

ONE WITH PSALMIST;

BY THE REV. F. W. B. ...

BY THE REV. F. W. B. ...

SIGBY'S SENSING METHOD

SCHOOL

... ..

SACRED ...

COMPRISING TUNE ...

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THE
ONE LINE PSALMIST;

EMBRACING

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DAY AND BEAL'S NEW MUSICAL NOTATION AND

SIGHT-SINGING METHOD,

BY WHICH

CLASSES, SCHOOLS AND CHOIRS,

In a few lessons become better Readers of Music than Common Singers do the Old way during life:

ALSO, A LARGE VARIETY OF

SACRED MUSIC,

NEW AND OLD,

By German, English, and American Composers,

COMPRISING TUNES IN THE USUAL METRES AND KEYS;

TOGETHER WITH

SENTENCES, ANTHEMS AND CHANTS,

BY H. W. DAY, A. M.,

EDITOR OF DAY AND BEAL'S SIGHT-SINGING BOOKS ;

ALSO,

President and First Professor in the Boston Phonographic Musical Institution.

BOSTON.

PUBLISHED AT NO. 8 COURT-SQUARE ; AND SENT PER ORDER TO BOOKSELLERS AND TEACHERS
OF MUSIC TO ALL PARTS OF THE UNITED STATES.

P R E F A C E .

IT is now just three years since the inventors and proprietors of this Sight-Singing Method brought it to its present state of perfection; after very many experiments and improvements in manuscript, on large diagrams, as published in the "Vocal School," and in private lessons and exercises, during about fifteen years. Friends at that time, induced them to publish the Numeral Harmony, and friends now, whose numbers have increased, have encouraged them to publish a still larger work. The ease and rapidity with which persons of all ages can learn to read music at sight, and sing in all keys in this method, is wonderful, and entirely beyond the belief of singers in the old method, until they see a school in a few evenings made better readers of music than choir members, who have been to school and sung in church or otherwise for twenty years. This remark is positively true—does not except more than one in fifty of all the singers in the country, and is abundantly sustained by teachers and leaders of choirs who have used the Numeral Harmony. All this, after all, is not more wonderful than travelling by steam sixty miles per hour, or than writing by lightning 200,000 miles per second; but it is surprising that any who profess to be the friends and promoters of church music, should oppose this method, probably because they had no hand in its invention or promulgation; or, because its success must diminish the sales of music in the old notation. But they are the few—while the great mass of mankind is open to the convictions of common sense; especially, when the difference between two systems draws in the one case heavily on their time and pockets, and rewards them with disappointed hopes; while in the other, for the slightest demands, it rewards them with a most practical and satisfactory knowledge of music.

Without argument, this is the system for the people. By it all can be taught to sing in a short time, and practical music will become the common property of all men. Every church may be filled with singers, with praise to the Most High; every family may have at hand a fund of the sweetest enjoyment; in every school room, all who have learned their A, B, C, may read music in all keys. In this country, these things can never be done by the old method: for after all that has been done and said, the number of singers in our congregations is small, and by satisfactory inquiry, it is found that not more than one in twenty of the members of choirs can read the plainest music at sight; so that the true definition of the phrase "Old Singers" is—those who do not know how to read music. By the New Method, choirs will immediately become perfect readers in all keys, and large numbers of persons in our congregations, who have good voices, good ears, and a taste for music, but who have not had time or patience to learn the old way, will at once learn to sing understandingly. These have been the first fruits where the system has been introduced. Who does not know that the great reason why so few learn to sing is, because the old method is so difficult to master and comprehend? And who does not know that the principal reason why our church music throughout the country is so poorly performed, is, because nearly all the singers, after all, know but little

Boston, December 20, 1848.

about music, except to learn it second hand, by rote, from the leader or an instrument!

We commend these remarks to the common sense and experience of the public, and the present work and system as a remedy for the evils referred to, and as furnishing a pretty good supply of music for all the uses of public worship. A large portion is entirely new, and has been arranged and harmonized with unwearied pains, to say nothing of its merits. In regard to that and the system, we are truly glad that the people will judge for themselves. We tender to gentlemen in different parts of the country, whose names we have not room to enumerate, our sincere thanks, and the thanks of future generations, for the interest they have taken, and are still manifesting, in some cases at a sacrifice, to promote the One Line Sight Singing Method. Teachers write us that "it must prevail." None need trouble themselves about the old system; let that take care of itself. We enjoy it on all who wish to learn, or who desire to improve music and singing, to try this system, and on all who are convinced that it is the best, to use all reasonable efforts to promote its introduction every where. This they can efficiently do, by comparing, publicly and privately, the old and the new systems together. Of those who have arrived at the honorable distinction of "old singers," and of the thousands who have tried to learn to sing the old way and have given up in despair, scarcely one would ever have attempted, had they been told at the outset what must be accomplished, and how much time, money, and patience, would be necessary. In a single evening, beginners have learned to sing at sight, by this method, tunes which they never saw before. Teachers in different parts of the country, would not say this if it were not true. The contrast between the two systems is very great; and he who can skillfully show it, will not fail to convince all candid minds. Would that we could feel such gratitude as we ought to a kind Providence, which has to some extent given us favor with the people, and blessed our efforts in promoting this method thus far, though we have had to meet the most unreasonable opposition.

Gentlemen whose names stand over some of the tunes, will see that we have exercised our prerogative of making such alterations or corrections as seemed desirable for the present work. We are sorry if we have rendered their compositions less meritorious. Perhaps we may also revive the use of some of the old tunes which have their excellencies beyond all controversy. This work, not having any of the same tunes, will in no respects interfere with or supercede the use of the Numeral Harmony; though it has the same Rudiments, which will be an advantage to those who have used that book. The one or the other may be introduced first with the greatest propriety. Persons having tunes in this book will be entitled to a copy gratis; and those who may furnish one or more good tunes hereafter, shall be entitled to a copy of the book in which they appear.

THE INVENTORS AND PROPRIETORS OF THE METHOD, { H. W. DAY,
R. F. BEAL.

ELEMENTARY RULES AND EXERCISES

FOR
READING MUSIC AT SIGHT,
WITH QUESTIONS TO AID BOTH THE TEACHER AND PUPIL.

Chapter 1.

Departments or General Divisions.

ARTICLE 1. The rules, instructions and exercises for sight singing, we have arranged under four departments, as follows :

FIRST, MELODY, which relates to a succession of sounds differing in pitch.

SECOND, RHYTHM, which relates to sounds differing in length.

THIRD, DYNAMICS, which relates to sounds differing in force.

FOURTH, MUSICAL ELOCUTION, which relates to a correct intonation of voice, and pronunciation of words.

2. Such is the nature of music, that the different departments will be intermingled in theory and practice, though in the main, considered separately.

Questions.

1. How many departments ? What is the first ? The sec-

ond ? The third ? The fourth ? To what do they severally relate ? **2.** How will they be taken up ?

Chapter 2.

MELODY. On the scale, production of sounds, posture of the body, and comparative distances of the scale.

1. At the foundation of melody lies a series of sounds, called the **DIATONIC SCALE**.* The different sounds of the scale are indicated by numerals, which represent both the pitch and the order of the sounds.

The Scale Ascending.

Numerals.	1	2	3	4	5	6	7	8
Musical names and syllables.	do	re	mi	fa	sol	la	si	do
Pronounced	do	ray	mee	fah	sole	lah	see	do

The Scale Descending.

Numerals.	8	7	6	5	4	3	2	1
Syllables.	do	si	la	sol	fa	mi	re	do
Pronounced	do	see	lah	sole	fah	mee	ray	do

2. Practise the scale by syllables and numerals until the numerals and their **MUSICAL** names are identified in each other. In reading music, it is recommended to always use the musical syllables in calling and singing the sounds the numerals represent.

3. The **1** (do) of the scale being the most important sound, is called the **TONIC, FUNDAMENTAL** or **KEY NOTE**.

4. Sing **do** (**1**) with the mouth elongated perpendicularly.

Sing **re** (**2**) with the mouth a little opened.

Sing **mi** (**3**) with the mouth the same as for **re** (**2**), but with the sides of the tongue pressed against the roof of the mouth, leaving a small aperture for the sound to escape.

Sing **fa** (**4**) with the mouth elongated horizontally, as though about to laugh.

Sing **sol** (**5**) with the mouth the same as singing **do** (**1**.)

*To distinguish it from the chromatic scale ; vide chap. 13

†The teacher can accompany with a piano, violin, or the school can practise without, in long sounds.

Sing LA (6) with the mouth about the same as for PA (4).

Sing SI (7) like MI (3).

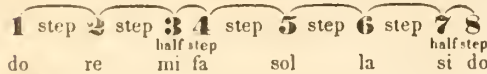
5. Do not change the vocal organs in the least degree, when producing any particular sound.

6. Never make a drawing, nasal or unpleasant tone. Let the voice flow out clear and smooth as a river:—sweet, round and ringing like silver, and as pure as the mountain air;—in other words, sing in the OROTUND voice.*

7. Let the position of the body be erect—straight. Supply the lungs frequently with fresh air, and as often expel the bad air from the lungs.†

8. The scale presents a series of steps and half steps, or as some prefer, major seconds and minor seconds. The half steps occur between 3 and 4, and 7 and 8.

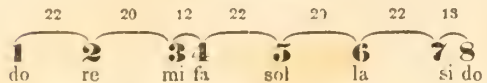
Steps and Half Steps of the Scale.



9. The relations of steps and half steps in the scale, it is very important to remember and practically understand, as the scale is both the alphabet and grammar of music.

10. The exact comparative distances of the sounds of the scale are represented below.

Comparative Distances.



*See Vocal School, part IV on Musical Elocution.

†The teacher will explain such other things as he may deem important. A living example is quite important for many things in relation to the voice

11. Pianos, organs and all similar instruments are tuned in exact steps and half steps, or nearly so, not regarding the philosophical exactness as above given, though the voice with a good ear always strikes these distances. They will aid the pupil in learning the scale.

12. From 1 (do) to 2 (re) is the distance or difference of 22. From 2 (re) to 3 (mi) the distance or difference of 20, and so on ascending and VICE VERSA descending.

Questions.

1. What lies at the foundation of melody? What called? How indicated? How sung?
2. How are the syllables pronounced?
3. What is 1 (do) called?
4. What the positions and vocal organs?
6. What sounds must not be made? With what voice should we sing?
7. The position of the body, what?
8. About the lungs?
8. The order of the sounds of the scale? Where the half steps?
9. What is the scale?
10. Comparative distances, what?
11. How are instruments tuned?

Chapter 3.

MELODY Continued. On the intervals of the scale Major and Minor.

1. Differences or distances between sounds of the scale are called INTERVALS; i. e., from one sound to any other is termed an interval. An interval including only two sounds, is called a *second*. One including three sounds is called a *third*, &c.

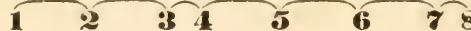
2. Counting from different sounds of the scale, we have MAJOR (greater) and MINOR (lesser) intervals of seconds, thirds, &c.

Major and Minor Seconds.

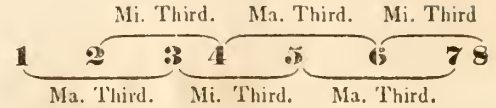
ABBREVIATIONS.

Ma. S. Major Second. Mi. S. Minor Second.

Ma.S. Ma.S. Mi.S. Ma.S. Ma.S. Ma.S. Mi.S.



Major and Minor Thirds.



3. Major and minor fourths, fifths, sixths and sevenths are reckoned in the same way from any sound in the scale. When we reckon from 1 (do) in one scale to 2 (re) in the scale above, &c., we call the intervals ninths, tenths, &c.

NOTE. See Hamilton's Catechism of Thorough Base: Burrow's Base Primer: Harmony Made Easy, by Charles Czerney.

Questions.

1. What are distances between sounds called?
2. How do we reckon intervals?
3. How reckon Major and Minor fourths, &c.?
- From 1 (do) to 2 (re) in the next scale is what? To 3?

Chapter 4.

MELODY and RHYTHM. Bars; Measures; Strains; Beats; the Dash; Accent; Common and Compound Time and Measures; Whole and Half Notes and Rests.

ON TIME.

1. The marks drawn between the sounds in music are called BARS, of which there are two kinds, SINGLE (thin) and DOUBLE (thick) bars. From one single bar to another is a MEASURE;—bars divide the time into equal measures.

2. Double bars show the end of a STRAIN or line of poetry. Sometimes they are used in the place of a single bar, as below. Sometimes they divide measures. They have nothing to do with the time. A strain may embrace a scale, more or less; a line in poetry, or a sentence in prose, set to music.

3. Now sing the scale slowly, first counting ONE, then TWO, then THREE, then FOUR to each sound (numeral)

Bars, Measures and Strains.

First Strain.

1	2	3	4	5	6	7	8
Ascending.							

Second Strain.

8	7	6	5	4	3	2	1
Descending.							

4. As we cannot count and sing, the hand is moved to keep and beat the time,—DOWN—UP,—OR, DOWN,—LEFT,—UP, describing a triangle; or, DOWN, LEFT, RIGHT, UP, according as we have two, three, or four countings in each measure.

Different kinds of Time.

5. Different kinds of vocal and instrumental music give rise to TWO KINDS OF TIME, COMMON and COMPOUND.

Common time has ONE primitive part to a beat in a measure. Compound time has THREE primitive parts to a beat.

On the use of the Dash.

6. The **SHORT DASH** — indicates that the numeral or sound after which it is placed is to be prolonged to twice its usual length. The **MEDIUM DASH** — indicates that the sound after which it is placed should be prolonged to three times its usual length. The **LONG DASH** — prolongs the sound indefinitely, to make out the time.

COMMON TIME AND MEASURES.

7. Common time is used for church and instrumental music, and has three forms or kinds of measure, viz:—**DOUBLE**, of two beats and two parts; **TRIPLE**, of three beats and three parts; and **QUADRUPLE**, of four beats and four parts. The move-

ment of the hand is indicated by the abbreviations, D. down; U. up; L. left; r. right.

Double Measure has two Parts; Accent on the First.

EXAMPLE.

1	2	1	2	1—	
do	re	do	re	do	
D	U	D	U	D	U

Triple Measure; three Parts and three Beats; Accent on the First.

EXAMPLE.

1	2	3	1	2	3	1—	
do	re	mi	do	re	mi	do	
D	L	U	D	L	U	D	L U

Quadruple Measure; four Parts and four Beats; Accent on the First and Fourth.

EXAMPLE.

1	2	3	4	1	2	3	4	1—	
do	re	mi	fa	do	re	mi	fa	do	
D	L	R	U	D	L	R	U	D	L R U

8. Any number of sounds may occur to a single beat in any kind of measure, if they are short enough to keep the time correct.

COMPOUND TIME AND MEASURES.

9. Compound time is derived from two or more triple measures, and is mostly used for instrumental music. It has three forms or kinds of measure, viz:—**COMPOUND DOUBLE**, **COMPOUND TRIPLE** and **COMPOUND QUADRUPLE**. Each kind of measure has three primitive parts to a beat.

Compound Double Measure;—has two Beats and six Parts;—accent on the 1st and 4th.

EXAMPLE.

1	2	3	1	2	3	1	2	3	1—	1—	
do	re	mi	do	re	mi	do	re	mi	do	do	
D	U		D	U		D	U		D	U	

Compound Triple Measure;—has three Beats and nine Parts; accent on the 1st, 4th and 7th.

EXAMPLE.

1	2	3	1	2	3	2	1—	
do	re	mi,	&c.	re	re	re	do	
D	L	U		D	L	U	D	L U

Compound Quadruple Measure;—has twelve Parts and four Beats; accent on the 1st, 4th, 7th and 10th.

EXAMPLE.

1	2	3	1	2	3	1	2	3	2	1—	
do	re	mi,	&c.	re	re	re	re	re	re	do	
D	L	R	U		D	L	R	U	D	L R U	

On Beating Time.

10. The movement of the hand should be immediate from one point to the other, where it should rest the remaining part of the beat. It should not move in a slow, indolent manner.

Whole and half Notes;—whole and half Rests.

11. Numerals are regarded as **SIGNS OF SOUNDS, or NOTES.** So any numeral of the scale is a **NOTE.** A numeral without any thing attached, sustains the relation of a **HALF NOTE**:—i. e., it indicates a sound one half as long as one with a **SHORT dash** after it, which is called a **WHOLE NOTE.**

Rests are **SIGNS OF SILENCE.** The **WHOLE REST,**

equal in time to a whole note, is made below a line, thus:

The HALF REST, equal in time to a half note, is made above the line, thus:

EXAMPLE.

Whole Notes & Rests. {	1-	2-	3-	4- &c.
	do	re	mi	fa
	--	--	--	--

EXAMPLE.

Half Notes & Rests. {	1	2	3	4 &c.
	do	re	mi	fa
	--	--	--	--

The whole rest, by an arbitrary rule, fills any kind of a measure.

Questions.

What are the marks drawn through music called? How many kinds? What do they divide? 2. What is the use of double bars? A strain embraces what? 4. How is the hand moved in singing? 5. Different kinds of time arise how? How many kinds of time? How many parts to a beat in common time? In compound time? 6. The dash is used how many ways? 7. What kind of music is principally written in common time? How does the hand move in double measure? Accent? How in triple measure? Accent? How in quadruple? Accent? 9. How many forms in compound measure? Parts to a beat? What the beats, parts and accent in each? 10. How should the hand move in beating time? 11. How are numerals regarded? What is a whole note? A half note? What is a whole rest? A half rest? In what arbitrary way is the whole rest used?

Chapter 5.

Exercises in Singing and Beating Time; in the lower, middle, and upper parts of the Scale.

1. If in point of comparison, to learn to sing were a hundred things, to sing the scale correctly would be ninety-nine. Hence the great importance of inductive singing exercises in the scale in different skips and forms of measures.

NOTE. Sing all the following exercises, calling the syllabic names of the numerals *do, re,* and not *one, two,* &c. 1 (do)

may be taken on any pitch to suit convenience, sometimes higher, sometimes lower. The judicious teacher will know whether it will be proper to omit any of the exercises.

EXERCISES IN COMMON TIME.

Beat DOWN, UP, Double Measure. 1 (do) 2 (re)

(1) 1 1 | 1 1 | 2- || 2 2 | 2 2 | 1- ||

(2) 1 2 | 1 1 | 2- || 2 1 | 1 2 | 1- ||

(3) 1 2 | 2 1 | 2- || 1 1 | 2 2 | 1- ||

(4) 1 1 | 2 1 | 2- || 1 1 | 1 2 | 1- ||

(5) 1 1 | 1 2 | 2- || 2 2 | 1 2 | 1- ||

(6) 1 2 | 1 2 | 2- || 2 1 | 2 2 | 1- ||

(7) 1 2 | 2 2 | 2- || 1 2 | 1 2 | 1- ||

(8) 1 1 | 1 1 | 2- || 2 1 | 1 2 | 1- ||

Rests.

(9) 1 - - | 1 - - | 2- || 2 - - | 2 - - | 1- ||

(10) 1- | 2- | - - 2 || 2- | - - 2 | 1- ||

(11) 1- | - - | 2- || 2 2 | - - | 1- ||

(12) 1- | - - | 2- || - - | - - | 1- ||

2. The tie , made longer or shorter, shows how many sounds are united in one; and, where words are used, how many sounds are sung to one syllable.

Triple Measure.

1 (do) 2 (re). Beat DOWN, LEFT, UP.

(1) 1 1 1 | 2 2 2 | 2- || 2 2 2 | 2 2 2 | 1- ||

(2) 1 2 2 | 2 1 2 | 2- || 2 1 1 | 1 2 2 | 1 1 1 ||

(3) 1 1 2 | 1 2 1 | 2- || 1 1 2 | 2 1 2 | 1 1 1 ||

(4) 1 1 2 | 1 1 2 | 2- || 2 2 1 | 2 2 2 | 1 1 1 ||

Rests.

(5) 1- 1 | 2 2 - - | 2- || 1 2 - - | - - | 1- - ||

(6) 1- 1 | - - | 2- || 2 - - | - - | 1- - ||

Quadruple Measure.

(1) 1 1 | 1 1 1 1 | 2- || 2 2 2 2 | 2 2 2 2 | 1- ||

(2) 1 1 | 2 2 2 2 | 2- || 2 2 2 2 | 1 1 1 1 | 1- ||

(3) 1 2 | 1 2 2 2 | 2- || 1 2 1 2 | 1 1 1 1 | 1- ||

(4) 1 1 | 1 1 2 1 | 2- || 2 1 2 1 | 2 1 2 2 | 1- ||

(5) 1 1 | 2- 2 2 | 2- || 1- 2 2 | 1- 2 2 | 1- ||

(6) 1 1 | 2 2- 1 | 2- || 2 1- 2 | 1 1- 2 | 1- ||

(7) 1- | 2- 2- | 2- || 2- 2- | 1- 2- | 1- ||

Rests.

(8) 1 - | 2- 2- 2- | 2- || - 1- 1 | 2- - ||

(9) 1- | 1 1 1 1 | - - | 2- || 2 2 2 2 | - - | 1- - ||

3. Every new sound practised should be properly understood and correctly produced, both in relation to its quality and the relation, or comparative distance it sustains to the tonic (do).

4. When the first measure of a piece of music is not full, the deficiency is made up in the last, so that the first and last measures in such cases always equal one whole measure.

Double Measure.

1 (do) 2 (re) 3 (mi). Beat two beats.

(1) 11 | 22 | 33 | 2- || 33 | 22 | 32 | 1- ||
 (2) 11 | 12 | 33 | 3- || 12 | 33 | 23 | 1- ||
 (3) 12 | 33 | 32 | 3- || 22 | 32 | 32 | 1- ||
 (4) 12 | 32 | 12 | 3- || 23 | 11 | 23 | 1- ||
 (5) 3 | 23 | 13 | 2- || 13 | 23 | 12 | 1 ||
 (6) 1 | 33 | 22 | 2- || 31 | 22 | 32 | 1 ||
 (7) 11 | 2- | 33 | 2- || 32 | 3- | 32 | 1- ||
 (8) 12 | 2- | 12 | 3- || 31 | 2- | 12 | 1- ||
 (9) 32 | 1- | 31 | 2- || 33 | 2- | 12 | 1- ||
 (10) 31 | 31 | 31 | 3- || 31 | 31 | 32 | 1- ||
 (11) 31 | 2- || 31 | 2- || 32 | 1- || 32 | 1- ||

Rests.

(12) 3 - | 2 - | 11 | 2- || 2 - | 3 - | 22 | 1- ||
 (13) 11 | - 2 | 33 | 3- || 33 | - 3 | 12 | 1- ||
 (14) 12 | - | 32 | 1- || 23 | - | 12 | 3- ||
 (15) 1 - | 2 - | 3 - | 2- || 3 - | 1 - | 2 - | 1- ||

Triple Measure.

1 (do) 2 (re) 3 (mi). Beat three beats.

(1) 111 | 222 | 333 || 333 | 222 | 111 ||
 (2) 112 | 112 | 333 || 332 | 322 | 111 ||
 (3) 122 | 233 | 2- || 322 | 322 | 1- ||
 (4) 123 | 123 | 2- || 321 | 332 | 1- ||
 (5) 1 | 212 | 3- || 3 | 212 | 1- ||
 (6) 3 | 222 | 1- || 3 | 232 | 3- ||
 (7) 11- | 22- | 3- || 33- | 22- | 1- ||
 (8) 33- | 22- | 3- || 32- | 12- | 1- ||
 (9) 1-1 | 2-2 | 3- || 3-3 | 2-2 | 1- ||
 (10) 13- | 23- | 2- || 32- | 12- | 1- ||
 (11) 1-2 | 3-3 | 2- || 3-2 | 2-3 | 1- ||
 (12) 1-3 | 1-3 | 2- || 3-1 | 3-2 | 1- ||
 (13) 112 | 33- | 2- || 321 | 22- | 1- ||
 (14) 312 | 312 | 3- || 312 | 312 | 1- ||
 (15) 131 | 231 | 2- || 313 | 232 | 1- ||

Rests.

(16) 1 - 1 | 2 - 2 | 3- || 3 - 2 | 1 - 2 | 3- ||
 (17) 333 | - 21 | 2- || 112 | - 32 | 2- ||

Quadruple Measure.

1 (do) 2 (re) 3 (mi). Beat four beats.

(18) 11 - | 22 - | 2- || 13 - | 23 - | 1- ||
 (19) 321 | - | 2- || 232 | - | 1- ||
 (1) 1111 | 2222 | 3- || 3333 | 2222 | 1- ||
 (2) 1123 | 1123 | 2- || 3323 | 3322 | 1- ||
 (3) 1112 | 3321 | 2- || 2233 | 2232 | 1- ||
 (4) 3222 | 112- || 3322 | 323- ||
 (5) 3332 | 123- || 2212 | 321- ||
 (6) 1313 | 1313 | 2- || 3131 | 3132 | 1- ||
 (7) 11 | 2312 | 3- || 11 | 2332 | 1- ||
 (8) 1- | 1323 | 132- || 1323 | 132- | 1- ||
 (9) 111- | 222- | 3- || 333- | 332- | 1- ||
 (10) 332- | 331- | 2- || 223- | 312- | 1- ||
 (11) 1-11 | 2-22 | 3- || 2-33 | 2-32 | 1- ||
 (12) 3-22 | 1-23 | 2- || 1-23 | 1-23 | 1- ||
 (13) 11-1 | 11-1 | 3- || 33-3 | 33-3 | 1- ||

Rests.

(14) 1-11 | 2-22 | 3- || 32-1 | 32-3 | 1- ||
 (15) 3333 | - - | 2- || 1122 | - - | 3- ||

Double Measure.

1 (do) 2 (re) 3 (mi) 4 (fa). Beat two beats.

11 | 12 | 33 | 34 | 33 | 22 | 12 | 1- ||
 12 | 33 | 43 | 2- | 43 | 24 | 32 | 1- ||
 33 | 43 | 44 | 3- | 43 | 22 | 32 | 1- ||
 1 | 33 | 32 | 1- | 3- | 2 | 33 | 43 | 2- | 2- | 1 ||
 12 | 23 | 4- | 32 | 12 | 3- | 43 | 22 | 1- ||
 11 | 22 | 33 | 4- | 43 | 24 | 32 | 3- ||
 13 | 23 | 44 | 3- | 34 | 34 | 22 | 1- ||
 33 | 44 | 33 | 4- | 43 | 43 | 44 | 3- ||
 13 | 23 | 4- | 32 | 43 | 2- | 31 | 24 | 3- ||
 13 | 24 | 31 | 2- | 43 | 21 | 24 | 3- ||
 12 | 3- | 43 | 2- | 24 | 3- | 32 | 1- ||
 33 | 4- | 33 | 2- | 44 | 3- | 22 | 1- ||
 13 | 24 | 13 | 2- | 13 | 24 | 32 | 3- ||
 34 | 24 | 12 | 3- | 34 | 24 | 32 | 1- ||
 1- | 4- | 1- | 4- | 4- | 1- | 4- | 1- ||
 14 | 14 | 14 | 3- | 41 | 41 | 32 | 1- ||
 Rests.
 33 | 4- - | 33 | 2- - | 33 | 4- - | 32 | 1- ||
 12 | - - | - 2 | 3- - | 43 | - - | - 2 | 1- ||

Triple Measure.

1 (do) 2 (re) 3 (mi) 4 (fa). Beat three beats.

111 | 222 | 333 | 2- | 333 | 444 | 332 | 1- ||
 123 | 123 | 123 | 4- | 321 | 432 | 212 | 3- ||
 334 | 223 | 112 | 3- | 443 | 224 | 312 | 1- ||
 111 | 333 | 444 | 3- | 333 | 443 | 234 | 3- ||
 333 | 222 | 444 | 3- | 112 | 334 | 212 | 1- ||
 133 | 433 | 223 | 4- | 344 | 244 | 344 | 3- ||
 343 | 224 | 332 | 1- | 123 | 234 | 432 | 3- ||
 133 | 4- | 141 | 3- | 432 | 1- | 342 | 3- ||
 Rests.
 32- | 21- | 222 | 3- | 111 | - | 232 | 1- ||

Quadruple Measure.

1 (do) 2 (re) 3 (mi) 4 (fa). Beat four beats.

5. At the end of a tune, d. c. means that we must finish with the first strain.

1212 | 321- | 2323 | 432- ||
 1212 | 3232 | 1- | 2323 | 4343 | 2- ||
 1122 | 332- | 3343 | 443- | 4431 | 321- ||
 1234 | 321- | 2123 | 432- | 3431 | 321- ||
 1234 | 3231 | 1234 | 321- ||

123- | 1- 3- | 234- | 2- 1- | 432- |
 4- 2- | 321- | 3- 1- ||
 1- 11 | 3- 33 | 2- 22 | 2432 | 1- 11 ||
 2- 24 | 3432 | 1- ||
 3- 33 | 2- 42 | 3- 12 | 3432 | 1- 22 ||
 3- 43 | 2122 | 1- ||
 1- 22 | 3- 44 | 3- 23 | 4324 | 3- 33 ||
 2- 24 | 3442 | 3- ||
 11- 1 | 22- 2 | 33- 3 | 4342 | 22- 2 ||
 33- 3 | 1234 | 3- ||
 33- 2 | 1112 | 33- 2 | 1- | 44- 3 ||
 22- 1 | 4322 | 3- ||
 1333 | 24- 4 | 3432 | 1- | 13- 3 ||
 24- 4 | 3212 | 1- ||

Rests.

3344 | 2- - 21- | 2212 | 3- - 43- ||
 12- 3 | - | 234- | 3- | 22- - | - |
 432- - | 1- |

Miscellaneous.

1 (do) 2 (re) 3 (mi) 4 (fa) 5 (sol). D. M. Beat two beats.
 35 | 14 | 32 | 1- | 25 | 13 | 54 | 3- ||
 13 | 53 | 13 | 5- | 53 | 31 | 55 | 1- ||
 T. M. Three beats.
 135 | 531 | 2- | 135 | 532 | 1- |

111 | 5- 4 | 3- ⁽⁴⁾ || 2- 5 | 112 | 1- ||
 443 | 433 | 2- ⁽⁵⁾ || 234 | 554 | 3- ||

Rests.

35 | 5- - | 123 | 2- ⁽⁶⁾ || 43 - | 32 - | 544 | 3 ||

Q. M. Four beats.

1155 | 432- ⁽⁷⁾ || 2211 | 543- ||
 3543 | 251- ⁽⁸⁾ || 4325 | 443- ||

Rests.

55-5 | 53- 32- ⁽⁹⁾ || 11-3 | 25- 43- ||
 1111 | - - | 3- ⁽¹⁰⁾ || 5555 | - - | 1- ||

T. M. Three beats.

112 | 334 | 543 | 2- ⁽¹¹⁾ || 432 | 345 | 112 | 1- ||
 332 | 1-3 | 234 | 3-5 ⁽¹²⁾ || 112 | 353 | 254 | 3- ||
 343 | 2-3 | 432 | 1-5 ⁽¹³⁾ || 444 | 321 | 234 | 3- ||
 313 | 531 | 255 | 5- ⁽¹⁴⁾ || 421 | 313 | 432 | 1- ||

Middle of the Scale.

3 (re) 3 (mi) 4 (fa) 5 (sol) 6 (la). D. M. Beat two beats.

33 | 44 | 55 | 6- ⁽¹⁾ || 55 | 66 | 54 | 3- ||
 55 | 66 | 54 | 3- ⁽²⁾ || 33 | 45 | 66 | 5- ||

34 | 56 | 34 | 3- ⁽³⁾ || 55 | 43 | 22 | 3- ||
 35 | 65 | 44 | 3- ⁽⁴⁾ || 32 | 35 | 65 | 5- ||
 34 | 55 | 66 | 5- ⁽⁵⁾ || 66 | 54 | 32 | 3- ||
 32 | 34 | 56 | 5- ⁽⁶⁾ || 65 | 43 | 22 | 3- ||

T. M. Three beats.

333 | 234 | 565 | 3- ⁽⁷⁾ || 464 | 353 | 254 | 3- ||
 554 | 433 | 2- ⁽⁸⁾ || 234 | 565 | 3- ||

Q. M. Four beats.

5555 | 6666 | 5- ⁽⁹⁾ || 4444 | 3332 | 3- ||
 5544 | 332- ⁽¹⁰⁾ || 3344 | 565- || 5565 | 443- ||
 5435 | 655- ⁽¹¹⁾ || 4323 | 432- || 6543 | 223- ||
 3334 | 565- ⁽¹²⁾ || 2345 | 432- || 2234 | 543- ||

Rests.

543 - | 32- ⁽¹³⁾ || 3- ⁽¹⁴⁾ | - | 4- - | 4 | 223- ||
 332- | 3- - - | 4 | 2- ⁽¹⁴⁾ || 543 - | 2- - - | 2 | 3- ||

Upper part of the Scale.

8 (do) 7 (si) 6 (la) 5 (sol). Q. M. Four beats.

8888 | 7777 | 6666 | 7- ⁽¹⁾ || 6666 |
 7777 | 8887 | 8- ⁽²⁾ ||
 8887 | 6667 | 8876 | 5- || 6667 |
 8887 | 6677 | 8- ||

8767 | 8-5- | 8767 | 8- ⁽³⁾ || 5676 |
 7- 5- | 5677 | 8- ⁽⁴⁾ ||
 8867 | 887- | 887- | 678- || 6655 |
 665- | 7788 | 778- ||

D. M. Two beats.

87 | 87 | 88 | 7- ⁽⁵⁾ || 87 | 87 | 67 | 8- ||
 87 | 66 | 78 | 7- ⁽⁶⁾ || 66 | 78 | 87 | 8- ||
 85 | 75 | 85 | 7- ⁽⁷⁾ || 75 | 85 | 67 | 8- ||
 88 | 7- | 66 | 7- ⁽⁸⁾ || 88 | 7- | 87 | 8- ||

Exercises in the Scale.

Q. M. Beat four beats.

1234 | 5- | 4567 | 8- ⁽¹⁾ || 8765 | 4- |
 5432 | 1- ||

T. M. Beat three beats.

123 | 123 | 4- ⁽²⁾ || 234 | 234 | 5- |
 456 | 456 | 7- || 567 | 567 | 8- ||

Q. M. Beat four beats.

123- | 1-3- || 234- | 2-4- || 345- | 3-5- ||
 456- | 4-6- || 567- | 5-7- || 678- | 6-8- ||
 5654 | 3432 | 1- ⁽⁴⁾ || 4345 | 6567 | 8- |
 1231 | 8765 | 4- ⁽⁵⁾ || 4342 | 5432 | 1- |
 1- 3- | 2- 4- | 3- 5- ⁽⁶⁾ || 4- 6- | 5- 7- |
 678- ||

(7)
8-6-|7-5-|6-4- || 5-3-|4-2- |
221- ||

(8)
1331|5555|5- || 8553|2222|3- ||

(9)
1331|5587|8- || 1335|5553|1- ||

(10)
1351|8531|5- || 8531|1355|1- ||

(11)
1234|5675 || 8765|4321 ||

(12)
1878|6878|5878|4878 || 2878

1111|5651|3- ||

(13)
1213|1415|1617|181- || 8786|

8584|8382|811- ||

(14)
1234|5678 || 8765|4321 ||

Harmonics of the Scale.

6. The more perfect sounding bodies, like, for instance, a church bell, give out 1, 3, 5 and 8 of the scale. These sounds are strongly related to each other by a simple ratio, which exists between the vibrations of each in consequence of which they are, when produced together, agreeable to the ear—or more harmonious. They occur more frequently in music than any other sounds, and constitute the framework of harmony. They are to the scale, what the vowels or tonic elements are to language.

Exercises.

D. M. Two Beats.

(1)
11|33|55|8- || 88|55|33|1- ||

(2)
55|3-|55|1- || 88|5-|55|3- ||

(3)
13|53|55|8- || 13|58|55|5- ||

Rounds.

7. Rounds and catches are a species of music, where the parts commence successively and follow each other, so that the tune can be sung any length of time.

ROUND. Two Beats.

(1)
1st part. 2d part. 3d part. 4th part.
13|51 || 85|3- || 55|5- || 33|1- ||

ROUND. Four Beats.

(2)
1st part. 2d part. 3d part.
3335|111- || 1113|558- || 1353|553- ||

T. M. Three Beats.

(3)
123|553|555|3-||5-|835|835|
535|1- ||

(4)
853|853|535|1- || 135|135|135|8- ||

(5)
555|3- || 555|1- || 313|5- || 535|8- ||

Q. M. Four Beats.

(6)
5533|115- || 3133|551- ||

(7)
1313|531- || 3131|351- ||

(8)
1188|553- || 5531|553- ||

ROUND. Four Beats.

(9)
1st part. 2d part. 3d part. 4th part.
135- || 358- || 853- || 531- ||

ROUND. Three Beats.

(10)
555|3- || 333|1- || 888|5- ||

COMPOUND TIME.

8. Previous exercises have been in different parts of the scale in common time. A few exercises now follow, sufficient to enable the learner to get a right idea of the forms of measure, and peculiar movement of compound time.

Compound Double Measure.

(1)
111111|222222|333333|2-2- ||

(2)
333333|111111|111222|1- ||

(3)
123123|2-2- || 234234|3-3- ||

(4)
111111|222222|333343-|2-2- ||

(5)
333333|222232|111232|1- ||

(6)
111123|2-2- || 222234|3-3- ||

(7)
333543|2-2- || 444432|3- ||

(8)
1-332|1-232 || 1-234|3- ||

(9)
3-432|3-432 || 1-232|1- ||

(10)
3-2- || 1-2- || 1- ||

(11)
3-123|4-3- || 3-123|2- ||

(12)
3-123|4-3- || 2-232|1- ||

(13)
3-432|3-1-|3-432|1- || 2-234|

(14)
3-2- || 2-231- || 3- ||

The dots denote a repeat.

(8)

5-345|6-5- || 4-2313-2- ||

3-456|5-8- || 414333|2321- ||

3-232|1-2- || 3-232|1- ||

Compound Triple Measure.

(1)
11111111 | **2-2-2-2** | **3-3-2-** |
3 ——— || **44444444** | **3-3333-** |
2-2-2- | **1** ——— ||

(2)
1112-2- | **1112-2-** | **3-3-2-** |
3 ——— || **3334-4-** | **3334-4-** |
3-3-2- | **1** ——— ||

(3)
3-333 333 | **2-222 222** |
123 123 123 | **4-3-2-** ||
1-11111 | **3-333 333** |
5-543432 | **1** ——— ||

(4)
11111111 | **3-2-1-** | **2** ——— ||
55555555 | **4-3-2-** | **1** ——— ||

(5)
1-111111 | **1-2-3-** | **2** ——— ||
2-222222 | **2-3-4-** | **3** ——— ||

(6)
1111-2- | **3333-4-** | **3** ——— ||
5555-4- | **3333-2-** | **1** ——— ||

Compound Quadruple Measure.

(1)
111 111 111 111 | **2-2-2-2-** |
3 ——— || **444 444 444 444** |
3-3-3-2- | **1** ——— ||

(2)
111 111 1-1- | **222 222 2-2-** |
3333334-3- | **2222221-1-** ||

(3)
3-3331-3- | **2-2223-1-** ||
3-3331-3- | **2-2321-** ||

Questions.

1. What is important in regard to the scale? What names do we apply to sounds? 2. What is the use of a tie? 3. How should every new sound be learned? 4. When the first part of a measure is not full, how should it be made up? 5. The meaning of D. C.? 6. Perfect sounding bodies give out what? How are the sounds related? They constitute what? 7. What is said of Rounds? For what are the exercises in Compound Time?

Chapter 6.

MUSICAL ELOCUTION.* Elements of Language: Pronunciation of Words and Elementary Practice.

1. The foundation of Musical Elocution is a practical understanding of thirty-six elementary sounds, out of which all the words in our language are composed. Without such a practical understanding of these elements, it is impossible to sing correctly. Tasteful performance must be learned from an experienced teacher.

2. These sounds are divided into three classes; † viz.: TONIC ELEMENTS, SUBTONIC ELEMENTS and ATONIC ELEMENTS.

In words or syllables each element should be sounded with distinctness. Do not disjoin an element from the syllable of which it forms a part.

3. The ATONICS are indicated by the following letters. They are only aspirations or vocal whis-pers:—

By p	as in	p — in,	u — p.
f	“ “	f — an,	i — f.
wh	“ “	wh — en.	
h	“ “	h — im.	
sh	“ “	sh — all,	a — sh.
s	“ “	s — ir	ye — s.

* See Vocal School.
 † See Rush on the Voice

T	as in	T — op,	ou — r.
th	“ “	th — in.	
k	“ “	k — ing,	ar — k

There are nine Atonic elements as above illustrated.

4. The SUBTONICS have more vocality and are indicated as follows:—

By g	as in	g — one,	lo — g.
v	“ “	v — ane,	gi — ve
y	“ “	y — e.	
th	“ “	th — en.	
l	“ “	l — oud,	a — ll.
n	“ “	n — o,	pe — n.
is	“ “	v — is — ion.	
b	“ “	b — ow,	a — b.
g & j	“ “	j — ay.	a — ge.
z & s	“ “	z — one,	h — is.
w	“ “	w — e.	
ng	“ “		so — ng.
m	“ “	m — an.	hi — m.
d	“ “	d — are,	ha — d.
r	“ “	r — oa — r.	

There are fifteen Subtonics as above illustrated

5. Neither these nor the Atonics are prolonged in singing;—rather forcibly articulated. Practise the voice on each, as they occur in different words, until they are perfectly uttered by the voice.

6. EXCEPTION. One exception to the general rule occurs in the case of L, which is sometimes prolonged, as in table and similar words.

7. The TONIC elements have the most vocality, are prolonged in singing and are indicated as follows: in two classes of mixed and pure:—

The MIXED tonics are

Indicated by	o	as in	g — o — ne.
A	“ “	m — a — n	
I	“ “	i — sle.	
A	“ “	a — ri	

o as in o — ld.
ou “ “ ou — r.

There are seven mixed elements above

The PURE tonics are

Indicated by	EE	as in	heed.
	E	“ “	err.
	U	“ “	full.
	E	“ “	pen.
	I	“ “	pin.
	OO	“ “	ooze.

There are six pure elements as above.

8. The MIXED elements are so called, because they terminate in another called the vanish of the element. For instance, o in old, if slowly pronounced, would be o oo — l — d. The sound of the double oo, through which the voice passes, is termed the vanish of the element indicated by o. The sound of o before the voice passes to oo, is termed the RADICAL of the element, and is the part of this element which should be prolonged in singing. It would be improper to let the voice dwell on the vanish (sound of oo).

Radical and Vanish of the Mixed Tonics.

A — ll	vanishes into	ERR.
l — sle	“ “	EE.
A — n	“ “	ERR
A — rt	“ “	ERR.
A — id	“ “	ee.
o — ld	“ “	oo.
ou — r	“ “	oo

9. Practical exercises in the tonic elements, though simple, are exceedingly important in aiding the singer to pronounce words with distinctness. In singing a mixed tonic element, the RADICAL must always be prolonged. The word old, for instance, should be sung o—ld, letting the voice VANISH through the sound of oo, giving it light and quick.

The same is true of the vanish of every mixed element.

10. The vocal organs must be held on the radical perfectly firm, and without the least change of the mouth, tongue or any muscle, until the TIME requires an articulation or finish of the syllable or word. The voice should then slide rapidly through the vanish and articulate (i. e. make a joint) forcibly on the subtonic or atonic that follows.

Exercises on the Mixed Tonics.

COUNT TWO, THREE, OR FOUR.

In long sounds practise A as in all. Any consonant may be prefixed, thus :—la (law) or na (naw.)

EXAMPLE.

1	2	3	4	5	6	7	8
A — ll	a	a	a	a	a	a	a
8	7	6	5	4	3	2	1
a	a	a	a	a	a	a	a

COUNT TWO, THREE OR FOUR.

In long sounds practise A as in Art, la (lah).

EXAMPLE.

1	2	3	4	5	6	7	8
A — rt	a	a	a	a	a	a	a
8	7	6	5	4	3	2	1
a	a	a	a	a	a	a	a

In long sounds practise a as in man, la, (or ma.)

EXAMPLE.

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

In long sounds practise I as in isle, li (lye).

EXAMPLE.

1	2	3	4	5	6	7	8
is:z	i	i	i	i	i	i	i
8	7	6	5	4	3	2	1
i	i	i	i	i	i	i	i

NOTE. There is a strong tendency for the voice in singing this element in many words, to prolong the vanish altogether which is disagreeable. In consequence of closing up the aperture to make ee, the element becomes insignificant, and the sound of the word suffers ;—thus,—lee—t, for li—ght.

In long sounds practise A as in hail, la (lay).

EXAMPLE.

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

In long sounds practise o as in old, lo (lo!).

EXAMPLE.

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

In long sounds practise ou as in our, nou (now)

EXAMPLE.

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

NOTE. There is danger in singing this element, of letting the voice draw through something like a—ou—oo—err. It will require particular attention.

11. The PURE elements are all RADICAL, having no vanish, unless the singer is careless and allows the voice to change.

Words containing the element indicated by EE are often badly sung, thus: fear—r, hear—r, near—r, dear—r, and many such, instead of fea—r, hea—r, &c., prolonging the sound of E, in ERR, rather than the right sound of E in ME.

Practising the Elements.

12. Articulate separately each one of the ATONICS, in connection with words in which they occur, and always let them be heard, or do their part, in the formation of every word.

13. The SUBTONICS practise in the same way, only with more force and energy.

NOTE. The precise position of the mouth and tongue, and the vocal effort in the formation of all the different elements, the pupil will learn more perfectly by oral instruction. See the "Vocal School," Rush "On the Voice," and Russell and Murdoch's work on Elocution.

14. The ATONICS and SUBTONICS are only articulated, but the TONICS are prolonged. These should be sung in exercises in long sounds, from the lowest to the highest pitch.

Singing Tunes by Word.

15. First analyze every syllable and read slowly by tonic elements;—then sing, prolonging the tonics and articulate the Subtonics and Atonics according to the foregoing instructions.

Pronunciation of Particular Words.

16. AMEN, THE, &c. Analytical practice fixes at once and forever the pronunciation of all words to be the same in singing as in correct speaking. And it is useless to think of being a good singer without being a good reader.

Never sing the, thah, or ther, or thih, or thou or thur. Sing this word one and the same way always, as all words should be sung. Sing it as pronounced by the best speakers, THF. The tonic element

(vowel sound) is always the same in this word — is heard more distinctly before vowels than before consonants, because it smoothly joins in with tonic elements; but before consonants it is necessarily cut short by the shutting of the mouth, which does not occur in the utterance of a tonic sound.

AMEN has but one pronunciation in common and theological language. The A, by all American and English lexicographers, is made long as in aim. It should always so be sung, except in Oratorios, Choruses of classical order and even some Glees, where MUSICAL EFFECT is the object aimed at, and indeed, where this otherwise solemn and significant word, is made a PLAY THING by license, it may be pronounced AHMEN. This however is a barbarism and violation of correct pronunciation, and should never prevail in singing schools or in the worship of the Most High, where the choir should take up the sentiment read by the minister and pronounce in the same manner. Surely the house of God is no place to exhibit the fantasia of the theatre.

17. TOWARD, TOWARDS, LOVED, MOVED and many similar words should be sung as one syllable. The ED does not add another syllable.

In the ends of words, do not pronounce ness NISS; or ent UNT; or ing IN; or en ING. A little thoughtfulness and spelling-book knowledge will correct many common errors.

18. ENUNCIATION. Words should be enunciated as distinctly and understood by the audience as well as in reading. All this may be done and the full effect given to the music.

When it is difficult (in church music) to give the true musical effect, the words and music must mutually yield. The music must not be spoiled to give the most distinct utterance to the words; nor should the words be metamorphosed to give effect to the music.

It should never be forgotten, that, in writing music, and in singing, the thing to be aimed at is to render the sentiment more forcible. If therefore in music well adapted, the words are miserably uttered, it were better to hear them simply read. If to exhibit the beauties of music be the object of the com-

poser and singer, the words are treated as mere play things (as with Amen, in some cases), the audience might as well listen to a performance of solfeggios.

Questions.

1. What lies at the foundation of Musical Elocution? 2. How are they divided? How sounded? 3. Vocalize the Atonics?—How many? What are their characteristics? 4. Give the Subtonics? How many? 5. How articulated? 6. What exception? 7. Are the Tonic prolonged? How many classes?—Vocalize the mixed tonics? How many? Vocalize the pure? How many? 8. What is the Radical of an element? What is the vanish? 9. Which must be prolonged? How long?—11. What of the pure elements? What pure element is badly sung? 12, 13, 14. How should the Atonics, Subtonics and Tonic be sung? What is the pronunciation of Amen? What is the exception? 18. How should words be enunciated?—What compromise should be made between words and music?

Chapter 7.

MUSICAL CHARACTERS.

1. The Hold, made thus \frown is an arbitrary sign, and signifies a prolongation of sound or silence as it may be used. Over a bar, over a space, and over a rest, it means SILENCE PROLONGED.

WRITTEN.

5 3 1 | 2 \frown 3 | 4 3 2 | 1— \frown

PERFORMED.

5 3 1 | 2 \square 3 | 4 3 2 | 3— \square

WRITTEN.

3 4 5 | $\hat{6}$ - 5 | 4 3 $\hat{2}$ | 1— $\hat{1}$

PERFORMED.

3 4 5 | 6 - 5 | 4 3 \square 2 | 1— \square

2. As performed, the exactness of the Rhythm is entirely suspended. The exact time of prolongation is left entirely with the performer.

3. A repeat, several dots, thus:— indicates a repetition of some part of the music. The first, the middle, the last part, or all of a tune, may be repeated.

EXAMPLE (1). T. M. THREE BEATS.

Repeat the first part as indicated.

1 2 3 | 4 3 2 | 3 — || 2 2 2 | 3 3 3 || 2 — ||
1 2 3 | 4 3 2 | 1 — ||

EXAMPLE (2). T. M. FOUR BEATS.

3 5 3 5 | 2 5 2 5 | 6 6 5 5 | 4 4 3 — ||
6 6 5 5 | 6 6 5 — | 4 4 3 3 | 2 2 1 — ||

EXAMPLE (3). T. M. THREE BEATS.

Repeat the middle part.

1 1 1 | 2 2 2 | 3 3 3 | 2 — || 4 3 2 | 1 — ||
5 4 3 | 4 3 2 | 1 1 2 | 1 — ||

EXAMPLE (4).

3 3 5 | 4 2 4 | 3 1 3 | 2 — || 5 3 6 | 5 — ||
4 2 4 | 3 1 3 | 2 1 2 | 1 — ||

4. DOUBLE ENDING. Some tunes, the last part of which is repeated, have what is called a double ending, indicated by two figures, a 1 and a 2. The note or notes under figure 1 should be sung the first time, and under figure 2 the second time, omitting under figure 1.

EXAMPLE (1).

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

EXAMPLE (2).

1
1 3 2 4 | 3 6 5 — || 3 5 4 3 | 2 1 2 — ||
2
3 5 4 2 | 1 2 1 — ||

Questions.

1. What is the general use of the hold? What are its particular uses? 3. What parts of the tune are repeated? 4. What is said of the double ending?

Chapter 8.

EXERCISES WITH WORDS.

Q. M. (1)

1 3 2 4 | 3 6 5 || 3 5 4 2 |
Youth-ful days are hap-py days, when they're spent in
1 2 1 — ||
wis-dom's ways.

Q. M. (2)

5 6 5 8 | 7 6 5 3 || 4 4 3 6 |
Save to-day and spend to-mor-row, That's the way to

5 3 2 1 ||
keep from sor row.

Q. M. (3)

1 | 2 3 | 4 5 | 6 7 | 8 ||
Now we sing through the up ward scale:

8 | 7 6 | 5 4 | 3 2 | 1 ||
Now we sing through the down-ward scale.

VESPERS (4) T. M.

Smooth and Flowing.

5 3 5 | 8 — 5 | 6 8 6 | 5 — ||
Row, brothers, row, as on ward we go;

4 6 4 | 3 5 3 | 2 4 2 | 1 — ||
Low breathe the vespers, heave hearties, heave O!

NEARING PORT (5) T. M.

Lively.

5 — 5 | 5 4 3 | 2 1 2 | 1 — ||
Shout, hur rah for our old na tive shore,

1 — 1 | 2 2 2 | 3 3 3 | 2 — ||
There's the light we have oft seen be fore

1 2 3 | 4 5 6 | 5 6 7 | 8 — ||
Dashing the sur ges and loud the winds roar;

8 7 6 | 5 4 3 | 2 1 2 | 1 — ||
Bearing us safe to our old na-tive shore.

WAY TO GET RICH. (6) T. M.

1 1 1 | 2 — 2 | 3 3 3 | 4 ||
Ear-ly to bed, and ear ly to rise,

5 6 | 5 6 7 | 8 5 3 | 2 3 2 | 1 — ||
Is the way to be healthy, and wealthy and wise.

SURE HOPE. (7) Q. M.

5 | 5 3 3 5 | 4 2 2 4 | 3 1 4 2 | 2 — ||
Unshaken as the sacred hill, and firm as mou-tains be,

5 | 5 3 3 5 | 6 7 8 6 | 5 3 4 2 | 1 — ||
Firm as a rock the soul shall rest, That leans, O Lord, on thee.

Not walls or hills could guard so well
Old Salem's happy ground,
As those eternal arms of love,
That every saint surround.

Deal gently, Lord, with souls sincere,
And lead them safely on,
Within the gates of Paradise,
Where Christ, their Lord, is gone.

MORNING SHINETH. (8) Q. M.

5 | 5 1 2 1 | 4 - 3 ||
Go when the morn ing shin eth,
And in thy clos et kneel ing,
End.

5 | 5 1 3 2 | 1- ||
Go when the moon is bright,
Do thou in se cret pray.

5 | 5 1 2 1 | 4 - 3 ||
Go when the eve de clin eth,

5 | 6 7 8 6 | 5- ||
Go in the hush of night;

5 | 8 7 6 5 | 5 - 3 ||
Go with pure mind and feel ing,
D. C.

5 || 4 3 2 1 | 2- ||
Fling earthly thought a way,

2. Remember all who love thee,
All who are loved by thee;
Pray, too, for those who hate thee,
If any such there be;
Then for thyself, in meekness,
A blessing humbly claim,
And blend with each petition
Thy great Redeemer's name.

3. Or, if 'tis e'er denied thee
In solitude to pray,
Should holy thoughts come o'er thee
When friends are round thy way,
E'en then the silent breathing,
Thy spirit raised above,
Will reach his throne of glory,
Where dwells eternal love.

4. O, not a joy or blessing
With this can we compare—
The grace our Father gave us
To pour our souls in prayer:
Whene'er thou pin'st in sadness,
Before his footstool fall;
Remember, in thy gladness,
His love who gave thee all.

Chapter 9.

SCALE EXTENDED. Staff; Scales on one staff; Exercises in different Scales.

1. When we have occasion to sing higher than one scale, we repeat the same syllables of the present scale, and observe the same order of steps and half steps. Thus one scale is precisely like another, except the differences of pitch.

2. STAFF.—On a single line, which is called a Staff, three successive scales are represented. One Scale, i. e. all the sounds of one scale, are written below the line. All the sounds of another scale are written on the line, and all the sounds of another scale are written above the line.

Three Scales on one Staff.

SCALE BELOW THE LINE.

1 2 3 4 5 6 7 8

SCALE ON THE LINE.

1—2—3—4—5—6—7—8

SCALE ABOVE THE LINE.

1 2 3 4 5 6 7 8

3. It will of course be understood, that the 8 of one scale is really the same sound as the 1 of the scale above. The 8 below the staff is the same as the 1 on the staff; the 8 on the line is the same sound as 1 above the line. The one or the other is used in writing music, to accommodate circumstances.

Exercises in two Scales.

T. M. (1) Three beats.

5-5-5|3-3-3|5-5-5|1- |2 2 2|
1 1 1|3 3 2|1- ||

D. M. (2) Two beats.

5-5|1 1|2 2|3- |4 3|2 1|7-6|5-|
5-5|1 1|2 2|3- |2 4|3 1|2 4|3- ||

ROUND IN THREE PARTS. (3) D. M.

-5-5|1 1|5-5|1 1 | 2 2|3 3|2 2|3 3|
5 5|5 5|5 5|5 5||

D. M. (4) Two beats.

3 2|1 5|3 2|1- |4 3|2 5|4 3|2- |
3 4|3 2|1 2|3- |5-5|6-7|1 2|1- ||

D. M. (5) Two beats.

5-5|1 1|2 7|1- |2 1|7-6|5#4|5-|
5-5|1 1|4 3|2- |5 4|3 2|1 7|1- ||

Exercises with Words.

ROUND—"LOVE YOUR NEIGHBOR."

Q. M. (1) Four beats.

First part. Second part. Third part. Fourth part.
1 1 | 5 1 | 3 3 | 1 3 | 5 5 | 3 1 | 5 5 | 1 - ||
 Live by labor, love your neighbor; Would you prosper, that's the way.

TIME FLIES, (2) D. M. Two beats.

5 5 | 6 6 | 7 7 | 1 - | 1 - | 3 2 - 1 |
 Swift ly flies our time a way, Youth im prove it
 D. C.
4 - 3 | 2 - ||
 while you may.

PATIENCE AND PRUDENCE. (3) Round, T. M. Three beats.

5 - | 3 - 3 - 4 - | 2 - 2 - 5 | 5 6 7 | 1 - |
 Your patience and prudence will not be in vain;
3 - | 1 - 1 - 2 | 7 7 - 5 | 4 - 4 - 4 | 3 - |
 They'll help you to con quer a gain and a-gain.
1 | 1 - 1 - 1 - | 5 5 3 | 4 5 5 | 1 - ||
 do do do do sol sol mi fa sol sol do

ROUND—"LET US ENDEAVOR."

T. M. (4). Three beats.

First part. Second part.
5 5 5 | 1 - 1 - 1 | 2 - 2 - 2 | 3 - 3 - 3 |
 Let us en dea vor to see that, whenever We
 Third part. Fourth part.
5 - 5 - 5 | 5 - 4 - 3 | 2 - 1 - 2 | 1 - 1 - 1 ||
 Join in a song, we can keep time to geth er; And

Questions.

1. How is the scale extended? Are successive scales alike?
 2. What is the line called on which scales are written? How many scales are written on one staff? 3. What is said of 1 and 3?

Chapter 10.

STAFF, CLEFFS, AND ADDED SCALES.

1. To accommodate high and low voices, to get a sufficient compass for instrumental music, and to make due allowance for the change of key or pitch of tunes, Two STAFFS are used; one for high and the other for low voices or sounds. One is called the TREBLE Staff; the one for low voices is called the BASS Staff.

2. The Treble Staff is a single horizontal line, thus; ———, and is indicated by this character, G which is called the TREBLE CLEFF. The Bass staff is a single horizontal line, thus; ———, and is indicated by this character, thus, C , with two dots succeeding. It is called the BASS CLEFF.

3. On the treble and Base Staffs five scales are represented, which furnish sufficient compass for all VOCAL purposes.

4. COMMON SCALE.—The scale between the two staffs is common to both; i. e. it is the scale below the Treble staff and scale above the Base staff, and it is therefore called the COMMON SCALE.

Treble and Bass Staffs, Common Scale.

Ascending. Descending.
 G **1 2 3 4 5 6 7 8 | 8 7 6 5 4 3 2 1**

5. Several lines of words may come between the two staffs, so as to separate them more or less, which, however, does not alter the arrangement of this scale.

Scales on the Treble and Bass Staffs.

Ascending.
 G **1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8**
 Common scale between the staffs.
 C **8 7 6 5 4 3 2 1 | 8 7 6 5 4 3 2 1**
 Descending.

The same reversed.

Descending.
 G **8 7 6 5 4 3 2 1 | 8 7 6 5 4 3 2 1**
 Common Scale.
 C **1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8**
 Ascending.

6. When it becomes necessary to extend the notation beyond the ordinary compass of two staffs, added scales on a staff above and a staff below are used.

Added Scales to the Treble Staff.

Staff and Scales above.
 G **1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8**
 G **8 7 6 5 4 3 2 1 | 8 7 6 5 4 3 2 1**
 Staff and Scales below.

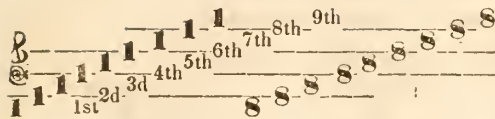
7. The Staff added below is substantially the Base Staff, which is used in this way in cases of convenience.

Added Scales to the Bass Staff.

Staff and Scales above.
 C **1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8**
 C **8 7 6 5 4 3 2 1 | 8 7 6 5 4 3 2 1**
 Staff and Scales below.

8. The added Staff above is substantially the Treble Staff, and is only used in this way as a matter of convenience. By means of the added staffs, a compass of nine scales is obtained, as follows

Nine Scales.



Questions.

1 to 5. Why are two Staves used? What are they called? What is said of the Common Scale? How do we distinguish the different Staves? How many scales are written on one Staff? How many on two Staves? 6. How is the compass of sound extended still further?

Chapter 11.

LENGTH OF NOTES AND RESTS.

1. NOTES.—We have already learned whole and half notes and rests (chap. 4). Such is the

comparative length of sounds in music, that it becomes necessary to have notes sustaining shorter relations

2. Numerals with stems attached thus—
1 2 3, &c., sustain the relation of **QUARTER NOTES.**

Numerals with a hook and a stem attached, thus—
1 2 3, &c., sustain the relation of **EIGHTH NOTES.**

Numerals with a stem and two hooks attached thus—
1 2 3, &c., sustain the relation of **SIXTEENTH NOTES.**

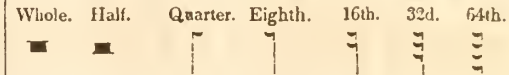
Three hooks and a stem attached, thus—
1 2 3, &c., represent **THIRTY-SECOND NOTES.**

A stem and four hooks attached, thus—
1 2 3, &c., represent **SIXTY-FOURTH NOTES.**

All the above, in addition to the whole and half notes, make seven different kinds of notes.

3. RESTS.—Corresponding to the notes are signs of silence, called RESTS. Whole and half rests have been explained (chap. 4). The rests have the same relations as the notes.

Rests.



Observe how they are made—the whole below the line; the half rest above; the quarter, with a hook, to the right, &c.

4. Notes have a relative but no particular length. A tune in 64th notes might with propriety be sung as slow as the same tune in whole notes.

Sing the following lessons in the relations of notes, from left to right; first the whole relations, then the half, &c.; sing the quarter, sixteenth, and other relations in a similar manner.

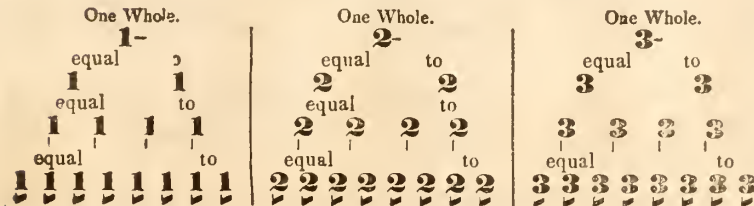
Relations of Notes and Exercises.

LESSON (1) DO RE MI.

Whole, Half, Quarter and Eighth Relations.

[Play a Major Accompaniment.]

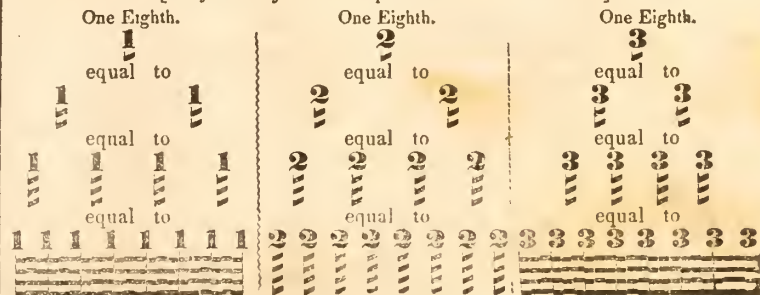
Count Four.



LESSON (2) DO RE MI.

Eighth, Sixteenth, Thirty-Second and Sixty-fourth Relations.

[Play a Major Accompaniment. Count Four.]



LESSON (3). MI FA SOL.

Whole, Half, Quarter and Eighth Relations.

[Play a Major Accompaniment. Count Four.]

One Whole. 3-	One Whole. 4-	One Whole. 5-
equal to	equal to	equal to
3	4	5
equal to	equal to	equal to
3	4	5
equal to	equal to	equal to
3	4	5
equal to	equal to	equal to
3	4	5
equal to	equal to	equal to
3	4	5

LESSON (4). MI, FA, SOL.

Eighth, Sixteenth, Thirty-second and Sixty-fourth Relations.

[Play a Major Accompaniment.]

One Eighth.	One Eighth.	One Eighth.
3	4	5
equal to	equal to	equal to
3	4	5
equal to	equal to	equal to
3	4	5
equal to	equal to	equal to
3	4	5
equal to	equal to	equal to
3	4	5
equal to	equal to	equal to
3	4	5

LESSON (5). LA, SI, DO.

Whole, Half, Quarter and eighth Relations.

[Play a Minor Accompaniment. Count Four.]

One Whole. 6-	One Whole. 7-	One Whole. 8-
equal to	equal to	equal to
6	7	8
equal to	equal to	equal to
6	7	8
equal to	equal to	equal to
6	7	8
equal to	equal to	equal to
6	7	8
equal to	equal to	equal to
6	7	8

LESSON (6). LA, SI, DO.

8th, 16th 32d and 64th Relations.

[Play a Minor Accompaniment. Count Four.]

One Eighth. 6	One Eighth. 7	One Eighth. 8
equal to	equal to	equal to
6	7	8
equal to	equal to	equal to
6	7	8
equal to	equal to	equal to
6	7	8
equal to	equal to	equal to
6	7	8
equal to	equal to	equal to
6	7	8

Questions.

2. How do you distinguish whole notes? Half notes? Quarter notes? Eighth notes? 16th notes? 32d notes? 64th notes? How do you distinguish the different rests? Describe them. Have notes any particular length?

Chapter 12.

VARIETIES OF MEASURE ; USE OF THE DOT.

Varieties of Measure.

1. There can be as many varieties in each kind or form of measure as there are different kinds of notes (seven). And as there are six primitive forms or kinds of measure, three common and three of compound, we could have forty-two varieties.

2. The fractions at the beginning of music indicate a particular variety of measure. The numerator indicates the kind of measure—Double, Triple, Quadruple, &c. The lower figure, or denominator, indicates the relation of notes taken as primitives.

3. These fractions are called the Signs of the varieties of measure. ▲ ♪

over a 2 signifies that two half notes fill a measure. A 2 over a four signifies that two quarter notes fill a measure.

Varieties in Common Use.

COMMON TIME.

Double Measure.	Triple Measure.	Quadruple Measure.
$\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$ †	$\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ †	$\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$ †

COMPOUND TIME.

Compound D. M.	Compound T. M.	Compound Q. M.
$\frac{6}{4}$ † $\frac{6}{8}$ †	† $\frac{9}{4}$ $\frac{9}{8}$ †	$\frac{12}{4}$ † $\frac{12}{8}$ †

Uses of the Dot.

4. A single dot, immediately succeeding a note, increases its length one half; a dotted half note is equal to three quarters, thus; $\dot{2} = \dot{2}\dot{2}\dot{2}$; a dotted quarter is equal to three eighths, thus; $\dot{3} = \dot{3}\dot{3}\dot{3}$

5. A second dot increases the length of the first one half, thus; $4..$ is equal to $\overbrace{4444}$. A double dotted quarter, thus; $3..$ is equal to $\overbrace{3333}$

6. A third dot adds one half to the second dot.

Questions.

1. How many varieties can we have? 2. What do the figures denote at the beginning of tunes? 3. What are they called? 4. What is the use of the dot? 5 and 6. What is the use of the second and third dots?

Chapter 13.

LESSONS IN DIFFERENT RELATIONS.

Exercises and Tunes.

HALVES (1) AND QUARTERS.

$\frac{2}{2}$ - 1 - 1 - 2 | 3 - 3 - 4 | 5 - 6 - 5 | 3 - | 5 - 4 - 3 | 2 - | †

- 4 - 3 - 2 | 1 - : † : 5 - 4 - 4 - 3 | 2 - 5 | 1 - 3 - 3 - 2 | 1 - : †

D. C.

WHOLE (2) AND HALVES.

$\frac{2}{2}$ - 1 - 7 | 6 - 5 | 1 - | 3 - 1 | 7 - 6 | 5 - | †

- 4 - 3 | 2 - 1 | 2 - | 5 - 4 | 3 - 2 | 1 - : †

WHOLE (3) AND HALVES.

$\frac{2}{3}$ 5 - 5 | 6 - 7 | 1 - | 3 - 1 | 7 - 6 | 5 - | †

$\frac{2}{2}$ 4 - 3 | 2 - 1 | 2 - | 5 - 1 | 3 - 2 | 1 - : †

HALVES. (4). OLD HUNDRED.

$\frac{2}{2}$ - 1 - | 1 - 7 | 6 5 | 1 - 2 | 3 | 3 | 3 - 3 | 2 - 1 | 4 - 3 | 2 | †

Praise God from whom all blessings flow; Praise him all creatures here below;

- 1 - | 2 - 3 | 2 - 1 | 6 7 | 1 | 5 | 3 - 1 | 2 - 4 | 3 - 2 | 1 - : †

Praise him a bove, ye heavenly host; Praise Father, Son, and Holy Ghost.

T. M. (5)

$\frac{3}{2}$ - 3 - 2 - 1 | 2 - 2 - 5 | 6 - 6 7 | 1 - | 4 - 4 5 | 3 - 3 - 4 | 2 - 2 - 1 | 7 - : †

- 5 - 6 - 7 | 1 - 5 - 4 | 3 - 3 - 2 | 1 - : †

BALERMA. (6). C. M.

A dot before a half note makes it equal to three quarters.

$\frac{3}{2}$ - 1 - | 3 - 2 - | 1 - 6 | 5 - 6 | 1 - | 2 - | 3 - 2 - | 3 - 5 - 3 | 2 - | †

- 2 - | 3 - 2 - | 1 - 6 | 5 - 3 | 5 - | 2 | 3 - 5 - 3 | 2 - 1 - 2 | 1 - : †

QUARTERS (7) AND EIGHTHS.

End.

$\frac{2}{4}$ - 3 - 3 - 2 | 1 - 5 | 3 - 3 - 2 | 1 - | 1 - 4 | 3 | 2 - 5 | 4 - 4 | 3 | 2 - : †

D. C.

(8)

A dotted quarter note is equal to three eighths.

End.

D. C.

3-1-1 1 1 | 7 5 7 | 1- 2 3 2 | 1- | 4- 1 4 4 | 3 2 1 | 2- 1 7 6 | 5- ||

POETRY OF THE LOOM.

Words by B. Cornwall. (9). Count Three.

Repeat the first with the last.

3 3 5 | 1-1-1-2- 3-4- | 5-5-6-6- | 5-1-3-2 | 1- ||

Labor's strong and mer ry children, Comrades of the rising sun;

D. C.

3 3 5 | 1-1-1-2- 3-4- | 5-5-5-5- | 5-7-1-2 | 7- ||

Let us sing some songs to gether; Now our daily toil is done.

No desponding, no repining; Even God's all holy labor

Leisure must by toil be bought; Framed the air, the stars, the sun;

Never yet was good accomplished Built our earth on deep foundations;

Without labor, without thought. And the spacious world was won.

HAPPY VOICES.

(10)

2 2 5 5 4 3 3 4 3 4 5 3 1 | 8 6 5 3 2 3 2 | 1-1- ||

Raise a loud your hap py voices; Every thing around rejoices.

(11)

Do, Re, Mi. CATCH, By Haydn.

4 1- | 2- | 3- | 3- | 1- | 4- |

do re mi mi fa fa

5 5 6 5 | 4 4 5 4 | 3 3 4 3 | 2 2 3 2 ||

I am sick of this sol fa- ing; And I know not what you're saying.

FROM TROUBLE FREE.

(12)

2 2 5 5 4 | 3 3 | 4 5 | 1 1 5 1 3 | 2 2 3 4 5 |

If you would be from trouble free, Come and learn to sing, to sing with me.

1-1-1- | 2-2 | 3-3 | 4-6-5 | 5-1-2 | 3-2-1- ||

If you would be from trouble free. Come and learn to sing with me.

Base. Second. Soprano. All.
5- | 1-2 | 3-#1 | 5-5 | 5-4-3-4 | 5-1-2 | 3-2 | 1- ||
With me, with me, with me. Come and learn to sing—to sing with me.

SENTENCE. (13) PROV. 22: 9.

3 2 5-4 | 3-2 | 1-1-1 | 2-2-2 | 3- | 3-2 | 1-1-1 | 2-2 |

He that hath a boun-ti-ful eye shall be blessed, For he giveth his bread, his

2-3-#4 | 5- | 6-6-6 | 5- | 4- | 4-3-2 | 1- ||

bread, to the poor; He shall be blessed; he he shall be blessed.

ROUND, (14) IN EIGHT PARTS.

First part.

Second part.

2 2 5 5 | 1-1 | 5 5 | 1-1 | 2-2 | 3-3 | 2-2 | 3-3 |

Third part.

Fourth part.

7-7 | 1-1 | 7-7 | 1-1 | 5-4 | 3-2 | 1-1 | 5-4 | 3-2 | 1-1 |

Fifth part.

Sixth part.

7 6 5 4 | 3 3 7 6 5 4 | 3 3 | 5 5 | 5 5 | 5 5 | 5 5 |

Seventh part.

Eighth part.

5-5 | 1-1 | 5-5 | 1-1 | 5-5 | 3-3 | 5-5 | 3-3 |

Exercises with Rests.

(15)

3 4 1-1-1 | 2- | 2- | 2- | 3- | 3-2-1 | 5- | 5- | 1- | 2- | 1- | 2- | 1- ||

(16)

4 4 3 3 3 | 1- | 4- | 2- | 2-2 | 3- | 5- | 5-4 | 3- | 4- | 2- | 3-2 | 1- ||

(17)

4 4 5- | 5-5 | 1-1- | 1- | 2-2- | 2- | 3- | 5-3- | 5- |

6- | 6-7 | 8- ||

(18)

3 8 3-2-1 | - | 2-2-2 | 3- | 5-5-5 | - | 1-3-2 | 1- ||

Varied Measures and Relations.

WITHOUT (19) RESTS.

3/4 1 | 1 7 | 1 2 | 3 4 | 5 3 | 1 2 | 4 3 | 2 |
 5 | 1 7 | 1 2 | 3 4 | 5 3 | 1 2 | 3 2 | 1 ||

(20)

3/4 1 | 1 1 | 1 1 | 3 2 | 1 2 | 7 | 6 | 5 5 | 5 | 1 | 1 | 1 |
 3 2 | 1 | 5 | 4 | 3 2 | 1 ||

(21)

3/4 3 | 3 3 | 3 3 | 2 2 | 2 2 | 4 | 4 | 4 | 4 | 3 | 5 | 5 | 6 | 7 |
 1 | 1 | 1 | 2 | 3 | 3 | 3 | 2 | 1 ||

(22)

3/4 5 | 4 3 | 4 3 | 1 3 | 2 2 | 3 2 | 1 | 5 | 4 | 3 | 4 |
 3 | 1 | 3 | 4 | 3 | 4 | 5 | 3 ||

(23)

3/4 5 | 5 5 | 5 5 | 1 | 1 | 1 | 1 | 3 | 3 | 3 | 3 | 2 | 5 | 5 | 5 | 5 |
 1 | 3 | 5 | 4 | 4 | 3 | 2 | 3 ||

Exercises with Words.

BLEST (24) MORN.

End.

2/4 3 3 | 4 | 2 2 | 3 | 1 1 | 3 2 | 3 3 | 4 | 2 3 | 2 | 1 1 | 2 | 1 |
 Hail, thou blest morn! see the great Mediator! Down from the regions of glory descend;

5 5 | 6 | 7 7 | 1 | 2 2 | 3 | 4 | 3 3 | 4 | 5 | 1 | 2 | 3 | 4 | 3 | 2 |
 D. C.
 Shepherds go worship the babe in the man-ger: Lo for his guard the bright angels attend.

I WOULD NOT (25) LIVE ALWAY.

3/4 3 | 1 1 | 3 2 | 1 1 | 5 | 6 | 5 | 5 | 1 1 | 2 | 2 | 5 5 | 5 3 | 1 | 2 |
 I would not live alway, I ask not to stay, Where storm after storm rises o'er the dark way.

3 | 1 1 | 3 2 | 1 1 | 5 | 6 | 5 | 5 | 1 1 | 2 | 3 | 5 5 | 5 5 | 7 | 1 |
 The few lucid mornings that dawn on us here, Are enough for life's woes, full enough for its cheer.

ARLINGTON

(26)

3/4 1 | 3 3 | 3 2 | 1 | 1 | 1 2 | 3 5 | 4 3 | 3 2 |
 When I can read my title clear To mansions in the skies,
 4 | 3 | 3 3 | 6 | 5 | 5 5 | 1 | 2 4 | 3 2 | 1 ||
 I'll bid farewell to every fear, And wipe my weeping eyes.

Words with Rests.

JUST AND PURE.

(27)

4/8 1 | 1 2 | 3 3 | 2 1 | 4 3 | 2 | 4 | 3 3 | 2 2 |
 Be just and pure, of what thou say'st be sure, Of what thou say'st be
 1 | 1 2 2 | 3 1 2 2 | 1 ||
 sure be sure; Of what thou say'st be sure.

KINDNESS.

(28)

3/8 3 3 | 4 | 5 3 | 1 2 | 1 | 2 2 | 3 | 4 3 | 2 | 2 3 | #1 | 5 ||
 Bow to the poor man's wants thine ear, And wipe away the orphan's tear;
 3 | 4 3 | 4 5 | 6 7 | 8 | 1 | 1 2 | 1 ||
 And wipe a-way the orphan's tear.

PITY.

(29)

2/4 3 3 | 2 | 1 2 3 | 4 5 4 3 | 2 | 4 | 3 2 3 4 | 3 1 | 2 1 2 3 | 1 ||
 Blest who with generous pity glows; Who learns to feel for others' woes.

PERSEVERANCE.

(30)

4/8 1 | 1 2 3 4 | 5 3 | 4 5 6 7 | 8 | 5 | 8 7 7 6 | 6 5 5 4 |
 A thou-sand chains keep man in thrall, But per se ve rance
 3 | #4 | 5 | 5 | 1 2 3 4 | 5 | 4 | 3 | 8 | 7 7 7 ||
 breaks them all. But per-se-ve-rance breaks them all, all.
 1 | 2 3 4 | 5 4 | 3 5 5 1 ||
 Perseverance breaks them all, breaks them all.

Chapter 14.

MUSICAL CHARACTERS; Triplets, Syncopation, Staccato Marks, Leaning and after Notes.

1. A figure 3 placed over any three notes, indicates that they are to be sung in the time of two of the same kind. Such notes are called TRIPLETS.

Example of Triplets.
 $\overset{3}{2} \overset{3}{3} \overset{3}{2}$ equal to $\overset{2}{2} \overset{2}{2}$ or to $\overset{5}{5} \overset{5}{5}$ same relations.
 $\overset{5}{5} \overset{5}{5} \overset{5}{5}$ " $\overset{5}{5} \overset{5}{5}$ " $\overset{5}{5} \overset{5}{5}$ same relations.

Syncopated Notes.

2. A long note in the middle of a measure, which receives the accent (instead of the first note in the same measure) is said to be SYNCOPATED. In the following example, the syncopated note is marked thus: >

EXAMPLE.

4 3 > 3 | 2 > 2 | 3 3 2 | 1—||

Syncopated Measures.

3. By writing two measures in such a manner as to suspend or destroy the regular accent, SYNCOPATED MEASURES are formed.

EXAMPLE.

4 1 1 1 | 1 1 1 | 2— || 3 3 2 | 2 2
do do do ——— do re mi mi re
2 2 | 1— ||
re re do

4. All the sounds indicated under the slur, or us, should be sung at one syllable, as above marked.

Staccato Marks.

5. When certain notes in a piece of music are to be sung short and distinct, STACCATO MARKS are used, thus; ' ' ' or simple dots, thus; ...

EXAMPLE.

3 3 3 5 | 4 2 4 | 3 3 2 | 1—: ||

ILLUSTRATED.

3 3 3 5 | 4 2 4 | 3 3 2 | 1—: ||

STACCATO MARKS AND DOUBLE ENDING.

4 5 5 1 | 3 5 4 2 | 2 3 2 1 | 7 6 5 : | †
Sing staccato marks distinctly, Now prepare for a repeat

2 1 7 5 | 6 7 1 ||

And the double end complete.

6. LEANING NOTES take their time from the notes before which they are placed, and should be gently touched in passing.

EXAMPLE.

2 5 4 3 | 2 3 2 | 1 2 3 | 4 5 4 | 3 ||

ILLUSTRATED.

2 5 4 3 | 2 3 2 | 1 2 3 | 4 5 4 | 3 ||

7. AFTER NOTES take their time from the notes after which they are placed.

EXAMPLE.

2 1 3 2 | 1 7 | 6 7 1 2 | 3 5 4 | 3 2 | 1 ||

ILLUSTRATED.

2 1 3 2 | 1 7 | 6 7 1 2 | 3 5 4 | 3 2 | 1 ||

Questions.

1. What effect has a figure 3 over any three notes? What are they called?
2. A syncopated note is what?
3. By syncopated measure you understand what?
5. What is the use of staccato marks?
6. Of leaning notes what is said?
7. After notes—what about them?

Chapter 15.

CHROMATIC SCALE; Uses of Sharps, Flats, and the Natural; Singing Exercises.

1. The Diatonic Scale, as we have learned, has five Major Seconds (steps) and two Minor Seconds (half steps), as follows:—

Diatonic Scale.

1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	si	do

2. This scale answers for ordinary purposes; but refined music, and occasional instances in common tunes, give rise to CHROMATIC SOUNDS, which divide the whole steps of the Diatonic Scale.

3. Chromatic Sounds are indicated in ascending by sharps, made thus; # and in descending by flats, made thus; b Thus we get a scale of minor seconds, which is called the CHROMATIC SCALE.

Chromatic Scale ascending by Sharps.

Sharped sounds end in i (ee).

1	#1	2	2#	3	4	#4	5	#5	6	#6	7	8
Syllables.												
Do	di	re	ri	mi	fa	fi	sol	si	la	li	si	do
Pronounced.												
Do	dee	ray	rce	mee	fah	fee	sol	see	lah	lee	see	do

Chromatic Scale descending by Flats.

8 7 ^b7 6 [†]6 5 ^b5 4 3 ^b3 2 ^b2 1

Syllables.

Do si se la le sol se fa mi me re ra do

Pronounced.

Do see say lah lay sol say fah mee may ray rah do

The Natural.

Notes are restored to their original sound by a Natural, made thus; ♮

EXAMPLES FOR PRACTICE. †

(1)

Sing and count Two to each note, slowly.

1- | [♯]1- | 2- | [♯]2- | 3- | 4- | [♯]4- | 5- ||
Do di re ri mi fa fi sol

5- | [♯]5- | 6- | [♯]6- | 7- | 8- | 7- | 8- ||
Sol si la li si do si do

(2)

Sing and count Two, as above.

8- | 7- | ^b7- | 6- | ^b6- | 5- | [♯]4- | 5- ||
Do si se la le sol fi sol

5- | ^b5- | 4- | 3- | ^b3- | 2- | ^b2- | 1- ||
Sol se fa mi me re ra do

4. The chromatic sounds [♯]2 and ^b3; [♯]4 and ^b5; [♯]5 and ^b6; [♯]6 and ^b7; though there is a scientific difference which writers on harmony notice and explain, are practically the same.

EXAMPLES FOR PRACTICE.

Flat 3d. (1) Sharp 2d.

||: 1 2 ^b3 2 | 1 —: ||: 3 4 3 [♯]2 | 3 —: ||

Sharp Tonics. (2) Sharp 3d.

||: 2 [♯]1 2 3 | 1 —: ||: 5 6 5 [♯]4 | 5 —: ||

Sharp 5th. (3) Flat 7 and Sharp 5.

||: 6 [♯]5 6 7 | 6 —: ||: 6 ^b7 6 [♯]5 | 6 —: ||

† Teachers will make such use of instruments as they may deem proper; accompanying, playing the separate sounds, or without.

5. The chromatic sounds in more common use, are the ^b3, [♯]4, [♯]5 and ^b7.

EXAMPLES FOR PRACTICE.

(1)

||: 5 [♯]5 5 5 | 6 —: ||: 4 [♯]4 4 4 | 5 —: ||

(2)

||: 6 6 ^b7 7 | 6 —: ||: 4 [♯]4 5 [♯]4 | 3 —: ||

(3)

||: 8 ^b7 6 [♯]7 | 8-5-: ||: 8 ^b7 6 [♯]7 | 8 —: ||

(4)

||: 5 [♯]4 5 6 | 5 4 3-: ||: 1 2 ^b3 2 | ^b3 2 1-: ||

6. ACCIDENTALS.—When a sharp, flat, or a natural appears in any part of a piece of music, it is called an ACCIDENTAL.

Questions.

1. About the Diatonic Scale we have learned what? 2. To what does refined music give rise? Where do chromatic sounds occur? 3. How are they indicated? What scale did we thus get? How do sharped sounds end? How do flatted sounds end? What is the use of the natural? 4. What chromatic sounds are the same? 5. The chromatic sounds in common use are what? 6. What is said of accidentals?

Chapter 16.

MINOR SCALE AND EXERCISES.

1. Any sound of the Diatonic Scale might be taken as a tonic; and thus we could have as many different scales as there are sounds in the scale. And in consequence of the half steps in each scale thus formed being differently related to the tonic, music written in either would be readily distinguished.

2. The scale which makes 6 (la) its fundamental is the most peculiar; and because its first third (from la to do, 6 to 8,) is minor, it is called the MINOR SCALE.

Most writers consider that in ascending, this scale is made more pathetic by sharpening FA and SOL; but in descending they are restored, or sung natural.

3. In reckoning the intervals of the Minor Scale, 6 (la) is called the tonic; 7 (si) the second, 1 (do) the third, &c.

Minor Scale Ascending and Descending.

6 7 1 2 3 [♯]4 [♯]5 6
La si do re me fi si la
6 5 4 3 2 1 7 6
La sol fa mi re do si la

NOTE.—Good Minor Music is exquisitely touching, and is well adapted to many of the hymns commonly used. It is a mistake to suppose that it is only suited to mournful subjects. Old Windham is a good specimen.

EXERCISES.

Ascending. (1) Count Three.

6- | 7- | 1- | 2- | 3- | [♯]4- | [♯]5- | 6- ||
La si do re mi fi si la

Descending. (2) Count Three.

6- | 5- | 4- | 3- | 2- | 1- | 7- | 6- ||
La sol fa mi re do si la

EXERCISE (3). Count Four.

6 6 6 6 | 7 7 7 7 | 1- 1- 2- 2 | 3- ||
3- 3- 3- 2 | 1- 1- 1- 7 | 6 6 [♯]5 5 | 6- ||

EXERCISE (4). Count Four.

6 6 7 7 | 1- 1- 7- | 1- 1- 1- 7 | 6 [♯]5 6- ||

EXERCISE (5). Count Four.

3- 3- 3- 3 | 2- 2- 2- 2 | 1- 1- 1- 1 | 7- ||
6 6 6 6 | 7 7 7 7 | 1- 1- 7 7 | 6- ||

Sing and (6) Count Three.

End. D. C.
 3-2-1|2-1-7|6-|1-1 1|2 2 2|3-||

Sing and (7) Count Two.

6 3|6 7|1-2|3-|3-2|1-7|6-1|7-|
 1-1|2 2|1-2|3-|4 3|2-1|7 7|6-||

Sing and (8) Count Three.

End. D. C.
 -3-3-2-|1-1-7-|6 6 #5|6-|
 -5 5 5-|1-1-1-|2-2-2|3-||

Sing and (9) Count Four.

-1 3 2 7|1 7 6-|1 7 6 5-|4 4 3-|
 -5 5 6 6|1 2 3-|3 2 1-7-|1 7 6-||

WE WEPT. (10) Count Four.

-6-|6 6 6 6|7 7 7 7-|1-1-
 We hanged our harps upon the wil-lows, in the
 -2-2-|3-|3 3-3|2-2-|1-7-
 midst thereof. We wept, we wept when we remem-
 6-1|7-7|7|1-2-|3-6-|6 #5|6-||
 bered Zion. We wept, we wept for Zion wept.

4. Minor tunes are distinguished by the last note in the base, or by the melodie feeling of the leading part, which is more or less pathetic or mournful. Minor tunes have 6 (la) for the last note in the Base. The last note of Major tunes is 1 (do).

BALDWIN. C. M., Minor.

2-3|6 7|1-7|6-5|6|7|1-1|2-2|
 Alas and did my Saviour bleed, And did my Sovereign
 -3|3|2-2|1-7|6-1|7|3|6 7|1-|
 die; Would he devote that sacred head, for such a worm
 -7|6||
 "1"

Questions.

1. How many different scales could we obtain? 2. What is the most peculiar? What called—and why? What is the difference between the Minor Ascending and Descending Scales. 3. How are intervals reckoned? 4. How are Minor and Major tunes distinguished?

which is called KEY. The Key indicates the pitch of the tonic or do (1) of major tunes, and the tonic. la, (6) of minor tunes.

2. By the use of the first seven letters of the alphabet, which are repeated to suit convenience, a series of FIXED SCALES are indicated, which are useful for vocal and instrumental purposes. Different scales are represented by large and small letters, and by placing over them one, two, and three marks, &c. These scales are reckoned upward and downward from middle C.

3. The natural order of these scales has a half step between E and F and B and C; so that when we take 1 (do) on any C of the fixed scales, the steps and half steps of the diatonic and fixed scales exactly correspond; and this is called the NATURAL POSITION of the scale.

Chapter 17.

DEFINITE PITCH OF SOUNDS; Scales by Letters; different Parts in Music; Compass of Voices; Transpositions of the Scale; seating a school.

1. Every piece of music is understood to have its tonic on some particular sound, of a definite pitch,

Natural Order of the Scale by Letters, or Fixed Scales.

ASCENDING, WE HAVE:

VOCAL.										Thrice marked Octave.																			
Once marked Octave.										Twice marked Octave.																			
c	d	e	f	g	a	b	1	2	3	4	5	6	7	8	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c
1	2	3	4	5	6	7	8	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	2	3	4	5	6	7	8
														Instrumental Treble.															

DESCENDING FROM MIDDLE c, WE HAVE:

Small Octave.										Great Octave.						INSTRUMENTAL BASE.							
																Double Octave.							
c	b	a	g	f	e	d	c	1	B	A	G	F	E	D	C	1	BB	AA	GG	FF	EE	DD	CC
8	7	6	5	4	3	2	1	8	7	6	5	4	3	2	1	8	7	6	5	4	3	2	1
VOCAL.																							

20 vibrations per second.

4. According to the sounds of the fixed scales by letters, the sounds on all musical instruments are earned, known and played.

5. HUMAN VOICE.—The compass of the human voice required in music, extends from great G to the twice marked \bar{g} , including the highest and lowest voices of both sexes, being as above laid down, a part of four octaves, or about three octaves complete. Extraordinary voices go higher and lower.

Parts in Vocal Music.

6. The ordinary extent of a single voice is about an octave and a half; and to accommodate music to different voices, four parts are usually written. Thus arises the BASS, or LOWEST part in music, adapted to male voices only. Next above the Base is the TENOR, designed for male voices only. Next above the Tenor is the ALTO, SECOND, or COUNTER, adapted to high, thin voices of men—to boys to the age of fourteen, and to the lowest and firmest voices of females. The next, and the highest part is the SOPRANO, FIRST TREBLE or AIR, adapted to the highest and purest female voices. The idea of changing parts and singing correctly, is entirely out of the question.

Instruments adapted to the different Parts.

7. For the First Treble violins and flutes; the clarinet played soft will do well.
For the second Treble, violins and clarinet.
For the Tenor, Tenor viols and clarinet.
For the Base, Bass viols; various other instruments are useful. The Organ is superior to all.

Compass of different Voices.

8. According to the following compass of voices, persons or the teacher can judge what part they can best sing.

The Bass extends from large G to the once marked \bar{c} , a compass of twelve diatonic degrees:

G A Bc d ef g a b \bar{c}
The TENOR extends from small c to the once marked \bar{g}
c d e f g a b \bar{c} d e f \bar{g}
The SECOND extends from small g to the twice marked \bar{c}
g a b \bar{c} d e f \bar{g} a b \bar{c}
The SOPRANO extends from the once marked \bar{c} to the twice marked \bar{g}
 \bar{c} d e f \bar{g} a b \bar{c} d e f \bar{g}

Seating a School.

9. A School may be seated as follows—the same arrangement answers well for a choir.



All on a certain part should sit together. Let each one esteem others better than themselves. The best singers are usually willing to sit any where. The more persons know, the less they think of themselves.

Questions.

1. What does every piece of music have? The Key indicates what? 2. How are the sounds of fixed scales represented? How are they represented and marked? 3. What is the natural order of these letters? When do the fixed and diatonic scales agree? How are different octaves represented? 4. How are the sounds on instruments known? 5. How large a compass embraces the extent of vocality in both sexes? 6. The extent of a single voice? How many parts in vocal music? Describe them. 7. What instruments are suited to different parts? 8. What is the compass of different voices? describe. 9. How should the parts be seated? What opinions should the members of a school or choir have of each other? Are good singers particular about seats? What is a sign of increasing knowledge?

Chapter 18.

TRANSPOSITIONS OF THE SCALE.

1. Different tunes require that 1 (do) should be taken on different letters or pitches, in order that all the sounds in the several parts may come within the proper compass of voice.

2. Changing the place of 1 (do) to different letters and thus altering the pitch, is called TRANSPOSING the scale. If 1 (do) be taken on any other letter than C, more or less CHROMATIC LETTERS† must be introduced, to make the scales compare.

3. By sharps the Key is transposed from its natural position into the fifth above, or, which is the same thing, into the fourth below for every successive new Key; because in this way, only one new chromatic letter is necessary in each regular transposition, to make the fixed and diatonic scales correspond. G is a fifth from C†, and will be the first transposition.

4. The following table will now be understood. To persons playing instruments the transpositions are substantially the scales of different Keys. Here the scale of each Key may easily be learned, so as to play any tune in any Key, at sight.

5. Table of Transpositions.

NATURAL KEY OF C.					
C	D	E F	G	A	B C
1	2	3 4	5	6	7 8
FIRST TRANSPOSITION BY SHARPS.					
Key of G; F made sharp introduced.					
G	A	B C	D	E	#F G
1	2	3 4	5	6	7 8

† Chromatic letters indicate sounds which divide the whole steps of the fixed scales.

‡ For practical purposes, no notice is taken of large, small, once marked letters, &c., since the relations and changes in one are necessarily the same in all octaves.

SECOND TRANSPOSITION.

Key of D; C made sharp.

D	E	♯F.G	A	B	♯C D
1	2	3 4	5	6	7 8

THIRD TRANSPOSITION.

Key of A; G made sharp.

A	B	♯C D	E	♯F	♯G A
1	2	3 4	5	6	7 8

FOURTH TRANSPOSITION.

Key of G; D made sharp.

E	♯F	♯G A	B	♯C	♯D E
1	2	3 4	5	6	7 8

FIFTH TRANSPOSITION.

Key of B; A made sharp.

B	♯C	♯D E	♯F	♯G	♯A B
1	2	3 4	5	6	7 8

6. Six and seven sharps are little used, and we therefore omit those scales.

The transpositions of the scale by flats are into the fourth above and fifth below.

Table of Transpositions by Flats.

FIRST TRANSPOSITION BY FLATS.

Key of F; B flat introduced.

F	G	A B ^b	C	D	E F
1	2	3 4	5	6	7 8

SECOND TRANSPOSITION.

Key of B^b; E flat added

B ^b	C	D E ^b	F	G	A B ^b
1	2	3 4	5	6	7 8

THIRD TRANSPOSITION.

Key of E^b; A flat introduced.

E ^b	F	G A ^b	B ^b	C	D E ^b
1	2	3 4	5	6	7 8

FOURTH TRANSPOSITION.

Key of A^b; D flat added.

A ^b	B ^b	C D ^b	E ^b	F	G A ^b
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FIFTH TRANSPOSITION.

Key of D^b; G flat added.

D ^b	E ^b	F G ^b	A ^b	B ^b	C D ^b
1	2	3 4	5	6	7 8

Six and seven flats are little used, and those scales are therefore omitted.

Questions.

1. Different tunes require what? 2. Changing the place of 1 (do) is called what? What happens in changing the place of 1 (do) to different letters? 3. Why is the Key transposed into the fifth above or fourth below? 5. What letter is sharpened in the first transposition by sharps? On what letter is do? What letters are sharpened in the second transposition? On what letter do? In the third? Where do? In the fourth and fifth? Where do? 6. How is the scale transposed by flats? What chromatic sound appears in the first transposition? On what letter is do? In the second transposition what chromatic letters are used? Where do? Describe the third, fourth and fifth transpositions.

Chapter 19.

THE CHROMATIC SCALE BY LETTERS; Pitch of Tunes; Table of Tonics.

1. Transposing the scale, as we have seen, into different letters, renders it necessary to divide all the whole steps; thus we have by the natural and chromatic sounds, a scale of twelve half steps, which is called the CHROMATIC SCALE. On either of these fixed sounds we can take 1 (do) as a key; hence there are really twelve different keys in music, one of which is when 1 (do) is on C, or in the Natural position.

Chromatic Scale by Letters.

Let this character 0 indicate the sounds.

	Ascending from left to right.												
Ascending	C	♯C	D	♯D	E	♯E	F	G	♯G	A	♯A	B	C
Sounds.	0	0	0	0	0	0	0	0	0	0	0	0	0
	Descending from right to left.												
Descending	C	D ^b	D	E ^b	E	F ^b	F	G ^b	G	A ^b	A	B ^b	B

2. It will be seen that ♯C and D^b are one and the same sound; so of ♯D and E^b, which are the same; ♯F and G^b, &c., i. e. we express the same chromatic scale by sharps and flats. Ascending, we read C, C sharp; D, D sharp, &c. Descending, we read C, B; B flat; A, A flat, &c.

On the Pitch of Tunes.

3. Tunes always have a tonic, 1 (do) on some natural or chromatic letter, which is indicated at the beginning of the tune. Thus we say that the Key, tonic, 1, or do, is on G, or A, or B^b, natural, &c.

Without a knowledge of the transpositions of the scale, a common singer, with a pitch pipe, or any instrument upon which he can get the proper sounds of the letters, can easily get the sound of A, B^b, E^b, &c., which, according as the tune is marked, will be the sound of 1 (do) and from this, the pitch of the other parts will be readily obtained.

Tuning forks give but one sound, usually A or C; from either kind the voice can easily run up or down to the pitch or sound of the tonic (do).

The more common Keys are C, D, E^b, E, F, G, A^b, A, B^b.

4. TEMPERAMENT.—All Instruments are tuned in exact steps and half steps, or nearly so; which is a slight variation from strict correctness. This slightly altering the scale is called TEMPERAMENT, and enables performers to play from any pitch. The ear and vocal organs would become weary by singing always from the same key. Experienced players on stringed instruments can produce correct scales from any key.

TABLE, Illustrating the relative Pitch of all the different Tonics.

5. Any person who may wish to write music, will derive from the following table all the necessary information in relation to different Keys. The letters on the common staff represent the pitch of 1 (do) when taken on letters with which it corresponds.

Pitch of Tonics Illustrated by the use of the Common Staff.

C D E F G A B C D E F G
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 E^b G^b A^b B^b D^b E^b, &c.
 E F G A B C D E F G A B C D

6. The sharped and flatted tonics are not all laid down, though, from the foregoing instructions, their positions will be at once recognized.

It will be seen that corresponds to middle \bar{c} below the old Treble Staff. One of E^b, would be the same sound as E^b on the old Treble Staff, lower line, &c.

As an arbitrary and necessary rule, we represent the difference between D and E, when regarded as tonics, by an octave in common notation, thus; in the key of D is really but one degree below in the key of E, then, from E, to the next D above all the tonics come above the base staff. The next E comes on the treble staff, thus; — E, — or — It is by no means necessary that this table be understood, except by those who compose music.

Questions.

1. How is the chromatic scale derived? How many keys are there in music? 2. What sound is the same as $\sharp C$? $\sharp D$? How do we read the chromatic scale ascending? How descending? 3. What is said of the pitch of a tune? How can a person get the pitch of a tune? How from a tuning fork? 4 and 5. What is said about Temperament? 5, 6. Do you understand the table of tonics?

Chapter 20.

DYNAMICS, TERMS, TONES, EXAMPLES.

1. Dynamics as a subject relates definitely to the power of sounds; and teaches the terms peculiar to this department, and the different musical tones.

Dynamical Terms.

2. There are a few dynamical terms, used to express various degrees of force, as follows:—

- PIANISSIMO, very soft.
- PIANO, soft.
- MEZZO, a middle, or a common degree of loudness.
- FORTE, loud.
- FORTISSIMO, very loud.

Dynamical Abbreviations.

3. These terms are usually abbreviated as follows:—

- FORTE, F, or *f*.
- PIANO, P, or *p*.
- MEZZO, M, or *m*.
- FORTISSIMO, FF, or *ff*.
- PIANISSIMO, PP, or *pp*.

Dynamical Tones.

4. A sound beginning *p*, continuing and ending precisely the same on *p*, is called an ORGAN TONE.

EXAMPLE.

la *p*. _____ *p*.

We may have a soft, medium or loud organ tone as the case may require, which would be indicated by *p*, *m*, or *f*. We now speak of a single tone of the voice.

A tone commencing very soft and ending very loud, or any musical sound which increases in loudness as it is produced, is called an INCREASING tone, and is usually marked *crs.* or *crescendo*, or

Ex. la *p*. _____ *f*.

A sound which diminishes as it is produced is called a diminishing tone, diminuendo, or is marked thus ; \rightrightarrows

Ex. $\text{la } \overset{f}{\rightrightarrows} \text{-----} \underset{p.}{\rightrightarrows}$

5. A sound or tone which diminishes from loud to soft immediately is called an explosive tone, or Forzando, *ff.*, marked thus \triangleright

Ex. $\text{la } \overset{ff.}{\triangleright} \text{-----} \underset{p.}{\rightrightarrows}$

A sound commencing soft and gradually increasing to loud, then gradually diminishing to soft again, is called a SWELLED TONE, marked \diamond

Ex. $\text{la } \underset{p.}{\rightrightarrows} \text{-----} \overset{f.}{\rightrightarrows} \text{-----} \underset{p.}{\rightrightarrows}$

6. The inverted swell is indicated by this character, but not often used, \llcorner
The pressure tone is indicated thus, \llcorner

EXERCISES.

$f. \quad p. \quad f. \quad p. \quad f. \quad (1) \quad f. \text{-----} \underset{p.}{\rightrightarrows}$
1 **1** | **2** **2** | **2**—|| **4321** | **1** **2** | **1**—||

7. Dynamical abbreviations govern until contradicted by some other.

$\underset{p.}{\rightrightarrows} \quad \overset{f.}{\rightrightarrows} \quad (2)$
 $\text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} ||$
 $\text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} ||$

(3)
 $f. \quad p. \quad f. \quad m.$
 $\overset{f.}{\rightrightarrows} \text{—} \overset{p.}{\rightrightarrows} \text{—} | \text{—} \overset{f.}{\rightrightarrows} \text{—} \overset{p.}{\rightrightarrows} \text{—} | \text{—} \overset{f.}{\rightrightarrows} \text{—} \overset{p.}{\rightrightarrows} \text{—} | \text{—} \overset{f.}{\rightrightarrows} \text{—} \overset{p.}{\rightrightarrows} \text{—} | \text{—} \overset{f.}{\rightrightarrows} \text{—} \overset{p.}{\rightrightarrows} \text{—} ||$

$f. \quad m.$
 $\overset{f.}{\rightrightarrows} \text{—} \overset{m.}{\rightrightarrows} \text{—} | \text{—} \overset{f.}{\rightrightarrows} \text{—} \overset{m.}{\rightrightarrows} \text{—} | \text{—} \overset{f.}{\rightrightarrows} \text{—} \overset{m.}{\rightrightarrows} \text{—} | \text{—} \overset{f.}{\rightrightarrows} \text{—} \overset{m.}{\rightrightarrows} \text{—} ||$

(4)
 $\text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} | \text{—} \underset{p.}{\rightrightarrows} \text{—} \underset{p.}{\rightrightarrows} \text{—} ||$

(5)
Cres. **1** **2** **3** **4** | **5** **6** **7** **8** || *Dim.* **8** **7** **6** **5** | **4** **3** **2** **1** ||

Questions.

1. What do dynamics teach? 2, 3. State the different terms and abbreviations. 4. Describe an organ tone. Describe the crescendo tone. The diminuendo. 5. What is an explosive tone? Describe the swell. 6. The inverted swell. 7. How far do dynamical abbreviations govern?

Chapter 21.

ON CHANTS AND CHANTING.

1. Chanting, as an occasional exercise for a school, is important; and for Church service, is a most delightful and devotional exercise, though it is less effective to kindle the feelings and rouse the soul, than spirited melody. It deserves an honorable place in church music.

2. Perhaps the fewer the rules the better. The music of chants is generally very easy. Common chants confine the music to two strains, of three measures.

(1)

GREGORIAN FORM.

Chanting note.
 $\text{—} \text{—} \text{—} | \text{2} \quad \text{2} | \text{3—} ||$
I will run the way of thy com-mandments,

Chanting note.
 $\text{3—} \text{—} | \text{4} \quad \text{3} | \text{2} \quad \text{2} | \text{1—} ||$
When thou shalt en-large my heart.

(2)

GREGORIAN FORM.

$\text{5—} \text{—} | \text{1} \quad \text{2} | \text{3—} ||$
O how love I thy law!
 $\text{3—} \text{—} || \text{2} \quad \text{1} | \text{3} \quad \text{2} | \text{1—} ||$
It is my medit-ation all the day.

3. Chanting is reading in musical tones, ALL TOGETHER. The first object of a school or choir is to distinctly pronounce all the syllables, as though there was but one voice reading or singing.

There is one important difference between singing prose and poetry. In chanting, each one should try to keep with the others. In singing metrical music, each one should sing as independent as though he were alone; i. e. should keep correct time. In chanting, the last two measures of the first strain, or all but the chanting note, may be sung in time, also the last three measures of the second strain, or all but the chanting note.

Questions.

1, 2. How many strains in common chants? 3. What is the first object? What is the difference between singing the chant and other music?

Chapter 22.

ARTICULATION.

1. Good articulation is a great beauty in singing. Bad articulation results from bad teaching, or a careless enunciation—drawing words together—mumbling over syllables, and leaving many words unfinished.

2. We copy a few examples from the Vocal School, which, if studied with a view to correct articulation, will afford some aid.

3. Ex. I. "Fix tin ane ternal state."
For "Fix'd in an eternal state."
Ex. II. "Will I for hell prepar."
For "Will I for help repair."

The last example is of a shocking character; and shows how a slight departure from correct pronunciation, is productive of bad sentiment.

Another quite exceptional case is where shepherds are made to swash their flocks, instead of watching them by night.

Ex. "While shephardz-swash their flocks," &c.
For "While shepherds watch their flocks," &c.

4. The d in the ends of words is often omitted :

Ex. I.
Thus, " His guardian han by day."
For, " His guardian hand by day."

Ex. II.
Thus, " Ho ! ye that pan for living stream,
Zan pine away—an—die."
For, " Ho ! ye that pant for living streams,
And pine away and—die."

Such, to say the least, is a very careless, indolent manner of singing.

The error of separating it from the word to which it properly belongs, and of joining it to another, is most common and most confusing.

Ex.
Thus, " He by hi zown almighty wor,
Dwil lall your fearz-remove ;
Fo revry woun dis precious blough
Da sovereign balm shall prove."

For, " He, by his own almighty word,
Will all your fears remove ;
For every wound, his precious blood
A sovereign balm shall prove."

5. Many, otherwise excellent singers, render their services of little worth by thus jumbling together the words of a hymn. Cases are not rare, for members of a congregation to have their hymn books open, (and if not sufficiently acquainted with music to keep the time of the tune,) yet be none the wiser as to what line or word the choir are singing. By the interludes, they will perhaps distinguish the verses. Such music, it is true, may be PRETTY NOISE, but quite unsuitable to be substituted for the praises of a christian church.

6. The v is torn from the word to which it belongs :—

Thus, " Blessed comfoter come down,
And lie van moo vin me."
For, " Bless'd comfoter come down,
And live and move in me."

7. ERROR ON THE y.—The principal error in singing this element, is, that of not beginning it sep-

arately, rather permitting the voice without an articulation of a previous element, to slide into it from another word.

Thus, " O turnye, O turnye."
For, " O, turn, ye, O, turn, ye !"

It is a kind of tempter to mispronounce other words, because the voice easily slides into it.

Thus, " And bidz-our longing appetites,"
For, " And bids our longing appetites."

8. The error on w consists in letting the voice slide into it, as in some cases, from a previous element.

Thus, " In ooworz above, an ooworz below."
For, " In worlds above and worlds below."

9. NG.—This is purely a nasal sound. SONG, SING, RING, WRONG, THROG, KING, WRITING, PROLONG. The same element is indicated by N, as in think, ink, sunk. Upon this element there is a very frequent and a very disagreeable mistake ; viz., that of prolonging it instead of the tonic element which is as follows :

Thus, song—, king—, in—k.
For, so—ng, ki—ng, i—nk.

This error is exceedingly unpleasant.

The man who " talks through his nose," is a kind of an anomaly, affording a theme of sport to all ; but when this nasal sound is prolonged in the sanctuary, or on any occasion of entertainment in vocal music, the offensive impropriety produces a worthy disgust. There is little danger of its being articulated with too much force ; but it should be given quick, and not prolonged.

10. ERRORS ON T.—Two general errors occur in singing this element, at almost every line of a hymn. The FIRST, that of not articulating it with sufficient force, is almost universal ; the SECOND, that of separating it from the word to which it belongs, is VERY common.

Ex. I.
Thus, " His paths, I cannaw trace."
or, " I cannot race."
For, " I cannot trace."

Ex. II.
Thus, " When will thy love the res tree veal,"
For, " " " " " the rest reveal."

Ex. III.
Thus, " And reebes to the utmos ky."
For, " " " " " utmost sky."

Also, hose, for hosts, &c.

11. COMMON ERRORS ON s, (with corrections, &c.)—The nature of this element is such as to render it exceedingly disagreeable. Hence, the " hiss," when anything is said of a disgusting nature. It is well known, that an instrument, played several consecutive octaves above the part it accompanies, is always productive of a bad effect ; unless there are other instruments sufficient to render the mixture agreeable. For this reason, the twelfth in the organ, which is tuned twelve notes above the principal, and the fifteenth, which is tuned still higher, would be an intolerable accompaniment, without the diapasons and principal.

When violins and other instruments are used in a common church choir, if played above the part which they accompany, a very little philosophy will show, that the effect must be, as it always is, bad.† But an instrument played on an exceeding high key, and at the same time quite discordantly, it must be seen, would only render the effect still more disagreeable.

This is all true of the element indicated by the letter s. It is produced principally by the vibrations of the teeth—is of a pitch considerably higher than any vocal musical sound, and probably never in the key of any thing which is sung. Hence, the shorter the articulation of this element, the better.

When the element is articulated, the breath should rather be held back, and not let off through the teeth like steam from a safety valve, nor prolonged like the hollow whistle of the wind, through the shattered remains of a forsaken castle. No less dissonant with the feeling which it is to be expected good music will inspire, or agreeable to the ear, is the uncouth, untasteful prolongation of this element.

It is often badly given in the middle and at the ends of words, and almost universally wrong, when it ends and commences the next.

† There is no general rule without some exception.

Ex. I. "In Is—rael's—God we - trust—t."
For, "In Israel's God we trust."

Ex. II.
"S—alvash—un O the joyful s—ound."
For, "Salvation! O the joyful sound."

Ex. III.
"And plentious-iz-iz gras."
For, "And plenteous is his grace."

Ex. IV.
"Ev'n crosses fro miz zovereign han."
For, "Ev'n crosses from his sovereign hand."

12. ERROR ON SH.—Many of the remarks on the element indicated by s, are applicable to this; though the error in the present case is not so offensive: the key of the element being at least an octave below that of s.

It is erroneously prolonged at the beginning, in the middle and at the end of words.

Ex. I.
"For thy sh—ame thou sh—alt have double."
For, "For thy sha—me thou sha—lt have double."

Ex. II.
"Some fresh—memorials of thy grace."
For, "Some fre—sh memorials of thy grace."

Ex. III.
"Hath joys substanti—al and sincere."
For, "Hath joys substantial and sincere."

It becomes very disagreeable, when made thus prominent. The hiss is an expression of disgust and contempt; and were there no other reason, this would be sufficient to forbid its being prolonged in singing, since the least prolongation of it more than is necessary for a distinct articulation, is productive of a feeling similar in its nature to that which induces the hiss. The nose is allied to the hiss; not however being so strong in character. We feel imposed on when we are hissed. We are constrained to a forced obedience, rather contrary to our wishes and dissonant with our feelings, when we are hissed. Nor can we rid ourselves of impressions similar in nature, though less in degree, when either of these elements is prolonged beyond what we feel to be a necessary articulation.

13. ERROR ON H.—Mistakes in giving this element are very frequent. The error consists in omitting the element entirely, which serves very much to obscure the sense.

Ex. "Call, whil e may be foun
Doh see-kim whil-e's near
Serv-im wi-thall thy art-a mine
Dan worshi-pim with fear."

For, "Call while he may be found,
Oh, seek him while he's near;
Serve him with all thy heart and mind,
And worship him with fear."

14. Two rules may be given as the result of the examination.

First, in regard to the tonics.

RULE.—The radical of the mixed and the pure tonic elements ONLY should be prolonged.

RULE SECOND.—The subtonics and atonics should be forcibly given or articulated but not prolonged.

A general rule in regard to all the elements, may be briefly stated in the language of another.

"Always articulate with such energy, deliberateness and accuracy, that every sound of the voice may be fully and exactly formed, distinctly heard and perfectly understood."

Taking breath.

15. Never take breath in the middle of a word. Always endeavor to breathe all out before any more is taken in; or, keep a constant supply of fresh air in the lungs.

Taking breath eight times in a common or long metre hymn, is amply sufficient, if the voice has been rightly developed.

Questions.

1. What is said about articulation? 3. How does a bad pronunciation affect the sense? How is d mispronounced? 6. What is said of v? 7. What is the error in singing y? 8. What is said of the w? 9. How is ng mispronounced? 10. What errors occur in pronouncing t? 11. Sum up what is said about s. 12. Specify the errors in singing sh. 13. What is said about h? 14. What two important rules are given? 15. What should be observed in taking breath?

Chapter 23.

ARRANGEMENT OF MUSIC for the different Parts: the Bass; Solo Singing; Duets; Quartets and Chorus Singing.

1. Music for a particular part is usually arranged on a single staff; and as most tunes are written for four parts, four staves are necessarily required for common, and, indeed, for nearly all sacred, and for much of secular music.

2. For the Base and Tenor, the Base staff is used. For the Alto and Soprano, the Treble staff is used. The arrangement of the parts are as we should think their relative positions would require. The Base first; Tenor next above; the Alto next above the Tenor; the Soprano above the Alto.

3. A character called a BRACE, placed at the beginning of a tune, unites the staves, and shows how many parts are sung together, or at the same time.

Representation of the Parts.

Brace.	1	1st Treble or Soprano; for the highest voices.
	2	2d do. Alto or Counter, low female and boys do.
	3	Tenor, for high male voices.
	4	Bass, for low male voices.

4. Voices adapted to particular parts should always sing on those parts. A Second singer should not change to the First Treble, nor a First Treble singer to the Second Treble. A Jack at all trades, who is, consequently, good at none, is always changing. Tenor and Base singers should not attempt to sing the First Treble. From the fact that they are unable to do it, arises bad harmony, false progressions, and forbidden chords. Let a person find out in the first place what part his voice is adapted to sing, then pay due attention, and make suitable efforts to cultivate a good taste, and duly exercise his voice in the compass of his appropriate part

5. To become a good solo singer requires private instruction, or such observation and practice as but few enjoy. A solo passage should so be sung, i. e. by one voice.

A **DUET** (for two voices) should be sung by only two voices, and not by a semi-chorus of a half dozen. But when impracticable, the next best plan must be adopted. In a solo or duet, no other person should "hum," or make the least noise.

A **TRIO** (for three voices) should be sung by three voices. A **QUARTET**, by four voices.

6. CONFIDENCE.—Persons can acquire confidence by practice; and a singer in the high-way of improvement, should not stop short of an acquired ability to perform all that may be expected of him.

7. CHORUS SINGING is when all together unite in all the parts, or in unison on one part "to swell th' exalted theme," in songs of praise, in words like the following:

"Salvation! O the joyful sound."

Then let every voice join in notes sublime. It is music when, at the extent of the voice, hundreds lift the joyful anthem, "Glory be to God on high." It is music when the softest notes of nature's melody die away upon the ear.

1. How is music arranged? How many staves? 2. How do the parts succeed each other? 3. What shows how many parts are performed together? 4. What is said of voices adapted to particular parts? What arises from changing parts in singing? 5. How can one become a good solo singer? How should solo passages be sung? What is said of humming while others are singing? What is said of a trio? 6. How is confidence acquired? 7. What is said of chorus singing?

Chapter 24.

READING MUSIC FROM FIVE LINES.

1. We will now sum up in a few words such further instructions as will enable the pupil to read music in "round notes" from a staff of five lines.

The notes are as follow:

Whole.	Half.	Qr.	8th.	16th.	32d.	64th.

The RESTS are as we have explained them, and so are all the musical characters.

2. Letters are applied to the Treble and Bass Staves, as follows:

Treble Staff.

Bass Staff.

3. A Staff, as above, consists of five lines, on which, and on the spaces between which, the notes are written. The relations of the letters are the same as we have explained them. [See chap. 17 and 18.]

The place of (1) do.

4. When there are no flats or sharps at the beginning of a tune, do (1) is always on C—the added line below the Treble staff and second space on the Bass staff. Lines and spaces are counted upward.

The scale is transposed the same as we have explained it. [See chap. 18.]

The Signatures.

5. Different transpositions are marked at the beginning of tunes, by one, two, three and four flats or sharps according to the number of chromatic letters. [See chap. 18, art. 2.] Hence arise the signatures. If there is one sharp at the beginning of a tune, we say the signature is one sharp, do on G; if there are

two flats, we say the signature is two flats, do on B^b, &c.

Rules to find do (1) on both Staves, Base and Treble.

SHARPS.

6. When the Signature is One Sharp, do is on G
 " " " Two sharps, " " D
 " " " Three " " " A
 " " " Four " " " E
 " " " Five " " " B

FLATS.

When the Signature is One Flat, do is on F
 " " " Two flats, " " B^b
 " " " Three " " " E^b
 " " " Four " " " A^b
 " " " Five " " " D^b

7. The learner must not suppose that there are as many ways of applying the syllables to the staff as there are signatures. There can be but seven different ways of writing the scale on five lines.

The following synopsis shows what signatures signify substantially the same thing, or when do (1) is on the same place on the staff.

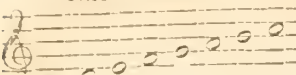
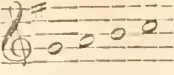
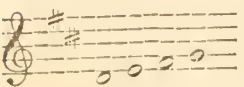
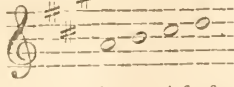
Synopsis of Signatures,

Treble 2 [#] Base 4 [#]	Treble 2 [#] Base 1 ^b	Treble 4 [#] Base 1 [#]	Treble one ^b Base 3 [#]
Treble one [#] Base 2 ^b	Treble 3 [#] Base, natural.	Treble 2 ^b Base 2 [#]	

Let this synopsis be perfectly committed. It analyses theory so as to make practice more easy.

Reading Music.

8. To read music in the common way, it is necessary, first to determine the cleff; then the signature, and find the place of do on the staff. Each line and space being a degree, the syllables will be applied to the notes as follow:

NATURAL KEY.	KEY OF G.
	
do re mi fa sol la si do, &c.	do re mi, &c.
KEY OF D.	KEY OF A.
	
do re mi fa, &c.	do re mi fa, &c.

9. Thus in all the Keys and on the Bass staff, find on what letter do (1) comes, then read the degrees of the staff ascending, do, re, mi, &c., and descending from the tonic read the degrees, do, si, la, &c. When notes ascend or descend regularly, it is easy to apply the syllables, after having found the key. When they skip about, they must be learned and the name of the proper syllable applied to them, by counting the degrees.

NOTE.—Herein consists the difficulty of reading music the usual way. To become perfectly familiar with all the keys, so as to read at sight, is equal in mental labor to the toil of acquiring a good knowledge of the Latin language. Hence it

is a humbling fact, that not more than one in fifty of all the common singers in the United States, who have been to school a half dozen or more quarters, and have occupied a seat, it may be, in a choir as many years, can read at sight the most simple music in all keys! This is positively true. To any one who may deny it, do no more than to open a common singing book, and let such an individual prove the incorrectness of this statement by reading a dozen (!) tunes, one or more in each key. Discussion on this point is useless—facts speak louder. Not to say which is best, but in this respect the difference between the two systems of notation is very great.

The new system, by a short direct rail road, brings the learner at once into the heart of the musical field, where, from a gentle elevation (vocal practice) he can overlook the surrounding beauties, and satiate his enraptured imagination at one view.

The common notation jolts the weary traveller (pupil) over log bridges, up and down hills, by a route so much like a labyrinth (learning to apply syllables to notes) that no one (learner) knows whence he came or whither he is going, except for his guide (singing master). On his arrival at the musical field he is placed down in one corner (natural key of one cleff). Having surveyed all this key, walled in by the peculiar application of syllables, affords, he is dependent on his guide to lead him on another labyrinth route, and at last arrives at another corner of the field (key of G). Thus every successive key costs the poor traveller (pupil) a toilsome journey. Nor is it strange that he should be at a loss, after consuming much time and strength, to get a peep into all the keys, to remember what he saw in the first corner he visited.

This is positively and solemnly a true representation of the manner in which music has to the present time been taught and learned. Theory and practice multiply difficulties.

But in the system here presented, one key being learned, the whole secret is revealed. To learn music this way is pleasure, and once learned, how can it be forgotten? No more could the bystanders forget how to make an egg stand on one end, after seeing Franklin do it the first time. True, the public must decide the question, and with them we leave it.

Keeping Time.

10. Singing and keeping correct time depend on an accurate and familiar knowledge of the different kinds of notes rhythmically considered, and a familiar acquaintance with the application of syllables in different keys.

Questions.

1. What instructions are to be summed up in the 24th chapter? How many notes? What is the form of each? What of the rests? 2. How many staves? How are letters applied to the Treble staff? How to the Bass staff? 3. How many lines make a staff? Where are the notes written? 4. When is (1) do on c? How are lines and spaces counted? 5. How are Transpositions marked? What called? 6. Where is 1 (do) when there is one sharp? Two sharps? Three and four sharps? What signature has F? B? Eb? Ab? Db? 7. How many ways of applying the scale to the staff? What are the signatures of 1 (do) on the third space? On the fourth line? On the first line? On the first space? On the second line? On the second space? On the middle line? 8. What is necessary to read music? What are the lines and spaces called? 9. How are the notes called ascending from the tonic? When notes skip about how must we learn them? What is said in article 10?

THE
ONE LINE PSALMIST,
 IN
DAY AND BEAL'S SIGHT SINGING METHOD.

BY H. W. DAY, A. M.

Editor of Day and Beal's Sight Singing Books, of the Journal of Music, Author of the "Vocal School" and various other works.

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NEW HUNDRED.

A or G. Hartley

1 Come, O my soul, in sa - cred lays At - tempt thy great Cre - a - tor's praise: But, O, what tongue can speak his fame? What verse can reach the lof - ty theme?
 2 Enthroned a - mid the radiant spheres, He glo - ry like a gar - ment wears; To form a robe of light di - vine. Ten thousand suns a - round him shine.
 3 In all our Ma - ker's grand de - signs, Al - might - y power, with wis - dom, shines; His works, thro' all this wondrous frame, De - clare the glo - ry of his name.
 4 Raised on de - vo - tion's lof - ty wing, Do thou, my soul, his glo - ries sing; And let his praise em - ploy thy tongue Till listen - ing worlds shall join the song.

OLD HUNDRED.

G or A major. Martin Luther.

1 Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky, So let it be on earth display'd, Till thou art here, as there, obeyed.

PATTEN. C. M.

E. Major,

H. W. Dar.

1 When faint-ing in the sul-try waste, And parched with thirst ex-treme, The wea-ry pil-grim longs to taste, The cool re-freshing stream

2 So longs the wea-ry, faint-ing mind, Op-press-ed with sins and woes, Some soul-re-viv-ing spring to find, Whence heavenly comfort flows. O, may I thirst for thee, my God, With ar-dent, strong de-sire; And still, through all this des-ert road. To taste thy grace aspire.

4 Then shall my prayer to thee as-cend, A grate-ful sac-ri-fice; My mourn-ing voice thou wilt at-tend, And grant me full sup-ply.

SUNDAY. C. M.

A Major.

This is the day the Lord hath made; He calls the hours his own; Let heaven, rejoice; let earth be glad, And praise surround the throne.

2 To-day he rose and left the dead, And Sa-tan's em-pire fell; To-day the saints his tri-umph spread, And all his wonders tell.

3 Ho-san-na to th' a-noint-ed King, To Da-vid's ho-ly Son; Help us, O Lord; des-cend and bring Sal-va-tion from thy throne.

4 Blest be the Lord, who comes to men, With mes-sa-ges of grace; Who comes in God the Fa-ther's name, To save our sin-ful race.

5 Ho-san-na in the highest strains The church on earth can raise; The high-est heavens in which he reigns, Shall give him nobler praise.

KEYTON. C. M.

Key of E Major.

H. S. Merriam.

1 Un-sha-ken as the sa-cred hill, And firm as mountains be, Firm as a rock the soul shall rest. That leans, O Lord, on thee.

2 Not walls nor hills could guard so well Old Sa-lem's hap-py ground, As those e-ter-nal arms of love, That e-ve-ry saint sur-round.

3 Deal gent-ly, Lord, with souls sin-cere. And lead them safe-ly on, With-in the gates of Par-a-dise, Where Chris-tian, their Lord, is gone.

D Major.

LEY.

1 The pi - ty of the Lord, To those that fear his name, Is such as ten - der par - ents feel; He knows our fee - ble frame.
 2 He knows we are but dust, Scat-ter-ed with eve-ry breath; His an - ger, like a ris - ing wind, Can send us swift to death.
 3 Our days are as the grass, Or like the morn - ing flower; When blast - ing winds, sweep o'er the field, It with - ers in an hour.
 4 But thy com - pass - ions, Lord, To end - less years en - dure; And child - ren's child - ren ev - er find Thy words of prom - ise sure.

CALAIS, S. M.

A Major.

HART.

1 Be-hold the Prince of Peace, The cho - sen of the Lord, God's well be - loved Son, ful fills, The sure, pro - phet - ic word
 2 No roy - al pomp a - dorns This King of righteous - ness, And meekness, patience, truth, and love, Compose his prince - ly dress.
 3 The Spir - it of the Lord, In rich a - bund - ance shed, On this great Prophet gent - ly lights, And rests up - on his head.
 4 He is the Light of men; His doc - trine life im - parts; O, may we feel its quicken - ing power To warm and cheer our hearts

CHARLESTOWN. S. M.

G or A Major.

WOOD

1 O Lord our heavenly King, Thy name is all di - vine; Thy glories round the earth are spread, And o'er the heavens they shine
 2 When to thy works on high, I raise my wonder - ing eyes, And see the moon, complete in light, A - dorn the even - ing skies
 3 When I survey the stars, And all their shining forms, Lord, what is man, that worthless thing, A - kin to dust and worms
 4 Lord, what is worthless man, That thou shouldst love him so? Next to thine angels is he placed, And lord of all be - low.
 5 How rich thy bounties are, How wond - rous are thy ways, That, from the dust, thy power should frame A mon - u - ment of praise.

E \flat Major.

H. W. DAY.

1 And must this bo - dy die? This mor-tal frame decay? And must these ac-tive limbs of mine Lie moulder-ing in the clay!

2 God, my Redem- er, lives, And of-ten from the skies, Looks down, and watches all my dust, Till he shall bid it rise.

3 Ar-ray-ed in glorious grace Shall these vile bodies shine, And eve - ry shape and eve - ry face, Look heavn-ly and di- vine.

4 These live-ly hopes we owe To Je- sus' dying love. We would a-dore his grace be- low, And sing his pow-er above.

5 O Lord, ac-cept the praise Of these our humble songs, Till strains of nob-ler sound we raise With our im- mor- tal tongues

G Major.

BALDWIN. S. M.

Words by Dr Baldwin.

1 The day is past and gone, The e-ven-ing shades ap-pear; O may we all re-mem-ber well The night of death draws near.

2 We lay our gar-ments by, Up-on our beds to rest; So death will soon disrobe us all Of what we here pos-sess.

3 Lord, keep us safe this night, Se-cure from all our fears; May an-gels guard us while we sleep, Till morning light ap-pears.

4 And if we ear-ly rise And view the un-wearied sun. May we set out to win the prize, And af-ter glo-ry run.

5 And when our days are past, And we from time re-move, O may we in thy bosom rest, The bosom of thy love.

D Major.

CHURCH. S. M.

C. H. FULLER, Ms.

1 The Lord my Shepherd is; I shall be well supplied; Since he is mine and I am his, What can I want be-side.

2 He leads me to the place Where heavenly pasture grows, Where living waters gently pass, And full sal-va-tion flows

3 If e're I go a-stray, He doth my soul reclaim, And guides me in his own right way, For his most ho-ly name.

4 While he affords his aid, I can-not yield to fear; Tho' I should walk through death's dark shade, My Shep-herd's with me there.

5 In sight of all my foes, Thou doest my ta-ble spread; My cup with blessings overflows, And joy exalts my head

6 The bounties of thy love Shall crown my future days; Nor from thy house will I remove, Nor cease to speak thy praise.

F Major.

1 Rise, my soul, and stretch thy wings; Thy bet - ter por - tion trace; Rise from all te - res - trial things, Towards
 2 Riv - ers to the ocean run, Nor stay in all their course; Fire, as - cend - ing, seeks the sun; Both
 3 Cease, ye pilgrims, cease to mourn; Press on - ward to the prize; Soon our Sav - iour will re - turn, Tri -

heaven, thy native place; Sun, and moon, and stars, de - cay Time will soon this earth re - move; Rise my soul, and haste a - way To
 speed them to their source; So a soul that's born of God Pants to view his glori - ous face Up - ward tends to his a - bode, To
 umph - ant in the skies; Yet a sea - son, and you know Happy entrance will be given, All our sorrows left be - low, And

seats prepared a - bove. To seats prepared a - bove, To seats pre - pared a bove To seats pre - pared a - bove.
 rest in his em - brace To rest in his em - brace, To rest in his em - brace, To rest in his em - brace.
 earth exchanged for heaven, And earth exchanged for heaven, And earth exchanged for heaven And earth ex - changed for heaven.

seats prepared a - bove, To seats prepared a - bove, To seats prepared a - bove, To seats prepared a - bove.
 rest in his em - brace, To rest in his em - brace, To rest in his em - brace, To rest in his em - brace.
 earth exchanged for heaven, And earth exchanged for heaven, And earth exchanged for heaven, & earth exchanged for heaven.

VILLAGE. L. P. M

A or C Major. Lively.

1 Let all the earth their voice raise, To sing the choicest psalm of praise, To sing and bless Je-ho-vah' name: His
 2 He fram-ed the globe: he built the sky, He made the shining worlds on high, And reigns complete in glo-ry there; His
 3 Come, the great day, the glorious hour, When earth shall feel his sav-ing pow-er, And bar-ba-rous nations fear his name: Then

glo-ry let the heathen know, His wonders to the na-tions show, And all his saving works pro-claim.
 beams are maj-es-ty and light; His beauties how di-vine-ly bright, His temple, how di-vine-ly fair.
 shall the race of men con-fess The beauties of his ho-li-ness, And in his courts his grace pro-claim.

glo-ry let the heath-en know, His wonders to the na-tions show, And all his saving works proclaim.
 beams are maj-es-ty and light, His beauties how di-vine-ly bright, His temple, how divinely fair.
 shall the race of men confess The beauties of his ho-li-ness, And in his courts his grace proclaim.

DOWE. S. M.

D. Minor. Do on F.

H. W. Day.

1 Be-hold the amazing sight, The Sav-iour lift-ed high; Be-hold the son of God's de-light Ex-pire in ag-o-ny.
 2 For whom, for whom, my heart, Were all these sor-rows borne! Why did he feel that painful smart, And meet that vari-ous scorn.
 3 For us he hung and bled, For us in torture died; 'Twas love that bowed his faint-ing head, And ope'd his gush-ing side.
 4 I see, and I a-dore In sym-pa-ny of love; I feel the strong at-trac-tive power To lift my soul a-bove.
 5 Drawn by such cords as these, Let all the earth com-bine, With cheer-ful ar-dor; to confess The en-er-gy di-vine.

HOLINESS BECOMETH THY HOUSE.....Sentence.

A or Bb Major. Chapple.

Ho - li - ness, Ho - li - ness, Ho - li - ness be - com - eth thy house, Ho - li - ness be - com - eth thy house, Ho - li - ness, Ho - li -

Ho - li - ness, Ho - li - ness, Ho - li - ness be - com - eth thy house, Ho - li - ness be - com - eth thy house, Ho - li - ness,

ness, Ho - - li - ness be - com - eth thy house, for ev - er and ev - er, for ev - er A - men, for ev - er and ev - er for ev - er A - men, for

Ho - li - ness, Holi - ness be - com - eth thy house for ev - er and ev - er, for ev - er A - men, for ev - er and ev - er for ev - er A - men, for

Hymn CHANT.

C Major.

ev - er A - men, for ev - er A - men, A - men, A - men.

ev - er A - men, for ev - er A - men, A - men, A - men.

1. { From every stormy wind that blows, from every swelling | tide of | woes,
There is a calm, a sure retreat ; 'tis found be - fore the | mercy | seat.
2. { There is a place where Jesus sheds The oil of gladness | on our | heads -
A place of all on earth most sweet ; It is the | blood - bought | mercy - seat.

THE LORD'S PRAYER.

m D major. *cres* *dim*

Our father which art in heaven, Hal-low-ed be thy name; Thy Kingdom come Thy will be done in earth as it is in heaven

Our father which art in heaven, Hal-low-ed be thy name; Thy Kingdom come Thy will be done in earth as it is in heaven.

Detailed description: This system contains the first two lines of musical notation. The top line is a treble clef with a 2/2 time signature. The bottom line is a bass clef with a 2/2 time signature. The music is in D major. The lyrics are written below the notes. The first line ends with a fermata over the final note. The second line continues the melody and accompaniment.

m *dim*

Give us this day our daily bread, And forgive us our tress-pass-es as we forgive those who trespass a-against us, And lead us not in-to temp-

Give us this day our daily bread, And forgive us our tress-pass-es as we forgive those who trespass a-against us, And lead us not in-to temp-

Detailed description: This system contains the third and fourth lines of musical notation. The top line is a treble clef with a 2/2 time signature. The bottom line is a bass clef with a 2/2 time signature. The music is in D major. The lyrics are written below the notes. The first line ends with a fermata over the final note. The second line continues the melody and accompaniment.

f *cres* *ff*

ta-tion But de-liv-er us from all ev-il For thine is the kingdom, and the power, and the glory For thine is the kingdom, and the power, and the glory

ta-tion, But de-liv-er us from all ev-il, For thine is the kingdom; and the power, and the glory, For thine is the kingdom, and the power, and the glory.

Detailed description: This system contains the fifth and sixth lines of musical notation. The top line is a treble clef with a 2/2 time signature. The bottom line is a bass clef with a 2/2 time signature. The music is in D major. The lyrics are written below the notes. The first line ends with a fermata over the final note. The second line continues the melody and accompaniment.

m *f*

for - ev - er and ev - er, for - ev - er and ev - er, A - men, A - men, A - men, A - men, A - - - - - men.

JERUSALEM C. M.

E Major.

From an English Manuscript of 1830.

1 Je-ru - sa - lem! my glorious home! Name ev- er dear to me! When shall my la- bors have an end In
 2 When shall these eyes thy heaven built wall And pear-ly gates be- hold! Thy bul- warks with Sal- va- tion strong, And
 3 O, when, thou ci-ty of my God, Shall 1 thy courts ascend, Where con - gre - ga - tions ne'r break up. And
 4 There happier bowers than Eden's bloom, Nor sin nor sorrow know: Blest seats! through rude and storm - y scenes I
 5 Why should I shrink at pain and woe! Or feel at death dismay! I've Ca- naan's good- ly land in view, And
 6 Je- ru - sa - lem, my glo - rious home! My soul still pants for thee: Then shall my la - bors have an end, When

joy, and peace, and thee? In joy, and peace, and thee, In joy, In joy, and peace, and thee.
 streets of shining gold! And streets of shin- ing gold, And streets, And streets of shin- ing gold.
 Sab- baths have no end? And Sab- baths have no end! And Sab- baths, And Sab - baths have no end!
 on- ward press to you, I on- ward press to you, I on I on - ward press to you
 realms of endless day, And realms of endless day, And realms, And realms of end- less day.
 I thy joys shall see, When I thy joys shall see, When I, When I thy joys shall see.

D Major.

J. Maxim, Ms.

1 While Shepherds watched their flocks by night, All seated on the ground, The an-gel of the Lord came down, And glo-ry shone a-round.

2 'Fear not' said he, for migh - ty dread Had seized their troubled mind, 'Glad tidings of great joy I bring. To you and all mankind.'

3 Thus spake the ser-aph, and forthwith Appeared a shining throng Of an - gels, prais - ing God, who thus Addressed their joy-ful song;—

4 'All Glo-ry be to God on high, And to the earth be peace; Good will henceforth from heaven to men, Be-gin and nev-er cease.'

MONTEREY. C. M.

A Major.

J. Perkins. Ct.

1 Still on the Lord thy bur-den roll, Nor let a care remain; His mighty arm shall bear thy soul, His mighty arm shall bear thy soul And all thy griefs sustain.

The men who on his grace rely,

2 Ne'r will the Lord his aid deny To those who trust his love, The men who on his grace rely Nor earth nor hell shall move.

FRANKVILLE. C. M.

G Major.

From Ohio.

1 God is a spir - it, just and wise; He sees our in-most mind; In vain to heaven we raise our cries, And leave our hearts be-hind.

2 Nothing but truth before his throne With honor can appear; The painted hypocrites are known Whate'er the guise they wear.

3 Their lifted eyes salute the skies, Their bending knees the ground; But God ab-hors the sac-rifice Where not the heart is found.

4 Lord, search my thoughts, and try my ways, And make my soul sincere; Then shall I stand before thy face, And find ac-cep-tance there.

MORTALITY. 7s & 4s.

F. Major.
Slow & Solemn.

M. Arr.

1 When the vale of death ap-pears, Faint and cold this mor-tal clay, Blest Re-deem-er, soothe my fears,
2 Up-ward from this dy-ing state Bid my wait-ing soul aspire; O-pen thou the crys-tal gate;

Dim.

Cres.

faster.

F.

Light me through the gloomy way; Break the shadows, Break the shadows, Ush-er in e-ter-nal day;-
To thy praise at-tune my lyre: Then, triumphant, Then, tri-umph-ant, I will join th'im-mortal choir.

CRAIS. 7s.

A or G Major.

Hyde. Arr.

1 High, in yonder realms of light, Dwell the raptured saints above, Far be-yond our fee-ble sight, Happy in Im-manuel's love.
2 Pilgrims in this vale of tears, Once they knew like us below, Gloomy doubts, distressing fears, Tor-tur-ing pain, and heavy woe.
3 Happy spirits, ye are fled Where no grief can entrance find, Lulled to rest the aching head, Soothed the an-guish of the mind.
4 'Mid the chorus of the skies, 'Mid th'an-gelic lyres above, Hark! their songs melodious rise—Songs of praise to Jesus' love.

HEAD OF THE CHURCH TRIUMPHANT.

Key of D major.

1 Head of the church triumphant, We joyfully a-dore thee; Till thou appear, thy members here Shall sing like those in glory:

2 While in affliction's furnace, And passing thro' the fire, Thy love we praise which knows no days, And ever brings us nigher:

3 Thou dost conduct thy people Through torrents of temptation; Nor will we fear, while thou art near, The fire of tri-bu-la-tion.

4 Faith now beholds the glory, To which thou wilt restore us, And earth despise, for that high prize, Which thou hast set be-fore us.

We lift our hearts and voices With blest an-ti-ci-pa-tion, And cry aloud and give to God The praise of our sal-va-tion.

We clasp our hands exulting In thine al-migh-ty favor: The love divine which made us thine, Can keep us thine for e-ver.

The world, with sin and Satan, In vain our march op-po-ses; By thee we will break through them all. And sing the song of Moses.

And if thou count us worthy, We each, as dy-ing Stephen, Shall see thee stand at God's right hand, To take us up to hea-ven.

CECIL. 8s & 7s.

G or A Major.

L. D. Cowles, Ohio.

1 Cease ye mourners, cease to languish O'er the grave of those you love; Pain, and death, and night and anguish, Enter not the world above.

2 While our silent steps are straying, Lonely, through night's deepening shade, Glory's brightest beams are playing Round the happy Christian's head.

3 Light and peace at once deriving From the hand of God most high, In his glorious presence living, They shall ne-ver, never die.

4 Endless plea-sure, pain excluding, Sick-ness, there, no more can come; There no fear of woe, in-trud-ing, Sheds o'er heaven a moments gloom.

HOPE IN DEATHA Dirge.

45

Hartley.

Eb major.

1 Underneath the sod low lying, Dark and drear, Sleepeth one who left in dying, Sorrow here, Yes, they're ever brooding o'er thee,

2 When the summer moon is shining, Soft and fair, Friends she lov'd in tears are twining Chaplets there. Rest in peace thou gentle spirit,

WINCHESTER. 7s & 5s.

C major.

J. Maxim, Ms.

1 Soldiers of the cross, arise! Lo! your leader from the skies, Waves before you

2 Jesus conquered when he fell, Met and vanquished earth and hell; Now he leads you

3 Onward, then, ye hosts of God! Jesus points the victor's rod—Follow where your

glory's prize, The prize of victory Seize your armor—gird it on; Now the battle will be won; See! the strife will soon be done, Then struggle manfully.

on, to swell The triumphs of his cross Though all the earth and hell appear, Who will doubt and who can fear? "God our strength and shield" is near; We cannot lose our cause.

Leader trod; You soon shall see his face. Soon, your enemies all slain, Crowns of glory you shall gain; Rise to join that glorious train. Who shout their Savior's praise.

SHOUT THE GLAD TIDINGS. P. M.

Key of G major.

Shout the glad tidings, ex-ult-ing - ly sing, Je - ru - sa - lem triumphs, Mes - si - ah is King. Zi - on! the mar - vel - lous sto - ry be tel - ling,
 Shout the glad tidings, ex-ult-ing - ly sing, Je - ru - sa - lem triumphs, Mes - si - ah is King. Tell how he com - eth; from na - tion to na - tion,
 Shout the glad tidings, ex-ult-ing - ly sing, Je - ru - sa - lem triumphs, Mes - si - ah is King. Mortals, your homage be grate - ful - ly bring - ing

D.C.

The Son of the Highest, how lowly his birth! The brightest archangel in glo - ry excell - ing, He stoops to redeem thee, he reigns upon earth.
 The heart - cheering news let the earth echo round; How free to the faithful he of - fers sal - va - tion; How his people with joy ev' - r - last - ing are crowned.
 And sweet let the gladsome ho - san - na arise; Ye angels the full hal - le - lu - jah be singing, One chorus resound thro' the earth and the skies.

ELBONA. C. P. M.

Key of Bb major. Moderate & firm.

1 When I can trust my all with God, In trial's fearful hour, A joy springs up a - mid distress, A fountain in the wil - der - ness.
 2 O, to be brought to Jesus' feet, Tho' trials fix me there, Tho' sighs and tears its language be, The Lord is nigh to answer me.
 3 O, blessed be the hand that gave, Still blessed when it takes; Perfect and true are all his ways, Whom heaven adores and death obeys
 Blessed be he who smites to save, Who heals the heart he breaks:

Key of G major

1 Christ, the Lord, is risen to-day, Sons of men and angels say; Raise your songs of tri-umph high;

2 Love's re-deem-ing work is done, Fought the fight, the bat-tle won: Lo! our Sun's e-clipse is o'er,

3 Vain the stone, the watch, the seal; Christ hath burst the gates of hell; Death in vain for-bids his rise;

4 Lives a-gain our glo-rious King; Where, O Death, is now thy sting? Once he died our souls to save;

5 Soar we now where Christ hath led, Following our ex-alt-ed Head: Made like him, like him we rise.

Sing, ye heav'ns, and, earth, re-ply. Raise your songs of tri-umph high; Sing, ye heav'ns, and, earth, re-ply.

Lo! he sets in blood no more. Lo! our Sun's eclipse is o'er; Lo! he sets in blood no more.
Christ hath o-pened Par-a-dise. Death in vain forbids his rise; Christ hath o-pened Par-a-dise.

Where thy vic-t'ry, boast-ing Grave? Once he died our souls to save; Where thy vic-t'ry, boasting Grave?

Ours the cross, the grave, the skies. Made like him, like him we rise. Ours the cross, the grave, the skies.

ROOM. 6's 7's & 8.

Key of D major.

1 Hark! hark! a shout of joy! The world, the world, is calling; In east and west, in north and south, See Satan's kingdom falling.

2 Wake! wake! the church of God, And dis-si-pate thy slumbers; Shake off thy dead-ly ap-a-thy, And marshal all thy numbers.

3 Trust, trust the faithful God; His promise is un-fail-ing; The prayer of faith can pierce the skies; Its breath is all-pre-vail-ing.

4 Look! look! the fields are white; And stay thy hand no lon-ger; Tho' Satan's mighty legions fight, The arm of God is stronger.

Eb major.

M.

1 O thou whose compassionate care Forbids my fond heart to complain, Now graciously teach me to bear The weight of affliction and pain.
 2 Tho' cheerless my days seem to flow, Tho' weary and wakeful my nights, What comfort it gives me to know 'Tis the hand of a Father that smites!
 3 A tender physician thou art, Who woundest in order to heal, And comfort divine dost impart To soften the anguish we feel.
 4 O, let this correction be blest, And answer thy gracious design; Then grant that my soul may find rest In comforts so healing as thine.

BEHOLD THE LAMB OF GOD!

F or G major.

Behold! behold! behold the Lamb of God, behold the Lamb of God, who taketh who taketh a-way the
 Behold! behold! behold the Lamb of God, behold the Lamb of God, who taketh who taketh a-way the

sins of the world, who taketh away who taketh away the sins of the world. Hal - le - lu - jah. Hal - le -
 sins of the world, who taketh away who taketh away the sins of the world. Hal - le - lu - jah. Hal - le -

BEHOLD THE LAMB OF GOD!.....Continued.

lu - jah. Hal - le lu - jah. Behold! behold. the Lamb of God, who ta - keth away the

lu - jah. Hal - le - lu - jah. Behold! behold! the Lamb of God, who ta - keth away the

JULY. C. M

D major.

Hart. Arr.

sins of the world, who taketh away the sins of the world.

sins of the world, who taketh away the sins of the world.

1 Come let us join our cheer - ful songs With angels' round the

2 "Worthy the Lamb that died," they cry "To be ex - alt - ed

3 Jesus is worthy to receive Honor and pow'r di -

4 Let all that dwell above the sky. And air, and earth, and

5 The whole creation join in one To bless the sa - cred

throne; Ten thou - sand thousand are their tongues, Ten thousand thousand are their tongues, But all their joys are one.

thus:" "Worthy the Lamb," our lips re - ply, "Worthy the Lamb," our lips re - ply, "For he was slain for us."

vine; And blessings, more than we can give, And blessings, more than we can give, Be, Lord, for - ev - er thine.

seas, con - spire to lift thy glo - ries high, Conspire to lift thy glo - ries high, And speak thy endless praise.

name of Him who sits up - on the throne, Of Him who sits up - on the throne, And to a - dore the Lamb.

Key of A major.

Hartley.

1 The Lord is my Shepherd; no want shall I know; I feed in green pastures, safe folded to rest; He leadeth my soul where the still waters flow,
 Thro' the valley and shadow of death tho' I stray, Since thou art my Guardian, no e-vil I fear; Thy rod shall defend me, thy staff be my stay;
 3 In the midst of affliction, my table is spread; With blessings unmeasured my cup runneth o'er; With oil and perfume thou anoint - est my head;

CANADA. L. M.

Eb major.

Restores me when wandering, redeems when oppressed.
 No harm can befall with my Comforter near.
 O, what shall I ask of thy providence more!

1 When God is nigh, my faith is strong; His arm is my al - migh - ty prop;
 2 Though in the dust I lay my head, Yet gra - cious God, thou wilt not leave
 3 My flesh shall thy first call obey. Shake off the dust, and rise on high;
 4 There streams of endless pleasure flow, And full discov - er - ies of thy grace,

Be glad, my heart; re-joyce, my tongue; My dy - ing flesh shall rest in hope, My dy - ing flesh shall rest in hope.
 My soul for - ev - er with the dead, Nor lose thy chil - dren in the grave, Nor lose thy chil - dren in the grave.
 Then shalt thou lead the wondrous way To yon - der throne a - bove the sky, To yon - der throne above the sky.
 Which we but tasted here be - low, Spread hea - ven - ly joys through all the place, Spread heav - enly joys through all the place.

Key of F major.

1 My God, my Father, while I stray Far from my home, on life's rough way, O, teach me from my heart to say, "Thy will, my God, he done."
 2 Though dark my path, and sad my lot, Let me be still, and murmur not, And breathe the prayer di-vine-ly taught, "Thy will, my God, be done."
 3 What though in lonely grief I sigh For friends beloved no lon-ger nigh; Sub-mis-sive still would I re-ply, "Thy will, my God, be done."
 4 If thou shouldst call me to resign What most I prize, —it ne'er was mine, —I on-ly yield thee what is thine; "Thy will, my God, be done."
 5 Should pining sickness waste a-way My life in pre-mature de-cay, In life or death teach me to say, "Thy will, my God, be done."
 6 Re-new my will from day to day, Blend it with thine, and take a-way What'e'er now makes it hard to say, "Thy will, my God, be done."

AUSTIN. 7's.

D major.

1 Sweet the time—exceed-ing sweet! When the saints to-geth-er meet, When the Savior is the theme, When they join to sing of him.
 2 Sing we then e-ter-nal love, Such as did the Fa-ther move: He beheld the world undone, Loved the world—and gave his Son.
 3 Sing the Son's a-ma-zing love; How he left the realms above, Took our nature, and our place, Lived and died to save our race.
 4 Sing we too the Spir-it's love; With our wretched hearts he strove; Filled our minds with grief and fear, Brought the precious Savior near.

ALBAMIS. 8's, 6 & 4.

Key of F major.

Wood.

1 Our blest Redeem-er, ere he breathed His tender, last farewell, A Guide, a Comforter bequeathed With us to dwell.
 2 He came sweet influence to impart, A gracious, will-ing guest, While he can find one humble heart Where-in to rest.
 3 He breathes that gen-tle voice we hear, Soft as the breeze of even, That checks each fault, that calms each fear, And speaks of heaven, alone.
 4 And eve-ry vir-lue we possess, And eve-ry vie-tory won And ev-ery thought of ho-li-ness, Are his alone.

5 Spirit of pu-ri-ty and grace, Our weakness, pity-ing, see: O, make our hearts thy dwelling-place. And wor-thier thee.

Bb major.

1 Rise, Sun of glory, rise, And chase the shades of night, O, chase those dismal shades away, And bring the bright, millennial day!
Which now obscure the skies, And hide thy sacred light:

2 Now send thy Spirit down On all the nations, Lord, That heathen lands may own thy sway, And cast their i - dol Gods away.
With great success to crown The preaching of thy word;

3 Then shall thy kingdom come Among our fallen race, Whence pure devo - tion shall ascend, And songs of praise, till time shall end.
And all the earth become The temple of thy grace;

PROTECTION.* 8's 7's.

C major.

M. Conant.

1 God is love; his mer - cy brightens All the path in which we rove; Bliss he wakes, and woe he lightens; God is wisdom, God is love.

2 Chance and change are bu - sy e-ver, Man decays, and a - ges move; But his mercy wa - neth never; God is wisdom, God is love.

3 E'en the hour that dark - est seemeth Will his changeless goodness prove; From the gloom his brightness streameth; God is wisdom, God is love.

4 He with earthly cares entwineth Hope and comfort from above: Every where his glo - ry shineth; God is wisdom, God is love.

* Sing Base an octave lower.

HEBER, 6 & 4's.

Key of E major.

H. W. Day.

1 Lowly and solemn be Thy children's cry to thee, Father divine, A hymn of suppliant breath, Owing that life and death Alike are thine

2 O Father, in that hour, When earth all helping power Shall dis - avow,—When spear, and shield, and crown, In faintness are cast down,— Sustain us thou

3 By Him who bowed to take The death-cup for our sake, The thorn, the rod,—From whom the last dismay Was not to pass away,— Aid us, O God.

4 While trembling o'er the grave, We call on thee to save, Father divine: Hear, hear our suppliant breath, Keep us in life and death, Thine, only thine,

LEEDS. 5's & 6's.

F major.

W. W. Partridge.

1 Ye servants of God, Your Master proclaim, And publish abroad His wonderful Name; The name all vic-tor-ious of Je-sus extol;

2 God ruleth on high, Almighty to save; And still he is nigh, His presence we have: The great congre-ga-tion His triumph shall sing,

3 Salvation to God, Who sits on the throne—Let us all cry aloud, And honor the Son: Our Je-sus-'s praises The angels proclaim;

SEYMORE. H. M.

D major.

His kingdom is glorious, And rules o-ver all.

As-crib-ing sal-va-tion To Je-sus our King.

Fall down on their fa-ces, And wor-ship the Lamb.

1 Upward I lift mine eyes, From God is all my aid; The God that

2 My feet shall never slide, And fall in fa-tal snares, Since God, my

3 No burning heats by day, Nor blasts of eve-ning air, Shall take my

4 Hast thou not given thy word, To save my soul from death? And I can

built the skies, And earth and na-ture made: God is the tower To which I fly; His grace is nigh In ev-ery hour.

guard and guide, De-fends me from my fears. Those wakeful eyes, Which ne-ver sleep, Shall Is-rael keep, When dangers rise.

health away, If God be with me there: Thou art my sun, And thou my shade, To guard my head By night or noon.

trust my Lord To keep my mor-tal breath: I'll go and come Nor fear to die, Till from on high Thou call me home.

HARVEST, or THANKSGIVING HYMN.

Key of F. Chorus.

Hartley.

1 The God of harvest praise; In loud thanksgiving raise Hand, heart, and voice; The val - leys laugh and sing, For - ests and moun - tains ring, The
 2 Of food for man and beast Je - ho - vah spreads a feast, Above, beneath: Ye herds and flocks draw near, Fowls, ye are wel - comed here; His

3 Garden and orchard ground Autumnal fruits have crowned; The vintage glows; Here plen - ty pours her horn, There the full tide of corn, Sway'd
 4 The God of harvest praise, Hands, hearts, and voices raise, with sweet accord. From field to gar - ner through, Bear - ing your sheaves a - long, And

5 Yes, bless His ho - ly name, And your loud thanks proclaim Thro' all the earth; To glo - ry in your lot Is come - ly; but be not God's

plains their tribute bring, The streams rejoice. The valleys laugh and sing, Forests and mountains ring, The plains their tribute bring, The streams rejoice
 goodness crowns the year For all that breathe. Ye herds and flocks draw near, Fowls, ye are welcomed here; His goodness crowns the year For all that breathe.

by the breath of morn, The land o'erflows. Here plenty pours her horn, There the full tide of corn, Sway'd by the breath of morn, The land o'erflows.
 in your harvest song, Bless ye the Lord. From field to garner thro', Bearing your sheaves along, And in your harvest song, Bless ye the Lord.

ben - e - fit forgot A - midst your mirth. To glo - ry in your lot is come - ly; but be not God's ben - e - fit for - got Amidst your mirth.

CHRISTIAN. 7's.

M. Couant.

Bb major.

So fades the summer cloud away, So sinks the gale when storms are o'er; So gently shuts the eye of day, So dies a wave a - long the shore.

So fades the summer cloud away, So sinks the gale when storms are o'er; So gently shuts the eye of day So dies a wave a - long the shore.

D major. Rather slow.

Wood.

1 Come, thou soul-transforming Spirit, Bless the sower and the seed; Let each heart thy grace in-her - it; Raise the weak, the hungry feed
From the gospel, From the gospel Now supply thy people's need.

2 O, may all enjoy the blessing Which thy word's designed to give; Let us all, thy love possessing, Joy-ful-ly the truth receive,
And for - ev - er, And for - ev - er To thy praise and glory live.

* Sing Tenor and Base an octave lower.

CRUCIFIXION. 8's, 7's, & 4.

D major. Slowly.

p

f

1 Hark! the voice of love and mercy Sounds aloud from Cal - vary: See! it rends the rocks asunder, Shakes the earth, and veils the sky:
"It is finished!" "It is finished!" Hear the dy - ing Saviour cry.

2 "It is finished!" O, what pleasure Do these charming words afford! Heavenly blessings, without measure, Flow to us thro' Christ the Lord:
"It is finished!" "It is finished!" Saints, the dy - ing words record.

3 Tune your harps anew, ye seraphs; Join to sing the pleasing theme: All in earth and heaven uniting, Join to praise Immanuel's name:
Halle - lujah! Hal - le-lu-jah! Glory to the bleeding Lamb!

ASCENSION. 7's.

D major.

1 "Wide, ye heavenly gates, unfold, Closed no more by death and sin; Lo! the conquering Lord behold; Let the King of glo - ry in."
2 Hark! th' angel - ic host inquire, "Who is he, th' almigh - ty King!" Hark again! the answering choir Thus in strains of triumph sing: -

3 "He whose powerful arm, alone, On his foes de - struc - tion hurled; He who hath the vic - tory won; He who saved a ruined world; -
4 "He who God's pure law fulfilled; Jesus, the in - car - nate Word; He whose truth with blood was seal'd; He is heaven's all - glorious Lord." -

5 "Who shall up to that abode Follow in the Saviour's train?" "They who in his cleansing blood Wash a - way each guilt - y stain."

O GIVE THANKS. Anthem for Thanksgiving.

Key of Eb major. Chorus.

Duett.

Chorus.

1 Give thanks, give thanks un - to the Lord; give thanks, give thanks un - to the Lord, For he is good, is good. For he is good, is good.

2 Give thanks, give thanks un - to the Lord; give thanks, give thanks un - to the Lord, For he is good, is good. For he is good, is good

Soprano and Second duett.

Bass and Tenor duett.

Solo.

2 For his mer-cy en-du-reth, en-du-reth for-ev-er, For his mercy en-du-reth for-ev-er. His mercy en-du-reth, en-du-reth forev-er.

Duett.

Chorus.

his mer-cy en-du-reth, en-du-reth for-ev-er, his mercy en-du-reth, en-du-reth for-ev-er. Give thanks, give thanks un - to the

his mer-cy en-du-reth, en-du-reth for-ev-er, his mercy en-du-reth, en-du-reth for-ev-er. Give thanks, give thanks un - to the

forte. Lord; give thanks, give thanks un - to the Lord, A - men, A - men, A - men Amen, A men.

Lord; give thanks, give thanks un - to the Lord, A - men, A - men, A - men, Amen, A - men.

BEAVER STREET. L. M.

57

Bb major.

H. S. Merriam.

1 Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots, that attend thy state.

2 Not Sinai's mountain could appear More glorious, when the Lord was there; While he pronounced his ho - ly law, And struck the chosen tribes with awe.

3 How bright the triumph none can tell, When all the reb - el powers of hell, That thousand souls had cap - tive made, Were all in chains, like cap - tives, led.

4 Raised by his Father to the throne, He sent his promised Spi - rit down, With gifts and grace for reb - el men, That God might dwell on earth a - gain.

DEHY. L. M.

G major.

1 As show'rs on meadows new-ly mown, Our God shall send his Spir-it down. E - ter-nal Source of grace di-vine, What soul - re - fresh - ing drops are thine!

2 That heavenly influence let us find In ho - ly silence of the mind, While ev-ery grace maintains its bloom, Dif - fu - sing wide its rich perfume.

3 Nor let these blessings be confined 'To us, but poured on all mankind, 'Till earth's rude wastes in verdure rise, And E - den's beau - ty greet our eyes.

WEBSTER. L. M.

A major.

1 With all my powers of heart and tongue, I'll praise my Ma - ker in my song; Angels shall hear the notes I raise, Ap - prove the song, and join the praise.

2 To God I cried, when troubles rose; He heard me, and subdued my foes; He did my' ri - sing fears control, And strength diffused thro' all my soul.

3 A - mid a thousand snares I stand, Upheld and guarded by thy hand; Thy words my faint - ing soul revive, And keep my dy - ing faith alive.

4 I'll sing thy truth and mer - cy, Lord; I'll sing the wonders of thy word; Not all the works and names be - low, So much thy pow'r and glo ry show.

D major.

1 And am I born to die? To lay this bod - y down? And must my trem - bling spir - it fly,
 And am I born to die? To lay this bod - y down? And must my trem - bling spir - it fly,

C major. STILLWATER. L. M. Baker Family.

Soli. Semi-Chorus.

And must my trembling spir - it fly In-to a world unknown?
 In - to a world un - known?
 And must my trembling spir - it fly In-to a world unknown?
 1 Awake, our souls; away, our fears; Let eve - ry trembling
 2 True, 'tis a straight and thorny road, And mor - tal spir - its
 3 The migh - ty God, whose matchless power Is ev - er new and
 4 From thee, the o - ver - flow - ing spring. Our souls shall drink a
 5 Swift as an ea - gle cuts the air, We'll mount a - lost to

Chorus.

thought be gone; A - wake, and run the heav - en - ly race, And put a cheer - ful cour - age on.
 tire and faint; But they for - get the migh - ty God, Who feeds the strength of eve - ry saint;
 ev - er young, And firm endures, while endless years their ev - er - last - ing cir - cles run.
 full sup - ply; While those who trust their na - tive strength Shall melt a - way, and droop, and die.
 thine a - bode; On wings of love our souls shall fly, Nor tire a - mid the heav - en - ly road.

HYDE. C. M.

59

G major.

Trio.

Chorus.

1 Father, I stretch my hands to thee; No other help I know; If thou withdraw thyself from me, Ah, whicher shall I go?

2 What did thine only Son endure Before I drew my breath! What pain, what labor, to secure My soul from endless death!

3 Author of faith, to thee I lift My weary, long-inged eyes; O, may I now receive that gift; My soul without it dies.

MONDAY. C. M.

F major.

Wm. Shew. Ar.

1 Thou art my portion, O my God; Soon as I know thy way, My heart makes haste to obey thy word, And suffers no delay.

2 I choose the path of heavenly truth, and glory in my choice; Not all the riches of the earth Could make me so rejoice.

3 Thy precepts and thy heavenly grace I set before my eyes; Thence I derive my daily strength, And there my comfort lies.

4 If once I wander from thy path, I think upon thy ways, Then turn my feet to thy commands, And trust thy pardoning grace.

GIFFORD. C. M.

A or Bb major.

M. B. Maybry, Ms.

1 My God, my everlasting hope, I live upon thy truth; Thy hands have held my childhood up, And strengthened all my youth.

2 Still has my life new wonders seen, Repeated every year; Behold, my days that yet remain, I trust them to thy care.

3 Cast me not off when strength declines, When hoary hairs arise; And round me let thy glory shine, Where'er thy servant dies.

4 Then, in the history of my age, When men review my days, They'll read thy love in every page, In every line thy praise.

Eb Major.

1 Ashamed of Je - sus! sooner far Let evening blush to own a star; He sheds the beams of light di - vine O'er this benighted soul of mine.

2 Ashamed of Je - sus! that dear Friend, On whom my hopes of heaven depend! No! when I blush, be this my sname, That I no more revere his name.

3 Ashamed of Je - sus! yes, I may: When I've no sins to wash away; No tear to wipe, no good to crave, No fear to quell, no soul to save,

4 Till then, (nor is my boasting vain,) Till then, I'll boast a Saviour slain! And, O, may this my glo - ry be, That Christ is not ashamed of me!

MARSHAL. L. M. Funeral Occasion.

F. Major. Gently.

M. Conant, N. Y.

1 So fades the lovely, blooming flow'r, Frail, smiling sol - ace of an hour; So soon our transient comforts fly, And pleasure on - ly blooms to die.

2 Is there no kind, no healing art, To soothe the anguish of the heart! Spi - rit of grace, be ev - er nigh: Thy comforts are not made to die.

3 Let gen - tle patience smile on pain, 'Till dy - ing hope re - vives a - gain; Hope wipes the tear from sorrow's eye, And faith points upward to the sky.

HILLSBURGH. L. M.

Bb major.

N. P. Bassett.

1 The praise of Zi - on waits for thee, My God, and praise becomes thy house: There shall thy saints thy glo - ry see, And there perform their pub - lic vows.

2 O thou, whose mer - cy bends the skies To save when hum - ble sin - ners pray; All lands to thee shall lift their eyes, And is - lands of the northern sea.

3 Against my will my sins pre - vail, But grace shall purge a - way their stain; The blood of Christ will nev - er fail To wash my garments white a - gain.

4 Blest is the man whom thou shalt choose, And give him kind ac - cess to thee; Give him a place with - in thy house, To taste thy love di - vine - ly free.

LOVED ONES LIE SLEEPING.

Bb major.

1 Of those, who round the hearth-stone move, A charm that served to bind,
By eve-ry art, by truth and love, Their im-age on the mind,

2 They shall not al-ways rest in sleep: The mansions of the dead
Shall be un-closed; and we who weep, By an-gels shall be led,

Nought but the im-age now is left To us, who mourn the doom
Of loved ones, who, of life lie - rest, Rest sleep - ing in the tomb.

To meet a - gain the love - ly forms That erst to us were given,
To cheer us thro' life's fear - ful storms, And guide us on to heaven.

FRIDAY. 8s & 7s.

F. major.

Hartley Wood.

1 See the leaves around us falling, Dry and withered, to the ground, 'Thus to thoughtless mortals calling, In a sad and solemn sound,—

2 "Youth, on length of days presuming, Who the paths of pleasure tread, View us, late in beauty blooming, Numbered now a-mong the dead.

3 "What tho' yet no losses grieve you, Gay with health and many a grace; Let not cloudless skies deceive you; Summer gives to autumn place."

4 On the tree of life e - ter - nal Let our highest hopes be staid: This a-lone, for - ev - er ver - nal, Bears a leaf that shall not fade.

C or D major.

COLE.

1 When the Lord shall build up Zi - on, He shall ap-pear in his glo-ry, his glo - ry, He shall appear in his

2 When the Lord shall build up Zi- on, He shall appear in his glo-ry, his glo - ry, He shall appear in his

Single voices, slowly.

glo - ry. He shall appear in his glo-ry, his glo - ry. O pray for the peace, the peace of Je - ru - sa - lem.

glo - ry. He shall appear in his glo-ry, his glo - ry. O pray for the peace, the peace of Je - ru - sa - lem.

Chorus.

Peace be with-in thy walls, Peace be with-in thy walls, Peace be with-in thy walls, and plenteousness within thy

Peace be within thy walls, Peace be within thy walls, and plenteousness within thy

pal-a-ces. Peace be with-in thy walls, Peace be with-in thy walls, and plenteousness within thy pal-a-ces. Amen, A-men.

pal-a-ces. Peace be with-in thy walls, and plenteousness within thy pal-a-ces. A-men, A-men.

BERMONDSEY. 6s & 4s.

D major.

1 Glo-ry to God on high! Let heaven and earth re- ply; Praise ye his name; His love and grace a- dore, Who all our sor- rows bore; And sing for -

2 Ye who surround the throne, Join cheerful- ly in one, Praising his name: Ye who have felt his blood Sealing your peace with God Sound his dear

3 Join, all ye ransomed race, Our Lord and God to bless; Praise ye his name; In him we will re-joice, And make a joy- ful noise, Shouting with

4 Soon must we change our place; Yet will we nev- er cease Praising his name: To him our songs we'll bring, Hail him our gracious King, And thro' all

Slower.

ev- er more, "Worthy the Lamb." "Worthy the Lamb," "Worthy the Lamb." Sing a- loud evermore, "Worthy the Lamb."

name abroad, "Worthy the Lamb." "Worthy the Lamb," "Worthy the Lamb." Sing a- loud evermore, "Worthy the Lamb."

heart and voice, "Worthy the Lamb." "Worthy the Lamb." "Worthy the Lamb." Sing a- loud evermore, "Worthy the Lamb."

a- ges sing, "Worthy the Lamb." "Worthy the Lamb," "Worthy the Lamb." Sing a- loud evermore, "Worthy the Lamb."

A major, Lively.

cr 68

Ar.

1 What are those soul - re - vi - ving strains, Which ech - o thus from Sa - lem's plains? What anthems loud, and louder still, So sweetly sound from
 2 Lo! 'tis an in - fant cho - rus sings Ho - san - na to the King of kings: The Saviour comes! and babes proclaim Sal - va - tion sent in

3 Nor these alone their voice shall raise, For we will join this song of praise; Still Israel's children forward press To hail the Lord their
 4 Mes - si - ah's name shall joy impart A - like to Jew and Gen - tile heart: He bled for us, he bled for you, And we will sing ho -

5 Proclaim ho - san - nas loud and clear; See David's Son and Lord ap - pear! All praise on earth to him be given, And glo - ry shout through

DIGBY. 8s & 7s, Odd.

C or D major.

R. S. BENNISON, St. Johns, N. B. Ar.

Zi - on's hill! So sweetly sound from Zi - on's hill!
 Je - sus' name. Sal - va - tion sent in Je - sus' name.

Righteousness. To hail the Lord their right - eousness.
 san - na too. And we will sing ho - san - na too.

high - est heaven. And glo - ry shout through high - est heaven.

1 Thro' the day thy love has spar'd us, Wearied we lie down to rest;
 Thro' the si - lent watches guard us, Let no foe our peace mo - lest.

Thro' the day thy love has spared us, Wearied we lie down to rest;
 Thro' the si - lent watches guard us, Let no foe our peace molest.

Pia.

For.

Saviour, thou our guardian be; Sweet it is to trust in thee. Sa - viour, thou our guard - ian be; Sweet it is to trust in thee.

Saviour, thou our guardian be; Sweet it is to trust in thee. Sa - viour, thou our guard - ian be; Sweet it is to trust in thee.

*These last three notes may be sung an octave below

DORCHESTER. L. M.

65

A major.

1 Awake, my tongue; thy trib - ute bring To Him who gave thee power to sing; Praise Him who has all praise above,
 2 How vast his knowledge! how pro-found! A depth where all our thoughts are drown'd! The stars he num - bers, and their names
 3 Thro' each bright world a - bove, be - hold Ten thousand thousand charms un - fold; Earth, air, and might - y seas, combine
 4 But in redemption, O, what grace! Its wonders, O, what thought can trace! Here, wisdom shines for - ev - er bright;

SURRY. L. M.

Eb major.

The source of wis - dom and of love.
 He gives to all those heavenly flames.
 To speak his wis - dom all di - vine.
 Praise him, my soul, with sweet de - light.

1 No more fatigue, no more dis - tress, Nor sin, nor death, shall reach the place; No
 2 No rude alarms of an - gry foes; No cares, to break the long repose; No
 O, long - ex - pect - ed day, be - gin; Dawn on these realms of pain and sin; With

groans shall mingle with the songs Which dwell up - on im - mor - tal tongues, Which dwell up - on im - mor - tal tongues;
 midnight shade, no cloud - ed sun, But sa - cred, high, e - ter - nal noon, But sa - cred, high, e - ter - nal noon.
 joy we'll tread th' appointed road, And sleep in death, to rest with God, And sleep in death, to rest with God.

D major.

B. C. HILL.

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

2 Why should we tremble to convey Their bod-ies to the tomb? 'Twas there the flesh of Je - sus lay, And left a long per-fume.

3 Then let the last loud trumpet sound, And bid our kindred rise: Awake, ye . nations un - der ground; Ye saints, as - cend the skies.

THE LORD IS KING. Anthem.

A or Bb major.

Dr. CHAPPELL.

The earth may be glad, The Lord is Ki - - - - - ng, The Lord is Ki - - - - - ng. The earth may be glad, The

The earth may be glad, The earth may be glad, The earth may be glad,

The earth may be glad, The Lord is Ki - - - - - ng. The

The Lord is Ki - - - - - ng, The earth may be glad. The earth may be glad. The earth may be glad.

earth may be glad, The earth may be glad, The earth may be glad, may be glad thereof; Yea, The multitude of isles, The multitude of isles, The multitude of

earth may be glad, The earth may be glad, The earth may be glad, may be glad thereof; Yea, The multitude of isles, The multitude of isles, The multitude of

THE LORD IS KING. Anthem.....Conclūda.

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

isles may be glad there-of; The earth may be glad, The Lord is King, The earth may be glad, The Lord is King, The Lord is King, The Lord is King.

8 4 6 5 6 5 5 | 5 5 5 5 5 | 5 7 4 6 5 | 5 7 7 1 1 7 | 1 1 6 5 5 | 5 7 6 6 5 | 7 6 5 5 | 5 - ||

1 4 3 2 | 3 7 1 1 7 | 1 7 1 2 7 | 1 5 5 5 | 5 1 1 4 | 3 3 1 1 | 1 4 3 2 | 3 - ||

isles may be glad there-of; The earth may be glad, The Lord is King, The earth may be glad, The Lord is King, The Lord is King, The Lord is King.

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

ZION. C. M. Double.

F major.

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

1 Sweet is the work, O Lord, Thy glo - rious name to sing, To praise and pray, to hear thy word, And grate - ful offerings bring.

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

2 Sweet—at the dawning light, Thy bound-less love to tell; And when approach the shades of night, Still on the theme to dwell.

8 2 3 3 5 | 5 5 5 | 5 5 6 8 | 7 8 | 7 - | - | - | - | 5 5 6 4 | 3 4 | 3 - ||

2 1 1 2 | 3 1 | 5 5 | 1 1 | 2 2 | 5 - | - | - | - | 1 1 | 4 | 5 5 | 1 - ||

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

3 Sweet—on this day of rest, To join in heart and voice, With those, who love and serve thee best, And in thy name rejoice.

8 1 1 1 1 4 | 3 - | 3 4 3 1 1 2 1 | 7 | 7 1 - | 7 1 - 2 1 7 1 - | 3 1 1 1 7 | 1 - ||

4 To songs of praise and joy, Be ev - ery Sabbath given, That such may be our blest em-ploy E - ter - nal - ly in heaven.

8 3 3 3 4 5 | 5 - | 5 6 5 4 3 5 | 5 | 5 5 6 5 4 3 - | 5 5 5 5 - | 5 3 4 6 5 4 3 - ||

1 1 1 4 2 | 1 - | 1 1 1 1 7 1 | 5 5 1 - | 5 6 7 1 2 | 3 - | 1 1 1 4 | 5 5 | 1 - ||

DISMISSION.

D major.

soli.

chorus.

COLE.

Lord dis - miss us with thy bless - ing, Bid us all depart in peace; Still on heav'nly man - na feed - ing, Let our faith and

Lord dis - miss us with thy bless - ing, Let us all depart in peace; Let our faith and

love increase. Fill each breast with con - so - la - tion; Up to thee our hearts we raise; When we reach the heav'nly sta - tion, Then we'll give thee no - bler praise,

love increase Fill each breast with con - so - la - tion; Up to thee our hearts we raise; When we reach the heav'nly station, Then we'll give thee nobler praise

then we'll give thee no - bler praise; and we'll sing hal - le - lu - jah, Amen, hal - le - lu - jah, and we'll sing hallelujah, Amen, hal - le - lu - jah, to God and the Lamb,

Amen, hal - le - lu - jah, Amen, hal - le - lu - jah, to God and the Lamb.

Hal-le-lu-jah for ev - er, hal-le-lu-jah for ev - er, hal-le-lu-jah for ev-er and ever, Amen. Hal-le-lu-jah, A - men, Amen, Amen.

Hal-le-lu-jah for ev - er, hal-le-lu-jah for ev - er and ev-er,
and ever, Amen. Hal-le-lu-jah, A - men, Amen, Amen.

ev - er, hal-le-lu-jah for ev - er, hal-le-lujah for ev-er

HOLMES. 8s & 7s.

D major.

COOK, Ms.

1 We have met in peace to-gether In this house of God a - gain; Constant friends have led us hith-er, Here to chant the sol- emn strain,

2 We have met, and Time is fly-ing; We shall part, and still his wing, Sweeping o'er the dead and dy-ing, Will the change-ful seasons bring:

3 He will aid us, should ex - istence With its sorrows sting the breast; Gleaming in the on-ward distance, Faith will mark the land of rest:

Here to breathe our ad - o - ration, Here the Saviour's praise to sing; May the Spir-it of sal-va-tion Come with heal-ing in his wing.

Let us, while our hearts are lightest, In our fresh and ear - ly years, Turn to Him whose smile is brightest, And whose grace will calm our tears.

Here, 'midst day-beams round him playing, We our Father's face shall see, And shall hear him gen - tly say-ing, "Lit - tle chil-dren come to me."

PARENT'S GRIEF. C. M.

A Minor. Do on C.

1. To mark the sufferings of the child That can-not speak its woe ; To see the in-fant tears gush forth, Yet know not why they flow ;
 2. To watch the last dread strife draw near, And pray that struggle brief, Though all is end-ed with its close,—*This* is a parent's grief.

3. To see in one short hour decayed The hope of fu-ture years ; To feel how vain a father's prayers, How vain a mother's tears ;
 4. To think the cold grave now must close O'er what was once the chief Of all the treasured joys of earth,—*This* is a mother's grief.

5. Yet when the first wild throb is past, Of an-guish and de-spair, To lift the eye of faith to heaven, And think—my child is *there* ;
 6. This best can dry the gush-ing tear, This yields the heart re-lief, Un-til the Christ-ian's pi-ous hope O'ercomes a mother's grief !

DANTON. C. M.

Bb major.

C. M. C. Ar.

1. My Shepherd will supply my need ; Je-ho-vah is his name ; In pastures fresh he makes me feed, Be-side the liv-ing stream.
 2. He brings my wandering spirit back When I for-sake his ways, And leads me for his mer-cy's sake, In paths of truth and grace.
 3. When I walk thro' the shades of death, Thy presence is my stay ; A word of thy sup-port-ing breath Drives all my fears a-way.
 4. Thy hand, in sight of all my foes, Doth still my ta-ble spread ; My cup with blessings o-ver-flows ; Thine oil a-noints my head.

BOYLSTON HALL. S. M.

E major.

Hartley.

1. Ex-alt the Lord our God, And wor-ship at his feet ; His na-ture is all ho-li-ness, And mer-cy in his seat.
 2. When Is-rael was his church, When Aa-ron was his priest, When Mo-ses cried, when Sam-uel prayed, He gave his peo-ple rest.
 3. Oft he for-gave their sins, Nor would de-stroy their race ; And oft he made his vengance known, When they a-bused his grace.
 4. Ex-alt the Lord our God, Whose grace is still the same : Still he's a God of ho-li-ness, And jeal-ous for his name.

A, Bb or C major. Slow and firm.

1 Hark! the voice of love and mer-cy Sounds a-loud from Calva- ry: See! it rends the rocks a-sun-der, Shakes the earth, and veils the sky:

2 "It is finished!"—O, what pleasure Do these charming words af- ford Heavenly bless-ings, without measure, Flow to us through Christ the Lord:

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 Immanu - el's name:

WHEN I CAN READ MY TITLE. C. M.

E major.

Wood.

"It is finished!" "It is fin-ished!" Hear the dy- ing Sa- viour cry.

"It is fin- ished!" "It is finished!" Saints, the dy- ing words re- cord.

Hal- le - lu - jah! Hal- le - lu - - jah! Glo- ry to the bleeding Lamb!

1 When I can read my ti- tle clear To man - sions

2 Should earth a- gainst my soul en- gage, And fier - y

3 Let cares, like a wild del- uge, come, And storms of

4 There shall I bathe my wea- ry soul In seas of

in the skies, I'll bid fare- well to ev- ery fear, I'll bid fare- well to ev- ery fear, And wipe my weep- ing eyes.

darts be hurled, Then I can smile at Sa- tan's rage, Then I can smile at Sa tan's rage. And face a frown- ing world.

sor - row tall! May i but saie - ly reach my home, May I but safe - ly reach my home. My God, my heaven, my all.

heaven ly rest, And not a wave of trou- ble roll, And not a wave of trou - ble roll A- cross my peace - ful breast.

D major. Moderately.

Handel.

Soli. **Chorus.** **f** **Soli.** **f** **Chorus.**

Christ the Lord is risen to day, Hal-le-lu-jah, Hal-le-lu-jah, Saints and an-gels join the lay, Hal-le-lu-jah, Hal-le-lu-jah,

Christ the Lord is risen to day, Hal-le-lu-jah, Hal-le-lu-jah, Saints and an-gels join the lay, Hal-le-lu-jah, Hal-le-lu-jah.

Soli. **f** **Chorus.** **Soli.** **Chorus.**

Loud the sound of Vic-tory raise, Hal-le-lu-jah, Hal-le-lu-jah, Shout the great Re-deem-er's praise, Hal-le-lu-jah, Hal-le-lu-jah, Hal-

Loud the sound of Vic-tory raise, Hal-le-lu-jah, Hal-le-lu-jah, Shout the great Re-deem-er's praise, Hal-le-lu-jah, Hal-le-lu-jah, Hal-

THE PASTOR'S BENEFIT. C. P. M. †

C major. Slowly with expression. Words by a young Lady in Hopkinton, Ms.

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

1. Thou God of mer-cy, light, and love, Look from thy ho-ly throne a-bove, And

2. We meet this eve, our Pas-tor dear, Our gifts to bring, thy heart to cheer, And

3. We bring with these, our wish-es true, That Heaven's best gifts may rest on you, With

4. Oh may thy la-bors here be blest; May we ac-cept the promised rest, And

* If the Soli passages are sung by a single Base voice the effect will, perhaps be the best.

† It is customary in many of the New England Congregations, to have a Social Annual Meeting for bestowing gifts on the Pastor. The above was sung on a like occasion, in Hopkinton, Mass. in 1843. The Pastor, the Rev. Mr. Webster kindly furnished the Hymn. New music has been composed for this work.

Musical notation for the hymn 'The Pastor's Benefit'. It consists of four staves. The first staff is the vocal line with lyrics: 'tune our hearts to praise. Be-stow thy bless-ing on us here, And let us feel thy presence near, As we our voi-ces raise.' The second staff is the alto line with lyrics: 'aid thee on thy way; Nor this a-lone, we fain would prove, That ours, are hearts of grate-ful love, Ac-cept th'attempt, we pray.' The third staff is the tenor line with lyrics: 's souls to thee be given; Till we shall all our Pas-tor greet, In that bright world where saints shall meet, And swell the songs of Heaven.' The fourth staff is the bass line with lyrics: 'all on earth you love, And may our love thus fee-bly shown, Ce-ment the tie that's round us thrown, Till we shall meet a-bove.'

FARNSWORTH. S. M.

Musical notation for the hymn 'Farnsworth S. M.'. It consists of four staves. The first staff is the vocal line with lyrics: '1. Your harps, ye trembling saints, Down from the wil-lows take; Loud, to the praise of love di-vine, Bid ev-ery string a-wake.' The second staff is the alto line with lyrics: '2. Though in a for-eign land, We are not far from home; And near-er to our house a-bove We ev-ery mo--ment come.' The third staff is the tenor line with lyrics: '3. His grace will to the end Strong-er and bright-er shine; Nor present things, nor things to come, Shall quench the spark di-vine.' The fourth staff is the bass line with lyrics: '1. Your harps, ye trembling saints, Down from the wil-lows take; Loud, to the praise of love di-vine, Bid ev-ery string a-wake.'

PALMER. L. M.

Musical notation for the hymn 'Palmer L. M.'. It consists of four staves. The first staff is the vocal line with lyrics: '1. O for a sight, a pleas-ing sight, Of our al--migh-ty Fa-ther's throne! There sits our Sa-viour, crown'd with light, Cloth'd with a bod-y like our own.' The second staff is the alto line with lyrics: '2. A-dor-ing saints a-round him stand, And thrones and powers be-fore him fall; The God shines gra-cious through the man, And sheds bright glo-ries on them all.' The third staff is the tenor line with lyrics: '3. O, what a-maz-ing joys they feel, While to their gold-en harps they sing, And ech-o, from each heaven-ly hill, The glo-rious tri-umphs of their King.' The fourth staff is the bass line with lyrics: '4. When shall the day, O Lord ap-pear, That I shall mount to dwell a-bove, And stand and bow a-mong them there, And view thy face, and sing thy love?'

LOWELL. L. M.

A major

H. W. DAY.

1 My gracious Lord, I own thy right To eve-ry ser-vice I can pay, And call it my supreme de-light To hear thy dictates and o-bey.
 2 What is my be-ing but for thee—Its sure support, its noblest end! 'Tis my delight thy face to see, And serve the cause of such a Friend.
 3 I would not sigh for worldly joy, Or to increase my worldly good; Nor future days nor pow'rs employ To spread a sounding name abroad.
 4 'Tis to my Saviour I would live—To him who fur my ransom died; Nor could all worldly hon- or give Such bliss as crowns me at his side.

5 His work my bo-a-ry age shall bless, When youthful vigor is no more, And my last hour of life confess His sa-ving love, his glorious pow'r.

HAYDN. L. M.

C. major.

E. H. BASCOM.

1 Zi - on, awake; thy strength re - new; Put on thy robes of beauteous hue; Church of our God, a-rise and shine, Bright with the beams of truth divine.
 2 Soon shall thy radiance stream a - far, Wide as the hea then, nations are, Gen-tiles and kings thy light shall view; All shall admire and love thee too.

HASKELL. L. M.

D major.

1 My God, my King, thy various praise Shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glo-ry raise the song.
 2 The wings of eve-ry hour shall bear Some thankful trib-ute to thine ear; And eve-ry set-ting sun shall see New works of du-ty done for thee.
 3 Thy works with boundless glo-ry shine, And speak thy ma-jes-ty di-vine; Let eve-ry realm with joy proclaim The sound and hon- or of thy name.
 4 Let distant climes and nations raise The long suc-ces-sion of thy praise, And un-born a- ges make my song The joy and triumph of their tongue.

DEPARTURE. (C. M.) Funeral Hymn.

75

Eb major.

N. P. Bassett. Ar.

1 When blooming youth is snatch'd a-way By death's re-sist-less hand, Our hearts the mournful trib-ute pay, Which pit - y must de-mand,

2 The voice of this a-larm-ing scene May eve-ry heart o - bey; Nor be the heav'nly warning vain, Which calls to watch, and pray,

3 O, let us fly, to Je - sus fly, Whose pow'rful arm can save; Then shall our hopes ascend on high, And tri-umph o'er the grave, Then

LIGHTDAY. 11s.

A major.

Our hearts the mournful trib-ute pay Which pit - y must de-mand.

Nor be the heav'nly warning vain. Which calls to watch, and pray.

shall our hopes as - cend on high. And tri - umph o'er the grave.

1 I would not live al-way; I ask not to stay

2 Where storm af-ter storm ri - ses dark o'er the way;

3 I would not live al-way; no, welcome the tomb;

4 Who, who would live alway a-way from his God—

Where storm af-ter storm ri - ses dark o'er the way; The few lu - cid mornings that dawn on us here, Are followed by gloom or be - clouded with fear.

Tempta-tion without and cor-rup-tion with-in: E'en the rapture of par-don is mingled with fears, And the cup of thanksgiving with pen-i - tent tears.

Since Je-sus hath lain there, I dread not its gloom: There sweet be my rest till he bid me a - rise, To hail him in triumph descending the skies.

A-way from yon heaven, that blissful a - bode, Where riv-ers of pleasure flow o'er the bright plains, And the noontide of glo - ry e - ternally reigns!

G or F major.

G. W. BARTLETT. III.

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

2 My gra-cious mas-ter and my God, As-sist me to proclaim, To spread thro' all the earth abroad, The hon-ors of thy name.

3 Je-sus! the name that calms our fears, That bids our sor-rows cease; 'Tis mu-sic in the sin-ner's ears; 'Tis life, and health, and peace.

4 He breaks the pow'r of reigning sin; He sets the pris'n-er free; His blood can make the foul-est clean; His blood a-vailed for me.

LITHGOW. C. M.

Eb major.

1 Mortals, awake, with an-gels join, And chant the sol-emn lay: Joy, love, and grat-i-tude, combine To hail th' aus-pi-cious day

2 In heav'n the rapt'rous song began, And sweet ser-aph-ic fire Thro' all the shining le-gions ran, And strung and tun'd the lyre.

3 Swift, thro' the vast ex-panse, it flew, And loud the ech-o rolled; The theme, the song, the joy was new, 'Twas more than heav'n could hold.

4 Down thro' the por-tals of the sky Th' impetuous tor-rent ran; And angels flew with ea-ger joy, To bear the news to man.

5 Hark! the cher-u-bic ar-mies shout, And glo-ry leads the song; Good will and peace are heard thro'out Th' harmo-nious heav'n-ly throng.

SHELDON. C. M.

G major.

Rev. G. Wheeler.

1 When'er the Saviour's cross I view, All stained with precious blood, And see his droop-ing bod-y, too, Pour out the crim-son flood

2 'Tis then I hate the cru-el Jew, Who thrust the point-ed rod; But Conscience cries, 'twas you, 'twas you, Who killed the Son of God.

3 You wrung from him the bloody sweat, You hung him on the tree, All men were then to-geth-er met, To help the Jew and thee.

4 Dear Saviour, now I own my shame, I was thy bit-ter foe, My guilt deserves the quench-less flame, And nev-er end-ing woe.

5 And yet I hear thy pard'ning voice: To thee I'll bring my guilt, And bid my heart in thee re-joice, And trust the blood I spilt.

C major. —

1 Ye an-gels, who stand round the throne, And view my Im-man- u- el's face, In rōp - tu - rous songs make him know; O, tune your soft
 2 Ye saints, who stand near-er than they, And cast your bright crowns at his feet, His grace and his glo - ry dis-play, And all his rich

3 He snatch'd you from hell and the grave; He ransom'd from death and despair; For you he is migh - ty to save, And faith- ful to
 4 O, when will the mo-ment ap-pear, When I shall u-nite in their song? I'm wea - ry of lin - ger - ing here; For I to your

5 I'm fet-ter'd and chain'd here in clay; I struggle and pant to be free; I long to be soar-ing a-way, My God and my

HAWLEY S. M.

E major.

solo.

duett.

LEF.

harps to his praise, O, tune your soft harps to his praise.
 mer-cy re-peat, And all his rich mer-cy re-peat.

bring you safe there, And faithful to bring you safe there.
 Sa-viour be-long, For I to your Saviour be-long.

1 Behold, the morning sun Begins his glorious way; His beams thro' all the

2 But where the gos-pel comes, It spreads diviner light; It calls dead sin-ners

3 How per-fect is thy word! And all thy judgments just! For-ev-er sure thy

4 My gracious God, how plain Are thy di-rec-tions given! O, may I nev-er

na-tions run, And life and light con-vey, His beams thro' all the na-tions run, And life and light con-vey.

from their tombs, And gives the blind their sight, It calls dead sin-ners from their tombs, And gives the blind their sight.
 prom-ise, Lord, And we se-cure-ly trust, For-ev-er sure thy prom-ise, Lord, And we se-cure-ly trust.

read in vain, But find the path to heav'n, O, may I nev-er read in vain, But find the path to heaven.

C Major.

8 $\frac{3}{4}$ 5 5 5 5 5 5 5 5 5 5 1 1 7 7 6 7 1 1 7 7 1 1 5 6 6 5 5 6 7 1 7 |
 Hon- or thy Fa-ther, thy Fa-ther and Mo-ther, thy Fa-ther, thy Fa-ther and Mo-ther, thy Fa-ther and Mo-ther, thy Fa-ther and Mo-
 8 $\frac{3}{4}$ 3 3 3 3 2 2 2 3 4 4 3 5 5 5 5 1 5 6 6 5 5 5 3 3 4 4 3 4 5 4 |
 Fa - - ther and
 C: $\frac{3}{4}$ 1 1 1 5 5 5 5 5 5 5 3 2 2 2 2 2 2 2 2 1 1 1 1 1 1 2 3 2 |
 Hon- or thy Fa-ther, thy Fa-ther and Mo-ther, thy Fa-ther, thy Fa-ther and Mo-ther, thy Fa-ther and Mo-ther, thy Fa-ther and Mo-
 C: $\frac{3}{4}$ 1 1 1 1 7 7 7 1 2 2 1 1 5 5 5 2 2 2 5 5 4 3 1 1 4 4 1 5 5 5 1 5 |

Duet.

8 1 3 4 5 6 7 1 1 2 1 7 1 1 3 3 1 7 6 5 5 5 6 5 4 3 3 3 |
 ther, Hon- or, Hon- or, Hon- or thy Fa-ther and Mo-ther, That thy days may be long, that thy days may be long, that thy
 8 3 3 1 2 3 4 2 3 3 4 3 2 3 3 1 1 6 5 4 3 3 3 4 3 2 1 1 1 |
 Mother,
 C: 1 1 1 6 5 5 5 5 1 |
 ther, Hon- or, Hon- or, Hon- or thy Fa-ther and Mo-ther, That thy days may be long, that thy days may be long, that thy,
 C: 1 1 1 4 5 5 1 |

Chorus.

8 6 6 5 6 6 6 7 7 1 1 1 1 1 1 5 5 5 5 6 6 5 5 5 5 1 2 1 7 1 1 |
 days may be long in the land which the Lord thy God giv-eth thee, God giv-eth thee, giv-eth thee, which the Lord thy God giv-eth thee.
 8 3 3 3 3 3 2 2 3 4 5 6 5 4 3 2 3 4 3 1 1 1 5 5 5 3 4 3 2 3 |
 days may be long in the land which the Lord thy God giv-eth thee, God giv-eth thee, giv-eth thee, which the Lord thy God giv-eth thee.
 C: 1 1 7 6 1 1 7 5 5 5 1 1 1 1 1 7 1 2 1 6 4 3 1 1 1 6 5 5 5 |
 days may be long in the land which the Lord thy God giv-eth thee, God giv-eth thee, giv-eth thee, which the Lord thy God giv-eth thee.
 C: 3 3 3 6 6 6 5 5 5 1 2 3 4 3 2 1 5 5 5 1 1 1 1 1 1 3 3 3 1 4 5 5 1 |

REMEMBER THY CREATOR. Sentence.

F Major. **Ecle. 12. 1.**

1. Re - mem - ber thy Cre - a - tor in the days of thy youth, While the e - vil days they come not and the years they draw nigh, when the e - vil days they

1. Re - mem - ber thy Cre - a - tor in the days of thy youth, While the e - vil days they come not and the years they draw nigh, when the e - vil days they

Duett. **Chorus.**

come not and the years they draw nigh, When thou shalt say, thou shalt say I have no plea - sure in them, I have no pleasure in them, I have no

come not, and the years they draw nigh, When thou shalt say, thou shalt say I have no plea - sure in them, I have no plea - sure in them, I have no

CHANT. The Lord's Prayer.

slow. **D major.** *Last Time. H. W. Day.*

1. Our Father who art in heav'n, Hallowed be thy name,
 2. Thy kingdom come, thy will be done, On earth as it is in heav'n. Amen, Amen, Amen, Amen.

3. Give us this day our dail - y bread, And forgive us our tres - passes as we forgive } trespass
 those who } against us,

4. And lead us not into temptation, But de - - - liver us from evil ;

5. For thine is the kingdom & the power & the glory, For ever and ever, Amen, Amen, Amen, Amen.

Key of G major.

1. Yes, there are joys that can-not die, With God laid up in store—Treasures, be-yond the chang-ing sky, More bright than gold-en ore.

2. To that bright world my soul as-pires, With rap-tur-ous de-light: O for the Spirit's quickening powers, To speed me in my flight!

KNIGHT, C. M.

G or A major.

W

1. Fountain of mer-ey, God of love, How rich thy boun-ties are! The roll-ing seasons, as they move, Proclaim thy con-stant care.

2. When in the bo-som of the earth The sow-er hid the grain, Thy goodness marked its se-cret birth, And sent the ear-ly rain.

3. The spring's sweet influ-ence, Lord was thine; The plants in beau-ty grew; Thou gav'st re-ful-gent suns to shine, And gav'st re-fresh-ing dew.

4. These va-rious mer-cies from a-bove Ma-tured the swell-ing grain; A kind-ly harvest crowns thy love, And plen-ty fills the plain.

5. We own and bless thy gra-cious sway; Thy hand all na-ture hails: Seedtime nor harvest, night nor day, Sum-mer nor win-ter, fails.

ORISON. 7's.

Bb major.

Conant, N. Y.

1. Morning breaks up-on the tomb; Je-sus scat-ters all its gloom; Day of triumph! through the skies See the glorious Saviour rise.

2. Ye who are of death a-fraid, Triumph in the scattered shado; Drive your anxious cares a-way; See the place where Je-sus lay.

3. Christian, dry your flow-ing tears; Chase your un-be-liev-ing fears; Look on his de-sert-ed grave; Doubt no more his power to save.

Bb major.

1. The Sa- viour now is gone be -- fore To yon blest realms of light: O, thith-er may our spir-its soar,
 2. Lord, make us to those joys as -- pire, That spring from love to thee, That pass the car- nal heart's de- sire,
 3. To guide us to thy glo -- ries, Lord, To lift us to the sky, O, may thy Spi- rit still be poured

BETHLEHEM. C. M.

F or G major.

And wing their up-ward flight, And wing their up-ward flight.
 And faith a-lone can see, And faith a-lone can see.
 Up-on us from on high, Up-on us from on high.

1 While shepherds watch'd their flocks by night, All seat-ed on the ground,
 2 "To you, in Da-vid's town, this day, Is born of Da-vid's line,
 3 Thus spake the se-raph, and forthwith Ap-pear'd a shin-ing thron'
 4 "All glo-ry be to God on high, And to the earth be peace;

All seat-ed on the ground, The an-gel of the Lord came down, And glo-ry shone a-round, And glo-ry shone a-round.
 Is born of Da-vid's line, The Sa- viour, who is Christ the Lord; And this shall be the sign, And this shall be the sign:
 Ap-pear'd a shin-ing thron' Of an-gels prais-ing God, on high, And thus ad-dress'd their song, And thus ad-dress'd their song:
 And to the earth be peace; Good will henceforth, from heaven to men, Be-gin and nev-er cease, Be-gin and nev-er cease."

F major.
pia.

B.

dim. *cres.* *dim.* *pia.*

3 No rude a-larms of ra-ging foes; No cares, to break the long re- pose; No mid- night shade, no cloud- ed sun,
1 Thine earth- ly Sabbaths, Lord, we love; But there's a no- bler rest a- bove; To that our long- ing souls as- pire,
2 No more fa- tigue, no more dis- tress, Nor sin, nor death, shall reach the place; No groans shall min- gle with the songs

4 O, long ex- pect- ed day, be- gin; Dawn on these realms of pain and sin; With joy we'll tread th' ap- point- ed road,

pia. *cres.*

Obscures the lus- tre of thy throne, No mid- night shade, no cloud- ed sun, Ob- scures the lus- tre of thy throne.
With cheerful hope and strong de- sire, To that our long- ing souls as- pire, With cheer- ful hope and strong de- sire.
Which dwell up- on im- mor- tal tongues, No groans shall min- gle with the songs Which dwell up- on im- mor- tal tongues.

And sleep in death, to rest with God, With joy we'll tread th' ap- point- ed road, And sleep in death, to rest with God

SICILY. 8s & 7s or 8, 7s & 4.

F major.

Trio.

1 Lord, dis- miss us with thy bless- ing; Fill our hearts with joy and peace; Let us each, thy love pos- sessing, Tri- umph in redeem- ing grace:
O, re- fresh us, O, re- fresh us, Trav'ling thro' this wil- derness.

2 Thanks we give, and ad- o- ra- tion, For thy gospel's joy- ful sound; May the fruits of thy sal- va- tion In our hearts and lives abound;
May thy presence, May thy presence, With us ev- er- more be found.

3 Then, when- e'er the signal's giv- en Us from earth to call away, Borne, on angels' wings, to heaven— Glad the sum- mons to o- bey—
May we ev- er, May we ev- er Reign with Christ in endless day.

C Major.

1. Where'er the clouds of sor- row roll, And trials whelm the mind, When, faint with grief, the wearied soul No joys on earth can find, Then lift thy

2. When dark temp - ta - tions spread their snares, And earth with charms allures, And when thy soul oppressed with fears, The world's as- sault en- dures, Then let thy

3. And when the fi - nal hour shall come, That calls thee to thy rest, To dwell with- in thy heaven-ly home, A welcome joy-ful guest, Be calm; tho'

voice to God on high, Dry up the trembling tear, And hush the low complaining sigh: "Fear not;" thy God is near, "Fear not;" thy God is near.

Father's friendly voice Thy fainting spir - it cheer, And bid thy trembling heart rejoice: "Fear not;" thy God is near, "Fear not;" thy God is near.

Jordan's waves may roll, No ills shall meet thee there; Angels shall whisper to thy soul, "Fear not;" thy God is near, "Fear not;" thy God is near.

PALEY. S. M.

D Major.

H. W. Day.

1. Be- hold, the grace appears, The bless- ing promised long: Angels announce the Saviour near In this triumphant song. In this triumphant song:

2. "Glo- ry to God on high, And heavenly peace on earth: Good-wil. to men, to an- gels joy, At the Redeemer's birth. At the Redeemer's birth." In wor- ship so di- vine Let men em- ploy their tongues; With the celestial host we join, And loud repeat their songs, And loud repeat their songs:

4. "Glory to God on high, And heavenly peace on earth: Good-will to men, to an- gels joy, At our Redeemer's birth, At our Redeemer's birth."

THREE THIRTY NINE, Wash. S. M.

F Major. **Wood.**

8 $\frac{2}{2}$ 1-2-3-5-1-6-5-1-2-4-3-2-1-1-3-5-1-6-5-3-1-2-2-3-1-2-7-1-||

Sweet is the work, O Lord, Thy glo-rious name to sing, To praise and pray, to hear thy word, And grate-ful off'rings bring ;

8 $\frac{2}{2}$ 1-1-1-2-1-2-1-7-1-2-2-1-7-1-1-1-2-3-1-1-1-6-7-6-1-1-6-5-5-||

Sweet at the dawn-ing light, Thy bound-less love to tell, And when ap-proach the shades of night, Still on the theme to dwell.
Sweet, on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name re-joice.

C $\frac{2}{2}$ 3 5 5 6 1 5 3 4 2 5 4 3 3 5 5 3 4 3 1 3 2 2 4 5 6 6 4 3 ||

To songs of praise and joy Be eve-ry Sab-bath given, That such may be our best em-ploy E-ter-nal-ly in heaven.

C $\frac{2}{2}$ 1 1 7 6 2 5 1 6 4 5 5 1 1 1 7 6 4 1 6 5 4 3 6 4 5 1 ||

HERRING. S. M.

F Major.

8 $\frac{2}{2}$ 1-3-5-6-1-4-5-3-6-2-4-5-1-3-5-6-1-4-3-2-5-6-4-3-2-1-||

1. How sweet to bless the Lord, And in his prais-es join, With saints his good-ness to re-cord, And sing his power di-vine !
2. These sea-sons of de-light The dawn of glo-ry seem, Like rays of pure, ce-les-tial light, Which on our spir-its beam.

8 $\frac{2}{2}$ 1-1-1-1-1-7-2-1-1-7-6-7-1-1-1-1-1-7-1-7-1-1-1-1-7-1-||

3. O, blest as-su-rance this, Bright morn of heaven-ly day ; Sweet fore-taste of e-ter-nal bliss, That cheers the pil-grim's way.
4. Thus may our joys in-crease, Our love more ar-dent grow, While rich sup-plies of Je-sus' grace Re-fresh our souls be-low.

C $\frac{2}{2}$ 3 5 5 4 5 5 5 5 6 5 2 2 3 5 5 4 3 2 5 5 5 4 6 5 5 4 3 ||

5. But, O, the bliss sub-lime, When joy shall be com-plete, In that un-cloud-ed, glo-rious clime Where all thy ser-vants meet ?
6. Then shall the ran-som'd throng The Sa-vior's love re-cord, And shout in ev-er-last-ing song, "Sal-va-tion to the Lord!"

C $\frac{2}{2}$ 1 1 3 4 3 2 7 1 6 2 2 5 1 1 3 4 3 2 1 5 3 4 4 5 5 1 ||

CHADMAN. 7s.

Eb Major.

8 $\frac{3}{4}$ 5-4-3-5-6-7-1-7-1-7-1-6-5-3-2-7-3-4-5-3-6-7-1-7-5-6-4-2-1-7-1-7-||

1. Christ, the Lord is ri-sen to-day, Sons of men and an-gels say ; Raise your songs of tri-umph high ; Sing, ye heavens, and earth reply.
2. Love's re-deem-ing work is done, Fought the fight, the bat-tle won ; Lo! our sun's e-clipse is o'er; Lo! he sets in blood no more.

8 $\frac{3}{4}$ 3-2-1-1-1-1-3-7-3-2-1-1-1-1-7-1-7-1-1-2-2-1-7-1-1-1-6-5-5-5-7-||

3. Vain the stone, the watch, the seal ; Christ had burst the gates of hell ; Death in vain for-bids his rise ; Christ hath o-pen'd Pa-ra-dise.
4. Lives a-gain our glo-rious King; Where O Death, is now thy sting ? Once he died our souls to save ; Where thy vic't'ry, boasting grave ?

C $\frac{3}{4}$ 5 5 5 5 4 5 5 5 5 4 3 5 5 5 5 5 5 4 4 3 7 8 8 6 5 4 3 7 ||

5. Soar we now where Christ hath led, Fol-lowing our ex-alt-ed Head; Made like him, like him we use; Ours the cross, the grave, the skies.

C $\frac{3}{4}$ 1 1 3 2 1 1 2 3 4 3 1 5 1 2 3 1 2 3 1 2 3 2 6 4 5 5 1 7 ||

D major. m.

cres.

H. W. Day.

1 He knelt; the Saviour knelt and pray'd, When but his Fathers' eye Look'd, thro' the lonely garden's shade, On that dread ag - o - ny; The Lord of all a - bove, beneath,
 2 The sun went down in fear - ful hour; The heav'n's might well grow dim, When this mortal - i - ty had pow'r To thus o'er - shad - ow him; That he who gave man's breath might know

3 He knew them all—the doubt, the strife, The faint, perplex - ing dread; The mists that hang o'er parting life, All darkened round his head; And the De - liver - er knelt to pray;
 4 It pass'd not, tho' the storm - y wave Had sunk beneath his tread; It pass'd not, tho' to him the grave Had yielded up its dead; But there was sent him, from on high,

5 And was his mor - tal hour be - set With an - guish and dismay? How may we meet our con - flict yet, In the dark, nar - row way? How, but thro' him that path who trod?

LITTLE. C. H. M.

Bb major.

Was bow'd with sorrow un - to death, Was bow'd with sor - row un - to death.
 The ve - ry depths of hu - man woe, The ve - ry depths of hu - man woe.

Yet pass'd it not, that cup, a - way, Yet pass'd it not, that cup, away.
 A gift of strength, for man to die, A gift of strength, for man to die.

'Save, or we per - ish, Son of God,' 'Save, or we perish, Son of God.'

1 Come, let us pray: 'tis sweet to feel That God himself is near;
 2 Come, let us pray; the burning brow, The heart oppress'd with care,
 3 Come, let us pray; the sin - sick soul Her weight of guilt must feel;
 4 Come, let us pray: the mercy - seat Invites the fervent pray'r,

That, while we at his footstool kneel, His mercy deigns to hear; Tho' sor - row cloud life's dreary way, This is our sol - ace—let us pray.

And all the woes that throng us now, Will be reliev'd by prayer: Je - sus will smile our griefs a - way; O, glorious tho'!—come, let us pray.
 But, hark! the glorious tidings roil, Whilst here we humbly kneel; Je - sus will wash that guilt a - way, And par - don grant; then let us pray.

And Jc - sus rea - dy stands to greet The contrite spir - it there: O, loi - ter not, nor lon - ger stay From him who loves us; let us pray.

D Major.

1. Wanderer from God, re-turn, re-turn, And seek an injured Father's face; Those warm desires, that in thee burn, Were kindled by reclaiming grace.

2. Wanderer from God, re-turn, re-turn; Thy Father hears that deep-felt sigh; He sees thy softened spirit mourn; And mercy's voice invites thee nigh.

3. Wanderer from God, re-turn, re-turn; Renounce thy fears; thy Saviour lives; Go to his bleeding cross and learn How freely, fully, he forgives.

BOMAN. L. M.

Bb Major.

B. Arr.

1. My God, how endless is thy love! Thy gifts are every evening new; And morning mercies from a-bove Gently dis-till like ear-ly dew.

2. Thou spread'st the curtains of the night, Great Guardian of my sleeping hours; Thy sovereign word restores the light, And quickens all my drow-sy powers.

3. I yield my powers to thy command; To thee I consecrate my days; Perpetual blessings from thy hand Demand per-petual songs of praise.

SEARS. L. M.

Bb Major.

A. R.

1. What are those soul-reviving strains, Which echo thus from Salem's plains? What anthems loud, and loud-er still, So sweetly sound from Zion's hill.

2. Lo! 'tis an in-fant cho-rus sings Ho-san-na to the King of kings: The Saviour comes!-and babes proclaim Sal-va-tion sent in Je-sus' name.

3. Nor these alone their voice shall raise, For we will join this song of praise; Still Israel's child-ren forward press To hail the Lord their Righteousness.

4. Mes-siah's name shall joy in-part A-like to Jew and Gentile heart: He bled for us, he bled for you, And we will sing Ho-san-na too.

5. Proclaim ho-san-nas loud and clear; See David's Son and Lord appear! All praise on earth to him be given, And glory shout thro' highest heaven.

G Major. Moderato.

T.

1. Firm as the earth thy gospel stands, My Lord, my hope, my trust: If I am found in Jesus' hands, My soul can ne'er be lost, My soul can ne'er be lost.

2. His ho-nor is engaged to save The meanest of his sheep; All, whom his heavenly Father gave, His hands securely keep, His hands secure-ly keep.

3. Nor death nor hell shall e'er remove His favorites from his breast; Within the bo - som of his love They must for-ev-er rest, They must for-ev-er rest.

BELLVILLE. C. H. M.

A Major. Slow and soft.

R.

1. When I can trust my all with God, In tri-al's fear-ful hour, Bow, all resigned, be-neath his rod, And bless his spar-ing power,

2. O, to be brought to Je-sus' feet, Tho' tri-als fix me there, Is still a pri-vi-lege most sweet For he will hear my prayer,

3. O, blessed be the hand that gave,—Still blessed when it takes; Blessed be he who smites to save,—Who heals the heart he breaks:

A joy springs up a-mid distress, A fountain in the wil-der-ness, A joy springs up a-mid distress, A fountain in the wil-der-ness.

Tho' sighs and tears its language be, The Lord is nigh to answer me, Tho' sighs and tears its language be, The Lord is nigh to answer me.

Per-fect and true are all his ways, Whom heav'n adores and death obeys, Per-fect and true are all his ways, Whom heav'n adores and earth o-beys.

Bb major. *Allgro.*

1 The Lord is great; ye hosts of heav'n, a-dore him, And ye who tread this earthly ball; In ho - ly songs re-joyce a-loud be-

2 The Lord is great; his ma-jes-ty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made vic-

3 The Lord is great; his mer-cy how a-bounding! Ye an-gels, strike your gold-en chords; O, praise our God, with voice and harp re-

CORONATION. C. M.

A major.

O. Holden.

fore him, And shout his praise who made you all.

1 All hail the great Immanuel's name! Let an-gels prostrate fall:

to-rious, He rules and reigns for-ev - er-more.

2 Let eve-ry kindred, eve-ry tribe, On this te-res-trial ball, To

sounding, The King of kings and Lord of lords.

forth tho royal diadem, And crown him Lord of all, Bring forth the roy-al di - a - dem, And crown him Lord of all.

him all ma-jes - ty as - cribe, And crown him Lord of all, To him all ma-jes - ty as-cribe, And crown him Lord of all.

WATCHMAN TELL US. Hymn 7's.

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Eb Major. Slow and soft.

A. R. T.

1. Watch - man! watchman! tell us of the night, What its signs of prom- ise are. Traveller! o'er yon mountain's height, See that glory-beaming star.

2. Watch - man! watchman! tell us of the night; Higher yet that star ascends. Traveller! blessedness and light, Peace and truth, its course portends.

3. Watch - man! watchman! tell us of the night, For the morning seems to dawn. Traveller! darkness takes its flight; Doubt and terror are withdrawn.

Watchman! watchman! does its beautiful ray Aught of hope or joy fore-tell? Traveller! yes; it brings the day, Promised day of Is - ra - el.

Watchman! watchman! will its beams a-lone Gild the spot that gave them birth! Traveller! a - ges are its own; See, it bursts o'er all the earth.

Watchman! watchman! let thy wanderings cease; Hie thee to thy quiet home. Tra-vel-ler! lo! the Prince of Peace, Lo! the Son of God is come.

SWANWICK. C. M.

Bb Major.

Lucas.

1. Far from these narrow scenes of night, Unbounded glories rise, And realms of joy and pure de-light, Unknown to mortal eyes, Unknown to mortal eyes.

2. Fair, distant land! could mortal eyes But half its charms explore, How would our spirits long to rise, And dwell on earth no more, And dwell on earth no more.

3. No cloud those blissful regions know Realms ever bright and fair; For sin, the source of mortal woe, Can ne- ver en-ter there, Can ne- ver en-ter there.

4. O, may the heavenly prospect fire Our hearts with ardent love, Till wings of faith and strong desire, Bear ev- ry tho't above, Bear ev'ry tho't a-bove.

5. Prepare us, Lord, by grace divine, For thy bright courts on high; Then bid our spirits rise and join The chorus of the sky, The chorus of the sky,

G Major.

1. How cheer-ing the thought that the spir-its in bliss, Should bow their bright wings to a world such as this! And leave the sweet songs of the mansions' above To
 2. They come, on the wings of the morning they come, To envoy the stranger n peace to his home; The pilgrim to waft from his stormy abode, And

ROWLEY. 12s. & 9s.

G major.

breathe o'er our bosoms their errands of love.
 lay him to rest in the arms of his God.

1. Come a-way to the skies, My be-lov-ed a-rise, And re-joyce in the day thou wast born; On this
 2. We have laid up our love, And our treasure above, Tho' our bodies con-tin-ue be-low; The re-
 3. With singing we praise, The o-rig-i-nal grace, By our heavenly Father bestowed; Our
 4. For thy glory we are Cre-a-ted to share Both the nature and kingdom divine: Cre-
 5. With thanks we approve The design of that love Which hath joined us in Jesus' name; So u-

fes-ti-val day Come ex-ult-ing a-way, And with sing-ing to Si-on re-turn, And with sing-ing to Si-on re-turn.
 deemed of our Lord, We re-remember his word, And with sing-ing to Par-a-dise go, And with sing-ing to Par-a-dise go.
 being re-ceive From his bounty and live To the hon-or and glo-ry of God. To the hon-or and glo-ry of God.
 a-ted a-gain, That our souls may remain, In time and e-ter-ni-ty thine. In time and e-ter-ni-ty thine.
 nit-ed in heart That we never can part, Till we meet at the feast of the Lamb. Till we meet at the feast of the Lamb.

E major. *With spirit.*

1 Songs of re-joic-ing con-spir-ing to raise, Swell with your voices the cho-rus of praise; Sing and rejoice, and approach with thanksgiving

2 Praise to, Je-ho-vah! his name be adored; Praise your Cre-a-tor! Rejoice in the Lord! Great is his pow'r, for the Lord is Al-mighty;

The throne that thro' a-ges e-ter-nal hath stood; For he who made earth, and gave life to all liv-ing, Our Fa-ther Al-mighty, the Lord he is

But greater his goodness, which gives life its worth; For goodness it was plann'd the work of cre-a-tion, And love to our Maker, that love should call

good, Songs of re-joic-ing con-spi-ring to raise, Swell with your voi-ces the cho-rus of praise, The cho-rus of praise, The chorus of praise.

forth, Praise to Je-ho-vah! his name be a-dored; Praise your Cre-a-tor! Rejoice in the Lord! Rejoice in the Lord! Rejoice in the Lord!

F major.

H. W. Day.

1 All hail! hap-py day, When, enrob'd in our clay, The Redeem-er appear'd up-on earth; How can we refrain, For to join the glad strain,
 2 How boundless that love, First begot-ten a-bove, And thro' Je-sus to sinners made known! Lift, lift up your voice. And ex-ult-ing re-joice,
 3 To Christ we will sing, As our High Priest and King, And our Prophet to teach us the road; But more than all this, For Almight-y he is:
 4 O may the re-torn Of this once blessed morn Be for-ev-er re-mem-ber'd with joy; Sweet ae-cents of praise All our voic-es shall raise;

AWAY FROM THE REVEL. 11s & 6. Temperance Hymn.

D major. *Lively.*

And to hail our Im-man-u-el's birth!
 For Je-ho-vah to earth is come down!
 And we own him our Saviour and God.
 Hal-le-lu-jahs shall be our em-ploy.

1 A-way from the rev-el, the night-star is up; A-way, come a-way, there is strife in the
 2 The foam of the gob-let is sparkling and bright, And ri-sing like gems in the toreh-es' red
 3 The pearl-studded chal-ice, dis-play-ing in pride, May challenge thy lip to the purple draught's
 4 Oh come, it is twilight, the night star is up; Its ray is more bright than the silver brimm'd
 5 We'll kneel on the mountain beneath the dark pine, Our hearts' pray'r the incense, and na-ture the
 6 Oh come, it is twilight, the moon is awake; The breath of the ves-per chime rides o'er the

cup! There's shouting of song, there is wine in the bowl. But lis-ten and drink, they will mad-den thy soul, They will mad-den thy soul
 light, The glance of thine eye, if it e'er lingers there, Will change its mild beam for the ma-ni-ac's glare, For the ma-ni-ac's glare.
 tide; But pearls of the dew-drop, the voice of the breeze, Are dear-er and calmer, more bless-ed than these, Are more bless-ed than these.
 cup; The hoat gen-ty dan-ces, the snow-y sail fills, We'll glide o'er the waters or rove on the hills, Or we'll rove on the hills.
 shrine. And back on the fes-tal we'll look from the wave, Like eyes of the free on the chains of the slave, On the chains of the slave.
 lake, There's peace all a-round us, and health in the breeze, And what can be dear-er, more bless-ed than these? What more bless-ed than these!

BOWDEN. 11s.

G. or A. Major.

G. B. Keith, Arr.

1. I would not live alway, I ask not to stay Where storm af-ter storm ris-es o'er the dark way; The few lu-cid mornings that

2. I would not live alway; no, wel - come the tomb, Since Je - sas hath lain there, I dread not its gloom; There sweet be my rest till he

3. Who, who would live alway a - way from his God, A - way from yon heaven, that bliss-ful a - bode; Where rivers of pleasure flow

SUNLIGHT. 12s. & 9s.

D. Major.

dawn on us here, Are enough for life's woes full e - nough for its cheer.

bid me a-rise To hail him in tri-umph des-cend-ing the skies.

o'er the bright plains, And the noontide of glo - ry e - ter - nal - ly reigns.

1. In a song of sweet praise to our Sa-rior we raise Better

2. For now we shall rise to meet Christ in the skies, And be

3. Hal - le - lu - jah we sing, to our Fa-ther and King, And his

tri-bute than sil - ver and gold, 'Tis our hearts, Lord, we give, may we e - ver-more live, To thy hon-or and glo - ry be - low.

part-ed in bod - y no more! We shall sing to our lyres, with the heav-en - ly choirs, And our Sa-rior in glo-ry a - dore.

rap - tur - ous prais - es repeat; To the Lamb that was slain, hal - le - lu - jah a - gain, Sing all heav-en, and fall at his feet.

Eb major.

H. W. Day.
Dim.

1. Watch of Is - rael! we shall rest Calmly if thy voice has blest; If thou say - est 'All is well;' E - ver wakeful sen - ti - nel. E - ver wakeful sen - ti - nel.

2. If in sleep our spirits dream, Still O still be thou the theme; Heav'nly let our spirits be, E'en in dreaming, dream of thee. E'en in dreaming, &c.

3. But if sleep be far a-way, And we watch till dawning day, Let the spi - rit still im - part, Calmness to each aching heart. Calmness to &c.

LYONS. 10s. & 11s.

A major. *maestoso.*

Haydn.

Oh praise ye the Lord, pre - pare a new song; And let all his saints in full con - cert join! With voices u - nit - ed the anthem prolong,

Oh praise ye the Lord, pre - pare a new song; And let all his saints in full concert join! With voices u - nit - ed the anthem prolong,

TEACHER'S PRAYER. 8s 3s & 6.

F major, *sentimentally.*

And shew forth his praises in mu - sic di - vine.

1. Shepherd, while thy flock is feed - ing, Take these lambs. In thine arms, Now for shelter plead - ing.

2. While the storm of life is low'r - ing, Night and day, Beasts of prey, Round them lurk de - vour - ing.

And shew forth his praises in mu - sic di - vine.

3. Shepherd, every grace com - bin - ing, Keep these lambs In thine arms, On thy breast re - clin - ing.

G Major.

1. Come, let us a - new, our jour - ney pursue, With vi - gor a - rise, And press to our per - ma - nent place in the skies. Of hea - ven - ly birth, tho'

2. At Je - sus's call we gave up our all; And still we fore - go, For Je - sus's sake, our en - joy - ments be - low No long - ing we find for the

3. A country of joy, quite free from al - loy, We thither repair; Our hearts and our treasure al - rea - dy are there, We march hand in hand to In -

4. The rougher our way, the shorter our stay; The tempests that rise Shall gloriously hur - ry our souls to the skies. The fiercer the blast, the

NEVIL. C. P. M.

G Major. *Sentimentally.*

wand'ring on earth, This is not our place, But strangers and pilgims ourselves we con - fess.

country behind; But onward we move, And still we are seeking a country a - bove.

man - u - el's land; No matter what cheer We meet with on earth; or e - ter - ni - ty's here.

sooner 'tis past; The troubles that come, Shall come to our rescue, and hast - en us home.

1. O thou that hear'st the prayer of faith, Wilt thou not save a

2. Slain in the guilt - y sinners stead, His spotless righteous

3. Then save me from e - ter - nal death; The spi - rit of a -

4. The king of ter - rors then would be A welcome mes - sen -

Unison.

soul from death That casts it - self on thee? I have no re - fuge of my own, But fly to what my Lord hath done And suffered once for me.

ness I plead, And his a - vail - ing blood: That righteousness my robe shall be; That mer - it shall a - tone for me. And bring me near to God.

doption breathe; His con - so - la - tions send; By him some word of life im - part, And sweetly whisper to my heart, "Thy Maker is thy Friend."

ger to me, To bid me come a - way: Unclogged by earth, or earth - ly things, I'd mount, I'd fly, with ea - ger wings, To e - ver - last - ing day.

A. Major.

1. O Lord, let our songs find ac-cept-ance be - fore thee, And pierce thro' the skies to thine uppermost throne; For thou stoapest to

2. Our Fa-ther, our Fa-ther, we ask thee to guide us, And keep us from sin till life's journey be o'er; Then the last sigh of

3. Then, then will we sing the sweet song of the bless - ed, And mingle our strains with the my-riads a-bove; Far sur-pass-ing all

list - en when mor - tals a - dore thee, And sendest thy blessings, And sendest thy blessings, And sendest thy blessings like mes-sengers down.

na - ture, whate'er else be - tide us, Shall waft us to glo-ry, Shall waft us to glo-ry, Shall waft us to glo - ry when time is no more.

strains that our tongues e'er ex - press - ed And Je-sus, the chorus, And Je-sus, the cho-rus, And Je-sus, the chorus, and In - fin - ite Love!

ADORA, L. M.

A. Major.

G. W. F. Hayes, N.H.

1. Oh! sweet - ly breathe the lyres a-bove, When angels teach the quivering string, And wake to chant the Father's love, Such strains as angels lips can sing.

2. And sweet on earth the choral swell, From mortal tongues of gladsome lays, When pardoned souls their raptures tell And grateful, hymn the Savior's praise.

CHRISTMAS ODE.

97

F major. Spirited.

H. W. Day.
pp. *cres.*

1 Hark! Hark! with harps of gold, What An - them do they sing? The ra - dant clouds have back - ward rolled, And an - gels

2 "Glo - ry to God!" re - peat The glad earth and the sea; And eve - ry wind and bil - low fleet Bears on the

3 Soft swells the mu - sic now A - long the sing - ing choir, And eve - ry Ser - aph bends his brow And breathes a -

4 Soft! - yet the soul is bound With rap - ture, like a chain; Earth, vo - cal, whis - pers them a - round, And heav'n re -

Duett.

smite the string. 'Glo - ry to God!' Bright wings spread glist'ning and afar, And on the hallow'd rapture rings, From cir - cling star to star.

Ju - bi - lee. Where He - brew bard hath sung, Or Hebrew seer hath trod. Each ho - ly spot has found a tongue: 'Let Glo - ry be to God.'
bove his lyre. What words of heav'nly birth, Thrill deep our hearts again, And fall like dew - drops to the earth? 'Peace and good will to men!'

peats the strain. Sound, Harps, and hail the morn With every gold - en string; For un - to us this day is born A Sa - viour and a King.

'Glo - ry to God!' Bright wings spread glist'ning and a - far, And on the hal - lowed rap - ture rings, From cir - cling star to star.

Where Hebrew bard hath sung, Or Hebrew seer hath trod, Each ho - ly spot has found a tongue: 'Let Glo - ry be to God.'
What words of heav'nly birth, Thrill deep our hearts again, And fall like dew - drops to the earth? 'Peace and good will to mer.

Sound, Harps, and hail the morn With ev' - ry gold - en string; For un - to us this day is born A Sa - viour and a King.

AWAY THAT CUP (L. M.)

G major. *With energy, not too fast.*

1 The Temp'rance banner wide is spread, And wide its rays o'er thousands shed, Is pressing hard toward that goal, Where ne'er'll be heard, 'give me that bowl.
 2 The haunts of vice be-gin to yield, For temp'rance men have got the shield In which the sword of truth has lain, That should have long the demon slain.
 3 That mother's peace, which once had fled, With joy returns up- on her head; For he was dead, but lives a- gain. O yes, he's left the drunkard's train.

4 The lit- tle babe, and sportive child, Up- on the pa- rent too have smiled; Instead of flee- ing from his glance, Around him now in peace they dance.
 5 Go on! go on, ye noble few, From whom this great commotion grew, For thousands yet there are to save, From that dread gloom, a drunkard's grave.
 6 And you who have not sign'd the pledge, Why stand ye back to form a hedge? We know you cry 'we ne'er get drunk,' But thus have thousands downward sunk.

7 A lit- tle now— a lit- tle then; Such is the cry, such has it been, 'Till drunkards have by scores sprung up, To drink the poison from that cup.
 8 Then from you dash the bowl a- way, As o-cean sendeth forth her spray; And when you thirst, go to the rill, And from cold wa-ter drink your fill.

DUNEL. 6s, 8s & 4s.

G major.

1 Tho' nature's strength decay, And earth and hell withstand, To Canaan's bounds I urge my way, At his command; The watery deep I pass,
 2 The good-ly land I see, With peace and plenty blest; A land of sa-cred lib-er-ty, And endless rest. There milk and hon-ey flow,
 3 There dwells the Lord our King, The Lord our Righteousness, Triumphant o'er the world and sin, The Prince of Peace; On Si-on's sa-cred height,

With Je- sus in my view; And thro' the howling wil- derness My way pur- sue. We'll sing hal- le- lu- jah! hal- le- lu- jah! A-men.
 And oil and wine abound; And trees of life for- ev- er grow, With mer- cy crowned. We'll sing hal- le- lu- jah! hal- le- lu- jah! A-men.
 His kingdom still maintains; And glorious with his saints in light For- ev- er reigns. We'll sing hal- le- lu- jah! hal- le- lu- jah! A-men.

coda

TO GOD THE PRAISE BELONGS. Hymn. (H. M.)

C Major.

1. Re-joyce! the Lord our King; Your God and King a - dore; Mor - tals, give thanks, and sing, And triumph evermore · Lift up the heart, lift

2. His king - dom can - not fail ; He rules o'er earth and heaven ; The keys of death and hell Are to the Savior given : Lift up the heart, lift

3. He e - very foe shall quell, Shall all our sins de - stroy ; And all our bo - soms swell With pure seraphic joy ; Lift up the heart, lift

1. Re-joyce in glorious hopes; Jesus, the Judge, shall come, And take his servants up To their e - ter - nal home We soon shall hear th' arch-

LEENEL. 7s. 6s. & 8s.

A major.

up the voice ; Re-joyce a - loud; ye saints re - joyce Rejoice a - loud ; ye saints re-joyce.

up the voice; Re-joyce a - loud; ye saints re - joyce. Re-joyce a - loud; ye saints re-joyce.

up the voice, &c.

angel's voice, The trump of God shall sound; re-joyce. The trump of God shall sound, rejoyce.

1. Christ for e - ver lives to pray For all that I my soul on Je - sus stay, Almighty

2. Ba - sis of our steadfast hope, Savior, thy Sanc - ti - fies and lifts us up to meet thee

trust in him ; to re - deem ; He shall pu - ri - fy my heart, Who in his blood for - give - ness have, All his hall' wing power exert, And to the utmost save.

ceaseles pray'r in the air : Yes, thine in - ter - ced - ing grace Preserves us every mo - ment thine, Till we rise to see thy face, And share thy throne divine.

Key of D or C major.

1 God, in the gos - pel of his Son, Makes his e - ter - nal coun - sels known: Here love in all its glo - ry shines, And truth is

2 Here, sin - ners, of an humble frame, May taste his grace, and learn his name: May read, in char - ac - ters of blood, The wisdom

3 Here faith re - veals to mor - tal eyes A brighter world be - yond the skies; Here shines the light which guides our way From earth to

4 O, grant us grace, almight - y Lord, To read and mark thy ho - ly word, Its truths with meekness to re - ceive, And by its

ROYALTY. C. M.

Bb major. *Spirito.*

White.

drawn in fair - est - lines, And truth is drawn in fair - est lines.

power, and grace, of God, The wis - dom, power and grace, of God. realms of end - less day, From earth to realms of end - less day.

ho - ly pre - cepts live, And by its ho - ly precepts live.

1 All hail the pow'r of Je - sus' name! Let an - gels prostrate

2 Ye chosen seed of Is - rael's race— A rem - nant weak and

3 Ye Gen - tile sin - ners, ne'er forget The wormwood and the

4 Let eve - ry kio - dred, eve - ry tribe, On this ter - res - trial

5 O that, with you - der sa - cred throng, We at his feet may

fall; Bring forth the roy - al di - a - dem, Bring forth the roy - al di - adem, And crown him, crown him, crown him, crown him, crown him, Lord of all.

Bring forth the royal, Bring forth the roy - al di - a - dem, And crown him, crown him, And crown him Lord of all.

small—Hail him, who saves you by his grace, Hail him, who saves you by his grace, And crown him, crown him, crown him, crown him, crown him, Lord of all.

gall; Go, spread your trophies at his feet, Go, spread your trophies at his feet, And crown him, crown him, crown him, crown him, crown him, Lord of all.

ball, To him all ma - jes - ty ascribe, To him all ma - jes - ty ascribe, And crown him, crown him, crown him, crown him, crown him, Lord of all.

fall! We'll join the everlasting song, We'll join the everlasting song, And crown him, crown him, crown him, crown him, crown him, Lord of all.

C Major.

duett. Hartley.

1. O, Zi-on, tune thy voice, And raise thy hands on high; Tell all the earth thy joys, And boast sal-va-tion nigh; Cheerful in God,
 2. He gilds thy mourning face With beams that can-not fade; His all resplend-ent grace He pours around thy head; The na-tions round
 3. In hon - or to his name, Re-lect that sa - cred light, And loud that grace proclaim Which makes thy darkness bright; Pur-sue his praise,
 4. There on his ho - ly hill, A bright - er Sun shall rise, And with his radiance fill Those fairer, pur-er skies; While, round his throne

CONDER. C. H. M.

F major.

A - rise and shine, While rays divine stream from a-broad. While rays divine, &c.
 Thy form shall view, With lus-tre new di - vine - ly crown'd. With lustre new, &c.
 Till sov'-reign love, In worlds a-bove the glo - ry raise. In worlds above, &c.
 Ten thou - sand stars In nob-ler spheres his in-fluence own. In nobler spheres, &c.

1. When I can trust my all with God,
 Bow all resigned be - neath his yoke,
 2. O, to be brought to Je - sus' feet,
 Is still a pri - vi - lege most sweet,
 3. O blessed be the hand that gave,
 Bless - ed be he who smites to save

In tri - al's fearful hour
 And bless his sparing pow'r A joy springs up a-mid distress, A fountain in the wil-der-ness. A fountain in the wilderness.
 Tho' tri - als fix me there,
 For he will hear my pray'r; Tho' sighs and tears its language be, The Lord is nigh to an - swer me. The Lord, &c.
 Still bless-ed when it takes;
 Who heals the heart he breaks: Perfect and true are all his ways, Whom heav'n adores and death obeys. Whom heaven, &c.

A Major.

Hartley.

O come, let us sing unto the Lord | Let us make a joyful noise to the rock of our sal- vation. | Let us come be- fore his presence | with thanks- giving | And make a joy ful noise unto | him with | psalms.

2. For the Lord | is a great | God, || and a great | king a- |bove all | Gods. || In his hand are the deep | places of the | earth ; || the | strength of the | hills is his | also.

3. The sea is his | and he | made it, || and his | hands formed | the dry | land. || O come, let us worship | and bow | down , || let us | kneel before the | Lord our | Maker.

CHANT, for Hymns or Selections.

G or F Major.

Come Holy Spirit heavenly Dove, With all thy quickening powers; | Come shed abroad a Savior's love, In these cold hearts of ours.

HYMN. C. M.

1. { Come Holy Spirit heavenly Dove, With all thy quickening powers; | Come shed abroad a Savior's love, In these cold hearts of ours.
2. { Look how we grovel here below, Fond of these trifling toys ; | Our souls can neither fly nor go, To reach e-ternal joys.
3. { In vain we tune our fernal songs, In vain we strive to rise ; | Hosannas languish on our tongues, And our de-votion dies.
4. { Dear Lord ! and shall we ever live, At this poor dying rate ? | Our love so faint, so cold to thee, And thine to us so great ?
5. { Come Holy Spirit, heavenly dove, With all thy quickening powers; | Come shed abroad a Savior's love And that shall kindle ours.

HYMN. L. M.

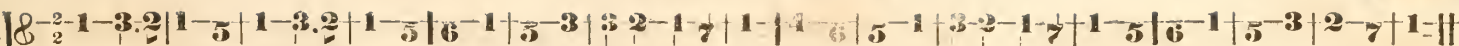
1. { Sinner, O why so tho'tless grown ? Why in such dreadful haste to die ! | Daring to leap to worlds unknown, Heedless a- gainst thy God to fly !
2. { Stay, sinner ! on the gospel plans, Behold the God of love un- fold ! | The glories of his dying grace, Every soul that trusts in him hold. ||

THE BEATITUDES. Matt. v. 3—12.

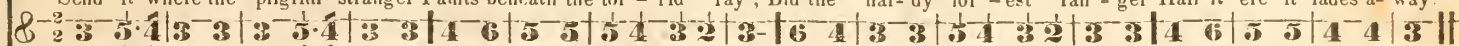
1. { Blessed are the poor in spirit: for theirs is the kingdom of heaven. ||
{ Blessed are they that mourn: for they shall be comfort- ed. ||
2. { Blessed are the meek: for they shall in- herit the earth. ||
{ Blessed are they who do hunger and thirst after righteousness: | For they shall be filled. ||
3. { Blessed are the merciful: for they shall obtain mercy. ||
{ Blessed are the pure in heart: for they shall see God. ||
4. { Blessed are the peace-makers :- ||
{ For they shall be called the children of God. ||
5. { Blessed are they who are persecuted for righteousness sake : ||
{ For theirs is the kingdom of heaven. ||
6. { Blessed are ye, when men shall revile you, and persecute you. | And shall say all manner of evil against you falsely | for my sake.
7. { Rejoice, and be exceeding glad, for great is your re- ward in heaven ; | For so persecuted they the prophets which were be- fore you. ||

HYMN. C. M.

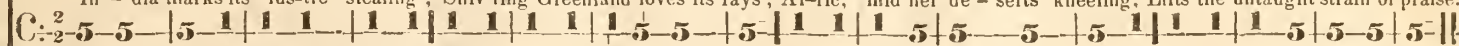
1. { I set the Lord before my face ; He bears my courage up ; ||
{ My heart, my tongue, their joy express: My flesh shall rest in hope. ||
2. { My spirit, Lord, thou wilt not leave Where souls de- parted | are. ||
{ Nor quit my body in the grave, To see des- truction | there. ||
3. { Thou wilt reveal the path of life, And raise me | to thy | throne ; ||
{ Thy courts immortal pleasures give : Thy | presence, | joys un- known. ||



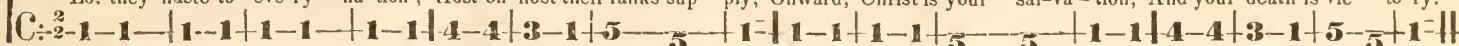
1. Onward, onward, men of heaven; Bear the gospel ban - ner high; Rest not till its light is given— Star of eve-ry pa-gan sky:
Send it where the pilgrim stranger Faints beneath the tor - rid ray; Bid the har - dy for - est ran - ger Hail it ere it fades a - way.



2. Where the Arctic ocean thunders, Where the tropics fierce - ly glow, Broadly spread its page of won - ders, Brightly bid its radiance flow:
In - dia marks its lus-tre stealing; Shiv'ring Greenland loves its rays; Af-ric, 'mid her de - serts kneeling, Lifts the untaught strain of praise.

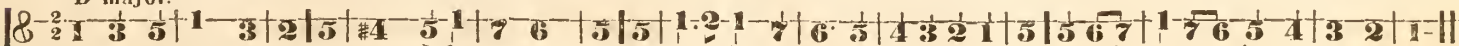


3. Rude in speech, or wild in fea-ture, Dark in spi-rit tho' they be, Show their light to eve - ry creature—Prince or vassal, bond or free.
Lo! they haste to eve-ry na-tion; Host on host their ranks sup - ply; Onward, Christ is your sal - va - tion, And your death is vic - to-ry.

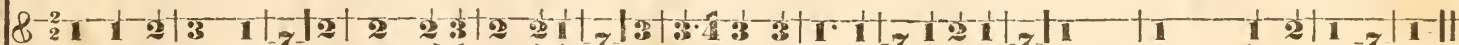


WATCHMAN. S. M.

D major.



1. Thy name, Almighty Lord, Shall sound thro' distant lands, Great is thy grace and sure thy word; Thy truth for - e - ver stands.

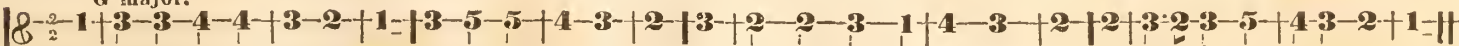


2. Far be thine honor spread, And long thy praise endure, Till morn - ing light and evening shade Shall be exchanged no more.

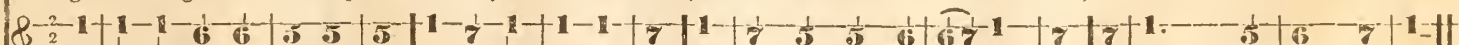


PETERBOROUGH. C. M.

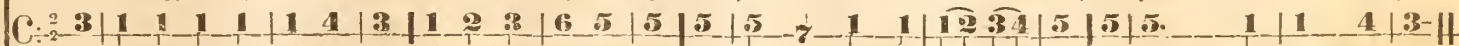
G major.



1. Once more, my soul, the rising day, Salutes thy waking eyes, Once more my voice thy tribute pay To Him who rules the skies.
2. Night unto night his name repeats; The day renews the sound, Wide as the heavens on which he sits, To turn the seasons round.



3. 'Tis he supports my mortal frame; My tongue shall speak his praise; My sins would rouse his wrath to flame, And yet his wrath de-lays.



4. How many wretched souls have fled Since the last setting sun, And yet thou length'nest out my thread, And yet my mo-ments run.
5. Great God, let all my hours be thine, While I enjoy the light; Then shall my sun in smiles decline And bring a peaceful night.



G major.

1. Hail, happy day! thou day of ho - ly rest! What heav'nly peace and transporth fill my breast When Christ, the God of grace, in love descends, And

2. Let earth and all its van - i - ties be gone, Move from my sight and leave my soul a - lone; Its flatter-ing, fad-ing glo - ries I des-pise, And

3. Fain would I mount and penetrate the skies, And on my Savior's glo-ries fix my eyes: O, meet my ris-ing soul, thou God of love, And

CHANT for Hymns and Selections.

A. Major

kind - ly holds com - mu - nion with his friends.
to im - mor - tal beauties turn my eyes.
waft it to the bliss-ful realms a - bove.

Amen.

SELECTION, REV, IV. 8 & 11, AND 5, 10 & 13.

- { Holy, holy, holy, | Lord God Al- | mighty, ||
Which was, and | is, and | is to | come. ||
- { Thou art worthy, O Lord, to receive glory, and | honor and | power; ||
For thou hast created all things,
And for thy pleasure they | are and | were cre- | ated. ||
- { Worthy is the | Lamb that was | slain, ||
To receive power, and riches, and wisdom,
And strength; and | honor, and | glory, and | blessing. ||
- { Blessing, and honor, and | glory and | power, ||
Be unto him that sitteth upn the throne,
And unto the | Lamb for- | ever and | ever. || A - | men. ||

HYMN (L. M.)

- { 'The voice of my beloved sounds o'er the rocks and | rising | grounds; ||
'O'er hills of guilt—and seas of grief he leaps, he | flies to | my re- | lief. ||
- { Now, thro' the veil of flesh I see with eyes of love he | looks to | me ||
Now in the Gospel's clearest glass, he shows the | beauties | of his | face. ||
- { Gently he draws my heart along, both with his beauties | and his | tongue; ||
'Rise,' saith my Lord, 'make haste, away, no mortal | joys are | worth thy |
[stay.] ||

DOXOLOGY, 8s. & 7s.

- { Praise the God of all creation; praise the Father's | boundless | love; ||
Praise the Lamb, our expiation,—Priest and | King en- | throned a- | bove. ||
- { Praise the fountain of salvation,—Him by whom our | spirits | live ||
Undivided adoration to the | one Je - | hovah | give ||

HELMSLEY. 8s, 7s & 4

Dr. Madan. 105

A major.

1 O'er the gloom - y hills of dark-ness, Look, my soul, be still and gaze; Blessed Ju - bi - lee, Blessed Ju -
See the prom - i - ses ad - van - cing To a glorious day of grace:

2 Let the dark, be - night - ed pa - gan, Let the rude bar - ba - rian, see Let the gos - pel Let the
That di - vine and glo - rious con - quest Once obtained on Cal - va - ry:

3 Kingdoms wide that sit in dark - ness, Grant them, Lord, the glo - rious light; Let re - demp - tion, Let re -
Now, from east - ern coast to west - ern, May the morning chase the night:

4 Fly a - broad, thou might - y gos - pel, Win and conquer - nev - er cease: Sway thy scep - tre, Sway thy
May thy last - ing, wide do - min - ions, Mul - ti - ply, and still in - crease:

D major.

PROVIDENCE. 10s & 11s.

bi - lee, Let thy glorious morning dawn.

gos - pel Loud resound, from shore to shore.

demp - tion, Free - ly purchas'd, win the day.

scep - tre, Saviour, all the world around,

1 Though trou - bles as - sail, and dan - gers affright, Though friends should all
2 The birds, with - out barn or storehouse, are fed; From them let us
3 We all may, like ships, by tem - pests be tossed On per - i - lous
4 His call we o - bey like A - bra'm of old; We know not the
5 No strength of our own, nor good - ness we claim, Our trust is all
6 When life sinks a - pace, and death is in view, The word of his

fail, and foes all u - nite, Yet one thing secures us, what - ev - er be - tide, The promise as - sures us, the Lord will provide.
learn to trust for our bread. His saints what is fit - ting shall ne'er be de - nied, So long as 'tis writ - ten, the Lord will provide.

deeps but need not be lost, Though Sa - tan en - ra - ges the wind and the tide, Yet Scripture en - ga - ges, the Lord will provide.
way, but faith makes us bold; For though we are strangers we have a sure guide, And trust in all dangers, the Lord will provide.

thrown on Je - sus - 's name; In this our strong tower, for safe - ty we hide; The Lord is our pow - er, the Lord will provide.
grace shall comfort us through; Not fear - ing or doubt - ing, with Christ on our side, We hope to die shout - ing, the Lord will provide.

F Major.

H. W. Day.

1. Night gather'd o'er, but with it rose, A star su - perb-ly bright, And o'er a guil - ty dy - ing world, Shed its re - deem - ing light.

2. The wise men saw and from the East To seek their Sa - vior came - To breathe in their a - dor - ing pray'rs The great Re - deem - er's name.

3. Lo! onward moves the Star of Life, And to a Sa - vior guides; While Judea's proud and haughty king, Both trem - bles and de - rides -

4. Its of - fice done, it paus - es o'er The child of Beth - le - hem, And e'er re - mains the rich - est pearl, In mer - cy's di - a - dem.

MERARI. C. M.

D Major. smoothly.

Hartley.

1. By cool Si - lo - am's sha - dy rill How fair the lil - y grows! How sweet the breath, beneath the hill, Of Sha - ron's love - ly rose!

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

3. By cool Si - lo - am's sha - dy rill The lil - y must de - cay; The rose that blooms be - neath the hill, Must short - ly fade a - way.

4. And soon, too soon, the win - try hour Of man's ma - tu - rer age Will shake the soul with sorrow's pow'r And stor - my pas - sions rage.

5. O thou who giv - est life and breath, We seek thy grace a - lone, In childhood, manhood, life and death, To keep us still thine own.

CLARENDON. C. M.

F major.

J. Tucker.

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

2. O the trans - port - ing rap - turous scene That ri - ses to my sight! Sweet fields arrayed in liv - ing green, And riv - ers of de - light

3. When shall I reach that hap - py place, And be for - ev - er blest? When shall I see my Fa - ther's face, And in his ho - som rest?

4. Fill'd with de - light, my rap - tur'd soul Would here no lon - ger stay; Tho' Jor - dan's waves should round me roll, I'd fear - less launch a - way

A Major.

1. God is the fountain whence Ten thousand blessings flow, To him my life, my health, my friends, And eve-ry good I owe.

2. The com-forts he af-fords Are nei-ther few nor small; He is the source of fresh de-lights, My por-tion and my all.

3. He fills my heart with joy, My lips at-tunes for praise; And to his glo-ry, I'll de-voie The rem-nant of my days.

REED. S. M.

F Major.

1. Sweet is the work, O Lord, Thy glo-rious name to sing, To praise and pray, to hear thy word, And grate-ful off-rings bring.

2. Sweet, at the dawn-ing light, Thy boundless love to tell, And when ap-proach the shades of night, Up - on the theme to dwell.

3. Sweet, on this day of rest, To join, in heart and voice, With those who love and serve thee best, And in thy name re-joice.

4. To songs of praise and joy Be every Sab-bath giv - en, That such may be our blest em-ploy Eter - nal - ly in hea - ven.

FISHER. S. M.

G or A major.

S. D. Redfield, N. Y.

1. The swift de - clin - ing day, How fast its mo-ments fly, While even-ing's broad and gloom - y shade Gains on the west - ern sky.

2. Ye mor-tals, mark its pace, And use the hours of light; For know, its Ma-ker can command An in - stant end-less night.

3. Give glo - ry to the Lord, Who rules the roll-ing sphere; Sub - mis-sive at his foot-stool bow, And seek sal - va - tion there.

4. Then shall new lus-tre beam, Thro' all the hea - vy gloom, And lead you to un-chang-ing light, In your ce - les - tial home.

A major.

B. C. HILL. Ar.

1 The Lord will come; the earth shall quake; The hills their an - cient seats for-sake; And, with'ring, from the vault of night

2 The Lord will come; but not the same As once in low - ly form he came, A qui - et Lamb to slaugh-ter led,

3 Can this be he who went to stray A pil - grim on the world's highway, By pow'r oppressed, and mocked by pride?

4 Go, ty - rants, to the rocks complain; Go, seek the mount - ain's cleft in vain; But faith, vic - to - rious o'er the tomb,

CLIFFORD. C. M.

Bb major.

The stars with - draw their fee - ble light.

1 Awake, ye saints, and raise your eyes, And lift your voi - ces high;

The bruised, the suffer - ing, and the dead. O God, is this the Cru - ci - fied?

2 On all the wings of time it flies; Each mo - ment brings it near:

3 Not ma - ny years their rounds shall run nor ma - ny inorn - ings rise,

Shall sing for joy, "The Lord is come."

4 Ye wheels of na - ture, speed your course; Ye mor - tal powers, de - cay;

A - wake, and praise that sov' - reign love, A - wake, and praise that sov' - reign love That shows salvation nigh, That shows sal - va - tion nigh.

Then wel - come each de - cli - ning day, Then wel - come each de - cli - ning day; Welcome each closing year, Wel - come each clo - sing year.

Ere all its glo - ries stand re - vealed, Ere all its glo - ries stand re - vealed To our ad - miring eyes, To our ad - miring eyes.

Fast as ye bring the night of death, Fast as ye bring the night of death, Ye bring e - ter - nal day, Ye bring e - ter - nal day.

F major.

m

M. CONANT.

1 What shall I ren-der to my God For all his kind - ness show! My feet shall vis - it thine a - bode, My songs address thy throne.
 2 Among the saints who fill thy house, My offering shall be paid; There shall my zeal perform the vows My soul, in anguish, made.

3 How hap - py all thy servants are! How great thy grace to me! My life, which thou hast made thy care, Lord, I de - vote to thee.
 4 Now I am thine, for - ev - er thine, Nor shall my pur - pose move; Thy hand hath loos'd my bonds of pain, And bound me with thy love.

5 Here, in thy courts, I leave my vow, And thy rich grace re - cord; Witness, ye saints, who bear me now, If I for - sake the Lord.

THE CHURCH MILITANT.

G or A major.

1 Head of the church tri-umphant, We joy - ful - ly a - dore thee; 'Till thou ap - pear thy members here Shall sing like those in glo - ry: We lift our hearts and

2 While in af - flict - ion's fur - nace, And pass - ing thro' the fi - re, Thy love we praise which knows no days, And ev - er brings us nigh - er. We clasp our hands ex -

voi - ces With blest an - ti - ci - pa - tion, And cry a - loud and give to God, And cry a - loud and give to God The praise of our sal - va - tion.

ult - ing In thine al - might - y favor: The love divine which made us thine, The love divine which made us thine, Can keep us thine for - ev - er.

D major. slowly.

1. When marshalled on the night - ly plain, The glittering host be - stud the sky, One star a - lone, of all the train, Can fix the sinner's

2. Hark! hark! to God the cho - rus breaks, From every host, from e - very gem; But one a - lone the Sa - viour speaks, It is the star of

3. Once on the ra - ging seas I rode; The storm was loud, the night was dark, The o - cean yawn'd, and rude - ly blow'd The wind that tossed my

4. Deep hor - ror then my vi - tals froze; Death struck, I ceased the tide to stem; When sudden - ly a star a - rose, It was the star of

5. It was my guide, my light, my all; It bade my dark fore - bo - dings cease; And thro' the storm and danger's thrall, It led me to the

6. Now, safe - ly moored, my per - ils o'er, I'll sing, first in night's di - a - dem, For - ev - er and for - ev - er - more, The star, the star of

WAREHAM. C. M.

F Major.

Dr. Arnold.

wan - d'ring eye. Can fix the sin - ner's wand - 'ring eye.

Beth - le - hem. It is the star of Beth - le - hem.
found - 'ring bark. The wind that tossed my found - 'ring bark.

Beth - le - hem. It was the star of Beth - le - hem.
port of peace. It led me to the port of peace.

Beth - le - hem. The star, the star of Beth - le - hem.

1. Oh praise the Lord with one con - sent, And mag - ni -

2. For this our tru - est in - terest is, Glad hymns of

3. That God is great we of - ten have By glad ex -

Instrument.

4. Oh praise the Lord with one con - sent, And mag - ni -

Chorus.

fy his name; Let all the ser - vants of the Lord His worthy praise proclaim Let all the ser - vants of the Lord his wor - thy praise proclaim.

praise to sing; And with loud songs to bless his name, A most de - light - ful thing. And with loud songs to bless his name. A most de - lightful thing.

pe - rience found; And see how he with wondrous power A - bove all gods is crown'd. And see how he with wondrous power. A - bove all gods is crown'd.

Voice

fy his name; Let all the ser - vants of the Lord His worthy praise pro - claim. Let all the ser - vants of the Lord his wor - thy praise proclaim.

WHEN SHALL WE MEET. 6's & 5's. P. M.

G Major.

♩ $\frac{3}{4}$ 1-2 3 | 4 3 2 | 1. | 2 3 5 | 5#4 5 7 : | 5 | 1-2 3 6 | 5 | 5 | 1-2 3 6 | 5 | 5 | 6 5 | 5 4 | 3 7 |

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 repose, Safe from each blast that blows, In this dark vale of woes,

♩ $\frac{3}{4}$ 5 7 | 1 | 1 1 7 | 1. | 7 1 1 | 7 6 7 : | 5 | 5 7 | 1 1 | 1 | 5 | 5 7 | 1 1 | 1 | 1 | 1 1 | 7 2 | 1 7 |

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 - lestial thrill, Where bliss each heart shall fill, And fears of part - ing chill,

3. Up to that world of light, Take us, dear Sa - vior;
May we all there u - nite, Hap - py for ev - er; Where kindred spirits dwell, There may our mu - sic swell, And time our joys dis - pel,

C: $\frac{3}{4}$ 3 3 5 5 | 6 5 4 | 3. | 5 5 3 | 2. | 2 : | 5 | 5 5 | 5 4 | 3 | 5 | 5 5 | 5 4 | 3 | 5 | 4 3 | 2 5 | 5 7 |

4. Soon shall we meet a - gain, Meet ne'er to sev - er;
Soon will peace wreath her chain, Round us for ev - er; Our hearts will then re - pose, Safe from all world - ly woes; Our days of praise shall close,

C: $\frac{3}{4}$ 1 5 | 1 | 4 5 5 | 1. | 5 1 1 | 2. | 5 7 : | 5 | 3 5 | 1 1 | 1 | 5 | 3 5 | 1 1 | 1 | 3 | 4 3 | 2 7 | 1 7 |

KAREN. 7's & 6's.

D Major.

♩ $\frac{4}{4}$ 1 2 7 | 1 7 | 2 1 7 |

Never, no nev - er.

♩ $\frac{4}{4}$ 6 6 7 | 5. | 7 1 7 |

Never, no, nev - er.

Never, no nev - er.

C: $\frac{4}{4}$ 6 4 7 | 3 2 | 4 3 7 |

Never, no nev - er.

C: $\frac{4}{4}$ 4 4 7 | 5. | 5 1 7 |

♩ $\frac{4}{4}$ 1 3 3 4 6 | 5 3 5 4 3 4 2 3 : | 1 3 3 4 6 | 5 3 5 |

1. Roll on, thou migh - ty o - cean; And as thy billows flow, Bear mes - sen - gers of mer - cy To

♩ $\frac{4}{4}$ 1 1 1 1 | 3 3 1 7. | 1 2 7 | 1 1 1 1 | 1 1 3 3 | 1 1

C: $\frac{4}{4}$ 3 5 5 6 | 1 1 1 5 5 5 | 5 5 5 5 | 3 5 5 6 | 1 1 1 5 |

3. O thou e - ter - nal Ru - ler, Who hold - est in thine arm The tempests of the o - cean, Pro -

C: $\frac{4}{4}$ 1 1 1 1 | 4 3 1 3 2. | 1 7 5 | 1 1 1 1 | 1 1 4 3 | 1 3

♩ $\frac{4}{4}$ 4 3 4 2 | 1 7 | 5 1. 7 6 5 | 5 3 5 4 3 4 2 3 : | 5 1. 7 6 5 | 5 3 5 4 3 4 2 | 1 7 |

ev - ery land be - low. 2. A - rise, ye gales and waft them Safe to the destined shore, That man may sit in darkness And death's deep shade no more.

♩ $\frac{4}{4}$ 7. 1 2 7 | 1 7 | 3 3 5 4 3 3 | 1 3 2. 1 2 7 | 1 7 | 2 3. 5 4 3 3 | 1 3 2. 1 2 7 | 1 7 |

C: $\frac{4}{4}$ 5 5 5 4 | 3 7 | 1 1. 1 1 1 1 | 1 1 1 5 5 5 | 5 7 | 1 1. 1 1 1 1 | 1 1 1 5 5 5 | 4 3 7 |

teet them from all harm. 4. O be thy presence with them, Wherever they may be; Though far from us who love them, O, be they still with thee.

C: $\frac{4}{4}$ 2. 1 7 5 | 1 7 | 1 1. 1 1 1 1 | 1 1 1 5 5 5 | 5 7 | 1 1. 1 1 1 1 | 1 1 1 5 5 5 | 1 7 |

F Major.

Rosseau. D. C.

8-²/₄ 3 3 2 | 1-1 | 2-2 | 3-2-1 | 5-5-4 | 3-3 | 2-1-2-3 | 1- | 3-3-4 | 5-5 | 6-6 | 5-4-3 | 3-3-4 | 5-5 | 6-6 | 5- ||

1. Far from mor-tal eares re-treat-ing, Sor-did hopes and vain de-sires, }
 Here, our will-ing footsteps meet-ing, Ev-ery heart to heaven as-pires. } 2 From the fount of glo-ry beam-ing, Light ee-les-tial cheers our eyes.
 Mer-cy from a-bove pro-claim-ing Peacee and par-don from the skies.

8-²/₄ 5 5 | 5 5 | 7 7 | 1-1 | 3-3-2 | 1-5 | 5-5 | 5- | 1-1-2 | 3-3 | 4-4 | 3-2-1 | 1-1-2 | 3-3 | 4-4 | 3- ||

C:²/₄ 5 5 | 3 3 | 5 5 | 5-4-3 | 8 5 | 5 5 | 4-3-4-5 | 3- |

3. Who may share this great sal-va-tion? Every pure and hum-ble mind, }
 Every kindred, tongue, and na-tion, From the stains of guilt re-fined. } 4 Blessings all around be-stow-ing, God witholds his care from none.
 Grace and mer-cy ev-er flow-ing From the fountain of his throne.

C:²/₄ 1 1 | 1 1 | 5 5 | 1 1 | 1 1 | 1 1 | 5 5 | 1- | 1 1 | 1 1 | 4 6 | 1 1 | 1 1 | 1 1 | 4 6 | 1- ||

SWEET SPRING. 6's & 5's.

D Major. Not too fast.

H. W. Day.

8-³/₄ 3 4 | 5-1 | 7 6 | 6 5 5 | 3 1 | 5 6 5 4 3 | 3 2 | 3 4 | 5-1 | 7 6 | 6 5 5 | 3 5 | 5 4 3 2 | 1- | 2 3 | 4 4 | 3 4 | 6 5 5 |

1. Sweet Spring is re-turn-ing, She breathes on the plain, The meadows are blooming In beau-ty a-gain; And fair is the flow-er

8-³/₄ 1 2 | 3 3 | 5 4 | 3 3 | 1 2 | 3 1 | 1 | 1-7 | 1 2 | 3 3 | 5 4 | 3 3 | 1 3 | 3 2 | 1-7 | 1- | 7 1 | 2 2 | 2 | 1- | 1- |

2. Full glad-ly we greet thee, Thou love-li-est guest, Quite long have we wait-ed By thee to be blest. Stern win-ter threw o'er us

C:³/₄ 5- | 5-5-1 | 1-1- | 5- | 5-4-3-6-5- | 5- | 5-5-5-1 | 1-1- | 1- | 1-6-5-5-4-3- | 5- | 5-5-5- | 4-3-3- |

3. Whene'r in the fields then, The fragrance of May All glad-ly in-hal-ing Or mus-ing we stray; The goodness of Him, who

C:³/₄ 2-1- | 1-1-1- | 1-1-1- | 1-1-1- | 5- | 1- | 1-1-1- | 1-1-1- | 1-1-1- | 3-4-5- | 5- | 1- | 5- | 5-5-1- | 1-1- |

BENEDICTION Chant.

Bb Major.

8-²/₂ 2 3 4 | 4 3 | 1 6 5 | 3 4 | 5-1 | 7 6 | 6 5 5 | 3 5 | 5 4 3 2 | 1- ||

And green is the grove And soft is the shower, That falls from a-bove.

8-²/₂ 7- | 1 2 | 2 1 2 | 1- | 1 2 | 3 3 | 5 4 | 3 3 | 1 3 | 3 2 | 1 7 | 1- ||

His hea-vy eold chain; We long to be breathing In free-dom a-gain.

Grace be with all them that love our Lord Jesus Christ in sin- cer-i-ty. A-| men, A-| men.

C:²/₂ 5- | 5-5-5- | 4-3- | 5- | 5-5-1- | 1-1- | 1- | 1-6-5-5-4-3- ||

The fields and the grove Has clothed in their beau-ty, A-dor-ing we love.

C:²/₂ 1- | 1 2 2 | 3 2 | 1 7 | 1 1 | 1 1 | 1 7 2 | 1- ||

C:²/₂ 1- | 4 2 2 | 5- | 3 5 | 1-1- | 1-4 | 5 5 | 1- ||

NOTE. Amen—pronounced, a long, as in *amen* in met—Amen. See Webster, Sheridan, Walker, Perry, Jones, Fulton & Knight and Jameson. Ahmen, is a barbarism, not tolerated, it is presumed, in any literary production in this country, being, as it is, at variance with the authority above quoted. The fantasia in the pronunciation of theatrical singers, neither make the laws of language, nor are suitable to be adopted in the songs of saints. Amen, and all other words, should be pronounced in singing as in correct speaking.

G. Major.

1. O for a shout of joy, Loud as the theme we sing! To this di-vine em-ploy Your hearts and voices bring: Sound, sound, thro' all the earth abroad, The

2. Unnumbered myriads stand, Of seraphs bright and fair, Or bow at his right hand, And pay their homage there; But strive in vain with loudest chord, To

3. Yet sinners sav'd by grace, In songs of low-er key, In eve-ry age and place, Have sung the myste-ry; Have told in strains of sweet accord, The

4. Tho' earth and hell assail, And doubts and fears arise, The weakest shall prevail, And grasp the heav'nly prize, And thro' an endless age re-cord The

MAVOY. C. H. M.

F. Major.

Wood.

love, th'e-ter-nal love of God.

1. O what is life!-'tis like a flow'r That blossoms and is gone; It flou-rish-es its lit-tle hour, With

2. O, what is life? 'tis like the bow That glistens in the sky; We love to see its col-ors glow; But

3. Lord, what is life? if spent with thee, In humble praise and pray'r, How long or short our life may be, We

all its beauty on; Death comes, and like a wintry day, It cuts the lovely flower a-way. It cuts the lovely flower a-way.

while we look they die; Life fails as soon: to-day 'tis here; To-mor-row it may dis-ap-pear. To-mor-row it may dis-ap-pear.

feel no anxious care: Tho' life depart our joys shall last When life and all its joys are past. When life and all its joys are past.

Bb Major.

H. W. Day.

1. Welcome, de-lightful morn; Sweet day of sa-cred rest, I hail thy kind return; Lord, make these moments blest: From low desires And fleeting toys,

2. Now may the king descend, And fill his throne of grace; Thy sceptre, Lord, extend, While saints address thy face: Let sinners feel Thy quick'ning word,

3. Descend, ce-lestial Dove, With all thy quick'ning pow'rs; Disclose a Saviour's love, And bless the sacred hours: Then shall my soul New life obtain,

PLANT, G's.

G Major. *Not too fast.* (With a Chorus to be sung or omitted at pleasure.)

P. Arr.

I soar to reach Im-mor-tal joys.
And learn to know And fear the Lord.
Nor Sabbaths be Enjoyed in vain.

1. Go up, with shouts of praise! Go up, High Priest, to heav'n! Who hast the ransom'd race Up-

2. Though seat-ed on thy throne, Thou deign'st to hear our prayer; Nor art ashamed to own, That

The Chorus.

on thy heart engraven: The year of ju-bi-lee is come, Re-turn ye ransomed sinners home, Return ye ransomed sinners home.

we thy brethren are. The year of ju-bi-lee is come, Return ye ransomed sin-ners home, Return ye ran-somed sin-ners home.

PEACE, TROUBLED SOUL, or L. M. 6 lines.

D Major.

Mazzinghi.

1. Peace, humbled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,
 2. Come, free-ly come, by sin oppressed, Un-bur - - then here thy weight - y load, Here find thy re-fuge and thy rest,

And let thy tears for-get to flow; Be-hold the pre-cious balm is found, To lull thy pain, to heal thy wound.
 And trust the mer-cy of thy God; Thy God's thy Sa-viour, Glorious word! For-ev - - er love and praise the Lord.

SABBATH EVENING. 7's & 6's.

G or A Major. Slowly.

1. Come ho-ly Sab-bath even-ing, Spread o'er the grass-y fields; We love the peace-ful feel-ing, Thy si-lent com-ing yields.
 2. See where the clouds are weav-ing, A rich and gold-en chain; See how the darkened sha-dow Extends a-long the plain
 3. All na-ture now is si-lent Ex-cept the pass-ing breeze, And birds their night-song warbling, Among the dew-y trees.
 4. Sweet evening thou art with us, So tranquil, mild, and still;— Thou dost, our thank-ful bosoms, With hum-ble prais-es fill.

G or A major.

1 Hail to the brightness of Zi-on's glad morn-ing! Joy to the lands that in dark-ness have lain; Hushed be the ac-cents of
 2 Hail to the bright-ness of Zi-on's glad morn-ing, Long by thy prophets of Is-rael foretold; Hail to the mil-li-ers from
 3 Lo in the des-ert, rich flowers are spring-ing, Streams ev-er copious are gli-ding a-long; Loud from the moun-tain-tops

4 See from all lands, from the isles of the o-cean, Praise to Je-ho-vah as-cend-ing on high; Fall'n are the en-gines of

loud. *L: ist v rsc.* *dim.*

sor-row and mourning, Zi-on in tri-umph be-gins her mild reign. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A-men, A-men.
 bond-age re-turning, Gentiles and Jews the blest vis-ion be-hold. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A-men, A-men.
 ech-oes are ring-ing, Wastes rise in ver-dure and min-gle in song. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A-men, A-men.
 war and com-mo-tion, Shouts of sal-va-tion are rending the sky. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A-men, A-men.

SOUTHACK. 7s & 6.

Bb major.

End.

D. C.

1 Father, God, we glo-ri-fy Thy love to Ad-am's seed; Him for our of-fen-ces slain, That we all might par-don find,
 Love that gave thy Son to die, And rais'd him from the dead; Thou hast bro't to life a-gain, The Saviour of man-kind.

2 By thy own right hand of power Thou hast ex-alt-ed him, King of Saints, and Prince of Peace. Him thou hast for sin-ners given,
 Sent the might-y conquer-or Thy peo-ple to re-deem; And lift them up to heaven.

3 Father, God, to us im-part The gift unspeak-a-ble; Quicken'd with our liv-ing Lord, Let us in thy Spir-it rise,
 Now in eve-ry wait-ing heart The glorious Son re-veal; Rise to all thy life restored, And bless thee in the skies.

F Major.

Words by S. F. Smith.

1. My country, 'tis of thee, Sweet land of liberty, of thee I sing; Land where my fathers died, Land of the pilgrims pride, From every mountain side, Let freedom ring.

2. My native country! thee, Land of the noble free Thy name I love; I love thy rocks and rills, Thy woods and templed hills My heart with rapture thrills, like that a-bove.

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

4. Our fathers's God, to thee, Author of lib-erty, To thee we sing, Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God our King.

CHURCH BELL. 6s & 5s.

A major.

1. Far, far o'er hill and dell on the winds steal - ing, List to the toll - ing bell mourn - ful - ly peal - ing, Hark, hark, it seems to say, as melt those

2. Now thro' the charmed air, slowly as - cend - ing, List to the mourner's pray'r, sol - emn - ly bend - ing; Hark, hark, it seems to say, turn from these

3. O'er a father's dismal tomb, See the orphan bend - ing; From the solemn churchyard's gloom hear the dirge ascending, Hark, hark, it seems to say, how short am-

THANKSGIVING CHANT. Ps. C.

Bb major.

1. Make a joyful noise unto the Lord, Serve the Lord with gladness; | all ye lands. | with gladness; | fore his | pre- | sence with | singing. |
Lord, | come be-

2. Know ye that the Lord | he is | God; | made us, and not | people and | sheep of | pasture. |
Lord | are his | the | his

3. Enter into his gates with thanksgiving and | courts with | prai-e. | Be thankful unto | him, and | bless his | name. |
into his

For the Lord is good, | ever- | lasting; | And his truth en- | dureth to | all gene- | rations. |

G Major.

Giardini.

1. Come, thou Al-migh - ty King, Help us thy name to sing, Help us to praise; Fa-ther all glo - ri - ous, O'er all vie - to - ri - ous,
 2. Je - sus, Our Lord, descend; From all our foes de-fend Nor let us fall; Let thine al-migh - ty aid Our sure defence be made,
 3. Come, thou in - car - nate Word, Gird on thy migh - ty sword; Our prayer at-tend; Come, and thy peo-ple bless; Come, give thy word success;
 4. Come, ho - ly Com - fort - er, Thy saered wit - ness bear, In this glad hour; Thou, who al-migh - ty art, Now rule in ev - ery heart,
 5. To thee, great One in Three, The high - est prais - es be, Hence ev - er - more; Thy sovereign ma - jes - ty May we in glo - ry see.

BEAL. C. P. M.

C Major.

R. S. Bennison.

Come, and reign o - ver us. Ancient of days.
 Our souls on thee be stayed; Lord, hear our call.
 Spi - rit of ho - li - ness, On us descend.
 And ne'er from us de - part, Spi - rit of power.
 And to e - ter - ni - ty Love and a - dore.

1. Be - gin, my soul th'exalt - ed lay; Let each en - raptured thot' o - bey And praise th'al -
 2. Thou heaven of heavens, his vast a - bode, Ye elouds proclaim your Maker, God; Ye thun - ders,
 3. Ye deeps with roar - ing billows, rise To join the thunders of the skies; Praise him who
 4. Wake, all ye soaring tribes, and sing; Ye feathered warblers of the spring, Harmonious
 5. Let man - by no - bler passions swayed, Let man, in God's own im - age made, His breath in

mighty name; Lo! heav'n, and earth, and seas, and skies, In one me - lodious con - cert rise, To swell th'inspiring theme, To swell th'inspiring theme.
 speak his power; Lo! on the light - ning's fire - y wing, In triumph rides th'eter - nal King; Th'astonish'd worlds adore, Th'astonish'd worlds adore.
 bids you roll; His praise in soft - er notes declare, Each whisp'ring breeze of yielding air, And breathe it to the soul, And breathe it to the soul.
 anthems raise To Him who shaped your fin - er mould, Who decked your glittering wings with gold, And tuned your voice to praise, And tuned your voice to praise
 praise em - ply Spread wide his Ma - ker's name a - round, Till heaven shall e - cho back the sound, In songs of ho - ly joy, In songs of ho - ly joy.

F Major. Moderate and bold.

1. Lo! he comes with clouds descend-ing, Once for favored sinners slain! Thousand, thousand saints attend-ing, Swell the tri-umph of his train;

2. Ev-ery eye shall now be-hold him, Robed in dreadful ma-jes-ty! Those who set at nought and sold him, Pierced and nailed him to the tree.

3. When the solemn trump has sound-ed, Heav'n and earth shall flee a-way; All who hate him must, confounded, Hear the sum-mons of that day.

4. Yea, a-men!—let all a-dore thee, High on the e-ter-nal throne! Savior, take the power and glo-ry; Make thy righteous sentence known.

VESPER. 8's & 7's; or 8's, 7's & 4's.

D Major.

1. Onward, onward, men of hea-ven, Bear the gos-pel ban-ner high. } Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, A-men.
Rest not till its light is giv-en, Star of ev-'ry pa-gan sky. }

2. Where the Arc-tic o-cean thunders, Where the trop-ics fiercely glow, } Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, A-men.
Broad-ly spread its page of wonders, Bright-ly bid its radiance flow. }

Send it where the pil-grim stranger Faints'neath A-sia's ver-tic ray, } Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, A-men.
Bid the red-brow'd for-est ran-ger Hail it ere it fades a-way. }

In-dia marks its lus-tre stealing; Shivering Greenland loves its rays; } Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, A-men.
Af-ric, 'mid her des-erts kneeling, Lifts the untaught strain of praise. }

Bb major.

Dr. Clarke.

1 Thou art gone to the grave—but we will not deplore thee; Tho' sor-rows and darkness en-com- pass the tomb, The Sa- viour has
 2 Thou art gone to the grave— we no lon- ger deplore thee, Nor tread the rough path of the world by thy side; But th' wide arms of
 3 Thou art gone to the grave— and its mansions for sa- king, Perhaps thy tried spir- it in doubt lin- gered long; But th' sunshire of
 4 Thou art gone to the grave—but 'twere wrong to deplore thee, When God was thy ran- som, thy guardian and guide; He gave thee, and

pass'd thro' its por- tals be- fore thee, And th' lamp of his love is thy guide thro' the gloom, And th' lamp of his love is thy guide thro' the gloom.
 mer-ey are spread to en- fold thee. And sinners may hope, since the Saviour hath died, And sin- ners may hope, since the Sa- viour hath died.
 heaven beam'd bright on thy waking, And th' song that thou heardst, was the seraphim's song, And th' song that thou heardst, was the ser- aphim's song.
 took thee, and soon will restore thee, Where death hath no sting, since the Saviour hath died, Where death hath no sting, since the Sa- viour hath died.

QUINCY. L. M. 6 lines.

G major.

End.

D. C.

1 Sweet is the thought, the prom- ise sweet, That friends, long-severed friends, shall meet; That kindred souls, on earth disjoined, Shall meet, from earthly dross refined,
 Their earth-ly cares and sor- rows o'er, And min- gle hearts to part no more.
 2 But for this hope, this bless- ed stay, When earthly comforts all de- cay, O, who could view th' expi- ring eye, Nor wish, who those they love, to die?
 Who could receive their part- ing breath, Nor long to fol- low them in death?
 3 But we have bright- er hopes, we know Short is this pil- grim- age of woe; We know that our Redeem- er lives; We trust the prom- i- ses he gives;
 And part in hope to meet a- bove, Where all is joy and all is love.

ZION'S BRIGHTNESS. Anthem.*

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Eb Major.

H. Plant, Arr.

Soll.

1. Who are these? who are these? that come from far, Led by Jacob's ris- ing star Strangers now to Zi- on come, There to seek a happy home.

Semi Chorus.

2. Lo! they gather like a cloud, Or like doves the windows crowd; Zi- on wonders at the sight, Zi- on feels a strange de- light.

Soll. Bb Major.

3. Zi- on now no more shall sigh, God will raise her glories high; He will send a large increase, He will give his peo- ple peace.

Eb Major. Chorus. *f. 2d time.*

4. Sons of Zi- on sing a- loud, See her sun with- out a cloud; God will make her joy com- plete, Zi- on's sun no more shall set.

* May be sung to any 7's Hymn of four verses

G Major.

1. Rise, my soul, and stretch thy wings; Thy bet-ter por-tion trace; Rise, from all ter-restrial things, Towards heav'n thy na-tive place: Sun, and moon, and stars, de-cay;

2. Riv-ers to the ocean run, nor stay in all their course; Fire, ascending, seeks the sun; Both speed them to their source: So a soul that's born of God

3. Cease, ye pilgrims, cease to mourn, Press onward to the prize; Soon our Saviour will return, Triumph-ant in the skies: Yet a sea-son, and you know

DARWELL. H. M.

D Major.

Darwell.

Time shall soon this earth re-move: Rise, my soul, and haste a-way To seats prepared a-bove.

1. Ye boundless realms of joy, Ex-alt your Maker's

Pants to view his glo-rious face, Upward tends to his abode, To rest in his embrace.

2. Let all a-dore the Lord, And praise his ho-ly

Hap-py entrance will be given, All our sorrows left below, And earth exchang'd for heav'n.

name; His praise your songs employ A-bove the star-ry frame: Your voic-es raise, Ye cher-u-bim And se-raph-im, To sing his praise.

name, By whose al-migh-ty word They all from noth-ing came; And all shall last, From changes free; His firm de-crec Stands ev-er fast.

F Major.

1. Faith is the Christian's prop, Whereon his sor-rows lean; It is the substance of his hope, His proof of things unseen; It

2. Faith is the po-lar star That guides the Chris-tian's way, Di-rects his wanderings from a-far To realms of end-less day; It

3. Faith is the rainbow's form Hung on the brow of heaven, The glo-ry of the pass-ing storm, The pledge of mer-cy given; It

4. The faith that works by love, And pur-i-fies the heart, A fore-taste of the joys a-bove To mor-tals can im-part; It

is the anchor of his soul When tempests rage and bil-lows roll, - - - When tempests rage - - - and billows roll.

is the an-chor of his soul When tempests rage and bil-lows roll, When tempests rage and billows roll, and billows roll.

is the anchor of his soul, When tempests rage and bil-lows roll, When tempests rage and billows roll, and billows roll.

points the course where'er he roam, And safely leads the pilgrim home, And safely leads the pilgrim home.

is the bright, triumphal arch, Through which the saints to glory march, Through which, &c.

bears us through this earthly strife, and triumphs in immortal life, And triumphs, &c.

A SACRED CANON. 2d Sam. 18, 33.

1 Bb Major. C. King. 2

0 Ab - sa - lom, my son, my son, 0 Ab - sa - lom, my son, my son.

Would to God I had died for thee my son. Would to God I had died for 'hee, my son.

0 Ab - sa - lom, my son, my son.

Bb major.

1. O could we speak the matchless worth, O could we sound the glories forth, Which in our Sa - vior shine, We'd soar and touch the heav'nly strings,
 2. We'd sing the pre - cious blood he spilt— Our ransom from the dreadful guilt Of sin and wrath di - vine; We'd sing his glorious right-eous-ness,
 3. We'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne; In loft-iest songs of sweetest praise.
 4. Well, the de - light - ful day will come, When our dear Lord will bring us home, And we shall see his face: Then, with our Sa - vior, Brother, Friend,

BAILEY. S. M.

C major.

And vie with Gabriel while he sings, In notes almost di-vine. In notes al - most di - vine.
 In which all perfect heav'nly dress We shall for-ev-er shine. We shall for - ev - er shine,
 We would, to e-ver-last-ing days, Make all his glories known. Make all his glo - rics known.
 A blest e - ter - ni - ty we'll spend, Tri-umphant in his grace. Tri-umphant in his grace.

1. Welcome sweet day of rest,
 2. The King him-self comes near.
 3. One day, a - mid the place
 4. My wil - ling soul would stay

That saw the Lord a - rise; Wel - come to this re - viv - ing breast And these rejoicing eyes. And these re-joicing eyes.
 And feasts his saints to-day; Here we may sit, and see him here, And love and praise, and pray, And love, &c.
 Where Christ, my Lord, has been, Is sweet - er than ten thousand days Of pleasure and of sin. Of pleasure and of sin.
 In such a frame as this, Till call'd to rise and soar a - way To e-ver-last-ing bliss. To e-ver-last-ing bliss.

G major.

1 Behold how the Lord has girt on his sword! From conquest to conquest proceeds! How happy are they who see this glad day, And

2. His word he sends forth from the south to the north; From east and from west it is heard; The rebel is charm'd, the foe is disarm'd; No

3. To Je-sus a-lone, who sits on the throne, Sal - va - tion and glo - ry be - long; All hail, bless-ed name, for - e - ver the same, Our

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G major.

Dr. Madan.

wit-ness his won-der-ful deeds.

day like our day has appeared.

joy and the theme of our song.

1. Be-hold how the Lord has girt on his sword! From conquest to conquest proceeds! From conquest to

2. His word he sends forth, from the south to the north; From east and from west it is heard; From east and from

3. To Je-sus a - lone, who sits on the throne, Sal - va - tion and glo - ry belong; Sal - va - tion and

conquest proceeds! How happy are they who see this glad day, And wit-ness his won-der-ful deeds. And witness his won - der - ful deeds.

west it is heard; The re - bel is charm'd, the foe is disarm'd; No day like our day has appeared. No day like our day has appeared.

glo - ry be - long; All hail, bless-ed name, for e - ver the same, The joy and the theme of our song. The joy and the theme of our song.

D Major.

1. Mid Scenes of confusion and creature complaints || How sweet to my soul is communion with saints; || To find at the banquet of mercy there's room and

2. Sweet bonds that unite all the children of peace! || And thrice precious Jesus, whose love cannot cease! || Though oft from thy presence in sadness I roam, I
3. I sigh for the body of sin to be free, || Which hinders my joy and communion with thee; || Though now my temptations like billows may foam, All
4. While here in the valley of conflict I stay, || O give me submission and strength as my day! || In all my afflictions to thee would I come, Re-
5. Whate'er thou deniest, O give me thy grace, || The Spirit's sure witness and smiles of thy face; || Endow me with patience to wait at thy throne, And
6. I long, dearest Lord, in thy beauties to shine; || No more as an exile in sorrow to pine, || And in thy dear image, arise from the tomb, With

May be omitted.

feel in the presence of Jesus at home. || Sweet home sweet home home sweet home.

long to behold thee, in glory at home. || Sweet home sweet home home sweet home.

all will he hold thee, in peace when I'm with thee at home. || Sweet home sweet home home sweet home.

joicing in hope of my glorious home. || Sweet home sweet home home sweet home.

find even now a sweet foretaste of home. || Sweet home sweet home home sweet home.

glorified millions, to praise thee at home. || Sweet home sweet home home sweet home.

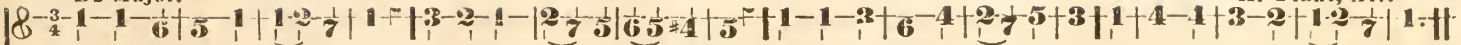
THE NEW JERUSALEM, Rev. 21 : 22-27.

1. { And the I city saw no temple there- in || for the Lord God Almighty--and the Lamb are the temple of it. ||
 { And the city had no need of the sun, neither || of the moon to shine in it : ||
2. { For the glory of God did light - en it, || and the Lamb is the light there- of. ||
 { And the nations of them which are saved || shall walk in the light of it : ||
3. { And the gates of the earth || do bring their glory and honor into it. ||
 { And the gates of it shall not be shut at any day : for || there shall be no night there. ||
4. { And they shall bring the glory and honor of the nations in - to it. || And there shall in no wise enter into it any thing that de- fileth, ||
 { Neither whatsoever worketh abomination, or mak - eth a lie; but || they which are written in the Lamb's book of life. ||

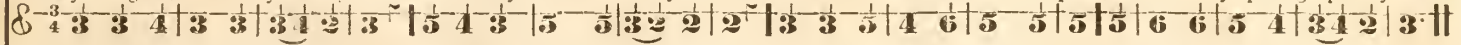
Chorus: Sweet home, sweet home; home sweet home.

Bb Major.

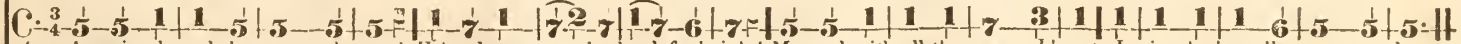
H. Plant, Arr.



1. Lord, thou hast searched and seen me thro', Thine eye commands, with piercing view, My ris-ing and my rest-ing hours, My heart and flesh with all their powers.
2. My thoughts, before they are my own, Are to my God dis-tinct-ly known; He knows the words I mean to speak, Ere from my opening lips they break.

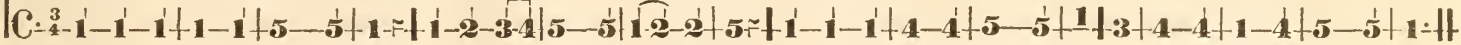


3. Within thy circling power I stand; On eve-ry side I find thy hand; Awake, asleep, at home, abroad, I am surrounded still with God.



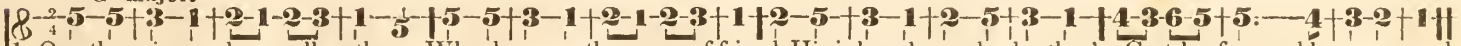
4. Amazing knowledge, vast and great! What large extent! what lofty height! My soul, with all the powers I boast, Is in the boundless prospect lost.

5. O, may these thoughts possess my breast, Where'er I rove, where'er I rest, Nor let my weaker passions dare Consent to sin, for God is there.

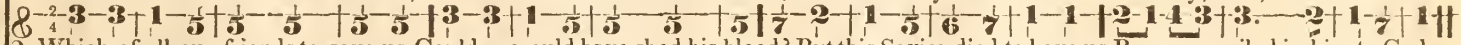


SAXONY. 8s & 7s.

G major.

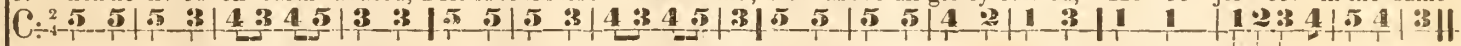


1. One there is a - bove all o - thers, Who deserves the name of friend; His is love beyond a brother's Cost-ly, free, and knows no end.

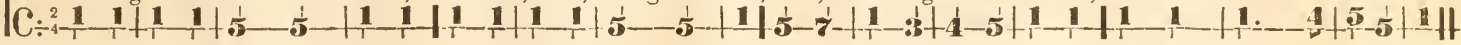


2. Which of all our friends to save us, Could or would have shed his blood? But this Savior died to have us Re - con - ciled in him to God.

3. When he liv-ed on earth abased, Friend of sinners was his name; Now above all glo-ry rais-ed, He re - joi - ces in the same



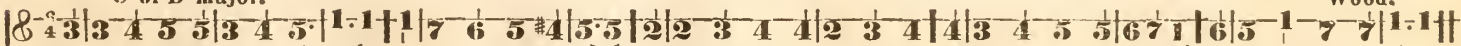
4. Oh! for grace our hearts to soften, Teach us, Lord, at length to love; We, alas! forget too of - ten, What a friend we have a - bove.



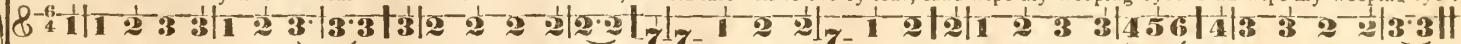
PEARL STREET. C. M.

C or D major.

Wood.

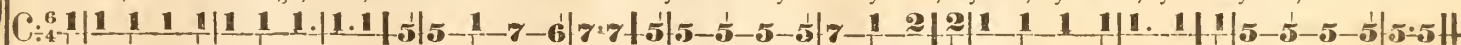


1. When I can read my ti-tle clear To mansions in the skies, I'll bid farewell to eve-ry fear, And wipe my weeping eyes. And wipe my weeping eyes.

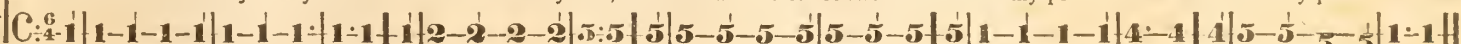


2. Should earth against my soul engage, And fiery darts be hurl'd, Then I can smile at Satan's rage, And face a frowning world, And face, &c.

3. Let cares, like a wild deluge, come, And storms of sorrow fall! May I but safely reach my home, My God, my heaven, my all. My God, &c



4. There shall I bathe my weary soul In seas of heav'nly rest, And not a wave of trouble roll Around my peaceful breast. Around my peaceful breast.



R. S. Bennison, N. B. De Cap.

F major.

1 Sweet the moments, rich in blessing, Which be-fore the cross I spend; 2 Tru-ly blessed is this sta-tion, Low be-fore his cross to lie;
Life, and health, and peace possessing, From the sin-ner's dy-ing Friend.
While I see di-vine compas-sion Beaming in his gra-cious eye.

3 Love and grief my heart di-vi-ding, With my tears his feet I'll bathe; 4 May I still en-joy this feel-ing, Still to my Re-deem-er go:
Constant still, in faith a-bi-ding, Life de-ri-ving from his death.
Prove his wounds each day more healing, And himself more tru-ly know.

HIDING PLACE. C. P. M.

D Major.

dim.

cres.

f.

B. Arr.

4 Let me a-mong thy saints be found, When e'er th' archangel's trump shall sound, To see thy smi-ling face;

1 When thou, my right-eous Judge, shalt come, To cal' thy ransomed peo-ple home, Shall I a-mong them stand?
2 I love to meet a-mong them now, Be-fore thy gra-cious throne to bow, Tho' vi-lest of them all;

3 Prevent it, Lord, by thy rich grace, Be thou my soul's sure hi-ding place, In that great burn-ing day;

Then loud-est of the crowd I'll sing, While heav'n's resound-ing mansions ring, With shouts of sov'reign grace, of sov'reign grace.
With shouts of sov'reign grace, With shouts of sov'reign grace.

Shall such a worth-less worm as I, Who some-times am a-fraid to die, Be found at thy right hand, Be found at thy right hand.
But can I bear the pierce-ing tho't, What if my name should be left out, When thou for them shalt call! When thou for them shalt call!

Thy pard'-ning voice now let me hear, To still my un-be-lief and fear. Nor let me fall I pray, Nor let me fall I pray

A major. Slowly.

1 My God, thy bound-less love I praise; How bright, on high, its glo-ries blaze! How sweetly bloom be-low! It streams from thine e-ter-nal throne;

2 'Tis love that paints the pur-ple morn, And bids the clouds, in air upborne, Their ge-nial drops dis-til; In eve-ry ver-nal beam it glows,

3 But in the gos-pel it ap-pears In sweet-er, fair-er char-ac-ters, And charms the ravish'd breast; There, love im-mor-tal leaves the sky,

4 Then let the love that makes me blest, With eheer-ful praise in-spire my breast, And ar-dent grat-i-tude; And all my thoughts and pas-sions tend

TRUST. 8s, 7s, & 4.

A. H. Baker.

crs. *f* Thro' heav'n its joys for-ev-er run, And o'er the earth they flow. Bless the sow-er and the seed;

And breathes in eve-ry gale that blows, And glides in eve-ry rill. To wipe the drooping mourner's eye, And give the wea-ry rest.

To thee, my Fa-ther and my Friend, My soul's e-ter-nal good. 2 O, may all en-joy the blessing Which thy word's design'd to give;

Let each heart thy grace in-her-it; Raise the weak, the hun-gry feed; From the gos-pel, From the gos-pel Now supply thy people's need.

Let us all, thy love pos-sess-ing, Joy-ful-ly the truth re-ceive, And for-ev-er, And for-ev-er To thy praise and glo-ry live.

A Major.

1. Hark! how the gospel trumpet sounds, Thro' all the world the e-cho bounds, And Je-sus, by redeem-ing blood, Is bring-ing sinners back to God: And

2. Hail! all vic-torious, conqu'ring Lord! Be thou by all thy works ador'd, Who un-der-took for sin-ful man, And bro't sal-va-tion thro' thy name, That

3. Fight on, ye conqu'ring souls, fight on! And when the conquest you have won, Then palms of vict'ry you shall bear, And in his kingdom have a share; And

4. There we shall in full eho-rus join, With saints and an-gels all com-bine, To sing of his redeeming love, When rolling years shall cease to move, And

DESIRE. 5's & 4's.

F Major.

guides them safely by his word To endless day.

we with thee may ev-er reign In endless day. crowns of glo-ry ev-er wear In endless day.

this shall be our theme above In endless day

1. Sa- vior ere we part, Thy bless-ing give; Breathe up-on each heart, Sweet peace, sweet peace and love.

2. As we onward tread, Life's stormy way, Round our footsteps shed, A heav'n, a heavenly ray.

3. When our days are past, In use-ful-ness; May we meet at last, In ho-, in ho-li-ness.

4. Ho-ly three di-vine Je-ho-vah one, Let thine ear incline, Our pray'r, our pray'r to own.

DANEVILLE. 8's.

F Major.

1. To Je-sus. the crown of my hope, My soul is in haste to be gone; O, bear me, ye che-ru-bim, up, And waft me a-way to his throne.

2. My Savior, whom, absent, I love; Whom, not having seen, I adore; Whose name is ex-alt-ed a-bove All glo-ry, do-minion, and power,--

3. Dissolve thou these bonds that de-tain My soul from her portion in thee; O, strike off this ad-amant chain, And make me e-ter-nal-ly free.

4. When that hap-py e-ra begins, When arrayed in thy glories I shine, Nor grieve an-y more, by my sins, The bosom on which I recline,--

5. O, then shall the veil be removed, And round me thy brightness be poured; I shall see him whom, absent, I loved, Whom, not having seen, I adored.

COME YE DISCONSOLATE.

131

D. Major.

Solo

Duett.

Webbe.

1. Come ye dis - con - so - late, where'er ye languish, Come at the shrine of God ferv-ent-ly kneel; Here bring your wounded hearts, here tell your
 2. Joy of the comfortless, light of the straying, Hope, when all others die, fadeless and pure, Here speaks the com-fort-er, in God's name

Chorus.

anguish; Earth has no sorrow that Heaven cannot heal. Here bring your wounded hearts, here tell your anguish; Earth has no
 saying; "Earth has no sorrow that Heaven cannot cure." Here speaks the Com-fort-er, in God's name saying, "Earth has no

SALEM, 11s.

F. Major.

sor-row that Heav'n cannot heal.
 sor-row that Heav'n cannot cure.

1. The Lord is my Shepherd; no want shall I know; I feed in green pas-tures, safe fold-ed to rest.
 He lead-eth my soul where the still wa-ters flow, Restores me when wand'ring, redeems when oppress'd.
 2. Thro' the val-ley and shadow of death tho' I stray, Since thou art my guardian, no e-vil I fear;
 Thy rod shall de-fend me, thy staff be my stay; No harm can be-fal with my com-fort-er near.
 3. In the midst of af-fliction my ta-ble is spread; With blessings unmeasur'd my cup runneth o'er;
 With oil and perfume thou an-oint-est my head; O, what shall I ask of thy pro-vi-dence more?

Fb. major.

slow staccato.

1. This place is holy ground, World with its cares a - way, A ho - ly, sol - emn stillness round, This life - less, mould'ring clay: Nor pain, nor grief, nor

2. Be - hold the bed of death, The pale and mor - tal clay; Heard ye the sob of parting breath? Mark'd ye the eye's last ray? No; life so sweetly

3. Why mourn the pious dead? Why sor - rows swell our eyes? Can sighs re - call the spirits fled? Shall vain re - grets a - rise? Tho' death has caused this

4. Bury the dead, and weep In still - ness o'er the loss; Bu - ry the dead, in Christ they sleep Who bore on earth his cross; And from the grave their

MOORE, S. P. M

F. Major

1. The Lord Je - hovah reigns, And royal state maintains,

2. Up - held by thy commands, The world securely stands,

3. Let floods and nations rage, And all their pow'r engage;

4. Thy pro - mis - es are true; Thy grace is e - ver new;

anx - ious fear, Can reach the peaceful sleeper here. Can reach, &c.

ceas'd to be, It lapsed in im - mor - tal - i - ty. It lapsed, &c.

al - tered mien, In heav'n the ransom' soul is seen. In heaven, &c.

dust shall rise, In his own im - age to the skies. In his, &c.

His head with awful glories crown'd, Ar - ray'd in robes of light, Be - girt with sov'reign might, And rays of ma - jes - ty a - round.

And skies and stars o - bey thy word; Thy throne was fix'd on high Ere stars adorn'd the sky; E - ter - nat is thy king - dom, Lord.

Let swell - ing tides assault the sky; The ter - rors of thy frown Shall calm their fu - ry down; Thy throne for - e - ver stands on high.

There fix'd, thy church shall ne'er remove; Thy saints, with ho - ly fear, Shall in thy courts ap - pear. And sing thine e - ver - last - ing love.

G. Major.

1, O for the death of those Who slum-ber in the Lord, O, be like theirs my last re - pose, Like theirs my last re - ward.

2. Their bod-ies in the ground, In si-lent hope may lie, Till the last trumpet's joy - ful sound Shall call them to the sky.

3. Their ransomed spi-rits soar, On wings of faith and love, To meet the Sa-vior they a - dore, And reign with God a - bove.

4. With us their names shall live Thro' long suc-ceed-ing years, Em-balmed with all our hearts can give, Our prais-es and our tears.

WALPOLE. C. M.

F. Major.

1. Ear - ly, my God, without de - lay, I haste to seek thy face; My thirs-ty spi - rit faints a - way Without thy cheer - ing grace.

2. So pil-grims on the scorching sand, Beneath a burn-ing sky, Long for a cool-ing stream at hand: And they must drink or die.

3. I've seen thy glo-ry and thy power, Thro' all the tem-ple shine; My God, re - peat that heavenly hour, That vis-ion so di-vine.

4. Not life it-self, with all its joys, Can my best pas-sions move, Or raise so high my cheer-ful voice, As thy for - giv - ing love.

5. Thus, till my last, ex - pir - ing day, I'll bless my God and King; Thus will I lift my hands to pray, And tune my lips to sing.

ALSTEAD. C. M.

A major.

W. W. Partridge.

1, How sweet, how heavenly, is the sight When those that love the Lord In one a - noth - er's peace de-light, And thus ful - fil His word

2. When each can feel his bro-ther's sigh, And with him bear a part; When sorrow flows from eye to eye, And joy from heart to heart.

3. When free from en - vy, scorn and pride Our wishes all a - bove: Each can his bro-ther's failings hide, And show a bro-ther's love.

4. Love is the gold-en chain that binds The hap-py souls a - bove; And he's an heir of heaven that finds His bosom glow with love.

Eb Major.

1. When we our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept with doleful thro'ts oppress'd And Zi - on was our mournful theme.
 2. Our harps, that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings neglect-ed hung, On wil-low trees that withered there.
 3. How shall we tune our voice to sing, Or touch our harps with skillful hands! Shall hymns of joy to God our King, Be sung by slaves in foreign lands?

4. O Sa-lem once our hap-py seat; When I of thee for-get-ful prove, Let then my trembling hand forget The tuneful strings with art to move.
 5. If I to mention thee for-bear, E - ter-nal si-lence seize my tongue; Or if I sing one cheer-ful air, Till thy de-liverance is my song.

READING S. M.

G Major.

1. Blest be the tie that binds Our hearts in Christian love; The fel - low-ship of kindred 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.
 3. We share our mu-tual woes, Our mu-tual bur-dens bear; And of-ten for each oth-er flows The syn-pa-thiz-ing tear.
 4. When we a - sun-der part, It gives us in-ward pain; But we shall still be joined in heart, And hope to meet a - gain.
 5. This glo-rious hope re - vives Our cou-rage by the way; While each in ex - pec-ta - tion lives, And longs to see the day.
 6. From sor-row, toil, and pain, And sin, we shall be free, And per-fect love and friendship reign Thro' all e - ter - ni - ty.

LUCERNE. L. M.

G Major.

Wood,

1. Why droops my soul, with grief oppress'd? Whence these wild tumults in my breast! Is there no balm to heal my wound, No kind phy-si - cian to be found.
 2. Raise to the cross thy tearful eyes; Behold, the Prince of glo - ry dies; He dies, ex-tend-ed on the tree, And sheds a sovereign balm for thee.
 3. Blest Savior, at thy feet I lie; Here to re-cieve a cure or die; But grace forbids that painful fear, Almighty grace which triumphs here.
 4. Thou wilt withdraw the poison'd dart Bind up and heal the wounded heart, With blooming health my face a - dorn, And change the gloomy night to morn.

HESHBON. C. M.

135

Bb major.

L. S. Rust, Ms.

1 Come, ye that love the Saviour's name, And joy to make it known, The Sov'reign of your hearts proclaim, And bow before his throne. Hal-le-lu-jah, Hal-le-lu-jah. *ff.* *dim.*

2 When in his earth-ly courts we view The glo-ries of our King, We long to love as an-gels do, And wish like them to sing. Hal-le-lu-jah, Hal-le-lu-jah. *ff.*

3 And shall we long and wish in vain? Lord, teach our songs to rise: Thy love can raise our hum-ble strain, And bid it reach the skies. Hal-le-lu-jah, Hal-le-lu-jah.

4 O, happy period! glorious day! When heav'n and earth shall raise, With all their pow'rs, their raptured lay, To cel-e-brate thy praise. Hal-le-lu-jah, Hal-le-lu-jah.

SELGGUR. C. M.

C or D major.

Reading, Ms.

When I sur-vey life's va-ried scene, Amidst the dark-est hours, Bright rays of com-fort shine between, And thorns are mixed with flow'rs.

When I sur-vey life's va-ried scene, Amidst the dark-est hours, Bright rays of com-fort shine between, And thorns are mixed with flow'rs.

ARCADIA. C. M.

A major.

A. C. FARNHAM, Shawnee Nation, Mo.

1 Bright glo-ries rush up-on my sight, And charm my wond'ring eyes— The re-gions of im-mor-tal light, The beau-ties of the skies.

2 All hail, ye fair, ce-les-tial shores, Ye lands of end-less day; A rich de-light your pros-pect pours, And drives my griefs a-way.

3 There's a de-lightful clearness now; My clouds of doubt are gone; Fled is my for-mer dark-ness too; My fears are all withdrawn.

4 Short is the passage, short the space, Between my home and me; There, there be-hold the ra-diant place! How near the man-sions be!

5 In-mor-tal wonders! boundless things In those dear worlds appear: Prepare me, Lord, to stretch my wings, And in those glo-ries share.

Key of A major.

H. W. DAY. Theme by L. CHAPMAN.

Blessed, blessed, blessed, blessed is the peo-ple that know the joy-ful sound, They shall walk O Lord in the light of thy coun-te-nance.

Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord for ev -- er -- more.

Trio.
For his mer-ci-ful kind-ness en-dur-eth for-ev-er; for-ev-er, for-ev-er and ev-er-more, for-ev--er-more.

Praise the Lord, Praise the Lord, Praise the Lord for-ev-er-more, A-men! A--men! A-men!

Bb major.

Arr.

1 Time is winging us a-way to our e-ter-nal home; Life is but a winter's day—A jour-ney to the tomb; Youth and vig-or soon will flee,

2 Time is winging us a-way To our e-ter-nal home; Life is but a winter's day—A jour-ney to the tomb; But the Christian shall enjoy

RIDAY. C. M.

A major.

H. W. Day.

Blooming beau-ty lose its charms; All that's mortal soon shall be Enclosed in death's cold arms.

1 To our Re-deem-er's glo-ri-ous name

2 His love what mor-tal thought can reach!

3 Dear Lord, while we, a-dor-ing, pay

Health and beau-ty soon a-bove, Where no worldly griefs annoy, Se-cure in Je-sus' love.

4 O, may the sweet, the bliss-ful theme.

A- wake the sac- red song! O, may his love- im- mor- tal flame— Tune eve- ry heart and tongue.

What mor- tal tongue dis- play! Im- ag- i- na- tion's ut- most stretch In won- der dies a- way.

Our hum- ble thanks to thee, May eve- ry heart with rap- ture say, "The Sa- viour died for me."

Fill eve- ry heart and tongue, Till stran- gers love thy charm- ing name, And join the sac- red song.

E♭ Major.

1. Zi - on, a-wake, thy strength re - new; Put on thy robes of beau-teous hue; Church of our God, a - rise and shine,

2. Soon shall thy radiance stream a - far, Wide as the hea-then na - tions are; Gentiles and kings thy light shall view;

WILLARD 8s 7s

Key of D. Major.

Bright with the beams of truth di - vine.

All shall ad - mire and love thee too.

1. Praise the Lord; ye heavens a - dore him, Praise him, an - gels, in the

2. Praise the Lord, for he hath spo - ken; Worlds his might - y voice o -

3. Praise the Lord, for he is glorious, Nev - er shall his pro - mise

4. Praise the God of our sal - va - tion; Hosts on high his power pr o -

height; Sun and moon re - joyce be - fore him; Praise him all ye stars of light. Praise him all ye stars of light.

beyed; Laws which ne - ver can be bro - ken, For their guid - ance he hath made. For their guidance he hath made.

fail; God hath made his saints vic - to - rious; Sin and Death shall not pre - vail. Sin and Death shall not pre - vail.

claim; Heav'n and earth, and all cre - a - tion, Praise and mag - ni - fy his name. Praise and mag - ni - fy his name.

F. Major. Slow and full.

1. Glo-rious in thy saints ap-pear ; Plant thy heavenly king-dom here ; Light and life to all im-part ; Shine on each be-liev-ing heart.

2. And, in eve-ry grace complete, Make us, Lord, for glo-ry meet. Till we stand before thy sight, Part-ners with the saints in light.

DAVIDSON. 8s. & 4. (or L. M.)

F. Major.

Wood.

1. There is a calm for those who weep, A rest for weary pilgrims found; They soft-ly lie and sweet-ly sleep, Low in the ground, Low in the ground

2. The storm that sweeps the wintry sky No more disturbs their deep repose, Than sum-mer eve-ning's la-test sigh, That shuts the rose. That shuts the rose

3. Then tra-veller in this vale of tears, To realms of e-ver-last-ing light, Thro' time's dark wil-der-ness of years, Pursue thy flight. Pursue thy flight

4. Thy soul renewed by grace divine, In God's own image freed from clay, In heaven's e-ter-nal sphere shall shine, A star of day. A star of day

HARMONY. 7s 6s & 8s.

A Major.

Miss S—C. E. D. C.

1. { Je - sus let thy pi - tying eye Call back a wand'ring sheep; }
 { False to thee, like Pe - ter, I Would fain, like Pe - ter, weep. } Let me be by grace restored; On me be all long-suffering shown ;
 Turn, and look on me, O Lord, And break my heart of stone.

2. { Savior, Prince, enthroned a - bove, Re - pent - ance to im - part, }
 { Give me, thro' thy dy - ing love, The hum - ble con - trite heart. } Give what I have long implor'd, A por - tion of thy grief unknown.
 Turn, and look on me, O Lord, And break my heart of stone.

G major. Slowly.

Miss —, Mich. Arr.

1 There's a glo-ri-ous land on high, Far beyond the star - lit sky: All things there are fair and bright: Land of beau-ty! land of light!
 2 Liv-ing splendor beam-eth there; Ho-ly frag-rance fills the air; All is rich with spotless white: Land of beau-ty! land of light;

3 There no an-gry tem-pest blows; No red bolt the thun-der throws; No dread gloom is spread by night: Land of beau-ty! land of light!
 4 There the ho-ly mountains are, And sweet val-leys, stretched a - far: There are riv-ers, pure and bright: Land of beau-ty! land of light!

5 Radiant verdure decks the ground; Love-ly flow'rs re-joice around: All is glorious to the sight: Land of beau-ty! land of light!

D major. STAR OF BETHLEHEM. L. M. A. H. Baker.

Land of beau-ty! land of light!
 Land of beau-ty! land of light!

1 When, marshall'd on the night - ly plain, The glit-ter-ing host be - stud the sky,
 2 Hark! hark! to God the cho - rus breaks, From every host, from eve - ry gem;

Land of beau-ty! land of light!
 Land of beau-ty! land of light!

3 Once on the ra - ging seas I rode, The storm was loud, the night was dark;
 4 Deep hor - ror then my vi - tals froze; Death-struck, I ceased the tide to stem;

Land of beau-ty! land of light!

5 It was my guide, my light, my all; It bade my dark fore-bo - dings cease;
 6 Now, safe - ly moored, my per - ils o'er, I'll sing, first in night's di - a - dem,

ppia. Duett or not.

f tutti.

dim.

One star a - lone, of all the train, Can fix the sin - ner's wand'r - ing eye, Can fix the sin - ner's wand'r - ing eye.
 But one a - lone the Sa-viour speaks—It is the Star of Beth - le - hem! It is the Star of Beth - le - hem!

The o - cean yawn'd, and rude-ly blowed The wind that tossed my found'r - ing bark, The wind that tossed my found'r - ing bark.
 When sud - den - ly a star a - rose—It was the Star of Beth - le - hem! It was the Star of Beth - le - hem!

And, thro' the storm and danger's thrall, It led me to the port of peace, It led me to the port of peace
 For - ev - er, and for - ev - er - more, The Star, the Star of Beth - le - hem, The Star, the Star of Beth - le - hem!

APPLETON. L. M.

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Wood.

Bb major.

1 O thou, my soul, for-get no more The Friend who all thy sor-rows bore; Let ev-er-y i-dol be for-got, But, O my soul, for-get him not.

2 Renounce thy works and ways, with grief, And fly to this di-vine re-lief; Nor him for-get, who left his throne, And for thy life gave up his own

3 E-ter-nal truth and mer-cy shine In him, and he himself is thine, And canst thou, then, with sin be-set, Such charms, such matchless charms, forget?

4 O, no; till life it-self de-part, His name shall cheer and warm my heart; And, lisp-ing this, from earth I'll rise, And join the cho-rus of the skies.

BRADLEY. L. M.

G. W. Bartlett. Ar.

Bb major.

1 Come hither, all ye wea-ry souls, Ye heav-y-la-den sinners, come; I'll give you rest from all your toils, And raise you to my heav'n-ly home.

2 "They shall find rest who learn of me: I'm of a meek and low-ly mind; But pas-sion ra-ges like the sea, And pride is restless as the wind.

3 "Blest is the man whose shoulders take My yoke, and bear it with de-light: My yoke is ea-sy to the neck; My grace shall make the burden light."

4 Jesus, we come at thy command; With faith, and hope, and hum-ble zeal, Re-sign our spir-its to thy hand, To mould and guide us at thy will.

Six Line CHANT.

Wood.

G major.

1 Sweet is the tho't, the promise That kindred souls, on earth Their mortal cares and sor- sweet, That friends, long severed, friends, shall meet; disjoined, Shall meet, from earthly - - - dross re-fined, rows o'er, And mingle hearts to part no more.

2 But for this hope, this blessed stay, When earthly comforts all de-cay, O, who could view th' expiring eye, Nor wish, with those they love, to die? Who could receive their part- ing breath, Nor long to fol-low them in death?

3 But we have brighter hopes: we know Short is this pilgrim-age of woe; We know that our Redeemer lives; We trust the promi-ses he gives; And part in hope to meet above, Where all is joy, and all is love.

D Major.

1. Chil- dren of the heav'nly King, As ye jour- ney, sweet- ly sing; Sing our Saviour's worthy praise, Glo- rious in his works and ways.
 2. Ye are trav'ling home to God, In the way the fa- thers trod, They are hap- py now, and ye, Soon their hap- pi- ness shall see.

3. Shout, ye lit- tle flock, and blest, You near Jesus' throne shall rest; There your seats are now prepar'd, There your kingdom and re- ward.

4. Fear not, brethren, joy- ful stand On the bor- ders of your land: Jesus Christ, your Father's Son, Bids you un- dis- may'd, Go on.
 5. Lord! sub- mis- sive make us go, Glad- ly leav- ing all be- low; On- ly thou our Lea- der be, And we still will fol- low thee.

FRANCONIA. 7's. & 6's.

Bb Major.

G. J. Webb.

Glorious in his works and ways.
 Soon their hap- pi- ness shall see.
 There your king- dom and re- ward.
 Bids you un- dis- may'd, Go on,
 And we still will fol- low thee.

1. The morn- ing light is breaking, The dark- ness dis- ap- pears, The sons of earth are wak- ing,
 2. Rich dews of grace come o'er us In many a gen- tle shower, And brigh- ter scenes be- fore us
 3. See hea- then na- tions bend- ing Be- fore the God we love, And thousand hearts as- cend- ing
 4. Blest riv- er of sal- va- tion Pur- sue thy on- ward way; Flow thou to eve- ry na- tion

To pen- i- ten- tial tears; Each breeze that sweeps the o- cean, Brings ti- dings from a -- far Of na- tions in com- mo- tion, Prepared for Zi- on's war.
 Arc opening every hour; Each cry to heav- en go- ing, A- bundant answers bring, And heavenly gales are blowing, With peace upon their wings.
 In grat- i- tude a- bove; While sinners now con- fess- ing, The gos- pel call o- bey, And seek the Savior's blessing, A na- tion in a day.
 Nor in thy richness stay; Stay not till all the low- ly Triumphant reach their home, Stay not till all the ho- ly Proclaim the Lord has come.

E♭ Major.

1. I'm not ashamed to own, my Lord, Or to de-fend his cause, Maintain the honor of his word, The glo-ry of his cross.

2. Je-sus, my God, I know his name; His name is all my trust; Nor will he put my soul to shame, Nor let my soul be lost.

3. Firm as his throne his promise stands, And he can well se-cure What I've committed to his hands Till the de-ci-sive hour.

4. Then will he own my worthless name Be-fore his Fa-ther's face And in the New Je-ru-sa-lem Appoint my soul a place.

ASAPH. C. M.

B♭ Major.

1. O for a closer walk with God A calm and heav'nly frame! A light to shine up-on the road To lead 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?

3. What peaceful hours I then enjoy'd How sweet their memory still! But now I find an ach-ing void The world can never fill.

4. Return, O ho-ly Dove, re-turn, Sweet mes-sen-ger of rest; I hate the sins that made thee mourn, And drove me from thy breast.

5. The dearest i-dol I have known, Whate'er that i-dol be, Help me to tear it from thy throne. And wor-ship on-ly thee.

6. So shall my walk be close with God Calm and serene my frame; So pur-er light shall mark the road That leads me to the Lamb.

KILMARNOCK. C. M.

F Major.

Brought from the Highlands of Scotland by a Student in the Princeton Theo. Sem.

1. We come, O Lord, before thy throne And with u-ni-ted pleas, We meet and pray for those who roam Far off up-on the seas.

2. O, may the Ho-ly Spi-rit bow The sail-or's heart to thee, Till tears of deep re-pen-tance flow Like rain-drops in the sea.

3. Then may a Sa-rior's dy-ing love Pour peace in-to his breast, And waft him to the port a-bove Of ev-er-last-ing rest.

HALLELUJAH TO THE LORD, or, Dedication Anthem.

D original key, C or Bb.

Schultz, Arr.

forte. *f* *firmly.* *fast.*

Praise ye the Lord, all na-ture join In work and wor-ship so di-vine, Let heaven and earth u-nite and

Praise ye the Lord, all na-ture join In work and wor-ship so di-vine, Let heaven and earth u-nite and

lively.

raise High hal-le-lu-jahs sing, ex-alt his praise, While realms of joy and worlds a-round, Their hal-le-lu-jahs high re-

raise High hal-le-lu-jahs sing, ex-alt his praise, While realms of joy and worlds a-round, Their hal-le-lu-jahs high re-

Staccato. f

sound, Let saints below and saints above Ex-ult-ing sing re-deem-ing love, Ex-ult-ing sing re-deem-ing love, Well toned and strung,

Well toned and strung,

sound, Let saints be-low and saints a-bove Ex-ult-ing sing re-deem-ing love, Ex-ult-ing sing re-deem-ing love, As instruments well toned and strung, We'll praise the

HALLELUJAH TO THE LORD. Concluded.

Semi-chorus a little slower.

Chorus quicker.

with heart and tongue, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, High

with heart and tongue, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, While life remains we'll loud proclaim High hal-le-lu-jahs to his name, High

Loud with heart and tongue, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah - - - - - High

f Presto forte. *Ritard. Loud as possible.*

Hal-le-lujah's to his name, Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah, Hal - le - lu - jah.

Hal-le-lujah's to his name, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Hal - le - lu - jah

Hal-le-lu-jah's to his name, Halle-lu-jah - - - Hal-le-lu-jah - - - Hal-le-lu-jah, Halle-lu-jah, Hal - le - lu - jah.

SPRING. 8's.

G Major.

A. H. Baker.

1. The win-ter is o-ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and war-bles away.

2. Shall ev-er-ry creature around Their voi-ces in concert u-nite, And I, the most favored, be found, In praising, to take less delight?

3. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell! No longer my lips shall be mute, The Savior's high prais-es to tell!

4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my du-ty, to sing.

C major.

1 Nor eye hath seen, nor ear hath heard, Nor sense nor reason known, What joys the Fa-ther has prepared For those that love his Son.

2 But the good Spir-it of the Lord Reveals a heav'n to come; The beams of glo-ry in his word Al-lure and guide us home.

3 Pure are the joys a-bove the sky, And all the re-gion peace: No wan-ton lips, nor en-vious eye, Can see or taste the bliss.

5 Those ho-ly gates for-ev-er bar Pol-lu-tion, sin, and shame; And none shall gain ad-mit-tance there But fol-low'rs of the Lamb.

JORDAN. C. M.

A major.

Billings.

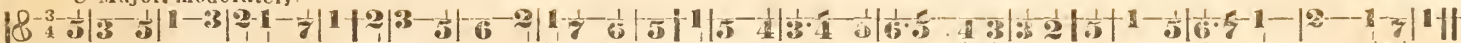
1 There is a land of pure delight, Where saints im-mor-tal reign; In-fi-nite day ex-cludes the night, And pleas-ures ban-ish pain.

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 rolled be-tween.

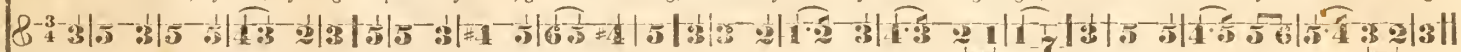
2 There ev-er-last-ing spring abides, And nev-er-fading flow'rs: Death, like a nar-row sea, di-vides That heav'n-ly land from ours.

6 Could we but climb where Mo-ses stood, And view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore.

C Major, moderately.



1. Sweet is the work, my God, my King. To praise thy name, give thanks & sing, To show thy love by morn - ing light, And talk of all thy truth at night.



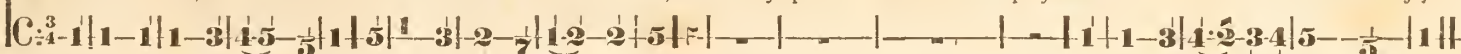
2. Sweet is the day of sa - cred rest; No mortal care shall fill my breast; O, may my heart in tune be found, Like David's harp of sol - emn sound.

3. My heart shall triumph in the Lord, And bless his works and bless his word; His works of grace, how bright they shine! How deep his coun - cils, how di - vine.



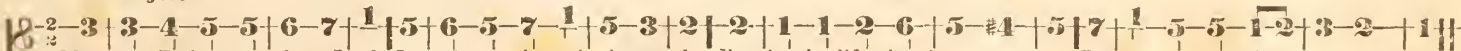
4. And I shall share a glorious part, When grace hath well refin'd my heart; And fresh supplies of joy are shed, Like ho - ly oil to cheer my head.

5. Then shall I see, and hear and know All I desired or wish'd be - low, And every power find sweet em - ploy In that e - ter - nal world of joy.

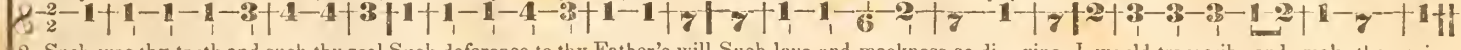


ORGAN. L. M.

Eb major.



1. My dear Redeemer and my Lord, I read my du - ty in thy word; But in thy life the law ap - pears, Drawn out in liv - ing char - ac - ters.

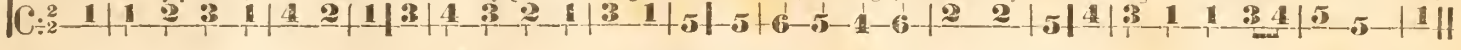


2. Such was thy truth and such thy zeal Such deference to thy Father's will Such love, and meekness so di - vine, I would transcribe and make them mine.

3. Cold mountains and the midnight air Witness'd the fervor of thy pray'r, The des - ert thy temp - ta - tions knew, Thy conflict and thy vict' - ry too.

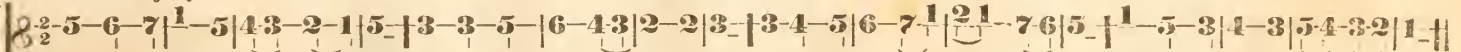


4. Be thou my pattern; make me bear More of thy gracious image here Then God, the Judge, shall own my name Among the followers of the Lamb.

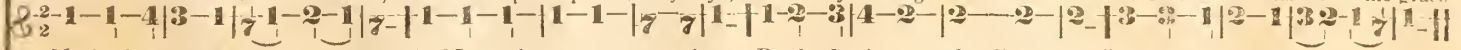


MAXIM. L. M.

Eb. Major.

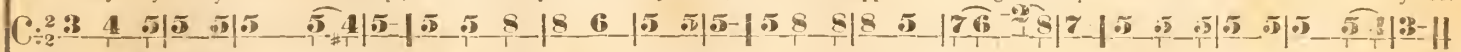


1. Thus far the Lord has led me on; Thus far his pow'r prolongs my days, And every evening shall make known Some fresh memorial of his grace.

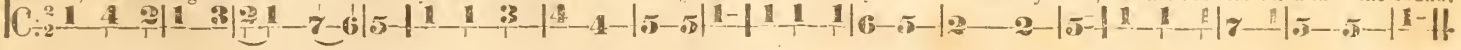


2. Much of my time has run to waste, And I, per - haps, am near my home; But he forgives my fol - lies past; He gives me strength for days to come.

3. I lay my bod - y down to sleep; Peace is the pillow for my head; While well-appointed an - gels keep Their watchful stations round my bed.



1. Thus, when the night of death shall come My flesh shall rest beneath the ground; And wait thy voice to break my tomb, With sweet salvation in the sound.



A. Major. Maxim.

1. Come ho-ly spi-rit, heav'nly dove, With all thy quick'ning pow'rs, Come shed a - broad a Sa-vior's love, come

Come ho-ly spi - rit, heav'nly dove, with all thy quick'ning pow'rs, Come shed a-broad a

Come shed a-broad a Sa - vior's love, And

Come, &c.

shed abroad a Savior's love And that shall kin-dle ours. Come shed a-broad a Savior's love and that shall kin-dle ours.

Savior's love, And that shall kin - dle ours. Come shed a-broad a Sa-vior's love, And that shall kin-dle ours.

that shall kin-dle ours. And that shall kin - dle ours.

REQUEST. 7s.

F. Major, pp. cres.

1. They who on the Lord re-ly, Safely dwell, tho' dan - ger's nigh; Wide his shelt'ring wings are spread O'er each faith-ful servant's head.

2. Vain tempt - a - tions wi-ly snare; Christians are Je - ho - vah's care; Harmless flies the shaft by day, Or in dark-ness wings its way.

3 When they wake, or when they sleep, Angel guards their vig - ils keep; Death and danger may be near; Faith and love have nought to fear.

LENOX. H. M.

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C, original Key. Bb or A major.

May, or may not be repeated. Edson.

8 $\frac{4}{4}$ 1 | 1 - 1 - 5 6 | 5 | 5 | 1 - 2 3 - 2 | 1 | 1 | 3 5 3 1 | 2. | 2 | 3 1 2 7 | 1. | : : | 5 | 1 - 1 - 1 - 5 |

Ye ho-ly throng of

8 $\frac{4}{4}$ 3 | 5 5 5 4 | 5. | 5 | 3 5 5 4 | 3 | 5 | 5 5 5 6 | 7. | 5 | 5 6 6 5 | 5. | : : |

Ye tribes of Ad-am, join, With heav'n and earth and seas, And of - fer notes di - vine, To your Cre - a - tor's praise;

C: $\frac{4}{4}$ 1 | 3 3 1 1 | 7. | 2 | 1 7 1 5 | 5 | 1 | 1 7 1 3 | 2. | 7 | 1 1 4 2 | 3. | : : | 1 |

Ye ho-ly throng of angels bright, Ye

C: $\frac{4}{4}$ 1 | 1 - 1 - 3 4 | 5. | 5 | 6 5 1 5 | 1 | 1 | 1 1 2 3 | 3 5 | 5 | 1 6 4 5 | 1. | : : | 1 | 5 5 5 1 | 6 6 6 5 |

LISBON. S. M.

Bb major.

D. Read.

8 $\frac{2}{2}$ 6 6 6 1 | 2 2 2 3 | 1 1 1 5 | 6 6 6 1 | 2. 7 | 1 :||

angels bright, Ye ho- ly throng of angels bright, In worlds of light Be- gin the song.

8 $\frac{2}{2}$ 3 | 5 5 5 5 | 5 5 5 3 | 6 6 6 6 | 5. 5 | 3 :||

Ye ho- ly throng of angels bright, In worlds of light Be- gin the song.

C: $\frac{2}{2}$ 3 3 3 1 | 7 2 2 1 | 3. 3 | 1. 1 | 7. 2 | 1 :||

ho- ly throng of angels bright, In worlds of light Be- gin the song.

C: $\frac{2}{2}$ 1 1 1 6 | 5 5 5 3 | 1. 1 | 4. 4 | 5 5 1 :||

8 $\frac{2}{2}$ 1 | 6 5 1 2 | 3 3 2 1 | 4 3 |

Welcome sweet day of rest, That saw the Lord a -

8 $\frac{2}{2}$ 3 | 4 5 4 3 | 4 5 | 5 5 3 6 | 5 |

C: $\frac{2}{2}$ 5 | 1 2 1 7 | 1 | 1 7 1 2 | 3 4 |

C: $\frac{2}{2}$ 1 | 1 5 6 5 | 1 | 1 5 6 4 | 1 |

8 2. | : : | 5 | 1 1 1 2 | 3 3 3 2 | 1 2 3 4 5 | 4 3 4 3 | 2. 2 | 1. :||

Wel- come to this re - viving breast, And these re - joic - - - - - ing eyes.

8 5 | : : | 5 | 5 5 5 5 | 5 5 5 3 | 6 6 5 | 5 5 | 5 :||

rise; Wel- come to this re - vi - ving breast, And these re - joic - ing eyes.

C: 5. | : : | 5 | 3 3 3 2 | 1 1 1 1 | 7 7 | 2 2 | 3. :||

Wel- come to this re - viving breast, And these re - joic- ing eyes.

C: 5. | 5 | 5 5 5 3 | 6 6 6 5 | 1. 5 | 1 1 1 1 | 4 5 6 | 1 5. | 5 | 1. :||

Wel- come to this re - viving breast, And these re - joic - ing eyes, And these re - joic - ing eyes.

F major.

B. Ar.

1 Ye Christian heralds, go, proclaim Salva-tion in In-manuel's name; To distant climes the ti-dings bear, And plant the rose of Sharon there.

2 He'll shield you with a wall of fire, With holy zeal your hearts in-spire, Bid raging winds their fu-ry cease, And calm the savage breast to peace.

3 And when our labors all are o'er, Then shall we meet to part no more; Meet, with the blood-bought throng to fall, And crown the Saviour Lord of all.

SHAY. L. M.

F major.

Wood

1 Lo! round the throne, at God's right hand, The saints, in count-less myr-iads stand, Of eve-ry tongue, redeemed to God, Ar-rayed in gar-ments wash'd in blood.

2 Thro' trib-u-la-tion great they came; They bore the cross, des-pis-ed the shame: From all their la-bors now they rest, In God's e-ter-nal glo-ry blest.

3 Hun-ger and thirst they feel no more; Nor sin, nor pain, nor death deplore: The tears are wiped from eve-ry eye, And sor-row yields to end-less joy.

4 They see their Sa-viour face to face, And sing the tri-umphs of his grace: Him day and night they cease-less praise; To him their loud ho-san-nas raise.

5 Wer-thy the Lamb, for sin-ners slain, Thro' end-less years to live and reign; Thou hast redeemed us by thy blood, And made us kings and priests to God.

PARIS. L. M.

C major.

1 Great God, attend, while Zi-on sings The joy that from thy presence springs: To spend one day with thee on earth Exceeds a thousand days of mirth.

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

3 God is our sun—he makes our day; God is our shield—he guards our way From all th'assaults of hell and sin; From foes without and foes with-in.

4 All need-ful grace will God be-stow, And crown that grace with glory too: He gives us all things, and with-holds No re-al good from up-right souls.

C Major.

1. Lord, let thy goodness lead our land, Still sa-ved by thine Almighty hand, The tribute of its love to bring, To thee, our Savior and our King.

2. Let eve-ry pub-lic tem-ple raise Triumphant songs of ho-ly praise; Let eve-ry peace-ful, pri- vate home A tem-ple, Lord, to thee become.

3. Still be it our su-preme de-light To walk as in thy glo-rious sight; Still in thy pre-cepts and thy fear, 'Till life's last hour to per-se-vere.

VERNON. L. M.

C major.

Hartley.

1. My spirit looks to God alone; My rock and refuge is his throne; In all my fears, in all my straits, My soul for his sal-va-tion waits.

2. Trust him, ye saints, in all your ways, Pour out your hearts before his face; When helpers fail and foes in-vade, God is our all - suf- fi-cient aid.

GROVE. S. M.

F major.

1. Ex - alt the Lord our God, And wor-ship at his feet; His na - ture is all ho - li - ness, And mer - cy is his seat.

2. When Is - rael was his church, And Aa - ron was his priest, When Moses cried, when Samuel pray'd, He gave his peo - ple rest.

3. Oft he for-gave their sins, Nor would de-stroy their race; And oft he made his vengeance known, When they a - bus-ed his grace.

4. Ex - alt the Lord our God, Whose grace is still the same; Still he's a God of ho - li - ness, And jea - lous for his name.

Bb or C major.

M. Arr.

m *f* *lively.* *Dim.* *cres.*

1. How pleas'd and blest was I To hear the peo-ple cry, 'Come let us seek our God to - day!' Yes, with a cheerful zeal, we haste to

2. Here David's greater Son Has fix'd his royal throne ; He sits for grace and judgment here ; He bids the saint be glad ; He makes the

3. May peace attend thy gate, And joy within thee wait, To bless the soul of every guest ; The man who seeks thy peace, And wish-es

4. My tongue repeats her vows, 'Peace to this sacred house !' For here my friends and kindred dwell ; And, since my glorious God Makes thee his

Yes, with a cheerful zeal, we

CAPE TOWN. 10s.

ff *Bb. Major.* *H. W. Day.*

Zi - on's hill, And there our vows and hon-ors pay.

1. A - gain re - turns the day of ho - ly rest, Which,

2. Let us de - vote this con - se - crat-ed day To

3. Fa - ther of heav'n, in whom our hopes con - fide, Whose

sin - ner sad, And humble souls re-joyce with fear.

thine in - crease, A thousand bless - ings on him rest.

blest a - bode. My soul shall ev - er love thee well.

when he made the world Jehovah blest : When, like his own he bade our labors cease, And all be pi - e - ty and all be peace.

learn his will, and all we learn o - bey ; So shall he hear when fer - vently we raise ' Our sup - pli - cations and our songs of praise.

power defends us, and whose precepts guide, In life our guardian, and in death our friend, Glo - ry supreme be thine till time shall end.

WINTER. C. M.

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Read.

F. Major, or E.

$\text{G} \frac{2}{2}$ 1 | 5-5 | 6-5 | 1-5 | 3 | 1 | 6 | 5-1 | 3-2 | 1-5 | 5 | 4-6 | 2-4 | 3-5 | 1-7 | 1-1 | 7-6 | 7 | 1-5 | 6-4 | 2-3 | 1 | 3-2 | 1-1 ||
 His hoar-y frost, his flee-cy snow, Descend & clothe the ground; The li-quad streams for - bear to flow, In i - cy fet-ters bound.

$\text{G} \frac{2}{2}$ 1 | 1-1 | 1-1 | 1-2 | 3-3 | 3 | 1 | 1-1 | 1-2 | 1-2 | 3 | 1-2 | 1-1 | 2 | 3-2 | 3-1 | 2-1 | 7 | 1-1 ||
 1. Ho-san-na to our conq'ring king! All hail, incarnate Love! Ten thousand songs and glo - ries wait To crown thy head a - bove.

$\text{C} \frac{2}{2}$ 1 | 3 | 5 | 8 | 5 | 3 | 6 | 5 | 5 | 4 | 3 | 6 | 5 | 5 | 8 | 7 | 8 | 6 | 6 | 5 | 5 | 4 | 3 | 5 | 5 | 5 | 5 | 8 | 7 | 6 | 5 | 5 | 5 ||
 2. Thy victories and thy deathless fame Thro' all the world shall run, And ev - er - last - ing a - ges sing The tri - umphs thou hast won.

$\text{C} \frac{2}{2}$ 1 | 1 | 3 | 4 | 3 | 2 | 1 | 1 | 1 | 2 | 3 | 4 | 5 | 1 | 7 | 6 | 5 | 1 | 4 | 2 | 3 | 3 | 2 | 1 | 2 | 1 | 1 | 6 | 7 | 1 | 5 | 1-1 ||

SHERBURN. C. M.

Read.

D Major.

$\text{G} \frac{4}{4}$ 5 | 3 | 1 | 6 | 6 | 6 | 5 | 6 | 1 | 5 | 3 | 1 | 4 | 3 | 2 | :|| - - - 5 | 1 | 1 | 3 | 1 | 6 | 6 | 6 | 5 | 1 | 5 | 3 | 3 | 3 | 3 |
 While shepherds watched their flocks by night, All sea- ted on the ground, The an- gel of the Lord came down, And glo - ry shone around, And

$\text{G} \frac{4}{4}$ 1 | 1 | 1 | 1 | 1 | 1 | 3 | 3 | 3 | 3 | 1 | 7 | 1 | 7 | :|| - - - 5 | 1 | 1 | 3 | 1 | 6 | 6 | 6 | 5 | 1 | 3 |
 The an- gel of the Lord came down, And glo - ry

$\text{C} \frac{4}{4}$ 5 | 5 | 3 | 4 | 5 | 6 | 7 | 1 | 5 | 6 | 6 | 7 | 5 | 5 | 5 | 5 | :|| - - - 5 | 1 | 1 | 3 | 1 | 6 | 6 | 6 | 5 |
 While shepherds watch'd their flocks by night, All sea- ted on the ground, The an- gel of the Lord came down, And

$\text{C} \frac{4}{4}$ 1-1-1-1 | 4-4-4-1 | 6-6-6-3 | 3-3-2-1 | 5-5 | 5 | 1-1-3-1 | 6-6-6-5 | 1-1-3 | 6-6-6-1 |
 The su- gel of the Lord came down; And glo - - - - - ry shone around, And

$\text{G} \frac{6}{8}$ 4 | 2 | 2 | 2 | - - - 5 | 6 | 6 | 6 | 1 | 5 | 5 | 5 | 1 | 1 | 1 | 4 | 4 | 4 | 6 | 2 | 2 | 5 | 5 | 5 | 5 | :||
 glo - ry shone a-round. The an- gel of the Lord came down, And glo - ry shone around. And glo-ry shone a - round.

$\text{G} \frac{2}{2}$ 2 | 2 | 2 | 2 | 2 | 2 | 2 | 1 | 1 | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 2 | 2 | 2 | 3 | 4 | 5 | 4 | 3 | 3 | :||
 shone a-round, And glo - - - - - ry shone a-round. The an - gel of the Lord came down, And glo-ry shone a - round.

$\text{C} \frac{4}{4}$ 6 | 6 | 6 | 6 | 5 | 5 | 5 | 3 | 3 | 3 | - - - 3 | 5 | 5 | 5 | 5 | 6 | 6 | 6 | 1 | 7 | 2 | 1 | 1 | 1 | 1 | :||
 glo - ry shone around. And glo - - - - - ry shone a-round. The an- gel of the Lord came down, And glo-ry shone a - round.

$\text{C} \frac{2}{2}$ 2 | 2 | 2 | 5 | 5 | 5 | - - - 1 | 1 | 1 | 1 | 1 | 5 | 3 | 1 | 3 | 2 | 1 | 5 | 5 | 1 | 1 | :||
 glo - - - - - ry shone a- round. The an- gel of the Lord came down, And glo - - - - - ry shone a - round.

THE RESOLVE,.....Anthem.

F Major. Soft and slow.

J. White.

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

Come hum - ble sin - ner in whose breast a thousand thoughts re - volve, Come with your guilt and fears op - pressed and

8 4 5 | 5 7 1 | 1. 1 | 1 5 5 | 5. 1 | 1 1 | 1 6 | 5 5 | 7 | 7 6 | 5 6 | 5. 5 | 1 1 | 7 | 1. 1 |

C: 4 3 | 3 5 5 6 | 3. 6 | 5 4 3 2 | 3. 5 | 6 3 | 4 2 | 3. 2 | 5 5 | 2 1 | 7 | 1 2 2 | 3 6 | 5 4 | 3 4 5 3 |

Come hum - ble sin - ner in whose breast a thousand thoughts re - volve, Come with your guilt and fears op - pressed and

C: 4 1 | 1 5 1 | 1. 4 | 5 5 | 1. 7 | 6 5 | 4 4 | 4 5 | 5 5 | 5 5 | 5 6 7 5 | 1 1 | 1 2 3 1 |

Chorus. Moderately.

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

make this last this last re - solve, And make this last this last re - solve. I'll go to Je - sus though my sin, hath

8 1. 1 | 1. 5 | 6 5 6 6 | 5 5 1 | 1. 1 | 1 1 | 1 1 | 1 7 | 1 | 2 4 1 | 5 4 | 5. 1 | 2 1 7 | 1. 1 |

C: 4 6 | 5 3 3 | 4 5 4 4 | 3 2 5 | 4 6 4 | 3 5 3 | 3 6 5 4 | 3 | 2 4 5 | 5 2 | 2. 5 | 6 5 | 5. 5 |

make this last this last re - solve, And make this last this last re - solve. I'll go to Je - sus though my sin, hath

C: 6 4 4 | 1. 1 | 1 3 2 | 4 4 | 5 5 3 | 4. 1 | 1. 1 | 1 3 | 1 5 | 1 1 | 2 1 | 7 6 | 5. 1 | 4 5 | 1. 3 |

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

like a moun - tain rose. I know his courts, I'll en - ter in, I know his courts, I'll en - ter in, I know his courts, I'll en - ter in, What -

8 1 4 4 | 3 5 1 | 1 7 | 1 1 | 1 1 | 1 1 | 1 7 | 1 | 1 1 | 1 1 | 1 1 | 1 1 | 3 3 2 |

C: 4 3 4 5 | 5 6 | 5 5 | 4 3 6 5 | 4 5 5 5 | 6 5 4 3 | 6 5 4 3 | 3 3 | 3 3 4 4 | 5 5 | 5 5 7 |

like a moun - tain roso. I know his courts, I'll en - ter in, I know his courts, I'll en - ter in, I know his courts, I'll en - ter in What -

C: 4 3 2 5 | 1 6 4 | 5 5 | 1 1 | 1 1 | 1 4 | 3 2 | 1 | 1 3 | 1 4 2 | 5 4 3 2 | 1 1 5 |

Verse Penitento.

ev - er may op - pose. Pros - tra - ted lie be - fore his throne, And thus my guilt con - fess; I'll tell him I'm a wretch, I'm a

ev - er may op - pose. Pros - tra - ted lie be - fore his throne, And thus my guilt con - fess; I'll tell him I'm a wretch, I'm a

Chorus brisk.

wretch un - - done, With - out his sove - reign grace. I'll to the gracious King approach Whose sceptre par - don gives.

wretch un - - done, With - out his sove - reign grace. I'll to the gracious King approach Whose sceptre par - don gives.

cres.

moderately m.

Per - haps he may command my touch And then the suppliant lives. Perhaps he will ad - mit my plea; Perhaps will hear my

Perhaps he may command my touch And then the suppliant lives. Perhaps he will ad - mit my plea; Perhaps will hear my

THE RESOLVE. Continued.

prayer, But if I per - - ish I will pray and per - ish on - ly there : and per - ish on - ly there ; But if I per - ish

Chorus lively.

 I will pray and per - - - ish on - ly there. I can but per - ish if I go, I am resolved to try, I am re-

solved to try. For if I stay a - way, if I stay a - way, if I stay a - way I know I

THE RESOLVE. Concluded.

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Dim. *Ritard.* *Dim, slow.*

must for - ev - er die, If I stay a-way, if I stay a-way, I know I must for - ev - er die

If I stay a-way, a - - way,

must for - ev - er die, If I stay a-way, if I stay a-way, I know I must for - ev - er die.

NEW JERUSALEM. C. M.

G original key, F Major.

Ingalls.

From the third heav'n where God resides, That ho - ly hap - py place, The new Je - ru - sa - lem comes down, Adorn'd - - -

From the third heav'n where God resides, That ho - ly hap - py place, The new Je - ru - sa - lem comes down, A -

The new Je - ru - sa - lem, comes down, Adorn'd - - - with

with shining grace, The new Je - ru - sa - lem, comes down, Adorn'd with shining grace, A - dorn'd with shin - ing grace.

new Je - ru - sa - lem comes down, A - dorn'd - - - with shin - ing grace, Adorn'd with shining grace, A - dorn'd with shin - ing grace.

dorn'd - - - with shining grace, The new Je - ru - sa - lem, comes down, Adorn'd with shining grace, A - dorn'd with shin - ing grace.

shining grace, The new Je - ru - sa - lem, comes down, Adorn'd with shining grace, Adorn'd with shin - ing grace, A - dorn'd with shin - ing grace.

A major.

Whitaker.

$\text{G}^2 \text{ 2} \text{ 1-2 3 | 1-3 5 | 6-4 2 | 1-7 | 2 | 1-2 3 | 1-6 | 5-3 2 7 | 1 | 5 | 5-3-1 | 2-3 4 | 5-3-1 | 2-2 | 1-7 6 | 5-5 4 | 3 2- | 1- ||$
 1 Awake, my soul, and with the sun Thy dai-ly stage of du - ty run, Shake off dull sloth, and joy - ful rise To pay thy morn-ing sacri - fice.
 $\text{G}^2 \text{ 2} \text{ 1-2 3 | 1-3 5 | 6-6 | 5- | 5-5 5- | 5-4 | 3 5 5 4 | 3 | 7- | 7- | 1-1- | 7- | 7- | 1-1- | 7- | 5-5 5 4 | 3 5 6 | 5 5 4 | 3 ||$
 2 Wake, and lift up thyself, my heart, And with the angels bear thy part, Who all night long un-wear - ied sing High praises to th'e-ter-nal King.
 $\text{C}^2 \text{ 2} \text{ 3 | 3 4 5 | 3 1 | 1 | 1 4 | 3 2 | 7 | 3 4 5 | 3 1 | 1- | 7 2 | 1- | 7- | 5-5 5 | 5- | 7- | 5-5 5 | 5- | 4 | 3 1 | 3 1 1 | 1 7- | 1- ||$
 3 Glory to thee, who safe hast kept, And hast refresh'd me while I slept: Grant, Lord, when I from death shall wake, I may of endless life par-take.
 $\text{C}^2 \text{ 2} \text{ 1- | 1-1- | 1- | 1-1-1-1- | 4-4- | 5- | 5- | 1-1- | 3-4 | 5-5- | 1- | 7- | 7- | 3-1-3 | 5-7- | 7- | 3-1-3 | 5- | 5- | 1-1- | 1-3 4 | 5-5- | 1- ||$
 4 Lord I to thee my vows re - new; Dispel my sins as morn-ing dew; Guard my first springs of tho't and will, And with thyself my spir-it fill.
 $\text{C}^2 \text{ 2} \text{ 1- | 1-1- | 1- | 1-1-1-1- | 4-4- | 5- | 5- | 1-1- | 3-4 | 5-5- | 1- | 7- | 7- | 3-1-3 | 5-7- | 7- | 3-1-3 | 5- | 5- | 1-1- | 1-3 4 | 5-5- | 1- ||$
 5 Direct, con-trol, suggest, this day, All I design, or do, or say, That all my pow'rs, with true delight, In thy sole glo-ry may u - nite.

CONFIDENCE. L. M.

G major.

Holden.

$\text{G}^2 \text{ 2} \text{ 3-1-3 | 5-4 3-2 | 3- | 2 | 3-5-5-4 | 3-2 | 1- | 2 | 3-3-1-1 | 2-2-1 | 5 | 1-2-3 4-5 | 6-5 4 | 5- | : - - - | - - - | - - - | - - - |$
 1 Now can my soul in God rejoice I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join im-mor-tal lays.
 $\text{G}^2 \text{ 2} \text{ 5 5 5 | 1-1-1 | 5 5 | 5 | 5 5 5 | 1-7 | 1-7 | 1- | 5 | 5 5 6 6 | 6 5 5 | 5 | 5 7 1- | 1 | 1 7 6 | 7- | : - - - | - - - | - - - | - - - |$
 $\text{C}^2 \text{ 2} \text{ 1 3 1 | 3 2 1- | 7 | 1- | 7 | 1 1 1 5 | 5 4 | 3- | 7 | 1 1 4 4 | 4 4 3 | 2 | 3 5 5 | 1 3 2 | 2- | : 3 1 3 | 5 6 5 4 | 3- |$
 Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays. Hold me, O Je-sus, in thine arms.
 $\text{C}^2 \text{ 2} \text{ 1 1 1 | 3-4 5-5 | 1- | 5 | 1 3 3 2 | 1 5 | 1- | 5 | 3 3 4 4 | 2 5 1 | 7 | 1 5 1 | 3 1 2 | 5- | : 1 1 1 | 3 4 3 2 | 1- |$

$\text{G}^2 \text{ 2} \text{ 1- | - - - - | - - - - | 1 | 2 3-5-5-4 | 3-5-5 | 4 | 3-1-5 4 | 3-2 | 1- | 2 | 3-5-5 4 | 3-5-1 | 5 | 6-5-1 | 4 | 3-2 | 1- : ||$
 Till I awake in realms above, For ev-er to en-joy thy love.
 $\text{G}^2 \text{ 2} \text{ 7 | 1-1-1 7 | 1-1-1 | 1 | 1-1-1 1- | 1 7 | 1- : ||$
 $\text{C}^2 \text{ 2} \text{ 1-6-1 3 2 | 1 7 | 6- | : p - - - - | - - - - | - - - - | - - - - | 5 | 5 3 3 5 | 5 3 3 | 3 | 4 5 5 6 | 5 4 | 3- : ||$
 And cheer me with im-mor-tal charms, Till I a-wake in realms a-bove, for-ev-er to en-joy thy love, Till I awake in realms above, For-ev-er to en-joy thy love.
 $\text{C}^2 \text{ 2} \text{ 7 | 6-6-6-6- | 3-3 | 6- | 1 | 1 1 1 5 | 1 3 3 2 | 1 3 3 2 | 1 5 | 1- | 5 | 1 1 1 5 | 1 1 1 | 1 | 1 3 3 4 | 5 5 | 1- : ||$

G. Major.

A. H. Baker.

1. Yes, we trust the day is break-ing; Joyful times are near at hand; When he chooses, When he chooses, Darkness flies at his com-mand.
God, the migh-ty God, is speak-ing, By his word, in e - very land :

2. While the foe be-comes more dar-ing, While he enters like a flood, E-very language, E-very language Soon shall tell the love of God.
God, the Sa-vior, is pre-par-ing Means to spread his truth a-broad :

3. O, 'tis plea-sant, 'tis re-viv-ing To our hearts, to hear, each day, Those enlight'ning, Those enlight'ning Who in death and darkness lay.
Joy-ful news, from far ar-riv-ing, How the gos-pel won its way,

4. God of Ja-cob, high and glorious, Let thy peo-ple see thy hand; ; Then shall i-dols, Then shall i-dols, Per-ish, Lord, at thy com-mand.
Let the gos-pel be vic-to-ri-ous, Thro' the world, in e - very land ;

JUBILEE. C. M.

Bb. Major.

Hastings.

1. What hea-venly mu-sic do I hear, Sal-va-tion sound-ing free! Ye souls in bon-dage lend an ear, This is the Ju - bi - lee.
2. Good news, good news to Adam's race, Let Chris-tians all a - gree; To sing re-deem-ing love and grace, This is the Ju - bi - lee.

3. The Gos - pel sounds a sweet re-lease, To all in mis - e - ry, And bids them welcome home to peace, This is the Ju - bi - lee.
4. Je - sus is on the mer-cy seat, Be-fore him bend the knee, Let heaven and earth his praise repeat, This is the Ju - bi - lee.

5. Sin - ners be wise, re - turn and come, Un - to the Sa - vior flee, The Sa - vior bids you welcome home, This is the Ju - bi - lee.
6. Come, ye redeemed, your tribute bring, With songs of har - mo - ny, While on the road to Ca-naan sing, This is the Ju - bi - lee.

8-1 3-3-2-2 | 1-1 ||

This is the Ju - bi - lee.

8-3 | 5-5-4-4 | 3-3 ||

This is, &c.

C-3 | 1-1-7-7 | 1-1 ||

This is, &c.

C-1 | 1-1-5-5 | 1-1 ||

F Major.

REST. 8s & 4.

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

8-3-7-7-1-1-1 | 1-1-7-7 | 1-1-1-1 | 1-1-1-7 | 1-5-5-5 | 6-1-1-1 | 7-5-5-6 | 5-1 ||

C-3-7-5-5-5-5 | 3-2-5-5 | 3-3-3-4-4-3 | 2-1-1-1 | 1-5-5-5 | 5-3-3-4 | 3-1 ||

C-3-7-1-1-1 | 1-1-5-5 | 1-1-1-1 | 4-4-5-5 | 1-3-3-3 | 4-1-1-1 | 5-1-1-1 | 1-1 ||

C-3-7-1-1-1 | 1-1-5-5 | 1-1-1-1 | 4-4-5-5 | 1-3-3-3 | 4-1-1-1 | 5-1-1-1 | 1-1 ||

C-3-7-1-1-1 | 1-1-5-5 | 1-1-1-1 | 4-4-5-5 | 1-3-3-3 | 4-1-1-1 | 5-1-1-1 | 1-1 ||

1. There is a ealm for those who weep, A rest for wea - ry pilgrims found; They soft-ly lie and sweet-ly sleep, Low in the ground.
2. The storm that wrecks the winter sky, No more disturbs their deep repose, Than summer evening's latest sigh, That shuts the rose.
3. Ah Christian, long of storms the sport, With weary pil-gri-mage to roam, See, thou shalt reach a stormless port, A quiet home.
4. But shall the dust thy soul con-fine? The ris - en Je - sus tells thee nay; H, in ce-les-tial spheres shall shine, A star of day.

A. Major, slowlv.

Billings. Arr.

1. Thou sweet glid-ing Kedron, by thy sil-ver streams, Our Sa-vior at mid-night, when moonlight's pale beams Shone bright on the waters, ^{would}

2. How damp were the vapors that fell on his head! How hard was his pil-low, how humble his bed! The an-gels astonish'd, grew

3. O-gar-den of O-livet, thou dear honored spot, The fame of thy won-ders shall ne'er be for-got; The theme most transporting to

4. Come saints, and adore him; come, bow at his feet! O give him the glo-ry, the praise that is meet; Let joy-ful ho-san-nas un-

fre-quent-ly stray, And lose in thy murmurs the toils of the day And lose in thy murmurs the toils of the day.

sad at the sight, And fol-lowed their mas-ter with sol-emn de-light. And fol-lowed their mas-ter with sol-emn de-light.
ser-aphs a-bove; The tri-umph of sor-row, the tri-umph of love! The tri-umph of sorrow, the triumph of love!

ceas-ing a-rise, And join the full cho-rus that glad-dens the skies. And join the full cho-rus that gladdens the skies.

MONADNOCK. 6s.

G major.

A. H. Baker.

1. Once more be-fore we part, Bless the Redeemer's name, Let ev'-ry tongue and heart Praise and adore the same Praise and adore the same.

2. Lord; in thy name we came, Thy blessing now im-part; We meet in Je-sus' name, In Je-sus' name we part. In Je-sus' name we part.

3 While on thy ho-ly word, We'll live and feed and grow; Go on to know the Lord, And practise what we know. Anó practise what we know.

Key of Eb Major.

R. H. Williams.

1. Gracious Spi - rit—Love di - vine! Let thy Light with-in me shine; All my guilt - y fears re-move; Fill me with thy heavenly love.

2. Speak thy pardoning grace to me; Set the burdened sin - ner free; Lead me to the Lamb of God; Wash me in his precious blood.

3. Life and peace to me im - part; Seal sal - va - tion on my heart; Dwell thy-self with-in my breast, Earnest of im - mor - tal rest.

4. Let me nev - er from thee stray; Keep me in thy nar - row way; Fill my soul with joy di - vine; Keep me, Lord, for - ev - er thine.

PARADISE. L. M. Double.

D or C Major.

O. Holden.

Now to the shining realms a - bove, I stretch my hands and glance my eyes; O for the pinions of the dove, To bear me to the

Now to the shining realms a - bove, I stretch my hands and glance my eyes; O for the pinions of the dove, To bear me to the

up - per skies. There from the bosom of my God, Oceans of endless pleasure roll; There would I fix my last abode, And drown the sorrows of my mind.

up - per skies. There from the bosom of my God, Oceans of endless pleasure roll; There would I fix my last abode, And drown the sorrows of my mind.

G Major. Maestoso.

Dr. Thompson,

Soli. *Tutti.* *Soli.* *Tutti.*

Blessed, bless-ed, blessed be the Lord for - ev - er - more, Bless-ed be the Lord, blessed be the Lord, blessed be the

Blessed, blessed, blessed be the Lord for - ev - er - more, Blessed be the Lord, blessed be the Lord, blessed be the

Lord for - ev - er - more, Bless - ed be the Lord for - ev - er - more, A - men and a - men, A - - men.

Lord for - ev - er - more, Bless - ed be the Lord for - ev - er - more, A - men and a - men, A - - men.

ESPER. 7's.

Bb Major.

1. Soft-ly now the light of day fades up-on our sight a-way; Free from care, from labor free, Lord, we would commune with thee.

2. Soon for us the light of day Shall for - ev - er pass a-way; Then, from sin and sorrow free, Take us, Lord, to dwell with thee.

F major.

Swan.

Thy works of glo-ry, might - ty Lord, That rule the boist'r-ous sea, The sons of cour-age shall re - cord,

Thy works of glo-ry, might - y Lord, That rule the boist'r-ous sea, The sons of cour-age shall re - cord

Who tempt that dang'rous way. At thy command the winds a - rise, And swell the tow'r - ing waves,

At thy command the winds a - rise, And swell the tow'r-ing waves, And swell the tow'r-ing

Who tempt that dang'rous way. At thy com - mand the winds a - rise, And

At thy command the winds a - rise, And swell the tow'r-ing waves. - - - - -

The men as - ton-ish'd mount the skies, And sink in ga - ping graves.

waves.

swell the tow'r ing waves The men as - ton-ish'd mount the skies, And sink in ga - ping graves.

E major.

B. Ar.

1 "The Lord is risen in-deed;" He lives to die no more; He lives the sin-ner's cause to plead, Whose curse and shame he bore.

2 "The Lord is risen in-deed;" Then hell has lost his prey; With him is risen the ransomed seed, To reign in end - less day.

3 "The Lord is risen in-deed;" At - tend - ing an - gels, hear; Up to the courts of heav'n, with speed, The joy - ful ti - dings bear.

4 Then wake your golden lyres, And strike each cheerful chord; Join, all ye bright, ce - les - tial choirs, To sing our ris - en Lord.

KINGSTON. S. M.

G major. *Andante.*

T.

1 How ten - der is thy hand, O thou most gra - cious Lord! Af - flictions come at thy command, And leave us at thy word.

2 How gen - tle was the rod That chastened us for sin! How soon we found a smi - ling God Where deep dis - tress had been!

3 A Fa - ther's hand we felt, A Father's heart we knew; 'Mid tears of pen - i - tence we knelt, And found his word was true.

4 Now we will bless the Lord, And in his strength con - fide;

For - ev - er be his name a - dored, For there is none be - side.

METHINKS I HEAR.

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Yadley.

D Major. quite slow.

1. Me- thinks I hear in whisp'ring breeze that round my pale brow plays, The breathing of a ho - ly voice, the voice of for-mer days, That

2. I list-ened in my youth to sounds that charm'd my list'ning ear, And throw a spell a-round my heart, which aye it loves to wear; But

3. But yet that voice of for - mer years still lin-gers on mine ear: I hear it at the mid-night hour, when all a-round is drear. While

fell up - on my ears as sweet as tones from harp strings fann'd, When waken'd in - to breath-ing life by touch of gen-tle hand.

ah! that voice of mei - o - dy in death's re-pose was calm'd, Like dy - ing of a lute-string's wail, when snapp'd by stranger's hand.

sleep is brood-ing o'er my brow and si-lence o'er my breast, It sweet-ly breaks up - on my dream, and soothes my troubled rest.

ROOKS. L. M.

E b. major.

1. Zi-on, a-wake, thy strength renew; Put on thy robes of beauteous hue; Church of our God, arise and shine, Bright with the beams of truth divine.

2. Soon shall thy radiance stream a-far, Wide as the hea-then na-tions are; Gentiles and kings thy light shall view; All shall admire and love thee too.

D Minor. Do on F.

Swan.

Ye sons of men with joy re-cord The va-rious won-ders of the Lord, And let his pow'r and good-ness sound, Thro' all your tribes the

Ye sons of men with joy re-cord The various won-ders of the Lord, And let his pow'r and good-ness sound, Thro' all your tribes the

world a-round, Let the high heav'n's your songs invite, Those spaeious field-of brilliant light, Where sun, and moon, and planets roll. Where sun, and moon,

world a-round, Let the high heav'n's your songs invite, Those spaeious fields of bril-liant light, Where sun, and moon,

Let the high heav'n's your songs invite, Those spaeious fields of brilliant light, Where sun, and moon, and plan-nets roll, Where sun, and moon,

MAJESTY. C. M.

F Major.

Billings.

and planets roll, And stars that glow from pole to pole.

and planets roll, And stars that glow from pole to pole.

and moon, and planets roll, And stars that glow from pole to pole.

and planets roll, And stars that glow from pole to pole.

1. The Lord de-scend-ed from a-bove, And bowed the

3. He sat serene up-on the floods, Their fu-ry

G 5 67 | 1. | 5 | 64 26 | 53 15 | 43 2 1 | 5. | 4 | 3 1 3 5 | 1. | 7 6 | 5 4 3 2 | 1. | : - | - | - | - | 5 |
 heavens most high, And un - der - neath his feet he cast The dark - - - ness of the sky. On cher - u - bim and ser - aph - im full
 G 1 4 | 3. | : - | - | - | - | 2 | 1. - | 3. 2 4 | 3 2 1 7 | 1. | : - | - | - | - | 1 |
 to re - strain; And he as sove - reign Lord and King For ev - - - er - more shall reign. On cher - u - bim and ser - aph - im full
 C. 8 5 | 5. | 3 | 4 6 | 4 | 3 5 | 8 7 | 6 5 5 4 | 5. | 5 | 5 3 1 3 | 5. 5 | 5 6 5 4 | 3. | : - | - | - | - | 3 |
 C. 3 2 | 1. | : - | - | 1 | 2 1 7 6 | 5. | 5 | 1. - | 1. 2 | 3 4 5 5 | 1. | : - | 1 | 3 | 1 | 2 | 4 | 3 | 1 | 1 | 1 |

G 1 7 6 7 | 1. | 5 | 1 1 1 5 | 6 6 6 5 | 6 1 7 6 | 5. - | 5 | 1 5 6 4 | 5 1 7 6 | 5 4 3 2 | 1. : ||
 roy - al - ly he rode, And on the wings of mighty winds Came flying all abroad, And on the wings of mighty winds Came flying all abroad.
 G 3 3 1 4 | 3 3 2 | 1 2 | 3 3 3 1 | 5 2 1 1 | 1 1 2 2 | 2. - | 2 | 3 3 1 2 | 1 3 2 1 | 1 1 1 7 | 1. : ||
 roy - al - ly he rode And on the wings of mighty winds Came flying all abroad, And on the wings of mighty winds Came flying all abroad.
 C. 5 5 6 5 4 | 5 5 4 | 3 4 | 5 5 5 3 | 4 4 4 5 | 8 5 5 8 | 7 6 5 | 5 | 5 5 4 4 | 3 5 4 4 | 3 6 5 5 | 5. : ||
 C. 1 3 4 5 | 1. | 1 | 1 1 1 3 | 2 2 2 3 | 4 3 2 1 | 5. - | 5 | 1 3 2 2 | 3 1 2 2 | 3 4 5 5 | 1. : ||

HOPE. 7's.

D Major.

G $\frac{2}{2}$ 3 3 | 3 4 | 5 6 | 5 - | 4 3 | 2 2 | 1 2 | 3 - | 3 4 | 5 1 | 7 6 | 5 - | 6 7 | 1 3 | 3 2 | 1 - ||
 1. Come, saith Je - sus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home; Wea - ry pilgrims, hith - er come.
 G $\frac{2}{2}$ 1 1 | 1 1 | 1 1 | 1 - | 2 1 | 7 7 | 6 7 | 1 - | 1 2 | 3 3 | 2 1 | 7 - | 4 4 | 3 1 | 1 7 | 1 - ||
 2. Hith - er come; for here is found Balm for ev ery bleeding wound, Peace which ev - er shall en - dure, Rest, e - ter - nal, sa - cred, sure.
 C. $\frac{2}{2}$ 5 5 | 5 6 | 3 4 | 3 - | 5 5 | 5 4 | 3 5 | 5 - | 5 5 | 5 5 | 5 4 | 5 - | 1 5 | 5 5 | 5 4 | 3 - ||
 C. $\frac{2}{2}$ 1 1 | 1 1 | 1 1 | 1 - | 5 5 | 5 5 | 6 5 | 1 - | 1 1 | 1 1 | 2 2 | 5 - | 4 2 | 1 3 | 5 5 | 1 - ||

C, or Bb major. Ingalls.

How long, dear Saviour, O how long, Shall this bright hour de - lay? Fly swifter round the wheel of time, And bring the welcome

Fly swifter round the wheel of time -

How long, dear Saviour, O how long, Shall this bright hour de - lay? Fly swifter round the

Fly swifter round the wheel of time, Fly swifter round the wheel of

BUCKFIELD. L. M.

Bb or C major, *Original Key.* Maxim.

day, And bring the wel - come day. Where he is gone they

And bring the wel - come day. When strangers stand and hear me tell, What beau-ties in my Saviour dwell, Where he is gone they

wheel of time, And bring the wel - come day. When strangers stand and hear me tell, What beau-ties in my Saviour dwell, Where

time, And bring the wel - come day. Where he is gone they fain would know,

fain would know. That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too, That they may seek and love him too.

Where he is gone they fain would know, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too.

he is gone they fain would know, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too.

That they may seek and love him too, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too.

IN THY BOUNTY. Sentence for Thanksgiving or Fast day.

D major. *Slowly.*

1 In thy bounty, God of na - ture, In thy bounty, God of na - ture, More than earth - ly bliss is felt, More than
 2 Lord of heav'n, and earth, and o - cean, Lord of heav'n, and earth, and o - cean, Hear us from thy bright a - bode, Hear us
 3 Health and eve - ry needful bless - ing, Health and eve - ry need - ful bless - ing, Are thy bounteous gifts a - lone, Are thy
 3 Thee, with humble ad - o - ra - tion, Thee, with humble ad - o - ra - tion, Lord, we praise for mer - cies past, Lord, we

earth - ly bliss is felt; Thanks a - rise from eve - ry creature, Who to worship thee has knelt, Who to wor - ship thee has knelt.
 from thy bright a - bode, While our hearts, with true devo - tion, Own their great and gracious God, Own their great and gracious God.
 boun - teous gifts a - lone; Comforts un - deserved possess - ing, Here we bend be - fore thy throne, Here we bend be - fore thy throne.
 praise for mer - cies past; Still to this most fa - vored nation, May those mercies, may those mercies ever last, May those mercies ev - er last.

CAMBRIDGE. C. M.

G major.

Dr. Randall.

1 Oh praise the Lord—for he is good, In him we rest obtain, His mer - cy has thro' a - ges stood, And ev - er shall remain.
 2 Let all the peo - ple of the Lord His prais - es spread around, Let them his grace and love record, Who have salvation found, Who have salvation found.
 3 Now let the east in him rejoice, The west its trib - ute bring, The north and south lift up their voice, In honor of their King, In hon - or of their King.
 4 Oh praise the Lord—for he is good, In him we rest obtain; His mer - cy has thro' ages stood, And ev - er shall remain, And ev - er shall remain.

THE EARTH IS FULL OF HIS GLORY.

Original key C, Bb Major. *Adagio.*

Gravn.

Ho - ly, Ho - ly, Ho - ly is the Lord, is the Lord of hosts, Ho - ly, Ho - ly, Ho - ly is the Lord, is the Lord of hosts.

Ho - ly, Ho - ly, Ho - ly is the Lord, is the Lord of hosts, Ho - ly, Ho - ly, Ho - ly is the Lord, is the Lord of hosts.

Allegro moderato.

Full are the heavens, the earth is full of glo-ry, the earth is full of glo-ry, full of his ma-jes - ty, full of his

Full are the heavens, the earth is full of glo-ry, the earth is full of glo-ry, full of his ma-jes - ty, full of his

glo - ry, Hal - le - lu - jah, Full are the hea - vens, the earth is full of glo - ry, Full of his ma-jes -

glo - ry, Hal - le - lu - jah, Full are the hea - vens, the earth is full of glo - ry, Full of his ma-jes -

THE EARTH IS FULL OF HIS GLORY. Concluded.

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Full of his ma-jes - ty, Full of his ma-jes - ty, Full of his ma-jes - ty, Full of his ma-jes -

ty, Full of his ma - jes - ty, Full of his ma - jes - ty, Full of his ma - jes - ty, Full of his ma - jes -

ty, full of his glo - ry, Hal-le - lu - jah, Hal - le - lu - jah, Hal - - - le - lu - jah, Hal - le - lu - jah.

ty, full of his glo - ry, Hal-le - lu - jah, Hal - le - lu - jah, Hal - - - le - lu - jah, Hal - le - lu - jah.

BRAINTREE. C. M.

D Major,

1. In God's own house pronounce his praise; His grace he there reveals; To heaven your joy and won - der raise, For there his glo - ry dwells.

2. Let all your sa - cred pas - sions move, While you re - hears his deeds: But the great work of sav - ing love Your high - est praise ex - ceeds.

3. All that have motion, life and breath, Proclaim your Ma - ker best; Yet when my voice ex - pires in death, My soul shall praise him best.

COME, LOVELY SPRING. Concluded.

8 $\dot{5}$ $\dot{7}$ $\dot{7}$ | $\dot{5}$ $\underline{4}$ $\underline{3}$ $\underline{4}$ | $\underline{3}$ $\dot{7}$ $\dot{7}$ | $\dot{1}$ \sharp $\underline{7}$ $\underline{6}$ $\underline{7}$ | $\underline{6}$ $\dot{7}$ $\underline{6}$ | $\underline{5}$ $\underline{5}$ $\underline{3}$ $\underline{6}$ | $\underline{5}$ $\dot{1}$ $\underline{5}$ $\underline{4}$ $\underline{3}$ $\underline{2}$ | $\underline{1}$ $\dot{2}$ | $\underline{3}$ $\dot{7}$ $\dot{7}$ | $\underline{3}$ $\underline{3}$ ||
 come, Come, love - ly spring, Come, love - ly spring, Thou gift of, thou gift of heaven come, come, come, come, come.

8 $\dot{7}$ $\dot{7}$ $\dot{7}$ | $\underline{1}$ $\dot{1}$ | $\underline{7}$ | $\underline{1}$ $\dot{7}$ $\dot{7}$ | $\underline{1}$ $\dot{2}$ | $\underline{1}$ | $\dot{1}$ $\dot{1}$ | $\underline{3}$ $\underline{2}$ | $\underline{3}$ $\underline{3}$ $\underline{2}$ $\underline{1}$ $\underline{7}$ | $\underline{1}$ $\dot{7}$ | $\underline{1}$ $\dot{7}$ $\dot{7}$ | $\underline{1}$ $\dot{1}$ ||
 come, Come, love - ly spring, Come, love - ly spring, Thou gift of, thou gift of hea - ven come, come, come, come, come.

C: $\dot{5}$ $\dot{7}$ | $\underline{5}$ $\underline{6}$ $\underline{5}$ | $\underline{5}$ $\dot{7}$ $\dot{7}$ | $\underline{4}$ $\underline{4}$ $\underline{3}$ | $\dot{4}$ $\dot{7}$ | $\underline{4}$ $\underline{3}$ $\underline{3}$ | $\underline{1}$ $\underline{1}$ $\underline{1}$ | $\underline{3}$ $\underline{5}$ $\underline{5}$ | $\underline{3}$ $\underline{4}$ | $\underline{3}$ $\dot{2}$ $\dot{7}$ $\dot{7}$ | $\underline{5}$ $\underline{5}$ ||
 come, Come, love - ly spring, Come, love - ly spring, Thou gift of, thou gift of hea - ven come, come, come, come, come.

C: $\dot{5}$ $\dot{7}$ | $\underline{3}$ $\underline{1}$ | $\underline{3}$ $\dot{7}$ $\dot{7}$ | $\underline{1}$ \sharp $\underline{7}$ $\underline{6}$ $\underline{7}$ | $\underline{6}$ $\underline{5}$ | $\dot{4}$ $\dot{7}$ | $\underline{4}$ $\underline{5}$ $\underline{5}$ $\underline{4}$ | $\underline{5}$ $\underline{5}$ $\underline{5}$ | $\underline{1}$ $\dot{5}$ | $\underline{1}$ $\dot{7}$ $\dot{7}$ | $\underline{1}$ $\dot{1}$ ||
 come, love - ly spring, Come lovely spring, love - ly spring,

GRACE 'TIS A CHARMING SOUND.

C Major. Moderato.

Thos. Clark.

8 $\dot{2}$ $\dot{1}$ $\underline{5}$ $\underline{6}$ | $\underline{5}$ $\underline{4}$ $\underline{3}$ $\underline{2}$ | $\underline{1}$ | $\underline{5}$ | $\underline{1}$ $\underline{7}$ $\underline{6}$ $\underline{5}$ | $\underline{6}$ $\underline{5}$ $\underline{4}$ $\underline{3}$ | $\underline{3}$ $\underline{2}$ | $\underline{5}$ $\underline{5}$ $\underline{6}$ | $\underline{7}$ $\underline{5}$ $\underline{6}$ $\underline{7}$ | $\underline{1}$ - - - ||
 Grace 'tis a charm - ing sound, Har - moni - ous to the ear; Heaven with the e - cho shall re - sound,

8 $\dot{2}$ $\underline{3}$ $\underline{5}$ $\underline{4}$ | $\underline{3}$ $\underline{2}$ $\underline{1}$ $\underline{7}$ | $\underline{1}$ | $\underline{3}$ | $\underline{3}$ $\underline{5}$ $\underline{4}$ $\underline{3}$ | $\underline{1}$ $\underline{7}$ $\underline{1}$ | $\underline{1}$ $\underline{7}$ | $\underline{5}$ $\underline{3}$ $\underline{4}$ | $\underline{5}$ $\underline{3}$ $\underline{5}$ $\underline{6}$ ||
 Grace 'tis a charm - ing sound, Har - moni - ous to the ear; Heaven with the e - cho shall re -

C: $\dot{2}$ $\underline{5}$ $\underline{1}$ $\underline{1}$ | $\underline{1}$ $\underline{5}$ $\underline{4}$ | $\underline{3}$ | $\underline{1}$ $\underline{1}$ $\underline{1}$ | $\underline{1}$ $\underline{5}$ $\underline{5}$ | $\underline{7}$ $\underline{7}$ | $\underline{1}$ $\underline{2}$ $\underline{7}$ $\underline{1}$ | $\underline{2}$ $\underline{3}$ - - - ||
 Grace 'tis a charm - ing sound, Har - moni - ous to the ear; Heaven with the e - cho shall re -

C: $\dot{2}$ $\underline{1}$ $\underline{3}$ $\underline{4}$ | $\underline{5}$ $\underline{5}$ | $\underline{1}$ $\underline{1}$ $\underline{1}$ $\underline{1}$ | $\underline{4}$ $\underline{3}$ $\underline{2}$ $\underline{1}$ | $\underline{5}$ - | $\underline{1}$ $\underline{1}$ $\underline{2}$ | $\underline{3}$ $\underline{1}$ $\underline{3}$ $\underline{4}$ ||
 Grace 'tis a charm - ing sound, Har - moni - ous to the ear; Heaven with the e - cho shall re -

8 $\dot{7}$ $\underline{2}$ $\underline{2}$ $\underline{1}$ | $\underline{7}$ $\underline{2}$ $\underline{2}$ \sharp $\underline{1}$ | $\underline{5}$ | $\underline{5}$ | $\underline{1}$ $\underline{1}$ $\underline{1}$ $\underline{7}$ | $\underline{1}$ - - - | $\underline{2}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{2}$ | $\underline{3}$ - - - | $\underline{3}$ $\underline{2}$ $\underline{2}$ $\underline{1}$ $\underline{1}$ | $\underline{1}$ $\underline{7}$ | $\underline{3}$ $\underline{2}$ | $\underline{1}$ - - - ||
 Heaven with the echo shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear, shall hear, shall hear.

8 $\underline{5}$ $\underline{5}$ \sharp $\underline{4}$ | $\underline{4}$ $\underline{5}$ $\underline{5}$ $\underline{6}$ | $\underline{5}$ | $\underline{5}$ | $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{2}$ | $\underline{3}$ - - - | $\underline{5}$ $\underline{5}$ $\underline{5}$ $\underline{5}$ | $\underline{5}$ - - - | $\underline{5}$ $\underline{4}$ $\underline{4}$ $\underline{5}$ | $\underline{4}$ $\underline{3}$ $\underline{4}$ | $\underline{5}$ $\underline{7}$ | $\underline{1}$ - - - ||
 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, shall hear, shall hear.

C: $\dot{7}$ $\underline{5}$ $\underline{6}$ $\underline{6}$ | $\underline{7}$ $\underline{5}$ $\underline{7}$ | $\underline{1}$ $\underline{7}$ | $\underline{2}$ $\underline{1}$ $\underline{1}$ $\underline{1}$ $\underline{7}$ | $\underline{1}$ - - - | $\underline{7}$ | $\underline{1}$ $\underline{1}$ $\underline{1}$ $\underline{5}$ | $\underline{6}$ $\underline{6}$ $\underline{5}$ $\underline{6}$ | $\underline{5}$ $\underline{2}$ | $\underline{1}$ $\underline{2}$ | $\underline{3}$ - - - ||
 sound, Heaven with the e - cho shall re - sound, And all the earth shall hear, And all the earth shall hear, the earth shall hear, shall hear, shall hear.

C: $\dot{5}$ $\dot{5}$ $\underline{2}$ $\underline{2}$ | $\underline{5}$ $\underline{7}$ $\underline{2}$ $\underline{2}$ $\underline{5}$ | $\underline{1}$ - - - | $\underline{5}$ $\underline{1}$ $\underline{1}$ $\underline{3}$ $\underline{5}$ | $\underline{1}$ - - - | $\underline{5}$ $\underline{1}$ $\underline{1}$ $\underline{1}$ $\underline{1}$ | $\underline{4}$ $\underline{4}$ $\underline{3}$ $\underline{4}$ | $\underline{5}$ $\underline{5}$ | $\underline{1}$ $\underline{5}$ | $\underline{1}$ - - - ||
 sound, Heaven with the e - cho shall re - sound, And all the earth shall hear, And all the earth shall hear, the earth shall hear, shall hear, shall hear.

D major.

Words and Music furnished for this work. B.

Musical notation for the first system, including treble and bass clefs, notes, and lyrics: "Raise a-loft the temp'rance banner, Wave it high on eve-ry breeze, Shout with joy the loud hosanna, Let it ring o'er land and sea."

Duett.

Chorus.

Musical notation for the second system, including treble and bass clefs, notes, and lyrics: "We'll be tem-per-ate, We'll be tem-per-ate, And con-form to God's de-cree. We'll be temp'rate, We'll be temp'rate, And conform to God's decree."

Interlude.

Musical notation for the interlude section, including treble and bass clefs and notes.

Voices.

Musical notation for the voices section, including treble and bass clefs, notes, and lyrics: "Hear the drunkard's sad complaining, Lis-ten to his dy-ing sigh; By the love of Christ constraining, He who hears the sin-ner's cry;"

TEMPERANCE ANTHEM. Concluded.

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Interlude.

1. 5 6 5 | 6 6 #5 5 | 6 6 6 6 | 6 #5 6 - | 6 6 #5 5 | 6 6 #5 5 | 6 5 5 4 | 3 3 3 - |
 2. 3 3 4 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 - | 3 3 3 3 | 3 3 3 3 | 3 3 3 2 | 1 7 1 - |
 Come and help us, come and help us, We in grief and anguish lie.
 C: 5- 1 1 1 | 1 1 7 7 | 1 1 1 1 | 1 7 1 - | 1 1 7 7 | 1 1 7 7 | 1 1 1 7 | 6 5 6 - |
 C: 1- 1 1 1 | 6 6 3 3 | 6 6 6 6 | 3 3 6 - | 6 6 3 3 | 6 6 3 3 | 1 1 1 2 | 3 3 6 - |

Vocal.

f.

ff

3. 5 5 - | 1 1 - | 1 7 1 7 | 1 1 1 1 | 6 6 #5 6 | 6 6 6 - | 5 5 5 5 | 5 5 5 5 | 1 7 1 5 |
 4. 3 3 - | 4 4 - | 3 2 3 2 | 3 3 3 3 | 4 4 4 4 | 4 4 4 - | 3 2 3 2 | 3 3 3 3 | 3 2 3 3 |
 Onward, onward, onward then and fight the battle, With the monster in his lair, Make your glorious armor rattle, God is with us,
 C: 3 5 5 - | 6 6 - | 5 5 5 5 | 5 5 5 5 | 6 1 7 1 | 1 1 1 1 | 1 7 1 7 | 1 1 1 1 | 5 5 5 1 |
 C: 3 1 1 - | 4 4 - | 1 5 1 5 | 1 1 1 1 | 4 4 4 4 | 4 4 4 - | 1 5 1 5 | 1 1 1 1 | 1 5 1 1 |

Instrument.

Vocal.

5. 6 5 3 - | 3 2 3 3 - | 5 5 5 5 - | 5 5 5 5 - | 6 1 1 7 | 1 1 - | 3 2 1 - |
 6. 4 4 3 - | 1 7 1 1 - | 3 2 3 3 - | 2 1 7 7 - | 3 3 4 4 | 3 2 3 - | 5 4 3 - |
 ne'er despair, We shall conquer, We shall conquer, and the palms of vict'ry wear, vict'ry wear.
 C: 1 7 1 - | 5 5 5 5 - | 1 7 1 1 - | 7 6 5 5 - | 1 1 1 1 | 5 5 5 5 - | 1 7 1 - |
 C: 4 5 1 - | 1 5 1 1 - | 1 5 1 1 - | 5 2 3 3 - | 1 1 4 6 | 5 5 1 - | 5 5 1 - |

THE TEMPERANCE CLARION.

A Major.

1. U - ni - ted in a peace - ful band, To drive In - temp - rance from our land, We're joined in heart, and joined in hand - The Cold Wa - ter Ar - my.
 2. We'll raise our hap - py voic - es high In loud - est ac - cents to the sky; While heav'n and earth shall then re - ply - The Cold Wa - ter Ar - my.
 3. We'll make the woods and val - leys ring With loud - est echoes while we sing, While all a - round re - ech - oes bring, The Cold Wa - ter Ar - my.
 4. O Lord, let now a co - pious shower, Of grace de - scend - ing on us pour, Nor let one blighting pros - pect lower The Cold Wa - ter Ar - my.
 5. O may we meet around thy throne, To praise Thee there, in strains un - known, And flow'rs of love and peace be strewn, The Cold Wa - ter Ar - my.
 C: 2 5 | 1 2 3 5 | 5 4 3 2 | 1 2 2 1 | 7 5 2 1 | 7 6 5 | 3 3 2 1 | 5 6 4 3 2 | 1 7 | 5 6 7 7 | 1 3 2 1 ||
 C: 2 5 | 5 7 1 1 | 1 5 5 4 | 3 7 7 1 | 5 7 7 6 | 5 4 5 | 1 1 5 5 5 4 | 6 5 | 5 6 5 4 | 3 5 | 5 ||
 C: 2 3 | 3 5 | 5 3 3 2 | 1 7 | 1 5 5 3 | 2 2 2 2 | 1 7 | 5 5 4 3 | 1 1 1 | 3 2 | 1 1 | 1 2 2 2 | 1 1 4 | 3 ||
 C: 2 1 | 1 5 | 1 1 5 5 | 1 5 5 5 | 5 5 2 2 | 5 | 1 1 7 1 | 3 4 6 4 | 5 | 3 4 5 5 | 6 5 | 1 ||

D Major. Firm and distinct.

M. Madan.

1. Be-fore Je- ho- vah's aw-ful throne, Ye nations, bow with sa- cred joy : Know that the Lord is God a - lone ; He can create— and

1. Be-fore Je- hovah's aw-ful throne, Yc nations, bow with sa- cred joy : Know that the Lord is God a - lone ; He can create— and

Trio. Moderately.

he destroy, He can create— and he de- stroy. 2. His sov'reign pow'r, with - out our aid, Made us of clay—and formed us men; And when, like

he destroy, He can create— and he de- stroy. 2. His sov'reign pow'r, with - out our aid, Made us of clay—and formed us men; And when, like

Presto. f

wandering sheep, we stray'd, He bro't us to his fold again, He bro't us to his fold again. 4. We'll crowd thy gates, with thank - ful songs,

wandering sheep, we stray'd, He bro't us to his fold again, He bro't us to his fold again. 4. We'll crowd thy gates, with thank - ful songs.

f

High as the heav'n, our voices raise; And earth, and earth, with her ten thousand, thousand tongues, shall fill thy courts with sounding

m

High as the heav'n, our voices raise; And earth, and earth, with her ten thousand, thousand tongues, shall fill thy courts with sounding

f *p. Slower.*

praise, shall fill thy courts with sounding praise, shall fill thy courts with sounding praise. Wide—wide as the world, is thy command, vast, as e-

praise, shall fill thy courts with sounding praise, shall fill thy courts with sounding praise. Wide—wide as the world, is thy command, vast, as e-

cres. f

ter - ni - ty - e - ter - ni - ty - thy love; Firm—as a rock—thy truth shall stand, When roll - ing years shall cease to move, shall cease to

ter - ni - ty - e - ter - ni - ty - thy love; Firm—as a rock—thy truth shall stand, When roll - ing years shall cease to move, shall cease to

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p cres. *m*

move, When roll - ing years shall cease to move, When roll - - ing years shall cease to move - shall cease to move.

PORTLAND. L. M.

D Major. Original key F.

Maxim.

Sweet is the day of sacred rest, No mor-tal cares shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound,

O may my heart in tune be found, Like David's harp of

Sweet is the day of sacred rest, No mor-tal cares shall seize my breast; O may my heart in tune be found, Like

O may my heart in tune be found, Like David's harp of

Like David's harp of solemn sound, O may my heart in tune be found, O may my heart in tune be found, Like David's harp of solemn sound.

solemn sound, Like David's harp of solemn sound, O may my heart in tune be found, Like David's harp of solemn sound.

David's harp of solemn sound Like David's harp of solemn sound, O may my heart in tune be found, Like David's harp of solemn sound.

solemn sound, O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

A major.

1 Farewell, my dear brethren, the time is at hand That we must be parted from this so-cial band; Our several engagements do call us a-
 2 Farewell, faithful soldiers, you'll soon be dis-charged, The war is just ended, the treasure's en-larged, With singing and shouting, tho' Jordan may
 3 Farewell, ye young converts, who've list-ed for war, Sore trials await you, but Je-sus is near; And tho' you must walk thro' the dark wilder-
 4 The world, flesh and Satan, and hell, all u-nite, And bold persecutors will strive to at- fright; Yet Jesus stands for you, he's greater than

NEWBURY. H. M.

Ritard. *F major.* *Michael Hayden.*

way; Separation is needful, and we must o bey.
 1 O Zi-on, tune thy voice, And raise thy hands on high; Tell all the earth thy
 2 He gilds thy mourning face With beams that cannot fade; His all - resplendent
 3 In hon-or to his name, Reflect that sa-cred light, And loud that grace pro-
 4 There, on his ho-ly hill, A brighter sun shall rise, And with his radiance

joys, And boast salvation nigh; Cheerful in God, A-rise and shine, While rays di-vine Stream far abroad.
 grace He pours around thy head; The na-tions round Thy form shall view, With lus-tre new Di-vine-ly crown'd.
 claim Which makes thy darkness bright; Pursue his praise, Till sove-reign love In worlds a-bove The glo-ry raise.
 fill Those fairer, purer skies; While, round his throne, Ten thousand stars In no-bler spheres His influence own.

THE DYING CHRISTIAN.

F Minor. Do on Ab. *Largo.*

Harwood.

Vi-tal spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hop-ing, ling'ring, fly-ing,—Oh! the pain, the bliss of dy-ing!

Vi-tal spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hop-ing, ling'ring, fly-ing,—Oh! the pain the bliss of dy-ing!

Tasto.

F Major. *Andante.*

Cease, fond na-ture, cease thy strife, And let me lan-guish in-to life! Hark! they whis-per, an-gels say, they whis-per,

Cease, fond na-ture, cease thy strife, And let me lan-guish in-to life! Hark! Hark!

Tasto.

an-gels say, they whisper, they whisper, angels say—"Sis-ter spi-rit, come a-way!" "Sister spi-rit, come a-way!" What is this ab-

Hark! they whisper, angels say—"Sis-ter spi-rit, come a-way!" What is this ab-

8: $\sharp 4. \overset{\frown}{4} \overset{\frown}{3} \overset{\frown}{6} \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{4} \overset{\frown}{4} \overset{\frown}{3} \overset{\frown}{3} \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{4} \overset{\frown}{4} \overset{\frown}{3} \overset{\frown}{2} \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{4} \overset{\frown}{4} \overset{\frown}{4} \overset{\frown}{3} \overset{\frown}{2} \overset{\frown}{6} \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{4} \overset{\frown}{4} \overset{\frown}{3} \overset{\frown}{3} \overset{\frown}{2}$
 sorbs me quite, Steals my sens- es, shuts my sight, Drowns my spi - rits, draws my breath! Tell me, my soul; can this be death?

8: $2. \overset{\frown}{5} | 1 - | 1. - | 1. - | 1. - | 2 - 1 - | 1 \underset{\frown}{7} | 7 \underset{\frown}{7} | 1 - 1 | 2. \overset{\frown}{5} | 1 - | 1 - | 1 - | 1. - | 1 - | 2 - 1 - | 1 \underset{\frown}{7}$

C: $2. \overset{\frown}{5} | 5 - | \overset{\frown}{4} \overset{\frown}{3} \overset{\frown}{3} \overset{\frown}{6} \overset{\frown}{6} \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{3} | 5 \ 5 | 5 - | 2. \overset{\frown}{2} | 2 \ 2 | 2. \overset{\frown}{5} | 5 - | \overset{\frown}{4} \overset{\frown}{3} \overset{\frown}{3} \overset{\frown}{6} | \overset{\frown}{6} \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{3} | 5. \ 5 | 5 - |$
 sorbs me quite, Steals my sens - es, shuts my sight, Drowns my spi - rits, draws my breath! Tell me, my soul; can this be death?

C: $7 \underset{\frown}{7} | 1 - | 1. - | 1. - | 1. - | 7 \underset{\frown}{7} | 5 - | 5 \underset{\frown}{5} | 6 - 6 | 7 \underset{\frown}{7} | 1 - | 1 \ 1 \ 1 | 1. - | 7 \underset{\frown}{7} | 5 - |$

8: $\overset{\frown}{3} \overset{\frown}{6} \overset{\frown}{6} \overset{\frown}{7} | 1 \underset{\frown}{7} | \overset{\frown}{4} \overset{\frown}{3} \overset{\frown}{2} | 1 - | \overset{\frown}{3} \overset{\frown}{4} | 5 - 5 | 5 \overset{\frown}{4} \overset{\frown}{3} | 2 \overset{\frown}{4} \overset{\frown}{3} \overset{\frown}{2} | 3 - | 1 | 6 - 5 | 7 \overset{\frown}{1} | 4 \overset{\frown}{3} | 3 \overset{\frown}{2} \overset{\frown}{2} | 3 \overset{\frown}{4} \overset{\frown}{5} \overset{\frown}{7}$
 Tell me, my soul, can this be death! The world re-cedes, it dis - appears; Heav'n opens on my eyes! my ears, With sounds se-

8: $- | 3 | 3 \overset{\frown}{2} | 1. - | 7 | 1 - | \overset{\frown}{3} \overset{\frown}{4} | 5 \overset{\frown}{3} \overset{\frown}{2} | 1 - | 1 | 6 \overset{\frown}{1} | 7 | 1 - | 1 | 1 - | 1 | 4 - 3 | 2 \overset{\frown}{1} | 1 \overset{\frown}{7} | 7 | 1 \overset{\frown}{2} \overset{\frown}{2}$

C: $- | \overset{\frown}{5} \overset{\frown}{6} \overset{\frown}{6} | 5 \overset{\frown}{5} \overset{\frown}{4} | 3 - | 3 \overset{\frown}{3} | 3 \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{6} | 3 | 6 \overset{\frown}{5} \overset{\frown}{5} | 5 | 5 | 4 \ 5 | 5 \ 5 | 5 \overset{\frown}{5} | 5 \ 5 | 5 \overset{\frown}{6} \overset{\frown}{5}$
 Tell me, my soul, can this be death! The world recedes, it dis - appears; Heav'n o - pens on my eyes! my ears, With sounds se-

C: $- | 3 | 6 \overset{\frown}{4} | 5 \ 5 | 1 - | 1 \overset{\frown}{1} | 1 \ 7 | 6 - 5 | 4 \overset{\frown}{5} \overset{\frown}{5} | 1 | 3 \overset{\frown}{4} \overset{\frown}{3} \overset{\frown}{2} | 1 \overset{\frown}{7} | 1 \overset{\frown}{5} | 5 \ 5 | 1 \ 7$

p. Andantino.

8: $\overset{\frown}{1} \overset{\frown}{7} \overset{\frown}{1} \overset{\frown}{6} | 5 \overset{\frown}{2} | 5 \overset{\frown}{3} \overset{\frown}{4} | 5 \overset{\frown}{5} | 1 \ 1 | 1 \overset{\frown}{5} | 6 \ 5 \ 6 \ 4 | 5 \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{5} | 6 \ 5 \ 6 \ 7 | 1 \overset{\frown}{5} \overset{\frown}{5} \overset{\frown}{5} | 4 \ 3 \ 2 \ 1$
 raph - ie 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

8: $2. \overset{\frown}{3} | 1 \overset{\frown}{7} | \overset{\frown}{2} \overset{\frown}{1} \overset{\frown}{1} \overset{\frown}{2} | 1 \overset{\frown}{2} | 1 \ 6 | 5 - | - | - | 1 | 1 \ 1 \ 1 \ 5 | 5 \ 1 \ 1 \ 1 | 7 \ 1 \ 5 \ 1$

C: $\sharp 4 \overset{\frown}{5} | 4 \overset{\frown}{5} | \overset{\frown}{2} \overset{\frown}{3} \overset{\frown}{5} \overset{\frown}{4} | 3 \overset{\frown}{5} \overset{\frown}{6} \overset{\frown}{5} \overset{\frown}{4} | 3 \overset{\frown}{3} | 4 \ 3 \ 4 \ 2 | 3. \overset{\frown}{3} \overset{\frown}{3} \overset{\frown}{3} \overset{\frown}{3} | 4 \ 5 \ 4 \ 4 | 3. \overset{\frown}{3} \overset{\frown}{3} \overset{\frown}{5} | 5 \ 5 \ 5 \ 2$
 raph - ie 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

C: $6 \overset{\frown}{5} \overset{\frown}{1} \overset{\frown}{2} | 5 \overset{\frown}{2} | 1 \overset{\frown}{1} \overset{\frown}{1} | 1 \overset{\frown}{7} | 6 - 4 \overset{\frown}{6} | 1 - | - | - | 1 | 4 \ 3 \ 4 \ 2 | 1. \overset{\frown}{1} \overset{\frown}{1} \overset{\frown}{3} \overset{\frown}{2} | 1 \overset{\frown}{7} \overset{\frown}{6}$

Allegretto.

sting? O grave, where is thy vic-to-ry, O death where is thy sting? Lend, lend your wings! I mount I fly, O grave, where is thy

sting? O grave, where is thy vic-to-ry, O death, where is thy sting? Lend, lend your wings! I mount I fly, O grave, where is thy

Unison.

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 death, O death, where is thy sting?

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 death, O death, where is thy sting?

Adagio.

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?

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?

SERVICE OF THE PROTESTANT EPISCOPAL CHURCH.

GLORIA IN EXCELSIS.

E or Eb Major. Hartley.

(Sing below to the first half of the Chant in the order, 1, 2, &c.)

1. Glory be to God on high, || And on earth peace, good will towards men. ||
2. { We praise thee, we bless thee, we worship thee, || We glorify thee, we give thanks unto thee for thy great glory. ||
3. O Lord God, heavenly King, || God the Father Almighty. ||
4. { O Lord, the only begotten Son, Jesus Christ, || O Lord God, Lamb of God, Son of the Father. ||
9. For thou only art — | holy, || Thou | only | art the | Lord. ||

- (Sing below to the last half of the Chant, as numbered.)
5. That take away the sins of the world, || Have | mercy up- | on | us. ||
 6. Thou that take away the sins of the world, || Have | mercy up- | on | us. ||
 7. Thou that take away the sins of the world, || Re- | ceive | our — | prayer. ||
 8. Thou that sittest at the right hand of God the Father, || Have | mercy up- | on | us. ||
 10. { Thou only, O Christ, with the | Holy | Ghost, || { Art most high in the | glory of | God the | Father. ||

COMMUNION SERVICE. Kyrie Eleison.

F Major. Dr. Nares.

SANCTUS.

A Major. H. W. Day.

Rev. R. P. Goodenough, Arr.

A major.

O come, let us | to the | Lord, || Let us heartily | strength | our sal- | vation || Let us come be- | with thanks- | giving, || And show ourselves | glad in | him with | psalms.
sing un- | rejoice in the | of | fore his presence

PSALM 95.

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

DOXOLOGY IN L. M. [be- | low. ||

{ Praise God, from whom all blessings flow; praise him all creatures | here
 { Praise him above, ye heav'nly host; praise | Father, | Son, and | Holy | Ghost. ||

DOXOLOGY IN C. M.

{ Let God the Father, and the Son, and Spirit, | be a- | dored, ||
 { Where there are works to make them known, or | Saints to | love the | Lord. ||

CHANT, for Hymns or Selections.

Eb major.

H. W. Day.

HYMN. L. M.

1. { God of the seas, thy thundering voice, makes all the roaring | waves re- | joice ; ||
 { Yet one soft word of thy command can sink them | silent | on the | sand. ||
2. { If hut a Moses wave thy rod, the sea divides and | owns its | God ; ||
 { The stormy floods their Maker knew, and led his | chosen | armies through. ||
3. { How is thy glorious power adored, amid the watery | nations, | Lord ! ||
 { Yet wicked men the ocean trace, behold thy | works and | curse thy face. ||
4. { Anon they plunge in watery graves and some drink death a- | mong the | waves ; ||
 { Yet the surviving crew blaspheme, nor own the God | that | rescued | them. ||
5. { O for some signal of thy hand ! shake all the seas, Lord, | shake the | land ; ||
 { Great Judge, descend, lest men deny that there's a | God who | rules the | sky. ||

PSALM 105. 1-4.

1. { O give thanks unto the Lord ; call up- | on his | name. ||
 { Make known his | deeds a- | mong the | people. ||
2. { Sing unto him, sing | psalms unto | him. ||
 { Talk ye of | all his | wondrous | works. ||
3. { Glory ye in his | holy | name : ||
 { Let the heart of them re- | joice that | seek the | Lord. ||
4. { Seek the Lord | and his | strength ; ||
 { Seek his | face, seek his | face ever- | more. ||

Eb or F Major. **Robinson. Arr.**

O be joyful in the Lord, all ye lands; Serve the Lord with gladness, And come before his presence with a song. Be sure that the Lord he is God; It is he that hath made us, and not we ourselves, people and the sheep of his pasture. We are his.

PSALM 100.

1. { O be joyful in the Lord, | all ye | lands ; ||
 { Serve the Lord with gladness,
 { And come before his | presence | with a | song. ||
2. { Be sure that the Lord | he is | God ; ||
 { It is he that hath made us, and not we ourselves,
 { We are his | people and the | sheep of his | pasture. ||
3. { O go your way into his gates with thanksgiving,
 { And into his | courts with | praise ; ||
 { Be thankful unto him and | speak good | of his | name. ||
4. { For the Lord is gracious, his mercy is | ever- | lasting ; ||
 { And his truth endureth from gene- | ration to | gene- | ration. ||
5. { Glory be to the Father, and | to the | Son : ||
 { And | to the | Holy | Ghost ; ||
6. { As it was in the beginning, is now, and | ever shall | be. ||
 { World without | end. A- | men, A- | men. ||

PSALM 15.

1. { Lord, who shall abide | in thy | tabernacle ? ||
 { Who shall | dwell in thy | holy | hill ? ||
2. { He that walketh uprightly, and | worketh | righteousness, ||
 { And | speaketh the | truth in his | heart. ||
3. { He that backbiteth not with his tongue, nor doeth | evil to his | neighbor, ||
 { Nor taketh up a re- | proach a- | gainst his | neighbor. ||
4. { In whose eyes a vile person | is con- | temned ; ||
 { But he honoreth | them that | fear the | Lord. ||
5. { He that sweareth to his own hurt and | changeth | not : ||
 { He that putteth not out his money to usury, nor taketh a re- | ward a- | gainst
 { He that | doeth these | things || [the | innocent. ||
6. { Shall | never | be— | moved. ||

CHANT, For Hymns or Selections.

G Major.

As pants the heart for cooling streams, When heated in the chase ; So longs my soul, O God, for thee, And thy refreshing grace ; For thee, my God, the living God, My thirsty soul doth pine ; O! when shall I behold thy face, Thou Majestic Di-vine ? Why restless, why cast down, my soul? Trust God; who will employ His aid for thee, and change these sighs To thankful hymns of joy. God of my strength, how long shall I, Like one for-gotten, mourn ; Forlorn, forsaken, and expos'd To my oppressor's scorn ? My heart is pierc'd, as with a sword, While thus my foes up-braid : " Vain boaster, where is now thy God? And where his promis'd aid ? " Why restless, why cast down, my soul? Hope still; and thou shalt sing The praise of him who is thy God ? Thy health's eternal spring.

HYMN. C. M.

1. { As pants the heart for cooling streams, When heated in the chase ; ||
 { So longs my soul, O God, for thee, And thy re- | freshing | grace ; ||
2. { For thee, my God, the living God, My thirsty | soul doth | pine ; ||
 { O! when shall I behold thy face, Thou | Majes- | ty Di-vine ? ||
3. { Why restless, why cast down, my soul? Trust God; who | will em- | ploy ||
 { His aid for thee, and change these sighs To | thankful | hymns of | joy. ||
4. { God of my strength, how long shall I, Like one for- | gotten, | mourn ; ||
 { Forlorn, forsaken, and expos'd To | my op- | pressor's | scorn ? ||
5. { My heart is pierc'd, as with a sword, While thus my | foes up- | braid : ||
 { " Vain boaster, where is now thy God? And | where his | promis'd | aid ? " ||
6. { Why restless, why cast down, my soul? Hope still; and | thou shalt | sing ||
 { The praise of him who is thy God ? Thy | health's e- | ternal | spring. ||

DOXOLOGY. C. M.

{ Let God the Father, and the Son, And Spirit, | be a- | dored, ||
 { Where there are works to make him known, Or | saints to | love the | Lord. ||

DOXOLOGY. S. M.

{ Ye angels round the throne, And saints that | dwell be- | low, ||
 { Adore the Father, love the Son, And | bless the | Spirit | too. ||

A or Bb Major. Dr. Dupuis.

Blessed be the Lord God of Israel. For he hath visited and re-deemed his people. And hath raised up a mighty salvation for us; In the house of his servant David.

Luke 1: 63.

1. { Blessed be the Lord | God of | Israel : ||
 { For he hath visited | and re|deemed his | people. ||
2. { And hath raised up a mighty sal- | vation | for us ; ||
 { In the house | of his | servant | David. ||
3. { As he spake by the mouth of his | holy | prophets ; ||
 { Which have been | since the | world be- | gan. ||
4. { That we should be saved | from our | enemies ; ||
 { And from the | hand of | all that | hate us. ||

GLORIA PATRI for a Double Chant.

{ Glory be to the Father. and | to the | Son, ||
 { And | to the | Holy | Ghost ; ||
 { As it was in the beginning, is now, and | ever | shall be, ||
 { World | without | end. A- | men. ||

FAST DAY. Daniel 9.

1. { O Lord,—the great and | dreadful | God, ||
 { Keeping covenant and mercy to them that love him,—and to |
 { them that | keep his coun- | mandments. ||
2. { We have sinned, and have committed iniquity,
 { and have done wickedly, and | have re- | belled, ||
 { Even by departing from thy | precepts and | from thy | judgments. ||
3. { O Lord, righteousness be- | longeth unto | thee ; ||
 { But unto us confusion of face ; as at this day,—
 { because we have | sinned a- | gainst | thee. ||
4. { Now, therefore, O our God,—hear the prayer of thy
 { servants, and their | suppli- | cations ; || [Lord's sake. ||
 { And cause thy face to shine upon thy sanctuary that is desolate, | for the |
5. { For we do not present our supplications before thee | for our | righteousness, ||
 { But for | thy great | mer- | cious. ||

CHANT, for Hymns and Selections.

Eb Major.

When Abrah'm full of sacred awe, Before Jehovah stood, And with an humble fervent prayer, For guilty Sodom sued, With what success, what wondrous grace, Was his petition crowned? The Lord would spare, if in this place Ten righteous men were found. And could a single pious soul So rich a boon obtain? Great God, and shall a nation cry, And plead with thee in vain? Are not the righteous dear to thee Now, as in ancient times? Or does this sinful land exceed Gomorrah in her crimes? Still we are thine; we bear thy name; Here yet is thine abode: Long has thy presence blessed our land: For-sake us not, O God.

PSALM. C. M.

1. { When Abrah'm full of sacred awe, Before Je- | hovah | stood, ||
 { And, with an humble fervent prayer, For | guilty | Sodom | sued, ||
2. { With what success, what wondrous grace, Was his pe- | tition | crowned! ||
 { The Lord would spare, if in this place Ten | righteous | men were | found. ||
3. { And could a single pious soul So rich a | boon ob- | tain ? ||
 { Great God, and shall a nation cry, And | plead with | thee in | vain ? ||
4. { Are not the righteous dear to thee Now, as in | ancient | times ? ||
 { Or does this sinful land exceed Go- | morrah | in her | crimes ? ||
5. { Still we are thine ; we bear thy name ; Here yet is | thine a- | bode : ||
 { Long has thy presence blessed our land : For- | sake us | not, O | God. ||

PSALM. 103: 8—13.

1. { The Lord is merciful and gracious,—slow to anger,—and | plenteous in | mer-
 { He will not always chide, neither will he | keep his | anger for- | ever. || [ey. ||
 { He hath not dealt with us after our sins ;—nor rewarded us according
 { to | our in- | iquities : ||
2. { For as the heaven is high above the earth,—so great is his | mercy
 { toward | them that | fear him. ||
3. { As far as the east is from the west,—so far hath he removed our
 { trans- | gressions from | us. || [fear him. ||
 { Like as a father pitieth his children,—so the Lord | pitieth | them that |

F major.

Musical notation for the first part of the service, including vocal lines and piano accompaniment.

Vocal line 1: G $\frac{2}{2}$ 5- | 3- | 1 | 5- | 2- | 3- | 2 | 1 7 | 1 | 2- | 5- | 6-7 | 1- | 6- | 4-2 | 1 7 | 1- ||

Vocal line 2: G $\frac{2}{2}$ 5- | 3- | 1 | 7- | 7- | 1- | 7 | 1 5 | 1 | 7- | 1- | 1-4 | 3- | 1- | 1-6 | 5 5 | 5- ||

Lyrics: O sing unto the Lord a new song; || For he hath done marvellous things. || With his own right hand and with his holy arm, || Hath he gotten himself the victory. ||

Piano accompaniment (C): $\frac{2}{2}$ 5- | 3- | 1 | 2- | 5- | 5 | 5 5 | 5- | 3- | 4 5 | 5- | 4- | 4 4 | 3 2 | 3- ||

Piano accompaniment (C): $\frac{2}{2}$ 5- | 3- | 1 | 5- | 5- | 1 | 4 | 3 2 | 1 | 5- | 1- | 4 2 | 1- | 1- | 6-1 | 5 5 | 1- ||

PSALM 98.

- 1 { O sing unto the | Lord a new | song; ||
 { For | he hath done | marvellous | things. ||
- 2 { With his own right hand and with his | holy | arm. ||
 { Hath he gotten him- | self the | victo- | ry. ||
- 3 { The Lord declared | his sal- | vation; || [heathen. ||
 { His righteousness hath he openly | showed in the | sight of the |
- 4 { He hath remembered his mercy and truth toward the | house
 of | Israel, ||
 { And all the ends of the world have seen the sal- | vation |
 of our | God. ||
- 5 { Show yourselves joyful unto the Lord, | all ye | lands; ||
 { Sing, re- | joice, and | give — | thanks ||
- 6 { Praise the Lord up- | on the | harp; ||
 { Sing to the | Lord with a | psalm of thanks | giving. ||
- 7 { With trumpets | also and | shawms, ||
 { O show yourselves joyful be- | fore the | Lord the | King. ||
- 8 { Let the sea make a noise, and all that | therein | is; ||
 { The round world and | they that | dwell there- | in. ||
- 9 { Let the floods clap their hands, and let the hills be joyful to-
 gether be- | fore the | Lord; ||
 { For he | cometh to | judge the | earth. ||
- 10 { With righteousness shall he | judge the | world; ||
 { And the | people with— | equi- | ty. ||
- 11 { Glory be to the Father, and | to the | Son, ||
 { And | to the | Holy | Ghost; ||
- 12 { As it was in the beginning, is now, and | ever shall | be, ||
 { World | without | end. A- | men. ||

CHANT, for Hymns and Selections.

Musical notation for the Chant, including vocal lines and piano accompaniment.

Vocal line 1: F major. G $\frac{2}{2}$ 3- | 3- 2 | 3- | 3- | 2- 1 | 2- 2 | 3- ||

Vocal line 2: G $\frac{2}{2}$ 1- | 1- 7 | 1- | 1- | 7- 6 | 7- 7 | 1- ||

Lyrics: Tallis. Who, O Lord, when life is o'er, Shall to heaven's blest | mansions |
 Who, an ever-welcome guest, In thy holy | place shall rest? || [soar? ||

Piano accompaniment (C): $\frac{2}{2}$ 5- | 5 5 | 5- | 5- | 5 3 | 5 5 | 5- ||

Piano accompaniment (C): $\frac{2}{2}$ 1- | 1- 5 | 1- | 1- | 5- 6 | 5- 5 | 1- ||

PSALM 115. 7s

- 1 { Who, O Lord, when life is o'er, Shall to heaven's blest | mansions |
 Who, an ever-welcome guest, In thy holy | place shall rest? || [soar? ||
- 2 { He whose heart thy love has warmed; He whose will, to thine con-
 Bid his life unsullied run; He whose words and tho'ts are one; || [formed ||
- 3 { He who shuns the sinner's road, Loving those who love their God; ||
 Who, with hope and faith unfeigned, Treads the path by thee or-dained; ||
- 4 { He who trusts in Christ alone; Not in aught him-self has done; ||
 He, great God, shall be thy care, And thy choicest blessing share. ||

RESPONSE after the Tenth Commandment.

Musical notation for the Response, including vocal lines and piano accompaniment.

Vocal line 1: D major or C. G $\frac{2}{2}$ 6- | 5- 1- | 1- | 3- 2 | 1- ||

Vocal line 2: G $\frac{2}{2}$ 4- | 5- 3- 3- | 1- 7- | 1- ||

Lyrics: Lord have mercy upon us, and write all hearts we be- seech | thee. ||
 these thy laws in our

Piano accompaniment (C): $\frac{2}{2}$ 1- | 1- 5- 5- | 5- 4 | 3- ||

Piano accompaniment (C): $\frac{2}{2}$ 4- | 3- 1- 1- | 5- 5 | 1- ||

Eb major. *H. W. Day.*

$\left\{ \begin{array}{l} \text{G:}^2_2 \text{ 3- | 3-2 | 3- | 5- | 6-5 | 5-1 | 5- | 2- | 2-3 | 4- | 6- | 5-4 | 3-2 | 3- ||} \\ \text{C:}^2_2 \text{ 5- | 5-5 | 5- | 3- | 1-3 | 2-2 | 2- | 5- | 5-5 | 4- | 4- | 3-6 | 5-5 | 5- ||} \\ \text{C:}^2_2 \text{ 1- | 5-5 | 1- | 1- | 6-1 | 2-2 | 5- | 5- | 5-1 | 6- | 4- | 3-4 | 5-5 | 1- ||} \end{array} \right.$

God be merciful unto us and bless us: || And show us the light of his countenance, and be merciful unto us. || That thy way may be known upon earth. || Thy saving health among all nations. ||

PSALM 67.

1. God be merciful unto us and bless us: ||
 And show us the light of his countenance, and be merciful unto us. ||
 That thy way may be known upon earth: || [to us. ||
 Thy saving health among all nations. ||
2. Let the people praise thee, O God: ||
 Yea, let all the people praise thee. ||
 O let the nations rejoice and be glad: || [upon earth. ||
 For thou shalt judge the folk righteously, and govern the nations. ||
3. Let the people praise thee, O God: ||
 Yea, let all the people praise thee. ||
 Then shall the earth bring forth her increase. ||
 And God, even our own God shall give us his blessing. ||
4. God shall bless us: || [Sing this verse to the
 And all the ends of the world shall fear him. || [with all of the Chant.]
5. Glory be to the Father, and to the Son, ||
 And to the Holy Ghost; ||
 As it was in the beginning, is now, and ever shall be, ||
 World, without end. A- men. ||

CHANT: for Hymns or Selections.

D major

$\left\{ \begin{array}{l} \text{G:}^2_2 \text{ 1- | 5-4 | 3 | 3-2 | 3- | 4- | 6-5 | 4 | 3 | 3-2 | 1- ||} \\ \text{G:}^2_2 \text{ 3- | 3-2 | 1 | 1-7 | 1- | 2- | 4 | 3-2 | 1 | 1-7 | 1- ||} \\ \text{C:}^2_2 \text{ 5- | 5-6 | 5- | 5- | 1- | 6- | 5-4 | 3- ||} \\ \text{C:}^2_2 \text{ 1- | 3-4 | 5- | 1- | 1- | 4- | 5-5 | 1- ||} \end{array} \right.$

HYMN. I. M.

1. We've no abiding city here; we seek a land beyond our sight, ||
 Zion its name—the Lord is there; it shines with everlasting light. ||
2. O sweet abode of peace and love, where pilgrims freed from toil are blest! ||
 Had I the pinions of a dove, I'd fly to thee—and be at rest. ||
3. But hush my soul—nor dare repine! the time my God appoints is best. ||
 While here to do his will be mine, and his to fix my time of rest. ||

DOXOLOGY, I. M.

- Praise God, from whom all blessings flow; praise him all creatures here be low; ||
 Praise him above, ye heavenly host, praise Father, Son, and Holy Ghost. ||

RESPONSE to the Decalogue.

Eb major.

$\left\{ \begin{array}{l} \text{G:}^2_2 \text{ 3- | 2-1 | 1-7 | 1- ||} \\ \text{G:}^2_2 \text{ 1- | 7-6 | 6-5 | 5- ||} \\ \text{C:}^2_2 \text{ 5- | 5-3 | 2-2 | 3- ||} \\ \text{C:}^2_2 \text{ 1- | 5-6 | 4-5 | 1- ||} \end{array} \right.$

Have mercy upon us and incline our hearts to keep this law.

RESPONSE to the Decalogue.

C. Major.

$\left\{ \begin{array}{l} \text{G:}^2_2 \text{ 5- | 6-7 | 1- | 5-4 | 3- ||} \\ \text{G:}^2_2 \text{ 3- | 4-5 | 6-3 | 5-1 | 1- ||} \\ \text{C:}^2_2 \text{ 1- | 1-1 | 1-5 | 5-5 | 5- ||} \\ \text{C:}^2_2 \text{ 1- | 4-3 | 4- | 5-5 | 1- ||} \end{array} \right.$

Lord have mercy upon us and incline our hearts to keep this law.

BONUM EST CONFITERI. Evening Service, after First Lesson.

F Major.

Wood.

It is a good thing unto the Lord; And to sing thy name— O Most Highest. To tell of thy loving kindness early in the morning: And of thy truth in the night-season.

to give thanks praises unto

ing kindness

PSALM 92.

1. { It is a good thing to give thanks | unto the | Lord ; ||
 { And to sing praises unto | thy name— | O Most | Highest. ||
2. { To tell of thy loving kindness | early in the | morning : ||
 { And of thy | truth in the | night— | season. ||
3. { Upon an instrument of ten strings, and up- | on the | lute ; ||
 { Upon a loud instrument, | and up- | on the | harp. ||
4. { For thou, Lord, hast made me glad | through thy | works : ||
 { And I will rejoice in giving praise for the ope- | rations | of thy | hands. ||
5. { Glory be to the Father, and | to the | Son, ||
 { And | to the | Holy | Ghost ; ||
6. { As it was in the beginning, is now, and | ever shall | be, ||
 { World | without | end. A- | men. ||

BENEDIC ANIMA MEA. Evening Service, after Second Lesson.

A Major.

Norris.

Praise the Lord, O my soul; And all that is within me praise his holy name. Praise the Lord, O my soul; And forget not all his benefits.

PSALM 103.

1. { Praise the Lord, | O my | soul ; ||
 { And all that is within me | praise his | holy | name. ||
2. { Praise the Lord | O my | soul ; ||
 { And for- | get not | all his | benefits. ||
3. { Who forgiveth | all thy | sin, ||
 { And | healeth all | thine in- | firmities. ||
4. { Who saveth thy | life from de- | struction ; ||
 { And crowneth thee with | mercy and | loving | kindness. ||
5. { O praise the Lord, ye angels of his, ye that ex- | cel in | strength ; ||
 { Ye that fulfil his commandment,
 { And hearken un- | to the | voice of his | word. ||
6. { O praise the Lord, | all ye his | hosts ; ||
 { Ye servants of | his that | do his | pleasure. ||
7. { O speak good of the Lord, all ye works of his, In all places of | his do- | minion. ||
 { Praise thou the | Lord, O | — my | soul. ||
8. { Glory be to the Father, and | to the | Son ; ||
 { And | to the | Holy | Ghost ; ||
9. { As it was in the beginning, is now, and | ever shall | be. ||
 { World without | end. A- | — | men. ||

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THE HISTORY OF THE UNITED STATES OF AMERICA

BY CHARLES C. SMITH

THE HISTORY OF THE UNITED STATES OF AMERICA
BY CHARLES C. SMITH
PART I. THE EARLY PERIOD
CHAPTER I. THE DISCOVERY OF AMERICA
The discovery of America by Christopher Columbus in 1492 is one of the most important events in the history of the world. It opened up a new world of discovery and led to the development of a new civilization.

CHAPTER II. THE EARLY SETTLEMENTS
The first European settlements in North America were established by Spanish explorers in the 16th century. These settlements were primarily in the southern and central regions of the continent.

CHAPTER III. THE PURITAN SETTLEMENTS
The Puritans, a group of English Protestants, settled in North America in the 17th century. They established a series of colonies in the New England region, which were characterized by their strict religious beliefs and social structure.

CHAPTER IV. THE REVOLUTIONARY WAR
The Revolutionary War, which began in 1775 and ended in 1783, was a struggle for independence from British rule. The American colonists fought against the British and eventually won their independence, leading to the formation of the United States of America.

CHAPTER V. THE EARLY REPUBLIC
The early years of the United States were marked by a period of rapid growth and development. The country expanded its territory and established a strong federal government.