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A LIBRARY OF CHURCH MUSIC:

EMBRACING ABOUT ONE THOUSAND PIECES, CONSISTING OF PSALM AND HYMN TUNES ADAPTED TO EVERY METER IN USE, ANTHEMS, CHANTS, AND SET PIECES;
TO WHICH IS ADDED AN ORIGINAL CANTATA, ENTITLED

DANIEL; OR, THE CAPTIVITY AND RESTORATION.

INCLUDING, ALSO,

THE SINGING CLASS;

AN ENTIRELY NEW AND PRACTICAL ARRANGEMENT OF THE ELEMENTS OF MUSIC, INTERSPERSED WITH SOCIAL PART-SONGS FOR PRACTICE.

BY WILLIAM B. BRADBURY AND GEORGE F. ROOT,
ASSISTED BY
THOMAS HASTINGS AND T. B. MASON.

NEW YORK:
PUBLISHED BY MASON BROTHERS, 108 & 110 DUANE ST.

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The following is an adaptation of all the Peculiar Metres of the Methodist Hymn Books, as used at the North, these Hymns being differently marked from those of other religious denominations.

1st P. M. is L. M.; six lines, see Anvern, 77; Shelter, 76.
2d P. M. is L. P. M.; see Nashville, Newcourt, 192.
3d P. M. is H. M.; see Harwich, 187; Stow, 188, &c.
4th P. M. is C. P. M.; see Meribah, Ariel, 193, &c.
5th P. M. is 7's single; see Nuremberg, 244; Pleyel's Hymn 212.
6th P. M. is 7's six lines; see Hackney, 215; Oder, 218.
7th P. M. is 7's double; see Martyn, 219; Wesley, 215; Merrill, 218.
8th P. M. is 8's, 7's, and 4's; see Oliphant, 206; Zion, 203.
9th P. M. is 8's and 7's, double or single; see Greenville, 201; Park, 206; Wilmot, 200; Cass, 203; &c.
10th P. M. is 8's, double or single; see Foster, 232; Jora, 225; Gregory, Madison, 231.
11th P. M. is 7's and 6's, Peculiar; see Amsterdam, 222; Endor, 221; &c.
12th P. M. is 7's, 6's, and 8's; see Kison, 223; or Amsterdam, 222, by adding an eighth note.
13th P. M. is 10's and 11's; see Lyons, 264; Portuguese Hymn or Captivity, 292, by occasional ties.
14th P. M. is 10's and 11's; or 5's, 6's, and 12's; Doro, 266, by singing through twice; or Captivity, 292, by joining two notes.
15th P. M. is 11's and 9 (or 6 6 9); see Joy, 246; Rowley, 278.
16th P. M. is 11's, or 11's and 12's; Voice of Free Grace, Richford, page 265.
17th P. M. is 10's; see Savannah, 256; Herb, 238.
18th P. M. is 10's, 5's, and 11's; see "Come let us anew," 16; "All Praise," 238.
19th P. M. is 6's and 4's, regular; see Italian Hymn, 228; New Haven, 230, &c.
20th P. M. is 6's and 7's; see Dodd, 238.
21st P. M. is 6's and 4's, peculiar; see "My Shepherd," 16.
22d P. M. is 8's and 4's; see Berne, 281.
23d P. M. is L. M. with two lines 7's, see Shelter, 76; or any L. M. 6 lines, by omitting the first note in fifth and sixth lines.
24th P. M. is H. M. by repeating the last two lines of the tune; see Bethesda, &c.
25th P. M. is 7's and 8's, Peculiar; see "Head of the Church."
26th P. M. 7's and 6's; see Missionary Hymn, Passaic, &c.
27th P. M. is 11's; see Goshen, Frederick, Captivity.
28th P. M. is 11's, Peculiar; Razon, 285; or Captivity, 292, by omitting the first note.
29th P. M. is 12's; see Etna, 235.
30th P. M. is 11's and 8's; see Retin, 233; "They have Gone"
31st P. M. is 9's and 6's, can be sung to 7's and 6's (see Missionary Hymn, 224) by dividing two quarter notes for the two extra syllables in the first and every alternate line.
32d P. M. is 9's and 8's; see Felton, 290.
33d P. M. is 6's single and double; see "Sing Praise," or "Flung to the Heedless."

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PREFACE.

To Teachers of Music, Choristers, Singers, and all interested in American Church Music.

We respectfully solicit for "The Shawm" a careful examination, with reference particularly to the following features, viz.:

Completeness of the Work. It comprises the greatest variety of regular Metrical tunes—Long, Common, and Short, 7s, and 8s & 7s—of any similar work within our knowledge. It contains also, tunes adapted to more than one hundred different peculiar meters. We believe there is no hymn in use in any religious denomination, but may be here adapted to an appropriate tune. In this undertaking, we think we have performed an acceptable service to the chorister.

Chorister's Index. To make this part of our work still more complete, we have arranged a comprehensive and very copious Chorister's Index, in which reference is made to tunes adapted to the peculiar hymns above alluded to.

Hymn Books used by Different Denominations. In this adaptation of hymns to tunes, we have carefully examined all the hymn books used by the various religious denominations of our country.

Peculiar Meters of the Methodist Hymns. As the collection of hymns used by the Methodist churches North, are differently marked from those of other denominations, we have made a special Index, (see page 2,) for that work, in which all the meters, from the first to the thirty-third, are adapted, and one or two tunes for each suggested.

Old Tunes. These have been selected with reference to their known popularity and usefulness, whether in the lecture room or the social prayer meeting, revival occasions, the family circle, or the great congregation.

The New Tunes have been composed, compiled, selected, or arranged with particular reference to their availability and adaptedness to the wants of the Choir and the Singing School.

Great variety of both Old and New. By our new and beautiful music type, and by slightly enlarging the size of the page, we have been able to insert two new tunes, and one old tune, upon almost every page of the Metrical tunes, preserving, at the same time, clearness and distinctness in the music.

Anthems and Chants, and Short Set Pieces for all occasions, such as the opening and closing of Public Worship, Missionary Meetings, Installation, Thanksgiving, National Festivals, Dedication, Temperance Meetings, Sabbath-School Anniversaries, &c., &c., will be found.

The New Cantata of "Daniel," we believe will prove acceptable and popular for Concert purposes. Many of the choruses are also suitable for occasions of worship (See Index to Anthems.)

The Singing Class, as our elementary department is called, has engaged our special attention, while we have had in view continually the brief space of time usually allotted to the study of the Elementary in Adult Singing Schools. We confidently believe, that the novel method of so arranging the elementary studies, as to intertwine the practical with the theoretical from the very first lesson, combining simplicity and progressiveness with pleasure in study, will meet the approbation of all. The introduction of easy Glees and Part-Songs in the different keys, is a feature which will help to keep in active exercise the interest of a class.

Assistance from abroad we have enjoyed by foreign correspondence, and by our access to the best German and English composers. But we value none the less our

Home Department. In this we have had the valuable aid of many of our best American writers and teachers. We believe, that a book of Church Music to be extensively useful in this country, should be mainly American in its leading characteristics, though it may and should contain much that is foreign. By a special arrangement with Mr. Lowell Mason, we are enabled to present a large number of his most popular and choice tunes. This, we believe, will very greatly enhance the usefulness of The Shawm, as a standard collection for Choirs. Mr. M. has also kindly sent us many valuable new tunes.

Our esteemed friend and assistant, Mr. Thomas Hastings, has, as will be seen by his many and beautiful compositions, rendered us valuable aid in our editorial labor. To Mr. Timothy B. Mason, the Western pioneer in Church Music, we are indebted for many beautiful Western tunes, bearing his name as author or arranger.

We are indebted also to many other American and to several German composers for valuable contributions, some of which appear, while others were received too late for insertion in this work. The new tunes with no author's name attached, may be ascribed to one of the editors.

Division of Labor. In the division of our editorial labor, it has fallen to the lot of Mr. Bradbury to take the principal charge of the Tunes, and the arrangement of the Elements, while Mr. Root has devoted himself more particularly to the preparation of the Cantata. By endeavoring to keep continually in mind the wants of our Choirs, Singing Schools, and Churches, throughout the land, we think we have now furnished what our title page boldly sets forth, a "Library of Church Music," accessible and available to all who sing the songs of Zion.

William B. Bradbury,
Geo. F. Root.

New York, July 6th, 1853.

THE FOLLOWING ARE EASY TUNES FOR INTRODUCTION INTO SINGING CLASSES.

Key of C.
Alma 35
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Paer..... 57
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Leroy..... 65
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Poole 79
Tyrone 127
Wood..... 175

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Arad..... 56
Newmarch 82
Adario..... 135
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Key of Eb.
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Olive's Brow..... 94
Castalia 140

Key of Ab.
Succoth..... 73
Adra..... 91
Bloomfield Chant 95
Anson..... 159

THE SINGING CLASS.

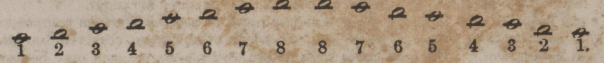
LESSON I.

PRACTICAL EXERCISES, OR FIRST STEPS IN SINGING BY NOTE.

To the Teacher.—This chapter may be read and sung at the first lesson by almost any class of beginners with comparative ease, leaving ample time for the practice of a few "Old tunes." If "Bradbury's Pocket Cards" are used, let No. 1 be given out during (or previous to) this lesson. Most of the time usually devoted in the first six lessons to learning the names and uses of the different musical signs will be saved to the class by the use of the Cards.

THE SCALE.

1. *Ascending.* *Descending.*



§ 1. The scale represents, by characters called notes, a series of eight musical sounds. To learn to sing these sounds correctly is the first step in the art of reading music. The different degrees of the scale are numbered from 1 to 8, as seen above.

§ 2. The first sound we call one, the next two, the next three, &c.

Pupils will repeat the numerals of the scale ascending and descending, then practice with the numerals.

§ 3. Beside the numerals, which are not always convenient for singing, we employ in learning to sing, the following syllables:

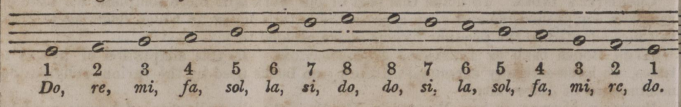
Written, Do, Re, Mi, Fa, Sol, La, Si, Do.
Pronounced, *Do, Ray, Mee, Fah,* Sole, Lah*, See, Do.*

§ 4. The notes representing the scale, and other musical exercises and tunes, are printed or written upon and between five parallel lines, called a Staff.

* *A* as in *far.*

THE SCALE UPON THE STAFF.

2. *Sing to the syllables.*

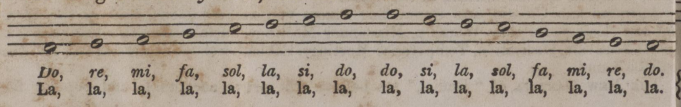


POSITION OR PLACE OF THE SCALE.

§ 5. The scale, as presented above, begins upon the lowest (first) li of the staff. It may begin upon any one, or between the lines; henc as will be seen, the scale may be changed to any position—higher or lo er—upon the staff. Rules regulating all such changes will be presente in their proper place. Let each member of the class now make himse familiar with the syllables and *sounds* of the scale. (See scales below.)

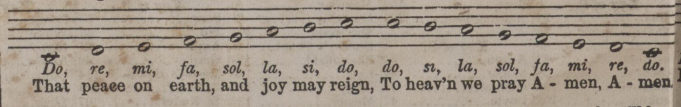
THE SCALE IN ANOTHER POSITION UPON THE STAFF. (Higher.)

3. *Sing with the syllables, also with "La."*



THE SCALE IN ANOTHER POSITION UPON THE STAFF. (Lower.)

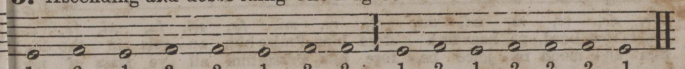
4. *Sing to the words.*



Note.—In the above we have added a short line, in order to write the scale still low

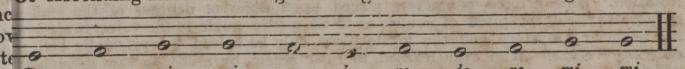
To the Teacher.—In the following Exercises the teacher will give the pitch generally, s indicated by the numeral 1, (supposing the clef and signature to be there,) simply ying to the class, "Now *Do* (1) is on the lowest (or first) line." "Now between the rst and second lines," &c. By thus frequently changing the position of the scale, the eginner learns from the first to regard the intervals in their relative position, irrespec- ve of any given place upon the staff. This we deem of much importance, in teaching e art of reading music *vocally*. (In learning to play upon an instrument the case is fferent.) After getting some practical idea of what reading music is—by the prepar- ory exercises that follow—the pupil will easily understand and appreciate the im- rtance of *fixed sounds* as indicated by the letters and clefs. "One thing at a time," ust be the successful teacher's motto.

5. Ascending and descending One Degree of the scale.



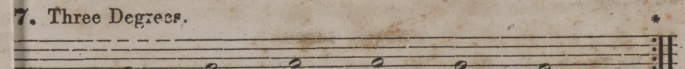
1 2 1 2 1 2 2 1 2 1 2 2 2 1.
Do, re, do, re, re, do, re, re, do, re, do, re, re, re, do.
Here we meet with joy to - geth- er, Here our cheer-ful songs to raise.
O how sweet the hour of sing - ing, Hearts and voi - ces join'd in praise.

6. Ascending and descending Two Degrees of the scale. *Sing backwards.*



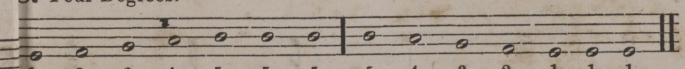
Do, re, mi, mi, re, do, re, do, re, mi, mi.
Blythe is the hour that we spend here in sing - ing.
gni - - gnir yl - - i - reh.c si cis - um teews ,cis - uM

7. Three Degrees.



1 2 3 4 4 3 2 1.
Do, re, mi, fa, fa, mi, re, do.
{Now as - - cend - ing, now de - - scend - ing,}
{All our voi - - ces sweet - ly blend - ing.}

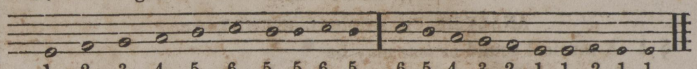
8. Four Degrees.



1 2 3 4 5 5 5 5 4 3 2 1 1 1.
Do, re, mi, fa, sol, sol, sol, sol, fa, mi, re, do, do, do.
Let us make our voi - ces ring; Now's the time to learn to sing.

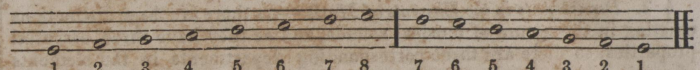
* The dots show that the music is to be sung twice.—They are called a Repeat.

9. Five Degrees.



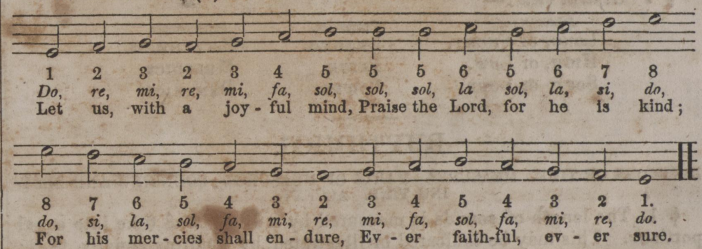
1 2 3 4 5 6 5 5 6 5 6 5 4 3 2 1 1 2 1 1.
Ma - ny voi - ces seem to say, *seem to say*, "Merry singers here's the way, *here's the way*."

10. Six and seven Degrees.



1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Do, re, mi, fa, sol, la, si, do, si, la, sol, fa, mi, re, do.
Hap - py days are glid - ing o'er us, Life is fresh and earth is fair;
Sor - row swift - ly flies be - fore us, And we gai - ly laugh at care.

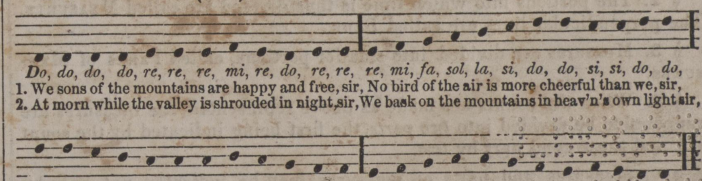
11. Tune. *Do* (1) on the First line.



1 2 3 2 3 4 5 5 5 6 5 6 7 8
Do, re, mi, re, mi, fa, sol, sol, sol, la sol, la, si, do,
Let us, with a joy - ful mind, Praise the Lord, for he is kind;

8 7 6 5 4 3 2 3 4 5 4 3 2 1.
do, si, la, sol, fa, mi, re, mi, fa, sol, fa, mi, re, do.
For his mer - cies shall en - dure, Ev - er faith-ful, ev - er sure.

12. Tune. Do (One) below the first line.—Sing fast.



Do, do, do, do, re, re, re, mi, re, do, re, re, re, mi, fa, sol, la, si, do, do, si, si, do, do,
1. We sons of the mountains are happy and free, sir, No bird of the air is more cheerful than we, sir,
2. At morn while the valley is shrouded in night, sir, We bask on the mountains in heav'n's own light sir,

do, do, si. la, sol, sol, sol, la, sol, fa, mi, mi, re. mi, fa, sol, sol, fa, mi, re. mi; re. do, do.
Come here all ye townsmen, be honest and tell, sirs, If men in the ci - ties more happi ly dwell, sirs.
At night when our kine are all safe and at peace, sirs, We seek our own fern beds and set at our ease, sirs.

LESSON II.

ANALYSIS OF MUSICAL SOUNDS, &c.

§ 1 A musical sound or *tone* may be

1. Long, or Short.
2. High, or Low.
3. Soft, or Loud.

§ 2. *Properties of sounds.*— A sound has therefore three essential qualities, viz.:

1. Length.
2. Pitch.
3. Power,

§ 3. *Departments in the Elements of Music.*—As there are three distinctions existing in the nature of musical sounds, and as they have three essential properties, so there are three corresponding departments in the elements of music:

1. Rhythmics, treating of the *length* of sounds.
2. Melodics, treating of the *pitch* of sounds.
3. Dynamics, treating of the *power* of sounds.

§ 4 *General view:—*

Distinctions.	*Properties.*	*Departments,*
Long, or Short.	Length.	Rhythmics.
High, or Low.	Pitch.	Melodics.
Soft, or Loud.	Power.	Dynamics.

RHYTHMICS.

DIVISIONS OF TIME. MEASURES. PARTS OF MEASURES. COUNTING AND BEATING TIME. ACCENT.

§ 1. The length of sounds is measured by a division of time into equal portions. This may be indicated or illustrated, by counting equally, thus: *one, two; one, two.*

§ 2. The portions into which time is thus divided are called Measures. The perpendicular lines are called Bars.

§ 3. Measures are divided into smaller portions, called Parts of Measures.

§ 4. When the counts are made as above represented, the measures are supposed to be divided into *two parts*, the first being indicated by the count *one*, and the second part by *two*.

§ 5. Measures and parts of measures, may be indicated not only by counting (to the ear), but also by motions of the hand (to the eye), called Beats, or Beating the Time

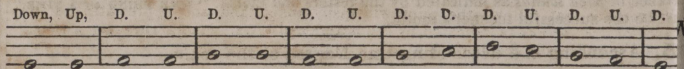
§ 6. In beating time, a *downward* motion of the hand is usually mad for the first part of a measure, and an *upward* motion for the second part

§ 7. The first part of a measure should be *accented*, the second *unaccente*

§ 8. Examine, count, and sing the following.

SONG OF PRAISE.

13. Measures of Two Beats,



Do, do, re, re, mi, mi, re, re, mi, fa, sol, fa, mi, re, do.
Praise the Lord, ye heav'ns a - dore him, Praise him an - gels in the high
Sun and moon re - joice be - fore him, Praise him all ye stars of nigh

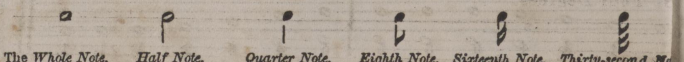
Note to the Teacher.—"*One thing at a time*" must be kept in mind. Trainin the voice to follow written characters representing different degrees of pitch is n the principal business in hand. We have always found it much less difficult for t pupil to understand the subject of Rhythmics than that of Melodics, in Musi Notation. How printed characters placed upon different degrees of the staff c so indicate the exact pitch of sounds as to be a sure guide to the voice, is always the beginner a mystery, and the mystery can only be solved by systematic and p severing *practice*. Who ever learned to read music by studying the Elements "Rules?" or who ever learned to read by being *told how?* Little theory and mu practice is best. We have often wished to whisper in the ears of some of our excelle teachers—"Less talk and more sing," and have, perhaps, often needed the same gen hint ourselves.

NOTES. RESTS.

§ 9. The length of sounds is represented by written characters call Notes. Notes are signs, representing to the eye the comparative leng or duration of sounds.

NOTES.

§ 10. Six different kinds of notes are in general use, viz.:—

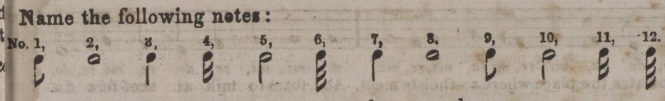


The *Whole Note*, or *Semibreve*. | *Half Note*, or *Minim*. | *Quarter Note*, or *Crotchet*. | *Eighth Note*, or *Quaver*. | *Sixteenth Note*, or *Semiquaver*. | *Thirty-second No* or *Demisemiquav*

§ 11. Pupils should examine the preceding notes until they are qu familiar with their form and shape.

Name the following notes:

No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.



§ 12. The WHOLE NOTE represents a *long* sound.

§ 13. The HALF NOTE represents a sound *half* as long as a Whole Note.

§ 14. The QUARTER NOTE represents a sound a *quarter* as long as a Whole Note.

§ 15. The EIGHTH NOTE represents a sound one *eighth* as long as a Whole Note, &c.

§ 16. Name the notes in any of the tunes in the body of this work.

TO THE TEACHER.—Question on the proportionate duration of sounds as represented by the notes; as, for example, How many half notes, think you, should be performed in the time of one whole note? How many quarters? Eighths? &c. If one whole note is sung, how many sounds are made? *Ans.* ONE. If two half notes are sung, how many sounds are made? *Ans.* Two. What then is the difference between two half notes and one whole note? Most pupils will understand the relative proportions of the notes as soon as they are able to distinguish one from another.

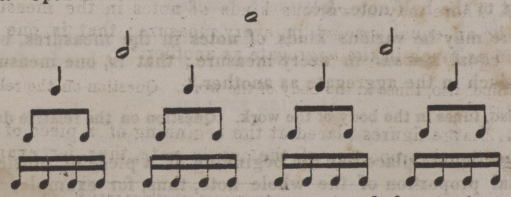
§ 17. Signs indicating silence are used in music. They are called

RESTS.

§ 18. Their names and proportions are the same as the notes.

Whole Rest.	*Half Rest.*	*Quarter Rest.*	*Eighth Rest.*	*Sixteenth Rest.*	*Thirty-second Rest.*
Under the line.	Over the line.	Turned to the right	Turned to the left.	Two hooks.	Three hooks.

QUESTIONS.—Upon the rests. Name them in different tunes.



§ 19. Name and describe the above—as, one whole note is equal to two halves. four quarters, &c., &c.

LESSON III.

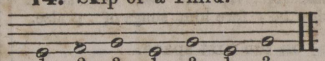
MELODY OR MELODICS.

EXERCISES IN SKIPS.

NOTE.—If Bradbury's Cards are used, give out No. 2.

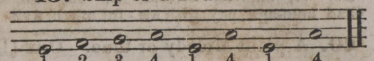
§ 1. Sounds proceed by Skips as well as by Degrees. The Skips after a little practice, are easily measured by the eye.

14. Skip of a Third.



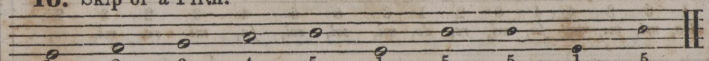
1 2 3 1 3 1 3.
Come and skip this *Third* with me.

15. Skip of a Fourth.



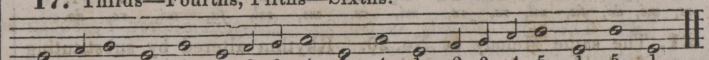
1 2 3 4 1 4 1 4.
Skip a *Fourth* now, no more, no more.

16. Skip of a Fifth.

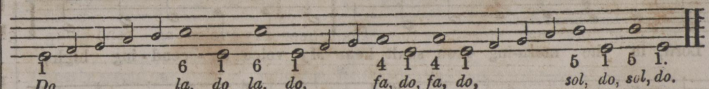


1 2 3 4 5 1 5 5 1 5.
Af - ter wis - dom let us strive, *let us strive.*

17. Thirds—Fourths, Fifths—Sixths.

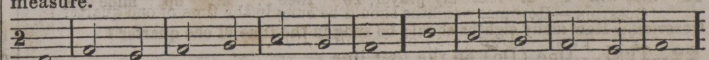


1 2 3 1 3 1 2 3 4 1 4 1 2 3 4 5 1 5 1.
Do, re, mi, do, mi, do, re, mi, fa, do, fa, do, re, mi, fa, sol, do, sol, do.

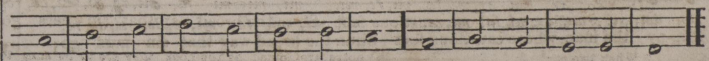


1 6 1 6 1 4 1 4 1 5 1 5 1.
Do, la, do, la, do, fa, do, fa, do, sol, do, sol, do.

18. Tune with skips—ONE *below the first line* TWO PART (Double) measure.

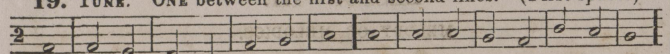


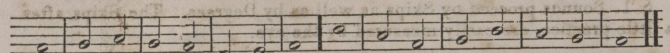
Do, mi, re, mi, fa, sol, fa, mi, la, sol, fa, mi, re, mi,
1. I love the Lord, he heard my cries, And pit - ied eve - ry groan;



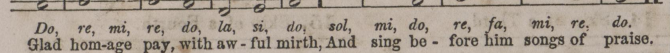
sol, la, si, do, si, la, la, sol, mi, fa, mi, re, re, do.
Long as I live, when trou - bles rise, I'll has - ten to his throne.

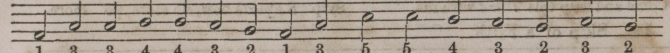
19. TUNE. ONE between the first and second lines. (First space.)



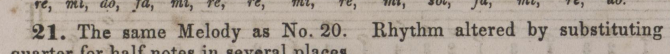


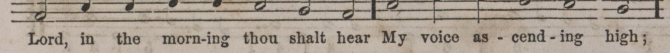
20. A plain Melody or tune. ONE (Do) on the first space.





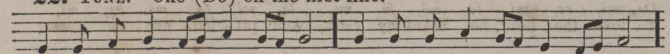
21. The same Melody as No. 20. Rhythm altered by substituting quarter for half notes in several places.



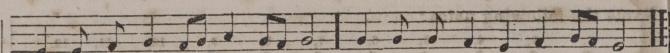


QUESTION.—How many eighths should be sung in the time of one quarter?

22. TUNE. One (Do) on the first line.

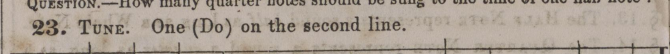


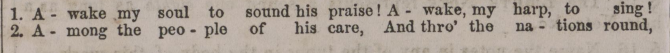
* When two or th) notes are joined by the hook, they are to be sung to one syllable of the p



QUESTION.—How many quarter notes should be sung to the time of one half note?

23. TUNE. One (Do) on the second line.





LESSON IV.

RHYTHMICAL CHARACTERS RESUMED.

§ 1. In a former chapter we considered the length of sounds as indicated by the different forms of the notes, &c., but the time of a piece of music may be slower or faster without interfering with *relative* proportions.

§ 2. When, for example, we apply four beats to the whole note, we must allow two beats to the half note, and one beat to the quarter note, &c.; but when we apply only two beats to the whole note, we must allow but one beat to the half note, &c.

§ 3. There may be various kinds of notes in the measures, but there must be an equal *amount* in every measure; that is, one measure must contain as much in the aggregate as another.*

Examine, also, tunes in the body of the work. Question on the relative duration of the notes, &c.

§ 4. Large figures placed at the beginning of a piece of music denote the fractional proportion of the whole note, thus, for example, $\frac{4}{4}$ shows

* first and last measures of a piece of music are sometimes excepte

hat four quarter notes, or an amount equivalent to them, fill a measure; shows that three quarters, or their equivalent, fill the measure; $\frac{2}{2}$ that WO HALF NOTES fill the measure, &c., &c.

§ 5. To aid in computing time, Maelzel, the celebrated rench mechanist, invented an instrument called a Metro-ome. It has a pendulum, which swings and ticks at egular intervals of time, like that of a clock. (The instru-ient is, in fact, a clock turned upside down, but without ial plate or hands.) If the weight be moved upwards, he pendulum will swing slower, if downwards, faster; ut put the weight where you will, its motions will always e in *equal time;* never hurrying, never dragging.



§ 6. In the performance of a piece of music, the time hould be computed with the same accuracy and regularity as by a Me-ronome or a clock.

VARIETIES OF TIME, AND MOTIONS OF THE HAND IN BEATING.

§ 7. There are in general use FOUR KINDS of Measures, and each kind as THREE VARIETIES.

DOUBLE MEASURE.

as two beats; the upper figure is **2**. The varieties are $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$. The notions of the hand are *down, up;* accented on the first part.

TRIPLE MEASURE

as three beats; the upper figure is **3**. The varieties are $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$. he motions of the hand are *down, left, up;* accented on the first part.

QUADRUPLE MEASURE.

as four beats; the upper figure is **4**. The varieties are $\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$. The notions of the hand are *down, left, right, up;* accented on the first and hird parts.

SEXTUPLE MEASURE.*

as six beats; the upper figure is **6**. The varieties are $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$. The notions of the hand are *down, down, left, right, up, up;* accented on the first nd fourth parts.

* When the movement in Sextuple Measure is rapid, it may be beaten the same as Double Measure. hen it is slow, beating may also be performed with three motions repeated, when this method is preferred.

ADDED OR LEGER LINES.

§ 8. When it is required to write music lower or higher than can be represented by the five lines of the staff, short lines are added called Leger or Added lines. The additional spaces thus formed are reckoned as in the staff.

Question on the above, and examine staves with leger lines.

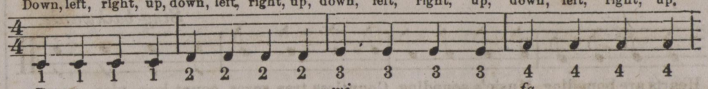
§ 9. The degrees of the staff are numbered from the lowest upward the lowest being reckoned as the *first* line.

Exercise on the lines and spaces—numbering them—also practice the melody of plain tunes with easy skips, in *any key*, such as Gosner, 98; Keokuk, 105; Harvey's Chant, 108; first reading them by syllables or numerals.

RHYTHMICAL EXERCISES IN CONNECTION WITH THE SCALE, FOR BEATING TIME AND SINGING.

24.

Down, left, right, up, down, left, right, up, down, left, right, up, down, left, right, up.

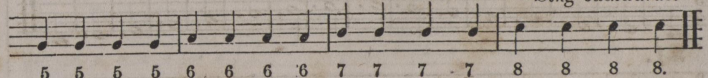


1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4

Do, ... *re,* ..... *mi,* ..... *fa,* .....

Now the gen - tle May ap-proaching, Shin-ing, flee - cy clouds are fly - ing,

Sing backwards.



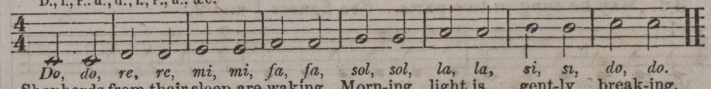
5 5 5 5 6 6 6 6 7 7 7 7 8 8 8 8.

sol, ... *la,* ..... *si,* ..... *do,* .....

Cheerly sound our notes of welcome, While with na - ture's song-sters vie - ing.

25. *Sing backwards.*

D., l., r.. u., d., l., r., u., &c.

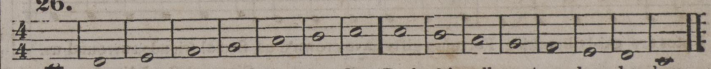


Do, do, re, re, mi, mi, fa, fa, sol, sol, la, la, si, si, do, do.

Shepherds from their sleep are waking. Morn-ing light is gent-ly break-ing,

.gni - gnis si eciov s'erutan lla elihW gni-gnirps yt - uaeb ni smaeb ys - oB

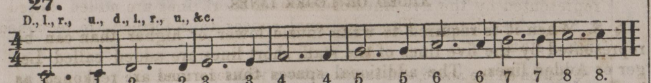
26.



Praise God from whom all -bless-ings flow, Praise him all creatures here be - low.

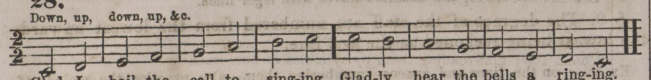
27.

D., l., r., u., d., l., r., u., &c.

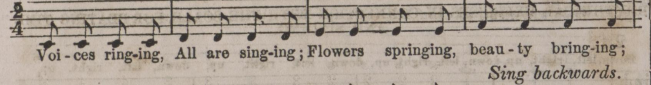


28.

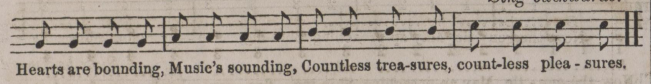
Down, up, down, up, &c.



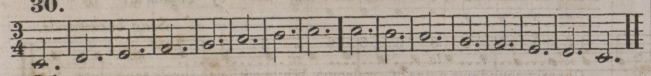
29.



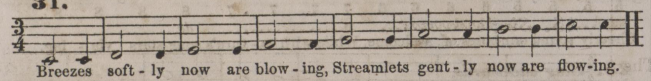
Sing backwards.



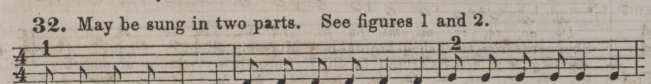
30.

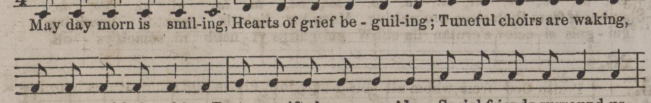


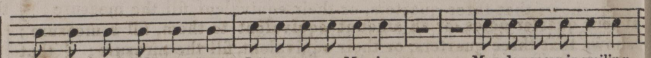
31.

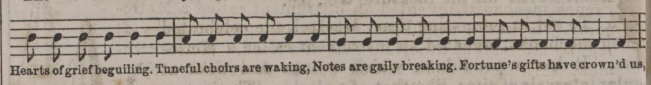


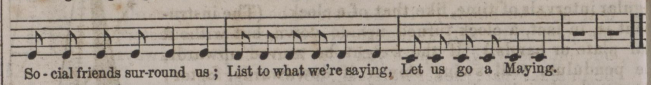
32. May be sung in two parts. See figures 1 and 2.



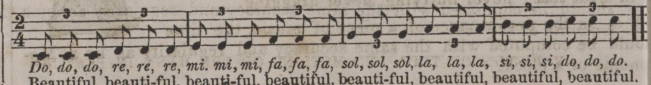




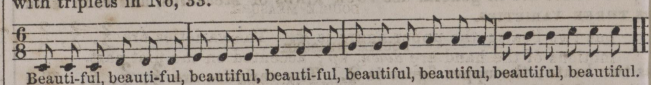




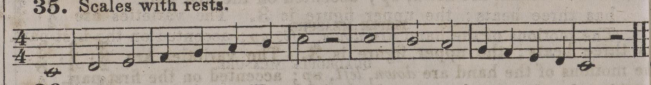
33. Double measure.—Triplets—three to each beat.



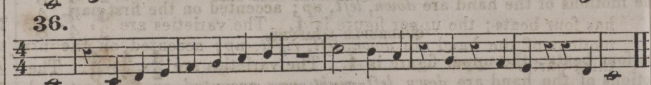
34. Sextuple measure. When sung rapidly the effect is the same as with triplets in No, 33.



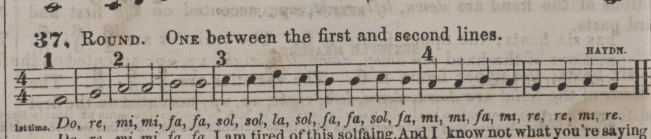
35. Scales with rests.



36.



37. Round. One between the first and second lines.



Give out Card No. 3—subject Staves, Cleffs, and Letters.

LESSON V.

MELODIC CHARACTERS RESUMED.
LETTERS.

§ 1. The different sounds of the scale are named after the first seven letters of the alphabet; viz.:

A, B, C, D, E, F, G.

The teacher will explain, and sing or play the sounds of the above letters, naming them, and especially drawing the attention of the pupils to the fact that musical sounds are distinguished from each other as to given pitch, or difference of pitch, *by the letters*, not by syllables or numerals.

§ 2. The scale may begin on either one of the letters. It is customary, however, to commence on the letter C.

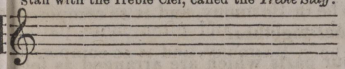
NOTE.—The reason for commencing on C may be explained at some future period.

STAVES AND CLEFFS.

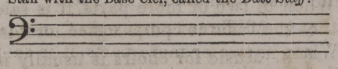
§ 3. There are two kinds of staves in general use; one called the TREBLE STAFF, the other the BASE STAFF.

§ 4. The different staves are distinguished by characters placed at their beginning, called CLEFFS.

Staff with the Treble Clef, called the *Treble Staff*.



Staff with the Base Clef, called the *Base Staff*.



§ 5. Each clef is intended to designate a certain letter of the above series.

§ 6. The Treble clef represents the letter G *on the second line* of the staff, counting from the lowest upward.

§ 7. The Base clef represents the letter F *on the fourth line* of the staff, counting from the lowest upward.

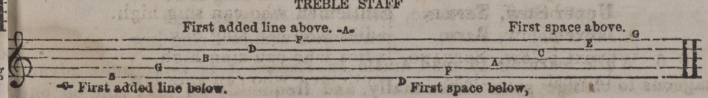
QUESTION on the foregoing.

§ 8. When more degrees are required than are represented by the staff, ADDED LINES and SPACES above or below are written.

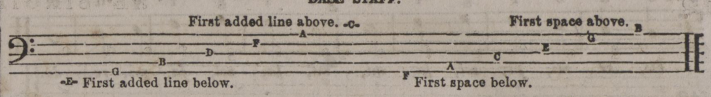
§ 9. Every degree (line and space) of the staff is named after one of the seven letters.

THE STAFF WITH ITS LETTERS.

TREBLE STAFF



BASE STAFF.



NOTE.—The teacher should be particular to impress upon the minds of the pupils, that the letters representing the given pitch of sounds, are *permanent*.

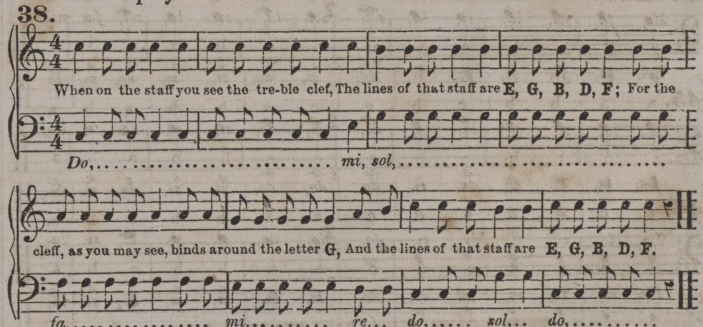
§ 10. Notes placed upon either degree of the staff receive their (melodic) name from the letter of the line or space on which they are placed. Thus, a note on the first line of the treble staff is called E, on the first space F, &c.

NOTE.—Practice reading tunes and exercises by the letters.

LETTERS OF THE TREBLE STAFF.

§ 11. When two or more parts are performed together, a character called a BRACE is employed to unite the staves.

38.



LESSONS ARRANGED AS ROUNDS.

39. c c d e d e 2 e e d c d c.

Do, do, re, mi, re, mi, mi, mi, re, do, re. do.

40. c c d e f e 2 e e f e d c.

Do, do, re, mi, fa, mi, mi, mi, fa, mi, re, do.

41. c d e f g f e 2 e f g f e d c.

Do, re, mi, fa, sol, fa, mi, mi, fa, sol, fa, mi, re, do.

42. e d e f g a g 2 g f e d e f e.

Mi, re, mi, fa, sol, la, sol, sol, fa, mi, re, mi, fa, mi,

43. e f g a b a g 2 g a b a g f e.

Mi, fa, sol, la, si, la, sol, sol, la, si, la, sol, fa, mi.

44. g a b b a b c 2 b c b b c b a.

Sol, la, si, si, la, si, do, si, do, si, si, do, si, la.

45. a a b b c b c 2 c c b b a b a.

La, la, si, si, do, si, do, do, do, si, si, la, si, la.

46. c c d d e d c 2 a a b b c b a.

Do, do, re, re, mi, re, do, la, la, si, si, do, si, la.

EXERCISES IN SKIPS—BASS STAFF. 1, 3, 5, 8.

47. 1 and 3.

Do, mi, do, mi, do, mi, do, do, do, mi, mi, do, mi, do, mi, do, mi, mi, mi, do.

48. 1, 3, and 5.

Do, mi, sol, do, sol, mi, mi, do, mi, sol, sol, do, mi, sol, mi, do, mi, do, sol, do.

49.

Do, do, mi, do, sol, sol, sol, mi, sol, mi, do, sol, sol, sol, mi, do, sol, sol, mi, do, mi, do, mi, sol, do

50. 1, 3, 5, and 8.

Do, mi, do, sol, mi, sol, do, sol, mi, do, sol, sol, sol, do, sol, mi, do, sol, sol, sol, mi, do, mi, sol, do.

LESSON VI.

MUSIC IN PARTS.

§ 1. A PART in music is represented to the eye by a single sett or number of notes on any staff. The treble, for example, is one PART, the base is another PART, &c.

§ 2. Music is composed of one, two, three, four, and often more parts. When in two or more parts, it is said to be in Harmony, and is so composed that the different parts agree, or *harmonize* together.

§ 3. Music for choirs is usually in four parts which are arranged as follows:

First Treble or *Soprano*.—Highest part; for female voices.
Second Treble or *Soprano*.—Lowest part; for female voices.
Tenor.—Highest part; for men's voices.
Base.—Lowest part; for men's voices.

§ 4. Boys, before their voices change, usually sing Alto. Misses should also sing this part.

§ 5. The parts in this book, and in most books of church music in this country, are arranged for the singers in the following order:

Upper Staff, TENOR, gentlemen who can sing high.
Next below, ALTO, ladies who can sing low.
Next below, SOPRANO, ladies who can sing high.
Lowest, BASE, gentlemen who can sing low.

§ 6. While learning to read music in classes it is sometimes advantageous to change parts occasionally, and frequently all may sing on one

part; but in church, changing of parts should not be practiced *by any* unless at the request of the leader.

§ 7. Every singer should sing the part best adapted to his or her voice, and what that part is the teacher or leader will soon be able to decide. See classification of voices.

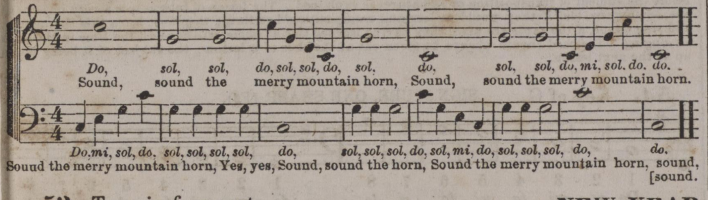
THE COMMON CHORD.

Sing together the numerals 1, 3, 5, 8.

§ 8. The combination of the sounds 1, 3, 5, 8, is the first, simplest, and most pleasing form of harmony. It is termed the Common Chord. There are many other kinds of chords which the student of harmony must learn, but this (the Common chord) should be familiar to every singer.

EXERCISES IN TWO PARTS.

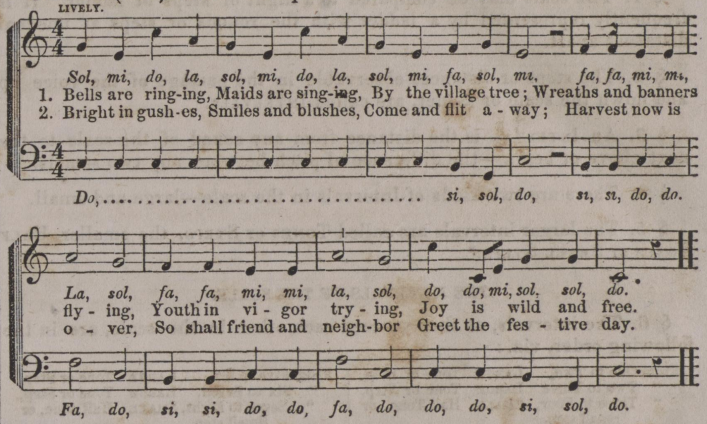
51. Do (One) on C. **SOUND THE HORN.**



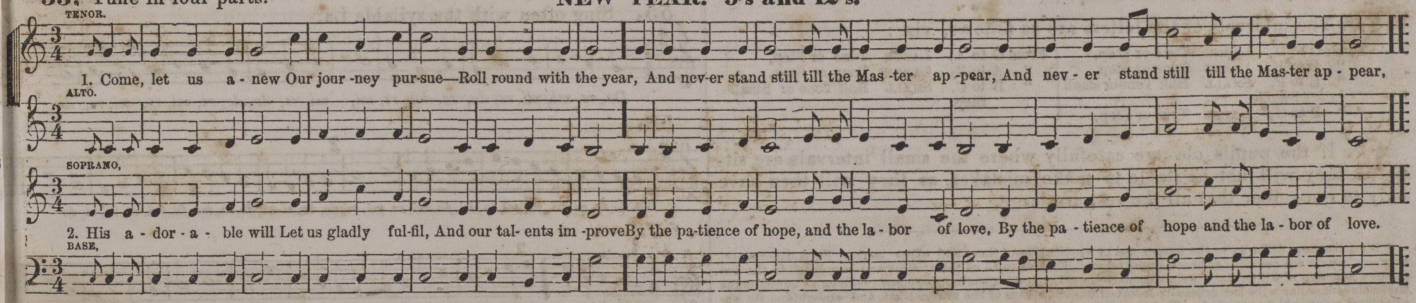
Practice the skips 1, 3, 5, 8, 6.

BELLS ARE RINGING.

52. Do (One) on C. Two parts—Treble and Base.



53. Tune in four parts. **NEW YEAR. 5's and 12's.**



Give out Card No. 4, preparatory to next lesson. Subject: INTERVALS.

NOTE.—The small notes in first measure are for the second stanza. Sing eighths instead of quarters wherever the syllables require it.

LESSON VII.

INTERVALS.

§ 1. The scale may be compared to a flight of steps or ladder. It is frequently represented by a ladder with the rounds or steps at unequal distances apart.

§ 2. The steps or distances observable in the passage of the voice up and down the scale or ladder, are called INTERVALS.

§ 3. An INTERVAL is the distance from any sound of the scale to the next above or below—the difference of pitch between any two sounds.

§ 4. There are two kinds of Intervals in the scale—large and small.

§ 5. The larger intervals are called TONES or STEPS, the smaller, HALF TONES or SMALL STEPS.*

THE INTERVALS OF THE SCALE.

§ 6. The intervals, as they succeed each other in the scale, are in the following order, viz.:

From One to Two, LARGE Tone or Step,	From Five to Six, LARGE Tone or Step,
" Two to Three LARGE Tone or Step,	" Six to Seven, LARGE Tone or Step,
" Three to Four, SMALL Half Tone, or Small step.	" Seven to Eight, SMALL Half tone, or Small step.
" Four to Five, LARGE Tone or Step,	

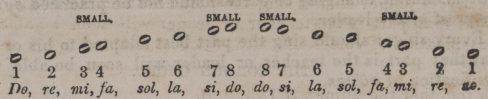
§ 6. The intervals of the letters are as follows, viz.;

From C to D, LARGE Tone or Step,	From G to A, LARGE Tone or Step,
" D to E, LARGE Tone or Step,	" A to B, LARGE Tone or Step,
" E to F, SMALL Half Tone or small Step,	" B to C, SMALL Half Tone or Small Step.
" F to G, LARGE Tone or Step,	

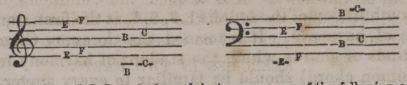
§ 7. If the pupils observe carefully where the small intervals are situated, they will not be liable to make mistakes, as they will then have only to remember that all the rest are large.

* Good teachers differ as to the proper use or application of these and other terms. Such differences, however, we do not consider of much importance. They seem to us the "mint and cummin," in the frequent discussion of which the "weightier matters of the law" are often neglected. So long as pupils make themselves familiar with the generally received nomenclature of the musical art, and understand its application, we should be satisfied. We have given above both terms; teachers will adopt whichever they prefer.

SCALE WITH THE SMALL INTERVALS DESIGNATED



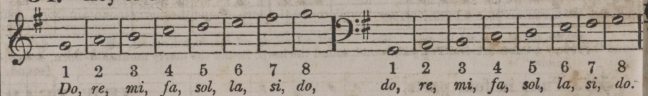
STAVES WITH THE SMALL INTERVALS (IN THE LETTERS) DESIGNATED.



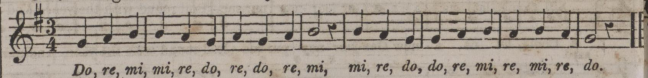
NOTE No. 1. Practise in key of G, D or A, &c., plain tunes, or any of the following exercises, making no allusion to signatures other than to say now *One*, [Do], is on D, G, etc.

NOTE No. 2. Desirous of continuing the plan of progressiveness, adopted as the basis of these Elements, interspersing the practical with the theoretical, we think it better to let the class practise in different keys before the subject of transposition or signatures is explained. The lesson of Intervals is a very important one,—indispensable, if they would understand transposition. Let them, therefore, learn this thoroughly and *sing on*, or, if the cards are used, they having learned this at home, will have all the time in the class for singing. The card should always be given out at the *close* of a lesson; the subject of it being taken up at the next lesson.

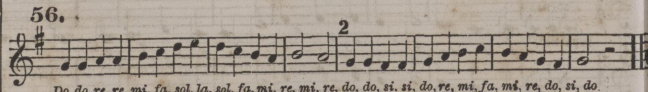
54. Key of G. SIGNATURE, ONE SHARP (F♯).



55. Sing often with the syllable La.



56.



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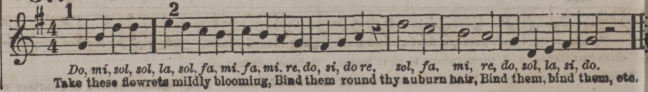

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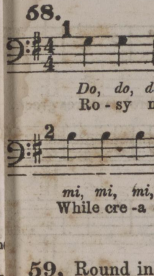
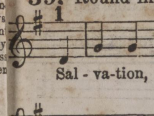
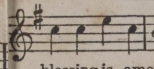
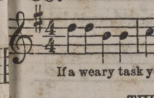


59. Round in





60.



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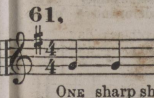

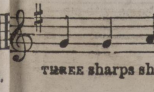

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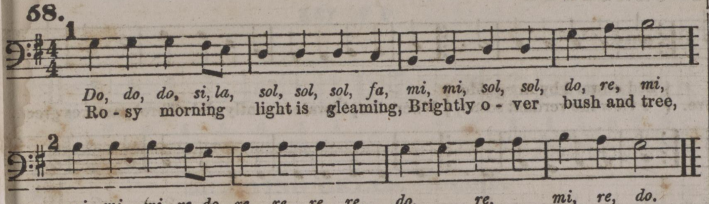
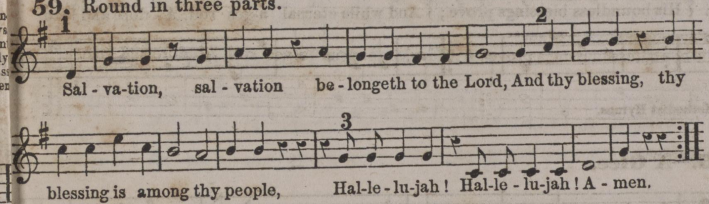
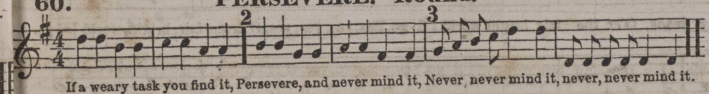


EXERCISE WITH RESTS.

59. Round in three parts.

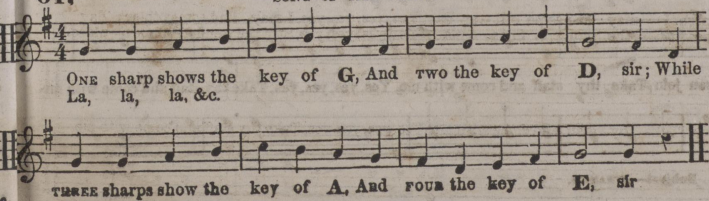


60. PERSEVERE.—Round.

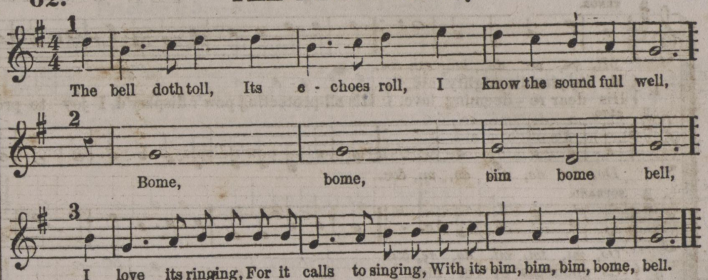


THE SIGNATURES OF SHARPS IN GENERAL USE.

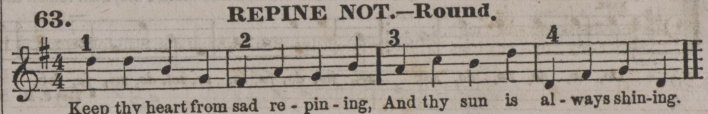
61. SONG OF THE SHARPS



62. THE BELL.—Round.



63. REPINE NOT.—Round.

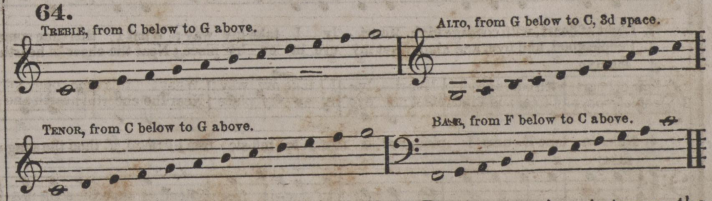


CLASSIFICATION OF VOICES.

§ 2. The voice is naturally divided into four classes, viz.: Lowest male voices, Base. Highest male voices, Tenor. Lowest female voices, Alto. Highest female voices, Treble or Soprano. Boys sing Alto until their voices change. Young Misses should practice Alto until their voices become firm.

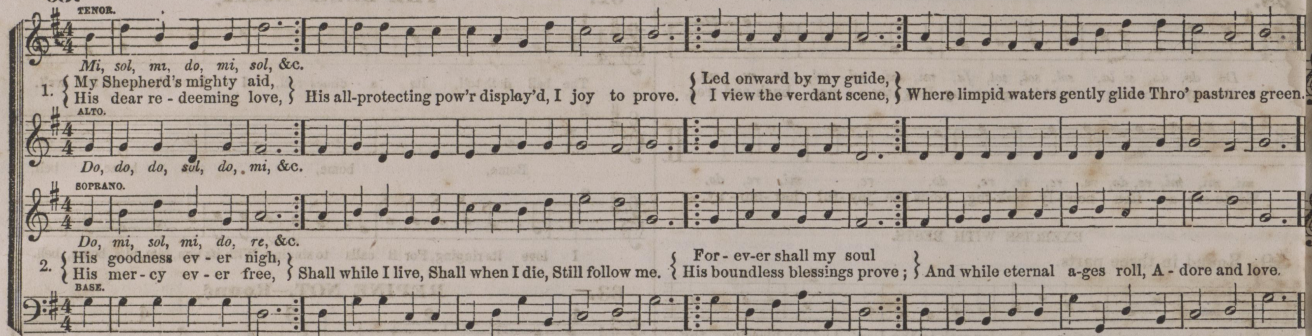
USUAL COMPASS OR EXTENT OF VOICES.

64.



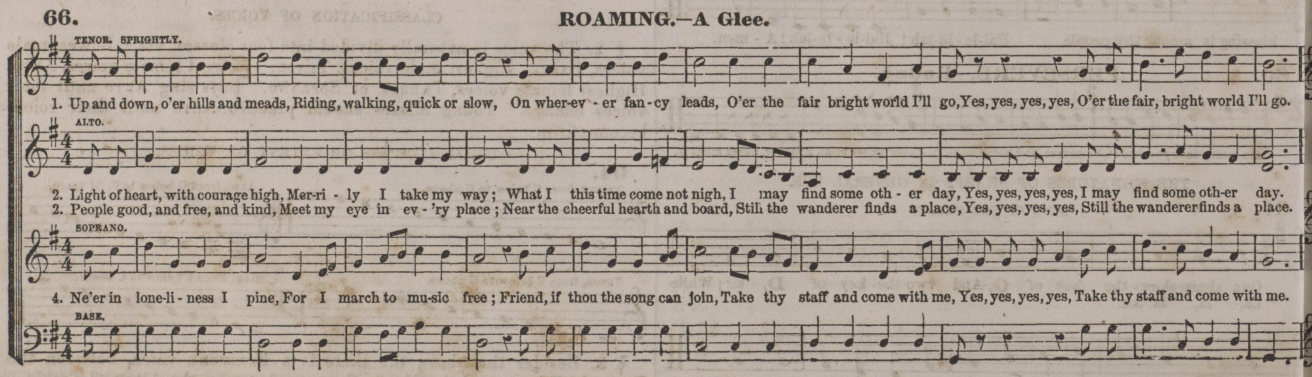
§ 3. Besides the above the there is a Baritone voice, between the Base and Tenor; and the Mezzo Soprano, between the Alto and Treble.

65. MY SHEPHERD. 6's and 4's.*



* 21st P. M. Methodist Hymns.

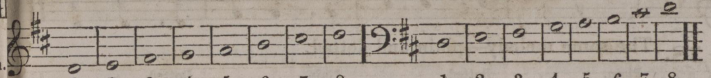
66. ROAMING.—A Glee.



Give out Card No 5. Subject—Dynamics.

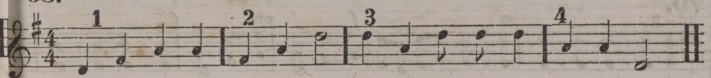
KEY OF D

67.



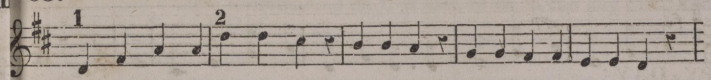
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

68. **MORNING BELLS.—Round.**

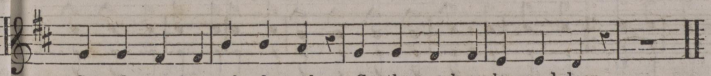


Do, mi, sol, mi, sol do, do, sol, do, sol, do.
Morn-ing bells I love to hear Ring-ing mer-ri - ly loud and clear.

69. **WARBLE FOR ME.—Round.**



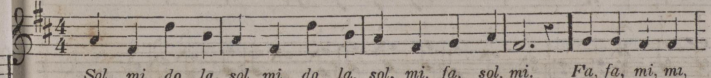
War-ble for us, e - cho sweet, echo sweet, Softly now our songs repeat,



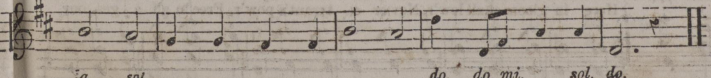
Gen- tle e-cho, wake from sleep, Gentle e-cho, clear and deep.

Practice 1,3,5,8,—1,5,3,8,—5,3,8,5,—6,8,8,6,—6,5.3,6, &c.

70. **BELLS ARE RINGING.**



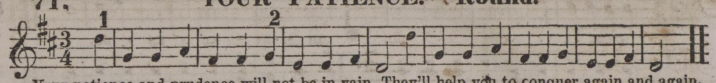
Sol, mi, do, la, sol, mi, do la, sol, mi, fa, sol, mi. Fa, fa, mi, mi,
1. Bells are ringing, Maids are singing, By the village tree, Wreaths and banners
2. Har- vest over, Friend and neighbor Hasten to the green; Love with crown of



a, sol, do, do, mi, sol, do.
fly - ing, Youth in vi - gor try - ing, Joy is wild and free.
myr - tle, Health in for - est kir - tle, Beau - ty reigns as queen

Practice 8,5,—8,5,4,—8,4,—8,3,—5,3, &c.

71. **"YOUR PATIENCE."—Round.**



Your patience and prudence will not be in vain, They'll help you to conquer again and again.

LESSON VIII.

DYNAMICS.
(POWER OF SOUNDS).

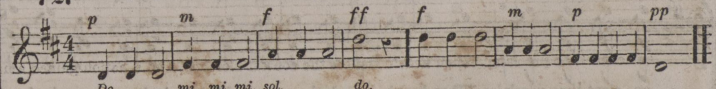
§ 1. To sing in good taste, our sounds must be varied with respect to their Power or stress, sometimes singing louder, and sometimes softer, according to the character of the song or sentiment. For this purpose Dynamic marks of expression are used.

DYNAMIC CHARACTERS EXPLAINED.

Piano	marked *p*	*Soft.*
Pianissimo	marked *pp*	*Very soft.*
Forte	marked *f*	*Loud.*
Fortissimo	marked *ff*	*Very loud.*
Mezzo	marked *m*	*Medium.*
Mezzo Piano	marked *mp*	*Rather soft.*
Mezzo Forte	marked *mf*	*Rather loud.*
Crescendo	marked *Cres.* or <	*Commence soft and increase.*
Diminuendo	marked *Dim* or >	*Commence loud and diminish.*
Swell	marked <>	*Swell.*
Sforzando or Explosive	marked *fz.* or ^	*Sudden and full.*
Staccato	marked . or !	*Short and distinct.*
Legato	marked ⌒	*Connected and smooth.*

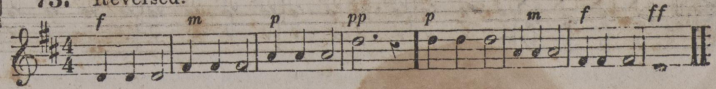
DYNAMIC MARKS APPLIED.

72.

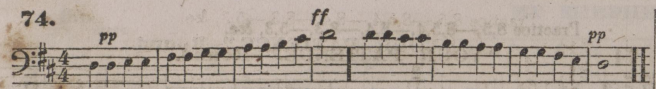


Do, mi, mi, mi, sol. do.
Softly now Raise the song, Loudly now, *strong!* Loud and strong Raise the song. Lightly pass along

73. Reversed.



74.



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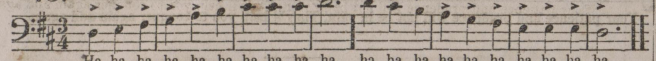
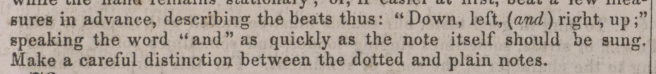


EXERCISES IN DOTTED NOTES.

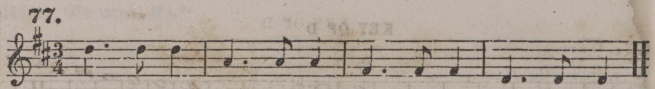
DOTTED QUARTERS AND EIGHTHS.

§ 2. Make one beat and a half to each dotted quarter, singing the eighth while the hand remains stationary; or, if easier at first, beat a few measures in advance, describing the beats thus: "Down, left, (*and*) right, up;" speaking the word "and" as quickly as the note itself should be sung. Make a careful distinction between the dotted and plain notes.

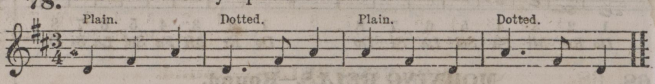
76.



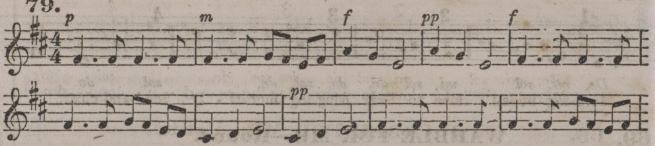
77.



78. The same melody—plain and dotted.

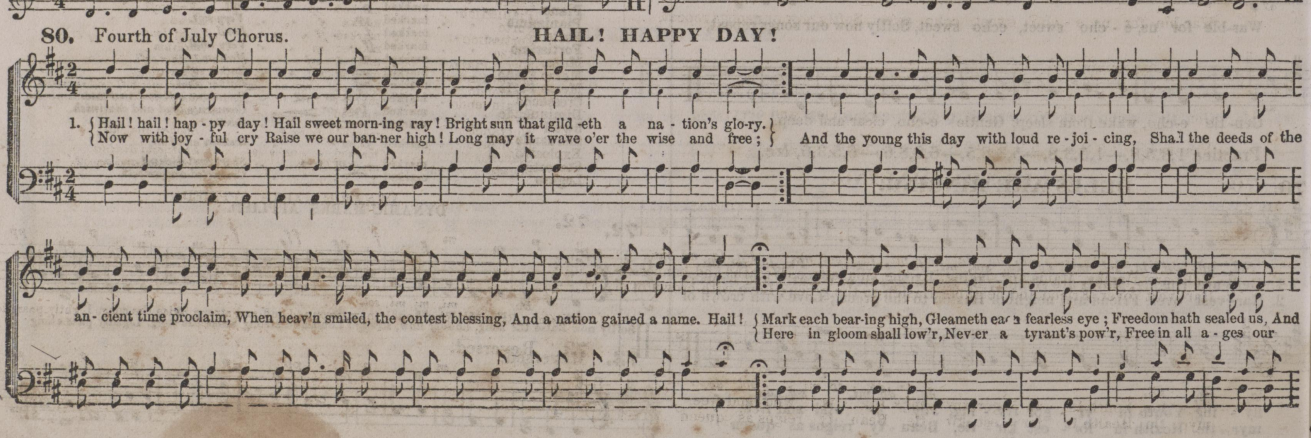


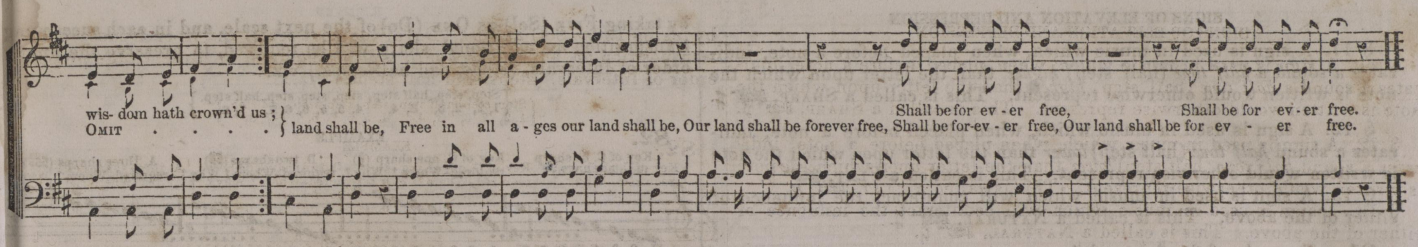
79.



80. Fourth of July Chorus.

HAIL! HAPPY DAY!





TRANSPOSITION.

§ 3. Transposition is removing the scale from one place or position upon the staff to another, either higher or lower.

§ 4. The scale takes its name from the letter on which it commences, as for example a scale commencing on C is said to be in the key of C, and is termed the *Scale of C*.

§ 5. The scale may commence on any letter of the musical alphabet.

§ 6. In order to transpose or remove the scale to any position (any key) two things are necessary to be borne in mind, viz.:

1. That the intervals of the scale must be the same as represented in Lesson VII, subject: INTERVALS, page 14, § 6.
2. That the sounds represented by *letters* are permanent—they *never change;* the sound of C, for instance, is the same sound in one scale as in another. In different scales it simply bears a different relation to the other sounds; in one scale it may be the first or key note, in another scale it may be the third, in another the fourth, &c., but it is ever the same sound, C.

§ 7. By examining and comparing the intervals of the scale with those of the letters, it will be seen that when the scale commences on C, its intervals correspond with the intervals of the letters.

ILLUSTRATION No. 1. Scale on C, Intervals right.

C	step,	D	step,	E	½ step,	F	step,	G	step,	A	step,	B	½ step	C.
1		2		3		4		5		6		7		8.
Do,		*re,*		*mi,*		*fa,*		*sol,*		*la,*		*si,*		*do.*

§ 8. If the scale commences on *any other letter* than C, these intervals will not agree.

ILLUSTRATION No. 2. Scale on D, Intervals wrong.

D	step,	E	½ step,	F	step,	G	step,	A	step,	B	½ step,	C	step,	D.
1		2		3		4		5		6		7		8.
Do,		*re,*		*mi,*		*fa,*		*sol,*		*la,*		*si,*		*do.*

§ 9. In the above it will be perceived that the half steps occur between 2 and 3, and 6 and 7, (these now being E, F and B, C), instead of between 3 and 4, and 7 and 8, as they should. Here is a discrepancy for which a remedy must be provided. The intervals of the letters *must be made* to correspond with those of the scale, wherever we choose to place it. But before providing for the discrepancy here alluded to, let us see that the discrepancy itself is manifest.

NOTE.—The Teacher cannot be too particular about this, if he would have his pupils thoroughly understand the subject.

ILLUSTRATION No. 3. Scale on E, Intervals wrong.

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

NOTE. Pupils examine the above and point out the wrong intervals.

PROCESS. From 1 to 2 there must be a large interval—step; but from E to F is but a half step—*wrong.* From three to four must be a half step, but from G to A is a step—*wrong.* From 7 to 8 must be a half step, but from D to E is a step—*wrong.*

§ 10. It will be observed that in the above there are small intervals where there *should be* large, and *vice versa*. It will be seen also, we think, by all who have examined the subject, that we now need a sign or character, which shall represent a small interval (half step), and which might, by dividing the steps, introduce a sound a half tone (half step) higher or lower than the above letters represent. This necessity is met by the

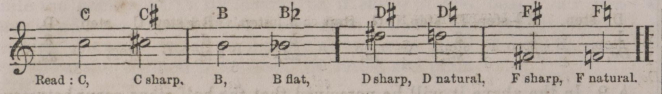
SIGNS OF ELEVATION AND DEPRESSION

§ 11. A sign is used in music which, when placed before a note, indicates a sound a *half tone* (half step) *higher* than the letter upon which the note is written would otherwise represent. This is called a SHARP, ☞ ♯.

§ 12. A sign is used in music which, when placed before a note, indicates a sound *half tone* (half step) *lower* than the letter upon which the note is written would otherwise represent. This is called a FLAT, ☞ ♭.

§ 13. A sign is used in music which will counteract the influence of either of the above. This is called a NATURAL, ☞ ♮.

81. Example of the ♯, ♭, and ♮.

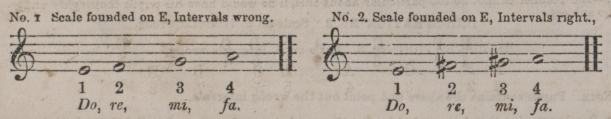


§ 14. By the aid of these signs any change of interval can be made, and all the faults above alluded to, corrected.

PROCESS.—*Scale on* E.—E to F half step. E is now ONE. F is TWO. *Wrong*, because from ONE to TWO a step is required. Insert ♯ before F and the sound is no longer that of F, but F♯ (F sharp) a sound a *half step higher* than F. Now from E to F♯ (ONE to TWO) is a *step—right*.

Again—from TWO to THREE must be a step, but from F♯ (which was taken in place of F) to G is but a half step. Question: "*What shall be done?*" Answer, Insert ♯ before G, introducing the sound G♯ a *half step higher* than G. From THREE to FOUR a half step is required, and from G♯ (3) to A (4) is a half step—*right*.

ILLUSTRATION No. 4.



NOTE.—Let the pupils complete the transposition or construction of this scale, according to the principles given above, and transpose also into G, D, A, F, &c. Music slates or music paper will be convenient for this purpose, while some will be willing to go to the black board (which should always be on hand for illustration), and transpose the scale before the class. It will be well to let this study follow some half hour's close practice in singing.

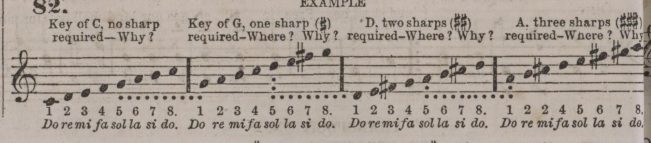
SUCCESSION OF KEYS.

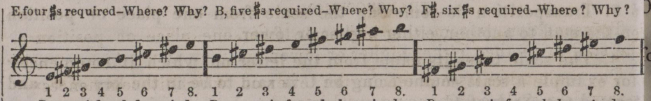
TRANSPOSITION BY FIFTHS.

§ 15. The different scales requiring sharps succeed each other regularly, by taking FIVE (Sol) as ONE (Do) of the next scale, and in each succeeding transposition an additional sharp will be required, to preserve the proper order of Intervals, (steps, and half steps,) viz.:

{ Step, step, half step, step, step, step, half step. }
{ 1, 2, 2, 3, 3, 4, 4, 5, 5, 6, 6, 7, 7, 8, }

82. EXAMPLE

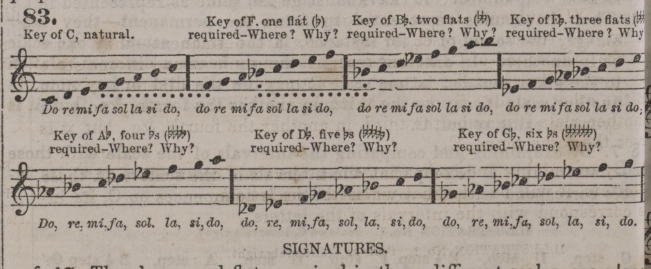




TRANSPOSITION BY FOURTHS.

§ 16. The different scales requiring flats succeed each other regularly by taking FOUR, (Fa) as ONE (Do) of the next scale, and in each succeeding transposition an additional flat will be required to preserve the proper order of Intervals.

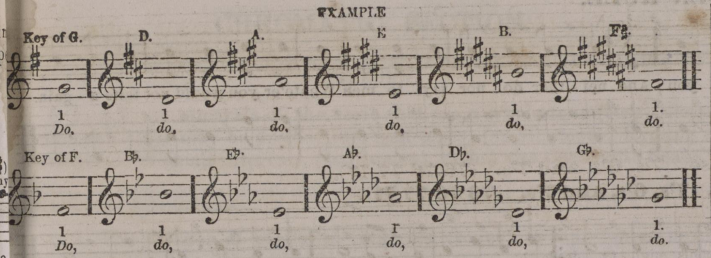
83.



SIGNATURES.

§ 17. The sharps and flats required in these different scales, are placed at the beginning of the staff, immediately after the clef, (instead of before each note, as above,) and are called the SIGNATURE (SIGN) of the key.

EXAMPLE



§ 18. The letter on which the scale is formed, (that which is taken as ONE) is termed the KEY NOTE, or simply the KEY.

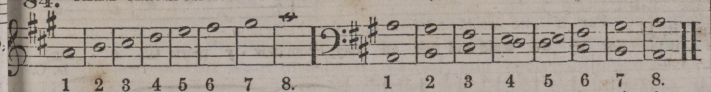
19. We recognize the KEY of a piece of music by its SIGNATURE or sign, for example:

♯	is the Signature of G.	♭	is the Signature of F.
♯♯	" " " D.	♭♭	" " " B♭.
♯♯♯	" " " A.	♭♭♭	" " " E♭.
♯♯♯♯	" " " E.	♭♭♭♭	" " " A♭.
♯♯♯♯♯	" " " B.	♭♭♭♭♭	" " " D♭.
♯♯♯♯♯♯	" " " F♯.	♭♭♭♭♭♭	" " " G♭.

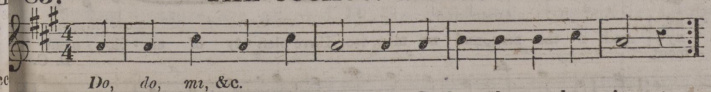
NOTE.—Pupils should commit these signatures to memory.

KEY OF A.

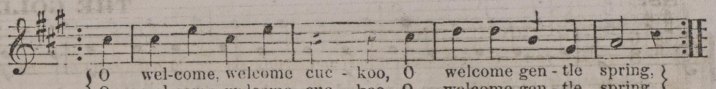
84. THIRD TRANSPOSITION BY SHARPS. SIGNATURE, THREE SHARPS (F♯ C♯ G♯).



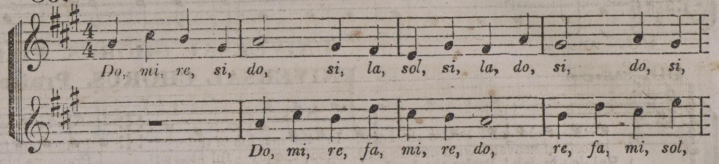
85. **THE CUCKOO.—Round.**

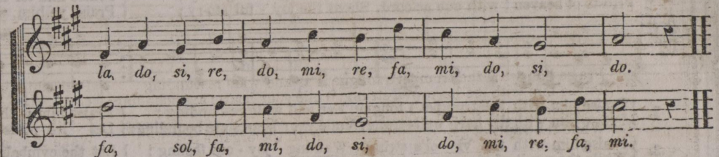


1. { The cheer-ful day is dawn - ing, I hear the cuc-koo sing,
{ To ush - er in the morn - ing, And wel-come gen-tle spring;



86.





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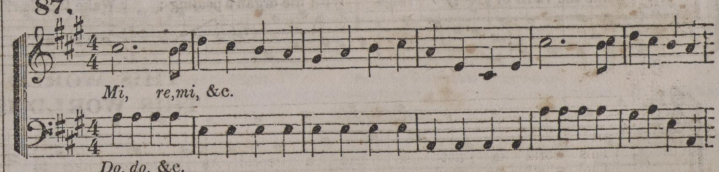
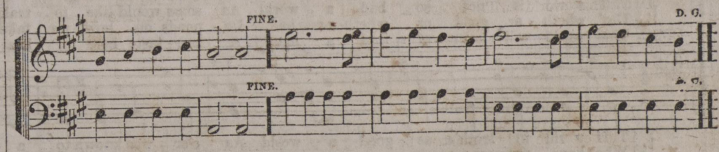
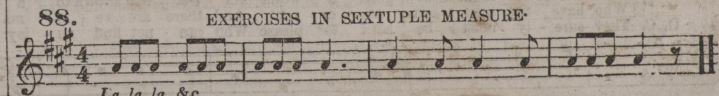
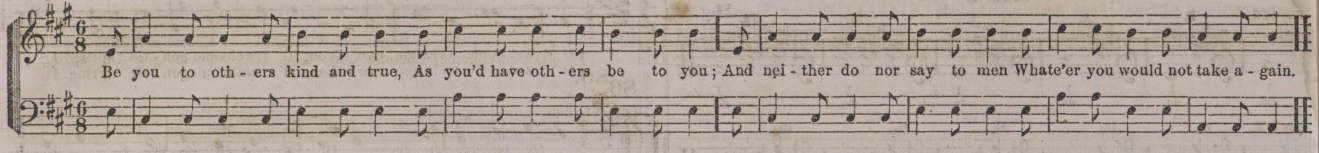




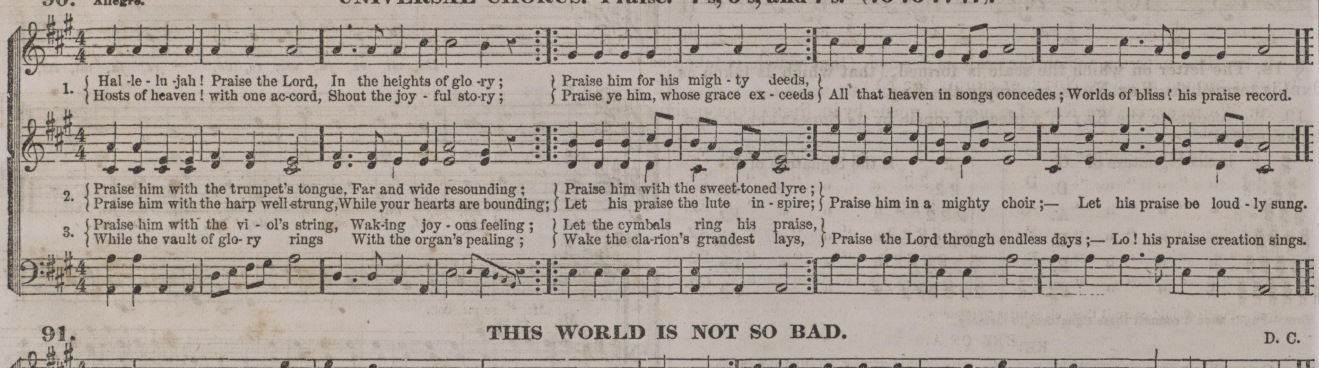
88. EXERCISES IN SEXTUPLE MEASURE.



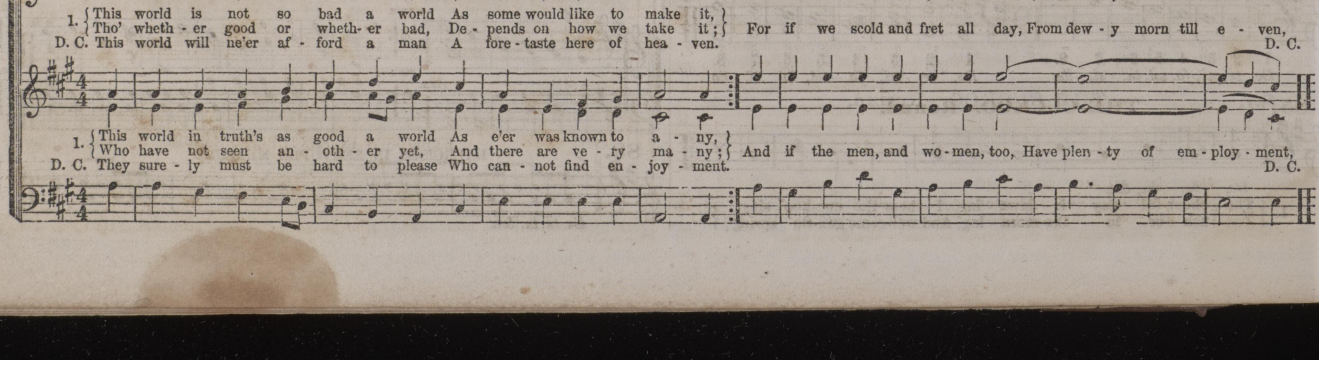
89. THE GOLDEN RULE.



90. Allegro. UNIVERSAL CHORUS. Praise. 7's, 6's, and 7's. (76 76 77 77).



91. THIS WORLD IS NOT SO BAD.



CHROMATIC SECTION.

THE CHROMATIC SCALE AND EXERCISES, TO BE INTRODUCED WHENEVER NEEDED.

§ 1. All the intervals of the scale that are a whole tone (step) distant from each other may be divided into half tones, (small steps), forming an entire scale of small intervals, (half tones), called the Chromatic Scale.*

NOTE.—Let pupils recall the intervals of the scale, and then name such only as must be divided in order to form the Chromatic Scale.

§ 2. The division of the large intervals, (tones), is represented by the sharp or flat. See illustration 81, page 20.

§ 3. All the tones (steps) of the scale being thus divided, either by means of the sharp or flat, we shall have for our Chromatic Scale thirteen intervals, of a half tone (small step) each.

§ 4. The scale heretofore exclusively used, consisting of five tones, or steps, and two half tones, or small steps, is called the DIATONIC SCALE.†

NOTE.—The Chromatic Scale, being more difficult to sing than the Diatonic, and not being much required in plain music, it is not usually studied or practised until pupils are well versed in the Diatonic Scale, and able to read with considerable facility. The editors of this work, after much experience, would urgently recommend the introduction of either a part or the whole of the Chromatic Scale, as an exercise for the voice and ear, just as soon as pupils can read plain music in the Diatonic Scale. We would not attempt too much of this kind of study at any one time. One or two of the following chromatic exercises at each lesson will generally be found sufficient, and, by judicious management, pupils will not become wearied. The easiest, and perhaps the most useful, is the sharp fourth. Next in order may follow the flat seventh; then the sharp second, flat third, &c., then, from sharp one on, gradually introducing the whole Chromatic Scale. If you have an instrument play the chromatic scale often, that they may become accustomed to its progression.

§ 5. Sharps, flats and naturals, introduced to represent different portions of the Chromatic Scale, do not usually belong to the *signature* of the tune, but are found interspersed through the different measures. They are termed *accidentals* (for want of a better name), and their influence extends throughout the measure only in which they are found, except where the note that has been changed is continued or repeated on the first part of the next measure. In that case, the note or notes thus repeated in the succeeding measure, are affected by the accidental. See "The Linden Tree," page 24.

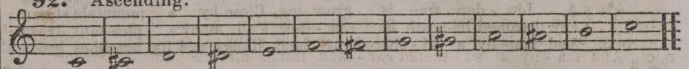
* CHROMATIC. From a Greek word, signifying *color*, the intermediate, or chromatic tones, having been formerly written with colored ink. The term may also have a figurative signification, as chromatics in music, may be regarded as analogous to coloring in painting.

† DIATONIC. From two Greek words signifying *through the tones*, or *from tone to tone*.

NOTE.—In singing the Chromatic Scale, or exercises, with syllables, use the vowel sound of *e* long, as in *mete*, for the sharps, (Di pronounced *Dee*, Ri *Ree*), and *a* long, as in *fate*, for the flats, (Se pronounced *Say*, Le *Lay*, &c.]. By observing this rule we are enabled to preserve uniformity in printing the syllables.

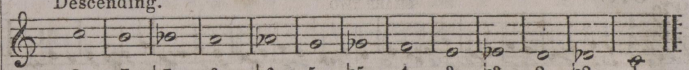
THE CHROMATIC SCALE. NOTES, LETTERS, AND SYLLABLES

92. Ascending.



1,	♯1,	2,	♯2,	3,	4,	♯4,	5,	♯5,	6,	♯6,	7.	8.
C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.
Do,	*di,*	*re,*	*ri,*	*mi,*	*fa,*	*fi,*	*sol,*	*si,*	*la,*	*li,*	*si,*	*do.*

Descending.

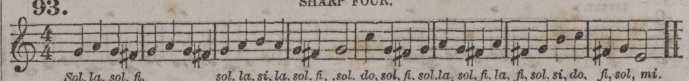


8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.
C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Do,	*si,*	*se,*	*la,*	*le,*	*sol,*	*se,*	*fa,*	*mi,*	*me,*	*re,*	*re,*	*do.*

EASY EXERCISES FOR THE PRACTICE OF CHROMATIC INTERVALS.

SHARP FOUR.

93.

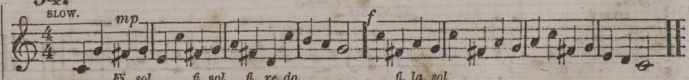


Sol, la, sol, fi, sol, la, si, la, sol, fi, sol, do, sol, fi, sol, la, sol, fi, la, fi, sol, si, do, fi, sol, mi.

Summoned by the hour of twilight, Teaching with their many voices,
Thoughts of long gone days return, Lessons I too slowly learn.

SHARP FOUR.

94. SLOW.

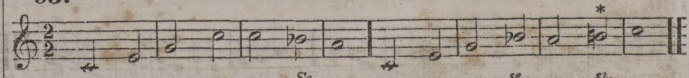


Fi, sol, fi, sol, fi, re, do, fi, la, sol.

Light of those whose dreary dwelling, Rise on us thy self revealing,
Borders on the shades of death, Rise and chase the clouds beneath

FLAT SEVEN.

95.

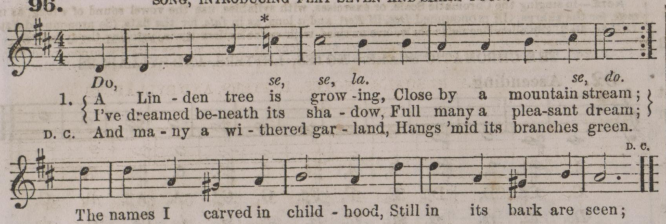


Se. se, si.

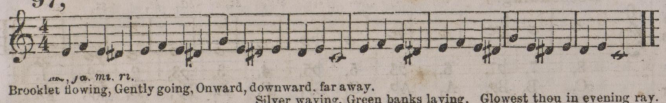
Firm-ly stand, my na - tive land, Firm -ly firm - ly, firm - ly stand.

* It was not *necessary* to reprint the *natural* here, as the accidental in the preceding measure does not extend to this; yet most authors prefer, in such passages, to print the additional accidental to prevent the possibility of a mistake.

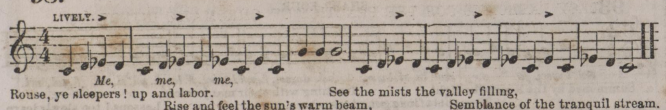
96. SONG, INTRODUCING FLAT SEVEN AND SHARP FOUR.



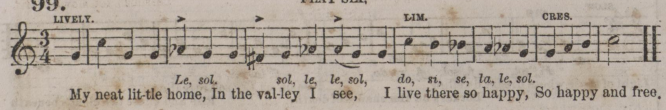
97. SHARP TWO.



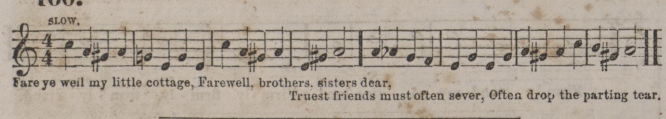
98. FLAT THREE.



99. FLAT SIX.

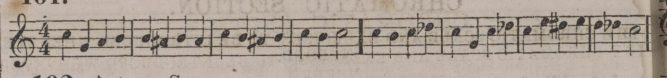


100. SHARP FIVE.

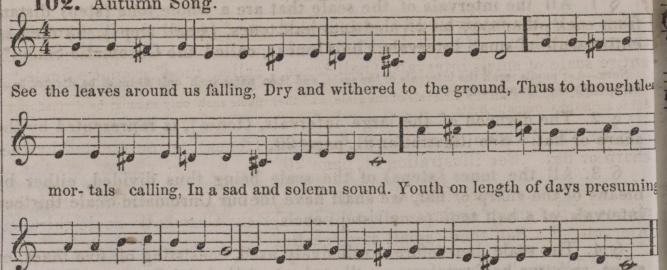


† The flat seven is here introduced by removing the sharp.

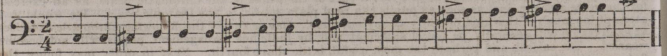
101. SHARP SIX, FLAT TWO AND SHARP TWO.



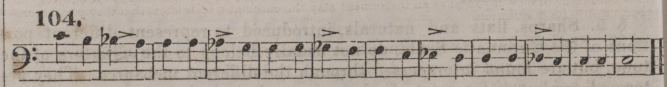
102. Autumn Song.



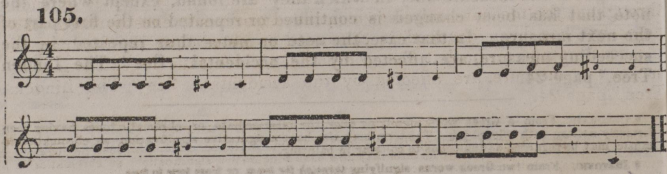
103.



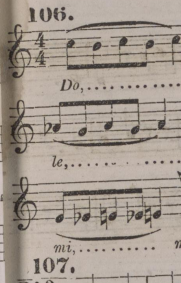
104.



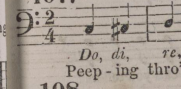
105.



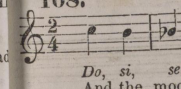
106.



107.

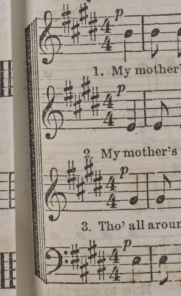


108.

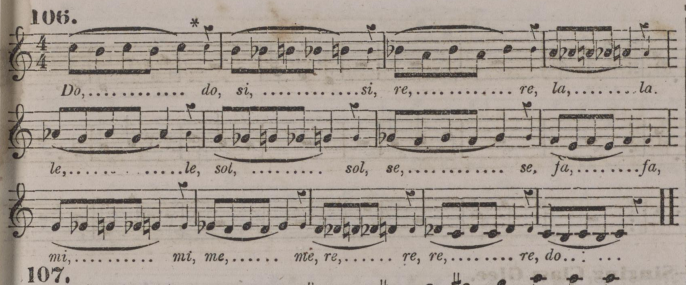


* One section sings the tied notes.

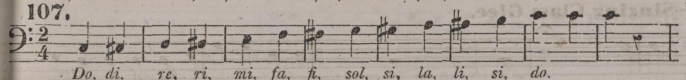
113.



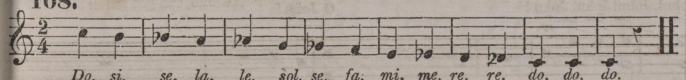
106.



107.

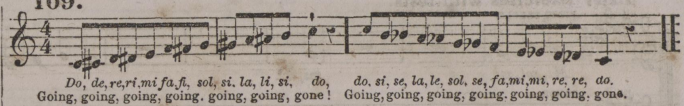


108.



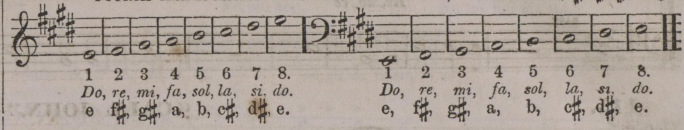
* One section sings the large notes, another the small, then together. Sing but one syllable to the five tied notes.

109.

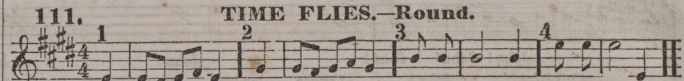


KEY OF E.

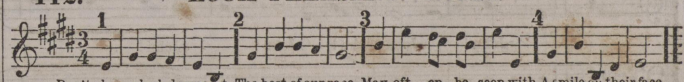
110. FOURTH TRANSPOSITION BY SHARPS. SIGNATURE, FOUR SHARPS (F♯, C♯, G♯, & D♯).



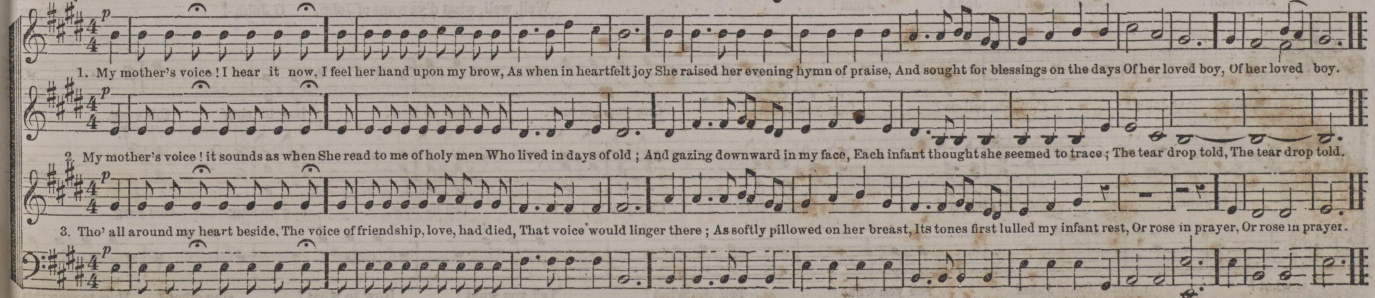
111. TIME FLIES.—Round.



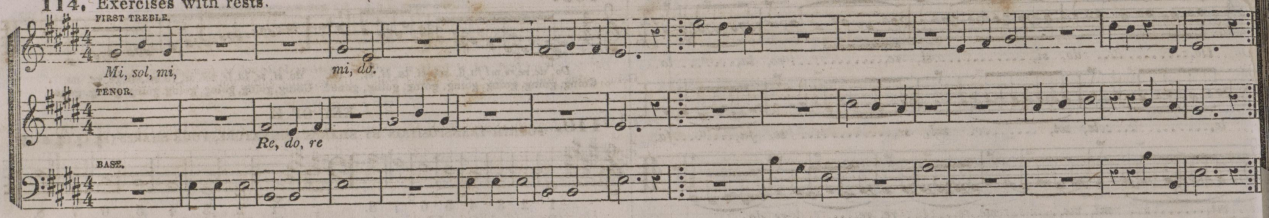
112. LOOK PLEASANT.—Round.



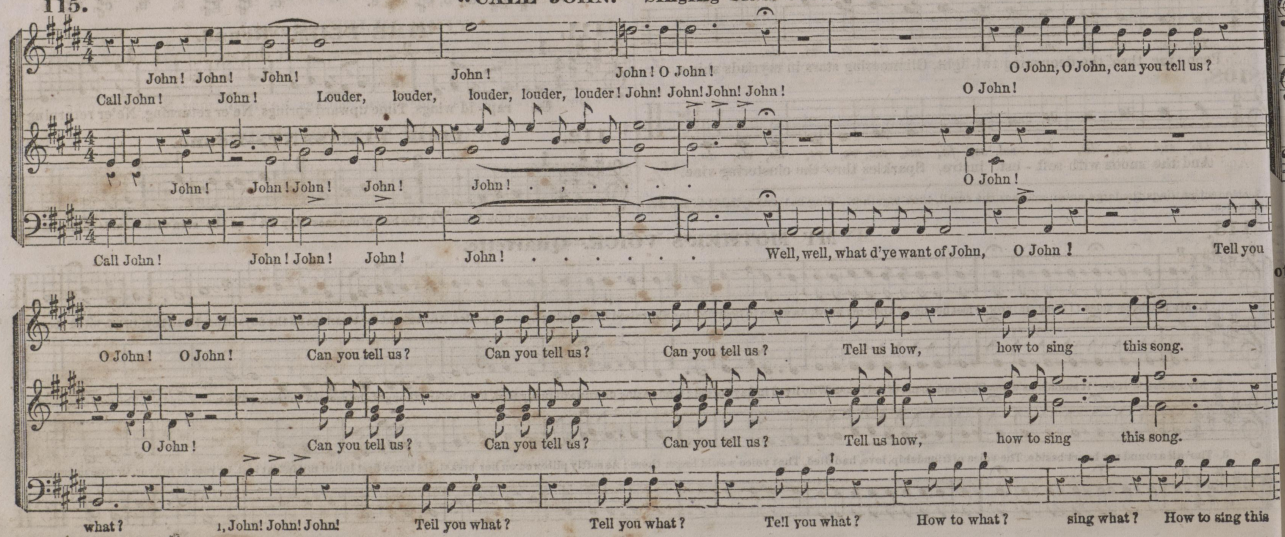
113. MY MOTHER'S VOICE. Quartette.

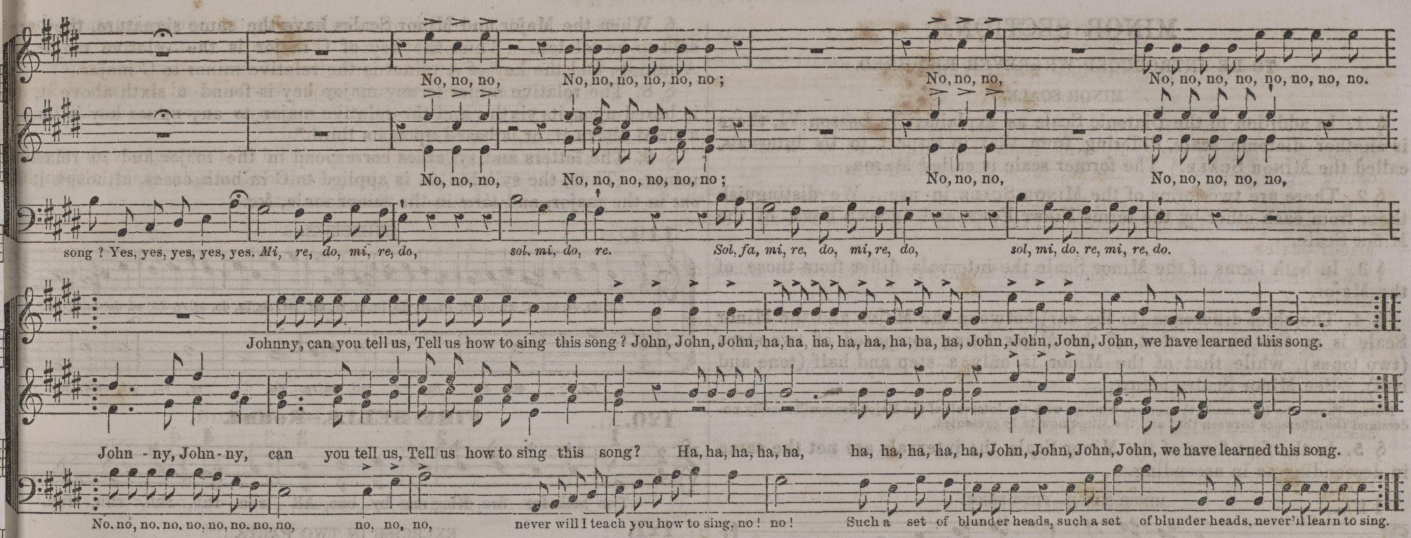


114. Exercises with rests.



115. **"CALL JOHN."—Singing Class Glee.**





DIATONIC INTERVALS.

§ 1. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

§ 2. Two tones being the same pitch, are said to be in UNISON.

MAJOR AND MINOR INTERVALS.*

§ 3. *Seconds.*

1. A second consisting of a *half-step* is a MINOR SECOND.
2. A second consisting of a *step*, is a MAJOR SECOND.

§ 4. *Thirds.*

1. A third consisting of a *step* and a *half-step*, is MINOR.
2. A third consisting of *two steps*, is MAJOR.

§ 5. *Fourths.*

1. A fourth consisting of *two steps*, and *one half-step*, is a PERFECT FOURTH.
2. A fourth consisting of *three steps*, is a SHARP FOURTH.

§ 6. *Fifths.*

1. A Fifth consisting of *two steps* and *two half-steps*, is a FLAT FIFTH
2. A fifth consisting of *three steps* and a *half-step*, is a PERFECT FIFTH.

§ 7. *Sixths.*

1. A sixth consisting of *three steps* and *two half-steps*, is MINOR.
2. A sixth consisting of *four steps* and a *half-step*, is MAJOR.

§ 8. *Sevenths.*

1. A seventh consisting of *four steps* and *two half-steps*, is a FLAT SEVENTH.
2. A seventh consisting of *five steps* and *one half-step*, is a SHARP SEVENTH.

§ 9. *Octave.* An Octave consists of *five steps* and *two half steps.*

NOTE.—In addition to the intervals already mentioned, there are others arising out of the chromatic scale, but as they properly belong to the study of harmony, further notice of them is omitted in this work.

* Major—*Large*, Minor—*Small*

MINOR SECTION.

TO BE INTRODUCED WHEREVER REQUIRED.

MINOR SCALE.

§ 1. In addition to the Diatonic Scale as explained in Lesson VI, there is another diatonic scale, differing from that in respect to its intervals, called the MINOR SCALE. The former scale is called MAJOR.

§ 2. There are two forms of the MINOR SCALE in use. We distinguish them from each other by the terms FIRST FORM and SECOND FORM of the Minor Scale.

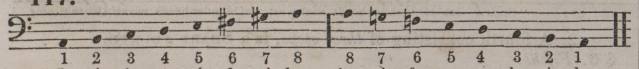
§ 3. In both forms of the Minor Scale the intervals differ from those of the Major.

§ 4. The chief difference (to the ear) between the Major and the Minor Scale is in the THIRD; that of the Major being composed of two steps (two tones), while that of the Minor is only a step and half (tone and half). See Minor Scales below.

NOTE.—Those who have made themselves familiar with the intervals of the Major Scale will readily understand the difference between that and the Minor now to be presented.

§ 5. In the first form of the Minor Scale the intervals are not the same in descending as in ascending.

117. MINOR SCALE.—FIRST FORM.

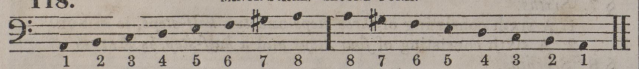


1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La, si, do, re, mi, fi, si, la la, si, fa, me, re, do, si, la.

NOTE.—Let pupils examine the above by the intervals of letters, and then give the form or order of intervals, ascending and descending.

118. MINOR SCALE.—SECOND FORM.



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

La, si, do, re, mi, fa, si, la, la, si, fa, mi, re, do, si, la.

NOTE.—Pupils examine and name the order of intervals in second form of the Minor scale. Question; Wherein do the two minor scales differ from each other? What is the order of intervals in the first form? Second form? Wherein do the Minor Scales differ from the Major? Examine and compare.

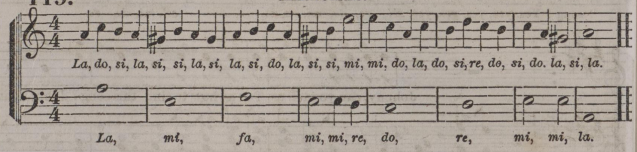
§ 6. The Minor Scale commences on the numeral 6, syllable la, of the Major—6 (la), of the Major is taken as 1 of the Minor but the syllable (la) is retained. See scales above

§ When the Major and Minor Scales have the same signature, they are said to be related. Thus the key of C major is the relative major to A minor; and the key of A minor is the relative minor to C major.

§ 8. The relative minor to any major key is found a sixth above it, or is based upon its sixth; and the relative major to any minor key is found a third above it, or is based upon its third.*

§ 9. The letters and syllables correspond in the major and its relative minor. Thus, the syllable *do*, is applied to C in both cases, although it is *one* in the major, and *three* in the minor scale, &c.

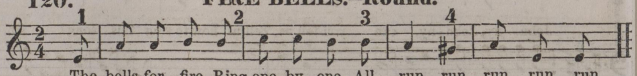
119. EXERCISES.



La, do, si, la, si, si, la, si, la, si, do, la, si, si, mi, mi, do, la, do, si, re, do, si, do. la, si, la.

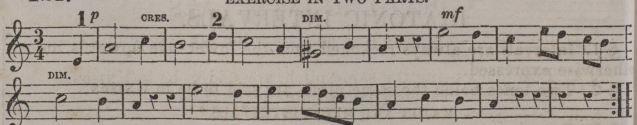
La, mi, fa, mi, mi, re, do, re, mi, mi, la.

120. **FIRE BELLS.—Round.**

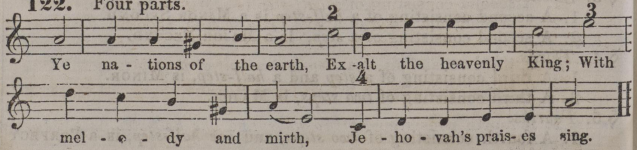


The bells for fire, Ring one by one, All run. run, run, run, run.

121. EXERCISE IN TWO PARTS.



122. Four parts.



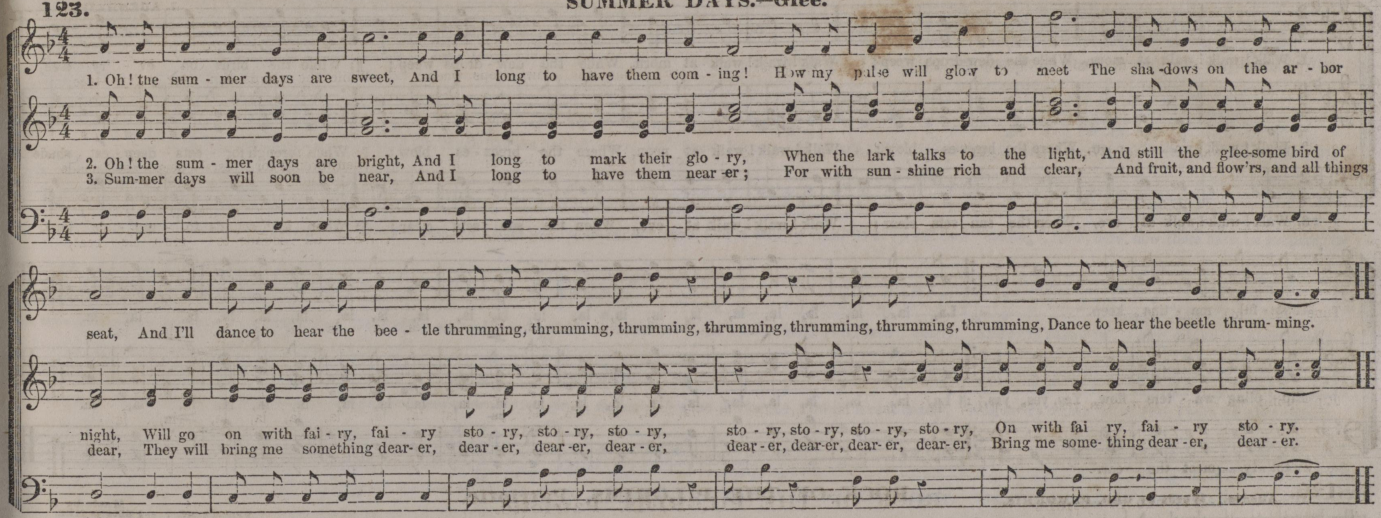
Ye na - tions of the earth, Ex - alt the heavenly King; With

mel - o - dy and mirth, Je - ho - vah's prais- es sing.

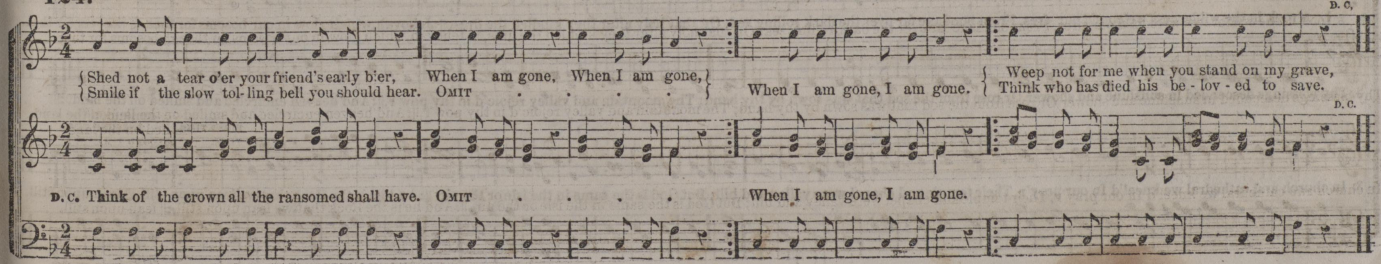
* See the tunes, Candavia, 200; Woburn, 43, Gaba, 201; Cedar, 213; Ira, 76, Fayetteville, 224.

KEY OF F.

123. SUMMER DAYS.—Glee.

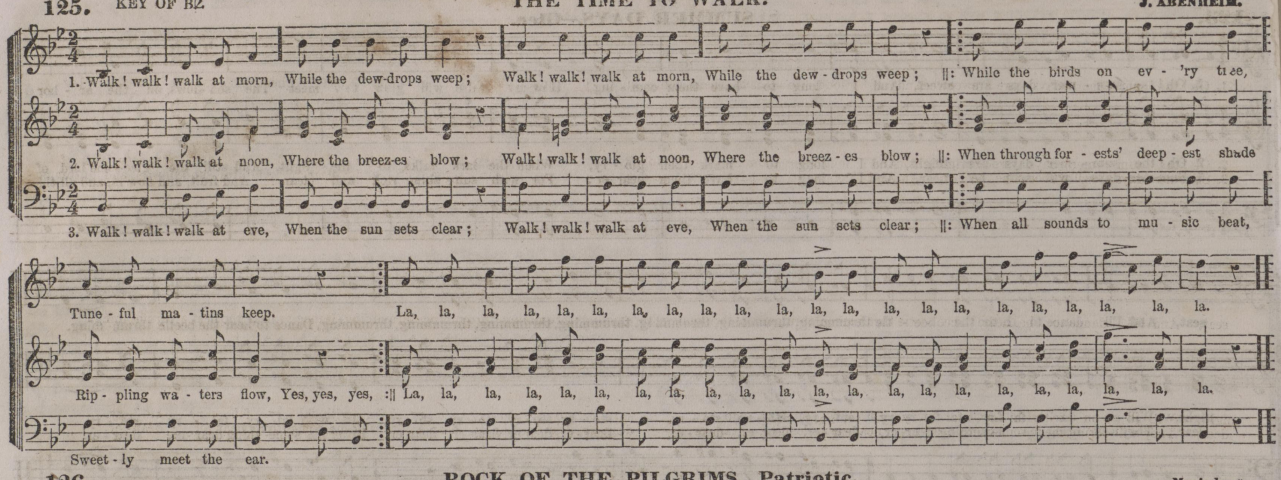


124. SHED NOT A TEAR.



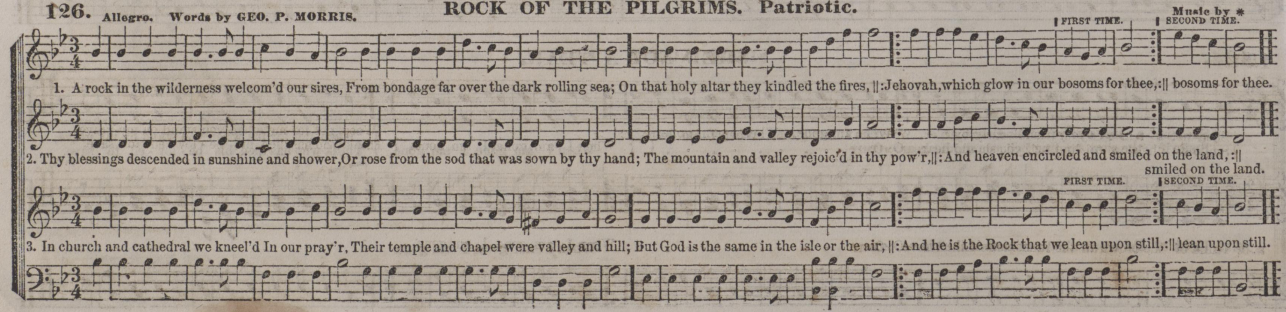
125. KEY OF B♭. THE TIME TO WALK.

J. ABENHEIM.

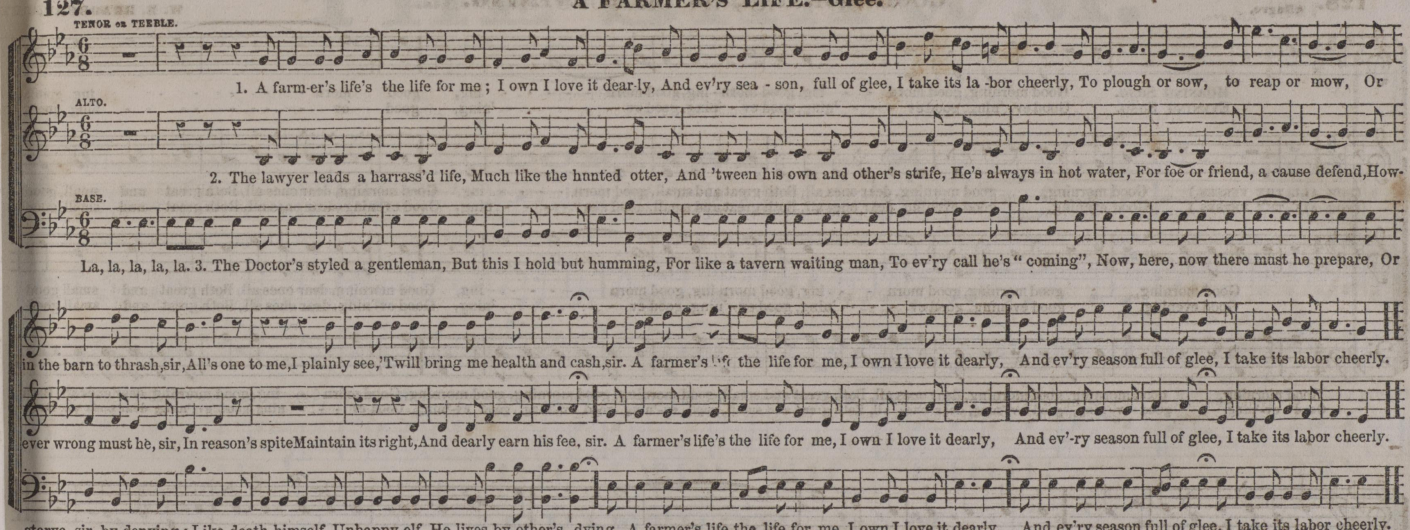


126. ROCK OF THE PILGRIMS. Patriotic.

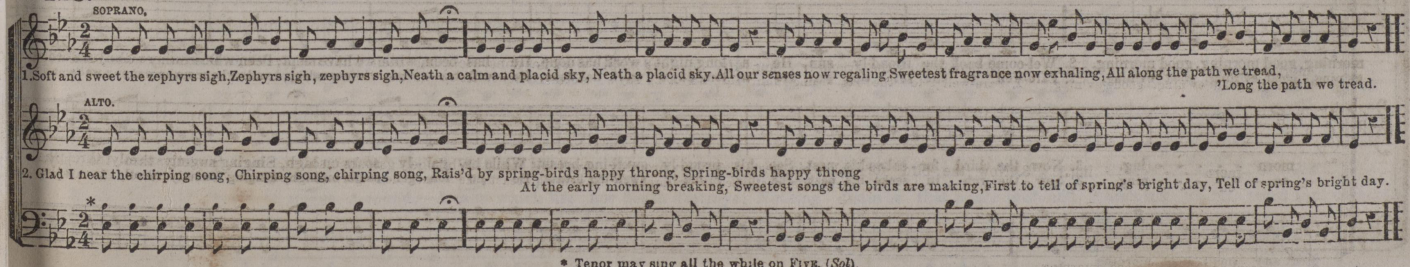
Allegro. Words by GEO. P. MORRIS. Music by *



127. A FARMER'S LIFE.—Glee.



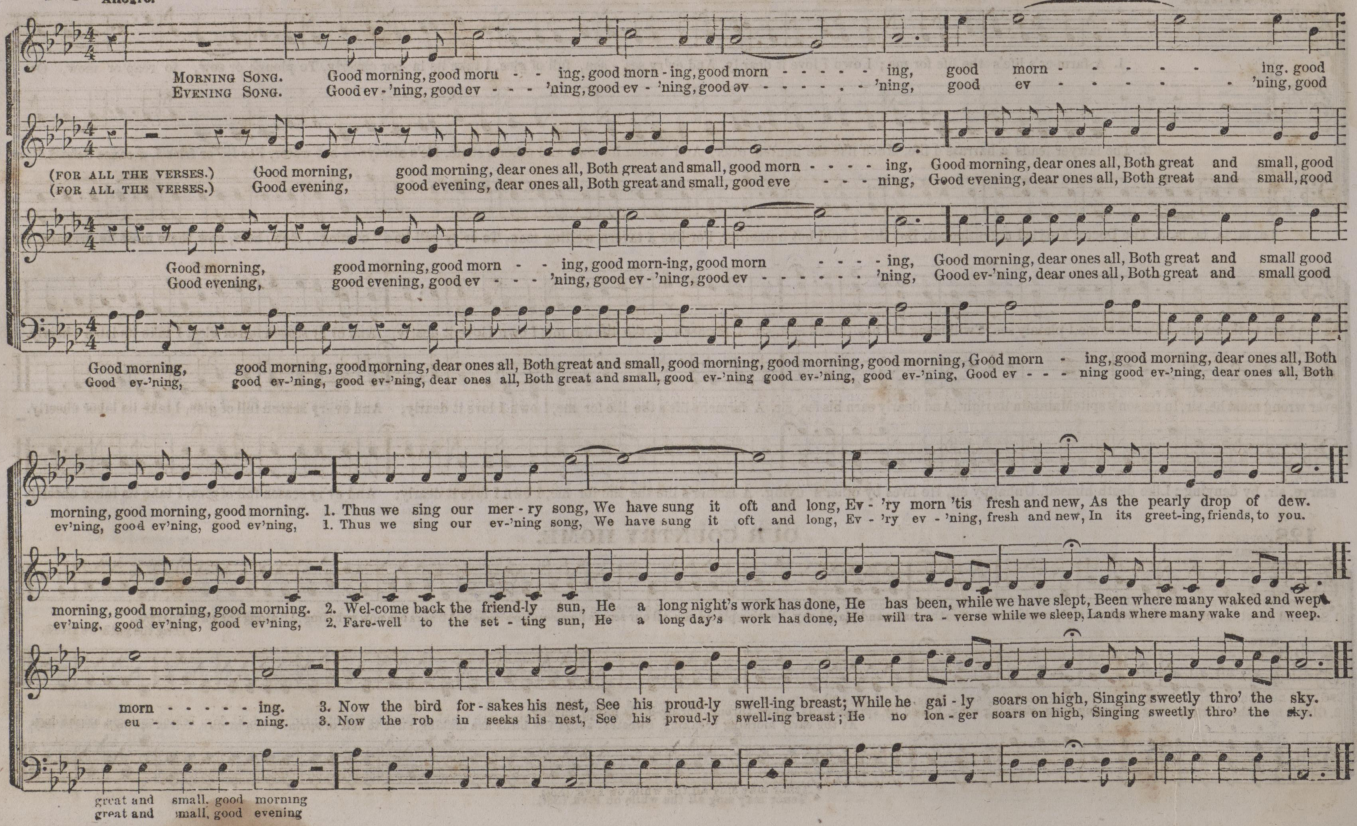
128. OUR COUNTRY HOME.



* Tenor may sing all the while on FIVE. (*Sol*).

128. GOOD MORNING, OR GOOD EVENING.

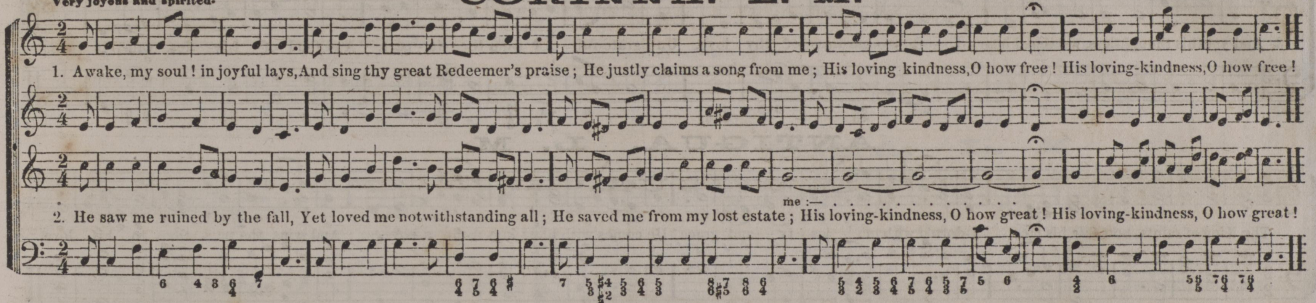
Allegro. W. B. BRADBURY.



THE SHAWM.

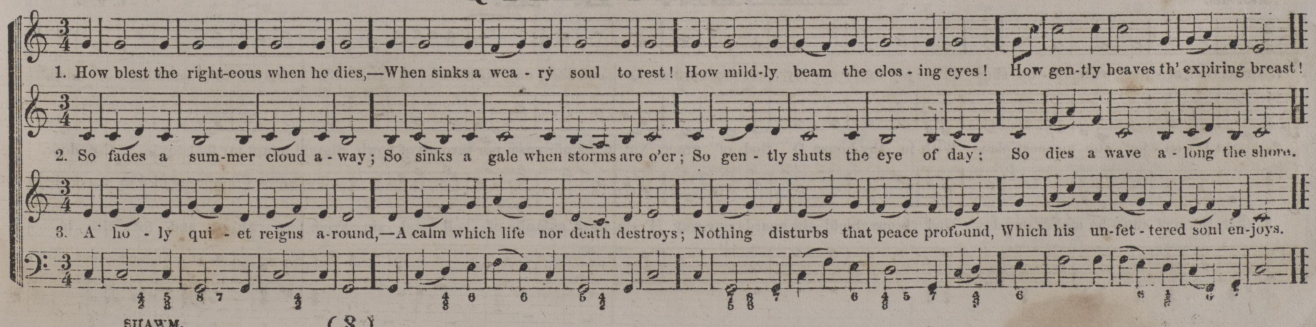
CORINNA. L. M.

Very joyous and spirited.



QUIETUDE. L. M.

Andante.



TWILIGHT HYMN. L. M.

HASTINGS.

1. Great God, to thee my evening song With hum-ble gra-ti-tude I raise; O let thy mer-cy tune my tongue, And fill my heart with live-ly praise.

2. My days, uncloud-ed as they pass, And eve-ry gent-ly-roll-ing hour, Are mon-u-ments of wondrous grace, And wit-ness to thy love and power.

3. And yet this thoughtless, wretched heart, Too oft re-gardless of thy love, Un-grate-ful, can from thee de-part, And fond of tri-fles, vain-ly rove.

ANTIGUA. L. M.

The King of saints, how fair his face, A-dorn'd with ma-jes-ty and grace! He comes with bless-ings from a-bove, And wins the na-tions to his love.

EMLEN. L. M.

Moderato.

C. F. R.

1. Great God, at-tend, while Zi-on sings The joy that from thy presence springs: To spend one day with thee on earth Ex-ceeds a thou-sand days of mirth

2. Might I en-joy the meanest place With in thy house, O God of grace, Not tents of ease, nor thrones of pow'r, Should tempt my feet to leave thy door.

3. God is our sun—he makes our day; God is our shield—he guards our way From all th' assaults of hell and sin; From foes with-out and foes with-in.

NOBLESBORO'. L. M. Double.

Spirited.

1. Lord! what a heaven of saving grace Shines thro' the beauties of thy face;
And lights our passions to a flame! (*Omit.* . . . . .)
Lord! how we love thy charming name! When I can say—my God is mine—When I can feel thy glories [shine,

2. While such a scene of sacred joys Our raptured eyes and souls employs,
Here we could sit, and gaze a-way (*Omit.* . . . . .)
A long and ev - er-last-ing day. Well, we shall quickly pass the night, To the fair coasts of perfect light;

I tread the world beneath my feet, And all that earth calls good or great.

When shall our joyful sences rove, O'er the dear object of our love.

ALMA. L. M.

Sweet peace of conscience heav'nly guest!
Come fix thy dwelling in my breast,
Dispel my doubts, my fears control, And heal the anguish of my [soul.

RETREAT. L. M.

HASTINGS.

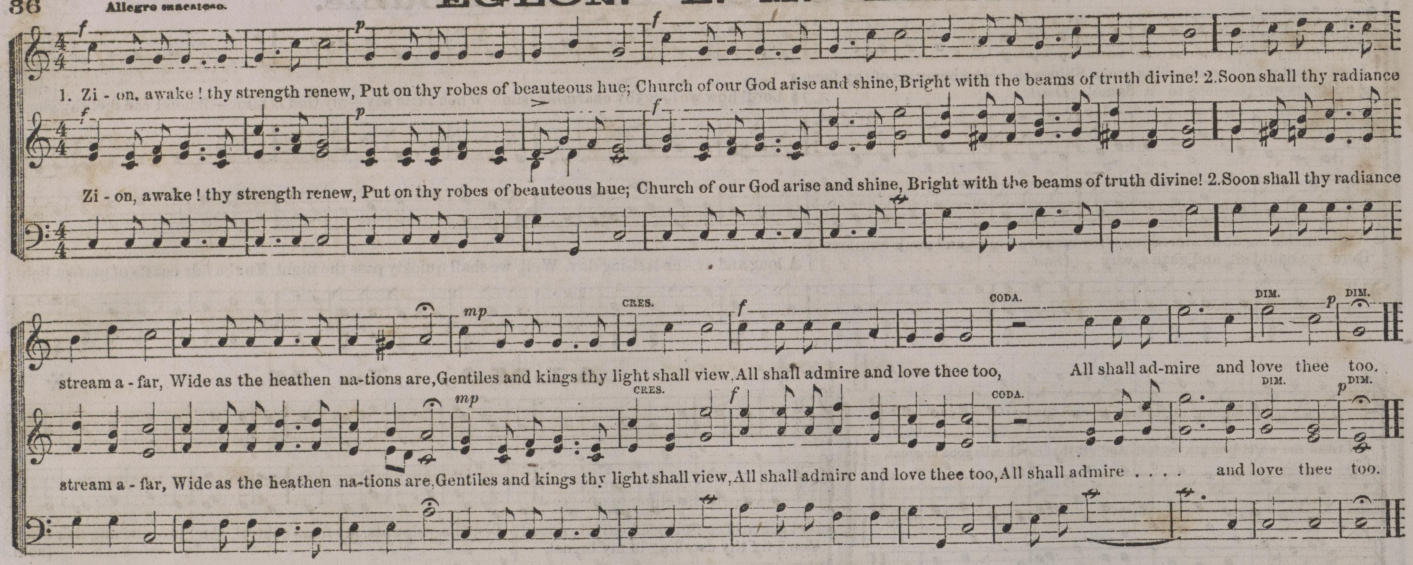
Slow.

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

Allegro maestoso.

EGLON. L. M. Double.

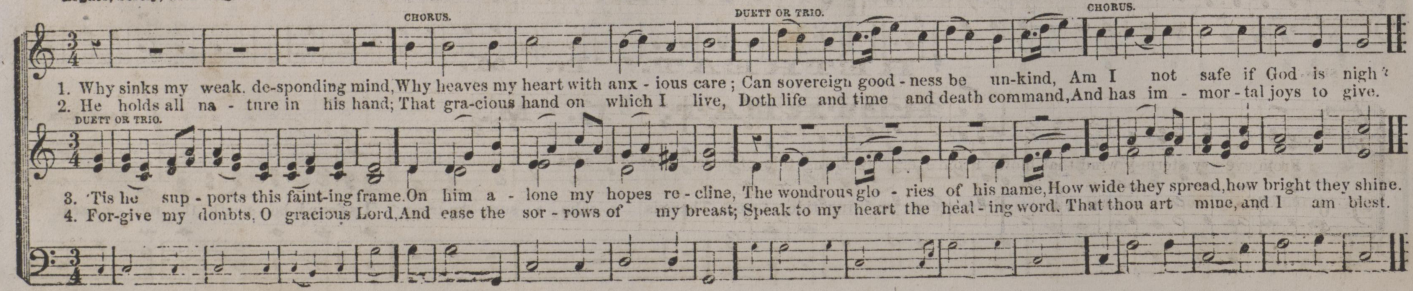
From G. F. KUBLER.



Legato, Softly, with

MENDELSSOHN. L. M.

W. B. B. From the N. Y. Chorallst, by permission.



EAST NEW YORK. L. M

1. My God, how end - less is thy love! Thy gifts are eve - ry eve - ning new; And morning mer-cies from a - bove, Gently dis - til, like ear - ly dew.

2. Thou spread'st the curtains of the night, Great guardian of my sleep - ing hours! Thy sovereign word restores the light, And quickens all my drow - sy powers.

3. I yield my powers to thy com - mand; To thee I con - se - crate my days; Per - pet - ual bless - ings from thy hand, Demand perpetual songs of praise.

ARNHEIM. L. M.

Spirited. S. HOLYOKE.

1. All ye bright ar - mies of the skies, Go wor-ship where the Sav-ior lies; An-gels and kings be-fore him bow, Those gods on high and gods be - low.

EMO. L. M.

With fervor. I. B. WOODBURY. From the Dulcimer, by permission.

SECOND ENDING. DIM.

1. Sweet peace of conscience, heavenly guest! Come, fix thy mansion in my breast, Dispel my doubts, my fears control, And heal the anguish of my soul.

2. Come, smiling hope! and joy sin-cere! Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin compel . . . . . you to de - part.

3. Thou God of hope and peace divine! Oh! make these sacred pleasures mine; Forgive my sins, my fears remove, And send the to-kens of thy love.

Spirited.

HURON. L. M.

C. F. R.

1. Thee will I love, O Lord! my strength, My rock, my tower, my high de - fence; Thy mighty arm shall be my trust, For I have found sal - va-tion thence.

2. Death, and the ter-rors of the grave, Stood round me with their dis - mal shade; While floods of high tempta-tion rose, And made my sink - ing soul a - fraid.

3. In my dis-tress, I called my God, When I could scarce be - lieve him mine; He bowed his ear to my com-plaint; Then did his grace ap - pear di - vine.

WINCHESTER. L. M.

DR. CROFT.

My soul, thy great Cre-a - tor praise; When clothed in his ce - les - tial rays, He in full ma-jes - ty ap - pears, And like a robe his glo - ry wears.

Gently.

HEAVENLY PEACE. L. M.

†

1. Sweet peace of conscience, heavenly guest! Come, fix thy mansion in my breast, Dis-pel my doubts, my fears con - trol, And heal the an - guish of my soul.

2. Come, smiling hope and joy sin-cere! Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin compel you to de - part.

3. Thou God of hope and peace di - vine! O, make these sa-cred pleasures mine! For-give my sins, my fears re - move, And send the to - kens of thy love.

PARBAR. L. M. Double.

Allegro. Con spirito.

From Modern Psalmist.

1. { Far from my tho'ts, vain world, be gone; Let my re - ligious hours a - lone;
   { Fain would my eyes my Sav - ior see; I wait a vis - it, Lord, from thee.

2. Oh! warm my heart with holy fire, And kindle there a pure de - sire: Come

3. { Blest Jesus, what de - li - cious fare! How sweet thy enter - tainments are!
   { Nev - er did an - gels taste a - bove, Redeeming grace and dy - ing love.

4. Hail, great Immanuel, all di - vine! In thee thy Fa - ther's glories shine; Thy

sa - cred Spirit from a - bove, And fill my soul with heavenly love.

glorious name shall be a - dored, And every tongue confess thee Lord.

ANDELUSIA. L. M.

Arranged from the German.

1. Come hither, all ye wea - ry souls, Ye heavy la - den sinners, come, { I'll give you rest from all your toils,
   { And raise you to my heavenly home.

2. They shall find rest, that learn of me; I'm of a meek and low - ly mind; { But passion rages like the sea.
   { And pride is restless as the wind.

PARAN. L. M.

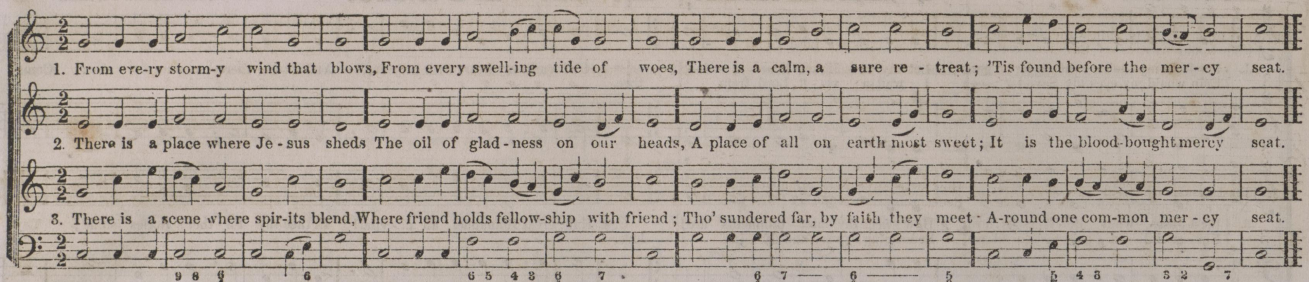
F. KÜBLER. From the Bost. Acad. Coll.

From morning dawn to eve - ning close, On thee, O Lord, our hopes re - pose; To thy great name, with joy, we'll raise Tri - umphant songs of grateful praise.

Gently.

GARLAND. L. M.

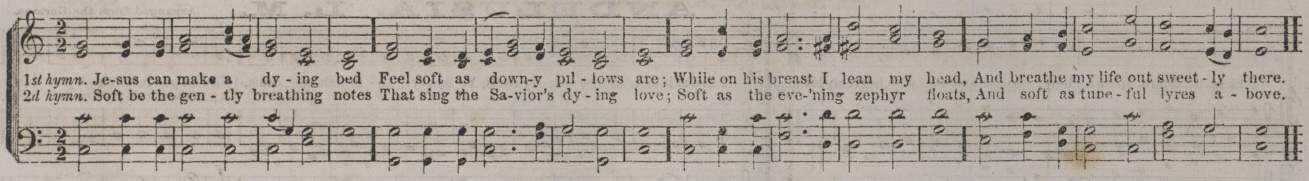
W. B. P



Gently.

ZEPHYR. L. M.

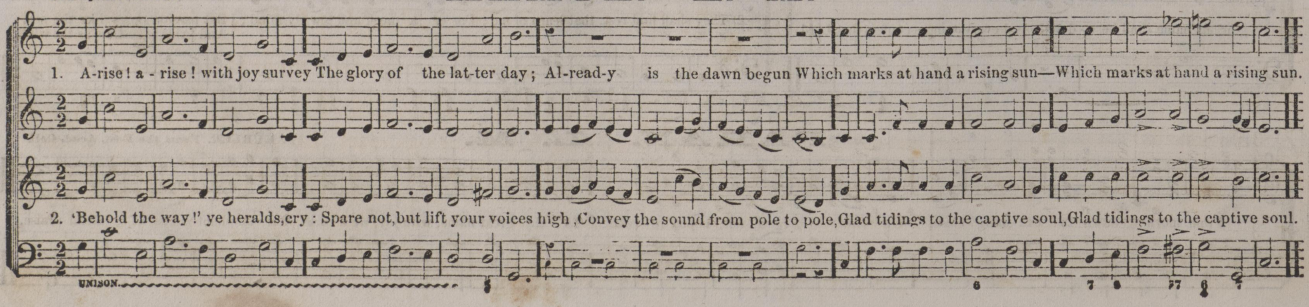
W. B. B. From the Psalmodist, by permission.



Con Spirito Marcato.

HAMUL. L. M.

LOWELL MASON.



ARRA. L. M.

Allegretto.

RITARD.

1. O happy saints, who dwell in light, And walk with Jesus, clothed in white! Safe landed on that peaceful shore, Where pilgrims meet to part no more, Where pilgrims meet, &c.

2. Released from sorrow, toil, and strife, And welcomed to an endless life, Their souls have now begun to prove The height and depth of Jesus' love, The height and depth, &c.

RITARD.

3. There gazing on his beauteous face, They tell the wonders of his grace, And, while they sing with rapture sweet, They bow, adoring, at his feet, They bow adoring, at his feet.

MALVERN. L. M.

In a gentle, subdued manner.

LOWELL MASON.

God is the re - fuge of his saints, When storms of sharp dis-tress in - vade; Ere we can of - fer our complaints, Behold him pres-ent with his aid.

ELMINGTON. L. M.

Maestoso.

1. Great God, whose un - i - ver - sal sway The known and un-known worlds o - bey, Now give the kingdom to thy Son; Extend his power, ex-alt his throne.

2. As rain on meadows new - ly mown, So shall he send his in-fluence down; His grace, on fainting souls, dis-tils Like heavenly dew on thirs - ty hills.

3. The hea - then lands, that lie be - neath The shades of o - ver - spreading death, Re-vive at his first dawning light; And des-erts blos-som at the sight.

UNISON.

Allegro Moderato.

GOOD. L. M.

1. Lord, shed a beam of heaven-ly day To melt this stub-born stone a - way; And thaw, with rays of love di - vine, This heart, this fro - zen heart of mine.

2. The rock can rend; the earth can quake; The seas can roar; the mountains shake; Of feel - ing all things show some sign, But this un - feel - ing heart of mine.

3. To hear the sor - rows thou hast felt, What but an ad - a - mant would melt? Goodness and wrath in vain com-bine To move this stu - pid heart of mine.

Spirited.

MENDON. L. M.

1. Loud swell the peal - ing or - gan's notes, Breathe forth your soul in raptures high; Praise ye the Lord, with harp and voice, Join the full cho - rus of the sky.

With boldness and energy but not too fast.

TRELL. L. M.

1. Awake, our souls, a-way, our fears, Let ev-ery trembling thought begone; Awake, and run the heavenly race, And put a cheer-ful cour - - age on.

2. True, 'tis a strait and thorny road, And mor-tal Spir-its tire and faint; But they for-get the might-y God, Who feeds the strength of eve - ry saint.

Sing the small notes.

3. From Thee, the o - verflow-ing spring, Our souls shall drink a full supply; While those who trust their native strength, Shall melt away, and droop, and die.

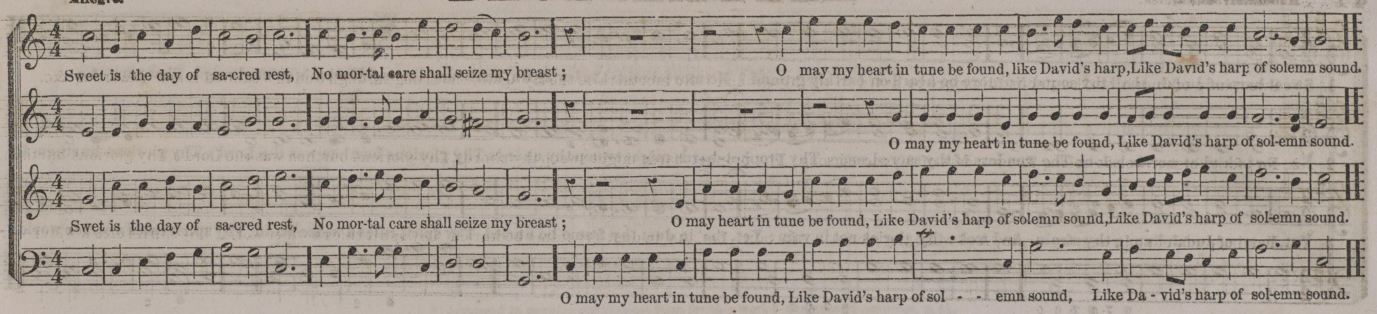
Treble and Base sing the small notes to this line.

UNISON.

Allegro.

DEVOTION. L. M.

Popular American tune. D. READ.

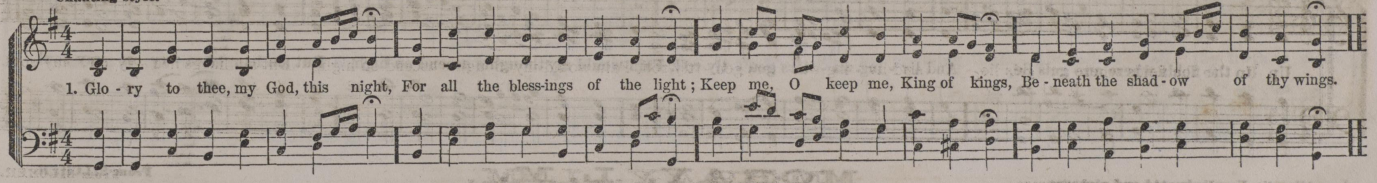


The above will be found an excellent tune for singing school practice.

Chanting style.

EVENING HYMN. L. M.

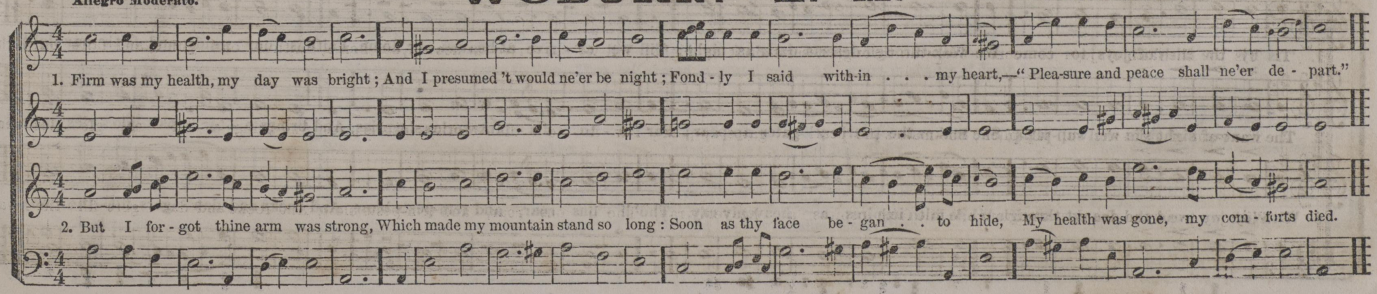
TALLIS.



Allegro Moderato.

WOBURN. L. M.

Popular American tune. J. KIMBALL.



ANDRE. L. M.

Moderately Quick.

1. Sweet harp of Judah, shall thy sound No more be heard on earthly ground? No mortal raise the lay again, That rung through Judah's sainted reign, That rung, &c.

2. No; for to higher worlds belong The wonders of thy sacred song; Thy prophet-bards might sweep thy chords, Thy glorious burthen was the Lord's, Thy glorious burthen, &c.

3. Yet, harp of Judah! rung thy strain, And woke thy glories not in vain; Yet, tho' in dust thy frame be hurled, Thy spirit rules a wider world, Thy spirit rules a wider world.

BOWEN. L. M.

From HAYDN.

Andante Larghetto.

Up to the fields where an - gels lie, And liv - ing wa - ters gen - tly roll, Fain would my thoughts ascend on high, But sin hangs hea - vy on my soul.

MORAY. L. M.

From SILCHER.

Allegro. Very animated and vigorous.

May be sung in Chorus, or as a Duett.

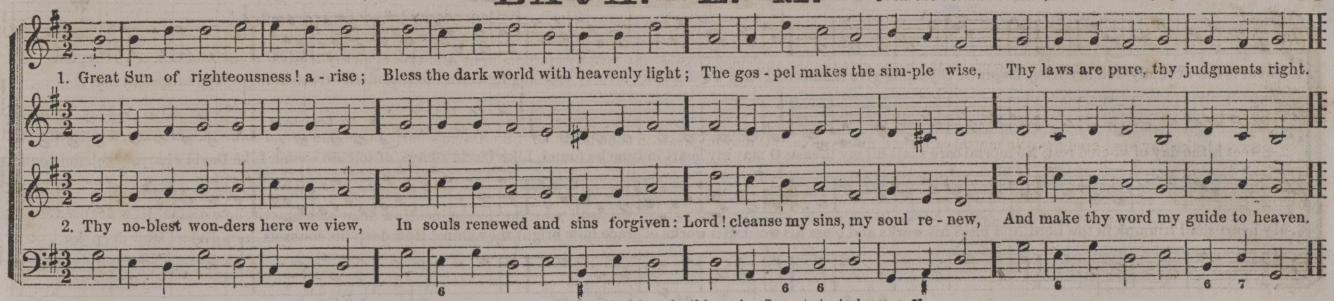
1. 'Tis by the faith of joys to come We walk through deserts dark as night; Till we ar - rive at heaven, our home, Faith is our guide, and faith our light.

2. The want of sight she well sup-plies; She makes the pearl - y gates ap-pear; Far in - to dis - tant worlds she pries, And brings e - ter - nal glo - ries near.

3 With joy we tread the des-ert through, While faith inspires a heavenly ray, Tho' li - ons roar, and tem-pests blow, And rocks and dan - gers fill the way.

BAVA. L. M.

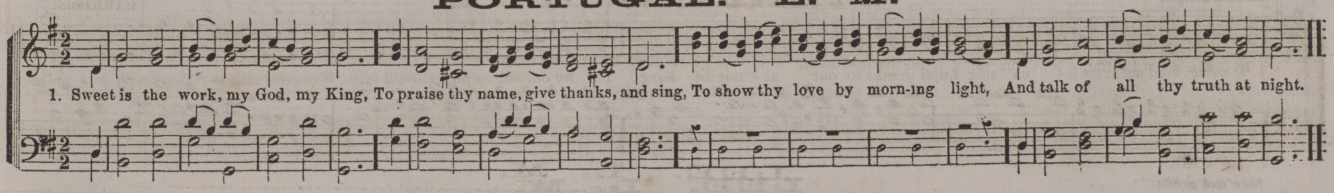
From the German Psalter, 1562. Harmony by HAVERGAL.*



* Arranged in popular rhythmical form for this work. See note to Ambrose, p. 61.

PORTUGAL. L. M.

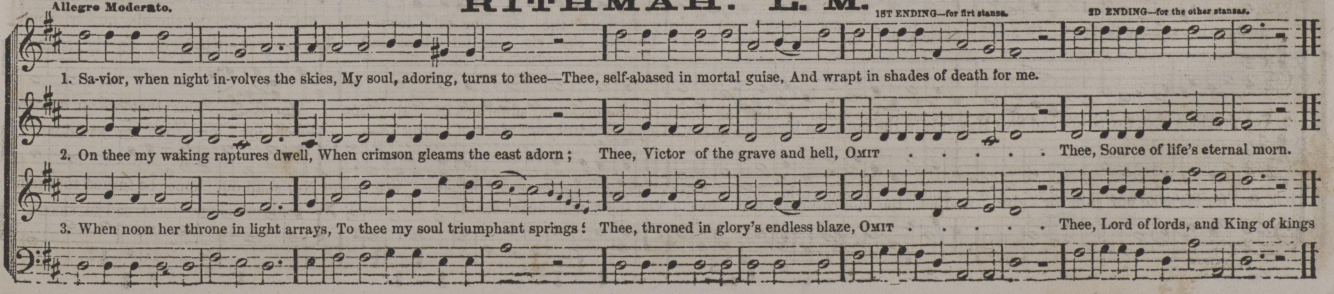
T. THORLEY.



RITHMAH. L. M.

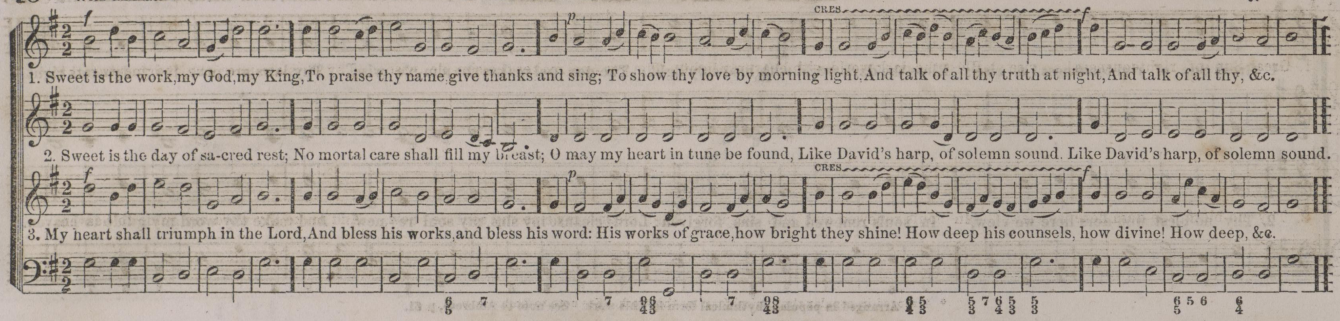
Allegro Moderato.

1ST ENDING—for first stanza. 2D ENDING—for the other stanzas.



With animation.

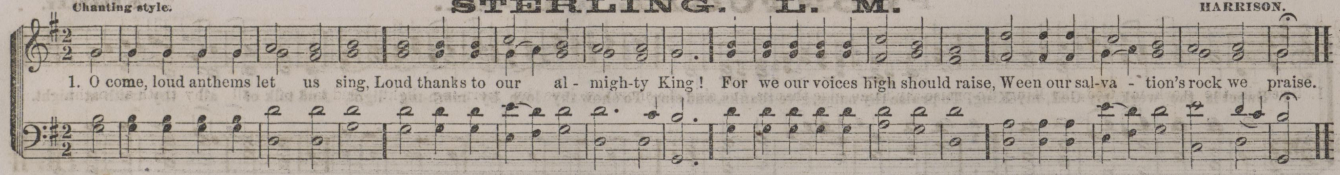
CASTINE. L. M.



Chanting style.

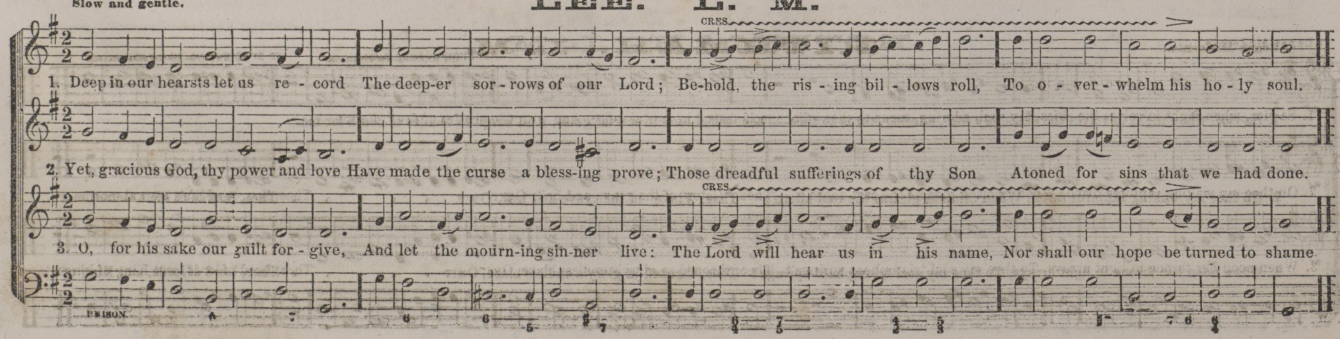
STERLING. L. M.

HARRISON.



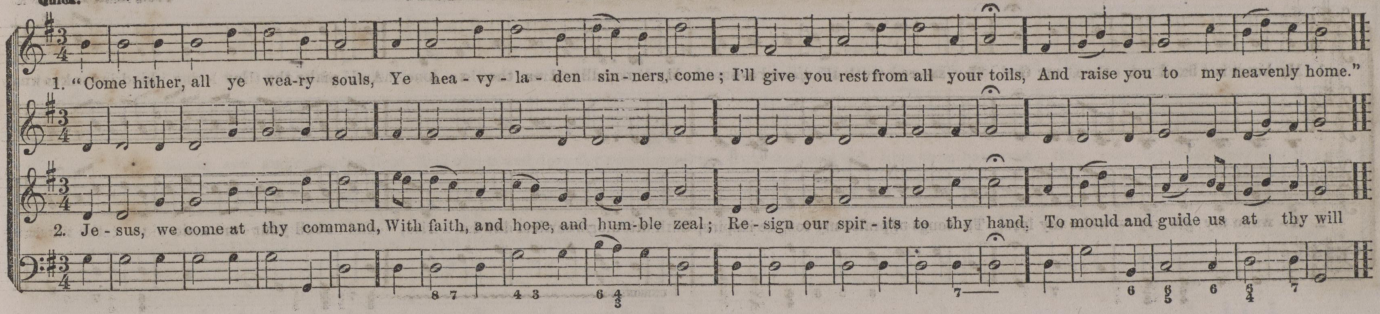
Slow and gentle.

LEE. L. M.



Quick.

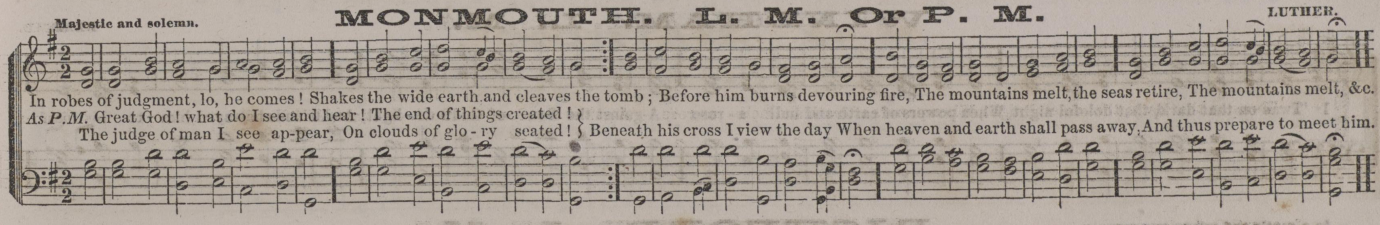
DOYLE. L. M.



Majestic and solemn.

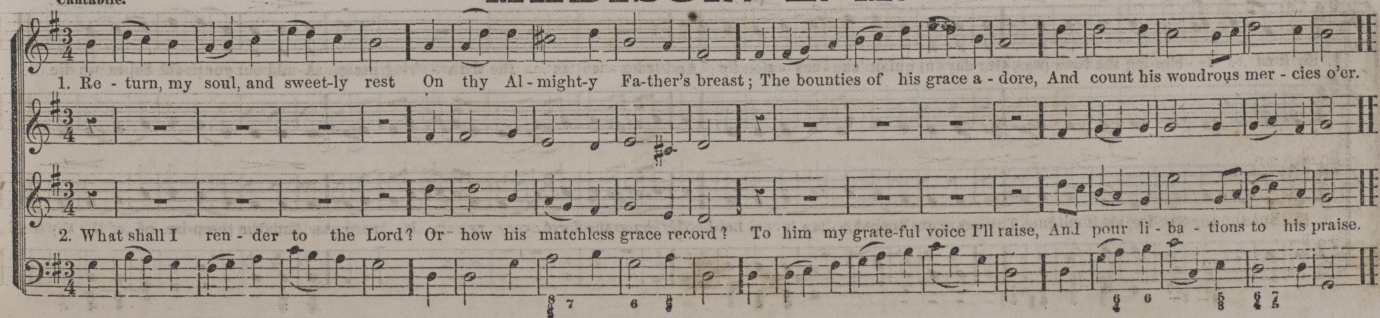
MONMOUTH. L. M. Or P. M.

LUTHER.



Cantabile.

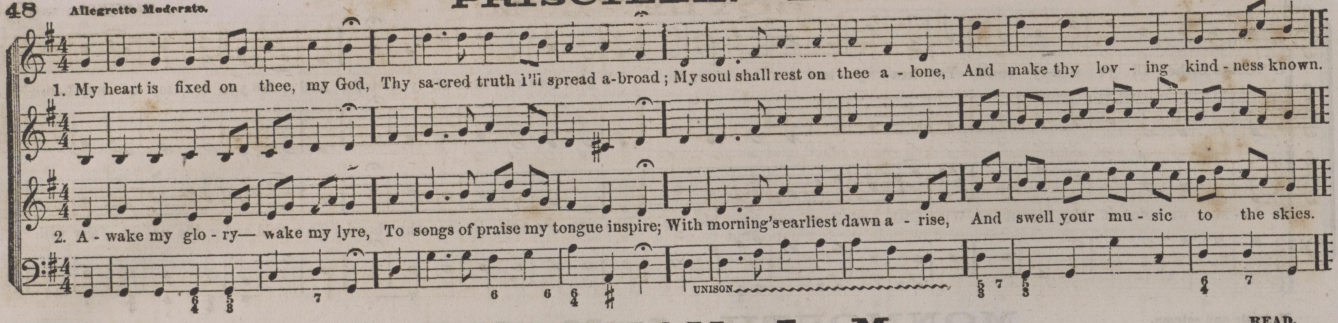
MADISON. L. M. †



PRISCILLA. L. M.

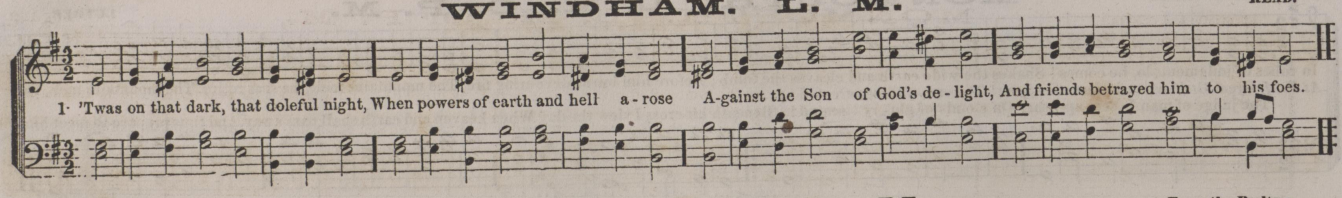
Allegretto Moderato.

from C. H. RINK.



WINDHAM. L. M.

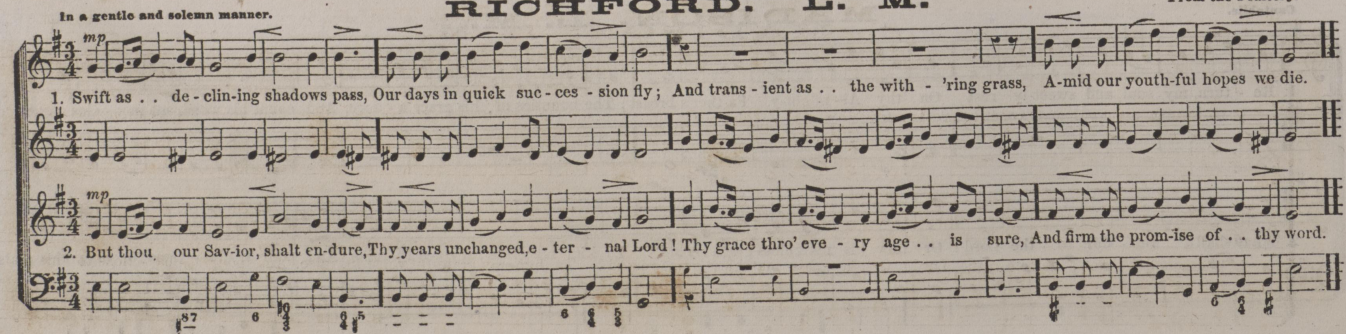
READ.



RICHFORD. L. M.

In a gentle and solemn manner.

From the Psaltery.



MANNING. L. M., or 6 lines.

1. The heav'ns de clare thy glo - ry, Lord! In eve - ry star thy wisdom shines; But, when our eyes be - hold thy word, We read thy name in fair - er lines.

2. The roll-ing sun, and changing light, And nights and days thy power confess; But the blest vol - ume thou hast writ, Re - veals thy just - ice and thy grace.

3. Sun, moon, and stars con-vey thy praise Bound the whole earth, and nev-er stand; So, when thy truth be - gan its race, It touch'd and glanc'd on eve - ry land.

T. S.

* By repeating the last two lines.

MORIAH. L. M.

Allegretto. L. MASON

1. Ye mighty rulers of the land, Give praise and glory to the Lord; And while before his throne ye stand, His great and powerful acts record, His great and powerful acts record.

ASHRIEL. L. M.

Moderate, with strength. W. B. B.

1. High in the heavens, eternal God! Thy goodness in full glory shines; Thy truth shall break thro' every cloud, That veils or darkens thy designs, That veils or darkens, &c.

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

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

OLD HUNDRED. L. M.*

Author unknown.

Doxology No. 1. Be thou, O God, ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here, as there o - beyed.

Doxology No. 2. Praise God, from whom all blessings flow; Praise him, all creatures here be - low; Praise him a - bove, ye heaven - ly host, Praise Fa - ther, Son, and Ho - ly Ghost.

Doxology No. 3. To God the Father, God the Son, And God the Spi - rit, three in one, Be hon - or, praise, and glo - ry given, By all on earth, and all in heaven.

* This arrangement is nearly the same as that found in the oldest books. We prefer it to any we have seen. Another arrangement slightly different from this, in the key of A, will perhaps be preferred by many. Eds.

SHALEM. L. M.

Allegretto.

From METHFESSEL.

Je - ho - vah reigns, his throne is high, His robes are light and ma - jes-ty; His glo - ry shines with beams so bright, No mor - tal can sus-tain the sight.

ATTERBURY. L. M. Double.

Tenderly.

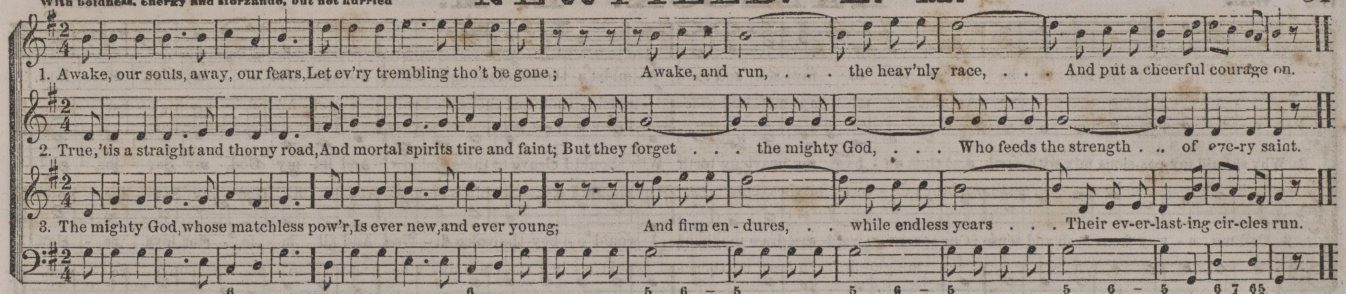
HASTINGS.

D. C.

Fast flow, my tears! the cause is great, This trib - ute claims an injured friend;
One whom I long pur-sued with hate While he would love me to the end: } When jus - tice frowned a - bove my head, And death its terrors round me spread,
D. C. He in - ter - posed, the wounds he bore, And bade me live to die no more.

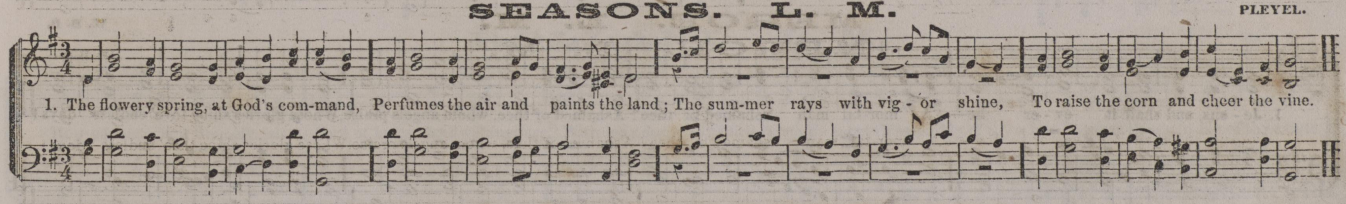
With boldness, energy and sforzando, but not hurried

NEWFIELD. L. M.



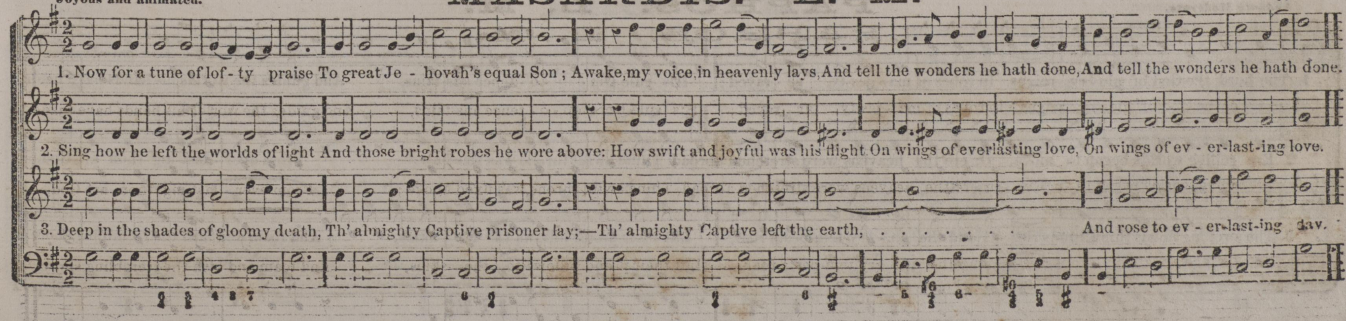
SEASONS. L. M.

PLEYEL.



Joyous and animated.

MASARDIS. L. M.



257166

HALLOCK. L. M.

Vivace. HASTINGS.

1. My God, per - mit me not to be A stranger to my - self and thee; A - midst a thousand thoughts I rove, For - get - ful of my high - est love.

2. Why should my pas-sions mix with earth, And thus de - base my heavenly birth? Why should I cleave to things be-low, And let my God, my Sav - ior, go?

3. Call me a - way from flesh and sense; One sovereign word can draw me thence; I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.

MEROE. L. M.

W. B. B.

1. Je - sus, and shall it ev - er be— A mor-tal man ashamed of thee! Ashamed of thee, whom angels praise, Whose glories shine thro' endless days!

PAPHOS. L. M.

Andante Moderato.

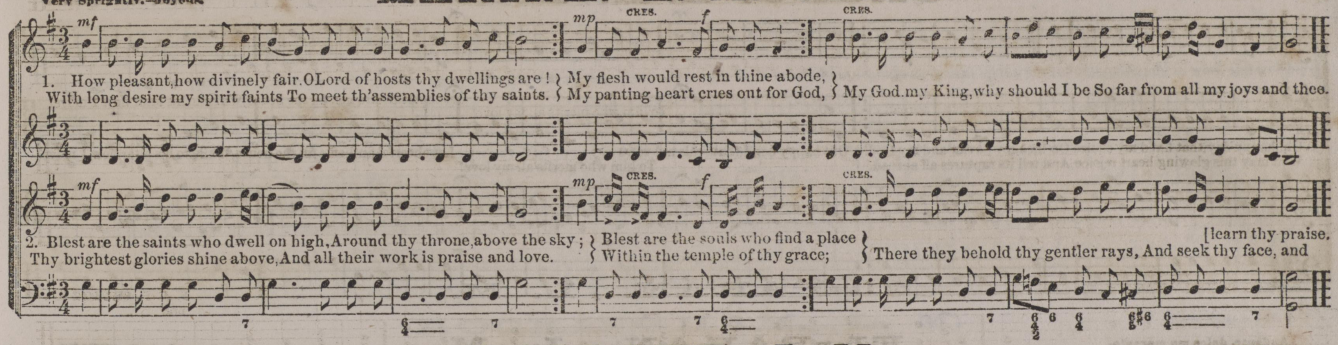
1. The Lord, the God of glo - ry, reigns, In robes of ma - jes-ty ar - rayed; His rule Om - nip - o - tence sus-tains, And guides the worlds his hands have made.

2. Ere rolling worlds began to move, Or ere the heavens were stretched abroad, Thine awful throne was fixed above; From ever - last-ing thou art God.

3. The swelling floods tumultuous rise—Aloud the an - gry tem-pests roar, Lift their proud billows to the skies, And foam and lash the trembling shore.

MARINA. L. M. Double.

Very Sprightly.—Joyous.

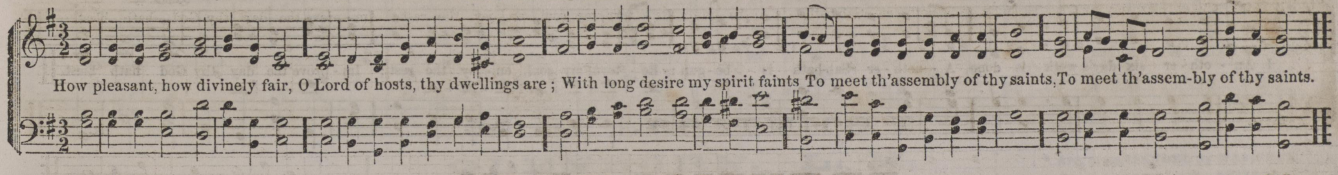


1. How pleasant, how divinely fair, O Lord of hosts thy dwellings are! { My flesh would rest in thine abode, }
With long desire my spirit faints To meet th'assemblies of thy saints. { My panting heart cries out for God, } My God, my King, why should I be So far from all my joys and thee.

2. Blest are the saints who dwell on high, Around thy throne, above the sky; { Blest are the souls who find a place }
Thy brightest glories shine above, And all their work is praise and love. { Within the temple of thy grace; } There they behold thy gentler rays, And seek thy face, and learn thy praise.

ROLLAND. L. M.

W. B. B.



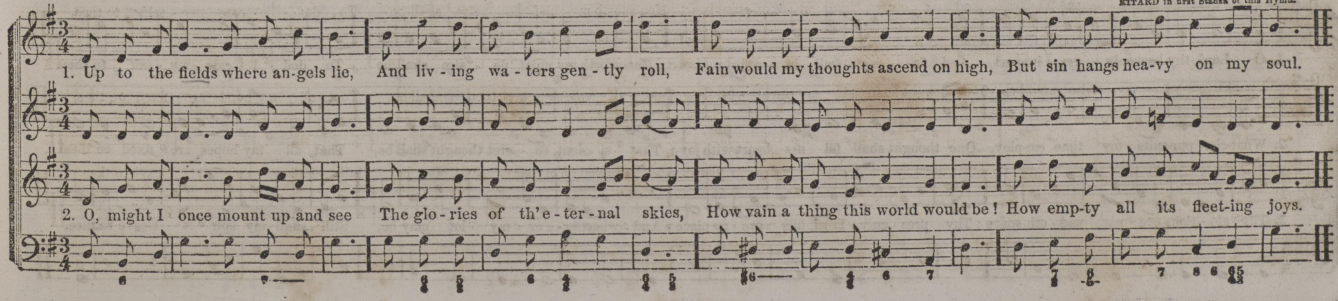
How pleasant, how divinely fair, O Lord of hosts, thy dwellings are; With long desire my spirit faints To meet th'assembly of thy saints, To meet th'assem-bly of thy saints.

ARO. L. M.

Spirited.

Arranged from GLAZER.

RITARD in first Stanza of this Hymn.

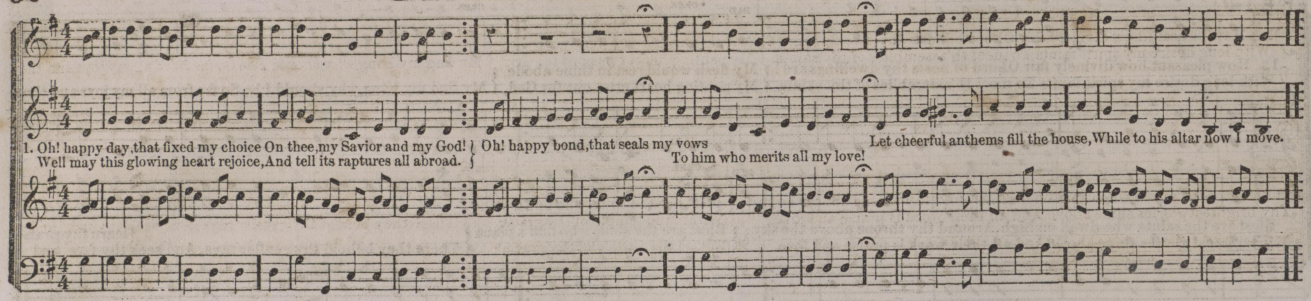


1. Up to the fields where an-gels lie, And liv - ing wa - ters gen - tly roll, Fain would my thoughts ascend on high, But sin hangs hea-vy on my soul.

2. O, might I once mount up and see The glo - ries of th'e - ter - nal skies, How vain a thing this world would be! How emp-ty all its fleet-ing joys.

ORONO. L. M. Double.

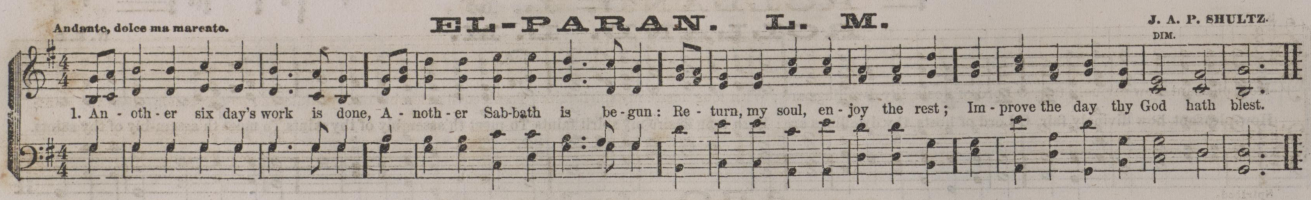
Melody by T. COOKE.



EL-PARAN. L. M.

Andante, dolce ma marcato.

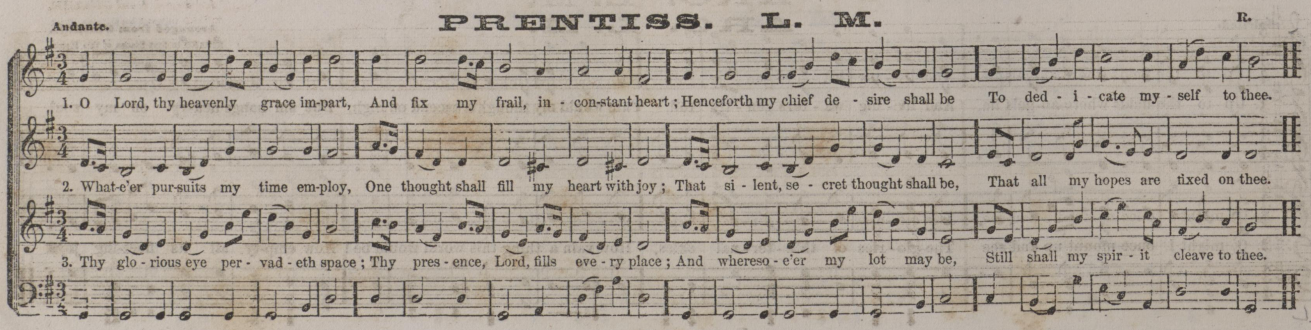
J. A. P. SHULTZ.



PRENTISS. L. M.

Andante.

R.



ADMAH. L. M.

1. Bless, O my soul, the living God, Call home thy thoughts that rove abroad ; Let all the powers within me join In work and worship so divine, Let all the powers within me join In work and worship, &c.

2. Bless, O my soul, the God of grace ; His favors claim the highest praise : Why should the wonders he hath wrought Be lost in silence and forgot ? Why should the wonders he hath wrought Be lost &c.

3. 'Tis he, my soul ! who sent his Son To die for crimes which thou hast done ; He owns the ransom, and forgives The hourly follies of our lives, He owns the ransom, and forgives The hourly follies, &c.

THIRDS.

ROCKINGHAM. L. M.

LOWELL MASON.

Who can de - scribe the joys that rise Thro' all the courts of pa - ra - dise, To see a prod - i - gal re - turn, To see an heir of glo - ry born?

GLENBURN. L. M.

Arr. from HANDEL by HASTINGS.

Moderato.

RITARD.

1. Still eve - ning comes, with gen - tle shade, Sweet har - bin - ger of balm - y rest, From toil-some hours and anx - ious thoughts Re - volv - ing in the pen - sive breast.

2. Re-ful - gent day in dark - ness sets ; The noi - sy crowds are hushed in sleep ; Harsh sounds to gen - tle mur - murs turn, As o'er the fields the zeph-yrs sweep.

RITARD.

3. Re-tire - ment, sol - emn yet se - rene, And un - dis - turbed by hu - man voice, In-vites re - pose on Je - sus' arm, And bids my soul in God re - joice.

Allegro.

DELTA. L. M.

When dark-ness long has veiled my mind, And smil-ing day once more ap - pears, Then, my Re - dee - mer, then I found, The fol - ly of my doubts and fears.

When dark-ness long has veiled my mind, And smil-ing day once more ap - pears, Then, my Re - dee - mer, then I found, The fol - ly of my doubts and fears.

WELLS. L. M.

ISRAEL HOLDROYD.

1. Great God in - dulge my hum-ble claim; Thou art my hope, my joy, my rest; The glo ries that com - pose thy name Stand all en - gaged to make me blest.
2. Thou great and good, thou just and wise, Thou art my fa - ther and my God; And I am thine, by sa - cred ties, Thy Son, thy ser-vant bought with blood.

Allegro.

ARAD. L. M.

1. Af - flict- ed saint, to Christ draw near; Thy Sa-viour's gra-cious prom-ise hear; His faith-ful word de - clares to thee That as thy days thy strength shall be.
2. Let not thy heart despond, and say "How shall I stand the try - ing day?" He has en - gaged, by firm de - cree, That as thy days thy strength shall be.
3. Thy faith is weak, thy foes are strong; And if the con - flict should be long, Thy Lord will make the tempt - er flee; For as thy days thy strength shall be.

PAER. L. M.

1. Thou great In - struct-or, lest I stray, O teach my err - ing feet thy way! Thy truth, with ev - er fresh de - light, Shall guide my doubt-ful steps a - right.

2. How oft my heart's af - fec - tions yield, And wan - der o'er the world's wide field! My rov - ing pas - sions, Lord, re - claim, U - nite them all to fear thy name.

TRURO. L. M.

Spirited. DR. BURNEY.

1. Now to the Lord a no - ble song: A-wake, my soul, a - wake, my tongue; Ho-san - na to th'eter - nal name, And all his bound - less love pro - claim.

JAD. L. M. ✻

STACCATO. CRES.

1. When strangers stand, and hear me tell What beauties in my Savior dwell, Where he is gone they fain would know, That they might seek and love him too, That they might seek and love him too.

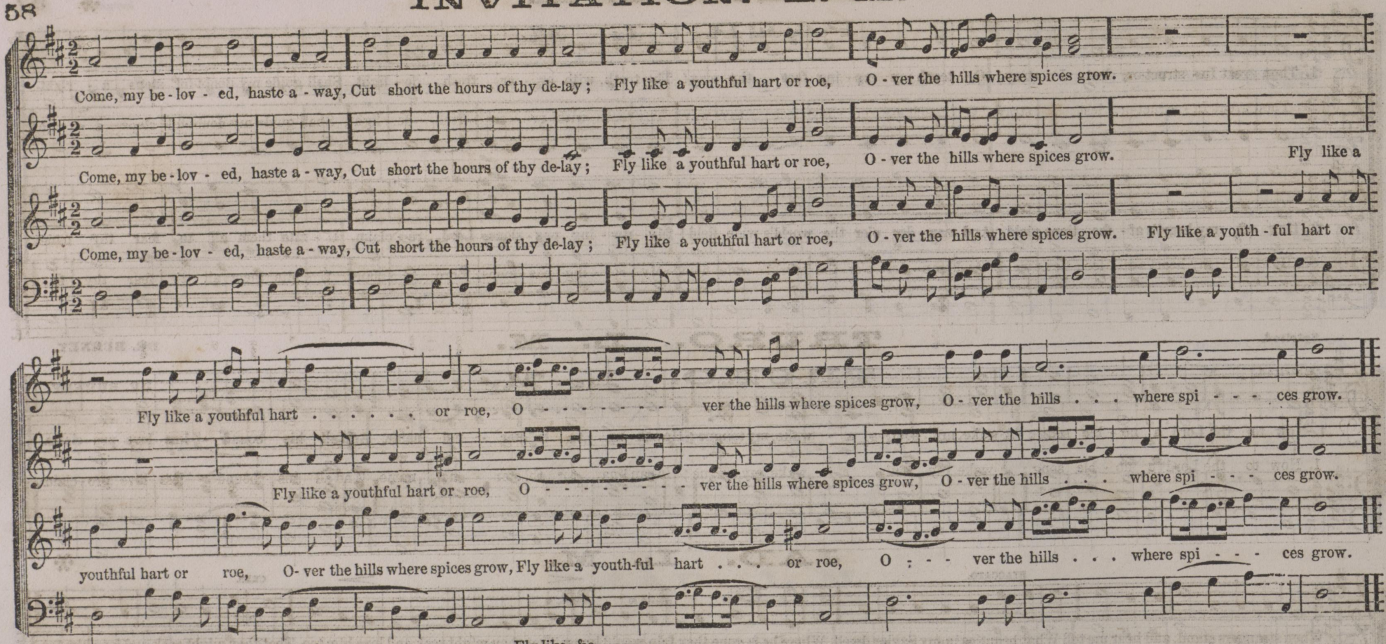
2. My best be - lov-ed keeps his throne On hills of light, in worlds unknown; But he descends, and shows his face, ... In the young gardens grace.

STACCATO. CRES.

3. O may my spir-it dai - ly rise, On wings of faith a-bove the skies; Till death shall make my last re-move, To dwell for ev - er with my Love, To dwell for ev - er with my love.

INVITATION. L. M.

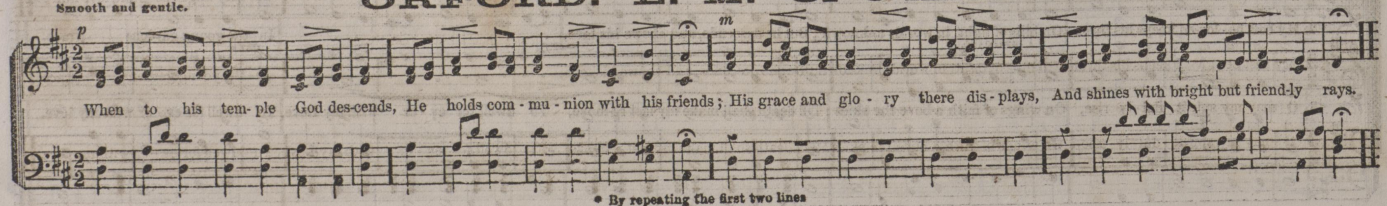
J. KIMBALL. Popular American tune.



ORFORD. L. M. Or 6 lines.*

From the Choir.

Smooth and gentle.



* By repeating the first two lines

GOLDSBORO'. L. M.

Moderate.

1. Soft be the gent-ly breathing notes That sing the Sav-ior's dy-ing love; Soft as the eve-ning zeph-yr floats, And soft as tune-ful lyres a-bove.

2. Soft as the morn-ing dews de-scend, While war-bling birds ex-ult-ing soar, So soft to our al-migh-ty Friend Be eve-ry sigh our bo-soms pour.

3. Pure as the sun's en-live-ning ray, That scat-ters life and joy a-broad; Pure as the lu-cid orb of day, That wide pro-claims its Mak-er, God.

ASHWELL. L. M.

Rather slow.

2. When we, our wea-ried limbs to rest, Sat down by proud Eu-phra-tes' stream, We wept with dole-ful thoughts oppressed, And Zi-on was our mourn-ful theme.

SORO. L. M.

Moderately joyous, Sprightly. S. F.

1. Blest are the men whose hearts do move And melt with sympa-thy and love; From Christ, the Lord, shall they obtain Like sympathy and love . . . a-gain.

2. Blest are the pure, whose hearts are clean From the de-fil-ing power of sin; With endless pleasure, they shall see A God of spotless puri-ty, A God of spot-less pu-ri-ty.

3. Blest are the men of peaceful life, Who quench the coals of growing strife; They shall be called the heirs of bliss,— The sons of God, the God . . . of peace.

Moderate.

PROSPECT HILL. L. M.

Arranged from a Quartette of BEETHOVEN

1. Lord! 'tis a pleas - ant thing to stand In gar - dens plant - ed by thy hand; Let me with - in thy courts be seen, Like a young ce - dar, fresh and green.

2. There grow thy saints in faith and love, Blest with thine in - fluence from a-bove; Not Leb - a - non with all its trees, Yields such a come - ly sight as these.

3. La - den with fruits of age, they show, The Lord is ho - ly, just and true: None who at - tend his gates shall find A God un - faith - ful, or unkind.

TRANQUILLITY. L. M.

Arranged from an English tune.

My opening eyes with rap-ture see The dawn of thy re-turn - ing day; My thoughts, O God as - cend to thee, While thus my ear - ly vows I pay.

Maestoso. Staccato. Bold and Spirited.

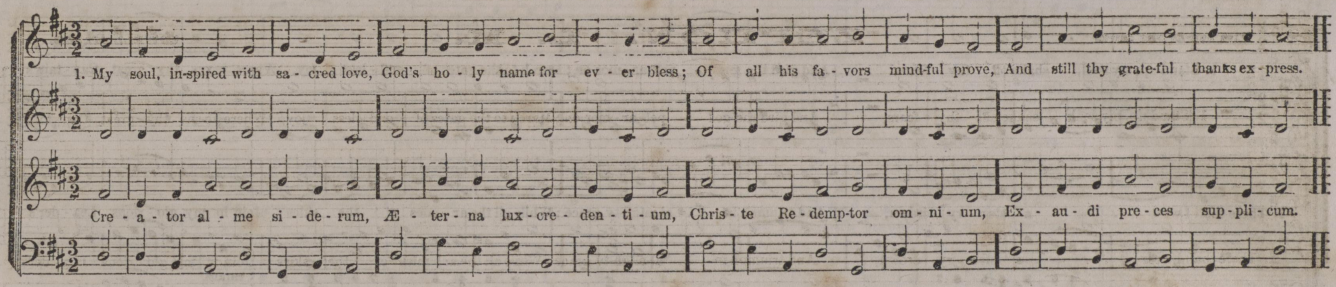
STARK. L. M.

1. Arm of the Lord, awake, a-wake; Put on thy strength, the nations shake; Now let the world, adoring, see Triumphs of mercy wrought by thee, Triumphs of mercy wrought by thee.

2. Say to the heathen, from thy throne, "I am Je - ho - vah, God a - lone: Thy voice their i - dols shall confound, And cast their altars to the ground, And cast their altars to the ground.

3. Let Zi- on's time of fa - vor come; O, bring the tribes of Is-rael home; Soon may our wondering eyes behold Gentiles and Jews in Jesus' fold, Gentiles and Jews in Je - sus' fold.

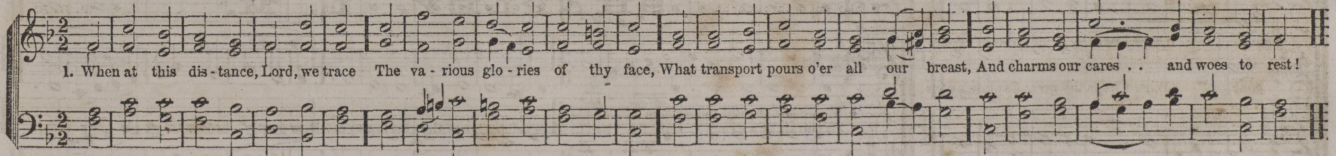
AMBROSE. L. M.



NOTE—This beautiful specimen of ancient melody and harmony—being one of the oldest church tunes extant—we have taken the liberty to put in a Rhythmic form that is popular in this country, and that will, we believe make this tune more extensively useful in the American churches—EDS.

NAZARETH. L. M.

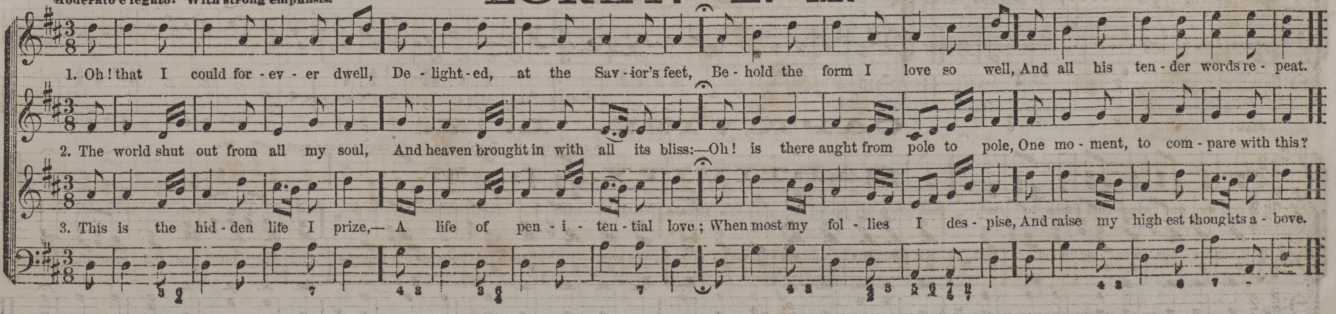
WEBBE.



LORAY. L. M.

Moderato e legato. With strong emphasis.

From C. M. VON WEBER.



With energy and spirit.

ZEPHON. L. M.

LOWELL MASON.

1. Stand up, my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end - less joy, Where Je-sus thy great Cap - tain's

2. There shall I wear . . . a star - ry crown, And triumph in . . . al-migh-ty grace; While all the ar - mies of the skies Join in my glo - rious Lea - der's

THIRDS.

Gently—m. p. throughout.

SHAPLEY. L. M.*

W. B. B.

gone, Where Jesus thy great Captain's gone.

praise, Join in my glo - - - - - rious Leader's praise.

1. How blest the righteous when he dies! When sinks a weary soul to rest! How mildly beam the clos-ing eyes! How gently heaves th' ex-pir - ing breath.

In repeating, the Treble and Tenor may change parts.

Slow.

CAPTIVITY. L. M.

1. When we our wea - ried limbs to rest, Sat down by proud Eu - phra-te's stream, We wept—with dole - ful thoughts oppressed— And Zi - on was our mournful theme.

SEBAGO. L. M.

Moderato.

* From a Quartett by Beethoven.

1. There seems a voice in eve - ry gale, A tongue in eve - ry open - ing flower, Which tells, O Lord, the won - drous tale Of thy in - dulgence, love, and power.

2. The birds, that rise on quiv - ering wing, Appear to hymn their mak - er's praise, And all the min - gling sounds of spring To thee a general an - them raise.

2. And shall my voice, great God, a - lone Be mute 'midst Nature's loud ac - claim, Nor let my heart, with answering tone, Breathe forth in praise thy ho - ly name?

EFFINGHAM. L. M.

Allegretto

The Lord proclaims his power a - loud Through eve - ry o - cean, eve - ry land; His voice di - vides the wa - tery cloud, And lightnings blaze at his command.

MINOT. L. M. Double.

Very spirited. Staccato.

S. F.

1. { Triumphant Zion! lift thy head From dust, and darkness, and the dead! / Tho' humbled long, awake at length, (Omit . . .) And gird thee with the Savior's strength! }

2. { Put all thy beauteous garments on, / And let thy excellence be known: } Decked in the robes of righteousness, Thy glories shall the world confess.

3. { No more shall foes unclean invade, And fill thy hallowed walls with dread; / No more shall hell's insulting host (Omit . . . .) Their victory and thy sorrows boast. }

4. { God from on high has heard thy prayer; / His hand thy ruin shall repair } Nor will thy watchful monarch cease To guard thee in eternal peace.

PERU. L. M.

HATCHELDER.

1. Happy the man, whose cautious feet, Shun the broad way that sinners go; Who hates the place where atheists meet, And fears to talk as scoffers do, And fears to talk as scoffers do.

2. He loves t'employ the morning-light Among the statutes of the Lord, And spends the wakeful hours of night, With pleasure pondering o'er the word, With pleasure pondering o'er the word.

3. He, like a plant by gentle streams, Shall flourish in immortal green; And heaven will shine, with kindest beams, On every work his hands begin, On every work his hands begin.

SLADE. L. M.

From Handel & Haydn Coll.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morn - ing light, And talk of all thy truth at night.

WAITE. L. M.

1. My God, my King, thy va - rious praise Shall fill the rem - nant of my days; Thy grace em - ploy my humble tongue, Till death and glory raise the song.

2. The wings of eve ry hour shall bear Some thankful trib - ute to thine ear; And eve - ry set - ting sun shall see, New works of du - ty done for thee.

3. Thy work with boundless glo - ry shine, And speak thy ma - jes - ty di - vine; Let eve - ry realm with joy proclaim The sound and hon - or of thy name.

Chanting style—Quarter notes rather staccato.

STETSON. L. M.

1. In vain my rov-ing tho'ts would find A por-tion worthy of the mind; On earth my soul can never rest, For earth can never make me blest, For earth can nev - er make me blest.

2. Can lasting hap-pi-ness be found Where seasons roll their hasty round, And days and hours, with rapid flight, Sweep cares and pleasures out of sight, Sweep cares and pleasures out of sight.

3. Arise, my tho'ts; my heart a - rise; Leave this vain world and seek the skies; There purest joys for ever last, When seasons, days, and hours are past, When seasons, days, and hours are past.

ELLENTHORPE. L. M.

LINLEY.

Now be my heart in - spired to sing The glo-ries of my Sav - ior King, Je - sus the Lord; how heavenly fair His form! how bright his beau - ties are!

Moderately joyous.

LEROY. L. M.

1. He that hath made his re - fuge God, Shall find a most se - cure a - bode; Shall walk all day be - neath his shade, And there, at night, shall rest his head.

2. Then will I say,—"My God! thy power Shall be my for - tress and my tower; I, who am formed of fee - ble dust, Make thine al - migh - ty arm my trust."

3. Thrice hap - py man! thy Mak - er's care Shall keep thee from the fow - ler's snare,—Sa - tan, the fow - ler, who be - trays Un - guard-ed souls a thou-sand ways.

Moderate, Legato. With strong accent.

ANSON. L. M.

Tenor a little prominent here.

1. Blest is the man, whose ten - der care Re- lieves the poor in their dis - tress; Whose pit - y wipes the wid-ow's tear, Whose hand sus - tains the fa - ther-less.

2. His heart con-trives for their re - lief More good than his own hand can do; He, in the time of gen - eral grief, Shall find the Lord hath pit - y too.

3. Or, if he lan - guish on his bed, God will pro-nounce his sins for-given; Will save from death his sink - ing head, Or take his will - ing soul to heaven.

WHITELAND. L. M.

From the Handel and Haydn Coll.

SECOND TREBLE.

ALTO.

Great God, to thee my eve - ning song, With hum - ble grat - i - tude I raise; O let thy mer - cy tune my tongue, And fill my heart with live - ly praise.

With expression.

BLAISDELL. L. M.

G. F. R.

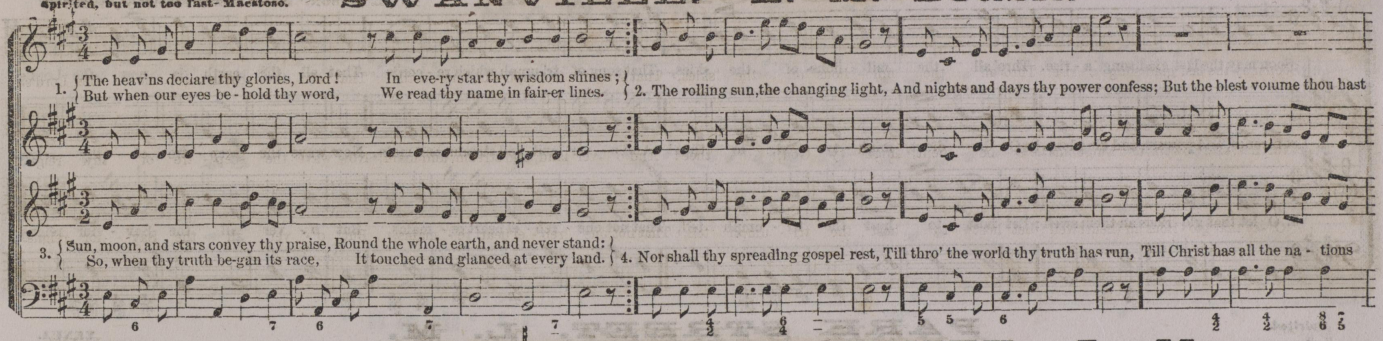
1. When I sur-vey the won - drous cross On which the Prince of Glo - ry died; My rich - est gain I count but loss, And pour con-tempt on all my pride.

2. For-bid it, Lord! that I should boast, Save in the death of Christ my God; All the vain things that charm me most, I sac - ri-fice them to his blood.

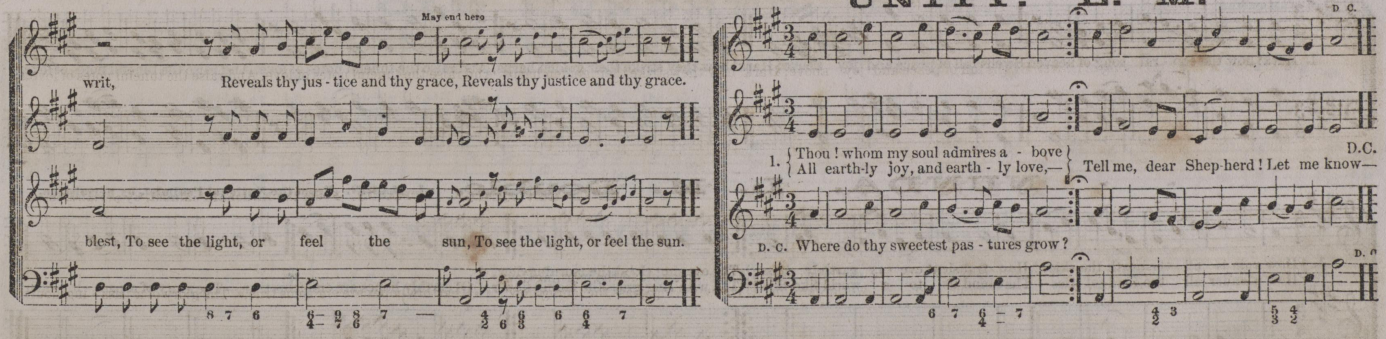
3. See from his head, his hands, his feet, Sor - row and love flow min - gled down! Did e'er such love and sor - row meet? Or thorns compose so rich a crown?

Spirited, but not too fast- Macstono.

SWANVILLE. L. M. Double.

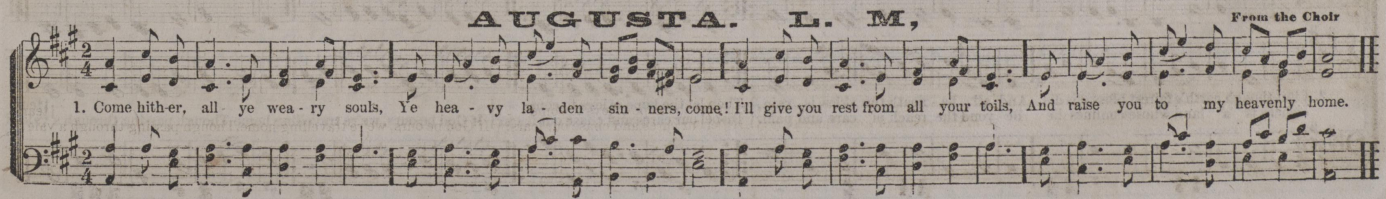


UNITY. L. M.



AUGUSTA. L. M,

From the Choir



Moderate.

MIGDOL. L. M.

L. MASON. From Carmina Sacra, by permission.

1. Soon may the last glad song a - rise. Thro' all the mil - lions of the skies, That song of tri-umph which re - cords That all the earth is now the Lord's.

2. Let thrones, and powers, and kingdoms be O - be - dient, migh - ty God, to thee! And o - ver land, and stream, and main, Now wave the scep - tre of thy reign.

3. O let that glo - rious an-them swell; Let host to host the tri - umph tell, That not one reb - el heart re - mains, But o - ver all the Sav - ior reigns.

Spirited.

PARK STREET. L. M.

VENUA.

1. Hark! how the cho - ral song of heaven Swells full of peace and joy above; Hark! how they strike their golden harps, And raise the tuneful notes of love, And raise the tuneful notes of love.

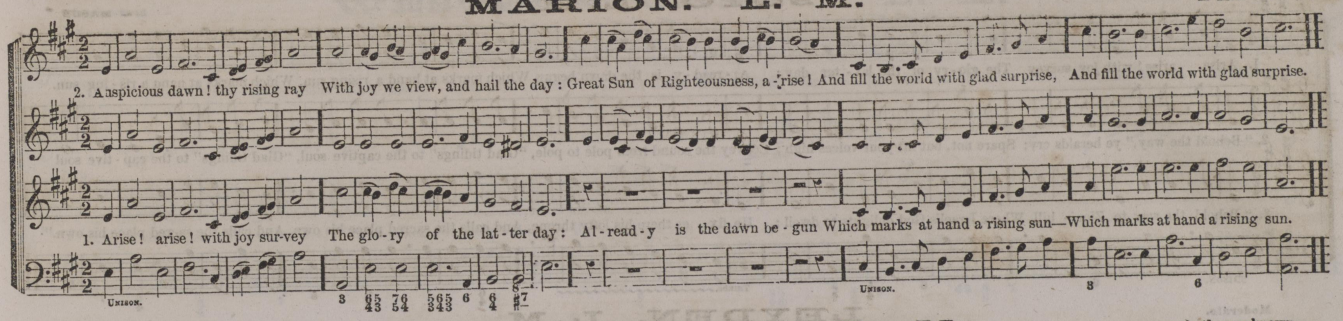
NUNDA. L. M. Double.

L. MASON. From the National Psalmist, by permission.

1. { How vain is all be-neath the skies! How transient eve - ry earth-ly bliss; } { The evening cloud, the morning dew, }
{ How slender all the fond-est ties That bind us to a world like this! } { The with'ring grass, the fading flow'r, } { Of earthly hopes are emblems true,—The glory of a pass - ing hour.

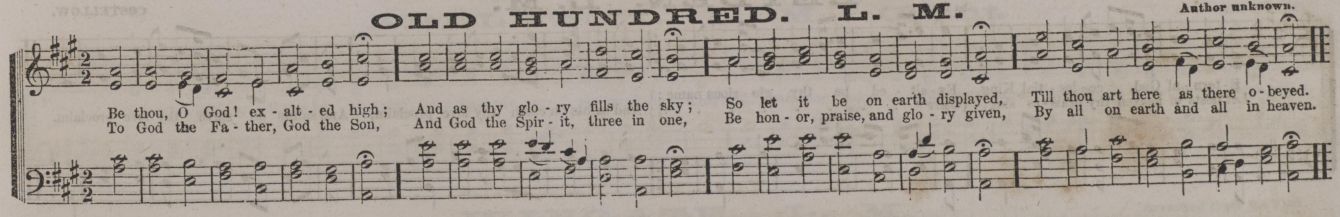
2. { But though earth's fairest blossoms die, And all be - neath the skies is vain, } { Then let the hope of joys to come }
{ There is a land whose confines lie Be - yond the reach of care and pain. } { Dispel our cares, and chase our fears: } { If God be ours, we're travelling home. Though passing through a vale of tears.

MARION. L. M.



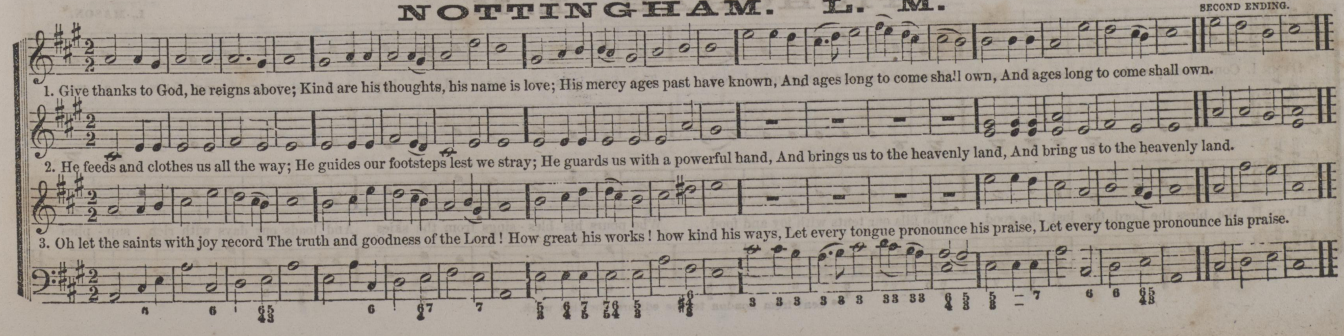
OLD HUNDRED. L. M.

Author unknown.



NOTTINGHAM. L. M.

SECOND ENDING.



Con spirito.

SOTO. L. M.

MASON.

1. Arise, arise! with joy survey The glo - ry of the lat - ter day: A - read - y is the dawn begun Which marks at hand a rising sun, Which marks at hand a ris - ing sun.

2. "Behold the way," ye heralds cry; Spare not, but lift your voices high; Convey the sound from pole to pole, "Glad tidings" to the captive soul, "Glad tidings" to the cap - tive soul

3. "Behold the way to Zion's hill, Where Israel's God delights to dwell: He fix - es there his lofty throne, And calls the sacred place his own, And calls the sacred place his own."

MASON. THIRDS.

Moderate.

LEYDEN. L. M.

COSTELLOW.

1st TIME. 2d TIME.

E - tern - al God, ce - les - tial King, Ex - alt - ed be thy glo - rious name; And saints on earth thy love proclaim, And saints on earth thy love proclaim.
Let hosts of heaven thy prais - es sing, [OMIT . . . . . .]

TICHORAH. L. M.

L. MASON.*

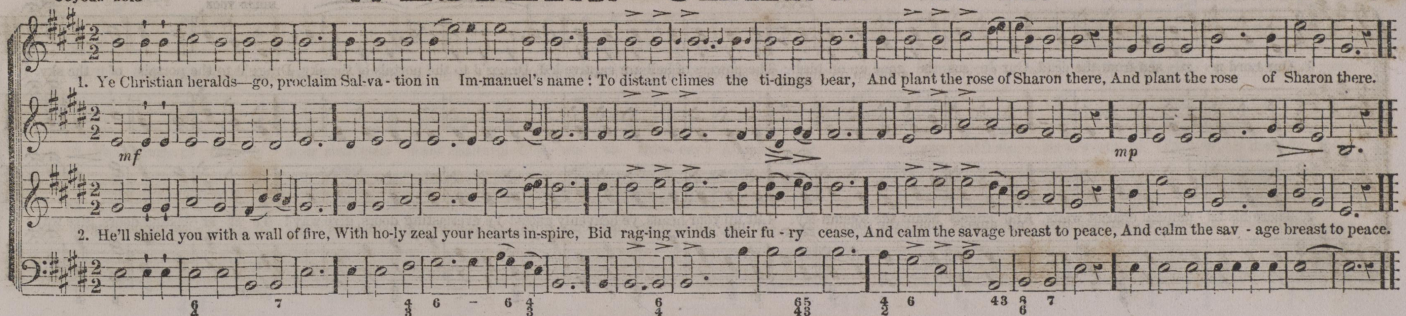
HYMN I. Come, weary souls, with sin distressed, Come, and accept the promised rest; The Sav - ior's gra - cious call o - bey, And cast your gloomy fears a - way.

HYMN II. We bless the Lord, the just, the good, Who fills our tents with joy and food, Who pours his bles - sings from the skies And loads our days with rich sup - plies.

* Sent from London to the editors, for this work.

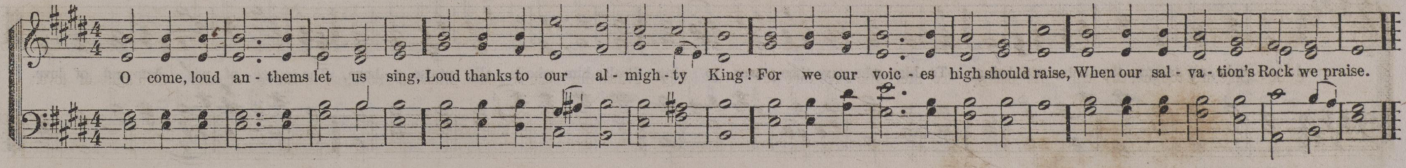
Joyous-bold

WESTERN CHANT. L. M.



APPLETON. L. M. Chant.

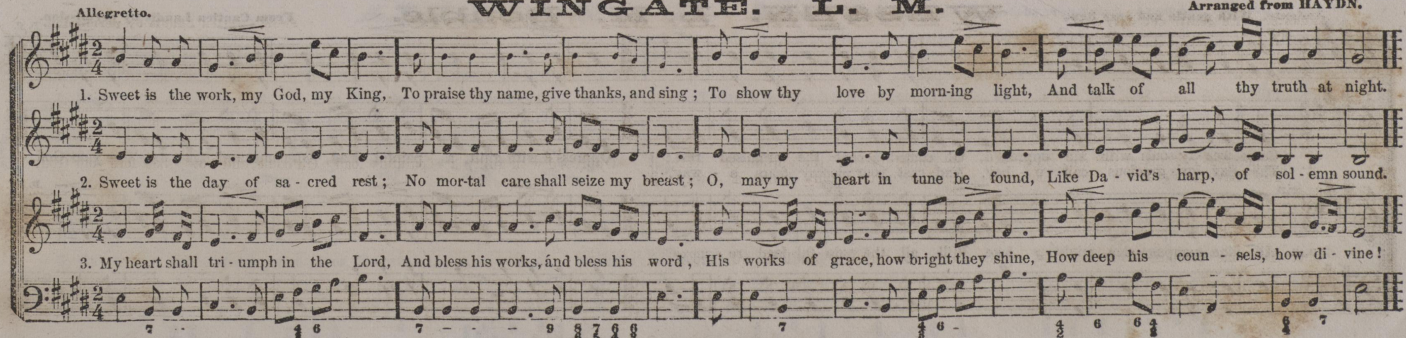
DR. BOYCE.



Allegretto.

WINGATE. L. M.

Arranged from HAYDN.



CANANDAIGUA. L. M.

Allegro Vigoroso. Reciprocando. MOLTO VOCE. From the Psaltery.

1. Our Lord is ri - sen from the dead, Our Je - sus is gone up on high: The powers of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.

2. There his tri - umphal chariot waits, And angels chant the solemn lay, Lift up your heads, ye heavenly gates! Ye everlasting doors, give way! Ye ev - er - lasting doors, give way!

DANVERS. L. M.

L. MASON. From Boston Acad. Coll.

1. A - wake, my tongue, thy trib - ute bring, To him who gave thee power to sing; Praise him, who is all praise a - bove, The source of wis - dom and of love.

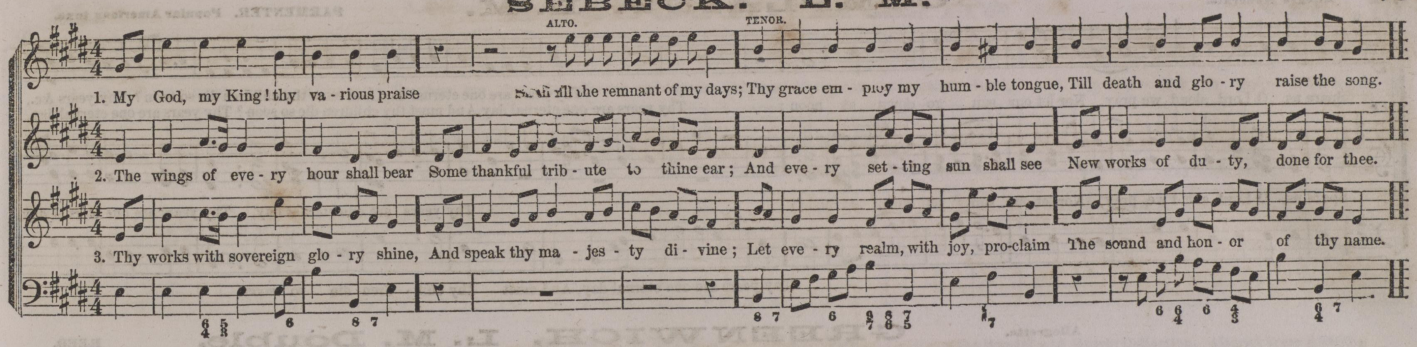
WESSEN. L. M. Double.

Andante. With gentle and easy flow. From Cantica Laudis by permission.

1. { Come, wea - ry souls with sin oppress'd, Oh come! accept the promised rest; } Oppress'd with guilt, a painful load, Oh come, and bow be - fore your God.
{ The Sav - ior's gracious call o - bey, And cast your gloomy fears a - way. }

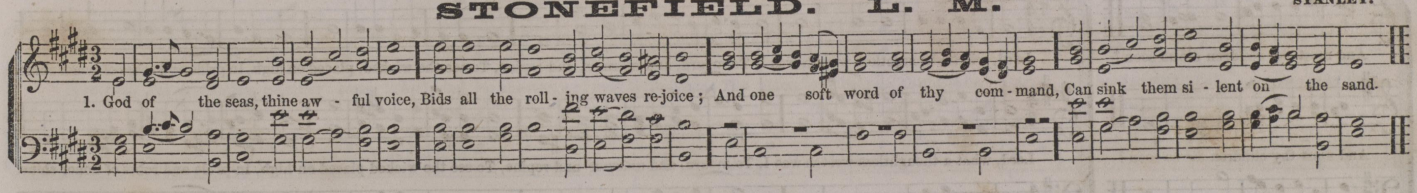
D. C. Di - vine compas - sion, might - y love, Will all the pain - ful load re - move.

SEBECK. L. M.



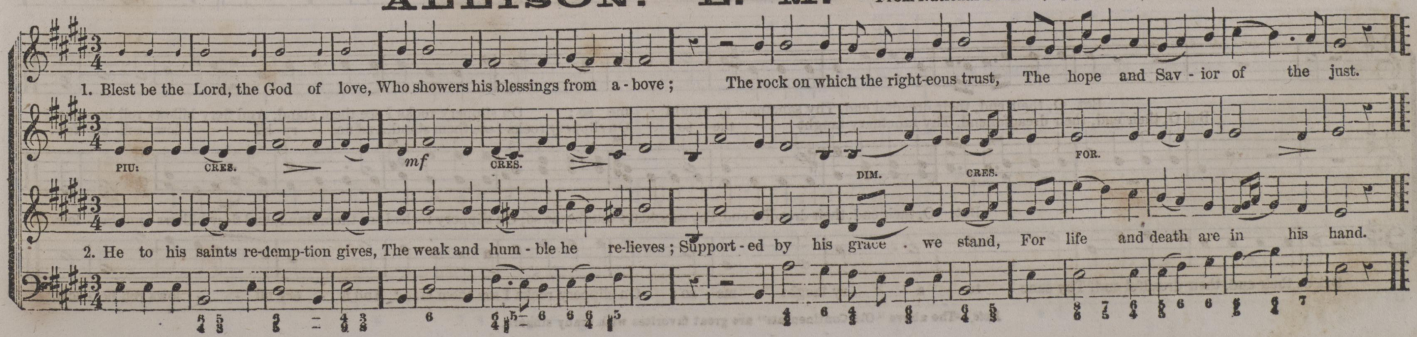
STONEFIELD. L. M.

STANLEY.



ALLISON. L. M.

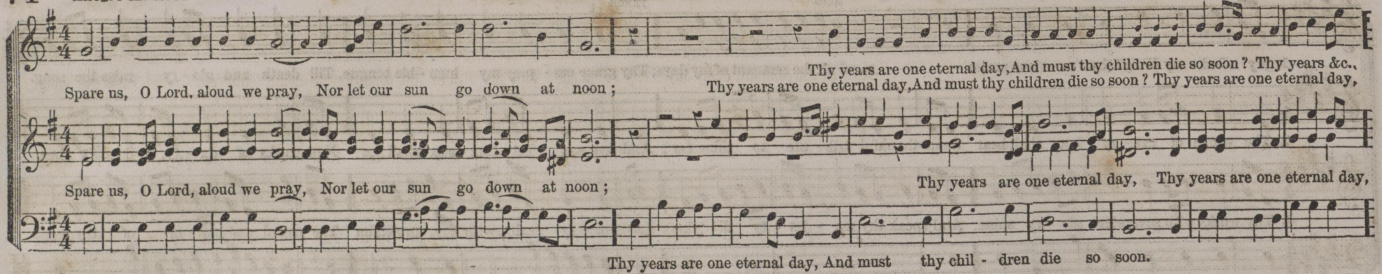
From National Psalmist, by permission. Arranged from CH. H. RINK.



Allegro Moderato.

COMPLAINT. L. M.

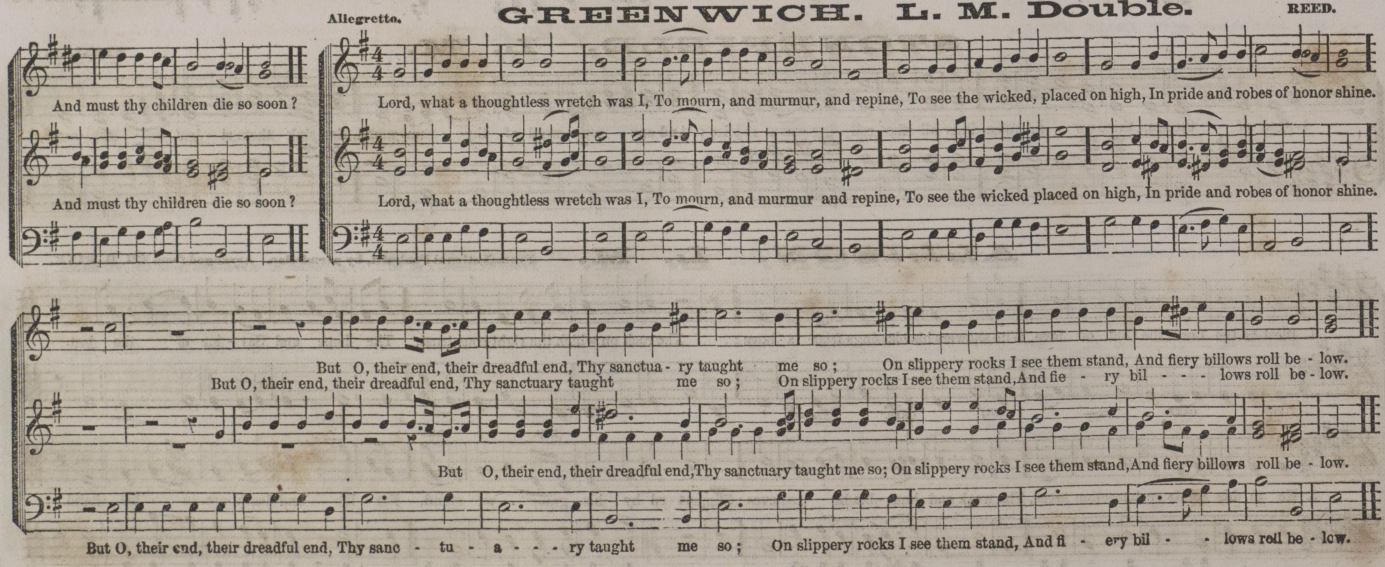
PARMENTER. Popular American tune.



Allegretto.

GREENWICH. L. M. Double.

REED.



Note.—The above "Old Continentals" are great favorites with many singers.

SUCCOTH. L. M.

Allegro.

1. Be still, my heart; these anx-ious cares To thee are bur - dens, thorns, and snares; They cast dis-hon - or on thy Lord, And con - tra - dict his gra - cious word.

2. Bro't safe - ly by his hand thus far, Why wilt thou now give place to fear? How canst thou want if he pro - vide, Or lose thy way with such a Guide?

3. Did ev - er trou-ble yet be - fall, And he re - fuse to hear thy call? And has he not his pro-mise passed That thou shalt o - ver - come at last?

SHOEL. L. M.

From the Handel and Haydn Collection. Altered from SHOEL.

Now shall the trem-bling mourner come, And bind his sheaves, and bear them home; The voice, long broke with sighs shall sing, Till heaven with hal - le - lu - jahs sing.

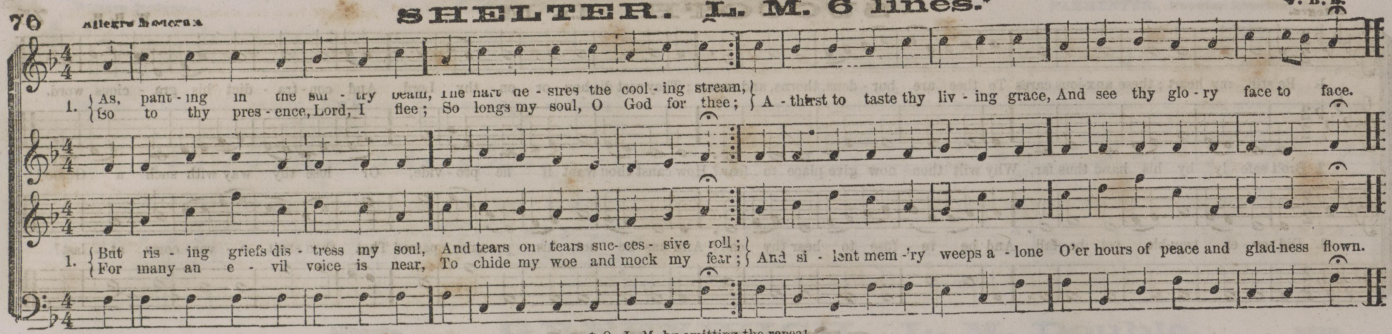
ETHAN. L. M. Double.

{Though sorrows rise, and dangers roll / Though friends are false, and love decays, } In waves of darkness o'er my soul; / And few and e - vil are my days; } {Though conscience fiercest of my foes, / Swells with remember'd guilt my woes, } Yet, even in nature's utmost ill, I love thee, Lord; I love thee still.

{Though Sinai's curse, in thunder dread, / And memory points, with busy pain, } Peals o'er my unprotected head, / To grace and mercy given in vain, } {Till nature, shrinking in the strife, / Would fly to hell, t' escape from life, } Though every thought has power to kill, I love thee, Lord; I love thee [still.

Allegro Moderato

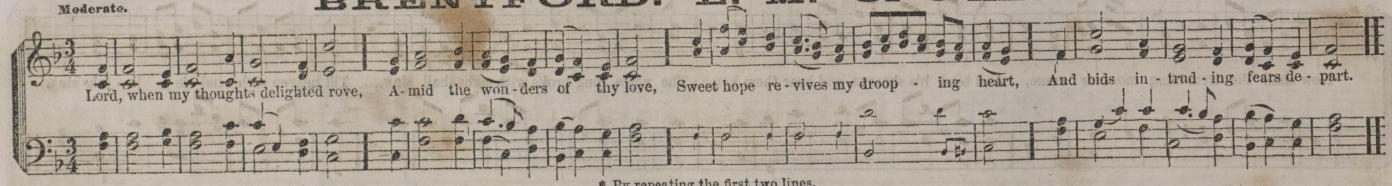
SHELTER. L. M. 6 lines.*



* Or L. M. by omitting the repeat.

Moderate.

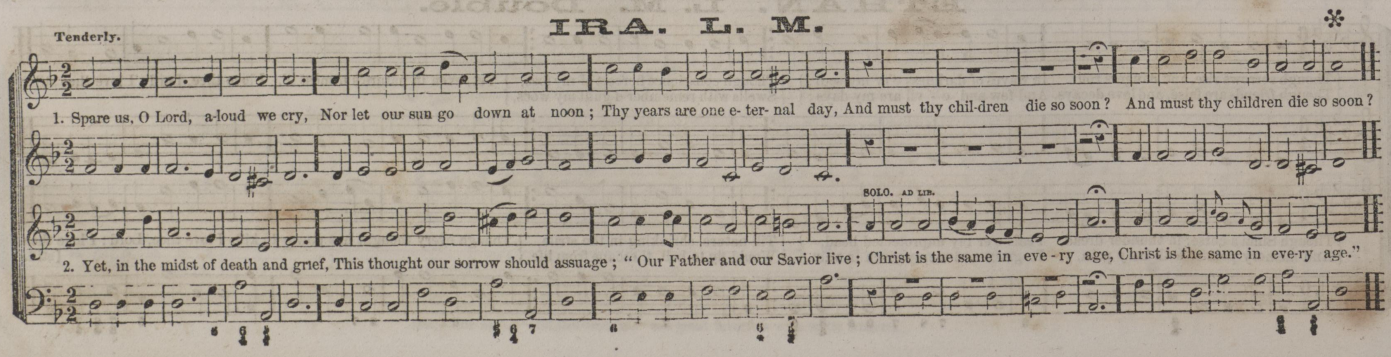
BRENTFORD. L. M. Or 6 lines.*



* By repeating the first two lines.

Tenderly.

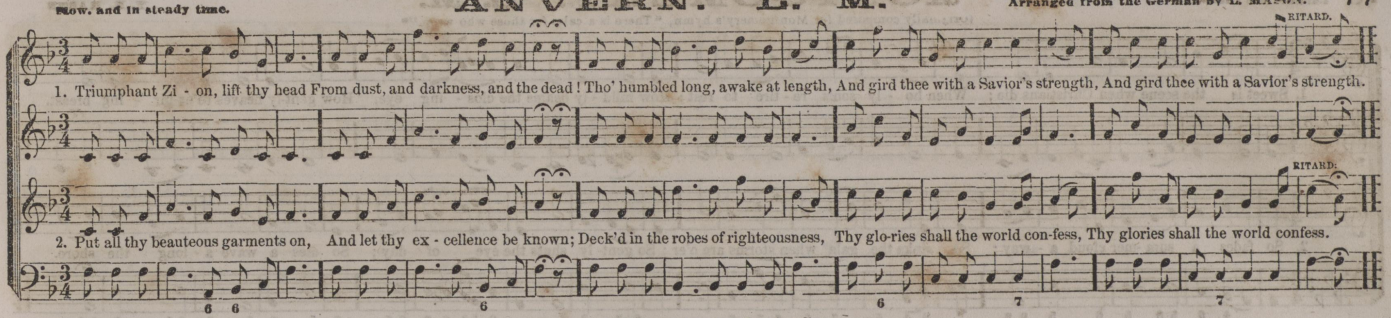
IRA. L. M.



Slow, and in steady time.

ANVERN. L. M.*

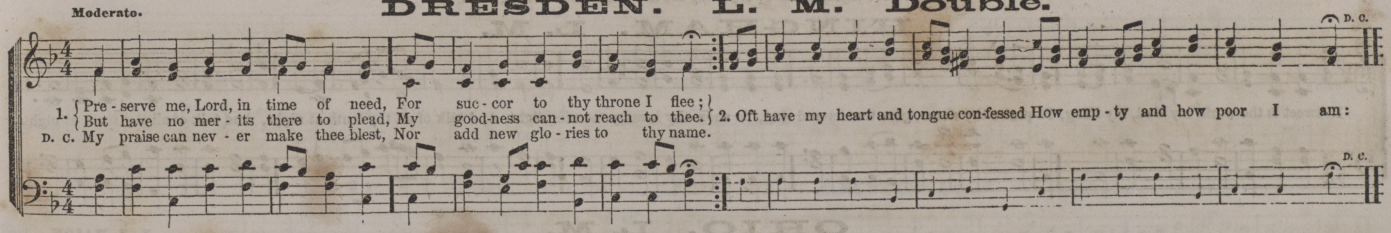
Arranged from the German by L. MASON.



* Or six lines, by repeating first two lines.

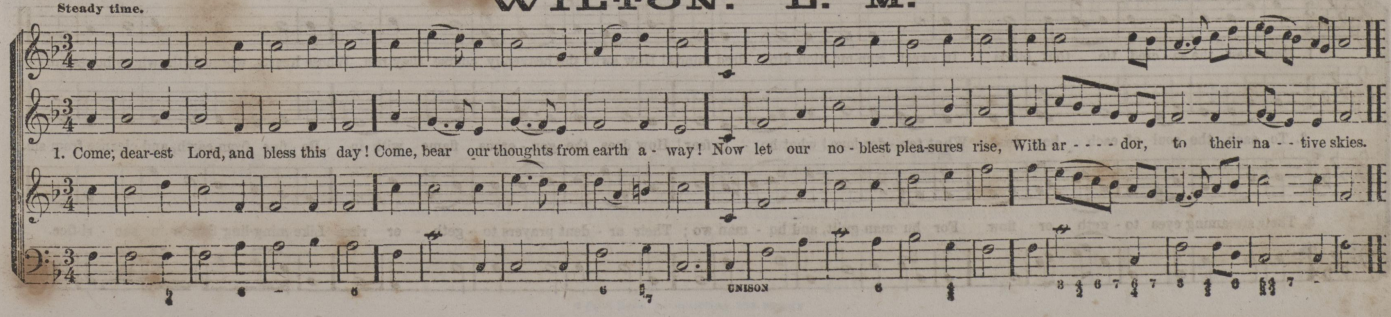
Moderato.

DRESDEN. L. M. Double.



Steady time.

WILTON. L. M.



MONTGOMERY. L. M.

T. B. MASON

(Originally composed for Montgomery's hymn, "There is a calm for those who weep."*

1. Sweet is the scene when Christians die; When ho - ly souls re - tire to rest: How mild - ly beams the clos - ing eye, How gent-ly heaves th'ex-pir - ing breast.

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

* Adapted to that hymn by repeating the last line, "Low in the ground."

HINGHAM. L. M.

1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night, And talk of all thy truth at night.

OHIO. L. M.

T. B. MASON.

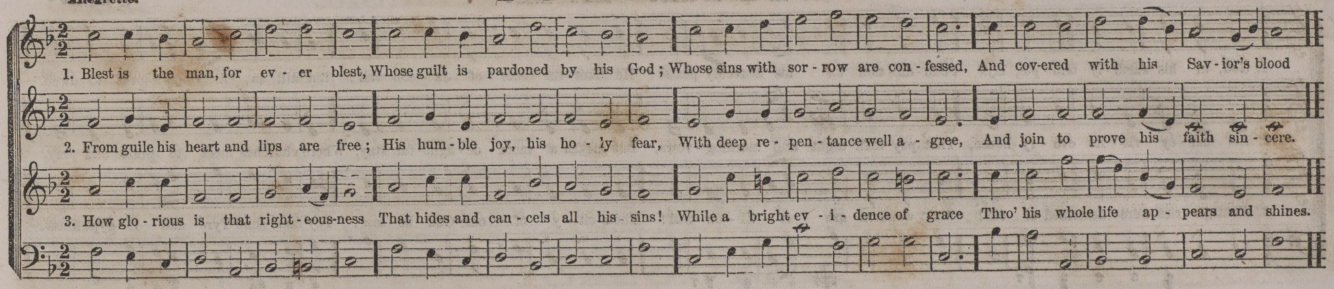
1. How blest the sa - cred tie that binds In sweet com-mu-nion kin - dred minds! How swift the heaven-ly course they run, Whose hearts, whose faith, whose hopes are one.

2. To each, the soul of each how dear! What ten - der love! what ho - ly fear! How does the gen - erous flame with -in Re - fine from earth, and cleanse from sin.

3. Their streaming eyes to - geth - er flow For hu -man guilt, and hu - man wo; Their ar - dent prayers to - geth - er rise, Like ming-ling flames in sac - ri-fice.

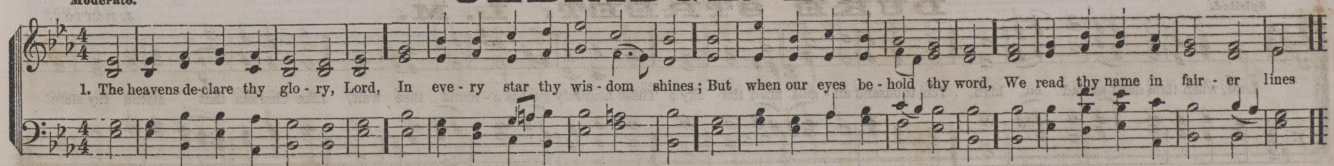
POOLE. L. M.

Allegretto. Arranged from GLUCK, by L. MASON.



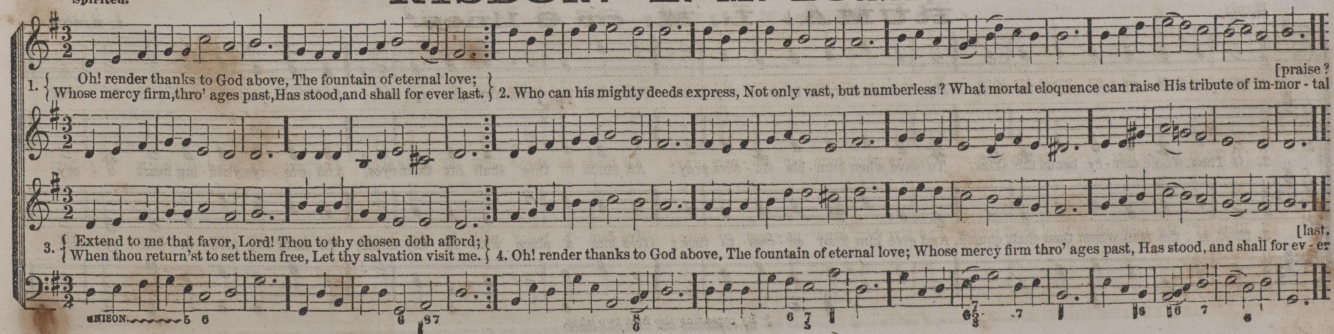
UXBRIDGE. L. M.

Moderato.



RISDON. L. M. Double.*

Spirited. Arranged from a German tune by L. MASON.



* Or 6 lines, he omitting the repeat

NIOTA. L. M.

L. MASON.*

Moderato.

1. God, in his earth-ly tem-ple, lays Foun-da-tion for his heavenly praise; He likes the tents of Ja-cob well; But still in Zi-on loves to dwell.

2. His mer-cy vis-its eve-ry house, That pay their night and morning-vows, But makes a more de-light-ful stay, Where churches meet to praise and pray.

3. What glo-ries were described of old! What wonders are of Zi-on told! Thou cit-y of our God be-low! Thy fame shall Tyre and E-gypt know.

* Sent from London, to the editors of this work.

DUKE STREET. L. M.

J. HATTON.

Spirited.

Lord, when thou didst ascend on high, Ten thousand an-gels filled the sky; Those heavenly guards a-round thee wait, Like chariots that attend thy state.

RUMA. L. M. or 6 lines.*

L. MASON.

Slowly.

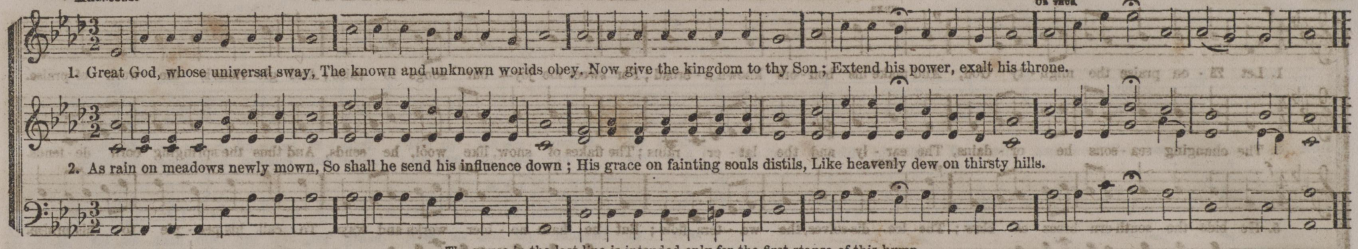
1. The praise of Zi-on waits for thee, My God, and praise becomes thy house; There shall thy saints thy glo-ry see, And there perform their pub-lic vows.

2. O Thou, whose mer-cy bends the skies, To save when hum-ble sin-ners pray! All lands to thee shall lift their eyes, And eve-ry yield-ing heart o-bey.

3. Blest is the man whom thou shalt choose, And give him kind ac-cess to thee; Give him a place with-in thy house, To taste thy love di-vine-ly free.

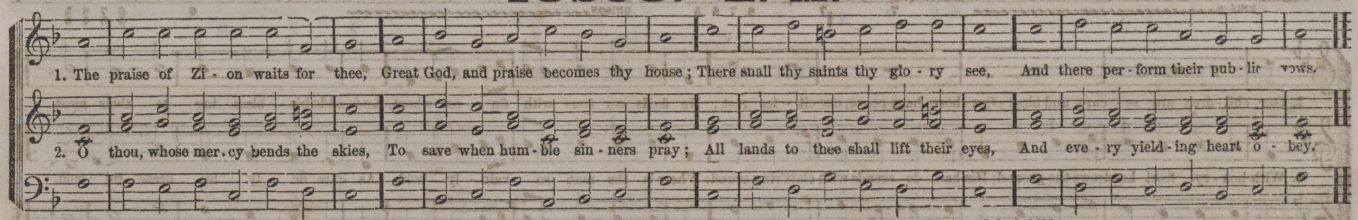
* By repeating the first two lines.

Maestoso. **GEBAL. L. M.** Or thus. Rev. F. A. ADAMS.


1. Great God, whose universal sway, The known and unknown worlds obey, Now give the kingdom to thy Son; Extend his power, exalt his throne.
2. As rain on meadows newly mown, So shall he send his influence down; His grace on fainting souls distils, Like heavenly dew on thirsty hills.

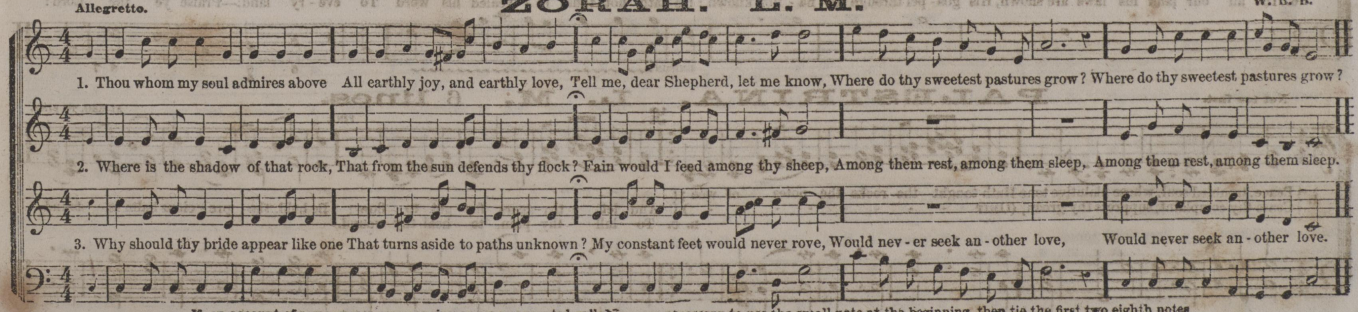
The pause in the last line is intended only for the first stanza of this hymn.

IOSCO. L. M.*


1. The praise of Zi - on waits for thee, Great God, and praise becomes thy house; There shall thy saints thy glo - ry see, And there per - form their pub - lic vows.
2. O thou, whose mer - cy bends the skies, To save when hum - ble sin - ners pray; All lands to thee shall lift their eyes, And eve - ry yield - ing heart o - bey.

* This tune is said to have been composed by JOHN HUSS, born in Bohemia, 1373, and burnt as a Martyr, July 6, 1415.

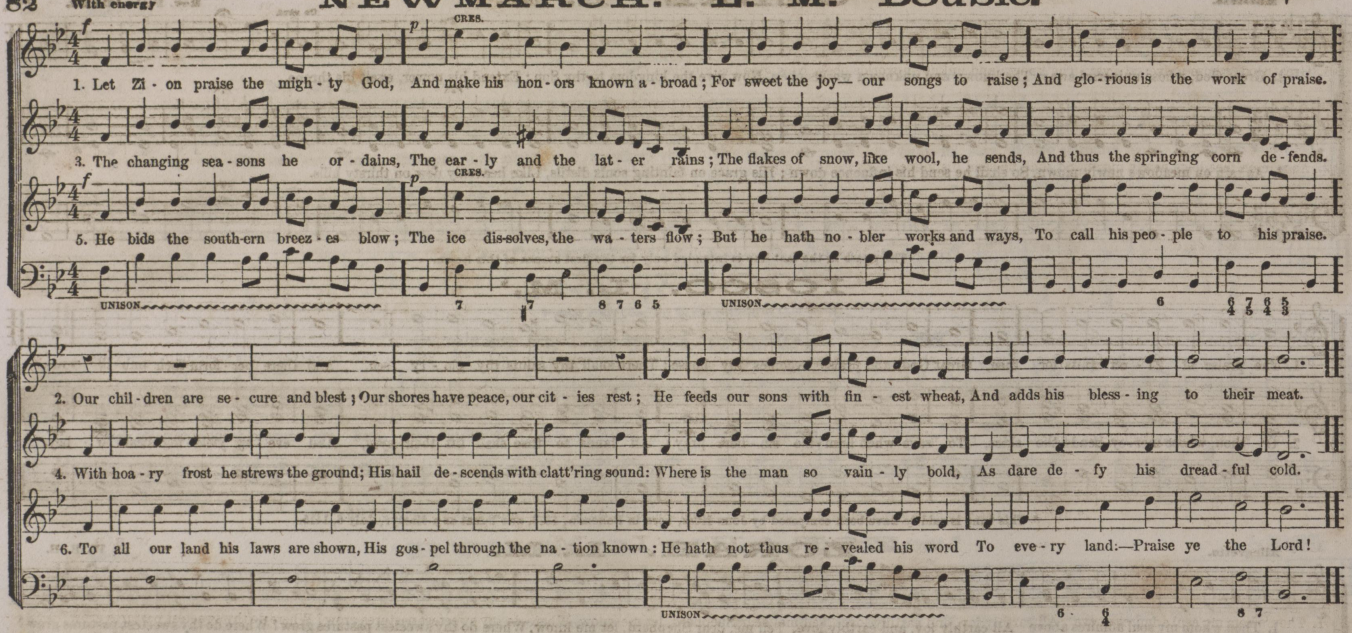
Allegretto. **ZORAH. L. M.** W. B. B.


1. Thou whom my soul admires above All earthly joy, and earthly love, Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow? Where do thy sweetest pastures grow?
2. Where is the shadow of that rock, That from the sun defends thy flock? Fain would I feed among thy sheep, Among them rest, among them sleep, Among them rest, among them sleep.
3. Why should thy bride appear like one That turns aside to paths unknown? My constant feet would never rove, Would nev - er seek an - other love, Would never seek an - other love.

If, on account of some verses commencing on an unaccented syllable, it be necessary to use the small note at the beginning, then tie the first two eighth notes

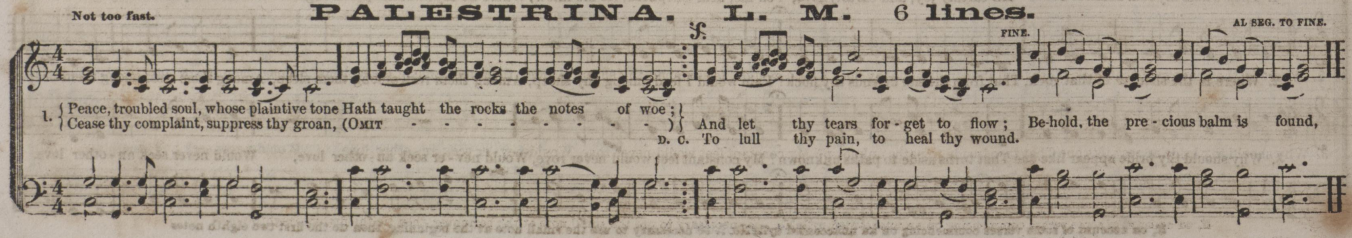
With energy

NEWMARCH. L. M. Double.



Not too fast.

PALESTRINA. L. M. 6 lines.



Tenderly.

SARENA. L. M. Double, or 8 lines.*

Melody by CRAMER.

D. C.

Now let our mourn- ful songs re - cord, The dy - ing sor - rows of our Lord;
When he complained in tears and blood, As one for-sak - en of his God.

FINE.

The Jews be-held him thus for - lorn, And shook their heads, and laughed in scorn;

D. C.

D. C. "He res - cued oth - ers from the grave, Now let him try him-self to save."

* By omitting the repeat.

AMES. L. M.

From the Carmina Sacra, by permission.

God, in his earthly tem - ple, lays Foun-da-tions for his heavenly praise; He likes the tents of Ja - cob well, But still in Zi - on loves to dwell.

With strong emotion.

BEECH GROVE. L. M.

*

1. Thou, whom my soul ad-mires a - bove All earth - ly joy, and earth - ly love— Tell me, dear Shep-herd! let me know Where do thy sweet - est pas- tures grow?

2. Where is the shad - ow of that rock, That from the sun de - fends thy flock? Fain would I feed a - mong thy sheep, A - mong them rest, a - mong them sleep.

Moderately Quick.

ERROLL. L. M.

FIRST ENDING. May end here, or with the 2d ending. SECOND ENDING.

1. O that I could for - ever dwell, De-lighted at the Sav - ior's feet; Be-hold the form I love so well, And all his ten - der words repeat, And all his ten- der words repeat.

Cres. *Cres.* *Cres.*

2. The world shut out from all my soul, And heaven brought in with all its bliss; O, is there aught, from pole to pole, One moment to compare with this, One moment to compare with this?
3. This is the hid-den life I prize, A life of pen-i - ten - tial love; When most my follies I despise, And raise my highest thoughts above, And raise my highest thoughts above.

Un poco Adagio.

LIMEHOUSE. L. M.

HUSBAND.

"In mem'-ry of your dy - ing Friend, Do this," he said, "till time shall end; Meet at my ta - ble, and re - cord The love of your de - part - ed Lord."

ARBA. L. M.

†

1. My dear Re - deem - er and my Lord, I read my du - ty in thy word; But in thy life the law ap - pears, Drawn out in liv - ing char - ac - ters.
2. Such was thy truth, and such thy zeal, Such def - erence to thy Fa - ther's will, Such love, and meek-ness so di - vine, I would transcribe, and make them mine.
3. Cold mountains and the mid-night air Wit - nessed the fer - vor of thy prayer; The des - ert thy tempt-a - tions knew, Thy con - flict and thy vic - tory too.

In Declamatory or Chanting Style.

ATHOL. L. M.

1. Once on the raging seas I rode, The storm was loud, the night was dark ; The ocean yawned, and rudely blowed The wind that tossed my foundering bark, The wind that tossed my foundering bark.

p *Cres.* *Cres.* *Cres.* *Dim.*

2. Deep horror then my vi- tals froze ; Death struck I ceased the tide to stem ; When suddenly a star a - rose, It was the star of Beth - le - hem, It was the Star of Beth - le- hem.

ACCELERANDO.

Spirited.

MILLWOOD. L. M.

The Star, the Star of Beth-le - hem.

3. Now safely moored, my perils o'er, I'll sing, first in night's diadem, For ev - er and for ev - er - more, The Star, the Star of Bethlehem, The Star, - - - the Star of Beth-le - hem.

The Star, the Star of Beth-le - hem.

ADAGIO, e sempre piano.

GERMANY. L. M.

BEETHOVEN. From the Handel and Haydn Coll.

Soft - ly the shade of eve - ning falls, Sprink-ling the earth with dew - y tears ; While na-ture's voice to slum - ber calls, And si - lence reigns a - mid the spheres.

Moderate—With cheerfulness, but not boisterous.

ORENA. L. M. Double.

1. How plea - sant, how di - vine-ly fair, O Lord of hosts thy dwell-ings are!
With long de - sire my spir-it faints, To meet th' as-sem - blies of thy saints.

2. My flesh would rest in thine a - bode; My pant-ing heart cries out for God;

3. Blest are the saints who sit on high, A - round the throne of ma - jes - ty;
Thy brightest glo - ries shine a - bove, And all their work is praise and love.

4. Blest are the souls who find a place, With - in the tem - ple of thy grace;

RITARD.

My God! my King! why should I be So far from all my joys and thee! My God! my King! why should I be So far from all my joys and thee?

RITARD.

There they be - hold thy gen - tler rays, And seek thy face, and learn thy praise; There they be - hold thy gen - tler rays, And seek thy face, and learn thy praise.

HEBRON. L. M.

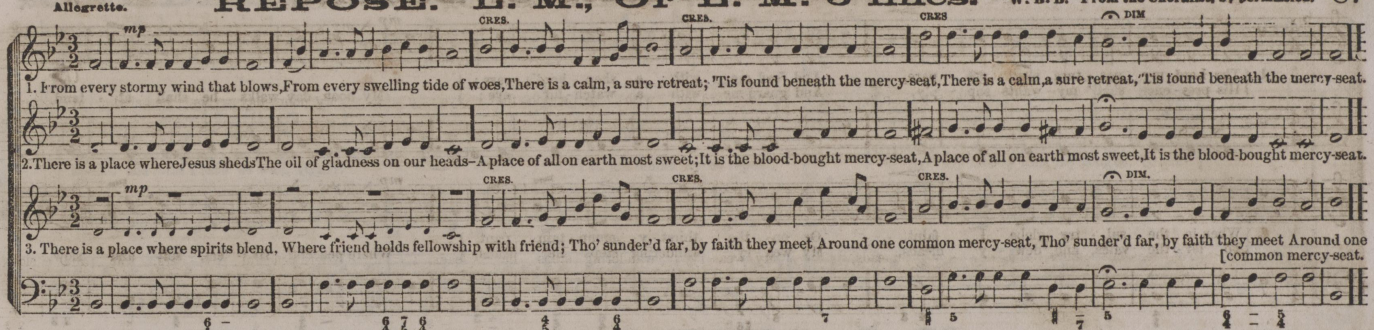
L. MASON, 1830.

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

Allegretto.

REPOSE. L. M., Or L. M. 6 lines.

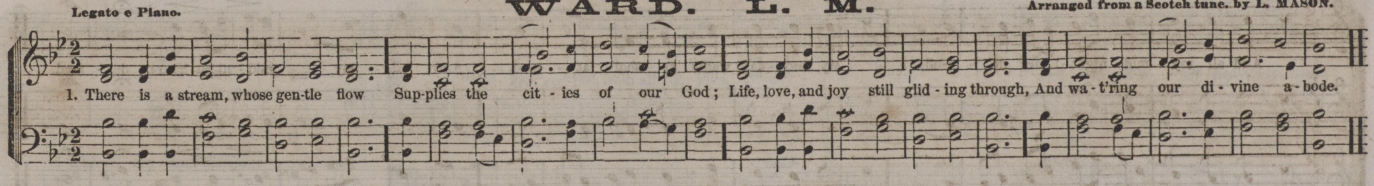
W. H. B. From the Choralist, by permission.



Legato e Piano.

WARD. L. M.

Arranged from a Scotch tune. by L. MASON.



OPORTO. L. M.

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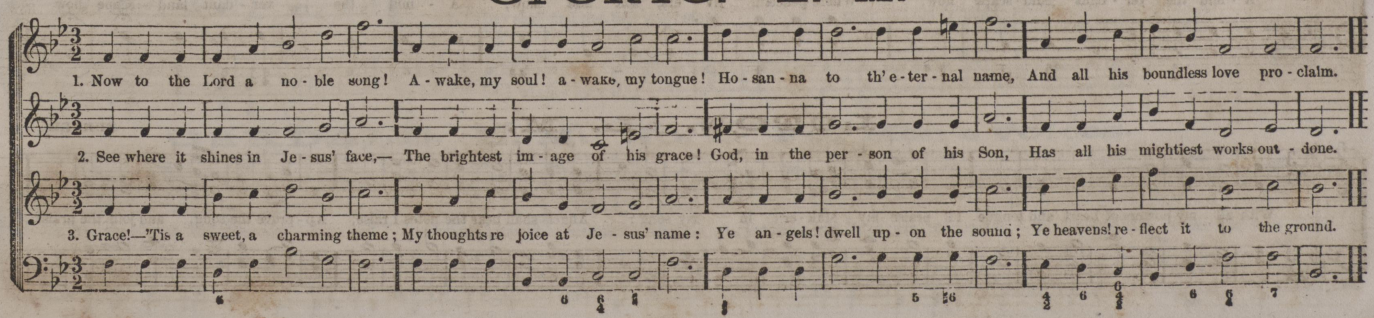
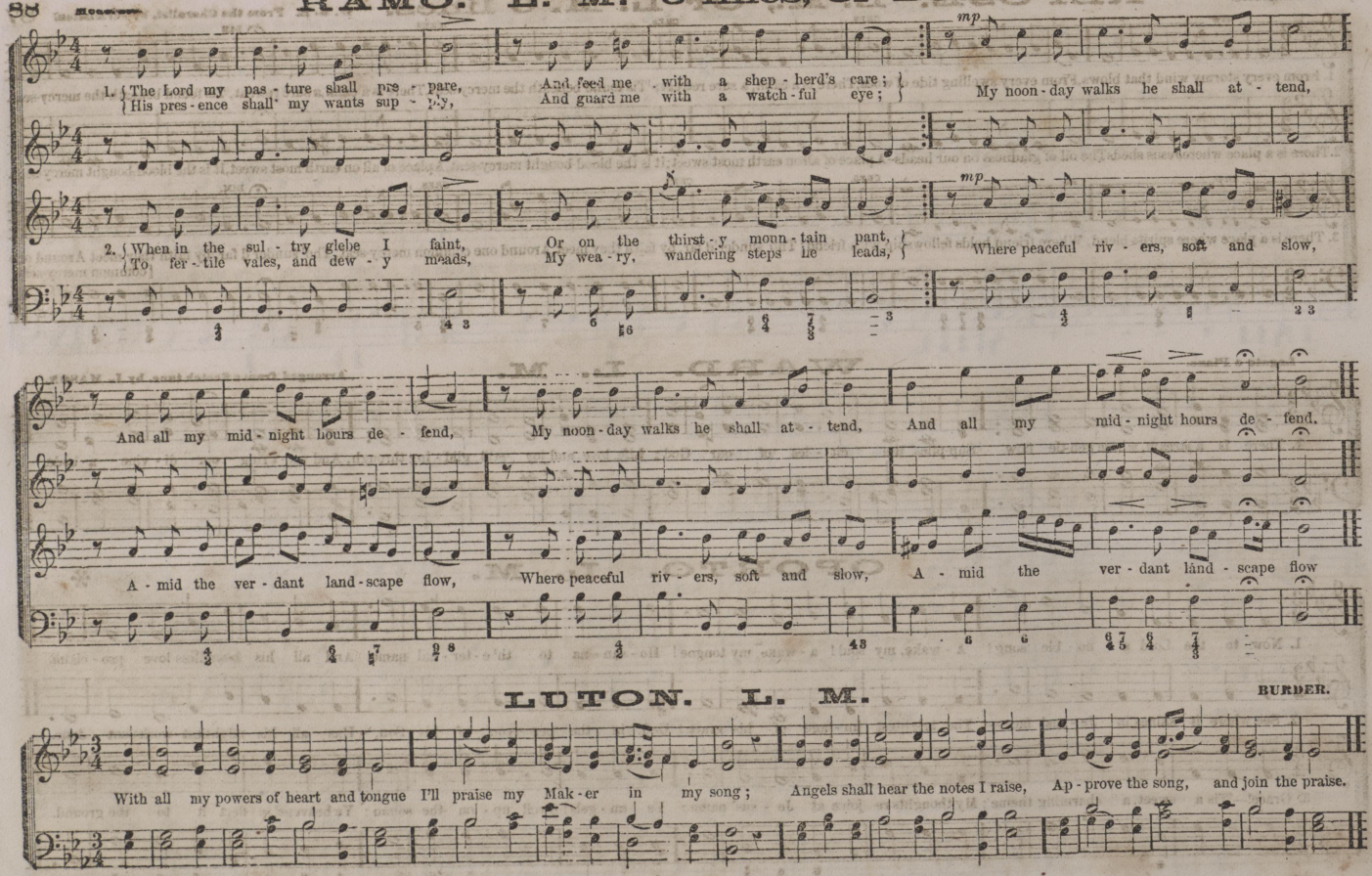


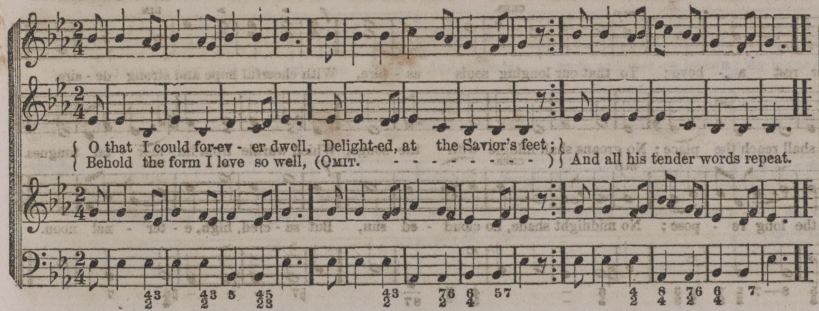
RAMO. L. M. 6 lines, or Double.



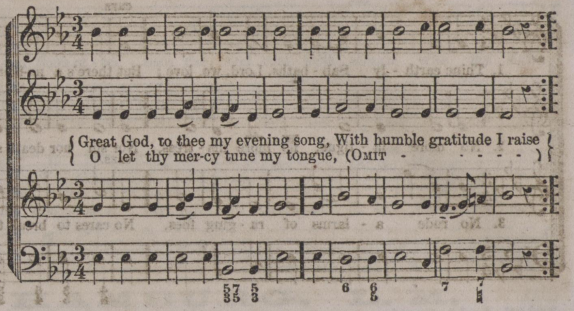
LUTON. L. M.

RURDER.

OAKDALE. L. M

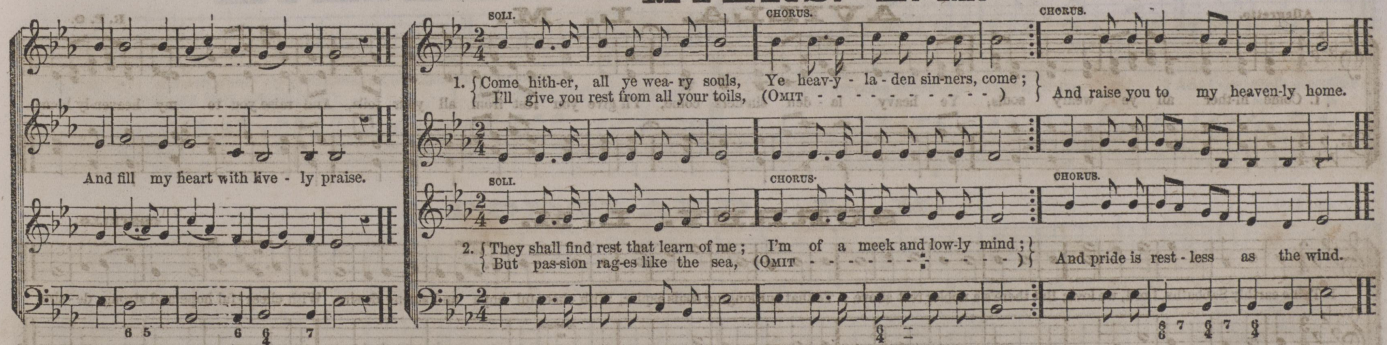


ROSEDALE. L. M.

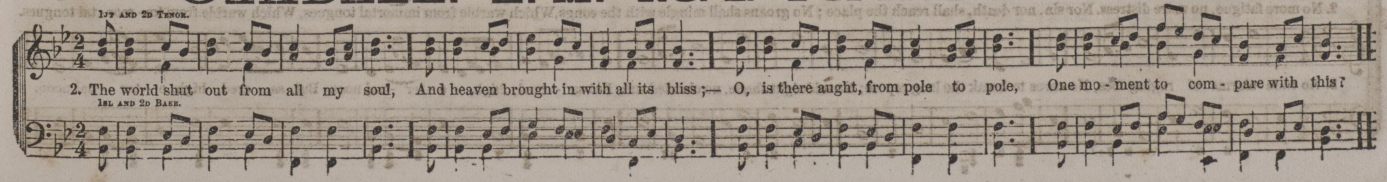


MYERS. L. M.

P. JEWELL, Jr.

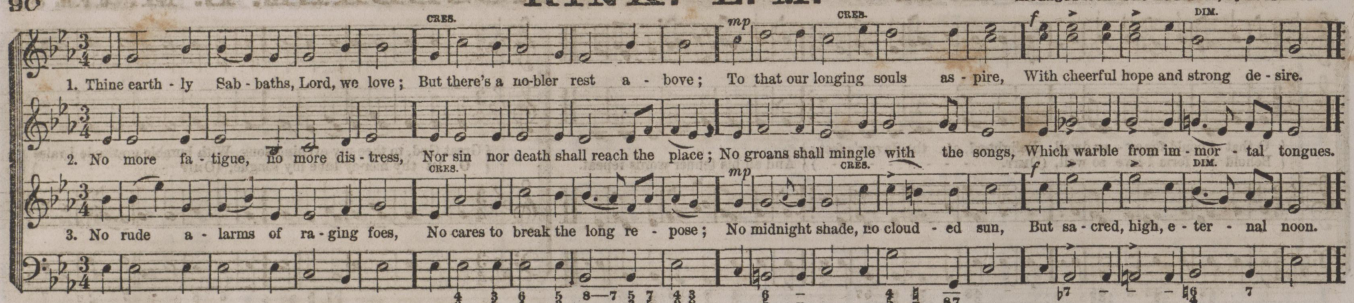


OAKDALE. L. M. No. 2. For Men's voices.



RINK. L. M.

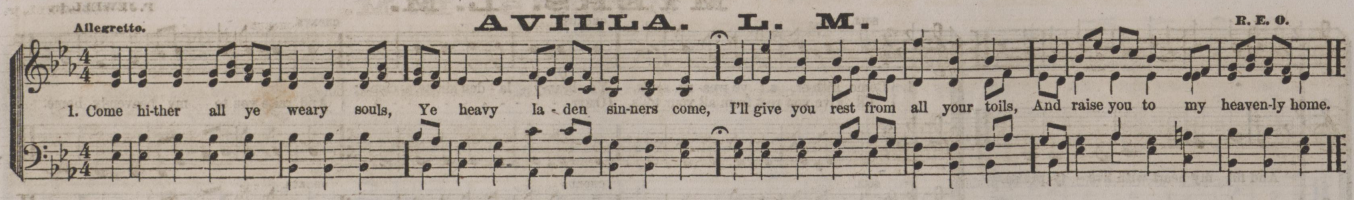
Arranged from CH. H. RINK, by L. MASON.



AVILLA. L. M.

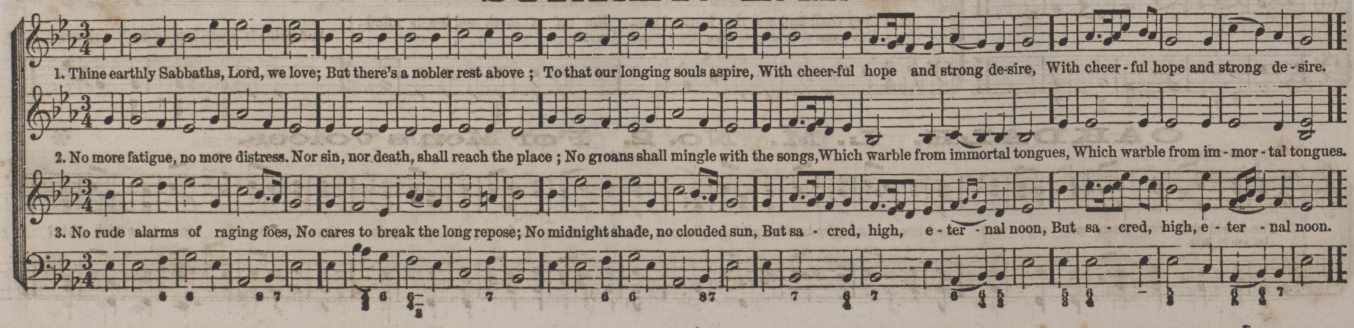
Allegretto.

R. E. C.



SURREY. L. M.

COSTELLO.



ADRA. L. M.

Allegro.

1. Thus far my God hath led me on, And made his truth and mer-cy known; My hopes and fears al-ter-nate rise, And com-forts mingle with my sighs.

2. Through this wide wilderness I roam, Far dis-tant from my bliss-ful home; Lord, let thy pres-ence be my stay, And guard me in this dan-gerous way.

EIFFEN. L. M.

Arranged by L. MASON.

{ Sweet peace of conscience heav'nly guest, Come fix thy mansion in my breast;
{ Dispel my doubts, my fears control, [OMIT . . . . .] And heal the anguish of my soul.

HAMBURG. L. M.

Slow and gentle.

Arranged by L. MASON.

1. { Happy the man whose cautious feet Shun the broad way that sinners go;
{ Who hates the place where atheists meet, [OMIT . . . . .] And fears to talk as scoffers do.

PORTLAND. L. M.

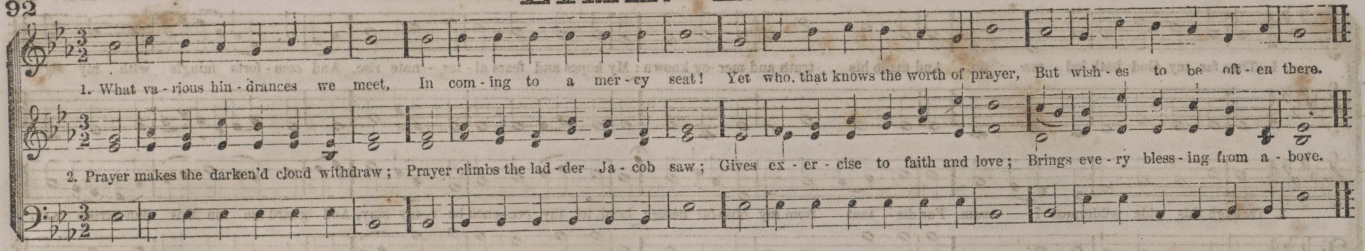
G. F. B.

1. Gent-ly, my Sav-ior! let me down, To slumber in the arms of death: I rest my soul on thee a-lone, E'en till my last ex-pir-ing breath.

2. Soon will the storm of life be o'er, And I shall en-ter end-less rest; There I shall live to sin no more, And bless thy name, for-ev-er blest.

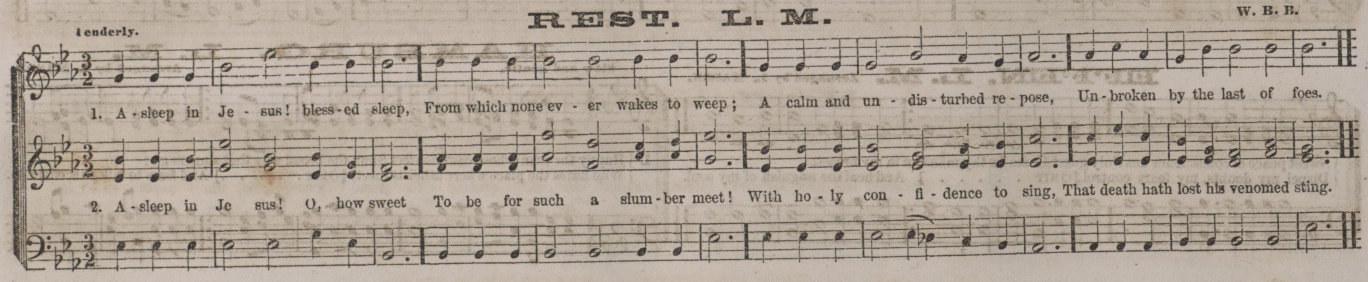
LIMA. L. M.

C. P. B.



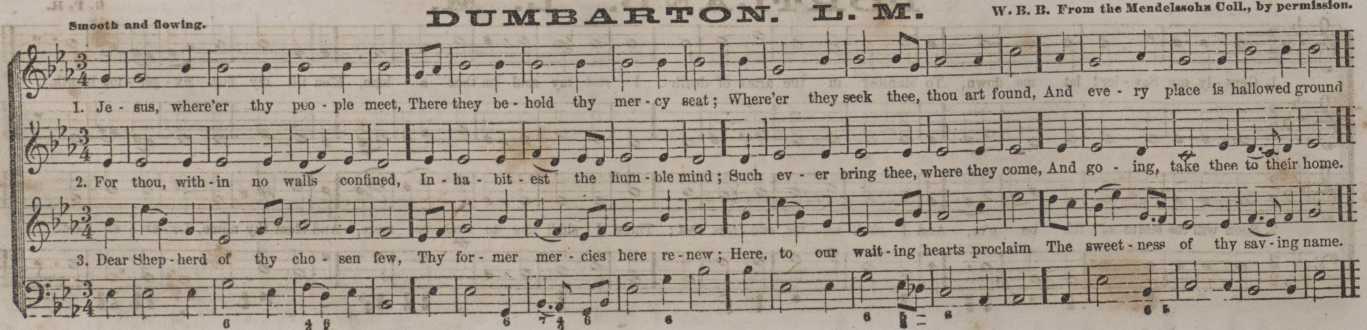
REST. L. M.

W. B. B.



DUMBARTON. L. M.

W. B. B. From the Mendelssohn Coll., by permission.



CHARITY SONG. L. M.

Allegro. With animation.

1. Blest is the man, whose ten - der care Re - lieves the poor in their dis - tress; Whose pit - y wipes the wid - ow's tear, Whose hand supports the ta - ther - less.

2. His heart contrives for their re - lief More good than his own hand can do; He, in the time of gene - ral grief, Shall find the Lord has pit - y too.

3. Or, if he lan - guish on his bed, God will pronounce his sins forgiven; Will save from death his sink - ing head, Or take his will - ing soul to heaven.

UPTON. L. M.

H. & H. Society's Coll.

Bless, O my soul, the liv - ing God, Call home thy thoughts that rove a - broad; Let all the powers with - in me join In work and wor - ship so di - vine.

NAVAH. L. M. (Quartett).

HAYDN. From the Creation.

1. As showers on meadows newly mown, Our God shall send his Spirit down: Eternal Source of grace divine, What soul-refreshing drops are thine, What soul - refreshing drops are thine!

2. That heavenly influence let us find In ho - ly si - lence of the mind, While every grace maintains its bloom, Diffusing wide its rich perfume, Diffus - - - ing wide its rich perfume.

3. Nor let these blessings be confined To us, but poured on all mankind, Till earth's rude wastes in verdure rise, And Eden's beauty greet our eyes, And E - den's beauty greet our eyes.

MELITA. L. M. Quartett.*

I. B. WOODBURY. From the Dulcimer.

SECOND ENDING.

1. There is a calm for those who weep, A rest for weary pilgrims found ; They soft - ly lie, and sweet - ly sleep, Low in the ground. Low in the ground.

2. The storm that sweeps the wintry sky No more disturbs their deep repose, Than summer eve - ning's lat - est sigh, That shuts the rose, That shuts the rose,

SECOND ENDING.

Then travel-er in the vale of tears, To realms of ev-er-last-ing light, Thro' time's dark wil - der - ness of years, (OMIT. - - - - - -) Pur-sue thy flight.

* Or 8's & 4's peculiar.

FEDERAL STREET. L. M.

H. K. OLIVER.

Dolce e piano.

1. See, gen - tle pa - tience smile on pain, See, dy - ing hope re - vive a - gain ; Hope wipes the tear from sor - row's eye, While faith points up-ward to the sky.

OLIVE'S BROW. L. M.

W. B. B.

Gently.

1. 'Tis midnight—and, on Ol - ive's brow, The star is dimm'd that late - ly shone ; 'Tis midnight—in the gar - den now The suff'ring Sav - ior prays a - lone.

2. 'Tis midnight—and, from all re - moved, Im - man - uel wres-tles lone, with fears ; E'en the dis - ci - ple that he loved Heeds not his Mas - ter's grief and tears.

3. 'Tis midnight—and, for oth - er's guilt, The man of sor-rows weeps in blood : Yet he, who hath in an - guish knelt, Is not for - sak - en by his God.

Andante.

PENROSE. L. M.

1. To thee, most Ho - ly and most High! To thee we bring our thankful praise; Thy works declare thy name is nigh, Thy works of won - der and of grace

2. Let haught - y sin - ners sink their pride; Nor lift so high their scornful head; But lay their foolish thoughts a - side, And own the powers that God hath made.

THE PASSING BELL. L. M.

Oft as the bell with so - lemn toll, Speaks the de-part - ure of a soul, Let each one ask him - self, "Am I Prepared, should I be called to die?"

Staccato.

BLOOMFIELD CHANT. L. M.

W. B. B.

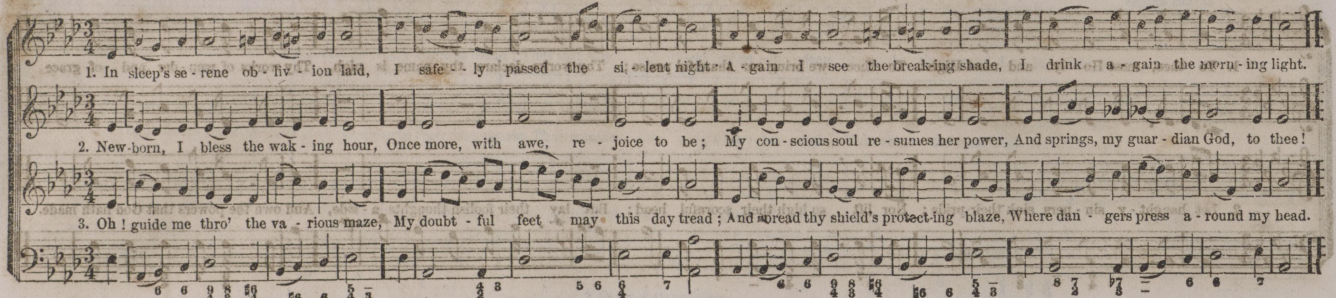
1. Ye Christian heralds, go proclaim Sal - vation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire, With holy zeal your hearts inspire, Bid raging winds their fury cease, And calm the savage breast to peace, And calm the savage breast to peace.

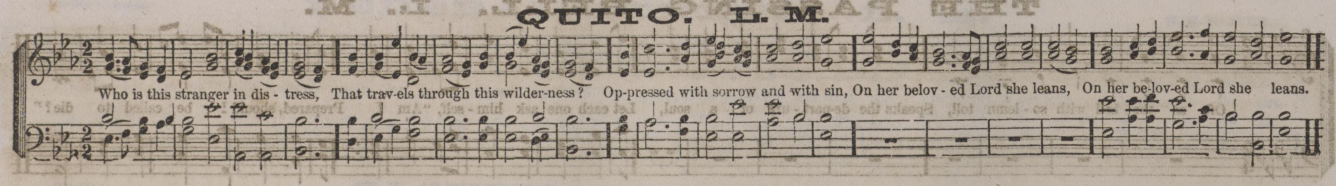
3. And when our labors all are o'er, Then shall we meet to part no more—Meet, with the blood-bought throng to fall, And crown the Savior Lord of all, And crown the Savior Lord of all.

BEETHOVEN. L. M.

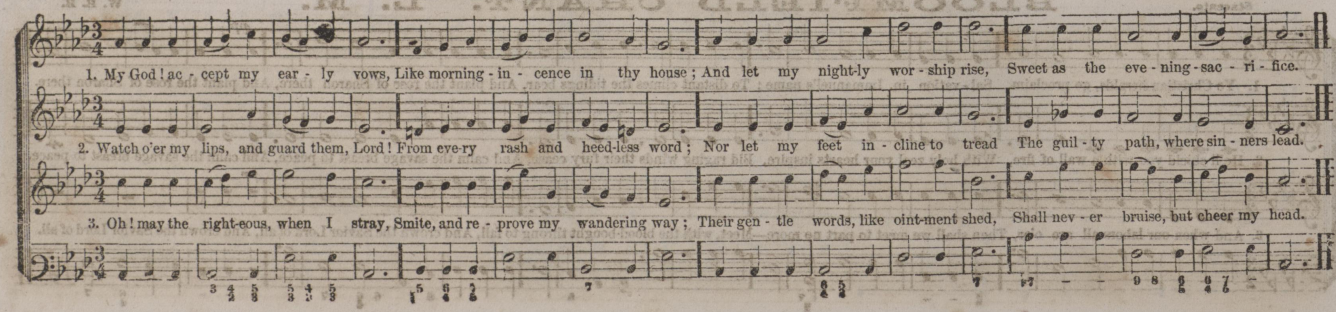
Arranged from BEETHOVEN



QUITO. L. M.



ROSENBERG. L. M.



REDOM. L. M.

Moderate

arranged from BEETHOVEN by E. IVES, JR.

1. Come, gracious Spi - rit, heavenly Dove, With light and com - fort from a - bove; Be thou our guardian, thou our guide, O'er eve - ry thought and step pre - side.

2. The light of truth to us dis - play, And make us know and choose the way; Plant ho - ly fear in eve - ry heart, That we from God may ne'er de - part.

3. Lead us to ho - li - ness,—the road, That we must take to dwell with God; Lead us to Christ, the liv - ing way, Nor let us from his pre - cepts stray.

ROTHWELL. L. M.

Allegro.

Awake the trumpet's lof - ty sound, To spread your sacred pleasure round; Awake each voice, and strike each string, And to the solemn organ sing, And to the sol - emn or-gan sing.

LOVING KINDNESS. L. M.

CODA.

1. Awake, my soul, to joyful lays, And sing the great Redeemer's praise; He justly claims a song from me: His loving kindness, O, how free! His loving kindness, loving kindness, His loving kindness, etc.

2. He saw me ruin'd in the fall, Yet loved me notwithstanding all; He saved me from my lost estate, His loving kindness, O, how great! His loving kindness, loving kindness, His loving kindness, O, how etc.

CODA.

3. When trouble, like a gloomy cloud, Has gather'd thick, and thunder'd loud, He near my soul has always stood, His loving kindness, O, how good! His loving kindness, etc.

GOSNER. C. M. (Reciting Tune.)

1. O praise the Lord, and thou, my soul, For - ev - er bless his name: His wondrous love from age to age, My con - stant praise shall claim.

2. The God that does in Zi - on dwell, Is our e - ter - nal King: From age to age his reign en - dures; Let all his prais - es sing.

Unison

BROWN. C. M.

Allegretto. From the Psalmodist.

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

LEROE. C. M.

W. J. WETMORE M. D.*

1. Dear re - fuge of my wea - ry soul! On thee, when sor - rows rise, On thee, when waves of trou - ble roll, My faint - ing hope re - lies.

2. To thee I tell each ris - ing grief, For thou a - lone canst heal; Thy word can bring a sweet re - lief, For eve - ry pain I feel.

3. But Oh! when gloomy doubts pre - vail, I fear to call thee mine; The springs of com - fort seem to fail, And all my hopes de - cline.

* Author of "My Mountain Home" etc

Allegretto.

KERNON. C. M. Double.

{When I can read my ti-tle clear To mansions in the skies, } Should earth against my soul engage, And fiery darts be hurled, Then I can smile at Satan's rage, Then I can smile at Satan's rage, And
{I'll bid farewell to every fear, And wipe my weeping eyes. }

Then I can smile at Sa - tan's rage, And

Then I can smile at Satan's rage, Then I can smile at Satan's rage, And

Allegretto. Con Energico.

AUBURN. C. M.

From the Psaltery. By permission.

face a frowning world, And face a frowning world.

1. Gird on thy sword, victorious Prince, Ride with majestic sway ; Thy terror shall strike thro' thy foes, And make the world obey.

2. Thy throne, O God, for-ev - er stands, Thy word of grace shall prove A peaceful scepter in thy hands, To rule thy saints by love.

Unison.

HEBER. C. M.

GEO. KINGSLEY.

The Sav - ior calls, let eve - ry ear, At - tend the heaven-ly sound ; Ye doubt - ing souls, dis - miss your fear, Hope smiles re - viv - ing round.

100 With Spirit.

PIETY. C. M. Or C. P. M.

CLARK

SOLI. CHORUS.

1. Happy is he who fears the Lord, And follows his commands ; Who lends the poor without reward, Who lends the poor without reward, Or gives with liberal hands.

2. As pity dwells within his breast, To all the sons of need, To all the sons of need; So God shall answer his re-quest, So God shall answer his re-quest, With bless - ings on his seed.
SOLI. CHORUS.

3. In times of danger and distress, Some beams of light shall shine, Some beams of light shall shine, To show the world his righteousness, To show the world his righteousness, And give him peace divine.

With energy.

HENRY. C. M.

S. B. POND—By permission.

1. 'Tis by thy strength the moun-tains stand, God of e - ter - - - nal power ; The sea grows calm at thy com-mand, And tem - pests cease to roar.

Very spirited.

LINDENVILLE. C. M. *

1. Sing, all ye ran - somed of the Lord, Your great De - liv - erer sing : Ye pil-grims ! now for Zi - on bound, Be joy - ful in your King, Be joy-ful in your King.

2. See the fair way his hand hath made,—How peace-ful and how plain ! The sim - plest trav - eler need not err, Nor seek the path in vain, Nor seek the path in vain.

3. A hand di - vine shall lead you on, Thro' all the bliss-ful road ; Till to the sa - cred mount you rise, And see your smiling God, And see your smil - ing God.

HONOLULU. C. M. Double or Single.*

1. While thee I seek, protecting Power, Be my vain wishes stilled. And may this consecrated hour With better hopes be filled. Thy love the power of thought bestowed, To thee my thoughts would soar;

2. In each e-vent of life, how clear Thy ruling hand I see! Each blessing to my soul more dear, Because conferred by thee. In every joy that crowns my days, In eve-ry pain I bear,

3. When gladness wings my favored hour, Thy love my breast shall fill; Resigned, when storms of sorrow lower, My soul shall meet thy will. My lifted eye, without a tear, The gathering storm shall see;

* Single, by singing the first half of the tune only.

MICAH. C. M.

GREATOREX.

Thy mercy o'er my life has flowed, That mercy I adore.

My heart shall find delight in praise, Or seek relief in prayer.

My stedfast heart shall know no fear, That heart shall rest on thee.

1. O that I knew the se-cret place Where I might find my God! I'd spread my wants before his face, And pour my woes abroad.

2. I'd tell him how my sins a-rise, What sorrows I sustain; How grace decays, and comfort dies, And leave my heart in pain.

3. Arise, my soul! from deep distress, And banish every fear; He calls thee to his throne of grace, To spread thy sorrows there.

LANESBORO'. C. M. Or 8's & 6's.

English.

As C. M. Early, my God, with-out de-lay, I haste to seek thy face; My thirs-ty spir-it faints a-way, My thirs-ty spir-it faints a-way, With-out thy cheer-ing grace.
As 8's & 6's. There is an hour of peaceful rest, To mourning wanderers given; There is a joy for souls distressed, A balm for eve-ry wound-ed breast; 'Tis found a-lone in heaven.

102 Bold and spirited.

LIVONIA. C. M.

Arise, ye peo - ple! and adore, Ex - ult - ing strike the chord; Let all the earth from shore to shore, Confess th'almighty Lord, Confess th'almighty Lord,

A - rise, ye peo - ple! and adore, Ex - ult - ing strike the chord; Let all the earth from shore to shore, Confess th'almighty Lord, Confess th'almighty Lord,

Arise, ye peo - ple! and adore, Ex - ult - ing strike the chord; Let all the earth from shore to shore. . . . . Confess th'almighty Lord,

NAHANT. C. M.

Confess th'almighty Lord.

Confess th'almighty Lord.

There is an hour of hallowed peace, For those with cares oppressed; When sighs and sorrowing tears shall cease, And all be hushed to rest.

There is an hour of hallowed peace, When sighs and sorrowing tears shall cease, And all be hushed to rest.

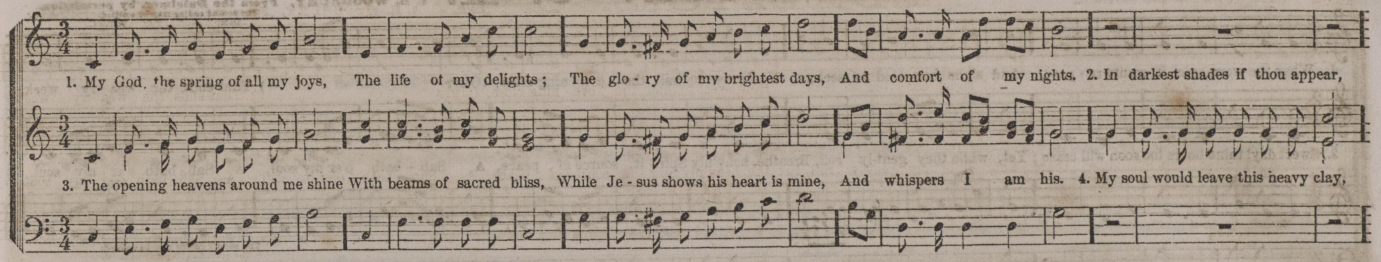
Allegretto.

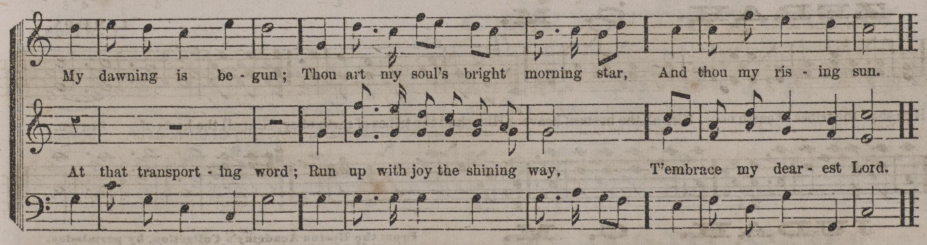
CONWAY. C. M.

1. Come, let us join our cheer - ful songs, With an - gels round the throne; Ten thou - sand thou - sand are their tongues, Ten thousand thousand are their tongues, But all their joys are one.

LINSLEY. C. M. Double.

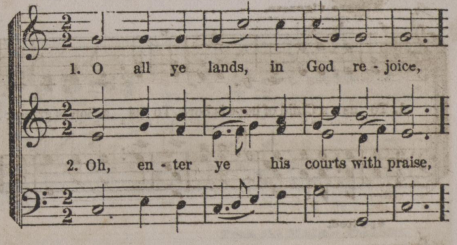
W. B. B. From the Choralist, by permission.

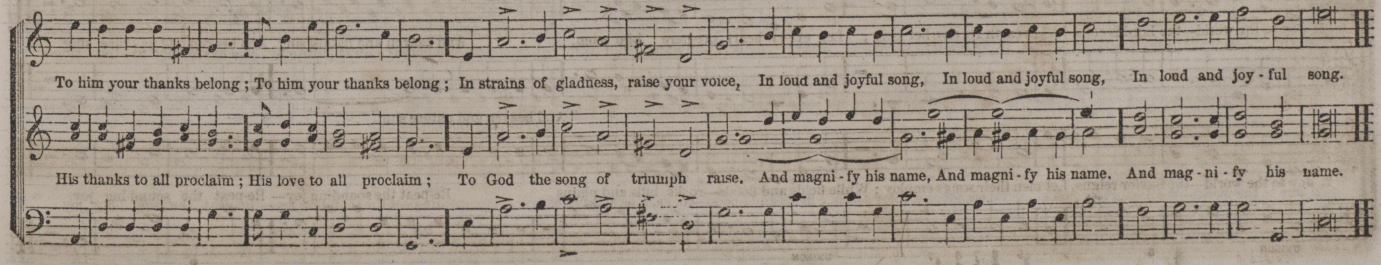




LEMNOS. C. M.

Allegro con spirito. From Carmina Sacra by permission.





With gentleness and precision.

EDMESTON. C. M.

I. B. WOODBURY. From the Dulcimer, by permission.

The second ending may be omitted.

DIM. RIT.

1. When the worn spir - it wants re - pose, And sighs her God to seek, How sweet to hail the eve - ning close, (OMIT - - - - - -) That ends the wea - ry week.

2. Sweet day! thine hours too soon will cease ; Yet, while they gent-ly roll, Breathe, heav'nly Spir - it, source of peace, A Sab - bath o'er my soul, A Sab - bath o'er my soul.

DIM. RIT.

The second ending may be omitted.

ZERAH. C. M.

Allegro vigoroso.

L. MASON.

1. To us a Child of hope is born, To us a Son is given : Him shall the tribes of earth obey, Him all the hosts of heaven, Him shall the tribes of earth obey, Him all the hosts of heaven.

JUDAH. C. M.

Spirited.

From the Boston Academy's Collection, by permission.

1. Joy to the world—the Lord is come!—Let earth receive her king ; Let eve-ry heart pre-pare him room, And heaven and nature sing. And heaven and na - ture sing.

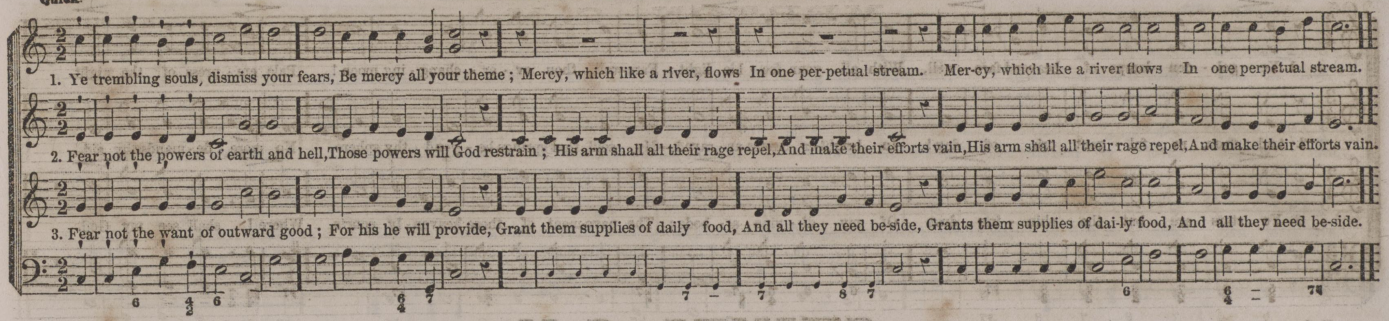
And heaven and nature sing. . . . .

2. Joy to the world—the Savior reigns, Let men their songs employ ; While fields and floods—rocks, hills and plains Re-peat the sounding joy— Re-peat the sound-ing joy.

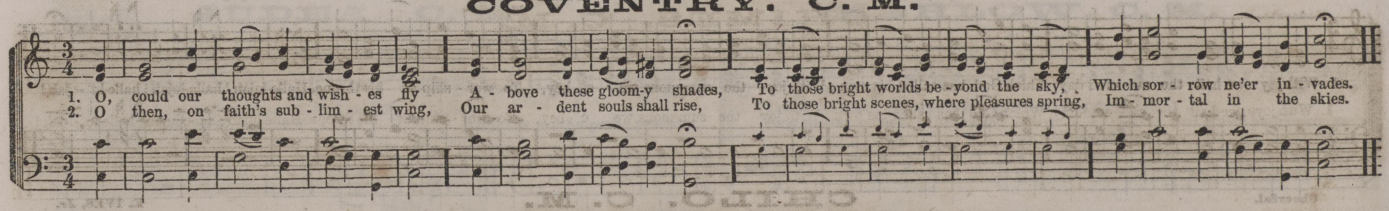
UNISON UNISON

Quick.

KEOKUK. C. M.



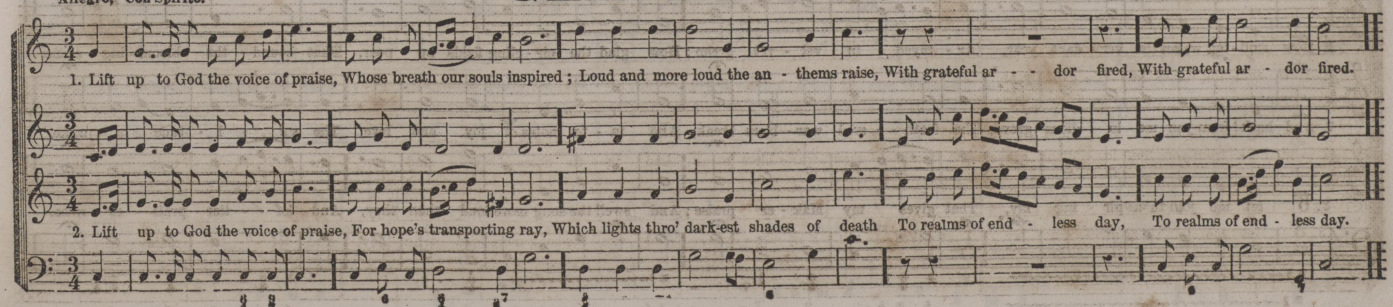
COVENTRY. C. M.



Allegro, Con Spirito.

GAHAR. C. M.

From the Modern Psalmist.



MERTON. C. M.

Anegretto. Declamando. — H. K. OLIVER.

1. Ye gol - den lamps of heaven! fare - well, With all your fee - ble light; Fare-well, thou ev - er - chang - ing moon! Pale em - press of the night.

2. And thou, re - ful - gent orb of day! In bright-er flames ar - rayed,—My soul, that springs be - yond thy sphere, No more de - mands thy aid.

3. Ye stars are but the shin - ing dust Of my di - vine a - bode; The pave-ment of those heaven - ly courts, Where I shall see my God.

CHIMES. C. M.

Moderato. — L. MASON.

1. With joy we hail the sa - cred day, Which God has called his own; With joy the sum-mons we o - bey, To wor - ship at his throne. Halle-lujah! halle-lujah! halle-lu - jah!

CHILO. C. M.

Cheerful. — E. IVES, Jr.

1. How smil - ing wakes the ver - dant year, Ar - rayed in vel - vet green; How glad the cir - cling fields ap - pear, That bound the bloom - ing scene.

2. And hark! from yon me - lo - dious grove, The feath - - ered war - blers break, And in - to notes of joy and love, The sol - - i - tude a - wake.

3. O let me join th' as-pir - ing lay, That gives my Mak - er praise; And swell the song more loud than they, And lof - - tier prais - es raise.

ABBEYVILLE. C. M.

Allegro.

CODA. For this hymn.

1. Come ye that know and fear th Lord, And raise your soul above ; Let every heart and voice accord, To sing that—God is love, To sing that God is love. God is love.

2. This precious truth his word declares, And all his mercies prove ; While Christ, th'atoning Lamb, appears, To show that God is love, To show that God is love. God is love.

CODA. For this hymn.

3. Be - hold his lov- ing-kindness waits, For those who from him rove, And calls of mercy reach their hearts, To teach them God is love, To teach them God is love. God is love.

T. S.

JUDEA. C. M

Recitando.

SOLO ex CHORUS CHORUS CHORUS

1. { O praise the Lord with one consent, And magnify his name ;
{ Let all the servants of the (OMIT - - - - - - - -) Lord His worthy praise proclaim.

MARLOW. C. M.

1. { Let all the lands, with shouts of joy, To God their voices raise ;
{ Sing psalms in honor of his name, (OMIT - - - - -) And spread his glorious praise.

AMESVILLE. C. M.

Modesto.

1. O could our thoughts and wishes fly, A - bove these gloomy shades, To those bright worlds beyond the sky, Which sor- row ne'er in-vades, Which sor - row ne'er in - vades.

2. There joys, unseen by mor-tal eye, Or reason's fee - ble ray, In ev - er-bloom - ing pros-pect rise, Ex- posed to no de - cay, Ex-posed to no de - cay.

SHERWOOD. C. M.

Quick. HASTINGS.

1. U - nite my rov - ing thoughts, u - nite, In si - lence soft and sweet; And thou, my soul, sit gent - ly down At thy great Sov' - reign's feet.

2. Je - ho - vah's aw - ful voice is heard, Yet glad - ly I at - tend; For lo! the ev - er - last - ing God Pro - claims him - self my friend.

3. Har - monious ac - cents to my soul, The sounds of peace con - vey; The tem - pest at his word sub - sides, And winds and seas o - bey.

ROCHESTER. C. M.

English.

God, my sup - port - er and my hope, My help for ev - er near, Thine arm of mer - cy held me up, When sink - ing in des - pair.

HARVEY'S CHANT. C. M.

Quick. May end here. CODA.

1. With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word, And tremble at his word.

1. How ter - ri - ble the glories be! How bright thine armies shine? Where is the power that vies with thee? Or truth compared with thine? Or truth compared with thine?

3. The northern pole, and southern, rest, On thy support - ing hand; Darkness and day, from east to west, Move round at thy command, Move round at thy command.

BLOOMFIELD. C. M.

Allegretto. Ligm.

Tenor and Alto pp — Tenor pp

1. When verdure clothes the fer - tile vale, And blossoms deck the spray, And fragrance breathes in eve - ry gale, How sweet the ver - nal day!

2. Hark! how the feathered warb - lers sing! 'Tis na - ture's cheer - ful voice; Soft mu - sic hails the love - ly spring, And woods and fields re - joice.

mf — mf — mf

3. O God of na - ture and of grace, Thy heaven - ly gifts im - part; Then shall my me - di - ta - tion trace Spring, blooming in my heart.

Bass pp — Bass pp

NICHOLS. C. M.

Allegro.

From The Modern Psalmist.

Sing, all ye ran - somed of the Lord, Your great Deliverer sing; Ye pilgrims, now for Zi - on bound, Be joy - ful in your King, Be joy - ful in your King.

PITTSFIELD. C. M.

With spirit, energy, joyfulness—Sforzando.

From The Psaltery.

f

1. Arise, ye people, and adore, Ex - ult - - ing strike the chord; Let all the earth from shore to shore, Confess th'almighty Lord, Confess th'almighty Lord.

2. Glad shouts aloud, wide echoing round, Th'ascending God pro - claim; Th'angelic choir respond the sound, And shake creation's frame, And shake creation's frame.

f — f — f

3. They sing of death and hell o'erthrown In that tri - umph - ant hour; And God exalts his conqu'ring Son To his right hand of pow'r, To his right hand of pow'r.

f

110

ROGERS. C. M.

Moderate.

From Cantica Laudis, by permission.

1. Yes, there are joys that can - not die, With God laid up in store! Treasures, be-yond the chang - ing sky, More rich than gold - en ore.

2. To that bright world my soul as-pires, With rap - turous de-light; O for the Spir - it's quick - ening power, To speed me in my flight.

JORDAN. C. M. Double.

Cheerful.

BILLINGS.

1. { There is a land of pure de - light, Where saints immor - tal reign; } { And plea-sures ban- ish pain. There ev - er - last - ing spring a - bides, And nev - er-withering flowers;
{ In - fi - nite day ex - cludes the night, (Omit - - - - - - - - - -) }

See next page.

JEDDO. C. M.

Very spirited and Joyous. Staccato.

1. A - wake, my soul stretch eve-ry nerve, And press with vigor on; A heavenly race demands thy zeal, A bright im-mor-tal crown, A bright im-mor - tal crown.

2. A cloud of wit-ness-es a - round Hold thee in full sur-vey; Forget the steps al-read- y trod, And onward urge thy way, And onward urge thy way.

3. 'Tis God's all - an - i - mat - ing voice That calls thee from on high; 'Tis his own hand presents the prize To thine up-lift - ed eye, To thine up-lift - ed eye.

Moderate

RISSAH. C. M.

1. Why is my heart so far from thee, My God my chief de - light? Why are my thoughts no more by day With thee, no more by night?

2. Why should my fool - ish pas - sions rove? Where can such sweet-ness be, As I have tast - ed in thy love, As I have found in thee?

PETERBORO.' C. M.

Death, like a nar - row sea, divides That heavenly land from ours.

1. Once more, my soul, the rising day Salutes thy waking eyes: Once more, my voice, thy tribute pay To Him who rules the skies.

Joyous and cheerful.

CEDARVILLE. C. M. Double.

1. { Oh, could our tho'ts and wishes fly, Above these gloomy shades, / To those bright worlds beyond the sky, Which sorrow ne'er invades. }

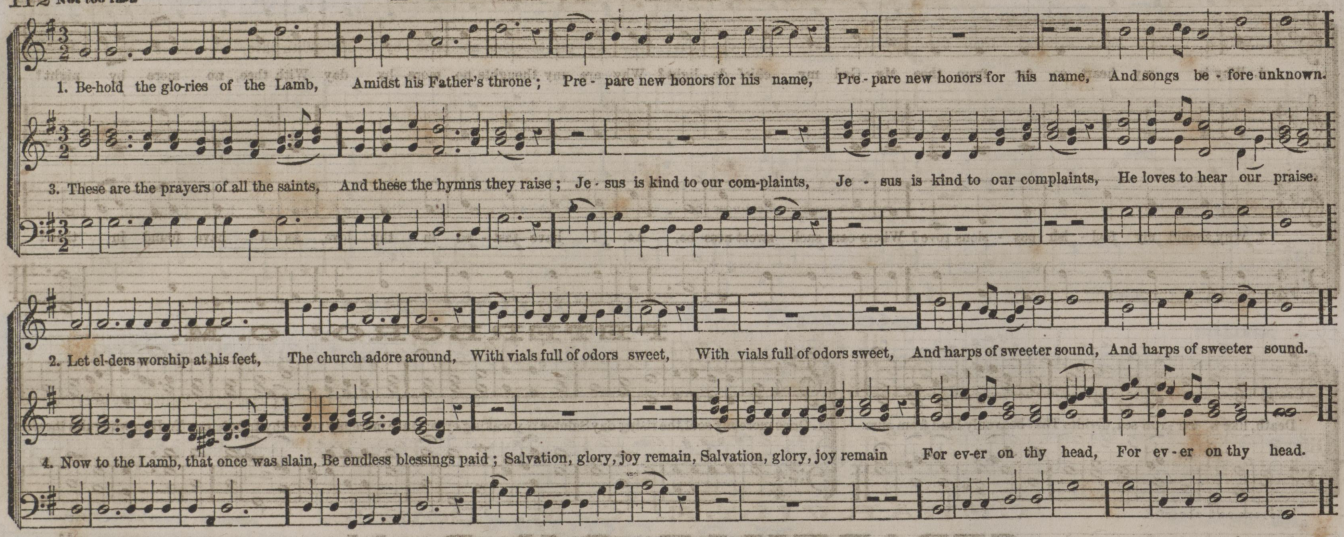
2. There, joys unseen by mortal eyes, Or reason's feeble ray, In ever-blooming prospect rise, In ever-blooming prospect rise, Exposed to no decay.

3. { Lord, send a beam of light di-vine, To guide our upward aim! / With one reviving look of thine, Our languid hearts inflame. }

4. Oh then, on faith's sublimest wing, Our ardent souls shall rise, To those bright scenes where pleasures spring, To those bright scenes where pleasures spring, Immortal in the skies.

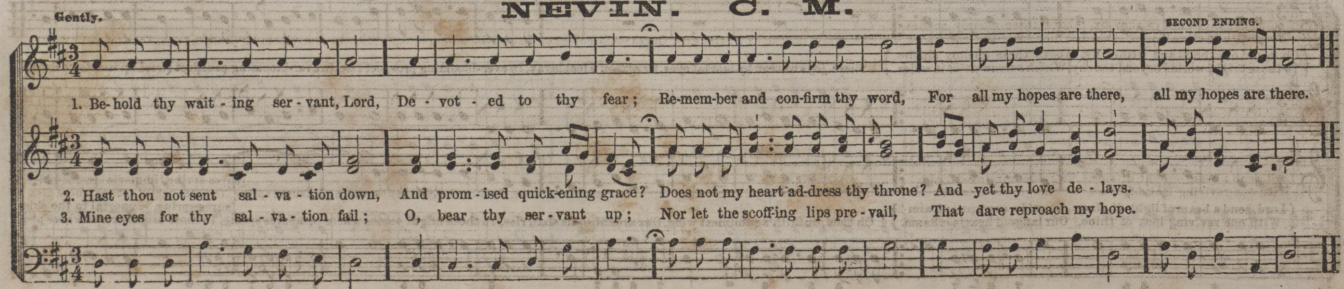
112 Not too fast.

PARMA. C. M. Double.



Gently.

NEVIN. C. M.



BRADBURY. C. M. Double.

Cheerful.

DUETT. Alternate male and female voices.

D. C.

1. { Let Zi - on's watchmen all a - wake, And take th'a - larm they give ; }
{ Now let them from the mouth of God, Their aw - ful charge re - ceive. }

2. 'Tis not a cause of small im - port The pas - tor's care de - mands ;

D. C

But what might fill an an - gel's heart, It fills a Sav - ior's hands.

D. C.

DUETT. Alternate male and female voices.

D. C.

TRIADS.

ST. MARTINS. C. M.

TANSUR.

O thou, to whom all crea - tures bow, With-in this earth - ly frame, Thro' all the world, how great art thou! How glo - rious is thy name!

LA MIRA. C. M.

Chanting style.

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

2. I love, in sol - i - tude to shed The pen - i - ten - tial tear ; And all his prom - is - es to plead, When none but God is near.

3. I love to think on mer - cies past, And fu - ture good im - plore ; My cares and sor - rows all to cast, On him whom I a - dore.

MASON's CHANT. C. M.

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

2. My gra-cious Mas-ter and my God, As-sist me to pro-claim, To spread through all the earth a-broad The ho-nors of thy name.

3. Je-sus! the name that calms our fears, That bids our sor-rows cease; 'Tis mu-sic in the sin-ner's ears, 'Tis life, and health, and peace.

DEVIZES. C. M.

TUCKER.

Come, let us join our cheer-ful songs, With an-gels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one.

HASTINGSVILLE. C. M.

Legato.

1. O that the Lord would guide my ways To keep his stat-utes still; O that my God would grant me grace To know and do his will! To know and do his will.

2. O send thy Spir-it down, to write Thy law up-on my heart; Nor let my tongue indulge de-ceit, Nor act the li-ar's part, Nor act the li-ar's part.

3. From fol-ly turn a-way my eyes; Let no cor-rupt de-sign, Nor cov-e-tous de-sire, a-rise With-in this soul of mine. With-in this soul of mine.

Moderato Affettuoso.

RUTHERFORD. C. M.

2. I saw one hang - ing on a tree, In ag - o - nies and blood; He fixed his lan - guid eyes on me, As near his cross I stood.

3. Oh! nev - er, till my lat - est breath, Shall I for - get that look; It seemed to charge me with his death, Though not a word he spoke

4. My conscience felt and owned the guilt, It plunged me in des - pair; I saw my sins his blood had spilt, And helped to nail him there.

Oh! 'twas a joyful sound to hear my tongue say up Mary to the temple haste and keep yo

MEAR. C. M.

Oh, 'twas a joy - ful sound to hear Our tribes de - vout - ly say, "Up, Is - rael, to the tem - ple haste, And keep your fes - tal day."

GAULOS. C. M. Double.

Andante. Arranged from Beethoven.

1. The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd, by whose constant care My wants are all supplied. 2. In tender grass he makes me feed, And gently there repose;

D. C. Then leads me to cool shades, and where Refreshing water flows, Then leads me to cool shades, and where Refreshing water flows.

Fine. p D. C.

OHIO CITY. C. M. Double.

Allegretto.

SOLO OR SEMI-CHORUS.

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

CHORUS.

2. O the trans - port - ing, rap - turous scene, That ris - es to my sight!
Sweet fields, ar - rayed in liv - ing green, And riv - ers of de - light,
Sweet fields, ar - rayed in liv - ing green, And riv - ers of de - light.
Sick - ness and sor - row, pain and death, Are felt and feared no more,
Sick - ness and sor - row, pain and death, Are felt and feared no more.

SOLO OR SEMI-CHORUS.

3. { O'er all those wide, ex - tend - ed plains, Shines one e - ter - nal day; }
{ There God the Son for ev - er reigns, And scat - ters night a - way. }

CHORUS.

4. No chill - ing winds, nor pois' - nous breath Can reach that health - ful shore;
Sweet fields, ar - rayed in liv - ing green, And riv - ers of de - light,
Sweet fields, ar - rayed in liv - ing green, And riv - ers of de - light.
Sick - ness and sor - row, pain and death, Are felt and feared no more,
Sick - ness and sor - row, pain and death, Are felt and feared no more.

ST. ANNS. C. M.

DR. CROFT.

Slow.

Hail, sa - cred truth! whose pierce-ing rays Dis - pel the shades of night, Dif - fus - ing o'er the men - tal world The heal - ing beams of light

SHERBURNE. C. M.

Allegro. Old American tune. J. READ.

1. While shepherds watched their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around, And glory shone around, The angel of the Lord came down, And glory shone around, And glo - - - - - ry shone around; The angel

1. While shepherds watched their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around, And glory shone around; The angel of the Lord came down, And The angel of the Lord came down, And glo - - ry shone around, And glo - - - - ry shone around; The angel of the

angel of the Lord came down, And glory shone around.

of the Lord came down, And glory shone around.

glo - ry shone around, And glo - ry shone around. Lord came down, And glo-ry shone around.

VISION. C. M.

S. B. MARSH.

1. How shall the young secure their hearts, And guard their lives from sin? Thy word the choicest rules imparts To keep the conscience clean.

2. Tis, ... the sun, a heav'nly light, That guides us all the day, And, through the dangers of the night, A lamp to lead our way.

3. Thy precepts make us truly wise; We hate the sinner's road; We hate our own vain thoughts that rise, But love thy law, O God.

TALLIS. C. M.

TALLIS.

CHANT. SOLO OR SEMI-CHORUS. CHORUS. SOLO OR SEMI-CHORUS. CHORUS.

1. O all ye na - tions praise the Lord, Each with a dif - ferent tongue; In eve - ry lan - guage learn his word, And let his name be sung.

With strength and vigor.

ALDEN. C. M.

L. MASON. From National Psalmist, by permission.

1. Un - shak-en as the sa - cred hill, And firm as mount-ains stand, Firm as a rock the soul shall rest, That trusts th'almight-y hand.

2. Not walls nor hills could guard so well Fair Sa - - lems hap-py ground As those e - ter - - - - - nal arms of love That eve - - ry saint sur - round.

3. Deal gent-ly, Lord, with souls sin - cere, And lead them safe - ly on; O, may we reach the blest a - bode Where Christ our Lord, is gone.

UNISON.

NAOMI. C. M.

From the Modern Psalmist, by permission.

CODA.

Fa-ther, whate'er of earth-ly bliss Thy sovereign will de - nies, Ac - cept-ed at thy throne of grace Let this pe - ti - tion rise. Hal- le - lu - jah, Halle - lu - jah.

MORRIS. C. M.

LOWELL MASON.

1. A - wake, my soul, stretch eve- ry nerve, And press with vig - or on; A heaven-ly race de-mands thy zeal, And an immortal crown, And an im - mor - tal crown.

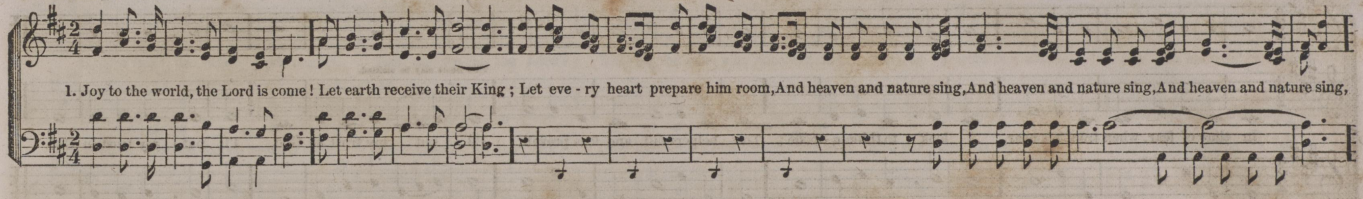
2. A cloud of wit - ness - es a - round, Hold thee in full sur - vey; For - get the steps al - read-y trod, And onward urge thy way, And onward urge thy way.

3. 'Tis God's all - an - i - mat - ing voice That calls thee from on high; 'Tis his own hand pre-sents the prize To thine as - pir-ing eye, To thine as- pir- ing eye.

UNISON. UNISON.

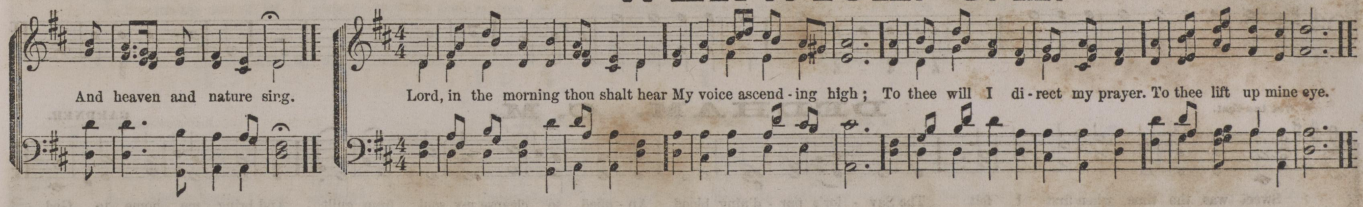
ANTIOCH. C. M.

Allegro Risoluto. From HANDEL.



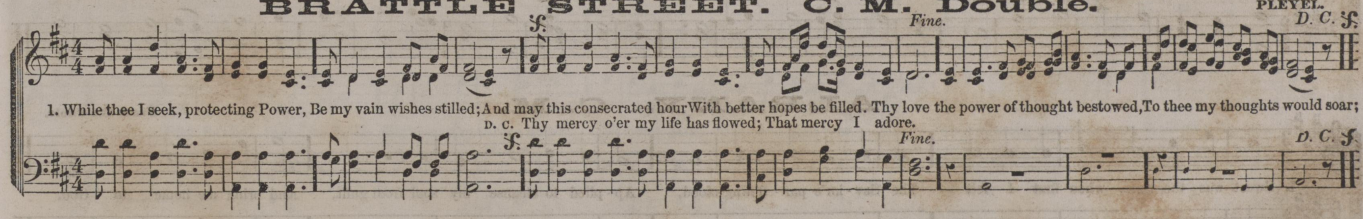
WARWICK. C. M.

STANLEY.



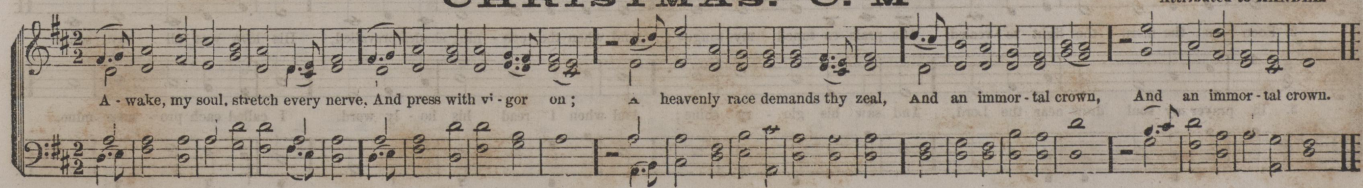
BRATTLE STREET. C. M. Double.

PLEYEL.



CHRISTMAS. C. M

Attributed to HANDEL.



TRUST. C. M.

This Duets may be omitted.

In time of fear, when trouble's near, I look to thine a - bode; Tho' helpers fail and foes prevail, I'll put my trust in God, I'll put my trust in God.

DEDHAM. C. M.

Not too fast.

GARDNER.

Sweet was the time, when first I felt The Sav - ior's par - d'ning blood, Ap - plied to cleanse my soul from guilt, And bring me home to God.

ALBANY. C. M.

From the Choir.

1. Sweet was the time, when first I felt The Sav - ior's par - d'ning blood, Ap - plied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light re - vealed, His prais - es tuned my tongue; And when the eve - ning shades prevailed, His love was all my song.

3. In prayer my soul drew near the Lord, And saw his glo - ry shine; And when I read his ho - ly word, I called each pro - mise mine.

IBERIA. C. M.

Moderate.

1. And now an - other week begins, This day we call the Lord's; This day he rose, who bore our sins, For so his word re - cords, For so his word re - cords.

2. Hark, how the angels sweetly sing! Their voices fill the sky; They hail their great victorious King, And welcome him on high, And welcome him on high.

3. We'll catch the note of lof - ty praise; May we their rapture feel; Our thankful songs with theirs we raise, And em - u-late their zeal, And em - u-late their zeal.

IRONTON. C. M.

Allegretto—Spirited.

Hail, mighty Savior! thee we hail! High on thy throne above; Till heart and flesh to - geth - er fail, We'll sing thy matchless love, We'll sing thy matchless love.

Hail, mighty Savior! thee we hail! High on thy throne above; Till heart and flesh to - geth - er fail, We'll sing thy matchless love, We'll sing thy matchless love.

T. S.

CORONATION. C. M.

O. HOLDEN.

All hail the power of Jesus' name! Let angels prostrate fall; Bring forth the royal di - a-dem And crown him Lord of all; Bring forth the royal di - a-dem And crown him Lord of all.

TABERNACLE CHANT. C. M.

Chanting style.
Sing the quarter notes quite STACCATO.

CRES. May end here. CODA.

1. When, as returns this solemn day, Man comes to meet his God, What rites, what honors shall he pay? How spread his praise abroad? How spread his praise abroad?

2. From marble-domes and gilded spires, Shall clouds of in - cense rise? And gems, and gold, and garlands deck The cost-ly sac - ri - fice? The costly sac - ri - fice?

CRES. CRES.

3. Vain, sinful man! creation's Lord Thine offerings well may spare; But give thy heart, and thou shalt find, That God will hear thy prayer, That God will hear thy prayer.

SWANWICK. C. M.

Firm. LUCAS.

A - rise, ye peo - ple, and a - dore; Ex - ult - ing strike the chord; Let all the earth, from shore to shore, Con - fess th'al - mighty Lord, Con - fess th'al - mighty Lord.

BOWDOIN SQUARE. C. M.

Arranged from VOGLER, by SUMNER HILL.

Larghetto.

Treble and Tenor may be inverted.

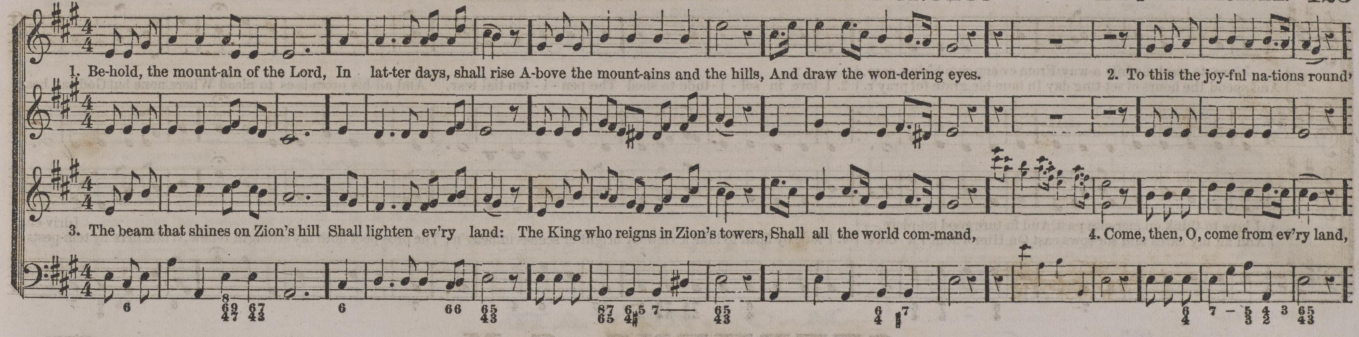
1. Hap - py is he who fears the Lord, And fol - lows his com - mands; Who lends the poor with - out re - ward, Or gives with lib' - ral hands.

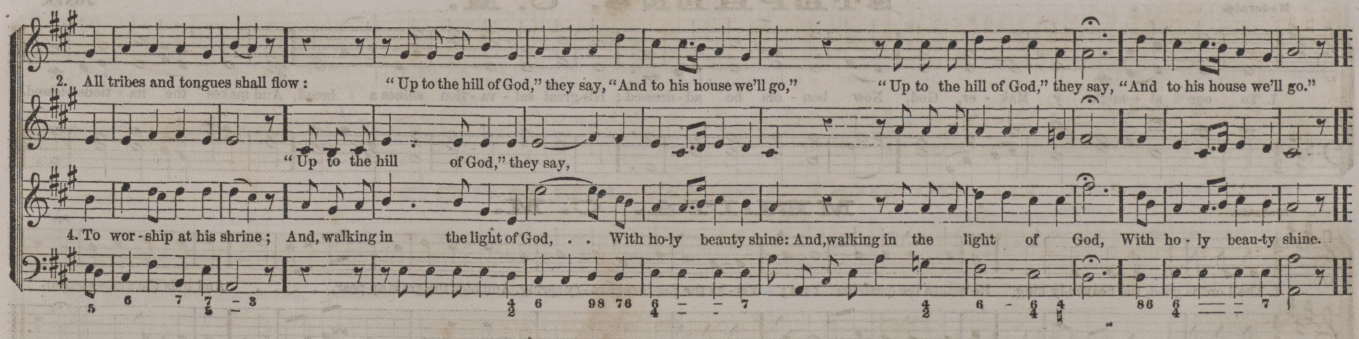
2. As pi - ty dwells with - in his breast To all the sons of need, So God shall an - swer his re - quest With bles - sings on his seed.

Allegretto con spirito.

MOUNTAIN. C. M. Double.

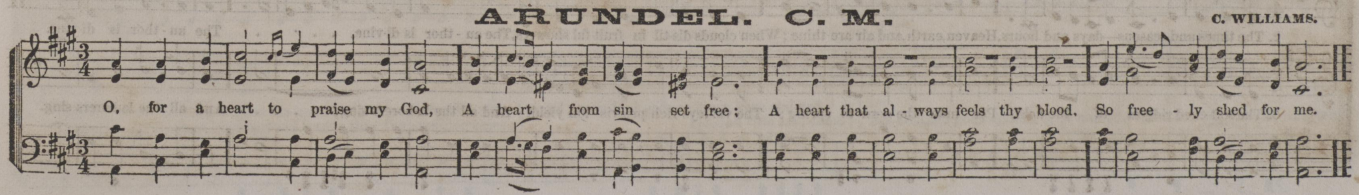
Arranged from NEUKOMM.





ARUNDEL. C. M.

C. WILLIAMS.



Gentle, dec

COREY. C. M. Double

1. I love to steal a-while a-way From ev-ery cum-b'ring care,
And spend the hours of set-ting day In hum-ble,grate-ful pray'r.

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

3. I love to think on mer-cies past,And fu-ture good im-plore,—
And all my cares and sor-rows cast On Him whom I a - dore.

4. I love by faith to take a view Of bright-er scenes in heav'n; The pros-pect doth my strength renew,While here by tem-pests [driv-en.

Moderato.

STEPHENS. C. M.

JONES.

1. To our al - might - y Mak - er, God, New hon - ors be ad - dressed; His great sal - va - tion shines a - broad, And makes the na - tions blessed.

Andante.

MELITA. C. M.

1. The Lord is good, the heaven-ly king, He makes the earth his care; Vis - its the pas-tures eve - ry spring, And bids the grass ap-pear, ... And bids the grass ap-pear.

2. The times and seasons—days and hours,Heaven,earth,and air are thine; When clouds dis-til in fruit-ful showers,The au - thor is di-vine, ... The au - thor is di-vine.

3. The soft-ened ridg-es of the field, Per - mits the corn to spring; The val-leys rich pro-vis - ion yield, And all the la-borers sing, ... And all the la-borers sing.

CLAYTON. C. M.

Moderate.

SOL. OR SEMICHORUS. CHORUS. SOLI OR SEMICHORUS. DUETT. CHORUS

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

SOLI OR SEMICHORUS. CHORUS. SOLI OR SEMI CHORUS. DUETT. CHORUS.

3. He brings my wandering spir - it back, When I for-sake his ways; And leads me, for his mer-cy's sake, And leads me, for his mercy's sake, In paths of truth and grace.

HAVEN. C. M.

HASTINGS.

FINAL

1. Earth's stormy night will soon be o'er, The rag - ing wind shall cease; The Christian's bark will reach the shore Of heaven's e-ter - nal peace.
2. E'en now the dis - tant rays ap - pear, To chase the gloom of night; The Sun of Righteousness is near, (OMIT - - - - - - -) And ter - rors take their flight.

COSMER. C. M. Double.

From Cantica Laudis, by permission.

Moderato.

mf mp f

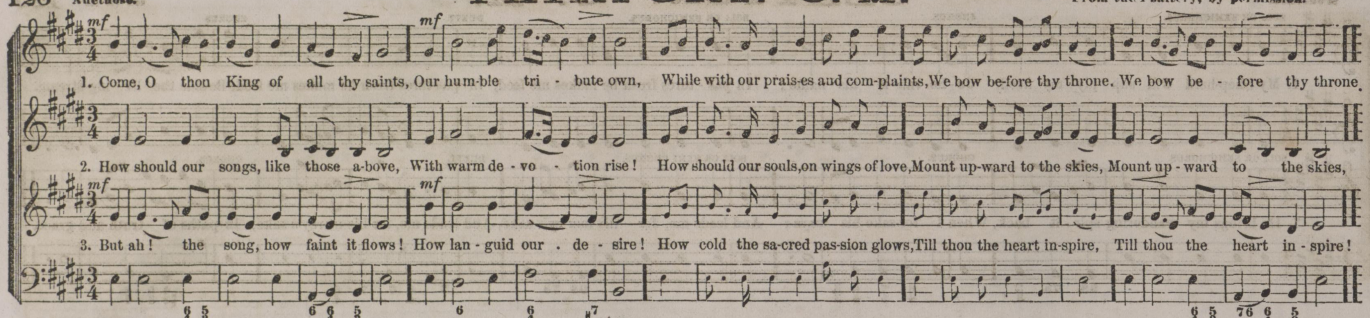
1. { Awake, ye saints, to praise your King, Your sweetest passions raise; } Your pious pleasure, while you sing, Increasing with the praise. } 2. Great is the Lord, and works unknown Are his divine employ; But still his saints are near his throne, His treasure and his joy.

3. { Heaven, earth, and sea confess his hand; He bids the vapors rise; } Lightning and storm, at his command, Sweep thro' the sounding skies; } 4. All power that gods or kings have claimed, } Is found with him alone; } But heathen gods shall ne'er be named, Where our Je - ho-vah's known.

Affetuoso.

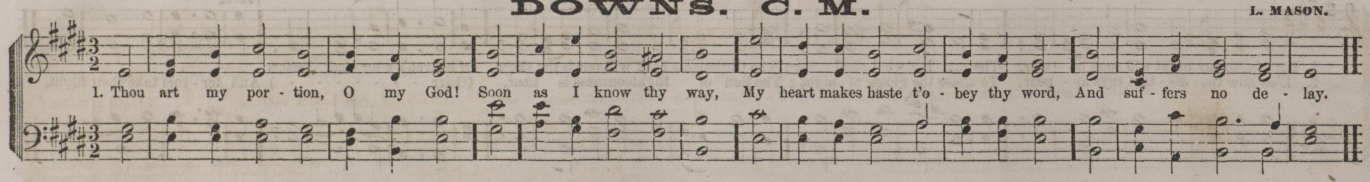
FAIRPORT. C. M.

From the Psaltery, by permission.



DOWNS. C. M.

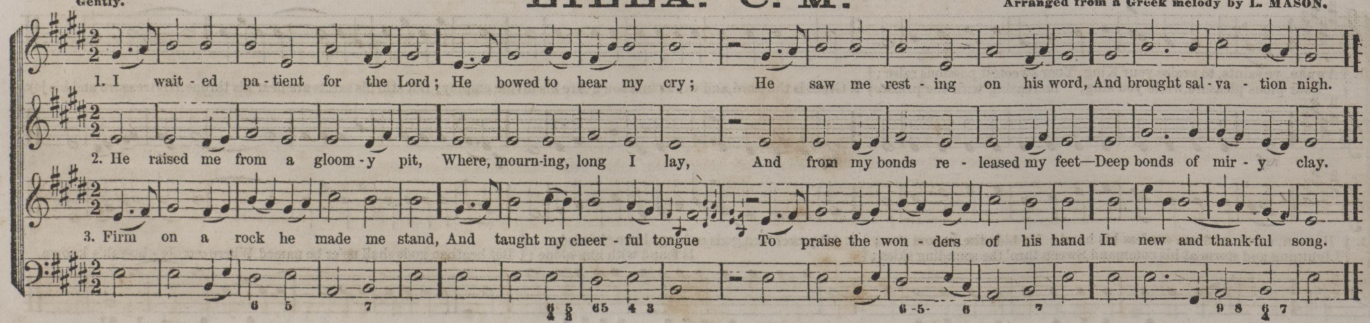
L. MASON.



Gently.

LILLA. C. M.

Arranged from a Greek melody by L. MASON.



TYRONE. C. M.

1. How sweet, up - on this sa - cred day, The best of all the seven, To cast our earth - ly thoughts a - way, And think of God and heaven!

2. How sweet to be al - lowed to pray Our sins may be for - given, With fil - ial con - fi - dence to say, "Fa - ther, who art in heaven!"

3. How sweet the words of peace to hear From Him to whom 'tis given To wake the pen - i - ten - tial tear, And lead the way to heaven!

WAREHAM. C. M.

Allegro.

First time Treble and Alto, Second time Tenor and Bass.

DR. ARNOLD.

FIRST TIME. SECOND TIME. TUTTI.

1. { Oh! praise the Lord with one con-sent, And mag - ni - fy his name;
   { Let all the ser - vants of the Lord His wor - thy praise proclaim. } Let all the ser - vants of the Lord His wor - thy praise proclaim.

MOUNT PISGAH. C. M.

Quick and chantlike.

S. F.

1. O, could I find, from day to day, A near - ness to my God, Then would my hours glide sweet a - way, While lean - ing on his word.

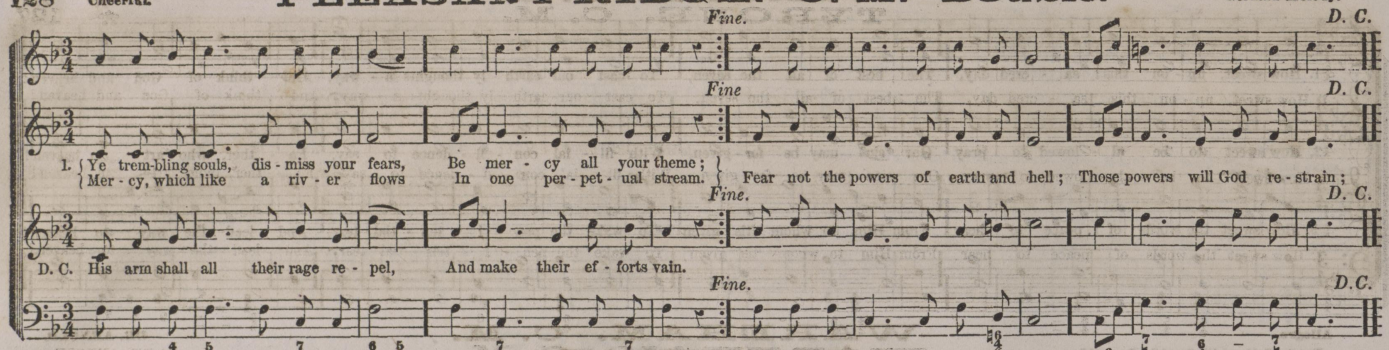
2. Lord, I de - sire with thee to live A - new from day to day, In joys the world can nev - er give, Nor ev - er take a - way.

3. Blest Je - sus, come, and rule my heart, And make me whol - ly thine, That I may nev - er more de - part, Nor grieve thy love di - vine.

Cheerful.

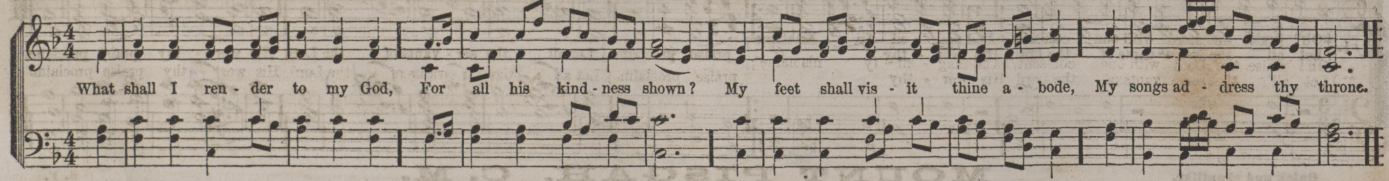
PLEASANT RIDGE. C. M. Double.

German Melody.



CLARENDON. C. M.

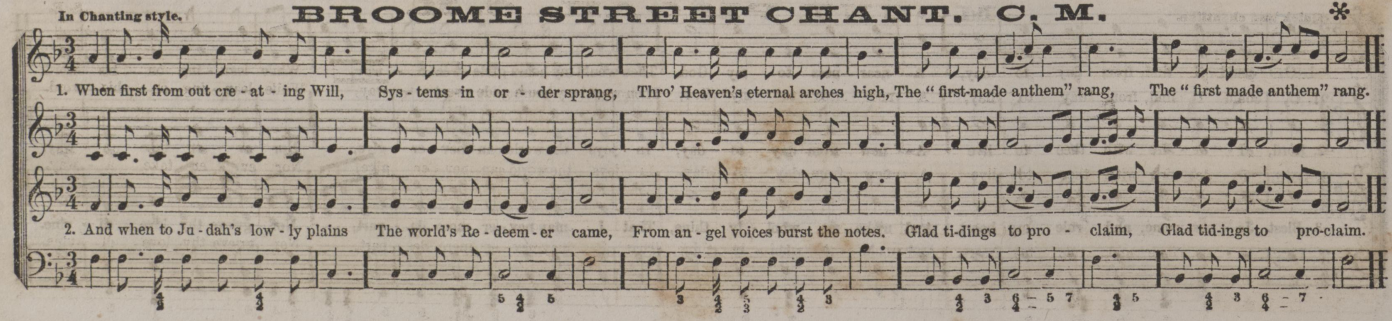
TUCKER.



In Chanting style.

BROOME STREET CHANT. C. M.

*



Allegretto.

GROVE DALE. C. M. Double.

Arranged from NEUKOMM.

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

2. The

SOPRANO SOLO.

3. There, if thy Spir - it touch the soul, And grace her mean abode, O, with what peace, and joy, and love, She then communes with God.

4. There,

SYM. ACCOMP.

5. Author and Guard-ian of my life, Sweet source of light divine— And—all harmonious names in one—Blest Savior, thou art mine.

6. What

calm re - treat, the si - lent shade, With prayer and praise agree; And seem, by thy sweet boun-ty, made For those who follow thee.

CRES.

pp

like the night - in - gale, she pours Her sol - i - ta - ry lays; Nor asks a wit - ness of her song, Nor thirsts for human praise.

Alto. VOICE. CRES. SYM.

thanks I owe thee, and what love, And praise, an end - less store, Shall e - cho through the realms a-bove, When time shall be no more.

INST. VOICE. pp

Choral.

DUNDEE. C. M.

Scottish.

Let not des - pair, nor fell re - venge, Be to my bo - som known; O, give me tears for oth - ers' woes, And pa - tience for my own.

Andante.

EASTLAND. C. M.

W. B. B. From Psalmista. By permission.

1. My Shep - herd will sup - ply my need; Je - ho - vah is his name: in pas - - tures fresh he makes me feed, Be - side the liv - ing stream.

2. He brings my wan-d'ring spir - it back, When I for - sake his ways, And leads me, for his mer - cy's sake, In paths of truth and grace.

3. When I walk through the shades of death, Thy pre - sence is my stay; A word of thy sup - port - - ing breath Drives all my fears a - way.

Andantino con Grazia.

RIVERTON. C. M.

From Modern Psalmist.

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

Slow, and in steady time.

RODER. C. M. Double.

LOWELL MASON.

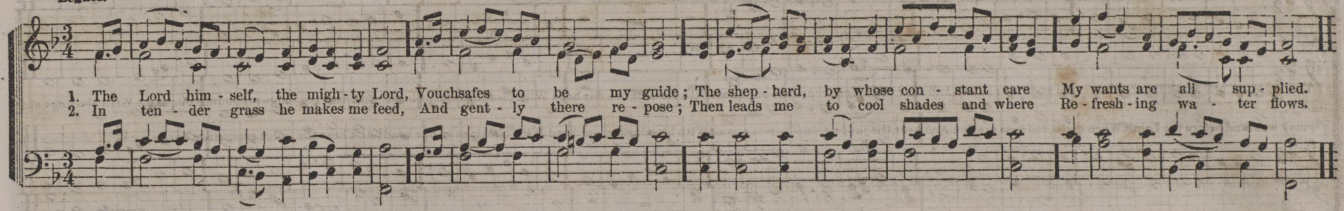
1. { I sing th'al - might - y power of God, That made the moun - tains rise, } 2. I sing the wis - dom that or - dained The sun to rule the day;
{ That spread the flow - ing seas a - broad, And built the loft - y skies. }

D. C. The moon shines full at his com - mand, And all the stars o - bey.

Fine. D. C.

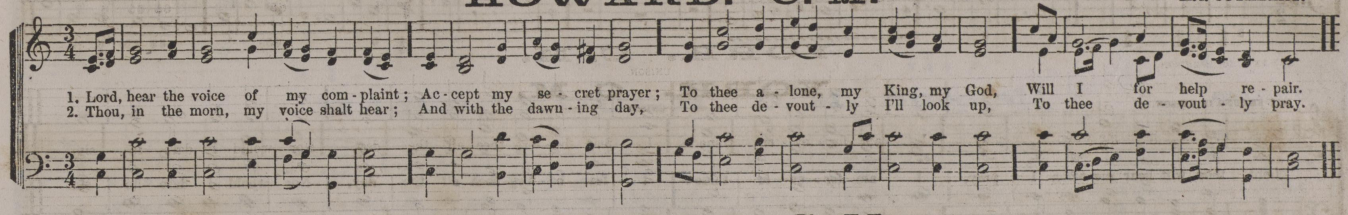
HEATH. C. M.

Legato.



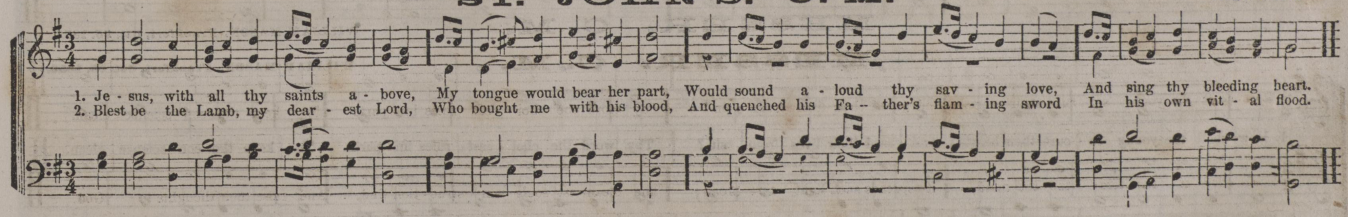
HOWARD. C. M.

Mrs. CUTHBERT.



ST. JOHN'S. C. M.

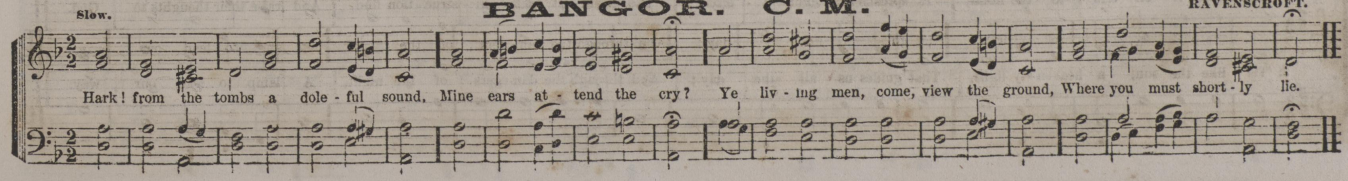
English Tune.



BANGOR. C. M.

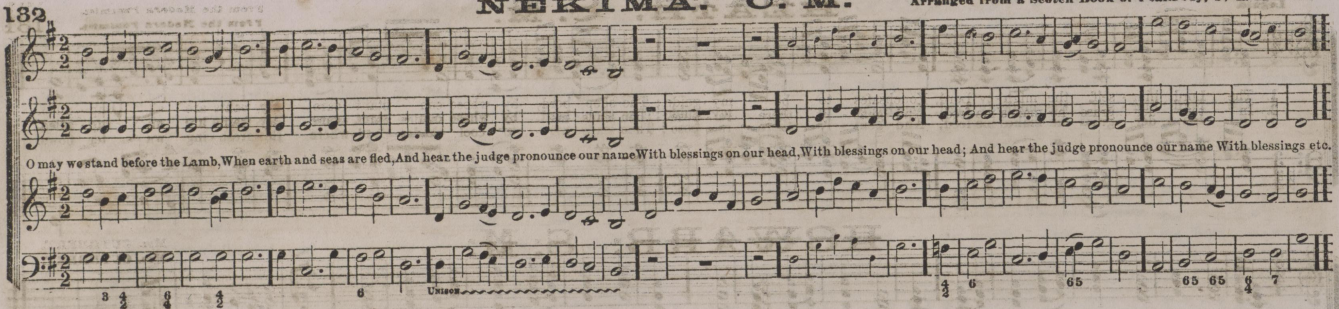
Slow.

RAVENSCROFT.

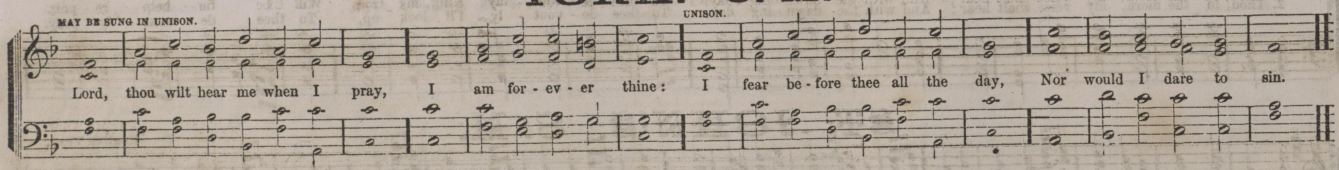


NEKIMA. C. M.

Arranged from a Scotch Book of Psalmody, by L. MASON.

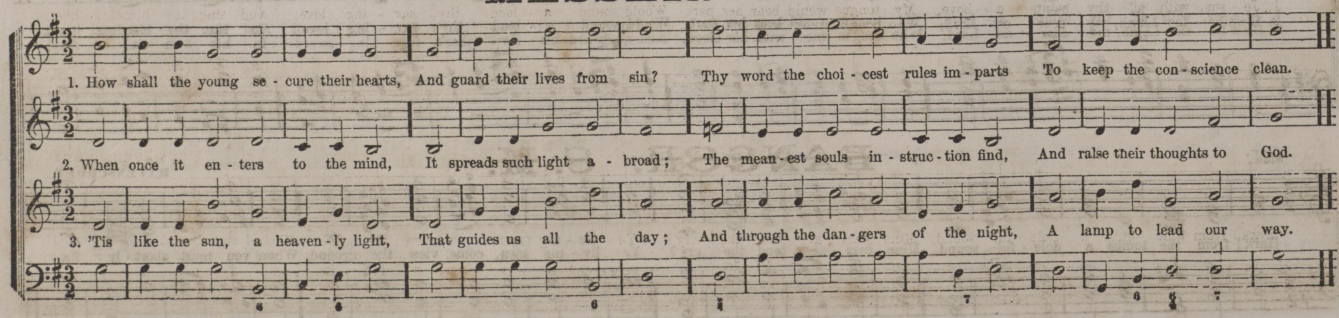


YORK. C. M.



MESSER. C. M.

WILLIAM MASON. Frankfort, Oct. 25. 1852.



Allegretto—cheerful.

CADDO. C. M.

1. My soul, how love - ly is the place To which thy God re - sorts! 'Tis heaven to see his smil - ing face, Though in his earth - ly courts.

2. There the great mon - arch of the skies His sav - ing power dis - plays; And light breaks in up - on our eyes, With kind and quicken - ing rays;

3. With his rich gifts the heaven - ly Dove De - scends and fills the place; While Christ re - veals his won - drous love, And sheds a - broad his grace.

Maestoso.

HARBOROUGH. C. M. Special.*

SHRUBSOLE.

1. All hail the power of Je - su's name, Let an - gels pros-trate fall; Bring forth the roy - al di - a - dem, And crown him, crown him, crown him, crown him Lord of all.

* Appropriate also to the hymn "Let saints on earth their anthems raise."

Allegro con spirito.

CHAPEL HILL. C. M.

1. In-quire, ye pil - grims, for the way That leads to Zi-on's hill, That leads to Zi-on's hill, And thi - ther set your stea-dy face, With a de-ter-mined will With a de-term-ined will.

2. Oh! come, and to his tem-ple haste, And seek his fa-vor there, And seek his fa-vor there; Be-fore his foot-stool humb-ly bow, And pour your fer-vent pray-er, And pour your fer-vent pray-er.

DACY. C. M.

Arranged from D. C.

1. Whom have we, Lord, in heav'n but thee, And whom on earth beside? Where else for succor can we flee, Or in whose strength confide?

2. Thou art our por-tion here be - low, Our prom-ised bliss a-bove; Ne'er may our souls an ob-ject know, So pre-cious as thy love.

3. When heart and flesh, O Lord, shall fail, Thou wilt our spirits cheer; Support us through life's thorny vale, And calm each anxious fear.

BOND. C. M.

G. F. B.

The small notes in the soprano are to be used only the second time.

1. { Come, Ho - ly Spir - it, Heaven-ly Dove,
   { Kin - dle a fire of sa - cred love,

2. { Look! how we grov - el here be-low,
   { Our souls can nei - ther fly nor go,

SELAH. C. M. ✻

1. { The Lord of glo-ry is my light, And my sal-va - tion too;
   { God is my strength—nor will I fear (Omit. - - - -) } What all my foes can do.

2. { One priv-i - lege my heart de-sires,—Oh! grant me an a - bode,
   { A-mong the churches of thy saints,— (Omit - - - -) } The tem-ples of my God.

With all thy quick-ening powers, }
(Omit - - - - - -) } In these cold hearts of ours.

Fond of these tri - fling toys! }
(Omit. - - - - - -) } To reach e - ter - nal joys.

FUNERAL THOUGHT. C. M.

Plaintive.

J. SMITH.

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

ADARIO. C. M.

With tender, earnest expression.

1. To whom, my Sav - ior, shall I go, If I de - part from thee? My Guide through all this vale of woe, And more than all to me. And more than all to me.

2. The world re - ject thy gen - tle reign, And pay thy death with scorn; Oh, they could plait thy crown a - gain, And sharp-en ev-e-ry thorn, And sharp-en eve - ry thorn.

THE DLETT MAY BE OMITED.

3. But I have felt thy dy - ing love Breathe gent - ly through my heart. To whis - per hope or joys a - bove. And can we ev-er part? And can we ev - er part?

BALERMA. C. M.

Scotch Melody.

O, hap - py is the man who hears In - struc tion's warn - ing voice, And who ce - les - tial wis - dom makes His ear - ly on - ly choice.

CHESTNUT STREET. C. M.

H. K. OLIVER.

Legato.

1. To heaven I lift my wait - ing eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my per - pet - ual aid.

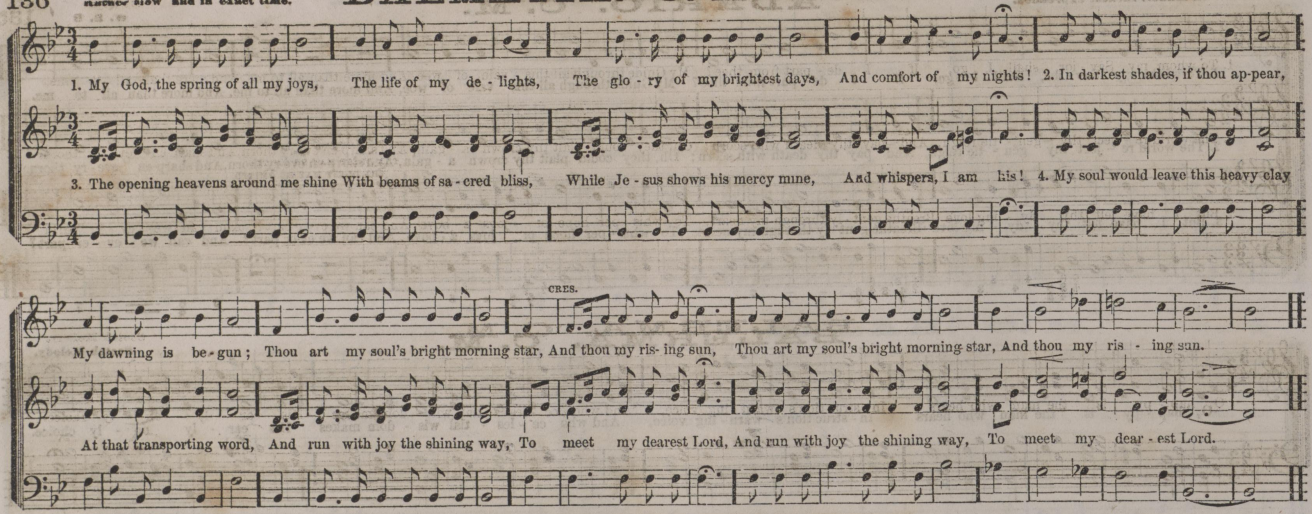
2. Their stead-fast feet shall nev - er fall, Whom he de-signs to keep; His ear at-tends their hum - ble cry, His eyes can nev - er sleep.

3. Is - rael, re - joice, and rest se - cure, Thy keep - er is the Lord: His wake - ful eyes em - ploy his power For thine e - ter - nal guard.

rather slow and in exact time.

DALMATIA. C. M. Double.

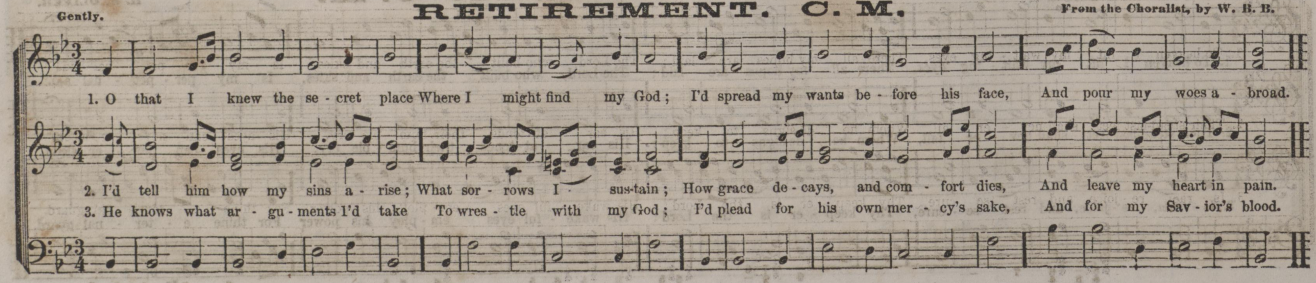
From the Modern Psalmist.



Gently.

RETIREMENT. C. M.

From the Choralist, by W. B. B.



ELIM. C. M.

1. Lord, when we bend be - fore thy throne, And our con - fes - sions pour, Oh! may we feel the sins we own, And hate what we de - plore.

2. Our con - trite spir - its pi - tying see, True pen - i - tence im - part; And let a heal - ing ray from thee, Beam hope on eve - ry heart.

3. When we dis - close our wants in prayer, Oh! let our wills re - sign; And not a thought our bos - om share Which is not whol - ly thine.

BURFORD. C. M.

PURCELL, 1690.

Moderato.

As on some lone - ly buil - ding's top, The spar - row tells her moan, Far from the tents of joy and hope, I sit and grieve a - lone.

NORTHFIELD. C. M.

Popular American tune. J. INGALLS, Arranged.

How long, dear Savior, O how long Shall this bright hour delay? Fly swifter round the wheel of time, And bring the wel - come day.

Fly swifter round the wheel of time, And bring the wel - come day.

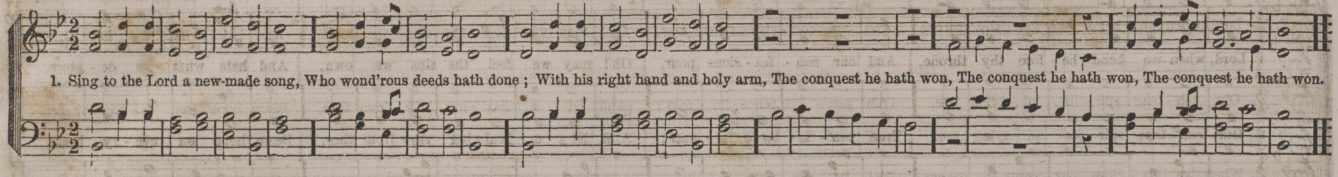
How long, dear Savior, O how long Shall this bright hour delay; Fly swifter round the wheel of time, And bring the welcome day, And bring the wel - come day.

Fly swifter round the wheel of time, Fly swifter round the wheel of time, And bring the wel - come day.

Maestoso.

CAMBRIDGE. C. M.

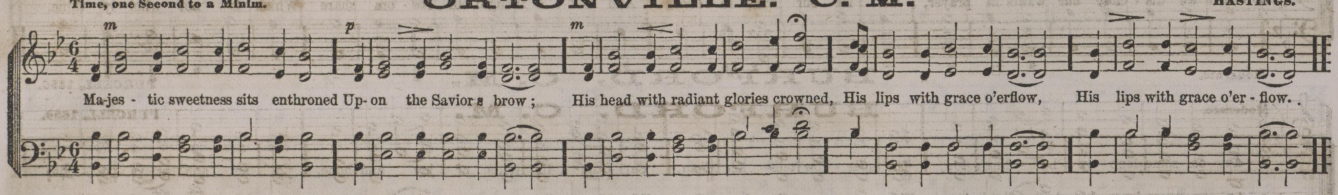
CLARKE.



Time, one Second to a Minim.

ORTONVILLE. C. M.

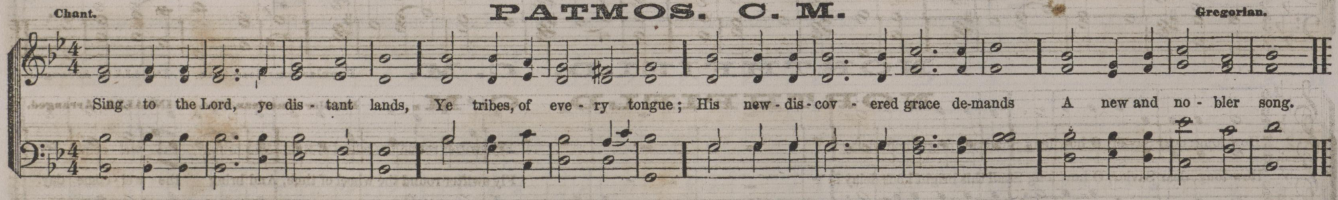
HASTINGS.



Chant.

PATMOS. C. M.

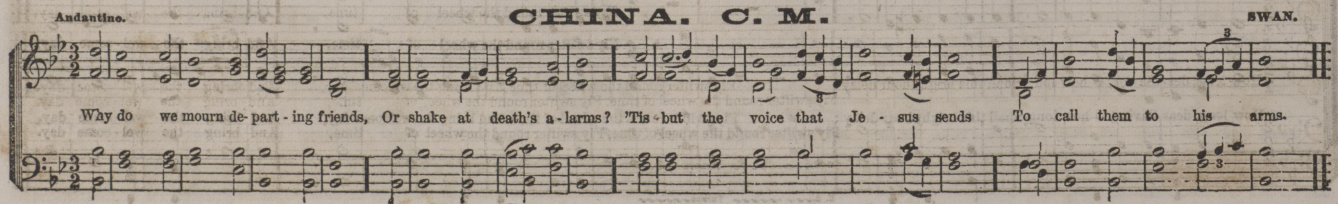
Gregorian.



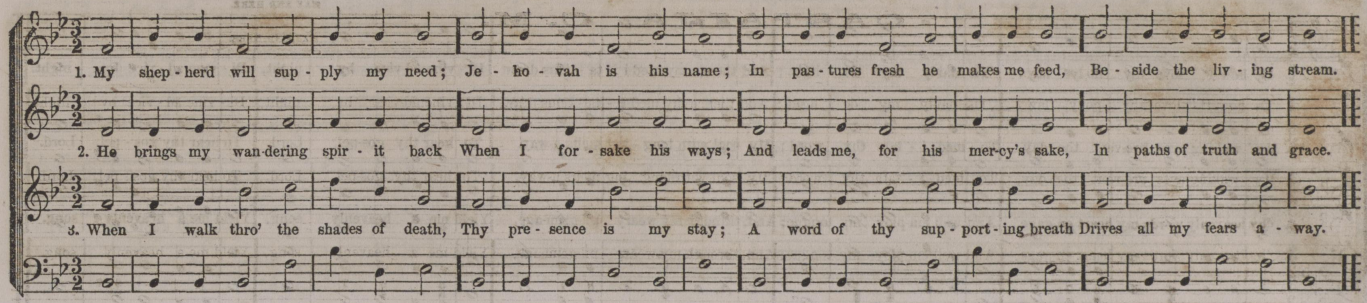
Andantino.

CHINA. C. M.

SWAN.

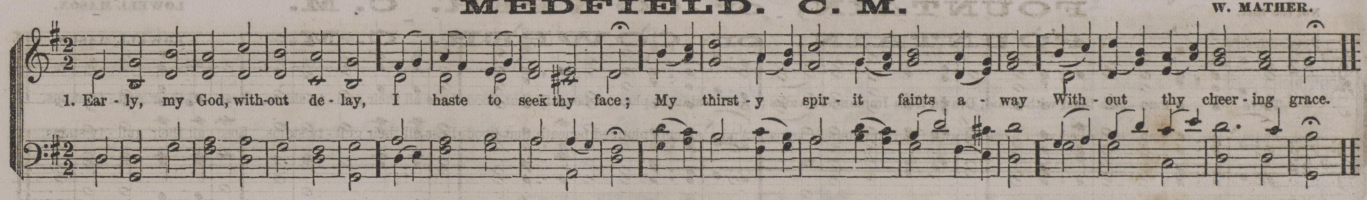


NOTTING HILL. C. M.



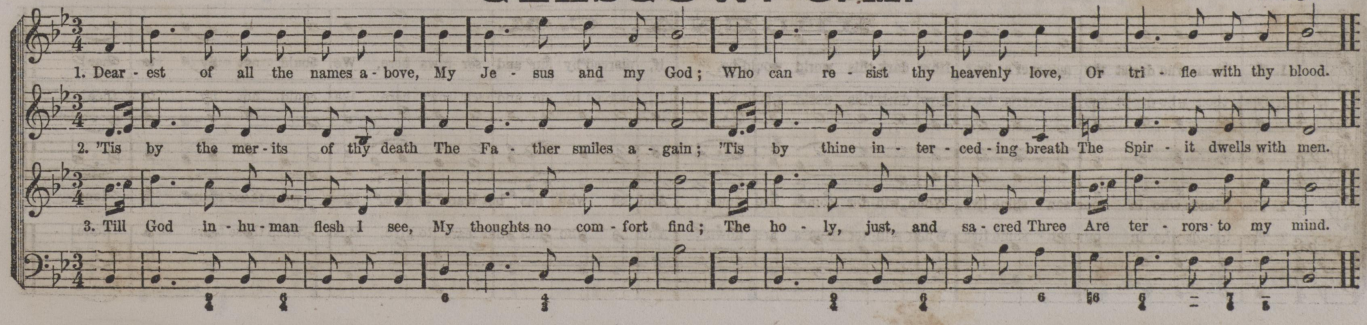
MEDFIELD. C. M.

W. MATHER.



GLASGOW. C. M.

Arranged.



CASTALIA. C. M.

MAY END HERE.

1. O, how I love thy ho-ly law! 'Tis dai-ly my de - light; And thence my med-i - ta - tions draw Di - vine ad-vice by night, Di - vine ad - vice by night.

2. My waking eyes pre-vent the day, To med - i - tate thy word; My soul with long - ing melts a-way, To hear thy gos-pel, Lord. To hear thy gos - pel, Lord.

3. By heavenly words my heart en-gage, And well em-ploy my tongue; And, through my weary pil-grim-age, Yield me a heavenly song, Yield me a heavenly song.

FOUNTAIN, or COWPER. C. M.

Not too fast.

LOWELL MASON.

There is a foun - tain filled with blood, Drawn from Immanuel's veins; And sinners plunged beneath that flood, Lose all their guil - ty stains, Lose all their guil - ty stains.

HELENA. C. M.

1. O thou who dry'st the mourner's tear, How dark this world would be, If, pierced by sin and sor-rows here, We could not fly to thee!

2. The friends who in our sun - shine live, When win-ter comes are flown; And he who has but tears to give, Must weep those tears a - lone.

Not too fast.

VARINA. C. M. Double.

1. There is a land of pure delight, Where saints immortal reign;
Infinite day excludes the night, And pleasures banish pain.

2. There everlasting spring abides, And never-withering flowers; Death, like a narrow sea, divides This heavenly land from ours.

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

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

Moderato.

GENEVA. C. M.

JNO. COLE.

When all thy mer-cies, O my God, My ris-ing soul sur-veys, Transport-ed with the view I'm lost In won-der, love, and praise.

Larghetto.

OLENA. C. M.

W. B. B.

CRES. DIM.

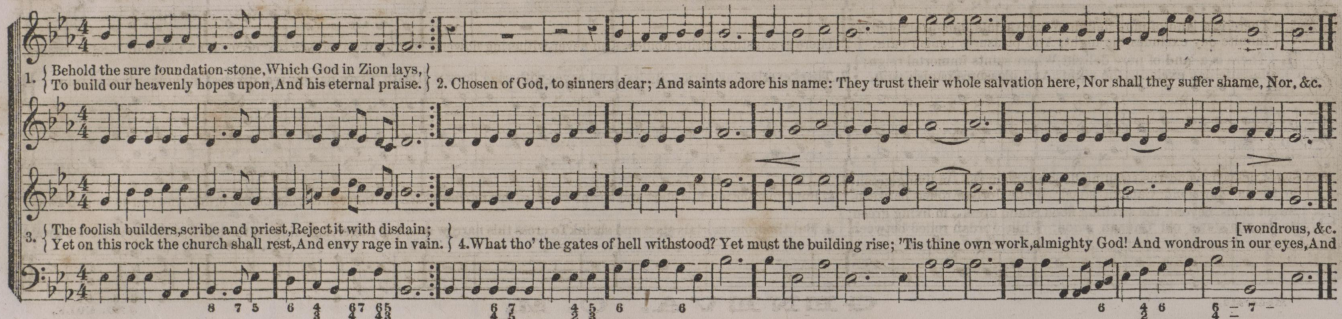
1. By cool Si-lo-am's sha-dy rill How fair the lil-y grows! How sweet the breath, beneath the hill, Of Sha-ron's dew-y rose, Of Sharon's dewy rose.

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

3. By cool Si-lo-am's sha-dy rill The lil-y must de-cay; The rose that blooms beneath the hill, Must short-ly fade away, Must shortly fade away.

CHARLOE. C. M. Double.

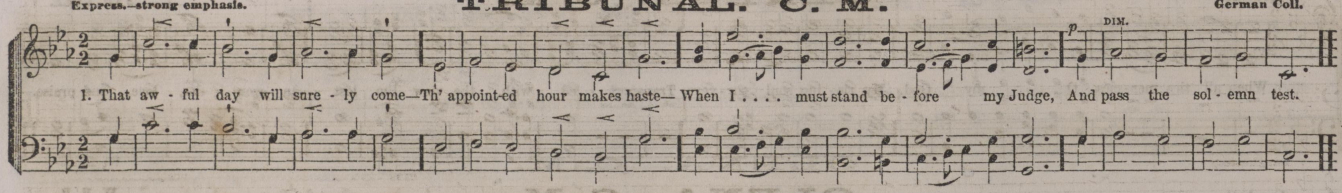
Arranged from a German Melody.



TRIBUNAL. C. M.

Express.—strong emphasis.

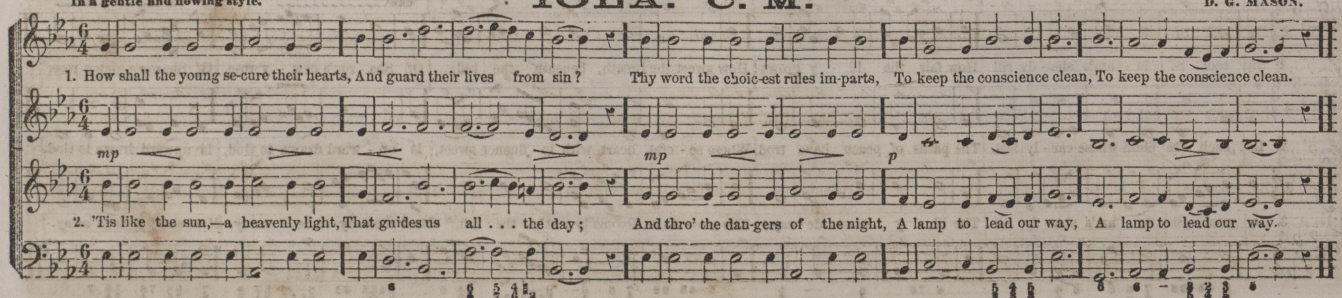
German Coll.



IOLA. C. M.

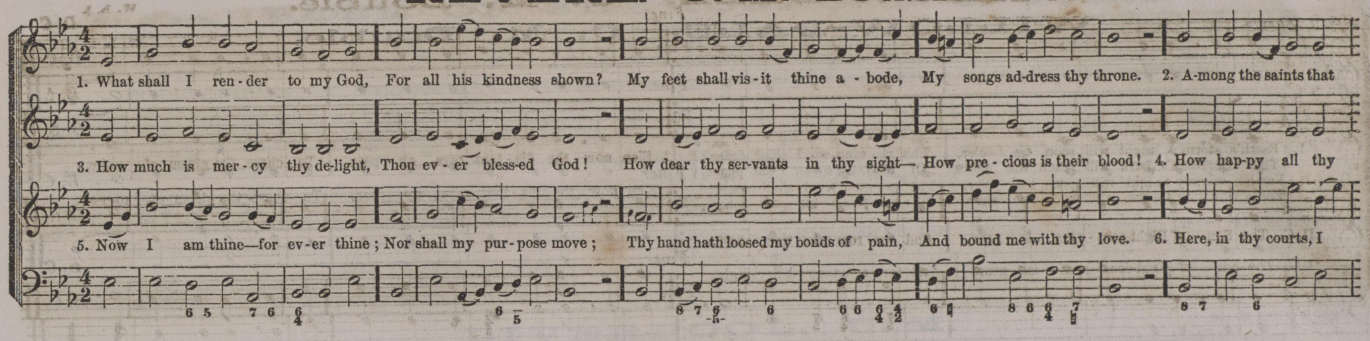
In a gentle and flowing style.

D. G. MASON.



REVERE. C. M. Double.

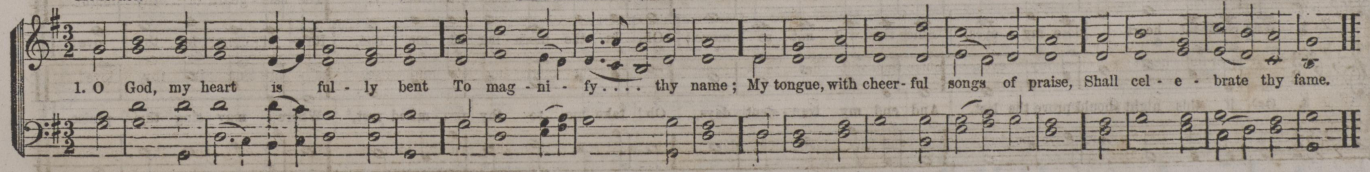
From an English tune.*



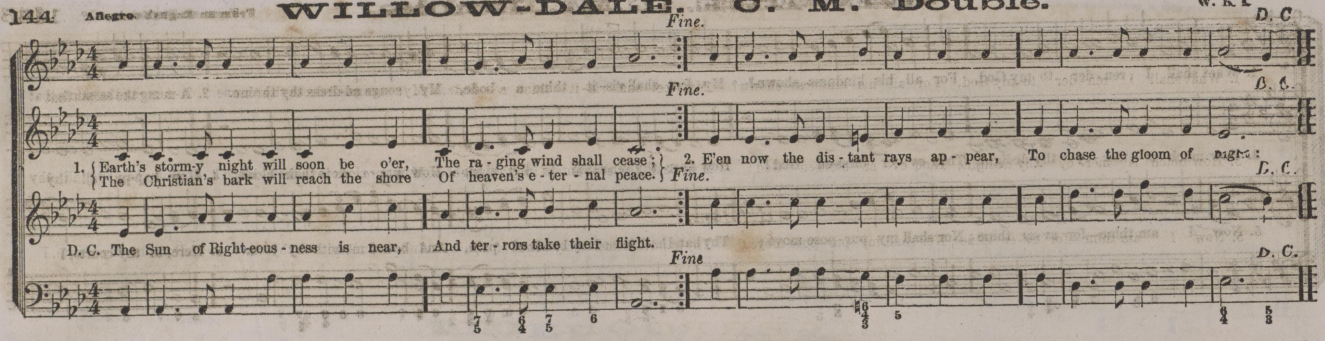
* Sent from London to the editors of this work.

BARBY. C. M.

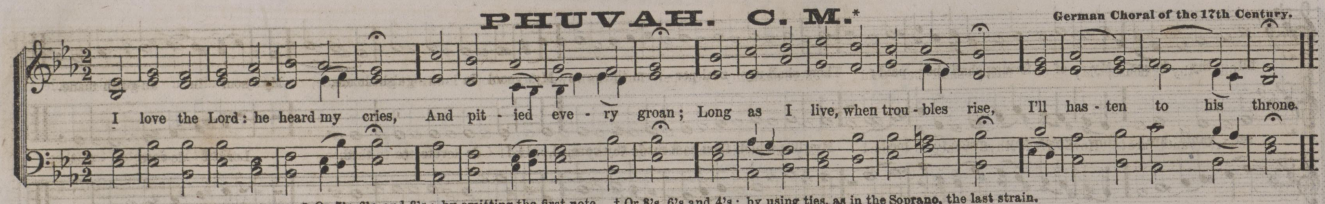
Moderato.



144 Allegro. **WILLOW-DALE. C. M. Double.** W. H. L.

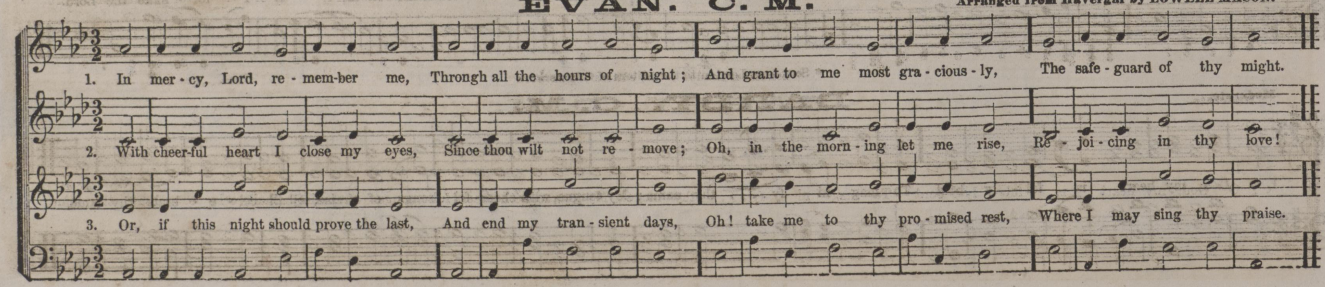


PHUVAH. C. M.* German Choral of the 17th Century.



* Or 7's, 6's, and 8's; by omitting the first note. † Or 8's, 6's and 4's; by using ties, as in the Soprano, the last strain.

EVAN. C. M. Arranged from Havergal by LOWELL MASON.



Quick and gentle.

ROSE OF SHARON. C. M. or 6 lines.

1. By cool Si - lo - am's shady rill How fair the lil - y grows! How sweet the breath, beneath the hill, Of Sharon's dewy rose; How sweet the breath, beneath the hill, Of Sharon's dewy rose.

2. Lo! such the child whose early feet The paths of peace have trod, Whose secret heart, with influence sweet, Is upward drawn to God; Whose secret heart, with influence sweet, Is upward drawn to God.

3. By cool Si - lo-am's shady rill The lil - y must decay; The rose that blooms beneath the hill, Must shortly fade away; The rose that blooms beneath the hill, Must shortly fade away.

Moderato.

LIVERPOOL. C. M.

Dr. WAINWRIGHT.

Oh, could I find, from day to day, A near - ness to my God! Then should my hours glide sweet a - way, While lean - ing on his word.

Quick.

NEWINGTON. C. M. Double.

Arranged from MILGROVE.

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

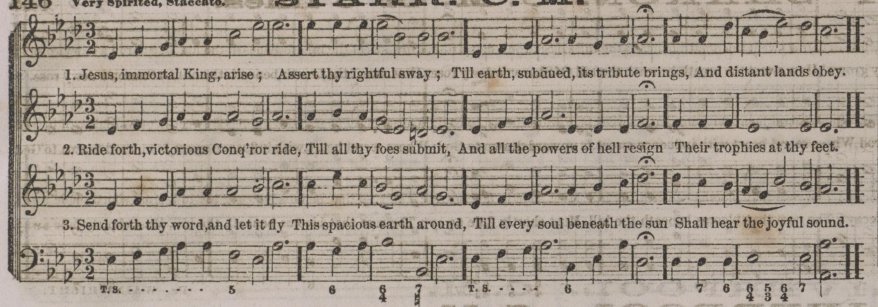
2. Those mighty orbs pro - claim thy power, Their mo - tions speak thy skill;

D. C. And, on the wings of eve - ry hour, We read thy pa - tience still.

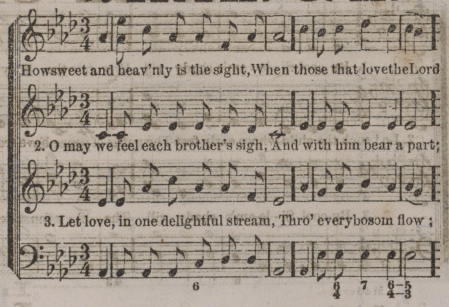
Fine. D. C.

146 Very Spirited, Staccato.

STARR. C. M.



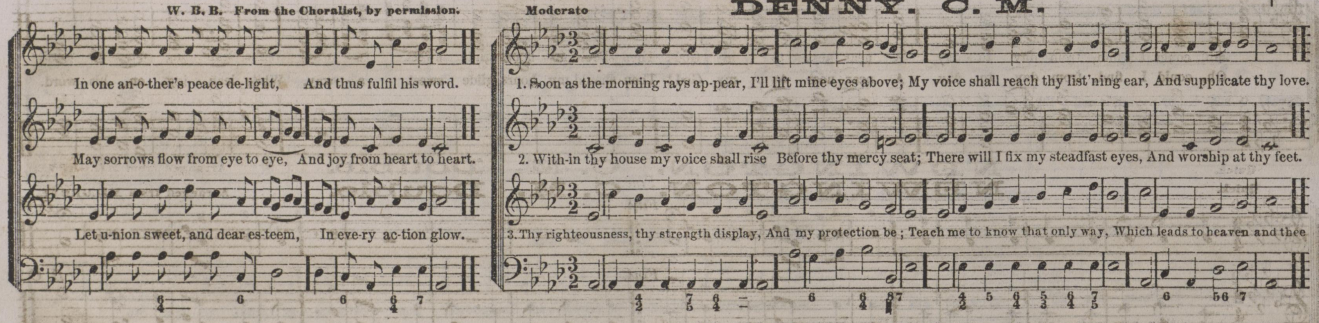
WIRTH. C. M.



W. B. B. From the Choralist, by permission.

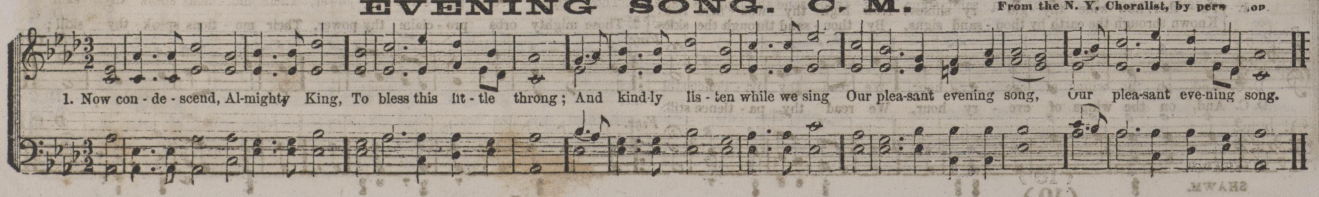
Moderato

DENNY. C. M.



EVENING SONG. C. M.

From the N. Y. Chorallst, by perm ion.



Joyous—animated.

SEDDO. C. M.

1. Lord! send thy word, and let it fly, Armed with thy Spir - it's power; Ten thousands shall con - fess its sway, And bless the sav - ing hour.

2. Be - neath the in - fluence of thy grace, The bar - ren wastes shall rise, With sud - den greens and fruits ar - rayed,— A blooming Par - - - - a - - dise.

3. Peace, with her ol - ive-crown, shall stretch Her wings from shore to shore; And earth, with all her mil - lions, shout,—Ho-san-nas to the Lord.

TREBLE AND TENOR DOUBLED.

Andante e piano.

HERMON. C. M.

L. MASON.

1. Oh! praise the Lord, for he is good, In him we rest . . ob - tain; His mer - cy has thro' a ges stood, And ev - er shall re - main.

Legato—earnest expression—strong emphasis.

SARDIS. C. M.

W. B. B.

1. To whom, my Sav - ior, shall I go, If I de - part from thee? My Guide through all this vale of woe, And more than all to me.

2. The world re - ject thy gen - tle reign, And pay thy death with scorn; Oh, they could plait thy crown a - gain, And sharp - en eve - ry thorn.

3. But I have felt thy dy - ing love Breathe gent - ly through my heart, To whis - per hope of joys a - bove; And can we ev - - er part?

Andante.

HARVILLE. C. M.

1. O Thou, who dryest the mourn-er's tear, How dark this world would be, If, when de-ceived and wound-ed here, We could no ly . . . to thee.

Moderato.

CHESTER. C. M.

HASTINGS.

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

Flowing, graceful movement.

VANLUE. C. M.

1. Oh! that the Lord would guide my ways, To keep his sta-tutes still; Oh! that my God would grant me grace To know and do his will, To know and do his will.

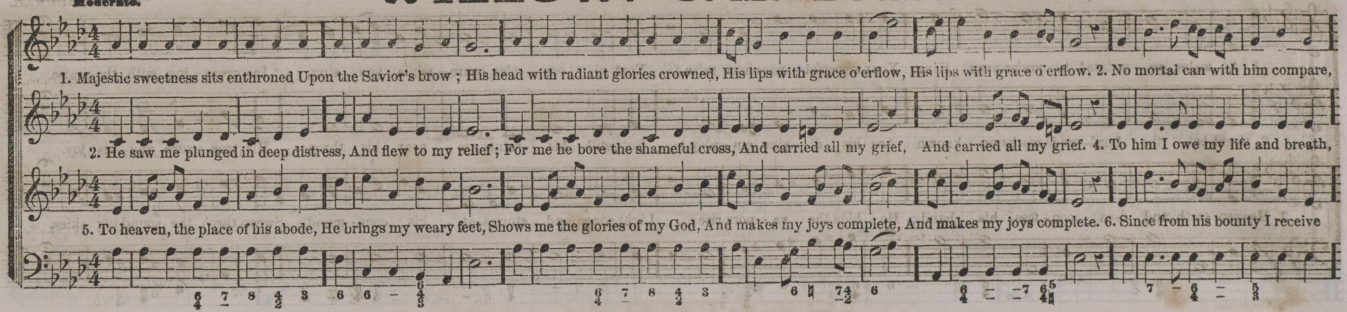
2. Oh! send thy Spir-it down, to write Thy law up-on my heart; Nor let my tongue in-dulge de-ceit, Or act the li-ar's part, Or act the li-ar's part.

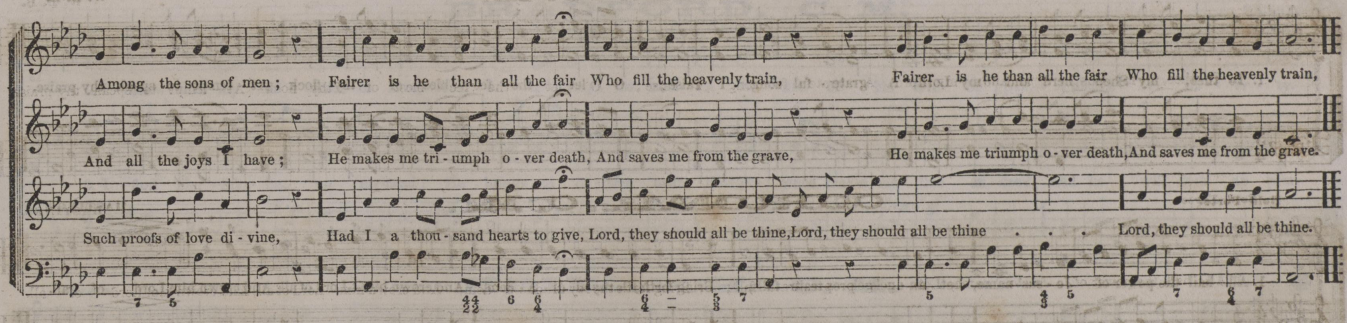
3. From van-i-ty turn off my eyes; Let no cor-rupt de-sign, Nor cov-e-tous de-sires, a-rise With-in this soul of mine, With-in this soul of mine.

Moderato.

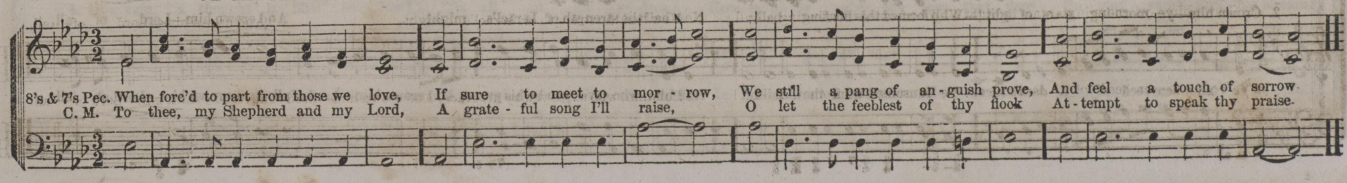
WILLOW. C. M. Double.

Arranged from FRANZ ABT.





SEPARATION. C. M. or 8's & 7's Peculiar.



150 Allegro Assai. **HUMMEL. C. M.** CHAS. ZEUNER.

1. A - wake, ye saints! to praise your King, Your sweetest pas-sions raise; Your pi - ous plea - sure, while you sing, In - creas - ing with the praise.

2. Great is the Lord—and works un - known Are his di - vine em - ploy; But still his saints are near his throne, His trea - sure and his joy.

3. Heaven, earth, and sea con - fess his hand; He bids the va - pors rise; Light-ning and storms, at his com - mand, Sweep thro' the sound-ing skies.

Flowing. **JAZER. C. M.** W. B. B.

1. To thee, my Shep - herd and my Lord, A grate - ful song I raise; O let the fee - blest of thy flock At - tempt to speak thy praise.

Bold—Forte. **CORONAL. C. M.** HASTINGS.

1. All hail the power of Je - sus' name, Let an - gels pros-trate fall; Bring forth the roy-al di - a - dem, And crown him—Lord of all, And crown him Lord of all.

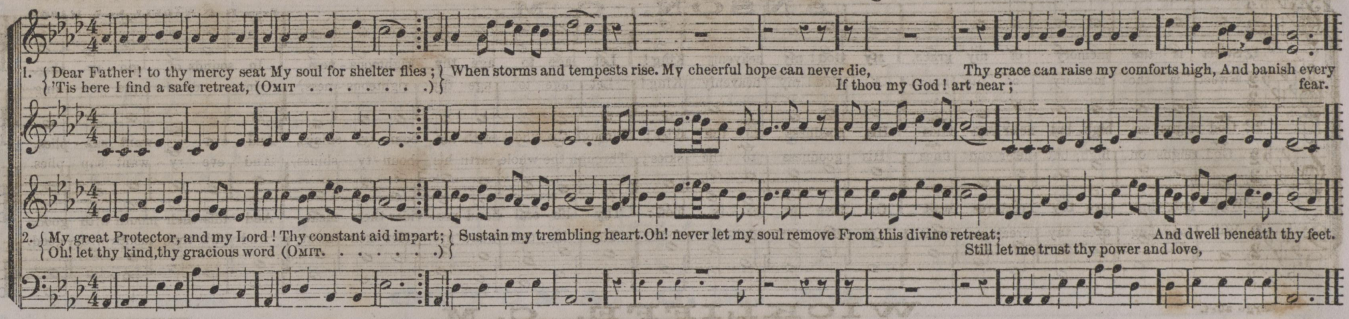
2. Crown him—ye morn-ing stars of light!—Who formed this floating ball; Now hail the strength of Is-rael's might, And crown him—Lord of all,

3. Ye cho - sen seed of A - dam's race,—Ye ransomed from the fall! Hail him, who saves you by his grace, And crown him—Lord of all, And crown him—Lord of all.

D. S.

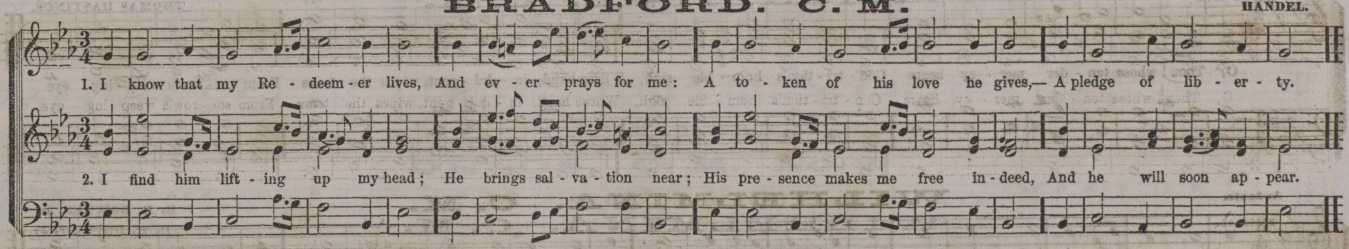
SOLIS. C. M. Double. (Quartett.)

Arranged from BELLINI.

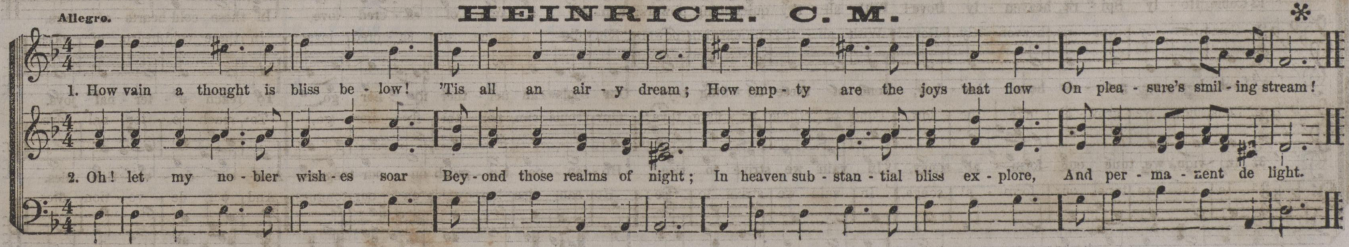


BRADFORD. C. M.

HANDEL.



HEINRICH. C. M.



ANSON. C. M.

From H. G. NÄGELI, by L. MASON.

1. Sweet is the memory of thy grace, My God! my heavenly King! Let age to age thy righteous-ness, In sounds of glo-ry sing.

2. God reigns on high, but ne'er con-fines His goodness to the skies; Through the whole earth his boun-ty shines, And eve-ry want sup-plies.

3. With long-ing eyes thy creatures wait On thee for dai-ly food: Thy lib-eral hand pro-vides their meat, And fills their mouth with good.

WICKLIFFE. C. M.

Largo affet.

THOMAS HASTINGS.

O, Thou! whose ten-der mer-cy hears Con-tri-tion's hum-ble sigh, Whose hand, in-dul-gent, wipes the tears From sor-row's weep-ing eye.

WILHELMINA. C. M.

Andante.

B. F. DOWNES, Jr.

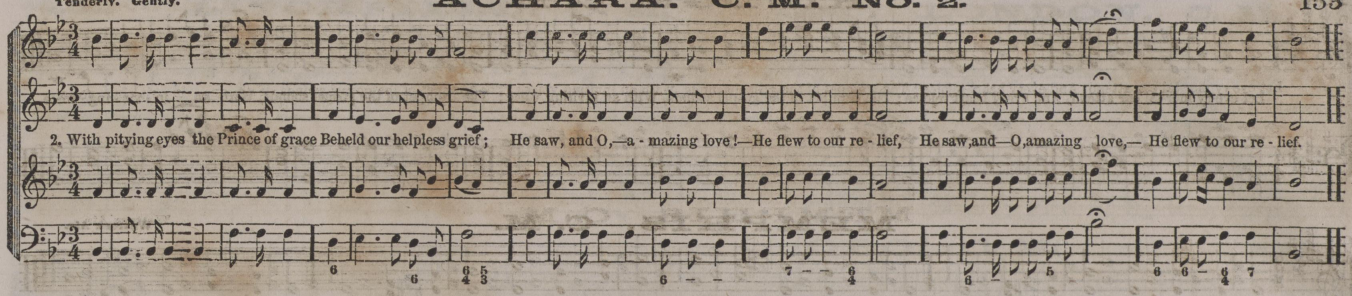
1. Come, Ho-ly Spi-rit, heaven-ly Dove! With all thy quickening powers; Kin-dle a flame of sa-cred love, In these cold hearts of ours.

2. Look, how we grov-el here be-low, Fond of these tri-fling toys! Our souls can nei-ther fly nor go, To reach e-ter-nal joys.

3. In vain we tune our form-al songs, In vain we strive to rise; Ho-san-nas lan-guish on our tongues, And our de-vo-tion dies.

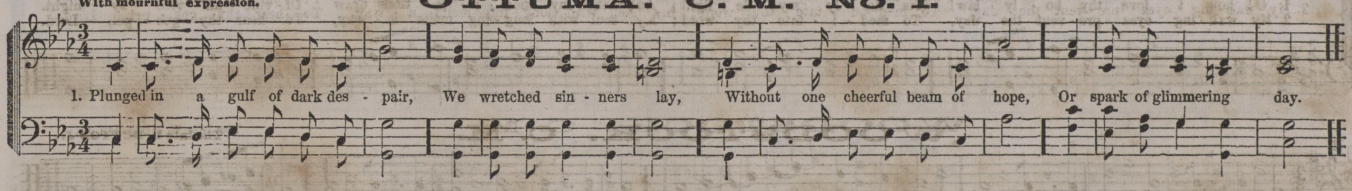
Tenderly. Gently.

ACHARA. C. M. No. 2.



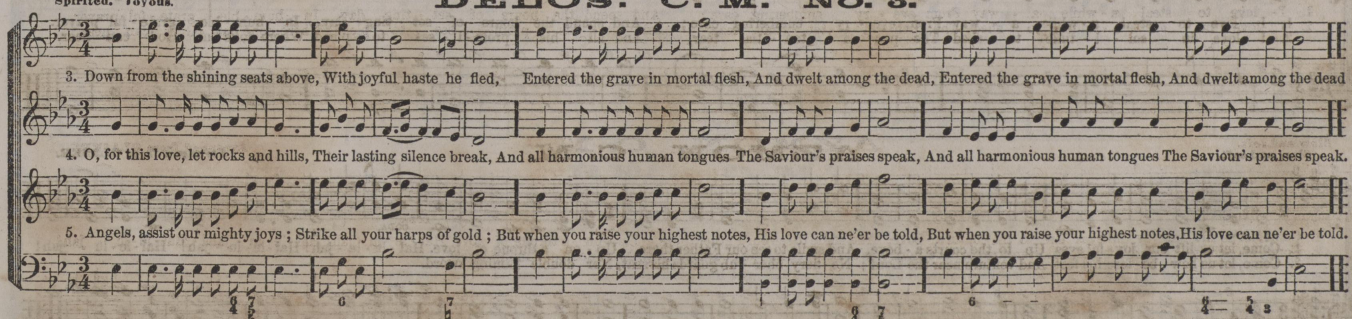
With mournful expression.

OTTUMA. C. M. No. 1.



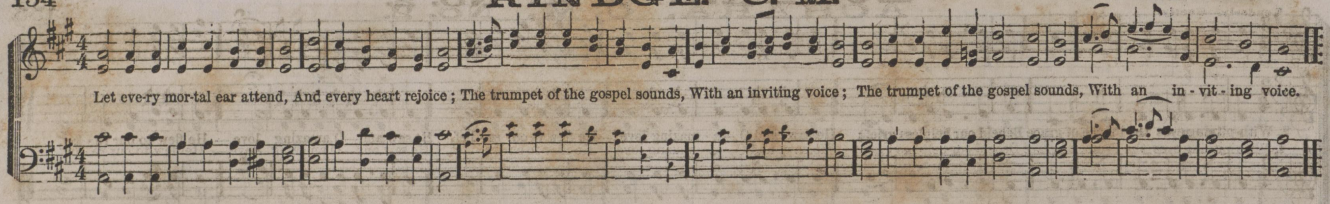
Spirited. Joyous.

DELOS. C. M. No. 3.



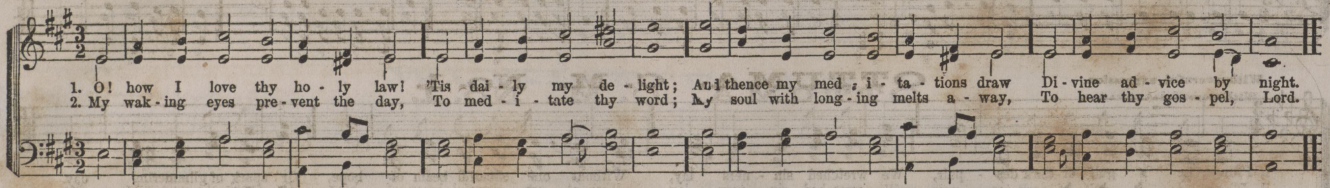
NOTE.—The three Tunes above are adapted to the descriptive hymn "Plunged in a gulf." When sung to this hymn, care should be taken that the varied expression required by the words, and suggested by the music, be given.

RINDGE. C. M.



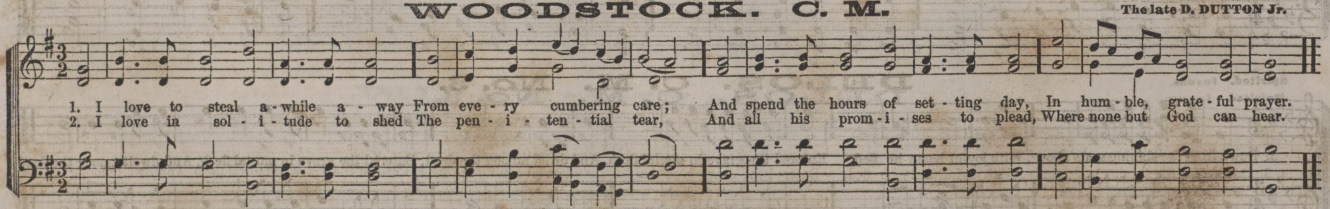
MEMPHIS. C. M.

Western Air.



WOODSTOCK. C. M.

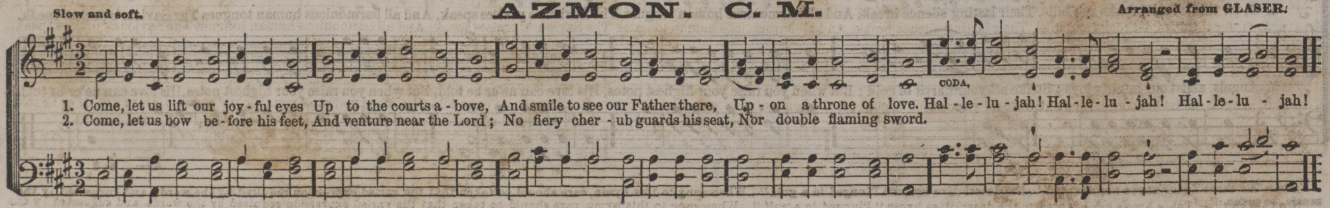
The late D. DUTTON Jr.



AZMON. C. M.

Slow and soft.

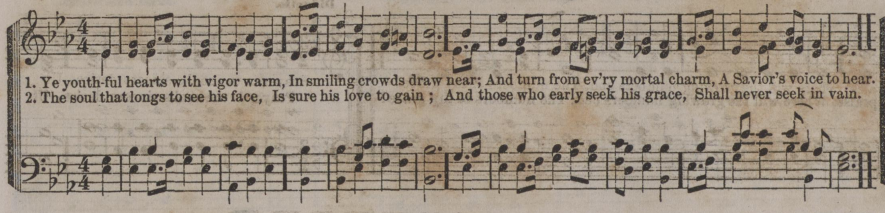
Arranged from GLASER.



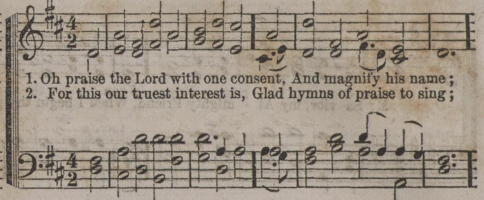
Moderato.

LITCHFIELD. C. M.

L. MASON.

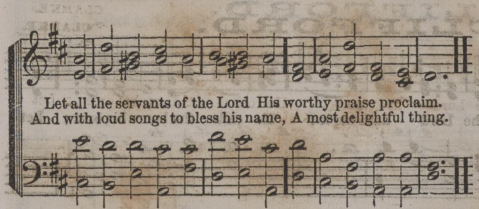


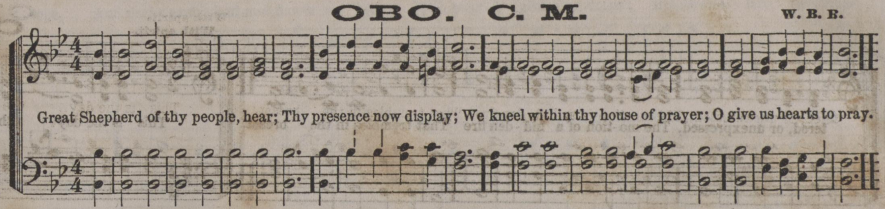
LONDON. C. M.



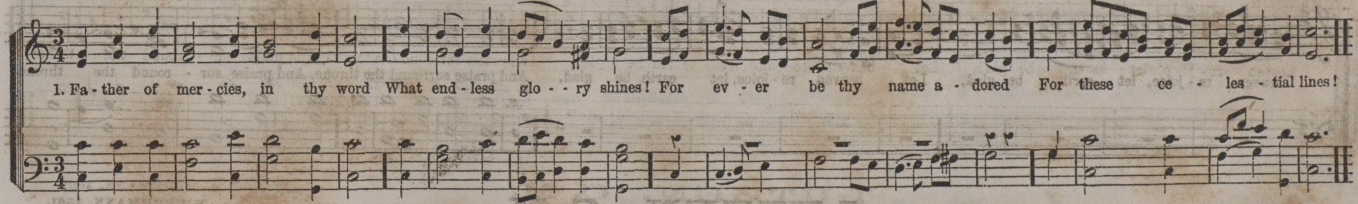
OBO. C. M.

W. B. B.





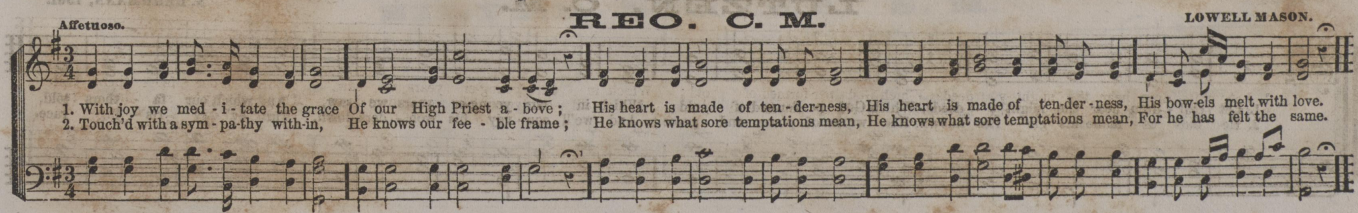
DORCHESTER. C M.



Affettuoso.

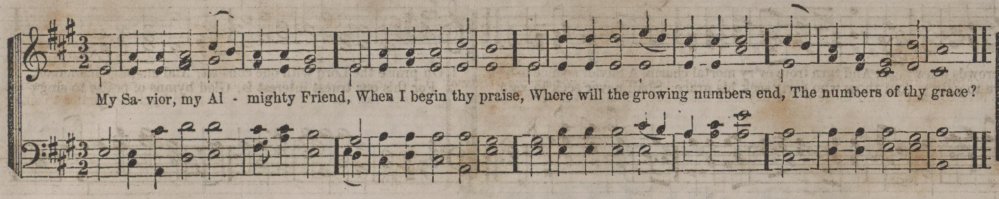
REO. C. M.

LOWELL MASON.



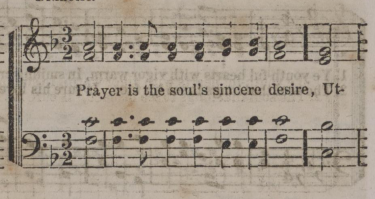
RANDOLPH. C. M.

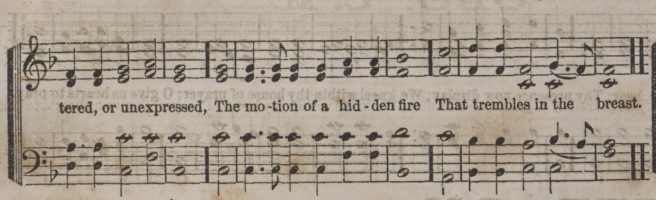
Arr. from a Silesian Melody.



BYEFIELD. C. M.

Didactic.

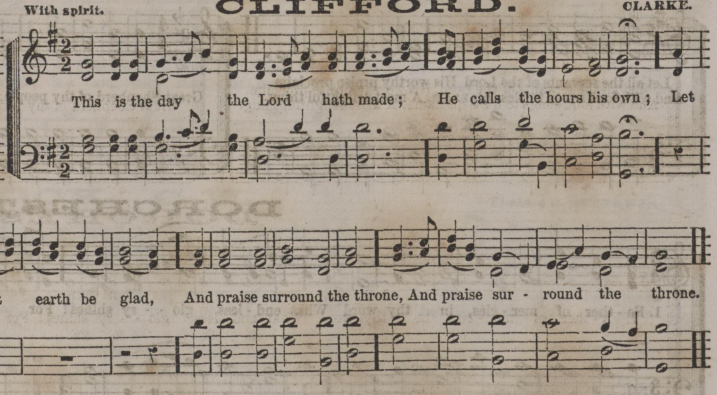




CLIFFORD.

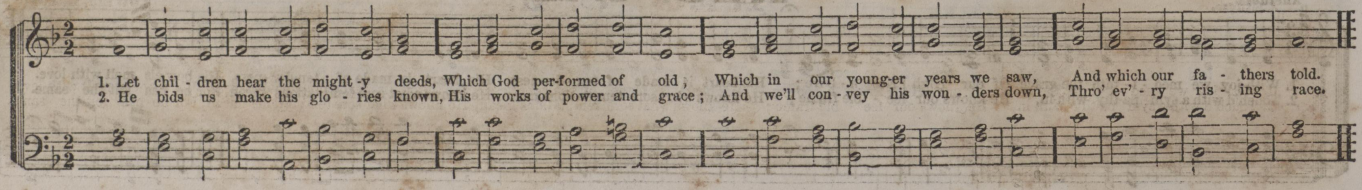
With spirit.

CLARKE.



LUTZEN. C. M.

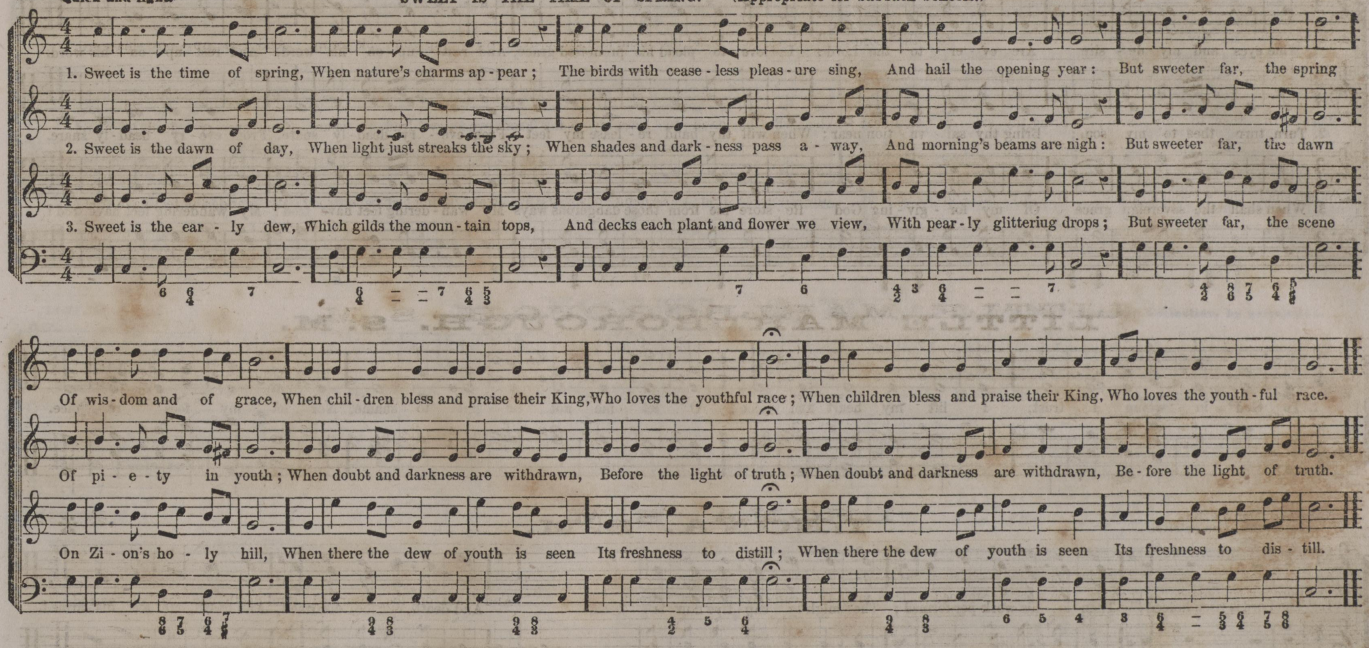
N. HERRMANN, 1561.



MAY. S. M. Double.

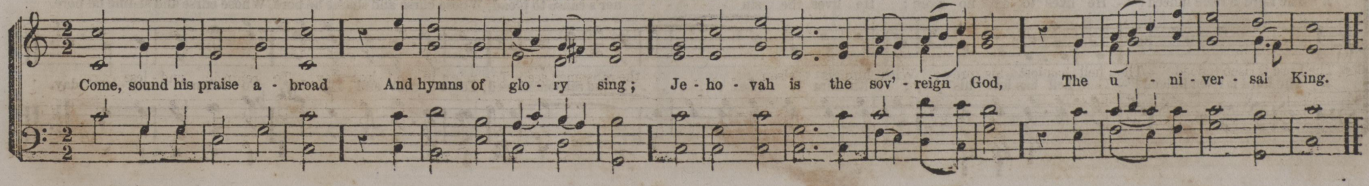
Quick and light.

"SWEET IS THE TIME OF SPRING." (Appropriate for Sabbath Schools.)



SILVER STREET. S. M.

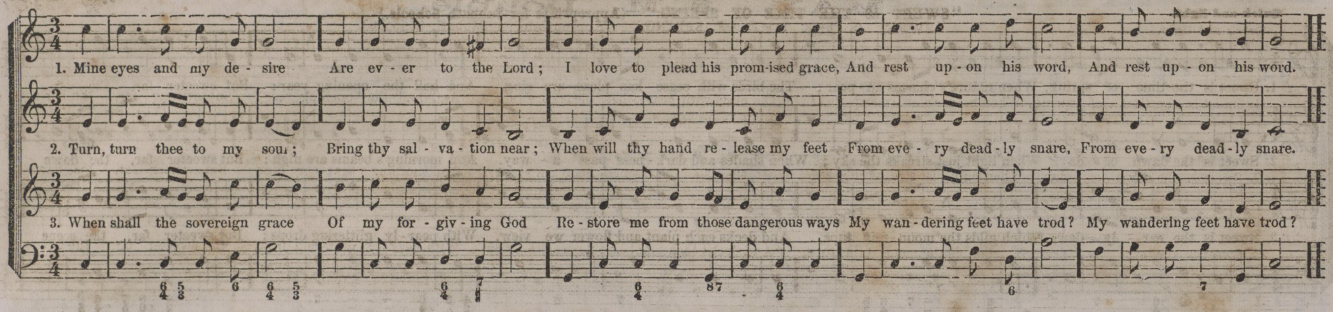
I. SMITH.



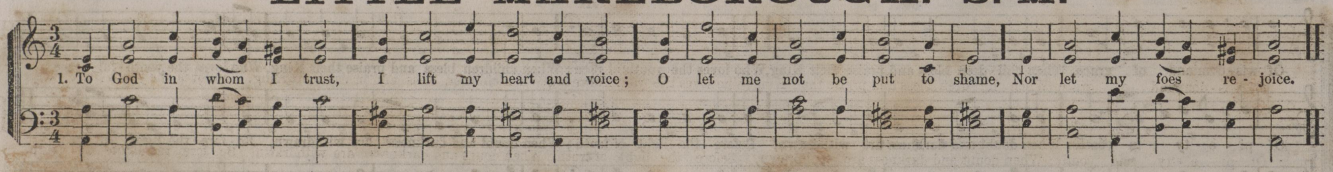
158 Moderato.

MYRTLE. S. M.

LOUISE REICHARDT.



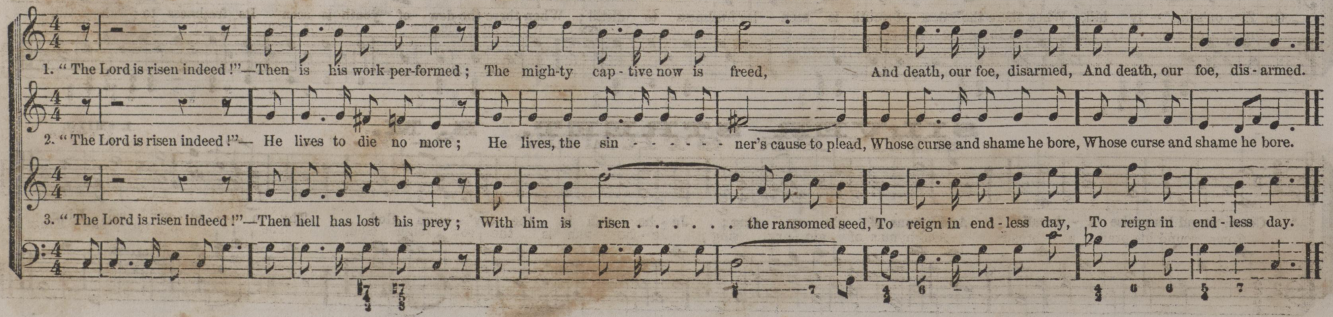
LITTLE MARLBOROUGH. S. M.



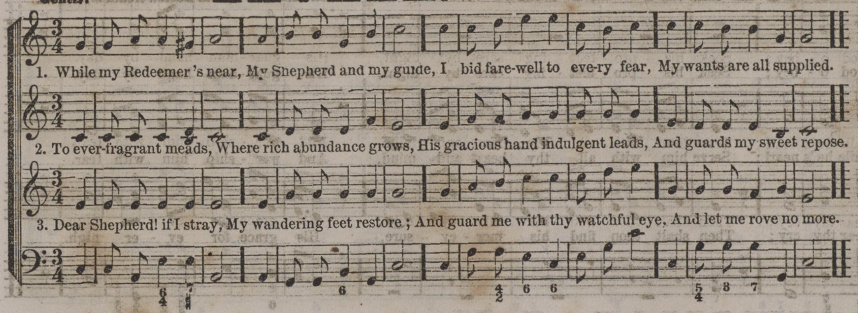
Maestoso. Con spirito.

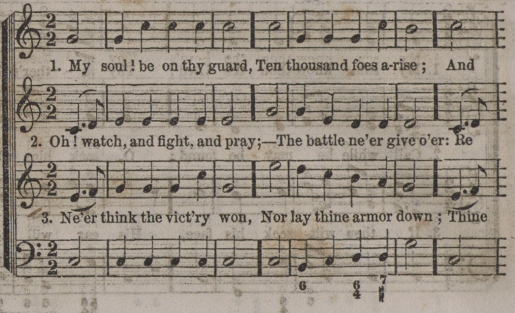
LEONA. S. M.

*

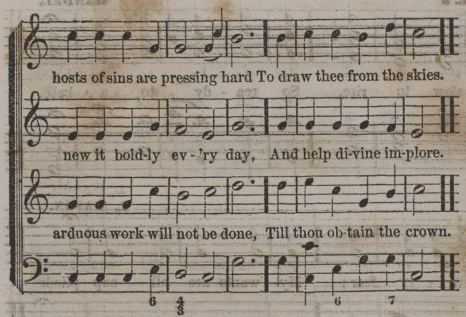


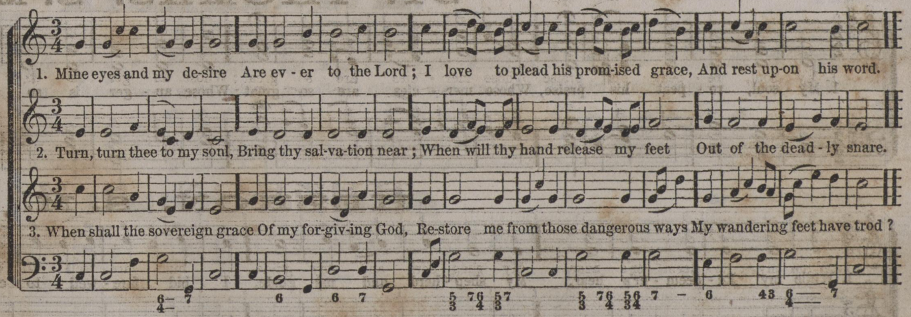
Gently. **ZAVALA. S. M.** Subject—BEETHOVEN. Spirited. **LABAN. S. M.** L. MASON. 1830.



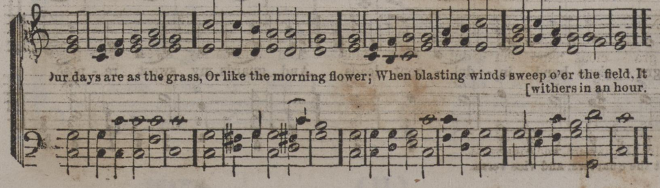


YOUNG. S. M. W. B. B. From the Mendelssohn Collection, by permission.

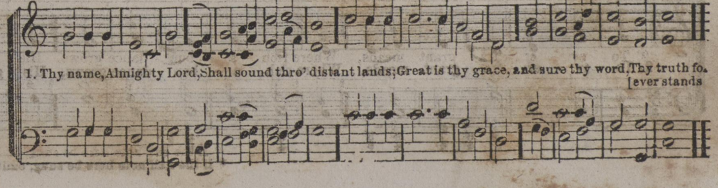




BOYLSTON. S. M. L. MASON.



CLAPTON. S. M. JONES.



TROAS. S. M.

L. MASON. From Boston Academy's Coll.

1. My son, know thou the Lord; Thy fa - ther's God o - bey; Seek his pro - tect - ing care by night, His guar - dian hand by day.

2. Call while he may be found; O, seek him while he's near! Serve him with all thy heart and mind, And wor - ship him with fear.

3. If thou wilt seek his face, His ear will hear thy cry; Then shalt thou find his mer - cy sure, His grace for ev - er nigh.

ST. THOMAS. S. M.

HANDEL.

1. My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.

HEZRON. S. M.

L. MASON.

1. While my Re - deem - er's near, My shep - herd and my guide, I bid fare - well to eve - ry fear; My wants are all sup - plied.

2. To ev - er fra - grant meads, Where rich a - bun - dance grows, His gra - cious hand in - dul - gent leads, And guards my sweet re - pose.

* If the half note here be sung, omit the quarters, and vice versa.

LAMAR. S. M.

1. Sweet is the work, O Lord! Thy glo - rious name to sing; To praise and pray, to hear thy word, And grate - ful of - ferings bring.

2. Sweet—at the dawn - ing light, Thy bound - less love to tell; And, when ap - proach the shades of night, Still on the theme to dwell.

3. Sweet—on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name re - joice.

In exact time.

MISHAL. S. M.

L. MASON.

1. Be-hold the lof - ty sky, Declares its Mak - er, God; And all the star-ry works on high, And all the star - ry works on high, Proclaim his power a-broad. Halle-lu - jah!

Slow and soft. Cantabile.

DENNIS. S. M.

Arr. from H. G. NAGELI.

1. How gen - tle God's com-mands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.

2. His boun - ty will pro - vide! His saints se - cure - ly dwell; That hand which bears cre - a - tion up, Shall guard his chil - dren well.

BO . . S. M.

LOWELL MASON. Feb. 26, 1838.

1. Where shall the man be found That fears t'of - fend his God, That loves the gos - pel's joy - ful sound, And trem - bles at the rod?

2. The Lord shall make him know The se - crets of his heart; The won - ders of his cove - nant show, And all his love im - part.

3. The deal - ings of his hand Are truth and mer - cy still; With such as to his cove - nant stand, And love to do his will.

OWEN. S. M.

J. E. SWEETSER. From Root and Sweetser's Collection.

Dear Sav - ior! we are thine By ev - er - last - ing bonds; Our names, our hearts, we would re - sign, Our hearts are in thy hand.

BOZRAH. S. M.

Moderato.

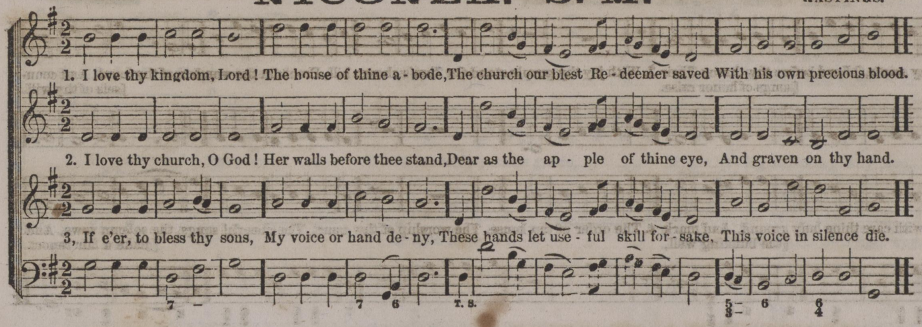
1. I lan - guish for a sight Of Him who reigns on high, Je - sus, my soul's su - preme de - light; For Him a - lone I sigh, For him . . a - lone I sigh.

3. O that I knew the place Where I might find my God, And make the arms of his em - brace My soul's secure a - bode! My soul's secure a - bode!

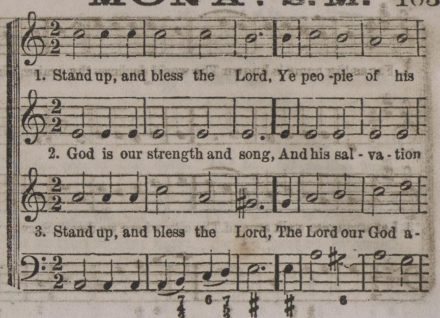
3. Near to his mer - cy seat, Where grace tri - umphant reigns, I'd come and worship at his feet, And tell him all my pains, And tell him all my pains.

NICONZA. S. M.

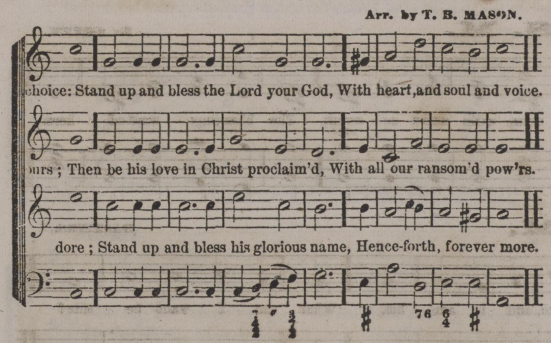
HASTINGS.



MONA. S. M.

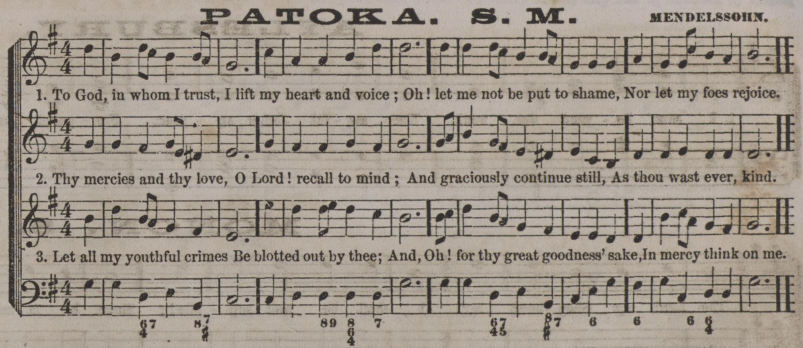


Arr. by T. B. MASON.



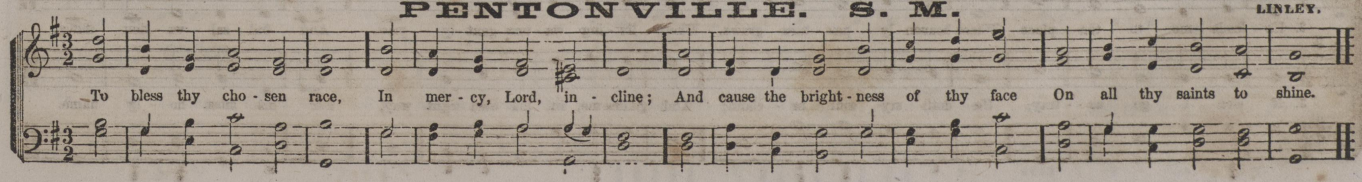
PATOKA. S. M.

MENDELSSOHN.



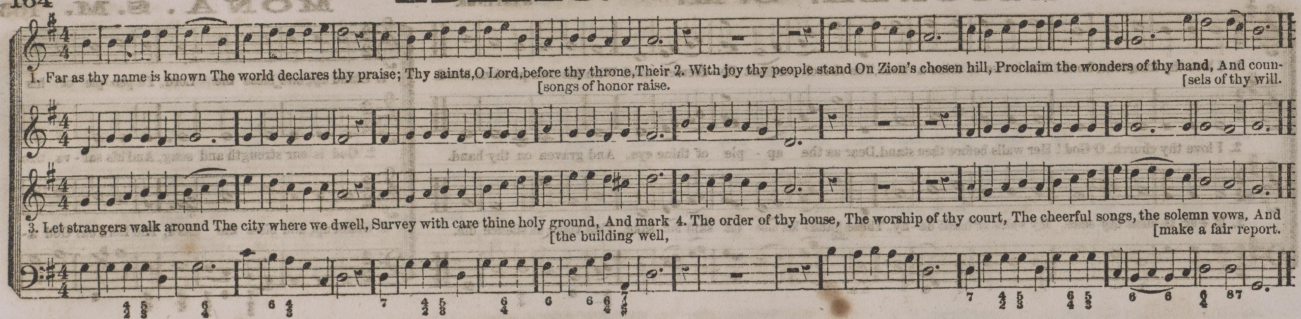
PENTONVILLE. S. M.

LINLEY.



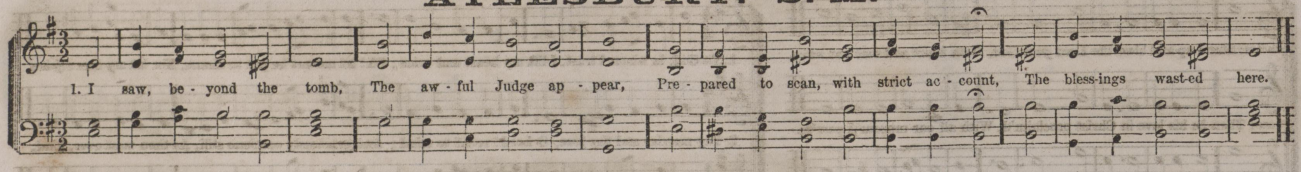
ADELLO. S. M. Double.

W. TILLINGHAST.



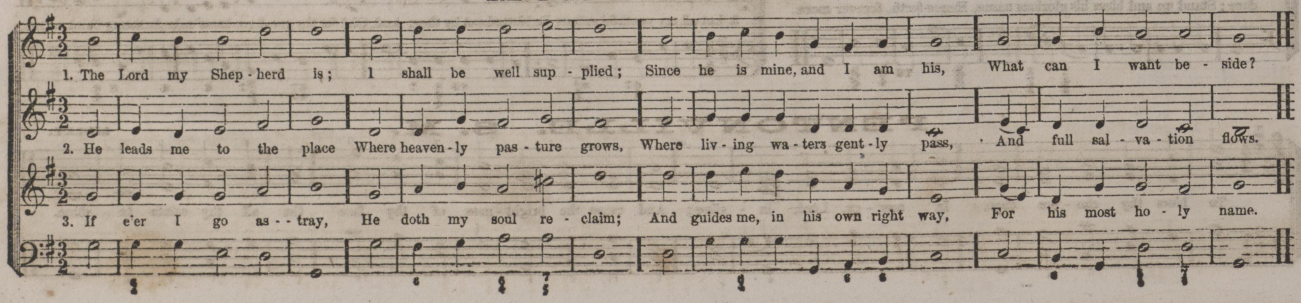
AYLESBURY. S. M.

Dr. GREEN.



MONON. S. M.

HASTINGS.



SILOA. S. M.

Moderato

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

2. He leads me to the place Where heavenly pasture grows, Where liv-ing wa-ters gently pass, And full sal-va-tion flows. And full sal-va-tion flows.

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

* The first part of this tune may be sung as a Soprano Solo with responsive Chorus as here printed, or in full harmony as indicated by the small notes. A pleasing variety may also be obtained by singing the different stanzas alterately in Solo and Chorus, or in Quartett and Chorus.

THATCHER. S. M.

Moderato. From HANDEL.

Oh! bless the Lord, my soul! Let all with-in me join, And aid my tongue to bless his name, Whose fa-vors are di-vine.

ARGO. S. M.

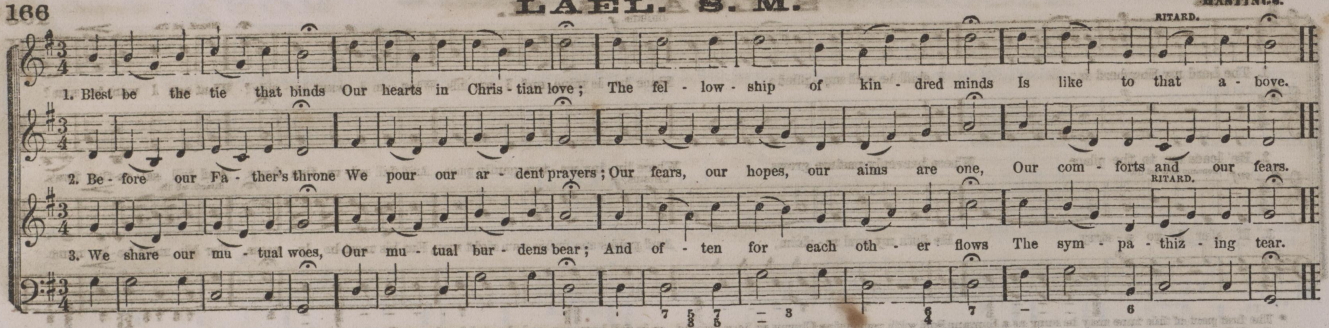
Moderato S. F.

1. While my Re-deemer's near, My Shepherd and my Guide, I bid fare-well to eve-ry fear; My wants are all supplied, My wants are all sup-plied.

2. To ev-er-fragrant meads, Where rich a-bundance grows, His gracious hand in-dul-gent leads, And guards my sweet re-pose, And guards my sweet re-pose.

LAEL. S. M.

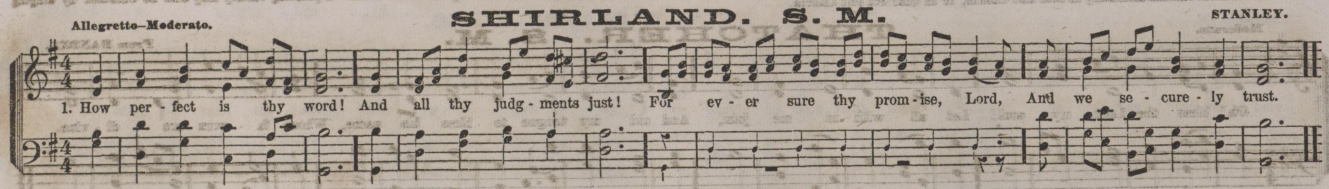
HASTINGS.



SHIRLAND. S. M.

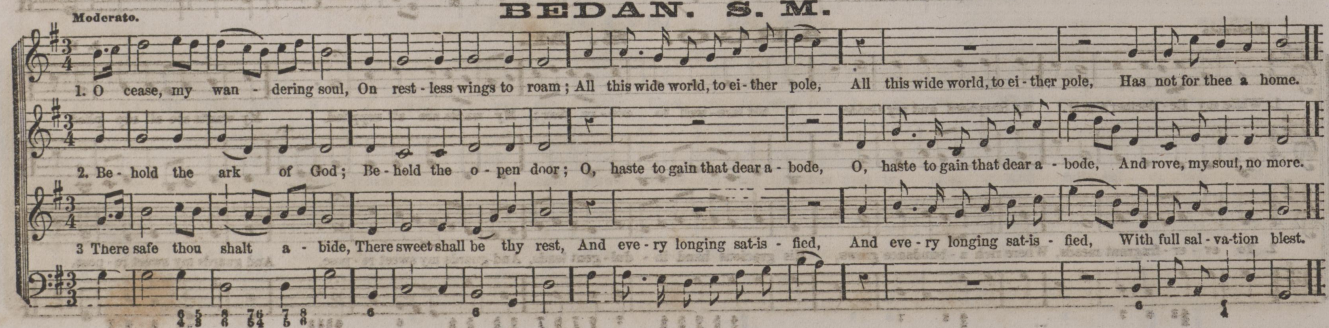
Allegretto—Moderato.

STANLEY.



BEDAN. S. M.

Moderato.



EL KADER. S. M.

Allegro.

1. My Maker and my King, To thee my all I owe; Thy sov'reign bounty is the spring Whence all my blessings flow, Thy sov'reign boun - - ty is the spring Whence all my blessings flow.

2. The creature of thy hand, On thee alone I live; My God, thy benefits demand More praise than I can give, My God, thy be-ne-fits de-mand More praise than I can give.

3. Lord, what can I impart, When all is thine before? Thy love demands a thankful heart, The gift, alas! how poor! Thy love demands a thankful heart, The gift, a - las! how poor!

BISHOP. S. M.

1. Sure there's a right - eous God, Nor is re - li - gion vain; Though men of vice may boast a - loud, And men of grace com - plain.

MAZZAROTH. S. M.

Rather slow, and in exact time.

From BLANCINI.

1. Be - hold! the morn-ing-sun Be - gins his glo - rious way; His beams thro' all the na - tions run, And life and light con - vey, And life and light con - vey.

2. But, where the gos - pel comes, It spreads di - vi - ner light; It calls dead sinners from their tombs, And gives the blind their sight, And gives the blind their sight.

3. How per - fect is thy word! And all thy judg - ments just! For ev - er sure thy promise, Lord! And men se - cure - ly trust, And men secure - ly trust.

Moderato.

SHELTON. S. M.

2d and 2d TENOR

D. B. C. CODA.

1. My soul, re-peat his praise, Whose mercies are so great; Whose an - ger is so slow to rise. So rea - dy to a - bate. A - men.

2. His power subdues our sins, And his for - giv - ing love, Far as the east is from the west, Doth all our guilt remove. A - men.

3. High as the heav'ns are raised A-bove the ground we tread, So far the rich - es of his grace Our highest thoughts exceed. A - men.

WESTMINSTER. S. M.

Dr. BOYCE.

Not with our mor - tal eyes Have we be - held the Lord; Yet we re - joice to hear his name, And love him in his word.

SHAWMUT. S. M. Chant.

L. MASON.

1. Thy name, almighty Lord, Shall sound thro' distant lands; Great is thy grace, and sure thy word: Thy truth [for ever stands.

SOLO AD LIB. CHORUS. SOLO AD LIB. CHORUS.

2. Far be thine honor spread, And long thy praise endure; Till morning light and evening shade Shall be ex- [changed no more.

HOUGHTON. S. M.

Fine. *D. C.*

1. Jesus, who knows full well The heart of every saint, Invites us, all our griefs to tell, D. C. To pray, and never faint.

Fine. *D. C.*

Fine. *D. C.*

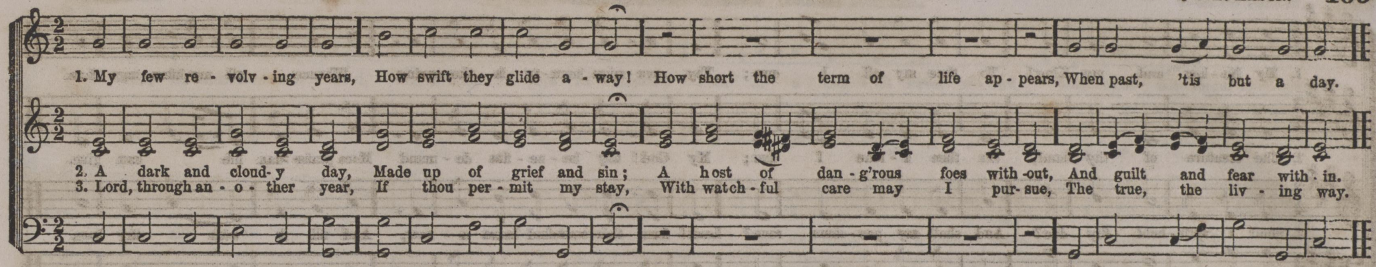
2. He bows his gracious ear, We never plead in vain; Then let us wait till he appear, D. C. And pray, and pray again.

Fine. *D. C.*

Maestoso. Sotto voce.

EUPATOR. S. M.

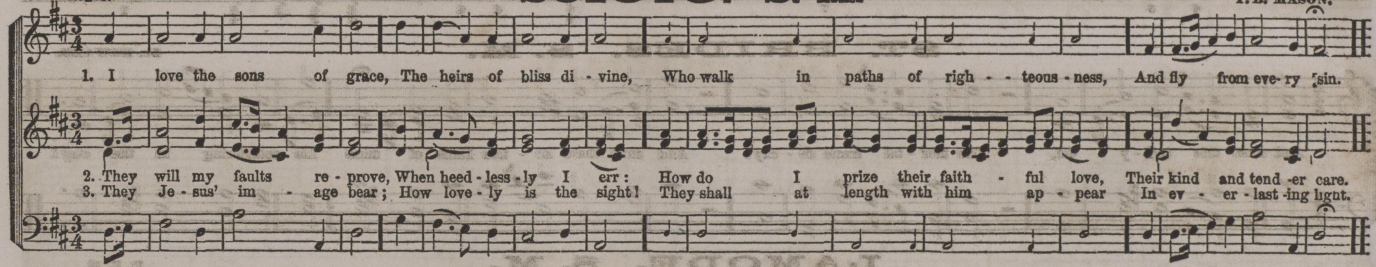
Arr. by T. B. MASON.



Allegro.

SCIOTO. S. M.

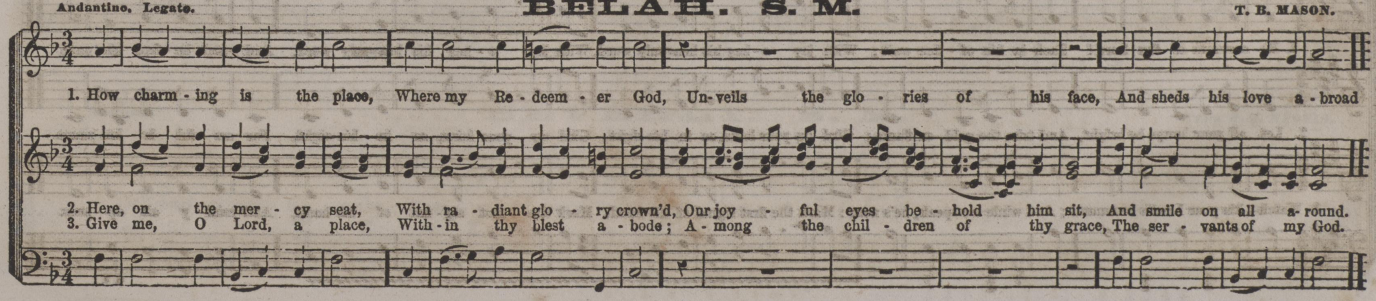
T. B. MASON.



Andantino. Legato.

BELAH. S. M.

T. B. MASON.



HONEYWELL. S. M.

N. E. C.

1. My Ma - ker and my King! To thee my all I owe; Thy sove - reign boun - ty is the spring Whence all my bless - ings flow.

2. The creature of thy hand, On thee a - lone I live; My God! thy be - ne - fits de - mand More praise than life can give.

3. Shall I with - hold thy due? And shall my pas - sions rove? Lord! form this wretched heart a - new, And fill it with thy love.

ST. BRIDES. S. M.

Dr. HOWARD.

And must this bod - y die, This mor - tal frame de - cay? And must these ac - tive limbs of mine Lie mouldering in the clay?

LAMODE. S. M.

R. E. C.

1. Ye servants of the Lord! Each in his of - fice wait; With joy o - bey his heavenly word, With joy o - bey his heavenly word, And watch be - fore his gate.

2. Let all your lamps be bright, And trim the gold - en flame; Gird up your loins, as in his sight, Gird up your loins, as in his sight, For aw - ful is his name.

3. Watch—'tis your Lord's command; And while we speak, he's near: Mark the first signal of his hand, Mark the first sig - nal of his hand, And read - y all ap - pear.

AIN. S. M.

Moderate. From CORRELLI.

1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac - cord, And thus sur - round the throne.

3. The hill of Zi - on yields A thou-sand sa - cred sweets, Be - fore we reach the heavenly fields, Or walk the gold - en streets.

2. Let those re - fuse to sing, Who nev - er knew our God: But chil - - dren of the heavenly King May speak their joys a - broad.

4. Then let our songs a bound, And eve - ry tear be dry; We're march - - ing thro' Im - man - uel's ground, To fair - er worlds on high.

THIRDS.

BEVERLY. S. M.

Moderato. From H. G. NÄGELI.

1. Let songs of end - less praise From eve - ry na - tion rise; Let all the lands their tri - bute raise, To God who rules the skies.

ALANTHUS. S. M.

Arranged from L. P.

1. Your harps, ye trembling saints, Down from the willows take; Loud, to the praise of love divine, Bid eve - ry string awake, Bid eve - ry string a - wake.

2. Though in a foreign land, We are not far from home; And nearer to our house above We every moment come, We every moment come.

His grace will to the end Stronger and brighter shine; Nor present things, nor things to come, Shall quench the spark divine, Shall quench the spark divine.

HAVERHILL.

L. Mason, 1830.

1. How gentle God's com - mands! How kind his precepts are; Come, cast your bur - dens on the Lord, And trust his constant care.

PAULOS. S. M.

Andante.

SEMI CHORUS, OR SOLI.

FULL CHORUS.

1. How charming is the place Where my Redeemer God Un - vails the glo - ries of his face; And sheds his love a - broad. Halle - lu - jah! Halle - lu - jah!

SEMI CHORUS, OR SOLI.

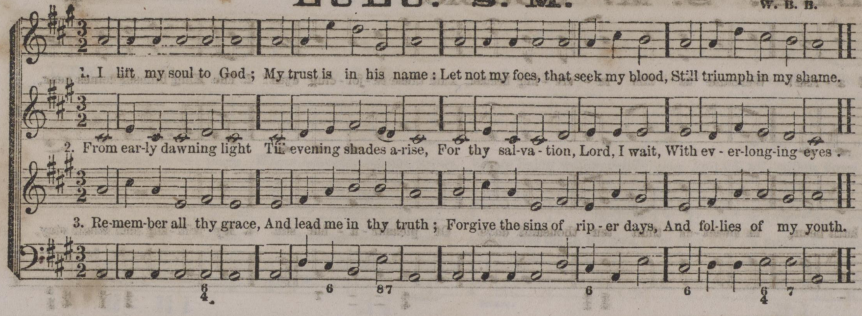
FULL CHORUS.

2. Here on the mer - cy seat, With radiant glo - ry crowned Our joy - ful eyes be - hold him sit, And smile on all a - round.

3. To him their prayers and cries Each contrite soul presents: And while he hears . . . their hum-ble sighs, He grants them all their wants. Halle - lu - jah! Halle - lu - jah!

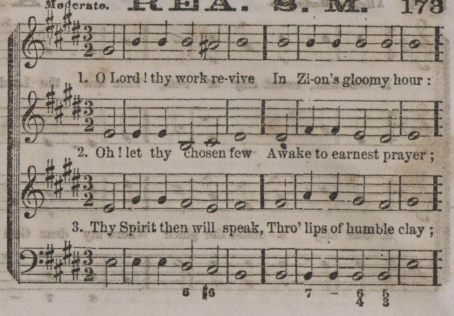
LULU. S. M.

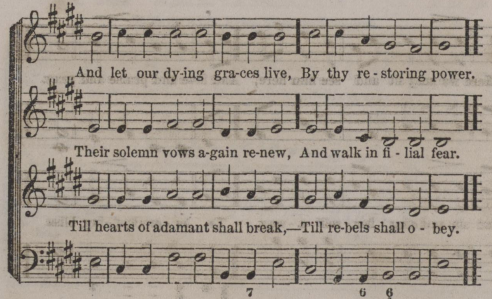
W. B. B.



Moderato.

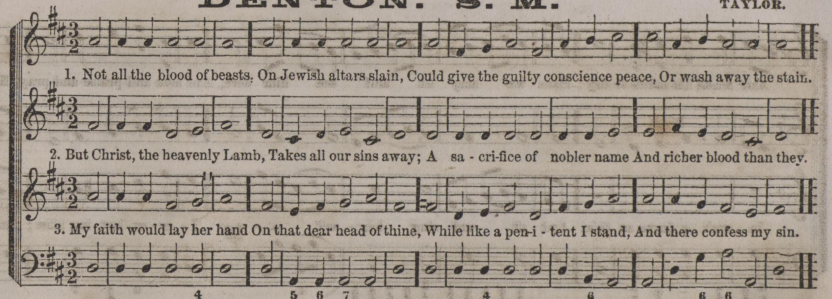
REA. S. M.





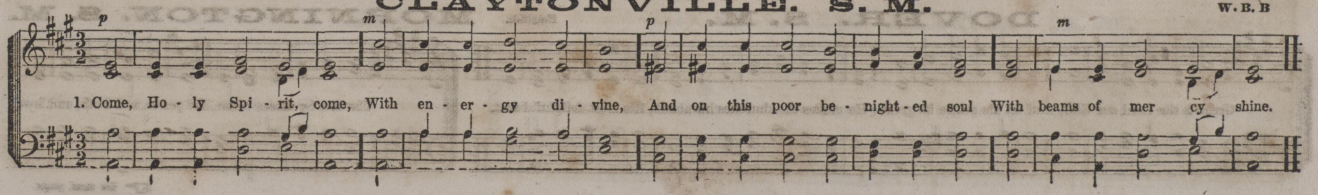
DENTON. S. M.

TAYLOR.



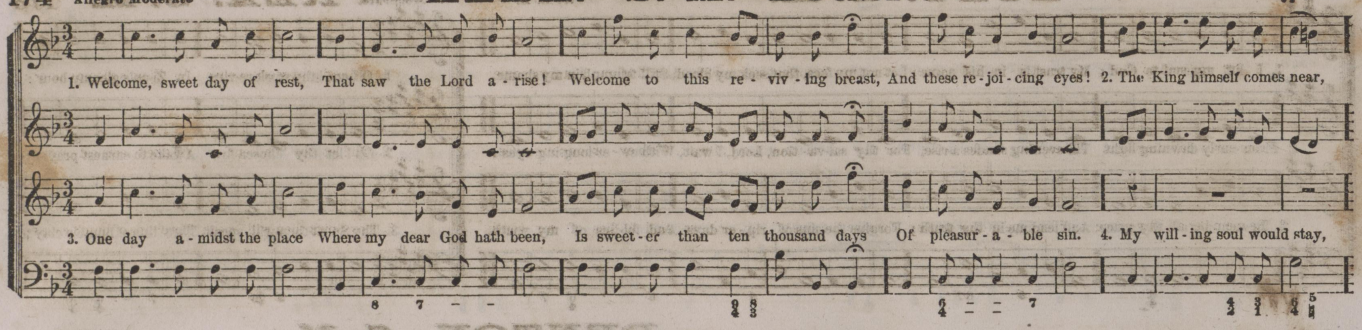
CLAYTONVILLE. S. M.

W. B. B



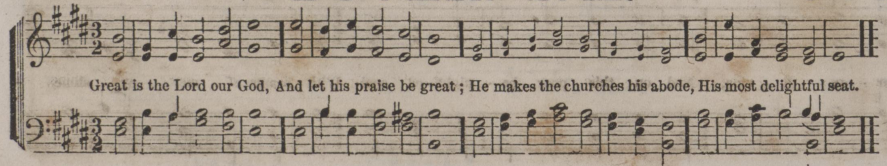
Allegro Moderato

ALBA. S. M. Double.

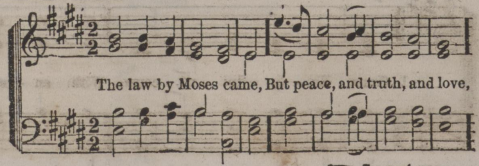


DOVER. S. M.

English.



MORNINGTON. S. M.

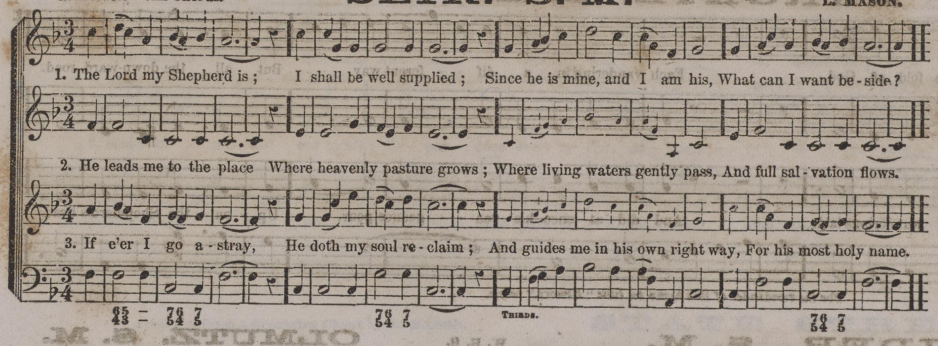


☞ See next page.

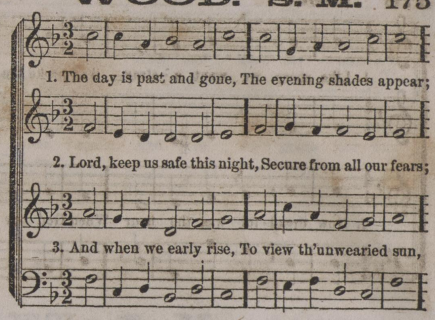
Moderato. Semi-Chorus.

SEIR. S. M.

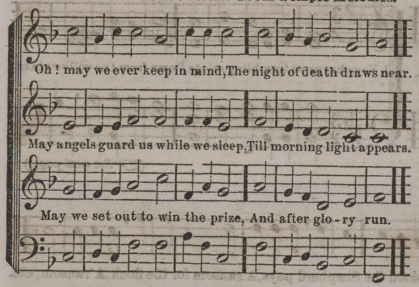
L. MASON.



WOOD. S. M.



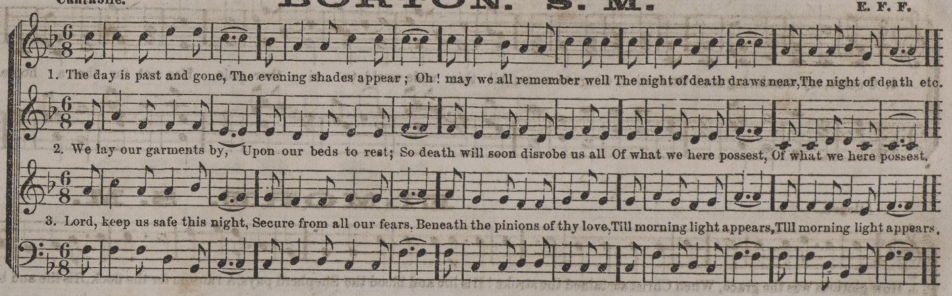
D. E. JONES. From Temple Melodies.



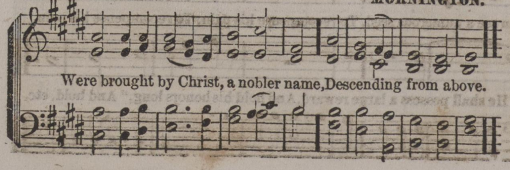
Cantabile.

BORTON. S. M.

E. F. F.



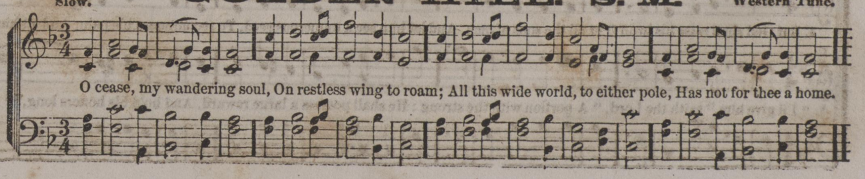
MORNINGTON.



Slow.

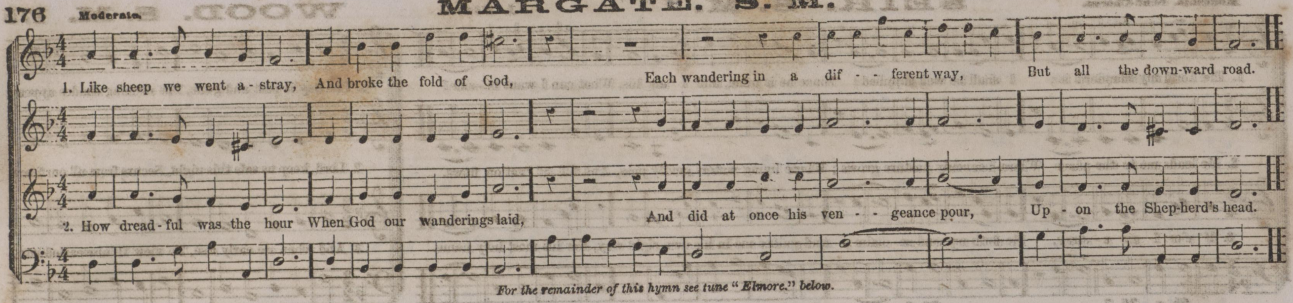
GOLDEN HILL. S. M.

Western Tune.



MARGATE. S. M.

Moderato.

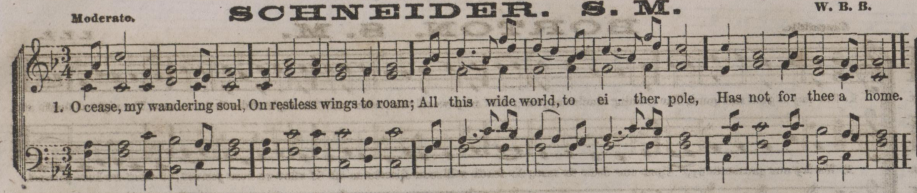


For the remainder of this hymn see tune "Elmore." below.

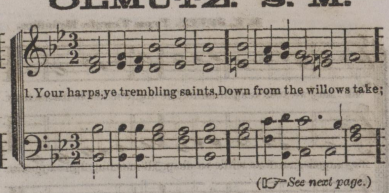
SCHNEIDER. S. M.

Moderato.

W. B. B.



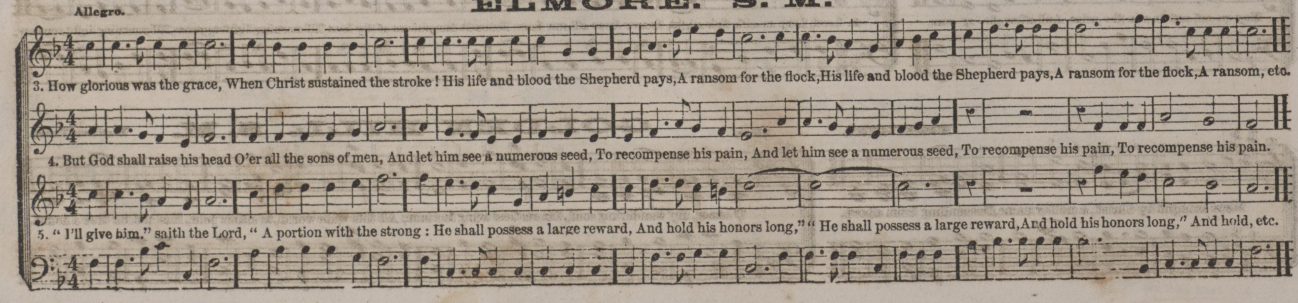
OLMUTZ. S. M.



(☞*See next page.*)

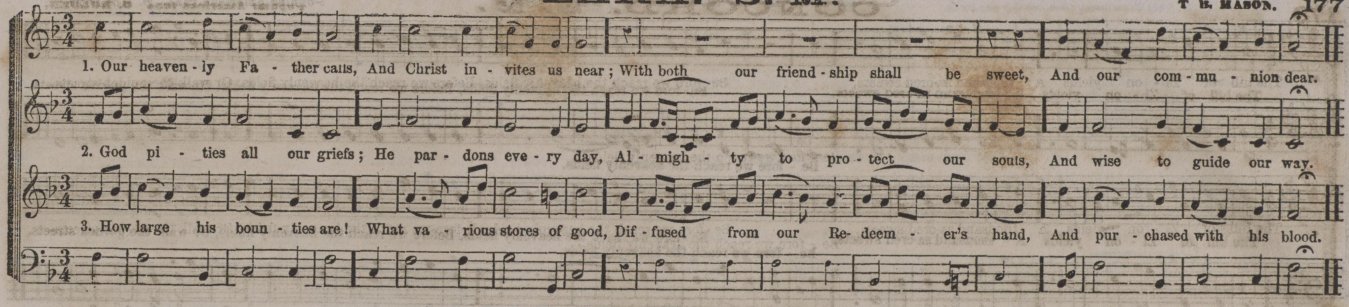
ELMORE. S. M.

Allegro.



ZARA. S. M.

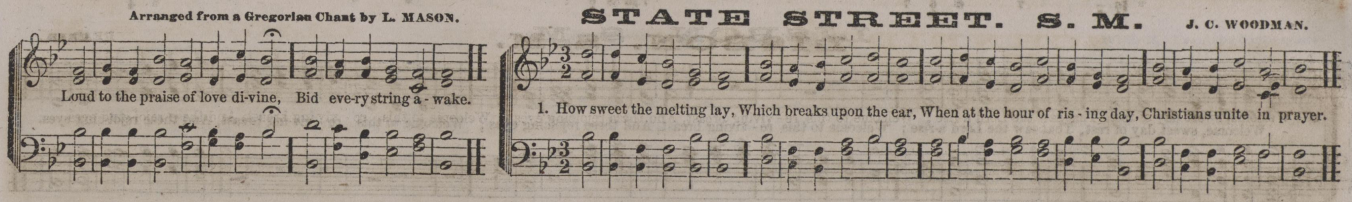
T. B. MASON.



Arranged from a Gregorian Chant by L. MASON.

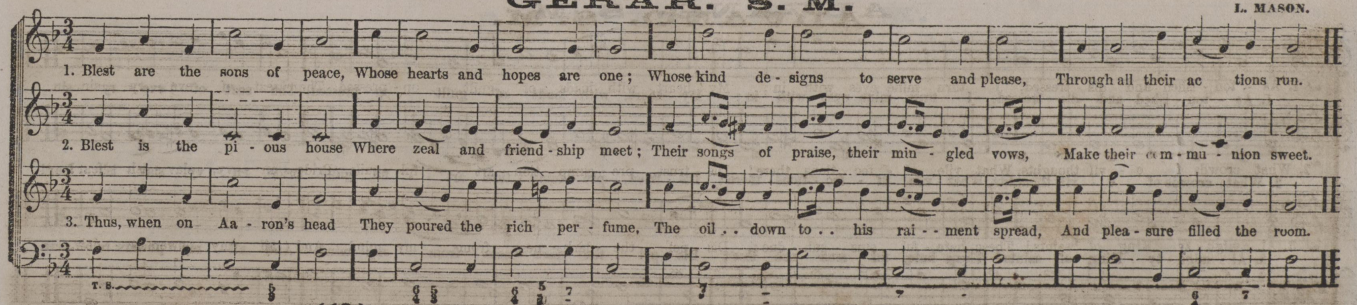
STATE STREET. S. M.

J. C. WOODMAN.



GERAR. S. M.

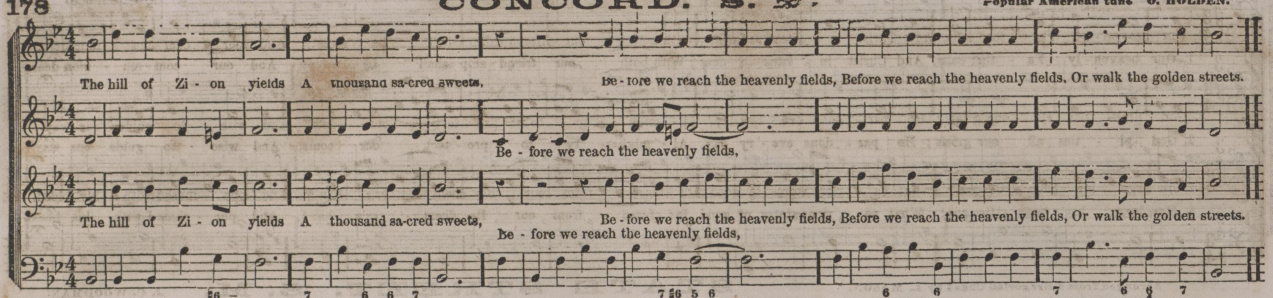
L. MASON.



178

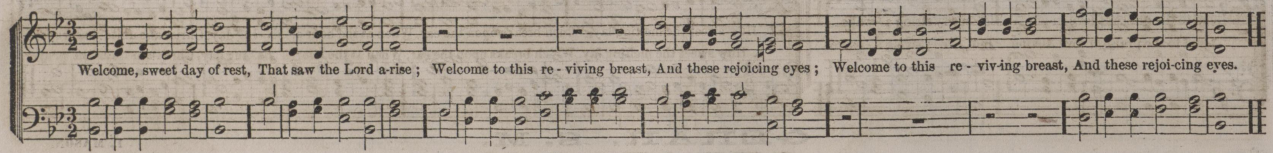
CONCORD. S. M.

Popular American tune. O. HOLDEN.

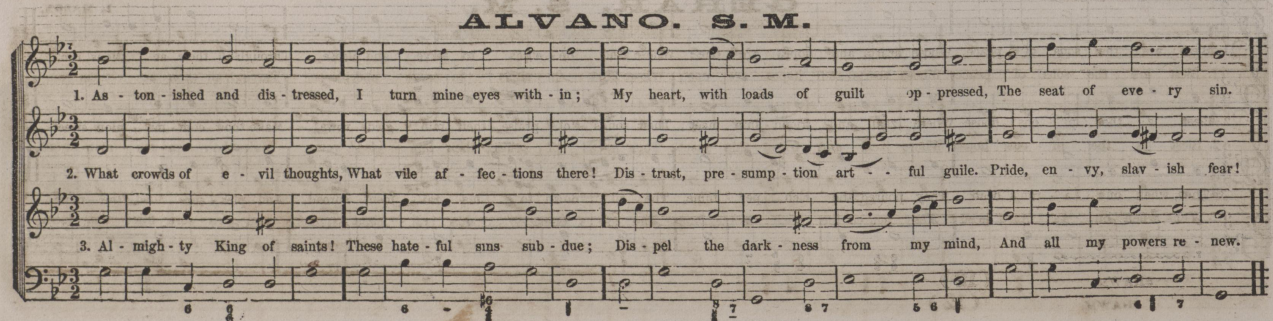


LISBON. S. M.

READ.



ALVANO. S. M.



Allegretto. Moderato

ANDORA. S. M.

Arranged from a Gregorian Melody by L. MASON.

1. Come we that love the Lord, And let our joys be known; Join in a song with sweet ac - cord, And thus sur-round the throne, And thus sur - round the throne.

2. The sor - rows of the mind Be ban-ished from the place; Re - li - gion nev - er was de-signed To make our plea - - - - - - - - - - - - sures less.

3. Let those re - fuse to sing Who nev - er knew our God; But chil-dren of the heavenly King May speak their joys a - broad, May speak their joys a - broad.

Slow and solemn.

BOYLE. S. M.

W. B. B. From the Psalmodist.

1. And canst thou, sin - ner, slight The call of love di - vine? Shall God with ten - der - ness in - vite, And gain no thought of thine?

Allegretto.

AVONDALE. S. M.

W. B. B.

1. Sow in the morn thy seed; At eve hold not thy hand; To doubt and fear give thou no heed; Broadcast it o'er the land, Broadcast it o'er the land;—

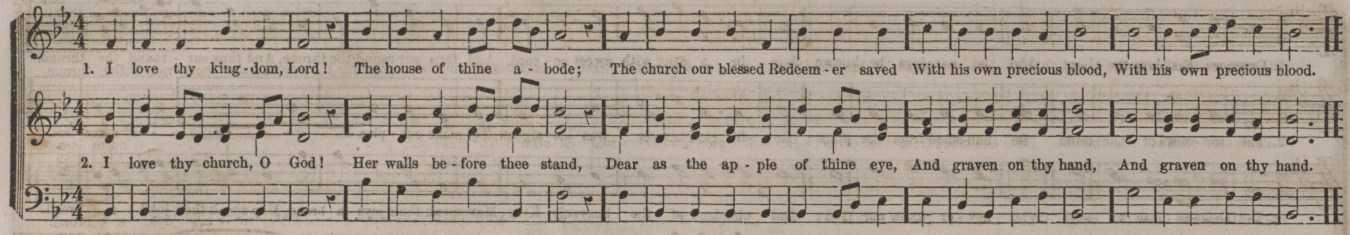
2. And du - ly shall ap - pear, In ver-dure, beau - ty, strength, The ten - der blade, the stock, the ear, And the full corn at length, And the full corn at length

3. Thou canst not toil in vain; Cold, heat, and moist, and dry, Shall fos - ter and ma - ture the grain, For gar - ner's in the sky, For gar - ners in the sky.

180 Allegretto.

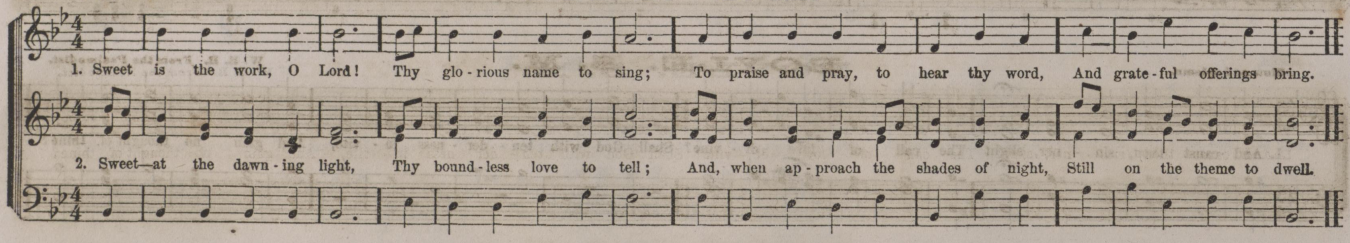
SOUTHARD. S. M.

Arranged from a MS. by S. of Providence, R. I.

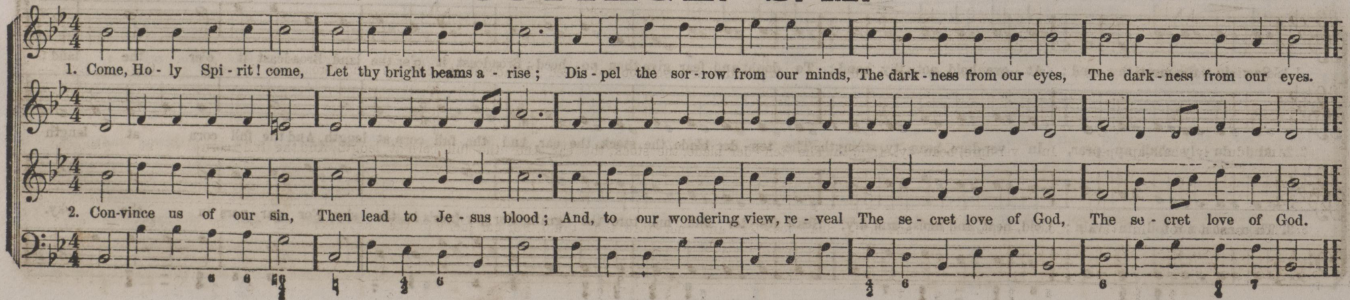


Allegretto.

SONO. S. M.



COTTAGE. S. M.



IVY. S. M.

Moderate.

1. The Lord my Shepherd is, I shall be well sup - plied: Since he is mine, and I am his, What can I want be - side?

2. He leads me to the place, Where heavenly pas - ture grows, Where liv - ing wa - ters gently pass, And full sal - va-tion flows, And full sal - va-tion flows.

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

INVERNESS. S. M.

L. MASON.

O cease, my wandering soul, On rest - less wing to roam; All the wide world, to ei - ther pole, Has not for thee a home.

CECIL. S. M.

*

1. Laborers of Christ, a - rise, And gird you for the toil; The dew of promise from the skies Al - read - y cheers the soil, Al - read - y cheers the soil.

2. Go where the sick re - cline, Where mourning hearts deplore; And where the sons of sor - row pine, Dis - pense your hal - lowed lore, Dis - pense your hal - lowed lore.

3. Urge, with a ten - der zeal, The erring child a - long Where peaceful con - gre - ga - tions kneel, And pi - ous teach - ers throng, And pi - ous teach - ers throng.

MERATA. S. M.

Larghetto. Con Spirito.

How heavy is the night That hangs upon our eyes; Till Christ, with his re - viv - - ing light, O'er our dark souls a - rise! O'er our dark souls a - rise!

2., Our guilty spirits dread To meet the wrath of heaven; But in his right - eous - ness ar - rayed, We see our sins forgiven, We see our sins for - given.

3. Un - ho - ly and im - pure Are all our thoughts and ways; His hands in - fec - ted na - - ture cure With sanc - ti - fy - ing grace, With sanc - ti - fy - ing grace.

OLNEY. S. M.

L. Mason, 1830.

The Spi - rit in our hearts, Is whispering sinner come, The bride, the church of Christ, proclaims To all his children, 'come.'

WATCHMAN. S. M.

My God, my life, my love, To thee, to thee I call;

☞ See next Page.

GORTON. S. M.

Slow and soft. pp

Arranged from BEETHOVEN.

DIM.

1. While my Redeem - er's near, My Shepherd and my guide, I bid fare - well to eve - ry fear; My wants are all sup - plied.

2. To ev - er fra - grant meads, Where rich a - bundance grows, His gracious hand in - dul - gent leads, And guards my sweet re - pose.

3. Dear Shepherd, if I stray, My wand'ring feet re - store; And guard me with thy watch - ful eye, And let me rove no more.

DIM. pp

AKRON. S. M.

1. Blest Com - forter di - vine! Let rays of heavenly love, A - mid our gloom and darkness, shine, Amid our gloom and darkness, shine, To guide our souls a - bove.

2. Draw, with thy still, small voice, From eve - ry sin - ful way; And bid the mourning saint re - joice, And bid the mourning saint re - joice. Though earthly joys de - cay.

3. By thine in - spir ing breath Make eve - ry cloud of care, And e'en the gloom - y vale of death, And e'en the gloomy vale of death, A smile of glo - ry wear.

HEREFORD. S. M.

L. MASON, 1840.

I can - not live if thou re - move For thou art all in all.

When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

MILLARD. S. M.

HASTINGS.

1. And must this bod - y die? This mort - al frame de - cay? And must these ac - tive limbs of mine Lay mouldering in the clay?

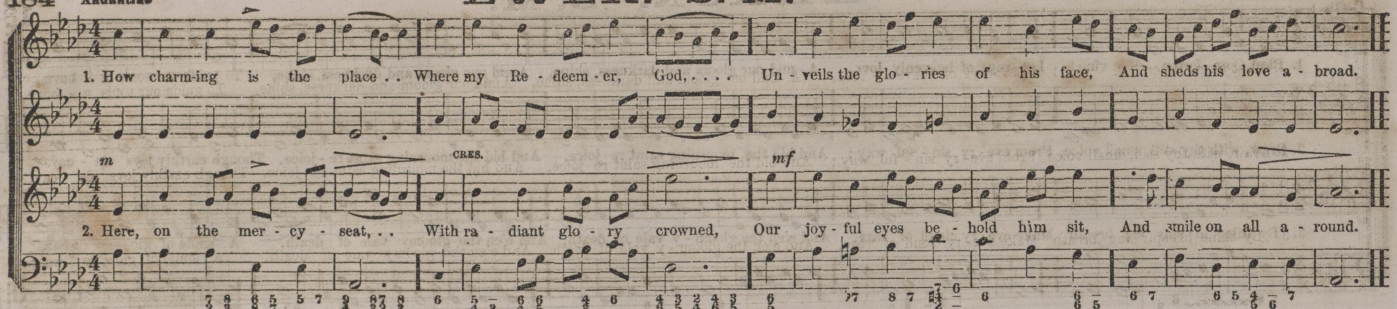
2. God, my re - deem - er, lives, And, of - ten from the skies, Looks down and watch - es all my dust, Till he shall bid it rise.

3. Ar - rayed in glo - rious grace, Shall these vile bod - ies shine; And eve - ry shape and eve - ry face, Look heaven - ly and di - vine.

Andantino

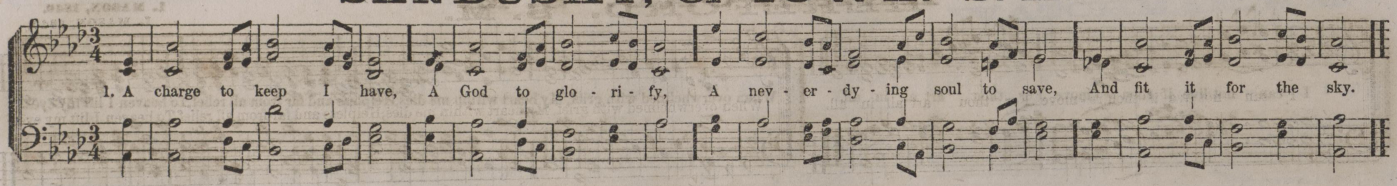
EWER. S. M.

WILLIAM MASON, Leipzig, March, 1850.



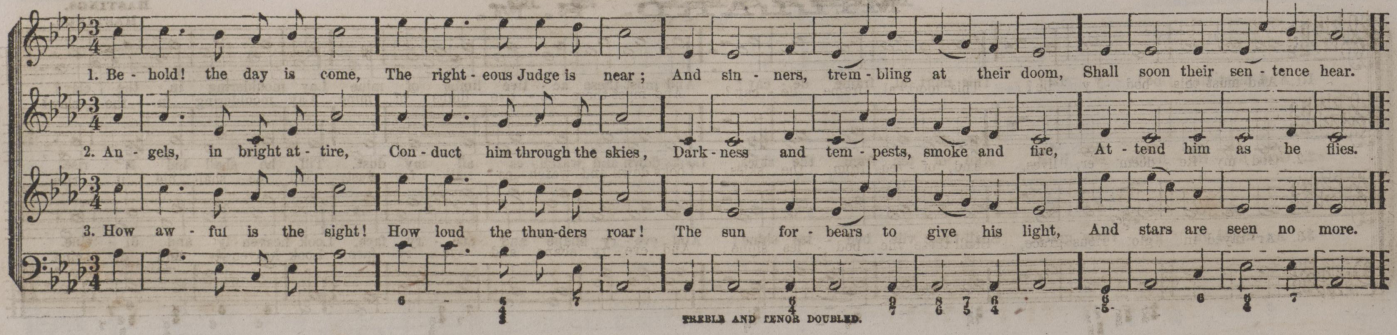
SANDUSKY, or IOWA. S. M.

Old popular Melody.



AHIRA. S. M.

GREATOREX.



TREBLE AND TENOR DOUBLED.

BRULY. H. M.

Moderato.

1. {To God I lift mine eyes, From him is all my aid;
{The God who built the skies, [OMIT . . . . .} And earth and nature made: God is the tower To which I flye; His grace is nigh In eve - ry hour.

2. {My feet shall never slide, And fall in fat - al snares;
{Since God, my guard and guide, [OMIT . . . . .} De - fends me from my fears: Those wakeful eyes That nev - er sleep, Shall Is-rael keep When dan - gers rise.

BETHESDA. H. M.

Glowing. English.

{Lord of the worlds a - bove, How pleasant and how fair,
{The dwellings of thy love, [OMIT . . . . .} Thy earth-ly temples are To thine a - bode My heart as - pires, With warm de - sires, To see my God.

BEECHLAND. H. M. *

1. {The Lord my Shep - herd is, And he my soul will keep;
{He knoweth who are his, And watcheth o'er his sheep;} A - way with eve - ry anxious fear; I cannot want while he is near; I cannot want while he is near.

Allegretto.

WINCHELL. H. M.

1. { Where is my Sav- ior now, Whose smiles I once possessed? / Till he return, I bow, By heav - y grief op - pressed; } My days of happi - ness are gone, And I am left to weep a - lone, And I am left to weep a - lone.

2. { Where can the mourner go, And tell his tale of grief; / Ah, who can soothe his woe, And give him sweet relief? } Earth cannot heal his wounded breast, Or give the troubled sin - ner rest, Or give the troubled sin - ner rest.

TREBLE DOUBLED.

Joyous and bold.

TRIUMPH. H. M.

English.

Awake, our drowsy souls, And burst the slothful band; The wonders of this day Our noblest songs demand; Auspicious morn! thy blissful rays Bright seraphs hail, in songs of praise.

OPHEL. H. M.

T. B. MASON.

1. Ye tribes of Adam, join With heaven, and earth, and seas, And offer notes divine To your Creator's praise, Ye ho-ly throng of an - gels bright, In worlds of light be - gin the song.

2. The shining worlds above In glorious order stand, Or in swift courses move By his supreme command. He spake the word and all their frame From nothing came To praise the Lord.

AMELIA. H. M.

1. To God I lift mine eyes, From him is all mine aid; / The God who built the skies, And earth and na - ture made: God is the tower To which a fly; His grace is nigh In eve - ry hour.

2. My feet shall nev - er slide, And fall in fa - tal snares, / Since God, my guard and guide, De - fends me from my fears: Those wake - ful eyes, that nev - er sleep, Shall Is - rael keep, When dan - gers rise.

HARWICH. H. M.

Allegro Moderato.

1. Give thanks to God most high, The u - ni - ver-sal Lord; The sovereign King of kings: And be his grace adored. Thy mer-cy, Lord, Shall still endure, And ev - er sure Abides thy word.

HARNO. H. M.

Spirited.

1. Blow ye the trumpet!—blow,—The gladly solemn sound! Let all the nations know, To earth's remotest bound,—The year of ju - bi - lee is come; Re-turn, ye ran-somed sinners! home.

2. Exalt the Lamb of God,—The sin-a - ton-ing Lamb; Redemption by his blood, Thro' all the world proclaim: The year of jubilee is come; Return, ye ran - - somed sin-ners! home.

3. Ye slaves of sin and hell! Your lib-er - ty re - ceive; And safe in Je - sus dwell. And blest in Jesus live: The year of ju - - bi - lee is come; Re-turn, ye ransomed sinners! home.

BASCOM. H. M.

1. Welcome, delightful morn, Thou day of sacred rest! I hail thy kind return; Lord, make these moments blest; From low delights and mortal toys, I soar to reach immor-tal joys.

2. Now may the King descend, And fill his throne of grace; Thy sceptre, Lord! extend, While saints address thy face: Let sinners feel thy quickening word, And learn to know and fear the Lord.

3. Descend, ce-lestial Dove! With all thy quickening powers; Disclose a Savior's love, And bless the sacred hours; Then shall my soul new life obtain, Nor Sabbaths be bestowed in vain.

STOW. H. M.

Allegro Moderato.

1. Yes, the Redeemer rose, The Savior left the dead, And o'er our hellish foes, High raised his conquering head; In wild dismay The guards around, Fall to the ground, And sink away.

HENLEY. H. M., or H. P. M.*

II.

H. M. Upward I lift mine eyes, From God is all my aid; The God who built the skies, And earth and nature made: God is the tower To which I fly; His grace is nigh At eve-ry hour.

H. P. M. { Come, heavenly peace of mind, I sigh for thy return, I seek but cannot find The joys for which I mourn. }
{ Ah, where's the Savior now, Whose smiles I once possessed; Till he returns I bow, By heaviest grief oppressed. } My days of hap-pi-ness are gone, And I am left to weep a-lone.

* By repeating the first strain.

DELPHOS. H. M.

1. Hark! what celestial notes, What melo - dy we near! Soft on the morn it floats, And fills the ravished ear: The tuneful shell, The golden lyre, And vocal choir The con - cert swell

2. Th'angelic hosts descend, With harmony divine; See, how from heaven they bend, And in full chorus join! "Fear not," say they, "Great joy we bring: Jesus your King, Is born to - day.

3. "He comes, from error's night, Your wandering feet to save; To realms of bliss and light, He lifts you from the grave: This glorious morn, Let all attend; Your matchless friend, Your Savior's born.

HADDAM. H. M.

Firm. English.

{ The Lord Je - ho-vah reigns; His throne is built on high;
{ The garments he as - sumes (Omit - - - - - -) Are light and ma-jes-ty; His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.

ZIDON. H. M.

HASTINGS.

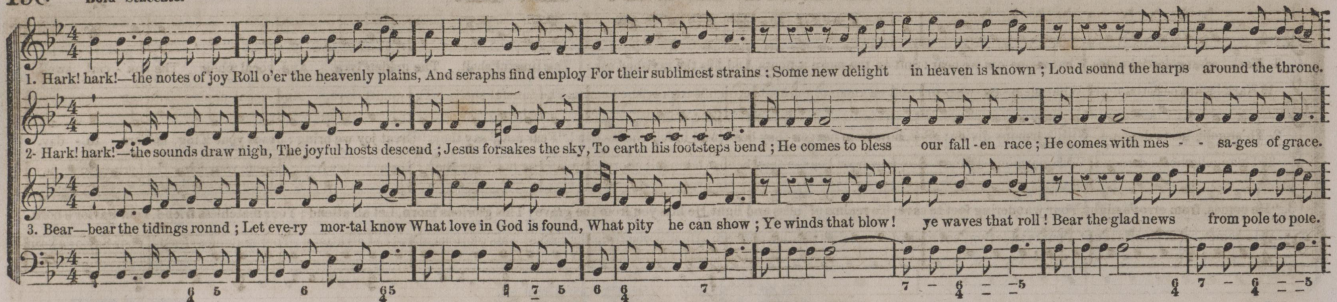
1. Lord of the worlds above, How pleasant, and how fair, The dwellings of thy love, Thy earthly temples are! To thine a - bode My heart aspires, With warm desires To see my God.

2. Oh! happy souls who pray, Where God appoints to hear; Oh! happy men who pay Their constant service there; They praise thee still; And happy they Who love the way To Zi-on's hill.

3. They go from strength to strength, Through this dark vale of tears, Till each arrives at length, Till each in heaven appears; Oh! glorious seat, When God our King, Shall thither bring Our willing feet.

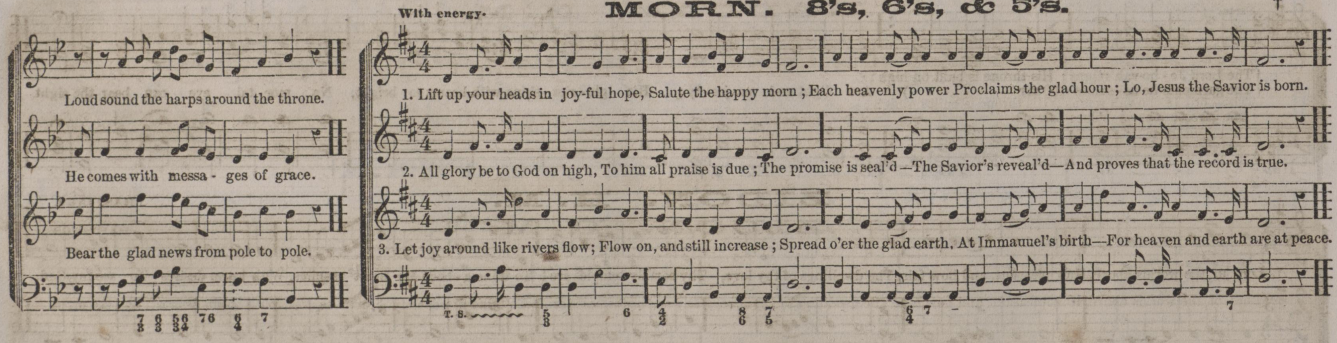
Bold—Staccato.

BUFFALO. H. M.



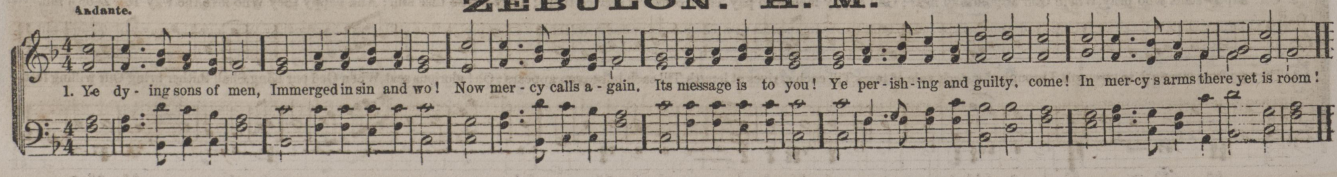
With energy.

MORN. 8's, 6's, & 5's. †

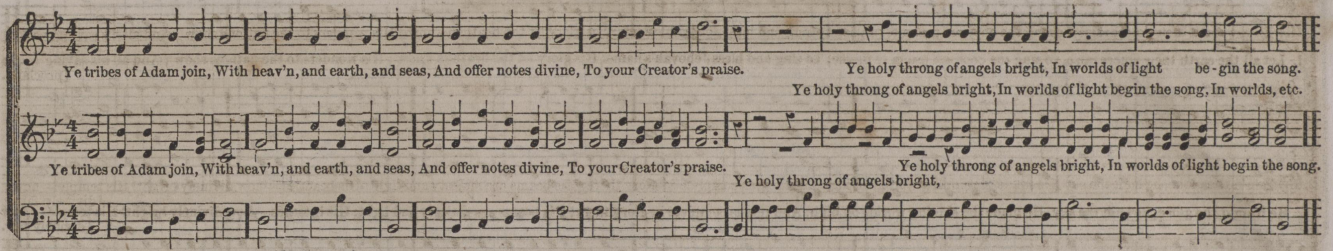


Andante.

ZEBULON. H. M.

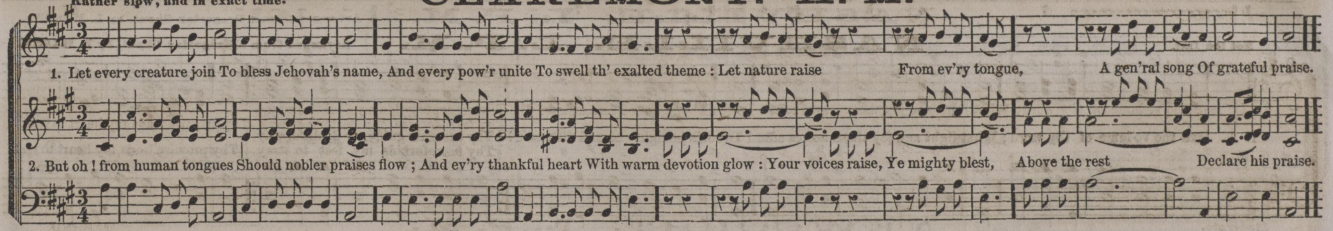


LENOX. H. M.



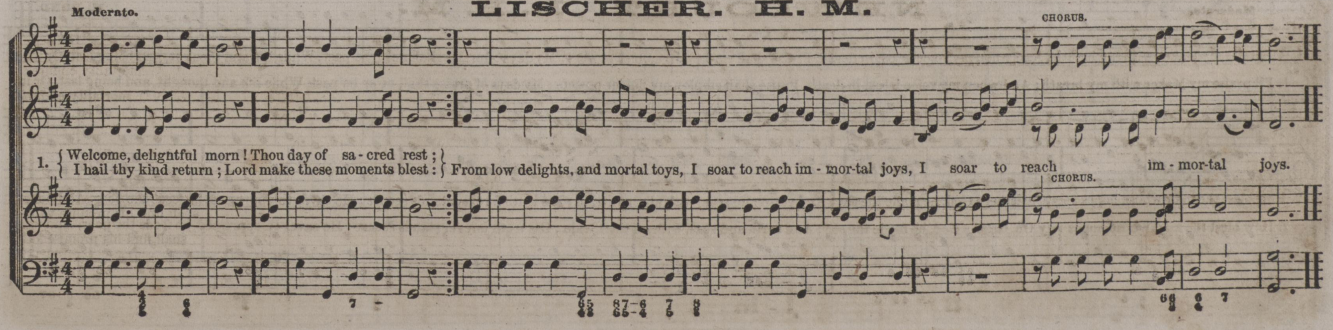
CLAREMONT. H. M.

Rather slow, and in exact time.

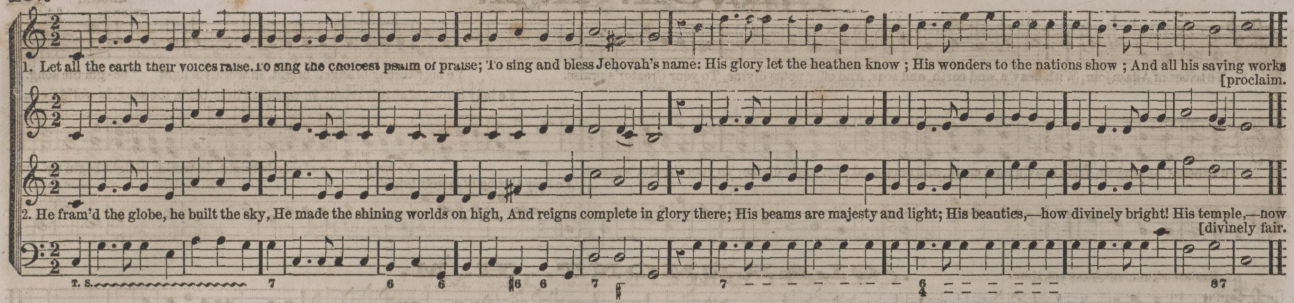


LISCHER. H. M.

Moderato.

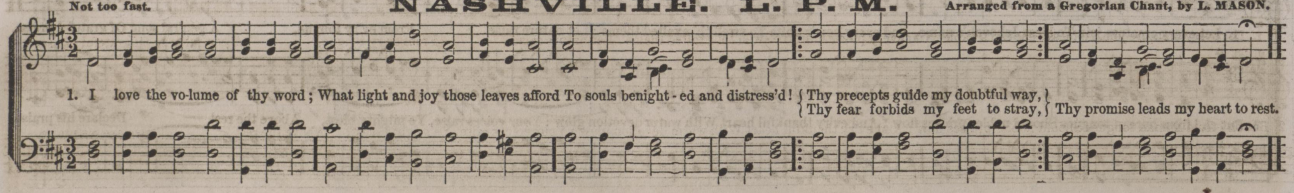


METRICAL CHANT. L. P. M.



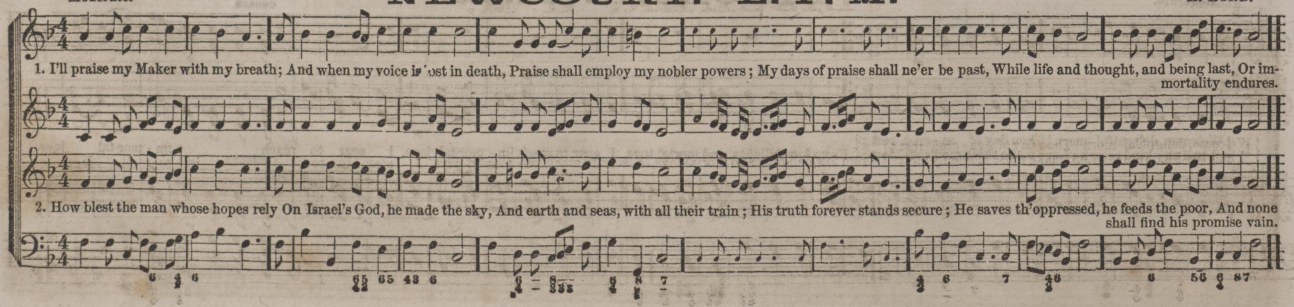
NASHVILLE. L. P. M.

Not too fast. Arranged from a Gregorian Chant, by L. MASON.



NEWCOURT. L. P. M.

Moderato. H. BOND.



Rather slow and in exact time.

ARIEL. C. P. M.

L. Mason.

1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Savior shine! I'd soar, and touch the heavenly strings, And vie with Gabriel, while he sings

2. I'd sing the precious blood he spilt, My ransom from the dreadful guilt Of sin, and wrath divine: I'd sing his glorious righteousness, In which all perfect, heavenly dress

3. I'd sing the char ac - ters he bears, And all the forms of love he wears, Ex - alted on his throne: In loftiest songs of sweetest praise, I would to ev - er - lasting days

In notes almost divine, In notes almost divine.

My soul shall ever shine, My soul shall ever shine.

Make all his glories known, Make all his glories known.

Slowly.

CONDOR. 8's, 7's & 4's.

L. Mason.

1. { Guide me, O thou great Jehovah, Pilgrim through this barren land; } { I am weak, but thou art mighty; Hold me with thy powerful hand: } { Bread of heaven, Feed me till I want no more.

2. { Open now the crystal fountain, Whence the healing streams do flow; } { Let the fiery, cloudy pillar Lead me all my journey through: } { Strong Deliverer, Be thou all my strength and shield.

Moderato.

MERIBAH. C. P. M.

Or L. P. M. by singing the small notes.

When thou my righteous Judge shalt come To take thy ransomed people home, Shall I among them stand? { Shall such a worthless worm as I } { Who sometimes am afraid to die, } Be found at thy right hand?

ELECTRA. C. P. M.*

The songs of Zion oft impart, To this poor lab'ring care-worn heart, The balm of heav'nly peace; They chase away each boding fear, And turn to joy each sorrowing tear, And bid the tumult cease, And bid, &c.

O thou that fill'st the heav'nly throne, 'Tis not in melody alone, To set the spirit free; Without the breathings of thy love, The sweetest strains will pow'rless prove, Nor comfort bring to me, Nor comfort, &c.

But if the Spirit of the Lord His hallowed influence afford, The soul will upward rise; The strains will swell with themes divine, The light of heav'n around me shine, Beneath the bending skies, Beneath, &c.

* Sometimes marked L. C M.

Andante.

ADON. 6's & 5's. Or 11's.

1. Our Fa-ther in hea-ven, We hal-low thy name ; May thy kingdom holy On earth be the same ; O give to us dai-ly Our portion of bread, It is from thy bounty That we must be fed.

With energy.

WARNING VOICE. C. P. M.*

1. That warning voice, O sinner, hear, And while salvation lingers near, The heavenly call obey; Flee from destruction's downward path, Flee from the threatening storm of wrath That rises o'er your way.

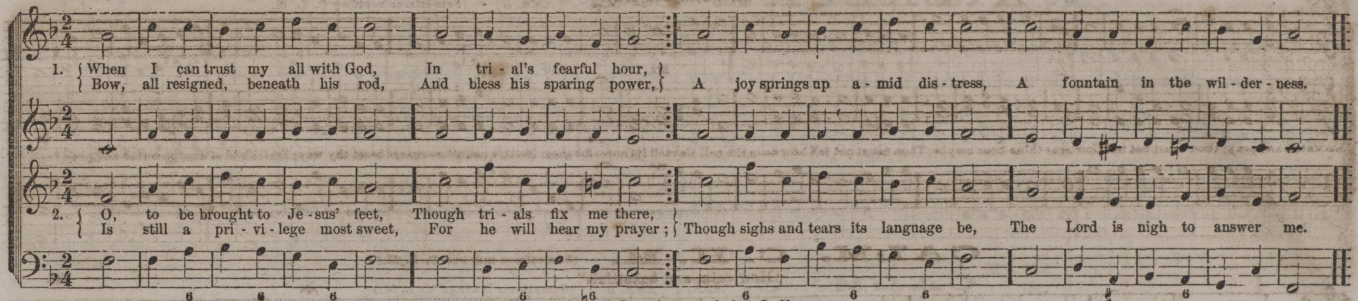
2. Soon night comes on with thickening shade; The tempest hovers o'er thy head, The winds their fury pour; The lightnings rend the earth and skies, The thunders roar, the flames arise, What terrors fill [that hour.

3. That warning voice, O sinner, hear, Whose accents linger on thine ear ; Thy footsteps now retrace : Renounce thy sins, and be forgiven, Believe, become an heir of heaven, And sing redeeming grace.

* Sometimes marked L. C. M

WOOLMORE. C. H. M.

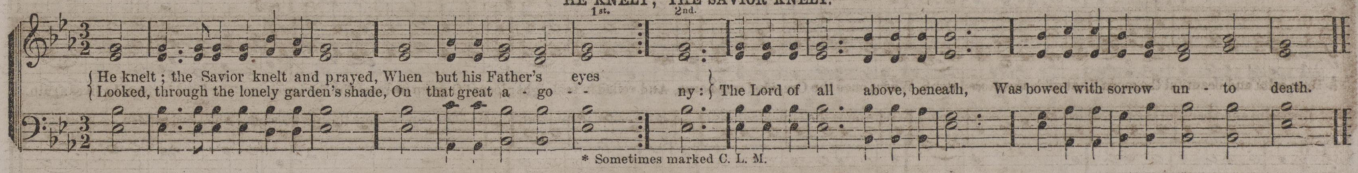
"WHEN I CAN TRUST."



* Sometimes marked C. L. M.

CALANUS. C. H. M.*

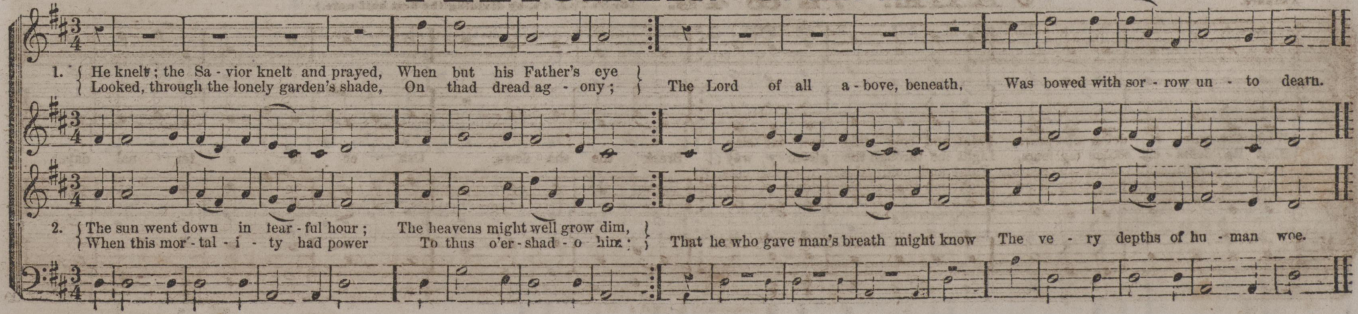
"HE KNELT; THE SAVIOR KNELT."



* Sometimes marked C. L. M.

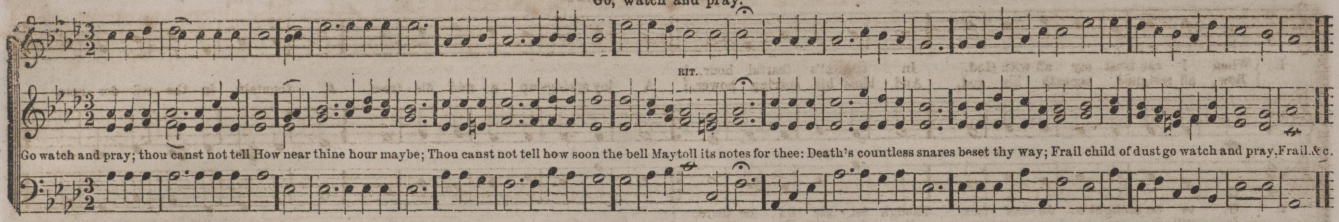
FLETCHER. C. H. M.

G. S. STEPHENS, Providence, R. I.



WATERBURY. C. H. M. (Sometimes marked C. L. M.

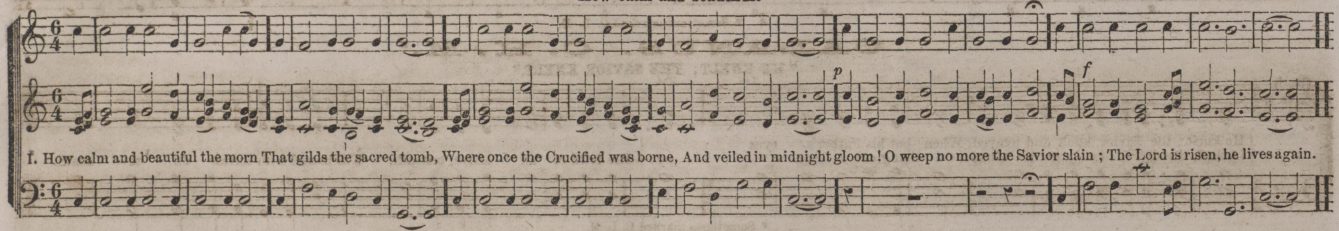
"Go, watch and pray."



CALM. C. H. M. (Sometimes marked C. L. M.)

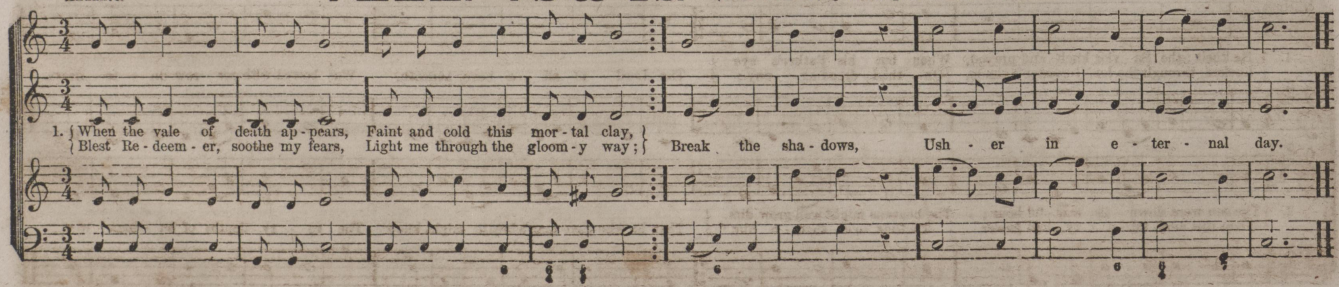
"How calm and beautiful."

H.



Andante.

VALE. 7's & 4's. (Or 8's 7's & 4's, by dividing the first half note.)



FRIEND AFTER FRIEND. S. H. M.*

1. Friend after friend departs: Who hath not lost a friend? There is no union here of hearts That finds not here an end: Were this frail world our final rest, Living or dying, none were blest.

2. Beyond the flight of time, Beyond the reign of death, There surely is some blessed clime Where life is not a breath, Nor life's affections transient fire, Whose sparks fly upwards and expire.

* Sometimes marked S. L. M. Also adapted to the hymn: "One smile, one gracious smile."

DALSTON. S. P. M.

Moderato. A. WILLIAMS.

How pleased and blessed was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

IRAD. 6's & 4's. Peculiar. (64 64 44 64).

"CHILD OF SIN AND SORROW."

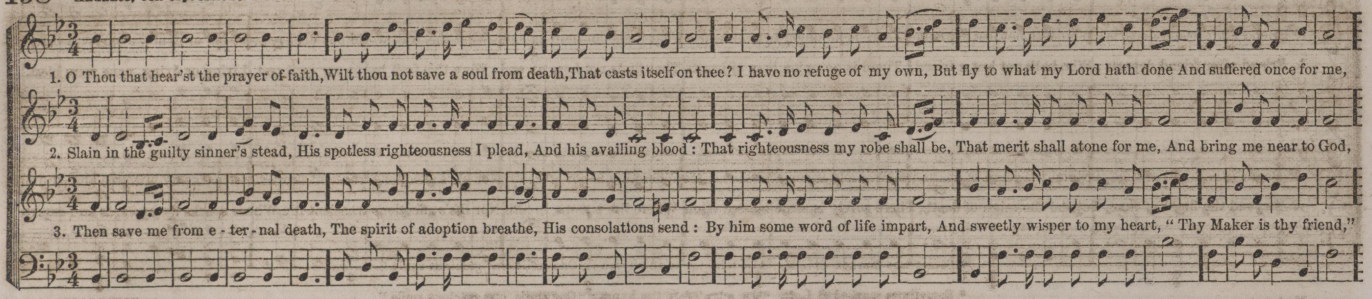
Tenderly.

1. Child of sin and sorrow, Filled with dismay; Wait not for the morrow, Yield thee to-day; Heaven bids thee come While yet there's room, Child of sin and sorrow, Hear and o-bey.

Andante, con espressione.

CARPATHUS. C. P. M.

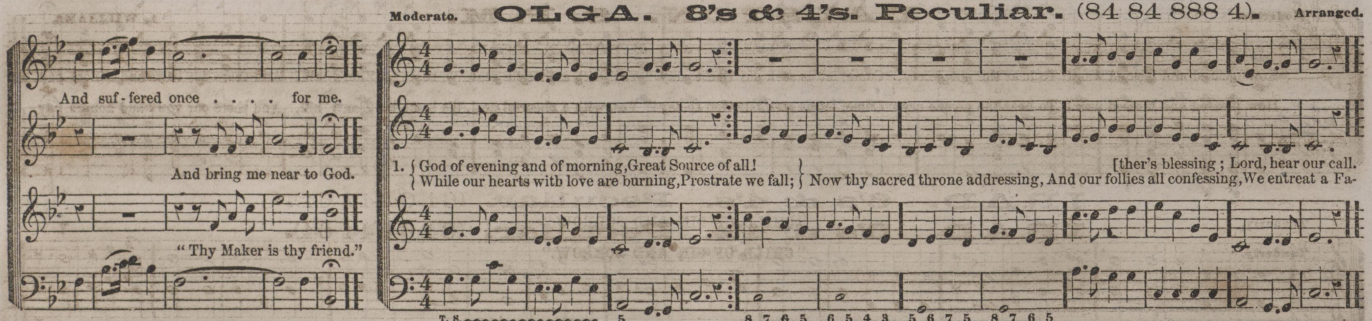
From the Psaltery.



Moderato.

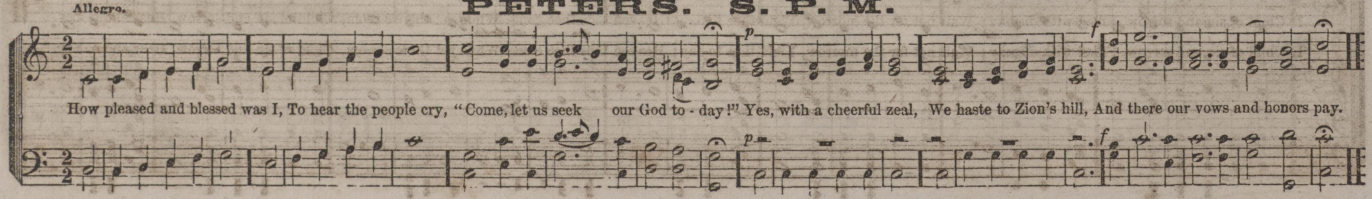
OLGA. 8's & 4's. Peculiar. (84 84 888 4).

Arranged.



Allegro.

PETERS. S. P. M.



SWITZER. 8's & 7's.

Allegretto. Arranged from a Swiss Melody.

1. O thou sun of glorious splendor, Shine with healing in thy wing; Chase away these shades of darkness; Ho - ly light and comfort bring, Ho - ly light and comfort bring.

2. Let the her-alds of sal - va-tion Round the world with joy proclaim, "Death and hell are spoiled and vanquished, Thro' the great Immanuel's name, Thro' the great Immanuel's name.

MOUNT VERNON. 8's & 7's.

L. MASON.

Slow and soft.

1. Sis - ter, thou wast mild and love - ly, Gen - tle as the sum - mer breeze, Plea-sant as the air of eve - ning When it floats a - mong the trees.

This tune may be sung as a duett by treble voices.

FAMILY SONG. 8's & 7's. Double.

W. B. B.

Gently—softly.

FIRST TIME. SECOND TIME. FINE. D. C.

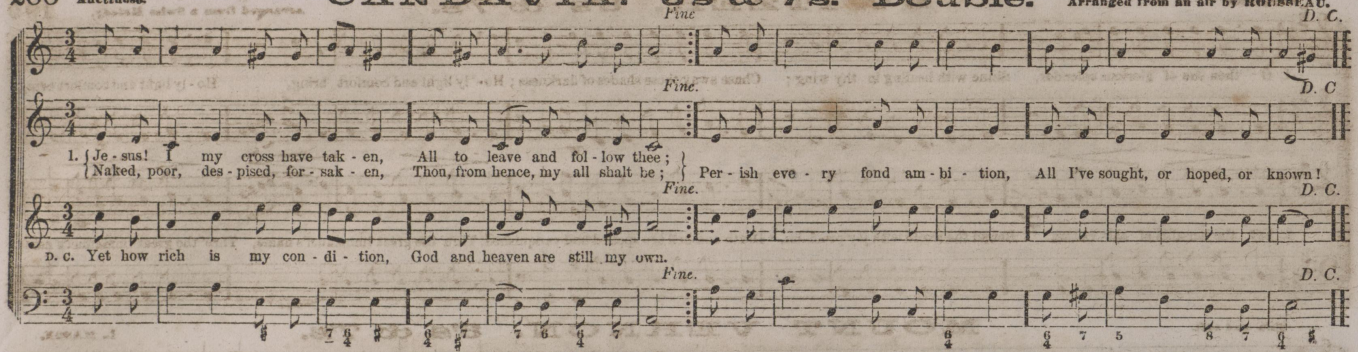
1. { Savior, breathe an eve-ning bless-ing, Ere re-pose our spir - its seal; / Sin and want we come con-fess - ing; (Omit. . . . .) } Thou canst save and thou canst heal. 2. Tho' destruc-tion walk a - round us, Tho' the ar - rows past us fly; / We are safe if thou art nigh.
D. C. An - gel guards from thee sur-round us; (Omit. . . . .)

FIRST TIME. SECOND TIME. FINE. D. C.

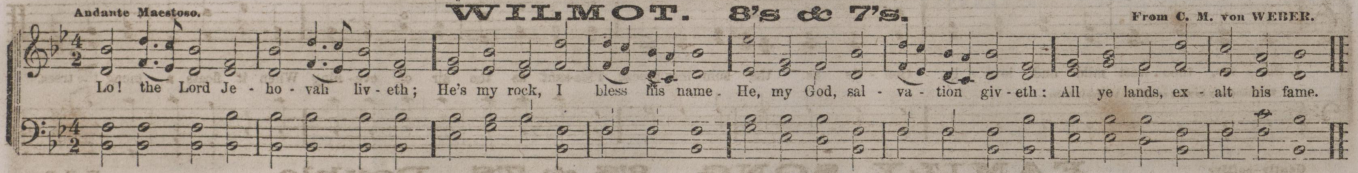
3. { Tho' the night be dark and drea - ry, Darkness can - not hide from thee; / Thou art he who, nev - er wea - ry, (Omit. . . . .) } Watchest where thy peo - ple be. 4. Should swift death this night o'ertake us, And command us to the tomb, / Clad in bright, e - ter - nal bloom.
D. C. May the morn in heaven a - wake us, (Omit. . . . .)

FINE. D. C.

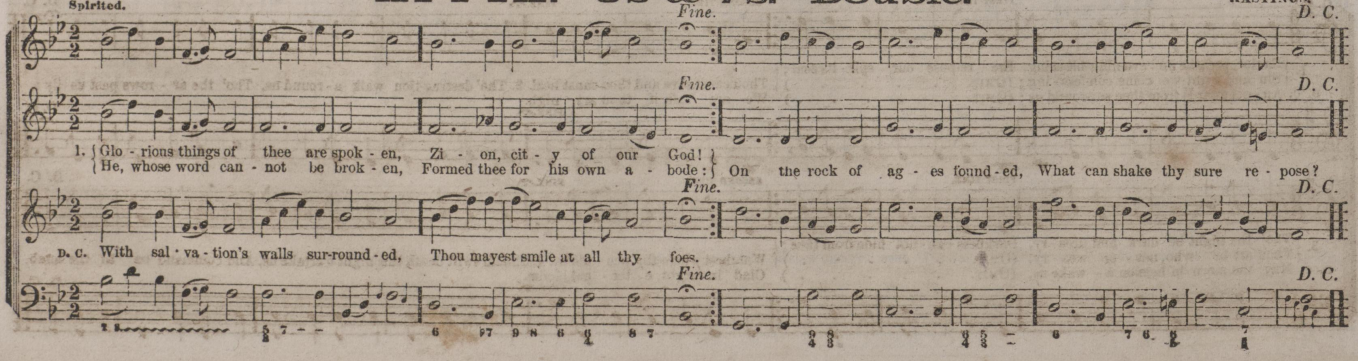
200 Affettuoso. **CANDAVIA. 8's & 7's. Double.** Arranged from an air by ROUSSEAU.



Andante Maestoso. **WILMOT. 8's & 7's.** From C. M. von WEBER.

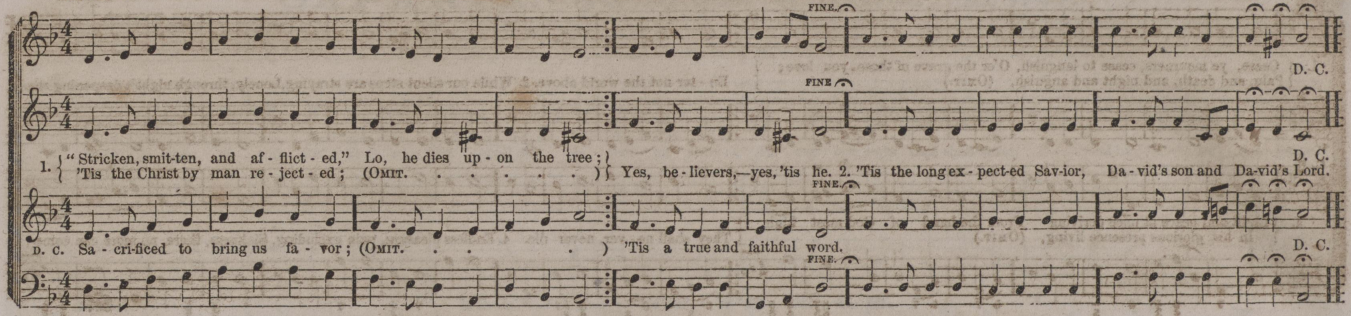


Spirited. **APPIA. 8's & 7's. Double.** HASTINGS.



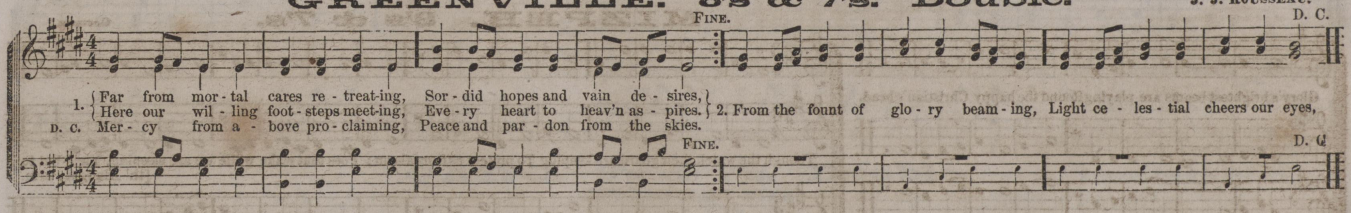
GABA. 8's & 7's. Double.

Allegretto.



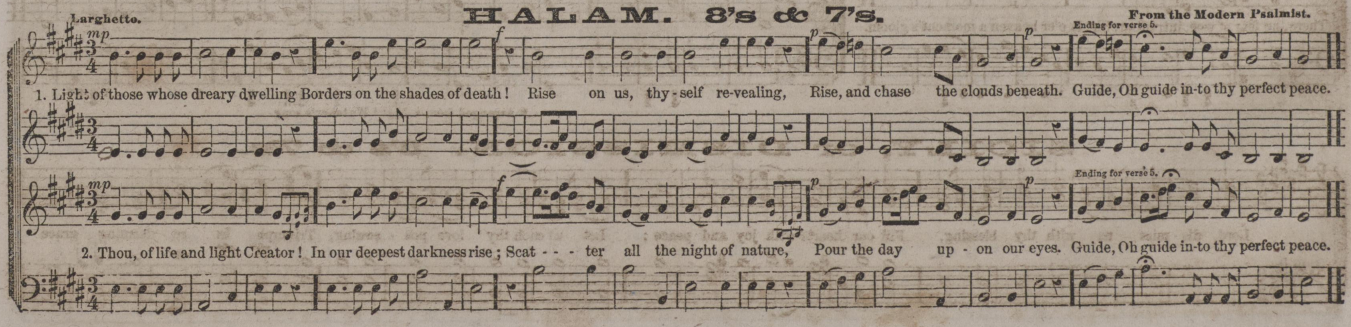
GREENVILLE. 8's & 7's. Double.

J. J. ROUSSEAU.



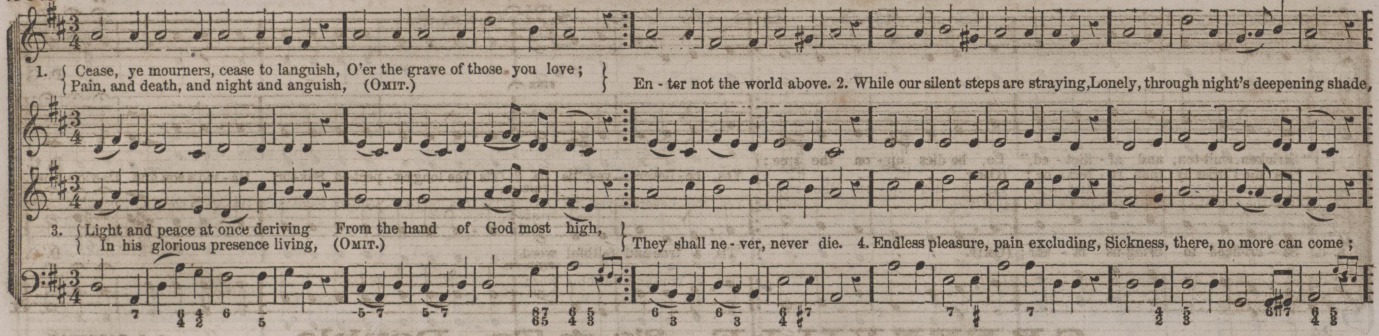
HALAM. 8's & 7's.

From the Modern Psalmist.



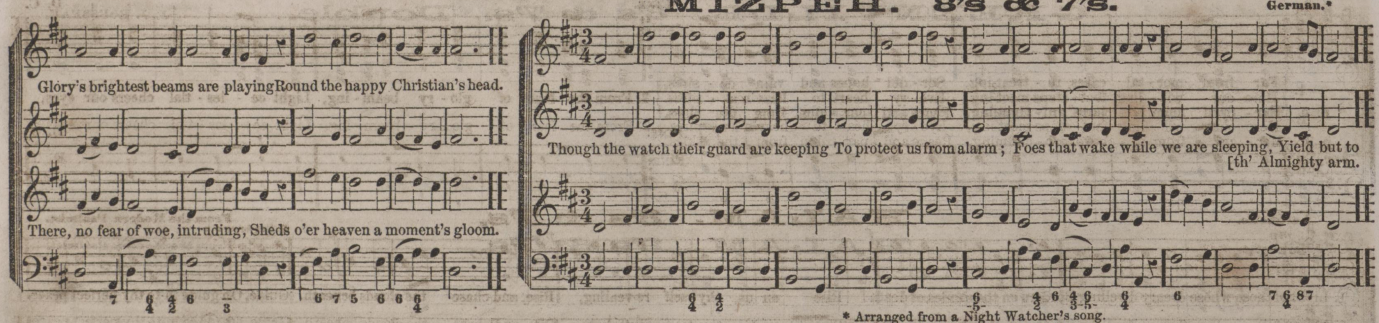
BALLA. 8's & 7's. Double.

German.



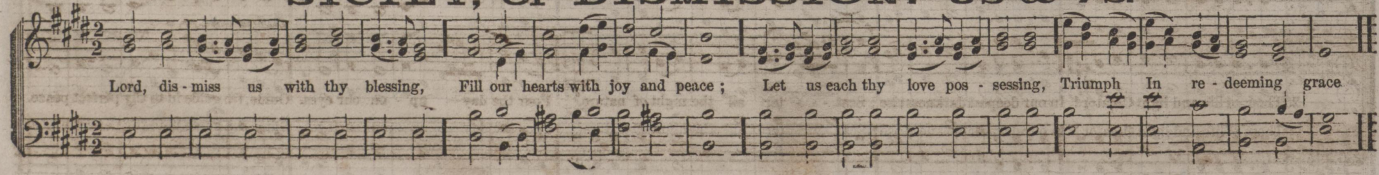
MIZPEH. 8's & 7's.

German.*



* Arranged from a Night Watcher's song.

SICILY, or DISMISSION. 8's & 7's.



CAPARIA. 8's & 7's. 6 lines. (87 87 77.)

1. When we pass through yon - der riv - er, When we reach the far - ther shore,
There's an end of war for ev - er; We shall see our foes no more:
All our con-flicts then shall cease, Fol - lowed by e - ter - nal peace.

ZION. 8's, 7's & 4's.

Andante.

1. On the mountain's top ap - pear - ing, Lo! the sa - cred her - ald stands,
Wel-come news to Zi - on bear - ing, Zi - on long in hos - tile lands.
Mourning captive, God himself shall loose thy bands, Mourning captive, God himself shall loose thy bands.

CARO. 8's & 7's. Double.

NEW MISSIONARY HYMN.

Poetry by Mrs. J. H. HANAFORD.

1. Cast thy bread up - on the wa - ters: Wild - ly though the bil - lows roll,
They but aid thee as thou toil - est, Truth to spread from pole to pole.
D. C. So to hu - man souls be - night - ed, That thou fling - est may be borne.

2. As the seed by bil - lows float - ed To some dis - tant isl - and, lone;

FINE.

D. C.

3. When the morn of judg - ment break - eth Joy ex - ta - tic shall be thine,
For the fruits of all thy boun - ty, Then, with worth of souls be thine.
D. C. "Cast thy bread," and toil with pa - tience, Thou shalt la - bor not in vain.

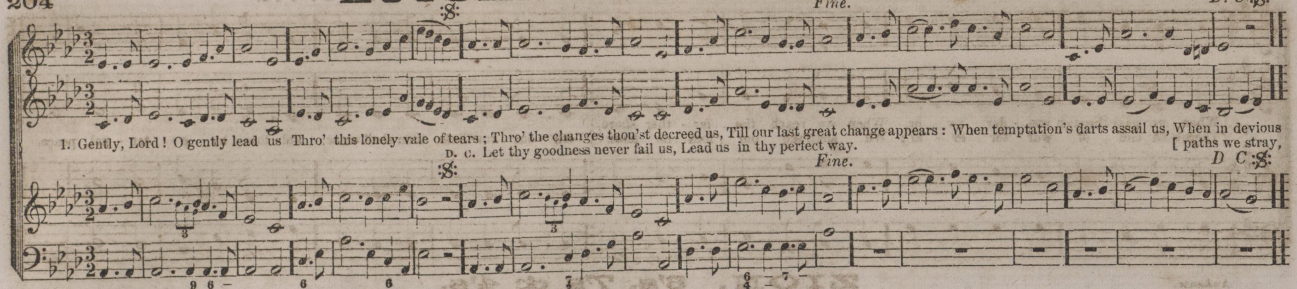
4. Give, then, free - ly of thy substance—O'er this cause the Lord doth reign;

FINE.

D. C.

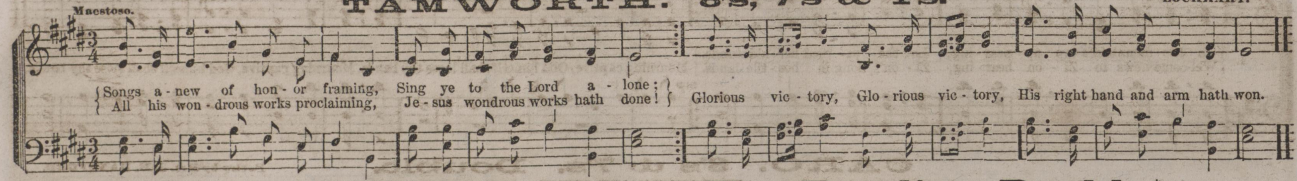
AUTUMN. 8's & 7's. Double.

Spanish Melody.

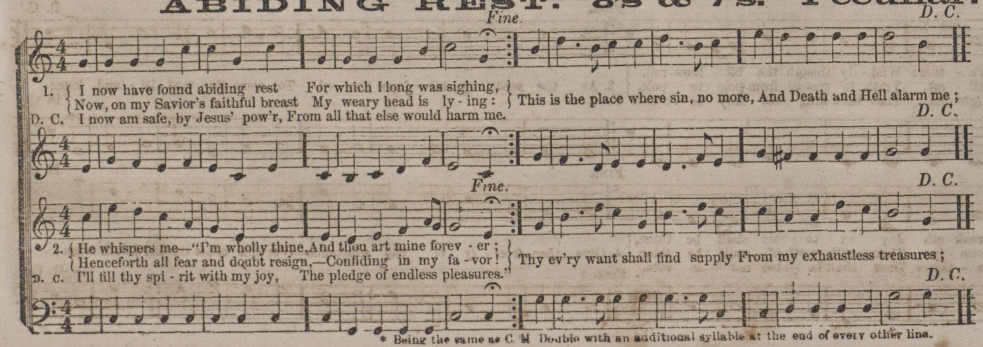


TAMWORTH. 8's, 7's & 4's.

LOCKHART.



ABIDING REST. 8's & 7's. Peculiar. Double.*



3. From Jesus and his love, who now,
By terrors to divide me,
My great and many sins would show?—
His wounds from vengeance hide me:
My sins are great,—I'll not despair,
Though conscience too arraigns me,
Nor doubt my Savior's watchful care—
His arm of love sustains me.

4. I thank thee, God's beloved Son,
Thy boundless grace adoring,
Which brought thee from thy glorious throne,
Our peace with God restoring:
O make my heart a shrine, where peace
Shall keep her constant dwelling;—
Where grateful praise shall never cease,
Abroad thy glories telling

* Being the same as C. M. Double with an additional syllable at the end of every other line.

FRANKFORT. 8's & 7's. Double.

1. On thy love my heart reposes ; Hear me draw my faltering breath ; Raise me lest my eyelid closes, Lest I sleep the sleep of death. Lest my haughty foes prevailing, Proudly boast, we laid him low ;

Lest the scorner hear my wailing, And he triumph in my wo.

ALAS! HOW POOR. 8's & 4's.

1. Alas! how poor and little worth / Are all those glittering toys of earth / That lure us here!— / Dreams of a sleep that death must break / Alas! before it bids us wake, / They disappear.

2. / Where is the strength that spurns decay / The step that rolled so light and gay, / The hearts blithe / tone? / The strength is gone, the step is slow, / And joy grows weariness and woe / When age comes on.

KEDESH. 8's. 7's & 4.

Andante.

/ Oh! 'tis pleasant, 'tis re - viv - ing To our hearts to hear, each day, / Those enlightening, Those enlightening, Who in death and darkness lay. / Joy - ful news from far ar - riv - ing, How the gospel wins its way ;

D. C.

Moderato e Legato.

BARDINE. 8's & 7's.

Arranged from C. M. von WEBER.

1. { Guide me, O thou great Jehovah, Pilgrim through this barren land : }
{ I am weak, but thou art mighty ; Hold me with thy powerful hand : } Bread of heav-en, Bread of heav-en, Feed me till I want no more, Feed me till I want no more.

2. { Open now the chrystal fountain, Whence the healing streams do flow ; }
{ Let the fier-y, cloudy pil-lar Lead me all my journey through : } Strong Deliverer, Strong Deliv-erer, Be thou still my strength and shield, Be thou still my strength and shield.

Allegro.

OLIPHANT. 8's, 7's & 4.

From Modern Psalmist.

Men of God, go take your stations ; Darkness reigns thro'out the earth ; Go, proclaim among the nations, Joyful news of heavenly birth : Bear the tidings, Bear the tidings,

☞ See next page.

PARK. 8's & 7's. Double.

Fine. D. C.

1. { Sweet the mo-ments, rich in bless-ing, Which be-fore the cross I spend ; }
{ Life, and health, and peace pos-sess-ing, From the sin-ner's dy-ing Friend. } 2. Love and grief, my heart di-vid-ing, With my tears his feet I bathe :

D. C. Still in faith and hope a-bid-ing, Life de-riv-ing from his death.

WEBSTER. 8's, 7's & 4's.

Allegro

Moderato e placo.

1. On the mountain's top appearing, Lo! the sacred herald stands, Welcome news to Zion bearing, Zion, long in hostile lands; Mourning captive, Mourning captive, God himself will loose thy bands.

2. Has the night been long and mournful? Have thy friends unfaithful proved? Have thy foes been proud and scornful, By thy sighs and tears unmoved? Cease thy mourning, Cease thy mourning; Zion [still is well beloved.

3. God, thy God, will now restore thee; He himself appears thy Friend; All thy foes shall flee before thee; Here their boasts and triumphs end: Great deliverance, Great deliverance, Zion's King will [surely send.

Tidings of the Savior's worth, Tidings of the Savior's worth.

ELAN. 4's & 6's.

Moderato.

An - o - ther year Has told its four-fold tale, And still I'm here A trav'ler in the vale.

BETAH. 8's & 7's.

Adagio.

C. M. von WEBER.

1. Sav - ior, source of eve - ry bless - ing, Tune my heart to grate - ful lays; Streams of mer - cy, nev - er ceas - ing, Call for cease - less songs of praise.

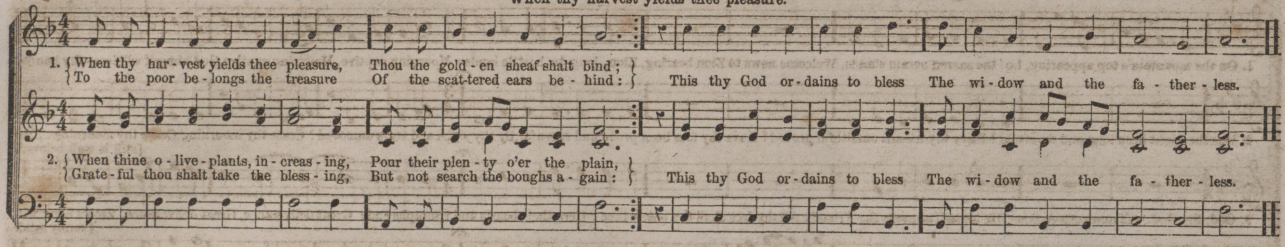
mp CRES. mp mf CRES.

2. Teach me some me - lo - dious measure, Sung by rap - tured saints a - bove; Fill my soul with heavenly pleasure, While I sing re - deem - ing love.

208 Allegro.

HERBST. 8's & 7's. Peculiar. *

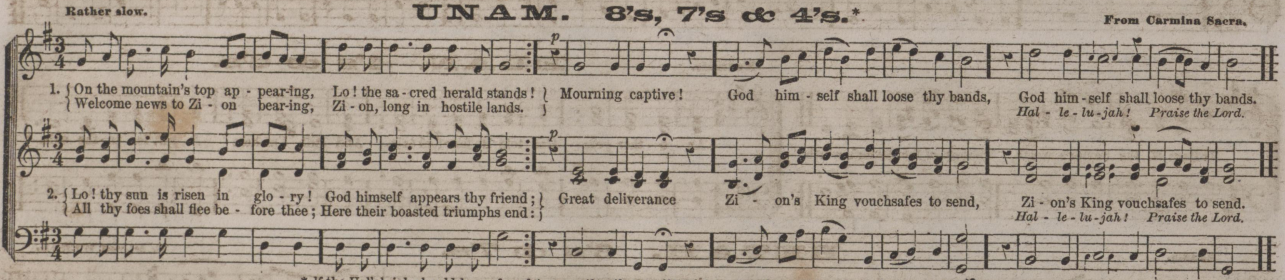
"When thy harvest yields thee pleasure."



Rather slow.

UNAM. 8's, 7's & 4's.*

From Carmina Sacra.

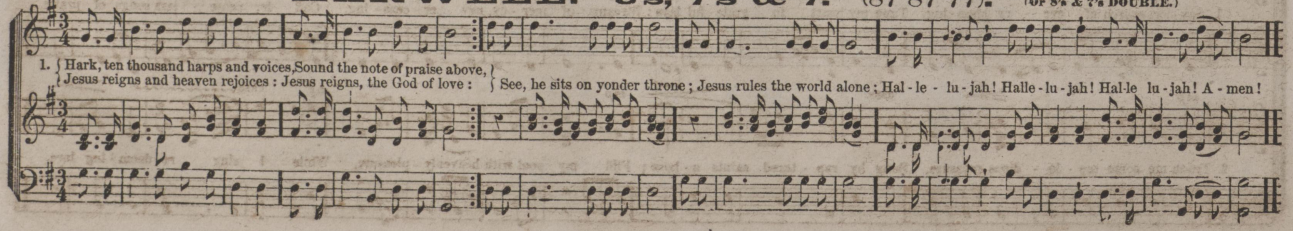


* If the Hallelujah should be preferred to repeating the last line, let the small notes be sung, and observe the 𝄐

Animated.

HARWELL. 8's, 7's & 7. (87 87 77).

(Or 8's & 7's DOUBLE.)



ELLA. 8's & 7's.

1. Sav - ior, source of eve - ry bles - sing, Tune my heart to grateful lays; Streams of mer - cy, ne - ver ceas - ing, Call for ceas - less songs of praise.

2. Teach me some me - lo - dious mea - sure, Sung by rap - tured saints a - bove; Fill my soul with sac - red plea - sure, While I sing re - deem - ing love.

NETTLETON. 8's & 7's. Double.

Fine. *D. C.*

{ Come, thou fount of eve - ry bles - sing! Tune my heart to grateful lays; }
{ Streams of mer - cy, ne - ver ceas - ing, Call for songs of loud - est praise. } { Teach me some me - lo - dious measure, Sung by rap - tured saints a - bove;
D. C. Fill my soul with sa - cred plea - sure; While I sing re - deeming love. *Fine.* *D. C.*

HAWLEY. 8's & 7's. Double.

1st. 2nd. *Fine.* *D. C.*

1. { Know, my soul, thy full salvation; Rise o'er sin, and fear, and care; }
{ Joy to find in every station, (OMIT - - - - - - - - -) } Something still to do or bear: Think what Spirit dwells within thee; Think what Father's smiles are thine;

Fine. *D. C.*

D. C. Think what Jesus did to win thee: (OMIT - - - - - -) Child of heaven, canst thou repine?

ANSTICE. 8's & 7's.

J. ZUNDEL.

ff VOICES ALONE. ORGAN. VOICES ALONE. ORGAN.

1. Lo! the Lord Je - ho - vah liv - eth; He's my rock, I bless his name; He, my God sal - va - tion giv - eth; All ye lands! ex - alt his fame.

2. God, Mes - si - ah's cause main-tain - ing, Shall his righ - teous throne extend; O'er the world the Sav - ior reign - ing, Earth shall at his foot - stool bend.

WINSTON. 8's & 7's.

J. ZUNDEL.

1. Love di - vine, all love ex - cell - ing,— Joy of heaven, to earth come down! Fix in us thy hum - ble dwell - ing, All thy faith - ful mer - cies crown;

2. Je - sus thou art all com - pas - sion, Pure, un - bounded love thou art; Vi - sit us with thy sal - va - tion, En - ter eve - ry trembling heart.

* Organist at St. George's Church, N Y

YATES. 8's & 7's. Double.

Gently. W. B. B. D. C.

FINE.

{Cease, ye mour - ners, cease to lan - guish O'er the grave of those ye love!}
{Pain and death, and night and an - guish En - ter not the world a - bove!} While in dark-ness you are straying, Lone - ly in the deepening shade;

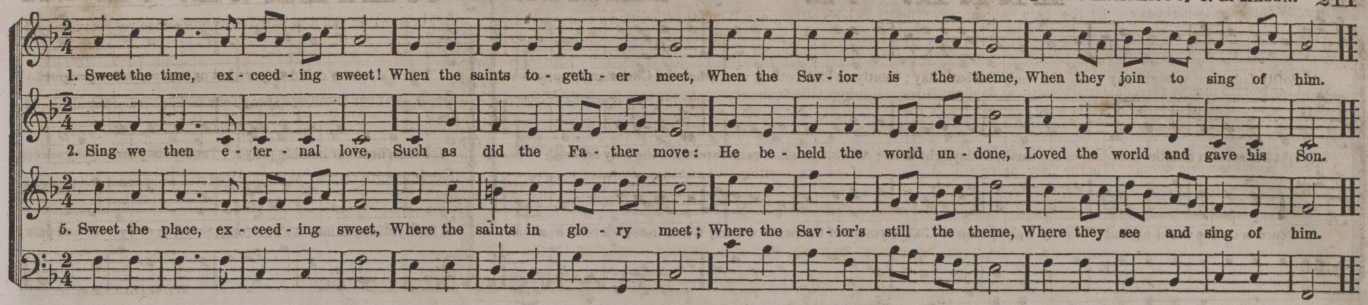
D. C. Glo - ry's brightest beams are play - ing Round th'im - mor - tal spir - it's head.

FINE. D. C.

THIRDS.

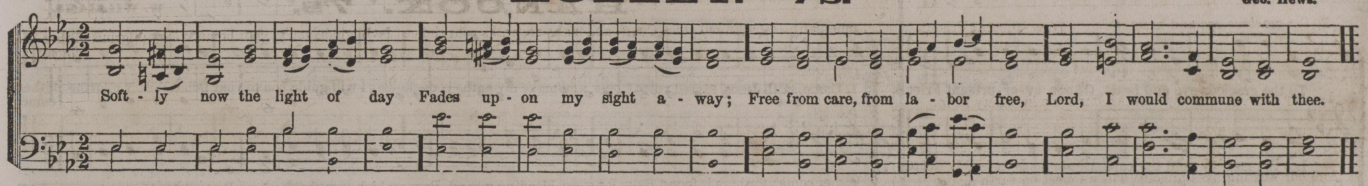
GADI. 7's.

Arranged and harmonized by T. B. MASON.



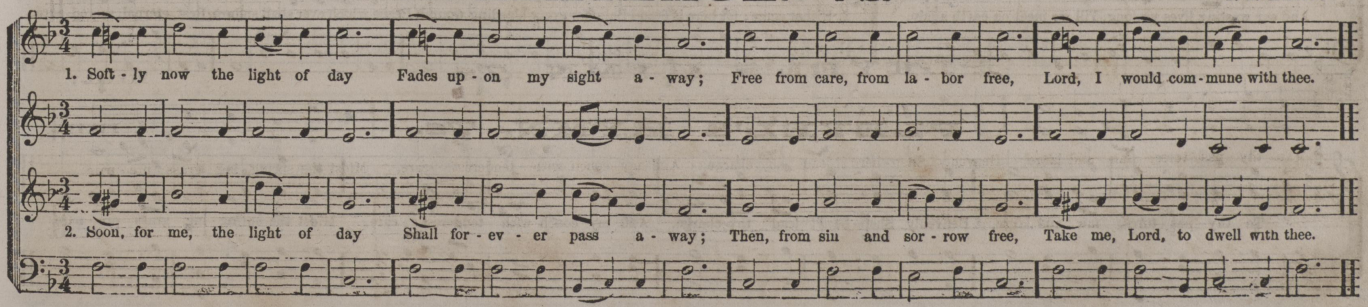
HOLLEY. 7's.

Geo. Hews.



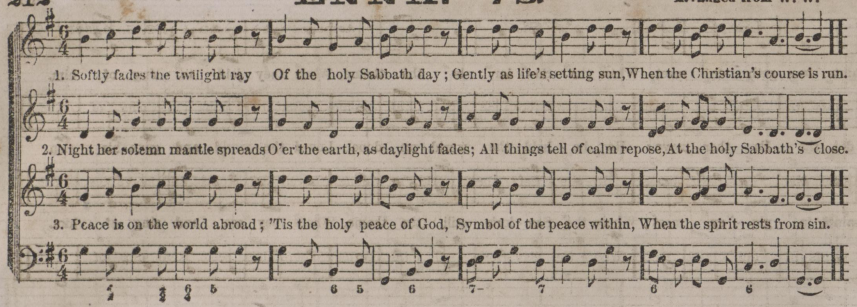
ESHTEMOA. 7's.

T. B. MASON.



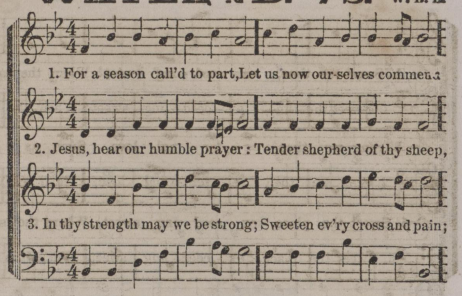
ENNA. 7's.

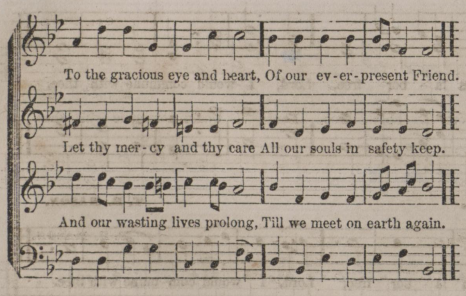
Arranged from W. W.



WAYLAND. 7's.

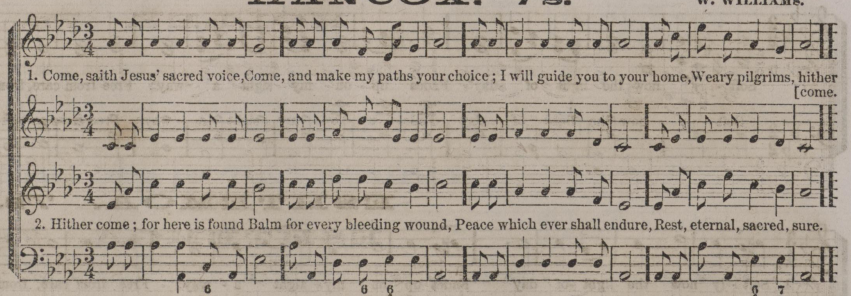
W. B. B.





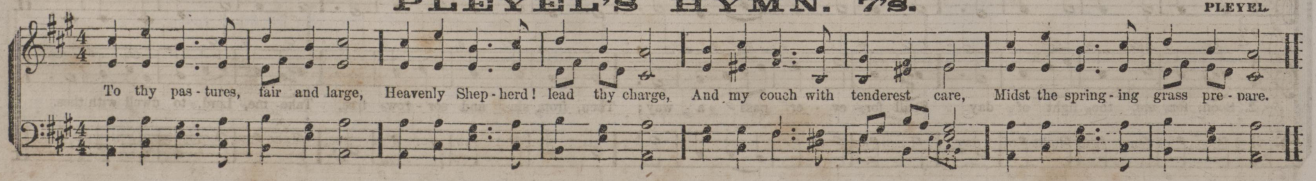
HANCOX. 7's.

W. WILLIAMS.



PLEYEL'S HYMN. 7's.

PLEYEL.



CEDAR. 7's. Double.

1. { Fa - ther of our fee-ble race, Wise, be - ne - fi - cent, and kind, }
{ Spread o'er nature's ample face, Flows thy goodness unconfined : } Musing in the silent grove, Or the bu-sy walks of men, Still we trace thy wondrous love, Claiming large returns again.

2. { Lord, what offerings shall we bring, At thine altars, when we bow ? }
{ Hearts, the pure, unsullied spring Whence the kind affections flow; } Soft compassion's feeling soul, By the melting eye expressed ; Sympathy, at whose control Sorrow leaves the wounded breast.

T. S.

FULTON. 7's.

Slow. W. B. B.

Broth - er, though from yon - der sky, Com - eth nei - ther voice nor cry, Yet we know for thee to - day, Eve - ry pain hath passed a - way.

HERKIMER. 7s. Double.

Recitante. Arranged from the Psaltery.

1st TIME. 2d TIME.

D. C.

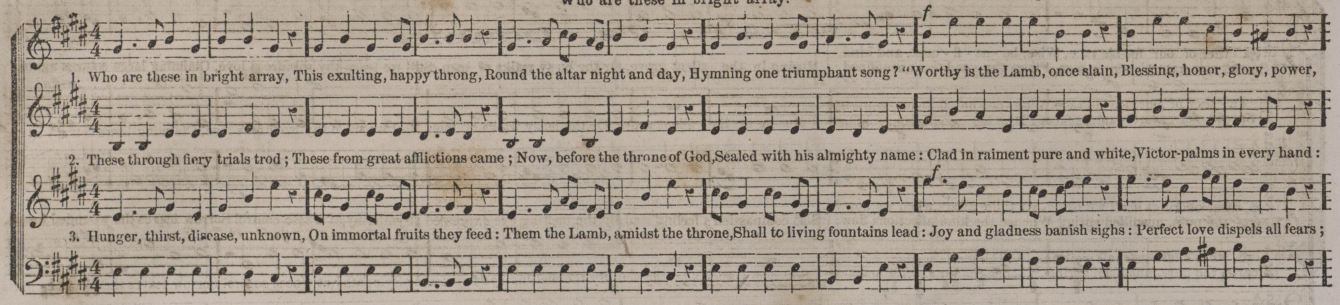
1. { Christ, the Lord, is risen to - day, Our tri - um - phant ho - ly day : }
{ He en - dured the cross and grave, Sin - ners to re - deem and (OMIT.) save. } 2. Lo ! he ris - es, migh-ty King ! Where, O death ! is now thy sting ;

D. C. Lo ! he claims his na - tive sky ! Grave ! where is thy vic - to - (OMIT.) ry ?

IVES. 7's. Double.

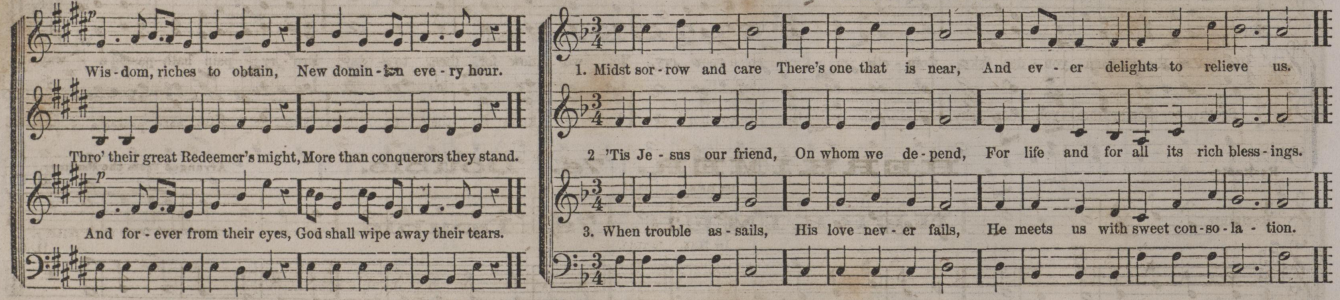
"Who are these in bright array."

Words by MONTGOMERY. Music by E. IVES.



NETTIE. 5's & 9. (559).

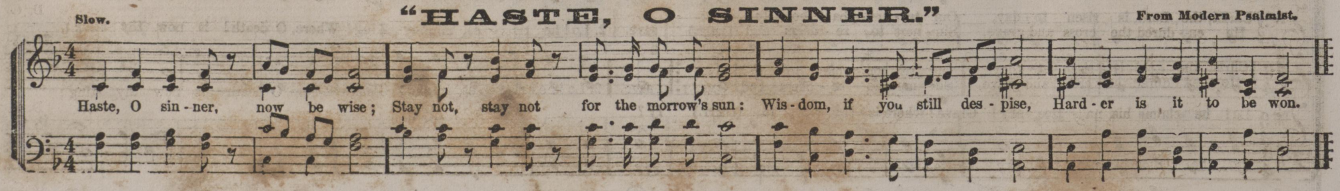
"Midst sorrow and care."



"HASTE, O SINNER."

Slow.

From Modern Psalmist.



THEMA. 7's.

THEME.

1. Boundless glo - ry, Lord! be thine; Thou hast made the dark - ness shine; Thou hast sent a cheer - ing ray; Thou hast turned our night to day.

THEME.

2. Darkness long in - volved us round, Till we knew the joy - ful sound; Then our dark - ness fled a - way,— Chaced by truth's ef - ul - gent ray.

THEME.

NOTE.—In order to produce the effect intended by this kind of composition, the THEME should be sung considerably louder than the harmony parts. It might be well for the different voices (Basso, Soprano, &c.,) to sing their Theme before the harmony is attempted. But the tune is of course intended as a study.—*Eds.*

WESLEY. 7's. Double.

H. From the Mendelssohn Collection.

They who toil upon the deep, And in vessels light and frail
O'er the mighty waters sweep, With the billows and the gale, Mark what wonders God performs, When he speaks, and unconfined, Rush to battle all his storms, In the chariots of the wind.

HACKNEY. 7's. 6 lines.

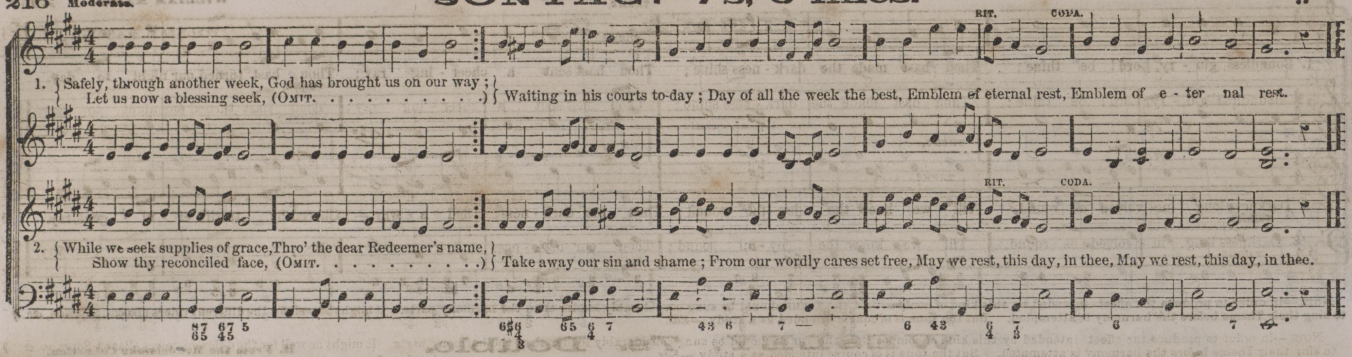
L. Mason, London, Feb. 18th, 1853.

1. Once I thought my moun - tain strong, Firm - ly fixed, no more to move;
Then my Sav - ior was my song, Then my soul was filled with love; Those were hap - py, gold - en days, Sweet - ly spent in pray'r and praise.

2. Lit - tle then my - self I knew, Lit - tle thought of Satan's power:
Now I feel my sins a - new; Now I feel my stor - my hour: Sin has put my joy to flight, Sin has turned my day to night.

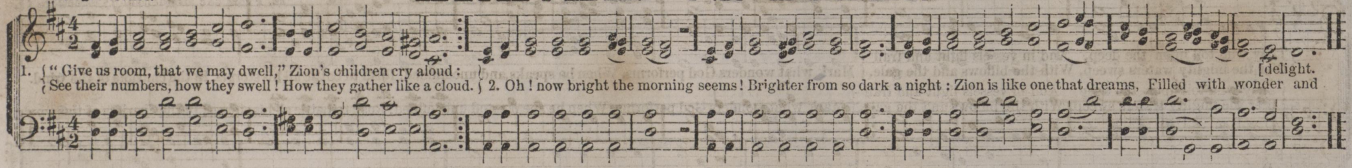
216 Moderate.

SONTAG. 7's, 6 lines.

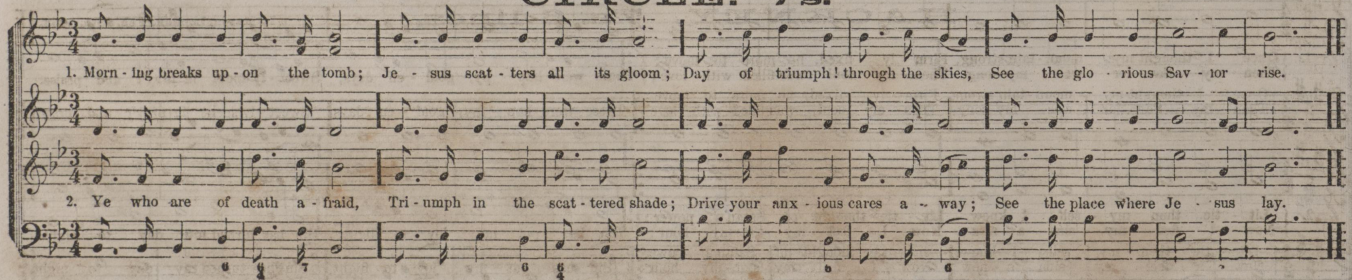


Allegro vivace.

ARAVAH. 7's. Double.



CIRCLE. 7's.



BASCOM. 7's. Double.

1. { High in yonder realms of light, Dwell the raptured saints above, }
{ Far beyond our fee - ble sight, Happy in Im - manuel's love. }
2. Pilgrims in this vale of tears, Once they knew, like us be - low, Gloomy doubts, distressing fears,
3. { Happy spir - its, ye are fled, Where no grief can entrance find, }
{ Lulled to rest the aching head, Soothed the anguish of the mind. }
4. 'Mid the cho - rus of the skies, 'Mid th'angel - ic lyres a - bove, Hark! their songs melodious rise,

SAVA. 7's.

Torturing pain, and heavy woe.
Songs of praise to Jesus' love.

1. All ye nations, praise the Lord, All ye lands, your voices raise; Heaven and earth, with loud accord, Praise the Lord, forever praise.
2. For his truth and mercy stand, Past, and present, and to be, Like the years of his right hand, Like his own e - ter - ni - ty.

T. S. T. S.

AMESBURY. 7's.

A popular English Tune.

1. Let us, with a joy - ful mind, Praise the Lord, for he is kind: For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.
2. He, with all - commanding might, Filled the new - made world with light: For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.
3. All things liv - ing he doth feed; His full hand sup - plies their need: For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.

ZEMUS. 7's.

Arranged from HANDEL.

1. 'Tis my hap - pi - ness be - low, Not to live with - out the cross; But the Sav - ior's power to know, Sanc - ti - fy - ing eve - ry loss.

2. Tri - als must and will be - fall; But with hum - ble faith to see Love in - scribed up - on them all, This is hap - pi - ness to me.

3. Tri - als make the pro - mise sweet; Tri - als give new life to prayer; Tri - als bring me to his feet, Lay me low and keep me there.

ODER. 7's. 6 lines. Unison Tune.*

DAVID RIZZIO.

VOICES.

Fine. D.C.

Let us with a joy - ful mind, Praise the Lord, for he is kind: For his mer - cy shall en - dure, Ev - er faith - ful, ev - er sure,

D. C. For his mer - cy shall en - dure, Ev - er faith - ful, ev - er sure.

INSTRUMENTS OR ORGAN.

Fine. D.C.

* All sing Treble.

MERRILL. 7's. Double.

Fine. D. C.

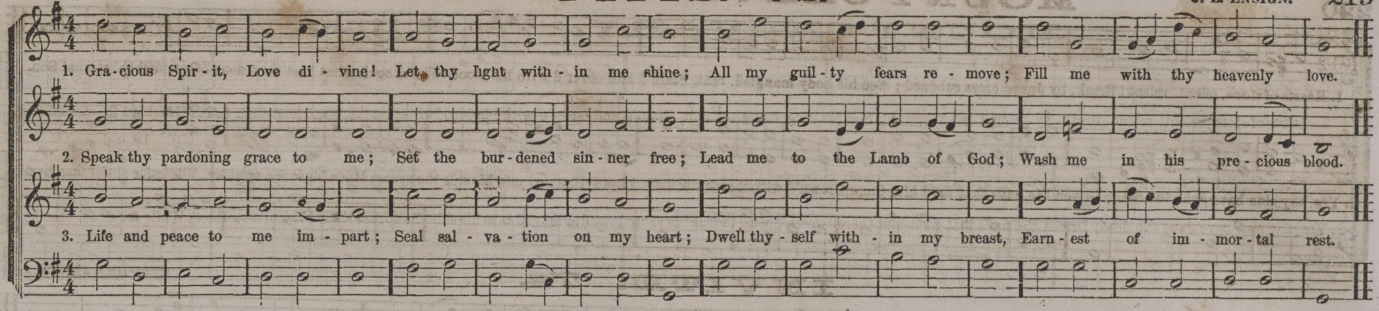
1. "Wide, ye heaven - ly gates, un - fold, Closed no more by death and sin;
Lo! the conquering Lord be - hold: Let the King of glo - ry in."

2. Hark! th'an - gel - ic host in - quire, "Who is he th'al-might - y King?"

Fine. D. C.

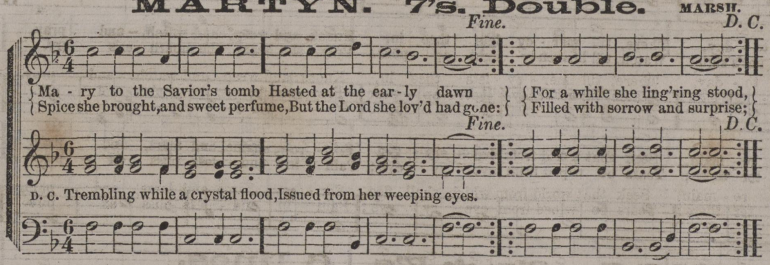
D. C. Hark a - gain! the answering choir Thus in strains of tri - umph sing:

PITTS. 7's.

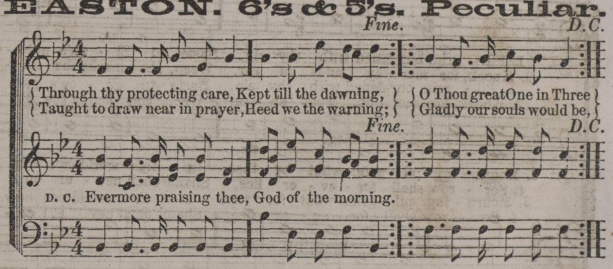


MARTYN. 7's. Double.

MARSH.

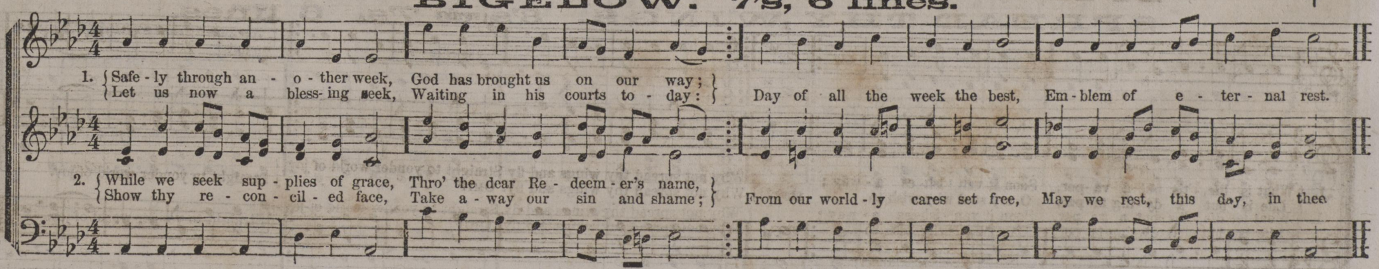


EASTON. 6's & 5's. Peculiar.



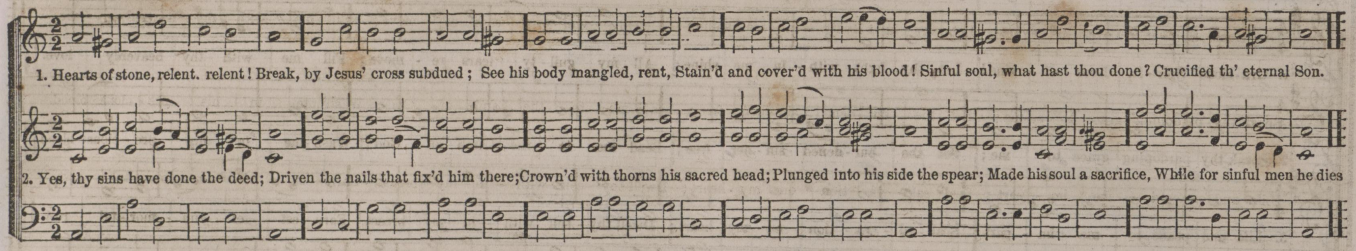
BIGELOW. 7's, 6 lines.

†



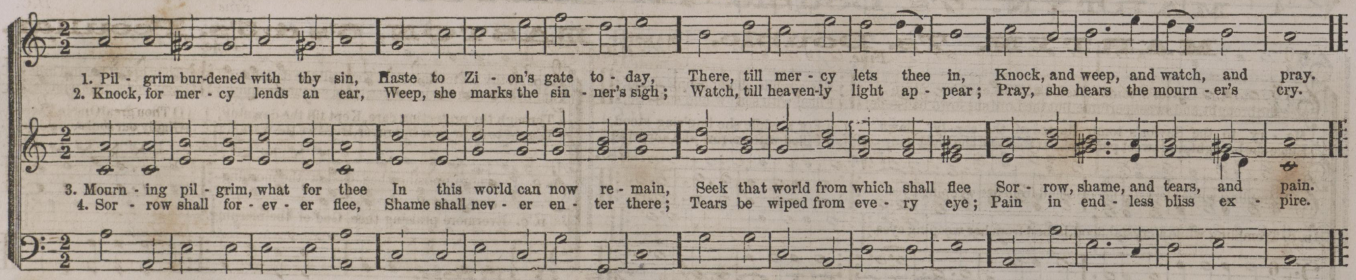
MOUNT CALVARY. 7's. 6 lines.

STEPHEN JENKS.



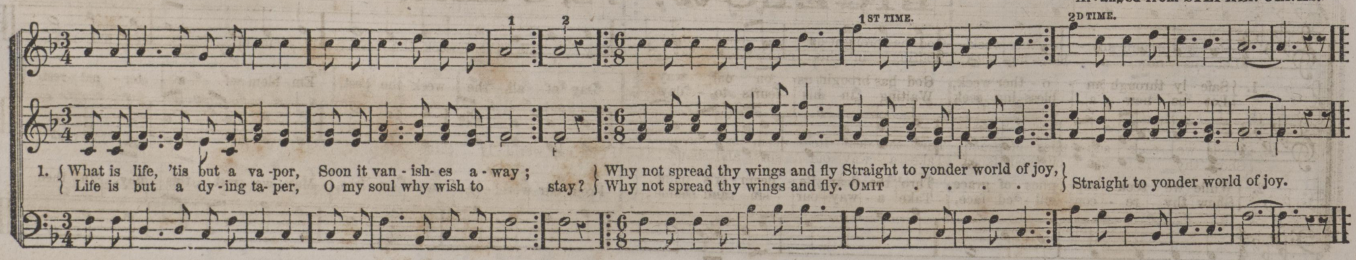
INVITE. 7's.

STEPHEN JENKS.



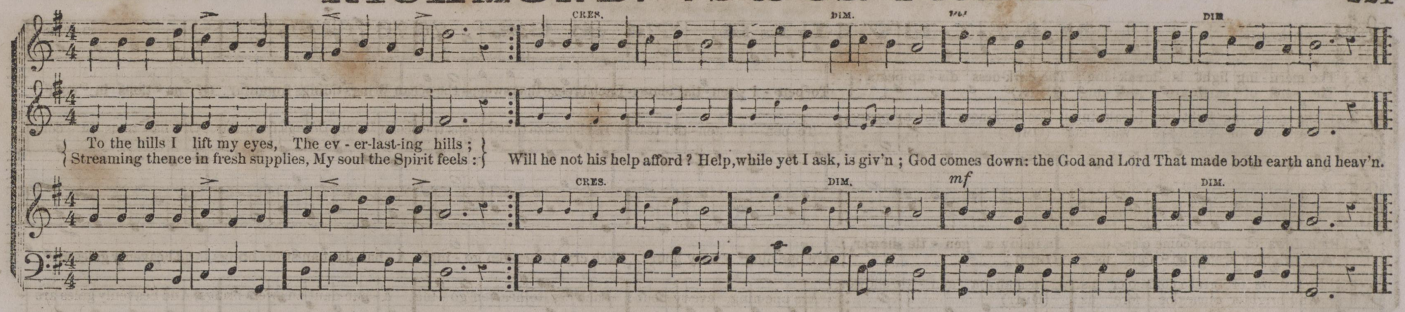
SPREAD THY WINGS. 8's & 7's. 6 lines.

Arranged from STEPHEN JENKS.



Moderate.

RICHMOND. 7's & 6's. Peculiar.



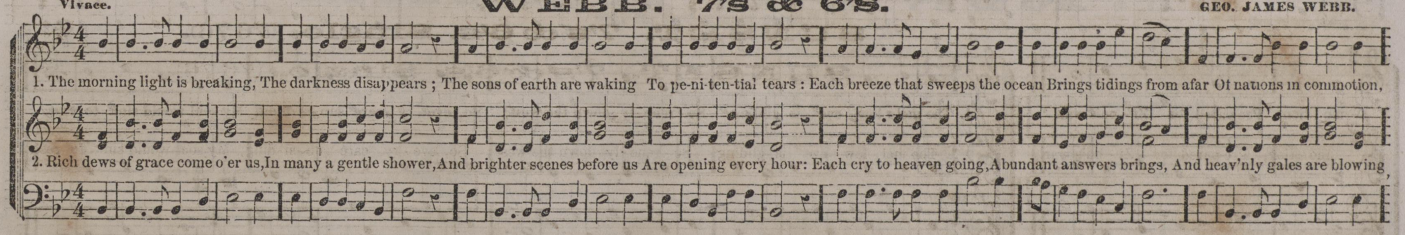
To the hills I lift my eyes, The ev - er-last-ing hills ;
Streaming thence in fresh supplies, My soul the Spirit feels :

Will he not his help afford ? Help, while yet I ask, is giv'n ; God comes down: the God and Lord That made both earth and heav'n.

Vivace.

WEBB. 7's & 6's.

GEO. JAMES WEBB.



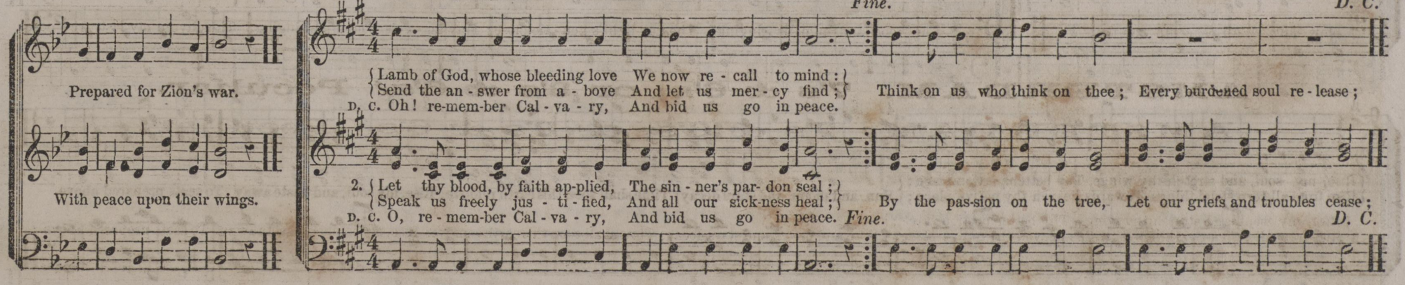
1. The morning light is breaking, The darkness disappears ; The sons of earth are waking To pe-ni-ten-tial tears : Each breeze that sweeps the ocean Brings tidings from afar Of nations in commotion,

2. Rich dews of grace come o'er us, In many a gentle shower, And brighter scenes before us Are opening every hour: Each cry to heaven going, Abundant answers brings, And heav'nly gales are blowing,

ENDOR. 7's & 6's. Peculiar.

S. B. MARSH.

Fine. *D. C.*



Prepared for Zion's war.
With peace upon their wings.

{ Lamb of God, whose bleeding love We now re - call to mind :
{ Send the an - swer from a - bove And let us mer - cy find ;
D. C. Oh ! re-mem-ber Cal - va - ry, And bid us go in peace.

Think on us who think on thee ; Every burdened soul re - lease ;

2. { Let thy blood, by faith ap-plied, The sin - ner's par- don seal ;
{ Speak us freely jus - ti - fied, And all our sick-ness heal ;
D. C. O, re - mem-ber Cal - va - ry, And bid us go in peace. *Fine.*

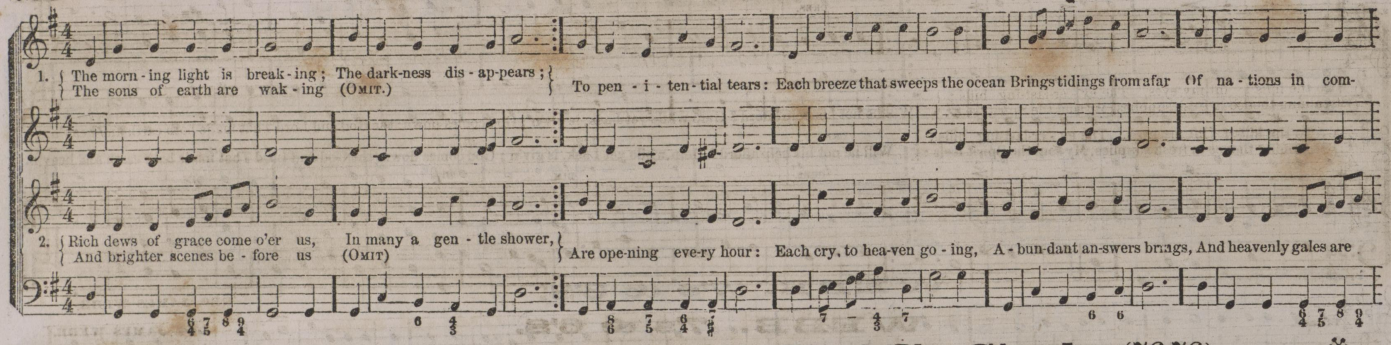
By the pas-sion on the tree, Let our griefs and troubles cease ;

D. C.

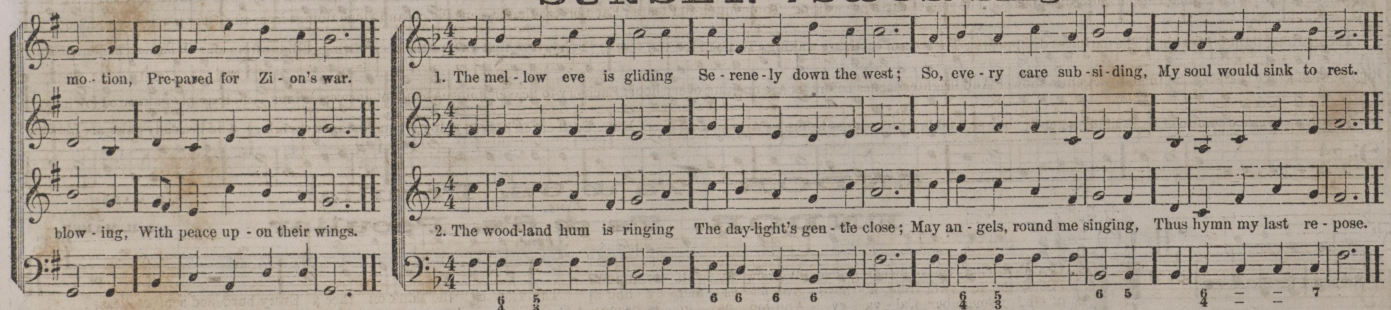
222 Allegretto.

MALLEVILLE. 7's & 6's. (76 76 76 76).

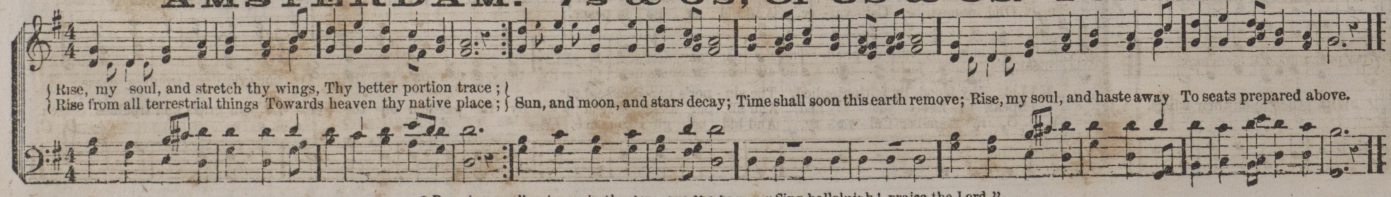
C. F. R.



SUNSET. 7's & 6's. Single. (76 76).



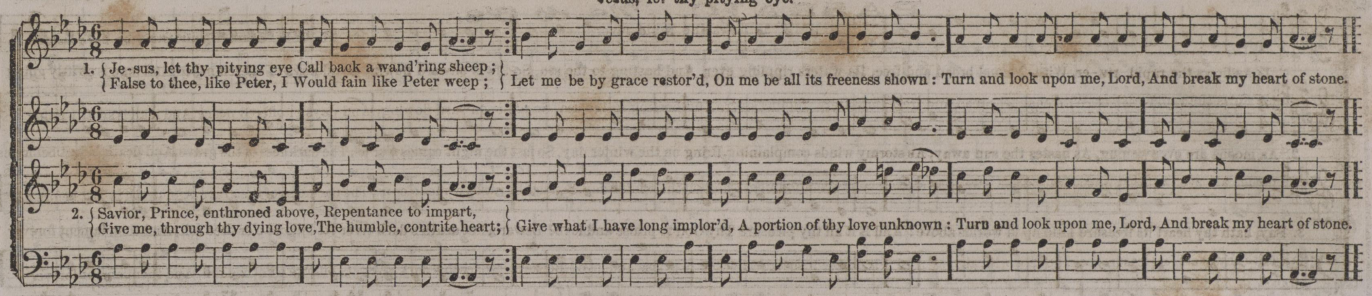
AMSTERDAM. 7's & 6's; or 8's & 6's.* Peculiar.



* By using small notes as in the Air, see the hymn, "Sing hallelujah! praise the Lord"

KISON. 7's, 6's & 8's. (76 76 78 76).

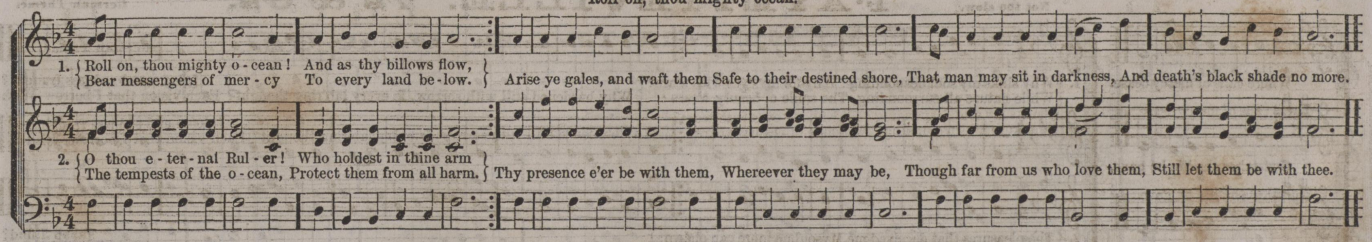
"Jesus, let thy pitying eye."



MILLENNIUM SONG. 7's & 6's.

"Roll on, thou mighty ocean."

Greek Melody.

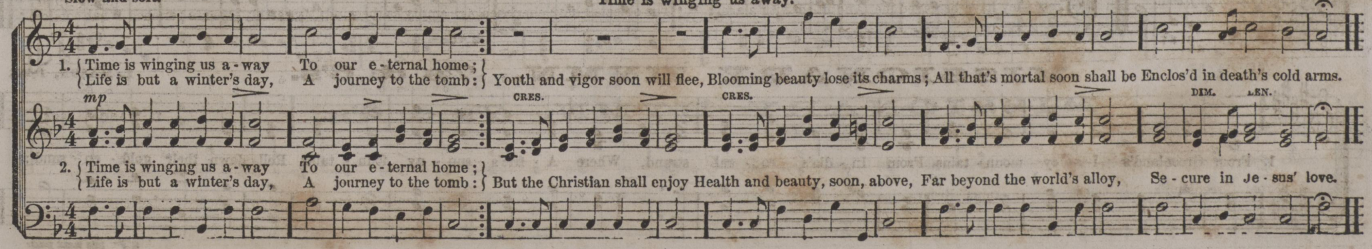


ADAR. 7's & 6's. Peculiar.

Slow and soft.

"Time is winging us away."

L. MASON. 1832.



PASSAIC. 7's & 6's.

"As flows the rapid river."

W. B. B. From "Psalmista", by permission.

1. As flows the rapid riv - er, With channel broad and free, Its waters rippling ever, And hasting to the sea, So life is onward flowing, And days of offered peace, And man is swiftly going

2. As moons are ever waning, As hastes the sun away, As stormy winds complaining, Bring on the winter day, So fast the night comes o'er us, The darkness of the grave, And death is just before us.

3. Say, hath thy heart its treasure Laid up in worlds above? And is it all thy pleasure Thy God to praise and love? Beware, lest death's dark river Its billows o'er thee roll, And thou lament forever

Where calls of mercy cease.

God takes the life he gave.

The ruin of thy soul.

Not too slow.

FAYETTEVILLE. 7's & 6's.

German Theme.

1. { Why sinks my soul desponding? Why fill my eyes with tears? } [gloom and sadness fraught?
{ While nature all surrounding, The smile of beauty wears: } Why burdened still with sorrow, Is every lab'ring thought? Each vision that I borrow With

2. { The pleasures that deceived me, My soul no more can charm; } [shall I find?
{ Of rest they have bereaved me, And filled with alarm; } The objects I have cherished, Are empty as the wind; My earthly joys are perished, What comfort

MISSIONARY HYMN. 7's & 6's.

L. MASON, 1824.

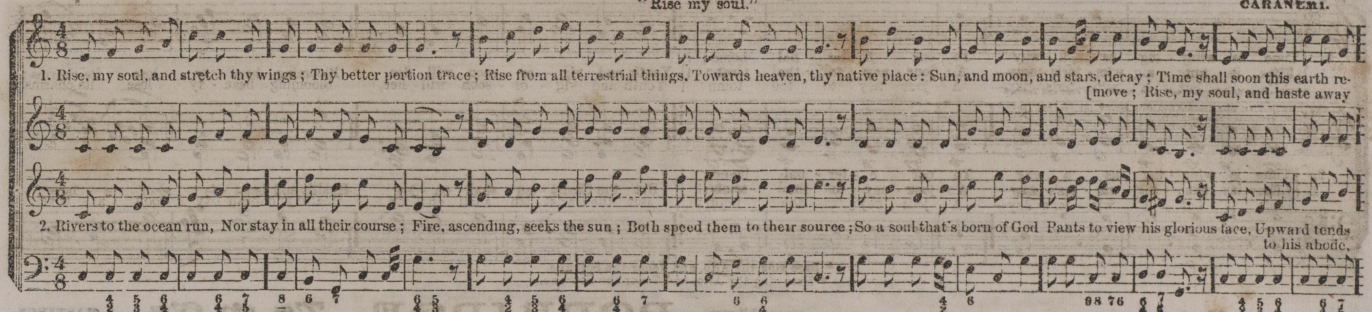
1. From Greenland's i - cy moun - tains, From In - dia's co - ral strand, Where A - fric's sun - ny foun - tains Roll down their gold - en sand;

☞ See next page

IONIA. 7's & 6's. Peculiar.

"Rise my soul."

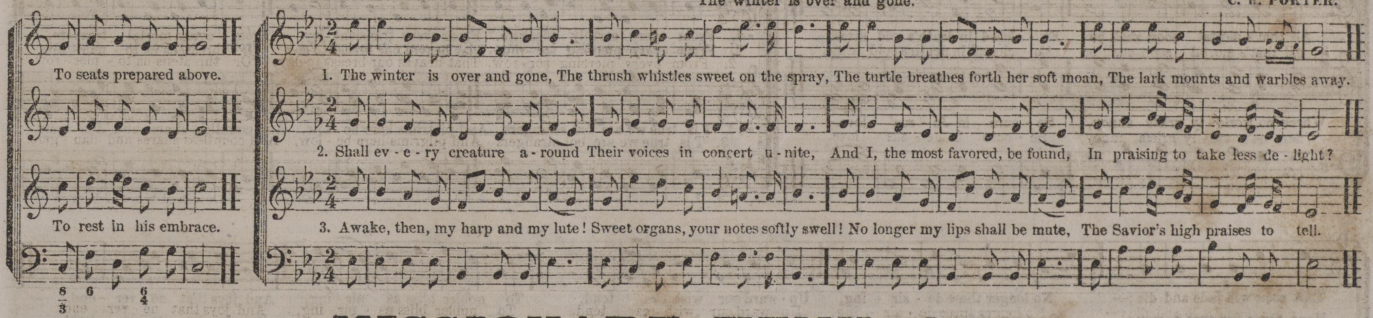
CARANERI.



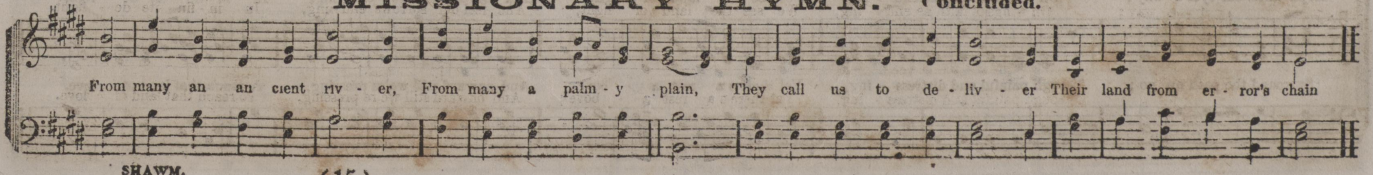
JORA. 8's.

"The winter is over and gone."

C. E. PORTER.



MISSIONARY HYMN. Concluded.



SHAWM.

"TIME IS WINGING." 7's & 6's. Peculiar.

H. E.

1. Time is wing - ing us a - way To our e - ter - nal home; Youth and vig - or soon will flee, Blooming beau - ty lose its charms;
Life is but a win - ter's day— A jour - ney to the tomb.

DUET,—First time Soprano and Alto, second, the Bass and Tenor,*

2. Time is wing - ing us a - way To our e - ter - nal home; But the Christ - ian shall en - joy Health and beau - ty soon a - bove;
Life is but a win - ter's day— A jour - ney to the tomb;

* Base sing the Alto, and Tenor the Soprano.

All that's mortal soon shall be En - closed in death's cold arms.

Where no world - ly griefs annoy, Se - cure in Je - sus' love.

DODRIDGE. 7's & 6's.

Allegro. HASTINGS.

1. From every earthly pleasure, From every transient joy, From every mortal treasure,
2. From every piercing sor - row, That heaves our breast to-day, Or threatens us to - mor - row,

3. 'T is true we are but strangers And pilgrims here be - low, And countless snares and dan - gers

That soon will fade and die;— No longer these de - sir - ing, Up - ward our wish - es tend, To nobler bliss as - pir - ing, And joys that ne - ver end.
Hope turns our eyes a - way; On wings of faith ascend - ing, We see the land of light, And feel our sorrows end - ing, In in - fin - ite de - light.

Surround the path we go; Though painful and distress - ing, Yet there's a rest a - bove; And onward still we're pressing, To reach that land of love.

ROCKVALE. 7's & 5's. (7575 7575).

"Onward speed thy conquering flight."

1. Onward speed thy conq'ring flight; Angel, onward speed; Cast abroad thy radiant light, Bid the shades recede; Tread the idols in the dust, Heathen fanes destroy, Spread the gospel's holy trust, [Spread the gospel's joy.

2. Onward speed thy conq'ring flight; Angel, onward haste: Quickly on each mountain's height Be thy standard placed; Let the blissful tidings float Far o'er vale and hill, Till the sweetly echoing [note Every bosom thrill.

OREB. 7's & 4's. (77 77 47).

"Hark! from yonder mount arise."

1. { Hark! from yon-der mount a - rise Notes of sad - ness—Je - sus dies! }
{ On the cross the Lord of lords Love for guil - ty man re - cords; } Sin - ner, sin - ner, Hear your dy - ing Sav - ior's words. Hear your dy - ing Sav - ior's words.

2. { "Mor-tal, for your guilt I die,— Guilt that dared your God de - fy; }
{ Blood for you I free - ly give; Death I taste that you may live; } Will you, sin - ner, Free sal - va - tion now re - ceive? Free sal - va - tion now re - ceive?"

ZEEB. 7's & 4's. (77 77 47).

"When the vale of death appears."

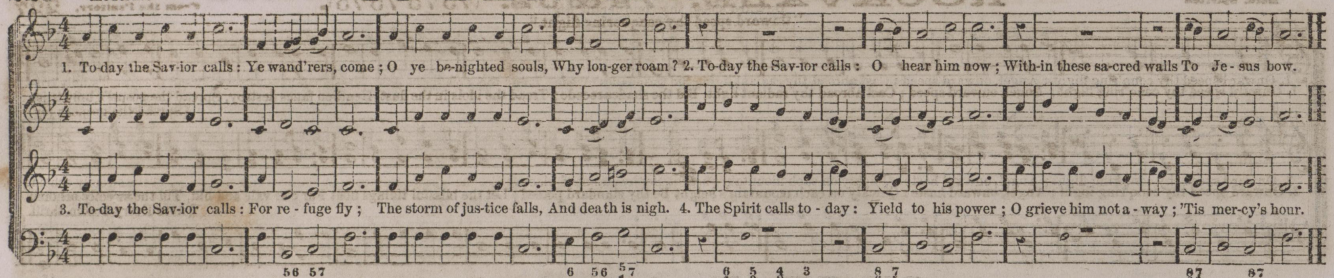
W. B. B.

1. { When the vale of death ap-pears, Faint and cold this mor - tal clay, }
{ Blest Re - deem - er, soothe my fears, Light me through the gloomy way; } Break the sha-dows, Break the sha-dows, Ush - er in e - ter - nal day.

2. { Up ward from this dy - ing state Bid my wait - ing soul as - pire; }
{ O - pen thou the crys - tal gate; To thy praise at - tune my lyre; } Then, tri - um - phant, Then, tri - um - phant, I will join th'im-mor - tal choir.

228 Moderate

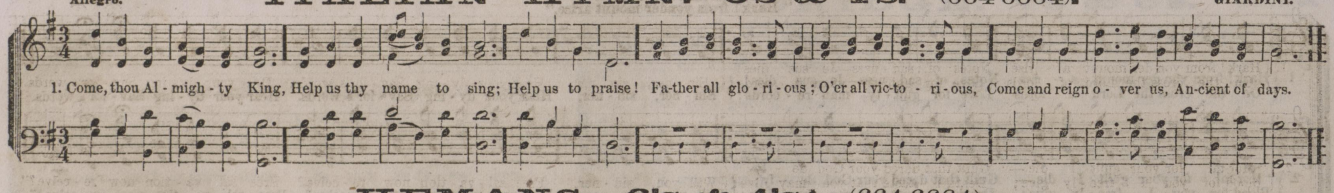
TO-DAY. 6's & 4's. (64 64 64 64).



Allegro.

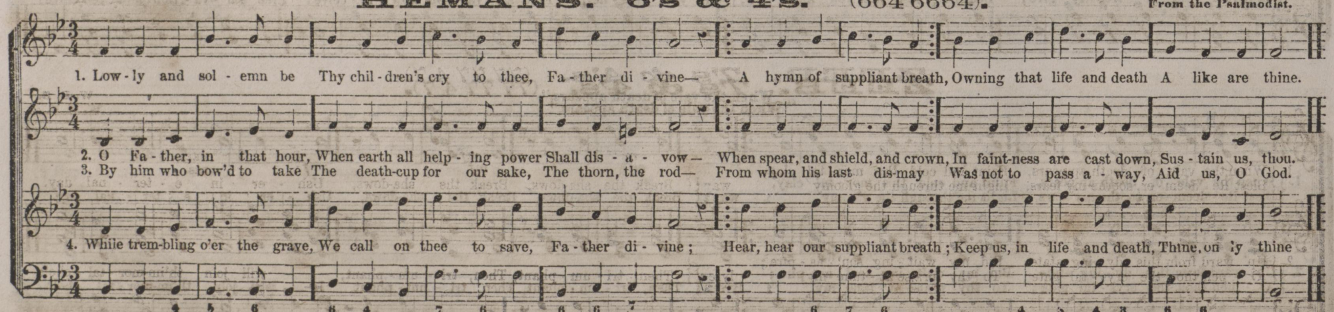
ITALIAN HYMN. 6's & 4's. (664 6664).

GIARDINI.



HEMANS. 6's & 4's. (664 6664).

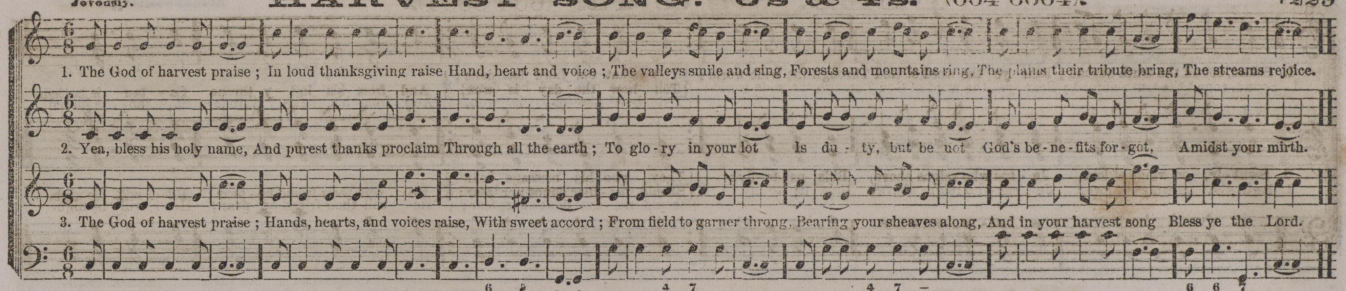
From the Psalmodist.



* i. e. Of the ordinary kind by using the repeat, which in singing this hymn should be omitted.

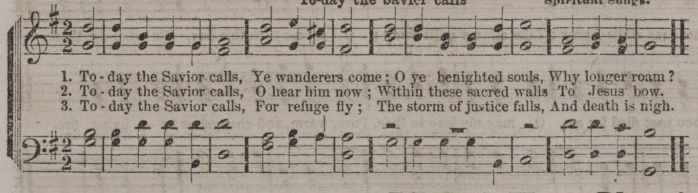
Joyously.

HARVEST SONG. 6's & 4's.* (664 6664).



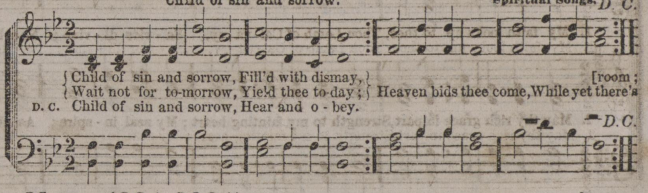
ARNO. (64 64).

"To-day the Savior calls" Spiritual Songs.



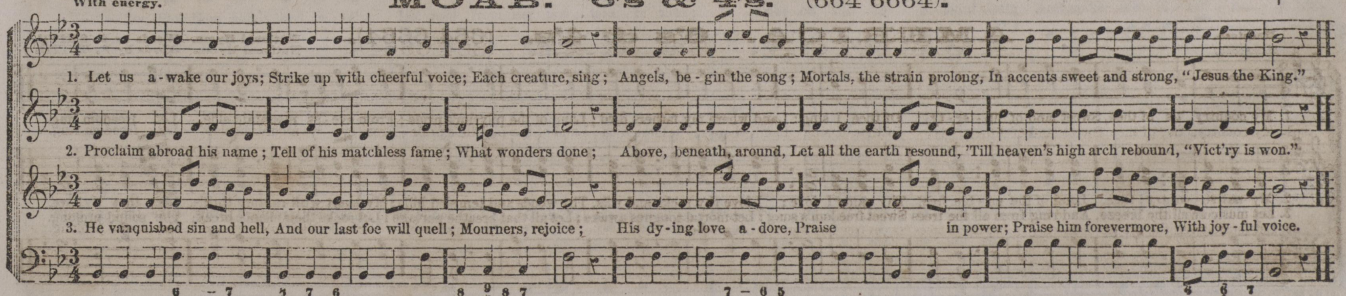
AVA. 6's & 4's. Peculiar. (64 64 44 64).

"Child of sin and sorrow." Spiritual Songs. D. C.

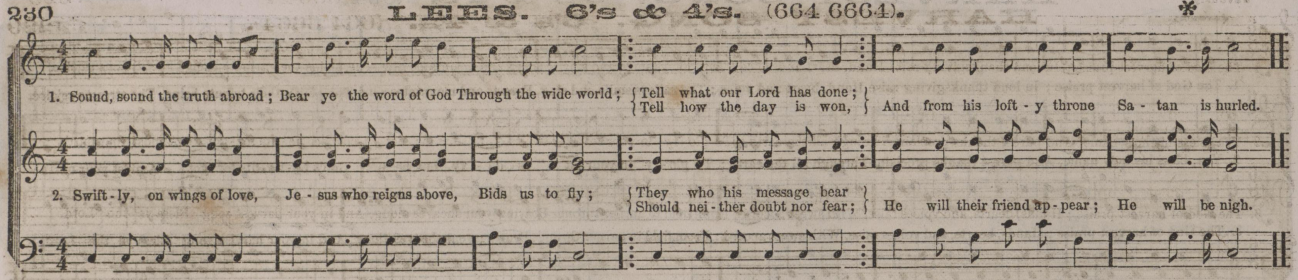


With energy.

MOAB. 6's & 4's. (664 6664).

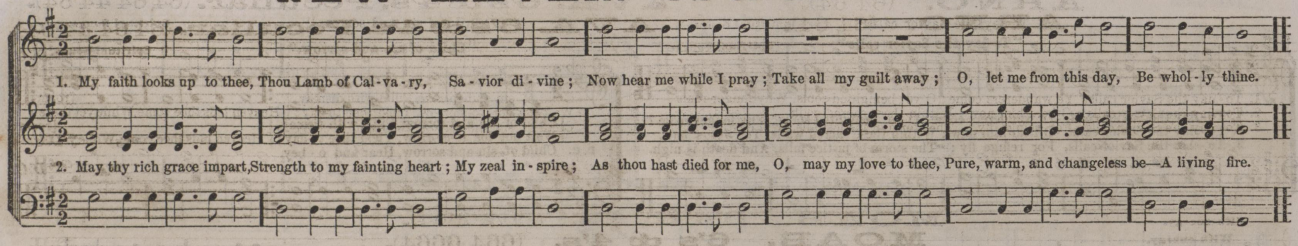


LEES. 6's & 4's. (664 6664).



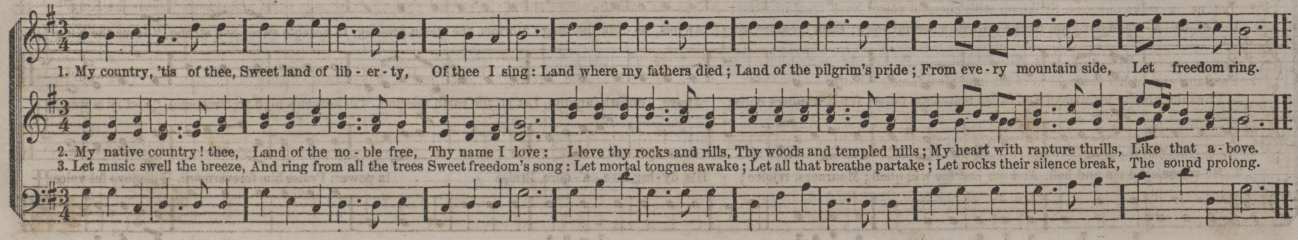
NEW HAVEN. 6's & 4's. (664 6664).

Mus. Sacra.



AMERICA. 6's & 4's. (664 6664).

Maestoso. National Hymn. Words by F. SMITH.



Gently. Dolce e Legato.

GREGORY. 8's. Double.

"How sweet on thy bosom to rest."

W. B. S.

Fine. D. C.

1. How sweet on thy bosom to rest, When nature's affliction is near! The soul that can trust thee is blest, Thy smiles bring deliv'rance from fear: The Lord has in kindness declared, That those, who
D. C. Shall in the sharp conflict be spared, His mercy and love to proclaim. [will trust in his name.

Fine. D. C.

Fine. D. C.

2. This promise shall be to my soul, A messenger sent from the skies, An anchor when billows shall roll, A refuge when tempests arise: O Savior! the promise fulfill, Its comfort impart to my mind,
D. C. Then calmly I'll bow to thy will, To the cup of affliction resigned.

MADISON. 8's Double.

Arr. from S. B. POND.

"To Jesus the crown of my hope."

1. To Je - sus, the crown of my hope, My soul is in haste to be gone; O bear me, ye cher - u - bim, up, And waft me a - way to his throne.

2. Dis-solve thou these bonds that de - tain My soul from her por - tion in thee; O strike off this ad - a - mant chain, And make me e - ter - nal - ly free.

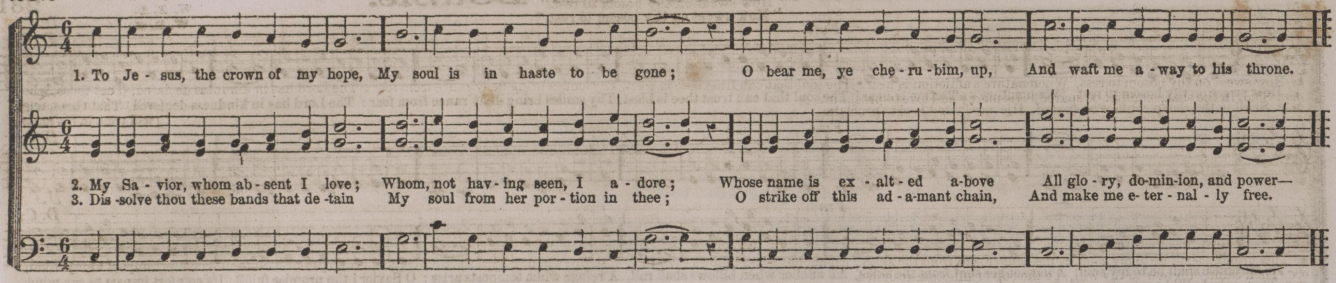
My Sav - ior, whom ab - sent I love, Whom, not hav - ing seen, I a - dore; Whose name is ex - alt - ed a - bove All glo - ry, do - min - ion and power;

When that hap - py e - ra be - gins, Ar - rayed in thy glo - ries I'll shine, Nor grieve an - y more, by my sins, The bo - som on which I re-cline.

232 Deliberately.

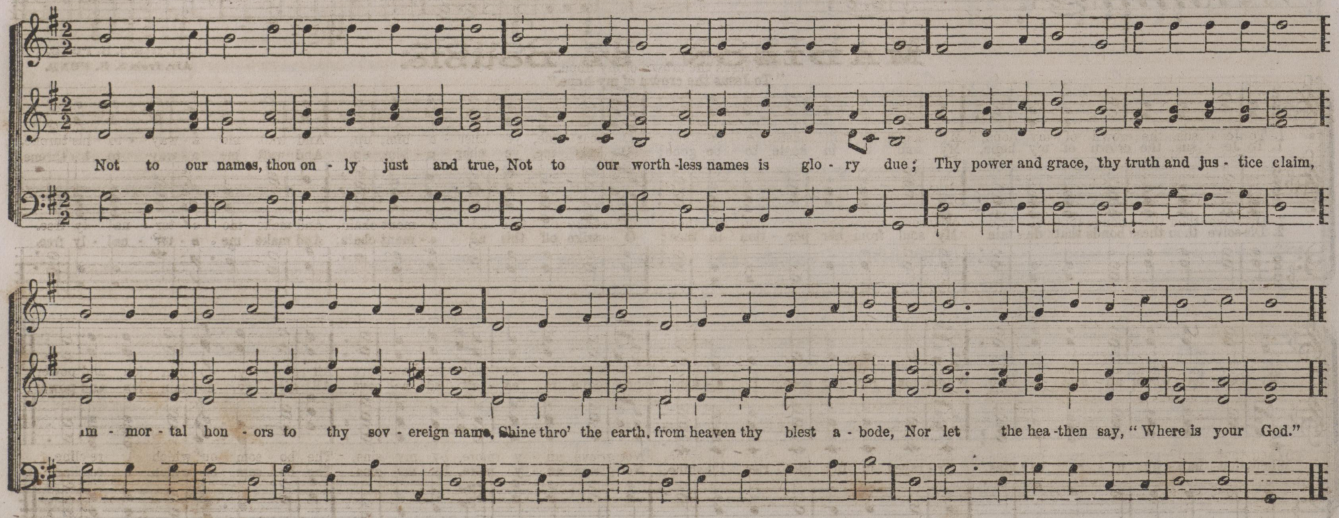
FOSTER. 8's. Single.

W. B. B.



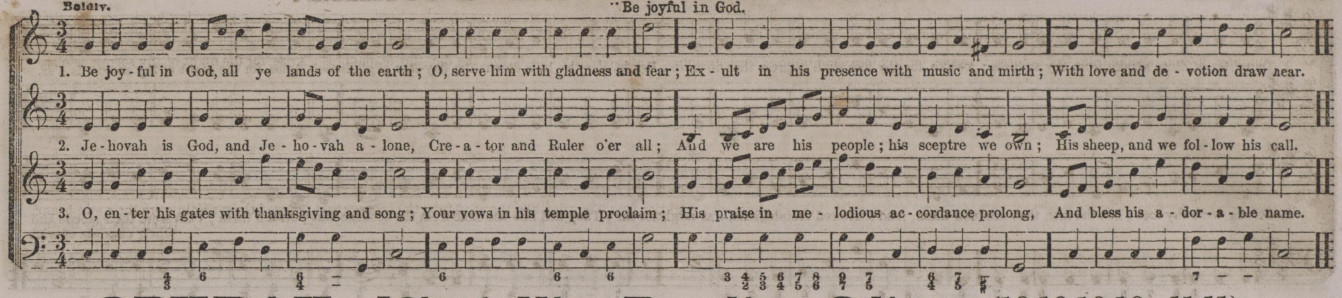
GEZER. 10's. 6 lines.

T. B. MASON.



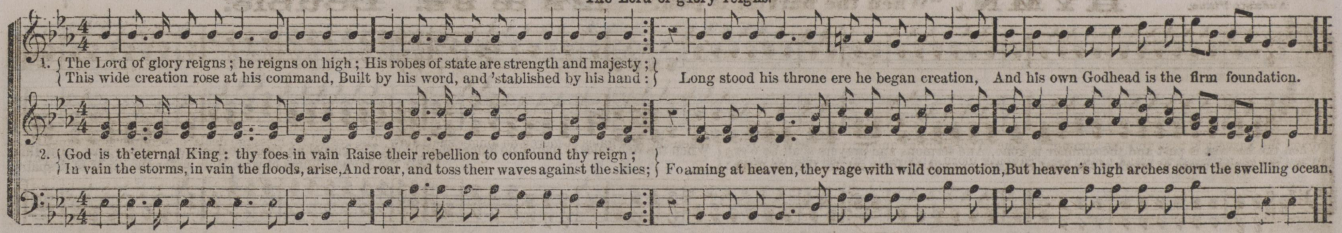
RETON. 11's & 8's.

Boldly. "Be joyful in God.



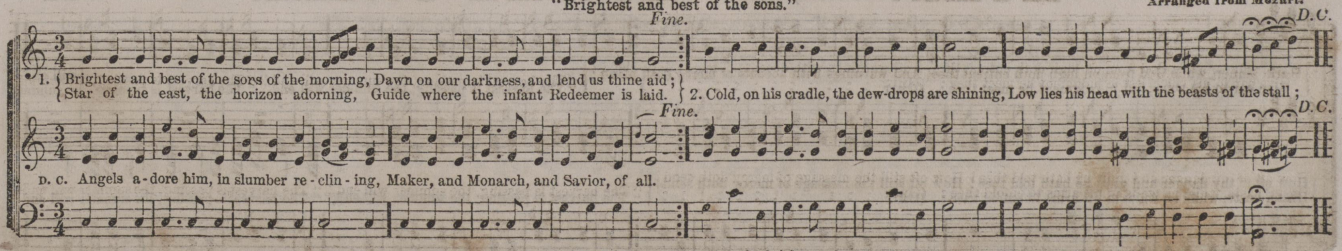
OPHRAH. 10's & 11's. Peculiar. 6 lines. (10 10 10 10—11 11).

"The Lord of glory reigns."



STAR OF THE EAST. 11's & 10's. Double.*

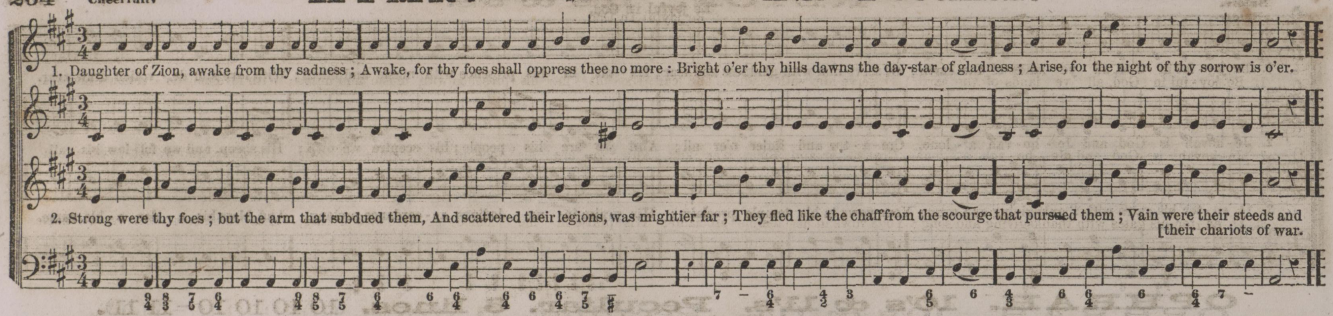
"Brightest and best of the sons." Arranged from Mozart.



* Adapted also to the hymn: "Hail to the brightness."

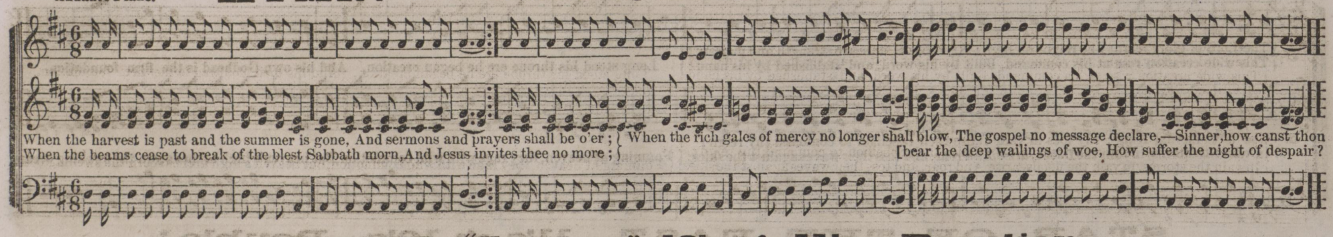
Cheerfully

HYMN. "Daughter of Zion." 11's. Peculiar.



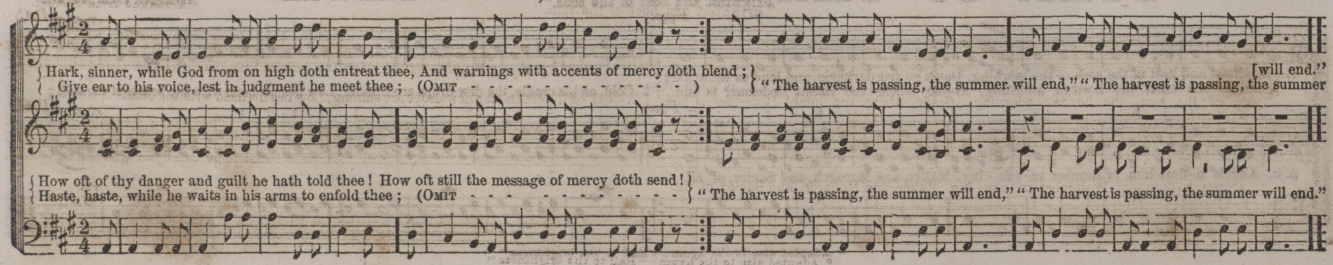
Andante Piano.

HYMN. "When the harvest is past." 12's & 8's. Double.



HYMN. "Hark, sinner." 12's & 11's. Peculiar.

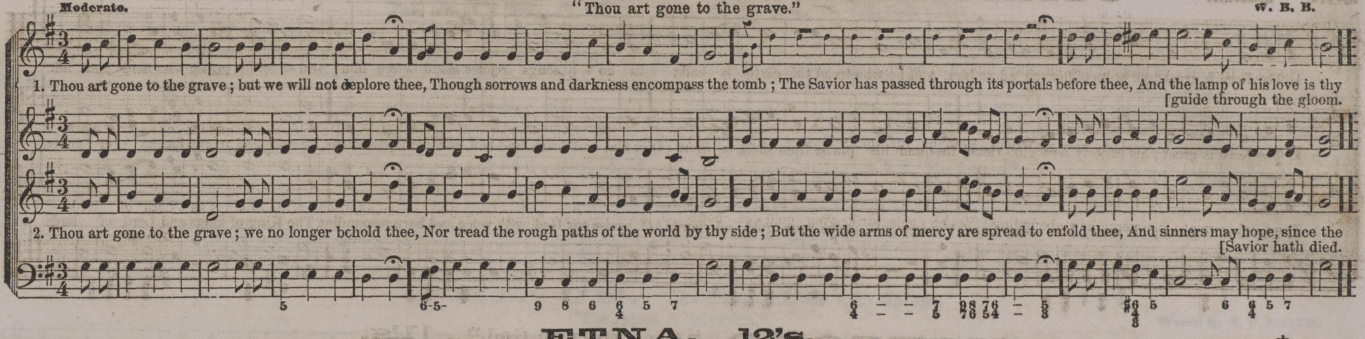
W. B. B.



KANAH. 12's & 11's.

"Thou art gone to the grave."

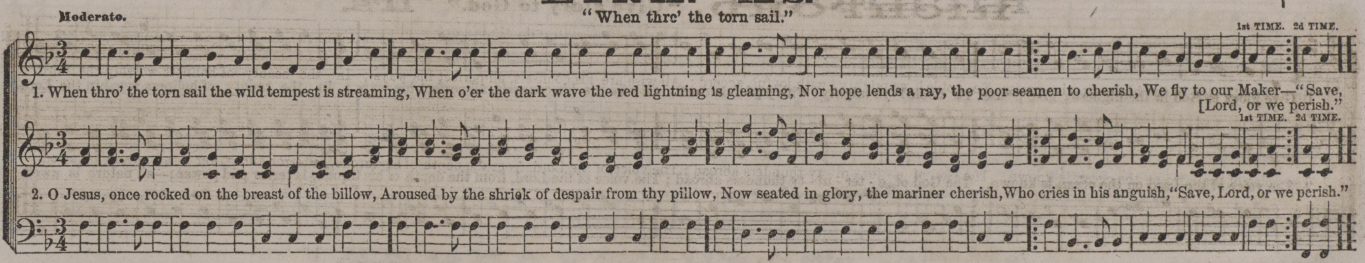
Moderate. W. B. B.



ETNA. 12's.

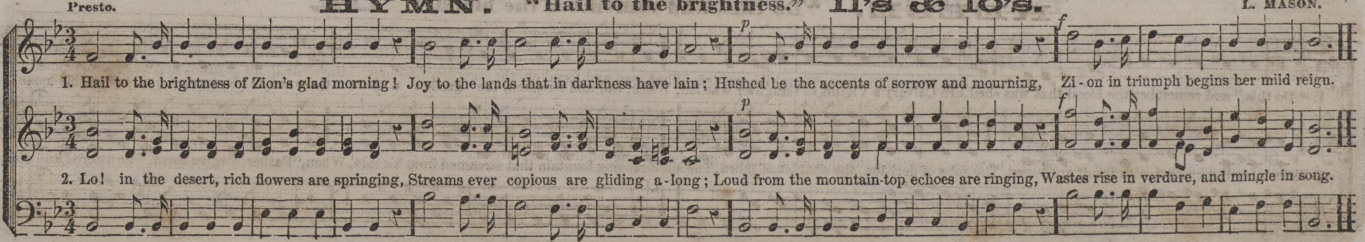
"When thro' the torn sail."

Moderate. †

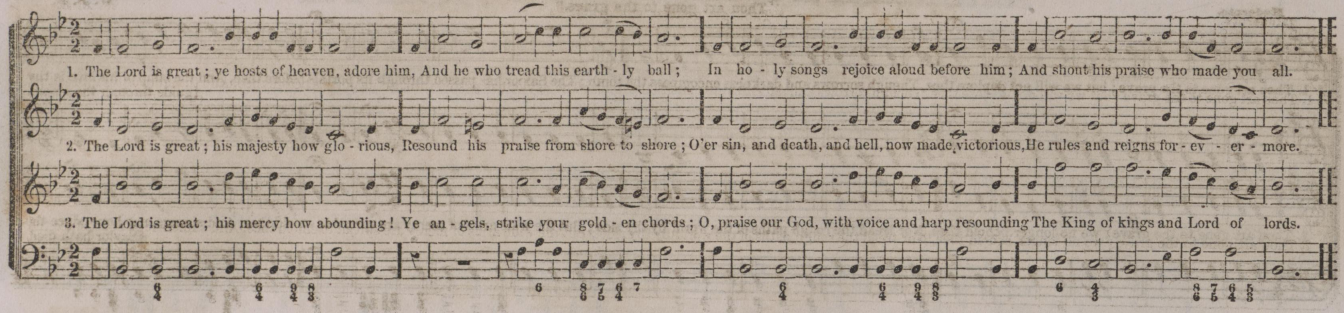


HYMN. "Hail to the brightness." 11's & 10's.

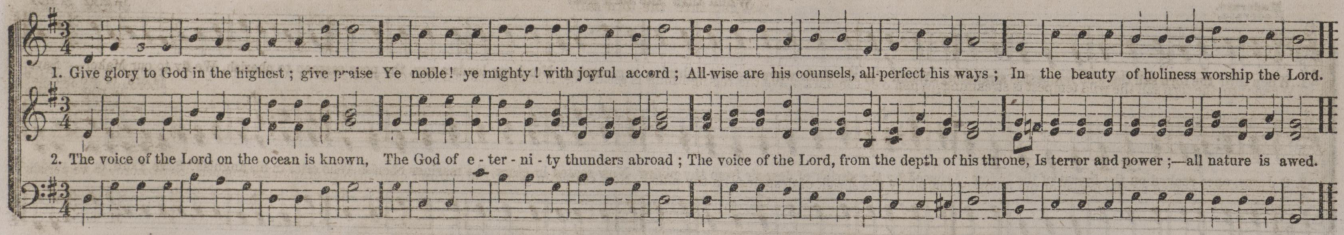
Presto. L. MASON.



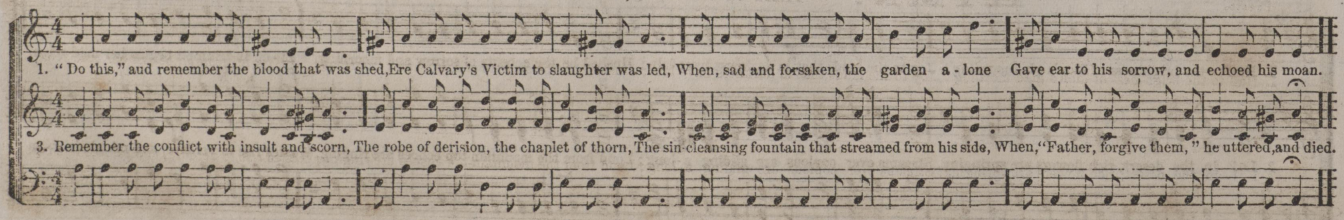
236 Moderato. **CORRIN.** "The Lord is great." 12's & 8's. Peculiar.



RICHFORD. "Give glory to God." 11's.



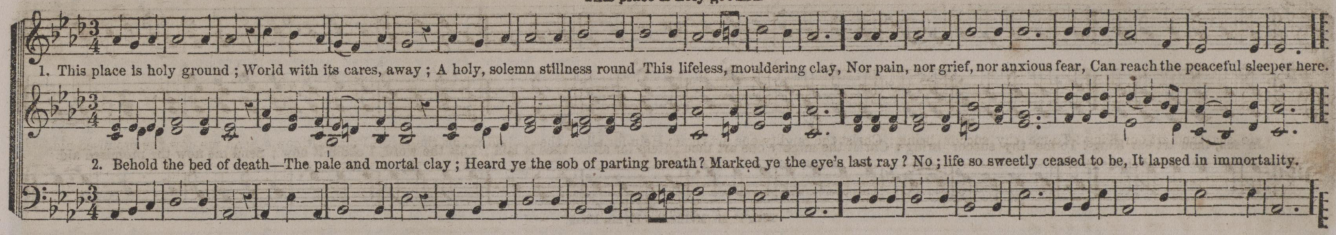
REESE. "Do this, and remember the blood." 11's.



MACKAY. S.H.M. (66 86 88).

"This place is holy ground."

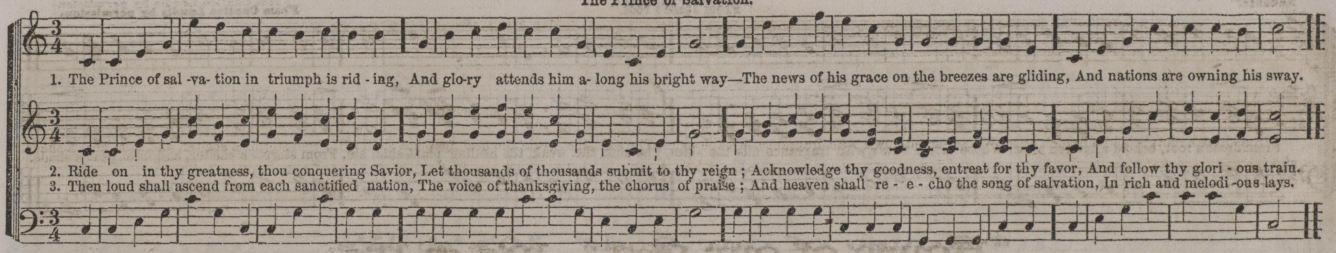
W. B. B.



PRINCE. 12's, 11'S & 8's.

"The Prince of Salvation."

Words by S. F. SMITH.

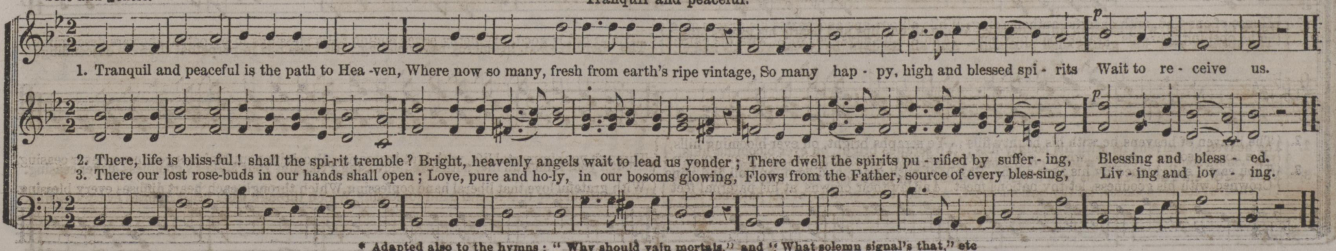


THE GRAVE.* 11's & 6's. (11 11 11 6).

Soft and gentle.

"Tranquil and peaceful."

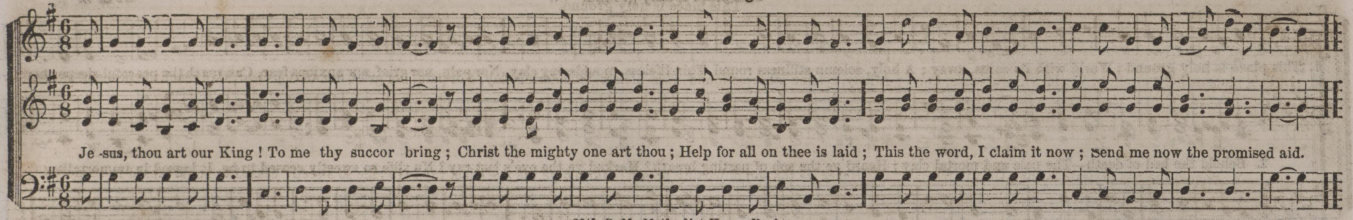
FLEMMING.



* Adapted also to the hymns : "Why should vain mortals," and "What solemn signal's that," etc

DODD. 6's & 7's. (66 77 77).

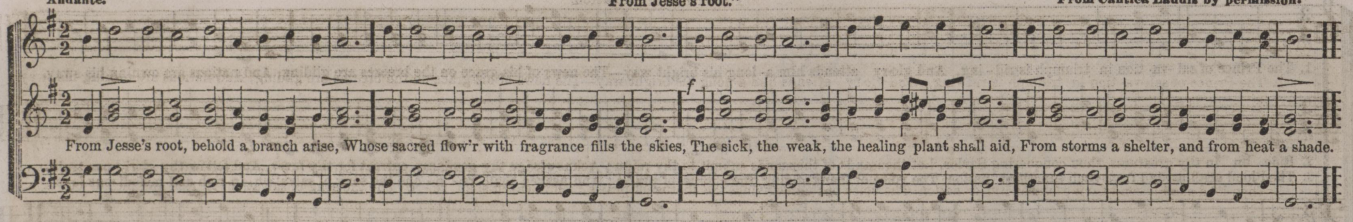
"Jesus thou art our King"



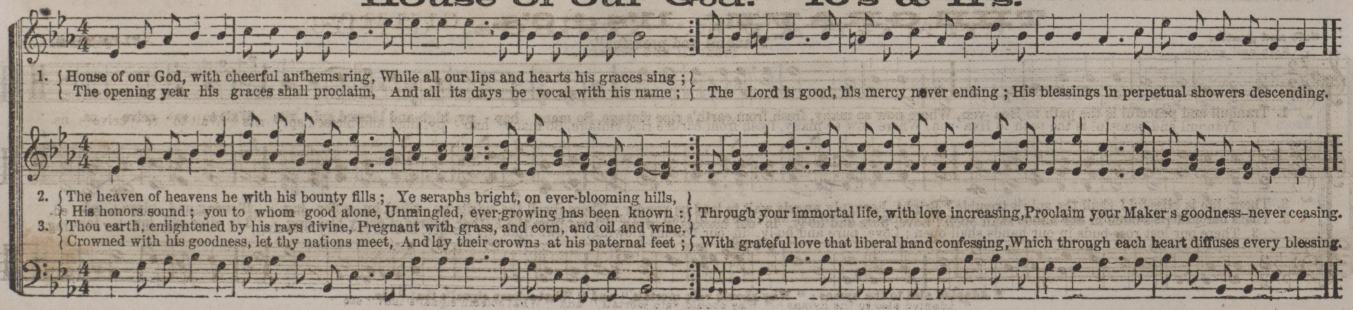
20th P. M. Methodist Hymn Book.

HERB. 10's.

Andante. "From Jesse's root." From Cantica Laudis by permission.



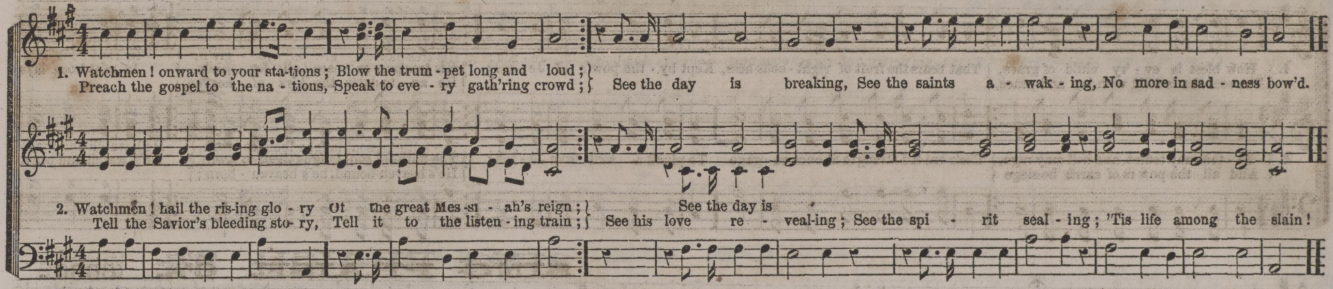
"House of our God." 10's & 11's.



Allegro.

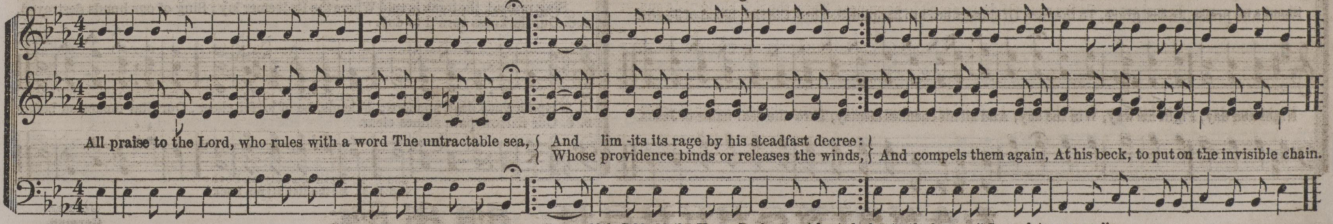
BEYER. 8's, 7's & 6's. (87 87 66 6).*

"Watchmen, onward!"



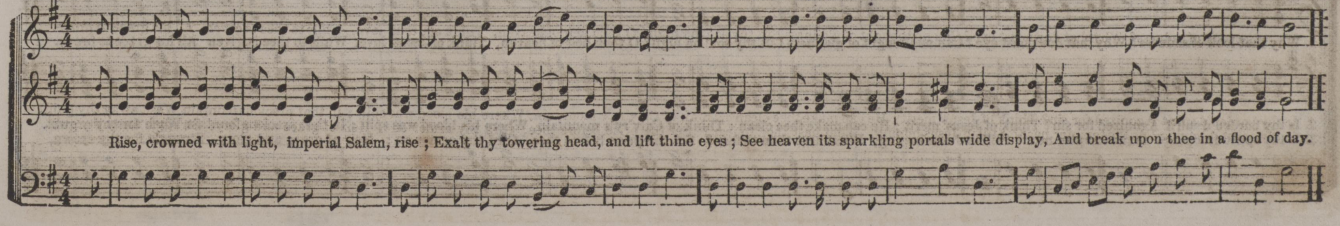
ALL PRAISE. 10's, 5's & 11's. (10 5 11 11 5 11)*

Deliverance from danger.



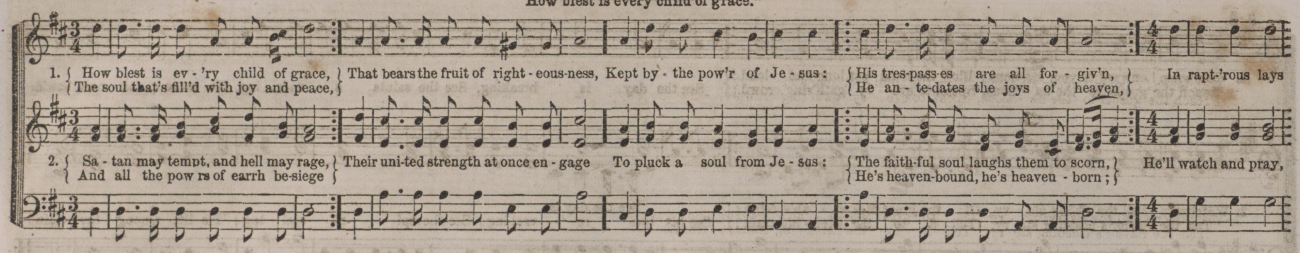
* 18th P.M. Meth. Hymn Book Adapted also to the hymn, "Come, let us anew."

ASAPH. 10's.

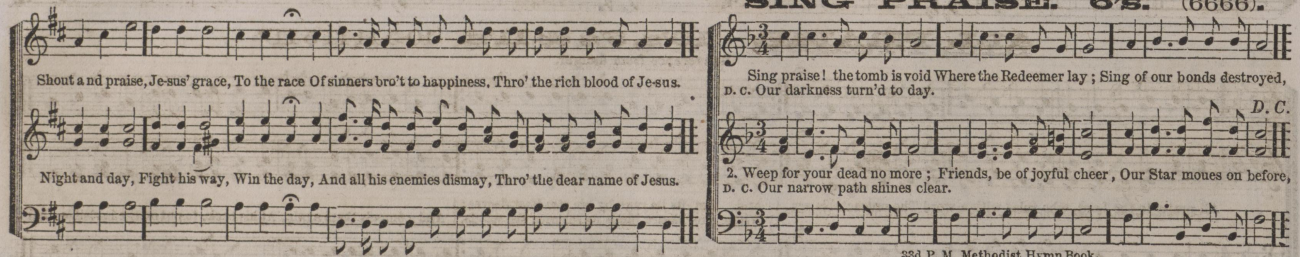


KELLY. 8's & 7s. Peculiar. (887 88 3333 87).

"How blest is every child of grace."



SING PRAISE. 6's. (6666).

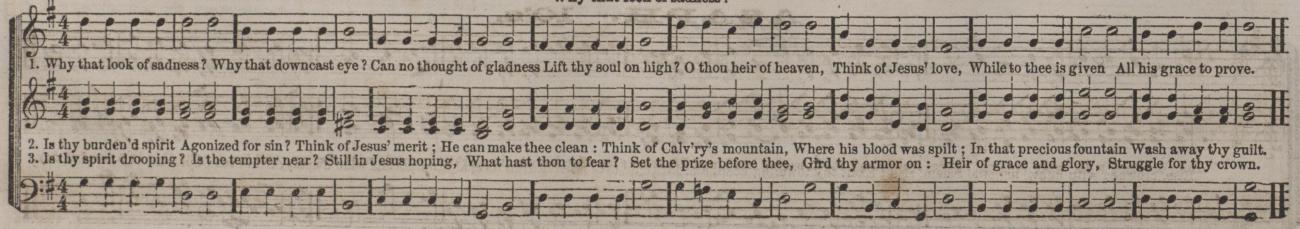


33d P. M. Methodist Hymn Book.

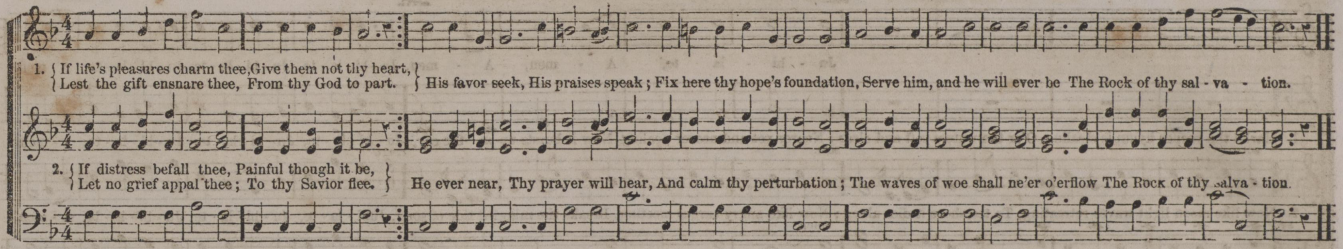
LANSINGBURGH. 6's & 5's.

German.

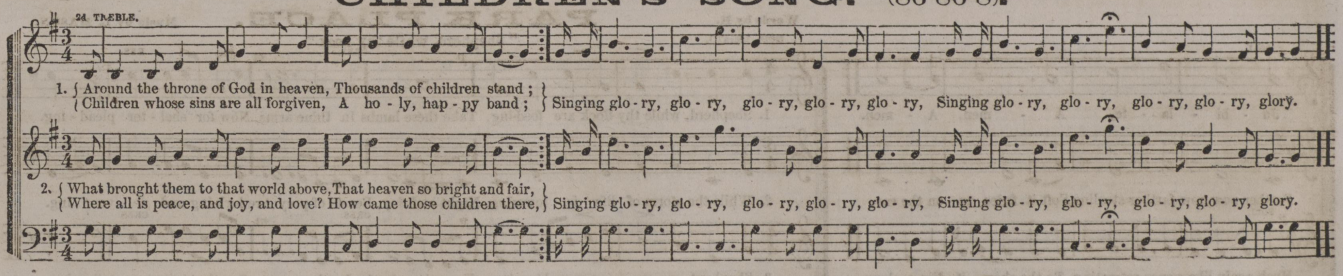
"Why that look of sadness?"



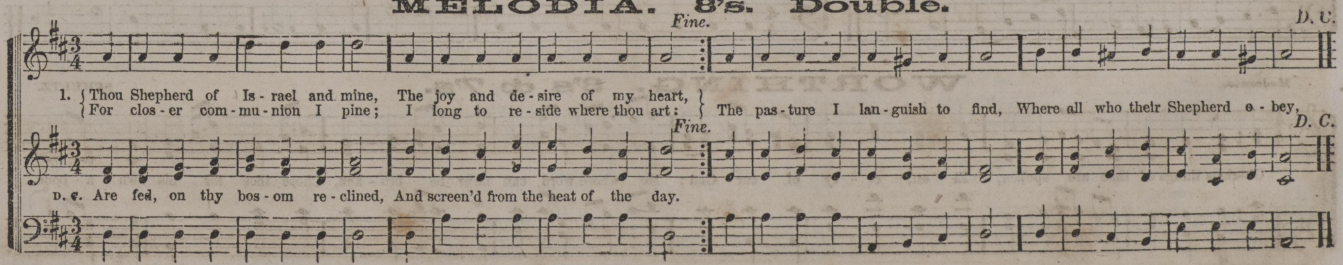
ROCK OF OUR SALVATION. (65 65 44 7 87). * 241



CHILDREN'S SONG. (86 86 8).



MELODIA. 8's. Double.



242 Andantino. **VESPER HYMN.** Russian Air.

SOL. TUTTI.

Ju - bi - la - te, A - men, A - men, Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up-on the ear, Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

SOLO. SOLI. TUTTI.

2. Now like moon light waves retreating, To tee shore it dies along; Now like angry surges meeting, Breaks the mingled tide of song, Jubi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

ACC. VOICE.

Words by H. **PARK PLACE.** Music by L. MASON.

MOD. LEGATO. "Shepherd, while thy flock."

SOLI. CRES. RES.

Ju - bi - la - te, A - men, A - men.

Farther now, now farther stealing, Soft it fades up - on the ear.

SOLI. CRES. CRES.

Hush again like waves retreating, To the shore it dies a - long.

1. Shepherd, while thy flock are feed-ing, Take these lambs In thine arms, Now for shel - ter plead - ing.

2. While the storm of life is lowering, Night and day, Beasts of prey Are lurk-ing and de - vour - ing.

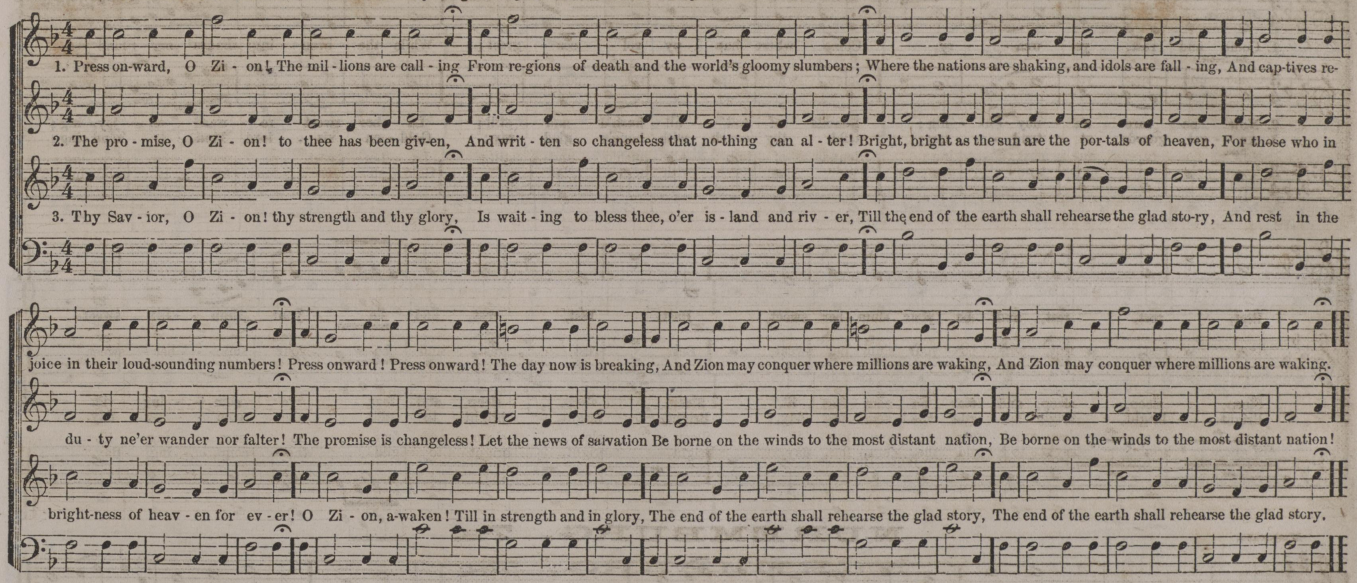
3. Shepherd, eve-ry grace com-bin - ing, Keep these lambs In thy arms, On thy breast re - clin - ing.

Moderato. **WORTHING. 8's & 7's.** SCHULTZ.

Glo-rious things of thee are spoken, Zi - on, ci - ty of our God; He whose word can ne'er be bro - ken, Chose thee for his own a - bode.

PRESS ONWARD! 12's.

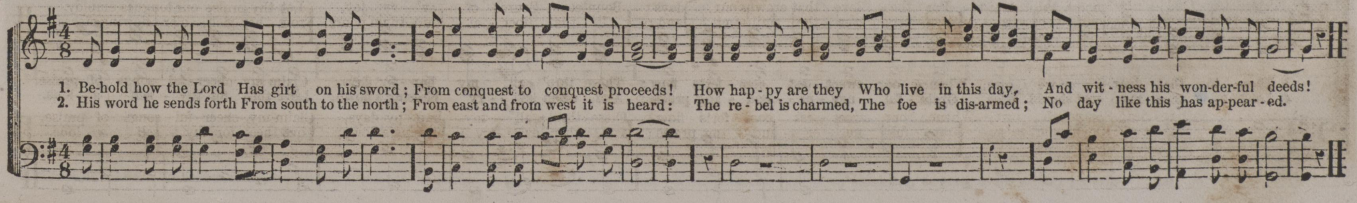
Words by WM. OLAND BOURNE. Missionary Song. Composed for the Anniversary of Central [Dr. Adams'] Sabbath School.



With energy.

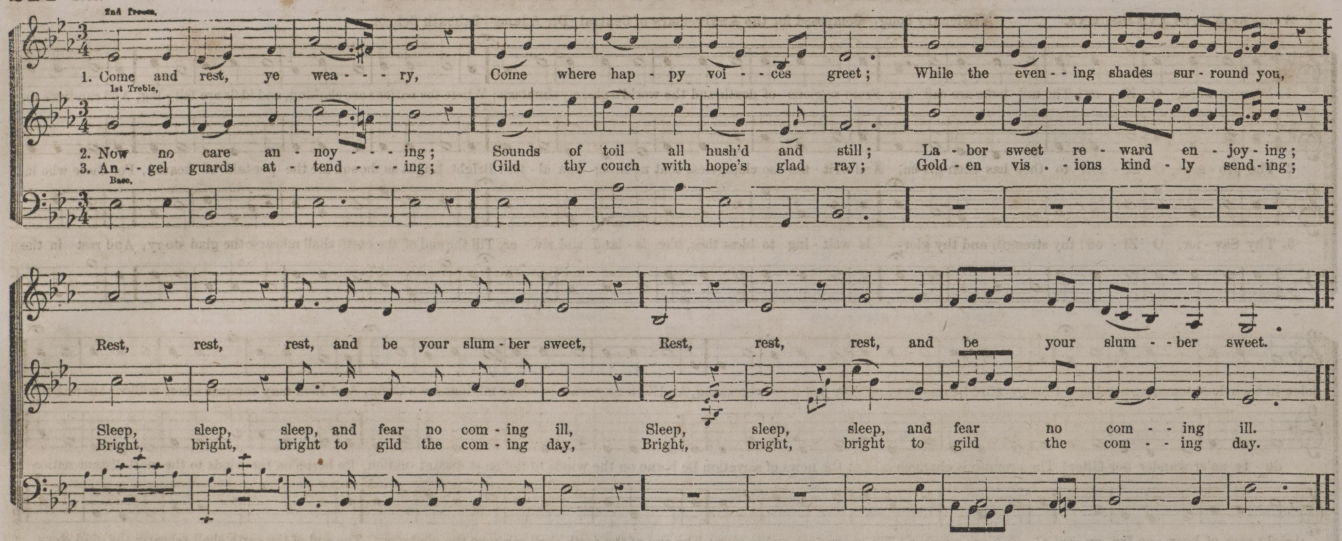
IDUMEA. 5's & 8's. (558 558).

"Behold how the Lord!"

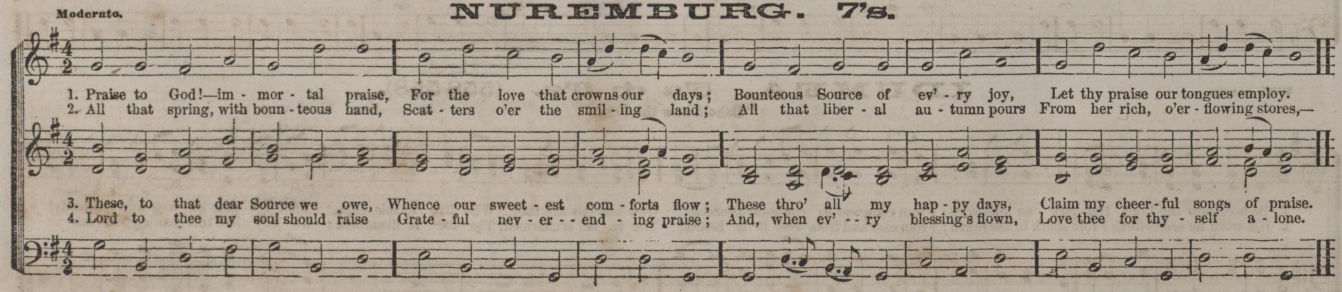


HYMN. "Come and rest, ye weary."

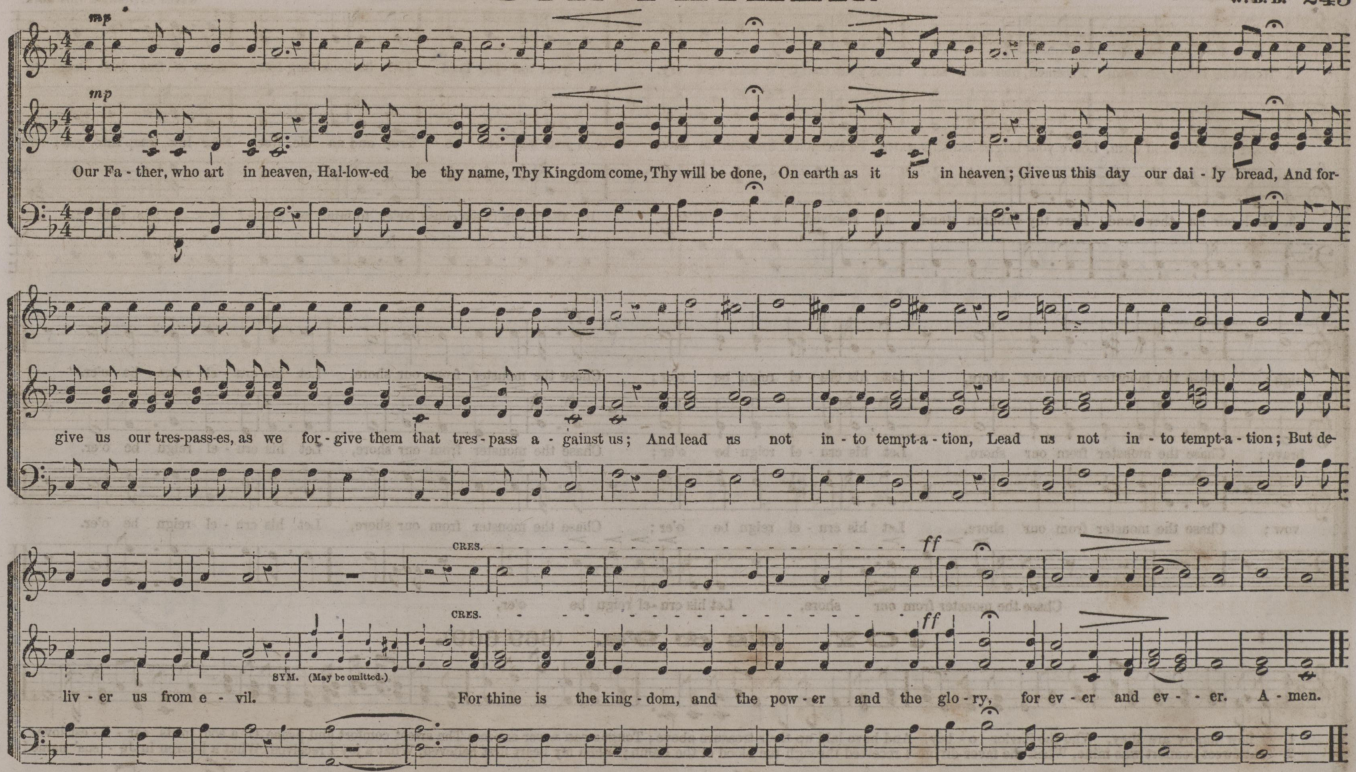
A. M. PELTON.



NUREMBURG. 7's.



"OUR FATHER."

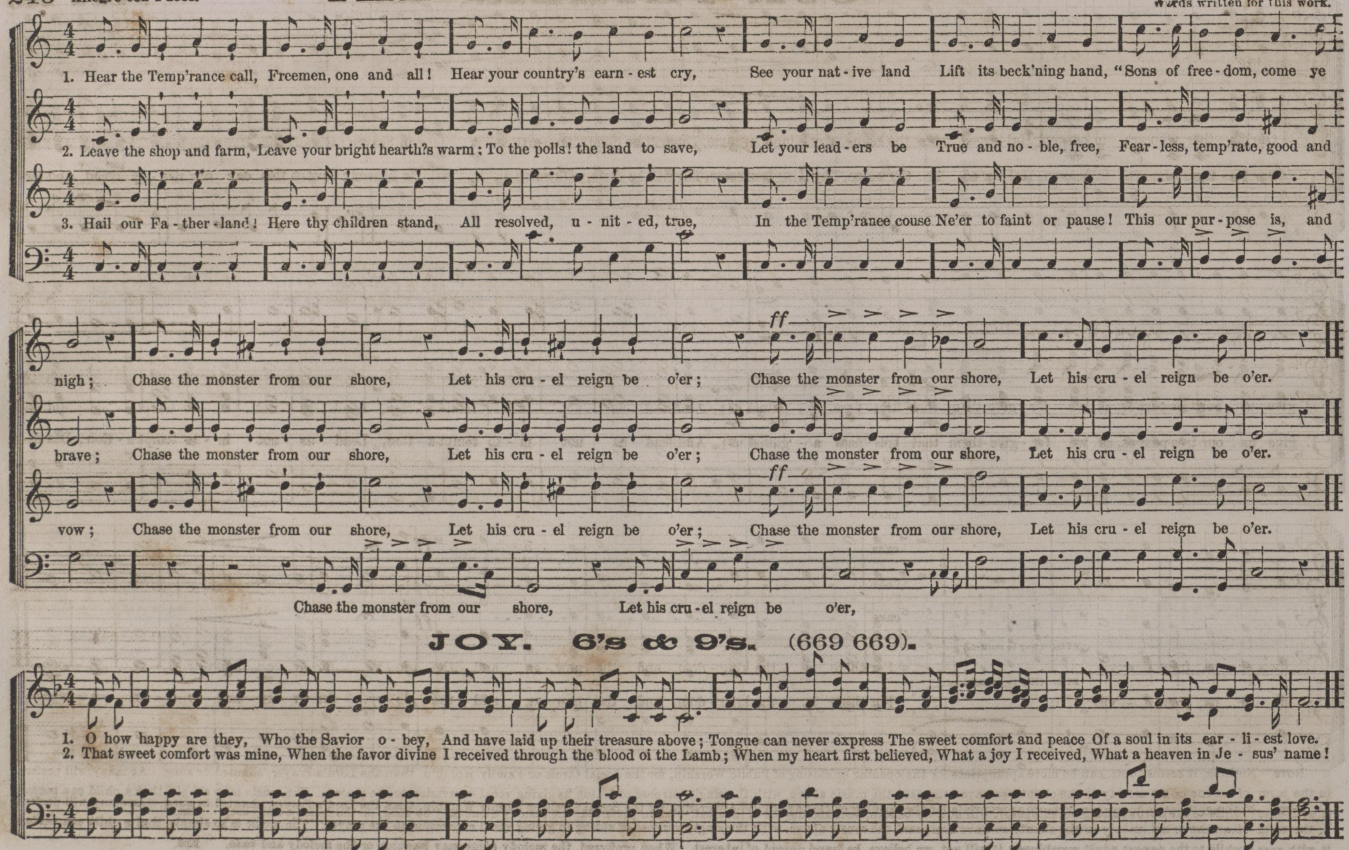


NOTE. Nothing, it seems to us, can be more appropriate for the opening or closing of Public Worship, for the Social Circle or Family Worship, than the Lord's Prayer, chanted or sung. As many will prefer it in the form of a tune or set melody to the chant, we have composed the music above, with the single purpose of aiding in giving vocal expression to the prayer. The music is so simple, that a child can perform it with ease; while to the devout adult worshipper, it will not, we believe, be found devoid of interest. When preferred, the melody alone may be sung, or the melody and base. EDS.

246 Allegro con Fuoco.

THE TEMPERANCE CALL.

FRANZ ABT.
Words written for this work.

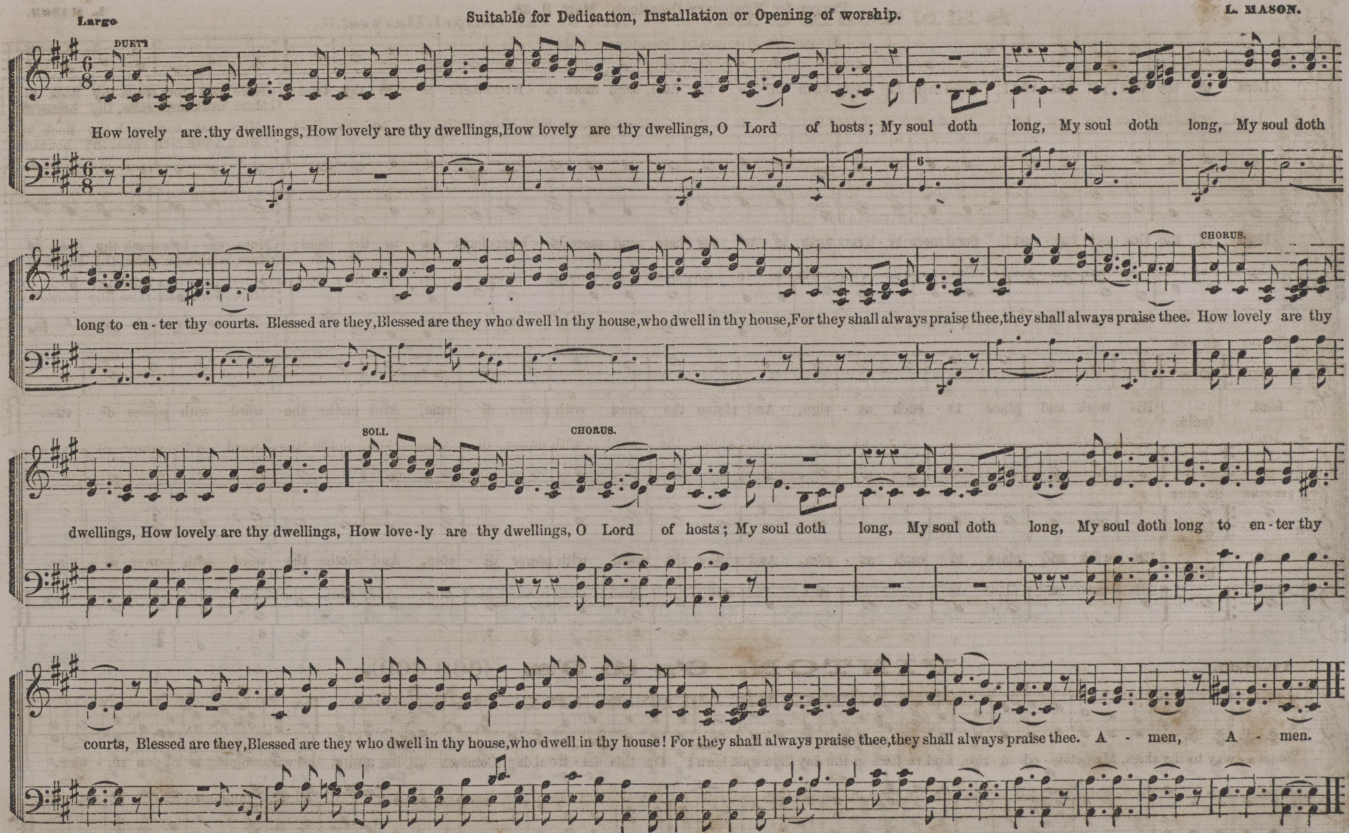


JOY. 6's & 9's. (669 669).

ANTHEM. "How lovely are thy dwellings."

Suitable for Dedication, Installation or Opening of worship.

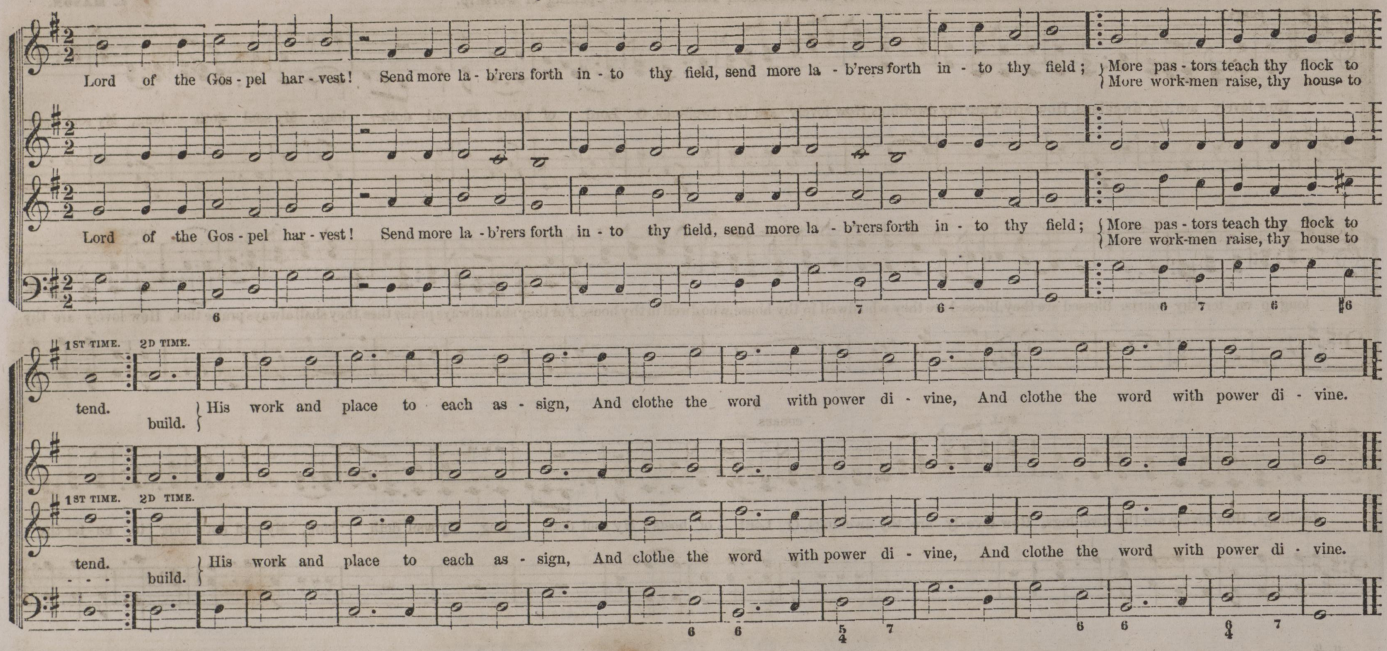
L. MASON.



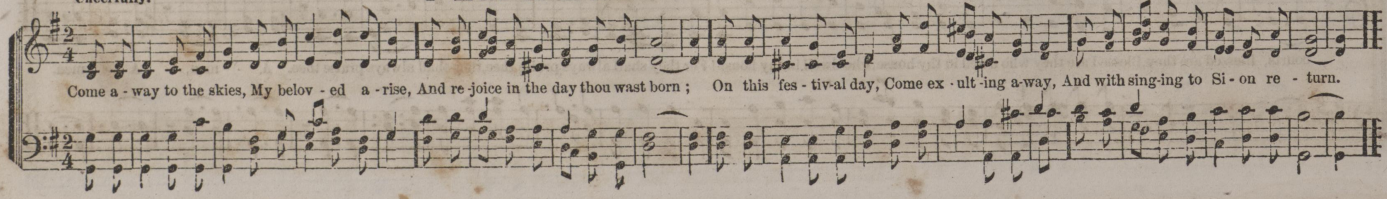
SENTENCE. "Lord of the Gospel Harvest."

Prayer for Missionary Occasions, Matt. 9, 38.

L. MASON.



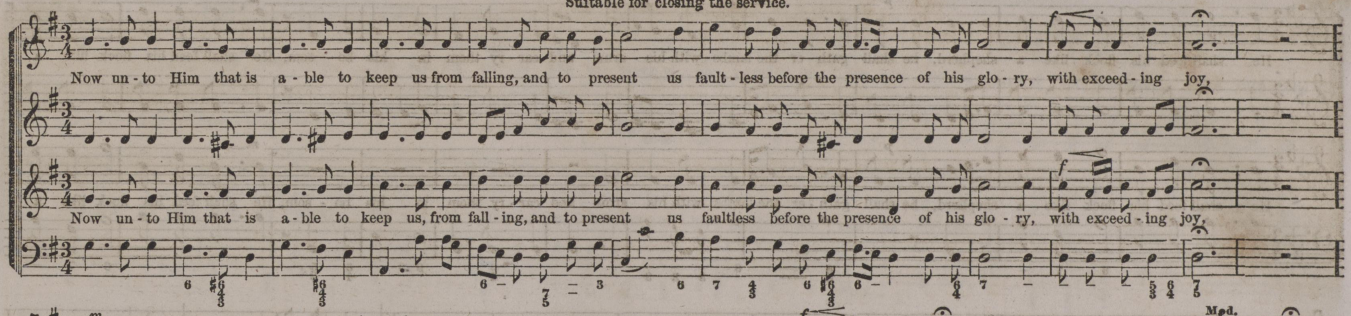
VINTON. 6's & 9's. (669 669).

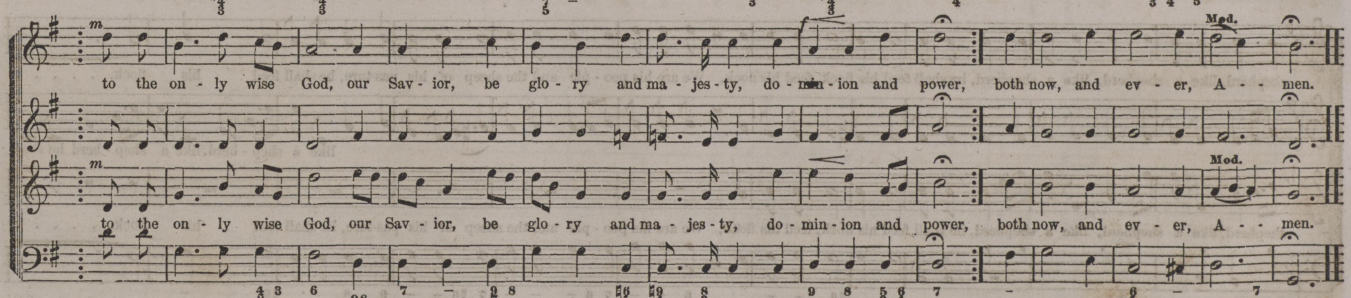


With energy

"NOW UNTO HIM."

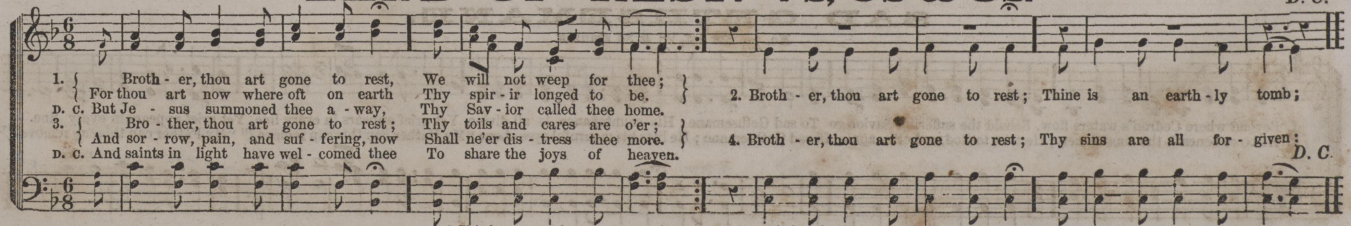
Suitable for closing the service.





LAND OF REST. 7's, 6's & 8's.*

D. C.



1. { Broth - er, thou art gone to rest, We will not weep for thee;
   { For thou art now where oft on earth Thy spir - ir longed to be.
D. C. But Je - sus summoned thee a - way, Thy Sav - ior called thee home.
3. { Bro - ther, thou art gone to rest; Thy toils and cares are o'er;
   { And sor - row, pain, and suf - fering, now Shall ne'er dis - tress thee more.
D. C. And saints in light have wel - comed thee To share the joys of heaven.

2. Broth - er, thou art gone to rest; Thine is an earth - ly tomb;

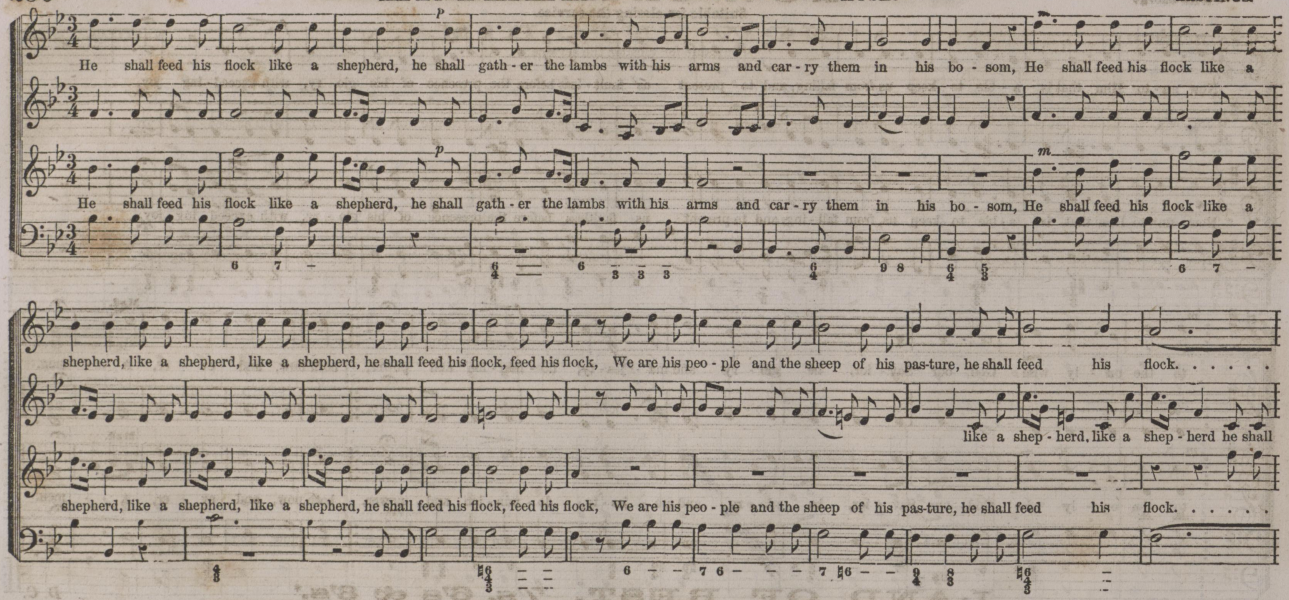
4. Broth - er, thou art gone to rest; Thy sins are all for - given;

D. C.

* This hymn may be sung to any C. M. tune, by omitting the first note.

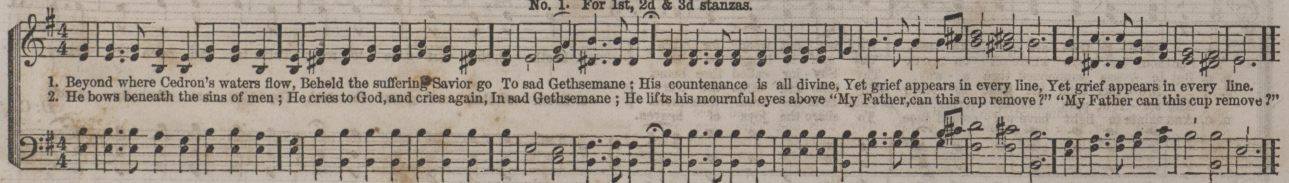
ANTHEM. "He shall feed his flock."

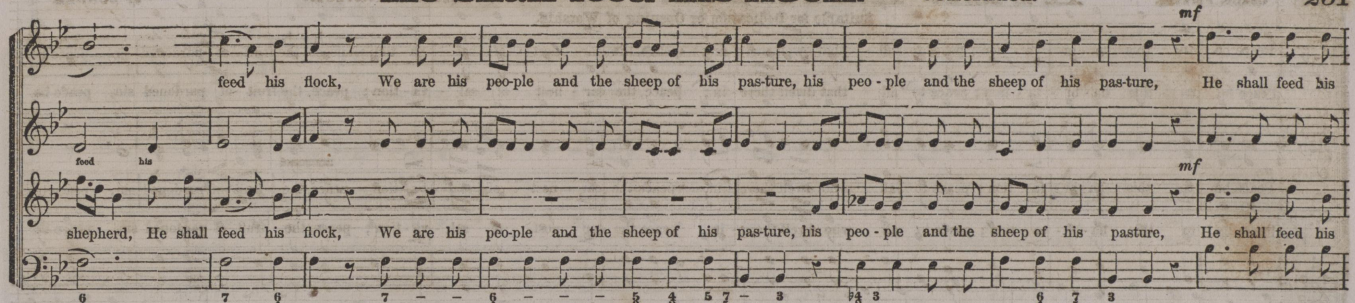
HASTINGS.

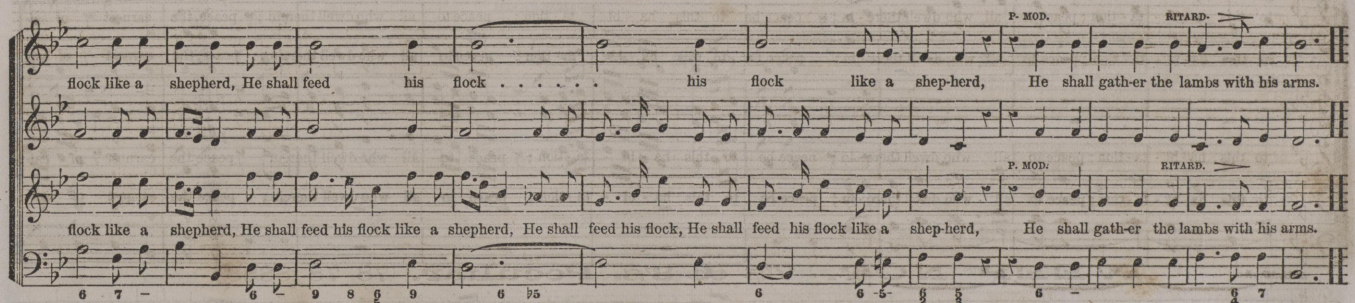


SAD GETHSEMANE.

No. 1. For 1st, 2d & 3d stanzas.

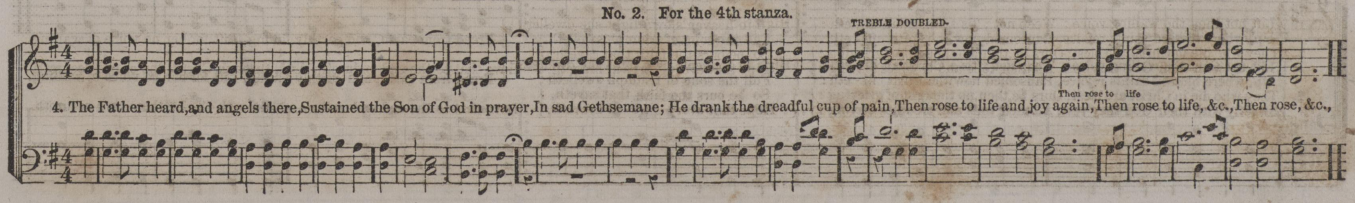






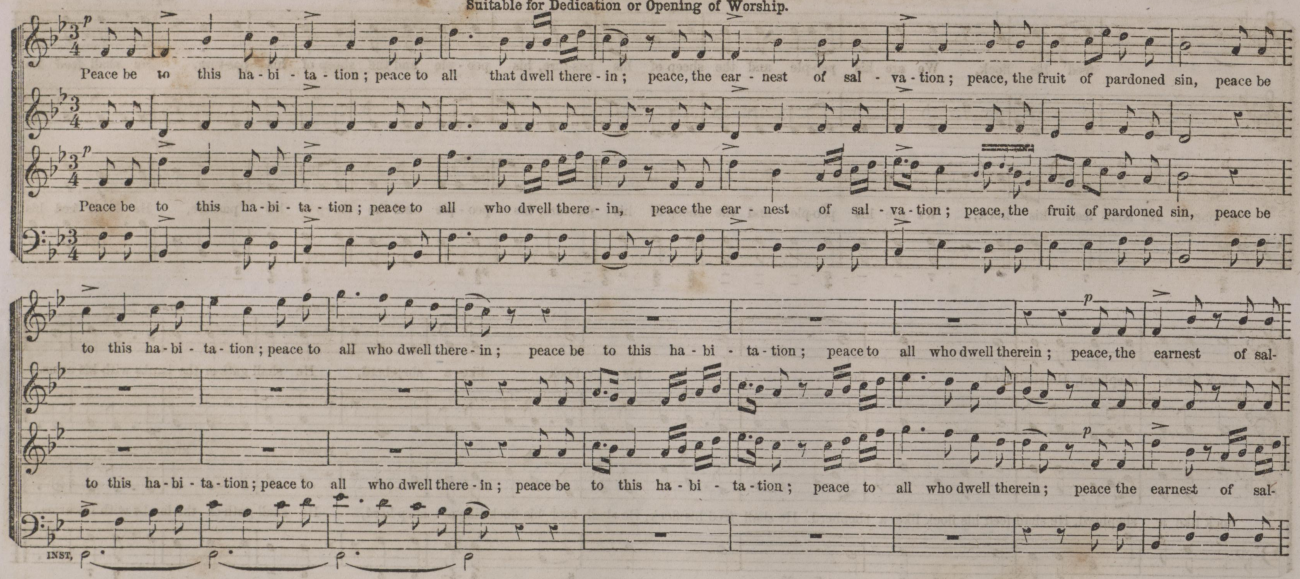
"SAD GETHSEMANE."

No. 2. For the 4th stanza.

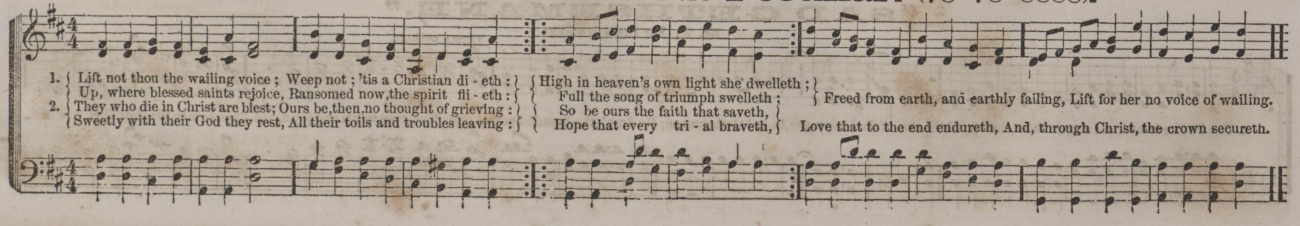


252 Gentle, Flowing. **HYMN ANTHEM.** "Peace be to this habitation." J. ZUNDEL.

Suitable for Dedication or Opening of Worship.



Moderato. **WEEP NOT. 7's & 8's. Peculiar.** (78 78 8888).



1. { Lift not thou the wailing voice; Weep not; 'tis a Christian di-eth: } { High in heaven's own light she dwelleth; }
   { Up, where blessed saints rejoice, Ransomed now, the spirit fli-eth: } { Full the song of triumph swelleth; } Freed from earth, and earthly failing, Lift for her no voice of wailing.
2. { They who die in Christ are blest; Ours be, then, no thought of grieving: } { So be ours the faith that saveth, }
   { Sweetly with their God they rest, All their toils and troubles leaving: } { Hope that every tri-al braveth, } Love that to the end endureth, And, through Christ, the crown secureth.

SOLI.

va - tion ; peace the fruit of pardoned sin ; peace that comes from God a - lone, peace that comes from God a - lone, peace that comes from God a - lone, peace that

va - tion ; peace the fruit of pardoned sin ; peace that comes from God a - lone, peace that comes from God a - lone, peace that comes from God a - lone, peace that

INST, OR BASS SOLO,

comes from God a - lone, peace, peace, peace, peace, peace, peace that comes from God a - lone, from God a - lone.

comes from God a - lone, peace, peace, peace, peace, peace, - - - from God a - - - - lone.

a - - lone.

Moderato.

ARNE. 8's & 10.* (88 10 10).

Arranged from W, W. C.

O a - zure vault! O crys - tal sky! The world's transpar - ent can - o - py, Break your long silence, and let mortals know, With what contempt you look on things below

Moderato.

MOTETT. "Seek ye the Lord."

W. B. B. Altered from the "Mendelssohn Collection"

Seek ye the Lord while he may be found, And call up- on him while he is near, Call up- on him while he's near. Seek the Lord while he may be found. While he may be

CRESCENDO. DIMINUENDO.

Seek ye the Lord while he may be found, and call up - on him while he is near . . . . . Seek the Lord while he may be found, While he may be

Seek ye the Lord . . While he may be

Call, call up- on him while he's near, call up-on him while he's near, Let the wick - ed for - sake his way, And let the un -righteous man for - sake his

found, Call up-on him while he's near, Call up-on him while he near. Let the wick - ed for - sake his way, And let the un -righteous man for - sake his

T. S.

With strong expression.

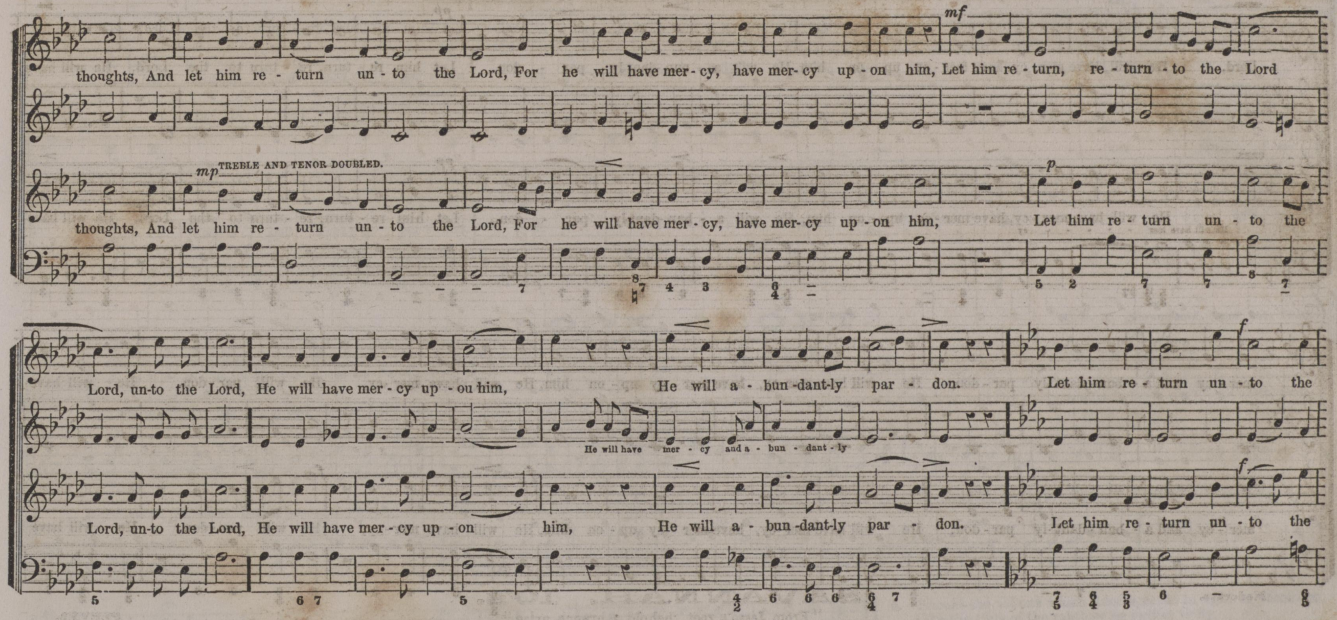
FREDERICK. 11's.

"I would live always, I ask not to stay."

GEO. KINGSLEY.

I would not live al-way, I ask not to stay, Where storm af-ter storm ris-es dark o'er the way; The few lu -cid mornings that dawn on us here, Are fol - lowed by

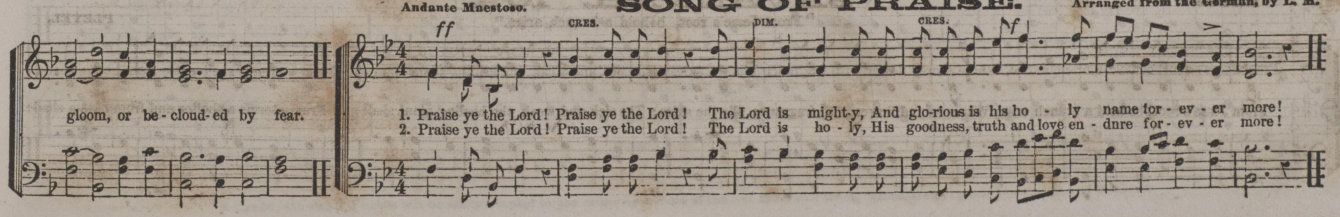
☞ See next page.



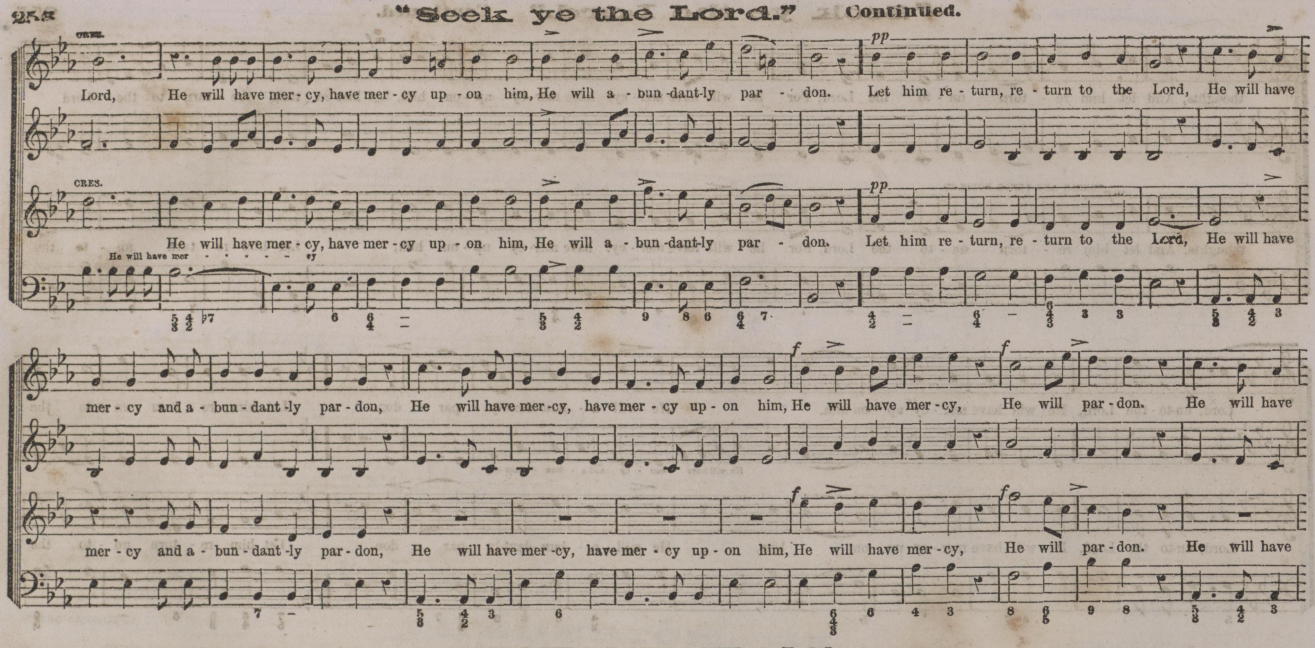
Andante Maestoso.

SONG OF PRAISE.

Arranged from the German, by L. M.



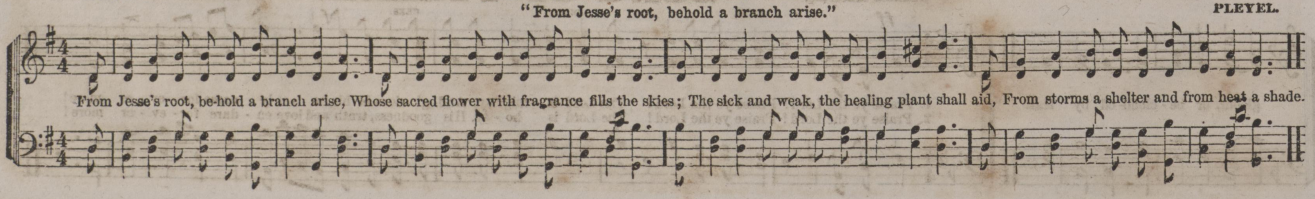
"Seek ye the Lord." Continued.



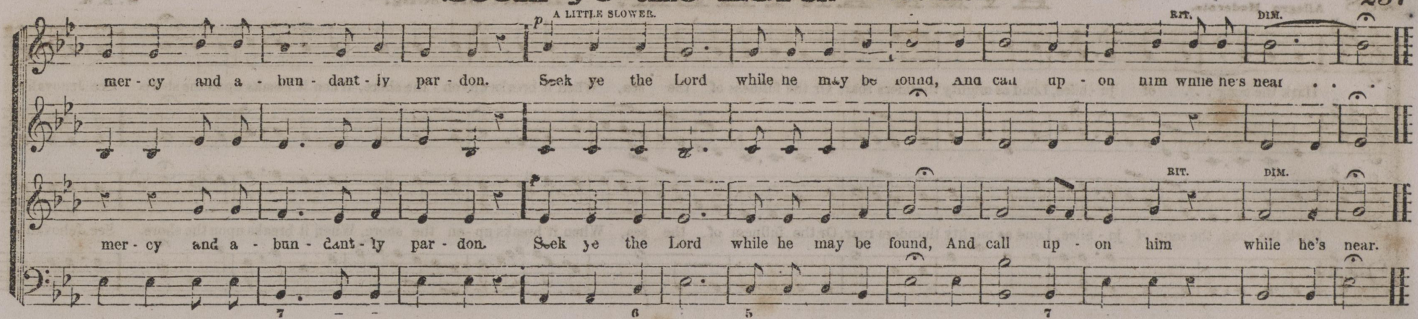
SAVANNAH. 10's.

"From Jesse's root, behold a branch arise."

Moderato. PLEYEL.

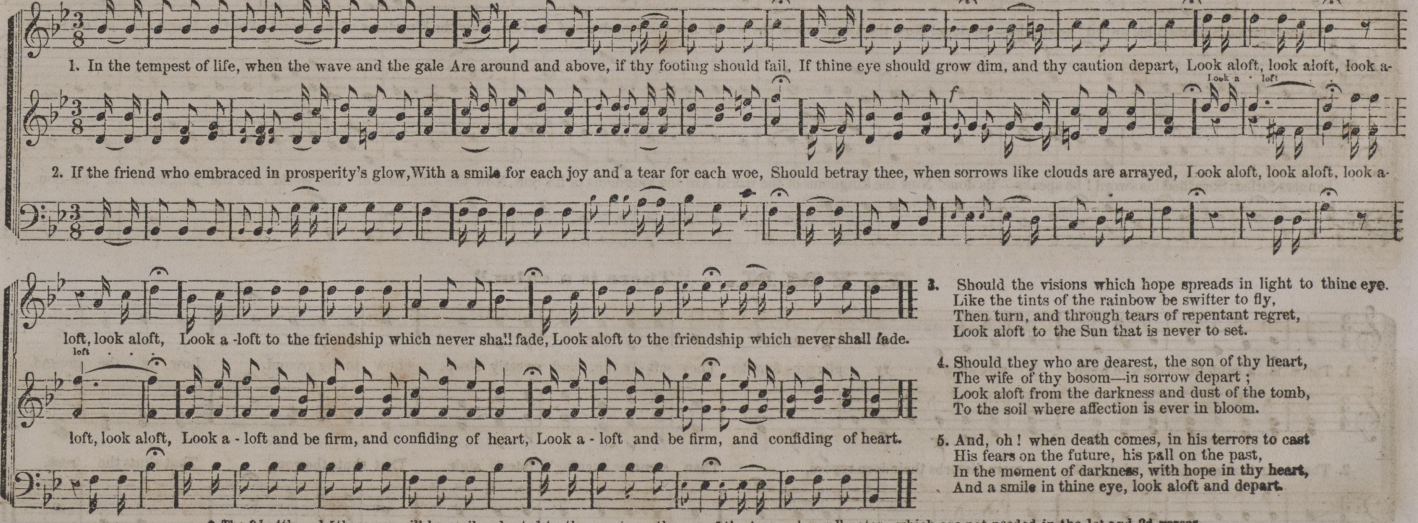


Seek ye the Lord. Concluded.



LOOK ALOFT.*

W. B. B. Bloomfield, April 7th, 1858.



3. Should the visions which hope spreads in light to thine eye.
Like the tints of the rainbow be swifter to fly,
Then turn, and through tears of repentant regret,
Look aloft to the Sun that is never to set.

4. Should they who are dearest, the son of thy heart,
The wife of thy bosom—in sorrow depart;
Look aloft from the darkness and dust of the tomb,
To the soil where affection is ever in bloom.

5. And, oh! when death comes, in his terrors to cast
His fears on the future, his pall on the past,
In the moment of darkness, with hope in thy heart,
And a smile in thine eye, look aloft and depart.

* The 3d, 4th and 5th verses will be easily adapted to the music by the use of the ties and small notes, which are not needed in the 1st and 2d verses

Allegro Moderato.

HYMN ANTHEM. "Hark! the song."

W. B. B.

Hark the song . . . of ju - bilee, Loud as mighty thunders roar, Or the fullness of the sea, When it breaks up - on the shore, When it breaks upon the shore. See Jehovah's

Hark the song, the song of ju - bilee, Loud as mighty thunders roar, Or the fullness of the sea, When it breaks up - on the shore, When it breaks upon the shore. See Jehovah's

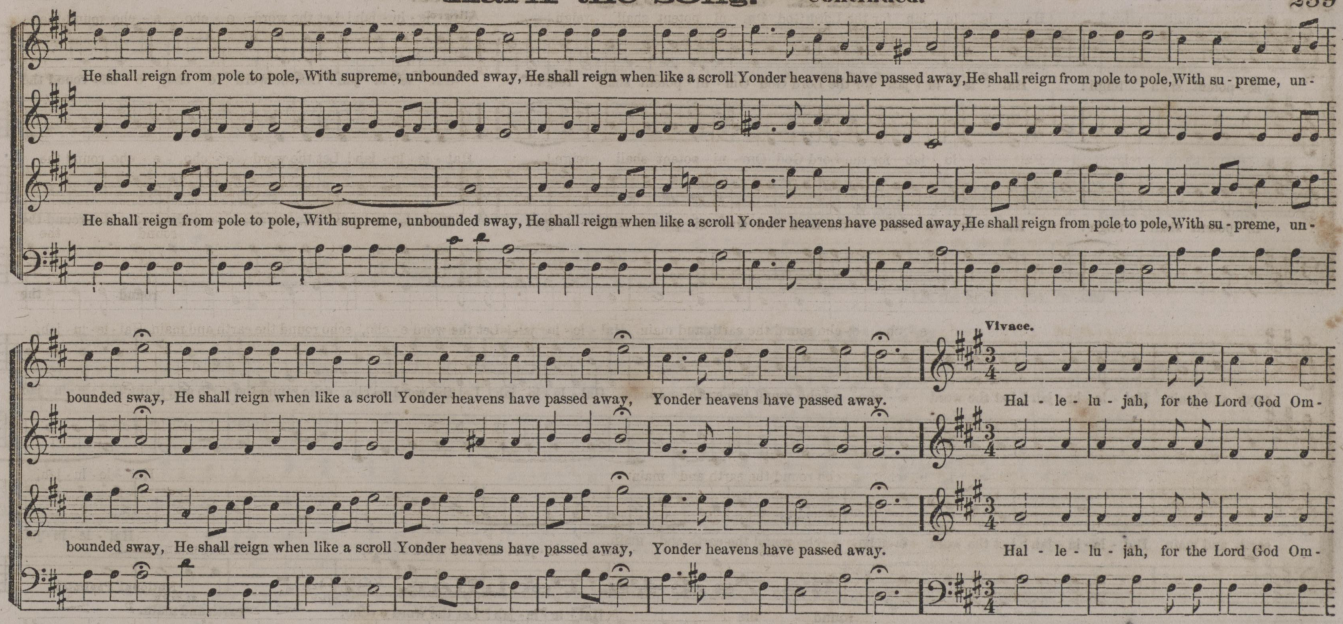
banners furled, Sheathed his sword! he speaks—'tis done! Now the kingdoms of the world Are the kingdoms of his Son, Now the kingdoms of the world Are the kingdoms of his Son.

banners furled, Sheathed his sword! he speaks—'tis done! Now the kingdoms of the world Are the kingdoms of his Son, Now the kingdoms of the world Are the kingdoms of his Son.

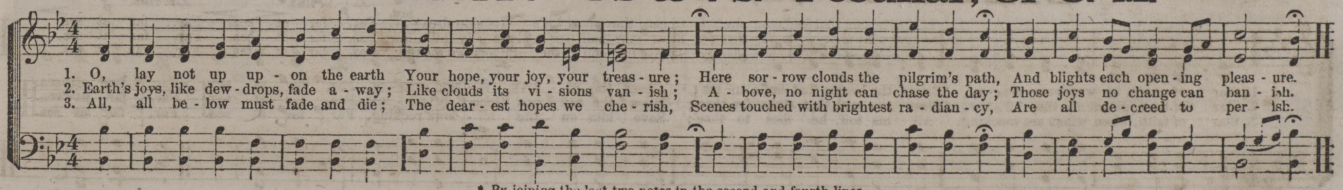
HYMN. "There is a calm."

1. There is a calm for those who weep, A rest for wea - ry pilgrims found: They soft - ly lie, and sweetly sleep, Low in the ground. Low in the ground.

2. The storm that sweeps the wintry sky No more disturbs their deep repose, Than summer evening's latest sigh, That shuts the rose, That shuts the rose.



"O LAY NOT UP." 8's & 7's. Peculiar, or C. M.*



* By joining the last two notes in the second and fourth lines.

"Hark the song." Continued.

Allegro.

ni - potent shall reign! Hal - le - lu - jah for the Lord God Om - ni - potent shall reign! Hal - le - lu - jah! Let the word e - cho, e - cho round the

ni - potent shall reign! Hal - le - lu - jah for the Lord God Om - ni - potent shall reign! Hal - le - lu - jah! Let the word e - cho, e - cho round the

round the

earth and main. Hal - le - lu - jah! Let the word e - cho, e - cho round the earth and main. Hal - le - lu - jah! Let the word e - cho, echo round the earth and main. Hal - le - lu - jah,

earth and main. Hal - le - lu - jah! Let the word e - cho, e - cho round the earth and main. Hal - le - lu - jah,

round the Hal - le - lu - jah! Let the word e - cho, earth and main.

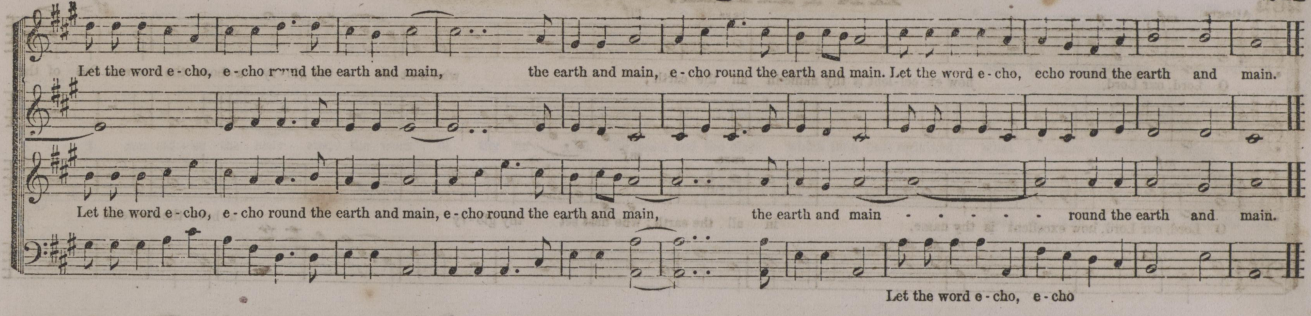
BILLOW. 8's, 7's & 4's. Peculiar. (87 84).

National Psalmist.

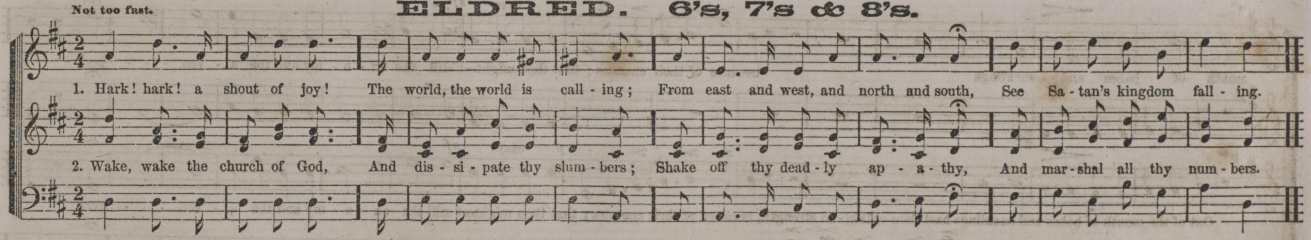
DIM. p 1st TIME. 2d TIME. p

1. Star of peace, to wanderers wea - ry, Bright the beams that smile on me; Cheer the pi - lot's vi - sion drea - ry, Far, far at sea. Far, far at sea.
2. Star of hope, gleam on the bil - low, Bless the soul that sighs for thee; Bless the sail - or's lone - ly pil - low, Far, far at sea. Far, far at sea.
3. Star of faith, when winds are mocking, All his toil, he flies to thee; Save him on the bil - lows rocking, Far, far at sea. Far, far at sea.

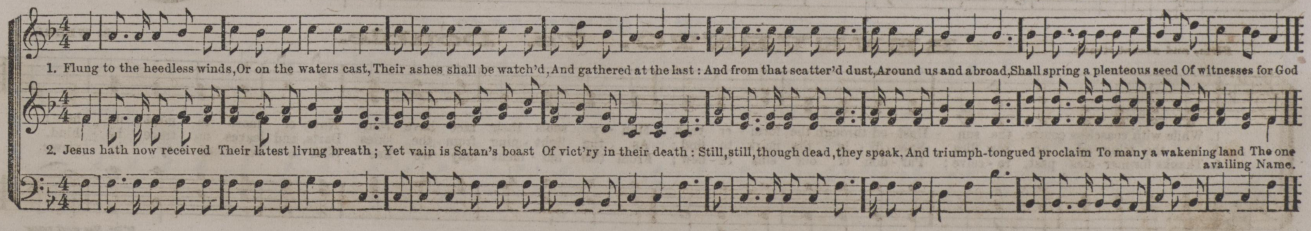
"Hark the song." Concluded.



ELDRED. 6's, 7's & 8's.



"FLUNG TO THE HEEDLESS WINDS." 6's. Double.



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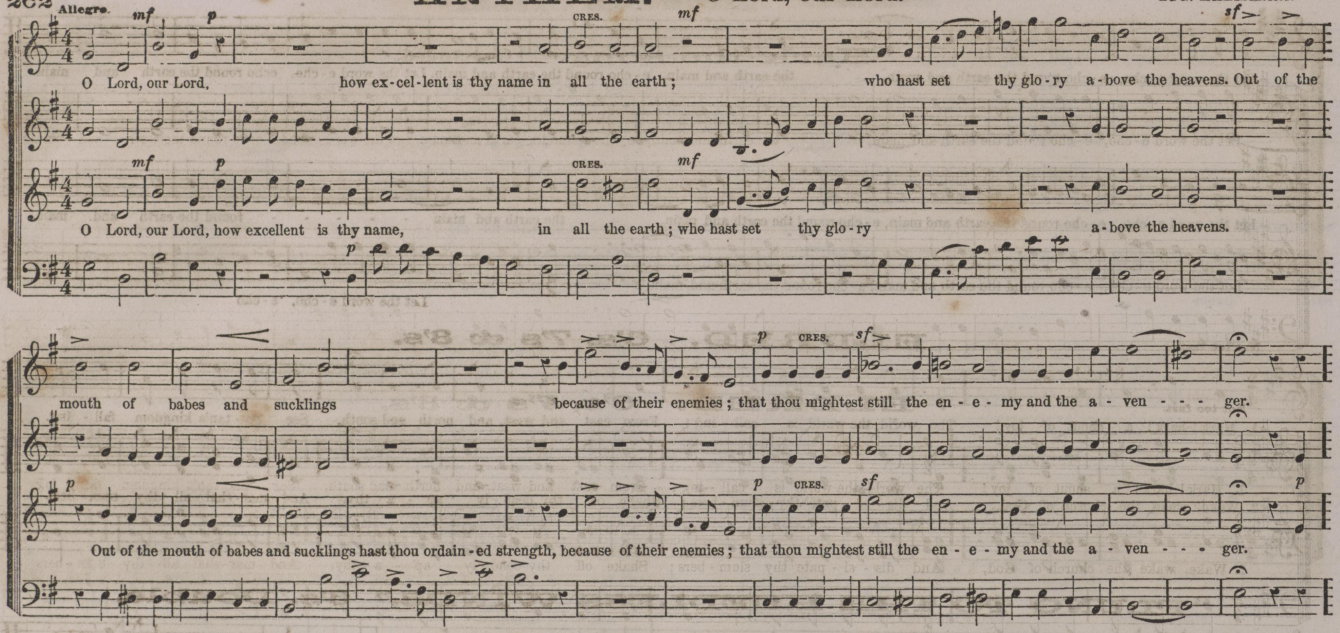
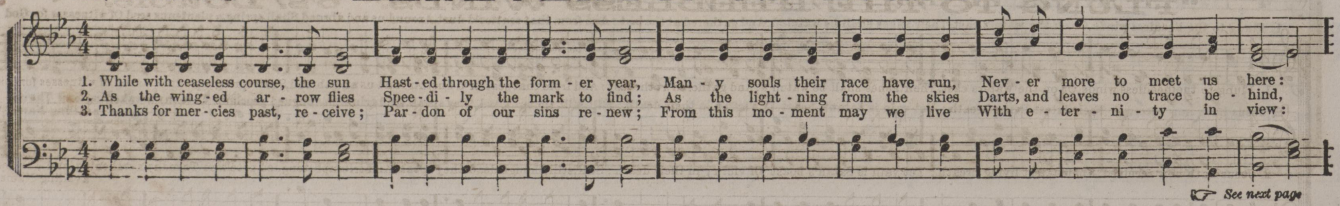
ANTHEM. "O Lord, our Lord."

AUG. KREISMANN



BENEVENTO. 7's. Double.

S. WEBBE.



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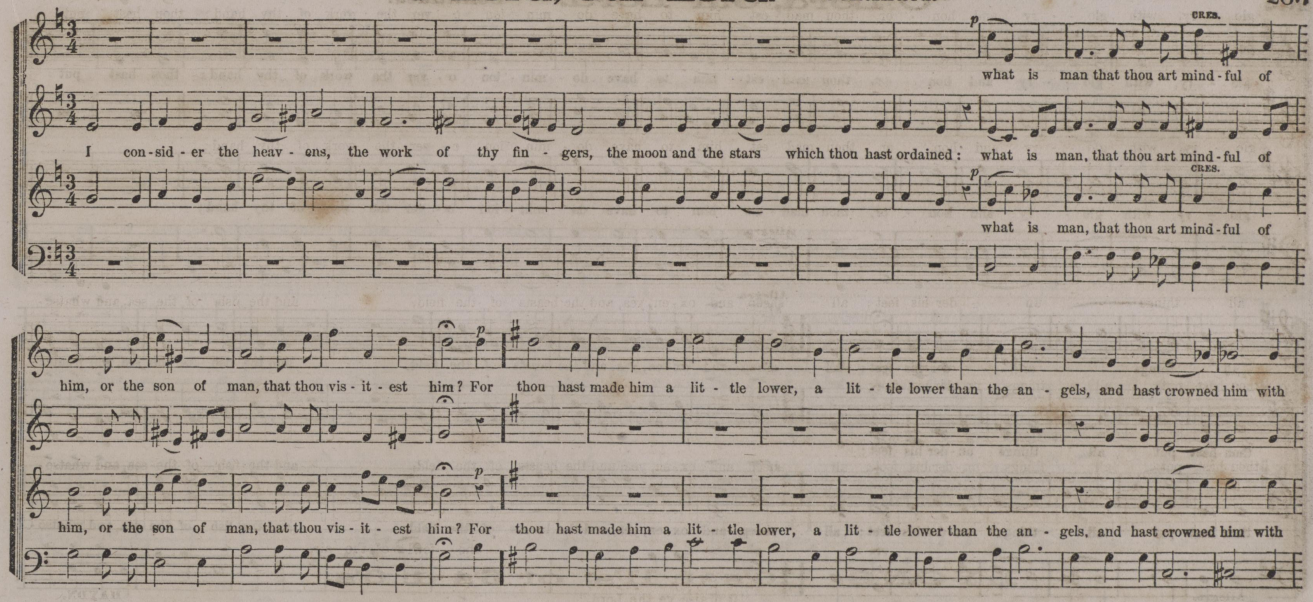
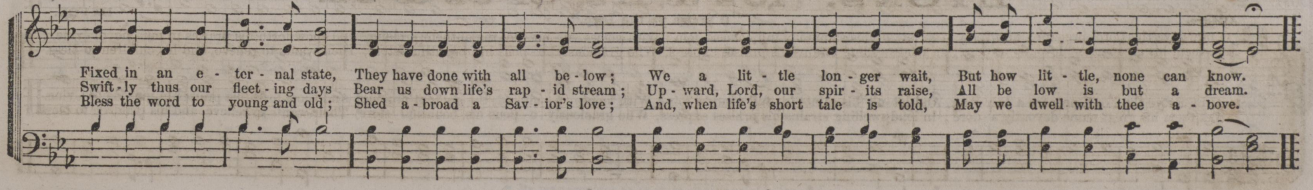
"O Lord, our Lord." Continued.



BENEVENTO. Concluded.



"O Lord, our Lord." Continued.

glo - ry, with glo - - ry and hon - or, thou mad - est him to have do - min - ion o - ver the work of thy hand; thou hast put

glo - ry, with glo - - ry and hon - or, thou mad - est him to have do - min - ion o - ver the work of thy hand;

Allegro.

all things - un - - - der his feet; all sheep and ox - en, yea, and the beasts of the field, and the fish of the sea, and whatso -

thou hast put all things un - der his feet;

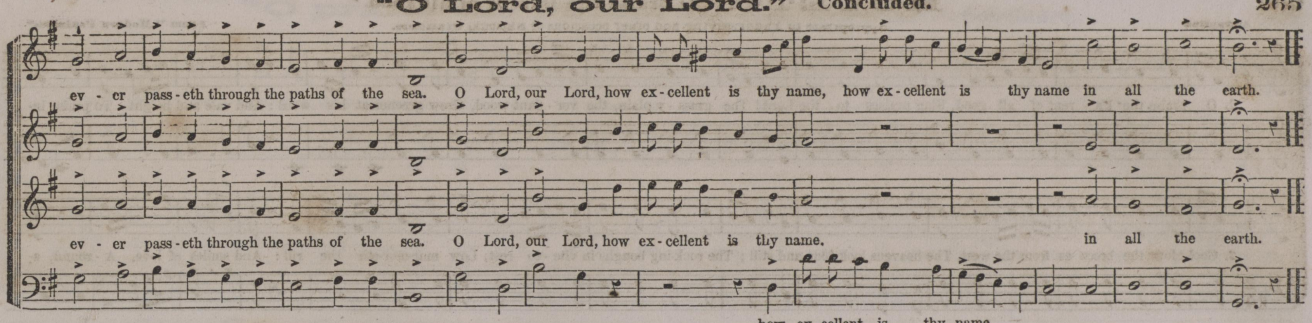
thou hast put all things un - der his feet; all sheep and ox - en, yea, and the beasts of the field, and the fish of the sea, and whatso -

the fowl of the air,

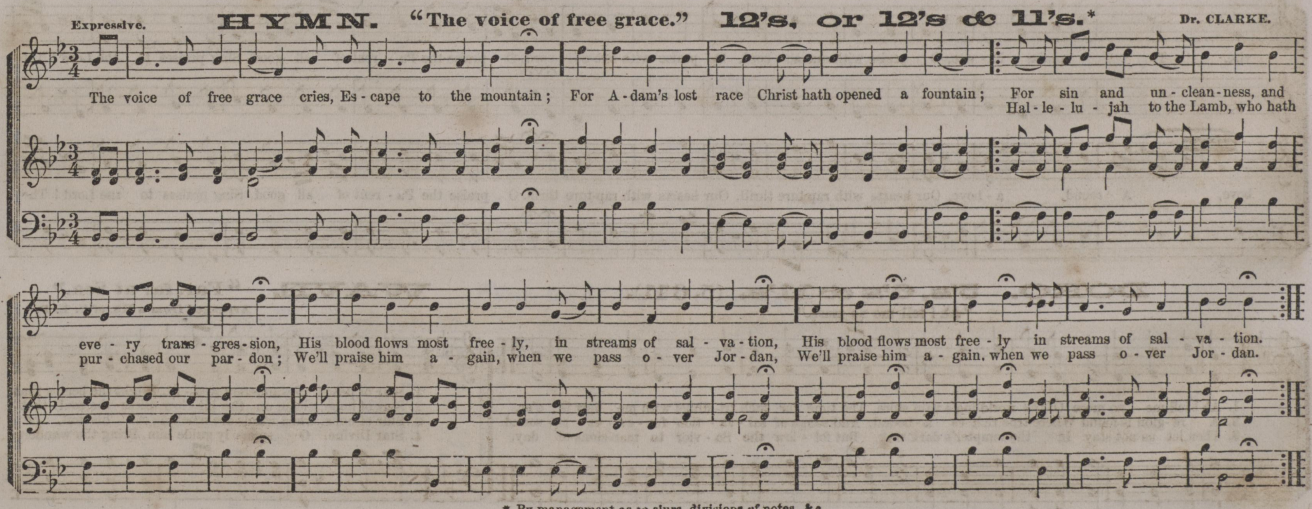
LYONS. 10's & 11's, or 5's & 6's.

Allegro. "O praise ye the Lord." HAYDN.

O praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices u - nit - ed, the anthem prolong, And show forth his praises in mu - sic di - vine.
Let them his great name devoutly a - dore; In loud-swelling strains his praises express, Who graciously o - pens his bountiful store, Their wants to relieve, and his children to bless.



Expressive. **HYMN. "The voice of free grace." 12's, or 12's & 11's.*** Dr. CLARKE.



* By management as to slurs, divisions of notes, &c.

MOTETT. "O praise the Parent of all good."

Andantino

Appropriate to Thanksgiving and other occasions of National Gratitude.

From "Modern Psalmist."

1. O praise the Pa - rent of all good, Sing praises to the Lord! The grass - y plain, the ver - dant wood, Grow greener at his word: And vale and height To praise in-

2. Cool blow the breez -es from the west, The heavens look blue and still; The rock-ing boughs in vite - to rest, Low mur-mur-eth the rill: And smiles of love, A - round, a-

vite. To praise in - vite, O praise with one ac - cord, O praise with one ac - cord, O praise the Pa - rent of all good, Sing praises to the Lord! The

bove, A - round, a - bove, Our hearts with rap-ture thrill, Our hearts with rap-ture thrill. O praise the Pa - rent of all good, Sing praises to the Lord! The

DORO. 5's, 6's & 11's. (5, 6 11).

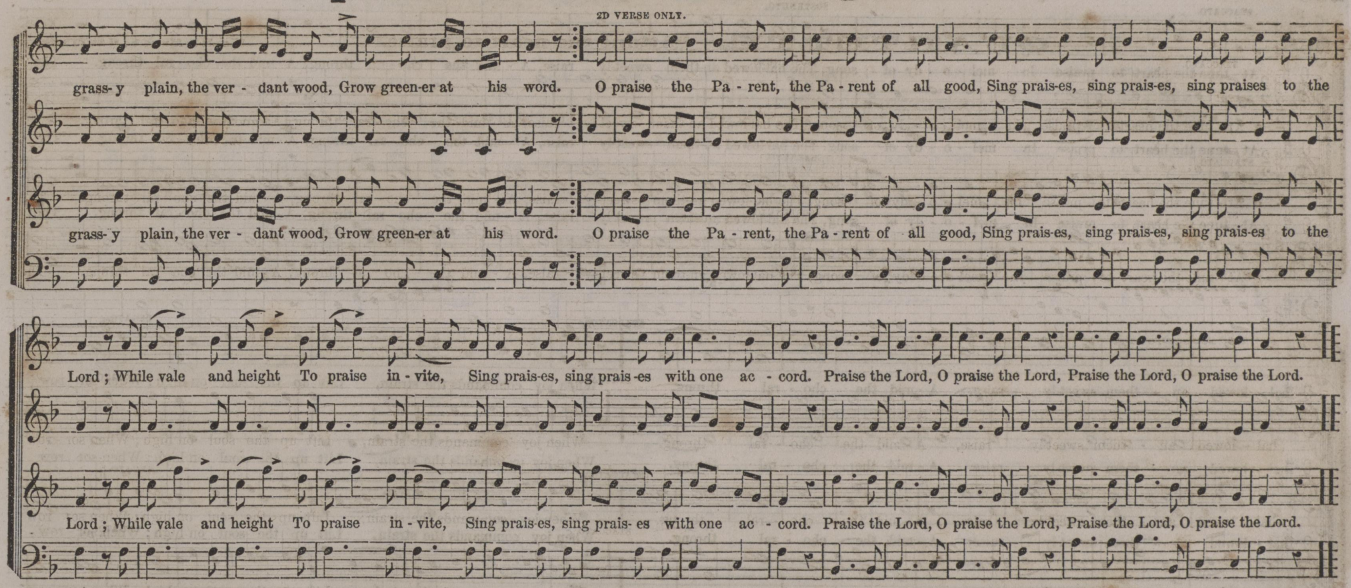
"Ah! tell me no more."

1. Ah! tell me no more Of the worldling's vain store, The time for such tri- flings with me now is o'er.
2. A re -gion is found Where true rich -es a - bound, And songs of sal - va - tion for - ev - er re - sound.
3. Then let us not stay In the tempter's dark way, But fol - low the Sa - vior to man-sions of day.

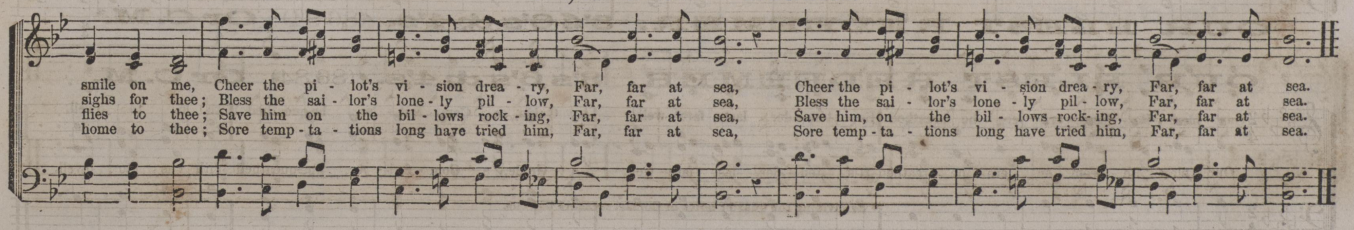
WAVE. "Far, far at Sea."

Arranged from a MS. of G. E. P.

1. Star of peace to wanderers wea - ry, Bright the beams that
2. Star of hope, gleam on the bil - low, Bless the soul that
3. Star of hope, when winds are mocking All his toil, he
4. Star Divine, O safe - ly guide him, Bring the wanderer

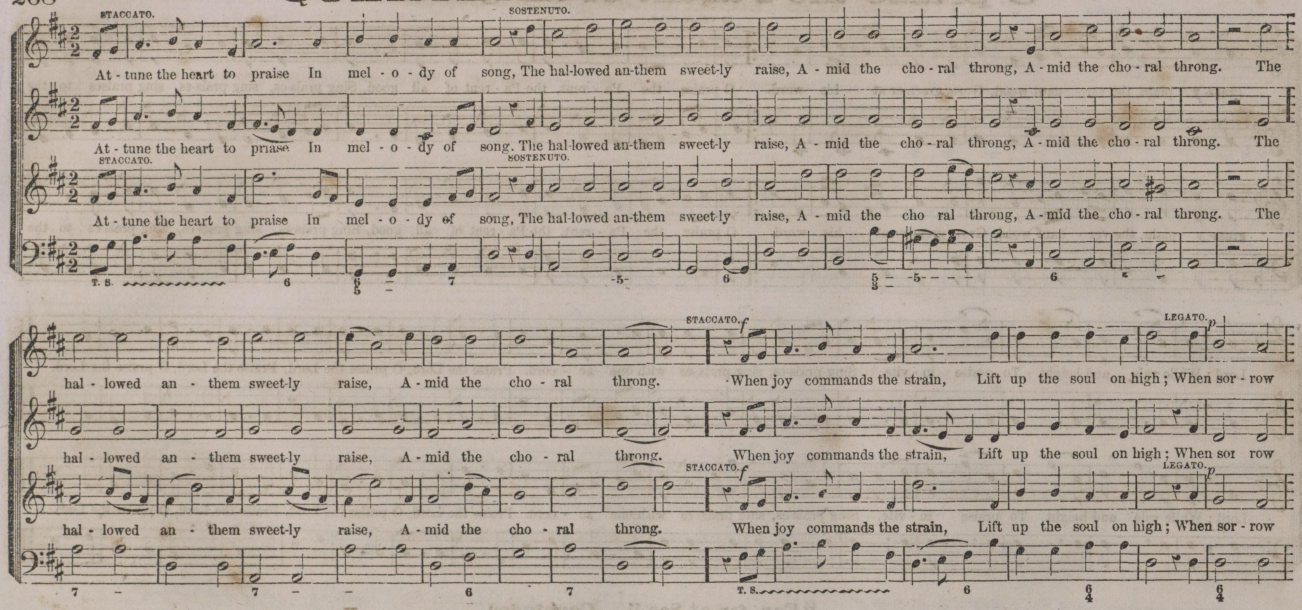


"Far, far at Sea." Concluded.

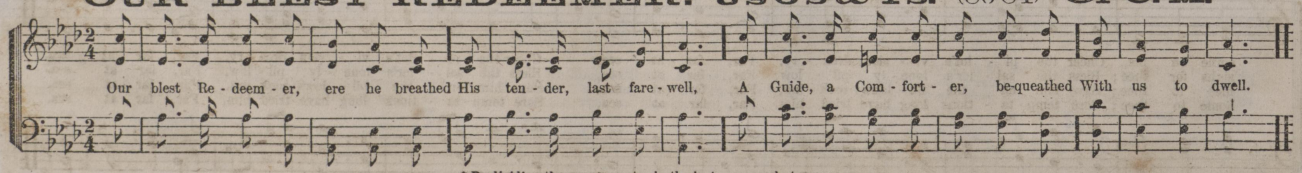


QUARTETTE. "Attune the heart to praise."

Words & Music by HASTINGS.

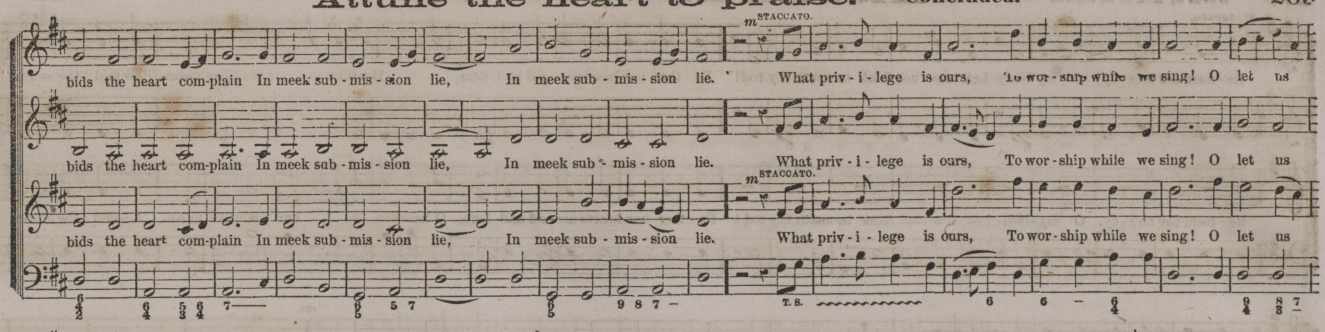


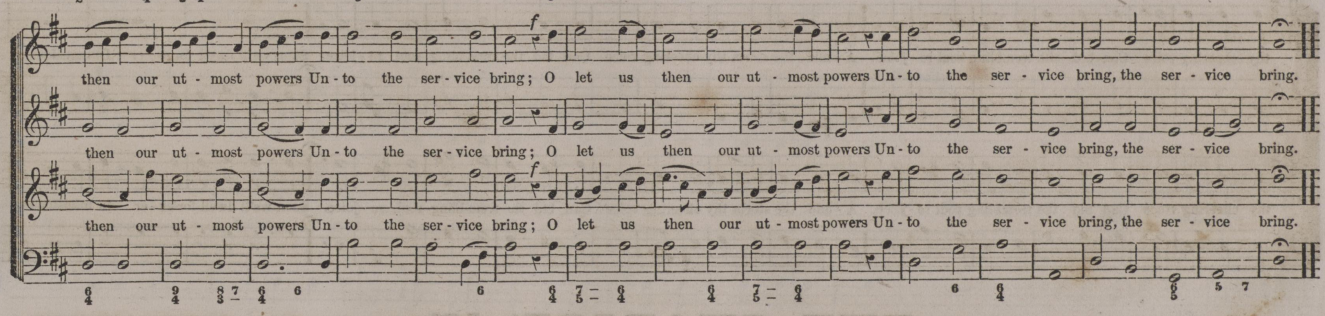
OUR BLEST REDEEMER. 8's 6's & 4's. (8684) Or C. M.*



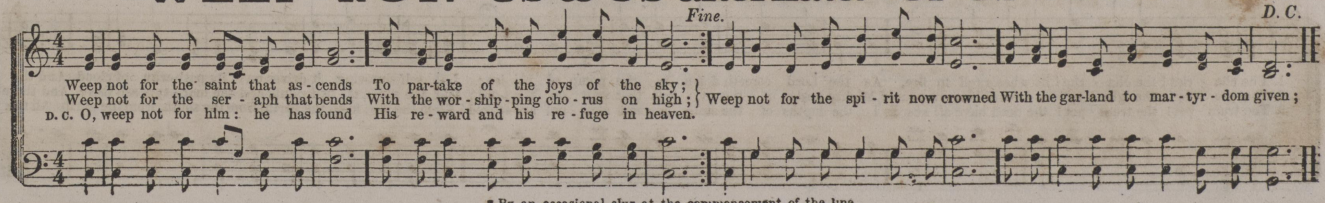
* By dividing the quarter notes in the last measure but one.

"Attune the heart to praise." Concluded.





WEEP NOT. 8's & 9's alternate. Or 8's Double.*



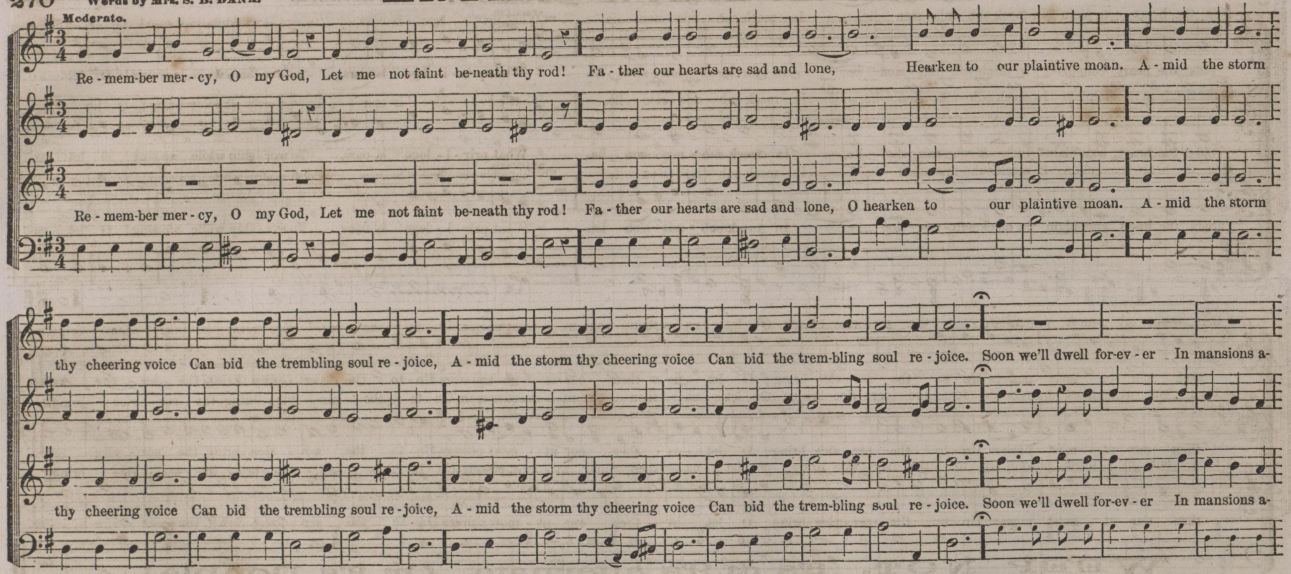
* By an occasional slur at the commencement of the line

270 Words by Mrs. S. B. DANA.

ANTHEM. "We'll rest in thy love."

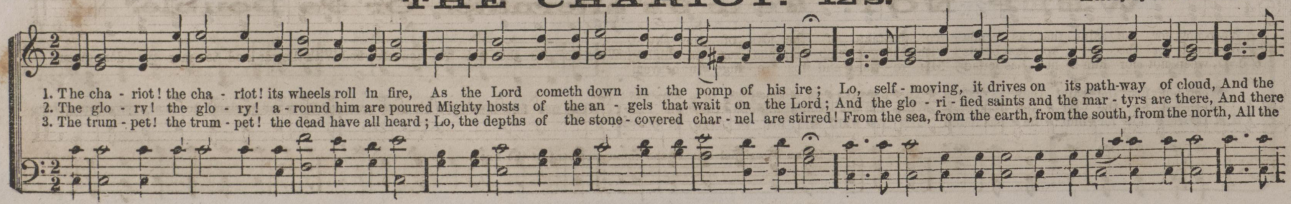
W. B. B.

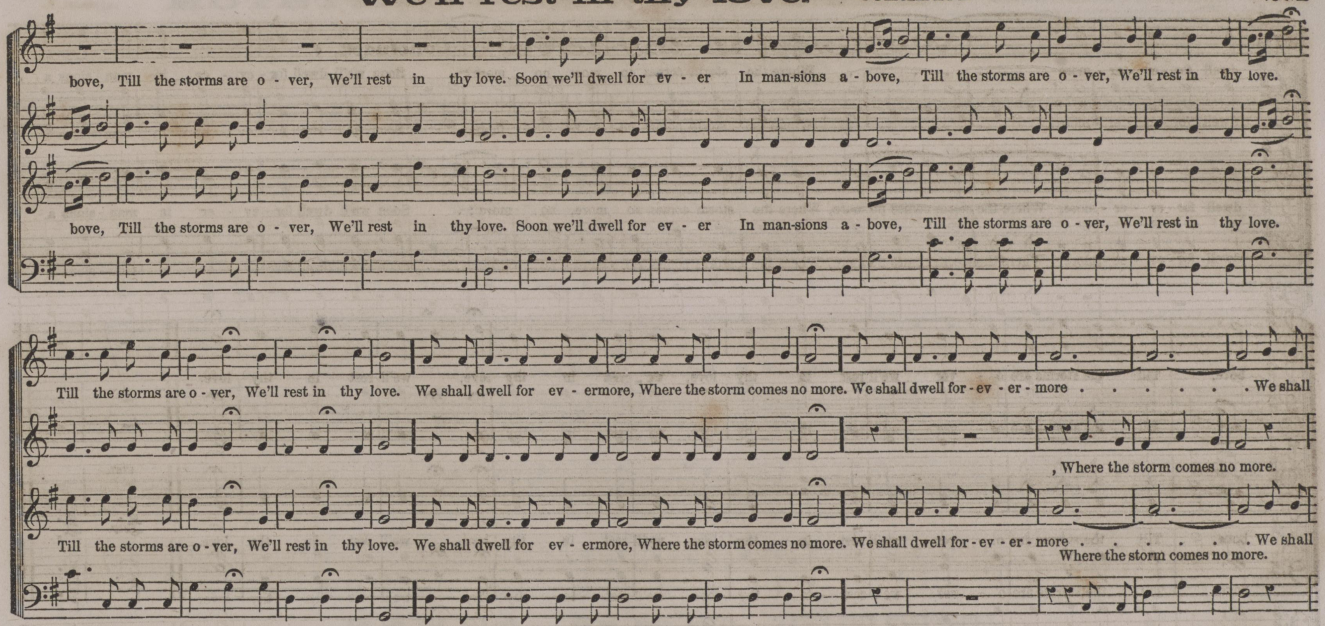
Moderato.



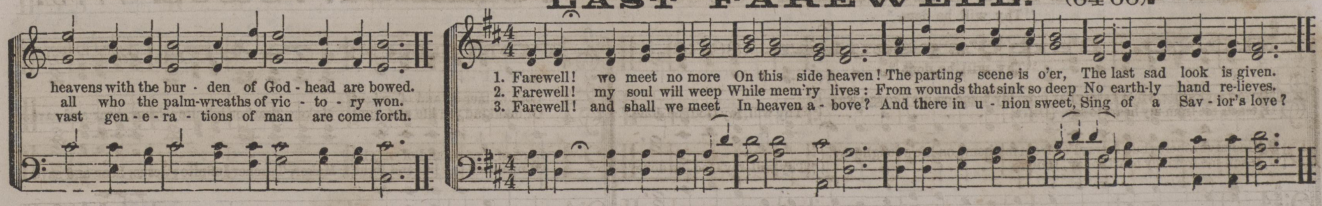
THE CHARIOT! 12's.

Melody by J. WILLIAMS.

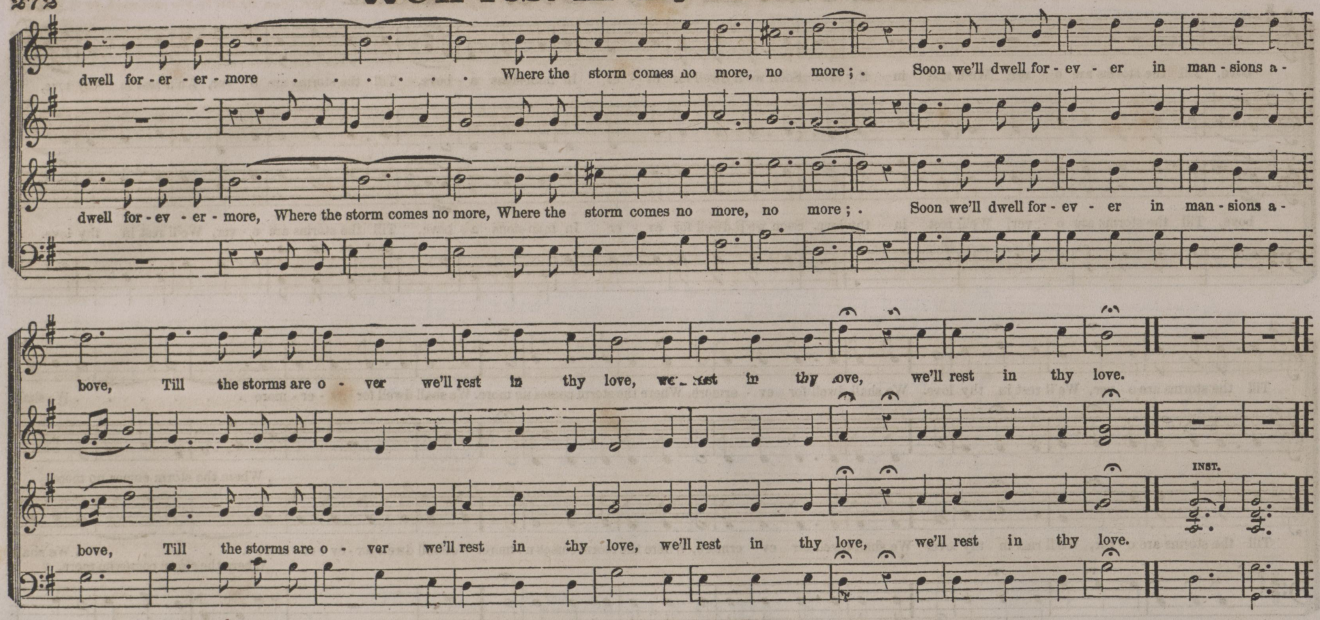




LAST FAREWELL. (64 66).

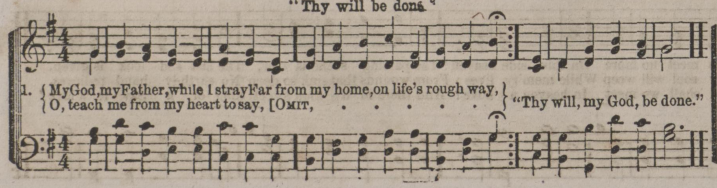


"We'll rest in thy love." Concluded.

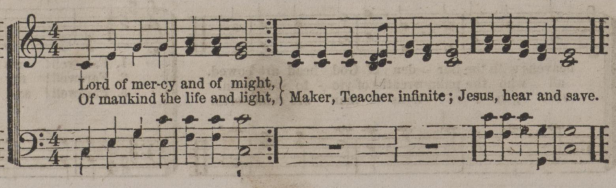


RONO. 8's & 6's peculiar. (88 86).

"Thy will be done."



POMEROY. 7's & 5's. (7 7 7 5).



Gentle. **MOTETTE.** "Thou wilt show me." (A meditative Piece.) Arr. from BERGT—For this work by H. 278

Thou wilt show me the path of life, Thou wilt show me the path of life, the path of life, wilt show me the path.

Thou w me the path of life, Thou wilt show me the path of life, the path of life, wilt show me the path of life,

path of life, wilt show me the path of life; In thy pres - ence is full - ness, is full - ness of joy, full - ness of joy, full - ness of full - ness of joy,

wilt show me the path of life; In thy pre - sence is full - ness, is full - ness of joy, full - ness of joy, full - ness of

Moderate. **PAREA. 5's & 6's.** (55 55 65 65).

1. Our Savior alone, The Lord let us bless, Who reigns on his throne, The prince of our peace; Who evermore saves us, By shedding his blood: All hail, holy Jesus, Our Lord and our God.
2. We thankfully sing Thy glory and praise, Thou merciful spring Of pity and grace. Thy kindness for ever To men we will tell; And say, our dear Savior Redeem'd us from hell.
3. Preserve us in love, While here we abide; O never remove Thy presence, nor hide Thy glorious salvation: Till each of us see. With joy, the bless'd vision. Completed in thee:

"Thou wilt show me." Continued.

joy, pre - sence is full - ness of joy. . . full - ness of joy,— At thy right hand there are pleasures for - ev - er-more, at thy right

full - ness of joy, In thy pre - sence is full - ness of joy. . ., full - ness of joy,— At thy right hand there are pleasures for - ev - er-more, at thy right

hand there are plea - sures for ev - ermore, for ev - er, for evermore, for - ev - er-more, for ev - ermore, are plea - sures for ev-er - more, for ev - ermore, for

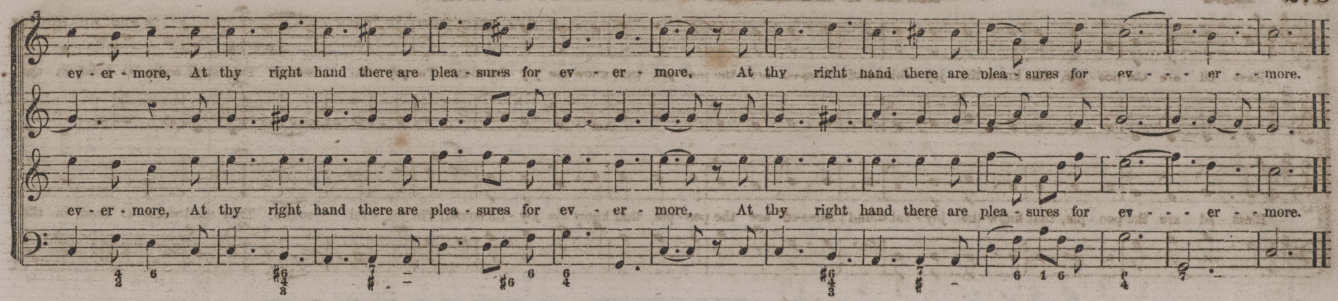
hand there are plea - sures for ev - ermore, for ev - er, for ev-ermore, for - ev - er-more, for ev - ermore, are plea - sures for ev-er - more, for ev - ermore, for

Gently.

ALVAH. 8's & 6's. (86 86 886).

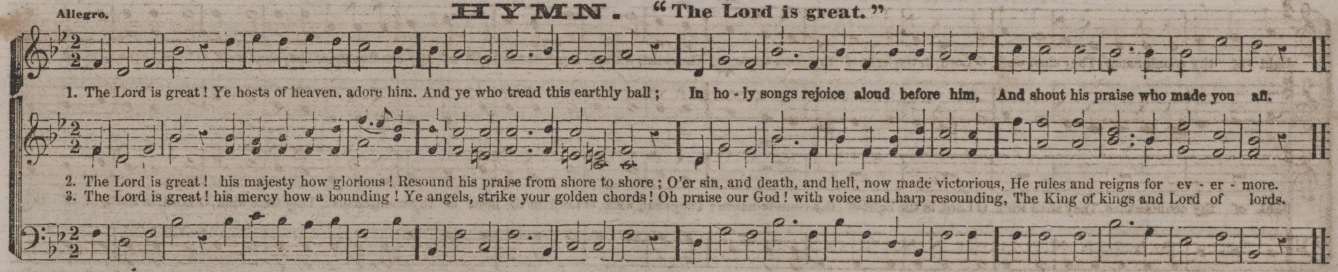
"There is an hour of peaceful rest."

1. There is an hour of peaceful rest To mourning wan - derers given; There is a joy for souls distressed. A balm for eve - ry wounded breast; 'Tis found a-lone in heaven.
2. There is a home for weary souls, By sins and sor - rows driven, When tossed on life's tempestuous shoals, Where storms arise, and ocean rolls, And all is drear—'tis heaven.
3. There faith lifts up the tearless eye, The heart no lon - ger riven, And views the tem - pest passing by, Sees evening sha - dows quickly fly, And all se - rene in heaven.



Allegro.

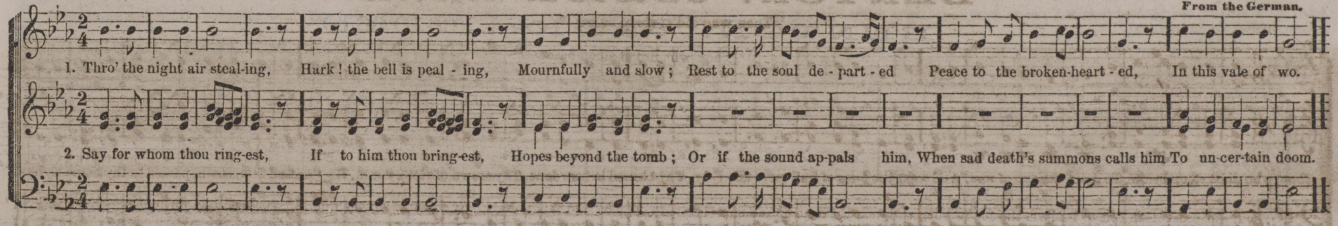
HYMN. "The Lord is great."



Slow and with tenderness.

QUARTETT. 'Through the night air stealing." 5's, 6's & 7's.

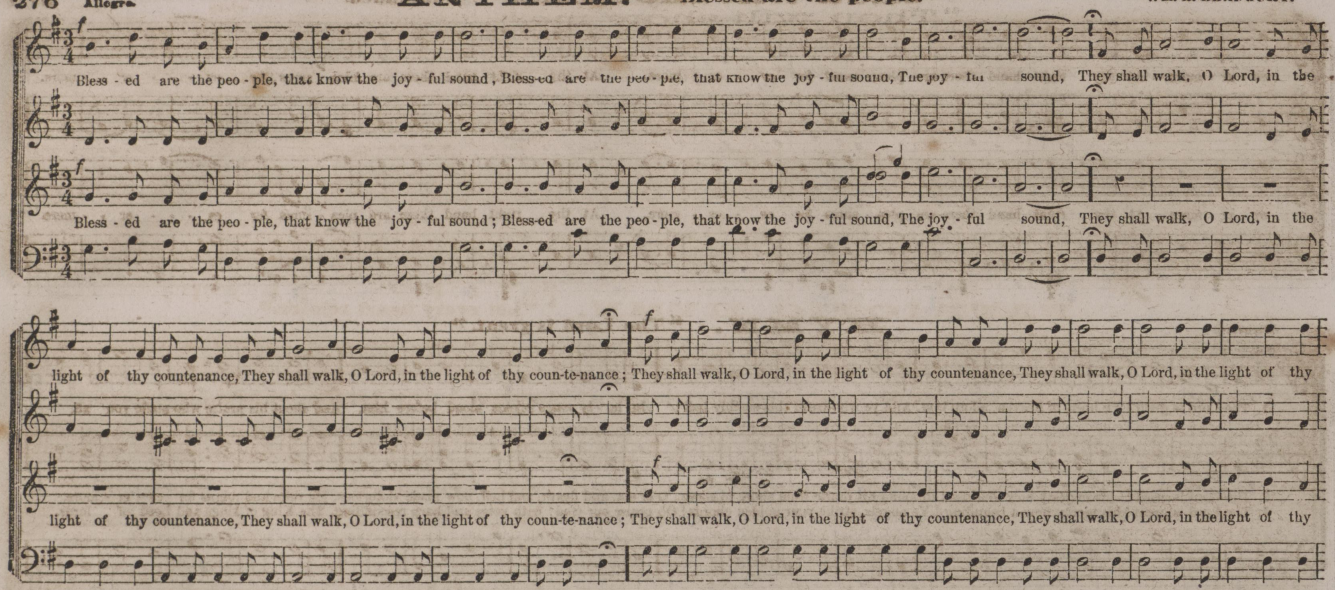
From the German.



276 Allegro.

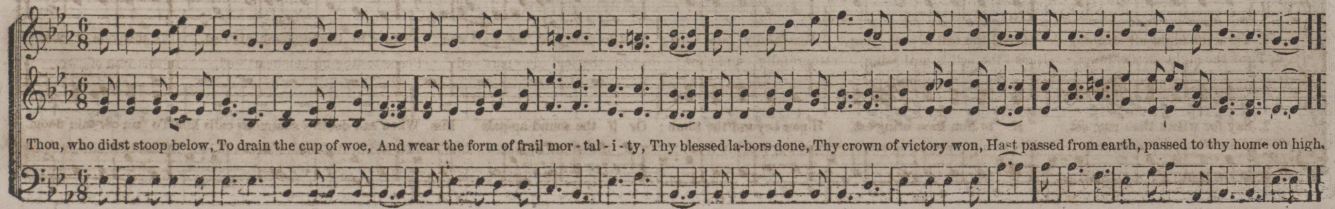
ANTHEM. "Blessed are the people."

Wm. B. BRADBURY.

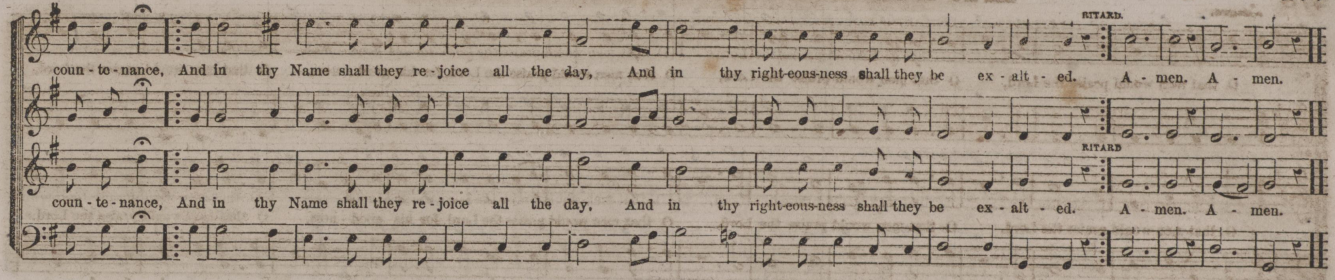


BENTON. 6's & 10's. (6610 6610)

"Thou who did'st stoop below!"

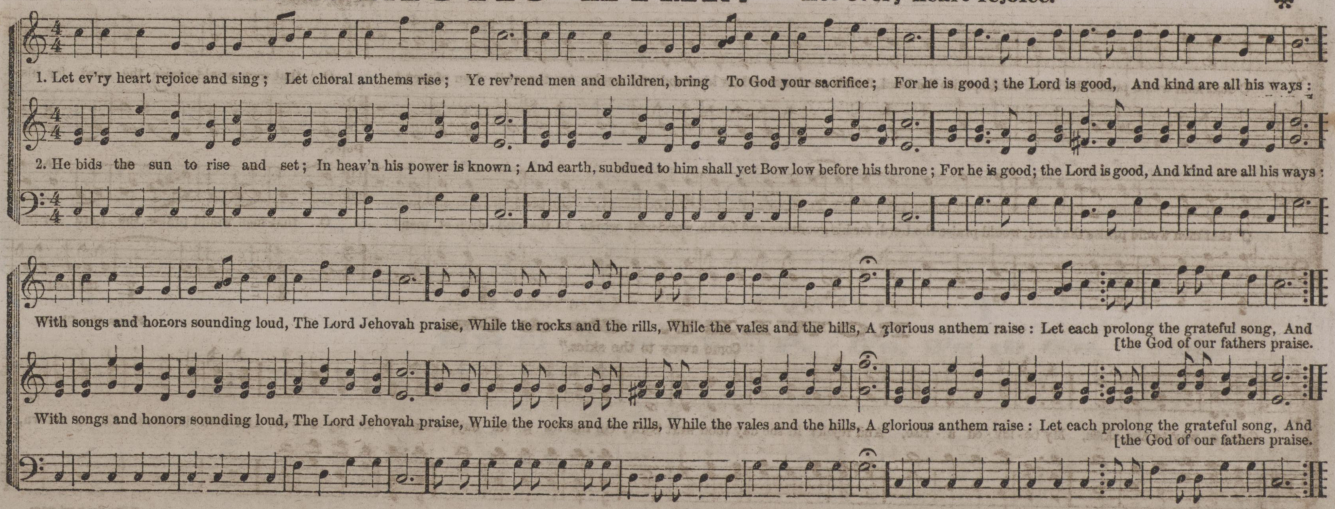


"Blessed are the people." Concluded.



Allegro.

PATRIOTIC HYMN. "Let every heart rejoice."



ANTHEM. "O that men would praise the Lord." HASTINGS.

Adagio.

O that men would praise the Lord, O that men would praise the Lord, O that men would praise the Lord, for his good - ness, O that men would praise the Lord,

O that men would praise the Lord, O that men would praise the Lord, O that men would praise the Lord, for his good - ness, O that men would praise the Lord,

Vivace. Dolce.

O that men would praise the Lord, would praise the Lord, for his goodness and for his wonderful works to the chil - dren of men! O that men would praise the Lord for his

Dolce.

O that men would praise the Lord, would praise the Lord, for his goodness and for his wonderful works to the chil - dren of men! O that men would praise the Lord for his

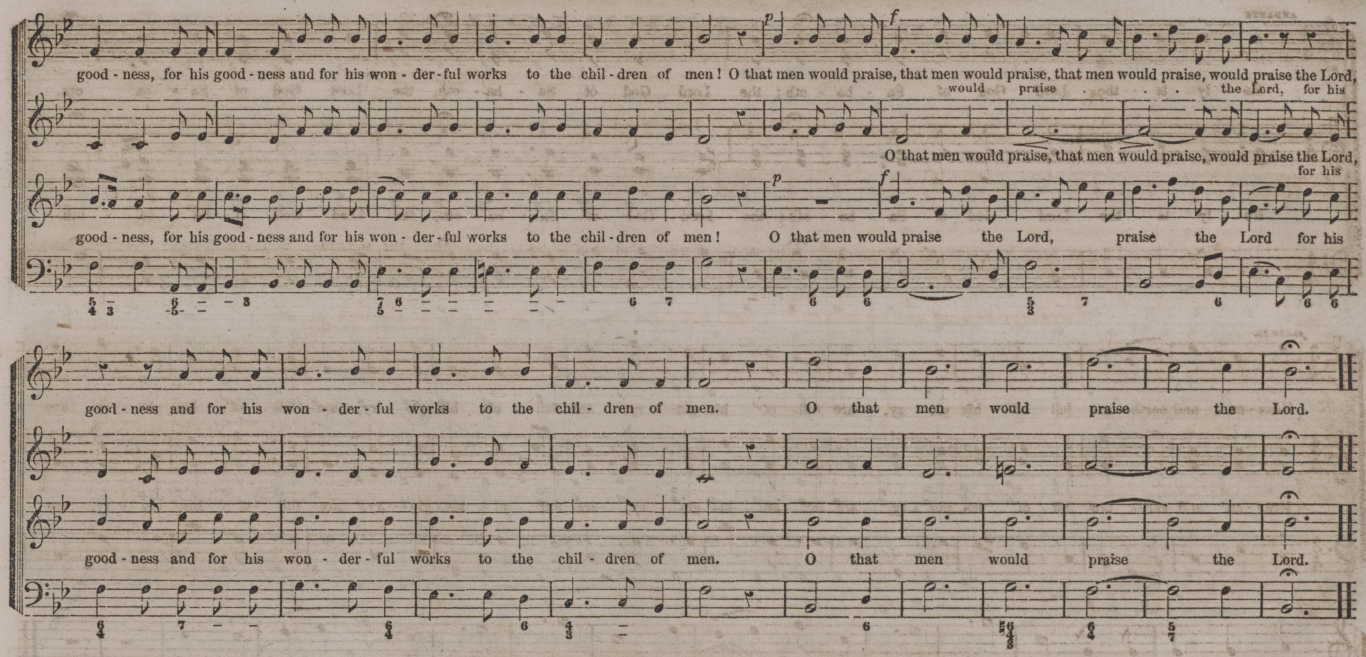
the Lord

ROWLEY. 6's & 9's. From the Choir.

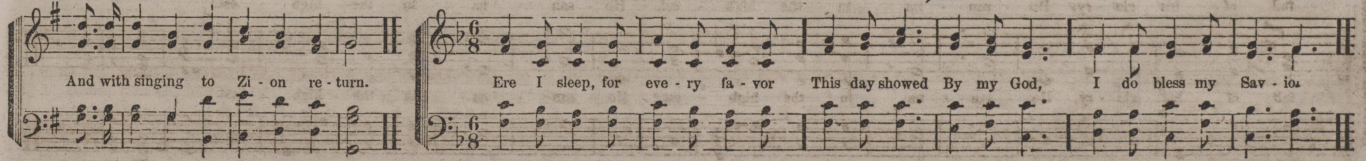
"Come away to the skies."

Come a - way to the skies, My be - lov - ed a - rise, And rejoice in the day thou wert born: On this fes - ti - val day, Come ex - ult - ing a - way, And with singing to Zi - on return,

☞ See next page

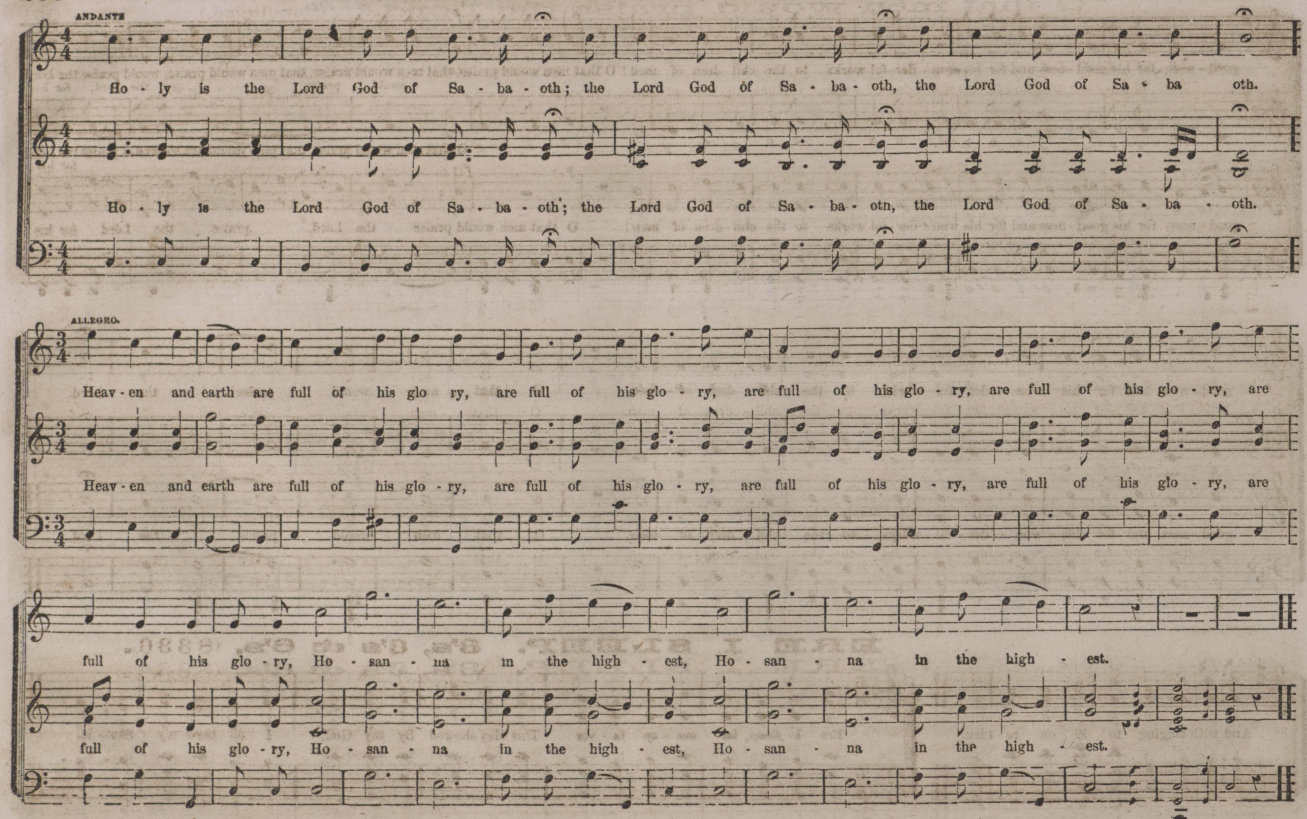


ERE I SLEEP. 8's, 8's & 6's. (8336.



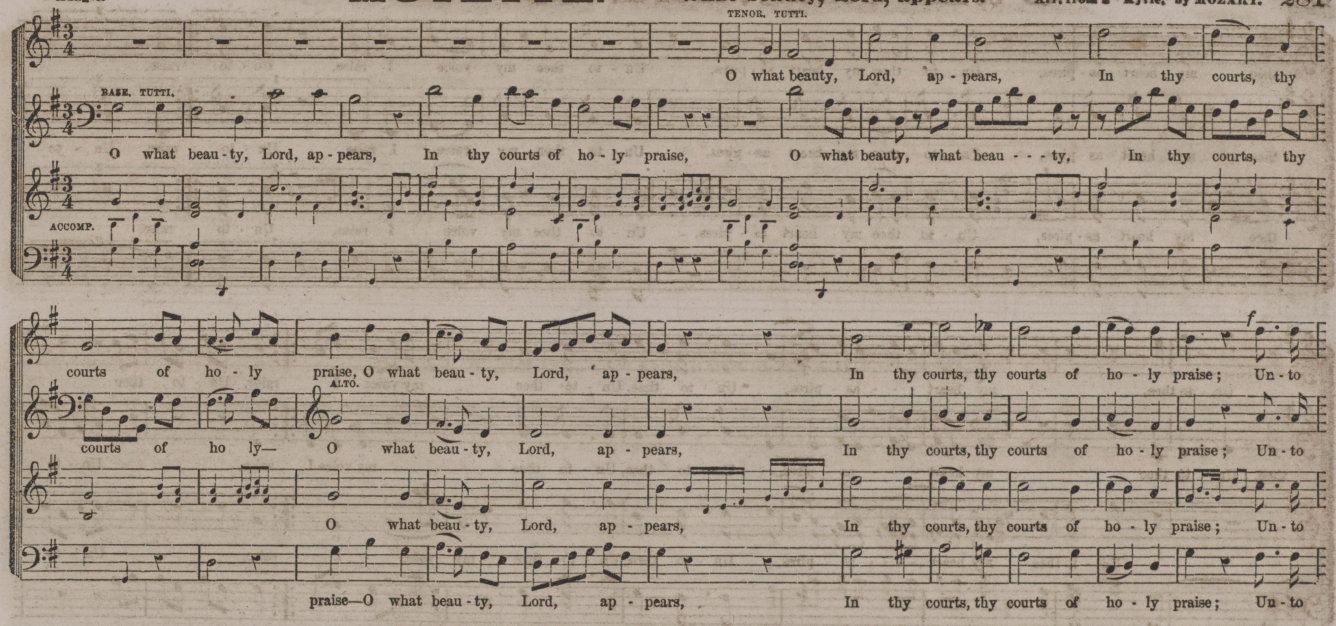
"HOLY IS THE LORD."

HAYDN.



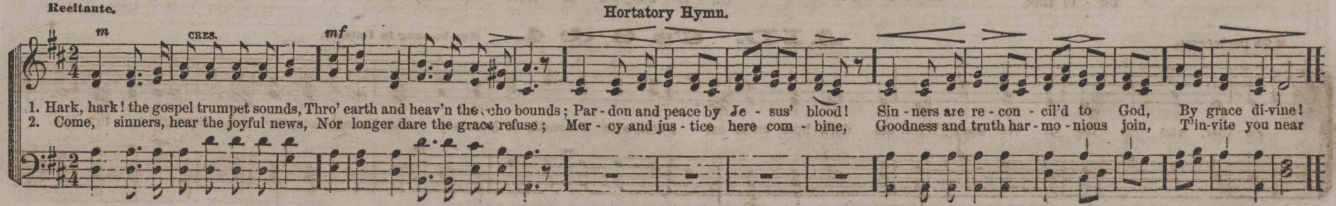
Adagio.

MOTETTE. "O what beauty, Lord, appears." Arr. from a 'Kyrie,' by MOZART.

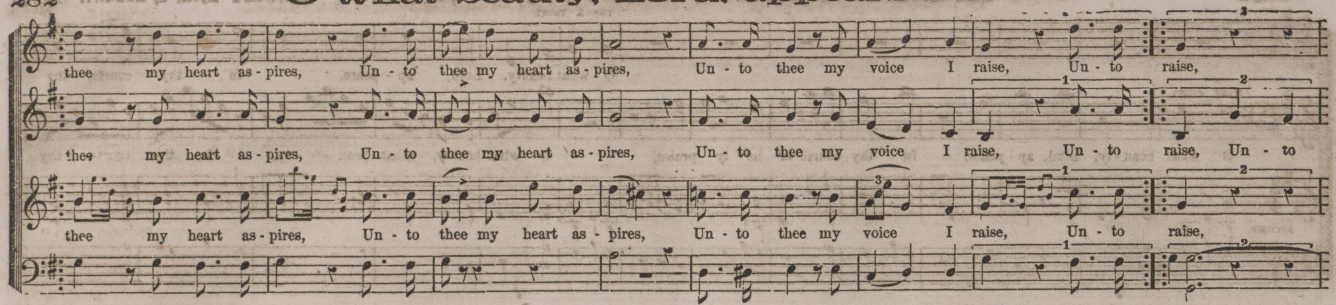


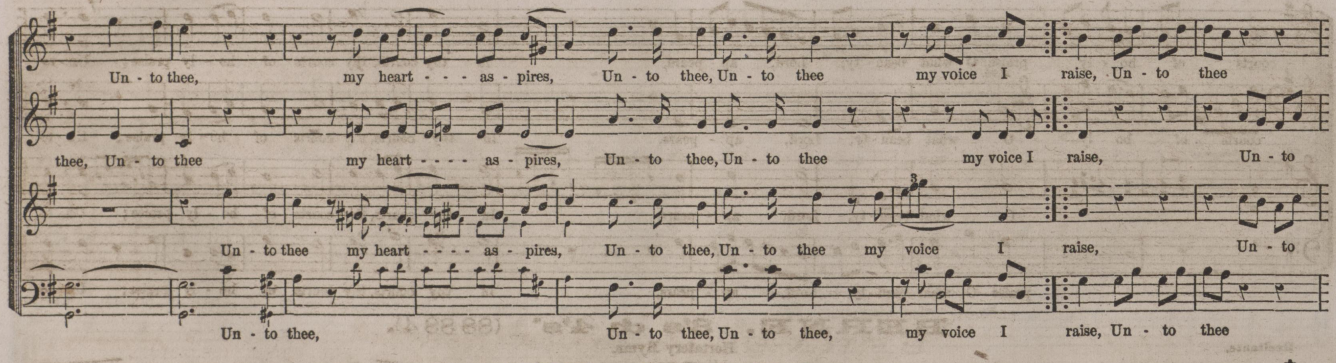
BERNE. 8's & 4's. (88 88 4).

Hortatory Hymn.



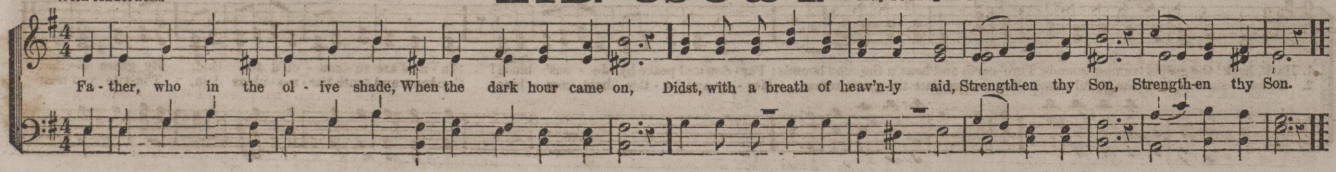
O what beauty, Lord, appears." Continued



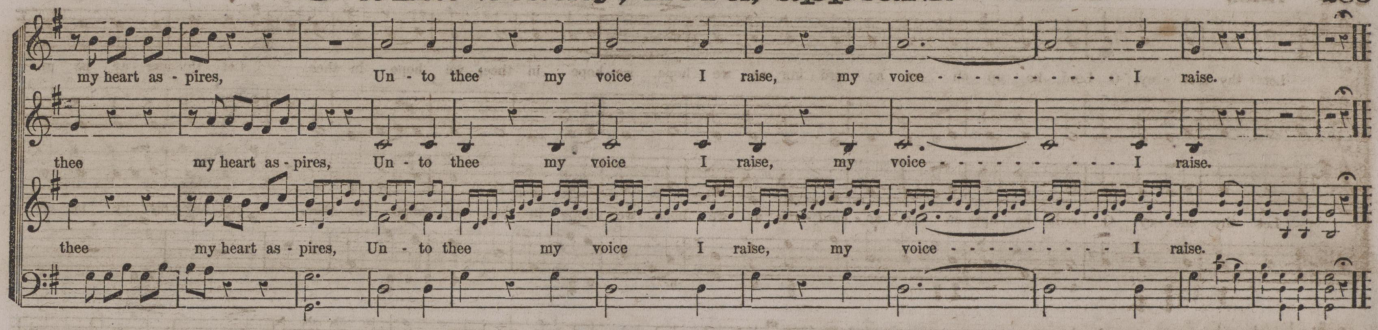


AID. 8's 6 & 4.

With tenderness. May be sung in Unisons. †

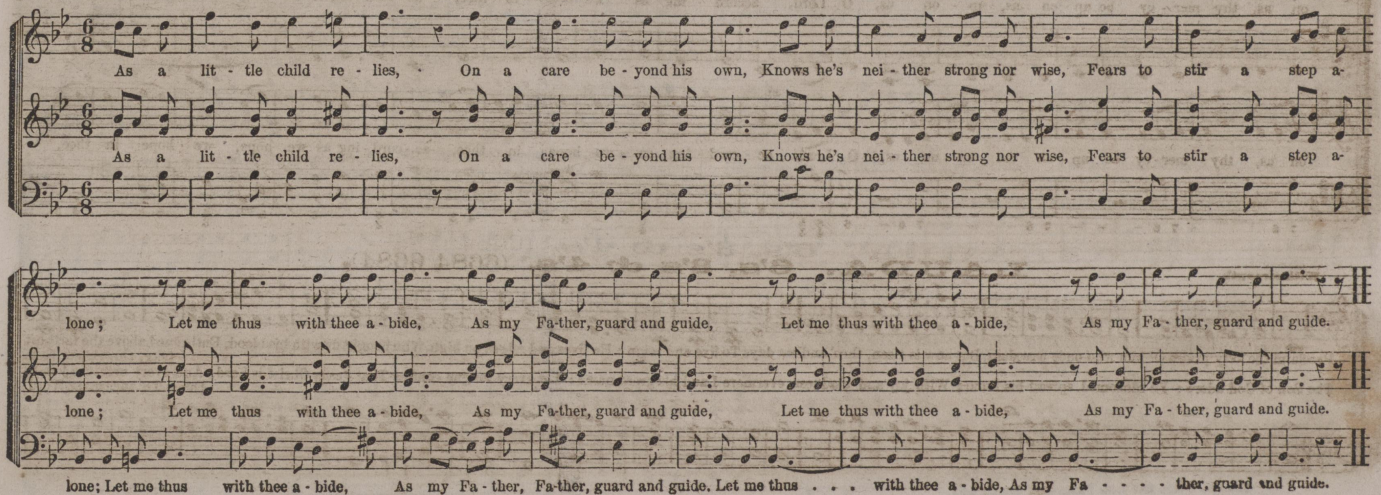


"O what beauty, Lord, appears." Concluded.



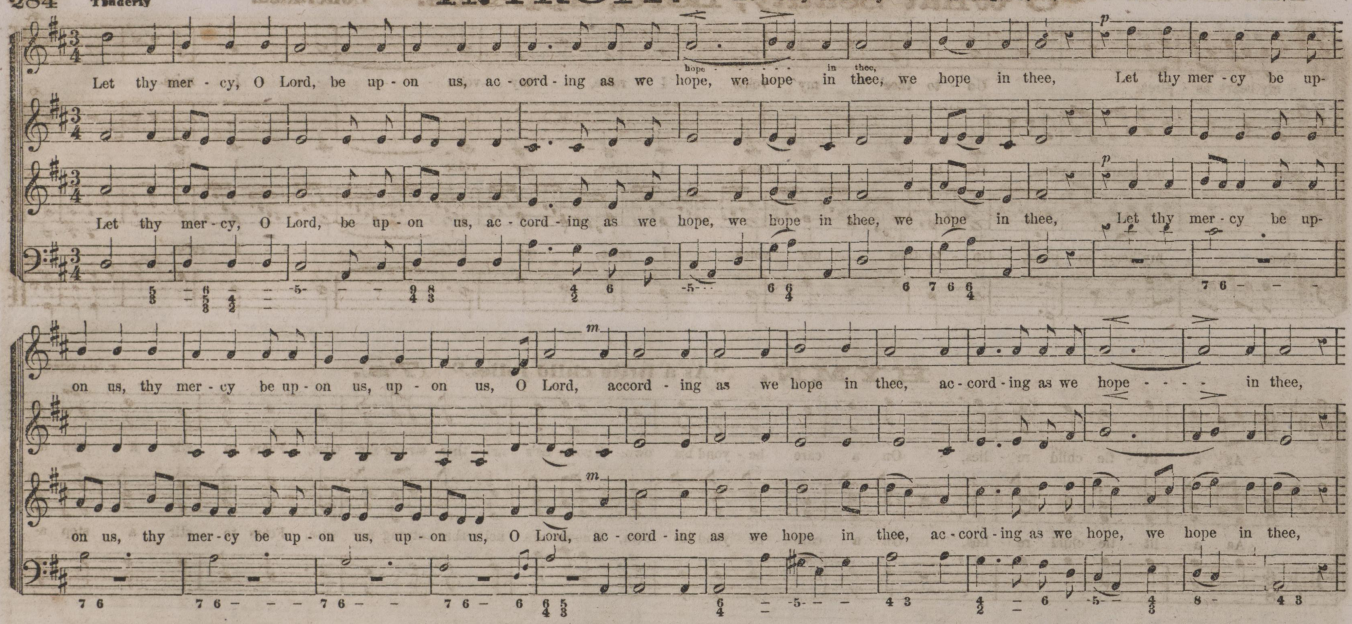
HYMN. "As a little child relies." (7's).

E. CAMPS.



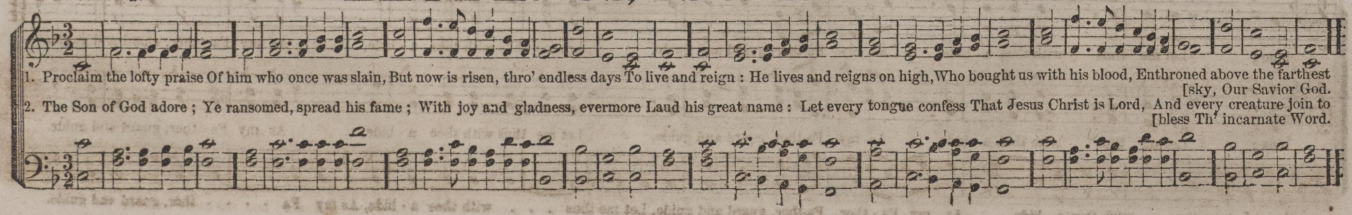
284 Tenderly

INTROIT. "Let thy mercy." Arranged by H., from a "Miserere Nobis" of Haydn.



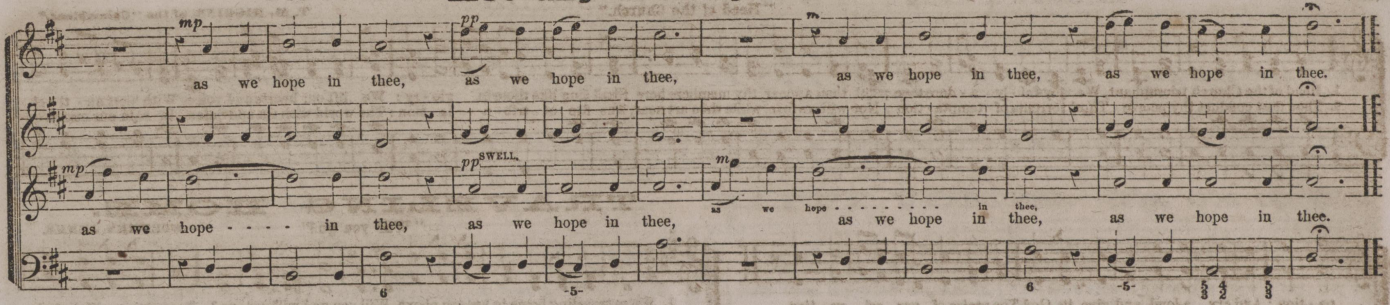
With strength.

LAUDA. 6's, 8's & 4's.* (6684 6684).



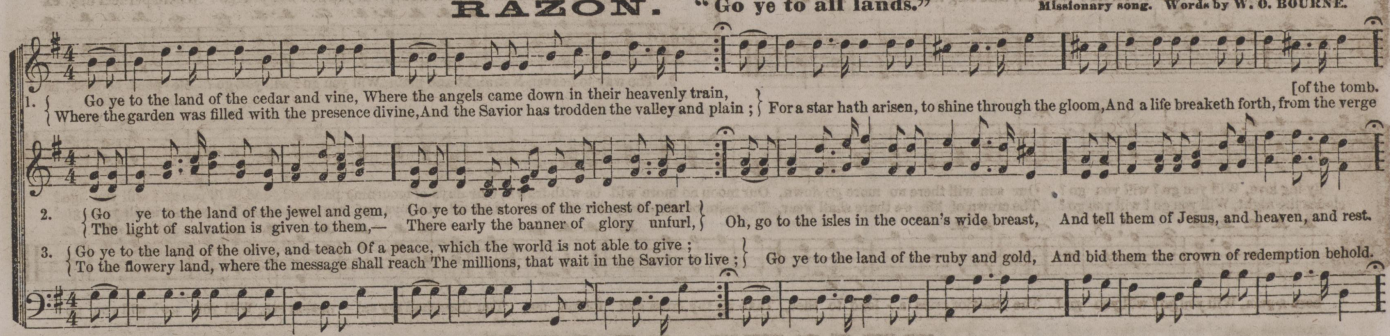
1. Proclaim the lofty praise Of him who once was slain, But now is risen, thro' endless days To live and reign: He lives and reigns on high, Who bought us with his blood, Enthroned above the farthest [sky, Our Savior God.
2. The Son of God adore; Ye ransomed, spread his fame; With joy and gladness, evermore Laud his great name: Let every tongue confess That Jesus Christ is Lord, And every creature join to [bless Th' incarnate Word.

"Let thy mercy." Concluded.



RAZON. "Go ye to all lands."

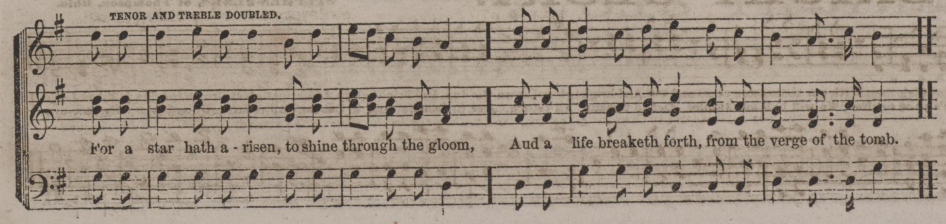
Missionary song. Words by W. O. BOURNE.



1. { Go ye to the land of the cedar and vine, Where the angels came down in their heavenly train, } { For a star hath arisen, to shine through the gloom, And a life breaketh forth, from the verge [of the tomb.
   { Where the garden was filled with the presence divine, And the Savior has trodden the valley and plain ; }

2. { Go ye to the land of the jewel and gem, Go ye to the stores of the richest of pearl } { Oh, go to the isles in the ocean's wide breast, And tell them of Jesus, and heaven, and rest.
   { The light of salvation is given to them,— There early the banner of glory unfurl, }

3. { Go ye to the land of the olive, and teach Of a peace, which the world is not able to give ; } { Go ye to the land of the ruby and gold, And bid them the crown of redemption behold.
   { To the flowery land, where the message shall reach The millions, that wait in the Savior to live ; }

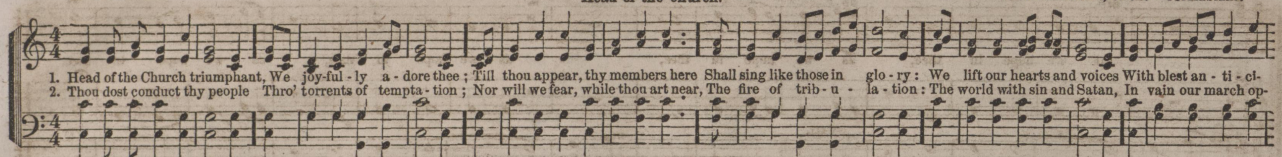


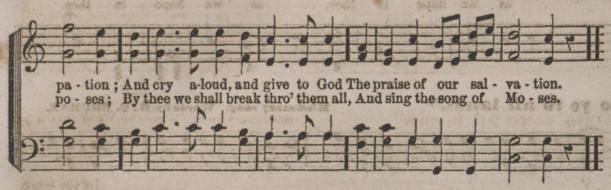
4. Go ye to the land where the Ethiop roams,
And stretches his long-fettered hands unto God ;
Oh, tell them of heaven, and point to the homes
Where never the foot of oppression hath trod :
And the desert shall bloom, and the barren shall sing.
And the wilderness forth into beauty shall spring.

5. Go forth, Mighty Word ! till all nations shall hear !
Speak thou to the straying in accents of peace !
Till the millions shall see the bright morning appear,
And the kingdom of Christ shall have endless increase,
And the song shall breathe forth in an Anthem divine.
The power, O Jesus ! and the glory be thine !

BURTON. 7's & 8's, Peculiar. (77 87 77 87).

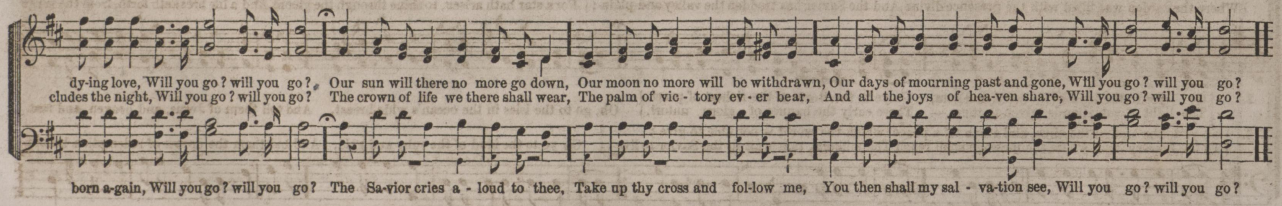
"Head of the Church." T. M. HIGGINS, of the "Columbians."





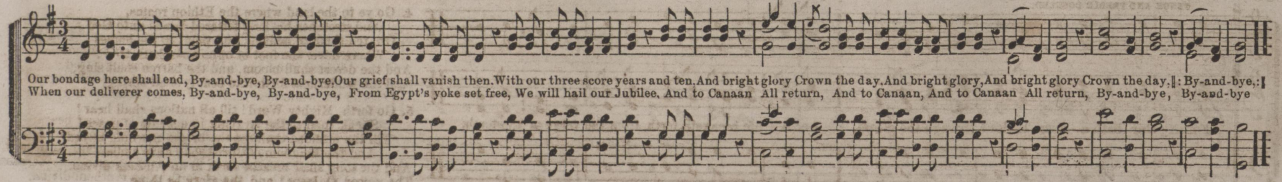
TRAVELING HOME.

"Will you go?" STEPHEN JENKS.

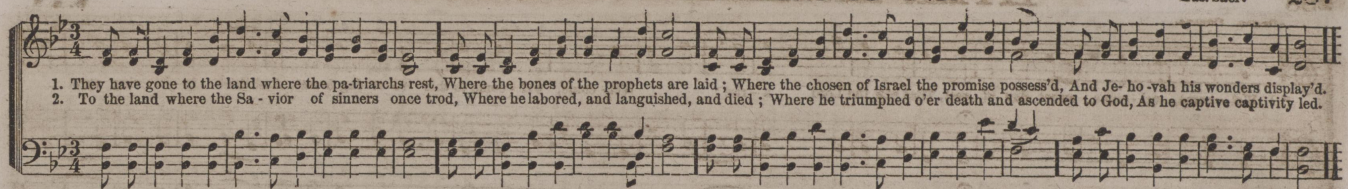


BRIGHT GLORY.

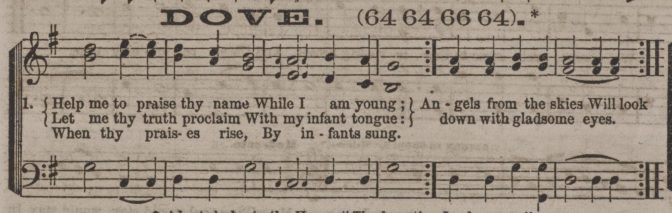
STEPHEN JENKS, of Thompson, Ohio.



PALESTINE. 12's & 9's.

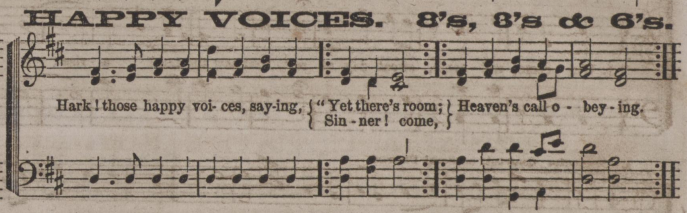


DOVE. (64 64 66 64).*

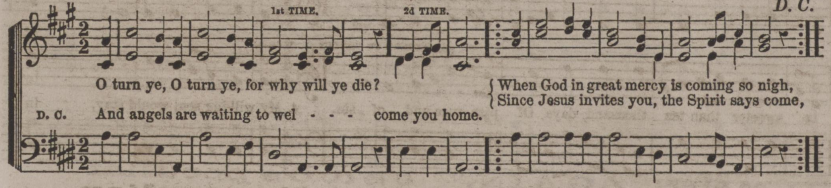


* Adapted also to the Hymn, "Thy bounties, Lord, we see."

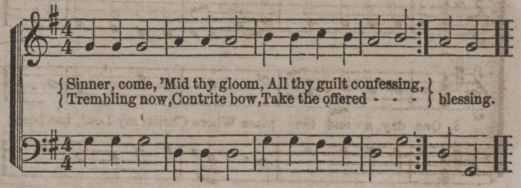
HAPPY VOICES. 8's, 8's & 6's.



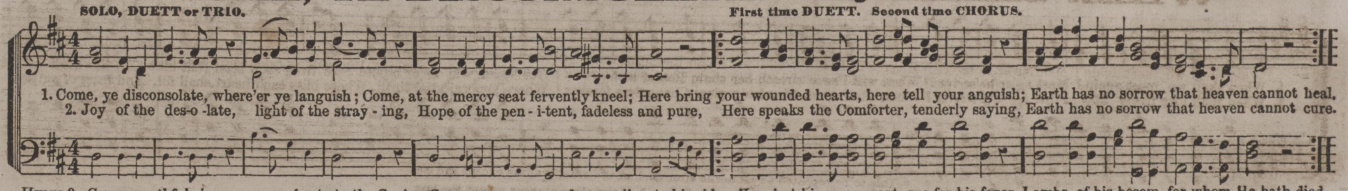
EXPOSTULATION. 11's.



ZALAH. 8's & 6's.



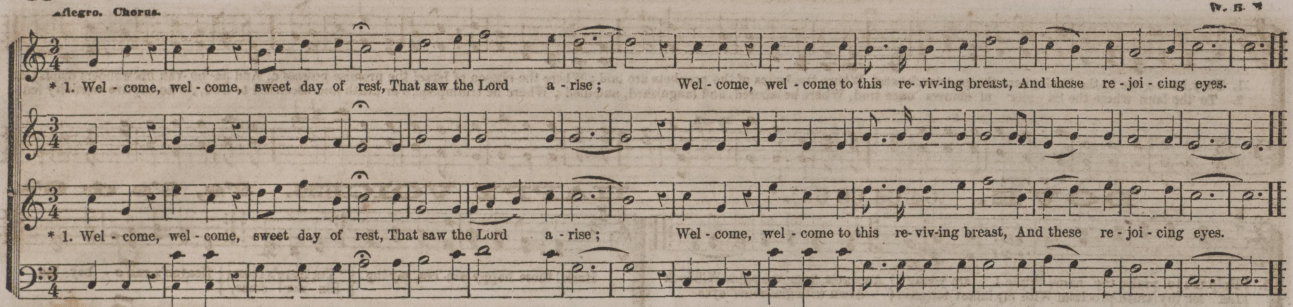
"COME, YE DISCONSOLATE." Hymn. 11's & 10's. S. WEBBE.



Hymn 2. Come, youthful sinners, come, haste to the Savior, Come, ye young wanderers, cling to his side ; Kneel at his mercy seat, sue for his favor, Lambs, of his bosom, for whom He hath died.

HYMN ANTHEM. "Welcome, sweet day of rest."

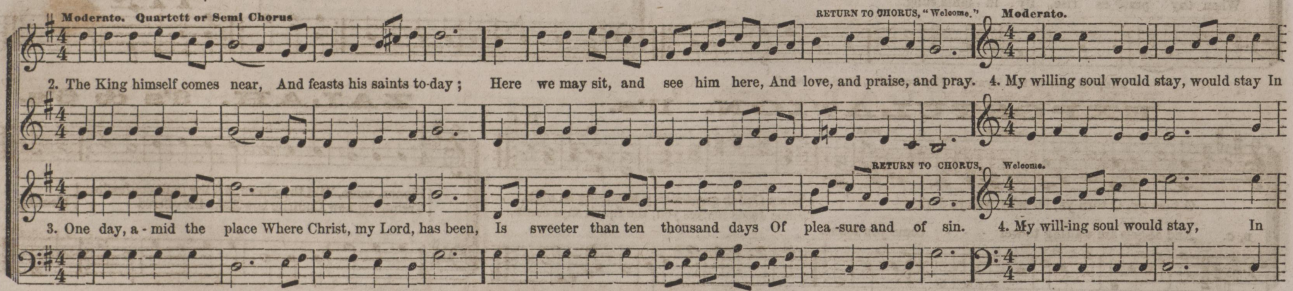
Allegro. Chorus.



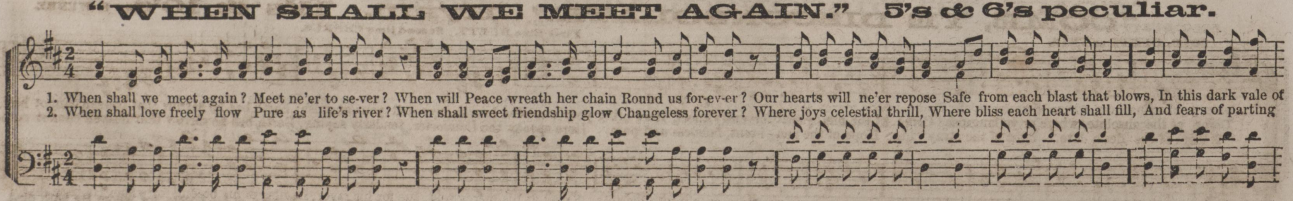
Modernto. Quartett or Semi Chorus

RETURN TO CHORUS, "Welcome."

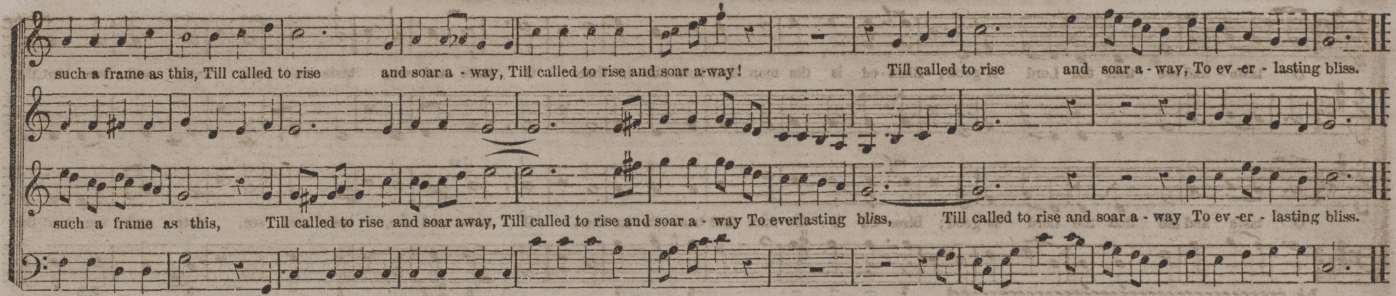
Moderato.



"WHEN SHALL WE MEET AGAIN." 5's & 6's peculiar.

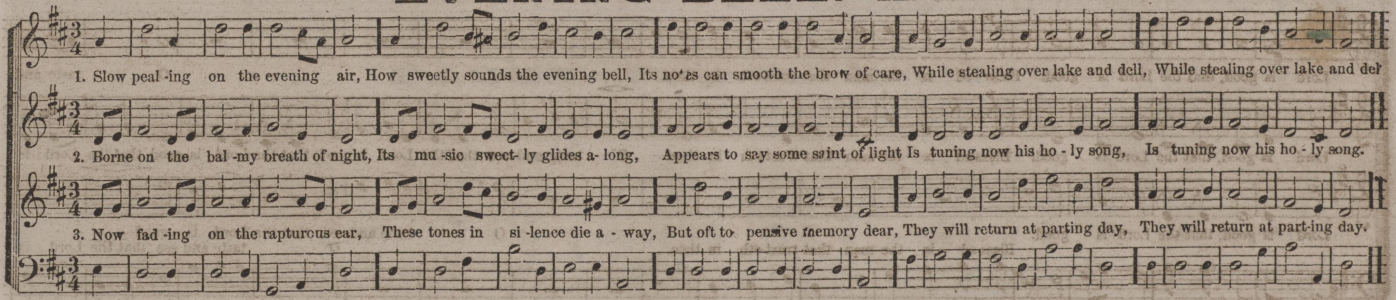


* This to be repeated as a Chorus after each of the other stanzas except the last.

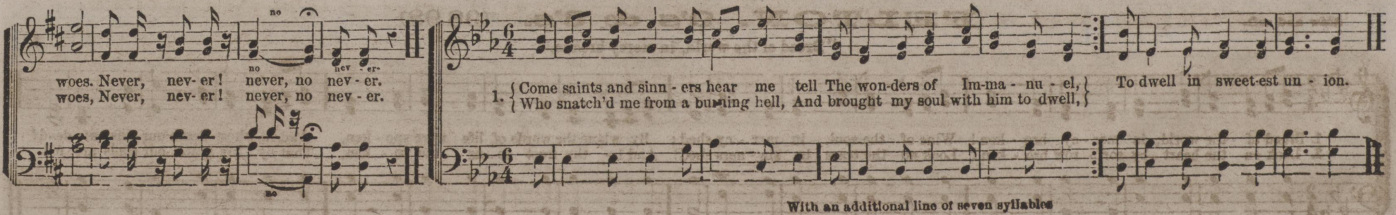


EVENING BELL. L. M.

Arranged from a MS. of WM. HORTON.

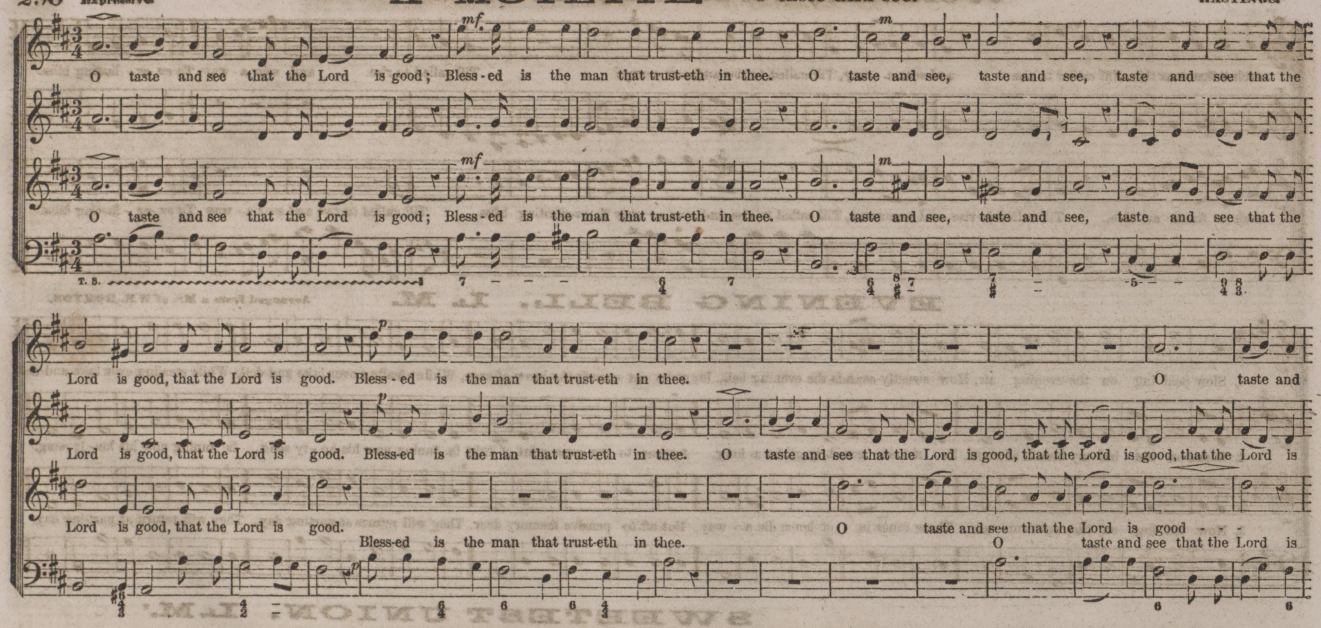


SWEETEST UNION. L.M.*



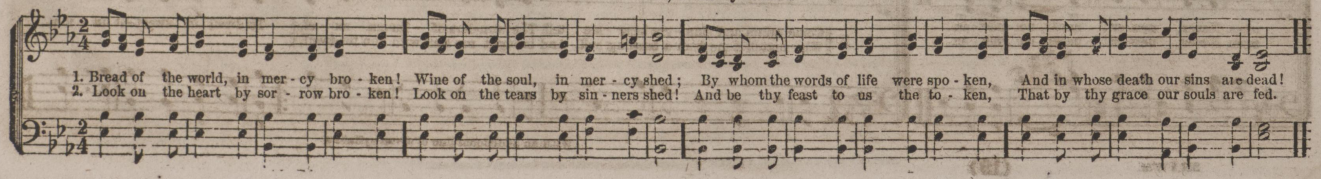
*With an additional line of seven syllables

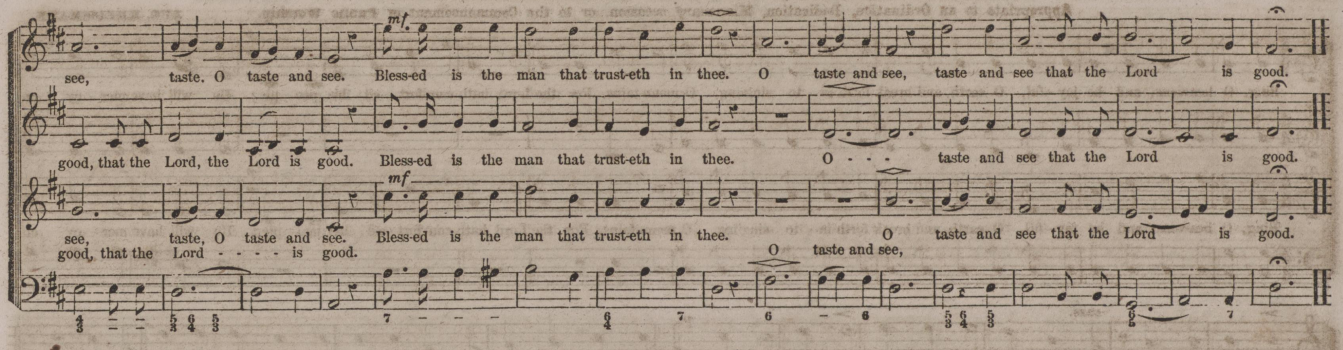
290 Expressive. **A MOTETTE.** "O taste and see." HASTINGS.



Slow and soft. **FELTON. 9's & 8's.** (98 98)

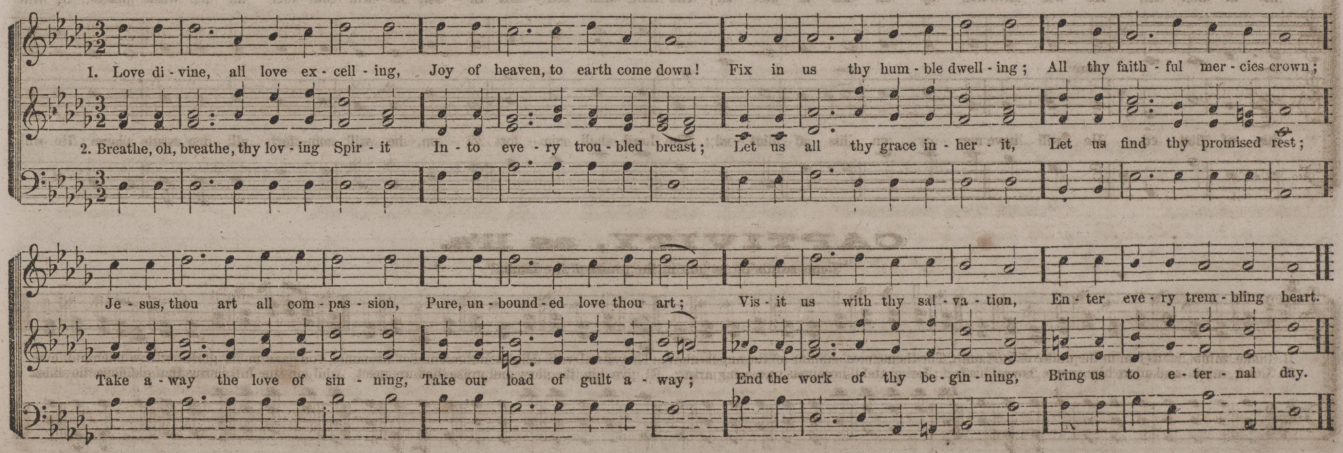
"Bread of the world, in mercy broken."





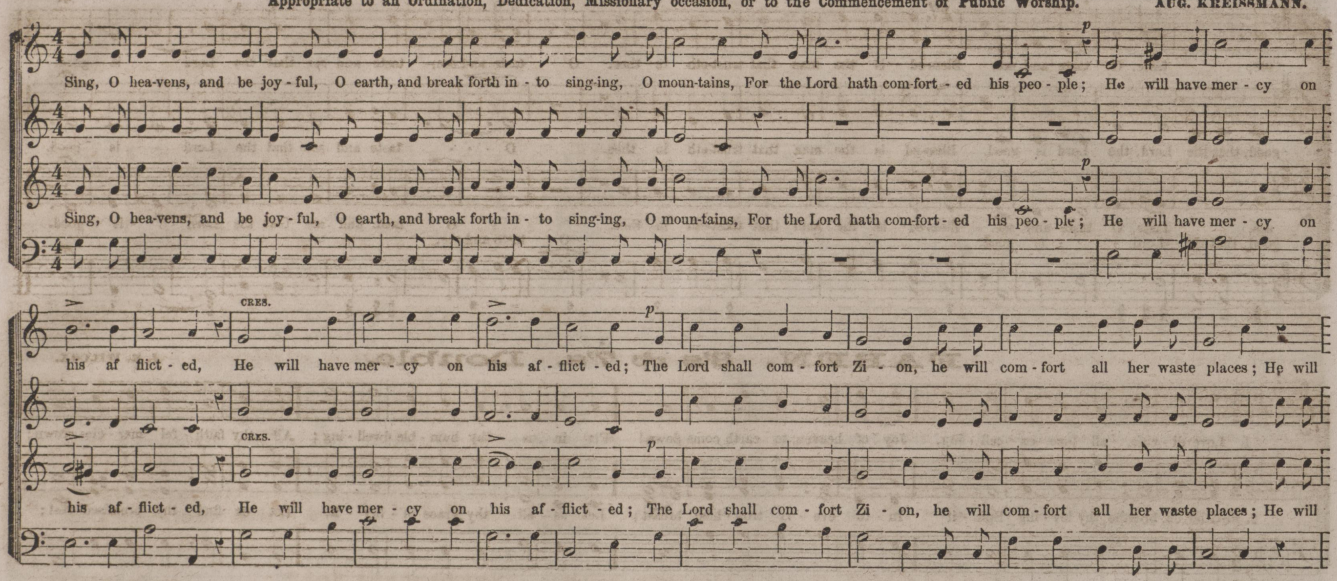
FABEN. 8's & 7's. Double.

J. H. WILCOX.



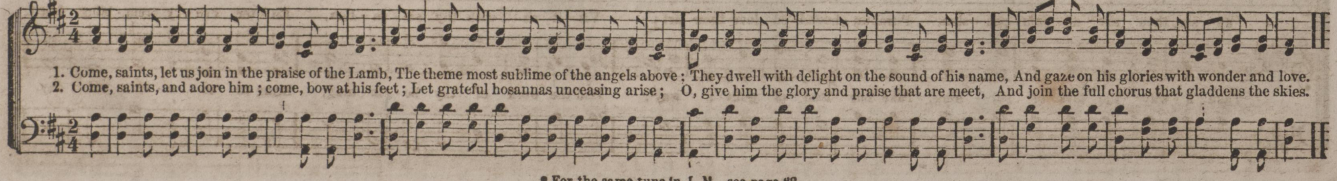
ANTHEM. "Sing, O heavens, and be joyful, O earth."

Appropriate to an Ordination, Dedication, Missionary occasion, or to the Commencement of Public Worship. AUG. KREISSMANN.



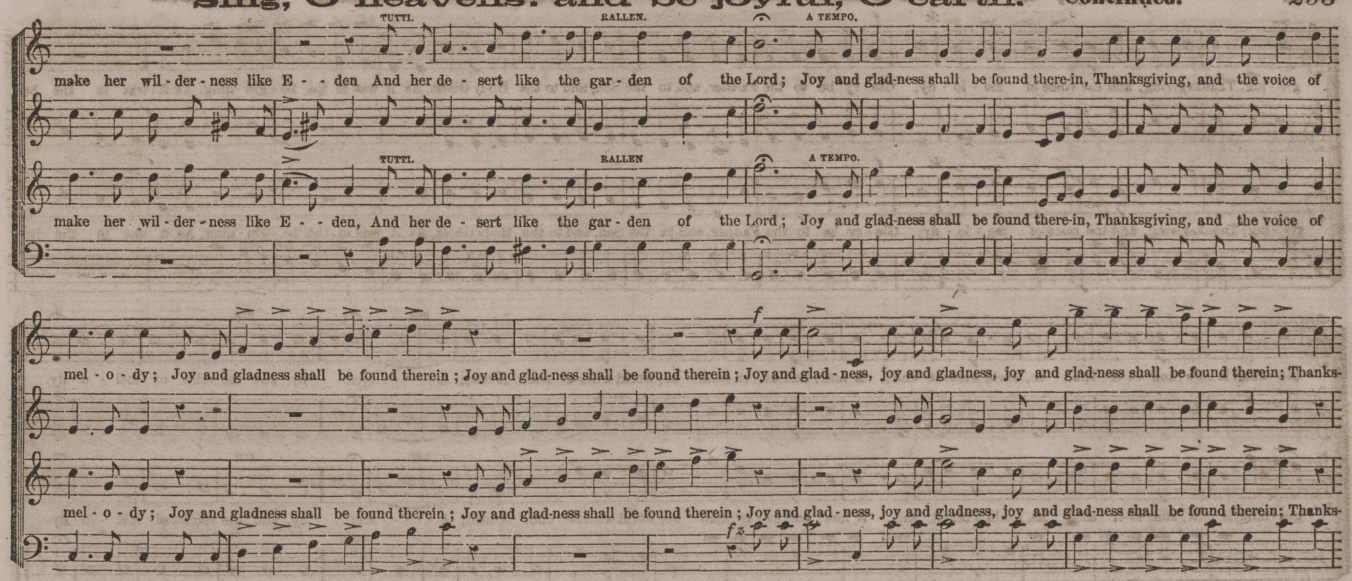
CAPTIVITY, as 11's.

"Come saints let us join in the praise of the Lamb."



* For the same tune in L. M., see page 62

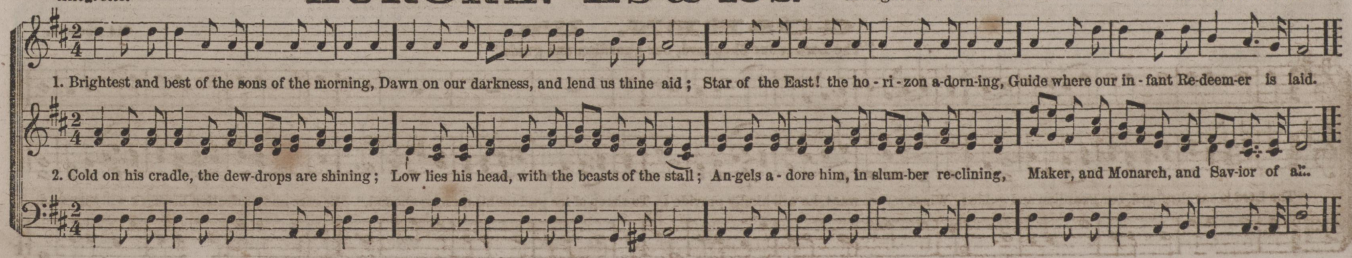
"Sing, O heavens! and be joyful, O earth." Continued.



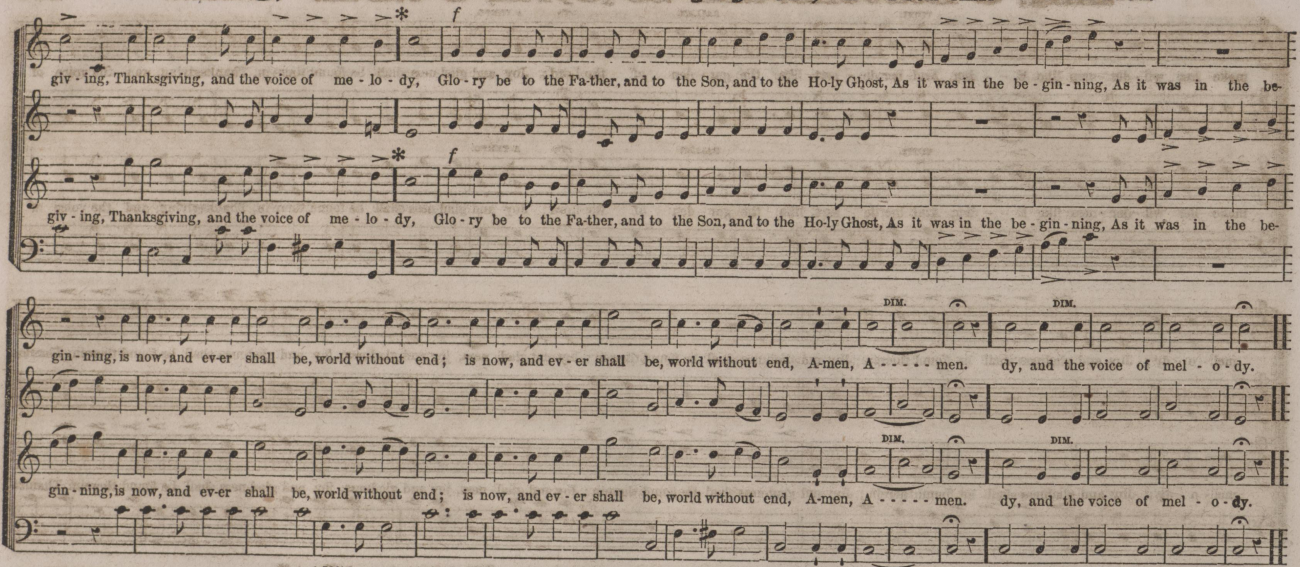
Allegretto.

AURORA. 11's & 10's. "Brightest and Best."

Arr. from MOZART.



"Sing, O heavens! and be joyful, O earth." Concluded.

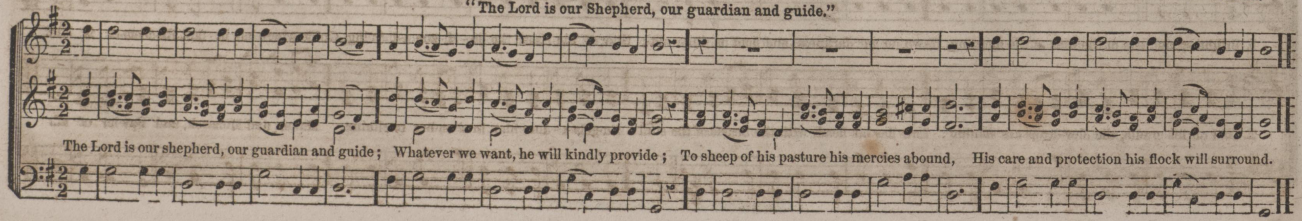


* If it be not desirable to sing the "Gloria Patri," the twenty measures between the double bars can be omitted.

GOSHEN. 11's.

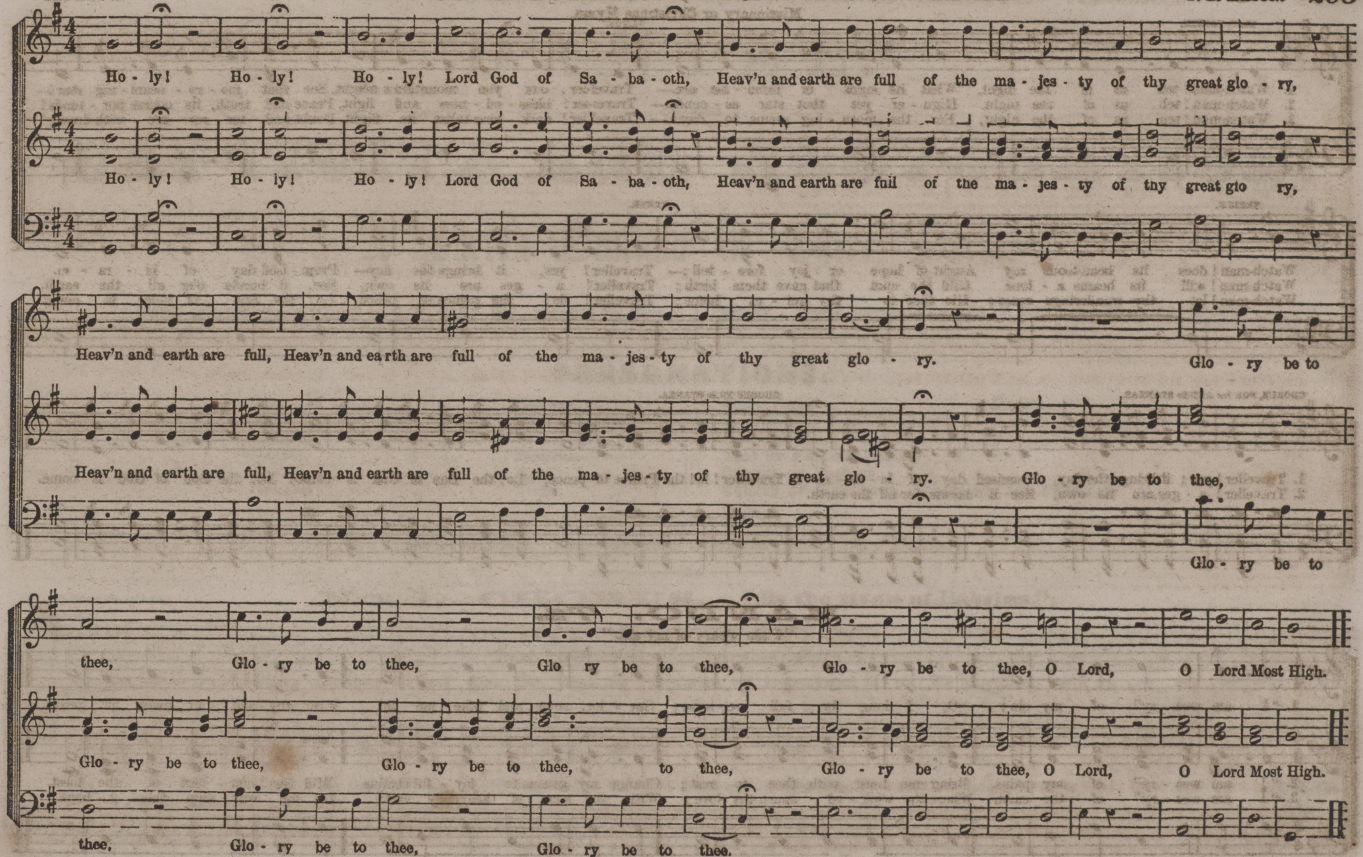
Old German.

"The Lord is our Shepherd, our guardian and guide."



SENTENCE. "Holy! Lord God of Sabaoth."

A. B. MASON.



296 Andante.

WATCHMAN, TELL US.

Missionary or Christmas Hymn.

L. MASON.

SOLO, TREBLE. TENOR.

1. Watch-man! tell us of the night, What its signs of prom - ise are.— Trav-el-ler, o'er yon mountain's height, See that glo - ry - beam - ing star!—
2. Watch-man! tell us of the night. Hign - er yet that star as - cends.— Trav-el-ler! bless - ed - ness and light, Peace and truth, its course por - tends!
3. Watch-man! tell us of the night, For the morn - ing seems to dawn.— Trav-el-ler! dark - ness takes its flight. Doubt and ter - ror are with-drawn!

TREBLE. TENOR.

Watch-man! does its beau-teous ray Aught of hope or joy fore - tell;— Traveller! yes, it brings the day— Prom - ised day of Is - ra - el.
Watch-man! will its beams a - lone Gild the spot that gave them birth; Traveller! a - ges are its own, See, it bursts o'er all the earth.
Watch-man! let thy wanderings cease; Hie thee to thy qui - et home; Traveller! lo! the prince of peace, Lo! the Son of God is come.

CHORUS, FOR 1st AND 2d STANZAS. CHORUS TO 3d STANZA.

1. Traveller! yes; it brings the day, Promised day of Is - ra - el. 3. Traveller! lo! the Prince of peace, Lo! the Son of God is come! Lo! the Son of God is come.
2. Traveller! a - ges are its own, See it bursts o'er all the earth.

MANDO. 7's.

"I am weary of my sin."

1. "I am wea - ry" of my sin; O, I long for full re - lease; Sav - ior, come and take me in With thy - self to dwell in peace.
2. "I am wea - ry" of my pains, Bring me Lord, with thee to rest; Change my groans to joy - ful strains 'Mid the con - cert of the blest.
3. "I am wea - ry" of the earth Where the wick - ed spurn thy love; With thy sons of heaven-ly birth Let me wor - ship thee a - bove.

DANIEL:

OR THE

CAPTIVITY AND RESTORATION.

A Sacred Cantata in Three Parts.

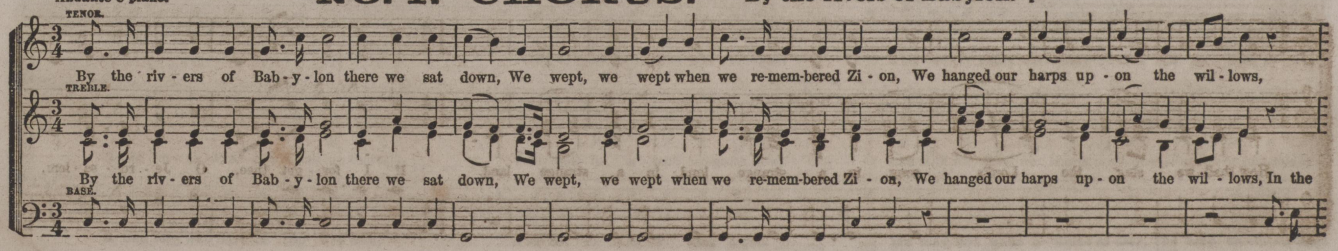
Words selected and prepared by C. M. CADY, Esq., assisted by Miss F. J. CROSBY. Music composed by GEO. F. ROOT and W. B. BRADBURY.

PERSONATIONS.

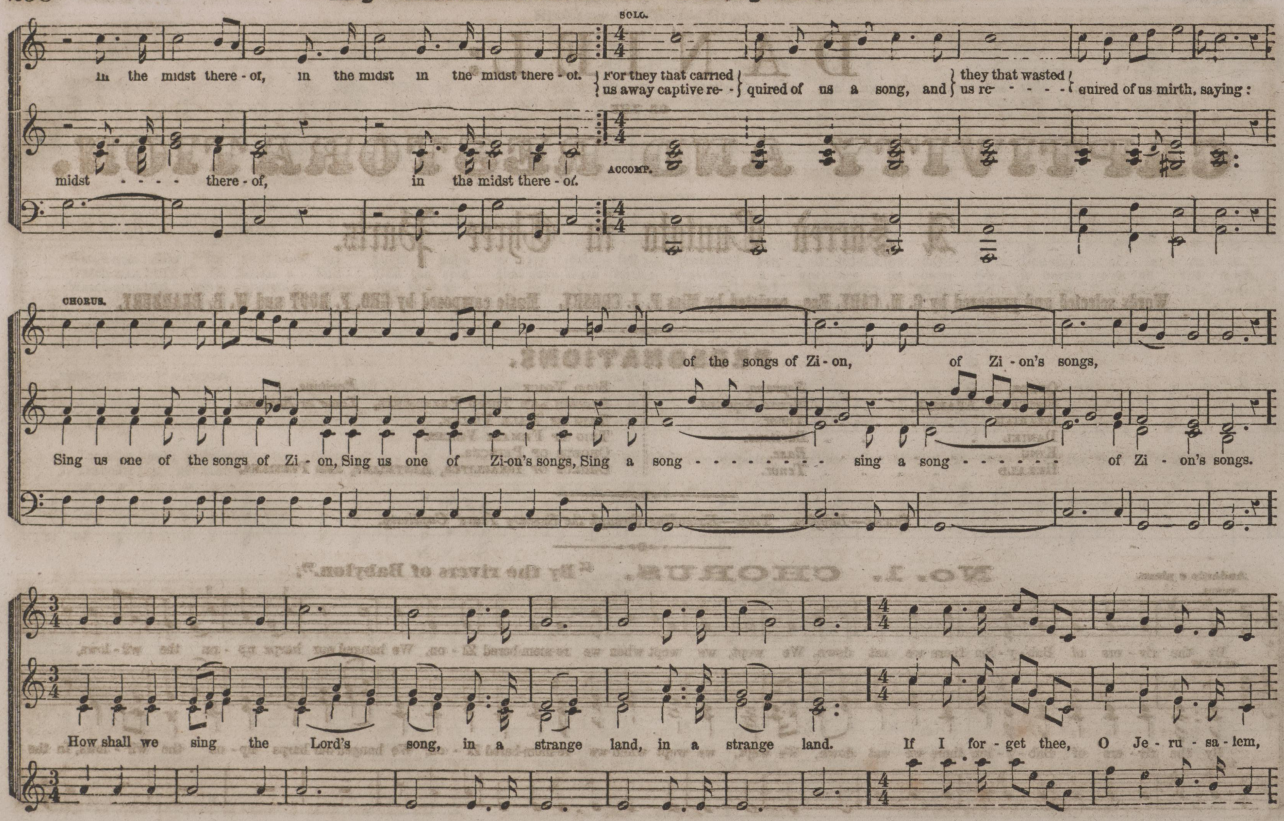
QUEEN,	*Soprano.*	SOLO VOICE	*Baritone.*
SISTER OF AZARIAH,	*Mezzo Soprano.*	SECOND AND THIRD PRESIDENTS,	*Tenor or Baritone.*
AZARIAH	*Tenor.*	TRIO OF MALE VOICES.	
DANIEL	*Baritone.*	TRIO OF FEMALE VOICES.	
KING	*Base.*	CHORUS OF PRINCES.	
HERALD	*Tenor.*	CHORUS OF ISRAELITES, ASSYRIANS, AND PERSIANS.	

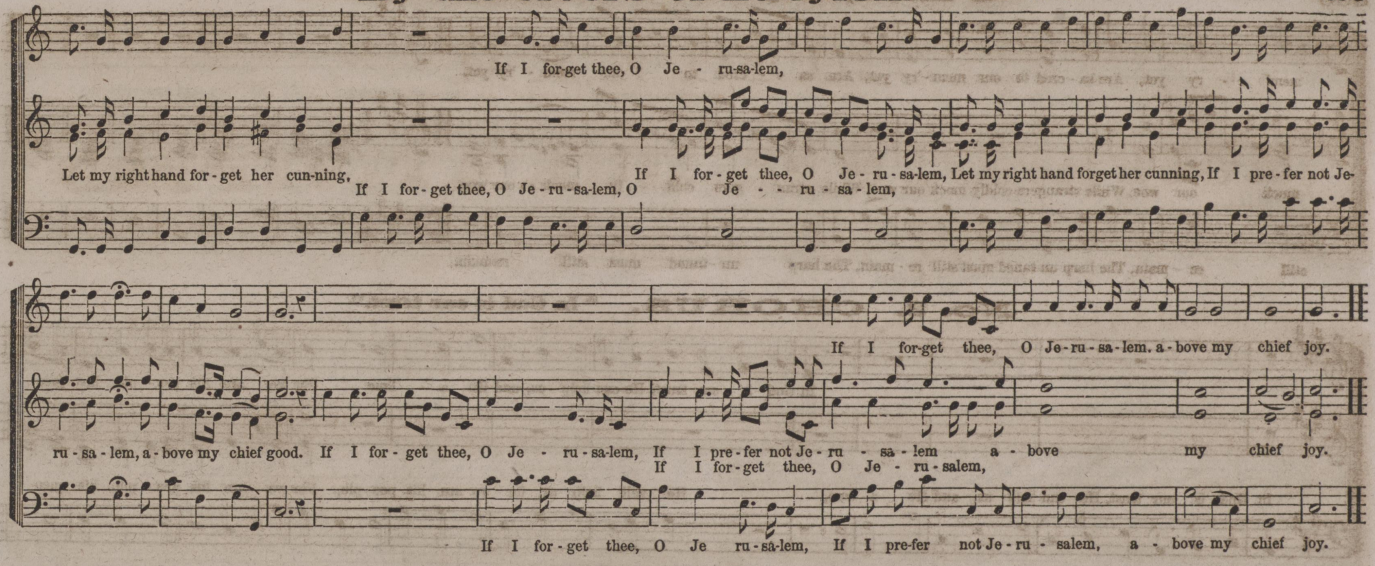
SCENE—*Babylon.* TIME—*Extending through the Seventy Years' Captivity.*

No. 1. CHORUS. "By the rivers of Babylon."



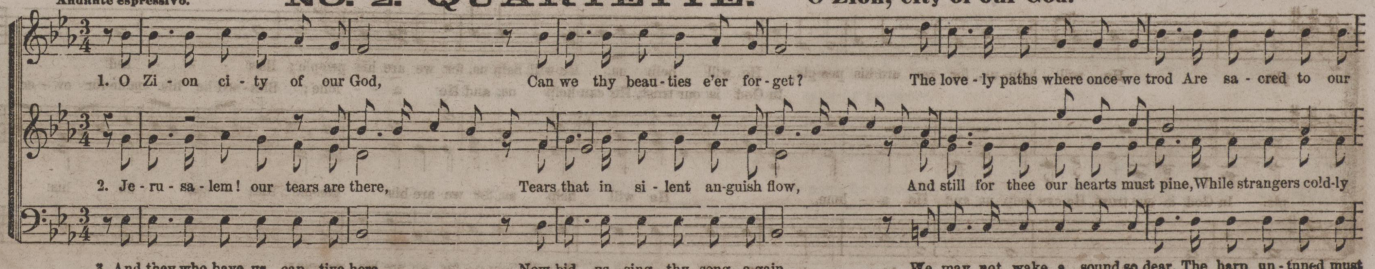
"By the rivers of Babylon." Continued.



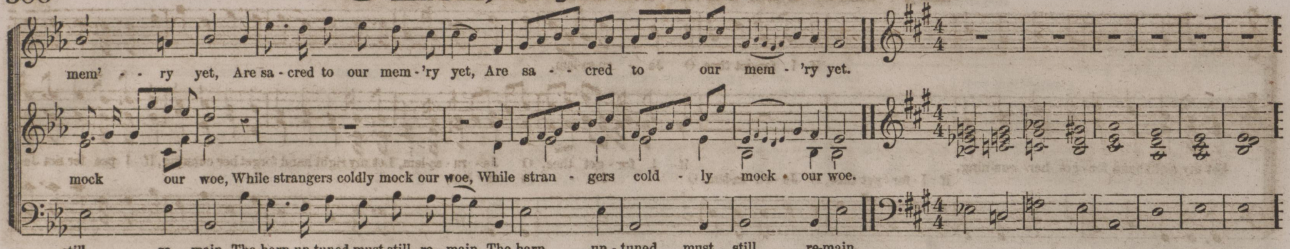


Andante espressivo.

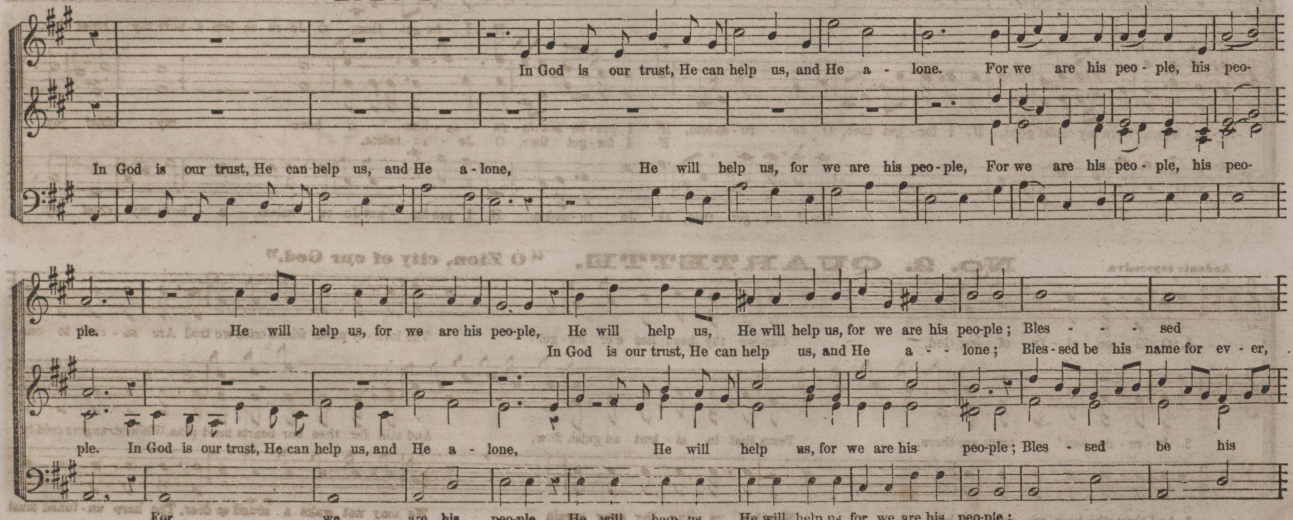
No. 2. QUARTETTE. "O Zion, city of our God."

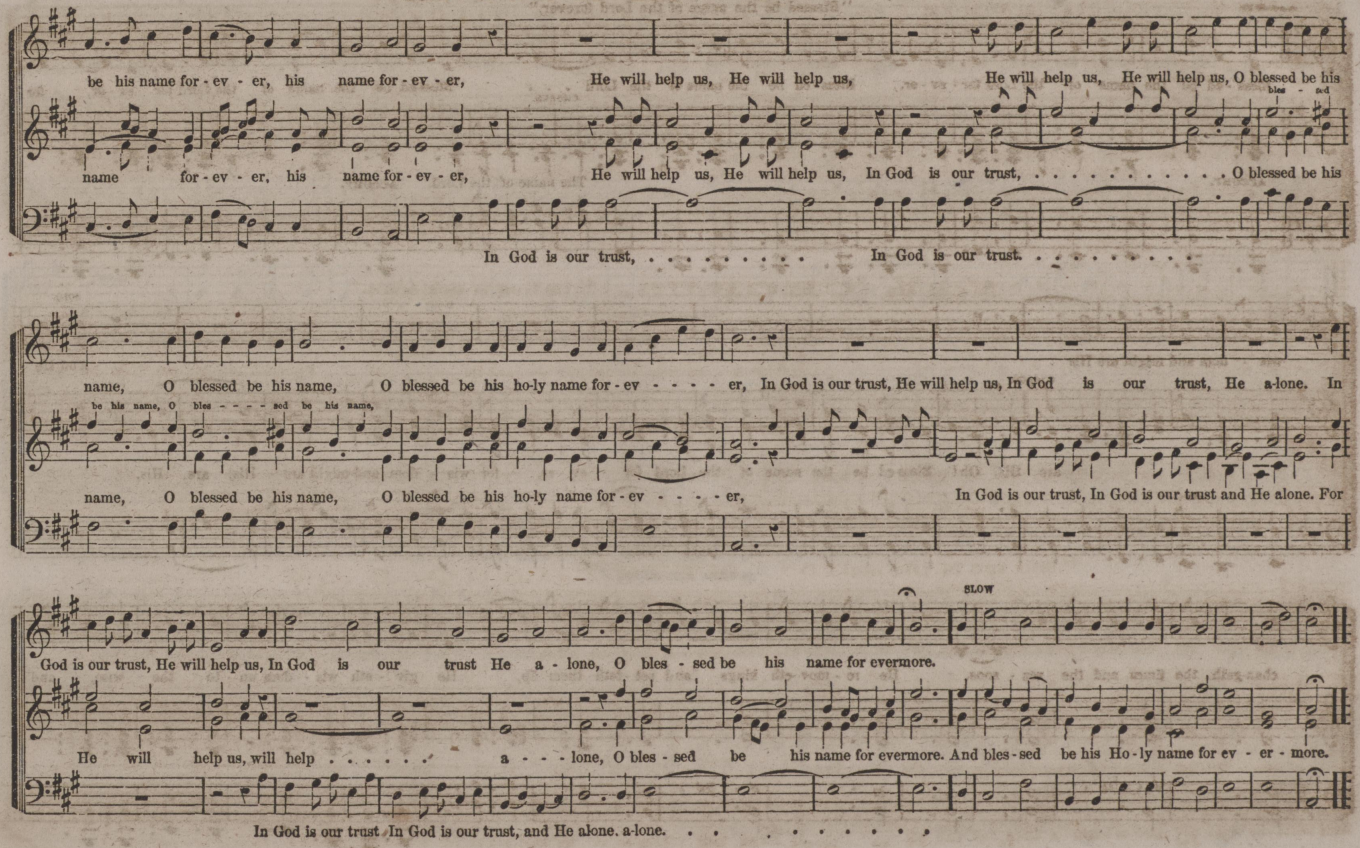


"O Zion, city of our God." Concluded.



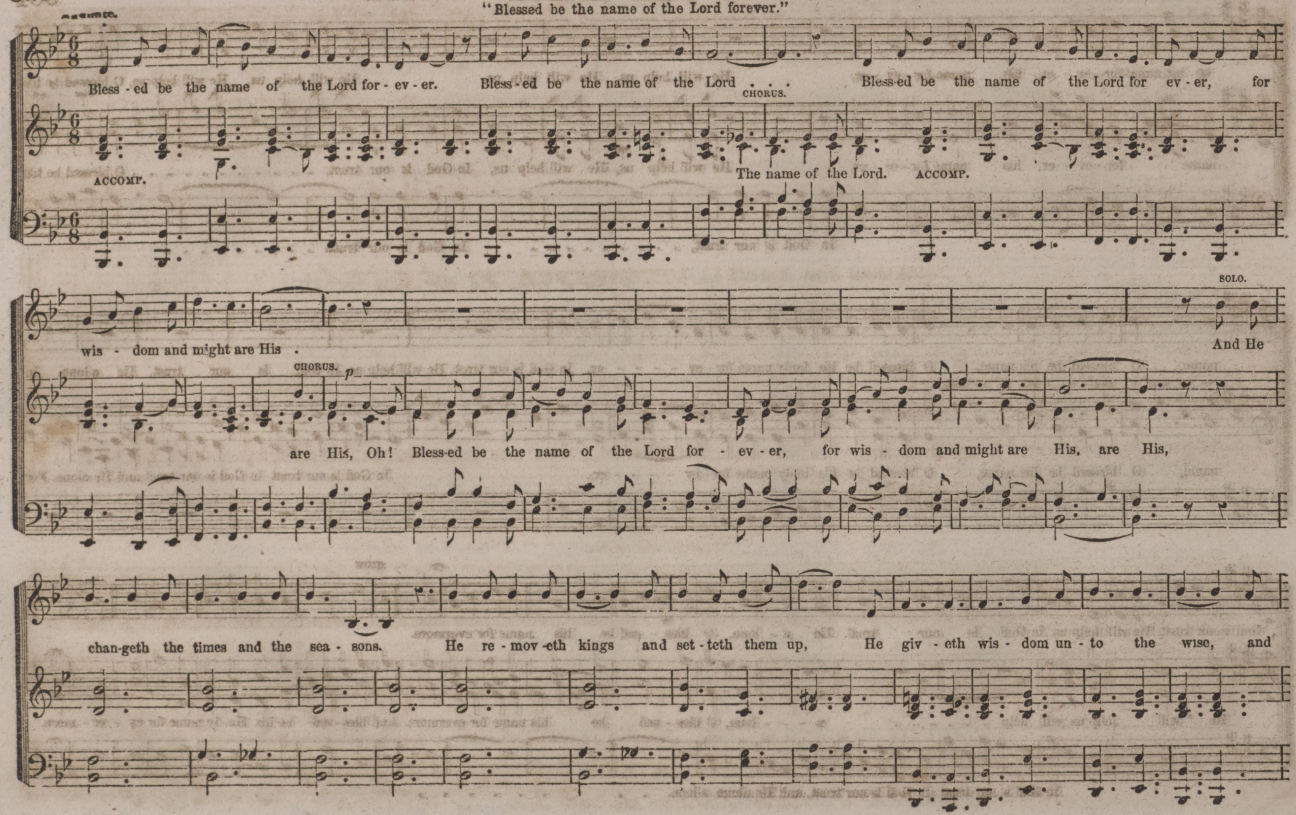
No. 8. CHORUS. "In God is our trust."




be his name for - ev - er, his name for - ev - er, He will help us, He will help us, He will help us, He will help us, O blessed be his
name for - ev - er, his name for - ev - er, He will help us, He will help us, In God is our trust, ... O blessed be his
In God is our trust, ... In God is our trust. . . . . .
name, O blessed be his name, O blessed be his ho-ly name for - ev - - - - er, In God is our trust, He will help us, In God is our trust, He a-lone. In
name, O blessed be his name, O blessed be his ho-ly name for - ev - - - - er, In God is our trust, In God is our trust and He alone. For
SLOW
God is our trust, He will help us, In God is our trust He a - lone, O bles - sed be his name for evermore.
He will help us, will help . . . . . a - - - lone, O bles - sed be his name for evermore. And bles - sed be his Ho - ly name for ev - er - more.
In God is our trust In God is our trust, and He alone. a-lone. . . . . .

No. 4. SOLO (Daniel) and CHORUS.

"Blessed be the name of the Lord forever."



REPEAT CHORUS, "Blessed be the name,"

know - ledge to them, and know - ledge to them that know un der - stand - ing. He re - veal - eth the deep and se - cret

REPEAT CHOR. Blessed, etc.

things, He know-eth what is in the dark - ness, and the light . . . and the light, . . . and the light dwell-eth with Him.

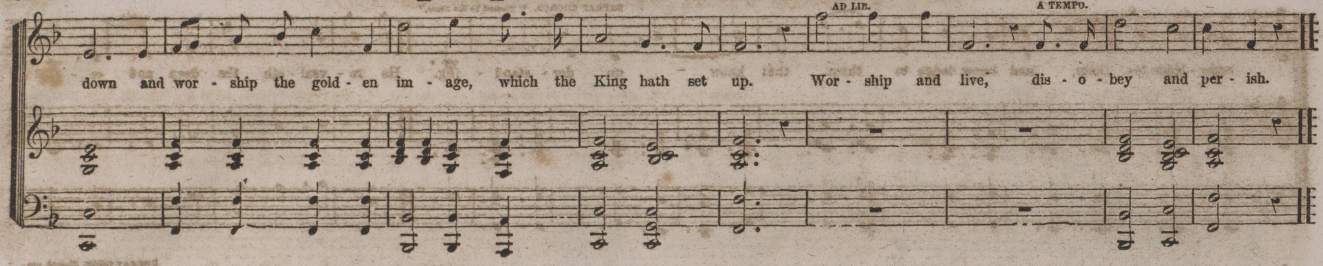
With energy.

No. 5. SOLO. (Herald).

"O people and nations."

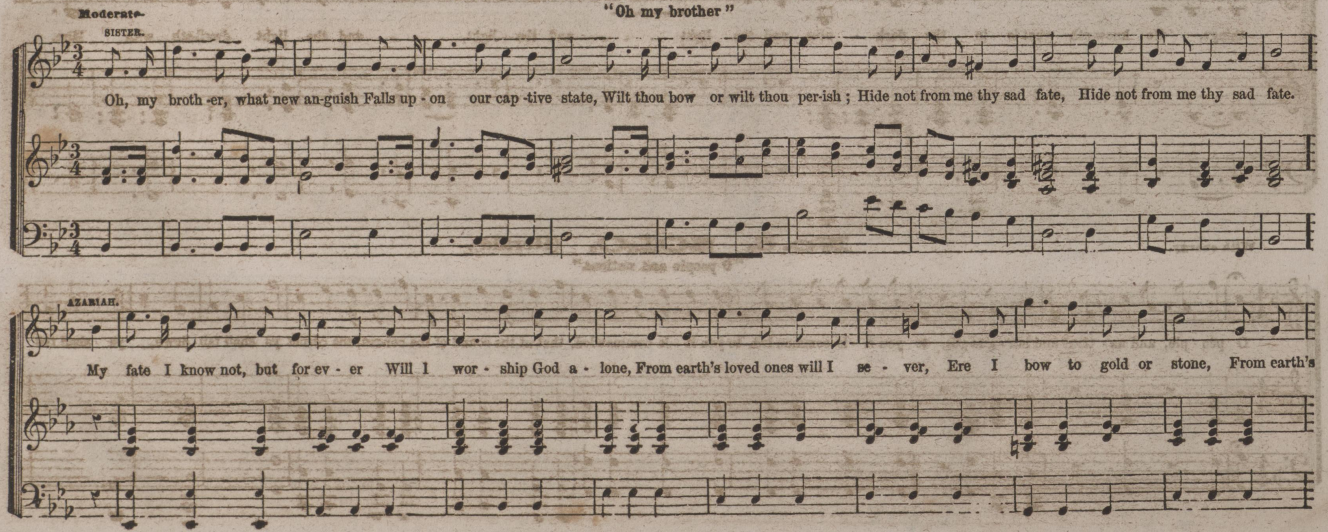
O peo - ple, and na - tions and lan - gua-ges, to you it is commanded, to you it is commanded, that at the sound of the cor-net, the cornet ye shall fall down, ye shall fall

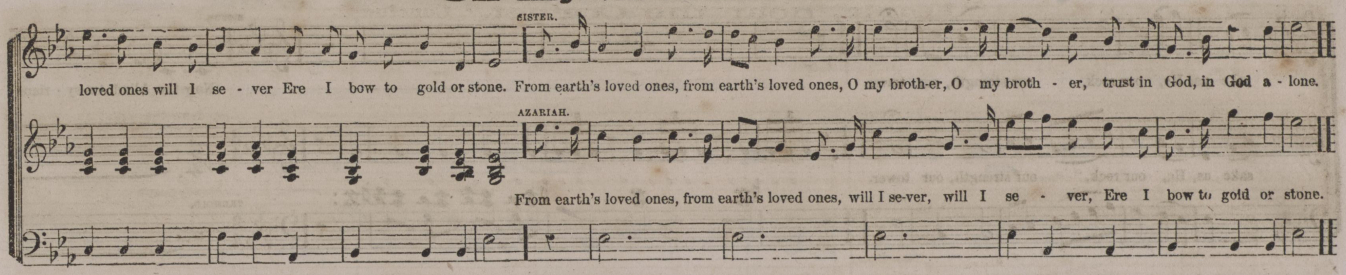
"O people and nations." Concluded.



No. 6. DUETT. (Azariah and Sister.)

"Oh my brother"

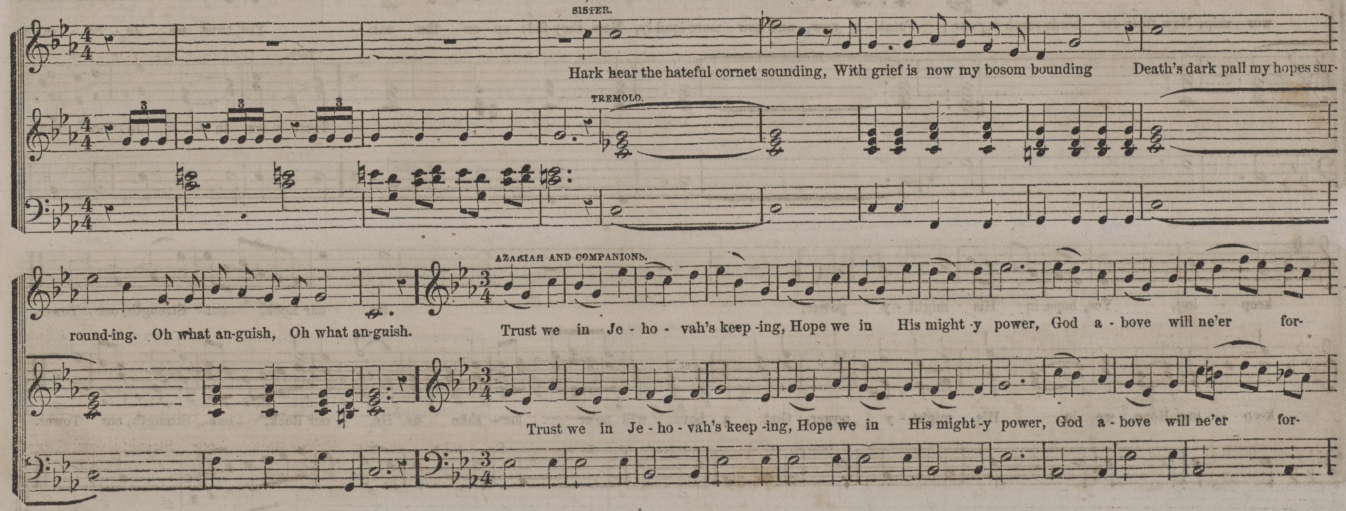




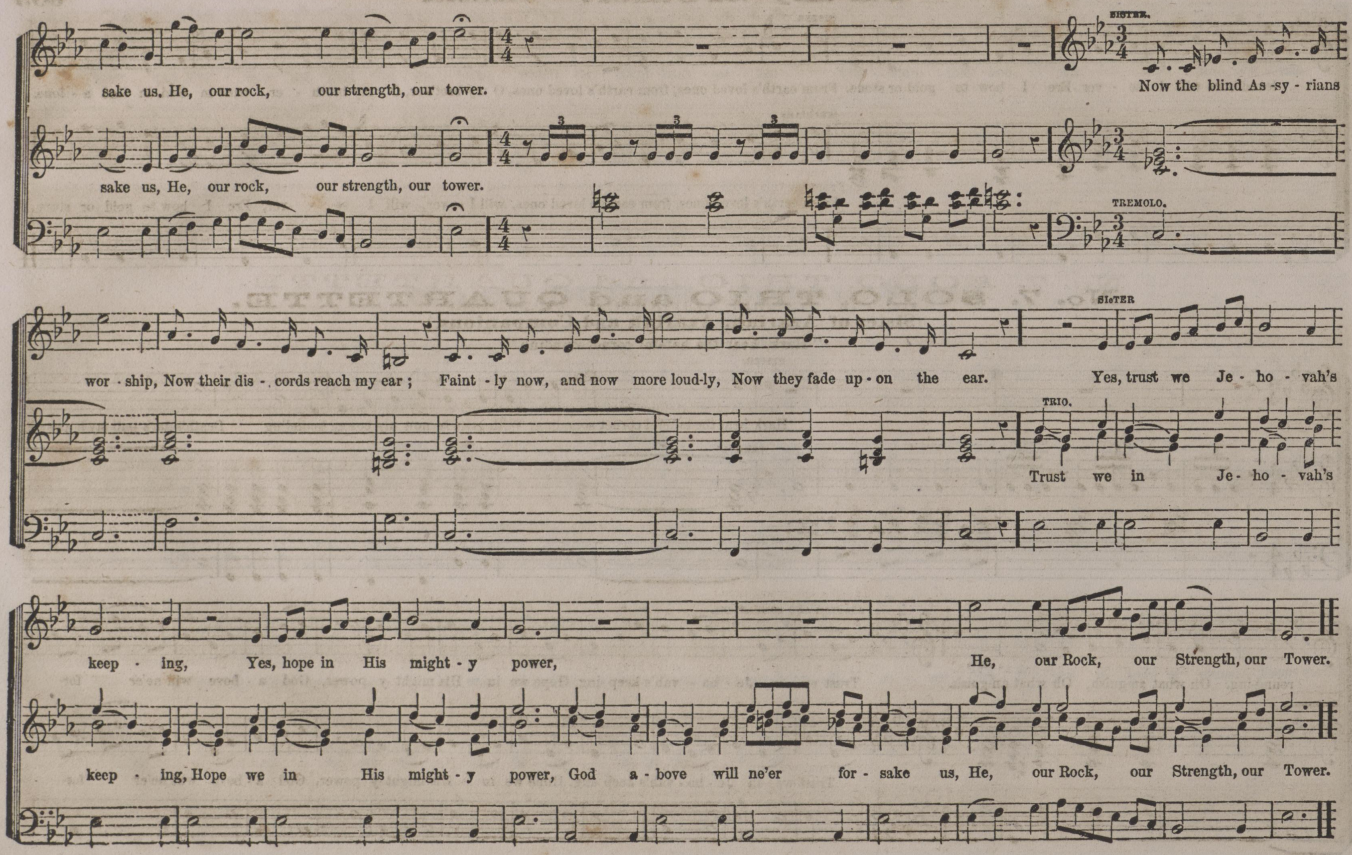
No. 7. SOLO, TRIO and QUARTETTE.

(Sister of Azariah, Azariah and Companions.)

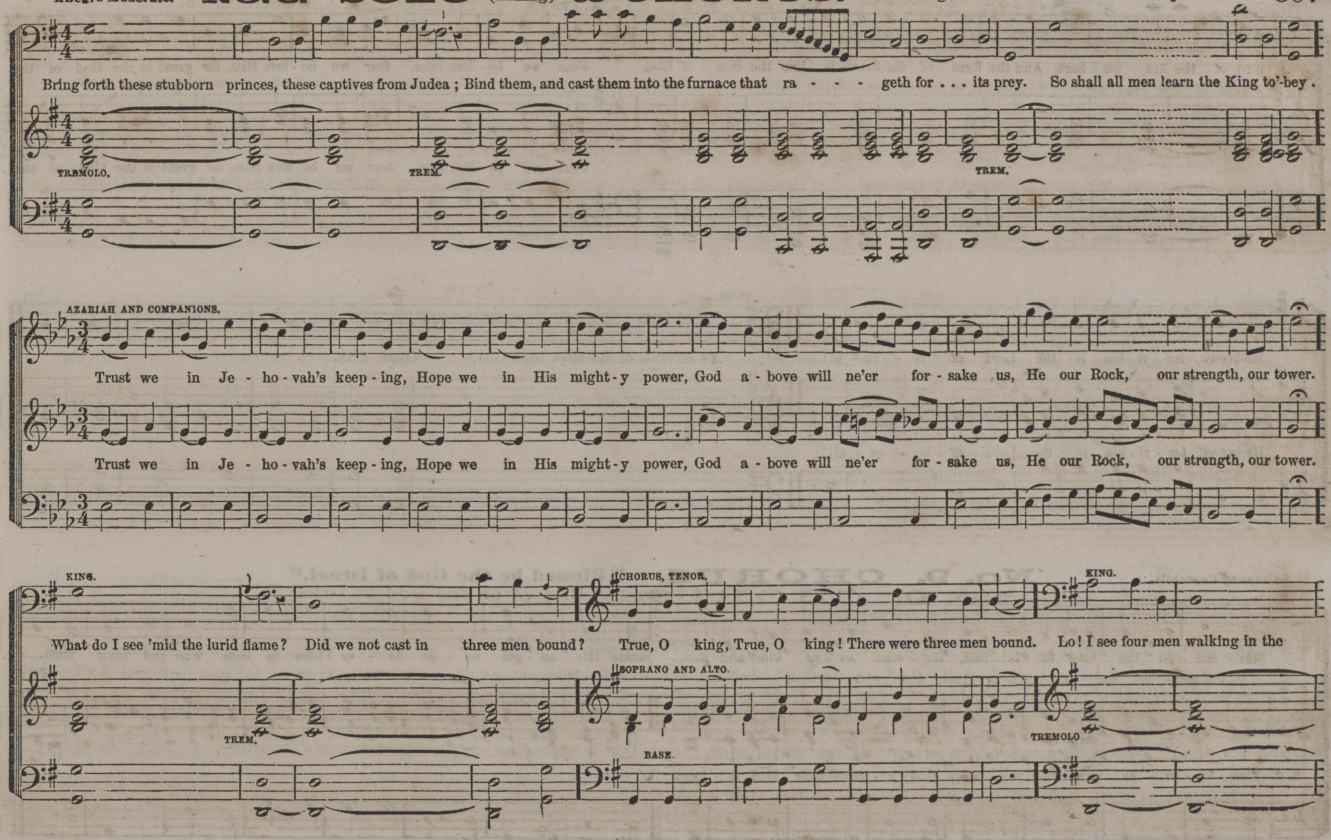
"Hark, hear the hateful cornet sounding."



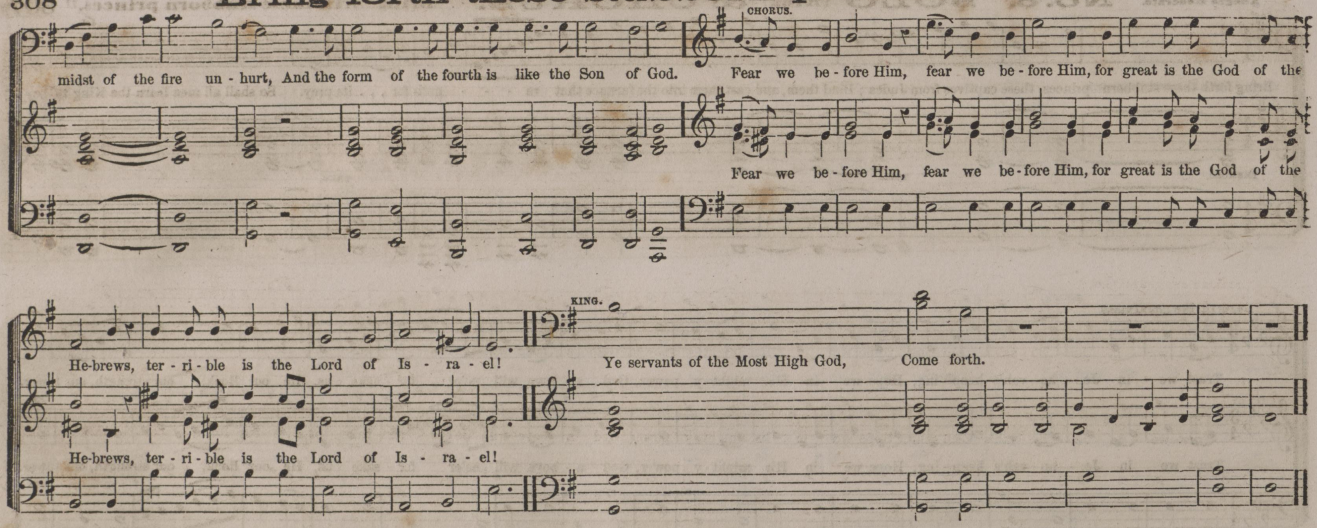
"Hark, hear the Cornet." Concluded.



Allegro Moderato. **No. 8. SOLO (King) & CHORUS.** "Bring forth these stubborn princes."

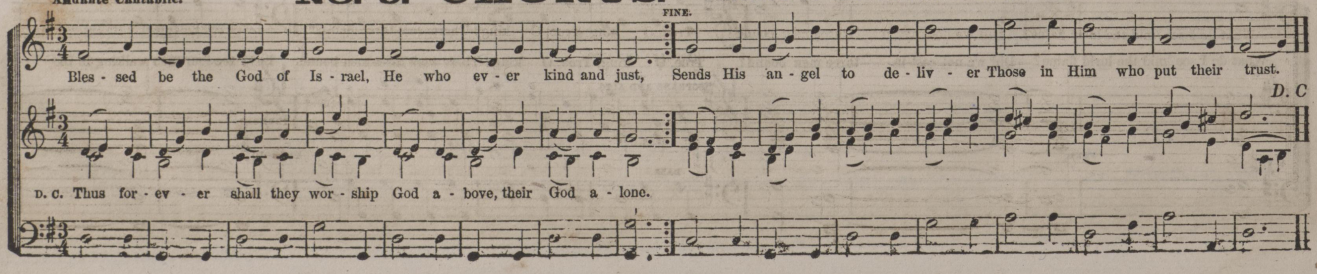


"Bring forth these stubborn princes." Concluded.

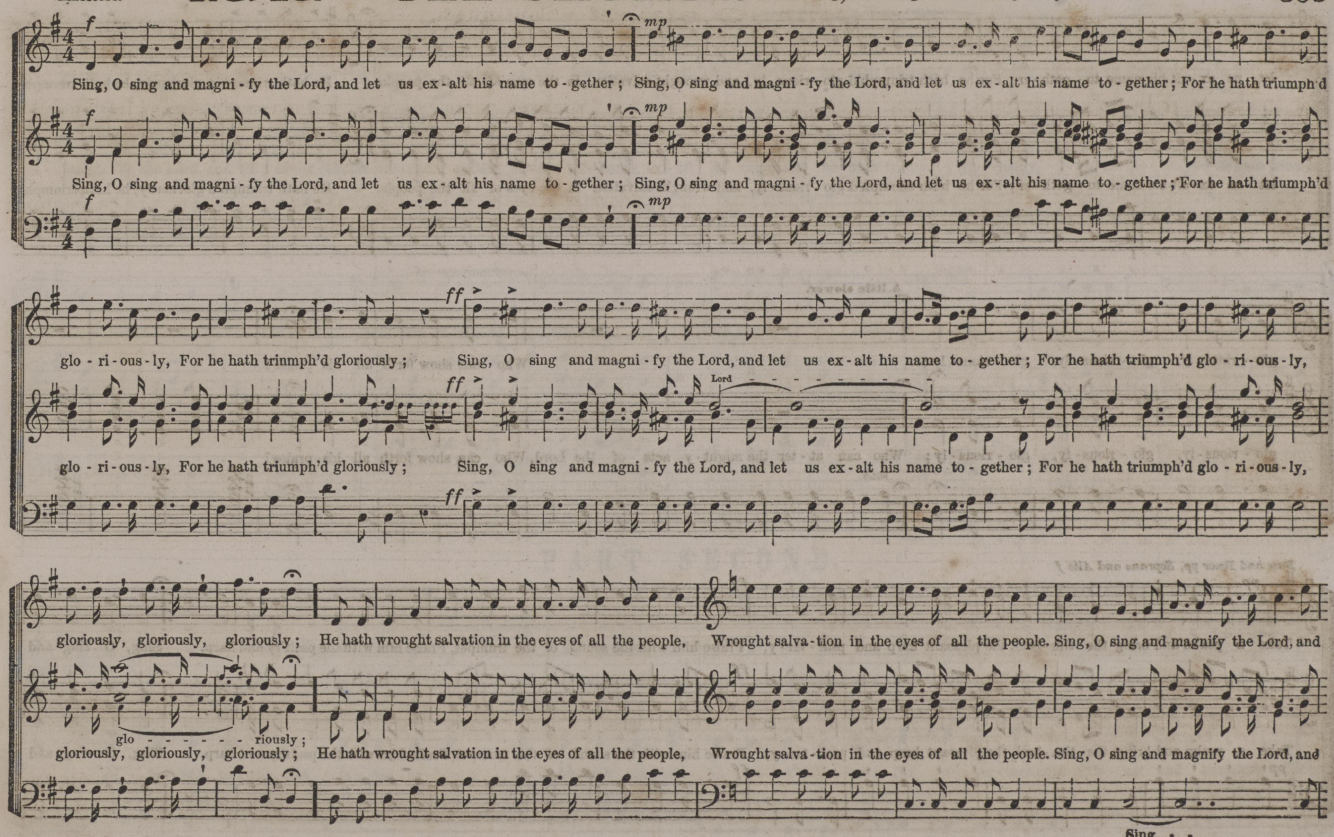


Andante Cantabile.

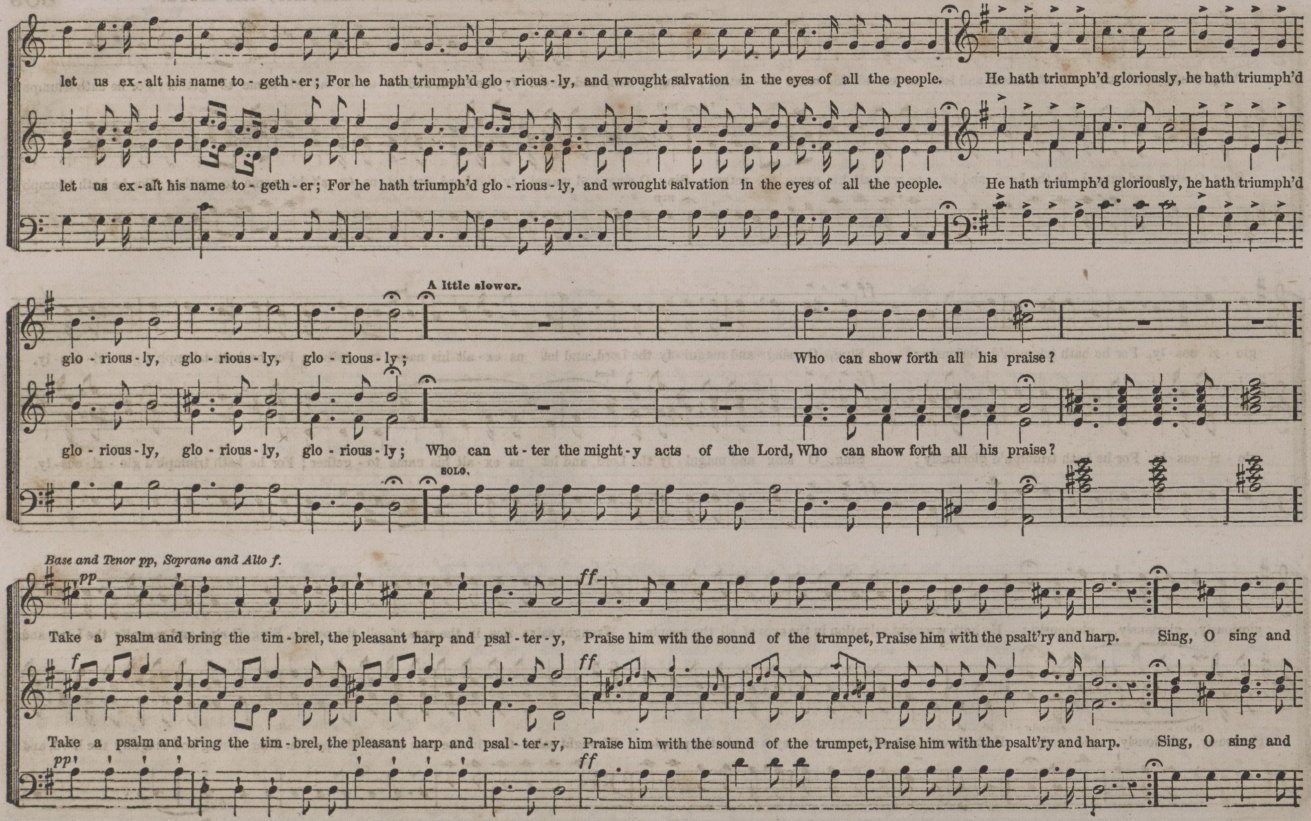
No. 9. CHORUS. "Blessed be the God of Israel."

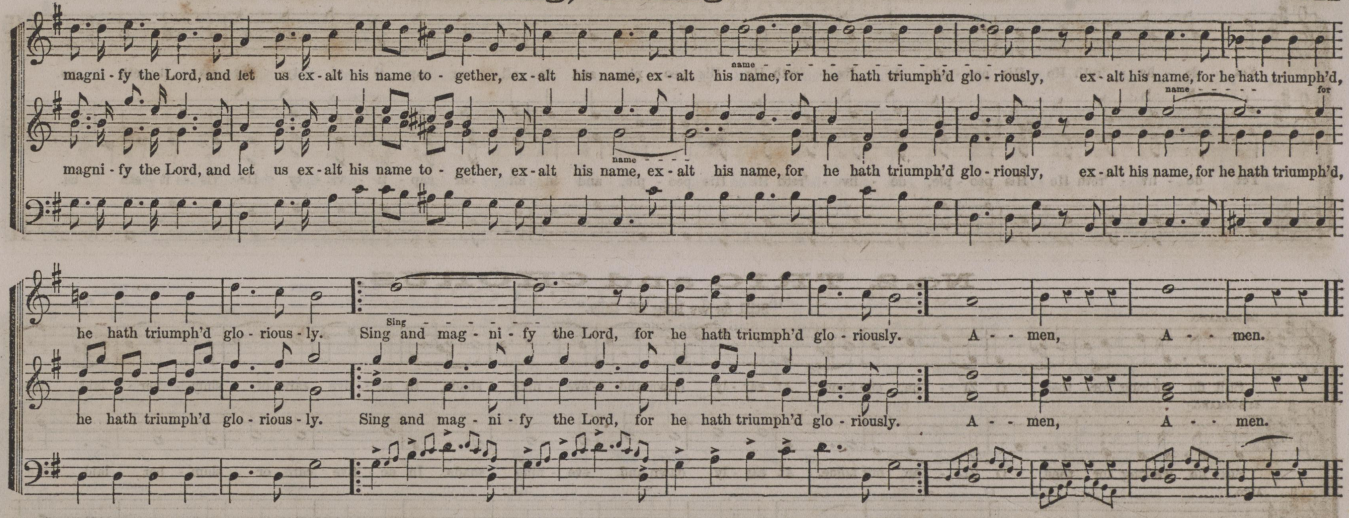


Maestoso. **No. 10. 'ULL CHORUS.** "Sing, O sing and magnify the Lord."



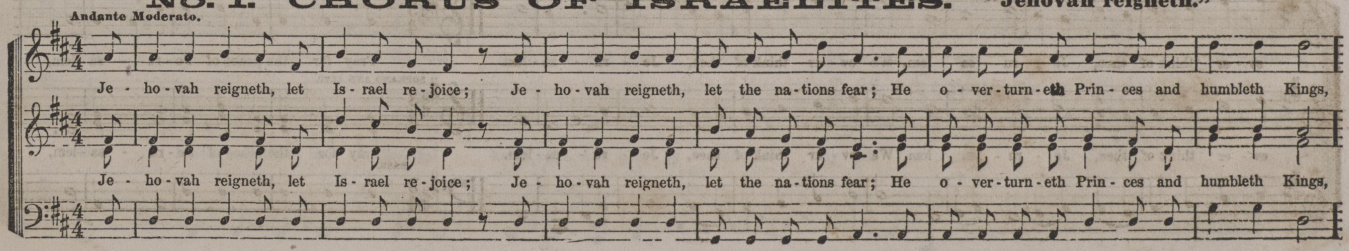
"Sing, O sing." Continued.



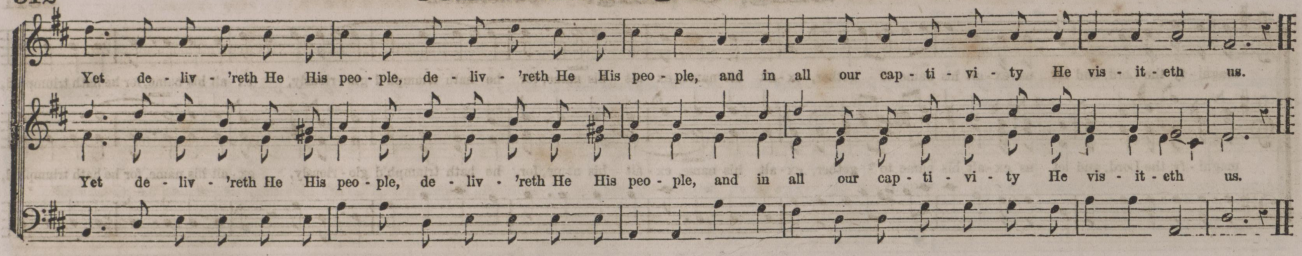


PART SECOND.

No. 1. CHORUS OF ISRAELITES. "Jehovah reigneth."

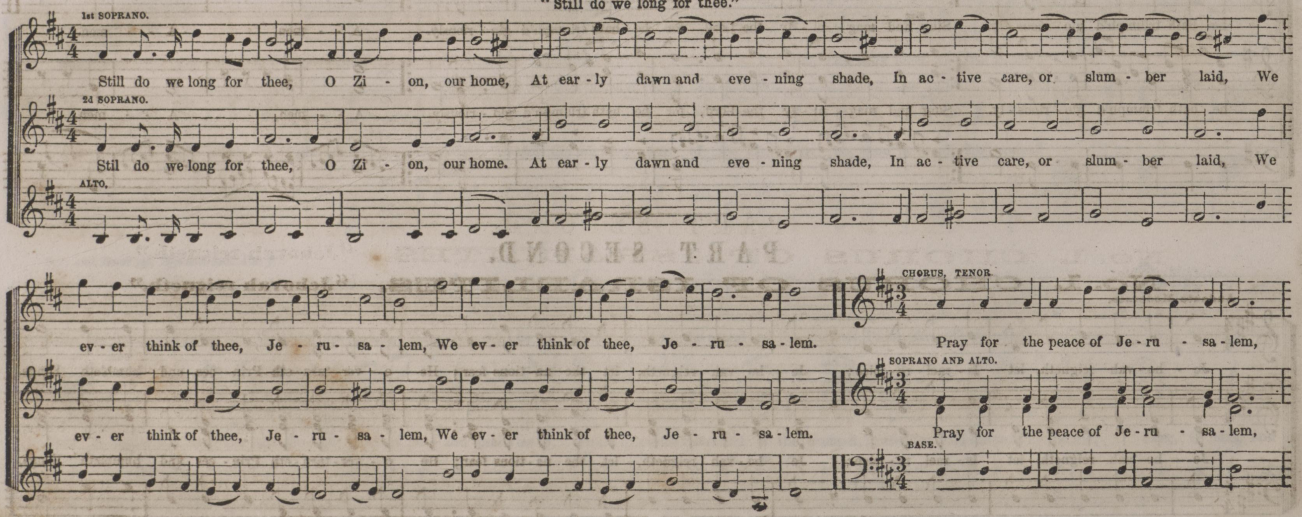


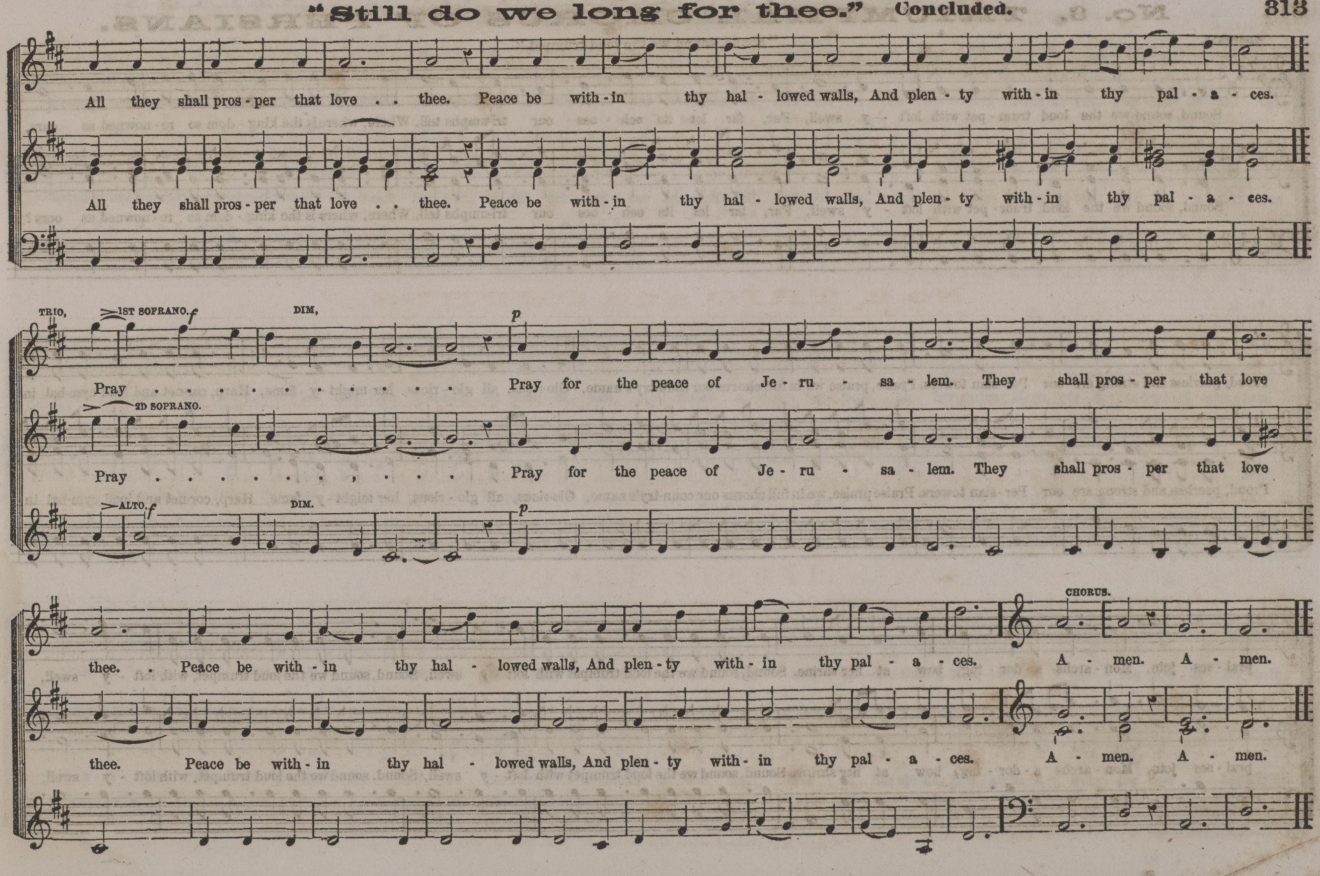
"Jehovah reigneth." Concluded.



No. 2. TRIO and CHORUS.

"Still do we long for thee."

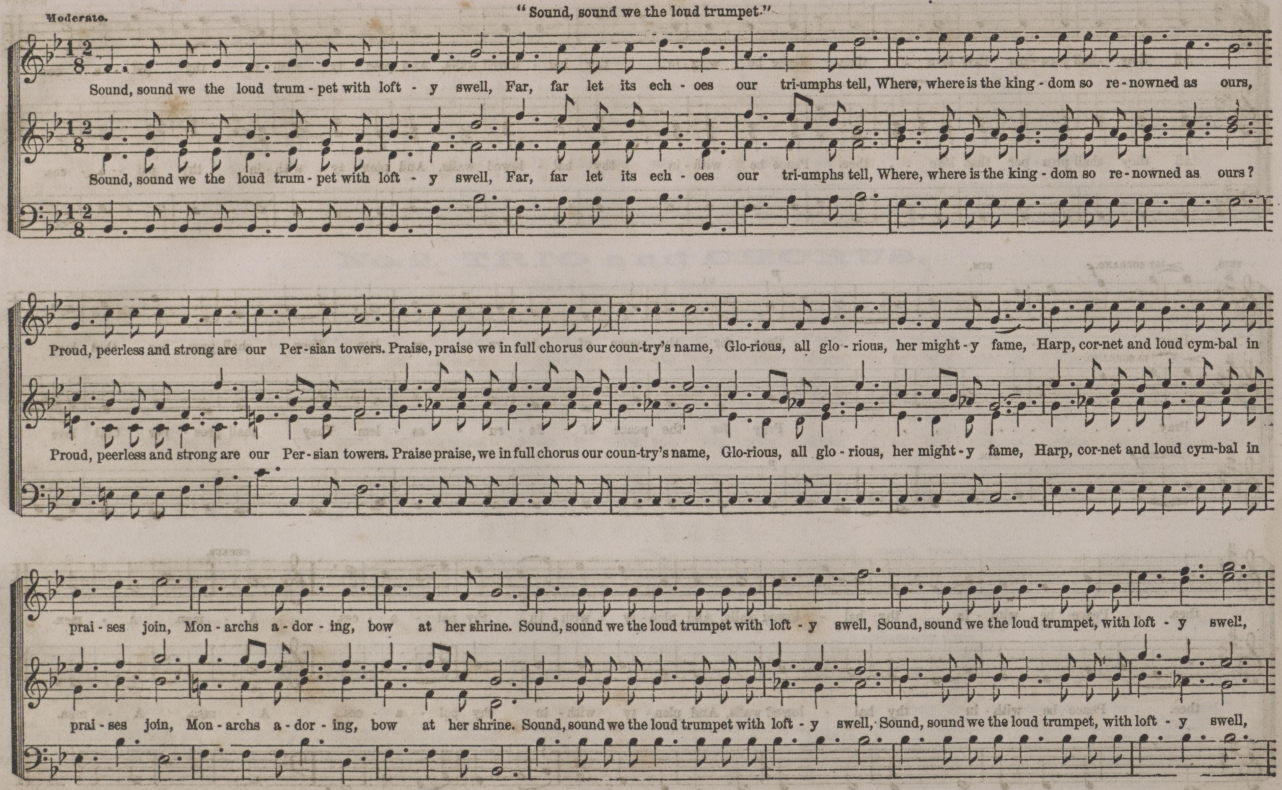


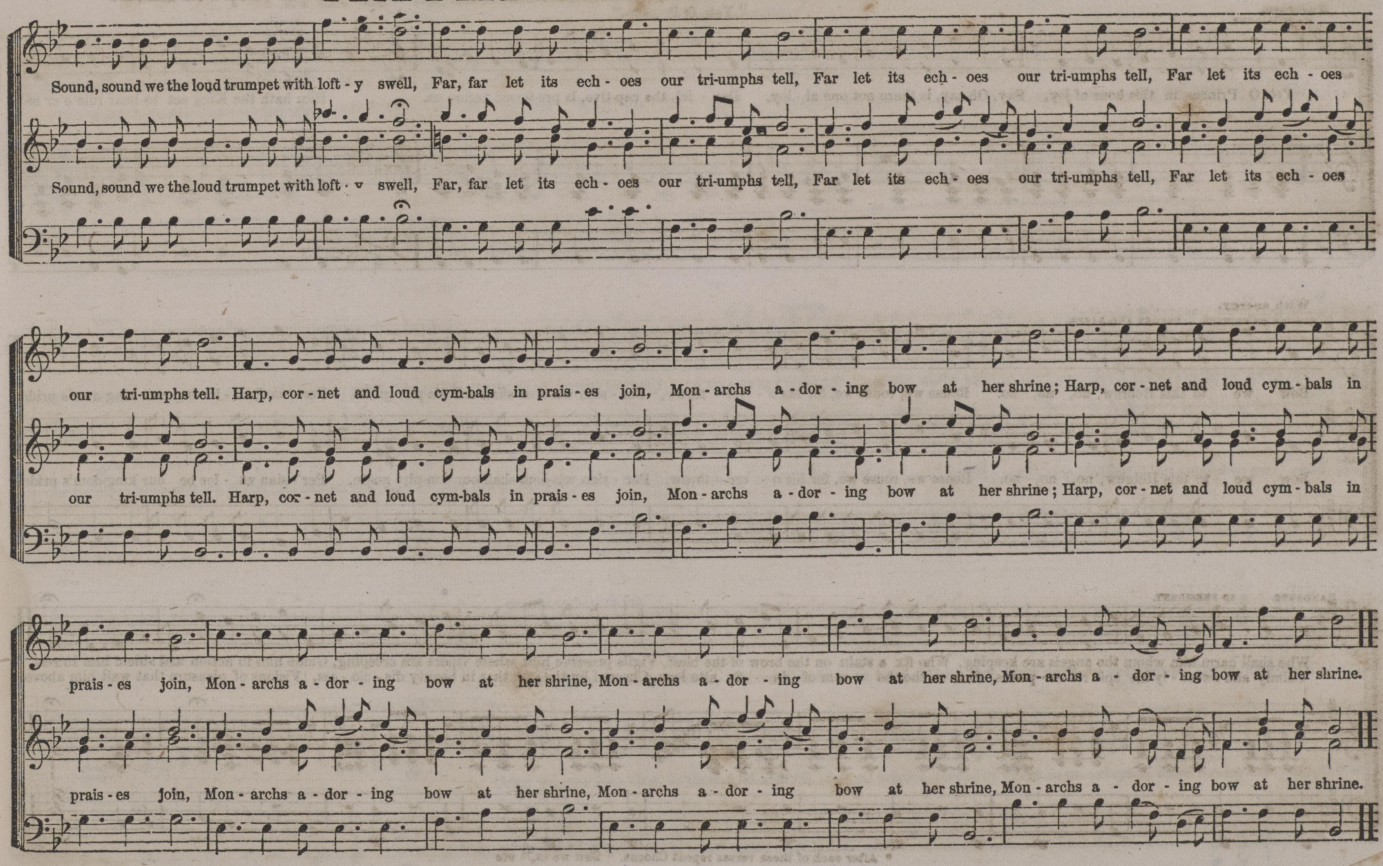

All they shall pros - per that love . . thee. Peace be with - in thy hal - lowed walls, And plen - ty with - in thy pal - a - ces.
All they shall pros - per that love . . thee. Peace be with - in thy hal - lowed walls, And plen - ty with - in thy pal - a - ces.
TRIO.
1ST SOPRANO.
f
DIM,
p
Pray . . . . . Pray for the peace of Je - ru - sa - lem. They shall pros - per that love
2D SOPRANO.
Pray . . . . . Pray for the peace of Je - ru - sa - lem. They shall pros - per that love
ALTO.
f
DIM.
p
CHORUS.
thee. . Peace be with - in thy hal - lowed walls, And plen - ty with - in thy pal - a - ces. A - men. A - men.
thee. Peace be with - in thy hal - lowed walls, And plen - ty with - in thy pal - a - ces. A - men. A - men.

No. 8. TRIUMPHAL CHORUS OF PERSIANS.

"Sound, sound we the loud trumpet."

Moderato.




Sound, sound we the loud trumpet with loft - y swell, Far, far let its ech - oes our tri-umphs tell, Far let its ech - oes our tri-umphs tell, Far let its ech - oes
Sound, sound we the loud trumpet with loft - y swell, Far, far let its ech - oes our tri-umphs tell, Far let its ech - oes our tri-umphs tell, Far let its ech - oes
our tri-umphs tell. Harp, cor - net and loud cym-bals in prais - es join, Mon - archs a - dor - ing bow at her shrine; Harp, cor - net and loud cym - bals in
our tri-umphs tell. Harp, cor - net and loud cym-bals in prais - es join, Mon - archs a - dor - ing bow at her shrine; Harp, cor - net and loud cym - bals in
prais - es join, Mon - archs a - dor - ing bow at her shrine, Mon - archs a - dor - ing bow at her shrine, Mon - archs a - dor - ing bow at her shrine.
prais - es join, Mon - archs a - dor - ing bow at her shrine, Mon - archs a - dor - ing bow at her shrine, Mon - archs a - dor - ing bow at her shrine.

No. 4. SOLOS (1st and 2d Presidents) and CHORUS OF PRINCES.

"Yet, O Princes."

Moderato.

2D PRESIDENT.

Yet, O Princes, in this hour of joy, Say, Oh say, is there not one al - loy, Dan - iel, the cap-tive, is pre-ferred before us. Him hath the King set to bear rule o'er us.

With energy.

CHORUS OF PRINCES. TENORS AND BASES.

Bow we to this Hebrew, no, no, no. Rouse we, rouse we, for his o - ver - throw, Per - sian wis-dom shall our em-pire guide, Per - sian va - lor be our king-dom's pride.

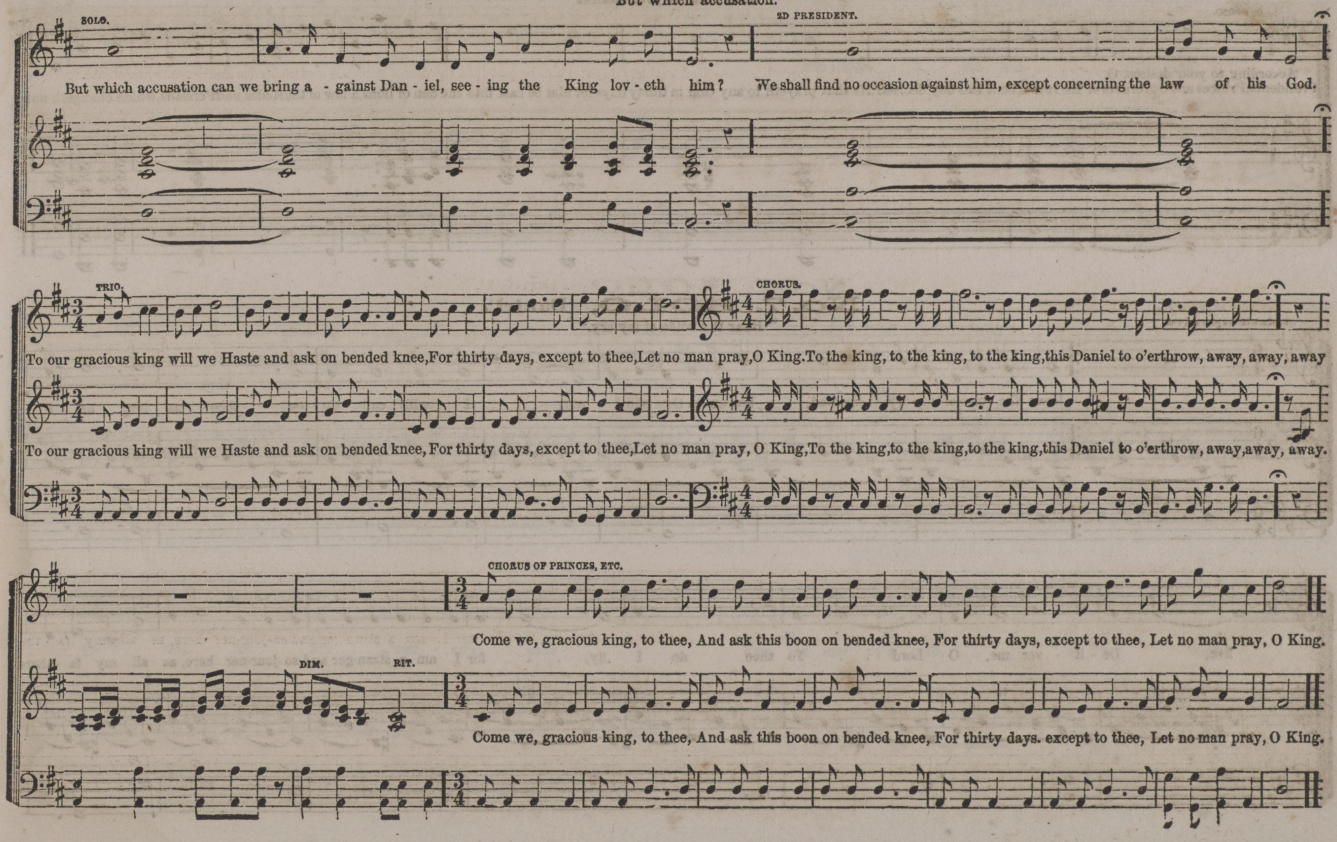
Bow we to this Hebrew, no, no, no. Rouse we, rouse we, for his o - ver - throw, Per - sian wis-dom shall our em-pire guide, Per - sian va - lor be our king-dom's pride.

ANDANTE. 2D PRESIDENT.

Who shall harm him whom the angels are keeping, Who fix a stain on the brow of the blest, Vigils preserve him, where vipers are creeping, Guide him in action and shield him in rest. *
Calmly and sweet - ly his spi - rit re - pos-es, Safe on the bo - som of in - fi- nite love, Cheered by the star that in beauty dis - clo - ses, Visions of pleasure that wait him above.

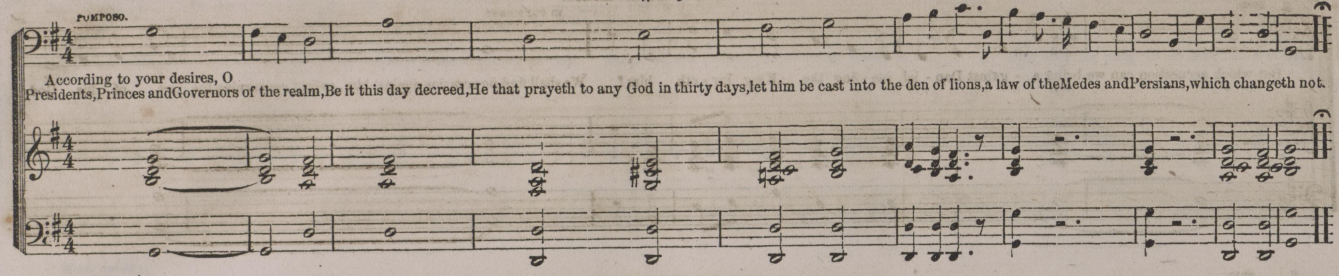
* After each of these verses repeat Chorus. "Bow we to," etc

"But which accusation."



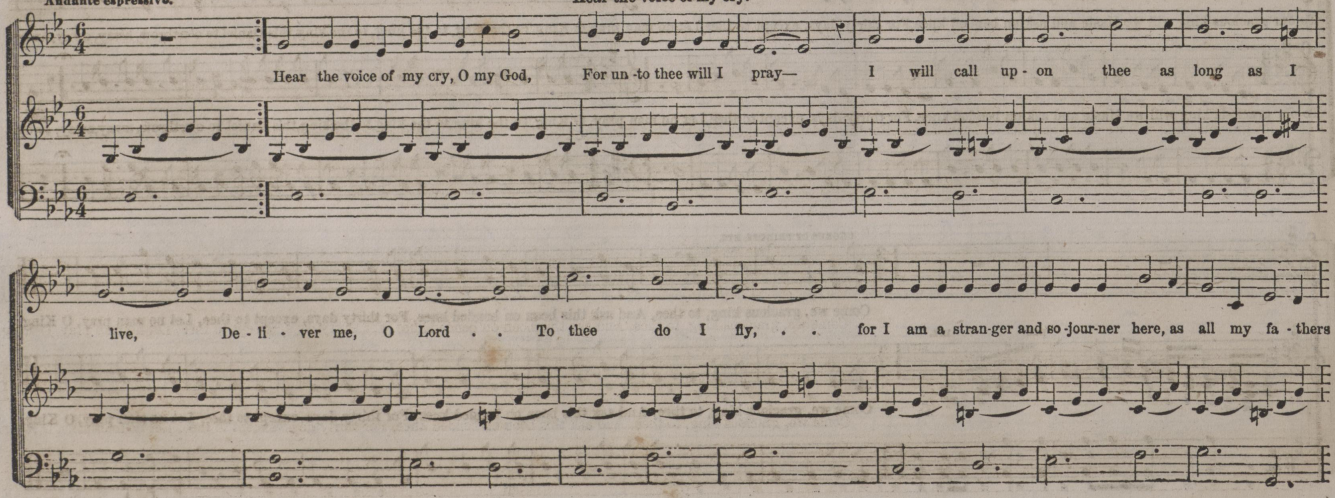
No. 6. SOLO, (King)

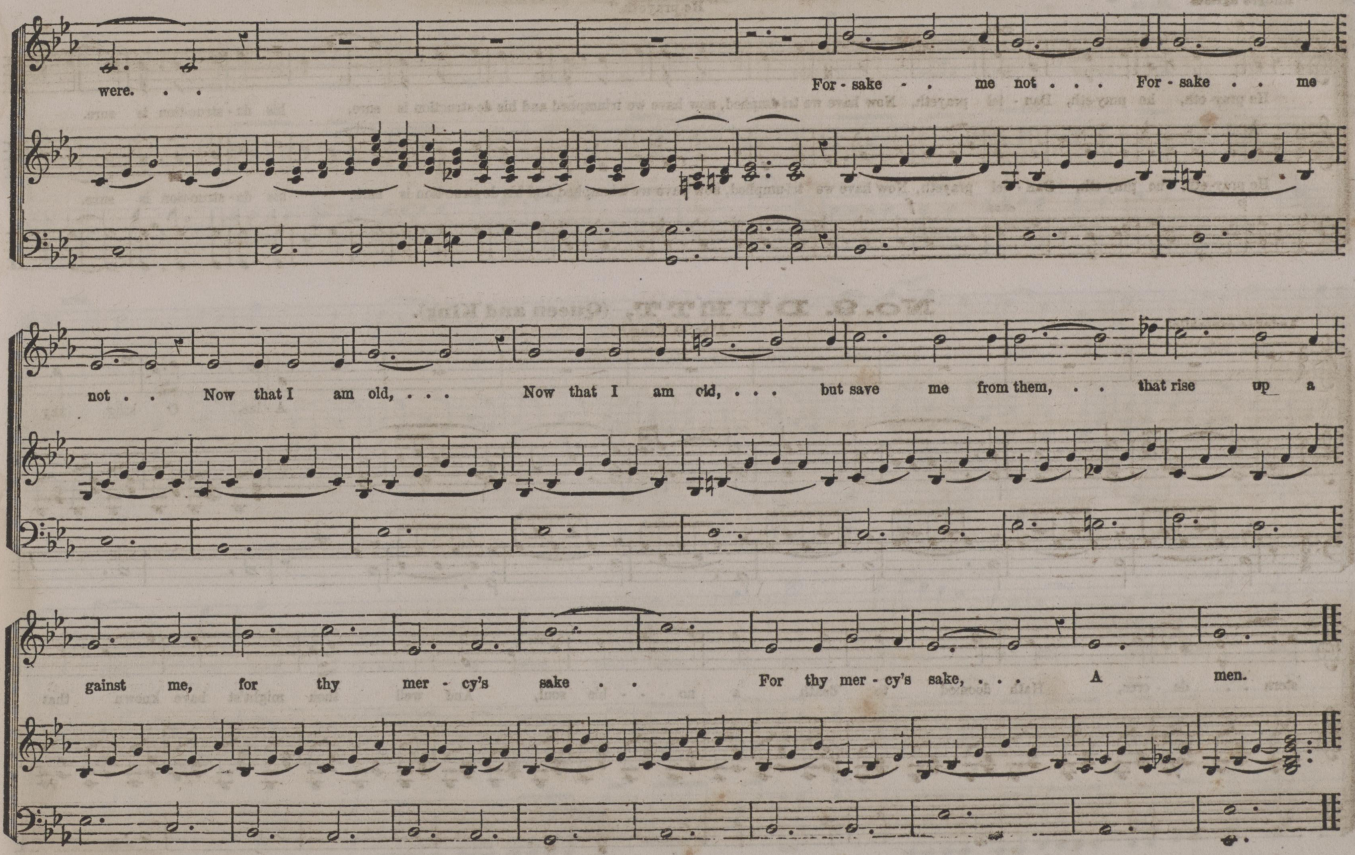
"According to your desires"



No. 7. SOLO, (Daniel).

"Hear the voice of my cry."

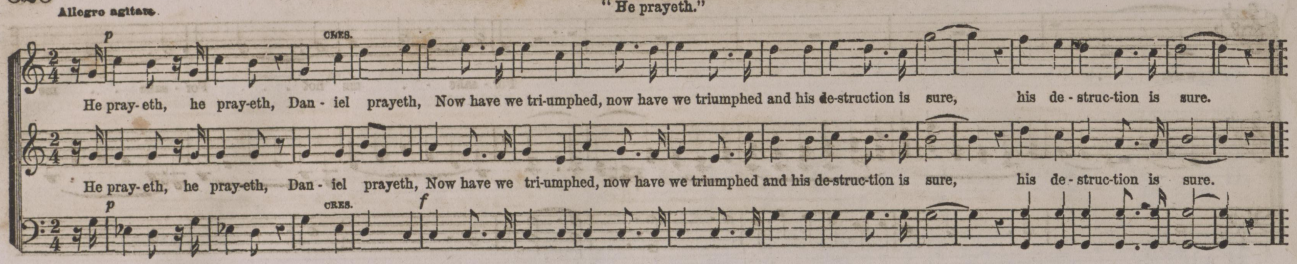



were. . .
For - sake . . me not . . . For - sake . . me
not . . Now that I am old, . . . Now that I am old, . . . but save me from them, . . that rise up a
gainst me, for thy mer - cy's sake . . For thy mer - cy's sake, . . . A men.

No. 8. CHORUS, (Princes).

"He prayeth."

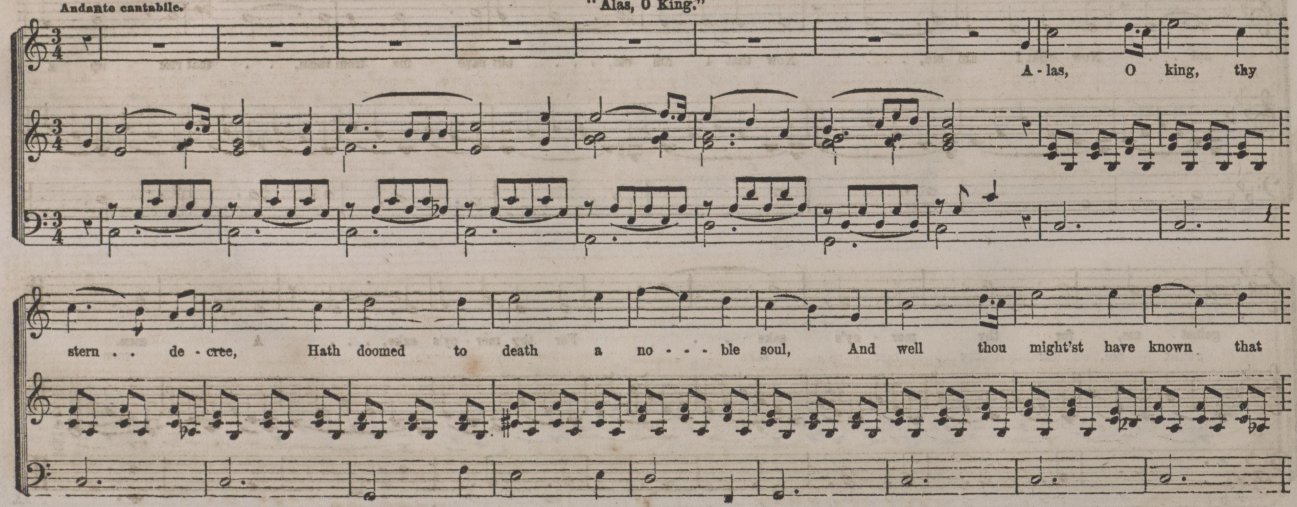
Allegro agitato.

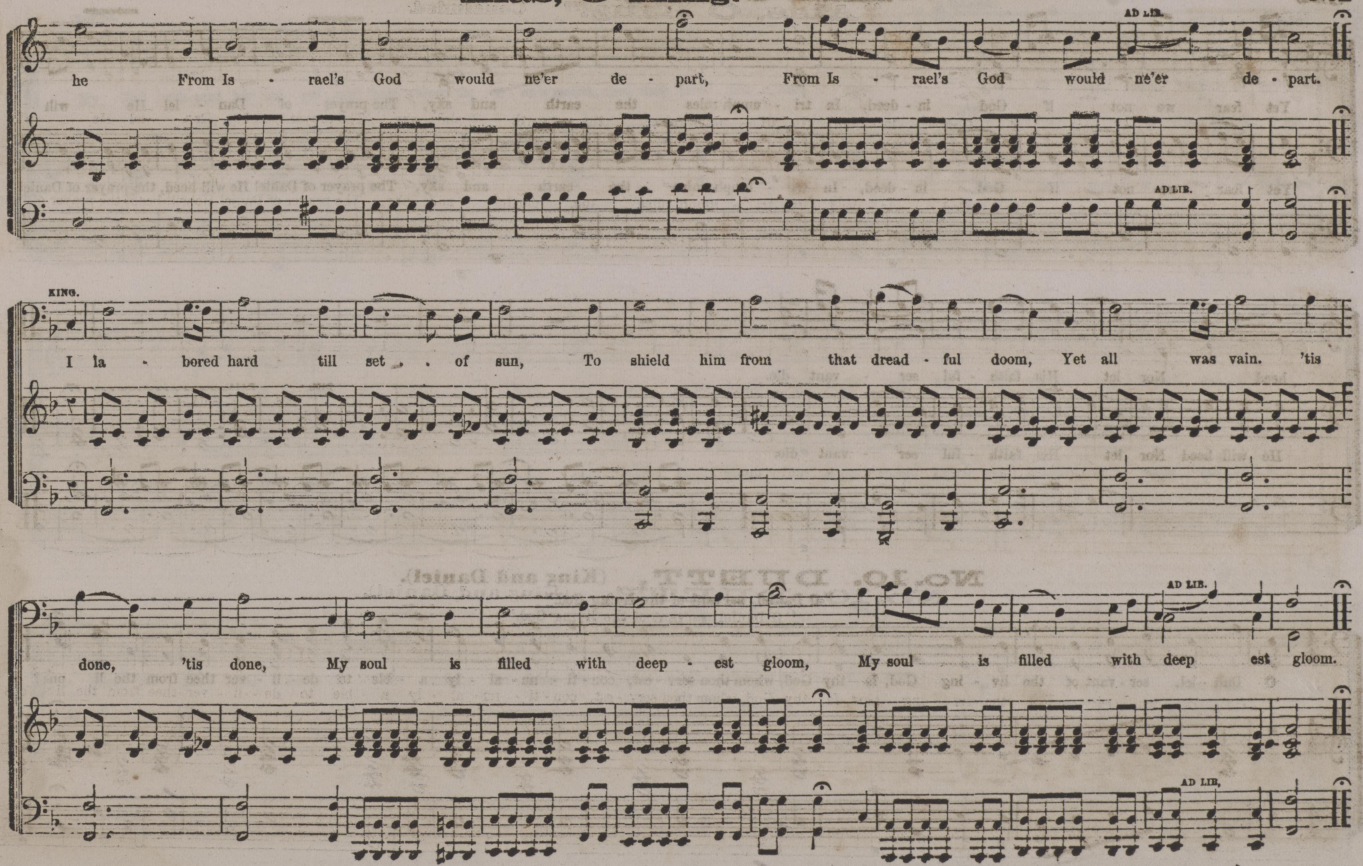


No. 9. DUETT, (Queen and King).

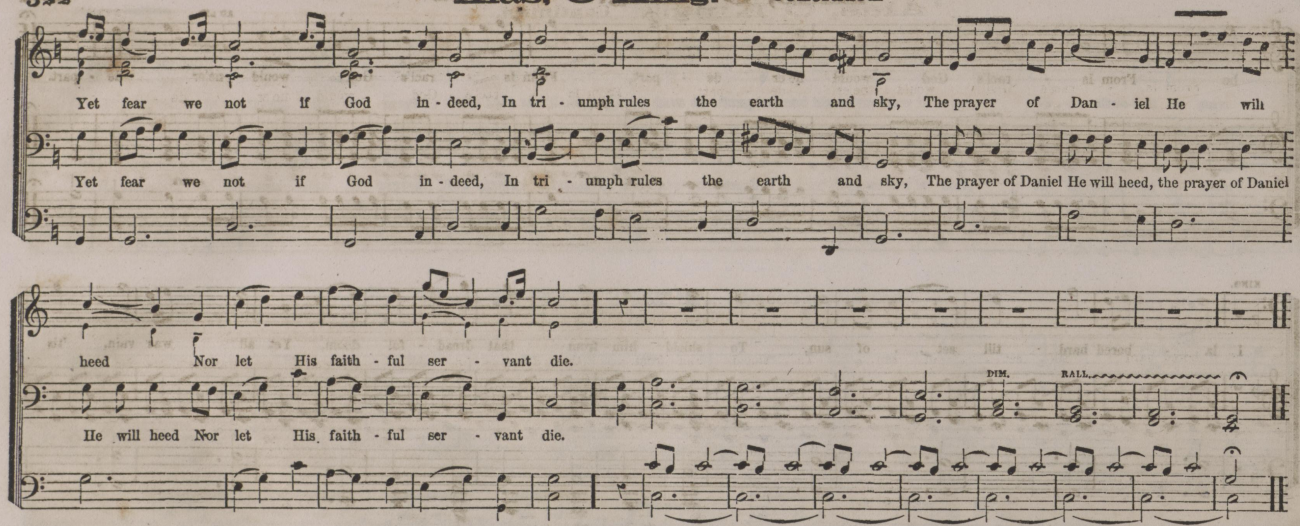
"Alas, O King."

Andante cantabile.



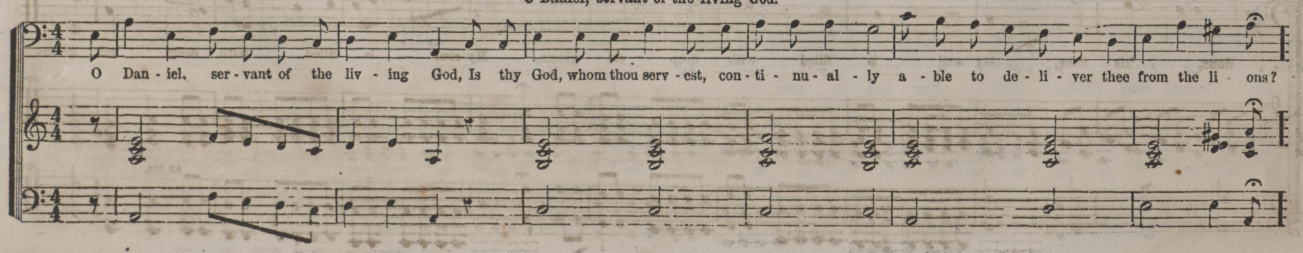

AD LIB.
he From Is - rael's God would ne'er de - part, From Is - rael's God would ne'er de - part.
AD LIB.
KING.
I la - bored hard till set . . of sun, To shield him from that dread - ful doom, Yet all was vain. 'tis
AD LIB.
done, 'tis done, My soul is filled with deep - est gloom, My soul is filled with deep est gloom.
AD LIB.

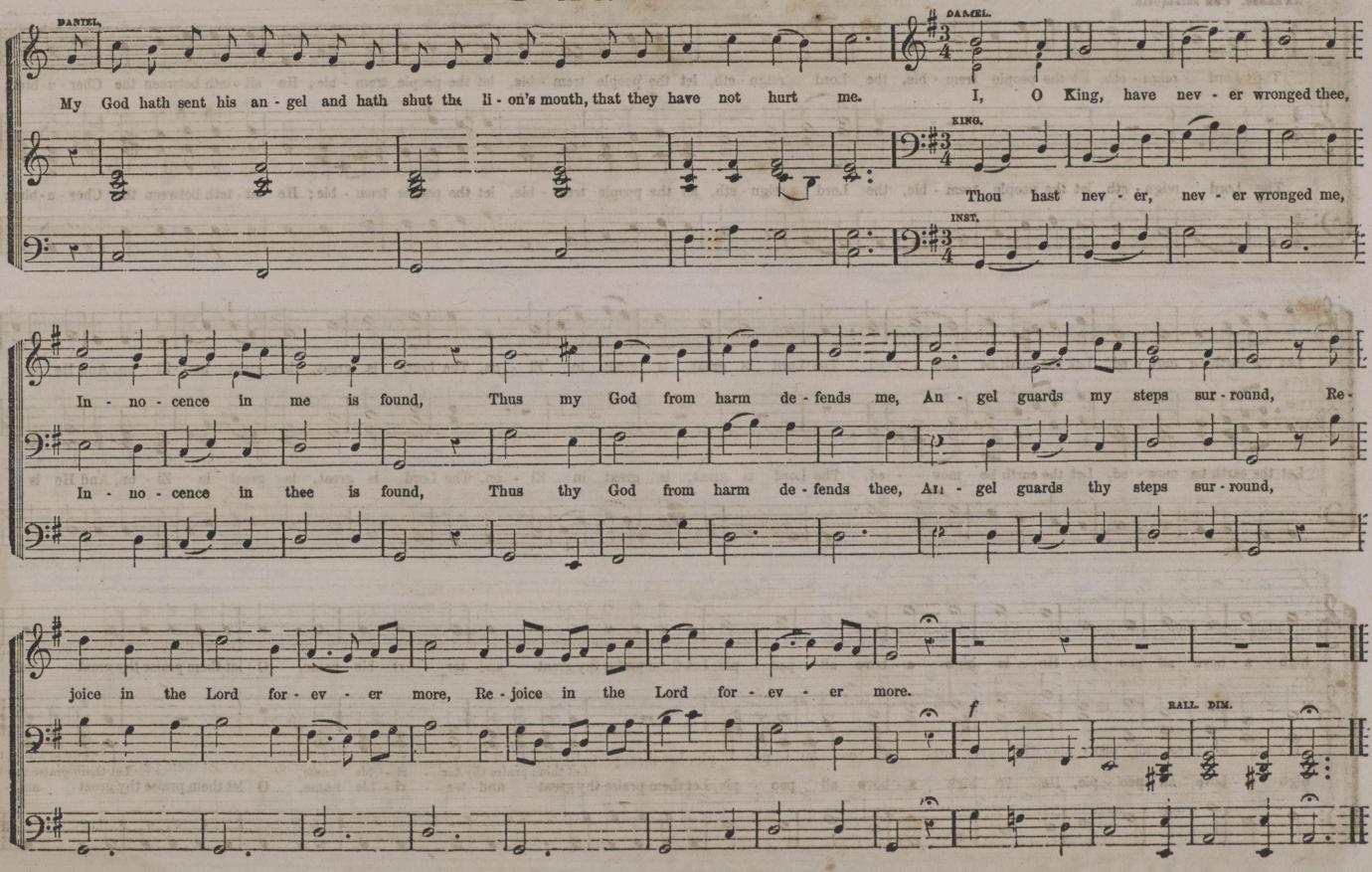
"Alas, O King." Concluded.



No. 10. DUETT, (King and Daniel).

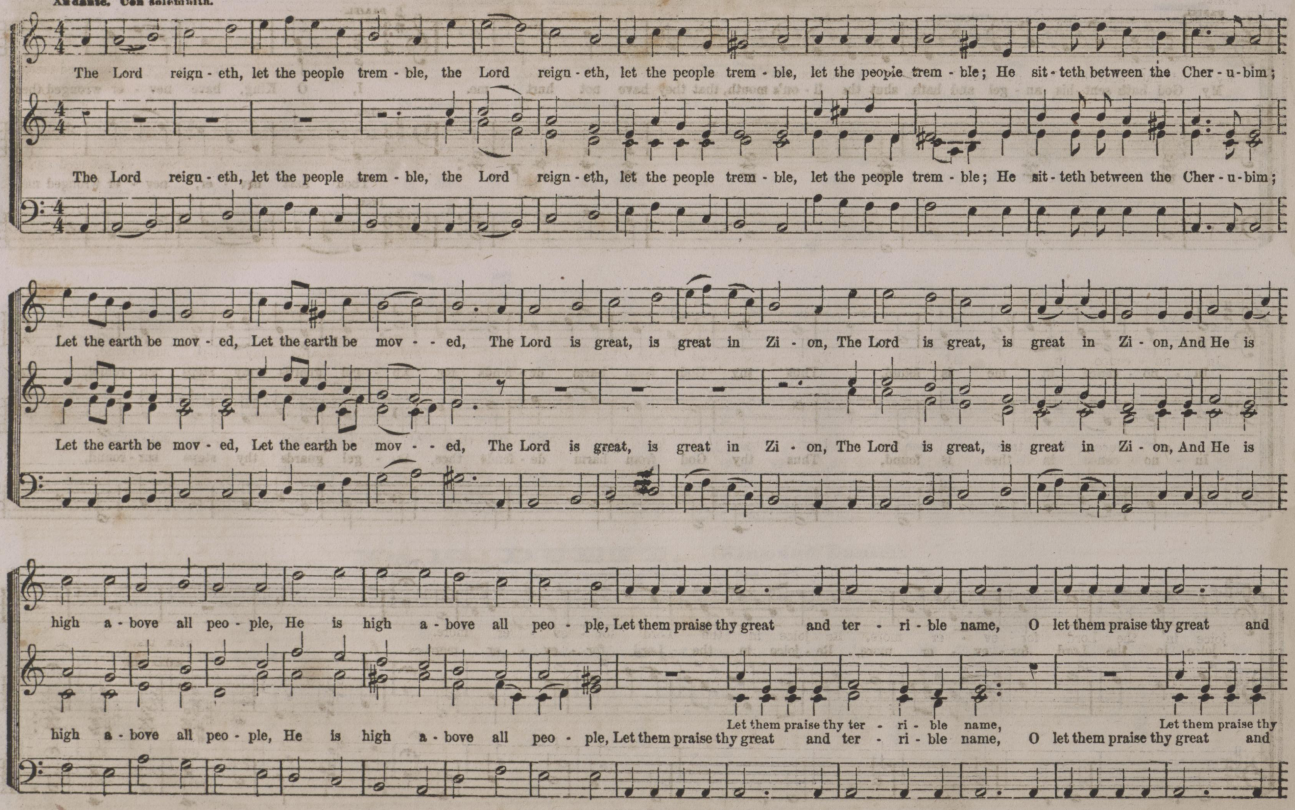
"O Daniel, servant of the living God."

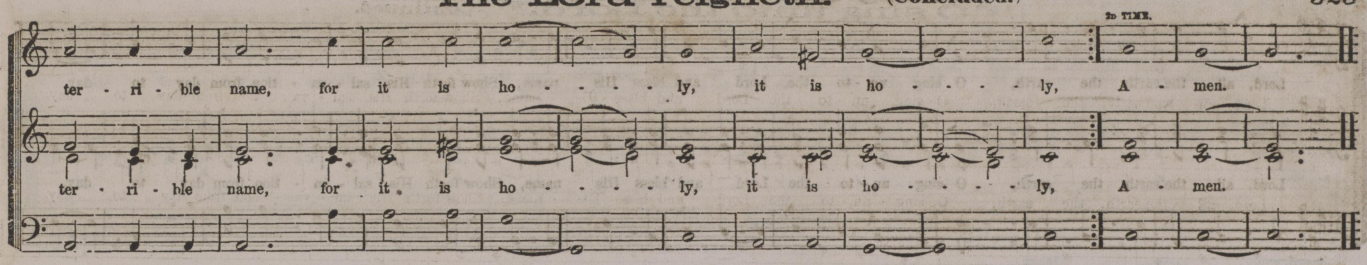



DANIEL.
My God hath sent his an - gel and hath shut the li - on's mouth, that they have not hurt me.
DANIEL.
I, O King, have nev - er wronged thee,
KING.
Thou hast nev - er, nev - er wronged me,
INST.
In - no - cence in me is found, Thus my God from harm de - fends me, An - gel guards my steps sur - round, Re -
In - no - cence in thee is found, Thus thy God from harm de - fends thee, An - gel guards thy steps sur - round,
joice in the Lord for - ev - er more, Re - joice in the Lord for - ev - er more.
f
RALL. DIM.

Andante. Con solemnita.

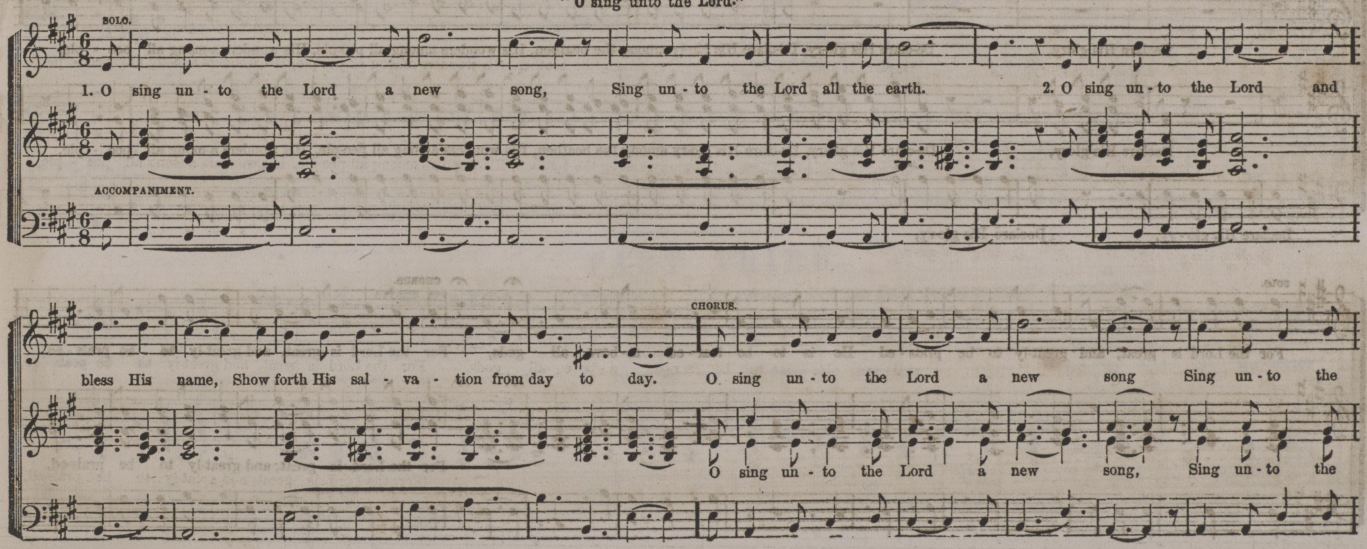
No. 11. FULL CHORUS. "The Lord reigneth."



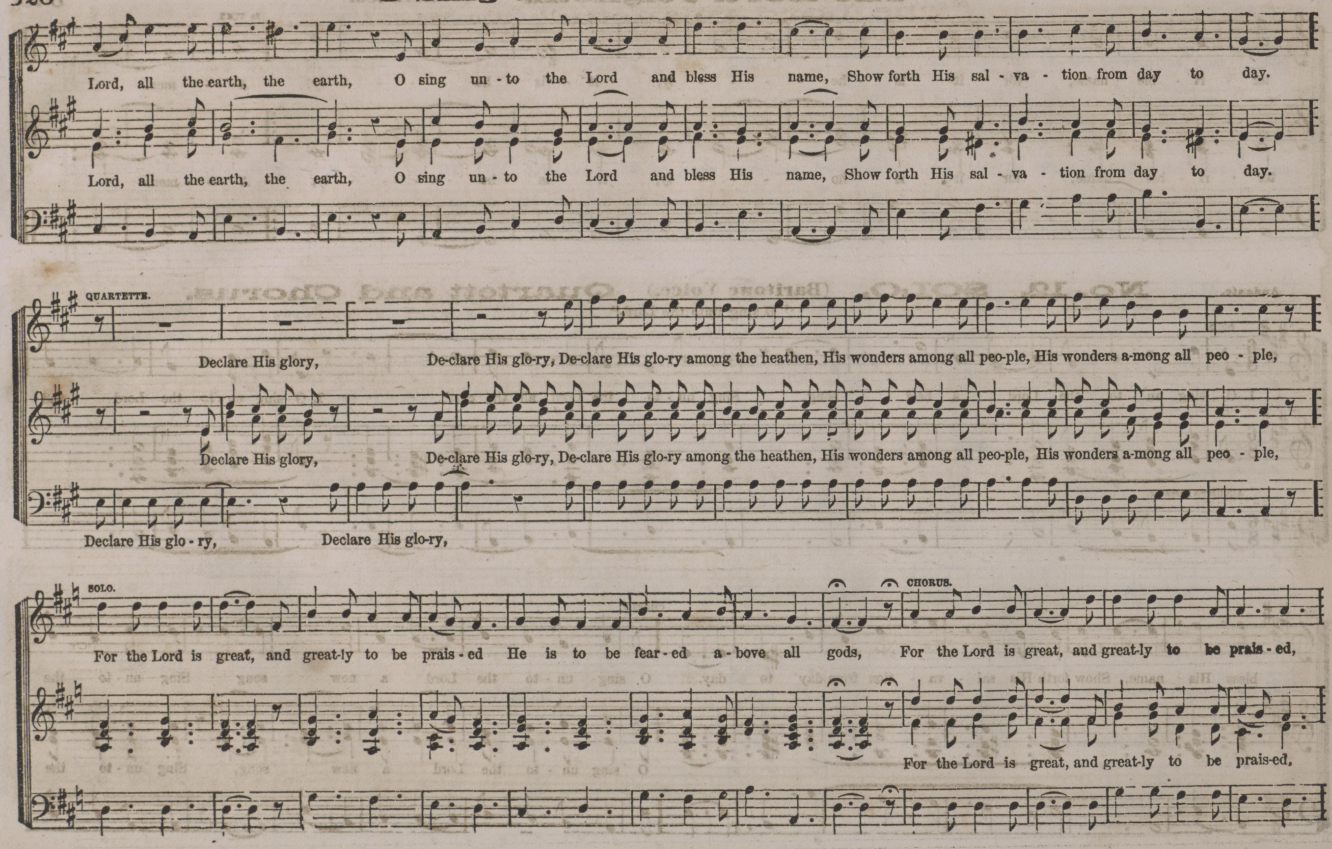


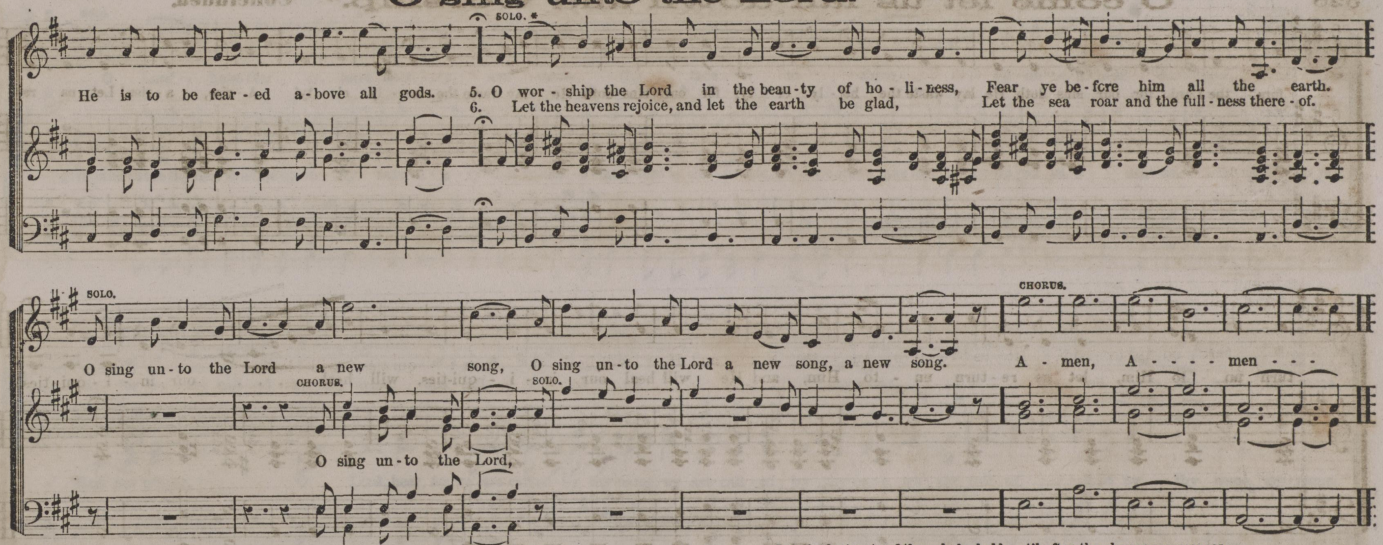
Andante. **No. 12. SOLO.** (Baritone Voice.) **Quartett and Chorus.**

"O sing unto the Lord."



"O sing unto the Lord." Continued.

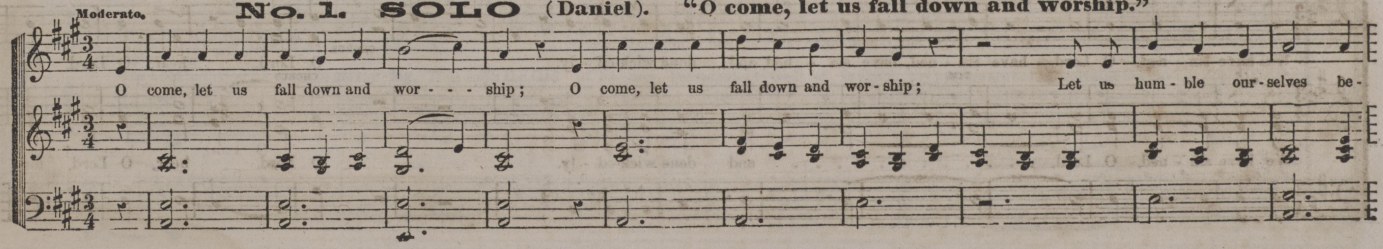




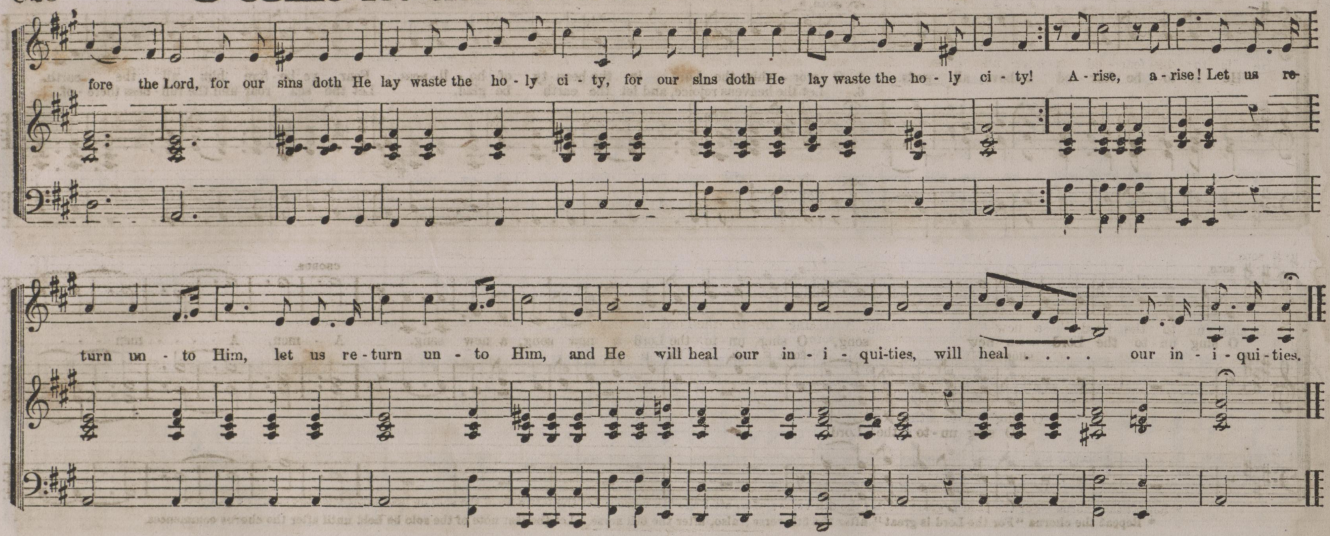
* Repeat the chorus "For the Lord is great" after the 5th verse; also, after the 6th verse. Let the last note of the solo be held until after the chorus commences.

PART THIRD.

No. 1. SOLO (Daniel). "O come, let us fall down and worship."

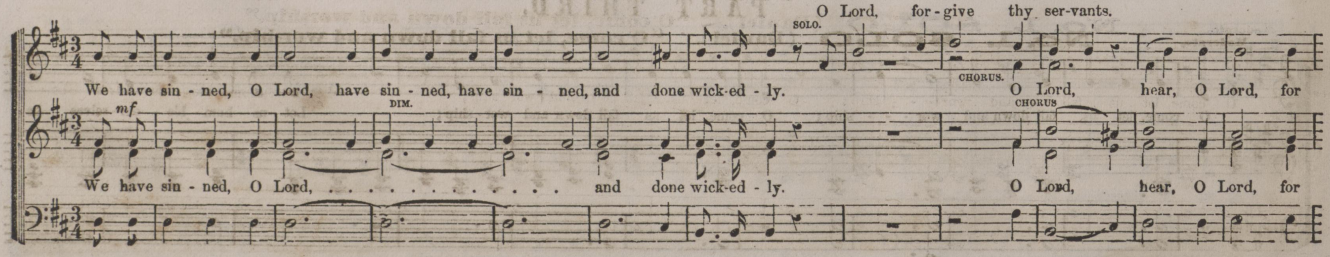


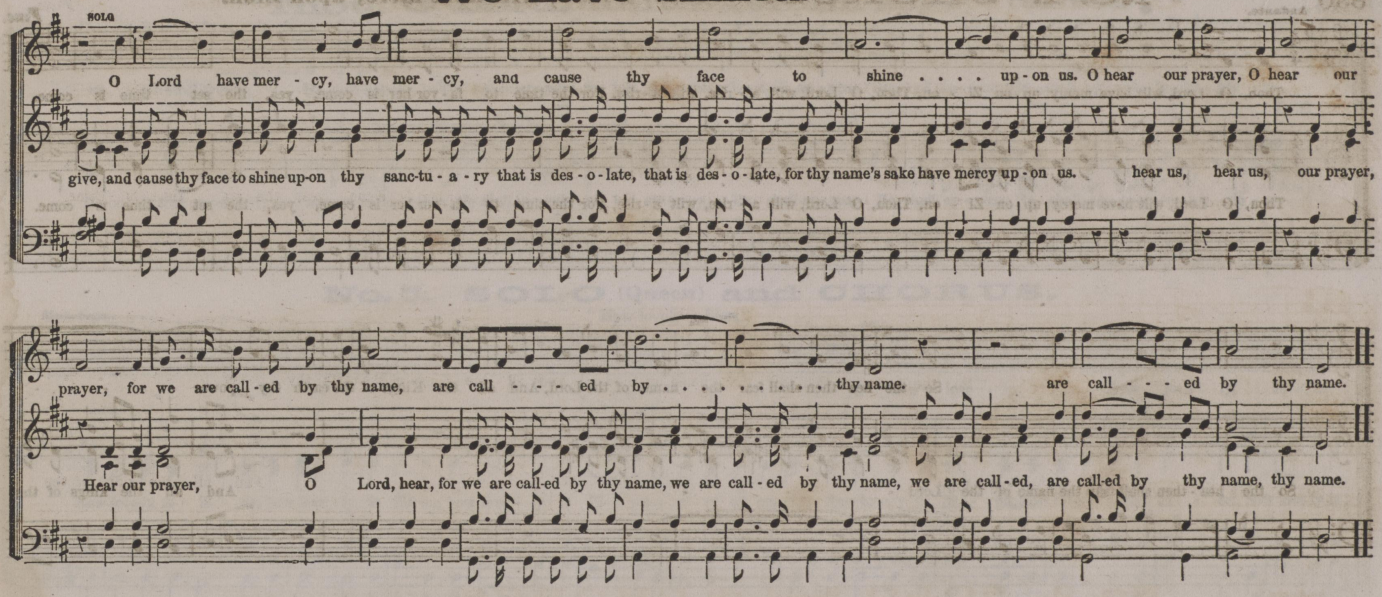
"O come let us fall down and worship." Concluded.



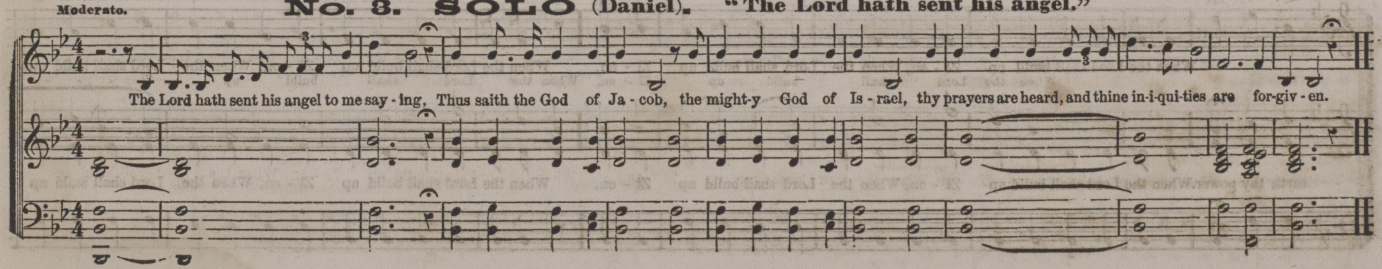
Andante.

No. 2. SOLO (Daniel) & CHORUS. "We have sinned."





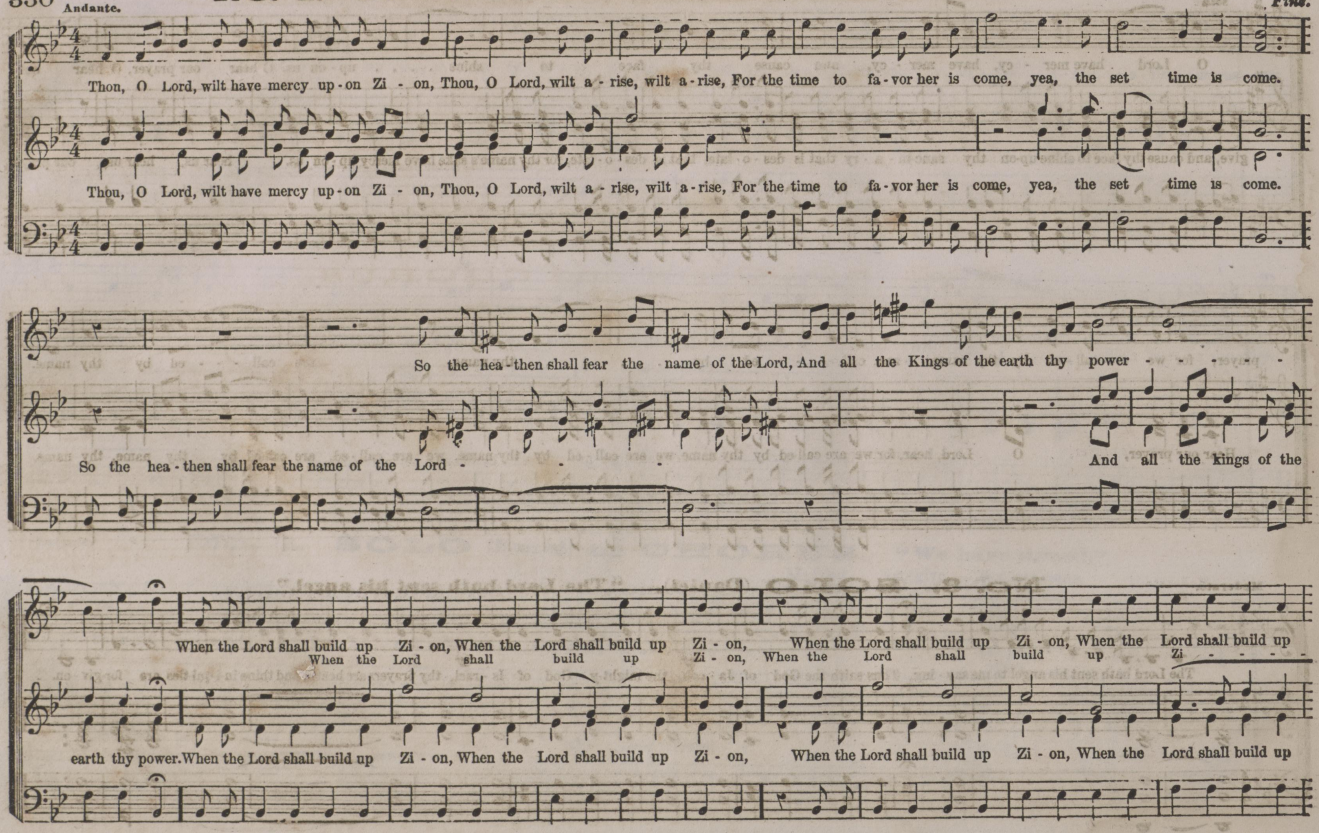
No. 8. SOLO (Daniel). "The Lord hath sent his angel."

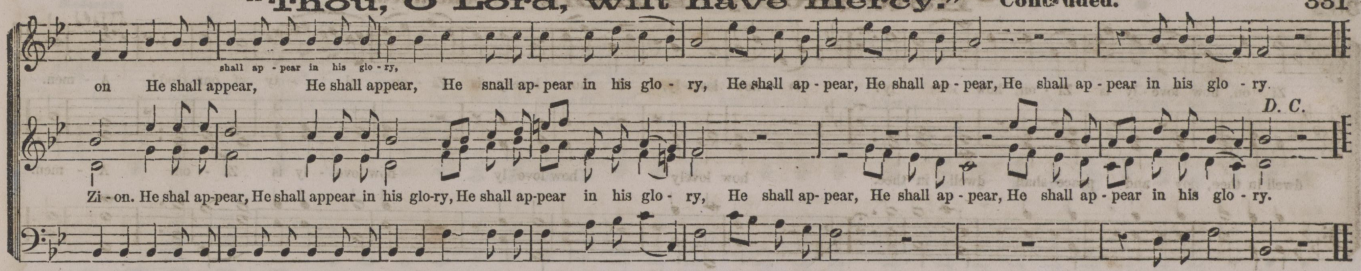


Andante.

No. 4. CHORUS. "Thou, O Lord, wilt have mercy upon Zion."

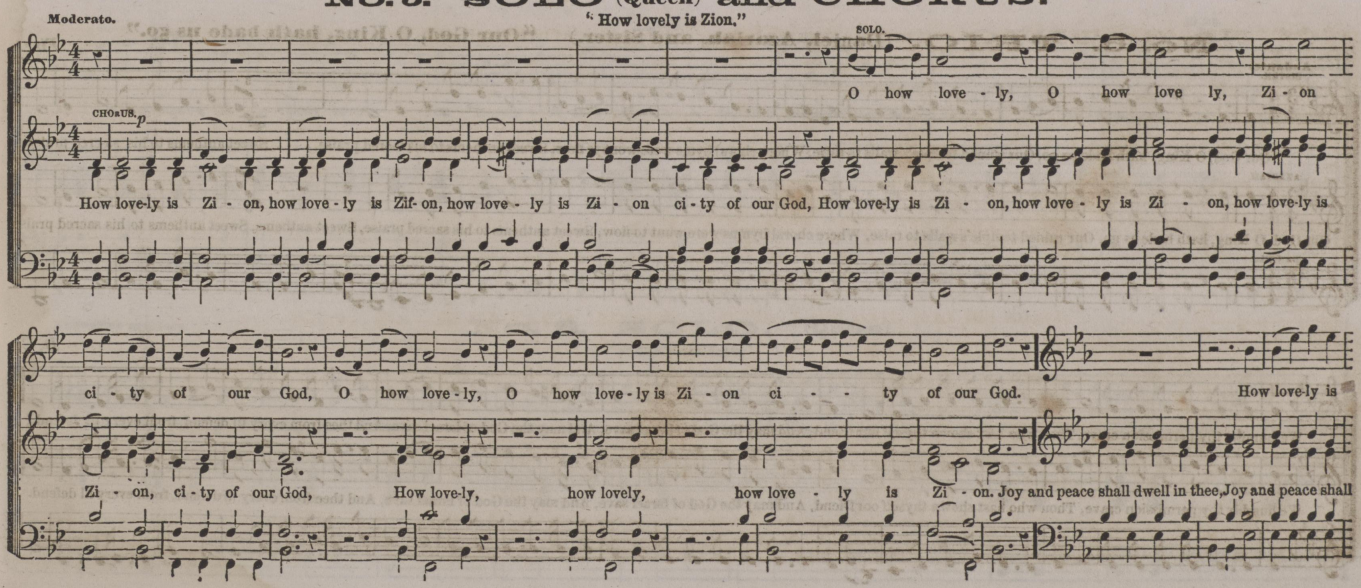
Fine.



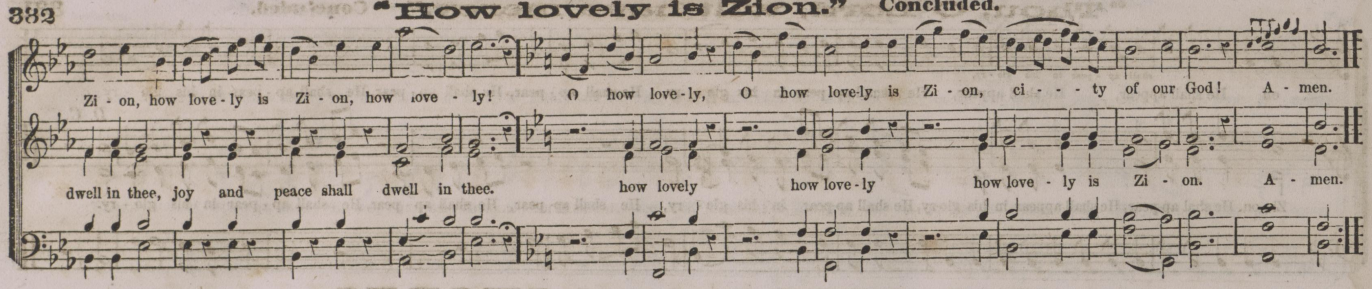


No. 5. SOLO (Queen) and CHORUS.

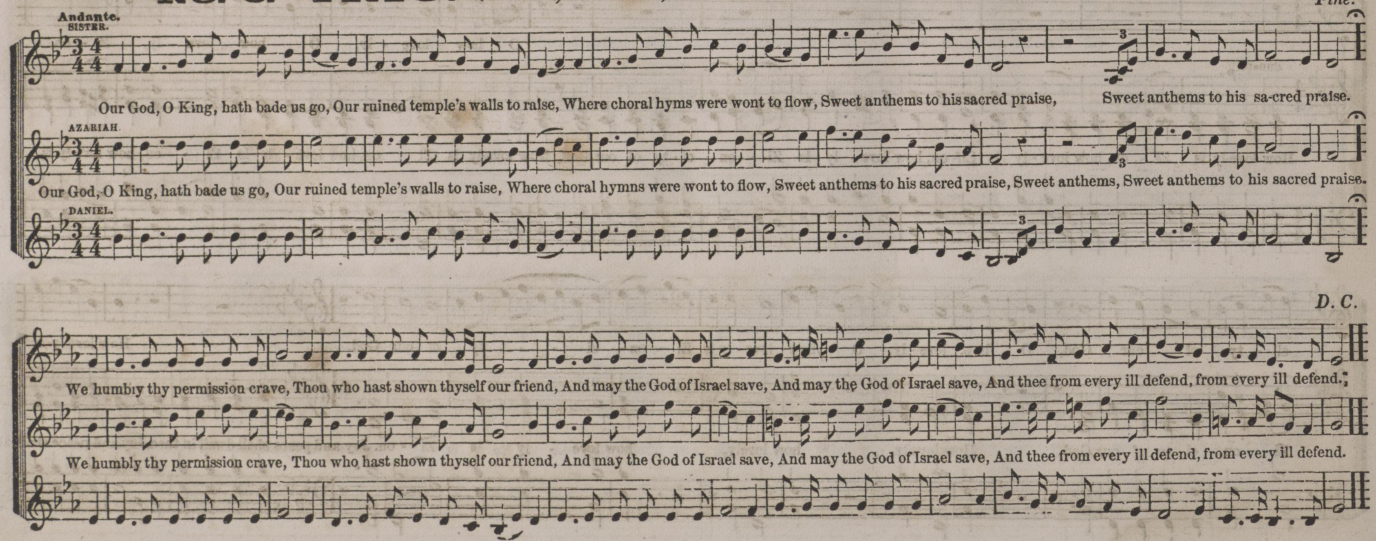
"How lovely is Zion."



"How lovely is Zion." Concluded.



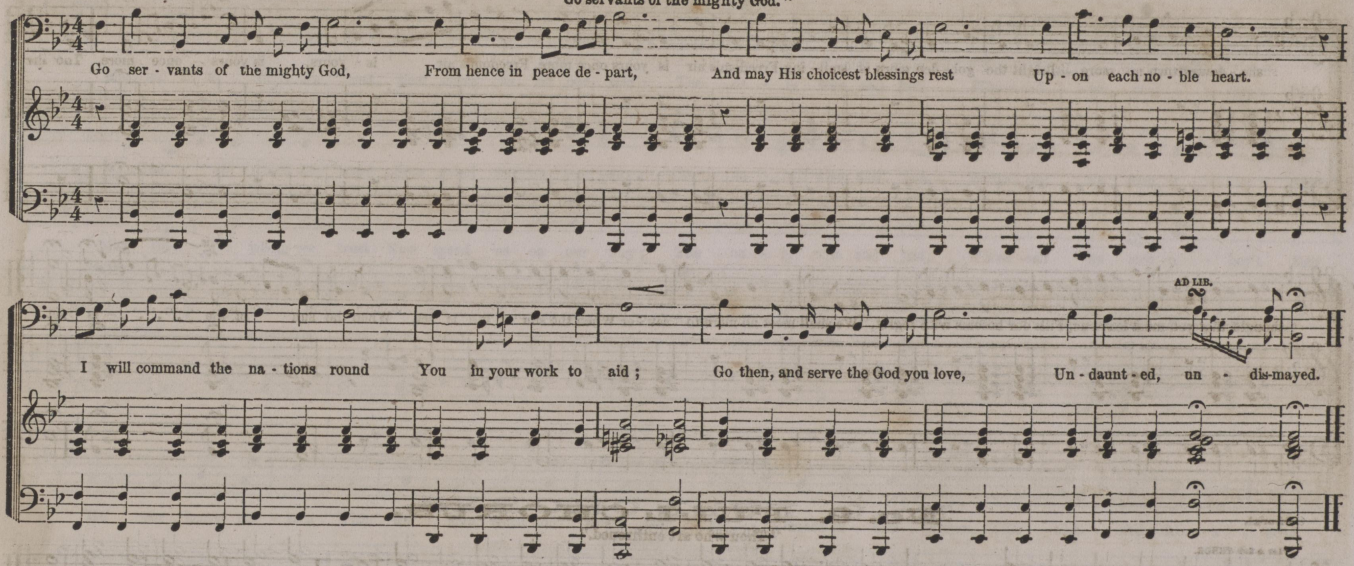
No. 6. TRIO. (Daniel, Azariah, and Sister.) "Our God, O King, hath bade us go."



Moderato.

No. 7. SOLO. (King.

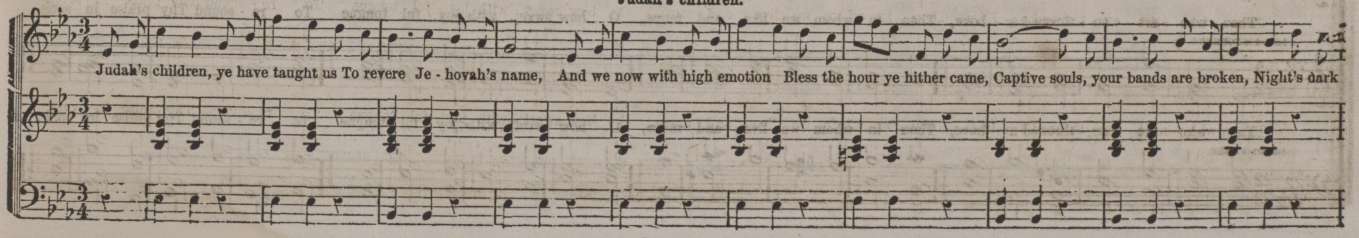
"Go servants of the mighty God."



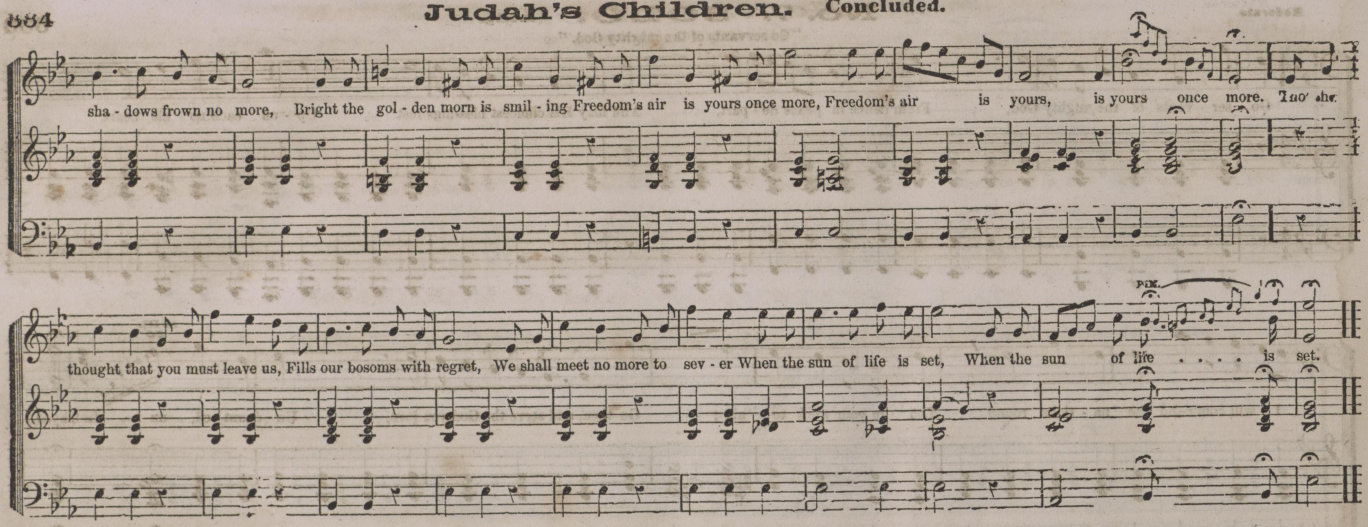
Andantino graziose.

No. 8. SOLO. (Queen).

"Judah's children."



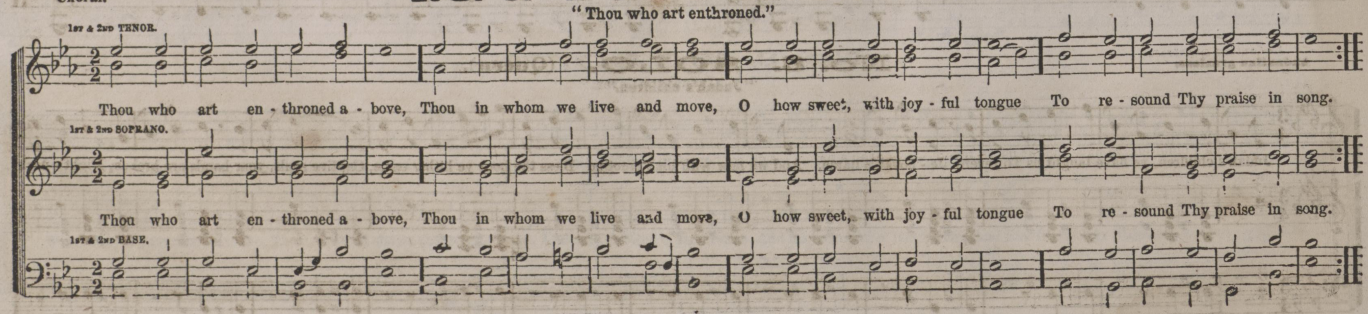
Judah's Children. Concluded.



Choral.

No. 9. FULL CHORUS.

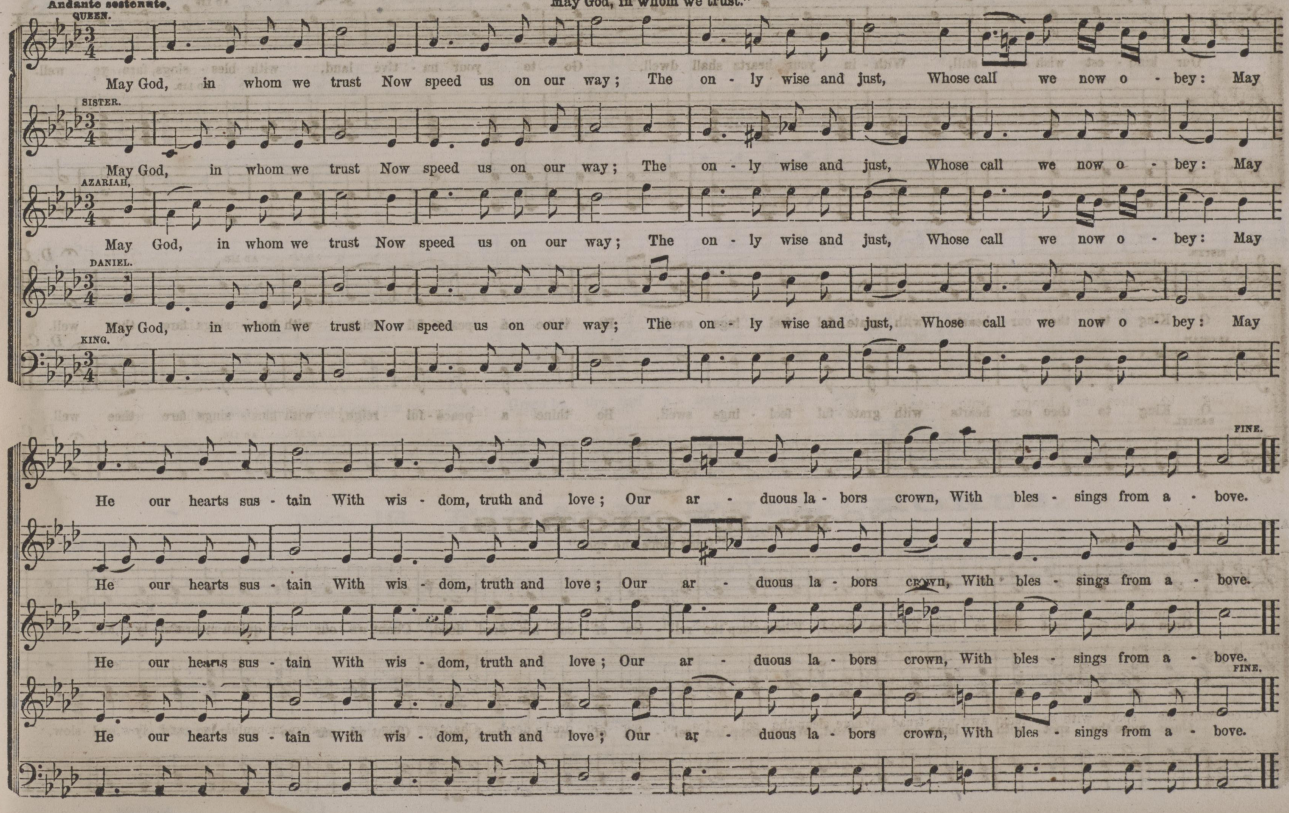
"Thou who art enthroned."



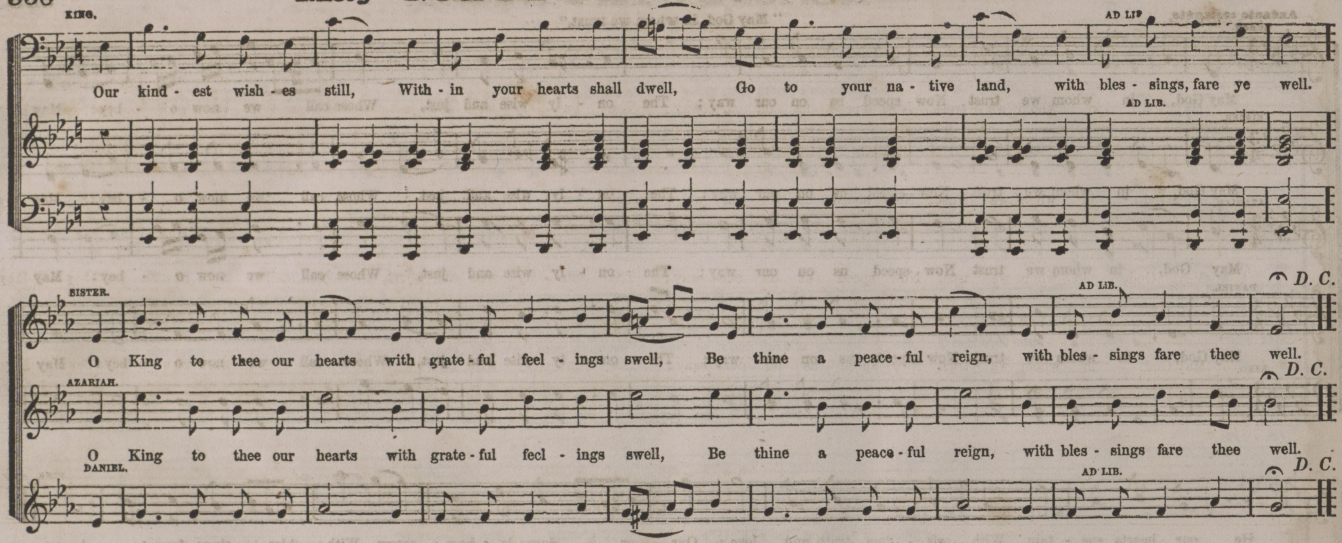
No. 10. QUINTETTE.

"May God, in whom we trust."

Andante sostenuto.

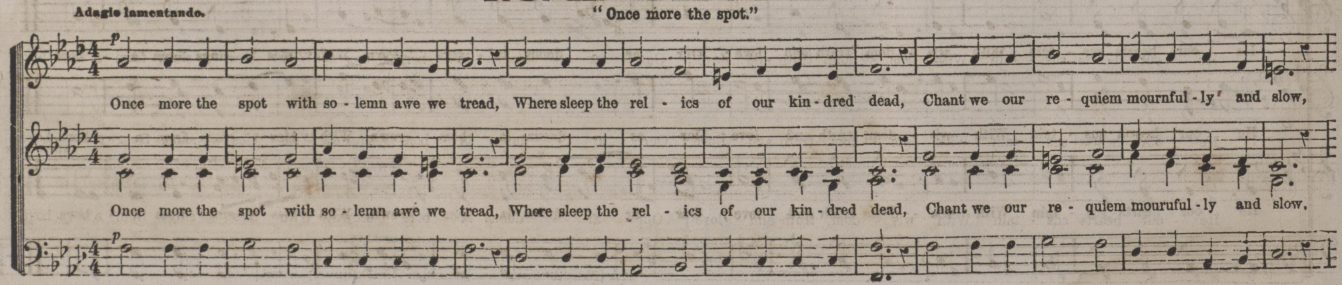


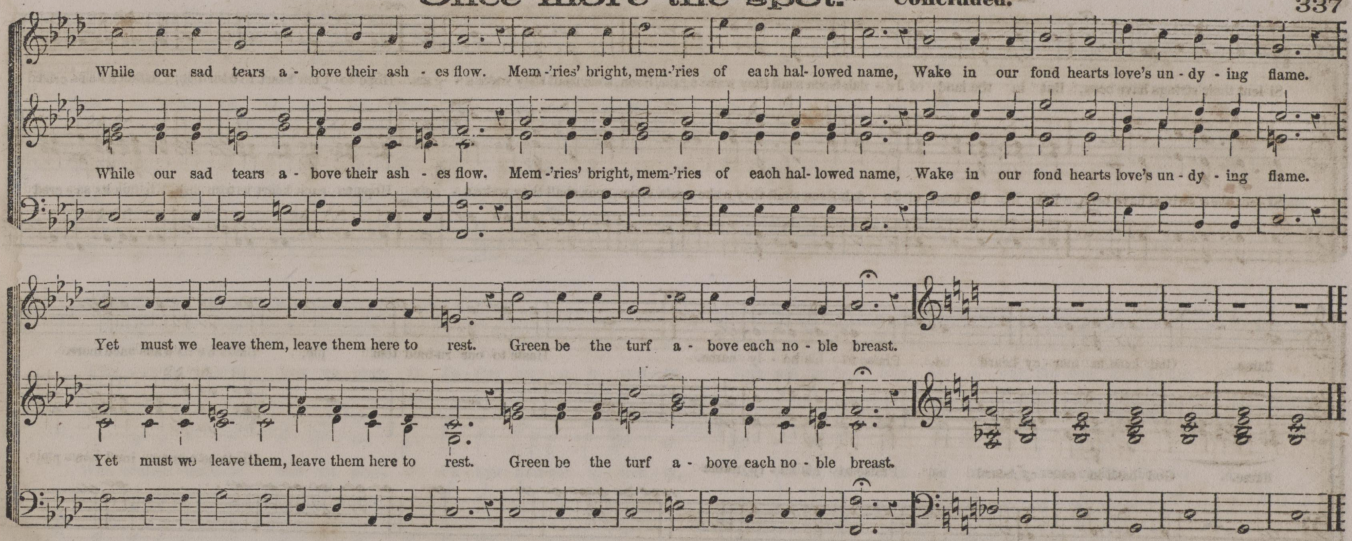
"May God in whom we trust." Concluded.



No. 11. CHORUS.

"Once more the spot."



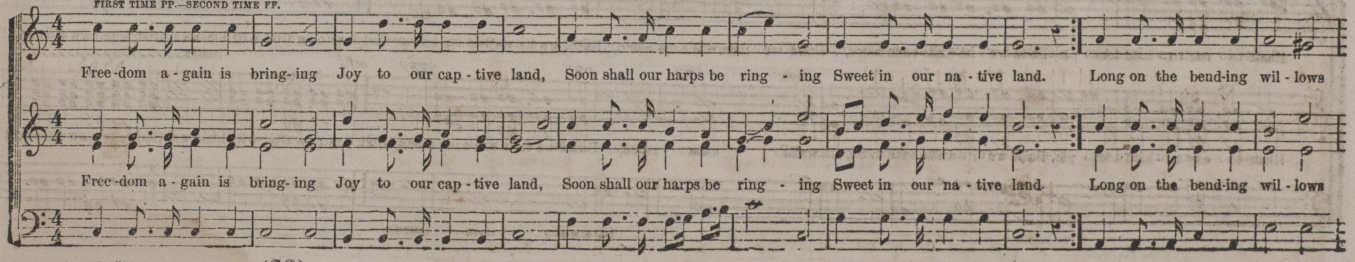


No. 12. FINALE. FULL CHORUS.

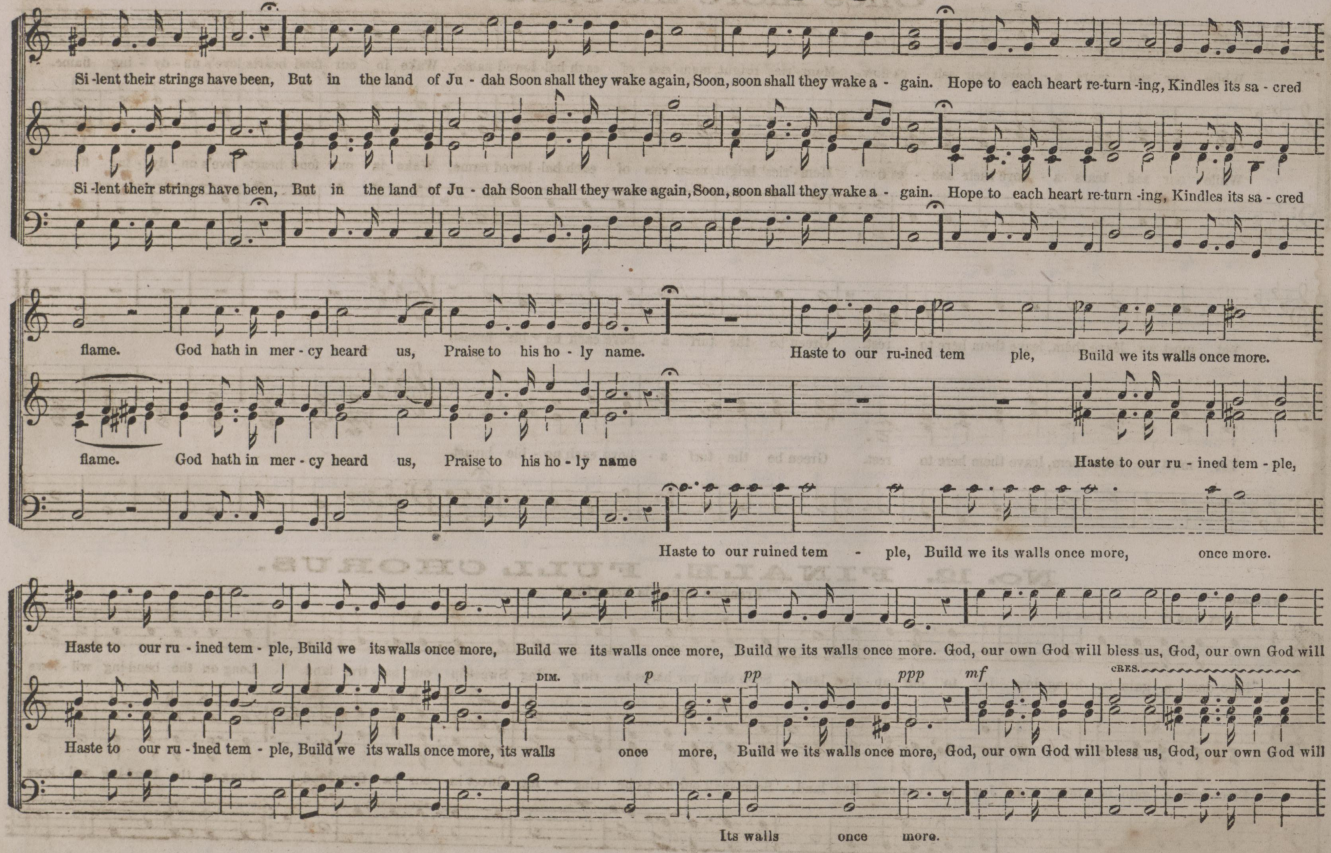
"Freedom again is bringing."

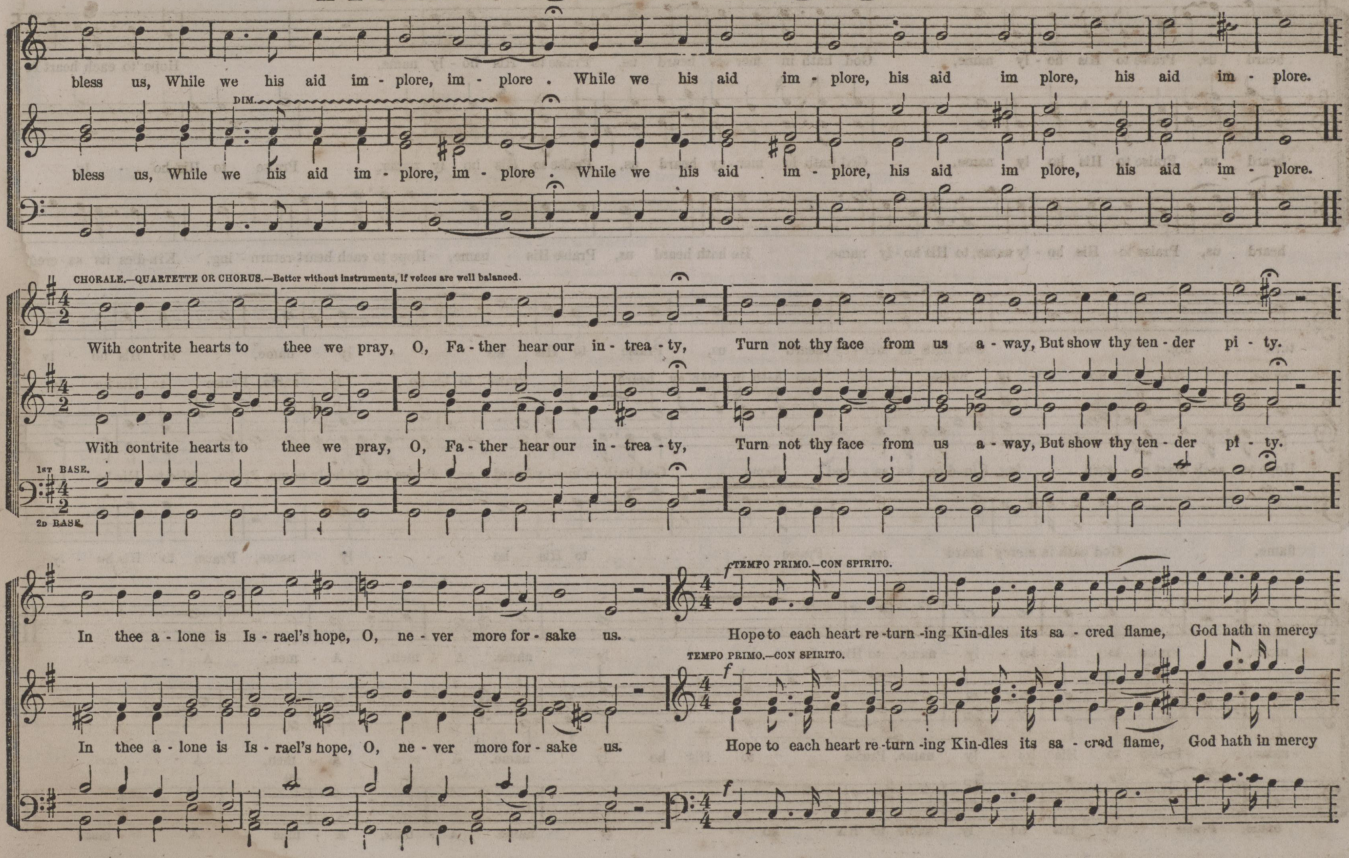
Maestoso.

FIRST TIME PP.—SECOND TIME FF.

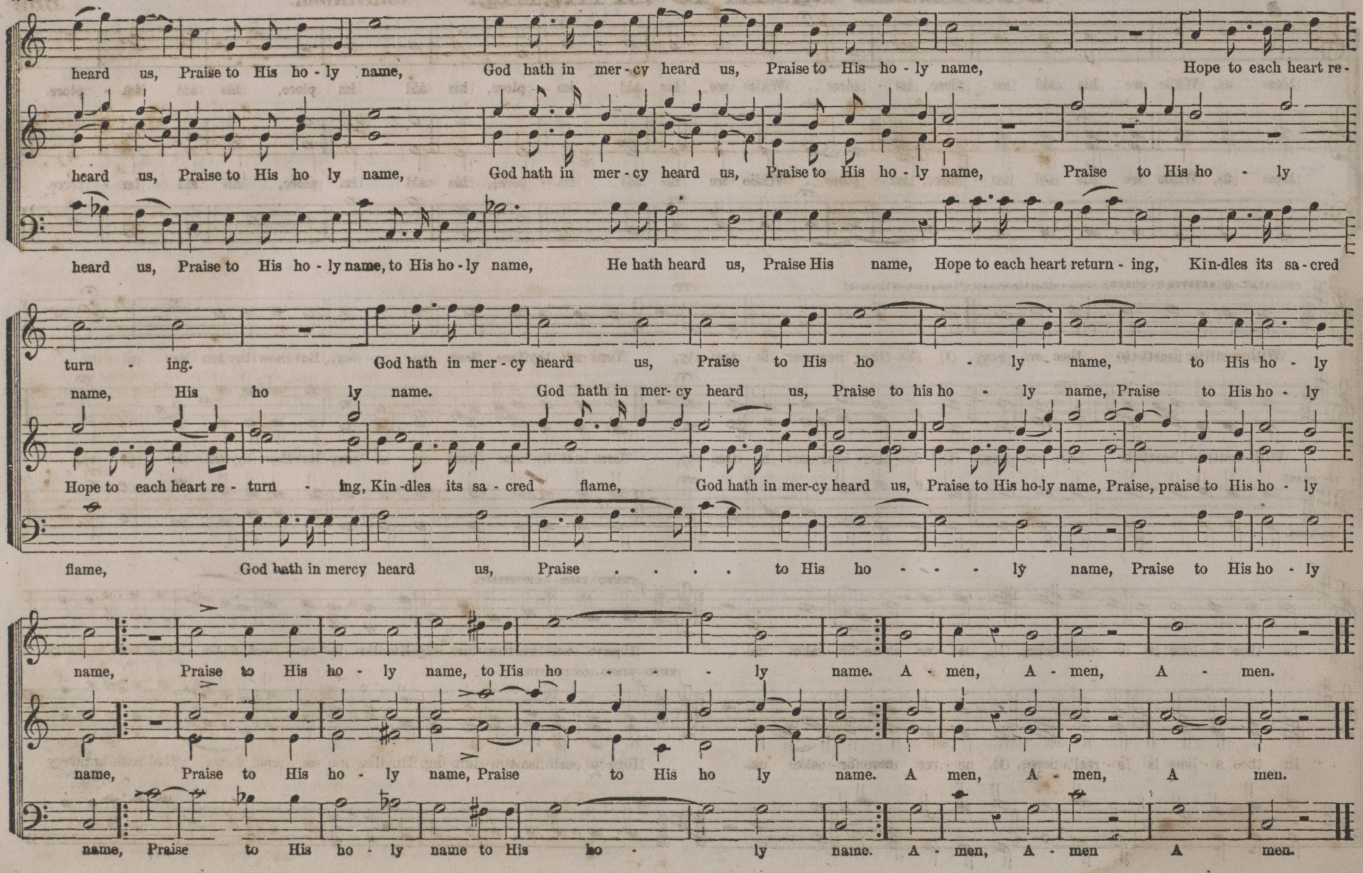


"Freedom again is bringing." Continued.

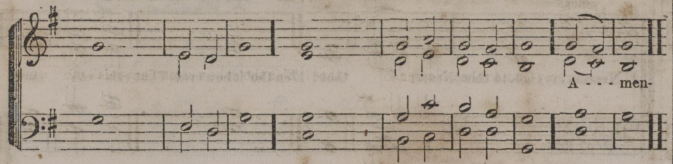



bless us, While we his aid im - plore, im - plore . While we his aid im - plore, his aid im plore, his aid im - plore.
DIM.
bless us, While we his aid im - plore, im - plore . While we his aid im - plore, his aid im plore, his aid im - plore.
CHORALE.—QUARTETTE OR CHORUS.—Better without instruments, if voices are well balanced.
With contrite hearts to thee we pray, O, Fa - ther hear our in - trea - ty, Turn not thy face from us a - way, But show thy ten - der pi - ty.
With contrite hearts to thee we pray, O, Fa - ther hear our in - trea - ty, Turn not thy face from us a - way, But show thy ten - der pi - ty.
1ST BASE.
2D BASS.
In thee a - lone is Is - rael's hope, O, ne - ver more for - sake us.
TEMPO PRIMO.—CON SPIRITO.
Hope to each heart re - turn - ing Kin-dles its sa - cred flame, God hath in mercy
TEMPO PRIMO.—CON SPIRITO.
In thee a - lone is Is - rael's hope, O, ne - ver more for - sake us.
Hope to each heart re - turn - ing Kin-dles its sa - cred flame, God hath in mercy

"Freedom again is bringing. Concluded.



CHANT No. 1. "Who can utter."



SELECTION 1. Ps. cvi.

1. Who can utter the mighty acts of the Lord?
   Who can show forth | all his | praise?
2. Blessed are they that keep judgment,
   And he that doeth | righteous- | ness at | all times.
3. Remember me, O Lord, with the favor
   That thou bearest unto thy people:
   O visit me with | thy sal- | vation.
4. That I may see the good of thy chosen,
   That I may rejoice in the gladness of thy nation,
   That I may | glory..with | thine in- | heritance.
5. Blessed be the Lord God of Israel, from everlasting to everlasting:
   And let all the people | say, A- | men.
6. Praise ye the Lord—
   | Praise— | ye the | Lord. |

SELECTION 2. Ps. li, 15-18.

1 O Lord, open thou my lips;
   And my mouth shall show | forth thy | praise.
2 For, thou desirest not sacrifice, else would I give it,
   Thou delightest | not in | burnt— | offering,
3 The sacrifices of God are a broken spirit.
   A broken and a contrite heart,
4 O God, thou wilt | not des- | pise.
   Do good in thy good pleasure unto Zion,
   Build | thou the | walls..of Je- | rusalem.

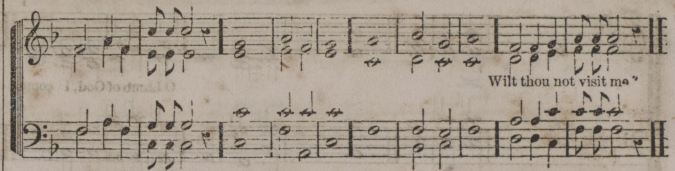
SELECTION 3. Ps. xlvi.

1. God is our refuge and strength,
   A very present | help in | trouble.
2. Therefore we will not fear, though the earth be removed,
   And though the mountains be carried | into the | midst..of the | sea.
3. Though the waters thereof roar, and be troubled,
   Though the mountains shake with the | | swelling..there- | of.
4. There is a river, the streams whereof shall make glad the city of God;
   The holy place of the tabernacle | of the | | Most— | High.
5. God is in the midst of her, she shall not be moved,
   God shall help her, and | that right | early.
6. The heathen raged, the kingdoms were moved:
   He uttered his | voice, the | earth— | melted.
7. The Lord of Hosts is with us;
   The God of Jacob | is our | refuge.
8. The Lord of Hosts is with us;
   The God of | Jacob | is our | refuge.

SELECTION 4. Ps. cxvi. 12-19.

1. What shall I render unto the Lord
   For all his | bene..fits | toward me?
2. I will take the cup of salvation,
   And | call up..on the | name..of the | Lord.
3. I will pay my vows unto the Lord
   Now, in the presence of | all his | people.
4. Precious in the sight of the Lord
   Is the | death of | his— | saints,
5. O Lord, truly I am thy servant;
   I am thy servant, and the son of thy handmaid;
   Thou hast | loosed..my | bonds.
6. I will offer to thee the sacrifice of thanksgiving.
   And will | call up..on the | name..of the | | Lord.
7. I will pay my vows unto the Lord,
   Now, in the presence of | all his | people.
8. In the courts of the Lord's house,
   In the midst of thee, O Jerusalem. |
   | Praise— | ye the | Lord.

CHANT No. 2. "Wilt Thou not visit me?"



SELECTION 5.

Desires for God's presence.

1.

Wilt Thou not visit me?
The plant beside me feels Thy | gentle | dew;
Each blade of grass I see,
From Thy deep earth its quickening | moisture | drew.
Wilt thou not visit me?

2.

Wilt Thou not visit me?
Thy morning calls on me with | cheering | tone;
And every hill and tree
Lend but one voice, the voice of | Thee a- | lone.
Wilt thou not visit me?

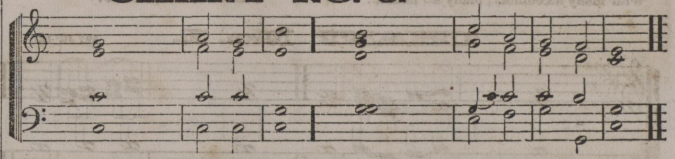
3.

Wilt thou not visit me? I need thy love,
More than the flower, the dew, or | grass the | rain;
Come, like Thy holy dove,
And let me in Thy sight rejoice to | live a- | gain.
Wilt thou not visit me?

4.

Yes! Thou wilt visit me;
Nor plant, nor tree, Thine eye de- | lights so | well,
As when from sin set free,
Man's spirit comes with Thine in | peace to | dwell.
Yes, thou wilt visit me.

CHANT No. 3. "Come to me."



SELECTION 6.

Come unto me all ye that labor and are heavy-laden and I will give you rest.—Matt. 11: 28.

1.

With tearful eyes I look around,
Life seems a dark and | stormy | sea;
Yet, 'midst the gloom, I hear a sound,
A heavenly | whisper, | 'Come to | me.'

2.

It tells me of a place of rest—
It tells me where my | soul may | flee;
Oh! to the weary, faint, oppressed,
How sweet the | bidding, | 'Come to | me.'

3.

When nature shudders, loth to part
From all I love, en- | joy, and | see;
When a faint chill steals o'er my heart,
A sweet voice | utters, | 'Come to | me.

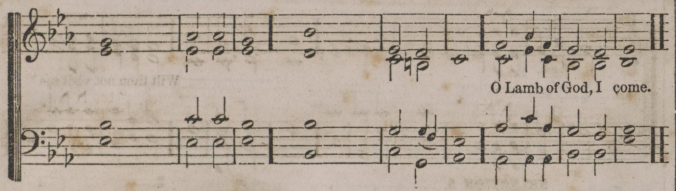
4.

Come, for all else must fail and die.
Earth is no resting | place for | thee;
Heavenward direct thy weeping eye,
I am thy | portion, | 'Come to | me.'

5.

O voice of mercy! voice of love!
In conflict, grief and | ago | ny,
Support me, cheer me from above!
And gently | whisper, | 'Come to | me.

CHANT No. 4. "Just as I am." W. B. B.



SELECTION 7.

Him that cometh unto me, I will in no wise cast out.—John vi., 37.

1.
Just as I am—without one plea,
But that thy blood was | shed for | me,
And that thou bid'st me | come to | Thee!
O Lamb of God, I come!

2.
Just as I am—and waiting not
To rid my soul of | one dark | blot,
To Thee, whose blood can | cleanse each | spot,
O Lamb of God, I come!

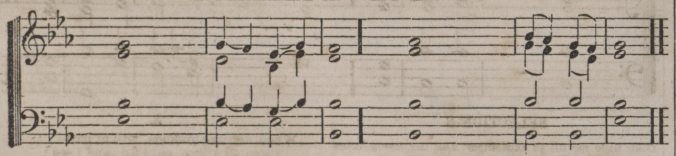
3.
Just as I am—though tossed about
With many a conflict, | many a | doubt,
'Fightings within, and | fears with- | out,'
O Lamb of God, I come!

4.
Just as I am—poor, wretched, blind;
Sight, riches, healing | of the | mind,
Yea, all I need in | Thee to | find:
O Lamb of God, I come!

5.
Just as I am—Thou wilt receive;
Wilt welcome, pardon, | cleanse, re- | lieve;
Because thy promise | I be- | lieve:
O Lamb of God, I come!

6.
Just as I am—Thy love unknown
Has broken every | barrier | down;
Now to be Thine, yea, | Thine a- | lone,
O Lamb of God, I come!

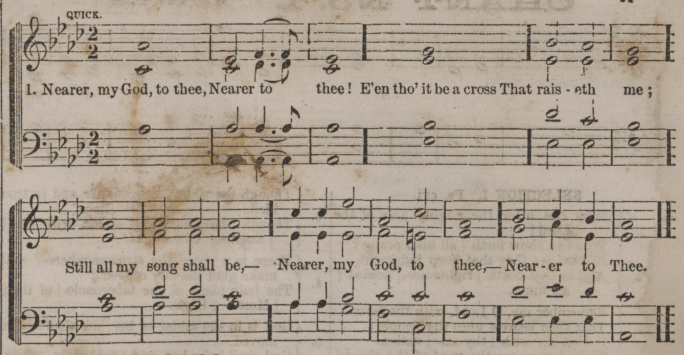
CHANT No. 5. W. B. B.



SELECTION 8.

1. The Lord is merciful and gracious,
Slow to anger, and a- | bundant..in | mercy.
2. He will not always chide;
Neither will He keep his | anger..for | ever.
3. He hath not dealt with us after our sins,
Nor rewarded us according to | our in- | iquities.
4. For as the heaven is high above the earth,
So great is His mercy toward | them that | fear Him.
5. As far as the east is from the west,
So far hath He removed our trans- | gressions from us.
6. Like as a father pitieth his children,
So the Lord pitieth | them that | fear him.
7. For He knoweth our frame;
He remembereth that | we are | dust.
8. He knoweth our frame;
He remembereth that | we are | dust.

CHANT No. 6. "Nearer to Thee." *



SELECTION 9.

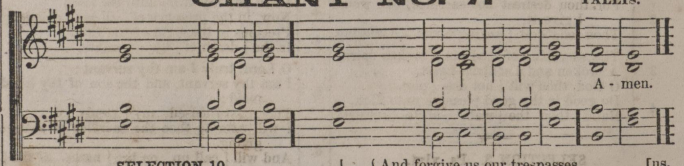
2. Though, like the wanderer,
The | sun gone | down,
Darkness be over me,
My | rest a | stone;
Yet in my | dreams I 'd | be
Nearer, my | God, to | Thee,—
Nearer to | Thee!

3. There let the way appear,
| Steps unto | heaven;
All that thou sendest me,
In | mercy | given;
Angels to | beckon | me
Nearer, my | God, to | Thee,—
Nearer to | Thee!

4. Then, with my waking thoughts,
| Bright with thy | praise,
Out of my stony griefs,
| Bethel I 'll | raise;
So by my | woes to | be
Nearer, my | God, to | Thee,
Nearer to | Thee!

5. Or if on joyful wing,
| Cleaving the | sky,
Sun, moon, and stars forgot,
| Upward I | fly;
Still all my | song shall | be,—
Nearer, my | God, to | Thee,
Nearer to | Thee!

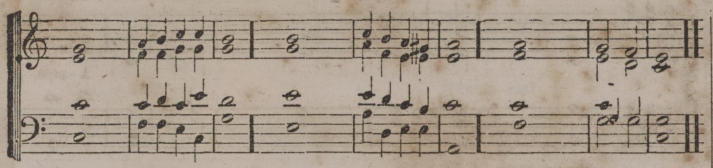
CHANT No. 7. TALLIS.



SELECTION 10.

1. Our Father who art in heaven,
Hallowed | be thy | name:
2. Thy kingdom come; thy will be done,
On | earth, as it | is in | heaven.
3. Give us this day our | daily | bread;
4. And forgive us our trespasses, [us.
As we forgive | them that | trespass a- | gainst
5. And lead us not into temptation,
But deliver | us from | evil;
6. For thine is the kingdom, [er..and | ever.
And the power, and the | glory,..for- | ev-

CHANT No. 8. "O, what is Life?"



SELECTION 11.

What is your Life.

1.

O, what is life?—'tis like a flower
That | blossoms and is | gone;
It flourishes its little hour,
With | all its beauty | on:
Death comes, and like a wintry day,
It cuts the lovely | flower a- | way.

2.

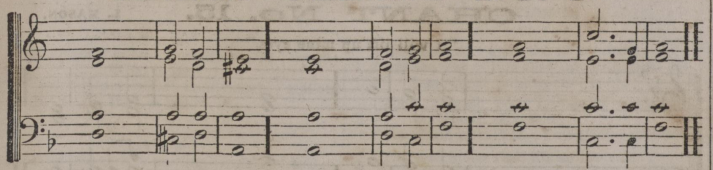
O, what is life?—'tis like the bow
That | glistens in the | sky:
We love to see its colors glow:
But | while we look, they | die:
Life fails as soon:—to-day 'tis here;
To-morrow it may | disap- | pear.

3.

Lord, what is life?—if spent with Thee,
In | humble praise and | prayer,
How long or short our life may be.
We | feel no anxious | care:
Though life depart, our joys shall last
When life and all its | joys are | past.

Jane Taylor.

HYMN CHANT No. 9.



SELECTION 12.

1.

Hear, gracious God! my humble moan,
To Thee I | breathe my | sighs;
When will the mournful night be gone,
‖: And when my | joys a- | rise? :‖

2.

My God! Oh! could I make the claim,—
My Father, | and my | Friend,—
And call Thee mine, by every name,
‖: On which | thy saints de- | pend;—

3.

By every name of power and love,
I would thy | grace en- | treat;
Nor should my humble hopes remove;
‖: Nor leave thy | mercy- | seat. :‖

4.

Yet, though my soul in darkness mourns,
Thy word is | all my | stay;
Here I would rest till light returns;—
‖: Thy presence | makes my | day. :‖

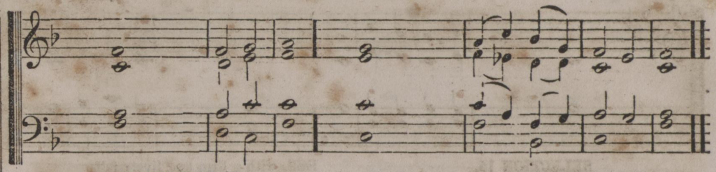
5.

Speak, Lord! and bid celestial peace
Relieve my | aching | heart;
Oh! smile and bid my sorrows cease,
‖: And all the | gloom de- | part. :‖

6.

Then shall my drooping spirit rise,
And bless the | healing | rays,
And change these deep, complaining sighs
‖: To songs of | sacred | praise. :‖

CHANT N



SELECTION 13.

1. Fret not thyself because of evil doers,
Neither be thou envious against the | work-
ers. . of in- | iquity.

2. For they shall soon be cut down like the
grass,
And | wither. . as the | green— | herb.

3. Trust in the Lord and do good,
So shalt thou dwell in the land, and verily
thou | shalt be | fed.

4. Delight thyself also in the Lord,
And he shall give thee the de- | sires of |
| thine— | heart.

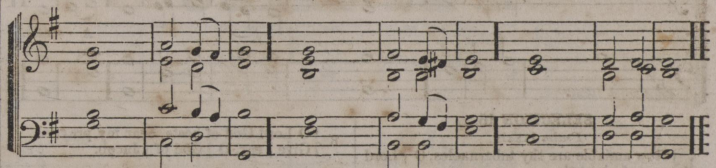
5. Commit thy way unto the Lord;
Trust also in him, and he shall | bring it to |
| pass:

6. And he shall bring forth thy righteousness
as the light,
And thy | judgment | as the | noon-day.

7. Cease from anger and forsake wrath;
Fret not thyself in any wise to | do— |
| evil.

8. For evil doers shall be cut off,
But those that wait upon the Lord, | they. .
shall in- | herit the | earth.

CHANT No. 11. "Lead Thou me on." W. B. B.



N. B. Close by repeating "Lead Thou me on," to the first strain of chant.

SELECTION 14.

"Lead Thou me on."

1.

Send kindly light amid the encircling gloom,
And | lead me | on!
The night is dark, and I am far from home;
Lead | Thou me | on!
Keep Thou my feet; I do not ask to see
The distant scene; one step e- | nough for | me.

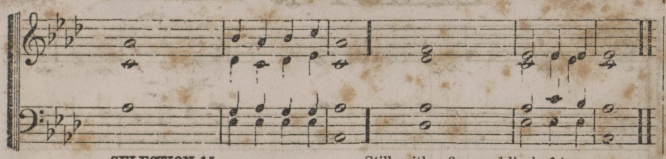
2.

I was not ever thus, nor prayed that Thou
Shouldst | lead me | on!
I loved to choose and see my path; but now
Lead | Thou me | on!
I loved day's dazzling light, and, spite of tears,
Pride ruled my will: remember | not past | years.

3.

So long Thy power hath blessed me, surely still
'Twill | lead me | on!
Through dreary doubt, through pain and sorrow,
till
The | night is | gone,
And with the morn those angel faces smile
Which I have loved long since, and | lost a- | while.
Lead | Thou me | on!

CHANT No. 12. "Father, I know."



SELECTION 15.

"Thy will be done."

1.

Father, I know thy ways are just,
Al- | though to me un- | known;
O, grant me grace thy love to trust,
And cry, | "Thy will be | done."

2.

If thou shouldst hedge with thorns my path,
Should | wealth and friends be | gone,
Still, with a firm and lively faith
I'll cry, | "Thy will be | done."

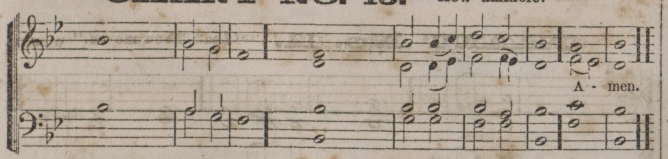
3.

Although thy steps I cannot trace,
Thy | sovereign right I'll | own;
And, as instructed by thy grace,
I'll cry, | "Thy will be | done."

4.

'Tis sweet thus passively to lie
Be- | fore thy gracious throne,
Concerning every thing to cry
"My Father's | will be | done."

CHANT No. 13. "How amiable."

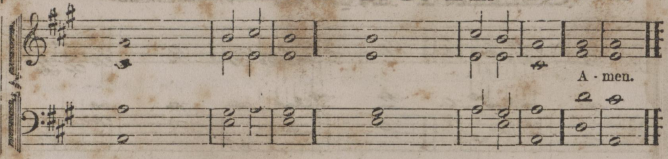


SELECTION 16.

Psalm lxxxiv.

1. How amiable are thy tabernacles, O | Lord of | hosts!
2. My soul longeth, yea, even fainteth for the courts of the Lord;
   My heart and flesh crieth out..for the | living God.
3. Blessed are they that dwell in thy house;
   They will be still praising thee.
4. Blessed is the man whose | strength..is in | thee;
   In whose heart are the ways of them
   Who, passing through the the valley of Baca
   Make it a well; the | rain also | filleth the | pools.
5. They go from strength to strength;
   Every one of them in Zion ap- | peareth before | God.
6. O Lord God of hosts, hear my prayer:
   Give | ear, O | God of | Jacob.
7. Behold, O God, our shield, and look upon the face of | thine an- | ointed.
8. For a day in thy courts is better than a thousand;
   I had rather be a door-keeper in the house of my God,
   Than to | dwell..in the | tents of | wickedness.
9. For the Lord God is a sun and a shield; the Lord will give grace and glory:
   No good thing will he withhold from them that | walk up- | rightly.
10. O Lord of hosts,
    Blessed is the | man that | trusteth..in | thee.

CHANT No. 14. DR. CLARKE.



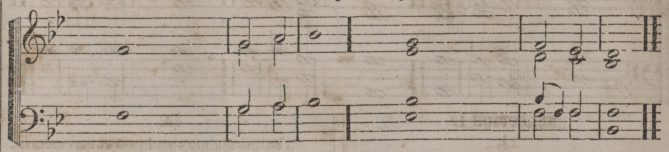
SELECTION 17.

Psalm cxxii.

1. I was glad when they said unto me,
   Let us go into the | house..of the | Lord,
2. Our feet shall stand within thy gates, O Jerusalem,
   Jerusalem is builded as a city that is com- | pact to- | gether.
3. Whither the tribes go up; the tribes of the Lord,
   Unto the testimony of Israel,
   To give thanks unto the | name..of the | Lord.
4. For there are set thrones of judgment,
   The thrones of the | house of | David.
5. Pray for the peace of Jerusalem,
   They shall | prosper..that | love thee.
6. Peace be within thy walls;
   And prosperity with- | in thy | palaces.
7. For my brethren and companions' sakes,
   I will now say, | Peace..be with- | in thee
8. Because of the house of the Lord our God,
   I will | seek thy | good. || A- | men.

CHANT No. 15. L. MASON.

"I will lift up mine eyes."

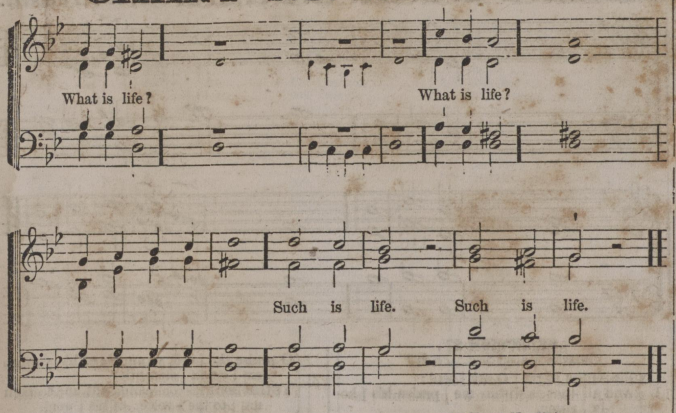


SELECTION 18.

Psalm cxxi.

1. I will lift up mine eyes unto the hills,
   From whence | cometh..my | help.
2. My help cometh from the Lord,
   Which made | heaven..and | earth.
3. He will not suffer thy foot to be moved:
   He that keepeth thee | will not | slumber.
4. Behold, he that keepeth Israel,
   Shall not | slumber..nor | sleep.
5. The Lord is thy keeper;
   The Lord is thy shade upon thy | right— | hand.
6. The sun shall not smite thee by day,
   Nor the | moon by | night.
7. The Lord shall preserve thee from all evil:
   He shall pre- | serve thy | soul.
8. The Lord shall preserve thy going out, and thy coming in.
   From this time forth, and even forevermore. | A— | men.

CHANT No. 16. "What is Life?"



SELECTION 19.

1.
What is life?
A rapid stream rolling | onward to the | ocean:
What is life?
A troubled dream, full of | incident and | motion:
Such is life.

2.
What is life?
A varied tale, deeply moving, | quickly | told:
What is life?
A vision pale, vanishing | while we | behold:
Such is life.

3.
What is life?
A smoke, a vapor, swiftly | mingling with the | air:
What is life?
A dying taper, the spark that | glows to dis-ap- | pear:
Such is life.

4.
Such is life:
A breath, a span, a moment, | quickly gone from | thee:
What is DEATH
Oh! mortal man? thy | entrance on e- | ternity.
Such is death.

(To Chant No. 17.)

SELECTION 20.

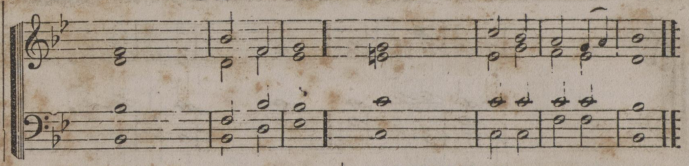
Isaiah lii. 7–10.

1. How beautiful upon the mountains
   Are the feet of him that bringeth good tid-ings, that | publish-eth | peace;
2. That bringeth good tidings of good, that publisheth salvation;
   That saith unto Zion, | Thy-| God-| reigneth.
3. Thy watchmen shall lift up the voice;
   With the voice together | shall they | sing:
4. For they shall see eye to eye,
   When the | Lord shall | bring a-..gain | Zion.
5. Break forth into joy, sing together,
   Ye waste | places..of Je- | rusalem!
6. For the Lord hath comforted his people, | | He..hath re- | deemed Je- | rusalem!
7. The Lord hath made bare his holy arm
   In the eyes of | all the | nations;
8. And all the ends of the earth
   Shall see the sal- | va-tion | of our..God.

GLORIA PATRI.

1. Glory be to the Father, and to the Son;
   And to the | Holy | Ghost;
2. As it was in the beginning, is now, and ever shall be, |
   | World..without | end. A- | men.

CHANT No. 17.



SELECTION 21. Descriptive Hymn.

Psalm xxiv.

1.
Our Lord is risen from the dead,
Our Jesus has gone | up on | high;
The powers of hell are captive led,
Dragged to the | portals | of the sky.

2.
There his triumphal chariot waits,
And angels chant the | solemn | lay,
'Lift up your heads, ye heavenly gates?
Ye ever- | lasting | doors give | way!

3.
'Loose all your bars of massy light,
And wide unfold th' e- | thereal | scene;
He claims these mansions as his right,
Receive the | King of | glory | in.'

SELECTION 22. Hortatory or Descriptive

IMPASSIONED UTTERANCE.

Psalm cxlviii.

1. Begin, my soul, th' exalted lay,
   Let each enraptured thought obey,
   And praise th' Al- | mighty's | name:
   Lo! heaven, and earth, and seas, and skies,
   In one melodious concert rise,
   To | swell..th' in- | spiring | theme.

Divide subsequent stanzas like the above,—See directions for Chanting Metrical Hymns, page ⁼⁼.

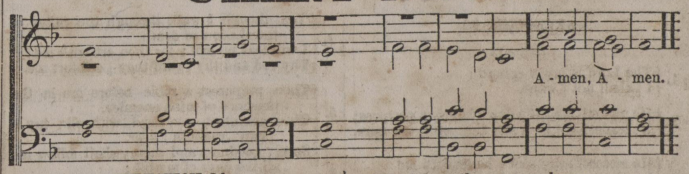
SELECTION 24. Descriptive.

IMPASSIONED UTTERANCE.

1. The Lord our God is clothed with might,
   The winds o- | bey his | will;
   He speaks,—and in his heavenly height,
   The | rolling | sun stands | still.

The same division in subsequent stanzas.

CHANT No. 18.

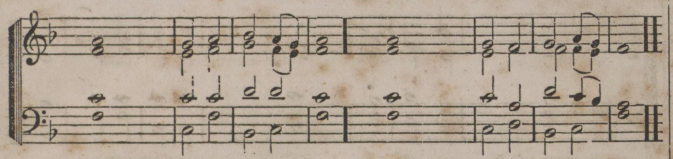


SELECTION 24.

The Beatitudes. Matt. v. 3–12.

1. Blessed are the poor in spirit:
   For | theirs..is the | kingdom..of | heaven.
2. Blessed are they that mourn:
   For | they— | shall be | comforted.
3. Blessed are the meek:
   For | they..shall in- | herit..the | earth.
4. Blessed are they who hunger and thirst after righteousness:
   For | they— | shall be | filled.
5. Blessed are the merciful:
   For | they..shall ob- | tain— | mercy.
6. Blessed are the pure in heart:
   For | they shall | see— | God.
7. Blessed are the peace-makers:
   For they shall be | called the | children..of | God.
8. Blessed are they who are persecuted for righteousness' sake:
   For | theirs..is the | kingdom..of | heaven
9. Blessed are ye, when men shall revile you, and persecute you,
   And shall say all manner of evil against you | falsely, | for my | sake.
10. Rejoice, and be exceeding glad, for great is your reward in heaven;
    For so persecuted they the | prophets.. which | were be- | fore you. (CODA.)

CHANT No. 19. The Lord's Prayer. Gregorian.

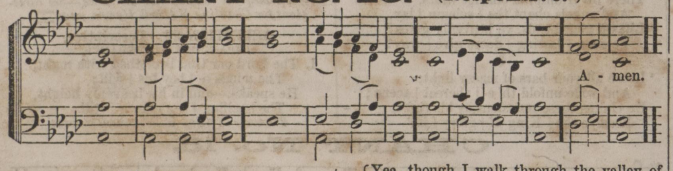


SELECTION 25.

The Lord's Prayer.

1. Our Father, who art in heaven, | hallowed | | be thy | name;
   Thy kingdom come, thy will be done on | | earth,..as it | is in | heaven;
2. Give us this | day our | daily | bread;
   And forgive us our trespasses, as we forgive | | them that | tress-..pass a- | gainst us.
3. And lead us not into temptation, but de- | | liver | us from | evil;
   For thine is the kingdom, and the power, and the glory, for- | ever. | A- | men.

CHANT No. 20. (Responsive.*)

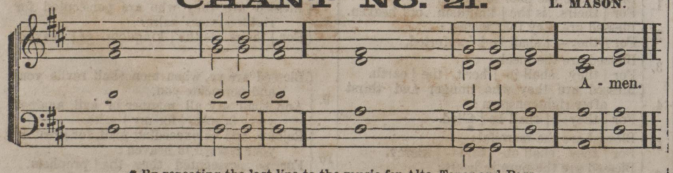


SELECTION 26.

Psalm 23.

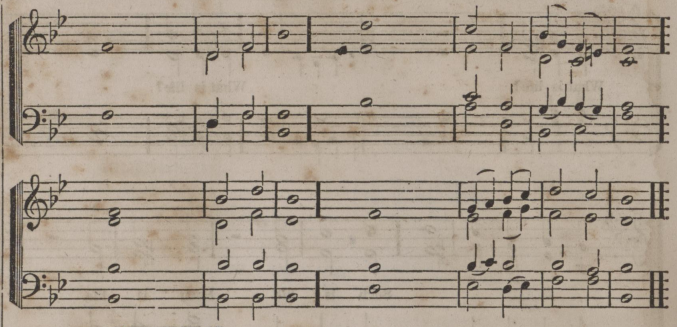
1. The Lord is my shepherd;
   I | shall not | want.
2. He maketh me to lie down in green pastures;
   He leadeth me be- | side the..still—| waters.
3. He restoreth my soul; he leadeth me
   In the paths of righteousness | for his | | name's sake.
4. Yea, though I walk through the valley of the shadow of death,
   I will fear no evil; for thou art with me;
   Thy rod and thy | staff they | comfort me.
5. Thou preparest a table before me in the presence of mine enemies,
   Thou anointest my head with oil; my | | cup..runneth | over.
6. Surely goodness and mercy shall follow me all the days of my life;
   And I will dwell in the house of the | Lord, for- | ever. || A- | men.

CHANT No. 21. L. MASON.



* By repeating the last line to the music for Alto, Tenor and Bass

CHANT No. 22. Double. Silver-st. Chant.



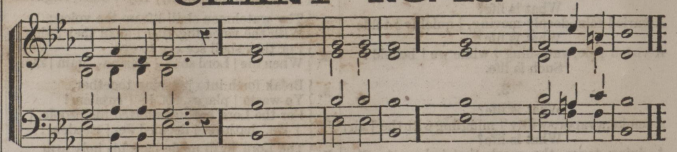
SELECTION 27.

Benedic Anima Mea. Ps. 103

1. Praise the Lord, | O my | soul:
   And all that is within me | praise his | holy | name.
2. Praise the Lord, | O my | soul;
   And forget not | all his | ben-e- | fits.
3. Who forgiveth | all thy | sin;
   And healeth all | thine in- | firmi- | ties.
4. And saveth thy life | from des- | truction,
   And crowneth thee with | mercy..and | | loving- | kindness.
5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength:
   Ye that fulfill his commandment, and hearken un- | to the | voice..of his | word.
6. O praise the Lord, all | ye his | hosts;
   Ye servants of | his that | do his | pleasure.
7. O speak good of the Lord, all ye works of his, in all places of | his do- | minion;
   Praise thou the Lord, | O— | my— | soul.

Repeat to last part of the chant.

CHANT No. 23.



SELECTION 28.

"Thy will be done."

"Thy will be | done!"|| In devious way
The hurrying stream of | life may | run; ||
Yet still our grateful hearts shall say, |
"Thy will be | done."

"Thy will be | done!"|| If o'er us shine
A gladd'ning and a | prosp'rous | sun,||
This prayer will make it more divine— |
"Thy will be done."

"Thy will be done!"|| Though shrouded o'er
Our | path with | gloom,|| one comfort—one
Is ours:—to breathe, while we adore, |
"Thy will be done."

Bowring.

Close by repeating the first two measures—"Thy will be done."

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8's, 7's & 4's, Pec.
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8's, 7's & 6's.
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Reton, Be joyful in 233

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Etna, When thro' the torn..... 235
Look Aloft..... 257
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CHORISTER'S INDEX—Comprising the Odd Metres found in all the Hymn Books in common use, with references to appropriate Music.

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Acquaint thee, O mortal..264*b*
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A fountain of life...231*a* or *b*
A fullness resides in.....264*b*
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Ah, lovely appearance 231*a* or *b*
Ah, tell me no more.....266*b*
Ah, who hath.....224*a* or *c*
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All glory and praise to...266*b*
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All thanks to the...273*b*, 264*b*
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Brother, thou art gone to 249*b*, or any C.M. by omit. first note.
But can it be that I..193*a* or *c*
By whom was David...H. M.
Captain of our...L. M. 6 lines
Cast on the fidelity 222*c*, by singing two quarter notes at end of 5th line.
Child of sin and....229*c*, 197*c*
Child of sorrow, 262*b*, by slurs in 4th and 8th lines.
Children of God awake.H. M.
Christ is the eter..S. M. double
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Come all ye poor sinners.294*b*
Come all ye saints...230*a* or *b*
Come all ye skillful souls 290*b*, by repeat. the whole tune.
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Come friends and...292*b*, 294*b*
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Come Holy Ghost..L. M. 6 lines
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Come, O thou uni..L. M. 6 lines
Come on my partners..193*a* or *c*
Come saints and sinners..289*c*
Come saints let us join...292*b*
Come sinners attend.264*b*, 273*b*
Come sinners all attend..204*c*
Come then, O my soul...292*b*
Come thou Almighty....228*b*
Come thou Incarnate....228*b*
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Come wisdom, power.193*a* or *c*
Come ye disconsolate 287*b*, 208*c*
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Dear Jesus here comes...264*b*
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Ere I sleep for.....279*b*
Eternal God of.....204*c*
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Except the Lord....193*a* or *c*
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Farewell, my breth.L. M. 6 l's
Farewell, we meet.....271*b*
Father, if thou must, 221*c*, by dividing one half note.
Father of everlast..L. M. 6 l's
Father of Jesus..L. M. 6 lines
Father of light...L. M. 6 lines
Father of mercies..L. M. 6 lines
Father of our dying.....221*c*
Father of Spirits.....205*b*
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Flung to the heedless 261*c*, or 224*c*, by ties at end of every other line.
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Freemen, awake the song.230*c*
From deep distress.....204*c*
From every earthly..224*c*, 226*b*
From Greenland's icy....224*c*
From Jesse's root..356*b*, 238*b*
From realms where..292*b*, 294*b*
From the throne of..321*a*, 222*c*
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From whence this fear...193*c*
Give glory to God..294*b*, 236*b*
Give thanks to God....H. M.
Glory to God on high.230*a* or *b*
God is gone up.....H. M.
God is my strong...224*c*, 236*b*
God of all consola..224*c*, 236*b*
God of creation.....
God of eternal truth.L. M. 6 ll's
God of evening and.....198*b*
God of my life.....H. M.
God of my salvation 223*a*, 221*c*, by dividing half note in 3d strain.
God of our salvation.....240*c*
God of the nations..193*a* or *c*
God of unexampled.221*a*, 222*c*
Go for the Master...324*a* or *c*
Go forth on wings 53*b*, by repeating 3d and 4th words of last line in each verse..389*c*
Good morning, broth.224*c*, 236*b*
Go to the grave, in.....356*b*
Go tune thy voice.....101*c*
Go watch and pray.....196*a*
Go when the.....224*a* or *c*
Go ye to the land.....285*b*.
Gracious God, my sins 223*a*, 221*c*, by dividing half note in third line.
Great Author of.....234*a* or *c*
Great Father of mankind.H.M.
Great God of wonders L. M., rep. half the tune for chorus.
Great God, the heav.L. P. M.
Great God, what do I see.47*b*
Great is our redeeming...222*c*
Great King of glory....H. M.
Hail, happy day.....256*b*
Hail the blest morn.....293*b*
Hail to the brightness....235*c*
Hail to the Lamb 235*c*, by repeating, and occasional ties.
Hail to the Lord's..224*c*, 236*b*
Hail, sacred Savior.....240*a*
Hallelujah, praise the.....22*b*
Happy who in Jesus live.222*c*
Hark, a cry among.....203*a*
Hark, from the deep.....256*b*
Hark from yonder...227*b* or *c*
Hark, hark a shout.....261*b*
Hark, hark, the notes...H. M.
Hark, hark the gospel 281*b*, by repeating 3d strain.
Hark, how the gospel....281*b*
Hark, sinner, while.....234*c*
Hark, ten thousand.....208*c*
Hark, those happy..287*c*, 279*b*
Hark, the vesper....242*a* or *c*
Haste, O sinner....244*b*, 214*c*
Head of the church.....286*a*
Hearken to the solemn...221*c*
Hear the Temperance...246*a*
Heaven is the land.....196*b*
Heirs of an immortal....262*b*
Help, Lord, to.....198*a*, 193*c*
Help me to praise.....287*b*
He knelt, the Savior.195*b*, 195*c*
He's gone, the spot.L. M. 6 ll's
High o'er the earth.....
High in the heavens 49*c*
His call we obey, like....264*b*
Hosanna to Jesus...294*b*, 265*b*
Hosanna to Jesus on.231*a* or *b*
How blest is every.....240*a*
How blest is our....231*a* or *b*
How bright is the.....223*a*
How calm and beautiful..196*b*
How charmingly sounds.264*b*
How fearful and sad.....264*b*
How firm a founda..292*a*, 294*b*
How gracious the.....294*b*
How happy are the..193*a* or *c*
How happy are they.246*b*, 278*b*
How happy, gracious.193*a* or *c*
How happy is the.....193*c*
How happy the.....231*a* or *b*
How honored, how dear.264*b*
How long shall.....234*a* or *c*
How lost was my...224*c*, 236*b*
How lovely the place....233*a*
How many pass the..L. M. 6 l's
How pleased and..197*b*, 198*c*
How pleasant 'tis to see..197*b*
How precious when.231*a* or *b*
How rich thy gifts..L. M. 6 l's
How shall a lost....231*a* or *b*
How shall I my.....231*a* or *b*
How sweet is the...292*b*, 294*b*
How sweet on thy...231*a* or *b*
How sweet to reflect on 265*b*, 294*b*, by rep. the whole tune.
How tedious and....231*a* or *b*
How wondrous and great.264*b*
How wondrous that.231*a* or *b*
House of our God.....238*c*
Humble and teachable 193*c*, with small notes.
I and my house....198*b*, 193*c*
I call the world's..L. M. 6 lines
If death our friends.193*a* or *c*
If ever it should....L. M. 6 l's
If life's pleasures charm.241*a*
If to Jesus for relief.221*a*, 222*c*
I'll sing my Saviour's....197*b*
I'll praise my Maker..L. P. M.
I long to behold....231*a* or *b*
I look to thee, O Lord...193*c*
I love the volume of..L. P. M.
I love the Lord, whose...195*b*
I mourn the hidings.....198*b*
I'm weary of stray..292*b*, 299*b*
In age and feebleness.L. M. 6 ls
In every scene of.....224*c*
Infinite God to thee.L. M. 6 l's
In Jordan's tide .L. M. 6 lines
I now consider 204*c*, by repeating the whole tune.
I now have found.....204*c*
In sins howling....292*b*, 294*b*
In songs of sublime.....233*a*
Inspirer and hearer.....231*a*
In sweet exalted strains.H. M.
In that sad memora.L. M. 6 l's
In the house of King....294*b*
In the morning of..294*b*, 292*b*
In the tempest of life.....257*b*
In time of tribulation....224*a*
In Zion's sacred gates..H. M.
I quit the world's....193*a* or *c*
I see them on their, any L. M. Double, by repeating half the tune.
Is this my Jesus, this....193*c*
I thank thee, uncre.L. M. 6 l's
I think when I read that.233*a*
I would not live alway...254*b*
Jerusalem, my happy C. M. 110*b*, for chorus, omit two first notes of duett.
Jesus, accept the praise.H. M.
Jesus, at thy command..H. M.
Jesus drinks the bitter....221*c*
Jesus, faithful to his.....222*c*
Jesus, friend of sinners...221*c*
Jesus fulfils our.....193*c*
Jesus, how precious.L. M. 6 l's
Jesus, if still the.L. M. 6 lines
Jesus I know hath..L. M. 6 l's
Jesus, incarnate Son.....195*b*
Jesus let thy pitying.....223*a*
Jesus, take all the glory..286*a*
Jesus, thou art our King.238*a*
Jesus, thou Prince.....224*c*
Jesus, thou soul of..193*a* or *c*
Jesus, thou sover...L. M. 6 l's
Jesus, to thee our..L. M. 6 l's
Jesus, thy boundless.L. M. 6 l's
Jesus, was ever love.L. M. 6 l's
Join all the glorious....H. M.
Judges, who rule the..L. P. M.
Just as I am, 342 chant, or any L. M. by repeating the words "I come."
Lamb of God whose..222*c*, 221*c*
Lamb of God whose dying 222*c*, 221*c*, or, as in Meth. Hymns, by making two quarters in place of half note end of 5th line.
Leader of faithful..L. M. 6 l's
Let all the earth..192*a*, *b* or *c*
Let children proclaim...264*b*
Let earth and heaven..H. M.
Let every heart rejoice...277*b*
Let God who com..L. M. 5 l's
Let others boast their....195*b*
Let the cares of the week.233*a*
Let the world their.221*c*, 223*a*
Let us awake our..236*b* 229*b*
Let us love and sing.208*c*, 263*a*
Lift not thou the wailing.252*b*
Lift up your heads.....190*b*
Lift your glad voices....285*b*
Lo, God is here..L. M. 6 lines
Long have I viewed..L. M. 6 l's
Lo, on a narrow neck....193*c*
Look up to yonder.....H. M.
Lord, and is thine anger 221*c*, 223*a*, by div. half notes.
Lord God of my.....224*c*
Lord of air and earth 221*c*, by dividing half note.
Lord of all worlds.....232*b*
Lord of life and glory....240*c*
Lord of the vast creation.224*c*
Lord of the worlds.....H. M.
Lord over all, sent.L. M. 6 l's
Lowly and solemn be....228*c*
Man dieth and.....231*a* or *b*
Mark the soft-falling...H. M.
Master, I own thy..L. M. 6 l's
May all our powers..230*b* or *c*
Meet and right it is.222*c*, 221*a*
Mercy, O thou Son.....201*b*
Messiah, joy of....L. M. 6 l's
'Mid scenes of confusion.292*b*
'Mid sickness and sorrow.
'Midst sorrow and care...214*b*
Mixtures of joy and.....224*c*
My country, 'tis of..230*b* or *c*
My faith look up....239*b* or *c*
My God, defend my....H. M.
My God, I am thine 273*b*, by dividing some of the quarter notes.
My God, preserve.....197*b*
My God, thy boundless...193*a*
My God, my Father.....272
My Lord, my Savior.....261*c*
My mother's voice.....25
My shepherd's mighty aid.16*a*
My soul, forever stand 290*b*, by repeating the whole tune.
My soul, now arise.....264*b*
My soul with Zion claims 290*b*, by rep. the whole tune.
My thoughts are....392*b*, 294*b*
Nearer my God to..342 chant
No need of the sun..231*a* or *b*
No prophet, no....231*a* or *b*
Not to our names.....232*b*
Now be the gospel.....221*b*
Now, e'en now, to..222*c*, 221*a*
Now for a hymn of..193*a* or *c*
Now from labor an..6 lines 7's
Now I have found.....204*c*
Now I have found the ground.....L. M. 6 lines
Now let our hearts..193*a* or

O azure vault, O 253b, or Hamburg L. M. by dividing quarters and separating 8ths in third and fourth lines.
O come and adore him...294b
O come let us sing..231a or b
O come to Mount Zion..236b
O come to the garden....
O could I speak.....193a
O conquer this.....198b, 193c
Oft as I look 192b, by slurs in 4th and 8th lines.
Oft I in my heart...222c, 231a
O God how often., L. M. 6 l's
O God my inmost.....193c
O God my hope...L. M. 6 l's
O God of all grace 264b, by repeating the tune 273b.
O God of good.....L. P. M.
O glorious hope.193a or c, 198b
O God of salvation.....233a
O God what offering.L. M. 6 l's
O God thy faithfulness.193a or c
O God thy righteous L. M. 6 l's
O God to thy prom.294b, 292b
O great is Jehovah.....233a
O had I wings.....
O happy nation.....L. P. M.
O holy Lord our God....230b
O how happy are they...246b
O how shall a sinner.231a or b
O how I have longed 293b, by adding a note at beginning of each line 292b.
O Jesus delight of...231a or b
O Jesus divine.....264b
O Jesus full of.....L. M. 6 l's
O Jesus in pity.....231a or b
O Jesus our king.....243b
O join ye the anthems...265b
O Lamb of God for.198b, 193a
O lay not up 259b or 405b, by slurs in 7th and 15th meas.
O Lord in sorrow...198b, 193c
O let my trembling.195b, 196b
O love divine, how.198b, 193c
O love divine, what.L. M. 6 l's
O may I worthy 49a, 8th and 9th notes of 5th line to be slurred.
Once more before.....240b
Once more my eyes.....193c
One smile, one.....197a
One there is...208a or c, 203a
O now my dear brethren.273b
Onward speed thy.....227a
On wings of faith.....232b
O praise the Lord, extol.264b
O praise ye the Lord!....264b
O sacred head...224a, b or c
O Savior, delight of.....232a
O sight of anguish.....193c
O shepherd of Israel..231a or b
O sing to the Lord.....232a
O sir we would see..224a or c
O tell me, thou life.292b, 294b
O tell me no more.....266b
O that the Lord's.....224c
O the sweet love of 224c, by removing ties at end of 2d and 6th lines.
O thou who in.....236c, 292b
O thou in whose presence..233a
O thou, whose light.....261c
O thou whose love, any C. M. by doubling last note of 1st and 3d lines.
O thou who hast...L. M. 6 l's
O thou whose wise.L. M. 6 l's
O thou who hast.193a or c, 198b
O thou who hearest....H. M.
O thou whose compassion232a
O thou eternal.....L. M. 6 l's
O thou whom fair..L. M. 6 l's
O thou that hear'st the...198a
O 'tis enough....L. M. 6 lines
O turn ye, O turn...287a, 294b
Our Father in heav.194b, 264b
O what shall I do my....264b
Our blest Redeemer 144b, by using ties for last line 268b.
Our Savior alone...273b, 264b
Our souls by love, any C. M. Double; the chorus may be sung to 110b by dividing.
Our bondage here.....286c
O weep not for the joys, any C. M. Double, by repeating the 7th strain.
O what is life..343 chant, 195b
O what shall I do.....
O what is earthly.....224c
O when shall I see Jesus.224c
O when shall we....231a or b
O where shall rest.....261c
O why should the..236a, 292b
O why should we mourn.236c
O worship the King all..264b
O wondrous power.L. M. 6 l's
O ye immortal throng..H. M.
O Zion afflicted....L. M. 6 l's
O Zion, tune thy.....H. M.
Peace, doubting...L. M. 6 l's
Poor mourning souls.....204c
Praise the Lord....222c, 221c
Praise ye Jehovah's.....230c
Praise ye the Lord.....235b
Precious Bible what a....208c
Press onward.....243a
Pris'ners of hope...L. M. 6 l's
Pris'ners of hope lift..L. M. 6 l's
Proclaim the lofty praise.284b
Prostrate, with eyes.193c, 198b
Ransomed sinners sing...208c
Rejoicing now in...198b, 193c
Rejoice in the Lord.....243b
Rejoice in the Lord, O ye.233a
Rejoice the Lord is.....H. M.
Remember thy Crea.224a or c
Restless thy spirit, poor 293b, by dividing last quarter in 2d and 3d strains.
Return to the guide of...231b
Rise, crowned with.255b, 239c
Rise my soul, and..222c, 215a
Rise, gracious God.....H. M.
Rise, sun of glory.....H. M.
Roll on, thou mighty.224c, 223b
Sad pilgrim of.292b, 294b, 236b
Save me from evil.....197b
Savior I thy word.....222c
Savior, from sin I..L. M. 6 l's
Savior, now in me.....222c
Savior of all what..L. M. 6 l's
Savior on me the....193a or c
Savior our hearts.....
Savior, Prince of...L. M. 6 l's
Savior see me from.....233a
Savior the world's and...238a
Savior, we know thou..H. M.
Savior whom our hearts.222c
Say not sinner in.....222c
See, daylight is 294, by omitting ties in 1st and 3d strains.
Send kindly light...343 chant
Send, send the gosp.224c, 224a
See, see in the east.....233a
See, sinners, in...L. M. 6 lines
See the fountain 204c, by omitting first note in 1st and 3d strains.
See the gospel church...222c
See the Lord thy...221c, 222c
See the vineyard.....208a
See where our great....H. M.
Shed not a tear.....292b
Shepherd while thy flock.242b
Should pain and....L. M. 6 l's
Sing hallelujah, praise 222c, by using small notes.
Sing hallelujah.....101c
Sing ye the Lord.....H. M.
Sing praise, the tomb is..240b
Sinner, come.....287c
Sinner, hear the....221c, 222c
Sinners, lift up.....H. M.
Sinner stop, O stop.....222c
Sometimes a light..224c, 224a
Sound, sound the..230a, b or c
Spirit of truth.....L. M. 6 l's
Stand fast in the....292b, 294b
Stand th' omnipo..222c, 221c
Stand up, O ye heralds..233a
Star of Peace, to....260b, 265c
Stars upon the brow of 262b, by slurs in 4th and 8th lines.
Stop, poor sinner 222c if a chorus is attached, rep. last four strains of the music.
Strange and myster..L. M. 6 l's
Surrounded by a...L. M. 6 l's
Sweet is the last...L. M. 6 l's
Sweet singers of Israel...294b
Sweet, sweet is the.....294b
That man is blessed..L. P. M.
That warning voice.193c, 194c
The awful message 159d, by slurs in last line.
The Bible is justly.....231b
The Bible, the Bible.....294b
The chariot, the chariot..270b
The day of the Lord 235a, by tieing and dividing notes.
Thee will I love my..L. M. 6 l's
The festal morn.....193c
The fountain of Christ...264b
The God of Abram.....16a
The glorious place of 201b, by adding a note at beginning of 1st and 3d lines.
The God of glory...233b, 232b
The God who reigns alone 240b, by repeating first half.
The God who reigns on...16a
The God of harvest.228c, 229a
The heathen know...L. P. M.
The joyful scene....222c, 221c
The great tremendous day 290b by singing the tune twice.
The leaves around..224b, 221c
The light of Sabbath eve .261c
The light of other days, C. M. Double, by dividing last note of 1st, 3d, 5th and 7th lines.
The Lord into his.....193c
The Lord is great..236a, 275b
The Lord is my....224c, 224a
The Lord is my Shepherd, his.....233a
The Lord is my Shepherd, my.....294b
The Lord is my Shepherd, no.....292b, 294b
The Lord is my strength.231b
The Lord is our Shepherd.294b
The Lord Jehovoh.....H. M.
The Lord of glory.....233b
The Lord my pas..L. M. 6 l's
The Lord of earth and..H. M.
The Lord, the Sove.233a, 232c
The mellow eve is.....222b
The mind was.....193a or c
The morning light..221a, 224b
The moment a sinner....232a
The Prince of salvation..237b
The promise we for..193a or c
There is a calm 258b, or L. M. by repeating last line.
There is an hour...274b. 101c
There's a refuge of.265b, 235a
There's a friend above...198b
There is a holy city.222c, 221c
The Savior comes..L. M. 6 l's
The rosy light is....221b, 222a
The sinner that truly.231a or b
The songs of Zion..194a, 193c
The Son of Man they....287b
The sun of Right...L. M. 6 l's
The table spread....193a or c
The voice of free grace..265b
The winter is over.225b, 232a
The wondrous love 224c, by removing ties.
They 've gone to the.....287a
This day the cove..L. M. 6 l's
This is the field, any L. M. repeat last two lines for chorus.
This place is holy..197a, 237a
This slumber from..L. M. 6 l's
This, this is the....231b, 241c
This world and its glory..
This world is...101c, 155c, 149
This world is not a..101c, 155c
Thou art gone to the.....235a
Though troubles assail...264b
Thou God of power.193a or c
Thou God of life.....196b
Thou God of truth.....H. M.
Thou God of glorious....193c
Thou great supreme.....256b
Thou hidden love...L. M. 6 l's
Thou hidden source.L. M. 6 l's
Thou, Lord, on whom..L.M.6 l's
Thou Shepherd of..231b, 241c
Thou sweet gliding.294b, 292b
Thou whose Almighty...230b
Thou who didst stoop....276b
Thou who hast in....222c, 221c
Though waves and..L. M. 6 l's
Though wicked men.....193c
Through the day thy..208a or c
Through the night air....275c
Thou whose wide 262b, by slurs in 4th and 8th lines.
Through thy protecting..219c
Thus far on life's...L. M. 6 l's
Thus it became the.....193c
Thy bounties, Lord.....
Thy grace we adore.....264b
Thy mercy my God.292b, 294b
Thy mercy heard.....193c
Time is winging.222c, 223c, 226a
'Tis finished, 'tis done....264b
'Tis finished, the con.231b, 241c
To bless the Lord..232b, 233b
To-day the Savior..229b, 228a
To thee, great God..L. M. 6 l's
To the hills I lift....222c, 221a
To Jesus the crown.231b, 232a
To thee my God.....224a or c
To thee, O my Sav..294b, 292b
To thee, O blessed.....221b
To thee, our God and....221b
To thee when called.195b, 196b
To their Lord believ.221c, 222c
Tranquil and peaceful...237c
Transporting news, the 294c, by singing the tune twice, and for last half of the stanza dividing half notes when required.
Unclean, unclean.....193c
Up, for thy life young..H. M.
Upward I lift.....H. M.
Vain delusive world.....221c
Victim divine.....L. M. 6 l's
Vital spark of, the first and second verses may be sung to Nuremberg by repeating first half, and the last verse to Meribah.
Wake, isles of the south.294b
Watched by the...L. M. 6 l's
Watchmen onward.....239a
Weary of wander..L. M. 6 l's
Weep not for a.....231a or b
We bring no glitter.224c, 236b
We come, and here.....204c
We'll praise thy...224c, 224a
We give immortal.....H. M.
Weep not for the saint 269b, or 231b, by dividing first note of every other line.
Were oceans, rivers.....193c
We'll not give up 224c, by omitting ties.
We speak of the...231b, 241c
We stand in deep...224b or c
What is life? a rapid..345 chant
What is life? 'tis but.208a or c
What now is my...231b, 241c
What sight on earth.224c, 224a
What solemn signals....237c
What think you of..231b, 241c
When descending from 222c, for the chorus repeat last four strains.
When forced to part.....149b
When from death's..224a or c
When frowning death..H. M.
When gathering...L. M. 6 l's
When God in wrath.....197b
When Hannah pressed.H. M.
When I can trust..196b, 195a
When Israel out of.L. M. 6 l's
When my Savior.....231b
When morning is...292b, 294b
When quiet in my.L. M. 6 l's
When streaming...L. M. 6 l's
When shall I hear.L. M. 6 l's
When shall my....L. M. 6 l's
When shall the....224a, 236b
When shall we all..6 lines 7's
We 're travelling home..286b
When shall we meet... 288b
When the fierce north...237c
When the news of free..
When the blest day.....193c
When the harvest.....234b
When the vale.190c, 227b or c
When the wounded.222c, 221c
When thou my righteous.193c
When thro' the torn sail.235b
When thy harvest.....208a
When we pass.....203a
Where is the Savior....H. M.
While angels strike.....289c
While here I sit....any C. M.
While on the verge..L. M. d'bie
Why should gloomy.....221a
Why should vain.....238c
Why that look.....240c
Why sinks my soul..224b or c
Wilt thou not visit..341 chant
Wilt thou not yet..L. M. 6 l's
Wisdom ascribe, and..L.M.6 l's
With cheerfulness I....H. M.
With eyes of faith 101c, or any C. M. by repeating 3d strain.
With gladness, dear.....264b
Without blood is...208c, 203a
Worship and thanks, or L. M. with slurs.
Would Jesus have..L. M. 6 l's
Wretched, helpless.221a, 223a
Write to Sardis.....222c
Ye angels, who stand....232b
Ye brethren and sisters..264b
Ye children of God.....264b
Ye children of Zion.....294b
Ye holy souls.....L. P. M.
Ye objects of sense.....233a
Ye people who....294b, 292b
Ye pilgrims, partners....193c
Ye pilgrims who...294b, 292b
Ye pris'ners of hope.....264b
Ye scarlet-colored sinners.193c
Yes, from this inst..L. M. 6 l's
Yes God himself hath....16a
Ye servants of God.264b, 273b
Yes, I am thy servant...233a
Yes, I will extol thee....240c
Ye ransomed sinners...H. M.
Ye simple souls 261c, by dividing quarter notes in last part of tune.
Ye sin-sick souls.....196b
Ye sin-sick souls draw..H. M.
Ye soldiers of Jesus.294b, 292b
Ye virgin souls.....H. M.
Ye tribes of Adam.....H. M.
Ye who delight.....L. P. M.
Yield to me now...L. M. 6 l's
You captives restored...264b
Young men and.....H. M

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