THE

Prairie Voralist:

A

COLLECTION OF CHURCH MUSIC,

COMPRISING A CHOICE VARIETY OF PSALM AND HYMN TUNES, ANTHEMS, CHORUSES, SENTENCES, CHANTS, &c., FROM THE BEST AMERICAN AND EUROPEAN COMPOSERS;

TOGETHER WITH A CONCISE AND PROGRESSIVE

ELEMENTARY COURSE OF INSTRUCTION.

THE WHOLE ADAPTED TO THE USE OF

Choirs, Congregations, Singing Schools, and Musical Associations.

BY JOHN GIBSON AND L. G. FESSENDEN.

CINCINNATI:
MOORE, ANDERSON, WILSTACH & KEYS, 28 WEST FOURTH STREET.
NEW YORK: NEWMAN & IVISON.

C. M. Chase
From the publishers —

1853

Gibson, John

The Prairie Vocalist; ~~in~~ ...together with a concise and progressive Elementary course of instruction....By John Gibson and L.G. Fessenden. Cincinnati: Moore, Anderson, Wilstach & Keys. New York, Newman & Ivison, [c1853]

320 p. 16 x 25 cm.

Includes index.

57.

C. M. Chase
From the publishers —

THE

Prairie Vocalist:

A

COLLECTION OF CHURCH MUSIC,

COMPRISING A CHOICE VARIETY OF PSALM AND HYMN TUNES, ANTHEMS, CHORUSES, SENTENCES, CHANTS, &c., FROM THE BEST AMERICAN AND EUROPEAN COMPOSERS;

TOGETHER WITH A CONCISE AND PROGRESSIVE

ELEMENTARY COURSE OF INSTRUCTION.

THE WHOLE ADAPTED TO THE USE OF

Choirs, Congregations, Singing Schools, and Musical Associations.

BY JOHN GIBSON AND L. G. FESSENDEN.

CINCINNATI:
MOORE, ANDERSON, WILSTACH & KEYS, 28 WEST FOURTH STREET.
NEW YORK: NEWMAN & IVISON.

Entered, according to Act of Congress, in the year 1853, by
WILLIAM H. MOORE,
In the Clerk's Office of the District Court of the United States, for the District of Ohio.

STEREOTYPED BY
THOMAS B. SMITH,
216 William St. N. Y.

PREFACE.

The increased attention to the study, and the improvements recently made in the science and method of teaching Music, together with the want of a work containing all the modern improvements, and adapted to the requirements of the great West, induced us to prepare and lay before the public "The Prairie Vocalist."

In getting up this work neither pains, labor, or expense have been spared. We have endeavored to select from the various new systems all that was good and desirable, and reject all that was pernicious or superfluous. The introduction of the "Pestalozzian" and "Inductive" methods, and the examples for the practice of beginners, will greatly facilitate the progress of the pupil.

The large number of new tunes, tunes arranged from the "old masters," standard Church tunes, meters of every variety, and hymns from the books of various denominations, together with the choice anthems, choruses, and set pieces, render the "Prairie Vocalist" peculiarly well adapted for sacred concerts, and all occasions of public worship.

For the assistance, advice, and contributions of various amateurs and teachers, we return our sincere thanks, and hope that our joint labor will secure the approbation and patronage of the public.

ELEMENTS OF MUSIC.

CHAPTER I.

PROPERTIES OF MUSICAL SOUNDS.

Musical sounds have two distinct properties, viz:

LENGTH AND PITCH.

DEPARTMENTS.

As musical sounds have two essential properties, it becomes necessary to divide the subject into two *departments:*

1st. MELODY, which treats of the PITCH of sounds.

2d. RHYTHM, which treats of the LENGTH of sounds.

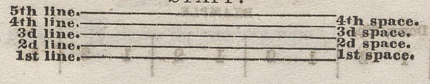
NOTE TO TEACHER.—Question the class on the preceding chapter.

CHAPTER II.

MELODY.

The STAFF and CLEFS are used to represent the *pitch* of sounds, and are called MELODIC characters.

STAFF.



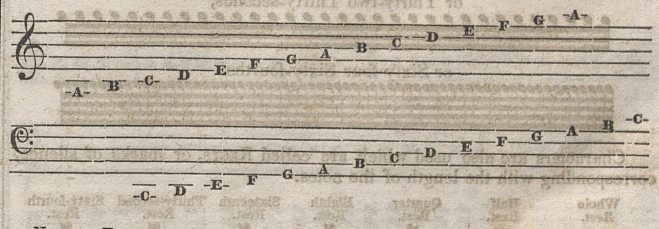
Each line and space of the staff is called a *degree*, making nine; and are counted from the lowest upward. More degrees may be added by using the spaces, and short (or added) lines, above and below.

CLEFS.

TREBLE OR G CLEF,  AND BASE OR F CLEF, 

That we may readily comprehend the definite pitch of sounds, the first seven letters of the alphabet are applied to the staff as names of the degrees.

The above clefs are used to fix the letters upon the staff in the following order:

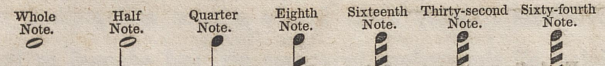


NOTE TO TEACHERS.—Here the Teacher must *insist* that all the members of his class become *perfectly familiar* with the situation of the letters on both staves, as the letters never change.

CHAPTER III.

RHYTHM, OR TIME.

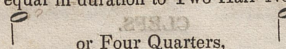
The *length* of musical sounds is represented by characters called NOTES. Seven kinds of notes are in common use, as follows:



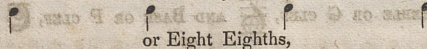
The Whole Note,



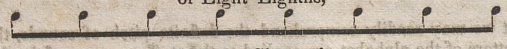
is equal in duration to Two Half Notes,



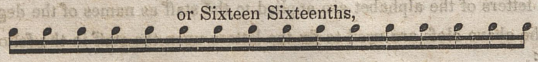
or Four Quarters,



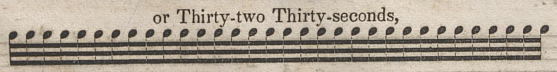
or Eight Eighths,



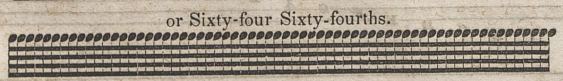
or Sixteen Sixteenths,



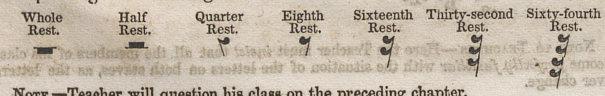
or Thirty-two Thirty-seconds,



or Sixty-four Sixty-fourths.



Characters are also used which are called RESTS, or marks of silence, corresponding with the length of the notes.



NOTE.—Teacher will question his class on the preceding chapter.

CHAPTER IV.

TIME—Continued.

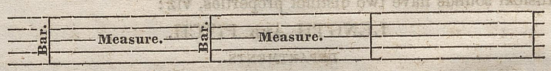
During the performance of music the *equal* division of time is indispensable.

NOTE.—Without a proper knowledge of the *mechanical* division of time, no person can be a good musical performer.

Notes and other musical characters are divided into equal portions, called Measures, by the use of a perpendicular line drawn across the staff, which is called a BAR, thus: 

The space or distance between two bars is called a MEASURE.

EXAMPLE.



Measures are divided into smaller portions, called PARTS OF MEASURES, and are marked by motions of the hand, called BEATING TIME. Measures may have two, three, four, or six parts or beats.

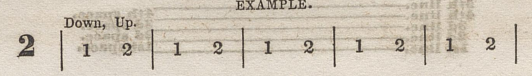
NOTE.—Teacher will question his class on the preceding chapter.

CHAPTER V.

DIFFERENT VARIETIES OF TIME.

A measure with two parts is called Double Measure or double time and is designated by the figure **2**, accented on the first part or downward beat.

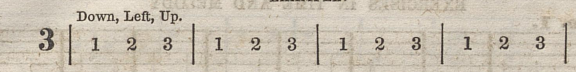
EXAMPLE.



NOTE.—The Teacher will write the following? and other similar examples on the *blackboard*, for the *practice* of his class, until they are familiar with beating time; describing the motions of the hand, as, *down, up, down, up*, and also 1, 2, 1, 2, &c.; and he will *insist* on every member of his class beating and describing time.

A measure with three parts is called Triple Measure, and is designated by the figure **3**, accented on the first.

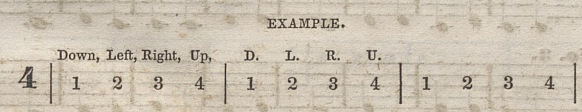
EXAMPLE.



NOTE.—Teacher will write examples for practice as above.

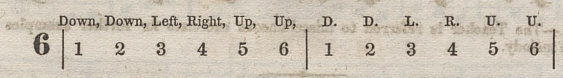
A measure with four parts is called Quadruple Measure, and is designated by the figure **4**, accented on the first and third.

EXAMPLE.



A measure with six parts is called Sextuple Measure, and is designated by the figure **6**, accented on the first and fourth.

EXAMPLE.



Measures may also have nine or twelve parts, but are not necessary to be introduced into a work of this kind, as they are seldom used.

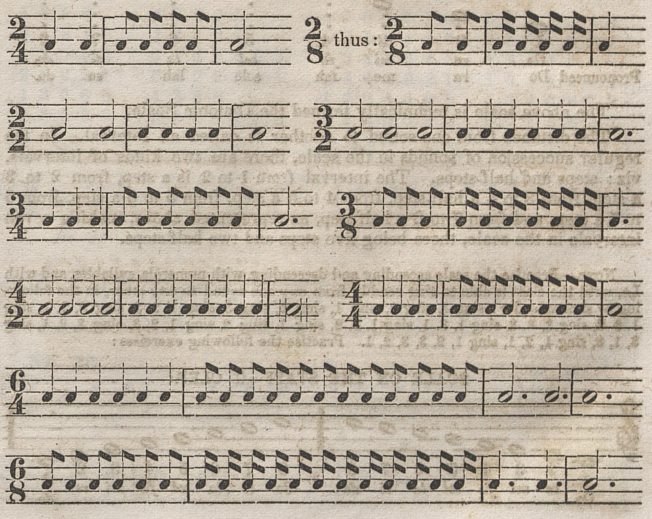
A Double Bar, thus,  shows the end of a strain.

A Close, thus,  shows the end of a tune.

CHAPTER VI.

DIFFERENT VARIETIES OF TIME.—Continued.

In addition to the figure already introduced at the commencement of a tune, to designate the number of parts or beats in each measure, another figure is used to designate the kind of notes on each part of the measure, as, $\frac{2}{4}$, meaning two fourths of a whole note (two quarter notes) or notes equivalent, thus:



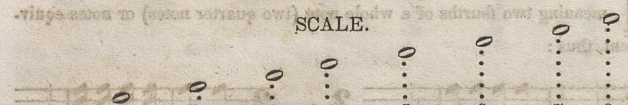
CHAPTER VII.

MELODY.

Introduction of the Scale.

The Scale is composed of a series of eight sounds, to which is applied numerals and syllables, as in the following example:

SCALE.



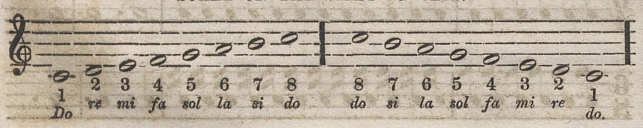
	1	2	3	4	5	6	7	8
	Do	*re*	*mi*	*fa*	*sol*	*la*	*si*	*do.*
Pronounced	Do	ra	me	fah	sole	lah	se	do.

The above scale is technically termed the Diatonic Scale.

The distance from one sound to another is called an Interval. In the regular succession of sounds in the scale, there are two kinds of intervals, viz: steps and half-steps. The interval from 1 to 2 is a step, from 2 to 3 a step, from 3 to 4 a half-step, from 4 to 5 a step, from 5 to 6 a step, from 6 to 7 a step, and from 7 to 8 a half-step, as represented above, making seven intervals in the scale, there being five steps and two half-steps.

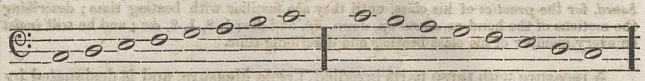
Note.—Practise the scale ascending and descending, with numerals, syllables, and with La, until the class is able to sing readily from *any* one sound to *any* other, in the following or similar order: sing 1, sing 2, sing 1, sing 2, sing 3, sing 1, 2, 3, sing 3, 2, 1, sing 1, 2, 3, sing 3, 3, 3, sing 1, 3, 1, sing 1, 3, 2, sing 1, sing 2, sing 1, 2, 3, sing 3, 2, 1, sing 3, 1, 3, sing 1, 2, 1, sing 1, 2, 3, 3, 2, 1. Practise the following exercises:

SCALE ON THE STAFF—G CLEF.



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

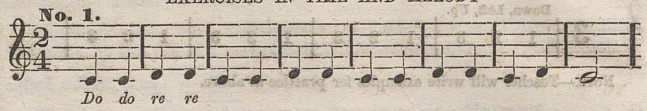
SCALE ON THE STAFF—F CLEF.



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

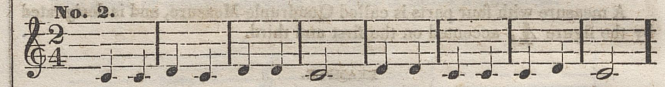
EXERCISES IN TIME AND MELODY

No. 1.



Do do re re

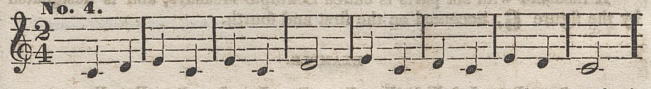
No. 2.



No. 3.



No. 4.



Note.—The Teacher is referred to miscellaneous exercises for further examples in time and melody.

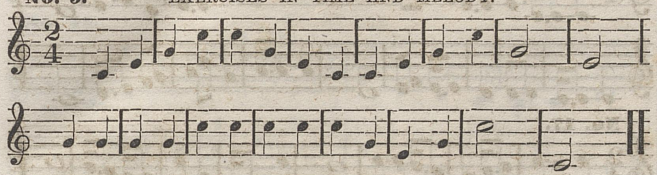
CHAPTER VIII.

MELODY.—Continued.

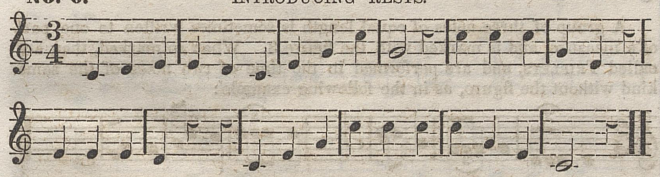
Note.—The Teacher will here question the class on all the preceding lessons. Class will then sing the scales as in Chapter VII, and repeat them a number of times, then

sing 1, 2, 3, 4, 5, sing 5, 5, 5, sing 1, sing 5, sing 1, 5, 1, sing 5, 1, 5, sing 1, 3, 5, sing 5, 3, 1, sing 1, 2, 3, 4, 5, 6, 7, 8, sing 1, 3, 5, 8, sing 8, 5, 3, 1, sing 1, 3, 5, 8, 8, 5, 3, 1.

No. 5. EXERCISES IN TIME AND MELODY.

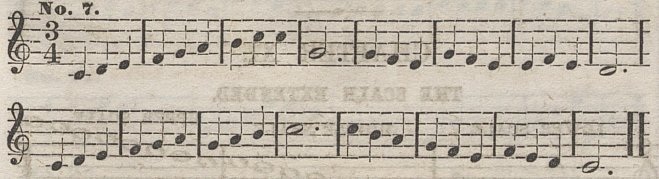


No. 6. INTRODUCING RESTS.

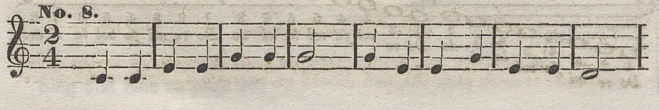


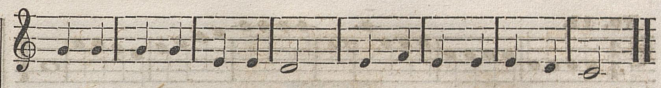
A Dot after a note adds one half to its length, making a dotted half equal to three quarter notes.

No. 7.



No. 8.





CHAPTER IX.

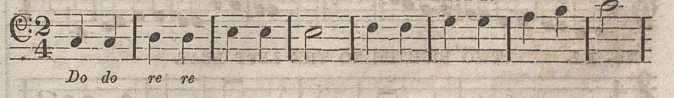
MELODY.—Continued.

Note.—Practise the Scales as in Chapter VII., as before.

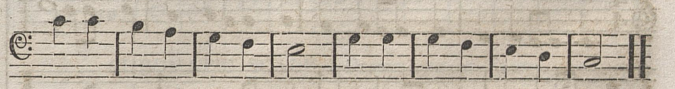
Class sing in the following order:

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

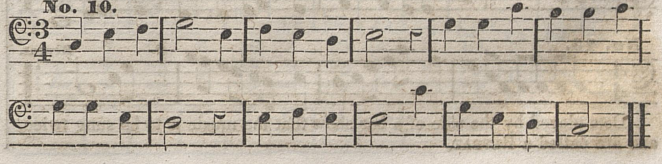
No. 9. EXERCISES IN TIME AND MELODY.



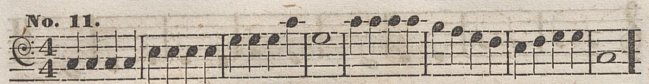
Do do re re



No. 10.



No. 11.



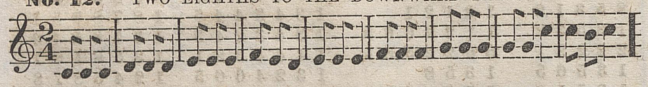
Sing second tune on page 30.

CHAPTER X.

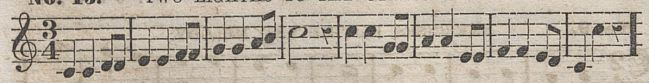
MELODY.—Continued.

NOTE.—Class practise the Scale as in Chapter VII.

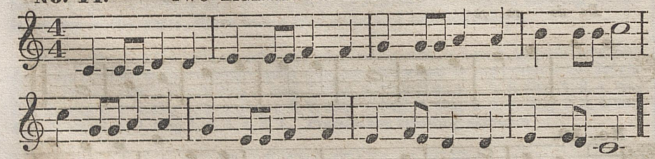
No. 12. TWO EIGHTHS TO THE DOWNWARD BEAT.



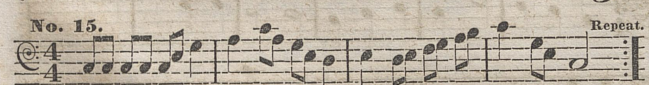
No. 13. TWO EIGHTHS TO THE UPWARD BEAT.



No. 14. TWO EIGHTHS TO THE LEFT BEAT.

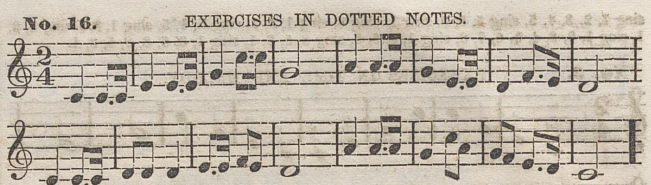


No. 15.

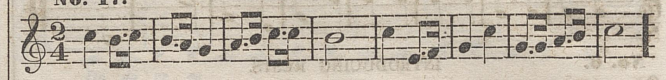


Dots placed by the side of a bar show that the music is to be sung twice, and are called a REPEAT.

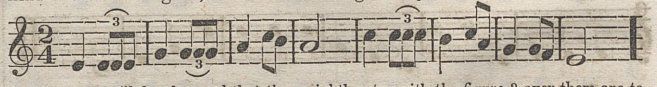
No. 16. EXERCISES IN DOTTED NOTES.



No. 17.



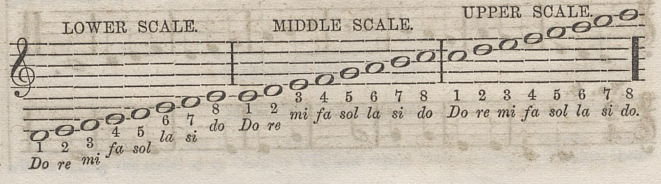
A group of three notes of equal length is sometimes written to one part of a measure, and is marked with the figure 3. When so marked, they are called TRIPLETS, and are performed in the time of two notes of the same kind without the figure, as in the following example:



NOTE.—It will be observed that three eighth notes with the figure 3 over them are to be sung in the time of one quarter note, etc.

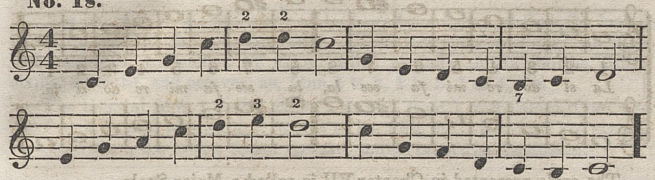
CHAPTER XI.

THE SCALE EXTENDED.

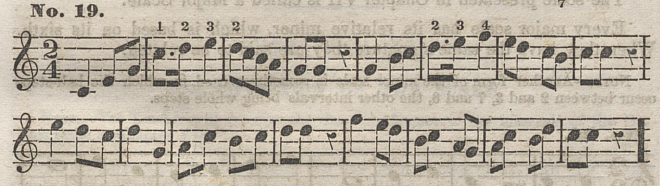


If we sing lower than 1 of the middle scale, 1 will be regarded as 8 of the lower scale. If we sing higher than 8 of the middle scale, 8 will be regarded as 1 of the upper scale.

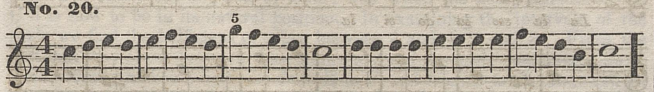
No. 18.



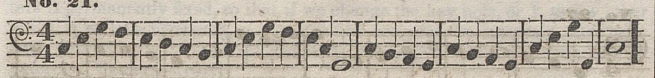
No. 19.



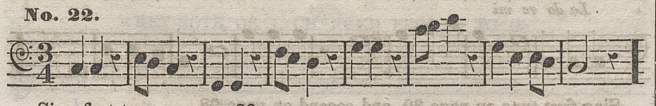
No. 20.



No. 21.



No. 22.



Sing first tune on page 29.

CHAPTER XII.

MELODY.

Introduction of the Chromatic Scale.

Note.—The Teacher will examine his class on the Scale, as in Chapter VII, until they thoroughly understand the intervals, letters, etc.

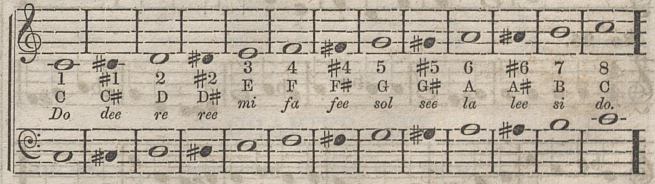
A Sharp, thus, ♯, is used to raise the pitch of a sound a half-step.

A Flat, thus, ♭, is used to lower the pitch of a sound a half-step.

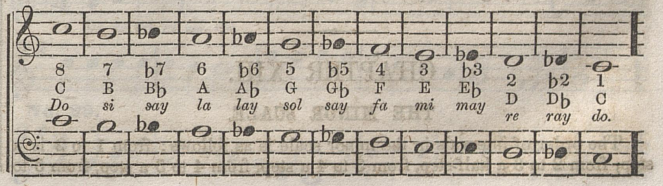
A Natural, thus, ♮, is a cancelling character, and is used to annul a sharp or flat previously used.

The intervals of the chromatic scale are all half-steps, as in the following example:

CHROMATIC SCALE.—Ascending by Sharps.

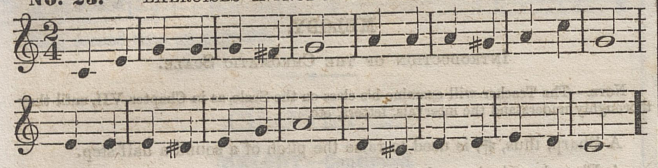


CHROMATIC SCALE.—Descending by Flats.

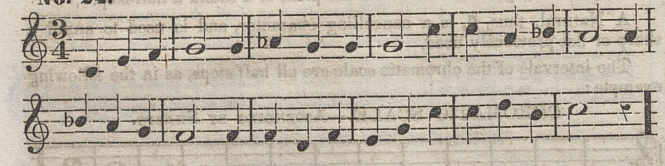


When a sharp or flat is placed before a single note it is called an *accidental.*

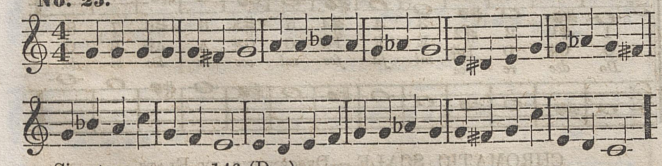
No. 23. EXERCISES INTRODUCING ACCIDENTALS.



No. 24.



No. 25.



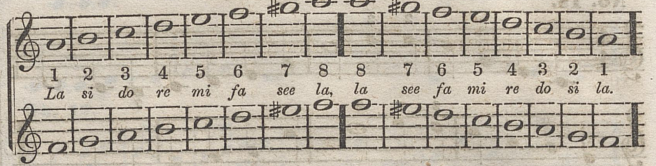
Sing tune on page 146 (Dan).

CHAPTER XIII.

THE MINOR SCALE.

The order of intervals in the minor scale is as follows: from 1 to 2 is a step, from 2 to 3 a half-step, from 3 to 4 a step, from 4 to 5 a step, from 5 to 6 a half-step, from 6 to 7 a step and a half, from 7 to 8 a half-step, as in the following example:

MINOR SCALE.

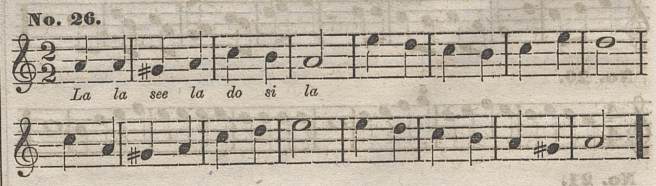


The scale presented in Chapter VII is called a Major Scale.

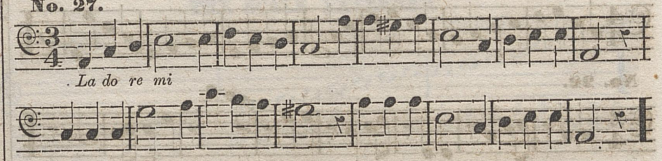
Every major scale has its relative minor, which is based on its sixth. When they have the same signature they are said to be related.

NOTE.—Another form of the minor scale is sometimes used, in which the half-steps occur between 2 and 3, 7 and 8, the other intervals being whole steps.

No. 26.



No. 27.



Sing first tune on page 30, and second on page 98.

CHAPTER XIV.

DIATONIC INTERVALS.

The intervals in the preceding scales have been reckoned from the lowest sound upward, in their regular order. There are other intervals than steps and half-steps, occasioned by skips, called seconds, thirds, fourths, fifths, sixths, sevenths, and octaves, as, from 1 to 2, 1 to 3, 1 to 4, etc.

The interval from 1 to 2 is called a second, from 1 to 3 a third, from 1 to 4 a fourth, from 2 to 4 a third, from 3 to 7 a fifth, etc. Intervals are always reckoned from the lowest sound upward, unless otherwise expressed.

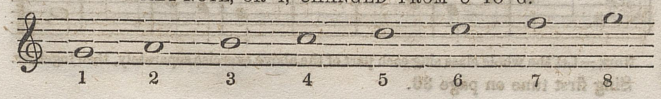
CHAPTER XV.

TRANSPOSITION OF THE SCALE.

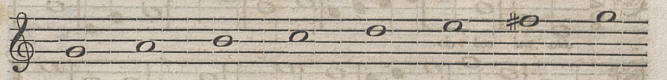
NOTE.—The Teacher will examine the class in reference to the intervals of the Diatonic Scale in Chapter VII.

In all our examples heretofore *Do* has been placed on C. In the major scale C is called the key-note or tonic; and when the scale commences on C it is said to be in its natural position. In examining the intervals of the scale we find the half-steps to occur between 3 and 4, 7 and 8. From the fact that they occur between those numerals, and the scale commences on C, it necessarily makes a half-step from E to F, and from B to C. Between all the other letters are whole steps, and this order of intervals between the letters is permanently fixed, so that if we change the key note, or 1, to any other letter, it will be necessary to examine and compare the intervals, and make such alterations as will correspond with its changed position. Such change is termed TRANSPOSITION.

KEY-NOTE, OR 1, CHANGED FROM C TO G.

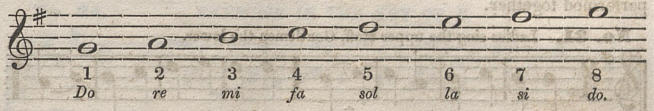


In examining the foregoing scale, we find the intervals from 6 to 7, and from 7 to 8, imperfect, it being a half-step from E to F, and a whole step from F to G, consequently F must be sharpened, which will give a whole step from 6 to 7, and a half-step from 7 to 8, and will make the scale perfect, as in the following example:



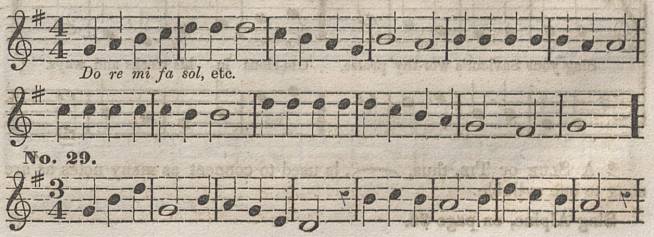
The sharp in the above example is written before the single note, on F, but usually is placed at the commencement of the tune, and when so placed is called the SIGNATURE, or sign of the key, and sharps all the notes on that letter, on whatever part of the staff F may be found.

SCALE IN THE KEY OF G.—F MADE SHARP.

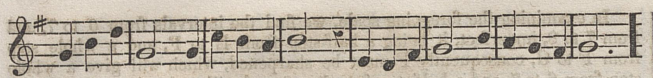


CHAPTER XVI.

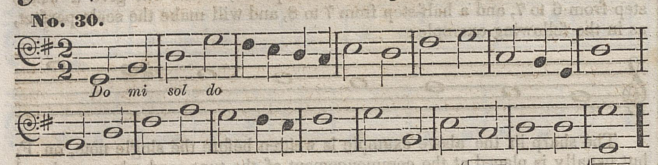
No. 28. EXERCISES IN THE KEY OF G.

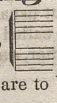


No. 29.

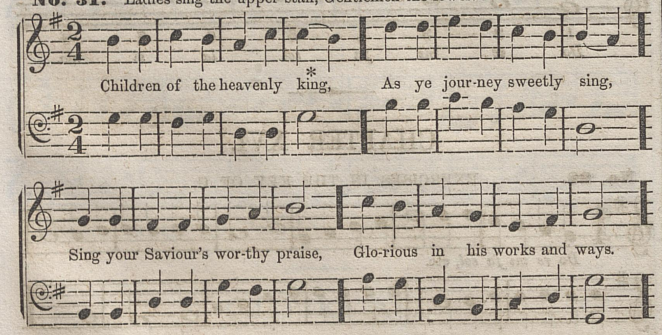


No. 30.



The following character, called a BRACE, thus,  or thus,  is placed at the commencement of a tune to connect as many parts as are to be performed together.

No. 31. Ladies sing the upper staff, Gentlemen the lower.



* A SLUR or TIE, thus, ⁀, is used to connect as many notes as are sung to one syllable.

Sing Alpine, on page 32.

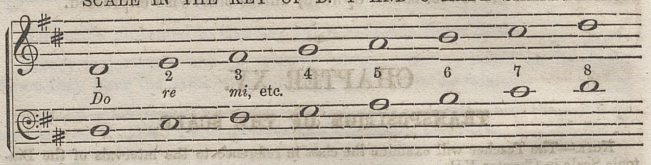
CHAPTER XVII.

SECOND TRANSPOSITION BY SHARPS.

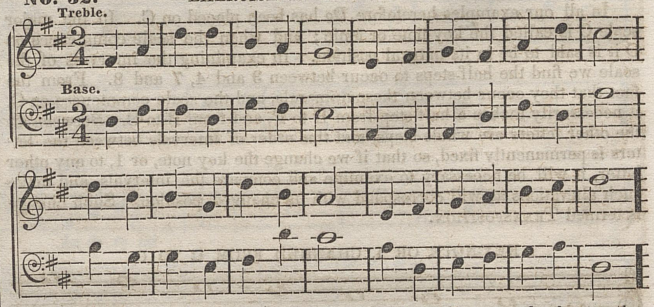
It will be remembered that when we transposed the scale from C to G, we were obliged to sharp the fourth of the scale of C (F), to preserve the order of intervals in the key of G, and the sharp fourth became 7 of the new key.

RULE.—If we sharp the fourth of any scale, we transpose a fifth higher, and the sharp fourth becomes 7 of the new key.

SCALE IN THE KEY OF D.—F AND C MADE SHARP.



No. 32. EXERCISE IN THE KEY OF D.



NOTE.—Let the whole class sing each part of the above exercise separately, then together.

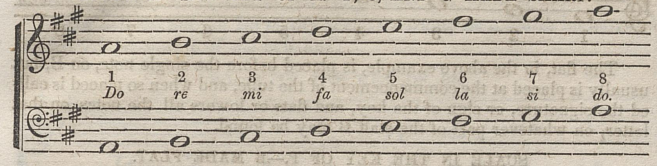
Sing first tune on page 36.

CHAPTER XVIII.

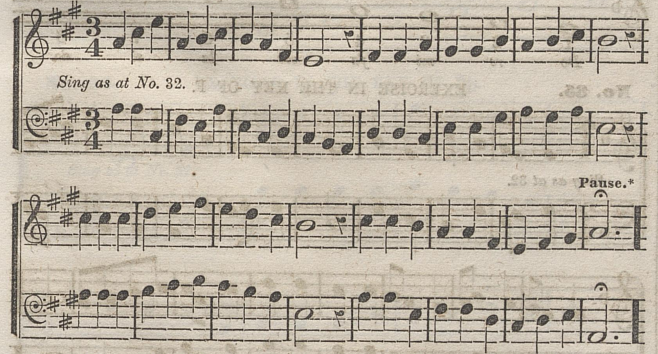
THIRD TRANSPOSITION BY SHARPS.

NOTE.—Teacher will explain upon the black-board, as in the preceding transpositions

SCALE IN THE KEY OF A.—F, C, AND G MADE SHARP.



No. 33. EXERCISE IN THE KEY OF A.



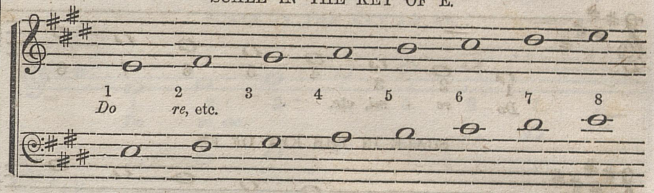
* A PAUSE is used to denote the continuation of a sound beyond its usual length.

Sing second tune on page 72.

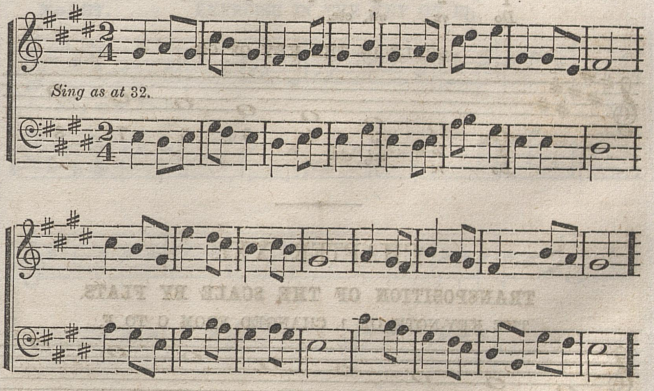
CHAPTER XIX.

FOURTH TRANSPOSITION BY SHARPS.

SCALE IN THE KEY OF E.



No. 34. EXERCISE IN THE KEY OF E.

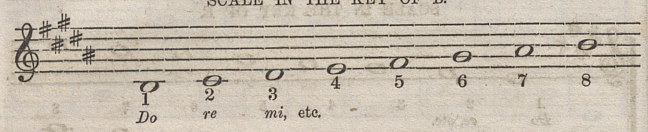


Sing Harker, on page 44.

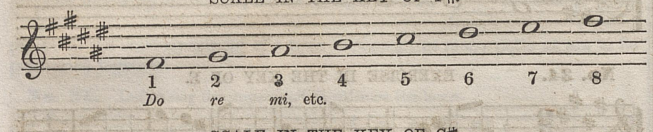
CHAPTER XX.

FIFTH, SIXTH, AND SEVENTH TRANSPOSITIONS BY SHARPS.

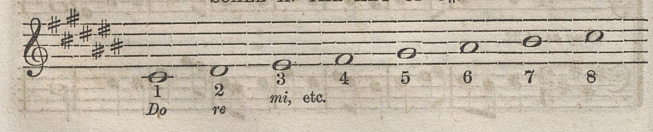
SCALE IN THE KEY OF B.



SCALE IN THE KEY OF F♯.



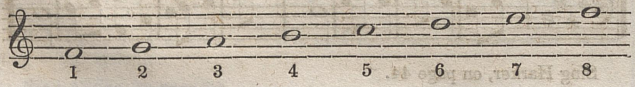
SCALE IN THE KEY OF C♯.



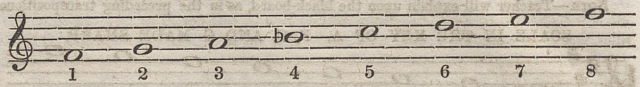
CHAPTER XXI.

TRANSPOSITION OF THE SCALE BY FLATS.

THE KEY-NOTE, OR 1, CHANGED FROM C TO F.

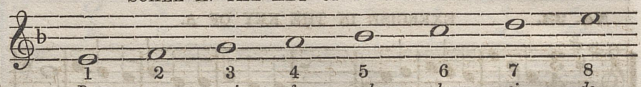


In examining the foregoing scale, we find the intervals between 3 and 4, and between 4 and 5, imperfect, it being a whole step from A to B, and a half-step from B to C. Consequently, B must be made flat, which will give a half-step between 3 and 4, and a whole step between 4 and 5, and will render the scale perfect, as in the following example:

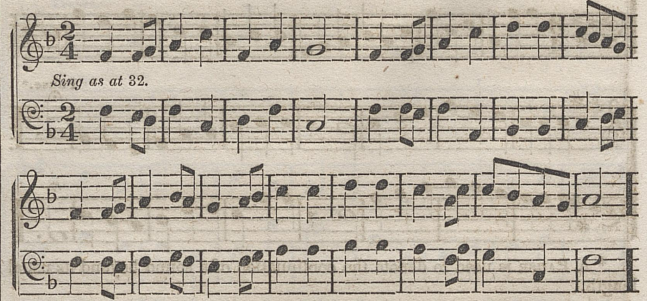


The flat, in the above example, is placed before the single note, on B, but usually is placed at the commencement of the tune, and when so placed is called the signature, or sign of the key, and flats or lowers all the notes on that letter, on whatever part of the staff B may be found.

SCALE IN THE KEY OF F.—B MADE FLAT.



No. 35. EXERCISE IN THE KEY OF F.



Sing first tune on page 47.

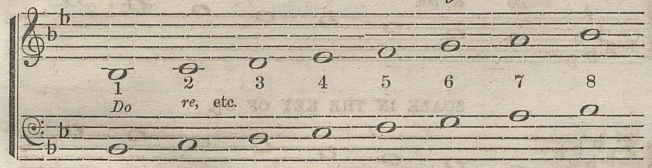
CHAPTER XXII.

SECOND TRANSPOSITION BY FLATS.

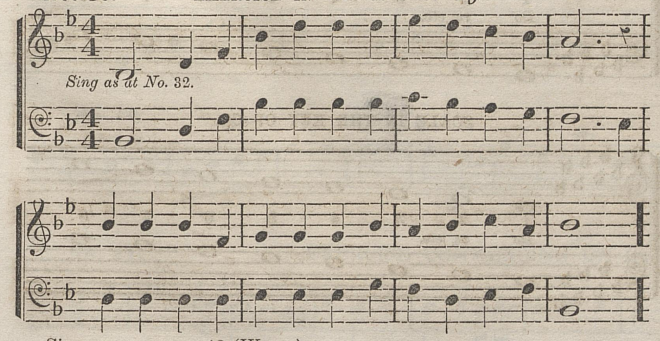
It will be remembered that when we transposed the scale from C to F, we were obliged to flat the 7th of the scale of C (B) to preserve the order of intervals in the key of F, and the flat 7th became 4 of the new key.

RULE.—If we flat the 7th of any scale, we transpose a fourth higher, and the flat 7th becomes 4 of the new key.

SCALE IN THE KEY OF B♭.



No. 36. EXERCISE IN THE KEY OF B♭.



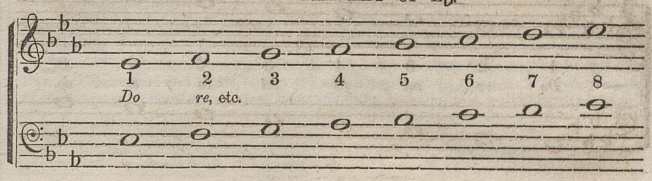
Sing tune on page 48 (Wave.)

CHAPTER XXIII.

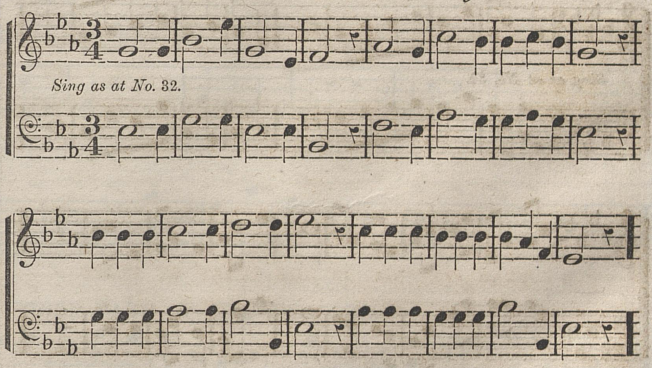
THIRD TRANSPOSITION BY FLATS.

NOTE.—Teacher will explain upon the black-board, as in the preceding transposition.

SCALE IN THE KEY OF E♭.



No. 37. EXERCISE IN THE KEY OF E♭.

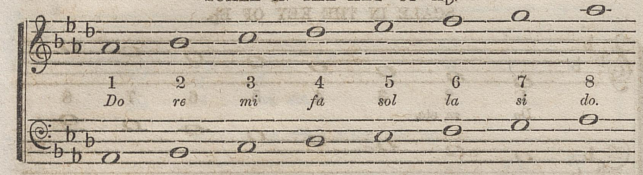


Sing tune on page 52 (Leland.)

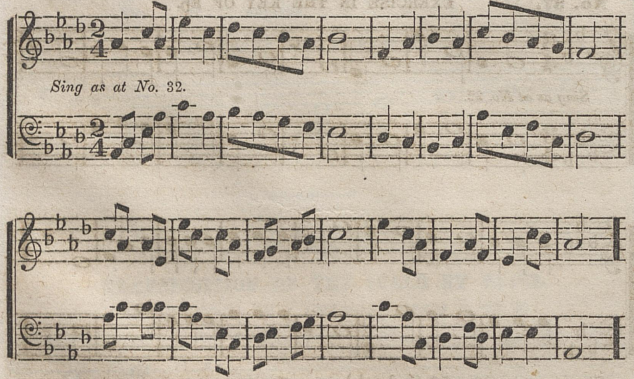
CHAPTER XXIV.

FOURTH TRANSPOSITION BY FLATS.

SCALE IN THE KEY OF A♭.



No. 38. EXERCISE IN THE KEY OF A♭.

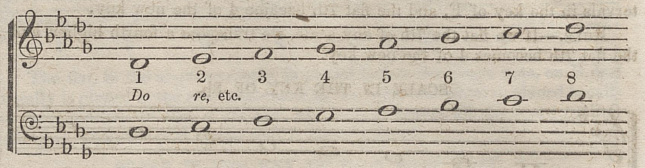


Sing tune on page 114 (Gorton.)

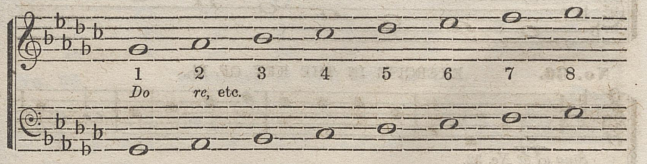
CHAPTER XXV.

FIFTH, SIXTH, AND SEVENTH TRANSPOSITION BY FLATS.

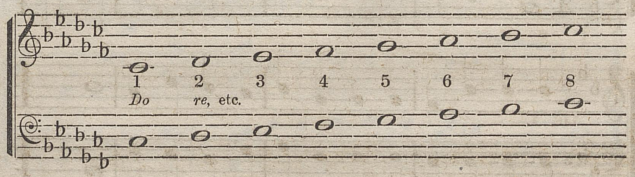
SCALE IN THE KEY OF D♭.



SCALE IN THE KEY OF G♭.



SCALE IN THE KEY OF C♭.



CHAPTER XXVI.

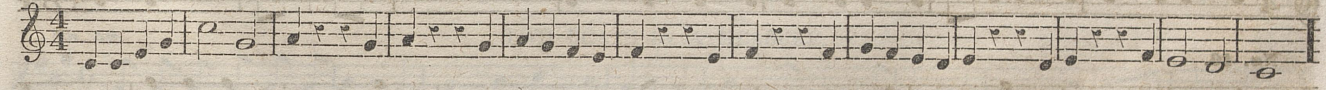
MUSICAL EXPRESSION.

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*, ...	A little soft.
Mezzo Forte,	marked *mf*, . . .	Rather loud.
Crescendo, .	marked *Cres.*, or <,	Increasing the sound.
Diminuendo,	marked *Dim.*, or >,	Diminishing the sound.
Swell, . .	marked <>, .	Increasing and diminishing the sound.
Forzando, .	marked *fz* or >, .	A sudden, forcible sound.
Staccato, . .	marked • or ↑, . .	Short and distinct.
Legato, . .	marked ⁀, .	Connected and smooth.

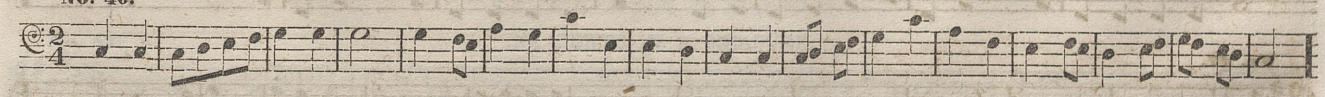
Note.—No person can ever acquire that delicacy in music represented by the above Dynamic characters and terms, but by the aid of a competent teacher. The *relative* power of each degree in *vocal* music must be acquired by listening to a well cultivated voice.

CHAPTER XXVII.

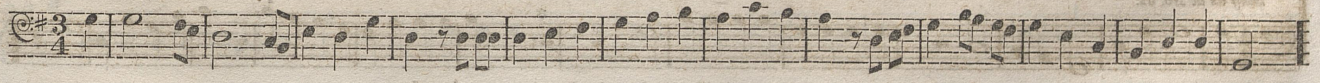
No. 39. EXERCISE IN QUARTER RESTS.



No. 40.

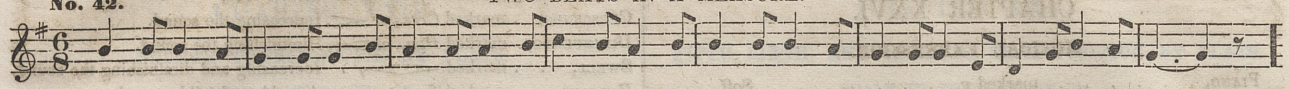


No. 41. EXERCISE COMMENCING ON THE THIRD PART OF THE MEASURE.

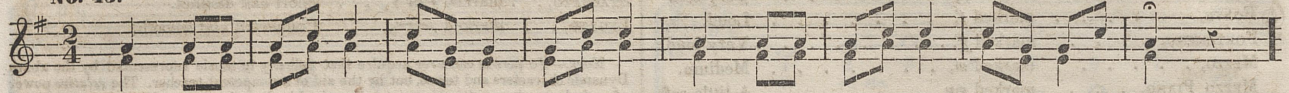


TWO BEATS IN A MEASURE.

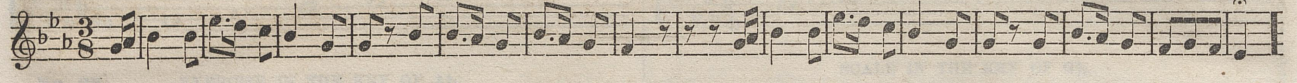
No. 42.



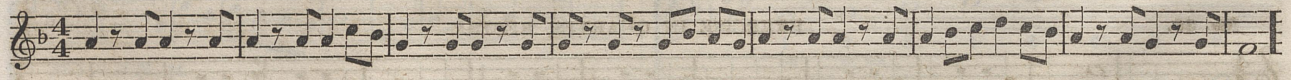
No. 43.



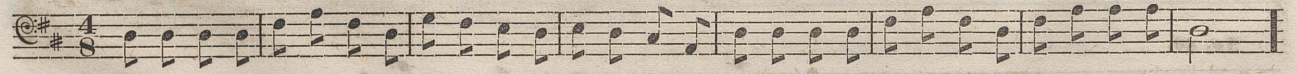
No. 44.



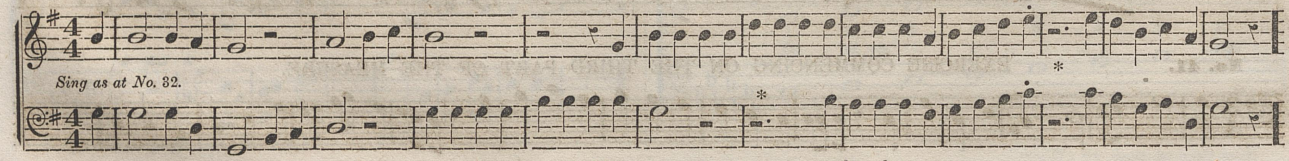
No. 45.



No. 46.

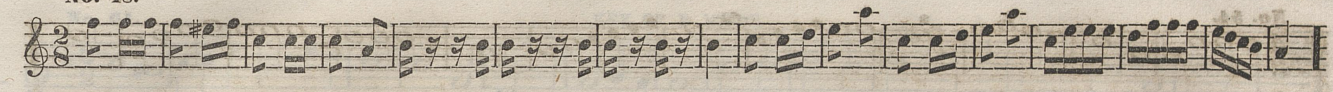


No. 47.

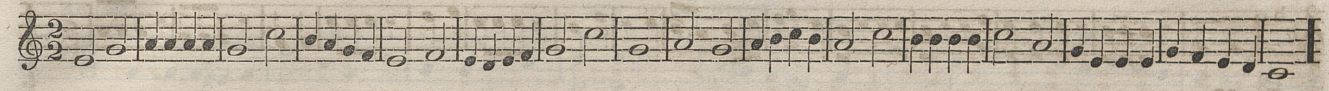


* A dot after a rest adds one-half to its length, the same as a dot after a note.

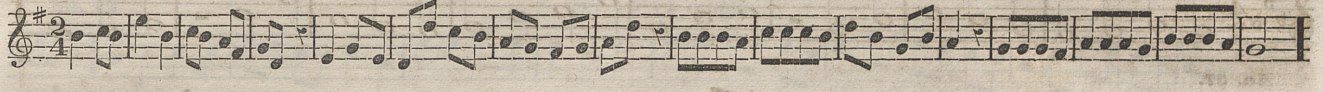
No. 48.



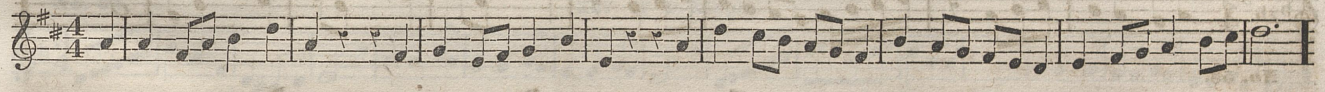
No. 49.



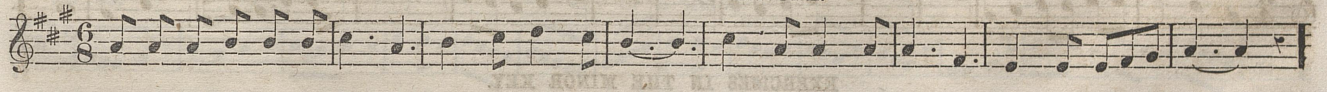
No. 50.



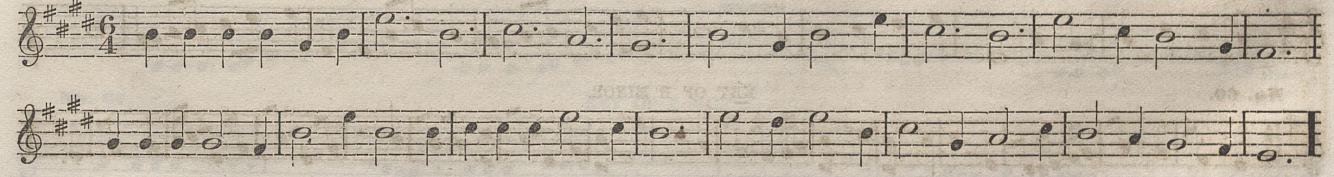
No. 51.



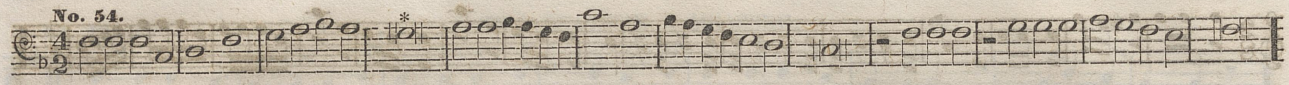
No. 52. TWO BEATS IN A MEASURE.



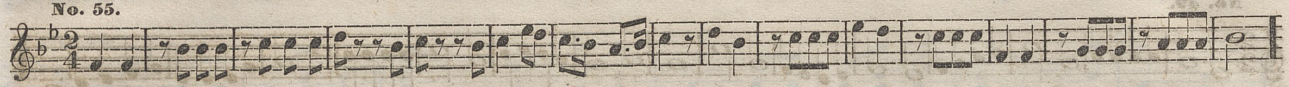
No. 53. SIX BEATS IN A MEASURE.



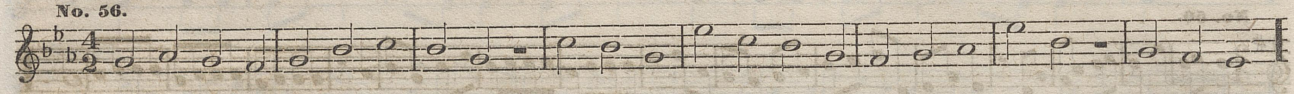
No. 54.



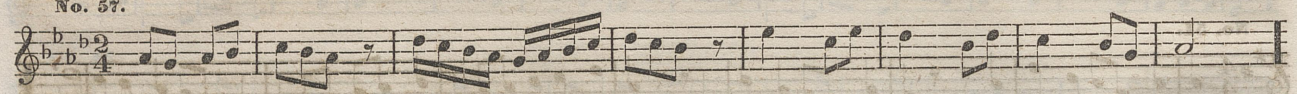
No. 55.



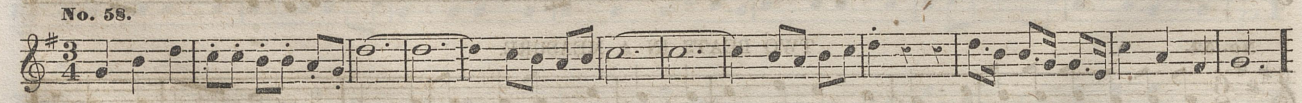
No. 56.



No. 57.



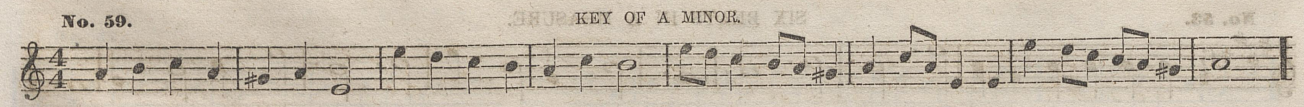
No. 58.



EXERCISES IN THE MINOR KEY.

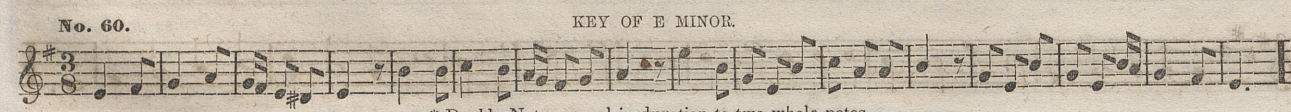
KEY OF A MINOR.

No. 59.



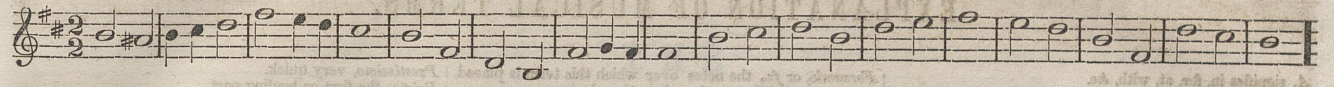
KEY OF E MINOR.

No. 60.

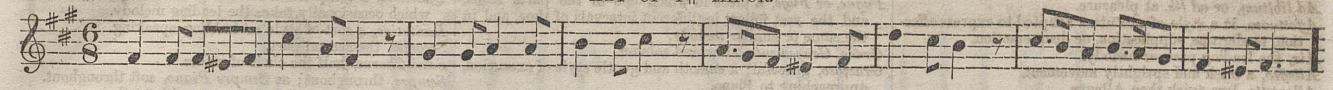


* Double Note—equal in duration to two whole notes.

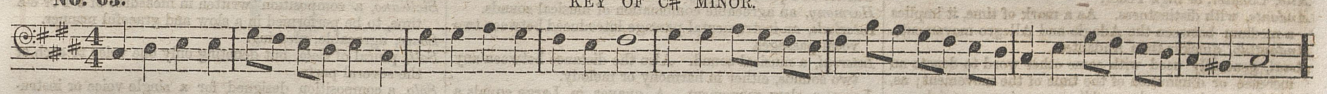
No. 61. KEY OF B MINOR.



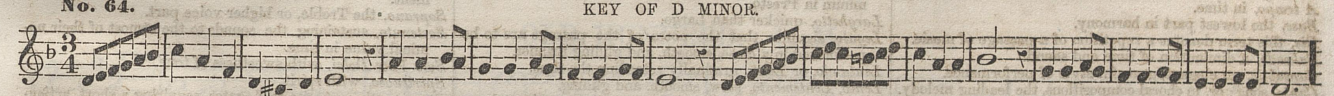
No. 62. KEY OF F♯ MINOR.



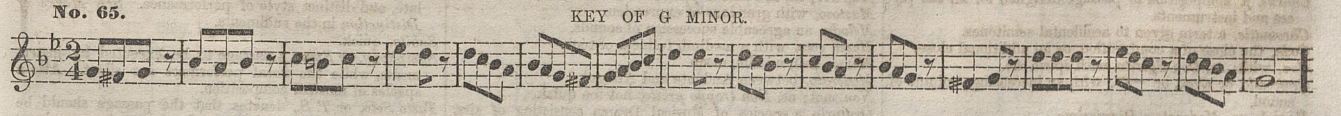
No. 63. KEY OF C♯ MINOR.



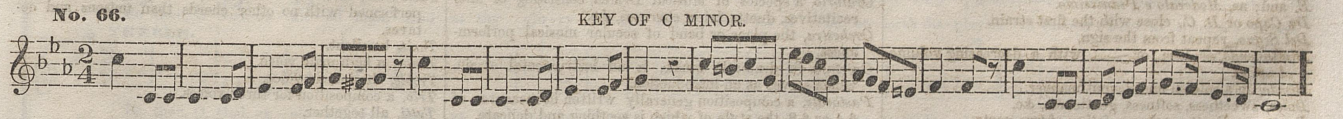
No. 64. KEY OF D MINOR.



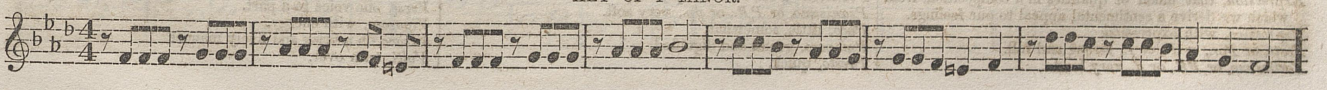
No. 65. KEY OF G MINOR.



No. 66. KEY OF C MINOR.



No. 67. KEY OF F MINOR.



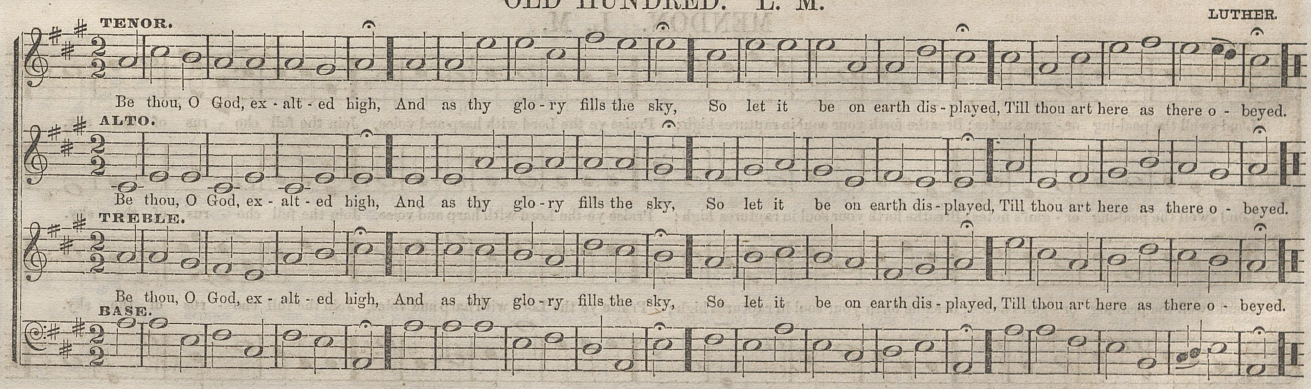
EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.
Adagio, a slow movement.
Ad libitum, or *ad lib.* at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication, or deep emotion.
Air, the leading part, or melody.
Allegro, a brisk and sprightly movement.
Allegretto, less quick then Allegro.
Alto, Counter, or high Tenor.
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as, *Adagio assai*, more slow; *Allegro assai*, more quick.
A tempo, in time.
Base, the lowest part in harmony.
Bis, this term denotes a repetition of a passage of music.
Calando, a diminution of time and sound.
Cantabile, an elegant, graceful style of performance.
Canto, song; or, in choral compositions, the leading melody.
Chorus, a composition or passage designed for all the voices and instruments.
Chromatic, a term given to accidental semitones.
Coda, the close of a composition, or an additional close.
Con, with; as, *Con Spirito*, with spirit, &c.
Crescendo, or *Cres.*, or , with an increasing volume of sound.
E, and; as, *Moderato e Pianissimo.*
Da Capo or *D. C.*, close with the first strain.
Del Segno, repeat from the sign.
Diminuendo, or *Dim.*, or , with a decreasing volume of sound.
Divoto, in a solemn and devout manner.
Dolce, sweetness, softness, gentleness, &c.
Duetto, or *Duett*, music consisting of two parts.
Expression, that union of qualities in a composition, from which we derive a sentimental appeal to our feelings.
Expressivo, with expression.
Forte, or *For.*, or *F.*, or *f.*, strong and full.
Fortissimo, or *FF.*, or *ff.* very loud.
Forzando, or *fz.*, the notes over which this term is placed, are to be boldly struck and continued.
Fugue, or *Fuge*, a piece in which one of the parts leads, and the rest follow in different intervals of time, and in the same or similar melody.
Grave, Gravemente, slow and solemn.
Grazioso, graceful; a smooth and gentle style of execution, approaching to Piano.
Guisto, in equal, steady, just time.
Harmony, an agreeable combination of musical sounds.
Interlude, an instrumental passage introduced between two vocal passages.
Interval, a musical sound. Also the distance between any two sounds, either in harmony or melody.
Largo, a slow movement. A quaver in Largo equals a minim in Presto.
Larghetto, quicker than Largo.
Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lentando, or *Lent.*, gradually retarding the time.
Lento, Lentemento, slow, smooth, and gliding.
Ma, not; as, *Ma non troppo*, not too much, not in excess.
Mastoso, with grandeur of expression.
Melody, an agreeable succession of sounds.
Mezza voce, with a medium fullness of tone.
Mezzo, half, middle, mean.
Moderato, between Andante and Allegro.
Non, not; as, *Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duetts, trios, choruses, &c.
Orchestra, the place or band of secular musical performances.
Overture, in dramatic music, is an instrumental strain, which serves as an introduction.
Pastorale, a composition generally written in measures of 6-4 or 6-8, the style of which is soothing and delicate.
Piano, or *Pia.*, or *P.*, or *p.*, soft.
Pianissmo, or *PP.*, or *pp.*, very soft.
Poco, little, somewhat.
Pomposo, grand and dignified.
Presto, quick.
Prestissimo, very quick.
Primo, the first or leading part.
Quartetto, a composition consisting of four parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Secondo, the second part.
Semi-Chorus, half the choir of voices.
Sempre, throughout; as *Sempre Piano*, soft throughout.
Senza, without; as, *Senza Organo*, without the organ.
Siciliano, a composition written in measures of 6-4 or 6-8 time, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Soli, plural of *Solo*, but denoting only one voice to each of the several parts.
Solo, a composition designed for a single voice or instrument.
Soprano, the Treble, or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal value in time.
Soto Voce Dolci, with sweetness of tone.
Spirituoso, with spirit.
Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance. See *Marks of Distinction* in the rudiments.
Subito, quick.
Symphony, or *Sym.*, a passage to be executed by instruments, while the vocal performers are silent. Also a species of musical composition.
Tasto Solo, or *T. S.*, denotes that the passage should be performed with no other chords than unisons and octaves.
Tacit, be silent.
Tenor, a high male voice.
Treble, the female voice.
Trio, a composition for three voices.
Tutti, all together.
Veloce, quick.
Verse, one voice to a part.
Vigoroso, with energy.
Vivace, in a brisk and lively manner
Volti, turn over.

THE
Prairie Vocalist:

OLD HUNDRED. L. M.

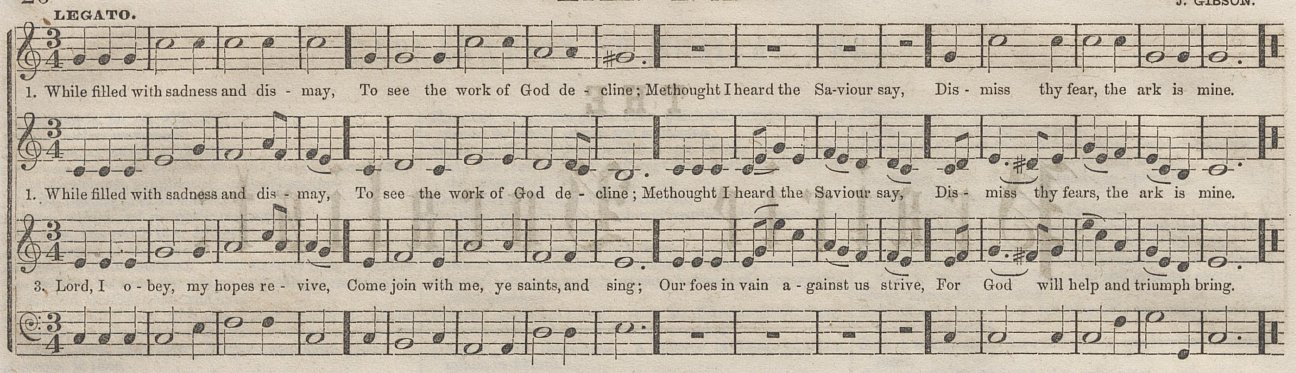
LUTHER.



KYLE. L. M.

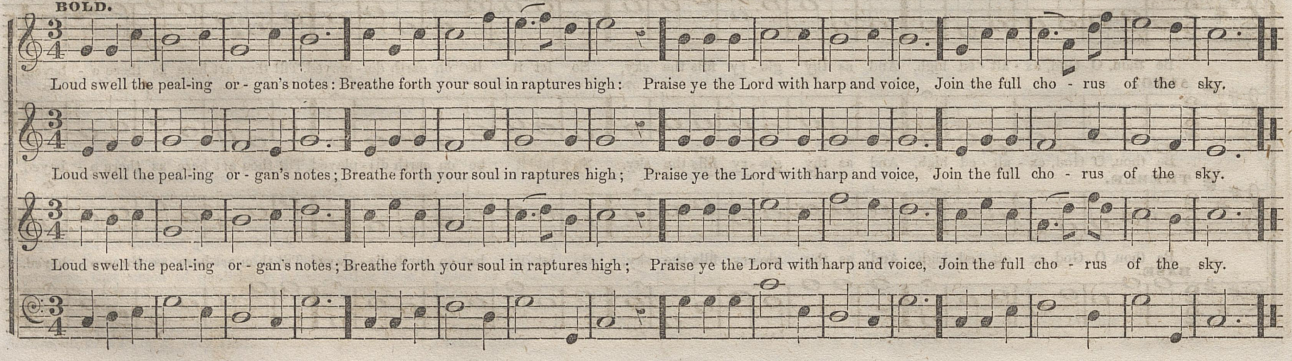
J. GIBSON.

LEGATO.



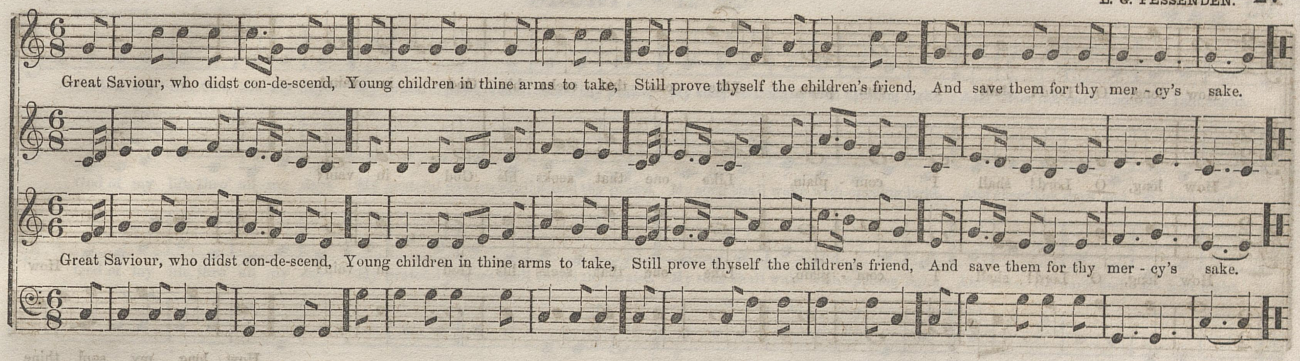
MENDON. L. M.

BOLD.



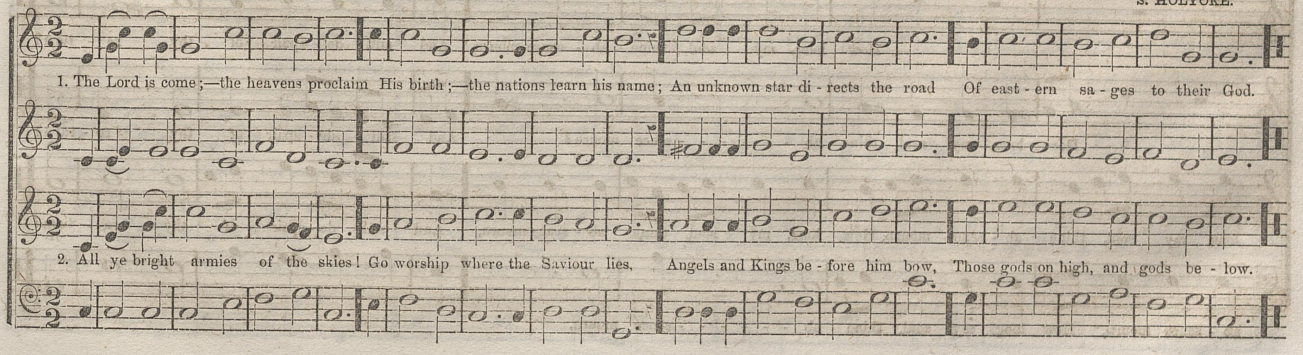
COMPASSION. L. M.

GENTLY. L. G. FESSENDEN.



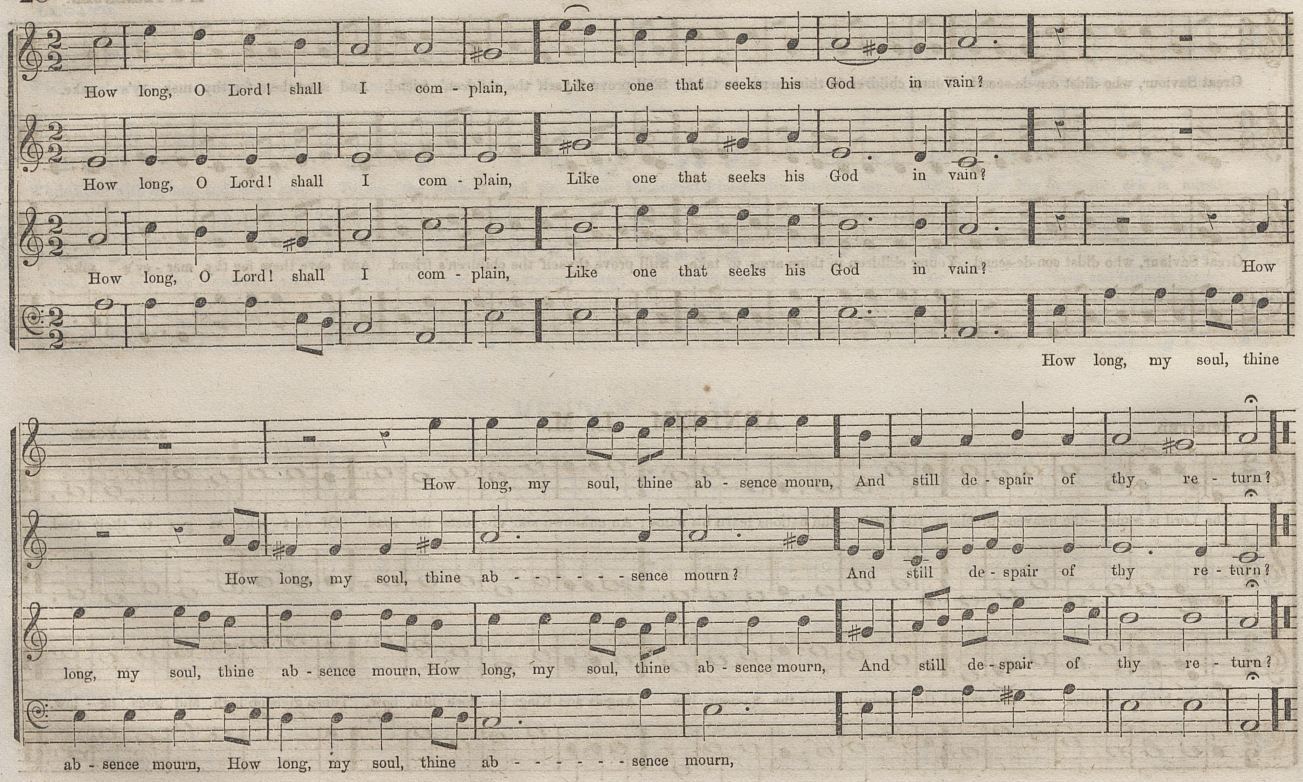
ARNHEIM. L. M.

SPIRITED. S. HOLYOKE.



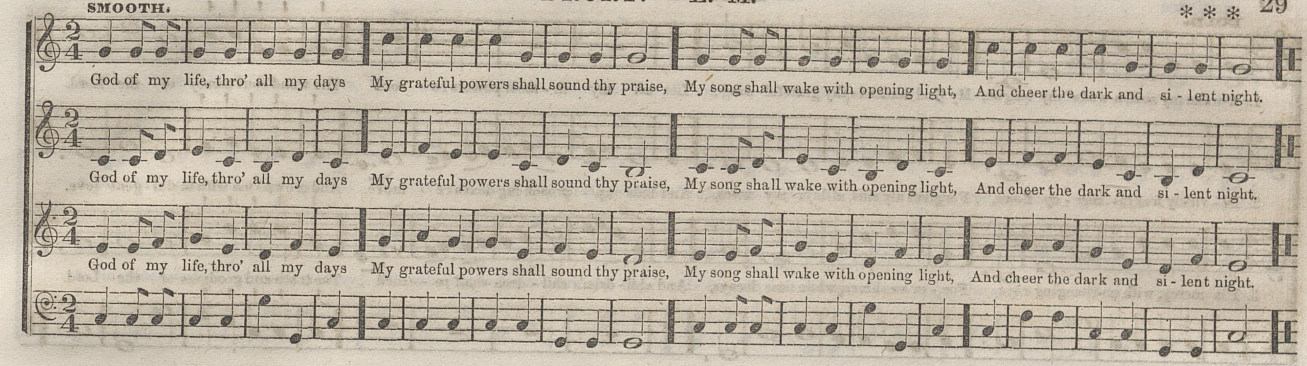
RUSSIA. L. M.

Old Style.

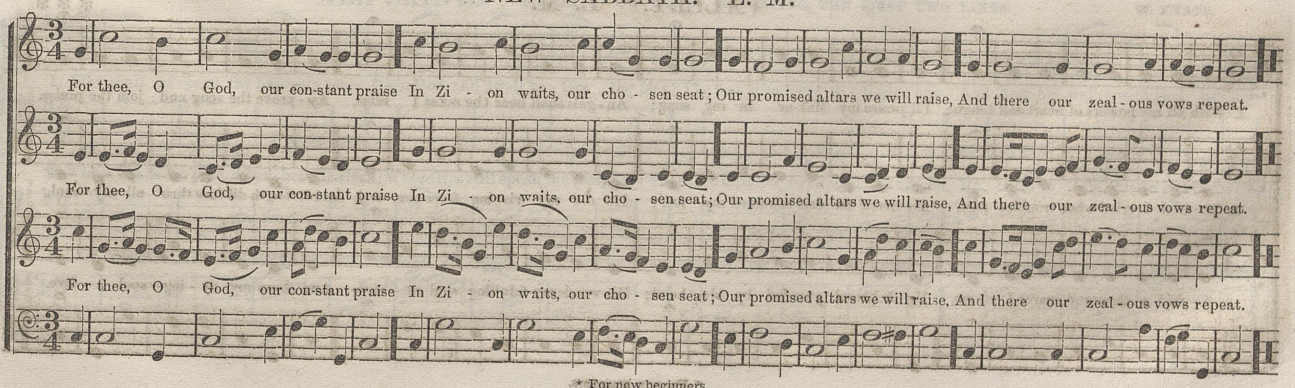


DRURY.* L. M.

SMOOTH.



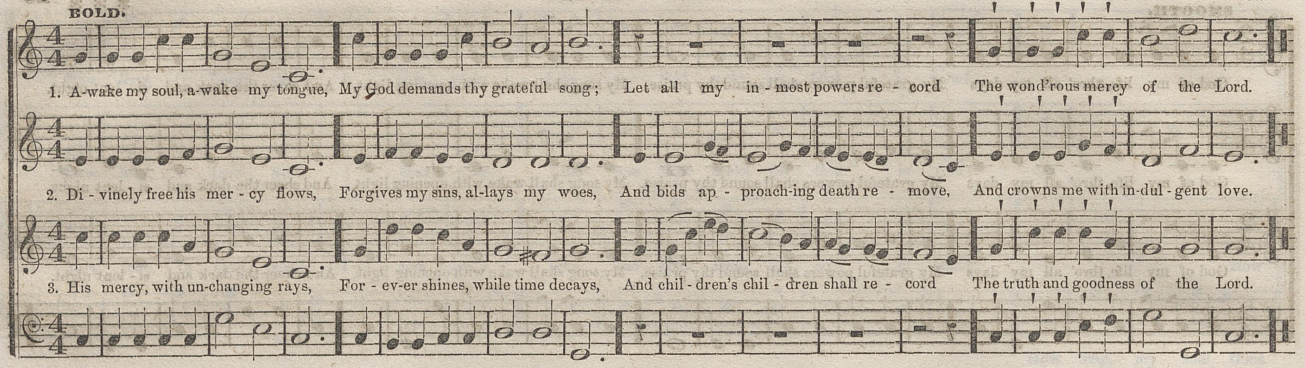
NEW SABBATH. L. M.



* For new beginners.

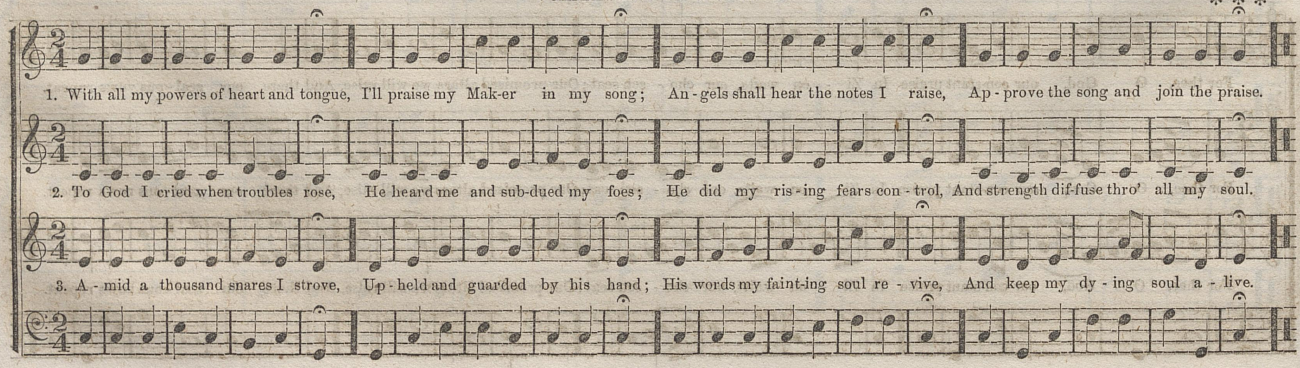
HARAS. L. M.

BOLD. J. GIBSON.



VALLEY.* L. M.

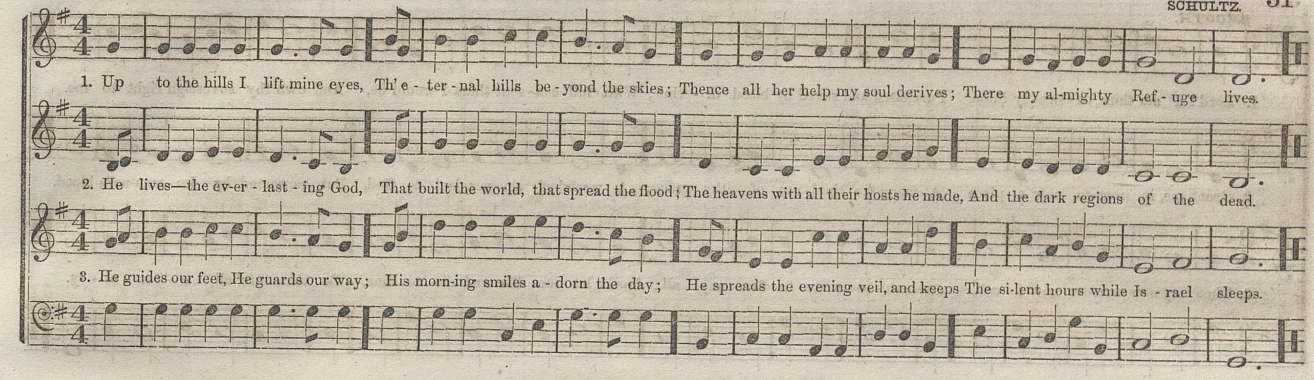
* * *



* For new beginners.

ALEXANDER. L. M.

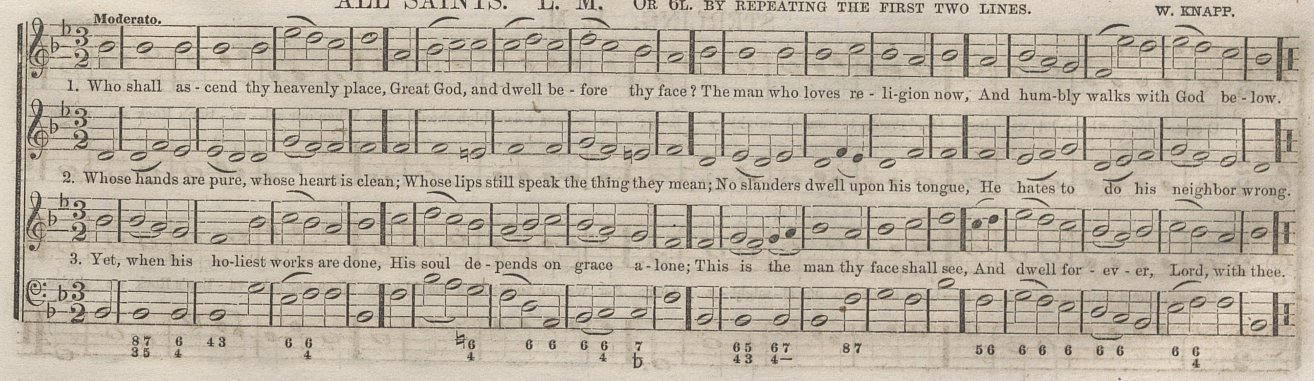
SCHULTZ.



ALL SAINTS. L. M.

Or 6L. by repeating the first two lines.

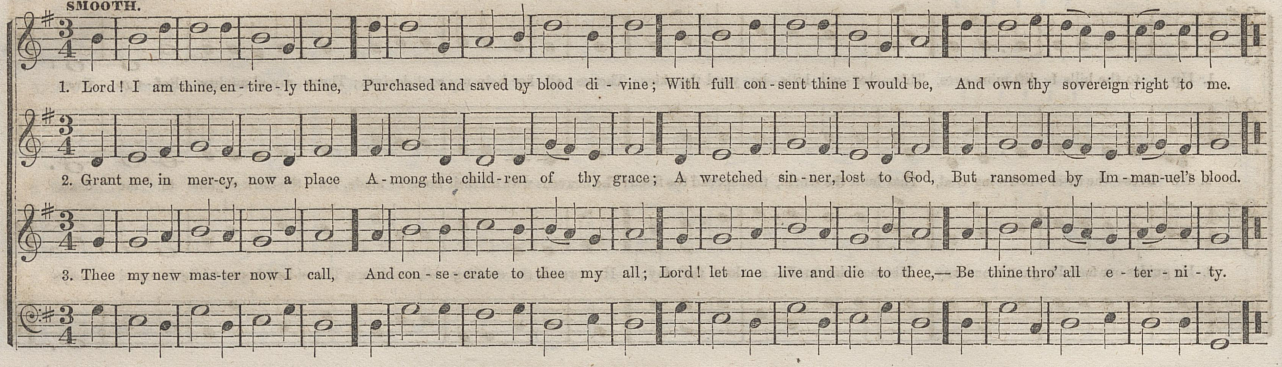
W. KNAPP.



ALPINE. L. M.

L. G. FESSENDEN.

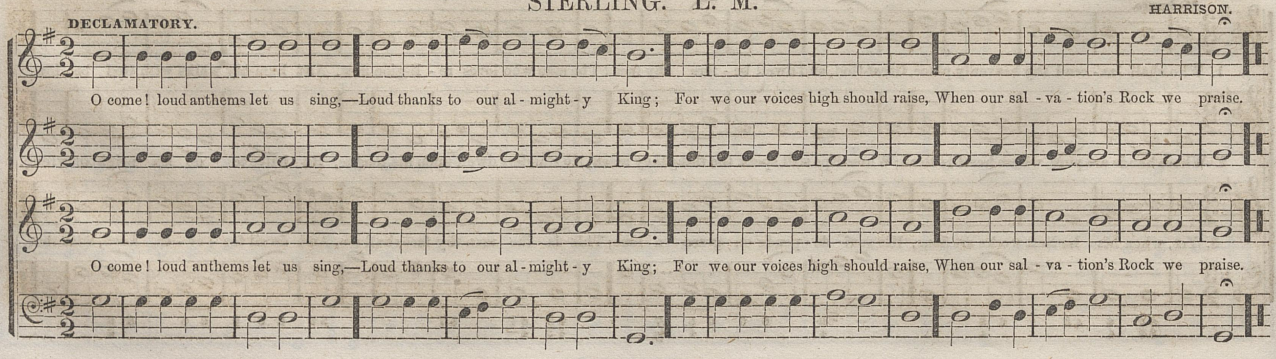
SMOOTH.



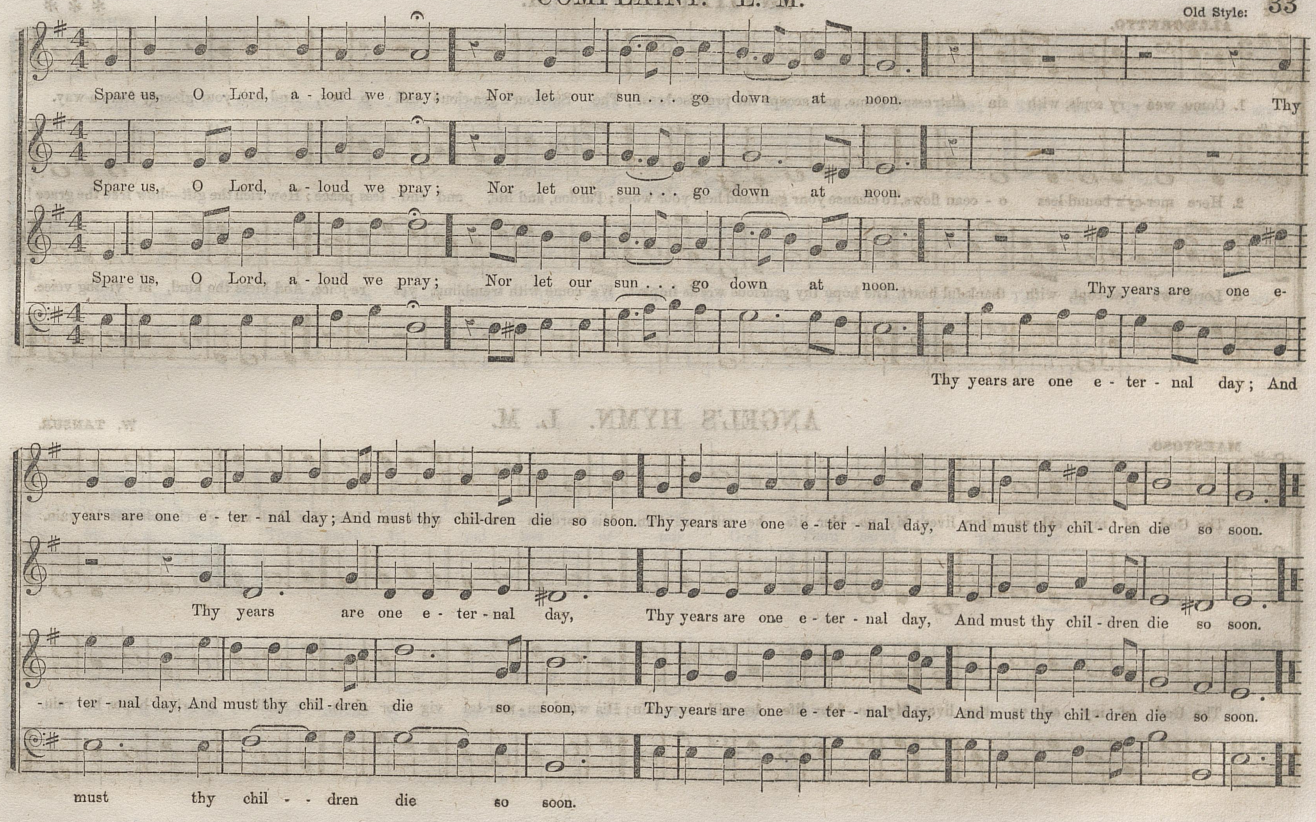
STERLING. L. M.

HARRISON.

DECLAMATORY.



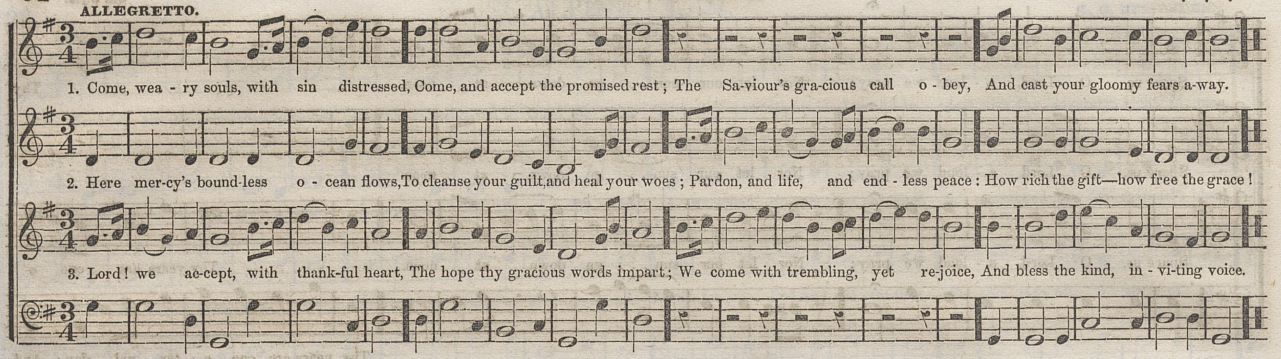
COMPLAINT. L. M.



INVITATION. L. M.

* * *

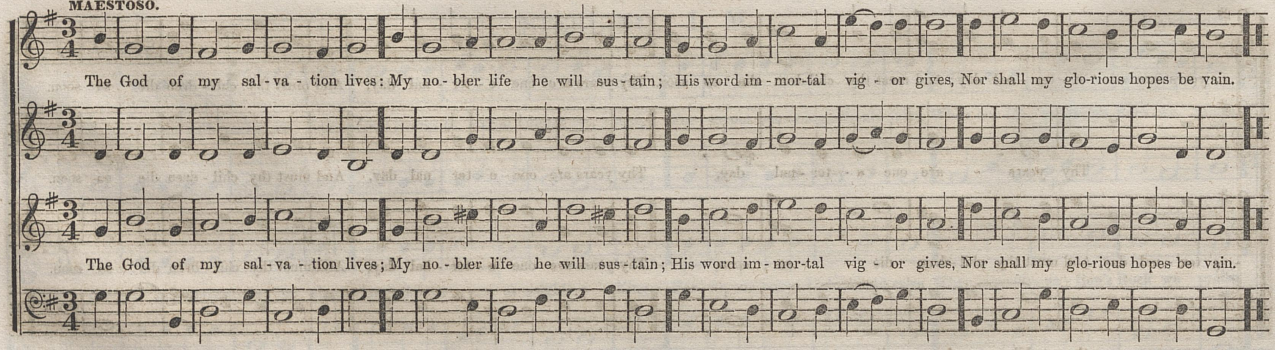
ALLEGRETTO.



ANGEL'S HYMN. L. M.

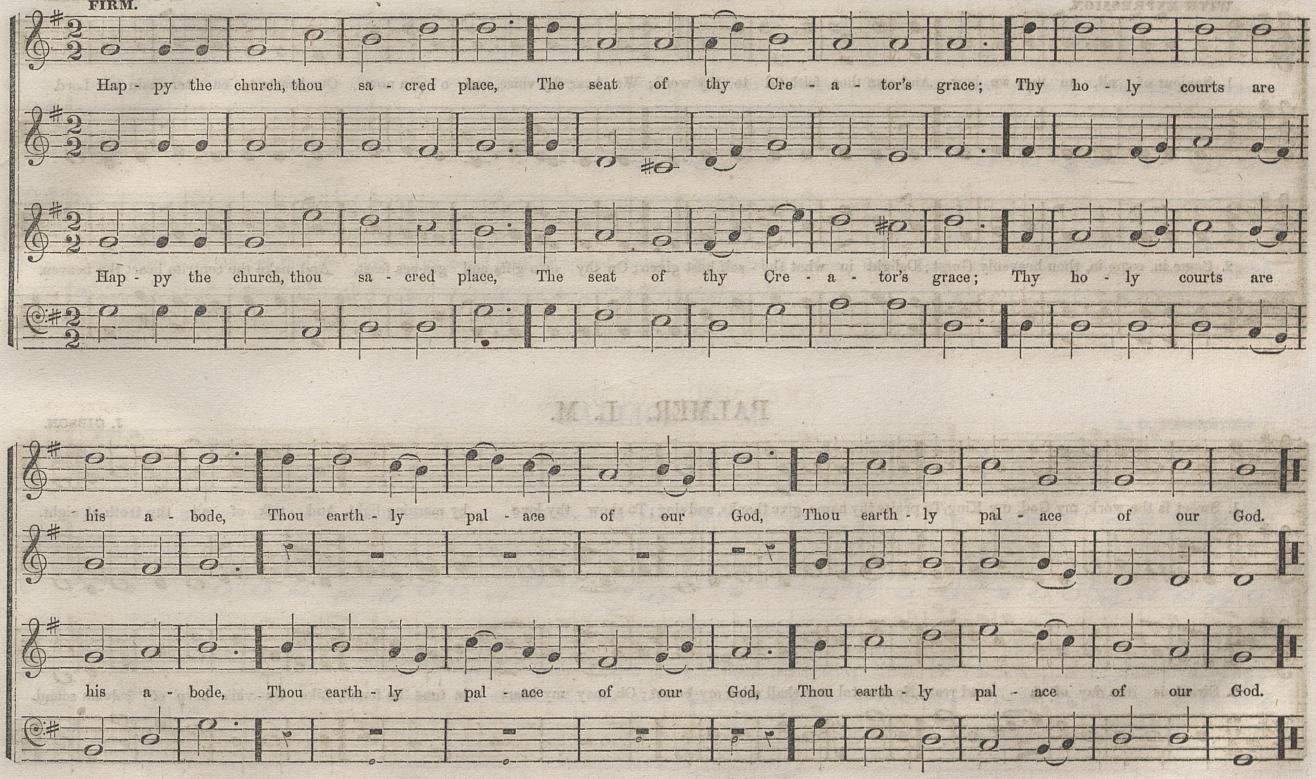
W. TANSUR.

MAESTOSO.



POMFRET. L. M.

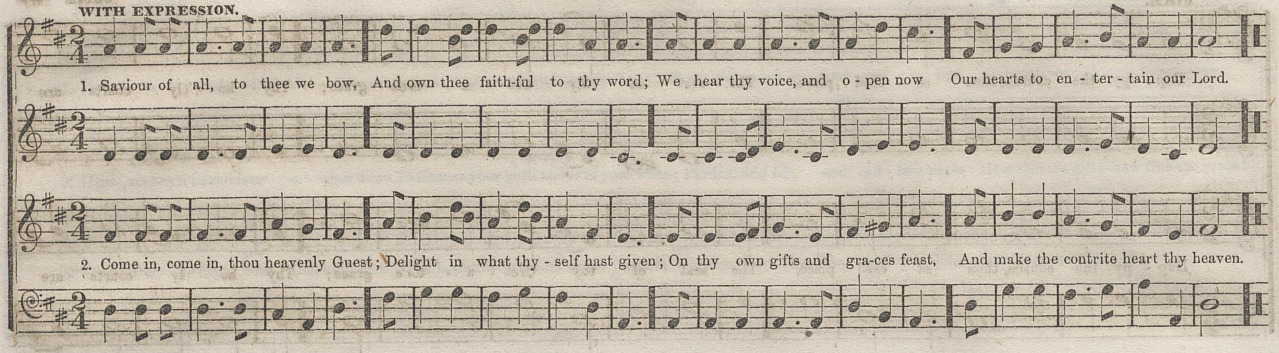
FIRM.



DULCIMER. L. M.

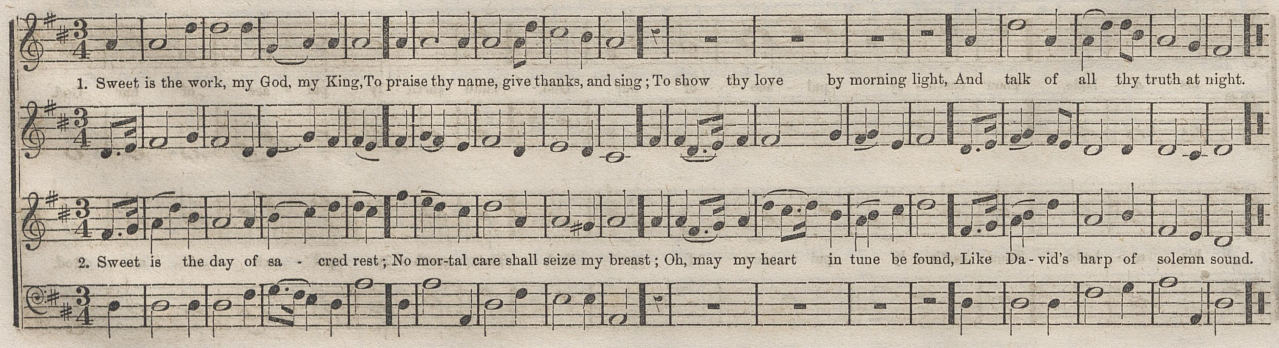
L. G. FESSENDEN.

WITH EXPRESSION.



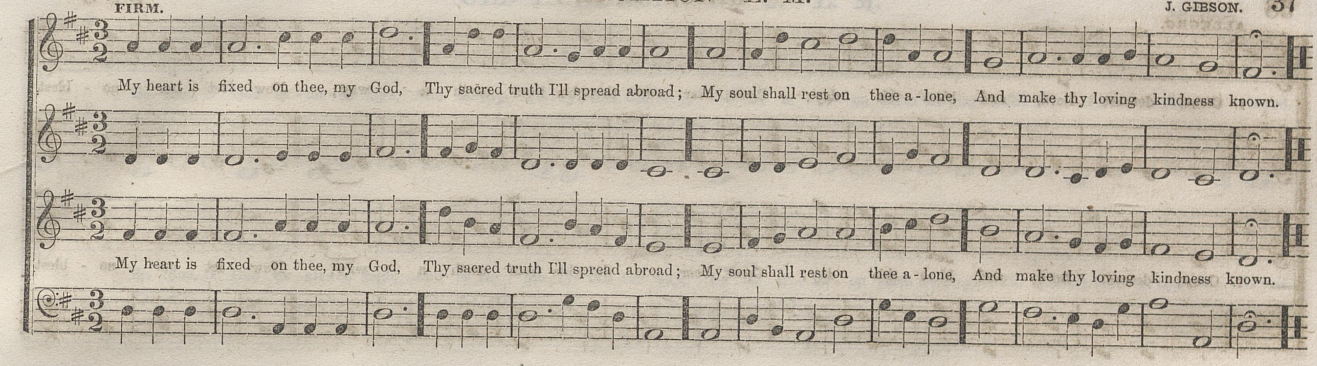
PALMER. L. M.

J. GIBSON.



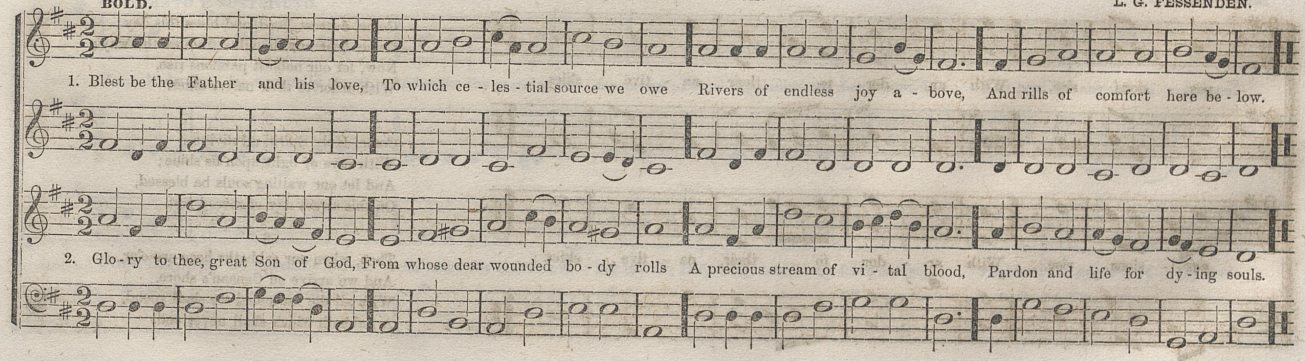
DEDICATION L. M.

FIRM. J. GIBSON.



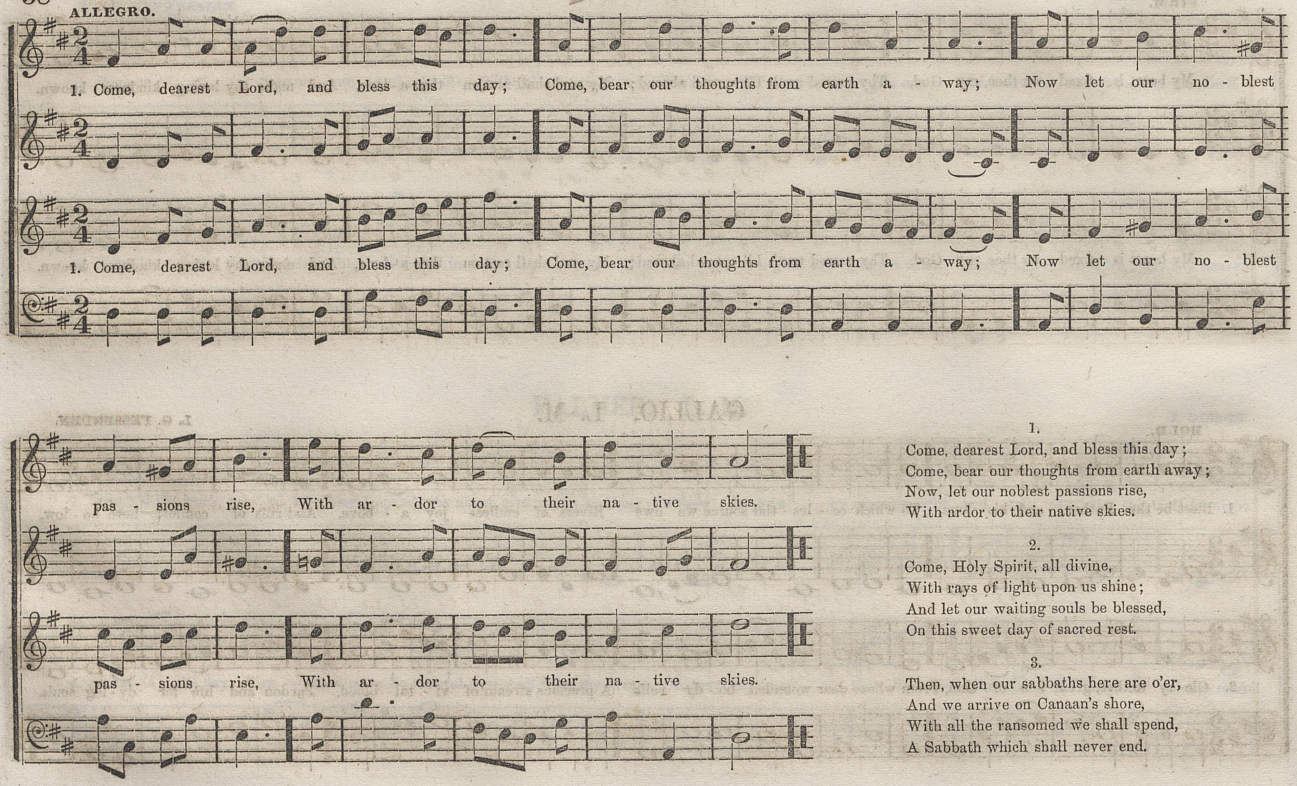
GALLIO. L. M.

BOLD. L. G. FESSENDEN.



OHIO. L. M.

* * *



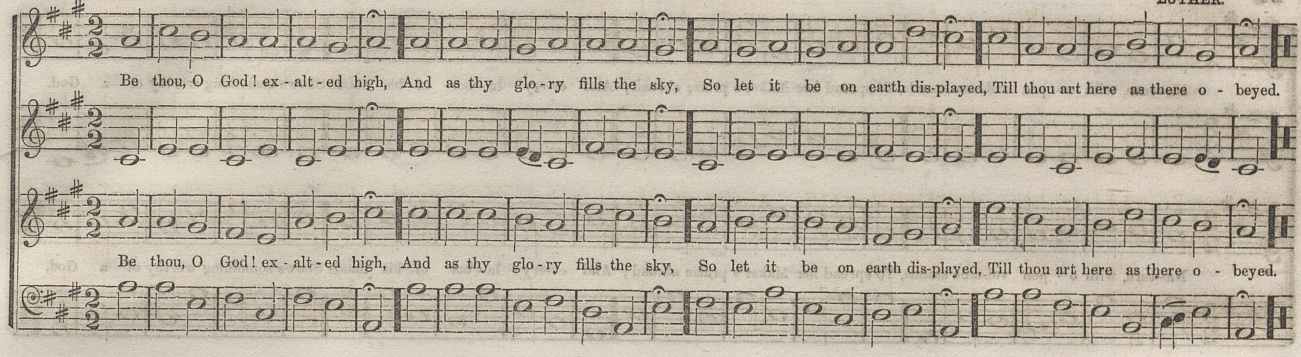
1.
Come, dearest Lord, and bless this day;
Come, bear our thoughts from earth away;
Now, let our noblest passions rise,
With ardor to their native skies.

2.
Come, Holy Spirit, all divine,
With rays of light upon us shine;
And let our waiting souls be blessed,
On this sweet day of sacred rest.

3.
Then, when our sabbaths here are o'er,
And we arrive on Canaan's shore,
With all the ransomed we shall spend,
A Sabbath which shall never end.

OLD HUNDRED. No. 2. L. M.

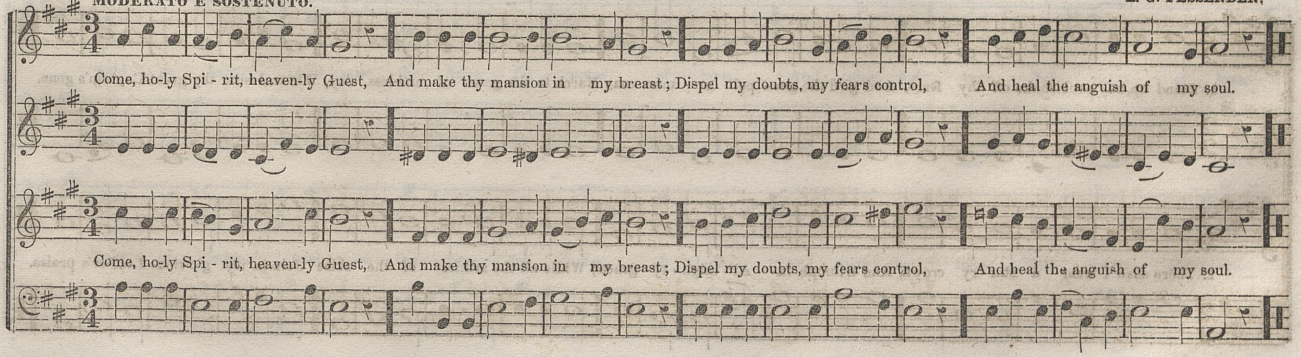
LUTHER.



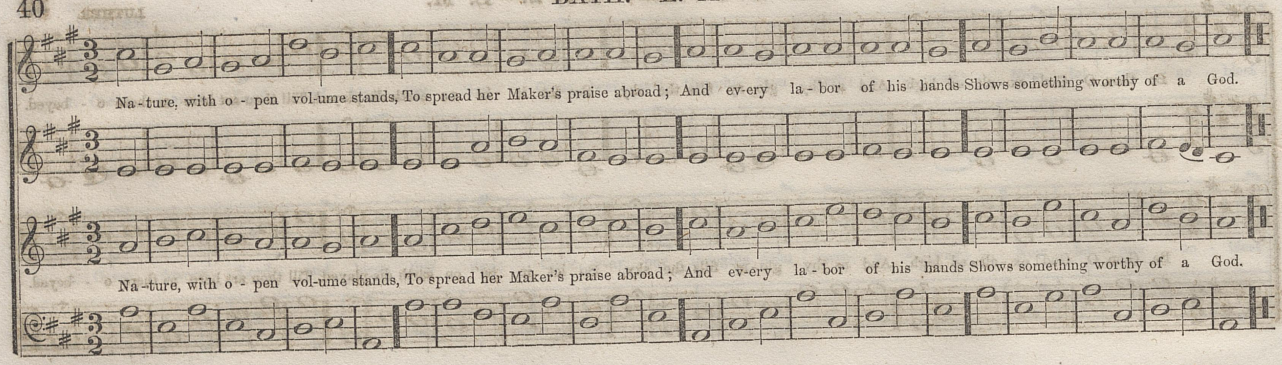
WELCOME. L. M.

MODERATO E SOSTENUTO.

L. G. FESSENDEN.

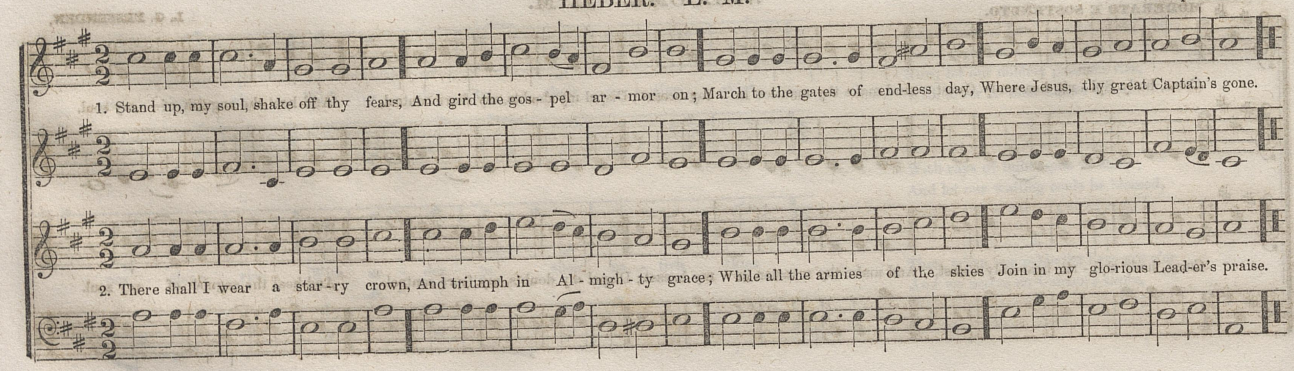


BATH. L. M.

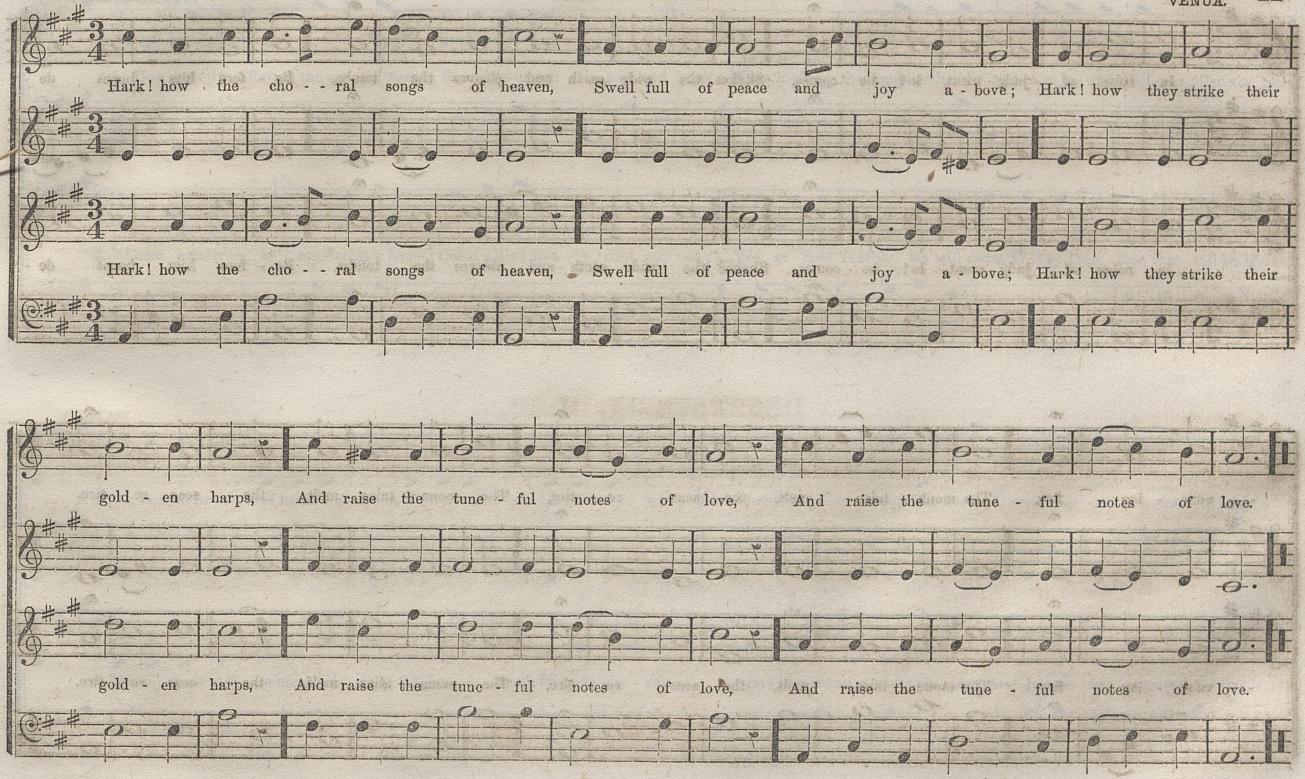


HEBER. L. M.

Bishop HEBER.

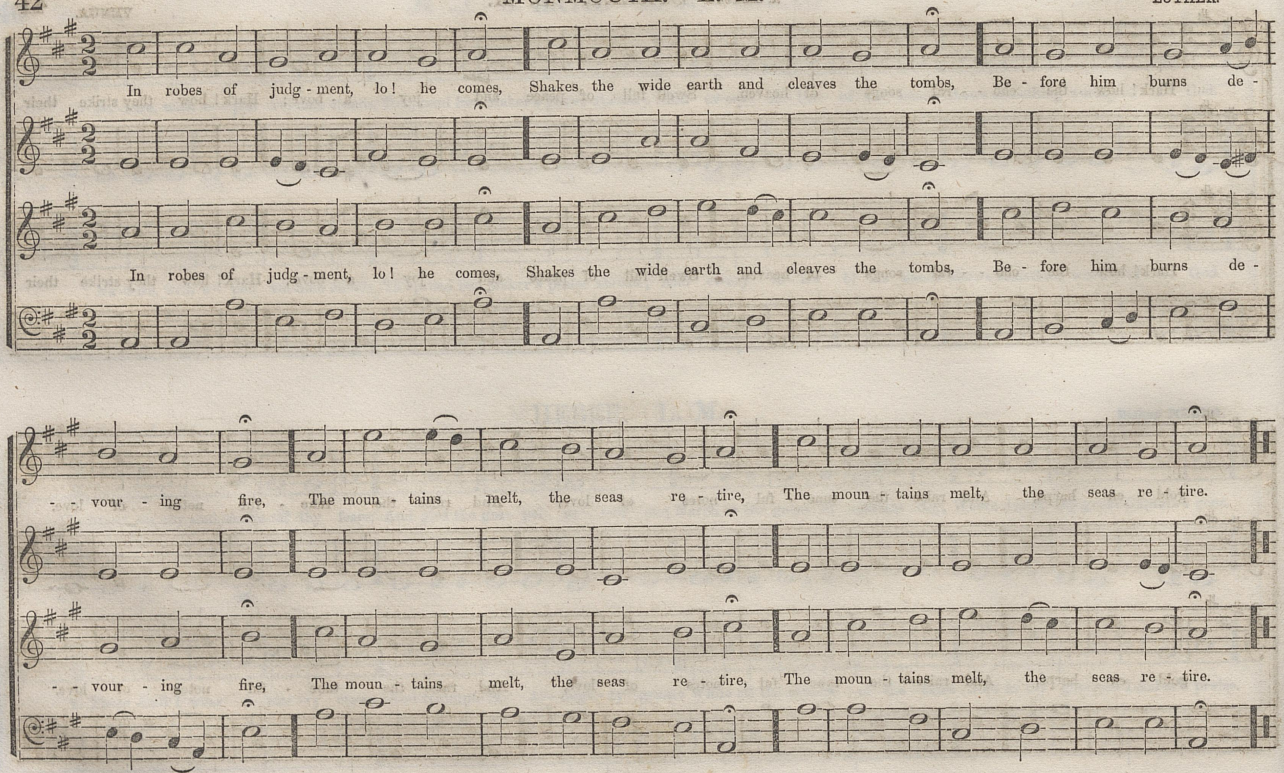


PARK STREET. L. M.



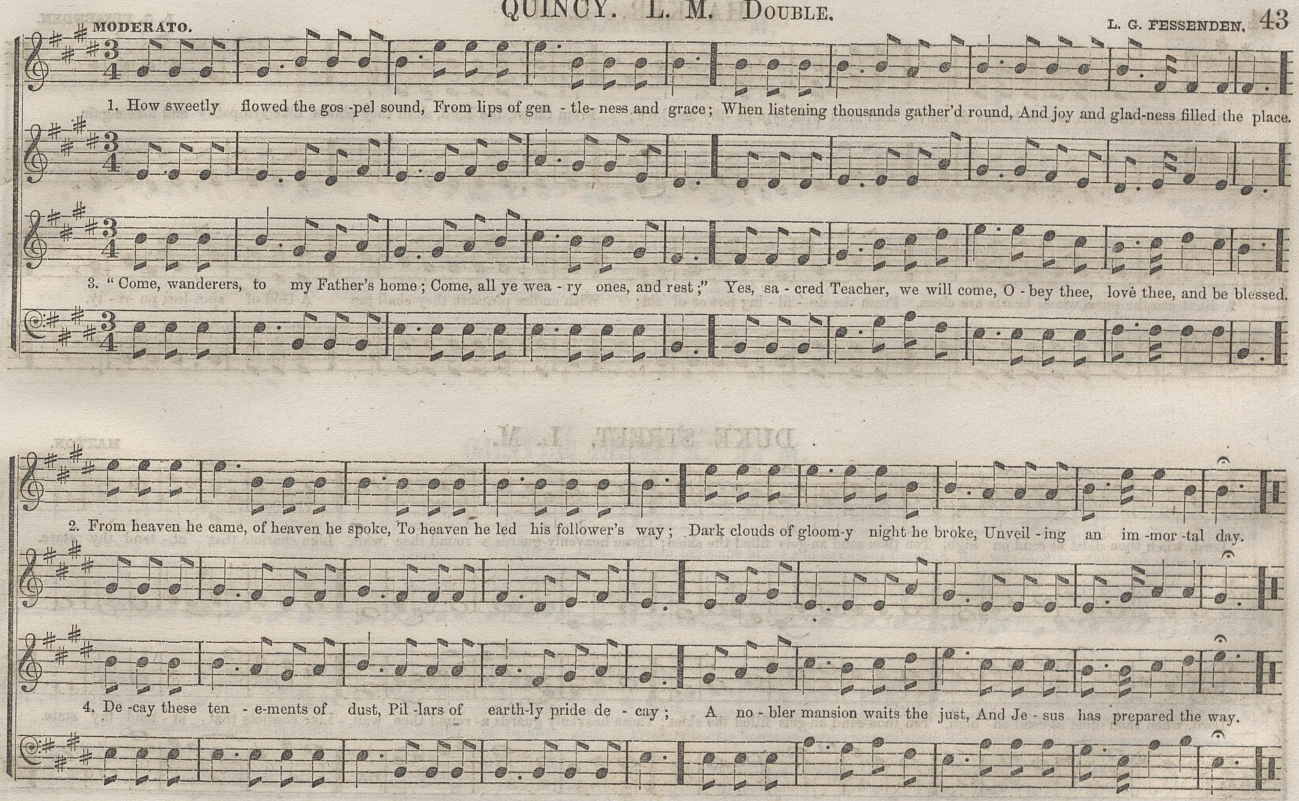
MONMOUTH. L. M.

LUTHER.



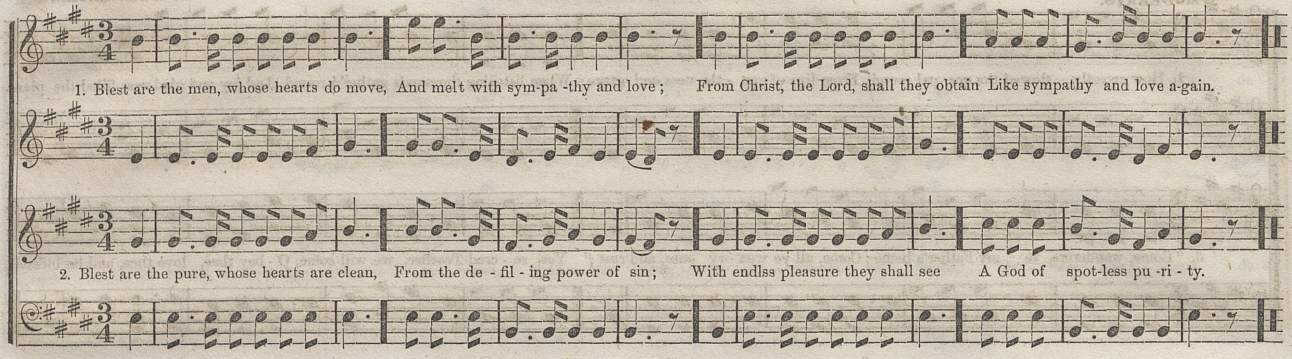
QUINCY. L. M. DOUBLE.

L. G. FESSENDEN.



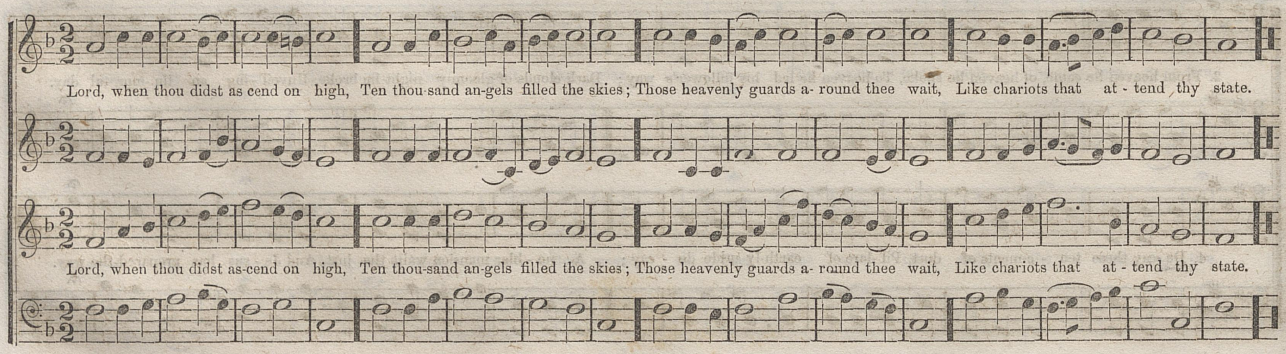
HARKER. L. M.

L. G. PESSENDEN.

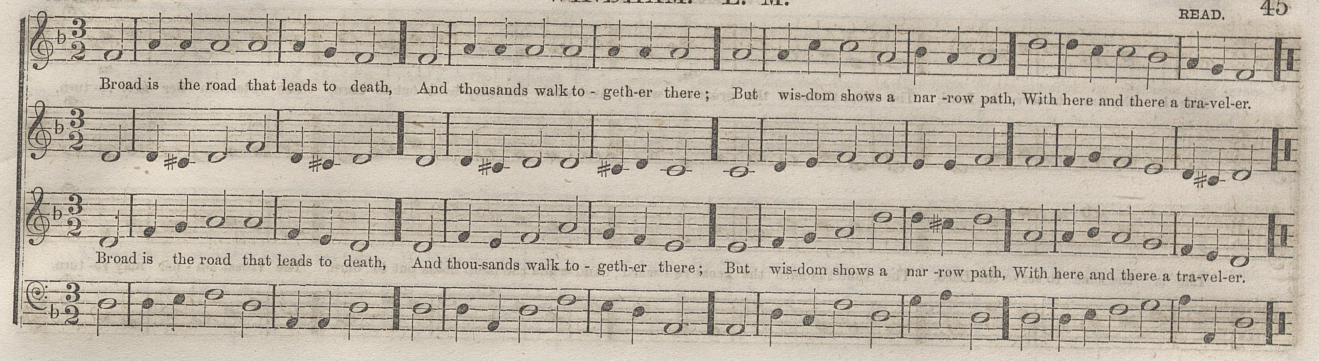


DUKE STREET. L. M.

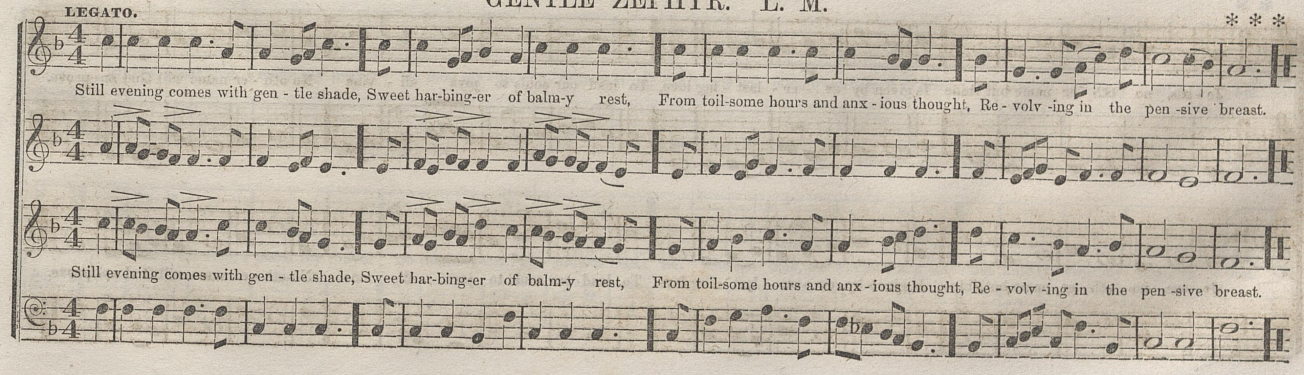
HATTON.



WINDHAM. L. M.

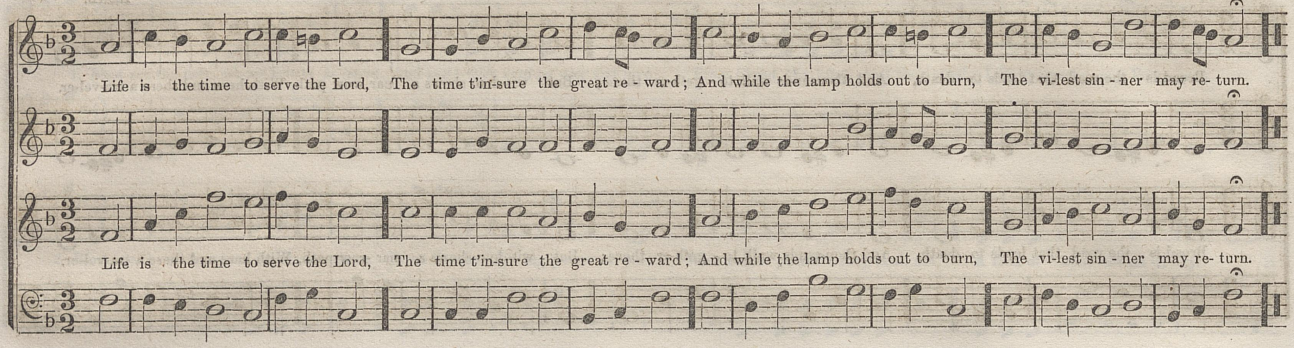


GENTLE ZEPHYR. L. M.

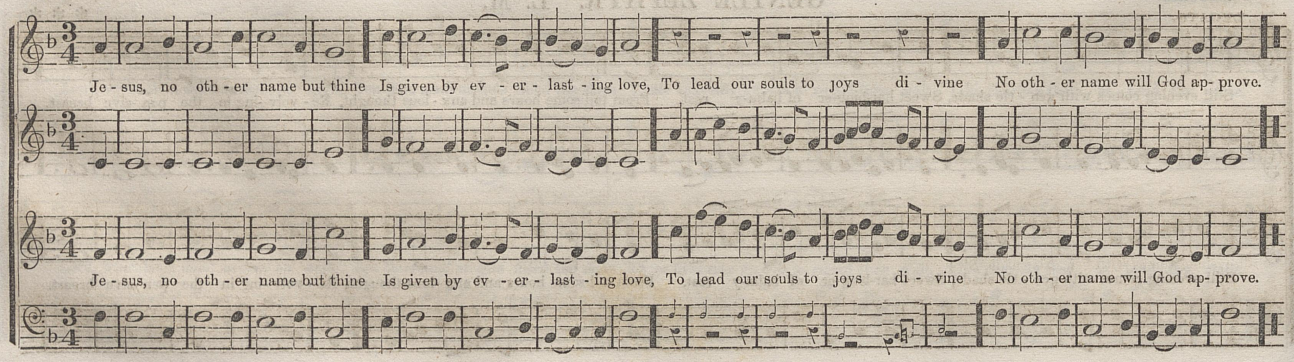


WELLS. L. M.

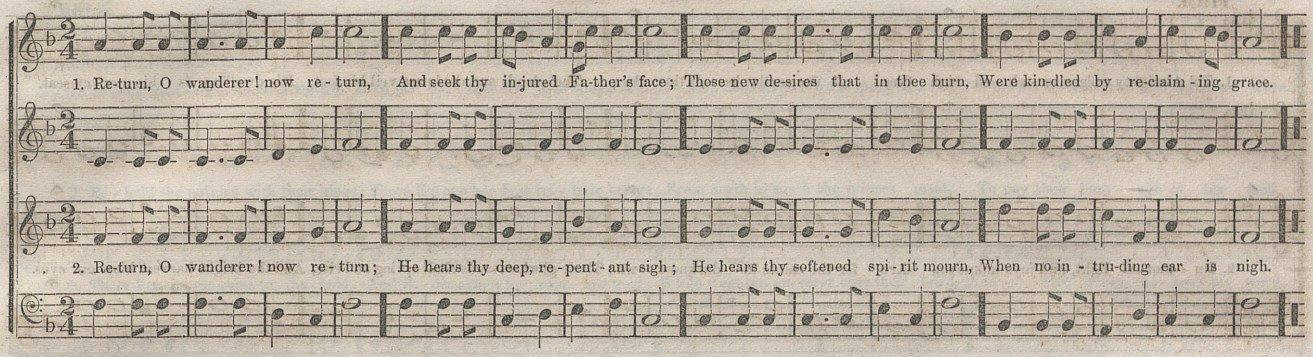
HOLDRAYD.



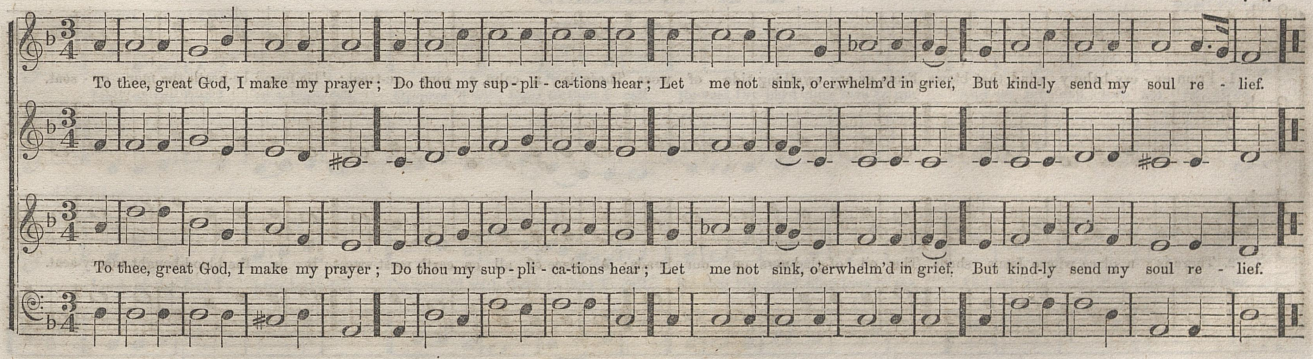
BRENTFORD. L. M.



BERNARD. L. M.



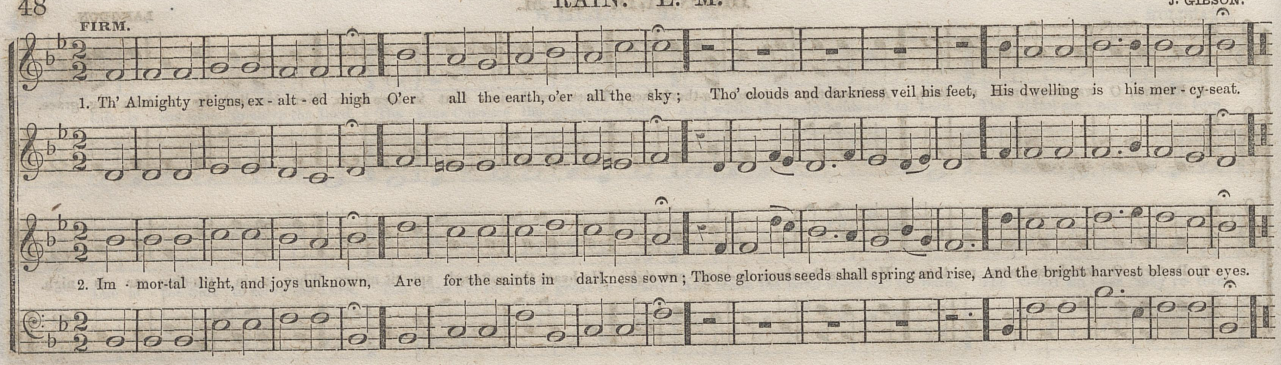
HARMONY. L. M.



RAIN. L. M.

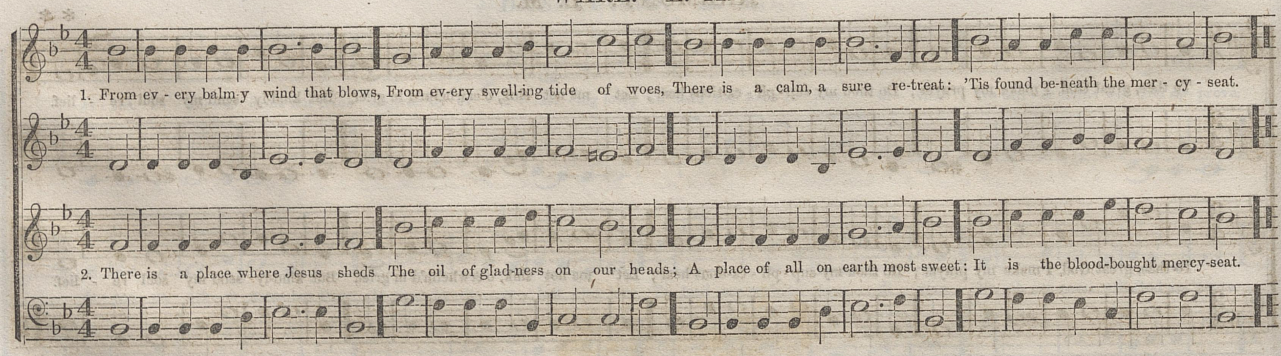
J. GIBSON.

FIRM.



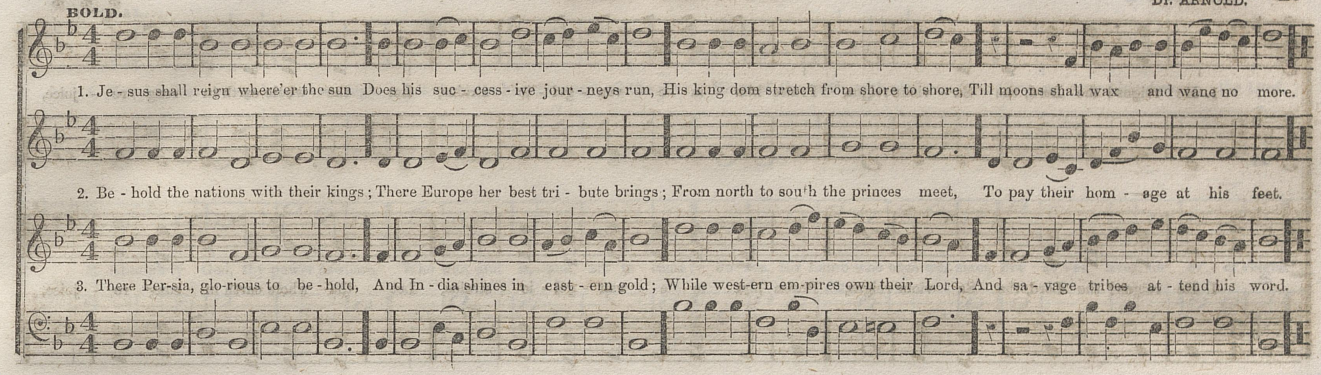
WARE. L. M.

GOULD.



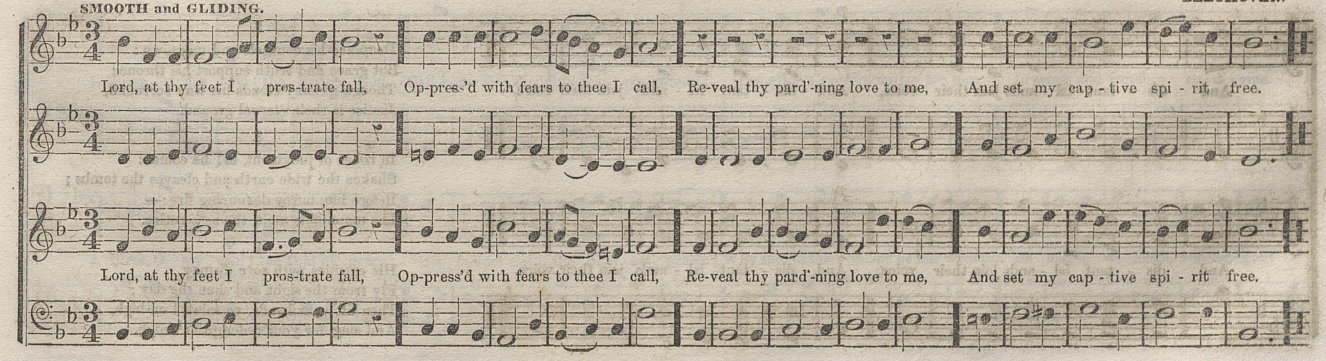
ORLAND. L. M.

BOLD. Dr. ARNOLD.



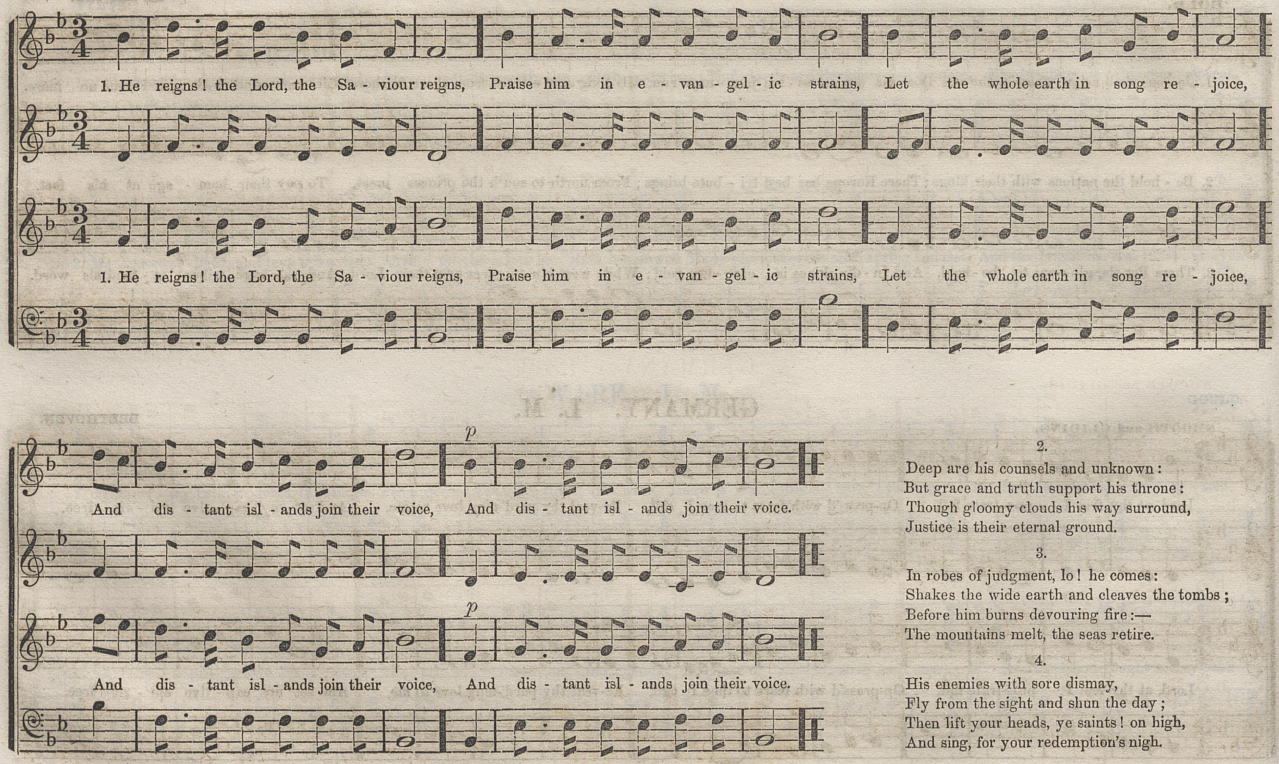
GERMANY. L. M.

SMOOTH and GLIDING. BEETHOVEN.



LITTLE. L. M.

* * *



2.

Deep are his counsels and unknown:
But grace and truth support his throne:
Though gloomy clouds his way surround,
Justice is their eternal ground.

3.

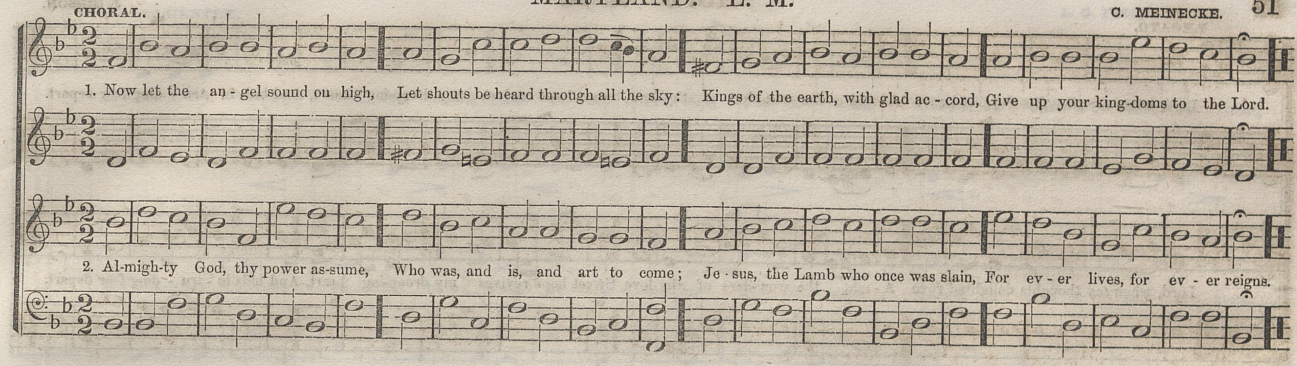
In robes of judgment, lo! he comes:
Shakes the wide earth and cleaves the tombs;
Before him burns devouring fire:—
The mountains melt, the seas retire.

4.

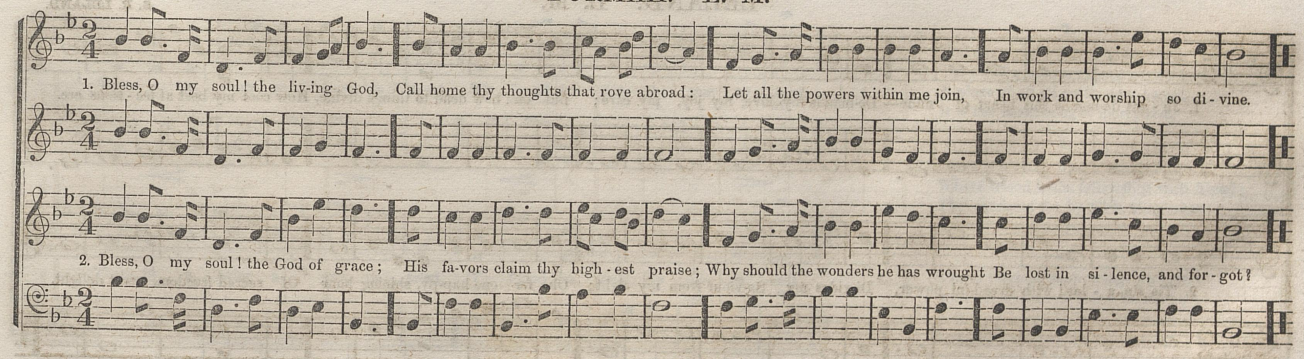
His enemies with sore dismay,
Fly from the sight and shun the day;
Then lift your heads, ye saints! on high,
And sing, for your redemption's nigh.

MARYLAND. L. M.

CHORAL. C. MEINECKE.

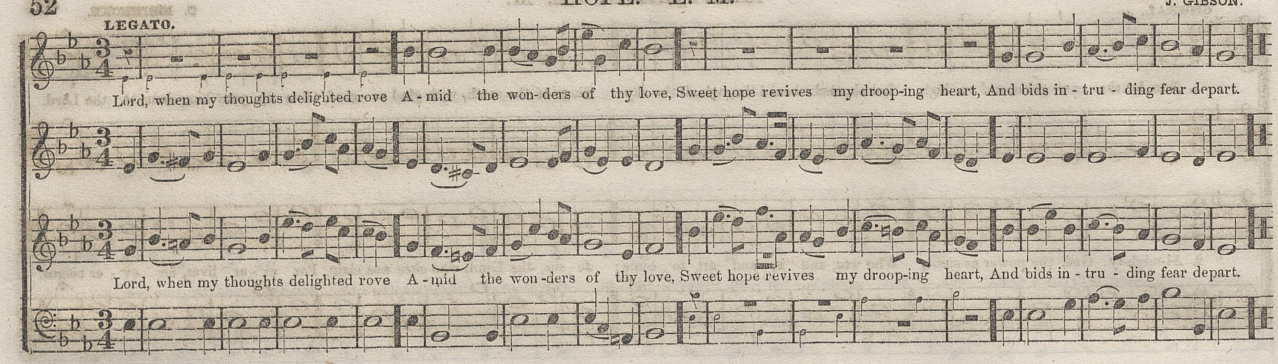


BURMAH. L. M.



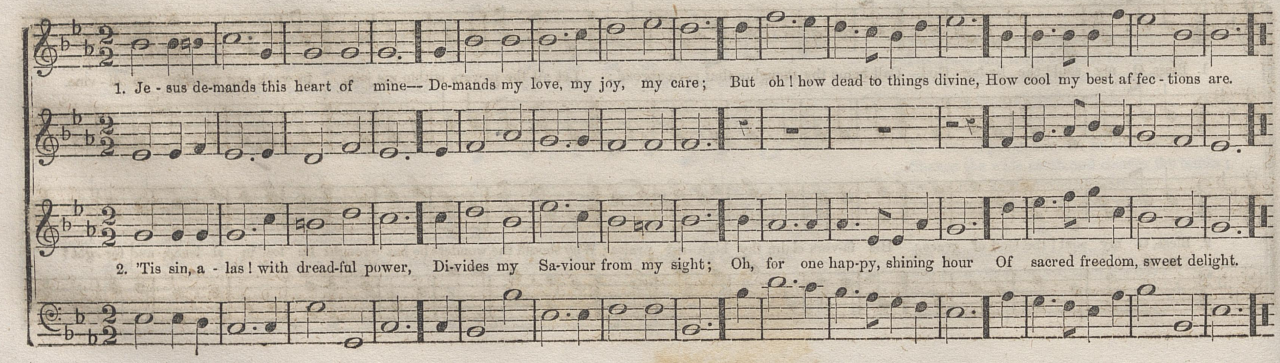
HOPE. L. M.

J. GIBSON.



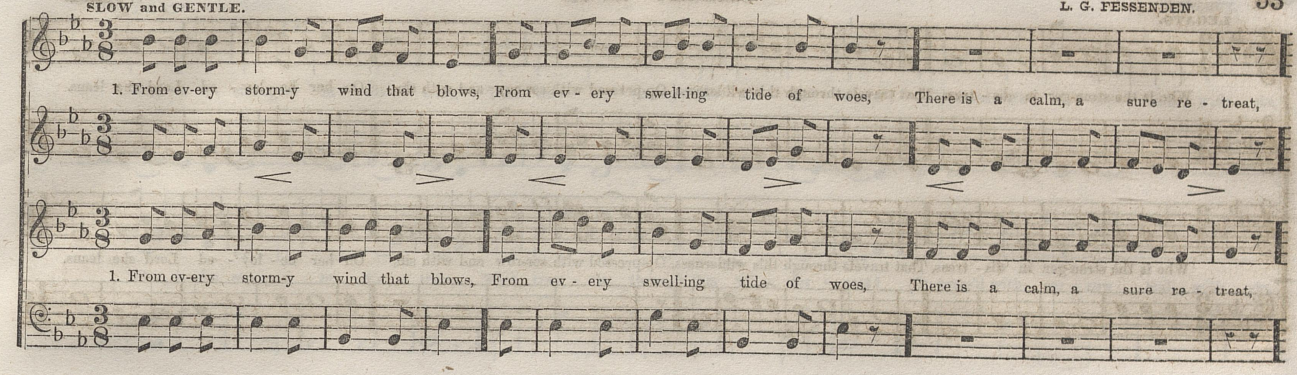
LELAND. L. M.

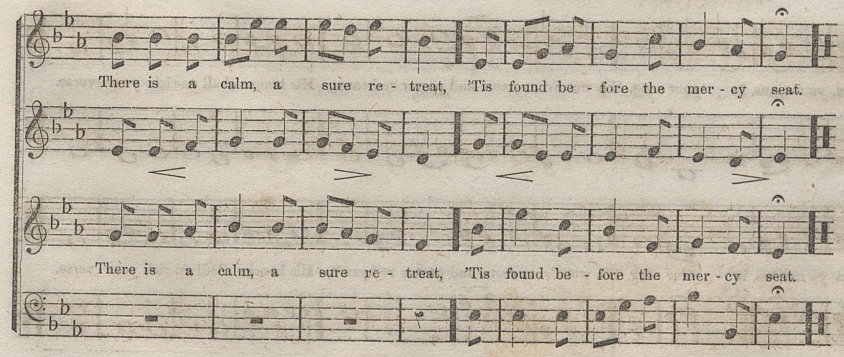
S. R. LELAND.



GIBSON. L. M.

SLOW and GENTLE. L. G. FESSENDEN.





2.

There is a place where Jesus sheds
The oil of gladness on our heads,—
A place of all on earth most sweet,
It is the blood-bought mercy-seat.

3.

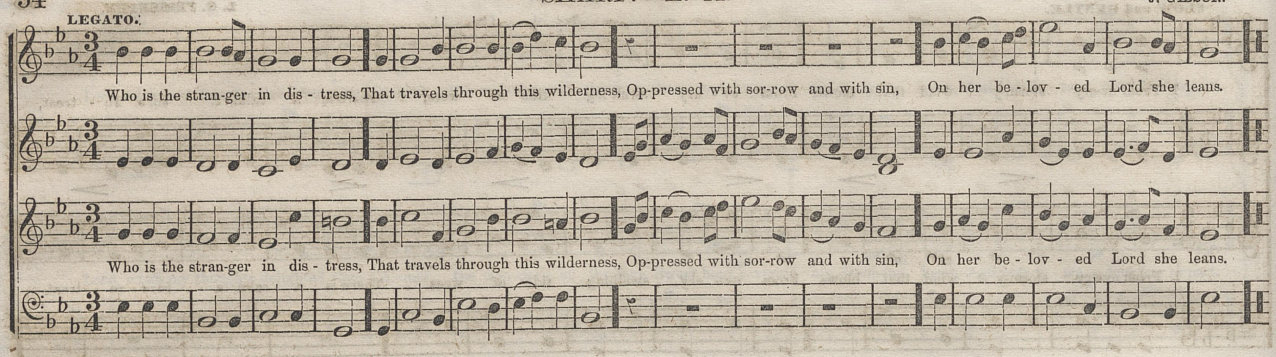
There is a scene where spirits blend,
Where friend holds fellowship with friend;
Tho' sundered far by faith, they meet
Around one common mercy-seat.

4.

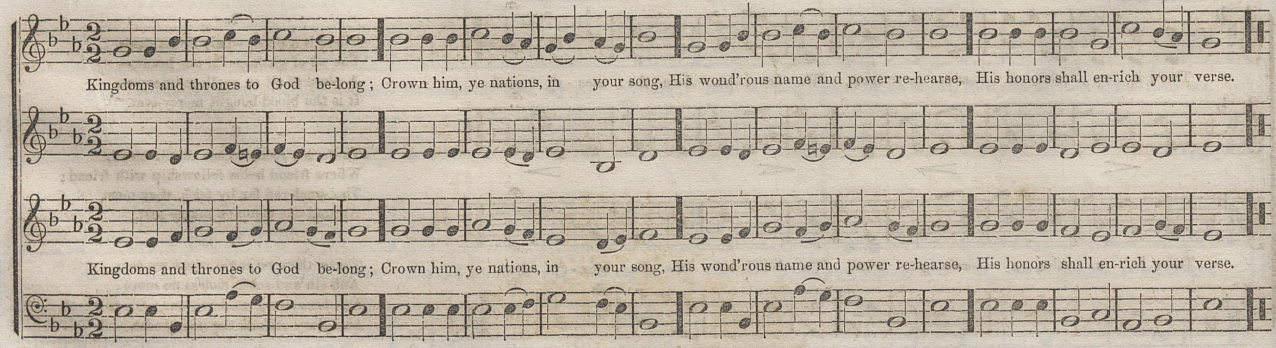
There, there on eagle wings we soar,
And sin and sense molest no more;
And heaven comes down our souls to greet,
And glory crowns the mercy-seat.

SHARP. L. M.

J. GIBSON.

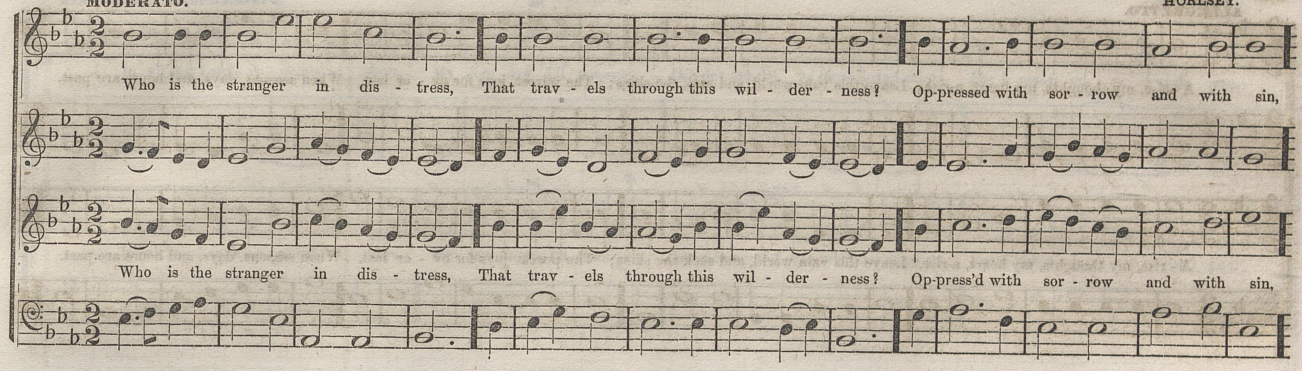


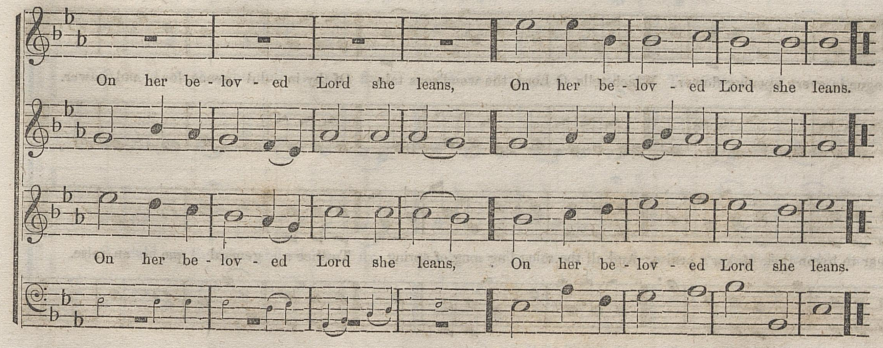
HAMBURG. L. M.



QUITO. L. M.

MODERATO. HORLSEY.





1.
Blest Saviour! we thy will obey,
Not of constraint, but with delight
Thy servants hither come to-day,
To honor thine appointed night.

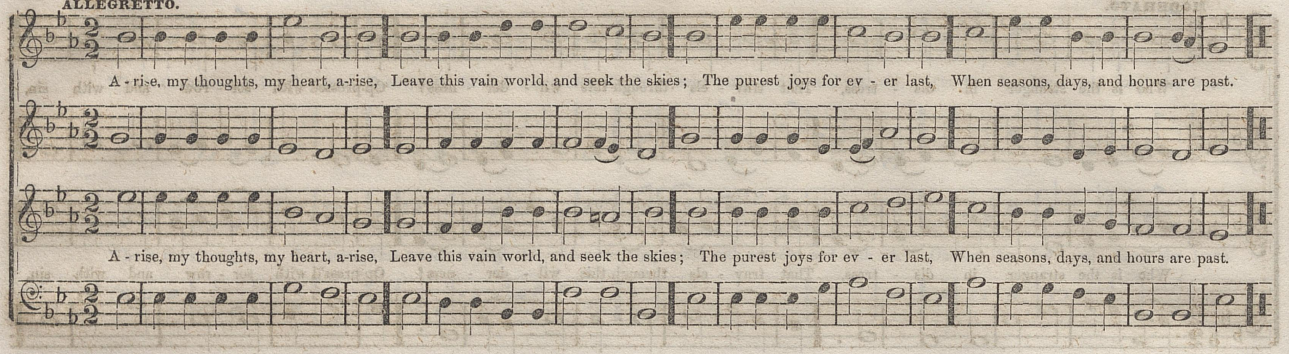
2.
Descend, descend celestial Dove,
On these dear followers of the Lord,
Exalted Head of all the church,
Thy promised aid to them afford.

3.
Let faith, assisted now by signs,
The wonders of thy love explore,
And washed in thy redeeming blood,
Let them depart and sin no more.

ARMSTRONG. L. M.

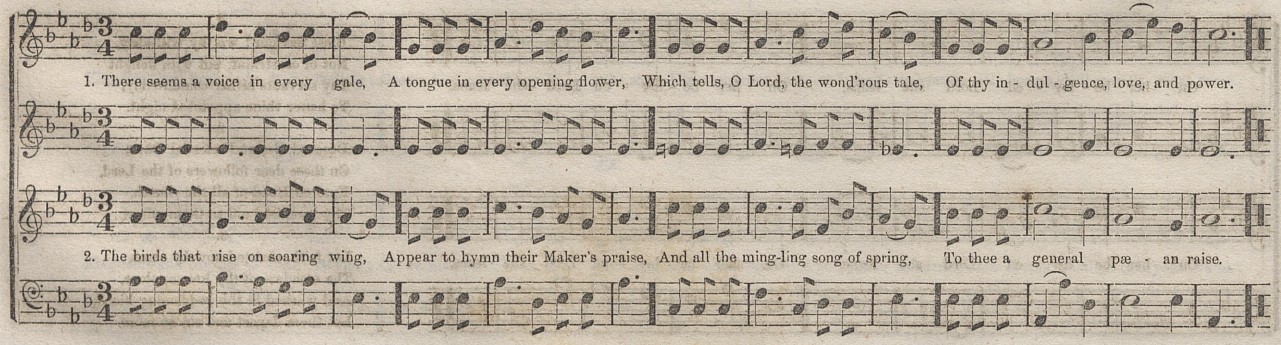
ALLEGRETTO.

DR. BOYCE.



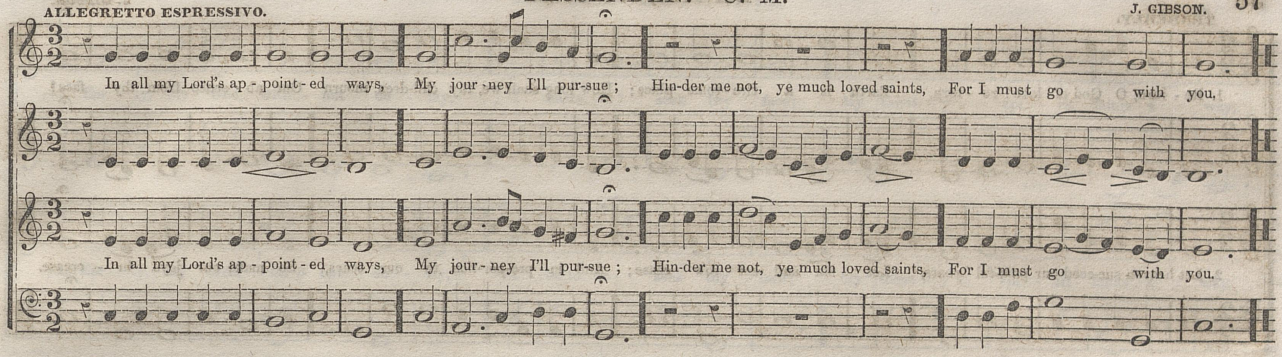
WORCESTER. L. M.

S. R. LELAND.



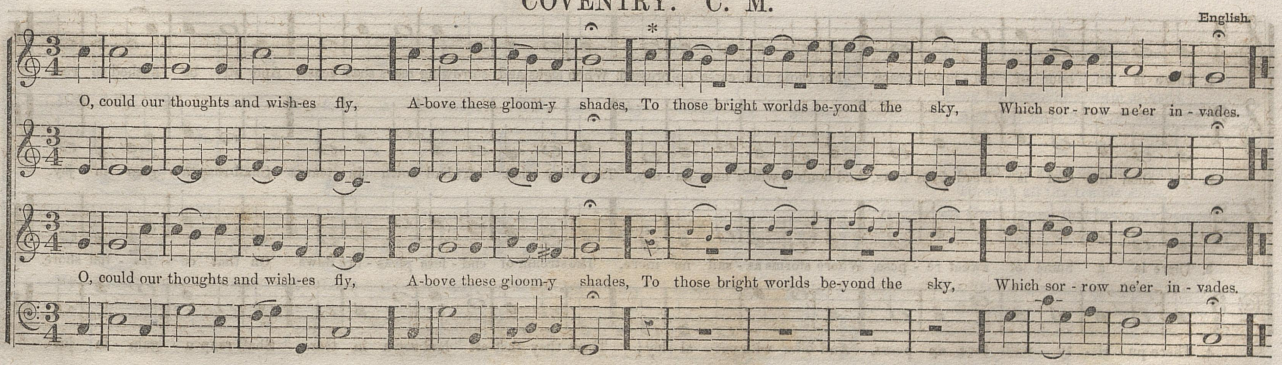
FESSENDEN. C. M.

ALLEGRETTO ESPRESSIVO. J. GIBSON.



COVENTRY. C. M.

English.

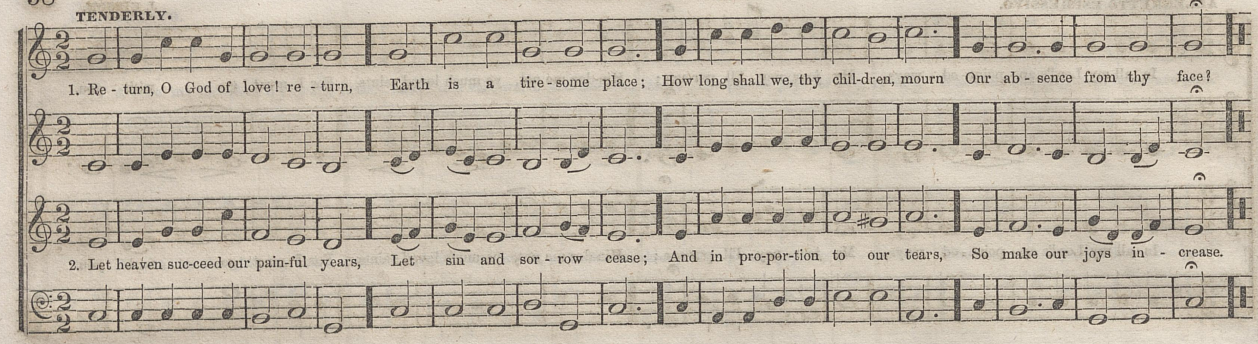


* If the Treble sings small notes, Tenor will omit.

BINKLEY. C. M.

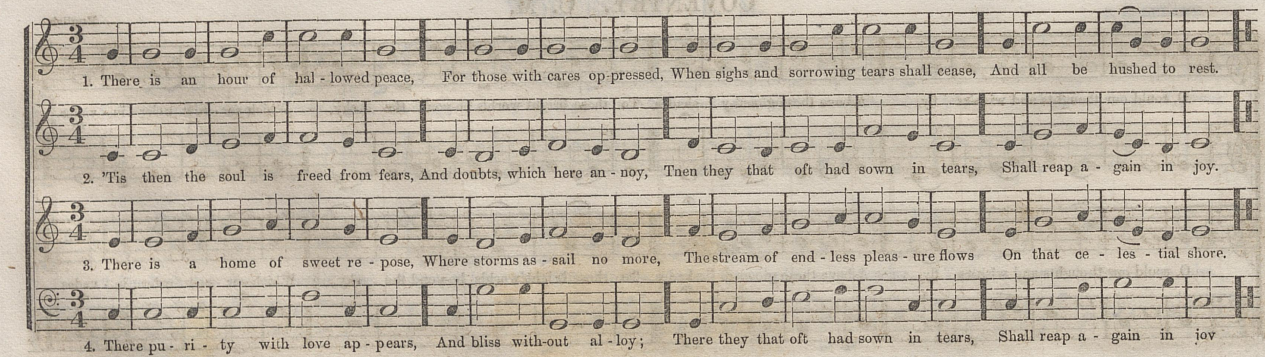
J. GIBSON.

TENDERLY.

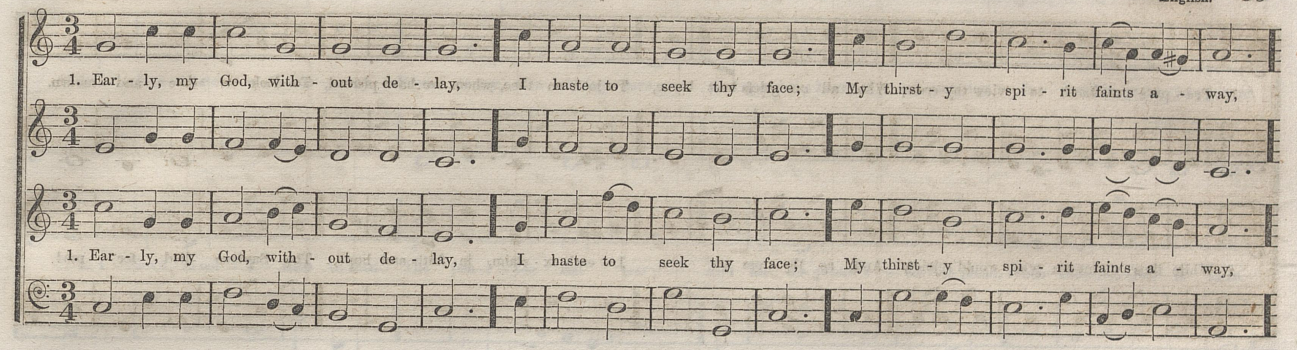


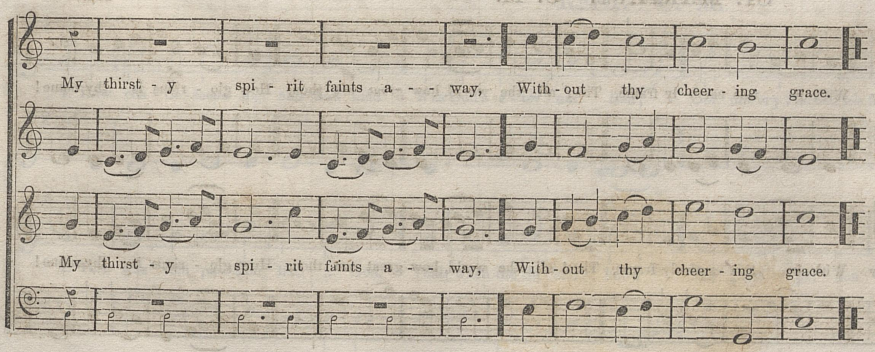
REPOSE. C. M.

HUNTEN.



LANESBORO'. C. M.





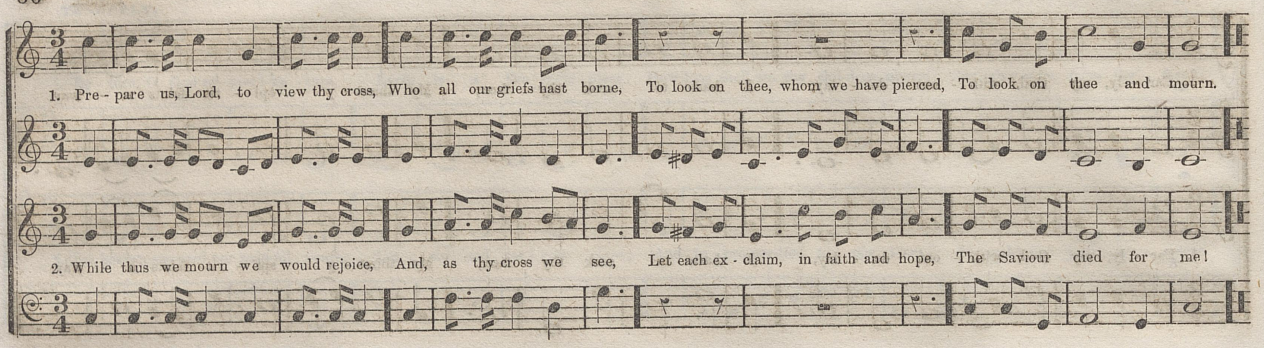
2.
So pilgrims on a scorching sand,
Beneath a burning sky,
Long for a cooling stream at hand,
And they must drink, or die.

3.
I've seen thy glory and thy power,
Through all thy temple shine,
My God! repeat that heavenly hour,—
That vision is divine.

4.
Not life itself, with all its joys,
Can my best passions move;
Or raise so high my cheerful voice,
As thy forgiving love.

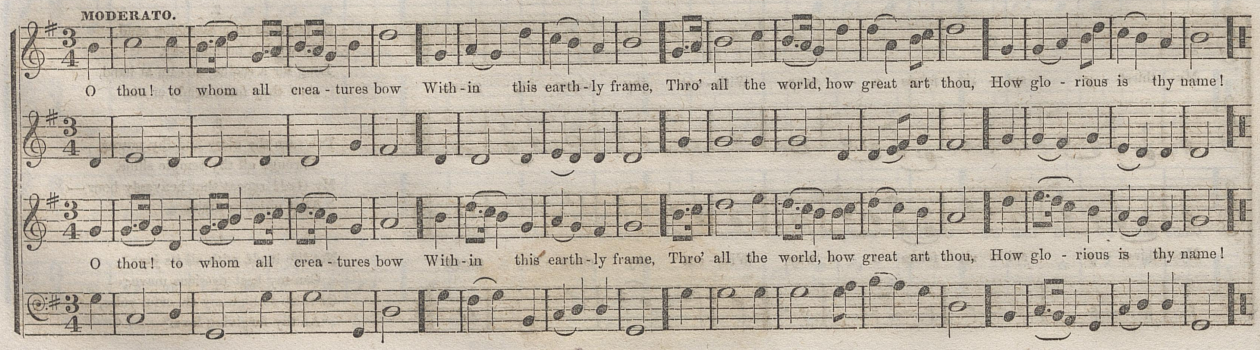
EATON. C. M.

J. GIBSON.

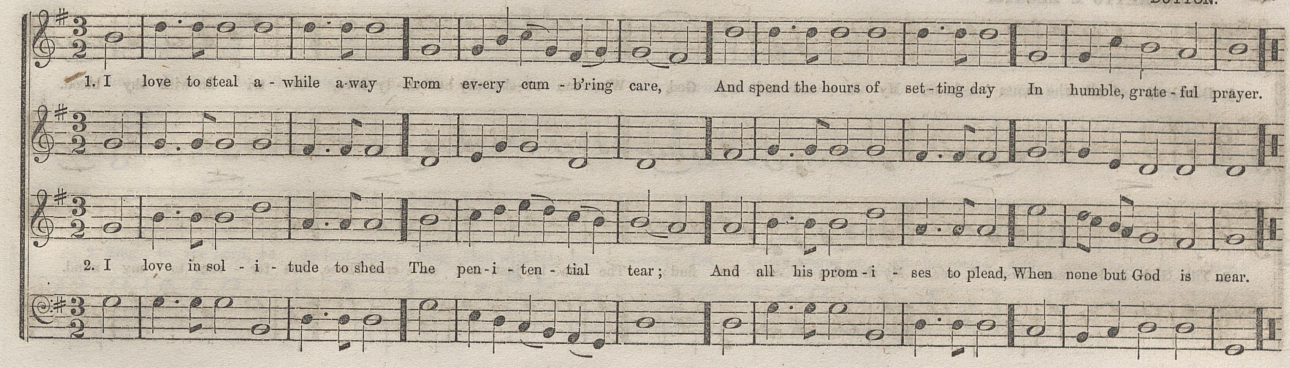


ST. MARTIN'S. C. M.

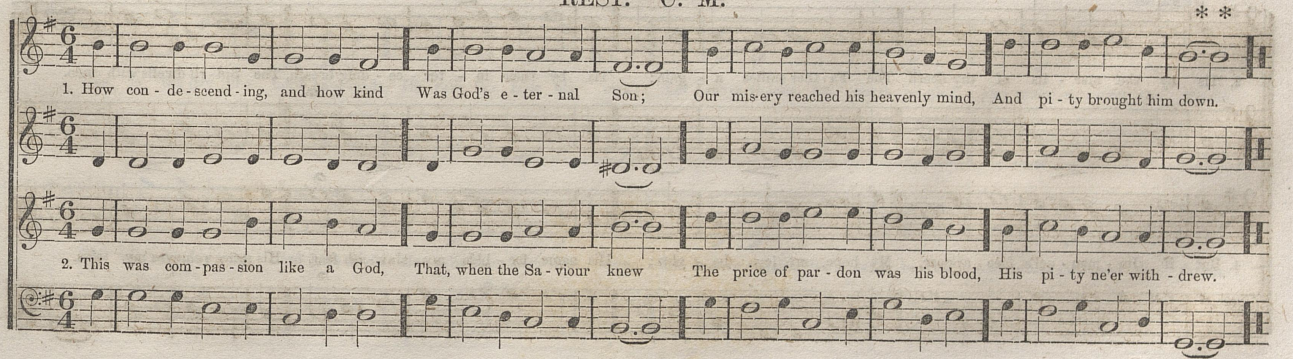
TANSUR.



WOODSTOCK. C. M.



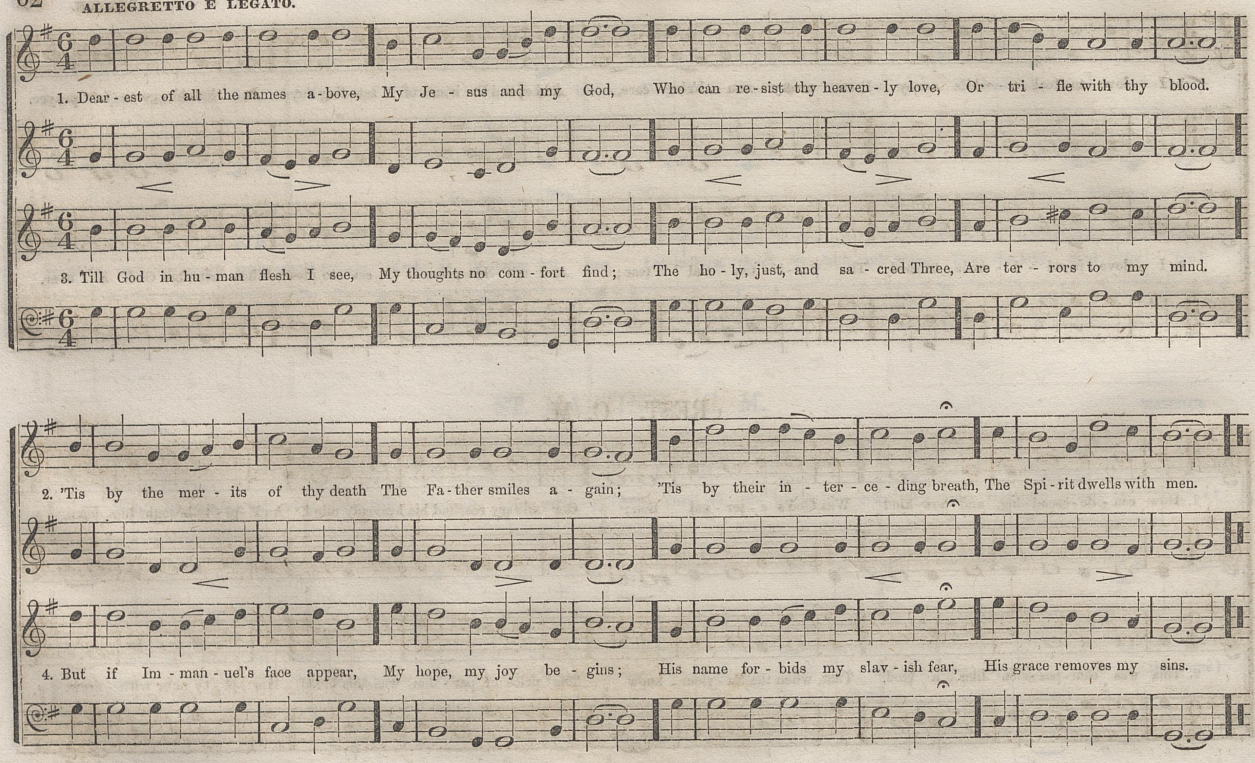
REST. C. M.



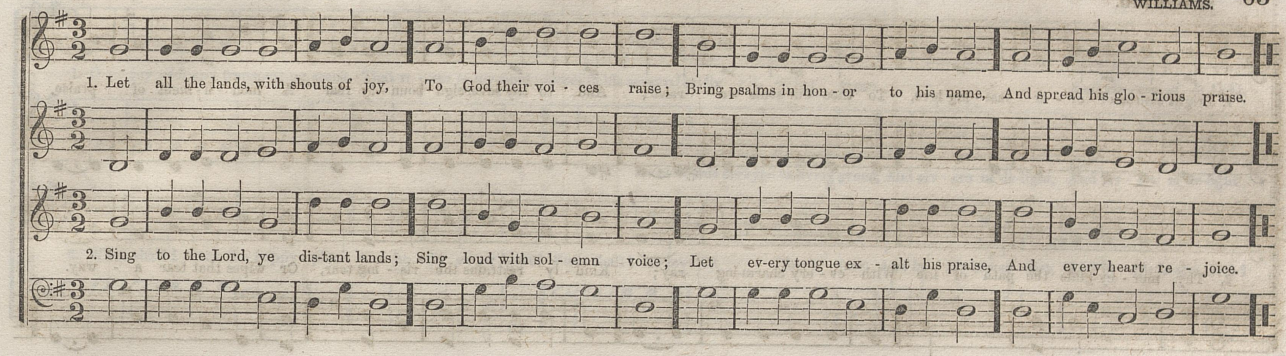
ALLEGRETTO E LEGATO.

RECONCILIATION. C. M. DOUBLE.

L. G. FESSENDEN.

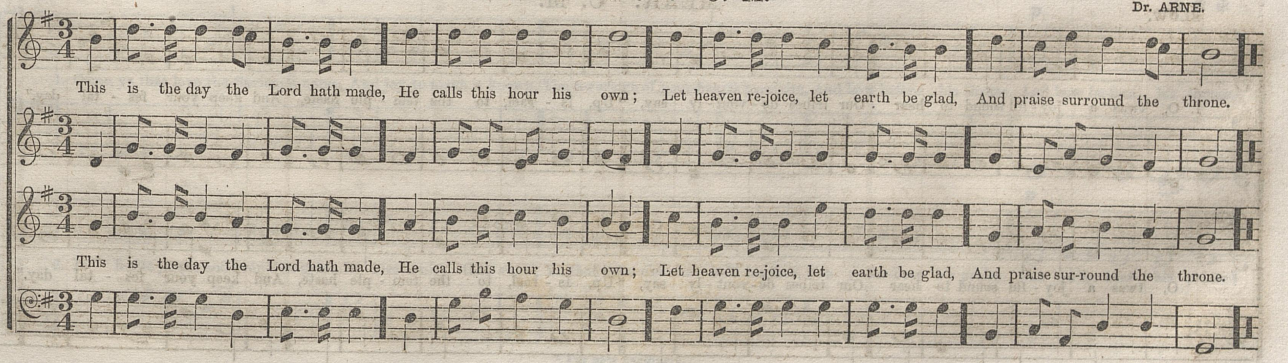


MARLOW. C. M.



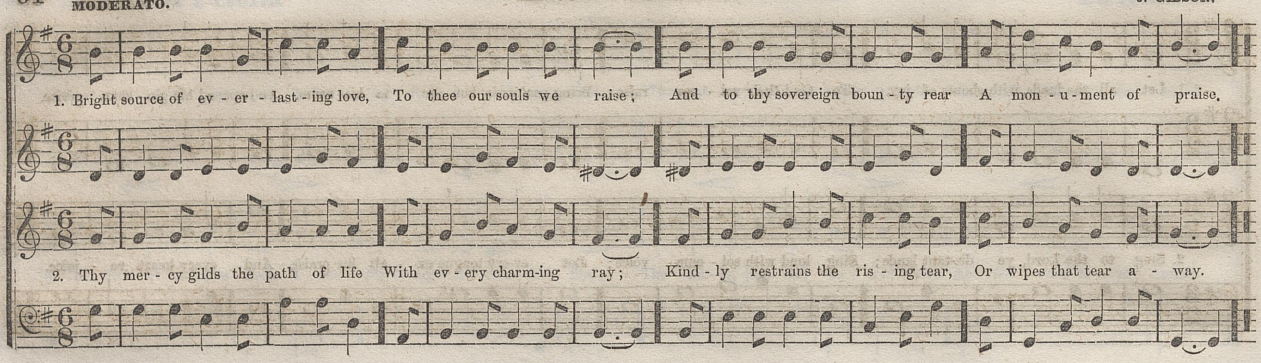
ARLINGTON. C. M.

Dr. ARNE.



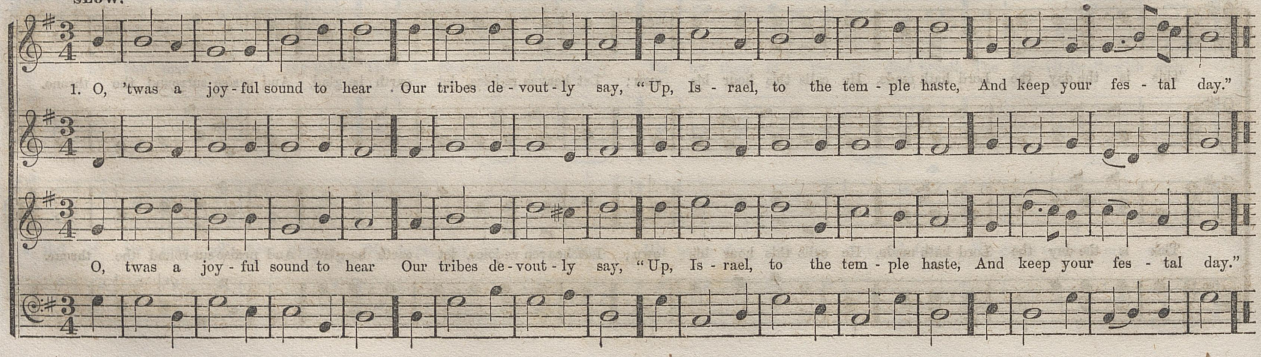
BOWERS. C. M.

MODERATO. J. GIBSON.

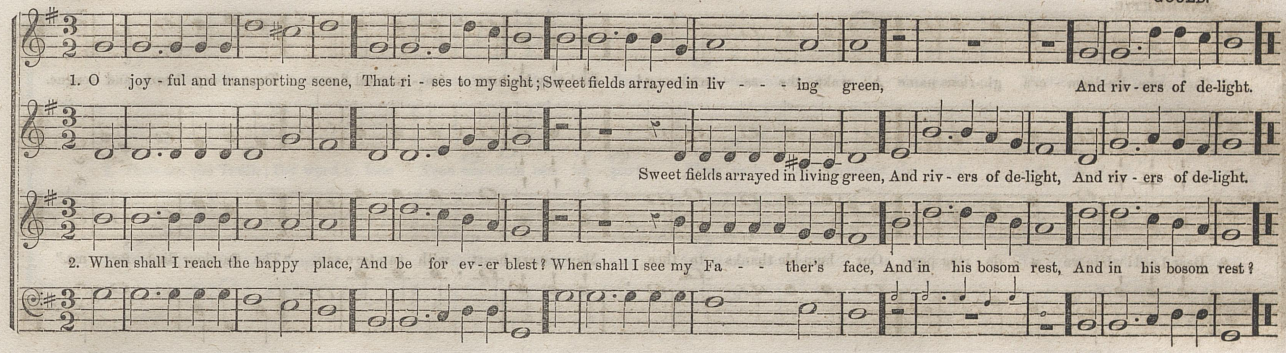


MEAR. C. M.

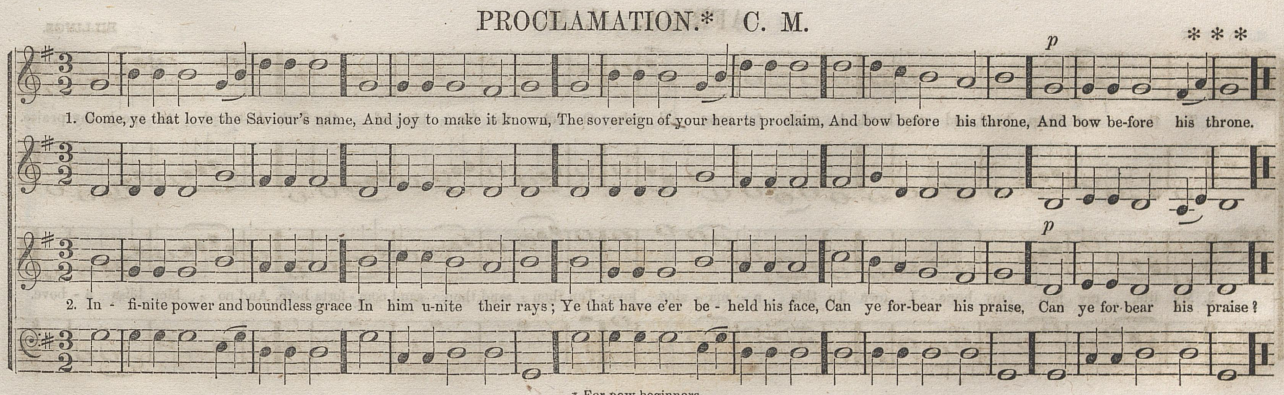
SLOW.



RODNEY. C. M.



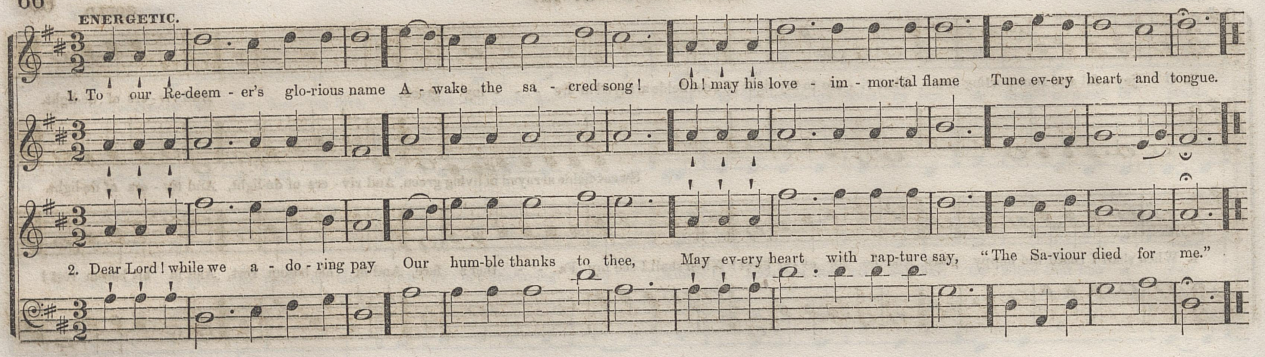
PROCLAMATION.* C. M.



* For new beginners.

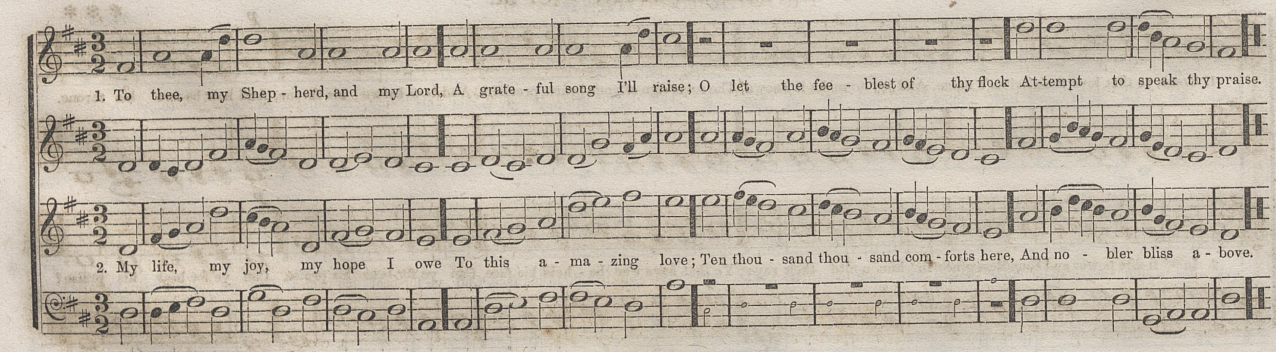
HALL. C. M.

ENERGETIC.



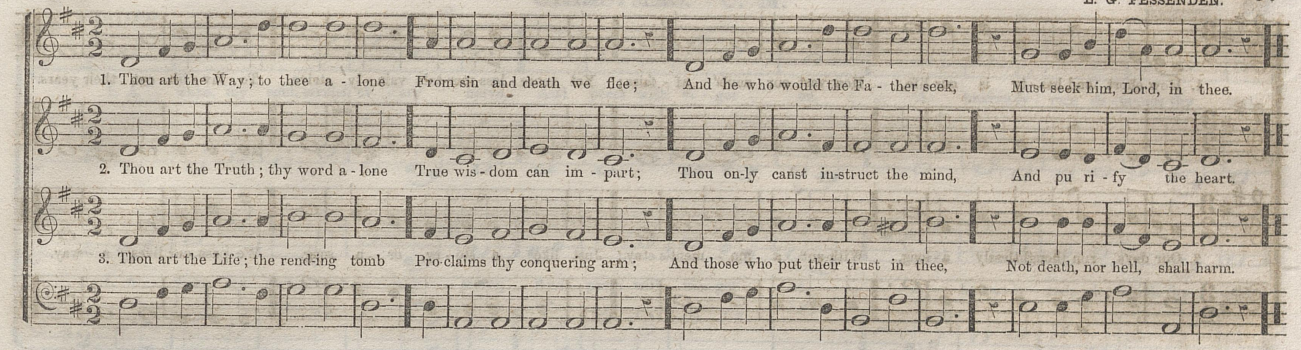
AFRICA. C. M.

BILLINGS.



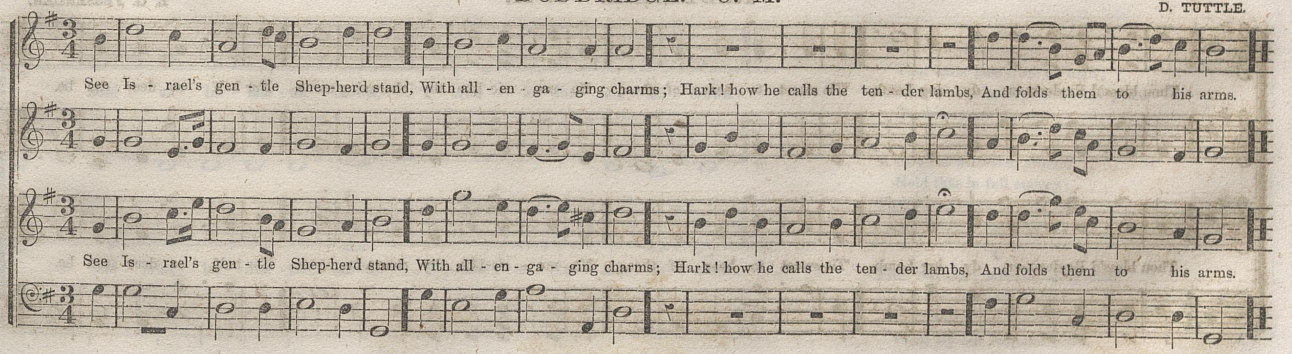
INDIANAPOLIS. C. M.

L. G. FESSENDEN.

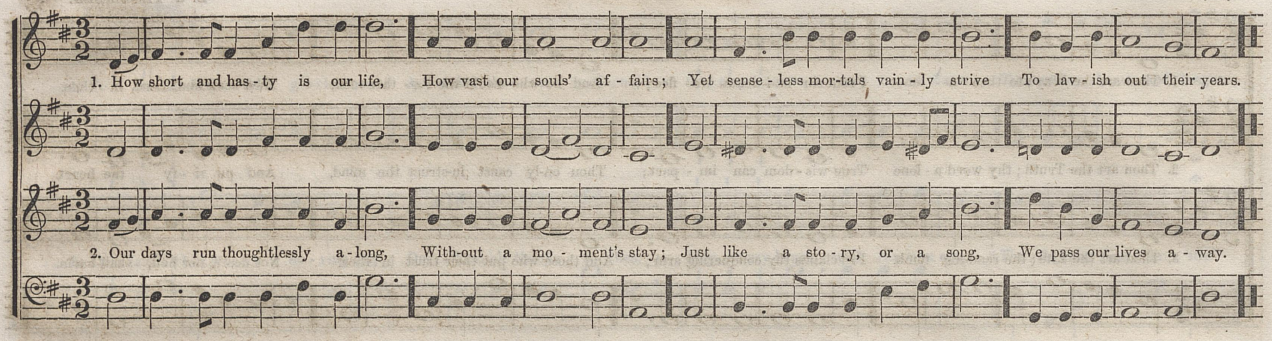


DODDRIDGE. C. M.

D. TUTTLE.

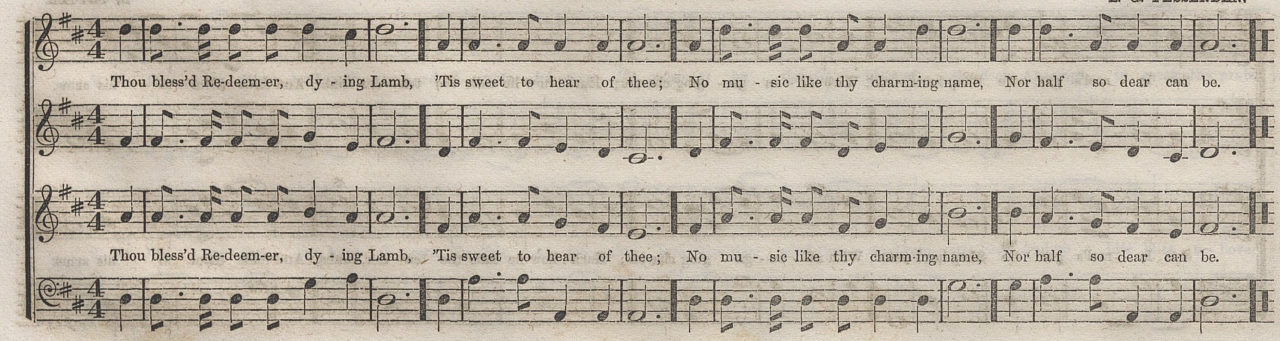


LINN. C. M.



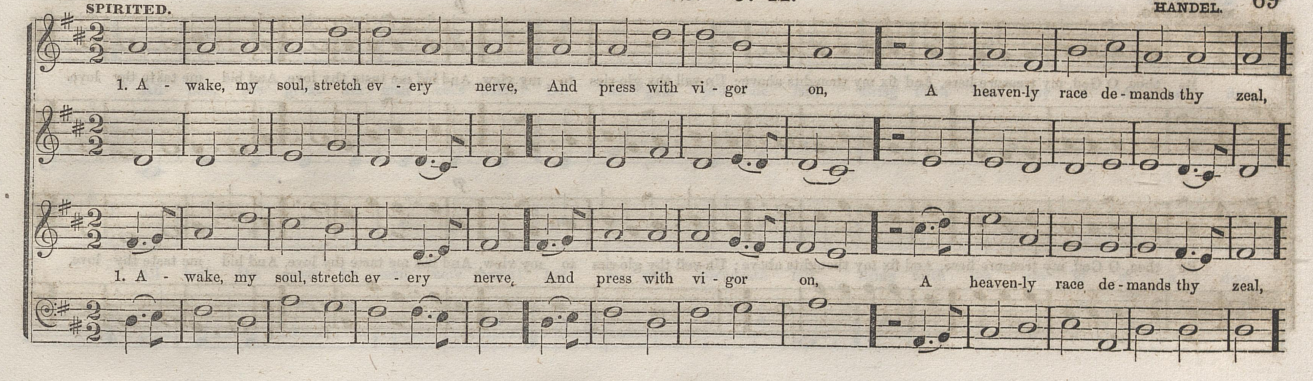
REDEEMER. C. M.

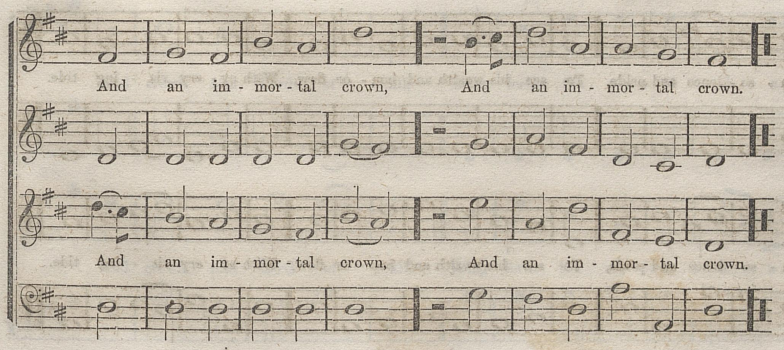
L. G. FESSENDEN.



CHRISTMAS. C. M.

SPIRITED. HANDEL.



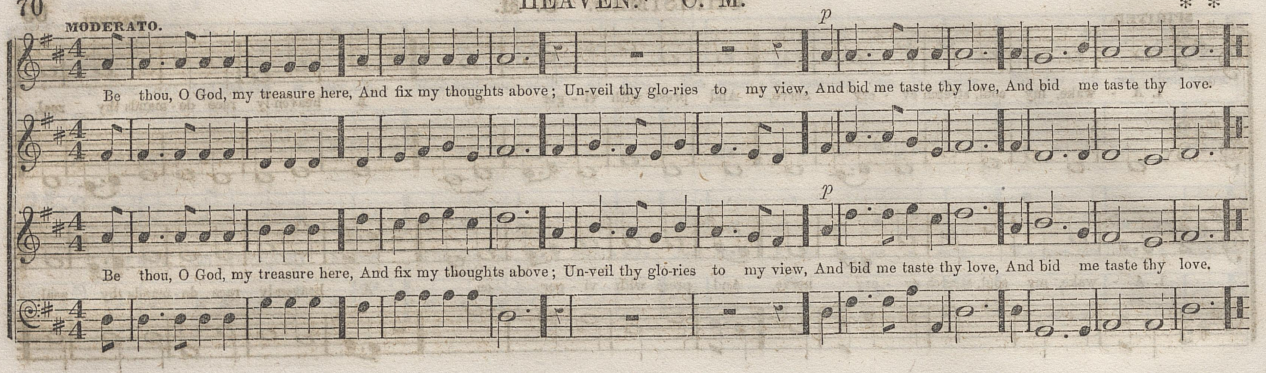


2.
'Tis God's all-animating voice
That calls thee from on high;
'Tis he, whose hand presents the prize,
To thine aspiring eyes.

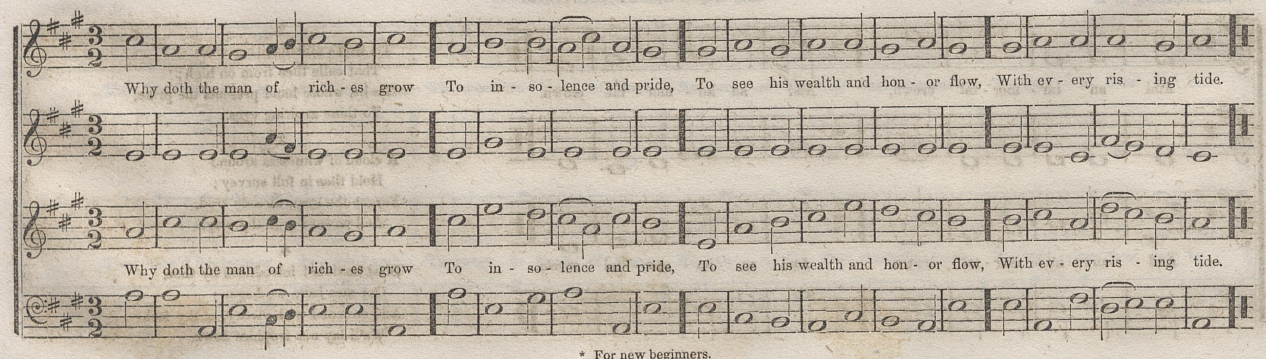
3.
A cloud of witnesses around
Hold thee in full survey;
Forget the steps already trod,
And onward urge thy way.

4.
Blest Saviour! introduced by thee,
Our race have we begun;
And crowned with vict'ry, at thy feet
We'll lay our trophies down.

HEAVEN.* C. M.



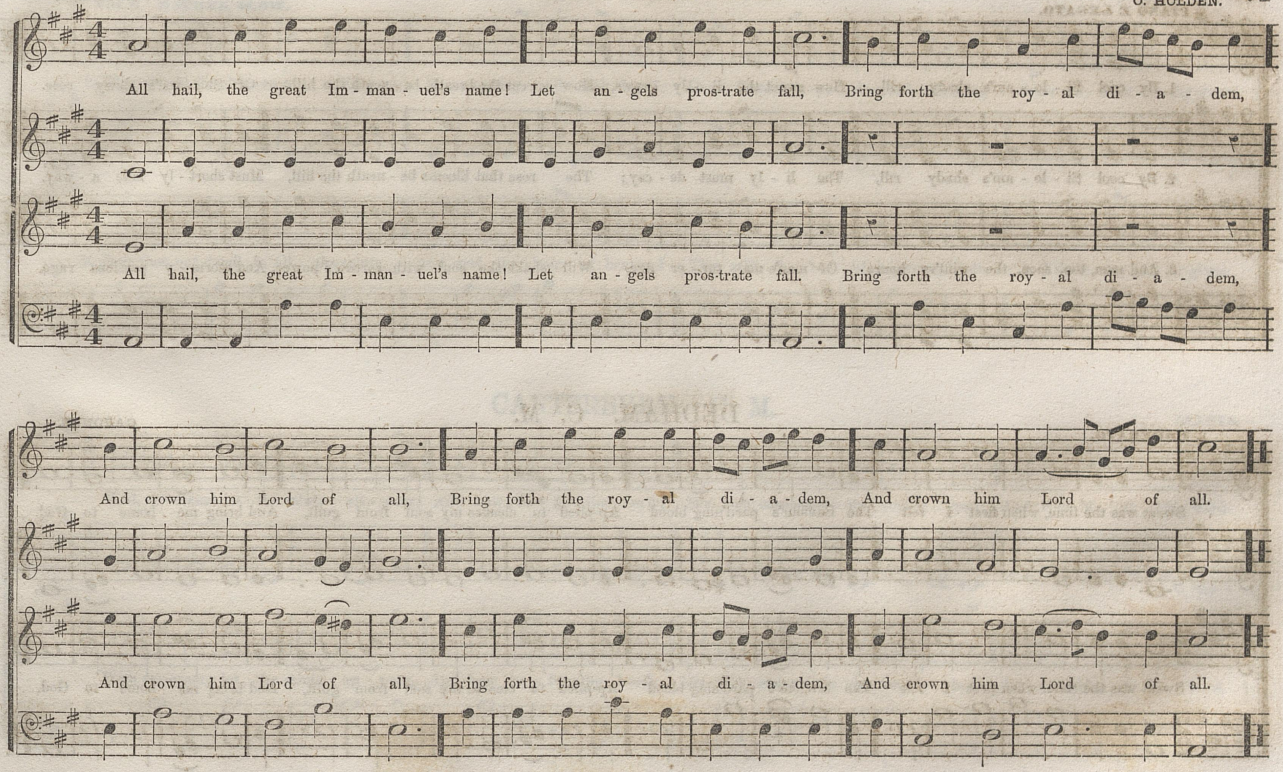
BARBY. C. M.



* For new beginners.

CORONATION. C. M.

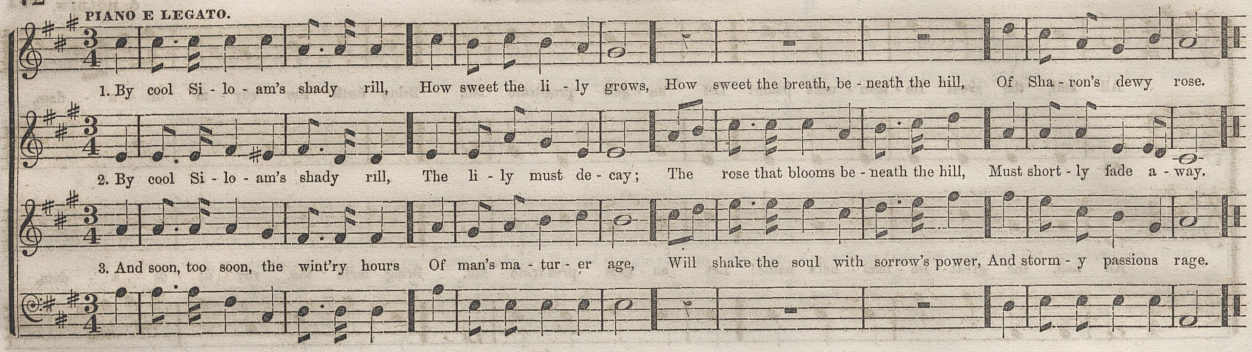
O. HOLDEN.



ELVIRA. C. M.

L. G. FESSENDEN.

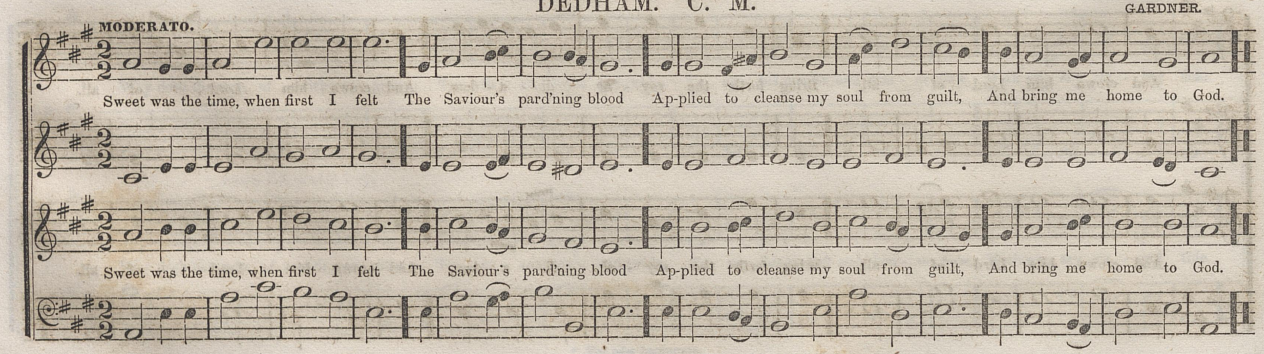
PIANO E LEGATO.



DEDHAM. C. M.

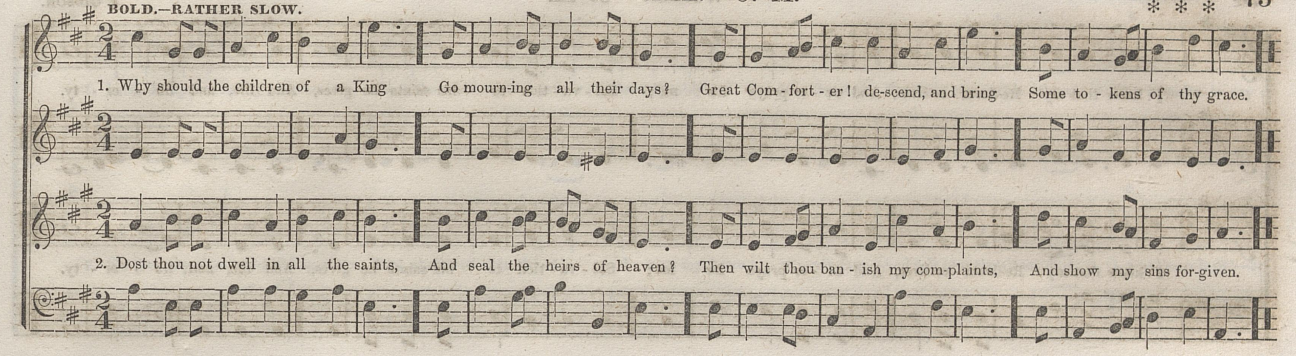
GARDNER.

MODERATO.



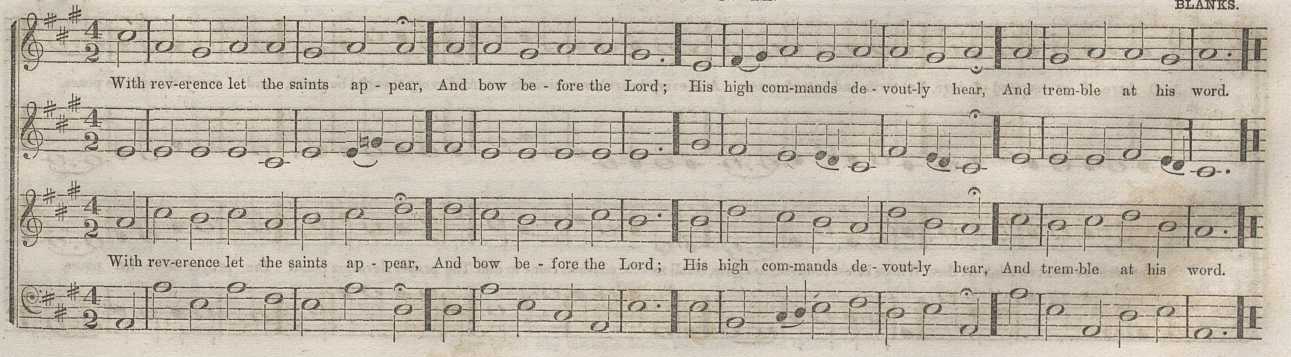
GRIGGSVILLE. C. M.

BOLD.—RATHER SLOW.



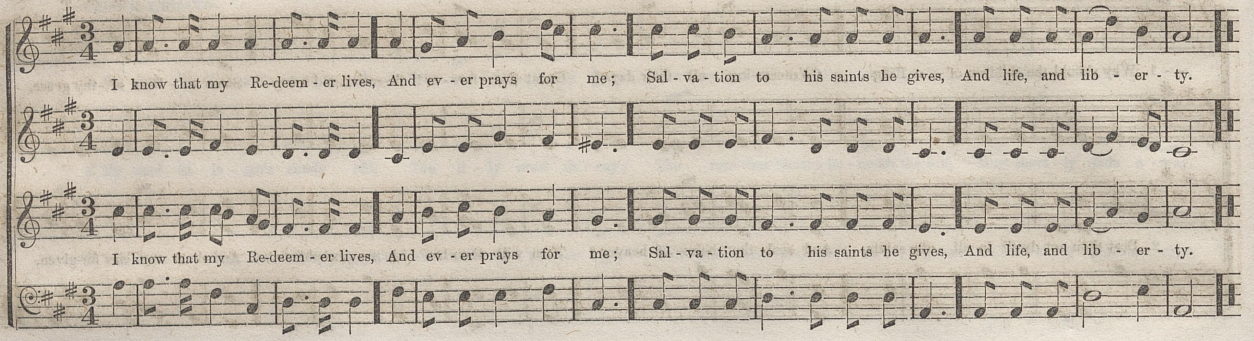
CANTERBURY. C. M.

BLANKS.



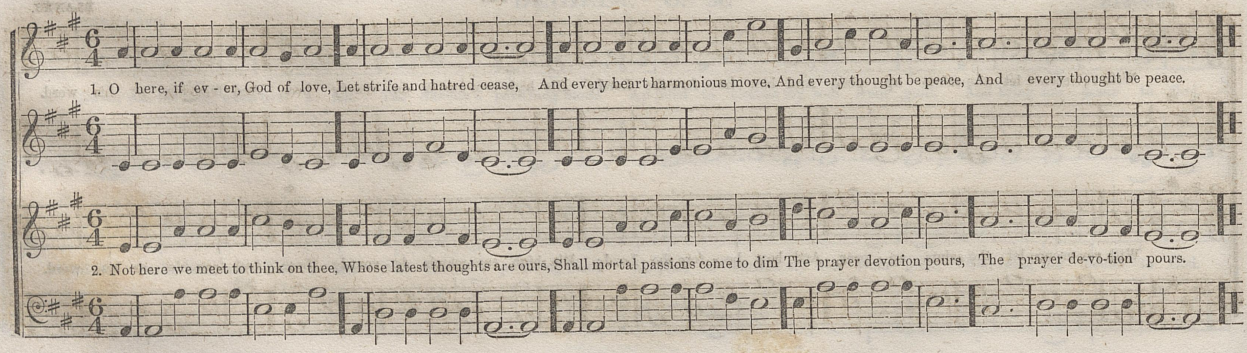
WEBB. C. M.

J. GIBSON.

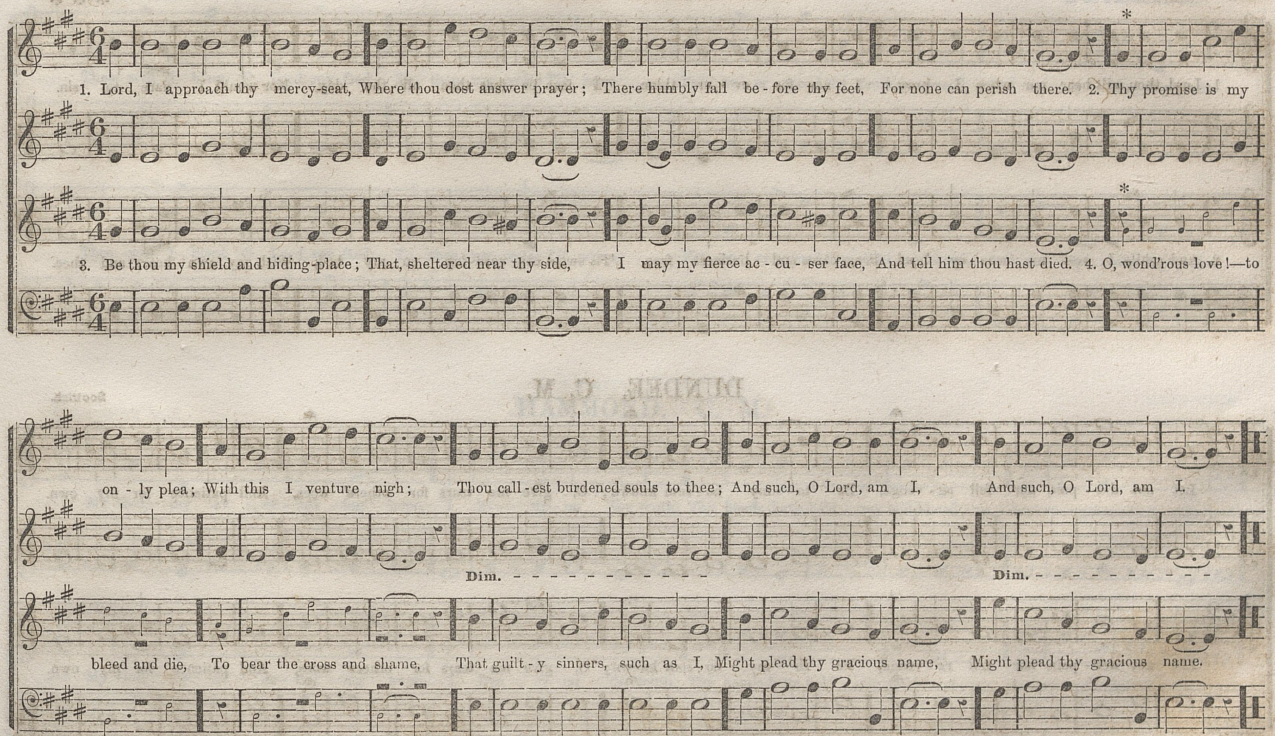


IDA. C. M.

* * *



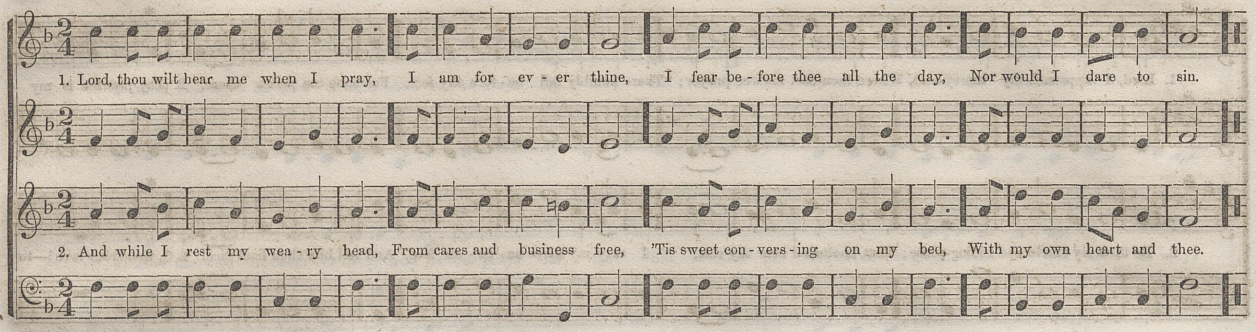
KOSSUTH. C. M. DOUBLE.



* If the Treble sing the small notes, the Tenor will be omitted.

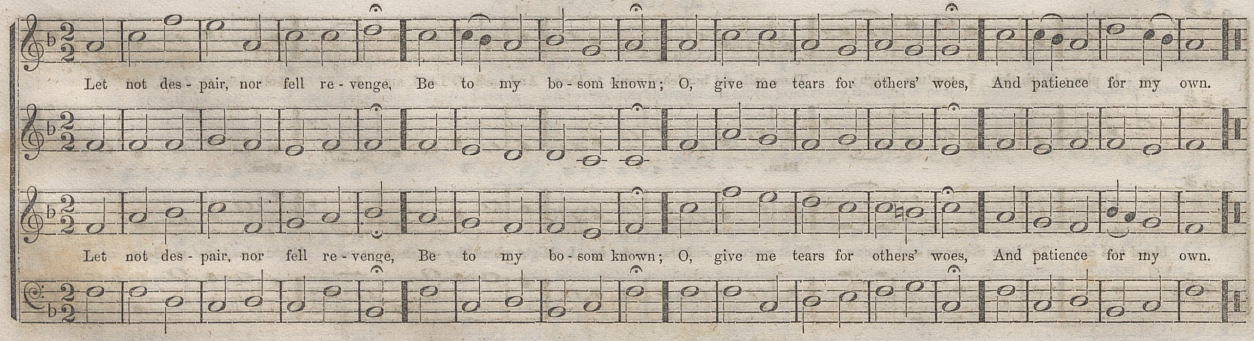
PRAYER.* C. M.

* * *



DUNDEE. C. M.

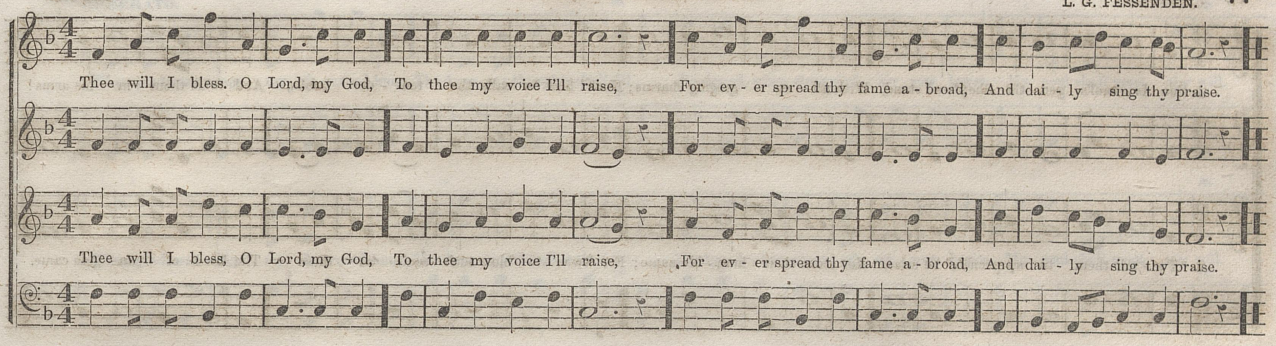
Scottish.



* For new beginners.

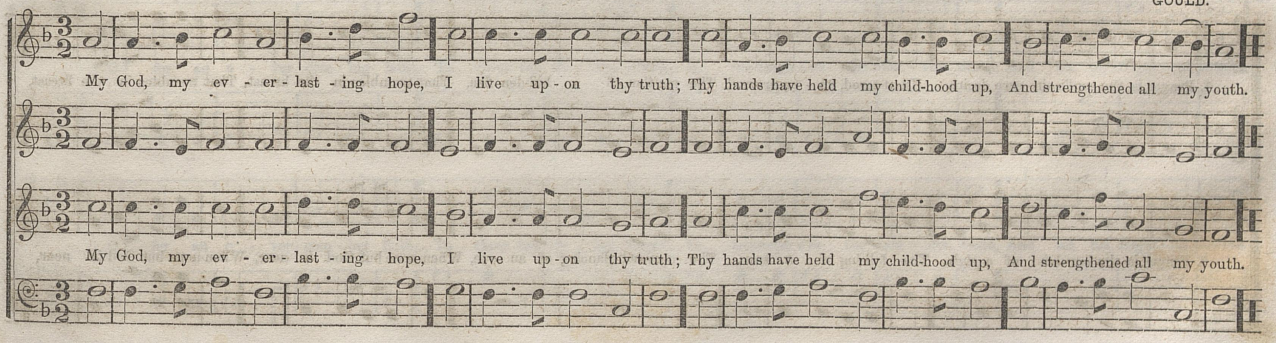
ST. LOUIS. L. M.

L. G. FESSENDEN.



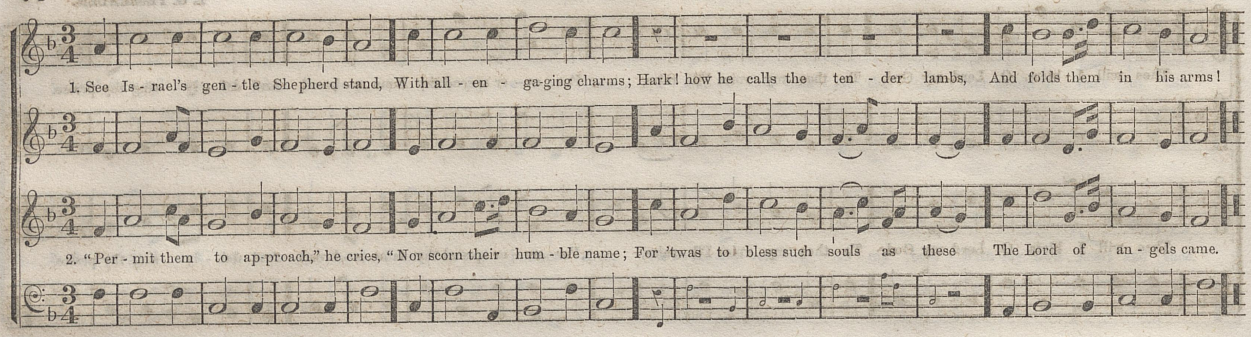
HAMMOND. C. M.

GOULD.



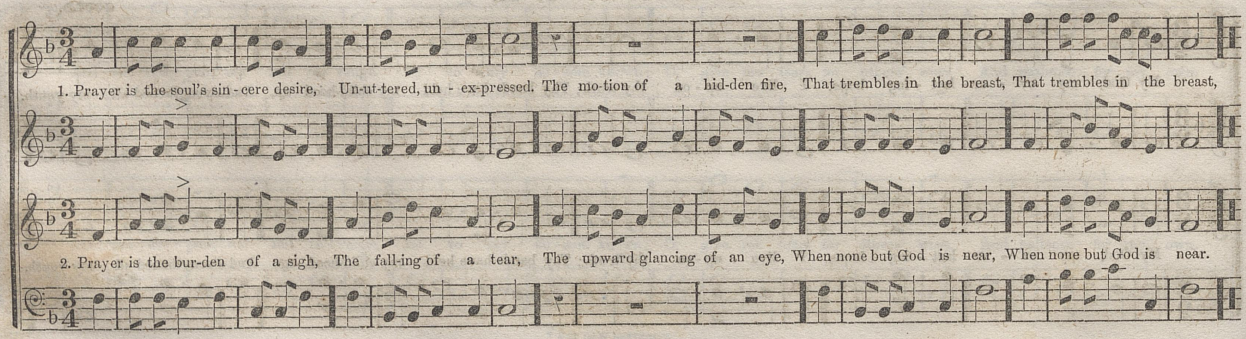
GARLAND. C. M.

ARNOLD.



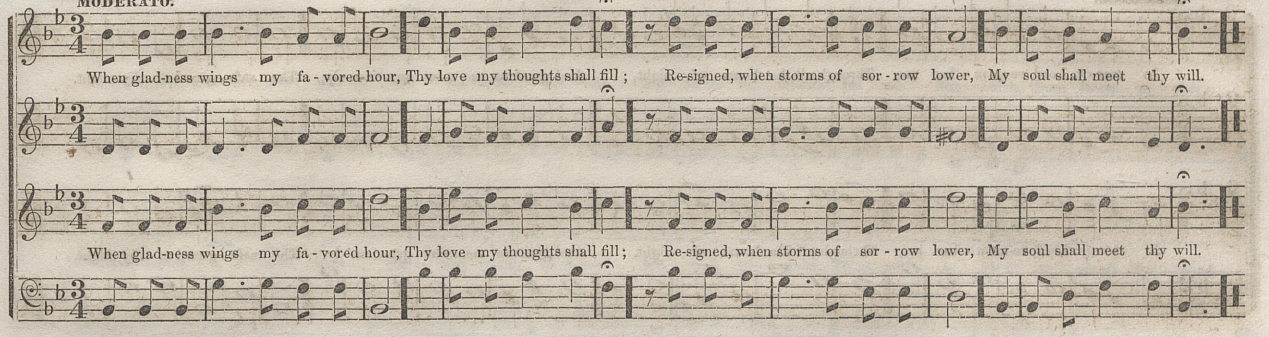
CARROLTON. C. M.

L. G. FESSENDEN.



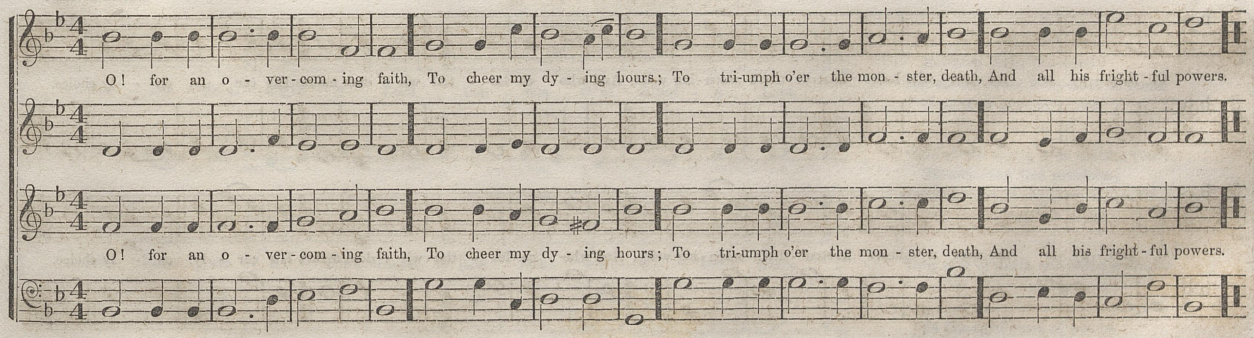
OBEDIENCE. C. M.

J. GIBSON.



PATMOS. C. M.

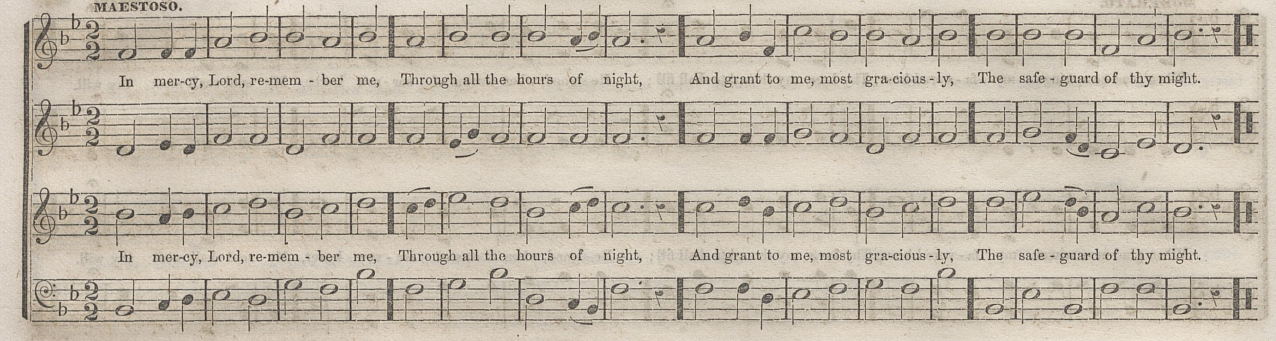
GREGORIAN.



HONOLULU. C. M.

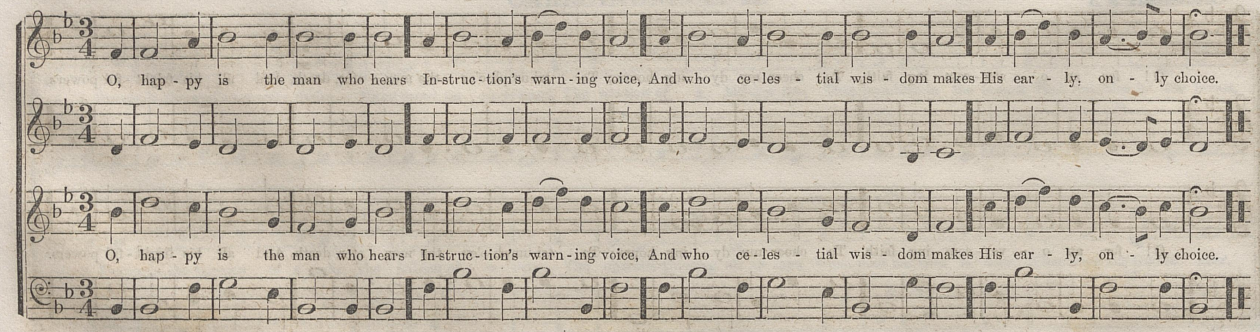
L. G. FESSENDEN.

MAESTOSO.

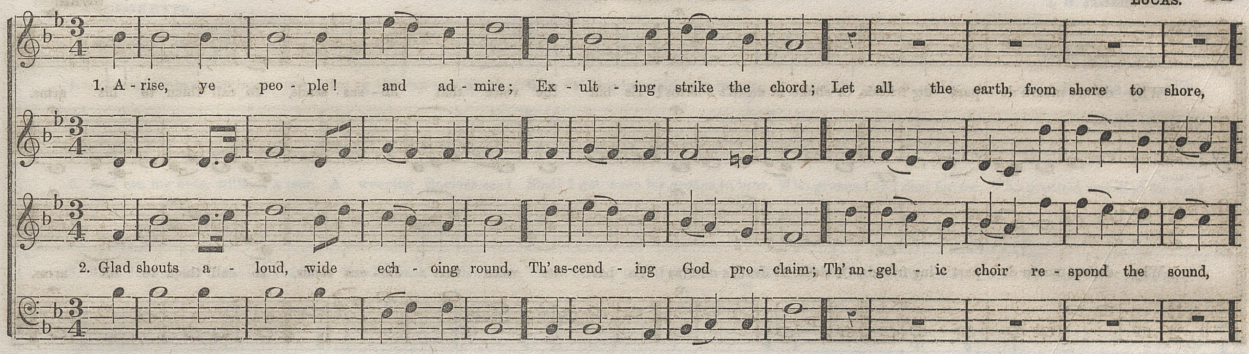


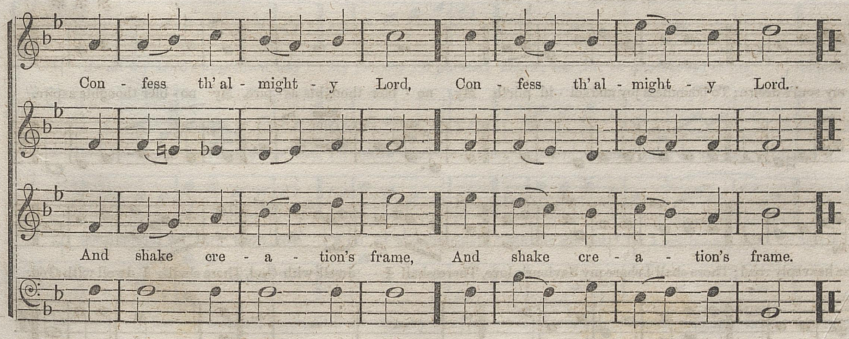
BALERMA. C. M.

Scotch Melody.



SWANWICK. C. M.





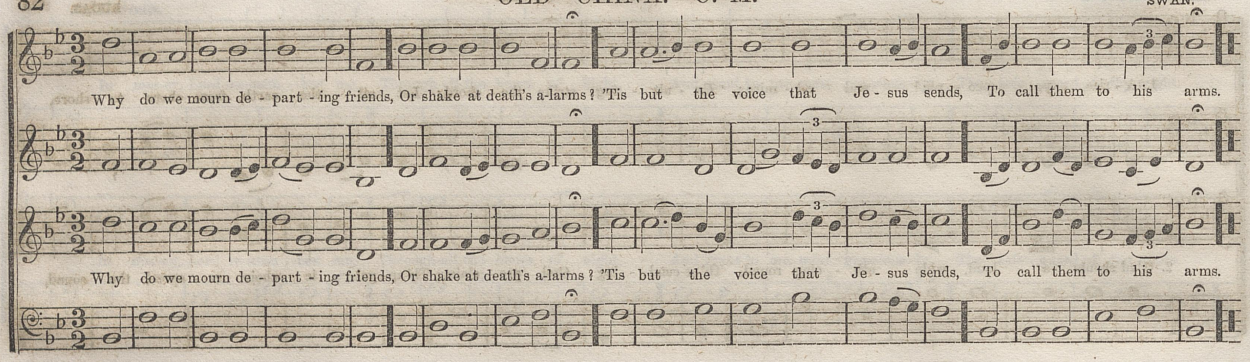
1.
Arise, ye people! and adore;
Exulting strike the chord;
Let all the earth, from shore to shore,
Confess th' almighty Lord.

2.
Glad shouts aloud, wide echoing round,
Th' ascending God proclaim;
Th' angelic choir responds the sound,
And shake creation's frame.

3.
They sing of death and hell o'erthrown
In that triumphant hour;
And God exalts his conquering Son
To His right hand of power.

OLD CHINA. C. M.

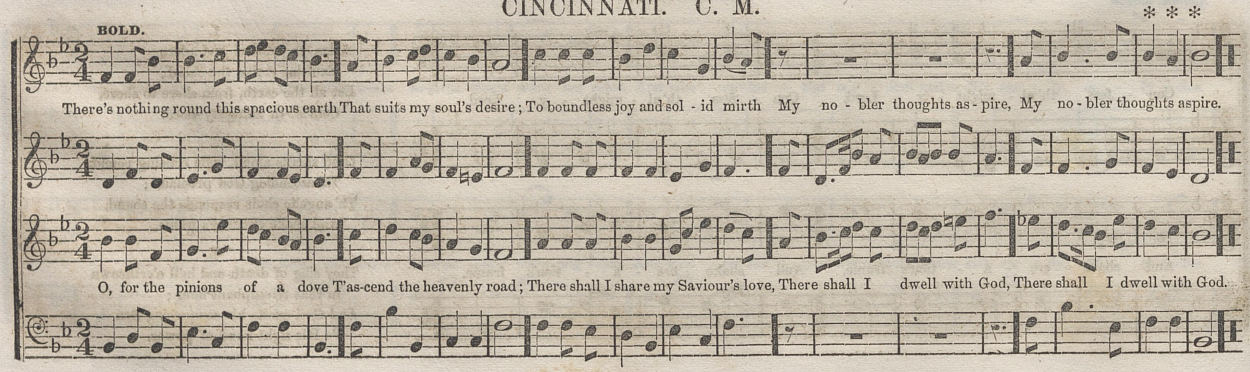
SWAN.



CINCINNATI. C. M.

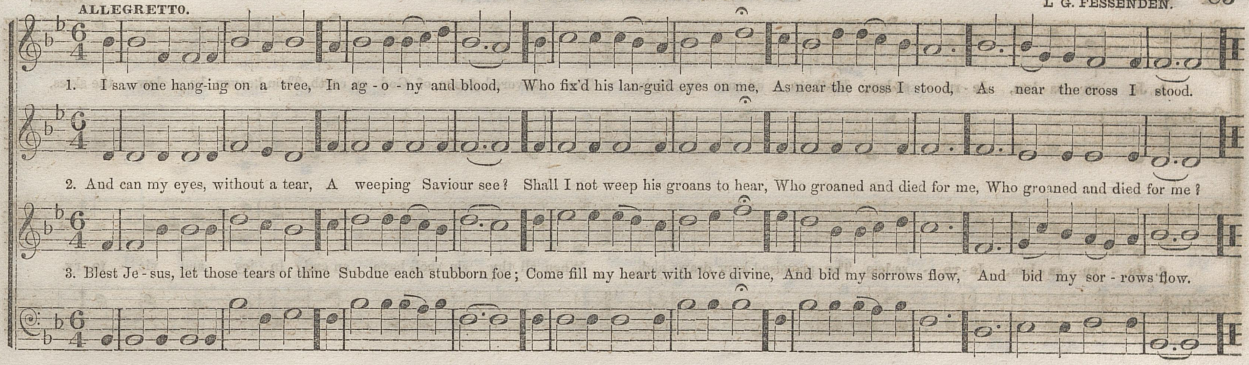
BOLD.

* * *

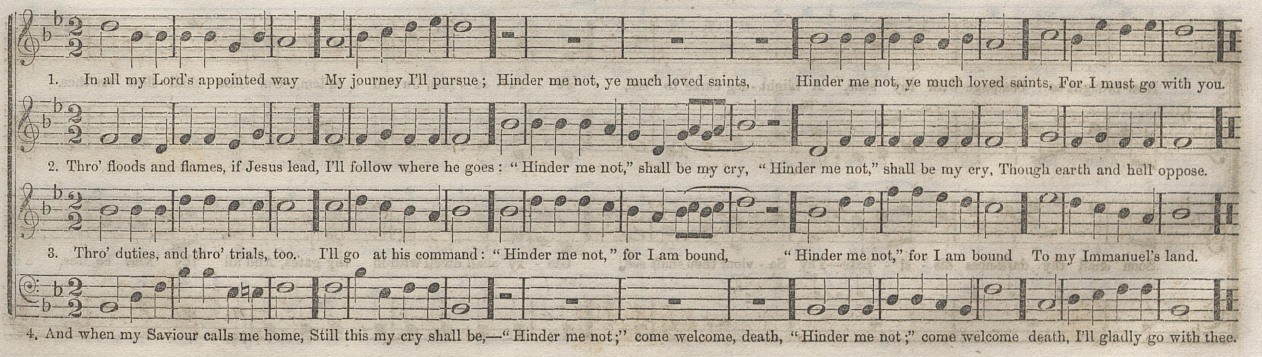


RANSOM. C. M.

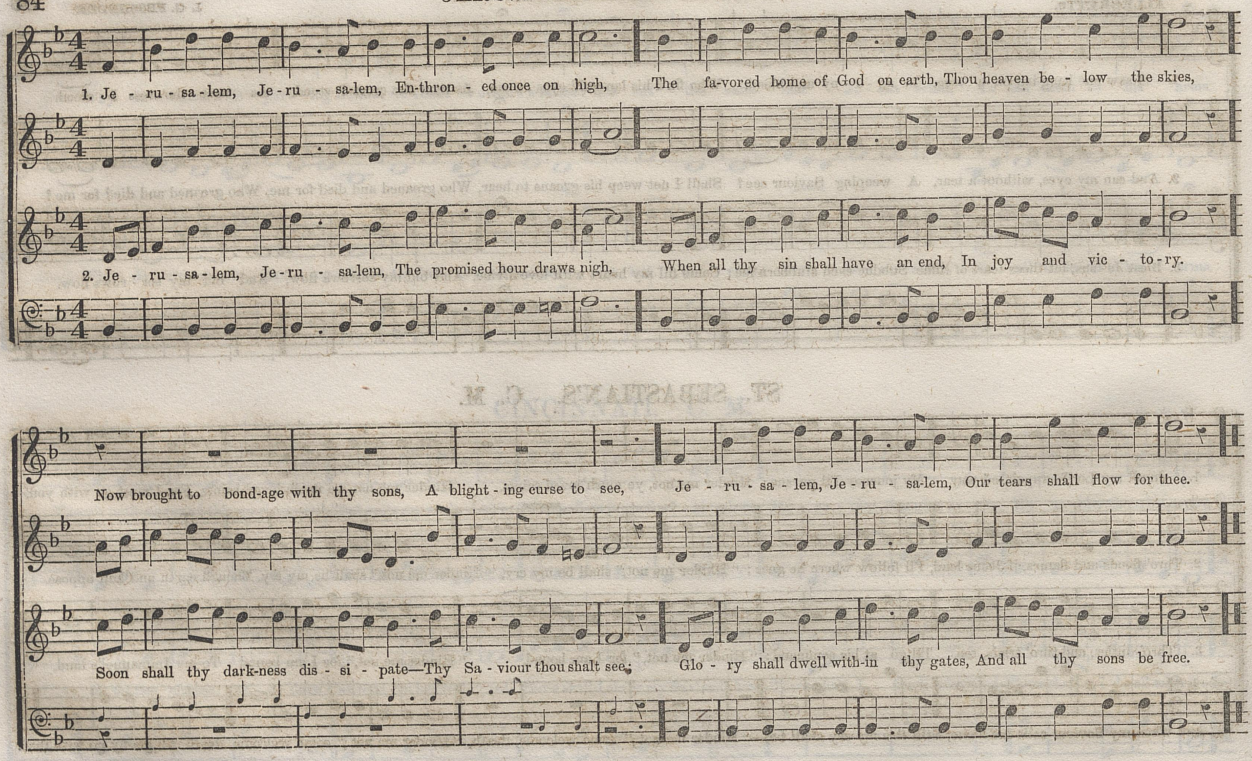
ALLEGRETTO. L. G. FESSENDEN.



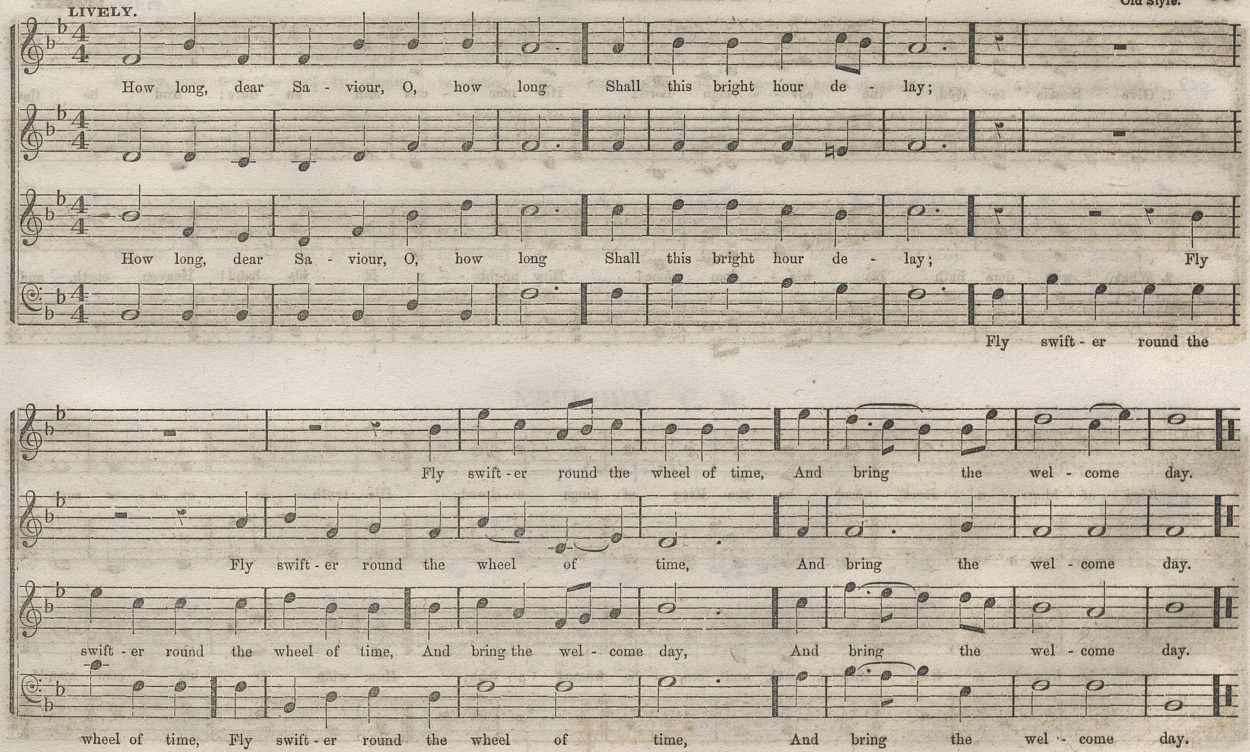
ST. SEBASTIAN'S. C. M.



JERUSALEM. C. M. DOUBLE.

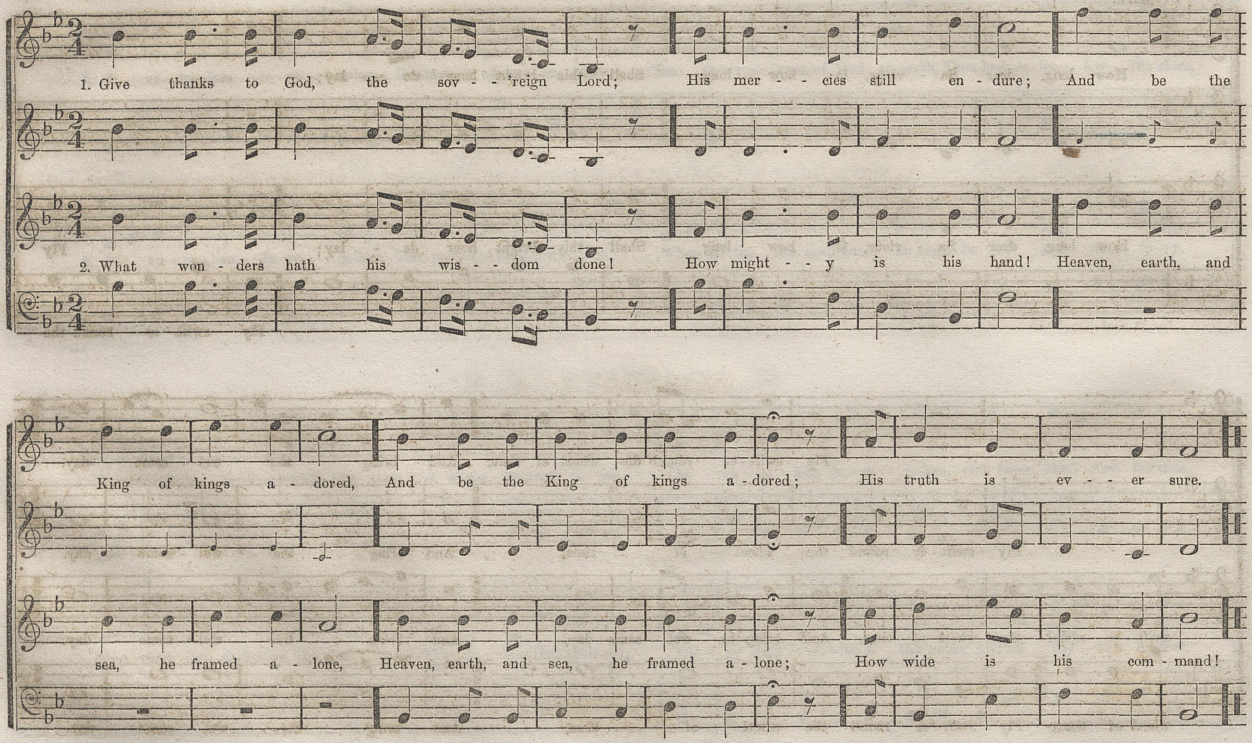


OLD NORTHFIELD. C. M.



PEMBROKE. C. M.

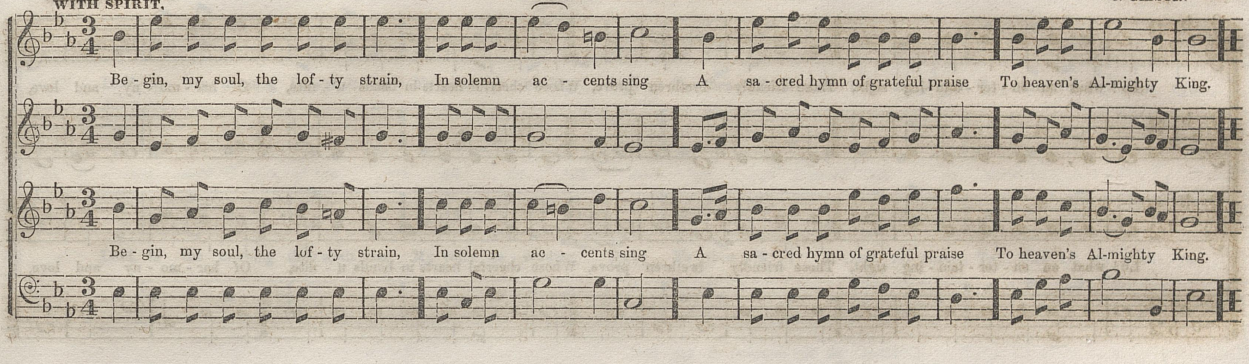
STANLEY.



PRAISE. C. M.

J. GIBSON.

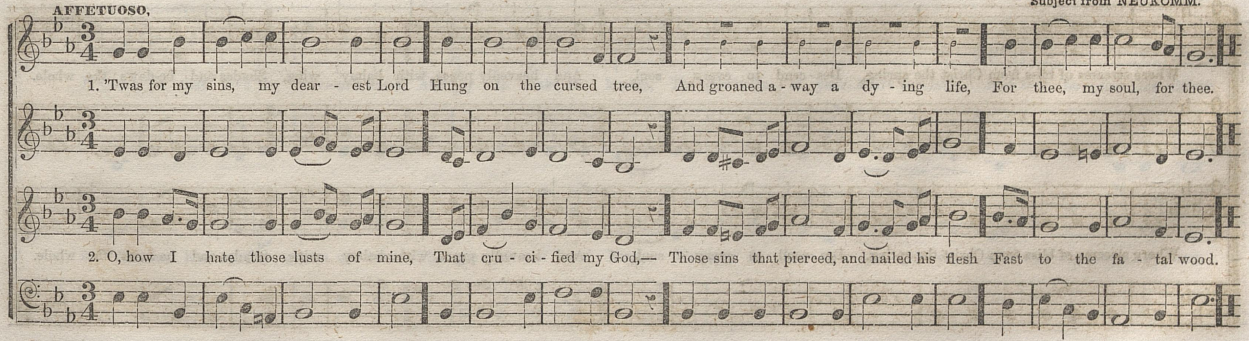
WITH SPIRIT.



NEUKOMM. C. M.

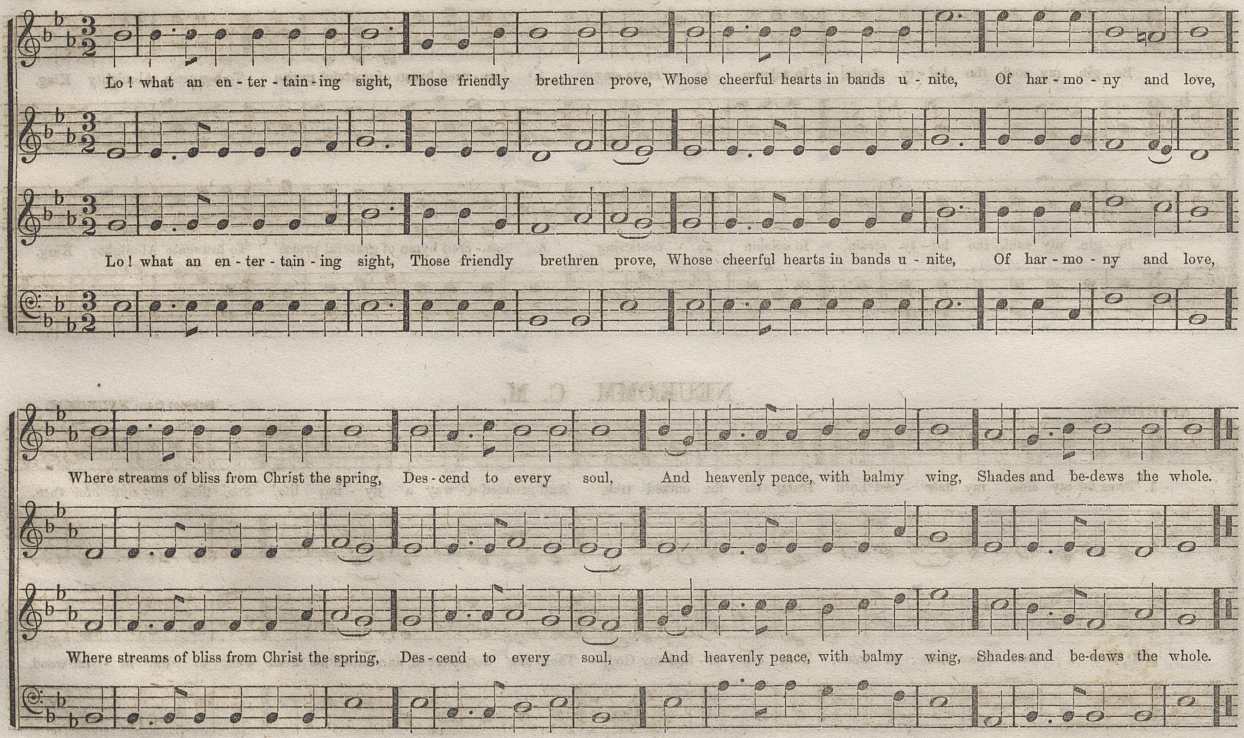
Subject from NEUKOMM.

AFFETUOSO.

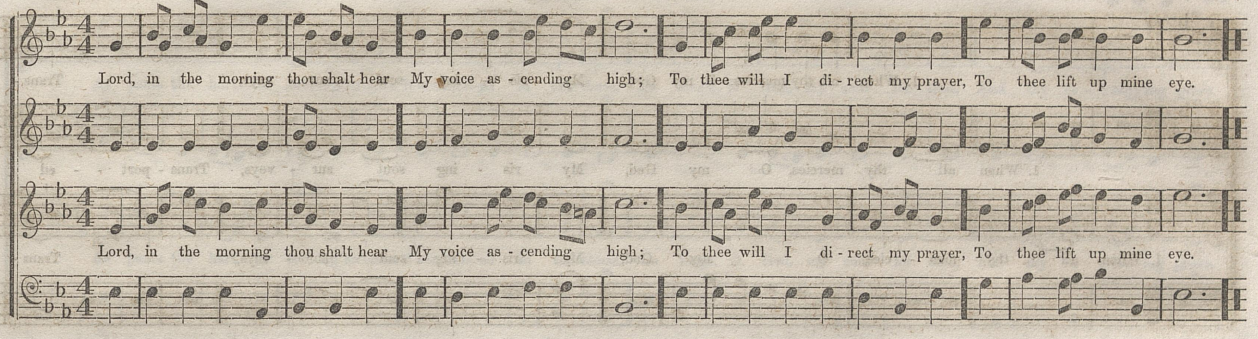


ACAPULCO. C. M. Double.

L. G. FESSENDEN.

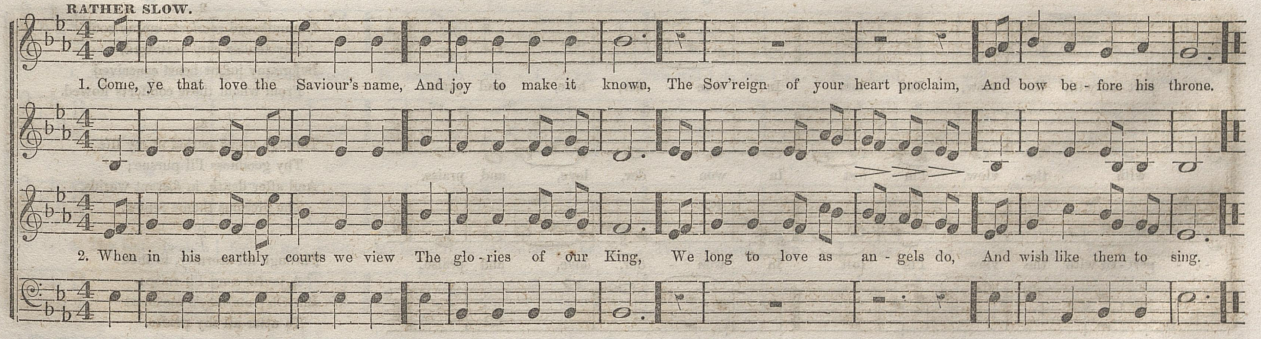


WARWICK. C. M.



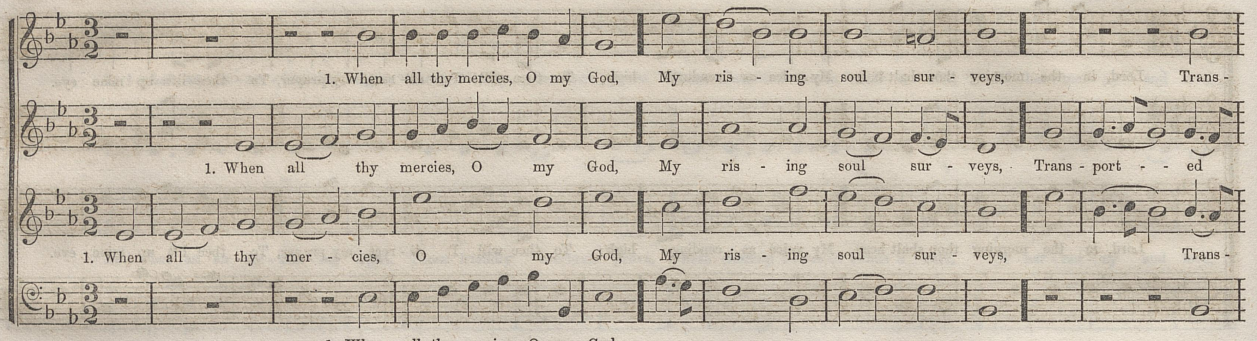
McGOWN. C. M.

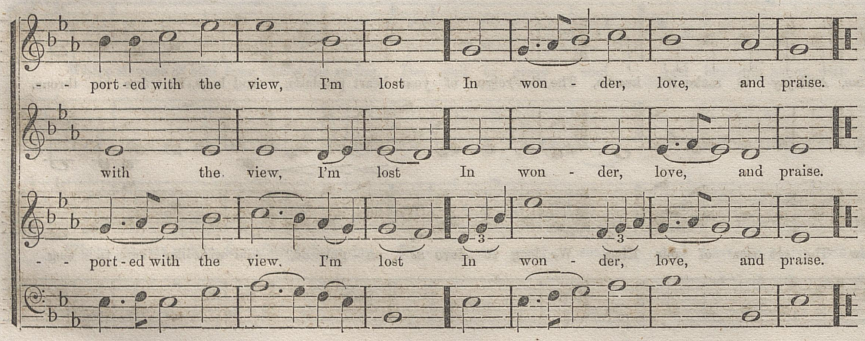
J. GIBSON.



GENEVA. C. M.

COLE.



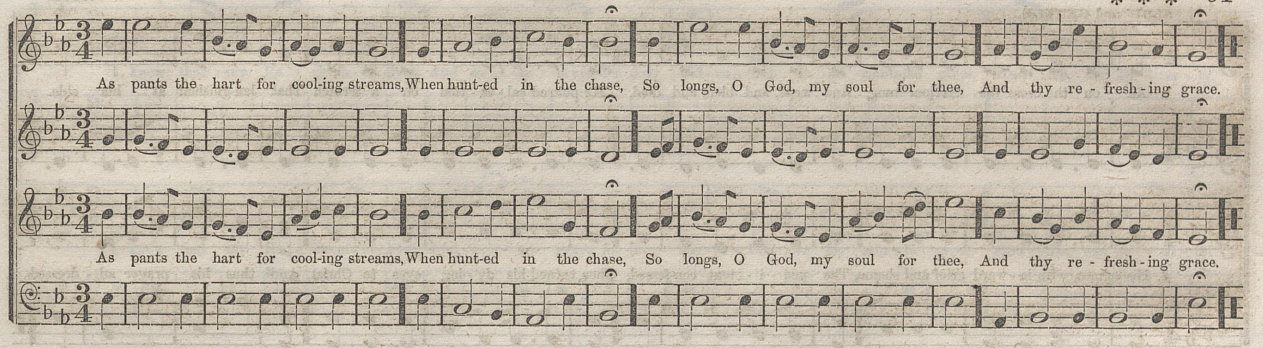


2.
Unnumbered comforts on my soul
Thy tender care bestowed,
Before my infant heart conceived
From whom those comforts flowed.

6.
Through every period of my life
Thy goodness I'll pursue;
And after death, in distant worlds,
The glorious theme renew.

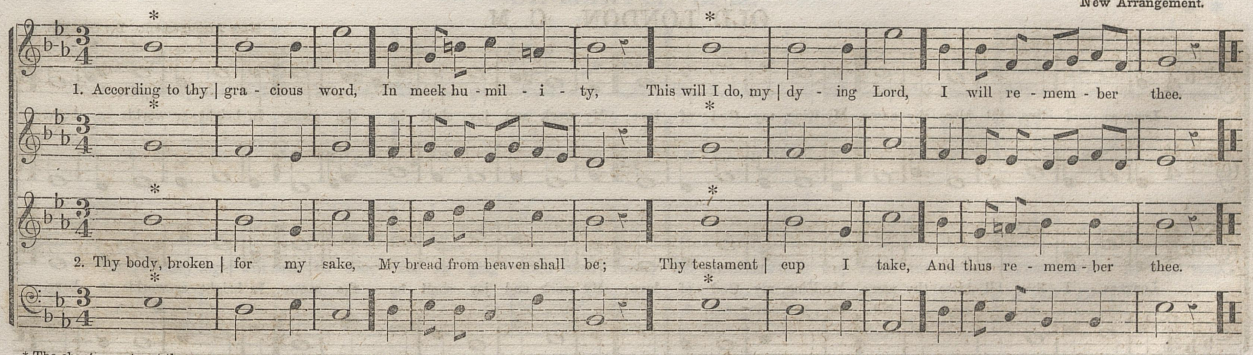
7.
Through all eternity, to thee
A joyful song I'll raise:
But Oh! eternity's too short
To utter all thy praise.

HART. C. M.



TALLIS CHANT. C. M.

New Arrangement.

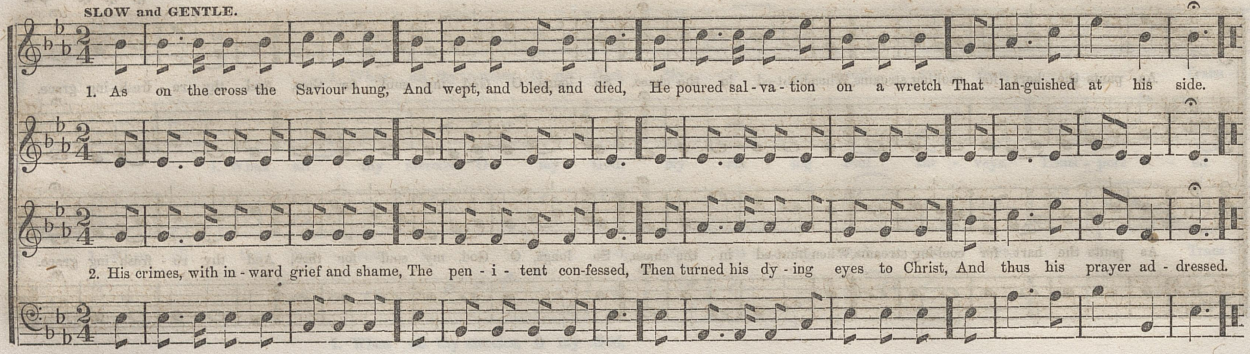


* The chanting note, at the commencement of the first and third stanzas, has no definite length. The first and third lines of each stanza should be delivered about as fast as a good reader would read, except the last three syllables, which should be sung in time to the three notes following the chanting note.

PEACE.* C. M.

J. GIBSON.

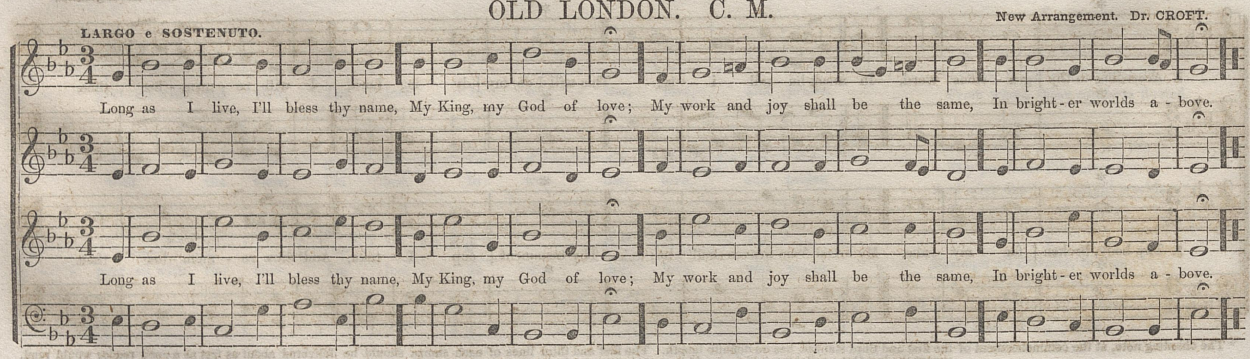
SLOW and GENTLE.



OLD LONDON. C. M.

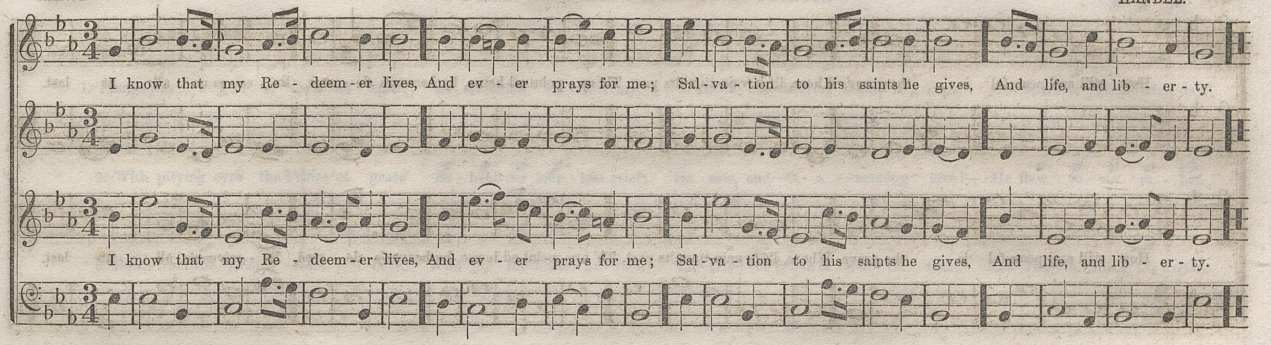
New Arrangement. Dr. CROFT.

LARGO e SOSTENUTO.



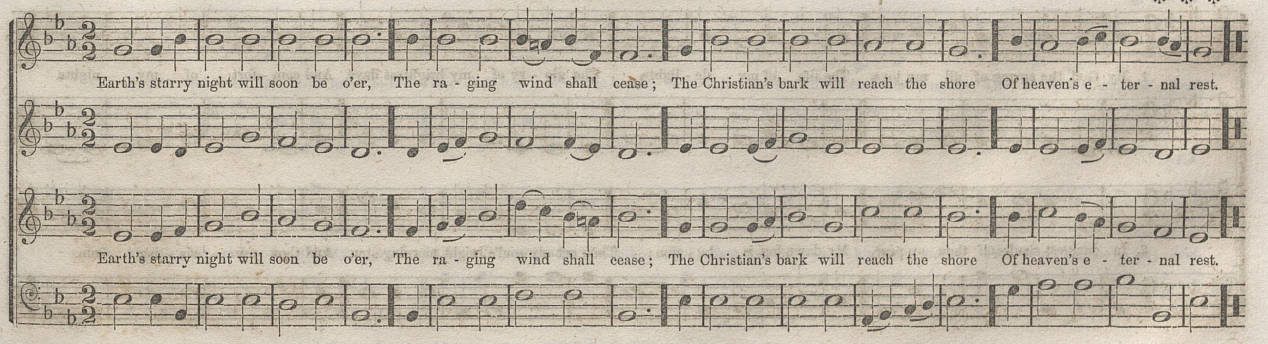
* For new beginners

HANDEL. C. M.



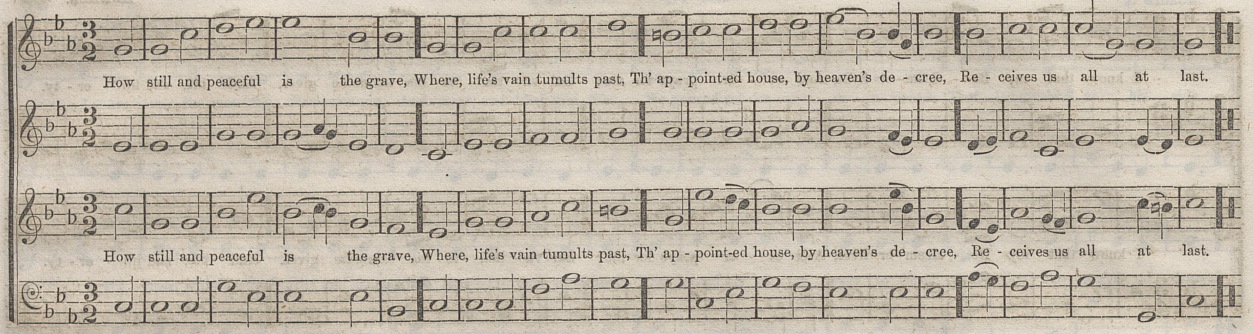
ST. MARY'S. C. M.

* * *



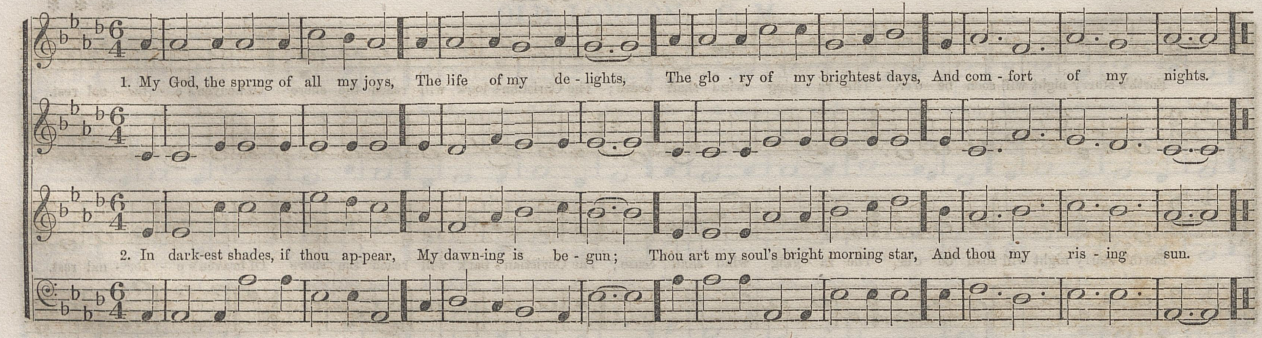
POLAND. C. M.

SWAN.



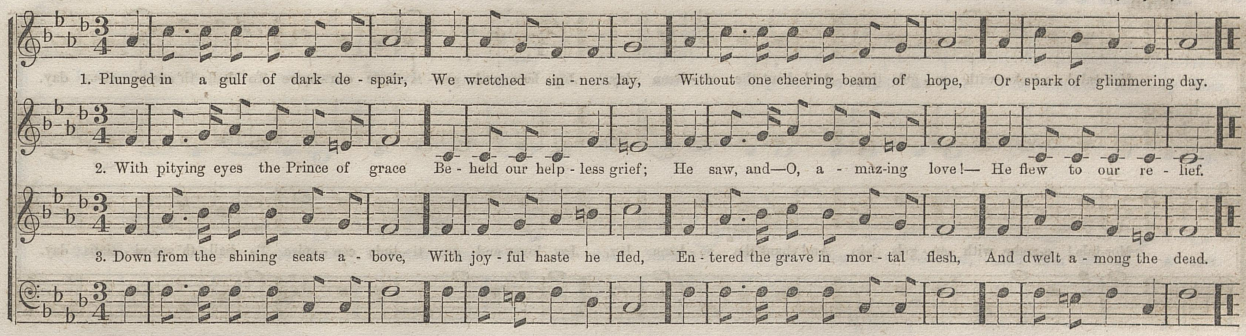
BLAIR. C. M.

J. GIBSON.



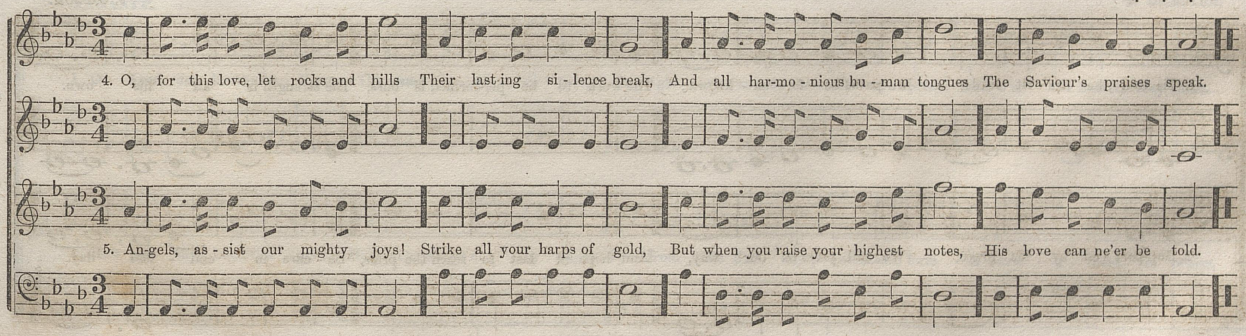
CUBA. C. M. No. 1.* Minor.

* * *



CUBA. C. M. No. 2.* Major.

* * *

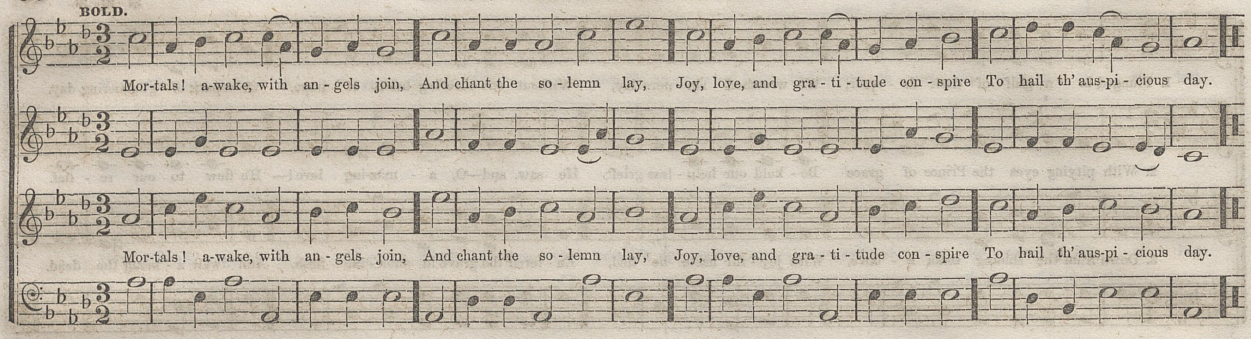


* Note. Nos. 1 and 2 were written particularly for the hymn set to them; but may be used separately.

NATIVITY. C. M.

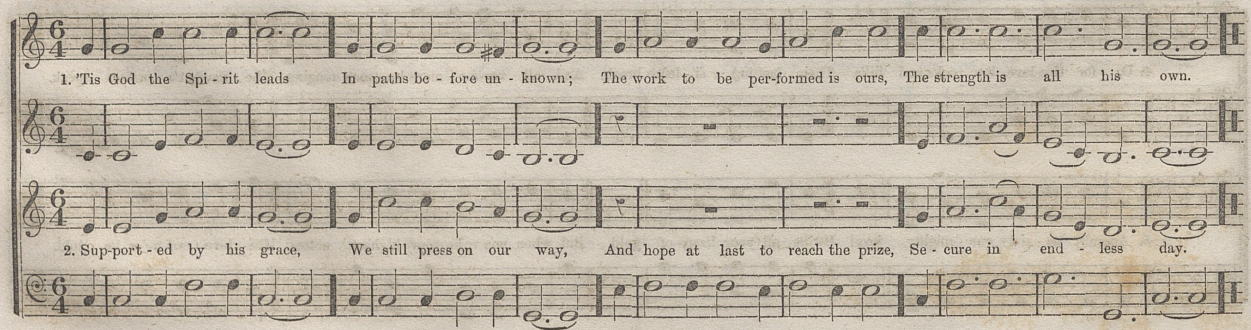
L. G. FESSENDEN.

BOLD.



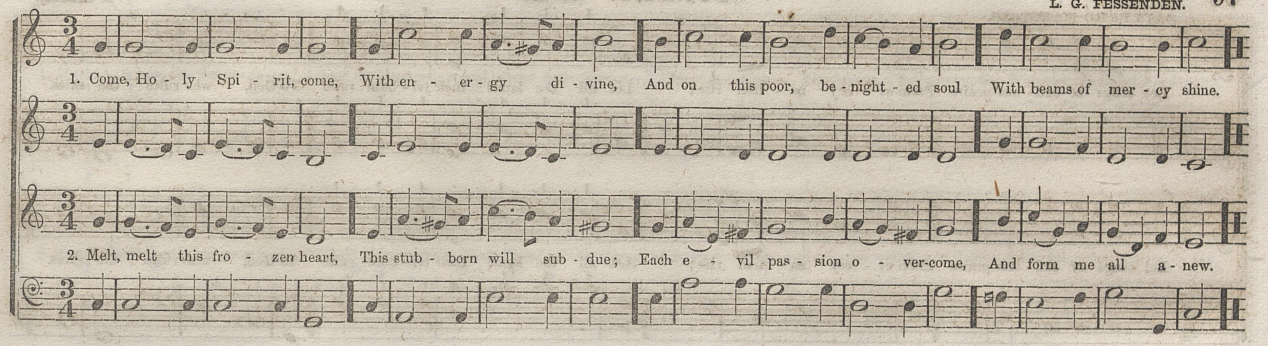
NEFF. S. M.

J. GIBSON.



SHANNON. S. M.

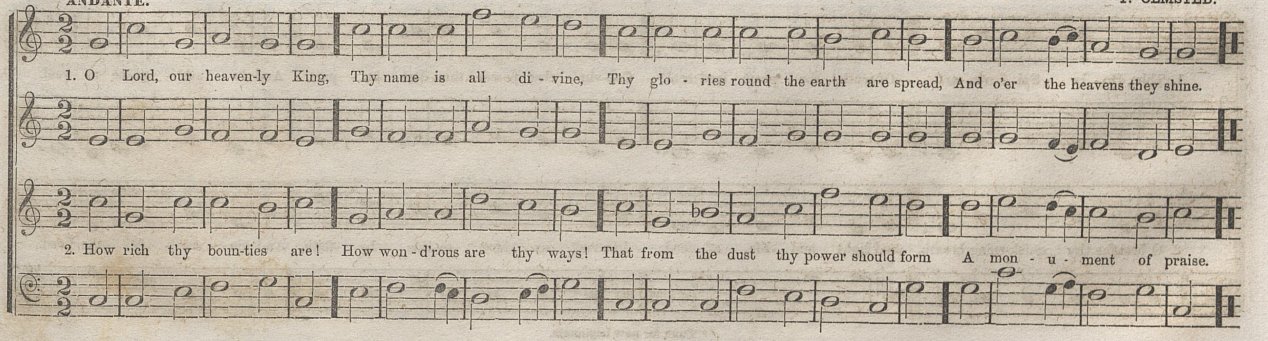
L. G. FESSENDEN.



LOUDON. S. M.

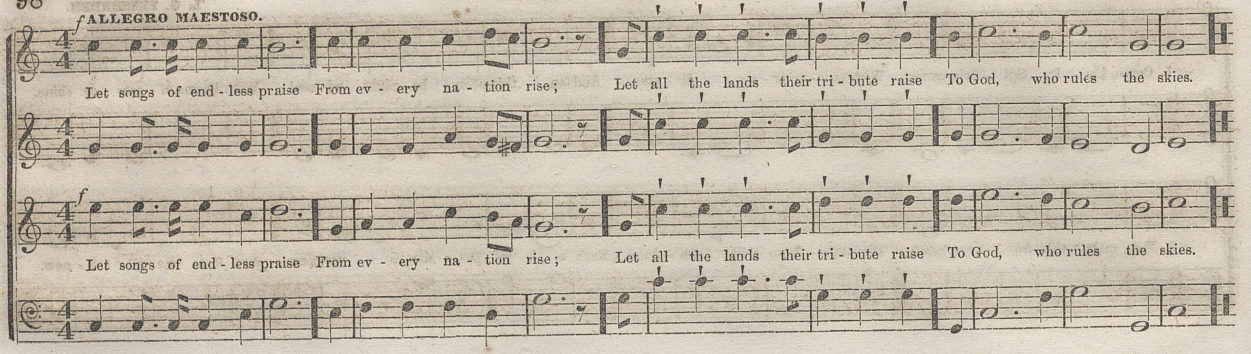
ANDANTE.

T. OLMSTED.



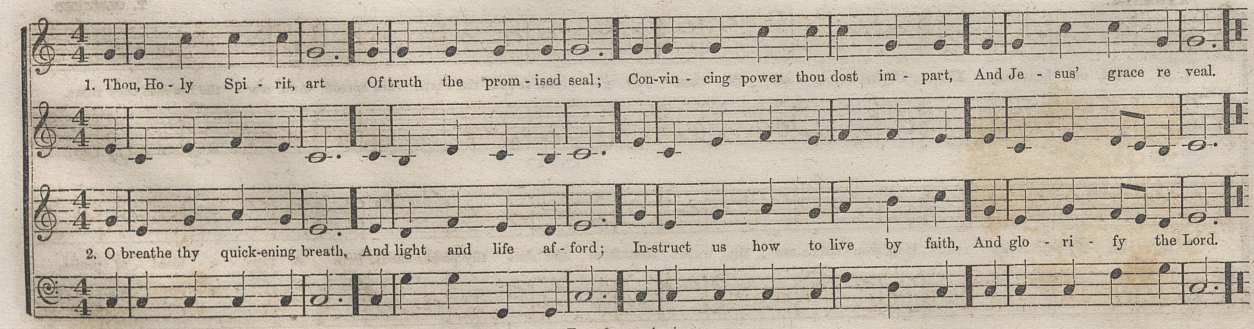
SUNDAY. S. M.

J. GIBSON.



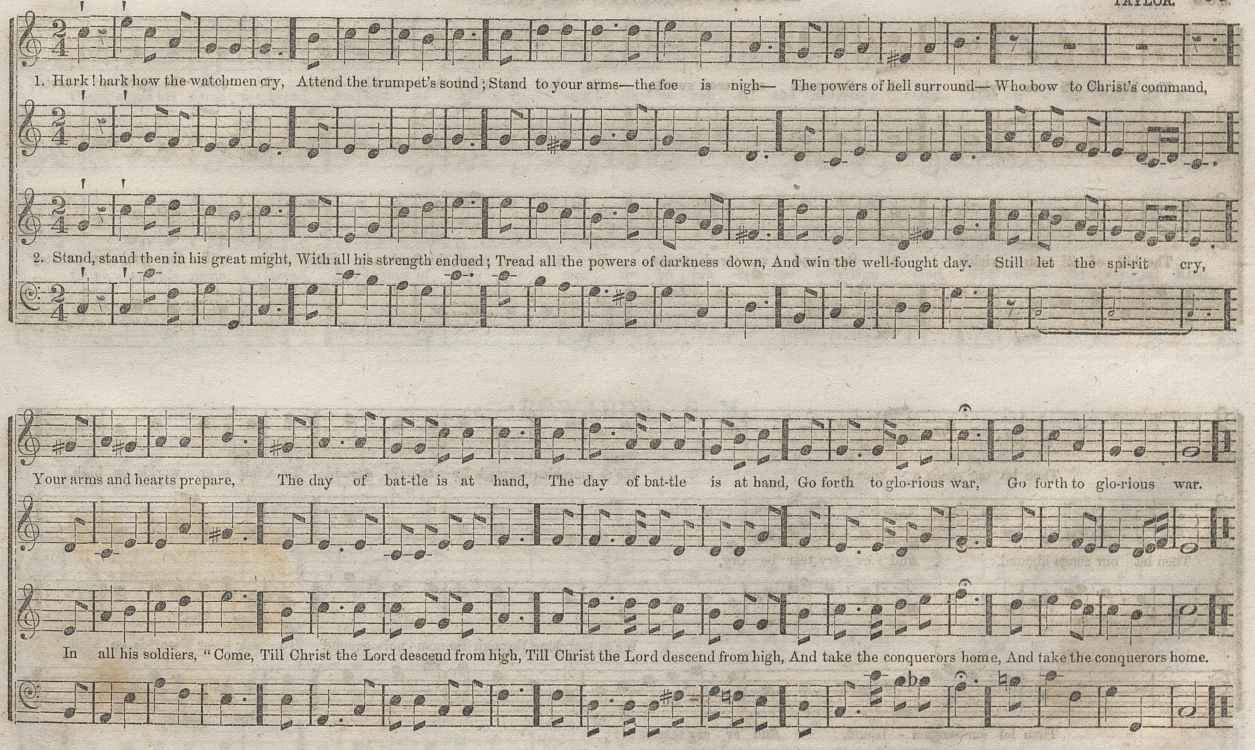
TRUST. S. M.*

* * *

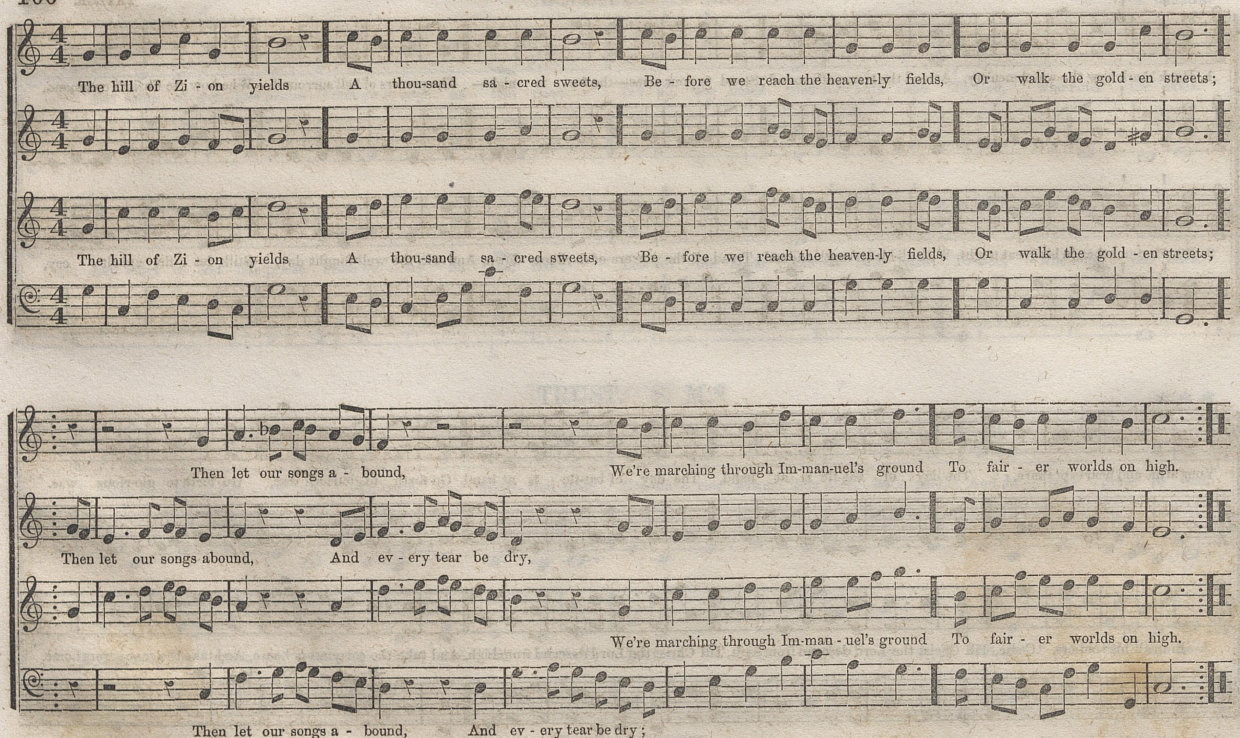


* Tune for new beginners.

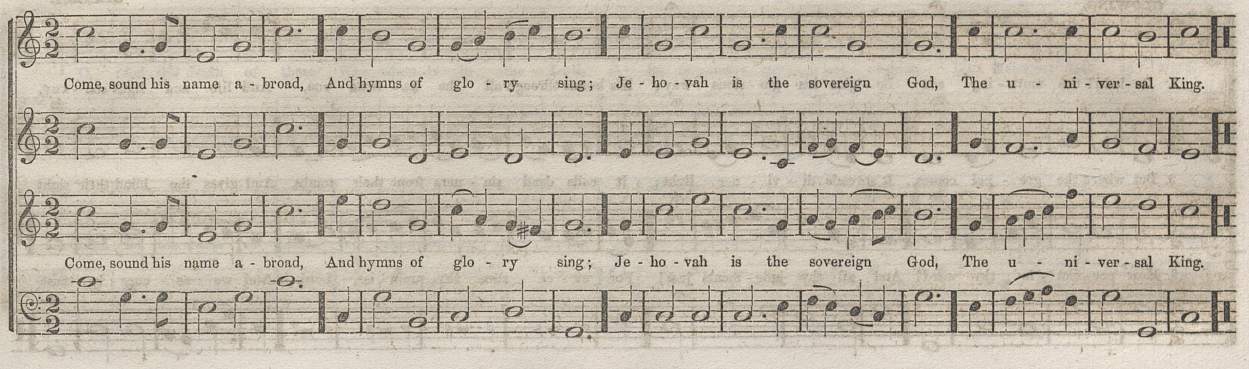
STEPNEY. S. M. DOUBLE.



LONSDALE. S. M. Double.

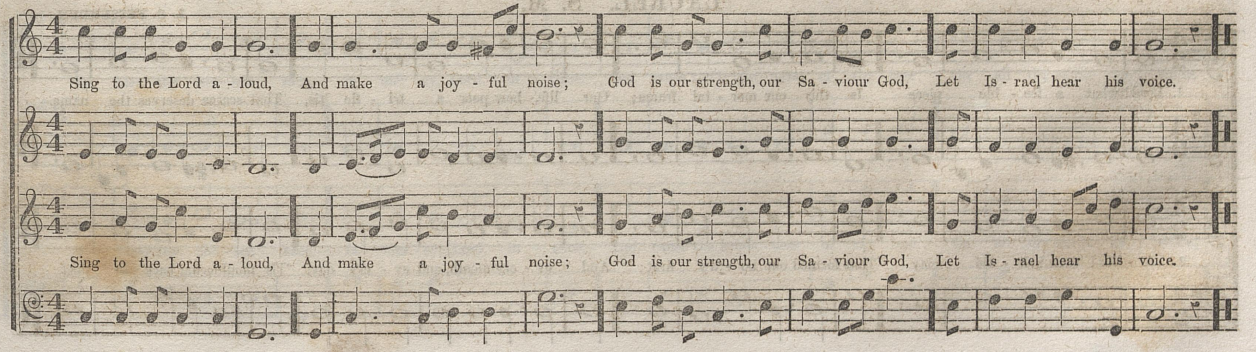


SILVER STREET. S. M.



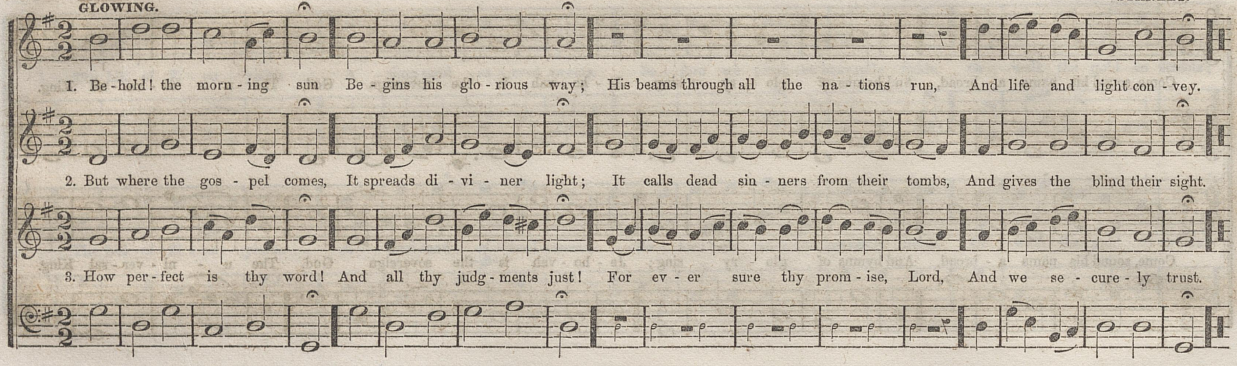
EDWARDS. S. M.

L. G. FESSENDEN.



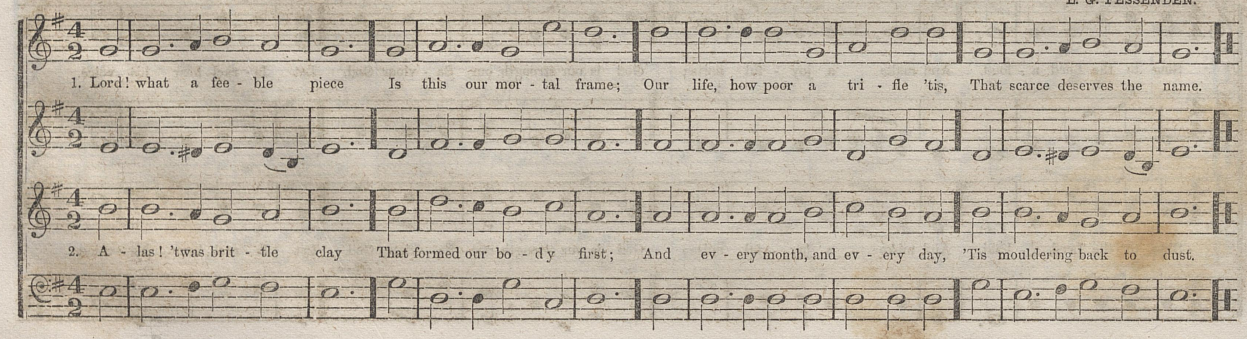
SHIRLAND. S. M.

GLOWING. STANLEY.

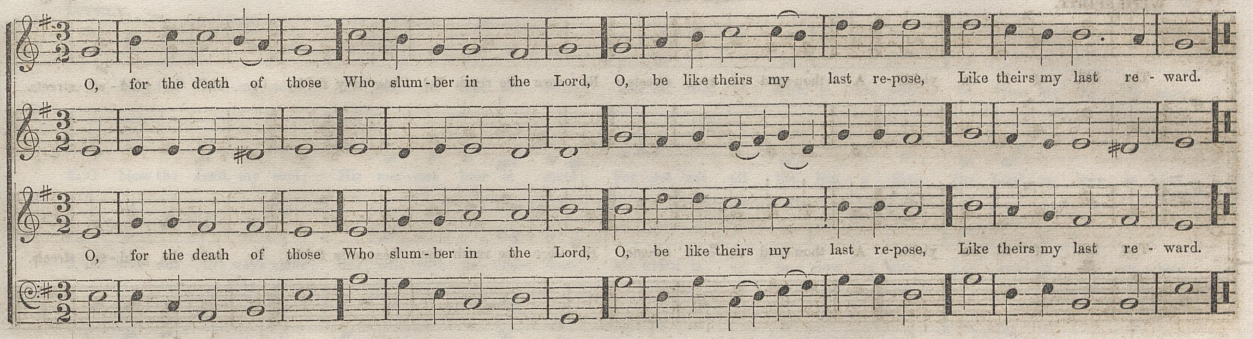


LAUREL. S. M.

L. G. FESSENDEN.

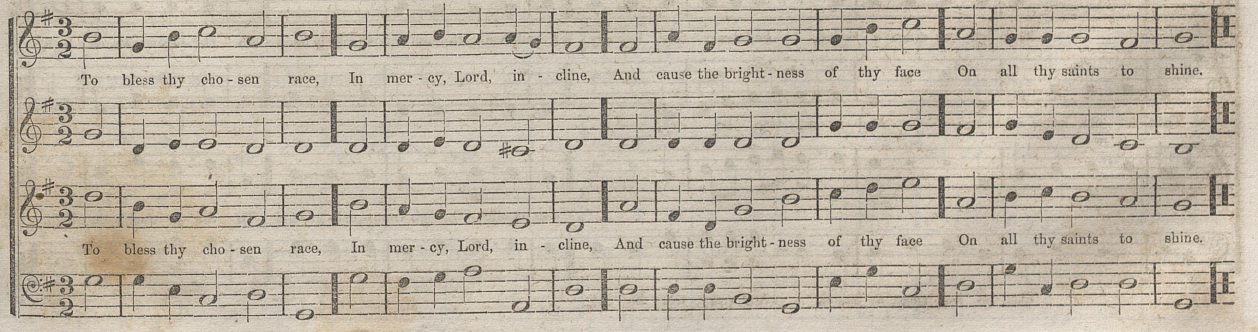


DENHAM. S. M.



PENTONVILLE. S. M.

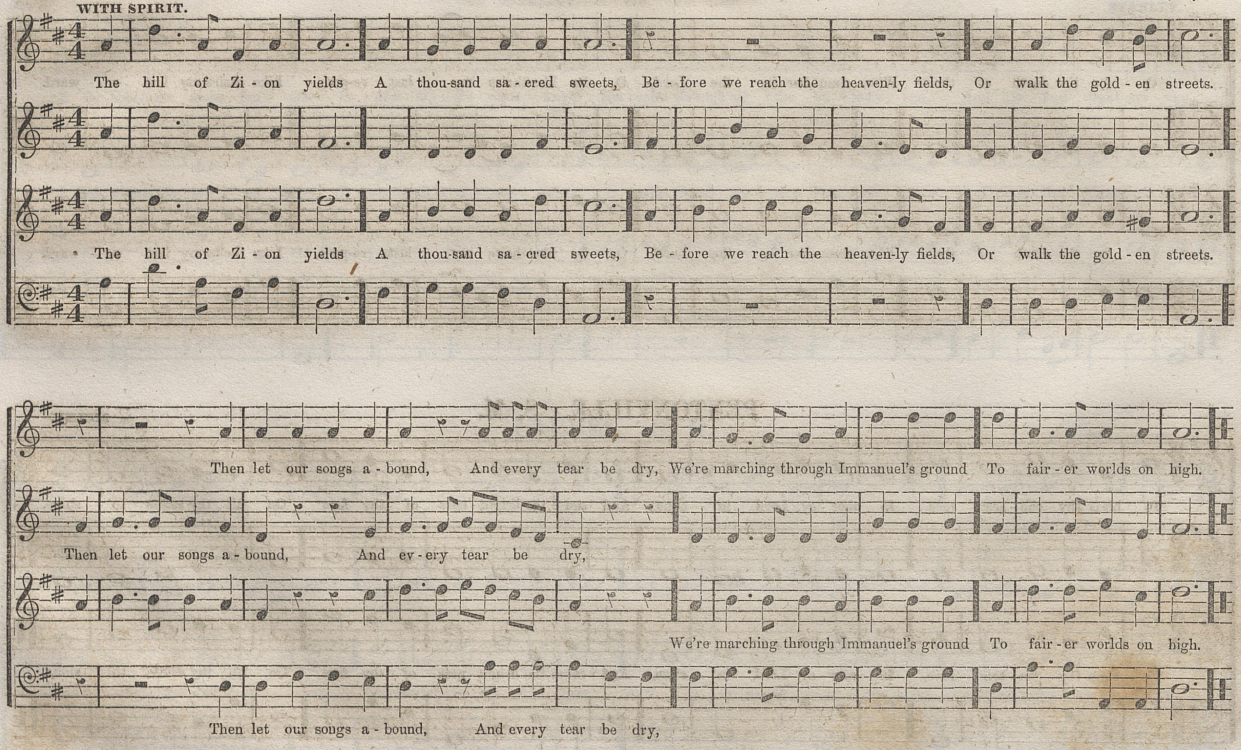
LINLEY.



LEIPSIC. S. M. Double.

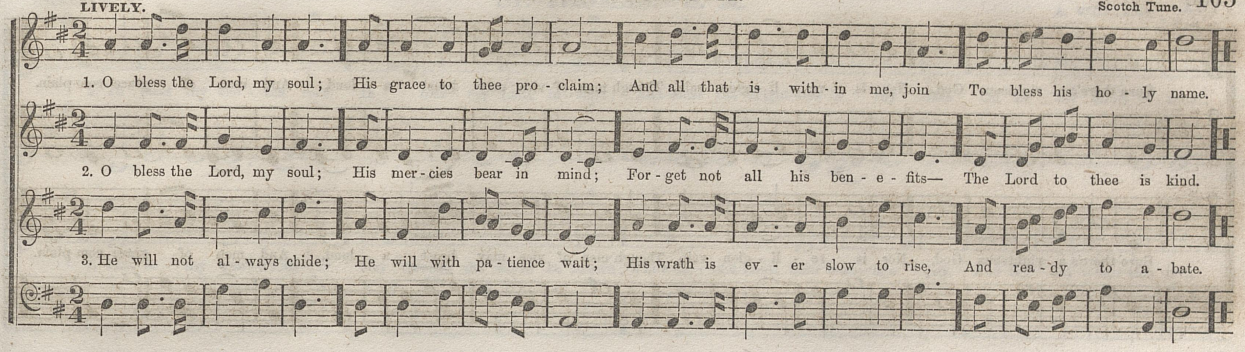
* *

WITH SPIRIT.

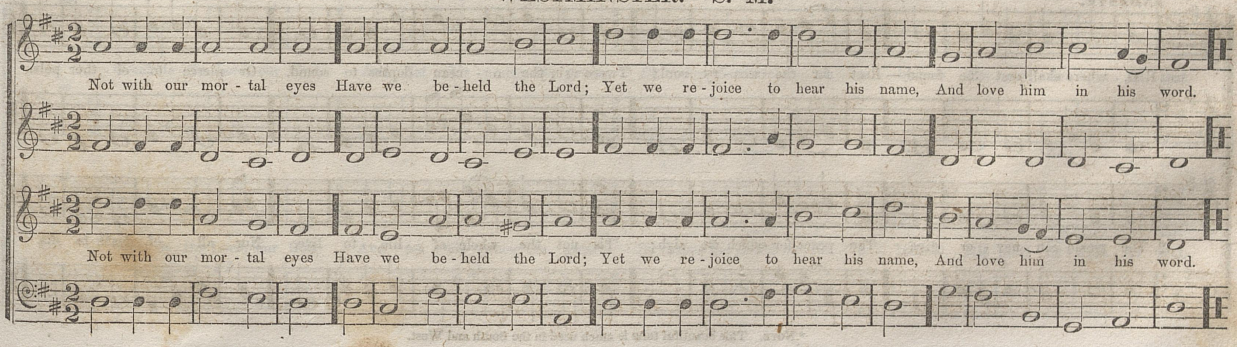


EDINBORO'. S. M.

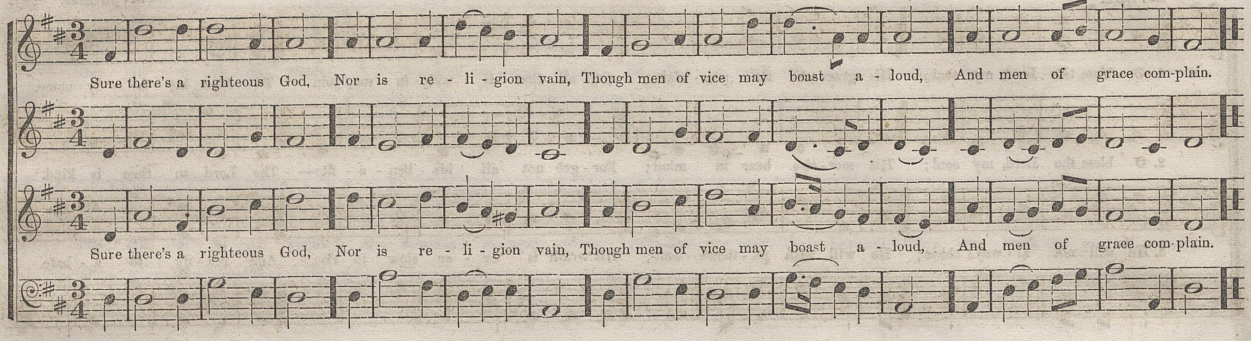
LIVELY. Scotch Tune.



WESTMINSTER. S. M.

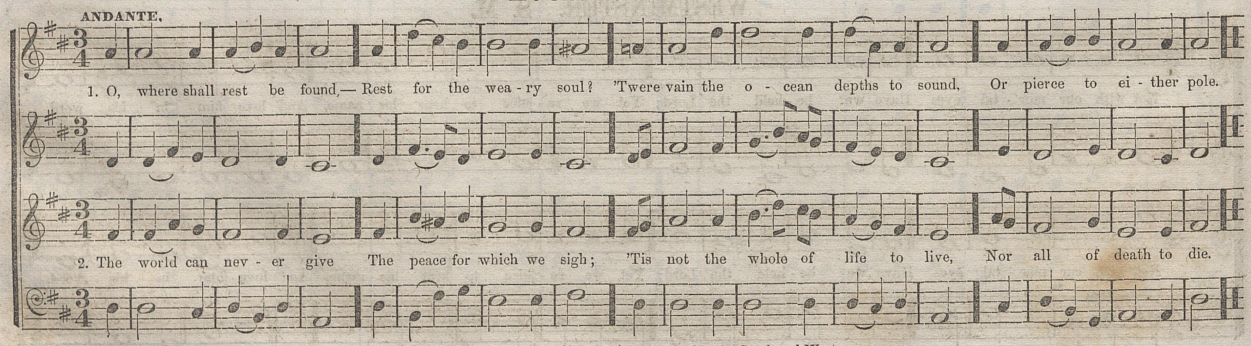


BISHOP.* S. M.



LOCKWOOD. S. M.

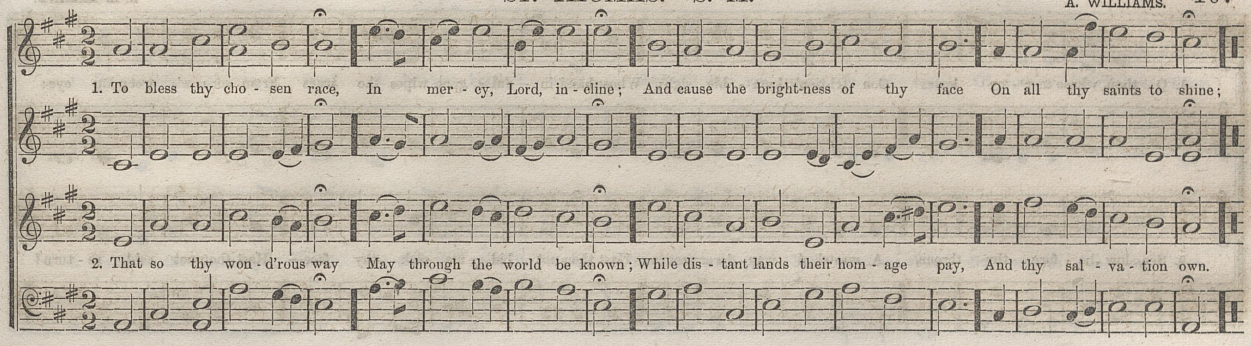
J. GIBSON.



* Note. This beautiful tune is much used in the South and West.

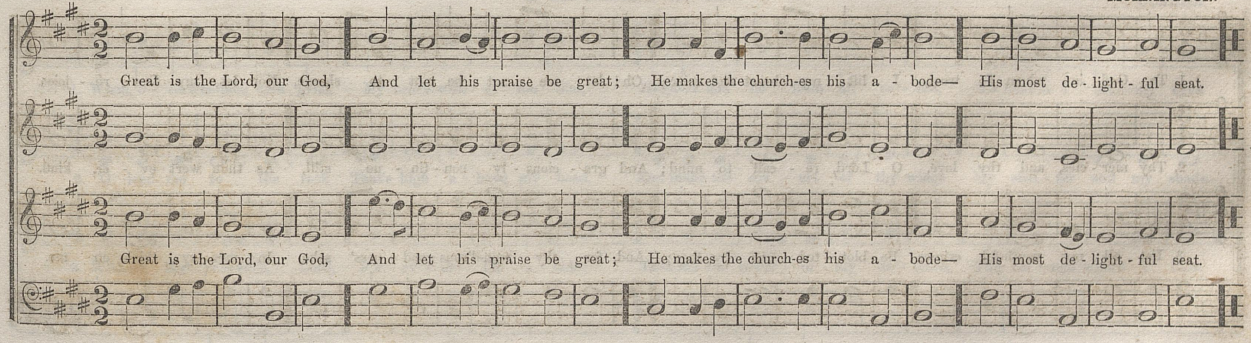
ST. THOMAS. S. M.

A. WILLIAMS.



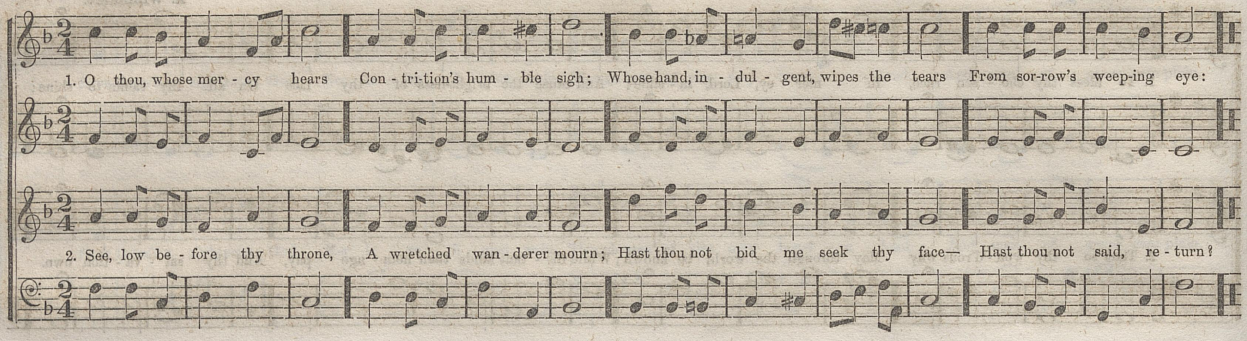
MORNINGTON. S M.

MORNINGTON.



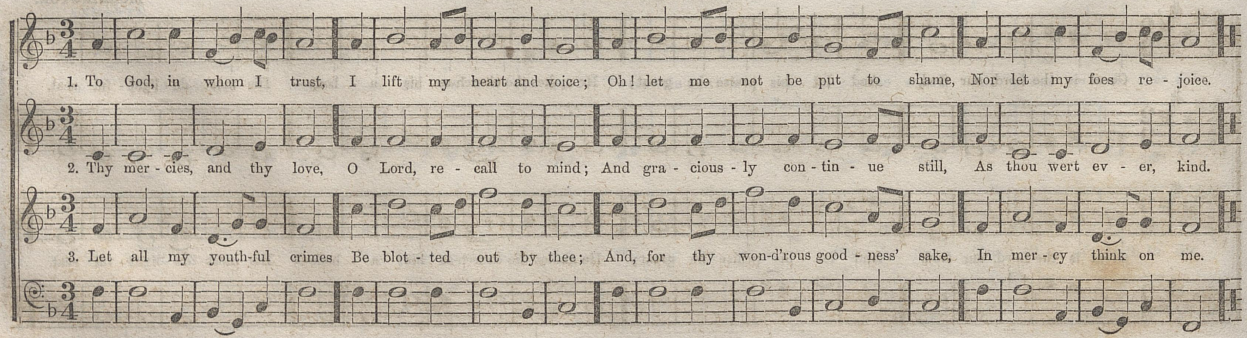
TEAR. S. M.

S. R. LELAND.

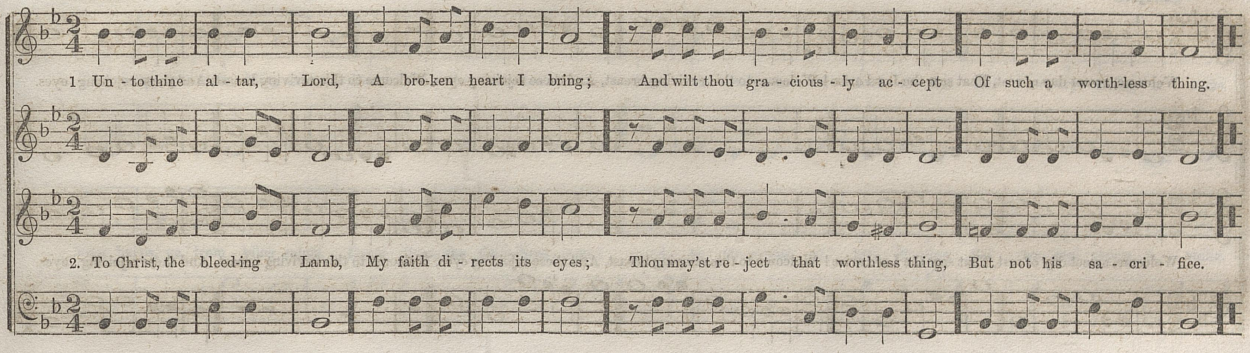


GOLDEN HILL. S. M.

Western Tune.

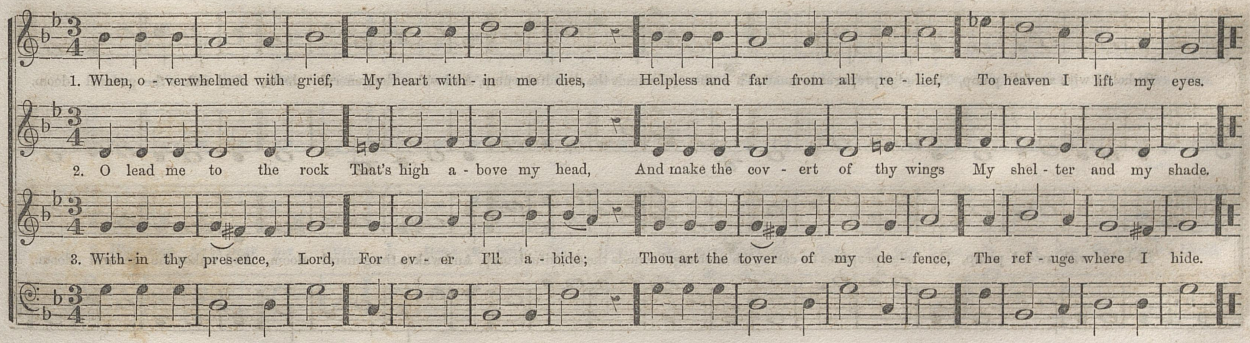


FRANK. S. M.

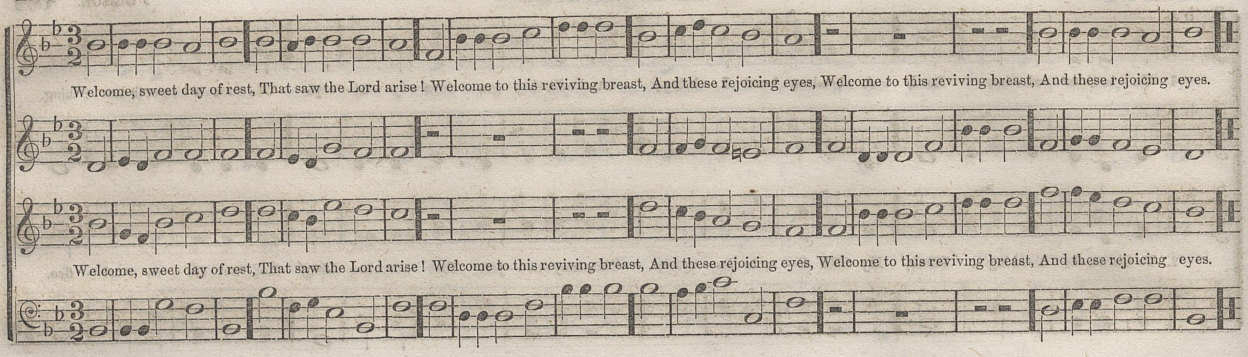


DUNBAR. S. M.

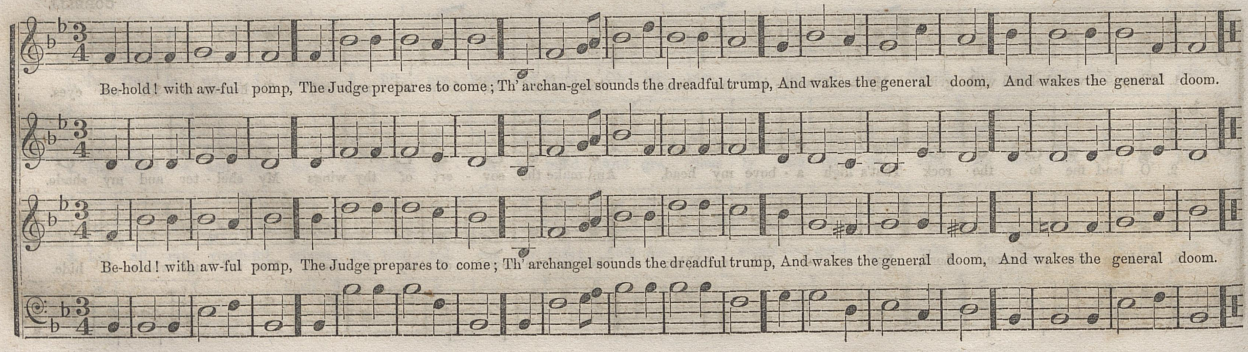
CORELLI



LISBON. S. M.

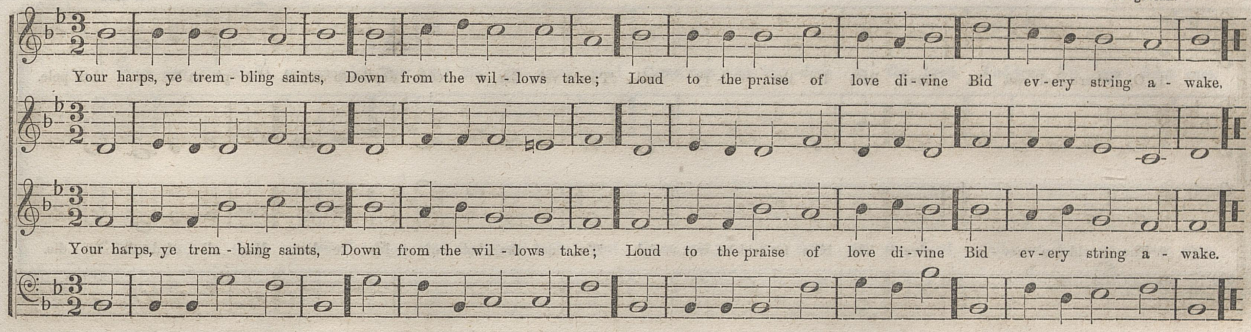


DOOMSDAY. S. M.



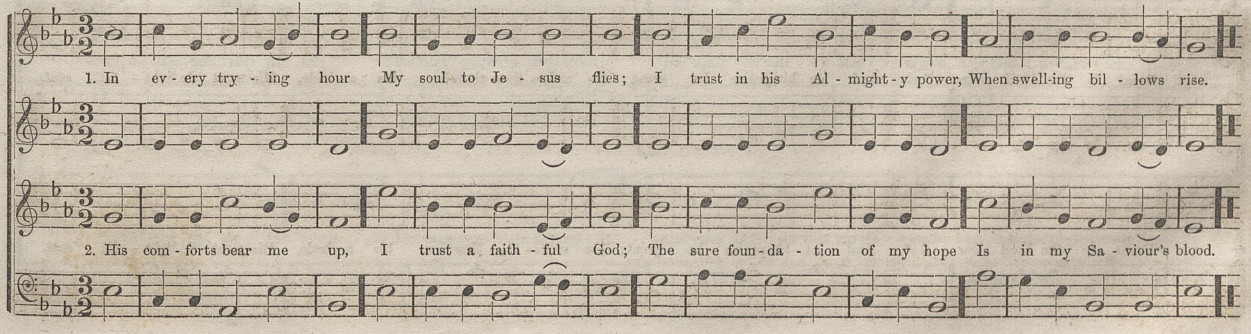
OLMUTZ. S. M.

Gregorian.



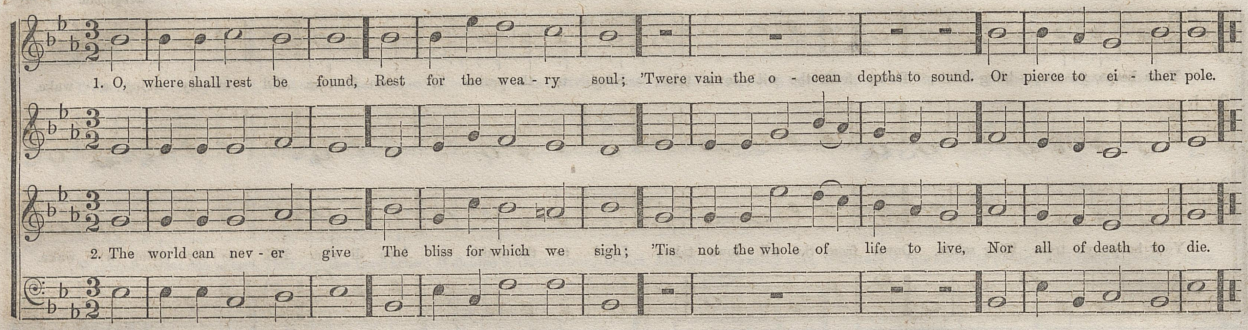
HUMILITY. S. M.

J. GIBSON.



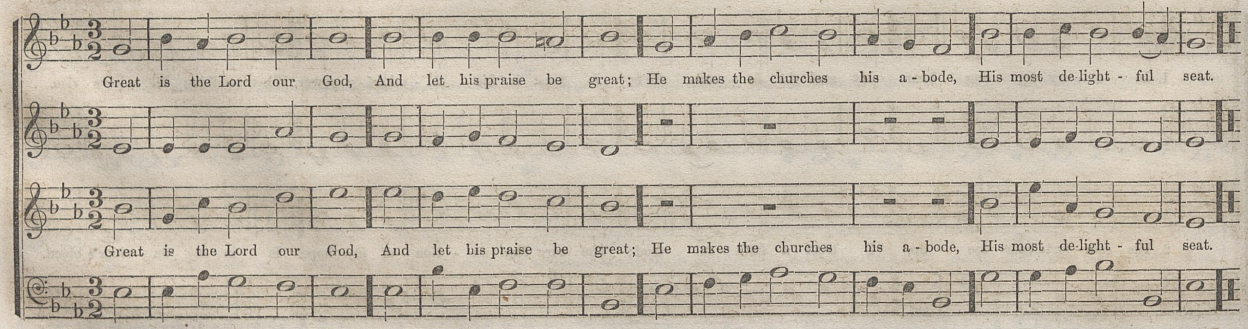
EVENS. S. M.

J. GIBSON.



DOVER. S. M.

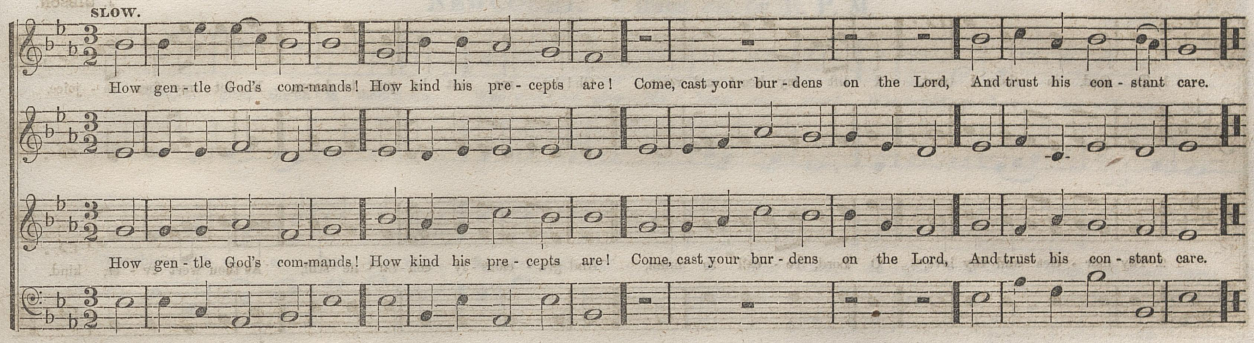
English.



BELLINGHAM. S. M.

J. GIBSON.

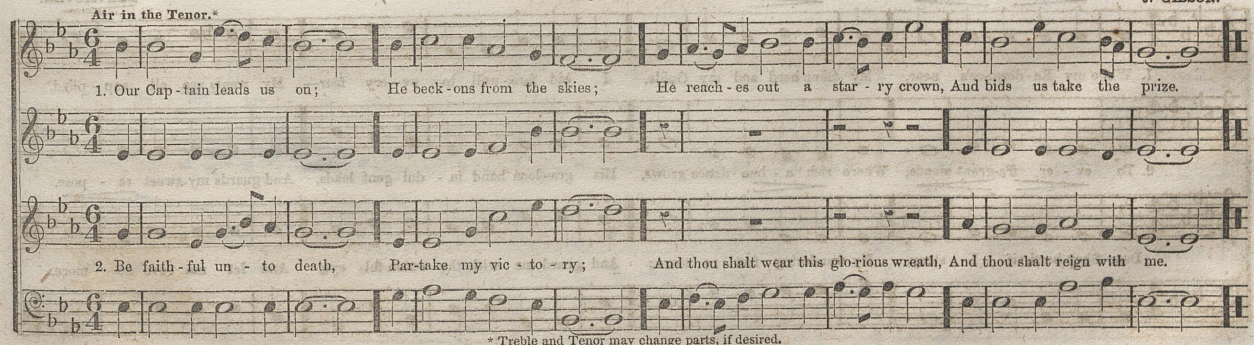
SLOW.



TROY. S. M.

J. GIBSON.

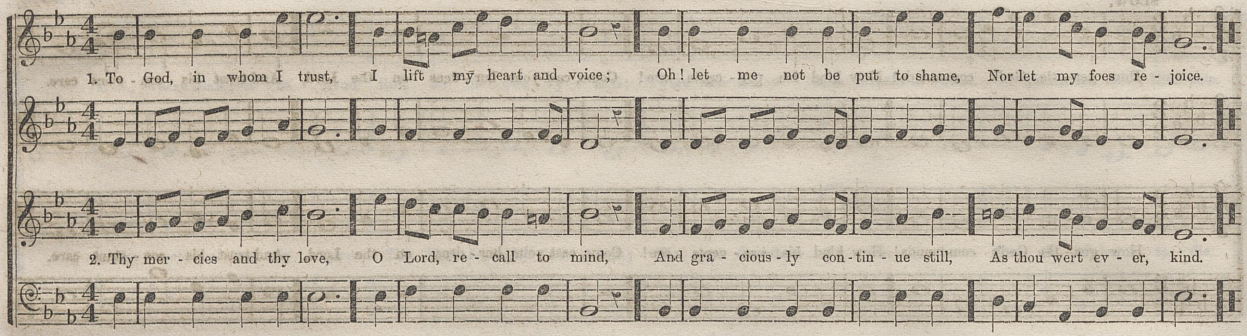
Air in the Tenor.*



* Treble and Tenor may change parts, if desired.

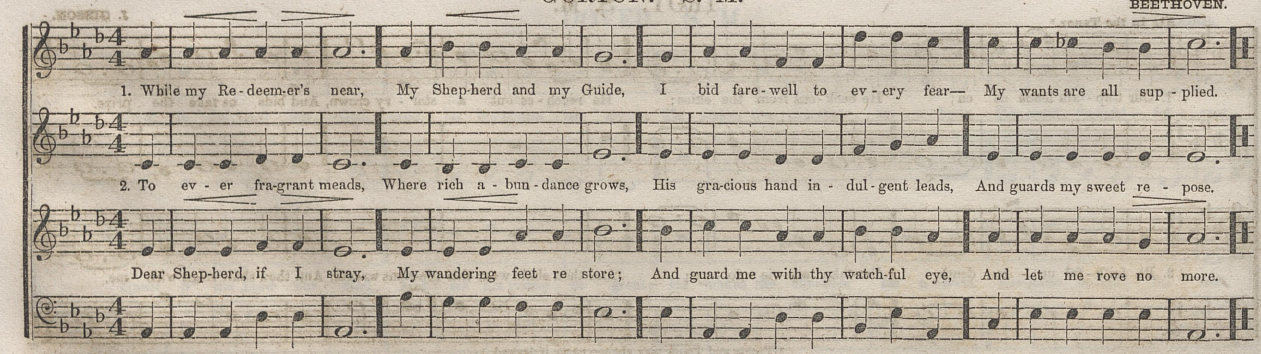
MIAMI. S. M.

J. GIBSON.



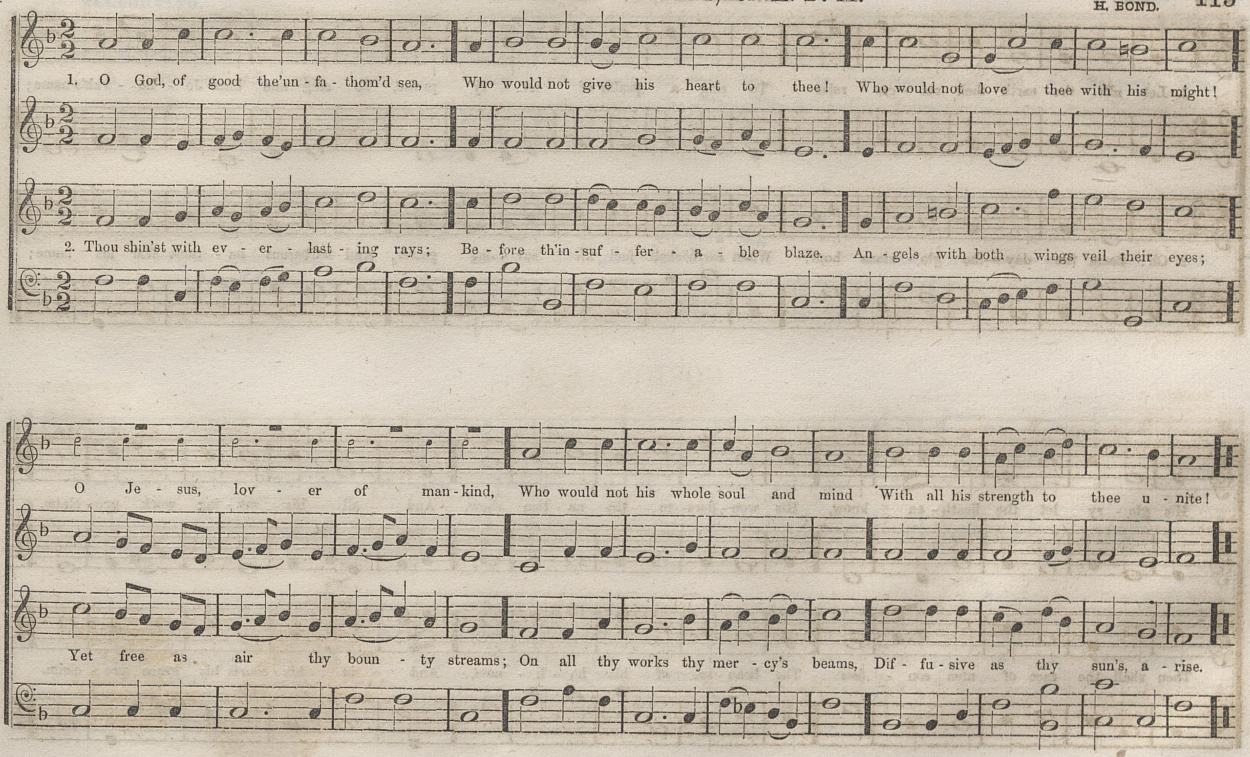
GORTON. S. M.

BEETHOVEN.

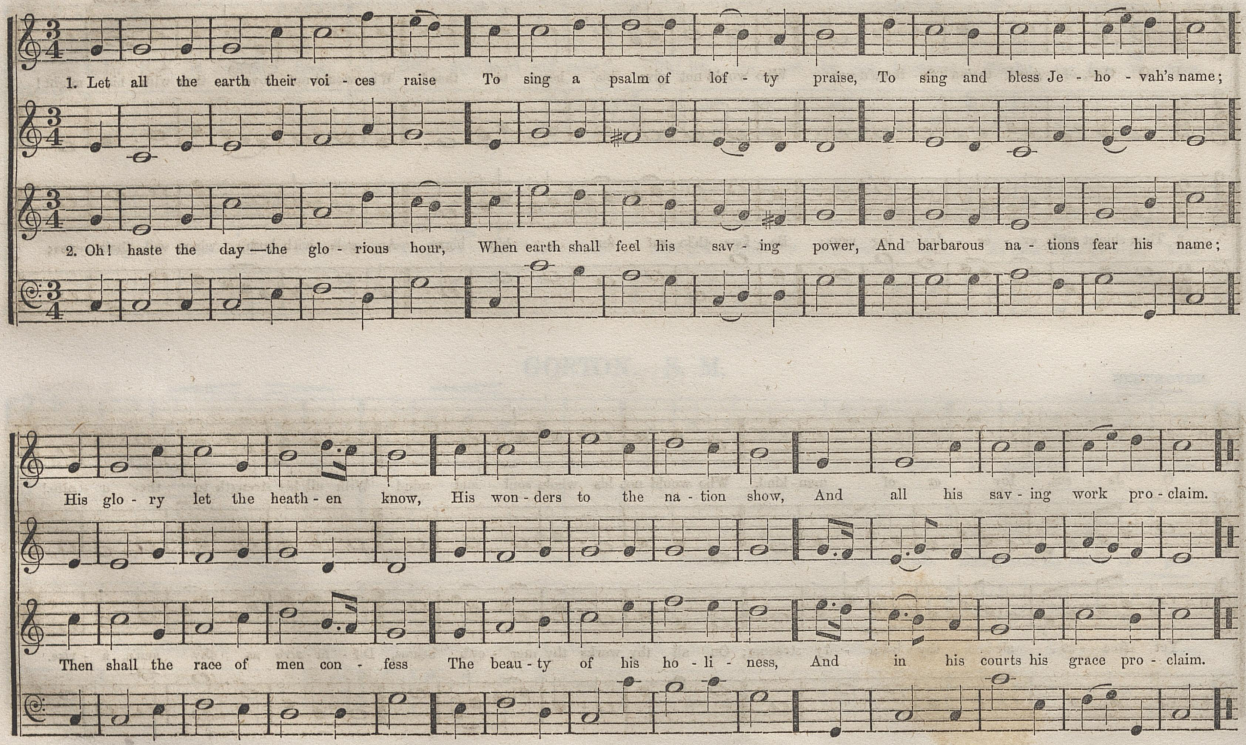


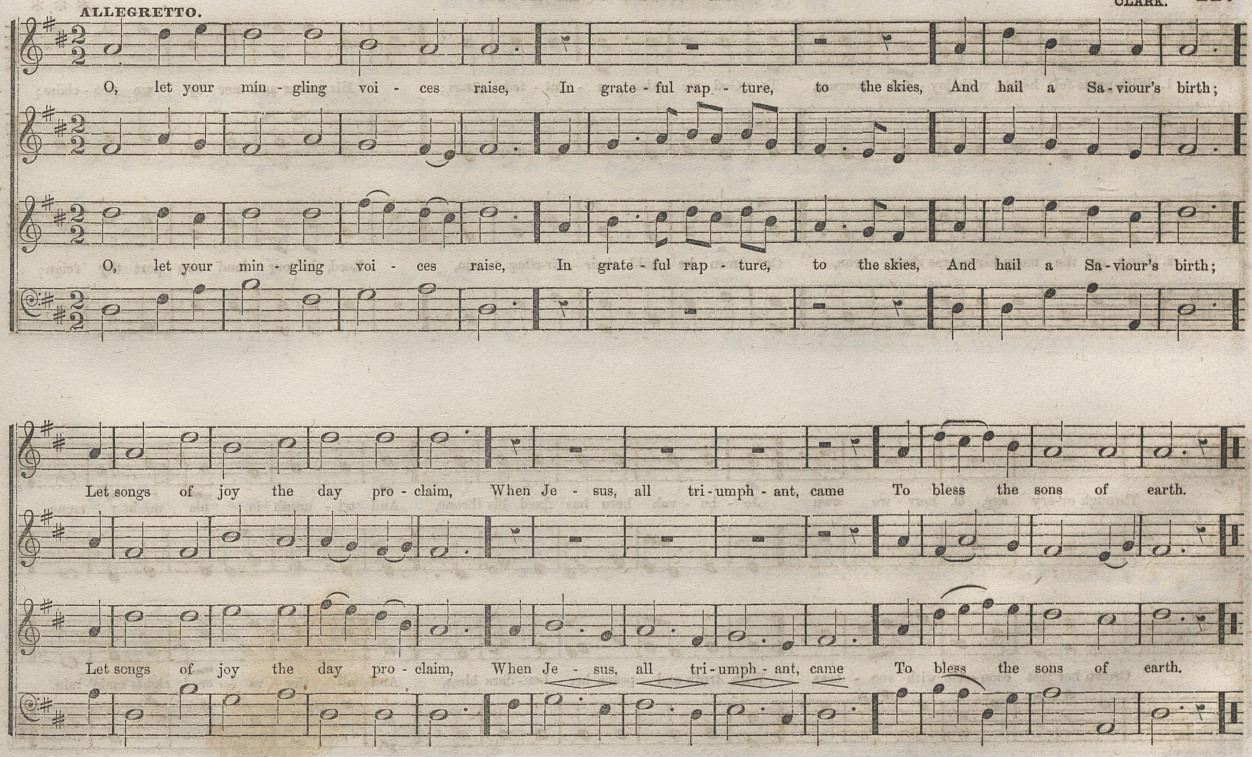
NEWCOURT. 6 lines 8s, or L. P. M.

H. BOND.



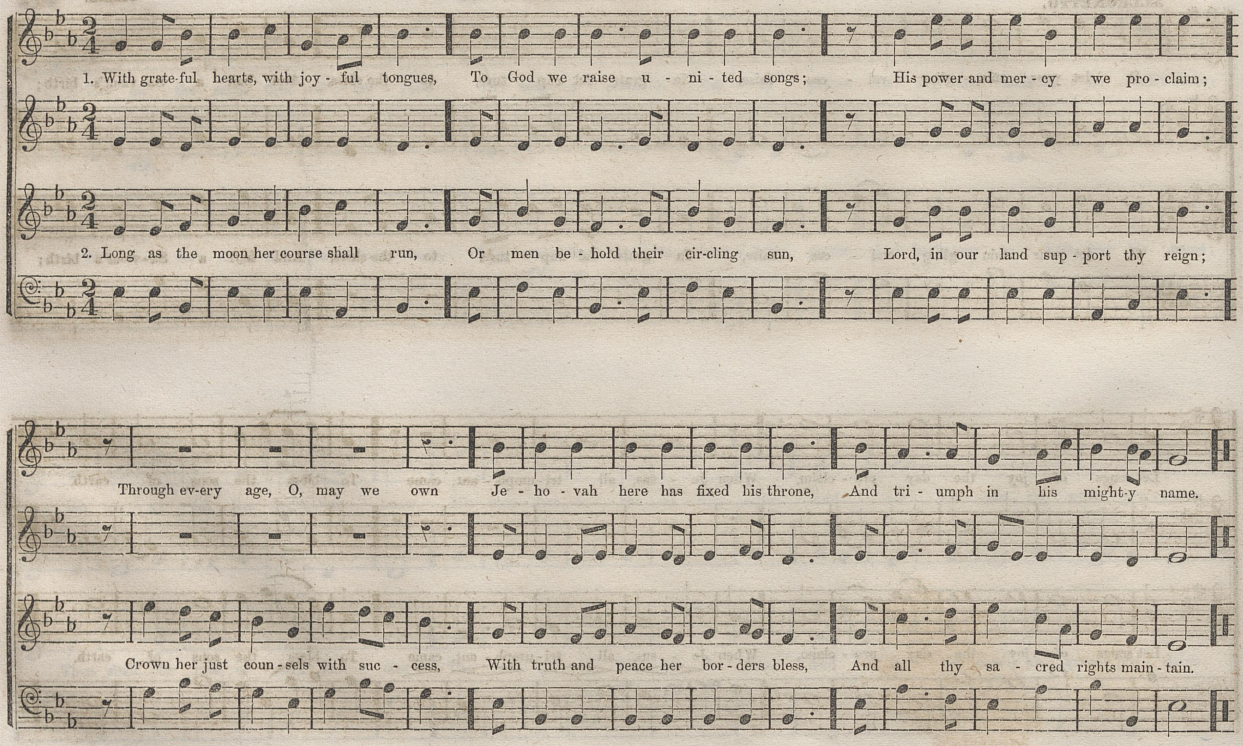
ST. HELEN'S. L. P. M.



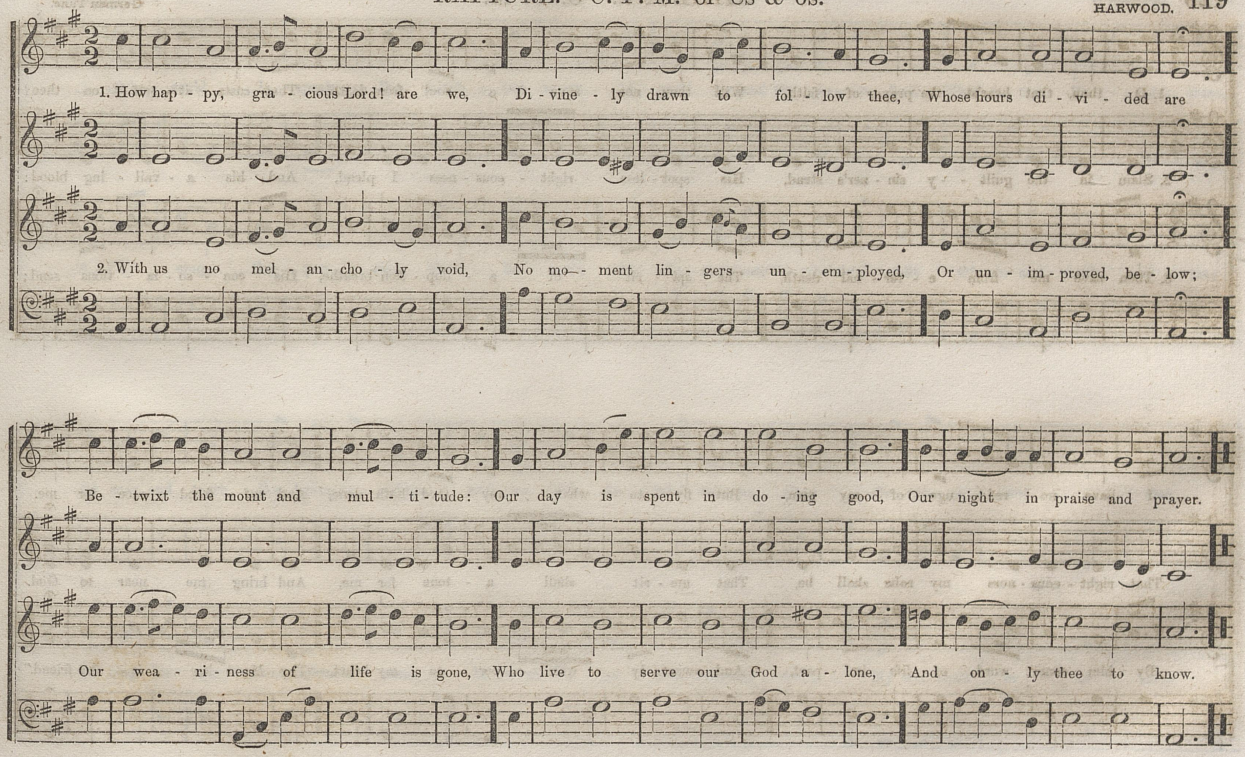

ALLEGRETTO.
O, let your min - gling voi - ces raise, In grate - ful rap - ture, to the skies, And hail a Sa - viour's birth;
O, let your min - gling voi - ces raise, In grate - ful rap - ture, to the skies, And hail a Sa - viour's birth;
Let songs of joy the day pro - claim, When Je - sus, all tri - umph - ant, came To bless the sons of earth.
Let songs of joy the day pro - claim, When Je - sus, all tri - umph - ant, came To bless the sons of earth.

DEW-DROP. L. P. M.

* * *

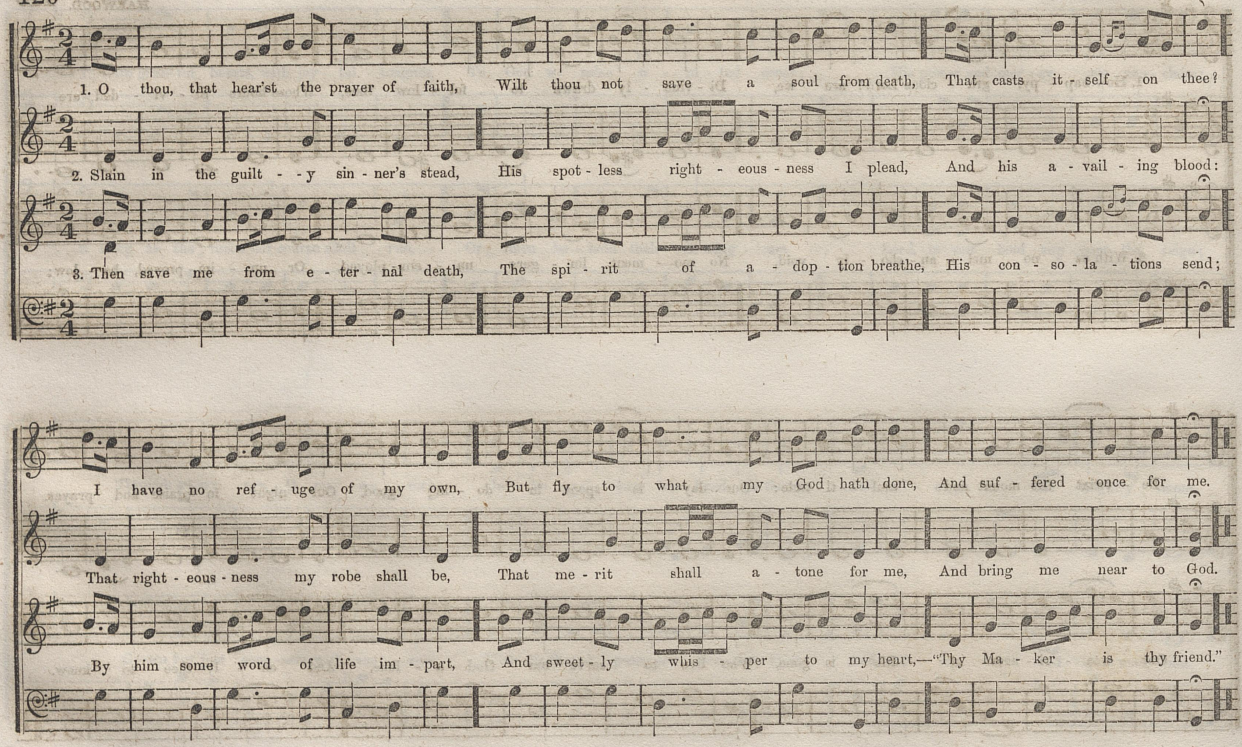

1. With grate-ful hearts, with joy - ful tongues, To God we raise u - ni - ted songs; His power and mer - cy we pro - claim;
2. Long as the moon her course shall run, Or men be - hold their cir-cling sun, Lord, in our land sup - port thy reign;
Through ev-ery age, O, may we own Je - ho - vah here has fixed his throne, And tri - umph in his might-y name.
Crown her just coun - sels with suc - cess, With truth and peace her bor - ders bless, And all thy sa - cred rights main - tain.

RAPTURE. C. P. M. or 8s & 6s.

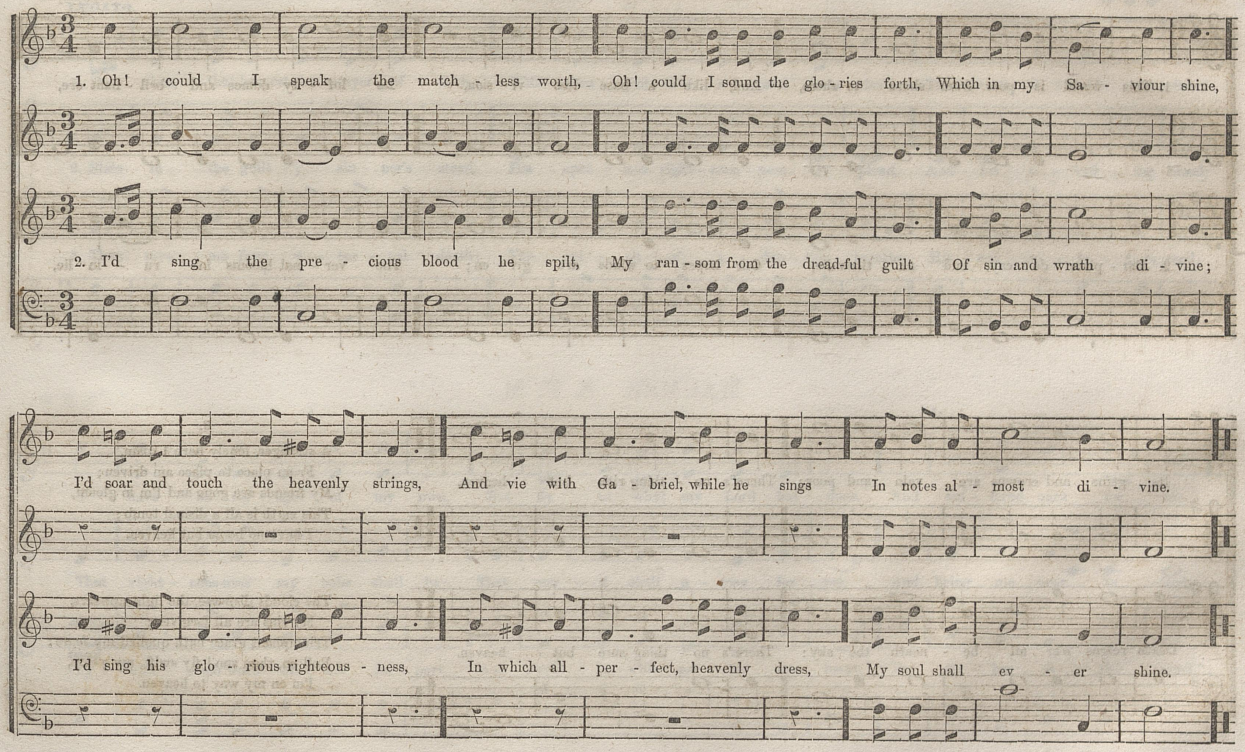


AITHLONE. C. P. M.

German Tune.

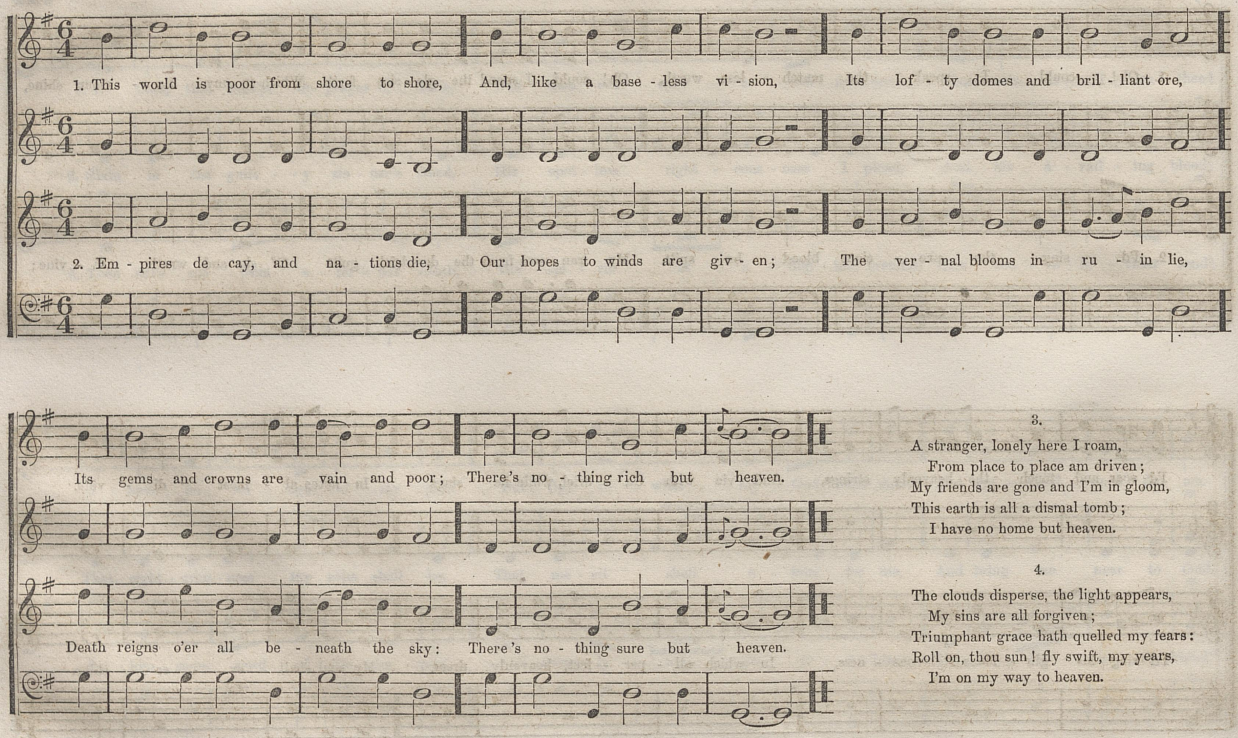


FENNER. C. P. M.


1. Oh! could I speak the match - less worth, Oh! could I sound the glo - ries forth, Which in my Sa - viour shine,
2. I'd sing the pre - cious blood he spilt, My ran - som from the dread-ful guilt Of sin and wrath di - vine;
I'd soar and touch the heavenly strings, And vie with Ga - briel, while he sings In notes al - most di - vine.
I'd sing his glo - rious righteous - ness, In which all - per - fect, heavenly dress, My soul shall ev - er shine.

CONFERENCE HYMN. C. P. M. PECULIAR.

Arr. for this Work.

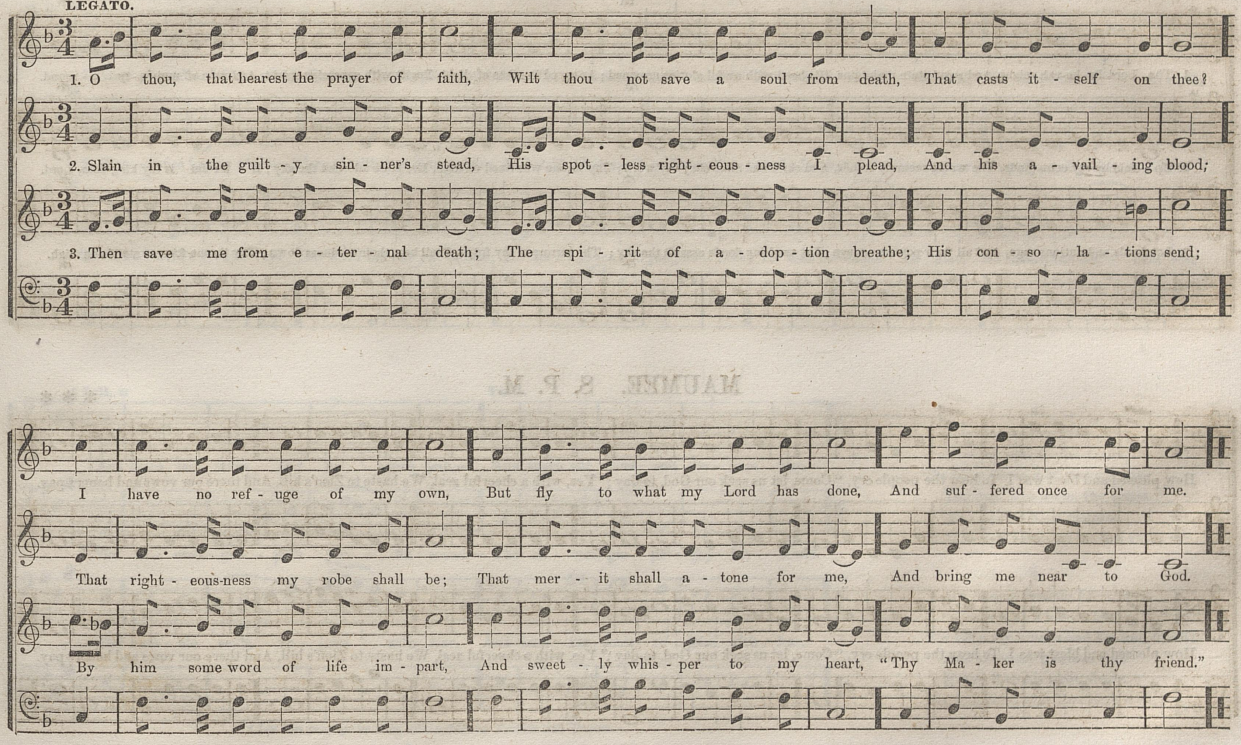


3.

A stranger, lonely here I roam,
From place to place am driven;
My friends are gone and I'm in gloom,
This earth is all a dismal tomb;
I have no home but heaven.

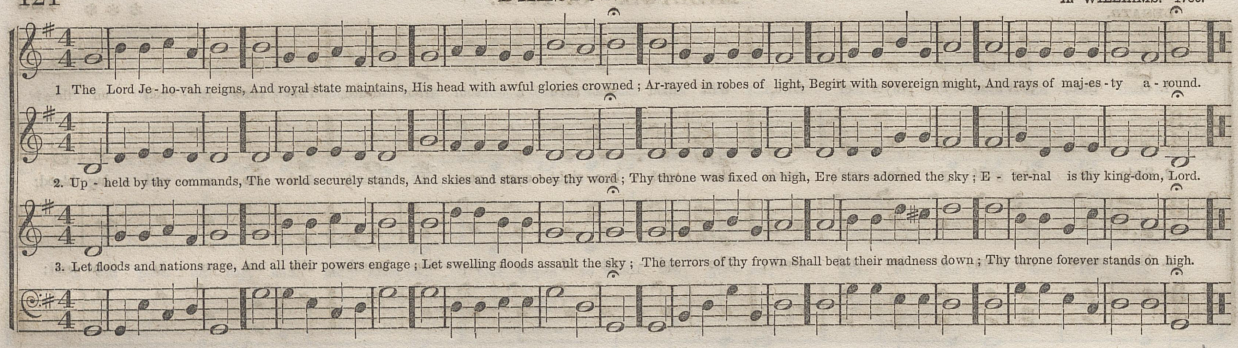
4.

The clouds disperse, the light appears,
My sins are all forgiven;
Triumphant grace hath quelled my fears:
Roll on, thou sun! fly swift, my years,
I'm on my way to heaven.


LEGATO.
1. O thou, that hearest the prayer of faith, Wilt thou not save a soul from death, That casts it - self on thee?
2. Slain in the guilt - y sin - ner's stead, His spot - less right - eous - ness I plead, And his a - vail - ing blood;
3. Then save me from e - ter - nal death; The spi - rit of a - dop - tion breathe; His con - so - la - tions send;
I have no ref - uge of my own, But fly to what my Lord has done, And suf - fered once for me.
That right - eous-ness my robe shall be; That mer - it shall a - tone for me, And bring me near to God.
By him some word of life im - part, And sweet - ly whis - per to my heart, "Thy Ma - ker is thy friend."

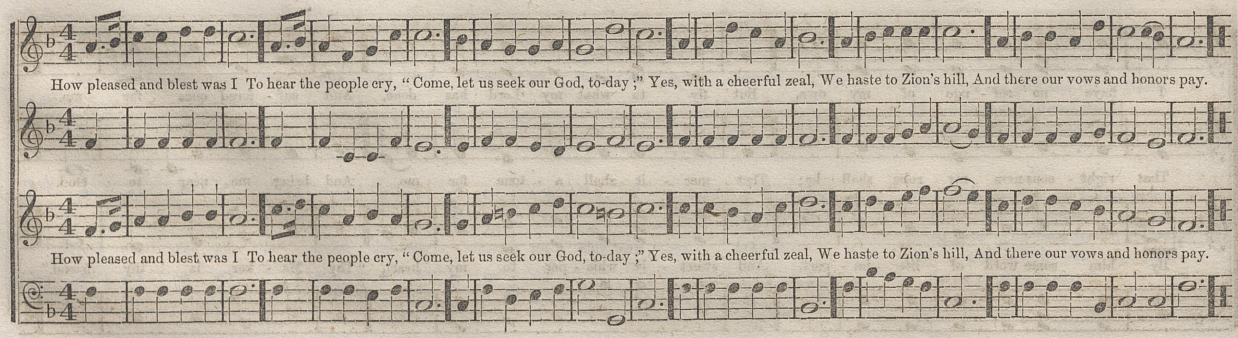
DALSTON. S. P. M.

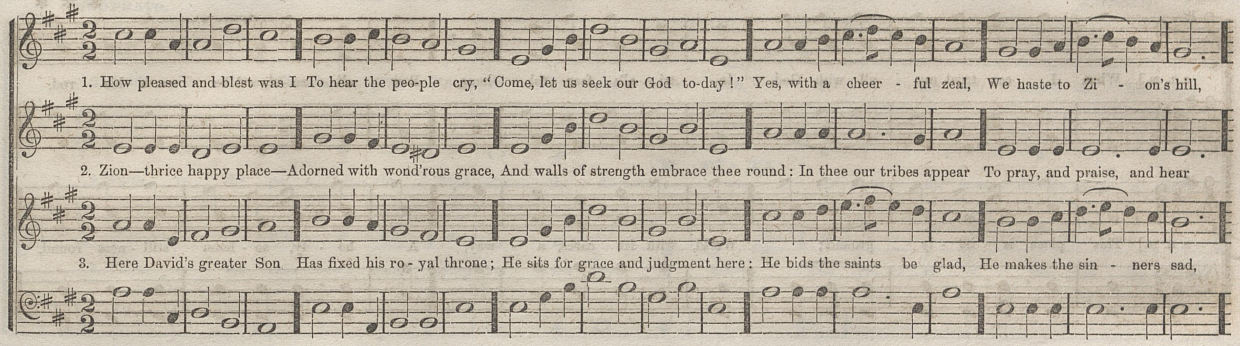
A. WILLIAMS. 1760.

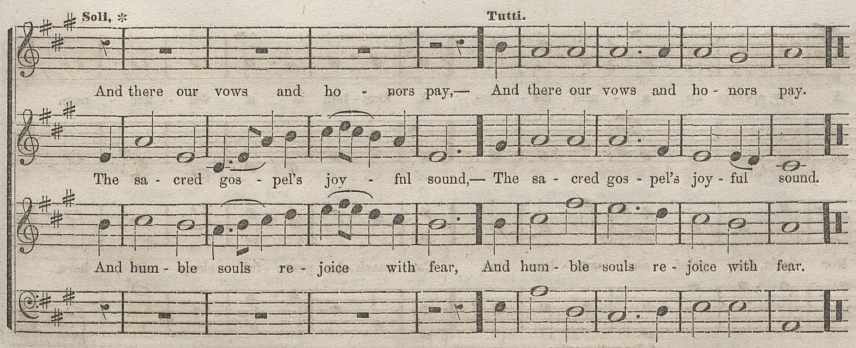


MAUMEE. S. P. M.

* * *







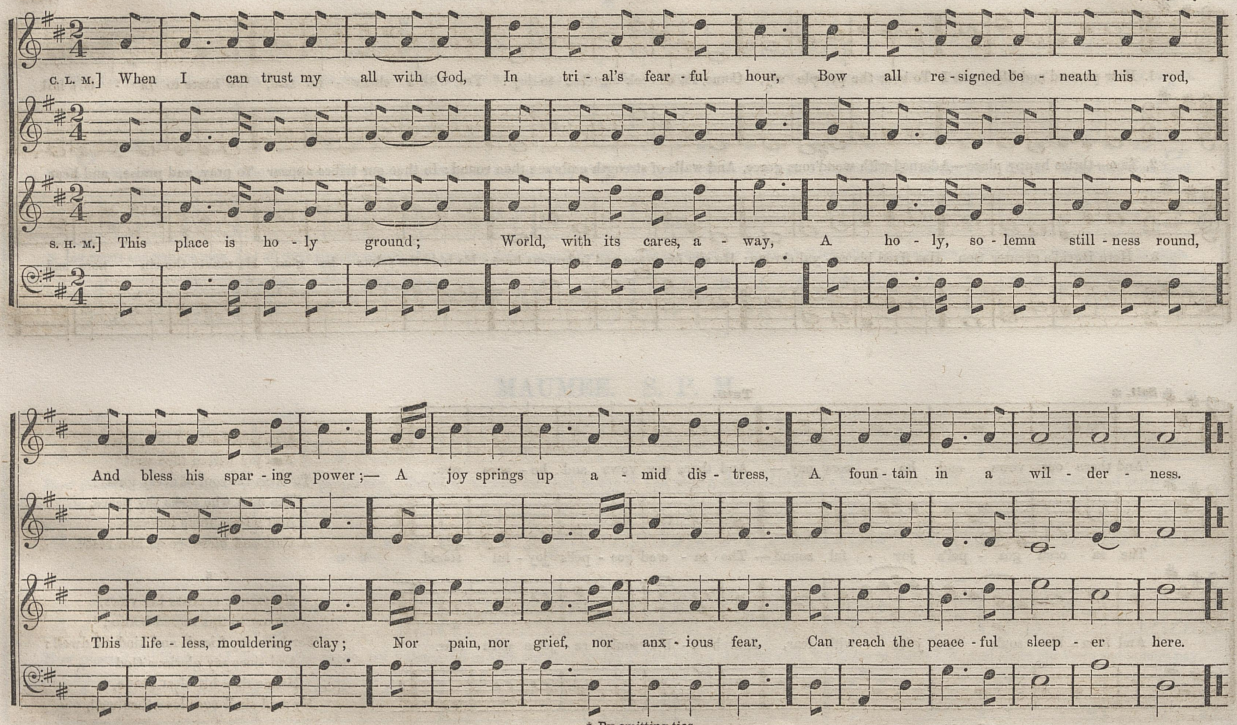
* Let this passage be sung alternately by Trebles and Tenors.

4.
May peace attend thy gate,
And joy within thee wait
To bless the soul of every guest:
The man who seeks thy peace,
And wishes thine increase,
A thousand blessings on him rest!

5.
My tongue repeats her vows,
"Peace to this sacred house!"
For here my friends and kindred dwell:
And since my glorious God
Makes thee his blest abode,
My soul shall ever love thee well.

OTSEGO. C. L. M. or C. H. M.* or S. H. M.*

* * *

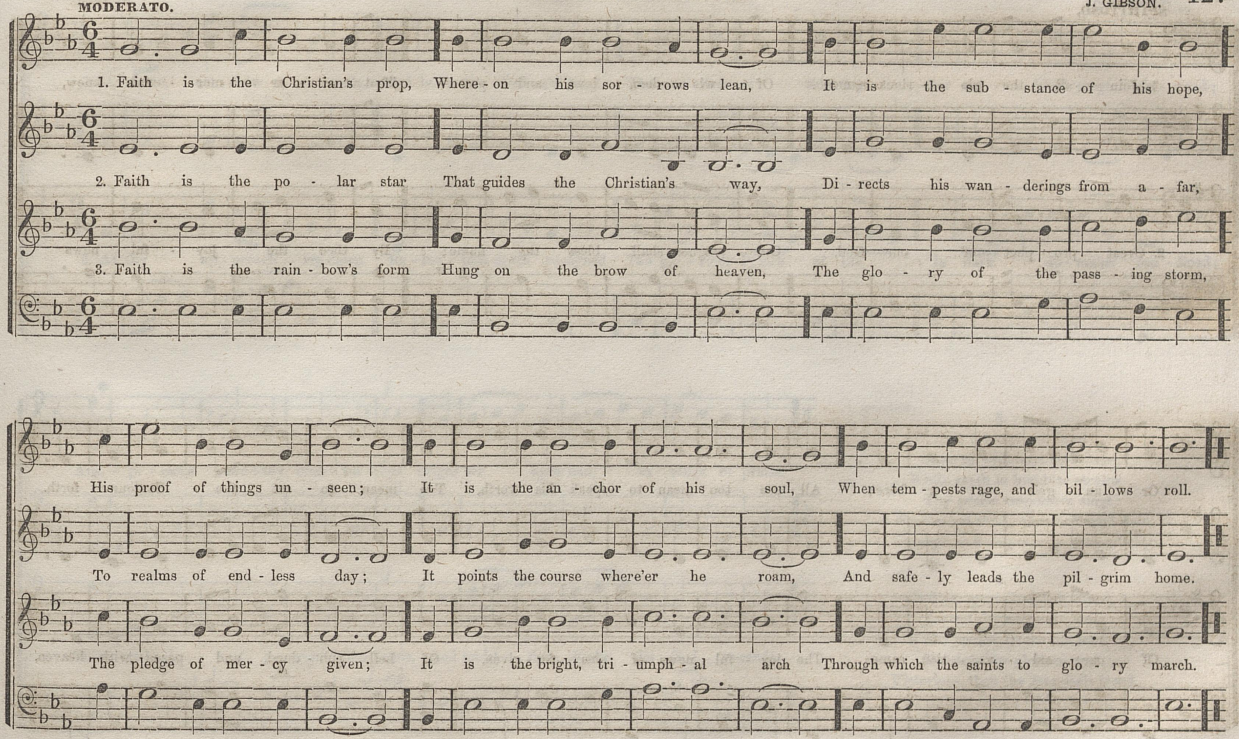


* By omitting ties.

NICHOLS. S. H. M.

J. GIBSON.

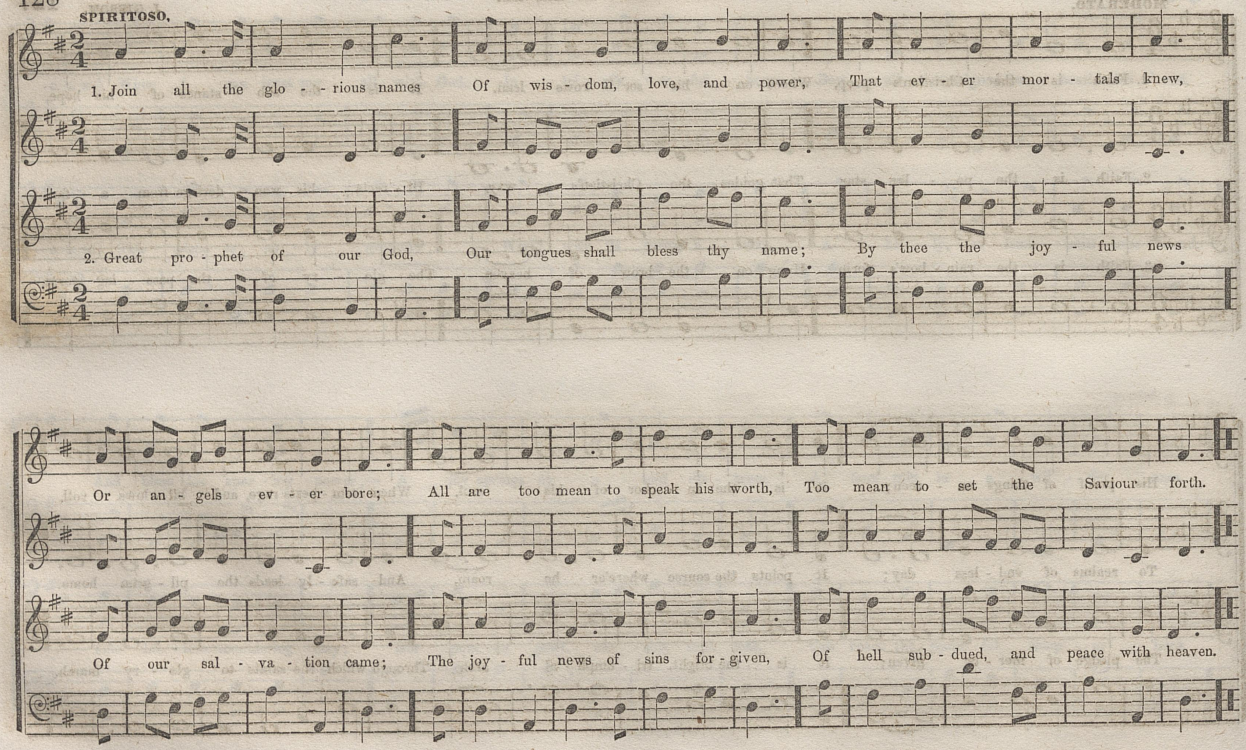
MODERATO.

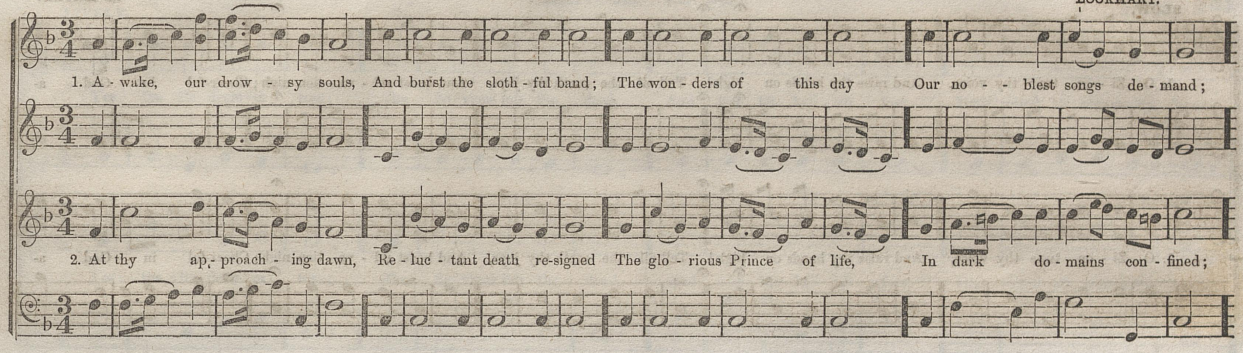


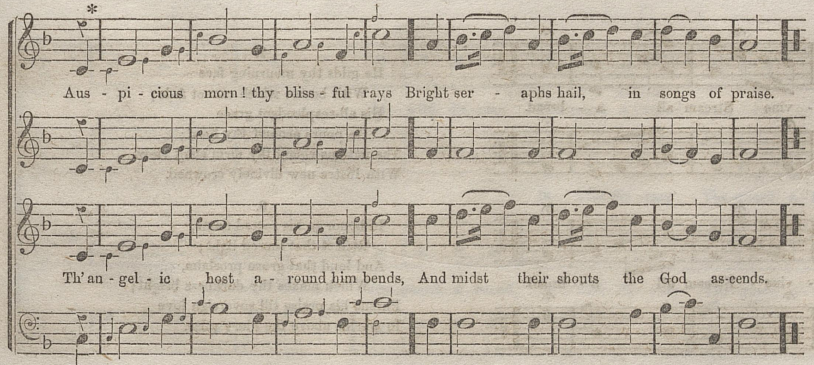
WARSAW. H. M.

CLARK.

SPIRITOSO.







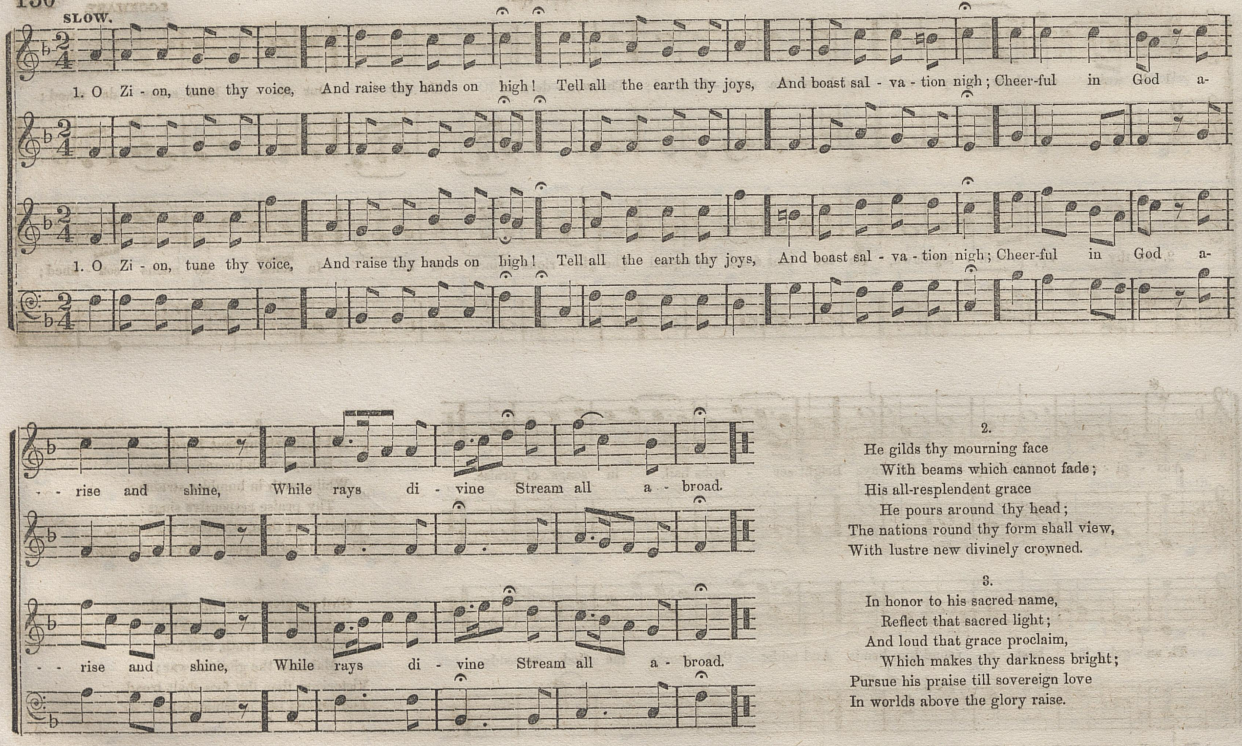
* The small notes in this line give the tune in the usual way.

3.
All hail, triumphant Lord!
Heaven with hosannas rings;
While earth in humbler strains
Thy praise responsive sings:
"Worthy art thou, who once wast slain,
Through endless years to live and reign."

4.
Gird on, great God, thy sword,
Ascend thy conquering car,
While justice, truth, and love
Maintain the glorious war;
Victorious, thou thy foes shalt tread,
And sin and hell in triumph lead.

NEWBURY. H. M.

M. HAYDN.



2.

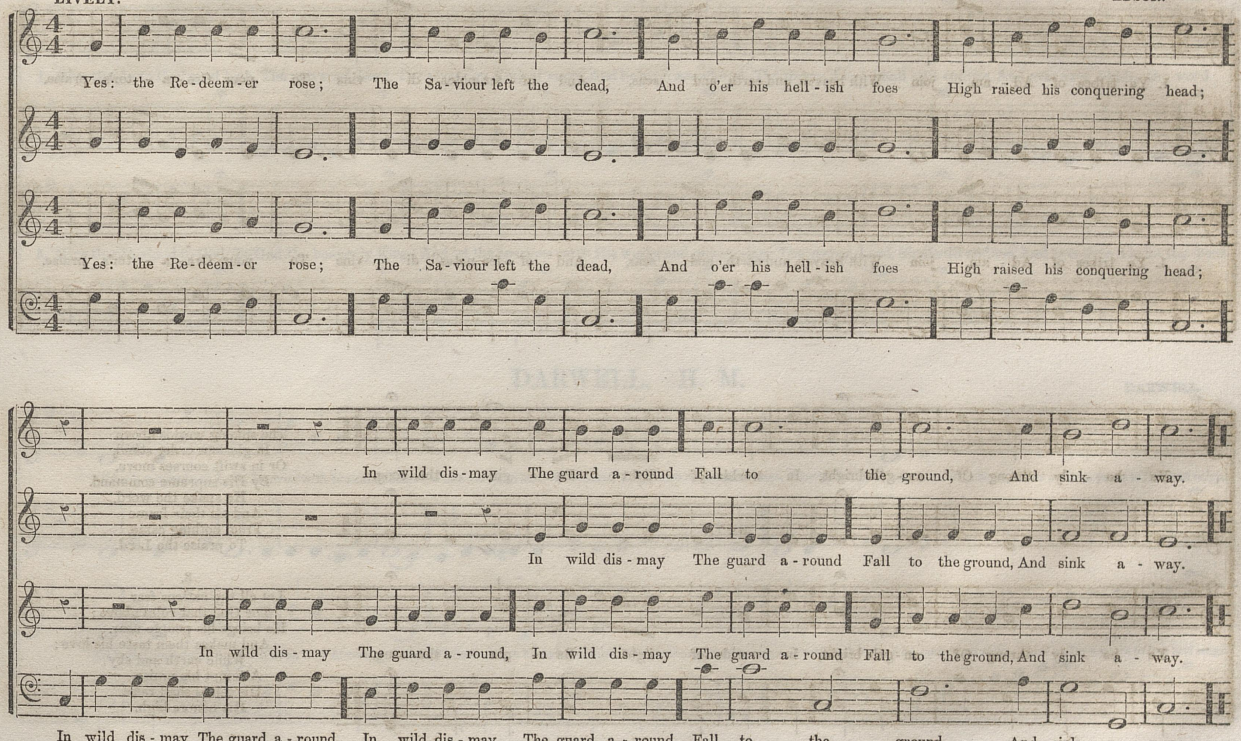
He gilds thy mourning face
With beams which cannot fade;
His all-resplendent grace
He pours around thy head;
The nations round thy form shall view,
With lustre new divinely crowned.

3.

In honor to his sacred name,
Reflect that sacred light;
And loud that grace proclaim,
Which makes thy darkness bright;
Pursue his praise till sovereign love
In worlds above the glory raise.

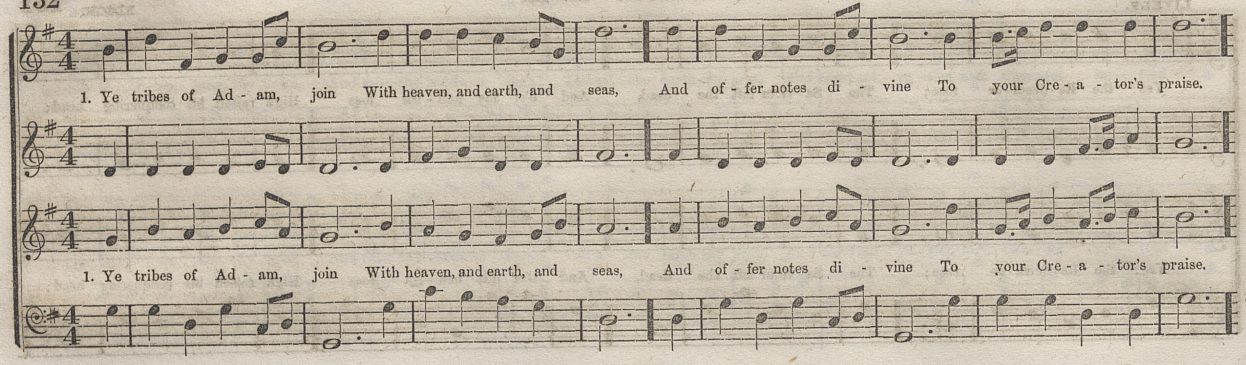
LENOX. H. M.

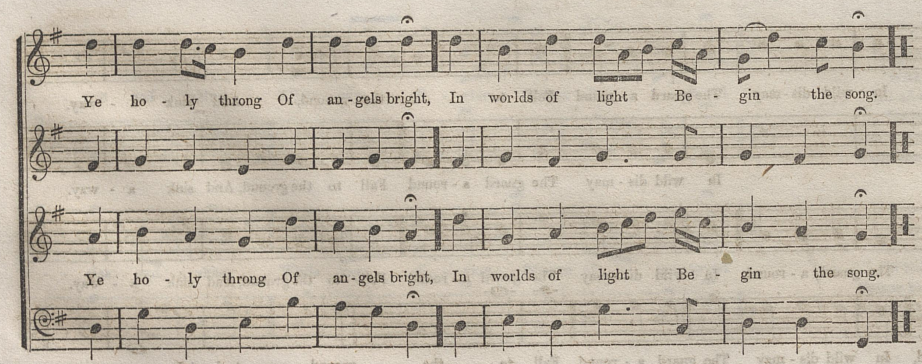
LIVELY. EDSON.



BETHESDA. H. M.

Dr. GREEN.





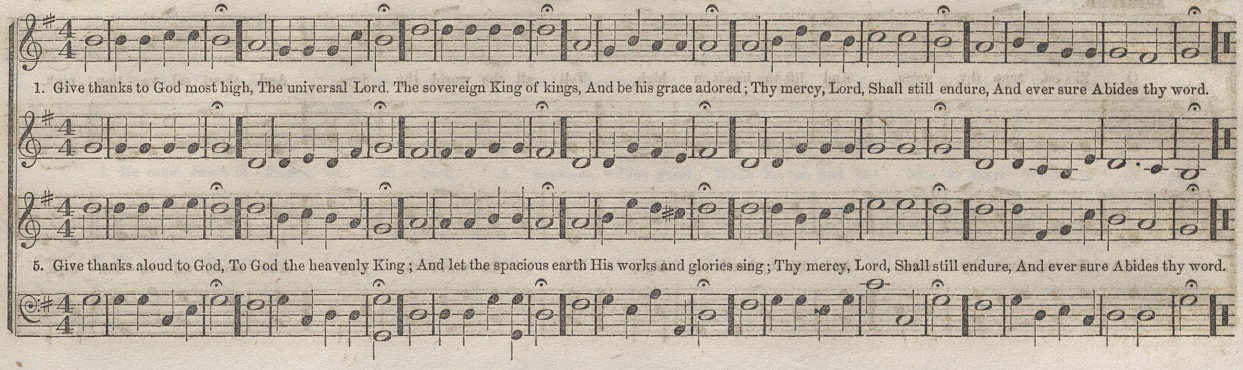
2.

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.

3.

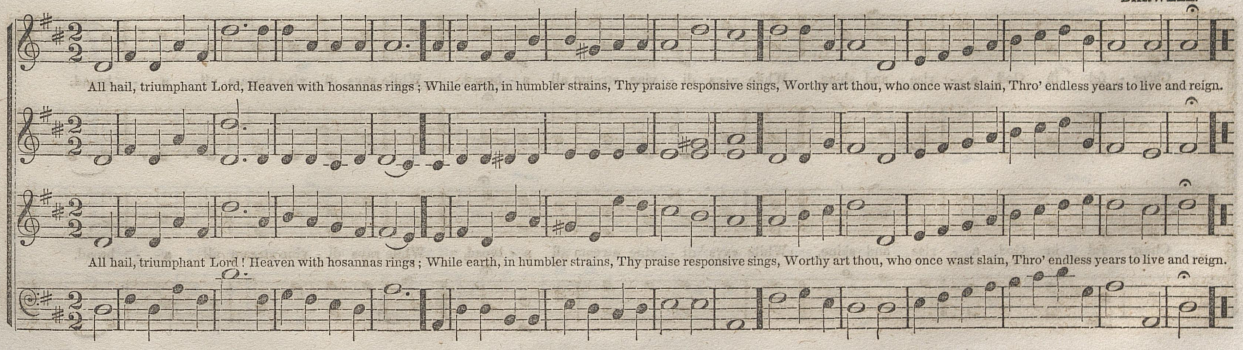
Let all the nations fear
The God that rules above;
He brings his people near,
And makes them taste his love:
While earth and sky
Attempt his praise,
His saints shall raise
His honors high.

HARWICH. H. M.



DARWELL. H. M.

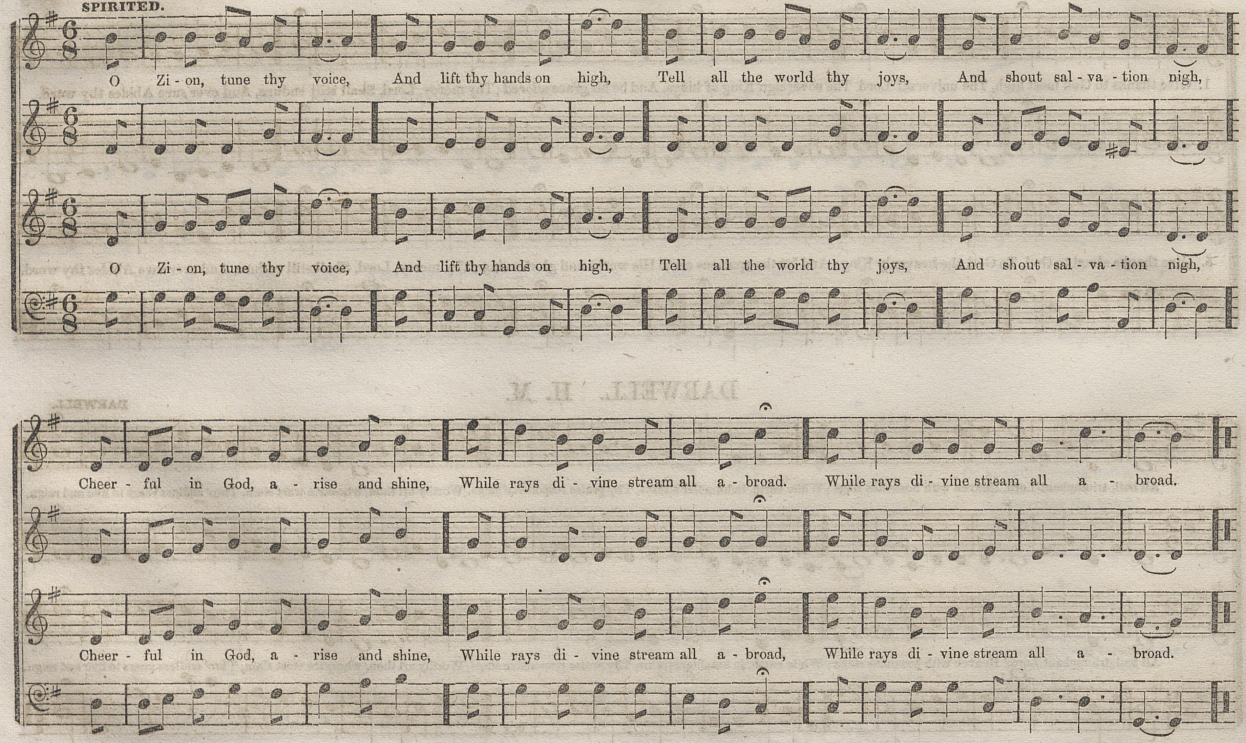
DARWELL.



ZION. H. M.

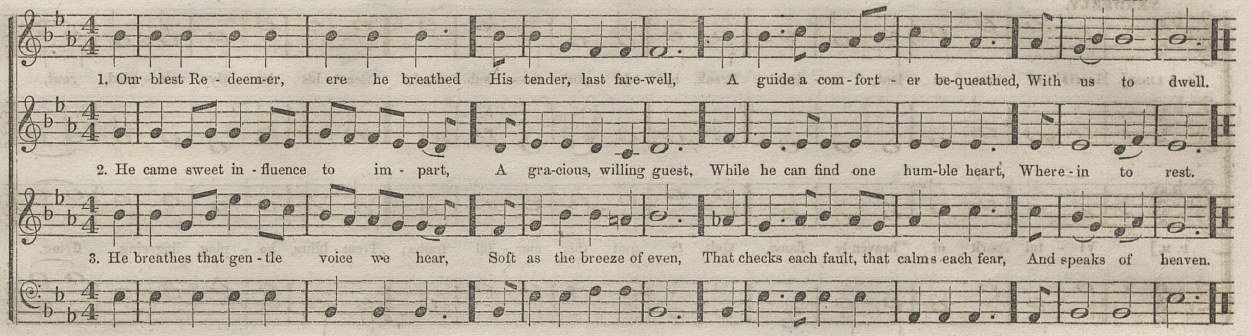
* * *

SPIRITED.



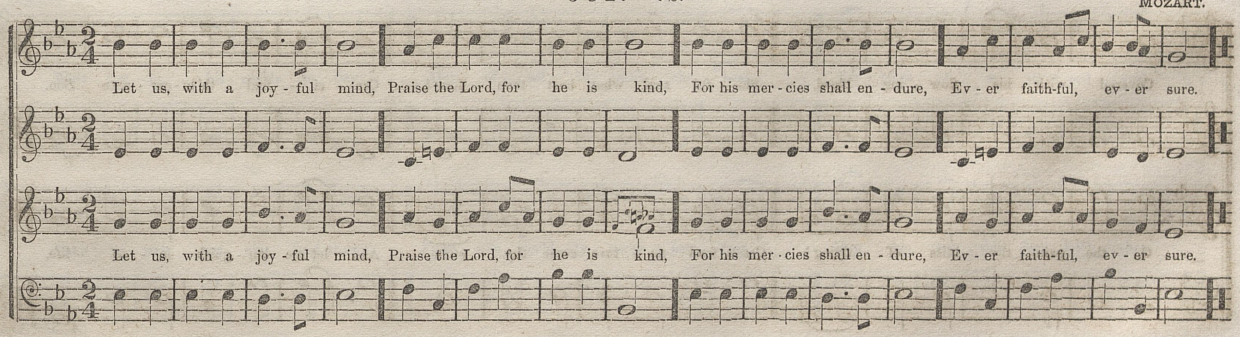
JACKSONVILLE. P. M. or 8s, 6 & 4.

L. G. FESSENDEN.



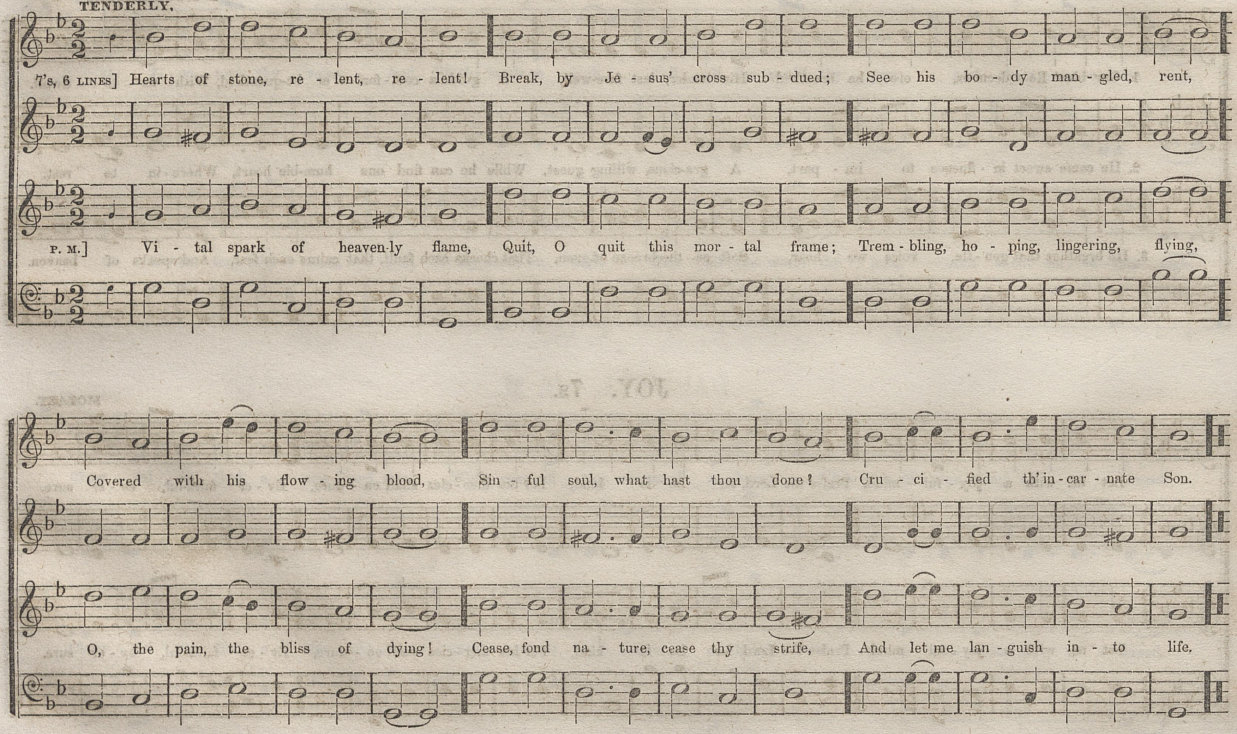
JOY. 7s.

MOZART.



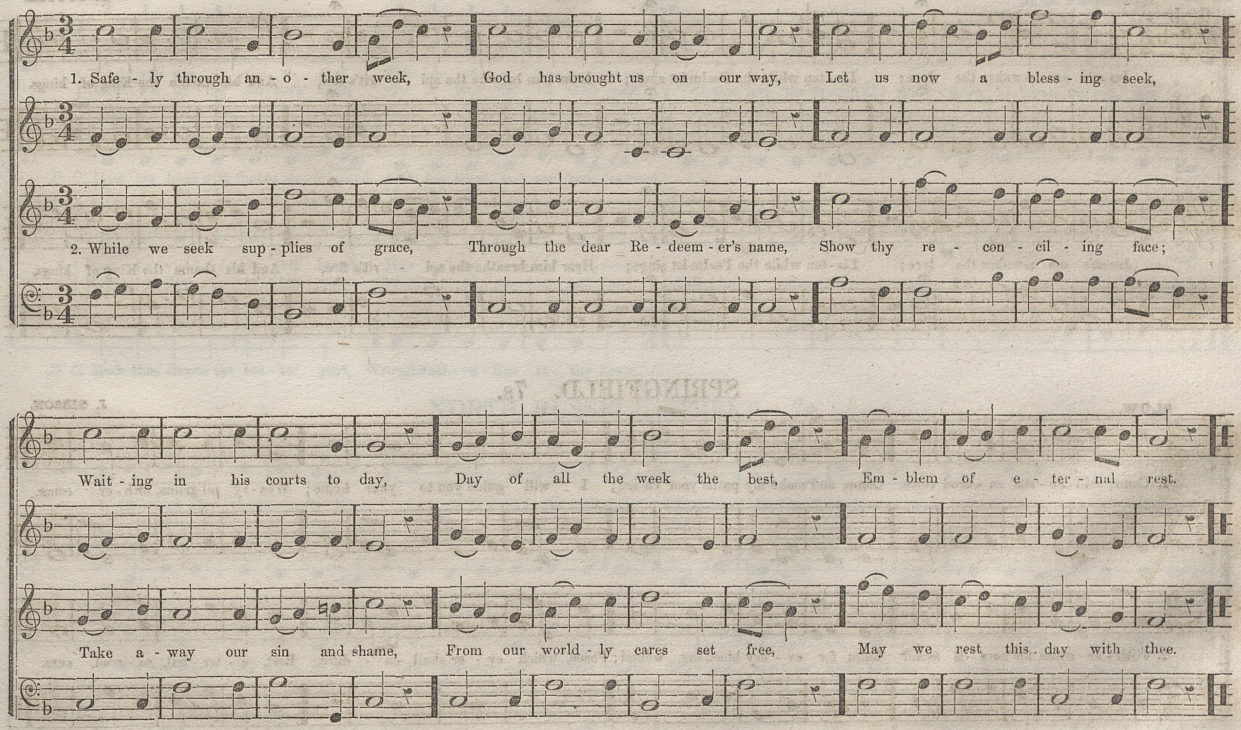
MOUNT CALVARY. 7s, 6 lines; or P. M.*

TENDERLY.



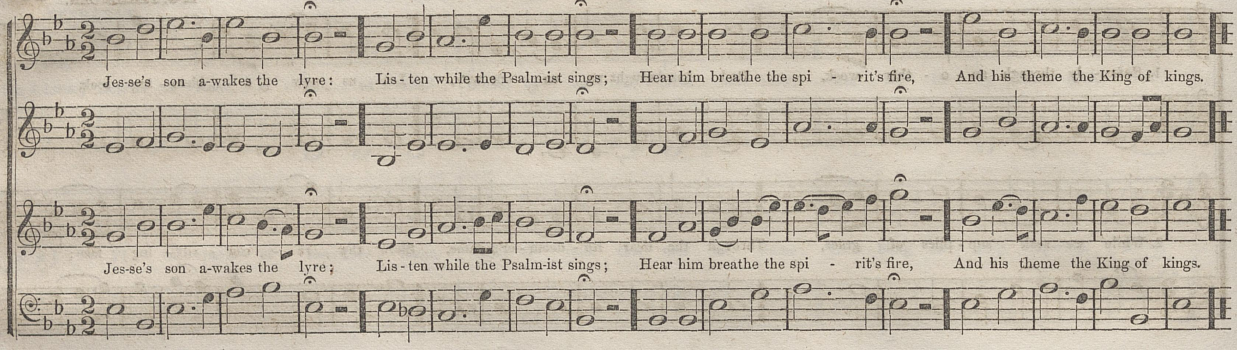
* NOTE. By omitting ties.

SIDNEY. 7s, 6 lines.



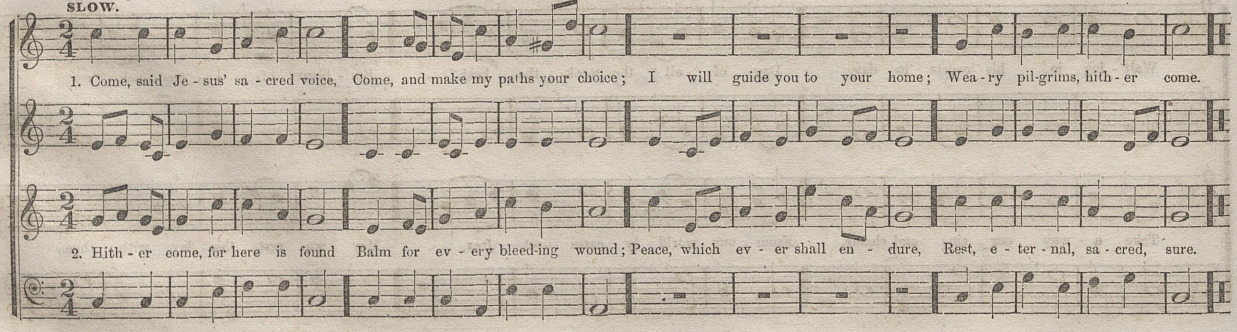
DAYTON. 7s.

D. TUTTLE.



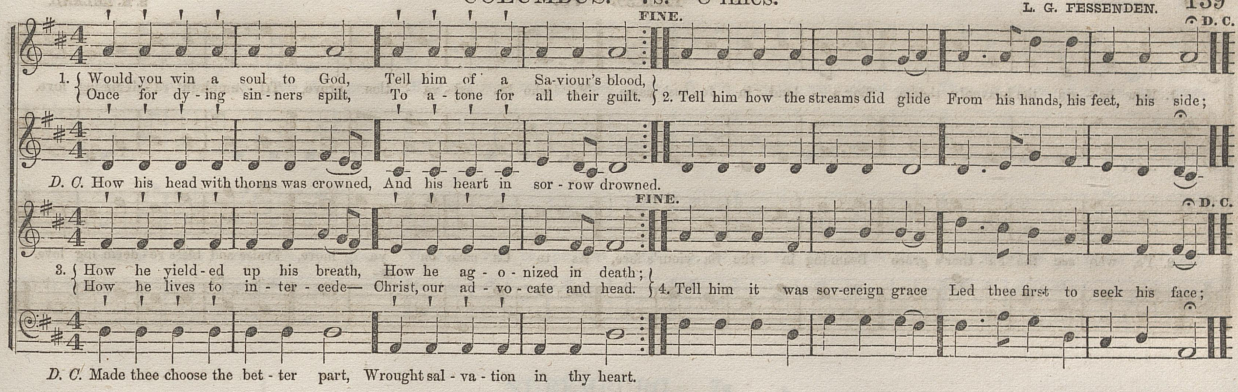
SPRINGFIELD. 7s.

J. GIBSON.



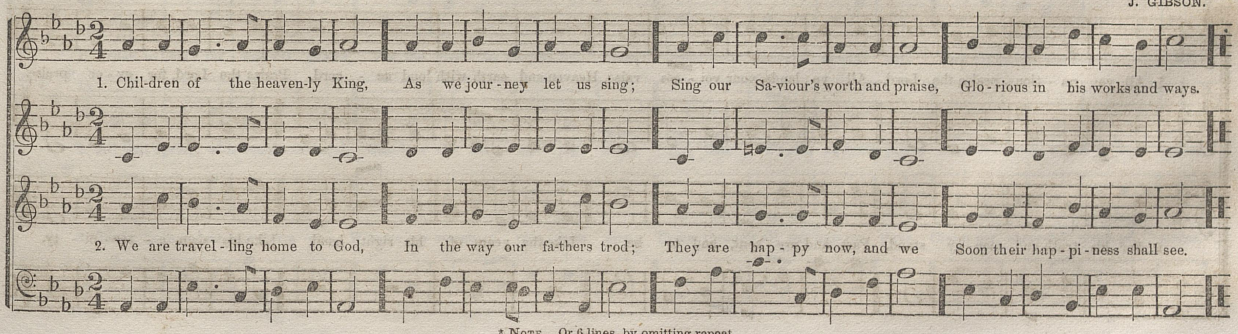
COLUMBUS. 7s. 8 lines.*

L. G. FESSENDEN.



NORTH RUSSELL STREET. 7s.

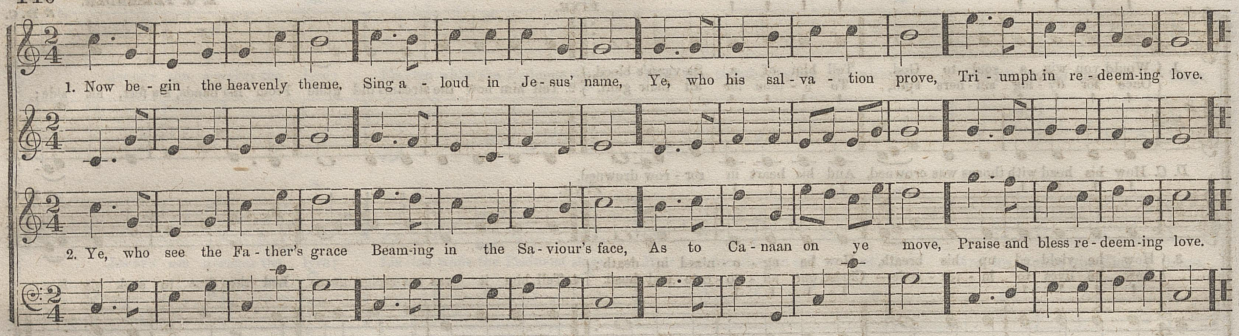
J. GIBSON.



* Note. Or 6 lines, by omitting repeat.

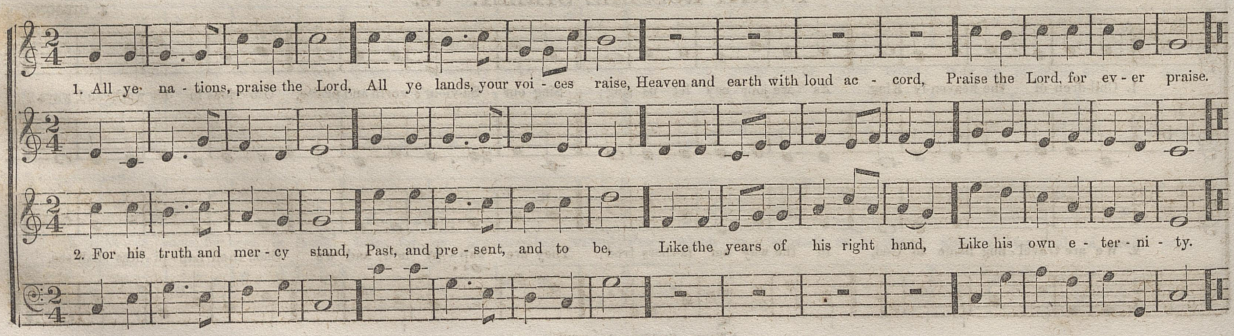
ELLS. 7s.

S. R. LELAND.



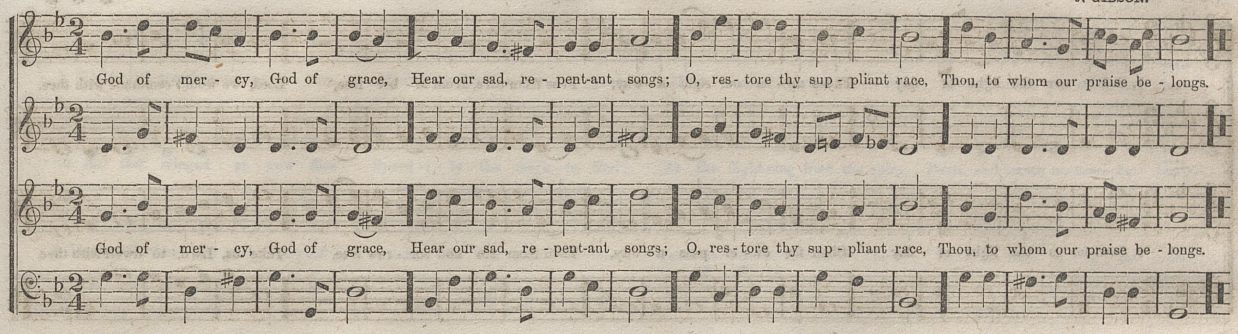
KEIFER. 7s.

J. GIBSON.



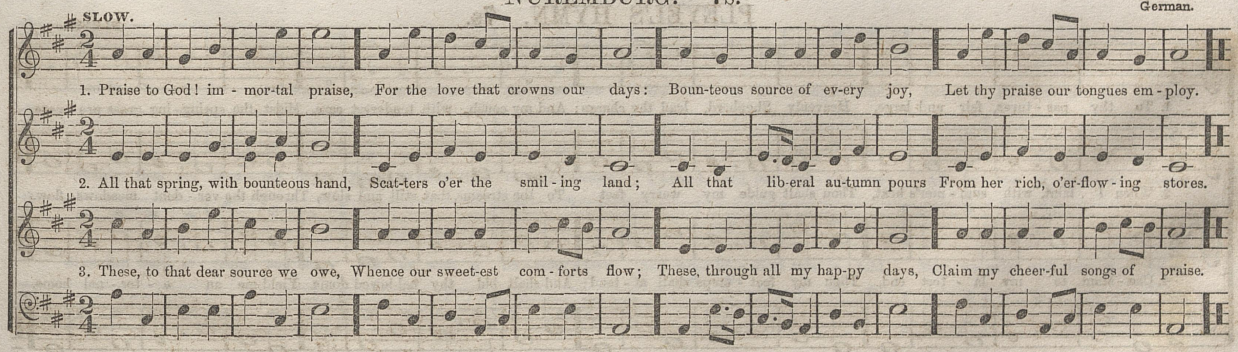
CLAFLIN. 7s.

J. GIBSON.



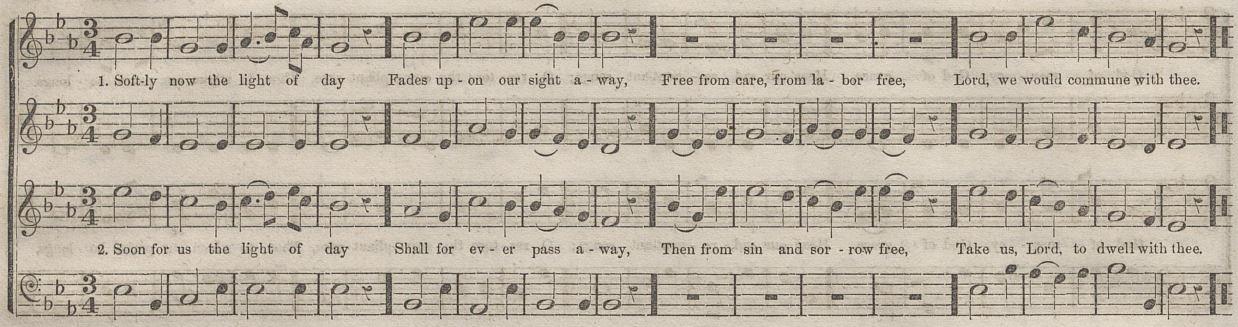
NUREMBURG. 7s.

German.



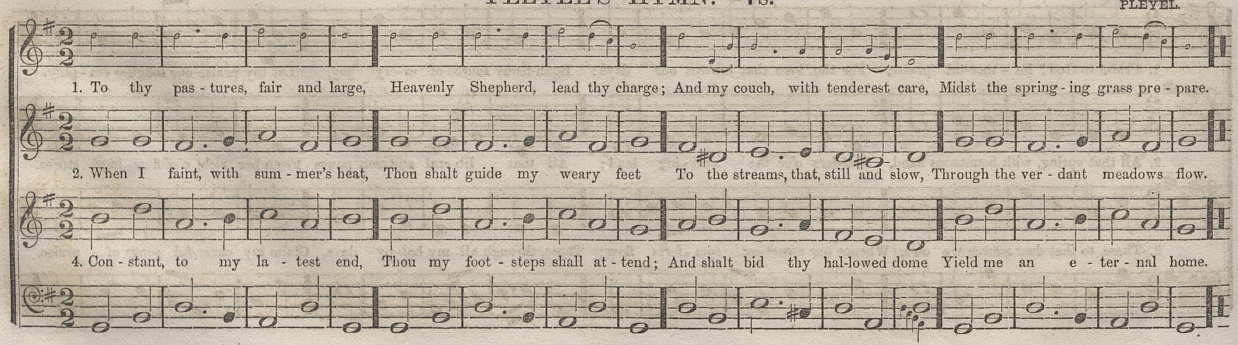
COVINGTON. 7s.

* * *

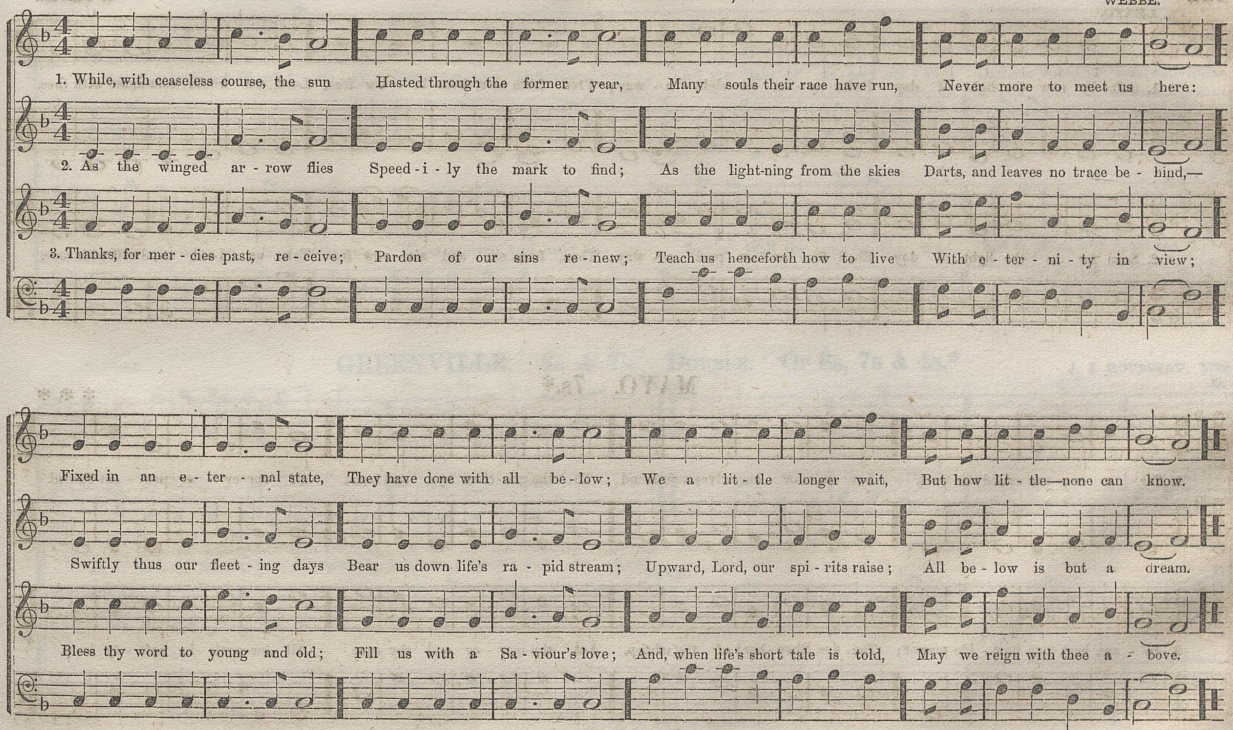


PLEYEL'S HYMN. 7s.

PLEYEL.



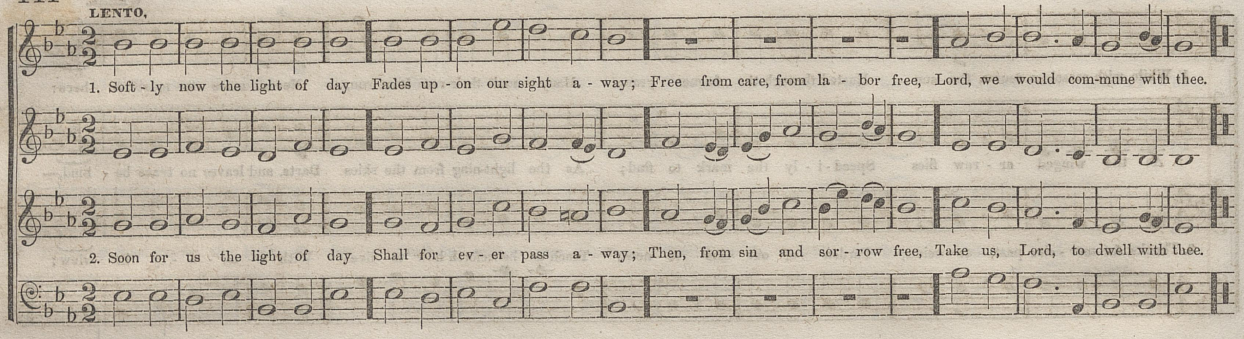
BENEVENTO. 8 lines, 7s.



CLARK. 7s.

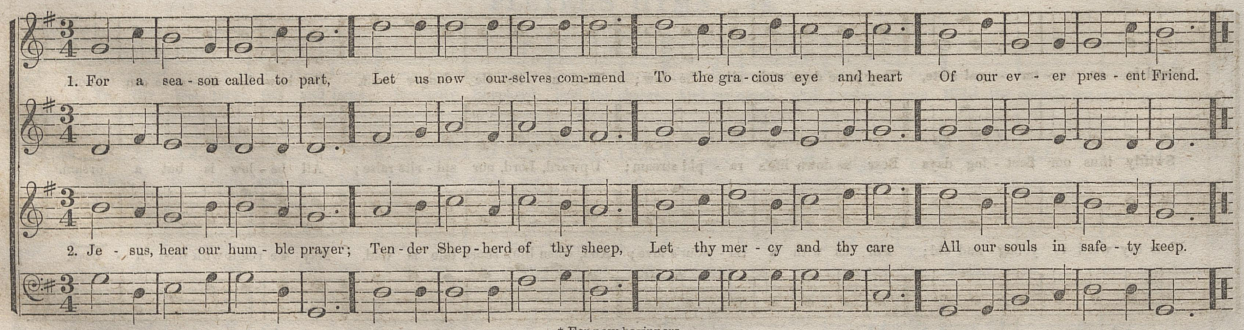
J. GIBSON.

LENTO.



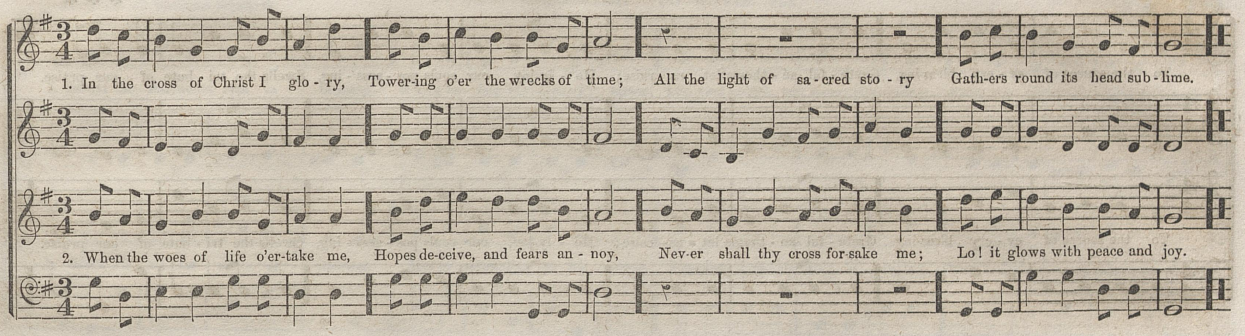
MAYO. 7s.*

* * *



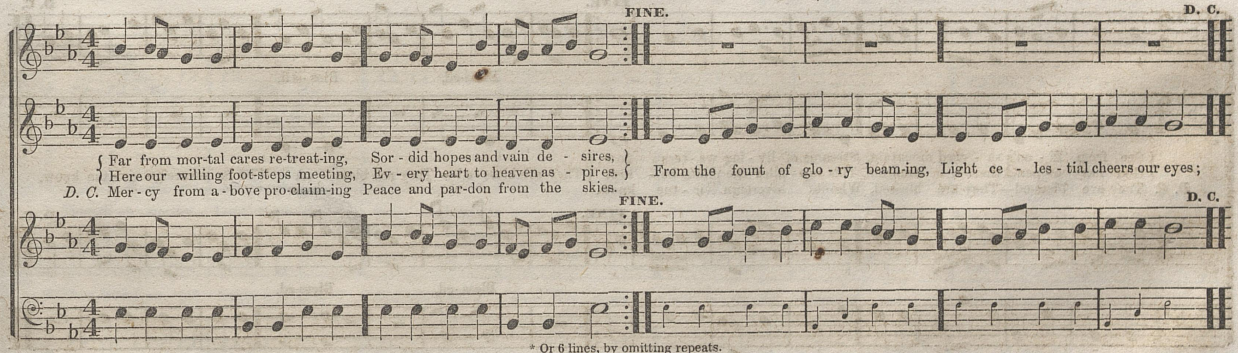
* For new beginners.

URBANA. 8s & 7s.



GREENVILLE. 8s & 7s. Double. Or 8s, 7s & 4s.*

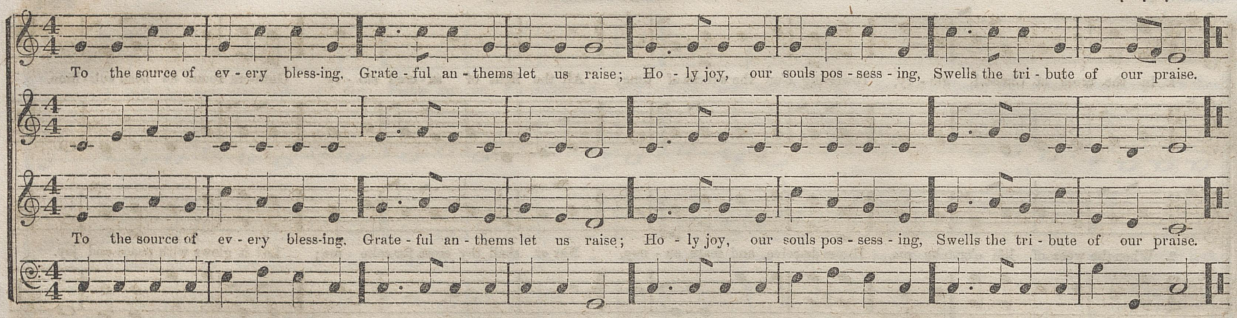
J. J. ROUSSEAU. 1775.



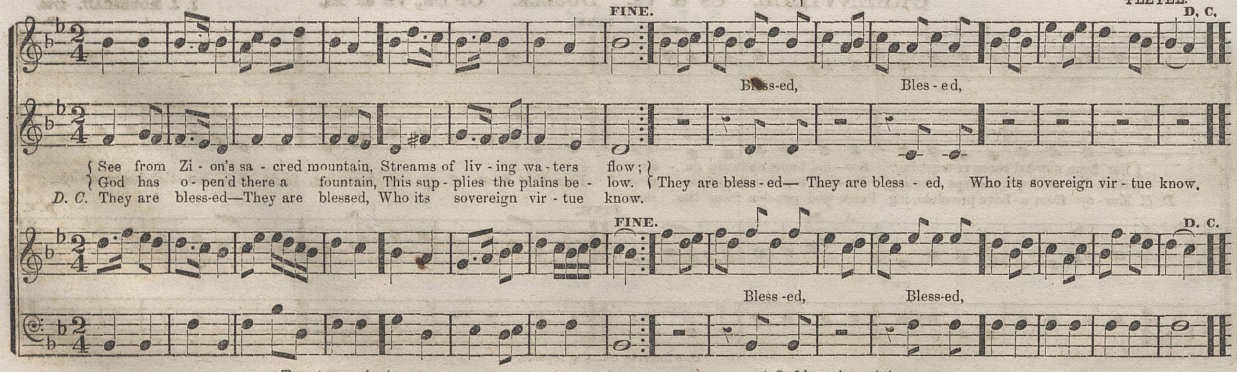
* Or 6 lines, by omitting repeats.

DAN.* 8s & 7s.

* * *



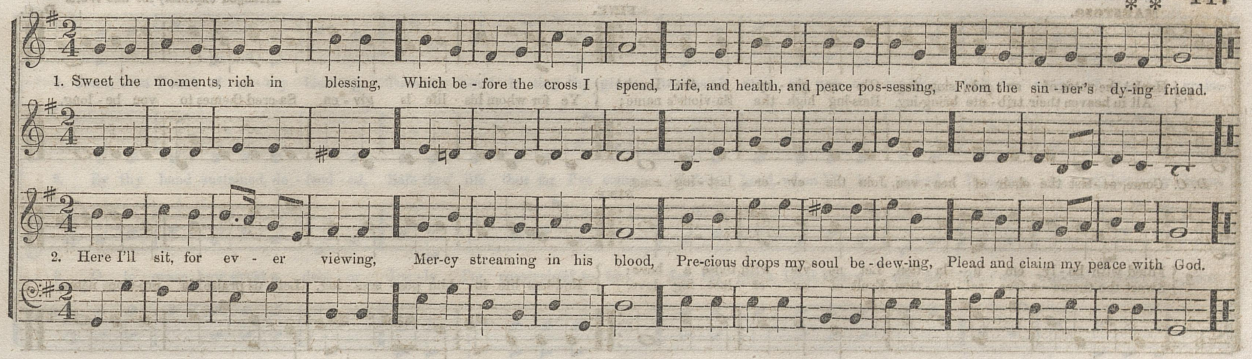
TRIVOLI. 8s & 7s. Double.†



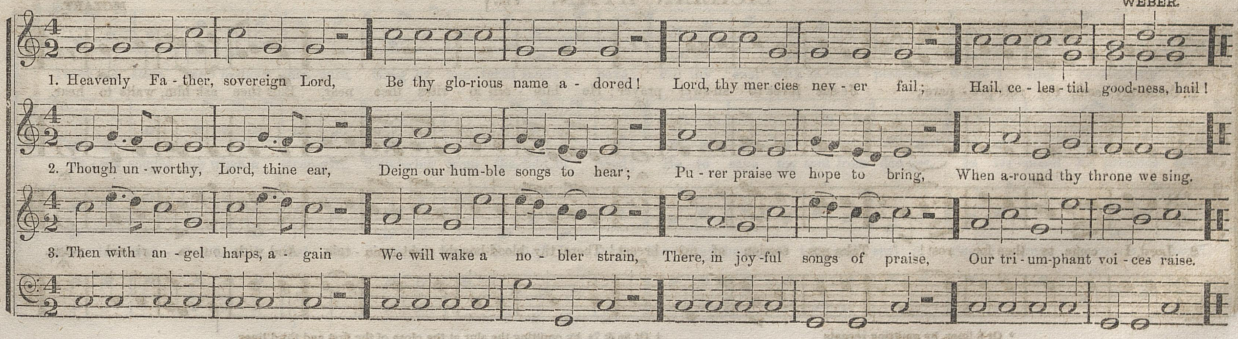
* Tune for new beginners.

† Or 6 lines, by omitting repeat.

SMITH. 8s & 7s.

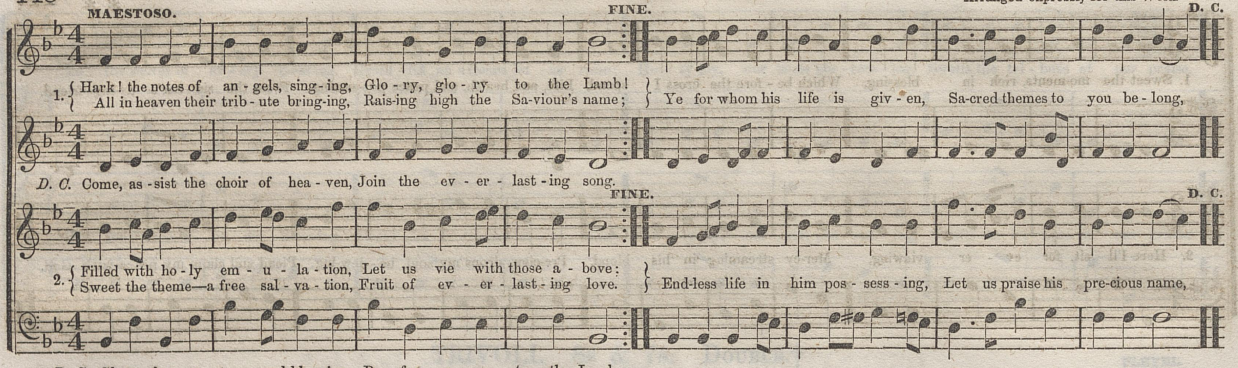


WILMOT. 7s.

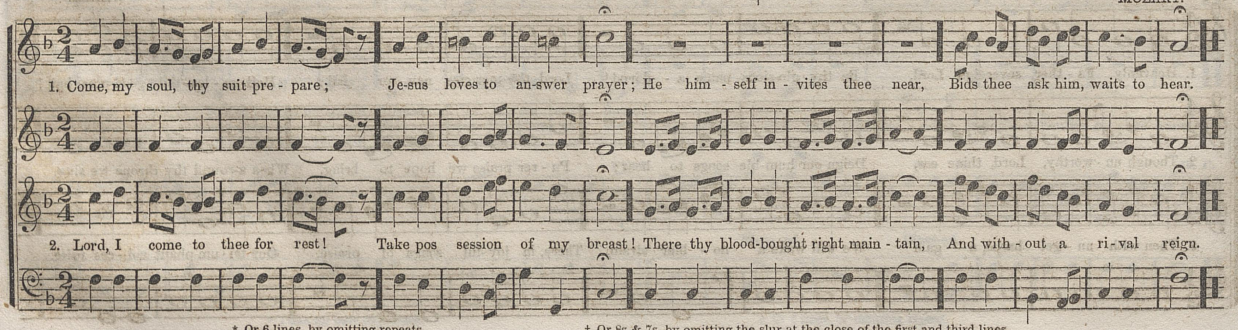


EUROPE. 8s & 7s. 8 lines.*

Subject from HEROLD.
Arranged expressly for this Work.



SICILIAN HYMN. 7s.†

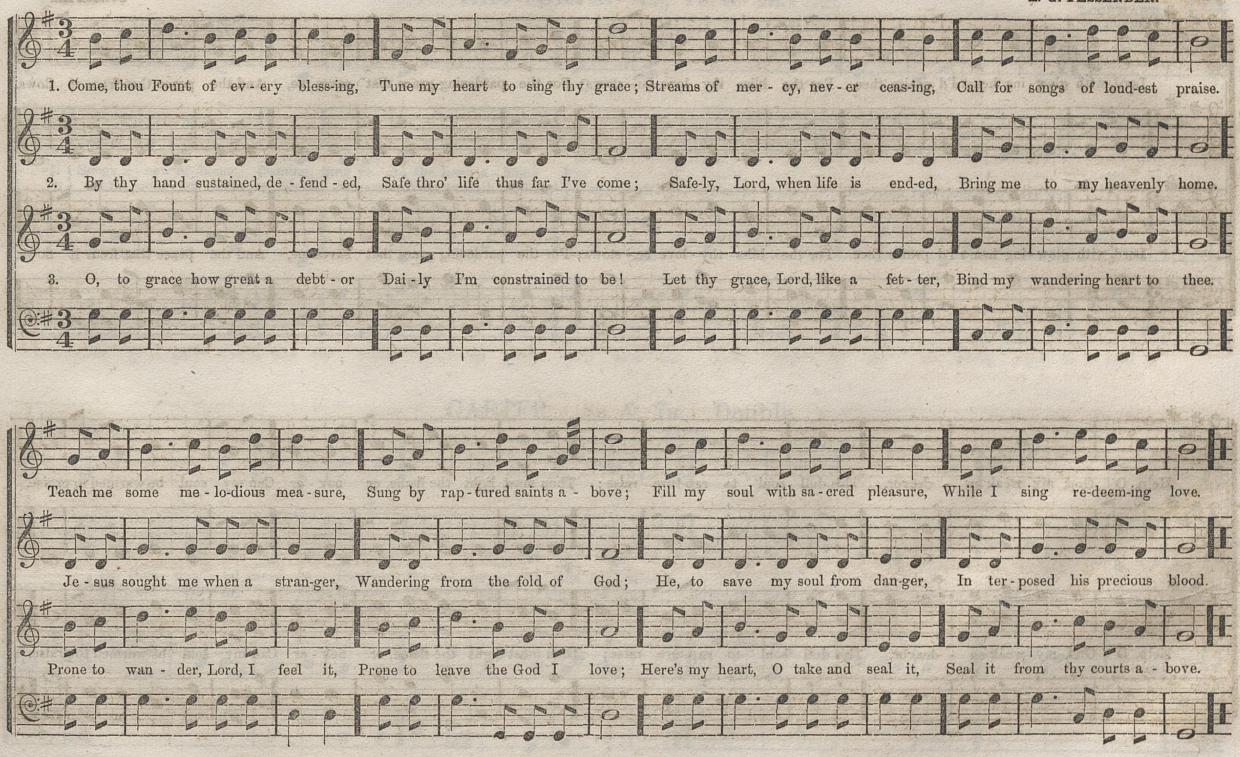


* Or 6 lines, by omitting repeats

† Or 8s & 7s, by omitting the slur at the close of the first and third lines.

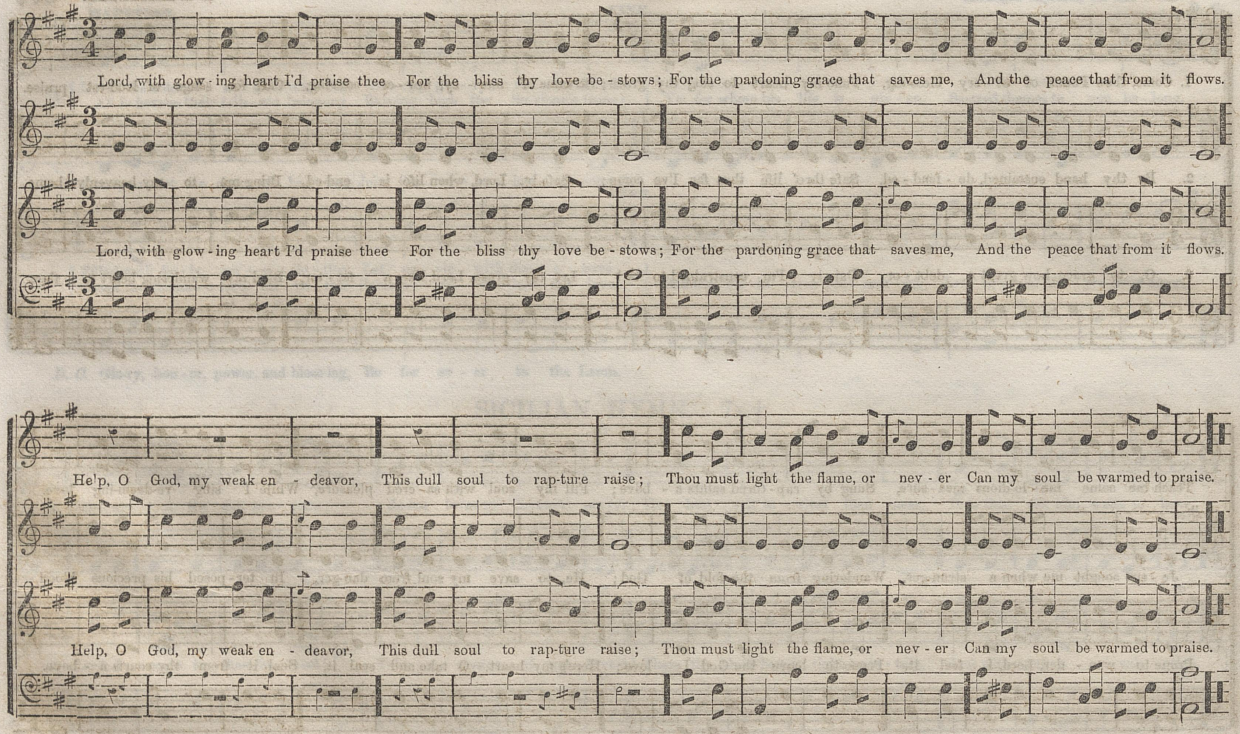
MATAMORAS. 8s & 7s. Double.

L. G. FESSENDEN.



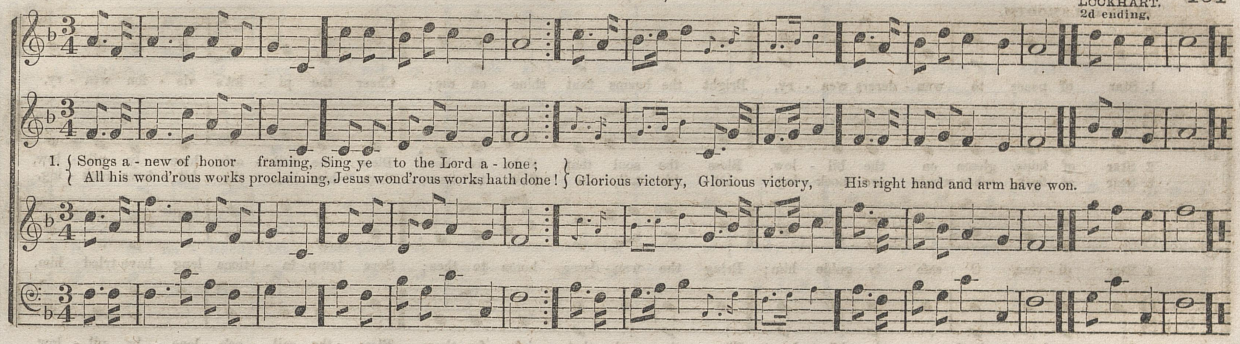
BAVARIA. 8s & 7s.

German Air.



TAMWORTH. 8s, 7s & 4s.

LOCKHART.
2d ending.



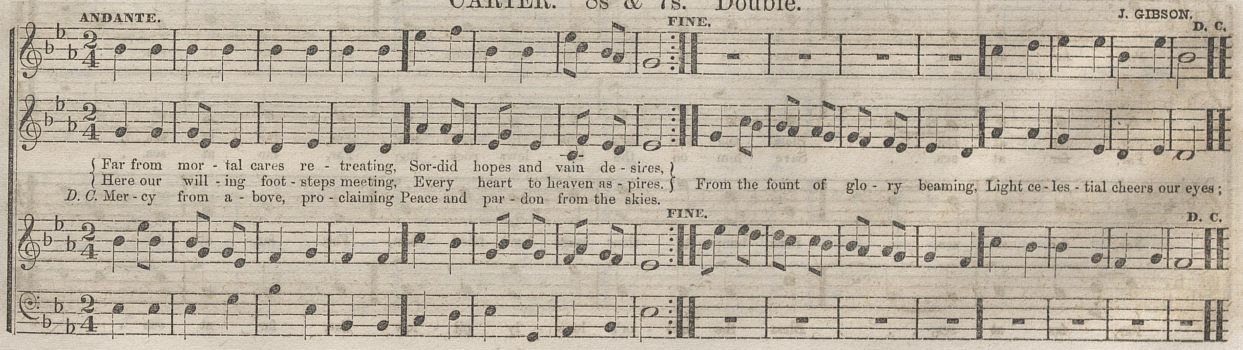
CARTER. 8s & 7s. Double.

ANDANTE.

FINE.

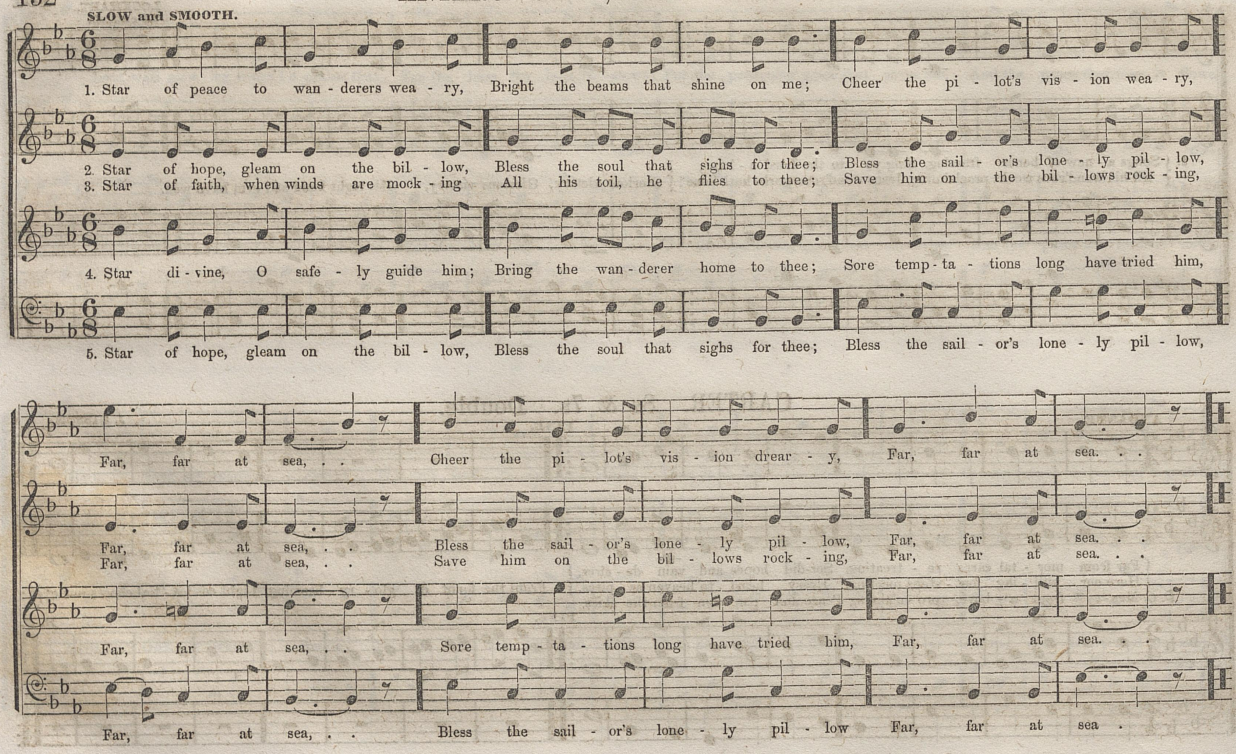
J. GIBSON.

D. C.

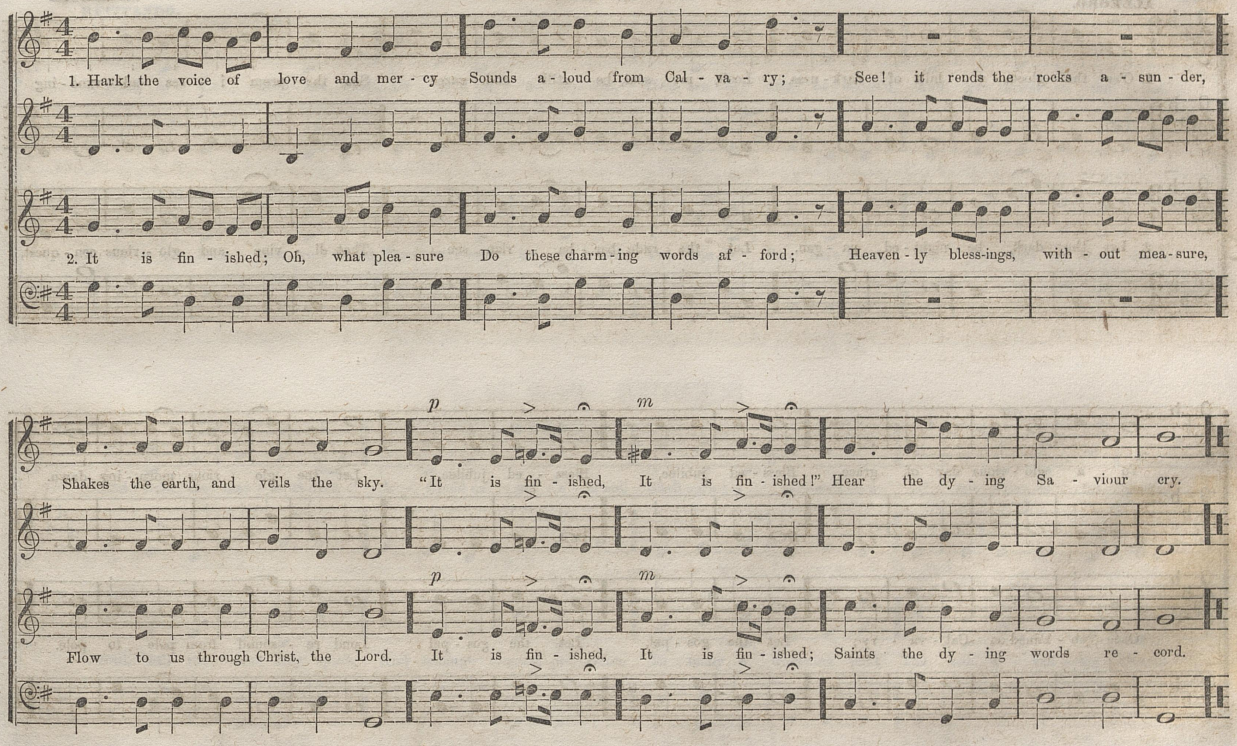


ANTARCTIC. 8s, 7s & 4s. PECULIAR. * * *

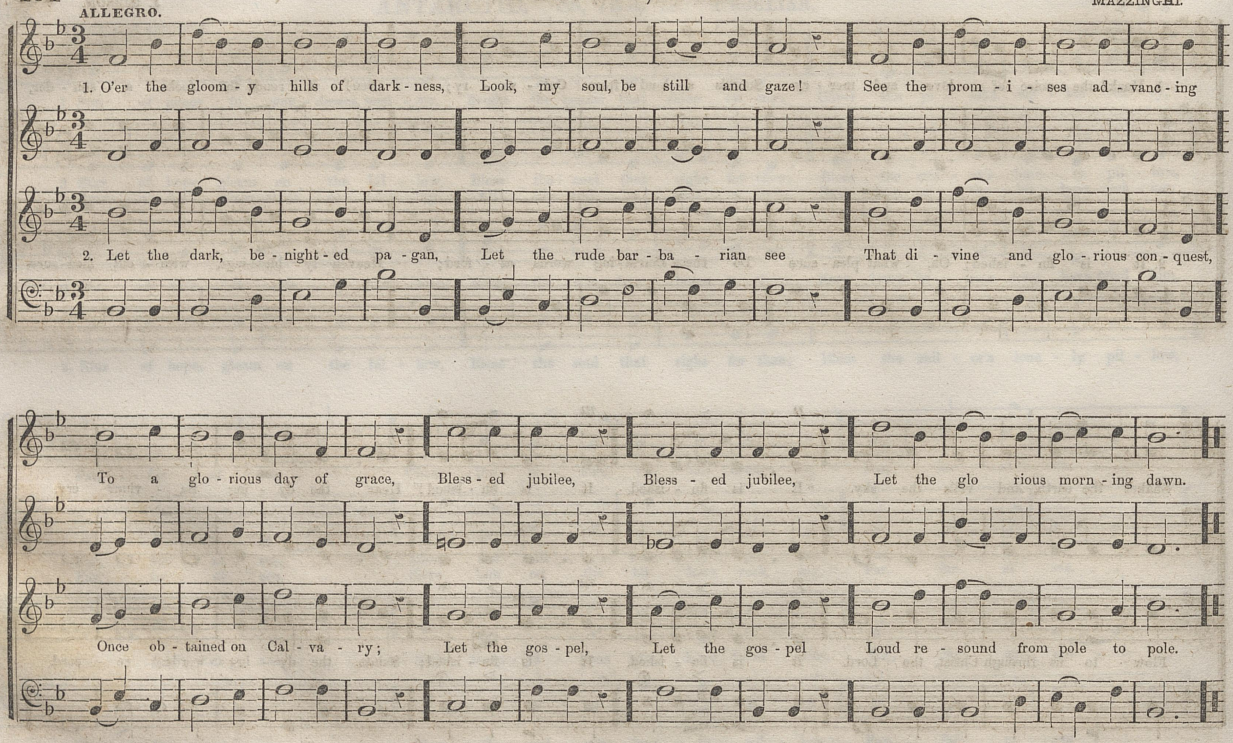
SLOW and SMOOTH.

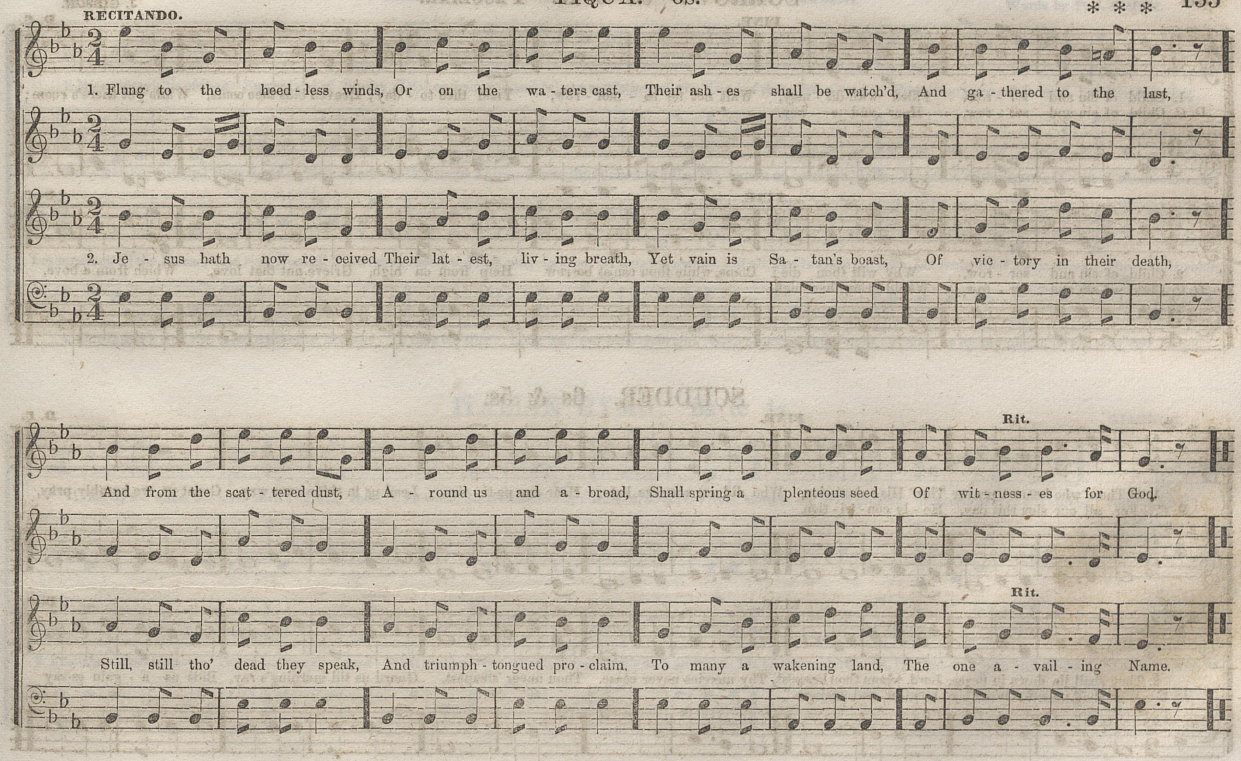


LOVE. 8s, 7s & 4s.


1. Hark! the voice of love and mer - cy Sounds a - loud from Cal - va - ry; See! it rends the rocks a - sun - der,
2. It is fin - ished; Oh, what plea - sure Do these charm - ing words af - ford; Heaven - ly bless-ings, with - out mea - sure,
p
m
Shakes the earth, and veils the sky. "It is fin - ished, It is fin - ished!" Hear the dy - ing Sa - viour cry.
Flow to us through Christ, the Lord. It is fin - ished, It is fin - ished; Saints the dy - ing words re - cord.

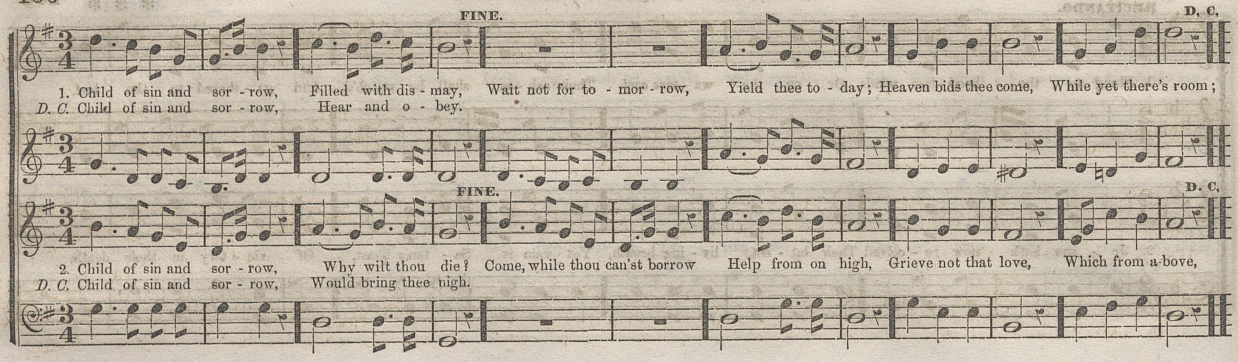
ALLEGRO. MAZZINGHI.



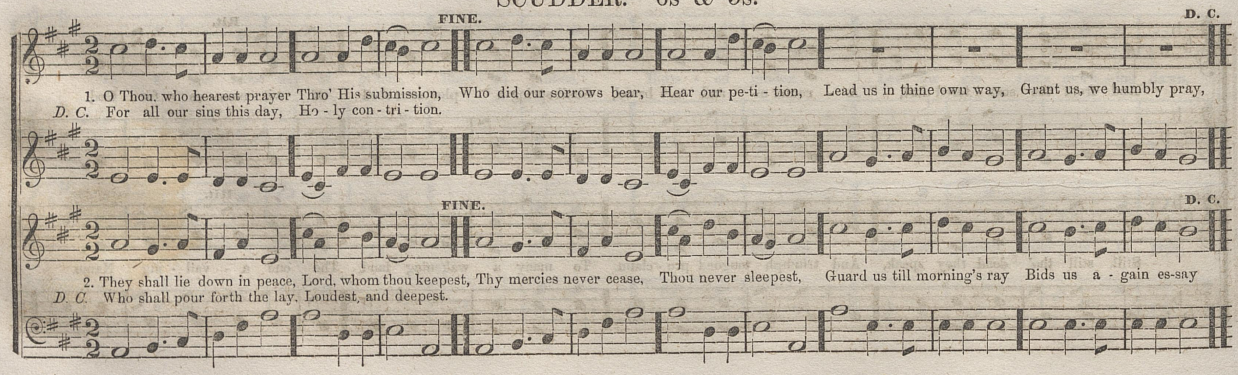

RECITANDO.
1. Flung to the heed - less winds, Or on the wa - ters cast, Their ash - es shall be watch'd, And ga - thered to the last,
2. Je - sus hath now re - ceived Their lat - est, liv - ing breath, Yet vain is Sa - tan's boast, Of vic - tory in their death,
Rit.
And from the scat - tered dust, A - round us and a - broad, Shall spring a plenteous seed Of wit - ness - es for God.
Rit.
Still, still tho' dead they speak, And triumph - tongued pro - claim, To many a wakening land, The one a - vail - ing Name.

SORROW. 6s & 4s. PECULIAR.

J. GIBSON.

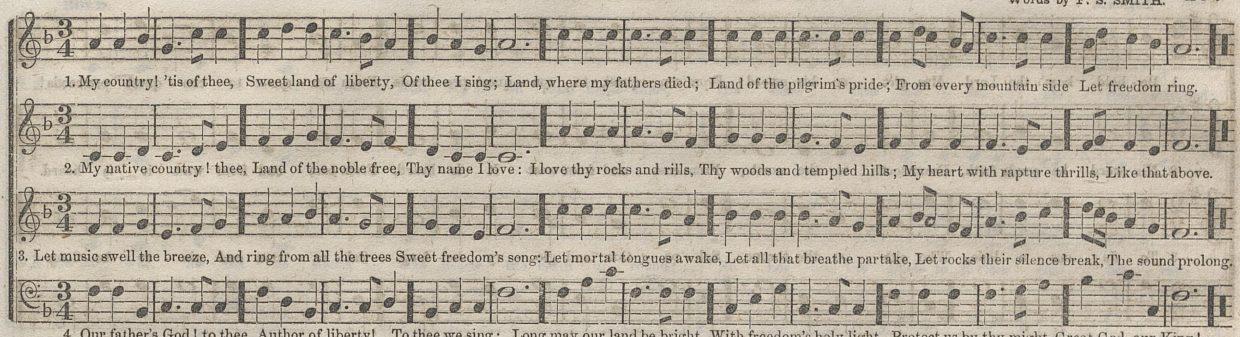


SCUDDER. 6s & 5s.



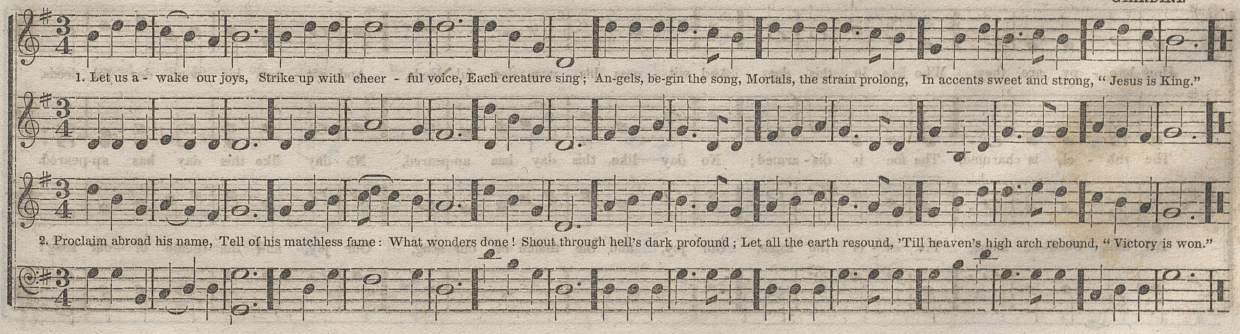
AMERICA. 6s & 4s. National Hymn.

Words by F. S. SMITH.

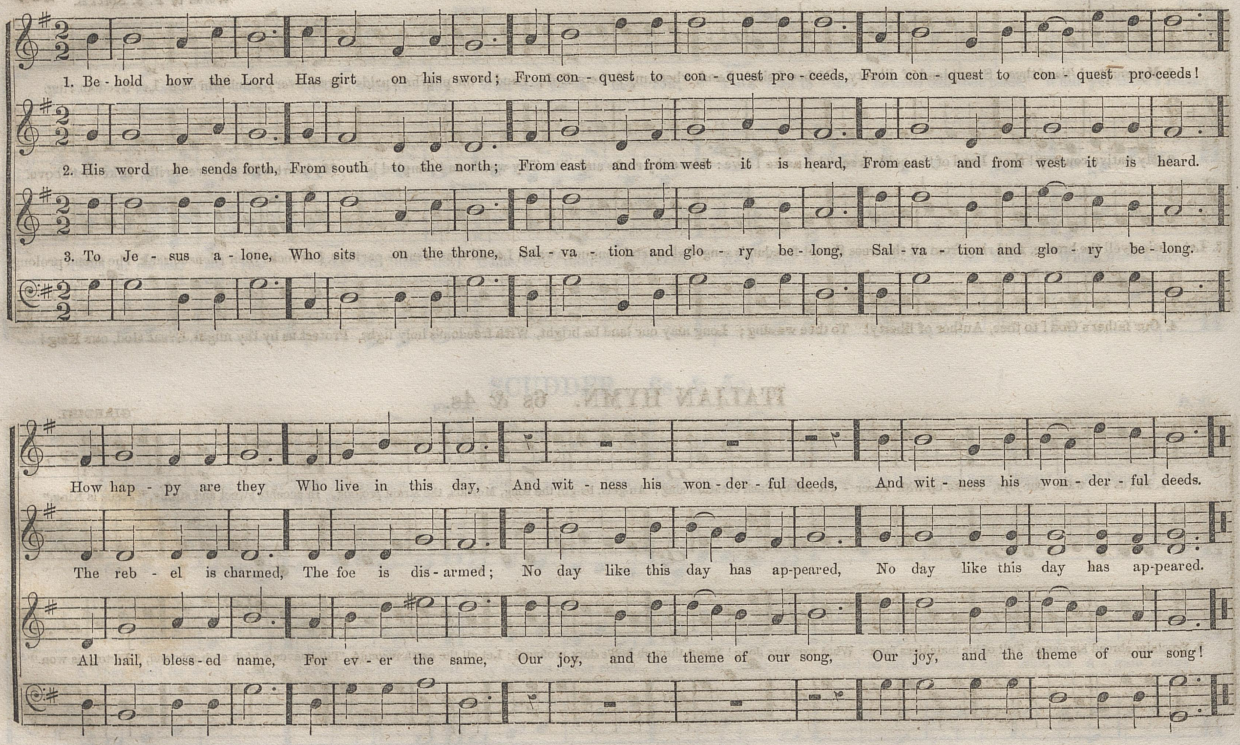


ITALIAN HYMN. 6s & 4s.

GIARDINI.

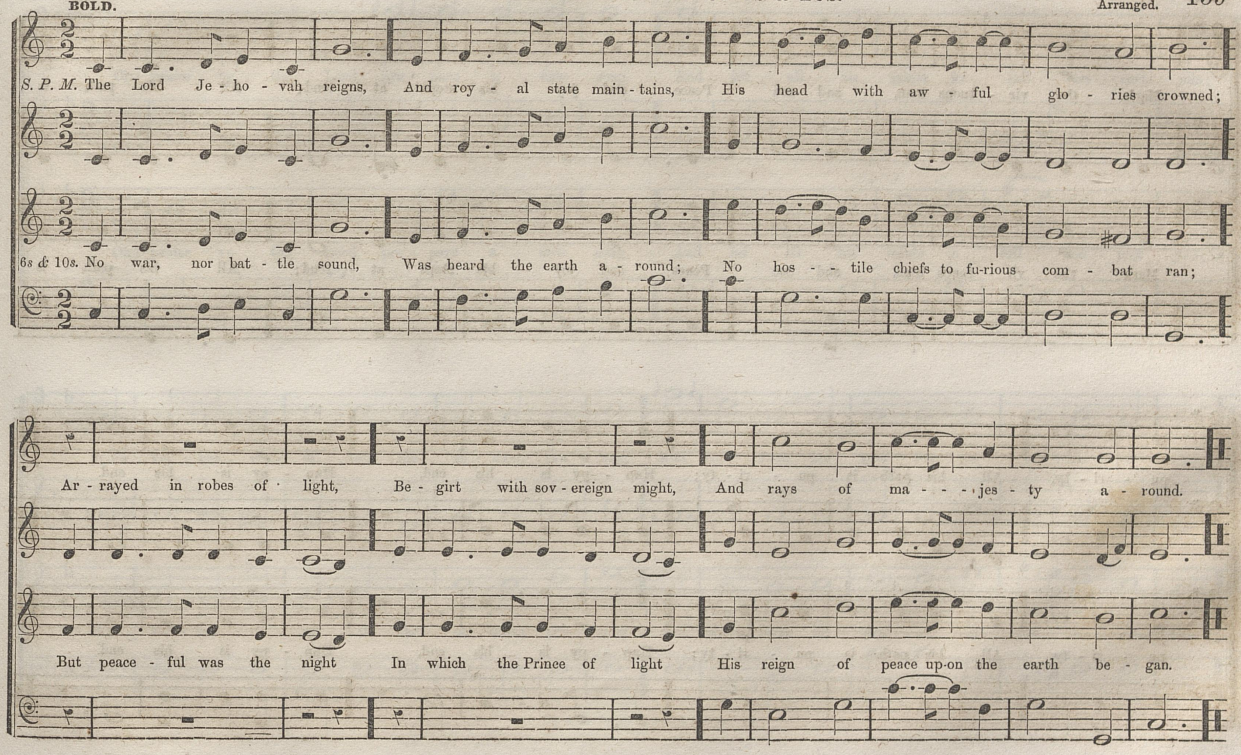


BETHLEHEM. 5s & 8s.

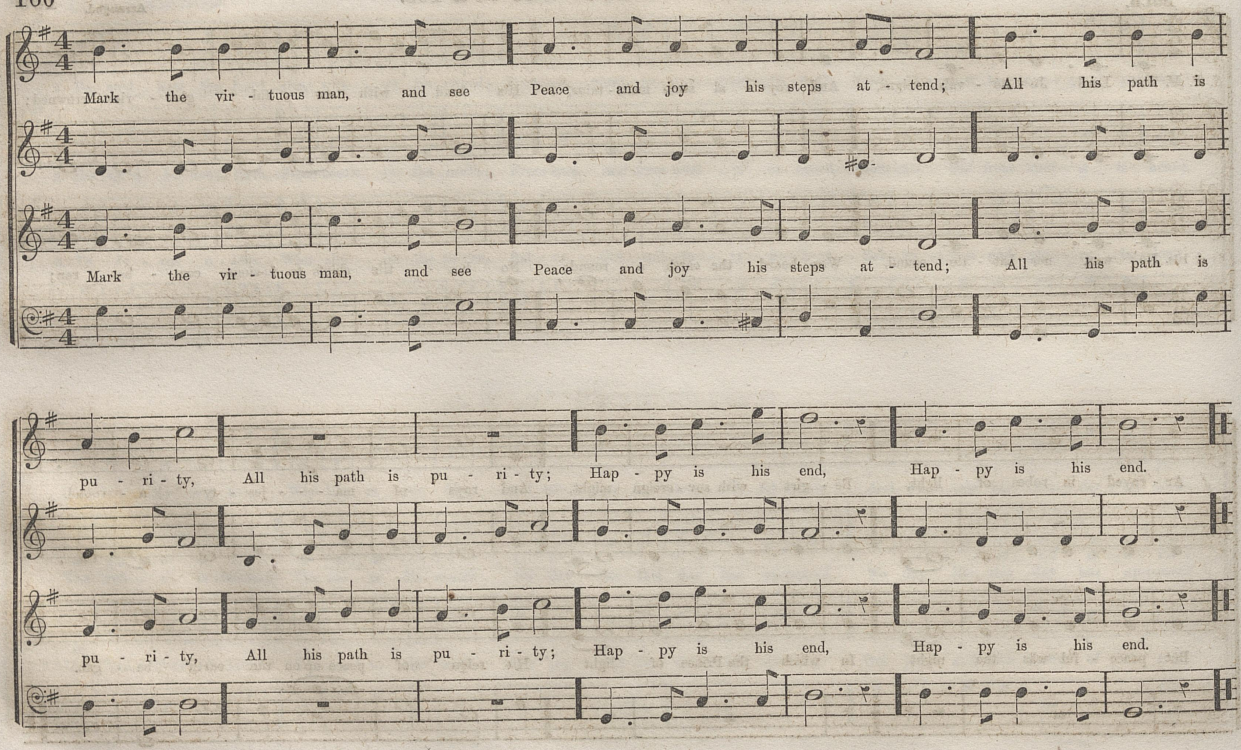


HANFORD. S. P. M. Or 6s & 10s.

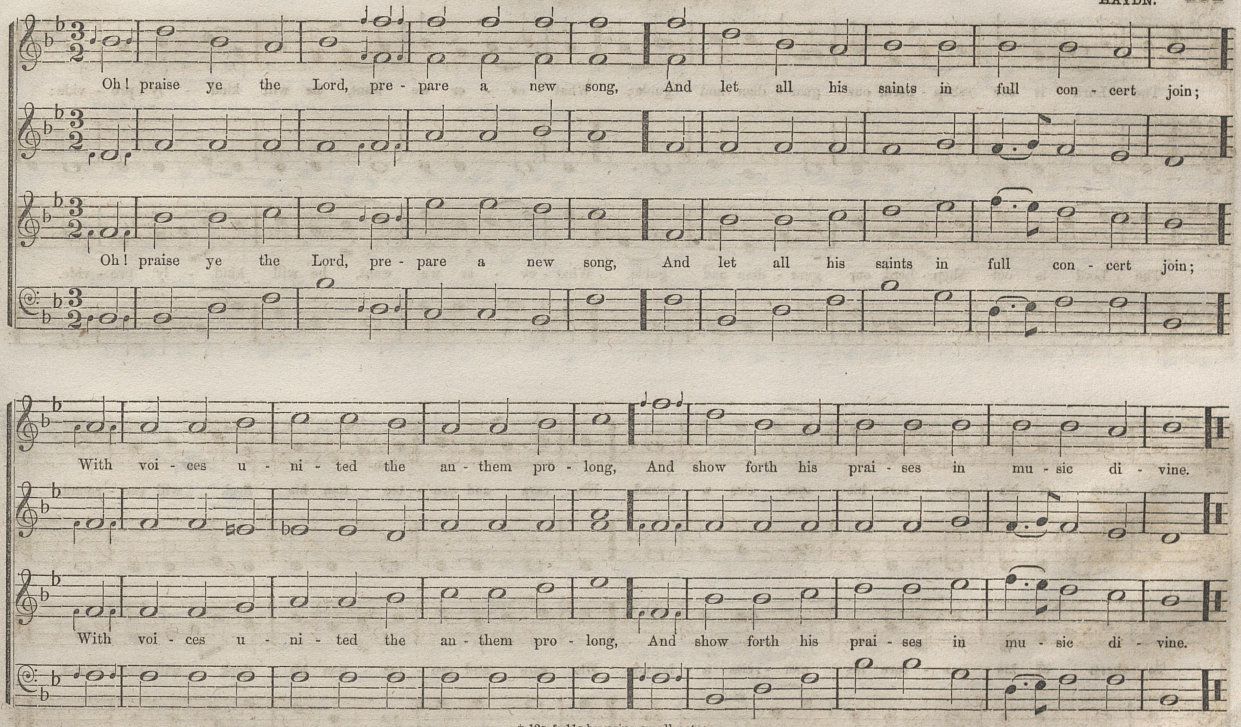
BOLD. Arranged.



GIBBS. 7s & 5s.

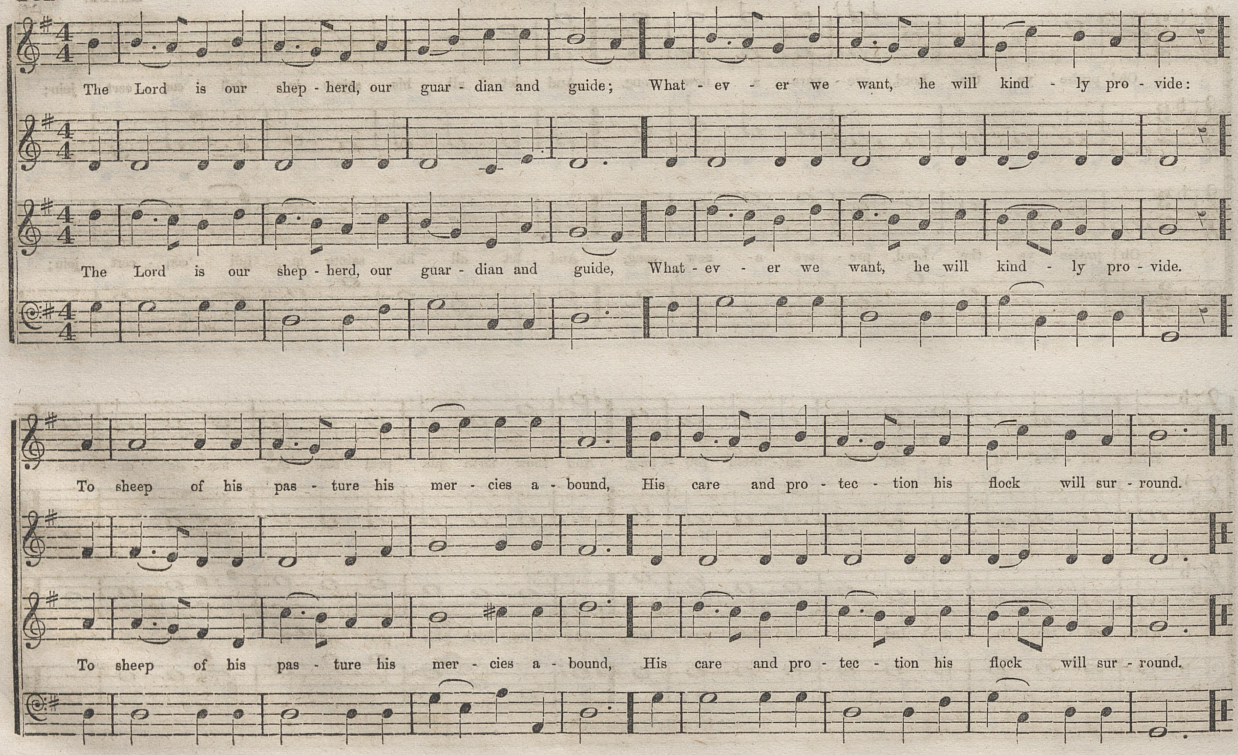

Mark the vir - tuous man, and see Peace and joy his steps at - tend; All his path is
Mark the vir - tuous man, and see Peace and joy his steps at - tend; All his path is
pu - ri - ty, All his path is pu - ri - ty; Hap - py is his end, Hap - py is his end.
pu - ri - ty, All his path is pu - ri - ty; Hap - py is his end, Hap - py is his end.

LYONS. 10s & 11s. Or 12s & 11s.*



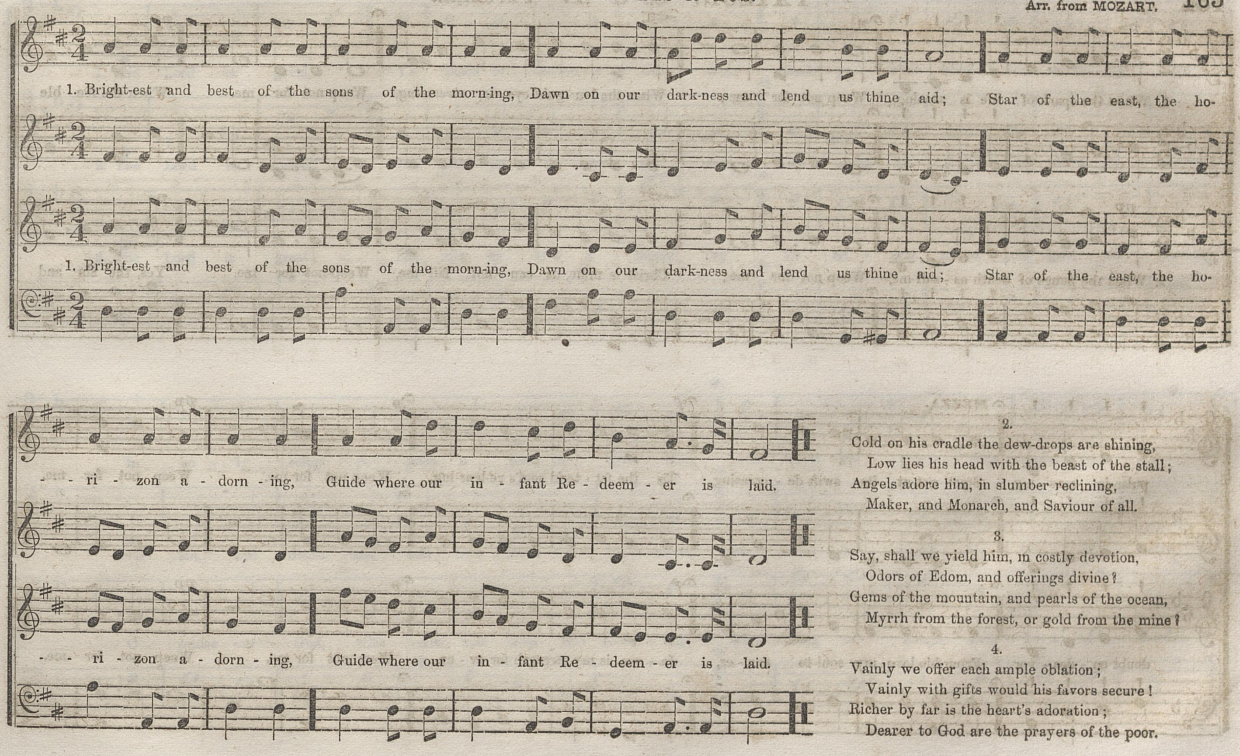
* 12s & 11s by using small notes.

HINTON. 11s.


The Lord is our shep - herd, our guar - dian and guide; What - ev - er we want, he will kind - ly pro - vide:
The Lord is our shep - herd, our guar - dian and guide, What - ev - er we want, he will kind - ly pro - vide.
To sheep of his pas - ture his mer - cies a - bound, His care and pro - tec - tion his flock will sur - round.
To sheep of his pas - ture his mer - cies a - bound, His care and pro - tec - tion his flock will sur - round.

FOLSOM. 11s & 10s.

Arr. from MOZART.

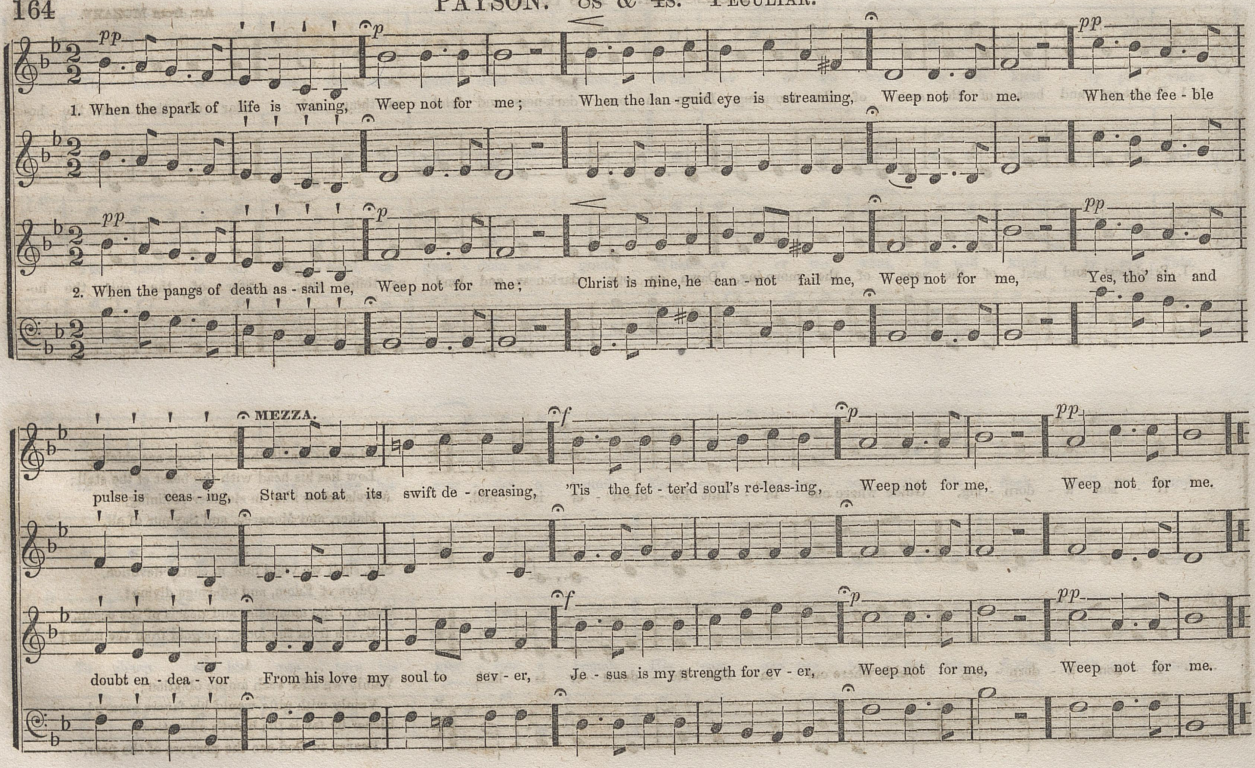


2.
Cold on his cradle the dew-drops are shining,
Low lies his head with the beast of the stall;
Angels adore him, in slumber reclining,
Maker, and Monarch, and Saviour of all.

3.
Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

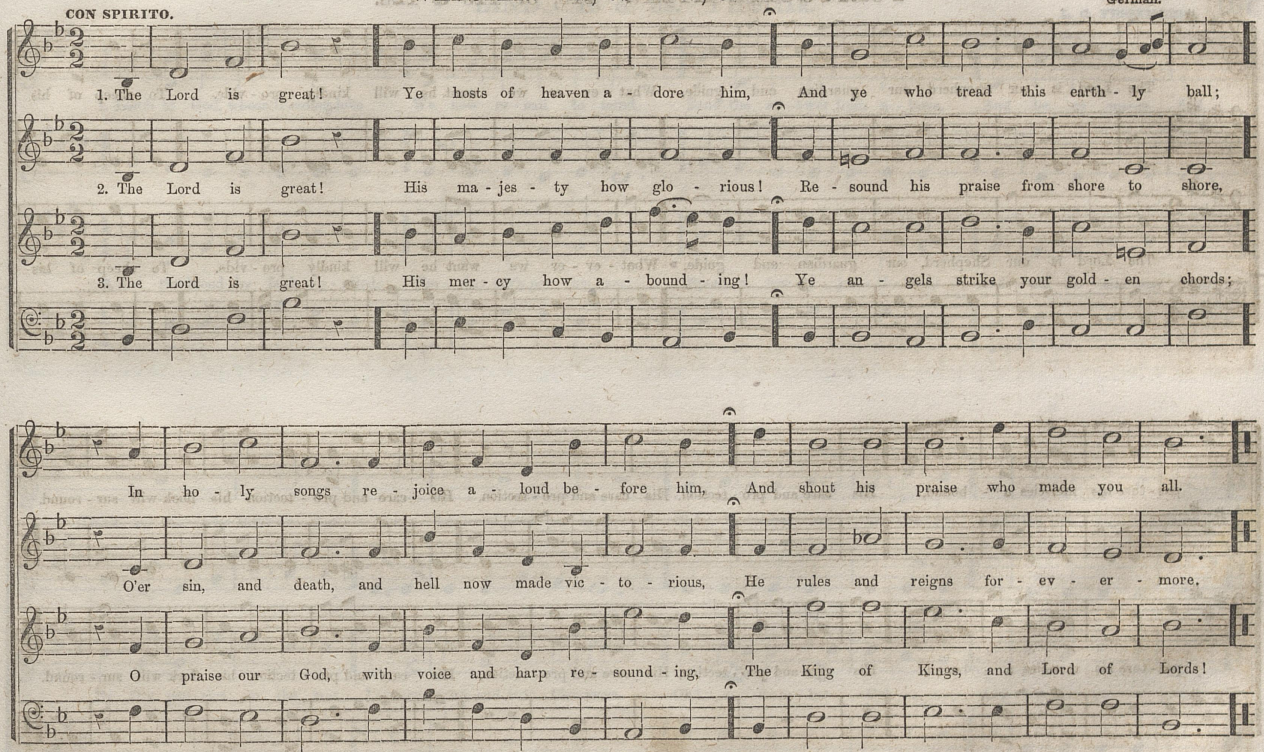
4.
Vainly we offer each ample oblation;
Vainly with gifts would his favors secure!
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.

PAYSON. 8s & 4s. PECULIAR.

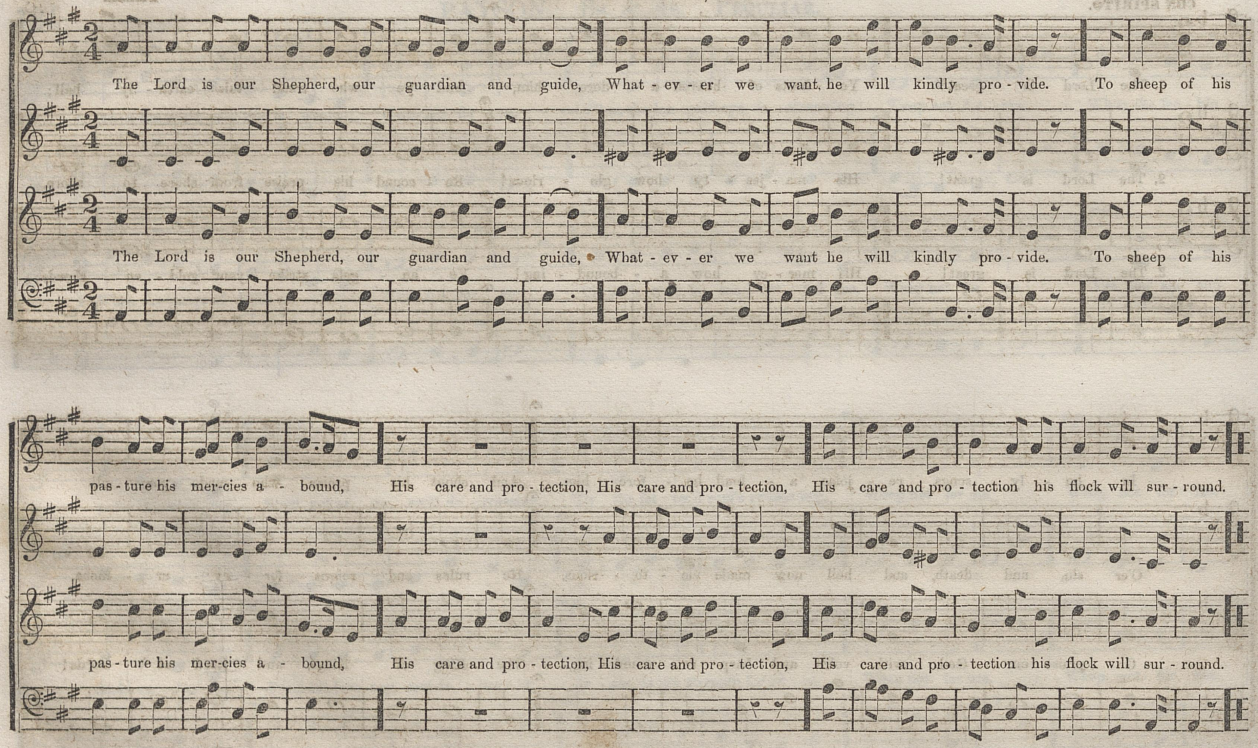


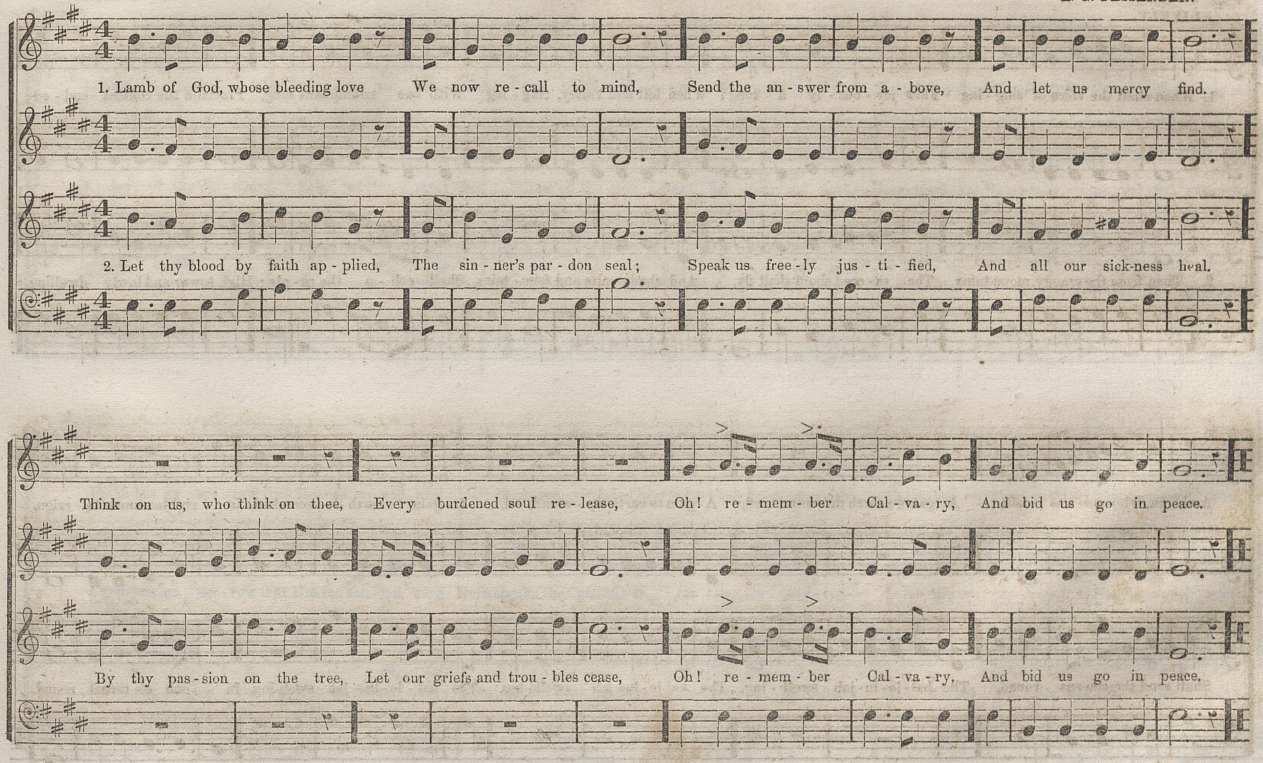
WEBSTER. 4s, 7s & 8s, or 11s & 8s.

CON SPIRITO.

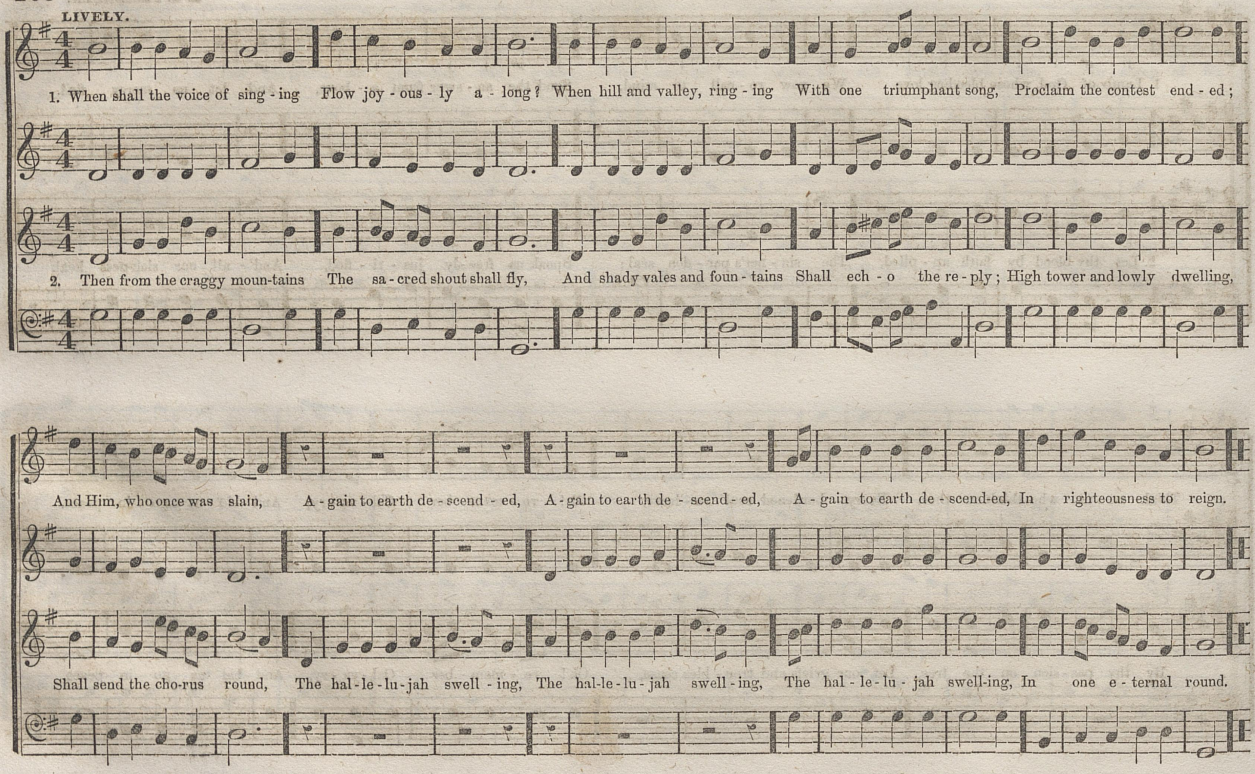


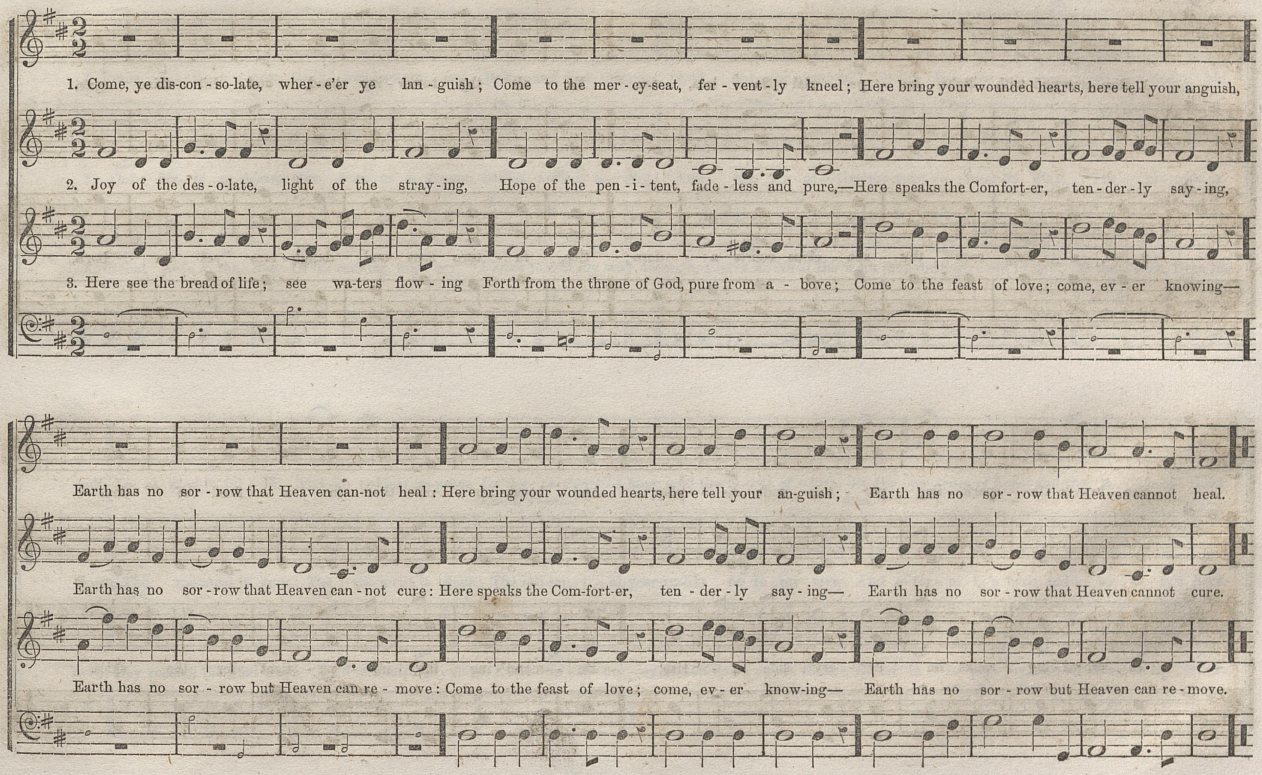
PORTUGUESE HYMN. 11s, or 11s & 12s.




1. Lamb of God, whose bleeding love We now re - call to mind, Send the an - swer from a - bove, And let us mercy find.
2. Let thy blood by faith ap - plied, The sin - ner's par - don seal; Speak us free - ly jus - ti - fied, And all our sick-ness heal.
Think on us, who think on thee, Every burdened soul re - lease, Oh! re - mem - ber Cal - va - ry, And bid us go in peace.
By thy pas - sion on the tree, Let our griefs and trou - bles cease, Oh! re - mem - ber Cal - va - ry, And bid us go in peace.

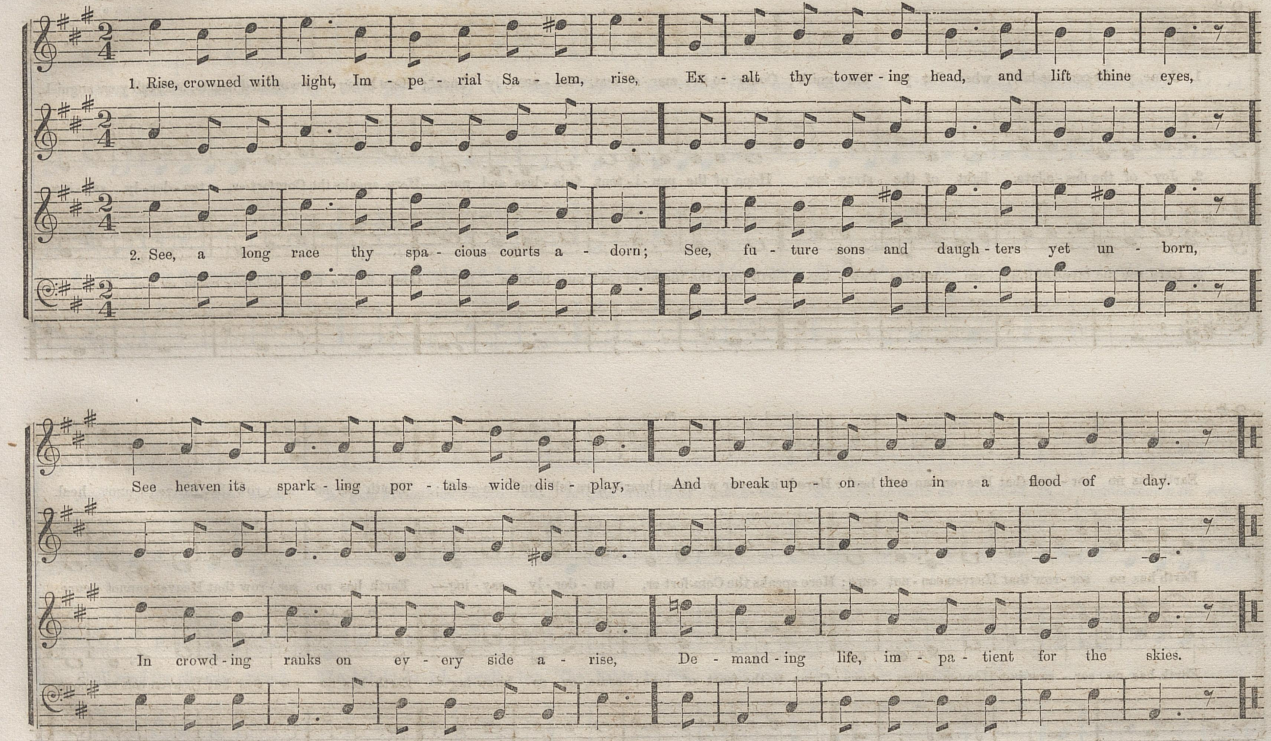
ROMAINE. 7s & 6s.

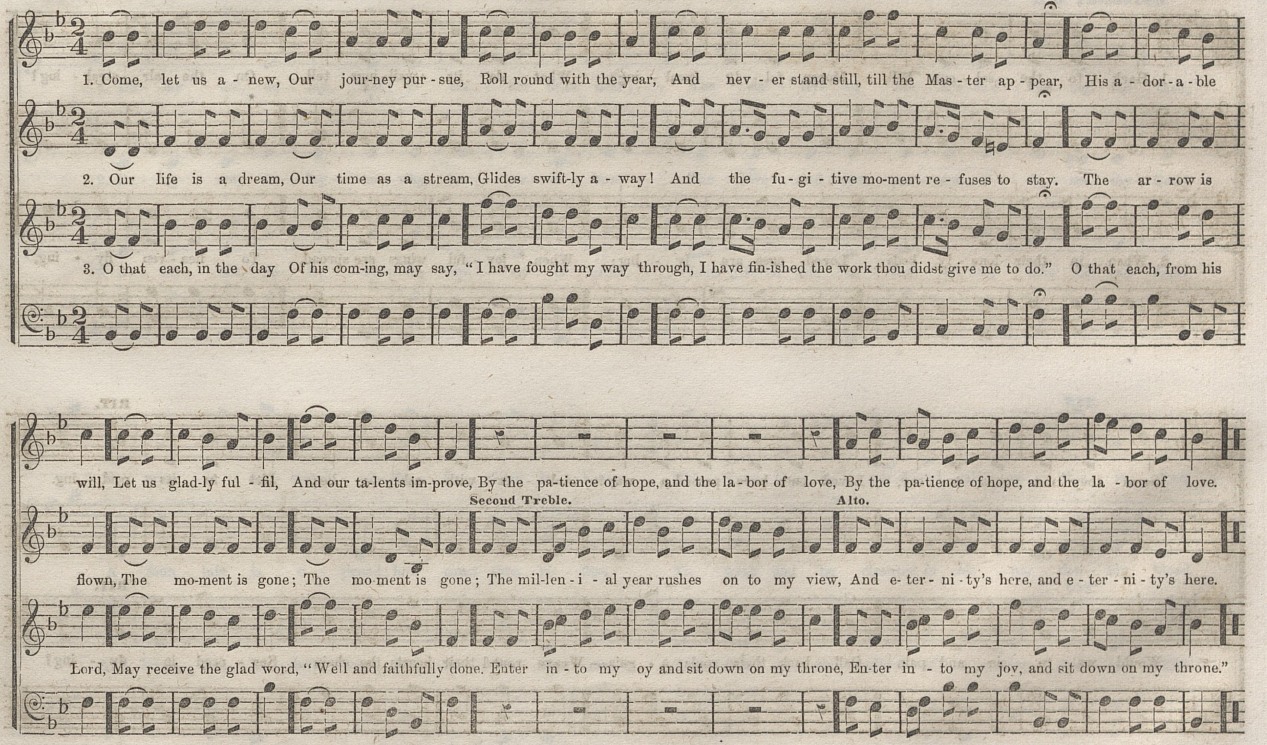



1. Come, ye dis-con-so-late, wher-e'er ye lan-guish; Come to the mer-cy-seat, fer-vent-ly kneel; Here bring your wounded hearts, here tell your anguish,
2. Joy of the des-o-late, light of the stray-ing, Hope of the pen-i-tent, fade-less and pure,—Here speaks the Comfort-er, ten-der-ly say-ing,
3. Here see the bread of life; see wa-ters flow-ing Forth from the throne of God, pure from a-bove; Come to the feast of love; come, ev-er knowing—
Earth has no sor-row that Heaven can-not heal: Here bring your wounded hearts, here tell your an-guish; Earth has no sor-row that Heaven cannot heal.
Earth has no sor-row that Heaven can-not cure: Here speaks the Com-fort-er, ten-der-ly say-ing— Earth has no sor-row that Heaven cannot cure.
Earth has no sor-row but Heaven can re-move: Come to the feast of love; come, ev-er know-ing— Earth has no sor-row but Heaven can re-move.

IMPERIAL. 10s.

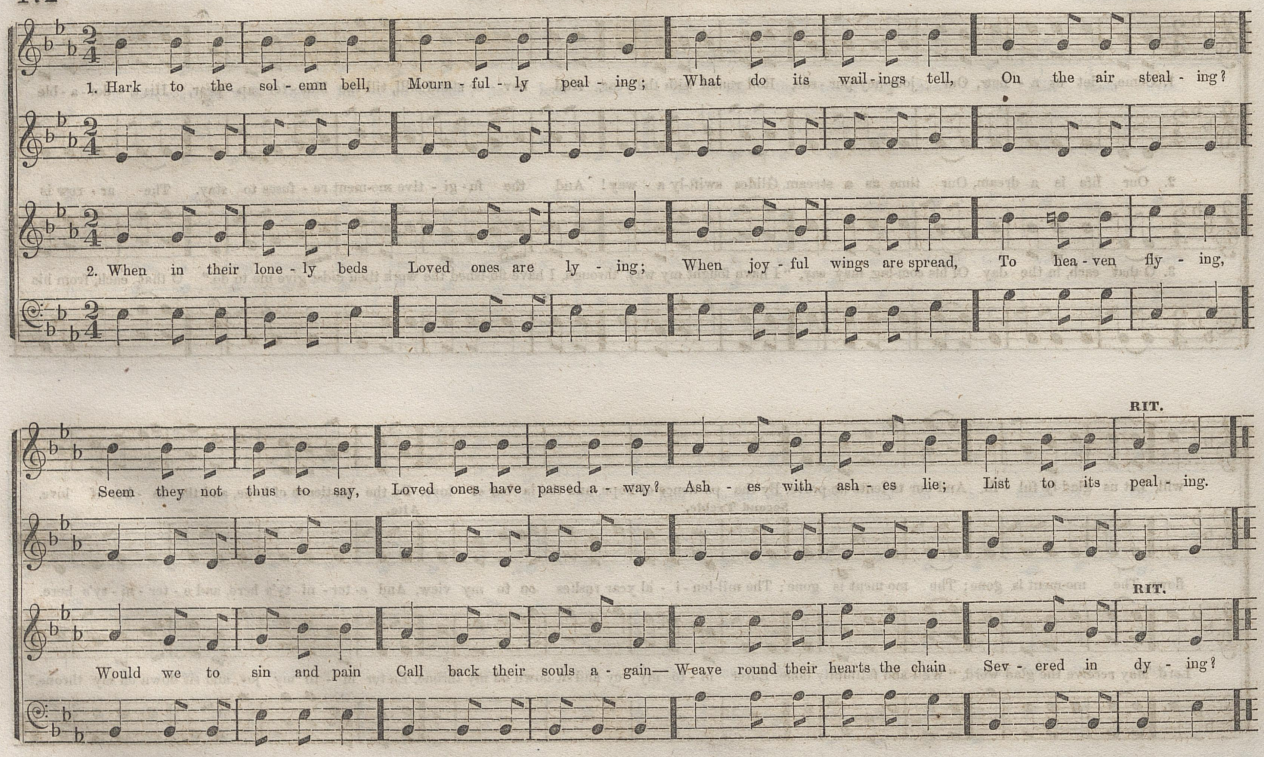
L. G. FESSENDEN.

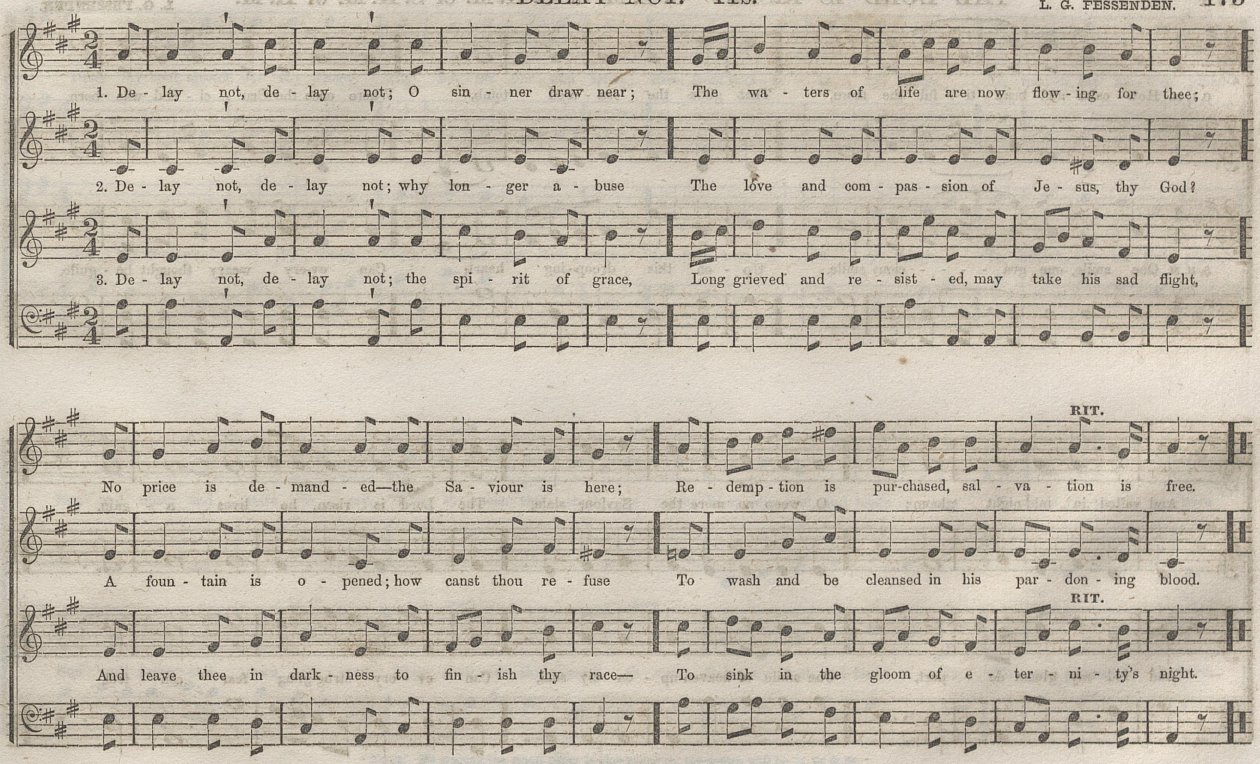



1. Come, let us a - new, Our jour-ney pur - sue, Roll round with the year, And nev - er stand still, till the Mas - ter ap - pear, His a - dor - a - ble
2. Our life is a dream, Our time as a stream, Glides swift-ly a - way! And the fu - gi - tive mo-ment re - fuses to stay. The ar - row is
3. O that each, in the day Of his com-ing, may say, "I have fought my way through, I have fin-ished the work thou didst give me to do." O that each, from his
will, Let us glad-ly ful - fil, And our ta-lents im-prove, By the pa-tience of hope, and the la - bor of love, By the pa-tience of hope, and the la - bor of love.
Second Treble.
Alto.
flown, The mo-ment is gone; The mo-ment is gone; The mil-len - i - al year rushes on to my view, And e - ter - ni - ty's here, and e - ter - ni - ty's here.
Lord, May receive the glad word, "Well and faithfully done. Enter in - to my oy and sit down on my throne, En-ter in - to my joy, and sit down on my throne."

DEPARTED ONES. 6s & 5s.

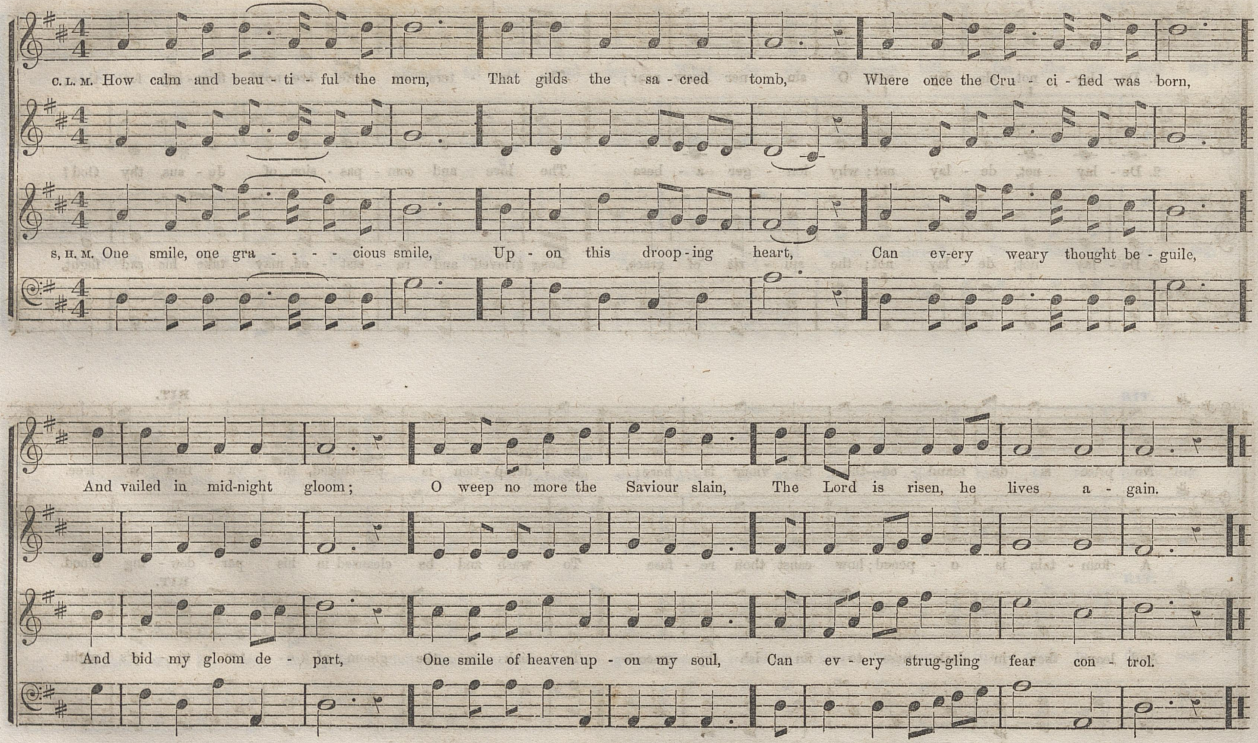
L. G. FESSENDEN.

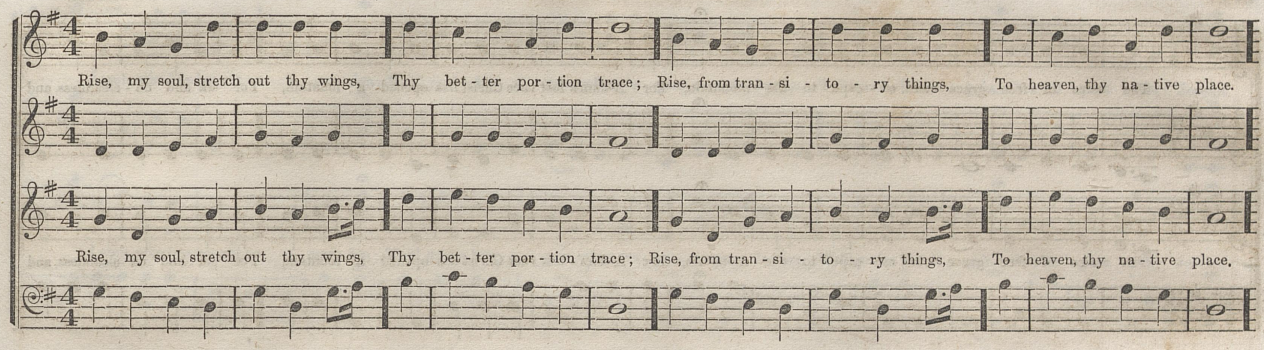


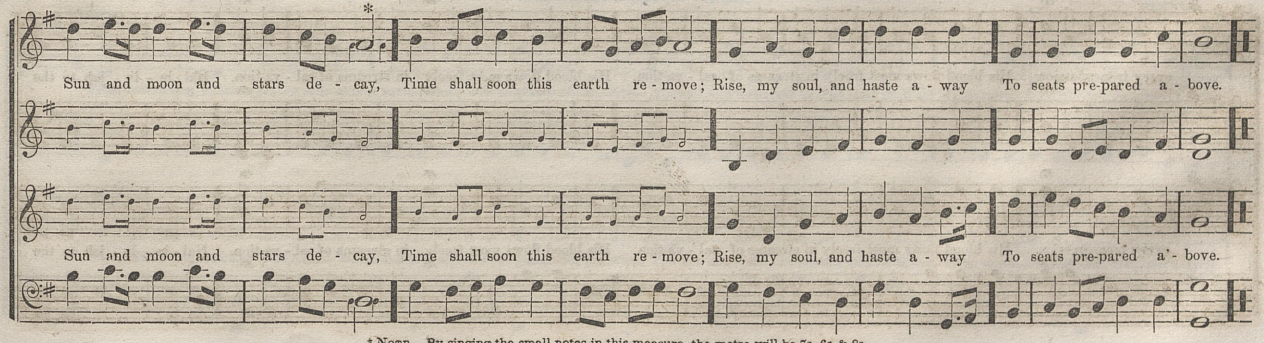

1. De - lay not, de - lay not; O sin - ner draw near; The wa - ters of life are now flow - ing for thee;
2. De - lay not, de - lay not; why lon - ger a - buse The love and com - pas - sion of Je - sus, thy God?
3. De - lay not, de - lay not; the spi - rit of grace, Long grieved and re - sist - ed, may take his sad flight,
RIT.
No price is de - mand - ed—the Sa - viour is here; Re - demp - tion is pur-chased, sal - va - tion is free.
A foun - tain is o - pened; how canst thou re - fuse To wash and be cleansed in his par - don - ing blood.
RIT.
And leave thee in dark - ness to fin - ish thy race— To sink in the gloom of e - ter - ni - ty's night.

THE LORD IS RISEN. C. L. M. or C. H. M. or S. H. M. or H. M.

L. G. FESSENDEN.



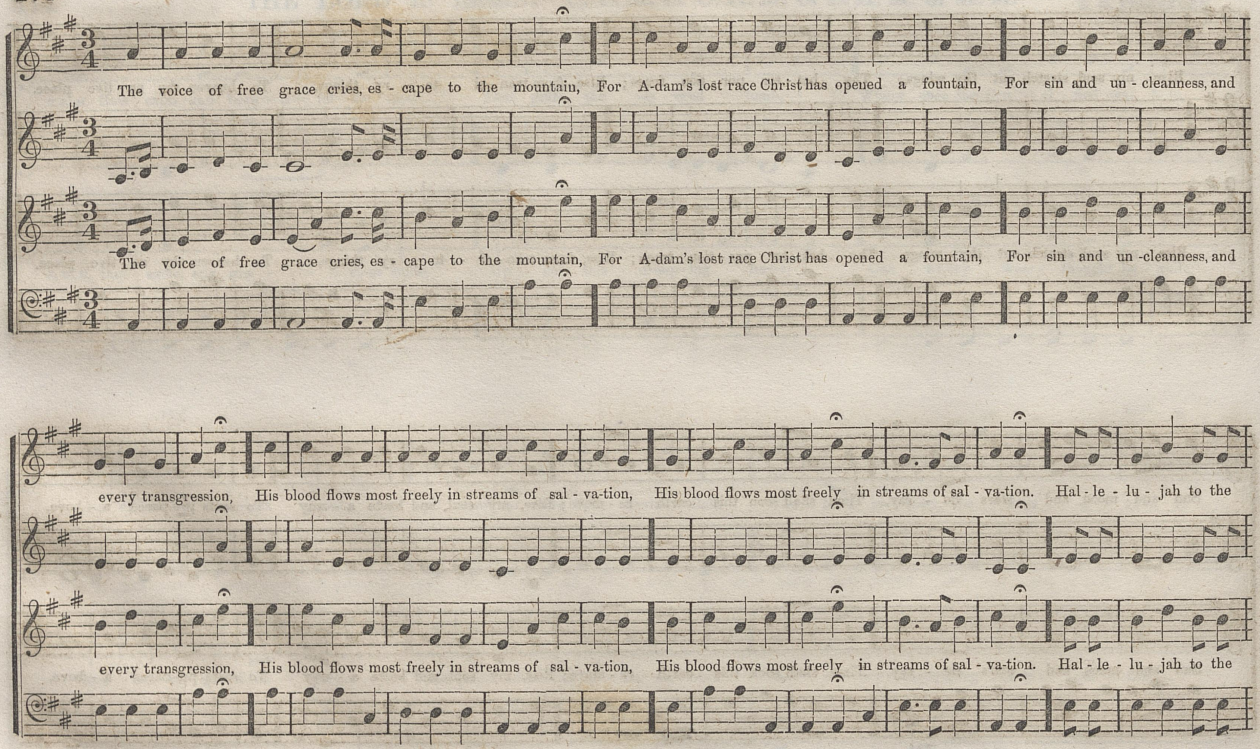




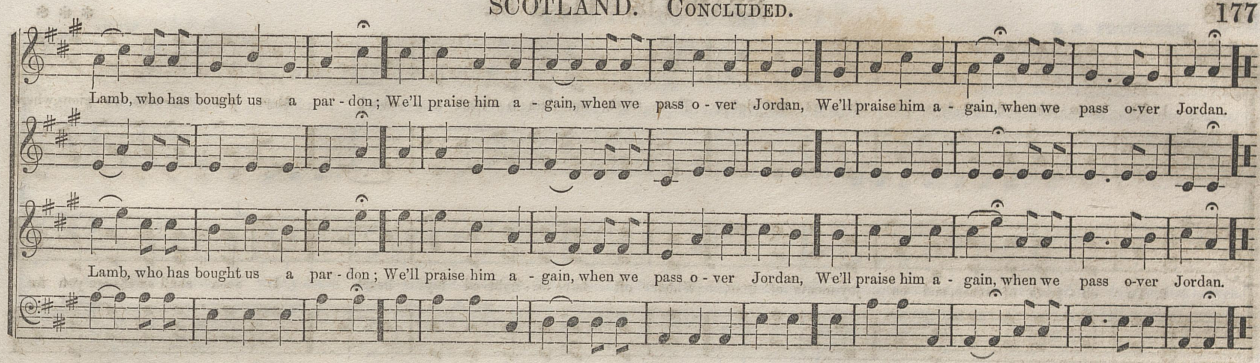
* Note. By singing the small notes in this measure, the metre will be 7s, 6s & 8s.

SCOTLAND. 12s.

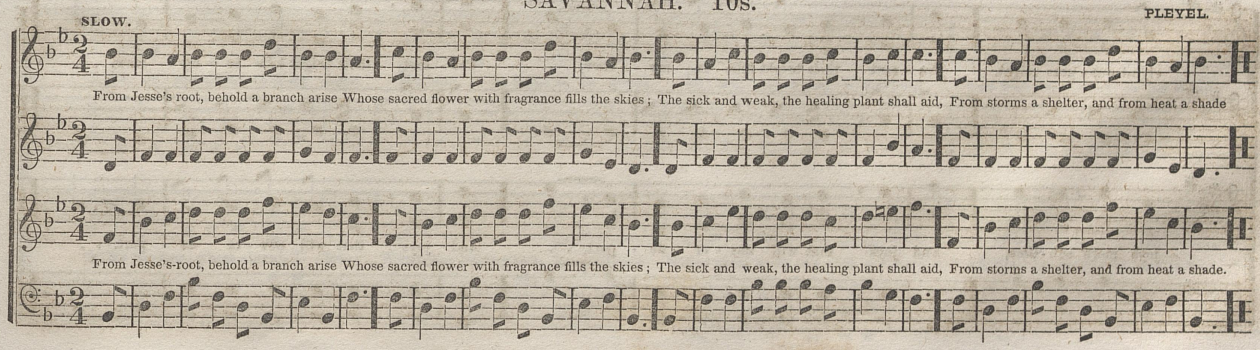
DR. CLARKE.



SCOTLAND. Concluded.

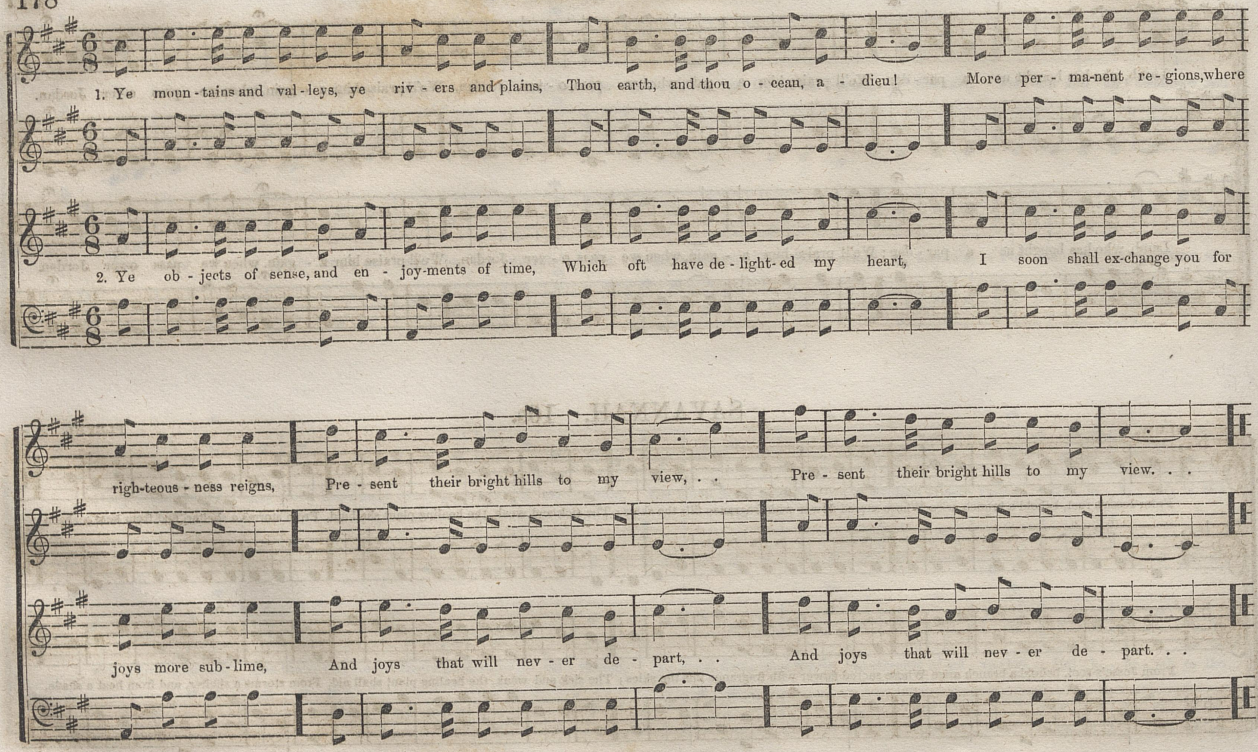


SAVANNAH. 10s.



NEAPOLIS. 11s & 8s.

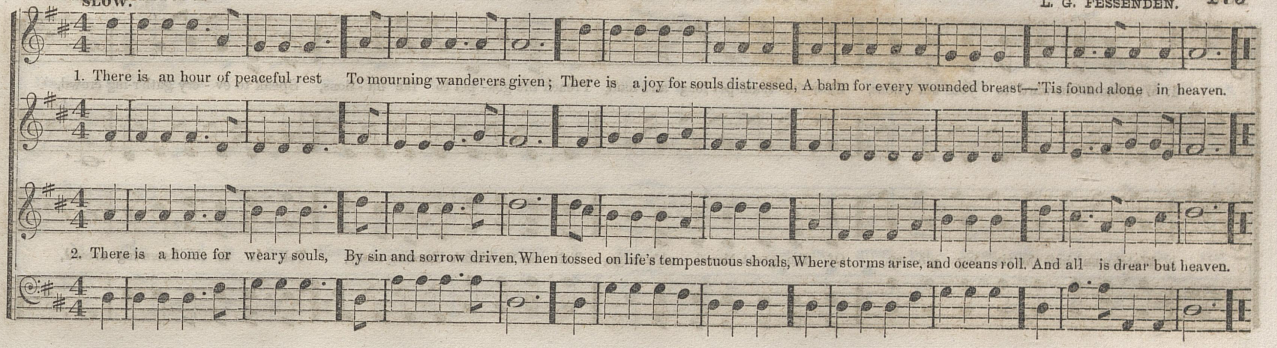
* * *



RILEY. 8s & 6s.

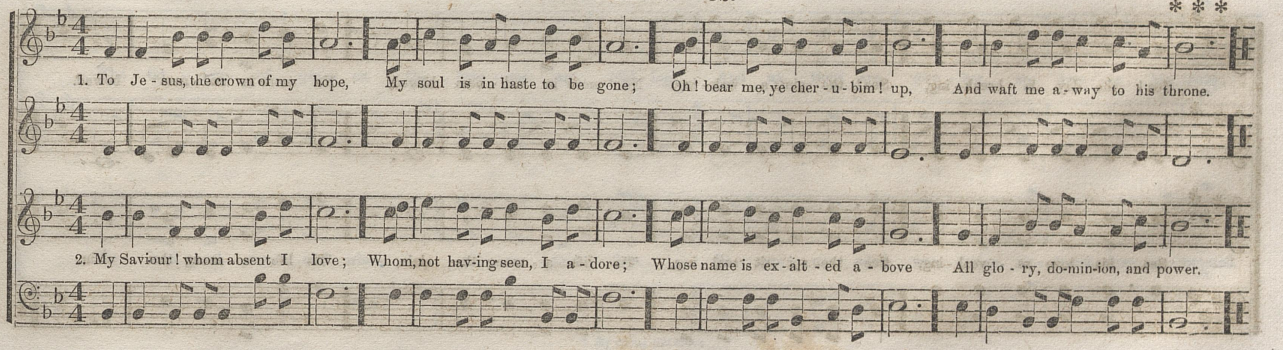
L. G. FESSENDEN.

SLOW.



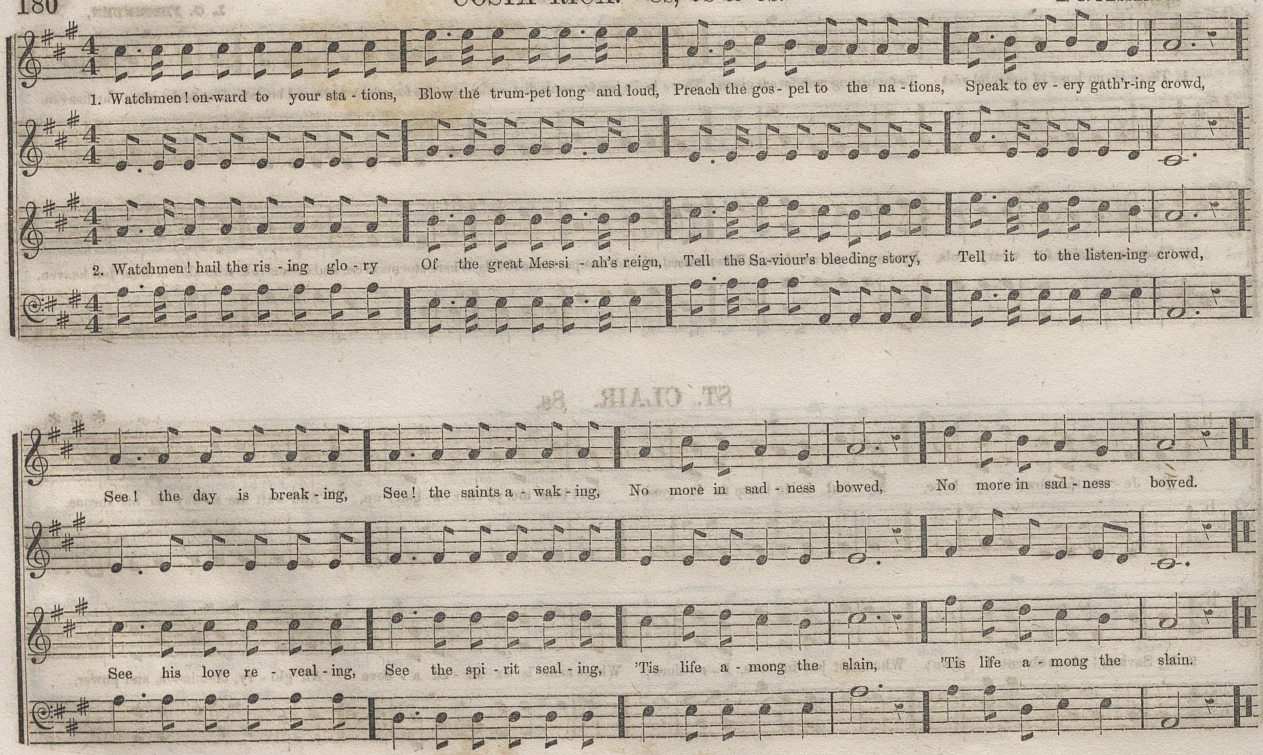
ST. CLAIR. 8s.

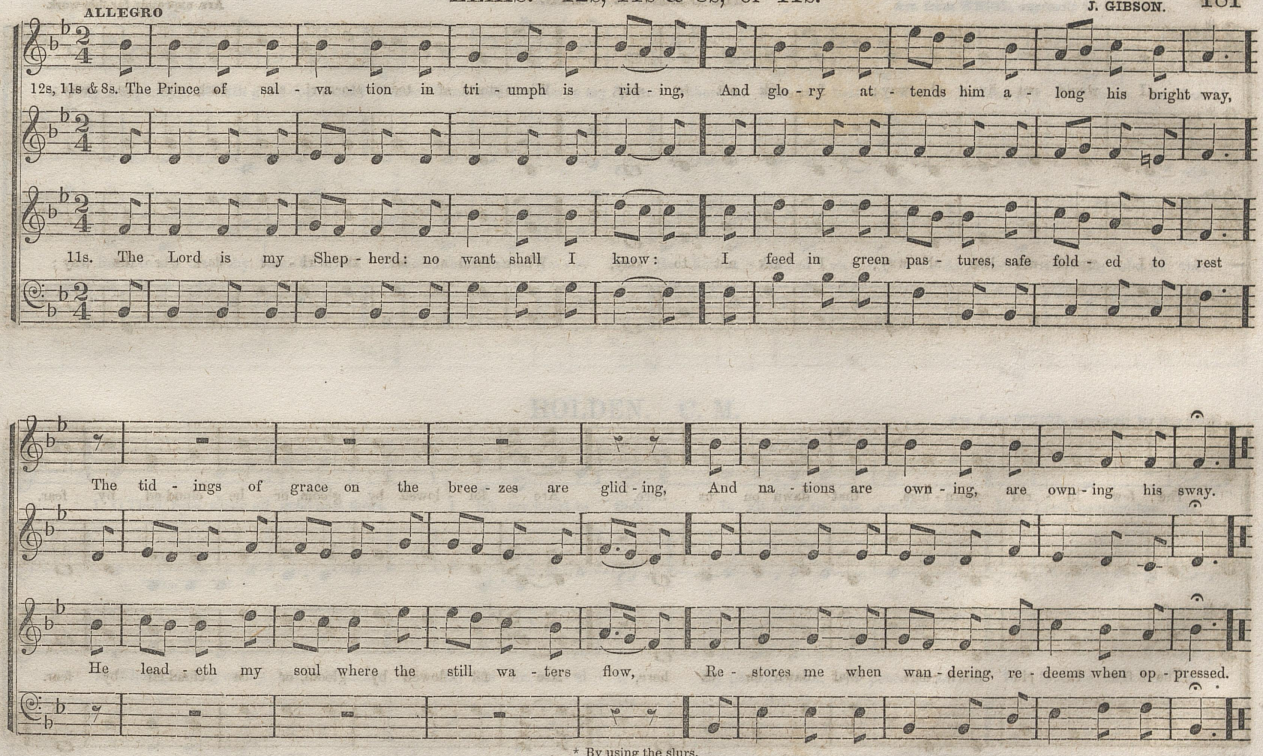
* * *



COSTA RICA. 8s, 7s & 6s.

L. G. FESSENDEN.

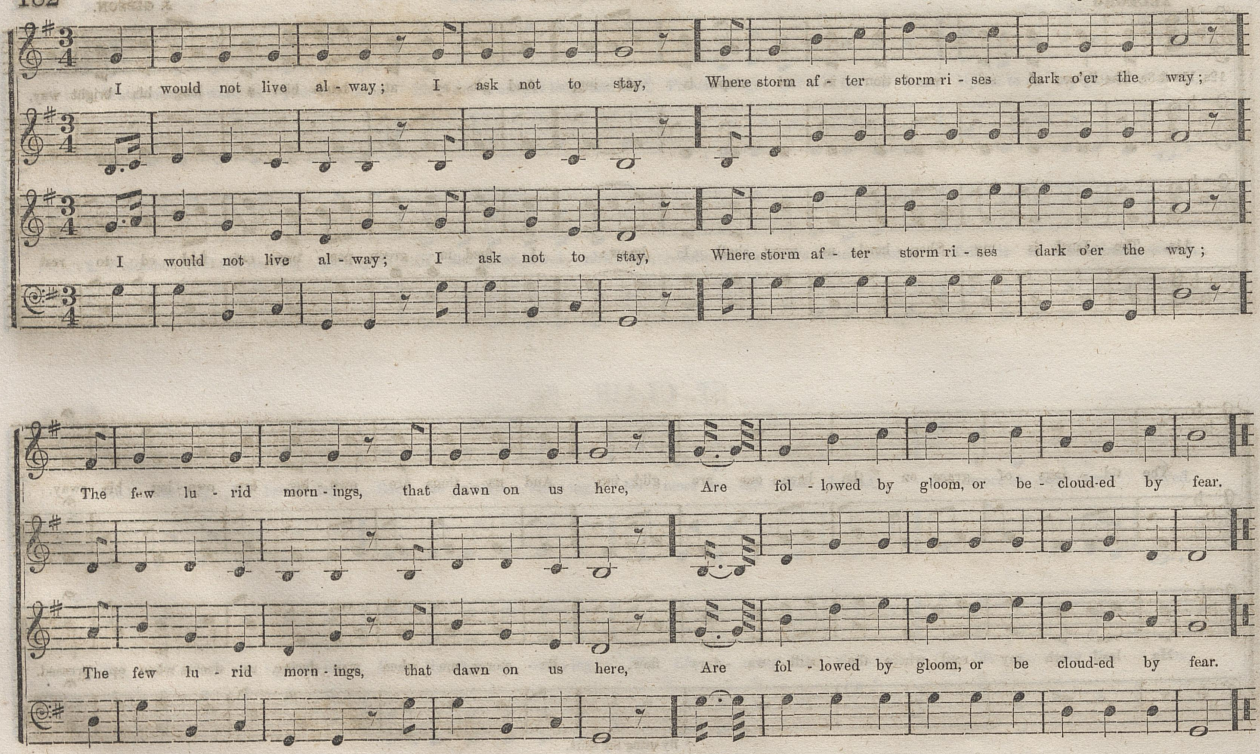




* By using the slurs.

APOLLOS. 11s.

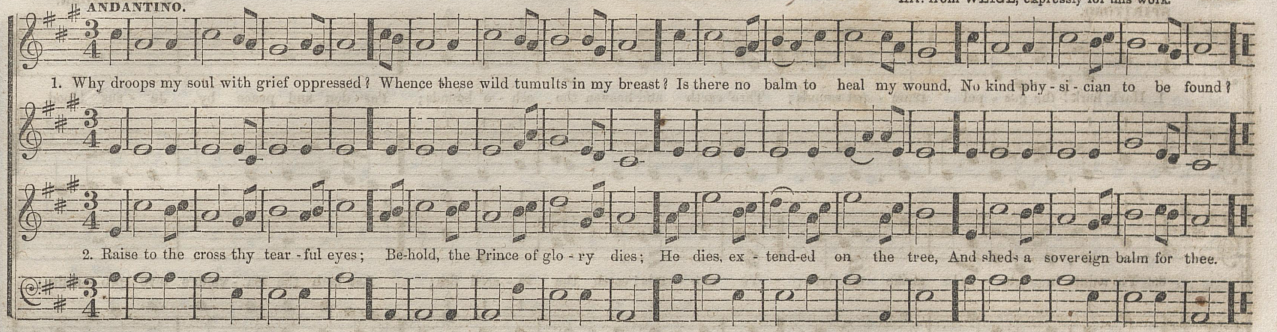
Arr. expressly for this work.



BEREA. L. M.

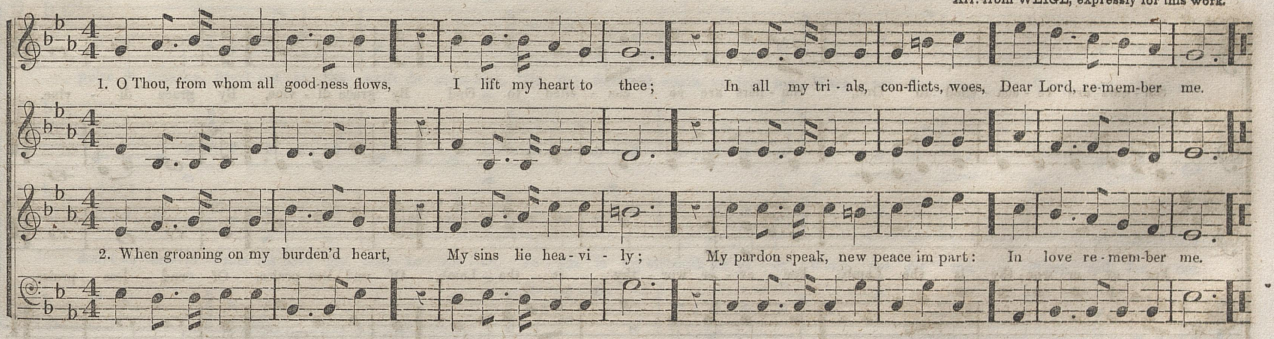
Arr. from WEIGL, expressly for this work.

ANDANTINO.



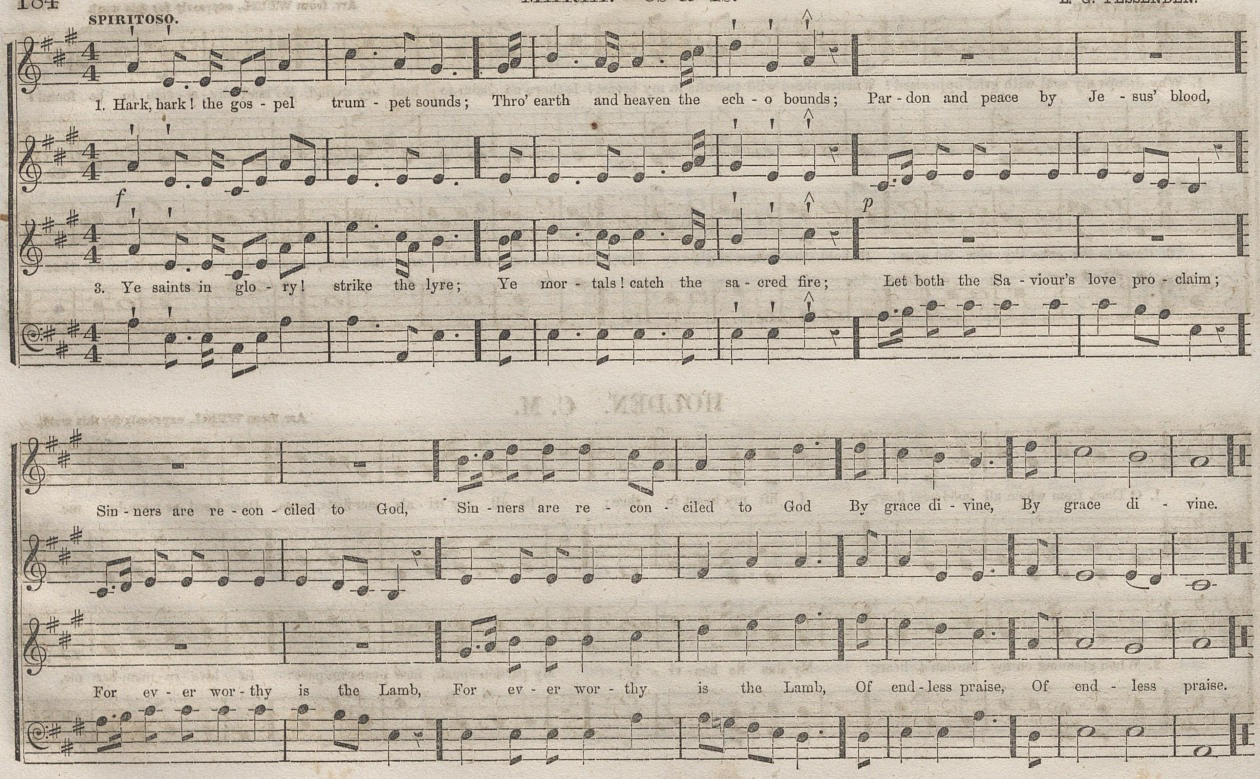
HOLDEN. C. M.

Arr. from WEIGL, expressly for this work.



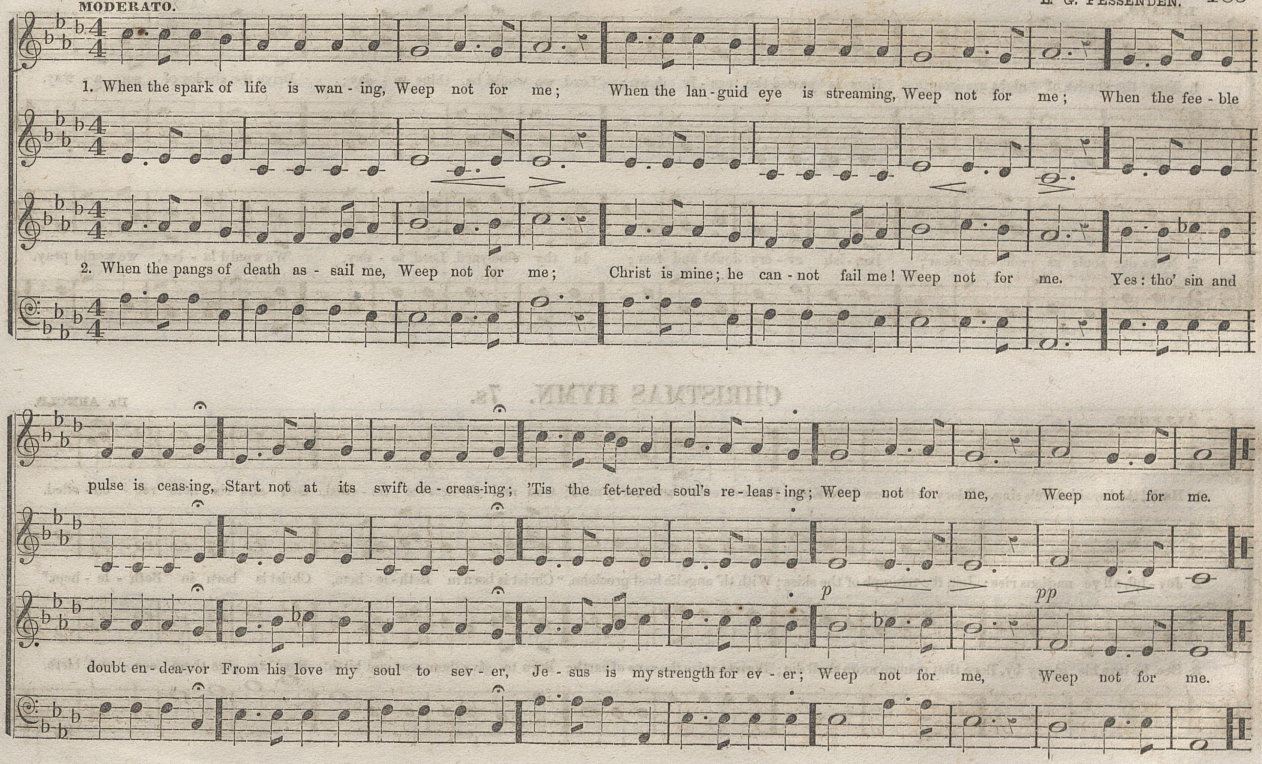
MARIA. 8s & 4s.

L. G. FESSENDEN.



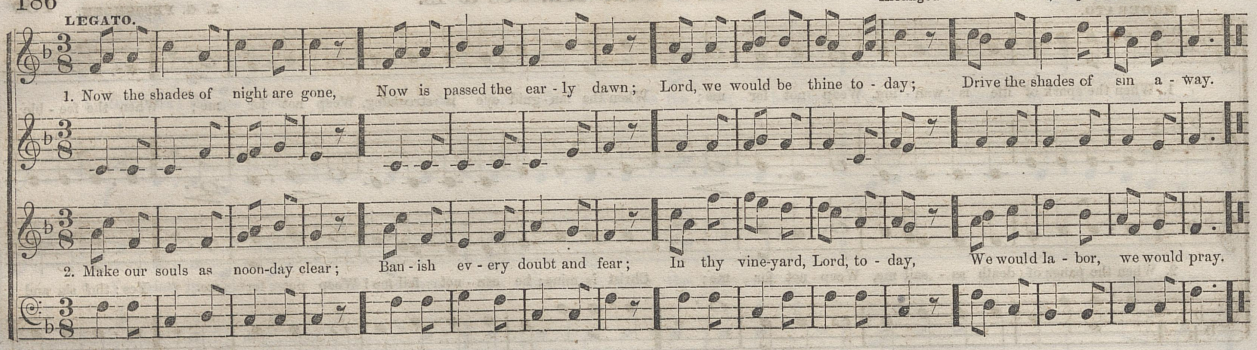
WEEP NOT FOR ME. 8s & 4s.

L. G. PESSENDEN.



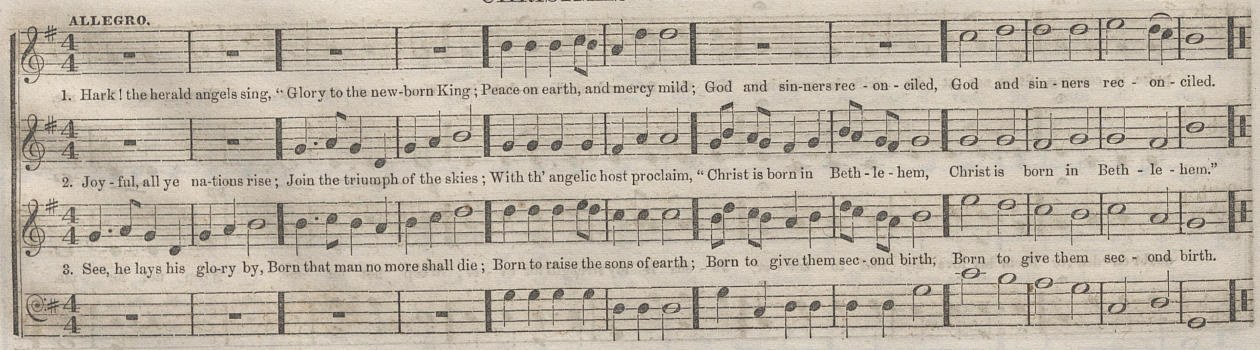
TURPIN. 7s.

Arranged from MOZART, expressly for this work.



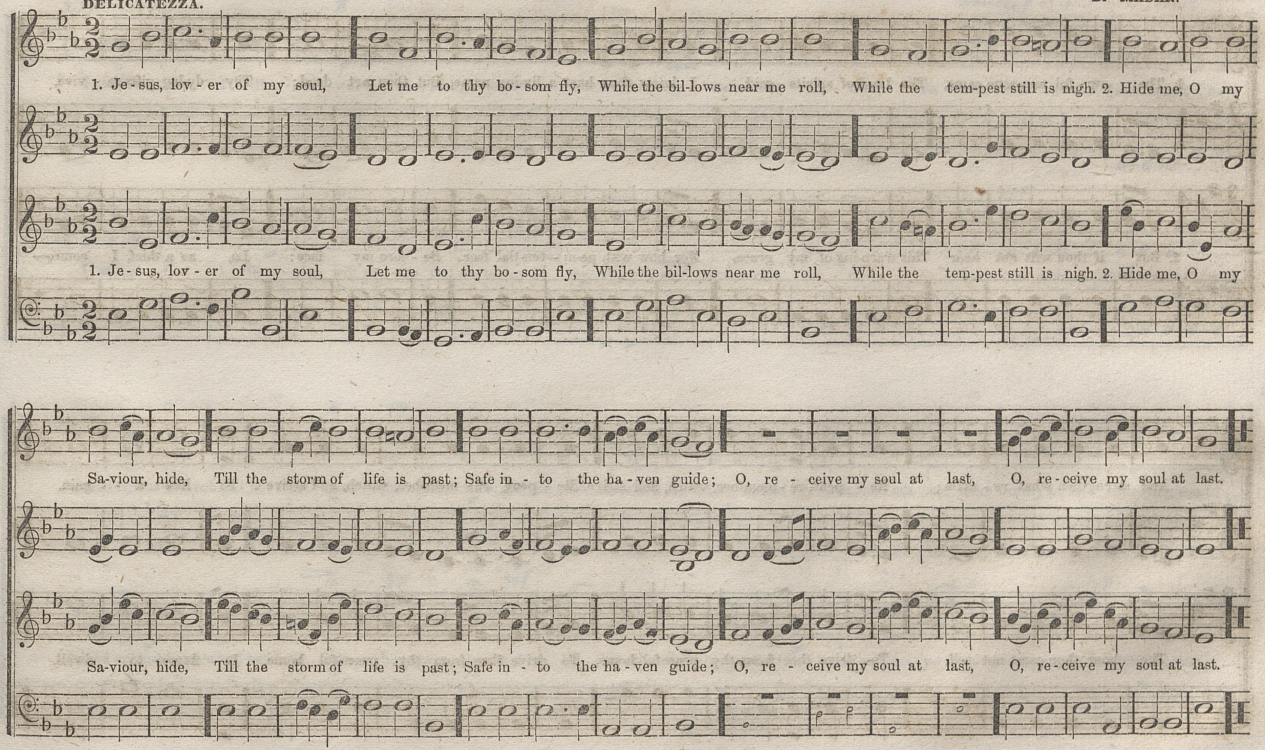
CHRISTMAS HYMN. 7s.

Dr. ARNOLD.



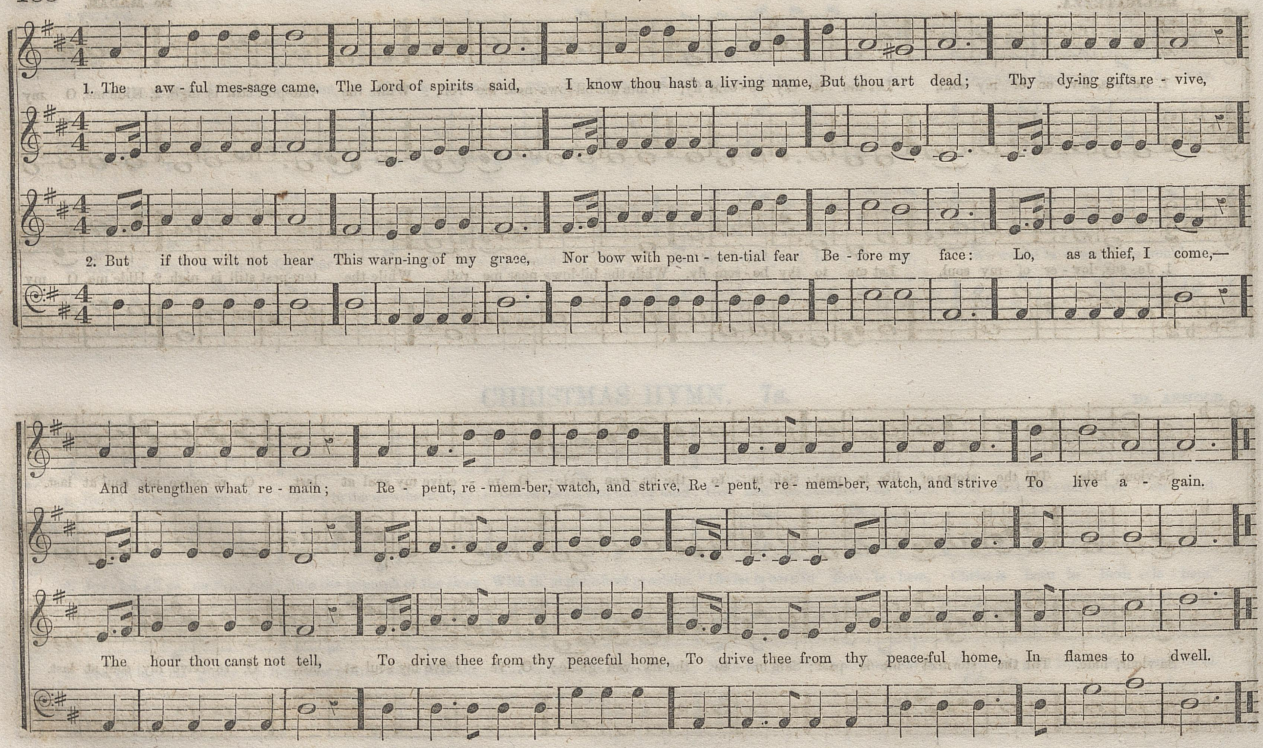
HOTHAM. 7s. Double.

DELICATEZZA. Dr MADAN.

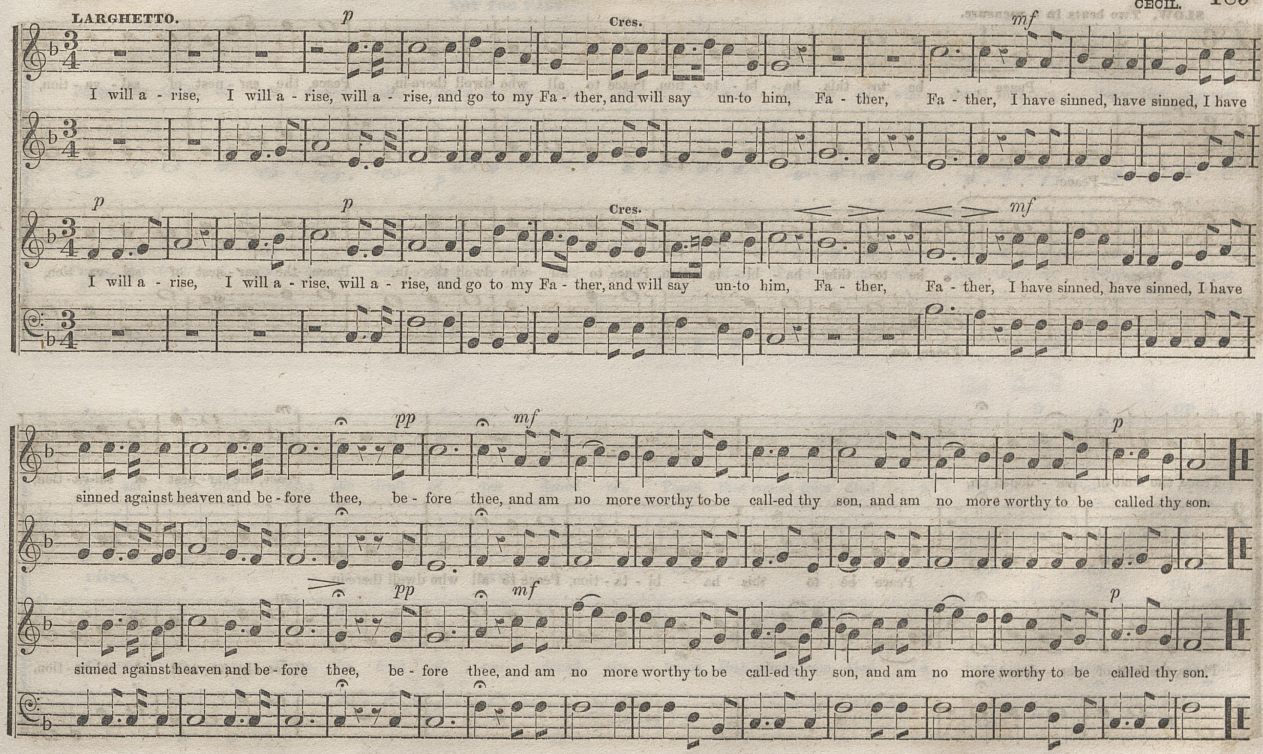


VOLGA. 6s, 8s & 4s.

L. G. FESSENDEN.



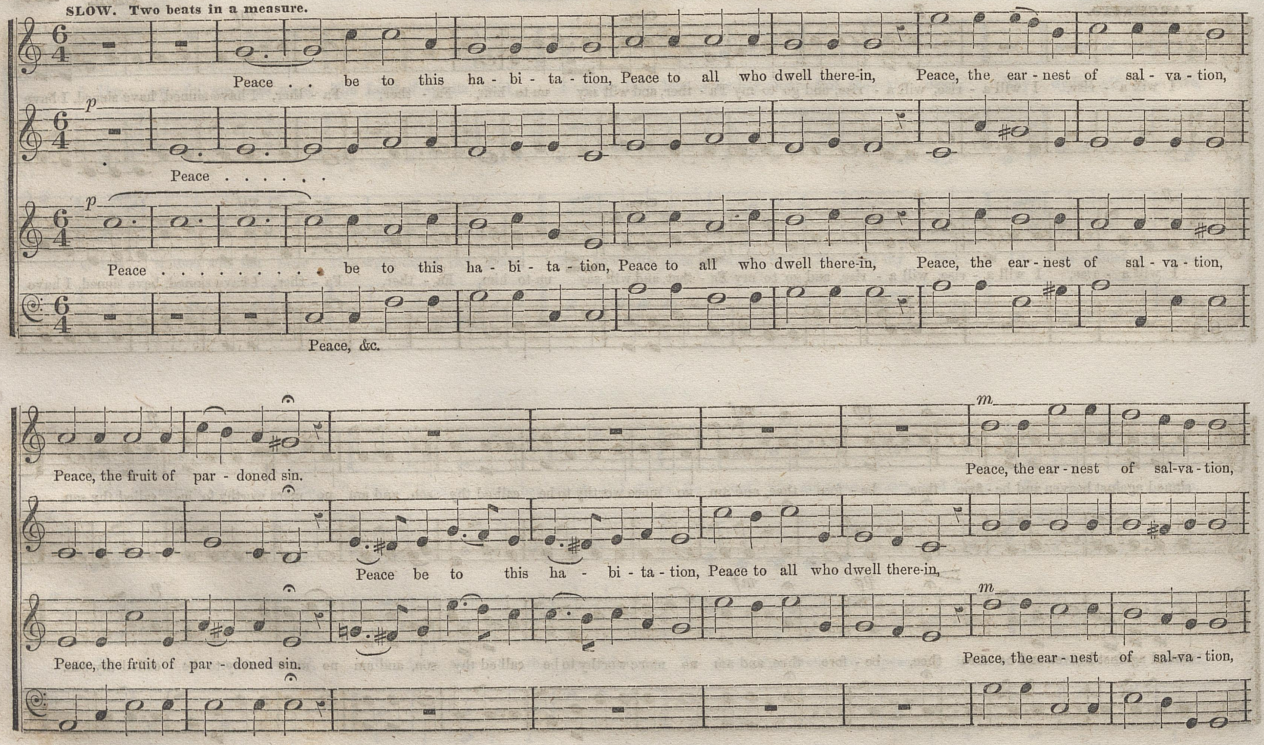
I WILL ARISE.

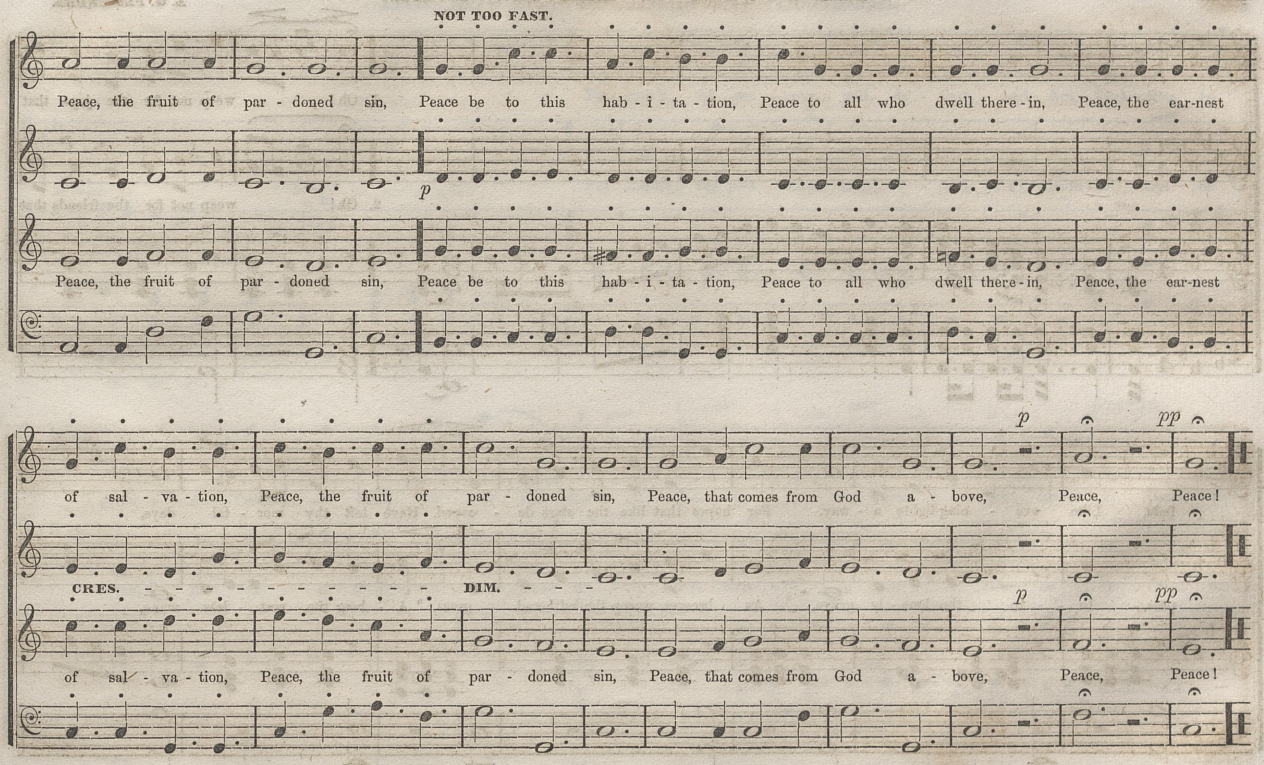

LARGHETTO.
p
Cres.
mf
I will a - rise, I will a - rise, will a - rise, and go to my Fa - ther, and will say un-to him, Fa - ther, Fa - ther, I have sinned, have sinned, I have
p
p
Cres.
mf
I will a - rise, I will a - rise, will a - rise, and go to my Fa - ther, and will say un-to him, Fa - ther, Fa - ther, I have sinned, have sinned, I have
pp
mf
p
sinned against heaven and be - fore thee, be - fore thee, and am no more worthy to be call-ed thy son, and am no more worthy to be called thy son.
pp
mf
p
sinned against heaven and be - fore thee, be - fore thee, and am no more worthy to be call-ed thy son, and am no more worthy to be called thy son.

PEACE BE TO THIS HABITATION. Hymn Anthem.

J. GIBSON.

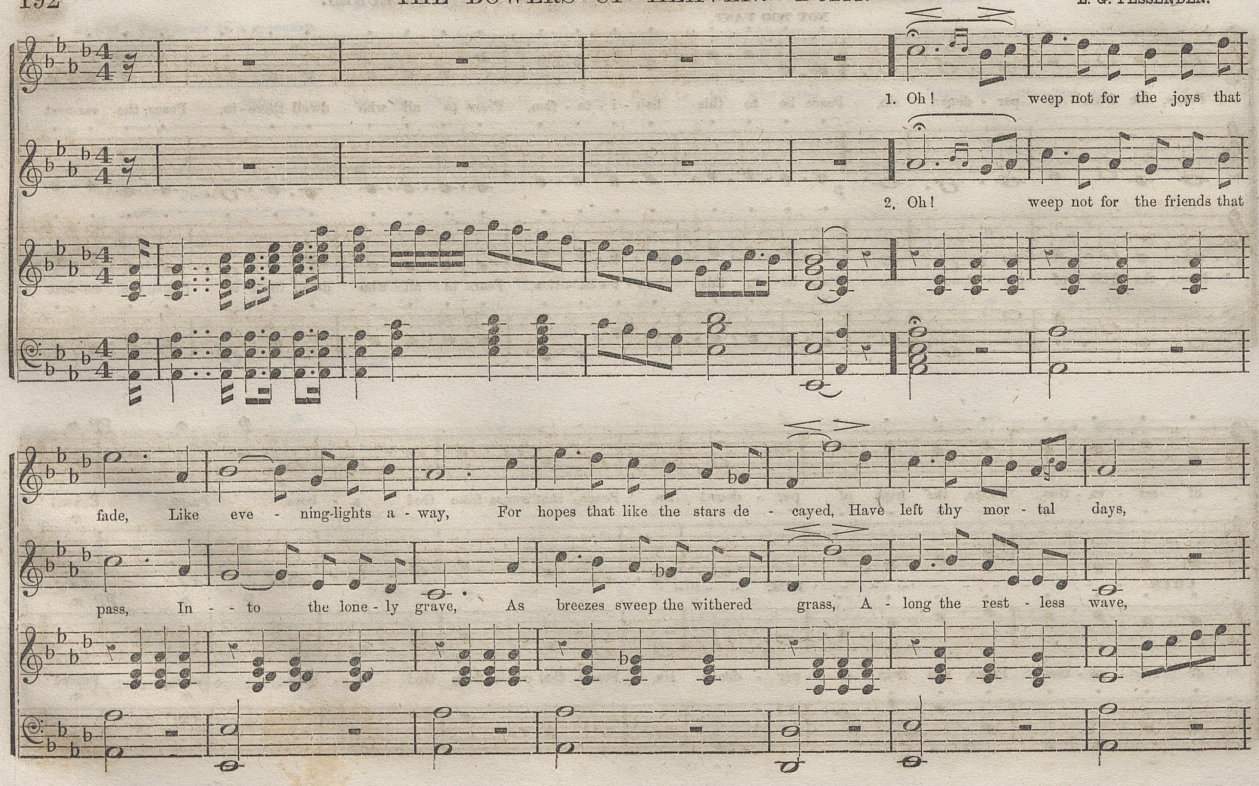
SLOW. Two beats in a measure.

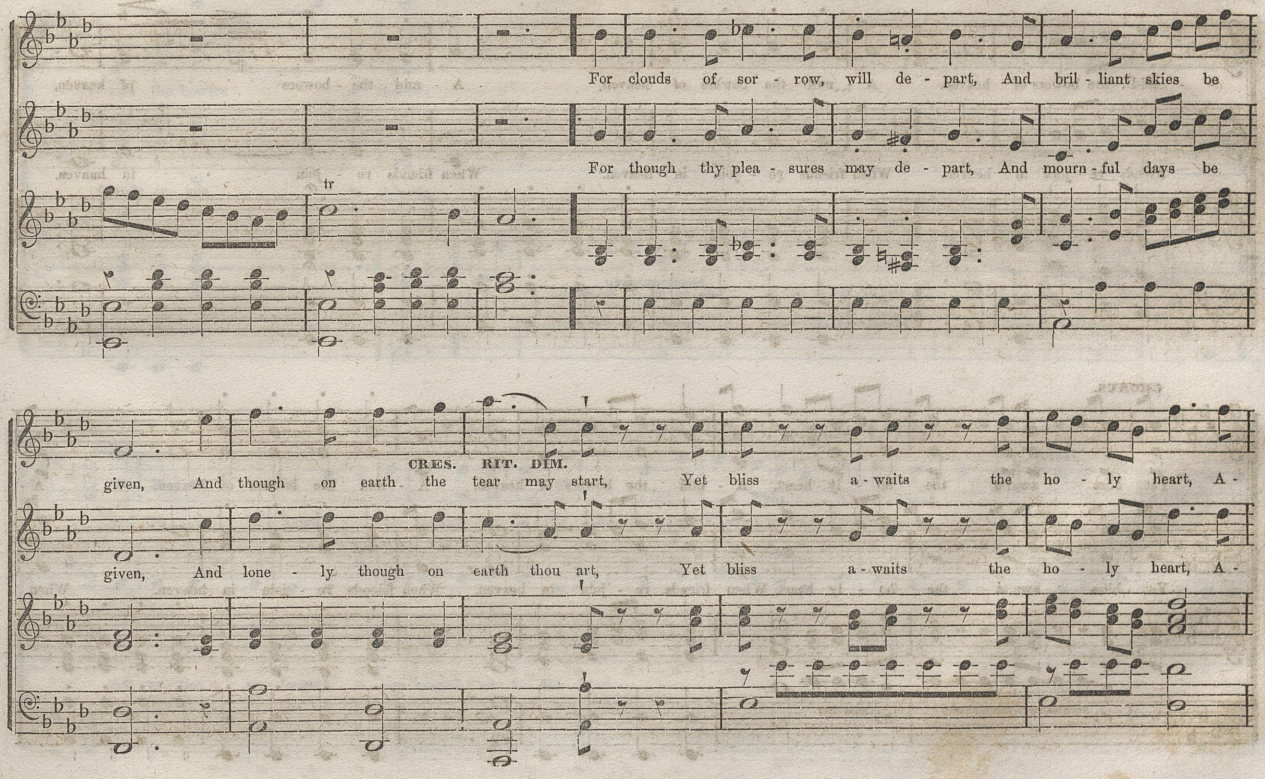



NOT TOO FAST.
Peace, the fruit of par - doned sin, Peace be to this hab - i - ta - tion, Peace to all who dwell there - in, Peace, the ear-nest
p
Peace, the fruit of par - doned sin, Peace be to this hab - i - ta - tion, Peace to all who dwell there - in, Peace, the ear-nest
of sal - va - tion, Peace, the fruit of par - doned sin, Peace, that comes from God a - bove, Peace, Peace!
p
pp
CRES.
DIM.
of sal - va - tion, Peace, the fruit of par - doned sin, Peace, that comes from God a - bove, Peace, Peace!
p
pp

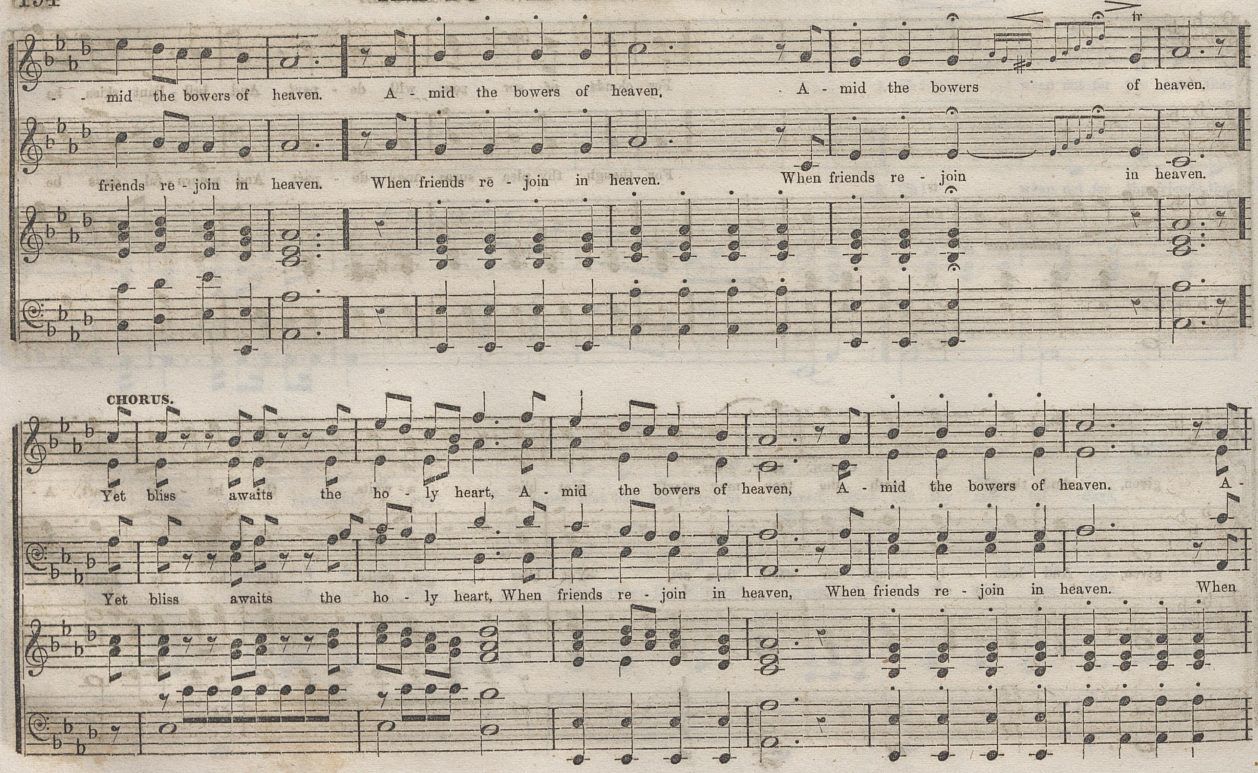
THE BOWERS OF HEAVEN. DUETT.

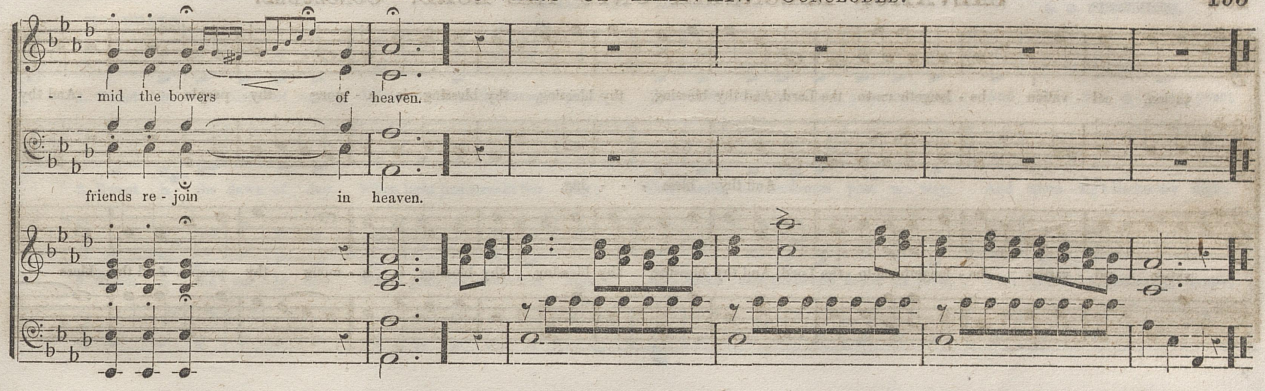
L. G. FESSENDEN.




For clouds of sor - row, will de - part, And bril - liant skies be
For though thy plea - sures may de - part, And mourn - ful days be
tr
given, And though on earth the tear may start, Yet bliss a - waits the ho - ly heart, A -
CRES. RIT. DIM.
given, And lone - ly though on earth thou art, Yet bliss a - waits the ho - ly heart, A -

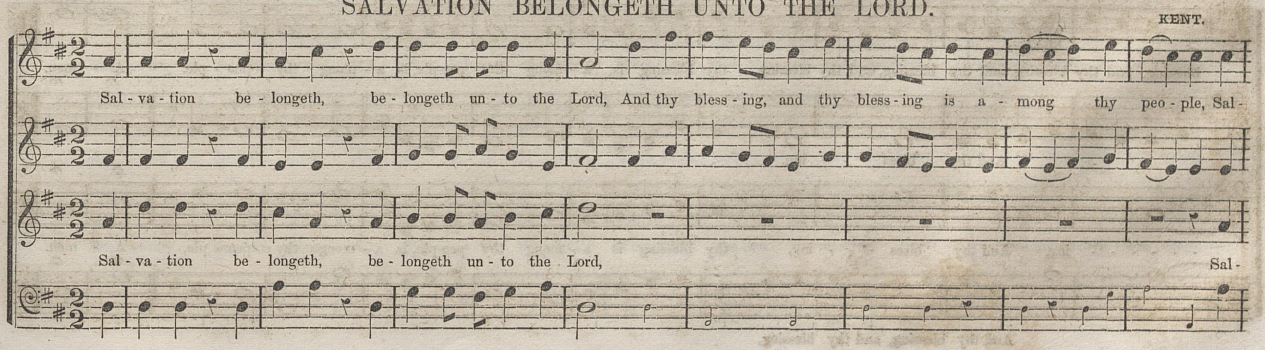
THE BOWERS OF HEAVEN. CONTINUED.



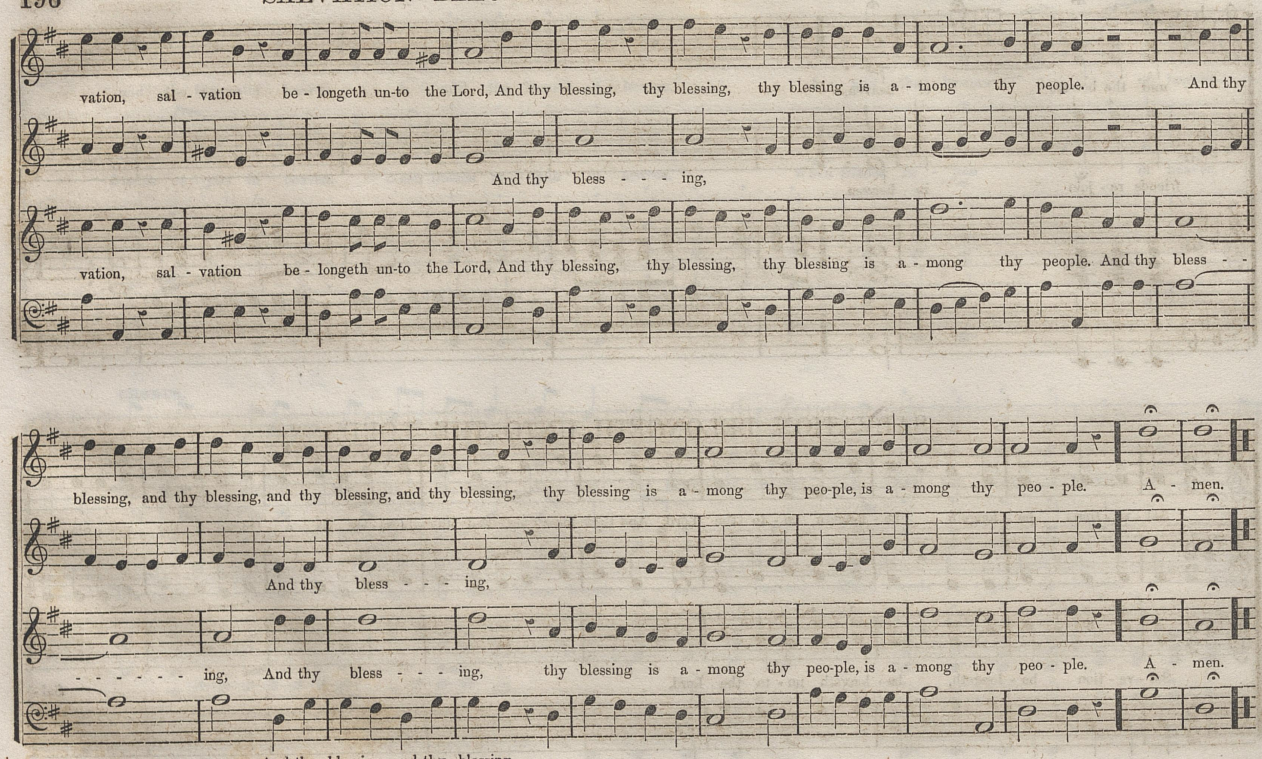


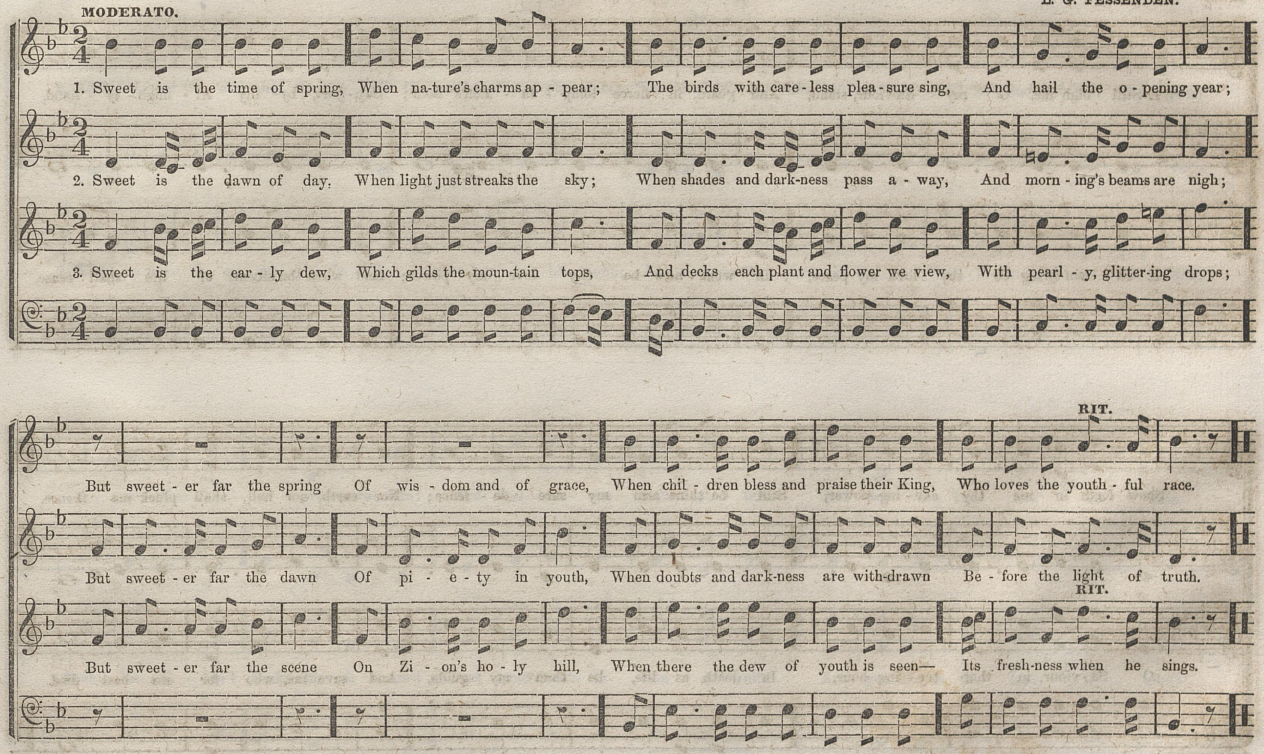
SALVATION BELONGETH UNTO THE LORD.

KENT.



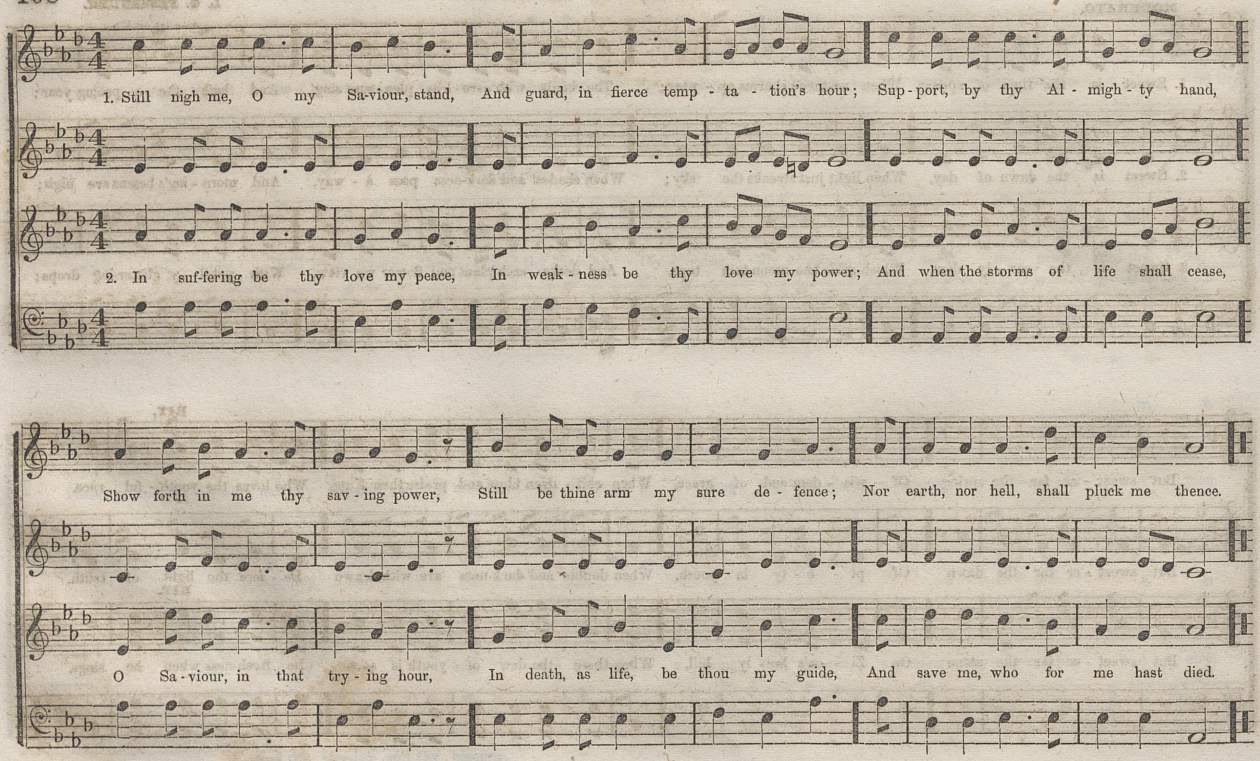
SALVATION BELONGETH UNTO THE LORD. Concluded.

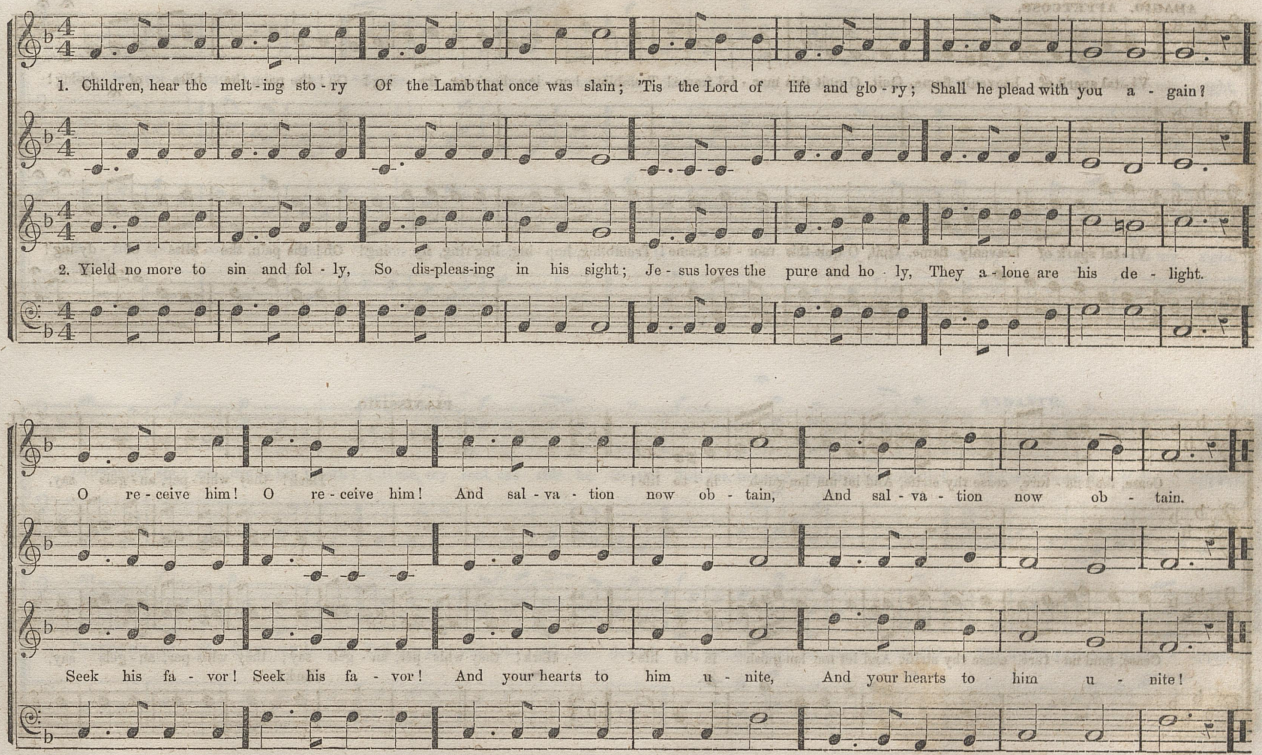



MODERATO.
1. Sweet is the time of spring, When na-ture's charms ap - pear; The birds with care - less plea - sure sing, And hail the o - pening year;
2. Sweet is the dawn of day. When light just streaks the sky; When shades and dark-ness pass a - way, And morn - ing's beams are nigh;
3. Sweet is the ear - ly dew, Which gilds the moun-tain tops, And decks each plant and flower we view, With pearl - y, glitter-ing drops;
RIT.
But sweet - er far the spring Of wis - dom and of grace, When chil - dren bless and praise their King, Who loves the youth - ful race.
But sweet - er far the dawn Of pi - e - ty in youth, When doubts and dark-ness are with-drawn Be - fore the light of truth.
RIT.
But sweet - er far the scene On Zi - on's ho - ly hill, When there the dew of youth is seen— Its fresh-ness when he sings.

CAREY. L. M. 6 lines.

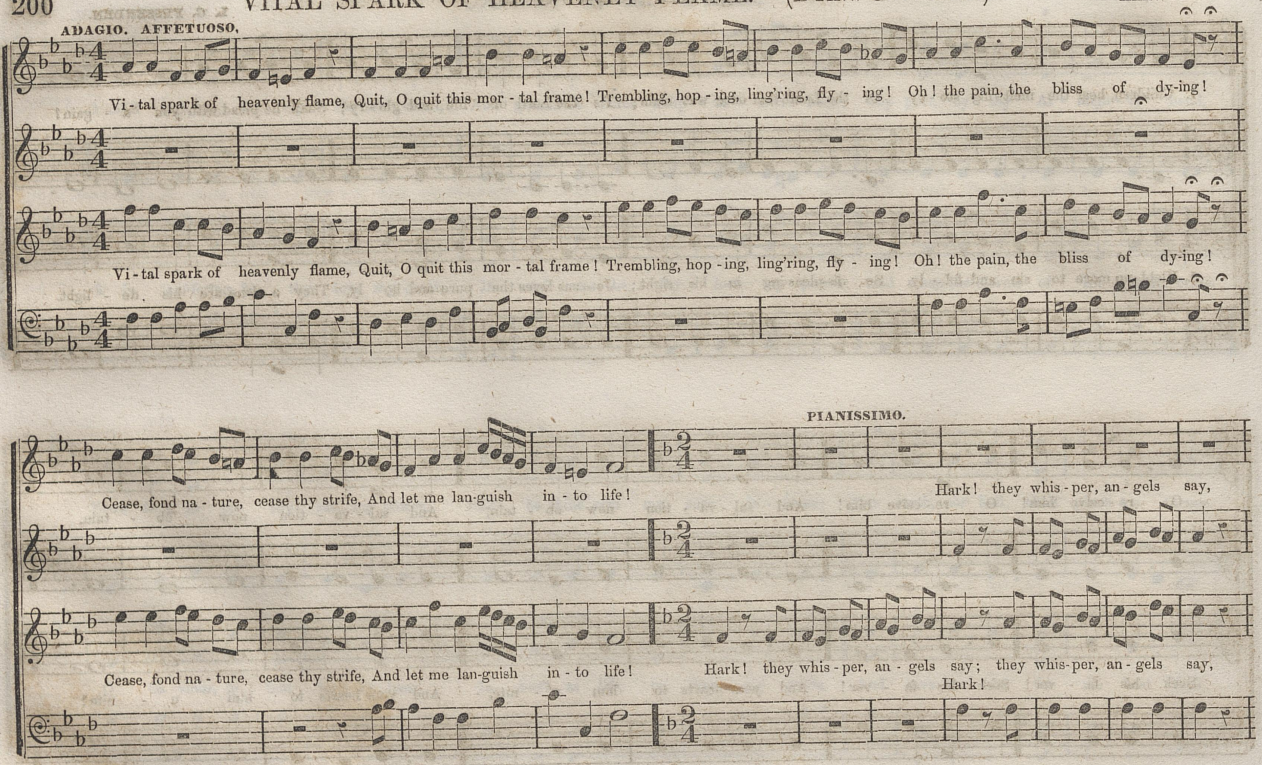
* * *

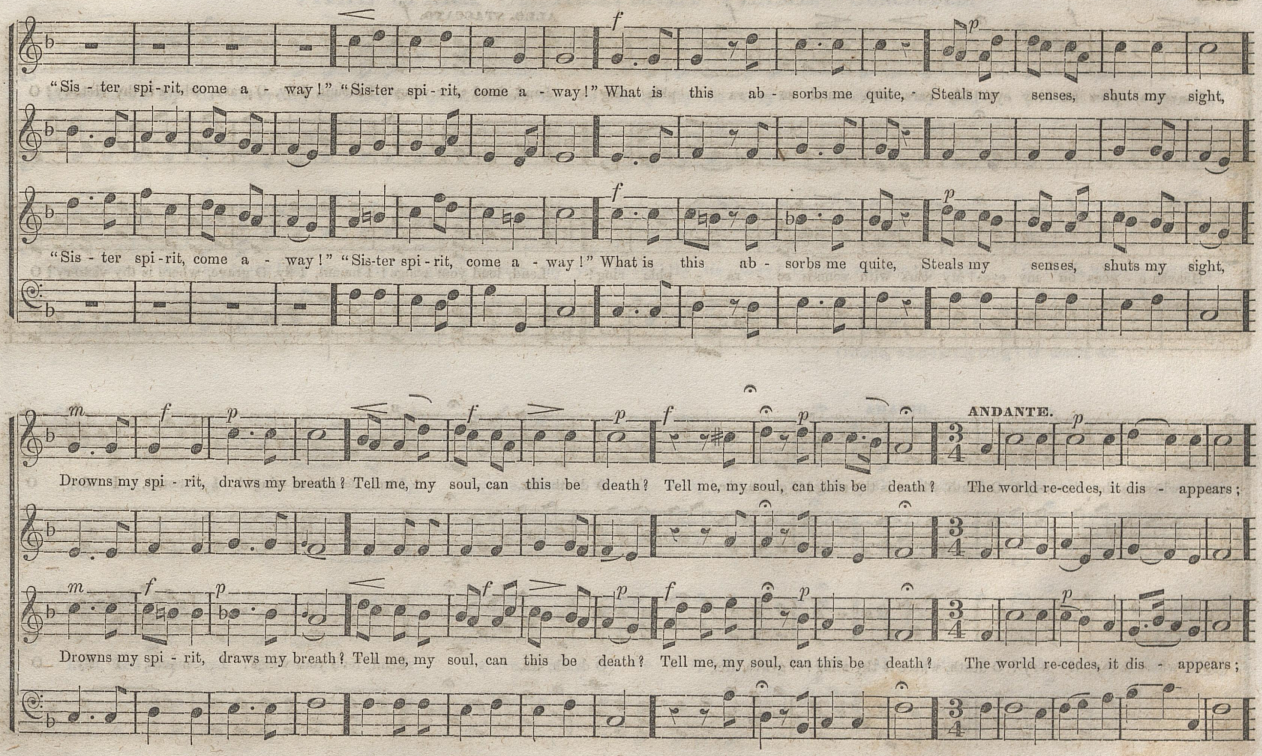



1. Children, hear the melt - ing sto - ry Of the Lamb that once was slain; 'Tis the Lord of life and glo - ry; Shall he plead with you a - gain?
2. Yield no more to sin and fol - ly, So dis-pleas-ing in his sight; Je - sus loves the pure and ho - ly, They a - lone are his de - light.
O re - ceive him! O re - ceive him! And sal - va - tion now ob - tain, And sal - va - tion now ob - tain.
Seek his fa - vor! Seek his fa - vor! And your hearts to him u - nite, And your hearts to him u - nite!

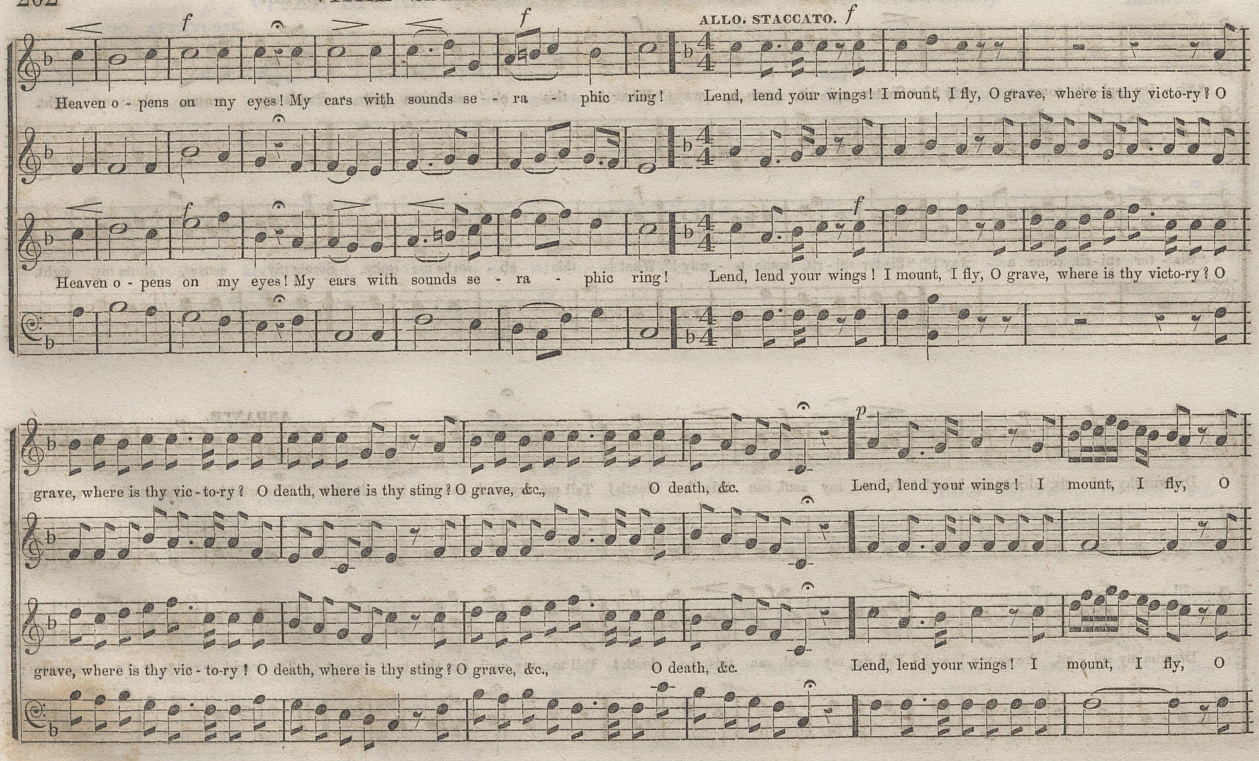
VITAL SPARK OF HEAVENLY FLAME. (Dying Christian.)

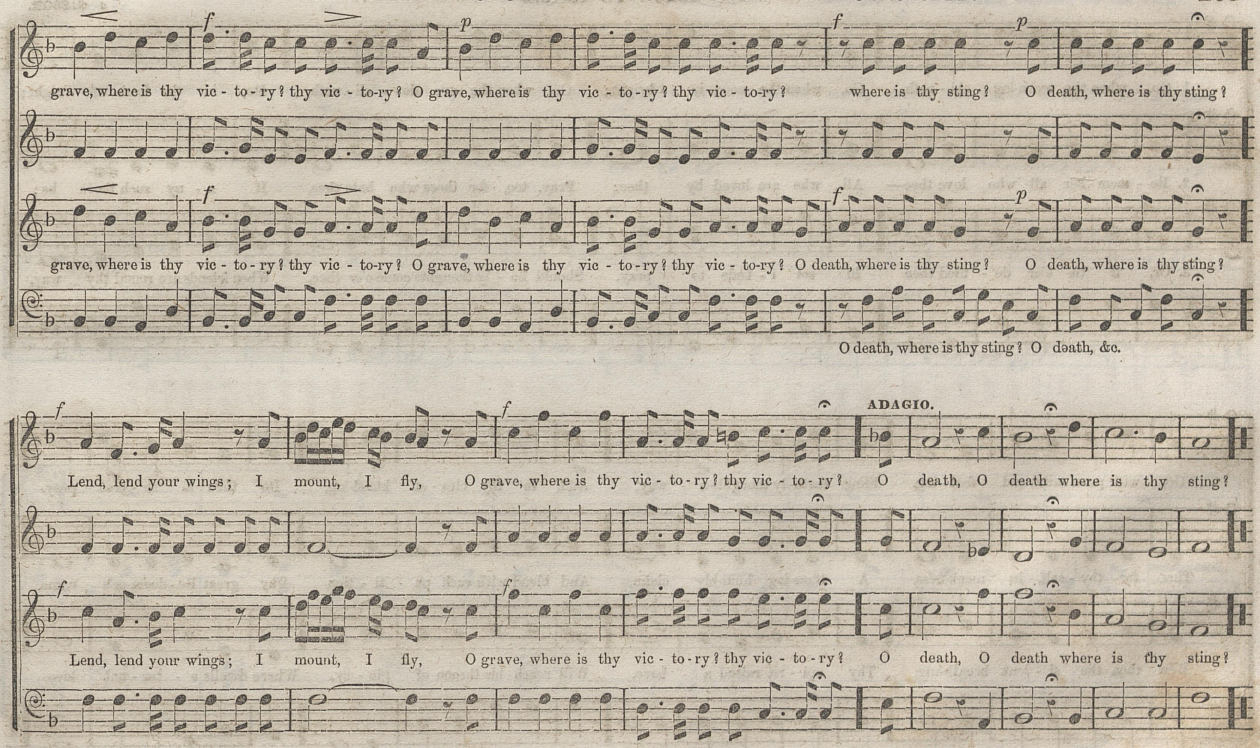
HARWOOD.




"Sis - ter spi - rit, come a - way!" "Sis-ter spi - rit, come a - way!" What is this ab - sorbs me quite, Steals my senses, shuts my sight,
"Sis - ter spi - rit, come a - way!" "Sis-ter spi - rit, come a - way!" What is this ab - sorbs me quite, Steals my senses, shuts my sight,
ANDANTE.
Drowns my spi - rit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death? The world re-cedes, it dis - appears;
Drowns my spi - rit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death? The world re-cedes, it dis - appears;

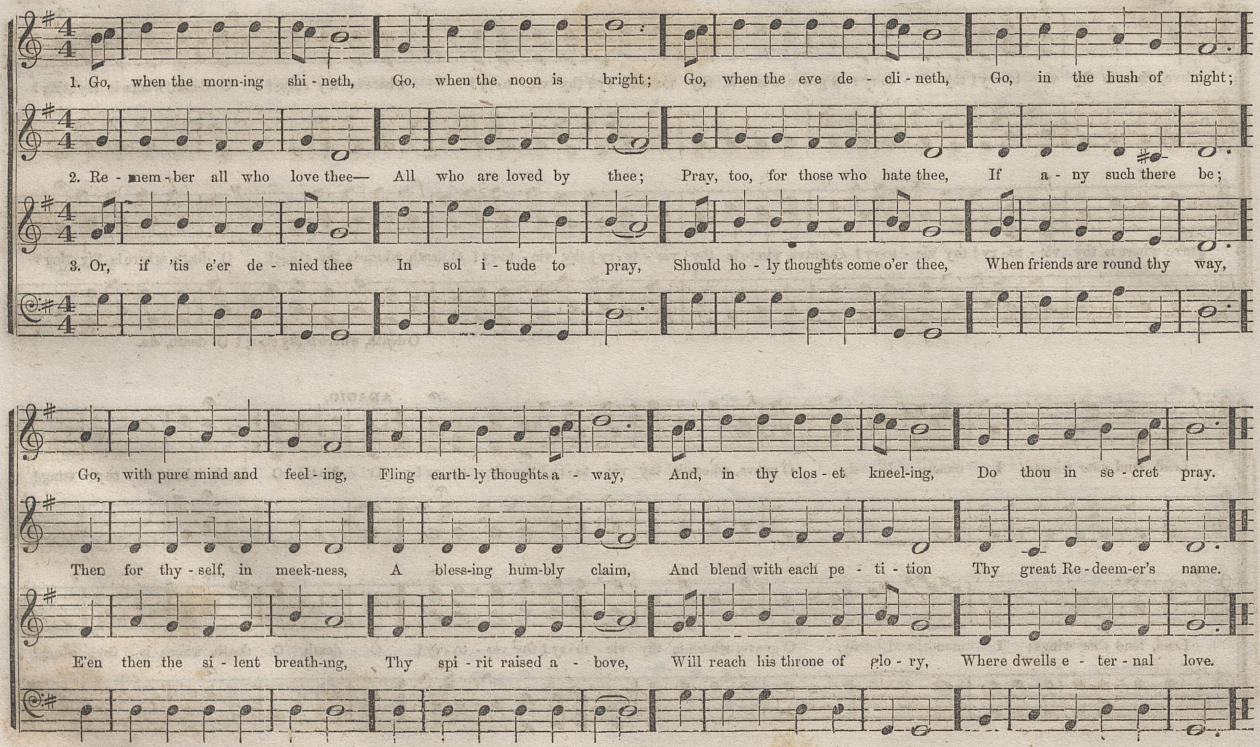
VITAL SPARK OF HEAVENLY FLAME. CONTINUED.




grave, where is thy vic - to - ry? thy vic - to-ry? O grave, where is thy vic - to - ry? thy vic - to-ry? where is thy sting? O death, where is thy sting?
grave, where is thy vic - to - ry? thy vic - to-ry? O grave, where is thy vic - to - ry? thy vic - to-ry? O death, where is thy sting? O death, where is thy sting?
O death, where is thy sting? O death, &c.
ADAGIO.
Lend, lend your wings; I mount, I fly, O grave, where is thy vic - to - ry? thy vic - to - ry? O death, O death where is thy sting?
Lend, lend your wings; I mount, I fly, O grave, where is thy vic - to - ry? thy vic - to - ry? O death, O death where is thy sting?

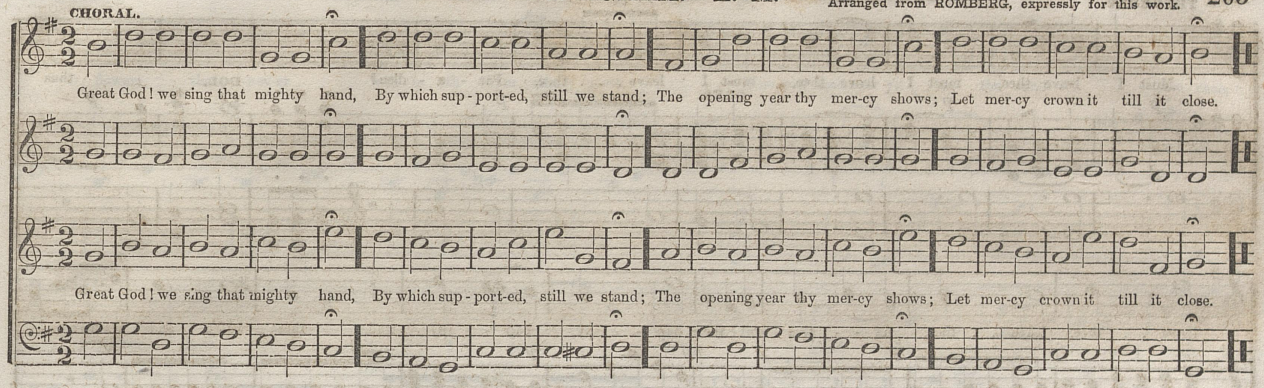
DAY. 7s & 6s.

J. GIBSON.



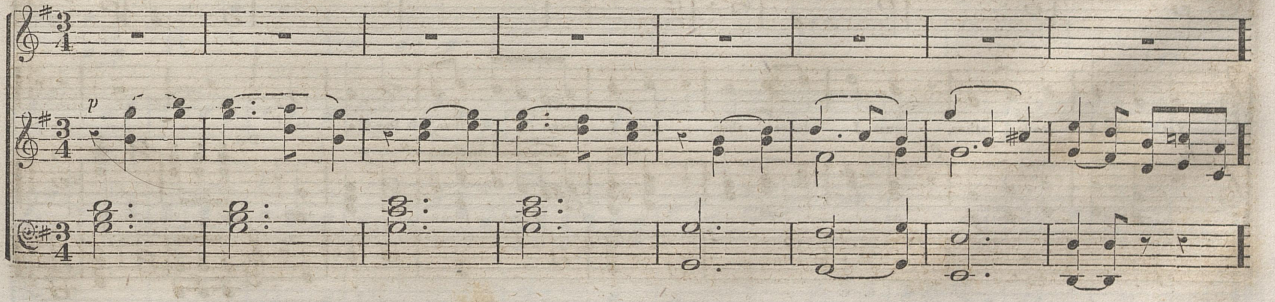
COTTINGHAM. L. M.

CHORAL. Arranged from ROMBERG, expressly for this work.



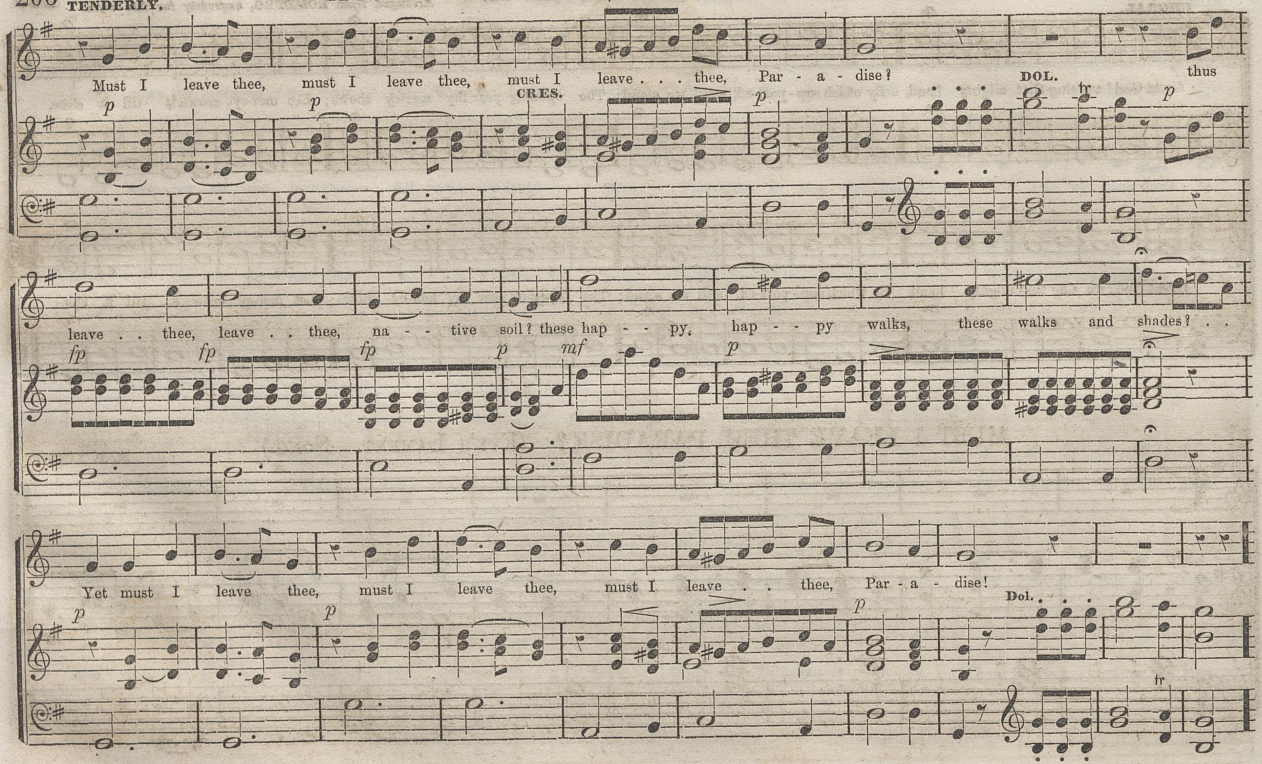
MUST I LEAVE THEE, PARADISE? (EVE'S LAMENT. SONG.)

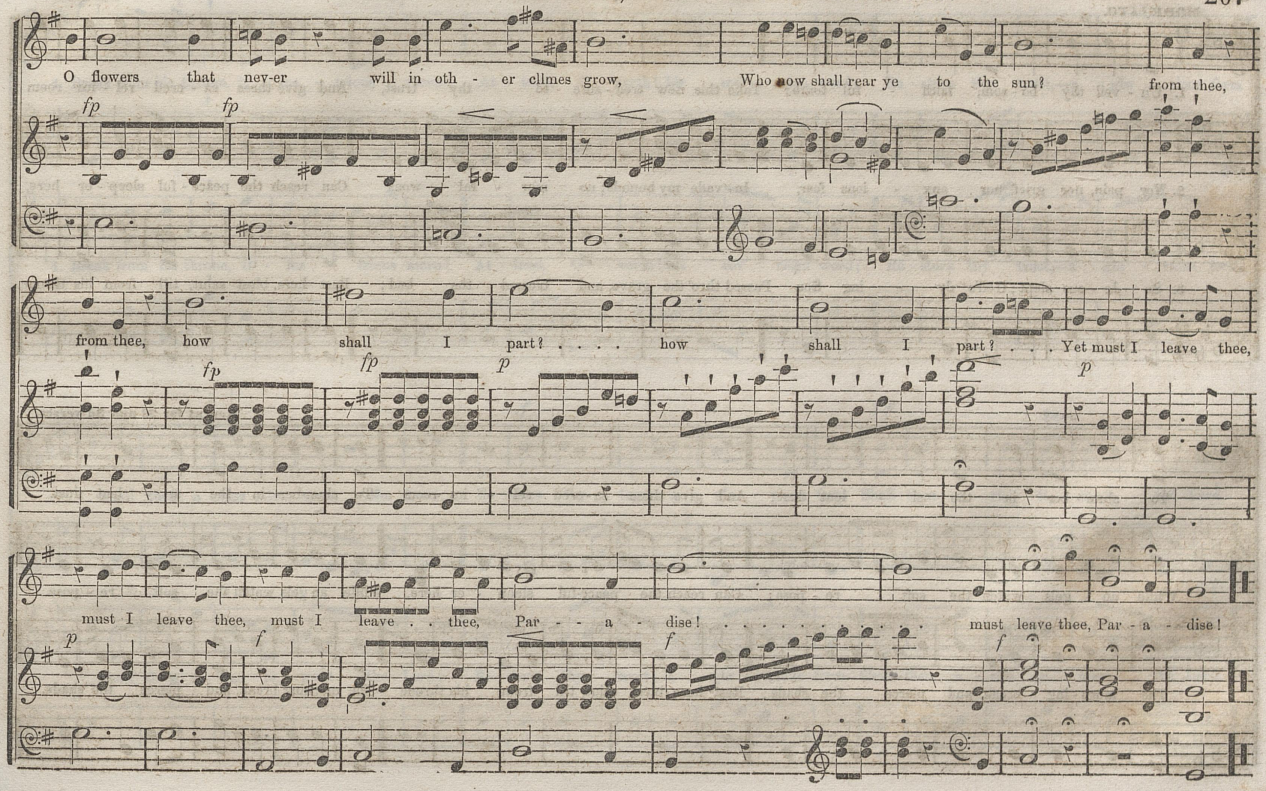
M. P. KING.



TENDERLY.

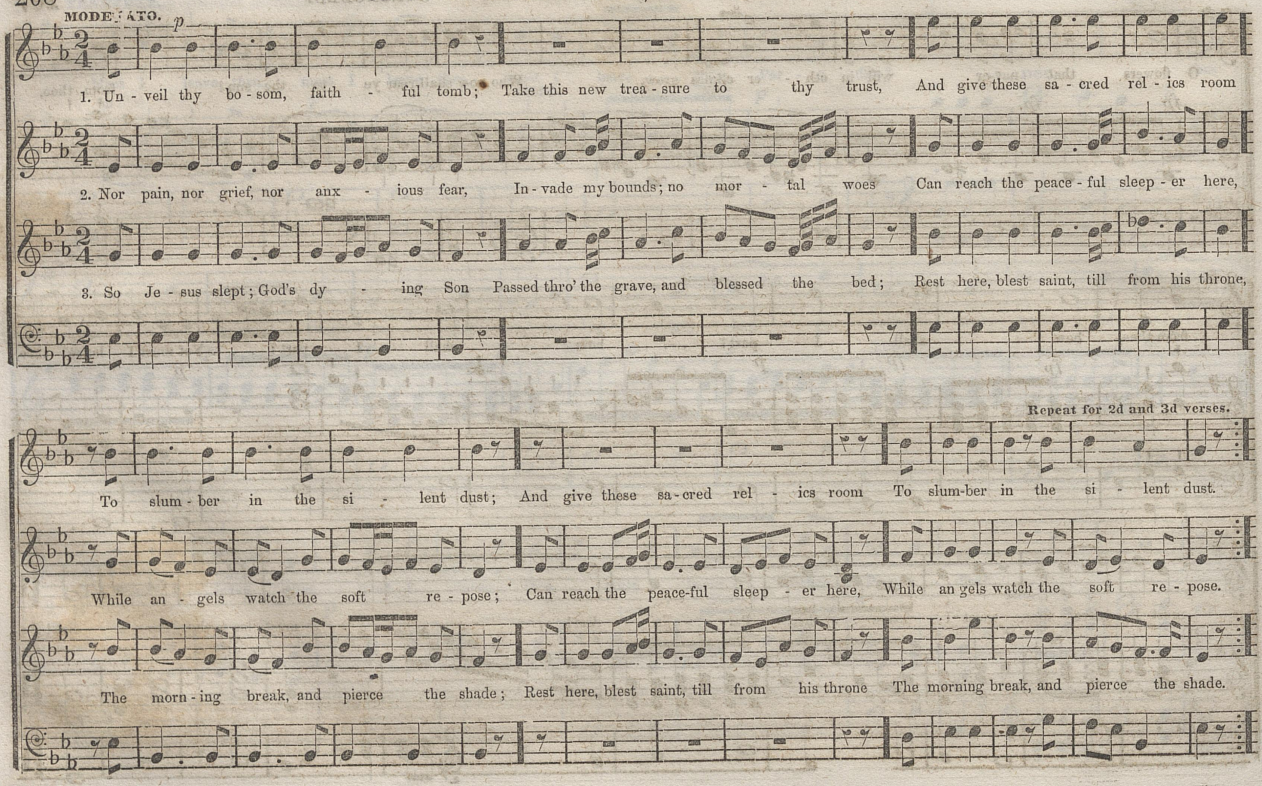
MUST I LEAVE THEE, PARADISE? CONTINUED.

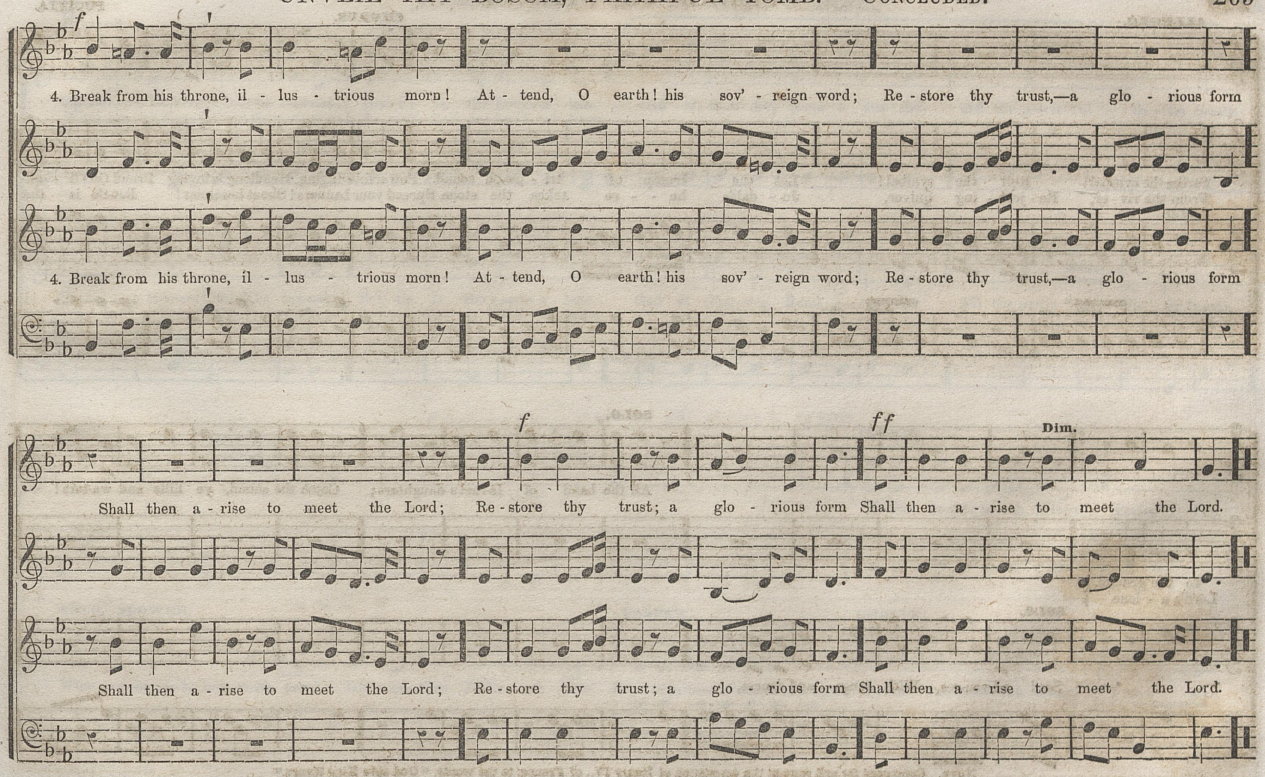



O flowers that nev-er will in oth - er climes grow, Who now shall rear ye to the sun? from thee,
from thee, how shall I part? . . . . how shall I part? . . . Yet must I leave thee,
must I leave thee, must I leave . . thee, Par - - a - dise! . . . . . must leave thee, Par - a - dise!

UNVEIL THY BOSOM, FAITHFUL TOMB.

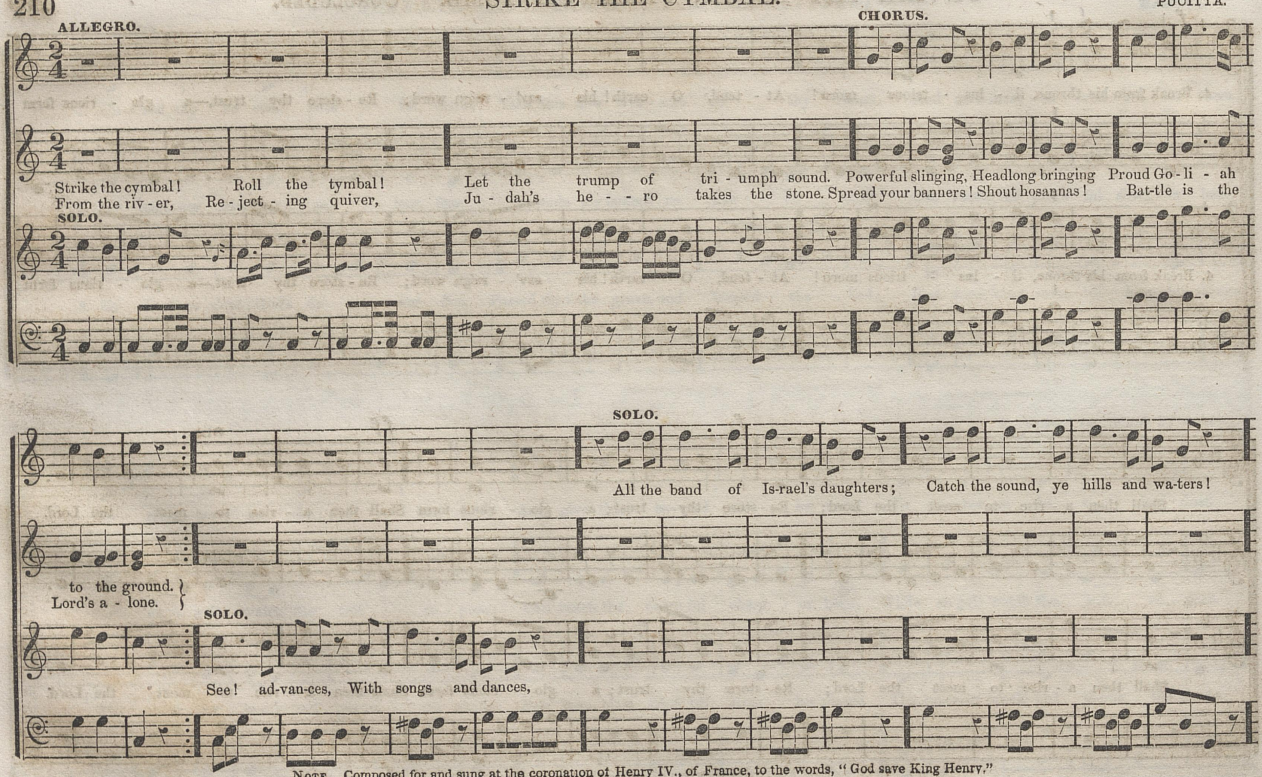
HANDEL.



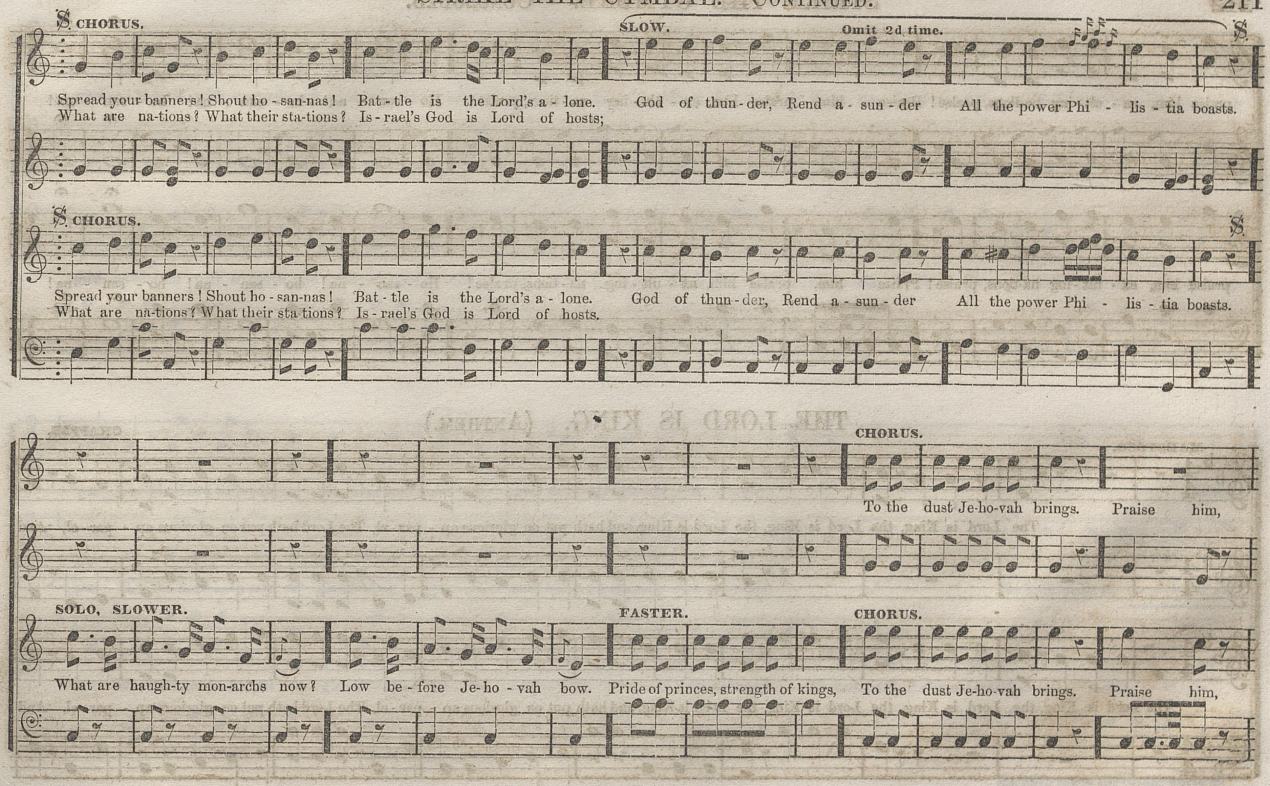

f
4. Break from his throne, il - lus - trious morn! At - tend, O earth! his sov' - reign word; Re - store thy trust,—a glo - rious form
4. Break from his throne, il - lus - trious morn! At - tend, O earth! his sov' - reign word; Re - store thy trust,—a glo - rious form
f
ff
Dim.
Shall then a - rise to meet the Lord; Re - store thy trust; a glo - rious form Shall then a - rise to meet the Lord.
Shall then a - rise to meet the Lord; Re - store thy trust; a glo - rious form Shall then a - rise to meet the Lord.

STRIKE THE CYMBAL.

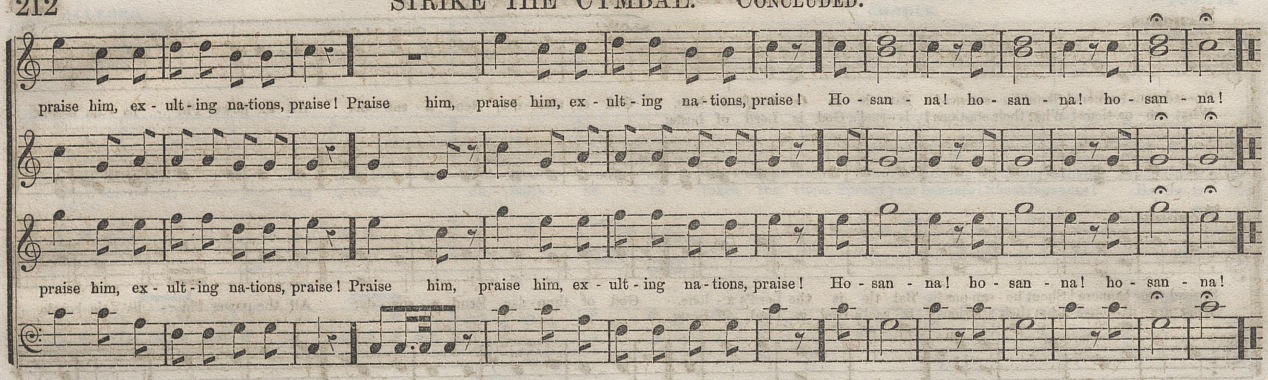
PUCITTA.



NOTE. Composed for and sung at the coronation of Henry IV., of France, to the words, "God save King Henry."

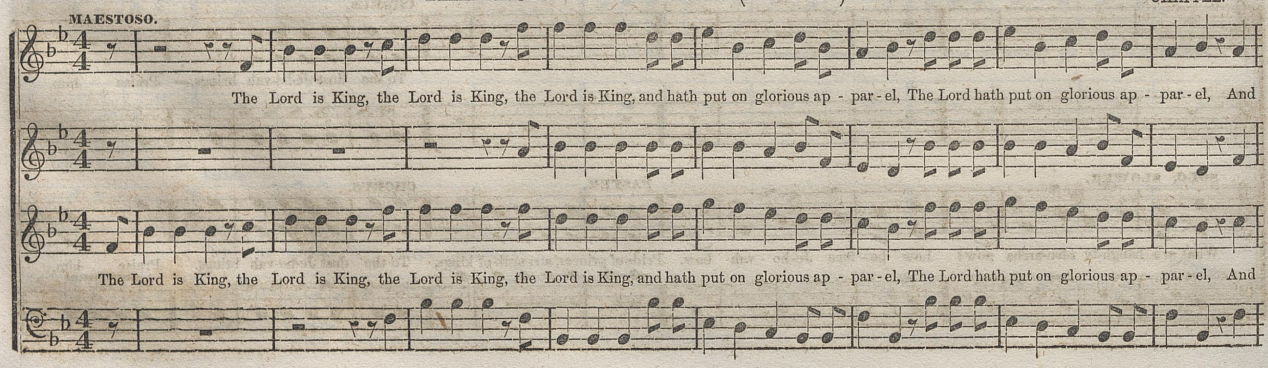

CHORUS.
SLOW.
Omit 2d time.
Spread your banners! Shout ho - san-nas! Bat - tle is the Lord's a - lone. God of thun - der, Rend a - sun - der All the power Phi - lis - tia boasts.
What are na-tions? What their sta-tions? Is - rael's God is Lord of hosts;
CHORUS.
Spread your banners! Shout ho - san-nas! Bat - tle is the Lord's a - lone. God of thun - der, Rend a - sun - der All the power Phi - lis - tia boasts.
What are na-tions? What their sta-tions? Is - rael's God is Lord of hosts.
CHORUS.
To the dust Je-ho-vah brings. Praise him,
SOLO, SLOWER.
FASTER.
CHORUS.
What are haugh-ty mon-archs now? Low be - fore Je-ho - vah bow. Pride of princes, strength of kings, To the dust Je-ho-vah brings. Praise him,

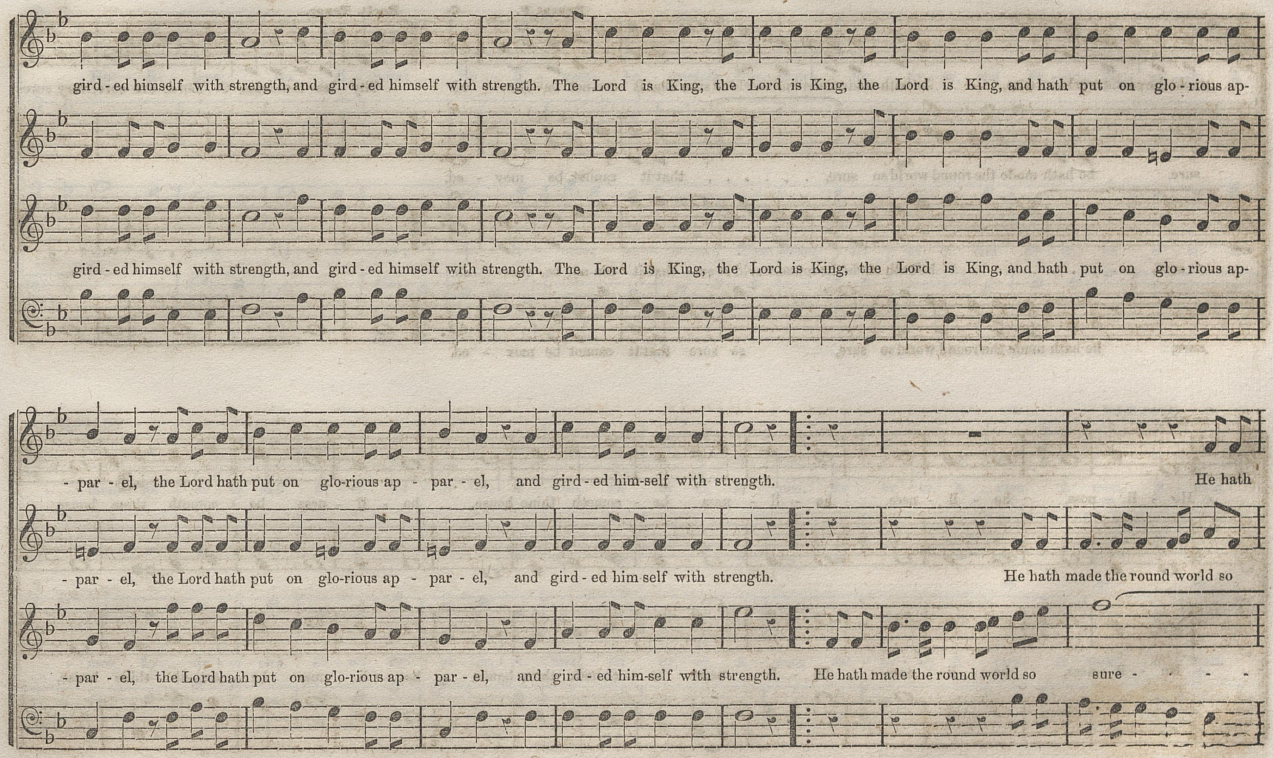
STRIKE THE CYMBAL. Concluded.



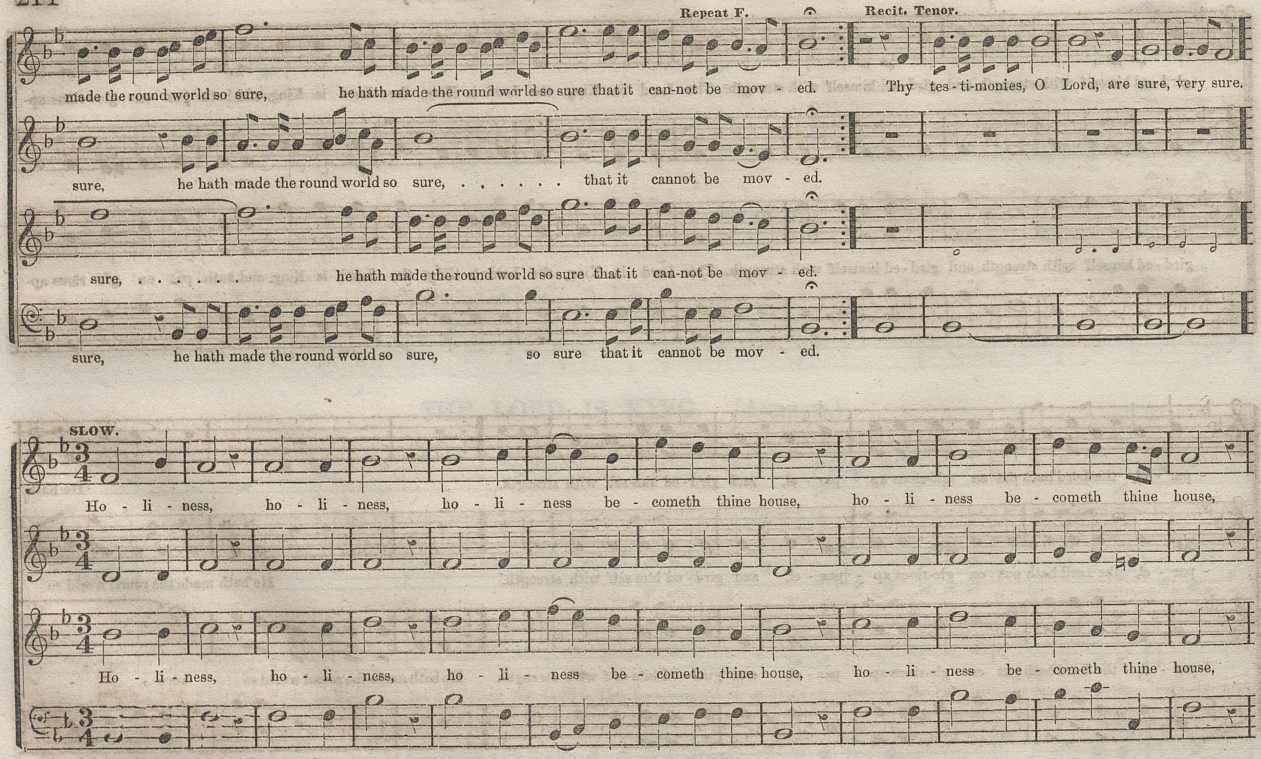
THE LORD IS KING. (Anthem.)

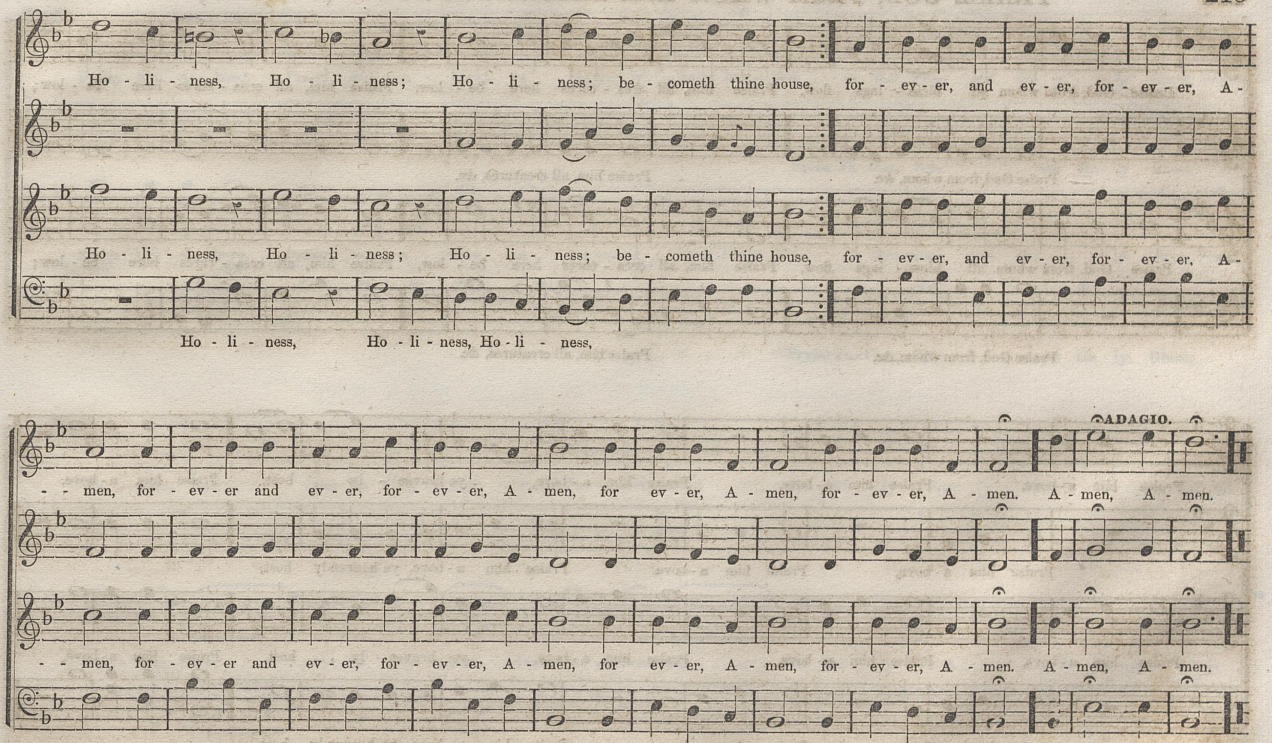
CHAPPLE.



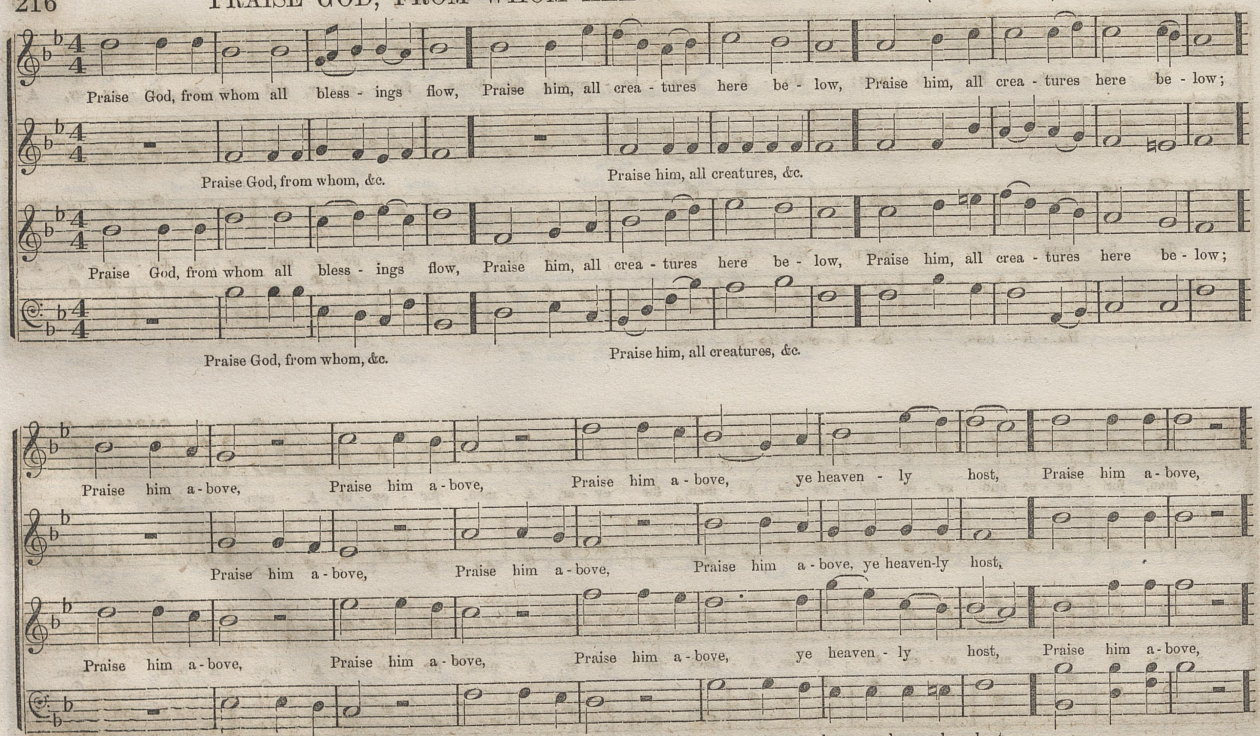

gird - ed himself with strength, and gird - ed himself with strength. The Lord is King, the Lord is King, the Lord is King, and hath put on glo - rious ap-
gird - ed himself with strength, and gird - ed himself with strength. The Lord is King, the Lord is King, the Lord is King, and hath put on glo - rious ap-
- par - el, the Lord hath put on glo-rious ap - par - el, and gird - ed him-self with strength. He hath
- par - el, the Lord hath put on glo-rious ap - par - el, and gird - ed him self with strength. He hath made the round world so
- par - el, the Lord hath put on glo-rious ap - par - el, and gird - ed him-self with strength. He hath made the round world so sure - - - -
He hath made the round world so

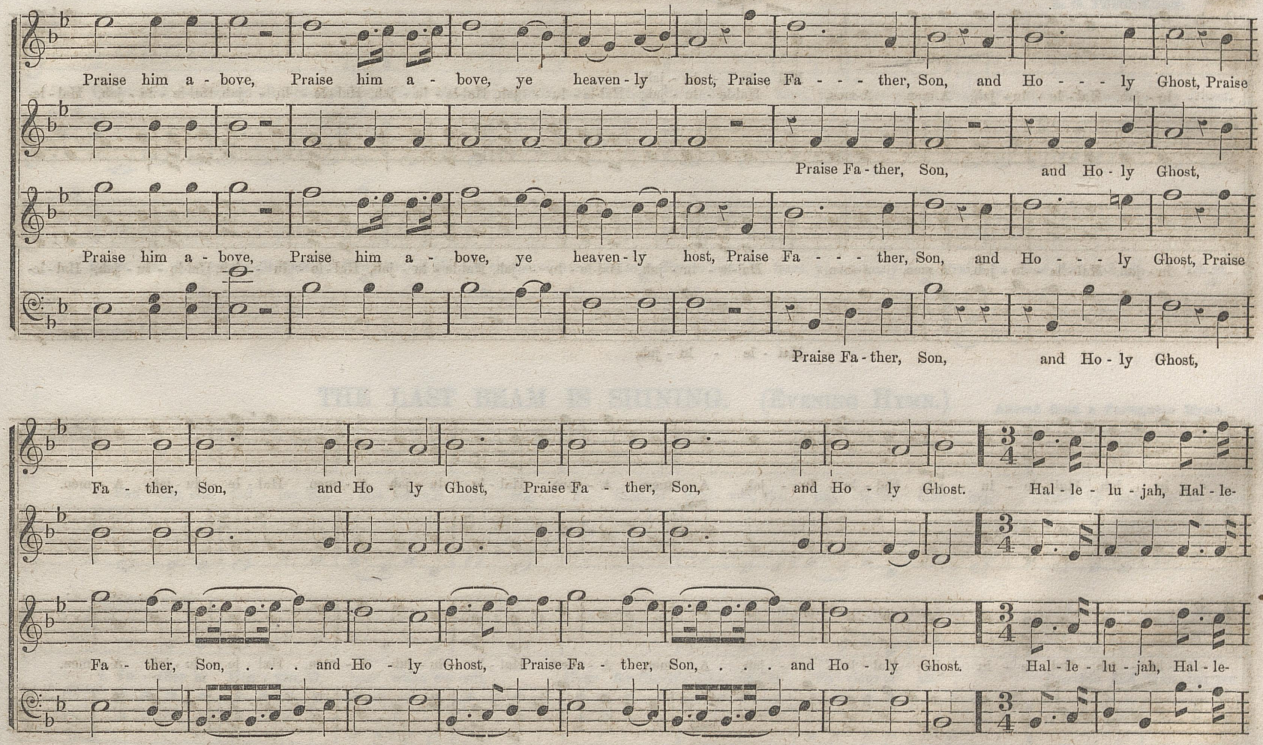
THE LORD IS KING. CONTINUED.

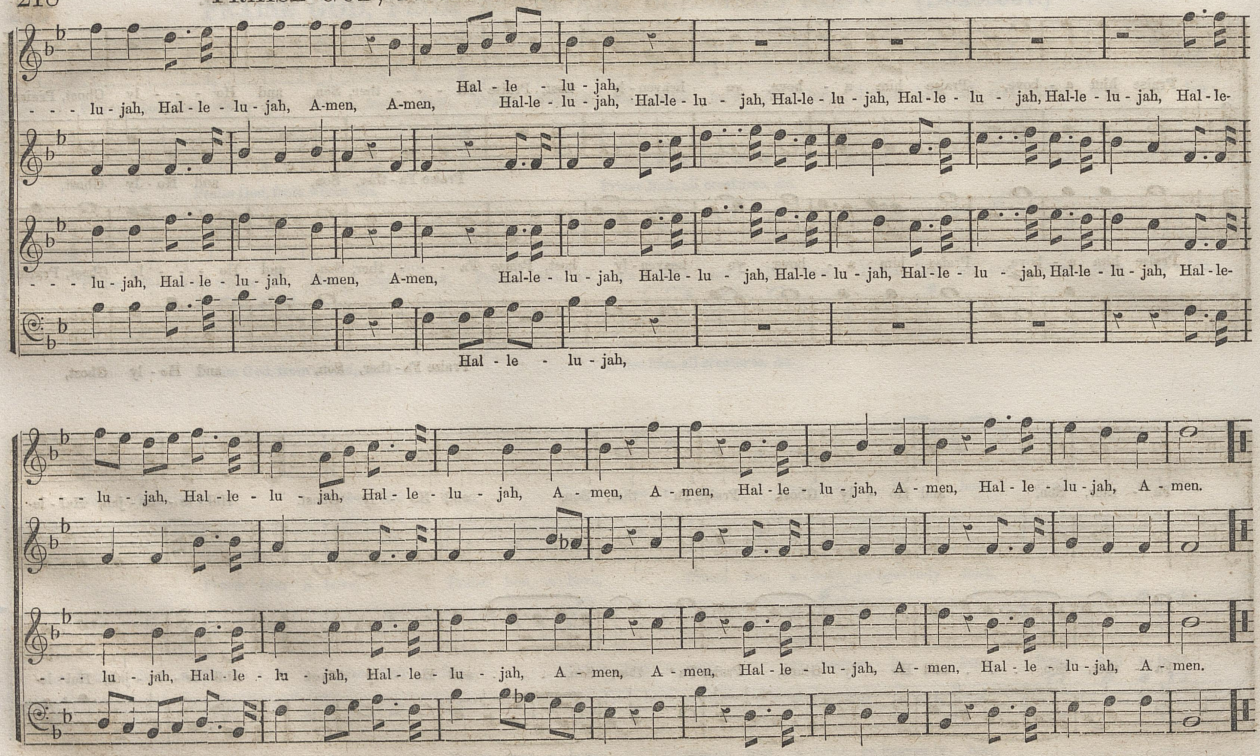



Ho - li - ness, Ho - li - ness; Ho - li - ness; be - cometh thine house, for - ev - er, and ev - er, for - ev - er, A -
Ho - li - ness, Ho - li - ness; Ho - li - ness; be - cometh thine house, for - ev - er, and ev - er, for - ev - er, A -
Ho - li - ness, Ho - li - ness, Ho - li - ness,
ADAGIO.
- - men, for - ev - er and ev - er, for - ev - er, A - men, for ev - er, A - men, for - ev - er, A - men. A - men, A - men.
- - men, for - ev - er and ev - er, for - ev - er, A - men, for ev - er, A - men, for - ev - er, A - men. A - men, A - men.

PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW. (Doxology.)

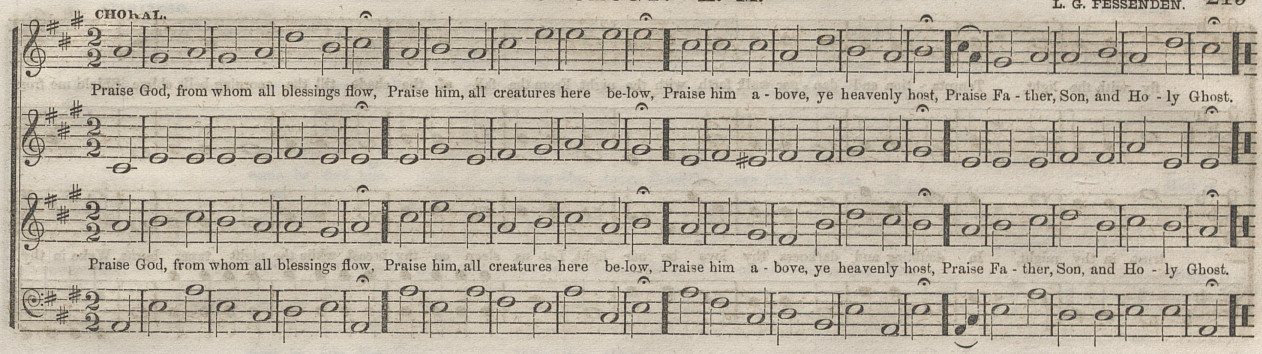



Praise him a - bove, Praise him a - bove, ye heaven - ly host, Praise Fa - - - ther, Son, and Ho - - - ly Ghost, Praise
Praise Fa - ther, Son, and Ho - ly Ghost,
Praise him a - bove, Praise him a - bove, ye heaven - ly host, Praise Fa - - - ther, Son, and Ho - - - ly Ghost, Praise
Praise Fa - ther, Son, and Ho - ly Ghost,
Fa - ther, Son, and Ho - ly Ghost, Praise Fa - ther, Son, and Ho - ly Ghost. Hal - le - lu - jah, Hal - le-
Fa - ther, Son, . . . and Ho - ly Ghost, Praise Fa - ther, Son, . . . and Ho - ly Ghost. Hal - le - lu - jah, Hal - le-


Hal - le - lu - jah,
- - - lu - jah, Hal - le - lu - jah, A-men, A-men, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah, Hal-le - lu - jah, Hal - le-
- - - lu - jah, Hal - le - lu - jah, A-men, A-men, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah, Hal-le - lu - jah, Hal - le-
Hal - le - lu - jah,
- - - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.
- - - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men. Hal - le - lu - jah, A - men.

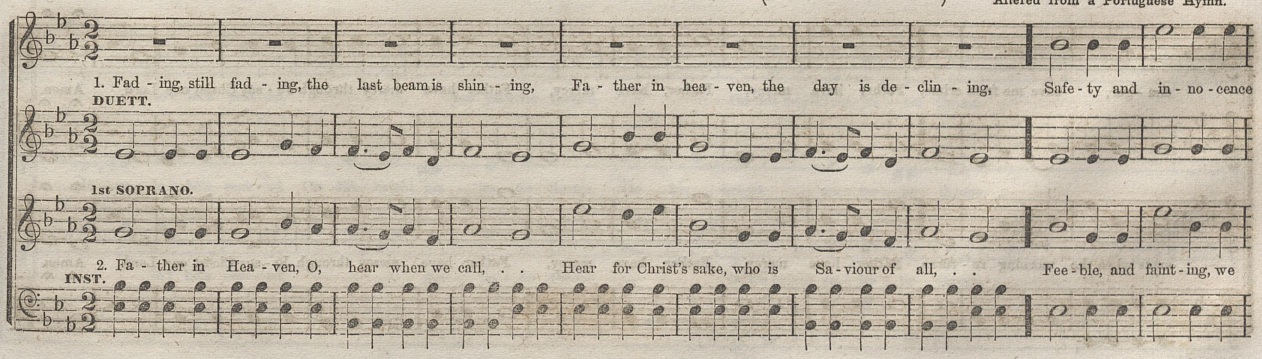
DOXOLOGY. L. M.

L. G. FESSENDEN.

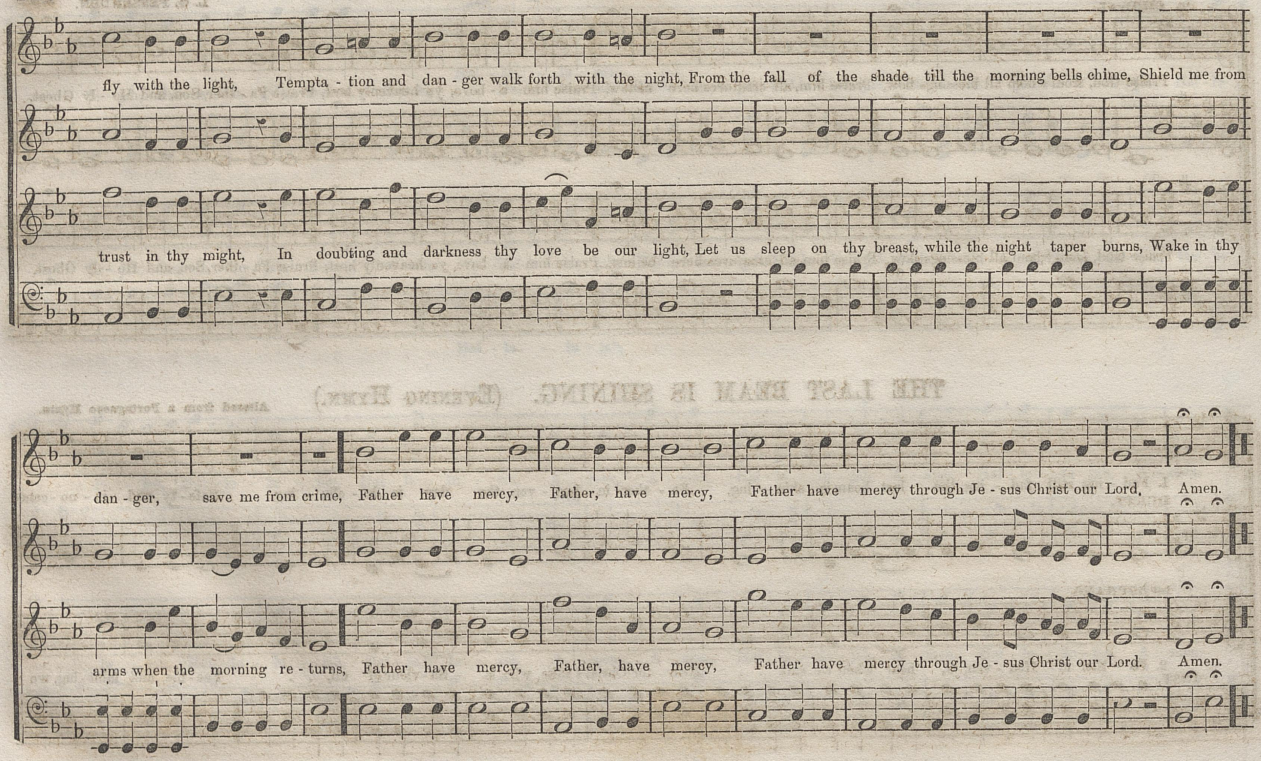


THE LAST BEAM IS SHINING. (Evening Hymn.)

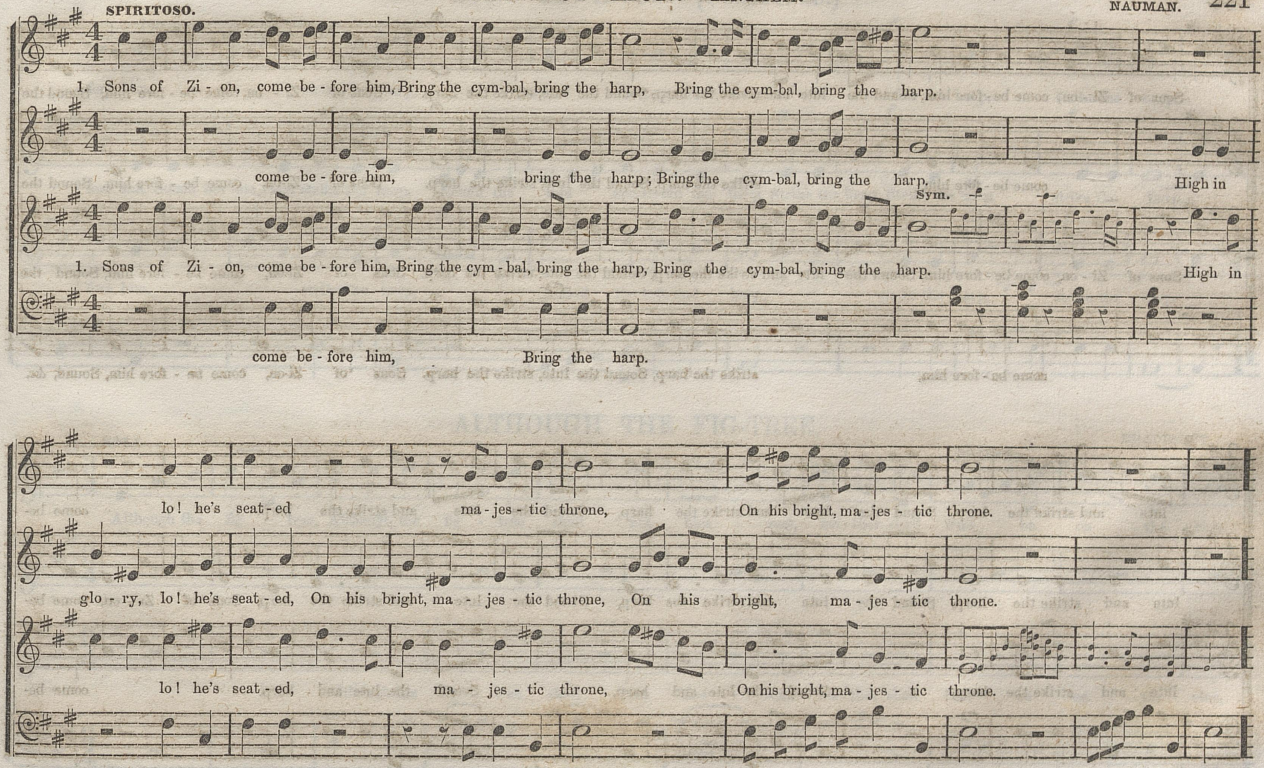
Altered from a Portuguese Hymn.



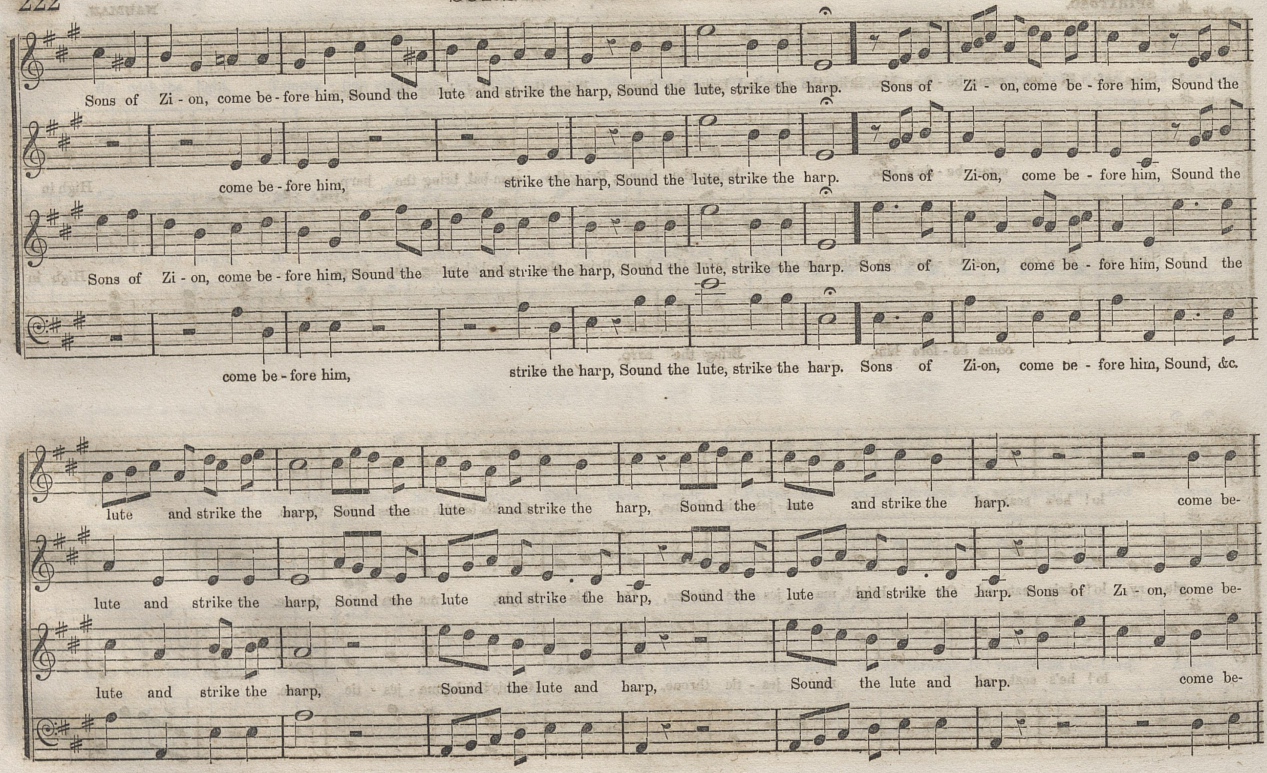
THE LAST BEAM IS SHINING. Concluded.



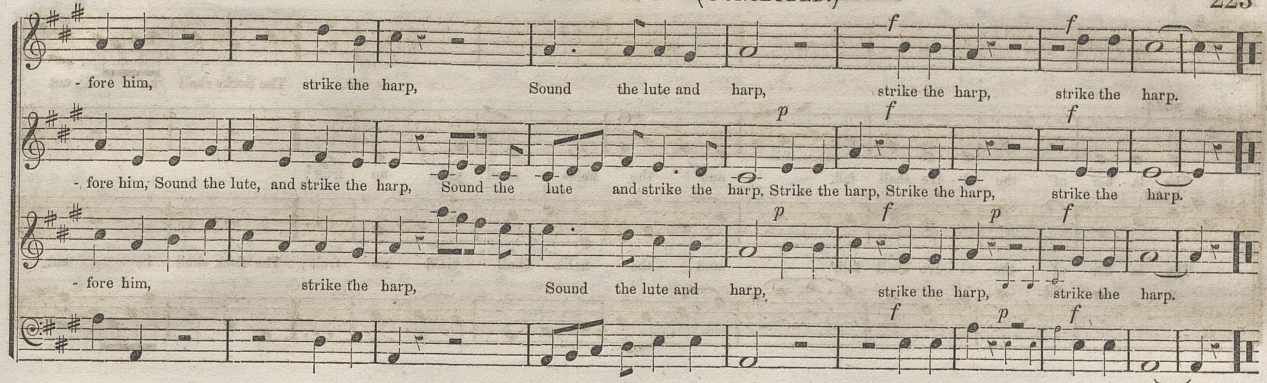
SONS OF ZION. ANTHEM.



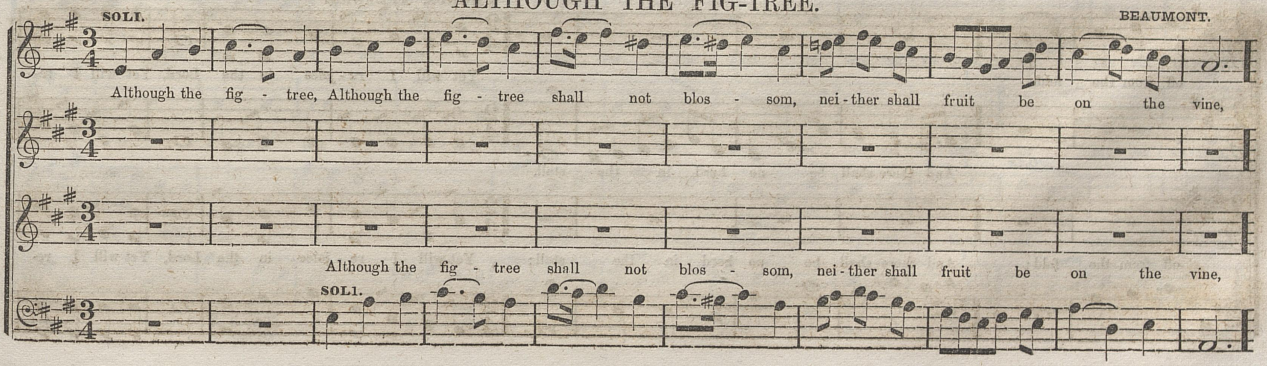
SONS OF ZION. CONTINUED.



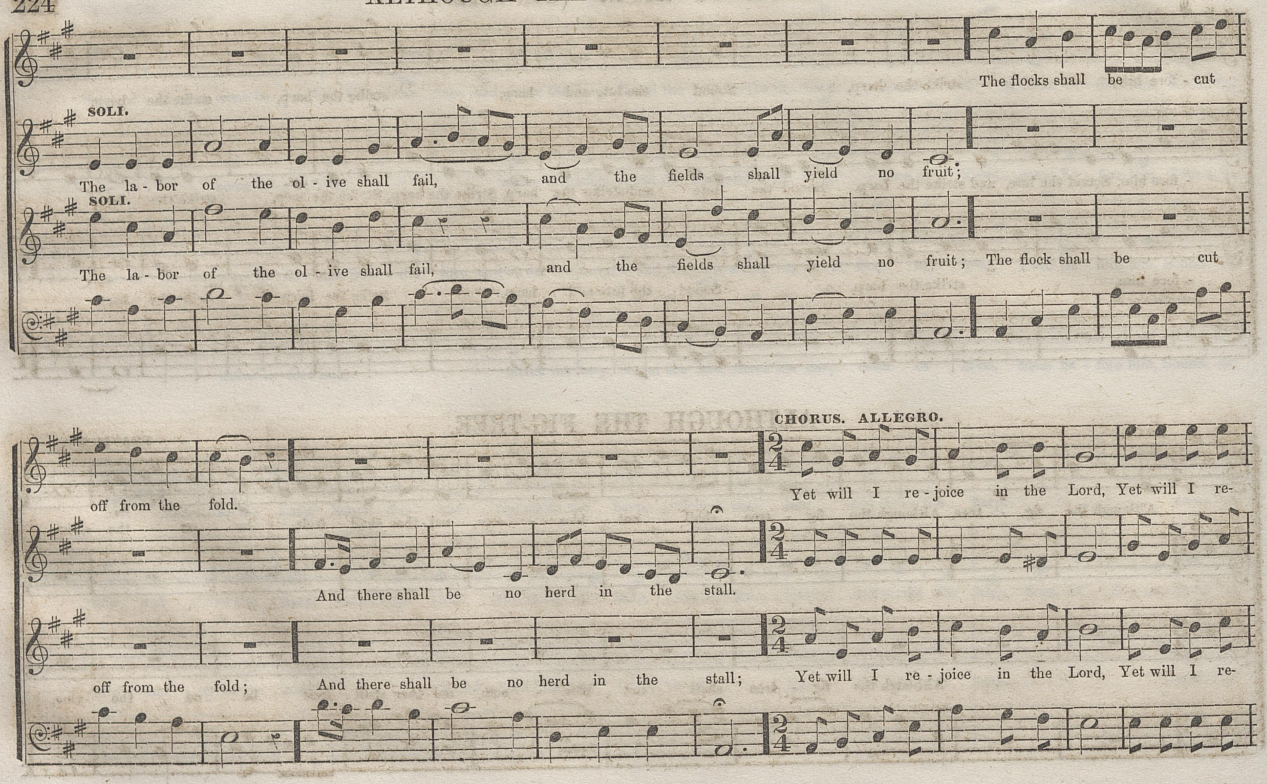
SONS OF ZION. (Concluded.)

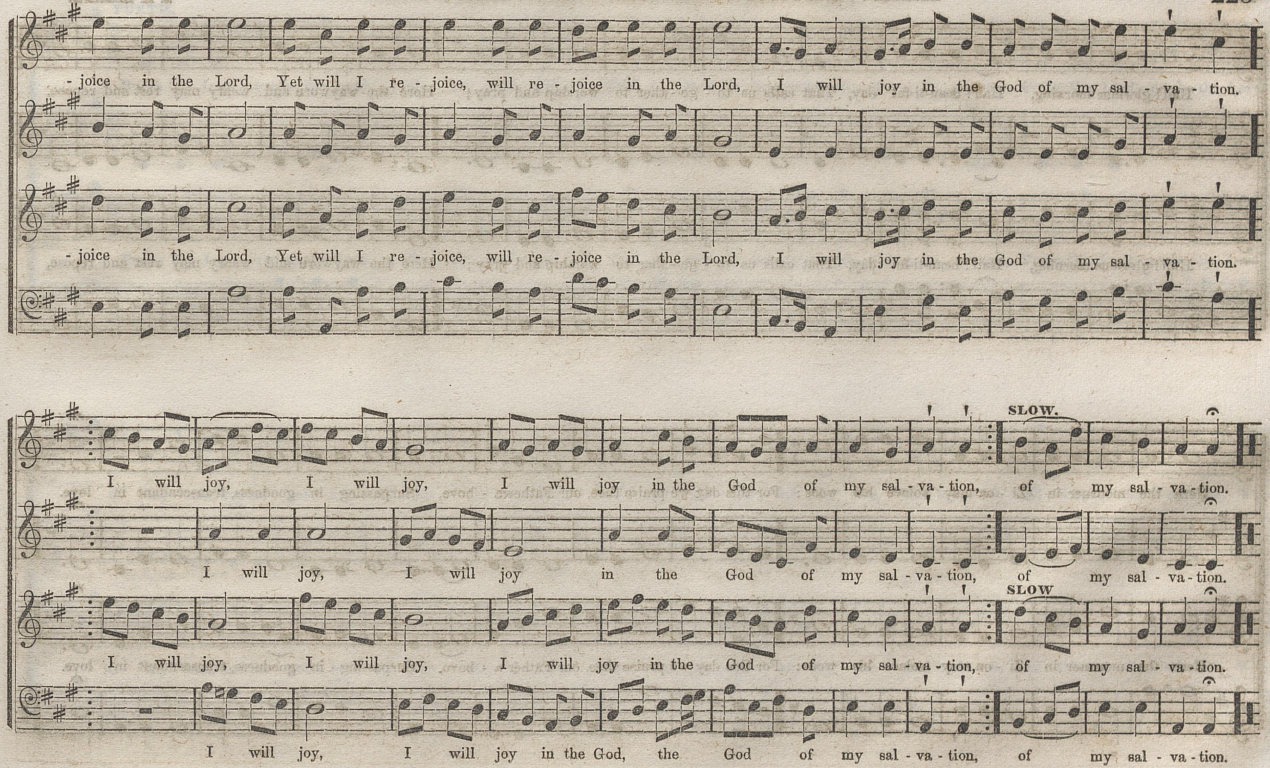


ALTHOUGH THE FIG-TREE.



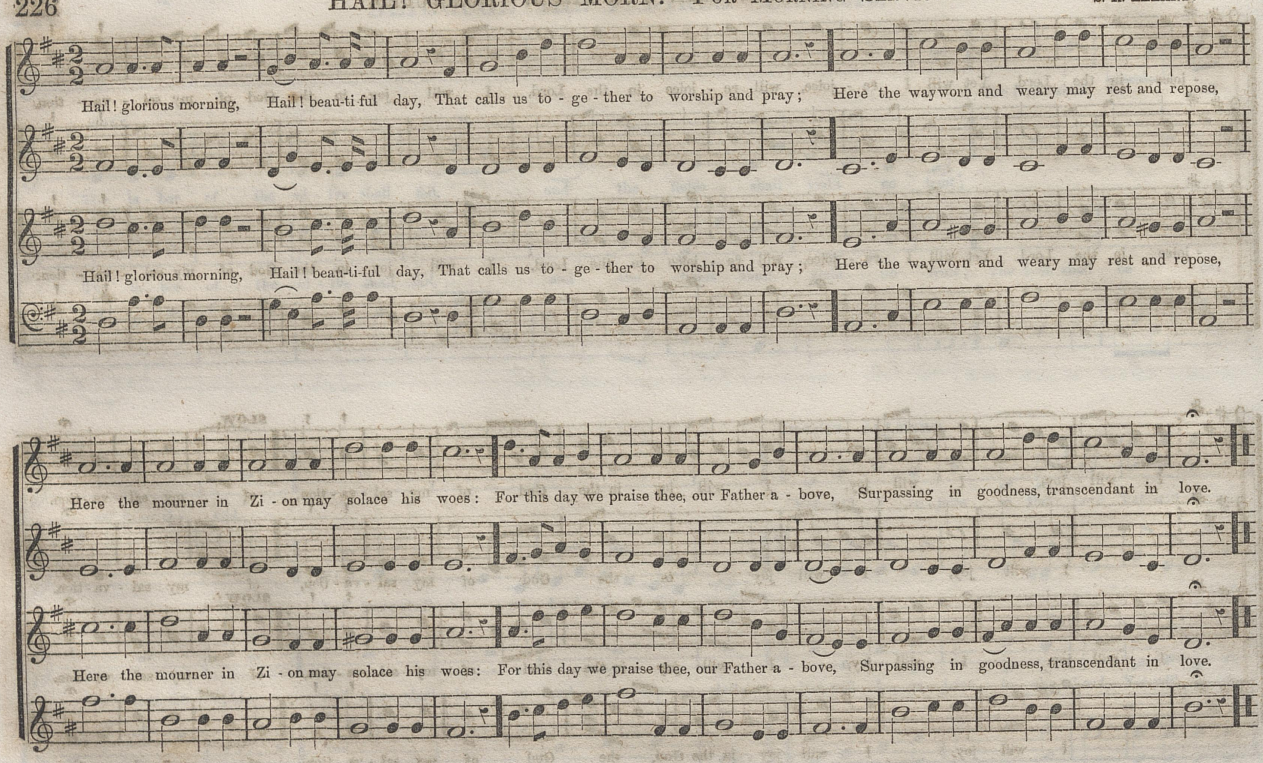
ALTHOUGH THE FIG-TREE. CONTINUED.

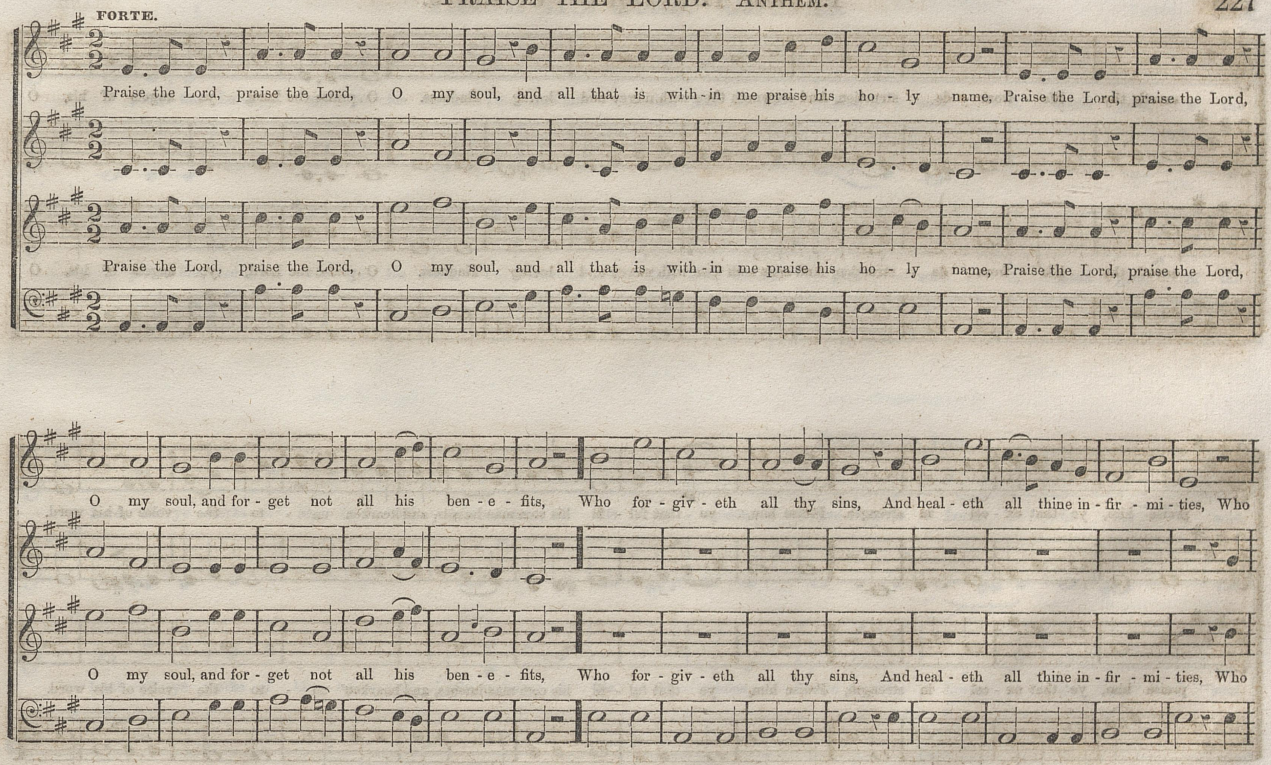



- joice in the Lord, Yet will I re - joice, will re - joice in the Lord, I will joy in the God of my sal - va - tion.
- joice in the Lord, Yet will I re - joice, will re - joice in the Lord, I will joy in the God of my sal - va - tion.
I will joy, I will joy, I will joy in the God of my sal - va - tion, of my sal - va - tion.
SLOW.
I will joy, I will joy in the God of my sal - va - tion, of my sal - va - tion.
I will joy, I will joy, I will joy in the God of my sal - va - tion, of my sal - va - tion.
SLOW
I will joy, I will joy in the God, the God of my sal - va - tion, of my sal - va - tion.

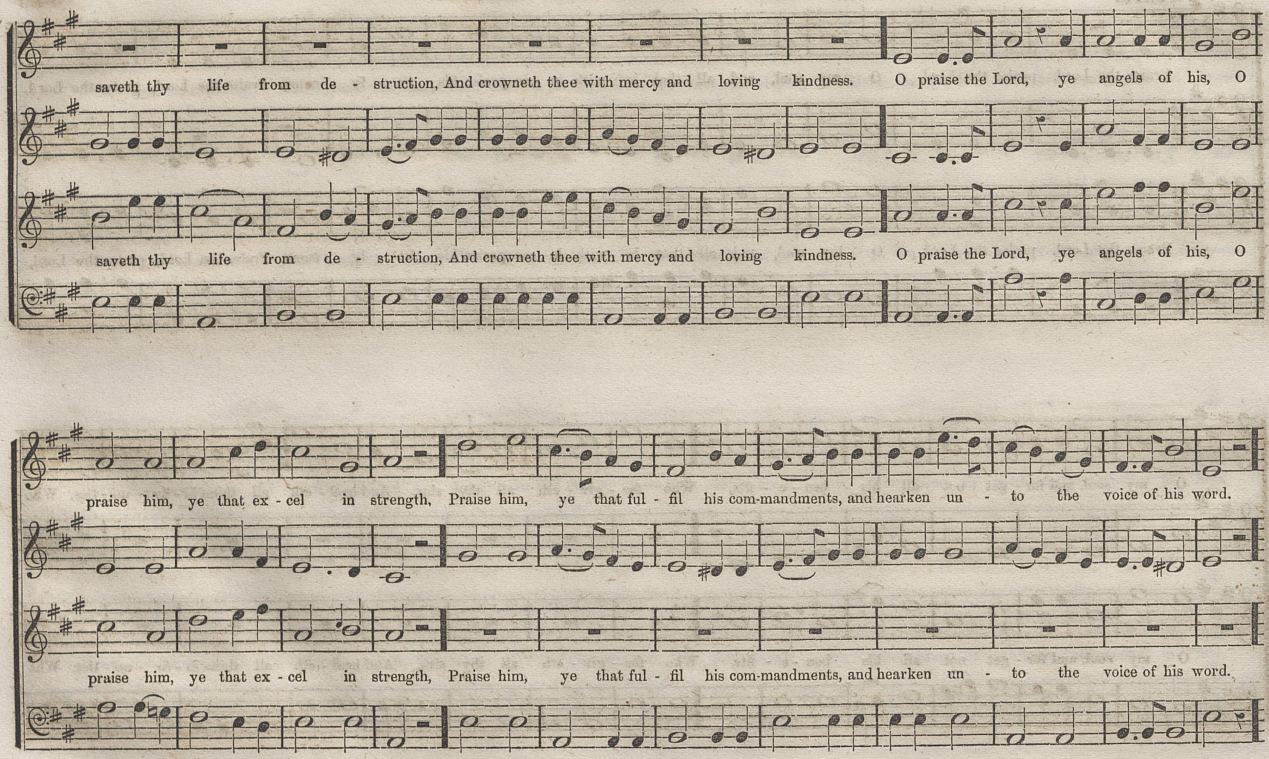
HAIL! GLORIOUS MORN. For Morning Service.

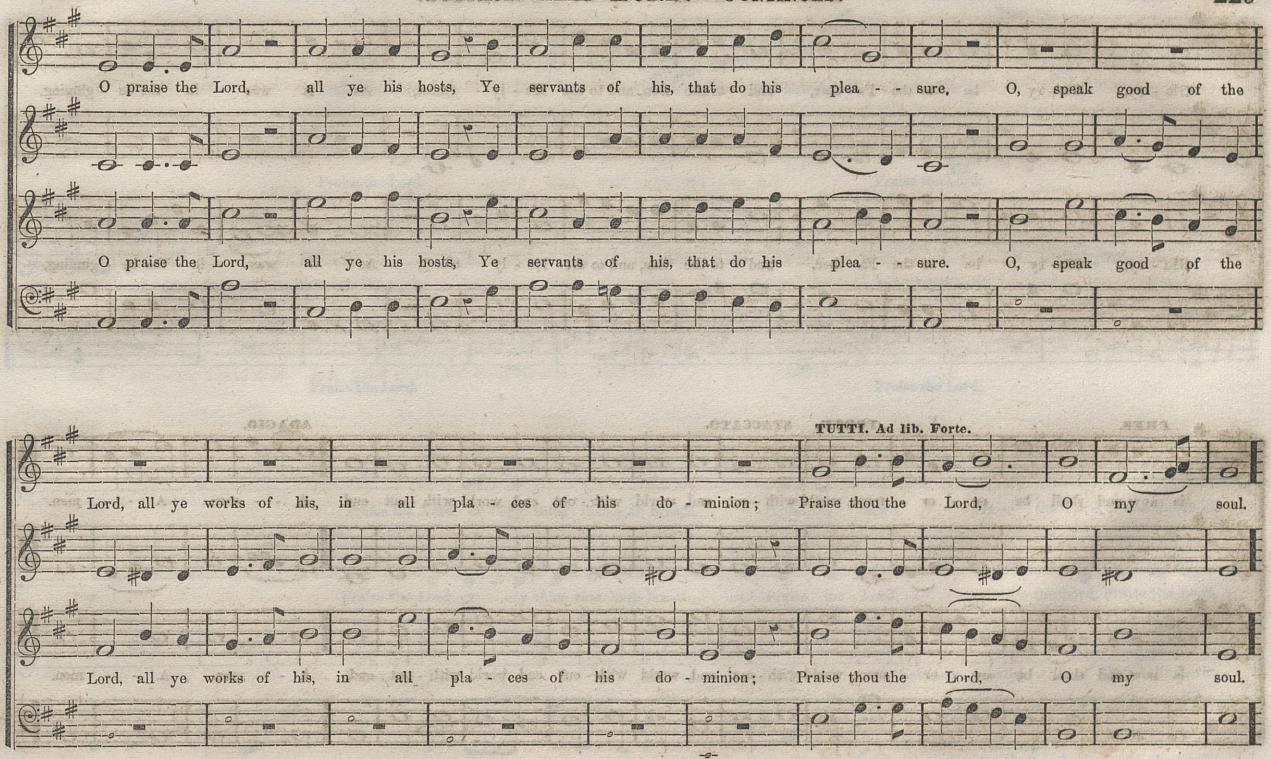
S. R. LELAND.



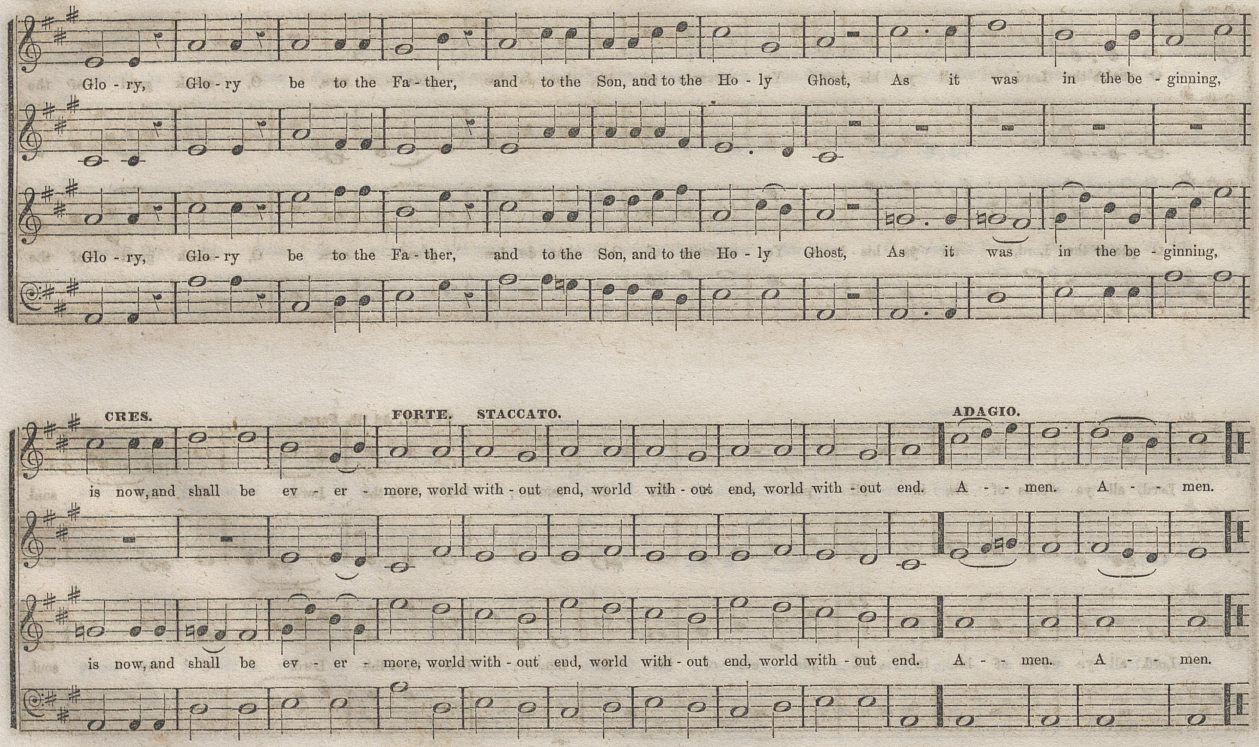

FORTE.
Praise the Lord, praise the Lord, O my soul, and all that is with-in me praise his ho - ly name, Praise the Lord, praise the Lord,
Praise the Lord, praise the Lord, O my soul, and all that is with-in me praise his ho - ly name, Praise the Lord, praise the Lord,
O my soul, and for - get not all his ben - e - fits, Who for - giv - eth all thy sins, And heal - eth all thine in - fir - mi - ties, Who
O my soul, and for - get not all his ben - e - fits, Who for - giv - eth all thy sins, And heal - eth all thine in - fir - mi - ties, Who

PRAISE THE LORD. CONTINUED.

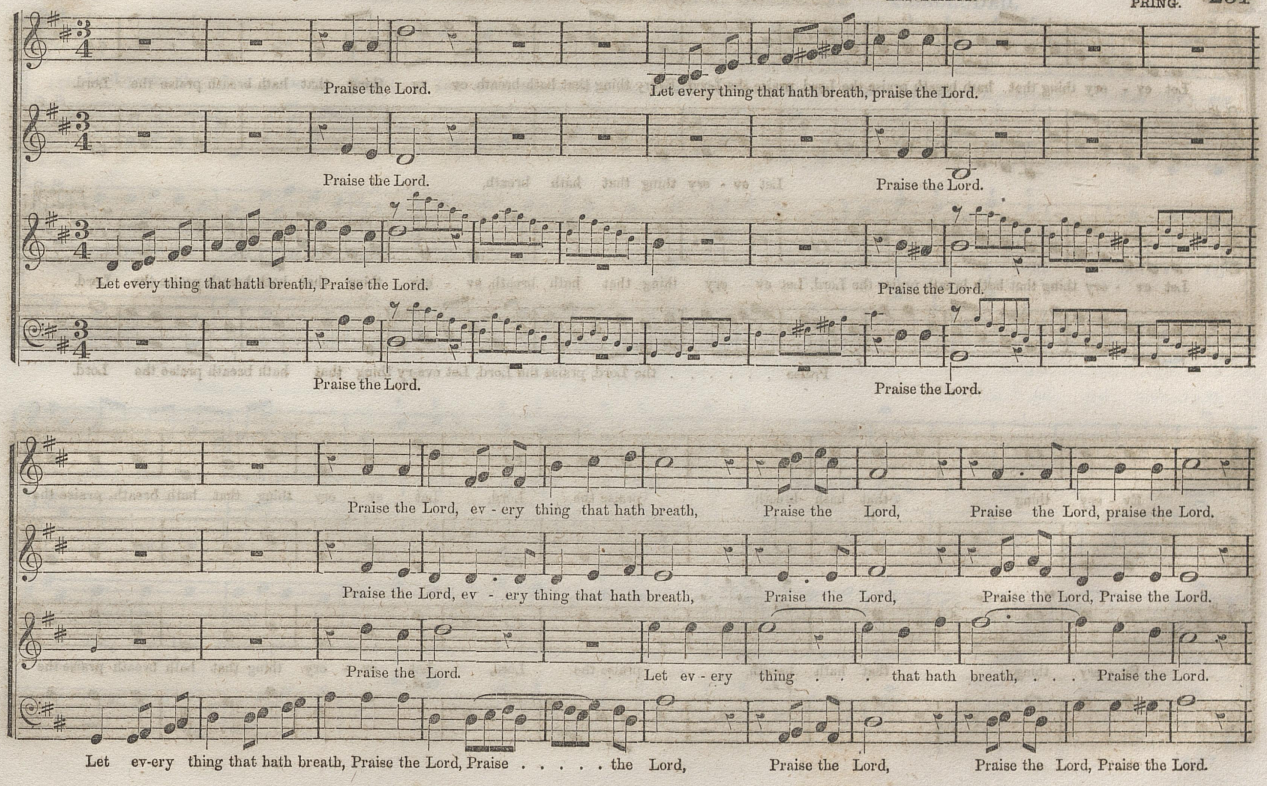



O praise the Lord, all ye his hosts, Ye servants of his, that do his plea - - sure, O, speak good of the
O praise the Lord, all ye his hosts, Ye servants of his, that do his plea - - sure. O, speak good of the
TUTTI. Ad lib. Forte.
Lord, all ye works of his, in all pla - ces of his do - minion; Praise thou the Lord, O my soul.
Lord, all ye works of his, in all pla - ces of his do - minion; Praise thou the Lord, O my soul.

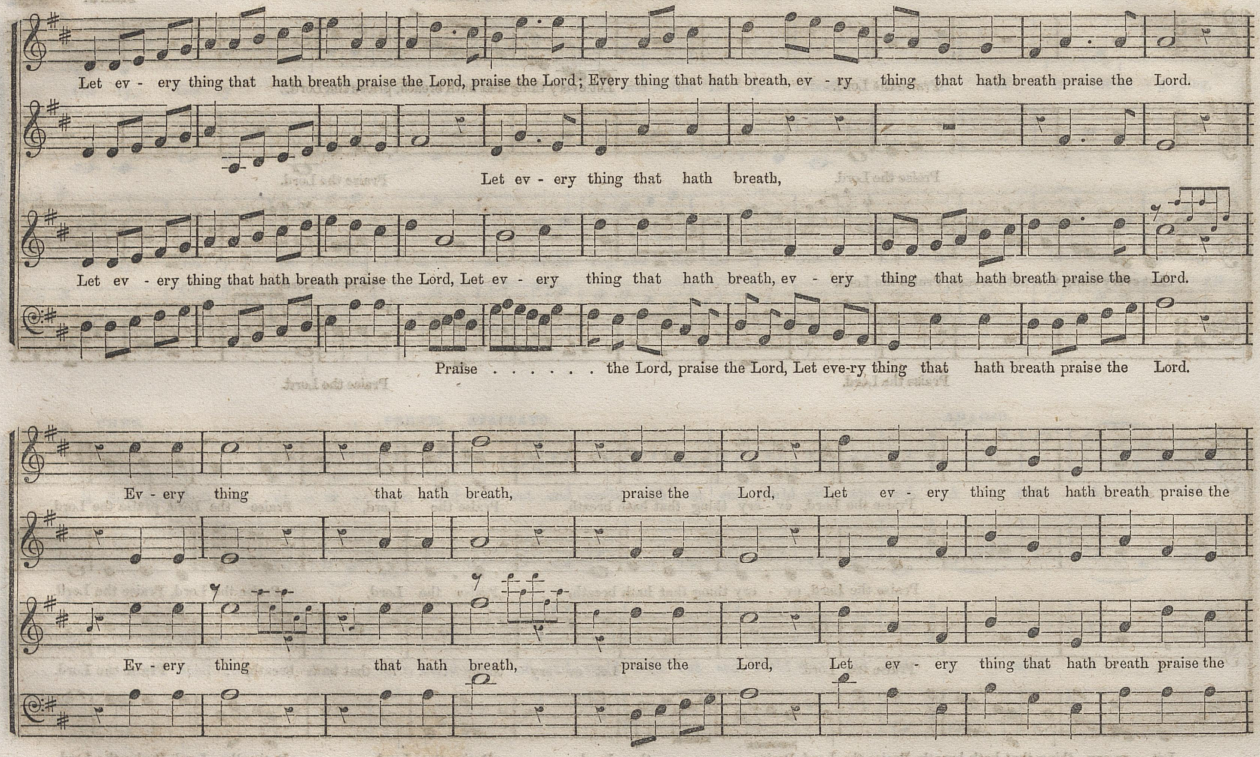
PRAISE THE LORD. Concluded.

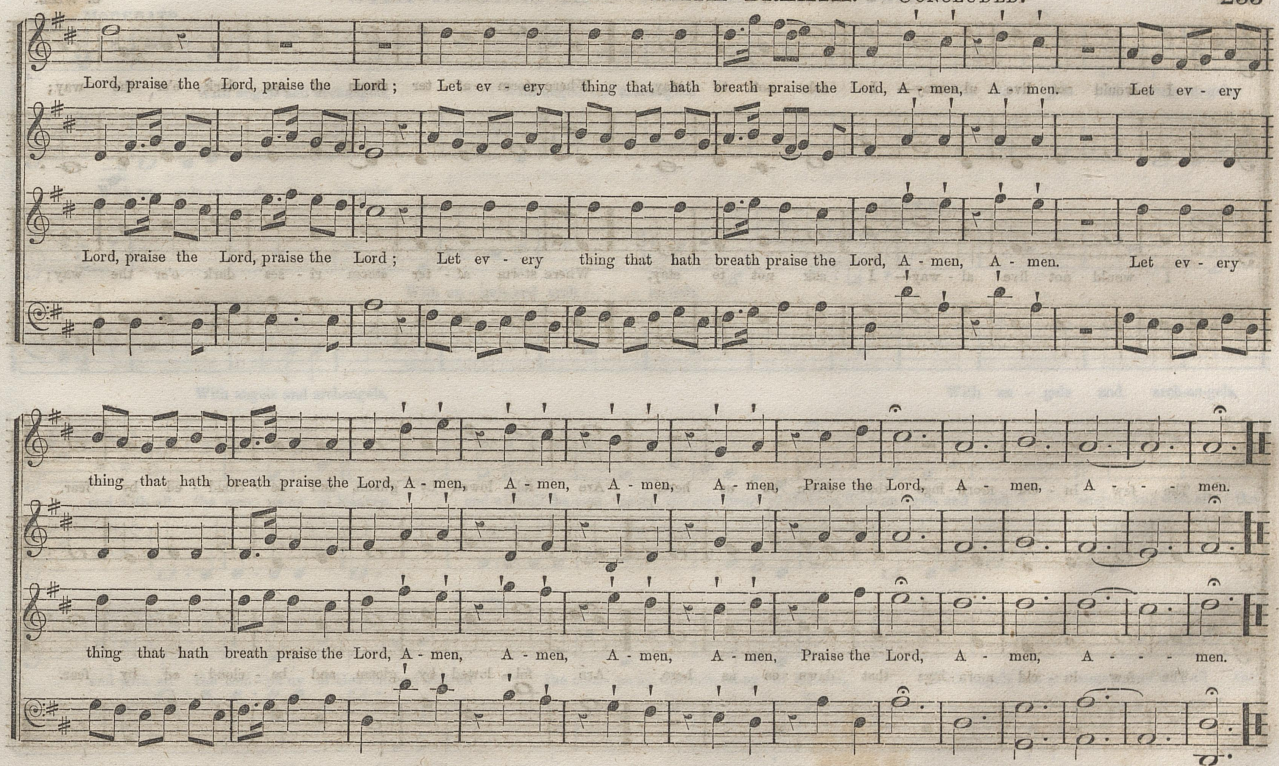


LET EVERY THING THAT HATH BREATH. ANTHEM.



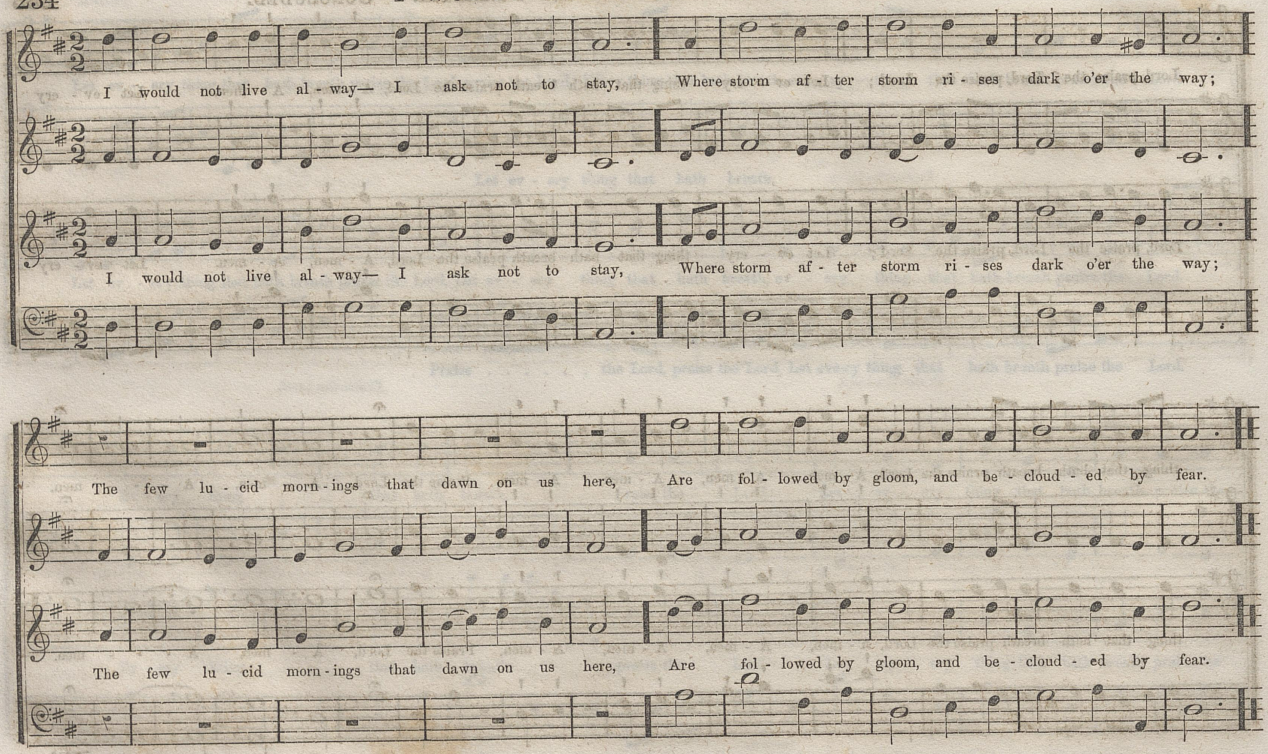
LET EVERYTHING THAT HATH BREATH. CONTINUED.

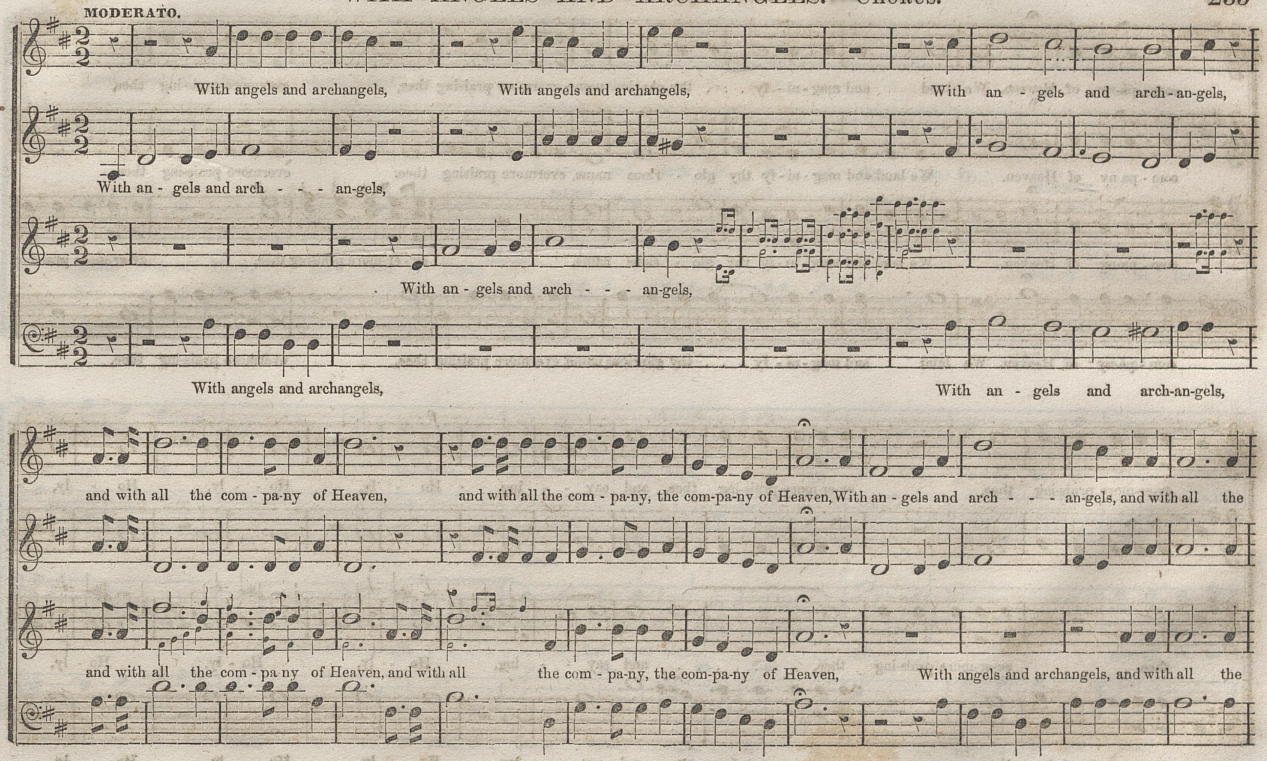



Lord, praise the Lord, praise the Lord ; Let ev - ery thing that hath breath praise the Lord, A - men, A - men. Let ev - ery
Lord, praise the Lord, praise the Lord ; Let ev - ery thing that hath breath praise the Lord, A - men, A - men. Let ev - ery
thing that hath breath praise the Lord, A - men, A - men, A - men, A - men, Praise the Lord, A - men, A - - - men.
thing that hath breath praise the Lord, A - men, A - men, A - men, A - men, Praise the Lord, A - men, A - - - men.

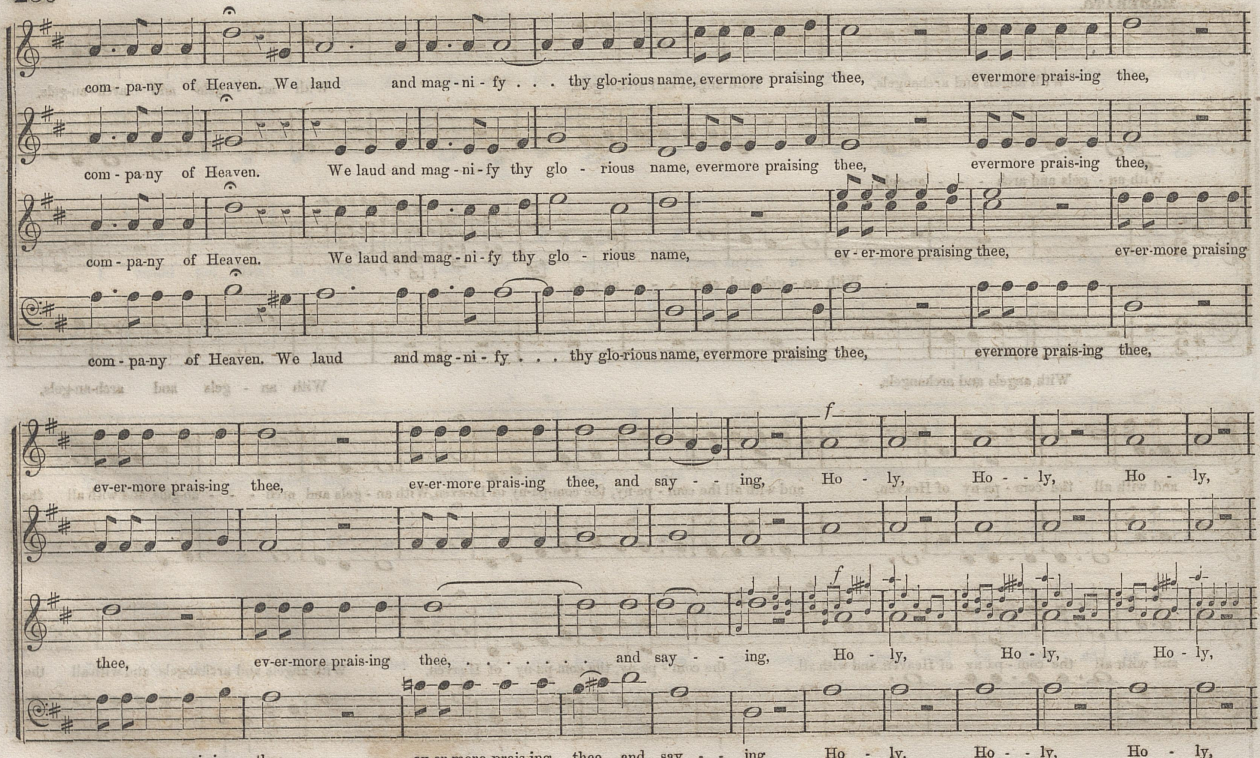
I WOULD NOT LIVE ALWAY. 11s.

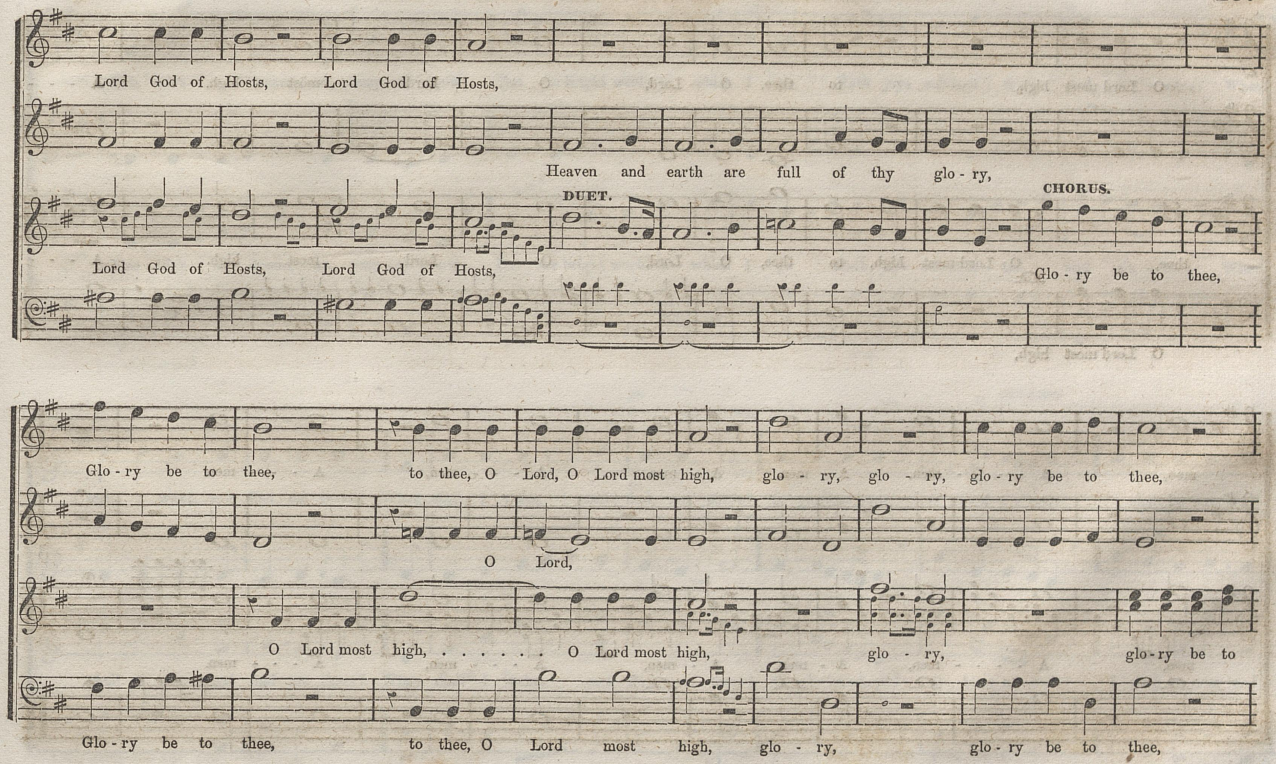
C. WILD.

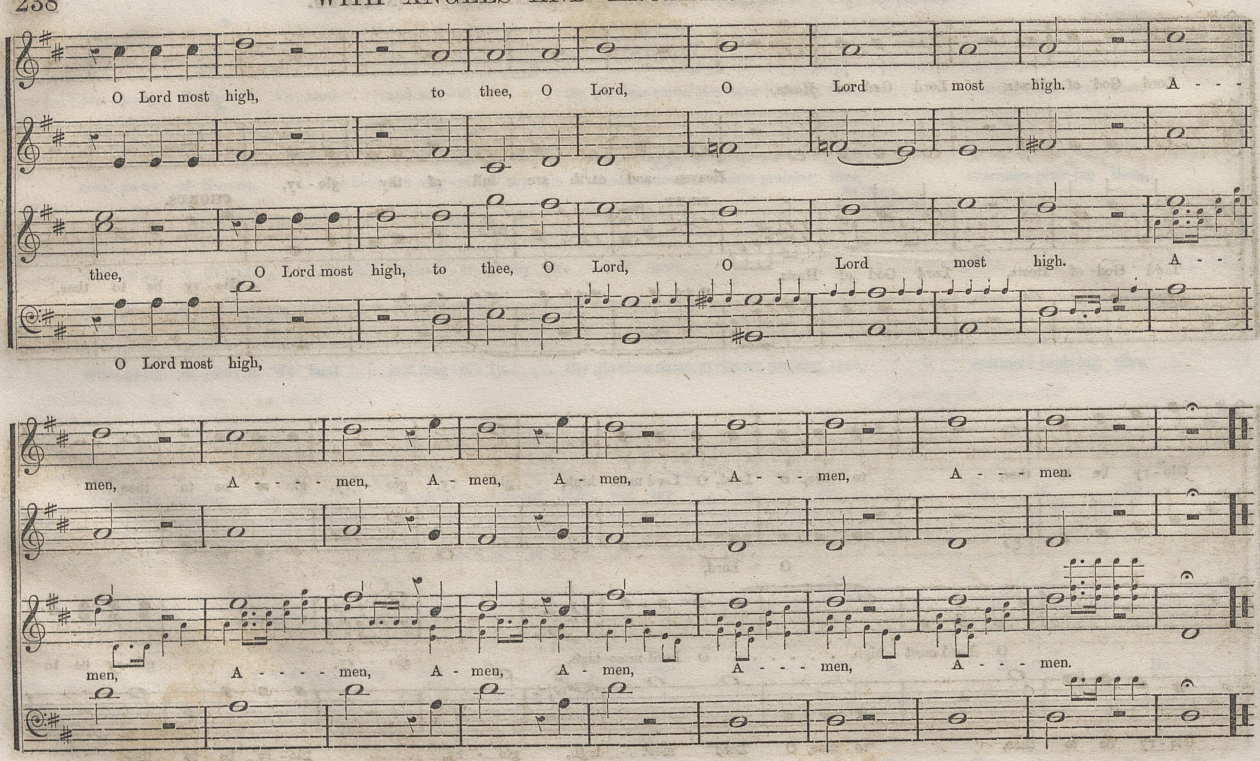



MODERATO.
With angels and archangels, With angels and archangels, With an - gels and arch-an-gels,
With an - gels and arch - - - an-gels,
With an - gels and arch - - - an-gels,
With angels and archangels, With an - gels and arch-an-gels,
and with all the com - pa-ny of Heaven, and with all the com - pa-ny, the com-pa-ny of Heaven, With an - gels and arch - - - an-gels, and with all the
and with all the com - pa ny of Heaven, and with all the com - pa-ny, the com-pa-ny of Heaven, With angels and archangels, and with all the

WITH ANGELS AND ARCHANGELS. CONTINUED.

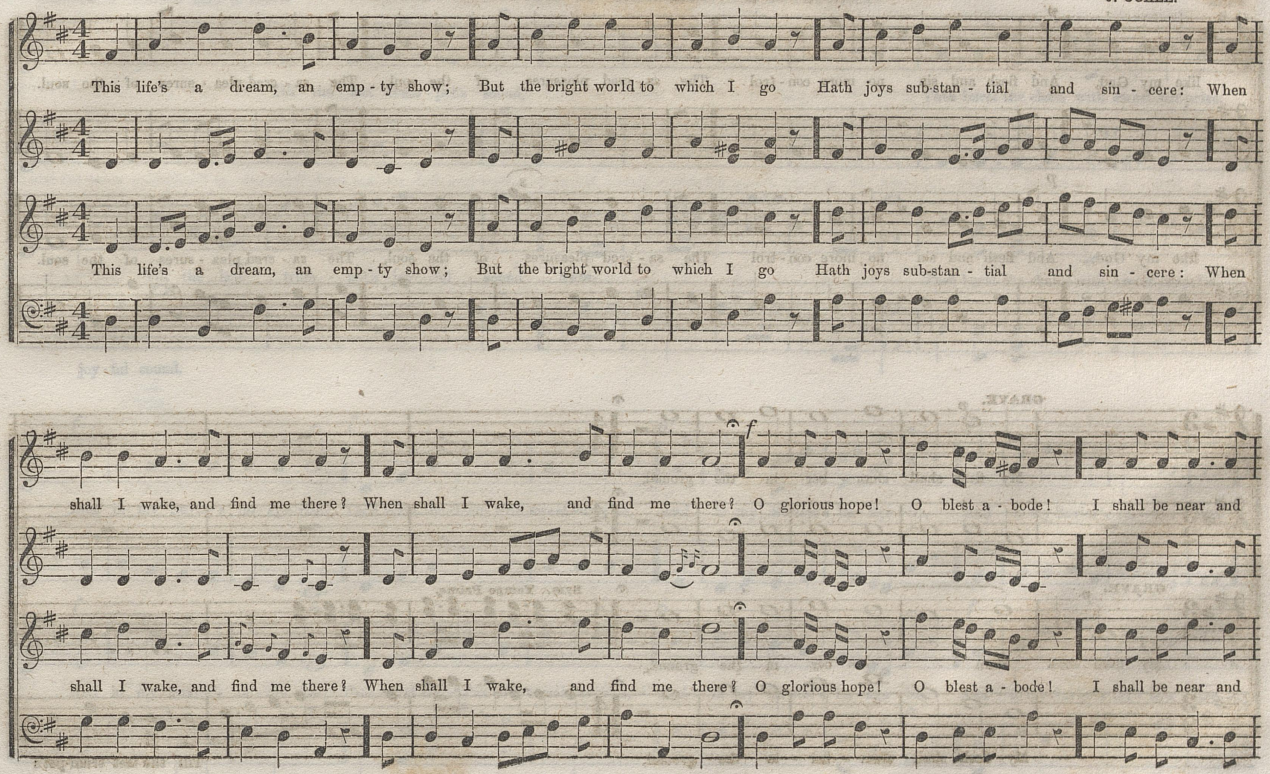


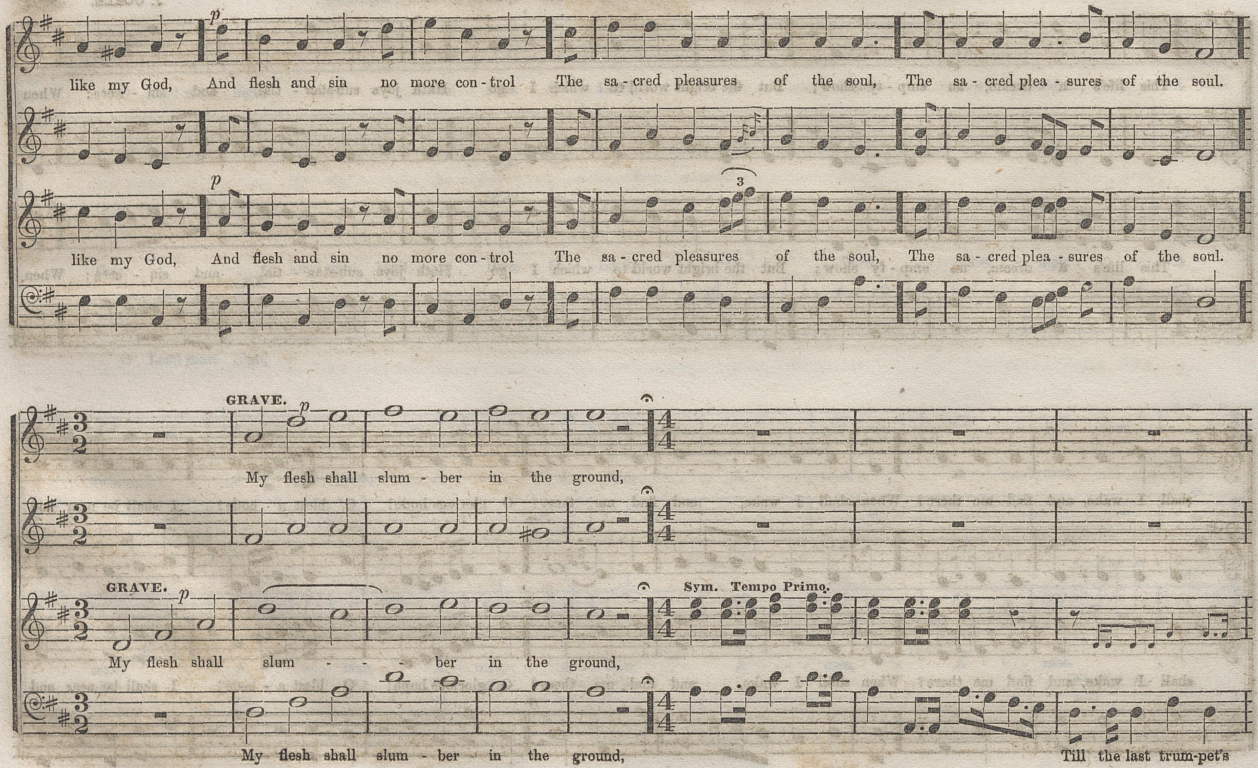

Lord God of Hosts, Lord God of Hosts,
Heaven and earth are full of thy glo - ry,
DUET.
CHORUS.
Lord God of Hosts, Lord God of Hosts,
Glo - ry be to thee,
Glo - ry be to thee, to thee, O Lord, O Lord most high, glo - ry, glo - ry, glo - ry be to thee,
O Lord,
O Lord most high, ... O Lord most high, glo - ry, glo - ry be to
Glo - ry be to thee, to thee, O Lord most high, glo - ry, glo - ry be to thee,

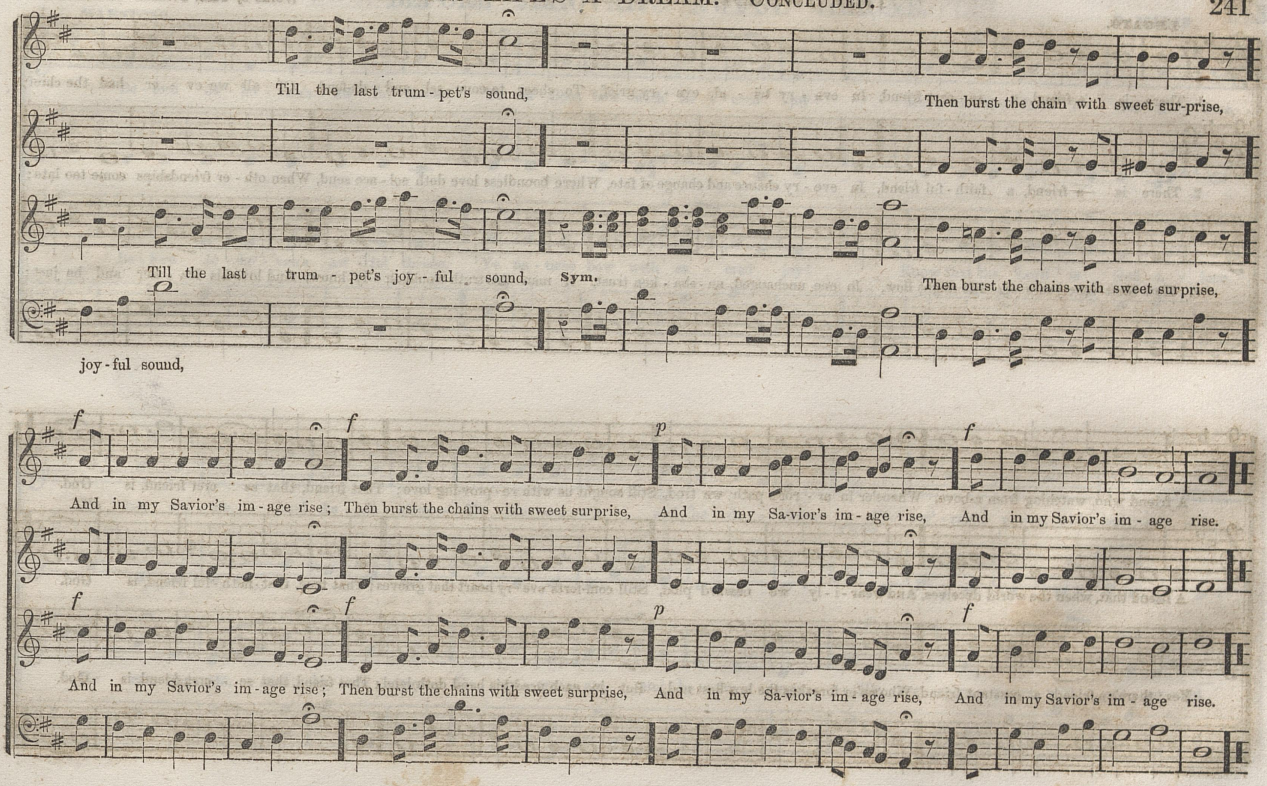

O Lord most high, to thee, O Lord, O Lord most high. A - - -
thee, O Lord most high, to thee, O Lord, O Lord most high. A - -
O Lord most high,
men, A - - - - men, A - men, A - men, A - - - men, A - - - men.
men, A - - - - men, A - men, A - men, A - - - men, A - - - men.

THIS LIFE'S A DREAM.

J. COALE.

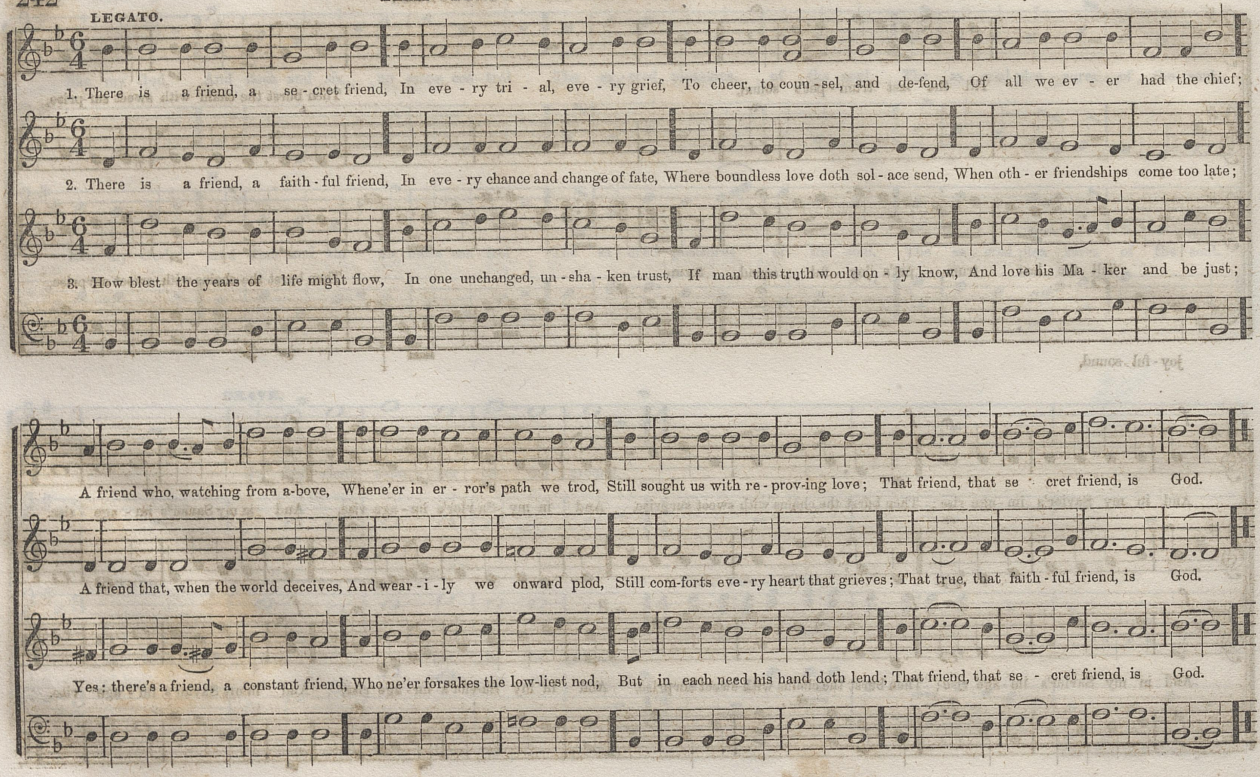



like my God, And flesh and sin no more con - trol The sa - cred pleasures of the soul, The sa - cred plea - sures of the soul.
like my God, And flesh and sin no more con - trol The sa - cred pleasures of the soul, The sa - cred plea - sures of the soul.
GRAVE.
My flesh shall slum - ber in the ground,
GRAVE.
Sym. Tempo Primo.
My flesh shall slum - - - ber in the ground,
My flesh shall slum - ber in the ground, Till the last trum-pet's


Till the last trum - pet's sound,
Then burst the chain with sweet sur-prise,
Till the last trum - pet's joy - ful sound, Sym.
Then burst the chains with sweet surprise,
joy - ful sound,
f
f
p
f
And in my Savior's im - age rise; Then burst the chains with sweet surprise, And in my Sa-vior's im - age rise, And in my Savior's im - age rise.
f
f
p
f
And in my Savior's im - age rise; Then burst the chains with sweet surprise, And in my Sa-vior's im - age rise, And in my Savior's im - age rise.

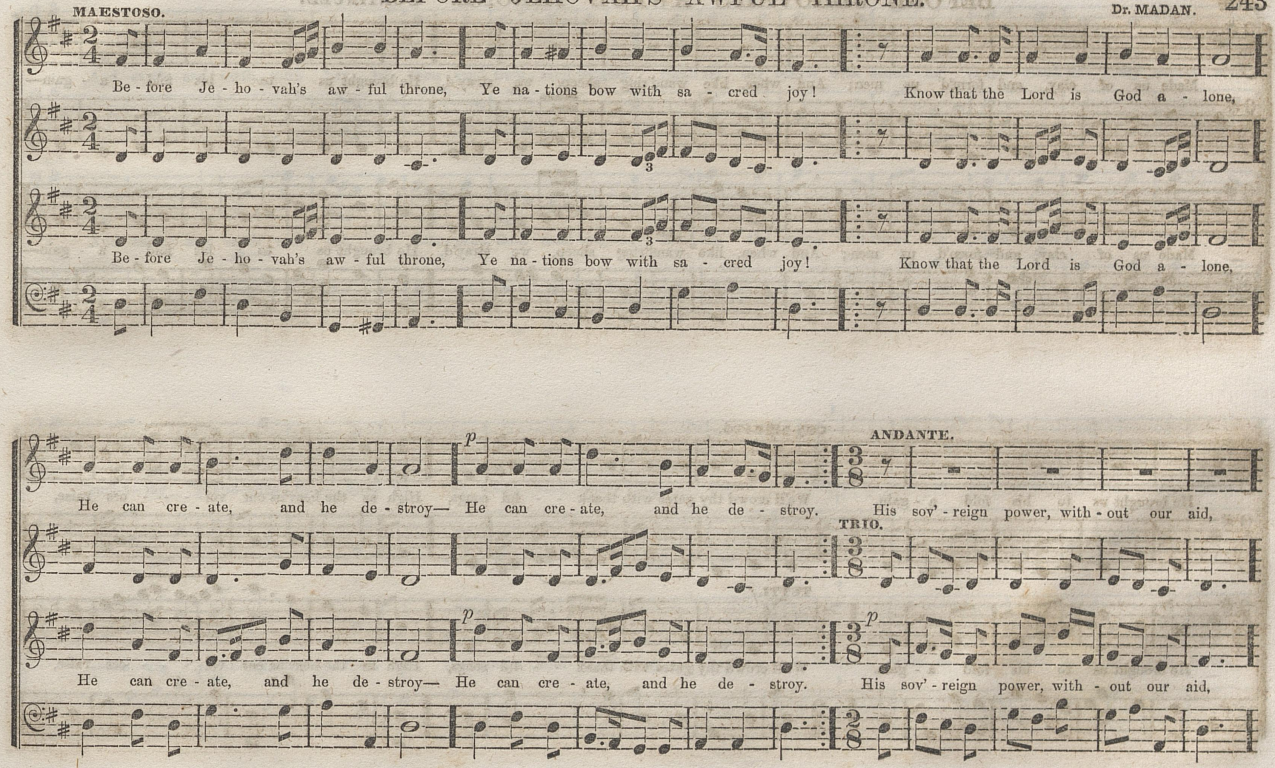
THE TRUEST FRIEND. L. M. DOUBLE.

Words by CHS. SWAIN. J. GIBSON.

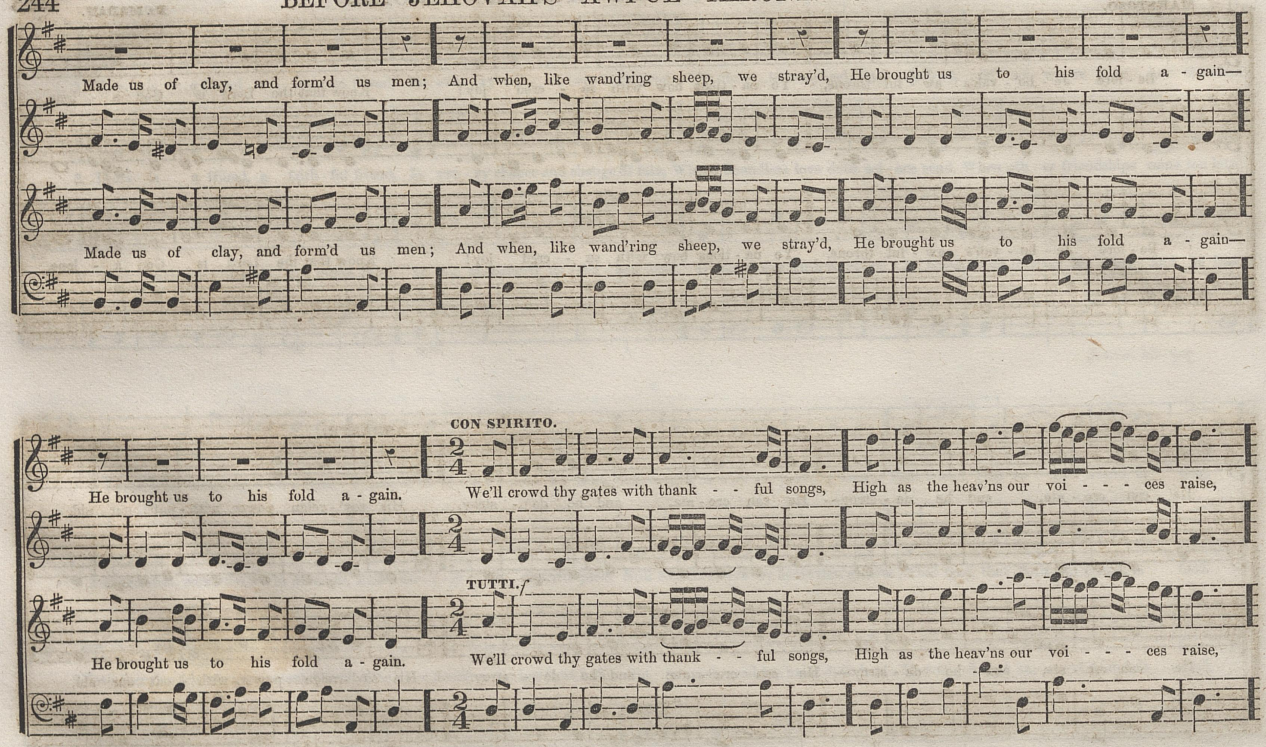


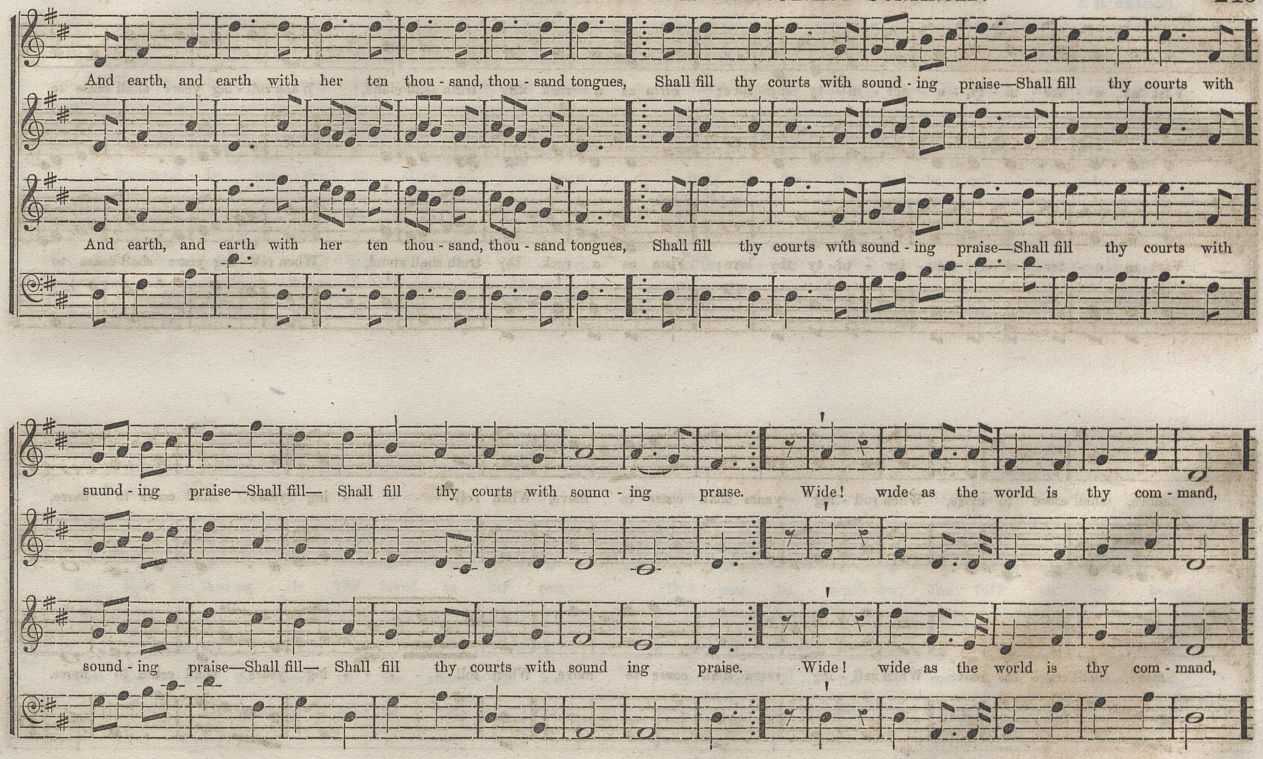
BEFORE JEHOVAH'S AWFUL THRONE.

Dr. MADAN.

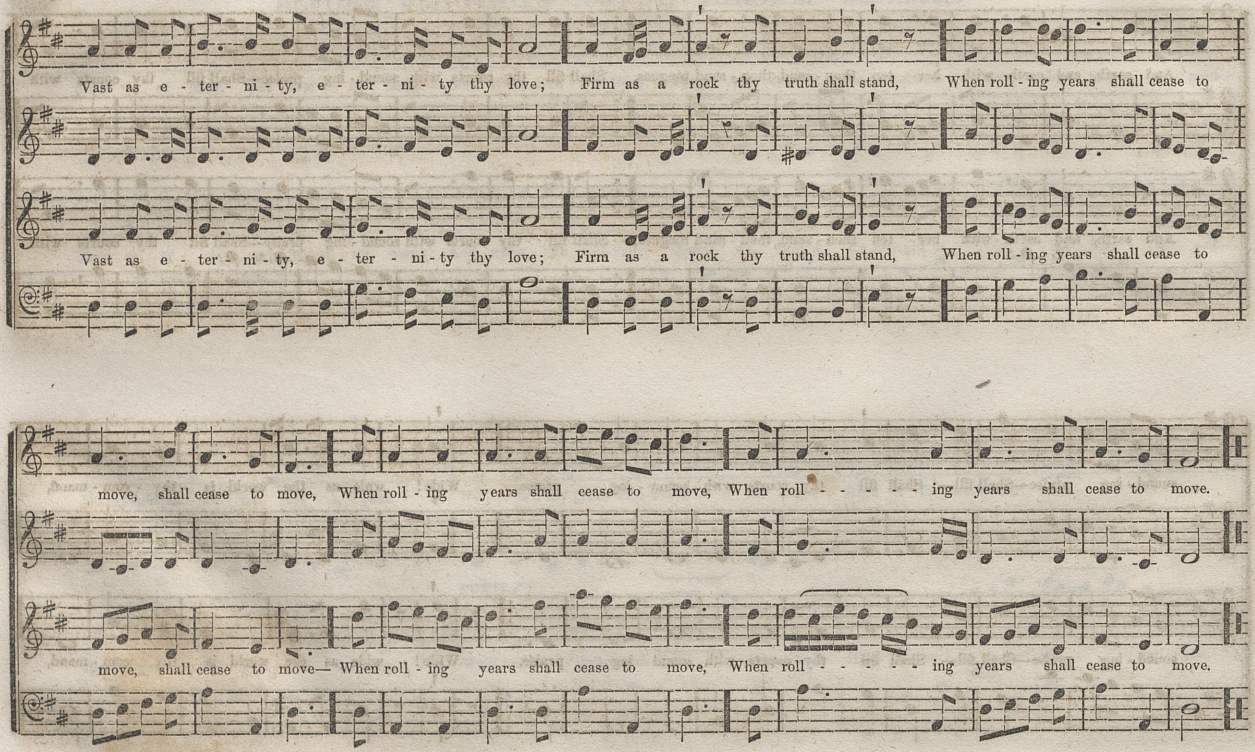


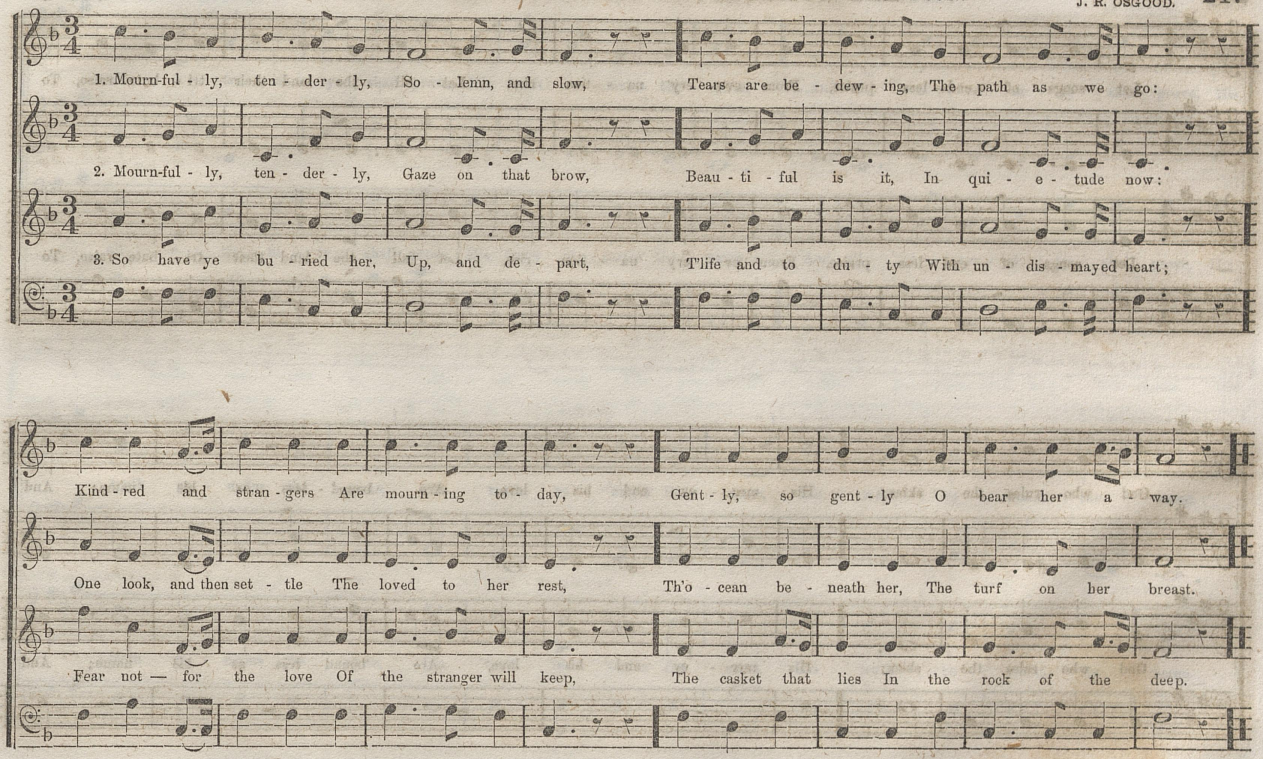
BEFORE JEHOVAH'S AWFUL THRONE. CONTINUED.




And earth, and earth with her ten thou - sand, thou - sand tongues, Shall fill thy courts with sound - ing praise—Shall fill thy courts with
And earth, and earth with her ten thou - sand, thou - sand tongues, Shall fill thy courts with sound - ing praise—Shall fill thy courts with
suund - ing praise—Shall fill— Shall fill thy courts with sounc - ing praise. Wide! wide as the world is thy com - mand,
sound - ing praise—Shall fill— Shall fill thy courts with sound ing praise. Wide! wide as the world is thy com - mand,

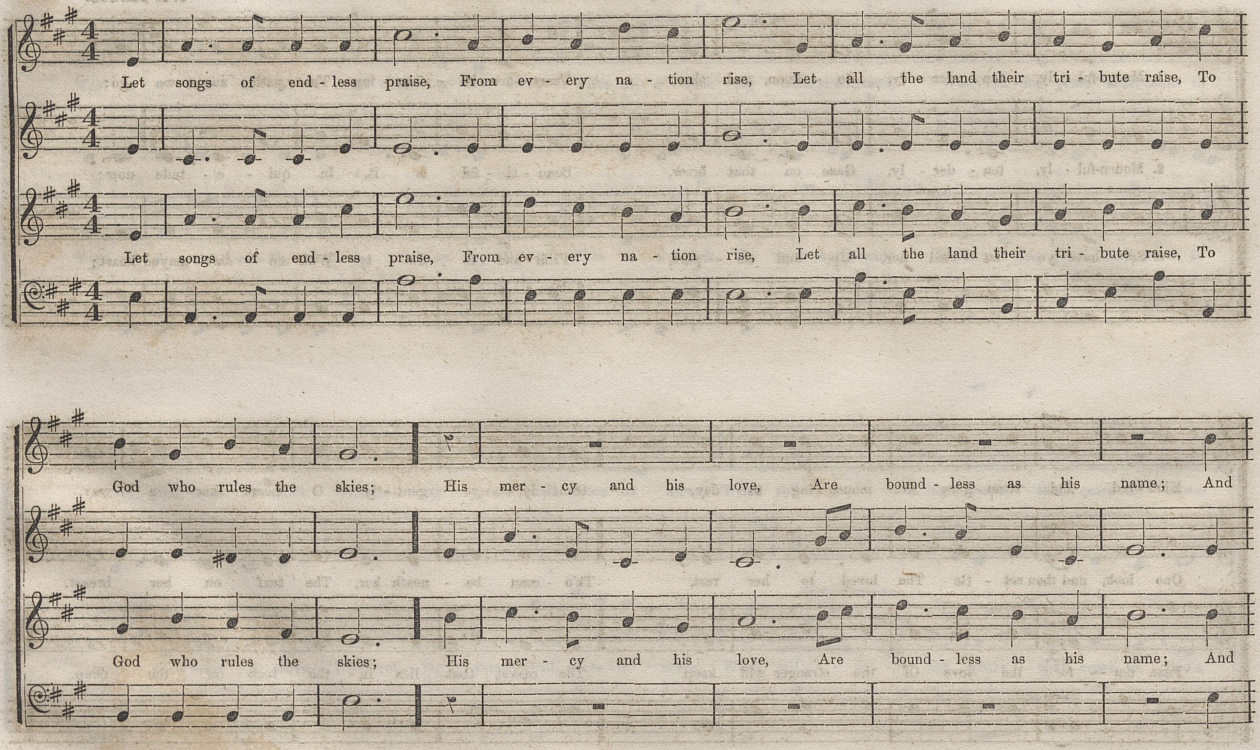
BEFORE JEHOVAH'S AWFUL THRONE. CONCLUDED.

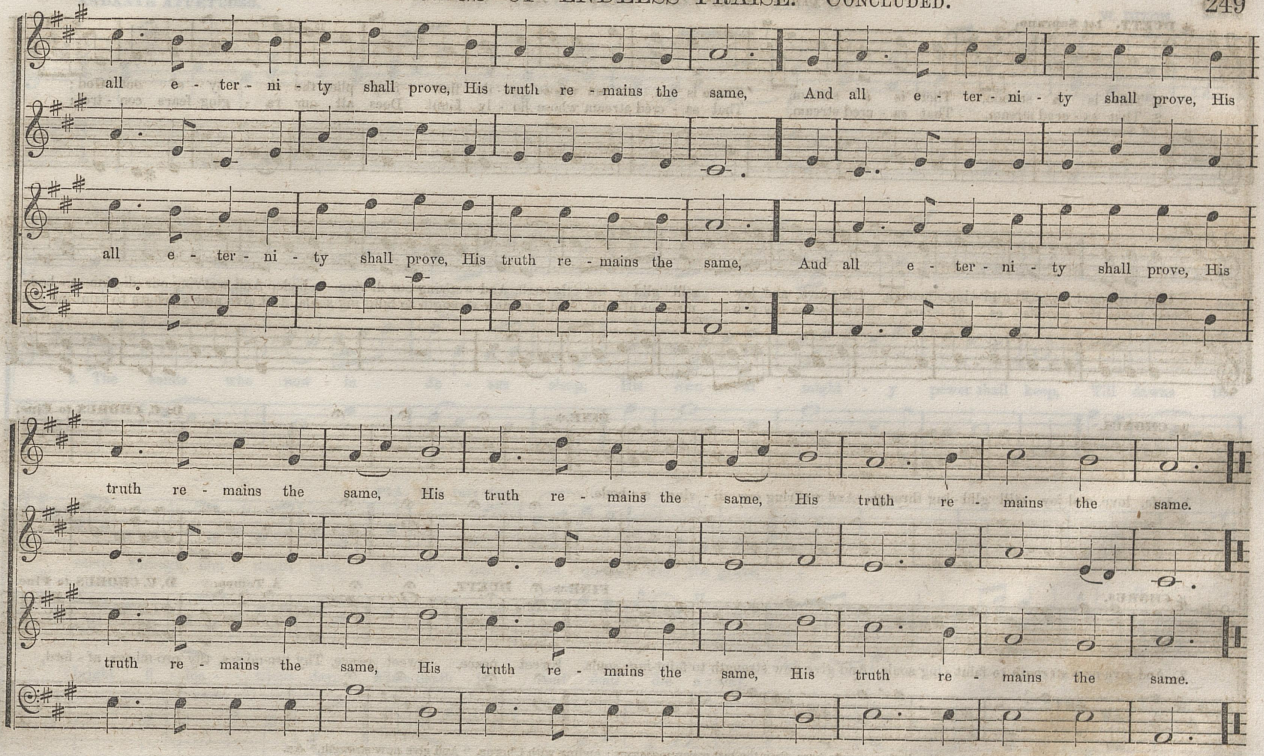



1. Mourn-ful - ly, ten - der - ly, So - lemn, and slow, Tears are be - dew - ing, The path as we go:
2. Mourn-ful - ly, ten - der - ly, Gaze on that brow, Beau - ti - ful is it, In qui - e - tude now:
3. So have ye bu - ried her, Up, and de - part, T'life and to du - ty With un - dis - mayed heart;
Kind - red and stran - gers Are mourn - ing to - day, Gent - ly, so gent - ly O bear her a way.
One look, and then set - tle The loved to her rest, Th'o - cean be - neath her, The turf on her breast.
Fear not — for the love Of the stranger will keep, The casket that lies In the rock of the deep.

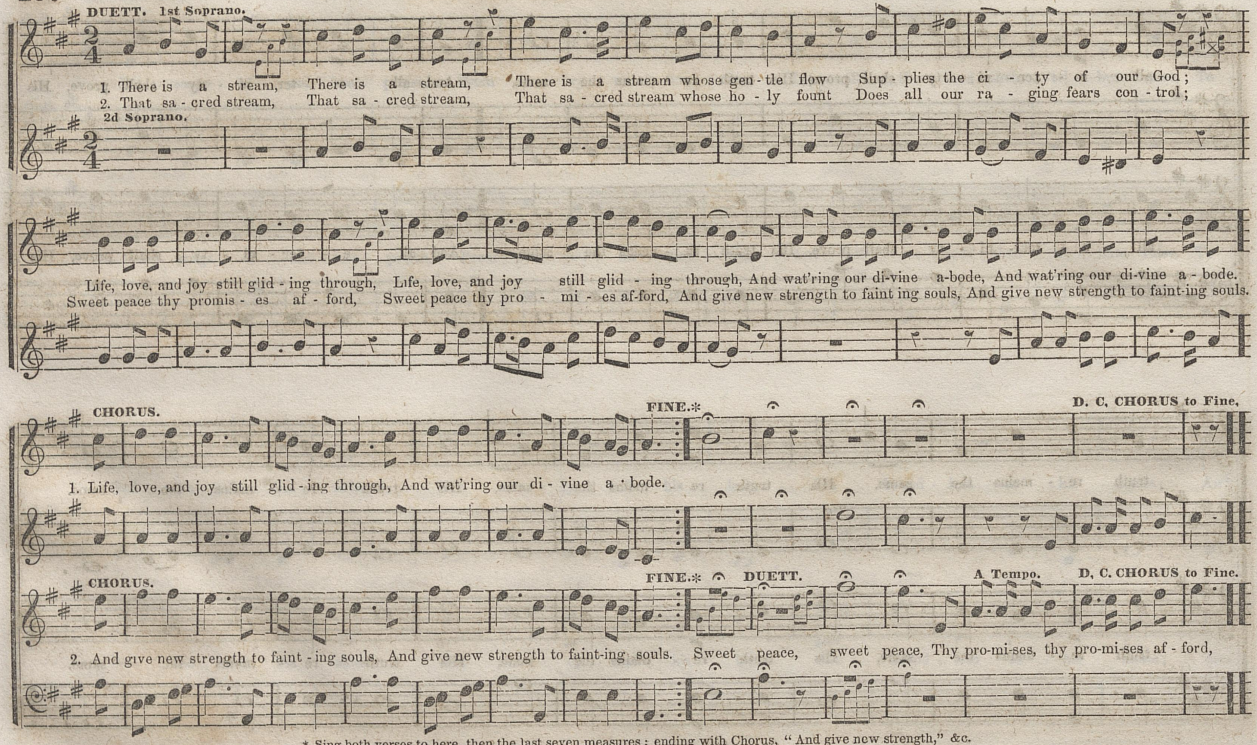
LET SONGS OF ENDLESS PRAISE. Hymn.

* * *




all e - ter - ni - ty shall prove, His truth re - mains the same, And all e - ter - ni - ty shall prove, His
all e - ter - ni - ty shall prove, His truth re - mains the same, And all e - ter - ni - ty shall prove, His
truth re - mains the same, His truth re - mains the same, His truth re - mains the same.
truth re - mains the same, His truth re - mains the same, His truth re - mains the same.

SWEET PEACE. Duett and Chorus.

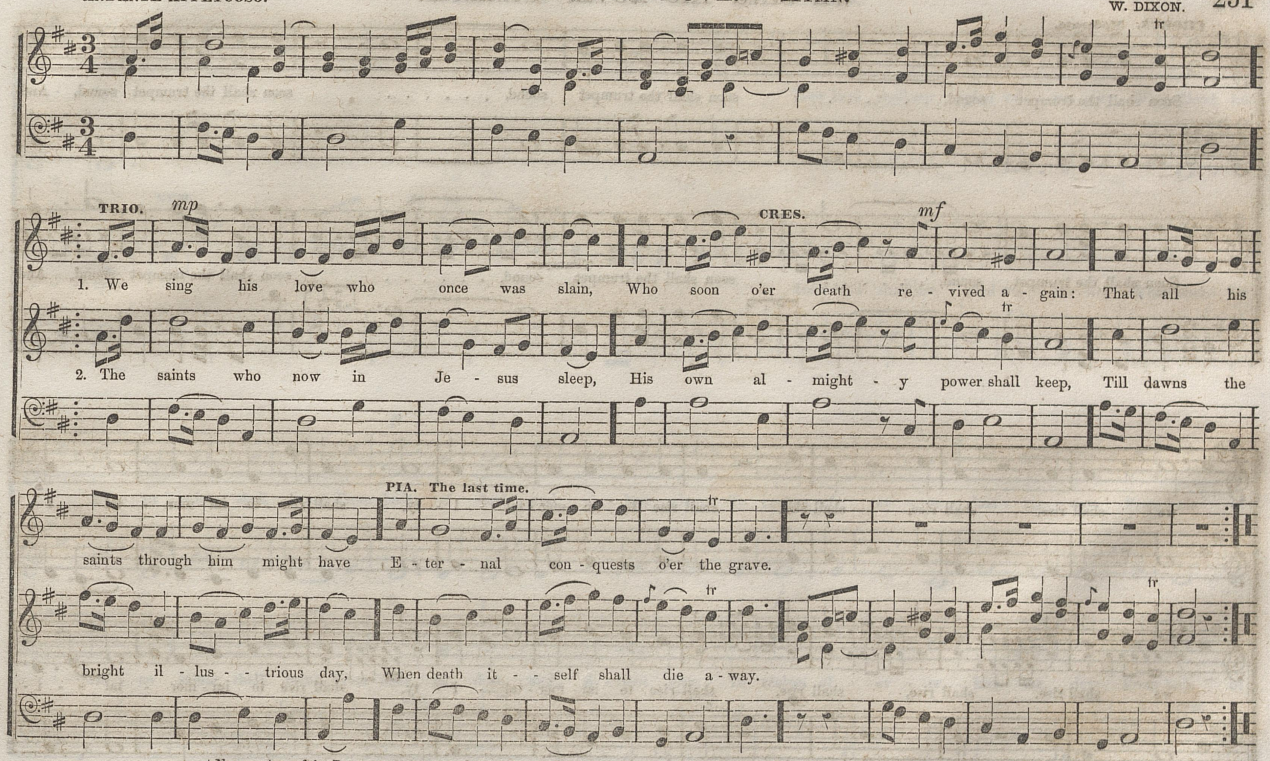


* Sing both verses to here, then the last seven measures; ending with Chorus, "And give new strength," &c.

WE SING HIS LOVE.* HYMN.

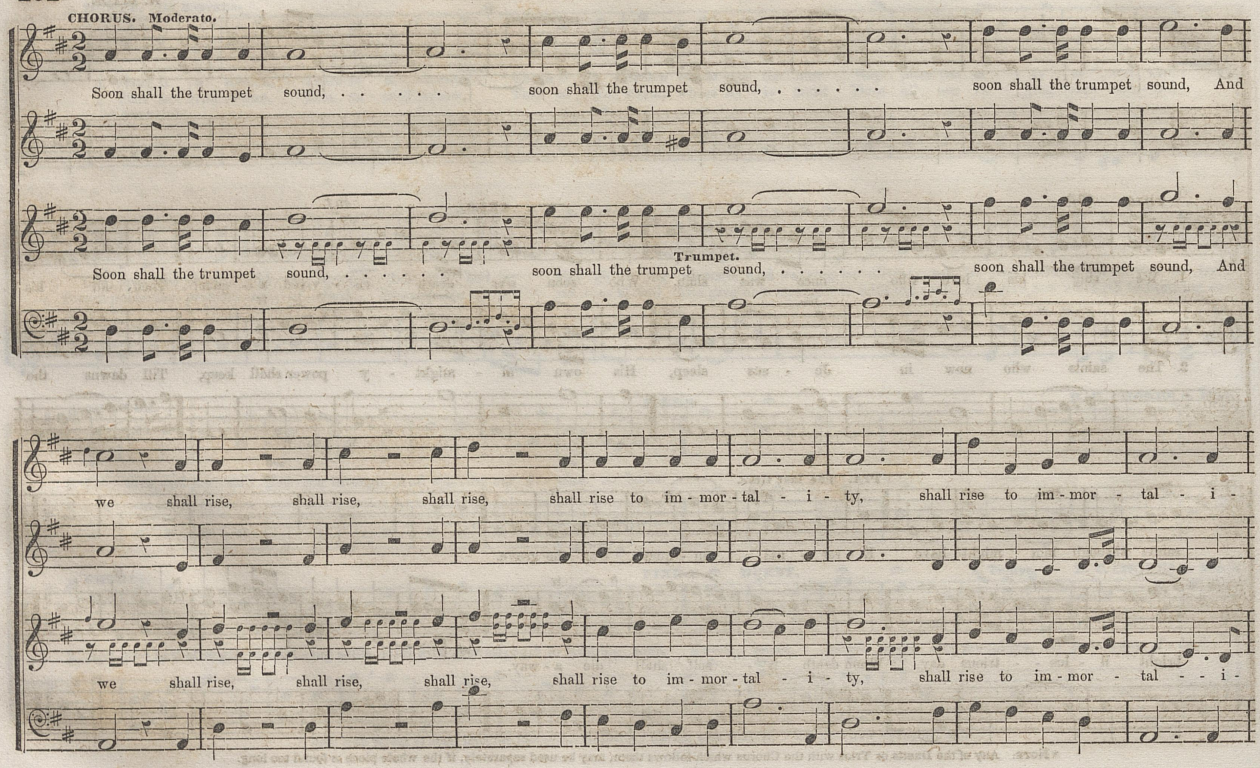
W. DIXON.

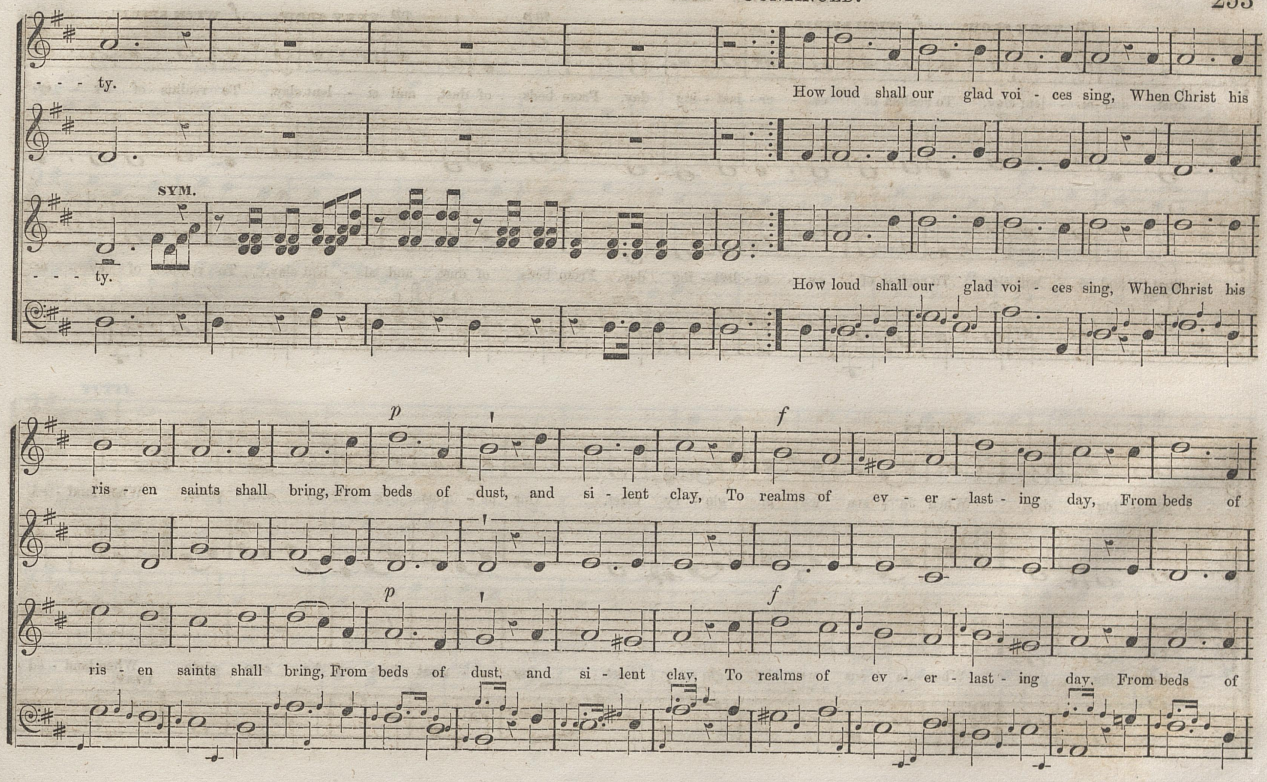
ANDANTE AFFETUOSO.



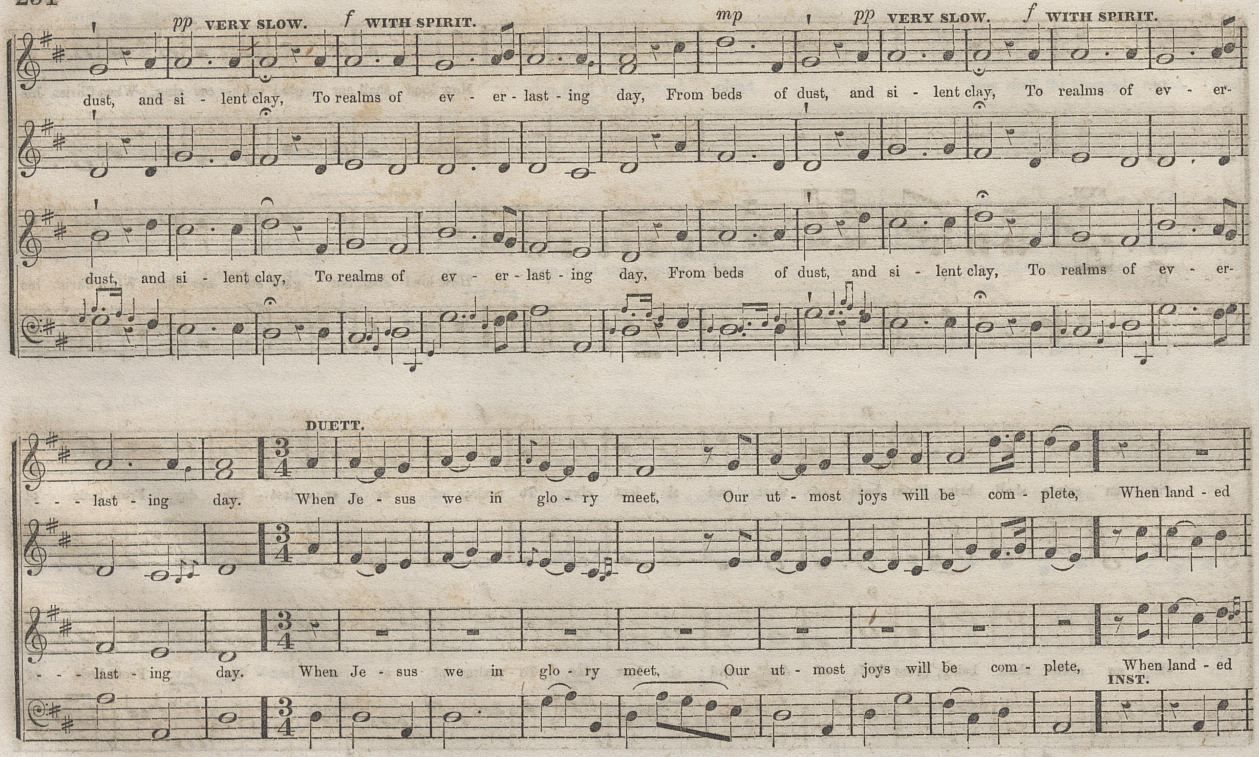
* NOTE. Any of the Duetts or Trios with the Chorus which follows them, may be used separately, if the whole piece is found too long.

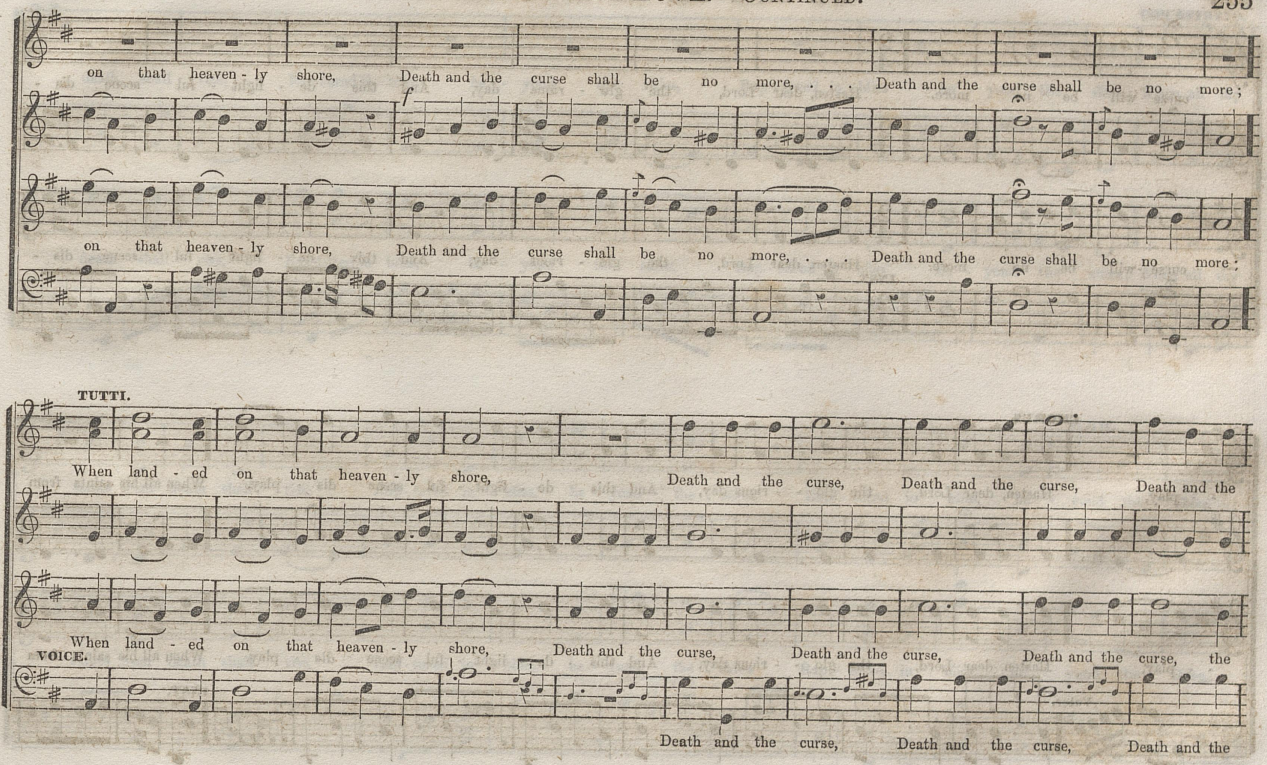
WE SING HIS LOVE. CONTINUED.



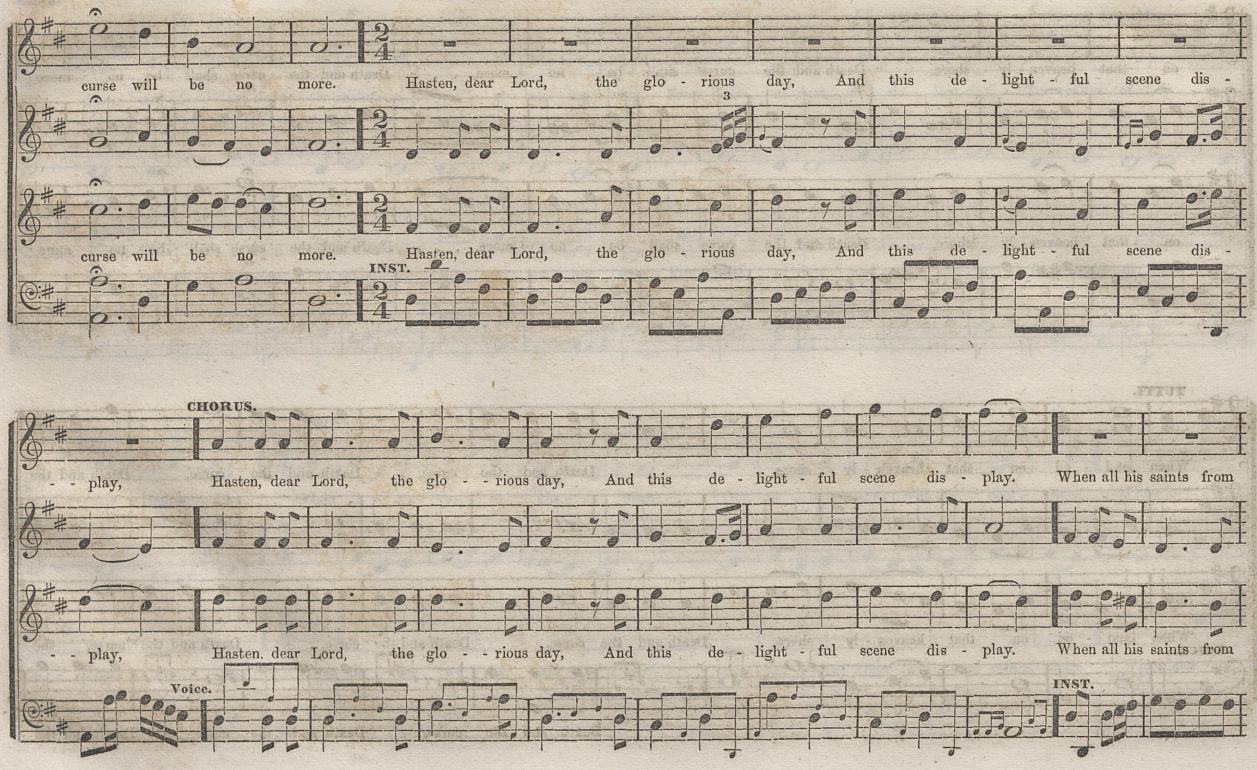

- - - ty.
How loud shall our glad voi - ces sing, When Christ his
SYM.
- - - ty.
How loud shall our glad voi - ces sing, When Christ his
p
f
ris - en saints shall bring, From beds of dust, and si - lent clay, To realms of ev - er - last - ing day, From beds of
p
f
ris - en saints shall bring, From beds of dust, and si - lent clay, To realms of ev - er - last - ing day, From beds of

WE SING HIS LOVE. CONTINUED.

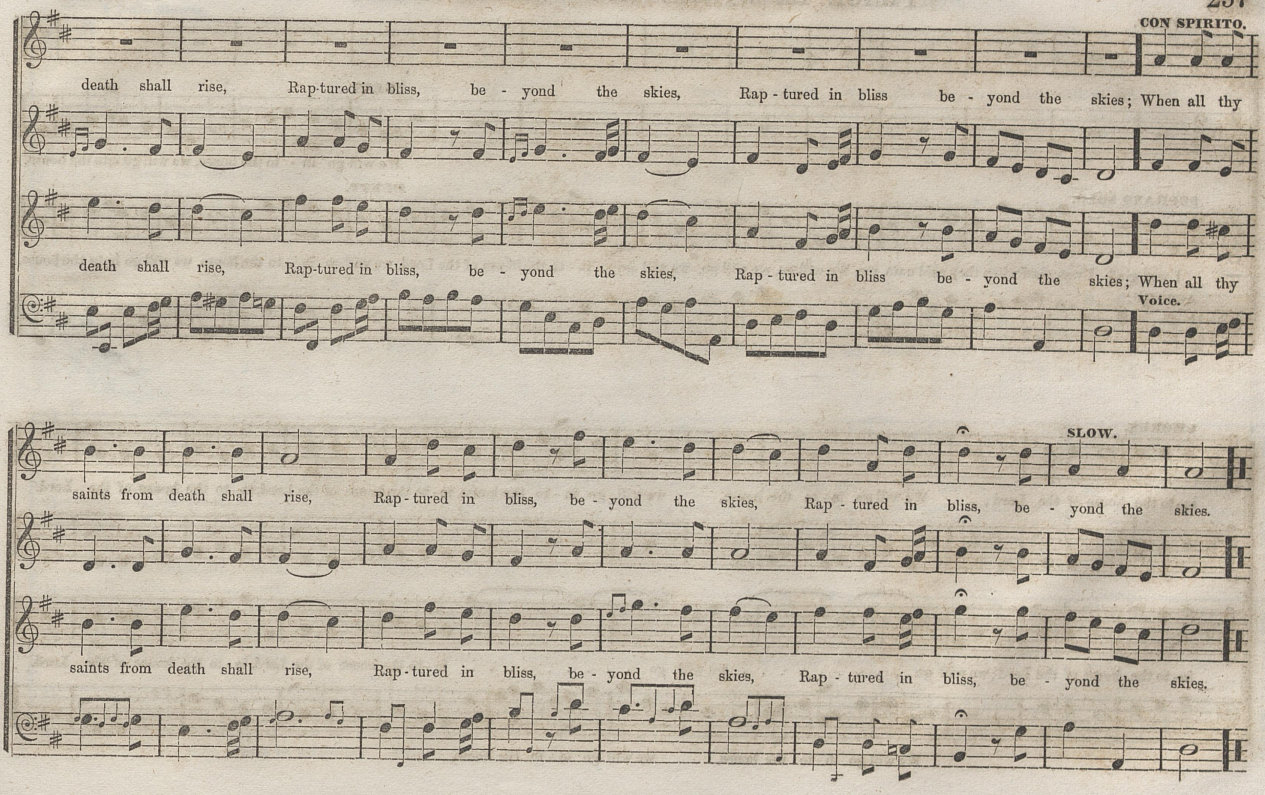



on that heaven - ly shore, Death and the curse shall be no more, . . . Death and the curse shall be no more;
f
on that heaven - ly shore, Death and the curse shall be no more, . . . Death and the curse shall be no more;
TUTTI.
When land - ed on that heaven - ly shore, Death and the curse, Death and the curse, Death and the
When land - ed on that heaven - ly shore, Death and the curse, Death and the curse, Death and the curse, the
VOICE.
Death and the curse, Death and the curse, Death and the

WE SING HIS LOVE. CONTINUED.

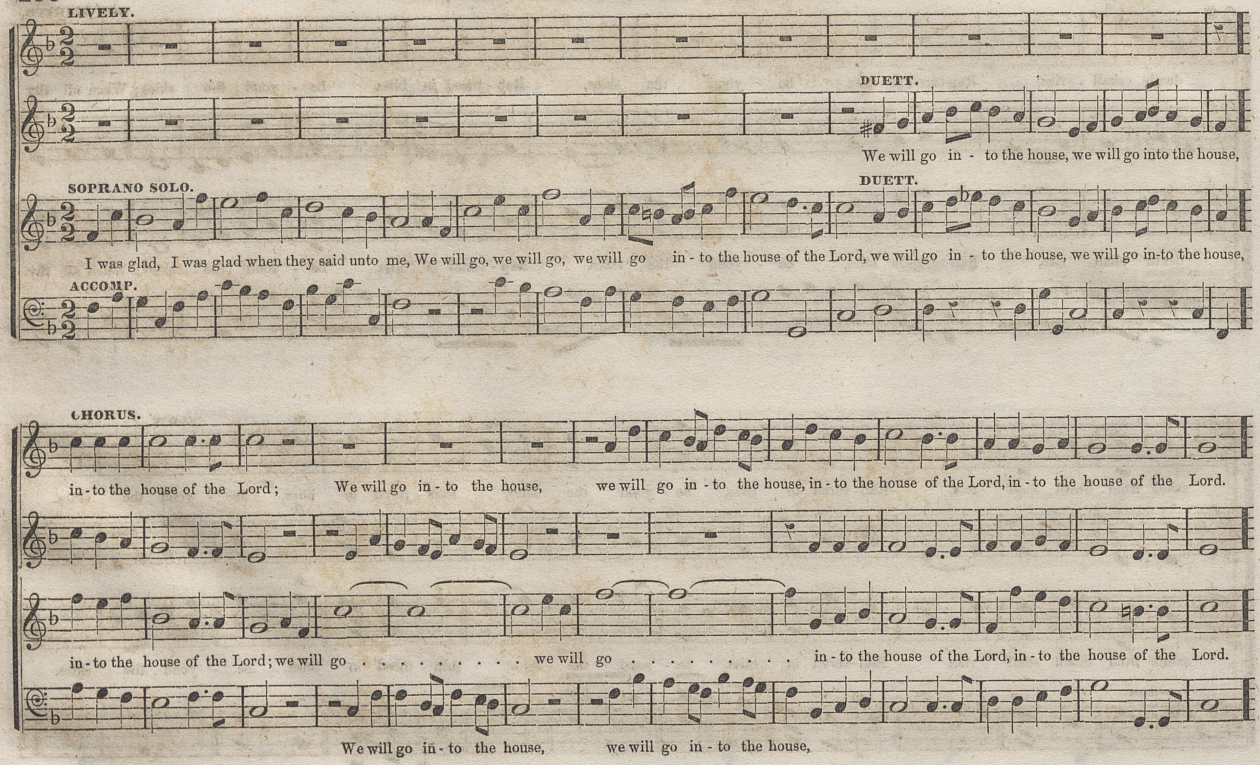


WE SING HIS LOVE. CONTINUED.

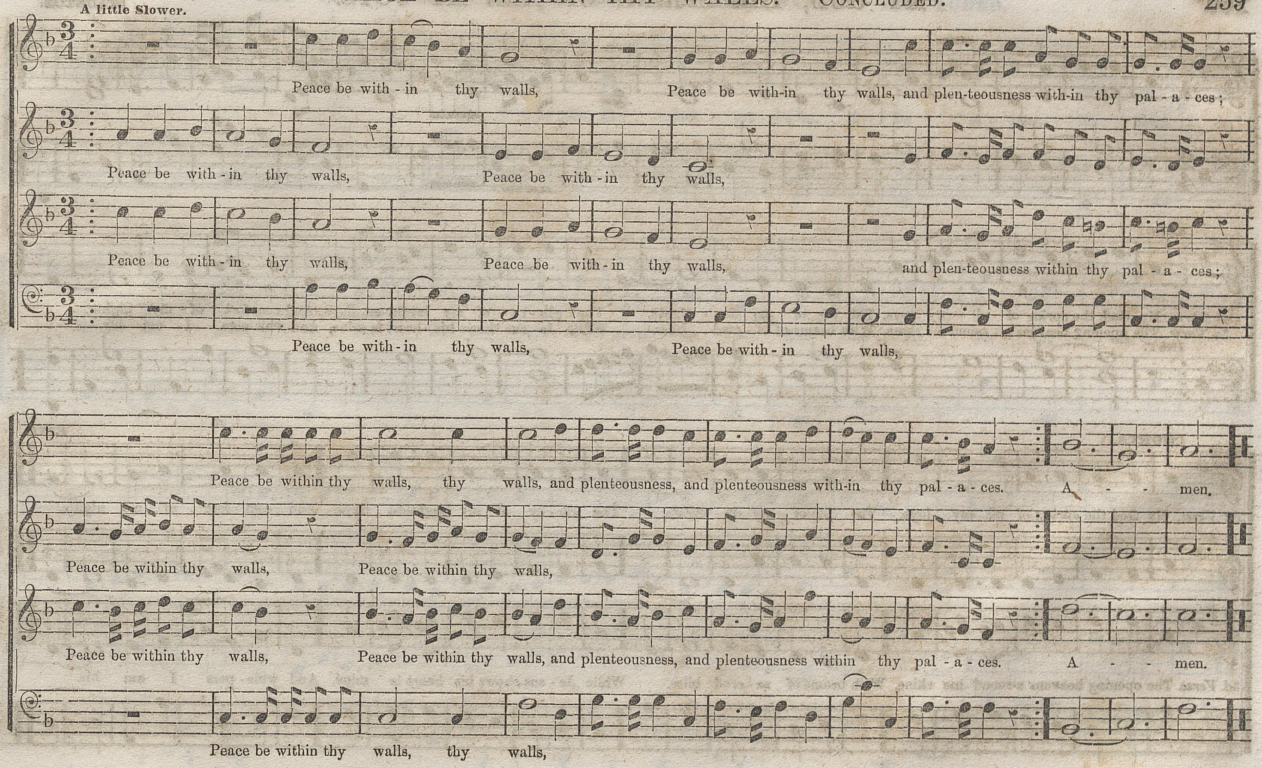


PEACE BE WITHIN THY WALLS. ANTHEM.

Dr. CALCOTT.

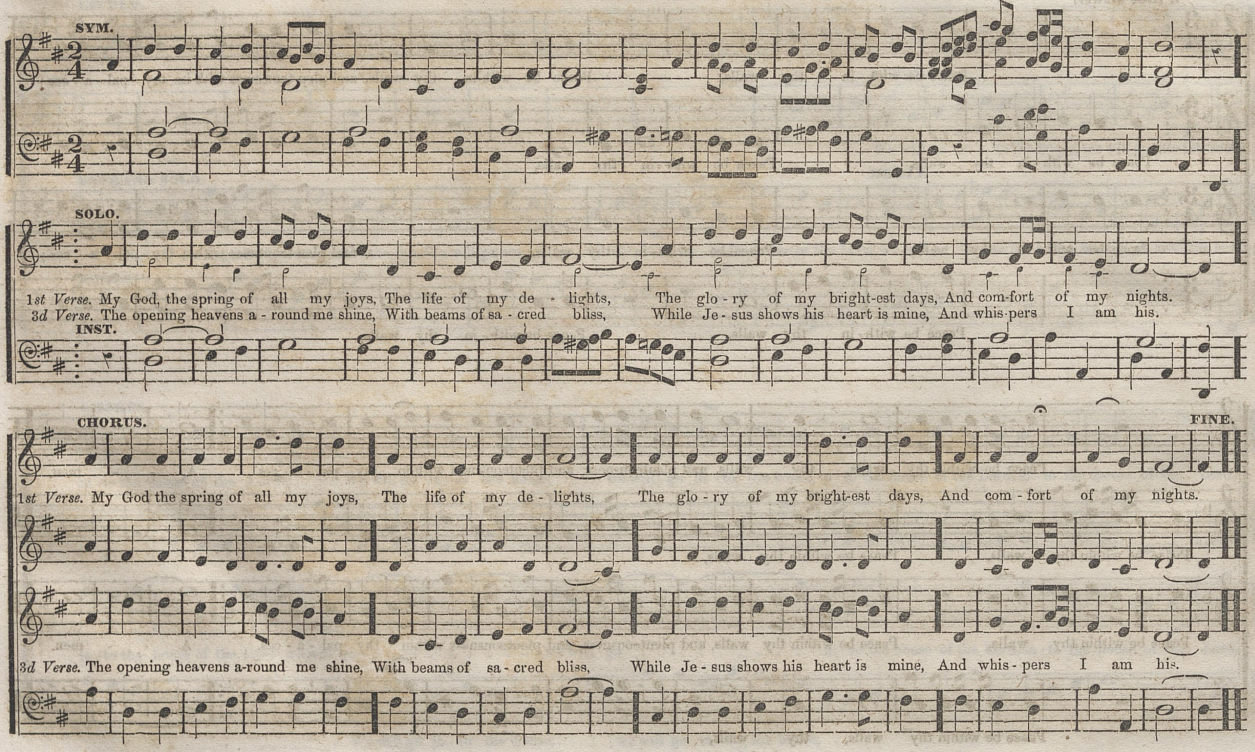


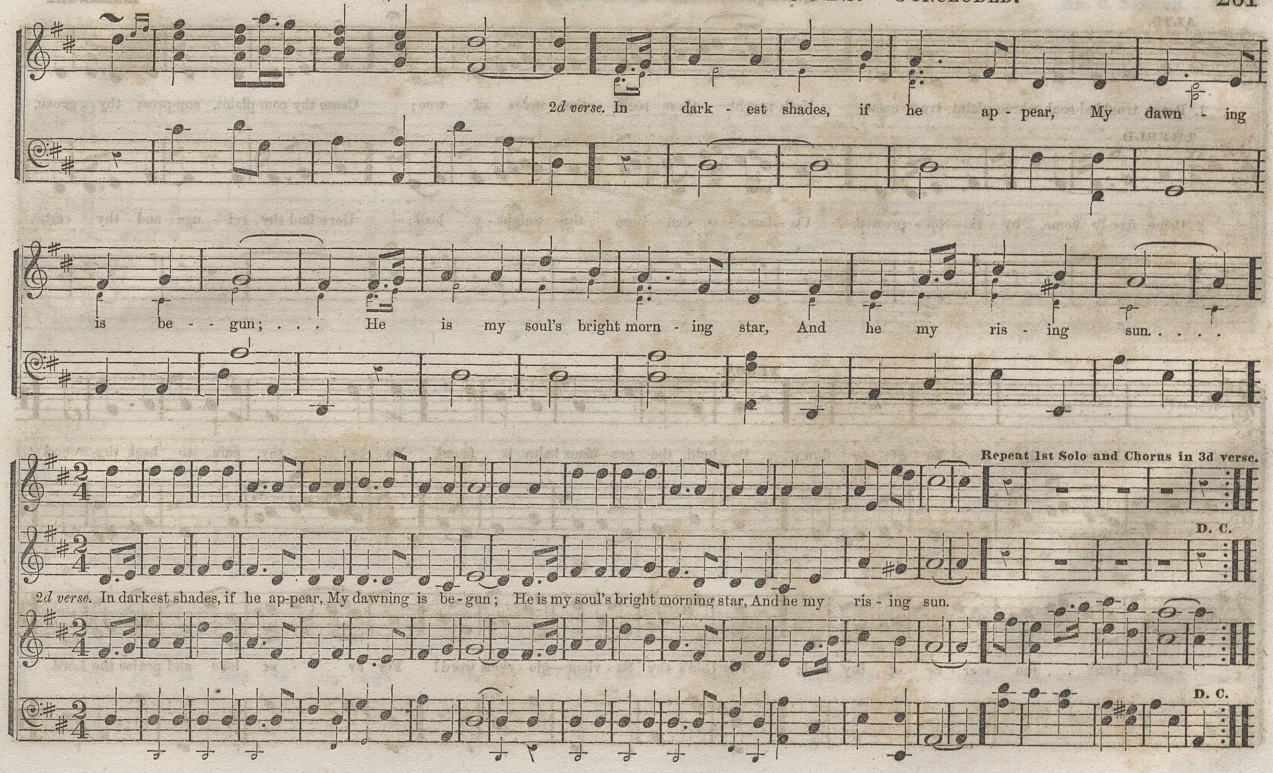
PEACE BE WITHIN THY WALLS. CONCLUDED.



MY GOD, THE SPRING OF ALL MY JOYS.

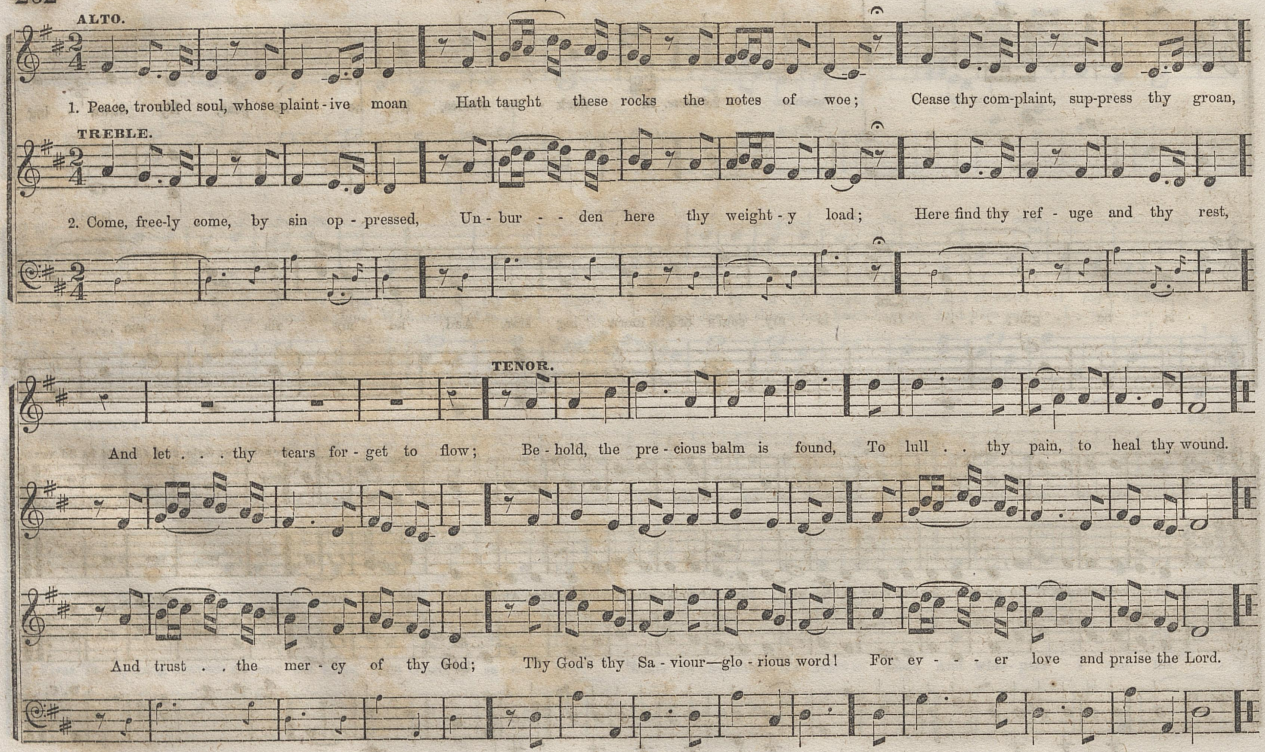
STAUNTON.




2d verse. In dark - est shades, if he ap - pear, My dawn - ing
is be - - gun; . . . He is my soul's bright morn - ing star, And he my ris - ing sun. . . . .
Repeat 1st Solo and Chorus in 3d verse.
D. C.
2d verse. In darkest shades, if he ap-pear, My dawning is be-gun; He is my soul's bright morning star, And he my ris - ing sun.
D. C.

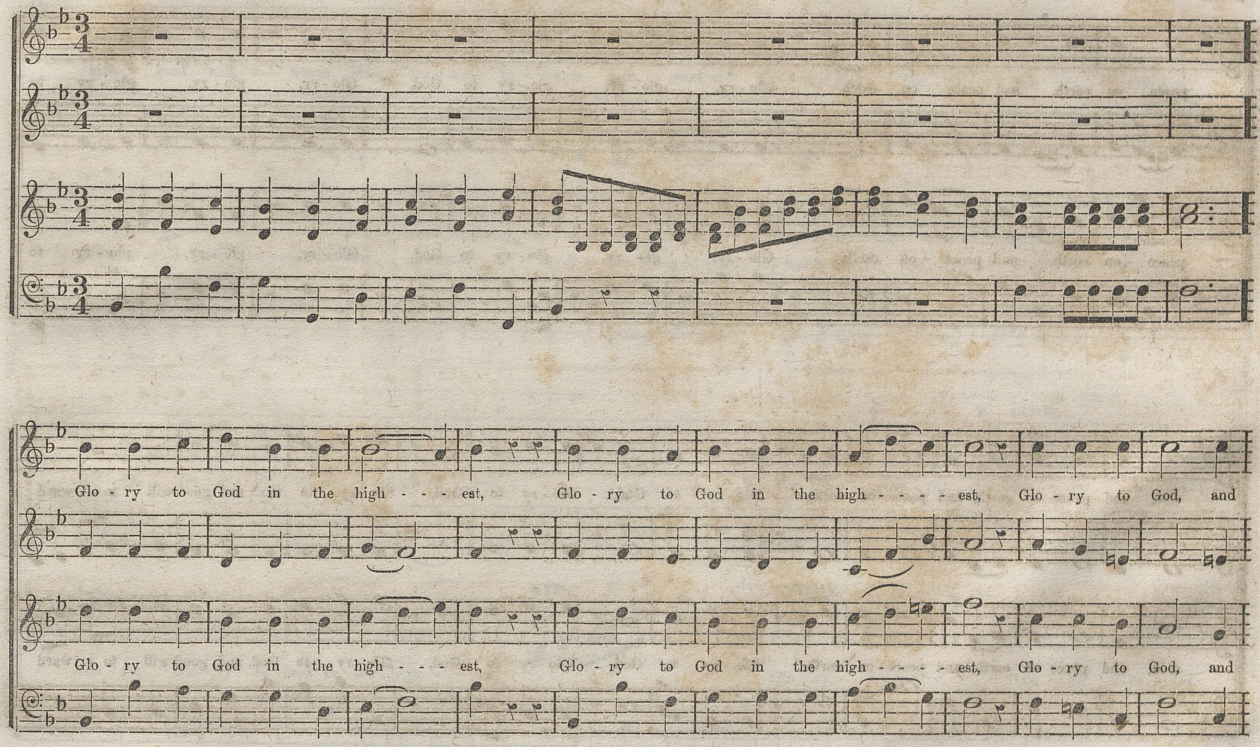
PEACE, TROUBLED SOUL.

MAZZINGHI.

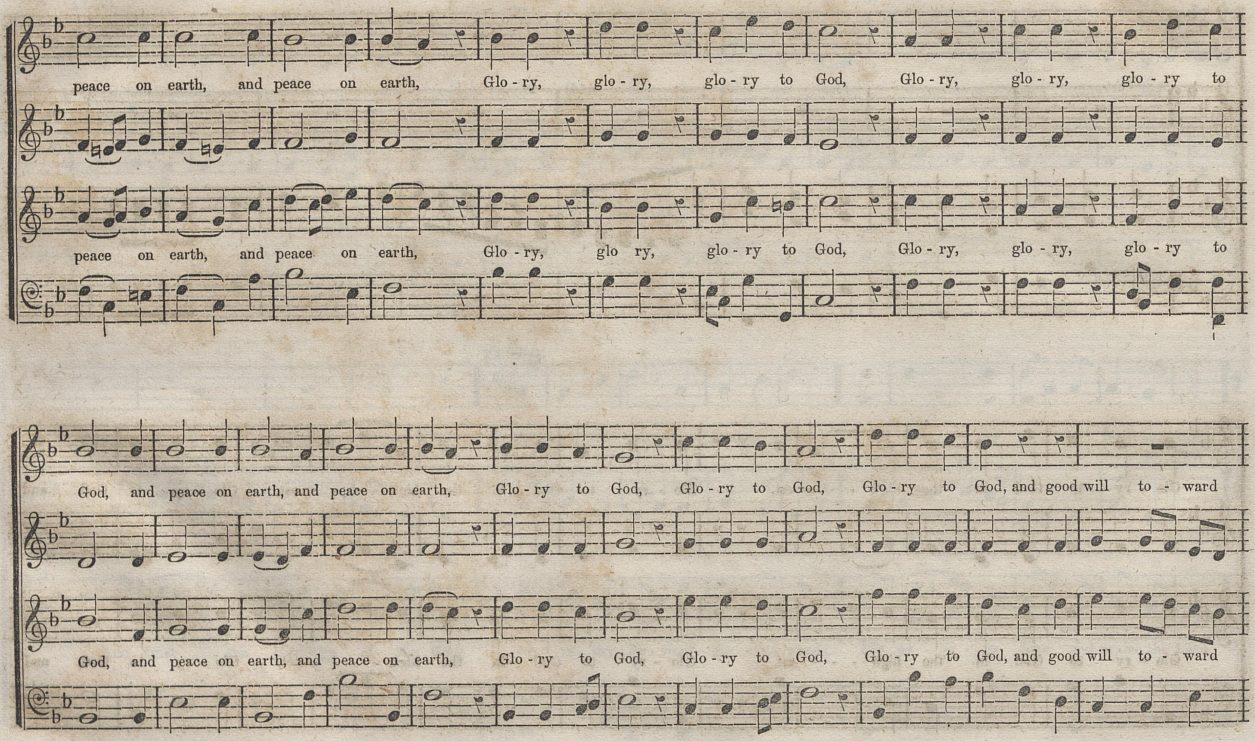


GLORY TO GOD. Chorus.

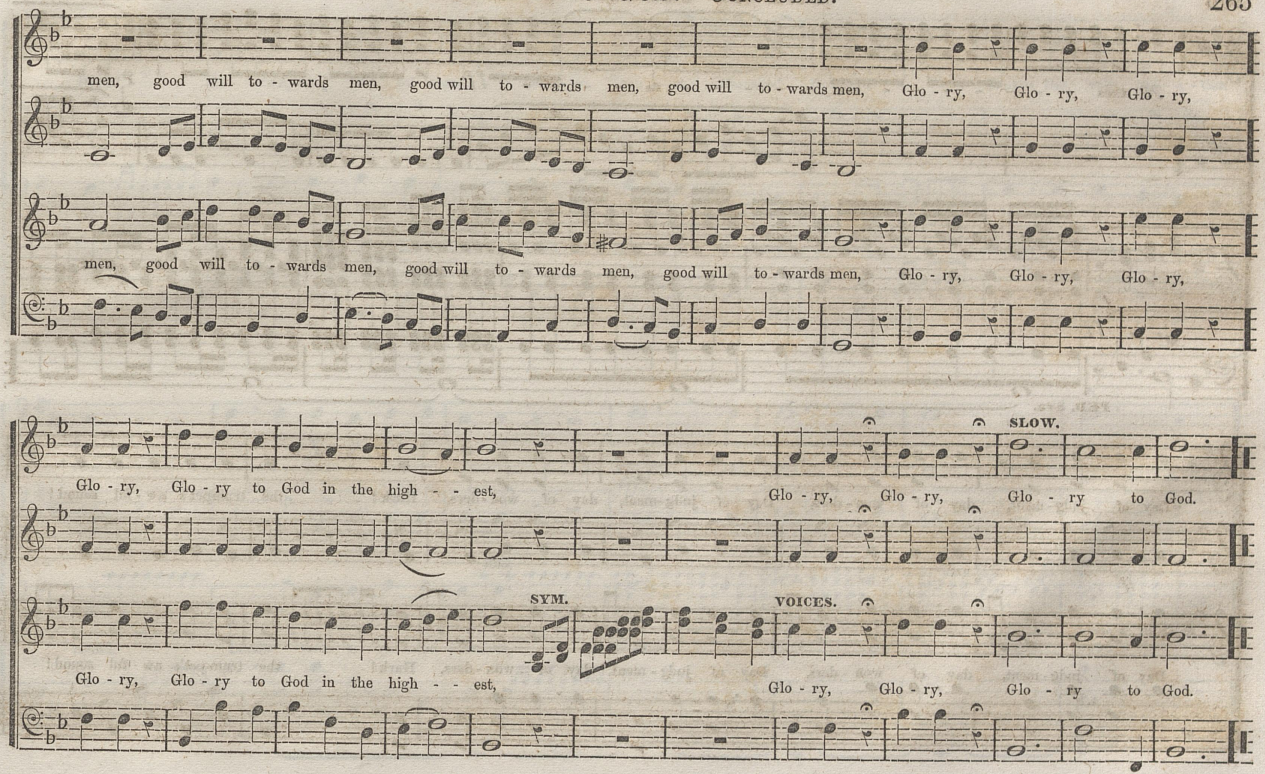
Rev. C. GREGOR.



GLORY TO GOD. CONTINUED.

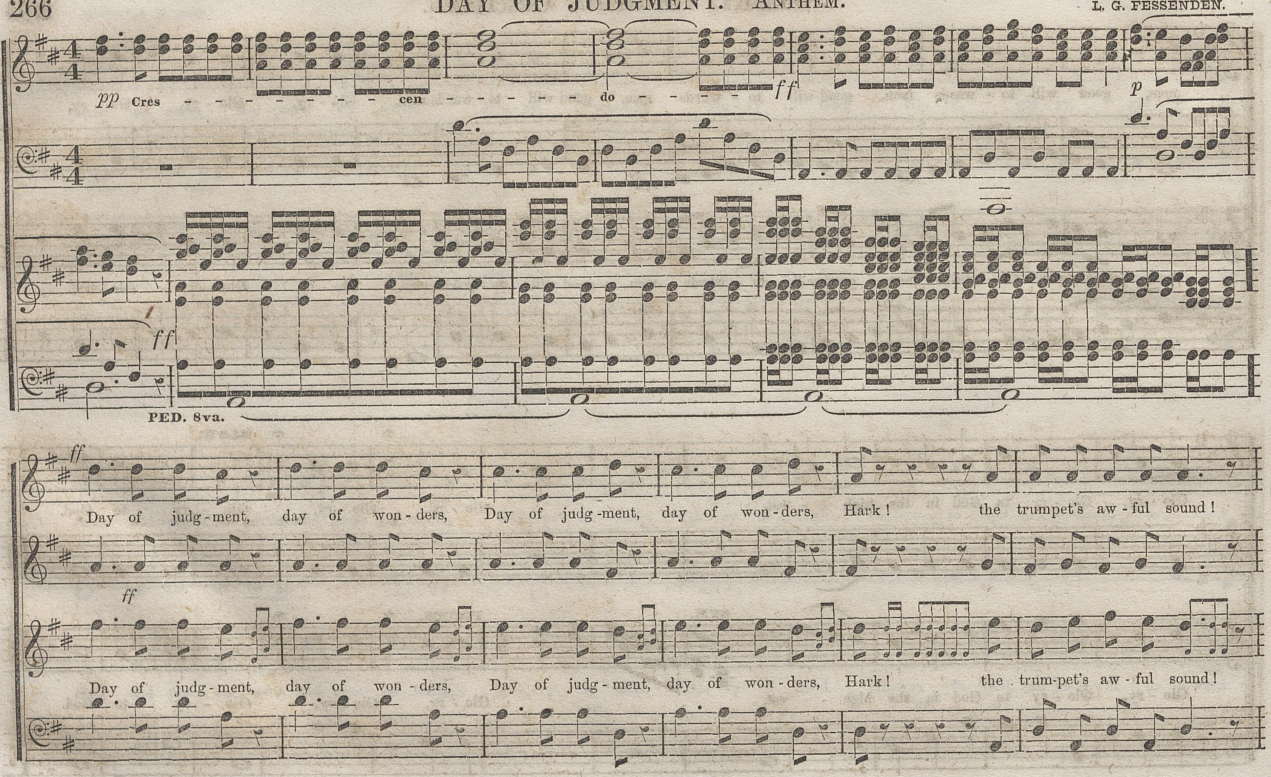


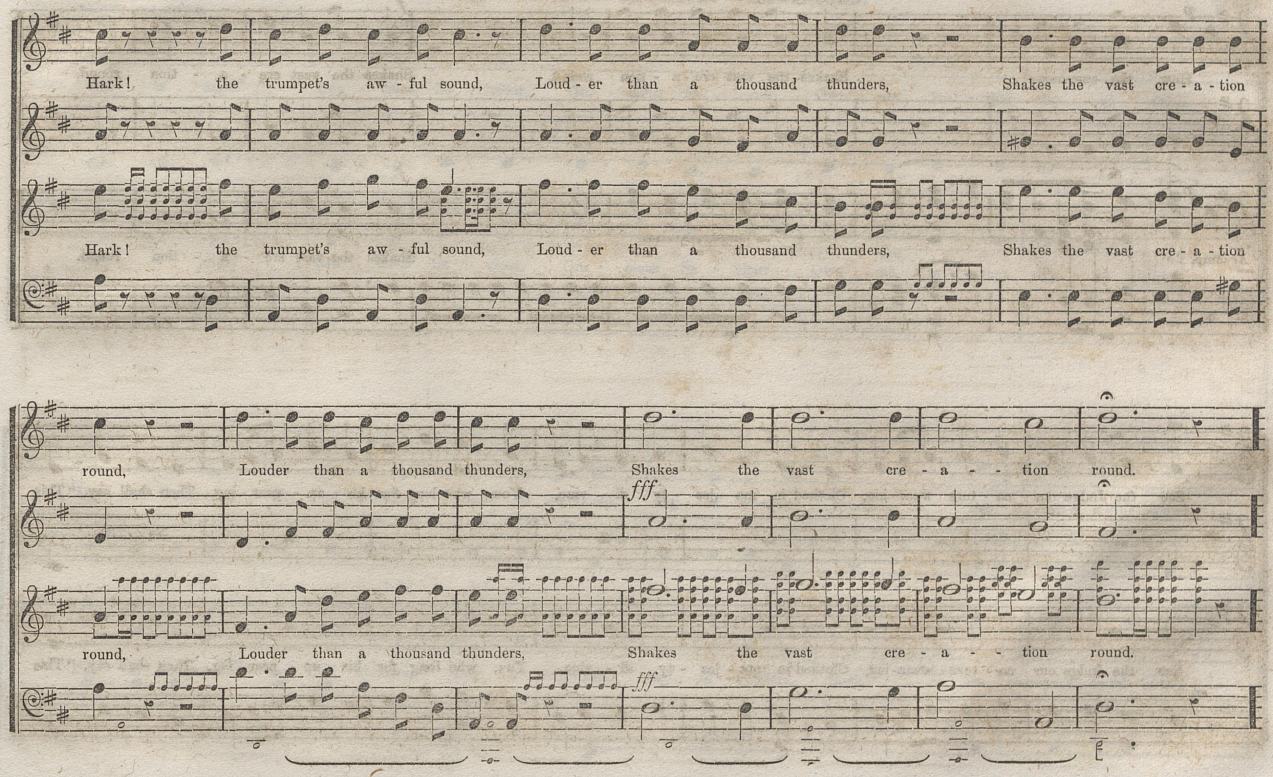
GLORY TO GOD. CONCLUDED.



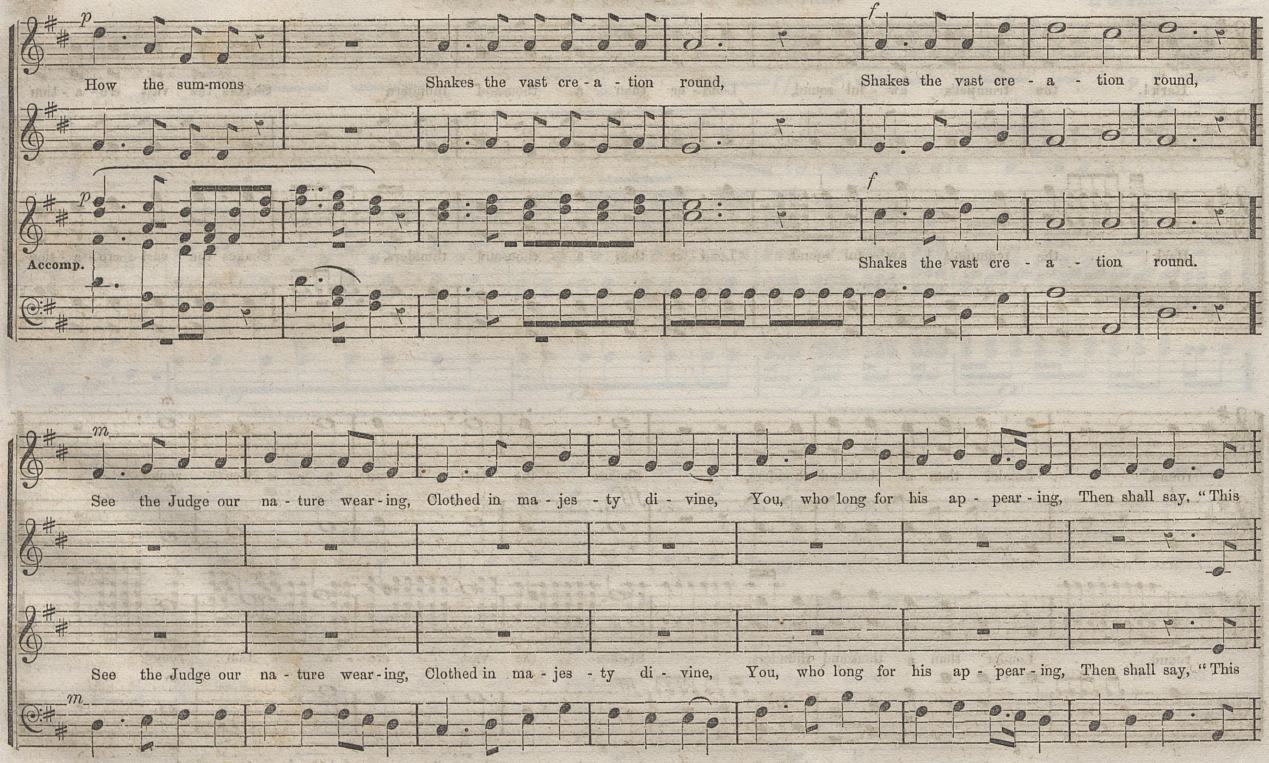
DAY OF JUDGMENT. ANTHEM.

L. G. FESSENDEN.

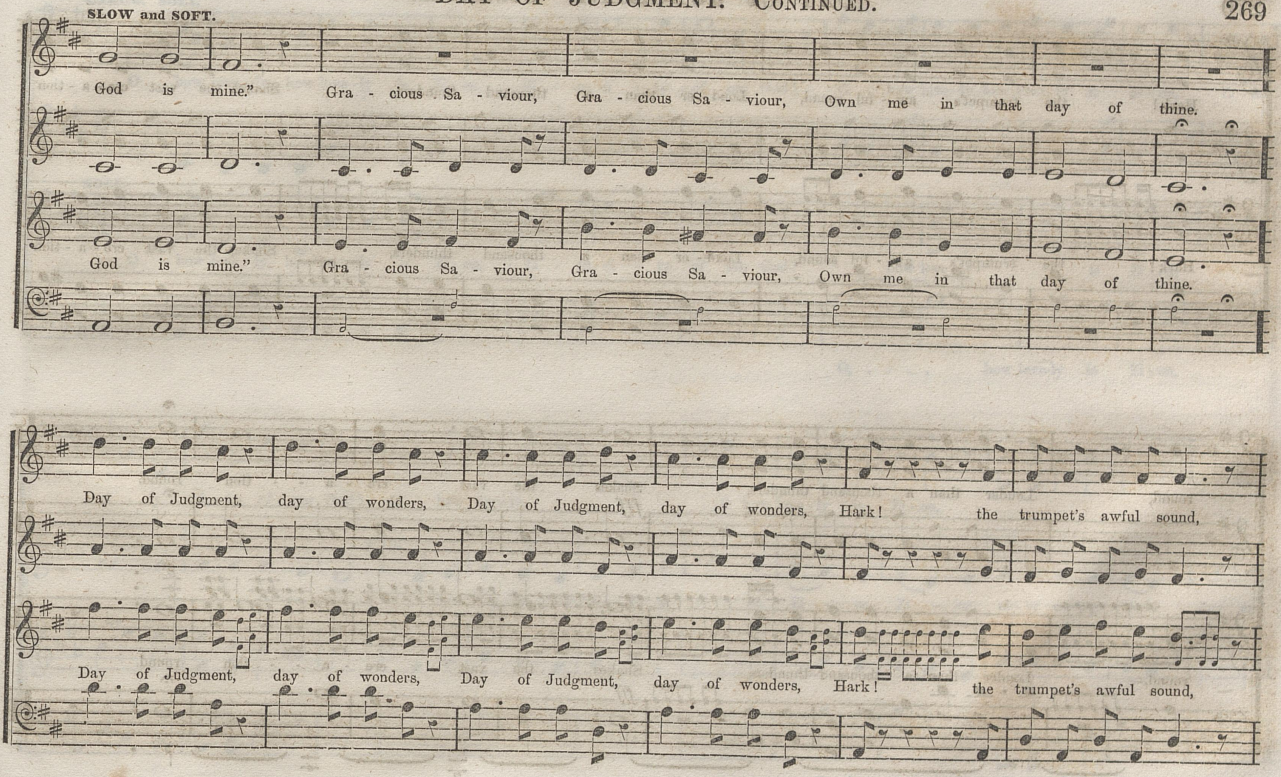



Hark! the trumpet's aw - ful sound, Loud - er than a thousand thunders, Shakes the vast cre - a - tion
Hark! the trumpet's aw - ful sound, Loud - er than a thousand thunders, Shakes the vast cre - a - tion
round, Louder than a thousand thunders, Shakes the vast cre - a - - tion round.
fff
round, Louder than a thousand thunders, Shakes the vast cre - a - - tion round.
fff

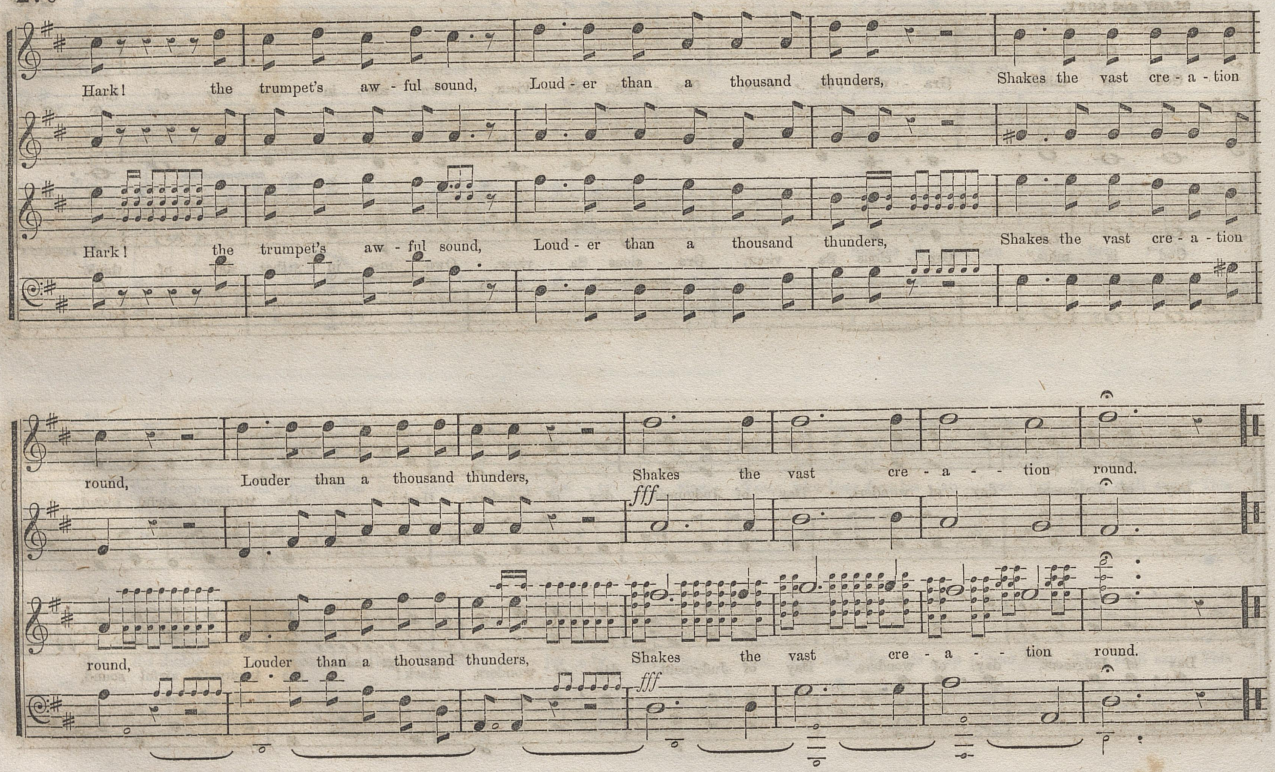
DAY OF JUDGMENT. CONTINUED.



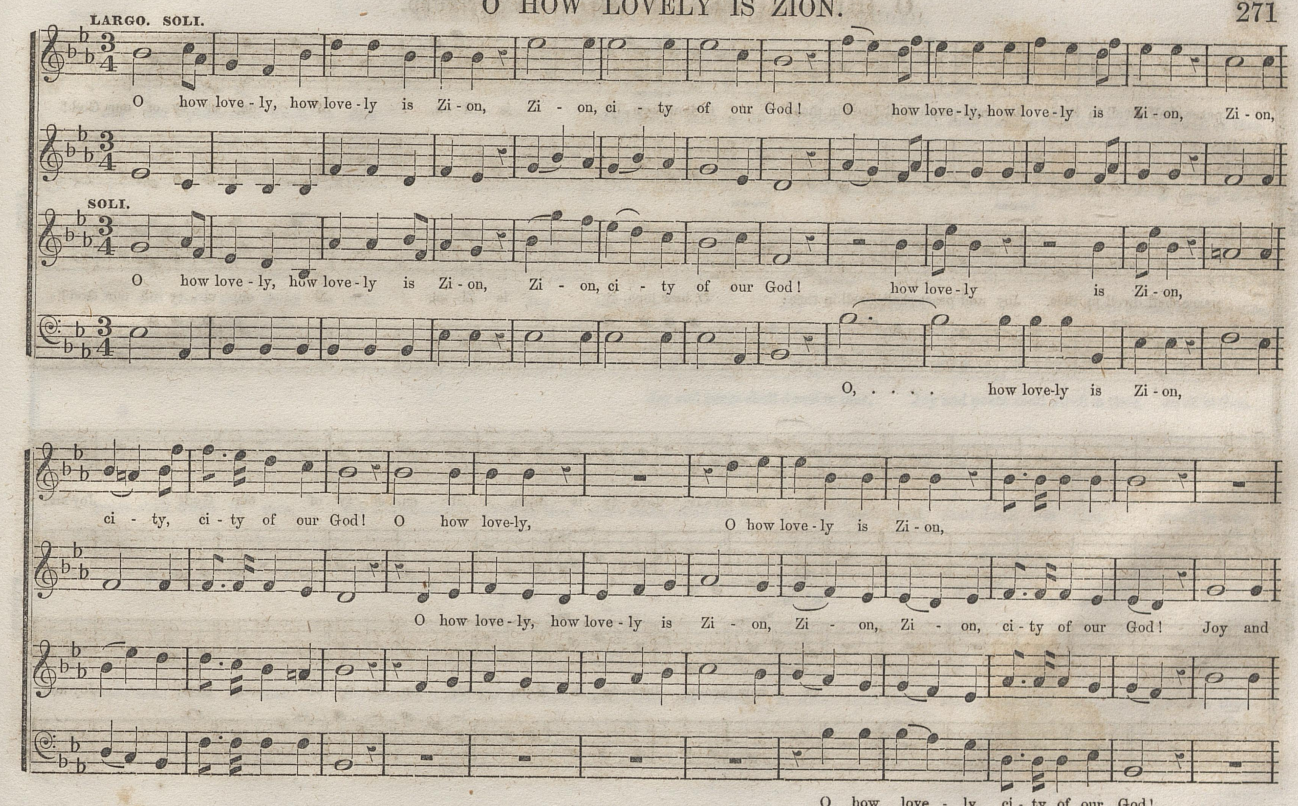
DAY OF JUDGMENT. CONTINUED.



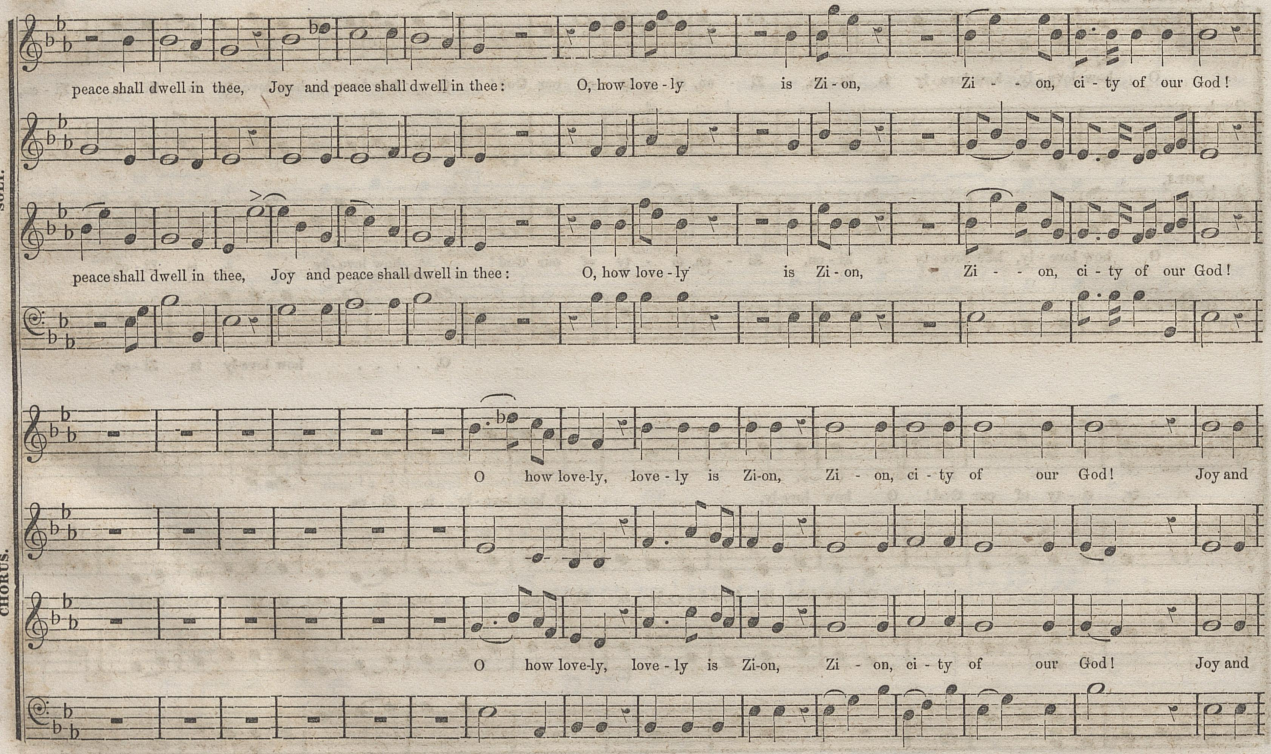
DAY OF JUDGMENT. Concluded.

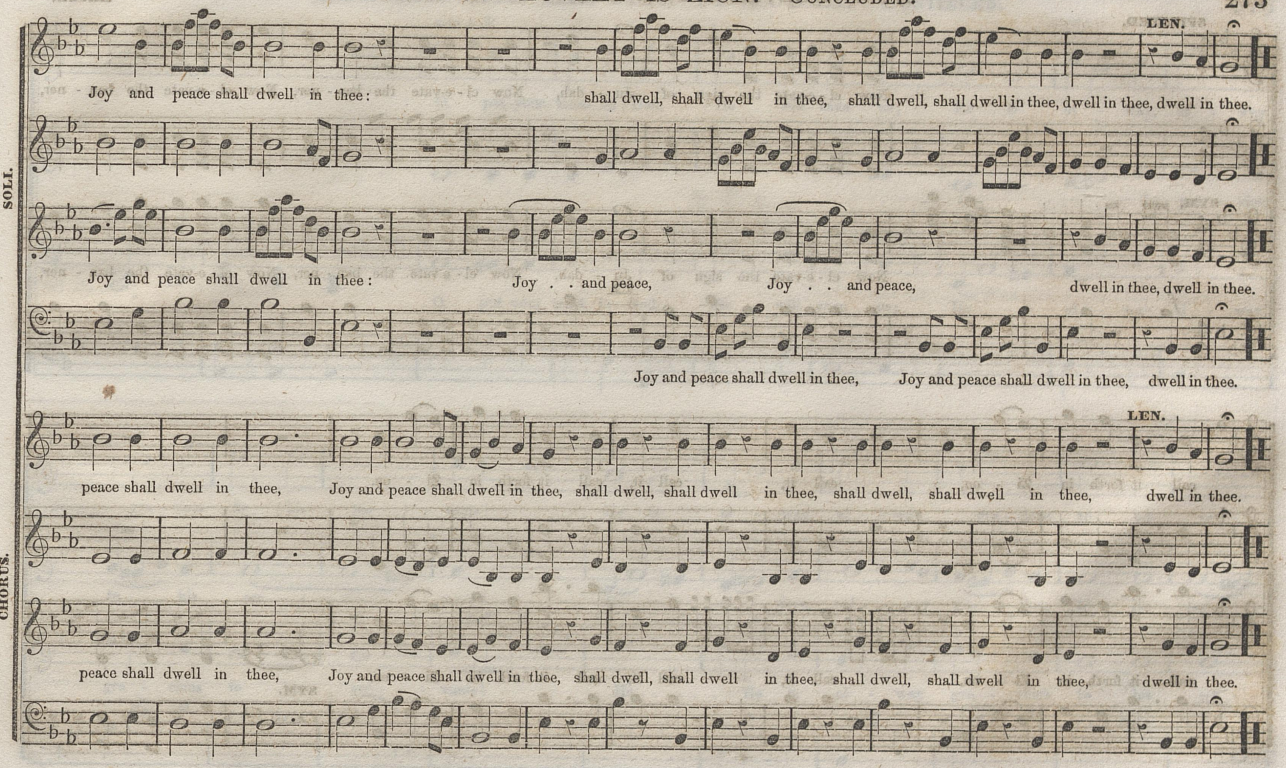


O HOW LOVELY IS ZION.



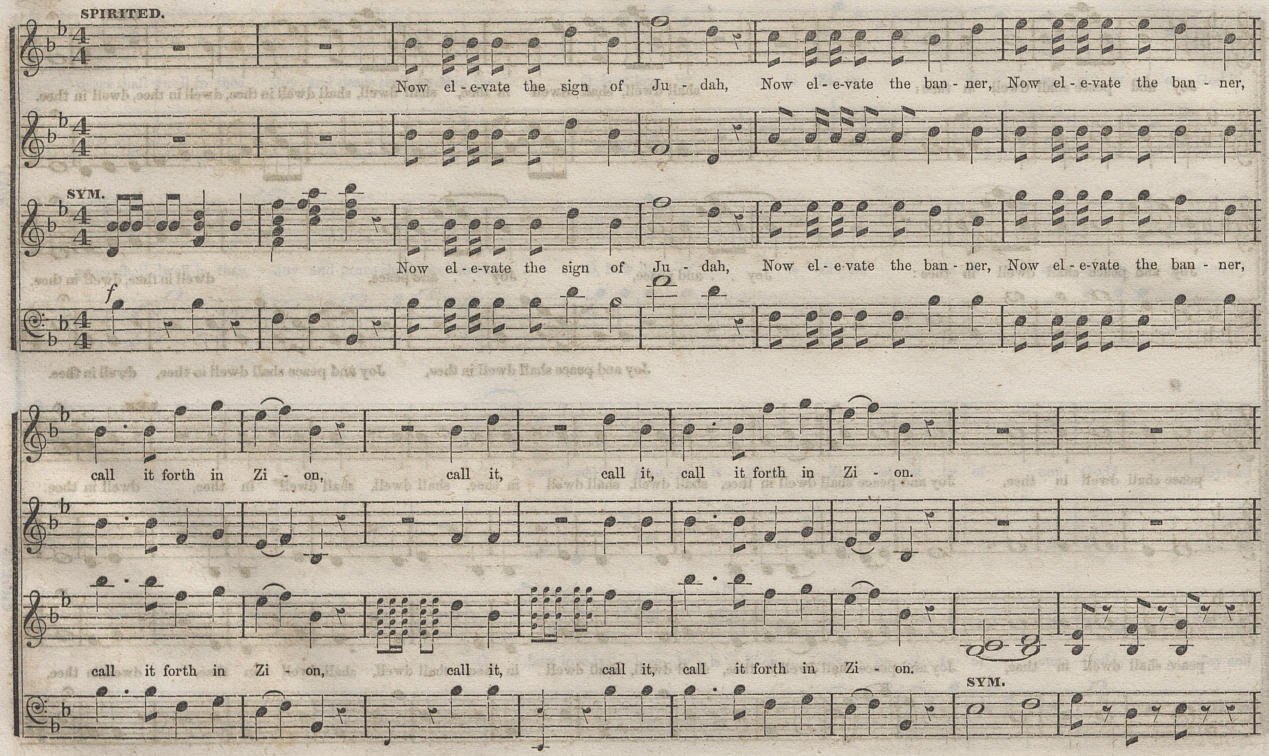
O HOW LOVELY IS ZION. CONTINUED.

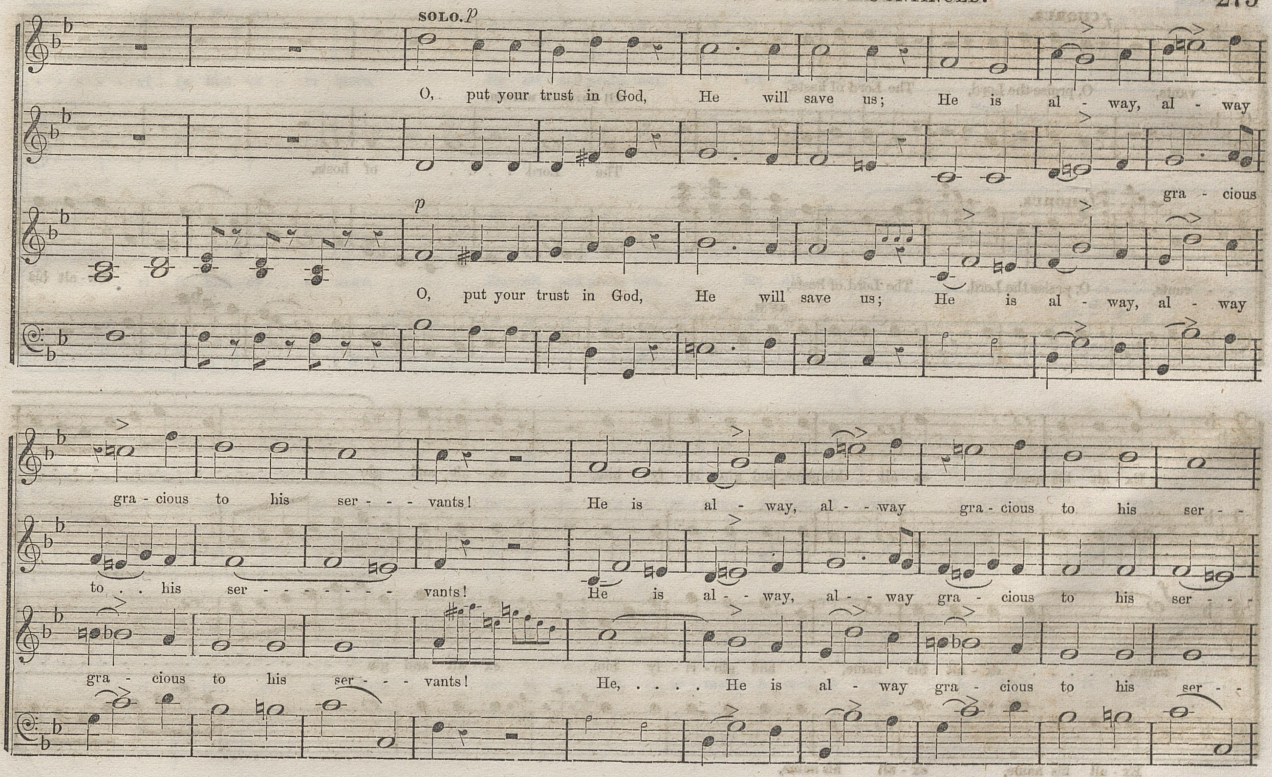



LEN.
Joy and peace shall dwell in thee: shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee, dwell in thee.
SOLI.
Joy and peace shall dwell in thee: Joy . . and peace, Joy . . and peace, dwell in thee, dwell in thee.
Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, dwell in thee.
LEN.
peace shall dwell in thee, Joy and peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.
CHORUS.
peace shall dwell in thee, Joy and peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.

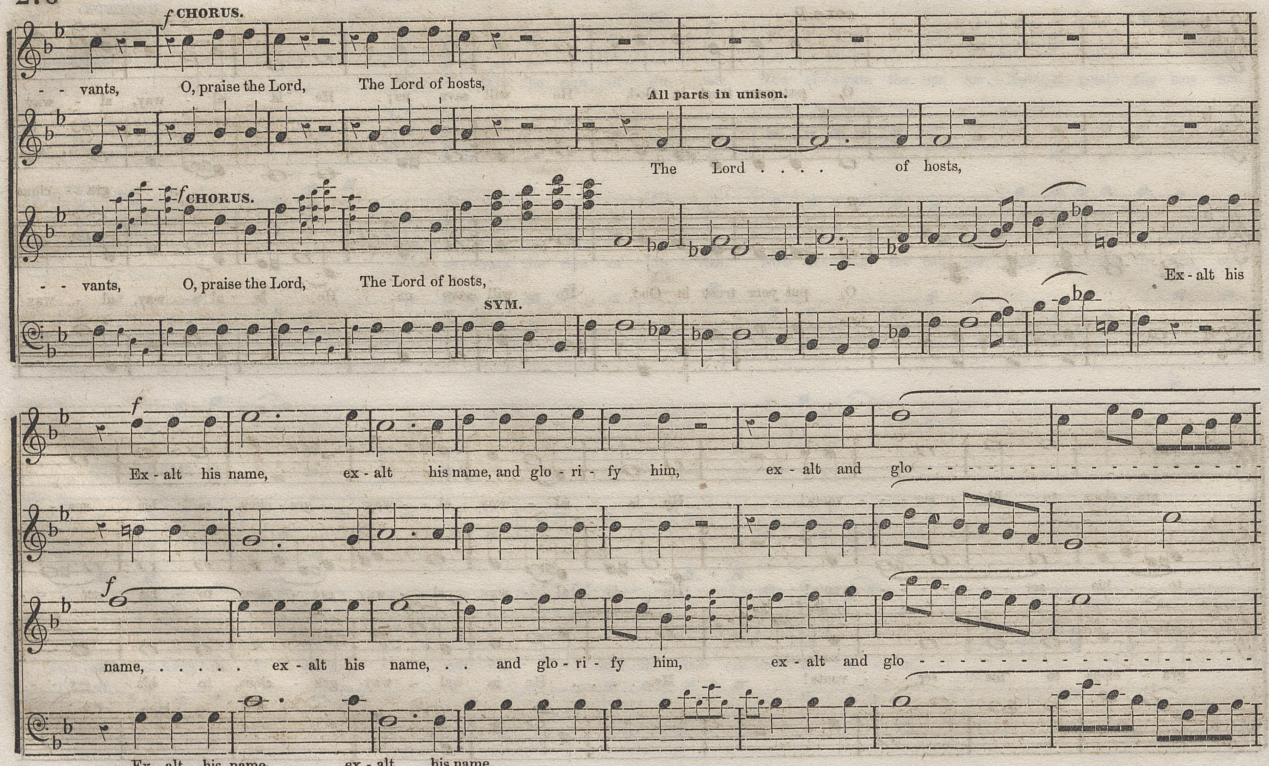
NOW ELEVATE THE SIGN OF JUDAH.

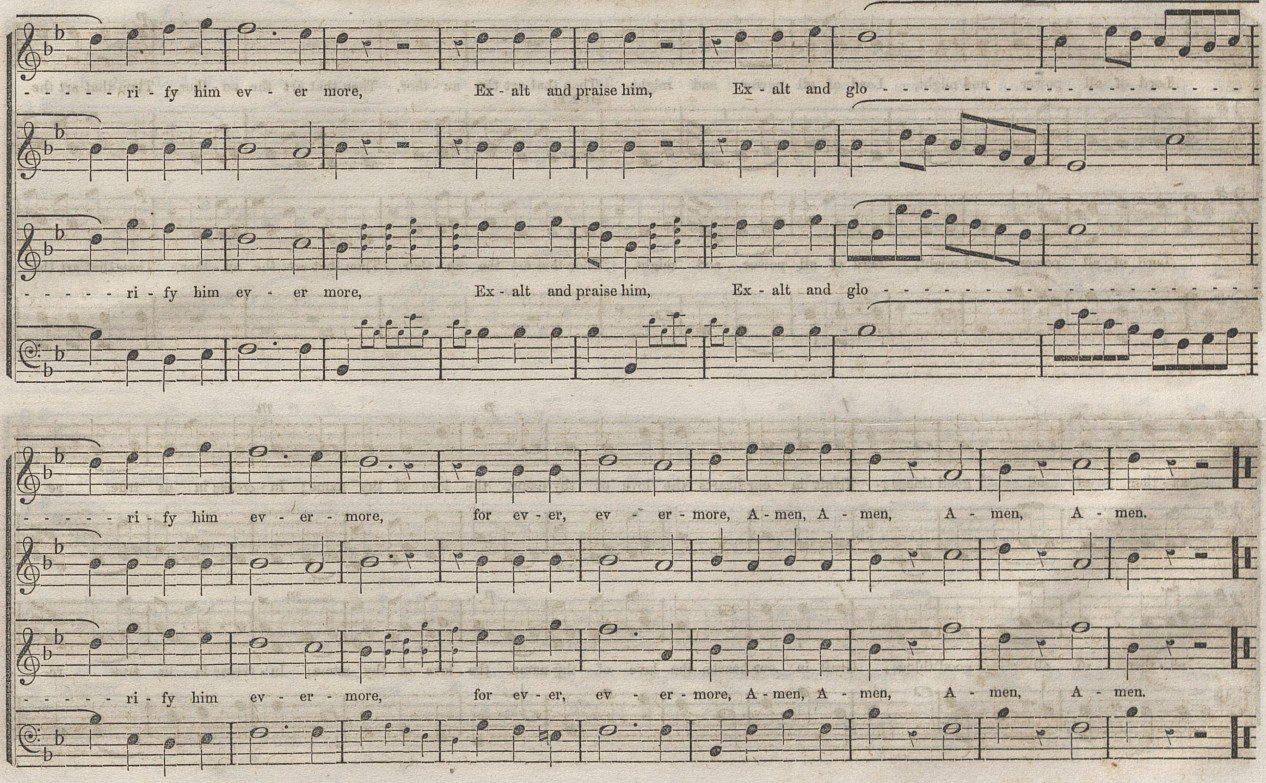
HAYDN.




SOLO. p
O, put your trust in God, He will save us; He is al - way, al - way
gra - cious
p
O, put your trust in God, He will save us; He is al - way, al - way
gra - cious to his ser - - - vants! He is al - way, al - - way gra - cious to his ser - -
to . . his ser - - - - - - - vants! He is al - - way, al - - way gra - cious to his ser - - -
gra - cious to his ser - - - vants! He, ... He is al - way gra - cious to his ser - -

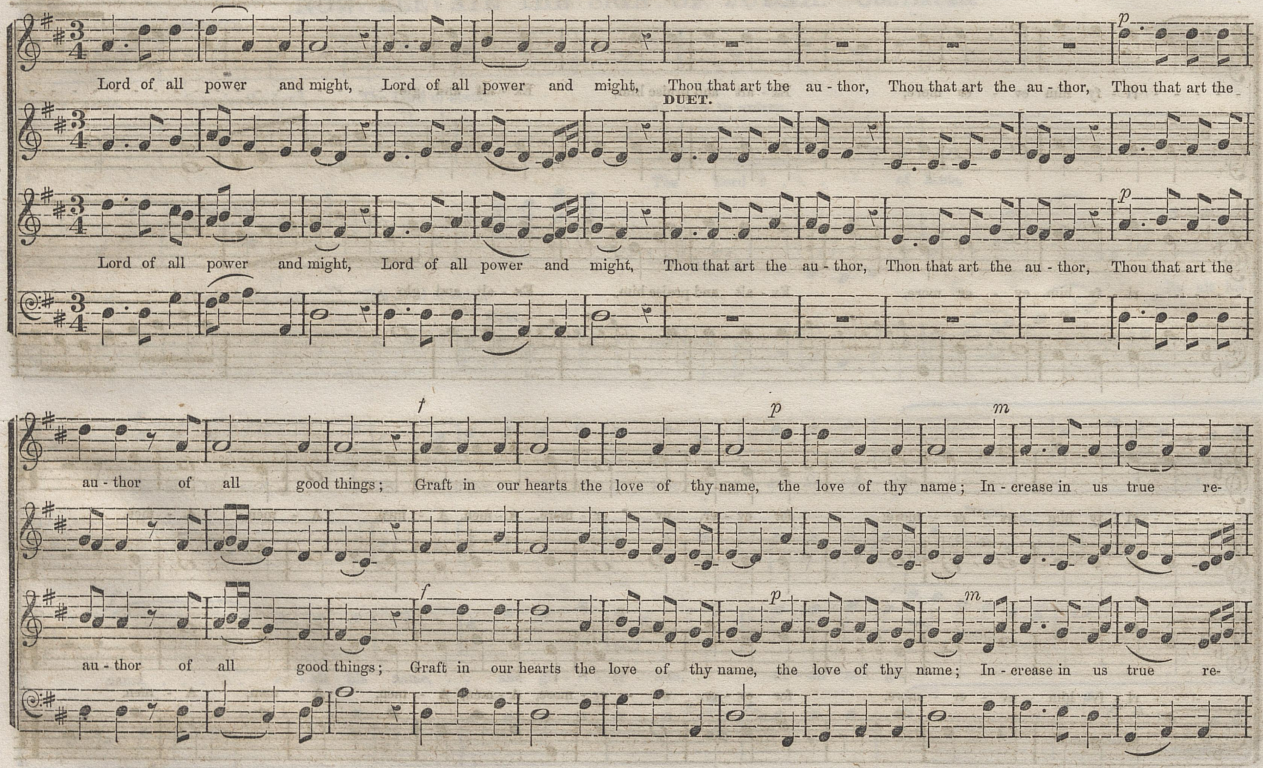
NOW ELEVATE THE SIGN OF JUDAH. CONTINUED.

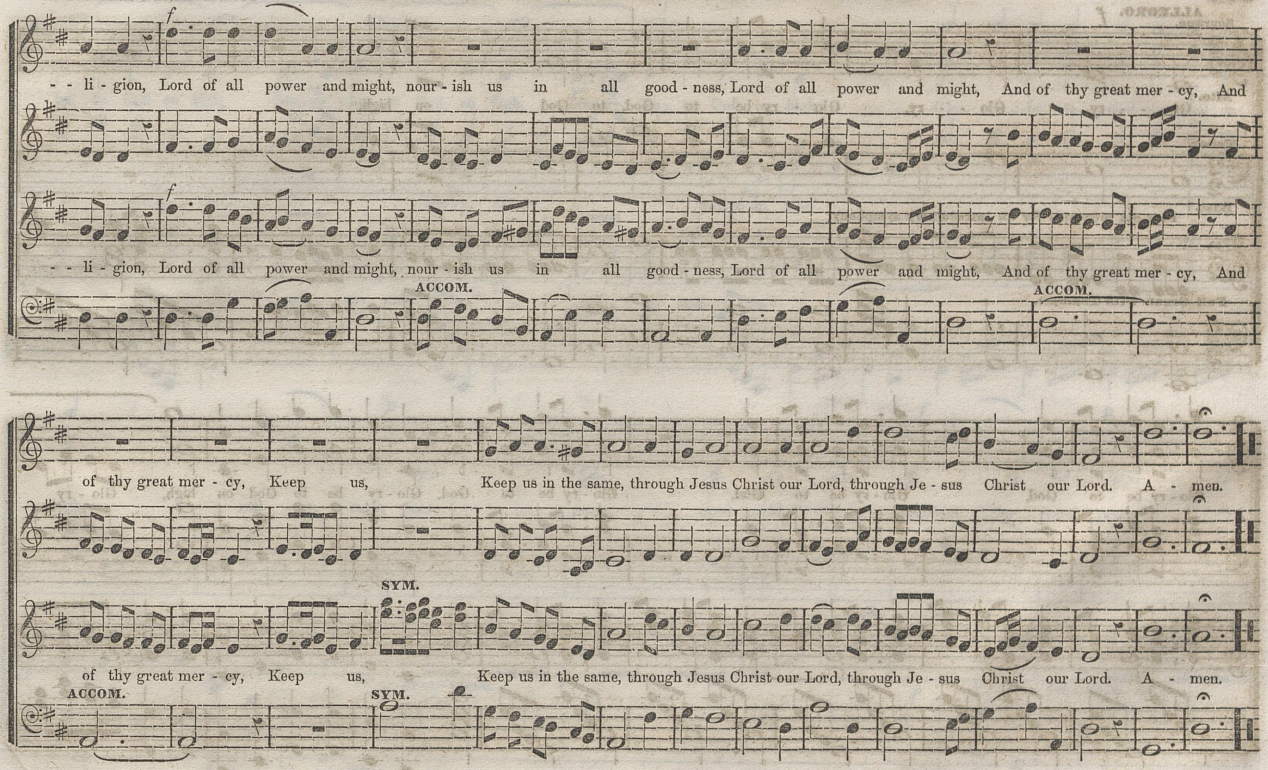



- - - - - ri - fy him ev - er more, Ex - alt and praise him, Ex - alt and glo - - - - - - - - - - - - - - - - - -
- - - - - ri - fy him ev - er more, Ex - alt and praise him, Ex - alt and glo - - - - - - - - - - - - - - - - - -
- - - - - ri - fy him ev - er - more, for ev - er, ev - er - more, A - men, A - men, A - men, A - men.
- - - - - ri - fy him ev - er - more, for ev - er, ev - er - more, A - men, A - men, A - men, A - men.

Firm, and not too Fast.

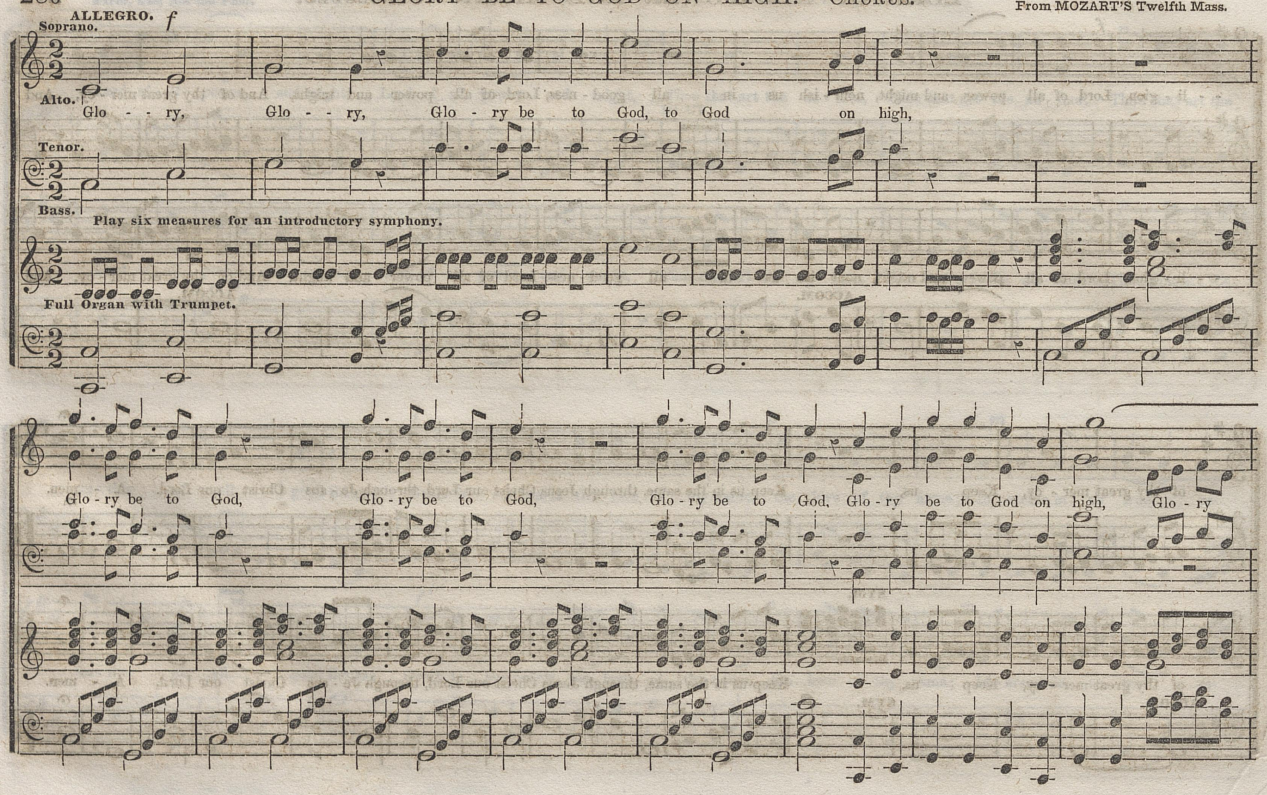
LORD OF ALL POWER AND MIGHT. COLLECT.

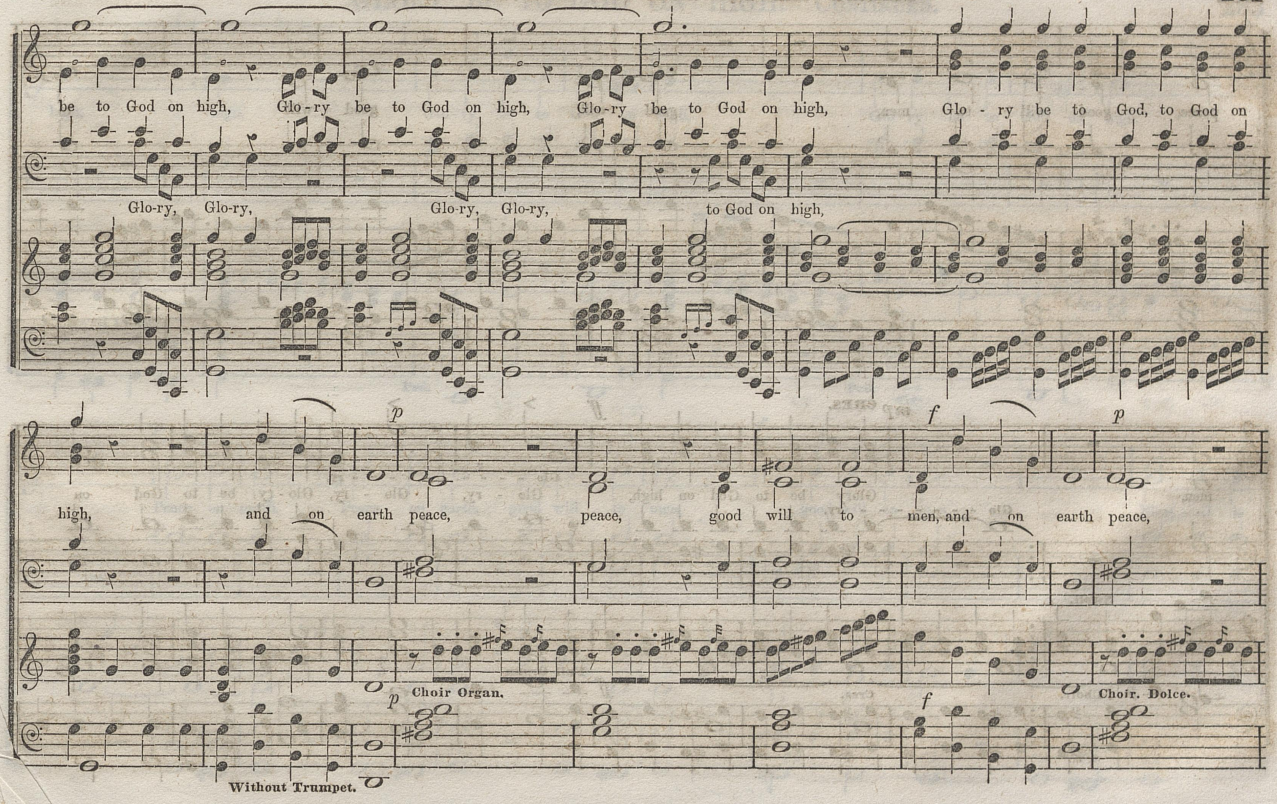



f
- - li - gion, Lord of all power and might, nour - ish us in all good - ness, Lord of all power and might, And of thy great mer - cy, And
f
- - li - gion, Lord of all power and might, nour - ish us in all good - ness, Lord of all power and might, And of thy great mer - cy, And
ACCOM.
ACCOM.
of thy great mer - cy, Keep us, Keep us in the same, through Jesus Christ our Lord, through Je - sus Christ our Lord. A - men.
SYM.
of thy great mer - cy, Keep us, Keep us in the same, through Jesus Christ our Lord, through Je - sus Christ our Lord. A - men.
ACCOM.
SYM.

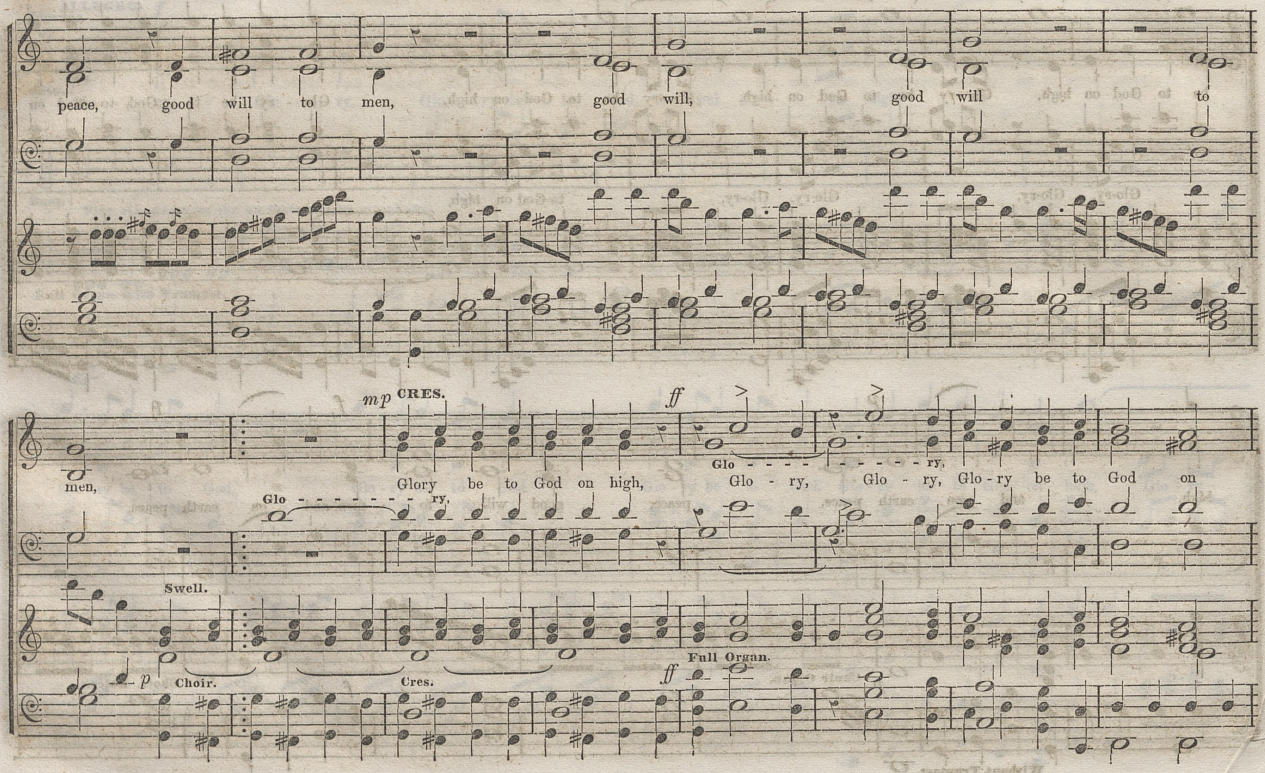
GLORY BE TO GOD ON HIGH. CHORUS.

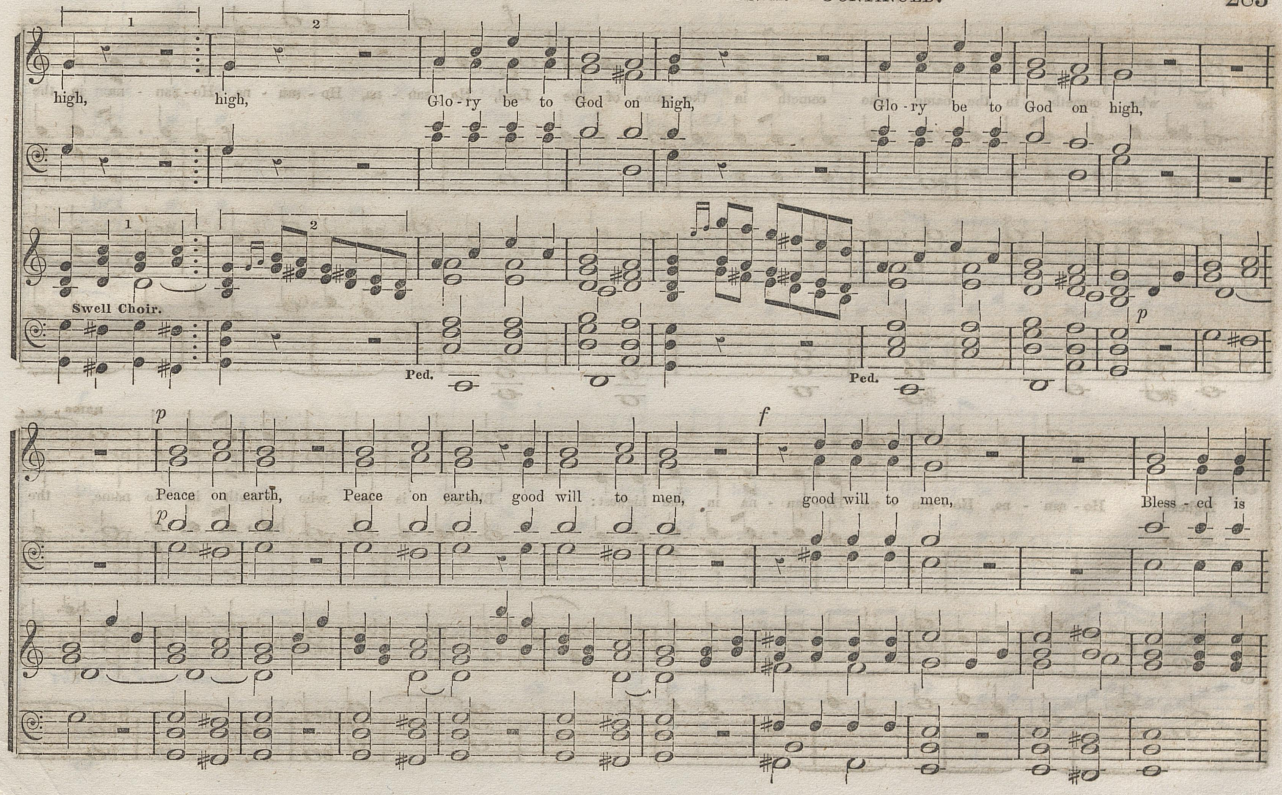
From MOZART'S Twelfth Mass.



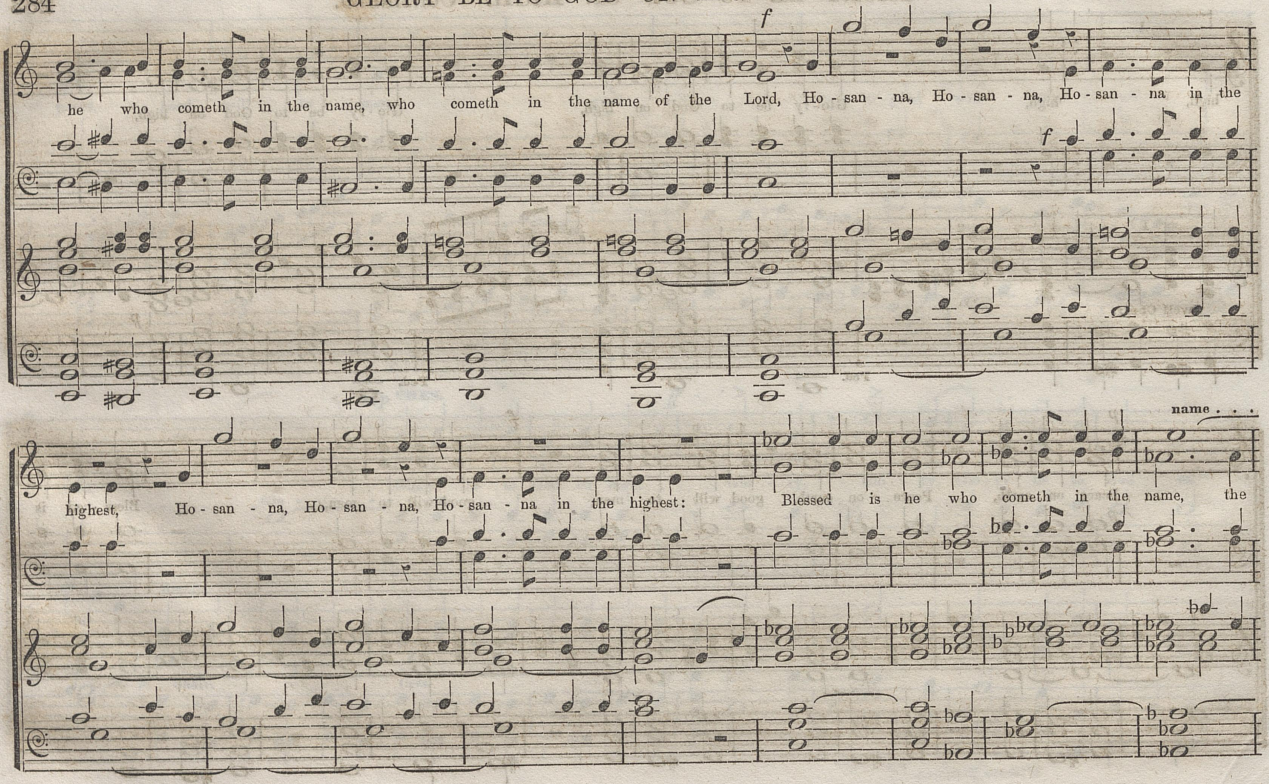

be to God on high, Glo-ry be to God on high, Glo-ry be to God on high, Glo - ry be to God, to God on
Glo-ry, Glo-ry, Glo-ry, Glo-ry, to God on high,
p
high, and on earth peace, peace, good will to men, and on earth peace,
f
p
Choir Organ.
Choir. Dolce.
p
f
Without Trumpet.

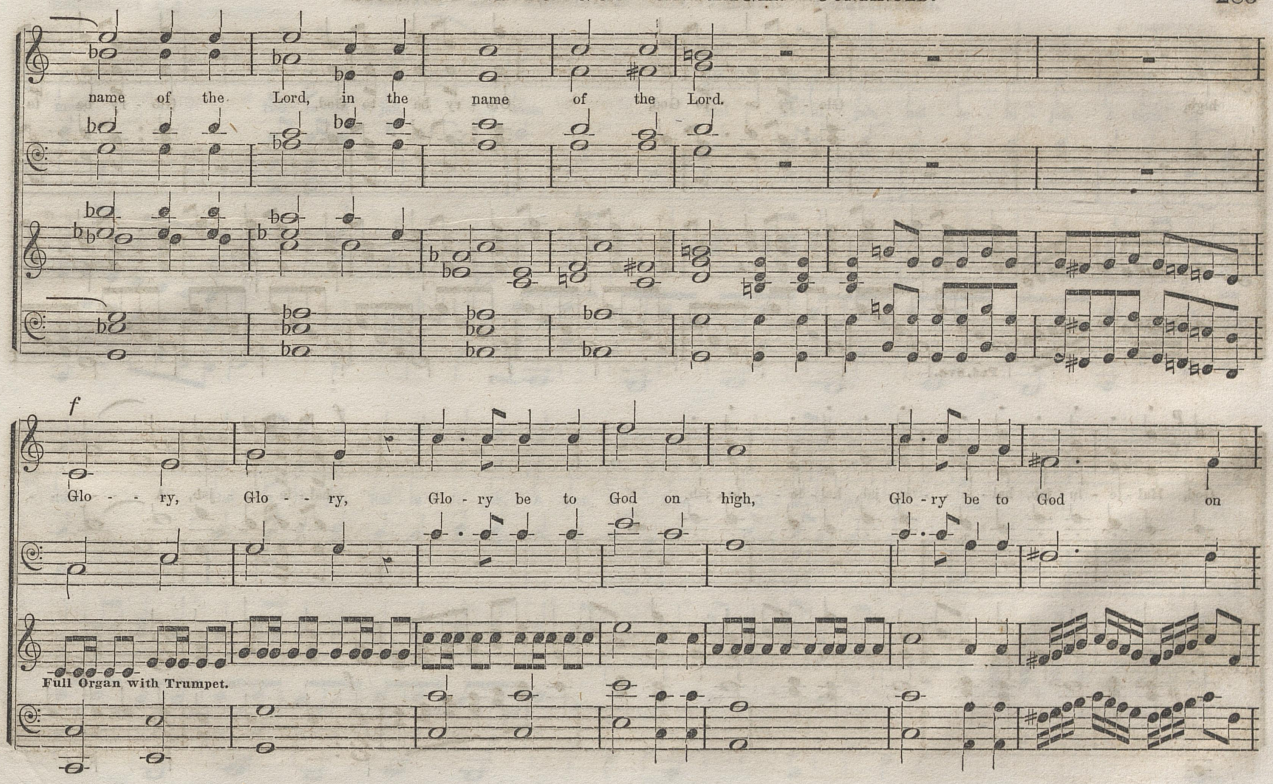
GLORY BE TO GOD ON HIGH. CONTINUED.



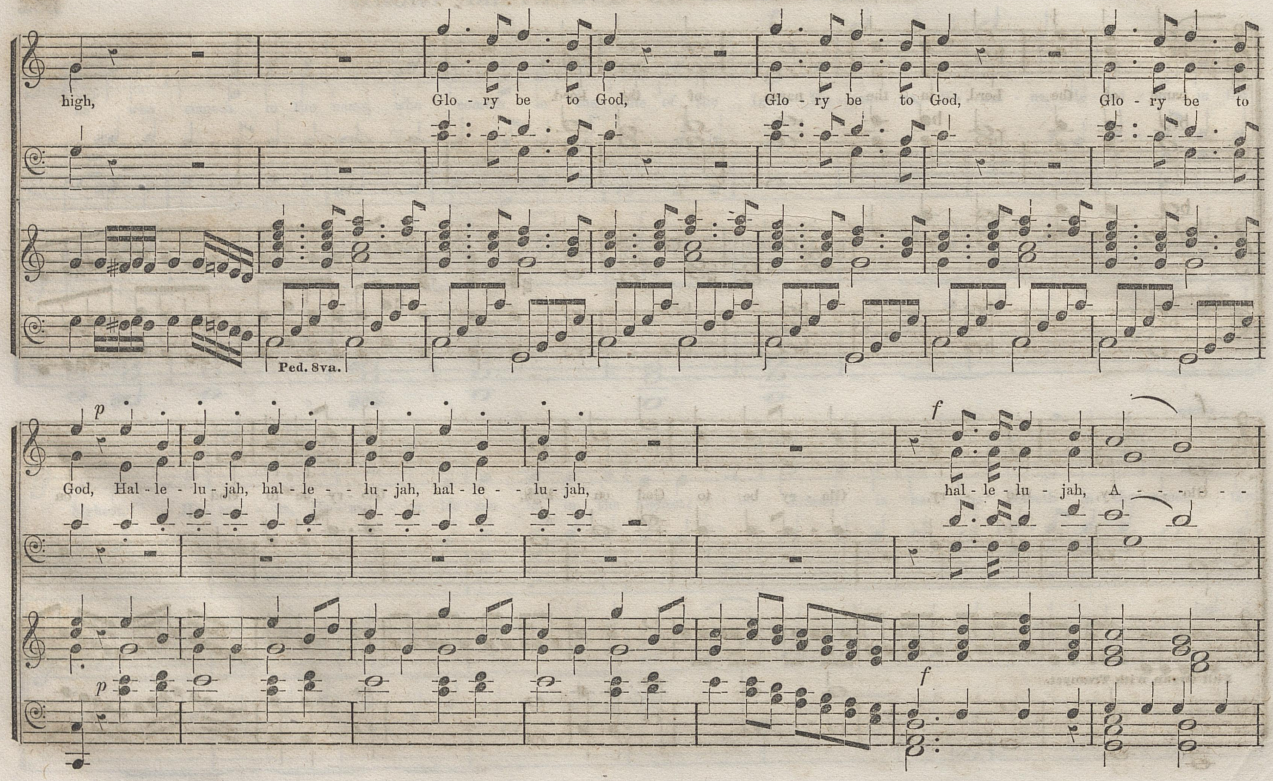

high, high, Glo-ry be to God on high, Glo-ry be to God on high,
Swell Choir.
Ped.
Ped.
Peace on earth, Peace on earth, good will to men, good will to men, Bless-ed is

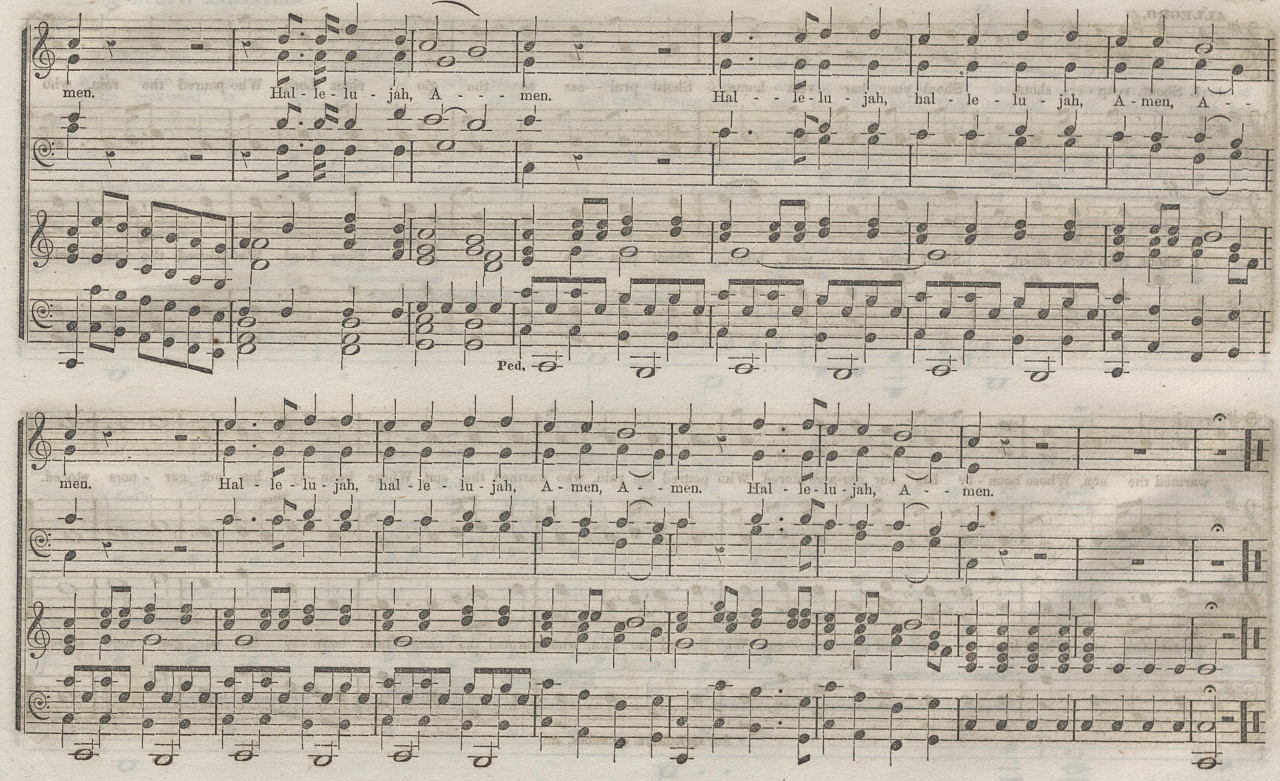
GLORY BE TO GOD ON HIGH. CONTINUED.




name of the Lord, in the name of the Lord.
f
Glo - - ry, Glo - - ry, Glo - ry be to God on high, Glo - ry be to God on
Full Organ with Trumpet.

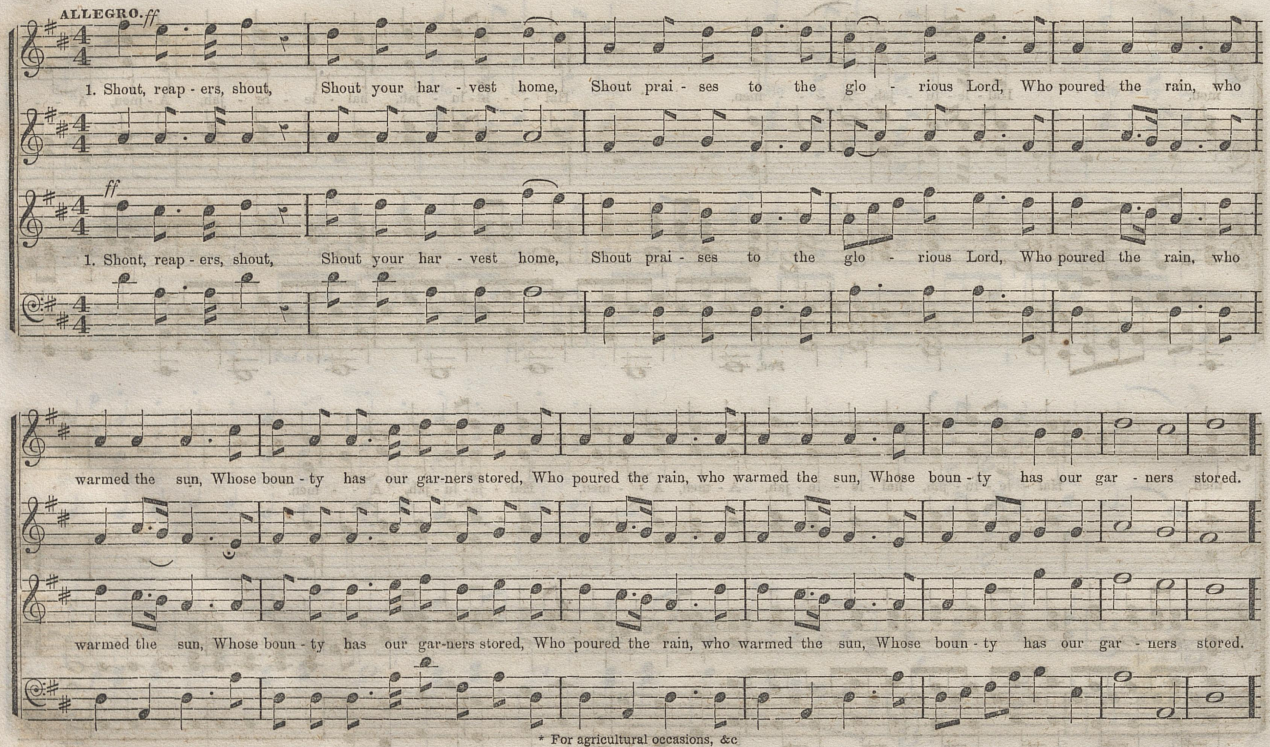
GLORY BE TO GOD ON HIGH. CONTINUED.




men. Hal - le - lu - jah, A - - - men. Hal - - le - lu - jah, hal - le - lu - jah, A - men, A - -
Ped.
men. Hal - le - lu - jah, hal - le - lu - jah, A - men, A - - men. Hal - le - lu - jah, A - - men.

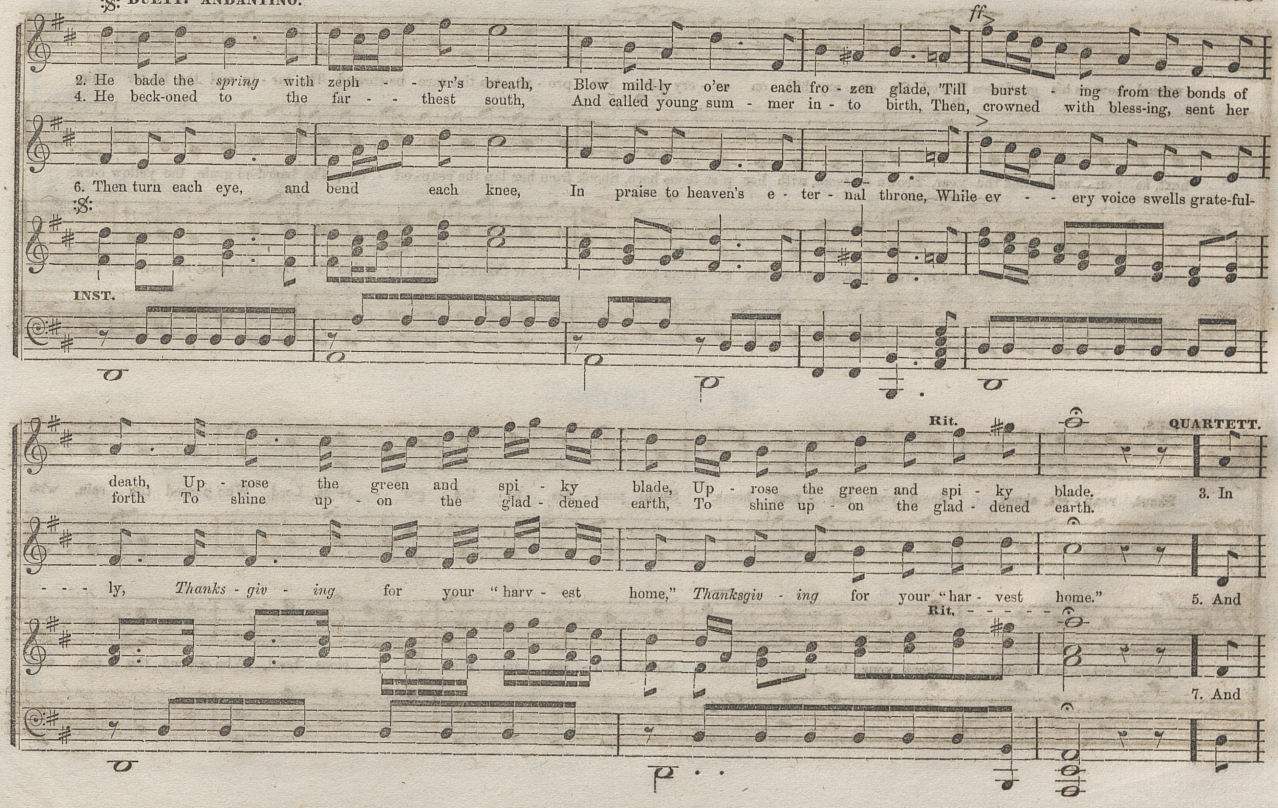
HARVEST HYMN, OR THANKSGIVING ANTHEM.*

L. G. FESSENDEN.

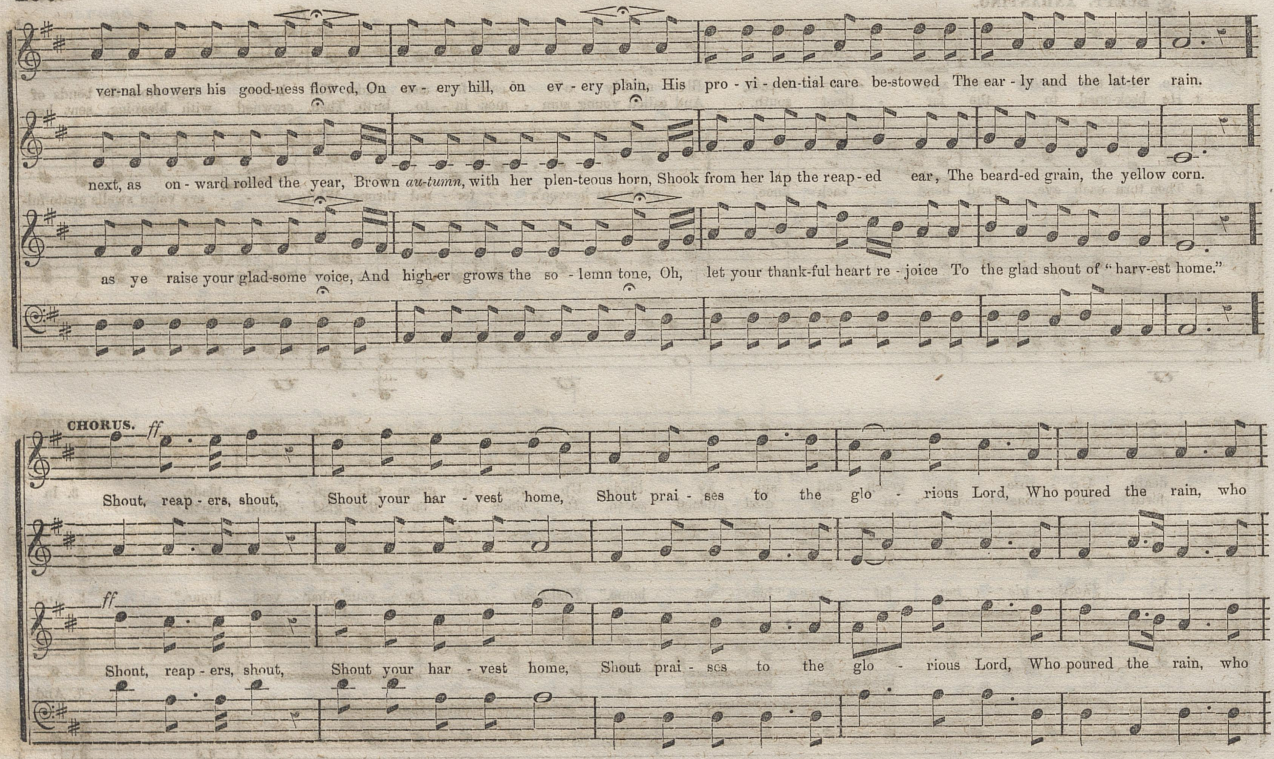


* For agricultural occasions, &c.

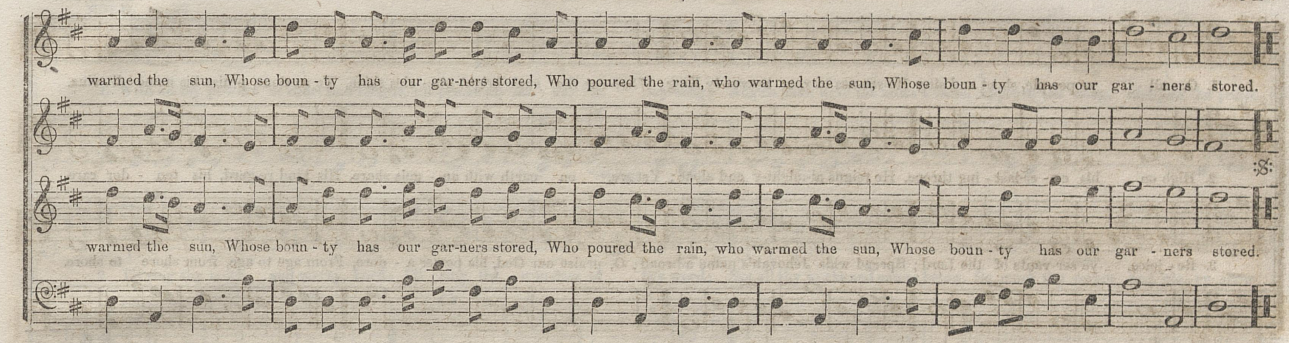
HARVEST HYMN. CONTINUED.



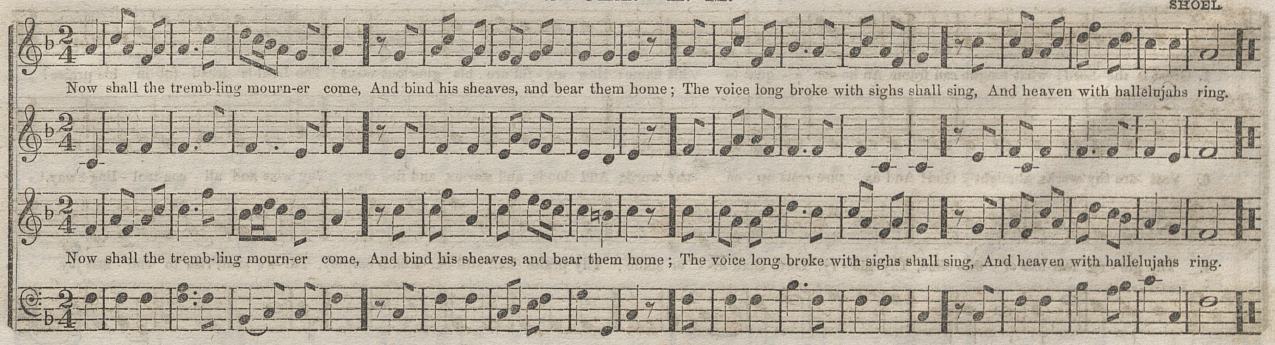
HARVEST HYMN. CONTINUED.



HARVEST HYMN, Concluded.

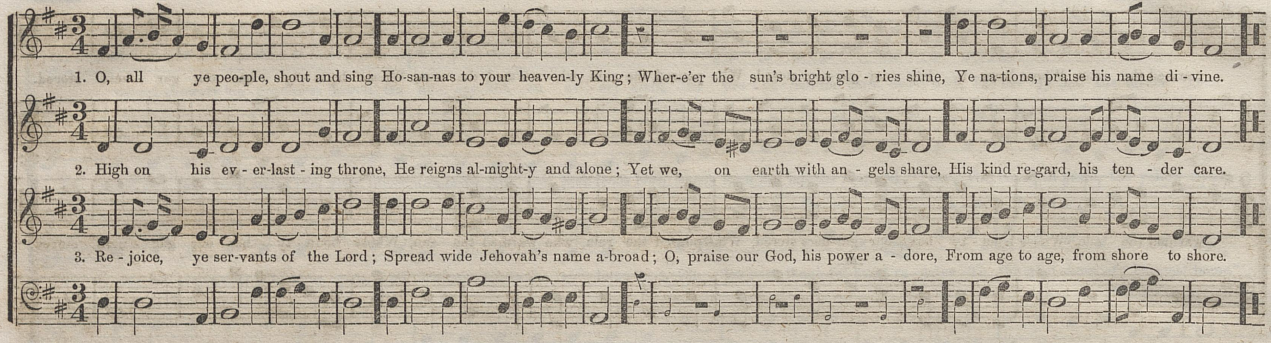


SHOEL. L. M.



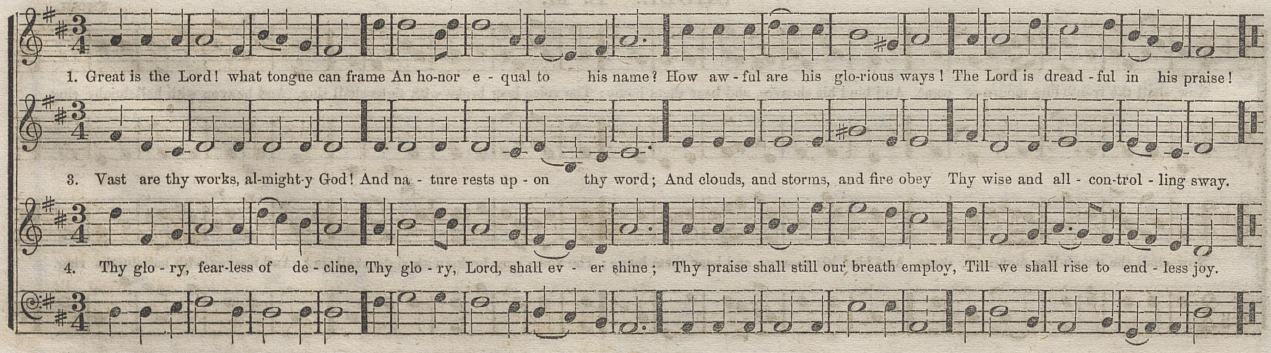
STONEFIELD. L. M.

STANLEY.



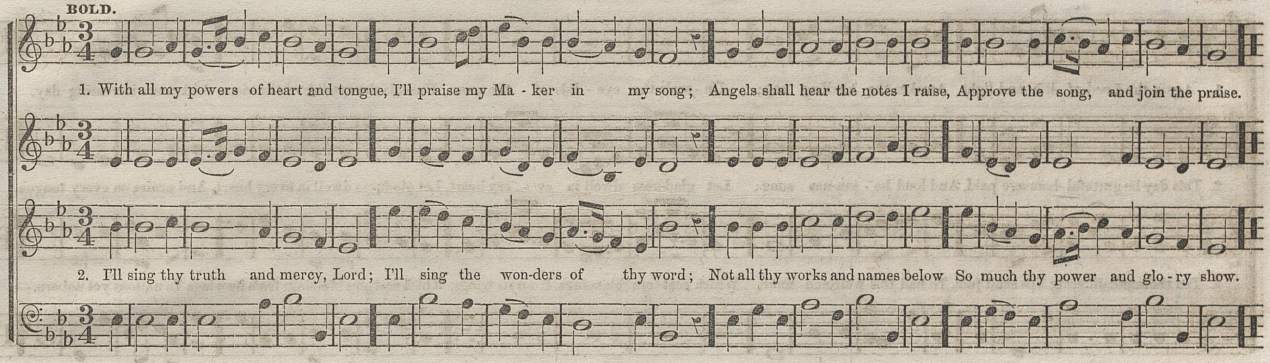
BLENDON. L. M.

GIARDINI.



LUTON. L. M.

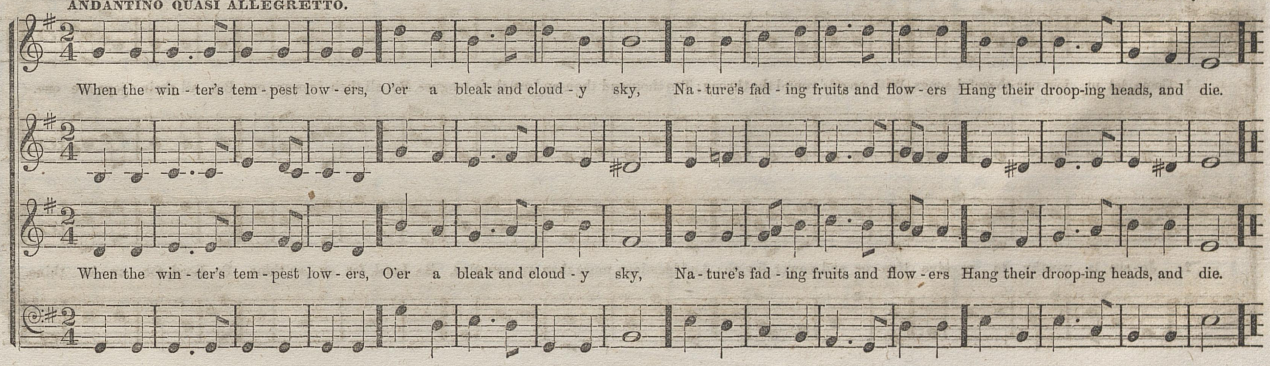
BOLD.



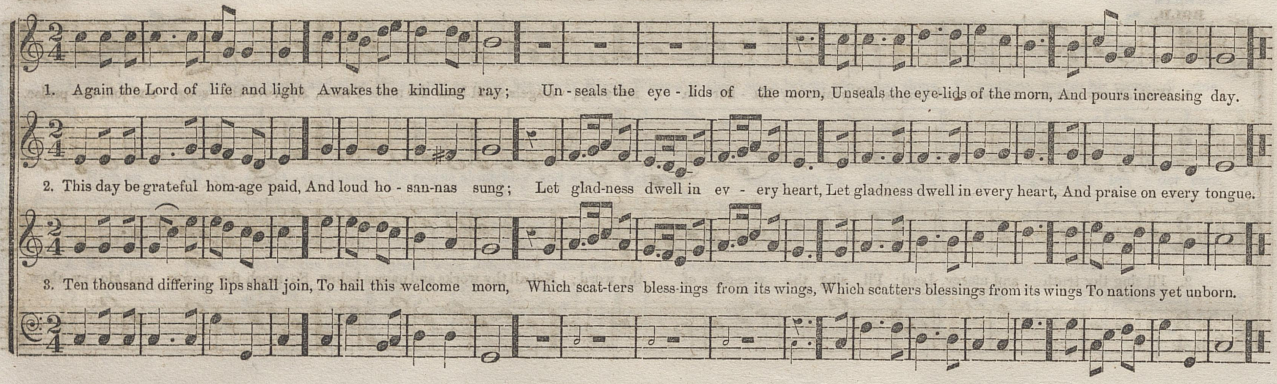
OLD JERAULD. 8s & 7s.

ANDANTINO QUASI ALLEGRETTO.

Common Hymn.

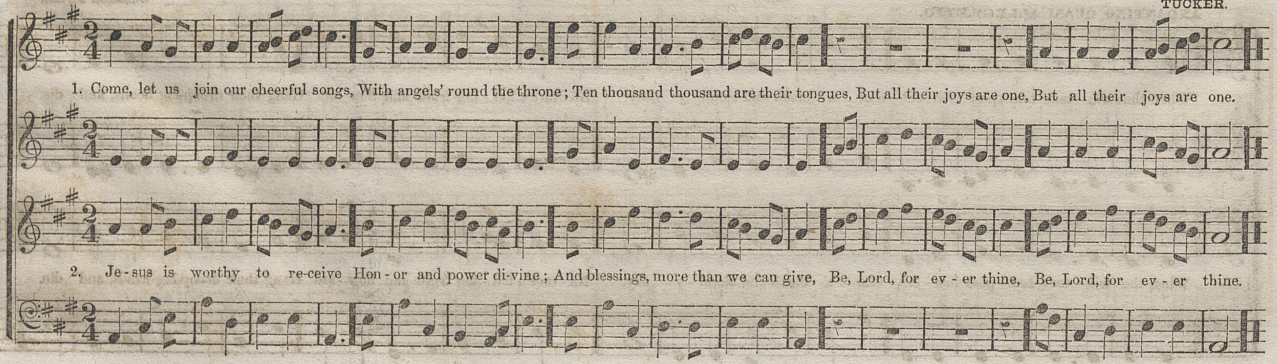


CONWAY. C. M.



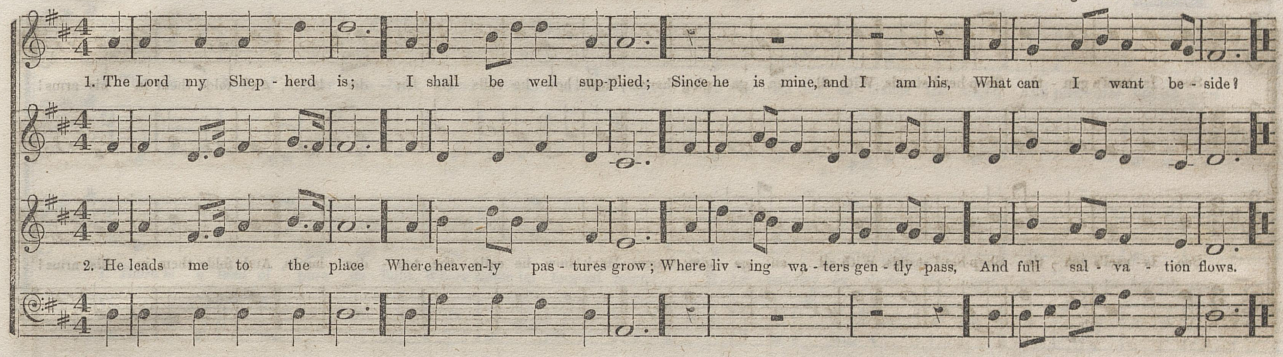
DEVIZES. C. M.

TUCKER.



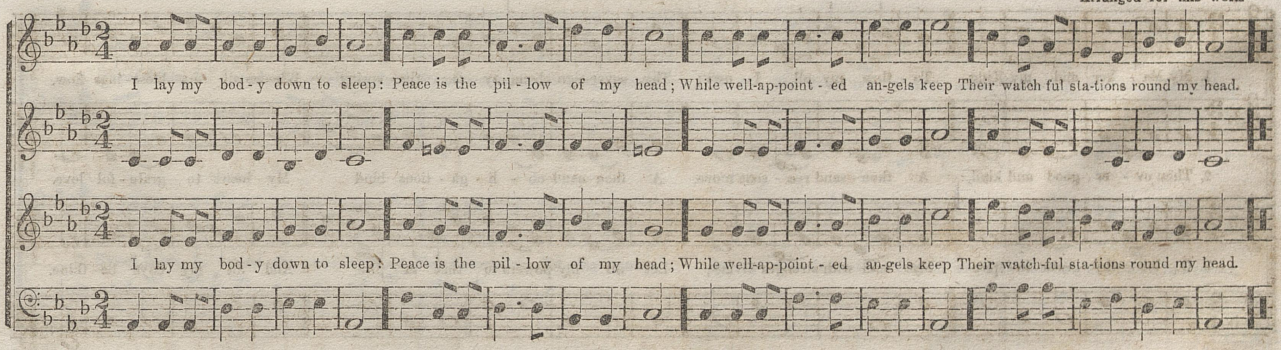
SHEPHERD. S. M.

Arranged for this work.



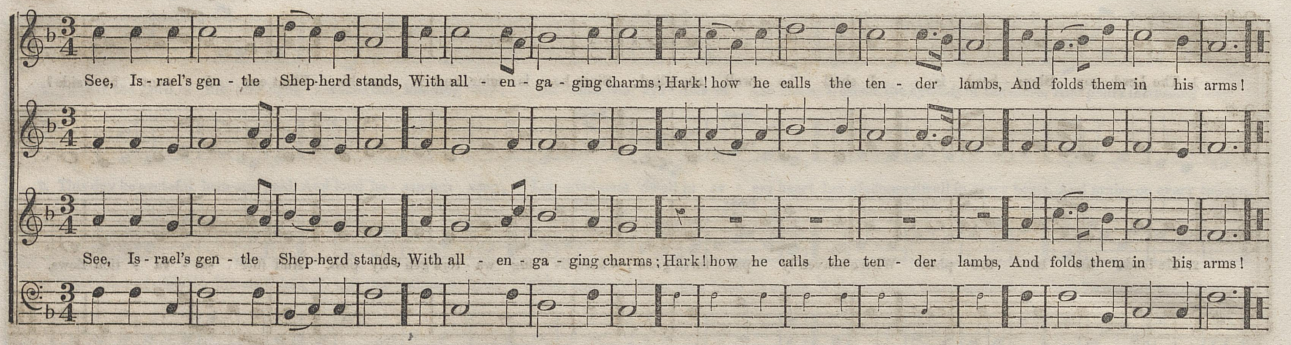
SLEEP. L. M.

Arranged for this work.



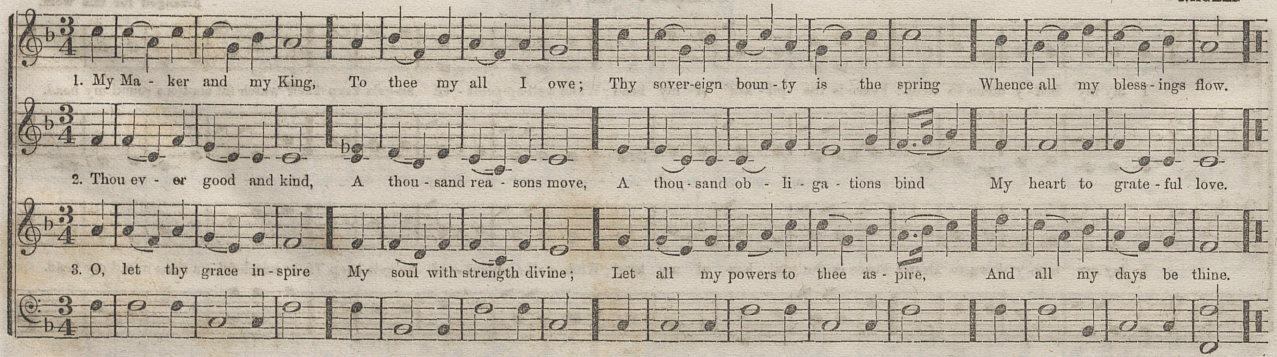
FLETCHER. C. M.

ARNOLD.

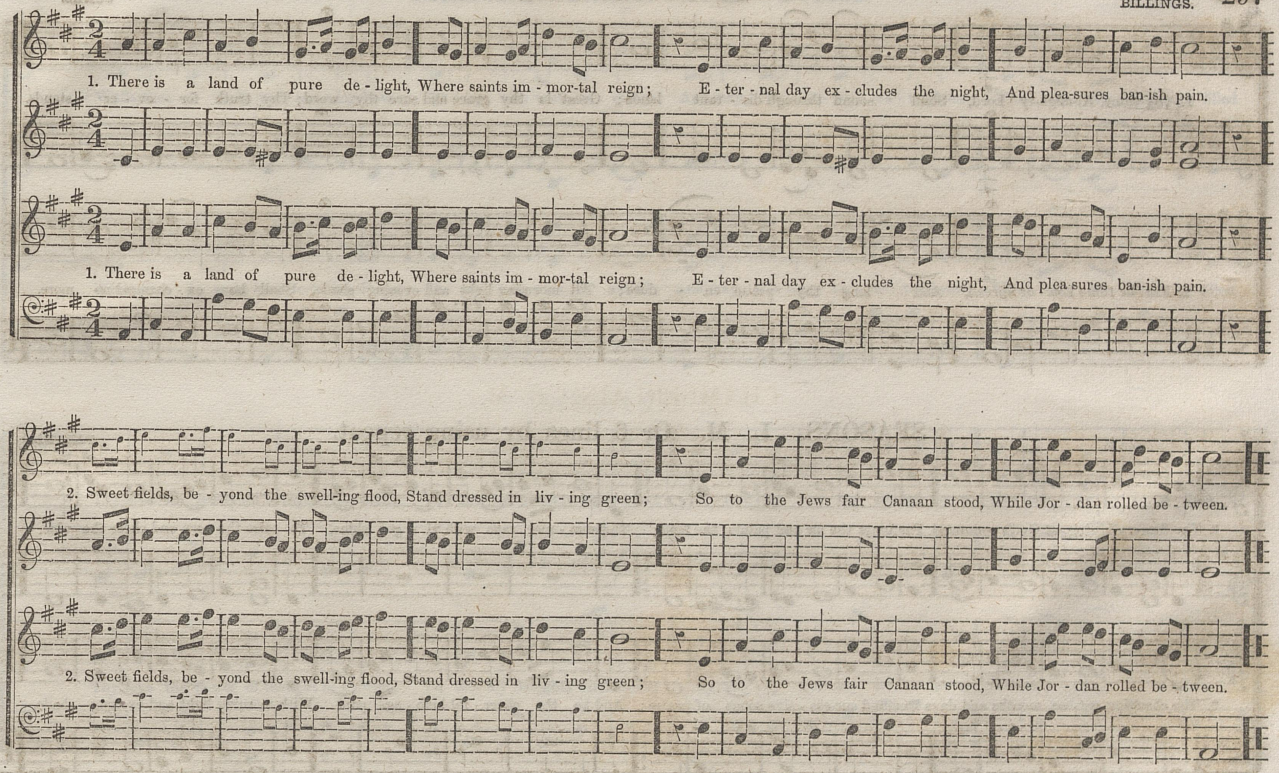


CHAMBERLAIN. S. M.

NÄGELI.

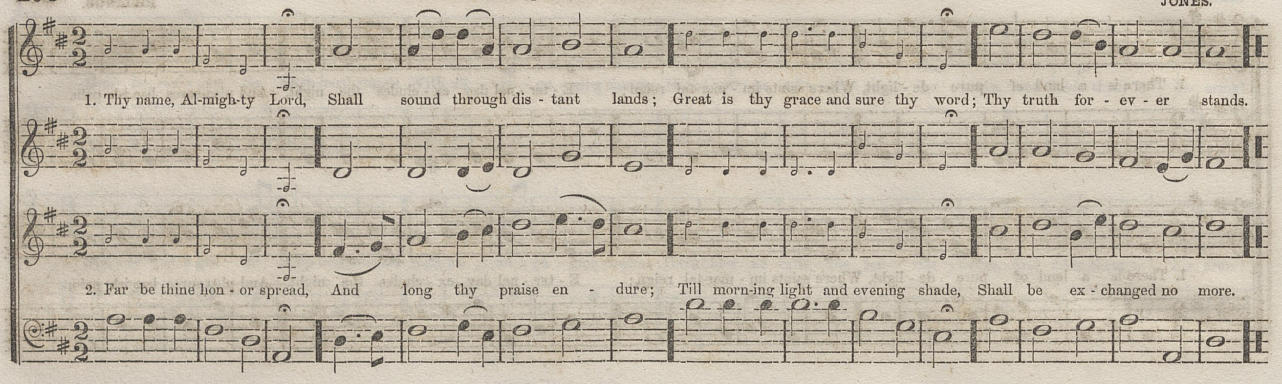


JORDAN. C. M. DOUBLE.



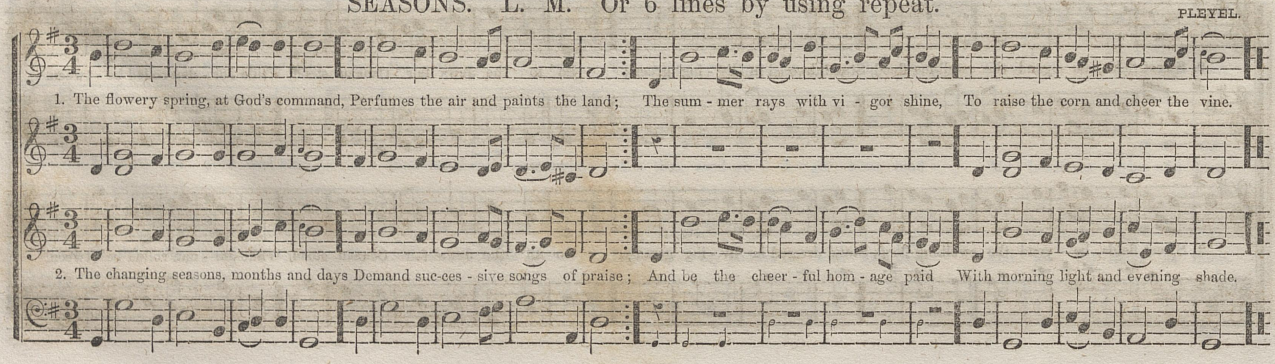
CLAPTON. S. M.

JONES.

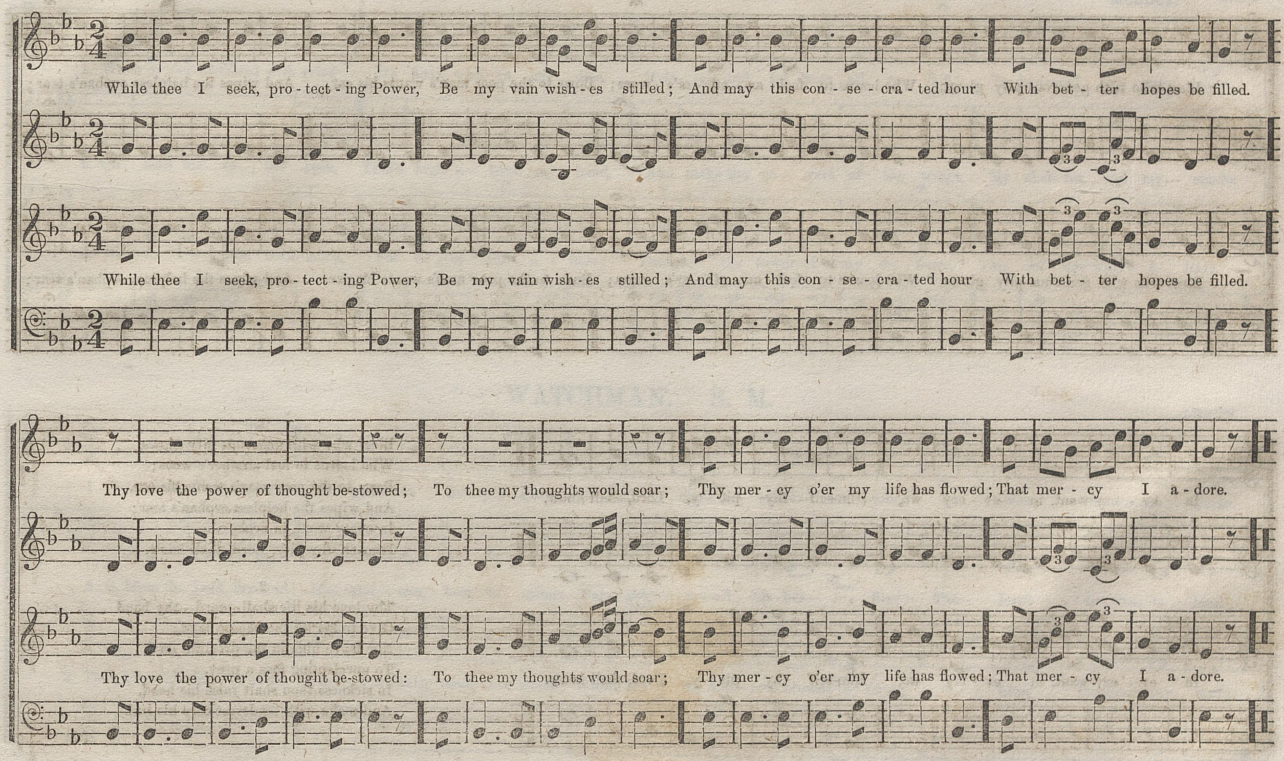


SEASONS. L. M. Or 6 lines by using repeat.

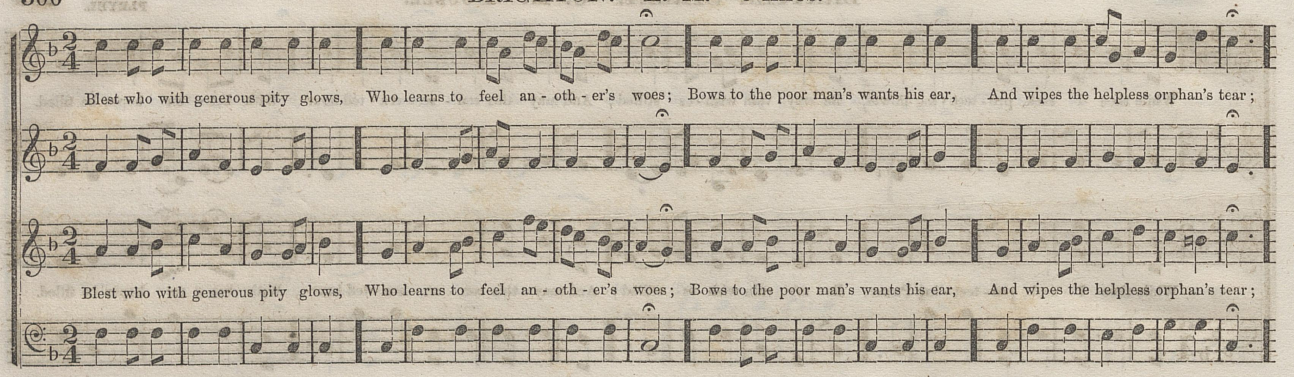
PLEYEL.

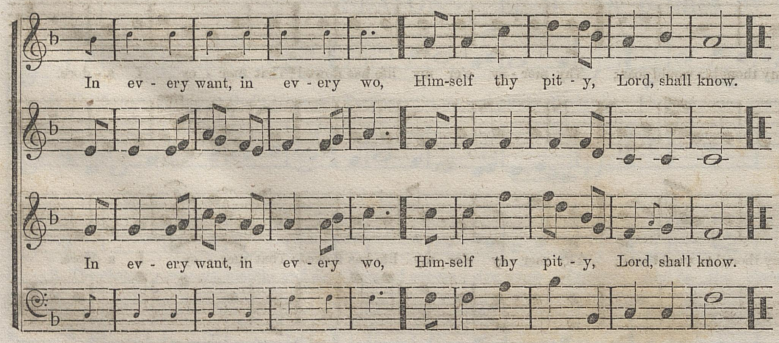


BRATTLE STREET. C. M. Double.



BRIGHTON. L. M. 6 lines.





1.

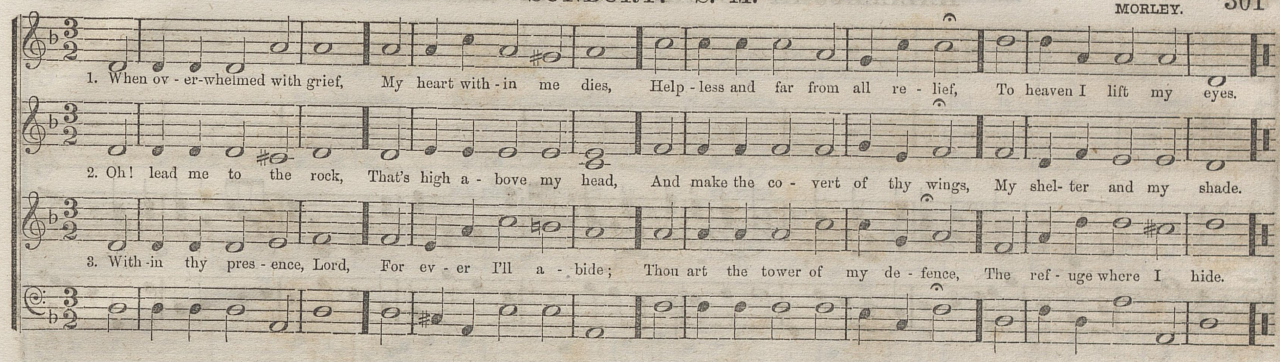
Blest who with generous pity glows,
Who learns to feel another's woes;
Bows to the poor man's wants his ear,
And wipes the helpless orphan's tear;
In every want, in every wo,
Himself thy pity, Lord, shall know.

2.

Thy love his life shall guard—thy hand
Give to his lot the chosen land;
Nor leave him, in the dreadful day,
To unrelenting foes a prey.
In sickness thou shalt raise his head,
And make with tenderest care his bed.

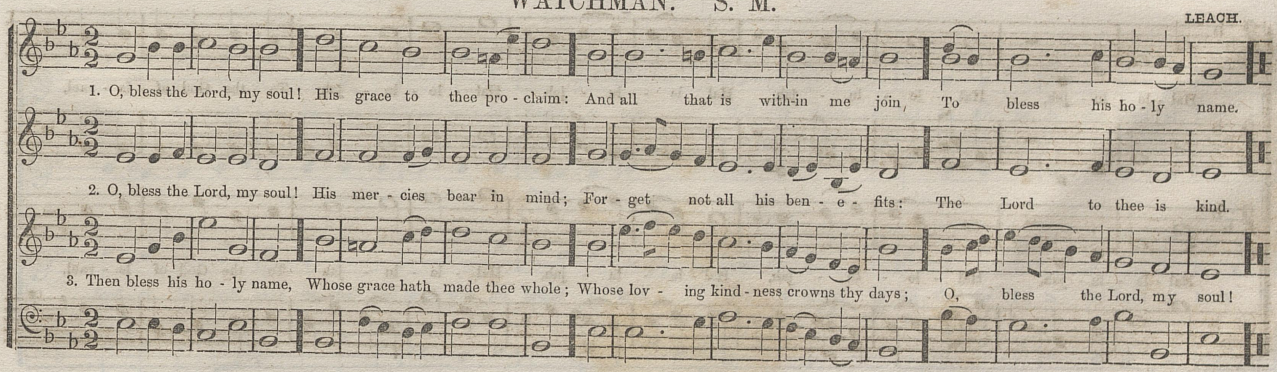
SUNBURY. S. M.

MORLEY.

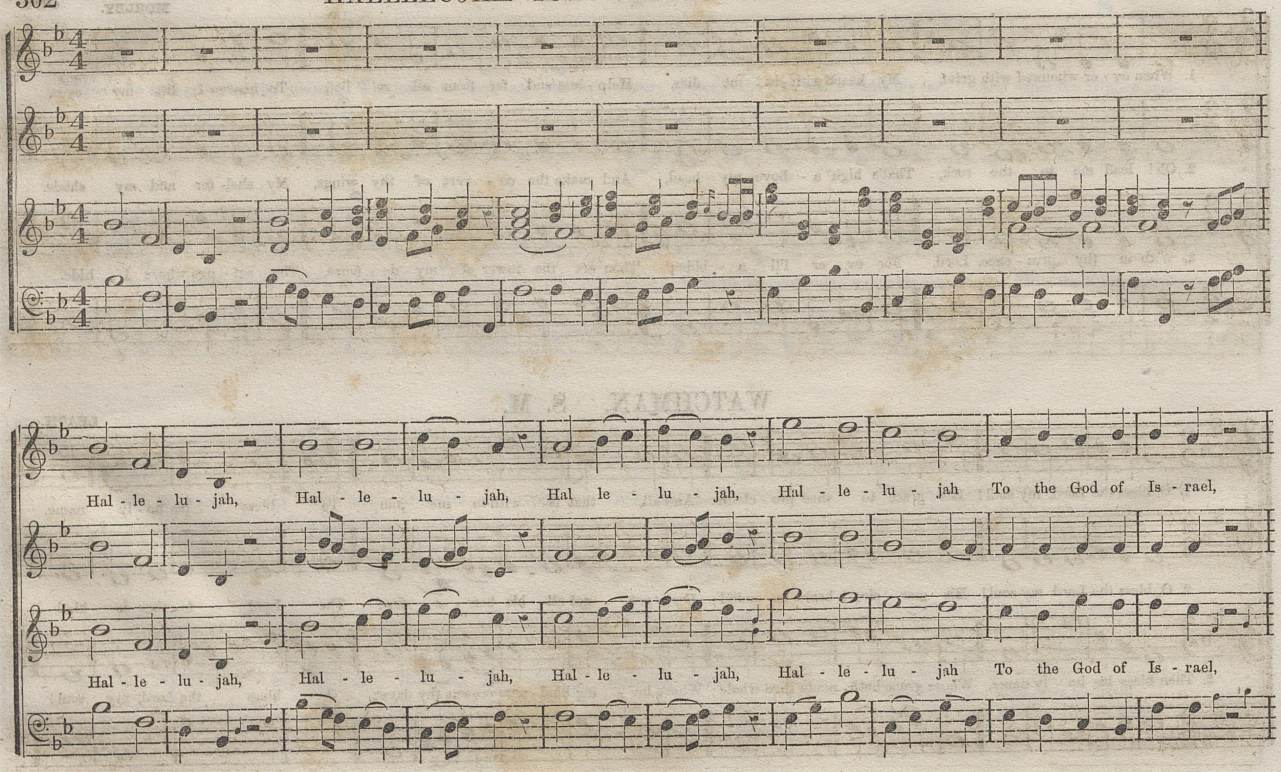


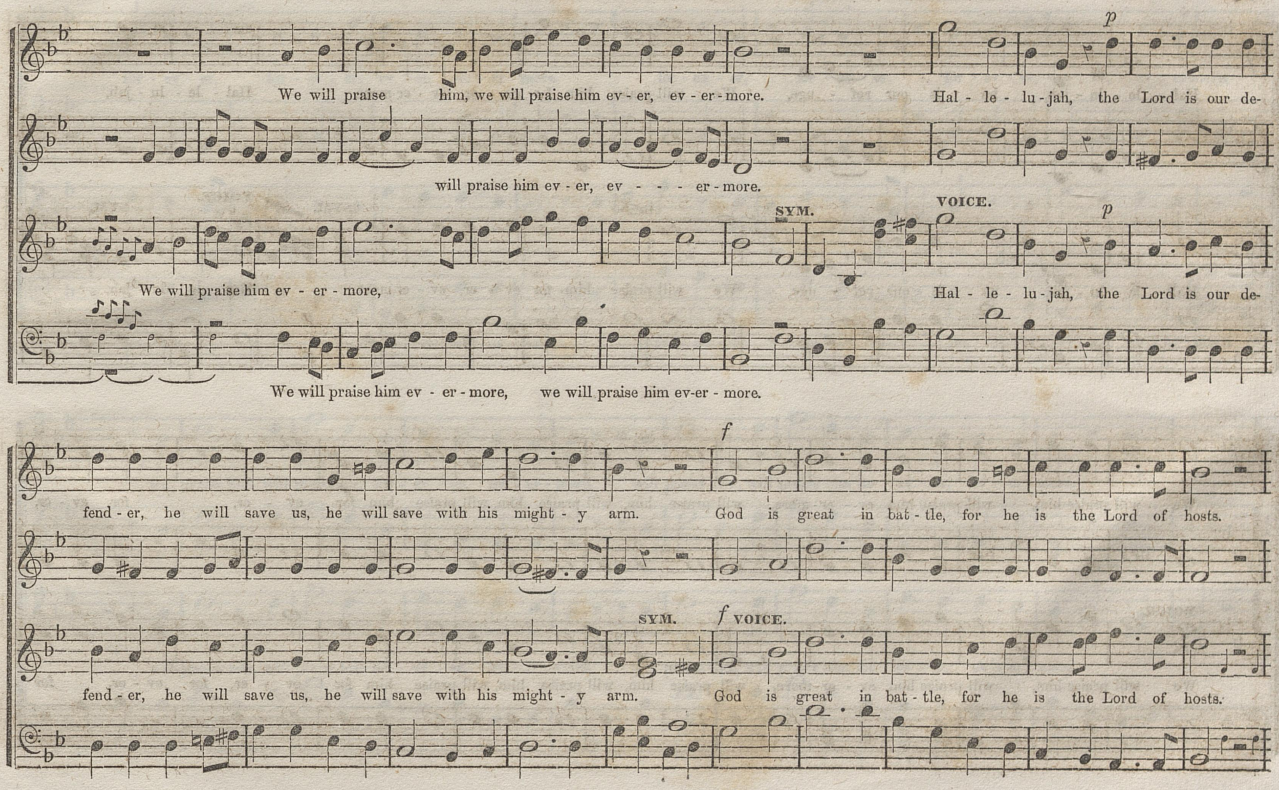
WATCHMAN. S. M.

LEACH.

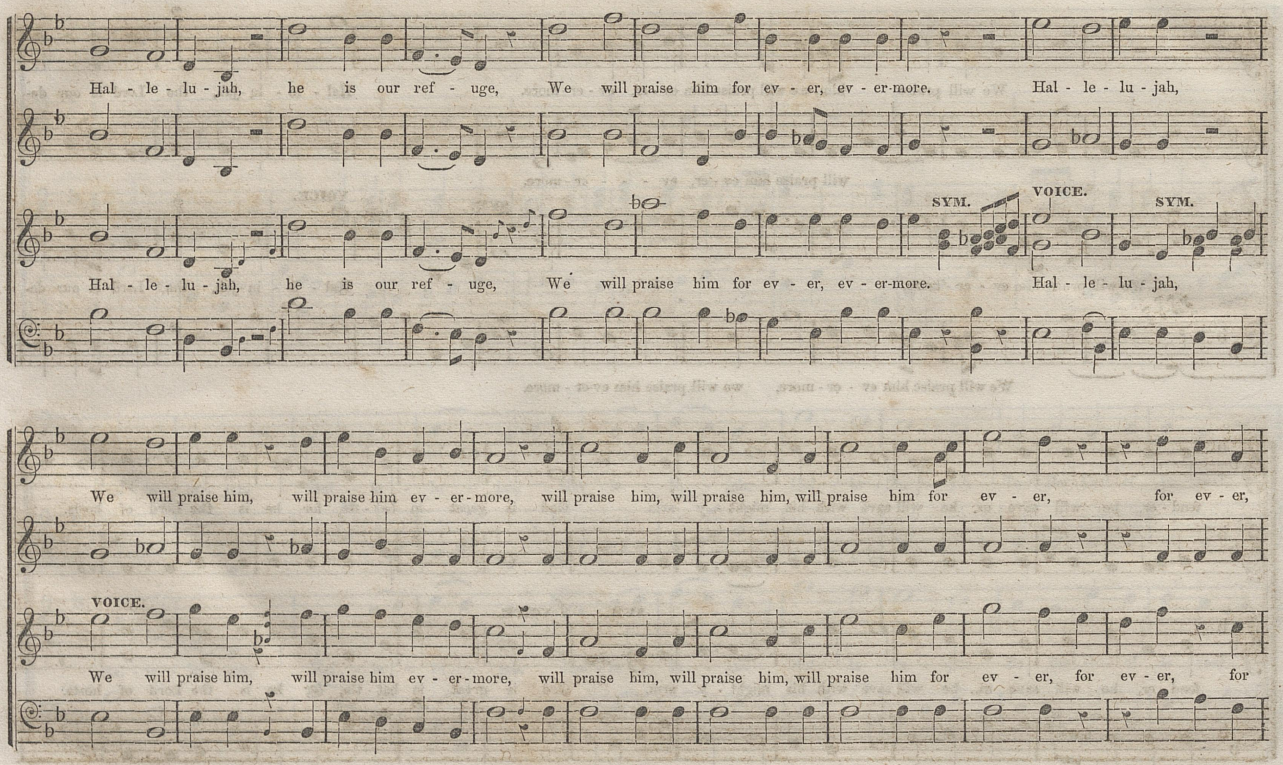


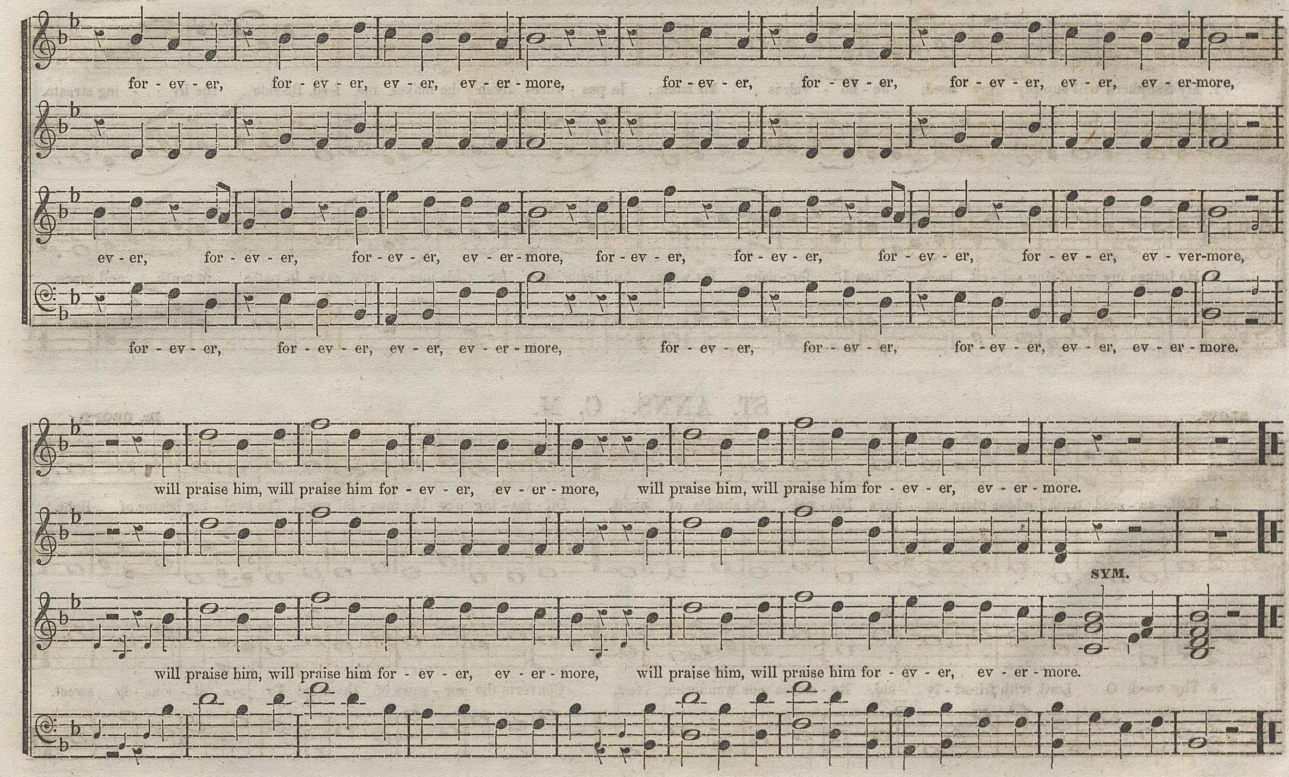
HALLELUJAH TO THE GOD OF ISRAEL. Chorus.




We will praise him, we will praise him ev - er, ev - er - more.
Hal - le - lu - jah, the Lord is our de-
will praise him ev - er, ev - - - - er - more.
SYM.
VOICE.
We will praise him ev - er - more,
Hal - le - lu - jah, the Lord is our de-
We will praise him ev - er - more, we will praise him ev-er - more.
fend - er, he will save us, he will save with his might - y arm.
God is great in bat - tle, for he is the Lord of hosts.
SYM.
VOICE.
fend - er, he will save us, he will save with his might - y arm.
God is great in bat - tle, for he is the Lord of hosts.

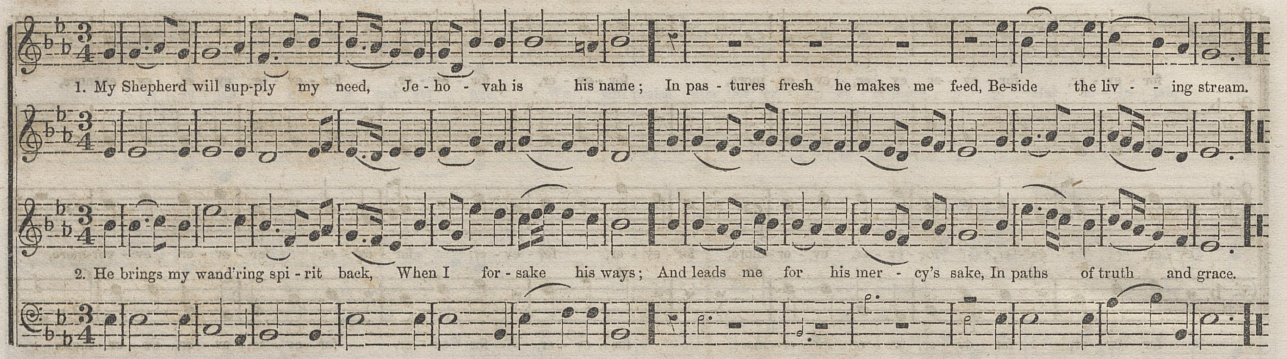
HALLELUJAH TO THE GOD OF ISRAEL. CONTINUED.




for - ev - er, for - ev - er, ev - er, ev - er - more, for - ev - er, for - ev - er, for - ev - er, ev - er, ev - er-more,
ev - er, for - ev - er, for - ev - er, ev - er - more, for - ev - er, for - ev - er, for - ev - er, for - ev - er, ev - ver-more,
for - ev - er, for - ev - er, ev - er, ev - er - more, for - ev - er, for - ev - er, for - ev - er, ev - er, ev - er - more.
will praise him, will praise him for - ev - er, ev - er - more, will praise him, will praise him for - ev - er, ev - er - more.
SYM.
will praise him, will praise him for - ev - er, ev - er - more, will praise him, will praise him for - ev - er, ev - er - more.

KENDALL. C. M.

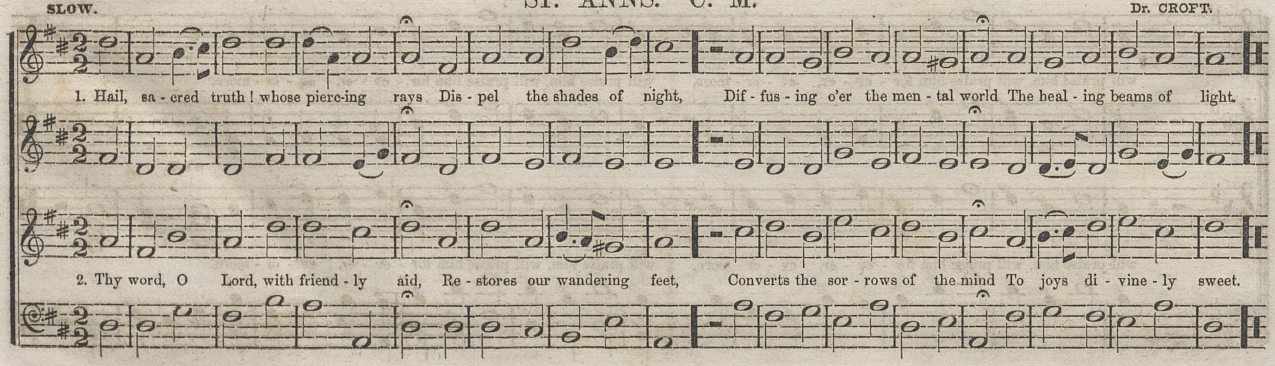
J. CLARKE.



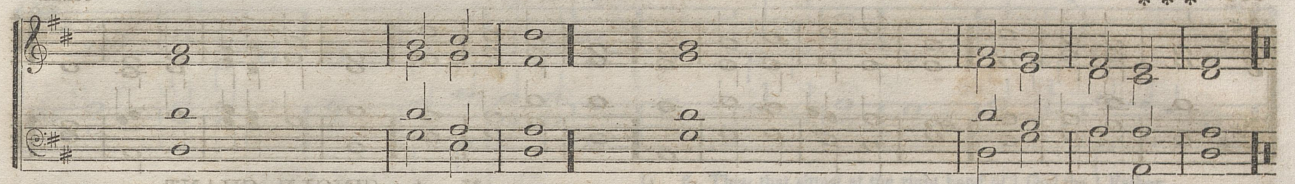
ST. ANNS. C. M.

SLOW.

Dr. CROFT.

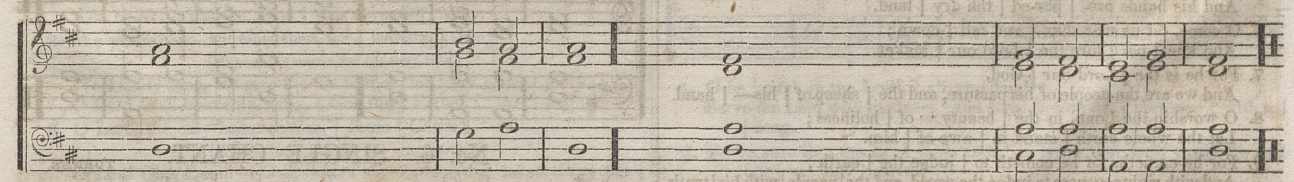


No. 1. VENITE EXULTEMUS DOMINO. Ps. Xcv.



1. O come, let us sing un-	to · the..	Lord ;..	let us heartily rejoice in the	strength · of	our . sal .	vation.
2. Let us come before his presence	with thanks-	giving...	and show ourselves	glad · in...	him . with	psalms.
3. For the Lord is a	great.....	God,....	and a great	King · a-...	bove . all.	gods.
4. In his hand are all the corners	of · the..	earth ;..	and the strength of the	hills · is...	his.....	also.
5. The sea is his,	and · he...	made it;	and his hands pre-	par · ed..	the · dry	land.
6. O come, let us worship,	and · fall..	down,...	and kneel be-	fore . the .	Lord . our	Maker.
7. For he is the	Lord · our..	God,....	and we are the people of his pasture, ℣ and the....	sheep · of..	his.....	hand.
8. O worship the Lord in the	beauty · of...	holiness;	let the whole earth	stand · in...	awe . of.	him.
9. For he cometh, for he cometh, to	judge · the..	earth...	and with righteousness to judge the world, ℣ and the	peo- · ple..	with . his.	truth.
10. Glory be to the Father, and	to · the..	Son,....	and	to · the..	Ho- . ly.	Ghost.
11. As it was in the beginning, is now, and	ev - er...	shall be,	world	with · out..	end. A-	men.

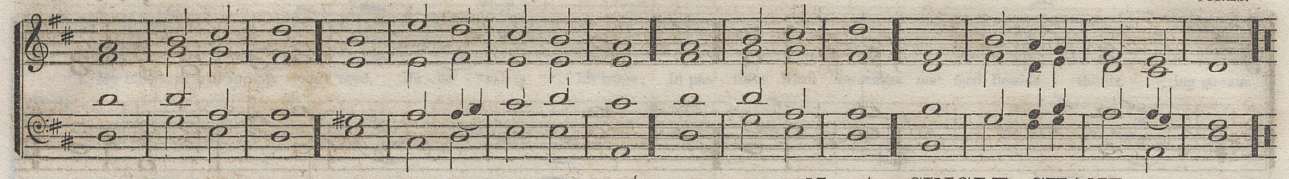
No. 2. JUBILATE DEO. Ps. C.



1. O be joyful in the Lord, ℣	all · ye..	lands ;	serve the Lord with gladness, ℣ and come before his	pres · ence	with · a..	song.
2. Be ye sure that the Lord he is God ; ℣ it is he that hath made us, ℣ and not	we · our-	selves ;	we are his people, ℣ and the	sheep · of..	his.....	pasture.
3. O go your way into his gates with thanksgiving, ℣ and into his	courts · with	praise ;	be thankful unto him, ℣ and	speak · good	of · his.	name.
4. For the Lord is gracious, ℣ his mercy is	ev - er..	lasting,	and his truth endureth from gener-	ation · to..	gen · er..	ation.
5. Glory be to the Father, ℣ and	to · the.	Son,....	and	to · the.	Ho · ly..	Ghost.
6. As it was in the beginning, ℣ is now, ℣ and	ever · shall	be,....	world without	end, · A..	men, · A-	men.

No. 3. DOUBLE CHANT.

JONES.



VENITE, EXULTEMUS DOMINO. Ps. xcv.

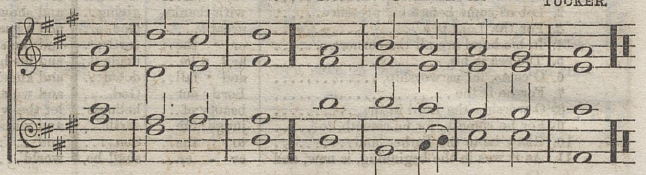
1. O come, let us sing un- | to the | Lord ;
   Let us heartily rejoice in the | strength of | our sal- | vation.
2. Let us come before his presence | with thanks- | giving ;
   And show ourselves | glad in | him with | psalms.
3. For the Lord is a | great— | God,
   And a great | King a- | bove all | gods.
4. In his hand are all the corners | of the | earth ;
   And the strength of the | hills is | his— | also.
5. The sea is his, | and he | made it ;
   And his hands pre- | par-ed | the dry | land.
6. O come, let us wor-ship, | and fall | down ;
   And kneel be- | fore the | Lord our | Maker.
7. For he is the | Lord our | God,
   And we are the people of his pasture, and the | sheep of | his— | hand.
8. O worship the LORD, in the | beauty · · of | holiness ;
   Let the whole earth | stand in | awe of | him.
9. For he cometh, for he cometh to | judge the | earth ;
   And with righteousness to judge the world, and the | people | with his | truth.

GLORIA PATRI.

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

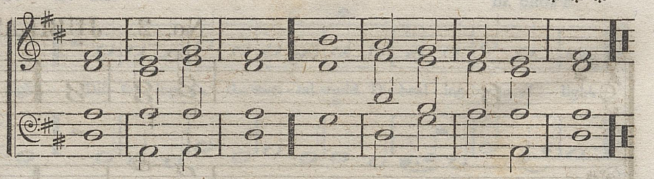
No. 4. SINGLE CHANT.

TUCKER.



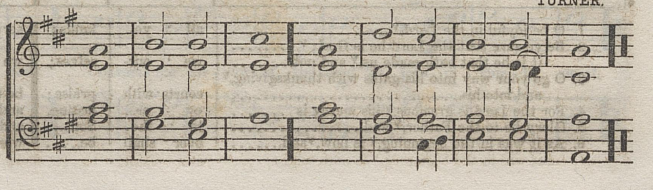
No. 5. SINGLE CHANT.

* * *



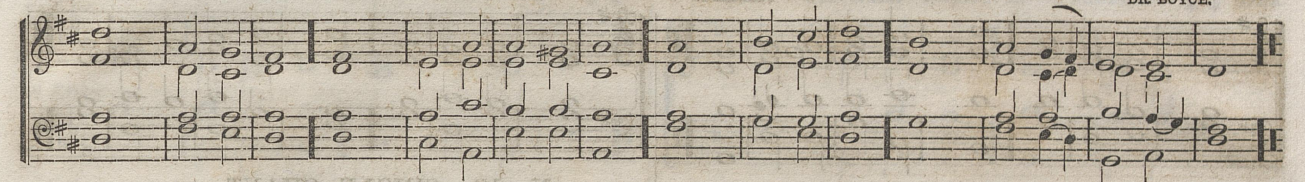
No. 6. SINGLE CHANT.

TURNER.

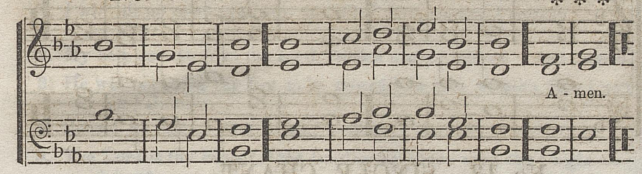


No. 7. DOUBLE CHANT.

DR. BOYCE.



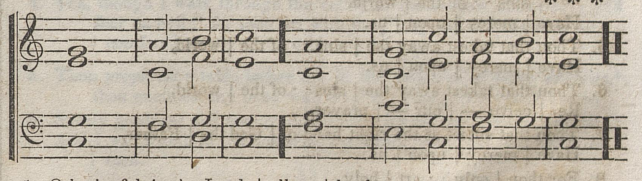
No. 8. SINGLE CHANT.



GLORIA IN EXCELSIS.

1. Glory be to | God on | high;
   And on earth | peace, good | will towards | men.
2. We praise thee, we bless thee, we | worship | thee;
   [*Repeat the music for the next line.*]
   We glorify thee, we give thanks to thee, for | thy great | glory;
   O Lord God, heavenly King, | God the | Father · · Al- | mighty.
3. O Lord, the only begotten Son, | Jesus | Christ;
   [*Repeat the music for the next line.*]
   O Lord God, Lamb of God, Son of the Father, that takest away the | | sins · · of the | world,
   Have | mer— | cy up- | on us.
4. Thou that takest away the | sins · · of the | world,
   Have | mercy · · up- | on — | us.
5. Thou that takest away the | sins · · of the | world,
   Re- | ceive— | — our | prayer.
6. Thou that sittest at the right hand of | God the | Father,
   Have | mercy · · up- | on — | us.
7. For thou | only · · art | holy,
   Thou | only | art the | Lord.
8. Thou only, O Christ, with the | Holy | Ghost,
   Art most high in the glory of | God the | Fa— | ther. ‖ A- | men.

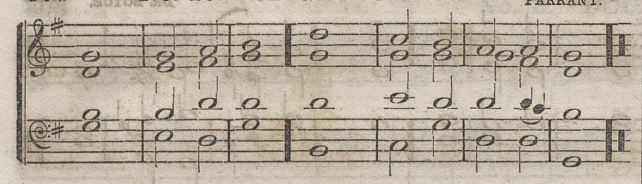
No. 9. SINGLE CHANT.



1. O be joyful in the Lord, | all ye | lands;
   Serve the Lord with gladness,ᵛ and come before his | presence | with a | | song.
2. Be ye sure that the Lord he is God,ᵛ it is he that hath made us and not | we our- | selves,
   We are his people, and the | sheep of | his— | pasture.
3. O go your way into his gates with thanksgiving,ᵛ and into his | courts with | praise,
   Be thankful unto him,ᵛ and | speak good | of his | name.
4. For the Lord is gracious,ᵛ his mercy is | ever- | lasting;
   And his truth endureth from gene- | ration to | gene- | ration.

No. 10. SINGLE CHANT.

FARRANT.

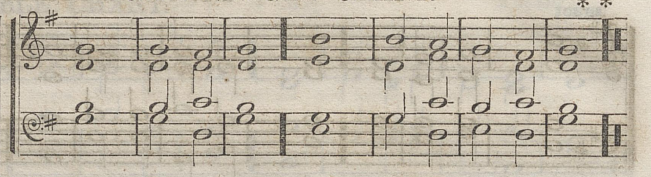


1. Glory be to | God on | high;
   And on earth | peace, good | will towards | men.
2. We praise thee,ˇ we bless thee,ˇ we | worship | thee;
   We glorify thee,ˇ we give thanks to | thee, for | thy great | glory;
3. O Lord God,ˇ heavenly King,ˇ God the | Father · · Al- | mighty.
   O Lord,ˇ the only begotten | Son,— | Jesus | Christ;
4. O Lord God, Lamb of God,ˇ Son of the Father,ˇ that takest away the |
   | sins · · of the | world,
   Have | mercy | upon | us.
5. Thou that takest away the | sins · · of the | world,
   Have | mercy | upon | us.
6. Thou that takest away the | sins · · of the | world,
   Re- | ceive — | our — | prayer.
7. Thou that sittest at the right hand of | God the | Father,
   Have | mercy | upon | us.
8. For thou | only · · art | holy,
   Thou | only | art the | Lord.
9. Thou only,ˇ O Christ,ˇ with the | Holy | Ghost,
   Art most high in the glory of | God the | Fa— | ther.

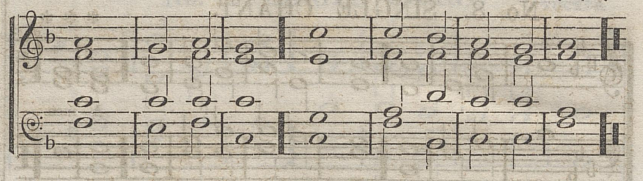
GLORIA PATRI.

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 with- | out end. | A- — | men.

No. 11. SINGLE CHANT.

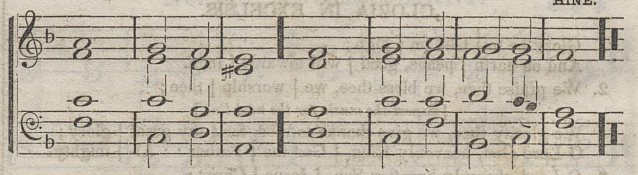


No. 12. SINGLE CHANT.

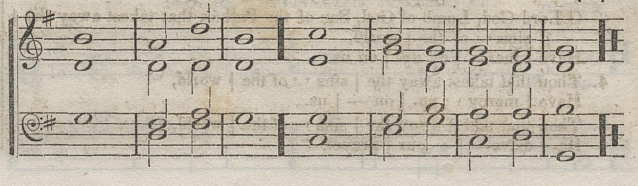


No. 13. SINGLE CHANT.

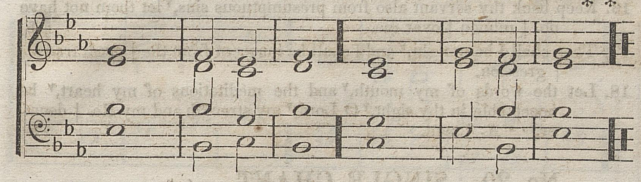
HINE.



No. 14. SINGLE CHANT.



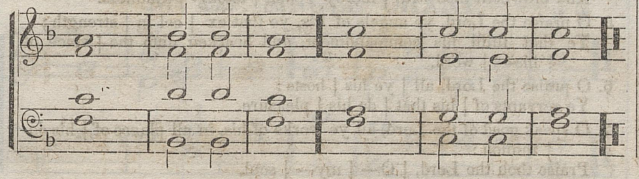
No. 15. SINGLE CHANT. Peculiar. * *



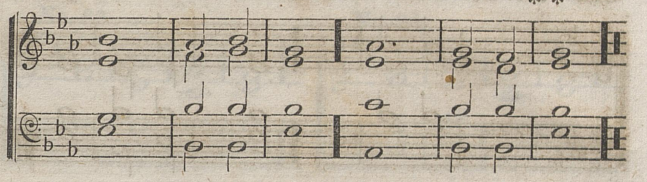
PSALM CXXI.

1. I will lift up mine eyes unto the hills,ˇ from whence | cometh · · my | | help.
2. My help cometh from the Lord,ˇ which made | heaven · · and | earth.
3. He will not suffer thy foot to be moved,ˇ he that keepeth thee | will not | slumber.
4. Behold, he that keepeth Israel,ˇ shall not | slumber · · nor | sleep.
5. The Lord is thy keeper;ˇ the Lord is thy shade upon thy | right — | | hand.
6. The sun shall not smite thee by day,ˇ nor the | moon by | night.
7. The Lord shall preserve thee from all evil;ˇ he shall pre- | serve thy | | soul.
8. The Lord shall preserve thy going out and thy coming in,ˇ from this time forth,ˇ and even forevermore. | A— | men.

No. 16. SINGLE CHANT. Peculiar. PALESTRINA, 1540.



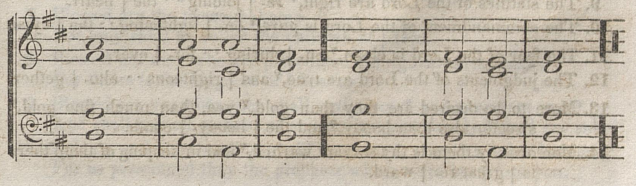
No. 17. SINGLE CHANT. Peculiar. * * 311



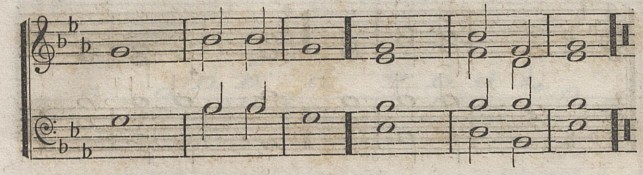
PSALM XXIII.

1. The Lord is my shepherd,ˇ I | shall not | want.
2. He maketh me to lie down in green pastures;ˇ he leadeth me beside the still | wa- — | ters.
3. He restoreth my soul,ˇ 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,ˇ I will fear no evil;ˇ for thou art with me;ˇ thy rod and thy staff they | | comfort | me.
5. Thou preparest a table before me in the presence of mine enemies,ˇ thou anointest my head with oil;ˇ my | cup · · runneth | over.
6. Surely goodness and mercy shall follow me all the days of my life;ˇ And I will dwell in the house of the Lord,ˇ for- | ev- — | er. ‖ A- | | men.

No. 18. SINGLE CHANT. Peculiar. * * *



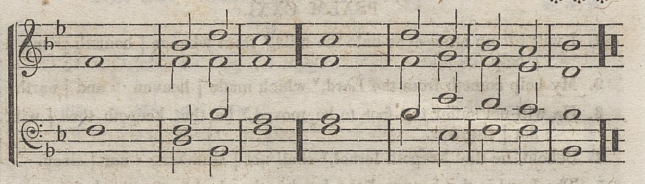
No. 19. SINGLE CHANT. Peculiar. * * *



PSALM XIX.

1. The heavens declare the glory of God,ˇ and the firmament showeth his | handy | work.
2. Day unto day uttereth speech,ˇ and night unto | night · · showeth | | knowledge.
3. There is no speech nor languageˇ where their | voice · · is not | heard.
4. Their line is gone out through all the earth,ˇ And their words to the | | ends · · of the | world.
5. In them hath he set a tabernacle for the sun,ˇ which is as a bridegroom coming out of his chamber,ˇ and rejoiceth as a strong man to | | run a | race.
6. His going forth is from the end of the heaven,ˇ and his circuit unto the ends of it,ˇ there is nothing hid from the | heat there- | of.
7. The law of the Lord is perfect,ˇ con- | verting · · the | soul.
8. The testimony of the Lord is sure,ˇ making | wise the | simple.
9. The statutes of the Lord are right,ˇ re- | joicing · · the | heart.
10. The commandment of the Lord is pure,ˇ en- | lightening · · the | eyes.
11. The fear of the Lord is clean,ˇ en- | during · · for- | ever.
12. The judgments of the Lord are true,ˇ and | righteous · · alto- | gether.
13. More to be desired are they than gold,ˇ yea, than much fine gold,ˇ sweeter also than honey,ˇ and the | honey- | comb.
14. Moreover by them is thy servant warned,ˇ and in keeping of them there is | great re- | ward.
15. Who can understand his errors? cleanse thou me from | secret | faults.
16. Keep back thy servant also from presumptuous sins,ˇ let them not have do- | minion | over me.
17. Then shall I be upright,ˇ and I shall be innocent from the | great trans- | | gression.
18. Let the words of my mouth,ˇ and the meditations of my heart,ˇ be acceptable in thy sight,ˇ O Lord,ˇ my strength and my Re- | deemer. · · A- | men.

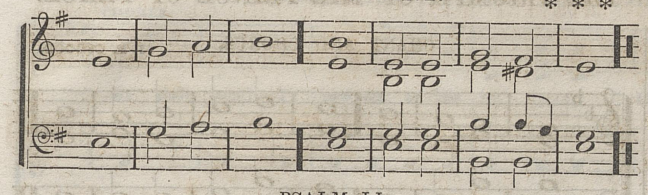
No. 20. SINGLE CHANT. * * *



BENEDIC AMINA MEA. Ps. ciii.

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 | bene- | 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 fulfil his commandment, and hearken unto 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.

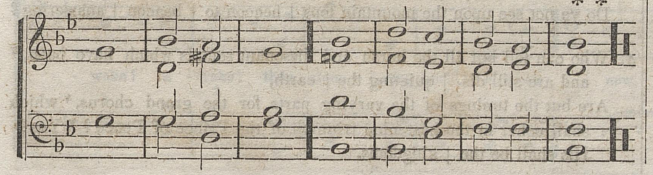
No. 21. SINGLE CHANT.



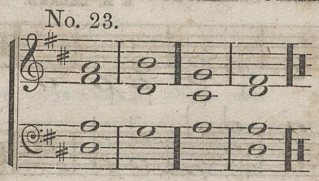
PSALM LI.

1. Have mercy upon me, O God, According to thy | loving- | kindness;
2. According to the multitude of thy tender mercies, | Blot out | my trans- | gressions.
3. Wash me thoroughly from my iniquity, And cleanse me | from my | sin.
4. For I acknowledge my transgressions; And my | sin is | ever be- | fore me.
5. Against thee, thee only have I sinned, And done this evil | in thy | sight.
6. That thou mayest be justified when thou speakest, And be | clear when | thou— | judgest.
7. Create in me a clean heart, O God; And renew a right | spirit · · with- | in me.
8. Cast me not away from thy presence; And take not thy | Ho-ly | Spir-it | from me.
9. Restore unto me the joy of thy salvation; And uphold me with | thy free | Spirit:
10. Then will I teach transgressors thy ways; And sinners shall be con- | verted unto | thee.

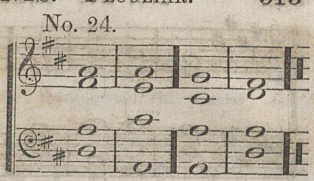
No. 22. SINGLE CHANT.



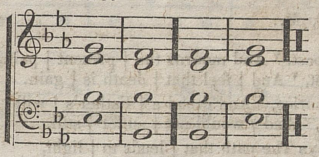
No. 23.



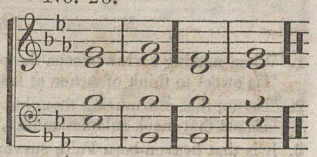
No. 24.



No. 25.



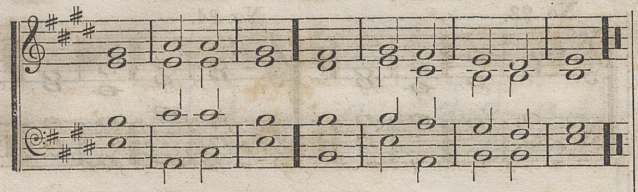
No. 26.



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 inherit 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 obtain | mercy.
6. Blessed are the pure in spirit: 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,ˇ and persecute you,ˇ And shall say all manner of evil against you falsely,ˇ for | my sake.
10. Rejoice, and be exceeding glad,ˇ for great is your reward in heaven;ˇ For so persecuted they the prophets which were be- | fore you.

No. 27. HYMN CHANT. S. R. LELAND.



C. M.

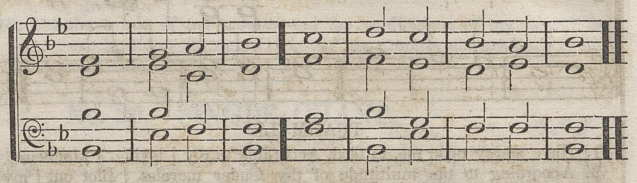
1. When musing sorrow weeps the past, ˅ And mourns the | present | pain,
   'Tis sweet to think of peace at last, ˅ And | feel that | death is | gain.
2. 'Tis not that murmuring thoughts arise, ˅ And dread a | Father's | will;
   'Tis not that meek submission flies, ˅ And | would not | suffer | still.
3. It is that heaven-born Faith surveys The path that | leads to | light,
   And longs her eagle plume to raise, ˅ And | lose her- | self in | sight.
4. It is that troubled conscience feels The pangs of | struggling | sin,
   And sees, ˅ through fear, ˅ the hand that heals, ˅ And | ends the strife with- | in.
5. O, let me wing my hallowed flight From earth-born | wo and | care,
   And soar above these clouds of night, ˅ My | Saviour's | bliss to | share.

S. M.

1. When over-whelmed with grief, ˅ My heart with- | in me | dies;
   Helpless, ˅ and far from all relief, ˅ To | heaven I | lift mine | eyes.
2. O, lead me to the rock ˅ That's high a- | bove my | head,
   And make the covert of thy wings ˅ My | shelter | and my | shade.
3. Within thy presence, ˅ Lord, ˅ Forever | I'll a- | bide;
   Thou art the tower of my defence, ˅ The | refuge | where I | hide.
4. Thou givest me the lot Of those that | fear thy | name;
   If endless life be their reward, ˅ I | shall pos- | sess the | same.

THE TRIUMPH OF THE PRINCE OF PEACE.

CHANT AND CHORUS. J. R. OSGOOD.

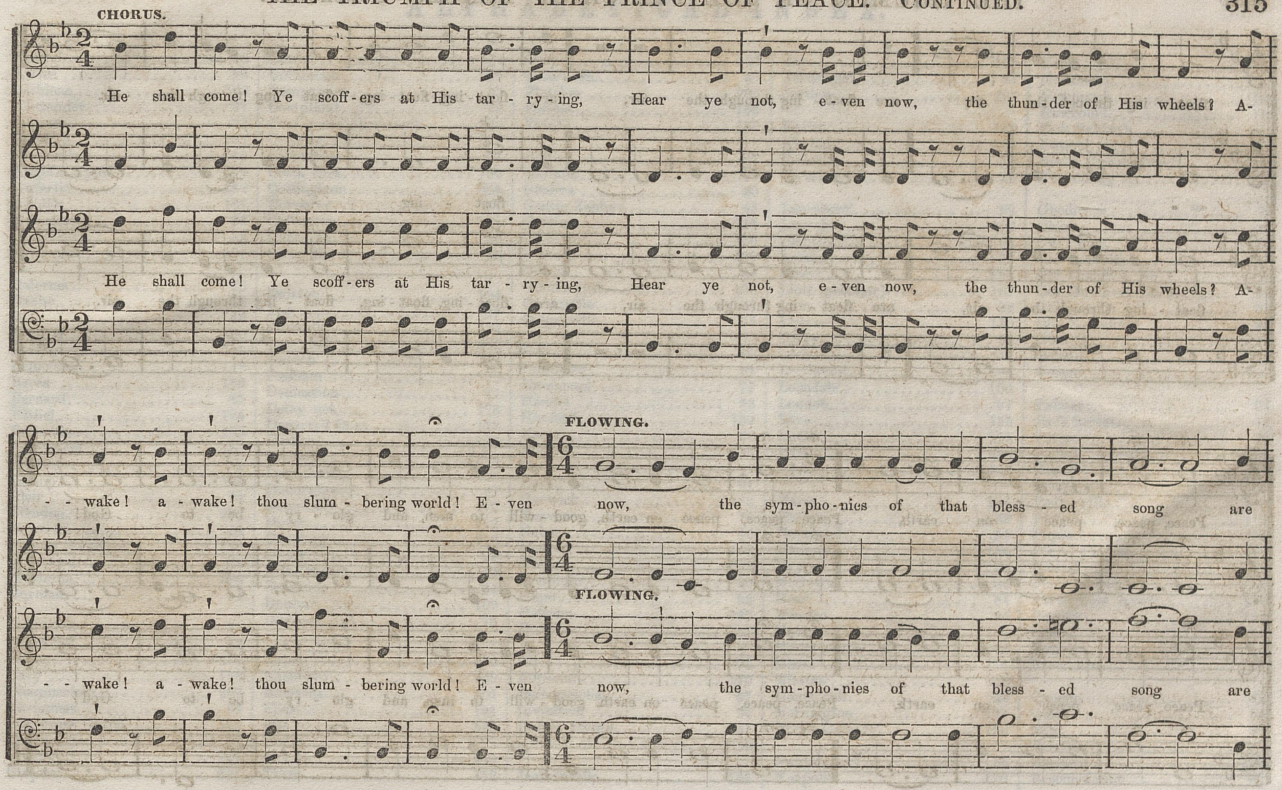


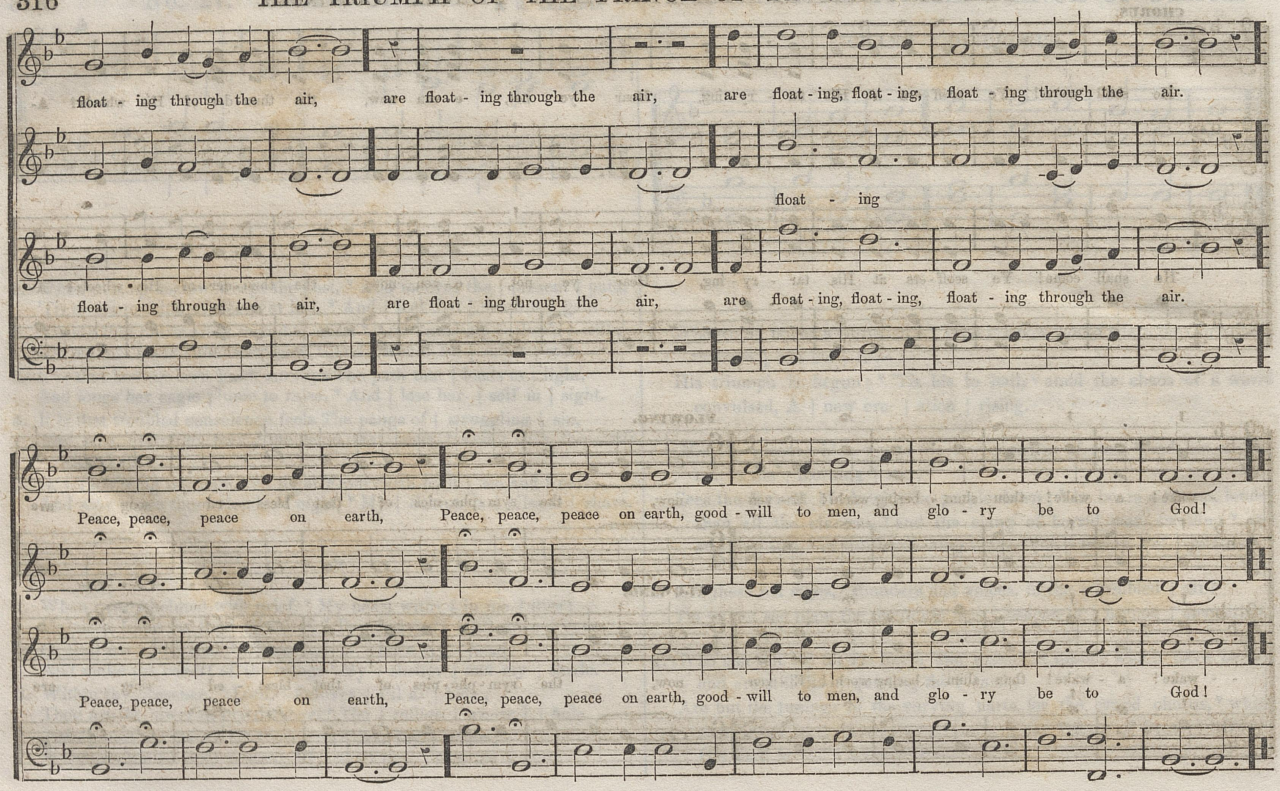
1. Who would not be a Christian? ˅ Who but now would share the Christian's triumph | and his | hope?
   His triumph is begun; ˅ 'Tis his to hail, ˅ amid the chaos of a world convulsed, A | new cre- | ation | rising.

2. 'Mid the gloom which wraps the low concerns of state ˅ and kings, ˅ he marks the | morning | star,
   Sees the far east blush with the purple dawn; ˅ he hears a trump, louder than all the clarions, ˅ and the clang of horrid war, swelling ˅ and swelling still, ˅ in full awakening notes, ˅ the | trump | of | jubilee.

3. Are these not signs, ˅ thunders and voices, in the | troubled | air?
   Do ye not see upon the mountain tops | beacon to | beacon | answering?

4. Who can tell but all the harsh and dissonant sounds which have been, ˅ and are still dis- | quieting the | earth,
   Are but the tunings of the varying parts for the grand chorus, ˅ which shall usher in the hastening triumph of the Prince of Peace? ˅ Yes!
   His shall be the | kingdoms.


CHORUS.
He shall come! Ye scoff-ers at His tar-ry-ing, Hear ye not, e-ven now, the thun-der of His wheels? A-
He shall come! Ye scoff-ers at His tar-ry-ing, Hear ye not, e-ven now, the thun-der of His wheels? A-
FLOWING.
-wake! a-wake! thou slum-bering world! E-ven now, the sym-pho-nies of that bless-ed song are
FLOWING.
-wake! a-wake! thou slum-bering world! E-ven now, the sym-pho-nies of that bless-ed song are


float - ing through the air, are float - ing through the air, are float - ing, float - ing, float - ing through the air.
float - ing
float - ing through the air, are float - ing through the air, are float - ing, float - ing, float - ing through the air.
Peace, peace, peace on earth, Peace, peace, peace on earth, good - will to men, and glo - ry be to God!
Peace, peace, peace on earth, Peace, peace, peace on earth, good - will to men, and glo - ry be to God!

ALPHABETICAL INDEX.

Acapulco 88
Africa 66
Aithlone 120
Alexander 31
Alpine 32
America 157
Amsterdam 175
Angel's Hymn 34
Antartic 152
Apollos 182
Arlington 63
Armstrong 56
Arnheim 27

Balerma 80
Banby 70
Bath 40
Bavaria 150
Bellingham 113
Benevento 143
Berea 183
Bernard 47
Bethel 125
Bethesda 132
Bethlehem 158
Binkley 58
Bishop 106
Blair 94
Blendon 292
Bowers 64
Brattle Street 299
Brentford 46
Brighton 300
Burmah 51

Canterbury 73
Carrolton 78
Carter 151
Cary 198
Chamberlain 296
Christmas 69
Christmas Hymn 186
Cincinnati 82
Claffin 141
Clapton 298
Clark 144
Columbus 139
Compassion 27
Complaint 33
Conference (Peculiar) 122
Conway 294
Coronation 71
Costa Rica 180
Cottingham 205
Coventry 57
Covington 142
Cuba, No. 1 95
Cuba, No. 2 95

Dalston 124
Dan 146
Darwell 133
Day 204
Dayton 138
Dedham 72
Dedication 37
Delay not 173
Departed Ones 172
Derham 103
Devizes 294
Dew Drop 118
Doddridge 67
Doomsday 110
Dover 112
Doxology 219
Drury 29
Duke Street 44
Dulcimer 36
Dunbar 109
Dundee 76

Eaton 60
Edenboro' 105
Edwards 101
Elias 181
Ells 140
Elvira 72
Europe 148
Evens 112
Fenner 121
Fessenden 57
Fletcher 296
Folsom 163
Frank 109

Gallio 37
Garland 78
Geneva 90
Gentle Zephyr 45
Genton 114
Germany 49
Gibbs 160
Gibson 53
Golden Hill 108
Greenville 145
Griggsville 73

Hall 66
Hamburg 54
Hammond 77
Handel 93
Hanford 159
Haras 30
Harker 44
Harmony 47
Hart 91
Harwick 133
Heaven 70
Heber 40
Hinton 162
Holden 183
Honolulu 80
Hope 52
Hotham 187
Humility 111

Ida 74
Imperial 170
Indianapolis 67
Invitation 34
Italian Hymn 157
I would not live always 234

Jacksonville 135
Jay 135
Jerusalem 84
Jordan 297

Keifer 140
Kendal 306
Kossuth 75
Kyle 26

Lanesboro' 59
Laurel 102
Leipsic 104
Leland 52
Lenox 131
Lind, (peculiar) 167
Linn 68
Lisbon 110
Little 50
Locke 199
Lockwood 106
Lonsdale 100
Loudon 97
Love 153
Lucas 171
Luton 293
Lyons 161

Maria 184
Marlow 63
Maryland 51
Maumee 124
Mayo 144
McGown 89
Mear 64
Mendon 26
Metamoras 149
Mercy Seat 169
Miami 114
Miletus 128
Monmouth 42
Mornington 107
Mount Calvary 186

Nativity 96
Neapolis 178
Neff 96
Neukomm 87
Newburgh 130
Newcourt 115
New Sabbath 29
Nichols 127
North Russel Street 139
Nuremberg 141

Obedience 79
Ohio 88
Old China 82
Old Gerould 293
Old Hundred, No. 1 25
Old Hundred, No. 2 39
Old London 92
Old Northfield 85
Olmutz 111
Orland 49
Otsego 126

Palmer 36
Park Street 41
Patmos 79
Payson, (peculiar) 164
Peace 92
Pembroke 86
Pentonville 103
Piety 117
Piqua 155
Pleyel's Hymn 142
Poland 94
Pomfret 35
Portuguese Hymn 166
Powers 154
Praise 87
Prayer 76
Proclamation 65

Quincy 43
Quito 55
Rain 48
Ransom 83
Rapture 119
Reconciliation 62

Redeemer..... 69
Repose..... 58
Rest..... 61
Riley..... 179
Rockingham..... 31
Rodney..... 68
Romaine..... 168
Russia..... 28

Savannah..... 177
Scotland..... 176
Scudder..... 156
Seasons..... 298
Shannon..... 97
Sharp..... 54
Shepherd..... 295
Sherland..... 102
Shoel..... 291
Sicilian Hymn..... 148
Sidney..... 137
Silver Street..... 101
Sleep..... 295
Spring..... 197
Springfield..... 138
Smith..... 147
Sorrow, (peculiar)..... 156
St. Ann's..... 306
St. Clair..... 179
Stepney..... 99
Sterling..... 32
St. Helen's..... 116
St. Louis..... 77
St. Martin's..... 60
St. Mary's..... 93
Stonefield..... 292
St. Sebastian..... 83
St. Thomas..... 107
Sunbury..... 301
Sunday..... 98
Swanwick..... 81

Tallis' Chant..... 91
Tamworth..... 151
Tear..... 108
The Lord is risen..... 174
Triumph..... 129
Trivola..... 146
Troy..... 113
Truest Friend..... 242
Trust..... 98
Turpin..... 186

Urbana..... 145

Valley..... 30
Volga..... 188

Ware..... 48
Warsaw..... 128
Warwick..... 89
Watchman..... 301
Webb..... 74
Webster..... 165
Welcome..... 39
Wells..... 46
Weep not for me..... 185
Westminster..... 105
Wilmot..... 147
Windham..... 45
Woodstock..... 61
Worcester..... 56

Zion..... 134

INDEX TO ANTHEMS, CHORUSES, SET PIECES, CHANTS, &c.

Although the Fig Tree..... 223
Before Jehovah's awful throne..... 243
Day of Judgment..... 266
Glory to God on high..... 280
Go where the morning shineth..... 204
Glory to God..... 263
Hail, glorious morn..... 226
Harvest Hymn..... 288
Hallelujah to the God of Israel..... 302
I will arise..... 189
I would not live always..... 234
Lord of all power and might..... 277
Let every thing that hath breath..... 231
Let songs of endless praise..... 248
Must I leave thee, Paradise..... 205
My God, the spring of all my joys.. 260
Now elevate the sign of Judah..... 274
O how lovely is Zion..... 271
Ode on the Death of Mrs. Judson..... 247
Peace be to this habitation..... 190
Praise God from whom all blessings flow 216
Praise the Lord..... 227
Peace be within thy walls..... 258
Peace, troubled soul..... 262
Salvation belongeth unto the Lord.. 195
Sweet is the time of spring..... 197
Strike the cymbal..... 210
Sons of Zion..... 221
Sweet peace..... 250
The Triumph of the Prince of Peace 314
The Bowers of Heaven..... 192
The Lord is King..... 212
The last beam is shining..... 219
This life 's a dream..... 239
The Truest Friend..... 242
Unveil thy bosom, faithful tomb..... 208
Vital spark of heavenly flame..... 200
Weep not for me..... 185
With Angels and Archangels..... 255
We sing his love..... 251

CHANTS.

No. 1. O come, let us sing unto the Lord, (*Venite, exultemus Domino*)..... 307
3–6. do. do. 308
No. 2. O be joyful in the Lord, all ye lands, (*Jubilate Deo*)..... 307
7, 8. do. do. 309
9. Glory be to God on high, (*Gloria in Excelsis*)..... 309
10–14 do. do. 310
15, 16. I will lift up mine eyes..... 311
17, 18. The Lord is my Shepherd..... 311
19. The heavens declare the glory 312
20. Praise the Lord, O my soul, (*Benedic anima mea*)..... 312
21, 22. Have mercy upon me, O God. 313
23–26. Blessed are the poor in spirit, (*The Beatitudes*)..... 313
27. Hymn Chant..... 314

METRICAL INDEX.

L. M.

Alexander ... 31
Alpine ... 32
Angel's Hymn ... 34
Armstrong ... 56
Arnheim ... 27
Bath ... 40
Berea ... 183
Bernard ... 47
Blendon ... 292
Brentford ... 46
Burmah ... 51
Compassion ... 27
Complaint ... 33
Cottingham ... 205
Dedication ... 37
Doxology ... 219
Drury ... 29
Duke Street ... 44
Dulcimer ... 36
Gallio ... 37
Gentle Zephyr ... 45
Germany ... 49
Gibson ... 53
Haras ... 30
Hamburg ... 54
Harker ... 44
Harmony ... 47
Heber ... 40
Hope ... 52
Invitation ... 34
Kyle ... 26
Leland ... 52
Little ... 50
Luton ... 293
Maryland ... 51
Mendon ... 26
Monmouth ... 42
New Sabbath ... 29
Ohio ... 38
Old Hundred, No. 1 ... 25
Old Hundred, No. 2 ... 39
Orland ... 49
Palmer ... 36
Park Street ... 41
Pomfret ... 35
Quincy ... 43
Quito ... 55
Rain ... 48
Rockingham ... 31
Russia ... 28
Seasons ... 298
Sharp ... 54
Shoel ... 291
Sleep ... 295
Sterling ... 32
Stonefield ... 292
Truest Friend ... 242
Valley ... 30
Ware ... 48
Welcome ... 39
Windham ... 45
Wells ... 46
Worcester ... 56

C. M.

Acapulco ... 88
Africa ... 66
Arlington ... 63
Balerma ... 80
Banby ... 70
Binkley ... 58
Blair ... 94
Bowers ... 64
Brattle Street ... 299
Canterbury ... 73
Carrolton ... 78
Christmas ... 69
Cincinnati ... 82
Conway ... 294
Coronation ... 71
Coventry ... 57
Cuba, No. 1 ... 95
Cuba, No. 2 ... 95
Dedham ... 72
Devizes ... 294
Doddridge ... 67
Dundee ... 76
Eaton ... 60
Elvira ... 72
Fessenden ... 57
Fletcher ... 296
Garland ... 78
Geneva ... 90
Griggsville ... 73
Hall ... 66
Hammond ... 77
Handel ... 93
Hart ... 91
Heaven ... 70
Holden ... 183
Honolulu ... 80
Ida ... 74
Indianapolis ... 67
Jerusalem ... 84
Jordan ... 297
Kendal ... 306
Kossuth ... 75
Lanesboro' ... 59
Linn ... 68
Marlow ... 63
McGown ... 89
Mear ... 64
Nativity ... 96
Neukomm ... 87
Obedience ... 79
Old China ... 82
Old London ... 92
Old Northfield ... 85
Patmos ... 79
Peace ... 92
Pembroke ... 86
Praise ... 87
Prayer ... 76
Poland ... 94
Proclamation ... 65
Ransom ... 83
Reconciliation ... 62
Redeemer ... 69
Repose ... 58
Rest ... 61
Rodney ... 68
St. Ann's ... 306
St. Louis ... 77
St. Martin's ... 60
St. Mary's ... 93
St. Sebastian ... 83
Swanwick ... 81
Tallis' Chant ... 91
Warwick ... 89
Webb ... 74
Woodstock ... 61

S. M.

Bellingham ... 113
Bishop ... 106
Clapton ... 298
Chamberlain ... 296
Derham ... 103
Doomsday ... 110
Dover ... 112
Dunbar ... 109
Edenboro' ... 105
Edwards ... 101
Evens ... 112
Frank ... 109
Genton ... 114
Golden Hill ... 108
Humility ... 111
Laurel ... 102
Leipsic ... 104
Lisbon ... 110
Lockwood ... 106
Lonsdale ... 100
Loudon ... 97
Miami ... 114
Mornington ... 107
Neff ... 96
Olmutz ... 111
Pentonville ... 103
Shannon ... 97
Shepherd ... 295
Sherland ... 102
Silver Street ... 101
Spring ... 197
Stepney ... 99
St. Thomas ... 107
Sunday ... 98
Sunbury ... 301
Tear ... 108
Troy ... 113
Trust ... 98
Watchman ... 301
Westminster ... 105

L. M. (6 lines.)

Brighton ... 300
Cary ... 198
Seasons ... 298

L. P. M.

Dew Drop ... 118
Hanford ... 159
Newcourt ... 115
St. Helen's ... 116

C. P. M.

Aithlone ... 120
Conference (Peculiar) ... 122
Fenner ... 121
Miletus ... 123
Piety ... 117
Rapture ... 119

S. P. M.

Bethel ... 125
Dalston ... 124
Hanford ... 159
Maumee ... 124

C. L. M.

Otsego ... 126
The Lord is risen ... 174

C. H. M.

Otsego ... 126
The Lord is risen ... 174

S. H. M.

Otsego ... 126
Nichols ... 127
The Lord is risen ... 174

H. M.

Bethesda ... 132
Darwell ... 133
Harwick ... 133
Lenox ... 131
Newburg ... 130
Triumph ... 129
Warsaw ... 128
Zion ... 134

P. M.

Jacksonville ... 135

7's.

Benevento ... 143
Christmas Hymn ... 186
Claflin ... 141
Clark ... 144
Columbus ... 139
Covington ... 142
Dayton ... 138
Ells ... 140
Hotham ... 187
Jay ... 135
Keifer ... 140
Mayo ... 144
Mount Calvary ... 136
North Russel Street ... 139
Nuremberg ... 141
Pleyel's Hymn ... 142
Sidney ... 137
Springfield ... 138
Turpin ... 186
Wilmot ... 147

7's, (6 lines.)

Columbus ... 139
Mount Calvary ... 136
Sidney ... 137

7's. (8 lines.)

Benevento ... 143
Columbus ... 139

8's & 7's.

Bavaria ... 150
Carter ... 151
Dan ... 146
Europe ... 148
Greenville ... 145
Metamoras ... 149
Old Gerould ... 293
Sicilian Hymn ... 148
Smith ... 147
Trivola ... 146
Urbana ... 145
Wilmot ... 147

8's & 7's. (6 lines.)

Carter ... 151
Europe ... 148
Greenville ... 145
Trivola ... 146

8's & 7's. (8 lines.)

Carter ... 151
Europe ... 148
Greenville ... 145
Metamoras ... 149
Trivola ... 146

8, 7, & 4's.

Antartic ... 152
Locke ... 199
Love ... 153
Powers ... 154
Tamworth ... 151

4, 7, & 8's.

Webster ... 165

5, & 8's.

Bethlehem ... 158

5, & 6's.

Lyons ... 161

5, 6, & 11's.

Lucas ... 171

6's.

Piqua ... 155

6, & 4's.

America ... 157
Italian Hymn ... 157
Sorrow, (peculiar) ... 156

6, & 5's.

Departed Ones ... 172
Scudder ... 156

6, 8, & 4's.

Volga ... 188

6, & 10's.

Hanford ... 159

7, & 5's.

Gibbs ... 160

7, & 6's.

Amsterdam ... 175
Day ... 204
Lind, (peculiar) ... 167
Romaine ... 168

7, 6, & 8's.

Amsterdam ... 175

8, 6, & 4's.

Jacksonville ... 135

8's.

St. Clair ... 179

8, 7, & 6's.

Costa Rica ... 180

8, & 6's.

Riley ... 179

8, & 4's.

Maria ... 184
Payson, (peculiar) ... 164
Weep not for me ... 185

10's.

Imperial ... 170
Savannah ... 177

10, & 11's.

Lyons ... 161

11's.

Apollos ... 182
Delay not ... 173
Elias ... 181
Hinton ... 162
I would not live always ... 234
Portuguese Hymn ... 166

11, & 10's.

Folsom ... 163
Mercy Seat ... 169

11, & 8's.

Neapolis ... 178
Webster ... 165

11, & 12's.

Portuguese Hymn ... 166

12's.

Scotland ... 176

12, & 11's.

Lyons ... 161

12, 11, & 8's.

Elias ... 181

MOORE, ANDERSON & COMPANY,

PUBLISHERS, STATIONERS, PAGED BLANK BOOK MANUFACTURERS,

AND DEALERS IN

Medical, Theological, Religious, Classical, School, Music, and Miscellaneous Books,

28 West Fourth Street, Cincinnati.

Moore, Anderson & Company, Publish

THE YOUTH'S MUSIC LAMP, and American School Song Book; on Pease's improved German Method of teaching music in a practical and scientific way. By E. PEASE, author of "AMERICAN SCHOOL SINGER."

This book is JUST READY, and will prove to school teachers the possibility of teaching MUSIC IN COMMON SCHOOLS, without the aid of what is termed a "Music Teacher." The system has been thoroughly tested, and at the same time that it is scientific, it is so simple and easy of comprehension, that children can be taught to sing by note with one-fourth the labor necessary by the usual method.

☞ *Thirty cents, remitted in postage stamps, will secure a copy sent by mail, post paid.*

THE SCHOOL VOCALIST; containing a thorough system of Elementary instruction in Vocal music, with Practical Exercises, Songs, Hymns, Chants, etc. Adapted to the use of *schools and academies.* By E. LOCKE and S. NOURSE, Teachers of Music, Cincinnati.

Used in the Cincinnati Public Schools and elsewhere, with eminent success, for several years past.

THE PRAIRIE VOCALIST: a collection of *Church Music*, comprising a Choice Variety of Psalm and Hymn Tunes, Anthems, Choruses, Sentences, Chants, &c.; for Choirs, Congregations, Singing Schools, and Musical Associations. By JOHN GIBSON & L. G. FESSENDEN.

THE SACRED MELODEON, containing a great variety of the most approved Church Music, selected chiefly from the old standard authors, with many original compositions.

On a new System of Notation. Designed for the use of Churches, Singing Societies, and Academies. By A. S. HAYDEN.

This work is so favorably known, and is meeting with so rapid and extended a circulation, that no special commendation is necessary. The system of Notation is the same used in the "CHRISTIAN MINSTREL;" which work is kept constantly for sale by the dozen or hundred.

THE CHEAPEST MUSIC BOOK PUBLISHED, is the old and popular work, which has reached a sale already of

Over Half a Million Copies!!! entitled

THE MISSOURI HARMONY; or a collection of Psalm and Hymn Tunes, and Anthems from eminent authors, etc., etc. By ALLEN D. CARDEN. *Revised, Corrected, and newly Stereotyped in Patent Notes, and printed in the neatest manner.*

MOORE, ANDERSON & COMPANY, keep constantly for sale in quantities, or at retail, all the various collections of **Sacred, Juvenile, and Glee Music** usually in demand, and pay special attention to this department of their business. They are the Western Publishers of **BRADBURY & HASTINGS' Valuable Publications;**

"The Alpine Glee Singer;" "Metropolitan Glee Book;" "The Singing Bird;" "Sabbath School Melodies;" "The Psalmista," etc.