THE MISSOURI HARMONY;

OR A COLLECTION OF

PSALM AND HYMN TUNES, AND ANTHEMS,

FROM EMINENT AUTHORS:

WITH AN INTRODUCTION TO THE GROUNDS AND RUDIMENTS OF MUSIC.

BY ALLEN D. CARDEN.

TO WHICH IS ADDED

A SUPPLEMENT,

CONTAINING A NUMBER OF ADMIRED TUNES OF THE VARIOUS METRES, AND SEVERAL CHOICE PIECES, SELECTED FROM SOME OF THE MOST APPROVED COLLECTIONS OF SACRED MUSIC.

BY AN AMATEUR.

CINCINNATI:

PRINTED AND PUBLISHED BY WM. PHILLIPS & SON.

STEREOTYPE EDITION.

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PREFACE.

THE object of this selection is to supply the churches with a competent number of slow and solemn tunes, in unison with the spirit and design of worship. That such a compilation was needed, no person of piety and taste, who has been acquainted with the selections in common use, will deny.

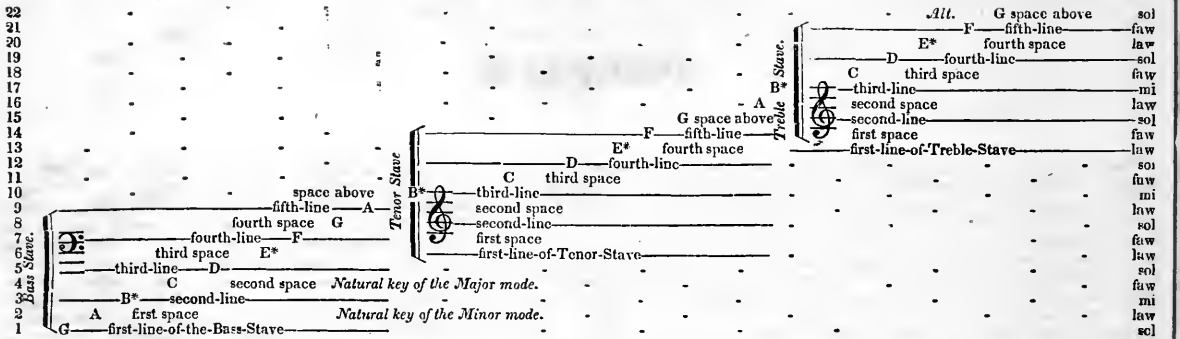
As the great author of our existence has been pleased to favor the human family with devotional exercises, so delightful and becoming, it seems reasonable that they should be encouraged and supported throughout all our divine assemblies. In former times, and under the Jewish dispensation, those expressions of homage were directed by the holy spirit of God, as peculiarly becoming the place where his honor dwelleth. Nay, they seem even to have called on their fellow worshippers to join in this important duty:—*O sing unto the Lord a new song—sing unto the Lord all the earth—it is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O thou most high.*" How astonishing to behold! people who have daily opportunities of opening the sacred volume and contemplating the delightful raptures of the worshippers of old, come into the house of God, and sit, either with their mouths shut, or grinning at some vain and idle speculation, while the devout worshippers are singing the praises of their Redeemer. It was the remark of an eminent writer, too applicable to the present day, that "the worship in which we could most resemble the inhabitants of heaven, is the worst performed upon earth." There appears too much truth in this observation; too often does a disgraceful silence prevail in our churches; too often are dissonants and discord substituted for the charms of melody and harmony. True it is, that there are individuals among us, that providence has not blest with singing faculties; but will not truth oblige the most of us to confess, that the fault rests not in the want of natural abilities, but in a great carelessness and neglect of our own?

This book will be offered to the public in three parts—the first containing all the church music now in use; the second, the more lengthy and elegant pieces, commonly used in concert or singing societies; and lastly the Anthems. Teachers would do well to begin with the first tune in the book, and pursue them regularly as inserted.

None but those who have made the attempt, know how difficult it is to satisfy all. The compiler has had a higher aim; an effort to benefit the church and discharge his duty. He now leaves the work with the serious and candid, and humbly dedicates it to the service of Him

"Whose eye is on the heart;
"Whose frown can disappoint the proudest strain
"Whose approbation prosper even mine"

THE GAMUT, OR GENERAL SCALE.



The foregoing scale comprises three octaves or 22 sounds. The F cliff 𝄢 used on the fourth line in the Bass, shows that that line is the 7th sound in the general scale.

The G cliff 𝄞 used on the second line in the tenor and treble, shows that that line, in the tenor, is the 8th sound in the general scale, and in the treble (when performed by a female voice) the 15th sound; for if the treble, as well as the tenor, were performed entirely by men, the general scale would comprise only 15 sounds: hence the treble stave is only raised an octave above that of tenor, in consequence that female voices are naturally an octave above men's, and to females the treble is usually assigned. The stars (*) show the natural places of the semitones.

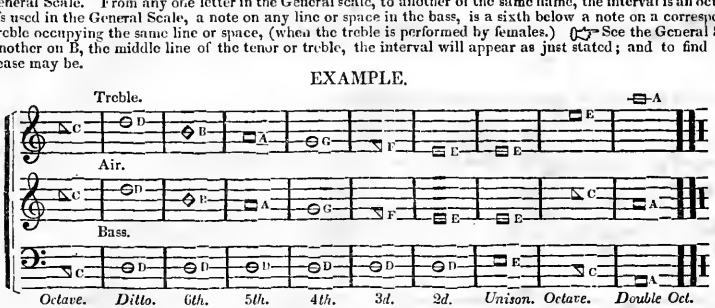
When the C cliff 𝄡 is used, (though it has now become very common to write counter on either the G or F cliffs) the middle line in the counter is in unison with the third space in tenor, (C) and a seventh above the middle line in the bass &c

Three octaves being more than any common voice can perform, the bass is assigned to the gravest of men's voices—The tenor to the highest of men's, and the treble to the female voices; the counter (when used) to boys and the gravest of the female voices.

Two sounds equally high, or equally low, however unequal in their force, are said to be in unison, one with the other. Consequently E on the lower line in the treble stave, is in unison with E on the fourth space in the tenor; and E on the third space in bass, is in unison with E on the first line of the tenor, and an octave below E the lower one in the treble. ☞See the General Scale. From any one letter in the general scale, to another of the same name, the interval is an octave—as from B to B, D to D, &c.

Agreeably to the F and G cliffs used in the General Scale, a note on any line or space in the bass, is a sixth below a note on a corresponding line or space in the tenor, and a 13th below a note in the treble occupying the same line or space, (when the treble is performed by females.) ☞See the General Scale. Suppose we place a note on D, middle line of the bass, another on B, the middle line of the tenor or treble, the interval will appear as just stated; and to find any other interval, count either ascending or descending, as the case may be.

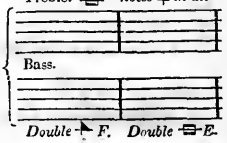
EXAMPLE.



In counting intervals, remember to include both notes or letters—thus in counting a sixth in the above example, D is one, E is two, F is three, G is four, A five, and B six.

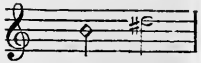
In the above example, the notes in the treble and air, are placed in unison with each other. But assigning the treble to female voices, and the air to men's voices, (as is customary,) an octave must be added to the notes in the treble, [as previously observed of a woman's voice being an octave more acute than a man's,] the interval then being the bass and treble—in the first bar, would be a fifteenth or double octave; in the third bar, the note on B in the treble, a thirteenth above D in the bass, &c. Observe that an octave and a second make a ninth; an octave and a third make a tenth; an octave and a fourth make an eleventh; an octave and a fifth, a twelfth; an octave & a sixth, a thirteenth; an octave and a seventh, a fourteenth; two octaves a fifteenth, &c. always including both the first and last note.

When a ledger line is added to a treble stave, a note occupying it is said to be in *alt*; and when the notes descend below the bass stave, they are termed *doubles*.

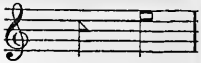


TERMS BY WHICH THE DIFFERENT INTERVALS IN THE GAMUT ARE DENOMINATED.

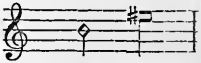
1. An interval composed of a tone and a semi-tone, as from E to D, is called a minor third.



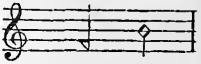
2. An interval composed of two full tones, as from faw to law, is called a third major.



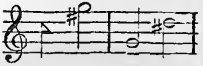
3. An interval composed of two full tones and a semi-tone, as from mi to law, *i. e.* from B to E, is called a fourth.



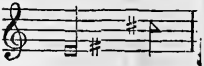
4. An interval composed of three full tones, as from faw to mi, *i. e.* from F to B, is called a triton or fourth redundant.



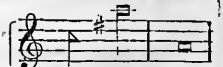
5. An interval composed of three tones and a semi-tone, as from faw to sol, *i.* e. from C. to G, or from G to D, is called a fifth



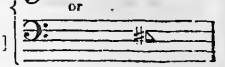
6. An interval composed of three tones and two semi-tones, as from law to faw, *i. e.* from E to C, is called a sixth minor.



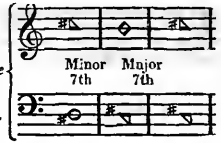
7. An interval composed of four tones and a semi-tone, as from faw to law, *i.* e. from C to A, is called a sixth major.



8. An interval compowed of four tones and two semi-tones, as from sol to faw, *i. e.* from D to C, is called a 7th minor. [*See next example.*]



9. An interval composed of five tones and a semitone, as from faw to mi, *i. e.* from C to B, is called a seventh major.



10. An interval composed of five tones and two semi-tones, is called an octave, (as has already been observed.) ☞*See examples of the three last mentioned intervals.*

The preceding intervals are counted ascending, or upwards, and the sharps (♯) indicate the places and number of the semi-tones in each.
Note.—The semi-tones always lie between mi and faw, and law and faw.

OF HARMONY.

Having given an explanation of the different intervals contained in the octave, and the manner in which the parts of music are connected, I proceed to show how they may be used in composition to produce harmony.

Harmony consists in the proportion of the distance of two, three, or four sounds, performed at the same time, and mingling in a most pleasing manner to the ear.

The notes which produce harmony, when sounded together, are called *concords*, and their intervals, *consonant intervals*. The notes which, when sounded together, produce a disagreeable sound to the ear, are called *discords*, and their intervals, *dissonant intervals*. There are but four concords in music—viz: *unison, third, fifth* and *sixth*; (their eighths or octaves are also meant.) The unison is called a perfect chord, and commonly the fifth is so called; if the composer please, however, he may make the fifth imperfect, when composing more than two parts. The third and sixth are called imperfect, their chords being not so full, nor so agreeable to the ear, as the perfect; but in four parts, the sixth is often used instead of the fifth; so in effect there are but three concords, employed together, in composition.

N. B. The meaning of imperfect, signifies that it wants a semi-tone of its perfections, to what it does when it is perfect: for as the lesser or imperfect third, includes but three half tones, the greater or major third includes four, &c. The discords are a *second*, a *fourth*, a *seventh*, and their octaves; though the greater fourth sometimes comes very near to the sound of an imperfect chord, it being the same in ratio as the minor fifth. Indeed some composers (the writer of these extracts is one of them,) seem very partial to the greater fourth, and frequently admit it in composition. The following is an example of the several concords and discords, and their octaves under them:

	CONCORDS.				DISCORDS.		
Single Chords	1	3	5	6	2	4	7
Their Octaves	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

Notwithstanding the 2d, 4th, 7th, 9th, &c. produce properly discords, yet they may sometimes be used to advantage, where more than two parts of the same piece of music are written. I would offer as a bare opinion, the following rule for the admission of dissonant sounds:—Where there are two full chords for one discord, they may be admitted, provided a full chord of all the parts immediately follow; "they will then answer a similar purpose to *acid*, which being tasted immediately previous to *sweet*, gives the latter a most pleasing flavor."

ON THE KEY NOTES IN MUSIC.

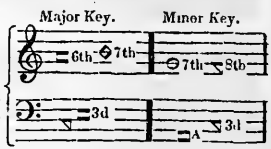
In music there are only two natural or primitive keys—one of which is cheerful, and called *sharp;* the other melancholy, and called *flat.* C is called the sharp key, and A the flat key. Without the aid of flats and sharps placed at the beginning of staves, which transpose B, (*mi,*) the centre and governing note, and consequently the keys, no tune can rightly be formed on any other than natural keys. Flats and sharps placed at the beginning of staves, produce what are called artificial keys, and bring the same effect, (*i. e.* place the two semi-tones of the octave the same distance from the key note,) as the two natural keys. The reason why the two natural keys are trans-

flats and sharps placed at the beginning of staves, is, to bring them within the stave and within the compass of the voice. The key notes, or places of the keys, are always found in the last note of the bass, of a correct tune; and is either faw, immediately above mi, sharp key—or law immediately below mi, flat key. The reason why one tune is on a sharp lively key, and another on a flat melancholy one, is, that every third, sixth and seventh, ascending from the sharp key, are half a tone higher than the same intervals ascending from the flat key note. [See the example.]

EXAMPLE OF THE KEYS.

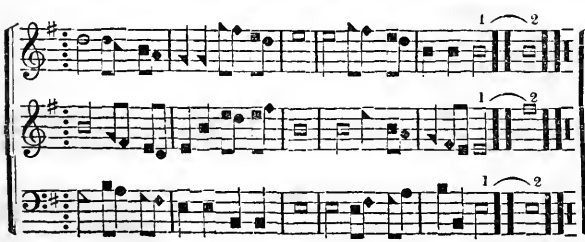
In the Major key, from law to faw, its 3d, the interval is two tones, [a Major third]—from faw to law, its 6th, the interval is four tones and a semi-tone, [a Major sixth]—and from faw to mi, its 7th, the interval is five tones and a semi-tone, [a Major seventh.]

In the Minor key, from law to faw, its 3d, the interval is one tone and a semi-tone, [Minor third]— from law to faw, its 6th, the interval is three tones and two semi-tones, [a Minor sixth], and from law to sol, its 7th, the interval is four tones and two semi-tones [a Minor 7th.]

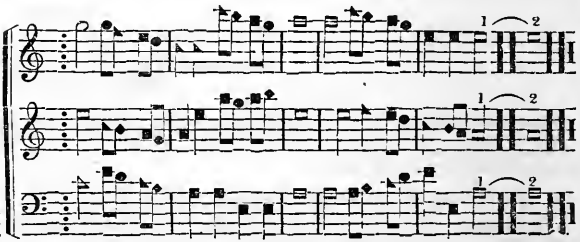


To prove the utility of removing the key, I will produce one example. Let the tune "*Suffield*" be written on key note A (natural flat key,) instead of E, its proper key—and, besides the inconvenience of multiplying ledger lines, few voices would be able to perform it—the treble in particular.

SUFFIELD—on E, its proper key, from the repeat.



The same on A, the assumed key.



The *mi*, and consequently the *keys*, is removed either by sharping its fifth or flatting its fourth, thus:

BY SHARPS.	1. A fifth from B mi, its natural place, will bring us to	F	This accounts for the customary rules of transposition, *viz:*
	2. A fifth from F mi, will bring us to	C	The natural place for mi is
	3. A fifth from C mi, will bring us to	G	If B is ♭, mi is on
	4. A fifth from G mi, will bring us to	D	If B and E is ♭, mi is on
	5 A fifth from D mi, will bring us to	A	If B, E, and A is ♭, mi is on
	6 A fifth from A mi, will bring us to	E	If B, E, A, and D is ♭, mi is on
	7 A fifth from E mi, will bring us back to	B	If B, E, A, D, and G is ♭, mi is on
BY FLATS.	1. A fourth from B mi, will bring us to	E	If B, E, A, D, G, and C is ♭, mi is on
	2 A fourth from E mi, will bring us to	A	If F be ♯, mi is on
	3 A fourth from A mi, will bring us to	D	If F and C be ♯, mi is on
	4 A fourth from D mi, will bring us to	G	If F, C, and G be ♯, mi is on
	5 A fourth from G mi, will bring us to	C	If F, C, G, and D be ♯, mi is on
	6 A fourth from C mi, will bring us to	F	If F, C, G, D, and A is ♯, mi is on
	7 A fourth from F mi, will bring us home to	B	If F, C, G, D, A, and E is ♯, mi is on

DICTIONARY OF MUSICAL TERMS.

Adagio, signifies the slowest time.
Air, the leading part.
Allegro, brisk—quick.
Allegretto, not as quick as *Allegro*.
Andante, rather slow and distinct.
Affettuosa, tenderly and affectionately.
Adlibitum, or *Adlib.*, at the pleasure of the performer.
Alto, the Counter.
Anthem, a composition of several parts, generally set to sacred prose.
Chorus, signifies that all the *voices* sing on their respective parts.
Crescendo, or *Cres.*, to increase the sound gradually till the strain is ended.
Diminuendo, or *Dim.*, to diminish the sound, directly the reverse of *Crescendo*.
Duetto, or *Duett*, or *Duo.*, a composition in two parts, one voice or instrument, only, on each.
Da Capo, or *D. C.*, to return and end with the first strain.
Expressivo, with expression.
Forte, or *For.*, or *F.*, loud.
Fortissimo, or *Fortis.*, or *F. F.*, very loud and strong.
Finale, or *Fine.*, the last movement of a piece of music.
Fuge, a piece in which one or more parts lead, and the rest follow at regular intervals.
Grave, in a solemn manner, slower than *Largo*, but not as slow as *Adagio*.
Grazioso, a smooth, flowing and graceful style.
Largo, *Lentemente*, or *Lento.*, very slow.
Larghetto, not as slow as *Largo*, &c.
Maestoso, with strength and majesty.
Mezza For., moderately loud.
Mezza Pia., rather soft.
Piano, or *Pia.*, soft.
Pianissimo, or *P. P.*, very soft.
Pastorale, in a tender, soothing and delicate style.
Quartetto, a piece in four parts—one voice or instrument on each
Quintetto, five parts—one voice or instrument on each.
Solo, a piece of music for one voice or instrument.
Spiritoso, or *Con Spirito*, with spirit.
Staccato, notes staccatoed must be performed very short and bold
Symphony, or *Sym.*, a passage for instruments only.
Tempo, the regular time.
Trio, music in three parts—one voice or instrument on each.
Verse, one voice to a part.
Vigoroso, with strength and energy.
Vivace, brisk and animated.
Volti, turn over.
Volti Subito, turn over quick.

Obs. 1. Care should be taken that all the parts (when singing together) begin upon their proper pitch. If they are too high, difficulty in the performance, and perhaps discords will be the consequence; if too low, dullness and langour. If the parts are not united by their corresponding degrees, the whole piece may be run into confusion and jargon before it ends, and perhaps the whole occasioned by an error in the pitch of one or more parts, of only one semitone.

2. Each one should sing so soft, as not to drown the teacher's voice; and each part so soft, as will permit the other parts to be distinctly heard. If the teacher's voice cannot be heard, it cannot be imitated; and if the singers of any one part are so loud that they cannot hear the other parts because of their own noise, the parts are surely not rightly proportioned, and ought to be altered.

3. The bass should be sounded full and bold; the tenor regular and distinct; the counter clear and plain, and the treble soft and mild, but not faint. The tenor and treble may consider the German flute, the sound of which they may endeavor to imitate if they wish to improve the voice.

4. The high notes, quick notes, and slurred notes, of each part, should be performed softer than the low notes, long notes, and single notes of the same parts.

5. Learners should sing all parts somewhat softer than their leaders do, as it tends to cultivate the voice, and give an opportunity of following in a piece with which they are not well acquainted: but a good voice may be soon much injured by singing too loud.

6. All the notes included by one slur, should be sung at one breath if possible.

7. All notes (except some in syncopation) should be fairly articulated; and in applying the words, great care should be taken that they be properly pronounced, and not torn in pieces between the teeth. Let the mouth be freely opened, the sound come from the lungs,* and not be entirely formed where they should be only distinguished, viz: on the end of the tongue. The superiority of vocal to instrumental music is, that while one only pleases the ear, the other informs the understanding.

8. When notes of the tenor fall below those of the bass in sound, the tenor should be sounded full and strong and the bass soft.

9. There are but few long notes in any tune, but what might be swelled with propriety. The swell is one of the greatest ornaments to vocal music, if rightly performed. All long notes of the bass should be swelled, if the other parts are singing short or quick notes at the same time. The swell should be struck plain upon the first part of the note, increase to the middle and then decrease or die away like the sound of a bell.

10. The common method of beating the two first modes of common time is as follows: for the first beat, bring down the end of the fingers to whatever is used for beating upon; for the second bring down the heal of the hand; for the third, raise the hand a few inches; and for the fourth, raise the hand up nearly as high as the shoulder in readiness for the next measure.

For the triple time mood, let the two first be the same as the two first of common time; and for the third, raise the hand a little higher than for the third beat of common time, when it will be in readiness for the next measure.

For the third and fourth moods of common time, and the two moods of compound time, there is just one motion down and one up for each measure; with this difference, for the common time moods there is no resting for the hand; but in compound time, the resting is double the length of the motion.

11. Learners should beat by a pendulum, or by counting seconds, until they can beat regular time, before they attempt to beat and sing both at once; because it perplexes them to beat, name and time the notes all at once, until they have acquired a knowledge of each by itself.

12. While first learning a tune, it may be sung somewhat slower than the mood of time requires, until the notes can be named, and truly sounded without looking on the book.

13. Some teachers are in the habit of singing too long with their pupils. It is better to sing but six or eight tunes at one time, and inform the learners concerning the nature and disposition of the pieces, and the manner in which they should be performed, and continue at them until they are understood, than to skim over 40 or 50 in one evening, and at the end of a quarter of schooling, perhaps few, besides the teacher, know a flat keyed piece from a sharp keyed one; what part of the anthems, &c. require an emphasis; or how to give the pitch of any tune which they have been learning, unless some person informs them. It is easy to *name* the notes of the piece, but it requires attention and practice to *sing* one.

14. Too long singing at one time, injures the lungs.†

15. I have found by experience, that learners will soon know when to sing soft and when strong, if they are led, by the teacher making a larger motion in beating where emphatical words or notes occur, than where others do.

The organs of a man's voice (or the lungs) is in form somewhat like a tube, about one fourth of an inch in diameter, and possesses power sufficient to divide a note or tone of music into one hundred equal parts.

†*A cold or cough, all kinds of spirituous liquors, violent exercise, bile upon the stomach, long fasting, the veins overcharged with impure blood, &c. &c. are destructive to the voice of one who is much in the habit of singing. A frequent use of spirituous liquors will speedily ruin the best voice.*

A frequent use of some acid drink, such as purified cider, elixir of vitriol with water vinegar, &c. if used sparingly are strengthening to the lungs.

GENERAL OBSERVATIONS.

16. Learners are apt to give the first note, where a fuge begins, nearly double the time it ought to have; sounding a crotchet almost as long as a minim, in any other part of the tune; which puts the parts in confusion, by losing time, whereas the fuges ought to be moved off lively, the time decreasing (or the notes sung quicker) and the sound increasing as the notes fall in.

17. When notes occur one directly above the other (called choosing notes) and there are several singers to the part where they are, let two sing the lower note while one does the upper note, and in the same proportion to any other number.

18. Flat keyed tunes should be sung softer than the sharp keyed ones, and may be proportioned with a lighter bass; but for sharp keyed tunes let the bass be full and strong.

19. Thirds should not be trilled or turned, lest they become seconds or discords, (though some authors do not confine their compositions to these rules) nor fifths and eighths move together, ascending or descending, lest the parts seem but one.

20. In $\frac{2}{4}\frac{3}{2}\frac{3}{4}$ and $\frac{9}{8}$ the second accent is in common very weak, and in quick time scarcely discernable, except in some particular pieces of poetry to which they are applied.

21. Learners should not be confined too long to "the parts that suit their voices best," but should try occasionally the different parts, as it will tend greatly to improve the voice, and give the person a knowledge of the connection of the counterparts, or of harmony as well as melody.

22. Learners should understand the tune well by note, before they attempt to sing them to verses of poetry.

23. If different verses are applied to a piece of music while learning, it will give the learner a more complete knowledge of the tune, than can be had by confining it always to the same set of words.*

24. Your singers should not join in concert, until each can sing their own part correctly.

25. There should not be any noise indulged while singing (except the music) as it destroys entirely the beauty of harmony, and renders the performance (especially to learners) very difficult; and if it is designedly promoted, is nothing less than a proof of disrespect in the singers to the exercise, to themselves who occasion it, and to the Author of our existence.

26. When the key is transposed, there are flats or sharps placed under each stave: and when the mood of time is changed, the requisite character is placed upon the stave.

27. B, E and A are naturally sharp sounds, and are therefore first flatted, and as F, C and G are naturally flat sounds, they are the first sharped.

28. The appogiatura is placed in some tunes; it may be used with propriety by a good voice, but neither it nor the trill should be attempted by any one, until they can perform the tune well by plain notes; (as this adds nothing to the time.) Indeed no one can add much to the beauty of a piece by using what are called 'graces' unless they be in a manner natural to their voice.

29. There are other characters sometimes used by some authors, as a shake, a relish, &c. but I have reasons for omitting them in this place.

30. All "affectation" should be banished. It is disgusting in the performance of sacred music, and contrary to that solemnity which should accompany an exercise so near akin to that which will through all eternity engage the attention of those who walk in "climes of bliss."

31. The great Jehovah, who implanted in our nature the noble faculty of vocal performance, is jealous of the use to which we apply our talents in that particular lest we exercise them in a way which does not tend to glorify his name.

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* *And likewise applying different tunes to the same words, will have a great tendency to remove the embarrassment created by considering every short tune as a "set piece."*

Q. On what is music written?

A. On five paraled lines ═══ including the spaces between them, and those immediately above and be═══low them, called a stave, calculated tu express the degrees or grade'ions ═══ of sound.

Q. Are there not a certain number of sounds belonging to every key note in music?

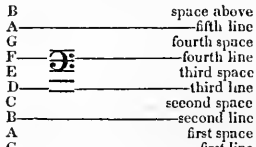
A. Yes, there are seven, which are expressed by the seven first letters of the alphabet, A, B, C, D, E, F, G.

Q. How many parts belong to vocal music?

A. Four: Treble, Counter, Tenor and Bass.

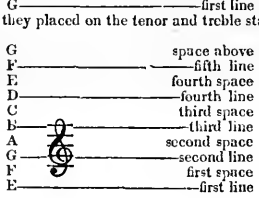
Q. How are the seven musical letters placed on the Bass stave?

A. Thus:



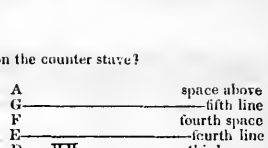
Q. How are they placed on the tenor and treble stave?

A. Thus:



Q. How are they on the counter stave?

A. Thus:



Q. What have you observed respecting this order of the letters on the staves for all the parts generally?

A. That the order of the letters is the same, though different on the same lines and spaces; for whenever, for instance, G is found A is next, B next, and so on till the whole seven letters occur, and then on the eighth place the same letter occurs again. This eighth place is called an octave, and is considered a unison, or the same sound with the first—so that we may conclude that the whole of music is comprised in seven sounds.

Q. What are cliffs?

A. They are musical characters placed at the beginning of every stave and determine the order of the musical letters on that stave, and generally the part of music written thereon.

Q. Explain then the several cliffs.

A. 1. This character called the F cliff, on the fourth line, has heretofore been used only in bass, but is ═══ of late often used for the counter, for the purpose of bringing the music in ═══ the stave.

2. This character is called the G cliff, is always used in the tenor and Treble, and in modern music, often in the Counter.

* As this volume is designed principally for a book of instruction, to be used in schools, the following rules thrown into catechetical order, are intended for mere beginners in music,—the more advanced scholar will find the preceding introduction as still more worthy his study and attention. The compiler here acknowledges himself indebted to Mr. "Wyeth's Repository, part second" for many of the rules and remarks contained in this introduction.

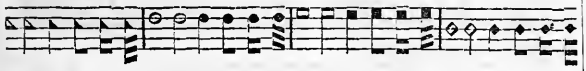
3. This character is called the C cliff, and only used in the counter.

Q. By what names or syllables are the seven sounds in music articulated?
A. By those four names—mi, faw, sol, law.
Q. How do you know by which of the names any note is to be called?
A. By first finding where *mi*, the centre, or governing name is to be found; when that is done, the places, including both lines and spaces, above that of the mi, are faw, sol, law, faw, sol, law, (six places) then comes mi, and consequently the same musical letter again; and below the place of mi, descending are law, sol, faw, law, sol, faw, (six places) then mi, and the same musical letter again.
Q. As it appears then, that mi is the governing name, and determines the names of all the others, pray tell me how you find the place of *mi* in any tune?
A. The natural place for *mi*, in all parts of music, is on that line or space, represented by B, but

If B is ♭ mi is on - -	F	If F is ♯ mi is on - - -	F
If B and E is ♭ mi is on - -	A	If F and C is ♯ mi is on - -	C
If B, E and A is ♭ mi is on - -	D	If F, C and G is ♯ mi is on - -	G
If B, E, A and D is ♭ mi is on -	G	If F, C, G and D is ♯ mi is on -	D

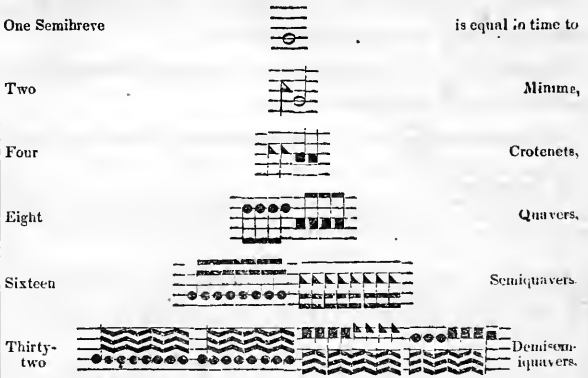
Q. But in modern written or printed music books, is there not an easier method of *mi*, *faw*, *sol*, *lawing* than the one just mentioned?
A. There is: for music is now so written, that the name of each note, is known by its shape—thus, a note when it is *mi*, is a diamond ◇, when *faw*, a triangle ◺, when *sol*, a round ○, and when *law*, a square ▭ shape: see the

EXAMPLE.



Q. How many are the musical notes, and what are their names?
A. There are six, viz. the Semibreve. Minim, Crotchet, Quaver, Semiquaver and Demisemiquaver.

The following scale will show, at one view, the *proportion* one note bears to another



Q. Explain the above scale.

A. The semibreve is now the longest note used; it is white, without a stem, and is the measure note, and guideth all the others.

The Minim is but half the length of the semibreve and has a stem to it.

The Crotchet is but half the length of the minim, and has a black head and straight stem.

The Quaver is but half the length of the crotchet, has a black head, and one turn to the stem, sometimes one way, and sometimes another.

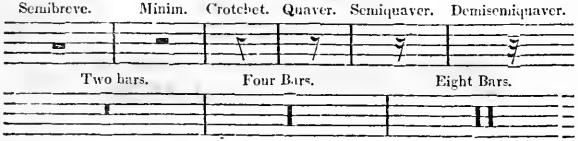
The Semiquaver is but half the length of the quaver. has also a black head and two turns to the stem, which are likewise various.

The Demisemiquaver is half the length of a semiquaver, has a black head, and three turns to its stem, also variously turned.

Q. What are rests?

A. All rests are marks of silence, which signify that you must keep silent so long a time as takes to sound the notes they represent, except the semibreve rest, which is called the bar rest, always filling the bar, let the mood of time be what it may.

THE RESTS.



Q. Explain the rests?

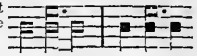
A. The Semibreve or Bar rest is a black square underneath the third line.
The Minim rest is the same mark above the third line.
The Crotchet rest is something like an inverted figure of seven.
The Quaver rest resembles a right figure of seven.
The Semiquaver rest resembles the figure seven with an additional mark to the left.
The Demisemiquaver rest is like the last described, with a third mark to the left.
The two bar rest is a strong bar reaching only across the third space.
The four bar rest is a strong bar crossing the second and third space and third line.
The eight Bar rest is two strong bars like the last described.

Q. Have the notes and rests always the same time?

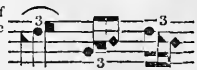
A. No: Their time varies according to the several modes of time hereafter explained, yet they always bear the same proportion one to another.

Q. Are there not some marks which alter the length of the notes?

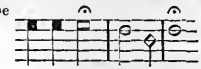
A. Yes, the dot ▪ called point of addition, at the right hand of any note, makes it one half longer. See the example.



Also the figure three, over or under any three notes of the same kind, shows that they must be sung in the time of two without a figure.



Likewise a hold 𝄐 over a note shows that it may be held one fourth longer than usual.

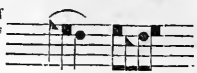


Q. What is a ledger line?

A. A ledger line is added when notes ascend or descend a line beyond the stave.

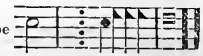
Q. What is a slur and its use?

A. A slur ⌒ over or under a number of notes, or, if made Quavers, Semiquavers, &c. by joining their stems together, shows they are to be sung to one syllable.



Q. Explain the repeat.

A. The repeat 𝄆 or :S: shows that the music is to be sung twice from 𝄆 it to the next double bar or close.

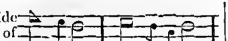


Q. Explain the use of figures 1, 2.

A. The figures 1, 2 at the end of a strain that is repeated, shows that the note or notes under 1, are to be sung before the repeat, and those under 2, after, omitting those under 1; but if tied with a slur, both are to be sounded at the repetition.

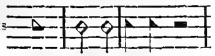
Q. What are meant by notes of Appoggiature?

A. Small notes added to the regular notes, to guide the voice more easily and gracefully into the sound of the succeeding notes—these small notes are not to be named.



Q. Explain the use of the single bar.

A. The single bar divides the time into equal parts according to the measure note.

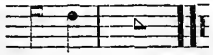


Q. Explain the use of the double bar.

A. The double bar shows the end of a strain.

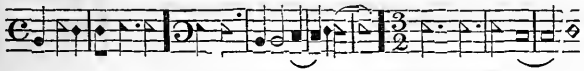
Q. The close.

A. The close shows the end of a tune.

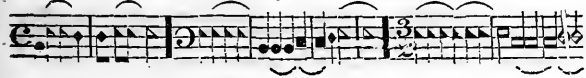


Q. What is meant by syncopation notes?

A. Syncopation notes are those which are driven out of their proper order in the bar, or driven through it, and requires the beat to be performed while such notes are sounding. One or two examples follow, which, with the help of the skilful teacher, will soon be understood by singers of tolerable capacities.



The learner may sing the notes as they stand in the folllowing stave:



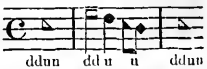
THE TIME.

Q. How many moods of time are there in music?

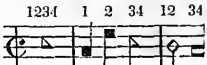
A. Nine: four of Common, three of Triple, and two of Compound.

Q. Explain the four MOODS OF COMMON TIME.

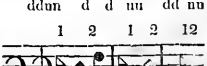
A. The first mood is known by a plain C, and has a semibreve or its quantity in a measure, sung in the time of four seconds—four beats in a bar, two down and two up.



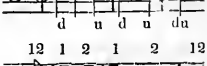
The second mood is known by a C with a bar through it, has the same measure, sung in the time of three seconds—four beats in a bar, two down and two up.



The third mood is known by a C inverted, sometimes with a bar through it, has the same measure as the two first, sung in the time of two seconds—two beats in a bar.

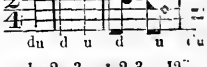


The fourth mood is known by a figure 2 over a figure 4, has a minim for a measure note, sung in the time of one second—two beats in a bar, one down and the other up.



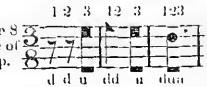
Q. Explain the MOODS OF TRIPLE TIME.

A. The first mood of triple time is known by a figure 3 over a figure 2, has a pointed semibreve or three minims in a measure, sung in the time of three seconds—three beats, two down and one up.



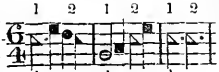
The second mood is known by a figure 3 over a 4, has a pointed minim or three crotchets in a measure, and sung in two seconds—three beats in a bar, two down and one up.

The third mood is known by the figure 3 above figure 8 has three quavers in a measure, and sung in the time of one second—three beats in a bar, two down and one up.

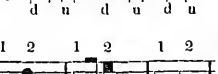


Q. Explain the two MOODS OF COMMON TIME.

A. The first mood of compound time is known by the figure 6 above figure 4, has six crotchets in a measure, sung in the time of two seconds—two beats in a bar, one down and one up.



The second mood of compound time is known by the figure 6 above an 8, has six quavers in a measure, sung in the time of one second—two beats in a bar, one down and one up.



Q. What do the figures over the bar, and the letters *d* and *u* under it, in the above examples of time, mean?

A. The figures show how many beats there are in each bar; and the letter *d* shows when the hand must go down, and the *u* when up.

Q. What *general* rule is there for beating time?

A. That the hand fall at the beginning, and rise at the end of each bar, in all moods of time.

Q. Do you suppose those moods when expressed by figures have any particular signification, more than being mere arbitrary characters?

A. I think they have this *significant* meaning, that the lower figure shows how many parts or kinds of notes the semibreve is divided into, and the upper figure signifies how many of such notes or parts will fill a bar—for example, the first mood of compound time (6 above 4,) shows the semibreve is divided into four parts—*i. e.* into crotchets, (for four crotchets are equal to one semibreve); and the upper figure 6 shows that 6 of these parts, *viz.* crotchets, fill a bar. So of any other time expressed by figures.

Q. How shall we with sufficient exactness ascertain the proper time of each beat in th different moods?

A. By making use of a pendulum, the cord of which, from the centre of the ball to the pin from which it is suspended, to be, for the several moods, of the following lengths:—

For the first and third Moods of Common Time, the first of Triple and first of Compound, [all requiring second beats,] - -	39	2-10 *inches*
For the second Mood of Common, second of Triple, and first of Compound, - - - - - - - - - -	22	1-10
For the fourth of Common, - - - - - - - -	12	4-10
For the third of Triple time, - - - - - - - -	5	1-21

Then for every swing or vibration of the ball, count one beat, accompanying the motion with the hand, till something of a habit is formed, for the several moods of time, according to the different lengths of the cord, as expressed above.

NOTE.—*If teachers would fall upon this or some other method, for ascertaining and keeping the true time, there would not be so much difficulty among singers, taught at different schools, about timing music together; for it matters not how well individual singers may perform, if, when several of them perform together, they do not keep time well, they disgust, instead of pleasing their hearers.*

Q. What is the use of a brace?

A. The brace links so many staves together as there are parts of the same tune written together.

Q. What are choosing notes?

A. Notes set immediately one after another on the same stave, either of which may be sung, but not both by the same voice. But where there are two or more singers, and choosing notes occur, some may take the upper, and others the lower notes, which increases the variety.

OF THE KEYS

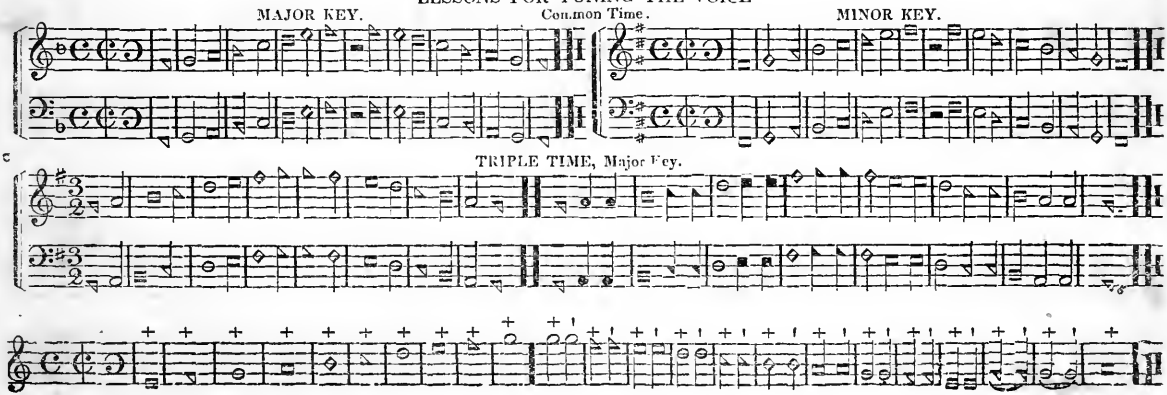
Q. What is meant by the keys in music, how many are there, and how are they known?

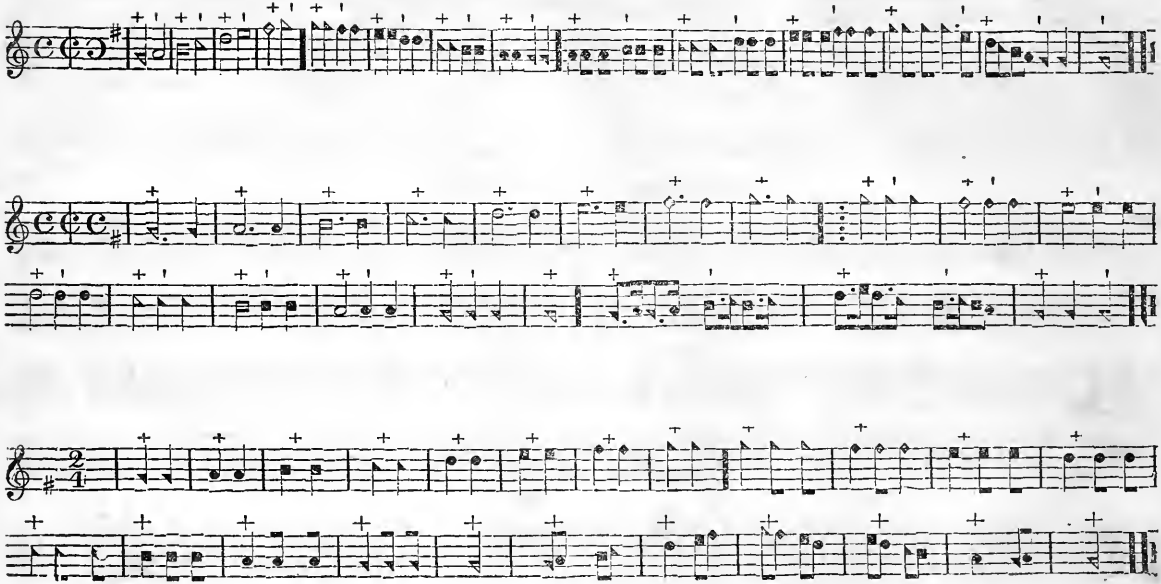
A. The key note of every correct piece of music is the leading note of the tune, by which all the other sounds throughout the tune are compared, and may always be found in the last bar of the bass, and generally of the tenor. If the last note in the bass be law, immediately above mi, the tune is on a flat or minor key; but if it be law immediately above mi, it is a sharp or major key.

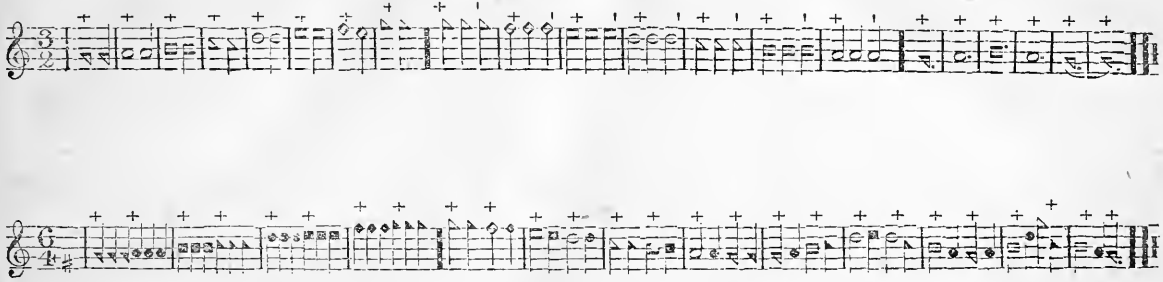
There are but two natural places for the keys—A and C. A is the place of the minor, and C the place of the major key. Without the aid of flats and sharps at the beginning of the stave, no tune can rightly be set to any other than these two natural keys; but by the help of these, mi, the centre note, and of course the keys, are removed at pleasure, and form what are called artificial keys, producing the same effect as the two natural ones, i. e. by fixing the two semi-tones equally distant from the key notes. The difference between the major and minor keys is as follows. The major key note has its 3d, 6th, and 7th intervals, ascending, half a tone higher than the same intervals ascending from the minor key note. This is the reason why music set to the major key is generally sprightly and cheerful, whereas that set to the minor key is pensive and melancholy.

NOTE.—*It is of the utmost importance that new beginners in music be taught the difference of the intervals when started from both keys, and this must be done by practice and imitation, for mere directions will not do.*

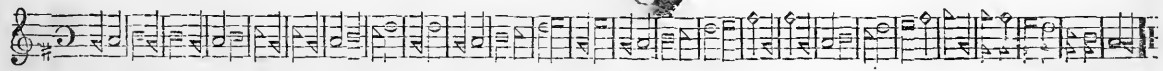
LESSONS FOR TUNING THE VOICE







INTERVALS.



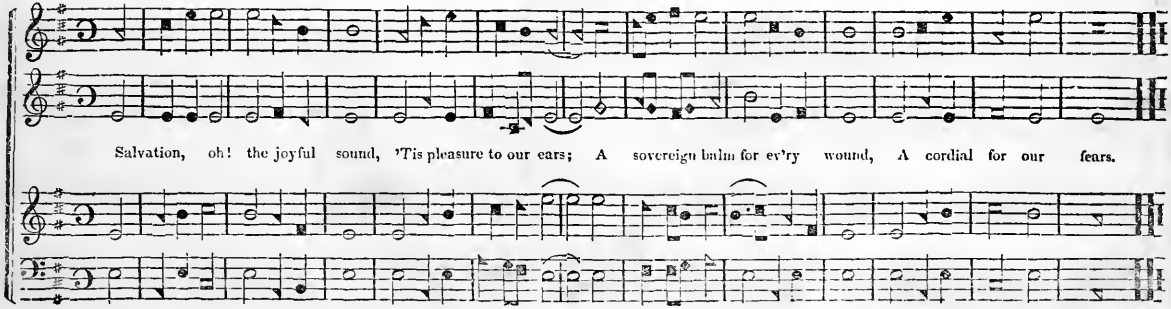
NOTE.— + stands over the usual place of the accent, and ı over the half accent

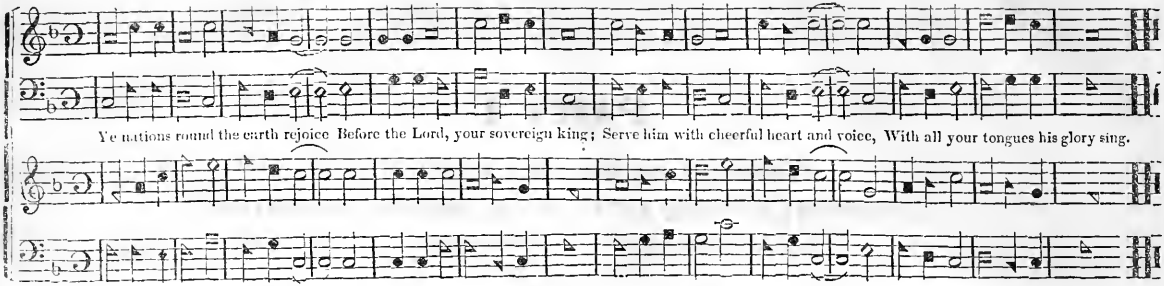
PART I

CONTAINING ALL THE PLAIN AND EASY TUNES

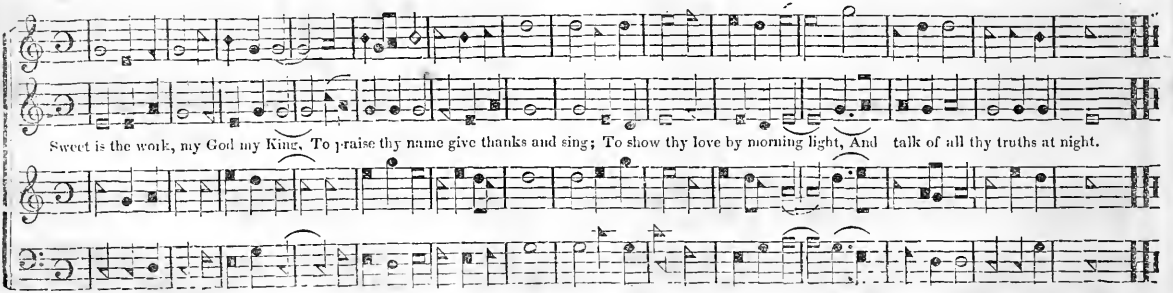
COMMONLY USED IN TIME OF DIVINE WORSHIP.

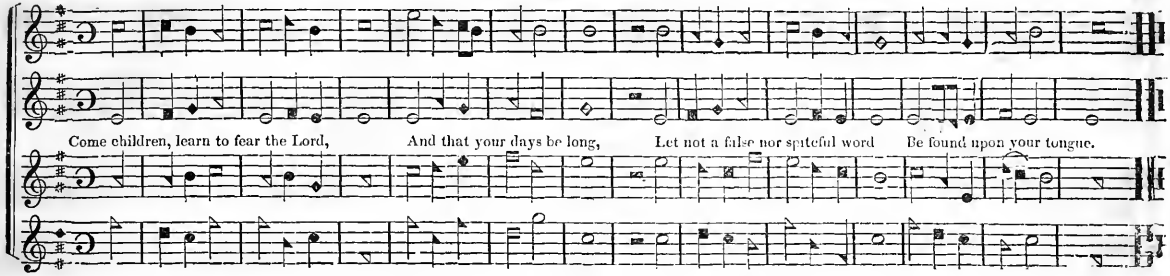
PRIMROSE. C. M.



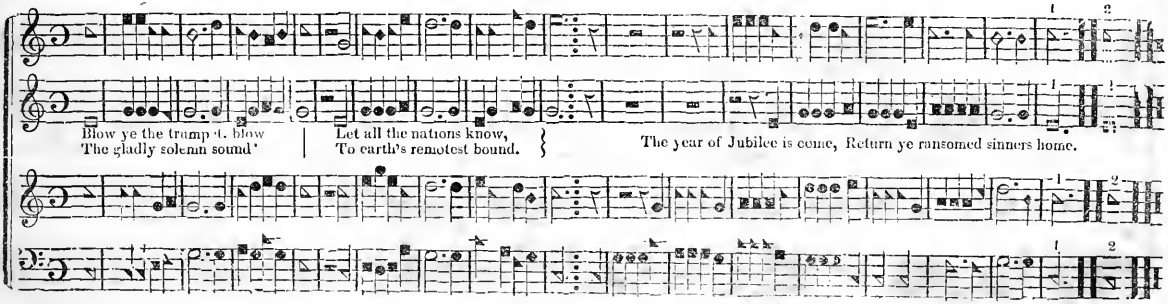


ROCKERIDGE. L. M.

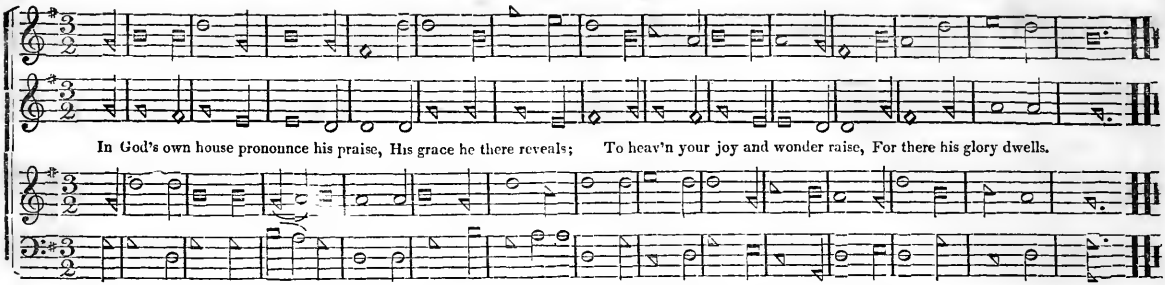



Come children, learn to fear the Lord, And that your days be long, Let not a false nor spiteful word Be found upon your tongue.

LENOX. . M


Blow ye the trumpet, blow
The gladly solemn sound
Let all the nations know,
To earth's remotest bound.
The year of Jubilee is come, Return ye ransomed sinners home.

MEAR C. M



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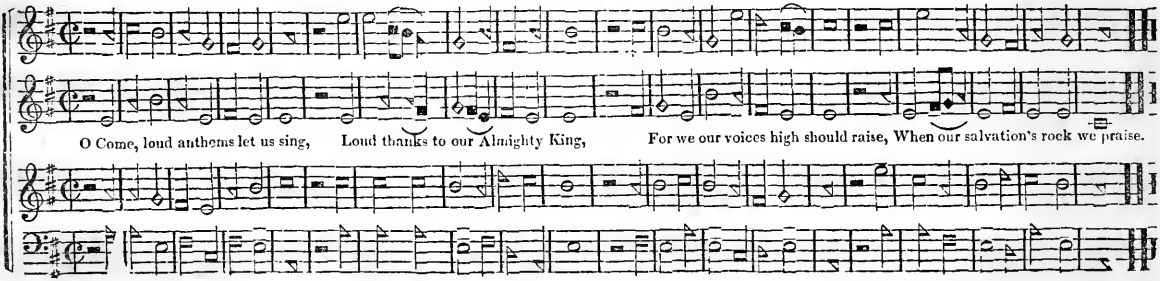

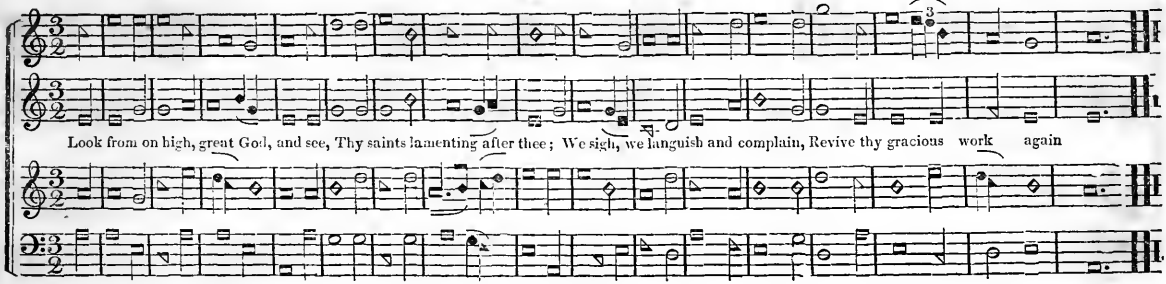

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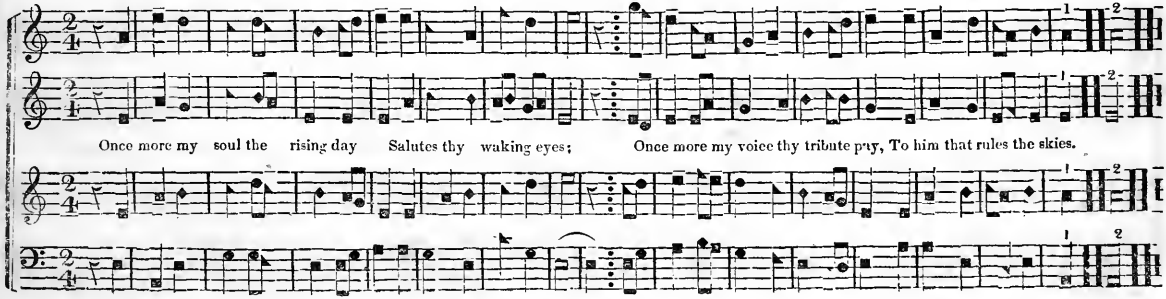
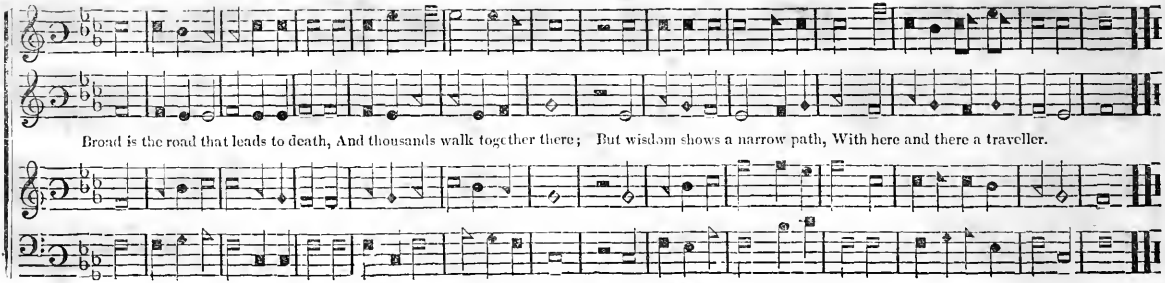
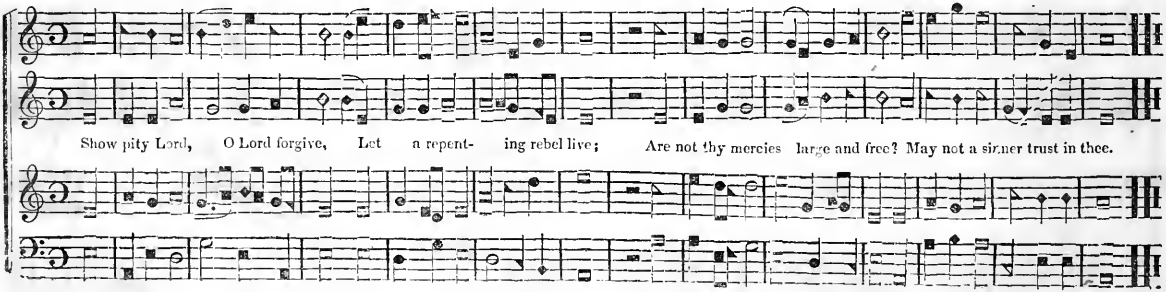


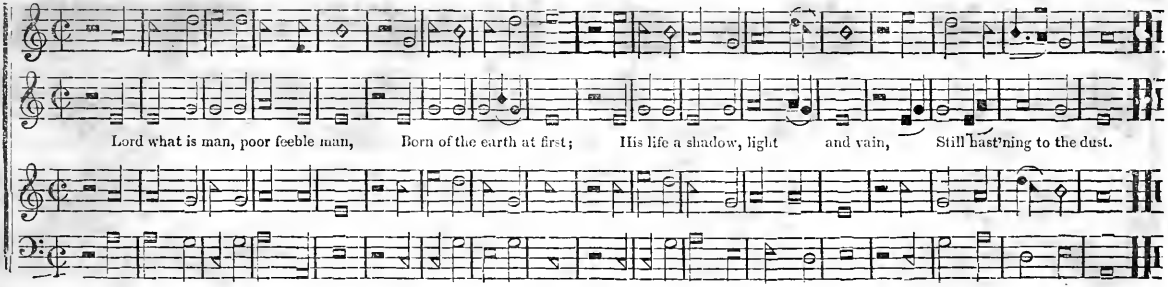
WINDHAM. L. M



SUPPLICATION. L. M.



DUBLIN C. M.



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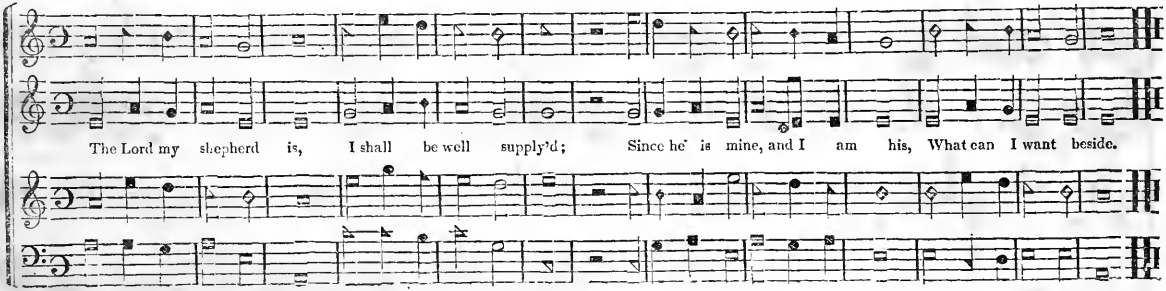

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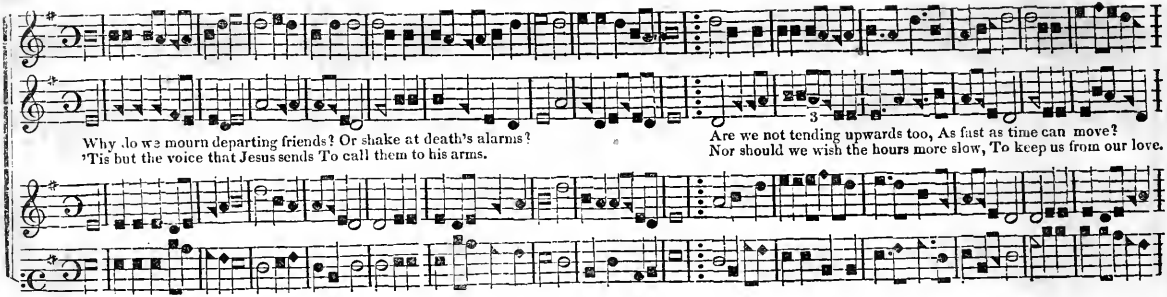

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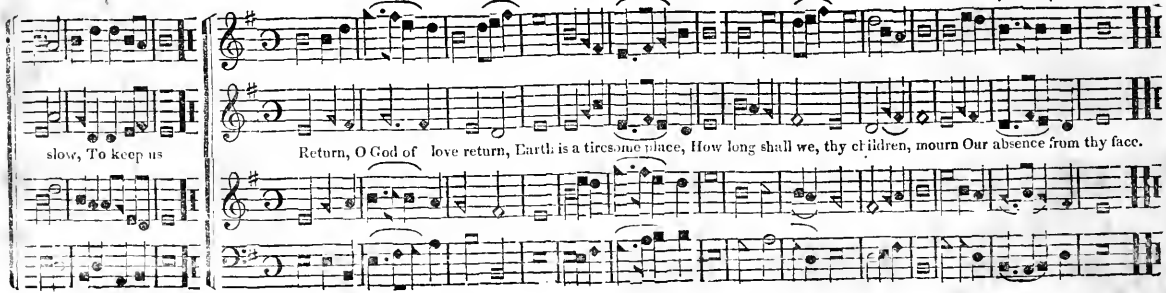
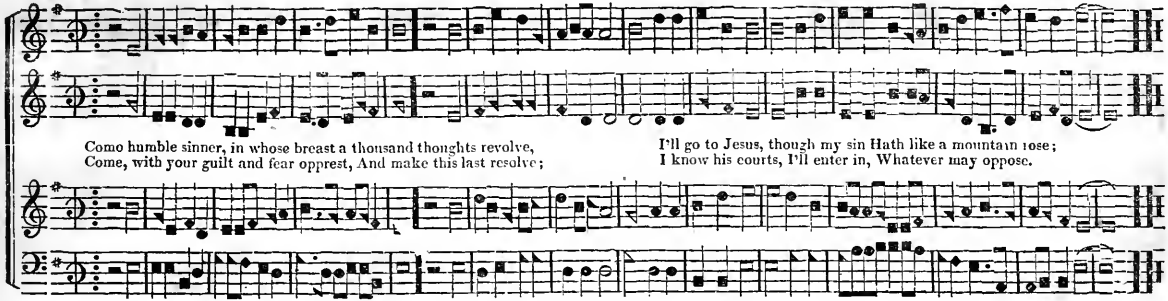
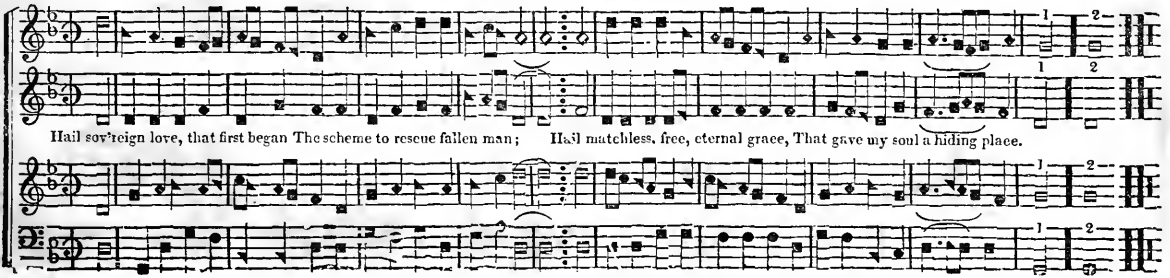




HIDING PLACE. L. M.



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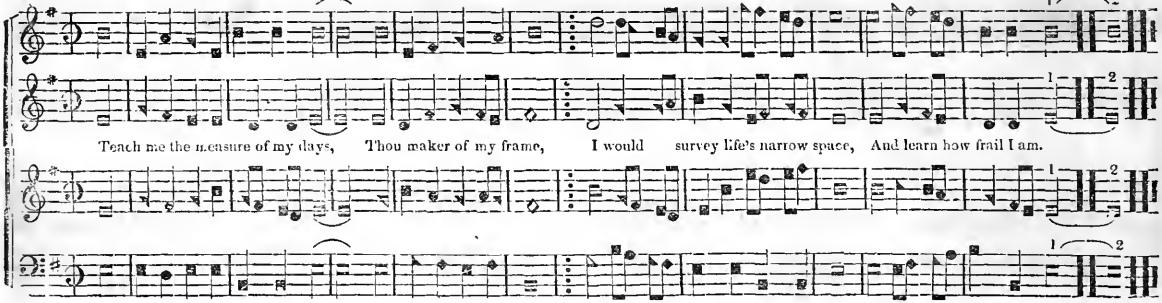
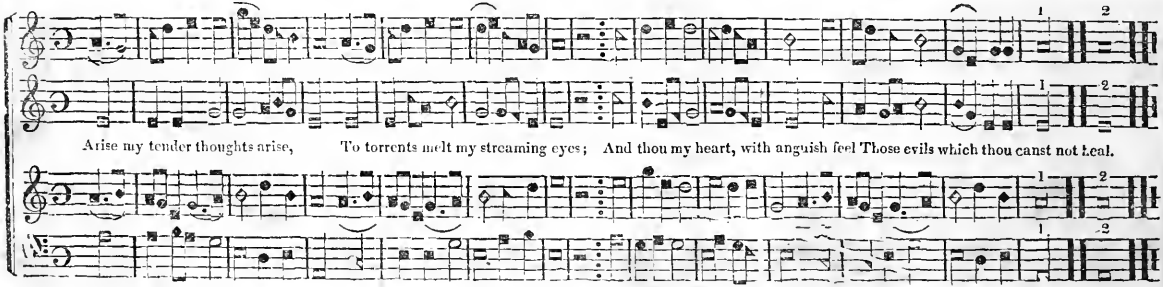
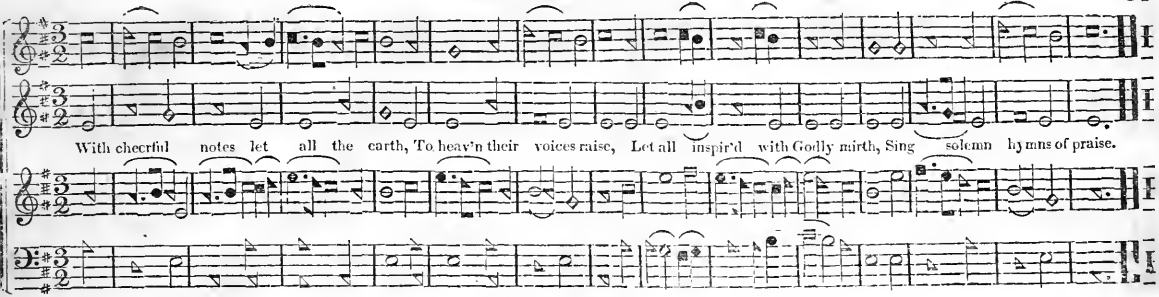


TENDER THOUGHT. L. M.





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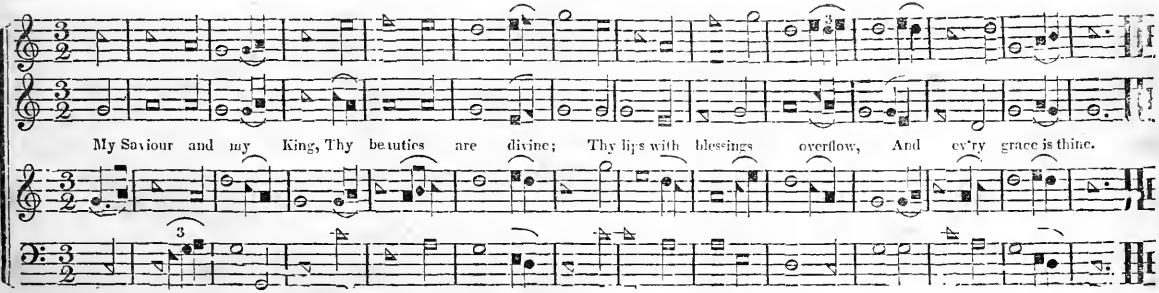

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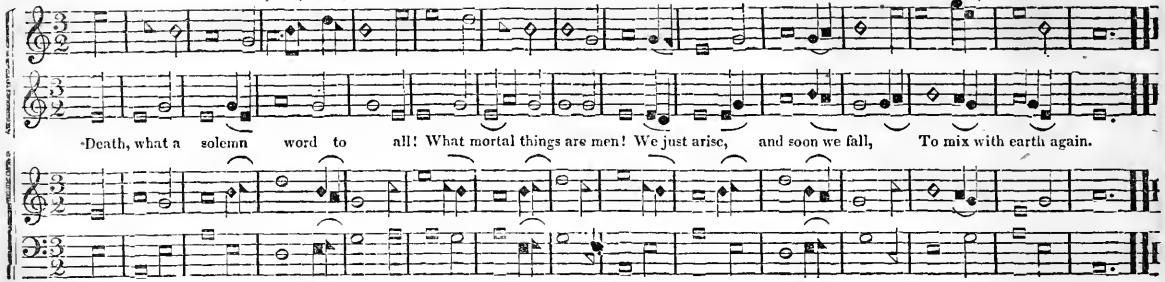
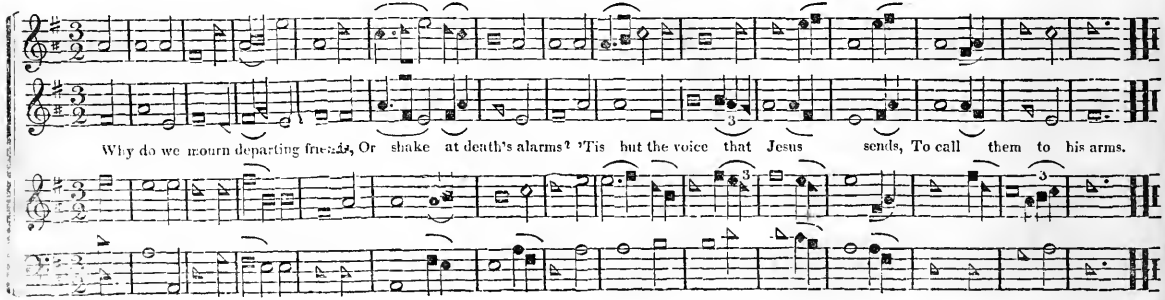
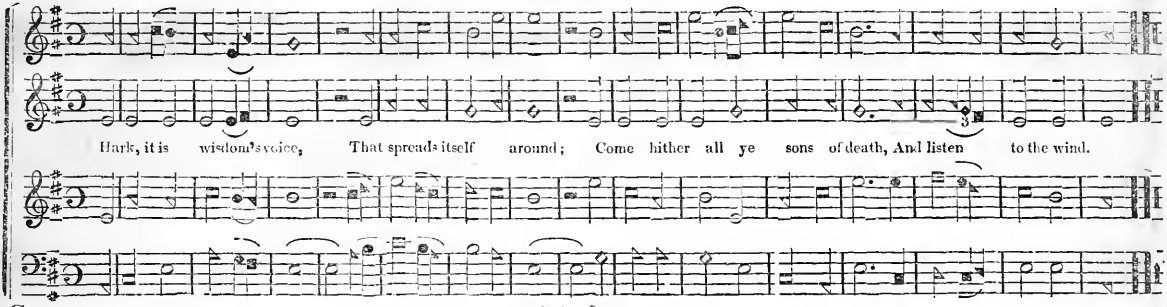


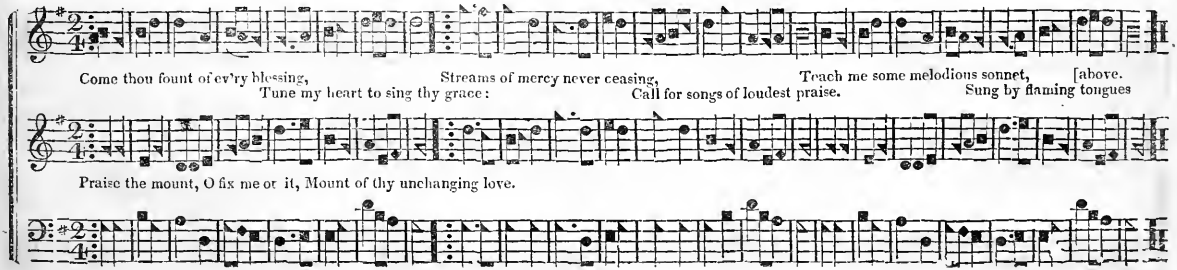
CHINA. C. M.



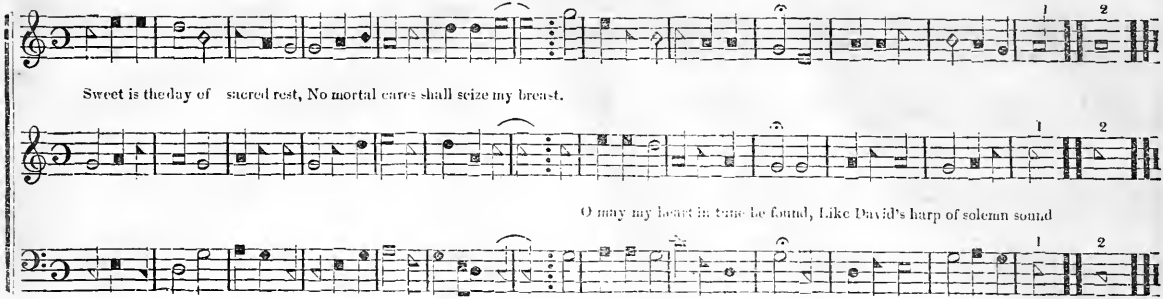


C

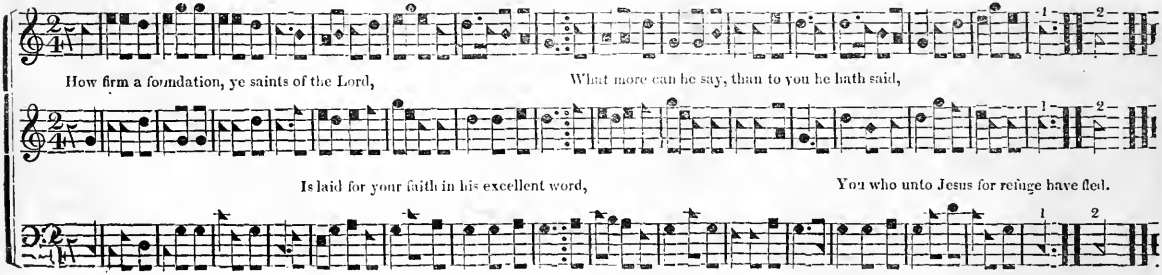
OLNEY. 8s and 7s

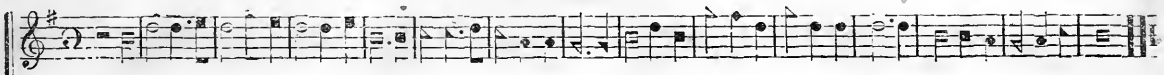


DEVOTION L. M.

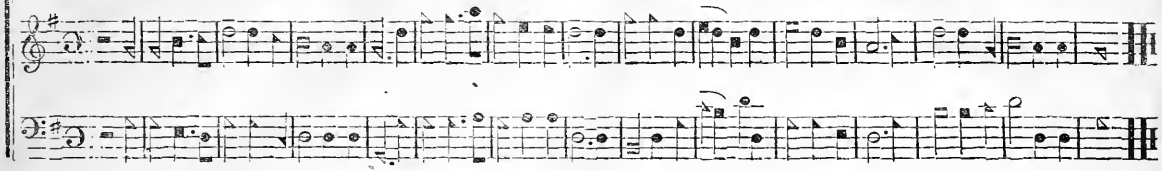


SOLICITUDE. 11s.





O thou in whose presence my soul takes delight, On whom in affliction I call, My comfort by day, and my song in the night, My hope, my salvation, my all.



2 Where dost thou at noon-tide resort with thy sheep,
To feed on the pasture of love;
For why in the valley of death should I weep,
Alone in the wilderness rove.

3 O why should I wander an alien from thee,
Or cry in the desert for bread?
My foes would rejoice when my sorrows they see,
And smile at the tears I have shed.

4 Ye daughters of Zion, declare have you seen
The star that on Israel shone;
Say if in your tents my beloved hath been,
And where with his flock he hath gone.

5 This is my beloved, his form is divine,
His vestments shed odours around;
The locks on his head are as grapes on the vine,
When autumn with plenty is crown'd;

6 The roses of Sharon, the lillies that grow
In vales on the banks of the streams;
His cheeks in the beauty of excellence blow,
His eye all invitingly beams.

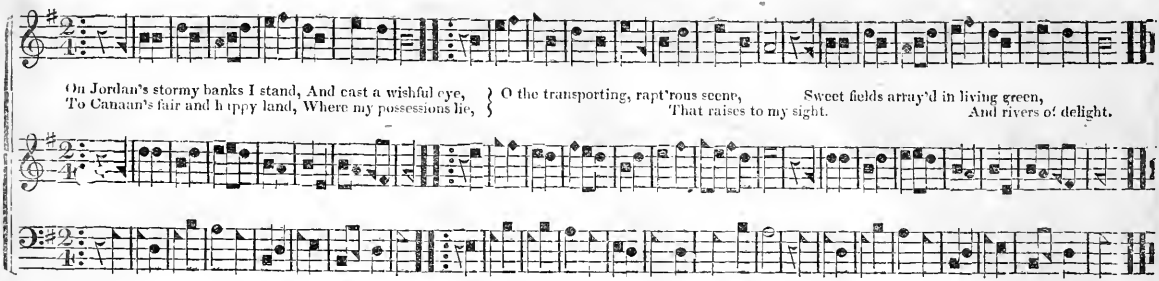
7 His voice, as the sound of a dulcimer sweet,
Is heard through the shadow of death,
The cedars of Lebanon bow at his feet,
The air is perfumed with his breath.

8 His lips as a fountain of righteousness flow,
That waters the garden of grace,
From which their salvation the gentiles shall know,
And bask in the smiles of his face.

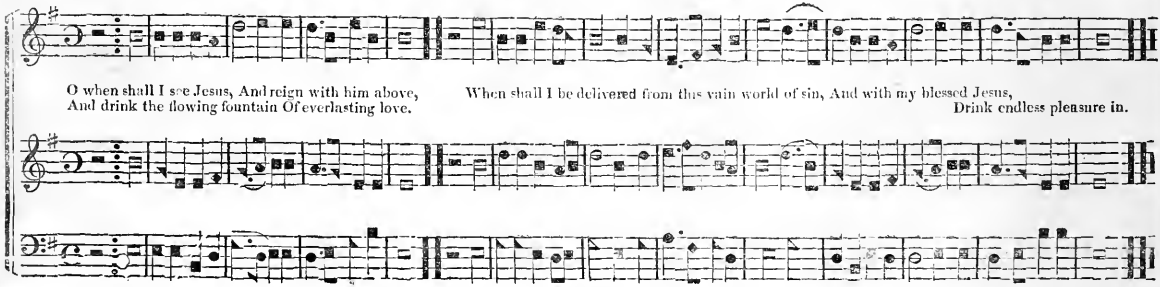
9 Love sits on his eyelids and scatters delight,
Through all the bright mansions on high;
Their faces the cherubim veil in his sight,
And tremble with fulness of joy.

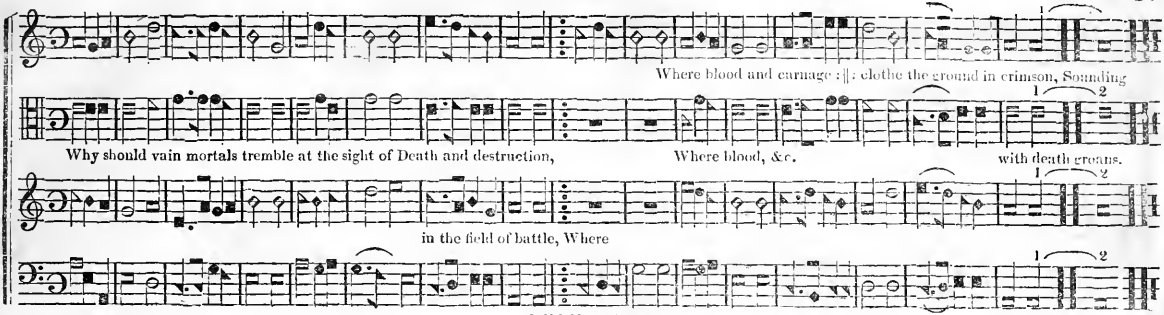
10 He looks, and ten thousands of angels rejoice,
And myriads wait for his word,
He speaks, and eternity, fill'd with his voice,
Re-echo's the praise of her Lord.

CANAAN. C M

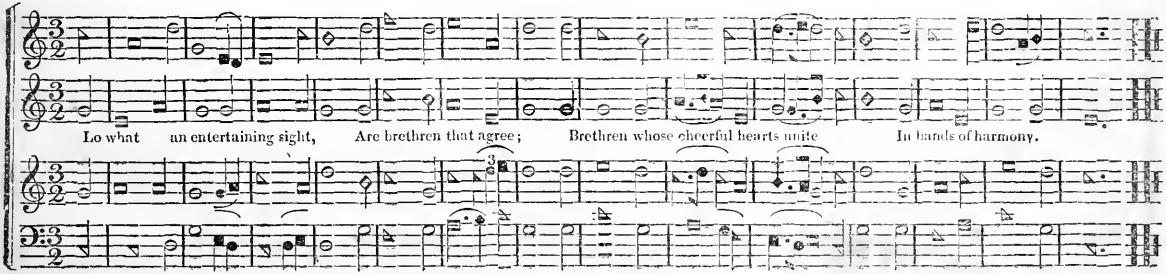


CONQUERING SOLDIER. P. M

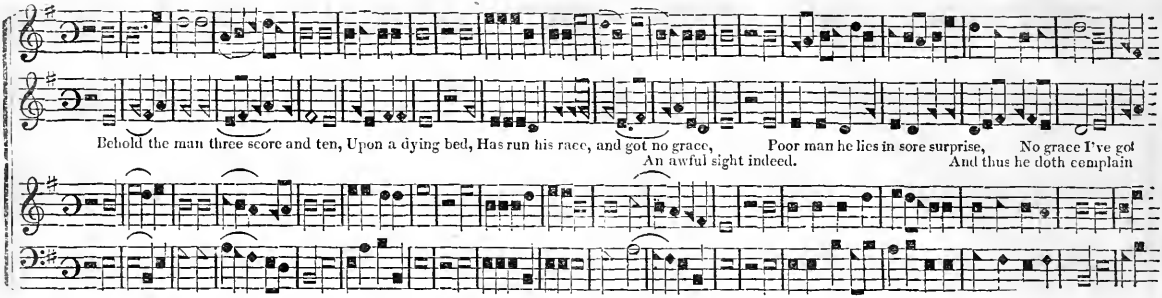



Where blood and carnage :‖: clothe the ground in crimson, Sounding
Why should vain mortals tremble at the sight of Death and destruction,
Where blood, &c.
with death groans.
in the field of battle, Where

UNION. C. M.


Lo what an entertaining sight, Are brethren that agree; Brethren whose cheerful hearts unite In bands of harmony.

SUTTON. C. M.



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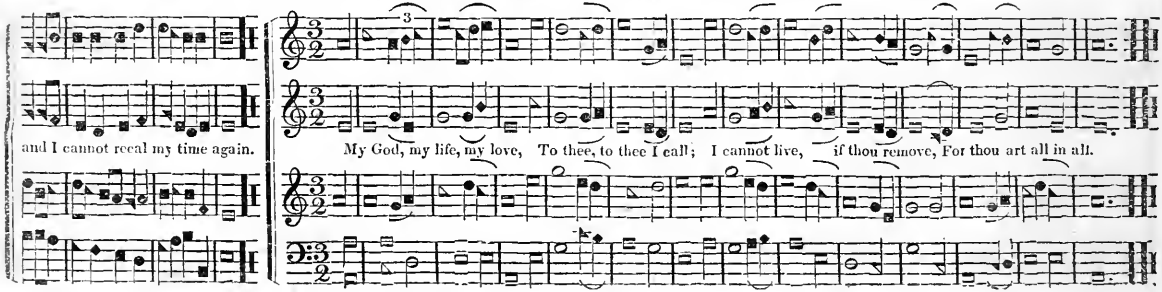

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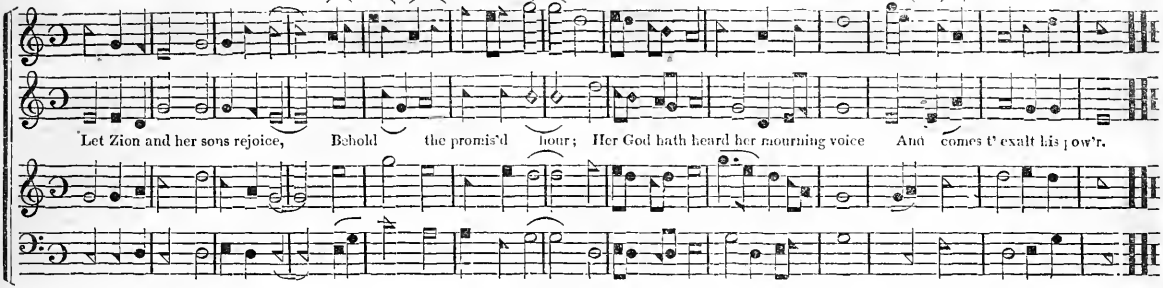

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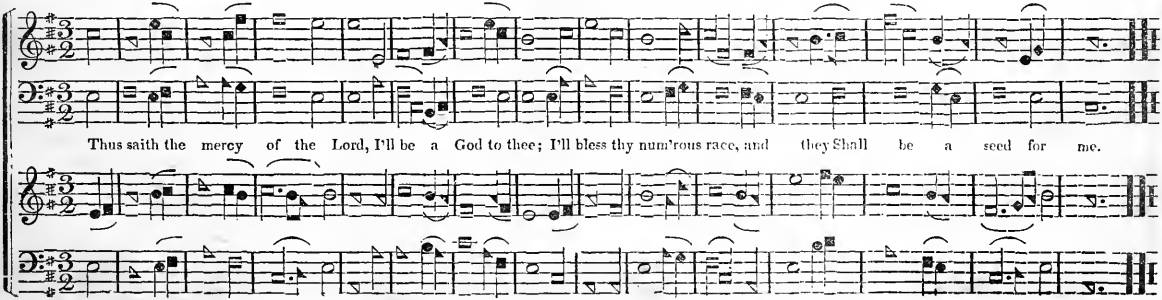
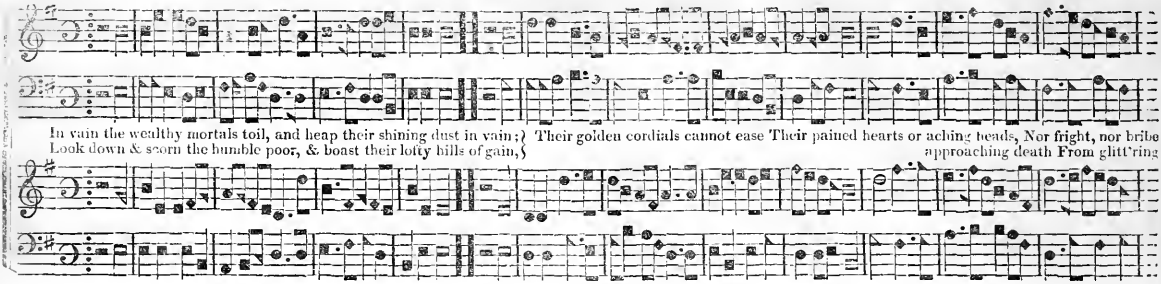
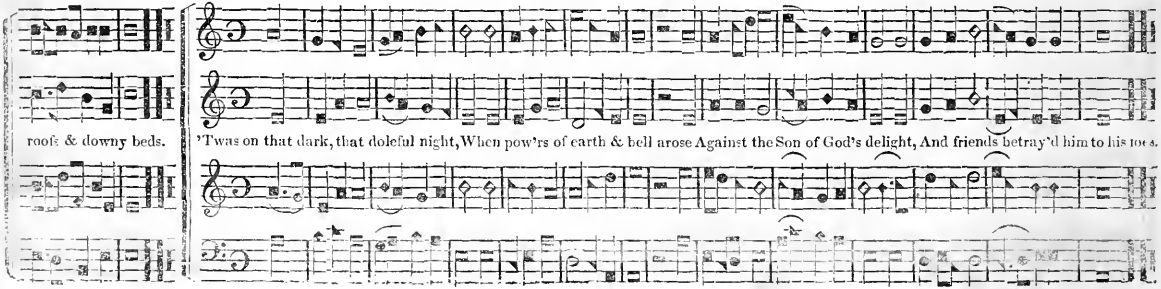


MELINDA. L. M



SOLEMNITY. L. M



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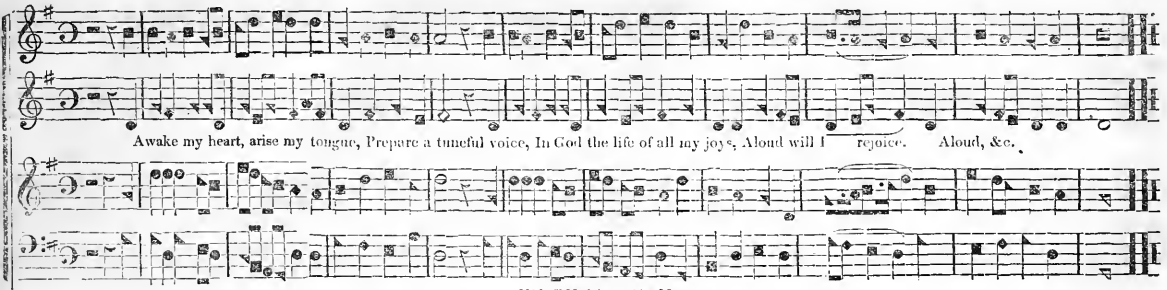
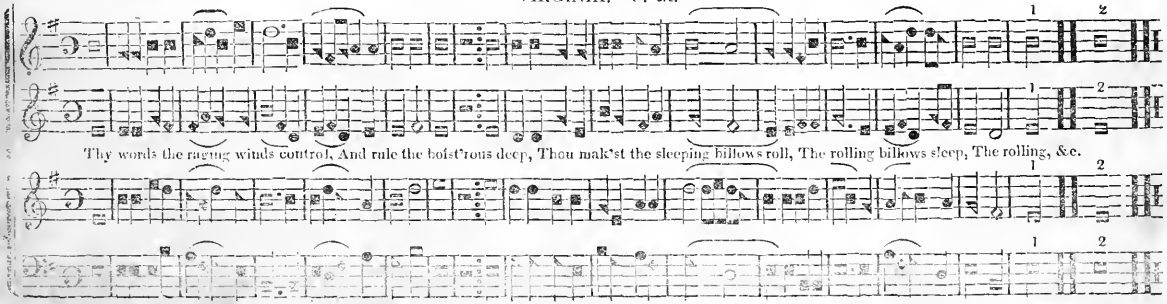
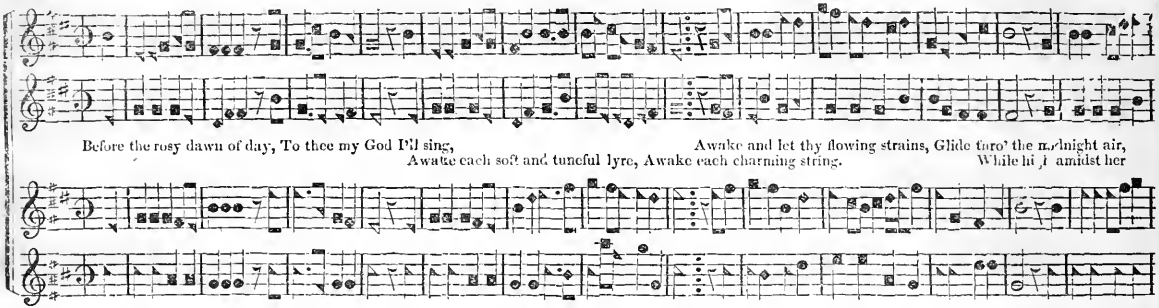


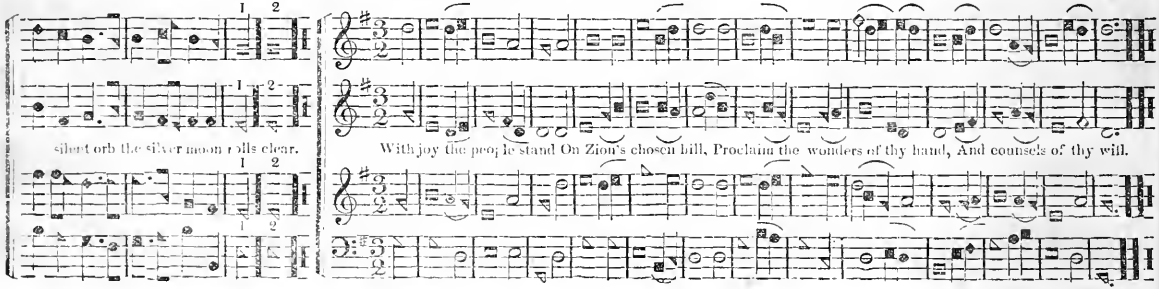
VIRGINIA. C. M.



ENFIELD C. M



GOLDEN HILL S. M.



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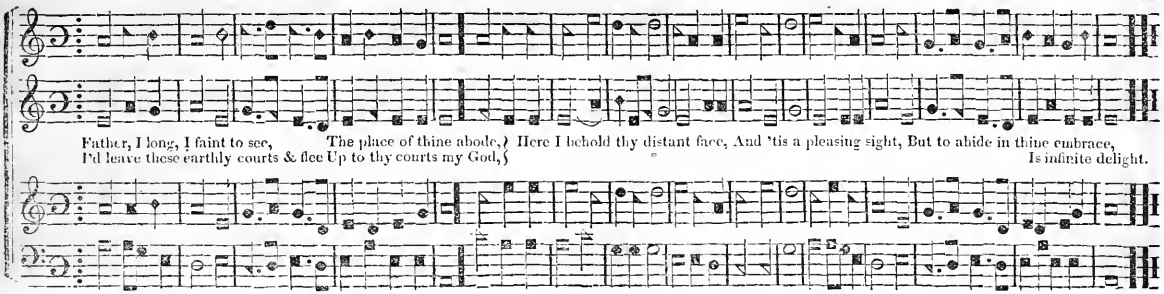
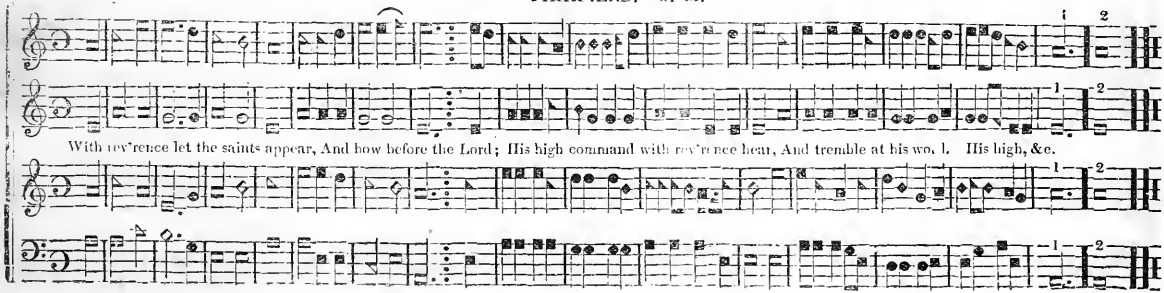


FAIRFIELD. C. M.



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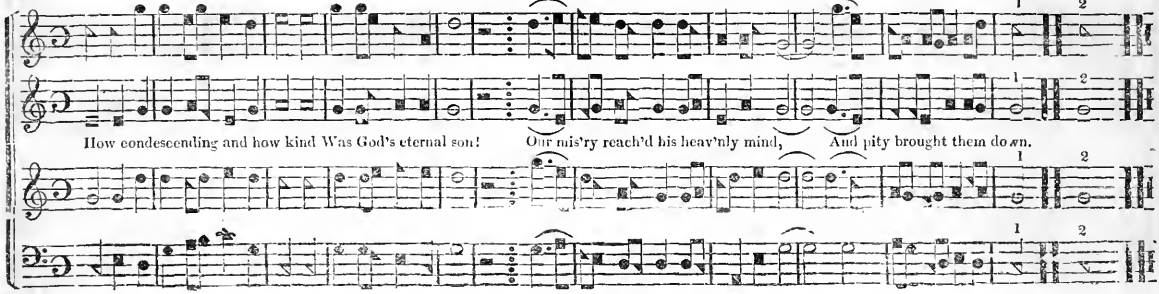
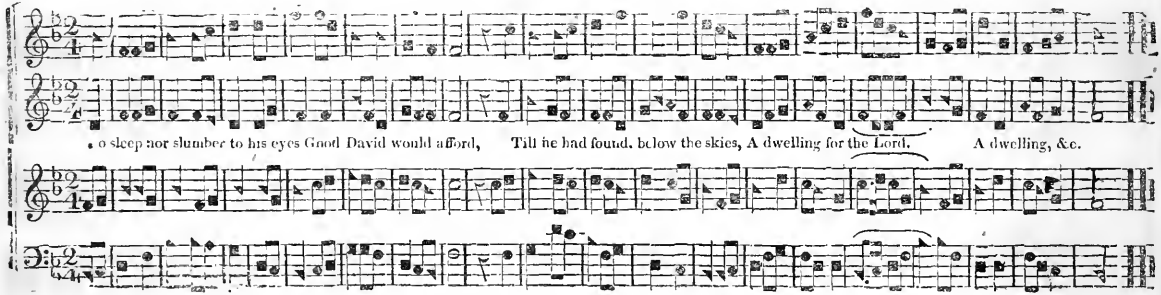
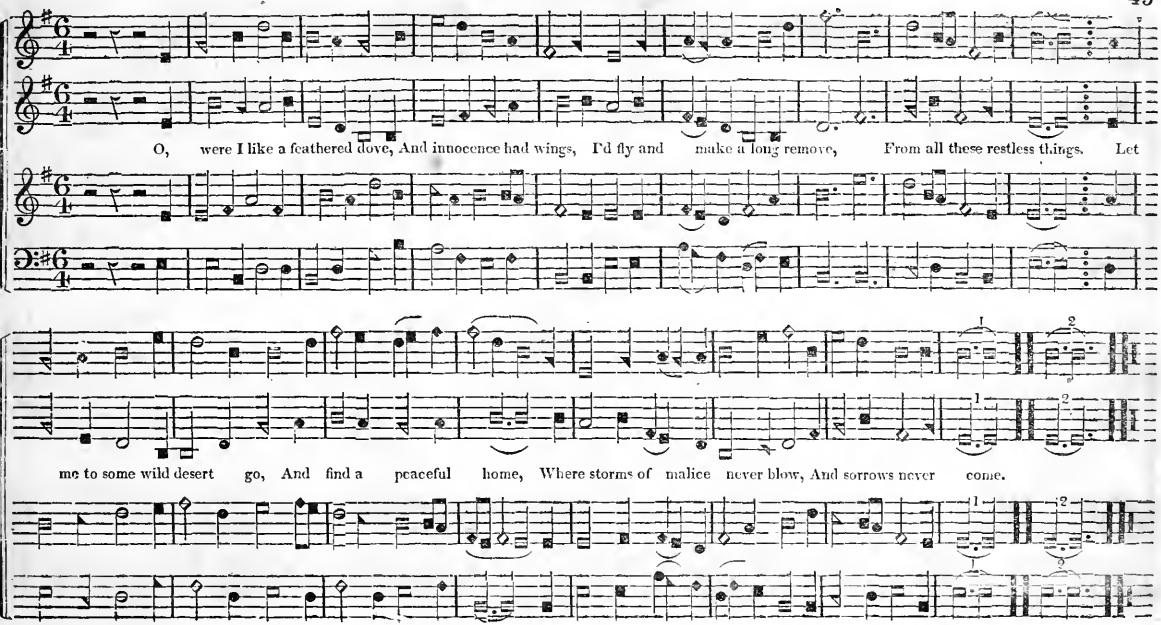
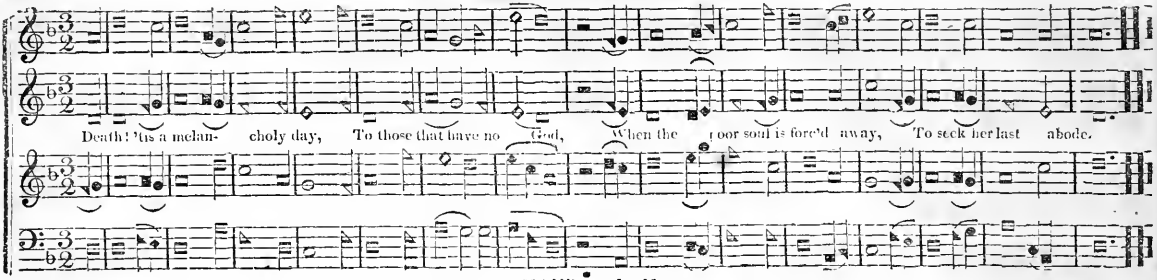


REFLECTION. C. M.




O, were I like a feathered dove, And innocence had wings, I'd fly and make a long remove, From all these restless things. Let
me to some wild desert go, And find a peaceful home, Where storms of malice never blow, And sorrows never come.

TRIBULATION C. M.



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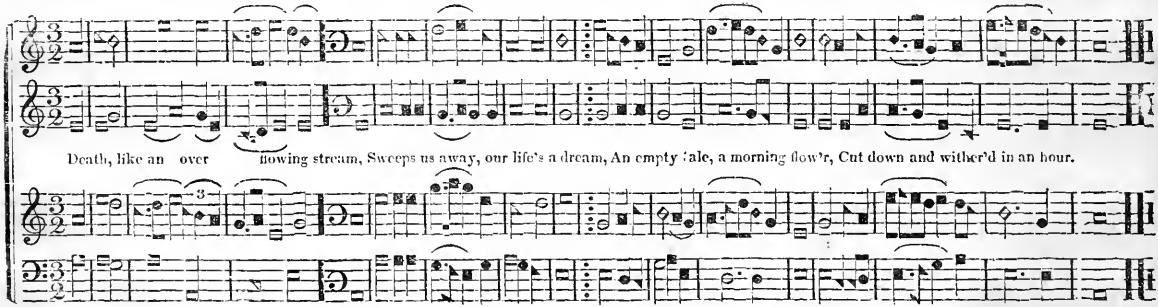

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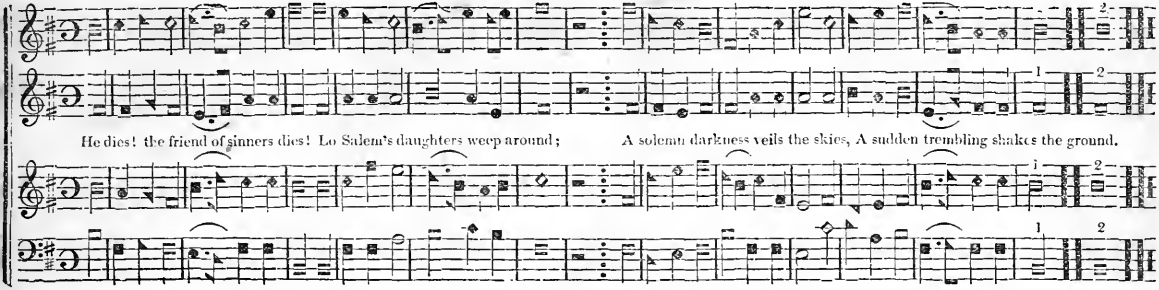

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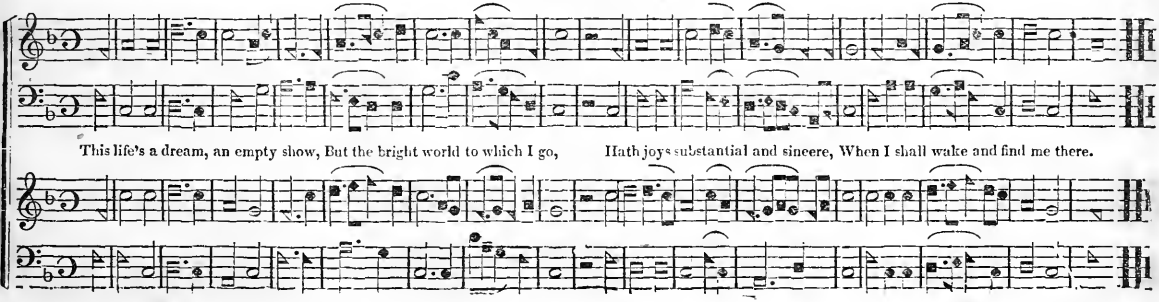
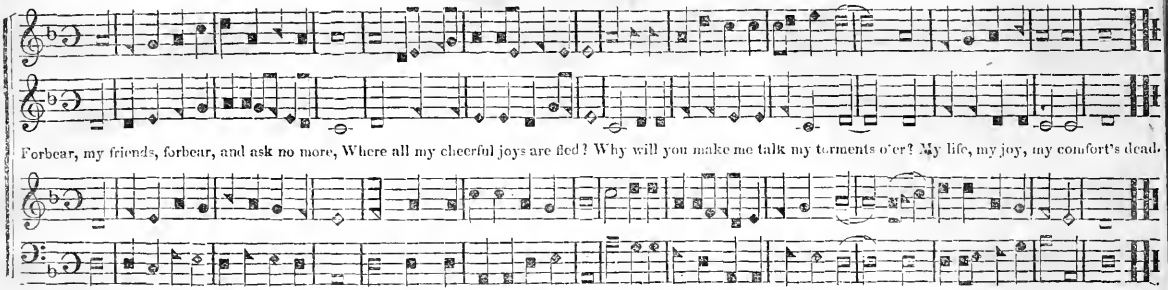
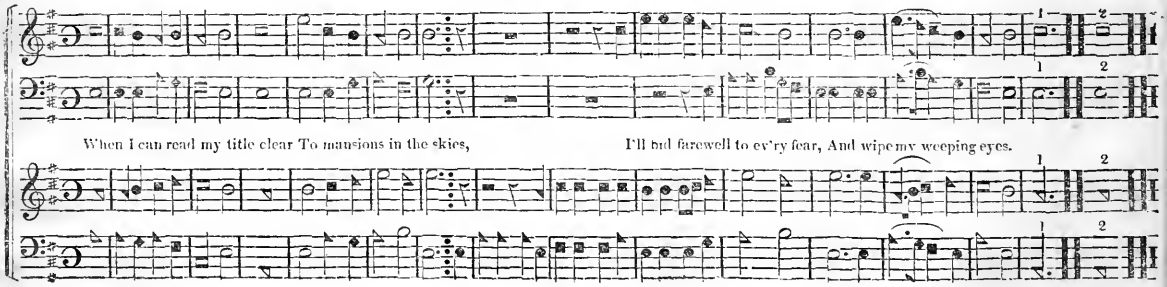


SOPHRONIA. P. M. or 10 and 8



NINETY FIFTH. C. M



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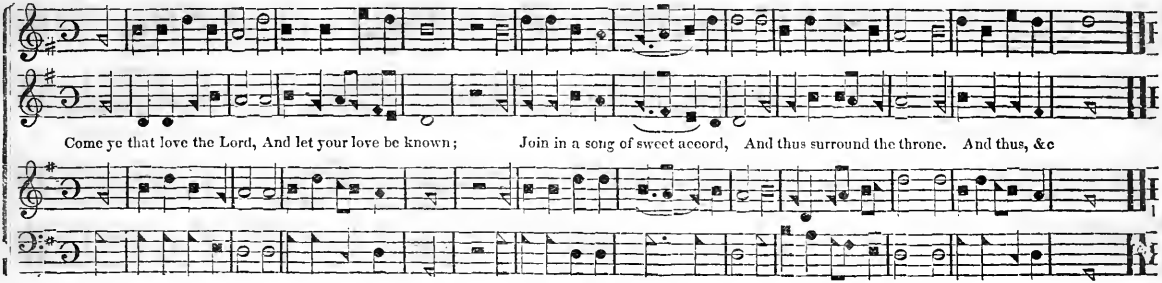

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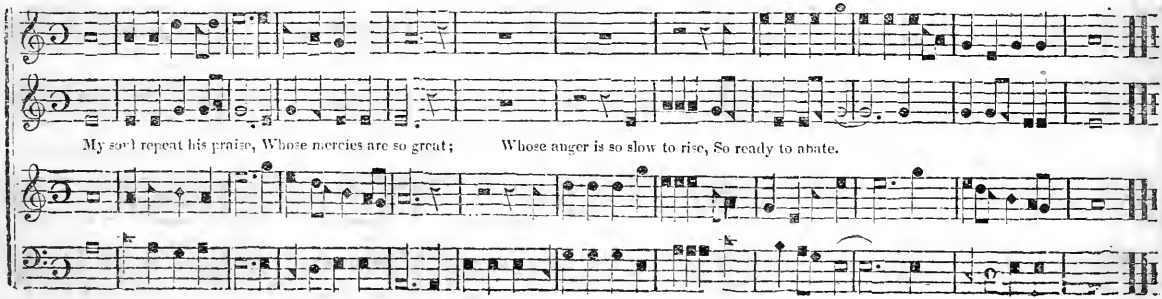
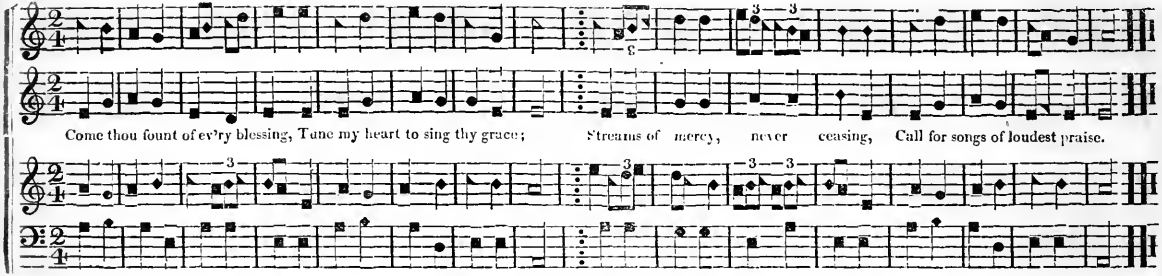
AMERICA. S. M.



NEW-MONMOUTH. 8s & 7s.



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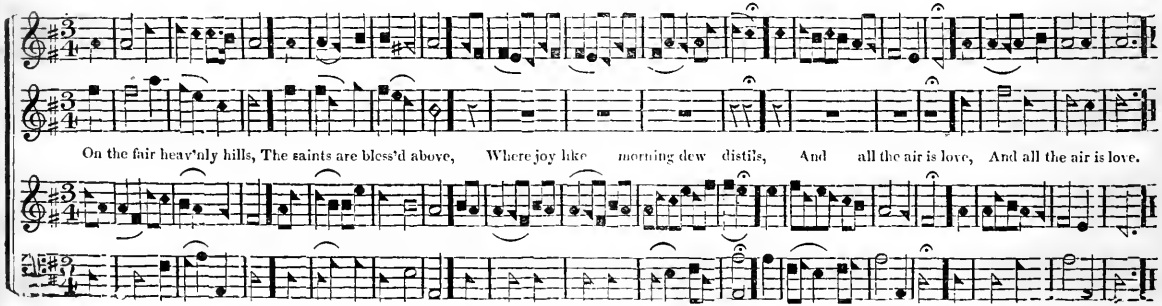
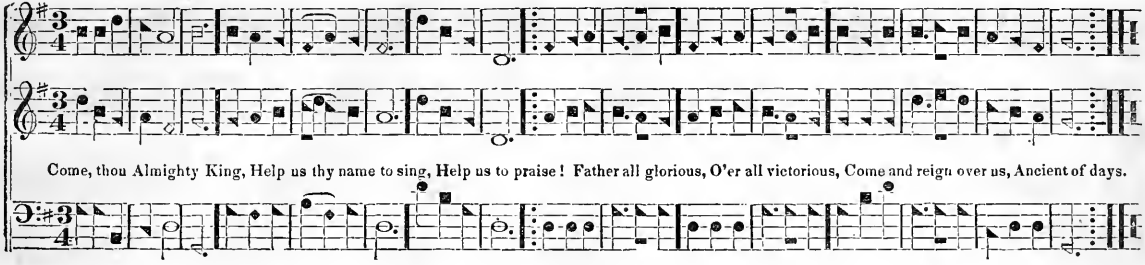
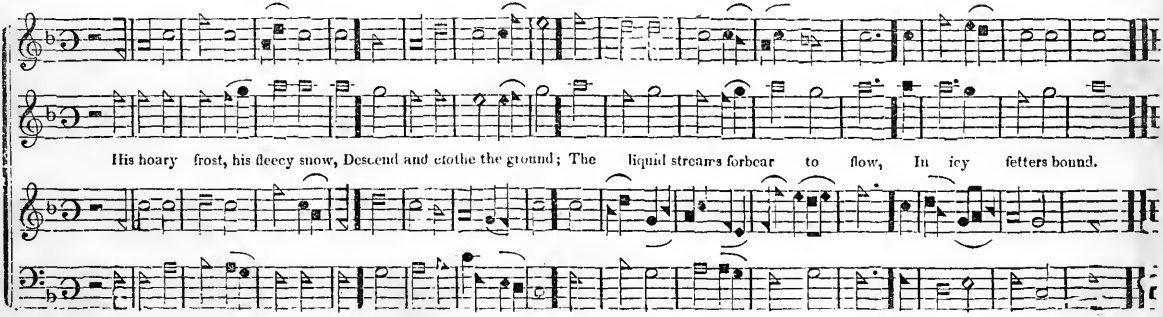
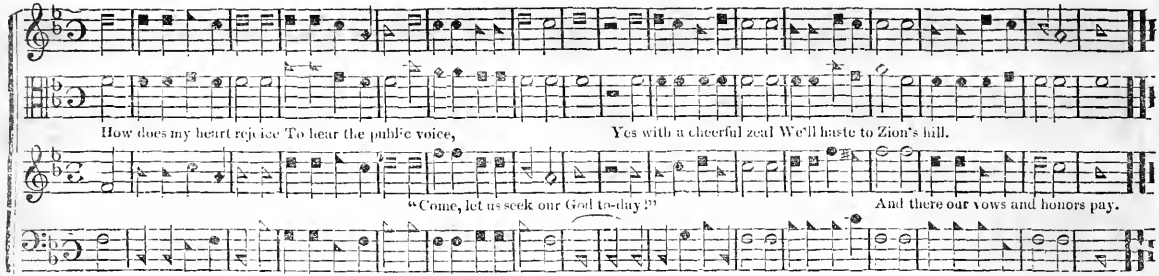



Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days.

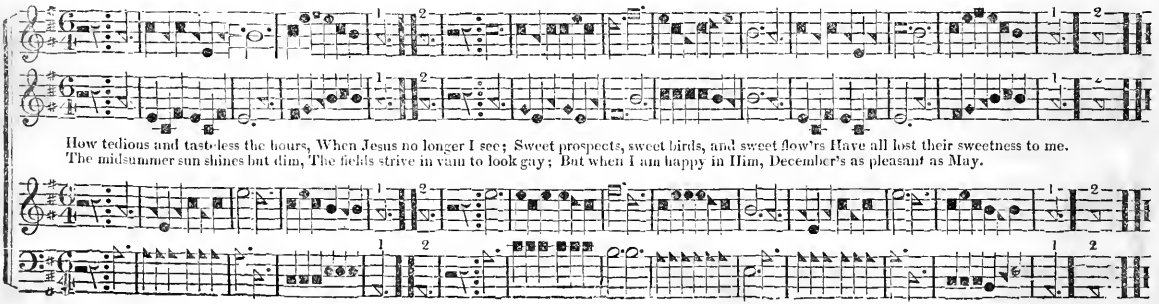
WINTER. C. M.


His hoary frost, his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In icy fetters bound.

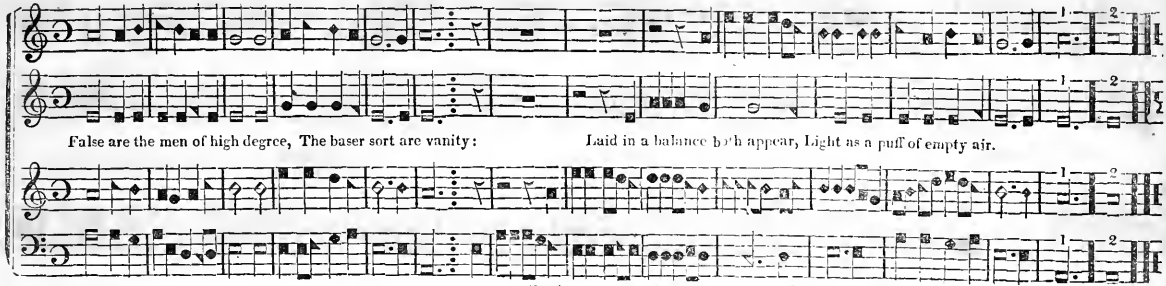
DALSTON. S. P. M.



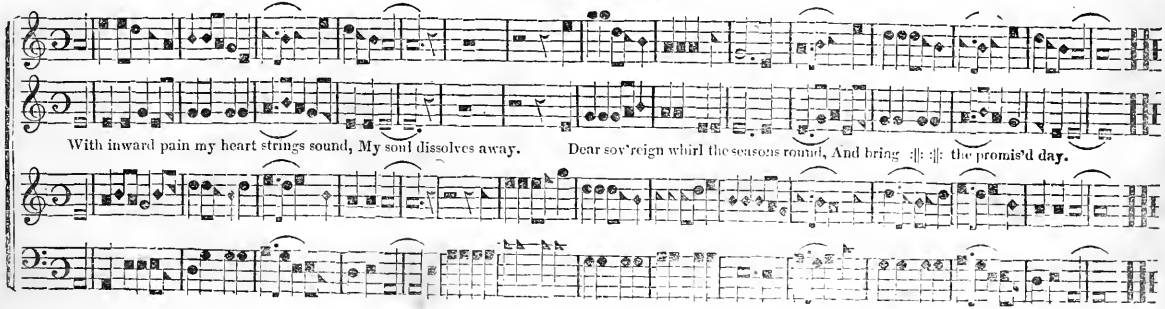
GREENFIELDS

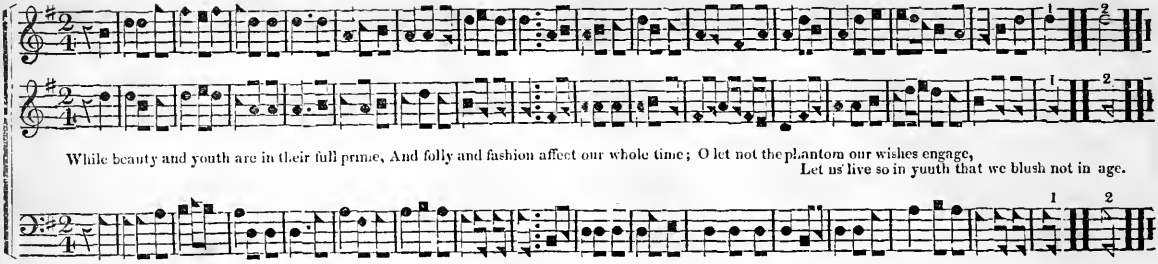


RUSSIA L. M



WESLEY. C. M.





2 The vain and the young may attend us awhile,
But let not their flat'ry our prudence beguile;
Let us covet those charms that shall never decay,
Nor listen to all that deceivers can say.

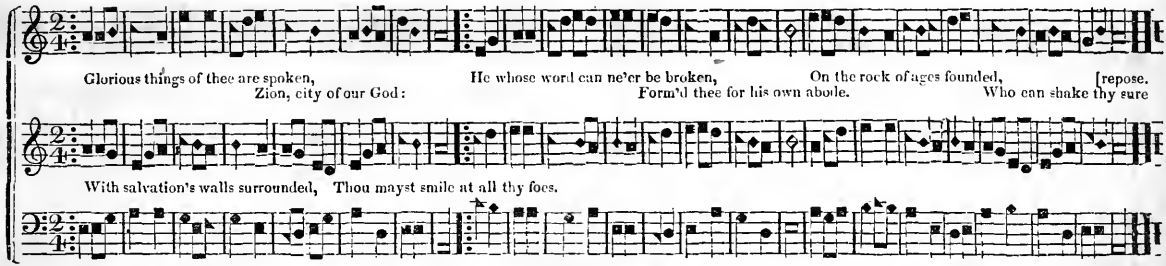
3 I sigh not for beauty nor languish for wealth,
But grant me kind Providence, virtue and health:
Then richer than kings and far happier than they,
My days shall pass swiftly and sweetly away.

4 For when age steals on me, and youth is no more,
And the moralist time shakes his glass at my door,
What pleasure in beauty or wealth can I find,
My beauty, my wealth, is a sweet peace of mind.

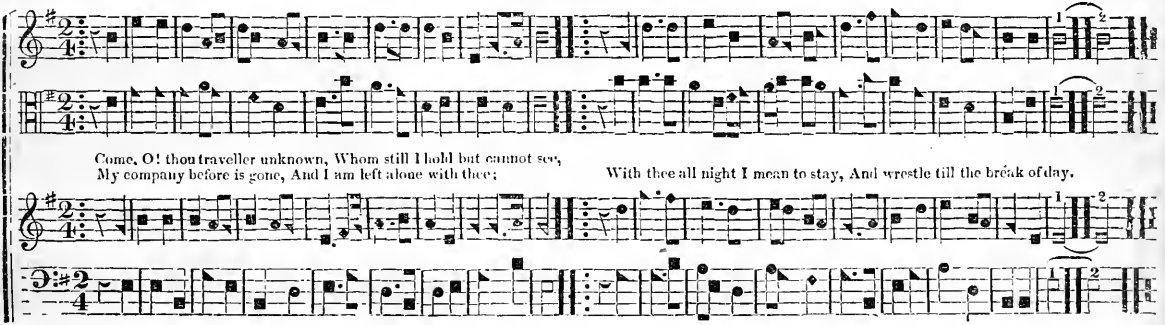
5 That peace I'll preserve it as pure as 'twas giv'n,
Shall last in my bosom an earnest of heav'n:
For virtue and wisdom can warm the cold scene,
And sixty can flourish as gay as sixteen.

6 And when I the burden of life shall have borne,
And death with his sickle shall cut the ripe corn,
Re-ascend to my God without murmur or sigh,
I'll bless the kind summons and lie down and die.

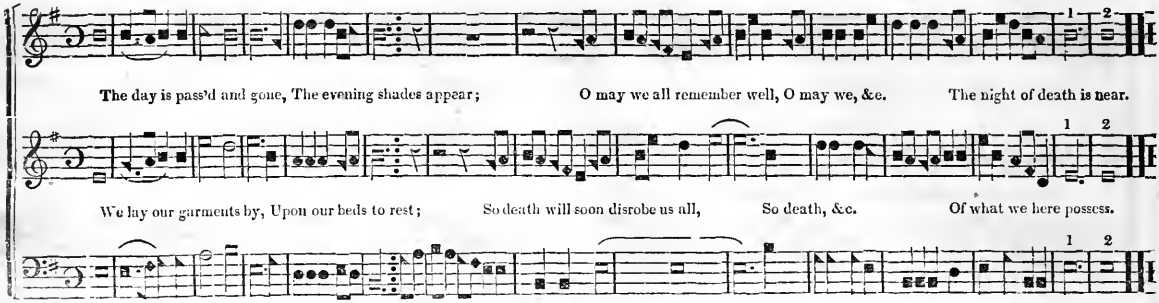
JEFFERSON. 8 and 7.



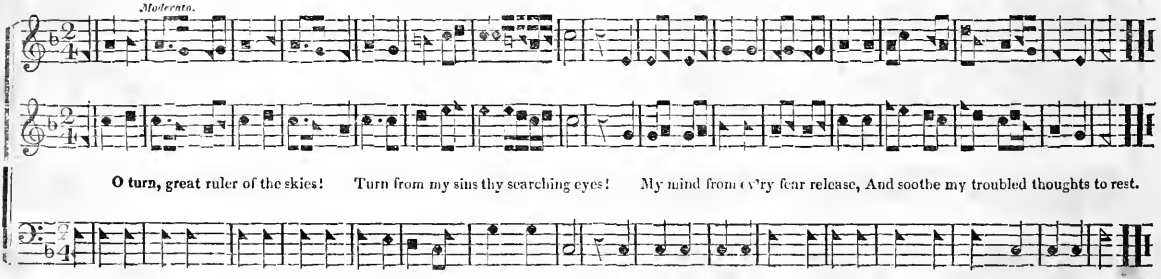
VERNON L. M



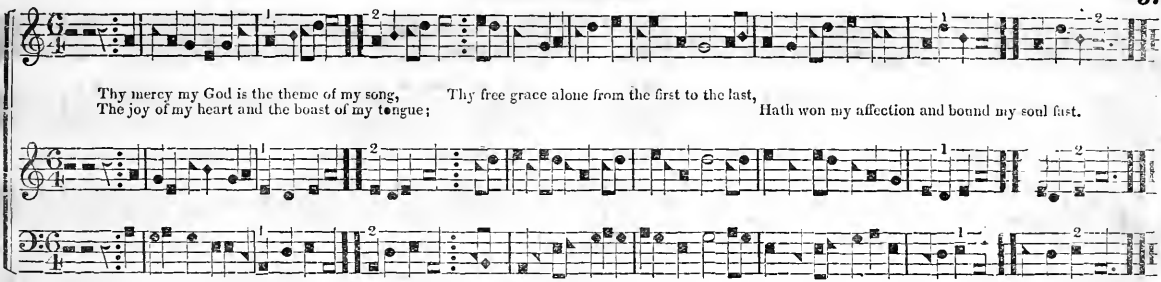
EVENING SHADE. S. M.



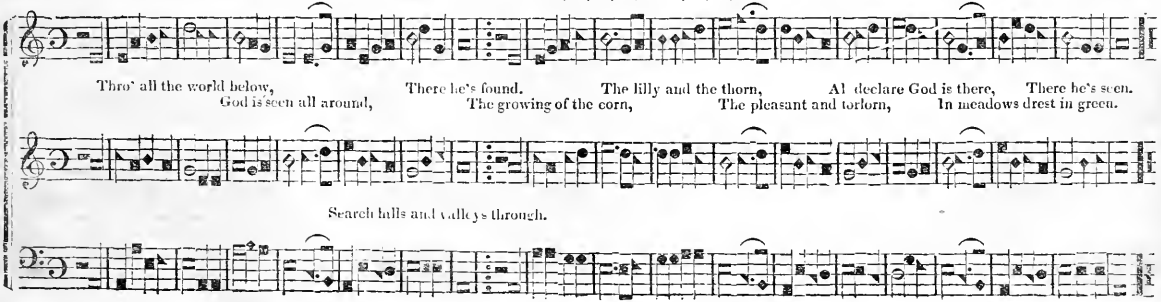
SICILIAN MARINER'S HYMN. L. M.



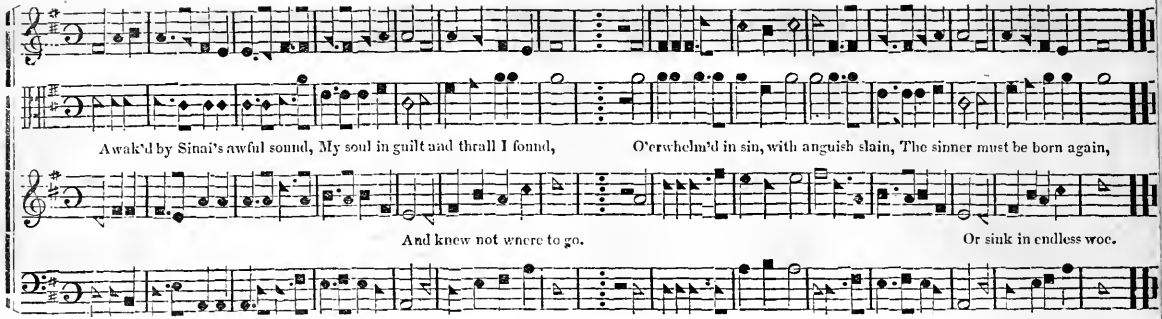
VERSAILLES 11s



CAPTAIN KID. 6, 6, 6, 3, 6, 6, 6, 6, 6, 3.



GANGES. 8, 8, 6.



2 Amaz'd I stood, but could not tell,
Which way to shun the gates of hell,
For death and hell drew near;
I strove indeed, but strove in vain,
The sinner must be born again,
Still sounded in my ear.

3 When to the law I trembling fled,
It pour'd its curses on my head,
No relief could find;
This fearful truth increas'd my pain,
The sinner must be born again,
O'erwhelm'd my tortur'd mind.

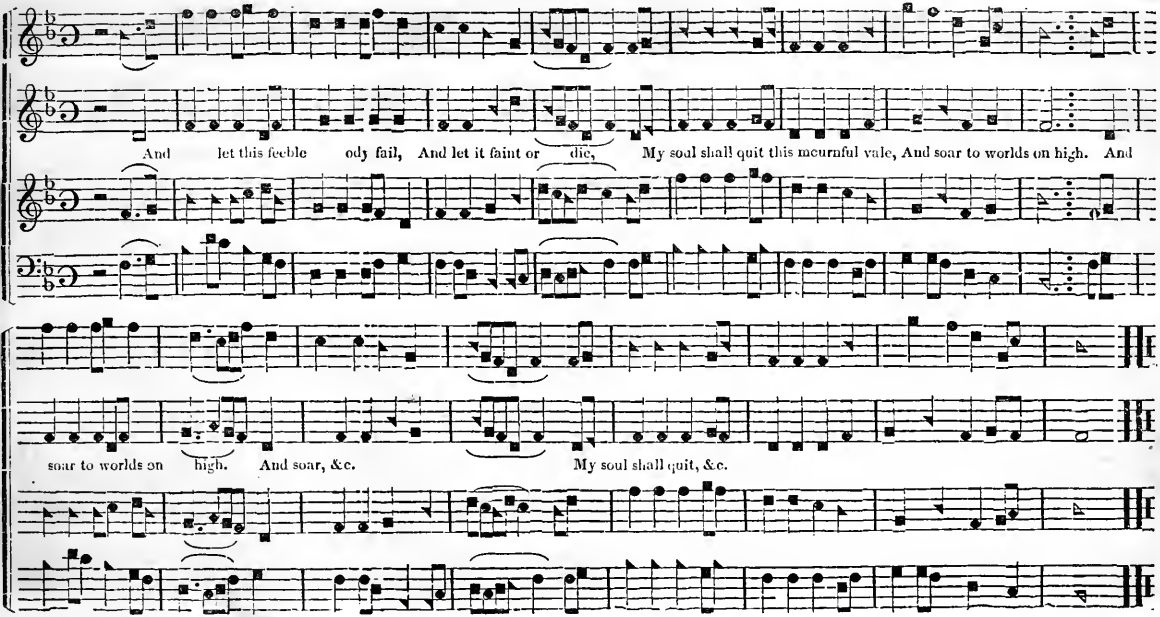
4 Again did Sinai's thunder roll,
And guilt lay heavy on my soul,
A vast unwieldy load;
Alas, I read and saw it plain,
The sinner must be born again,
Or drink the wrath of God.

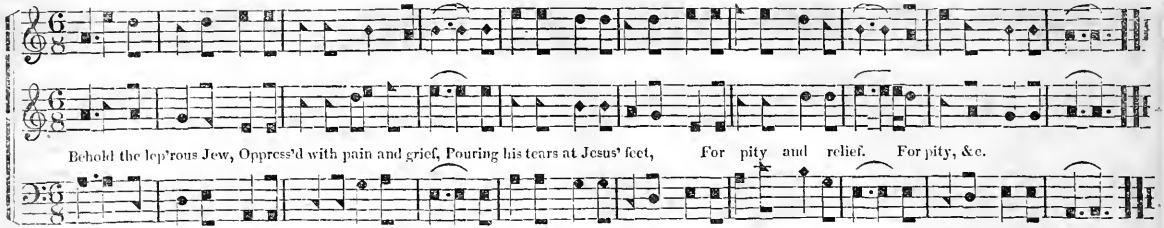
5 The saints I heard with rapture tell,
How Jesus conquer'd death and hell,
And broke the fowler's snare;
Yet when I found this truth remain,
The sinner must be born again,
I sunk in deep despair.

6 But while I thus in anguish lay,
Jesus of Naz'reth pass'd that way,
And felt his pity move;
The sinner by his justice slain,
Now by his grace is born again,
And sings redeeming love.

7 To heav'n the joyful tidings flew,
The angels tun'd their harps anew,
And lofty notes did raise;
All hail the lamb that once was slain,
Unnumber'd millions born again,
Still shout thy endless praise.

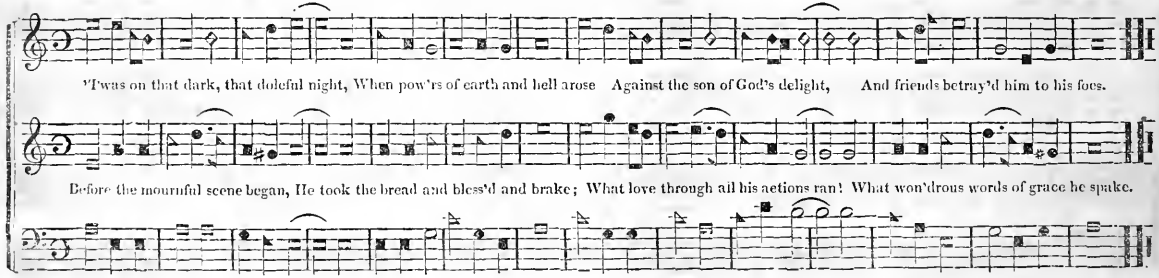
PISGAH. C. M.


And let this feeble ody fail, And let it faint or die, My soul shall quit this mournful vale, And soar to worlds on high. And
soar to worlds on high. And soar, &c.
My soul shall quit, &c.

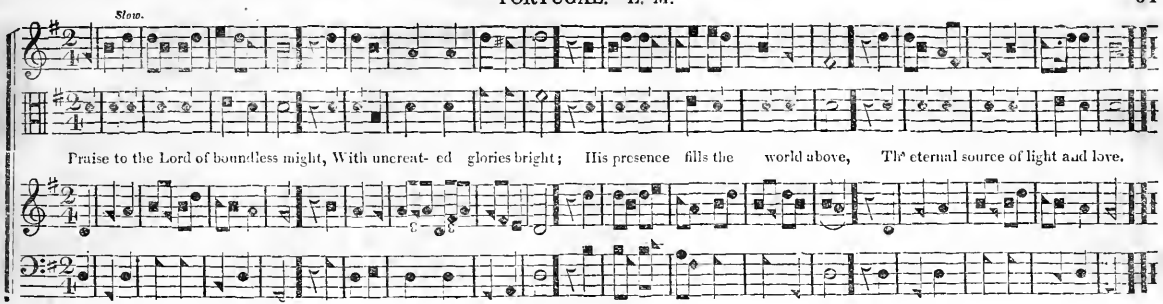


O speak the word he cries, And heal me of my pain; Lord, thou art able, if thou wilt, To make a leper clean.
Compassion moves his heart, He speaks the gracious word: The leper feels his strength return, And all his sickness cur'd.
To thee, dear Lord, I look, Sick of a worse disease; Sin is my painful malady, And none can give me ease.
But thy Almighty grace, Can heal my lep'rous soul: O bathe me in thy precious blood, And that will make me whole.

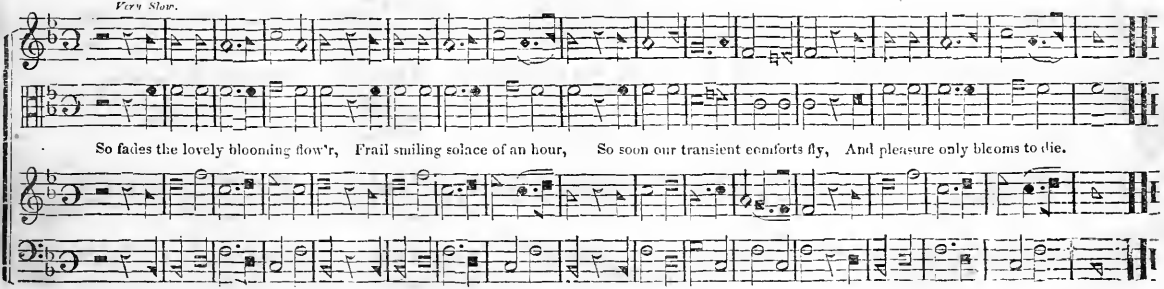
BOURBON. L. M.



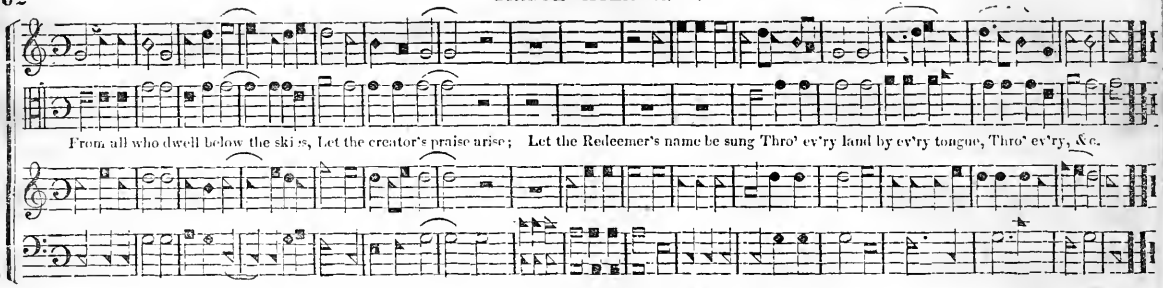
PORTUGAL. L. M.



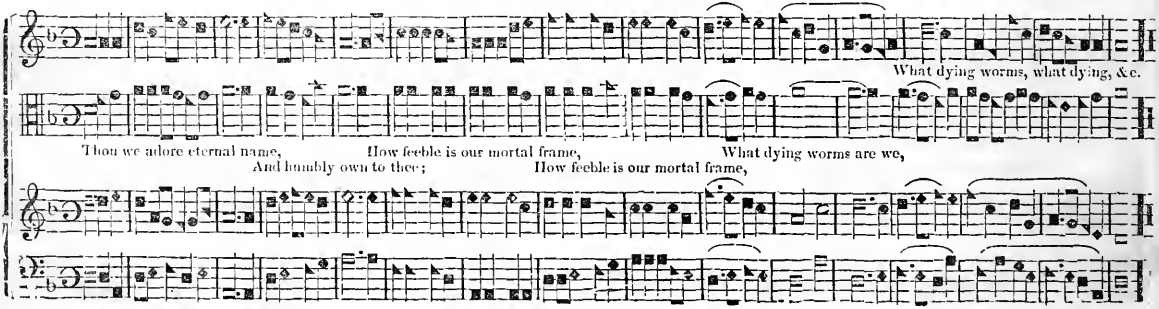
PLEYEL'S HYMN. L. M



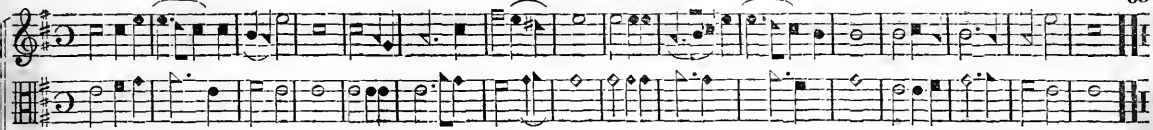
BRIDGEWATER L. M.



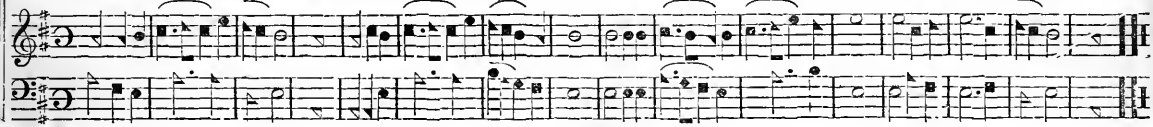
WORTHINGTON. C. M



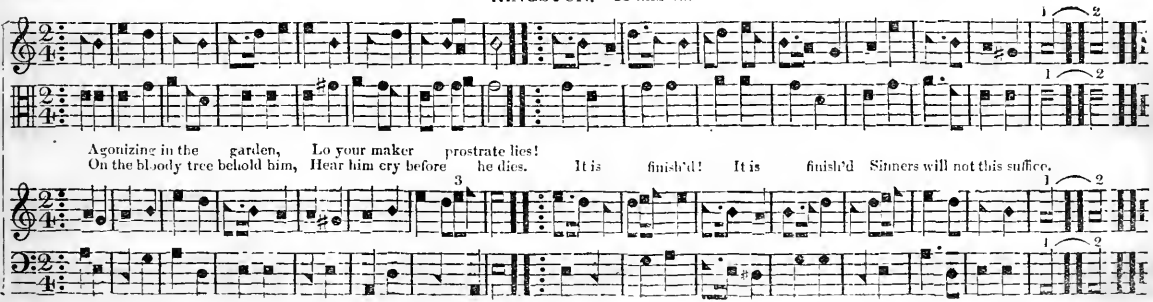
PARIS. L. M



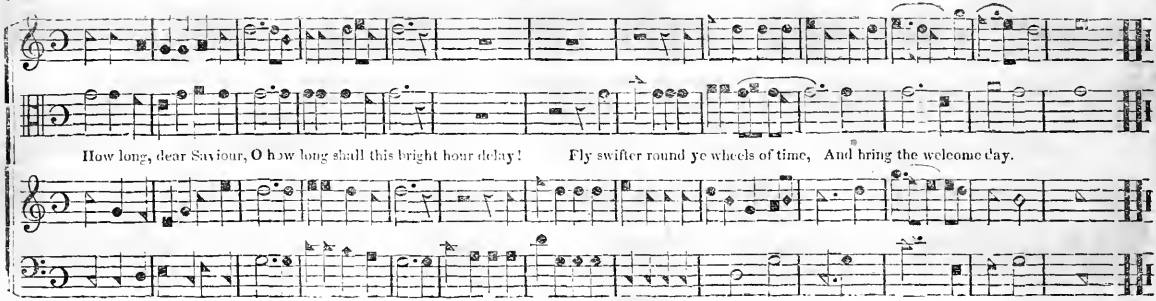
This spacious earth is all the Lord's, And men, and worms, and beasts, and birds: He raisd the buildings on the seas, And gave it for their dwelling place.



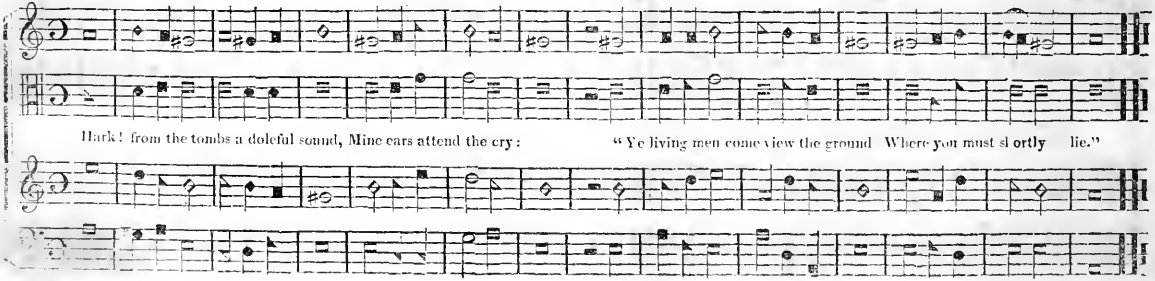
KINGSTON. 8s and 7s.

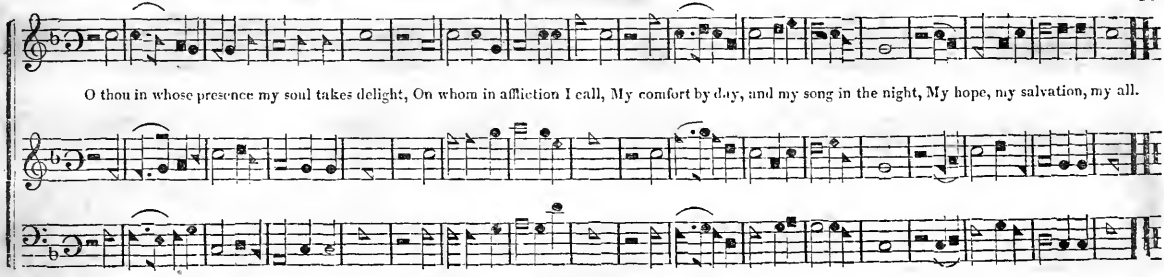


NORTHFIELD. C. M



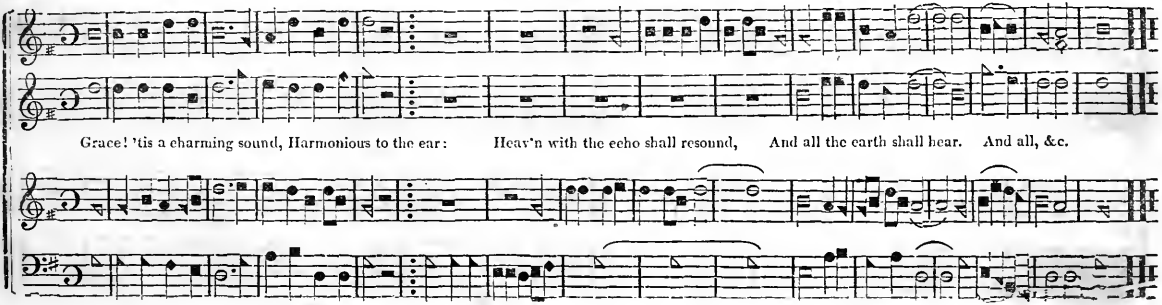
FUNERAL THOUGHT. C. M



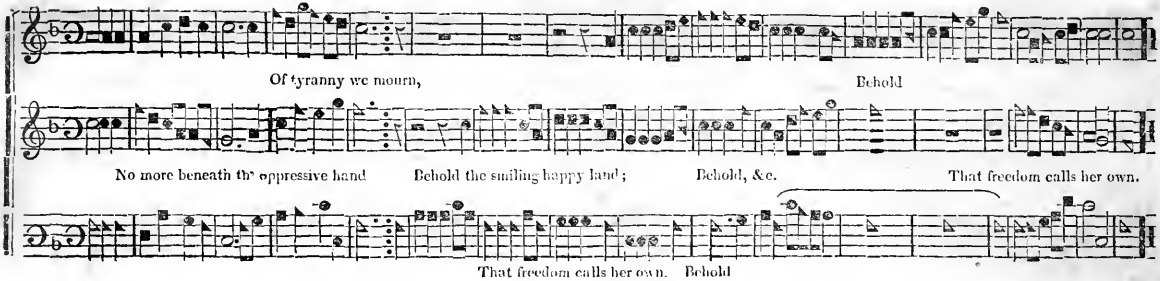


E

BRIDGETOWN. S. M.



LIBERTY. C. M



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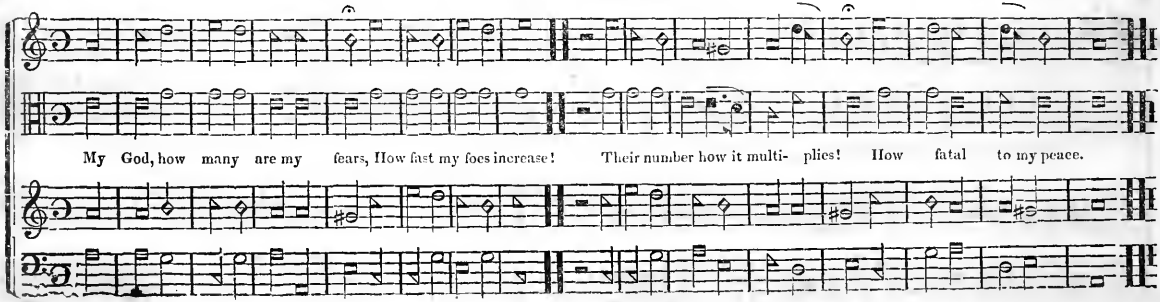
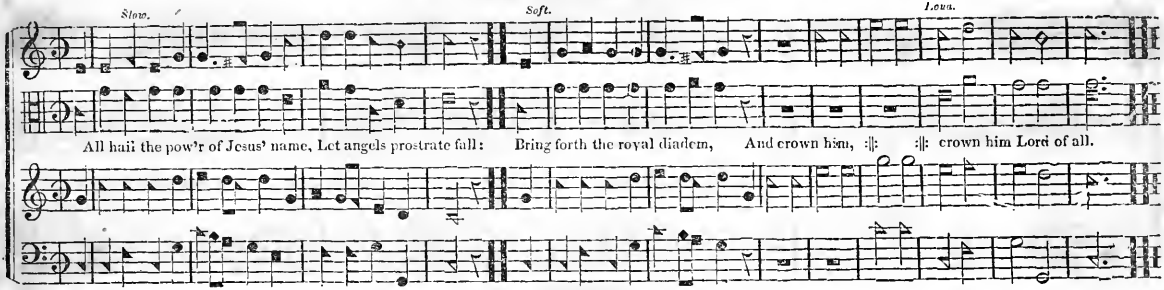
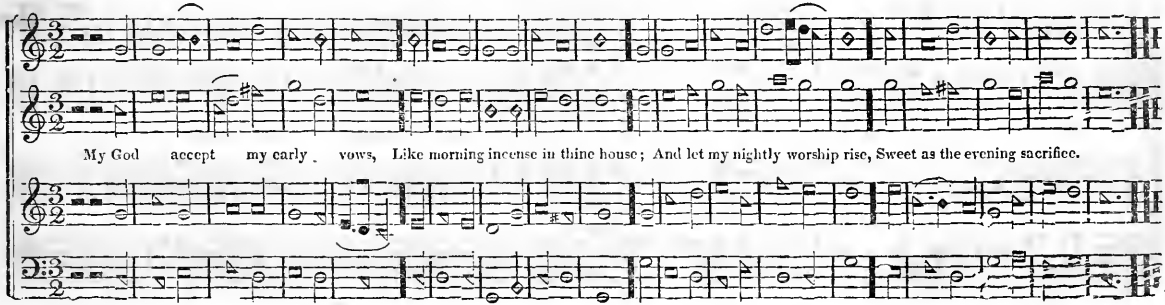
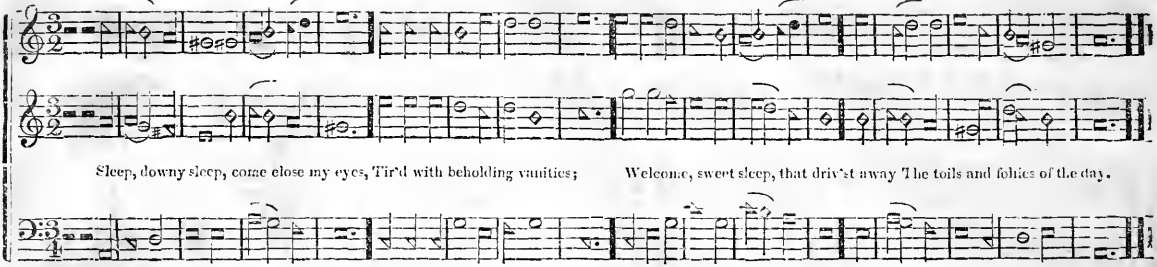


MARLBOROUGH. C. M.

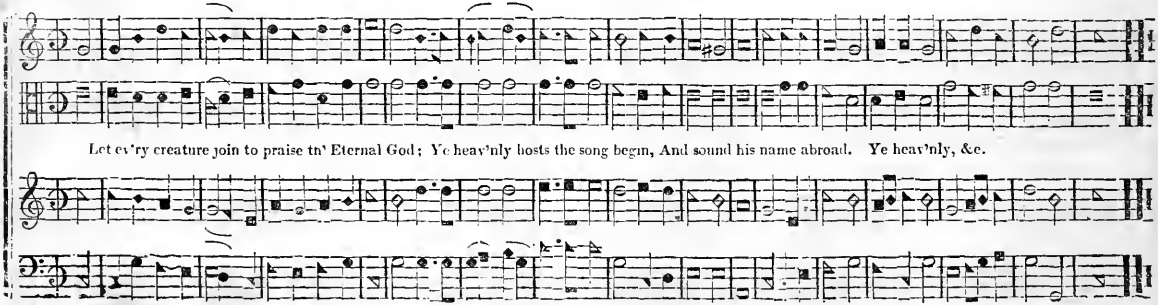


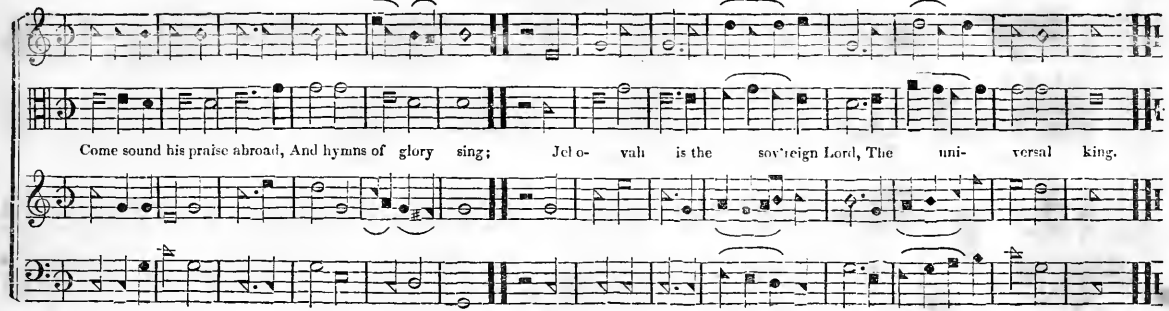
WINCHESTER. L. M.



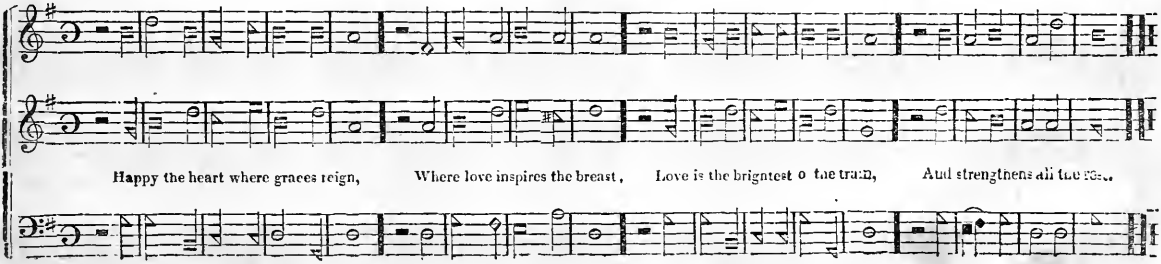


MANSFIELD. S. M.

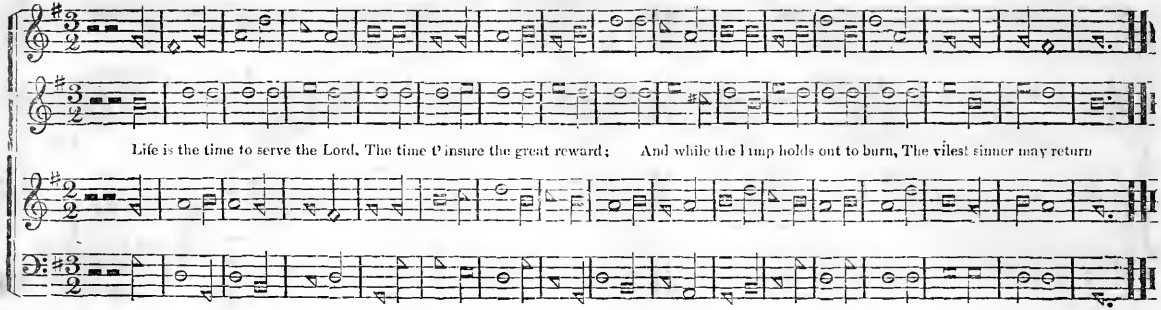



Come sound his praise abroad, And hymns of glory sing; Jeh o- vah is the sov'reign Lord, The uni- versal king.

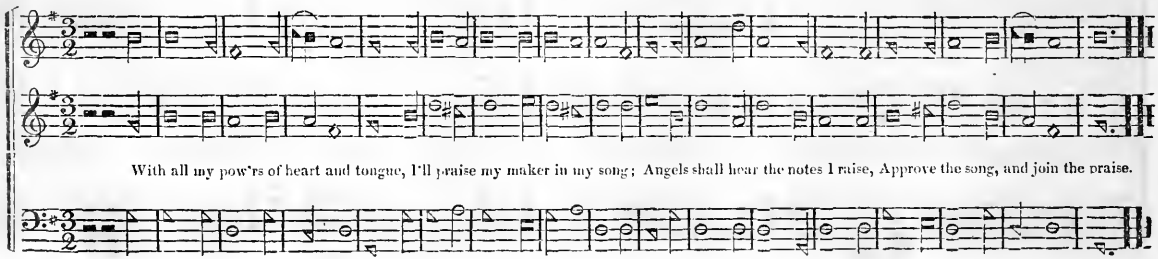
YORK. C. M.


Happy the heart where graces reign, Where love inspires the breast, Love is the brightest o the train, And strengthens all the rest.

BATH. L. M.



QUERCY. L. M



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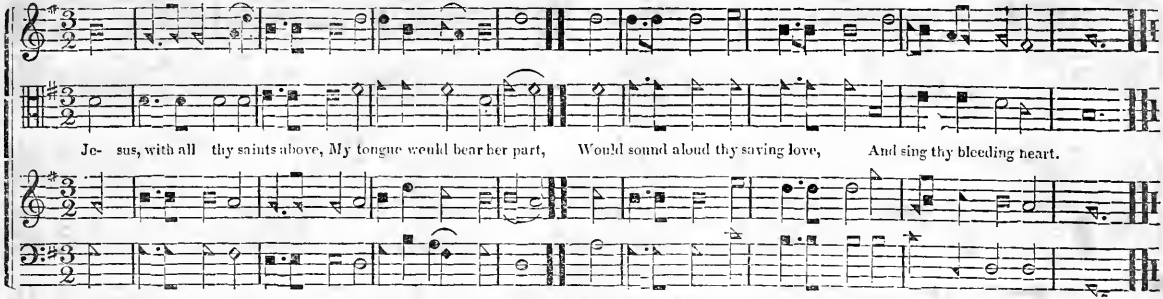
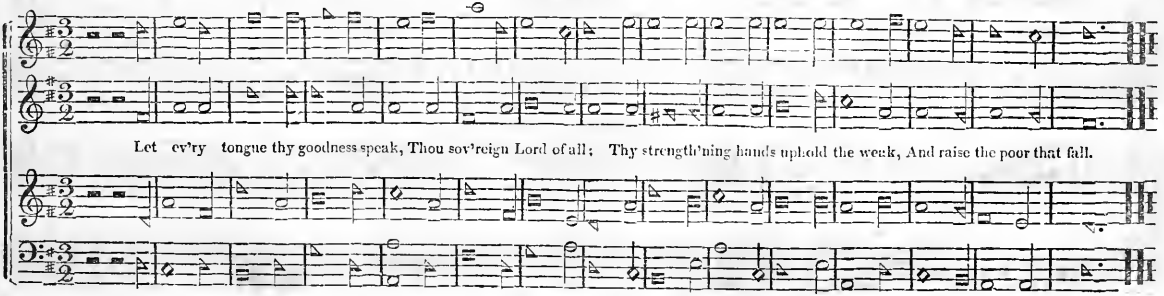
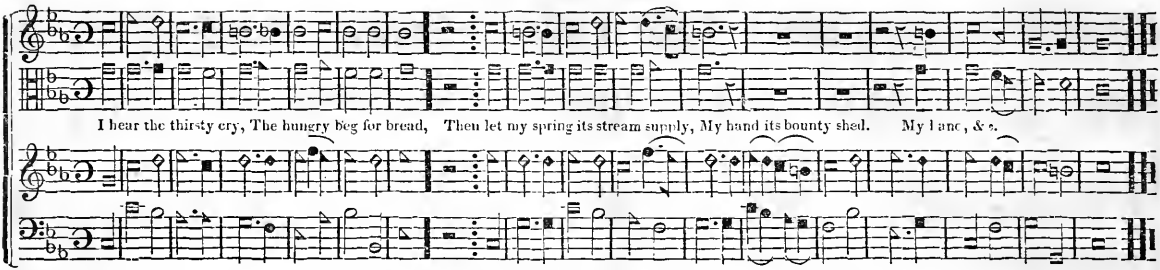


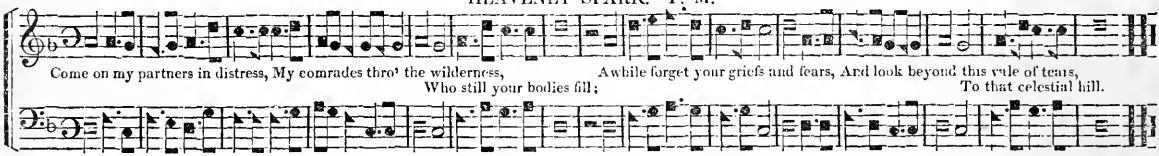
LONDON-NEW. C. M.



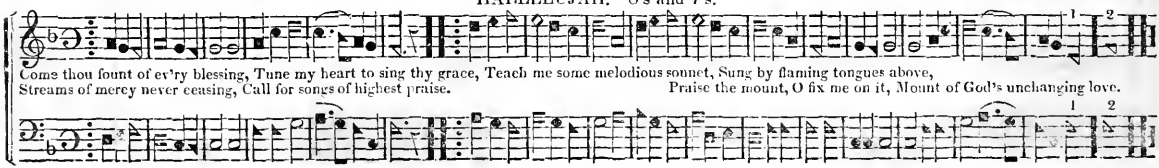
DEFENCE. S. M.



HEAVENLY SPARK. P. M.



HALLELUJAH. S's and 7's.

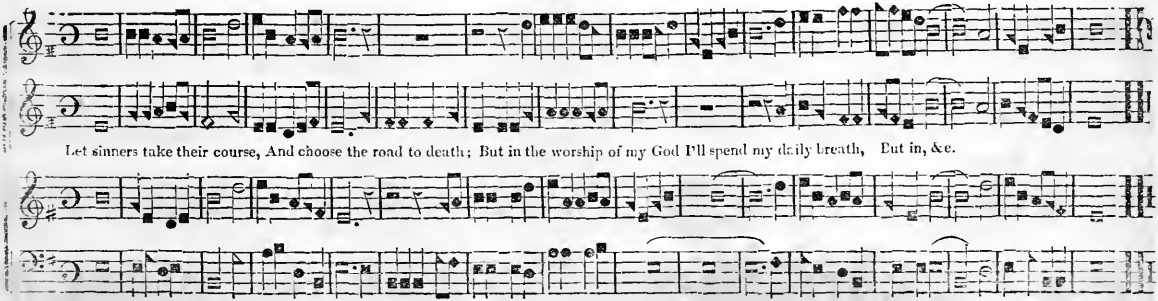


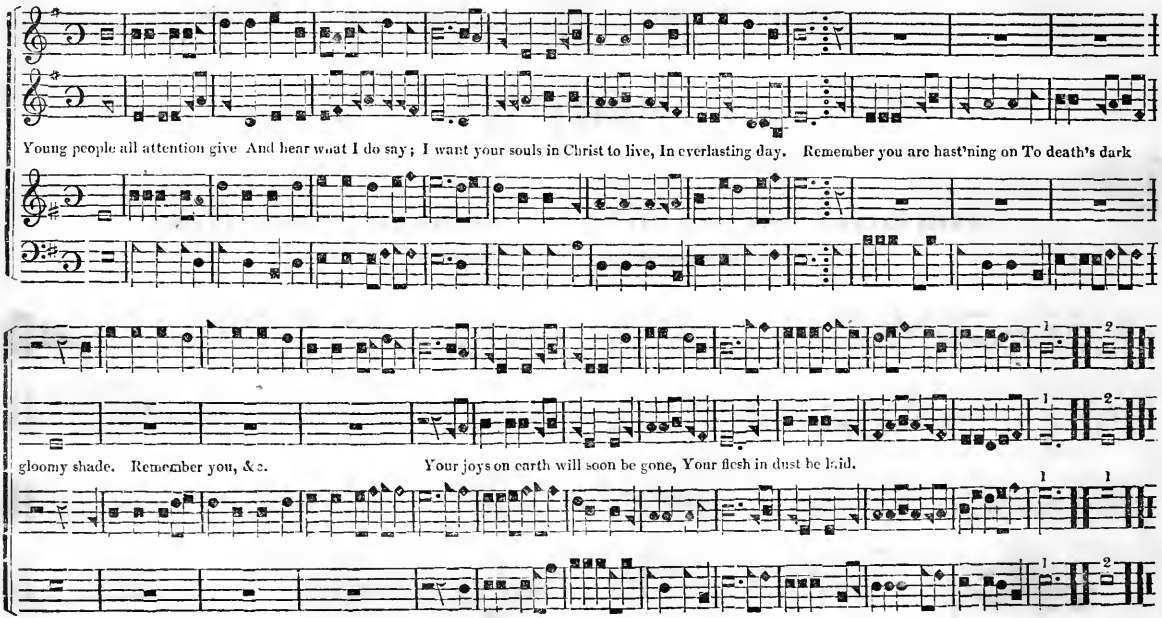
PART II.

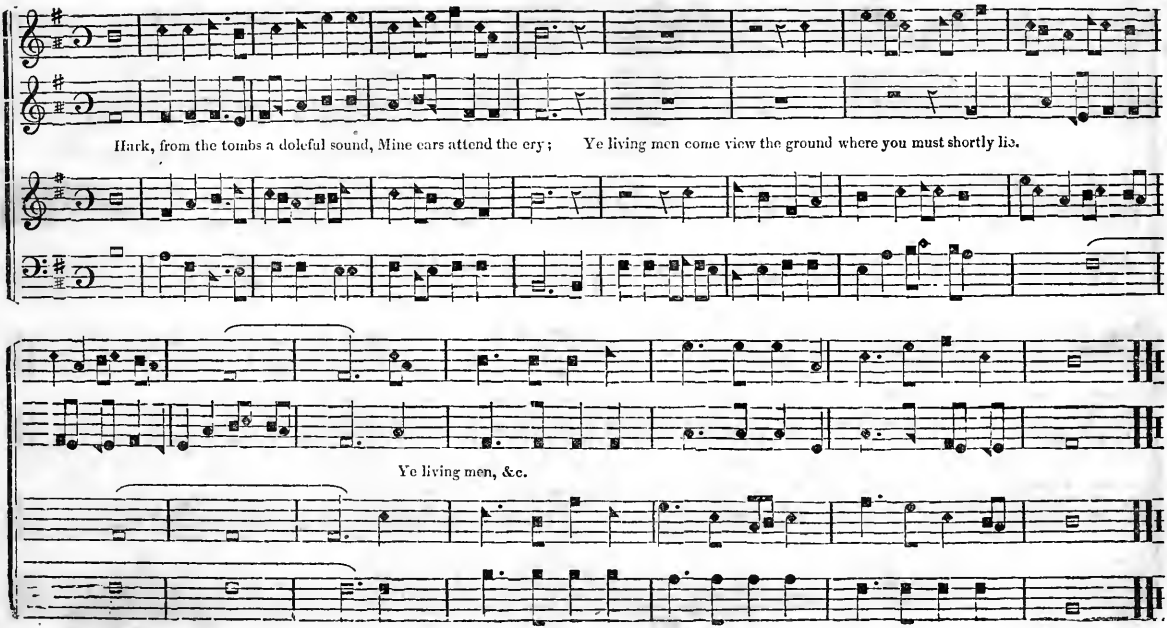
CONTAINING THE MORE LENGTHY AND ELEGANT PIECES

COMMONLY USED IN CONCERT, OR SINGING SOCIETIES.

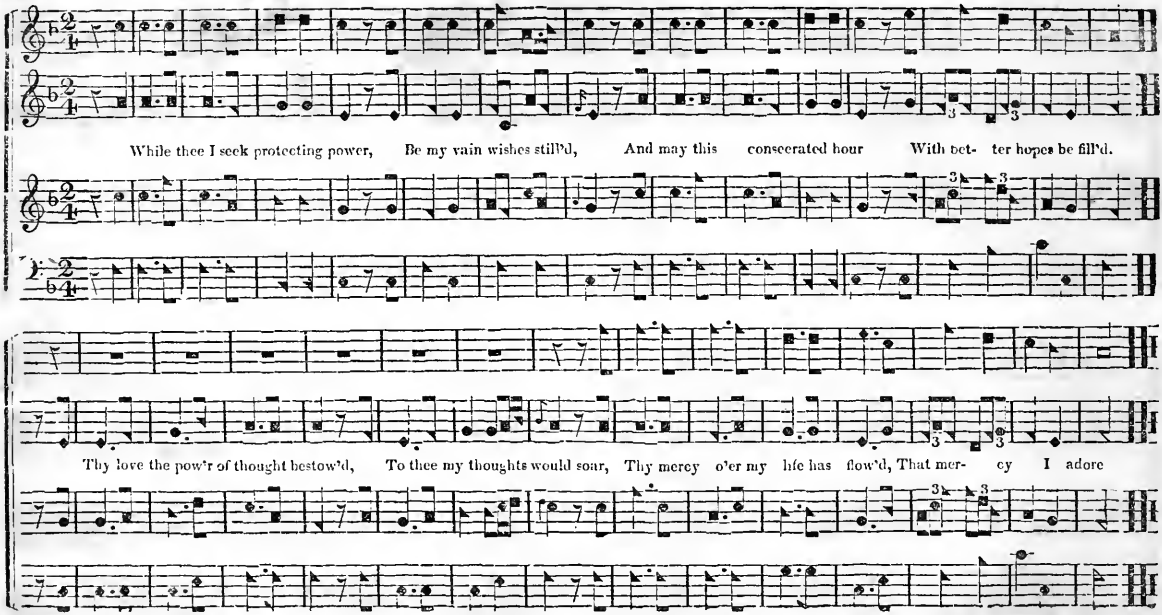
FLORIDA S. M.



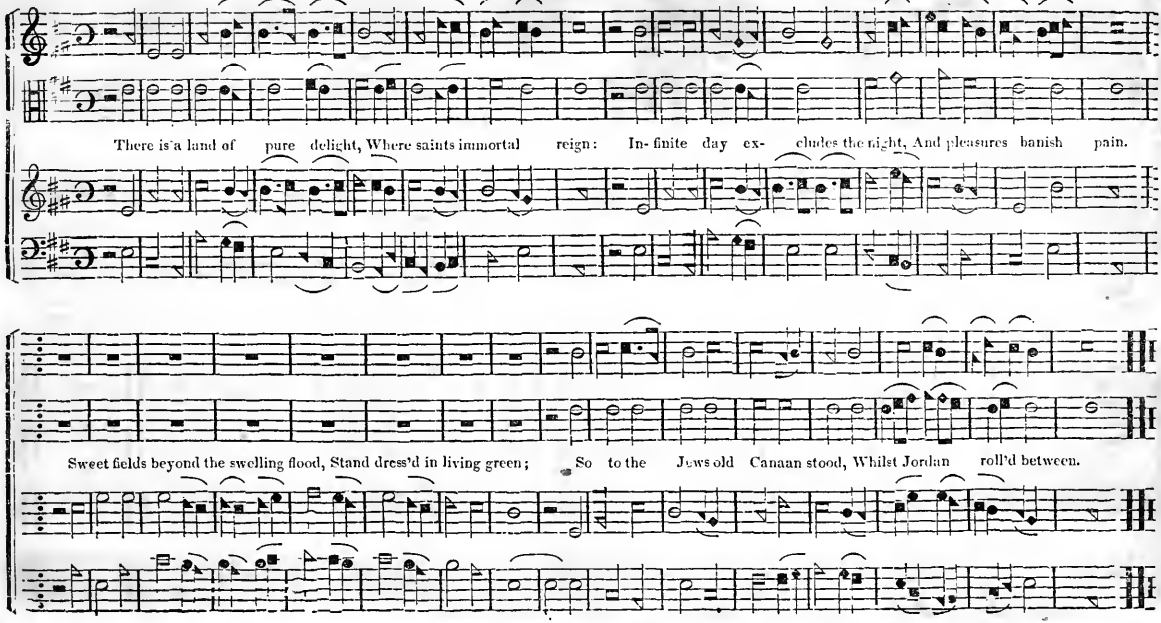

Young people all attention give And hear what I do say; I want your souls in Christ to live, In everlasting day. Remember you are hast'ning on To death's dark
gloomy shade. Remember you, &c.
Your joys on earth will soon be gone, Your flesh in dust be laid.


Hark, from the tombs a doleful sound, Mine ears attend the cry; Ye living men come view the ground where you must shortly lie.
Ye living men, &c.

PLEYEL'S HYMN SECOND. C. M.

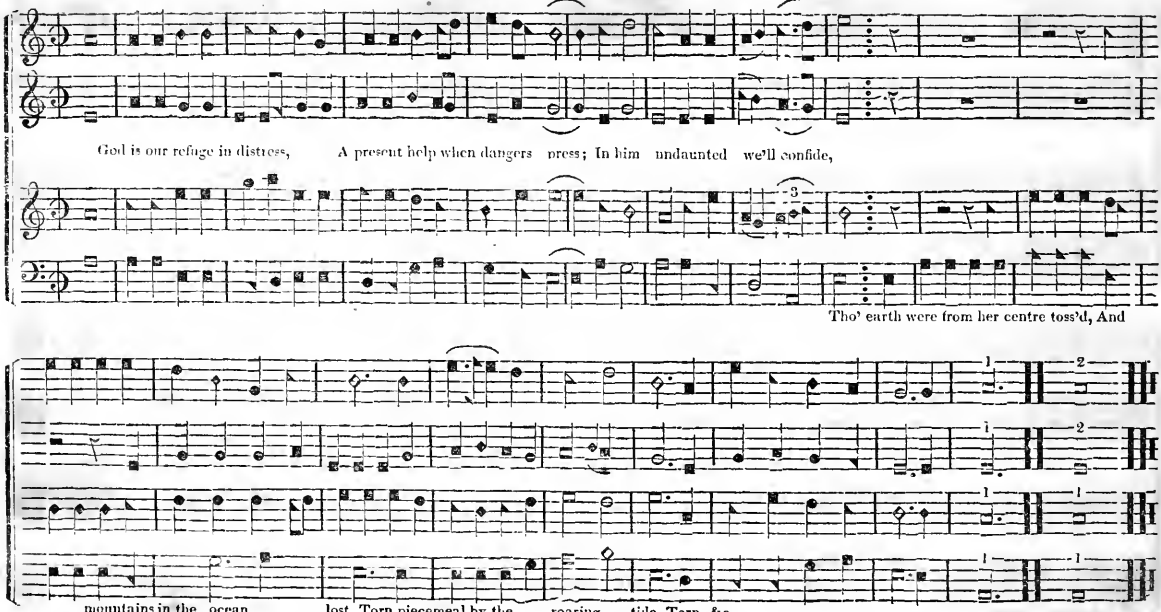


JORDAN. C. M.

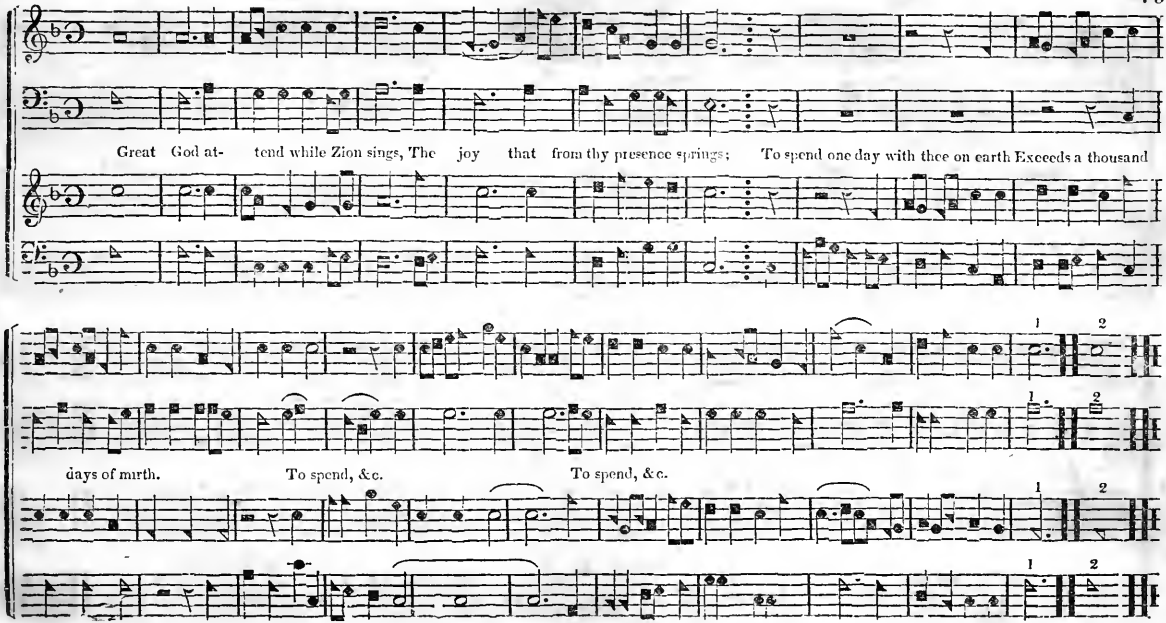

There is a land of pure delight, Where saints immortal reign: In- finite day ex- cludes the night, And pleasures banish pain.
Sweet fields beyond the swelling flood, Stand dress'd in living green; So to the Jews old Canaan stood, Whilst Jordan roll'd between.

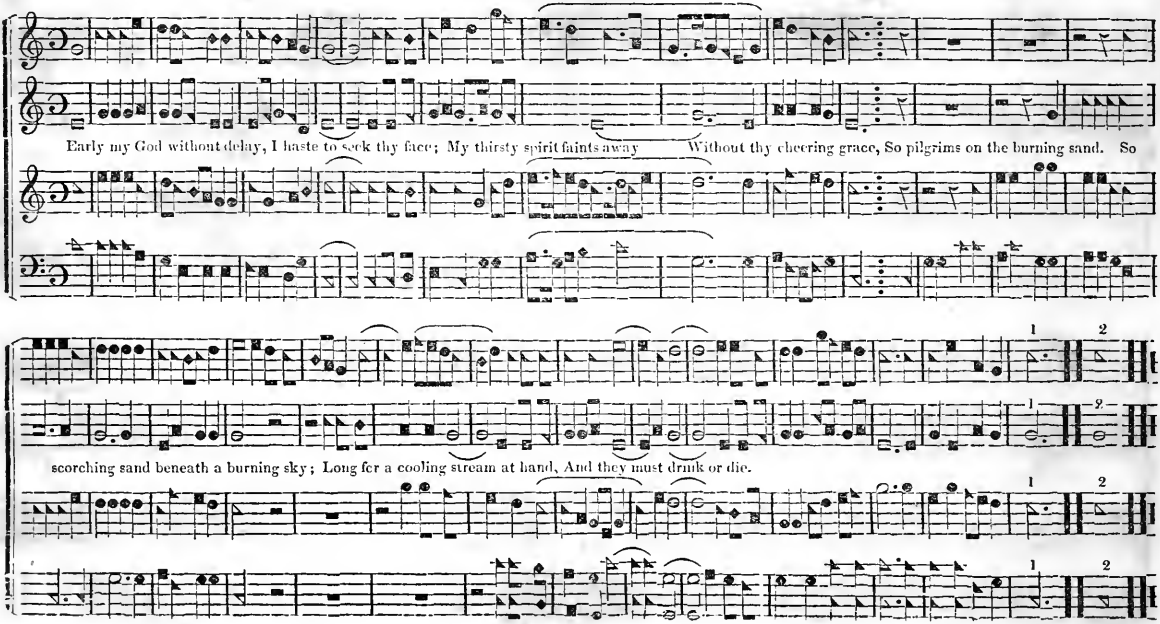
78

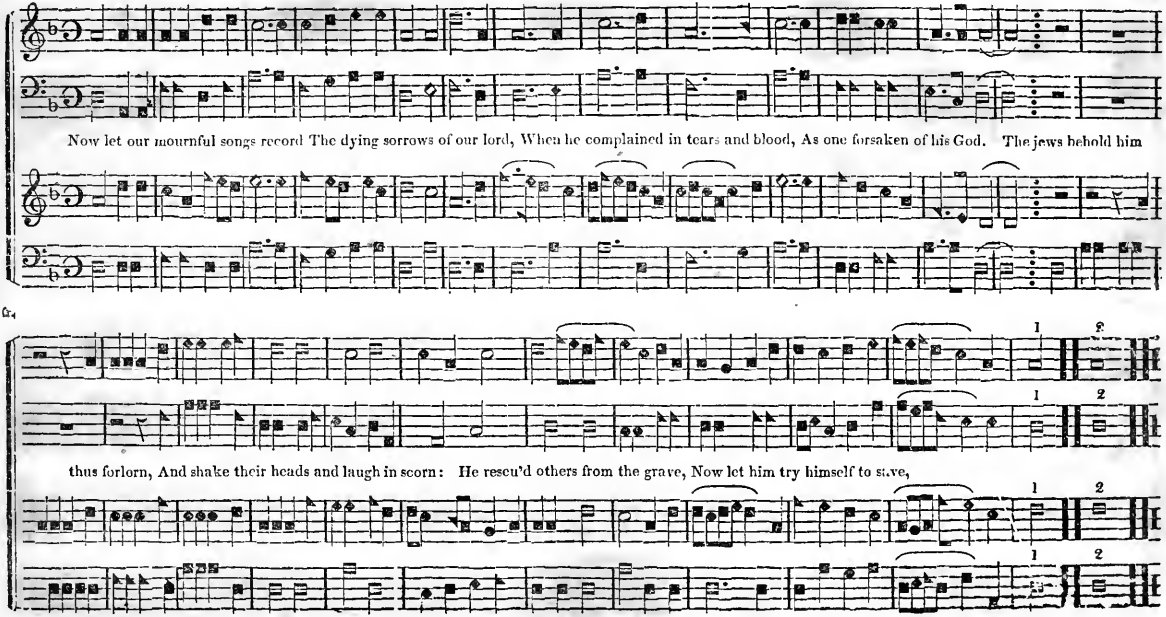
GREENFIELD. P M.

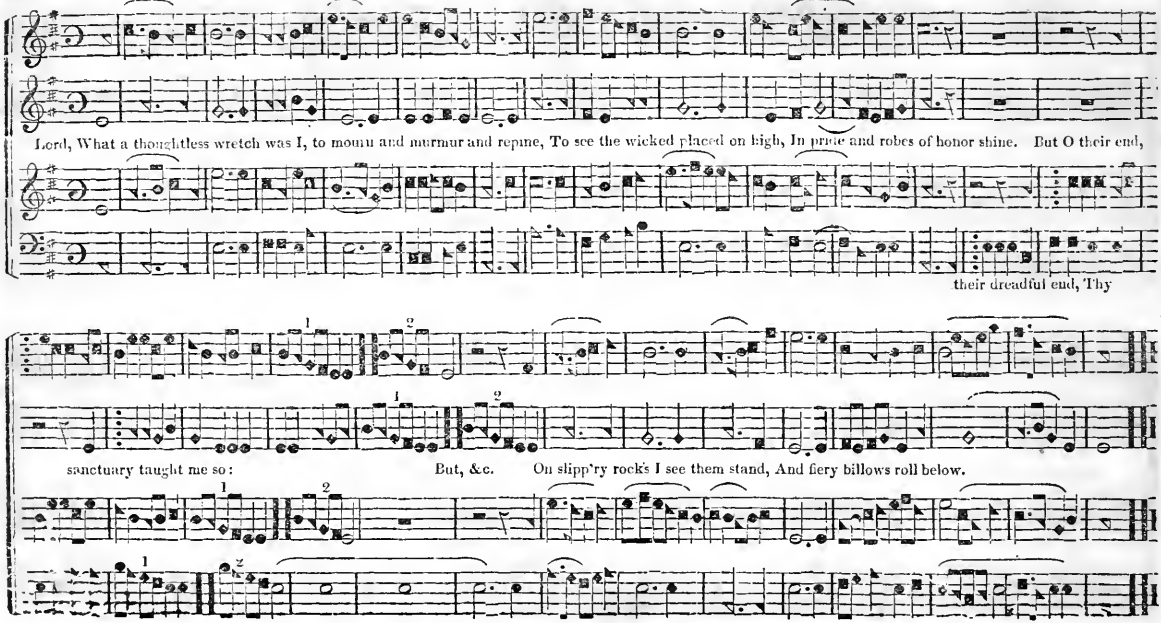


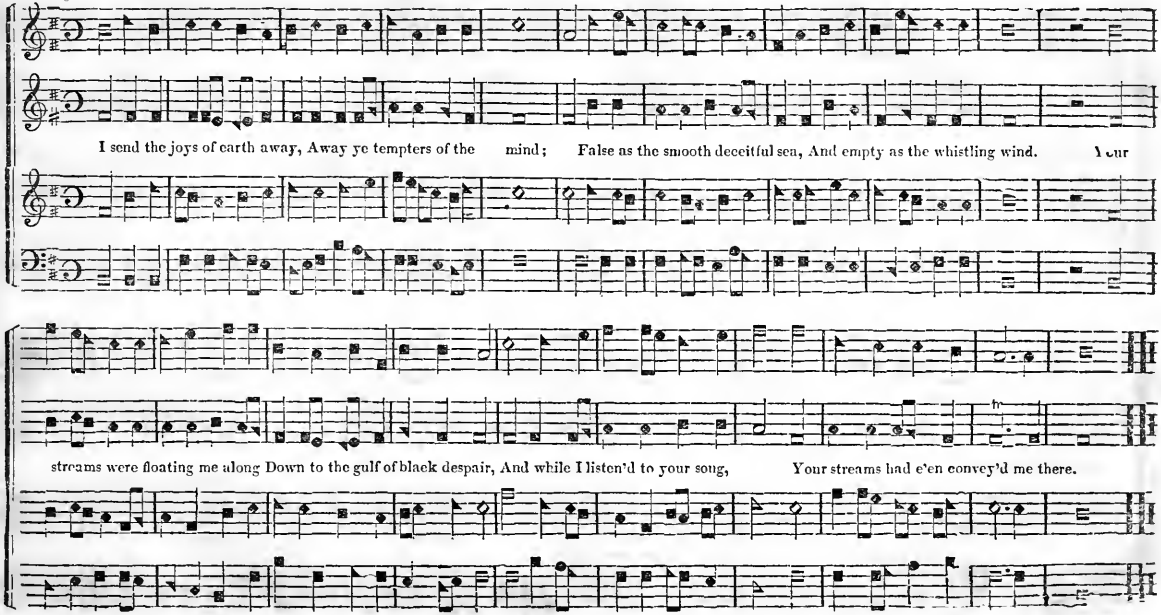
BALLSTOWN. L. M.



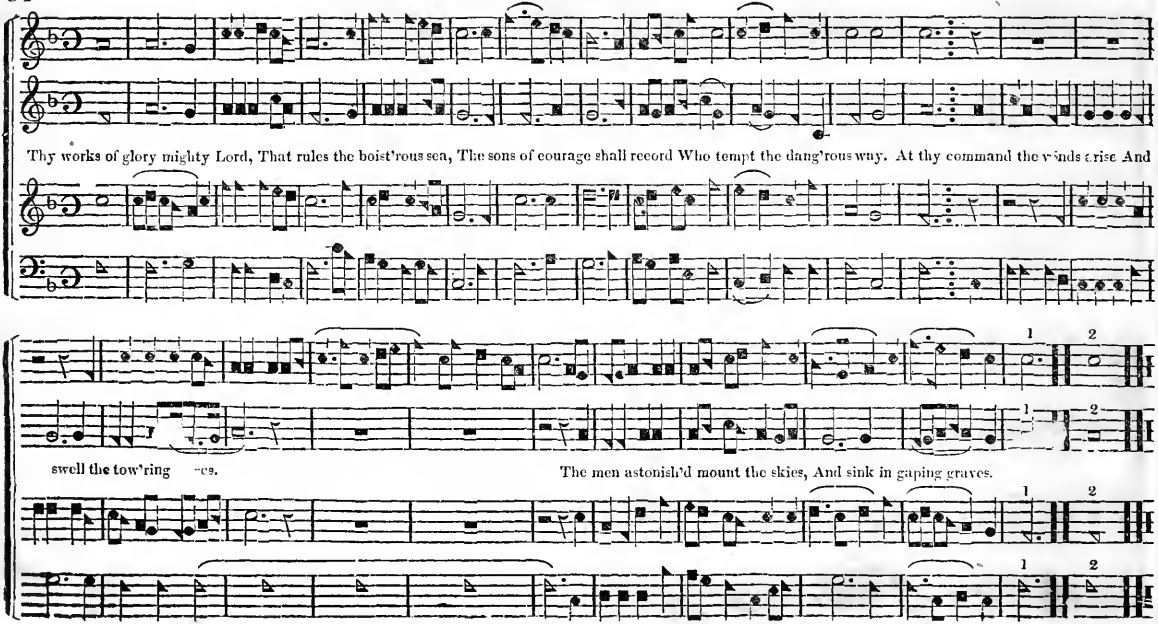

Early my God without delay, I haste to seek thy face; My thirsty spirit faints away Without thy cheering grace, So pilgrims on the burning sand. So
scorching sand beneath a burning sky; Long for a cooling stream at hand, And they must drink or die.

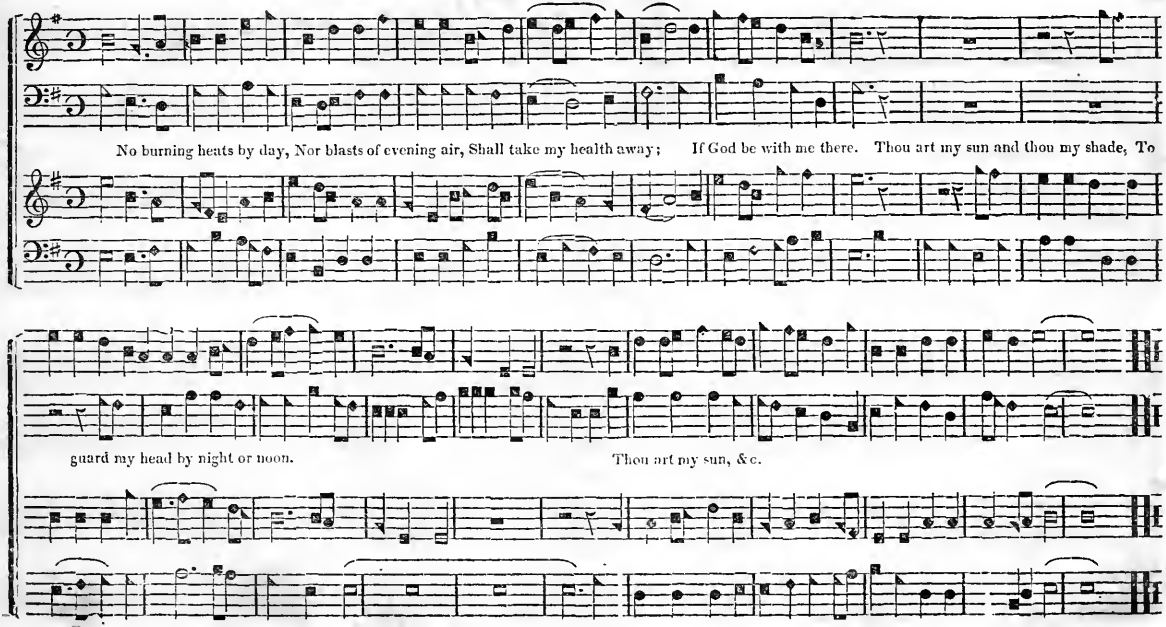

Now let our mournful songs record The dying sorrows of our lord, When he complained in tears and blood, As one forsaken of his God. The jews behold him
thus forlorn, And shake their heads and laugh in scorn: He rescu'd others from the grave, Now let him try himself to save,


Lord, What a thoughtless wretch was I, to mourn and murmur and repine, To see the wicked placed on high, In pride and robes of honor shine. But O their end,
their dreadful end, Thy
1
2
sanctuary taught me so:
But, &c.
On slipp'ry rock's I see them stand, And fiery billows roll below.

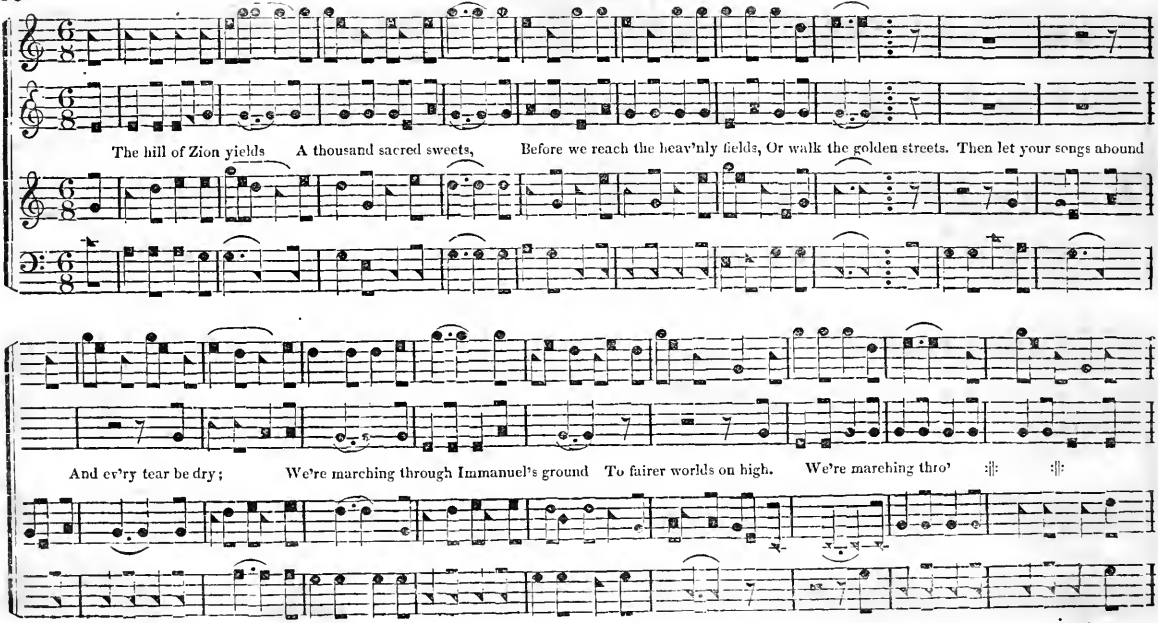

I send the joys of earth away, Away ye tempters of the mind; False as the smooth deceitful sea, And empty as the whistling wind. Your
streams were floating me along Down to the gulf of black despair, And while I listen'd to your song, Your streams had e'en convey'd me there.

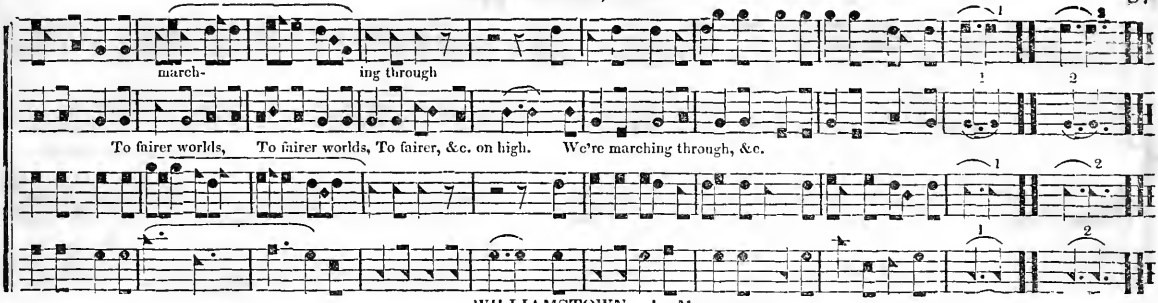
OCEAN C. M


Thy works of glory mighty Lord, That rules the boist'rous sea, The sons of courage shall record Who tempt the dang'rous way. At thy command the winds arise And
swell the tow'ring ces.
The men astonish'd mount the skies, And sink in gaping graves.

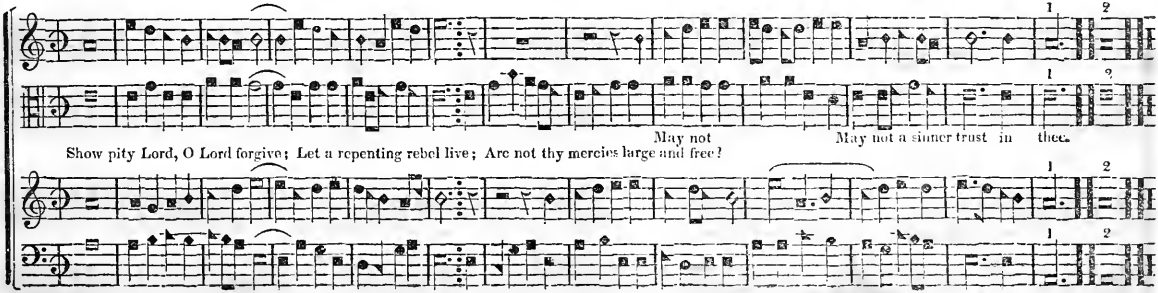

No burning heats by day, Nor blasts of evening air, Shall take my health away; If God be with me there. Thou art my sun and thou my shade, To
guard my head by night or noon.
Thou art my sun, &c.

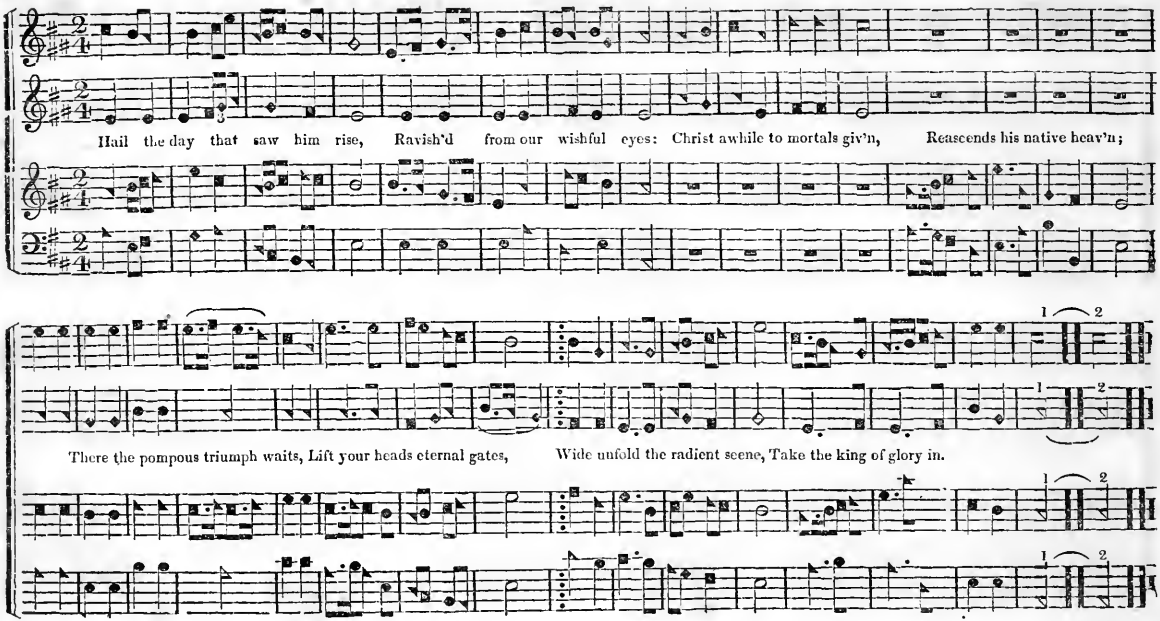
MOUNT SION. S. M.

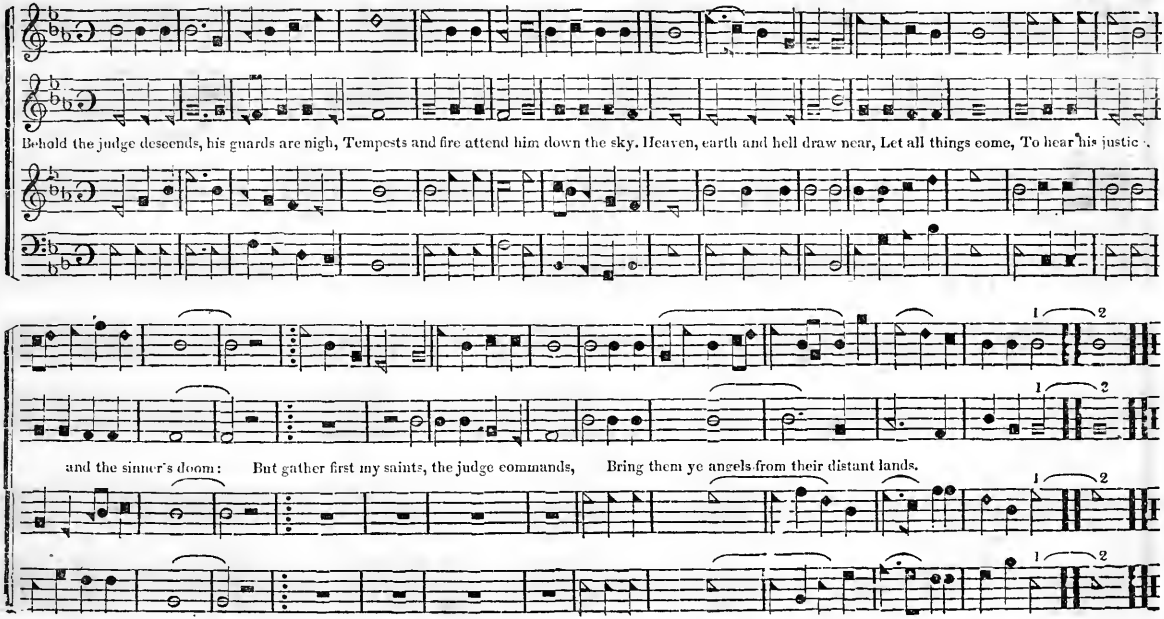


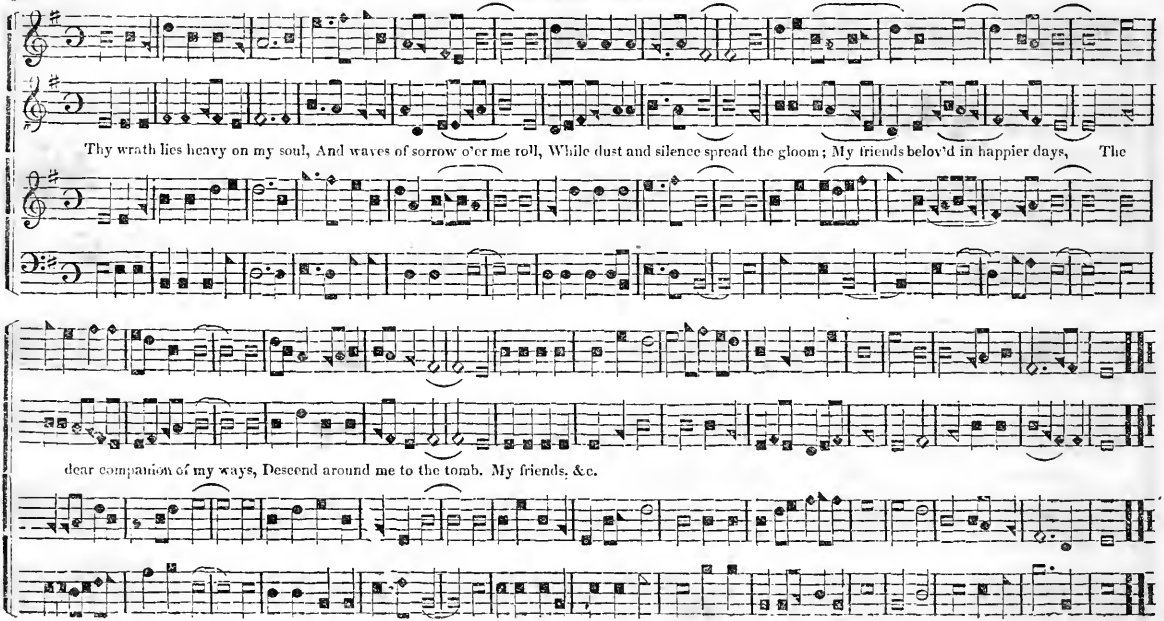


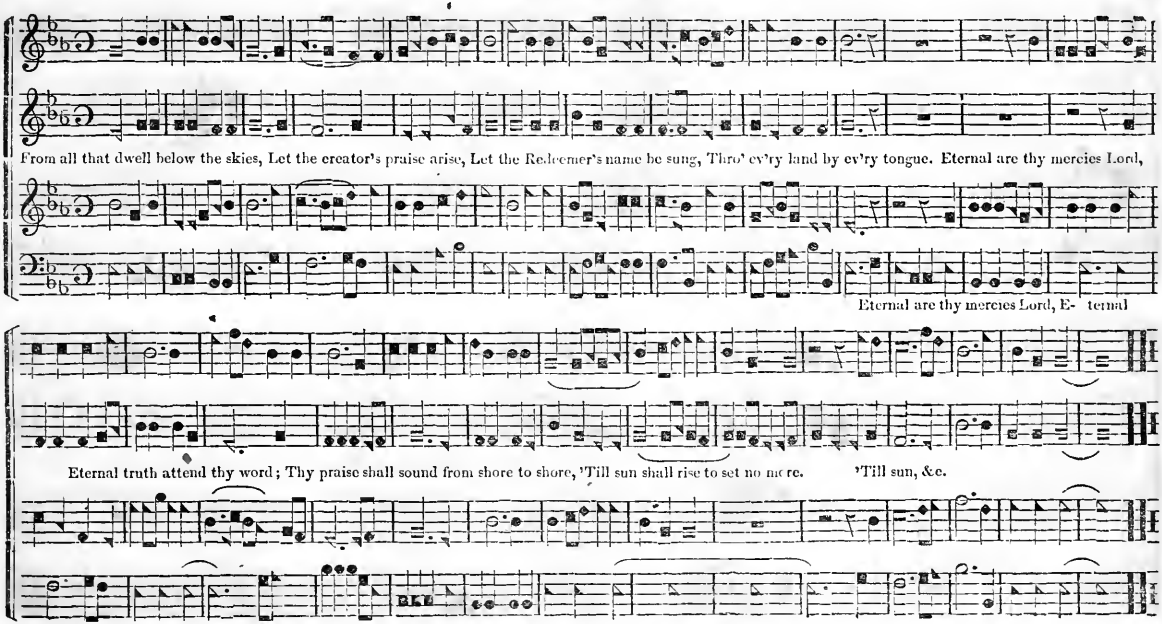
WILLIAMSTOWN L. M.

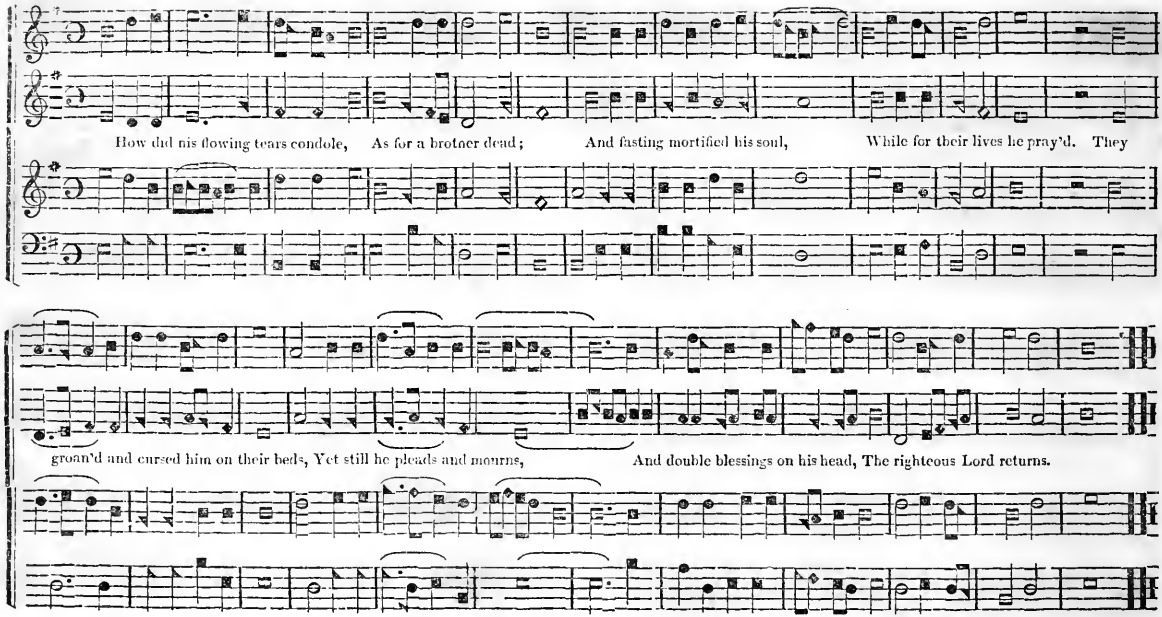


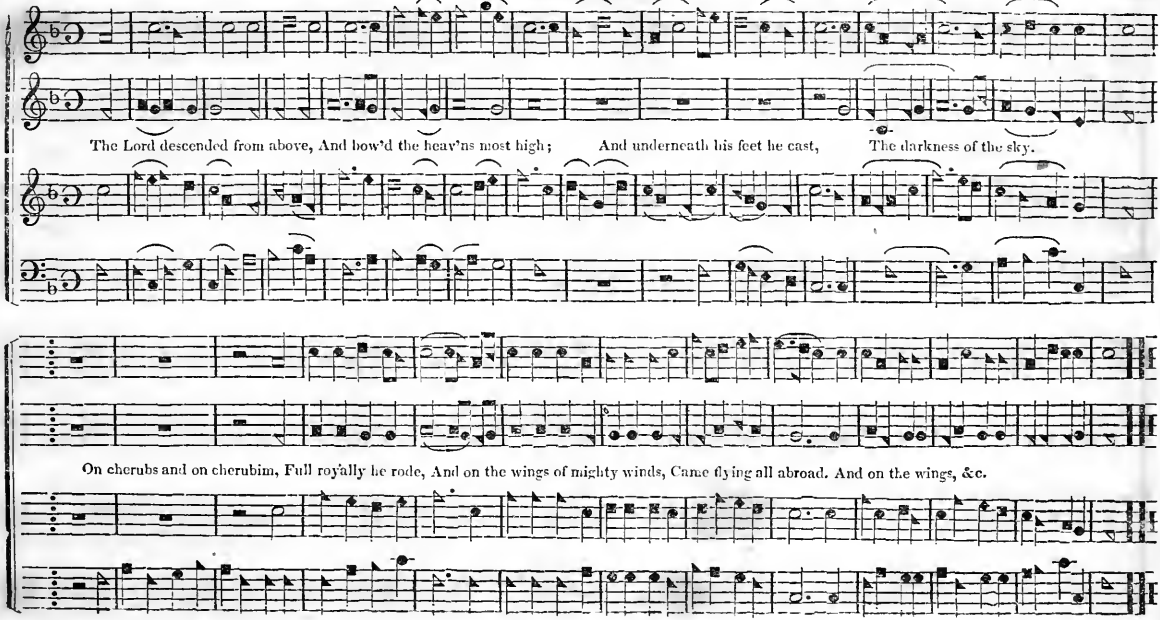

Hail the day that saw him rise, Ravish'd from our wishful eyes: Christ awhile to mortals giv'n, Reascends his native heav'n;
There the pompous triumph waits, Lift your heads eternal gates, Wide unfold the radient scene, Take the king of glory in.


Behold the judge deseends, his guards are nigh, Tempests and fire attend him down the sky. Heaven, earth and hell draw near, Let all things come, To hear his justic .
1 2
and the sinner's doom: But gather first my saints, the judge commands, Bring them ye angels from their distant lands.

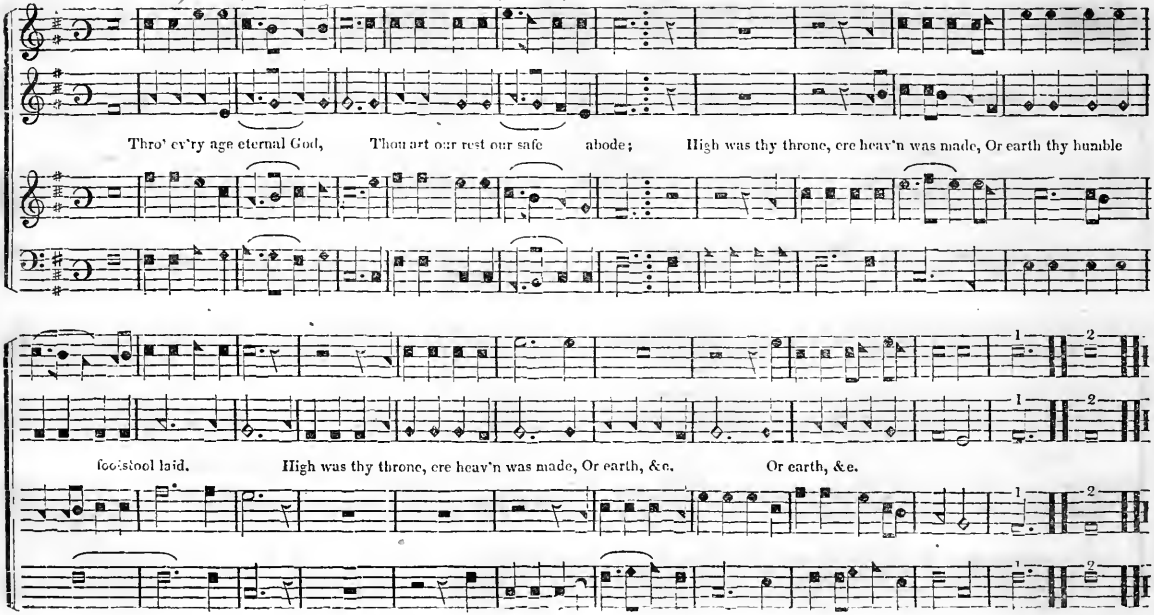

Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll, While dust and silence spread the gloom; My friends belov'd in happier days, The
dear companion of my ways, Descend around me to the tomb. My friends, &c.

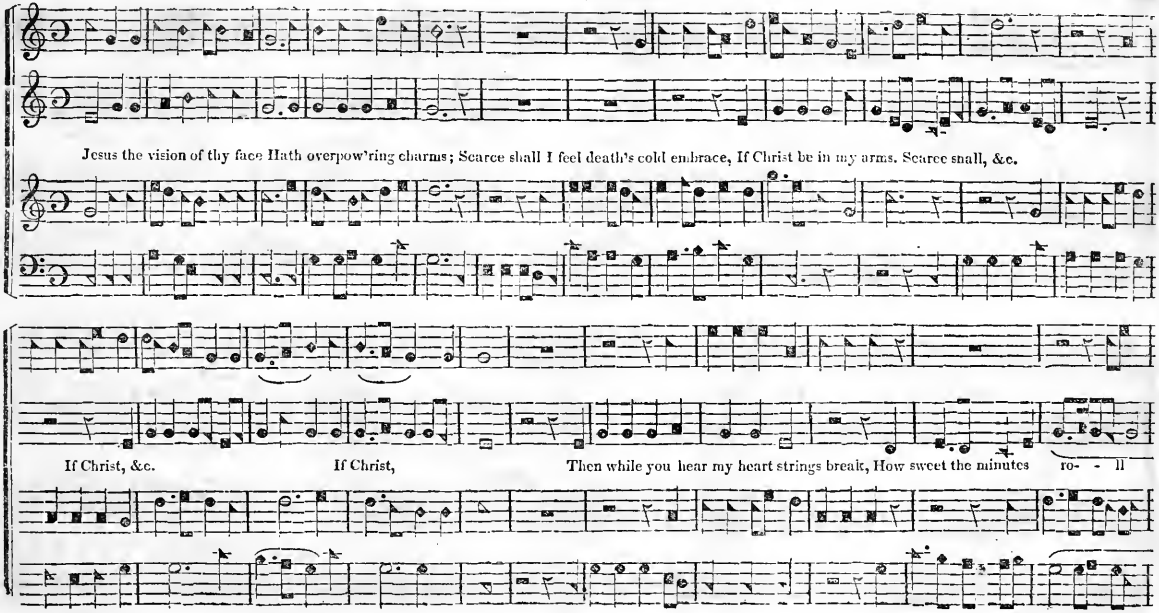

From all that dwell below the skies, Let the creator's praise arise, Let the Redeemer's name be sung, Thro' ev'ry land by ev'ry tongue. Eternal are thy mercies Lord,
Eternal are thy mercies Lord, E- ternal
Eternal truth attend thy word; Thy praise shall sound from shore to shore, 'Till sun shall rise to set no more.
'Till sun, &c.

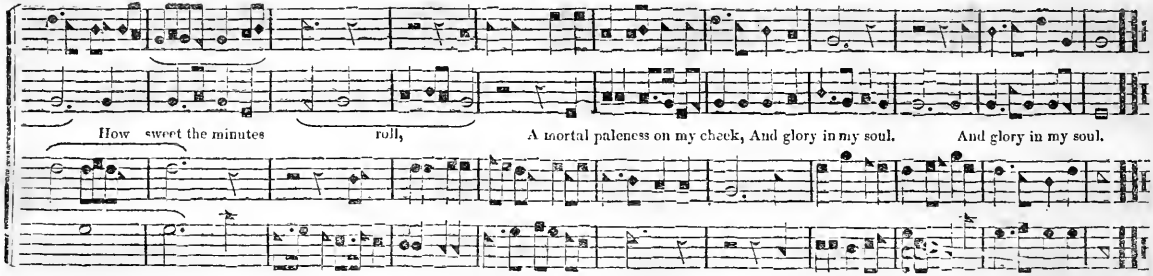

How did his flowing tears condole, As for a brother dead; And fasting mortified his soul, While for their lives he pray'd. They
groan'd and cursed him on their beds, Yet still he pleads and mourns, And double blessings on his head, The righteous Lord returns.


The Lord descended from above, And bow'd the heav'ns most high; And underneath his feet he cast, The darkness of the sky.
On cherubs and on cherubim, Full roy'ally he rode, And on the wings of mighty winds, Came flying all abroad. And on the wings, &c.

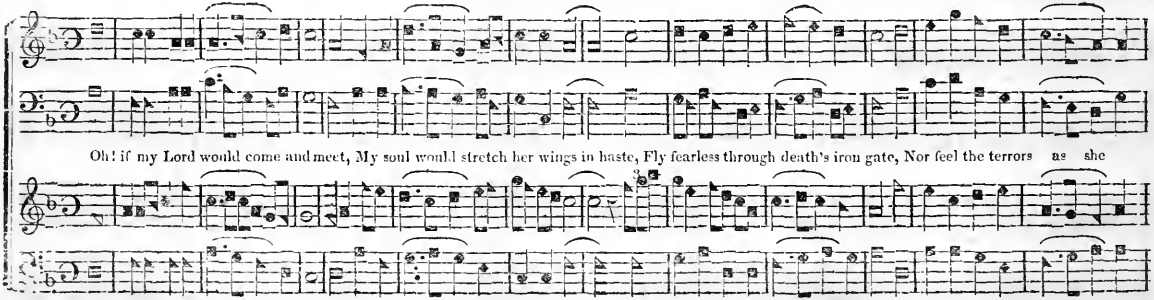
STRATFIELD. C. M.

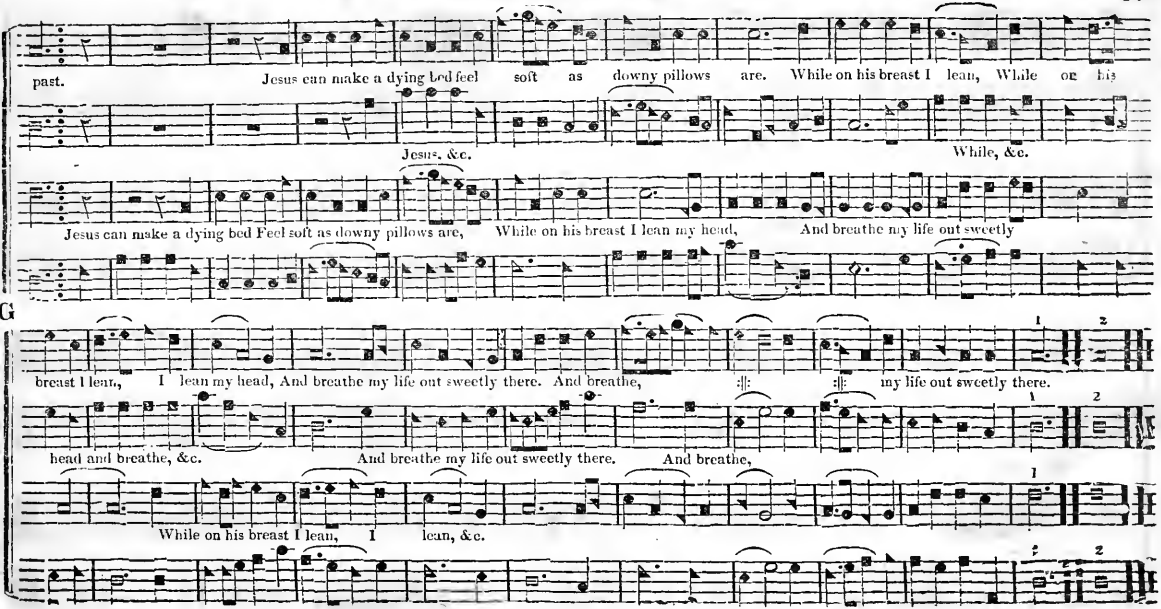



Jesus the vision of thy face Hath overpow'ring charms; Scarce shall I feel death's cold embrace, If Christ be in my arms. Scarce shall, &c.
If Christ, &c.
If Christ,
Then while you hear my heart strings break, How sweet the minutes ro- - ll

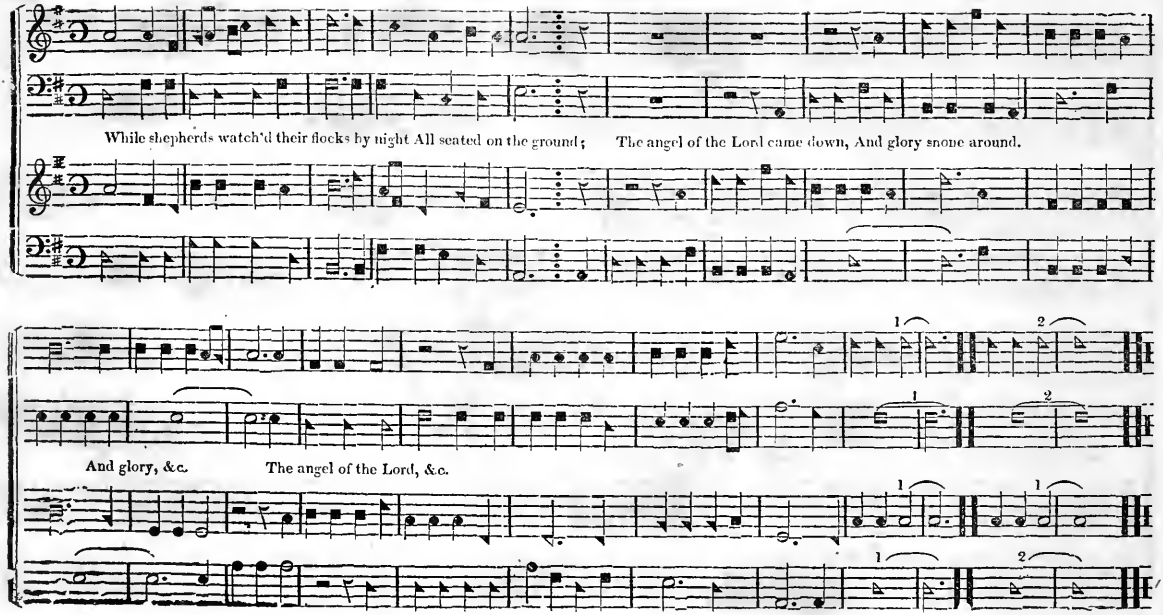


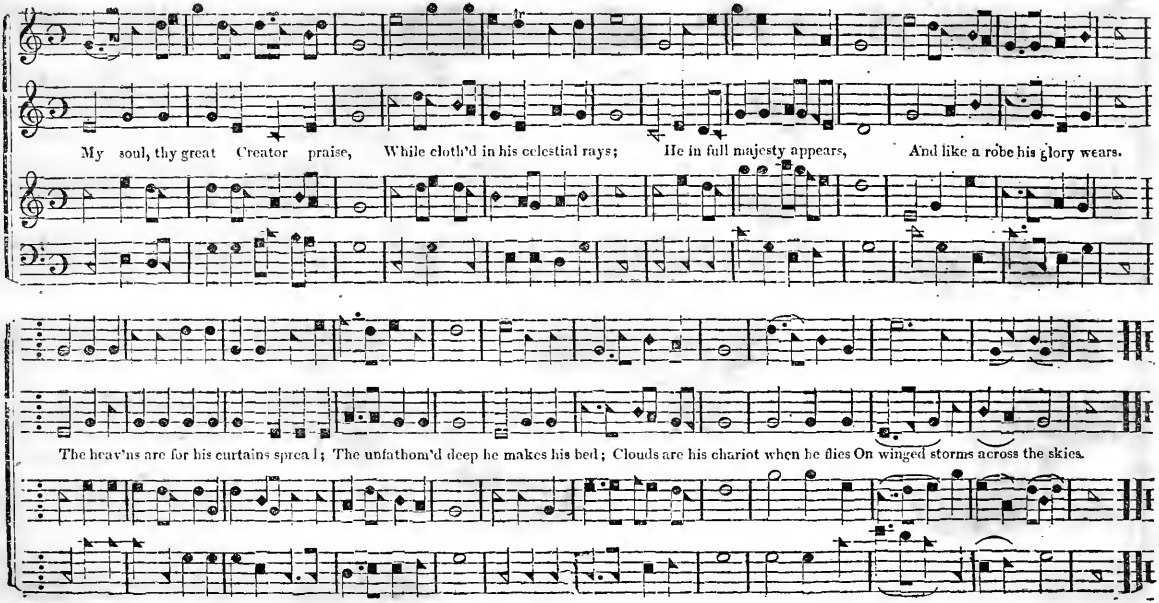
ALL-SAINTS NEW.

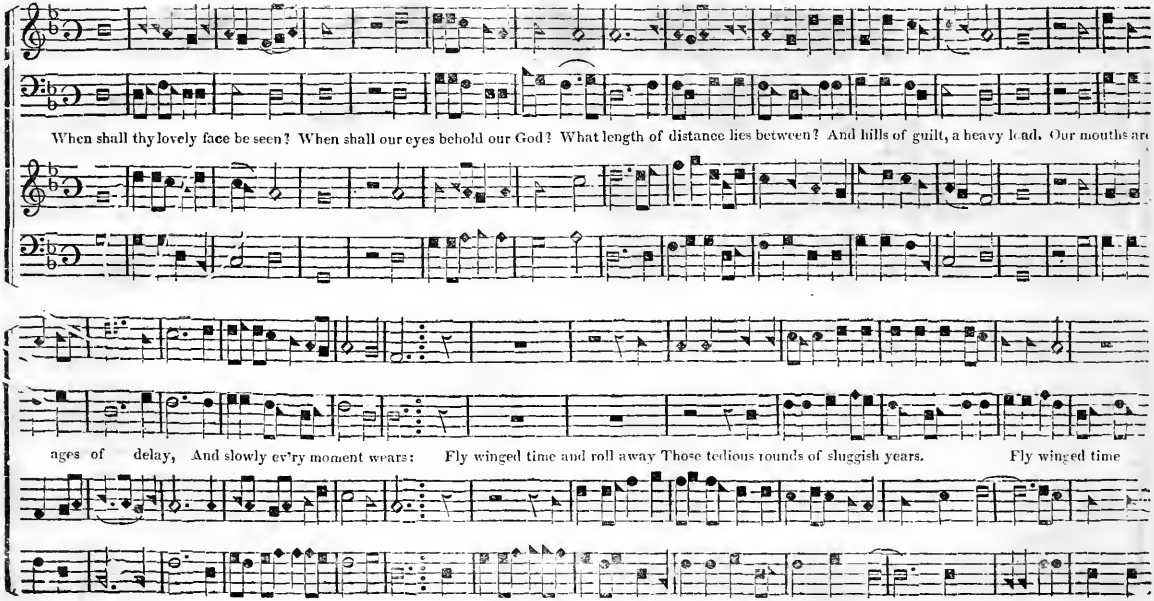


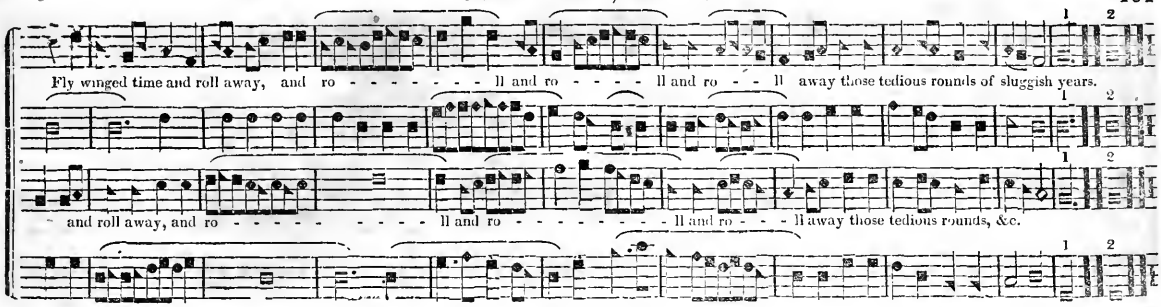

past.
Jesus can make a dying bed feel soft as downy pillows are. While on his breast I lean, While on his
Jesus, &c.
While, &c.
Jesus can make a dying bed Feel soft as downy pillows are, While on his breast I lean my head, And breathe my life out sweetly
breast I lean, I lean my head, And breathe my life out sweetly there. And breathe,
my life out sweetly there.
head and breathe, &c.
And breathe my life out sweetly there.
And breathe,
While on his breast I lean, I lean, &c.

SHERBURNE C M

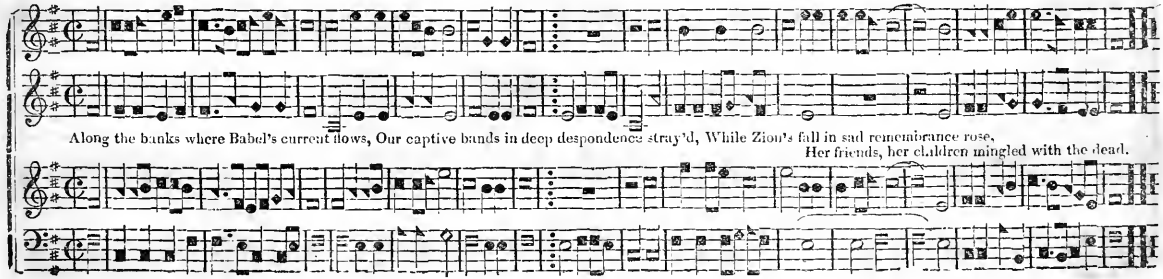


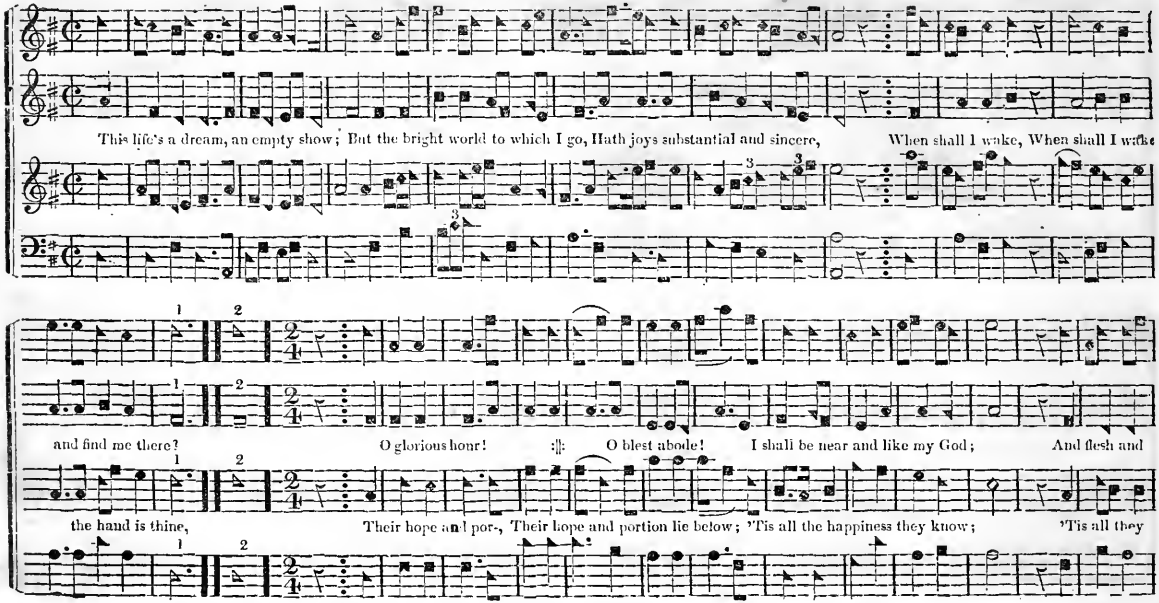

My soul, thy great Creator praise, While cloth'd in his celestial rays; He in full majesty appears, And like a robe his glory wears.
The heav'ns are for his curtains spread; The unfathom'd deep he makes his bed; Clouds are his chariot when he flies On winged storms across the skies.

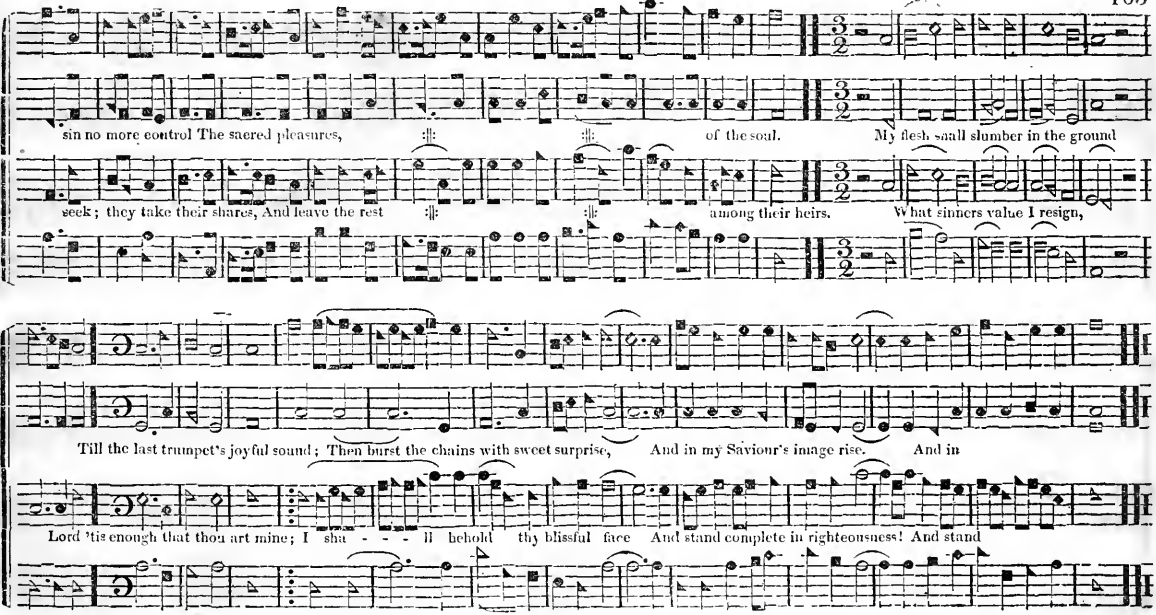

When shall thy lovely face be seen? When shall our eyes behold our God? What length of distance lies between? And hills of guilt, a heavy load. Our mouths are
ages of delay, And slowly ev'ry moment wears: Fly winged time and roll away Those tedious rounds of sluggish years. Fly winged time

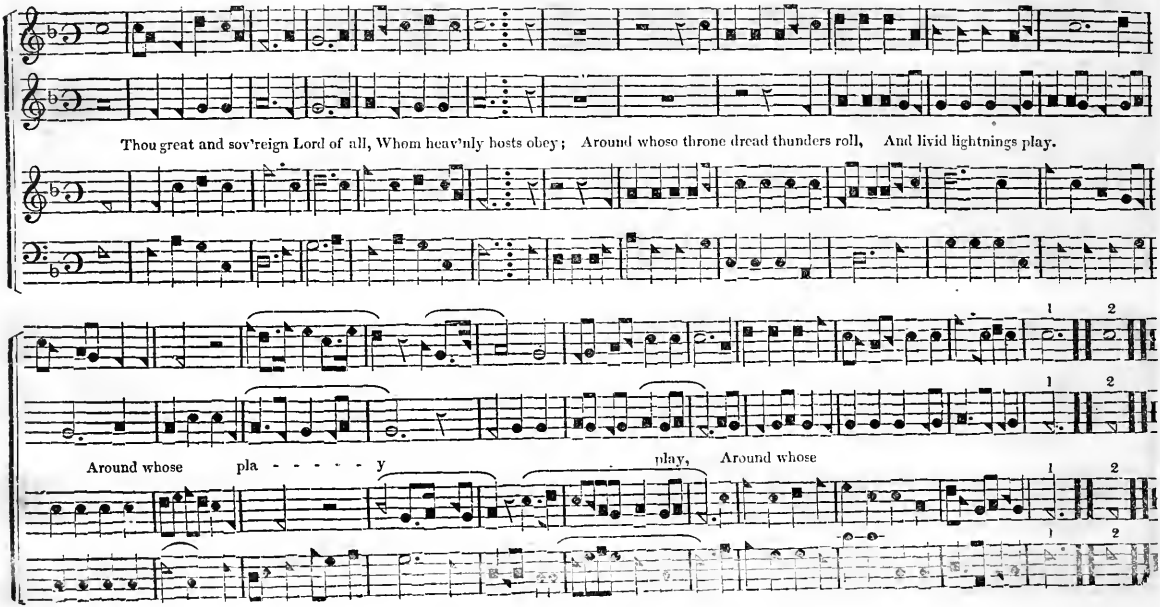


BABYLONIAN CAPTIVITY. P. M.

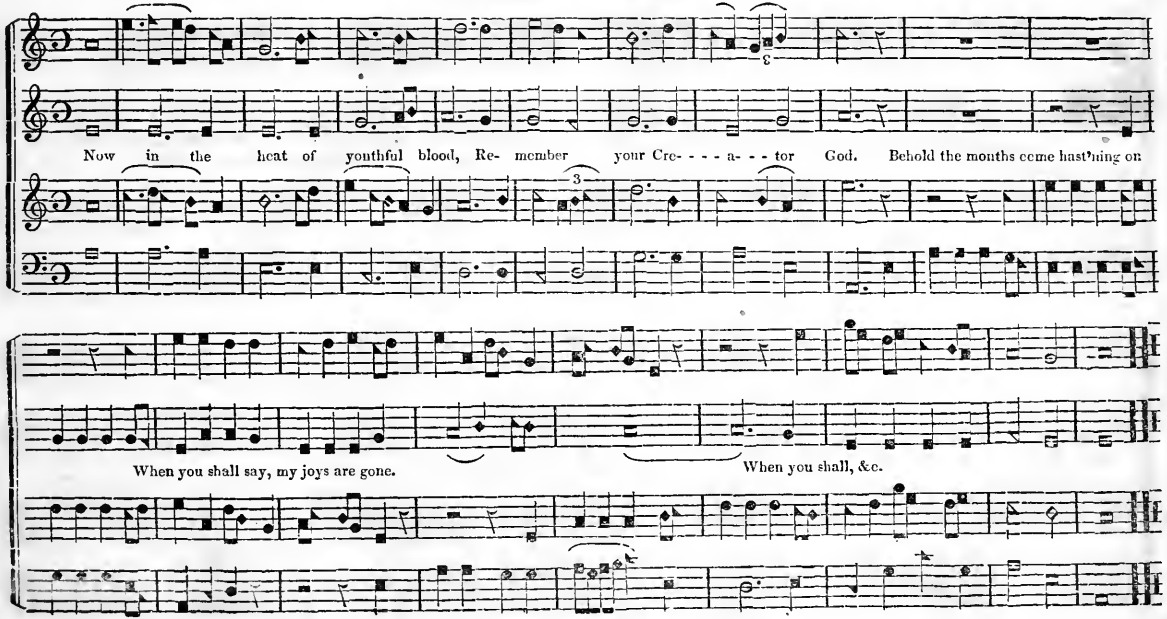


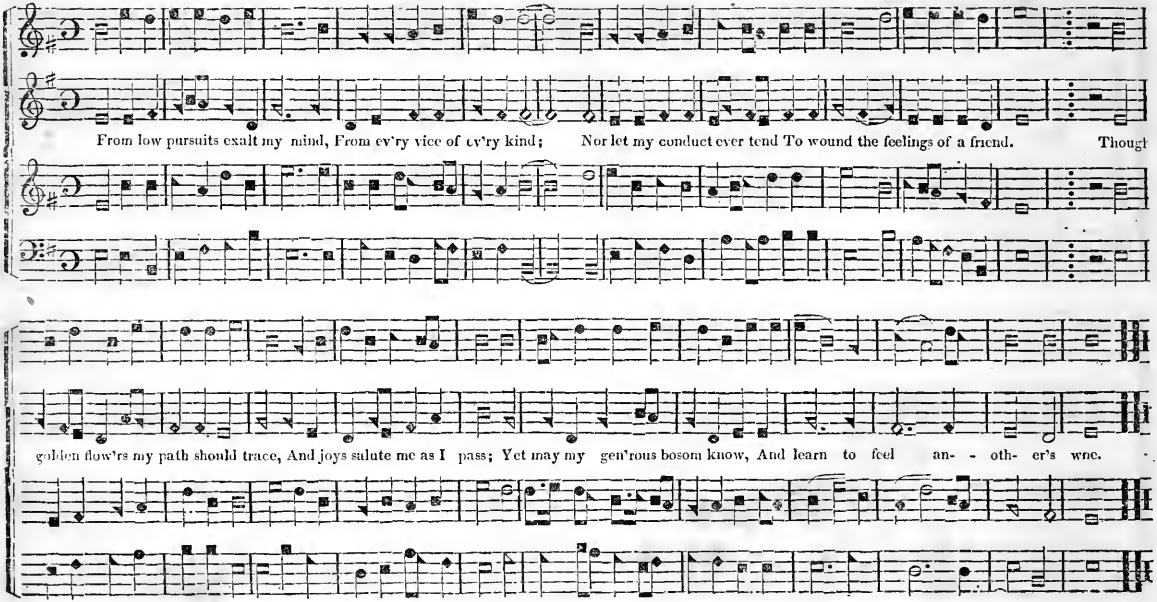

This life's a dream, an empty show; But the bright world to which I go, Hath joys substantial and sincere,
When shall I wake, When shall I wake
and find me there?
O glorious hour!
O blest abode!
I shall be near and like my God;
And flesh and
the hand is thine,
Their hope and por-,
Their hope and portion lie below;
'Tis all the happiness they know;
'Tis all they

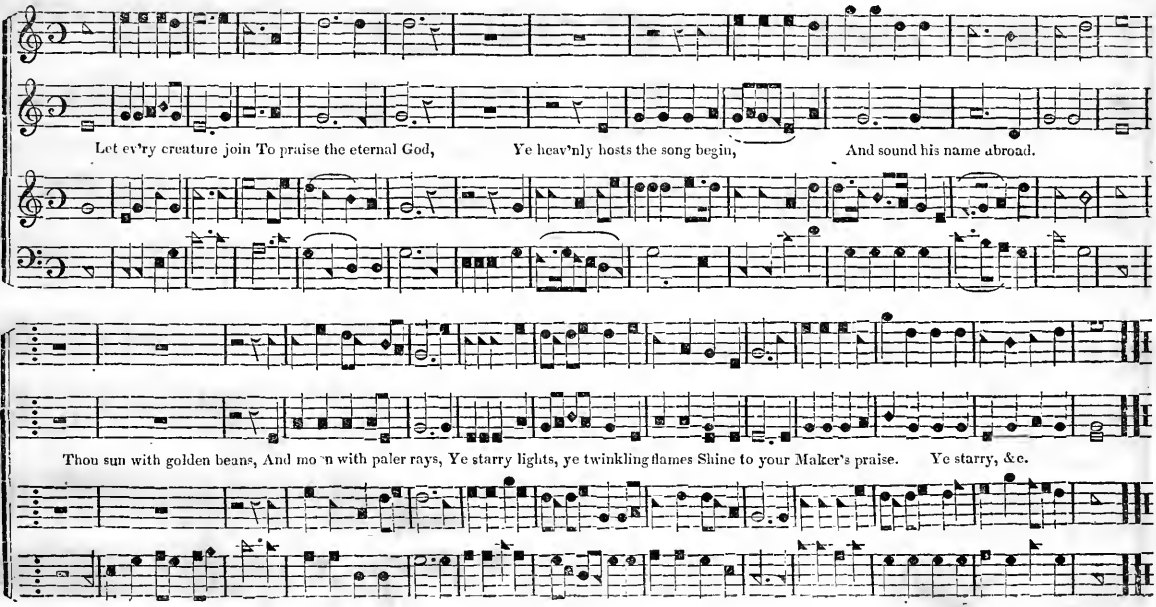

sin no more control The sacred pleasures, of the soul. My flesh shall slumber in the ground
seek; they take their shares, And leave the rest among their heirs. What sinners value I resign,
Till the last trumpet's joyful sound; Then burst the chains with sweet surprise, And in my Saviour's image rise. And in
Lord 'tis enough that thou art mine; I sha - - - ll behold thy blissful face And stand complete in righteousness! And stand


Thou great and sov'reign Lord of all, Whom heav'nly hosts obey; Around whose throne dread thunders roll, And livid lightnings play.
Around whose pla - - - - - y
play, Around whose

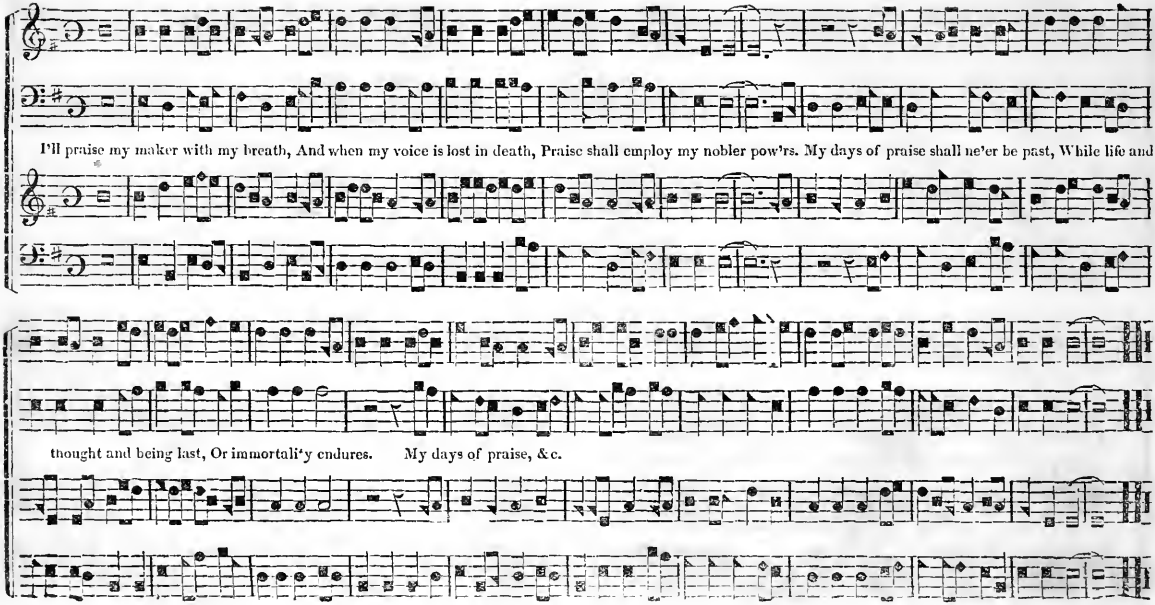
EXHORTATION. L. M.

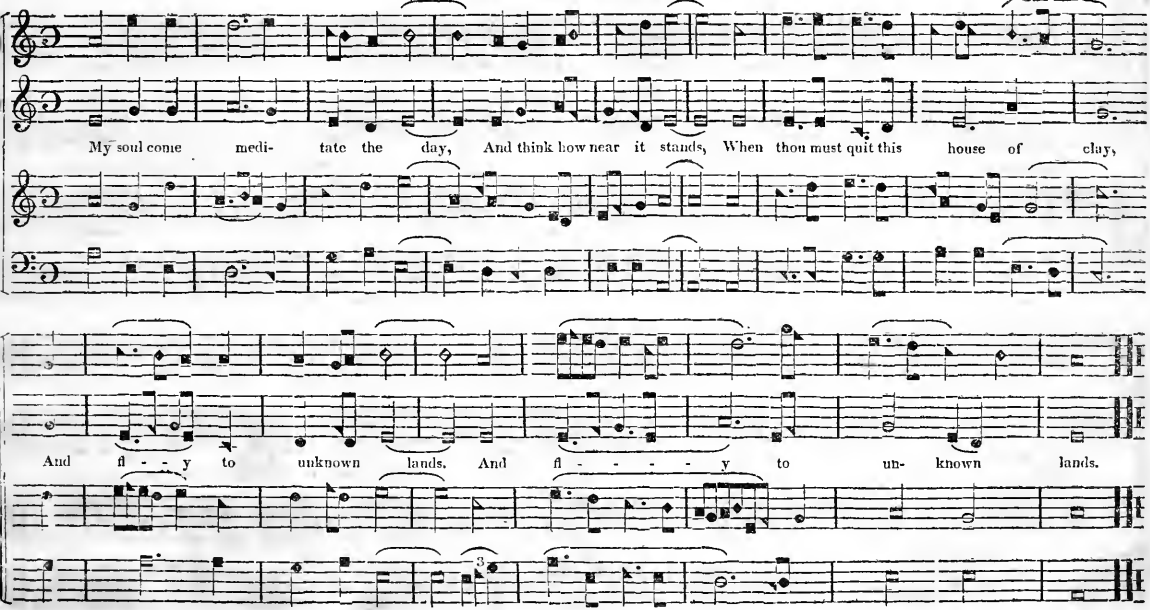


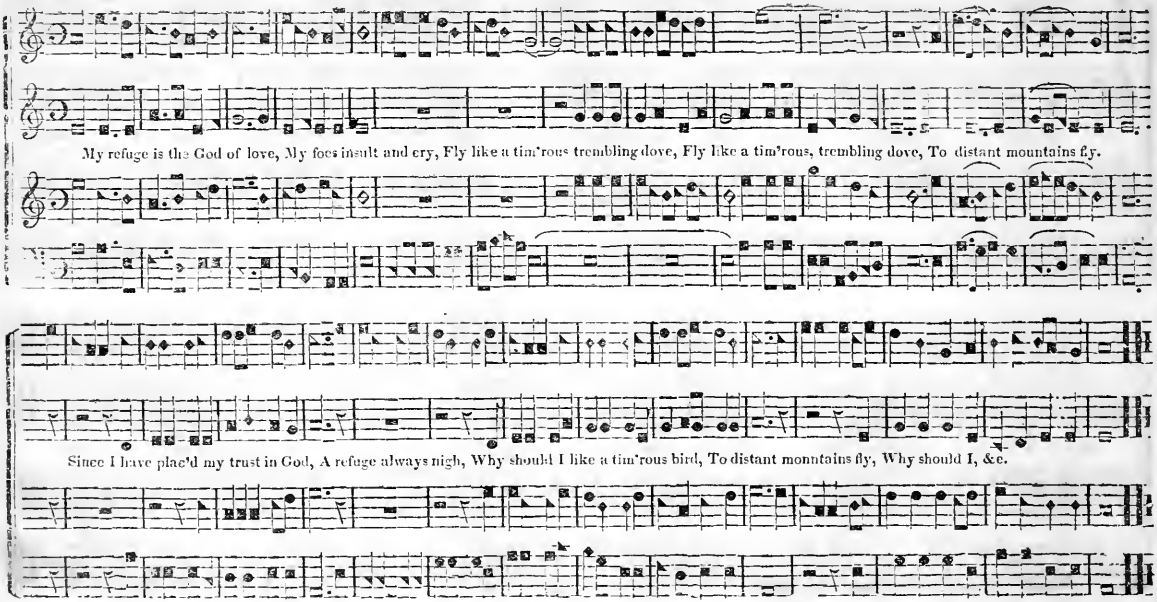

From low pursuits exalt my mind, From ev'ry vice of ev'ry kind; Nor let my conduct ever tend To wound the feelings of a friend. Thougt
golden flow'rs my path should trace, And joys salute me as I pass; Yet may my gen'rous bosom know, And learn to feel an- - oth- er's wne.

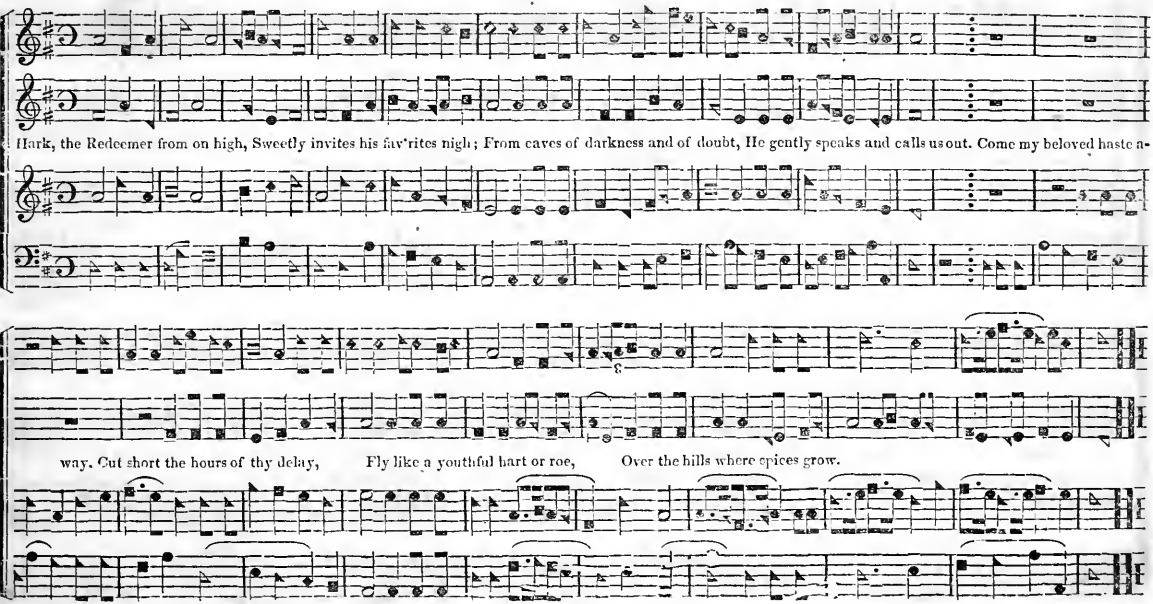

Let ev'ry creature join To praise the eternal God, Ye heav'nly hosts the song begin, And sound his name abroad.
Thou sun with golden beams, And mo'n with paler rays, Ye starry lights, ye twinkling flames Shine to your Maker's praise. Ye starry, &c.

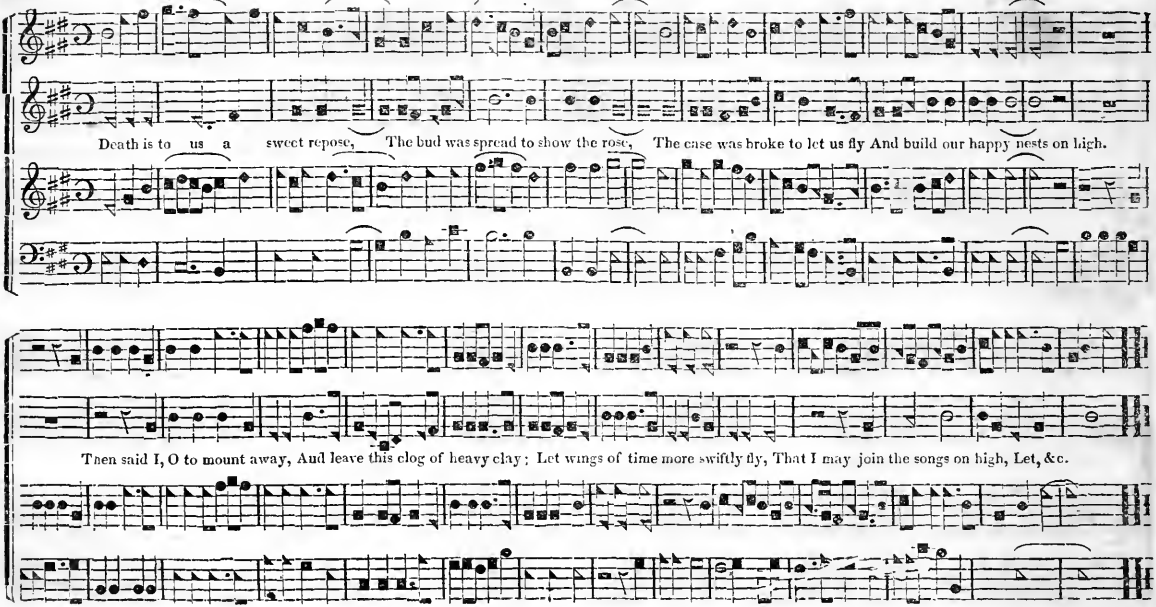
LIVONIA. L. M.

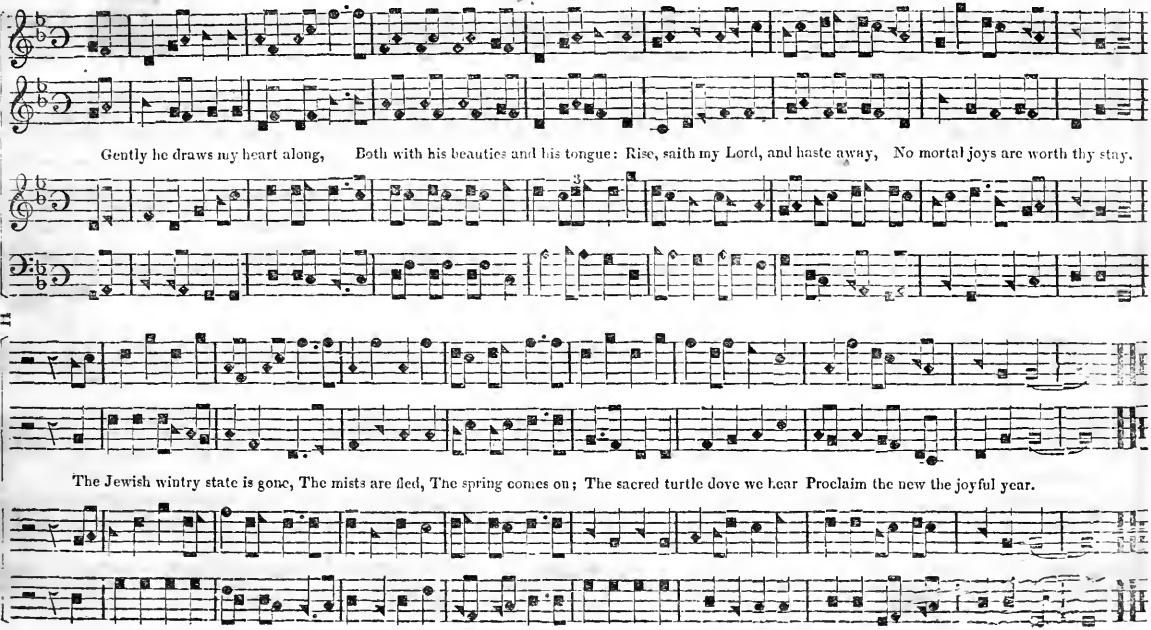

I'll praise my maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs. My days of praise shall ne'er be past, While life and
thought and being last, Or immortali'y endures. My days of praise, &c.

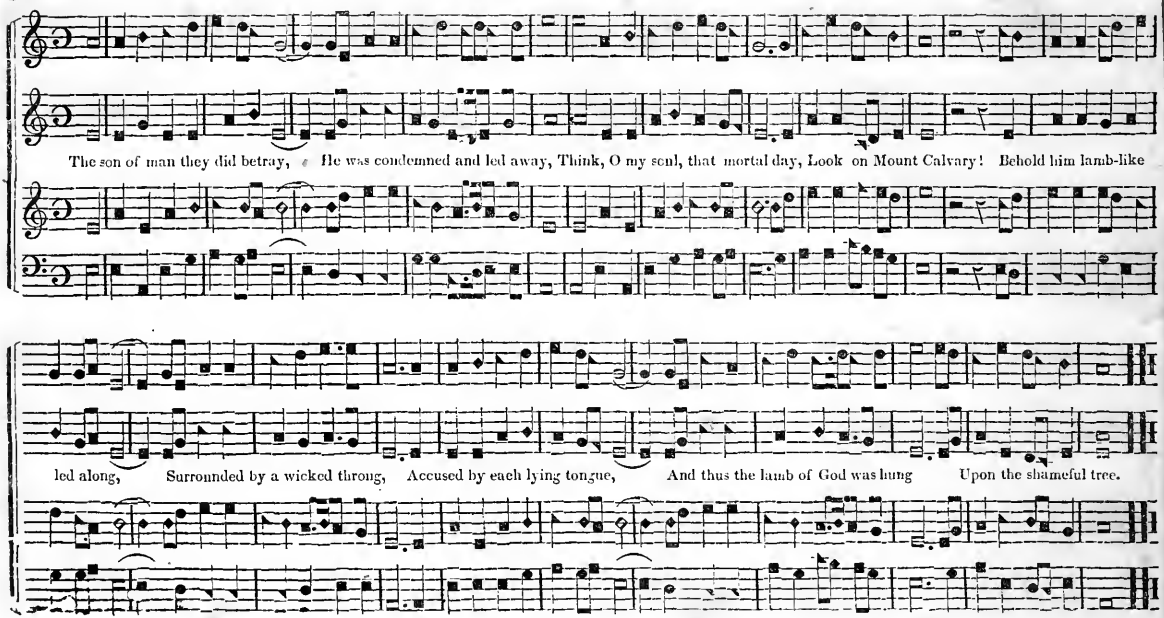

My soul come medi- tate the day, And think how near it stands, When thou must quit this house of clay,
And fl - - y to unknown lands, And fl - - - - y to un- known lands.

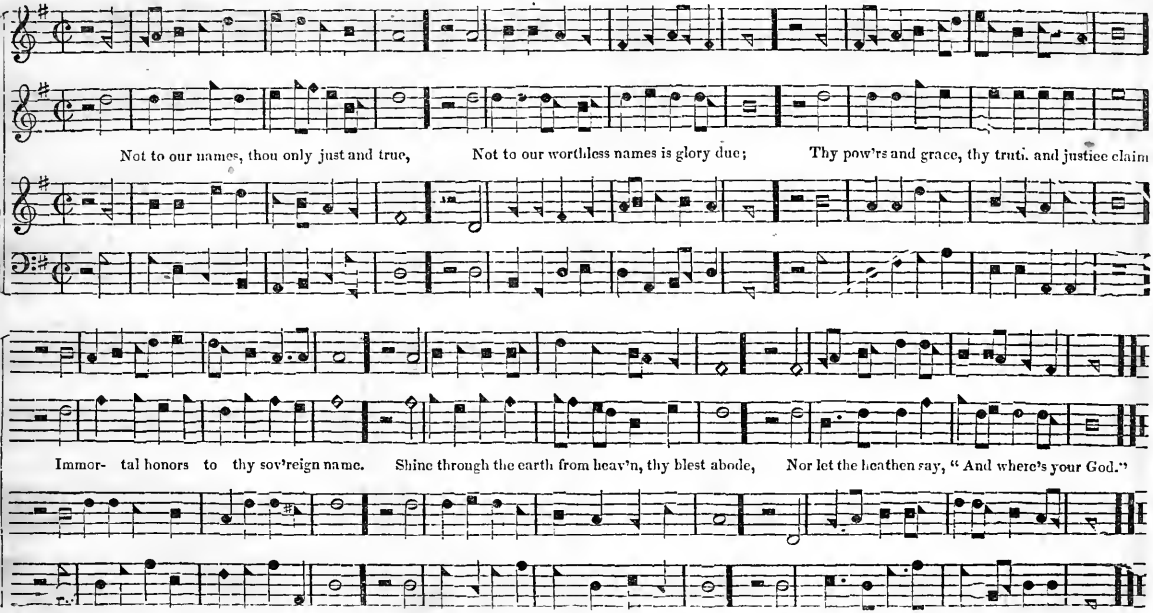

My refuge is the God of love, My foes insult and cry, Fly like a tim'rous trembling dove, Fly like a tim'rous, trembling dove, To distant mountains fly.
Since I have plac'd my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly, Why should I, &c.

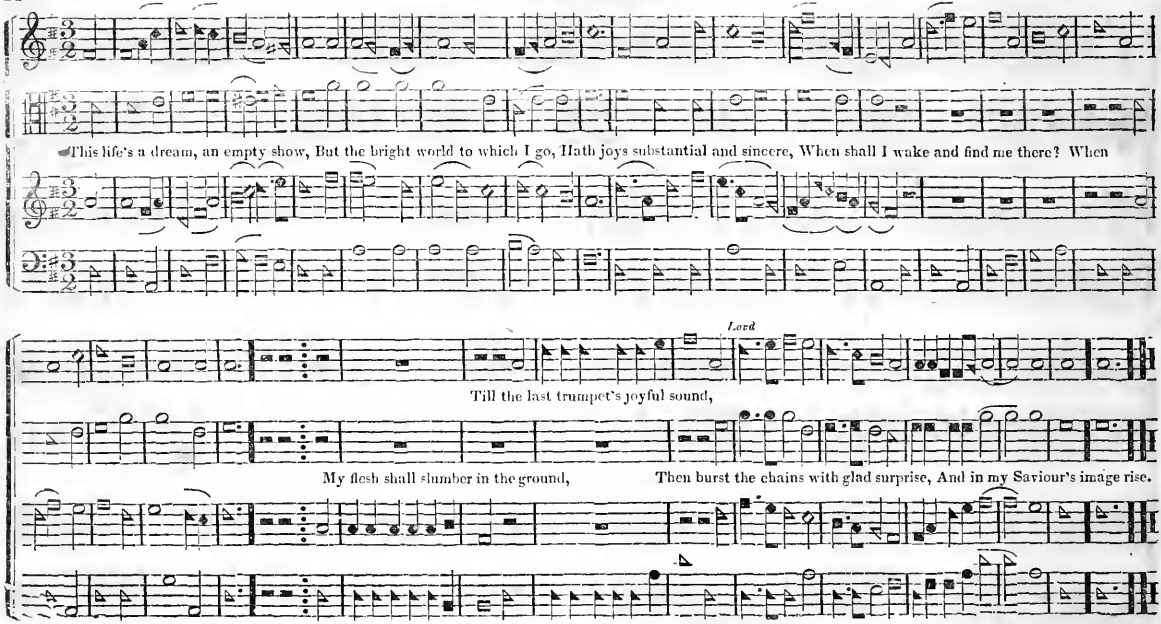

Hark, the Redeemer from on high, Sweetly invites his fav'rites nigh; From caves of darkness and of doubt, He gently speaks and calls us out. Come my beloved haste a-
way. Cut short the hours of thy delay, Fly like a youthful hart or roe, Over the hills where spices grow.

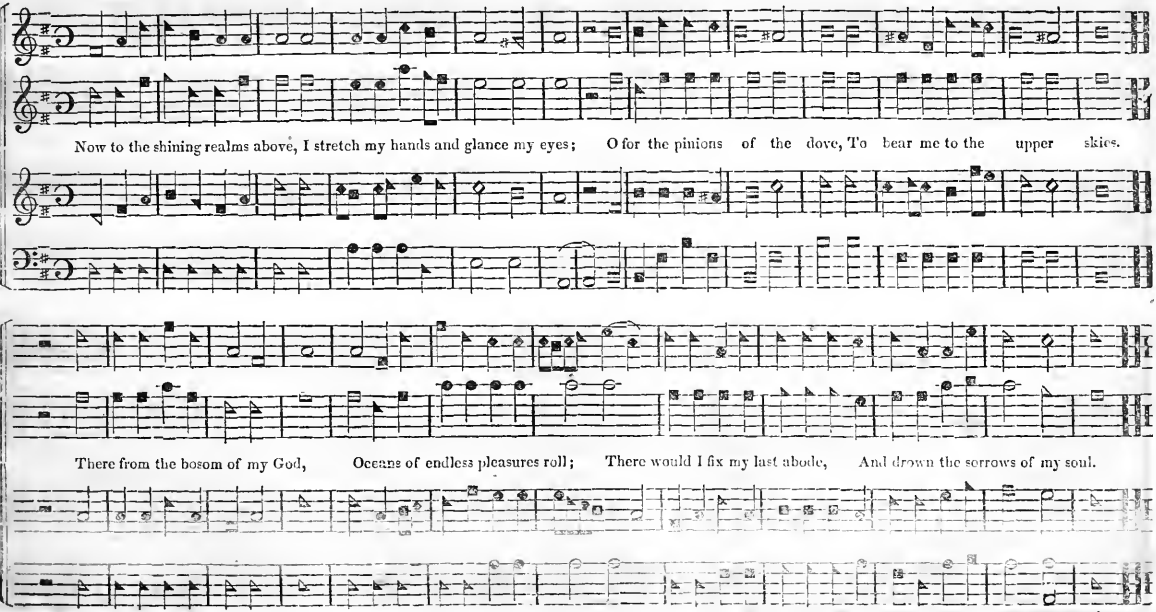

Death is to us a sweet repose, The bud was spread to show the rose, The case was broke to let us fly And build our happy nests on high.
Then said I, O to mount away, And leave this clog of heavy clay; Let wings of time more swiftly fly, That I may join the songs on high, Let, &c.

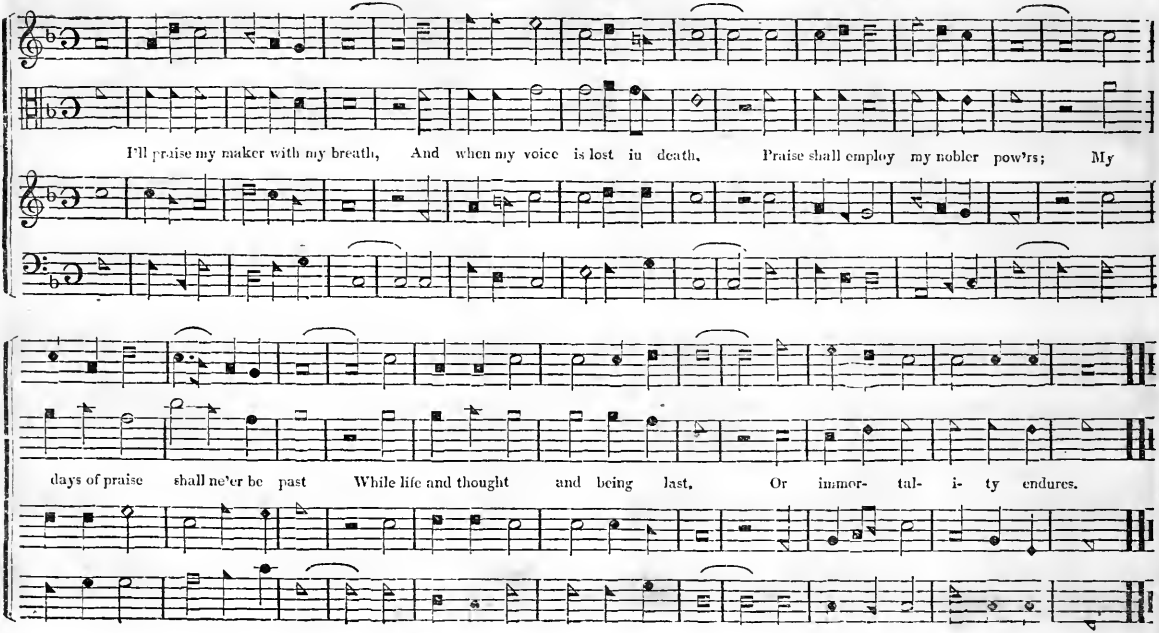

Gently he draws my heart along, Both with his beauties and his tongue: Rise, saith my Lord, and haste away, No mortal joys are worth thy stay.
The Jewish wintry state is gone, The mists are fled, The spring comes on; The sacred turtle dove we hear Proclaim the new the joyful year.

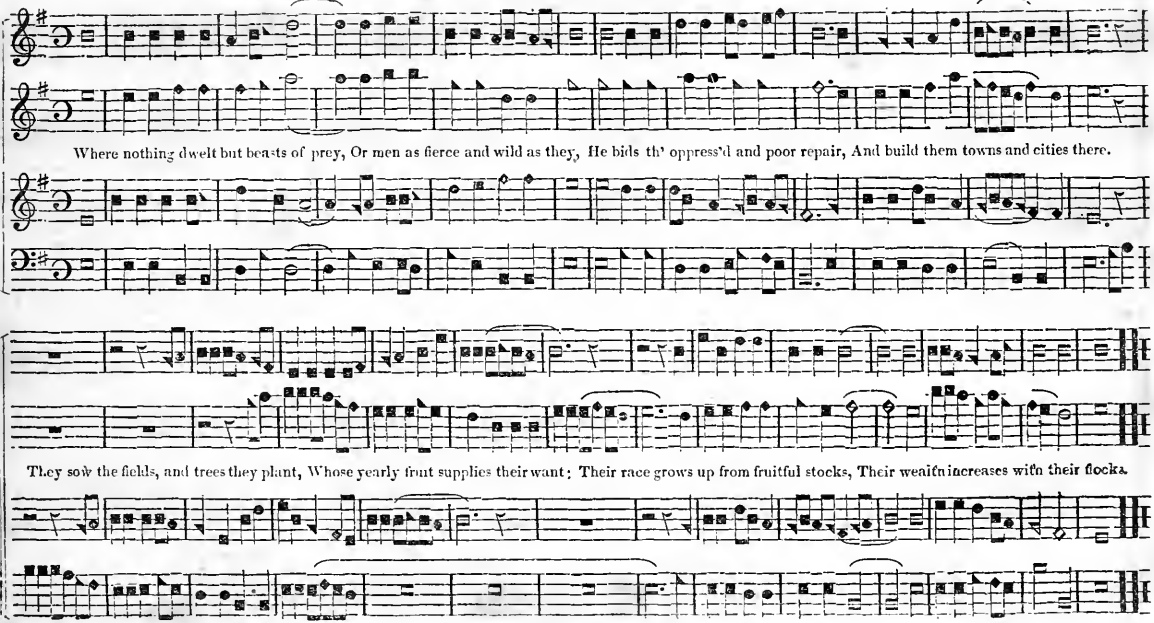

The son of man they did betray, He was condemned and led away, Think, O my soul, that mortal day, Look on Mount Calvary! Behold him lamb-like
led along, Surrounded by a wicked throng, Accused by each lying tongue, And thus the lamb of God was hung Upon the shameful tree.

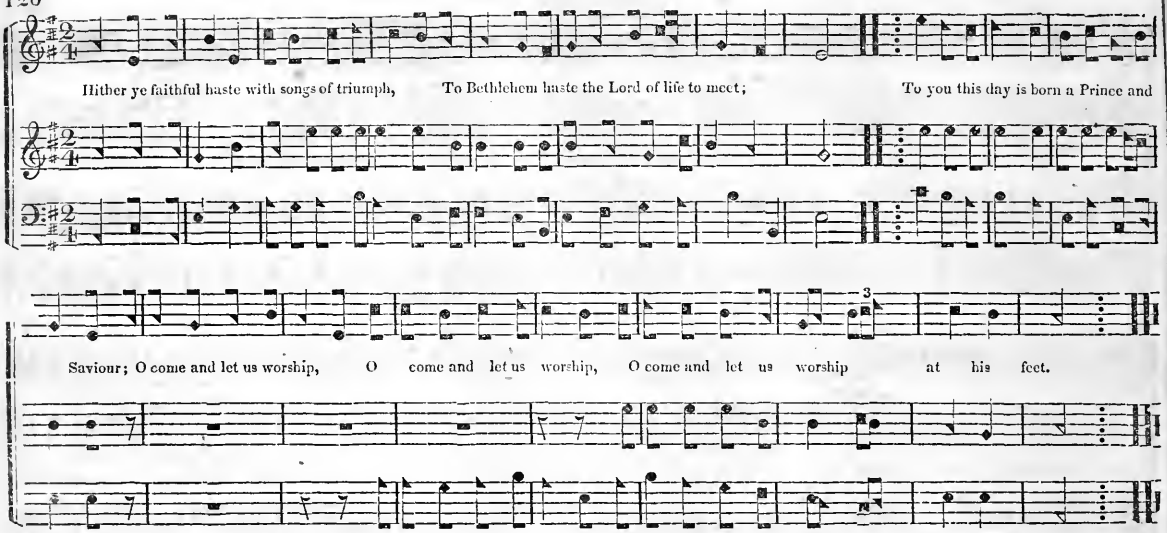

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy pow'rs and grace, thy truth and justice claim
Immor- tal honors to thy sov'reign name. Shine through the earth from heav'n, thy blest abode, Nor let the heathen say, "And where's your God."


This life's a dream, an empty show, But the bright world to which I go, Hath joys substantial and sincere, When shall I wake and find me there? When
Lord
Till the last trumpet's joyful sound,
My flesh shall slumber in the ground,
Then burst the chains with glad surprise, And in my Saviour's image rise.


Now to the shining realms above, I stretch my hands and glance my eyes; O for the pinions of the dove, To bear me to the upper skies.
There from the bosom of my God, Oceans of endless pleasures roll; There would I fix my last abode, And drown the sorrows of my soul.

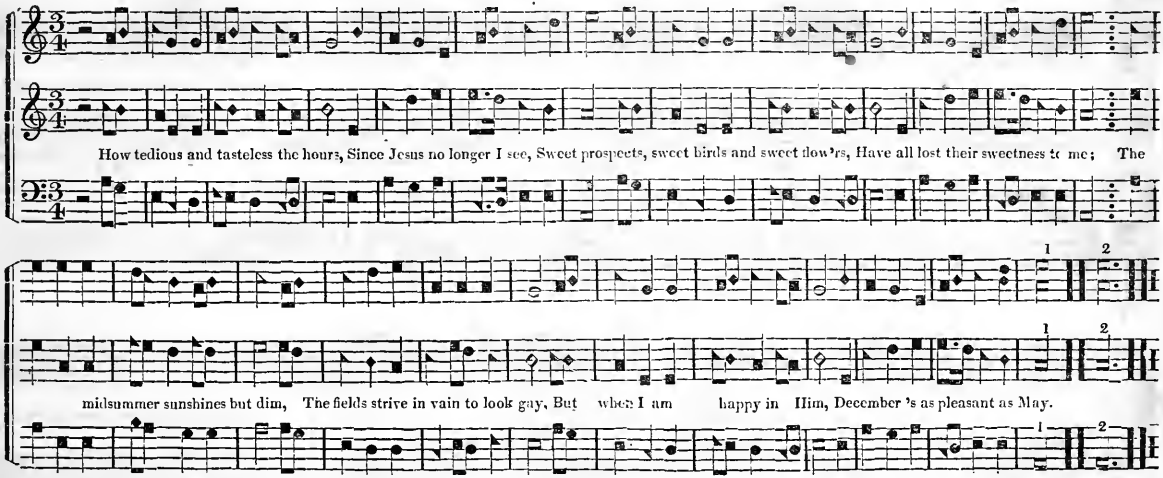

I'll praise my maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs; My
days of praise shall ne'er be past While life and thought and being last, Or immor- tal- i- ty endures.


Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th' oppress'd and poor repair, And build them towns and cities there.
They sow the fields, and trees they plant, Whose yearly fruit supplies their want: Their race grows up from fruitful stocks, Their wealth increases with their flocks.



O Jesus, for such wond'drous condescension,
Our praises and rev'rence are an offering meet;
Now is the word made flesh, and dwells among us;
O come and let us worship at his feet

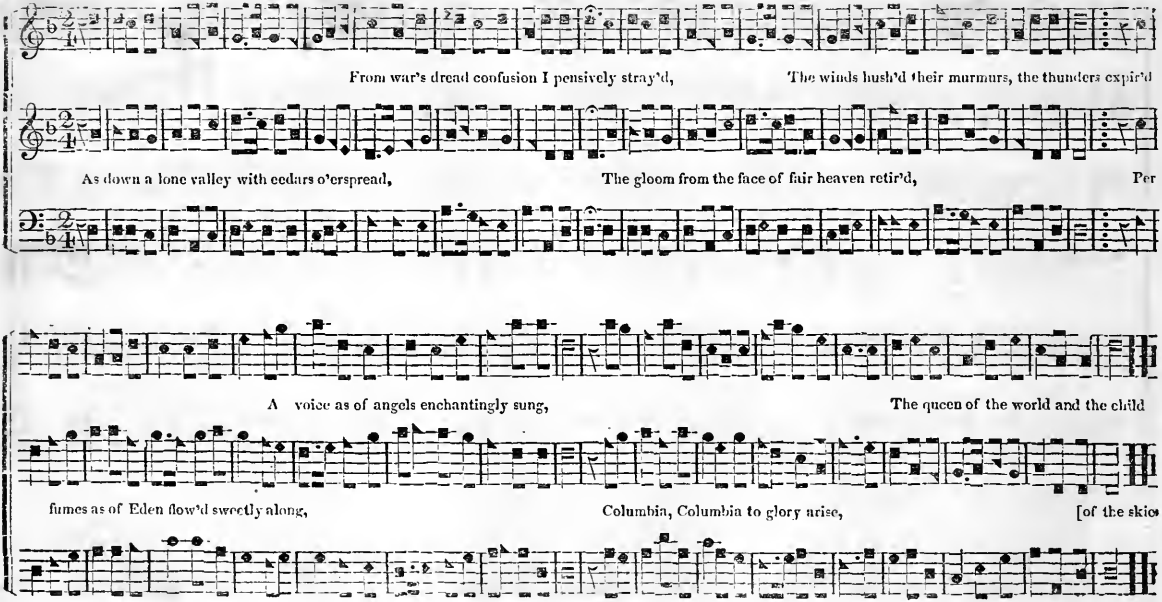
Shout his Almighty name ye choirs of angels,
And let the celestial courts his praise repeat;
Unto our God be glory in the highest.
O come and let us worship at his feet.

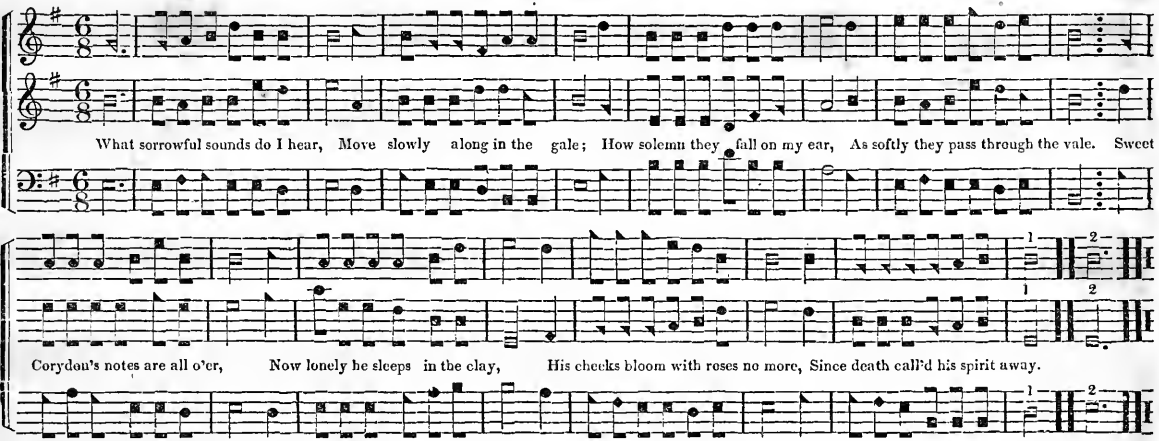


2 His name yields the richest perfume,
And sweeter than music his voice;
His presence disperses my gloom,
And makes all within me rejoice.
I should, were he always thus nigh,
Have nothing to wish or to fear—
No mortal so happy as I,
My summer would last all the year.

3 Content with beholding his face,
My all to his pleasure resigned,
No changes of season or place,
Would make any change in my mind:
While blessed with a sense of his love,
A palace a toy would appear,
And prisons would palaces prove,
If Jesus would dwell with me there.

4 Dear Lord, if indeed I am thine,
If thou art my sun and my song,
Say, why do I languish and pine?
And why are my winters so long?
O drive these dark clouds from my sky,
Thy soul cheering presence restore;
Or take me to thee upon high,
Where winter and clouds are no more


From war's dread confusion I pensively stray'd,
The winds hush'd their murmurs, the thunders expir'd
As down a lone valley with cedars o'erspread,
The gloom from the face of fair heaven retir'd,
Per
A voice as of angels enchantingly sung,
The queen of the world and the child
fumes as of Eden flow'd sweetly along,
Columbia, Columbia to glory arise,
[of the skie



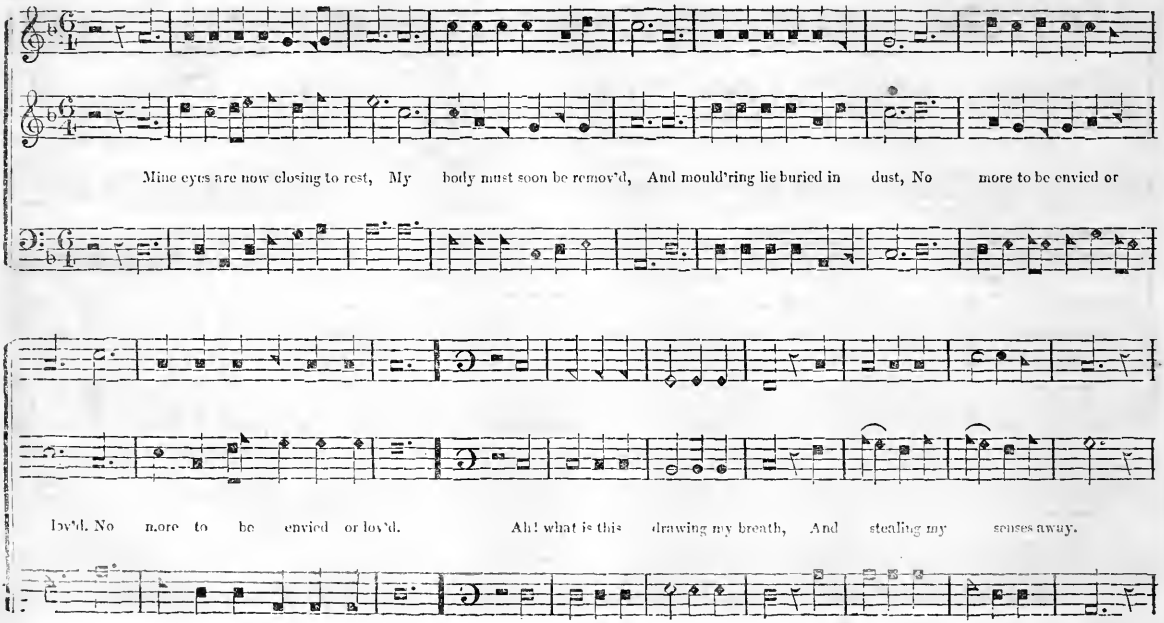
Sweet woodbines will rise round his feet,
And willows their sorrowing wave;
Young hyacinths freshen and bloom,
While hawthorns encircle his grave.
Each morn when the sun gilds the east,
(The green grass bespangled with dew,)
He'll cast his bright beams on the west,
To charm the sad Caroline's view.

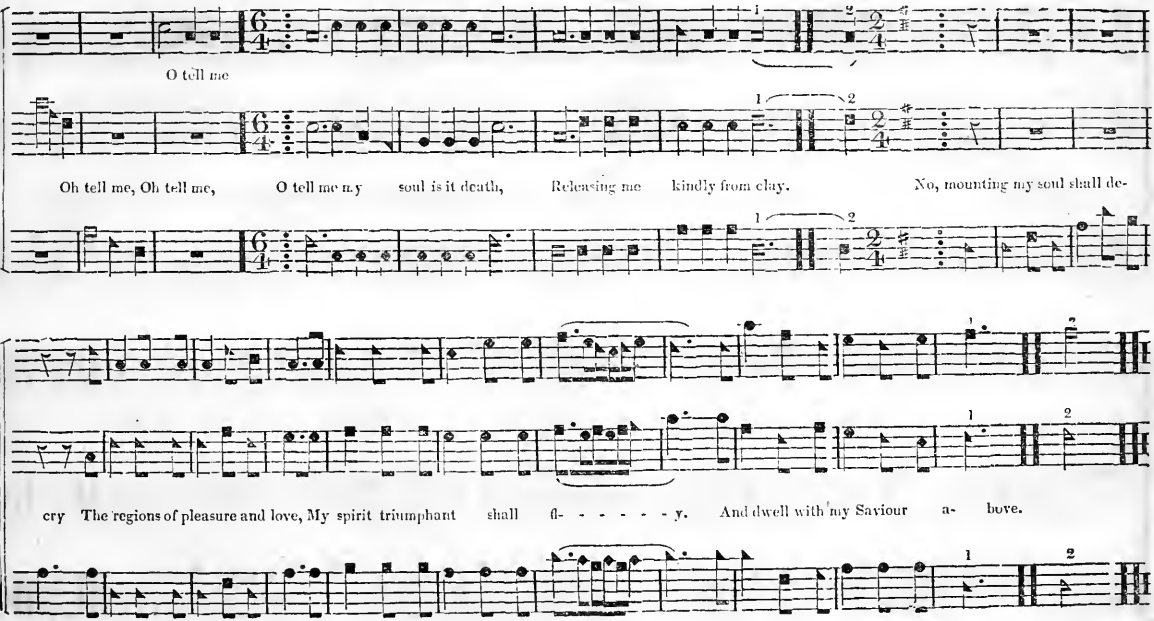
3. O Corydon! hear the sad cries
Of Caroline, plaintive and slow;
O spirit! look down from the skies,
And pity thy mourner below.
'Tis Caroline's voice in the grove,
Which Philomel hears on the plain,
Then striving the mourner to soothe,
With sympathy joins in her strain.

4. Ye shepherds so blithesome and young,
Retire from your sports on the green,
Since Corydon's deaf to my song,
The wolves tear the lambs on the plain;
Each swain round the forest will stray,
And sorrowing hang down his head,
His pipe then in symphony play
Some dirge to sweet Corydon's shade.

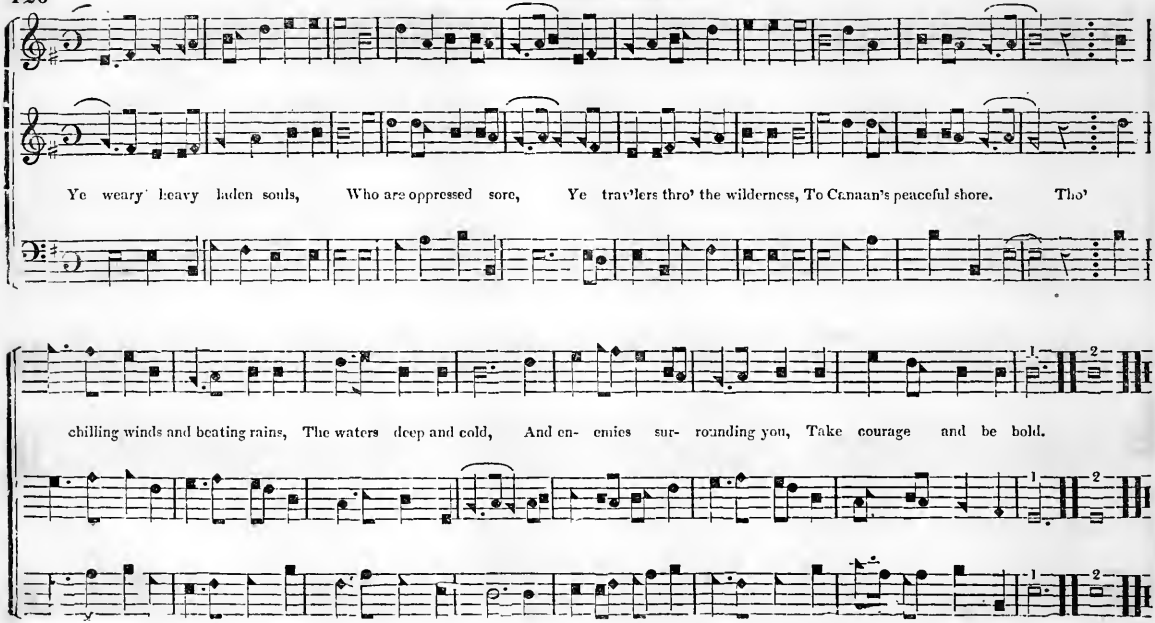
5. And when the still night has unfurl'd
Her robes o'er the hamlet around,
Gray twilight retires from the world,
And darkness encumbers the ground.
I'll leave my own gloomy abode,
To Corydon's urn will I fly,
There kneeling will bless the just God
Who dwells in bright mansions on high.

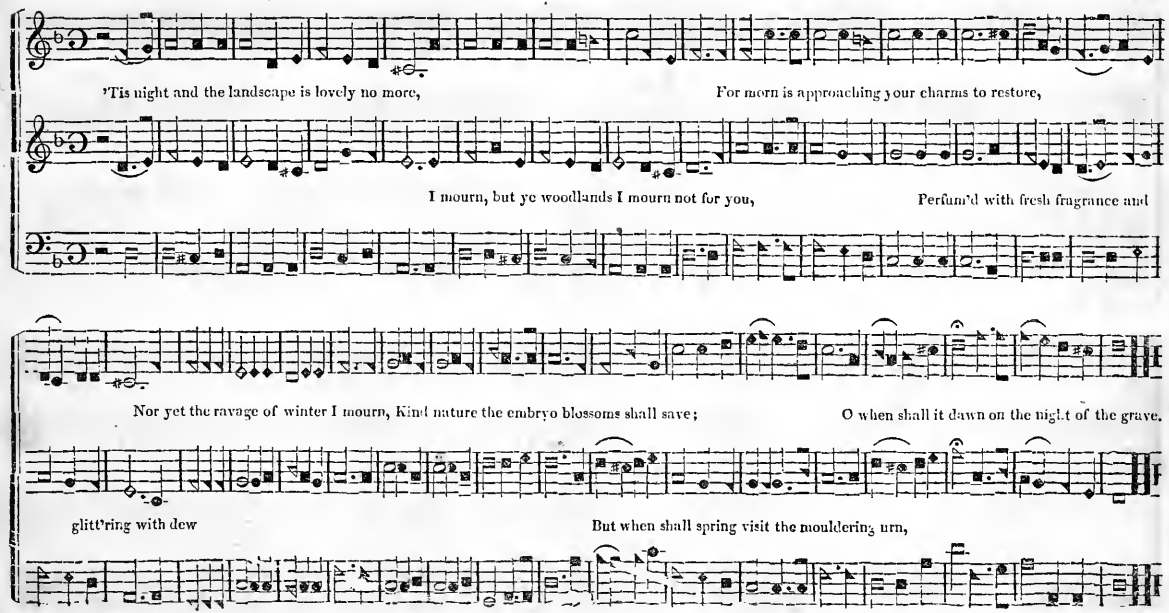
6 Since Corydon hears me no more, In gloom let the woodlands appear, Ye oceans be still of your roar, Let Autumn extend around the year;
I'll hie me through meadow and lawn, There cull the bright flow'rets of May, Then rise on the wings of the morn, And waft my young spirit away.

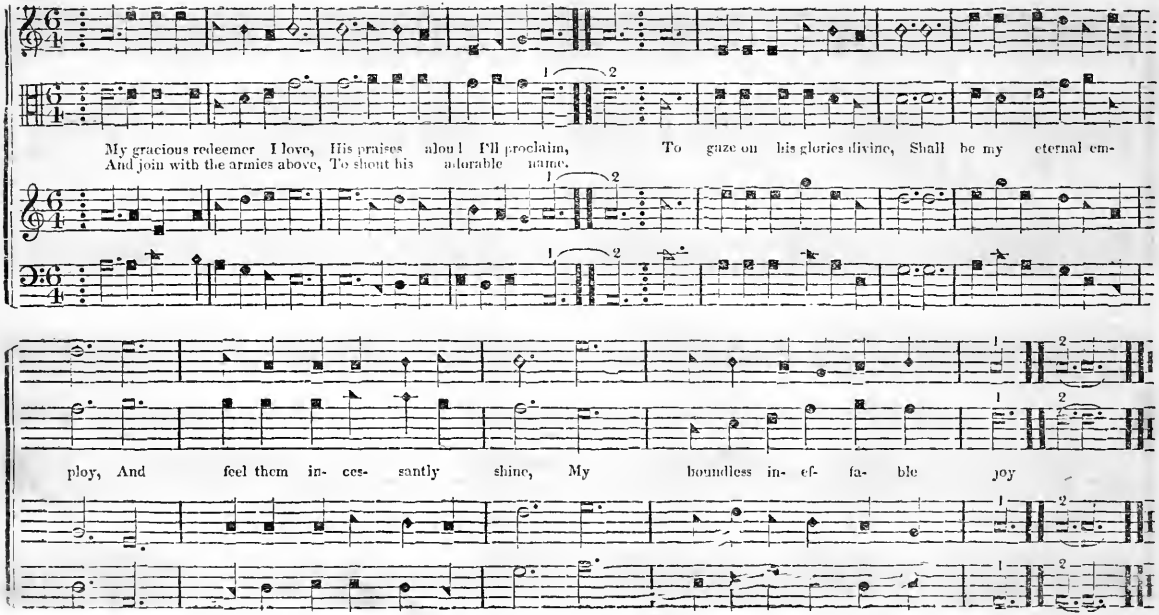

Mine eyes are now closing to rest, My body must soon be remov'd, And mould'ring lie buried in dust, No more to be envied or
lov'd. No more to be envied or lov'd. Ah! what is this drawing my breath, And stealing my senses away.

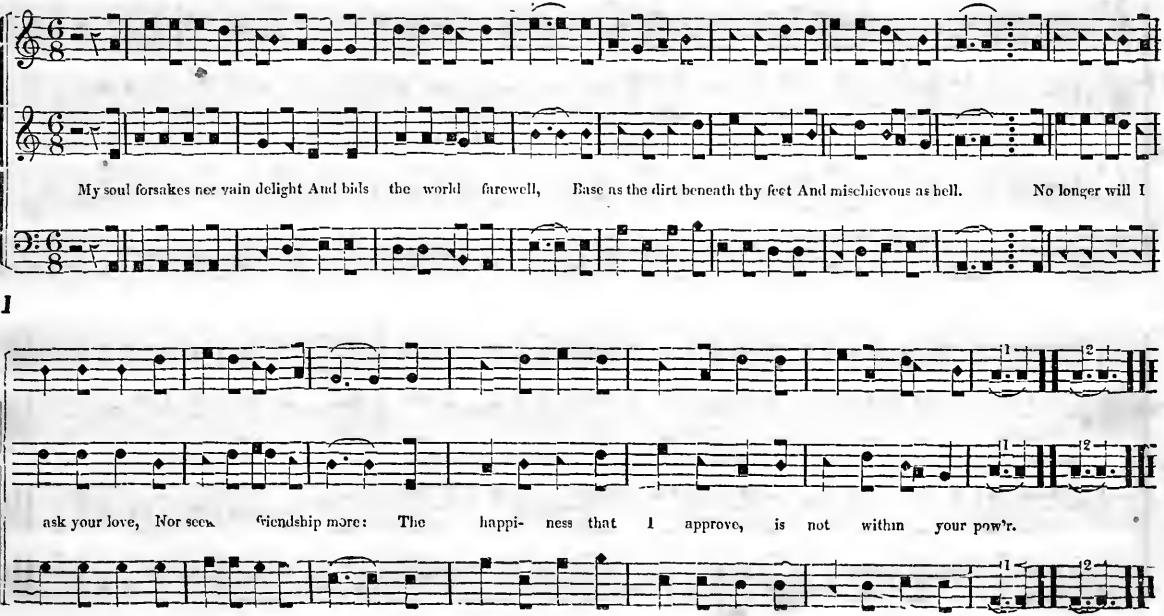

O tell me
Oh tell me, Oh tell me, O tell me my soul is it death, Releasing me kindly from clay. No, mounting my soul shall de-
cry The regions of pleasure and love, My spirit triumphant shall fl- - - - - - y. And dwell with my Saviour a- bove.

FORSTER. C. M.

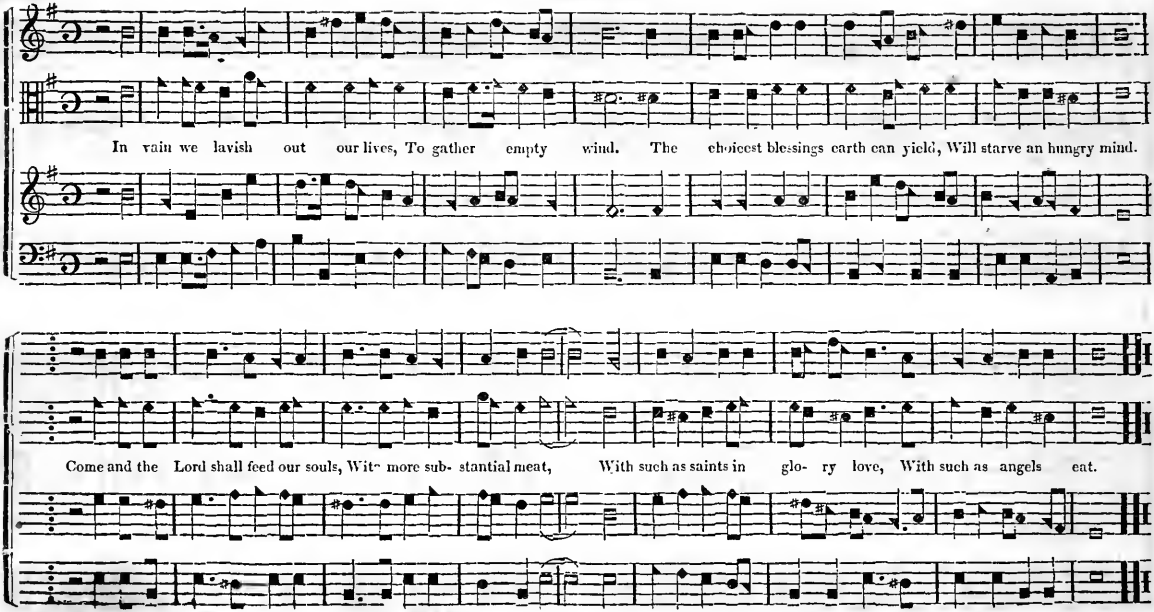

Ye weary heavy laden souls, Who are oppressed sore, Ye trav'lers thro' the wilderness, To Canaan's peaceful shore. Tho'
chilling winds and beating rains, The waters deep and cold, And en- emies sur- rounding you, Take courage and be bold.

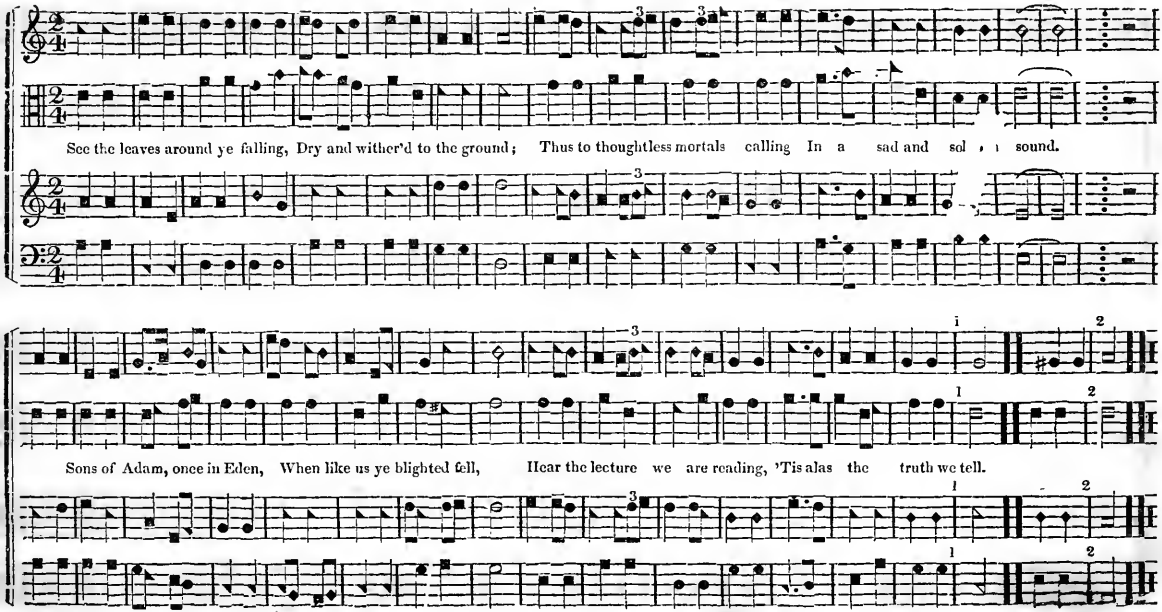

'Tis night and the landscape is lovely no more,
For morn is approaching your charms to restore,
I mourn, but ye woodlands I mourn not for you,
Perfum'd with fresh fragrance and
Nor yet the ravage of winter I mourn, Kind nature the embryo blossoms shall save;
O when shall it dawn on the night of the grave.
glitt'ring with dew
But when shall spring visit the mouldering urn,

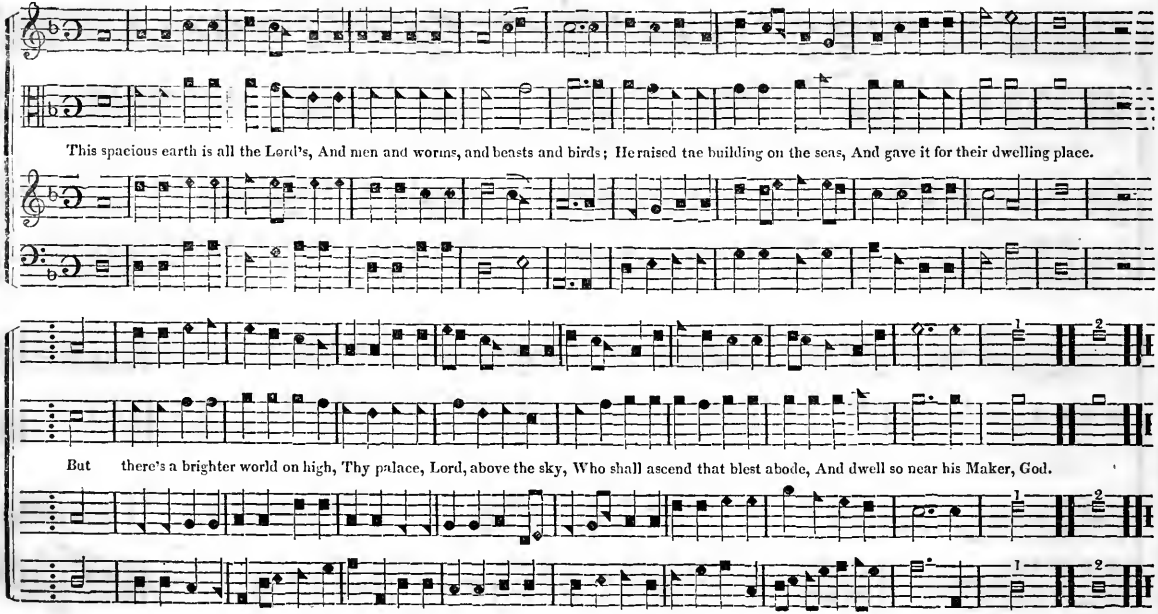

My gracious redeemer I love, His praises aloud I'll proclaim, To gaze on his glories divine, Shall be my eternal em-
And join with the armies above, To shout his adorable name.
ploy, And feel them in- ces- santly shine, My boundless in- ef- fa- ble joy


My soul forsakes nee vain delight And bids the world farewell, Base as the dirt beneath thy feet And mischievous as hell. No longer will I
I
ask your love, Nor seek friendship more: The happi- ness that I approve, is not within your pow'r.

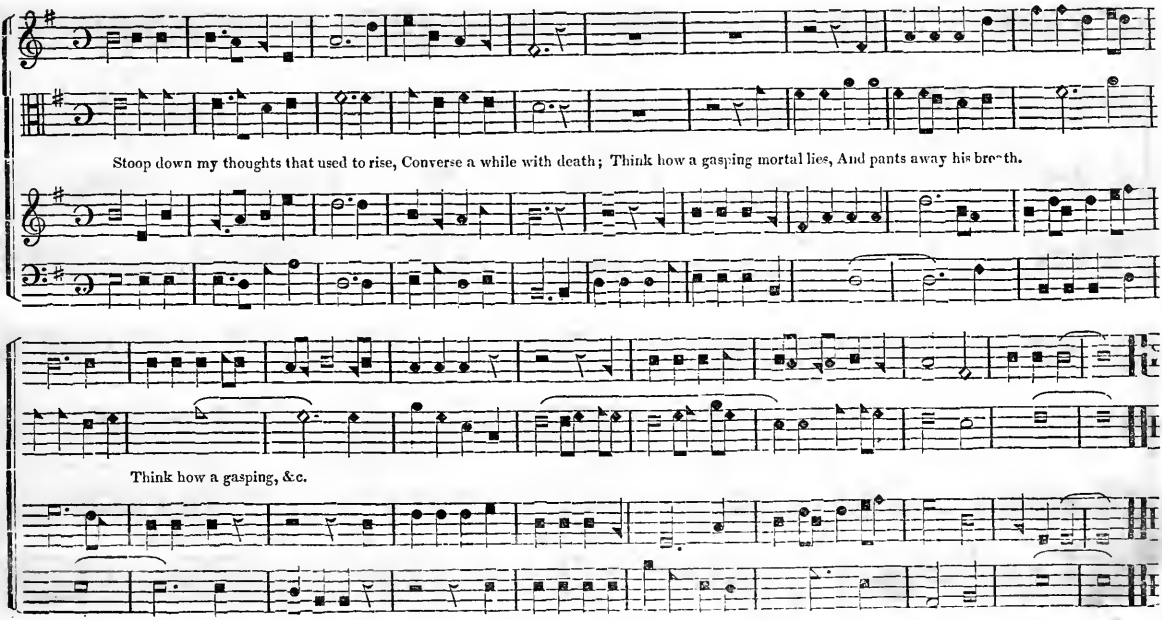
VERMONT C. M

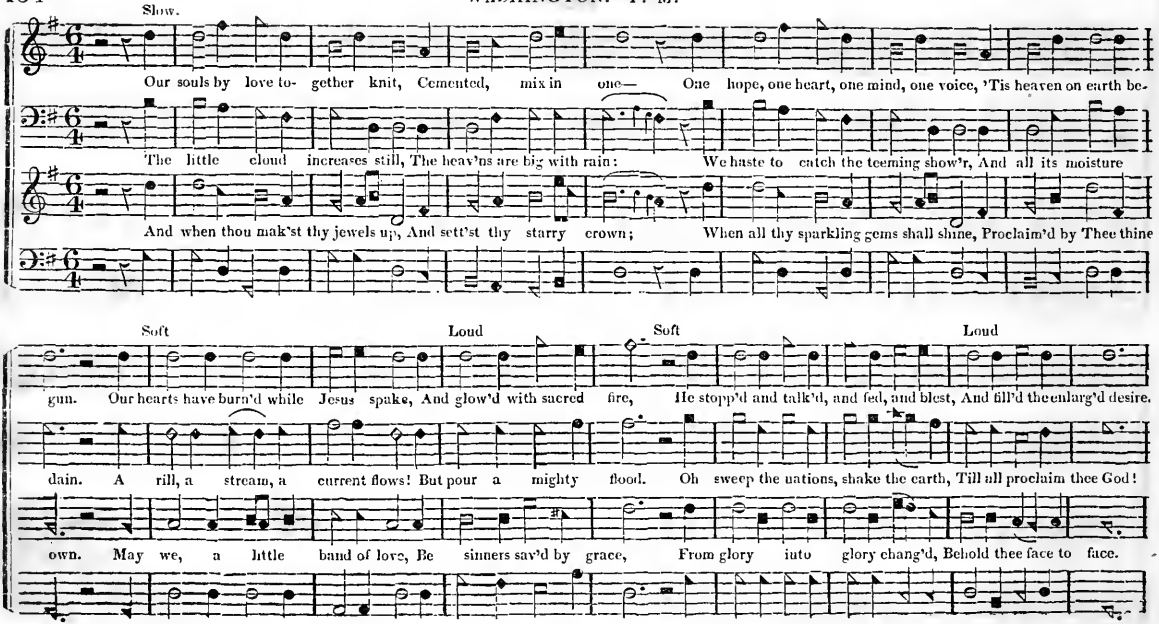

In vain we lavish out our lives, To gather empty wind. The choicest blessings earth can yield, Will starve an hungry mind.
Come and the Lord shall feed our souls, With more sub- stantial meat, With such as saints in glo- ry love, With such as angels eat.

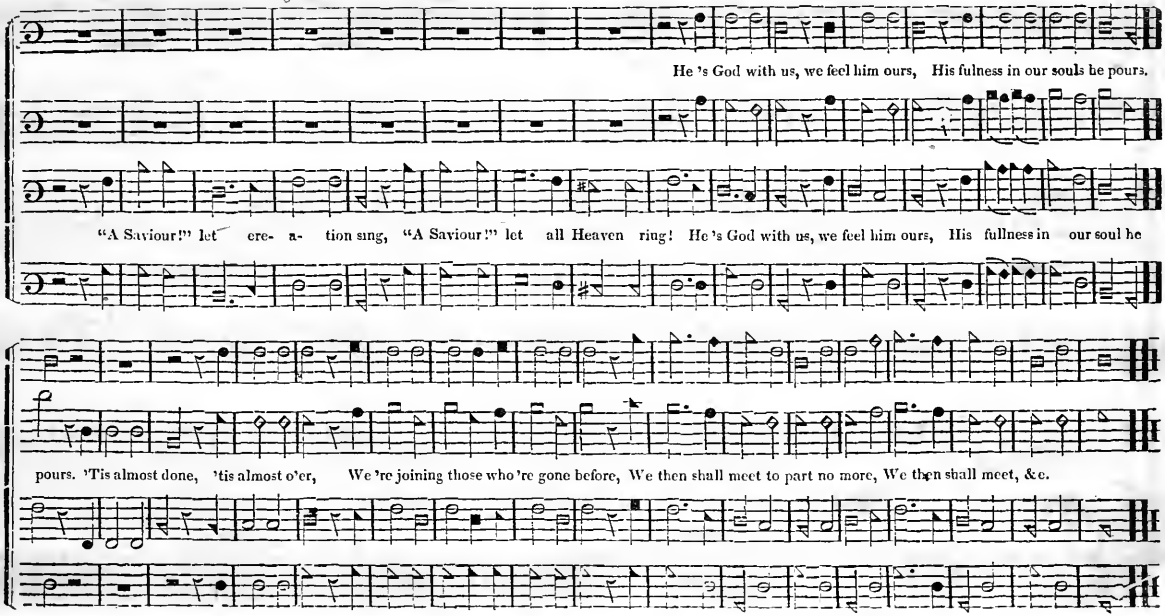

See the leaves around ye falling, Dry and wither'd to the ground; Thus to thoughtless mortals calling In a sad and sol - emn sound.
Sons of Adam, once in Eden, When like us ye blighted fell, Hear the lecture we are reading, 'Tis alas the truth we tell.

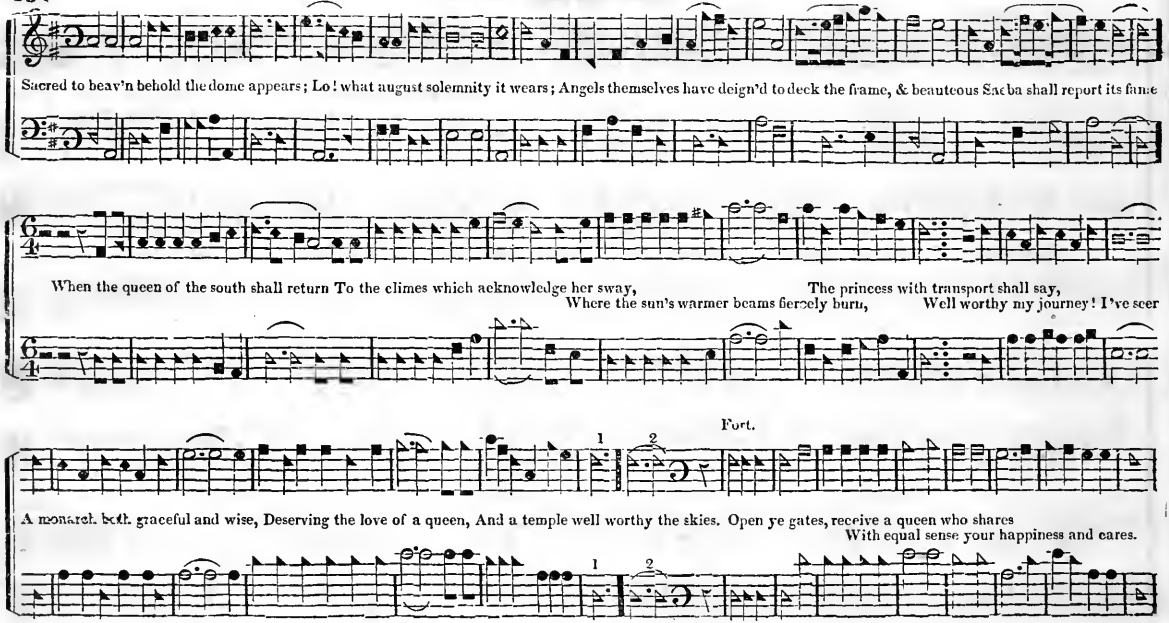

This spacious earth is all the Lord's, And men and worms, and beasts and birds; He raised the building on the seas, And gave it for their dwelling place.
But there's a brighter world on high, Thy palace, Lord, above the sky, Who shall ascend that blest abode, And dwell so near his Maker, God.

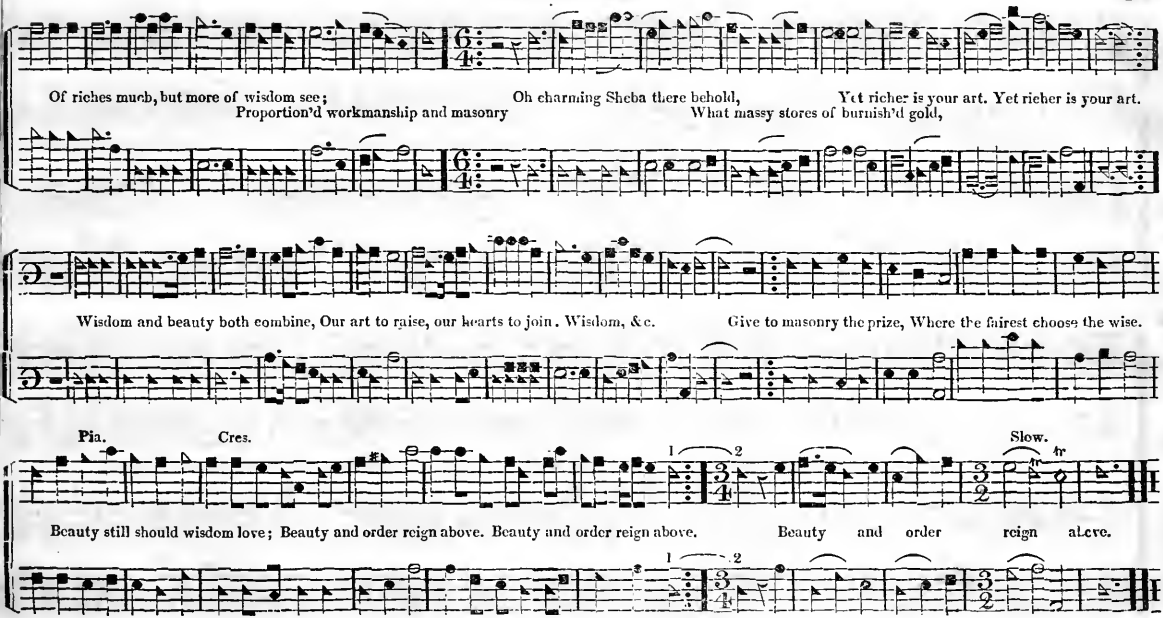
MORTALITY. C. M

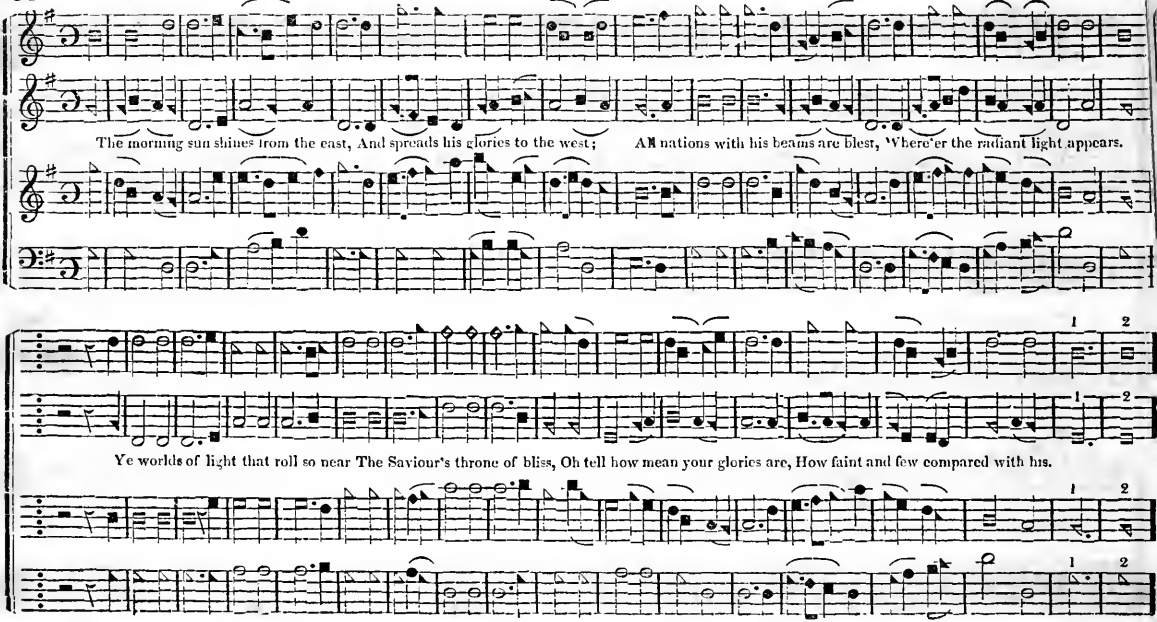


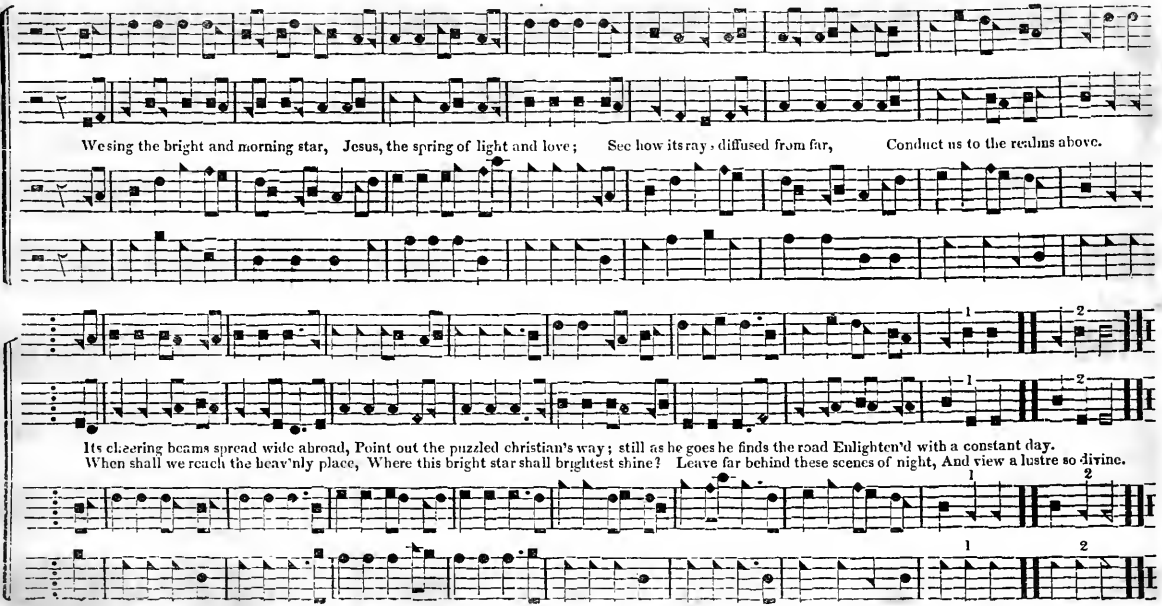

Slow.
Our souls by love to- gether knit, Cemented, mix in one— One hope, one heart, one mind, one voice, 'Tis heaven on earth be-
The little cloud increases still, The heav'ns are big with rain; We haste to catch the teeming show'r, And all its moisture
And when thou mak'st thy jewels up, And sett'st thy starry crown; When all thy sparkling gems shall shine, Proclaim'd by Thee thine
Soft
Loud
Soft
Loud
gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire, He stopp'd and talk'd, and fed, and blest, And fill'd the enlarg'd desire.
dain. A rill, a stream, a current flows! But pour a mighty flood. Oh sweep the nations, shake the earth, Till all proclaim thee God!
own. May we, a little band of love, Be sinners sav'd by grace, From glory into glory chang'd, Behold thee face to face.


Cheerful. Eighths. Chorus
He 's God with us, we feel him ours, His fulness in our souls he pours.
"A Saviour!" let cre- a- tion sing, "A Saviour!" let all Heaven ring! He 's God with us, we feel him ours, His fullness in our soul he
pours. 'Tis almost done, 'tis almost o'er, We 're joining those who 're gone before, We then shall meet to part no more, We then shall meet, &c.

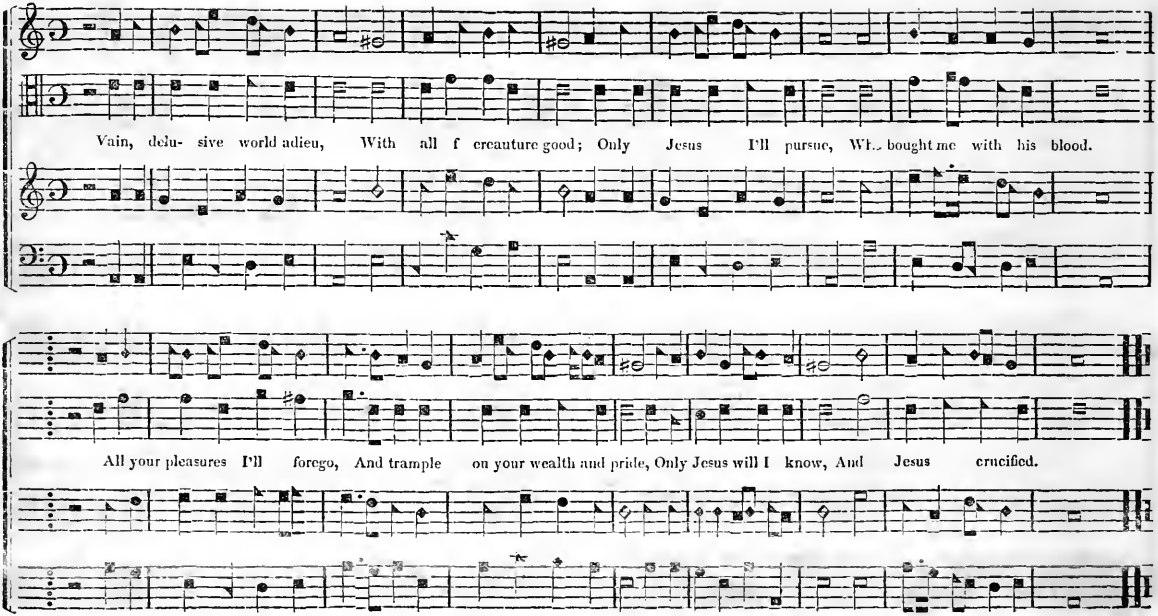

Sacred to heav'n behold the dome appears; Lo! what august solemnity it wears; Angels themselves have deign'd to deck the frame, & beauteous Saeba shall report its fame
When the queen of the south shall return To the climes which acknowledge her sway,
Where the sun's warmer beams fiercely burn,
The princess with transport shall say,
Well worthy my journey! I've seer
Fort.
1
2
A monarch both graceful and wise, Deserving the love of a queen, And a temple well worthy the skies. Open ye gates, receive a queen who shares
With equal sense your happiness and cares.
1
2

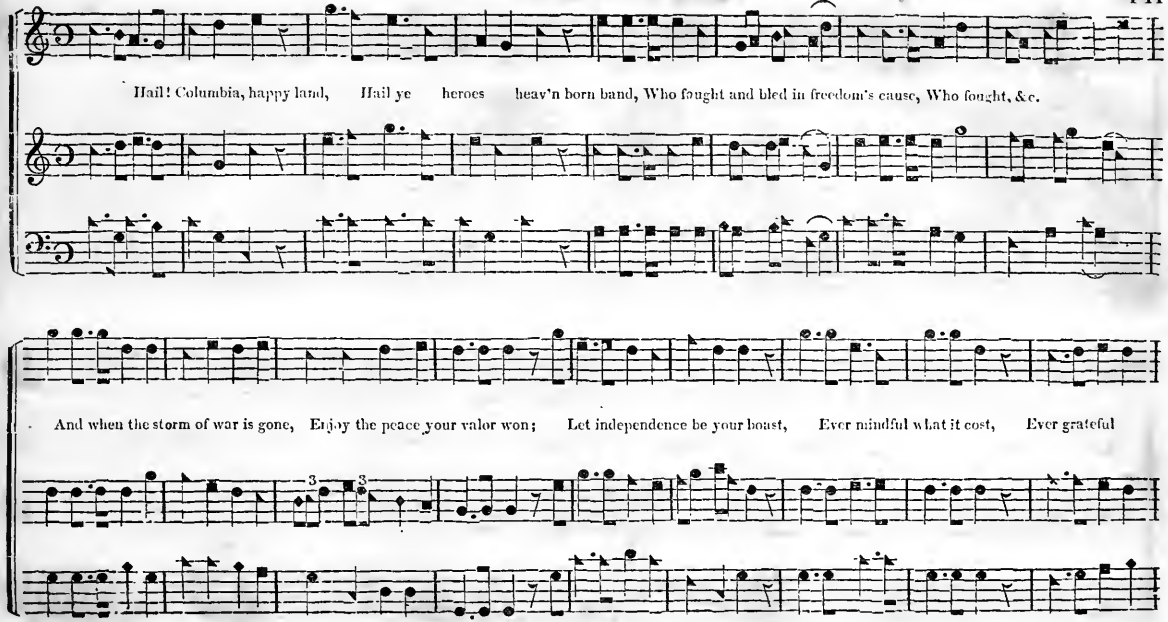

Of riches much, but more of wisdom see;
Proportion'd workmanship and masonry
Oh charming Sheba there behold,
What massy stores of burnish'd gold,
Yet richer is your art. Yet richer is your art.
Wisdom and beauty both combine, Our art to raise, our hearts to join. Wisdom, &c.
Give to masonry the prize, Where the fairest choose the wise.
Pia.
Cres.
Slow.
Beauty still should wisdom love; Beauty and order reign above. Beauty and order reign above.
Beauty and order reign above.

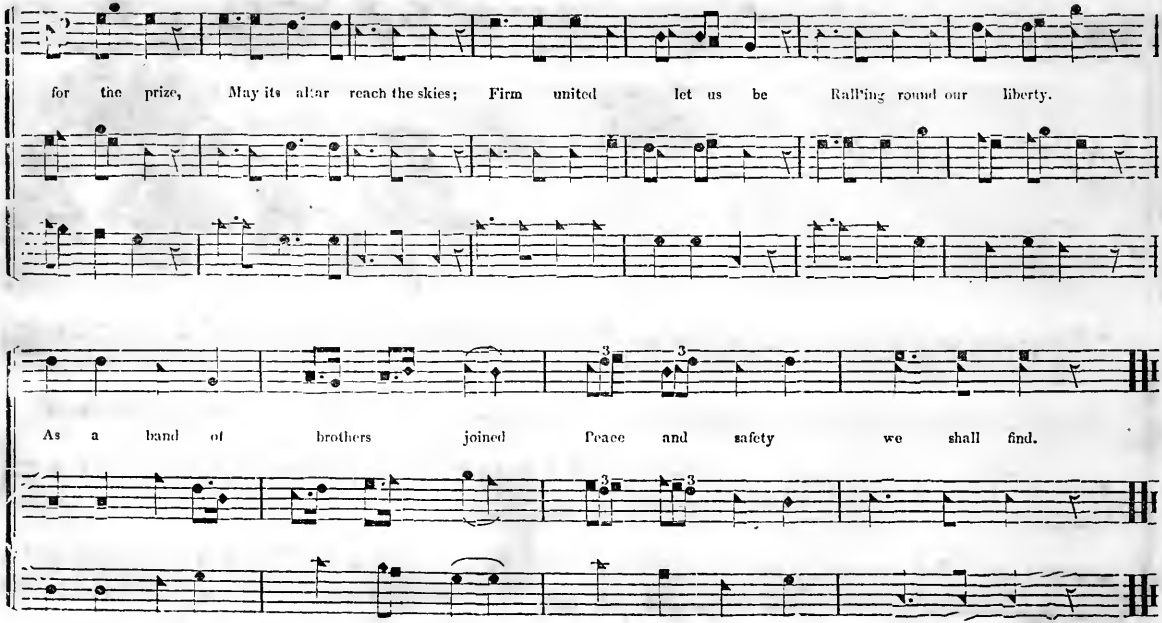

The morning sun shines from the east, And spreads his glories to the west; All nations with his beams are blest, Where'er the radiant light appears.
1 2
Ye worlds of light that roll so near The Saviour's throne of bliss, Oh tell how mean your glories are, How faint and few compared with his.
1 2
1 2

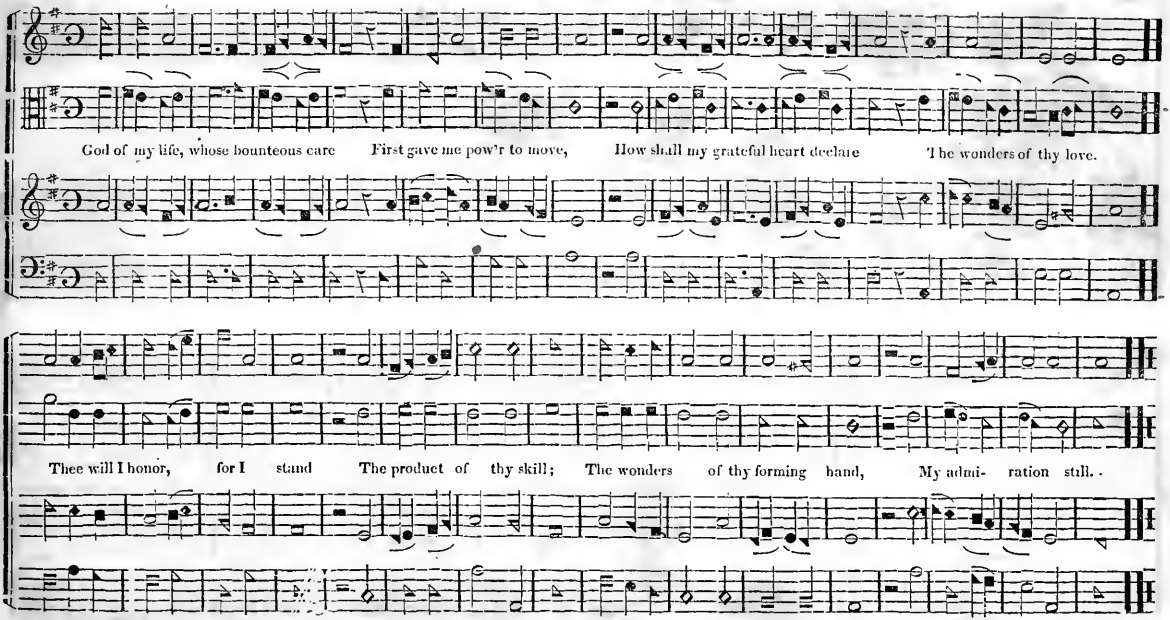

We sing the bright and morning star, Jesus, the spring of light and love; See how its ray, diffused from far, Conduct us to the realms above.
Its cheering beams spread wide abroad, Point out the puzzled christian's way; still as he goes he finds the road Enlighten'd with a constant day.
When shall we reach the heav'nly place, Where this bright star shall brightest shine? Leave far behind these scenes of night, And view a lustre so divine.

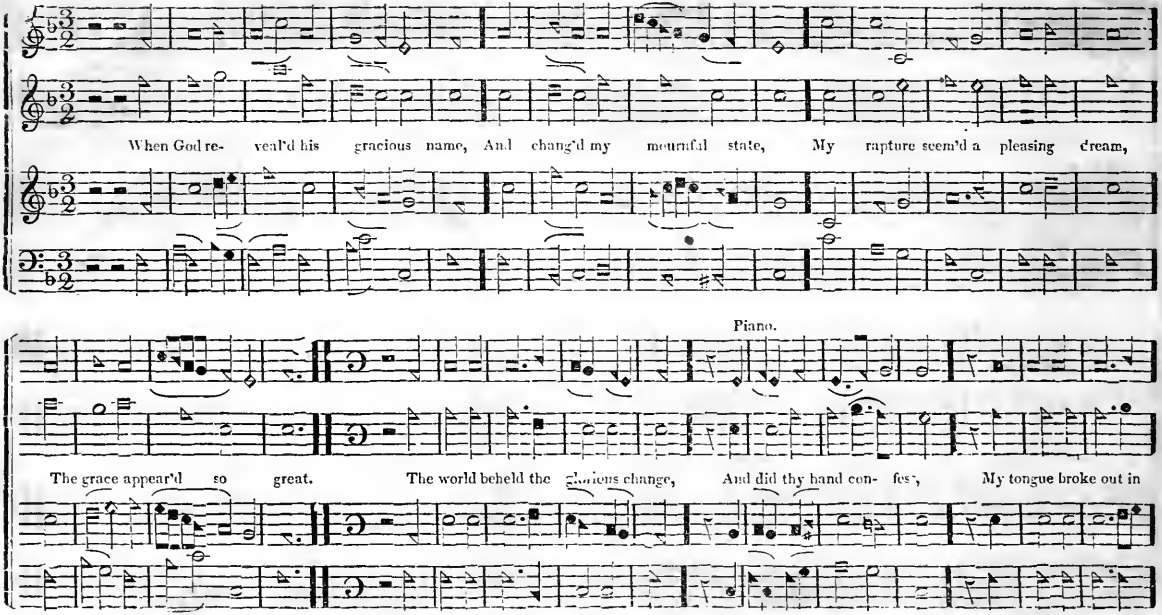
MENDON. 7, 6, 7, 6, 7, 8, 7, 6.

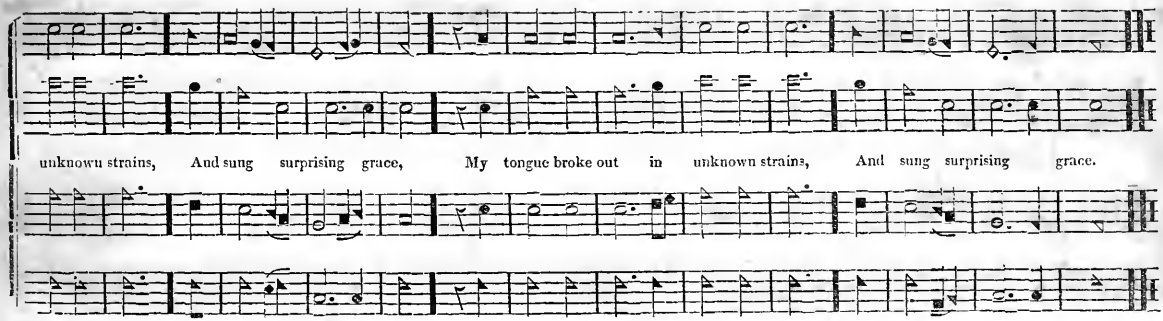



Hail! Columbia, happy land, Hail ye heroes heav'n born band, Who fought and bled in freedom's cause, Who fought, &c.
And when the storm of war is gone, Enjoy the peace your valor won; Let independence be your boast, Ever mindful what it cost, Ever grateful


for the prize, May its altar reach the skies; Firm united let us be Rall'ing round our liberty.
As a band of brothers joined Peace and safety we shall find.

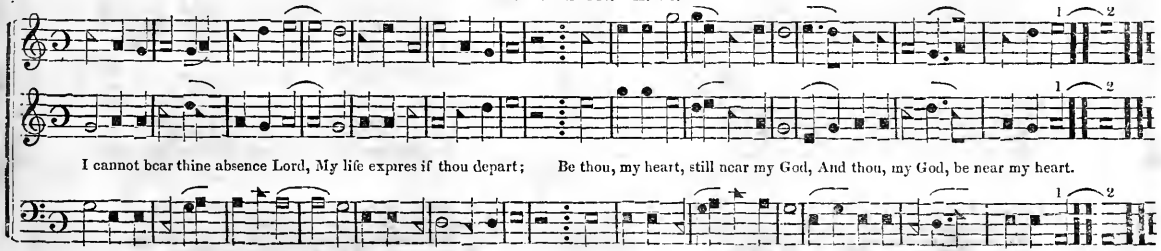

God of my life, whose bounteous care First gave me pow'r to move, How shall my grateful heart declare The wonders of thy love.
Thee will I honor, for I stand The product of thy skill; The wonders of thy forming hand, My admi- ration still.

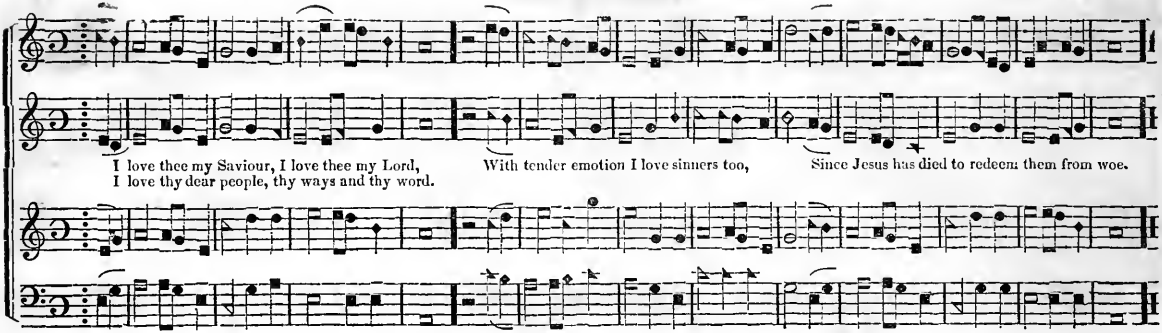

When God re- veal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream,
Piano.
The grace appear'd so great. The world beheld the glorious change, And did thy hand con- fess, My tongue broke out in



K

DISMISSION. L. M.





1 O Jesus my Saviour I know thou art mine,
For thee all the pleasures of sin I resign;
Of objects most pleasing, I love thee the best,
Without thee I'm wretched, but with thee I'm blest.

2 Thy spirit first taught me to know I was blind,
Then taught me the way of salvation to find;
And when I was sinking in gloomy despair,
Thy mercy reliev'd me and bid me not fear.

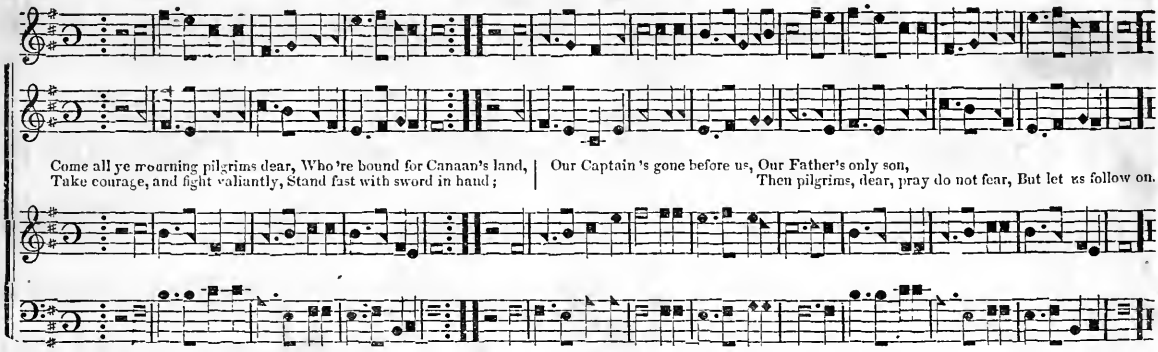
3 In vain I attempt to describe what I feel,
The language of mortals or angels would fail;
My Jesus is precious, my soul's in a flame,
I'm raised to a rapture while praising his name

4 I find him in singing, I find him in prayer
In sweet meditation he always is near,
My constant companion, O may we ne'er part,
All glory to Jesus he dwells in my heart.

5 I love thee my Saviour,&c.

6 My Jesus is precious—I cannot forbear,
Though sinners despise me, his love to declare;
His love overwhelms me, had I wings I'd fly
To praise him in mansions prepar'd in the sky

7 When millions of ages my soul would employ,
In praising my Jesus, my love and my joy,
Without interruption, when all the glad throng
With pleasures unceasing unite in the song.



2 We have a howling wilderness, To Canaan's happy shore, A land of dearth and pits and snares, Where chilling winds do roar.
But Jesus will be with us, And guard us by the way; Though enemies examine us, He 'll teach us what to say.

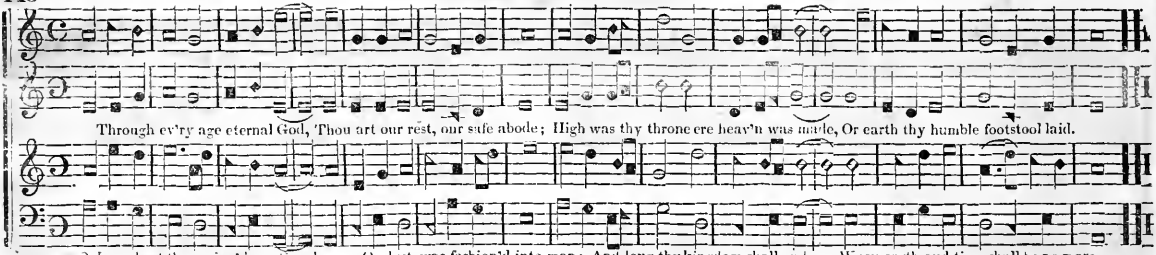
3 The pleasant fields of paradise, So glorious to behold, The vallies clad in living green, The mountains paved with gold;
The trees of life with heav'nly fruit, Behold how rich they stand! Blow gentle gales, and bear my soul Away to Canaan's happy land.

4 Sweet rivers of salvation all Through Canaan's land do roll, The beams of day bring glitt'ring scenes, Illuminate my soul,
There's pond'rous clouds of glory, All set in diamonds bright; And there 's my smiling Jesus, Who is my heart's delight.

5 Already to my raptur'd sight, The blissful fields arise, And plenty spreads her smiling stores Inviting to my eyes.
O sweet abode of endless rest, I soon shall travel there, Nor earth, nor all her empty joys, Shall long detain me here.

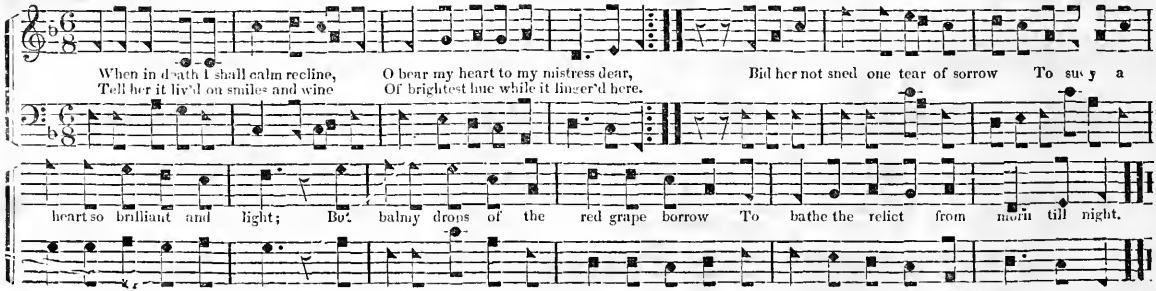
6 Come all you pilgrim travellers, Fresh courage take by me; Meantime I'll tell you how I came This happy land to see:
Through faith, the glorious telescope, I view'd the worlds above, And God the Father reconcil'd, Which fills my heart with love.

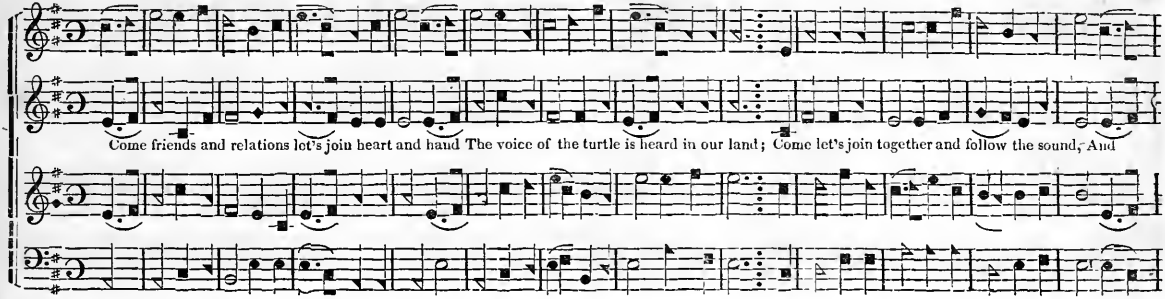
HIGHBRIDGE L. M.

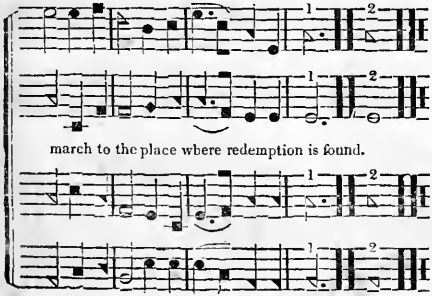


2 Long hast thou reign'd ere time began, Or dust was fashion'd into man; And long thy kingdom shall endure, When earth and time shall be no more.
3 But man, weak man, is born to die, Made up of guilt and vanity: Thy dreadful sentence, Lord, was just, "Return ye sinners to your dust."
4 Death, like an overflowing stream, Sweeps us away; Our life's a dream, An empty tale—a morning flow'r, Cut down and wither'd in an hour.
5 Teach us, O Lord, how frail is man, And kindly lengthen out his span, Till a wise career of piety Fit us to die and dwell with Thee.

LEGACY. 8 & 10





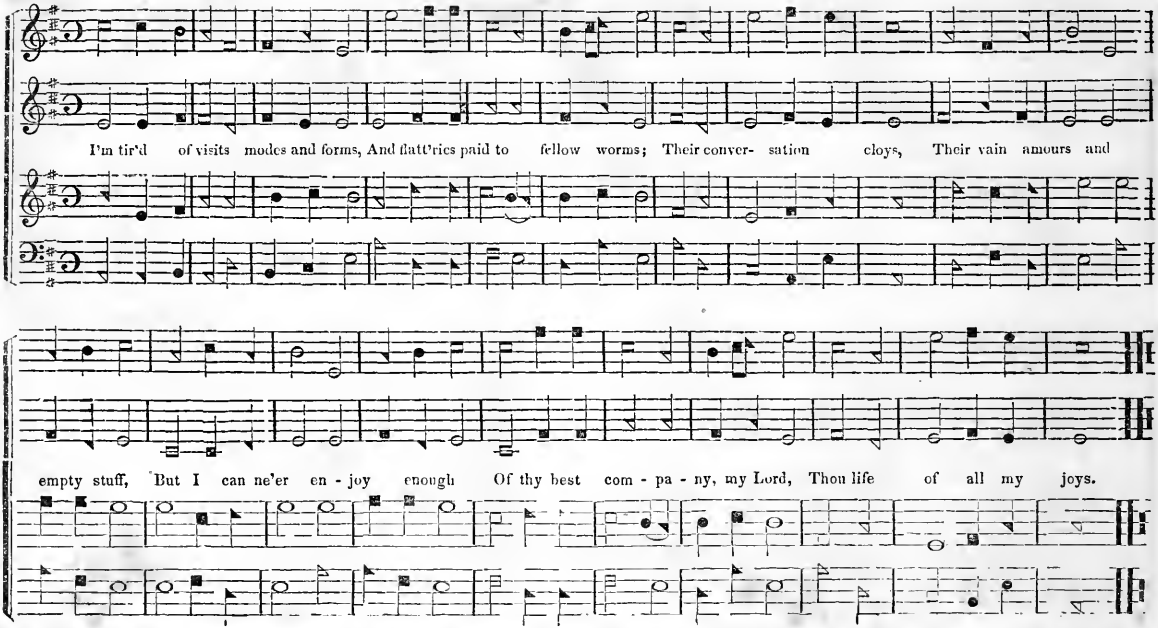


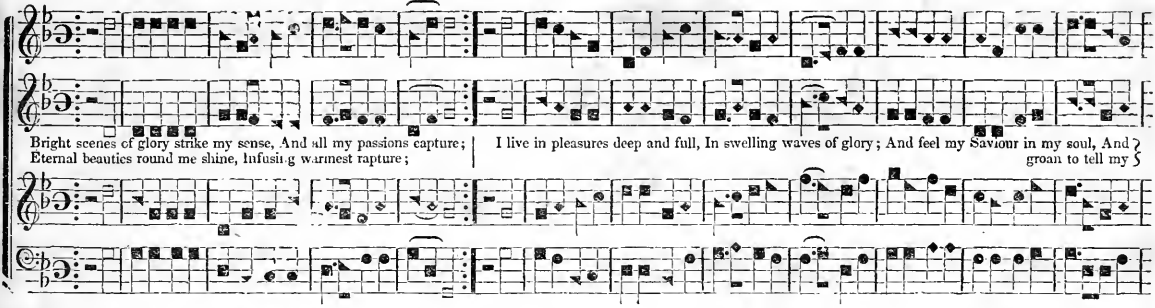
2 The place it is hidden, the place it is seal'd,
The place it is hidden till it is reveal'd;
The place is in Jesus, to Jesus we'll go,
And there find redemption from sorrow and wo.

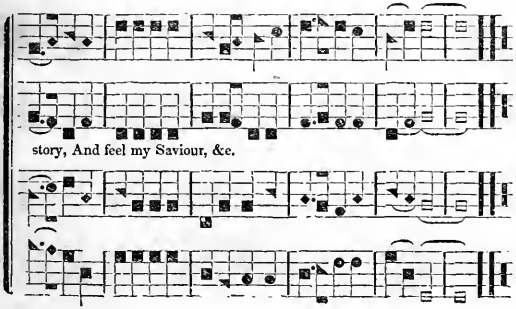
3 That place it is hidden by reason of sin;
Alas! you can't see the sad state you are in;
You're blind and polluted, in prison and pain,
O how can such rebels redemption obtain!

4 But if you are wounded and bruised by the fall,
Then up and be doing, for you he doth call;
And if you are tempted to doubt and despair,
Then come home to Jesus, redemption is there.

5 And you, my dear brethren, that love my dear Lord,
Have witness for pardon, through faith in his blood,
Let patience attend you wherever you go,
Your Saviour has purchas'd redemption for you.


I'm tir'd of visits modes and forms, And flatt'ries paid to fellow worms; Their conver- sation cloys, Their vain amours and
empty stuff, But I can ne'er en - joy enough Of thy best com - pa - ny, my Lord, Thou life of all my joys.



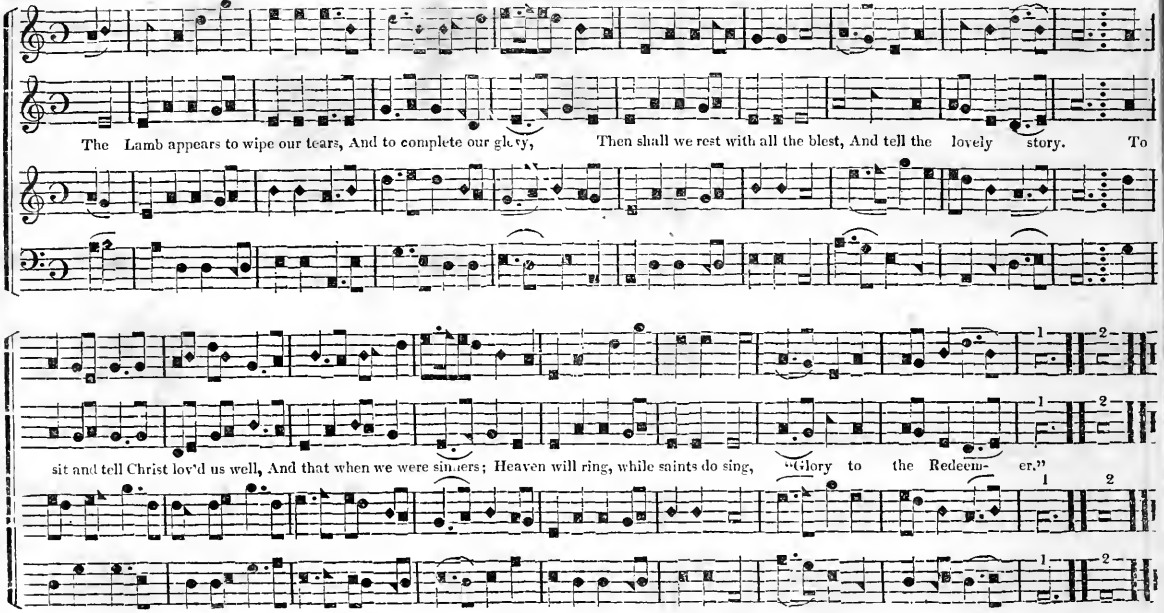


2 I feast on honey, milk and wine,
I drink perpetual sweetness;
Mount Zion's odours through me shine,
While Christ unfolds his glory.
No mortal tongue can show my joys,
Nor can an angel tell them,
Ten thousand times surpassing all
Terrestrial worlds or emblems.

3 My captivated spirit flies
Through shining worlds of beauty;
Dissolv'd in blushes, loud I cry
In praises loud and mighty;
And here I'll sing and swell the strains
Of harmony delighted,
And with the millions learn the notes
Of saints and Christ united.

4 The bliss that rolls through heav'n above,
Through those in glory seated,
Which causes them loud songs to sing,
Ten thousand times repeated;
Goes through my soul in radiant flames,
Constraining loudest praises,
O'erwhelming all my pow'rs with joys,
While all within me blazes.

5 When earth and seas shall be no more,
And all their glory perish,
When sun and moon shall cease to shine,
And stars at midnight languish,
My joys refin'd shall higher shine,
Mount heav'n's radiant glory,
And tell through one eternal day,
Love's all immortal story.


The Lamb appears to wipe our tears, And to complete our glory, Then shall we rest with all the blest, And tell the lovely story. To
sit and tell Christ lov'd us well, And that when we were sinners; Heaven will ring, while saints do sing, "Glory to the Redeem- er."
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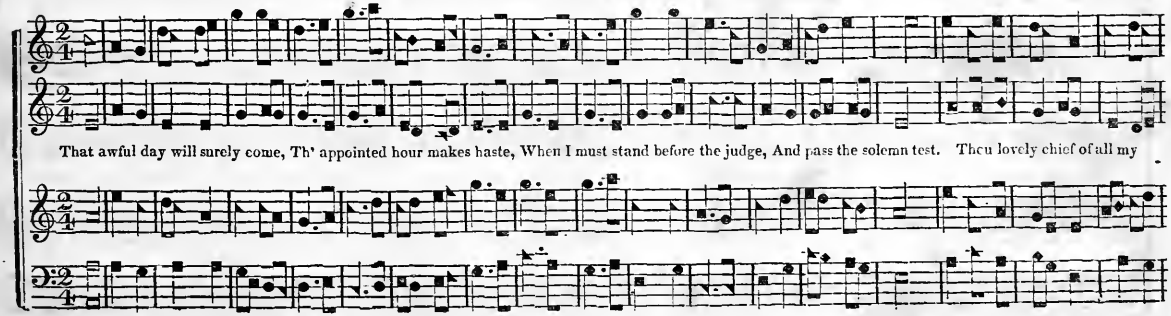
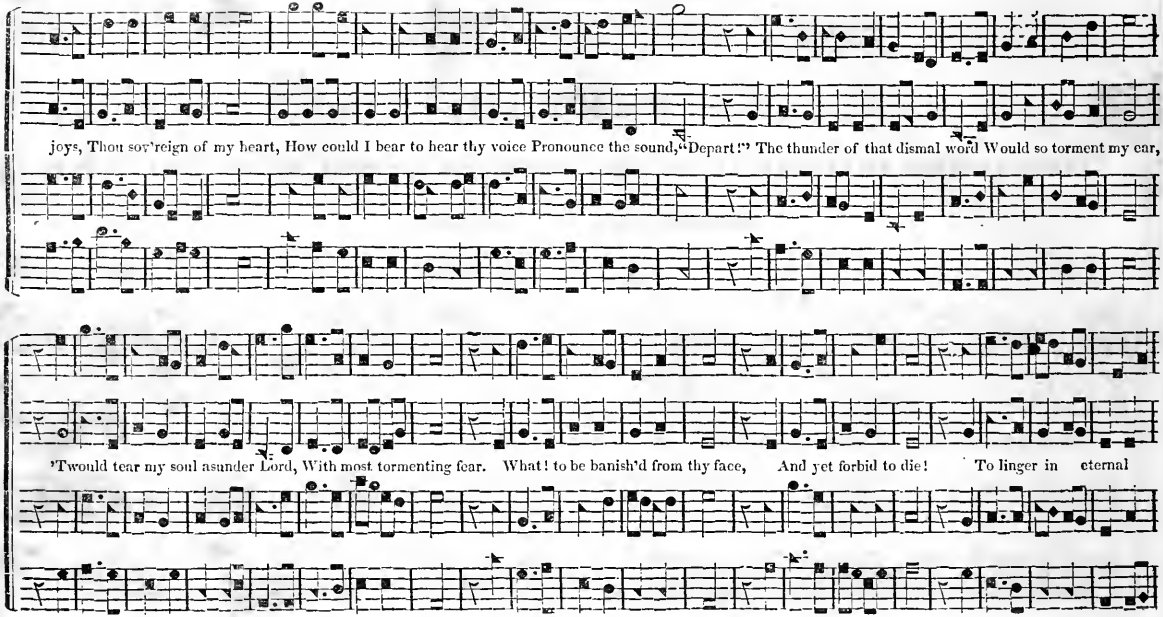
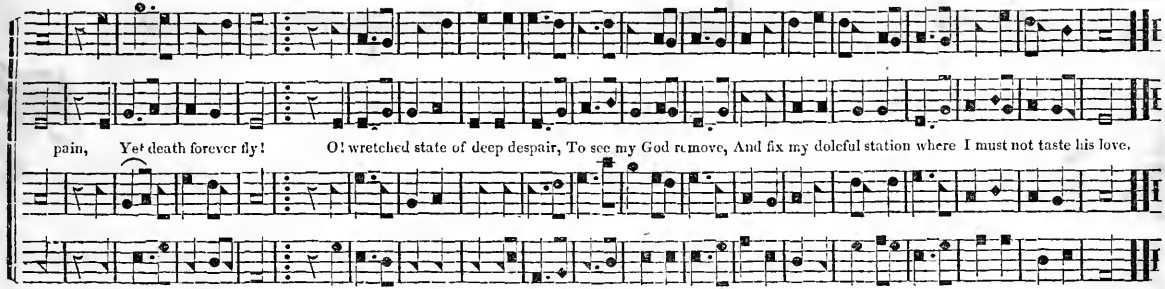
PART III.

CONTAINING SEVERAL ANTHEMS AND ODES, OF THE FIRST EMINENCE.

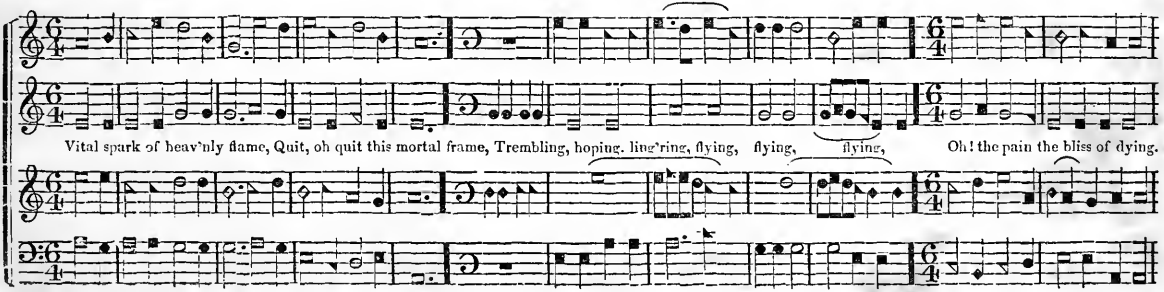
LOVER'S LAMENTATION.

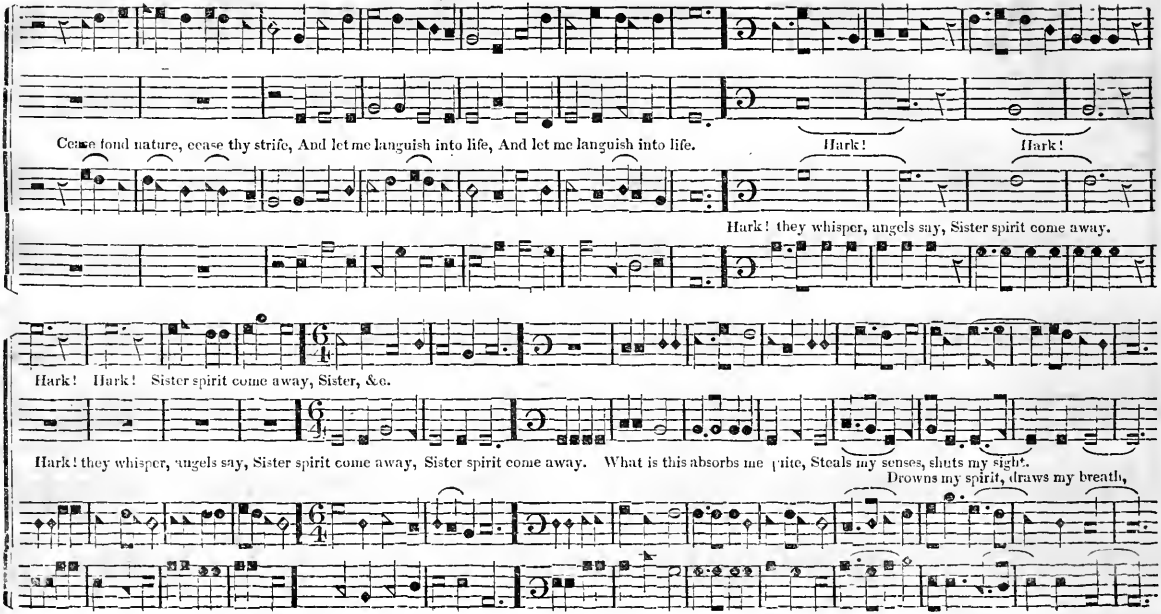


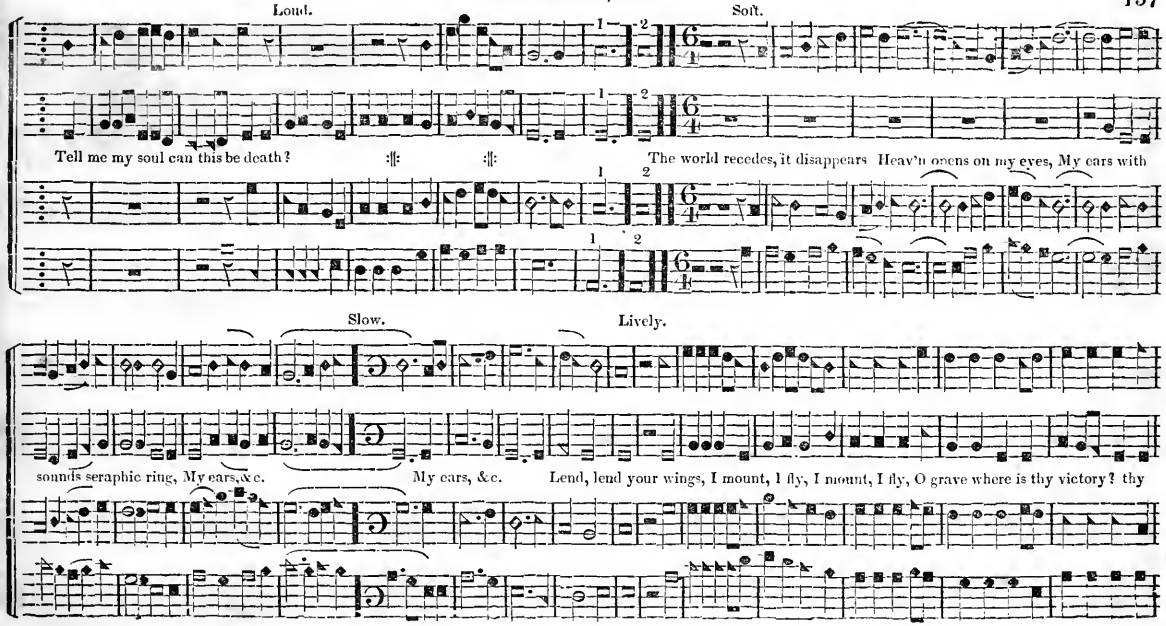

joys, Thou sov'reign of my heart, How could I bear to hear thy voice Pronounce the sound, "Depart!" The thunder of that dismal word Would so torment my ear,
'Twould tear my soul asunder Lord, With most tormenting fear. What! to be banish'd from thy face, And yet forbid to die! To linger in eternal

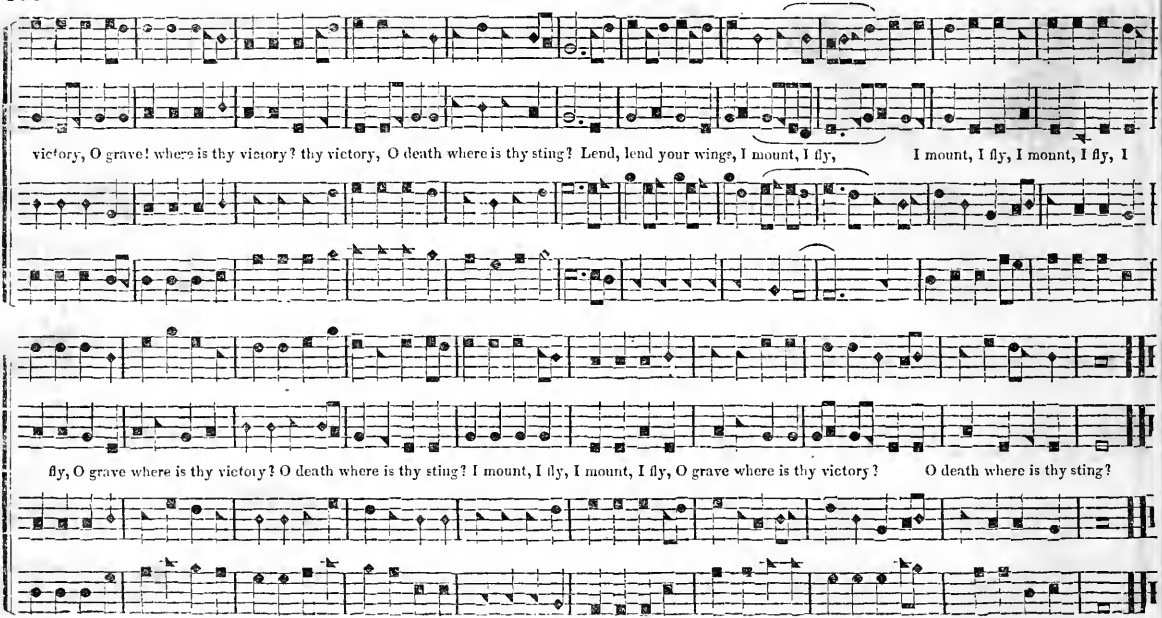

pain, Yet death forever fly! O! wretched state of deep despair, To see my God remove, And fix my doleful station where I must not taste his love.

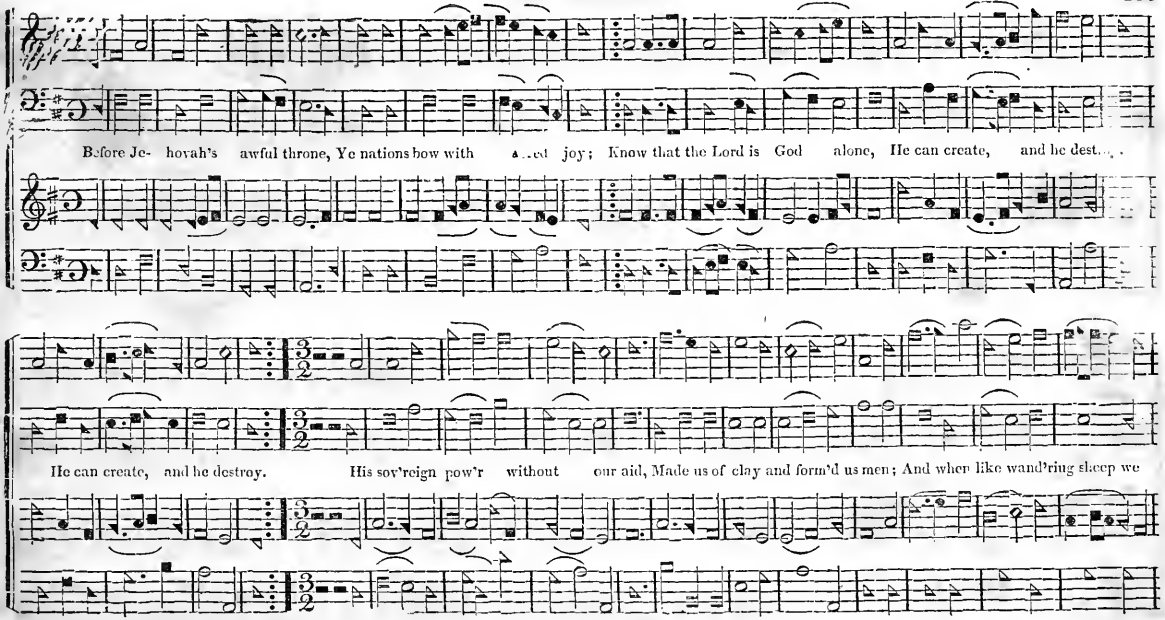
CLAREMONT.


Vital spark of heav'nly flame, Quit, oh quit this mortal frame, Trembling, hoping, ling'ring, flying, flying, flying, Oh! the pain the bliss of dying.

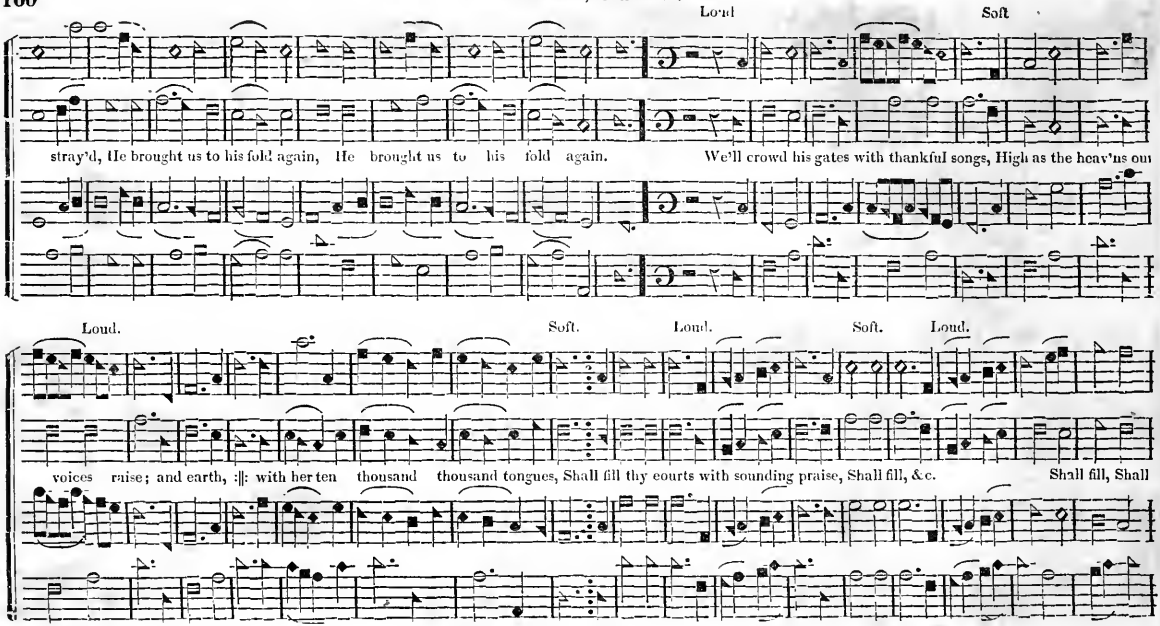

Cease fond nature, cease thy strife, And let me languish into life, And let me languish into life.
Hark!
Hark!
Hark! they whisper, angels say, Sister spirit come away.
Hark! Hark! Sister spirit come away, Sister, &c.
Hark! they whisper, angels say, Sister spirit come away, Sister spirit come away. What is this absorbs me quite, Steals my senses, shuts my sight.
Drowns my spirit, draws my breath,

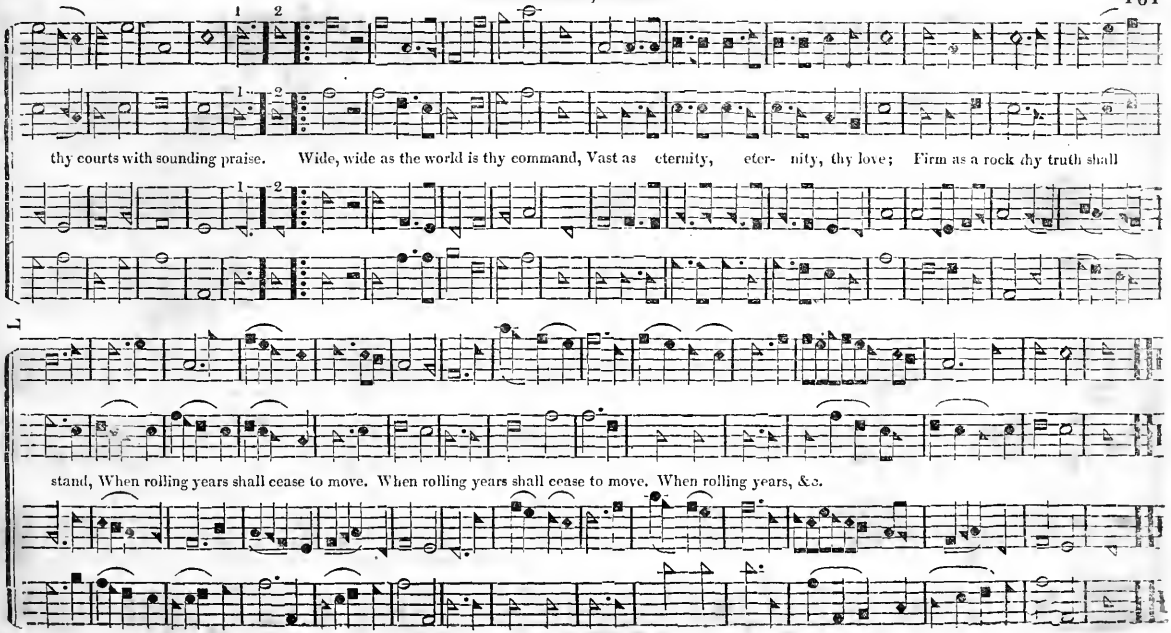

Loud.
Soft.
Tell me my soul can this be death?
The world recedes, it disappears Heav'n opens on my eyes, My ears with
Slow.
Lively.
sounds seraphic ring, My ears, &c.
My ears, &c.
Lend, lend your wings, I mount, I fly, I mount, I fly, O grave where is thy victory? thy

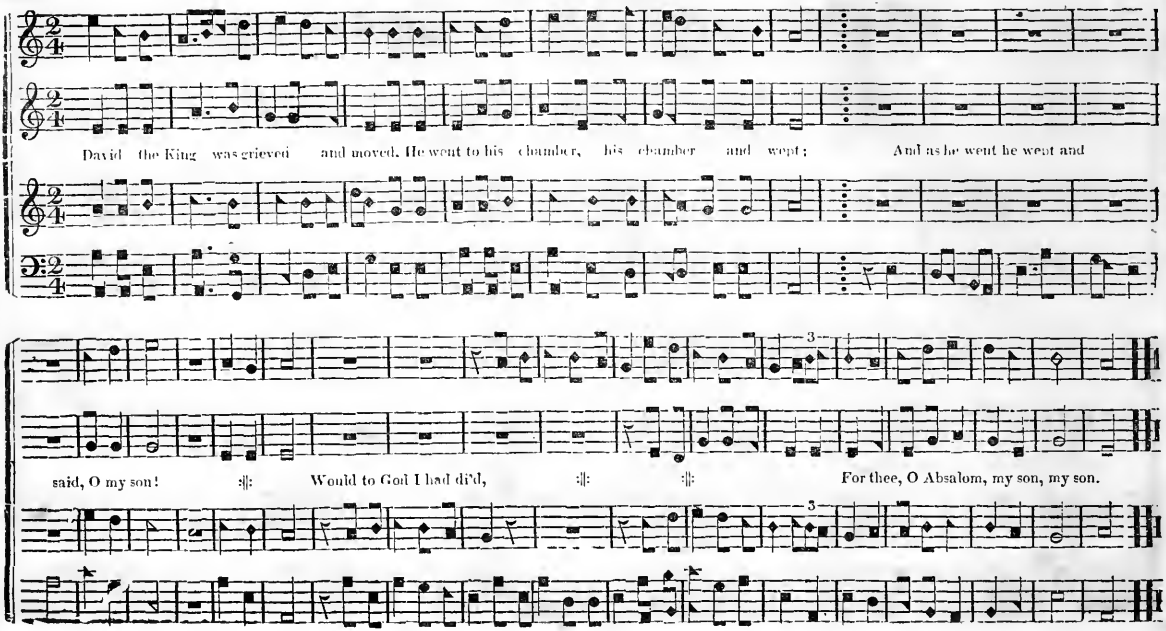

victory, O grave! where is thy victory? thy victory, O death where is thy sting? Lend, lend your wings, I mount, I fly, I mount, I fly, I mount, I fly, I
fly, O grave where is thy victory? O death where is thy sting? I mount, I fly, I mount, I fly, O grave where is thy victory? O death where is thy sting?

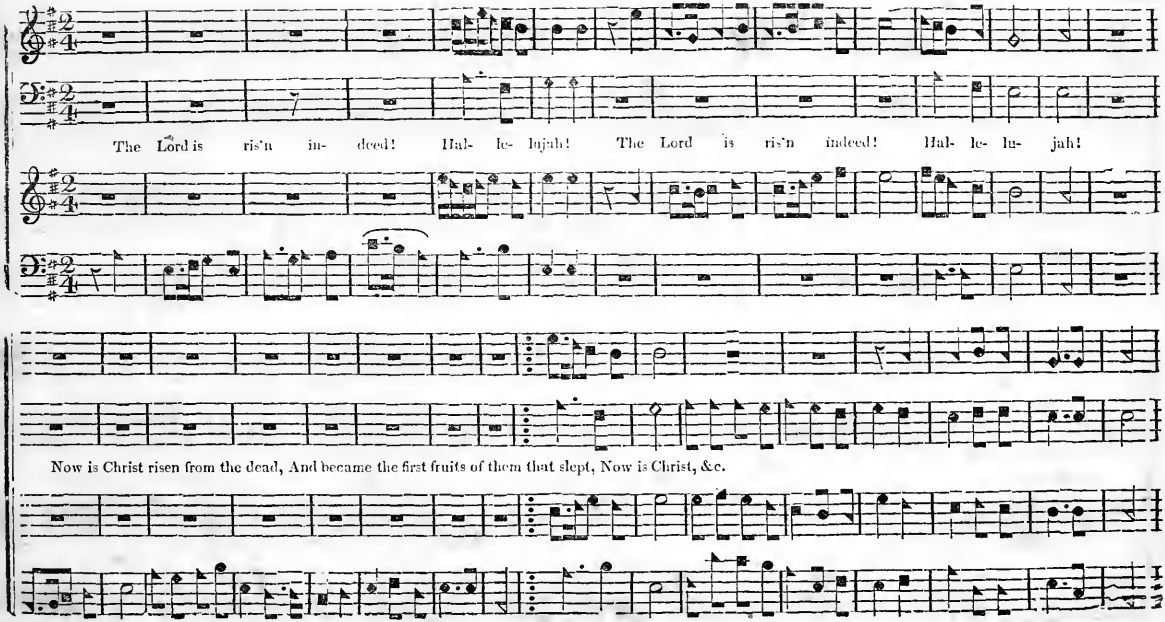

Before Je- hovah's awful throne, Ye nations bow with a..ed joy; Know that the Lord is God alone, He can create, and he dest...
He can create, and he destroy. His sov'reign pow'r without our aid, Made us of clay and form'd us men; And when like wand'ring sheep we

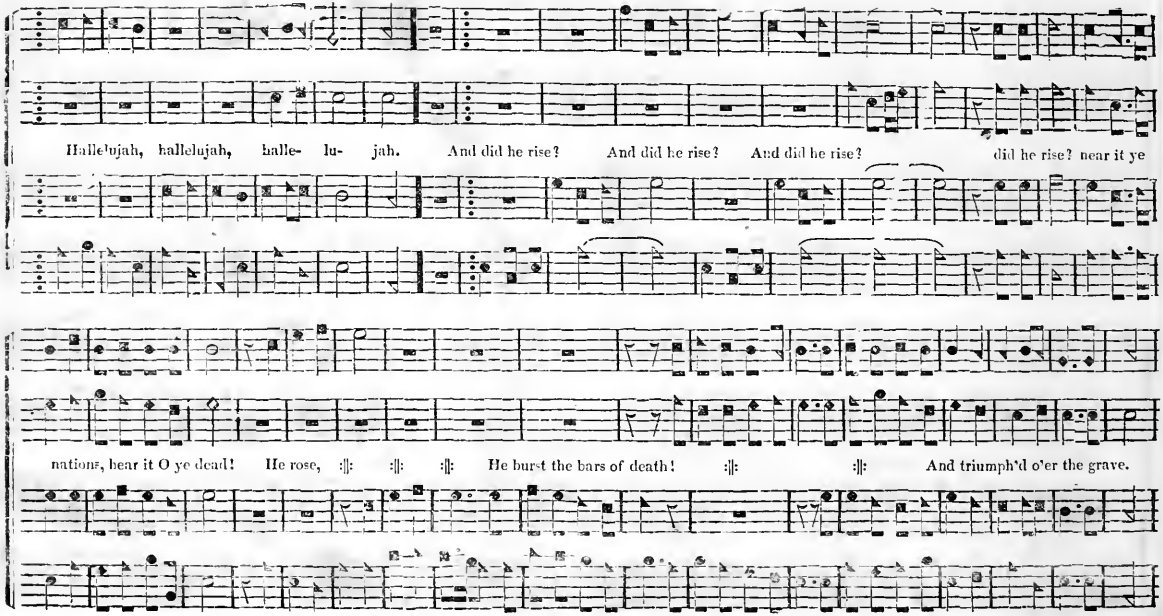
DENMARK, Continued.

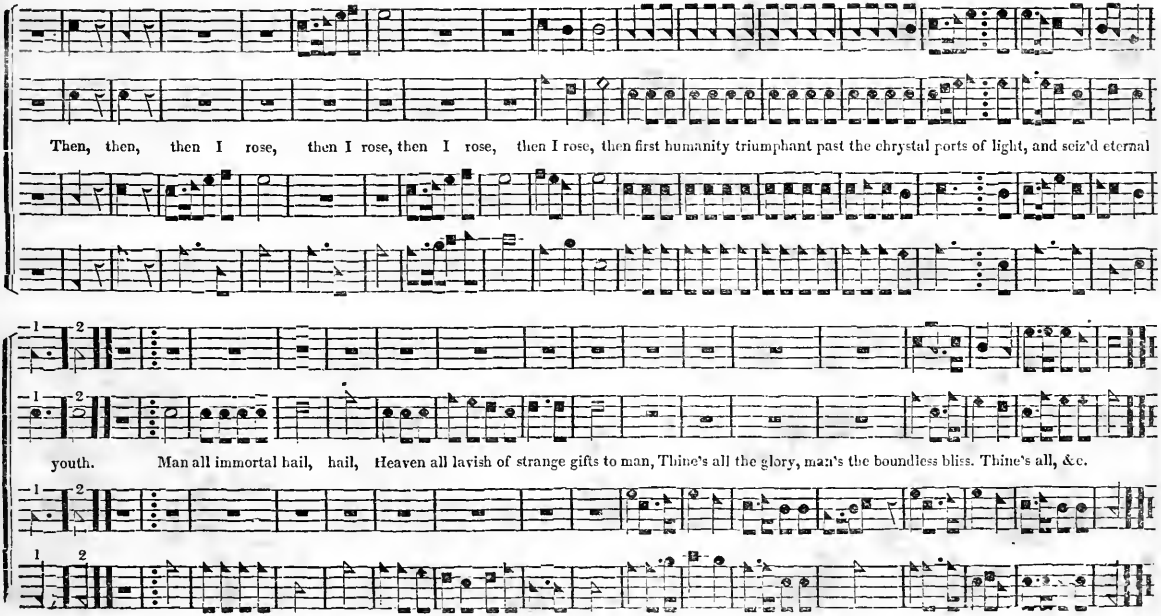


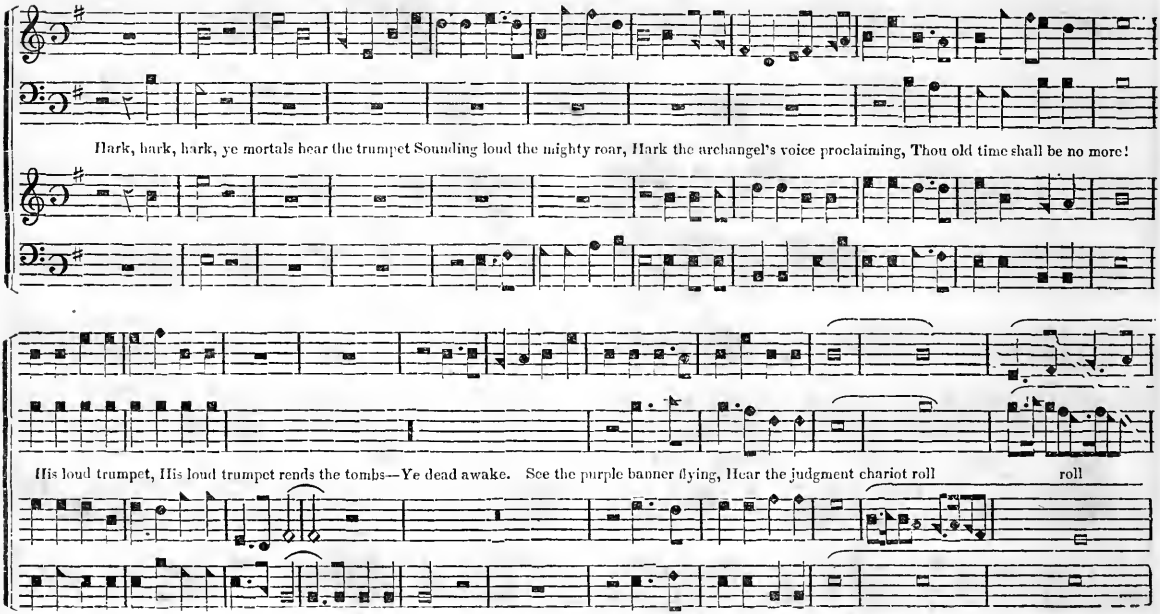

thy courts with sounding praise. Wide, wide as the world is thy command, Vast as eternity, eter- nity, thy love; Firm as a rock thy truth shall
stand, When rolling years shall cease to move. When rolling years shall cease to move. When rolling years, &c.

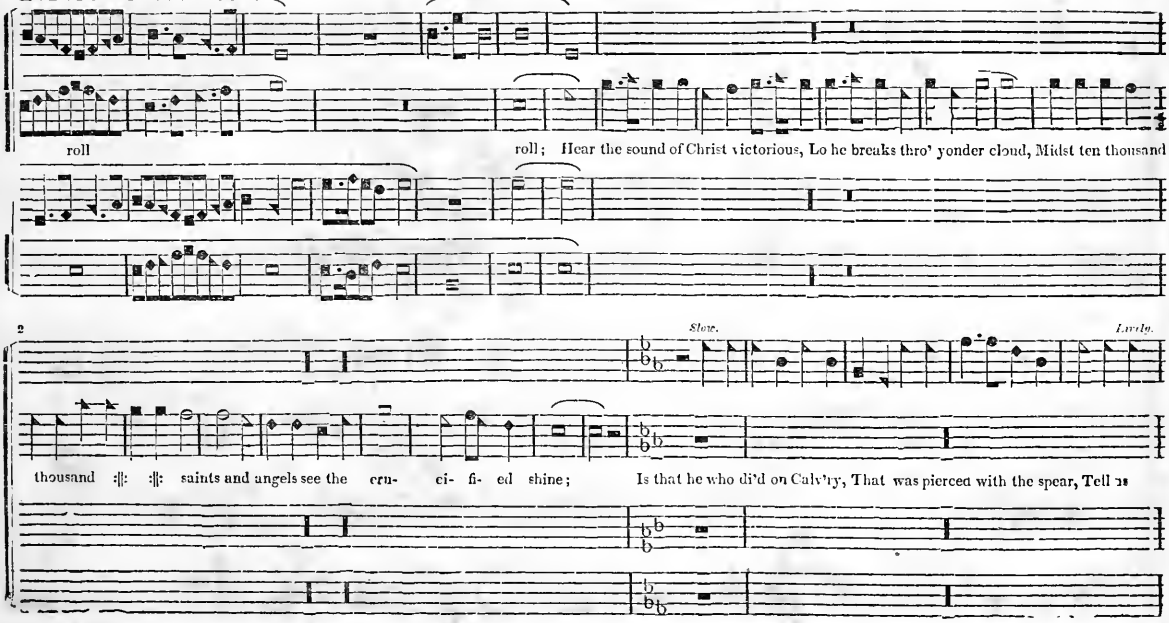

David the King was grieved and moved. He went to his chamber, his chamber and wept; And as he went he went and
said, O my son! Would to God I had di'd, For thee, O Absalom, my son, my son.

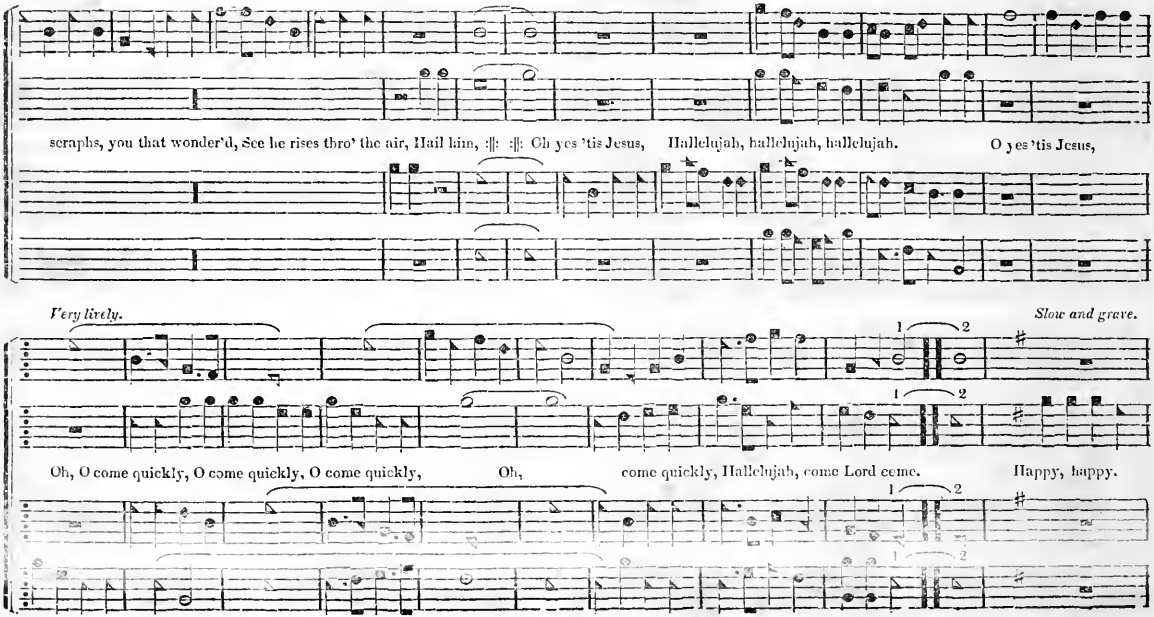

The Lord is ris'n in- deed! Hal- le- lujah! The Lord is ris'n indeed! Hal- le- lu- jah!
Now is Christ risen from the dead, And became the first fruits of them that slept, Now is Christ, &c.


Hallelujah, hallelujah, halle- lu- jah. And did he rise? And did he rise? And did he rise? did he rise? near it ye
nations, hear it O ye dead! He rose, :||: :||: :||: He burst the bars of death! :||: :||: And triumph'd o'er the grave.

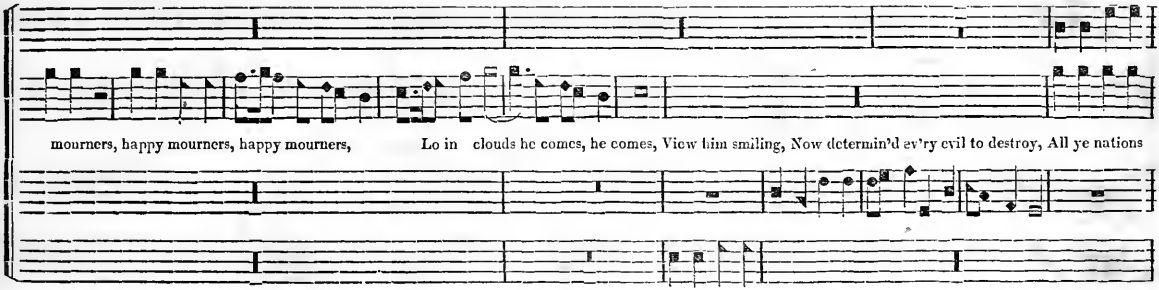

Then, then, then I rose, then I rose, then I rose, then I rose, then first humanity triumphant past the chrystal ports of light, and seiz'd eternal
youth. Man all immortal hail, hail, Heaven all lavish of strange gifts to man, Thine's all the glory, man's the boundless bliss. Thine's all, &c.


Hark, hark, hark, ye mortals hear the trumpet Sounding loud the mighty roar, Hark the archangel's voice proclaiming, Thou old time shall be no more!
His loud trumpet, His loud trumpet rends the tombs—Ye dead awake. See the purple banner flying, Hear the judgment chariot roll
roll

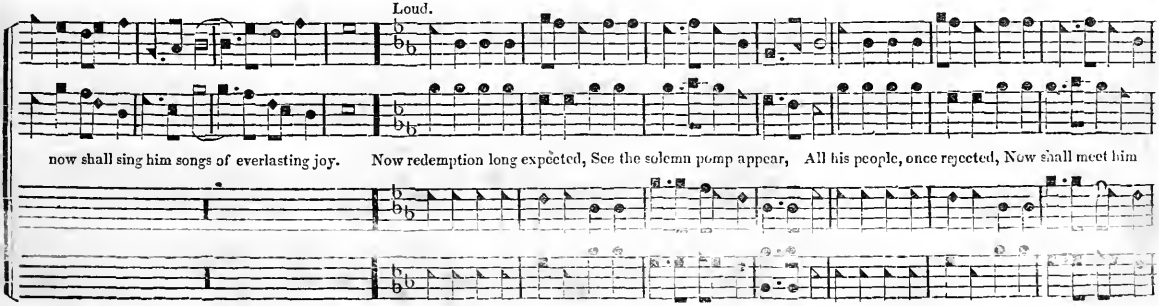

roll
roll; Hear the sound of Christ victorious, Lo he breaks thro' yonder cloud, Midst ten thousand
2
Slow.
Lively.
thousand :||: :||: saints and angels see the cru- ci- fi- ed shine;
Is that he who di'd on Calv'ry, That was pierced with the spear, Tell us

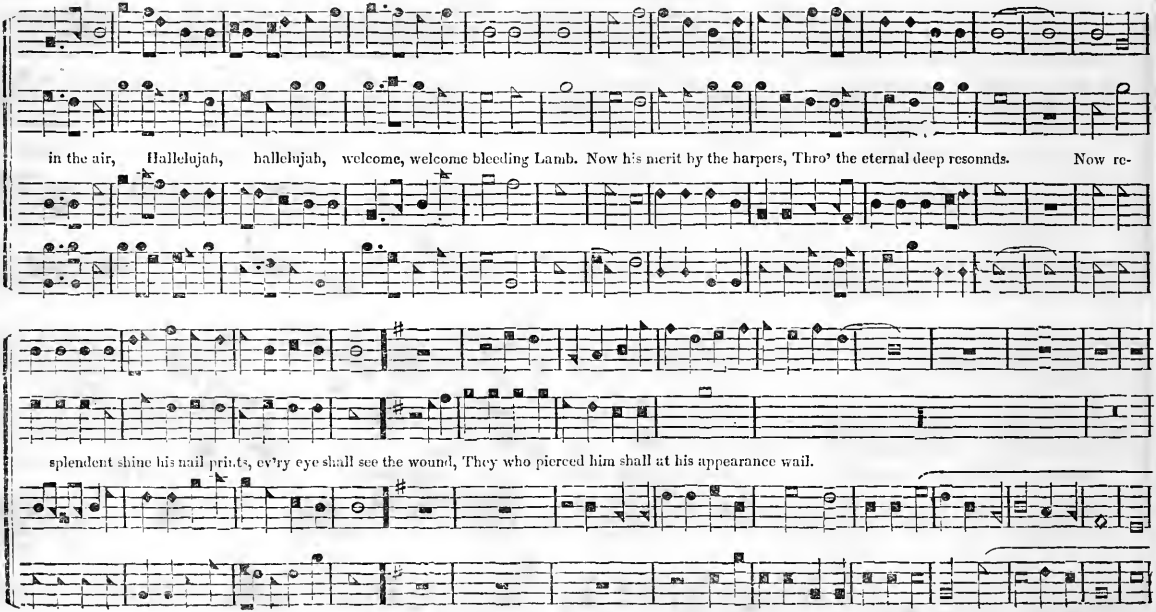

seraphs, you that wonder'd, See he rises thro' the air, Hail him, :‖: :‖: Oh yes 'tis Jesus, Hallelujah, hallelujah, hallelujah. O yes 'tis Jesus,
Very lively.
Slow and grave.
Oh, O come quickly, O come quickly, O come quickly, Oh, come quickly, Hallelujah, come Lord come. Happy, happy.

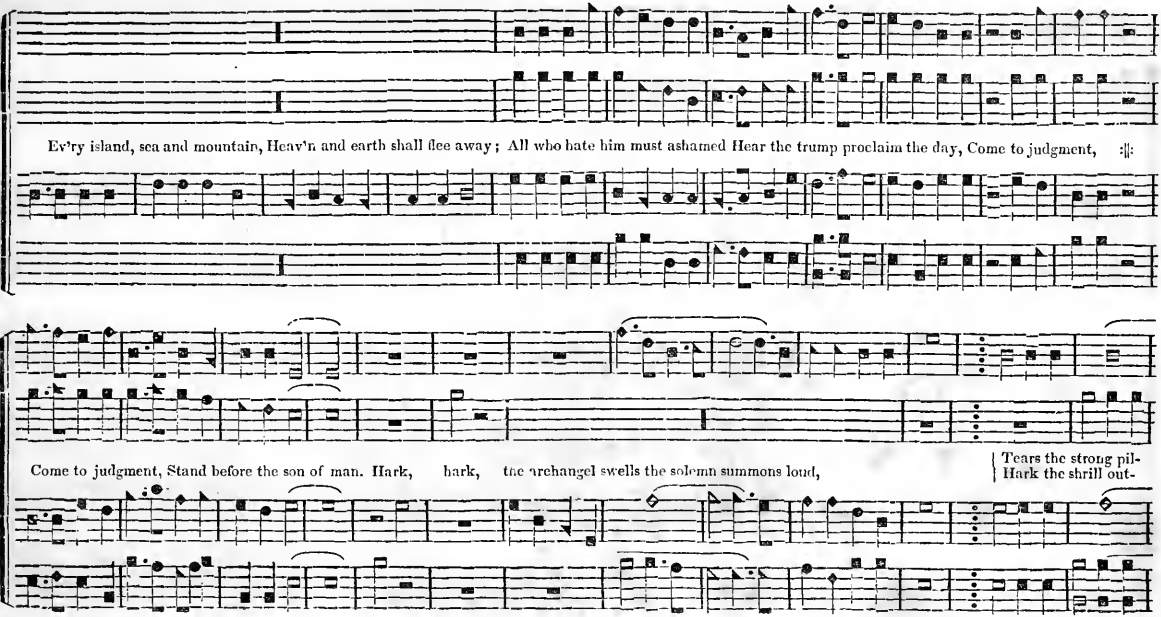
Soft.

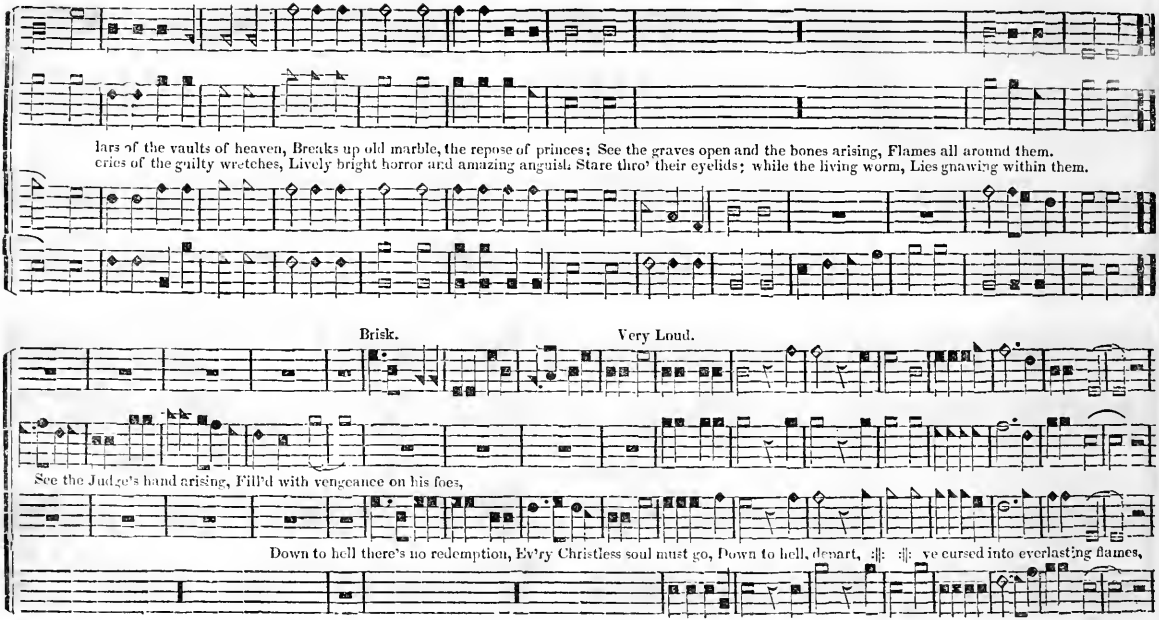

mourners, happy mourners, happy mourners, Lo in clouds he comes, he comes, View him smiling, Now determin'd ev'ry evil to destroy, All ye nations

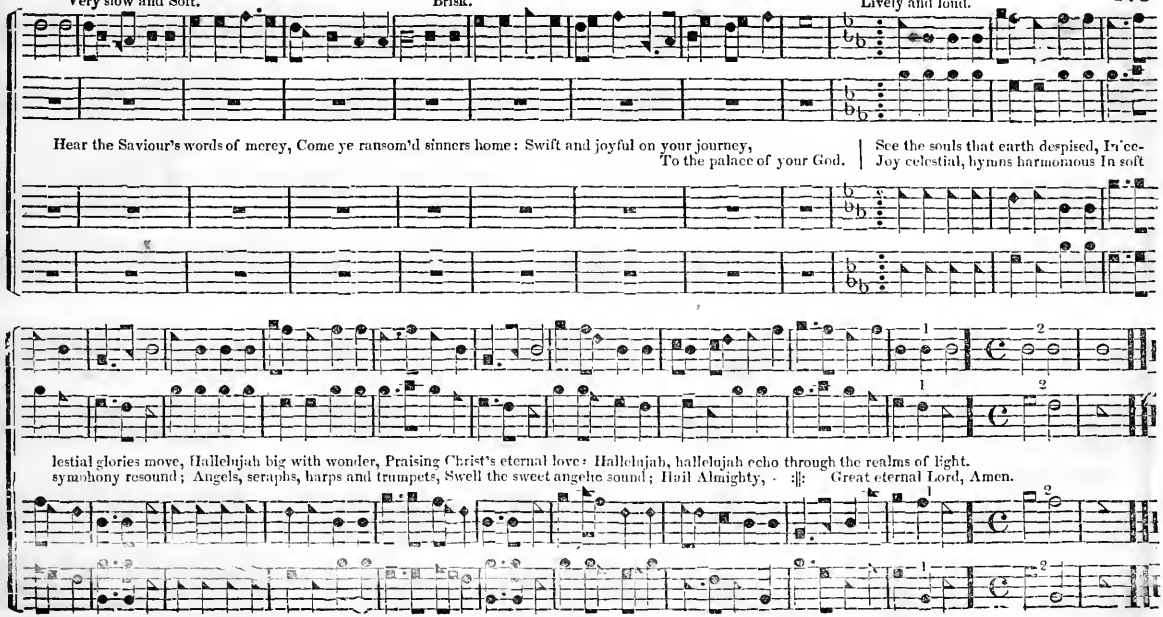
Loud.

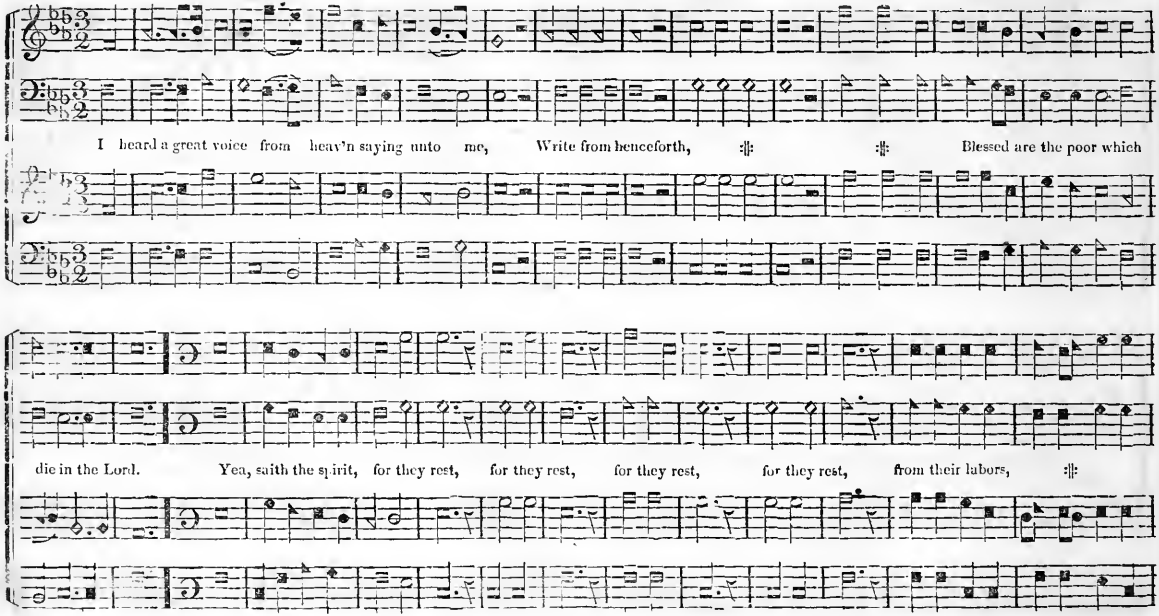

now shall sing him songs of everlasting joy. Now redemption long expected, See the solemn pomp appear, All his people, once rejected, Now shall meet him

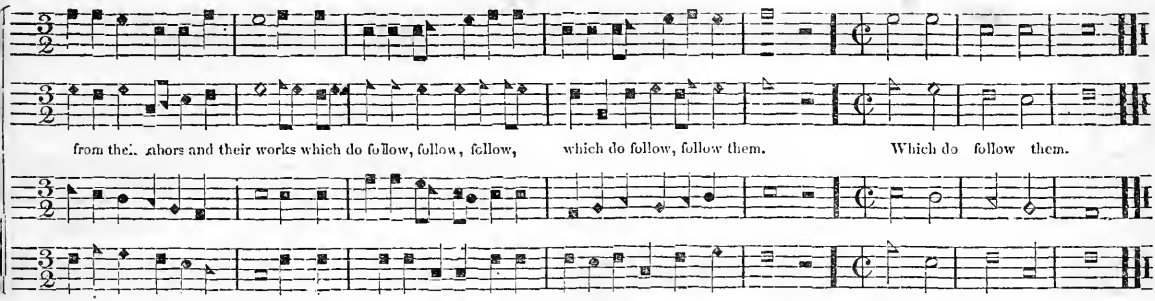

in the air, Hallelujah, hallelujah, welcome, welcome bleeding Lamb. Now his merit by the harpers, Thro' the eternal deep resonnds. Now re-
splendent shine his nail prints, ev'ry eye shall see the wound, They who pierced him shall at his appearance wail.


Ev'ry island, sea and mountain, Heav'n and earth shall flee away; All who hate him must ashamed Hear the trump proclaim the day, Come to judgment,
Come to judgment, Stand before the son of man. Hark, hark, the archangel swells the solemn summons loud,
Tears the strong pil-
Hark the shrill out-

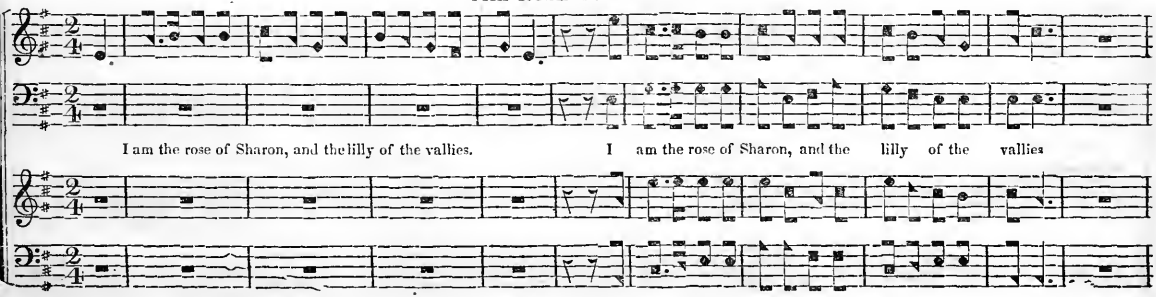

lars of the vaults of heaven, Breaks up old marble, the repose of princes; See the graves open and the bones arising, Flames all around them.
cries of the guilty wretches, Lively bright horror and amazing anguish Stare thro' their eyelids; while the living worm, Lies gnawing within them.
Brisk.
Very Loud.
See the Judge's hand arising, Fill'd with vengeance on his foes,
Down to hell there's no redemption, Ev'ry Christless soul must go, Down to hell, depart, ye cursed into everlasting flames,

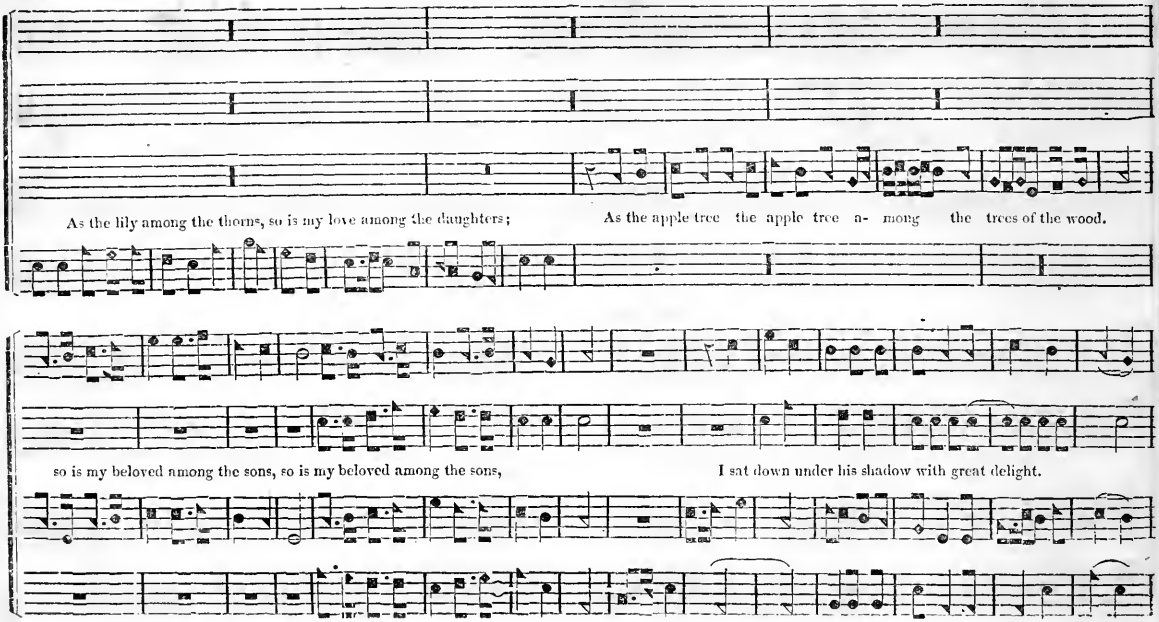

Very slow and Soft.
Brisk.
Lively and loud.
Hear the Saviour's words of mercy, Come ye ransom'd sinners home: Swift and joyful on your journey, To the palace of your God.
See the souls that earth despised, In ec- Joy celestial, hymns harmonious In soft
lestial glories move, Hallelujah big with wonder, Praising Christ's eternal love: Hallelujah, hallelujah echo through the realms of light.
symphony resound; Angels, seraphs, harps and trumpets, Swell the sweet angelic sound; Hail Almighty, Great eternal Lord, Amen.

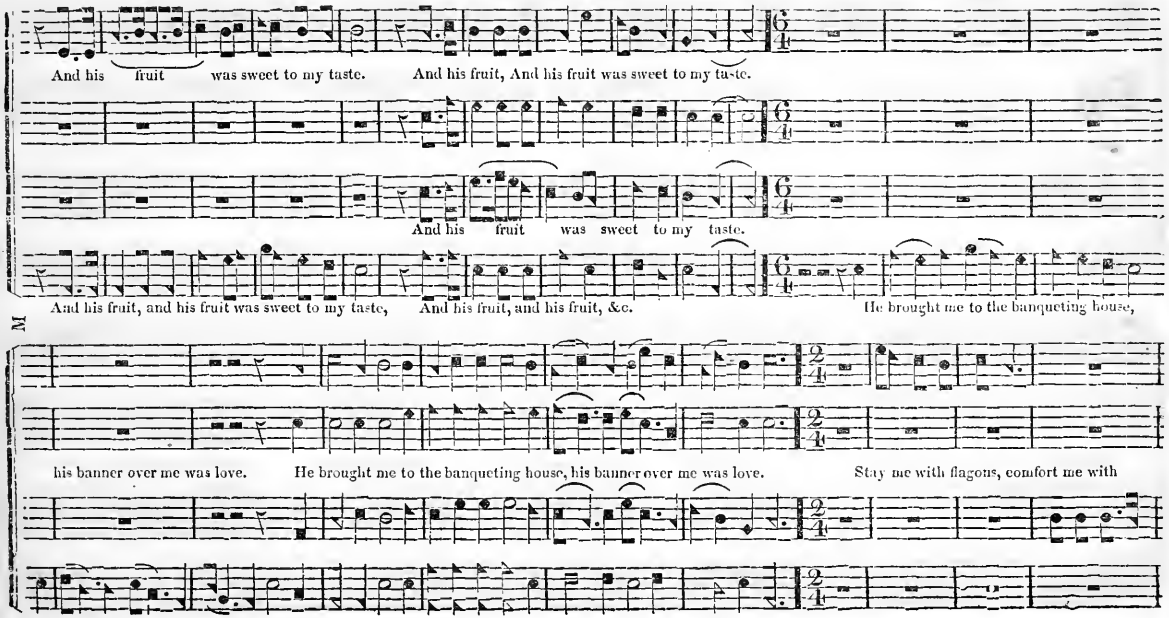

I heard a great voice from heav'n saying unto me, Write from henceforth, Blessed are the poor which
die in the Lord. Yea, saith the spirit, for they rest, for they rest, for they rest, for they rest, from their labors,

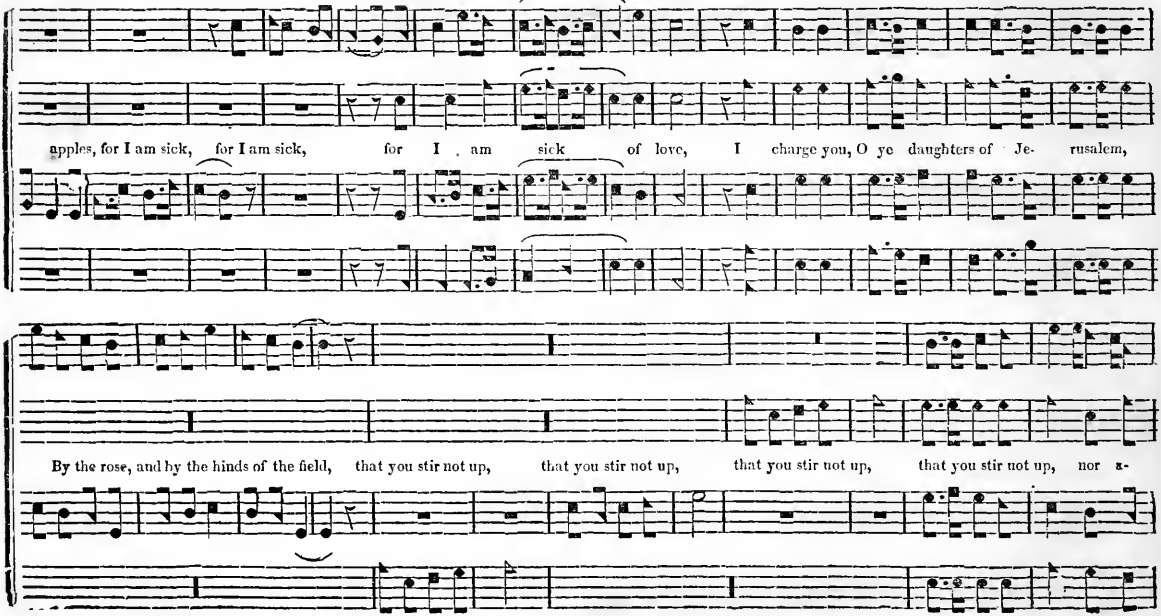


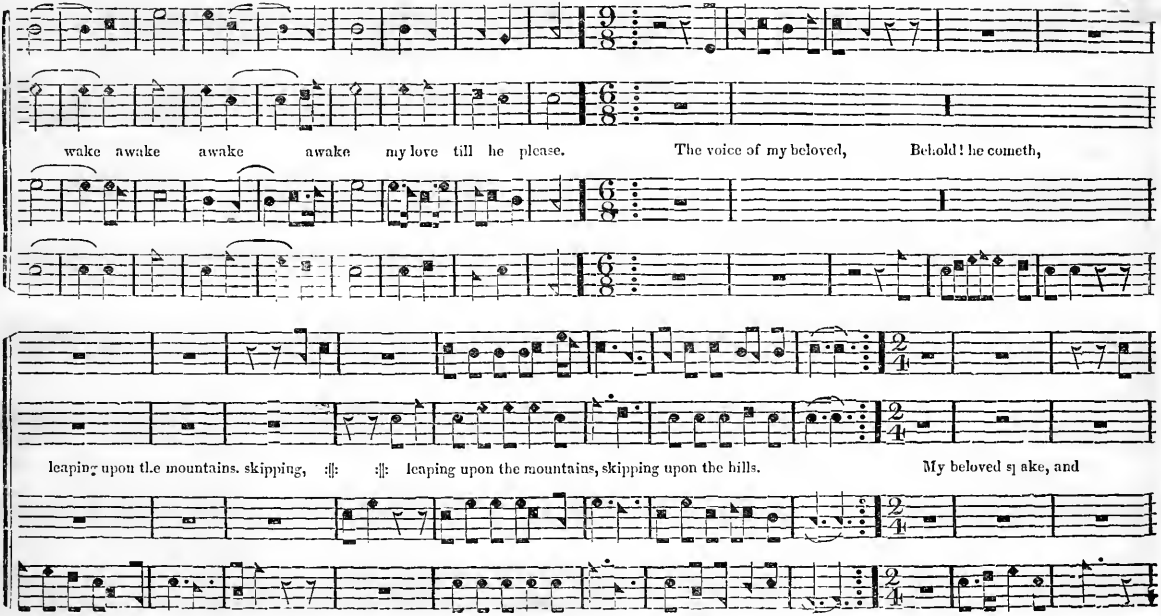
THE ROSE OF SHARON.

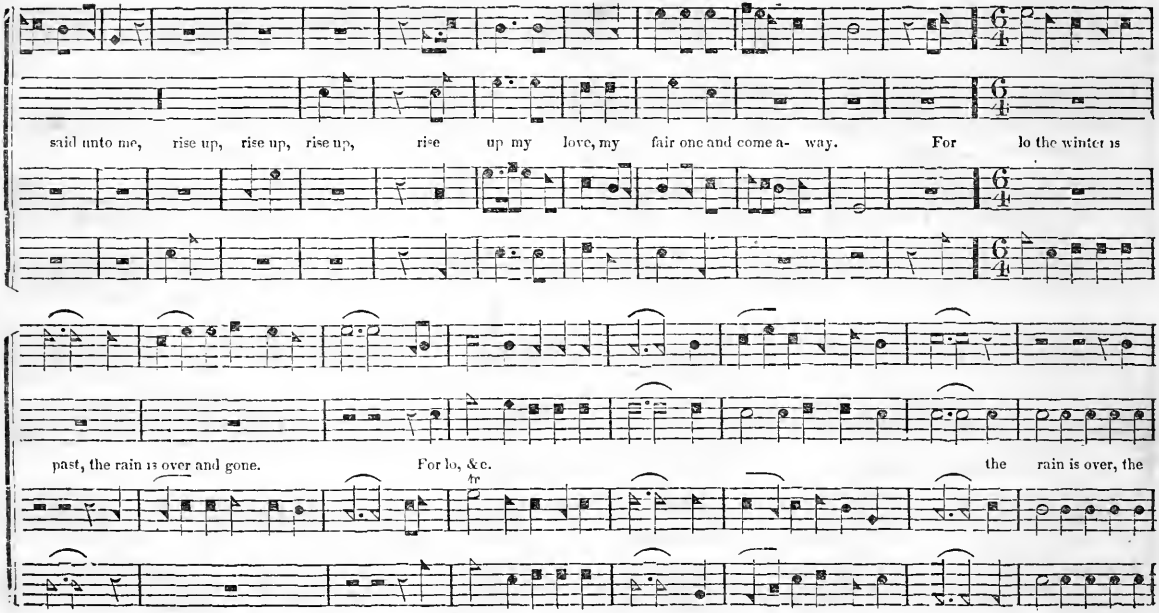


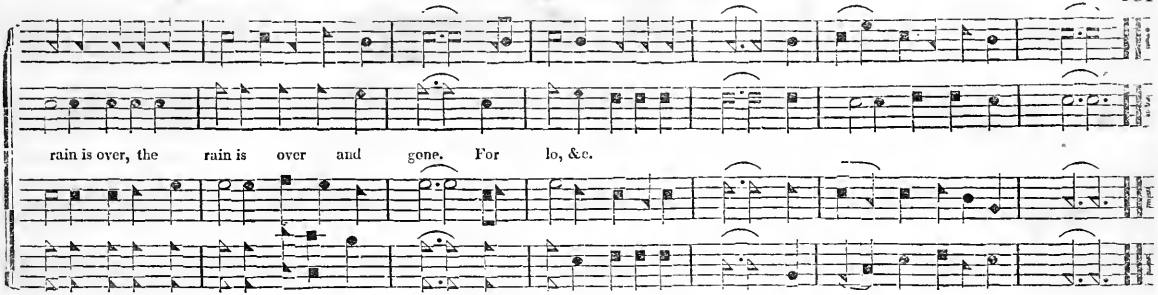

As the lily among the thorns, so is my love among the daughters;
As the apple tree the apple tree a- mong the trees of the wood.
so is my beloved among the sons, so is my beloved among the sons,
I sat down under his shadow with great delight.


And his fruit was sweet to my taste. And his fruit, And his fruit was sweet to my taste.
And his fruit was sweet to my taste.
And his fruit, and his fruit was sweet to my taste, And his fruit, and his fruit, &c.
He brought me to the banqueting house,
his banner over me was love. He brought me to the banqueting house, his banner over me was love.
Stay me with flagons, comfort me with

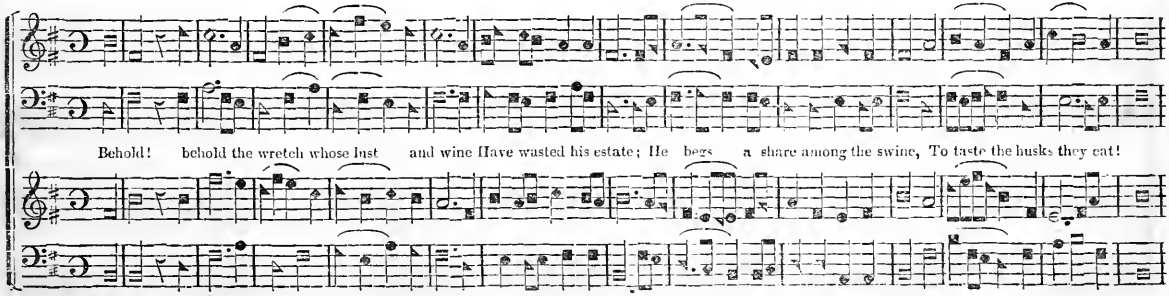

apples, for I am sick, for I am sick, for I am sick of love, I charge you, O ye daughters of Je- rusalem,
By the rose, and by the hinds of the field, that you stir not up, that you stir not up, that you stir not up, that you stir not up, nor a-

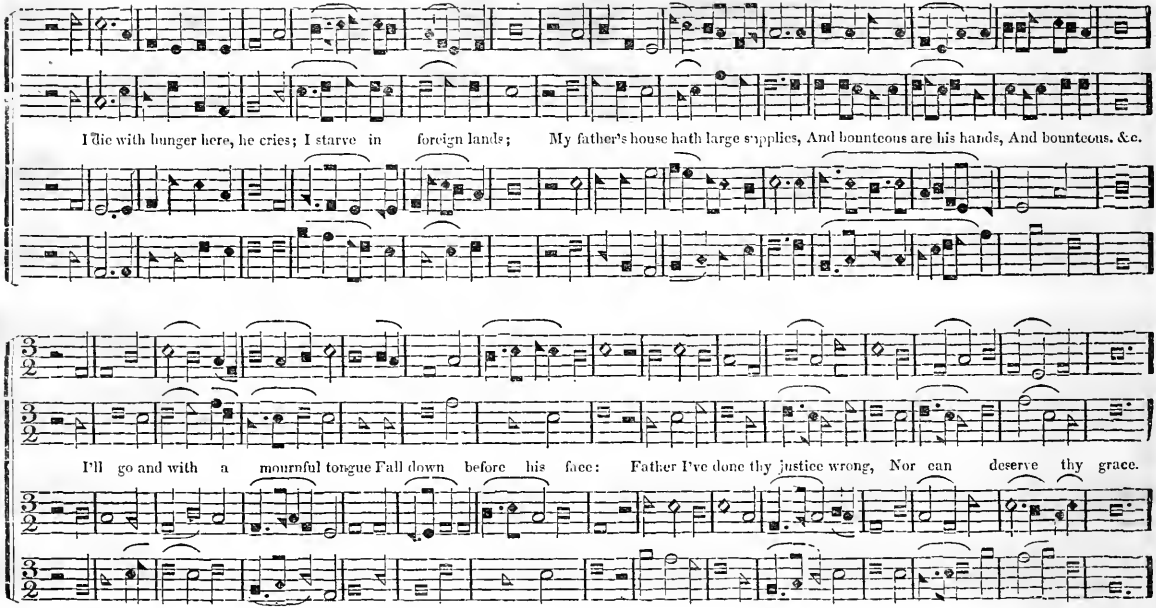

wake awake awake awake my love till he please.
The voice of my beloved, Behold! he cometh,
leaping upon the mountains. skipping, :||: :||: leaping upon the mountains, skipping upon the hills.
My beloved spake, and

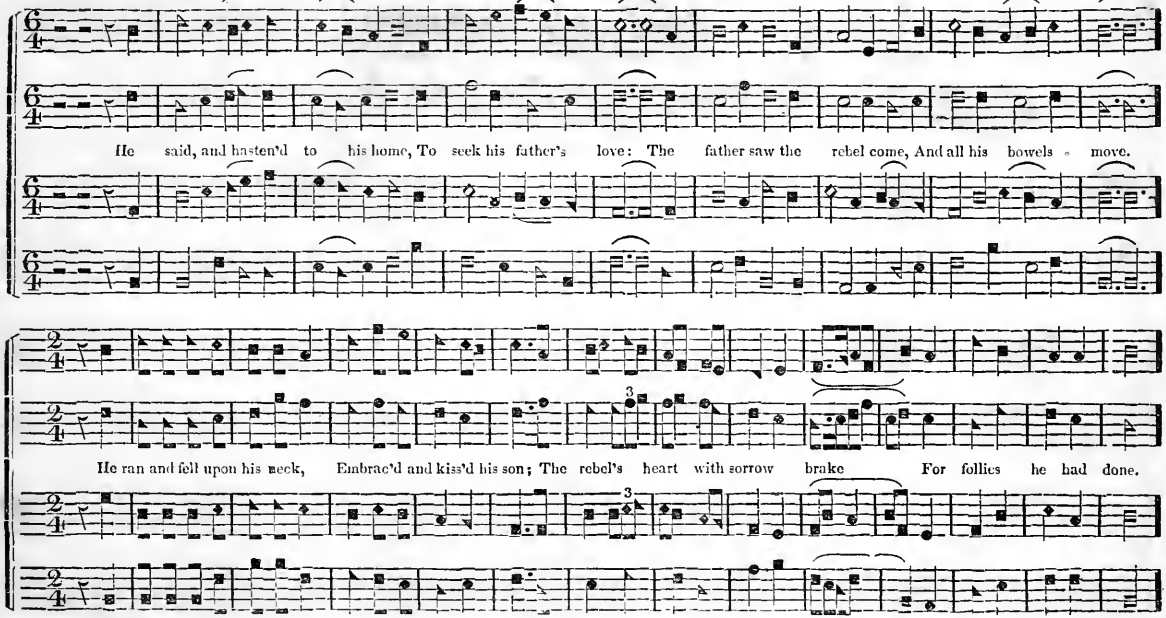

said unto me, rise up, rise up, rise up, rise up my love, my fair one and come a- way. For lo the winter is
past, the rain is over and gone. For lo, &c. the rain is over, the

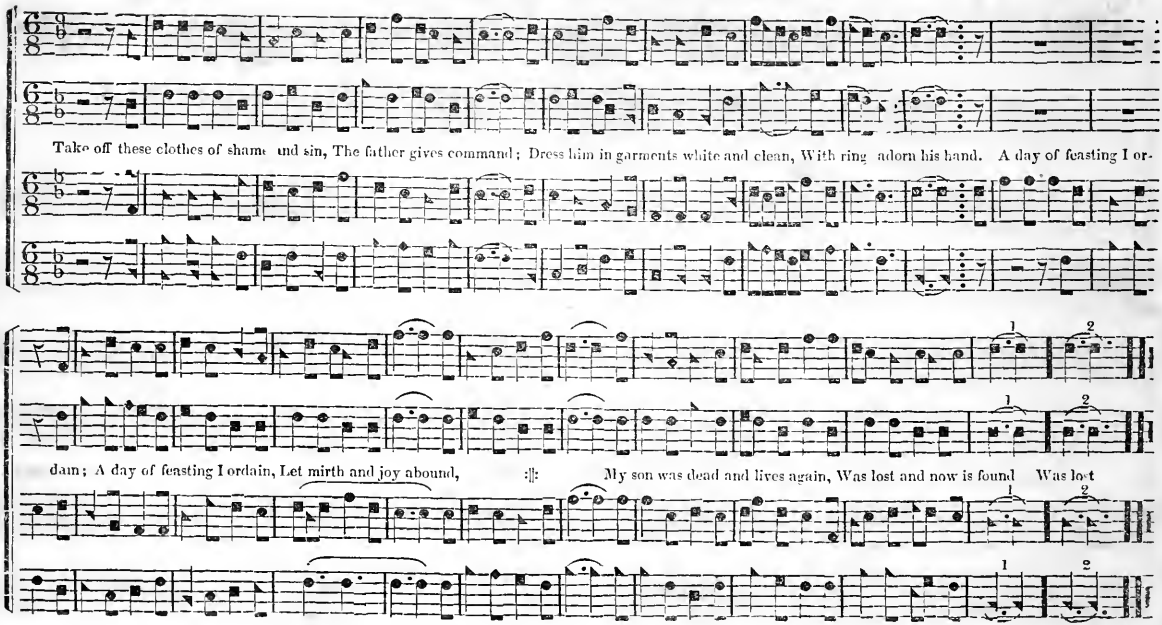


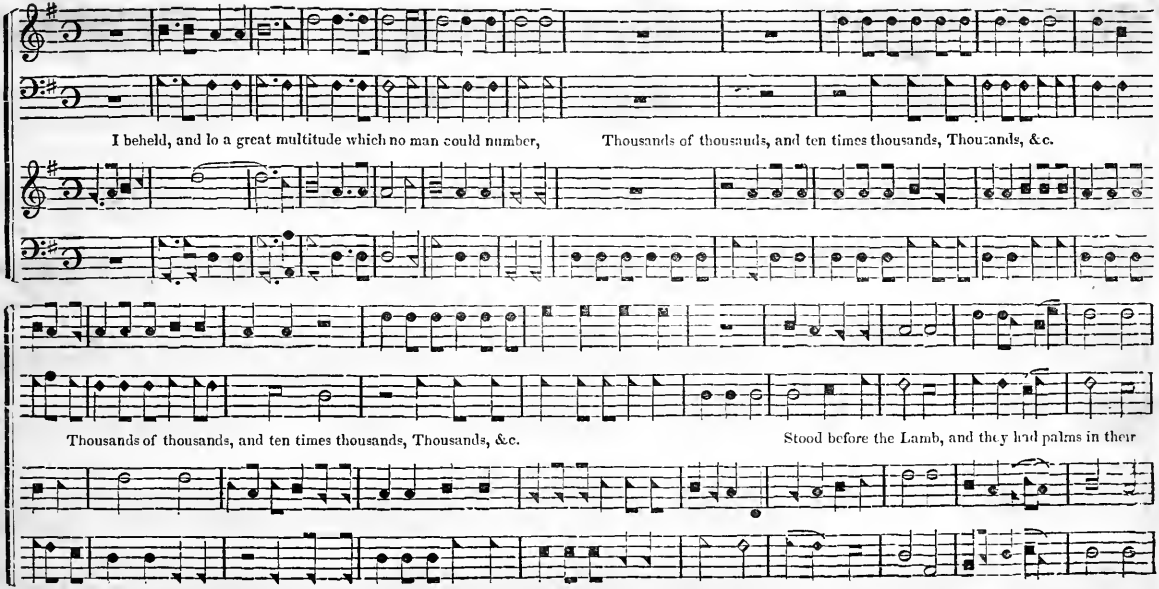
THE PRODIGAL SON.

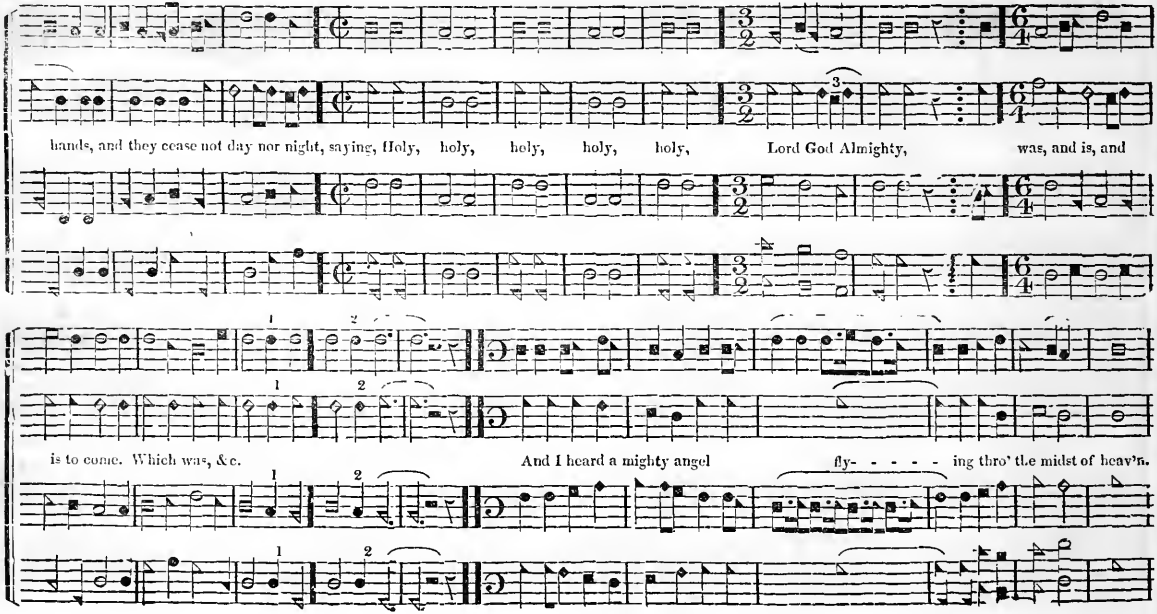


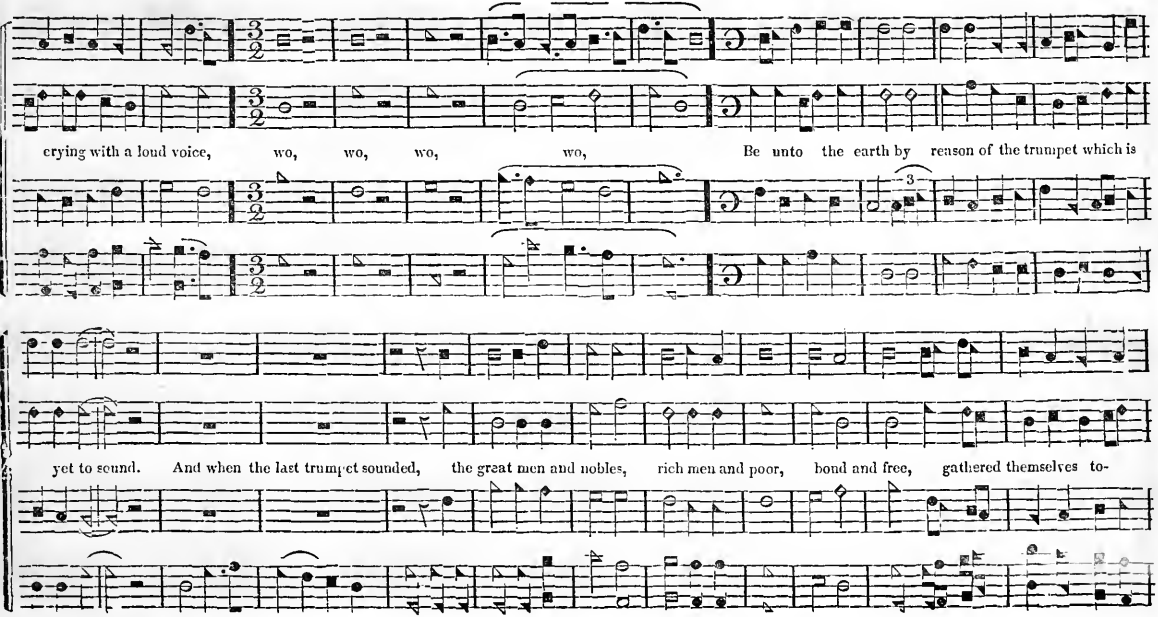

I die with hunger here, he cries; I starve in foreign lands; My father's house hath large supplies, And bounteous are his hands, And bounteous. &c.
I'll go and with a mournful tongue Fall down before his face: Father I've done thy justice wrong, Nor can deserve thy grace.


He said, and hasten'd to his home, To seek his father's love: The father saw the rebel come, And all his bowels move.
He ran and fell upon his neck, Embrac'd and kiss'd his son; The rebel's heart with sorrow brake For follies he had done.

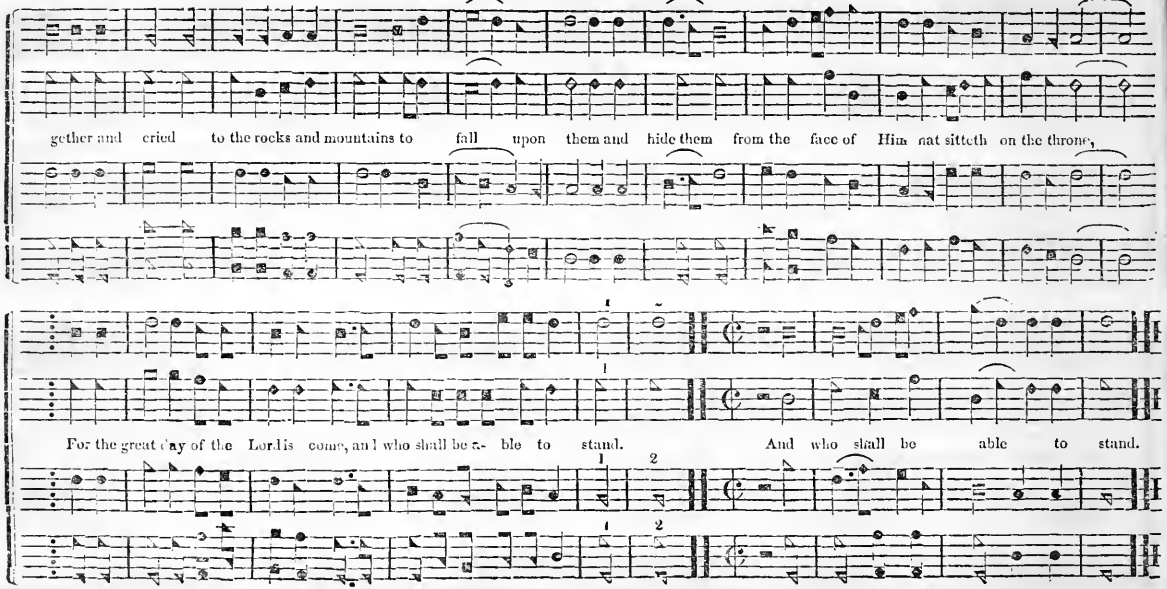

Take off these clothes of shame and sin, The father gives command; Dress him in garments white and clean, With ring adorn his hand. A day of feasting I or-
dam; A day of feasting I ordain, Let mirth and joy abound, :||: My son was dead and lives again, Was lost and now is found Was lost

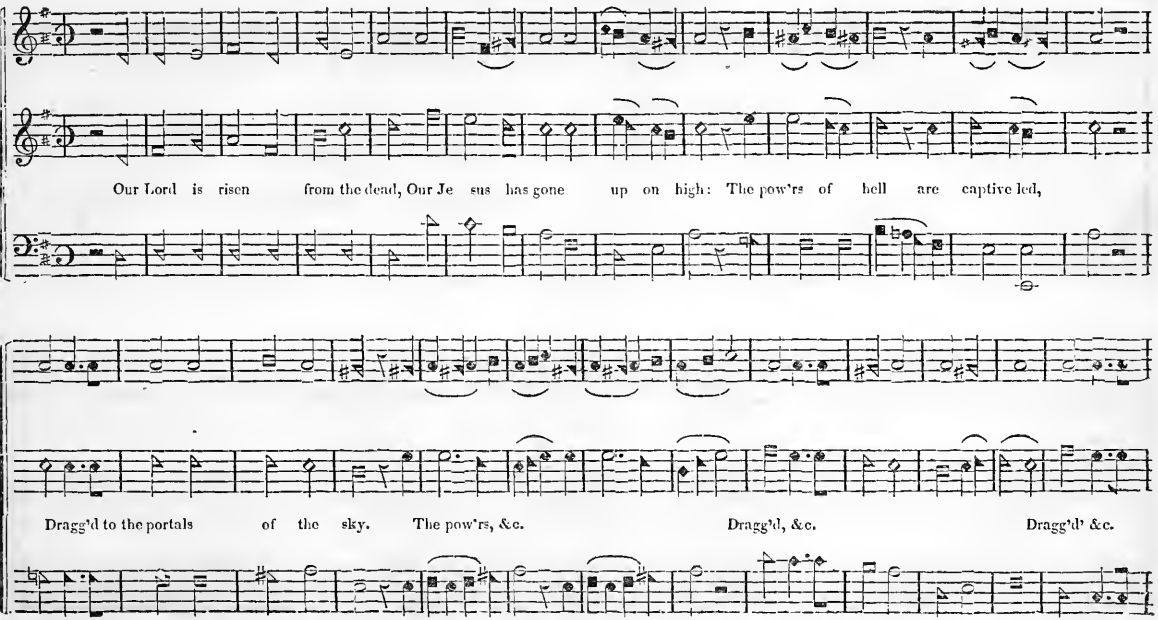

I beheld, and lo a great multitude which no man could number,
Thousands of thousands, and ten times thousands, Thousands, &c.
Thousands of thousands, and ten times thousands, Thousands, &c.
Stood before the Lamb, and they had palms in their

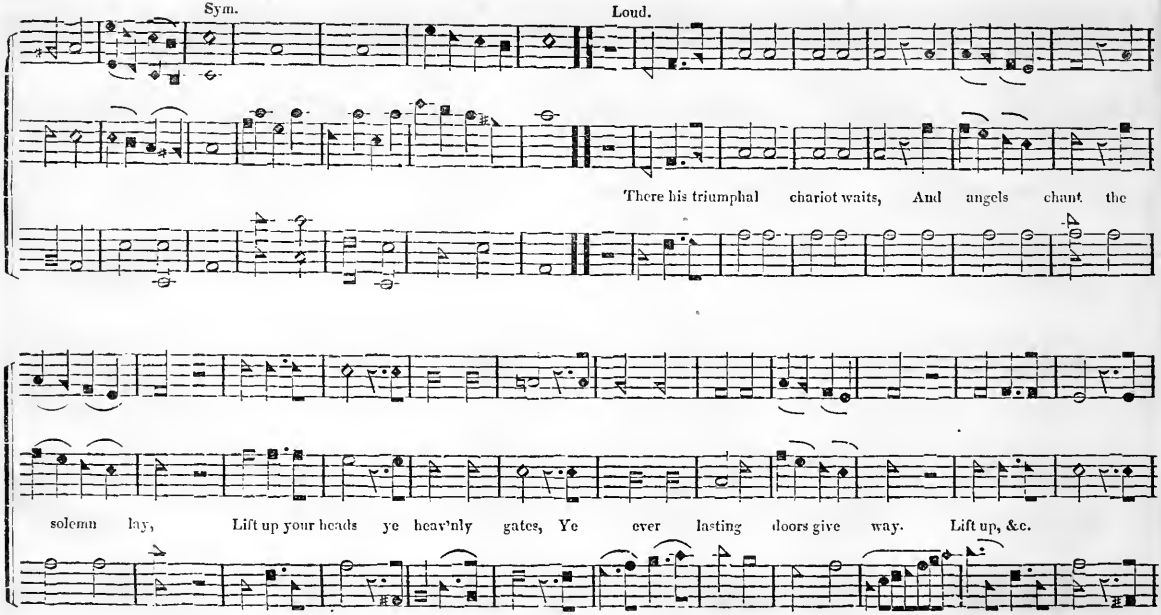

hands, and they cease not day nor night, saying, Holy, holy, holy, holy, holy, Lord God Almighty, was, and is, and
is to come. Which was, &c.
And I heard a mighty angel
fly- - - - - ing thro' the midst of heav'n.

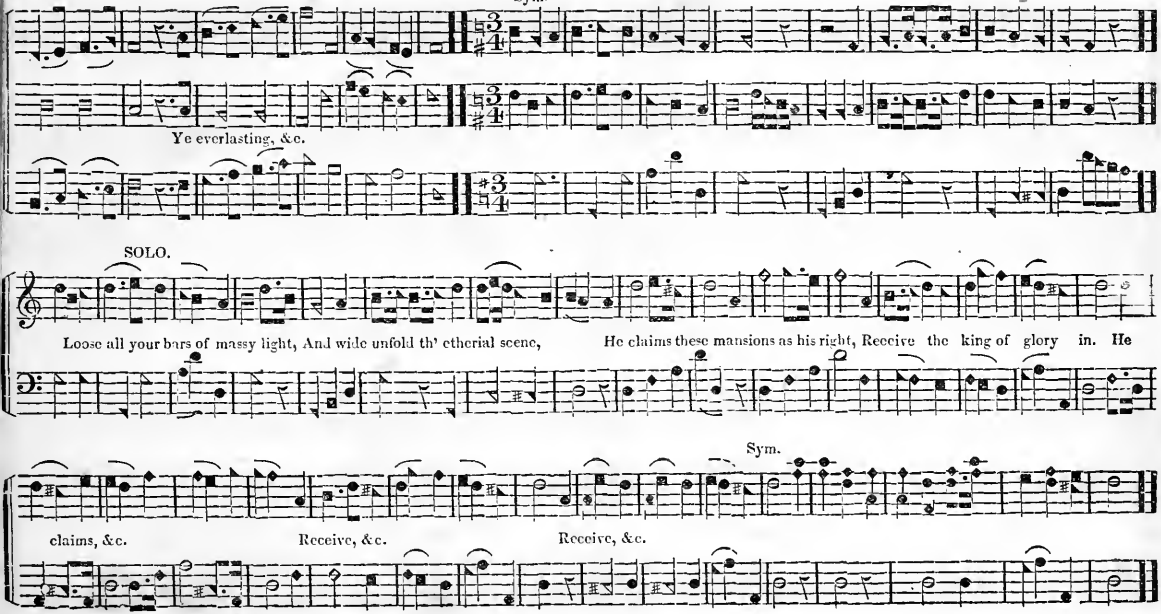

crying with a loud voice, wo, wo, wo, wo, Be unto the earth by reason of the trumpet which is
yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free, gathered themselves to-

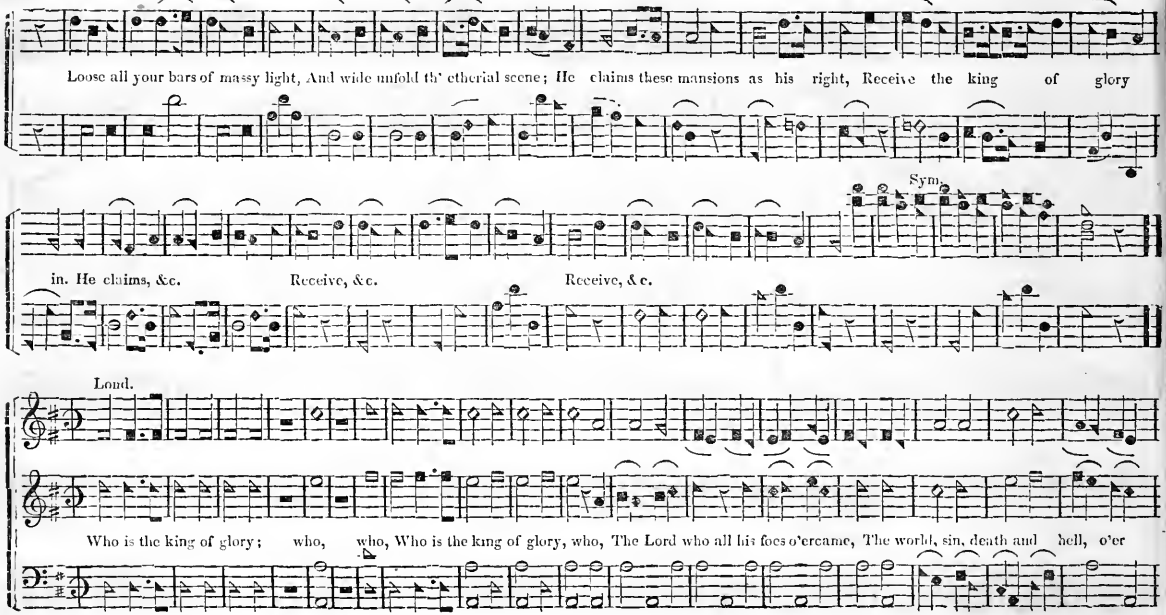
HEAVENLY VISION, Continued.

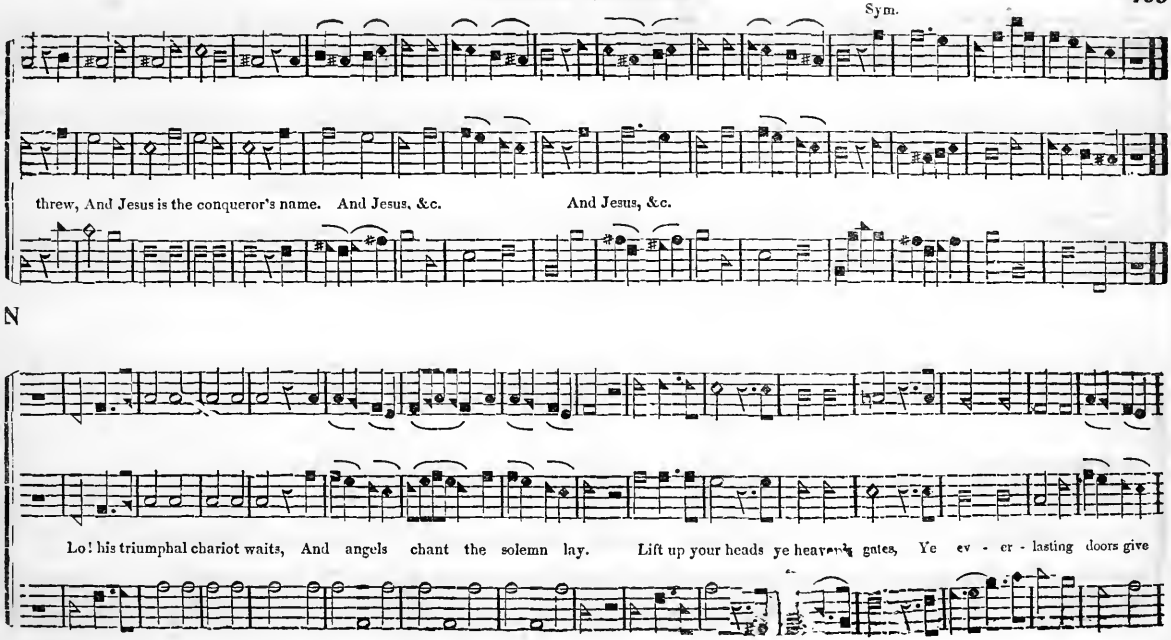


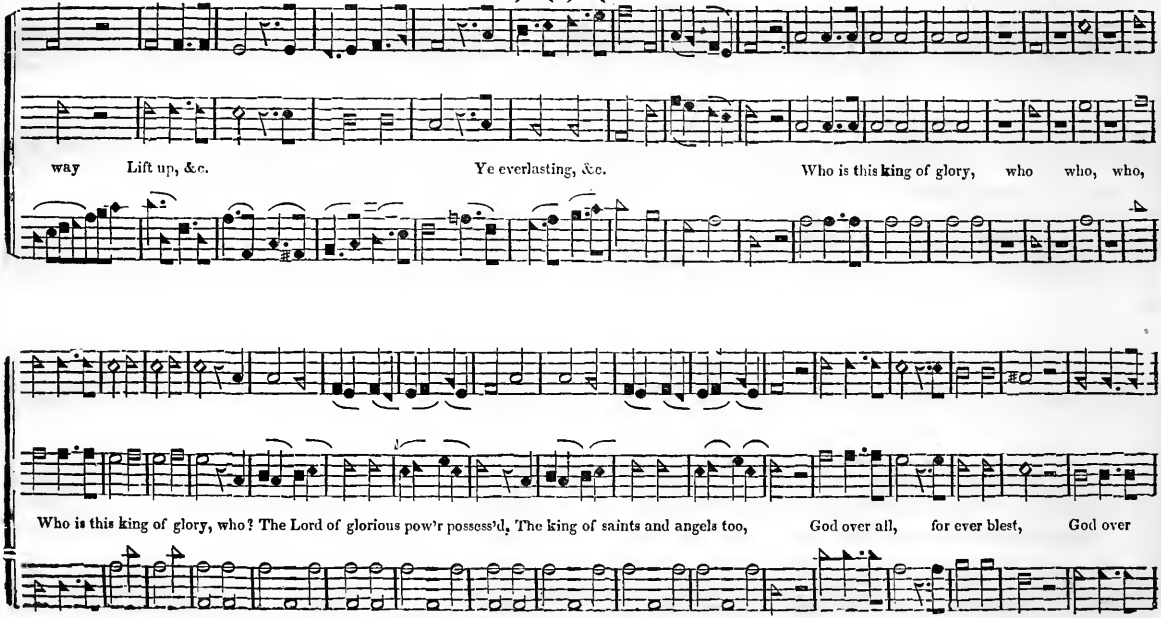

Our Lord is risen from the dead, Our Je sus has gone up on high: The pow'rs of hell are captive led,
Dragg'd to the portals of the sky. The pow'rs, &c. Dragg'd, &c. Dragg'd &c.

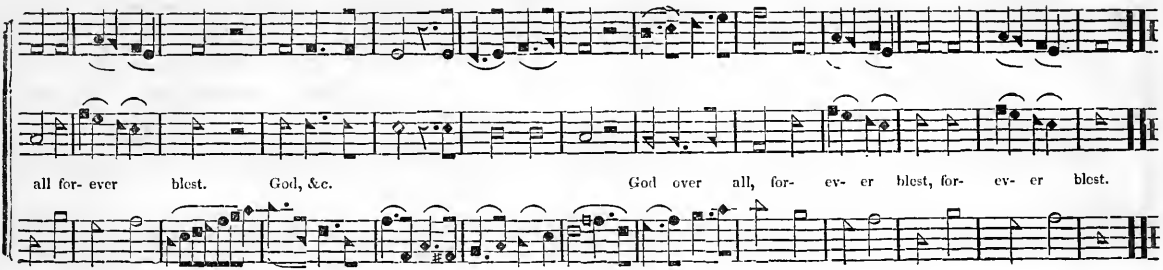

Sym.
Loud.
There his triumphal chariot waits, And angels chant the
solemn lay, Lift up your heads ye heav'nly gates, Ye ever lasting doors give way. Lift up, &c.


Sym.
Ye everlasting, &c.
SOLO.
Loose all your bars of massy light, And wide unfold th' etherial scene,
He claims these mansions as his right, Receive the king of glory in. He
Sym.
claims, &c.
Receive, &c.
Receive, &c.

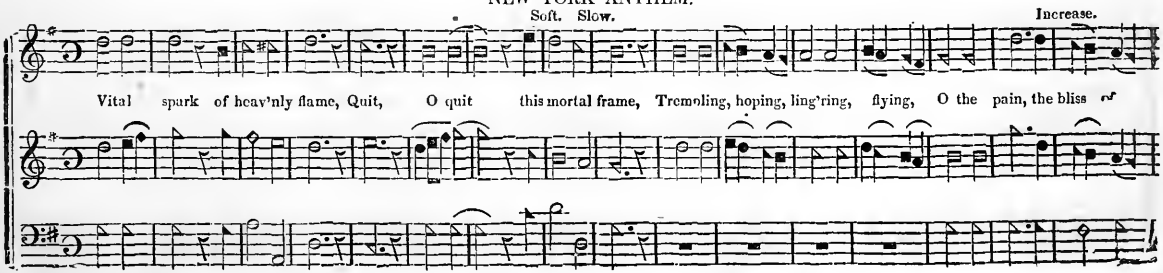

Loose all your bars of massy light, And wide unfold th' etherial scene; He claims these mansions as his right, Receive the king of glory
Sym.
in. He claims, &c. Receive, &c. Receive, &c.
Lond.
Who is the king of glory; who, who, Who is the king of glory, who, The Lord who all his foes o'ercame, The world, sin, death and hell, o'er

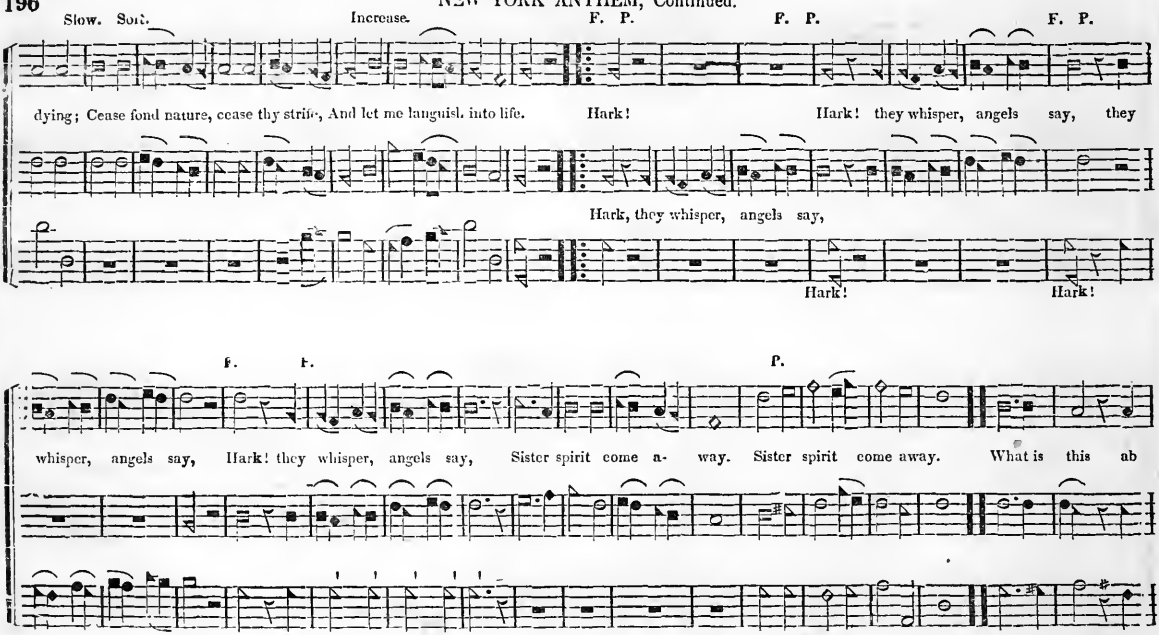

Sym.
threw, And Jesus is the conqueror's name. And Jesus, &c.
And Jesus, &c.
N
Lo! his triumphal chariot waits, And angels chant the solemn lay. Lift up your heads ye heavenly gates, Ye ev - er - lasting doors give

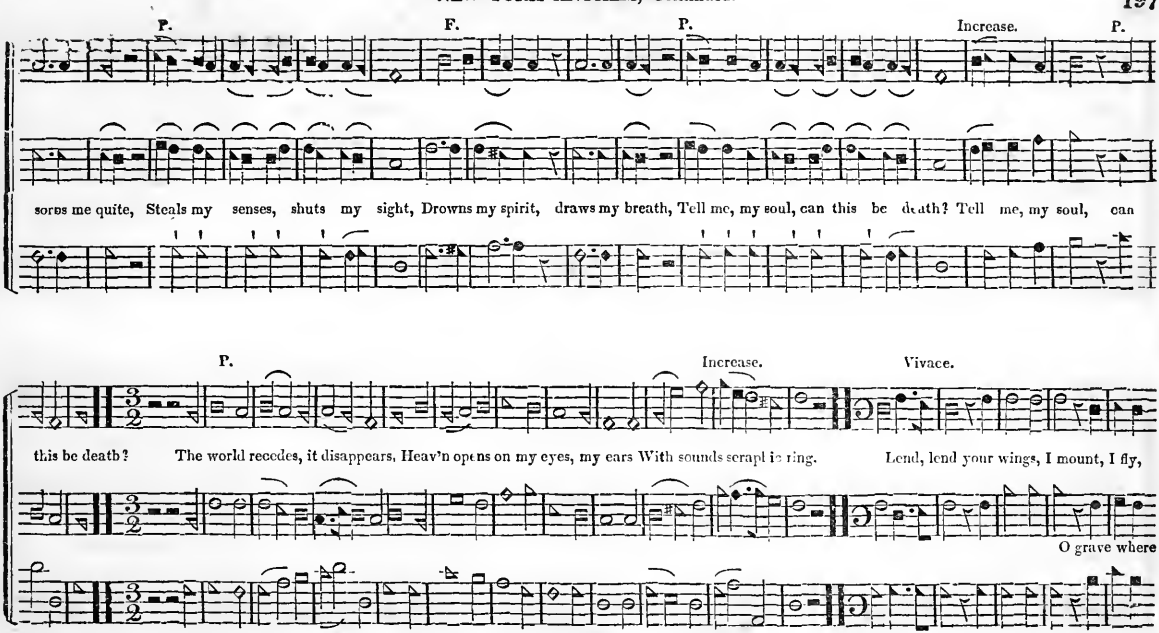

way Lift up, &c.
Ye everlasting, &c.
Who is this king of glory, who who, who,
Who is this king of glory, who? The Lord of glorious pow'r possess'd, The king of saints and angels too, God over all, for ever blest, God over

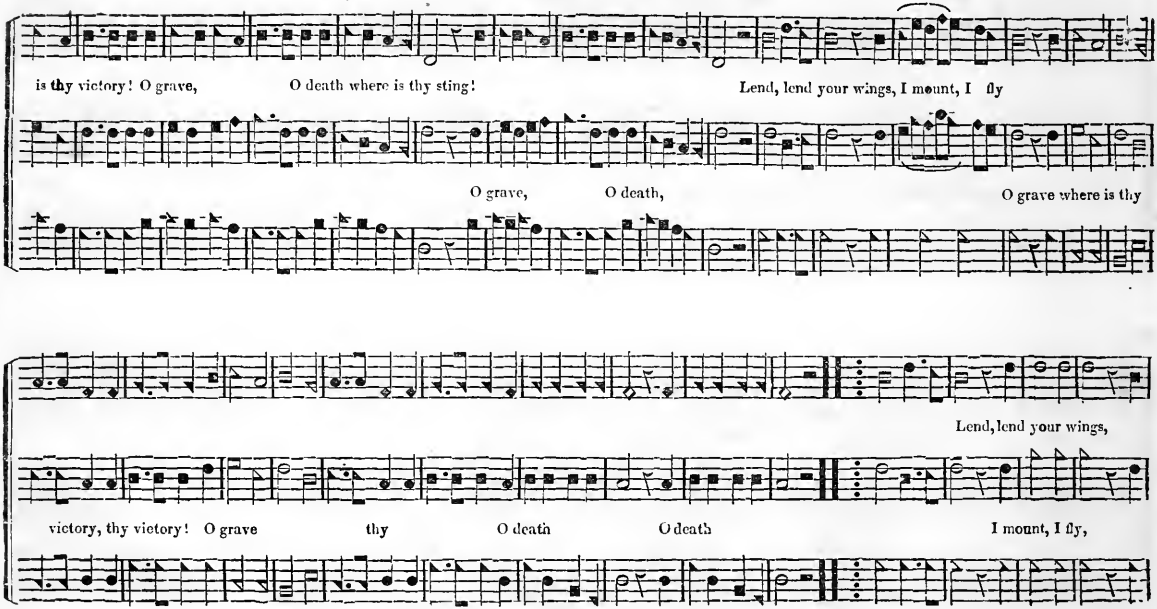


NEW YORK ANTHEM.

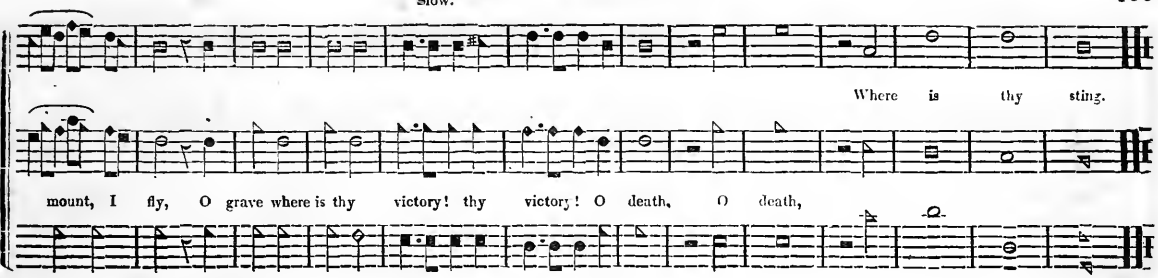



Slow. Soft.
Increase.
F. P.
F. P.
F. P.
dying; Cease fond nature, cease thy strife, And let me languish into life.
Hark!
Hark! they whisper, angels say, they
Hark, they whisper, angels say,
Hark!
Hark!
F. F.
P.
whisper, angels say,
Hark! they whisper, angels say,
Sister spirit come a- way.
Sister spirit come away.
What is this ab

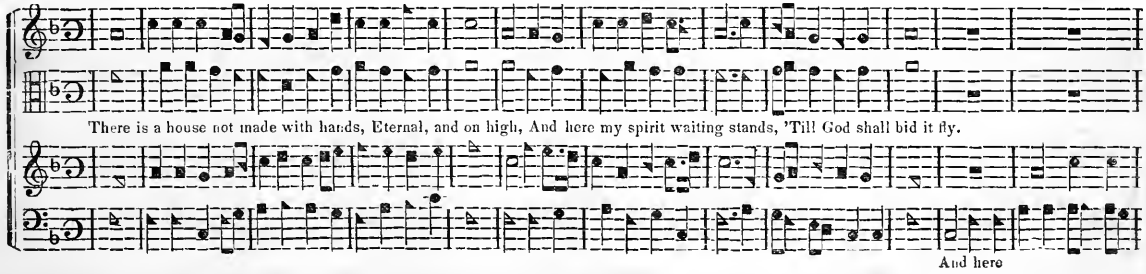

P.
F.
P.
Increase.
P.
sorns me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can this be death? Tell me, my soul, can
P.
Increase.
Vivace.
this be death? The world recedes, it disappears, Heav'n opens on my eyes, my ears With sounds seraphic ring. Lend, lend your wings, I mount, I fly,
O grave where

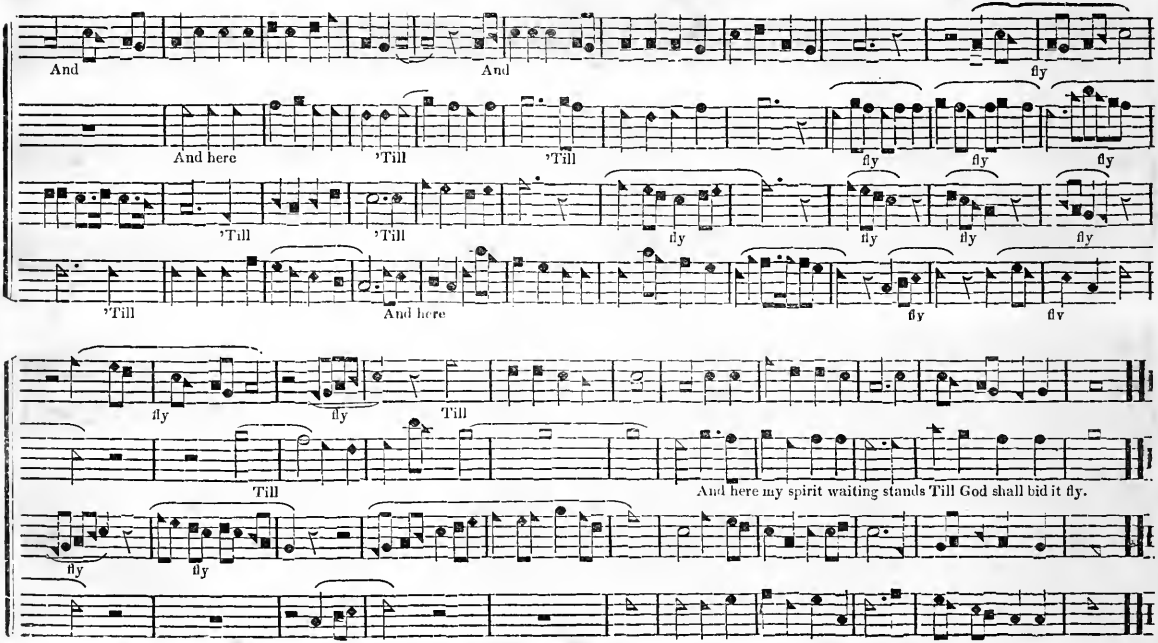

is thy victory! O grave, O death where is thy sting!
Lend, lend your wings, I mount, I fly
O grave, O death,
O grave where is thy
Lend, lend your wings,
victory, thy victory! O grave thy O death O death
I mount, I fly,

Slow.



MOUNT PLEASANT. C. M.




And
And
fly
And here
'Till
'Till
fly
fly
fly
'Till
'Till
fly
fly
fly
fly
'Till
And here
fly
fly
fly
fly
Till
Till
And here my spirit waiting stands Till God shall bid it fly.
fly
fly

SUPPLEMENT

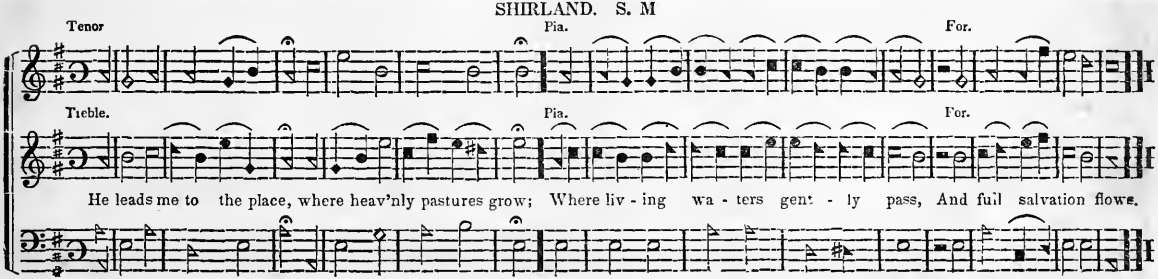
TO

THE MISSOURI HARMONY;

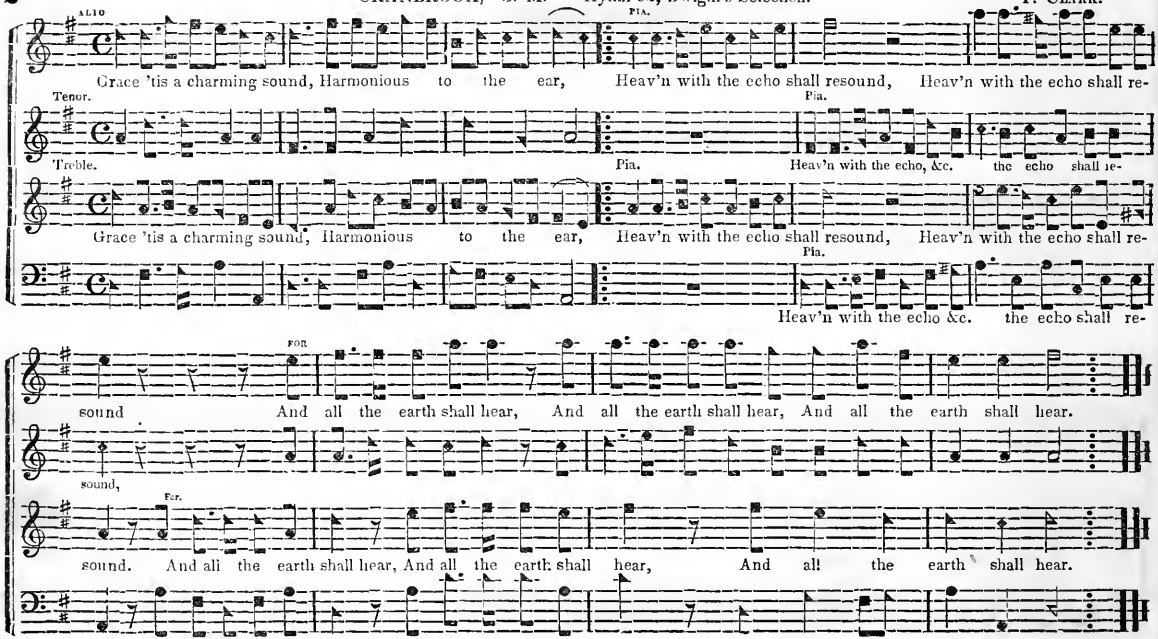
CONTAINING TWENTY-THREE CHOICE TUNES OF THE VARIOUS METRES, ONE ANTHEM, TWO SET PIECES, ONE DUETT, ONE SONG AND ONE SHORT CHORUS. (THE DUETT AND SACRED SONG ARE ARRANGED FOR THE ORGAN OR PIANO FORTE,) SELECTED FROM SOME OF THE MOST APPROVED COLLECTIONS OF SACRED MUSIC

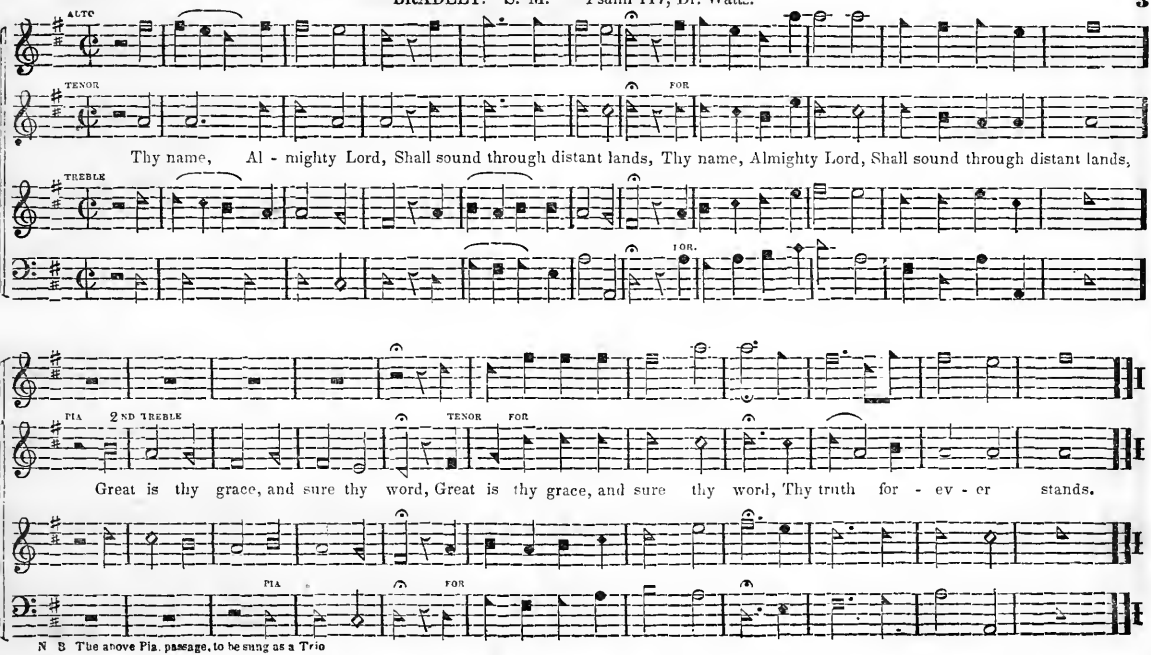
BY AN AMATEUR.

SHIRLAND. S. M



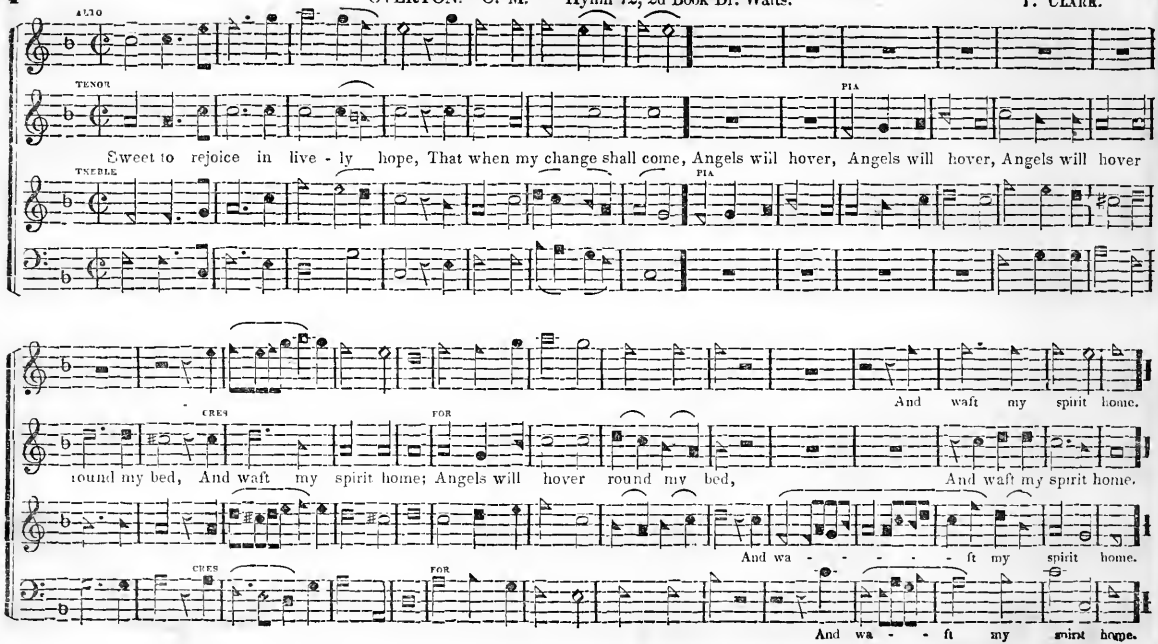
CRANBROOK, S. M. Hymn 92, Dwight's Selection. T. CLARK.

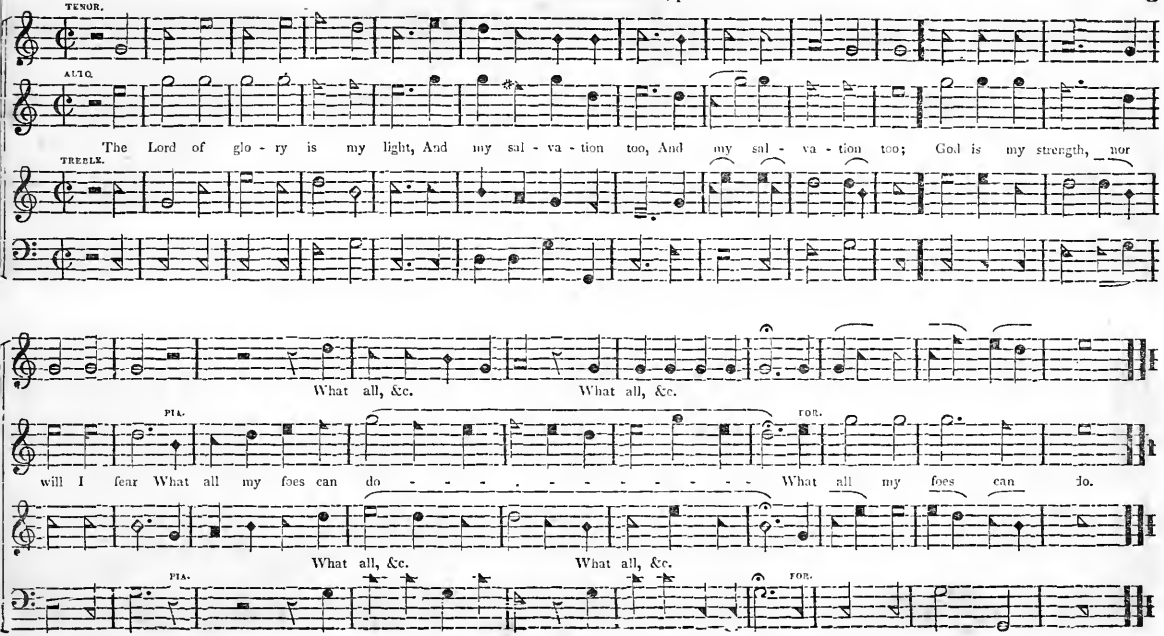




N B The above Pia. passage, to be sung as a Trio

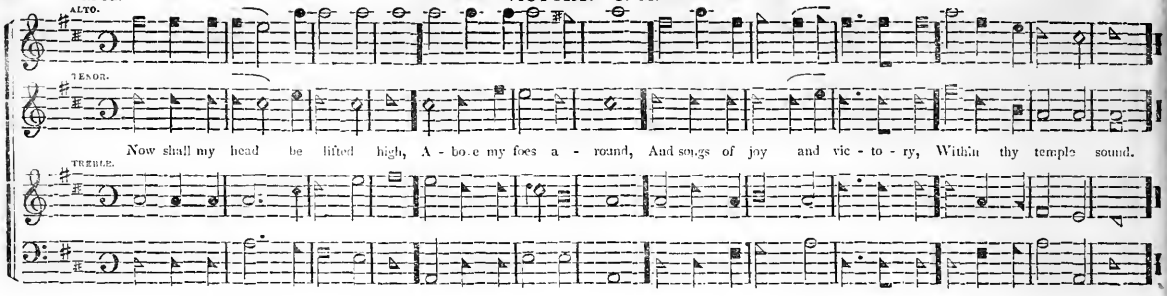
OVERTON. C. M. Hymn 72, 2d Book Dr. Watts. T. Clark.



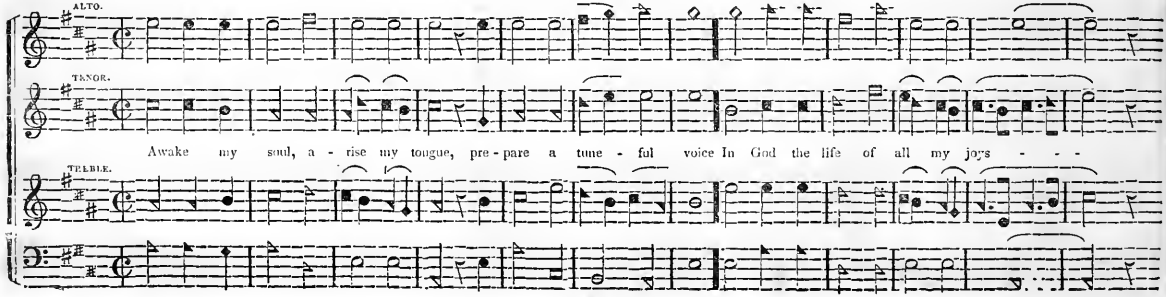

TENOR.
ALTO.
The Lord of glo - ry is my light, And my sal - va - tion too, And my sal - va - tion too; God is my strength, nor
TREBLE.
What all, &c. What all, &c.
PIA. FOR.
will I fear What all my foes can do - - - - - - - - - - - - - - What all my foes can do.
What all, &c. What all, &c.
PIA. FOR.

CHEERFUL.

VICTORY. C. M.



DEVIZES. C. M.



PIA. 2ND TREBLE. FOR. TENOR

A - loud will I re - joice, A - loud will I re - joice.

FOR.

N. B. The above Pia. passage to be sung as a duett.

ALTO.

TENOR.

O render thanks and bless the Lord, Invoke

TREBLE.

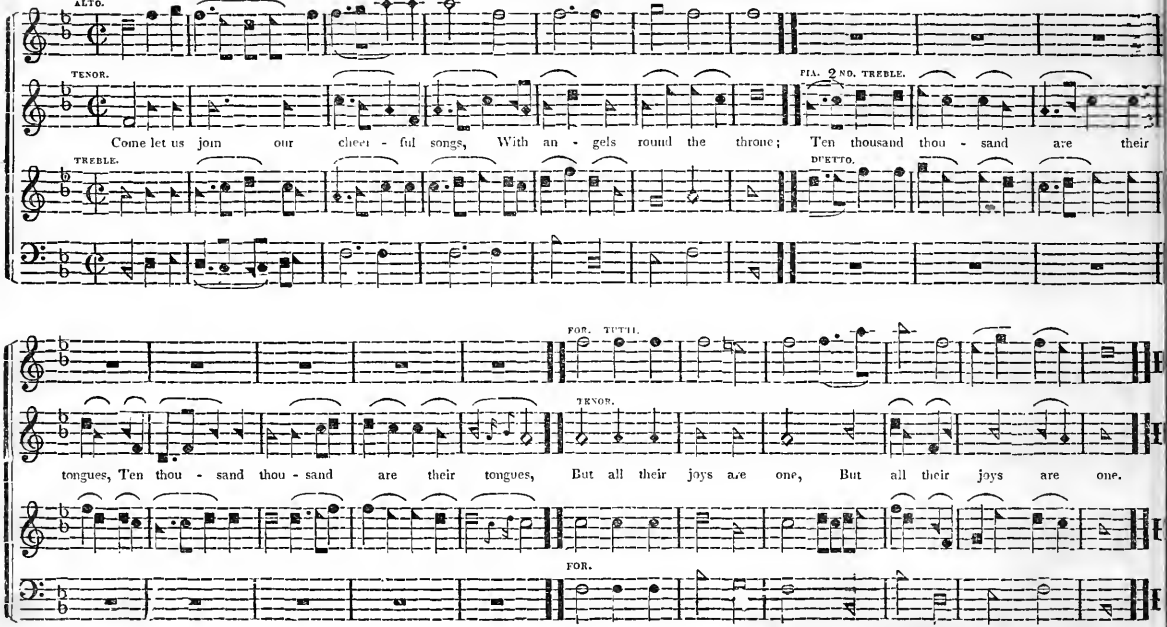
FOR.

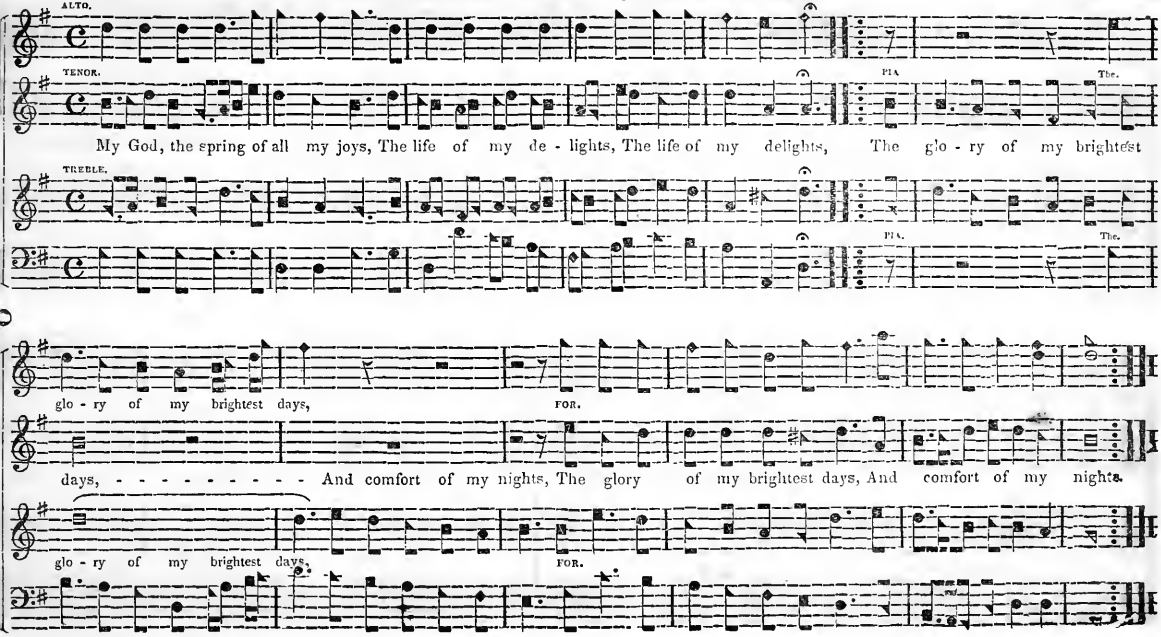
his ho - ly name, Acquaint the nations with his deeds, His match - less deeds pro - claim, His matchless deeds pro - claim.

PIA. FOR.

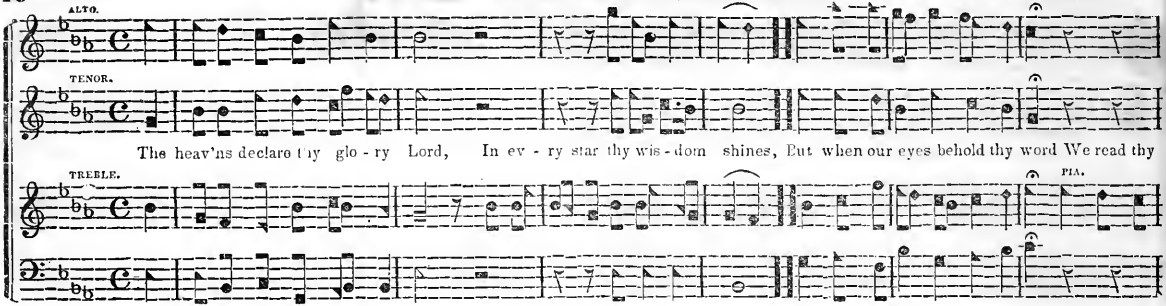
N. B. This tune may be sung in the key of (B) if more agreeable

VIVACE. CLIFFORD. C. M. Hymn 62, 1st Book. Dr, Watts.



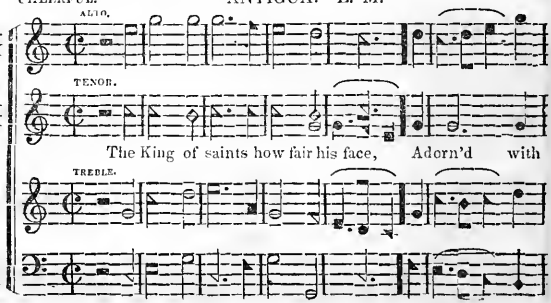

ALTO.
TENOR.
PIA.
The.
My God, the spring of all my joys, The life of my de - lights, The life of my delights, The glo - ry of my brightest
TREBLE.
PIA.
The.
glo - ry of my brightest days,
FOR.
days, - - - - - - - - - - And comfort of my nights, The glory of my brightest days, And comfort of my nights.
glo - ry of my brightest days,
FOR.

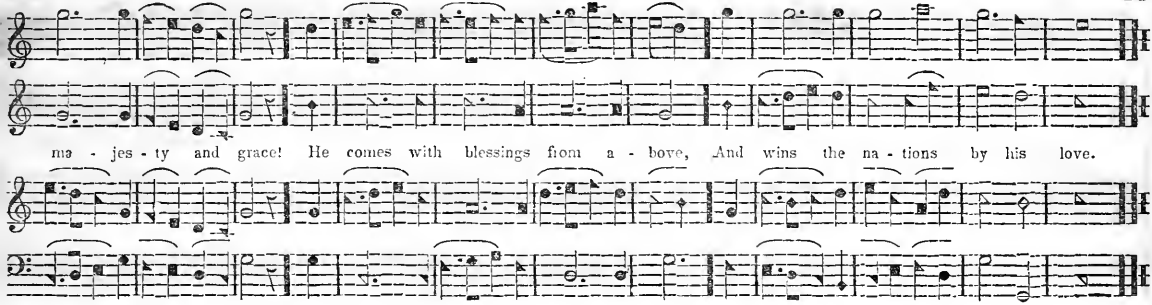
HORSLEY. L. M. Psalm 19th, Dr. Watts. Js. TUCKER.



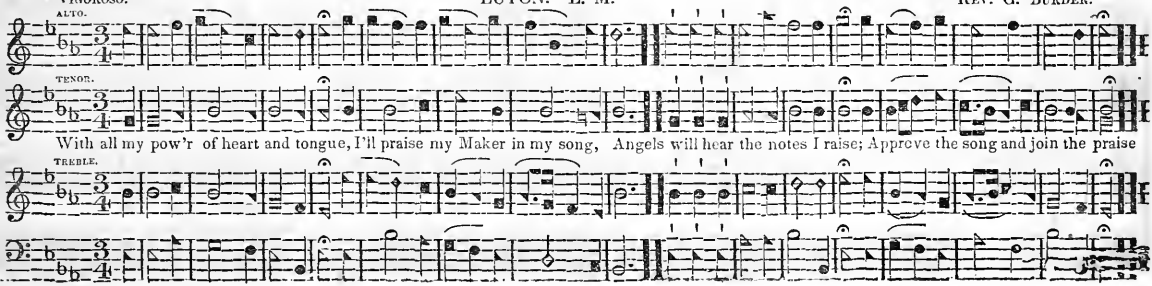
ANTIGUA. L. M.

CHEERFUL.

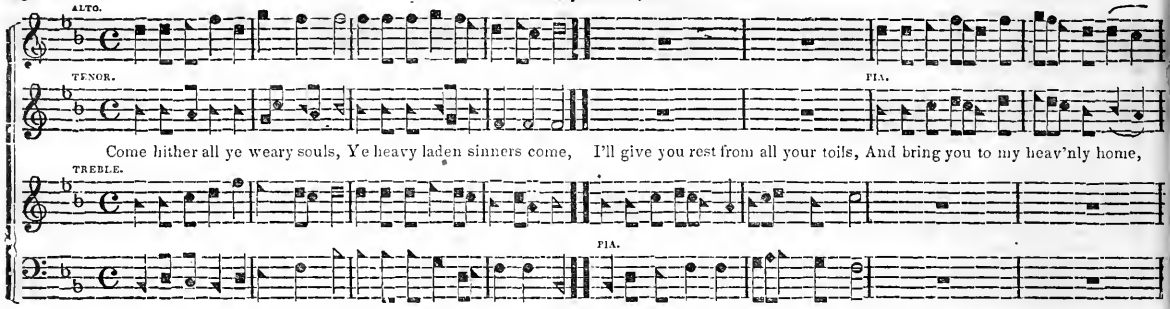




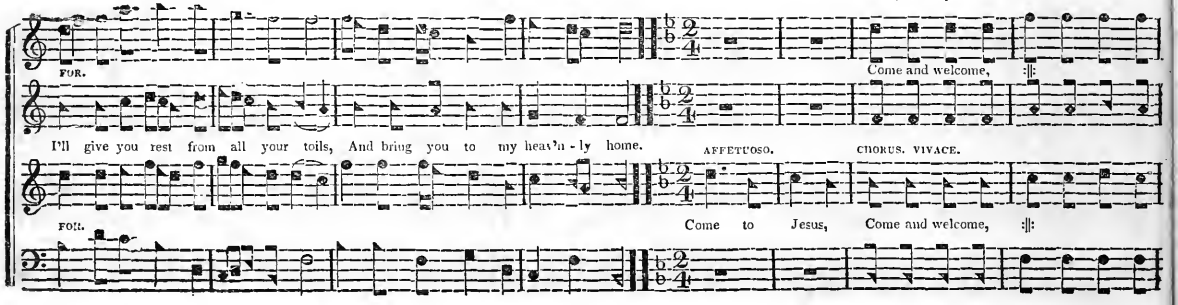
VIGOROSO. LUTON. L. M. REV. G. BURDER.

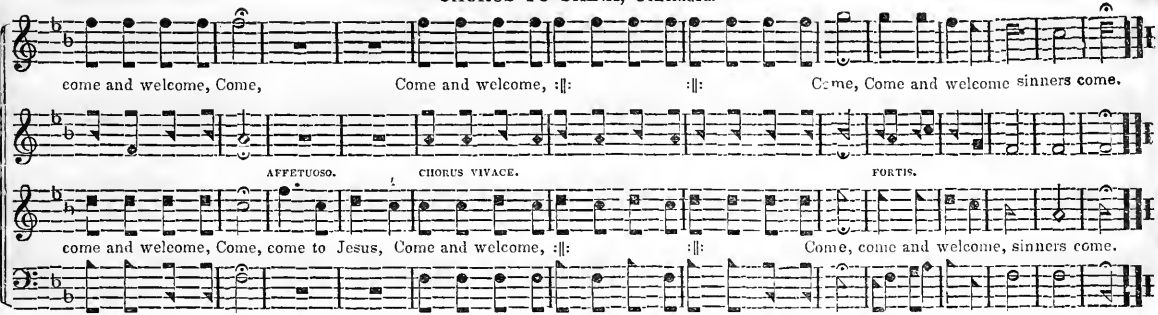


VIGOROSO. CHINA. L. M. Hymn 127, Bk. 1st. Dr. Watts. B CUZENS

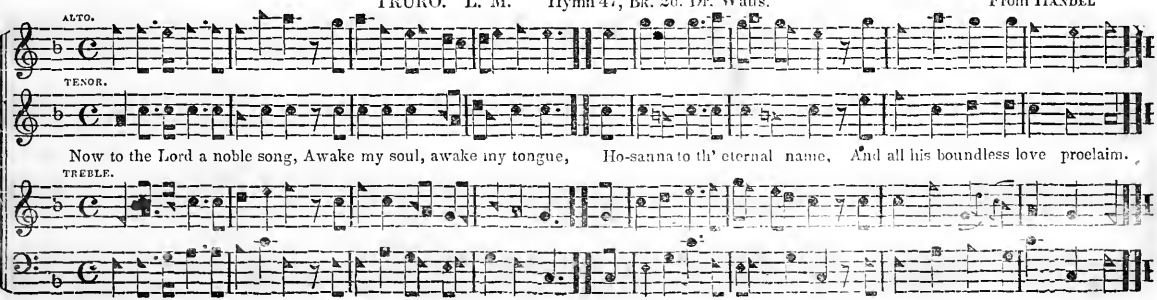


CHORUS TO CHINA, or any other suitable tune.



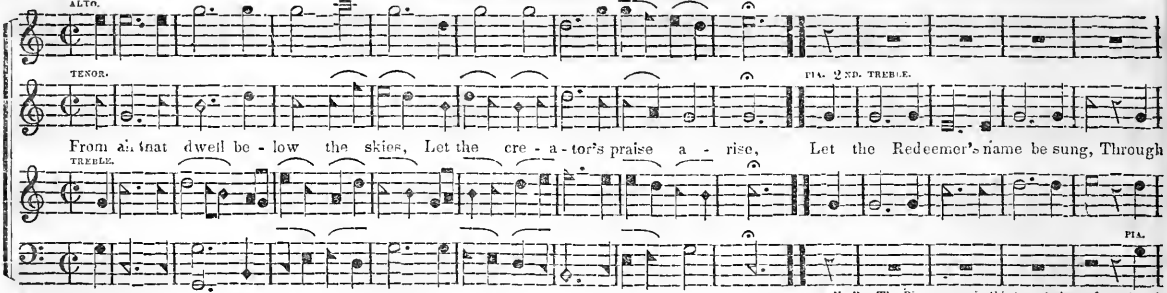


TRURO. L. M. Hymn 47, Bk. 2d. Dr. Watts. From HANDEL

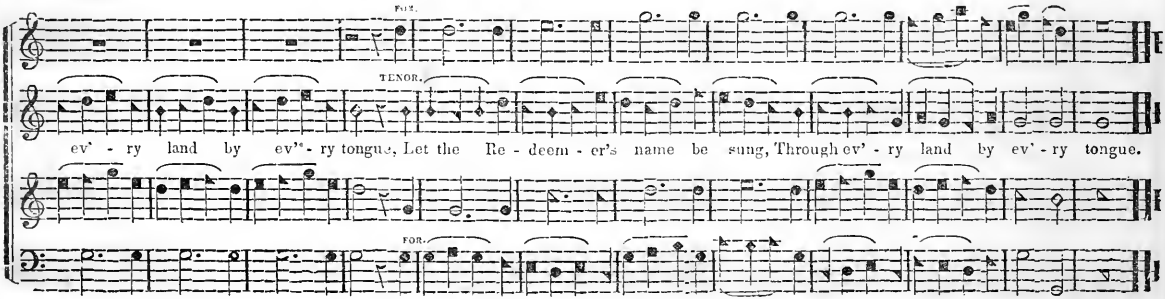


CREATION. L. M. Psalm. 117, Dr. Watts

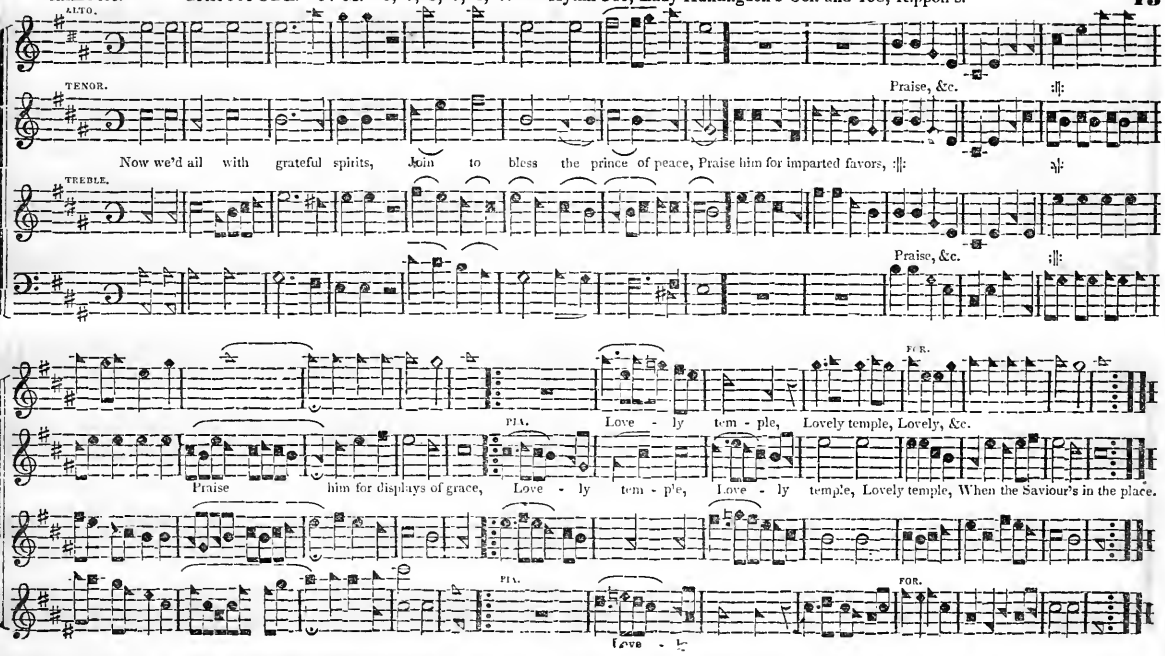
Adapted from HAYDN.



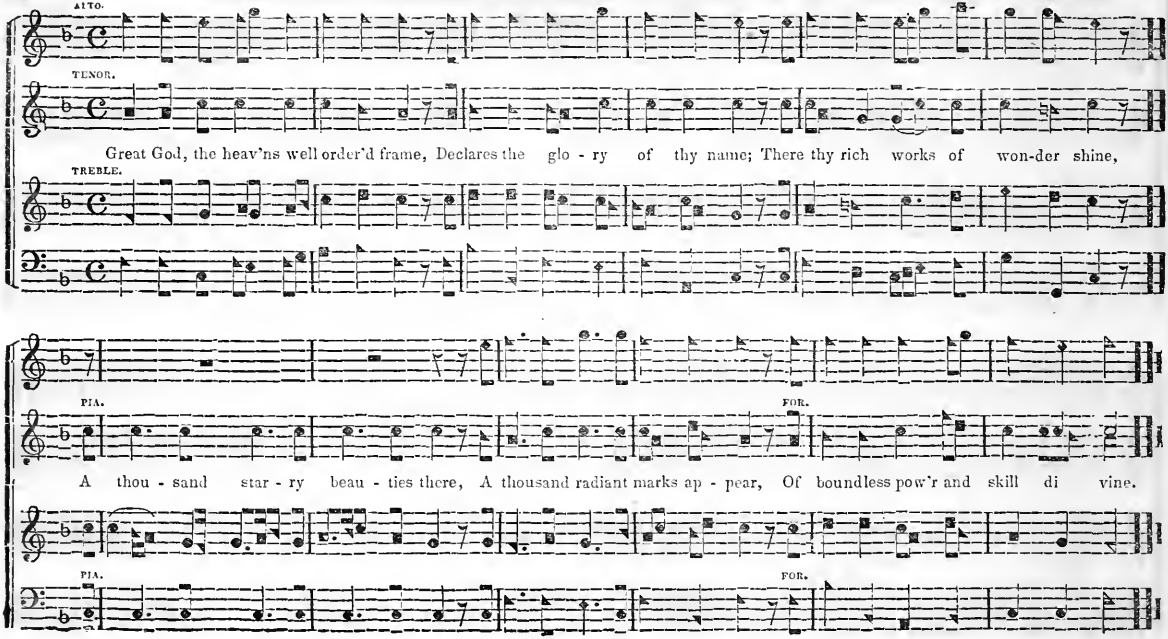
N. B. The Pia. passage in this tune, to be performed with

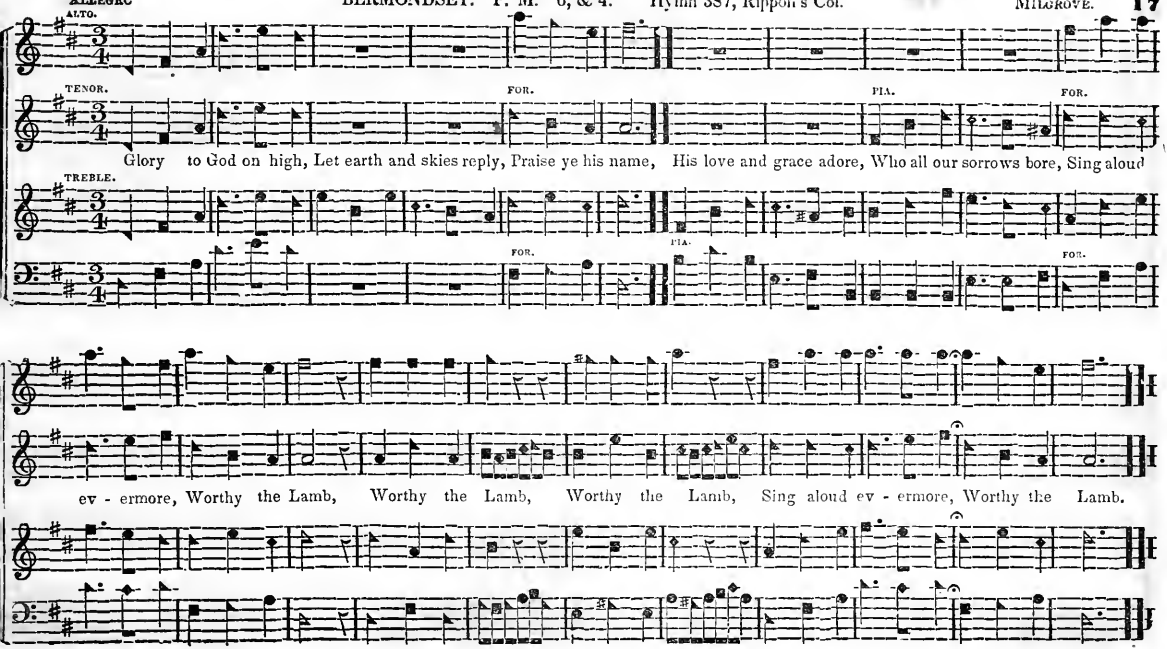


MAESTOSO. GRATITUDE. P. M. 8, 7, 8, 7, 4, 7. Hymn 341, Lady Huntingdon's Col. and 108, Rippon's.



ANDANTE. NEWCOURT. L. P. M. 8, 8, 8, 8, 8, 8. H. Bond.

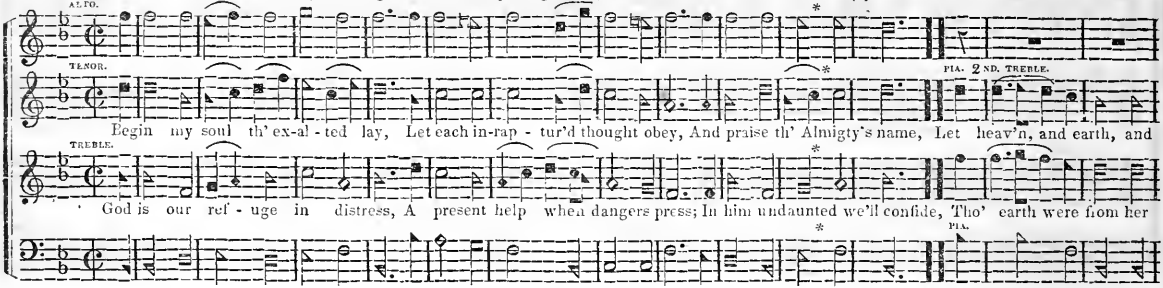


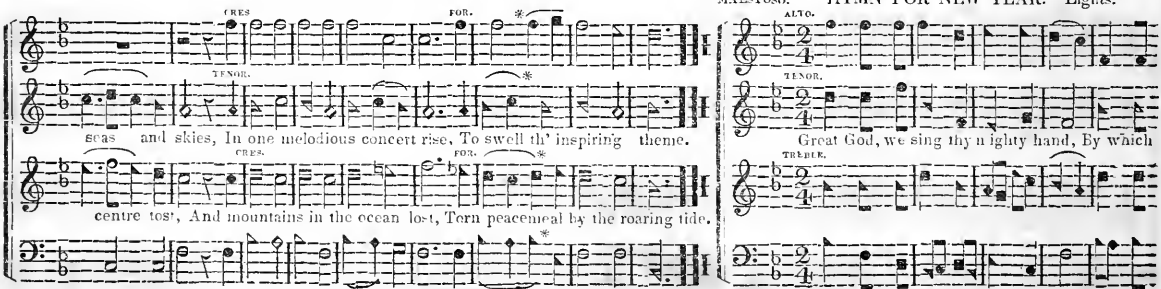

ALTO.
TENOR.
FOR.
PIA.
FOR.
Glory to God on high, Let earth and skies reply, Praise ye his name, His love and grace adore, Who all our sorrows bore, Sing aloud
TREBLE.
FOR.
PIA.
FOR.
ev - ermore, Worthy the Lamb, Worthy the Lamb, Worthy the Lamb, Sing aloud ev - ermore, Worthy the Lamb.

RAPTURE. C. P. M, 8, 8, & 6. or L. P. M. 8, 8, 8, 8, 8, 8,

By omitting the slurs, and putting four syllables in the bars marked thus. (*)

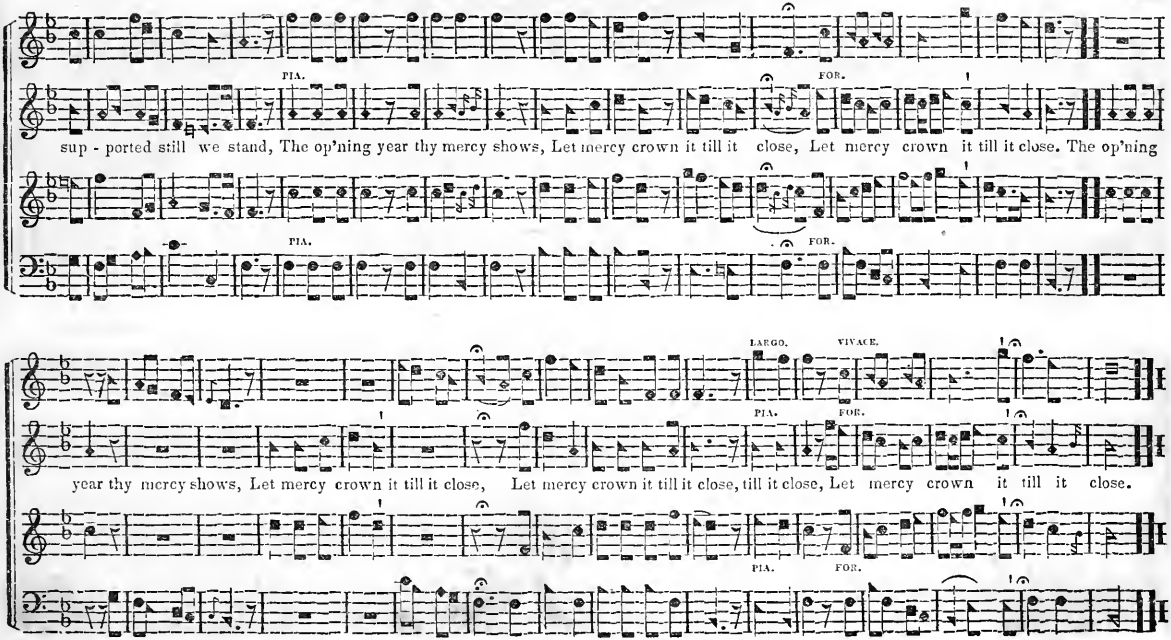
HARWOOD.





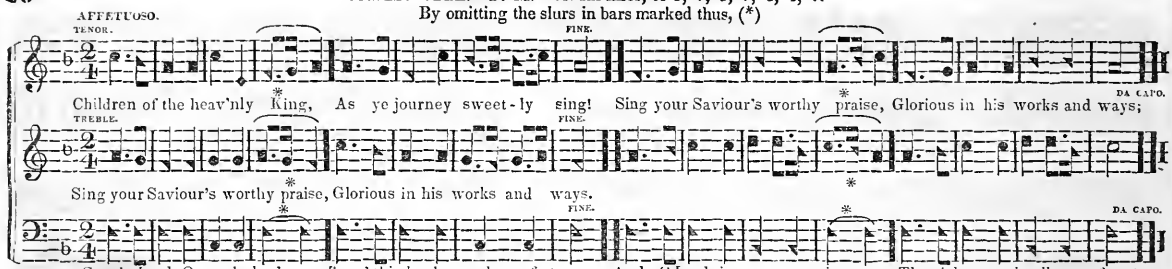
MAESTOSO. HYMN FOR NEW YEAR. Eights.

sung to any L. M. HYMN or PSALM by


PIA.
FOR.
sup - ported still we stand, The op'ning year thy mercy shows, Let mercy crown it till it close, Let mercy crown it till it close. The op'ning
PIA.
FOR.
LARGO.
VIVACE.
PIA.
FOR.
year thy mercy shows, Let mercy crown it till it close, Let mercy crown it till it close, till it close, Let mercy crown it till it close.
PIA.
FOR.

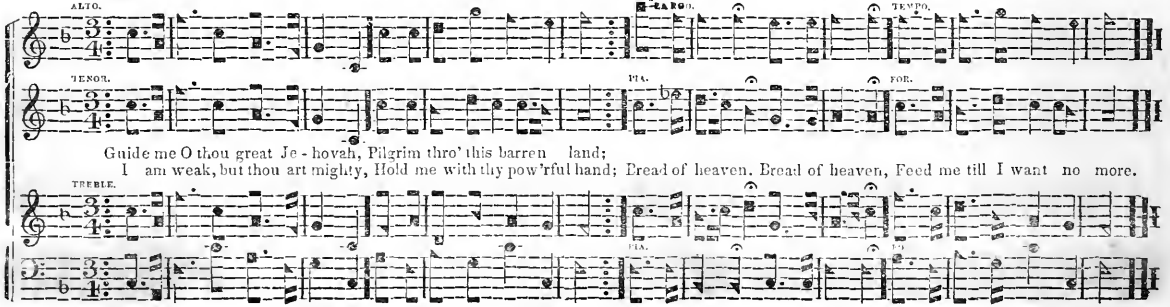
GREENVILLE. P. M. 7s. six lines, or 8, 7, 8, 7, 4, 4, 7.

By omitting the slurs in bars marked thus, (*)



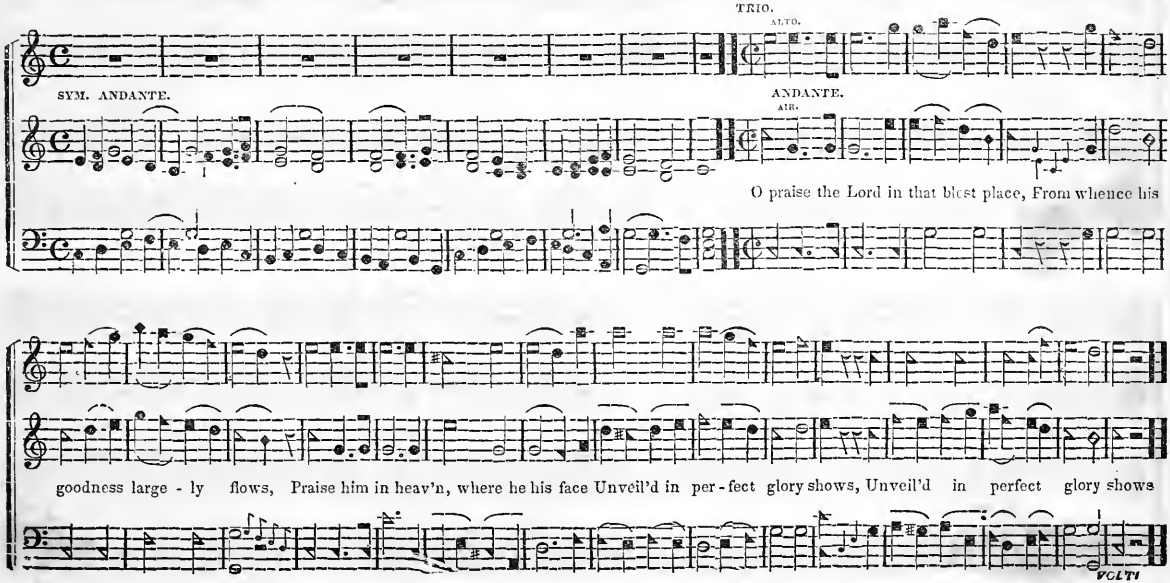
TAMWORTH. P. M. 8, 7, 4, 4, 7.

C. Lockheart.



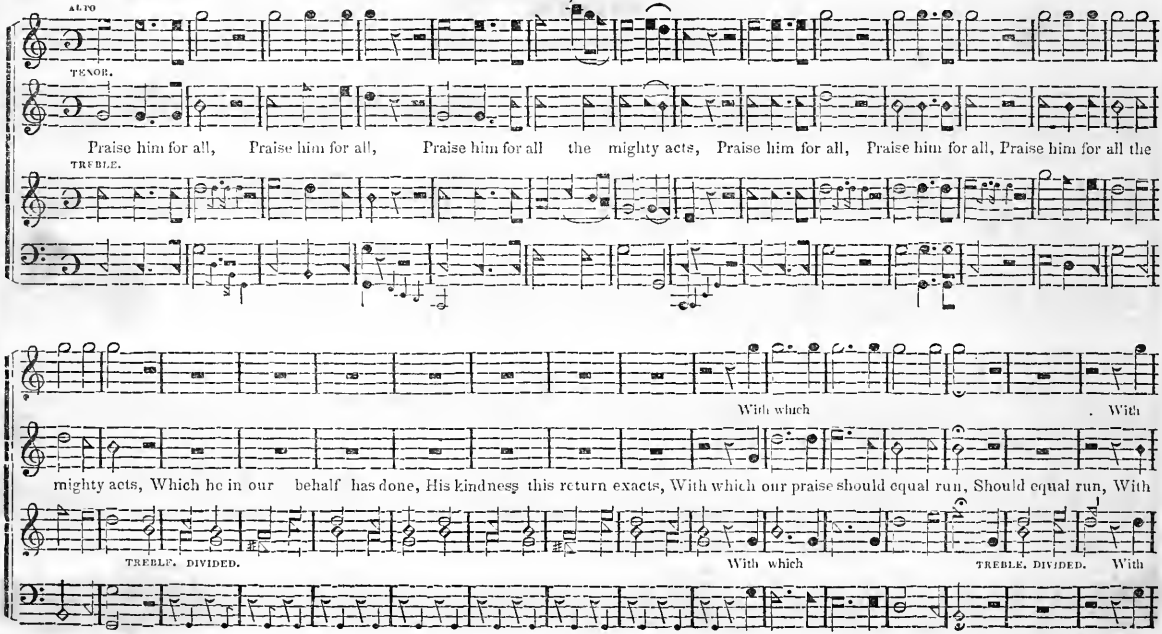
ANTHEM.

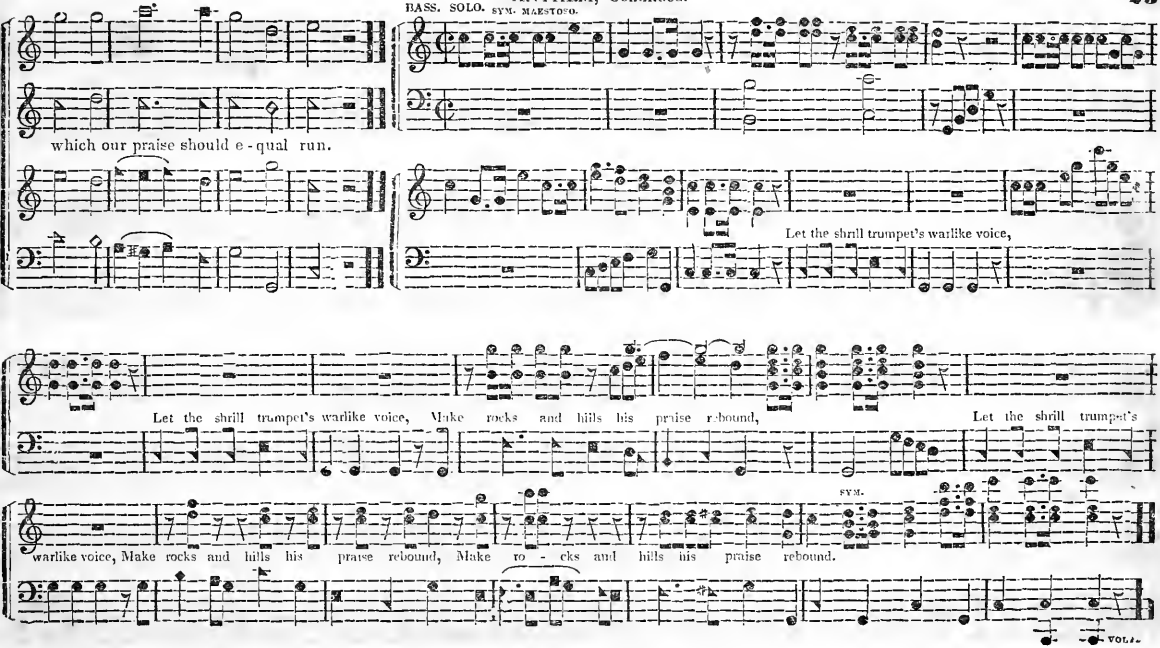
"O praise the Lord in that blest place." C. MEINECKE.



CHORUS. SPIRITOSO

ANTHEM, Continued.




BASS. SOLO. SYM. MAESTOSO.
which our praise should e - qual run.
Let the shrill trumpet's warlike voice,
Let the shrill trumpet's warlike voice, Make rocks and hills his praise rebound,
Let the shrill trumpet's
SYM.
warlike voice, Make rocks and hills his praise rebound, Make ro - cks and hills his praise rebound.
VOLL.

ANTHEM, Continued.

3

FIRST TREBLE. VERSE GRAZIOSO.

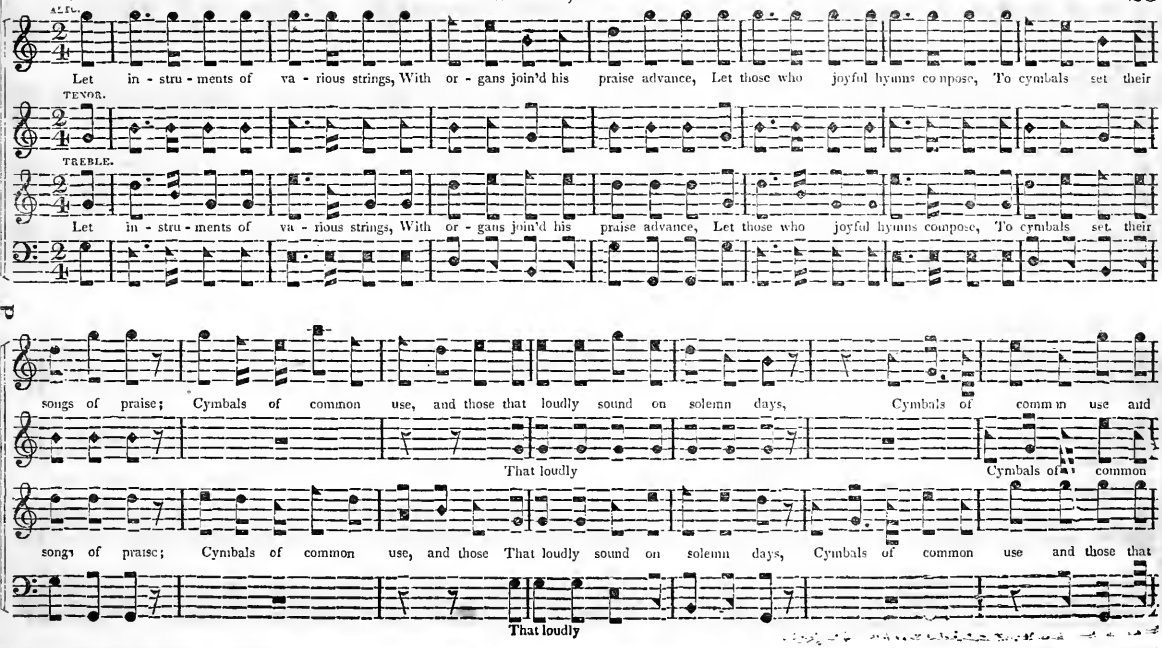
Praise him with harp's me - lodious noise, And gen - tle psaltry's sil - ver sound; Praise him with harp's me - lo - dious noise, And gen - tle

SECOND TREBLE.

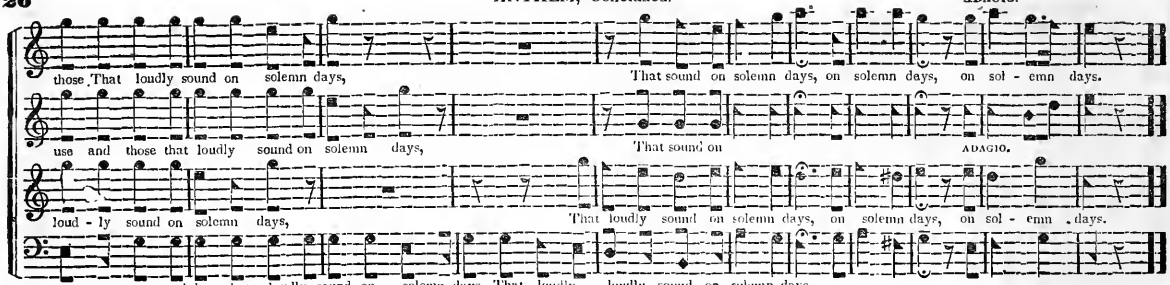
SYM. ALLEGRETTO.

psal - try's sil - ver sound. Let virgin troops soft timbrels

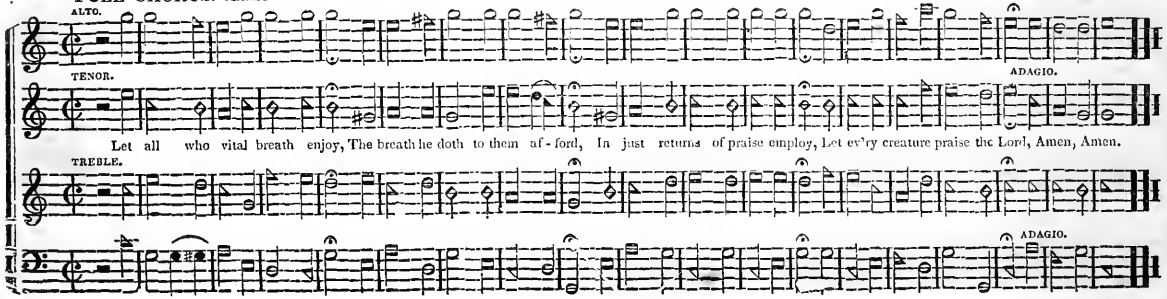
bring, And some with grace - ful mo - tion dance, Let vir - gin troops soft tim - brels bring, And some with grace - ful mo - tion dance.

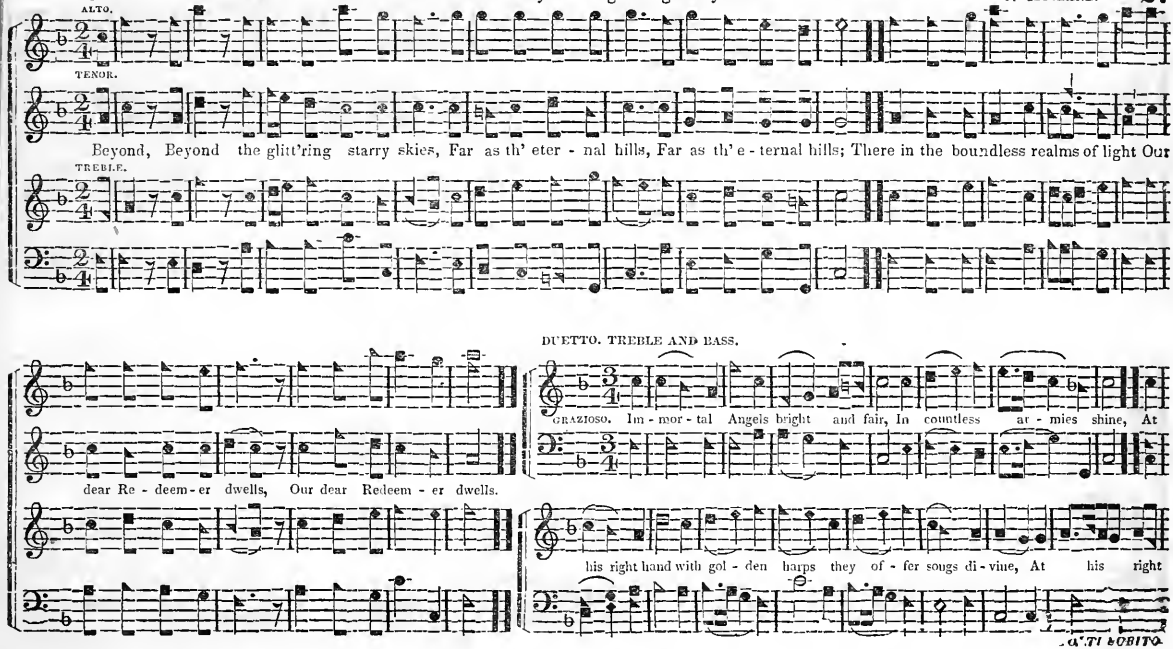

ALTO.
Let in - stru - ments of va - rious strings, With or - gans join'd his praise advance, Let those who joyful hymns compose, To cymbals set their
TENOR.
TREBLE.
Let in - stru - ments of va - rious strings, With or - gans join'd his praise advance, Let those who joyful hymns compose, To cymbals set their
songs of praise; Cymbals of common use, and those that loudly sound on solemn days, Cymbals of comm n use and
That loudly
Cymbals of common
songs of praise; Cymbals of common use, and those That loudly sound on solemn days, Cymbals of common use and those that
That loudly

ANTHEM, Concluded.

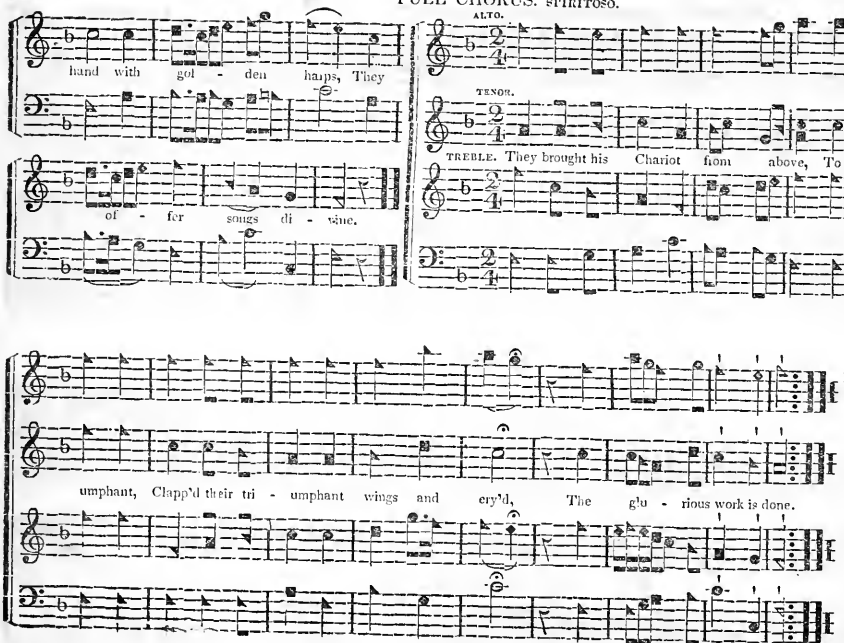


FULL CHORUS. MAESTOSO.




VIGOROSO.
ALTO.
TENOR.
Beyond, Beyond the glitt'ring starry skies, Far as th' eter - nal hills, Far as th' e - ternal hills; There in the boundless realms of light Our
TREBLE.
DUETTO. TREBLE AND BASS.
dear Re - deem - er dwells, Our dear Redeem - er dwells.
GRAZIOSO. Im - mor - tal Angels bright and fair, In countless at - mies shine, At
his right hand with gol - den harps they of - fer songs di - vine, At his right
D.C. TI SUBITO.

FULL CHORUS. SPIRITOSO.



The foregoing piece is also well adapted to the following words, from Hymn 1st. Book 1st. Dr. Watts

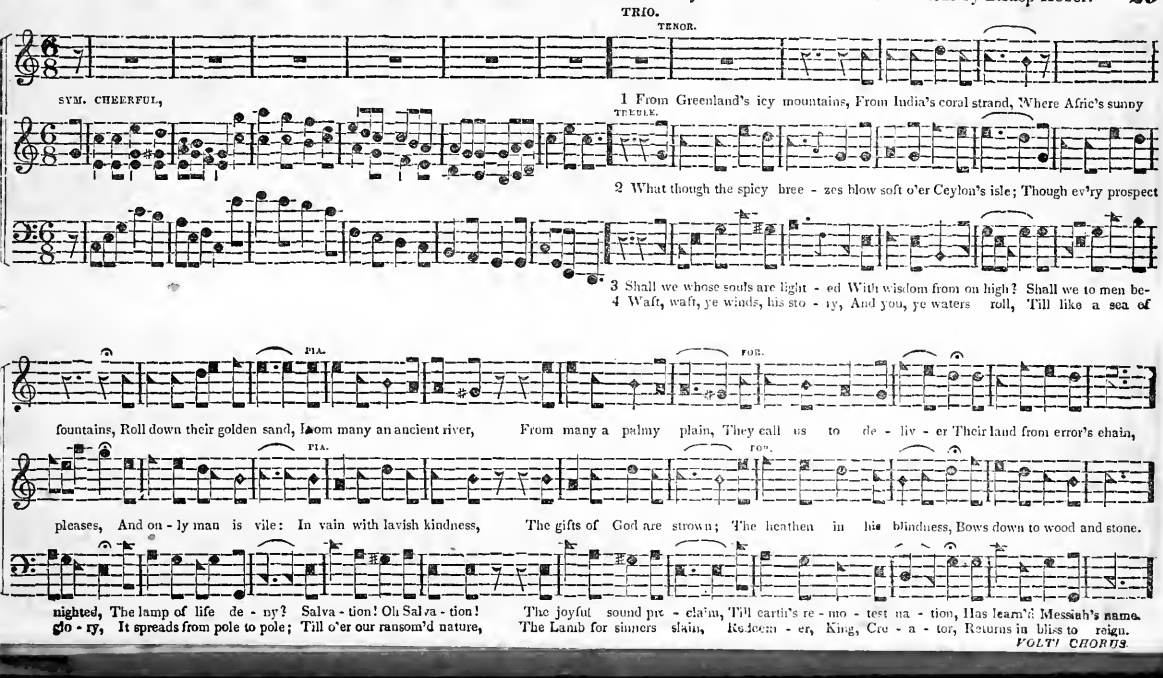
Behold, :‖: the glories of the Lamb,
Amidst his Father's throne; :‖:
Prepare new honors for his name,
And songs before unknown. :‖:

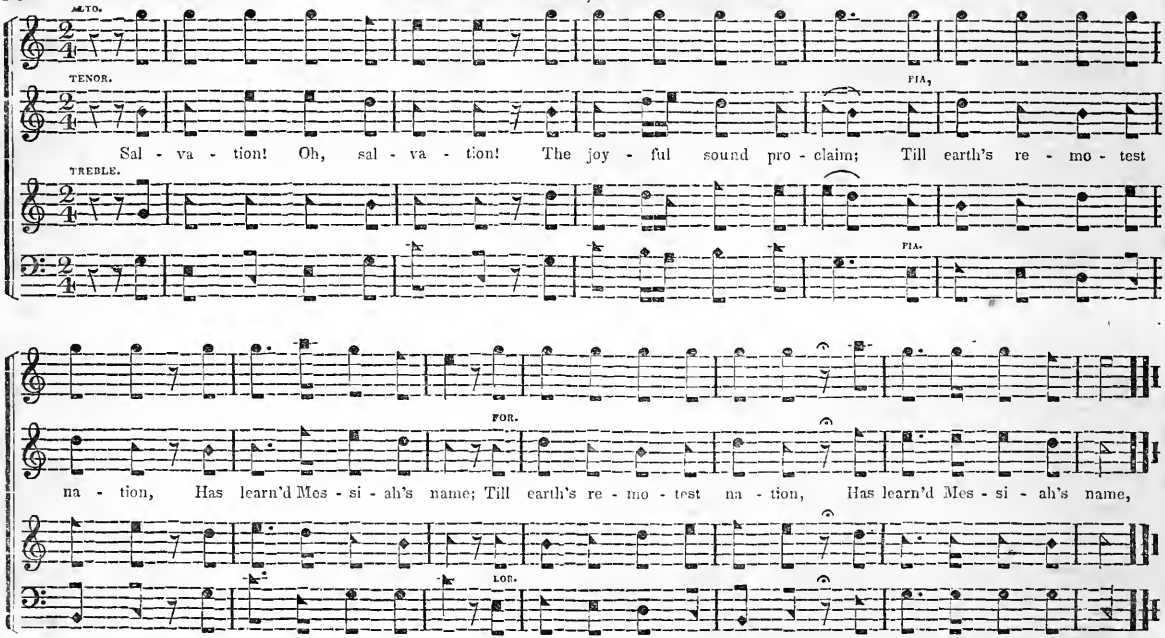
DUETTO.

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

CHORUS.

Now to the Lamb that once was slain
Be endless blessings paid;
Salvation, glory, :‖: joy remain,
Forever on his head.

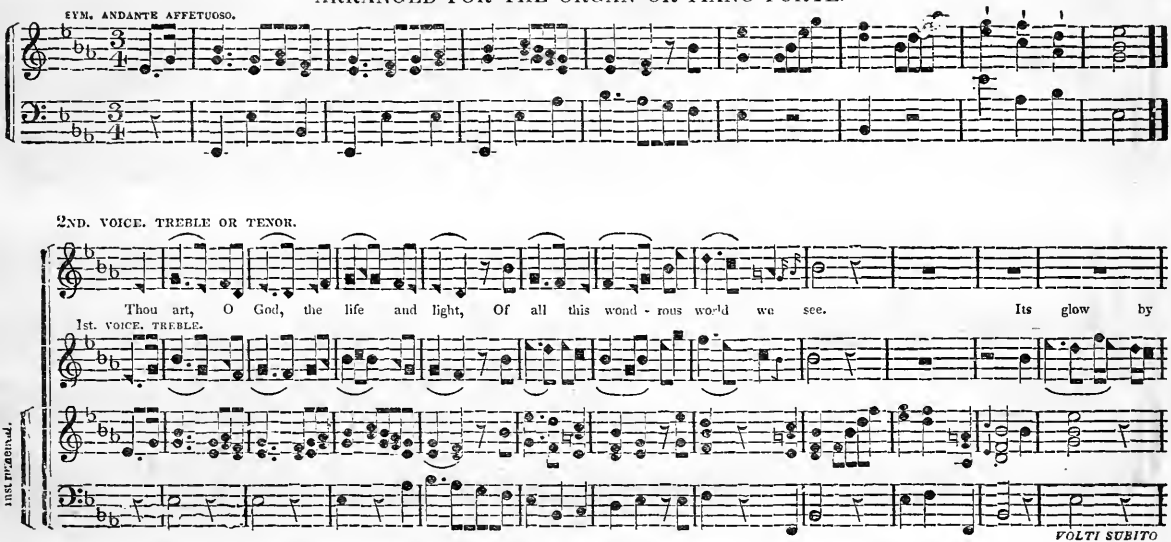

TRIO.
TENOR.
SYM. CHEERFUL,
1 From Greenland's icy mountains, From India's coral strand, Where Afric's sunny
TREBLE.
2 What though the spicy bree - zes blow soft o'er Ceylon's isle; Though ev'ry prospect
3 Shall we whose souls are light - ed With wisdom from on high? Shall we to men be-
4 Waft, waft, ye winds, his sto - ry, And you, ye waters roll, Till like a sea of
PIA.
FOR.
fountains, Roll down their golden sand, From many an ancient river, From many a palmy plain, They call us to de - liv - er Their land from error's chain,
PIA.
FOR.
pleases, And on - ly man is vile: In vain with lavish kindness, The gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.
nighted, The lamp of life de - ny? Salva - tion! Oh Salva - tion! The joyful sound pro - claim, Till earth's re - mo - test na - tion, Has learn'd Messiah's name.
glo - ry, It spreads from pole to pole; Till o'er our ransom'd nature, The Lamb for sinners slain, Redeem - er, King, Cre - a - tor, Returns in bliss to reign.
VOLTI CHORUS.


ALTO.
TENOR.
FIA,
Sal - va - tion! Oh, sal - va - tion! The joy - ful sound pro - claim; Till earth's re - mo - test
TREBLE.
FIA.
FOR.
na - tion, Has learn'd Mes - si - ah's name; Till earth's re - mo - test na - tion, Has learn'd Mes - si - ah's name,
FOR.

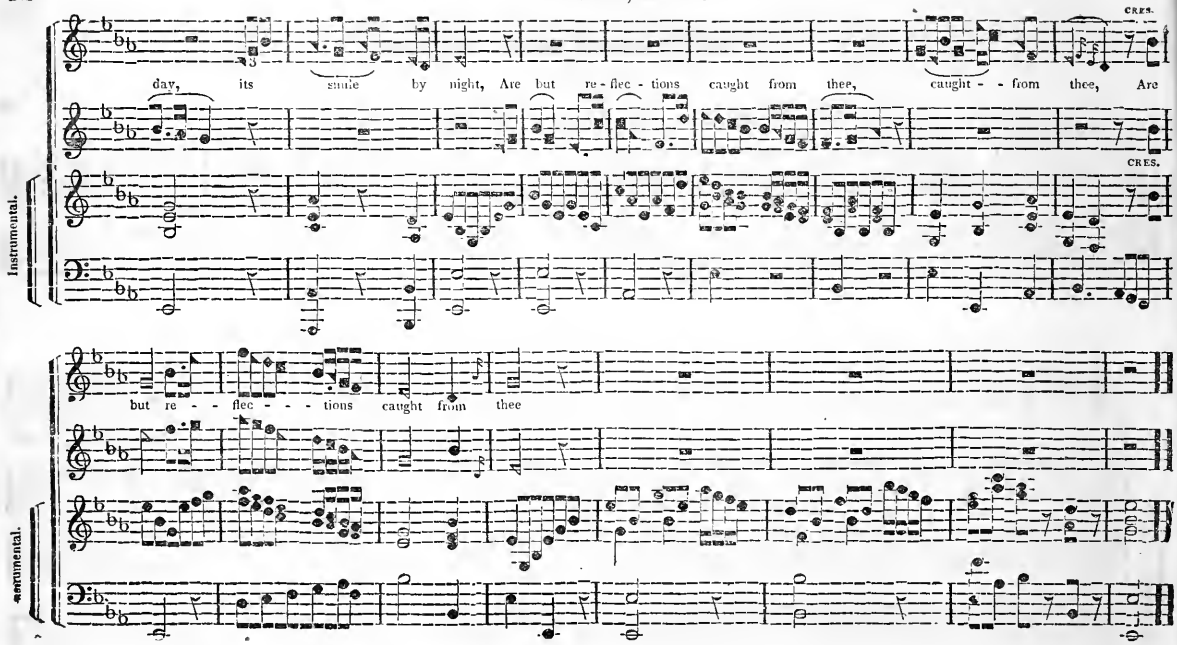
ALL THINGS FAIR AND BRIGHT ARE THINE.

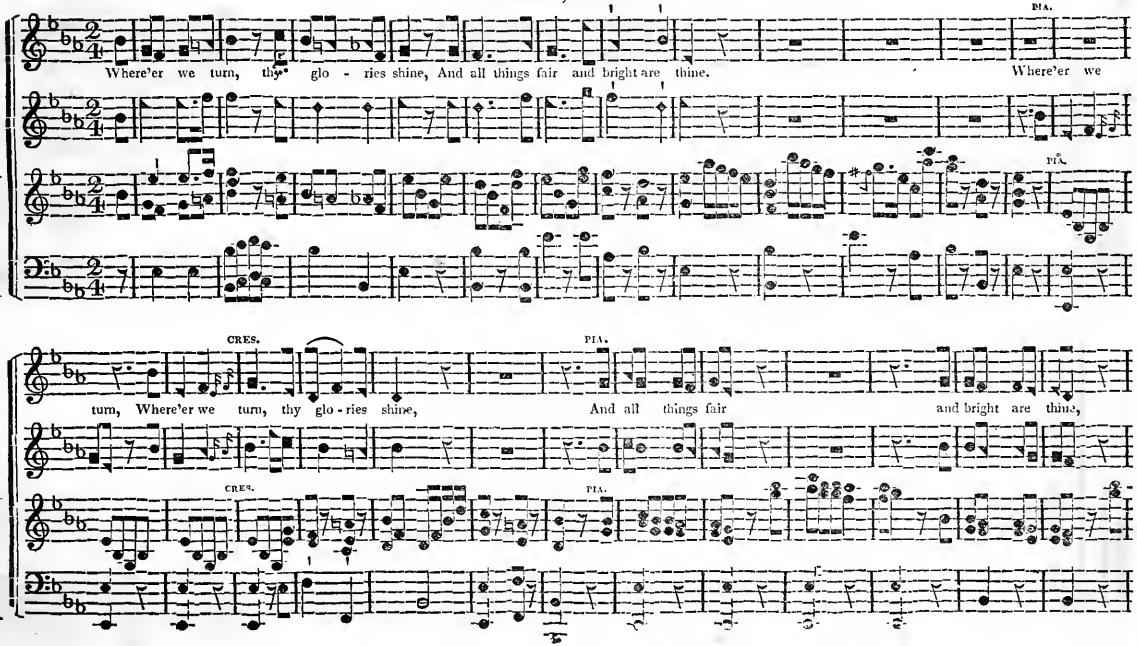
A DUETT, BY O. SHAW.

ARRANGED FOR THE ORGAN OR PIANO FORTE.

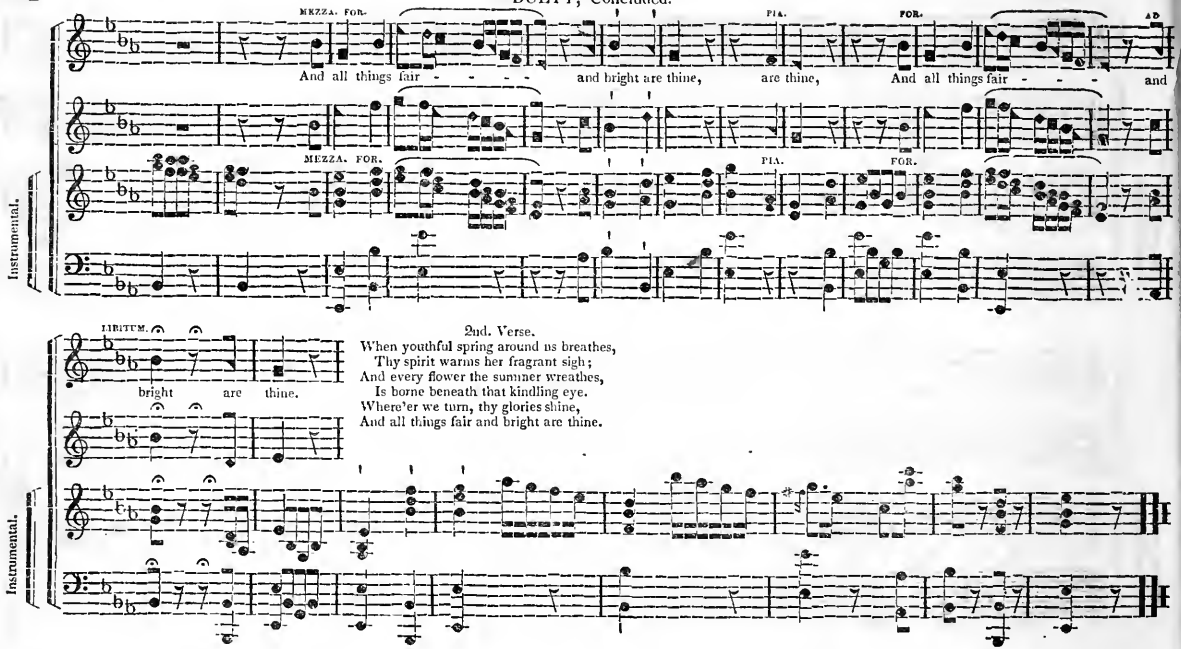


DUETT, Continued.




PIA.
Where'er we turn, thy glo - ries shine, And all things fair and bright are thine. Where'er we
PIA.
Instrumental.
CRES.
PIA.
turn, Where'er we turn, thy glo - ries shine, And all things fair and bright are thine,
CRES.
PIA.
Instrumental.

DUETT, Concluded.

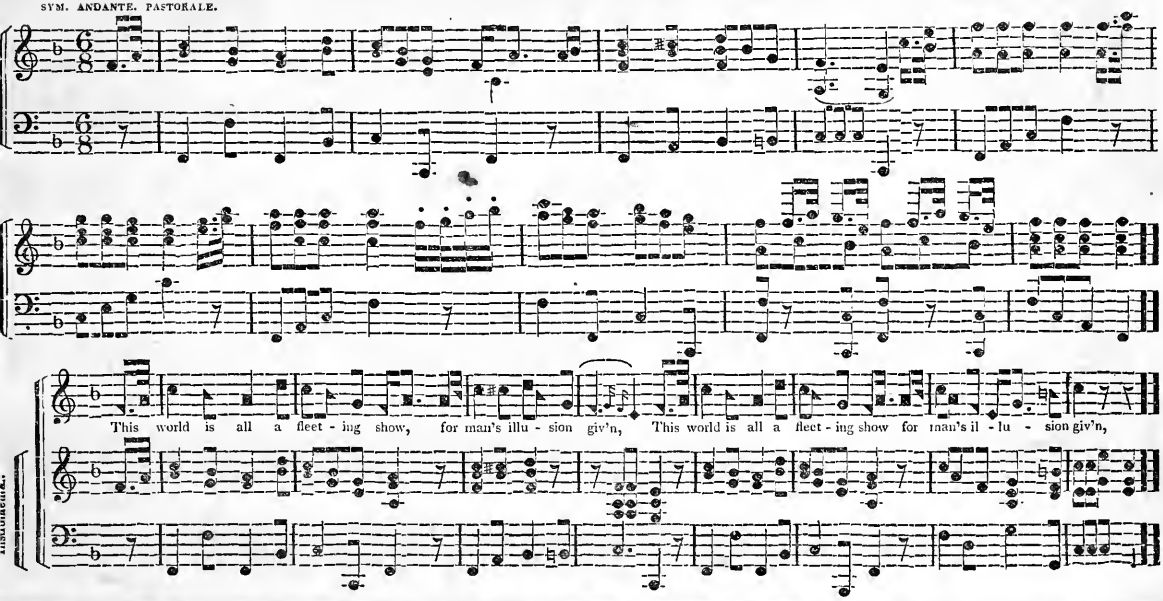


2nd. Verse.

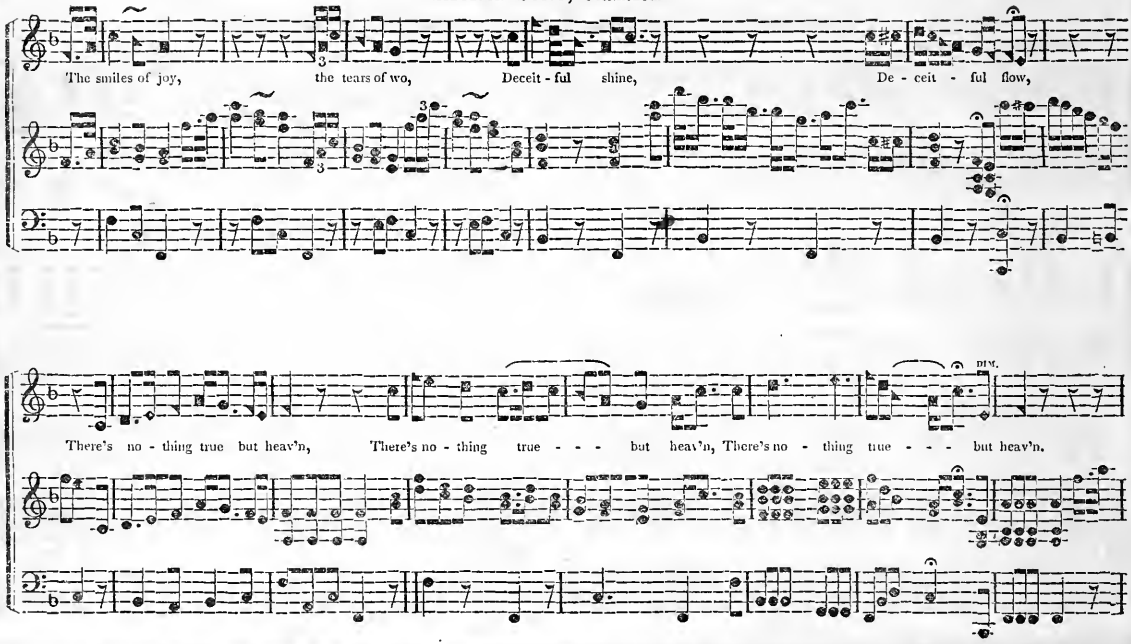
When youthful spring around us breathes,
Thy spirit warms her fragrant sigh;
And every flower the summer wreathes,
Is borne beneath that kindling eye.
Where'er we turn, thy glories shine,
And all things fair and bright are thine.

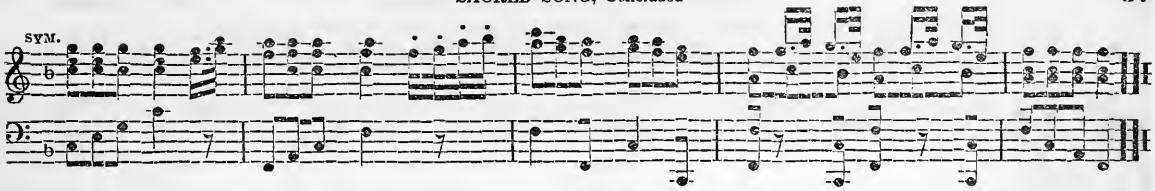
A SACRED SONG BY O. SHAW, ARRANGED FOR THE ORGAN OR PIANO FORTE.

SYM. ANDANTE. PASTORALE.



SACRED SONG, Continued.





2d. Verse.

And false the light on glory's plume, as fading hues of even;
And love, and hope, and beauty's bloom
Are blossoms gather'd for the tomb—
There's nothing bright but heav'n!

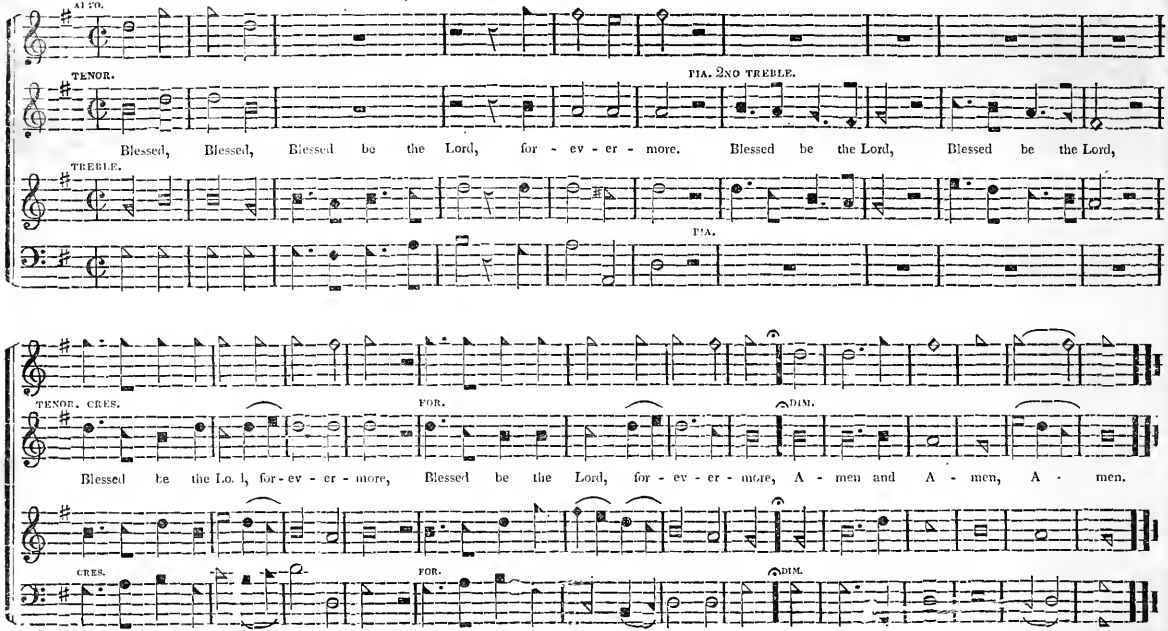
3d. Verse.

Poor wand'rers of a stormy day, from wave to wave we're driv'n,
And fancy's flash and reason's ray,
Serve but to light the troubled wav—
There's nothing calm but heav'n!

N. B. In singing the third line of the 2nd. verse, after applying the words "Are blossems gather'd" to the 4th and 5th bars, from the double bar, untie the six semiquavers in the 7th bar and apply the whole of said third line to the 6th and 7th bars: And in singing the third line of the third verse, after applying the words "Serve but to light" to the 4th and 5th bars, apply the whole of said line to the 6th and 7th bars, in the same manner as directed for the third line of the 2nd verse

BLESSED BE THE LORD FOREVERMORE.

Rev. A. Thompson.



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THE MISSOURI HARMONY;

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