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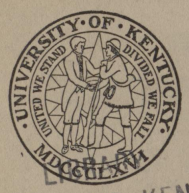

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THE NEW

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ON A MATHEMATICALLY CONSTRUCTED PLAN OF NOTATION.

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By A. D. FILLMORE,

Author of "Christian Psalmist," "Universal Musician," "Temperance Musician," "Harp of Zion," "Little Minstrel," "Violet," "Christian Psaltery," etc.

CINCINNATI:

R. W. CARROLL & CO., PUBLISHERS,

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PREFACE TO NEW EDITION.

Many things on different pages of this work have been prepared by the author, not only while sick, but while on his bed of severe suffering. The interest with which tens of thousands of former editions were called for by the people, prompted the author to prepare this new and enlarged edition with confident expectation that, like all his other publications, this will be eminently successful.

The lessons are very simple and comprehensive, adapted to the wants of the school or individual learner, and designed to leave every one without excuse who remains ignorant of the principles of vocal music.

The peculiar plan of Notation adopted in this work will enable all to readily comprehend the different transpositions, and read with facility and accuracy in every different key.

The great number of popular old tunes, well harmonized, will doubtless make the book eminently useful to the church. Many more pages might have been filled with new pieces, difficult anthems, chants, &c.; but I deemed it of far greater importance to fill the book, almost entire, with that which would be most useful for the people. At the same time, I have inserted enough new and set pieces to engage the interested attention of the most enterprising novelty-seeker.

If those who use the Choralist praise the Lord with a true heart sincerely, and always "sing with the spirit and with the understanding also," it will be a means of happifying themselves and others, and accomplish the end desired by the author.

CINCINNATI, O., June 1870. A. D. FILLMORE.

Entered, according to Act of Congress, in the year eighteen hundred and seventy, by
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PRINCIPLES OF VOCAL MUSIC.

LESSON I.

1. Q. What does the science of music teach?

A. The laws, or principles, which pertain to musical tones.*

2. Q. How are musical tones, or singing sounds, distinguished from common articulate sounds?

A. In uttering musical tones the voice continues on the same elevation—the same altitude; while the voice varies from a low to a high, or from a high to a low altitude in uttering the articulate sounds.

The teacher will give the following and other examples, and require the pupils to imitate them:—

A - - - - - - - - - ll.

Wha - - - - t

Ho - - - - - - - w.

3. Q. Into how many parts are the principles of music divided?

A. Four,—Time, Melody, Harmony, and Style.

4. Q. What does Time treat of?

A. Time treats of the length of tones.

5. Q. What does Melody treat of?

A. Melody treats of the pitch or altitude of tones.

6. Q. What does Harmony treat of?

A. Harmony treats of the union or combination of tones.

7. Q. Of what does Style treat?

A. Style treats of the manner of uttering tones, as loud or soft.

8. Q. What is the first principle observed in reference to tones?

A. They are long or short: hence the department called Time.

9. Q. What is the second law or principle pertaining to tones?

A. They are high or low: hence the department called Melody.

10. Q. What is the third principle observed in the use of tones?

A. They may be used singly or combined: hence we have a third department, called Harmony.

11. Q. What is the fourth principle observed in the use of tones?

A. They may be loud or soft: hence the department called Style, which treats of the manner of uttering tones.

12. Q. How are tones represented?

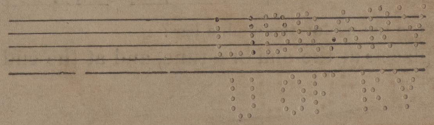
A. By various characters, called notes.

13. Q. What characters are mostly used as notes in music?

A. The first seven Numerals, the first seven Letters of the alphabet, and dots on a staff.

14. Q. What is a staff in musical science?

A. Five horizontal parallel lines, as follows:—



* The word *tone* is derived from the Greek *tonos*, signifying tension. It is very often improperly applied to the interval or difference between tones.

15. Q. Of what use is the staff?

A. By placing notes in a high or low position on the staff, they will thus represent high or low tones.

16. Q. How many degrees of altitude may be represented on the staff?

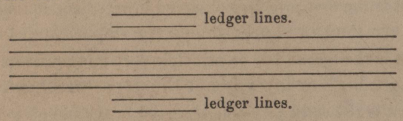
A. Nine, counting each line and space.

17. Q. Are more than nine degrees of altitude used?

A. Yes; very often.

18. Q. How are they represented?

A. By adding lines below or above the staff, called ledger lines; as follows:—



LESSON II.

TIME.

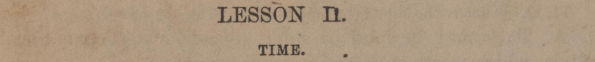
1. Q. Into what is every tune divided?

A. Every tune is divided into parts, called measures.

2. Q. How are the measures marked?

A. By perpendicular lines, called bars.

EXAMPLE I.



3. Q. What is the use of the double bar?

A. It is placed at the end of a tune, and at the end of a strain.

4. Q. What is a strain in music?

A. It is generally that part of a tune adapted to one line o poetry, or sentence.

5. Q. Are the measures of equal length in different tunes?

A. They are not.

6. Q. How is the length of each measure determined?

A. By the number of beats it contains.

7. Q. What is a beat?

A. A motion of the hand, marking the time of the music.

8. Q. How many beats has double measure?

A. Two.

9. Q. How are they made?

A. Down and up.

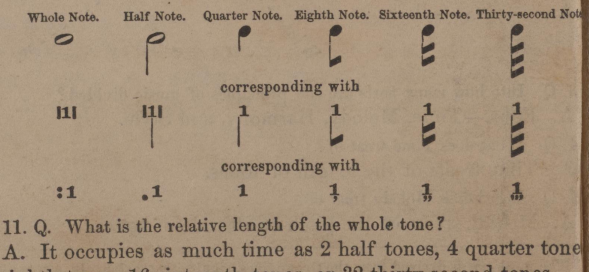
EXAMPLE II.

Down. Up. | Down. Up. | Down. Up. | Down. Up. ‖

10. Q. How is the length of tones represented?

A. By certain marks attached to the notes.

EXAMPLE III.



11. Q. What is the relative length of the whole tone?

A. It occupies as much time as 2 half tones, 4 quarter tone 8 eighth tones, 16 sixteenth tones, or 32 thirty-second tones.

EXAMPLE IV.

One Whole Note equal in duration to

Two Half Notes,

Or Four Quarter Notes,

Or Eight Eighth Notes,

Or Sixteen Sixteenth Notes,

Or Thirty-two Thirty-Second Notes.



LESSON III.

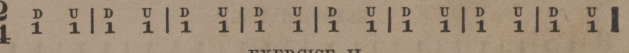
TIME.

1. Q. What part of a measure always has a downward beat?
A. The first part.
2. Q. What part of a measure always has an upward beat?
A. The last part.
3. Q. If the whole note have four beats, how many will the half note have?
A. Two.
4. Q. How many will the quarter note have?
A. One.
5. Q. How many eighth notes will be required for one beat?
A. Two
6. Q. How is the kind of measure known?
A. By two figures placed at the beginning, one above the other.
7. Q. What does the upper figure show?
A. The kind of measure:—as 2, double; 4, quadruple, &c.
8. Q. What does the lower figure denote?
A. The kind of note for each beat:—as 4, a quarter note; 8, an eighth note, &c.

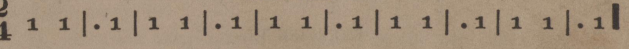
DOUBLE MEASURE.

EXERCISE I.

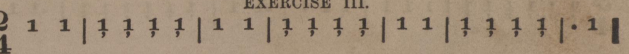
Sing the exercises with the syllable La, beating time with care.



EXERCISE II.



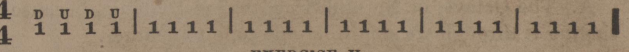
EXERCISE III.



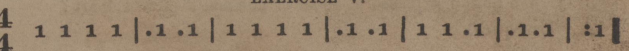
9. Q. How many beats has quadruple measure?
A. Four.
10. Q. How should you beat in quadruple measure?
A. Down and up twice, or down, left, right, up.

QUADRUPLE MEASURE.

EXERCISE IV.



EXERCISE V.



11. Q. How many beats has triple measure?
A. Three.
12. Q. What is the manner of beating in triple measure?
A. Down, left, up.

Triple Measure.

EXERCISE VI.

$\frac{3}{4}$ D L U | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 |

EXERCISE VII.

$\frac{3}{4}$ 1 1 1 | .1 1 | 1 1 1 | .1 1 | 1 1 1 | .1 1 | 1 1 1 | .1 1 |

EXERCISE VIII.

$\frac{3}{8}$ 1 1 1 | 1 1 | 1 1 | 1 1 1 | 1 1 | 1 1 1 | 1 1 | 1 1 |

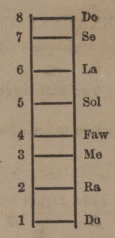
EXERCISE IX.

$\frac{3}{4}$ 1 1 1 1 1 1 | 1 1 1 | 1 1 1 | .1 1 | 1 1 1 1 1 1 | .1 1 |

LESSON IV.

Melody.

1. Q How many primary tones are used in music?
A Seven.
2. Q. What do the seven tones, with the first repeated, constitute?
A. The Octave, or Natural Scale, called Diatonic, because in singing it through we step from one tone to another.
3. Q. Are the tones placed at equal or unequal distances apart?
A. Unequal.



4. Q. How many whole intervals in the scale?
A. Five.
5. Q. Where do they occur?
A. Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7.
6. Q. How many half-intervals in the scale?
A. Two.
7. Q. Where do the half-intervals occur?
A. Between 3 and 4, 7 and 8.
8. Q. What syllables are sometimes applied to the tones of the scale?
A. Do, Ra, Me, Faw, Sol, La, Se, Do.

In practising the following exercises, use the names of the numerals, the seven syllables Do, Ra, Me, &c., and the single syllable La.

EXERCISE X.

$\frac{2}{4}$ 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 2 1 | 2 1 | 2 1 | 2 1 | 2 1 |

EXERCISE XI.

$\frac{4}{4}$ 1 2 3 1 | 3 1 3 1 | 3 1 3 1 | 3 3 1 3 | 1 3 1 3 | 1 3 1 3 | 1 3 1 3 | 3 2 .1 |

EXERCISE XII.

$\frac{4}{4}$ 1 2 3 4 | 1 4 1 4 | 1 4 1 4 | 1 4 4 1 | 4 1 4 1 | 4 1 4 1 | 4 1 4 1 | 4 3 2 1 |

EXERCISE XIII.

$\frac{4}{4}$ 1 | 2 3 4 5 | 1 5 1 5 | 1 5 1 5 | 1 5 5 1 | 5 1 5 1 | 5 1 5 1 | 5 4 3 2 | .1. |

EXERCISE XIV.

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

EXERCISE XV.

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

EXERCISE XVI.

$\frac{4}{4}$ 1 2 3 4 | 5 6 7 8 | 1 8 1 8 | 1 8 1 8 | 8 1 8 1 | 8 1 8 1 | 8 7 6 5 | 4 3 2 1 |

EXERCISE XVII.

$\frac{2}{4}$ 1 2 | 3 4 | 5 6 | 7 8 | .8 | .7 | .6 | .5 | .4 | .3 | .2 | .1 |

EXERCISE XVIII.

$\frac{2}{4}$ .1 | .2 | .3 | .4 | .5 | .6 | .7 | .8 | 8 7 | 6 5 | 4 3 | 2 1 |

EXERCISE XIX.

$\frac{2}{4}$ 11 | 22 | 33 | 44 | 55 | 66 | 77 | .8 | 77 | 66 | 55 | 44 | 33 | 22 | .1 |

EXERCISE XX.

$\frac{3}{4}$ .1 2 | .3 4 | .5 6 | .7 8 | .8 7 | .6 5 | .4 3 | .2 1 | .1 2 | .1 |

EXERCISE XXI.

$\frac{4}{4}$ .1 .3 | .5 .8 | .8 .5 | .3 .1 | 1 3 5 8 | 8 5 3 1 | 1 3 5 8 | 8 5 3 1 |

EXERCISE XXII.

$\frac{4}{4}$ .3 .1 | .3 .5 | .5 .8 | .1 .3 | 3 1 8 5 | 5 8 1 3 | 3 1 8 5 | 5 8 .1 |

The class may be divided and sing Exercises XXI. and XXII. together, one part of the class singing XXI., and the other XXII., illustrating Harmony.

LESSON V.

STYLE.

1. Q. How should all musical tones be uttered?
A. In a firm, free, and clear manner.

2. Q. What is accent?
A. Laying greater stress on some tones than others.

3. Q. Which is the accented part of the measure in double measure?
A. The first.

4. Q. Which in triple measure?
A. The first; also the second, when the music is written with two notes for the first part of the measure.

5. Q. Which in quadruple measure?
A. The first and third.

The third part of the measure should not be accented where one tone makes the time of three beats.

6. Q. With how many different degrees of strength are tones uttered?
A. Five.

7. Q. What is a tone called when uttered with ordinary force or strength?
A. A medium tone. It is marked *m.*

8. Q. When uttered forcibly, what is it called?
A. A loud tone. It is marked *f.*

9. Q. When uttered with full force or strength, what is it called?
A. Very loud. It is marked *ff.*

10. Q. When uttered faintly, what is it called?
A. A soft tone. It is marked *p.*

11. Q. When sounded very faintly, what is it called?
A. Very soft. It is marked *pp.*

12. Q. Do the above principles of loud and soft utterance of tones sometimes apply to whole strains?
A. They do, and are marked accordingly.

In ordinary church music the singers ought to exercise discernment enough to determine from the words the proper style of execution.

TIME.

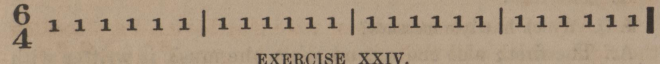
13. Q. How many beats has Sextuple measure?

A. Six.

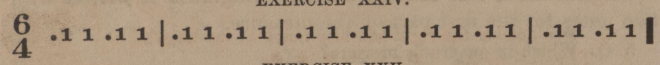
14. Q. What is the manner of beating Sextuple measure?

A. Down, left, up; twice for each measure.

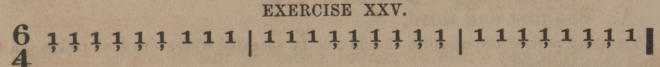
EXERCISE XXIII.



EXERCISE XXIV.



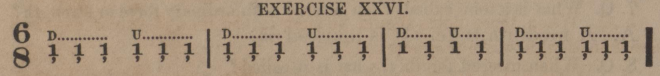
EXERCISE XXV.



15. Q. May Sextuple measure be marked in any other manner?

A. It may be marked with but two beats,—down and up.

EXERCISE XXVI.



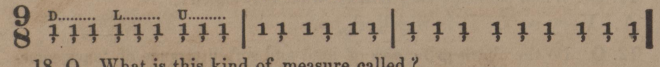
16. Q. What is the above kind of measure called?

A. Double-triple.

17. Q. May Triple measure be written with three notes for each beat, or each part of the measure?

A. It may, according to the following:—

EXERCISE XXVII.



18. Q. What is this kind of measure called?

A. Tri-triple.

LESSON VI.

MELODY.

1. Q. How are the different altitudes of tones represented?

A. By placing notes on different degrees of the staff.

2. Q. What particular names have been adopted for the lines and spaces constituting the degrees of the staff?

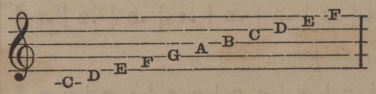
A. The first seven letters of the alphabet.

3. Q. Are the letters always in the same position on the staff?

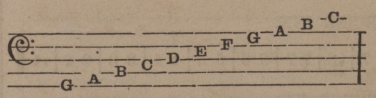
A. They are not.

4. Q. How, then, is their location determined on any particular staff?

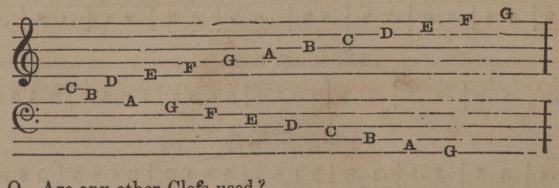
A. By certain characters, called Clefs, as follows:—



This is called the Treble or **G** Clef, and fixes the letter **G** on the second line. Then **C** comes on the ledger line below.



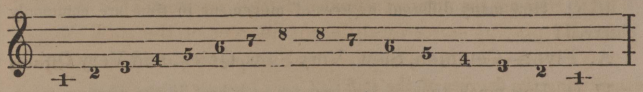
This is called the Base or **F** Clef, and locates **F** on the fourth line. Then **C** comes on the ledger line above, which is the same as the ledger line below the Treble Clef. Both together are as represented below.



5. Q. Are any other Clefs used?

A. Yes: sometimes Clefs are made use of for all the different parts, showing the location of **C** for each part.

TENOR CLEF.  ALTO CLEF. 

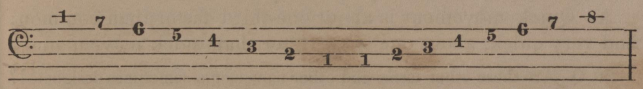


6. Q. When the first sound of the scale is written on the letter **C**, what altitude or key is it called?

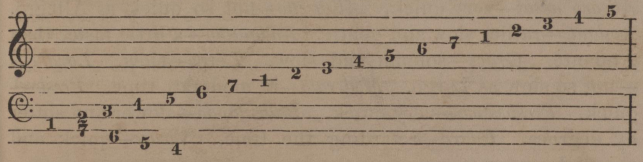
A. First altitude, or key of **C**.

7. Q. May the compass of the staff be extended?

A. It may, by the addition of lines, either above or below.



The whole vocal compass, for both low and high voices, may be thus represented:—



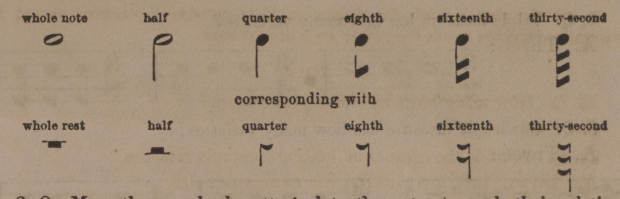
It is indispensable that the learner should acquire a thorough acquaintance with the position of every letter on the staff, as represented by both the above clefs.

LESSON VII.

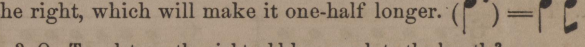
TIME.

1. Q. How is a Rest, or cessation of sound, represented?

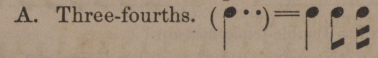
A. By certain marks used instead of notes, as follow:—



2. Q. May other marks be attached to the notes to mark their relative duration?

A. Any of the above notes or rests may have a dot placed on the right, which will make it one-half longer. 

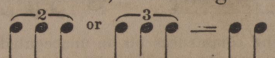
3. Q. Two dots on the right add how much to the length?

A. Three-fourths. 

4. Q. How may a note be marked indicating that it may be prolonged indefinitely?

A. By a hold, or prolong, over it .

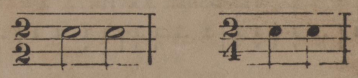
5. Q. When three notes should be sung in the time of two of the same denomination, how are they marked?

A. With a tie over them, embracing a small figure 2 or 3, thus:— 

6. Q. When figures are used, how is the rest represented?

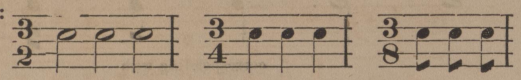
A. The same as when other notes are used; or the letter R, marked with periods or commas, will answer the purpose.

7. Q. Double measure has how many varieties?

A. Two: 

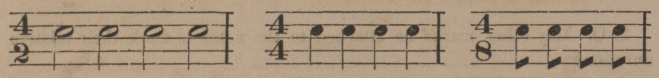
8. Q. Triple measure has how many varieties?

A. Three:



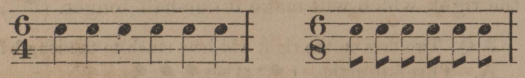
9. Q. Quadruple measure has how many varieties?

A. Three:



10. Q. Sextuple measure has how many varieties?

A. Two:

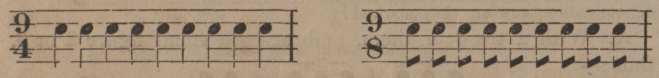


11. Q. How many varieties has Double-triple measure?

A. It is always written the same as the second variety of Sextuple measure, and only differs from it in being sung faster and marked with two beats instead of three.

12. Q. How many varieties has Tri-triple measure?

A. Two:



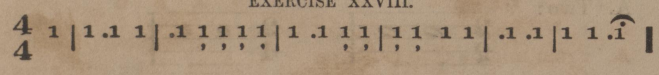
13. Q. When a tone commences on an unaccented and continues on an accented part of a measure, what is it called?

A. A syncopated note.

14. Q. In what manner should a syncopated note be sounded?

A. It should always be accented.

EXERCISE XXVIII.



15. Q. How should you beat for the time of a note with a prolong over it?

A. Beat the time according to the other marks, and then suspend beating during the time of the prolong.

16. Q. How many different degrees of movement in time are commonly observed?

A. Five:—Common, Slow, Very Slow, Quick, and Very Quick.

17. Q. How much time is required for each beat in the common movement?

A. About one second of time.

18. Q. How much slower is the slow and very slow movement?

A. Each about one-third slower than common movement.

19. Q. How much faster is quick or very quick movement?

A. Quick movement is about one-third faster than common; and very quick, about one-third faster than quick movement.

20. Q. Are there other terms and other movements sometimes designated?

A. There are, as follows. *Adagio*—slow. *Allegro*—quick. *Allegro assai*—very quick. *Allegretto*—not so quick as Allegro. *Andante*—rather slow and gentle. *Andantino*—a little faster than Andante. *Grave*—solemn and slow. *Largo*—slow. *Larghetto*—not so slow as Largo. *Moderato*—in moderate time. *Presto*—quick. *Prestissimo*—very quick. *Rallentando*—slower and softer by degrees. *Ritard*—retarding the time. *Vivace*—quick and cheerful.

LESSON VIII.

MELODY.

1. Q. Which is the governing tone of the Scale?

A. The first: that is, all the tones must be at a proper degree of altitude from One.

2. Q. What is the distance from one tone to another called?
A. An interval, or step.

3. Q. From 3 to 4 and from 7 to 8, what is the step called?
A. A half interval, or half step.

4. Q. What is the interval from 1 to 2 called?
A. Interval of a second.

5. Q. What is the interval from 1 to 3 called?
A. A third.

6. Q. Is the position of the written scale of letters fixed?
A. It is, by the clef used in each case.

7. Q. Is the key note located in a fixed position on the staff?
A. It is not: the key note, or governing tone, may be placed upon any letter, either low down, as in the Base staff, or up higher on the Treble.

8. Q. When tones lower than 1 are sung, how is it (1) regarded?
A. As 8 of a lower octave.

9. Q. When tones are sung ascending higher than 8, how is it (8) regarded?
A. As 1 of an octave above.

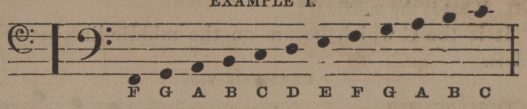
10. Q. Voices are divided into how many classes?
A. Four:—1. Low male voices, BASE; 2. High male voices, TENOR; 3. Low female voices, ALTO; 4. High female voices, TREBLE or SOPRANO.

11. Q. Is there a difference really between male and female voices when they seemingly give the same tone?
A. There is: the female voice is an octave higher than the male voice.

12. Q. What is the usual compass or extent of Base voices?
A. From F below to C above.

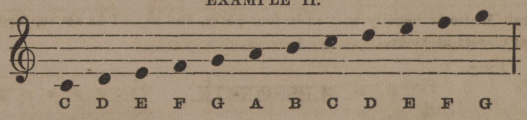
Sometimes the Base clef faces to the right, and sometimes to the left.

EXAMPLE I.



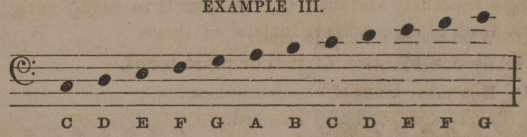
13. Q. What is the usual compass of Tenor voices?
A. From C below to G above.

EXAMPLE II.



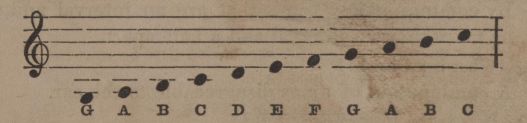
In case the Treble clef is used, as above, the tones when sounded by male voices are really an octave lower than they seem to be. The Tenor is often written, and more correctly, as below.

EXAMPLE III.



14. Q. What is the usual compass of Alto voices?
A. From G below to 3d space Treble clef, C.

EXAMPLE IV.

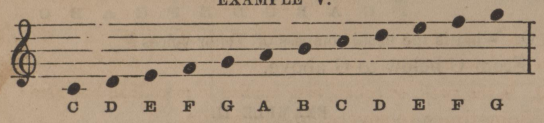


15. Q. What is the usual compass of Treble voices?
A. From middle C to G above.

16. Q. What is the middle C?

A. It is the C which occurs on the middle line between the two clefs.

EXAMPLE V.



Church Music is usually written in four parts, and named as above, for the four different classes of voice.

LESSON IX.

HARMONY.

1. Q. What constitutes Harmony?

A. Properly constructed chords, and proper succession of chords.

2. Q. What makes a chord in music?

A. Any combination of two or more tones.

3. Q. How many kinds of chords are there?

A. Two:—Concord and Discord.

4. Q. What is a Concord?

A. A combination of tones which is agreeable to the ear.

5. Q. How is the Concord constructed?

A. By combining any tones that are an interval and a half apart, or more than an interval and a half apart.

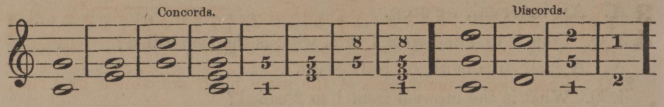
6. Q. What is a Discord?

A. A combination of tones disagreeable to the ear.

7. Q. How is the Discord constituted?

A. By making a combination of tones with less than an interval and a half between any two of them.

EXAMPLE I. Concords. EXAMPLE II. Discords.



8. Q. What does the common concord consist of?

A. Tones 1, 3, 5, to which 8 may be added.

9. Q. Do any combinations of sounds which bear the same relation to each other, constitute the same chord?

A. They do.

10. Q. What constitutes the common discord?

A. The tones 5, 7, 2, and 4.

11. Q. When a piece of music consists of but one part, what is it called?

A. A Solo.

12. Q. When a piece of music consists of two parts, what is it called?

A. A Duett, or Duo.

13. Q. A piece of three parts is called what?

A. A Trio.

14. Q. A piece of four parts is called what?

A. A Quartette.

15. Q. What is a composition of five parts called?

A. A Quintette.

16. Q. Of how many parts does the harmony usually consist?

A. Four:—one part for each of the four classes of voice.

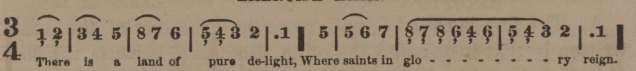
LESSON X.

STYLE.

1. Q. When two or more tones are united by a slur, or tie, how are they sung?

A. To one syllable of words.

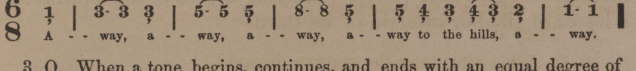
EXERCISE XXIX.



2. Q. When two or more tones of the same pitch are united by a slur, how are they to be sung?

A. As one tone.

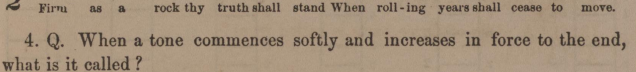
EXERCISE XXX.



3. Q. When a tone begins, continues, and ends with an equal degree of force, what is it called?

A. An organ tone.

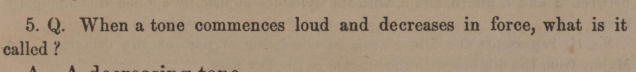
EXERCISE XXXI.



4. Q. When a tone commences softly and increases in force to the end, what is it called?

A. An increasing tone.

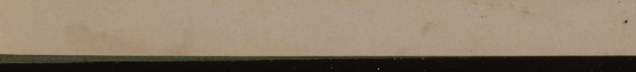
EXERCISE XXXII.



5. Q. When a tone commences loud and decreases in force, what is it called?

A. A decreasing tone.

EXERCISE XXXIII.



6. Q. When a tone commences softly and gradually increases to the middle, and then decreases to the end, what is it called?

A. An Eolian tone, or Swell.

EXERCISE XXXIV.

7. Q. Is the swell, or eolian, ever applied to more than one tone?

A. Sometimes to several in succession.

EXERCISE XXXV.

8. Q. When a tone is struck forcibly and full, what is it called?

A. Explosive, or *Sforzando*; sometimes marked *sf* or *fz*.

EXERCISE XXXVI.

9. Q. How should breath be taken?

A. So as to avoid disconnecting words or syllables which naturally stand closely connected.

10. Q. How should emphatic words be sung?

A. In very distinct and detached style, as is often denominated *staccato*.

EXERCISE XXXVII.

11. Q. What are passing or transient notes, sometimes called *Appoggiatura?*

A. They are small notes, sometimes preceding, sometimes

succeeding, essential notes, from which they take a little time, giving opportunity for the gliding or *portamento* style, independent of the proper harmony.

12. Q. What is a Shake, or Trill?

A. It is a rapid alternation of a tone with the next above it.

13. Q. What is a Turn?

A. A rapid alternation of a tone with the one both above and below it.

14. Q. How are commas and other marks for pauses in the words to be observed in singing?

A. By taking a small amount of time from the notes.

15. Q. How should accent be observed in singing words?

A. Carefully, as in reading or speaking.

16. Q. How should vowel sounds be uttered in singing words?

A. They should be sounded in an open, clear style, and occupy the whole time of the tone, except what is necessary to speak the consonants distinctly.

17. Q. How should unaccented syllables be sung?

A. With much less stress and less time than those which are accented, so as to avoid stringing the words together.

LESSON XI.

MELODY—THE PLAINTIVE OR MINOR SCALE.

1. Q. What other form of the Natural Scale is used, besides that presented in Lesson IV.?

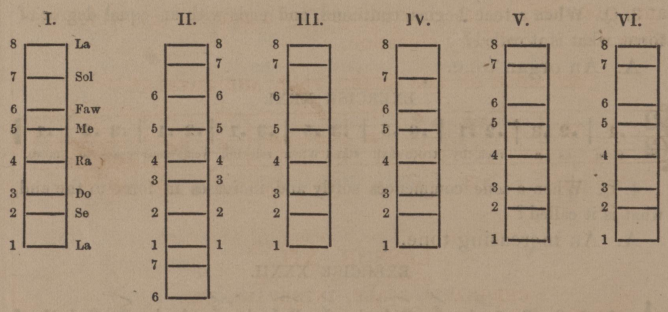
A. The former has half intervals between 3 and 4, 7 and 8; the half intervals may be placed between 2 and 3, 5 and 6, which makes the character of the music plaintive.

2. Q. What are these two forms of the Octave called?

A. The first is called Grand, from the character of the music written in that form; and the other, Plaintive, because the character of the music is mournful, or plaintive.

3. Q. What other names are applied to them?

A. The first is called Major, and the second Minor, because the first has two whole intervals from 1 to 3 and the other but an interval and a half,—Major implying a greater 3d, and Minor a lesser or smaller interval of its third.



No. I. in the above illustration represents the Minor scale with half intervals between 2 and 3 and 5 and 6, with the syllables as usually applied in singing by note.

No. II. represents the Minor scale as consisting of part of two octaves of the Major, from the 6th below to the 6th above the key note.

No. III. represents the Minor as generally used ascending, and No. IV. the usual form descending.

No. V. represents a form sometimes used ascending, and No VI. descending, with half-intervals between 2 and 3, 5 and 6, and 7 and 8, and from 6 to 7 an interval and a half.

4. Q. How is a note marked when the tone is to be sounded half an interval higher than ordinary?

A. It is marked with a sharp (♯). Thus, in the Minor scale, 6 and 7 will be marked with a sharp, in ascending to 8.

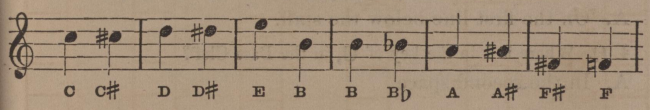
5. Q. When a tone is to be sounded half an interval lower than ordinary, how is the note marked?

A. It is marked with a flat (♭).

6. Q. Does the sharp or flat affect any note other than the one it immediately precedes?

A. It applies to all the other notes of the same altitude in the same measure, unless contradicted by a natural (♮), which restores it to its ordinary elevation.

EXAMPLE OF THE SHARP, FLAT, AND NATURAL.



LESSON XII.

CHROMATIC SCALE, INTERVALS, ETC.

1. Q. May the scale be divided so as to make all the steps consist of half intervals?

A. It may, by making a tone half-way between each of the sounds where a whole interval occurs in the Diatonic scale.

2. Q. Of how many tones will the scale then consist?

A. Thirteen.

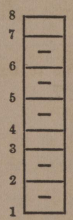
3. Q. What is this form of the scale called?

A. The Chromatic.

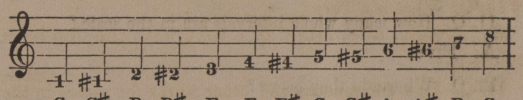
4. Q. How is each intermediate tone, where the whole interval occurs, designated?

A. By a sharp, ascending, or a flat, descending.

CHROMATIC SCALE.

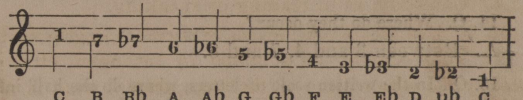


CHROMATIC SCALE ASCENDING.



C C♯ D D♯ E F F♯ G G♯ A A♯ B C
Do De Ra Re Me Faw Fe Sol Se Law Le Se Do

CHROMATIC SCALE DESCENDING.



C B B♭ A A♭ G G♭ F E E♭ D D♭ C
Do Se Sa Law La Sol Sa Faw Me Ma Ra Ra Do

5. Q. What is the key note?

A. It is the first note of the scale, or that on which the tune is mainly based.

6. Q. What influence or power does the key note seem to have?

A. It is the governing note; that is, the whole scale or tune is high or low according as the pitch or altitude of One is high or low.

7. Q. What do the lines and spaces of the staff represent?

A. The Written Scale of letters, according to which the keys of musical instruments are fixed.

8. Q. What do the figures, or other kinds of notes, represent?

A. The Natural Scale, according to which we always sing.

9. Q. What is the step from one sound to another, or the difference between two sounds, called?

A. An Interval.

10. Q. Of what kind of intervals does the Diatonic major scale consist?

A. Whole intervals and half intervals.

11. Q. How many whole intervals are in the scale?

A. Five.

12. Q. Where do they occur?

A. Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7.

13. Q. How many half intervals are in the scale?

A. Two.

14. Q. Where do they occur?

A. Between 3 and 4, 7 and 8.

15. Q. In the written scale of letters, where do the half intervals occur.

A. Between E and F, B and C.

16. Q. What other names of intervals have been adopted, in the study of Melody and Harmony?

A. (1.) Major Second, as from 1 to 2; Minor Second, as from 3 to 4. (2.) Major Third, as from 1 to 3; Minor Third, as from 2 to 4. (3.) Perfect Fourth, as from 1 to 4; Sharp Fourth, as from 4 to 7. (4.) Perfect Fifth, as from 1 to 5; Flat Fifth, as from 7 to 4. (5.) Major Sixth, as from 1 to 6; Minor Sixth, as from 3 to 8. (6.) Major Seventh, as from 1 to 7; Minor Seventh, as from 2 to 8.

The pupil will do well to devote some time in writing out illustrations of the above-named intervals.

LESSON XIII.

TRANSPOSITION OF KEYS.

1. Q. When 1 is written on the letter C, what key is it called?

A. Key of C.

2. Q. What altitude is it called?

A. First Altitude.

The pitch of the first sound of the scale in the key of C is low and easily given, being about the same height as the pitch of the voice in common conversation. The teacher should take special pains to have the pupil get the habit of giving this sound as accurately as possible, regarding it as the starting-point in getting the proper pitch of all tunes.

3. Q. Where is 1 written in the key of **C,** with the Treble Clef?

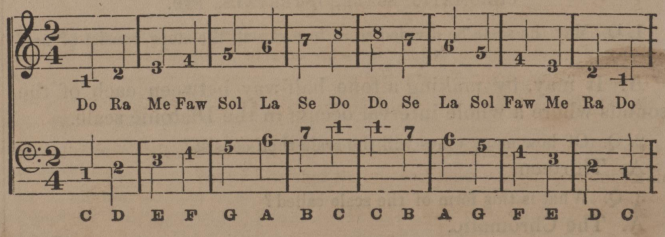
A. On the first line below the staff.

4. Q. Where is 1 in the key of **C,** in the Base Clef?

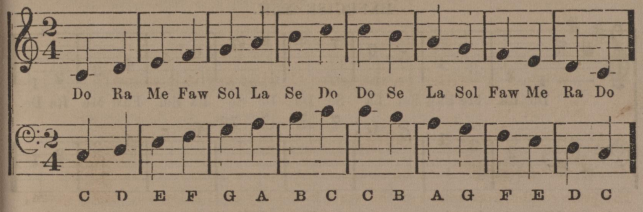
A. In the second space

Major Scale, Key of C, or First Altitude.

EXERCISE XXXVIII.



EXERCISE XXXIX.



5. Q. In what key is Exercise XXXIX ?

A. Key of **C.**

6. Q. On what letter of the Written Scale is 1 ?

A. On the letter **C.**

7. Q. Between what notes of the Natural Scale do the half-intervals occur ?

A. Between 3 and 4, 7 and 8.

8. Q. Between what letters of the Written Scale are the half-intervals ?

A. Between **E** and **F**, **B** and **C.**

9. Q. Does the same order of whole and half intervals occur in the Written Scale as in the Natural Scale ?

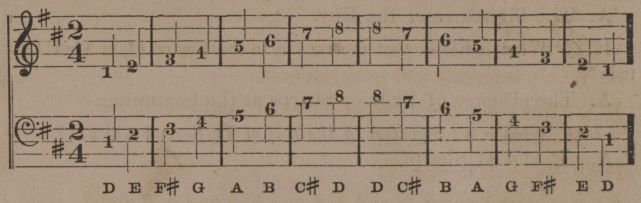
A. It does, when we commence with **C** as 1, **D** as 2, &c.

10. Q. If we change the position of the scale on the staff, and place it all an interval higher, what key and altitude will it be ?

A. Key of **D**, Second Altitude.

Key of D, Second Altitude.

EXERCISE XL.



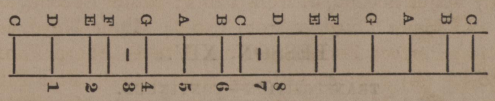
11. Q. What are the sharps placed at the beginning in the Key of **D** ?

A. The letters **F** and **C.**

12. Q. Why are F and C sharped in the Key of D ?

A. Those two letters must be elevated half an interval, so as to make the order of whole and half intervals in the Written Scale of letters agree with the order of steps in the Natural Scale.

ILLUSTRATION OF THE KEY OF D, WITH TWO SHARPS.



13. Q. In comparing the notes of the Natural Scale with the letters in the Key of D, what letters vary from the proper order of intervals ?

A. The letters **F** and **C** are each half an interval too low.

14. Q. How can they be made to agree with the Natural Scale ?

A. By elevating them half an interval,—sharping them.

15. Q. What are these Sharps or Flats called, when placed thus at the beginning of a piece of music?

A. The Signature of the Key.

16. Q. What indicates that the tune is in the Key of **C**, or First Altitude?

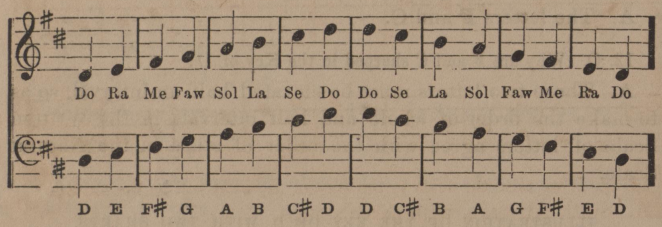
A. The absence of Flats or Sharps at the beginning.

17. Q. What is the Signature of the Key of **D**, Second Altitude?

A. **F** and **C** Sharp.

Key of D, Second Altitude.

EXERCISE XLI.



LESSON XIV..

TRANSPOSITION—CONTINUED.

1. Q. What is the altitude when 1 is on **C**?

A. First Altitude.

2. Q. What is the altitude of the Key of **D**?

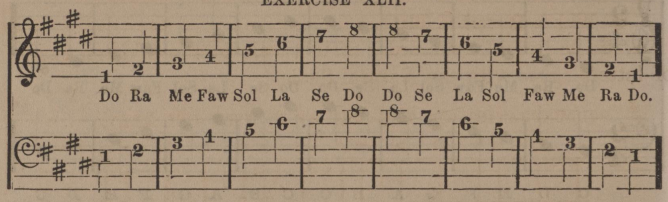
A. Second Altitude.

3. Q. When we place 1 on **E**, what will be the altitude?

A. The Third Altitude.

Key of E, Third Altitude.

EXERCISE XLII.



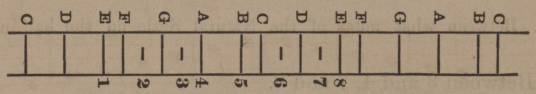
4. Q. What is the signature of the Key of E, Third Altitude?

A. Four Sharps,—F, C, G, D.

5. Q. Why are these letters sharped?

A. So as to make the whole and half intervals agree with the Natural Scale.

ILLUSTRATION OF THE KEY OF E, WITH FOUR SHARPS.

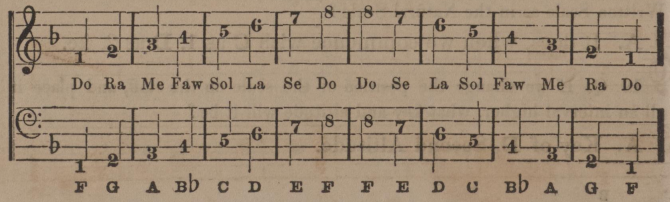


6. Q. If we take the letter F as 1, what will be the altitude?

A. The Fourth Altitude.

Key of F, Fourth Altitude.

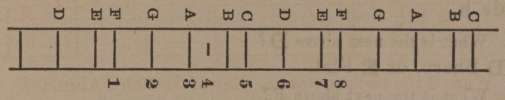
EXERCISE XLIII.



7. Q. If we take F as 1, what is the signature of the key?
A. One flat,—on the letter B.

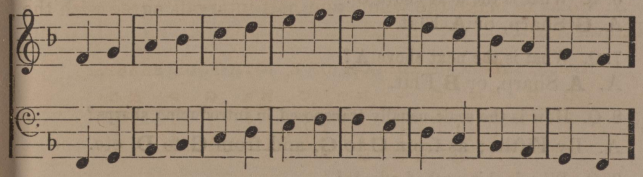
8. Q. Why is **B** marked Flat?
A. So as to make the order of intervals in the Written Scale of letters agree with the Natural Scale.

ILLUSTRATION OF THE KEY OF F, WITH ONE FLAT.



Key of F, Fourth Altitude.

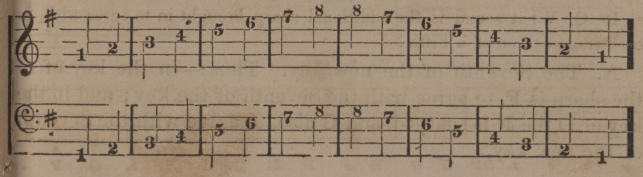
EXERCISE XLIV.



9. Q. If we raise the scale to the Fifth Altitude, what will be the key?
A. Key of G, with one sharp.

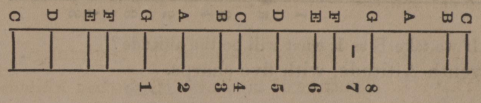
Key of G, Fifth Altitude.

EXERCISE XLV.



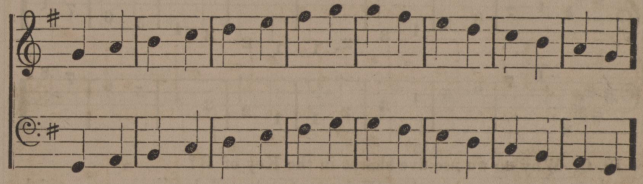
10. Q. Why is one sharp used as the Signature of the Key of G?
A. So as to preserve the proper order of intervals.

ILLUSTRATION OF THE KEY OF G, WITH ONE SHARP.



Key of G, Fifth Altitude.

EXERCISE XLVI.



11. Q. If we raise the scale to the Key of A, what will be the altitude?
A. Sixth Altitude, with three sharps.

Key of A, Sixth Altitude.

EXERCISE XLVII.

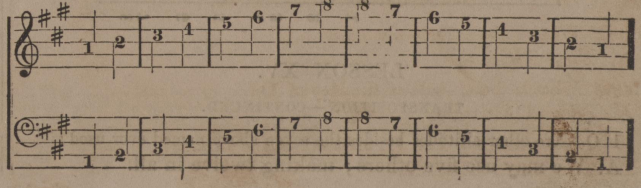
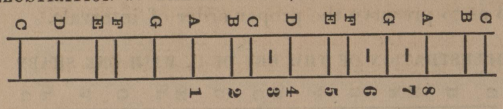


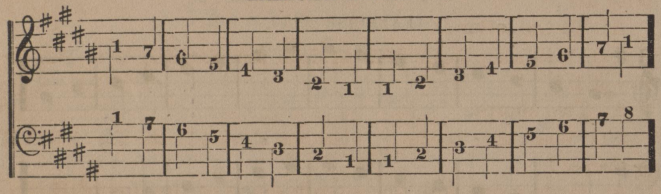
ILLUSTRATION OF THE KEY OF A, WITH THREE SHARPS.



12. Q. If we take B as 1, what will be the altitude?
A. Seventh Altitude, with five sharps.

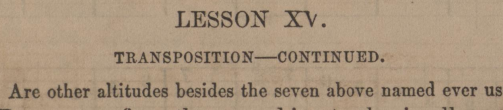
Key of B, Seventh Altitude.

EXERCISE XLVIII.



13. Q. Why do we use five sharps in the Key of B?
A. So as to make the Written Scale of letters agree with the Natural Scale.

ILLUSTRATION OF THE KEY OF B, WITH FIVE SHARPS.



LESSON XV.

TRANSPOSITION—CONTINUED.

1 Q. Are other altitudes besides the seven above named ever used?
A. We may use five others; making twelve in all.

2. Q. On what are the other five altitudes based?
A. Wherever a whole interval occurs in the Written Scale, a Key or Altitude may be based upon the letter below, as sharp, or the one above, as flat.

3. Q. What, then, is the next altitude above **C**?
A. **C** Sharp, or **D** Flat; called First Altitude ♯, or Second Altitude ♭.

4. Q. What is the next above **D**?
A. **D** Sharp, or **E** Flat.

5. Q. What is the next above F?
A. **F** Sharp, or **G** Flat.

6. Q. What is the next above G?
A. **G** Sharp, or **A** Flat.

7. Q. What is the next above A?
A. **A** Sharp, or **B** Flat.

8. Q. How is the scale usually transposed in introducing sharps?
A. By Fifths; as from **C** to **G**, and from **G** to **D**, etc.

9. Q. Why is this method adopted?
A. Because each transposition of a Fifth introduces a sharp. Thus:—when we change from **C** to **G**, one sharp is the signature; and when we transpose again from **G** to **D** (another Fifth), it requires another sharp.

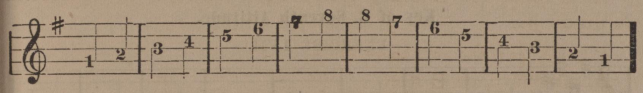
10. Q. What sound is the additional sharp brought in to agree with, in each transposition of a Fifth?
A. The Seventh of the new key. Thus:—in the key of **G** the sharp is **F**, to agree with the Seventh of the key; and in the key of **D** the **F** is sharped, and **C** also, to agree with the Seventh of the new key.

11. Q. How are we to recognize the Minor Keys?

A. Every Major Key has its Relative Minor (with the same signature), based on the letter which is an interval and a half below.

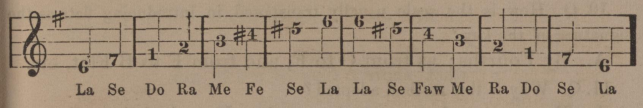
Key of G Major.

EXERCISE XLIX.



Key of E Minor, relative of G Major.

EXERCISE L.



12. Q. What are the sharps or flats called when placed immediately before a note?

A. They are called Accidentals.

13. Q. Why are the figures used with 6 as the key note, in writing the Minor?

A. So that singers can read and sing it more easily: the half-intervals coming between the same numbers and between the same syllables will enable learners to comprehend and sing it as readily as the Major.

14. Q. When we transpose the scale a Fifth, from C, what is the key?

A. Key of **G.**

15. Q. How many sharps for the signature of the Key of G?

A. One sharp.

16. Q. What is the Relative Minor of G Major?

A. F, with one sharp, as the signature of the key.

17. Q. What is the Relative Minor of C Major?

A. A, with no sharps nor flats, except accidentals.

LESSON XVI.

TRANSPOSITION—CONTINUED.

1. Q. If we transpose the scale a Fifth, from G, to what letter will it bring us?

A. To the letter D.

2. Q. How many sharps shall we have then, according to the rule, for Key of D?

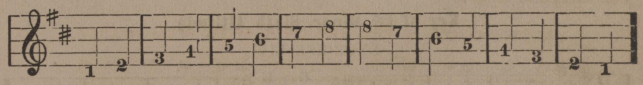
A. Two sharps.

3. Q. What letter besides F (which was sharped for the Key of G) will be sharped?

A. C; to agree with the seventh sound of the Key of D.

Key of D, Second Altitude.

EXERCISE LI.

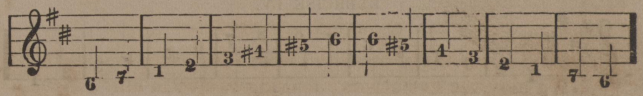


4. Q. What is the Relative Minor of D Major?

A. B Minor, with two sharps.

Key of B Minor, Second Altitude.

EXERCISE LII.



5. Q. What letter is the next Fifth from D?

A. A.

6. Q. How many sharps are required in the Key of A?

A. Three.

7. Q. What letters are marked sharp in the Key of A?

A. F, C, and G; G being the new one to agree with the 7th of the Key of A.

8. Q. What altitude is the Key of A?

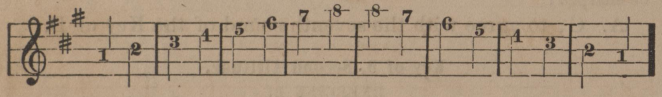
A. Sixth.

9. Q What is the Relative Minor of A Major?

A. F Sharp.

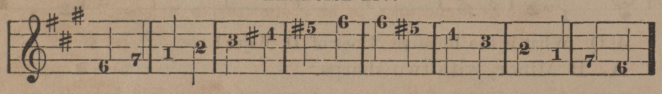
Key of A, Sixth Altitude.

EXERCISE LIII.



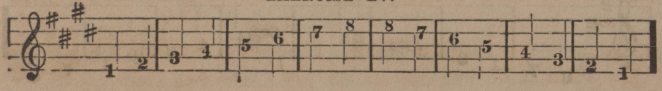
Key of F♯ Minor, Sixth Altitude.

EXERCISE LIV.



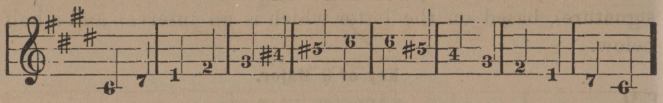
Key of E, Third Altitude.

EXERCISE LV.



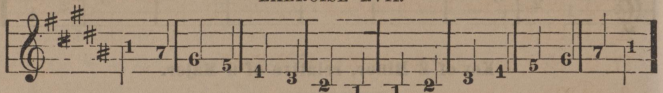
Key of C♯ Minor, Third Altitude.

EXERCISE LVI.



Key of B, Seventh Altitude.

EXERCISE LVII.



10. Q. How is the scale usually transposed, in introducing flats as the signature of the key?

A. By Fourths; as from C to F, and from F to B Flat, etc.

11. Q. Why is this method adopted?

A. Because each transposition of a Fourth brings in one flat.

12. Q. Which sound is the flatted letter brought in to agree with?

A. The Fourth sound of the new key. Thus, in transposing from C to F, B is flat to agree with 4 in the Key of F.

13. Q. How many intervals of the Diatonic scale constitute a Fifth?

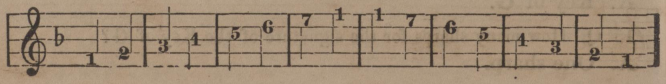
A. Three intervals and a half.

14. Q. Of what does a Fourth consist?

A. Two intervals and a half.

Key of F, Fourth Altitude.

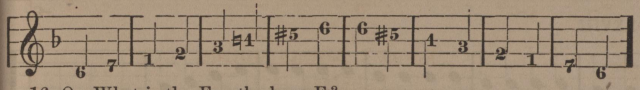
EXERCISE LVIII.



15. Q. What is the Relative Minor of F Major?
A. D Minor, with one flat.

Key of D Minor, Fourth Altitude.

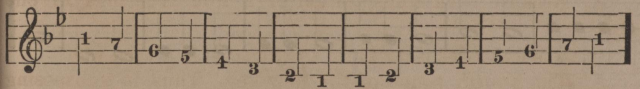
EXERCISE LIX.



16. Q. What is the Fourth above F?
A. B Flat.
17. Q. How many flats for the Key of B Flat?
A. Two.
18. Q. What letters are flat?
A. B and E.

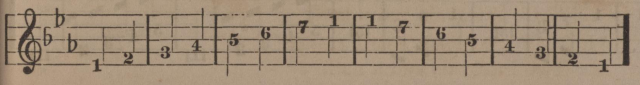
Key of B♭, Seventh Altitude Flat.

EXERCISE LX.



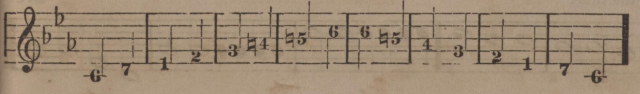
Key of E♭, Third Altitude Flat.

EXERCISE LXI.



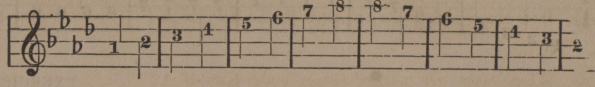
Key of C Minor, Third Altitude Flat.

EXERCISE LXII.



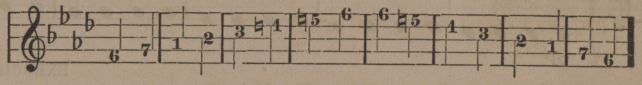
Key of A♭, Sixth Altitude Flat.

EXERCISE LXIII.



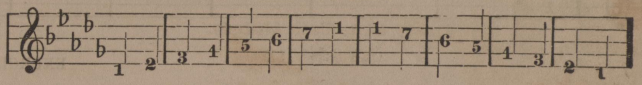
Key of F Minor, Sixth Altitude Flat.

EXERCISE LXIV.



Key of D♭, Second Altitude Flat.

EXERCISE LXV.



Key of B♭ Minor, Second Altitude Flat.

EXERCISE LXVI.

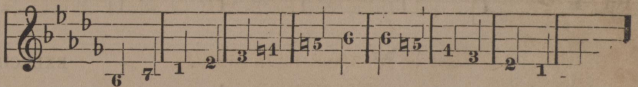
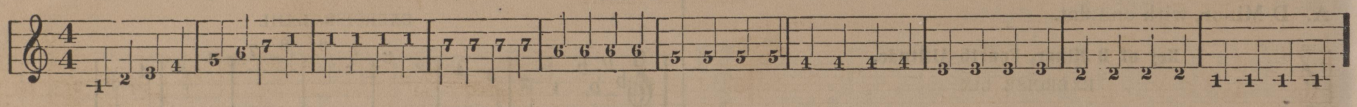


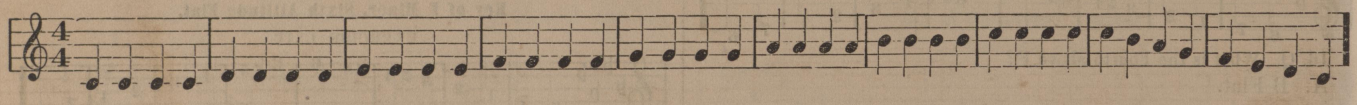
Table of Signatures, to be committed to Memory.

Signature of one sharp, ♯, *Do* or 1 is on G.	Signature of one flat, ♭, *Do* or on F.
Signature of two sharps, ♯ ♯, *Do* or 1 is on D.	Signature of two flats, ♭ ♭, *Do* or is on B.
Signature of three sharps, ♯ ♯ ♯, *Do* or 1 is on A.	Signature of three flats, ♭ ♭ ♭, *Do* or 1 is on E.
Signature of four sharps, ♯ ♯ ♯ ♯, *Do* or 1 is on E.	Signature of four flats, ♭ ♭ ♭ ♭, *Do* or 1 is on A.

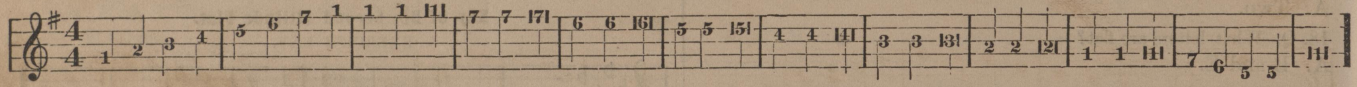
EXERCISE LXVII.



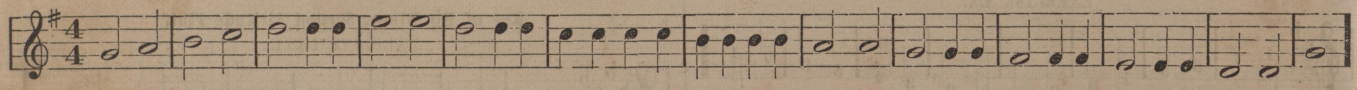
EXERCISE LXVIII.



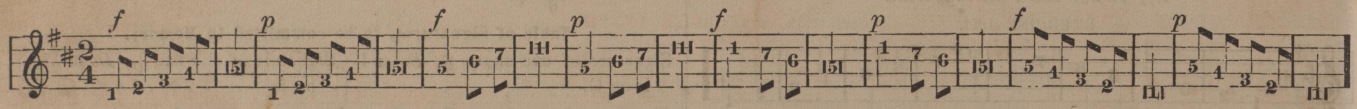
EXERCISE LXIX.



EXERCISE LXX.

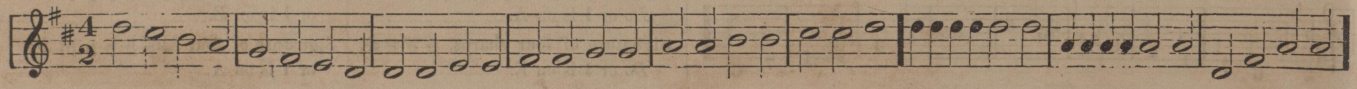


EXERCISE LXXI.



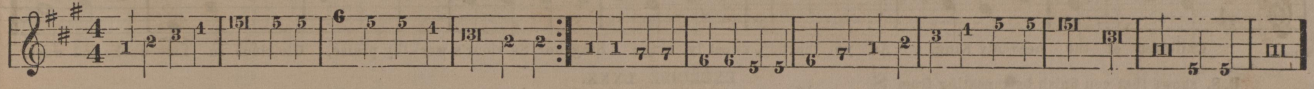
EXERCISE LXXII.

D.C. at the end signifies that you are to finish the piece by repeating the first part of the tune.

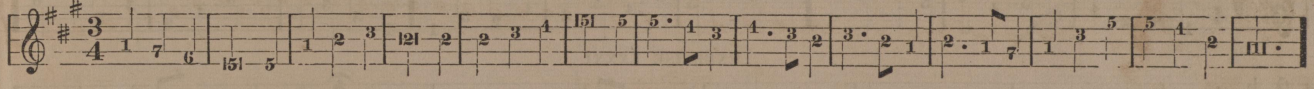


EXERCISE LXXIII.

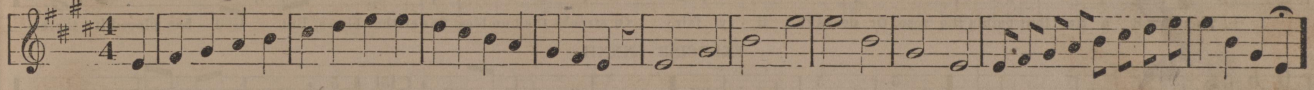
The row of dots across the staff indicates that you should go back and repeat.



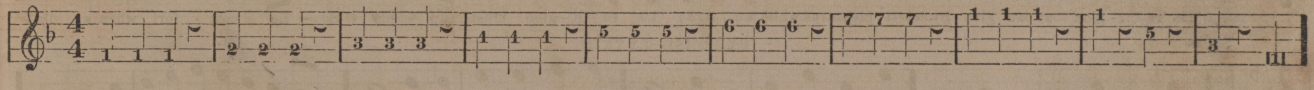
EXERCISE LXXIV.



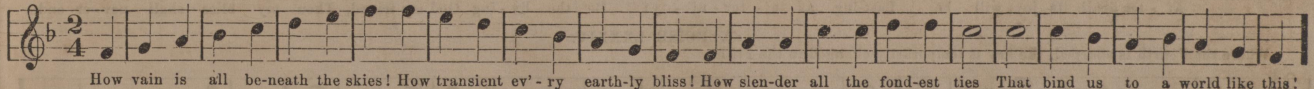
EXERCISE LXXV.



EXERCISE LXXVI.

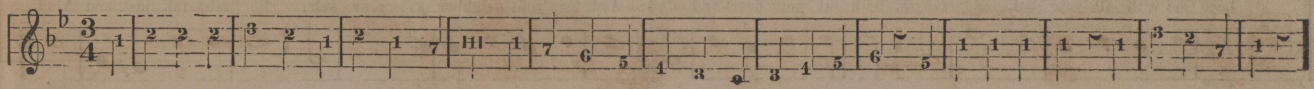


EXERCISE LXXVII.

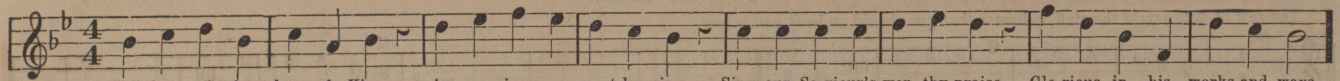


How vain is all be-neath the skies! How transient ev'-ry earth-ly bliss! How slen-der all the fond-est ties That bind us to a world like this!

EXERCISE LXXVIII.

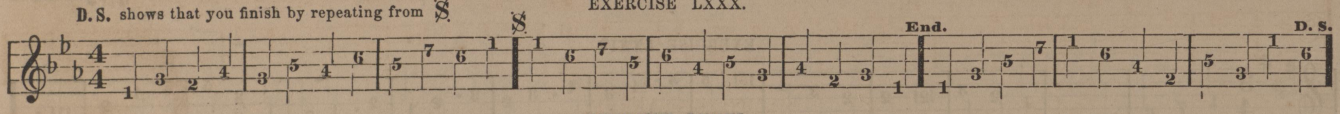


EXERCISE LXXIX.

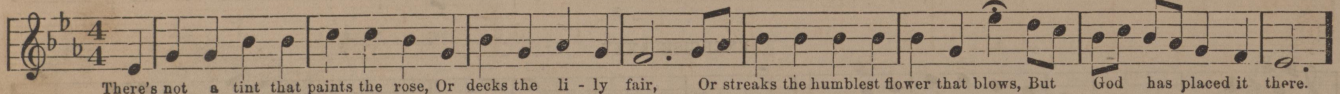


D.S. shows that you finish by repeating from 𝄋

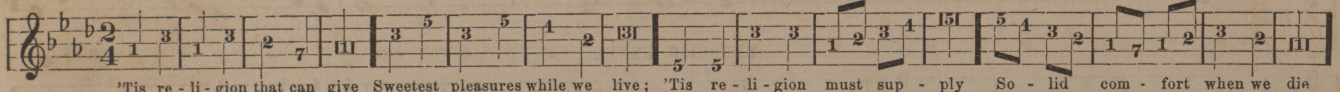
EXERCISE LXXX.



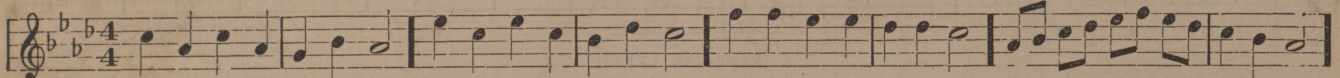
EXERCISE LXXXI.



EXERCISE LXXXII.

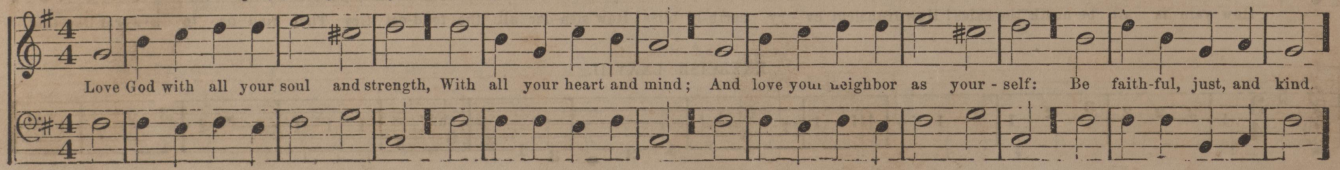


EXERCISE LXXXIII.



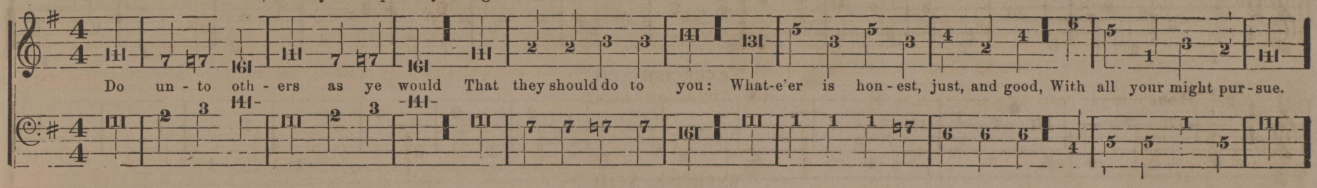
EXERCISE LXXXIV.

Where the Fourth is sharped, the key is temporarily changed to the Fifth.

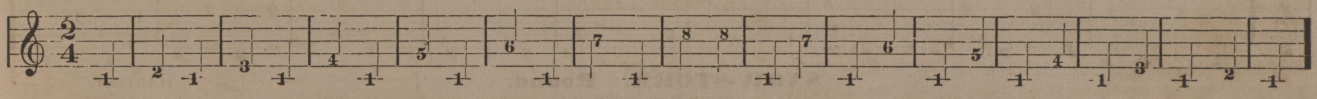


EXERCISE LXXXV.

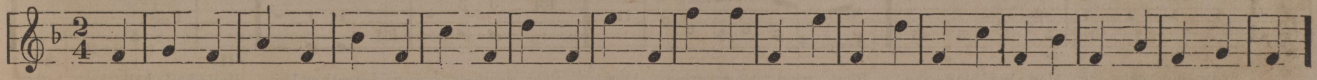
When the Seventh is flatted, the key is temporarily changed to the Fourth.



EXERCISE LXXXVI.

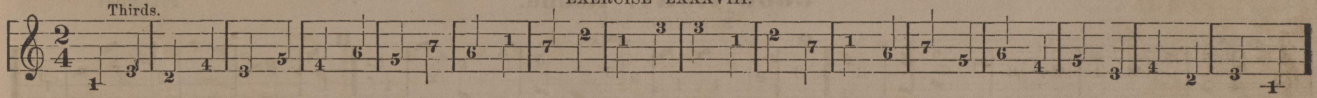


EXERCISE LXXXVII.



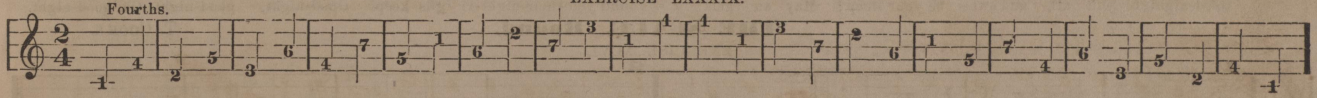
EXERCISE LXXXVIII.

Thirds.



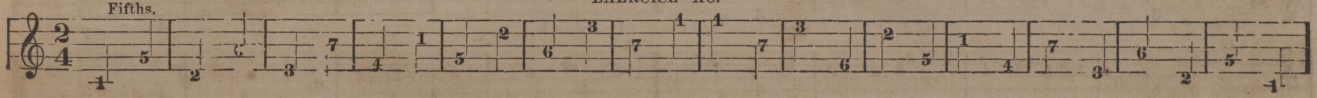
EXERCISE LXXXIX.

Fourths.



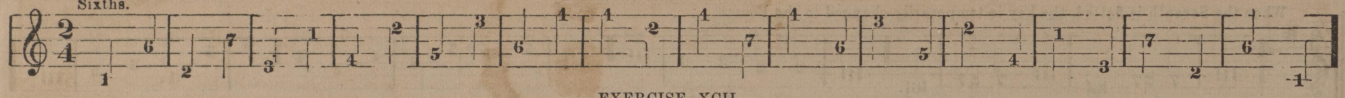
EXERCISE XC.

Fifths.



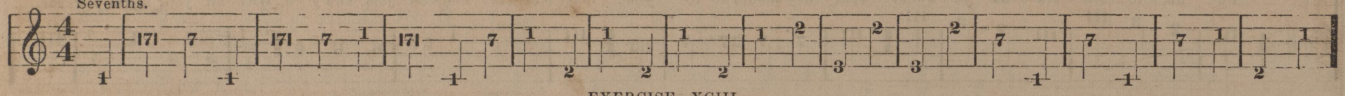
EXERCISE XCI.

Sixths.



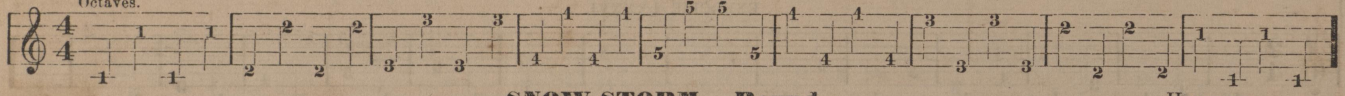
EXERCISE XCII.

Sevenths.



EXERCISE XCIII.

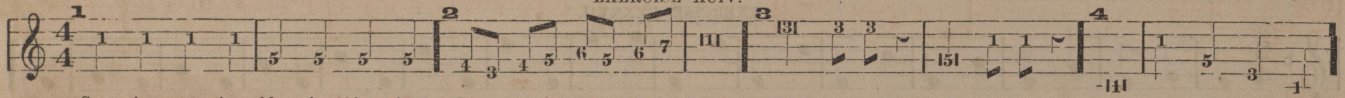
Octaves.



SNOW-STORM. Round.

HARTLEY.

EXERCISE XCIV.

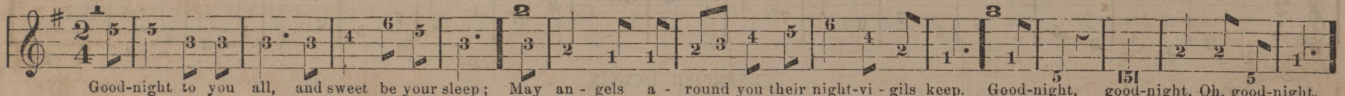


Snow-ing, snow-ing, blow-ing, blow-ing! Blow, wind, blow, wind, blow! Cold weath-er, cold weath-er! Hail, hail, hail, hail, hail!

GOOD-NIGHT. Round.

FILLMORE.

EXERCISE XCV.

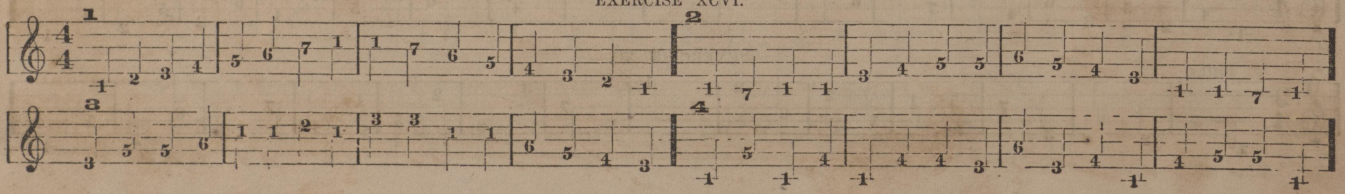


Good-night to you all, and sweet be your sleep; May an-gels a-round you their night-vi-gils keep. Good-night, good-night, Oh, good-night.

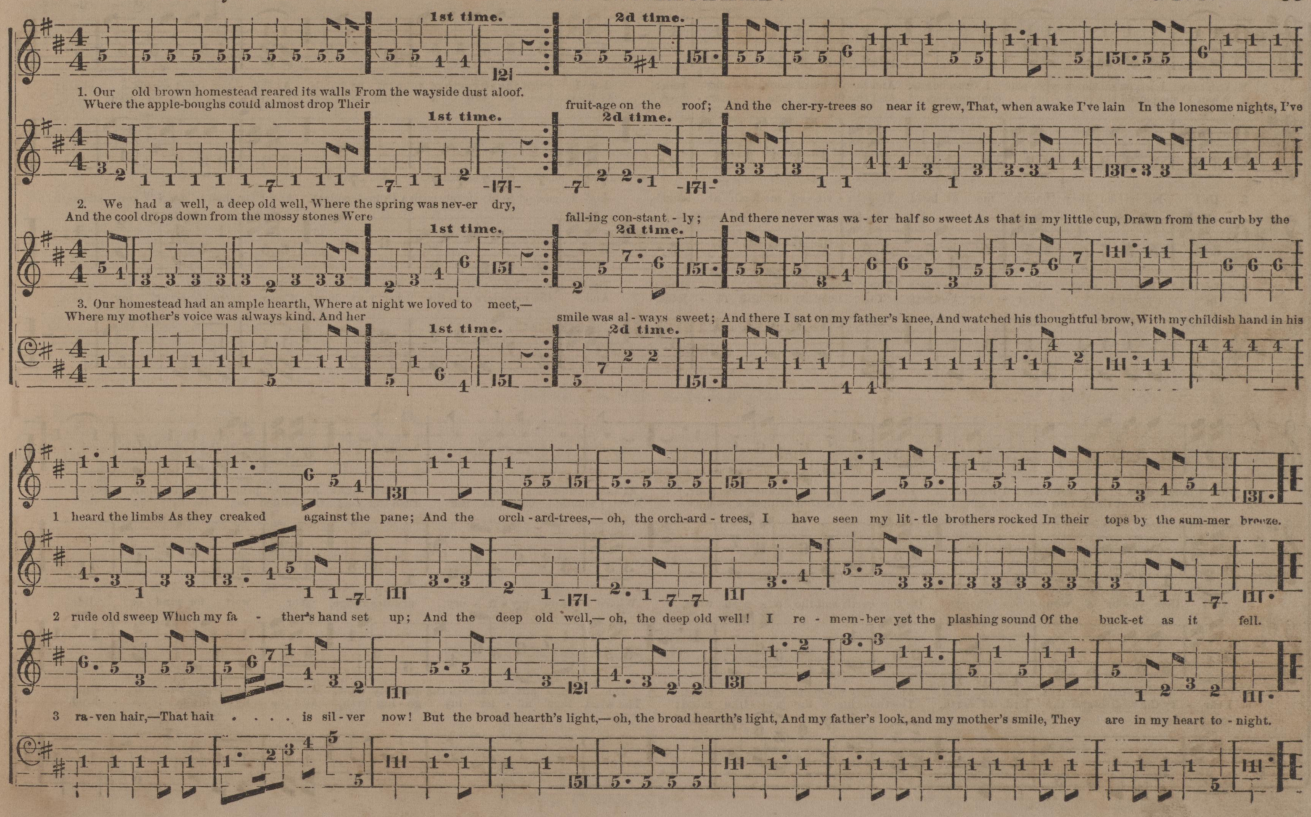
THE SCALE. Round.

T. COOKE.

EXERCISE XCVI.

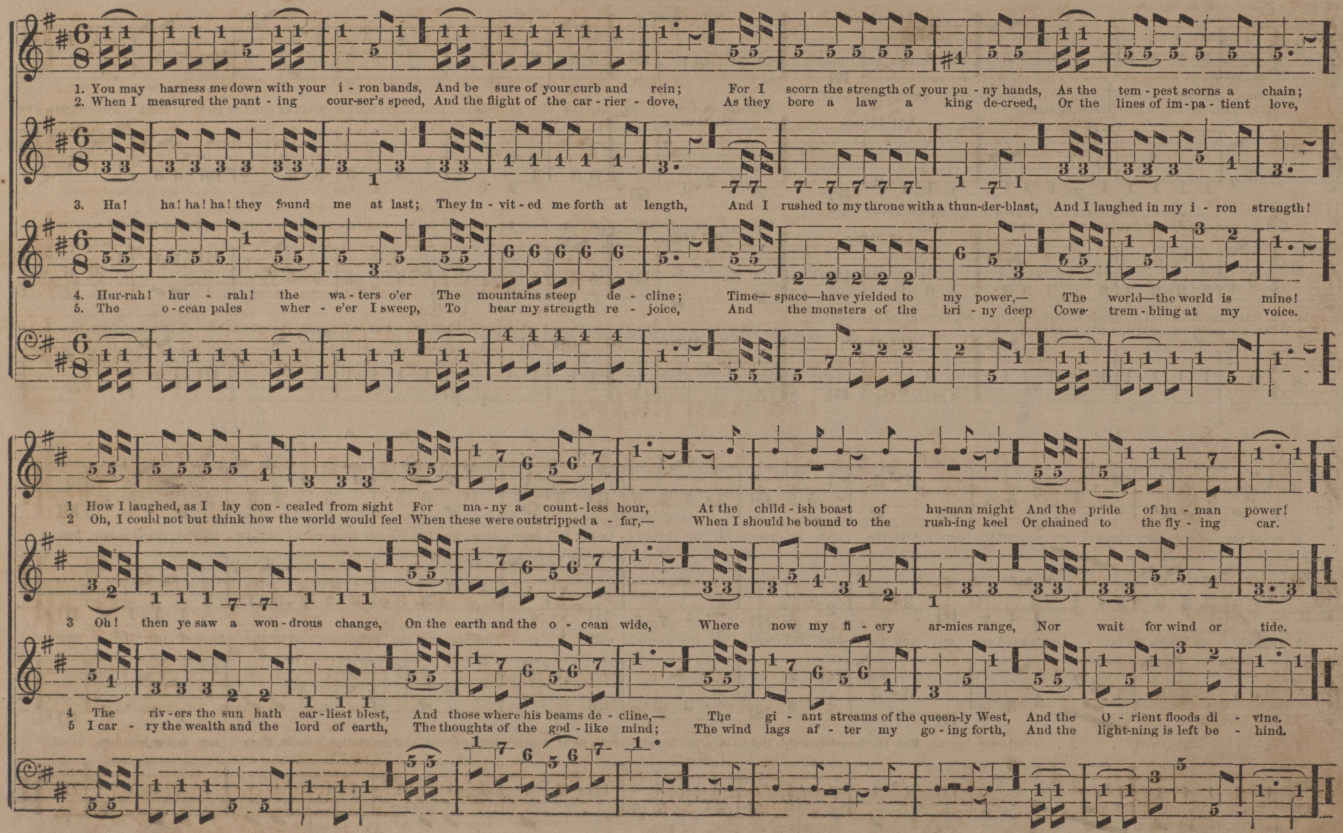


Words by PHEBE CAREY. **OLD HOMESTEAD.** A. D. F.

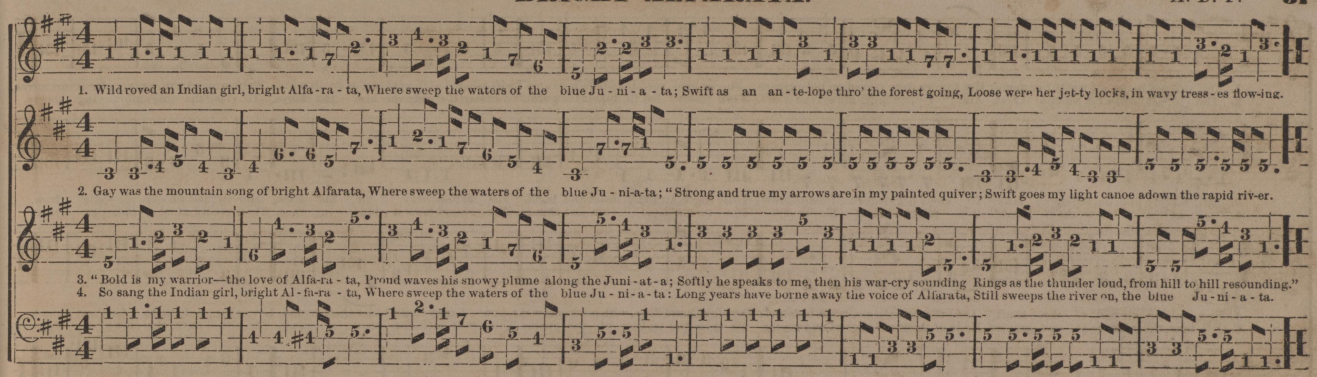


Words by G. W. CUTTER.

SONG OF STEAM.

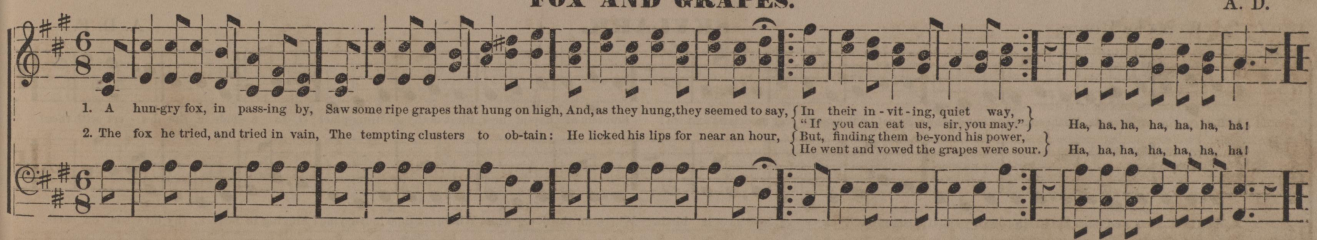


BRIGHT ALFARATA.



FOX AND GRAPES.

A. D.



SONG OF STEAM. Continued.

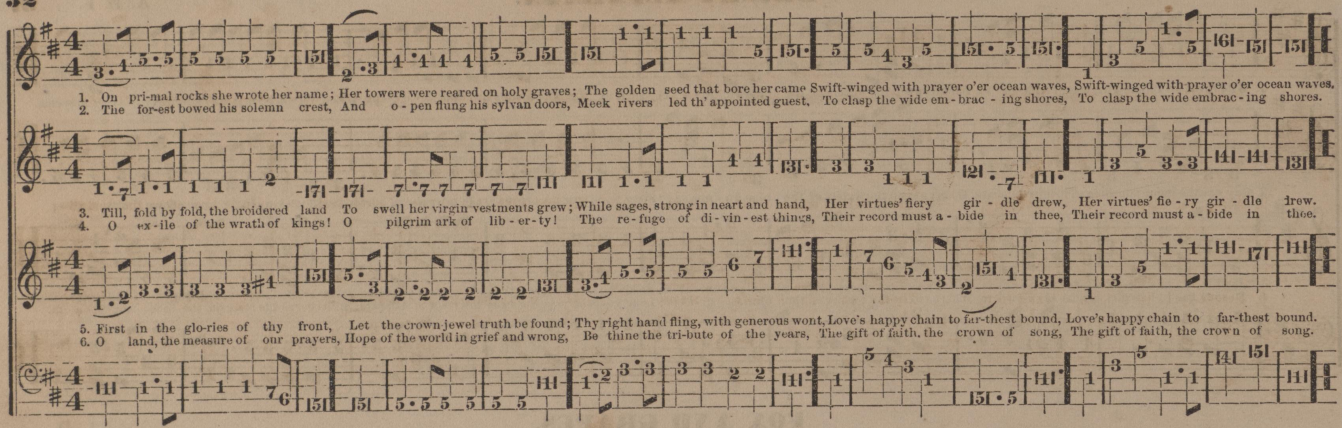
6. In the darksome depths of the fathomless mine
My tireless arm doth play,
Where the rocks ne'er saw the sun's decline
Or the dawn of the glorious day.
I bring earth's glittering jewels up
From the hidden caves below,
And I make the fountain's granite cup
With a crystal gush o'erflow

7. I blow the bellows, I forge the steel,
In all the shops of trade;
I hammer the ore, I turn the wheel,
Where the arms of my strength are made;
I manage the furnace, the mill, the mint;
I carry, I spin, I weave;
And all my doings I put in print,
At morn, at noon, at eve.

7. I've no muscle to weary, no breast to decay,
No bones to be laid on the shelf;
And soon I intend you may go and play,
And I'll manage the world by myself.
Then harness me down with your iron bands,
And be sure of your curb and rein,
For I scorn the strength of your puny hands.
As the tempest scorns the chain.

OUR LAND.

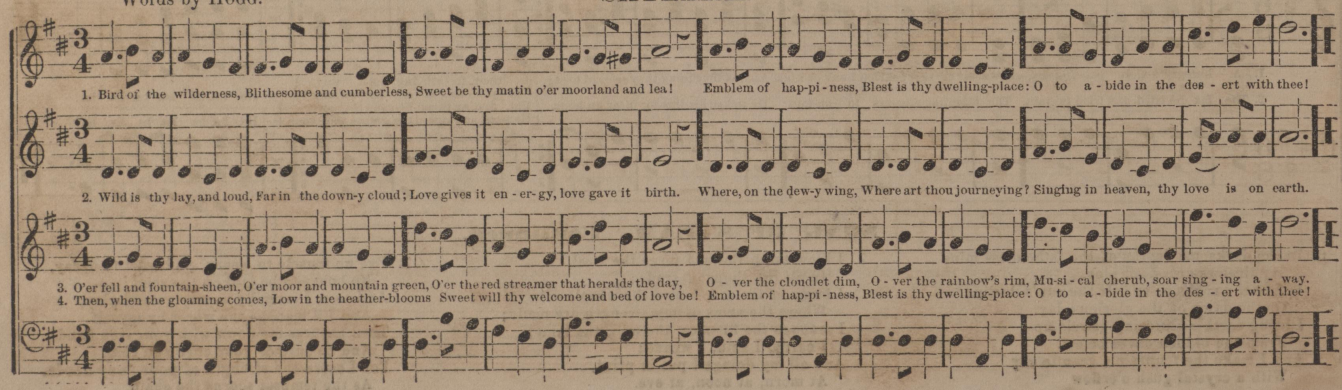
A. D. FILLMORE.

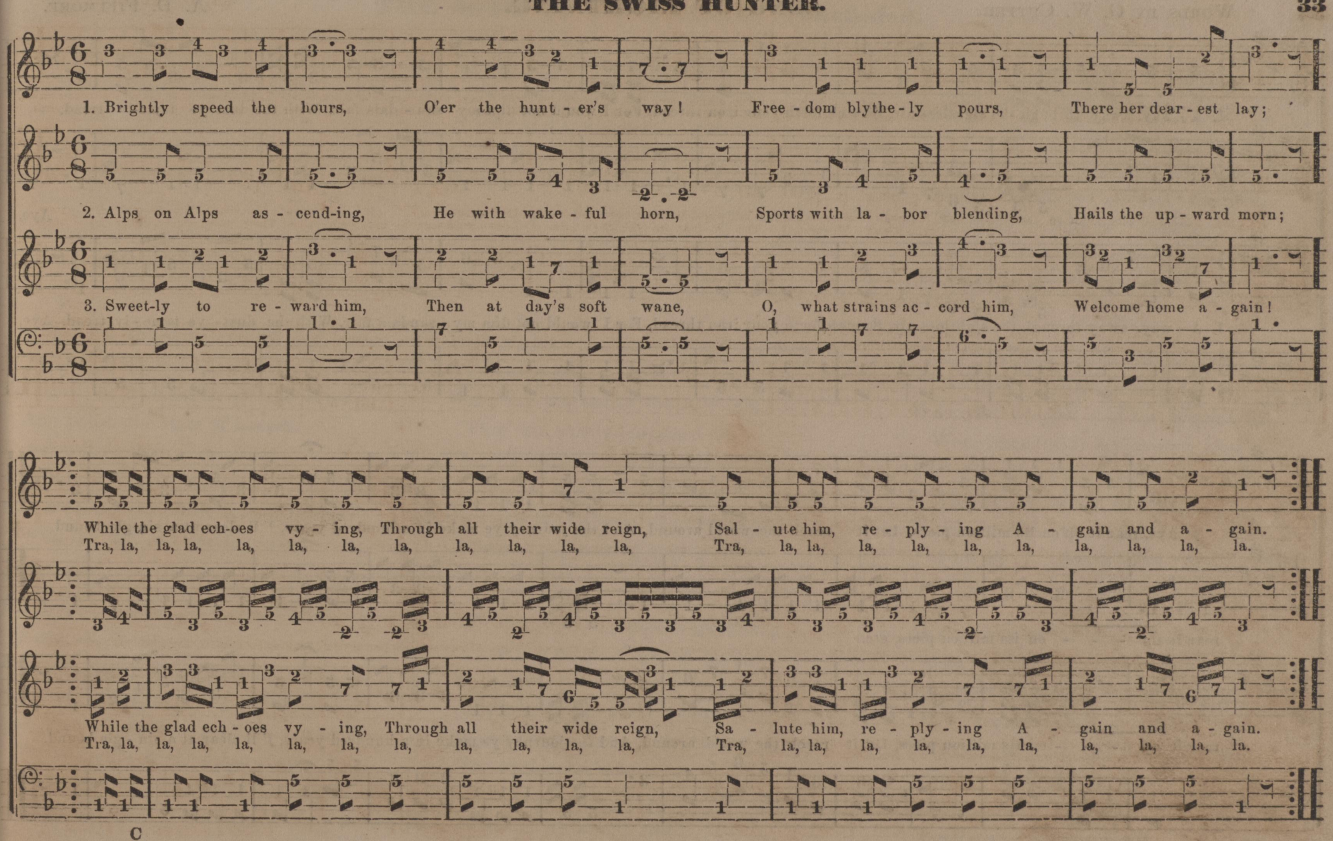


SKYLARK.

Words by HOGG.

A. D. F.



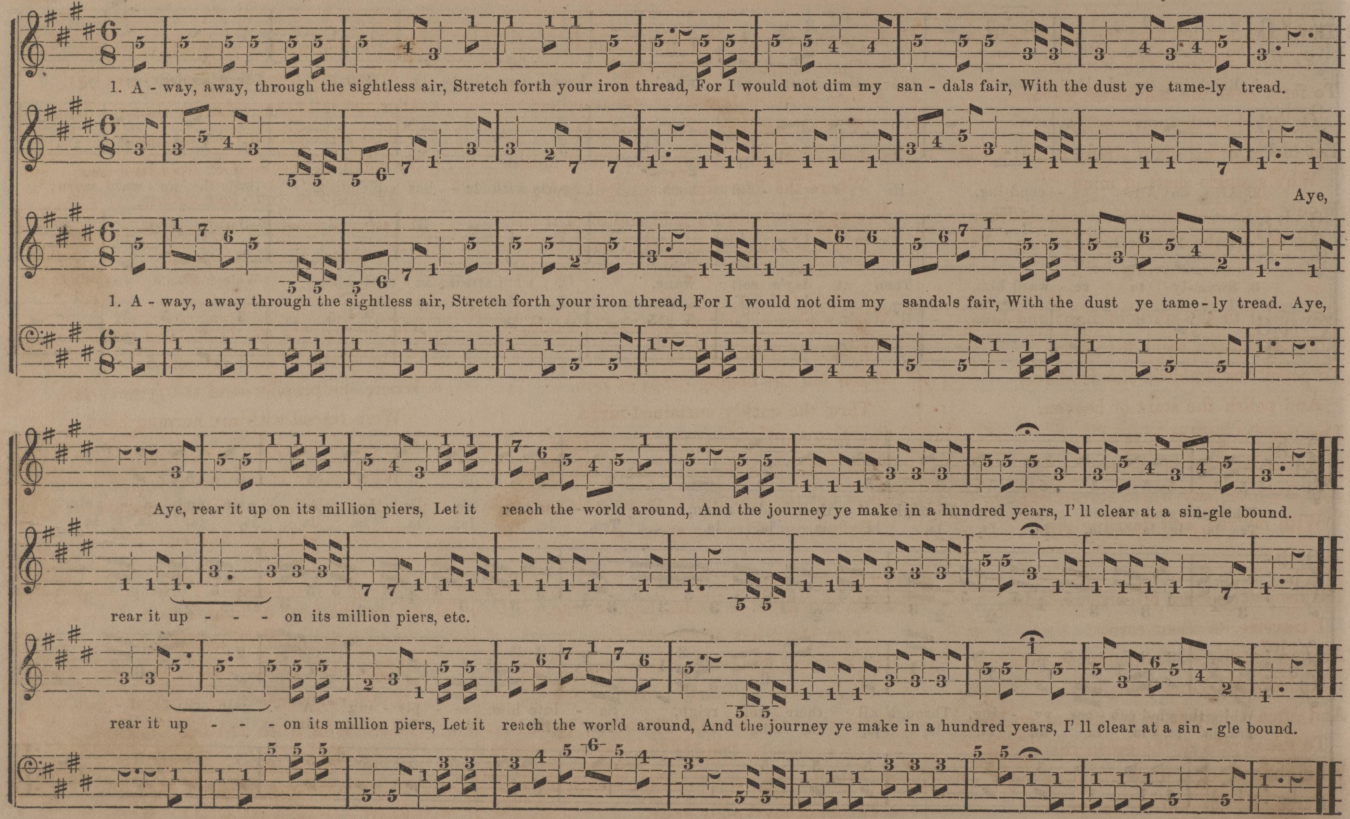

1. Brightly speed the hours, O'er the hunt - er's way! Free - dom blythe - ly pours, There her dear - est lay;
2. Alps on Alps as - cend-ing, He with wake - ful horn, Sports with la - bor blending, Hails the up - ward morn;
3. Sweet-ly to re - ward him, Then at day's soft wane, O, what strains ac - cord him, Welcome home a - gain!
While the glad ech-oes vy - ing, Through all their wide reign, Sal - ute him, re - ply - ing A - gain and a - gain.
Tra, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la.
While the glad ech - oes vy - ing, Through all their wide reign, Sa - lute him, re - ply - ing A - gain and a - gain.
Tra, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la.

C

WORDS BY G. W. CUTTER.

SONG OF LIGHTNING.

A. D. FILLMORE.



2 Tho' I can not toil like the groaning slave,
Ye have fettered with iron skill,
To ferry over the boundless wave,
Or grind in the noisy mill;
Let him sing his giant strength and speed,
Why a single shaft of mine
Would give that monster a fight, indeed,
To the depths of the ocean's brine.

3 No! no! I'm the spirit of light and love,
To my unseen hand 't is given
To pencil the ambient clouds above,
And polish the stars of heaven.
I scatter the golden rays of fire
On the horizon far below,
And deck the sky where storms expire,
With my red, and dazzling glow.

4 The deepest recesses of earth are mine,
I traverse its silent core;
Around me the starry diamonds shine,
And the sparkling fields of ore;
And often I leap from my throne on high,
To the depths of the ocean caves,
Where the fadeless forests of coral lie,
Far under the world of waves.

5 My being is like a lonely thought,
That dwells in a single breast—
A tone of music that ne'er was caught—
A word that was ne'er expressed.
I dwell in the bright and burnished halls,
Where the fountains of sunlight play,
Where the curtains of gold and of opal fall,
O'er the scenes of the dying day.

6 With a glance I cleave the sky in twain,
I light it with a glare,
When fall the boding drops of rain,
Thro' the darkly curtained air:
The rock-built towers, the turrets gray,
The piles of a thousand years,
Have not the strength of potter's clay,
Before my glittering spear.

7 From the Alps' or Andes' highest crag,
From the peaks of eternal snow,
The dazzling folds of my fiery flag,
Gleam over the world below;
The earthquake heralds my coming power,
The avalanche bounds away,
And the howling storms at the midnight hour,
Proclaim my kingly sway.

8 Ye tremble when my legions come,
When my trembling sword leaps out,
O'er the hills that echo my thunder drum
And rend with my joyous shout;
Ye quail on the land or upon the seas,
Ye stand in your fear aghast,
To see me burn the stalwart trees,
Or shiver the stately mast.

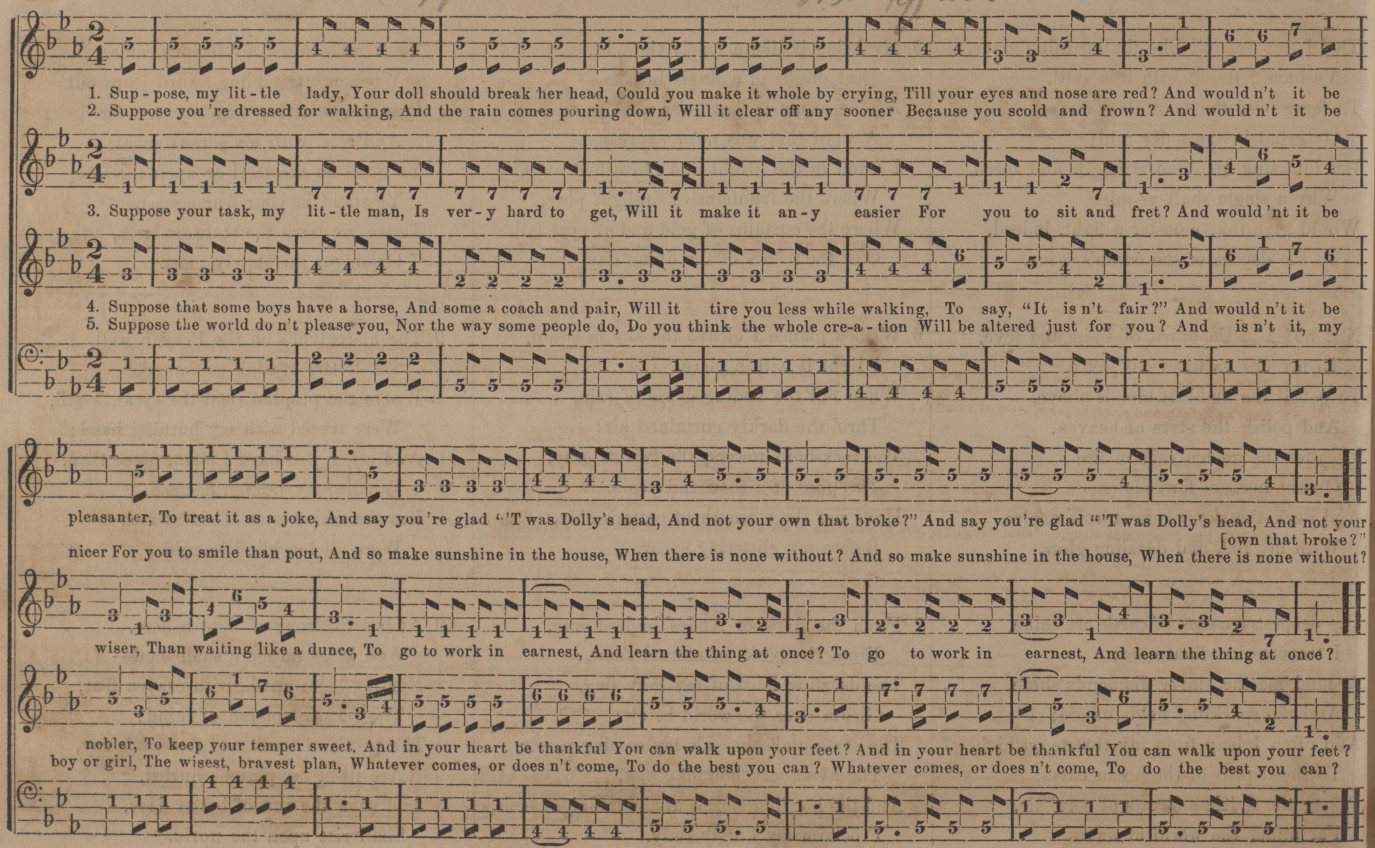
9 The hieroglyphs on the Persian wall,
The letters of high command,
Where the prophet read the tyrant's fall,
Were traced with my burning hand;
And oft in fire have I wrote since then,
What angry heaven decreed,
But the sealed eyes of sinful men
Were all too blind to read.

10 At last the hour of light is here,
And kings no more shall bind—
Nor the bigot crush, with craven fear,
The forward march of mind;
The words of truth and freedom's ray,
Are from my pinions hurled,
And soon the sun of better days,
Shall rise upon the world.

WORDS BY PHŒBE CARY.

SUPPOSE.

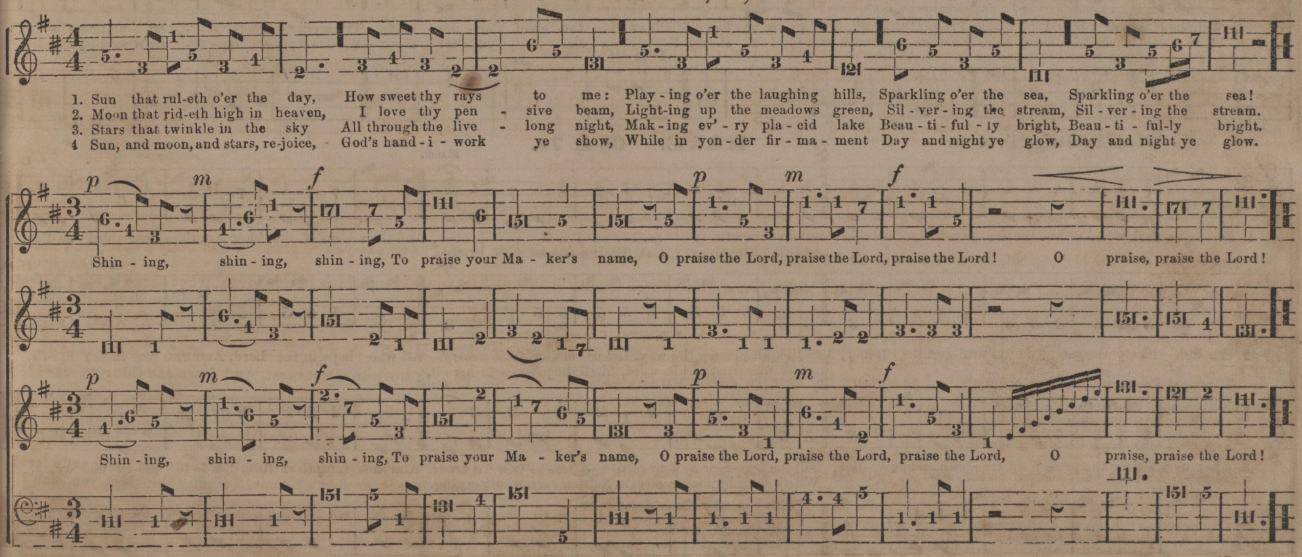
A. D. FILLMORE.



CHRISTIAN CHORALIST.

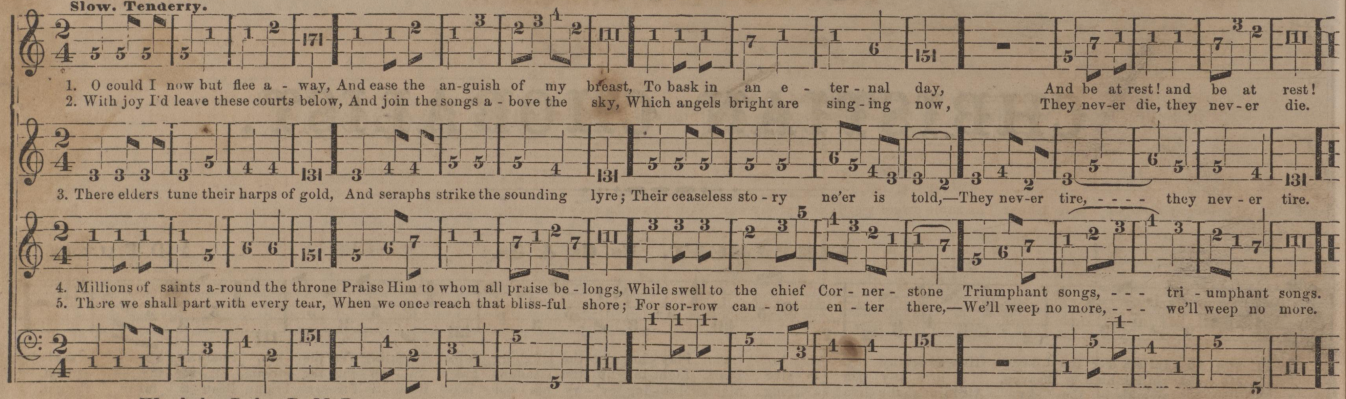
FIRMAMENT. 7s, 6s, & 5s.

A. D. FILLMORE.



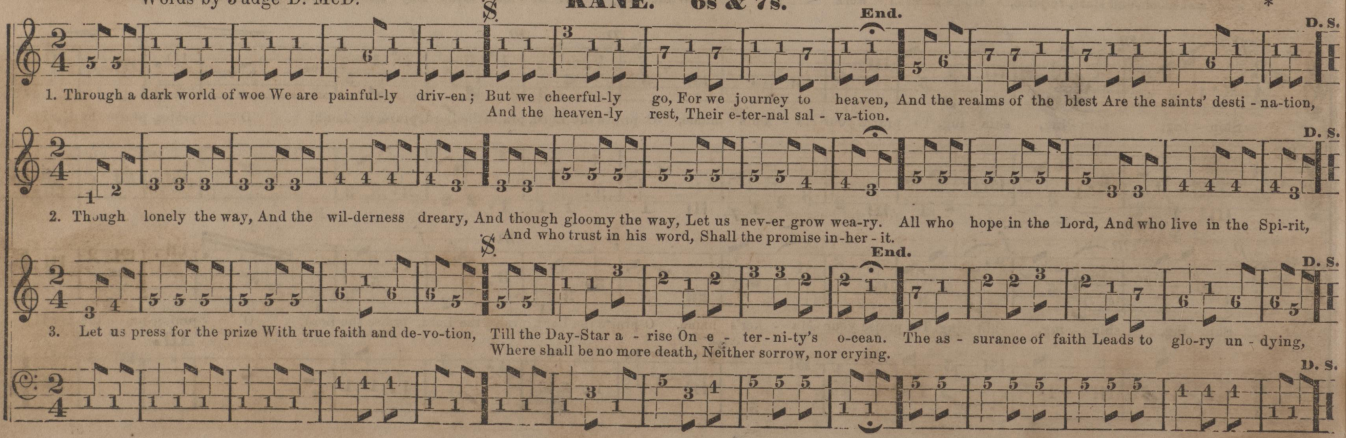
BAXTER. L. M.

Slow. Tenderly.

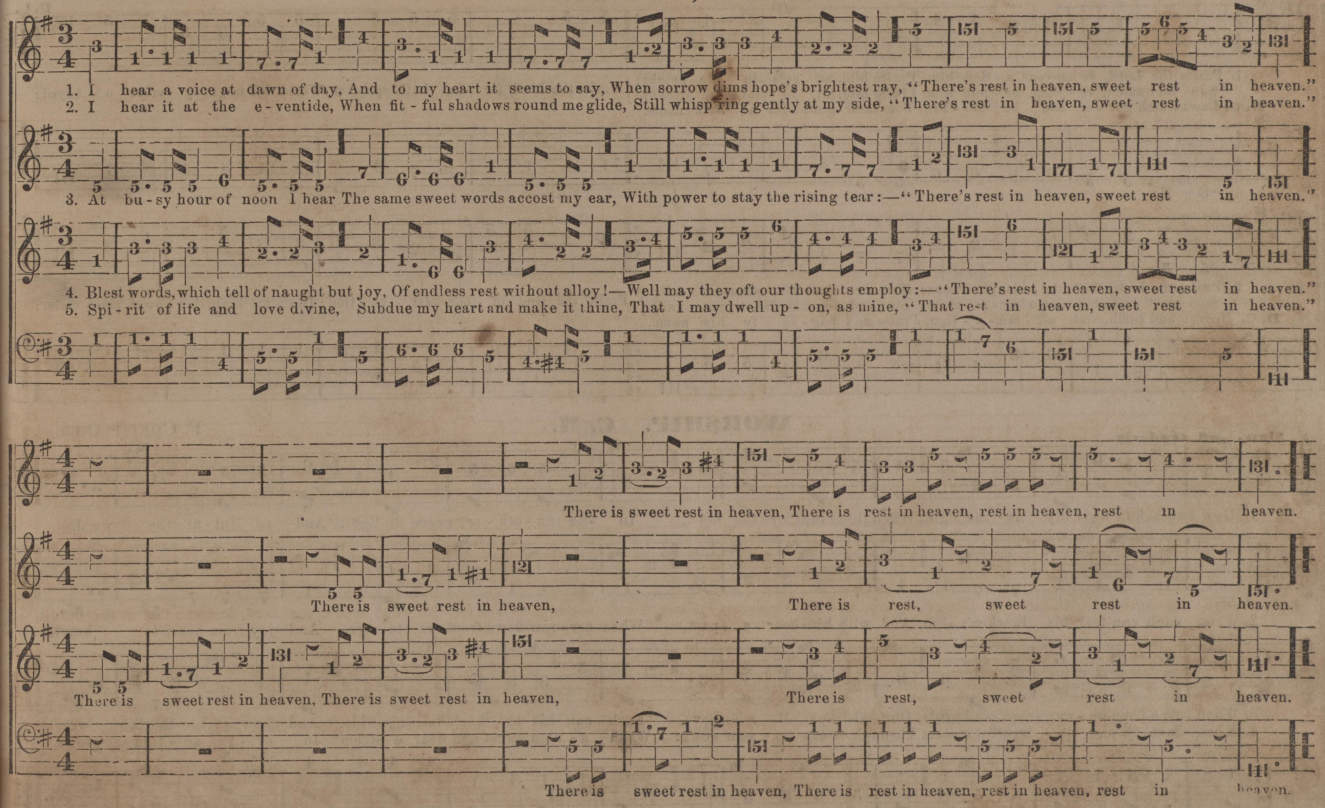


Words by Judge D. McD.

KANE. 6s & 7s.

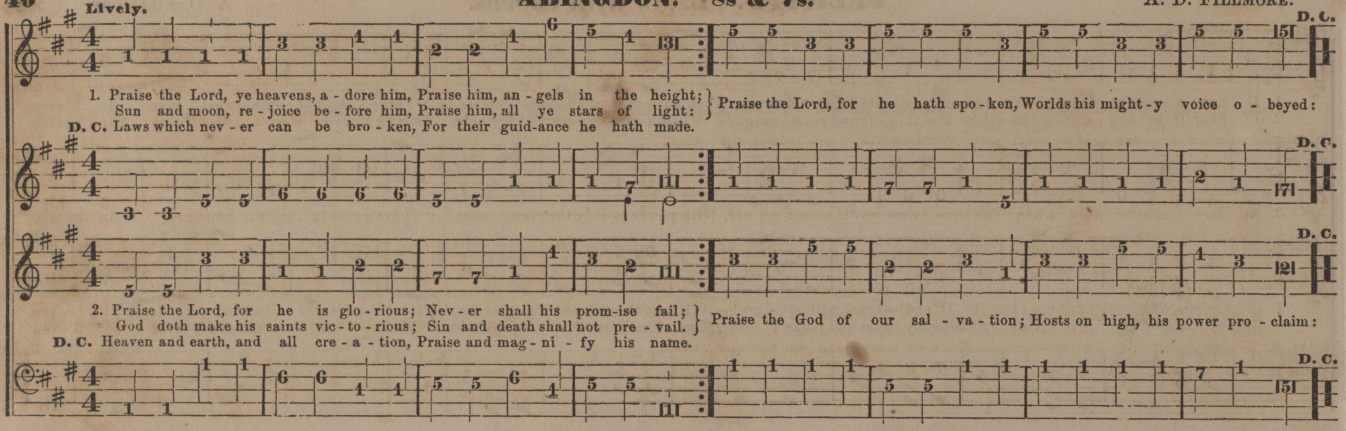


FELICITY. L. M., with chorus.



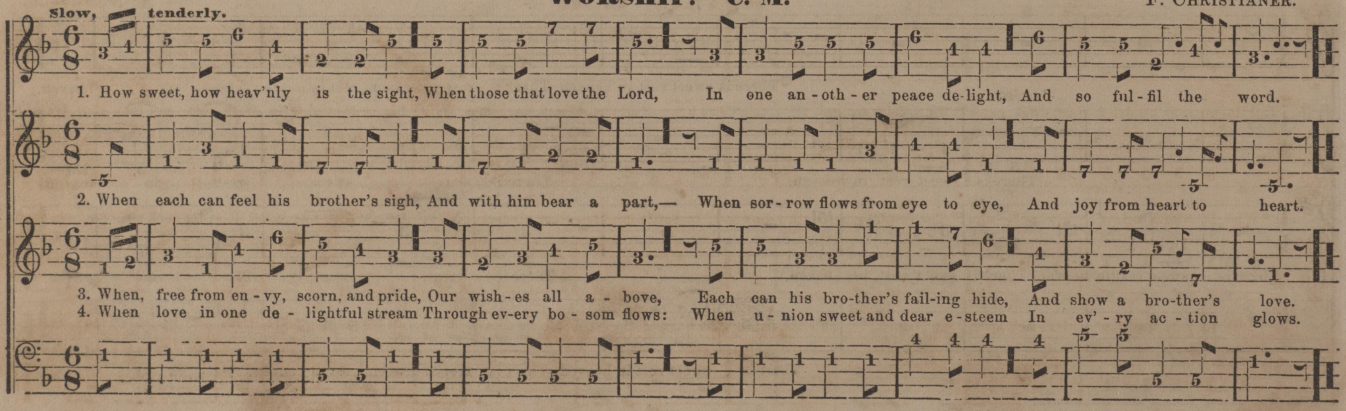
ABINGDON. 8s & 7s.

A. D. Fillmore.



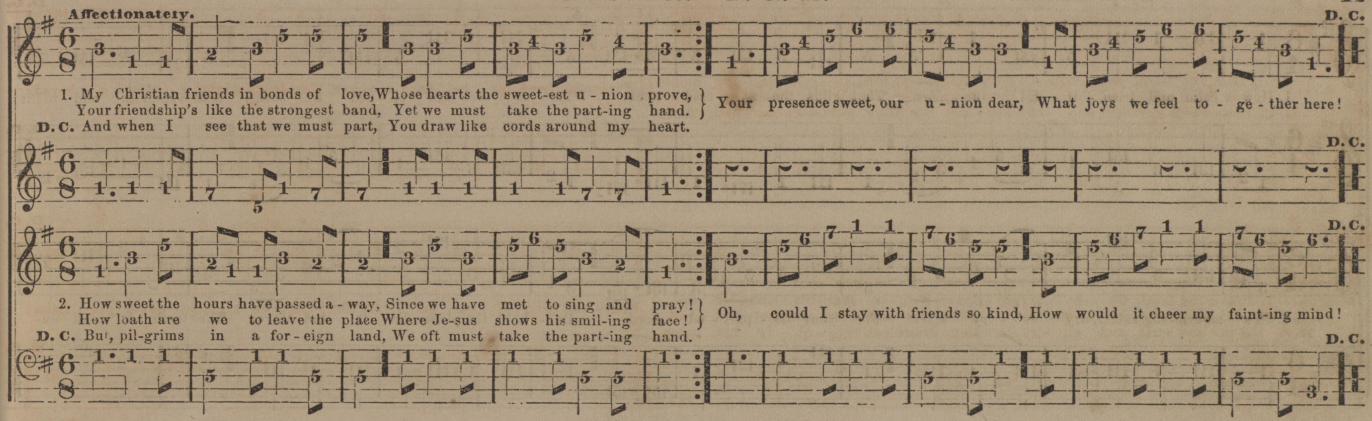
WORSHIP. C. M.

F. Christianer.



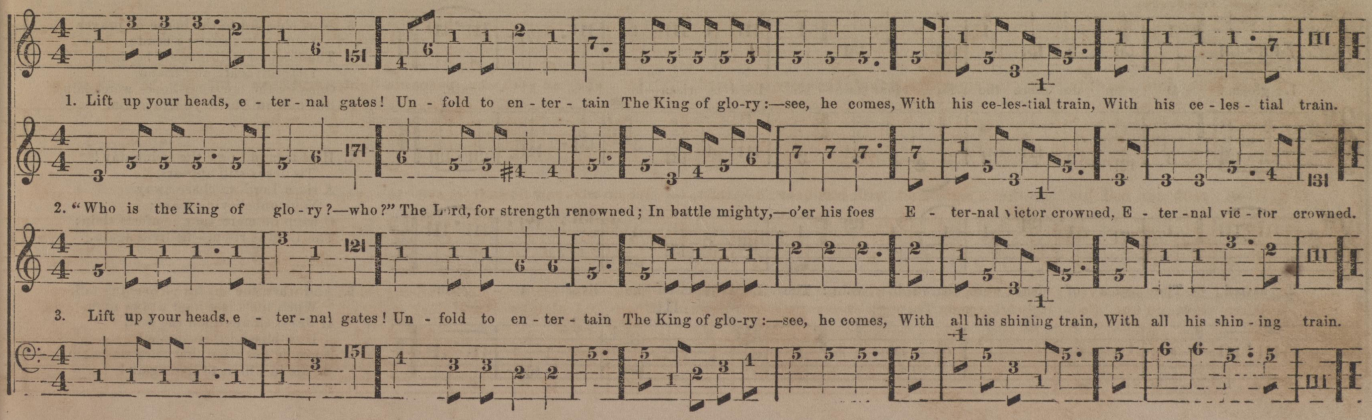
BUTLER. D. L. M.

Affectionately.



ROYAL. C. M.

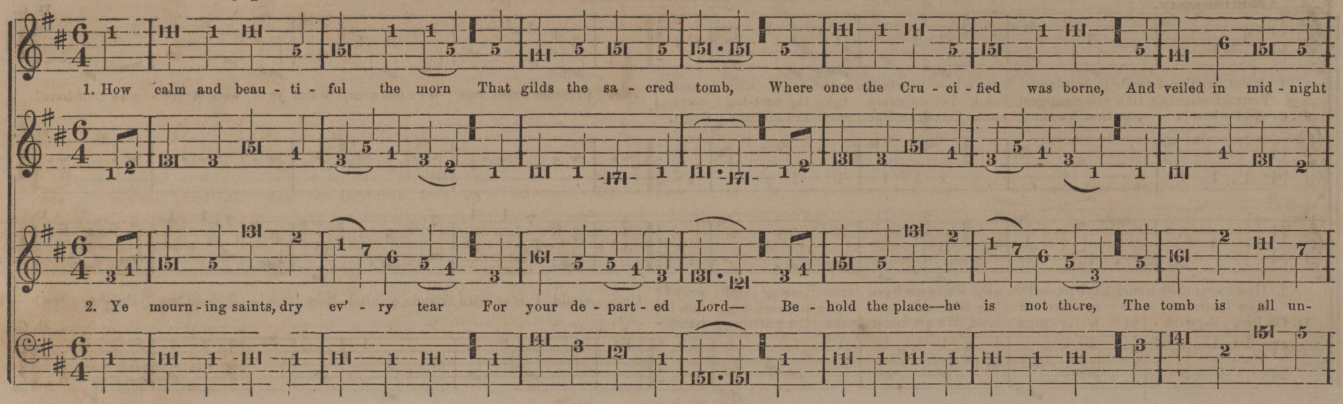
A. N. Smyser.

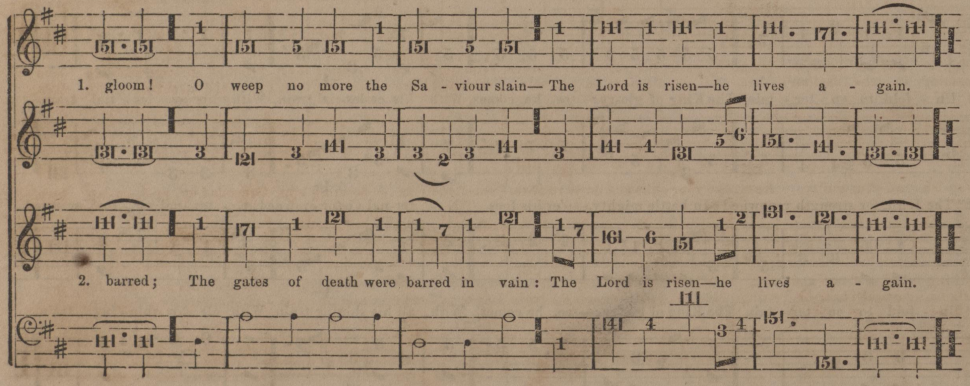


By permission.

MOORE. D. C. M.

T. HASTINGS.



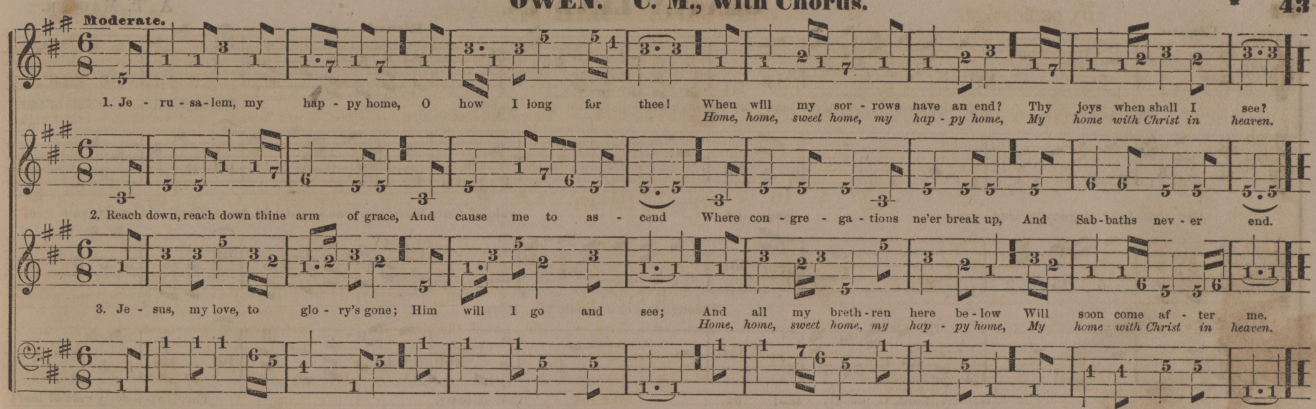


3. Now cheerful to the house of prayer
Your early footsteps bend;
The Saviour will himself be there,
Your advocate and friend.
Once by the law your hopes were slain,
But now in Christ ye live again.

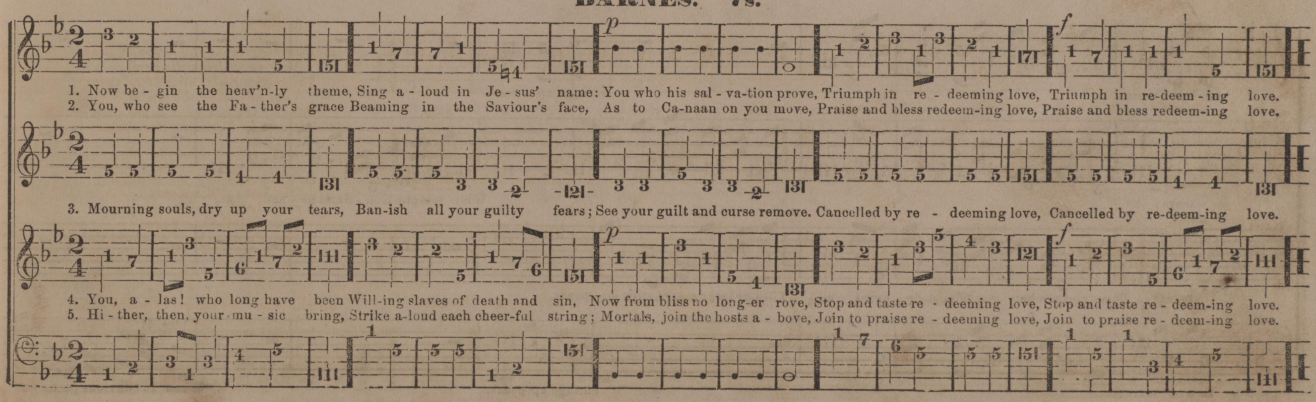
4. How tranquil now the rising day!
'Tis Jesus still appears,
A risen Lord, to chase away
Your unbelieving fears:
O weep no more your comforts slain:
The Lord is risen,—he lives again.

5. And when the shades of evening fall,
When life's last hour draws nigh,
If Jesus shines upon the soul,
How blissful then to die!
Since he has risen that once was slain,
Ye die in Christ to live again!

OWEN. C. M., with Chorus.

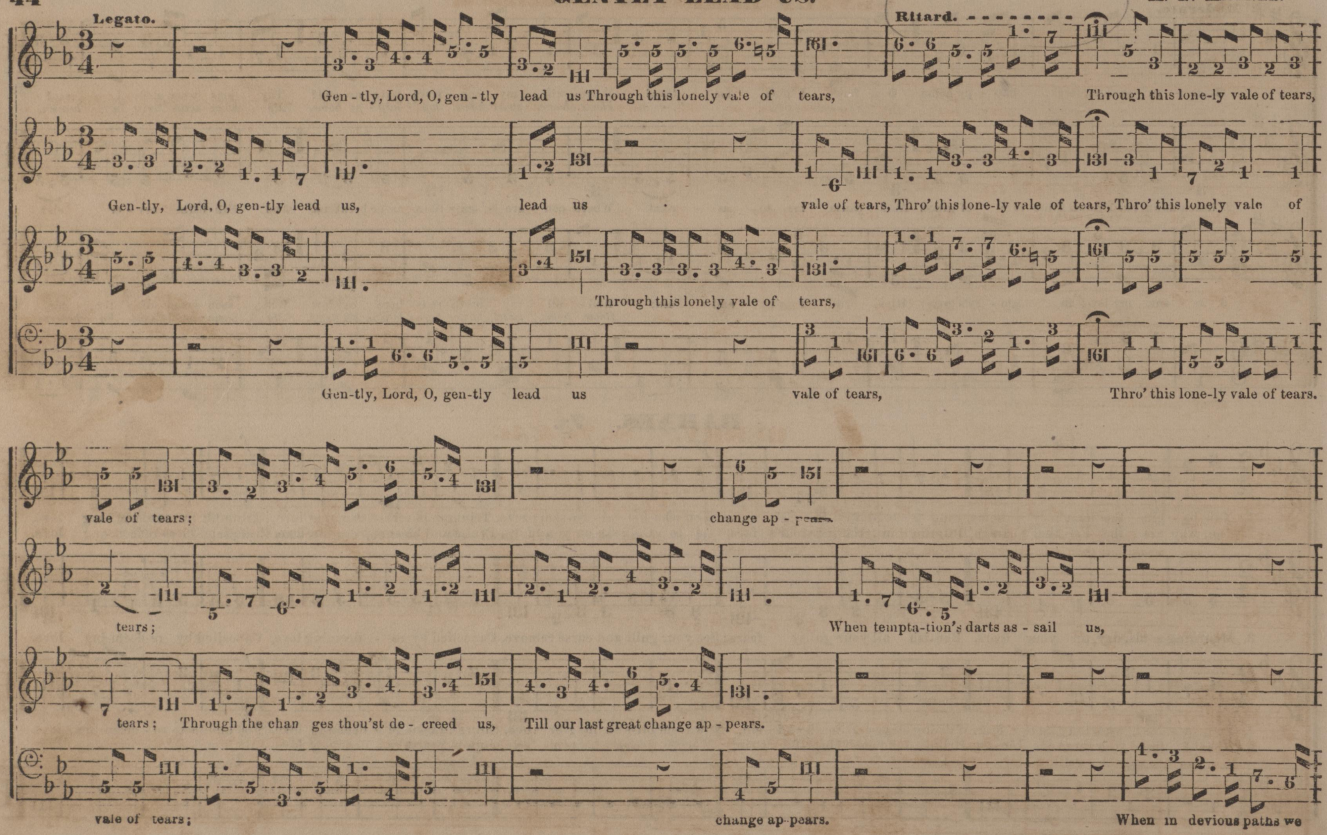


BARNES. 7s.

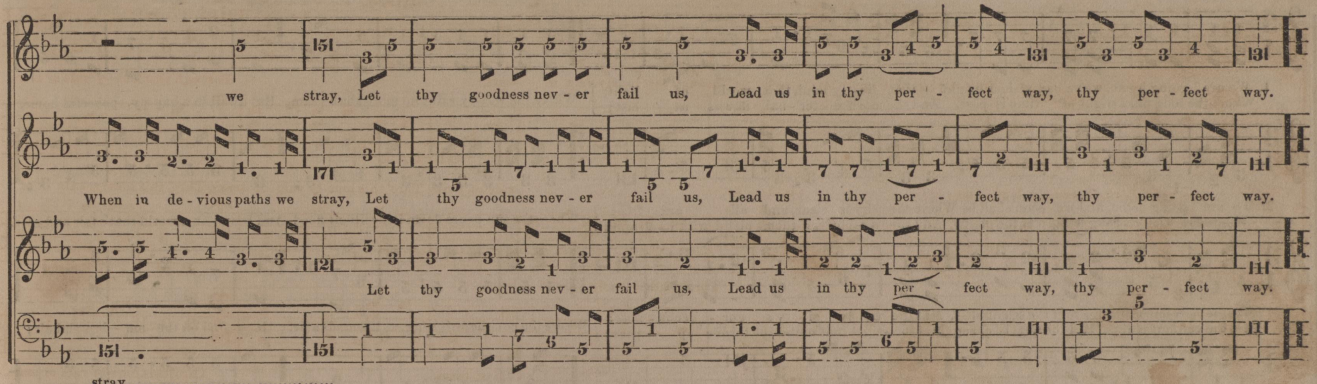


GENTLY LEAD US.

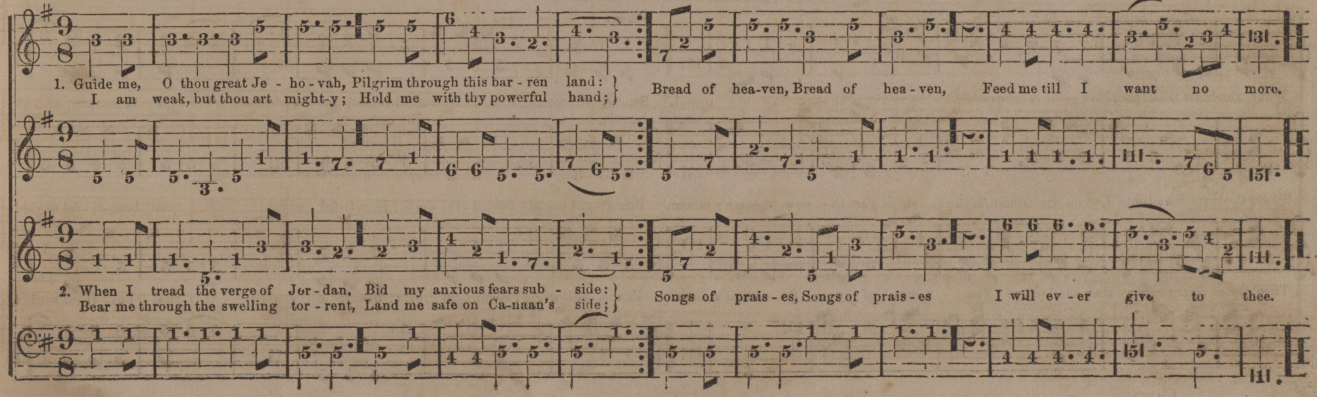
A. T. MAGNER.



GENTLY LEAD US. Concluded.

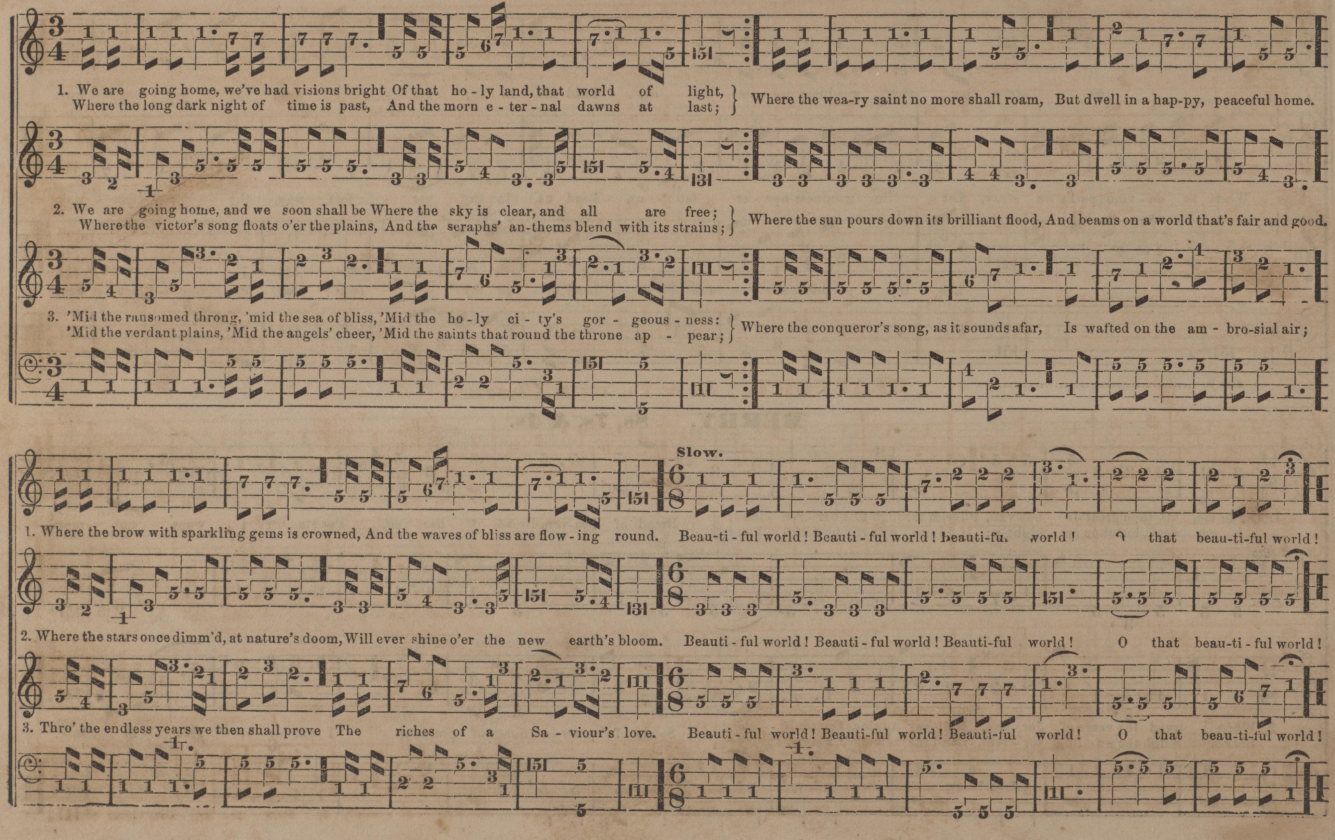


BERRY. 8s, 7s, & 4s.

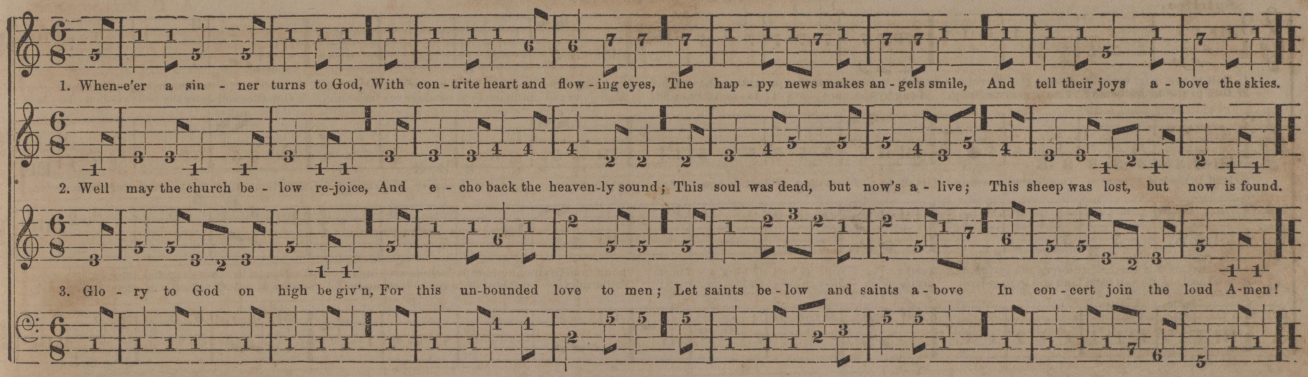


BEAUTIFUL WORLD. 10s.

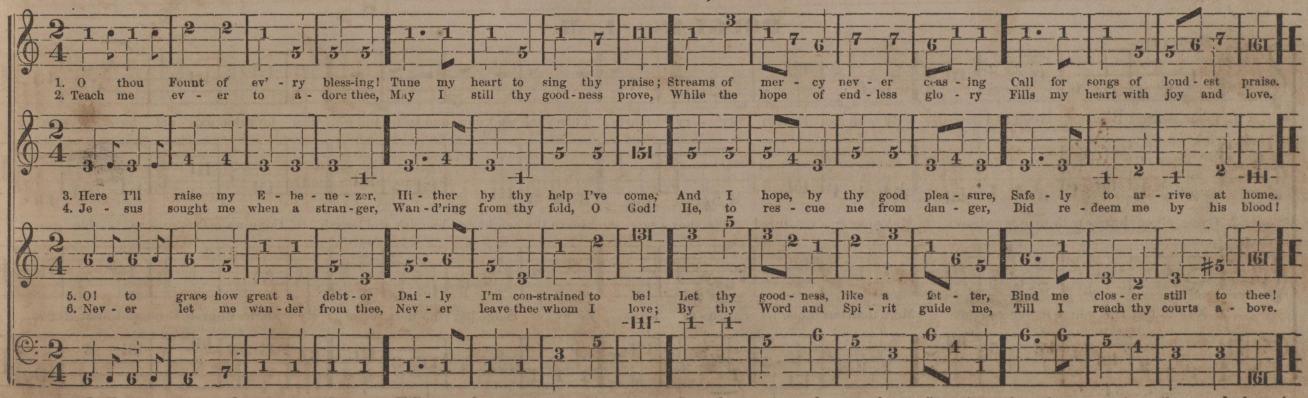
A. D. Fillmore.



ANGELINE. L. M.



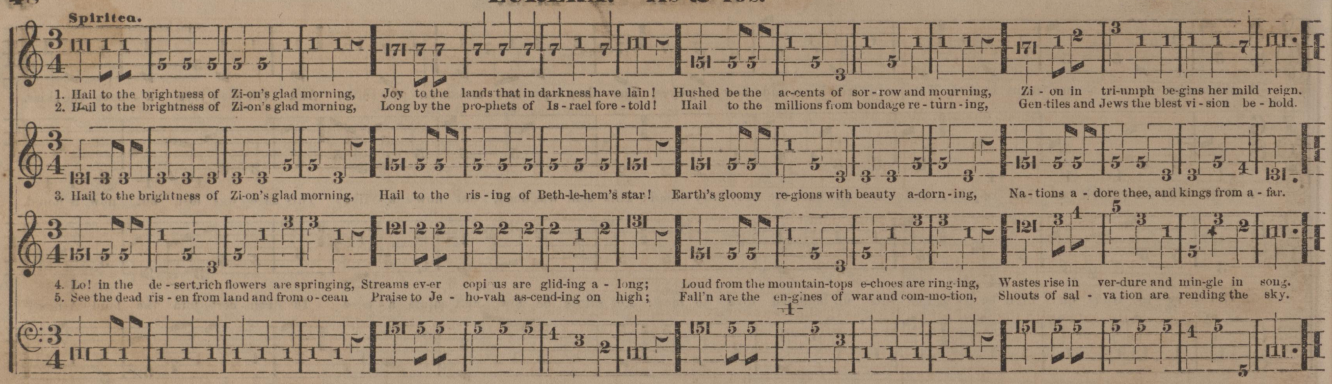
BEAUFORT. 8s & 7s, with Chorus.



EUREKA. 11s & 10s.

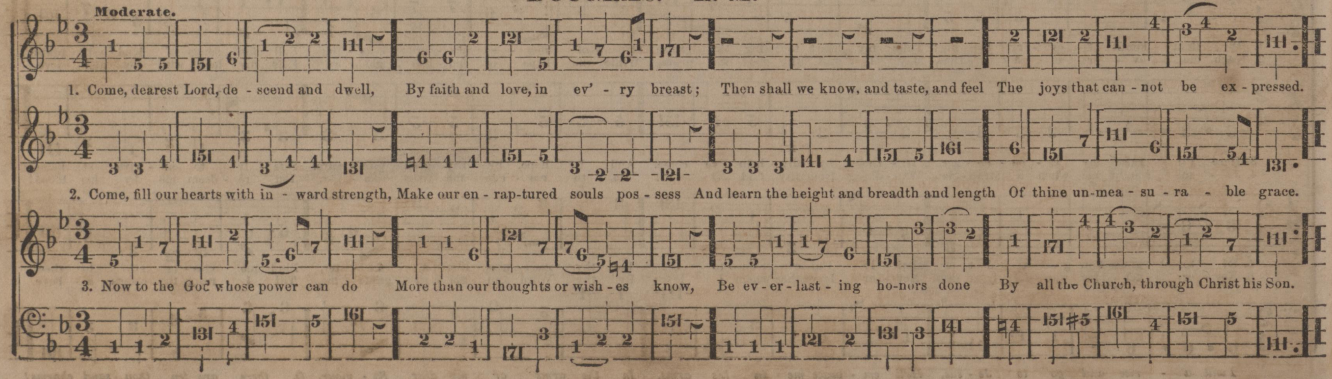
A. D. Fillmore.

Spiritea.

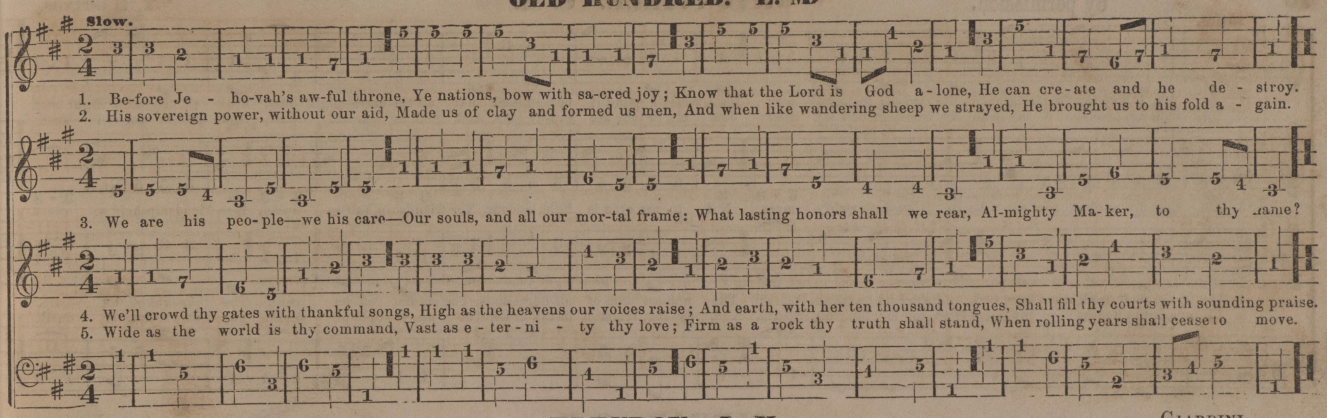


DOUGLAS. L. M.

Moderate.

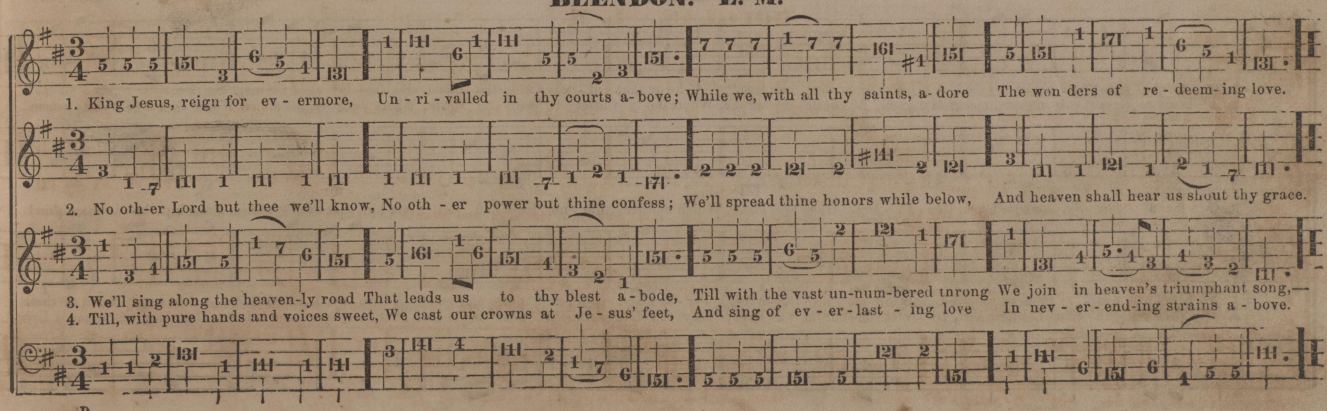


OLD HUNDRED. L. M.



BLENDON. L. M.

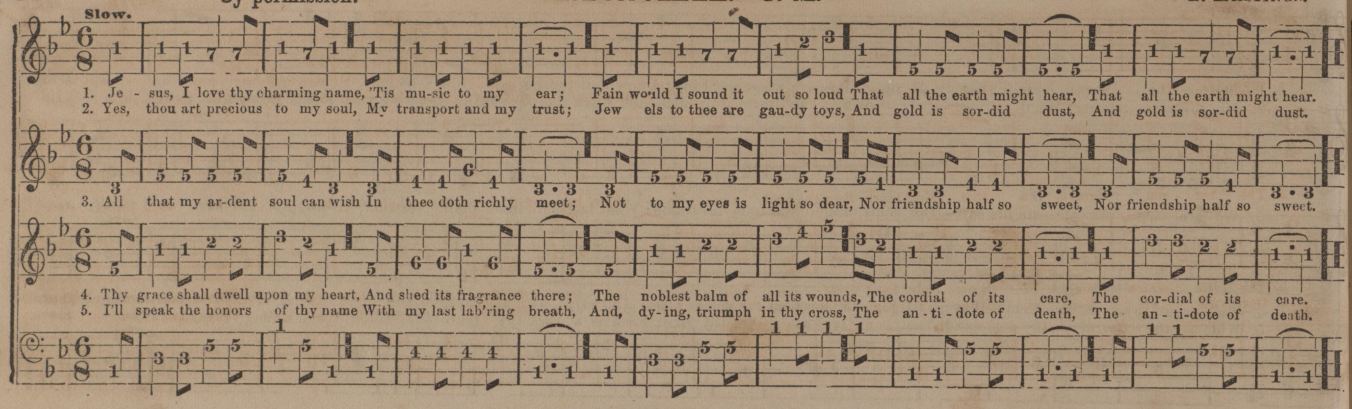
GIARDINI.



By permission.

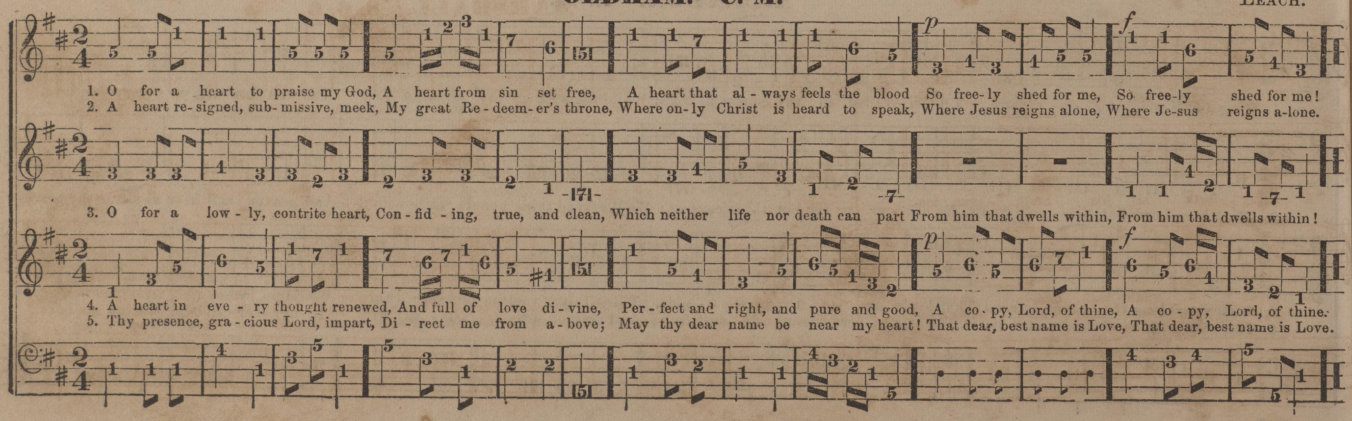
ORTONVILLE. C. M.

T. HASTINGS.

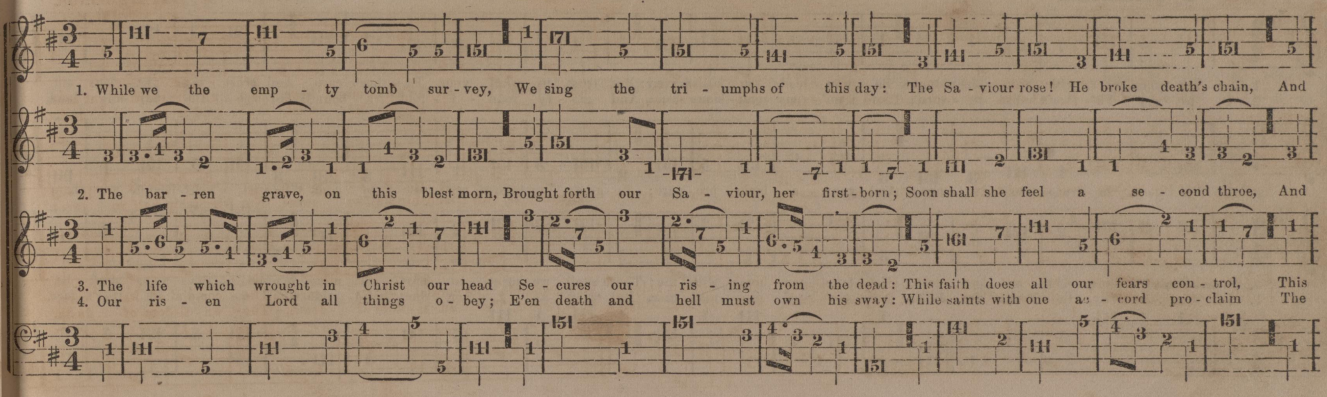


OLDHAM. C. M.

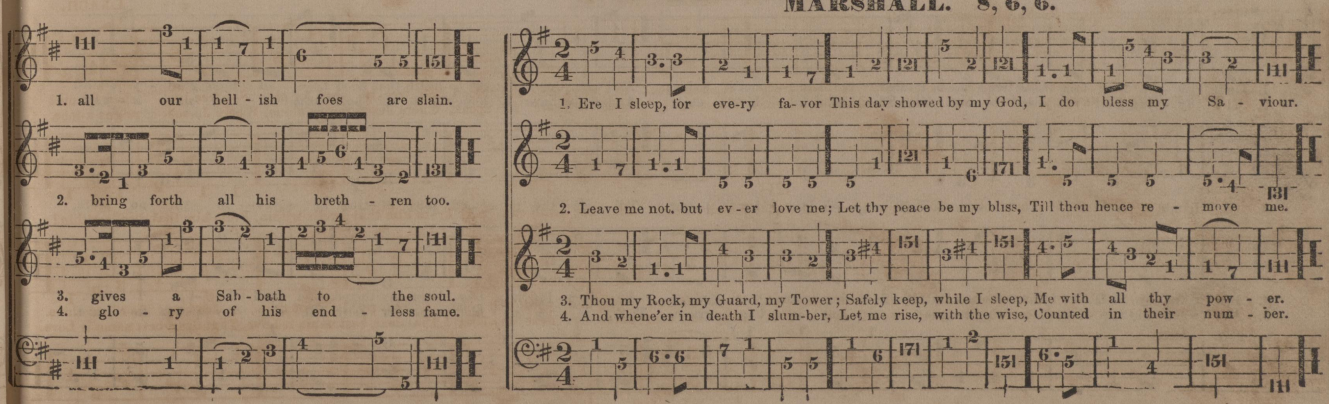
LEACH.



NEW SABBATH. L. M.



MARSHALL. 8, 6, 6.

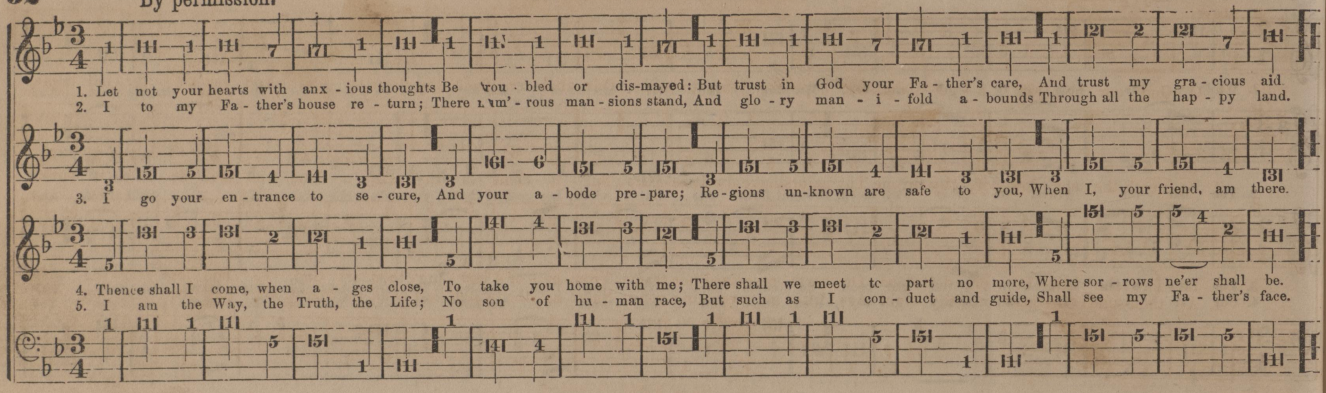


111318

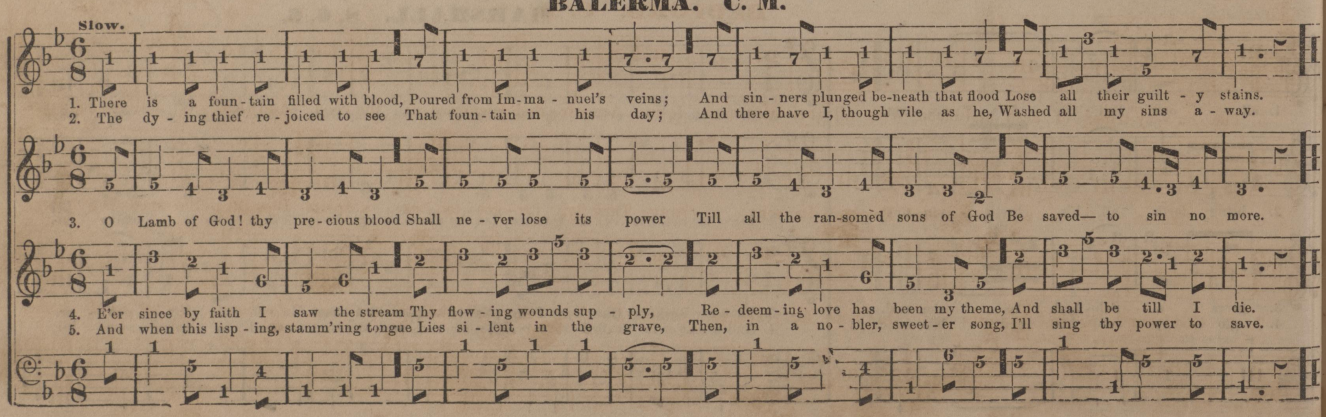
by permission.

FRAGRANCE. C. M.

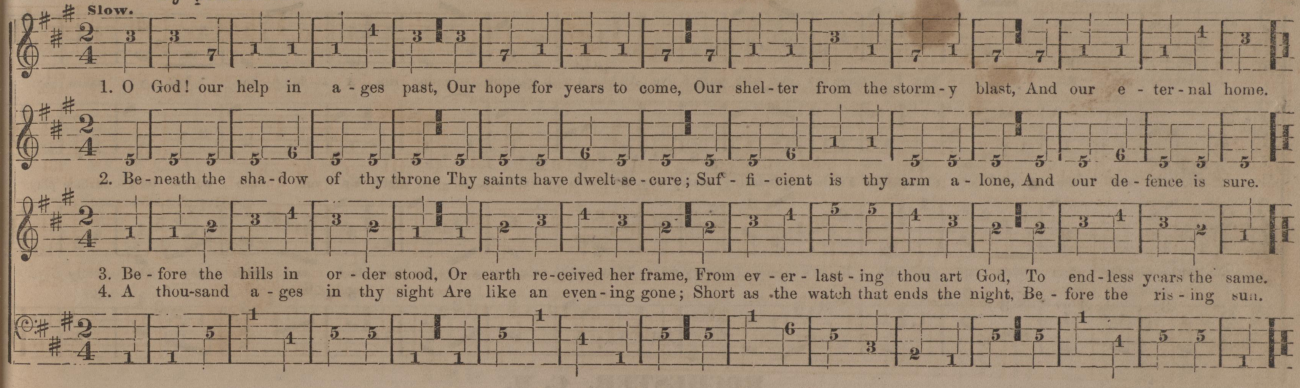
T. HARRISON.



BALERMA. C. M.

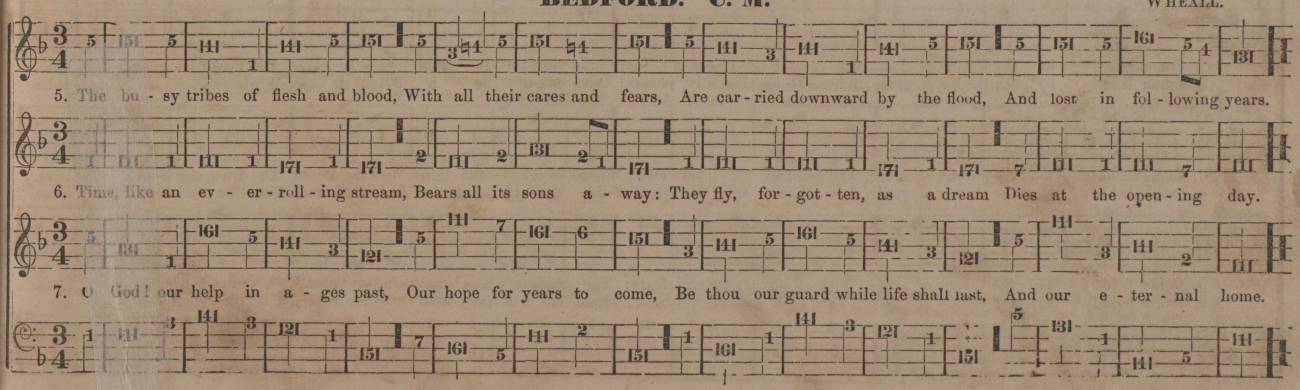


SIMPLICITY. C. M.

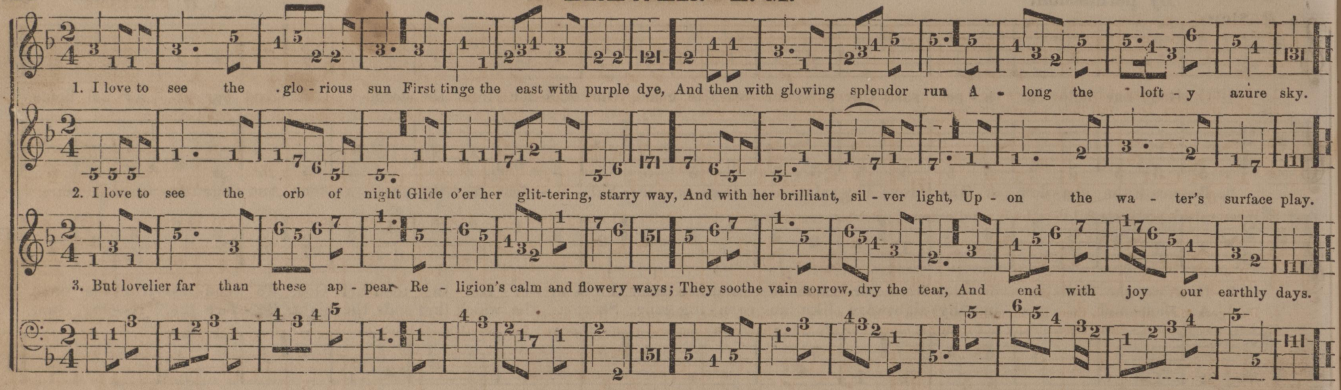


BEDFORD. C. M.

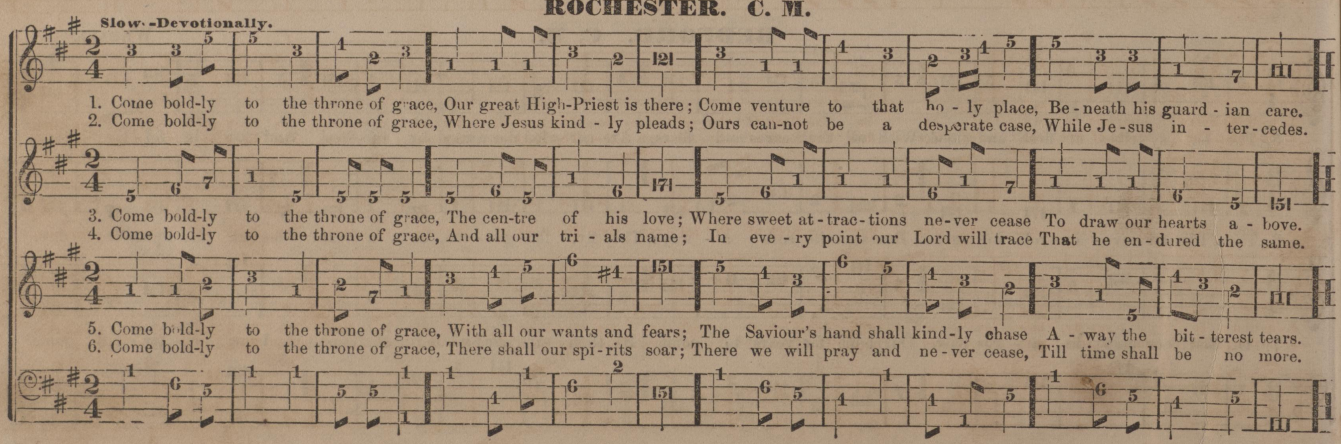
WHEALL.

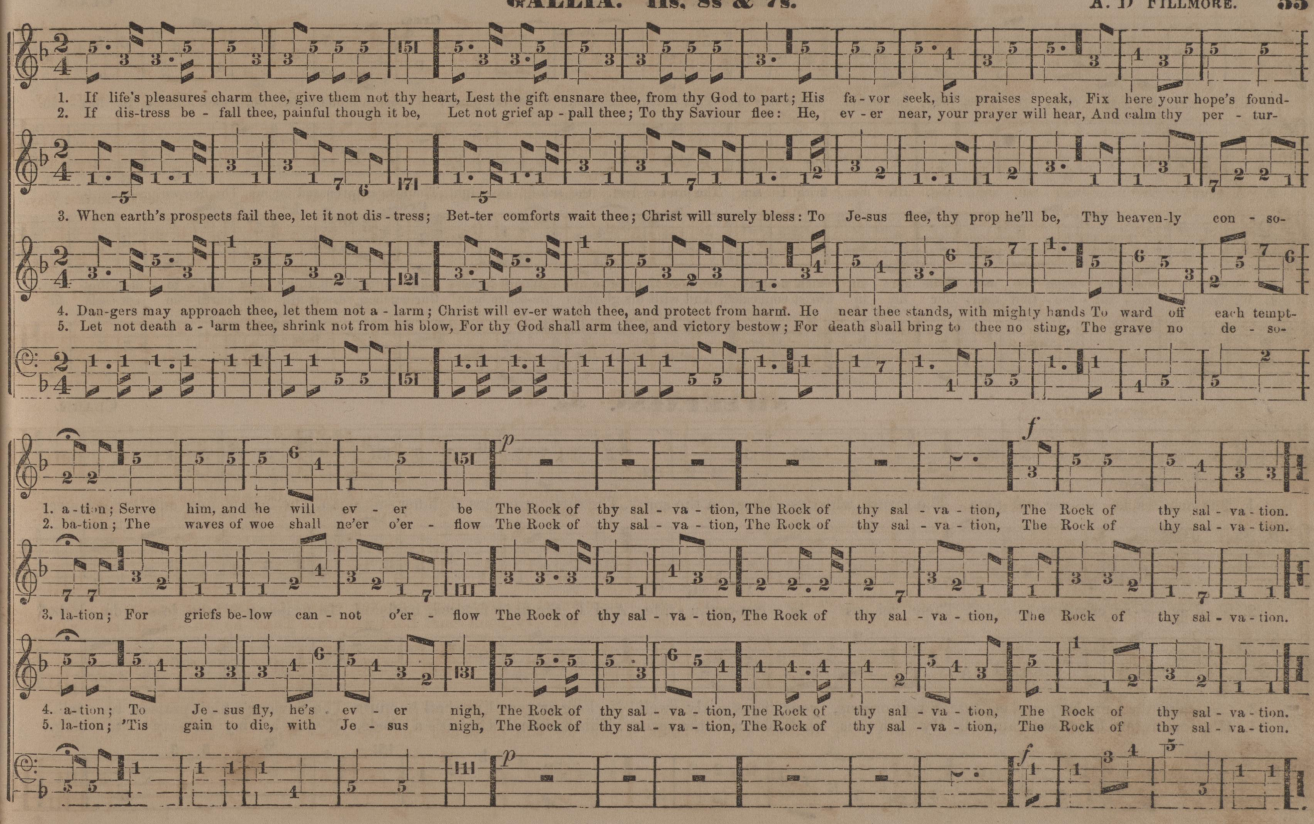


BREWER. L. M.



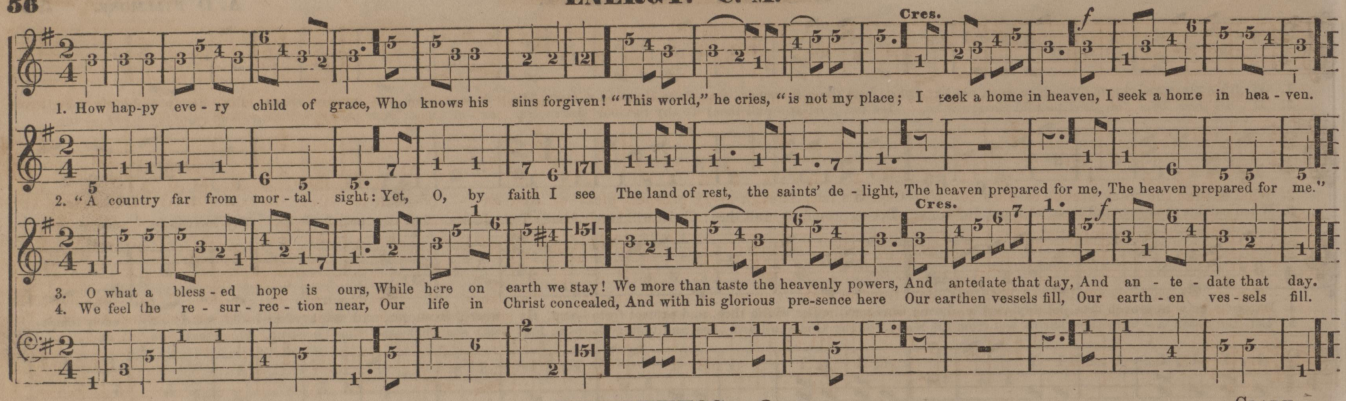
ROCHESTER. C. M.




1. If life's pleasures charm thee, give them not thy heart, Lest the gift ensnare thee, from thy God to part; His fa - vor seek, his praises speak, Fix here your hope's found-
2. If dis-tress be - fall thee, painful though it be, Let not grief ap - pall thee; To thy Saviour flee: He, ev - er near, your prayer will hear, And calm thy per - tur-
3. When earth's prospects fail thee, let it not dis - tress; Bet-ter comforts wait thee; Christ will surely bless: To Je-sus flee, thy prop he'll be, Thy heaven-ly con - so-
4. Dan-gers may approach thee, let them not a - larm; Christ will ev-er watch thee, and protect from harm. He near thee stands, with mighty hands To ward off each tempt-
5. Let not death a - larm thee, shrink not from his blow, For thy God shall arm thee, and victory bestow; For death shall bring to thee no sting, The grave no de - so-
1. a - tion; Serve him, and he will ev - er be The Rock of thy sal - va - tion, The Rock of thy sal - va - tion, The Rock of thy sal - va - tion.
2. ba-tion; The waves of woe shall ne'er o'er - flow The Rock of thy sal - va - tion, The Rock of thy sal - va - tion, The Rock of thy sal - va - tion.
3. la-tion; For griefs be-low can - not o'er - flow The Rock of thy sal - va - tion, The Rock of thy sal - va - tion, The Rock of thy sal - va - tion.
4. a-tion; To Je - sus fly, he's ev - er nigh, The Rock of thy sal - va - tion, The Rock of thy sal - va - tion, The Rock of thy sal - va - tion.
5. la-tion; 'Tis gain to die, with Je - sus nigh, The Rock of thy sal - va - tion, The Rock of thy sal - va - tion, The Rock of thy sal - va - tion.
p
f
p
f

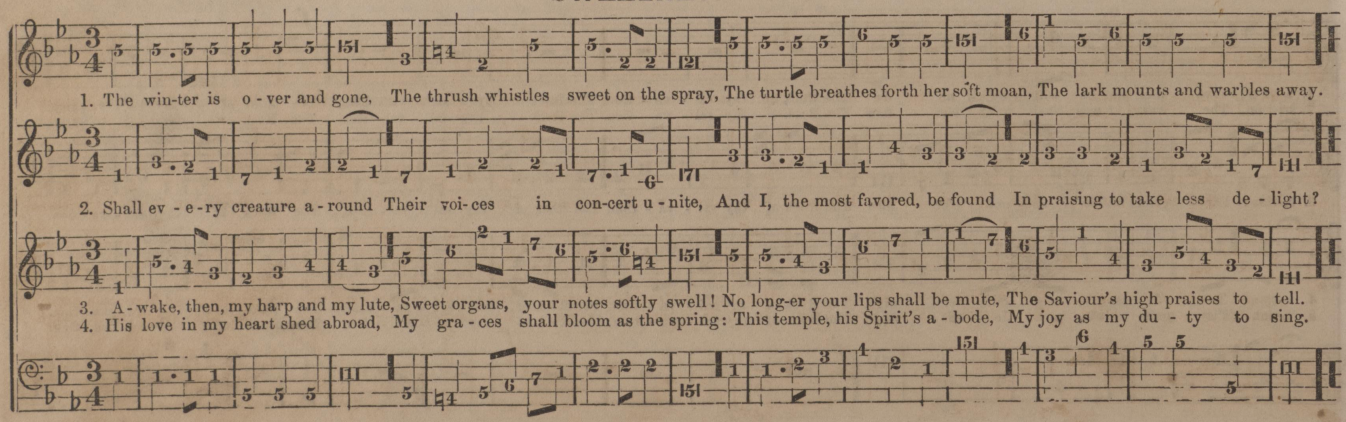
ENERGY. C. M.

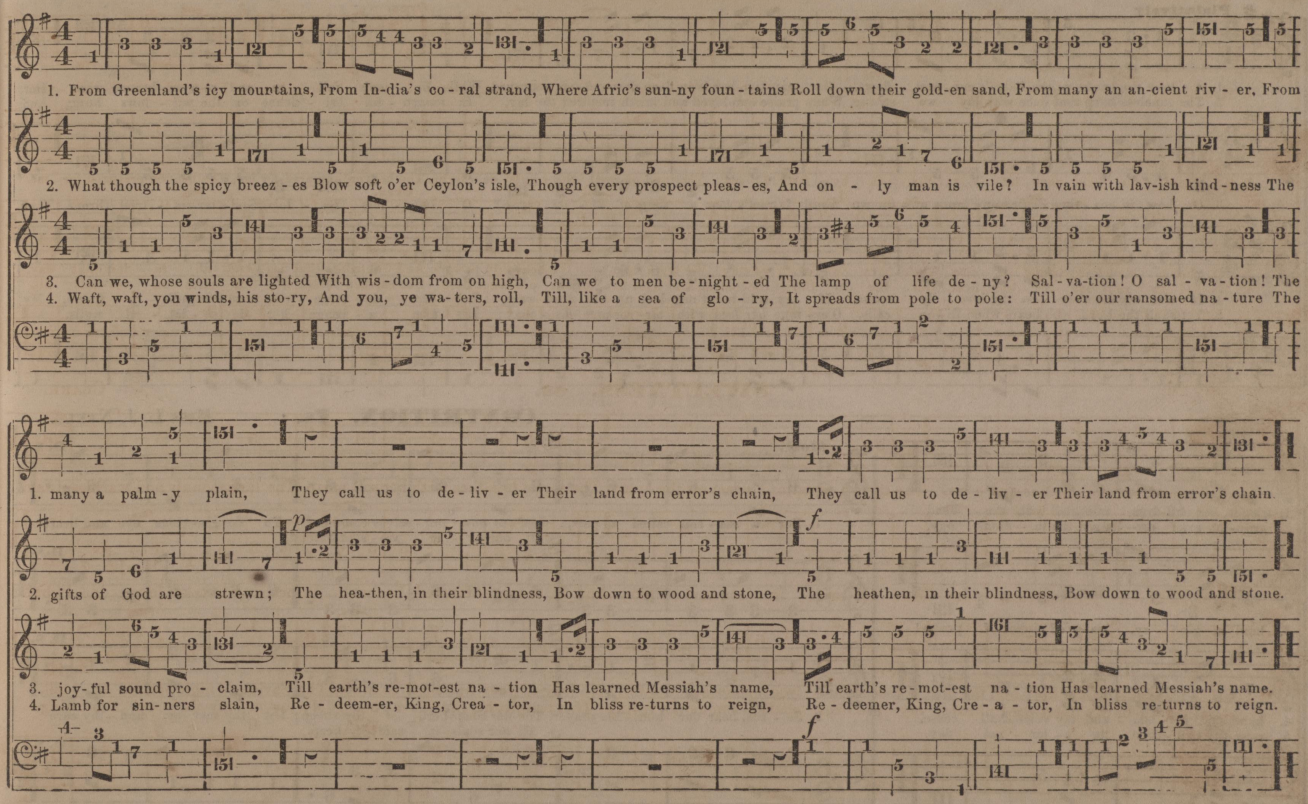
CLARK.



SWEETNESS. 8s.

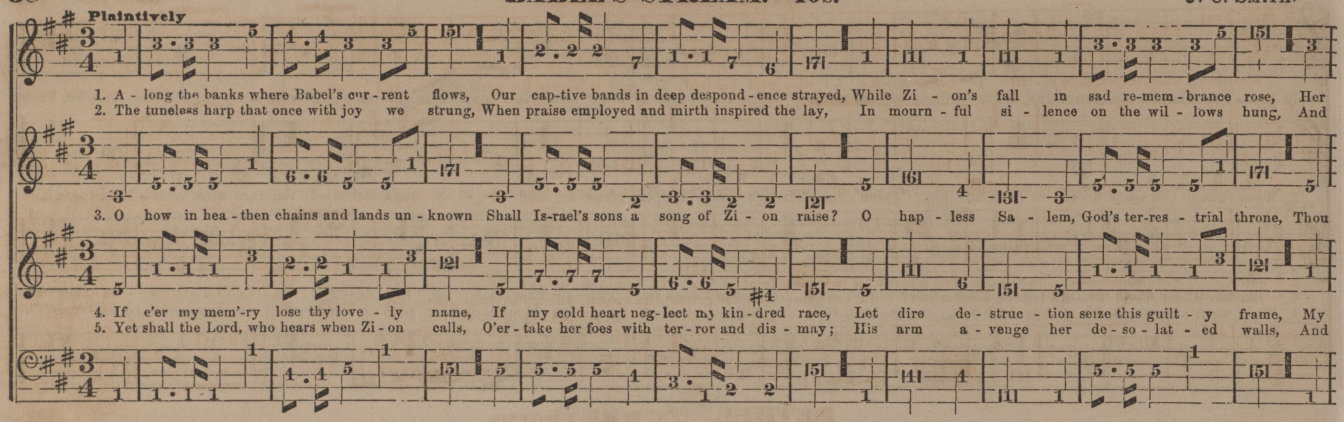
CLARK.




1. From Greenland's icy mountains, From In-dia's co-ral strand, Where Afric's sun-ny foun-tains Roll down their gold-en sand, From many an an-cient riv-er, From
2. What though the spicy breez-es Blow soft o'er Ceylon's isle, Though every prospect pleas-es, And on-ly man is vile? In vain with lav-ish kind-ness The
3. Can we, whose souls are lighted With wis-dom from on high, Can we to men be-night-ed The lamp of life de-ny? Sal-va-tion! O sal-va-tion! The
4. Waft, waft, you winds, his sto-ry, And you, ye wa-ters, roll, Till, like a sea of glo-ry, It spreads from pole to pole: Till o'er our ransomed na-ture The
1. many a palm-y plain, They call us to de-liv-er Their land from error's chain, They call us to de-liv-er Their land from error's chain
2. gifts of God are strewn; The hea-then, in their blindness, Bow down to wood and stone, The heathen, in their blindness, Bow down to wood and stone.
3. joy-ful sound pro-claim, Till earth's re-mot-est na-tion Has learned Messiah's name, Till earth's re-mot-est na-tion Has learned Messiah's name.
4. Lamb for sin-ners slain, Re-deem-er, King, Crea-tor, In bliss re-turns to reign, Re-deemer, King, Cre-a-tor, In bliss re-turns to reign.
p
f
f

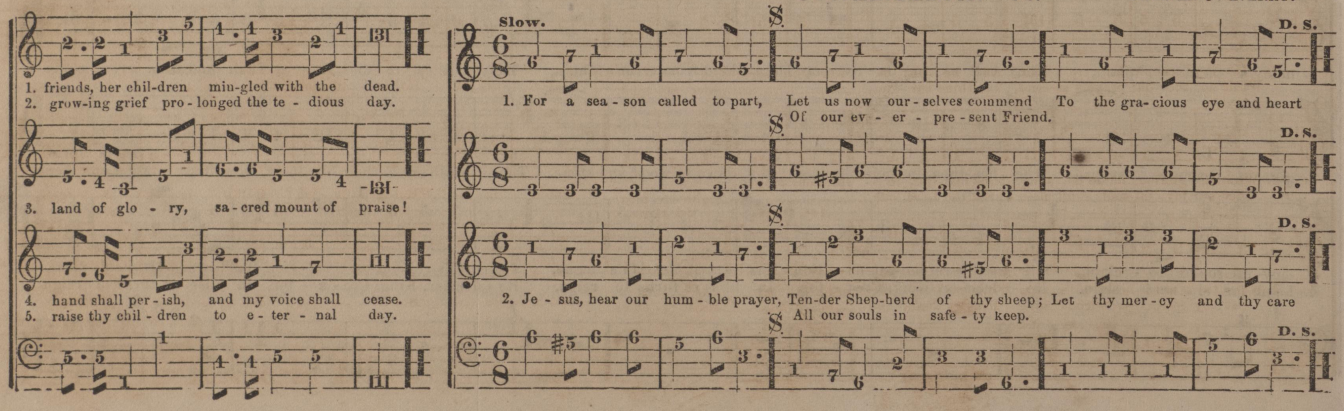
BABEL'S STREAM. 10s.

J. C. SMITH.

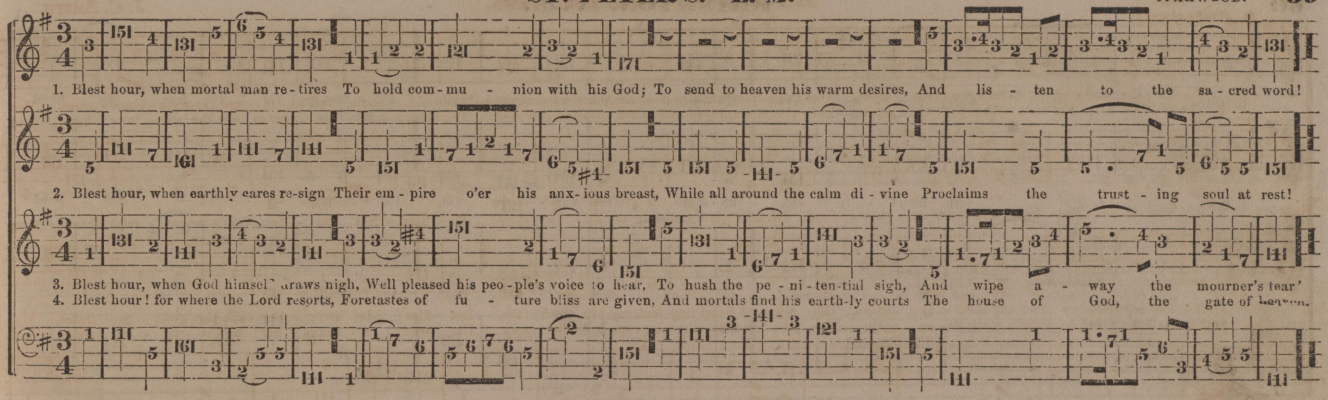


CONTRITION. 7s.

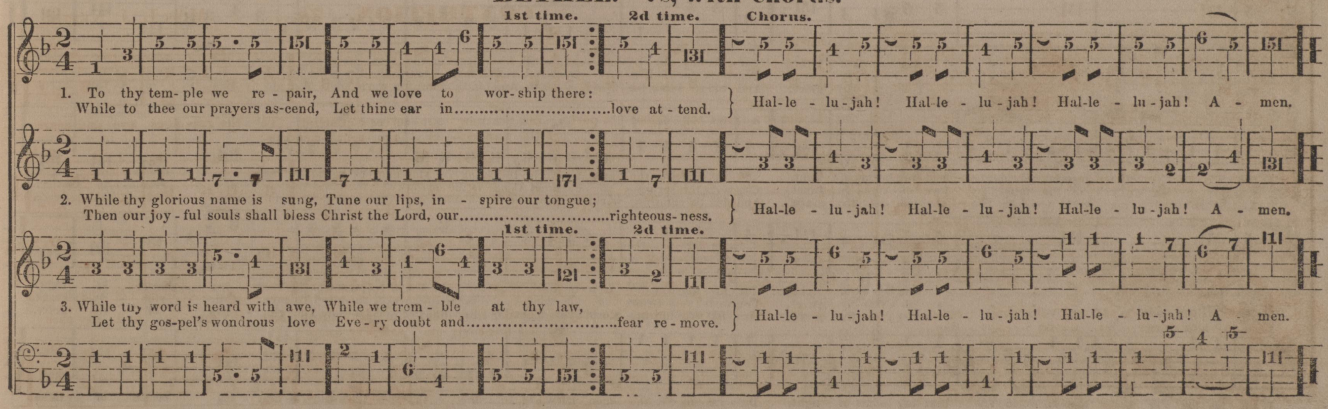
MISS L. J. NEELY.



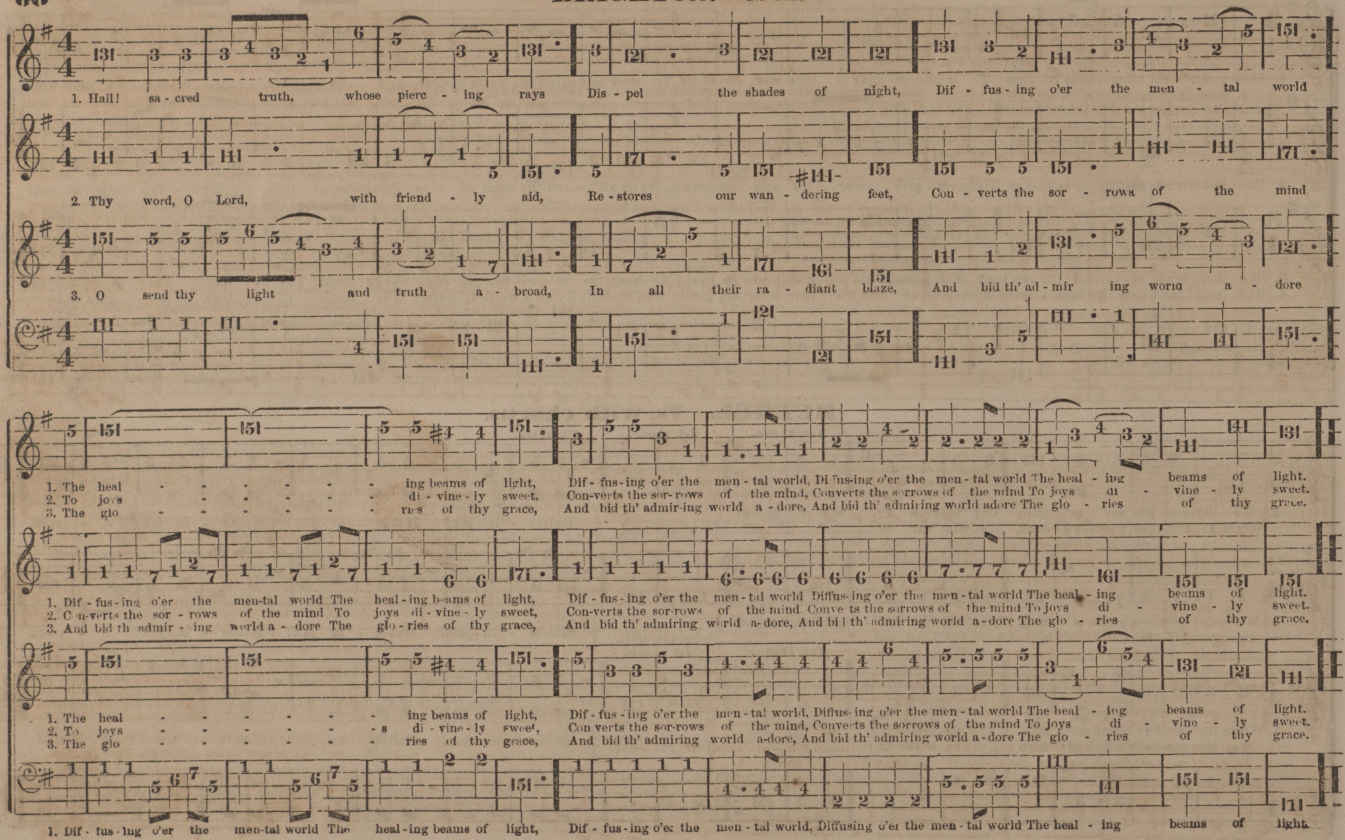
ST. PETER'S. L. M.



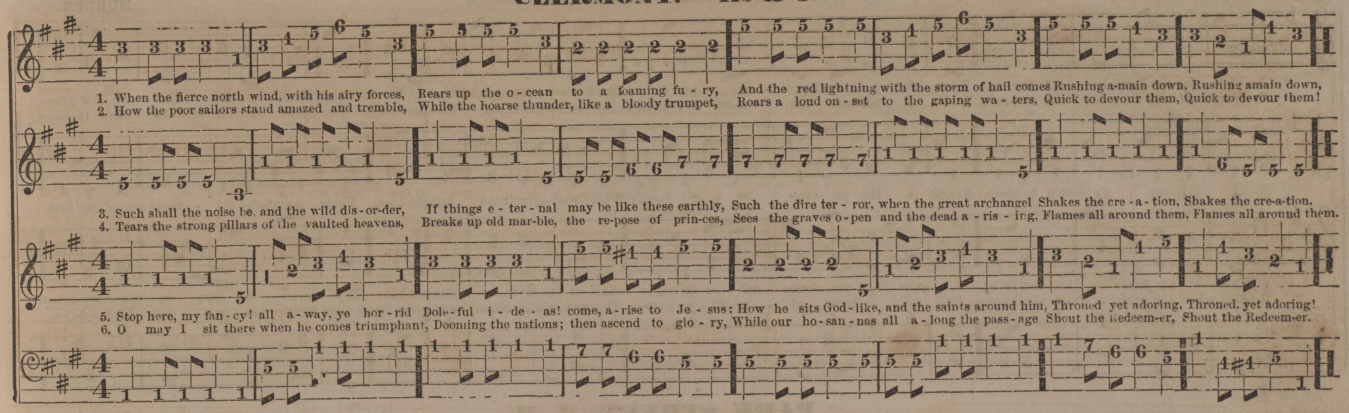
BETHEL. 7s, with chorus.



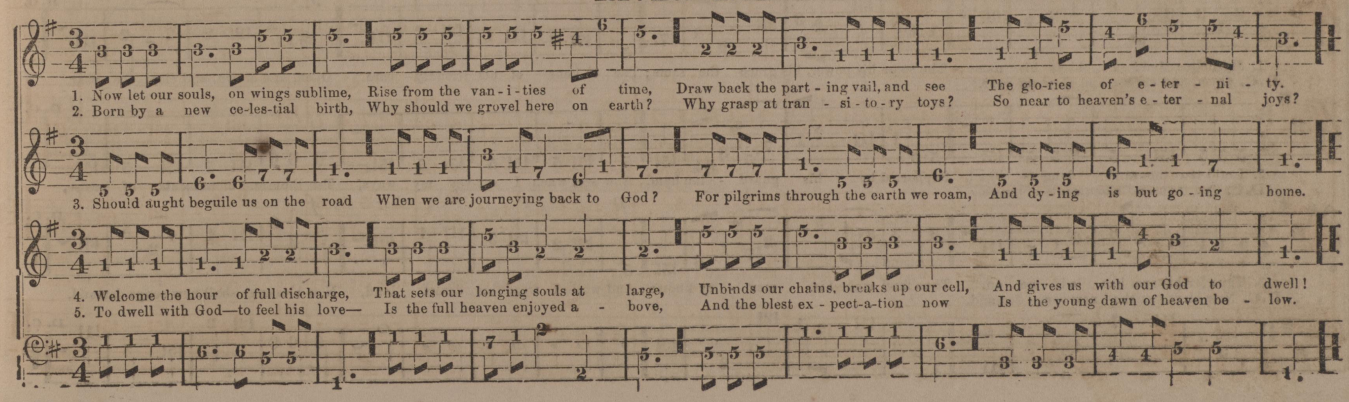
BRIGHTON. C. M.


1. Hail! sa - cred truth, whose pierc - ing rays Dis - pel the shades of night, Dif - fus - ing o'er the men - tal world
2. Thy word, O Lord, with friend - ly aid, Re - stores our wan - dering feet, Con - verts the sor - rows of the mind
3. O send thy light and truth a - broad, In all their ra - diant blaze, And bid th' ad - mir ing world a - dore
1. The heal - - - - - - ing beams of light, Dif - fus - ing o'er the men - tal world, Di fus-ing o'er the men - tal world The heal - ing beams of light.
2. To joys - - - - - - di - vine - ly sweet, Con-verts the sor-rows of the mind, Converts the sorrows of the mind To joys di - vine - ly sweet.
3. The glo - - - - - - ries of thy grace, And bid th' admir-ing world a - dore, And bid th' admiring world adore The glo - ries of thy grace.
1. Dif - fus - ing o'er the men-tal world The heal - ing beams of light, Dif - fus - ing o'er the men - tal world Diffus-ing o'er the men - tal world The heal - ing beams of light.
2. Con-verts the sor - rows of the mind To joys di - vine - ly sweet, Con-verts the sor-rows of the mind Converts the sorrows of the mind To joys di - vine - ly sweet.
3. And bid th admir - ing world a - dore The glo - ries of thy grace, And bid th' admiring world a-dore, And bid th' admiring world a-dore The glo - ries of thy grace.
1. The heal - - - - - - ing beams of light, Dif - fus - ing o'er the men - tal world, Diffus-ing o'er the men - tal world The heal - ing beams of light.
2. To joys - - - - - - s di - vine - ly sweet, Con verts the sor-rows of the mind, Converts the sorrows of the mind To joys di - vine - ly sweet.
3. The glo - - - - - - ries of thy grace, And bid th' admiring world a-dore, And bid th' admiring world a-dore The glo - ries of thy grace.
1. Dif - fus - ing o'er the men-tal world The heal - ing beams of light, Dif - fus - ing o'er the men - tal world, Diffusing o'er the men - tal world The heal - ing beams of light.

CLERMONT. 11s & 5s.

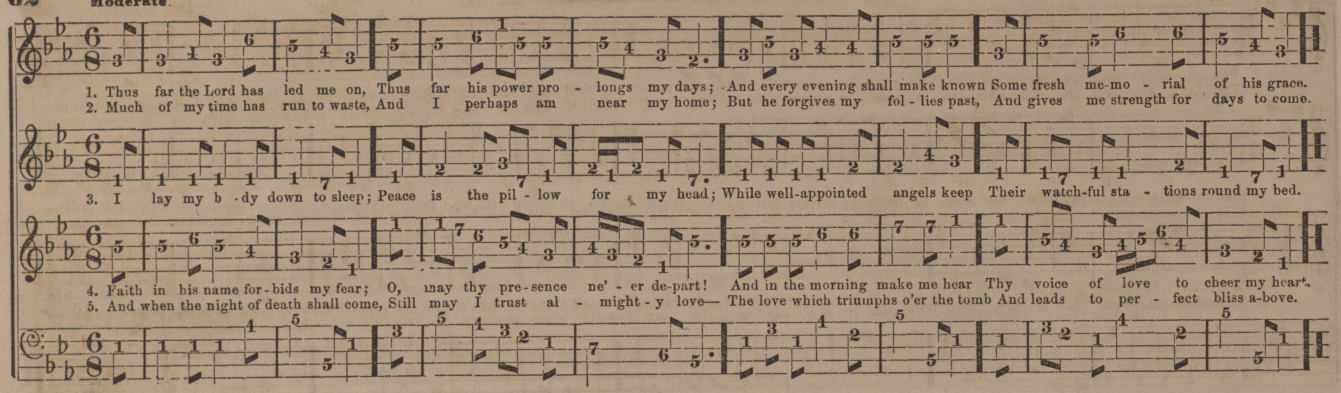


RIVES. L. M.



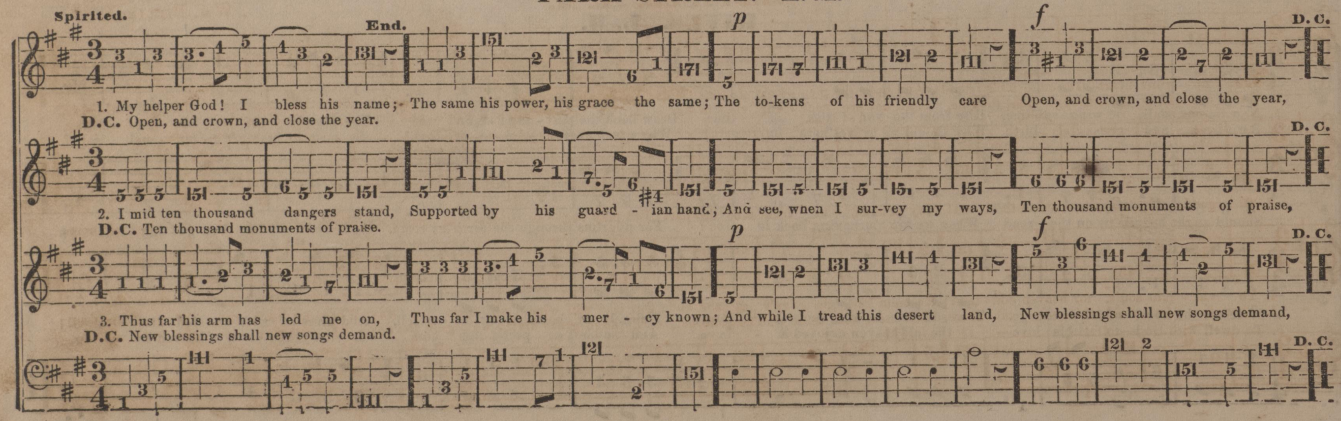
LUTON. L. M.

Moderate. BURDER.



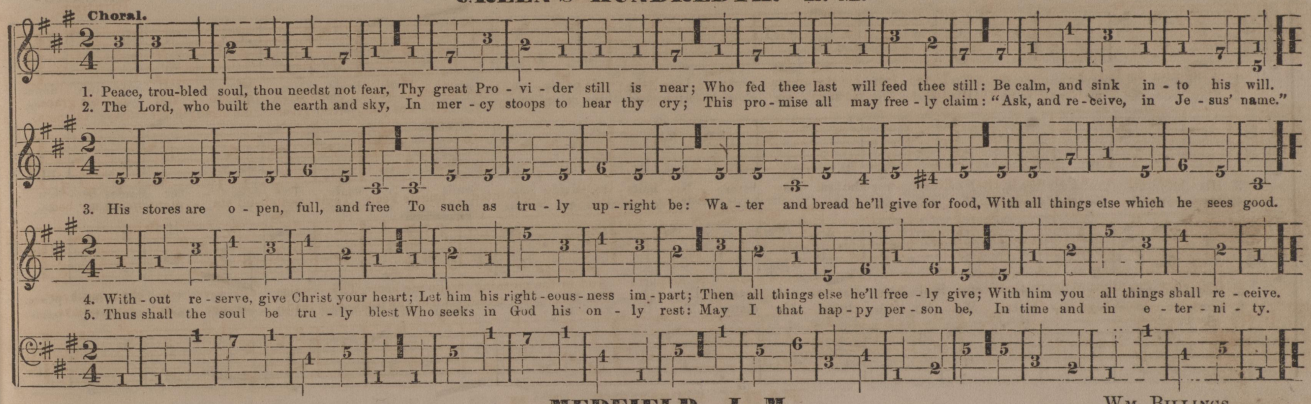
PARK STREET. L. M.

VENUA.



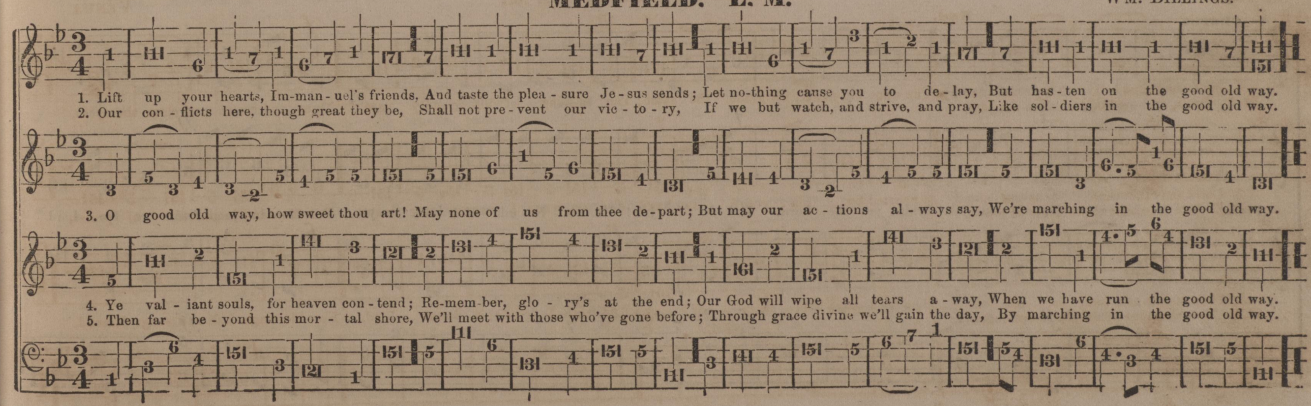
GREEN'S HUNDREDTH. L. M.

DR. GREEN.



MEDFIELD. L. M.

WM. BILLINGS.



SILVER STREET. S. M.

I. Smith

1. Raise your tri - umph- ant songs To tell of vic - tory won; Let the wide earth re - sound the deeds Ce - les - tial grace has done.
2. Sing how E - ter - nal Love His Chief Be - lov - ed chose, And bade him raise our wretch - ed race From their a - byss of woes.

3. His hand no thun - der bears, Nor ter - ror clothes his brow, No bolts to drive our guilt - y souls To fierc - er flames be - low.
4. He shows his Fa - ther's love To raise our souls on high; He came with par - dons from a - bove For re - bels doomed to die.

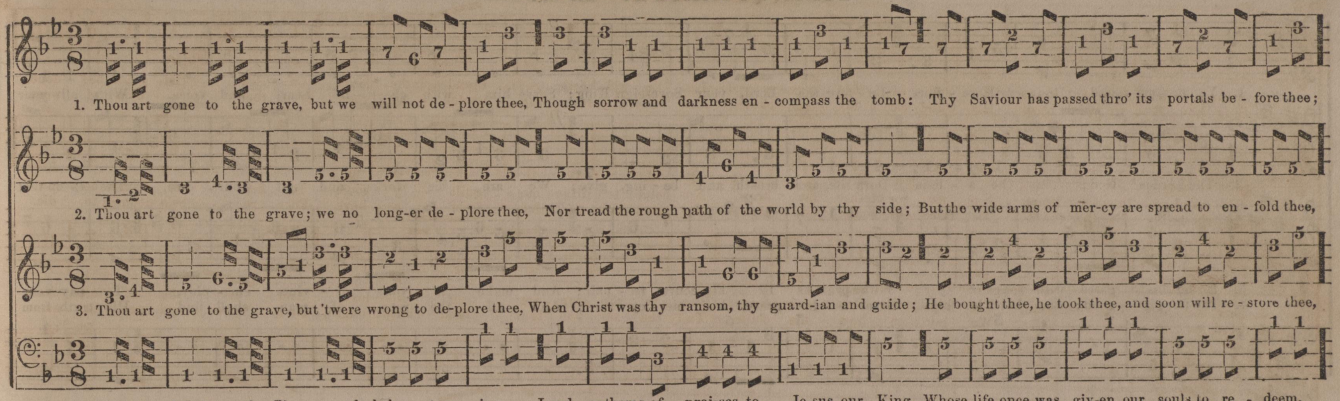
5. Now, sin - ners, dry your tears, Let hope - less sor - row cease; Bow to the scep - tre of his love, And take the of - fered peace.
6. Lord, we o - bey thy call: We lay an hum - ble claim To the sal - va - tion thou hast brought, And love and praise thy name.

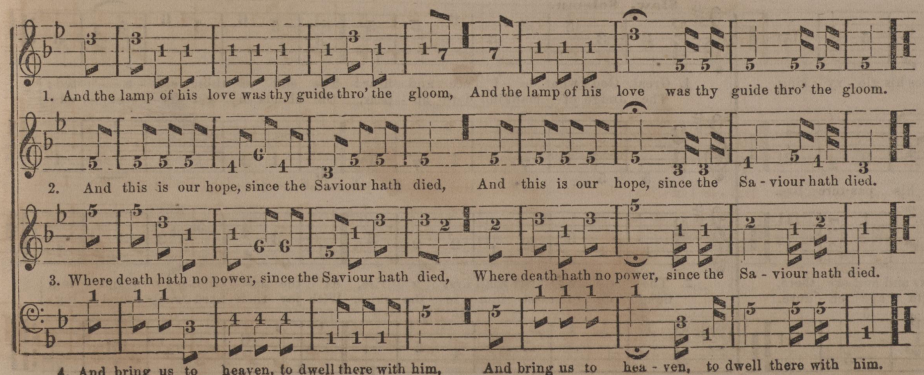
Chorus.

f *f* *ff*

Praise ye the Lord, Hal - le - lu - jah! Praise ye the Lord, Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! Praise ye the Lord.

p *p* *f* *f* *ff*





2. Not angels in glory, nor seraphs above,
Can fathom the ocean of infinite love:
Their wisdom can't reach it; they cannot tell why
The Sovereign of angels for sinners should die.

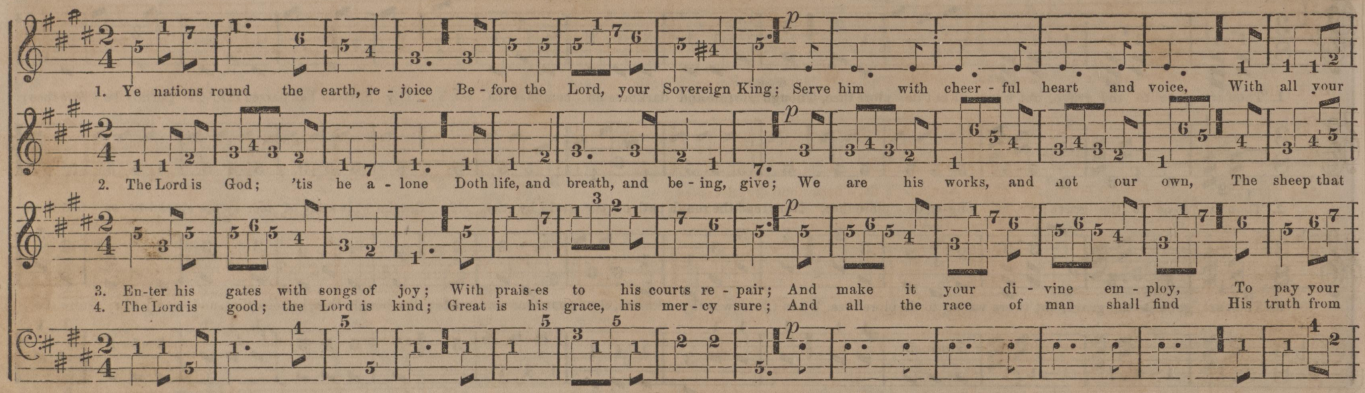
3. In regions of darkness, death, sorrow and pains,
We all lay in ruin, in prison and chains;
But Jesus has bought us with his precious blood,
The ransom provided to bring us to God.

4. Oh, why should we linger in regions below,
When rivers of pleasure in Paradise flow?
So sweetly they glide through the regions above,
And stream ever fresh from the fountain of love.

5. Come, then, my dear brethren, count all things but loss;
Your treasure's in heaven—don't shrink from the cross
Ye favorites of heaven, dear lambs of the fold,
Though demons surround you, be faithful and bold.

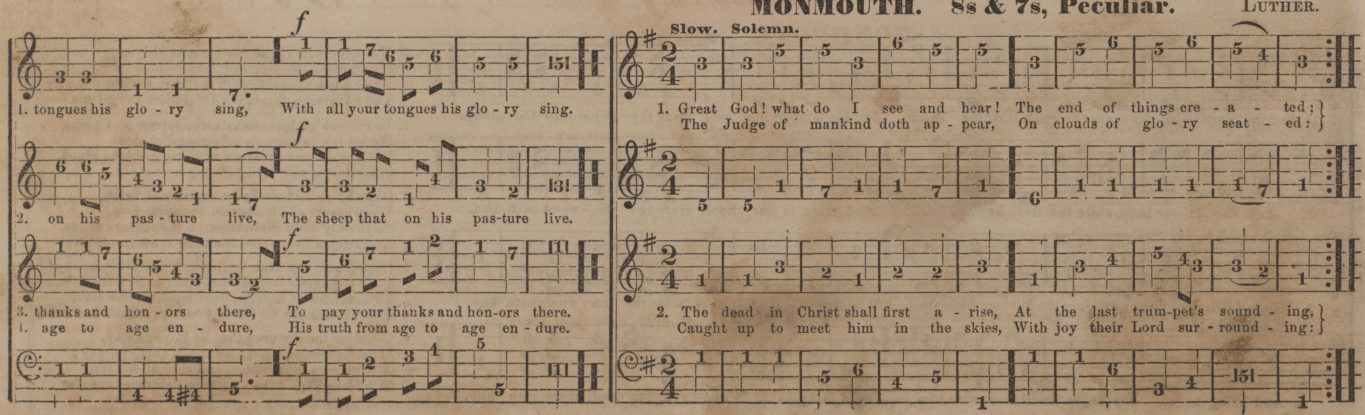
6. Consider the dangers that lie in your way,
What snares and temptations in this evil day;
All this you must suffer, and patient endure,
Till Jesus shall take us where sufferings are o'er

TRANQUILLITY. L. M.

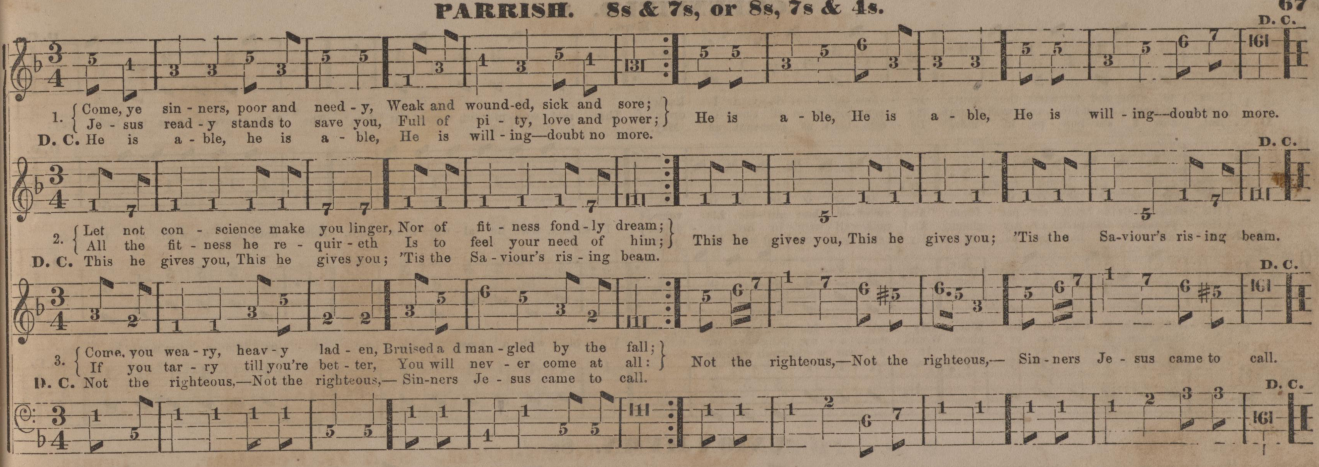


MONMOUTH. 8s & 7s, Peculiar.

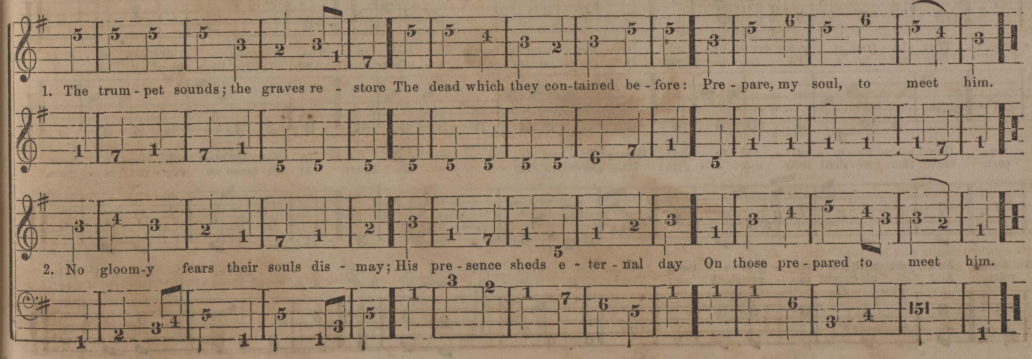
LUTHER.



PARRISH. 8s & 7s, or 8s, 7s & 4s.



MONMOUTH. Concluded.

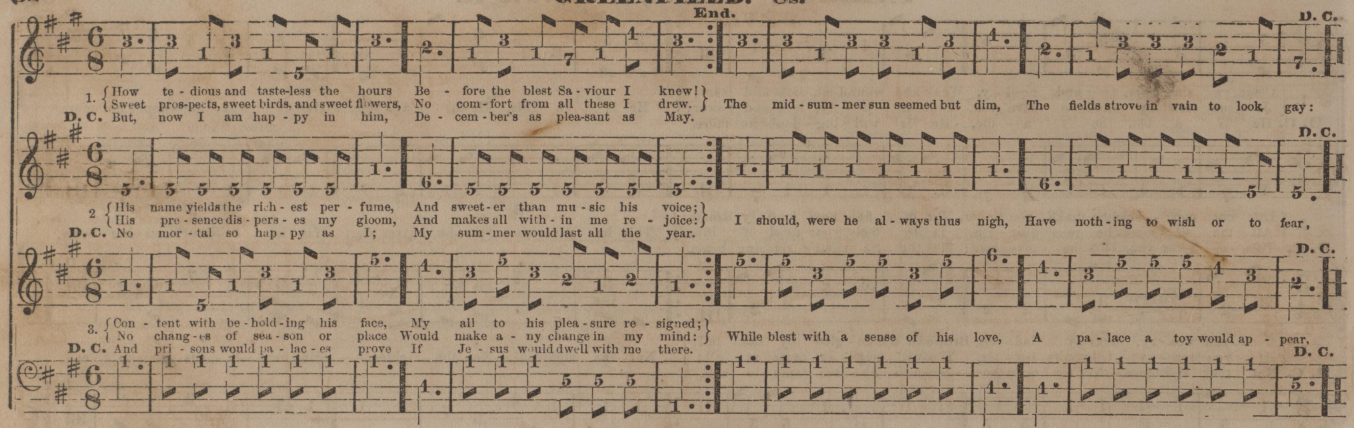


4. Agonizing in the garden,
Lo! your Saviour prostrate lies!
On the bloody tree behold him!
Hear him cry, before he dies,
"It is finished!"
Sinners, will not this suffice?

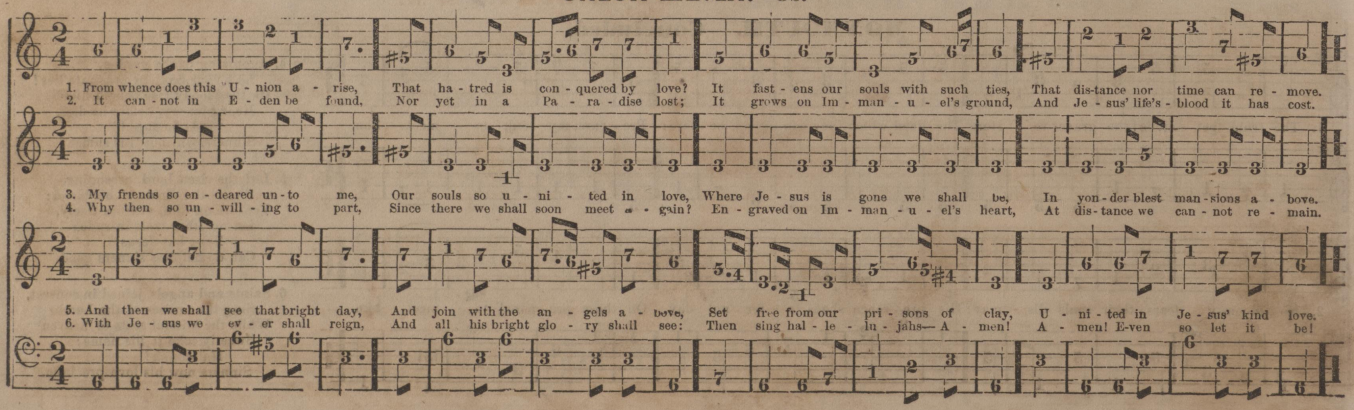
5. Lo! the risen Lord, ascending,
Pleads the virtue of his blood:
Venture on him, venture freely,
Let no other trust intrude:
None but Jesus
Can do helpless sinners good.

6. Saints and angels, joined in concert,
Sing the praises of the Lamb,
While the blissful seats of heaven
Sweetly echo to his name:
Hallelujah!
Sinners now his love proclaim.

GREENFIELD. 8s.



UNION HYMN. 8s.



DEVIZES. C. M.

1. Blest be the dear u - nit - ing love That will not let us part; Our bod-ies may far off re - move..... We still are one in heart,
2. Joined in one spi - rit to our Head, Where he ap - points we'll go; And still in Je - sus' foot - steps tread..... And show his praise be - low.
3. Par - ta-kers of the Sa - viour's grace, The same in mind and heart; Nor joy, nor grief, nor time, nor place,..... Nor life, nor death, can part,
4. But let us has - ten to that day Which shall our flesh re - store; When death shall all be done a - way,..... And Christians part no more,

AYLESBURY. S. M.

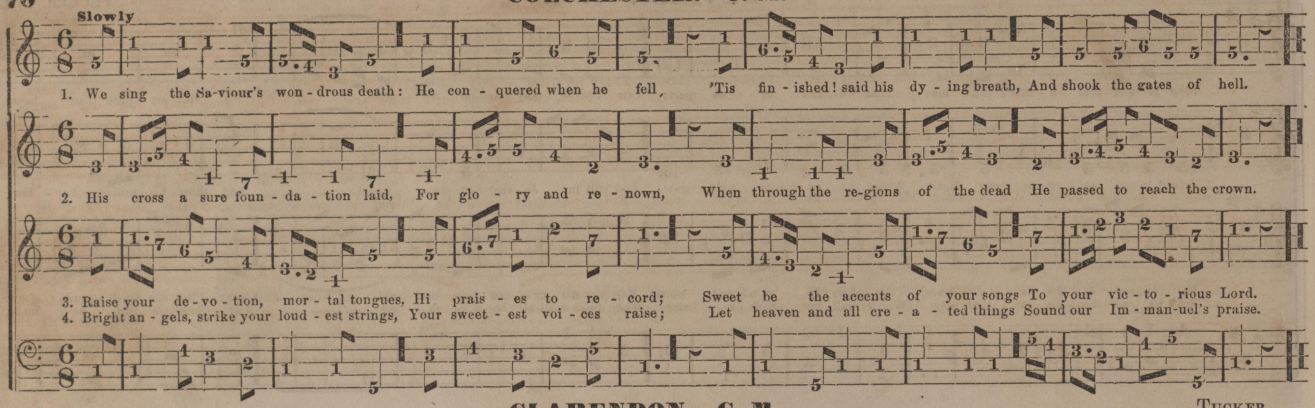
GREEN.

1. While my Re - deem - er's near, My Shepherd and my Guide, I bid farewell to ev' - ry fear, My wants are all sup - plied.
2. To ev - er - fra - grant meads, Where rich a - bun-dance grows, His gracious hand in - dul-gent leads, And guards my sweet re - pose.
3. Dear Shepherd, if I stray, My wand'ring feet re - store, And guard me with thy watch-ful eye, And let me rove no more.

1. We still are one in heart.
2. And show his praise be - low.
3. Nor life, nor death, can part.
4. And Christians part no more.

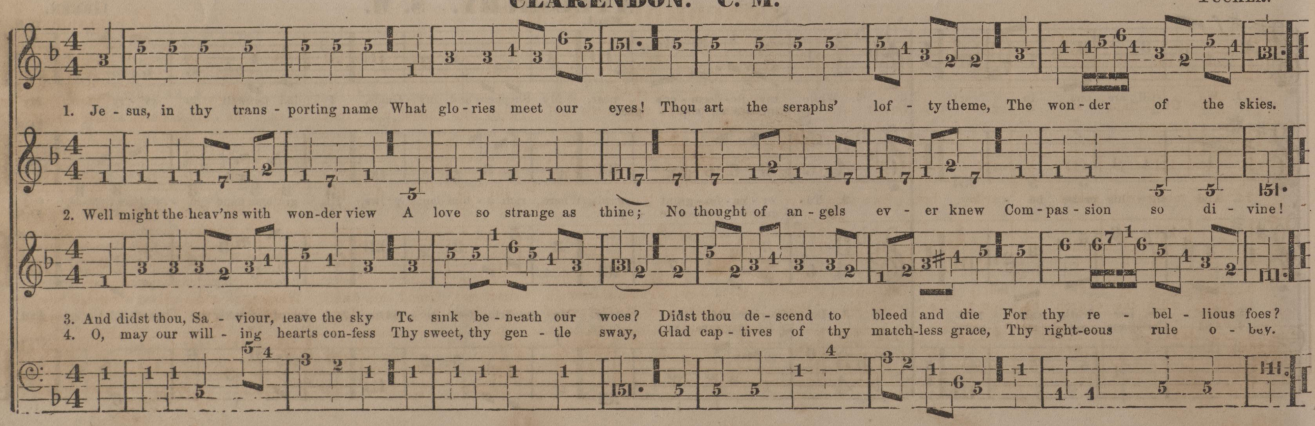
COLCHESTER. C. M.

WILLIAMS.

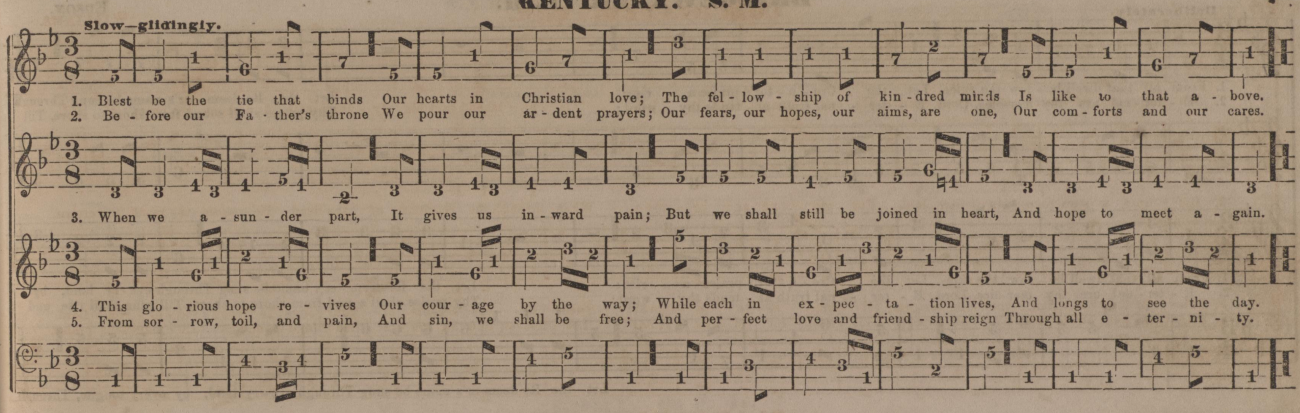


CLARENDON. C. M.

TUCKER.

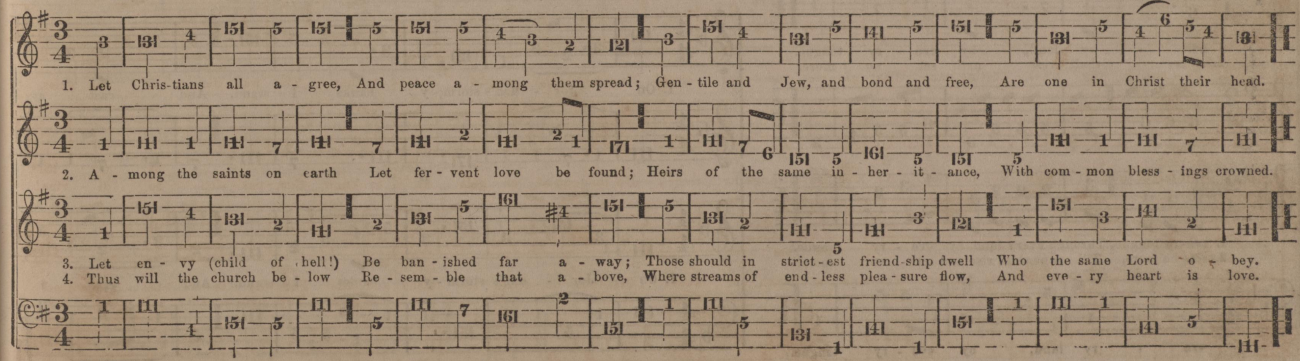


KENTUCKY. S. M.



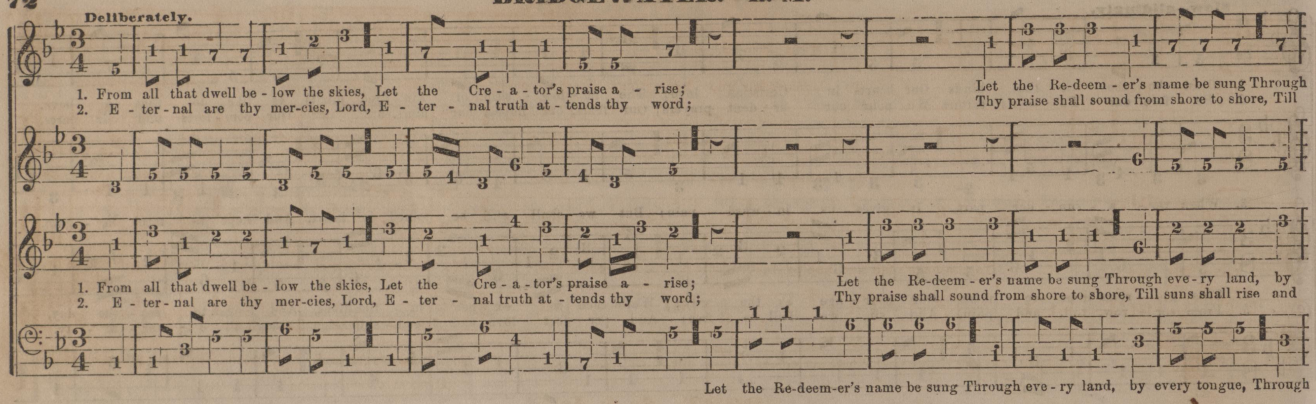
CONCORDIA. S. M.

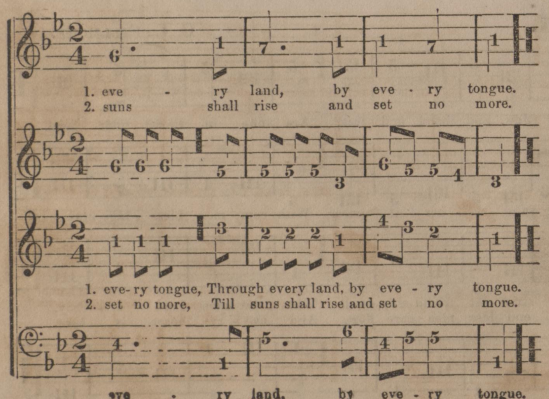
C. L. Fillmore.



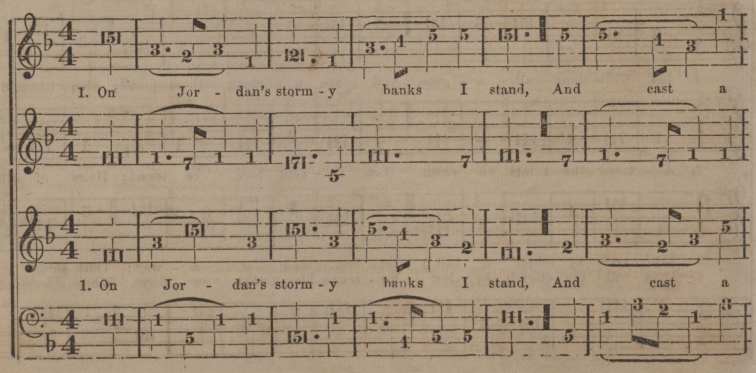
BRIDGEWATER. L. M.

EDSON.

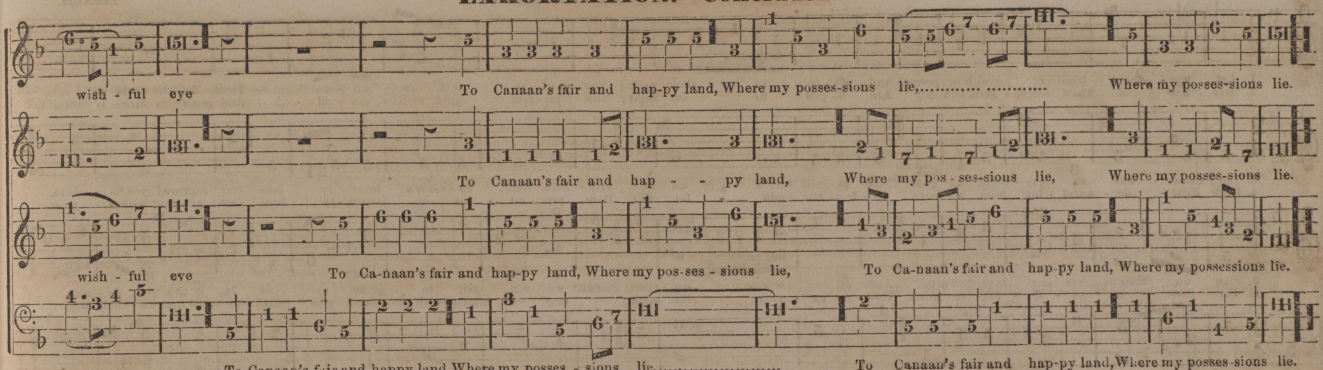




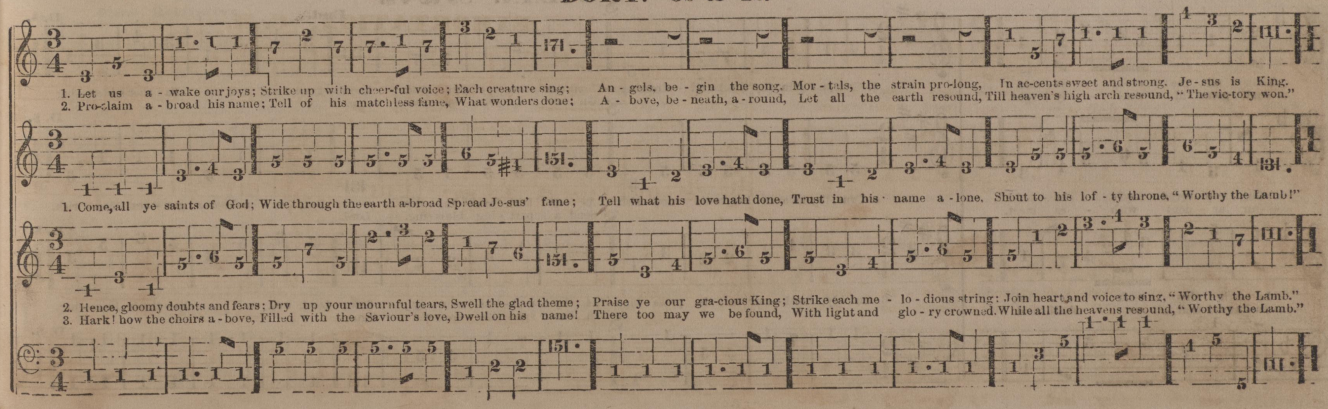
EXHORTATION. C. M.



EXHORTATION. Concluded.

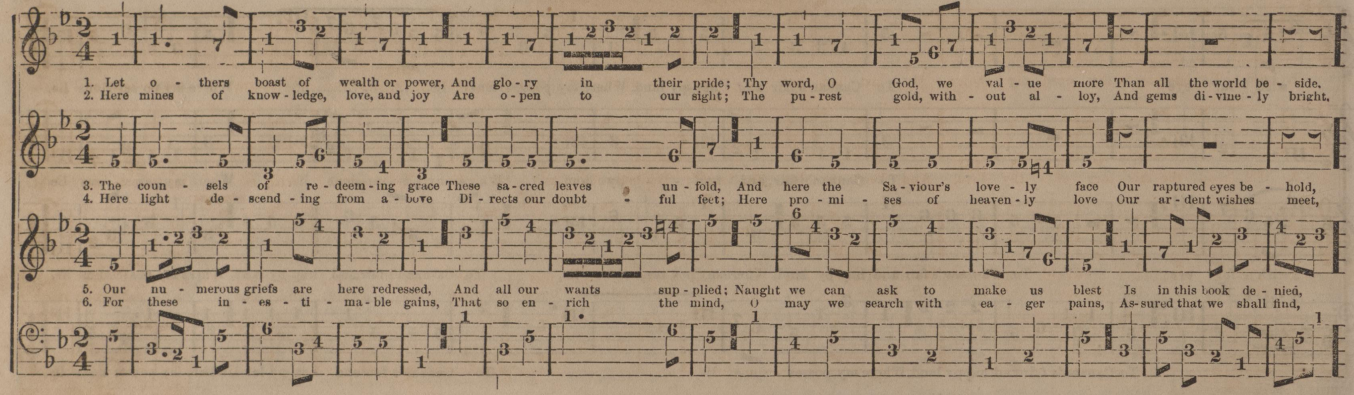


DORT. 6s & 4s.

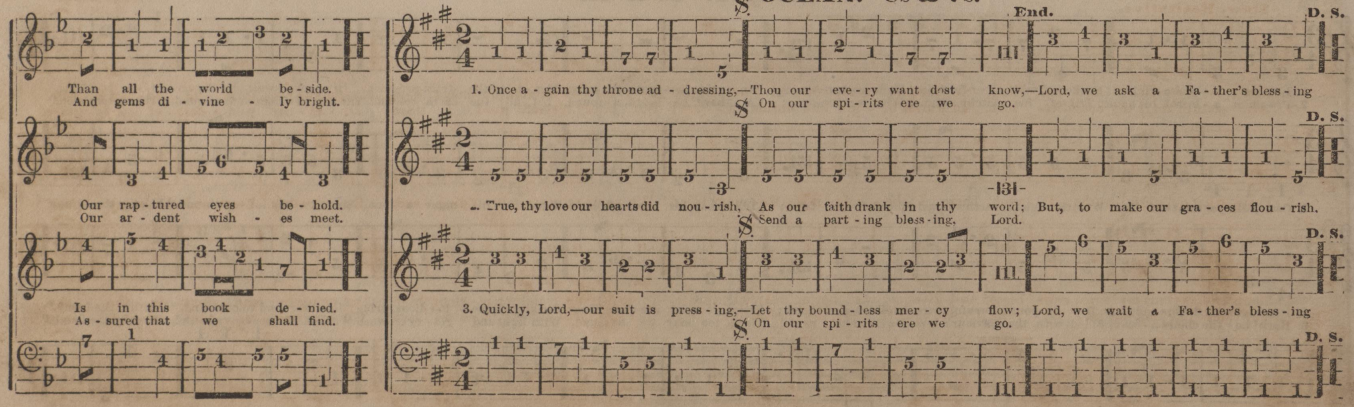


MOUNT PLEASANT. C. M.

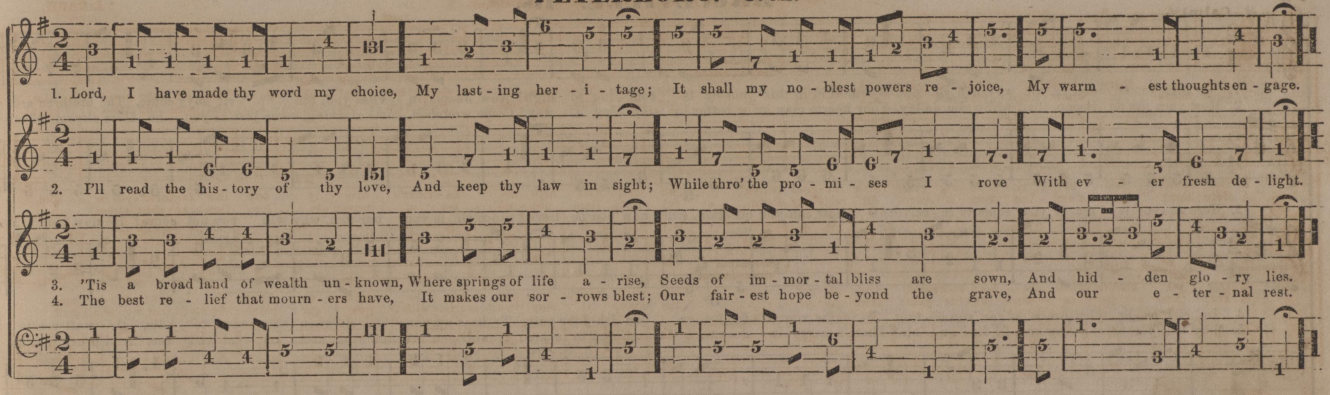
LEACH.



OCEAN. 8s & 7s.

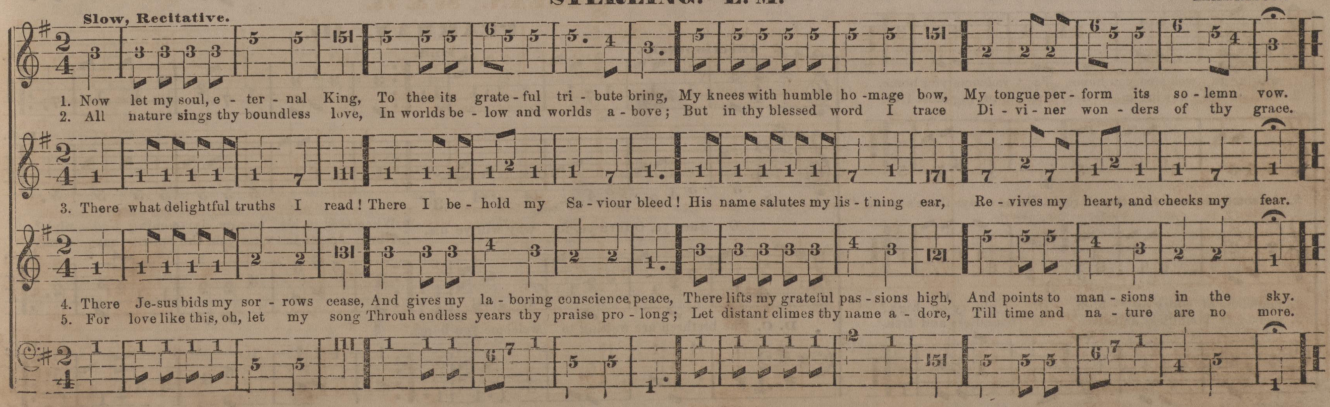


PETERBORO. C. M.



STERLING. L. M.

HARRISON.



BRUCEVILLE. 1s.

Calmly.

1. O turn ye, O turn ye, for why will ye die, When God in his mer-cy is com - ing so nigh? Now Je-sus in - vites you, the Spi - rit says come, The brethren are
2. How vain the de - lusion, that, while you de-lay, Your hearts may grow better by stay - ing a - way! Come wretched, come starving, come just as you be, Here streams of sal-
3. Here Je - sus is rea-dy your souls to re - ceive; O how can you question, since now you be - lieve? Since sin is your bur-den, why will you not come? He now bids you
4. In rich-es or pleasure what can you ob-tain To soothe your af - fliction or ban- ish your pain, To bear up your spi-rit when summoned to die, Or waft you to
5. Why will you be starving and feeding on air? There's mercy in Je- sus, e - nough and to spare; If still you are doubting, make tri - al and see, And prove that his

1. waiting to welcome you home, To welcome you home.
2. va- tion are flowing most free, Are flow- ing most free.
3. welcome—he now says there's room, He now says there's room.
4. mansions of glory on high, Of glo- ry on high?
5. mer-cy is boundless and free, Is boundless and free.

PEARMAN. 11s.

Affectionately.

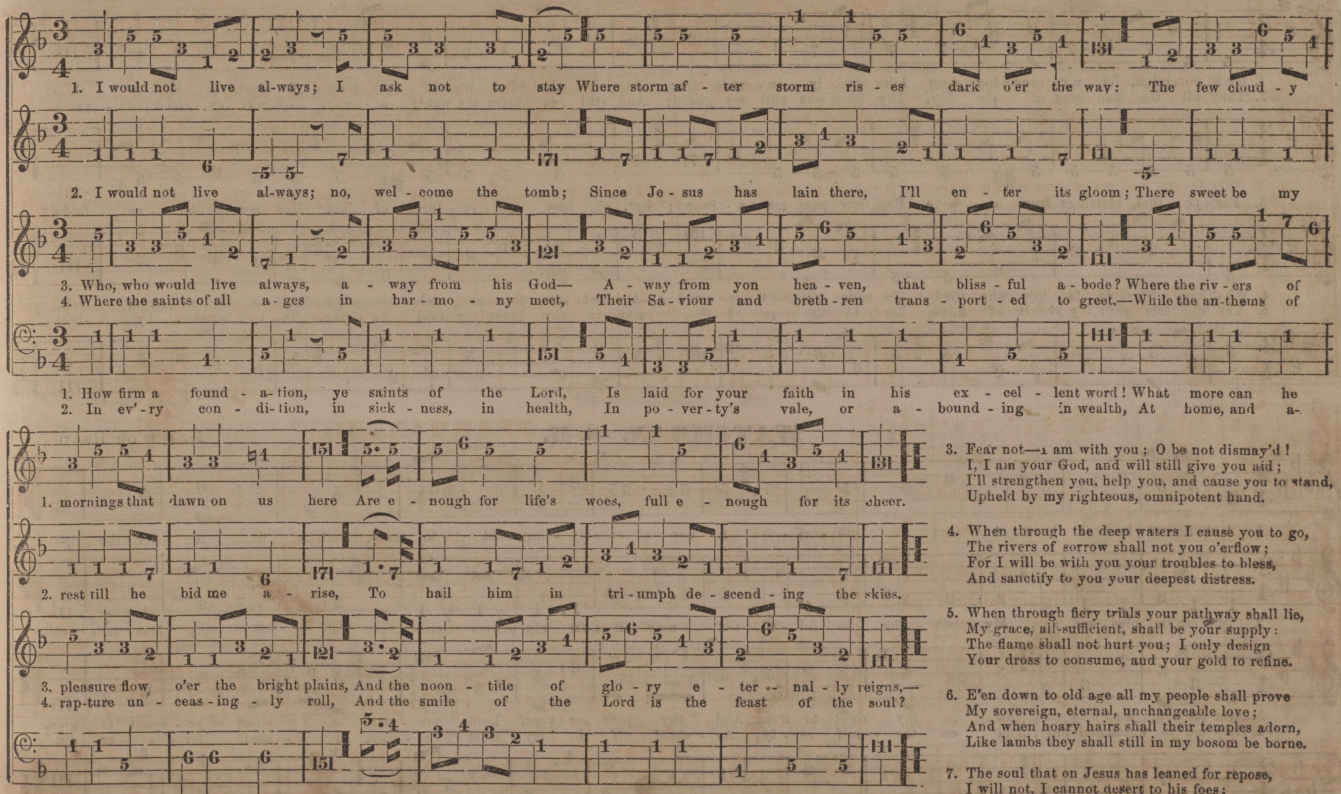
End.

D. C.

O turn ye, O turn ye, for why will ye die, } When God in his mer-cy is coming so nigh?
Now Je-sus in - vites you, the Spi-rit says come.

D. C. The brethren are waiting to welcome you home.

PRESCOTT. 11s.



3. Fear not—I am with you; O be not dismay'd!
I, I am your God, and will still give you aid;
I'll strengthen you, help you, and cause you to stand,
Upheld by my righteous, omnipotent hand.

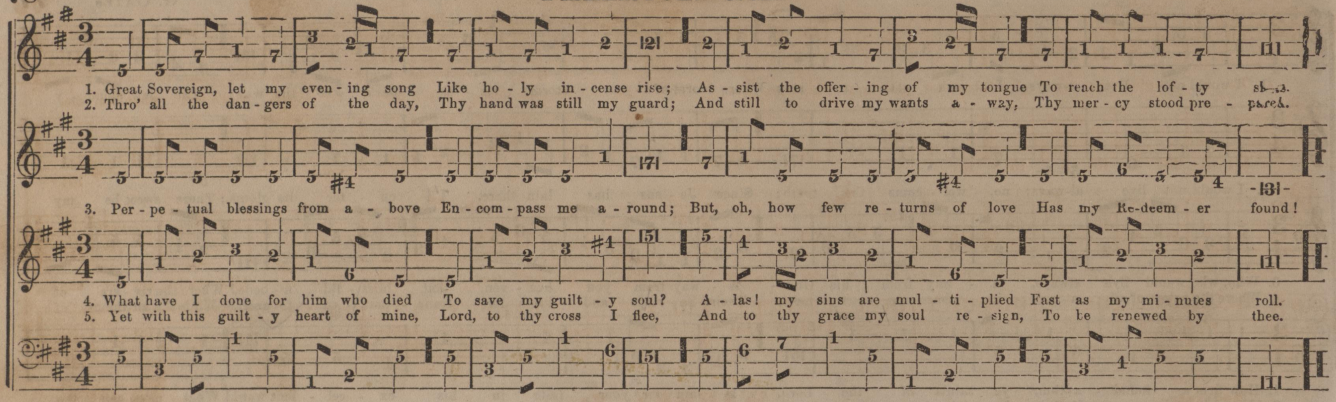
4. When through the deep waters I cause you to go,
The rivers of sorrow shall not you o'erflow;
For I will be with you your troubles to bless,
And sanctify to you your deepest distress.

5. When through fiery trials your pathway shall lie,
My grace, all-sufficient, shall be your supply:
The flame shall not hurt you; I only design
Your dross to consume, and your gold to refine.

6. E'en down to old age all my people shall prove
My sovereign, eternal, unchangeable love;
And when hoary hairs shall their temples adorn,
Like lambs they shall still in my bosom be borne.

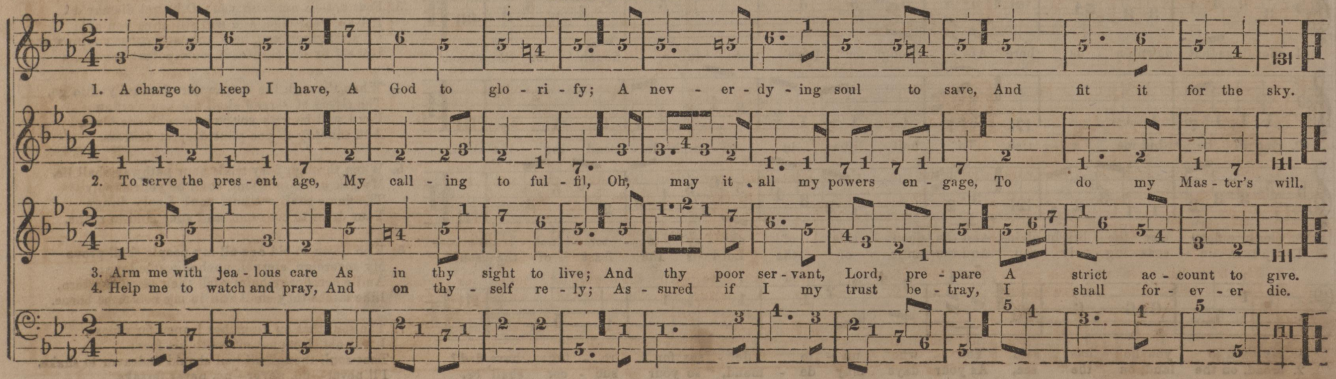
7. The soul that on Jesus has leaned for repose,
I will not, I cannot desert to his foes;
That soul, though all hell should endeavor to shake,
I'll never—no, never—no, never forsake.

PRIMROSE. C. M.



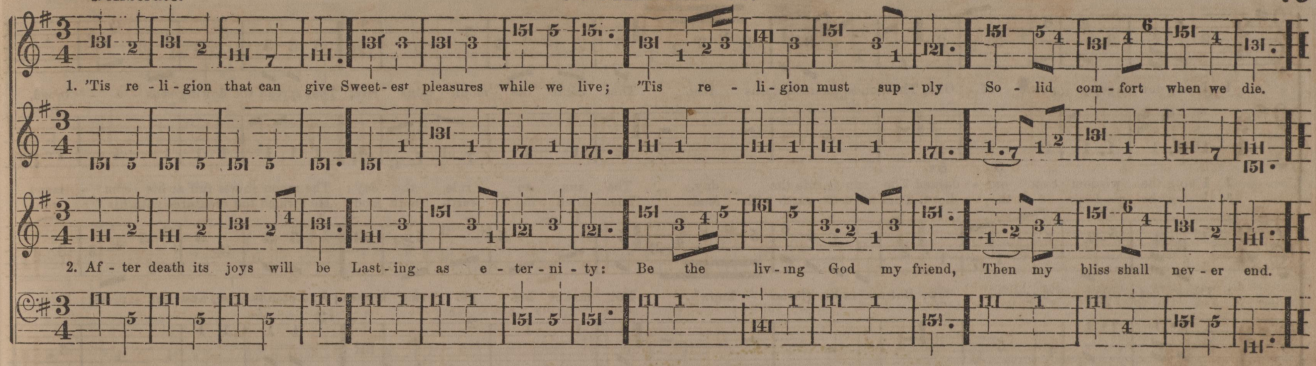
WATCHMAN. S. M.

LEACH OR READ.



COOKHAM. 7s.

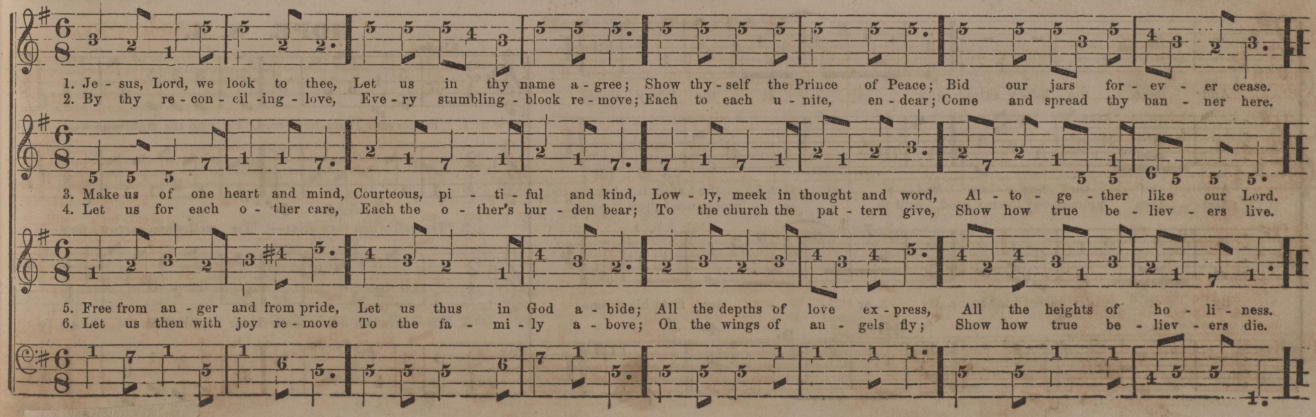
Deliberate.



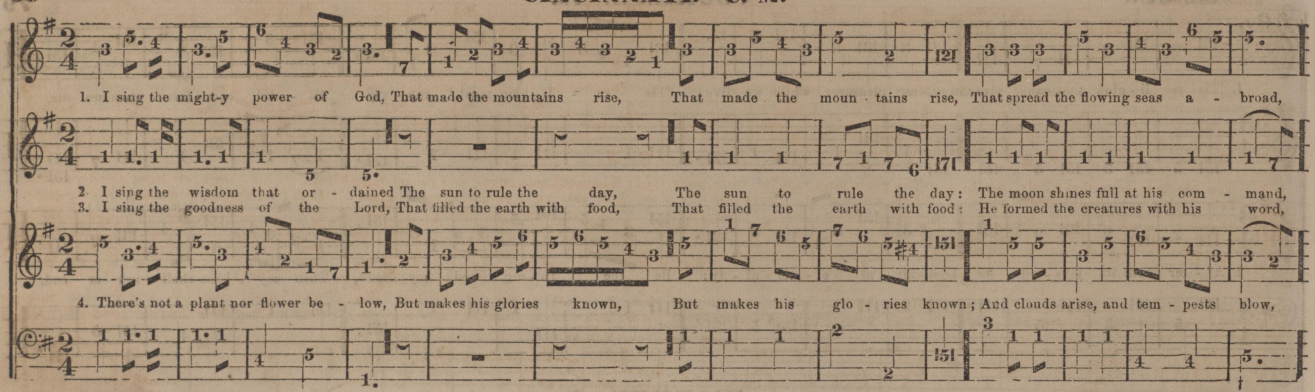
WARREN. 7s.

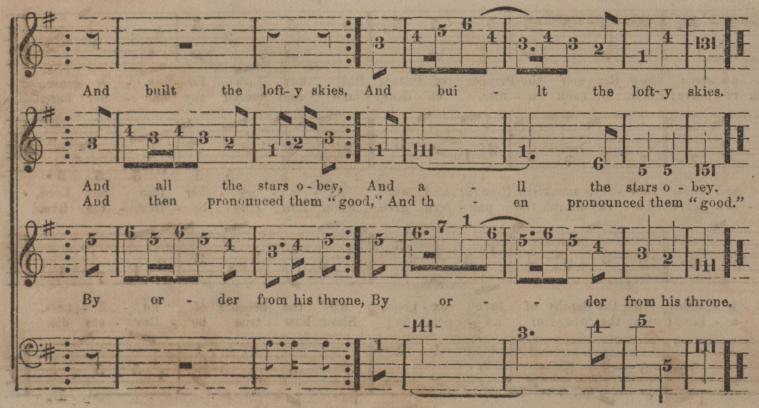
Moderate.

WM. BILLINGS.

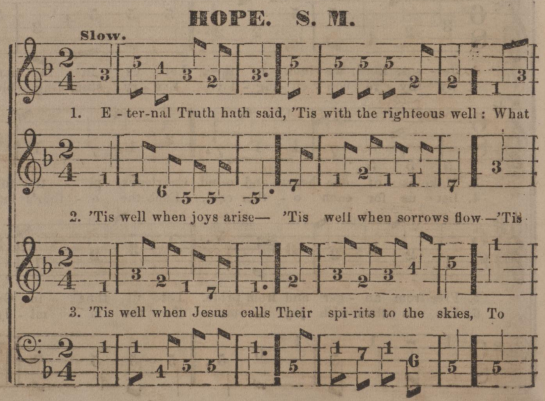


CINCINNATI. C. M.



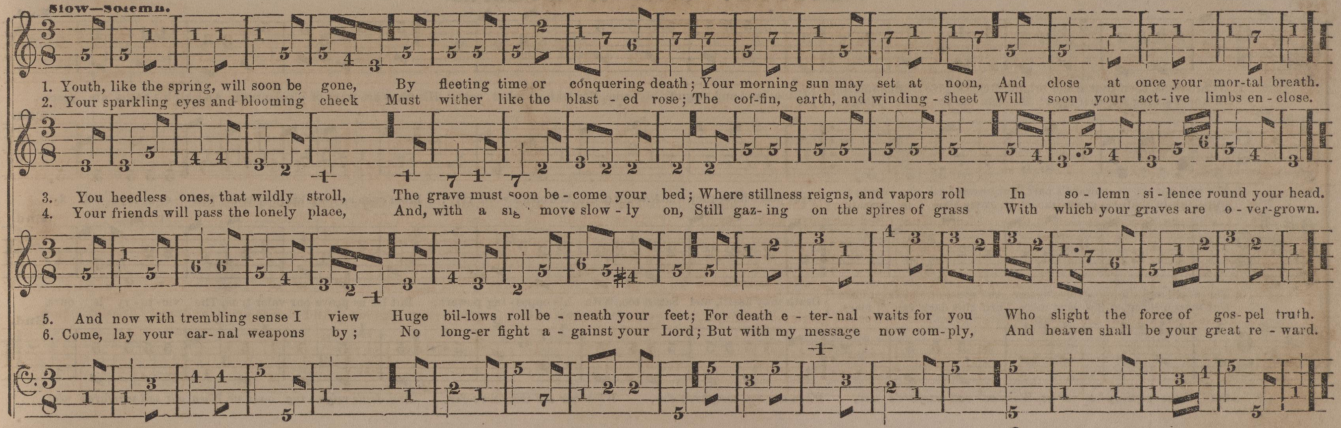


HOPE. S. M.

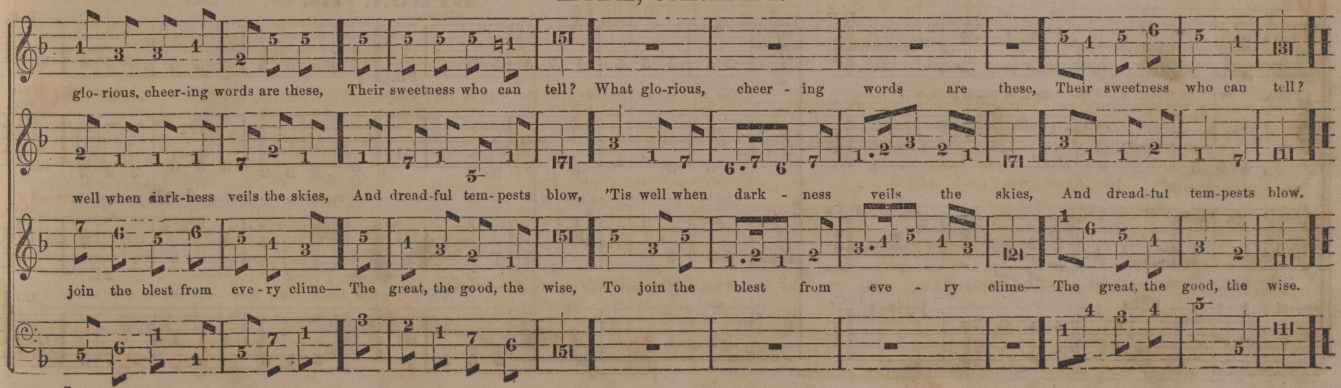


WINCHESTER. L. M.

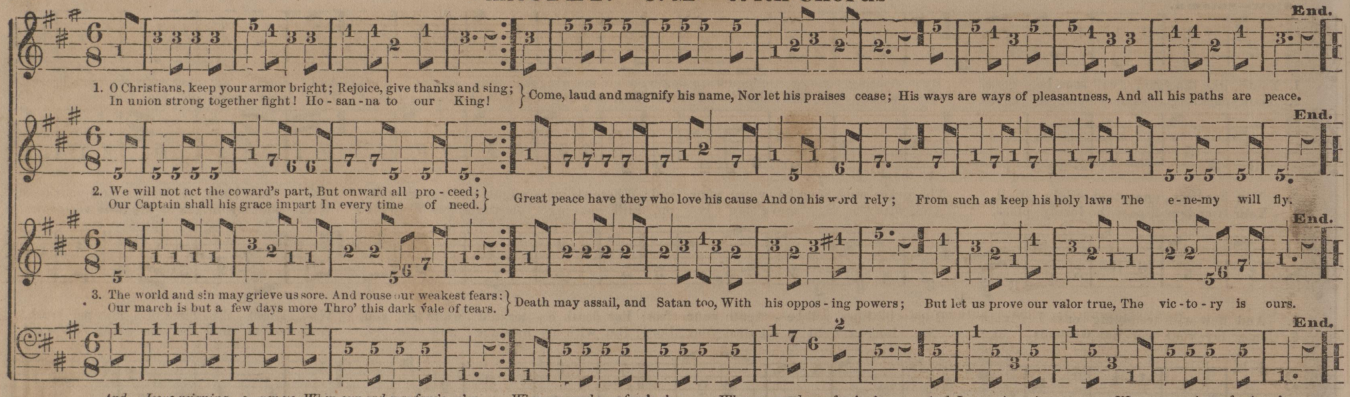
Slow—Solemn.

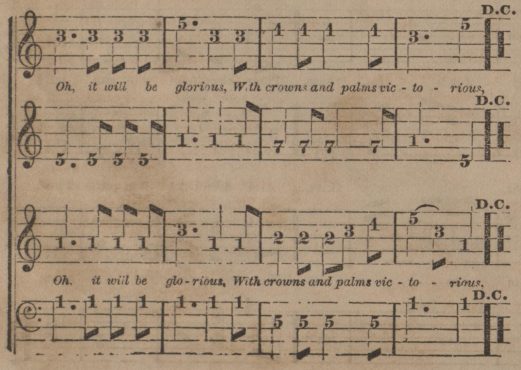


HOPE, continued.

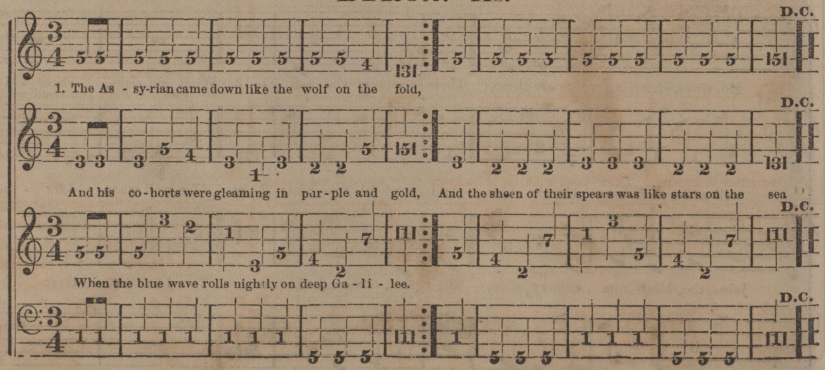


PANOPLY. C. M. With Chorus.

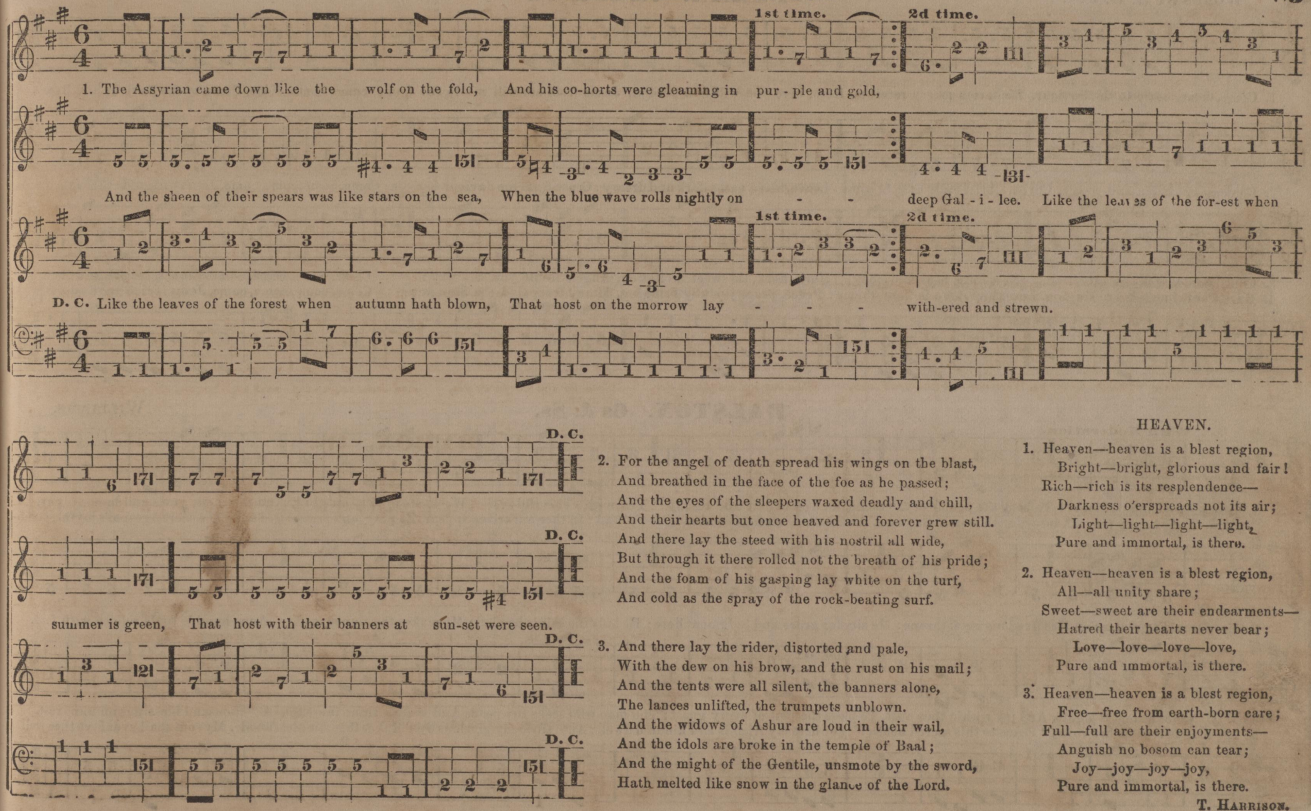




BYRON. IIs.



SENNACHERIB. 11s & 12s.



2. For the angel of death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved and forever grew still.
And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

3. And there lay the rider, distorted and pale,
With the dew on his brow, and the rust on his mail;
And the tents were all silent, the banners alone,
The lances unlifted, the trumpets unblown.
And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord.

HEAVEN.

1. Heaven—heaven is a blest region,
Bright—bright, glorious and fair!
Rich—rich is its resplendence—
Darkness o'erspreads not its air;
Light—light—light—light,
Pure and immortal, is there.

2. Heaven—heaven is a blest region,
All—all unity share;
Sweet—sweet are their endearments—
Hatred their hearts never bear;
Love—love—love—love,
Pure and immortal, is there.

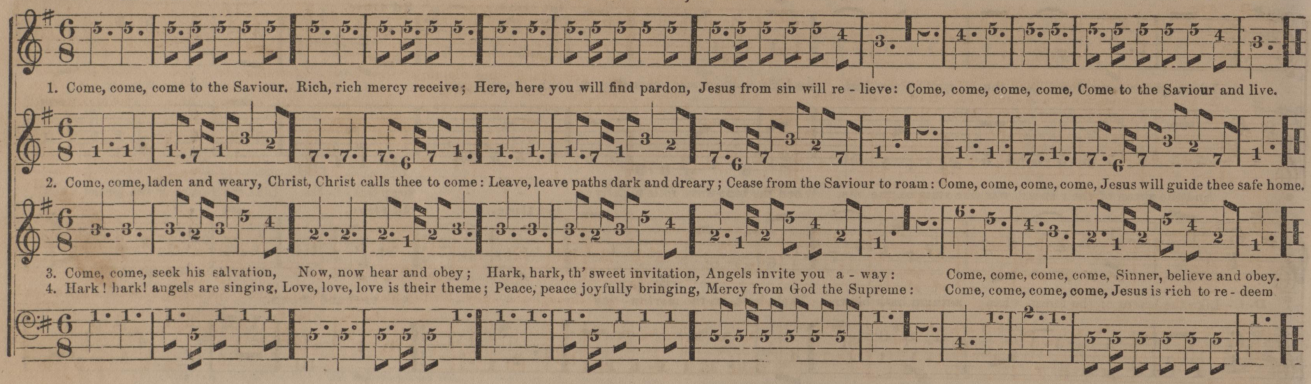
3. Heaven—heaven is a blest region,
Free—free from earth-born care;
Full—full are their enjoyments—
Anguish no bosom can tear;
Joy—joy—joy—joy,
Pure and immortal, is there.

T. Harrison.

84 WORDS BY A. D. F.

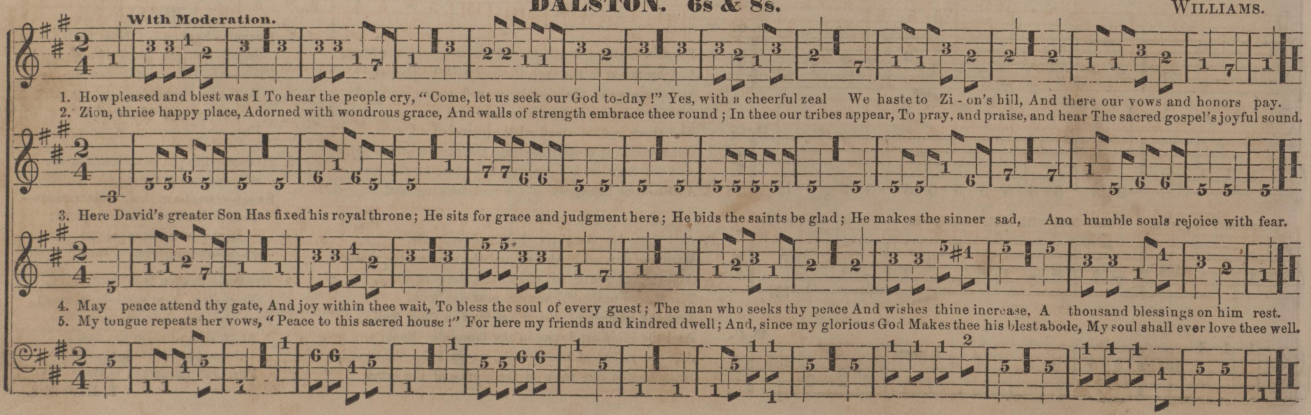
PAXAN. 7s, 6s & 4s.

C. E. PAX.

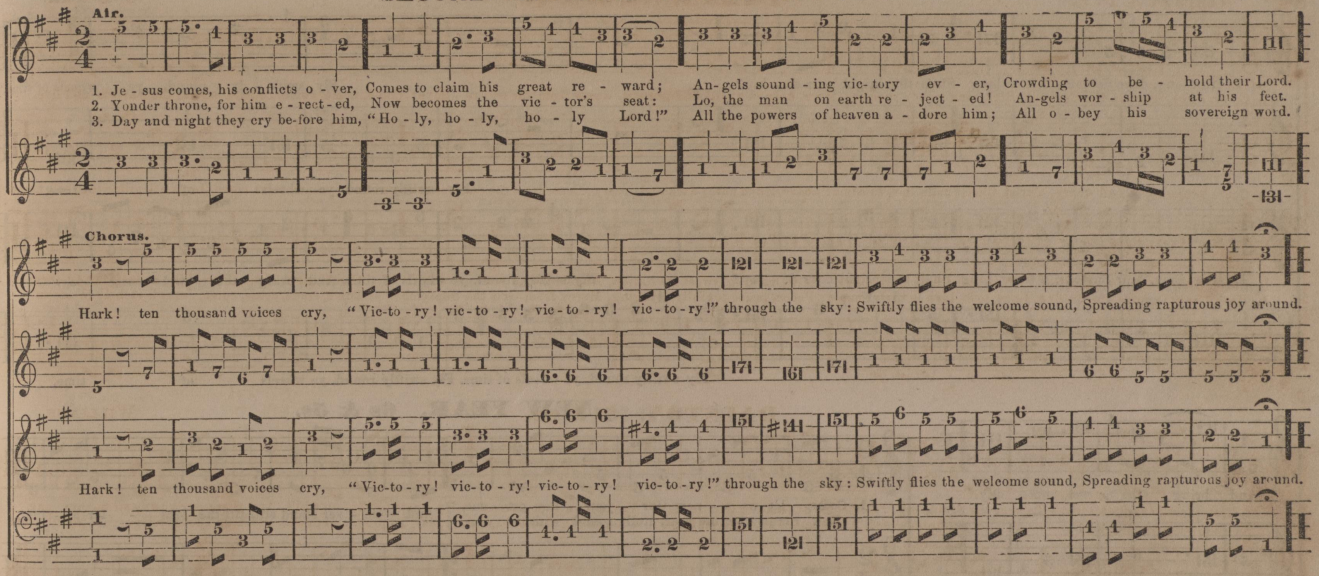


DALSTON. 6s & 8s.

WILLIAMS.

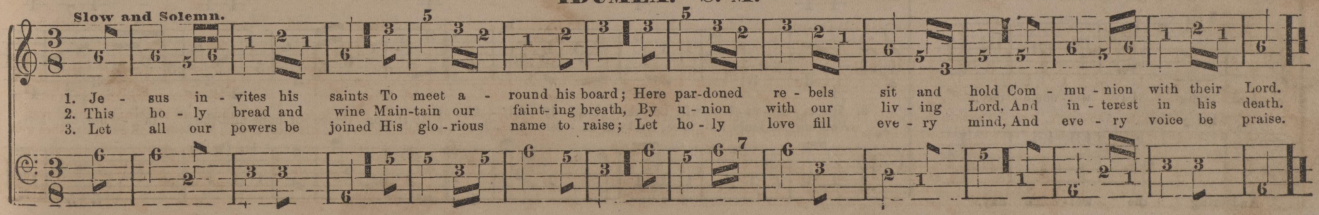


SECOND ADVENT. 8s & 7s. with chorus



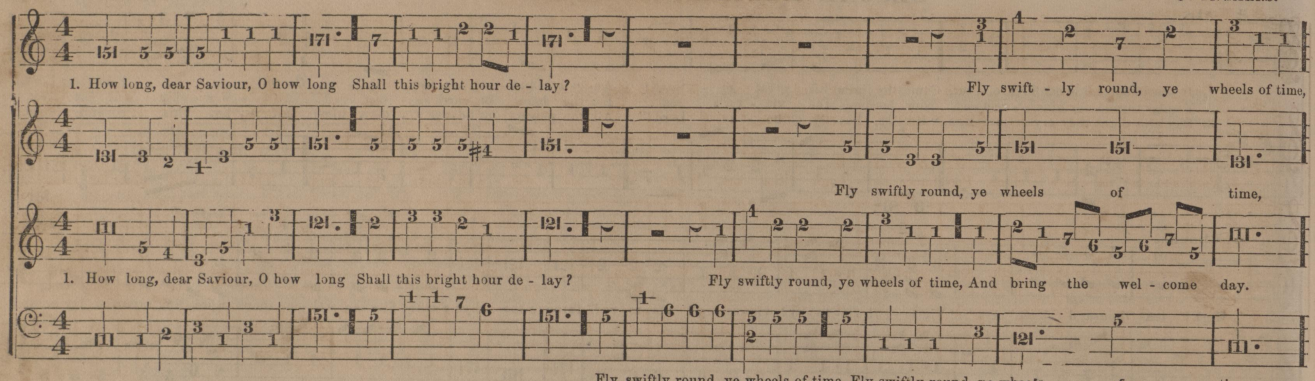
IDUMEA. S. M.

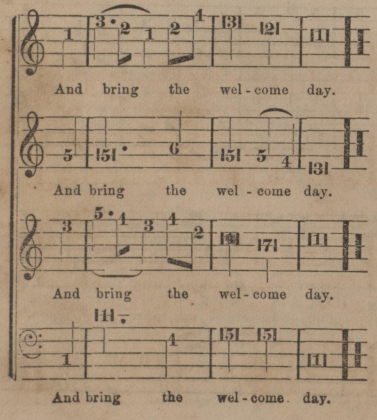
DAVISON.



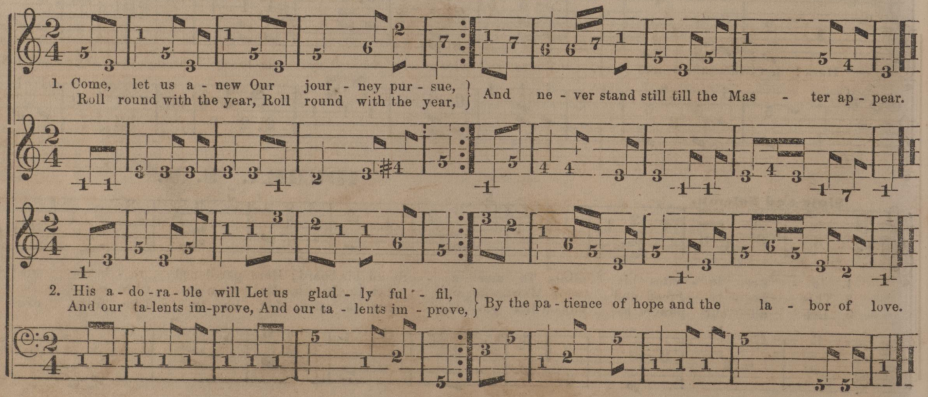
NORTHFIELD. C. M.

J. Ingalls.

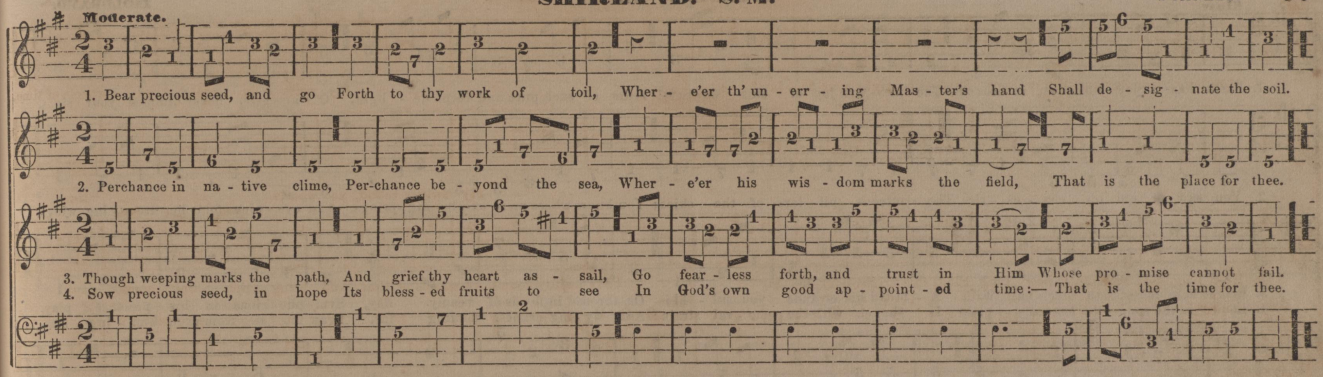




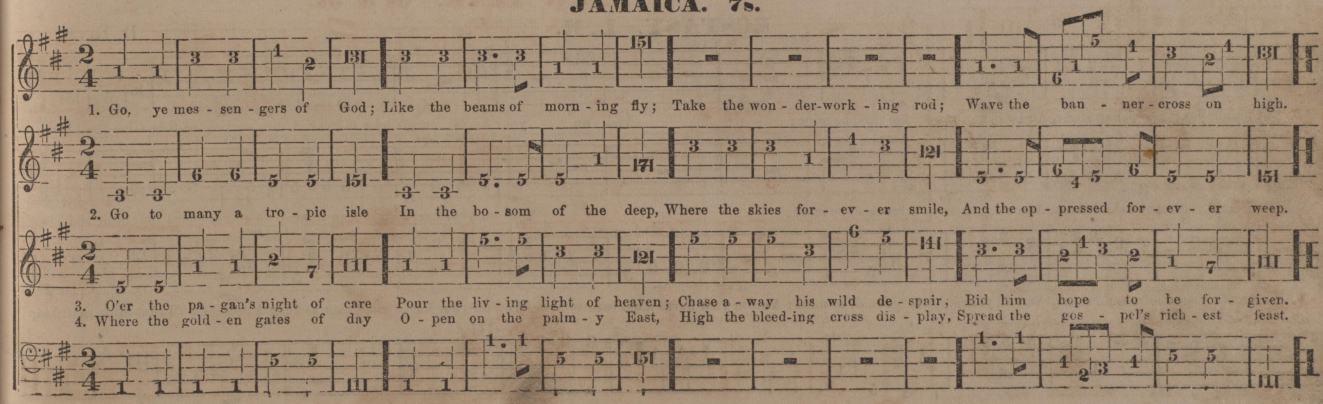
NEW YEAR. 6s & 5s.



SHIRLAND. S. M.



JAMAICA. 7s.



WELLS. L. M.

HOLDRAYD.

Slow

1. Earth has a joy unknown in heaven—The new-born joy of sins forgiven! Tears of such pure and deep de - light, O an - gels, never dimmed your sight.

2. You saw of old on cha - os rise The beauteous pil - lars of the skies; You know where morn ex-ult - ing springs, And eve - ning folds her droop - ing wings.

3. Bright heralds of th' Eter - nal Will, A - broad his errands you ful - fil; Or, throned in floods of beamy day, Sym - pho - nious in his presence play.

4. Loud is the song—the heavenly plain Is shaken with the cho - ral strain; And dy - ing echoes, floating far, Draw mu - sic from each chim - ing star.

ECSTASY. L. M.

D. REED.

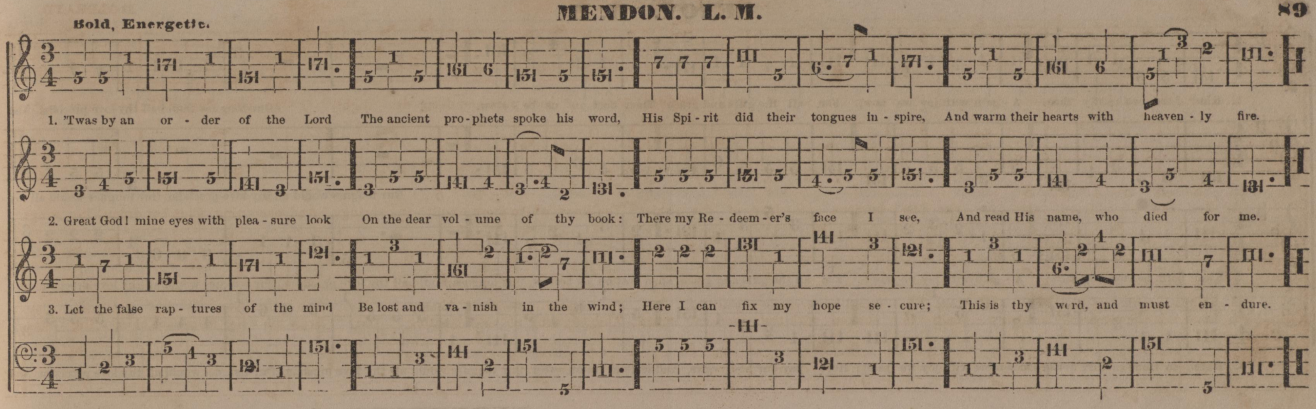
5. But I amid your choirs shall shine, And all your knowledge shall be mine; You on your harps must lean to hear A se - cret chord that mine shall bear.

5. But I amid your choirs shall shine, And all your knowledge shall be mine; You on your harps must lean to hear A secret chord that mine shall bear

5. But I amid your choirs shall shine, And all your knowledge shall be mine; You on your harps must lean to hear, You on your harps must lean to hear A secret chord that mine shall bear.

MENDON. L. M.

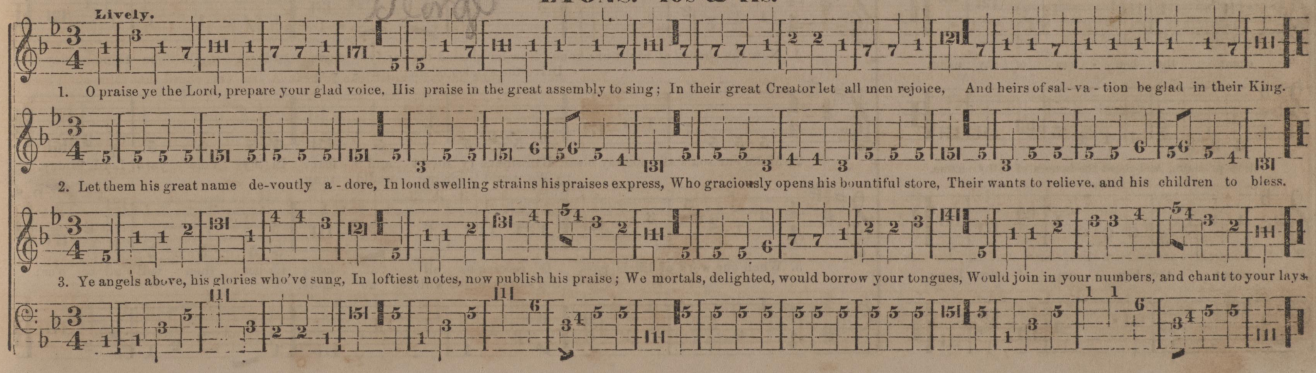
Bold, Energetic.



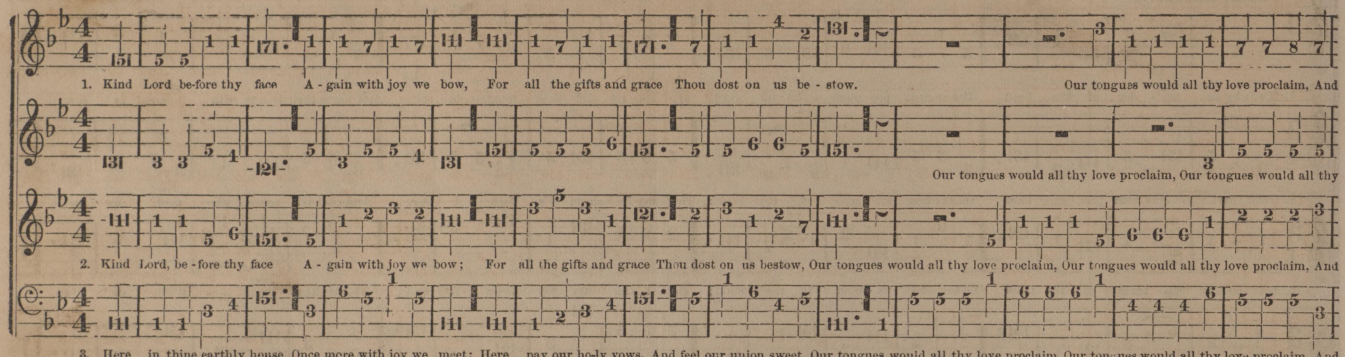
LYONS. 10s & 11s.

HAYDN.

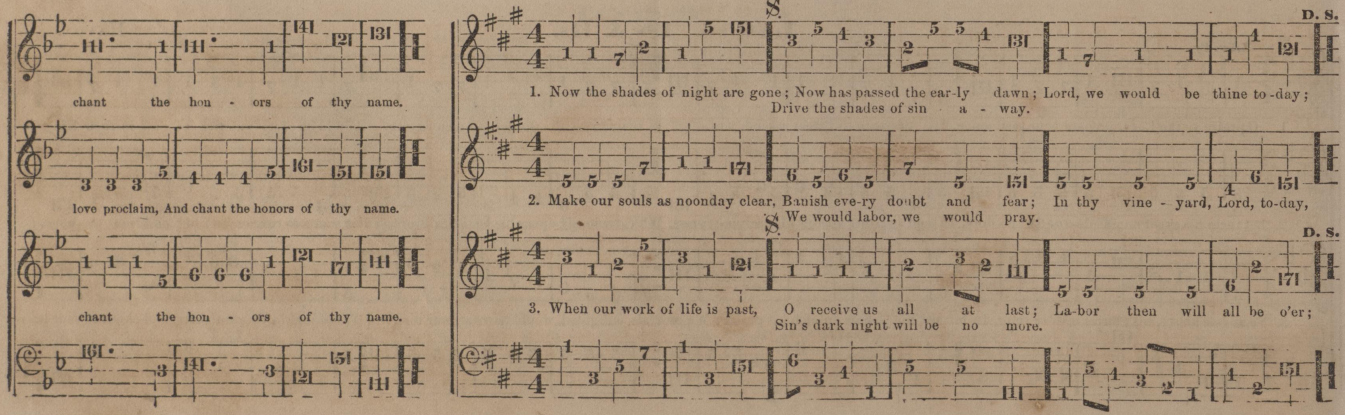
Lively.



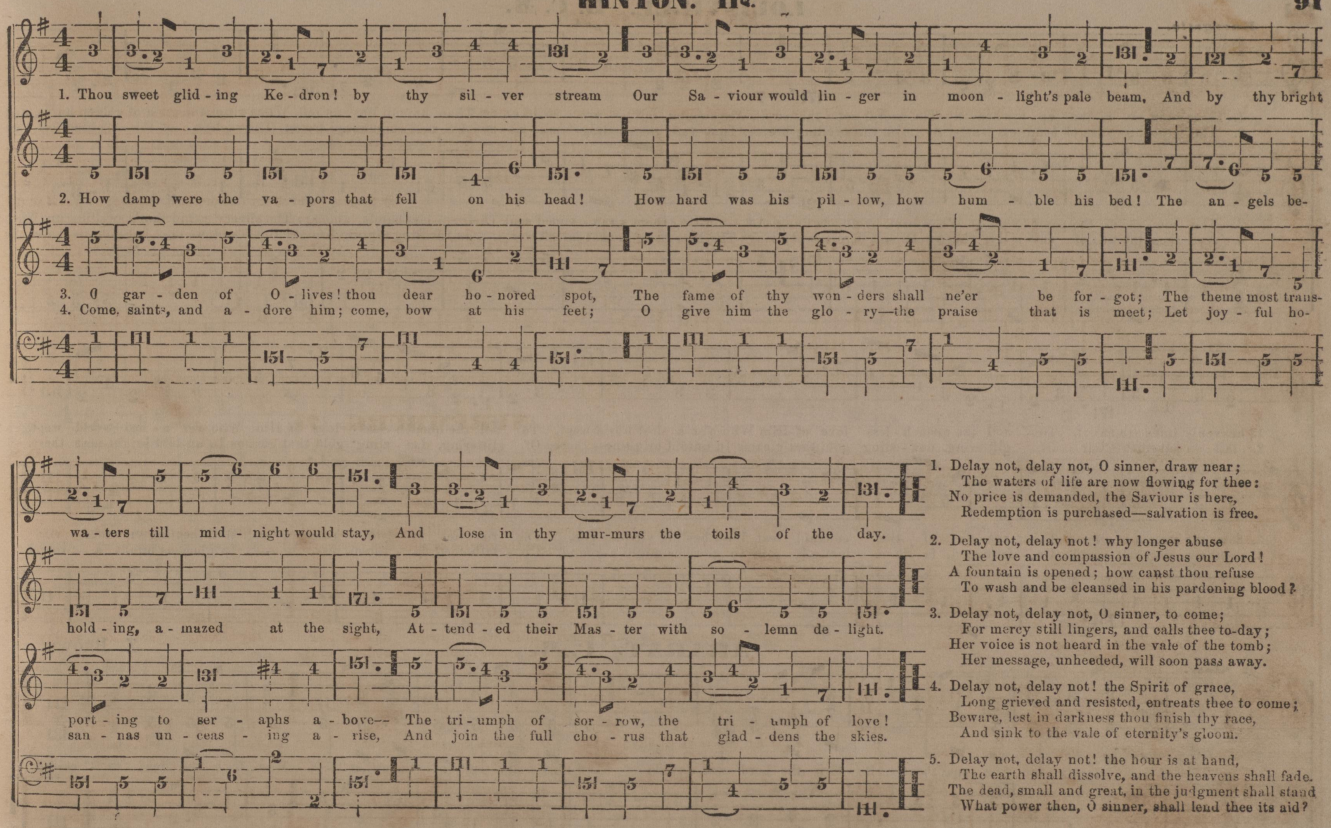
LENOX. H. M



NUREMBURG. 7s.



HINTON. 11s.



1. Delay not, delay not, O sinner, draw near;
The waters of life are now flowing for thee:
No price is demanded, the Saviour is here,
Redemption is purchased—salvation is free.

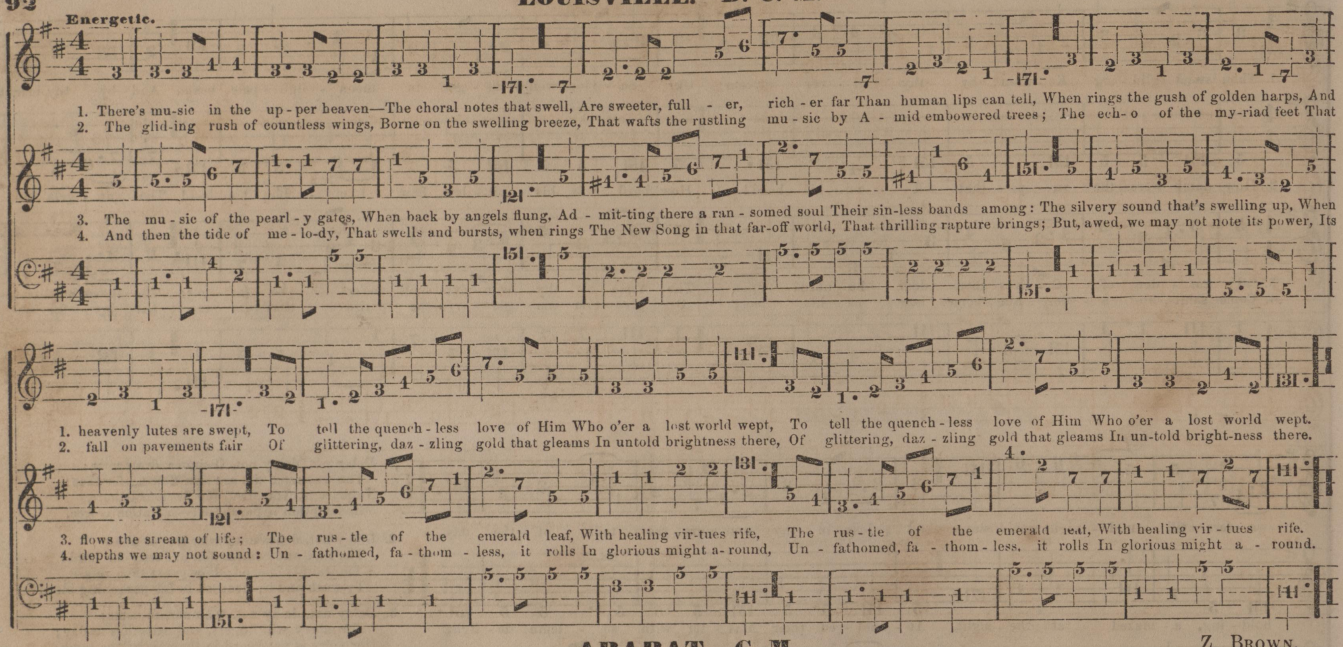
2. Delay not, delay not! why longer abuse
The love and compassion of Jesus our Lord!
A fountain is opened; how canst thou refuse
To wash and be cleansed in his pardoning blood?

3. Delay not, delay not, O sinner, to come;
For mercy still lingers, and calls thee to-day;
Her voice is not heard in the vale of the tomb;
Her message, unheeded, will soon pass away.

4. Delay not, delay not! the Spirit of grace,
Long grieved and resisted, entreats thee to come;
Beware, lest in darkness thou finish thy race,
And sink to the vale of eternity's gloom.

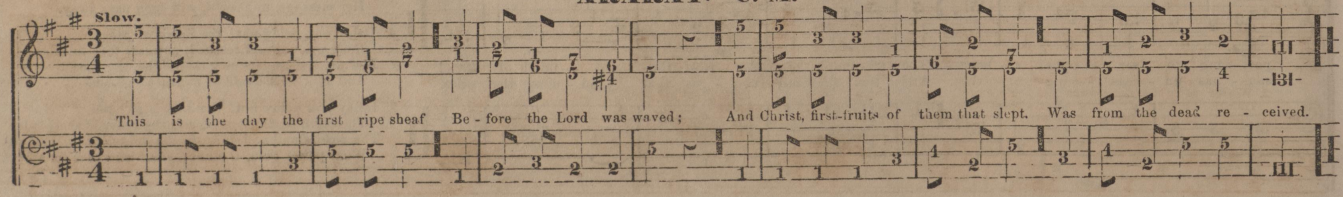
5. Delay not, delay not! the hour is at hand,
The earth shall dissolve, and the heavens shall fade.
The dead, small and great, in the judgment shall stand
What power then, O sinner, shall lend thee its aid?

LOUISVILLE. D. C. M.

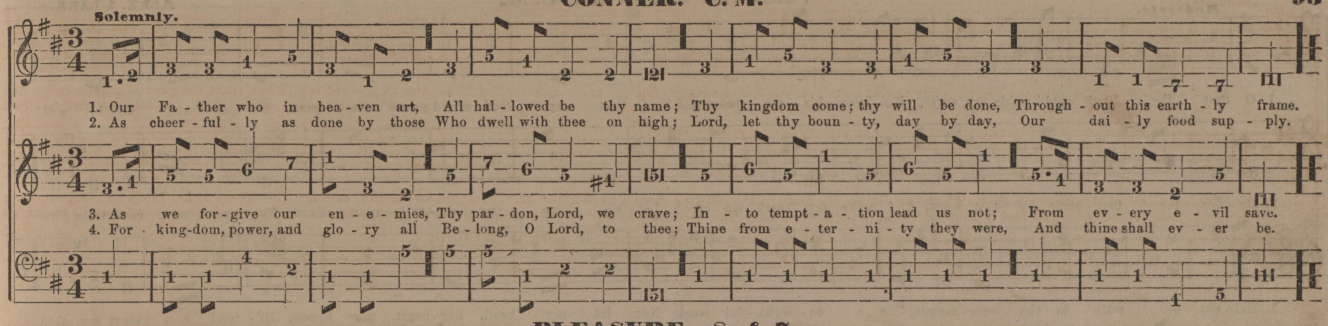


ARARAT. C. M.

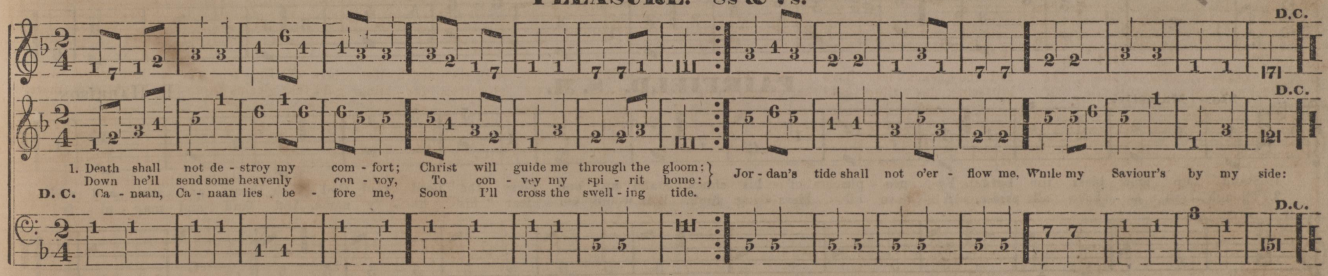
Z. Brown.



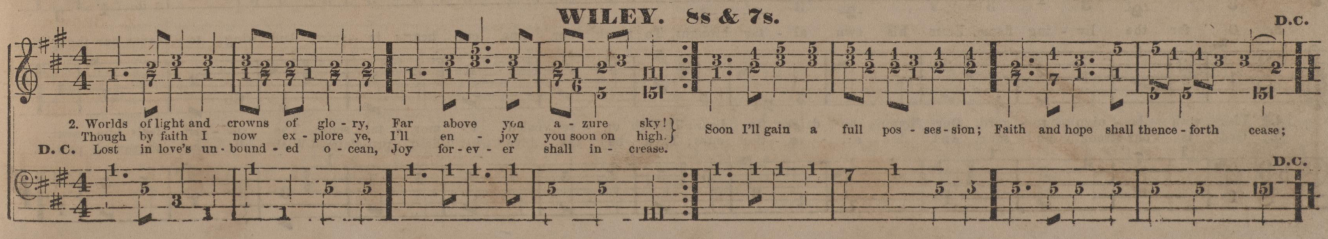
CONNER. C. M.



PLEASURE. 8s & 7s.

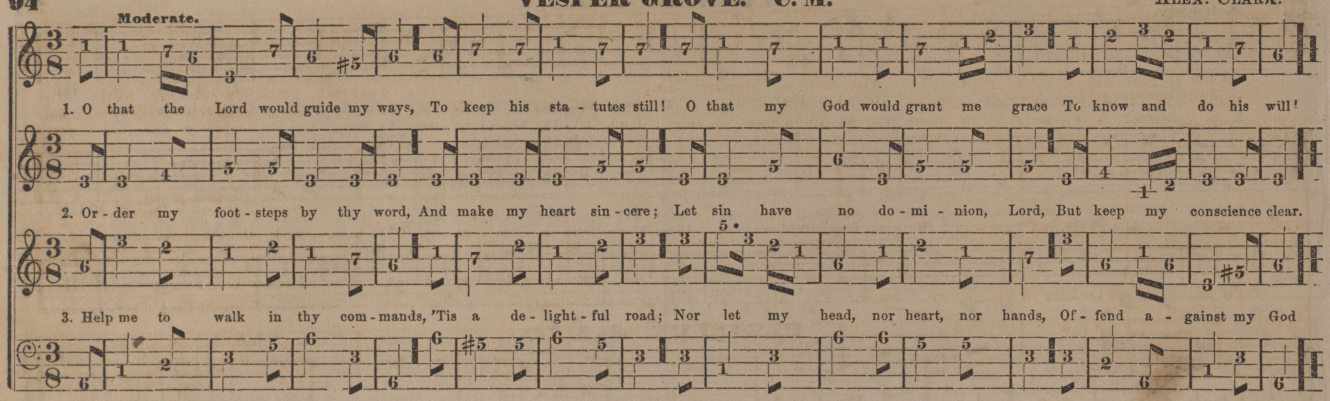


WILEY. 8s & 7s.



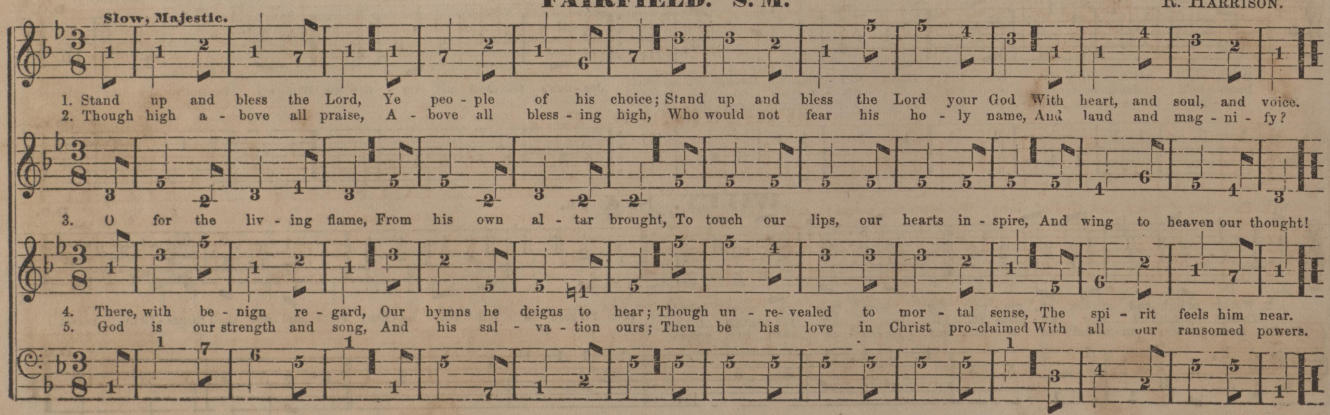
VESPER GROVE. C. M.

ALEX. CLARK.

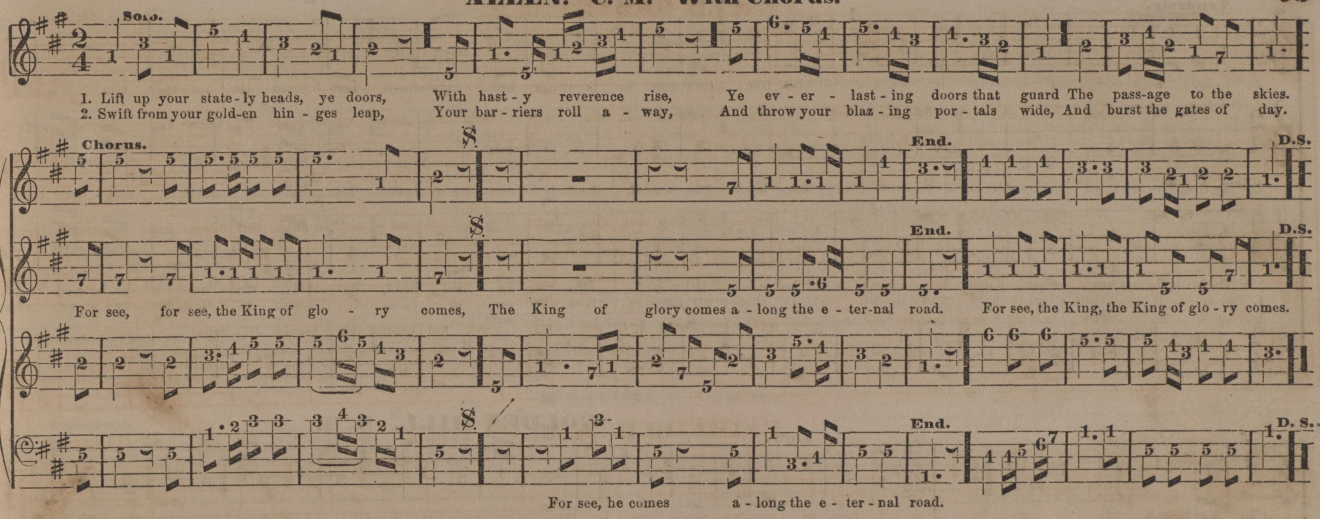


FAIRFIELD. S. M.

R. HARRISON.

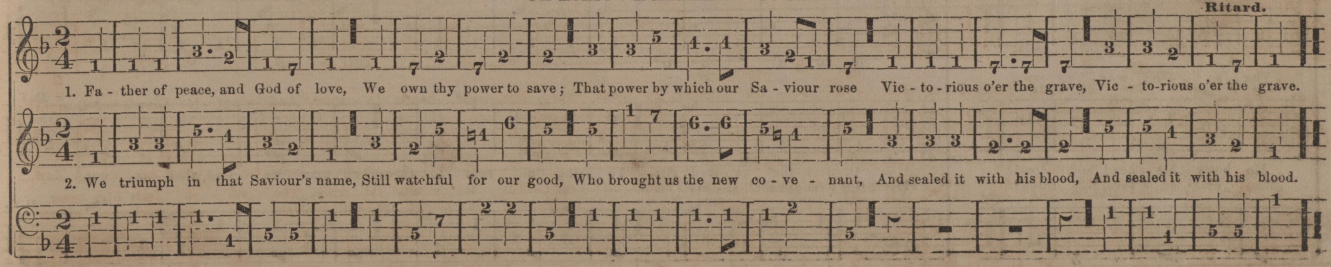


ALLEN. C. M. With Chorus.

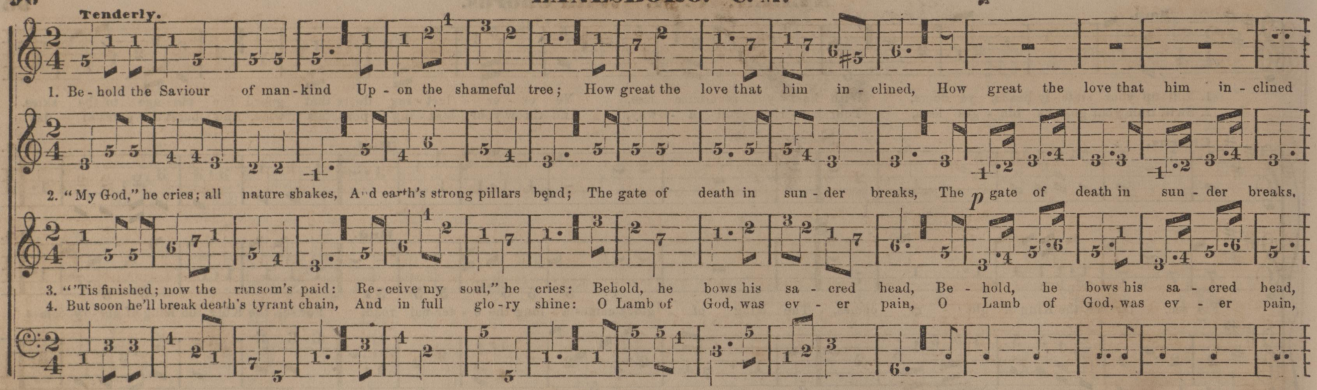


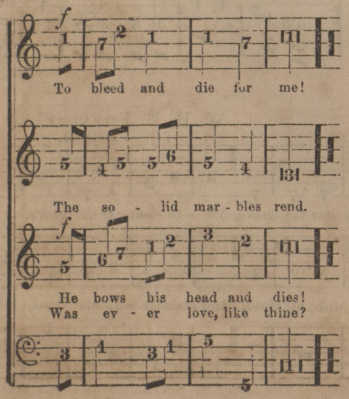
SPRINGFIELD. C. M.

W. H. H. Fillmore.

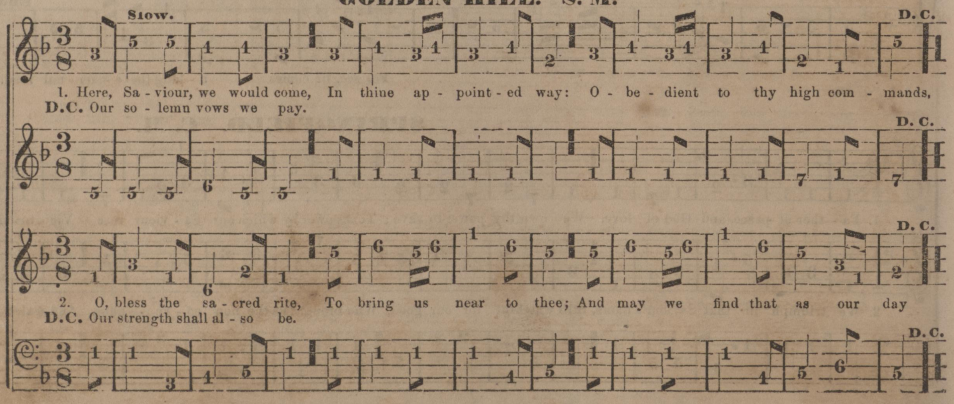


LANESBORO. C. M.



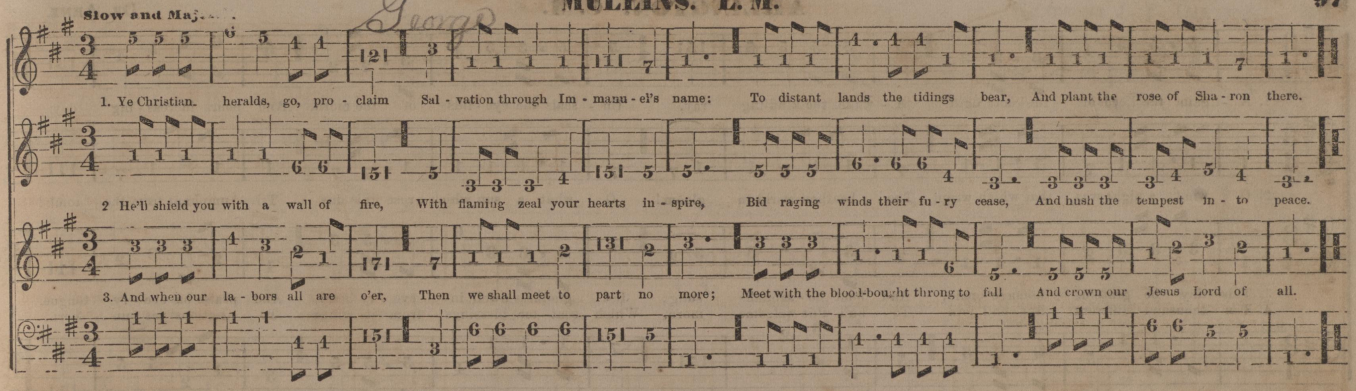


GOLDEN HILL. S. M.



MULLINS. L. M.

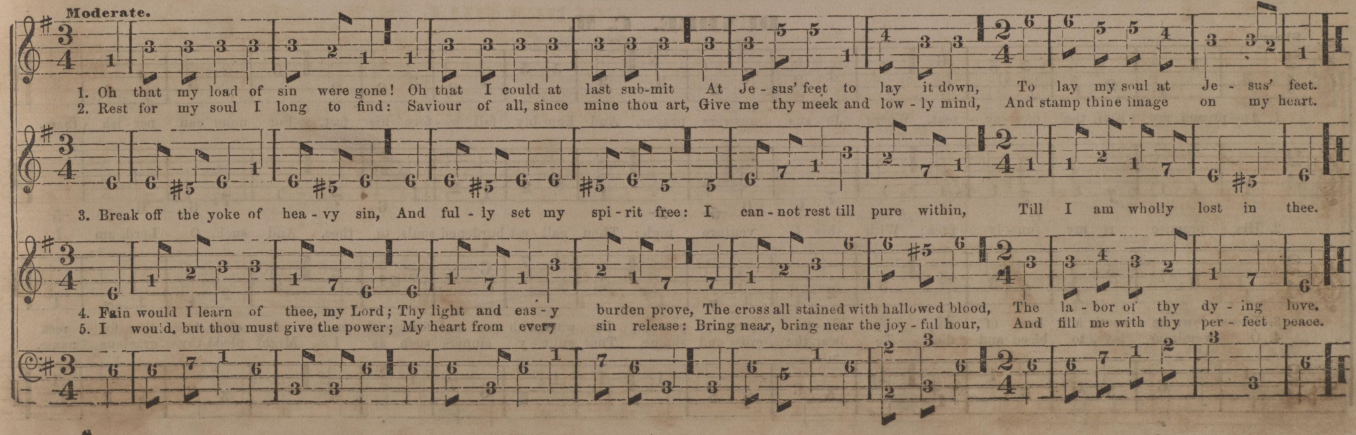
Slow and Maj...



WINDHAM. L. M.

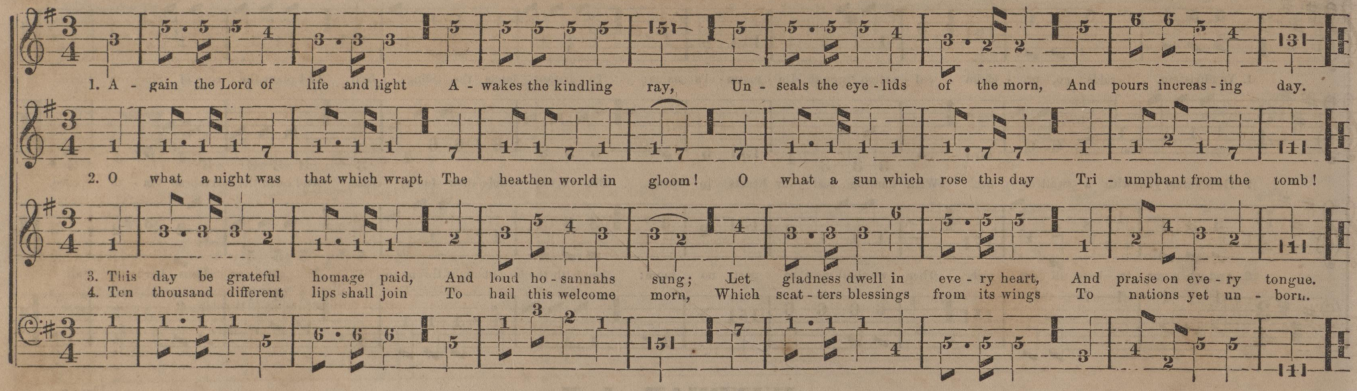
Moderate.

READ.



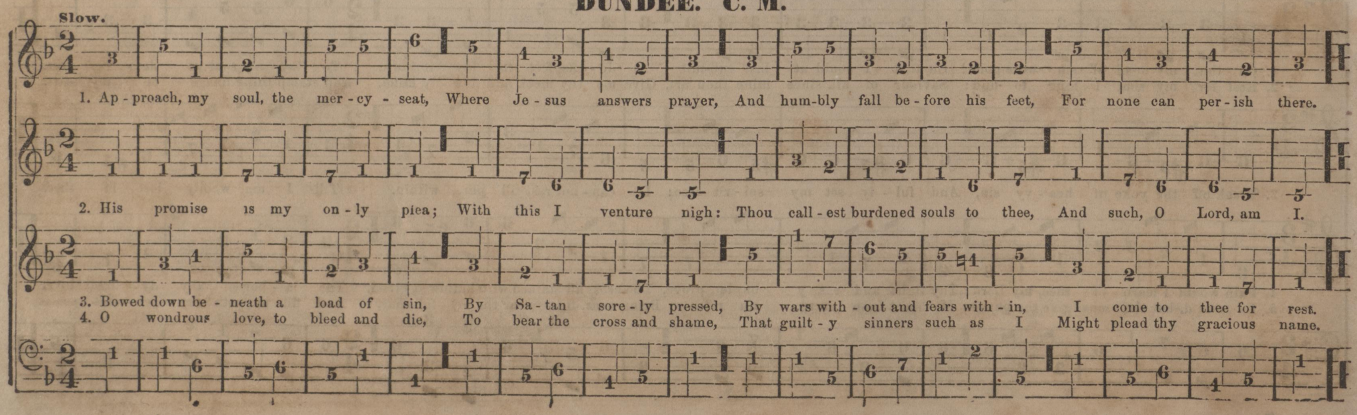
ARLINGTON. C. M.

DR. ARNE.



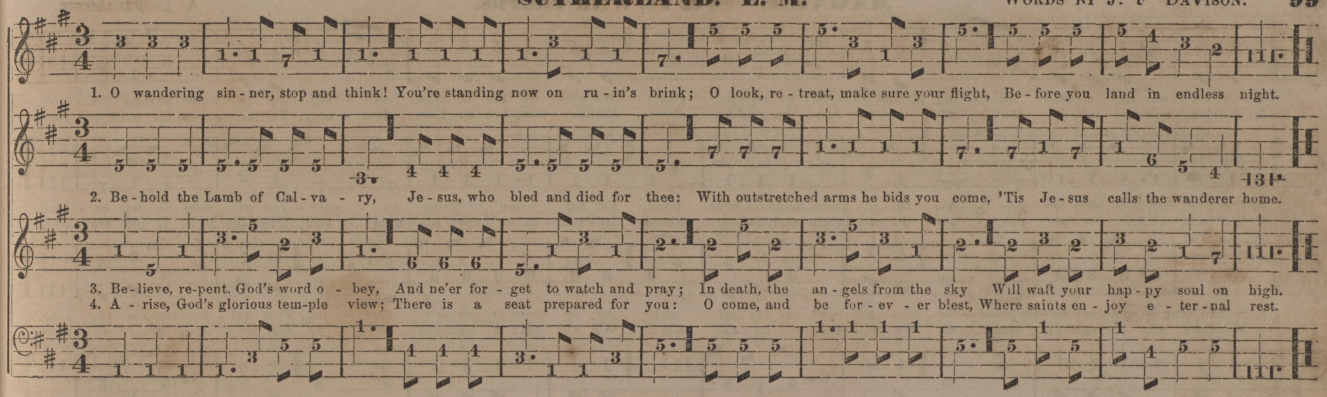
DUNDEE. C. M.

Slow.

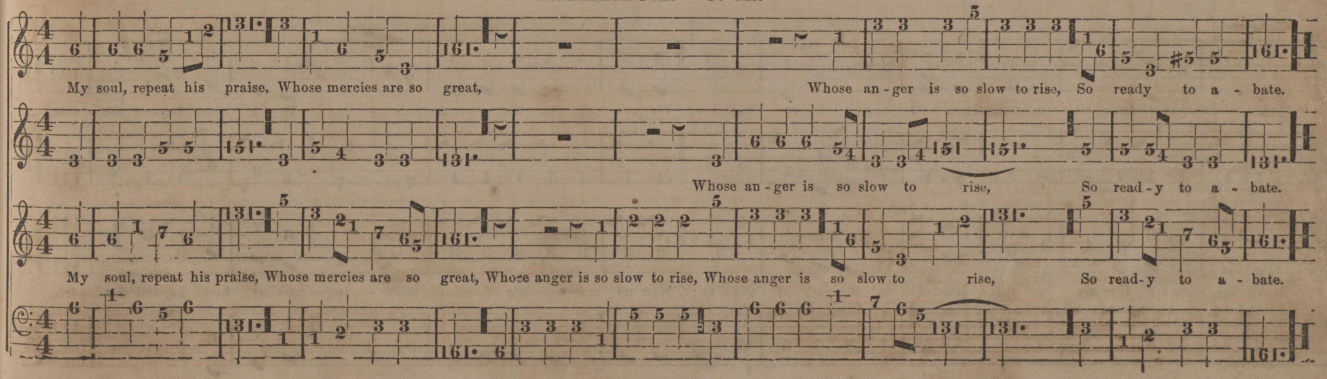


SUTHERLAND. L. M.

Words by J. F Davison.

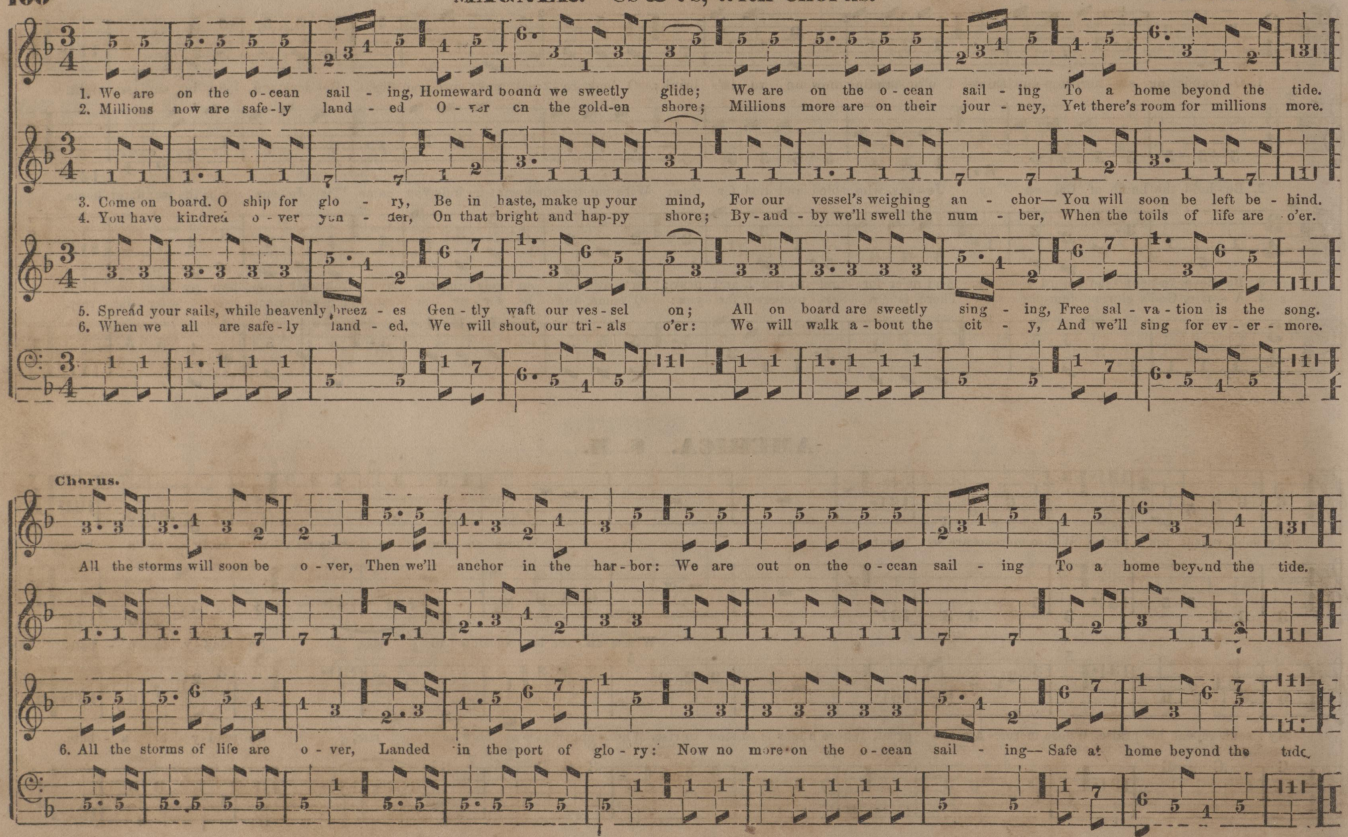


AMERICA. S. M.

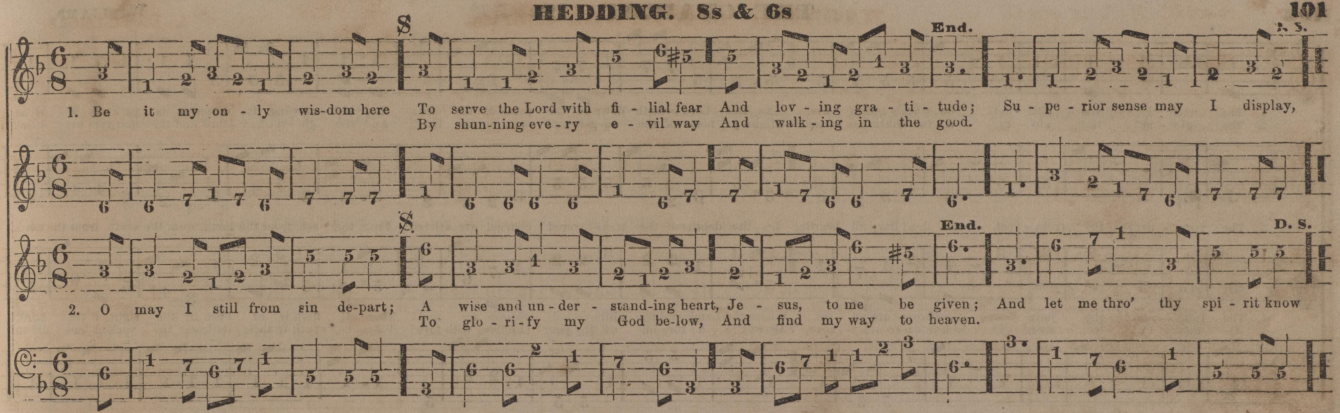


MAGNER. 8s & 7s, with chorus.

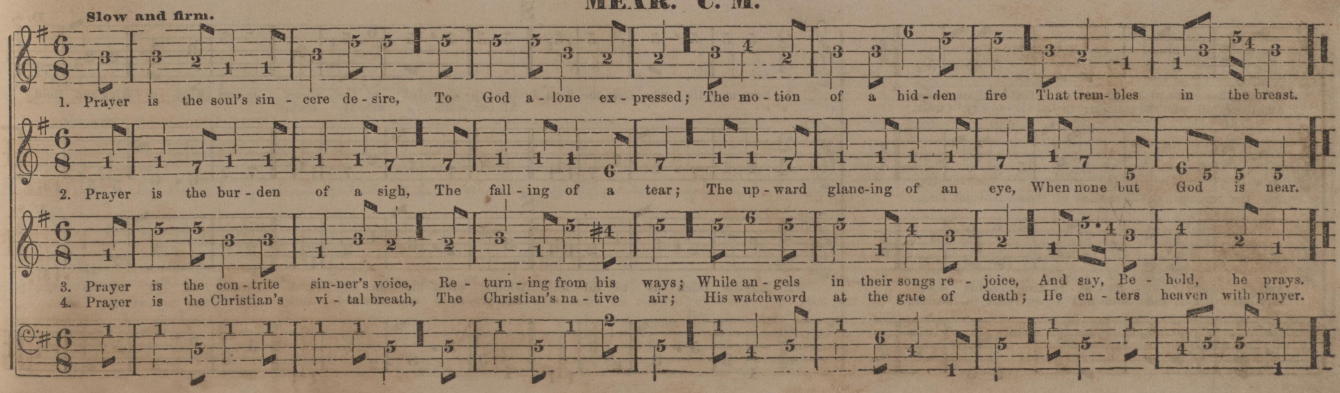
A. D. FILLMORE.



HEDDING. 8s & 6s

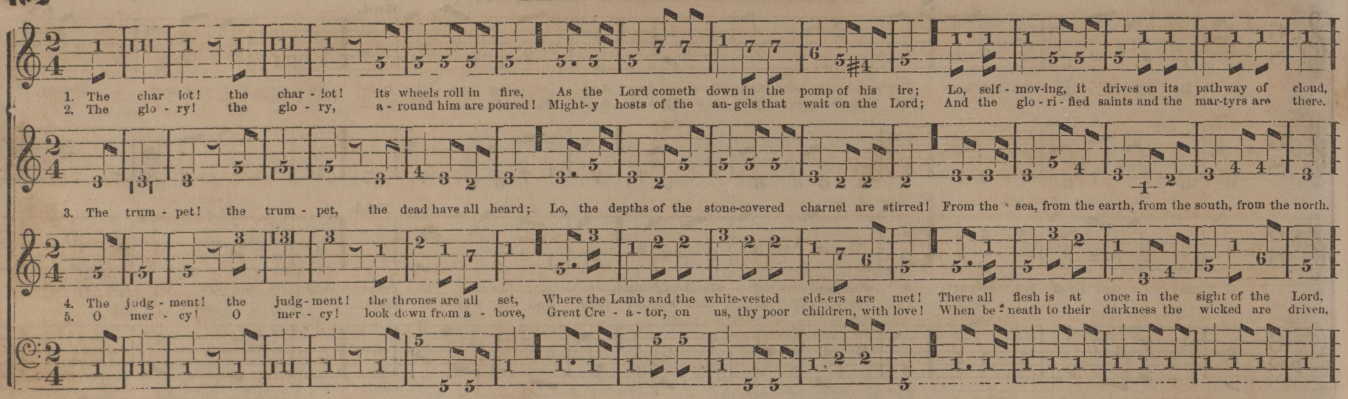


MEAR. C. M.



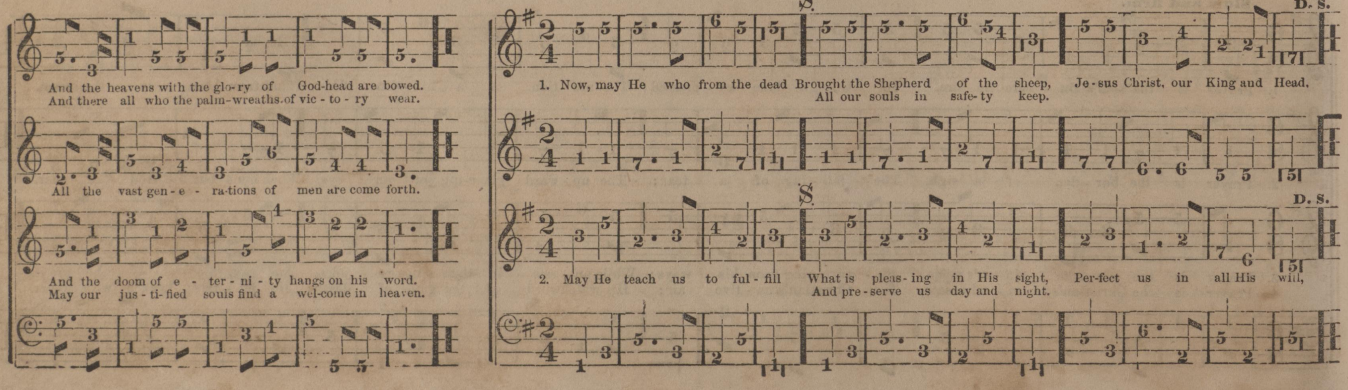
THE CHARIOT. 12s

WILLIAMS.

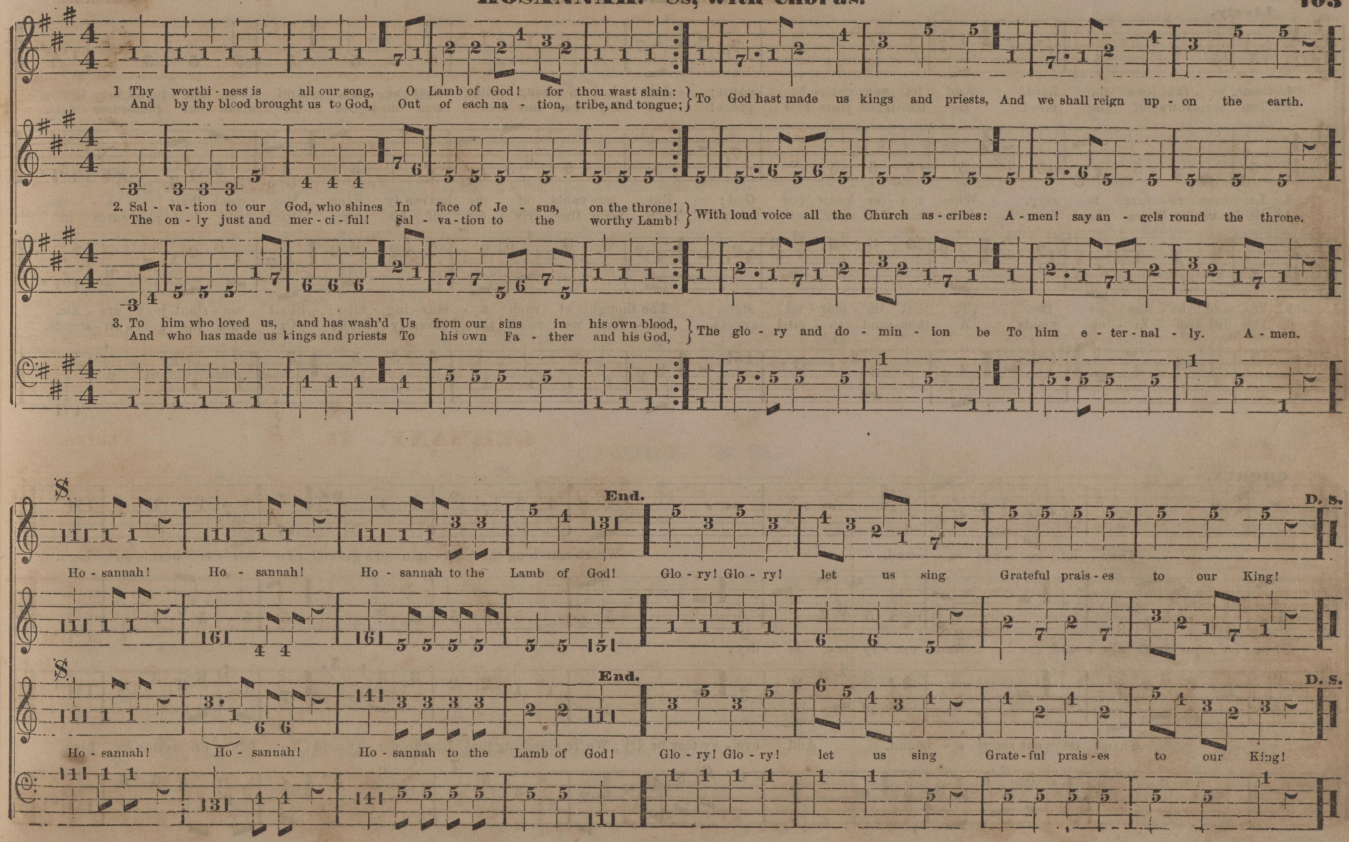


GERMANY. 7s.

PLEYEL.

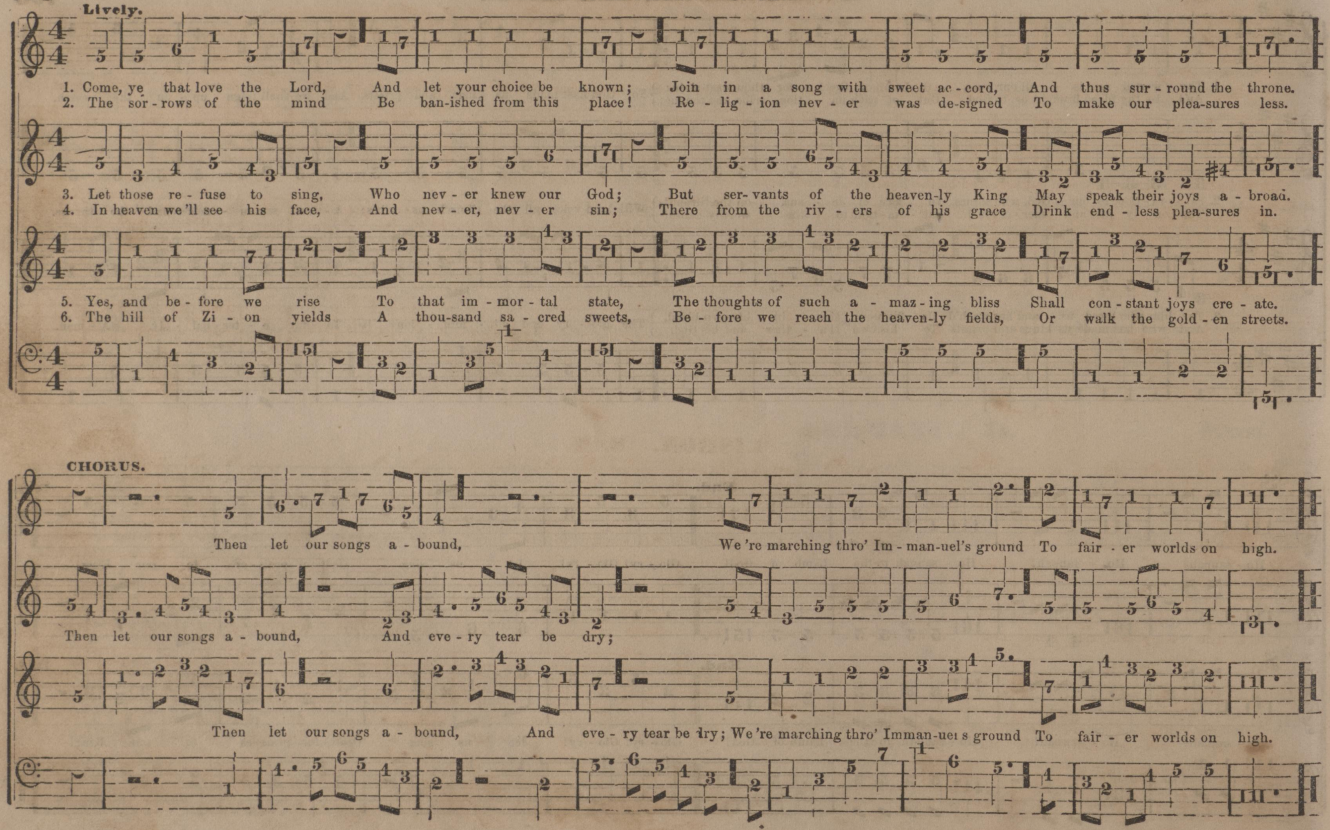


HOSANNAH. 8s, with chorus.

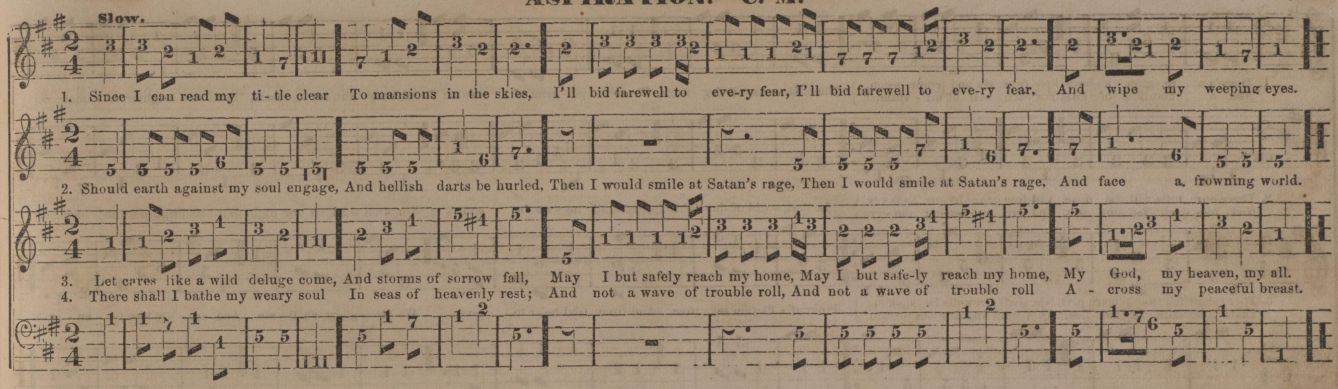


LONSDALE. S. M.

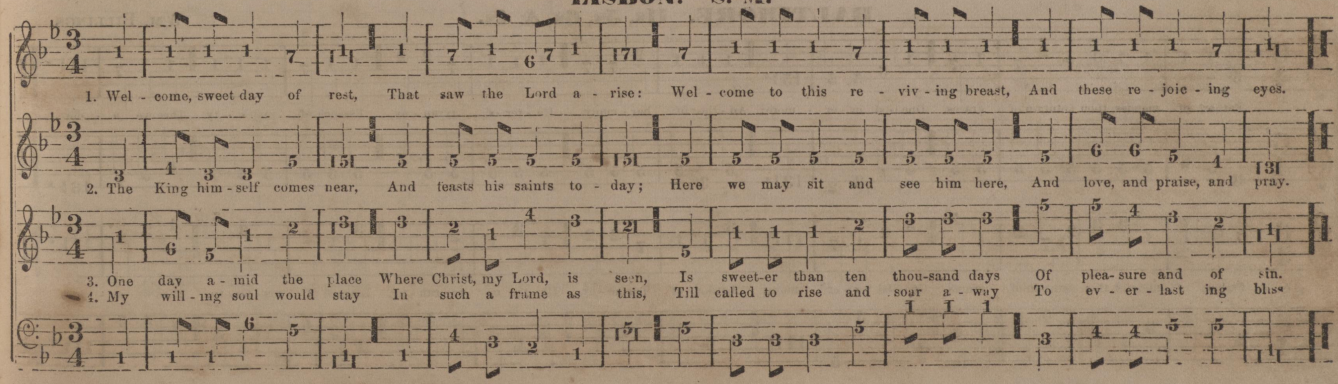
CORELLI.



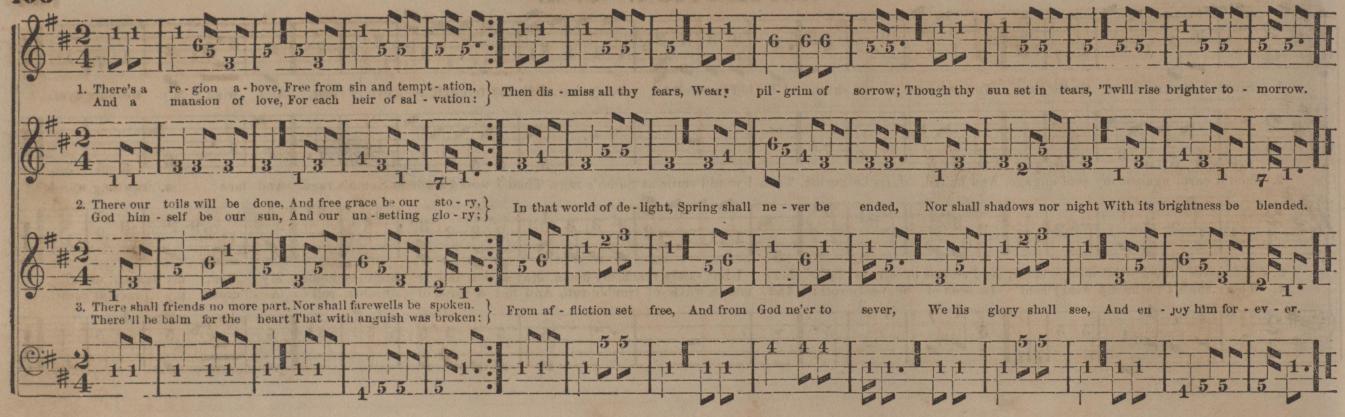
ASPIRATION. C. M.



LISBON. S. M.

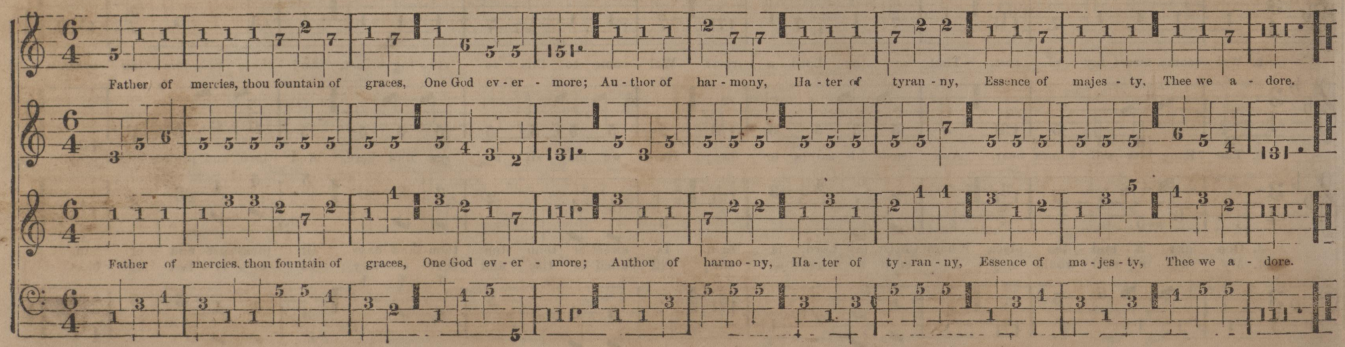


CARMAN. 6s & 7s.

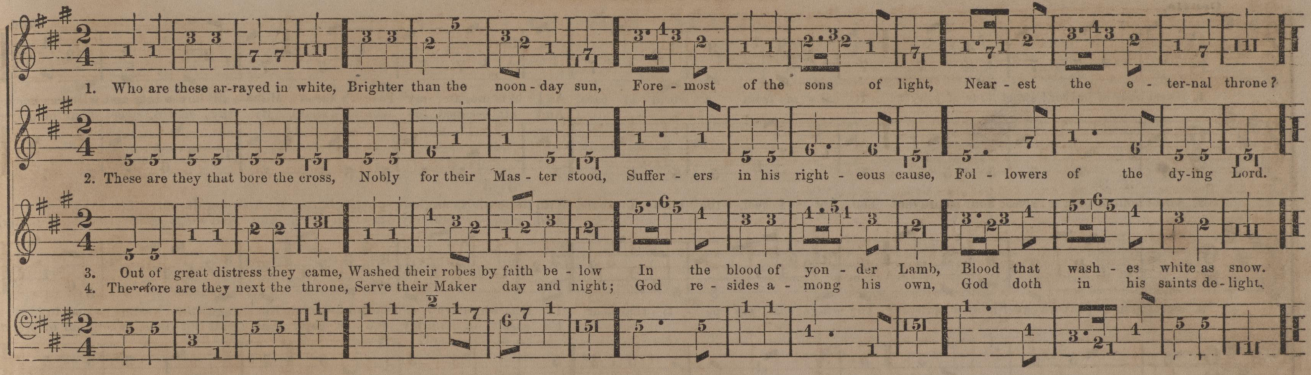


BALTIMORE. 11s, 5s, 6s, & 4s.

WM. BILLINGS.

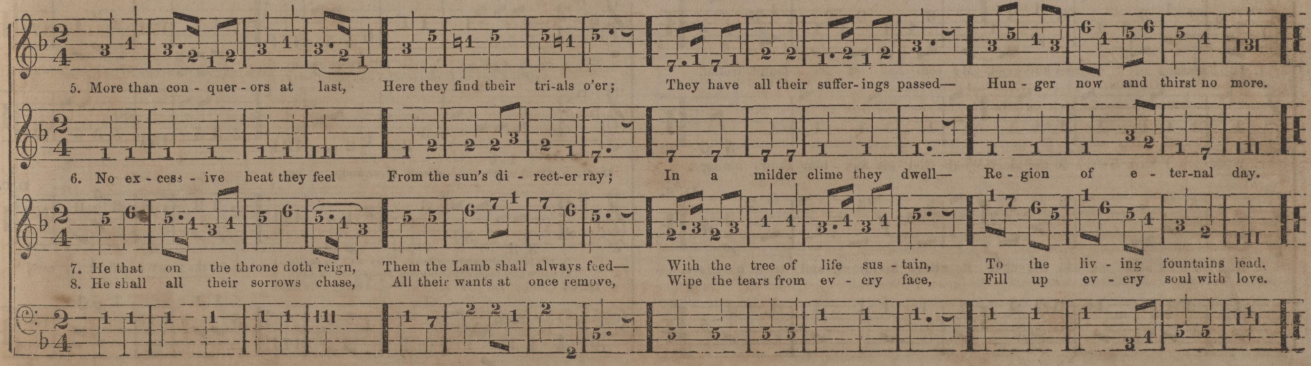


ANTICIPATION. 7s.



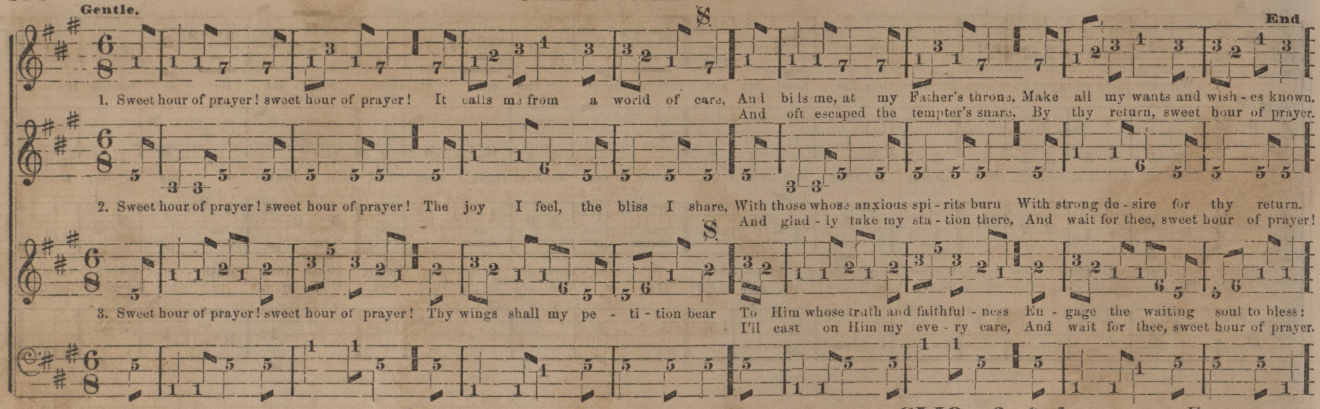
SICILY. 7s.

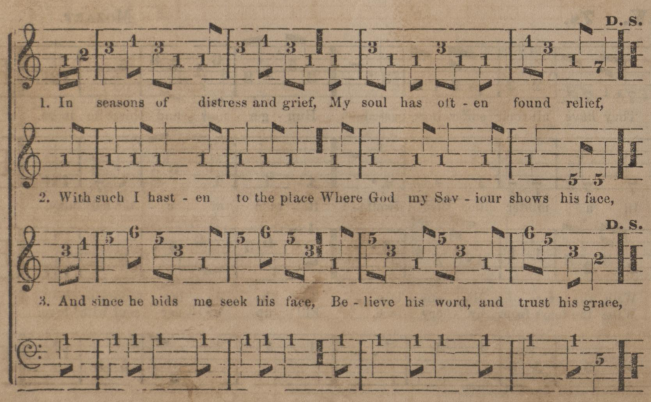
MOZART.



CALEDONIA. D. L. M.

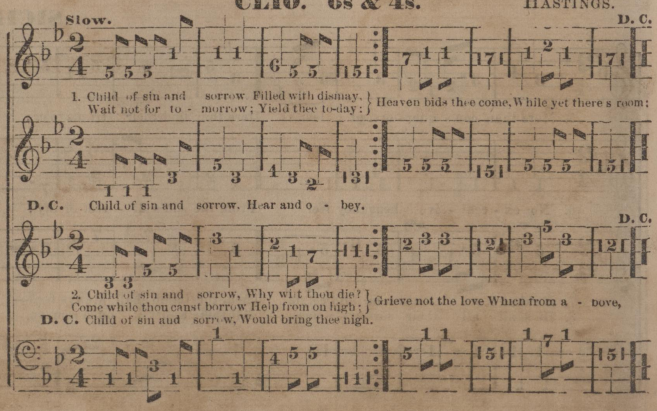
Gentle.



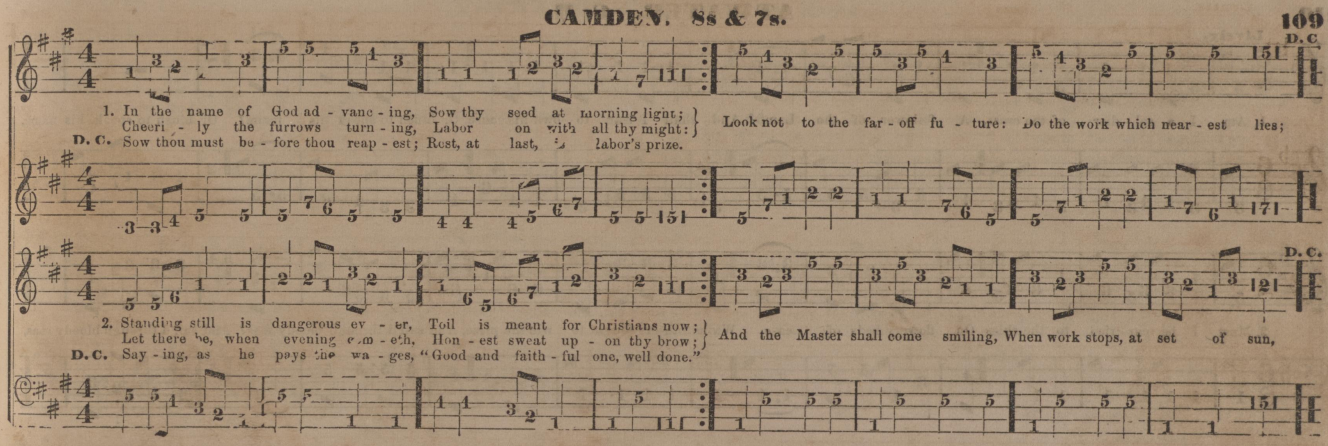


CLIO. 6s & 4s.

HASTINGS.

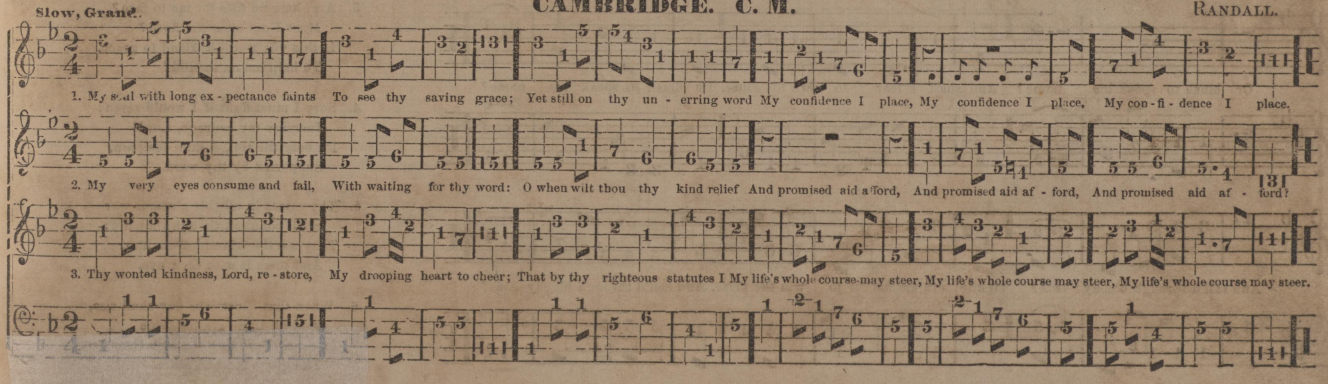


CAMDEN. 8s & 7s.

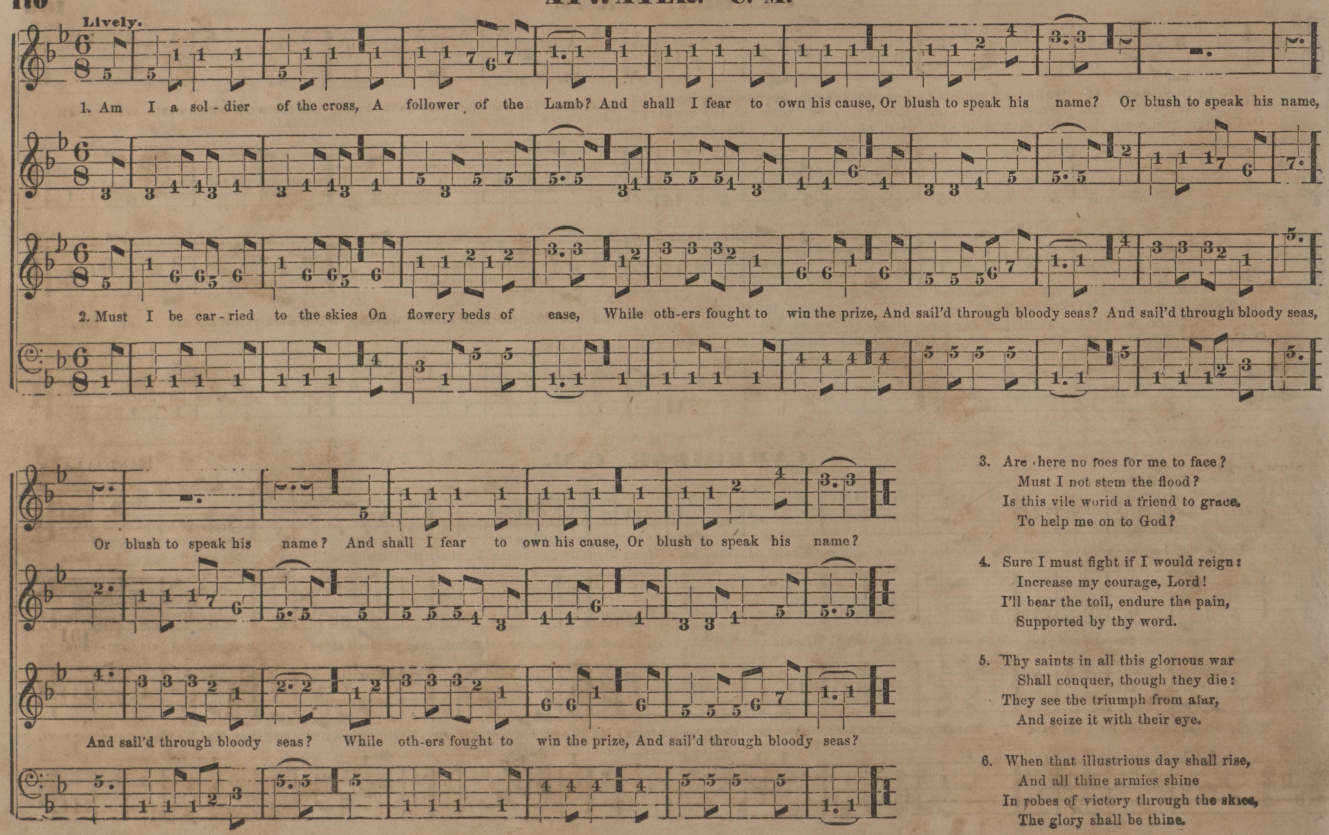


CAMBRIDGE. C. M.

Slow, Grand. RANDALL.



ATWATER. C. M.



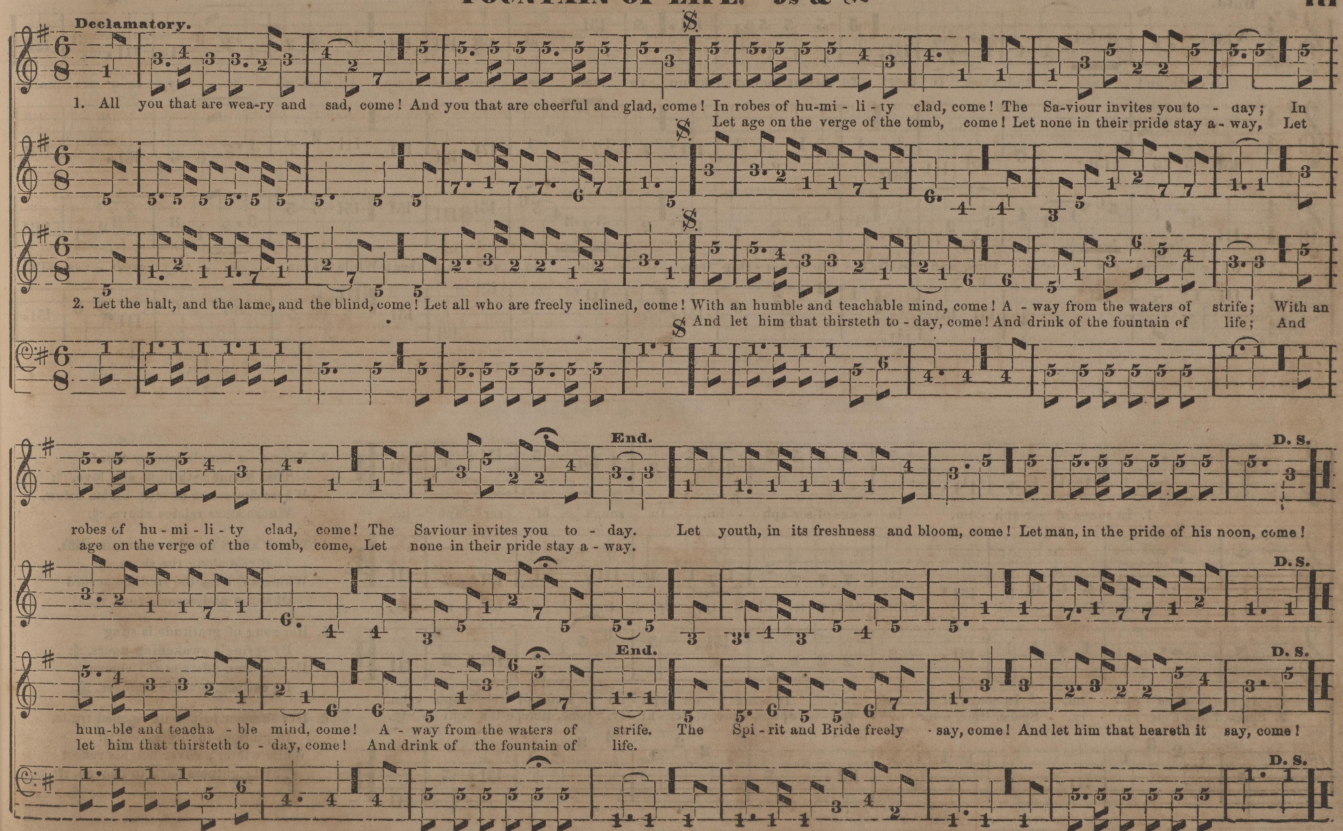
3. Are there no foes for me to face?
Must I not stem the flood?
Is this vile world a friend to grace,
To help me on to God?

4. Sure I must fight if I would reign:
Increase my courage, Lord!
I'll bear the toil, endure the pain,
Supported by thy word.

5. Thy saints in all this glorious war
Shall conquer, though they die:
They see the triumph from afar,
And seize it with their eye.

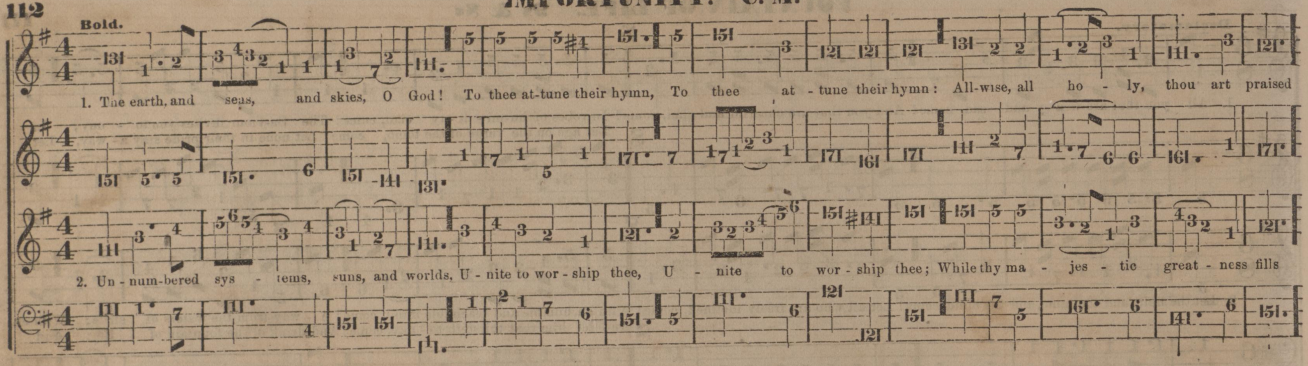
6. When that illustrious day shall rise,
And all thine armies shine
In robes of victory through the skies,
The glory shall be thine.

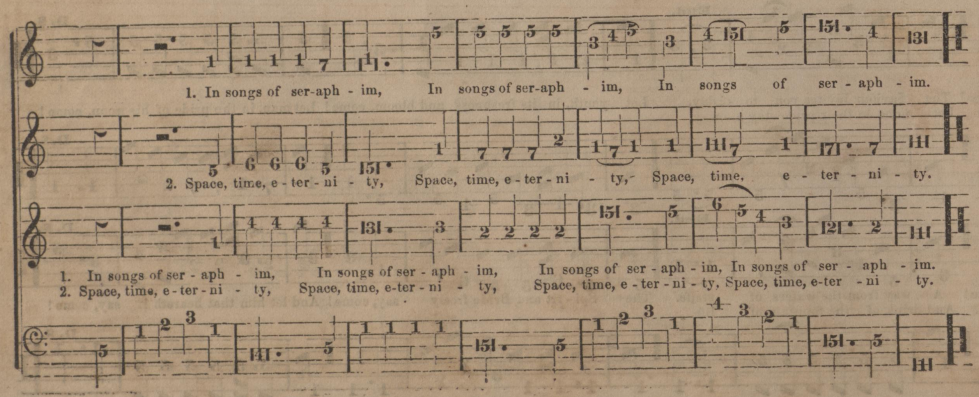
FOUNTAIN OF LIFE. 9s & 8s



IMPORTUNITY. C. M.

Bold.





3. Nature—a temple worthy thee!
That beams with light and love, :‖:
Whose flowers so sweetly bloom below,
Whose stars rejoice above. :‖:

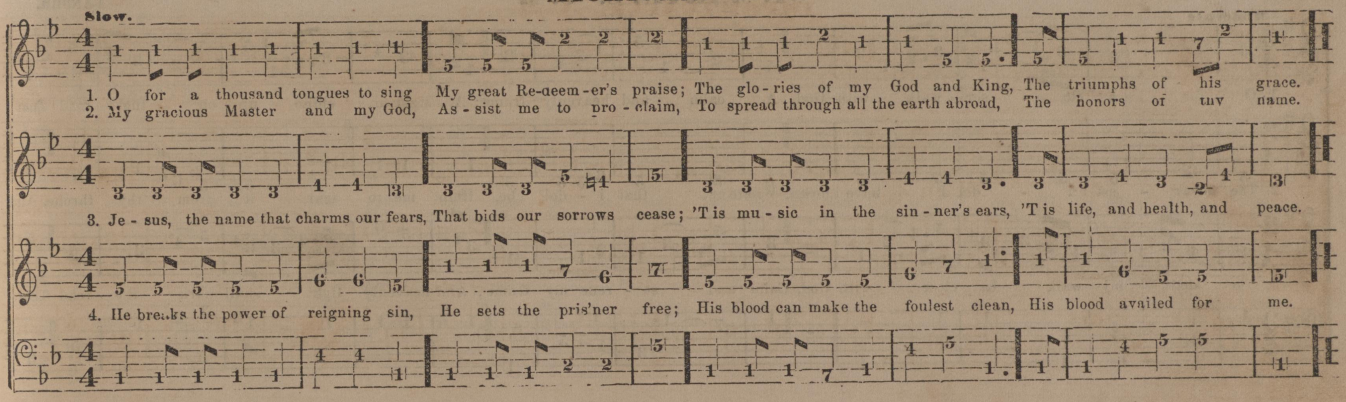
4. Whose altars are the mountain cliffs,
That rise along the shore, :‖:
Whose anthems the sublime accord
Of storm and ocean's roar. :‖:

5. Her song of gratitude is sung
By spring's awakening hours, :‖:
Her autumn offers at thy shrine
Its earliest, loveliest flowers. :‖:

6. Her summer brings its ripened fruits,
In glorious luxury given, :‖:
While winter's silver heights reflect
Thy brightness back to heaven. :‖:

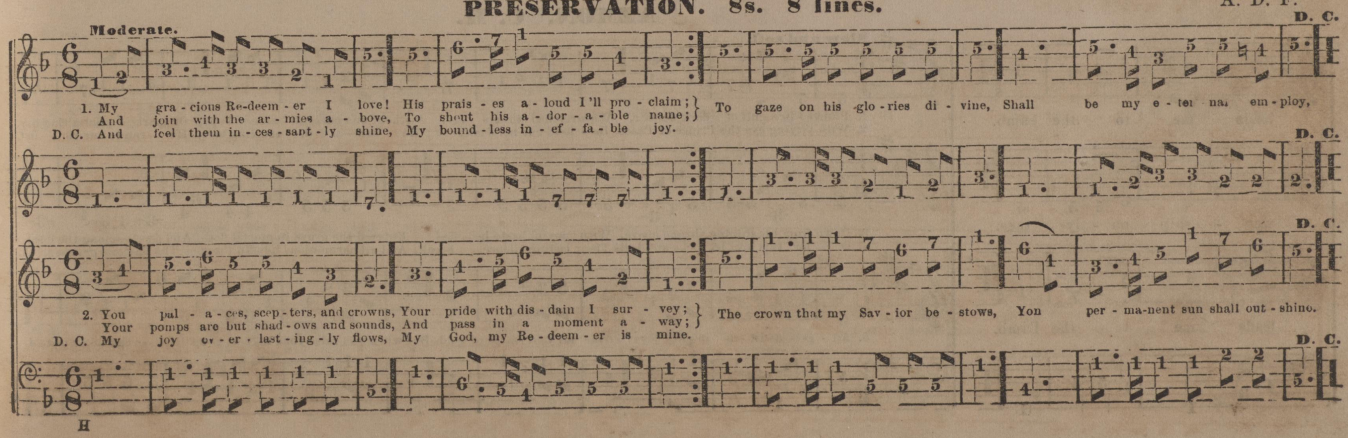
MICHIGAN. C. M.

A. B. IRVING.



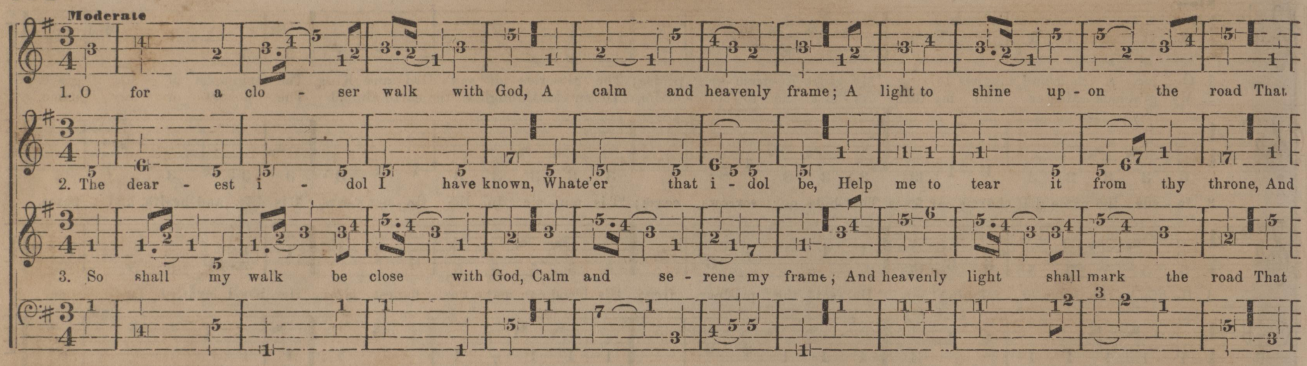
PRESERVATION. 8s. 8 lines.

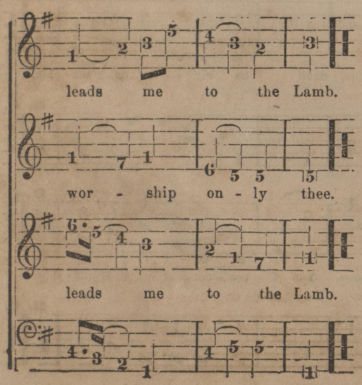
A. D. F.



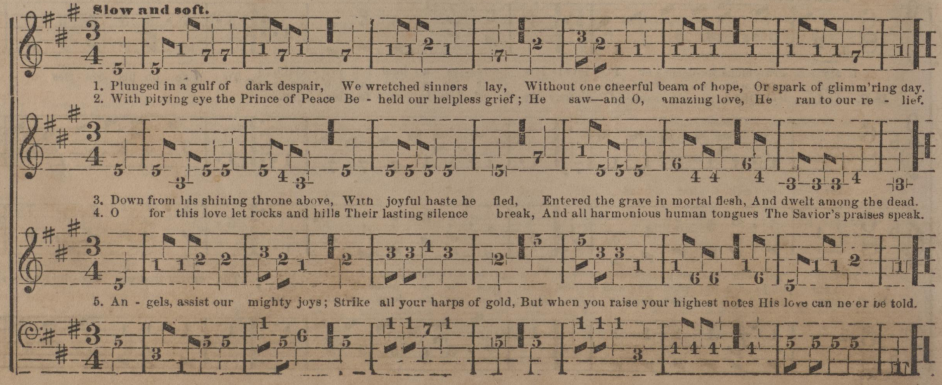
ST. MARTIN'S. C. M

TANSUR.

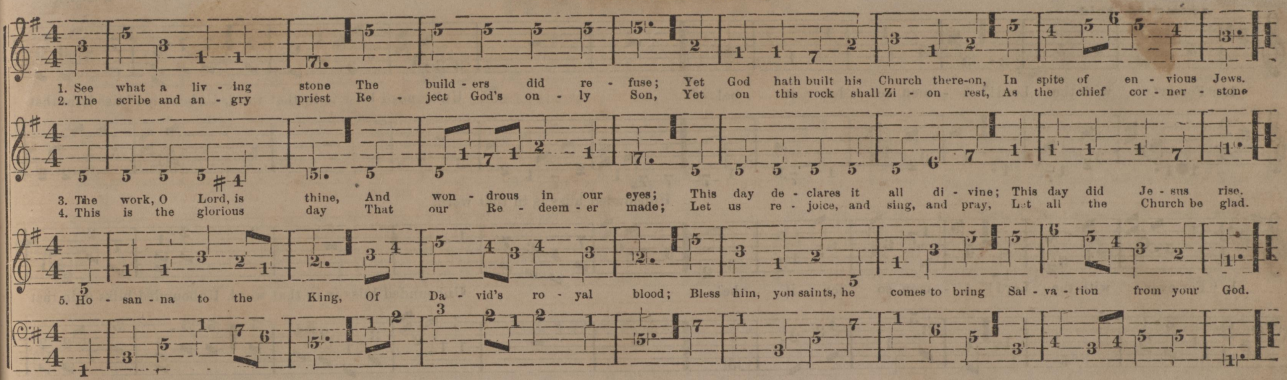




AZMON. C. M.

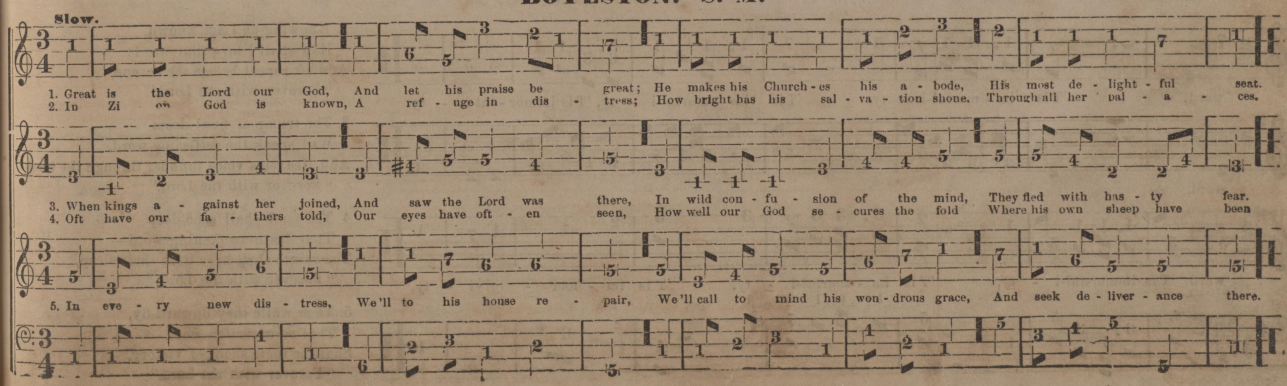


ST. THOMAS. S. M.



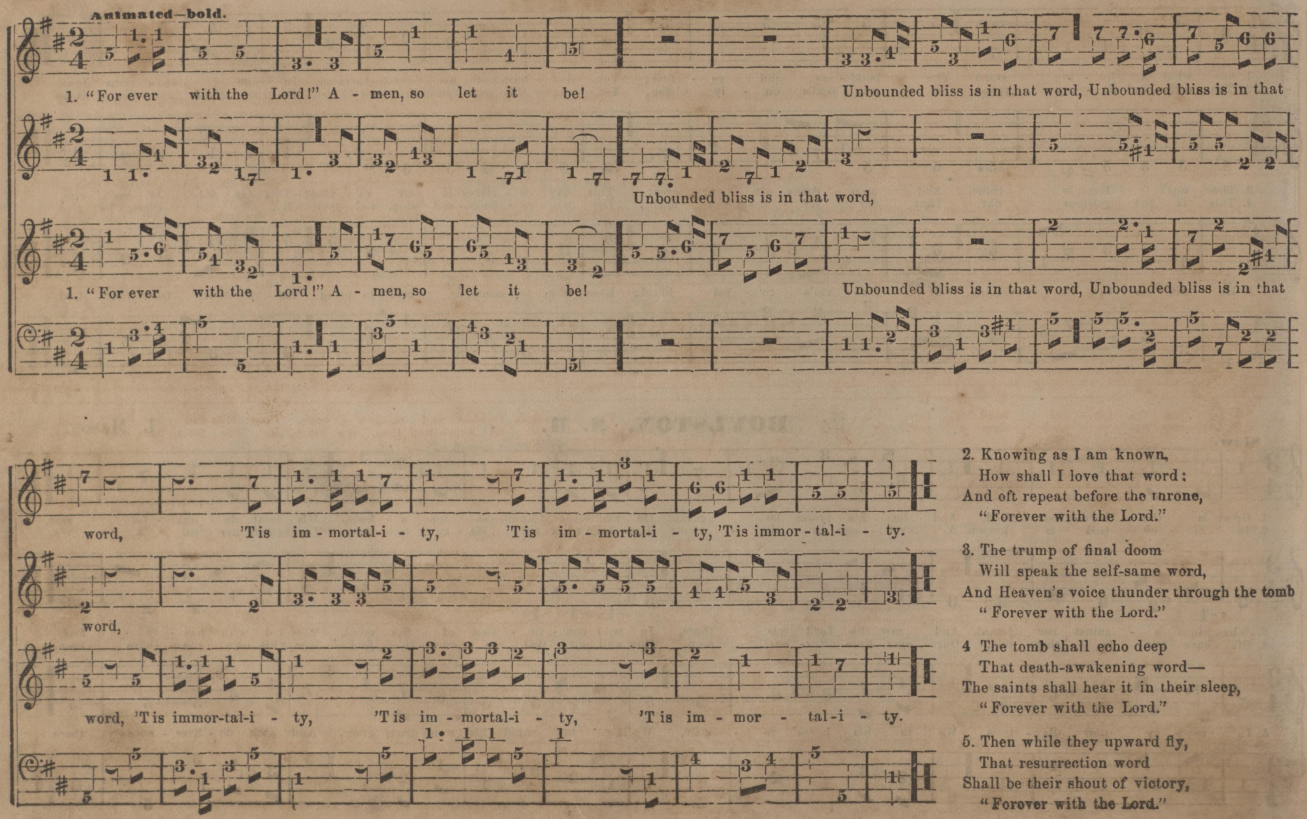
BOYLSTON. S. M.

L. Mason.



CRANBROOK. S. M.

CLARK.



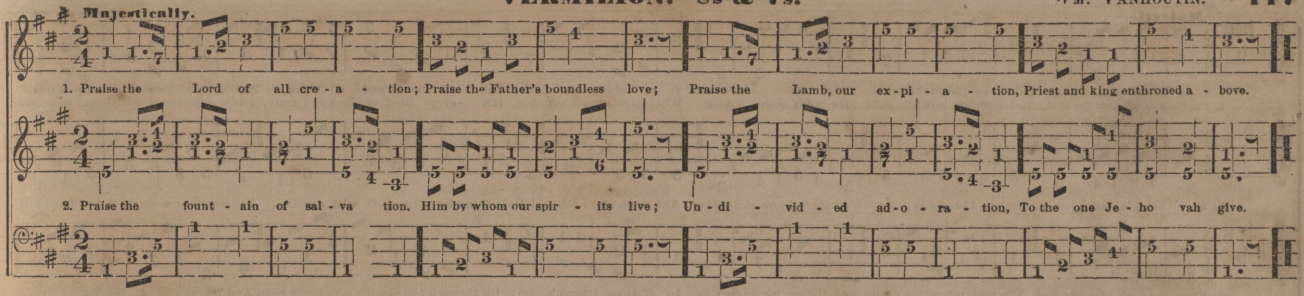
2. Knowing as I am known,
How shall I love that word:
And oft repeat before the throne,
"Forever with the Lord."

3. The trump of final doom
Will speak the self-same word,
And Heaven's voice thunder through the tomb
"Forever with the Lord."

4 The tomb shall echo deep
That death-awakening word—
The saints shall hear it in their sleep,
"Forever with the Lord."

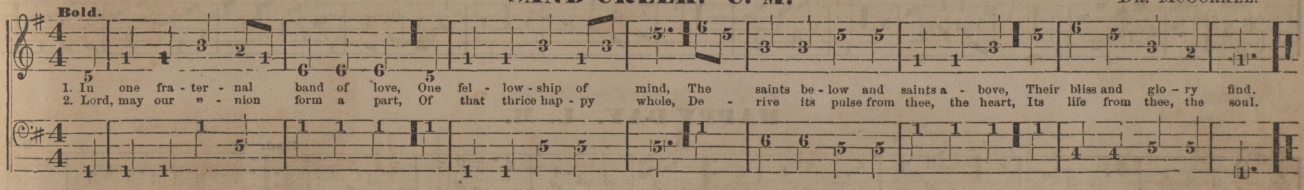
5. Then while they upward fly,
That resurrection word
Shall be their shout of victory,
"Forever with the Lord."

VERMILION. 8s & 7s.

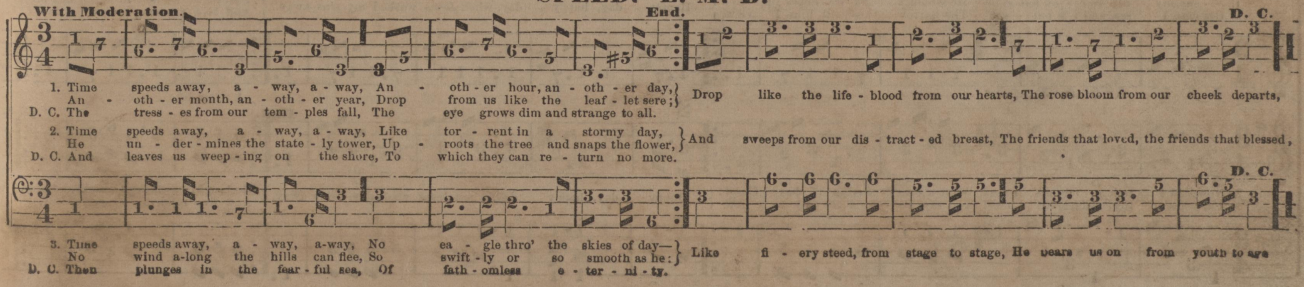


SAND CREEK. C. M.

DR. MCCORKLE.

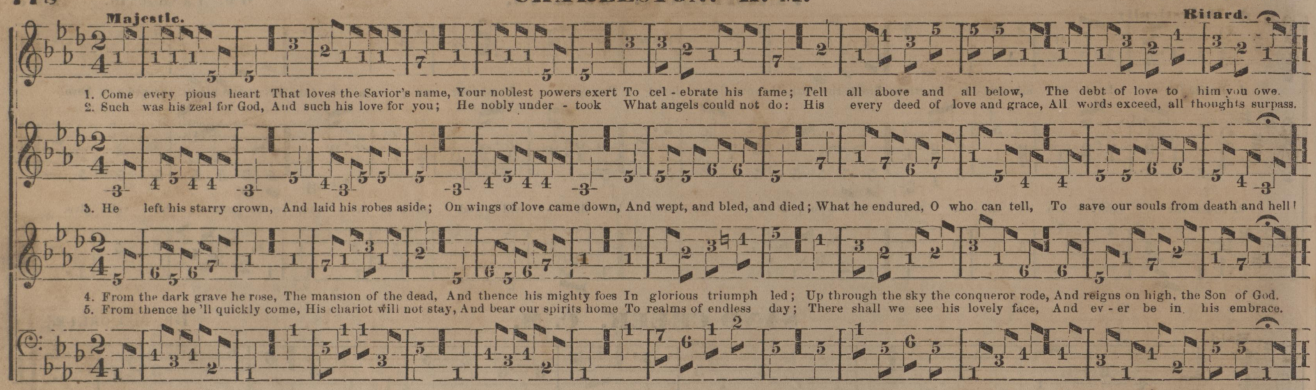


SPEED. L. M. D.

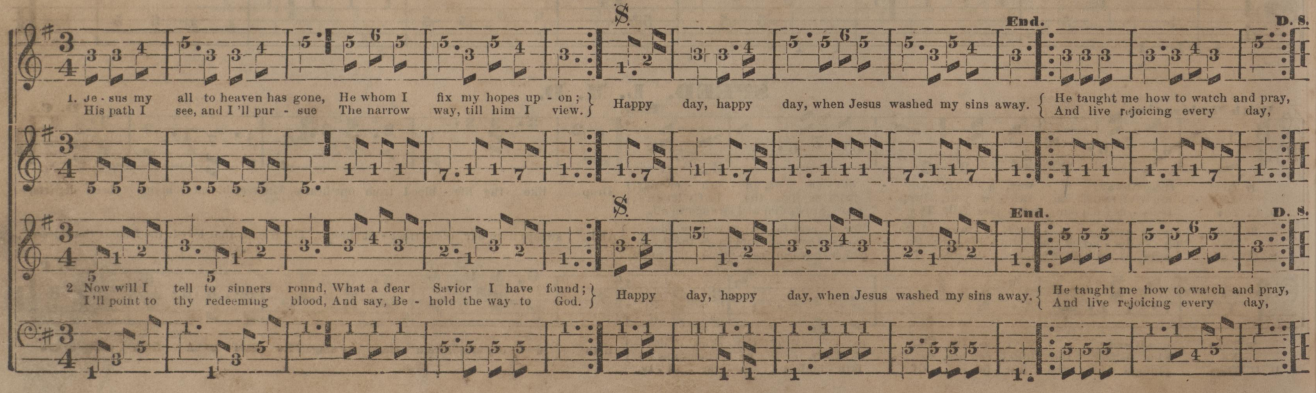


CHARLESTON. H. M.

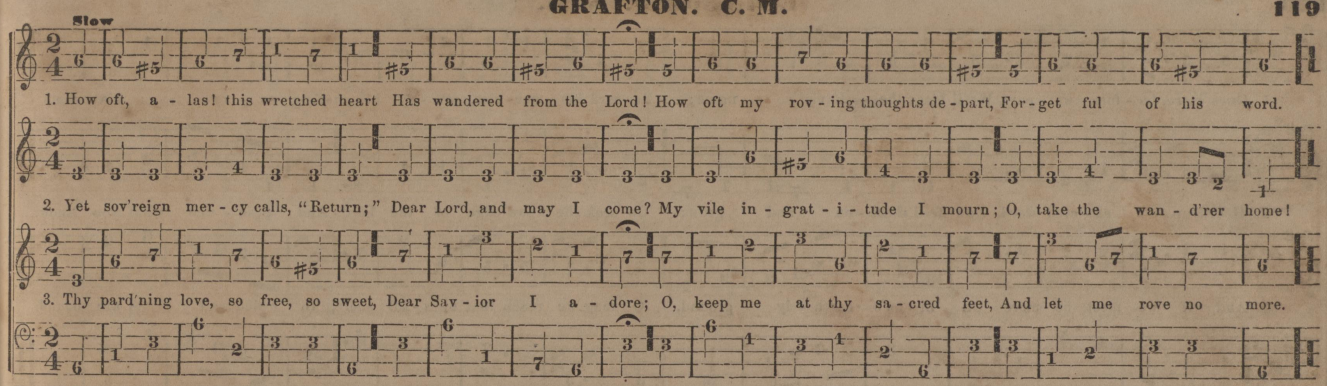
H. S. Perkins.



HAPPY DAY. L. M.

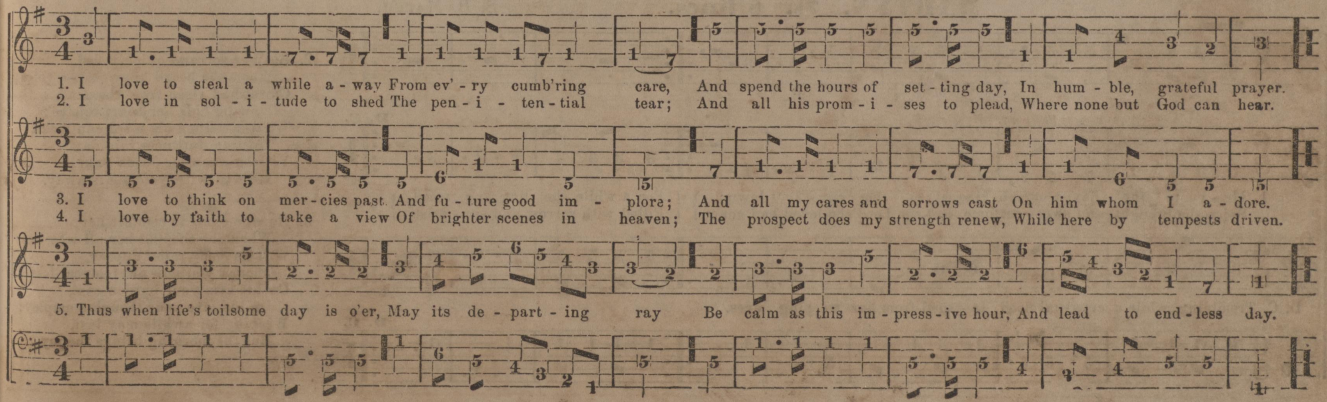


GRAFTON. C. M.

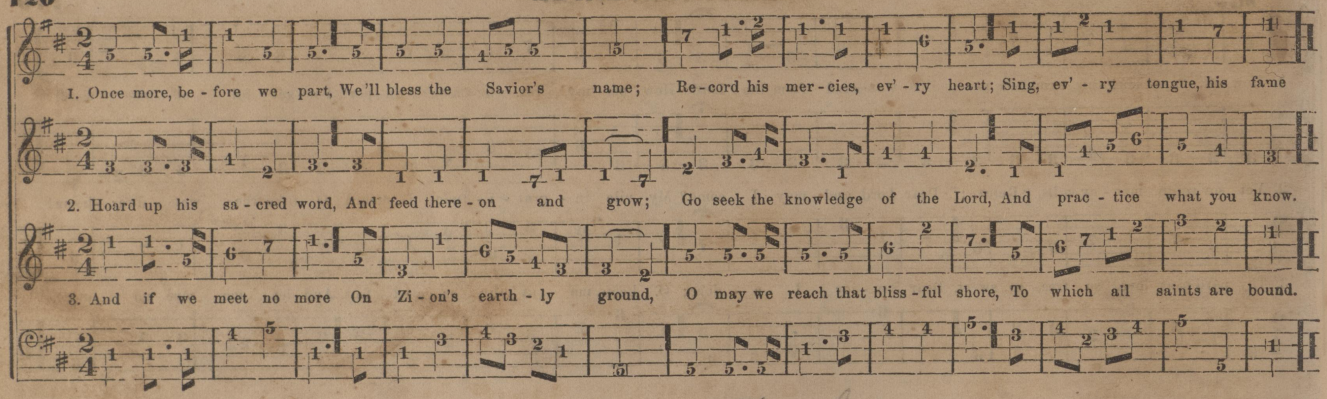


WOODSTOCK. C. M.

D. DUTTON.

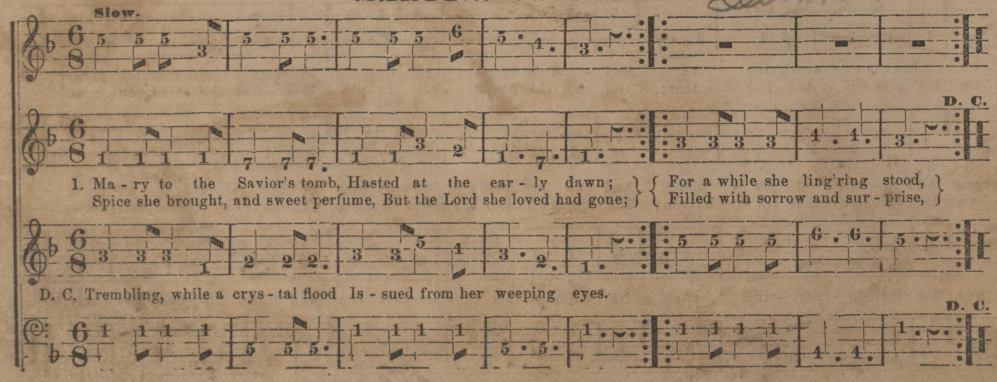


EDINBORO'. S. M.



MARTYN. 7s. 8 lines.

S. B. MARSH.

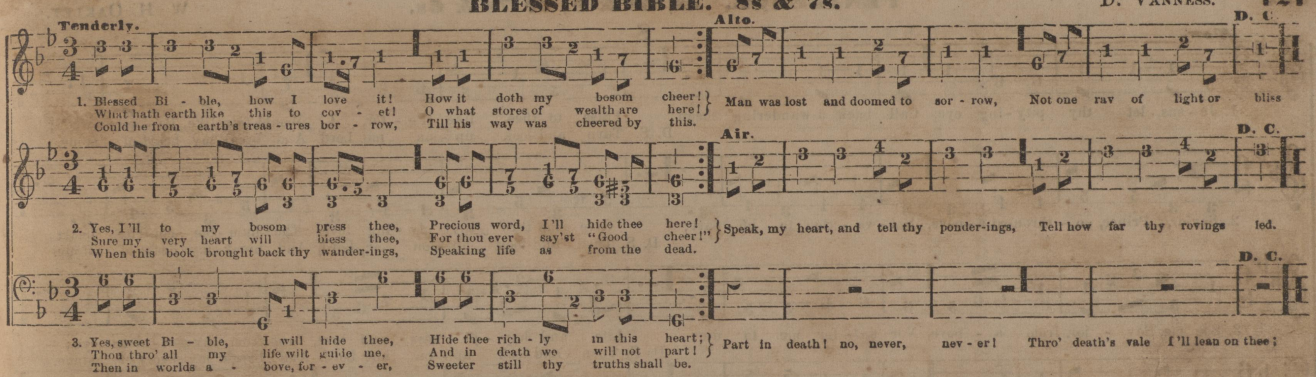


2. But her sorrows quickly fled,
When she heard his welcome voice;
Christ had risen from the dead,
Now he bids her heart rejoice:
What a change his word can make,
Turning darkness into day;
Ye who weep for Jesus' sake,
He will wipe your tears away.

3. He who came to comfort her,
When she thought her all was lost:
Will for your relief appear,
Though you now are tempest-tossed.
On his arm your burden cast,
On his love your thoughts employ;
Weeping for awhile may last,
But the morning brings the joy.

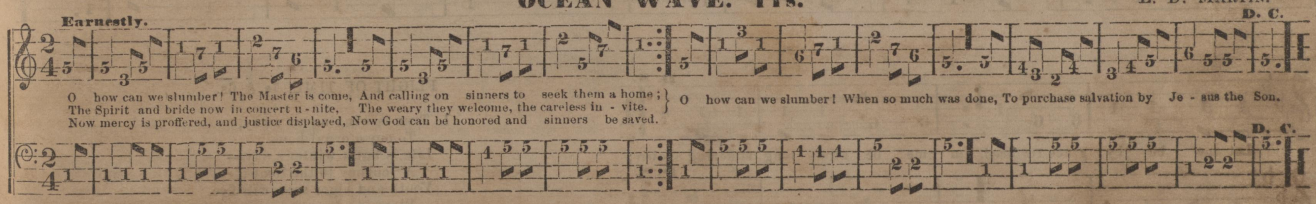
BLESSED BIBLE. 8s & 7s.

D. VANNESS.



OCEAN WAVE. 11s.

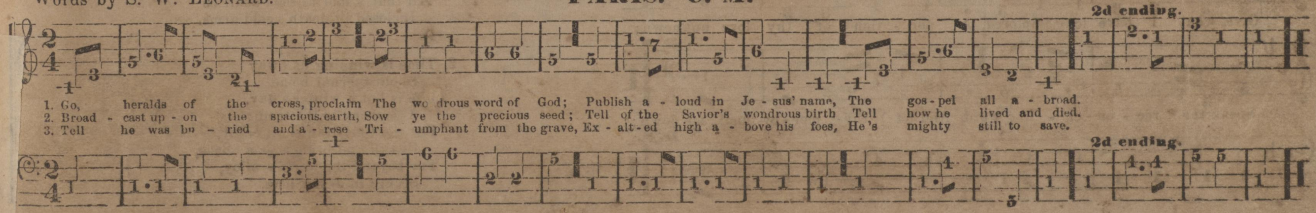
L. D. MARTIN.



Words by S. W. LEONARD.

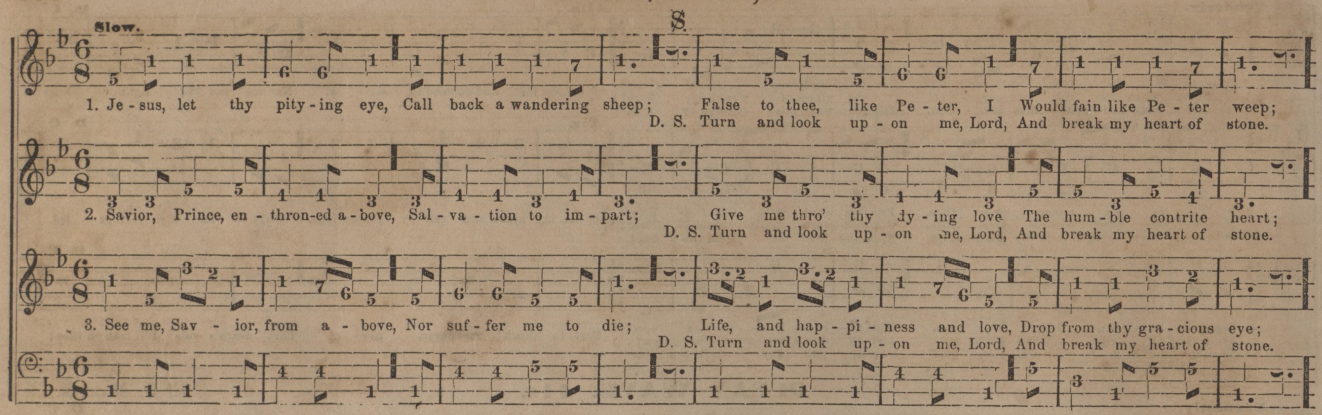
PARIS. C. M.

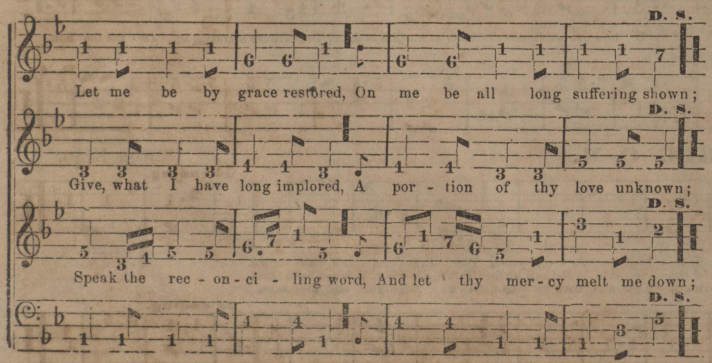
GIDEON KING.



PENITENCE. 7s, 6s & 8, or 7s & 6s.

W H. Oakley.



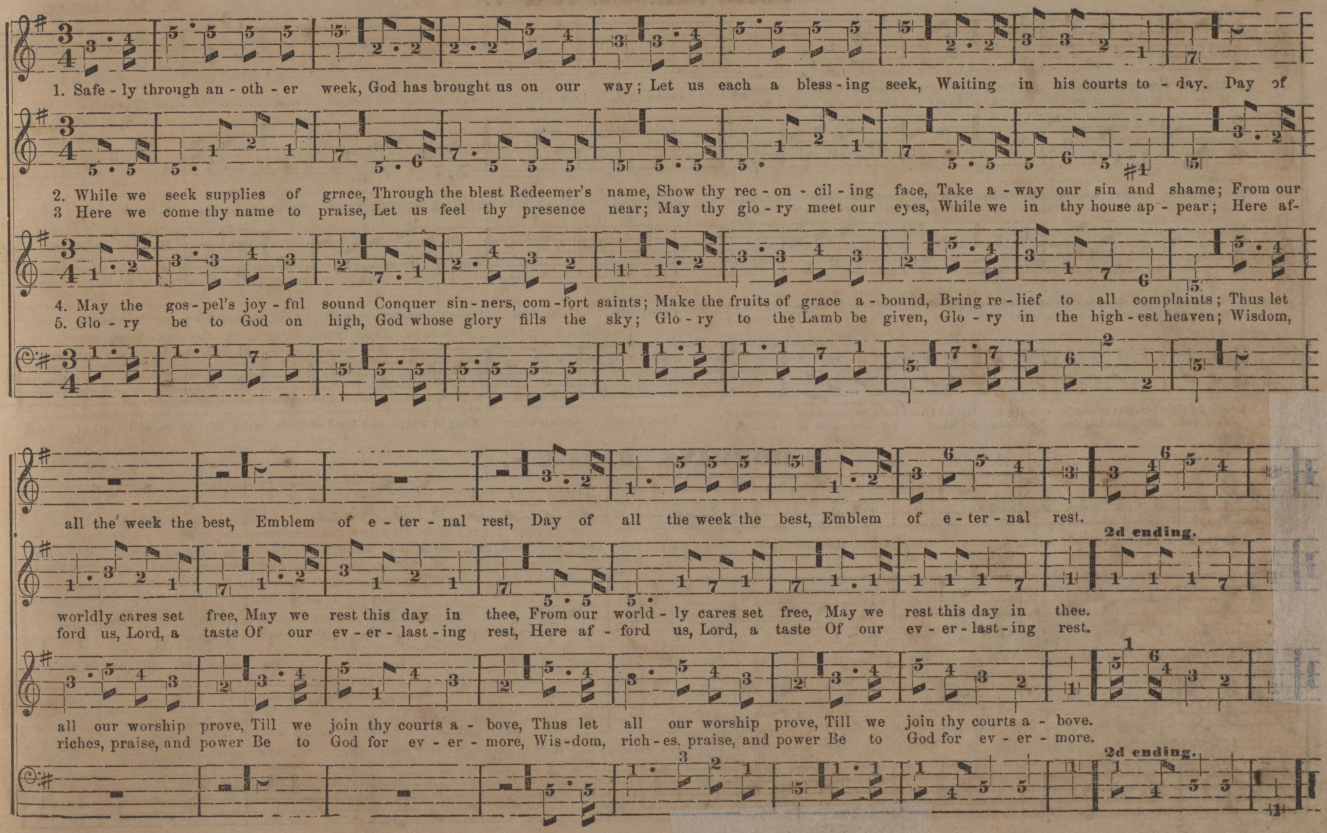


FLIGHT OF TIME. 7s & 6s.

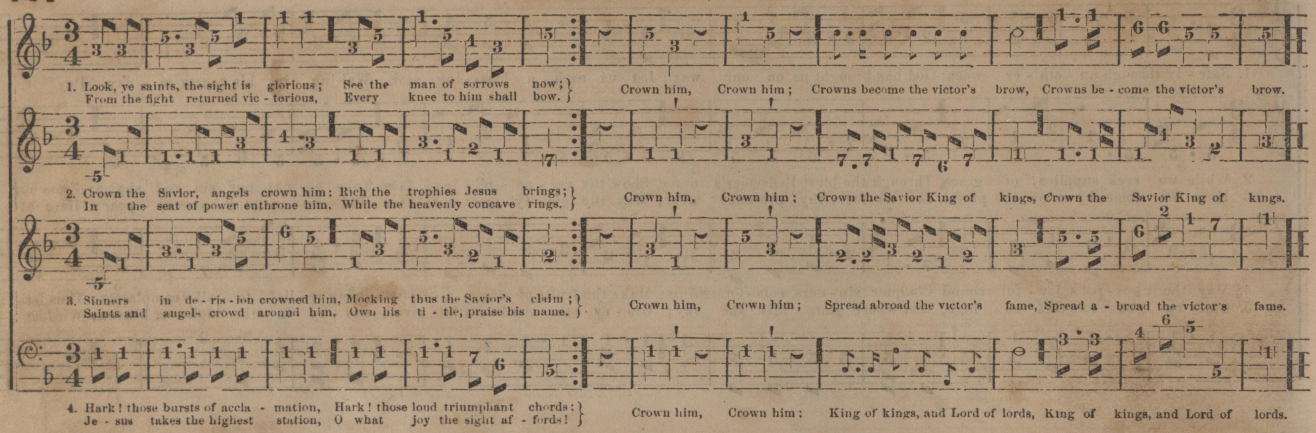
1. Time is winging us away,
To our eternal home;
Life is but a winter's day—
A journey to the tomb;
Youth and vigor soon will flee,
Blooming beauty lose its charms;
All that's mortal soon shall be
Inclosed in death's cold arms.

2. Time is winging us away
To our eternal home.
Life is but a winter's day,
A journey to the tomb;
But the Christian shall enjoy,
Health and beauty soon above,
Far beyond the world's alloy,
Secure in Jesus' love.

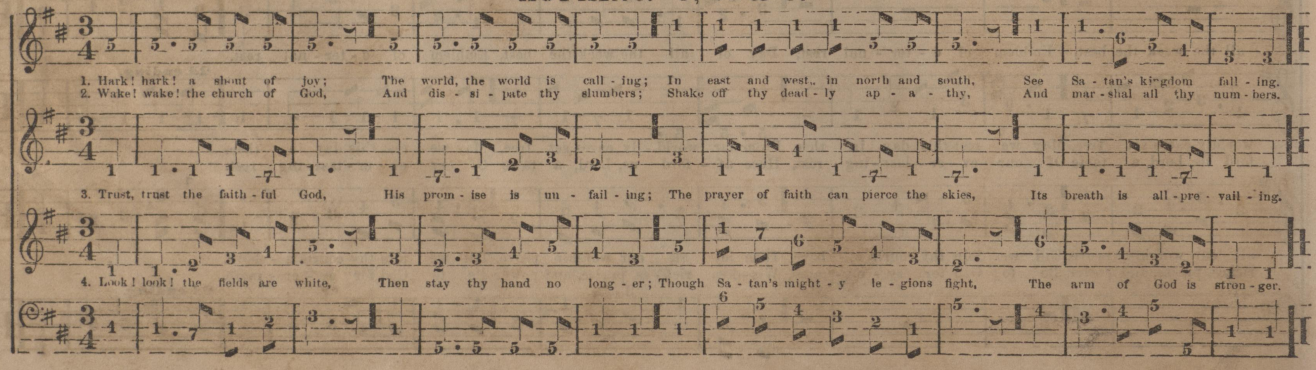
SABBATH. 7s. 6 lines.

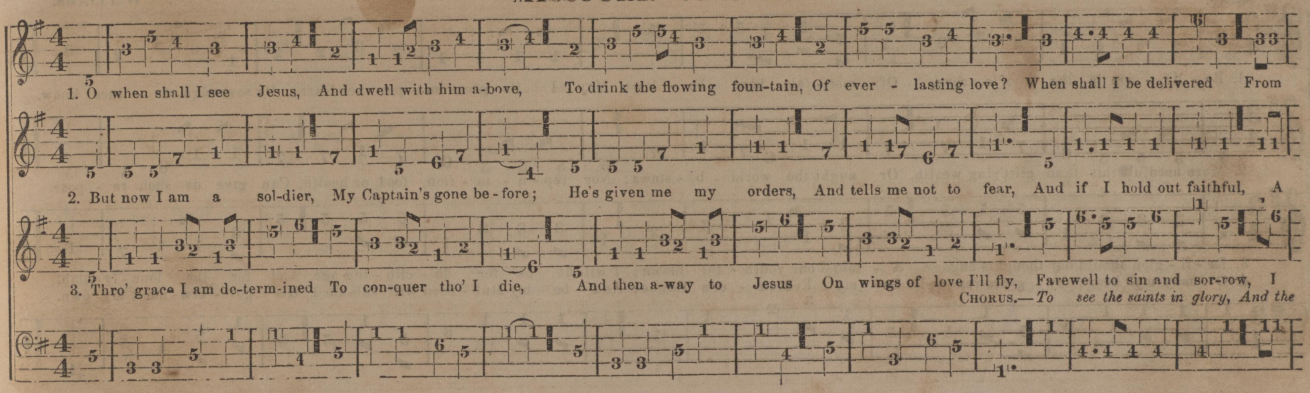


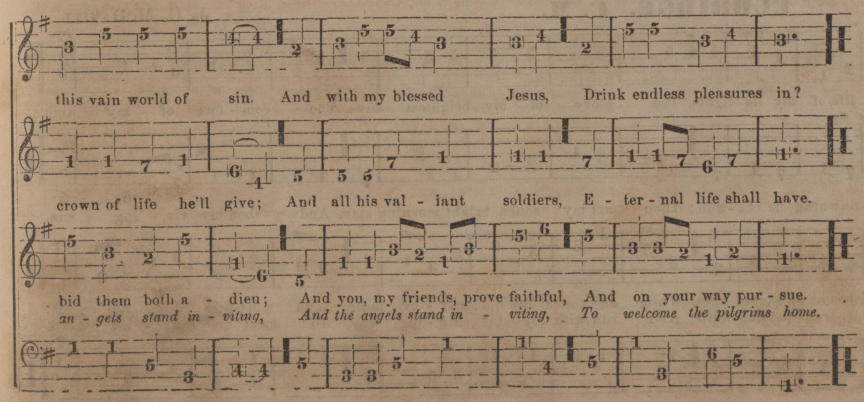
CORONAL. 8s, 7s & 4.



HOPKINS. 6, 7s & 8.







4. And if you meet with troubles
And trials on the way,
Then cast your care on Jesus,
And do n't forget to pray.
Gird on the heavenly armor,
Of faith, and hope, and love;
And when your warfare 's ended,
You 'll reign with him above.

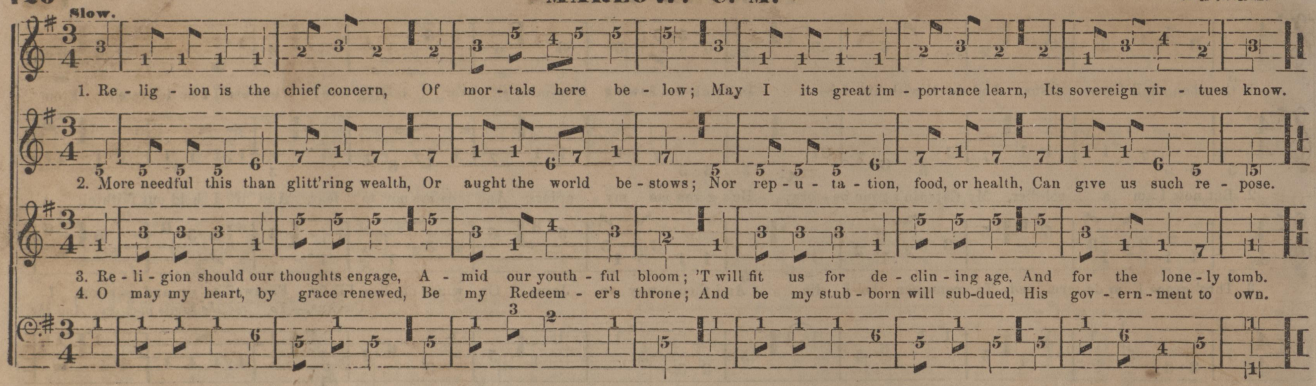
5. O do not be discouraged,
For Jesus is your friend;
And if you long for knowledge,
On him you may depend.
Neither will he upbraid you,
Though often you request:
He 'll give you grace to conquer,
And take you home to rest.

5. Now to the Lord be glory,
For his redeeming love;
We 'll sing the wondrous story,
In brighter worlds above.
We 'll shout his halleluiahs,
And join the heavenly song,
With Noah, Job, and Daniel,
And all the holy throng.

MARLOW. C. M.

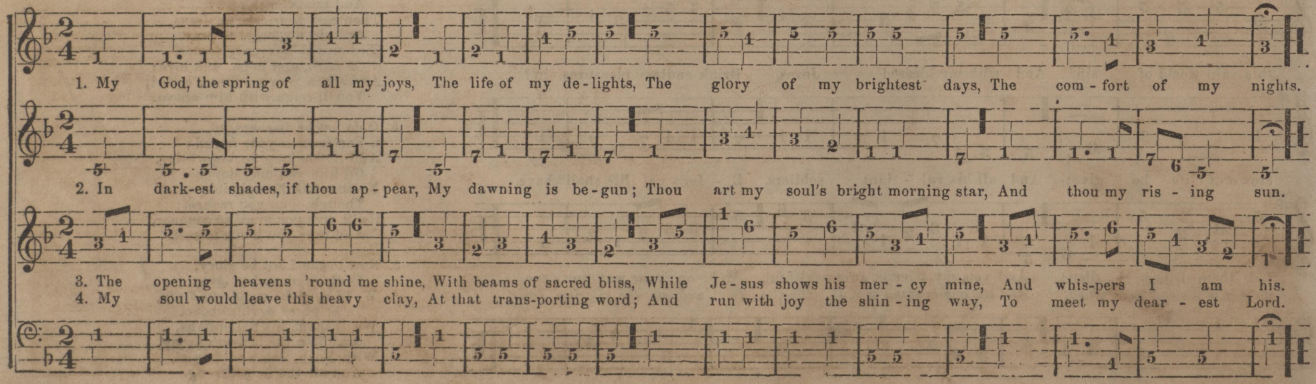
WILLIAMS.

Slow.



ELBRIDGE. C. M.

J. C. McDANIEL.



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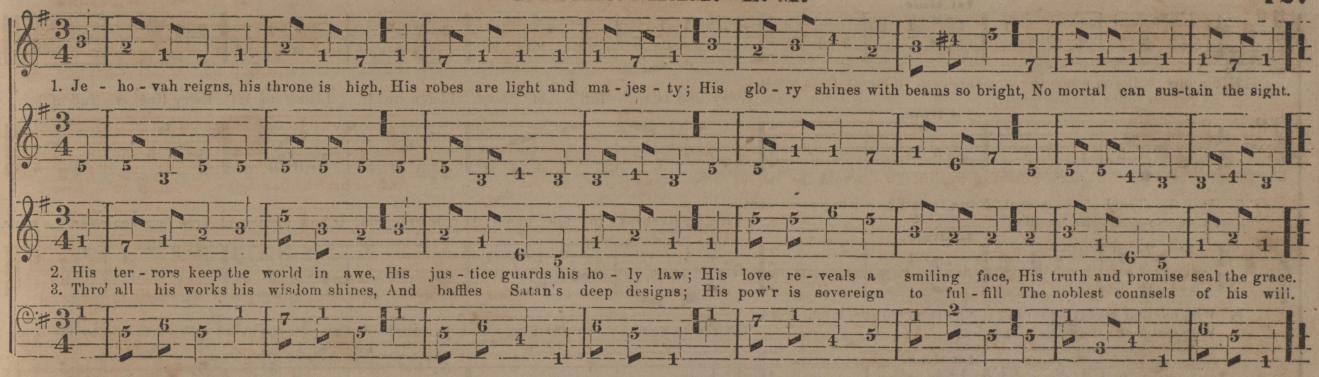
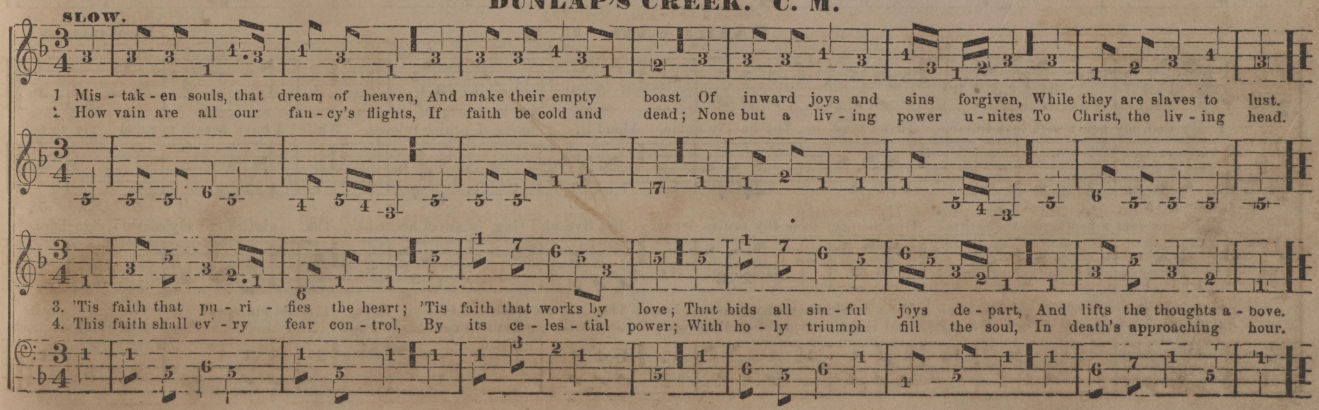
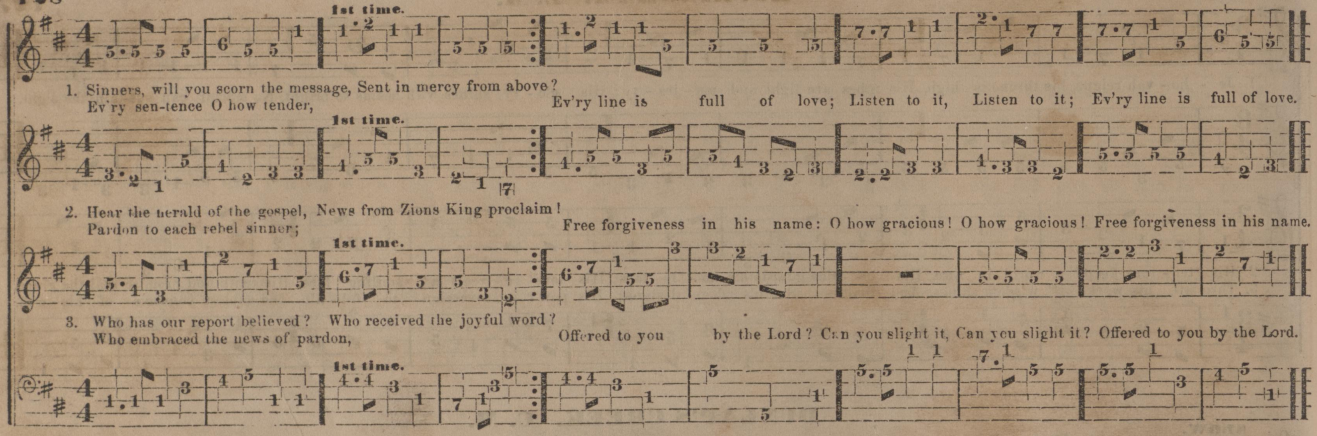


DUNLAP'S CREEK. C. M.



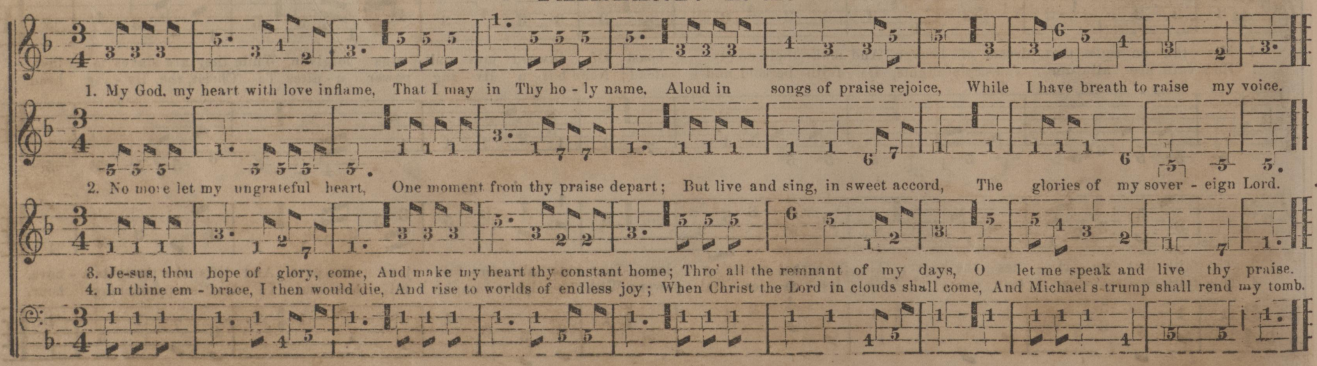
SIBERIA. 8s, 7s, and 4s.

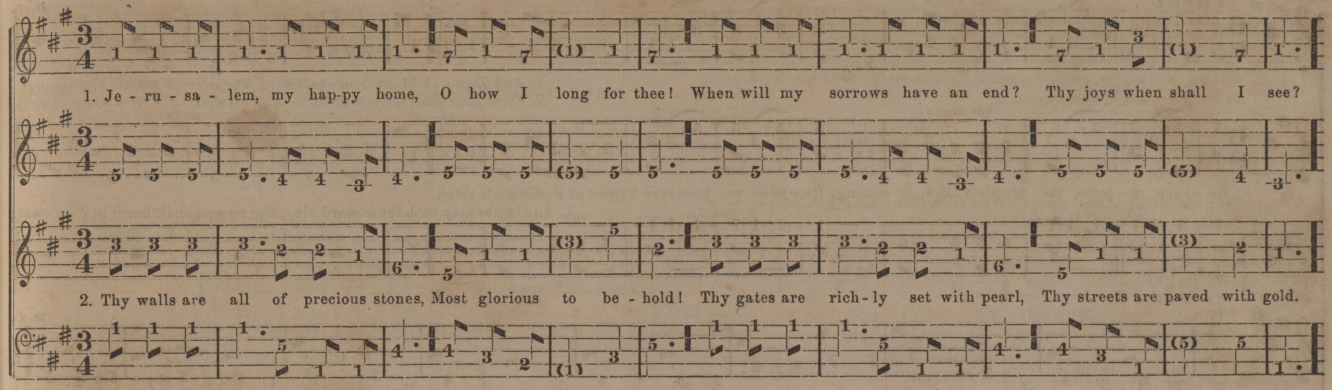
POND.

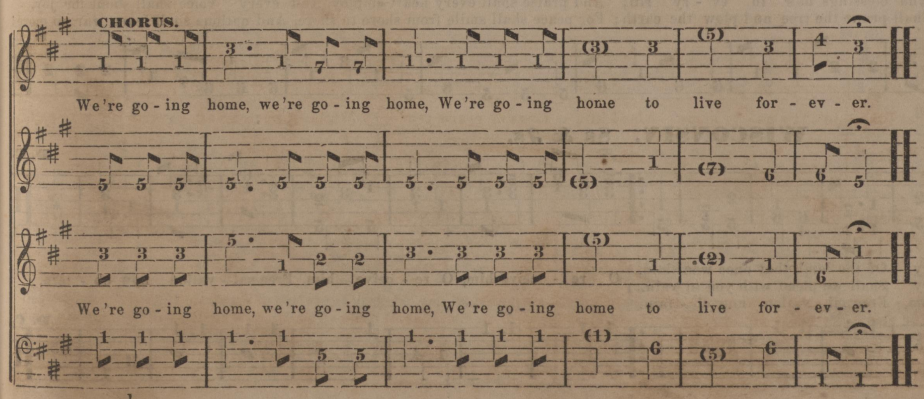


FAIRLAND. L. M.

J. D. WILLIAMS.







3. Thy gardens and thy pleasant greens
My study long have been;
Such sparkling gems by human sight
Have never yet been seen.

4. If heaven be thus glorious, Lord,
Why should I stay from thence?
What folly 't is that I should dread
To die and go from hence!

5. Reach down, reach down thine arms of grace,
And cause me to ascend,
Where congregations ne'er break up,
And Sabbaths never end.

6. Jesus, my love, to glory 's gone;
Him will I go and see;
And all my brethren here below
Will soon come after me.

MILLENNIAL GLORY.

CHORUS.

D. C.

1. And Zion's children then shall sing, The deserts are all blossoming;
2. From Zion shall the law go forth, And all shall hear from south to north;

Re - joice, re - joice, the promis'd time is coming; Re - joice, re - joice, the Prince of Peace shall reign.

3. And lambs may with the leopard play, For naught shall harm in Zion's way;

D. C.

1. The gos - pel ban - ner wide unfurled, Shall wave in triumph o'er the world; And ev' - ry creature, bond or free, Shall hail the glo - rious ju - bi - lee.
2. And truth shall sit on ev' - ry hill, And blessings flow in ev' - ry rill; And praise shall every heart employ, And every voice shall shout for joy.
3. The sword and spear of needless worth, Shall prune the tree and plow the earth; For peace shall smile from shore to shore, And nations shall learn war no more!

D. C.

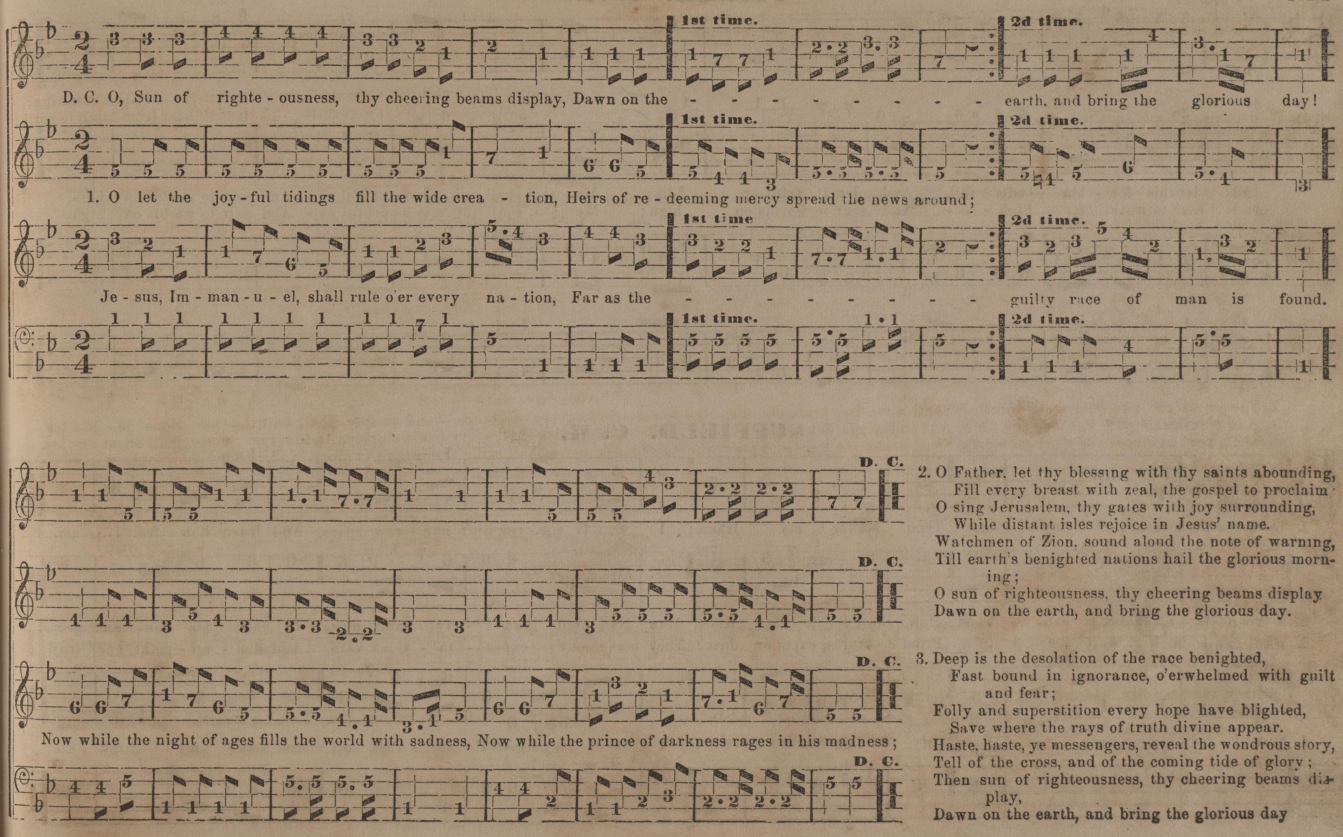
WISCONSIN. 8s & 7s.

D. C.

Hear, O hear the melting sto - ry Of the lamb that once was slain,
'Tis the Lord of life and glo - ry Shall we plead with you in vain.
O re - ceive him, O re - ceive him, Free sal - vation now ob - tain.
} O re - ceive him, O re - ceive him, Free sal - vation now ob - tain,

D. C.

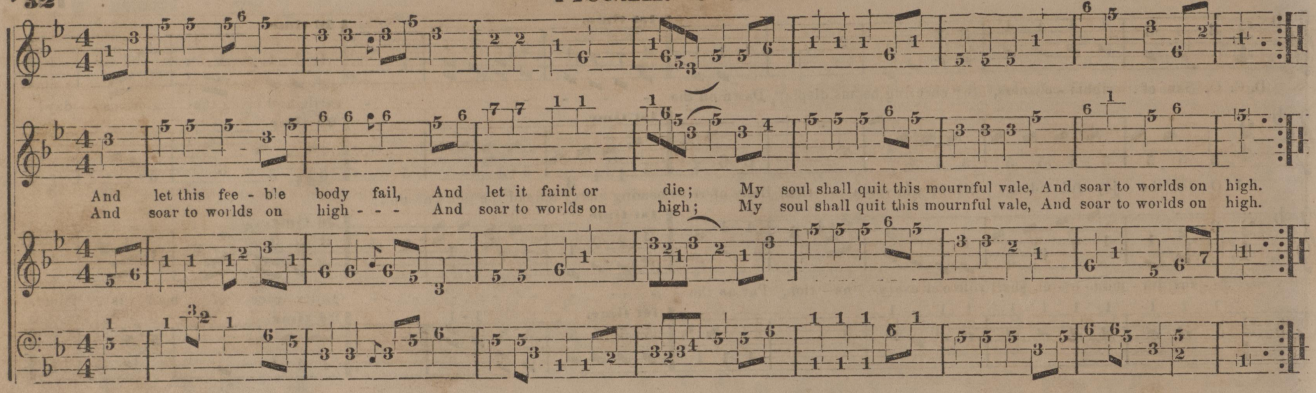
JOYFUL TIDINGS



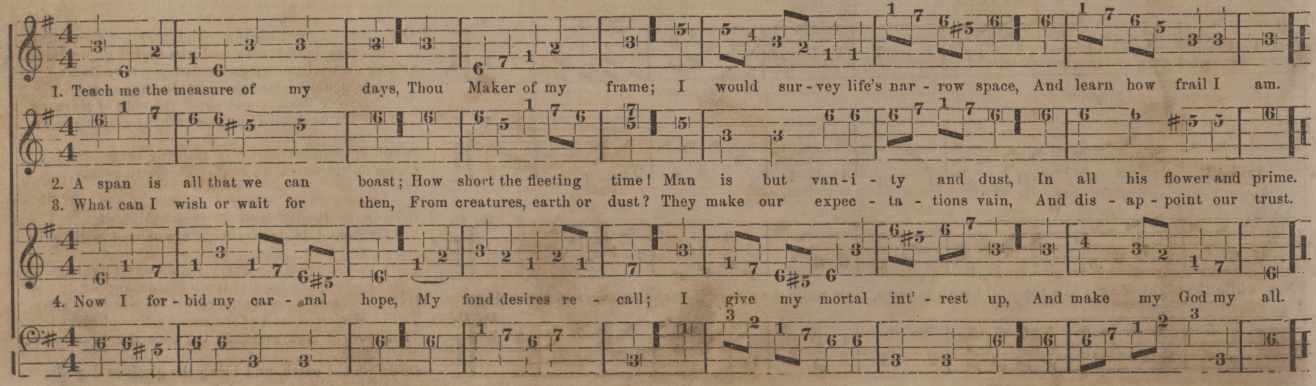
2. O Father, let thy blessing with thy saints abounding,
Fill every breast with zeal, the gospel to proclaim
O sing Jerusalem, thy gates with joy surrounding,
While distant isles rejoice in Jesus' name.
Watchmen of Zion, sound aloud the note of warning,
Till earth's benighted nations hail the glorious morning;
O sun of righteousness, thy cheering beams display
Dawn on the earth, and bring the glorious day.

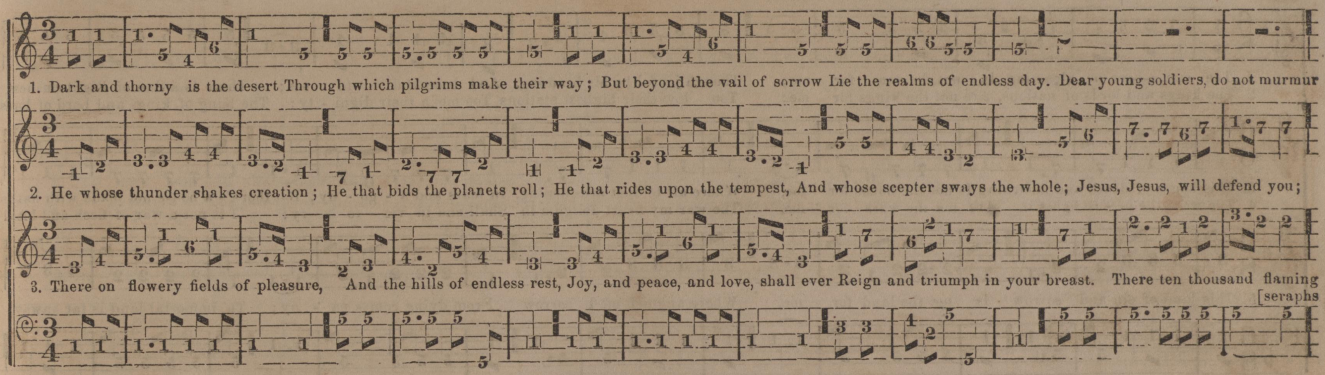
3. Deep is the desolation of the race benighted,
Fast bound in ignorance, o'erwhelmed with guilt and fear;
Folly and superstition every hope have blighted,
Save where the rays of truth divine appear.
Haste, haste, ye messengers, reveal the wondrous story,
Tell of the cross, and of the coming tide of glory;
Then sun of righteousness, thy cheering beams display,
Dawn on the earth, and bring the glorious day

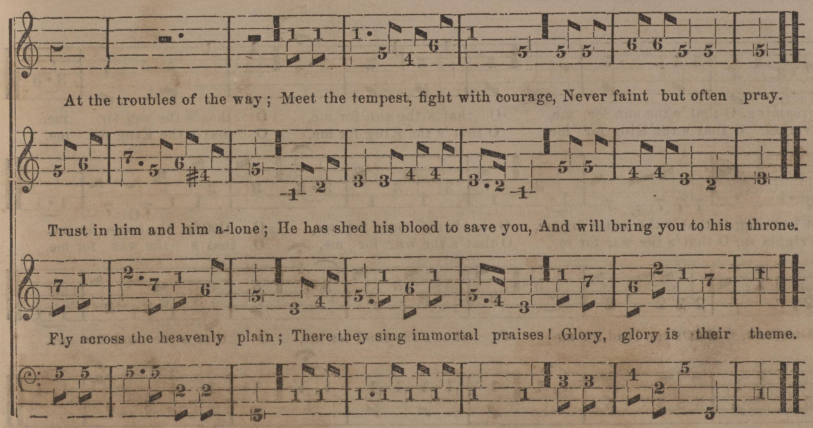
PISGAH. C. M.



SUFFIELD. C. M.







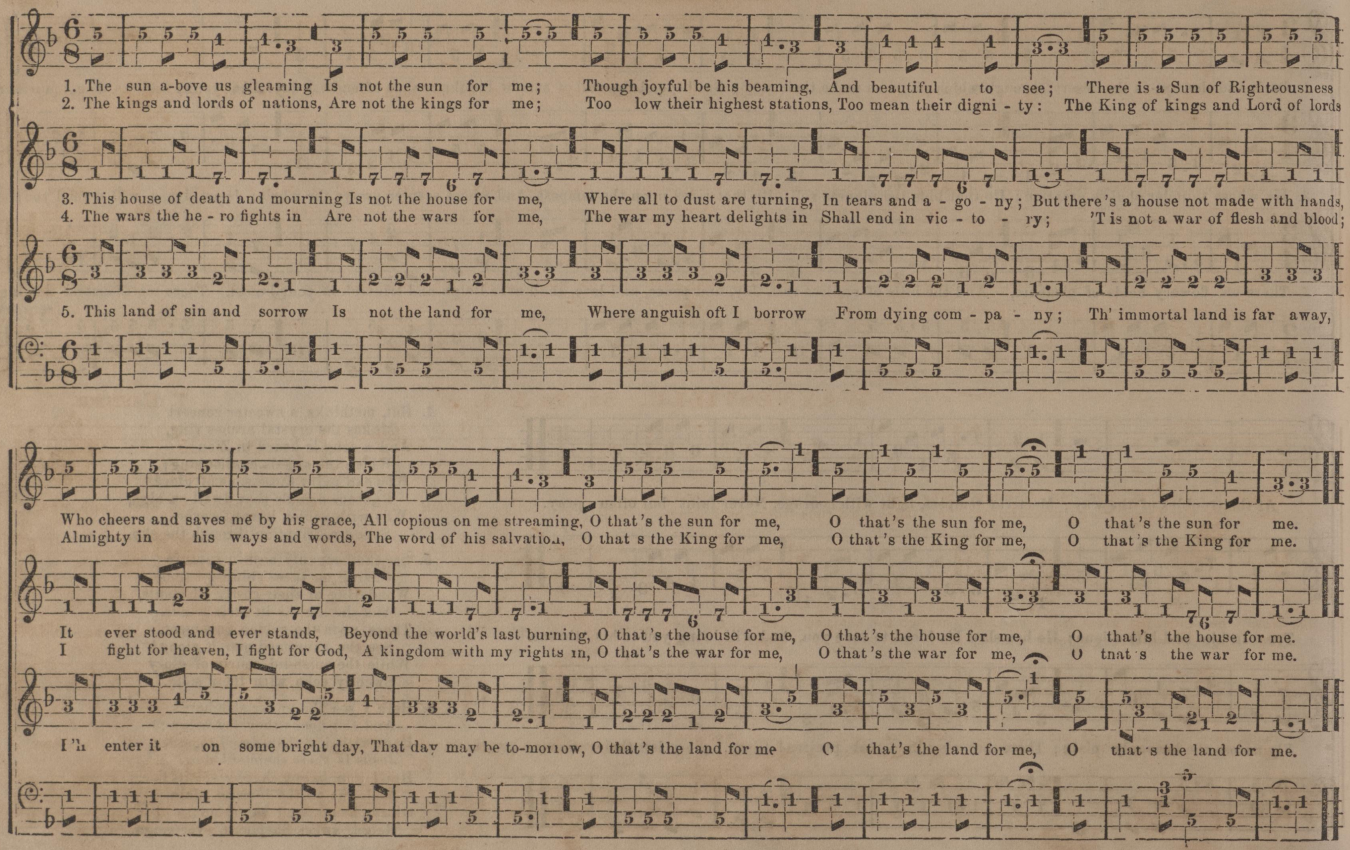
4. But, methinks, a sweeter concert
Makes the crystal arches ring,
And a song is heard in Zion
Which the angels cannot sing;
Who can paint those sons of glory,
Ransomed souls that dwell on high,
Who with golden harps forever
Sound redemption through the sky.

5. See the heavenly host in rapture
Gazing on these shining bands,
Wondering at their costly garments,
And the laurels in their hands.
There, upon the golden pavement,
See the ransomed march along!
While the splendid courts of glory
Sweetly echo with their song.

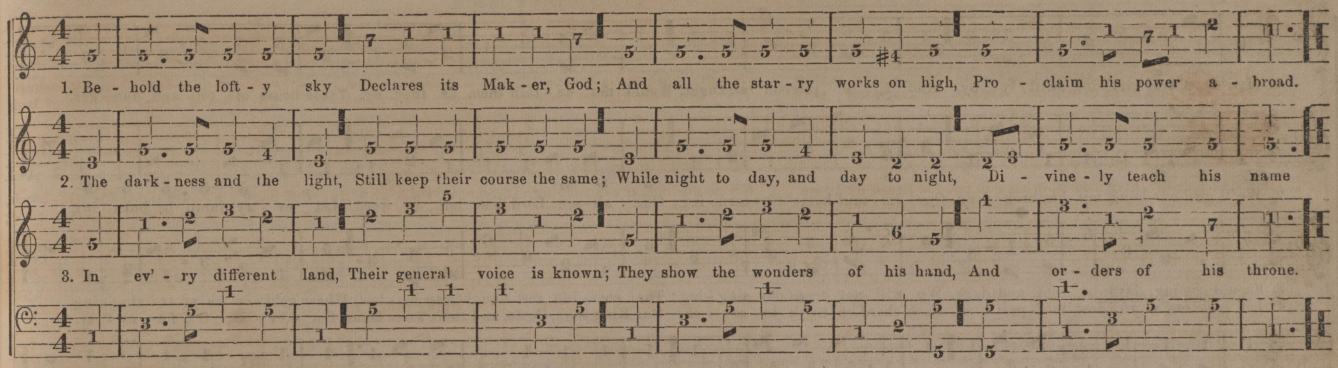
6. Here I see the under shepherds,
And the flocks they fed below;
Here with joy they dwell together,
Jesus is their shepherd now.
Hail! you happy, happy spirits!
Welcome to the blissful plain,
Glory, honor, and salvation:
Reign, sweet Shepherd, ever reign.

SUN OF RIGHTEOUSNESS.

Words by A. CRIHFIELD.

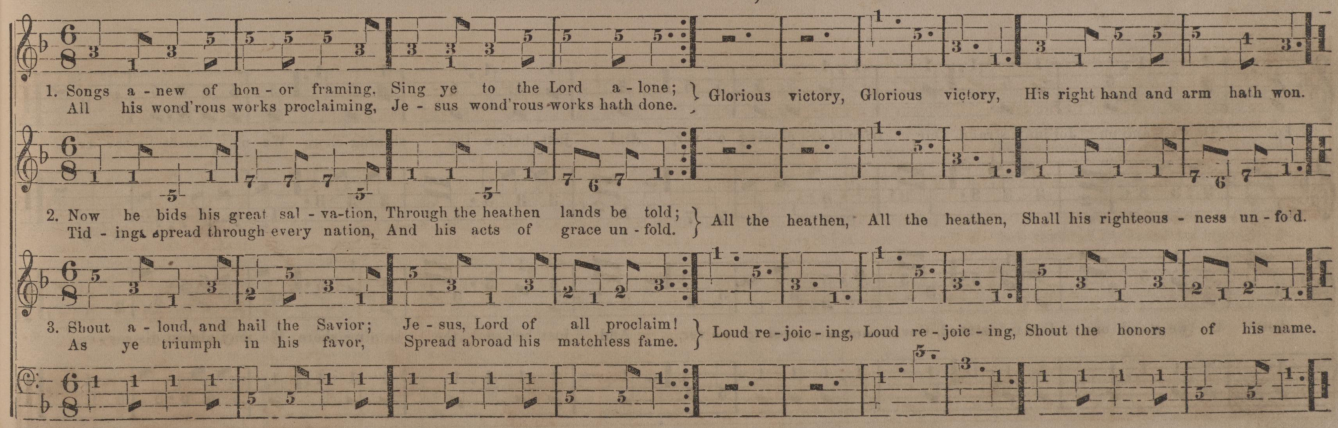


ARCHER. S. M.



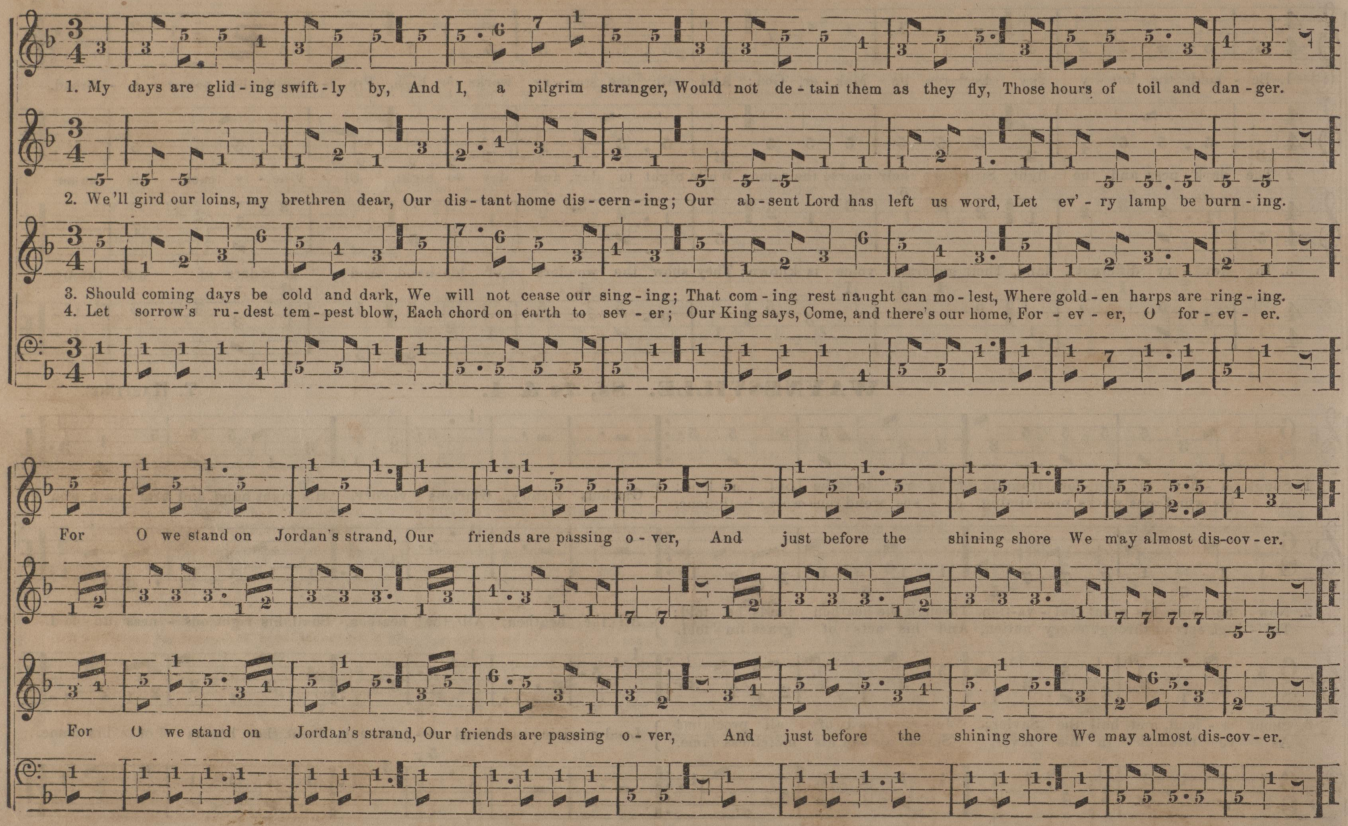
WAYNESVILLE. 8s, 7s & 4.

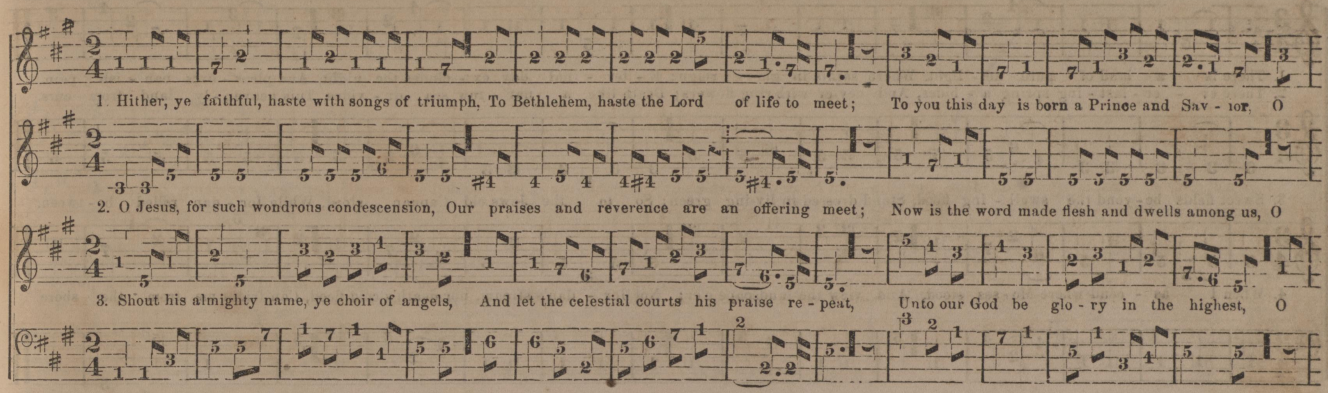
T. HASTINGS.

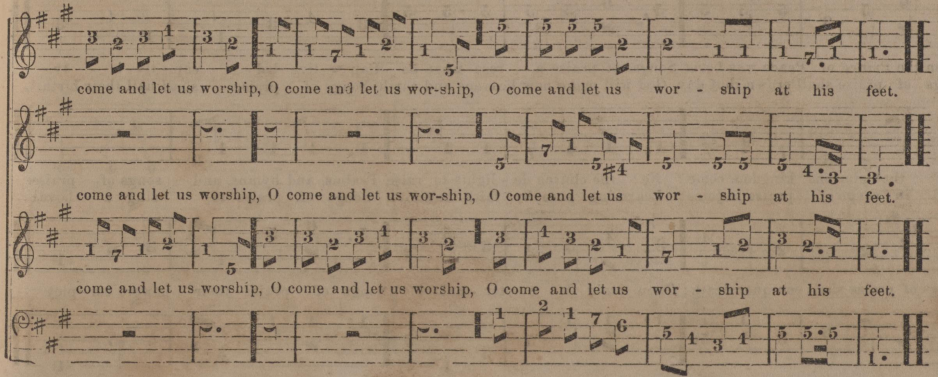


SHINING SHORE. C. M.

A. D. Fillmore







1. The Lord is our shepherd, our guardian and guide,
Whatever we want he will kindly provide;
To sheep of his pasture his mercies abound,
His care and protection, his flock will surround.

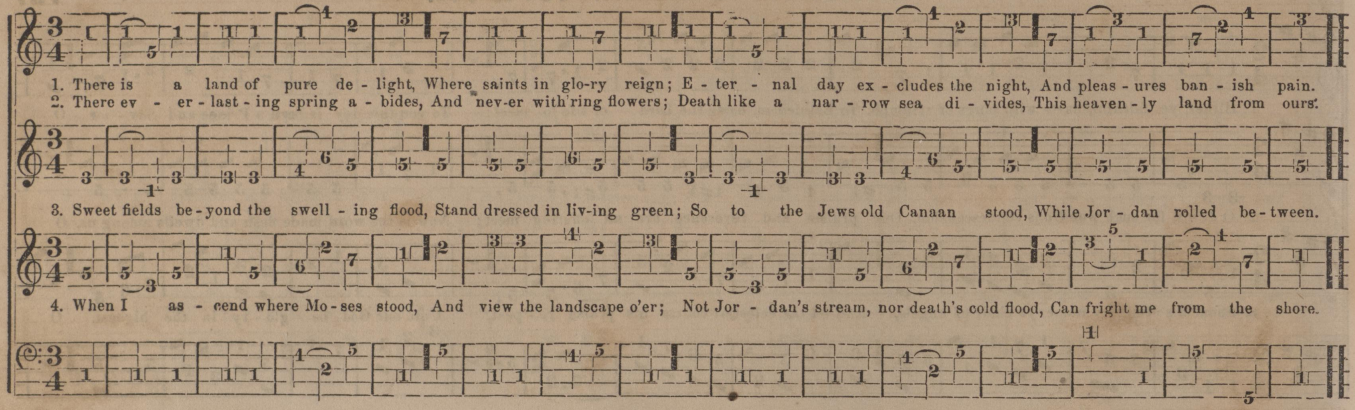
2. The Lord is our shepherd, what then shall we fear?
What danger can move us while Jesus is near?
Not when the time calls us to walk thro' the vale,
Of the shadow of death, shall our hearts ever fail.

3. Tho' afraid of ourselves to pursue the dark way,
Thy rod and thy staff be our comfort and stay;
We know, by thy guidance, when once it is past,
To a fountain of life, it will bring us at last.

4. The Lord has become our salvation and song,
His blessings have followed us all our life long:
His name we will praise while he lends us our breath
Be cheerful in life, and be happy in death.

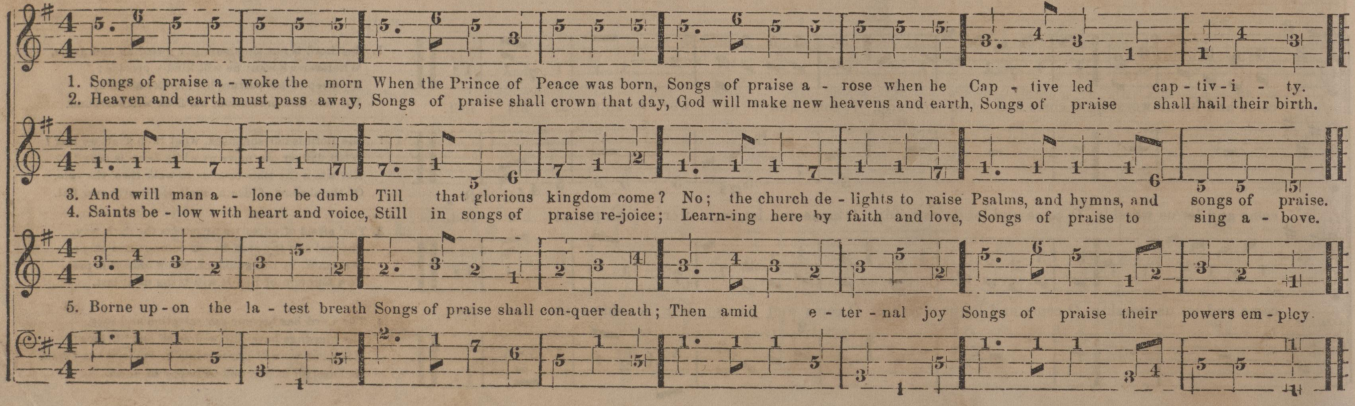
ILLINOIS. C. M

A. D. Fillmore.

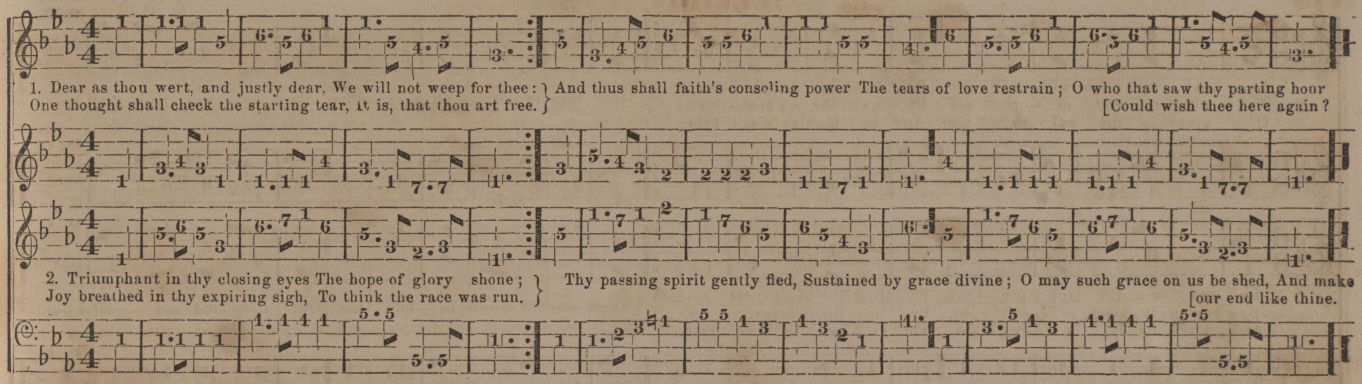


PURCELL. 7s.

A. D. Fillmore.

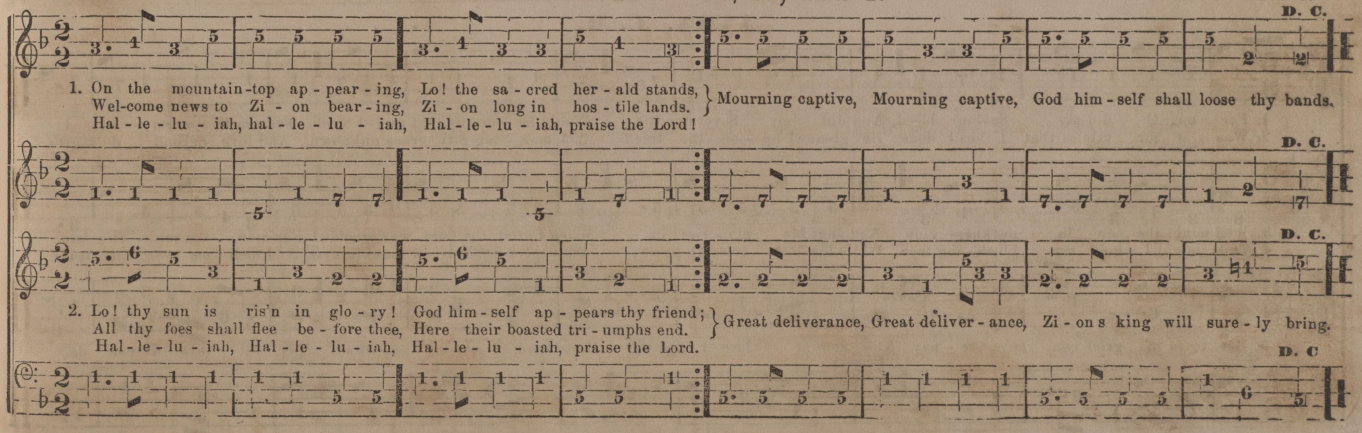


TARA. C. M.



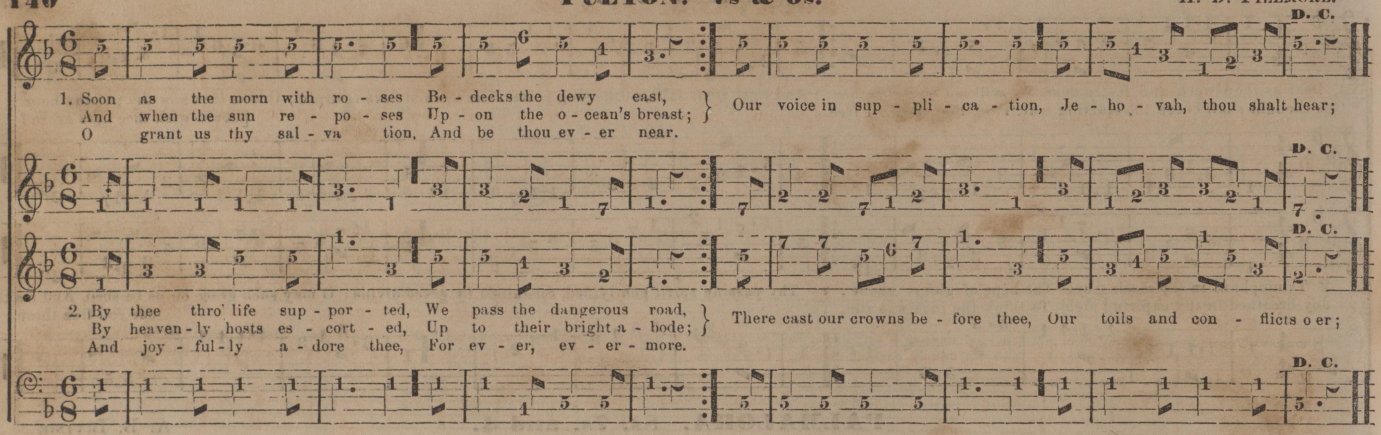
PALMALORA. 8s, 7s, and 4.

A. B. Irving.

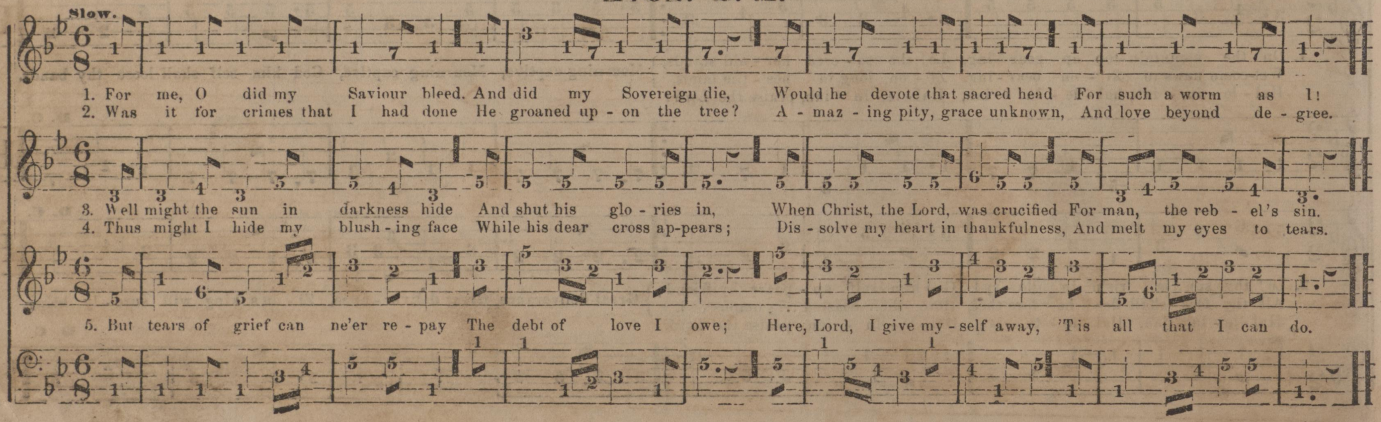


FULTON. 7s & 6s.

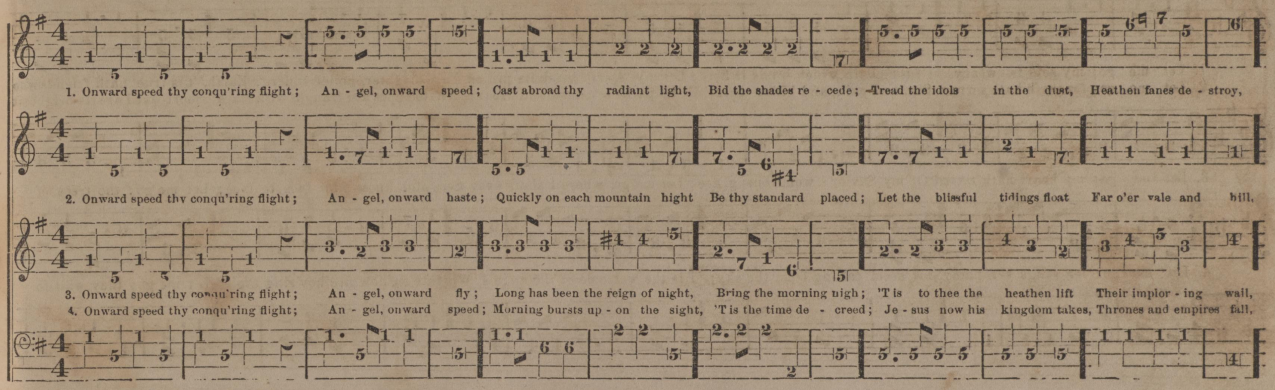
A. D. Fillmore.



AVON. C. M.

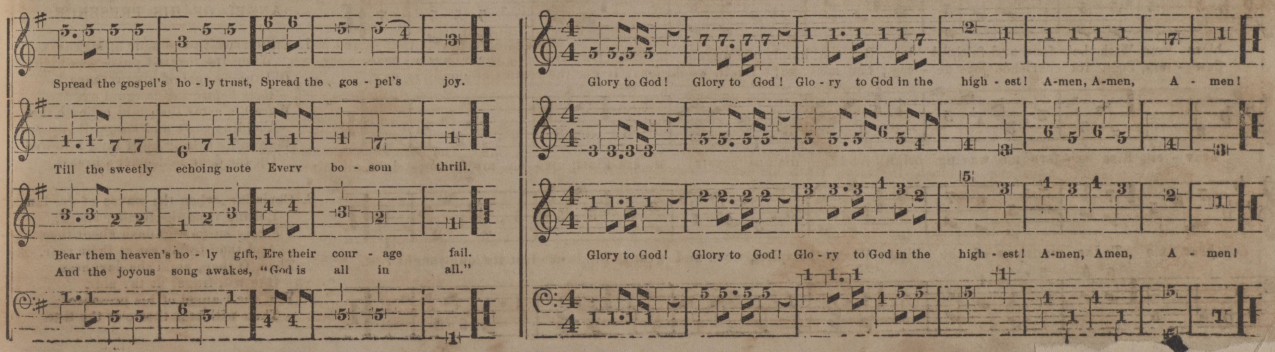


ROCKVALE. 7s & 5s.

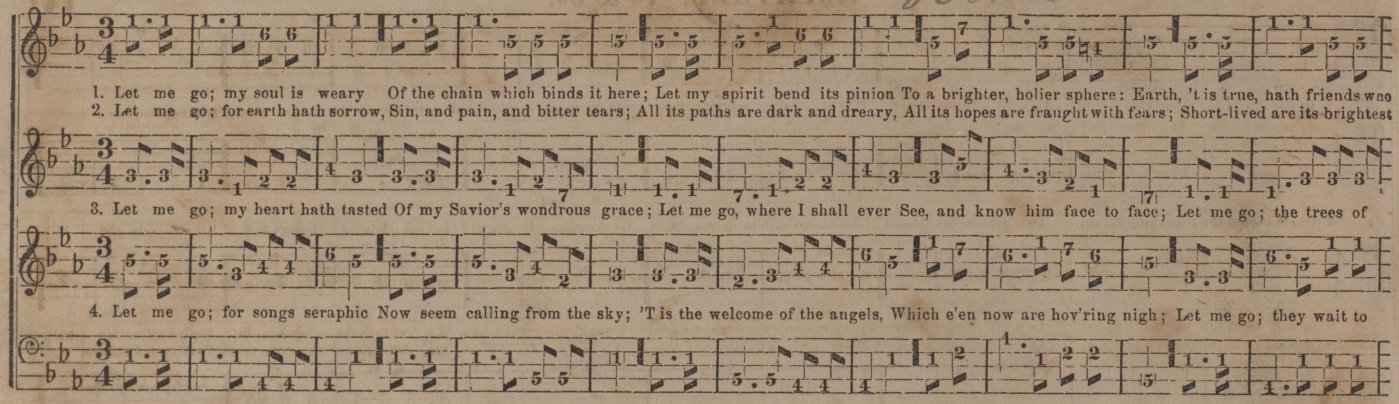


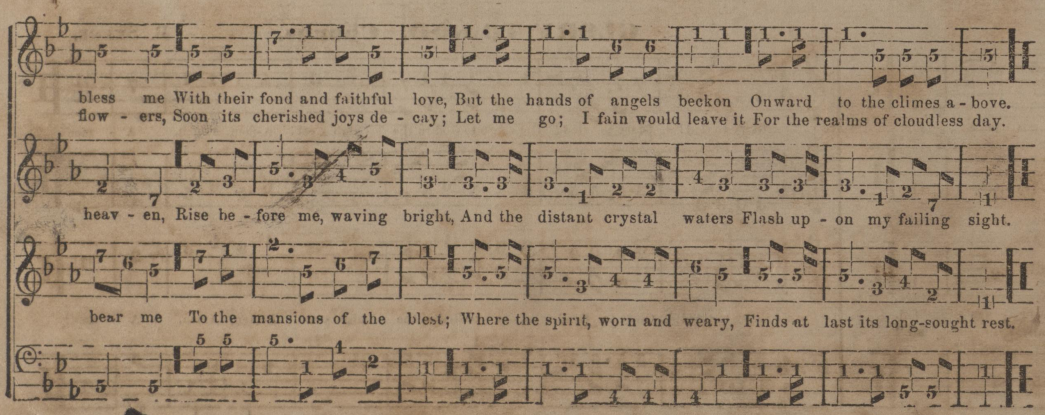
GLORY TO GOD. Chorus.

B. Skene.



142 WORDS BY WM. BAXTER. **LET ME GO. 8s & 7s.** Home A. D. FILLMORE.





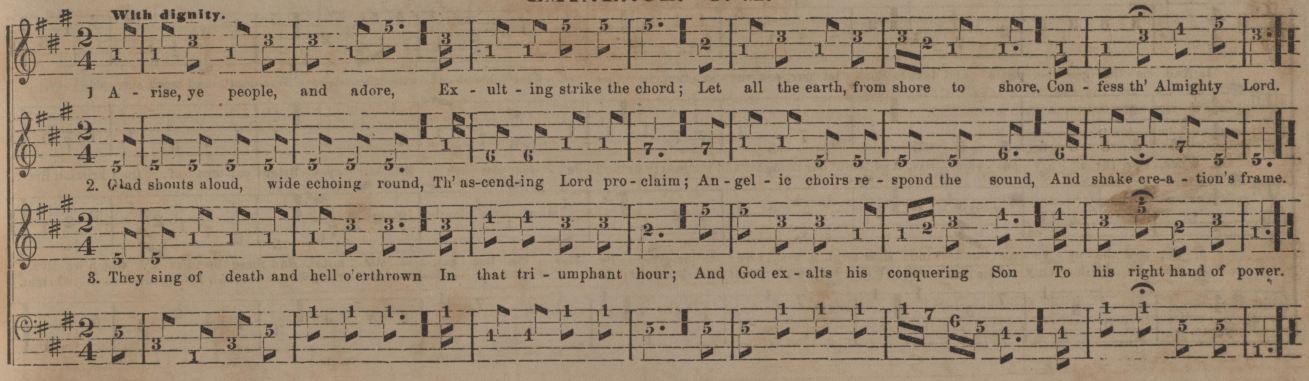
ANGEL OF HIS PRESENCE.

1. CHRISTIAN, in the hour of sickness,
When the fevered pulse was high;
Did the "angel of his presence"
Pass before thy languid eye?
Were his arms then laid beneath thee,
Yielding pure and tranquil rest?
Was thine aching head then pillowed
On the dear Redeemer's breast.

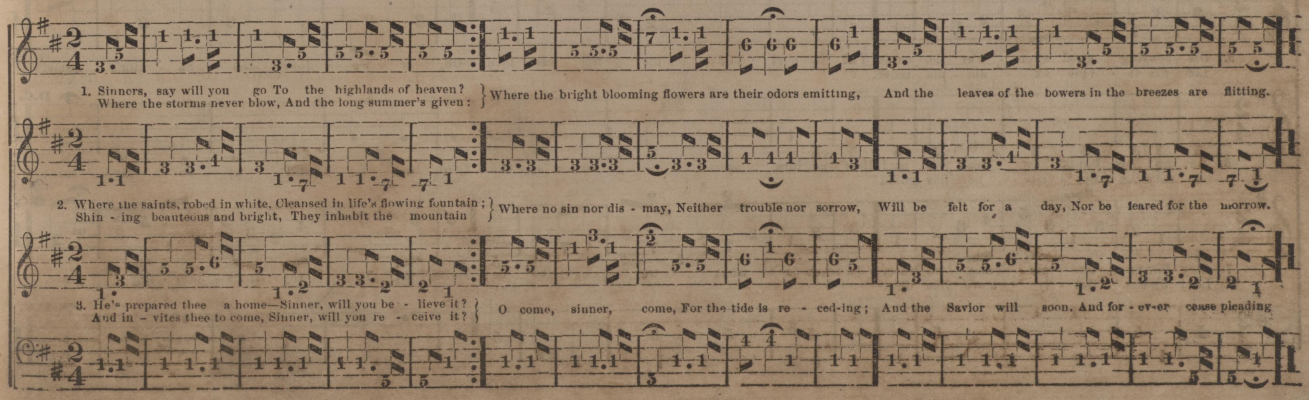
2. Christian, when the waves of Jordan,
Rolling from the further shore;
Fiercely surge and dash about thee,
And thou tremblest at their roar.
Then, O then, amid the darkness,
One will linger at thy side,
Yea, the "angel of his presence"
Then will bear thee o'er the tide.

EMINENCE. C. M.

A. D. FILLMORE.

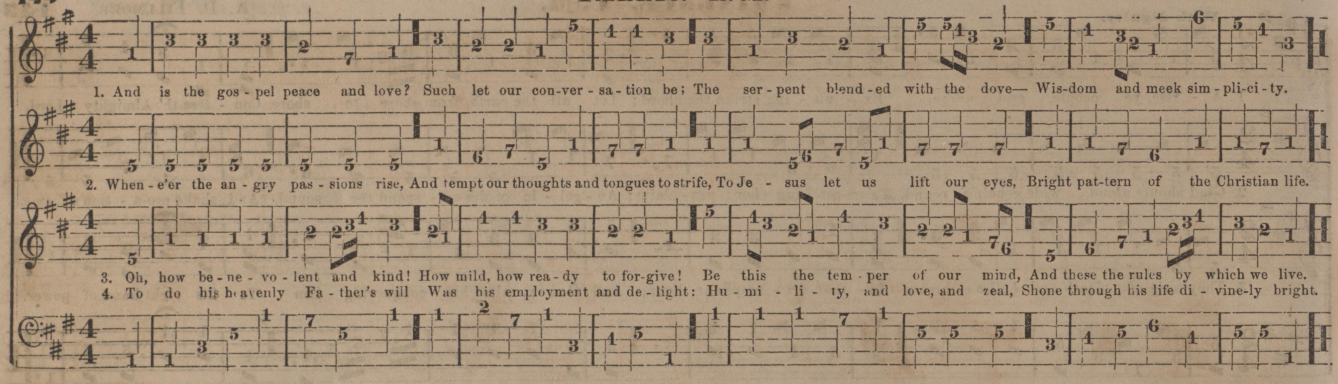


ETIVNI. 6s & 7s.



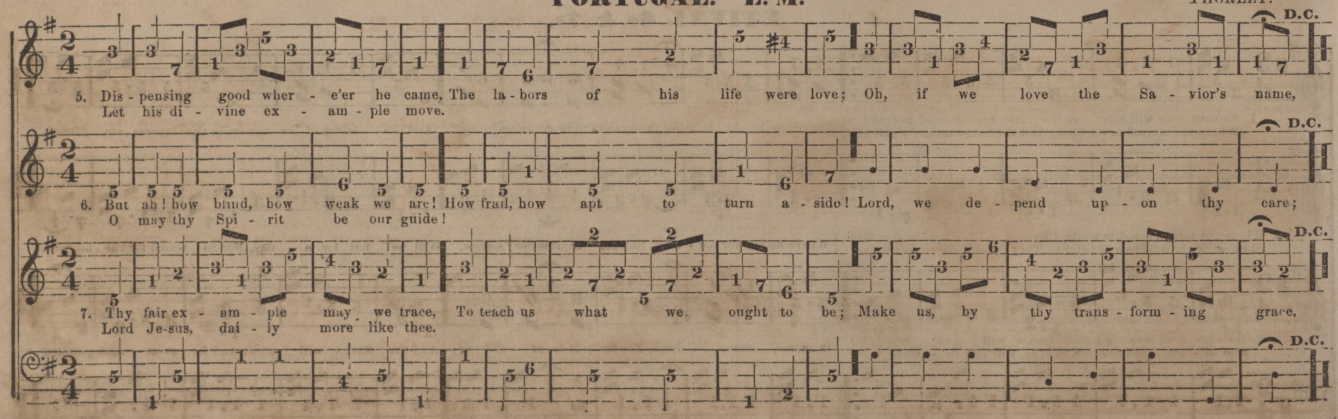
TALLIS. L. M.

TALLIS.

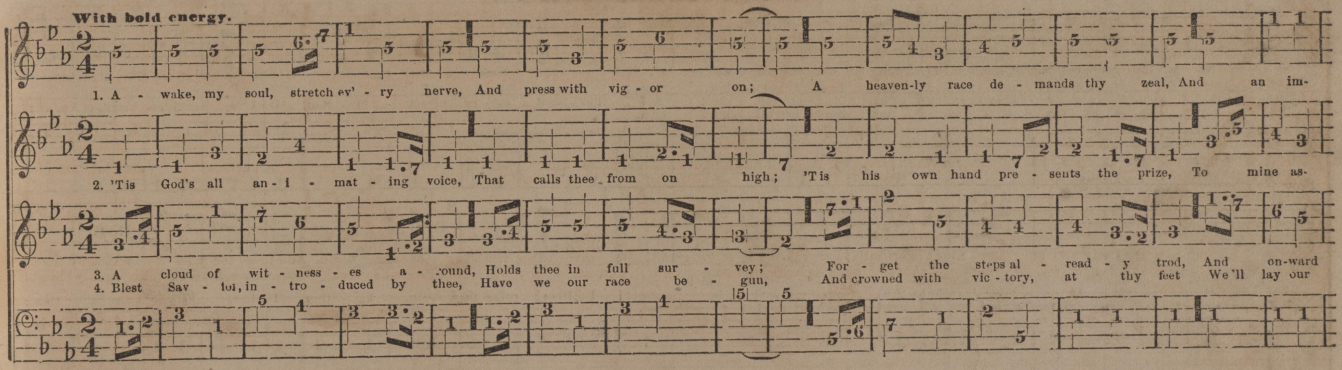


PORTUGAL. L. M.

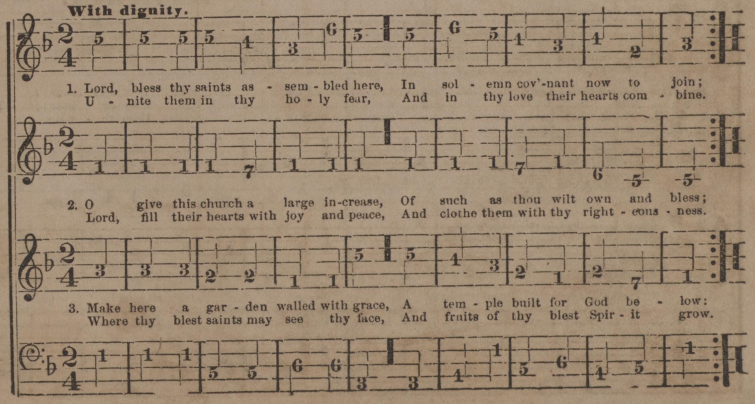
THORLEY.



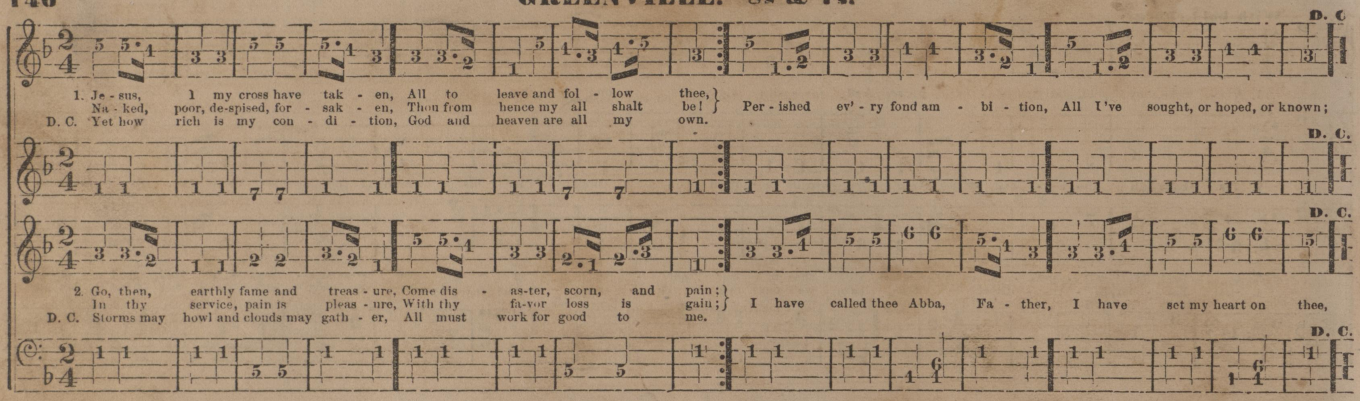
CLINGER. C. M.



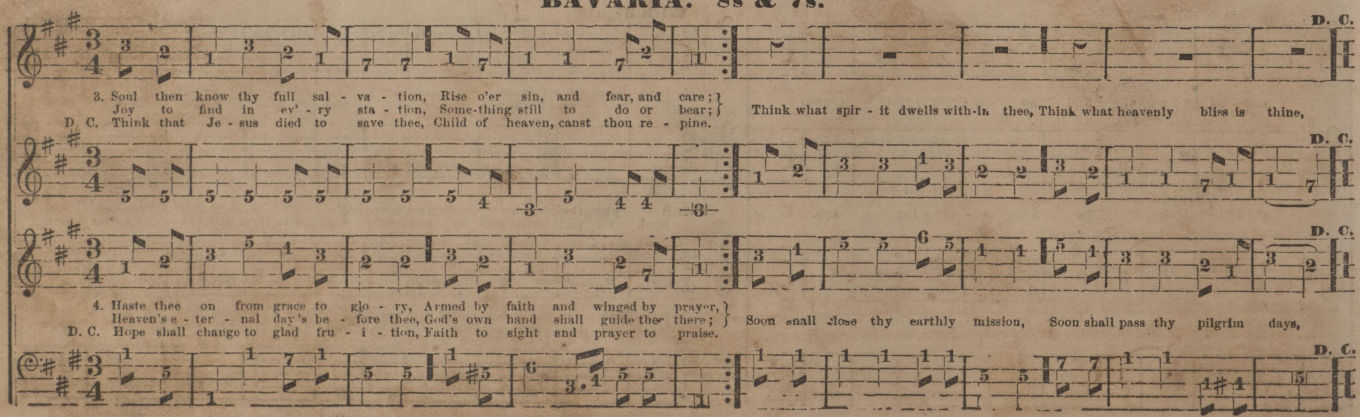
NEWMAN. L. M.



GREENVILLE. 8s & 7s.

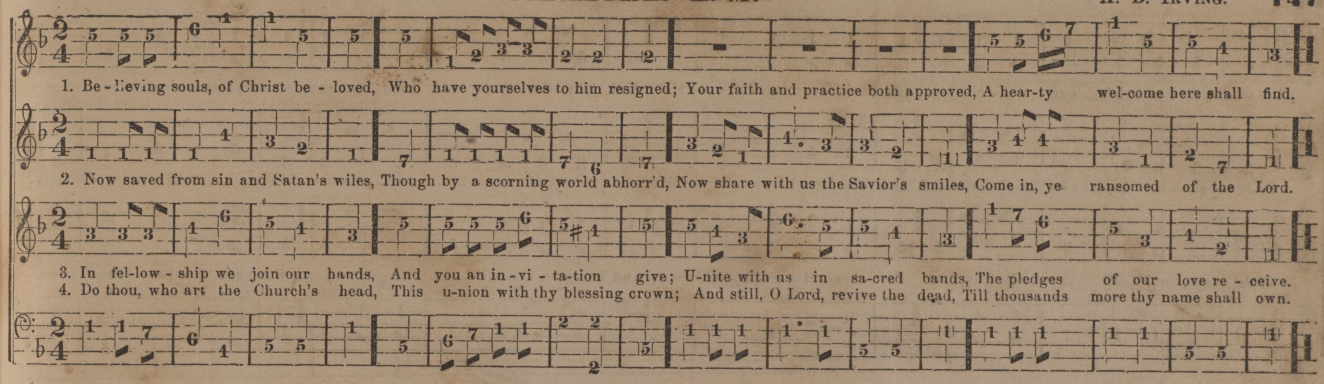


BAVARIA. 8s & 7s.



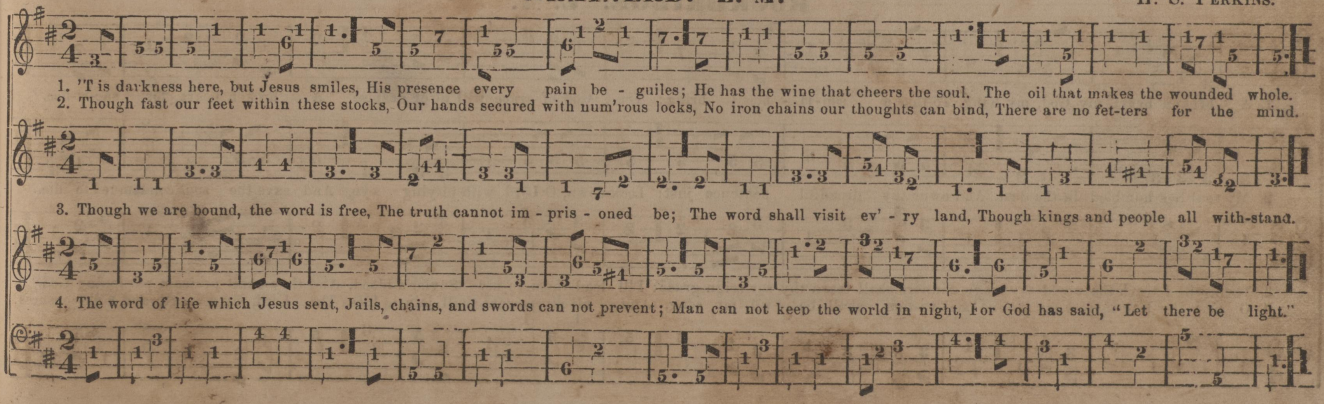
FILLMORE. L. M.

A. B. Irving.



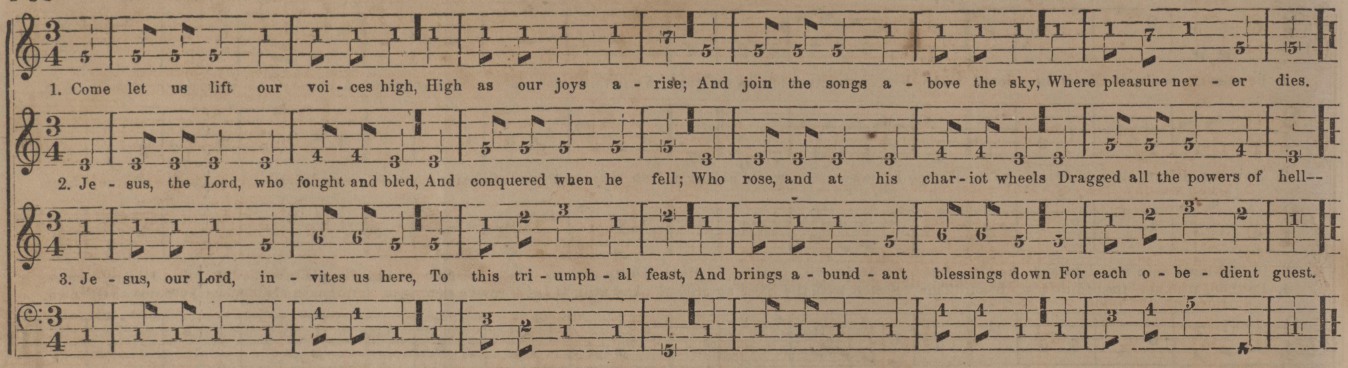
BRAINERD. L. M.

H. S. Perkins.



OREGON. C. M.

A. D. F.



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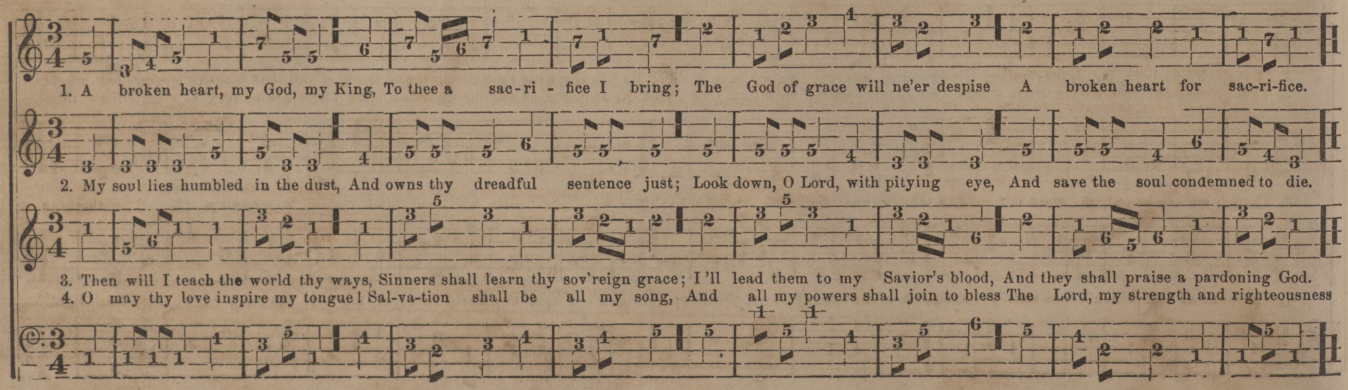
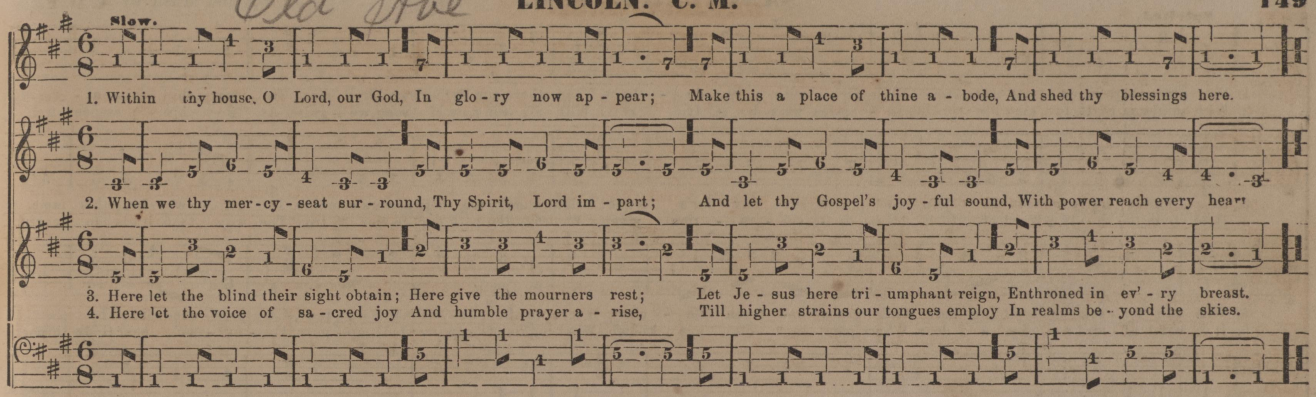


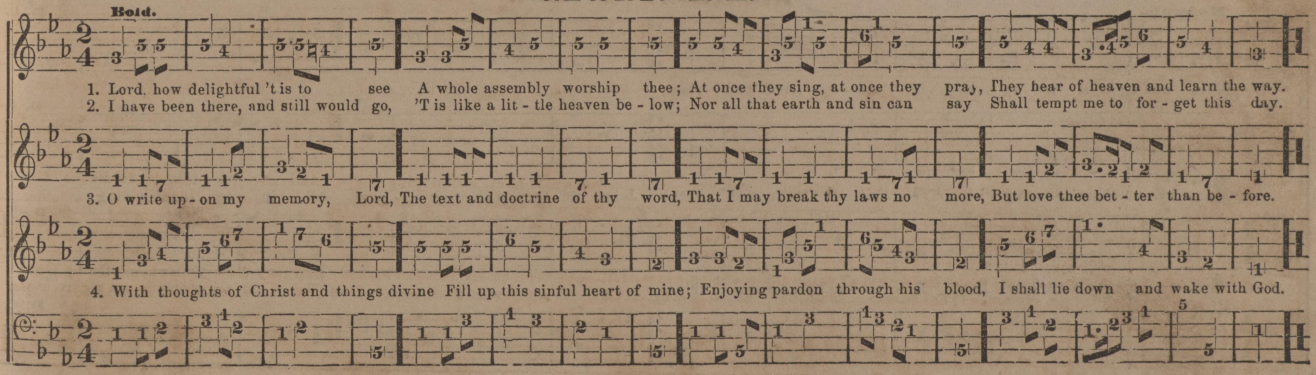
Old Abe

LINCOLN. C. M.



NEWRY. L. M.

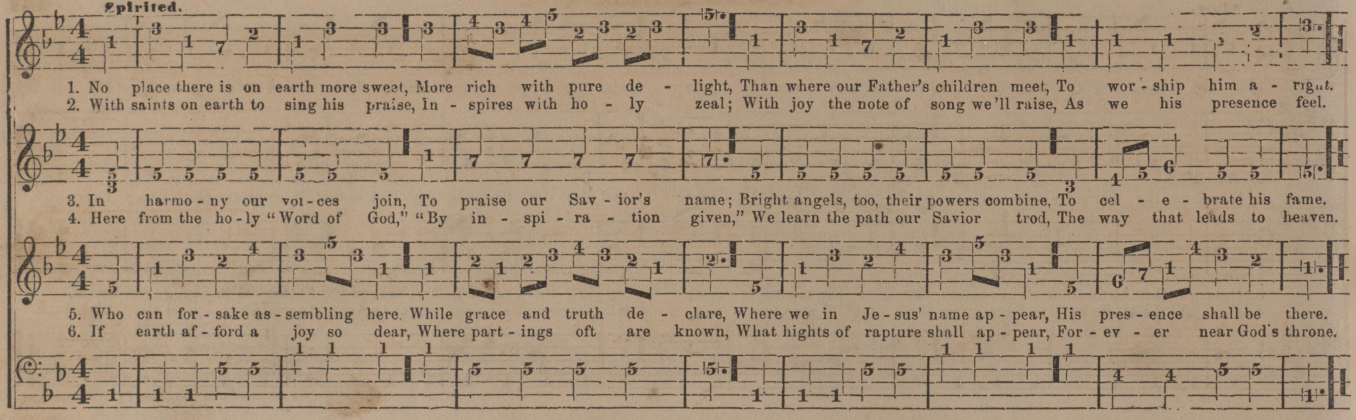
HATTON.



SANCTUARY. C. M.

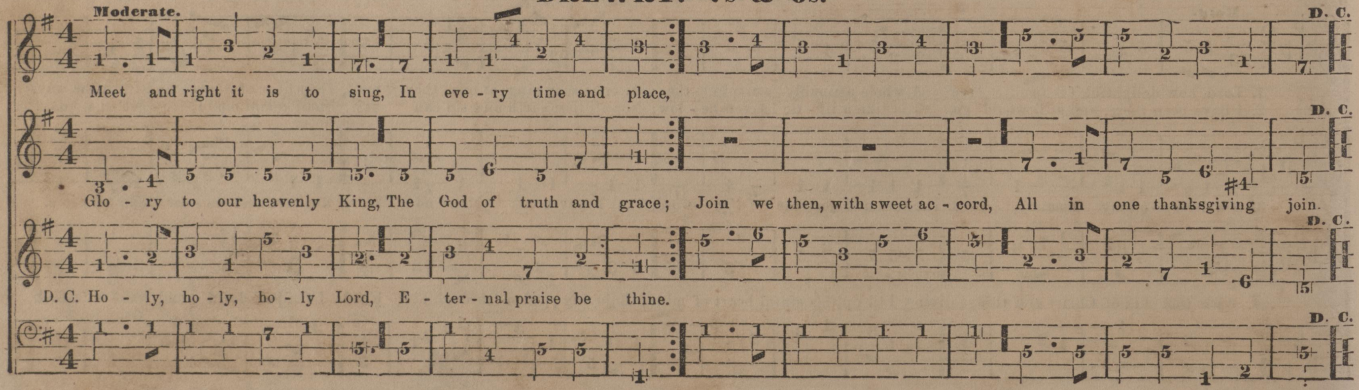
Words and Music by A. D. P

Spirited.

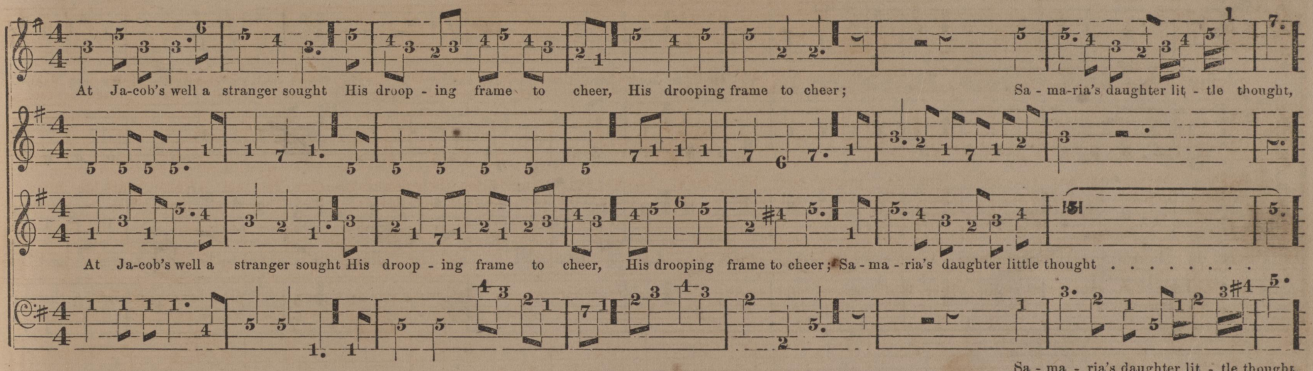


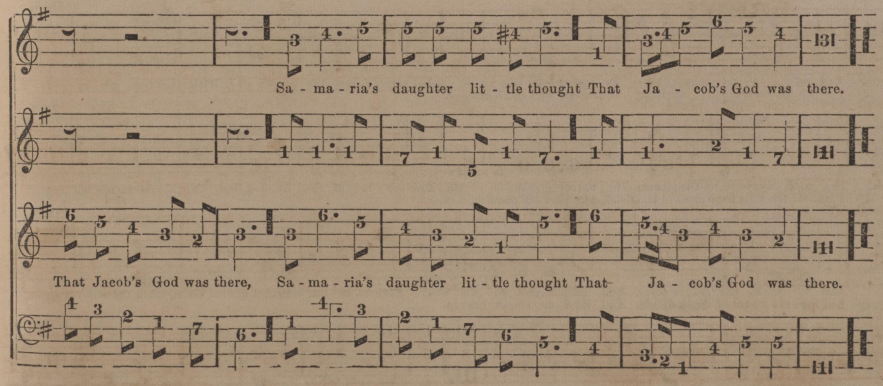
DREWRY. 7s & 6s.

Moderate.



JACOB'S WELL. C. M.





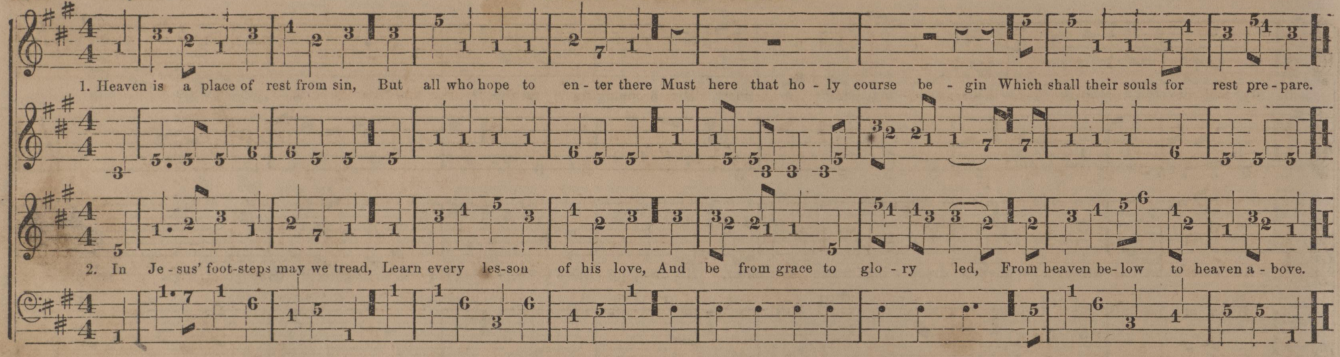
1. At Jacob's well a stranger sought
   His drooping frame to cheer;
   Samaria's daughter little thought
   That Jacob's God was there.

2. This had she known, her fainting mind
   For richer draughts had sighed!
   Nor had Messiah, ever kind,
   Those richer draughts denied.

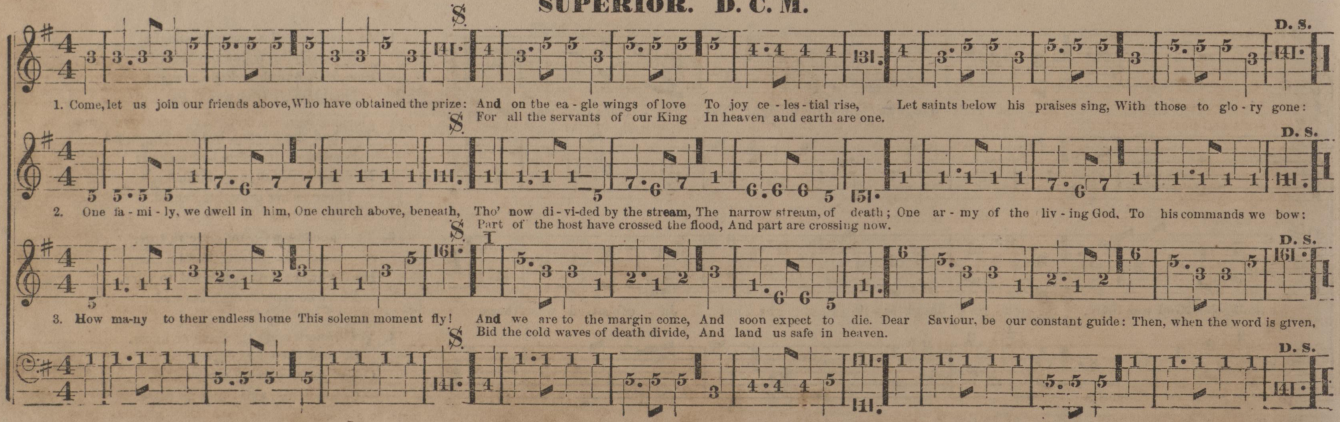
3. This ancient well, no glass so true,
   Our natures' image shows;
   Here Christ presents himself to view,
   But who the stranger knows?

4. Yet sinners must the Saviour know,
   Or soon their loss deplore:
   Come, see the living waters flow,
   Come, drink, and thirst no more.

LANCASTER. L. M.

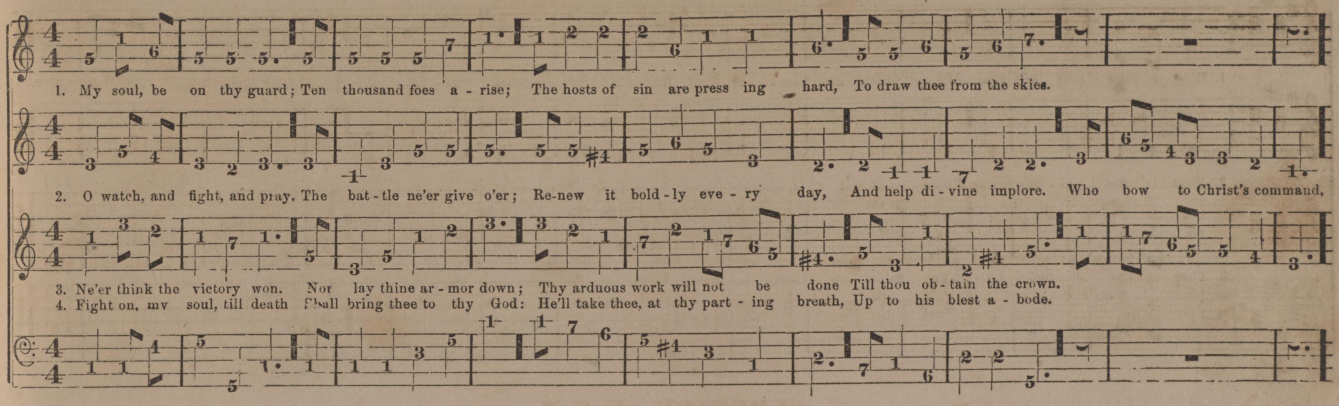


SUPERIOR. D. C. M.

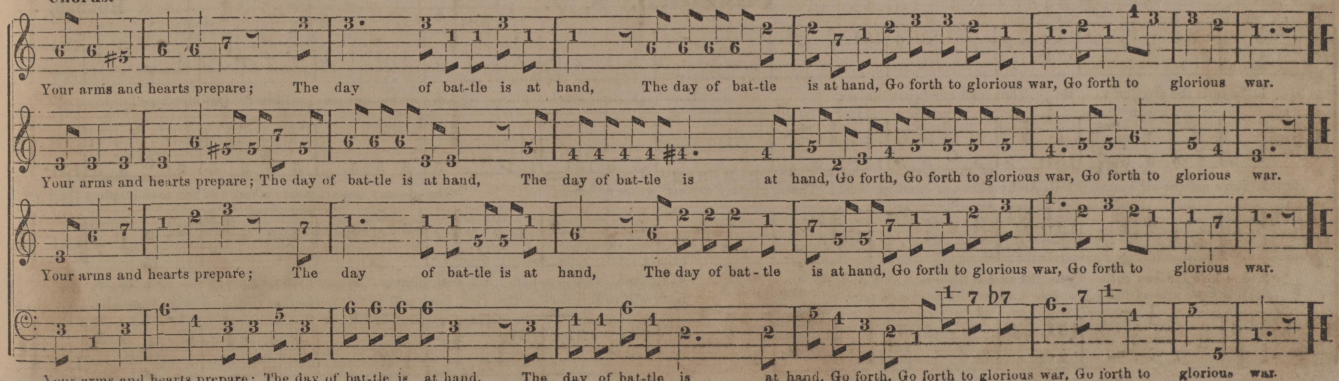


STEPNEY. S. M.

R TAYLOR.

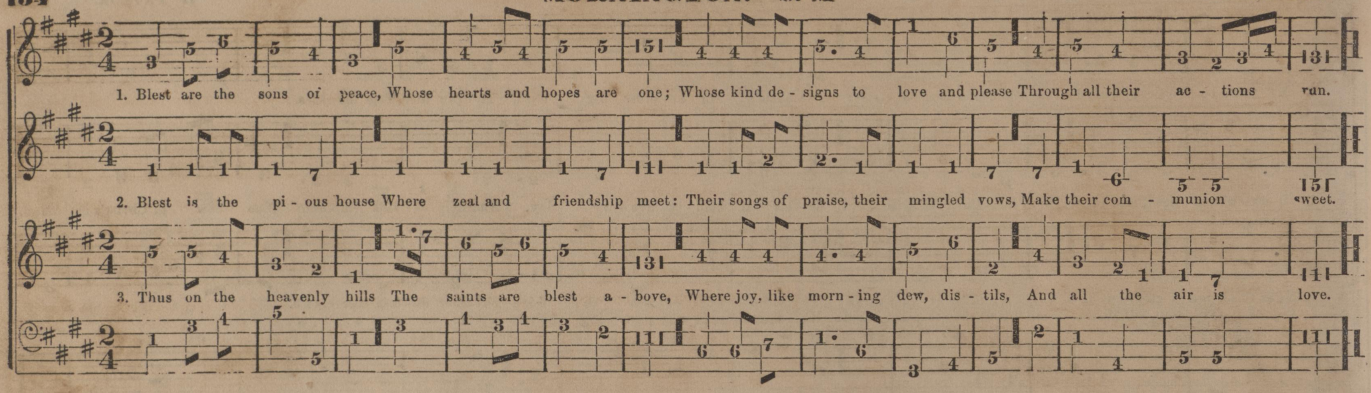


Chorus.



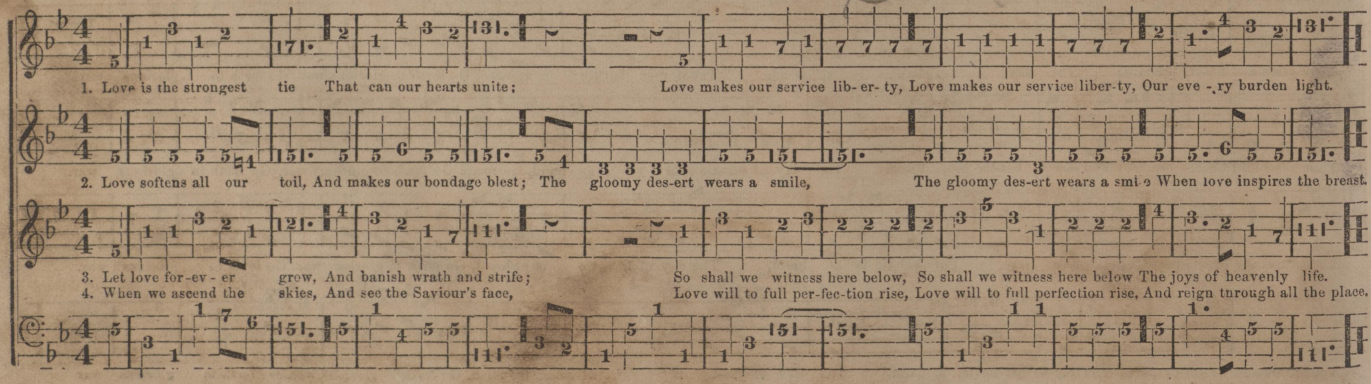
MORNINGTON. S. M

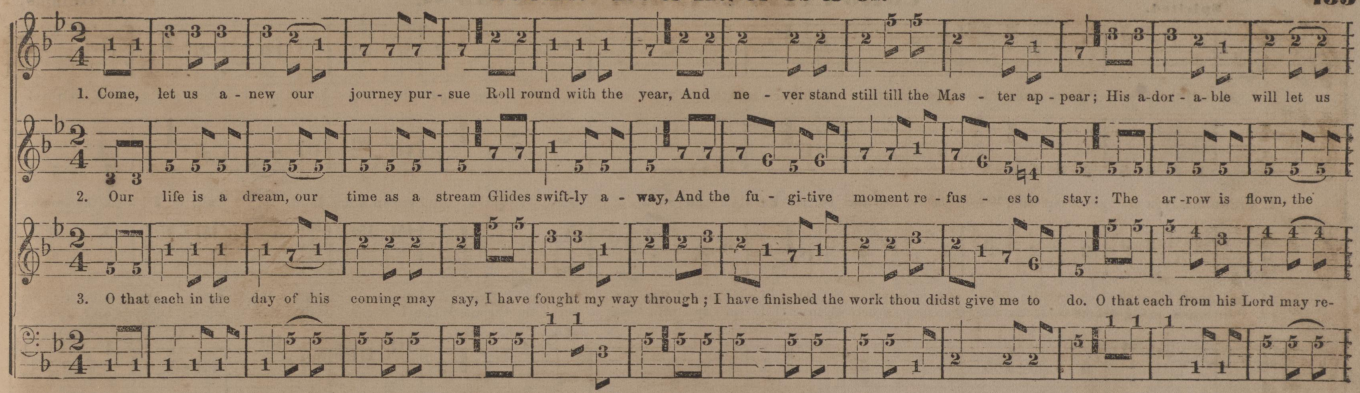
MORNINGTON.

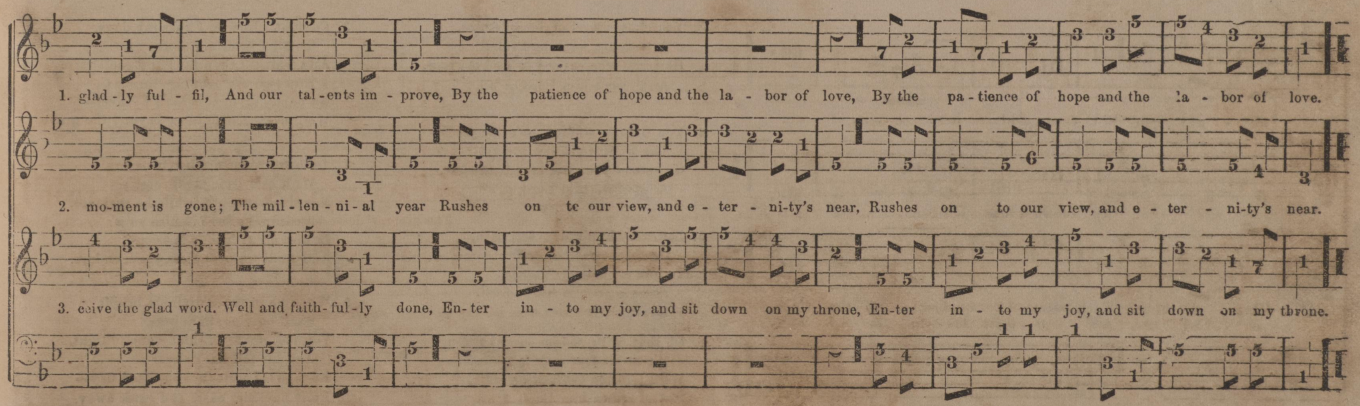


CONCORD. S. M.

HOLDEN.

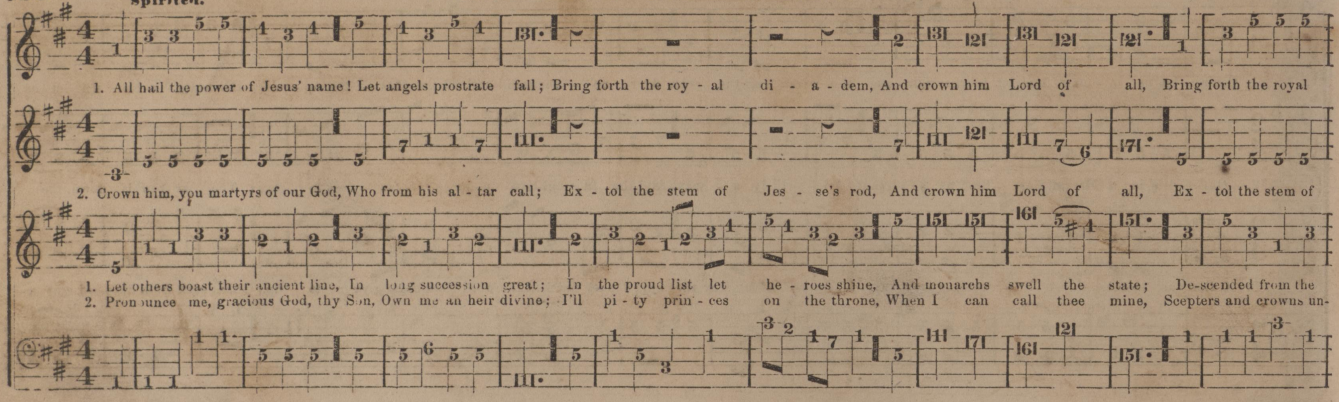


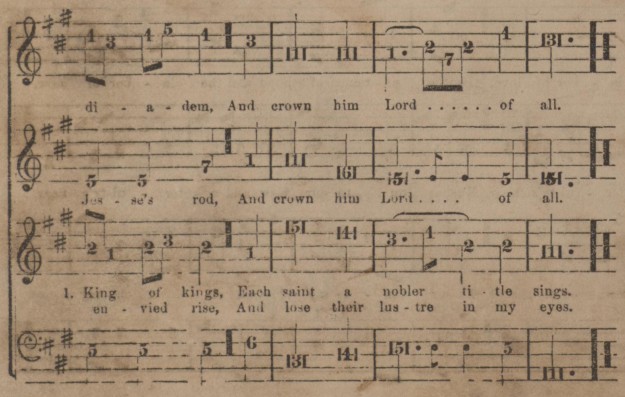

1. Come, let us a - new our journey pur - sue Roll round with the year, And ne - ver stand still till the Mas - ter ap - pear; His a-dor - a- ble will let us
2. Our life is a dream, our time as a stream Glides swift-ly a - way, And the fu - gi-tive moment re - fus - es to stay: The ar-row is flown, the
3. O that each in the day of his coming may say, I have fought my way through; I have finished the work thou didst give me to do. O that each from his Lord may re-


1. glad - ly ful - fil, And our tal - ents im - prove, By the patience of hope and the la - bor of love, By the pa - tience of hope and the la - bor of love.
2. mo-ment is gone; The mil - len - ni - al year Rushes on to our view, and e - ter - ni-ty's near, Rushes on to our view, and e - ter - ni-ty's near.
3. ceive the glad word. Well and faith- ful - ly done, En-ter in - to my joy, and sit down on my throne, En-ter in - to my joy, and sit down on my throne.

156 **CORONATION. C. M. or C. M. & two 8s.** O. HOLDEN.

Spirited.





3. You chosen seed of Israel's race,
A remnant weak and small,
Hail him who saves you by his grace,
And crown him Lord of all.

4. You Gentile sinners, ne'er forget
The worm-wood and the gall:
Go spread your trophies at his feet,
And crown him Lord of all.

5. Let every kindred, every tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.

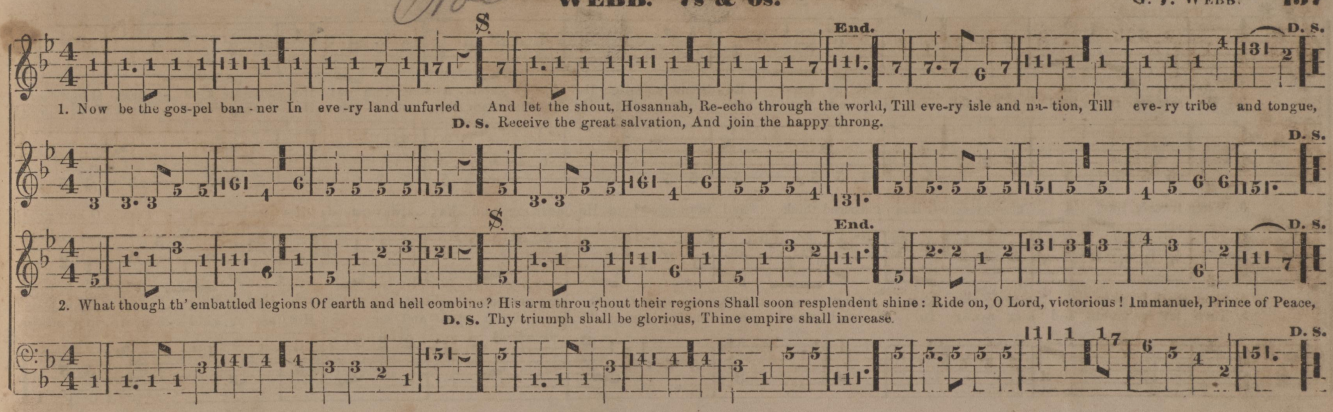
6. Oh that, with yonder sacred throng,
We at his feet may fall!
We'll join the everlasting song,
And crown him Lord of all.

3. Content, obscure, I pass my days,
To all I meet unknown,
And wait till thou thy child shalt raise
And seat me near thy throne:
No name, no honors here I crave,—
Well pleased with those beyond the grave.

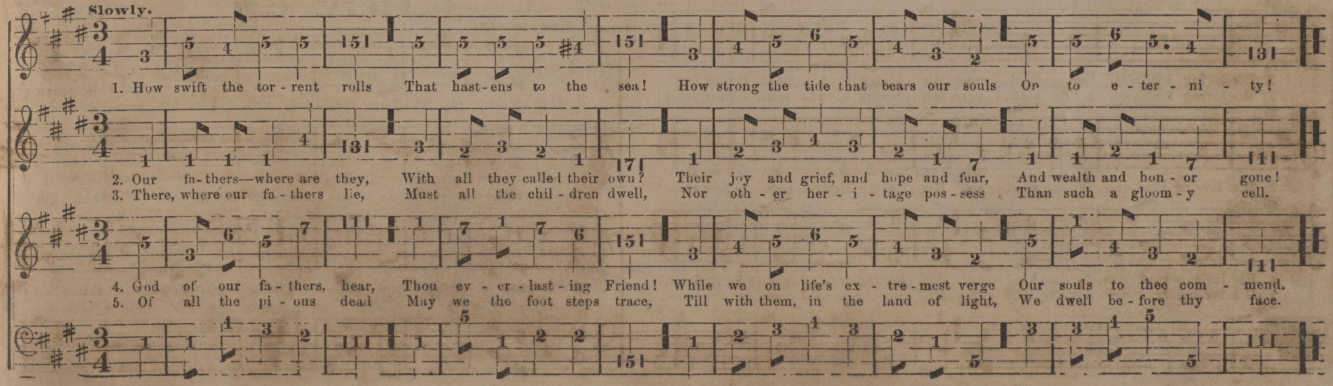
4. Jesus my elder brother lives,
With him I too shall reign;
Nor sin, nor death, while he survives,
Shall make the promise vain:
In him my title stands secure,
And shall while endless years endure.

5. When he in robes divinely bright
Shall once again appear,
You too, my soul, shall shine in light,
And his full image bear:
Enough! I wait th' appointed day—
Blest Saviour, haste and come away.

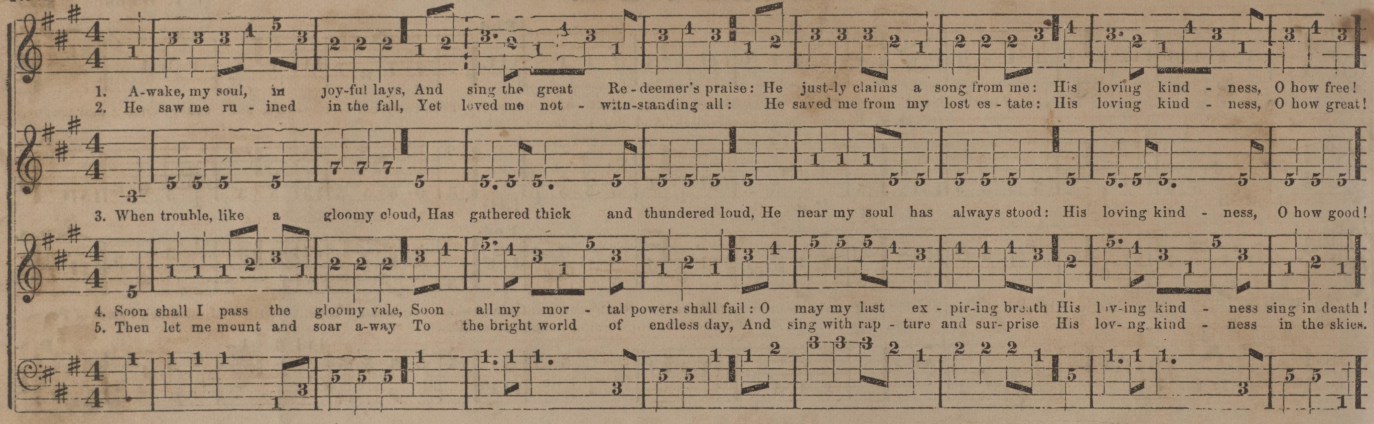
WEBB. 7s & 6s.

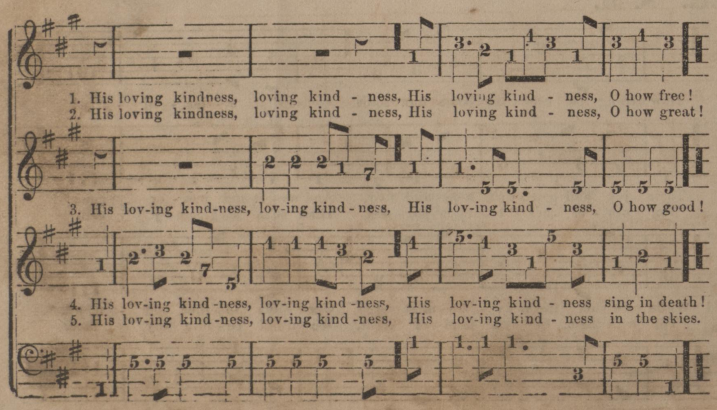


DOVER. S. M.



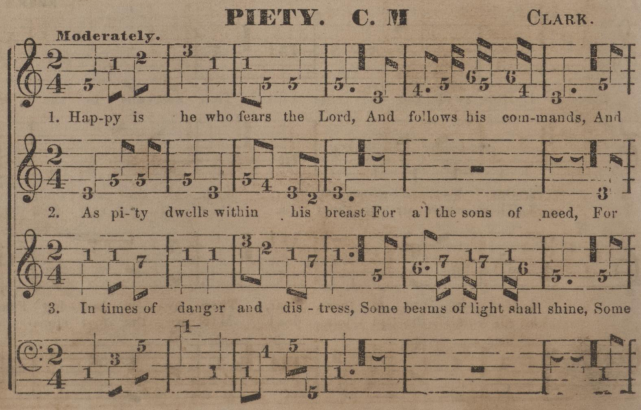
LOVING KINDNESS. L. M.

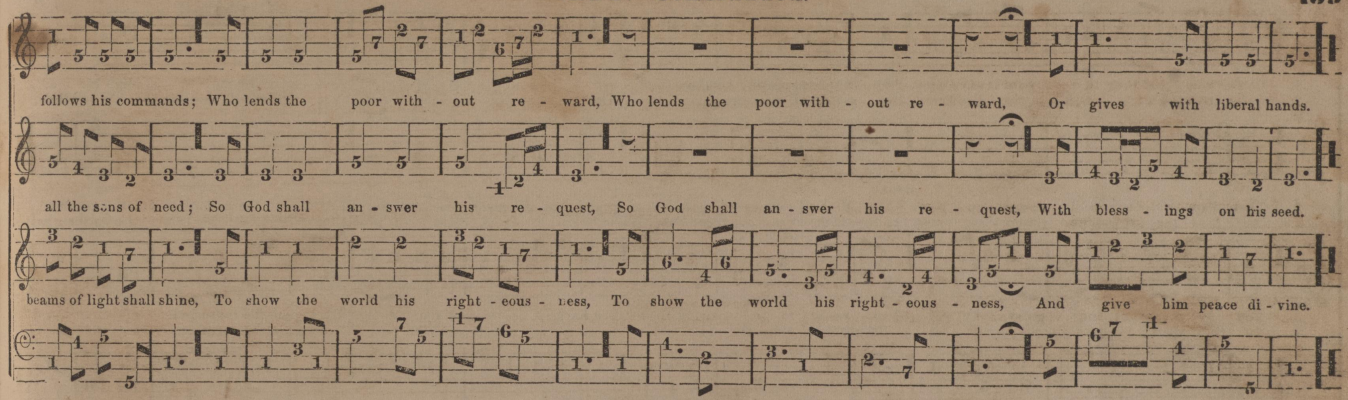




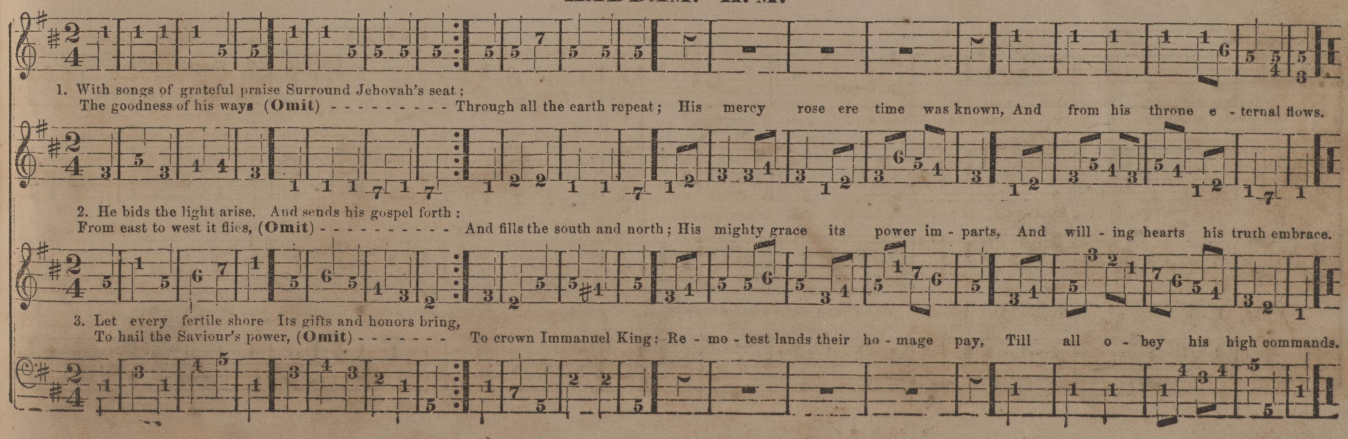
PIETY. C. M

CLARK.

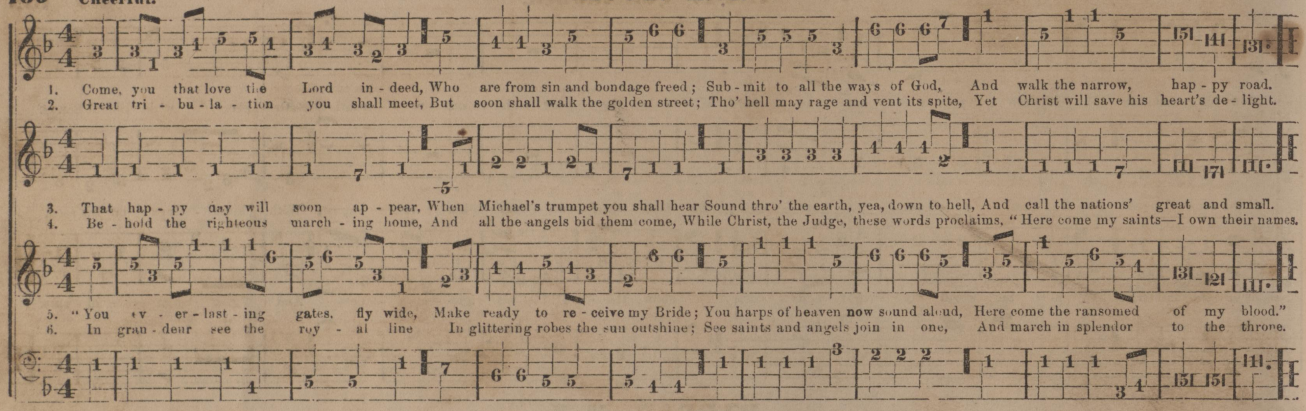



follows his commands; Who lends the poor with - out re - ward, Who lends the poor with - out re - ward, Or gives with liberal hands.
all the sons of need; So God shall an - swer his re - quest, So God shall an - swer his re - quest, With bless - ings on his seed.
beams of light shall shine, To show the world his right - eous - ness, To show the world his right - eous - ness, And give him peace di - vine.

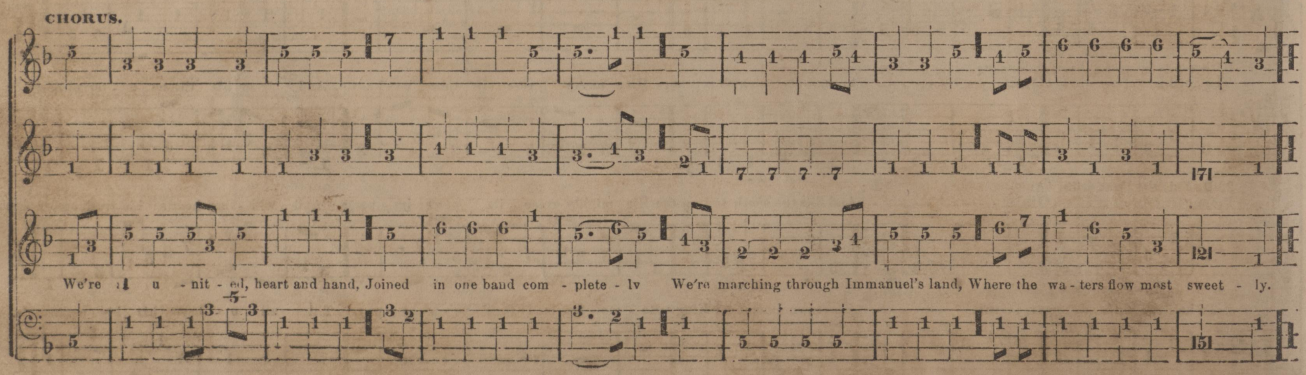
HADDAM. H. M.


1. With songs of grateful praise Surround Jehovah's seat;
The goodness of his ways (Omit) - - - - - - - - - Through all the earth repeat; His mercy rose ere time was known, And from his throne e - ternal flows.
2. He bids the light arise. And sends his gospel forth:
From east to west it flies, (Omit) - - - - - - - - - - And fills the south and north; His mighty grace its power im - parts, And will - ing hearts his truth embrace.
3. Let every fertile shore Its gifts and honors bring,
To hail the Saviour's power, (Omit) - - - - - - - To crown Immanuel King: Re - mo - test lands their ho - mage pay, Till all o - bey his high commands.

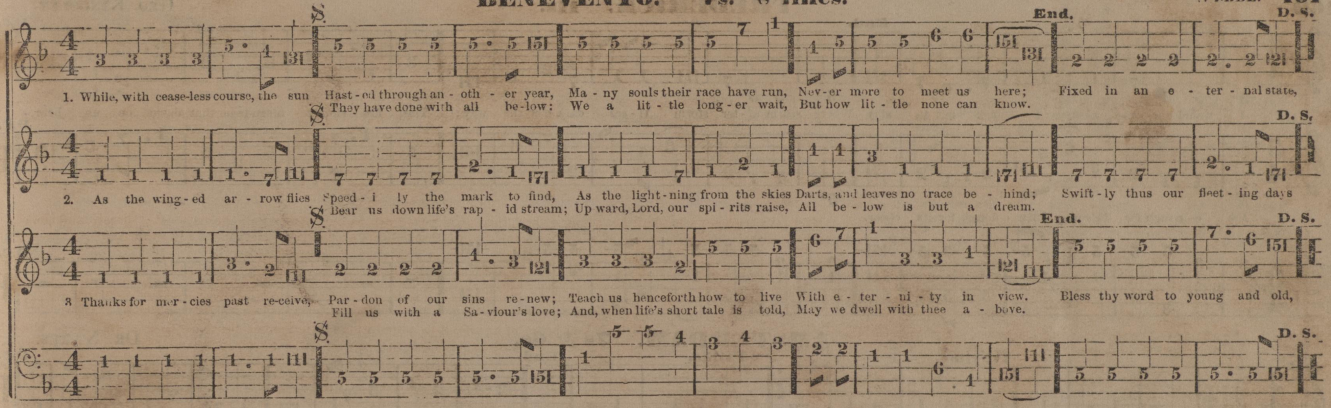
160 Cheerful. **SAVOY. L. M.** JOHN HENRY.



CHORUS.

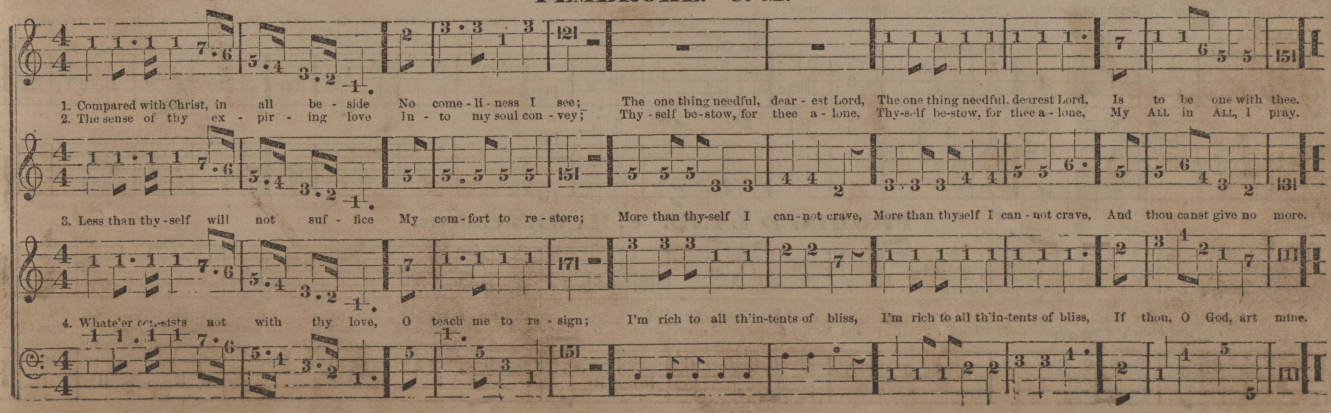


BENEVENTO. 7s. 8 lines.



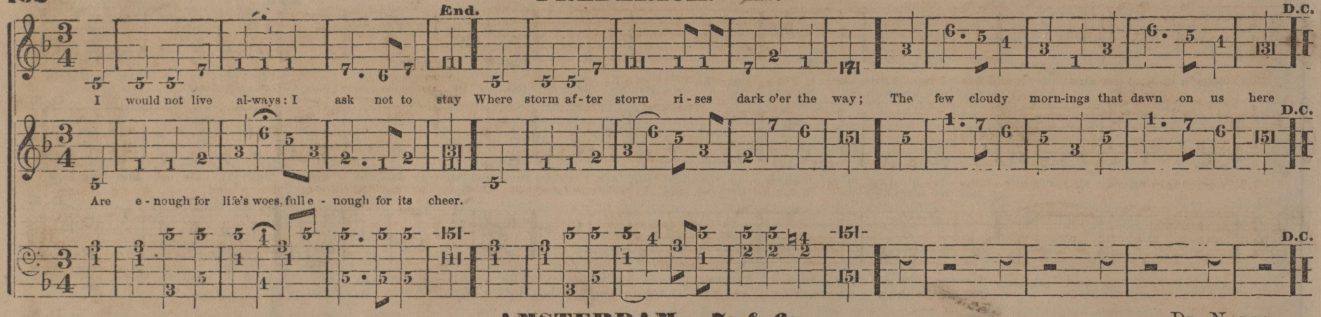
PEMBROKE. C. M.

DALMER.



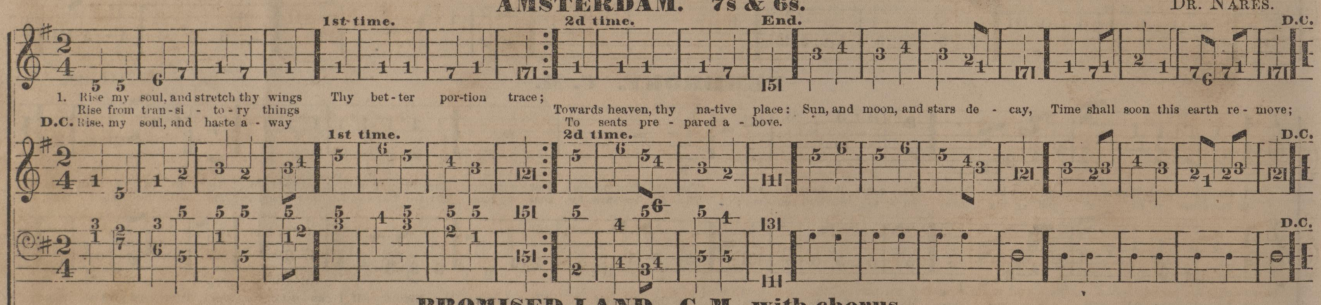
FREDERICK. 11s.

GEO. KINGSLEY.

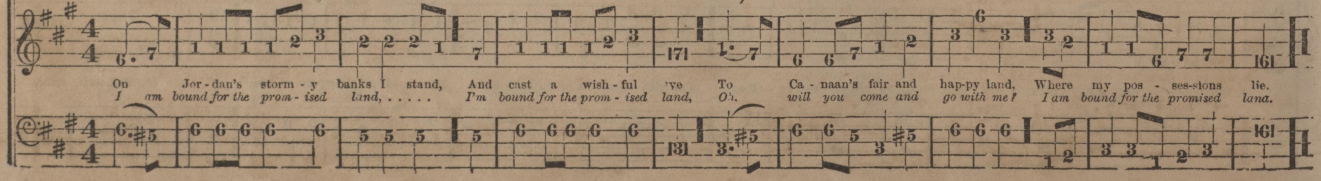


AMSTERDAM. 7s & 6s.

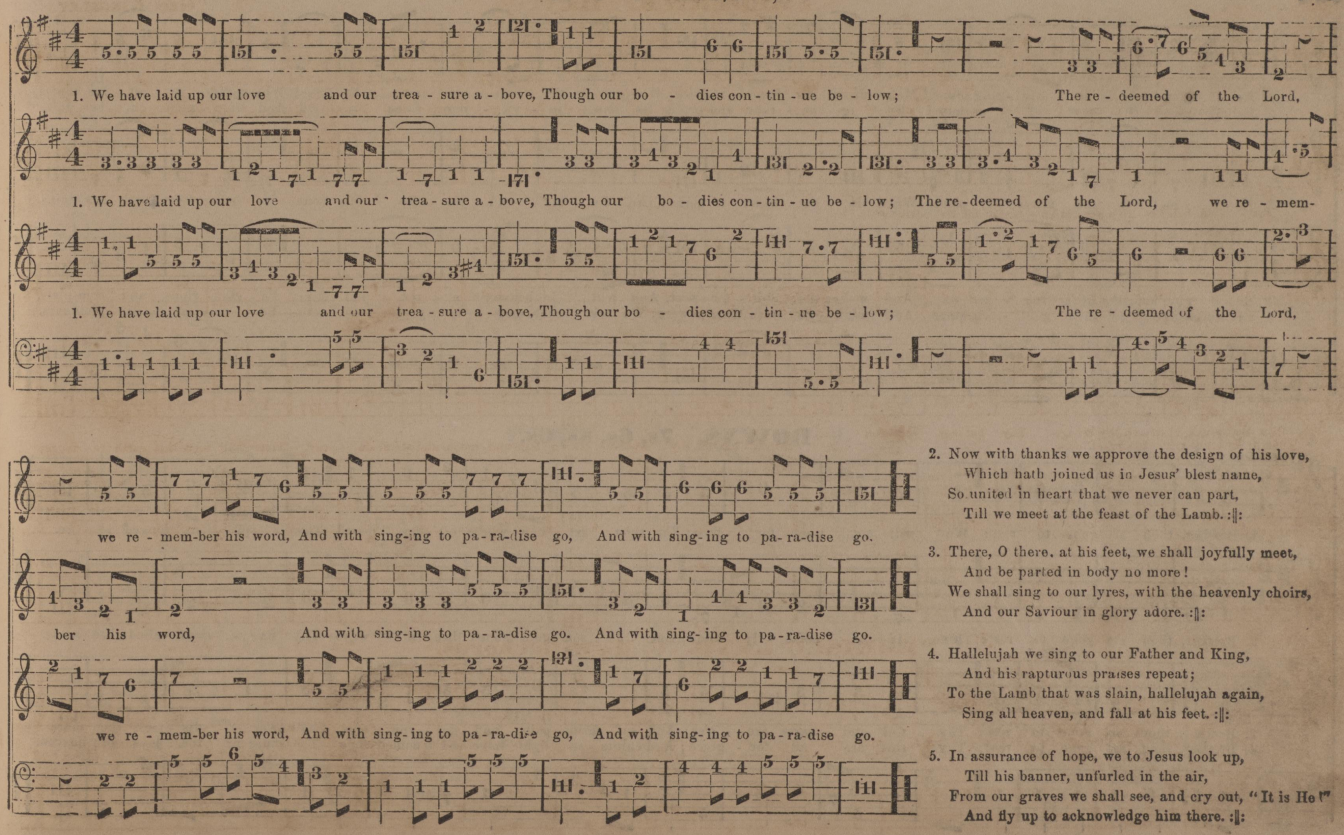
DR. NARES.



PROMISED LAND. C. M., with chorus.



BEAUMONT. 12s, 11s, & 9s.



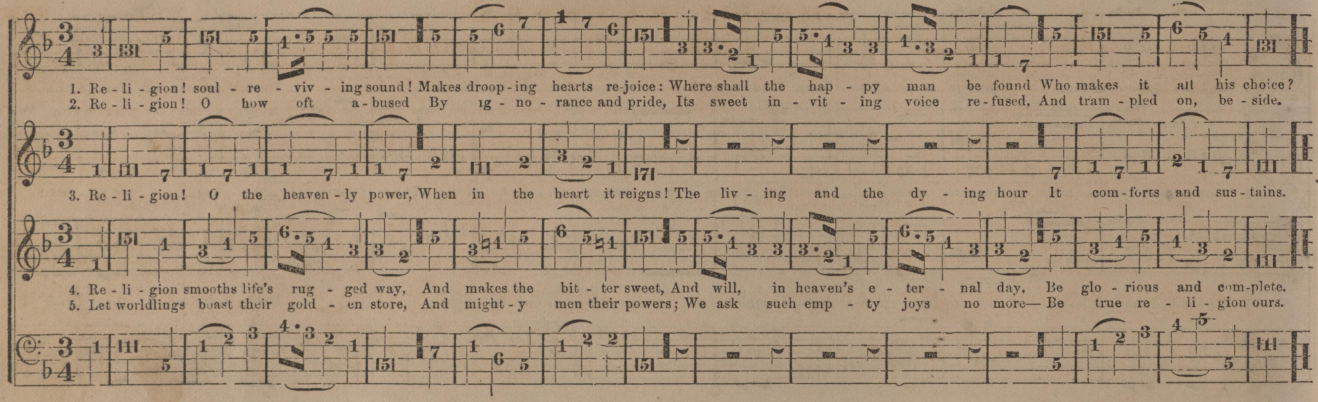
2. Now with thanks we approve the design of his love,
Which hath joined us in Jesus' blest name,
So united in heart that we never can part,
Till we meet at the feast of the Lamb. :‖:

3. There, O there, at his feet, we shall joyfully meet,
And be parted in body no more!
We shall sing to our lyres, with the heavenly choirs,
And our Saviour in glory adore. :‖:

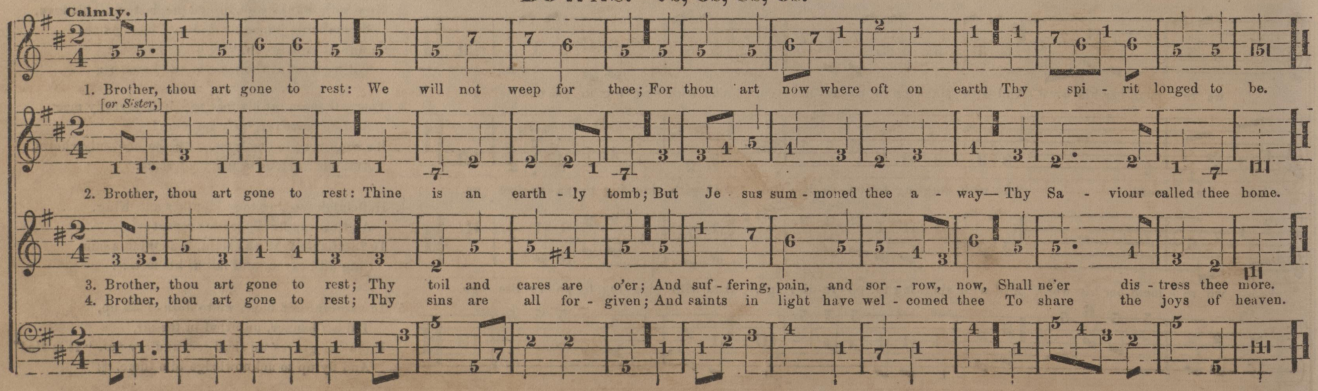
4. Hallelujah we sing to our Father and King,
And his rapturous praises repeat;
To the Lamb that was slain, hallelujah again,
Sing all heaven, and fall at his feet. :‖:

5. In assurance of hope, we to Jesus look up,
Till his banner, unfurled in the air,
From our graves we shall see, and cry out, "It is He!"
And fly up to acknowledge him there. :‖:

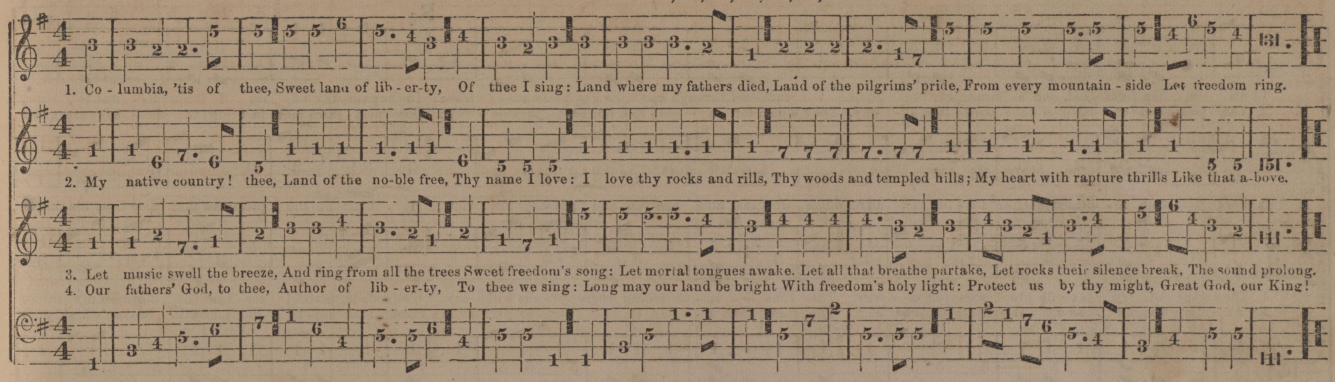
ST. JOHN'S. C. M.



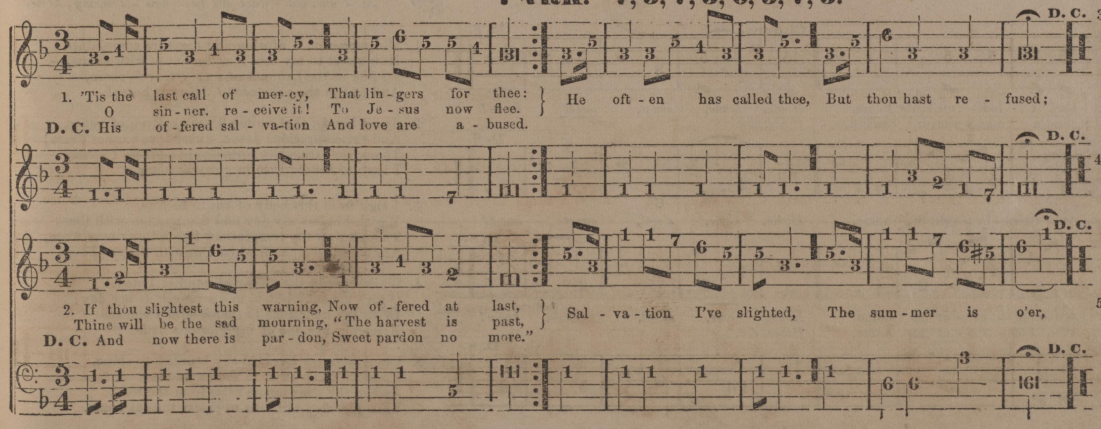
DOWNS. 7s, 6s, 8s, 6s.



COLUMBIA. 6, 6, 4, 6, 6, 6, 4.



PARK. 7, 5, 7, 5, 6, 5, 7, 5.

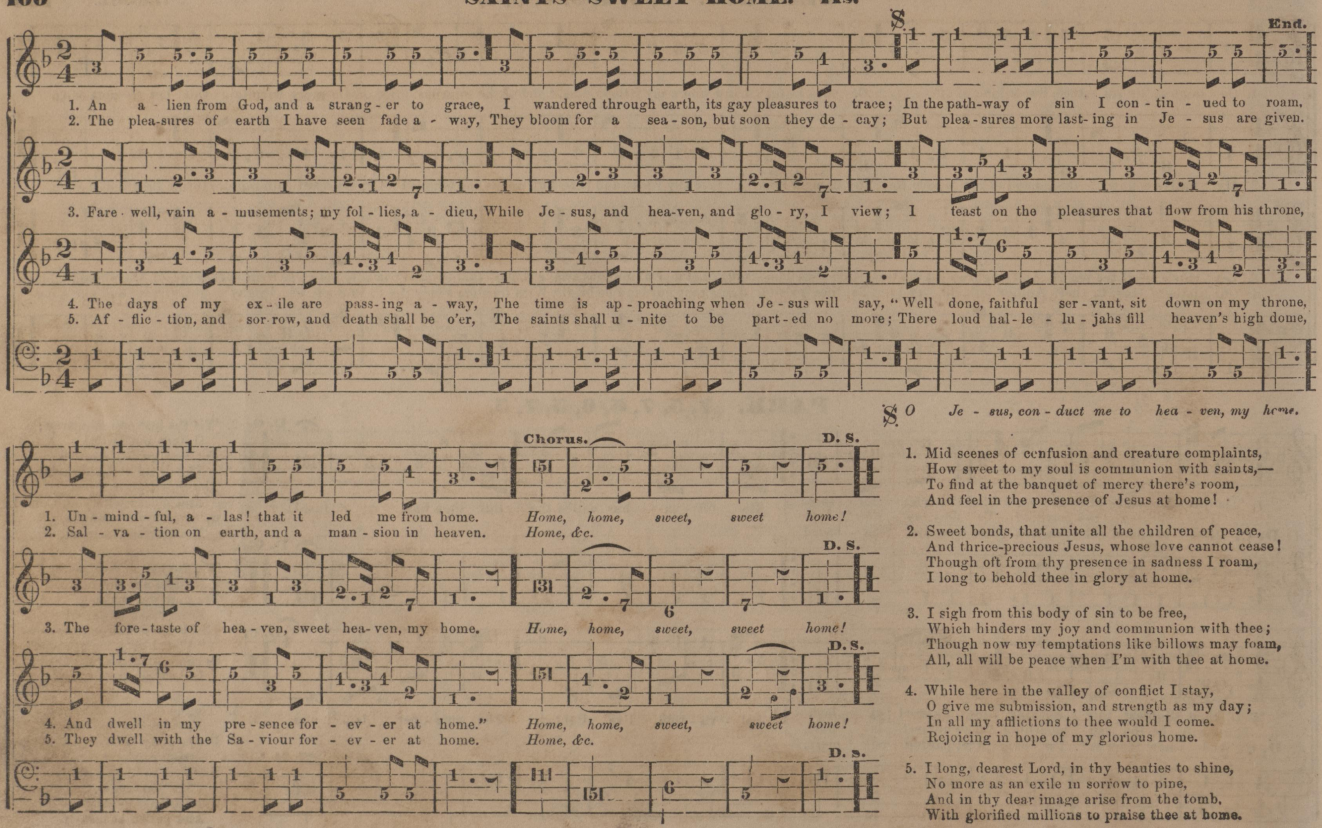


3. 'Tis the last call of mercy;
O, turn not away!
For now swiftly hasteth
The dread vengeance-day!
The Spirit invites you,
And pleads with you, Come!
O, come to life's waters,
Nor thirstingly roam.

4. 'Tis the last call of mercy;
O, steel not thy heart!
For now she is rising,
From earth to depart
The bride is now calling—
"You thirsty souls, come."
O, come with the ransomed;
In heaven there's room.

5. 'Tis the last call of mercy,
That lingers for thee;
Break away from thy bondage,
O sinner, be free!
Be not a sad mourner—
"The harvest is past,
The summer is ended—"
And perish at last.

SAINTS' SWEET HOME. 11s.



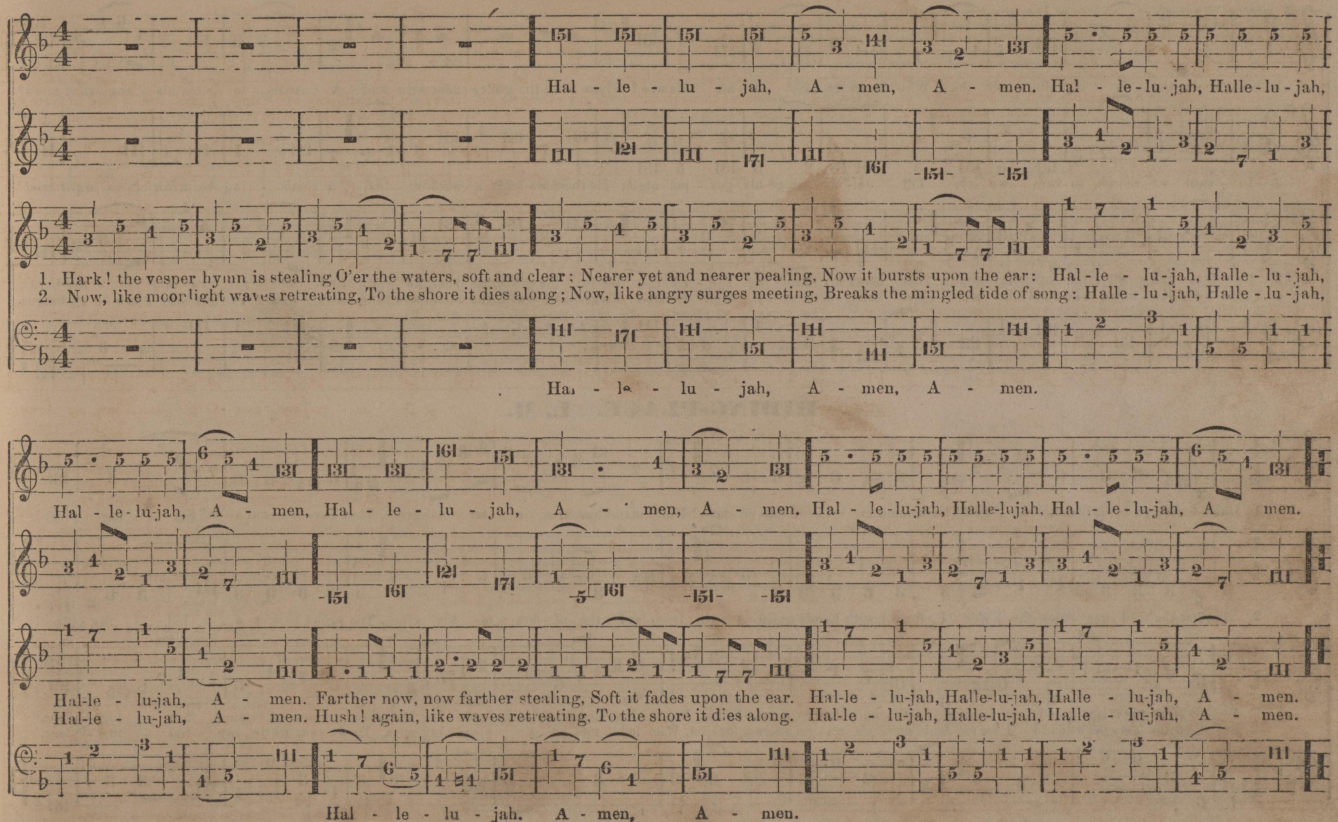
1. Mid scenes of confusion and creature complaints,
How sweet to my soul is communion with saints,—
To find at the banquet of mercy there's room,
And feel in the presence of Jesus at home!

2. Sweet bonds, that unite all the children of peace,
And thrice-precious Jesus, whose love cannot cease!
Though oft from thy presence in sadness I roam,
I long to behold thee in glory at home.

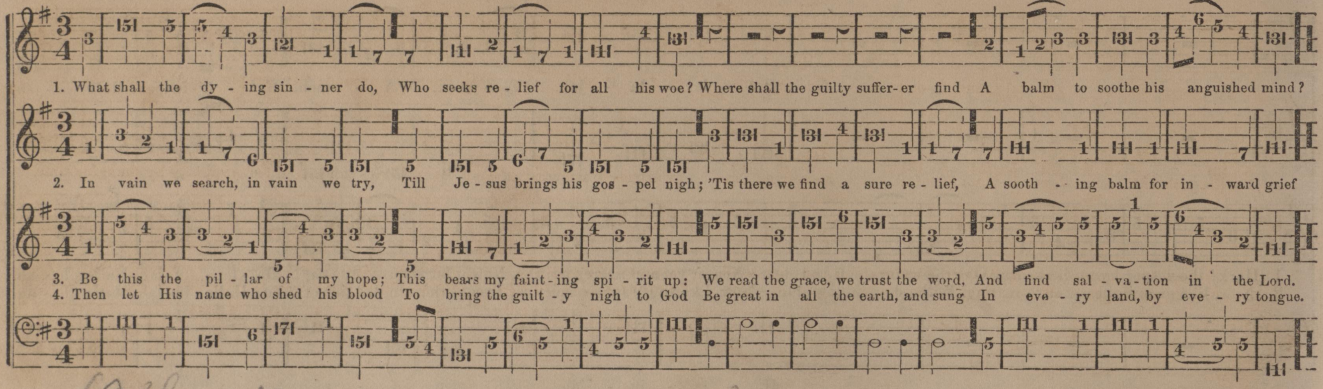
3. I sigh from this body of sin to be free,
Which hinders my joy and communion with thee;
Though now my temptations like billows may foam,
All, all will be peace when I'm with thee at home.

4. While here in the valley of conflict I stay,
O give me submission, and strength as my day;
In all my afflictions to thee would I come,
Rejoicing in hope of my glorious home.

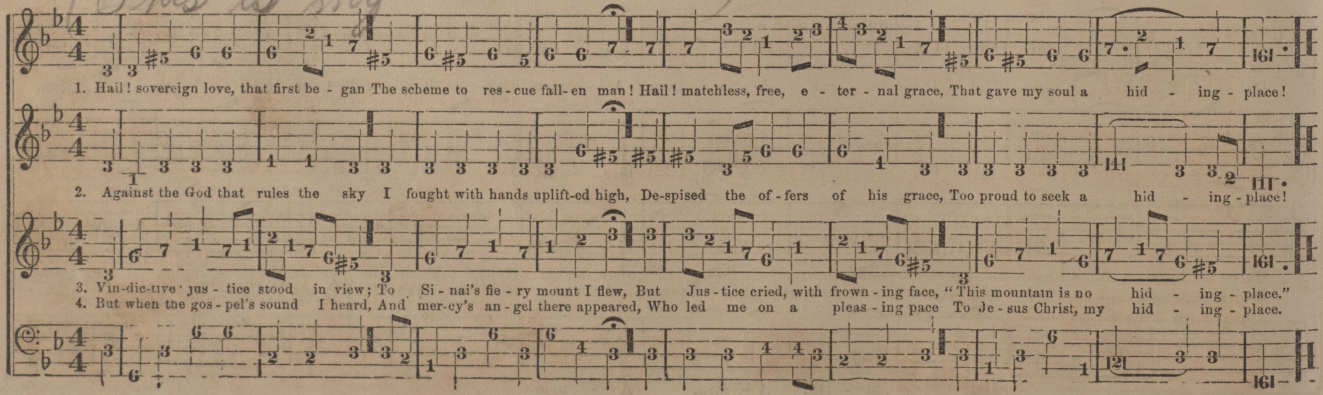
5. I long, dearest Lord, in thy beauties to shine,
No more as an exile in sorrow to pine,
And in thy dear image arise from the tomb,
With glorified millions to praise thee at home.


Hal - le - lu - jah, A - men, A - men. Hal - le - lu - jah, Halle - lu - jah,
1. Hark! the vesper hymn is stealing O'er the waters, soft and clear: Nearer yet and nearer pealing, Now it bursts upon the ear: Hal - le - lu - jah, Halle - lu - jah,
2. Now, like moonlight waves retreating, To the shore it dies along; Now, like angry surges meeting, Breaks the mingled tide of song: Halle - lu - jah, Halle - lu - jah,
Hal - le - lu - jah, A - men, A - men.
Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men, A - men. Hal - le - lu - jah, Halle - lujah. Hal - le - lu - jah, A men.
Hal - le - lu - jah, A - men. Farther now, now farther stealing, Soft it fades upon the ear. Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, A - men.
Hal - le - lu - jah, A - men. Hush! again, like waves retreating, To the shore it dies along. Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, A - men.
Hal - le - lu - jah. A - men, A - men.

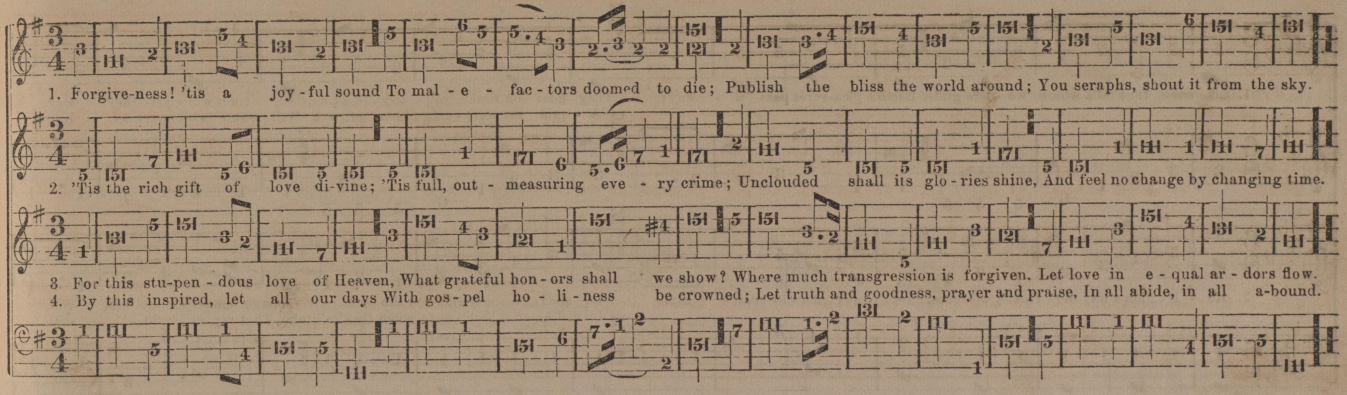
EFFINGHAM. L. M.



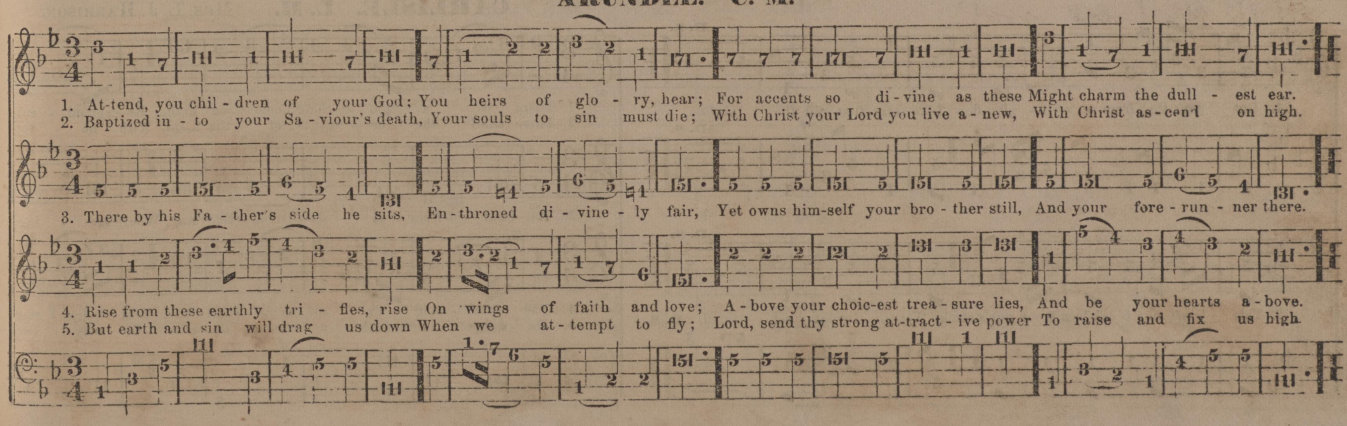
HIDING-PLACE. L. M.



PILESGROVE. L. M.

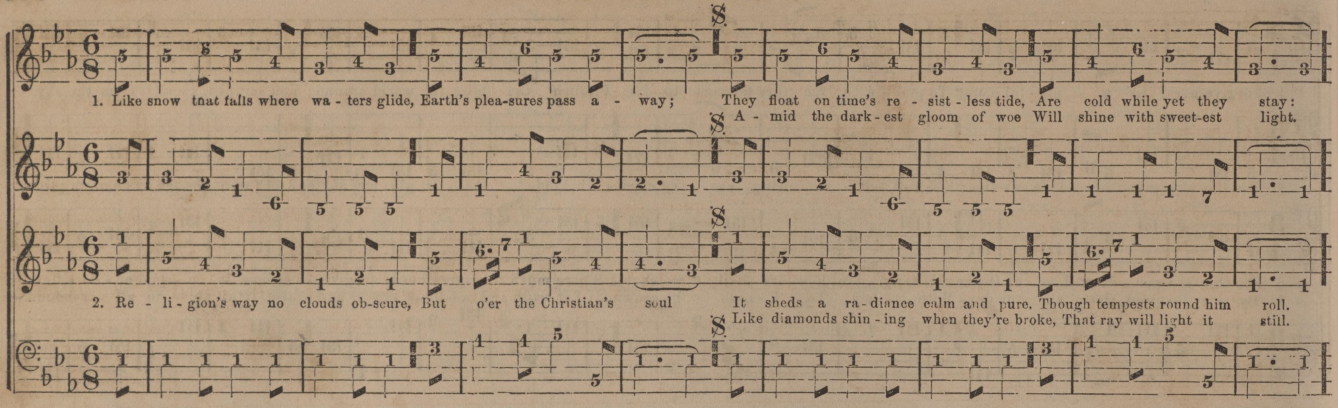


ARUNDEL. C. M.



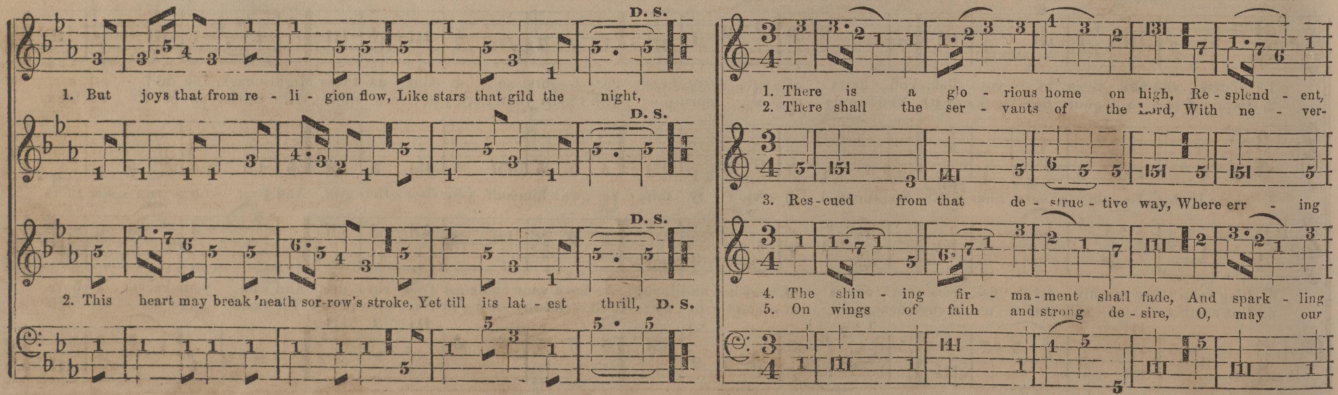
ATHENS. D. C. M.

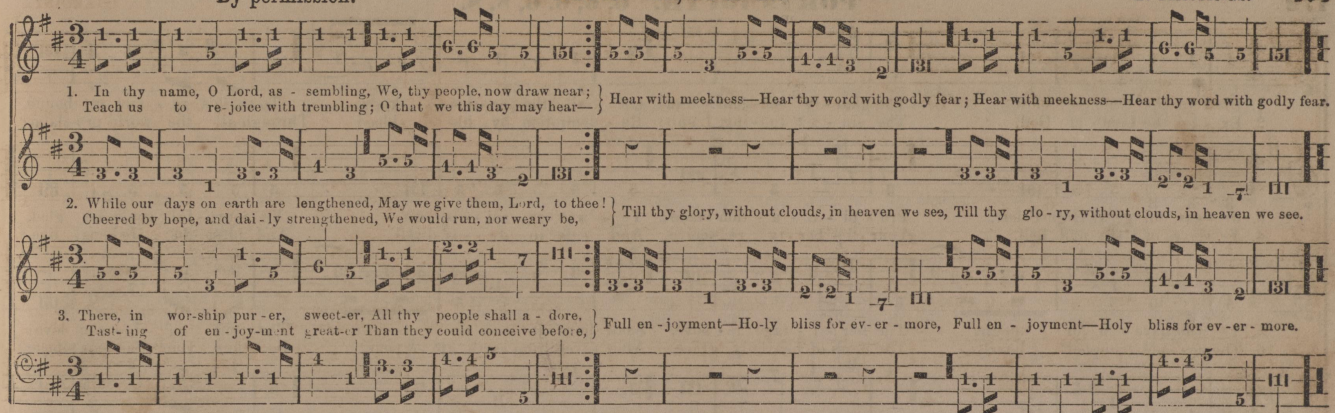
GIARDINI



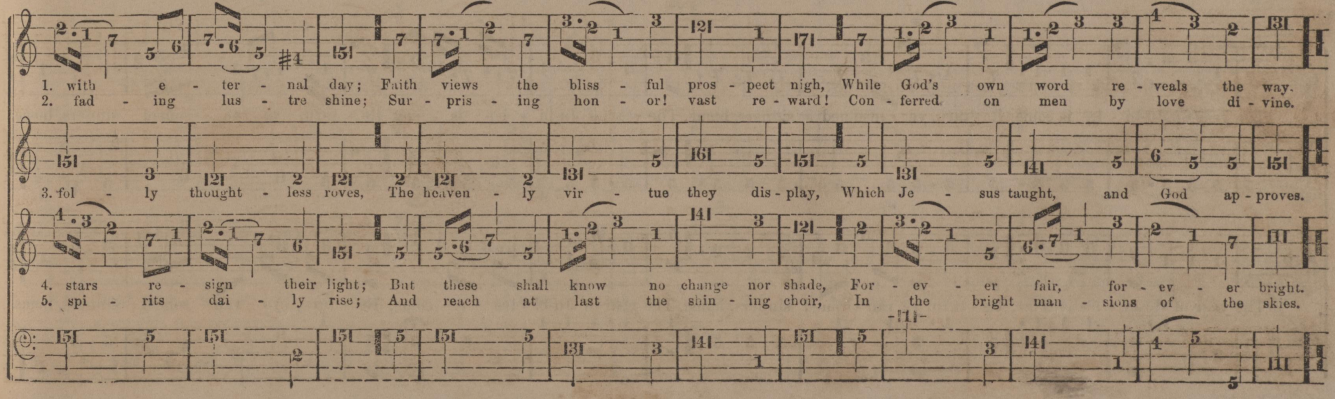
CARLISLE. L. M.

MRS. L. J. HARRISON.



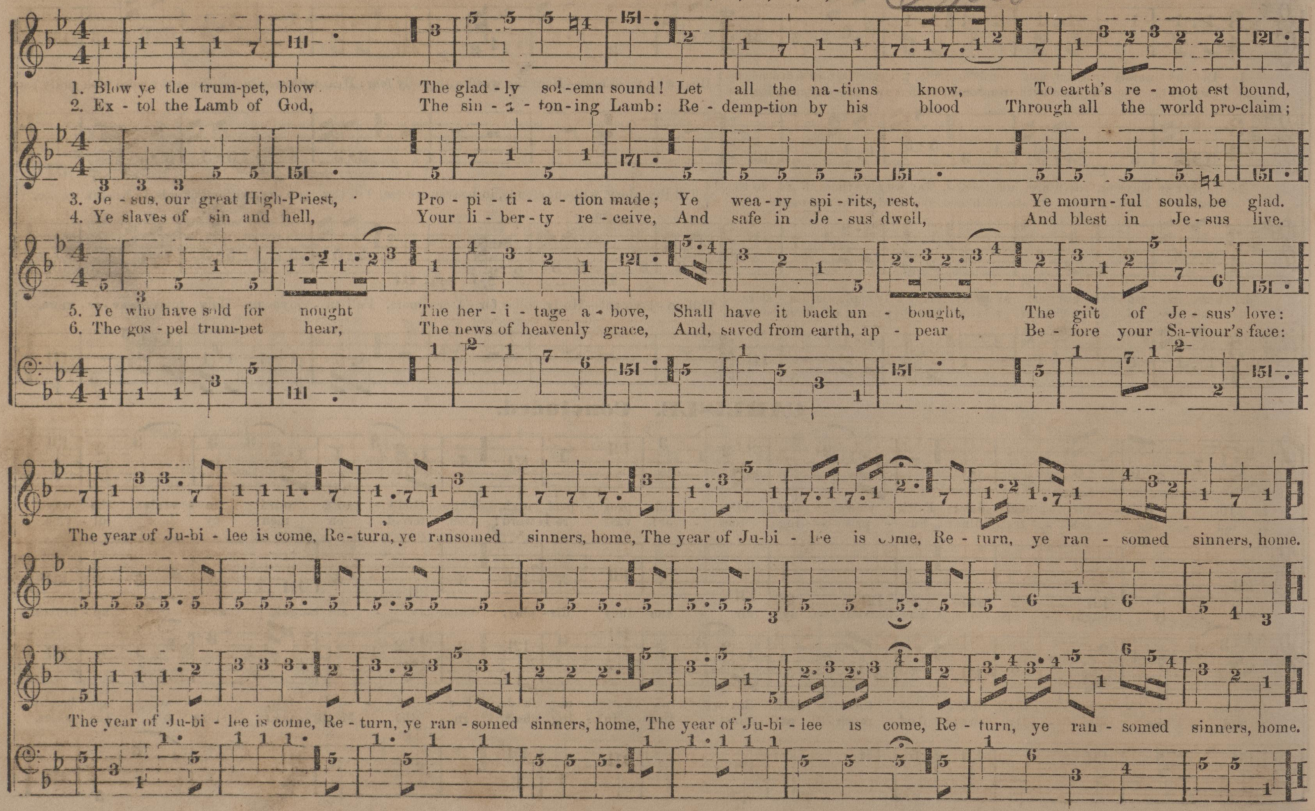


CARLISLE. Concluded.

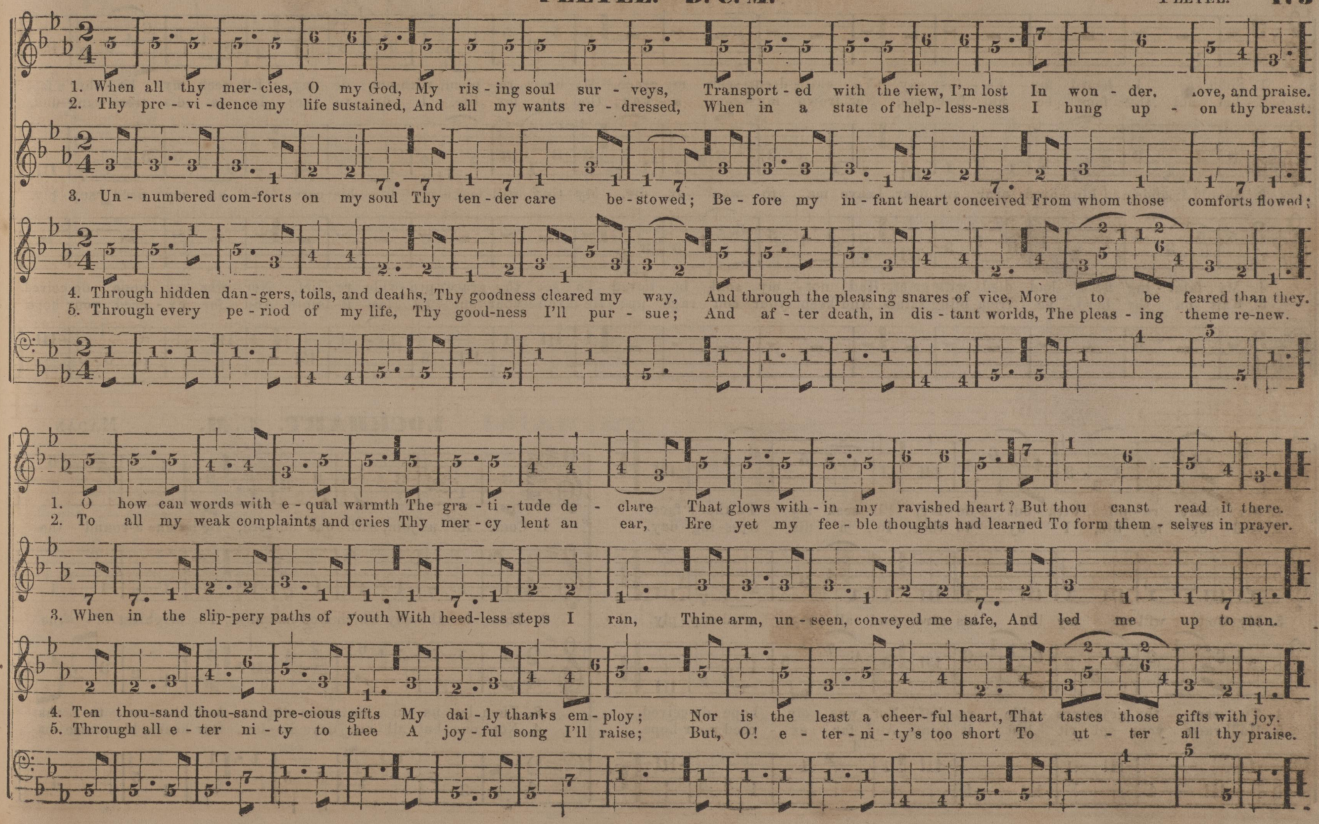


PORTSMOUTH. 6, 6, 6, 6, 8, 8.

Ohio

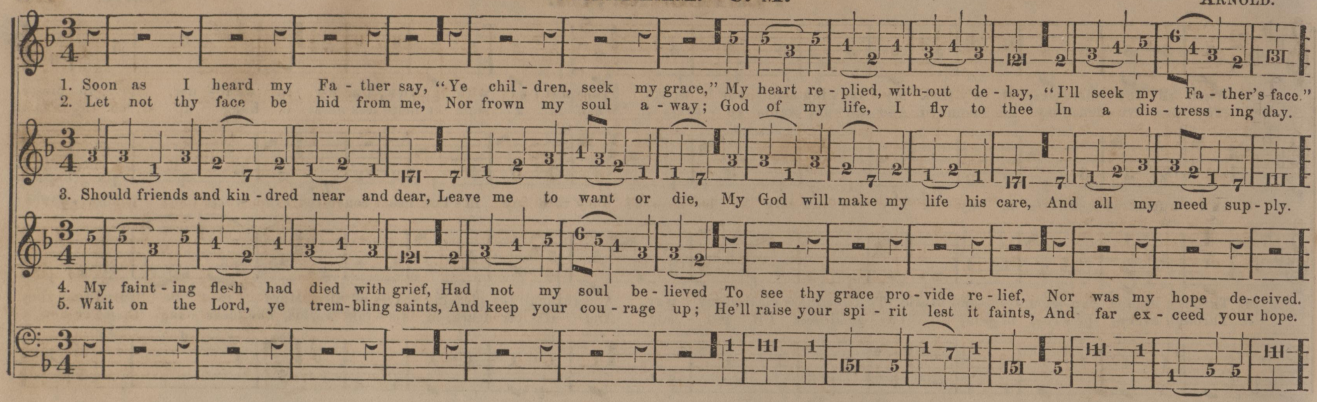


PLEYEL. D. C. M.


1. When all thy mer-cies, O my God, My ris-ing soul sur-veys, Transport-ed with the view, I'm lost In won-der, love, and praise.
2. Thy pro-vi-dence my life sustained, And all my wants re-dressed, When in a state of help-less-ness I hung up-on thy breast.
3. Un-numbered com-forts on my soul Thy ten-der care be-stowed; Be-fore my in-fant heart conceived From whom those comforts flowed;
4. Through hidden dan-gers, toils, and deaths, Thy goodness cleared my way, And through the pleasing snares of vice, More to be feared than they.
5. Through every pe-riod of my life, Thy good-ness I'll pur-sue; And af-ter death, in dis-tant worlds, The pleas-ing theme re-new.
1. O how can words with e-qual warmth The gra-ti-tude de-clare That glows with-in my ravished heart? But thou canst read it there.
2. To all my weak complaints and cries Thy mer-cy lent an ear, Ere yet my fee-ble thoughts had learned To form them-selves in prayer.
3. When in the slip-pery paths of youth With heed-less steps I ran, Thine arm, un-seen, conveyed me safe, And led me up to man.
4. Ten thou-sand thou-sand pre-cious gifts My dai-ly thanks em-ploy; Nor is the least a cheer-ful heart, That tastes those gifts with joy.
5. Through all e-ter-ni-ty to thee A joy-ful song I'll raise; But, O! e-ter-ni-ty's too short To ut-ter all thy praise.

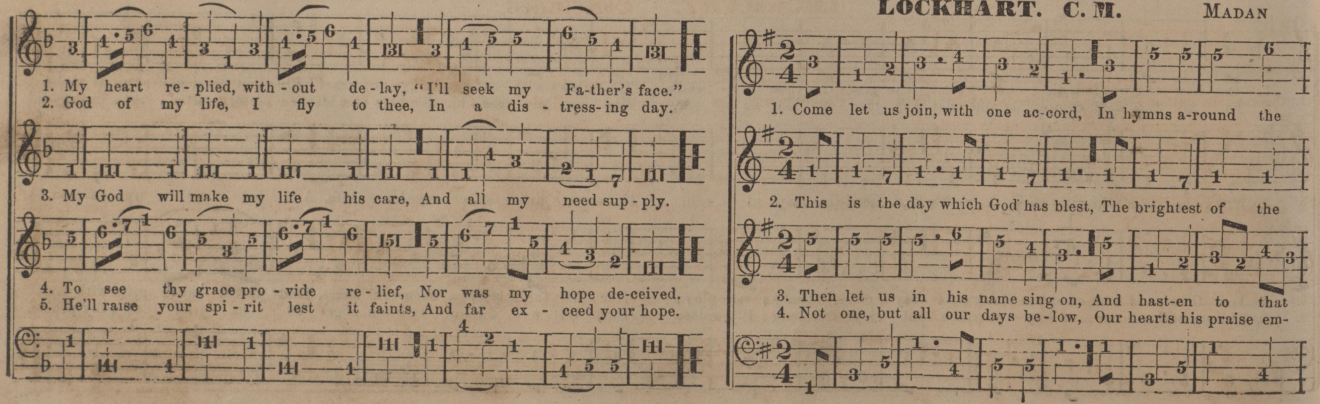
WAREHAM. C. M.

ARNOLD.

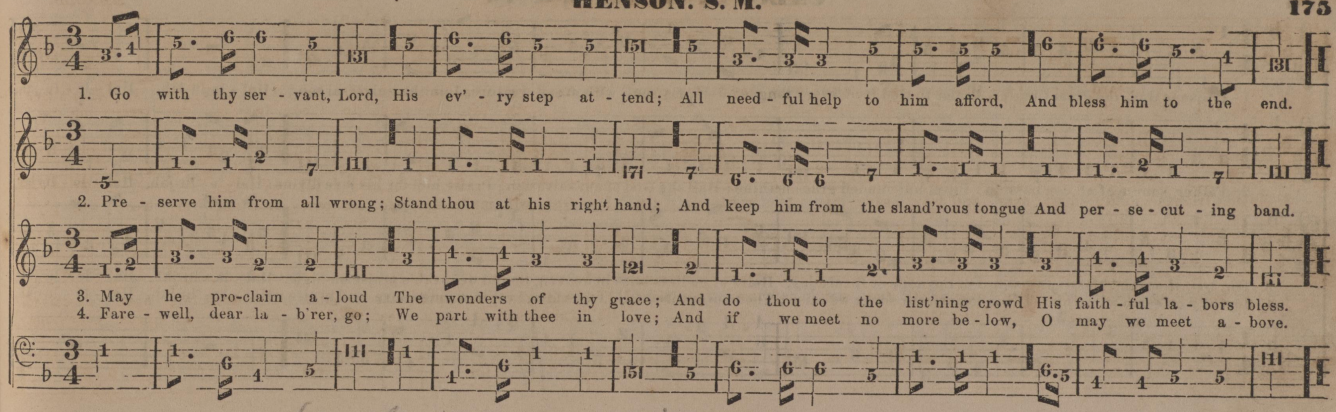


LOCKHART. C. M.

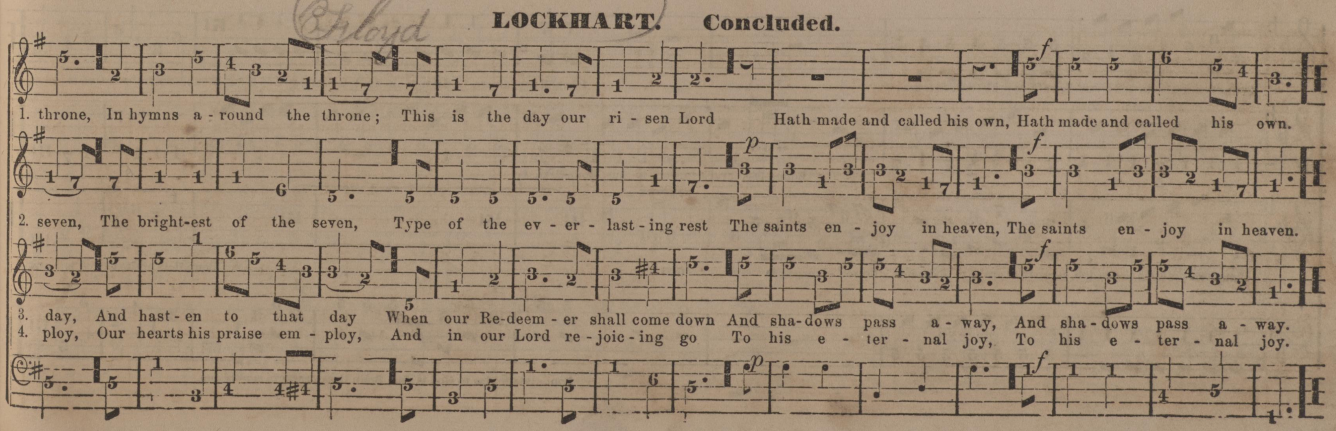
MADAN



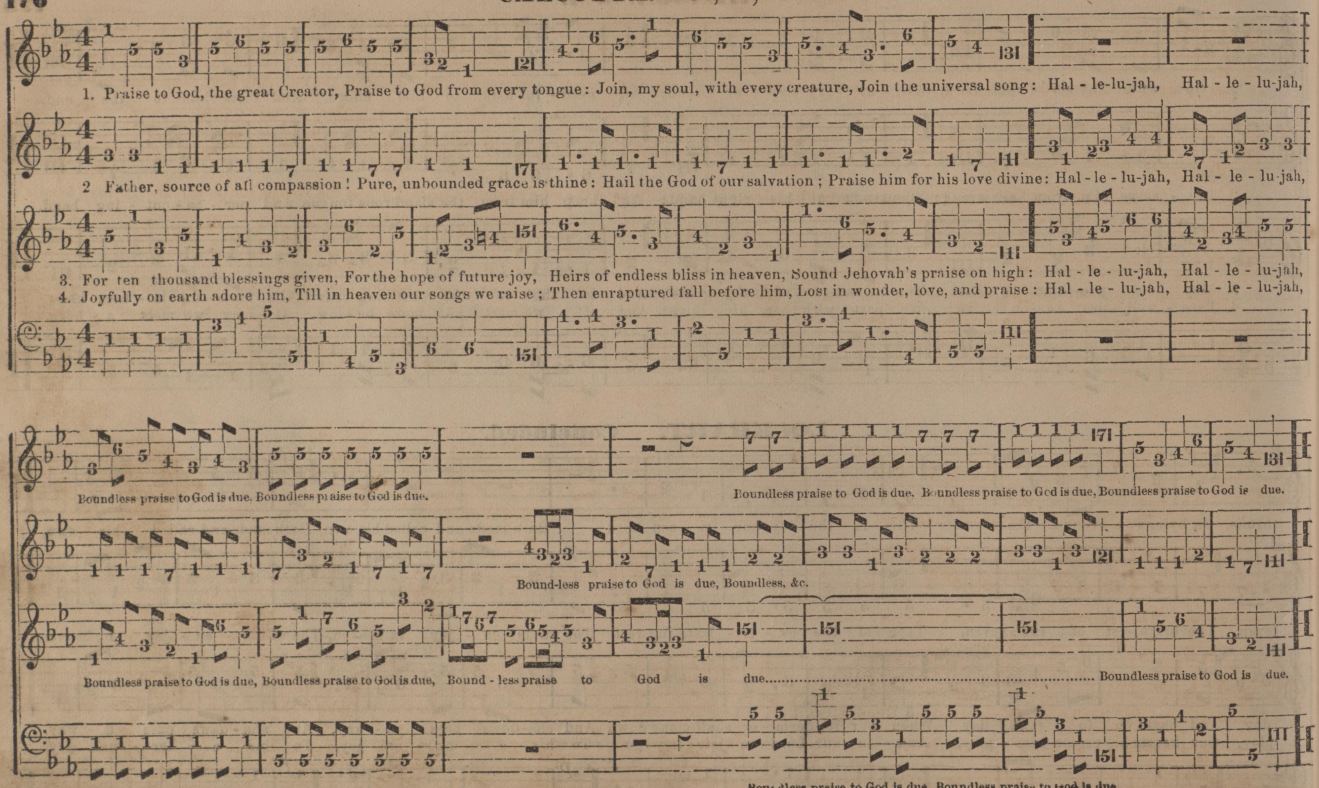
HENSON. S. M.

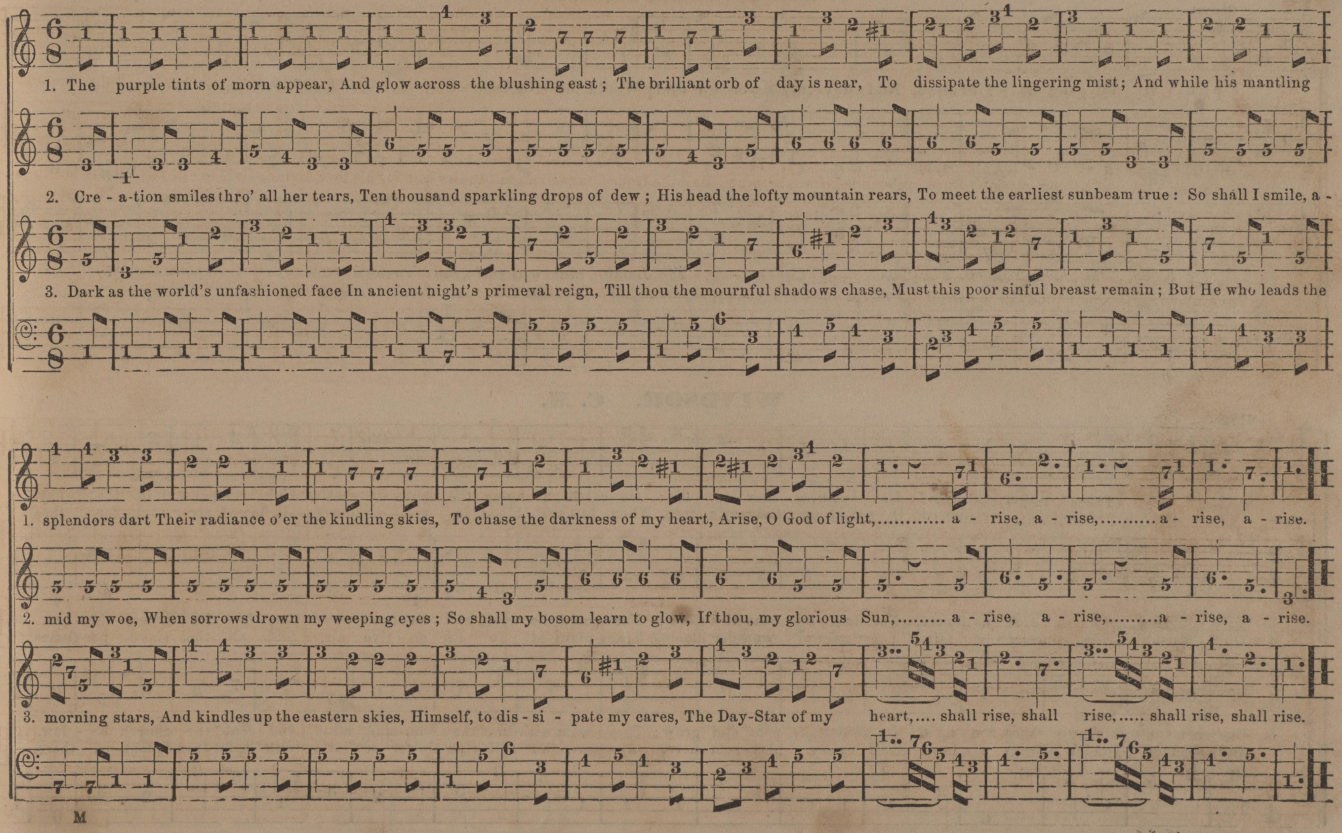


LOCKHART. Concluded.

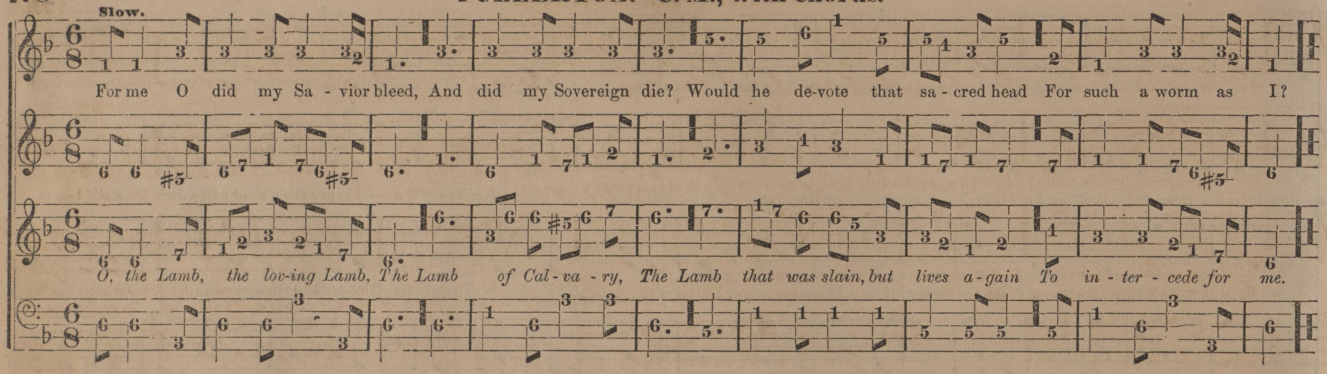


CALCUTTA. 8s, 7s, & 4s.

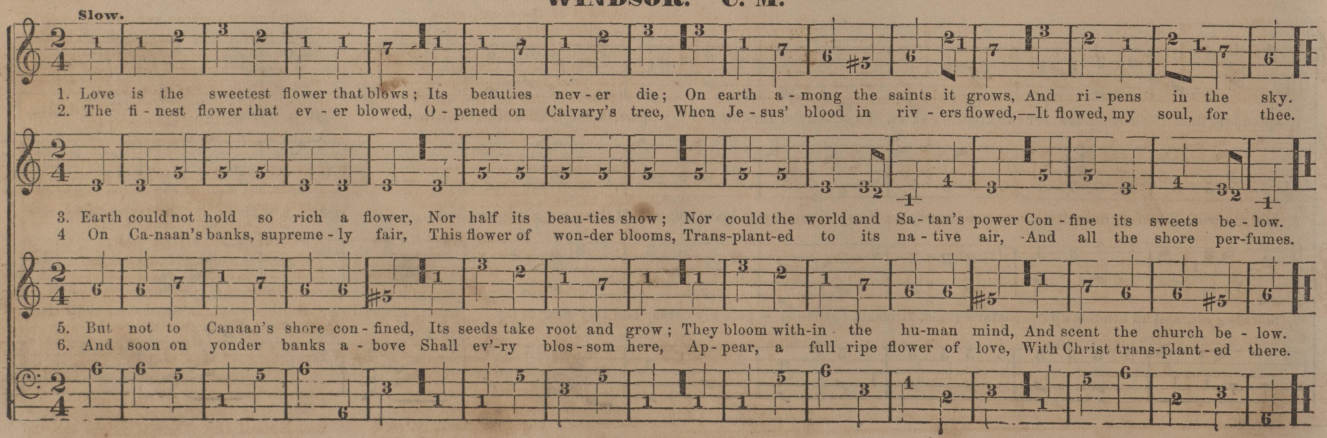



1. The purple tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dissipate the lingering mist; And while his mantling
2. Cre - a-tion smiles thro' all her tears, Ten thousand sparkling drops of dew; His head the lofty mountain rears, To meet the earliest sunbeam true: So shall I smile, a -
3. Dark as the world's unfashioned face In ancient night's primeval reign, Till thou the mournful shadows chase, Must this poor sinful breast remain; But He who leads the
1. splendors dart Their radiance o'er the kindling skies, To chase the darkness of my heart, Arise, O God of light,..... a - rise, a - rise,.....a - rise, a - rise.
2. mid my woe, When sorrows drown my weeping eyes; So shall my bosom learn to glow, If thou, my glorious Sun,..... a - rise, a - rise,.....a - rise, a - rise.
3. morning stars, And kindles up the eastern skies, Himself, to dis - si - pate my cares, The Day-Star of my heart,.... shall rise, shall rise,..... shall rise, shall rise.

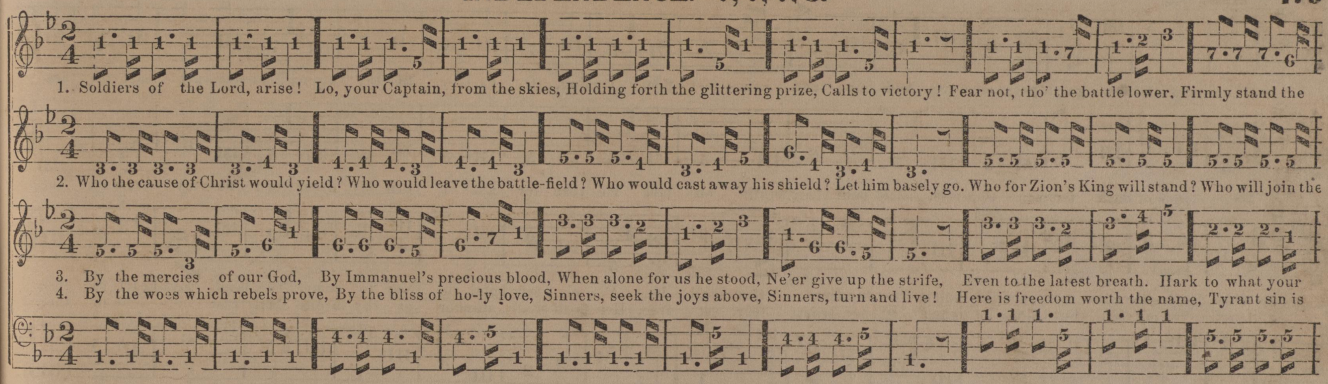
FULLERTON. C. M., with chorus.

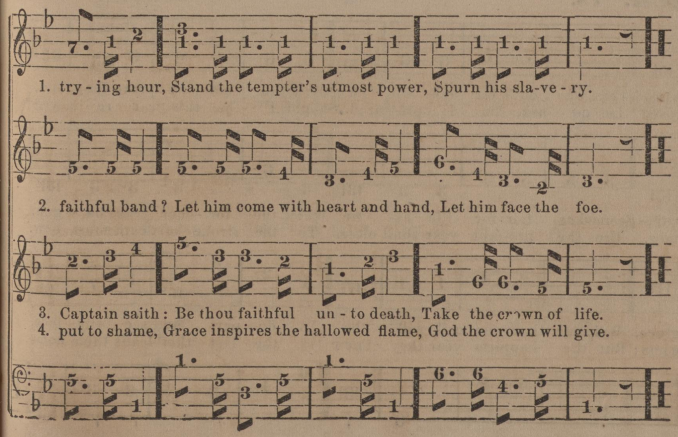


WINDSOR. C. M.



INDEPENDENCE. 7, 7, 7, 5.





1. Soldiers of the cross, arise!
Lo, your Leader, from the skies,
Waves before you glory's prize,
The prize of victory.
Seize your armor, gird it on,
Fight until the battle's won:
Soon the conflict will be done;
Then struggle manfully.

2. Jesus conquered when he fell,
Met and vanquished earth and hell;
Now he leads you on to swell
The triumphs of his cross.
Though your enemies appear,
Who will doubt, or who can fear?
God, our strength and shield, is near:
We cannot lose our cause.

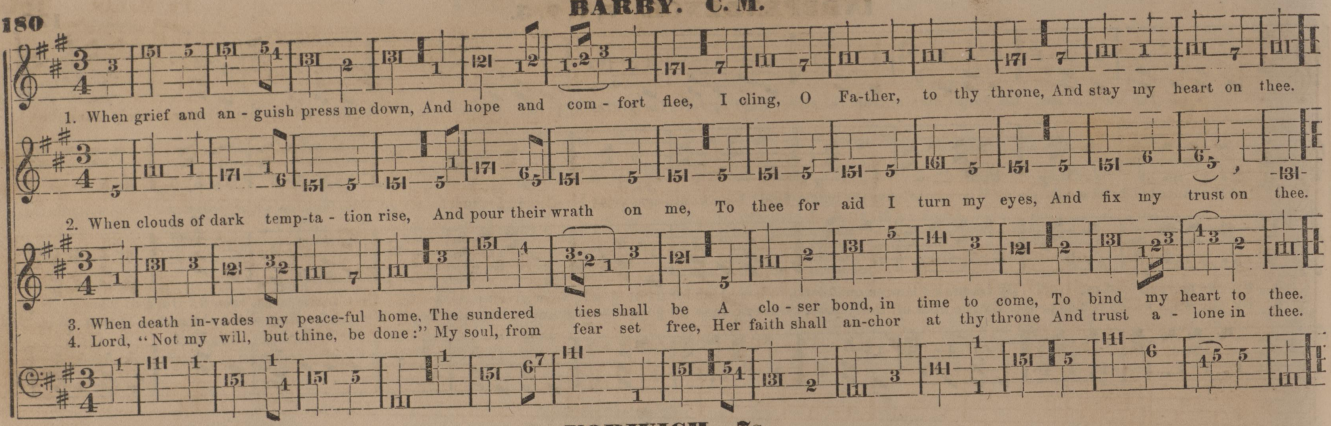
3. Onward, then, you hosts of God!
Jesus points the victor's road,
Follow where your Leader trod;
You soon shall see his face.
Soon, your enemies all slain,
Crowns of glory you shall gain;
Soon you'll join that glorious train
Who shout their Saviour's praise.

1. Clime beneath whose genial sun
Kings were quelled and freedom won,—
Where the dust of Washington
Sleeps in glory's bed:
Heroes from thy sylvan shade
Changed the plough for battle-blade;
Holy men for thee have prayed,
Patriot martyrs bled.

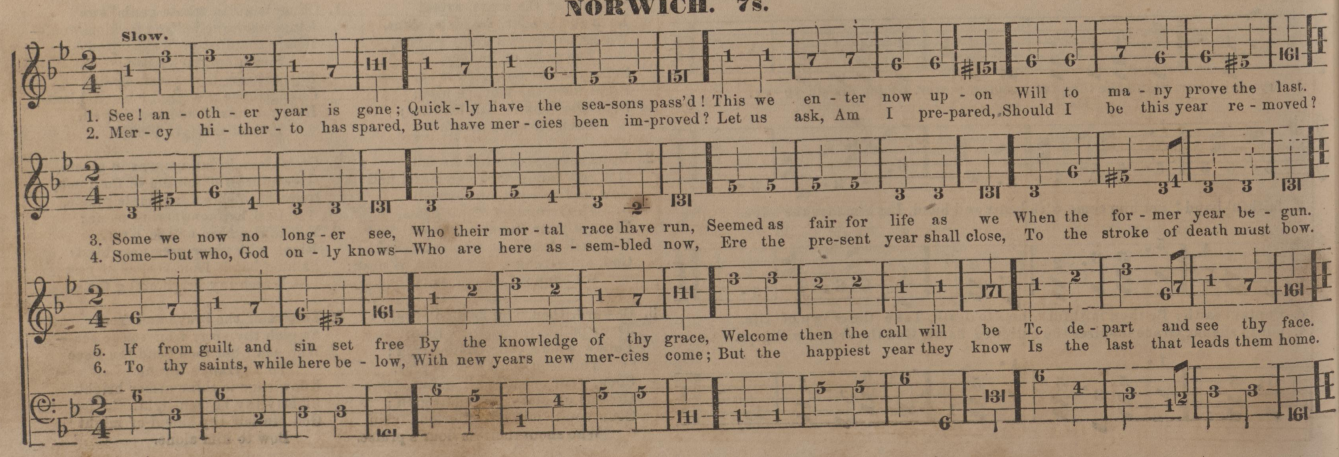
2. Crownless Judah mourns in gloom,
Greece lies slumbering in the tomb,
Rome hath shorn her eagle plume,
Lost her conquering name:
Youthful nation of the West,
Rise! with truer greatness blest:
Sainted bands from realms of rest
Watch thy brightening fame.

3. Empire of the brave and free!
Stretch thy sway from sea to sea—
Who shall bid thee bend the knee
To a tyrant's throne?
Knowledge is thine armor bright,
Liberty thy beacon-light,
God himself thy shield of might
Bow to him alone.

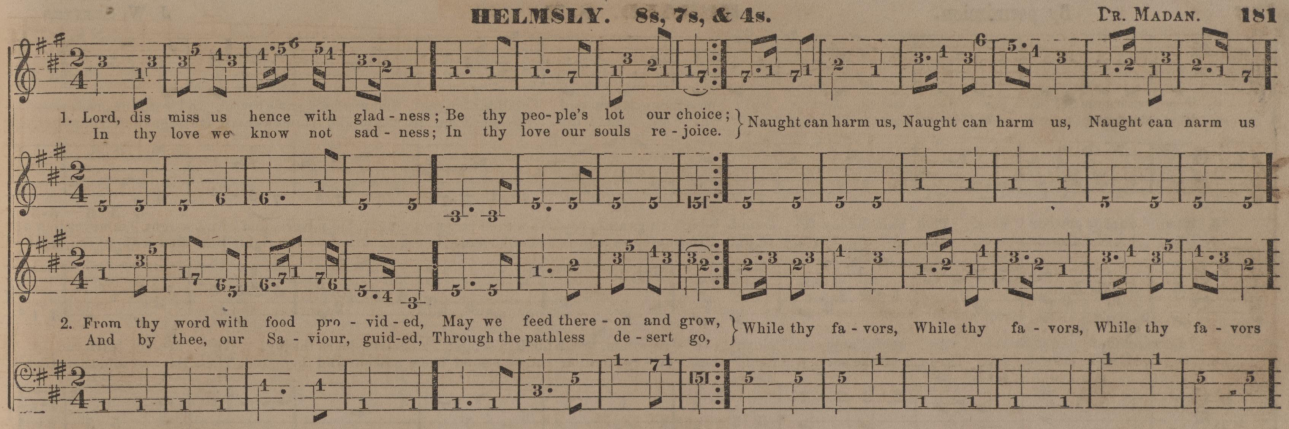
BARBY. C. M.



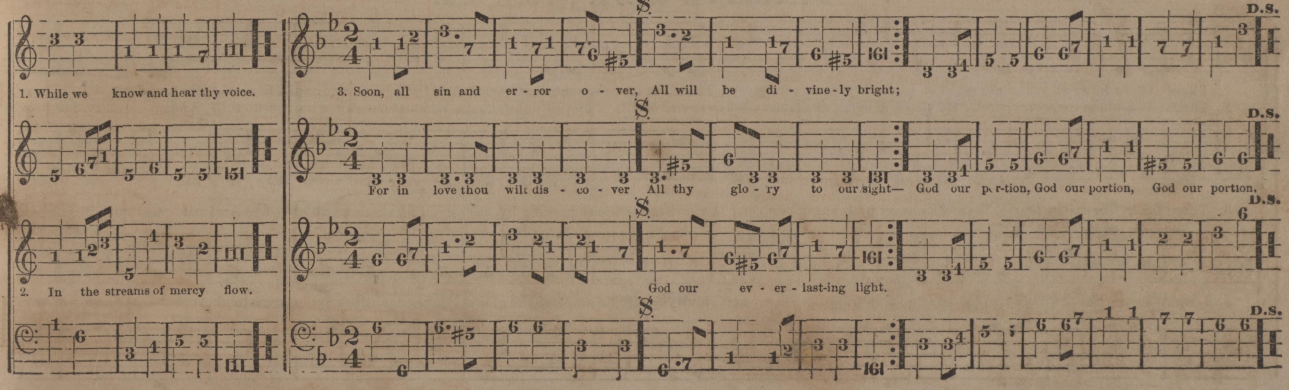
NORWICH. 7s.



HELMSLY. 8s, 7s, & 4s.



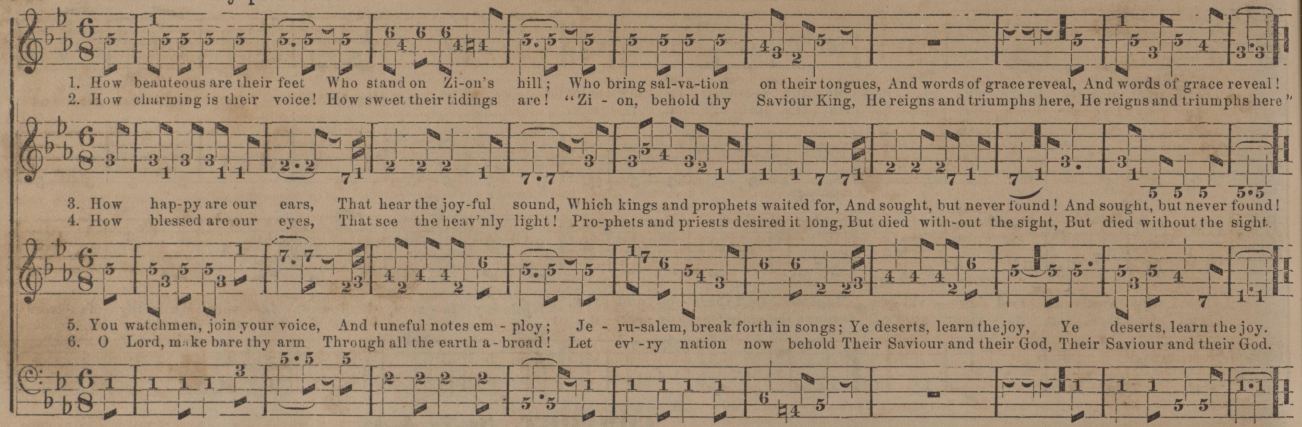
COMFORT. 8s, 7s, & 4s.



By permission.

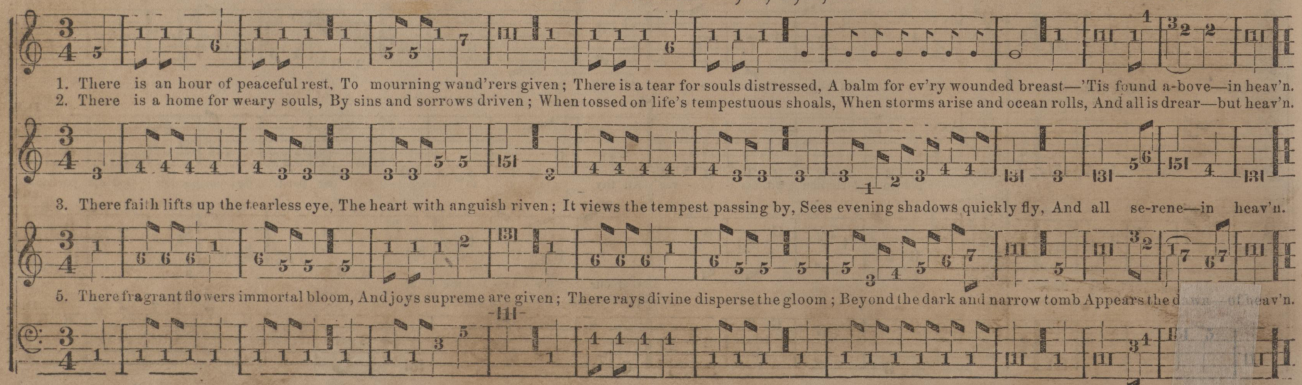
HERALD. S. M.

J. W. Suffern.

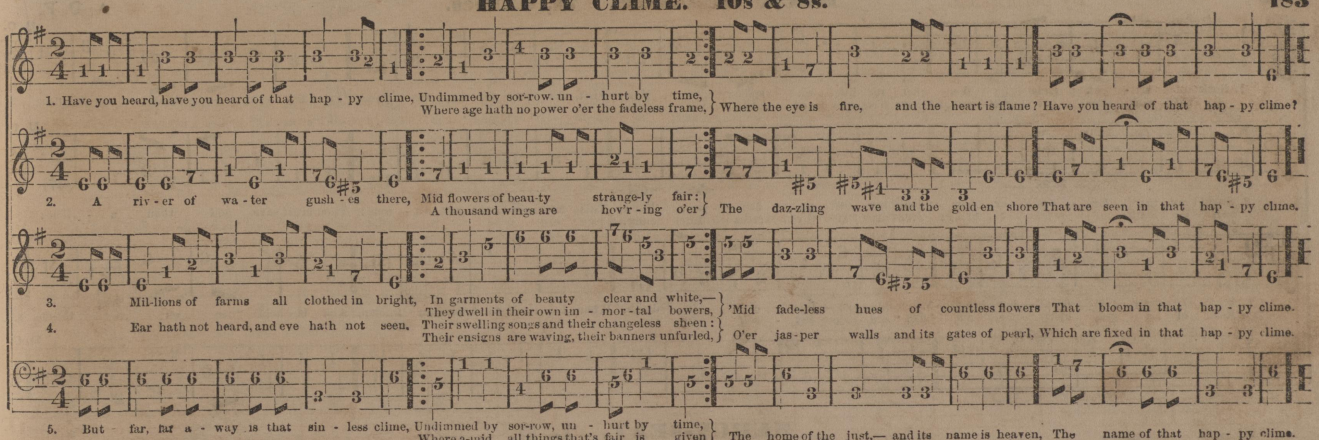


PEACEFUL REST. 8, 6, 8, 8, 6.

A. D. Fillmore

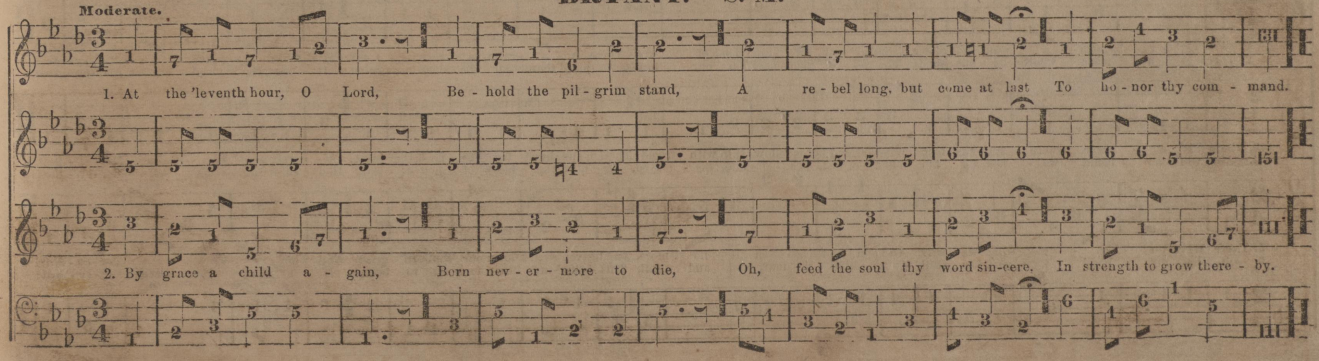


HAPPY CLIME. 10s & 8s.



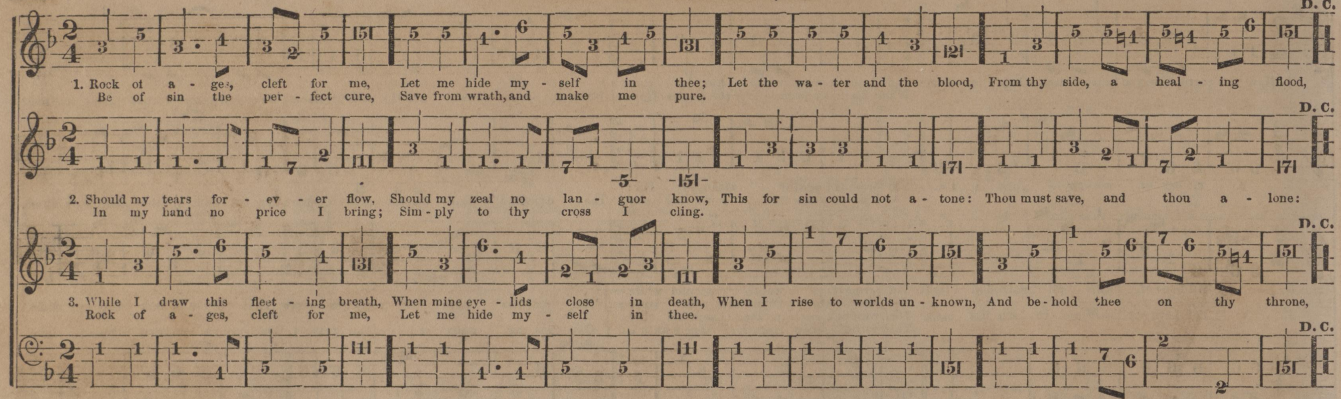
BRYANT. S. M.

J. W. SUFFERN.



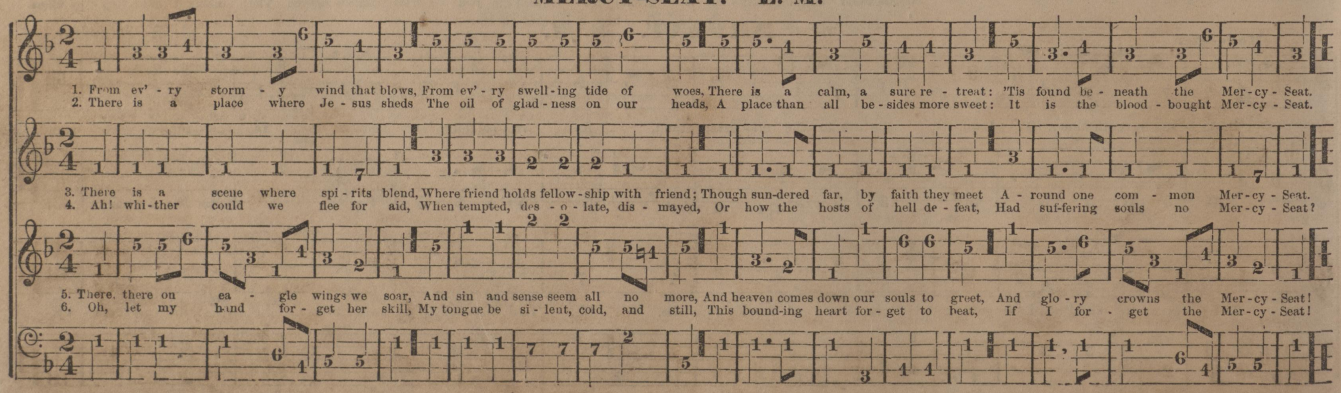
ROCK OF AGES. 7s, 6 lines.

A. D. F.

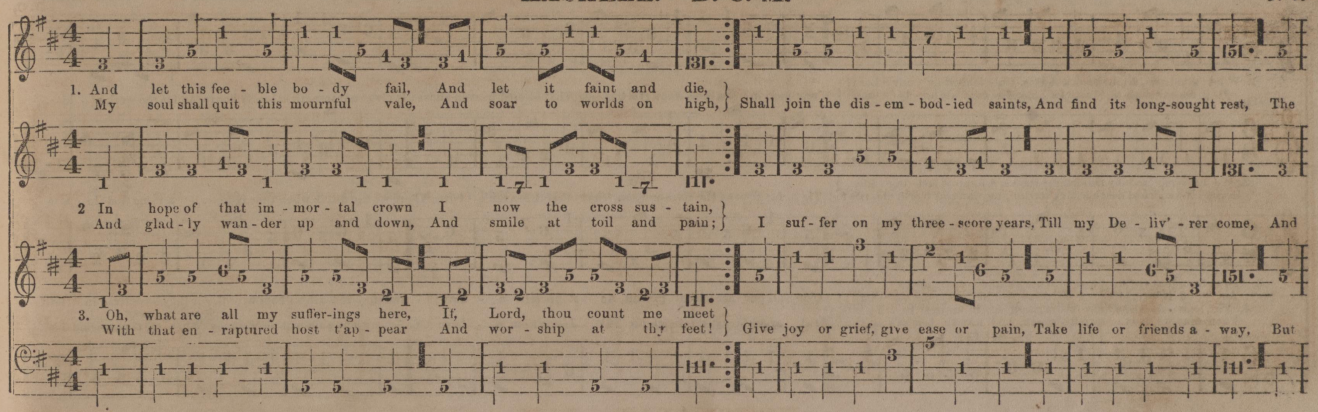


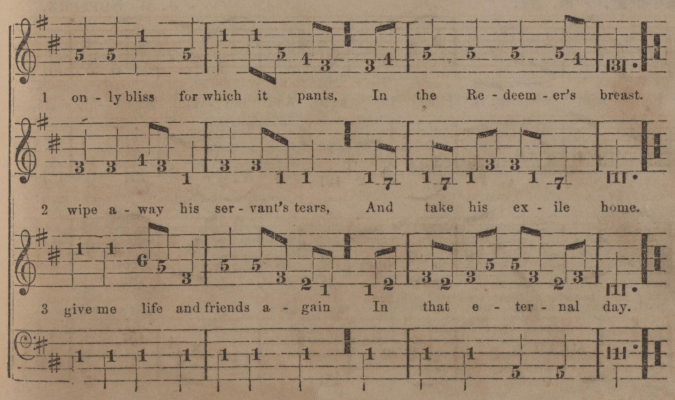
MERCY-SEAT. L. M.

*



HASKELL. D. C. M.





1. There is a place of sacred rest,
Far, far beyond the skies.
Where beauty smiles eternally,
And pleasure never dies,—
My Father's house, my heavenly home,
Where "many mansions" stand,
Prepared by hands divine for all
Who seek the better land.

2. When tossed upon the waves of life,
With fear on every side,—
When fiercely howls the gathering storm,
And foams the angry tide,—
Beyond the storm, beyond the gloom,
Breaks forth the light of morn,
Bright beaming from my Father's house,
To cheer the soul forlorn.

3. In that pure home of tearless joy,
Earth's parted friends shall meet,
With smiles of love that never fade,
And blessedness complete:
Oh, there adieus are sounds unknown;
Death frowns not on that scene;
But life and glorious beauty shine
Untroubled and serene.

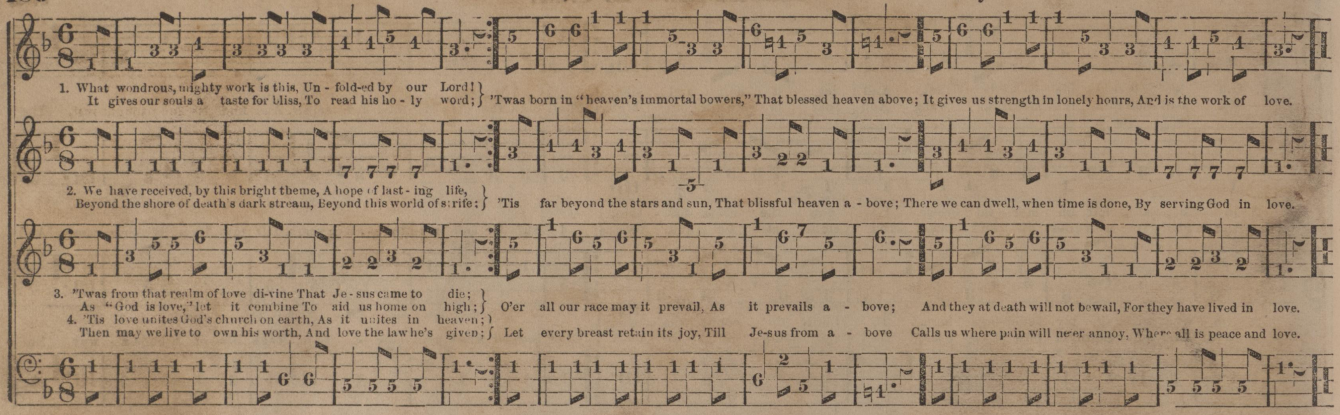
1. Lo! what a glorious sight appears
To our admiring eyes!
The former seas have passed away,
The former earth and skies.
From heaven the New Jerus'lem comes,
All worthy of its Lord;
See all things now at last renewed,
And Paradise restored.

2. Attending angels shout for joy,
And the bright armies sing,
Mortals, behold the sacred seat
Of your descending King!
The God of glory down to men
Removes his blest abode;
He dwells with men,—his people they,
And he his people's God.

3. His gracious hand shall wipe the tear
From every weeping eye,
And pains, and groans, and griefs, and fears,
And death itself, shall die.
Oh, may we stand before the Lamb,
When earth and seas are fled,
And hear the Judge pronounce our name
With blessings on our head!

LOVE. D. C. M.

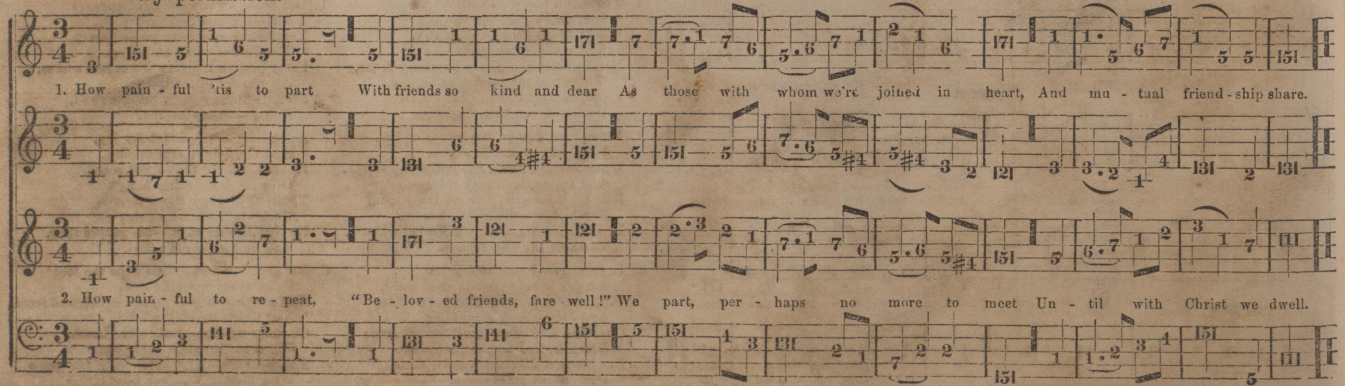
Words by G. W. Treadway. Wm. Cole. *



By permission.

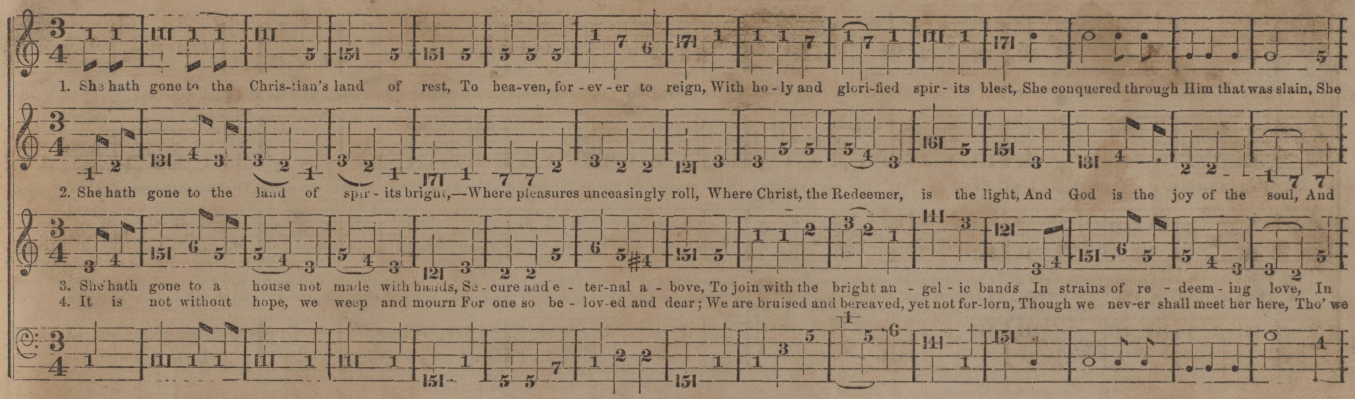
WOODRUFF. S. M.

J. W. Suffern.



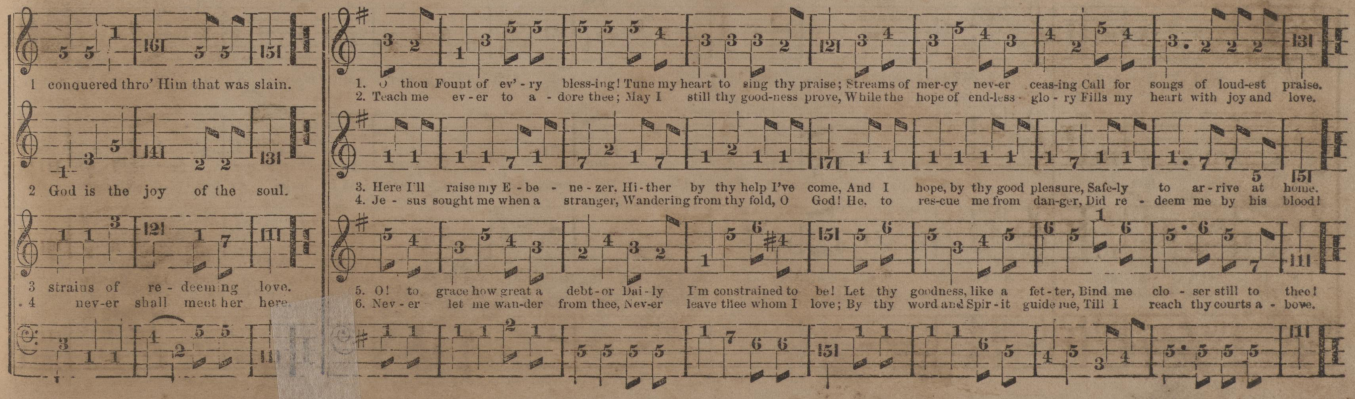
CHRISTIAN'S REST. 10s & 8s.

Words and Music by C. L. FILLMORE.

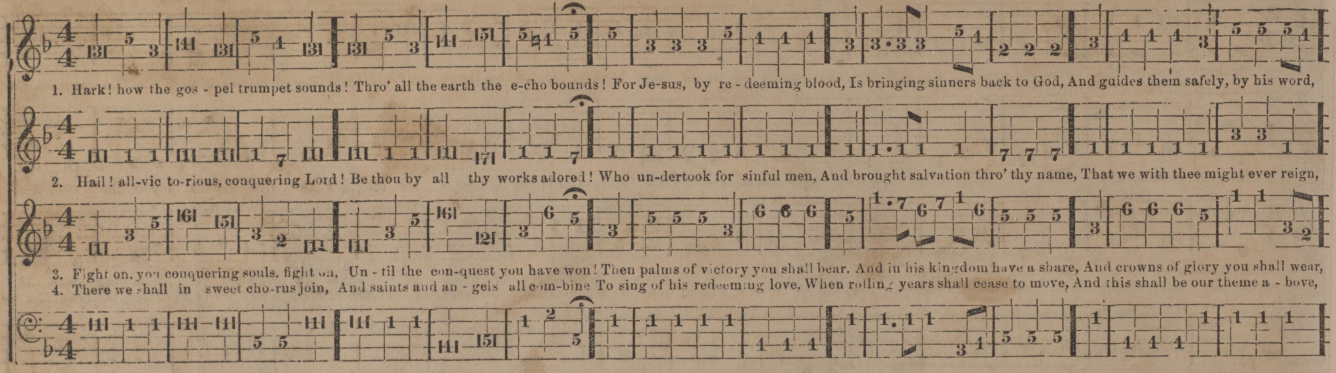


CONNERSVILLE. 8s & 7s.

A. D. FILLMORE.

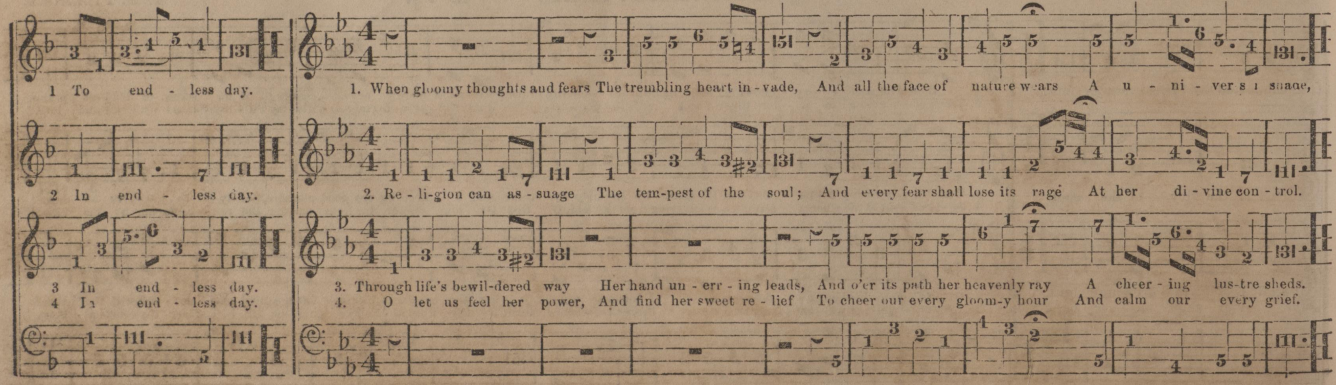


EBERT. 8, 8, 8, 8, 8, 4.

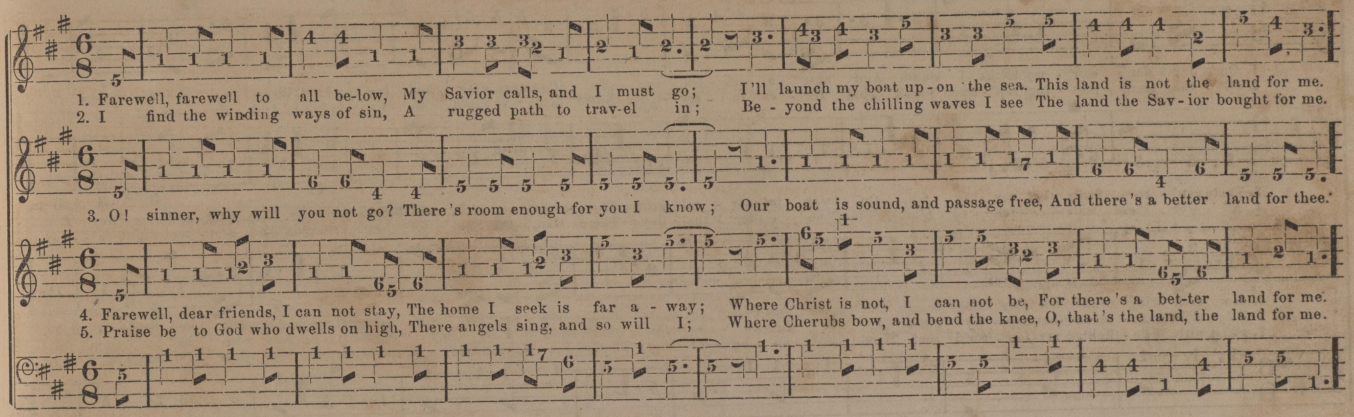


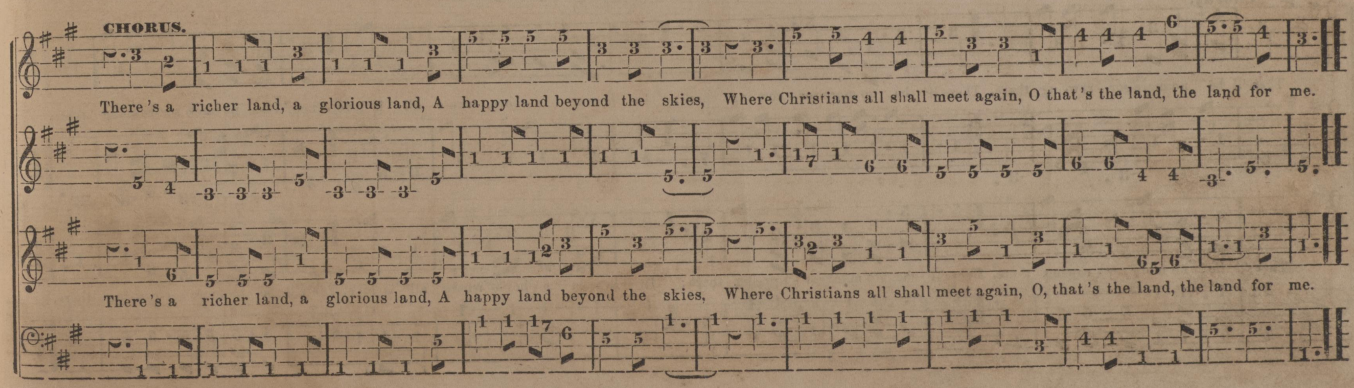
EVENING. S. M.

J. W. Suffern.

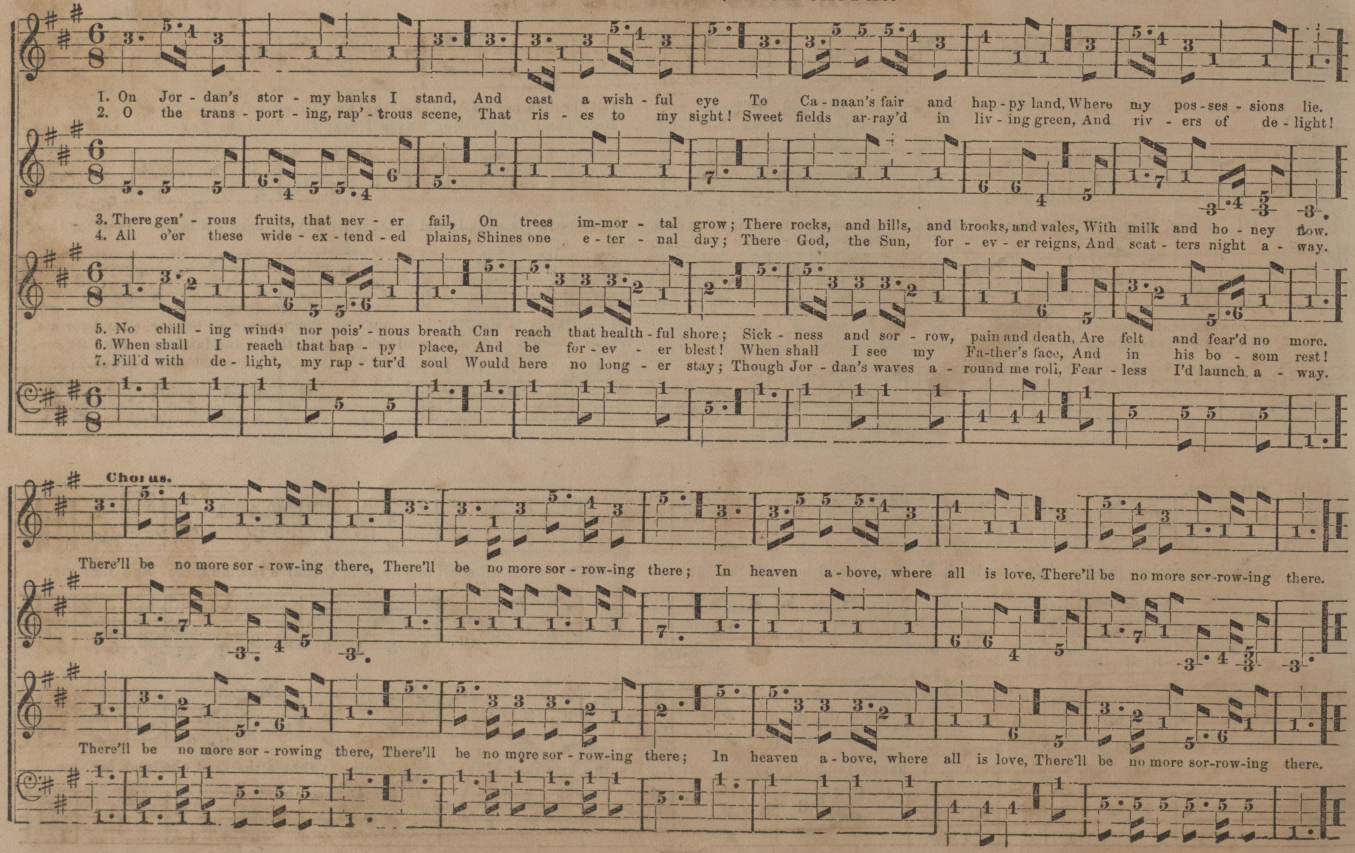


THE LAND FOR ME. L. M.





HOUSTON. C. M., with chorus.



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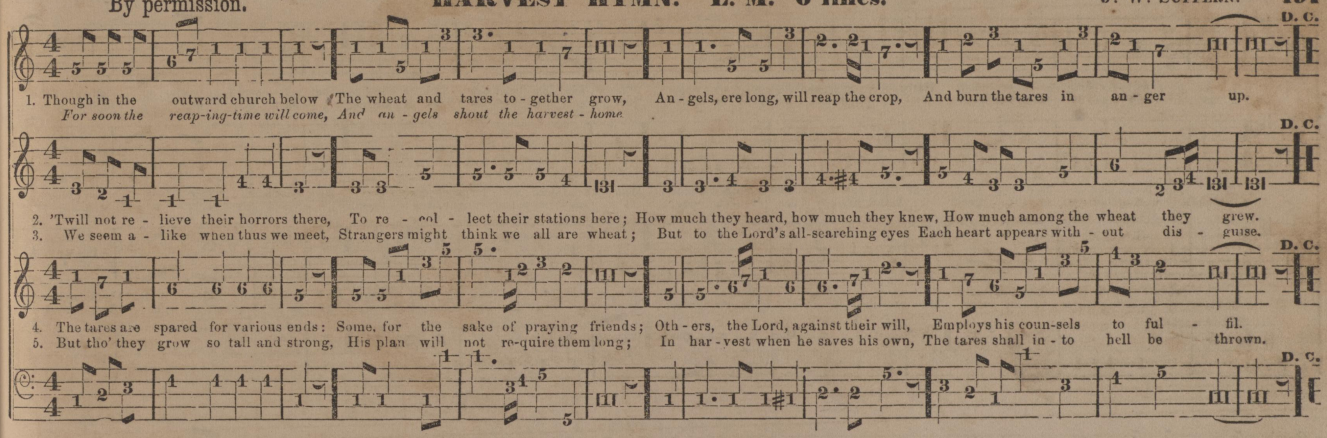
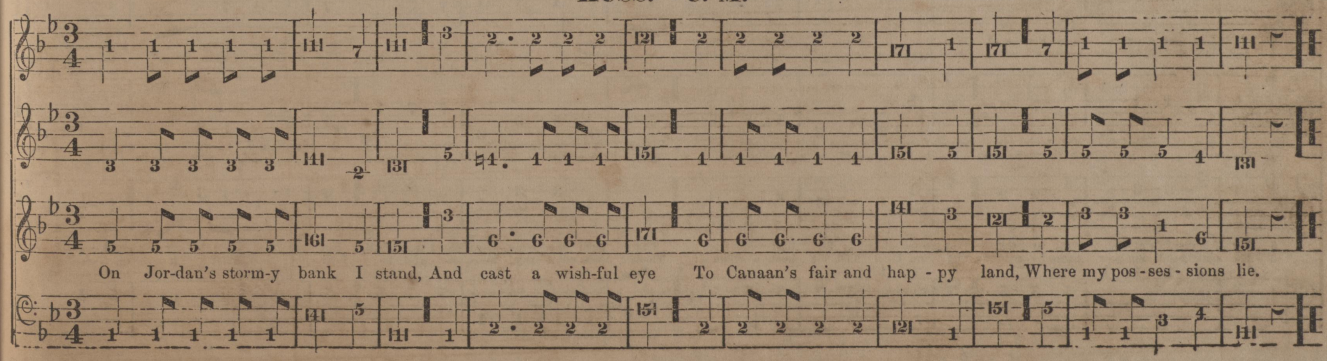
HARVEST HYMN. L. M. 6 lines.

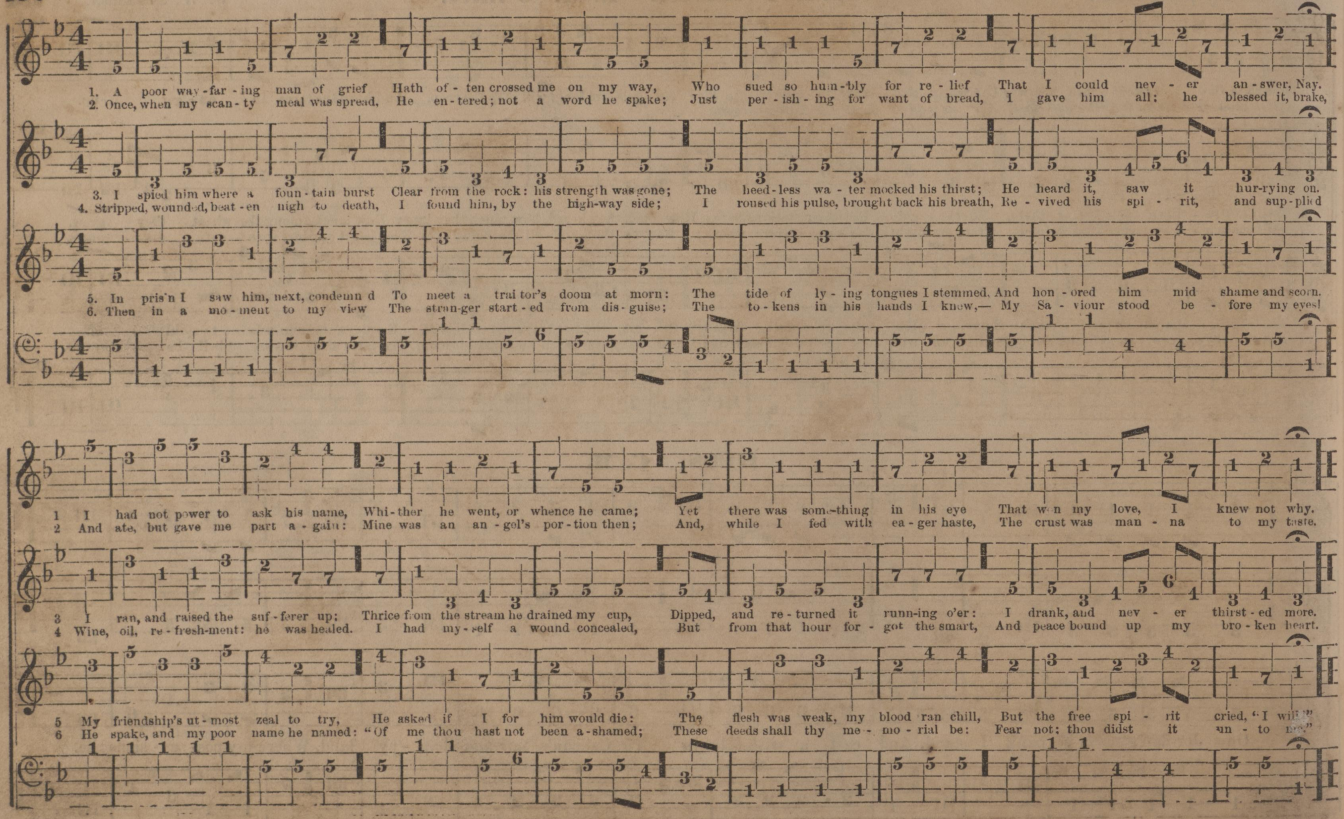
J. W. Suffern. 191



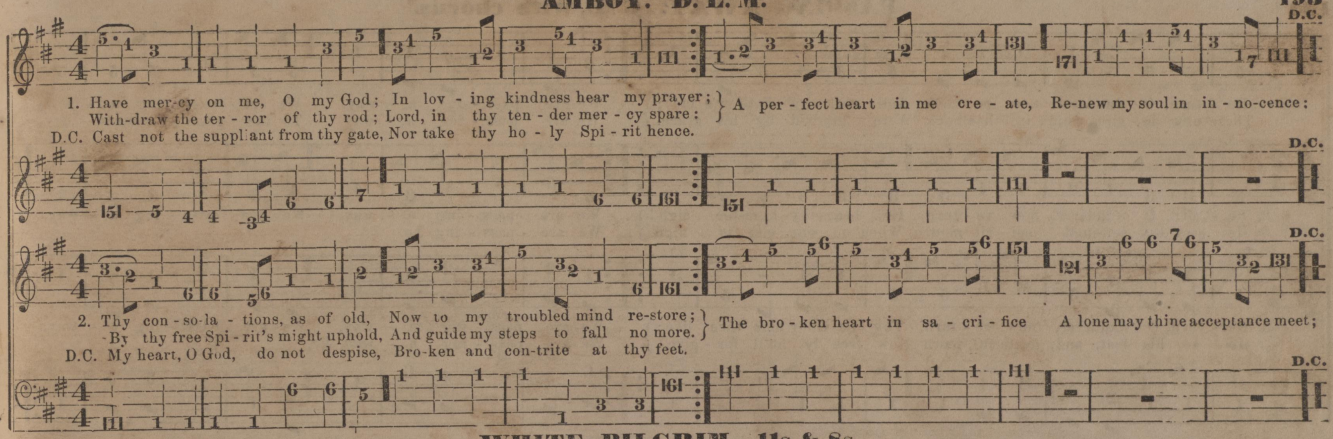
HUSS. C. M.



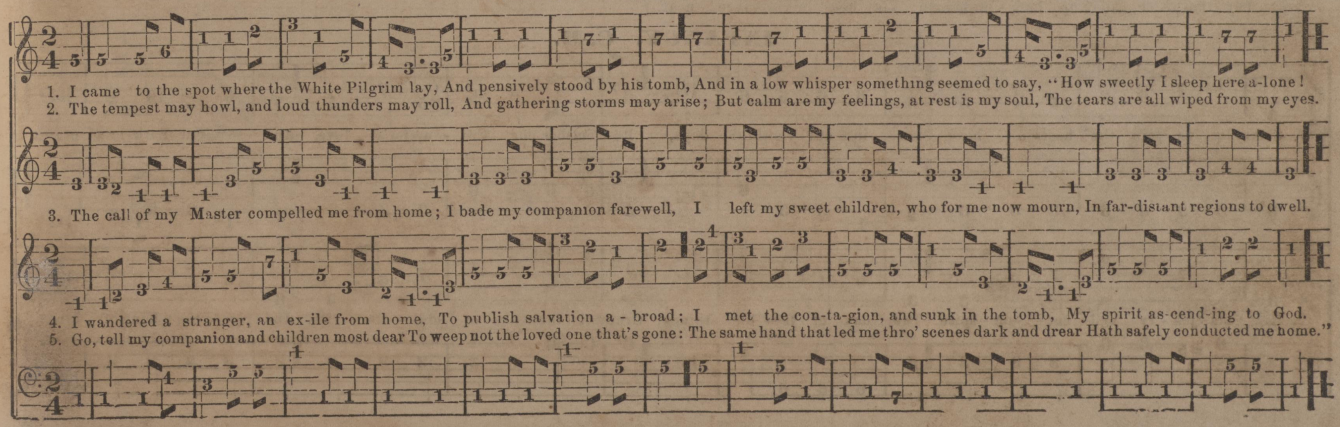
DUANE STREET. D. L. M.



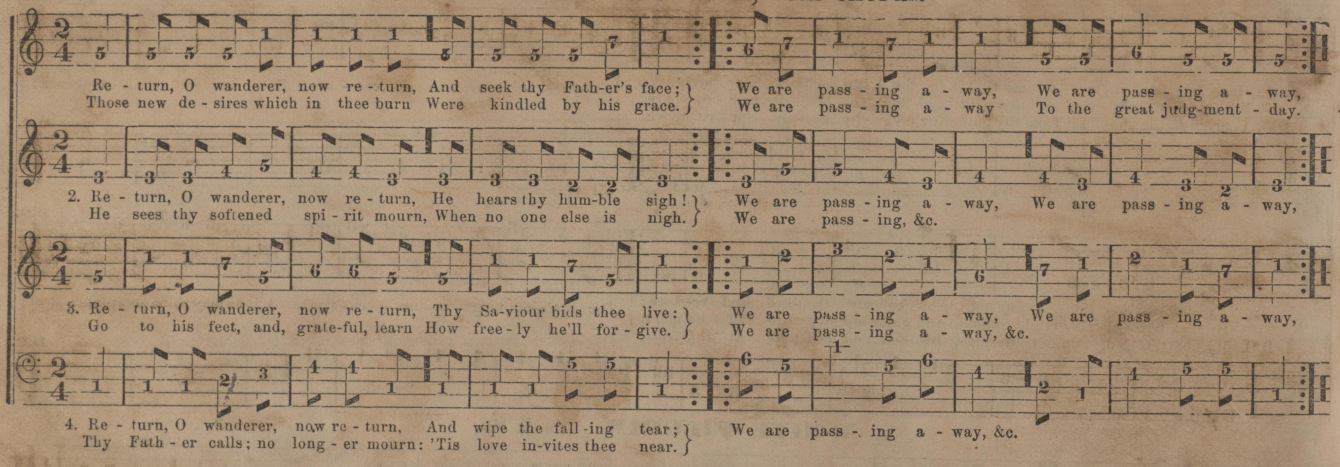
AMBOY. D. L. M.



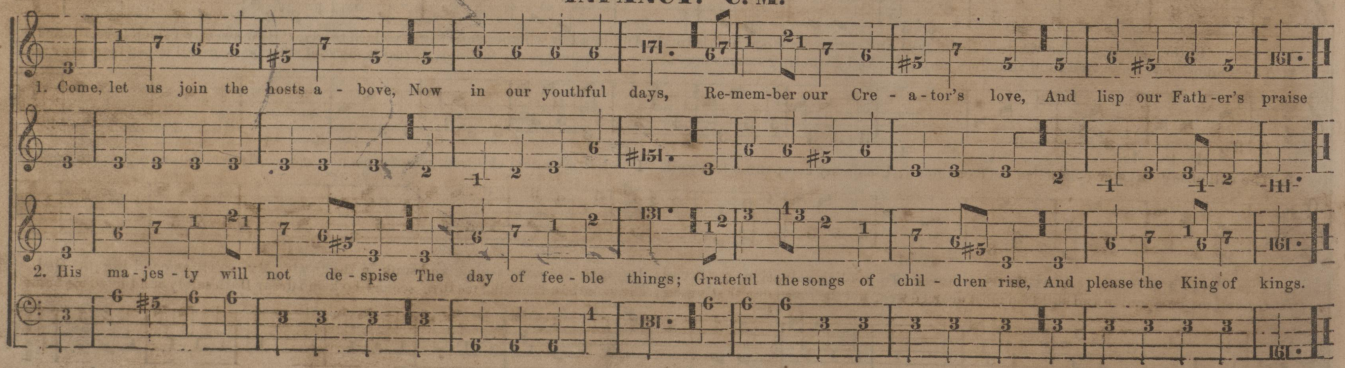
WHITE PILGRIM. 11s & 8s.



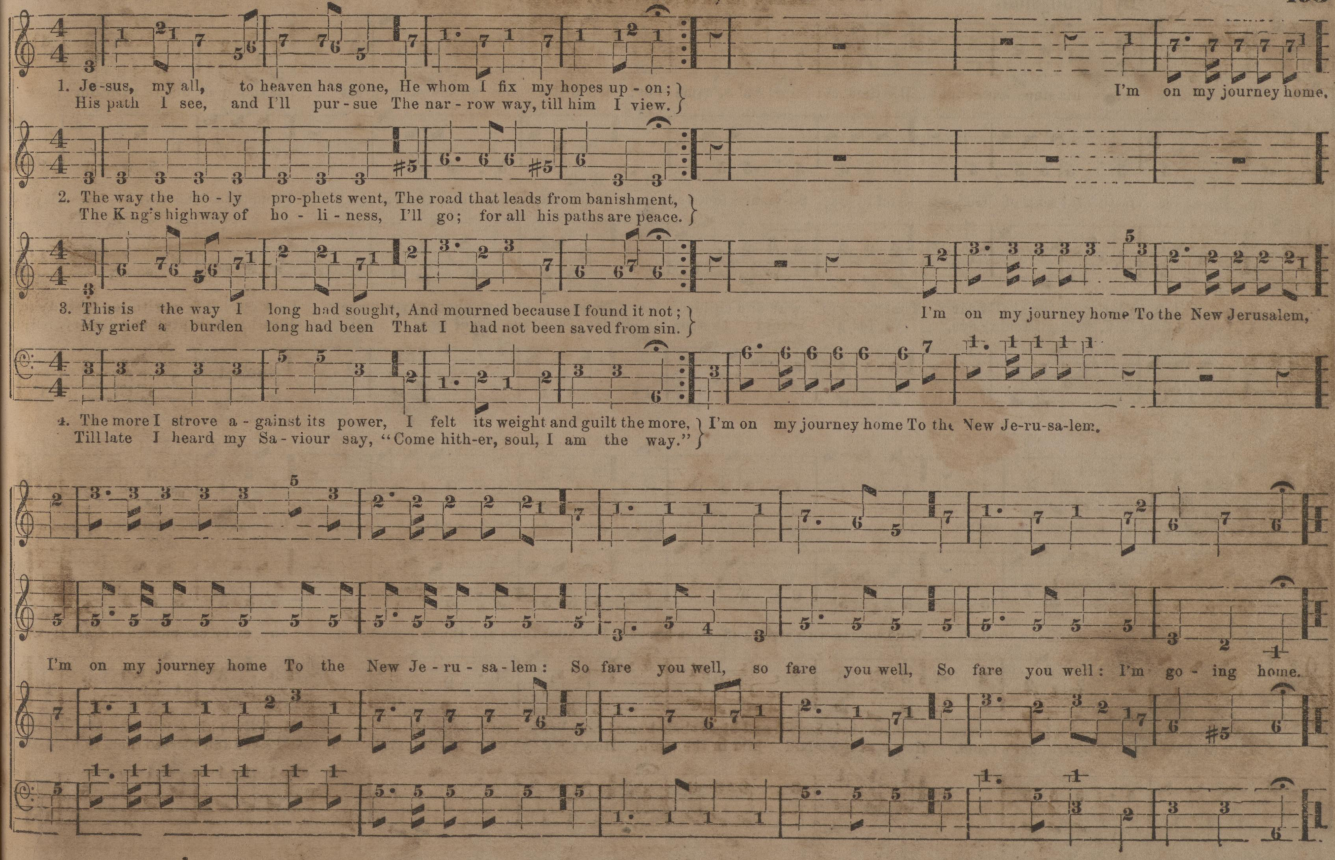
PASSING AWAY. C M., with chorus.



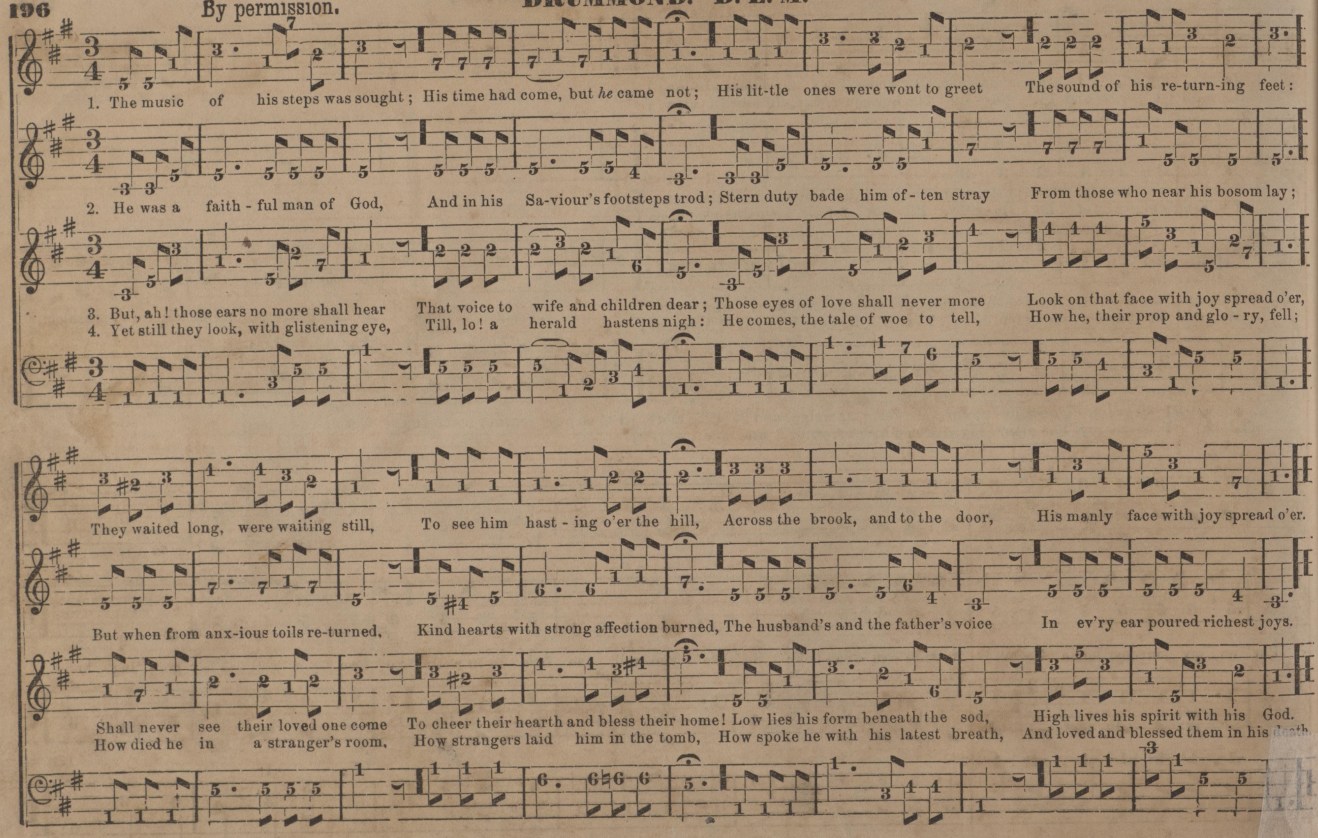
INFANCY. C. M.



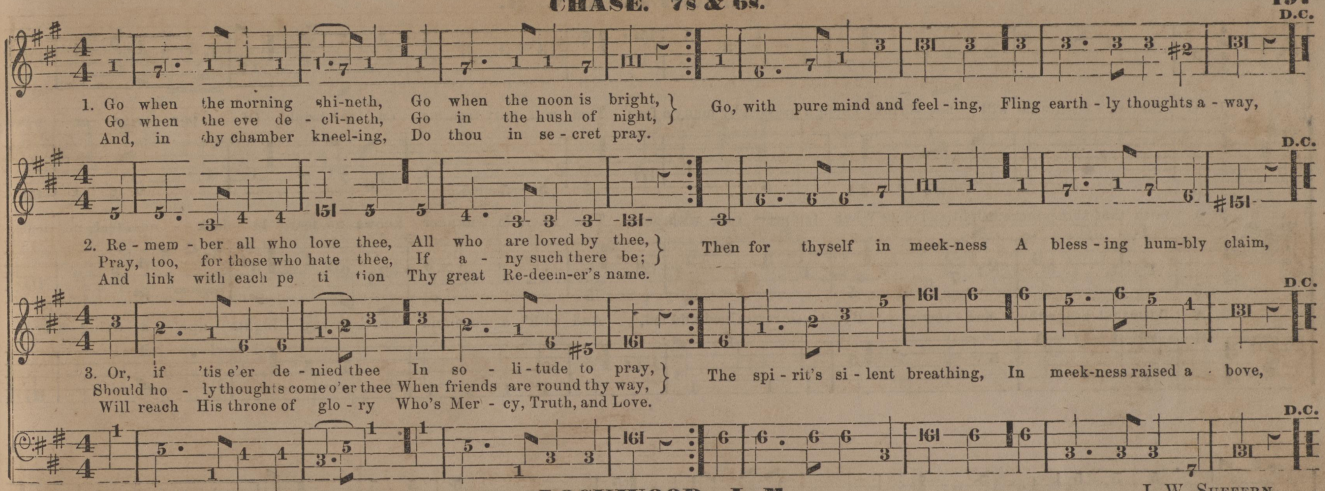
PILGRIMAGE. L. M., with chorus.



196 By permission. **DRUMMOND. D. L. M.** J. W. Suffern.



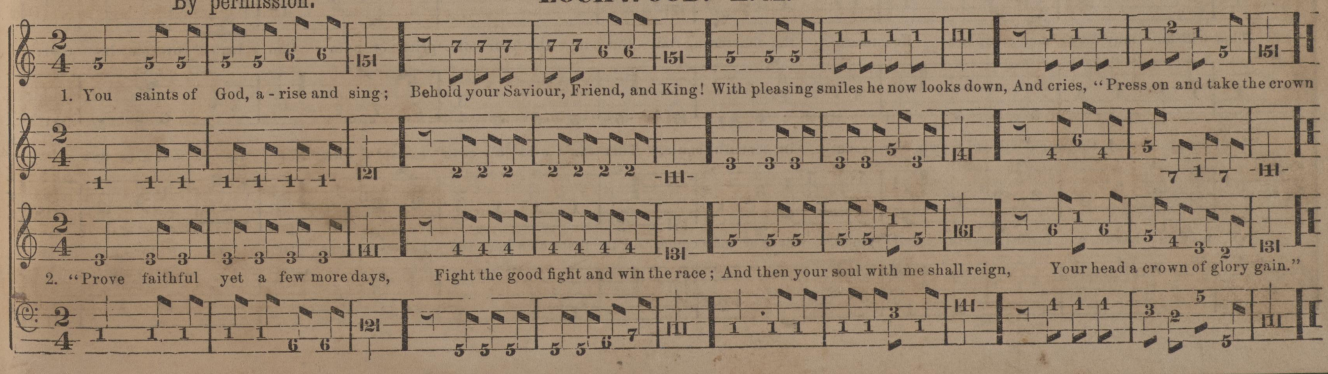
CHASE. 7s & 6s.



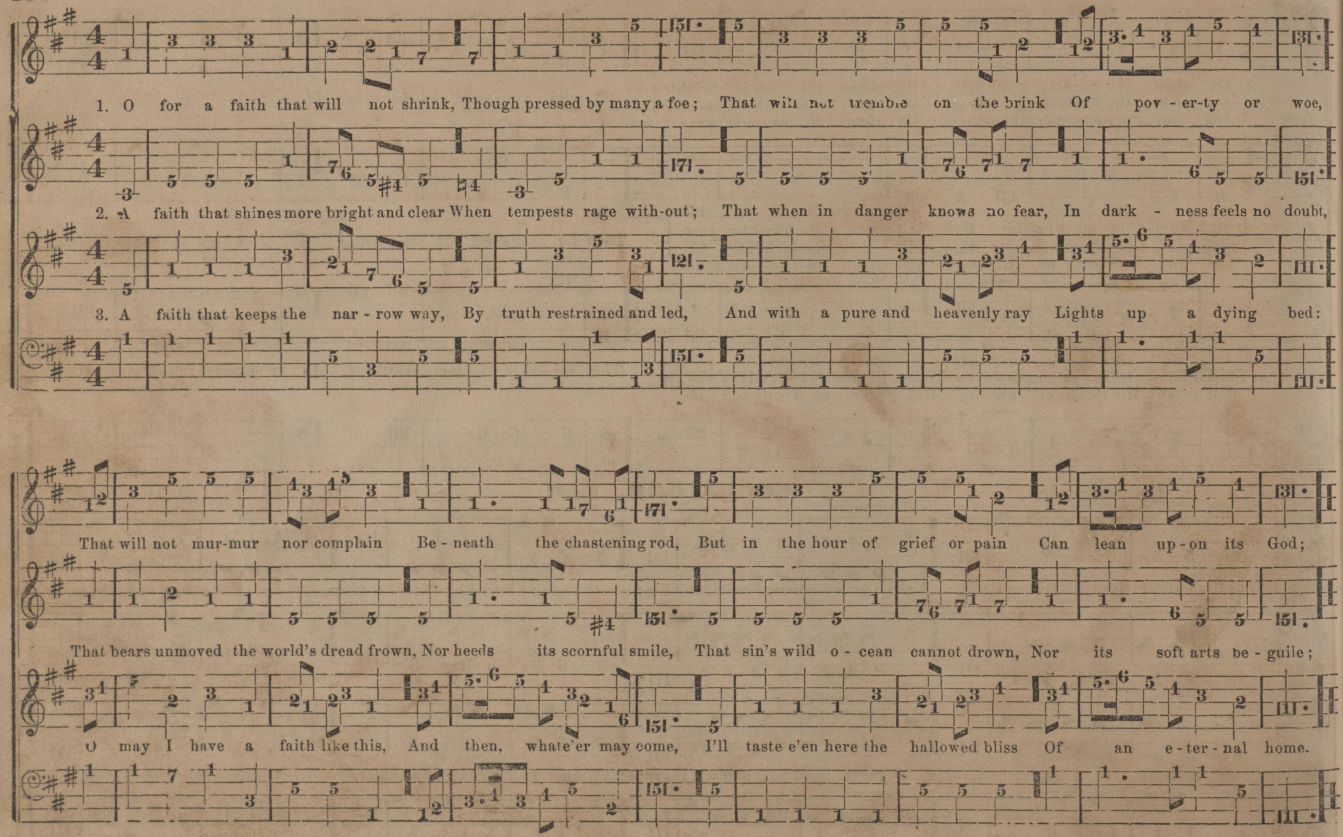
By permission.

LOCKWOOD. L. M.

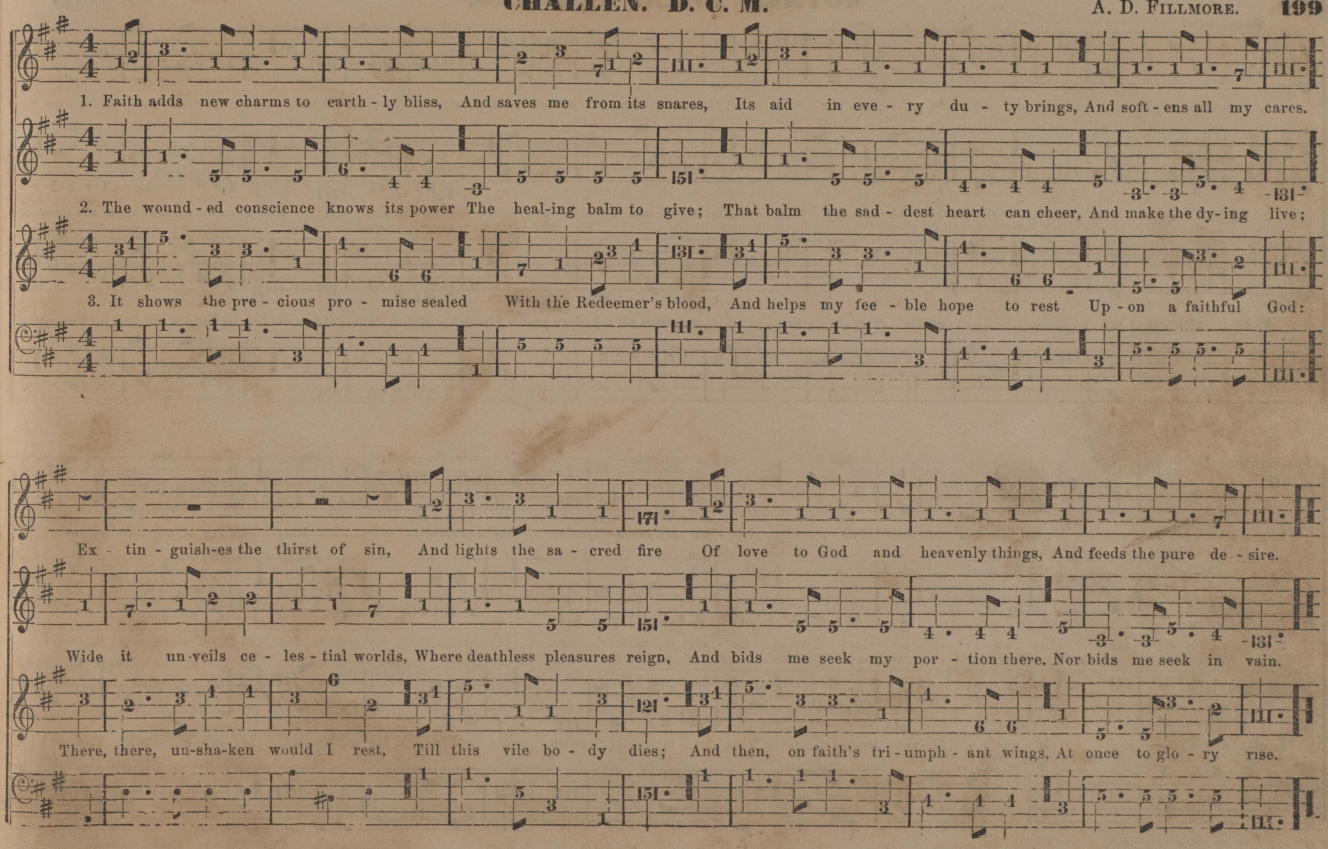
J. W. SUFFERN.



FILLINGER. D. C. M.



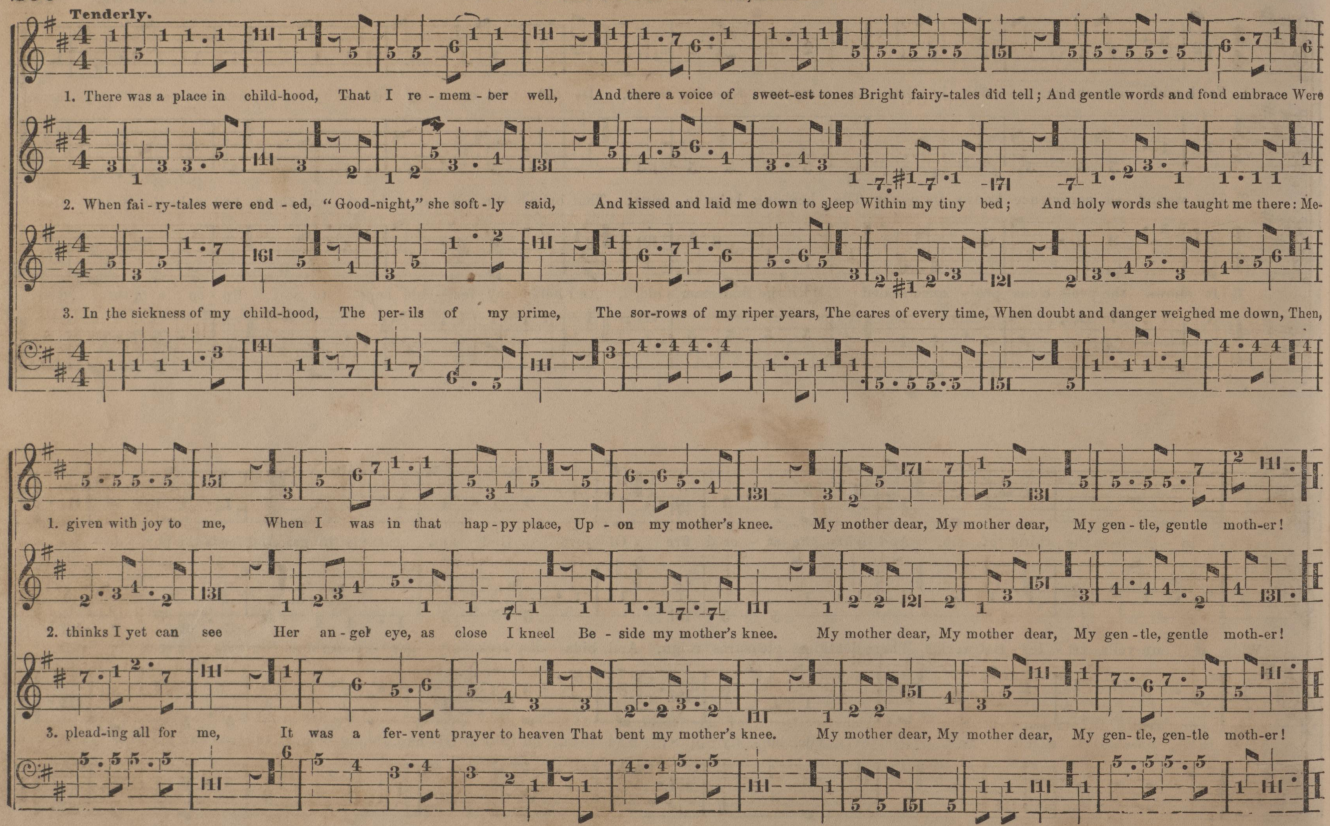
CHALLEN. D. C. M.

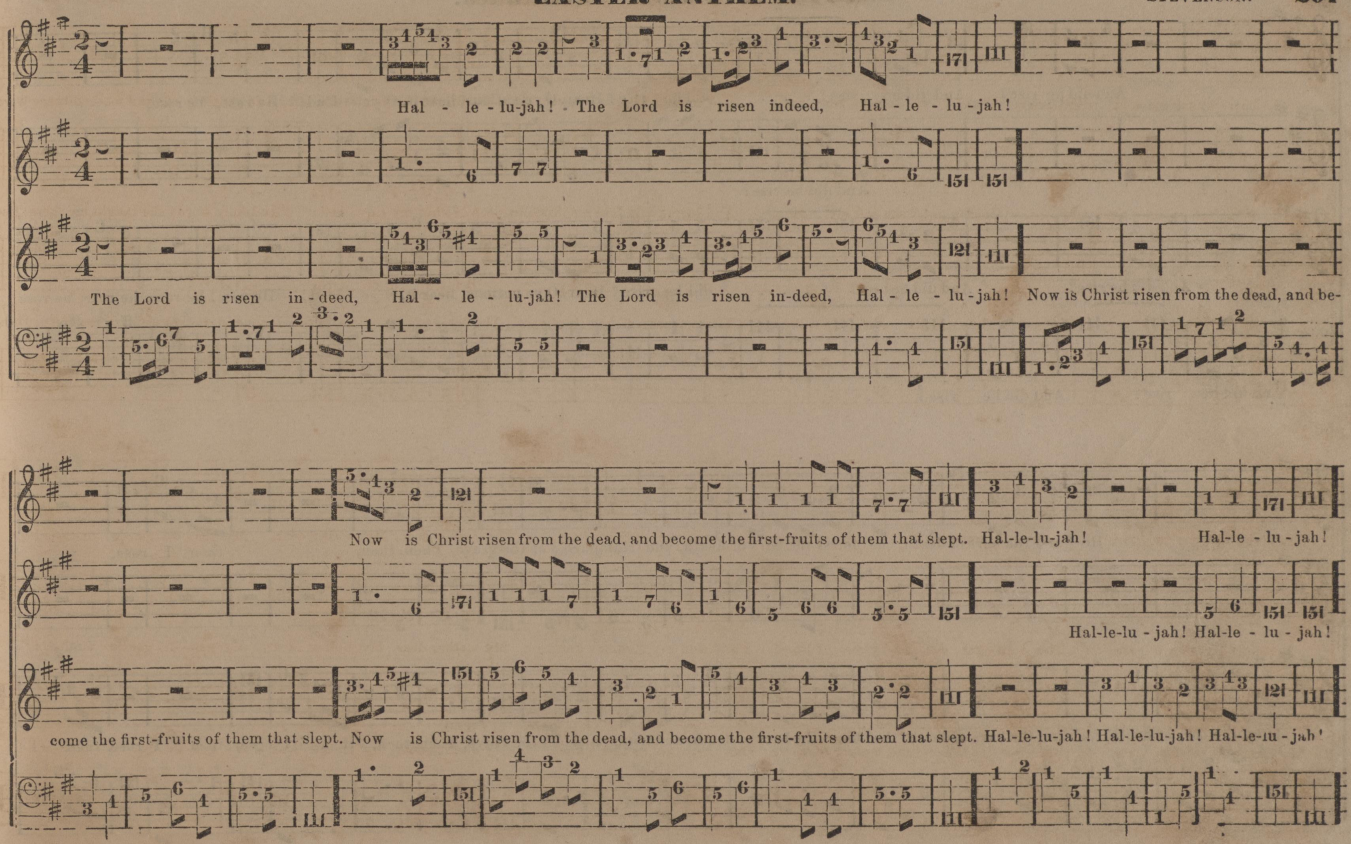

1. Faith adds new charms to earth - ly bliss, And saves me from its snares, Its aid in eve - ry du - ty brings, And soft - ens all my cares.
2. The wound - ed conscience knows its power The heal-ing balm to give; That balm the sad - dest heart can cheer, And make the dy-ing live;
3. It shows the pre - cious pro - mise sealed With the Redeemer's blood, And helps my fee - ble hope to rest Up - on a faithful God:
Ex - tin - guish-es the thirst of sin, And lights the sa - cred fire Of love to God and heavenly things, And feeds the pure de - sire.
Wide it un-veils ce - les - tial worlds, Where deathless pleasures reign, And bids me seek my por - tion there. Nor bids me seek in vain.
There, there, un-sha-ken would I rest, Till this vile bo - dy dies; And then, on faith's tri - umph - ant wings, At once to glo - ry rise.

MOTHER DEAR. 7s, 6s & 8s.

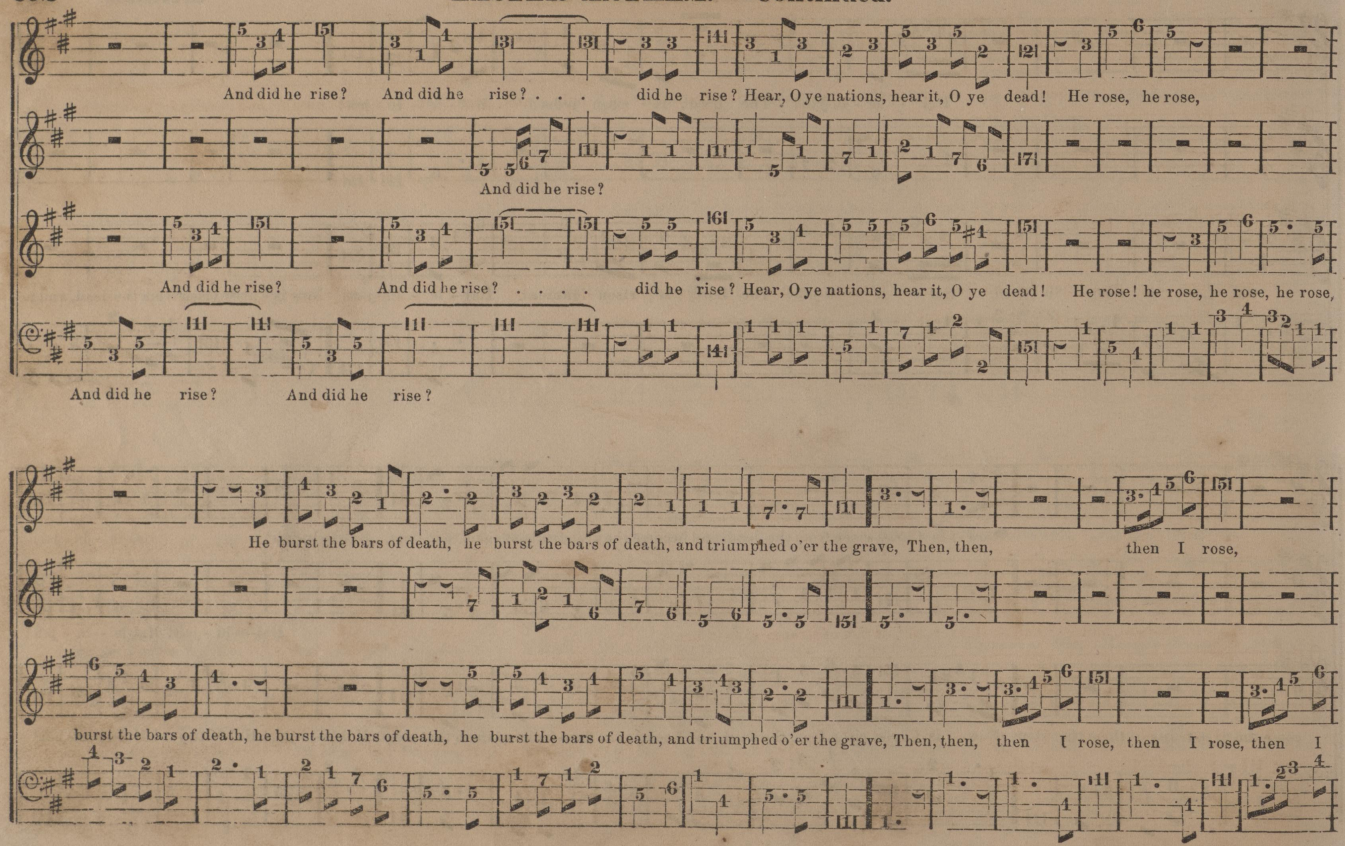
S. Lover

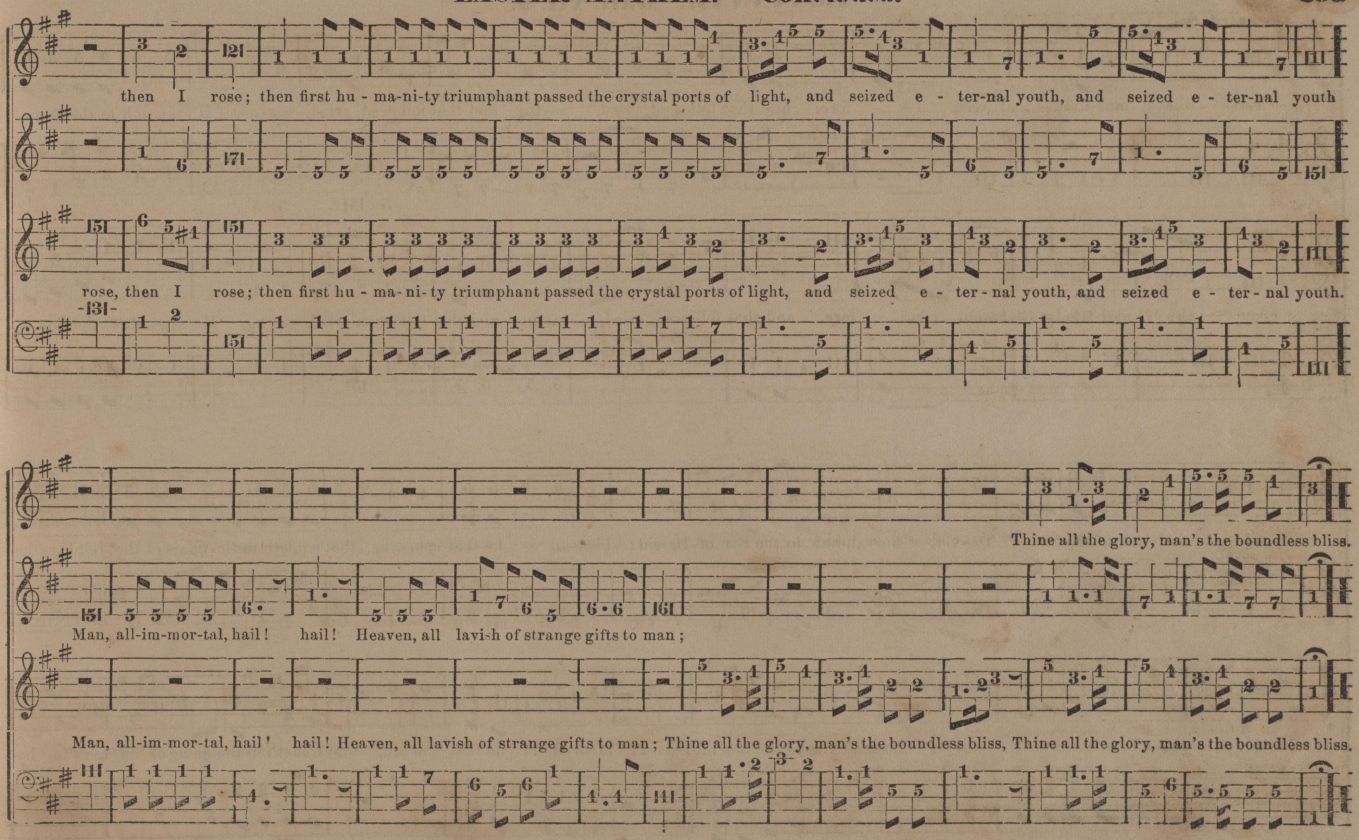
Tenderly.



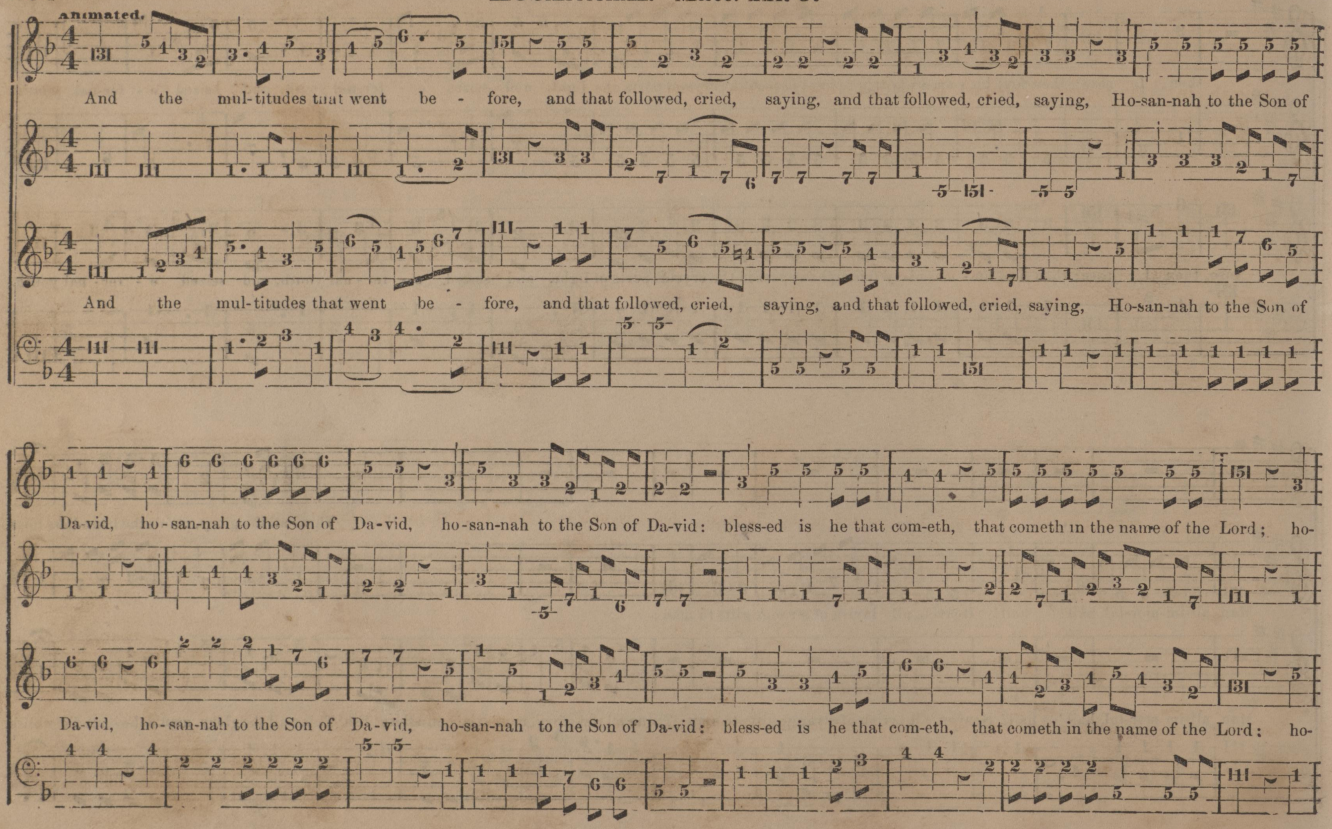

Hal - le - lu-jah! The Lord is risen indeed, Hal - le - lu - jah!
The Lord is risen in - deed, Hal - le - lu-jah! The Lord is risen in-deed, Hal - le - lu - jah! Now is Christ risen from the dead, and be-
Now is Christ risen from the dead, and become the first-fruits of them that slept. Hal-le-lu-jah! Hal-le - lu - jah!
Hal-le-lu - jah! Hal-le - lu - jah!
come the first-fruits of them that slept. Now is Christ risen from the dead, and become the first-fruits of them that slept. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu - jah!

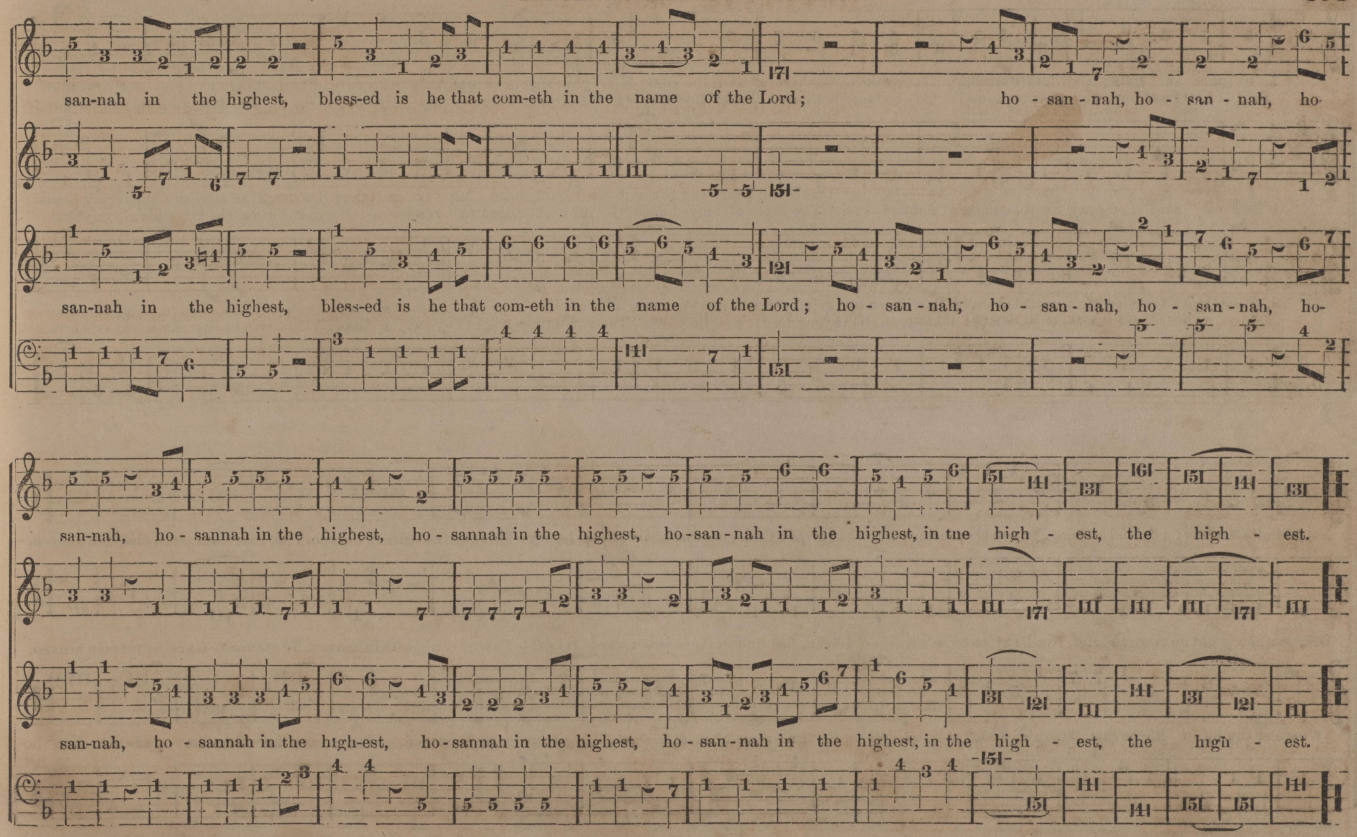
EASTER ANTHEM. Continued.




then I rose; then first hu - ma-ni-ty triumphant passed the crystal ports of light, and seized e - ter-nal youth, and seized e - ter-nal youth
rose, then I rose; then first hu - ma-ni-ty triumphant passed the crystal ports of light, and seized e - ter - nal youth, and seized e - ter - nal youth.
Thine all the glory, man's the boundless bliss.
Man, all-im-mor-tal, hail! hail! Heaven, all lavi-sh of strange gifts to man;
Man, all-im-mor-tal, hail! hail! Heaven, all lavish of strange gifts to man; Thine all the glory, man's the boundless bliss, Thine all the glory, man's the boundless bliss.

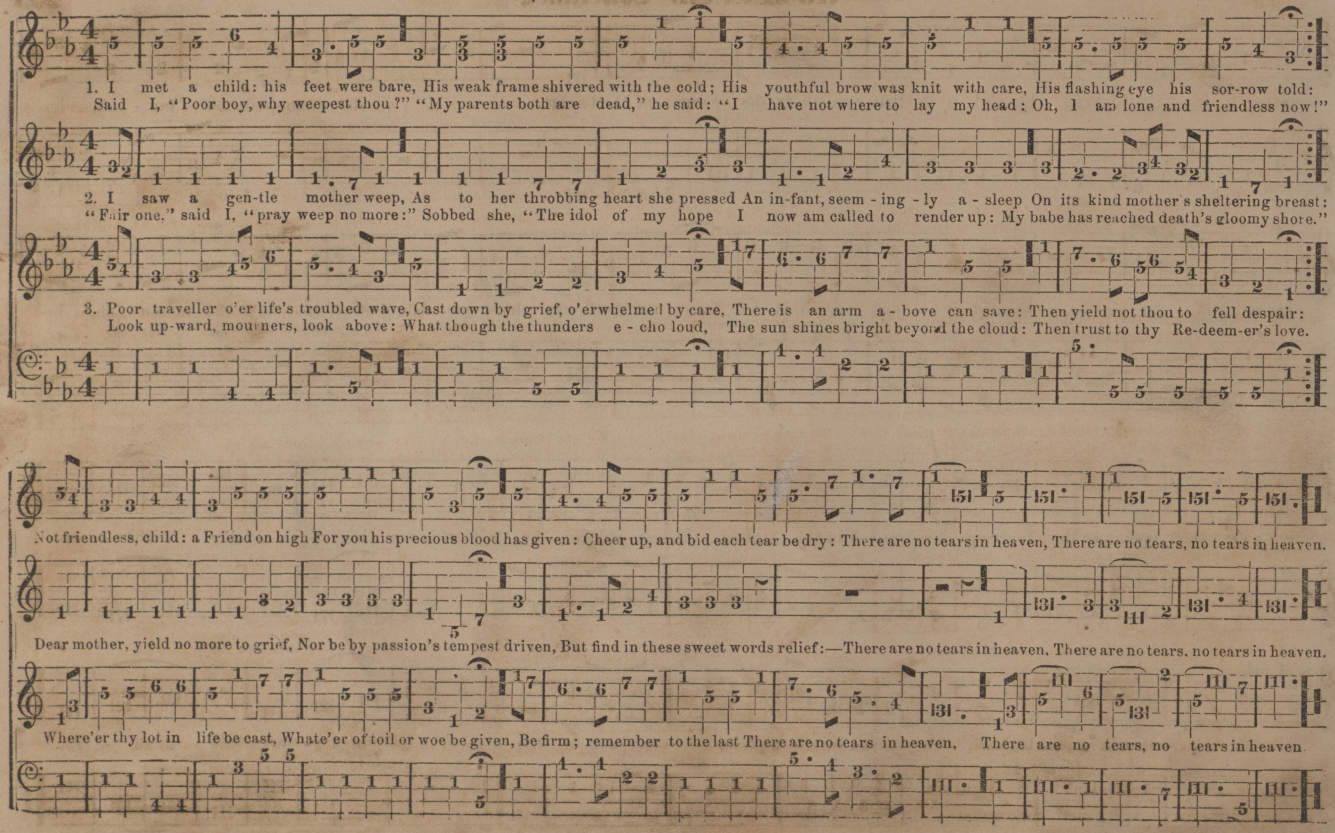
HOSANNAH. Matt. xxi. 9.




san-nah in the highest, bless-ed is he that com-eth in the name of the Lord; ho - san - nah, ho - san - nah, ho
san-nah in the highest, bless-ed is he that com-eth in the name of the Lord; ho - san - nah, ho - san - nah, ho - san - nah, ho-
san-nah, ho - sannah in the highest, ho - sannah in the highest, ho-san - nah in the highest, in the high - est, the high - est.
san-nah, ho - sannah in the high-est, ho-sannah in the highest, ho - san - nah in the highest, in the high - est, the high - est.

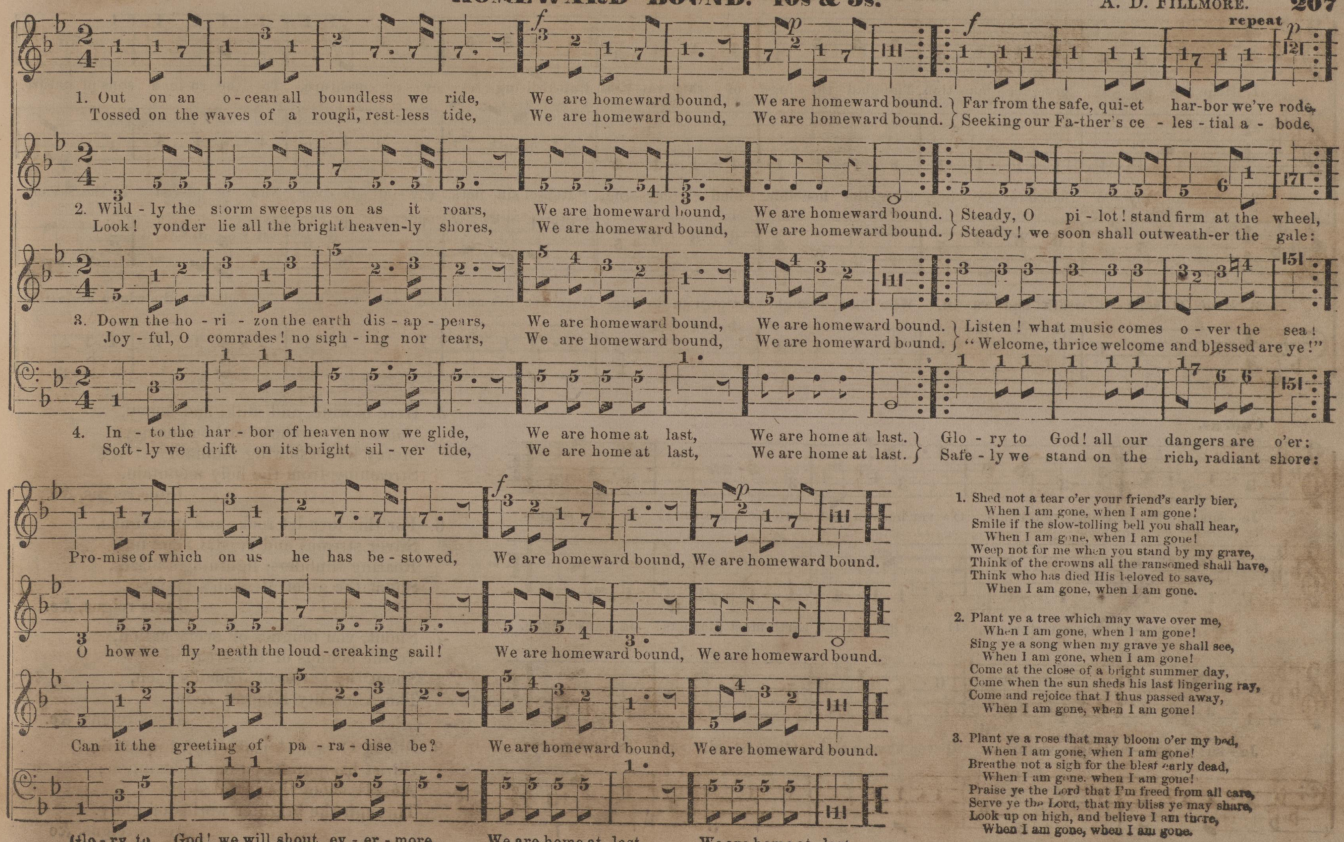
NO TEARS IN HEAVEN. 8s & 6s.

A. D. FILLMORE



HOMEWARD BOUND. 10s & 5s.

A. D. FILLMORE.

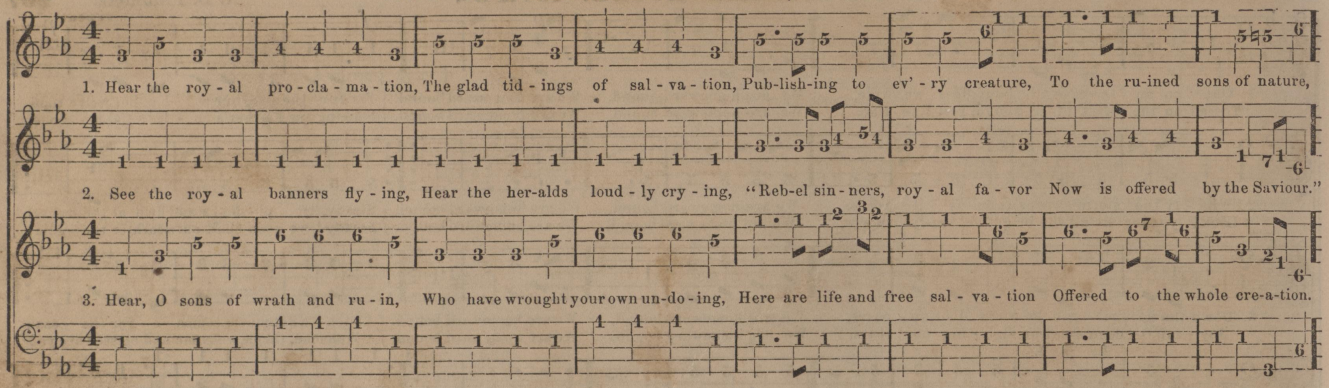


1. Shed not a tear o'er your friend's early bier,
When I am gone, when I am gone!
Smile if the slow-tolling bell you shall hear,
When I am gone, when I am gone!
Weep not for me when you stand by my grave,
Think of the crowns all the ransomed shall have,
Think who has died His beloved to save,
When I am gone, when I am gone.

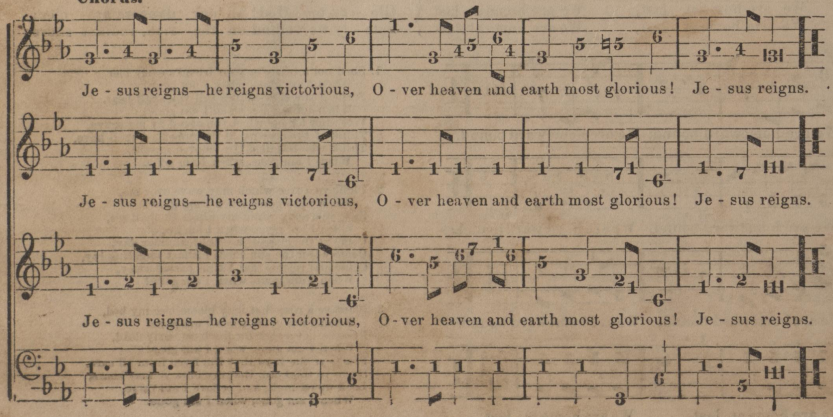
2. Plant ye a tree which may wave over me,
When I am gone, when I am gone!
Sing ye a song when my grave ye shall see,
When I am gone, when I am gone!
Come at the close of a bright summer day,
Come when the sun sheds his last lingering ray,
Come and rejoice that I thus passed away,
When I am gone, when I am gone!

3. Plant ye a rose that may bloom o'er my bed,
When I am gone, when I am gone!
Breathe not a sigh for the blest early dead,
When I am gone, when I am gone!
Praise ye the Lord that I'm freed from all care,
Serve ye the Lord, that my bliss ye may share,
Look up on high, and believe I am there,
When I am gone, when I am gone.

ROYAL PROCLAMATION. 7s, with chorus



Chorus.



5. Here is wine, and milk, and honey,
Come and purchase without money,
Mercy like a flowing fountain
Streaming from the holy mountain.
Jesus reigns, &c.

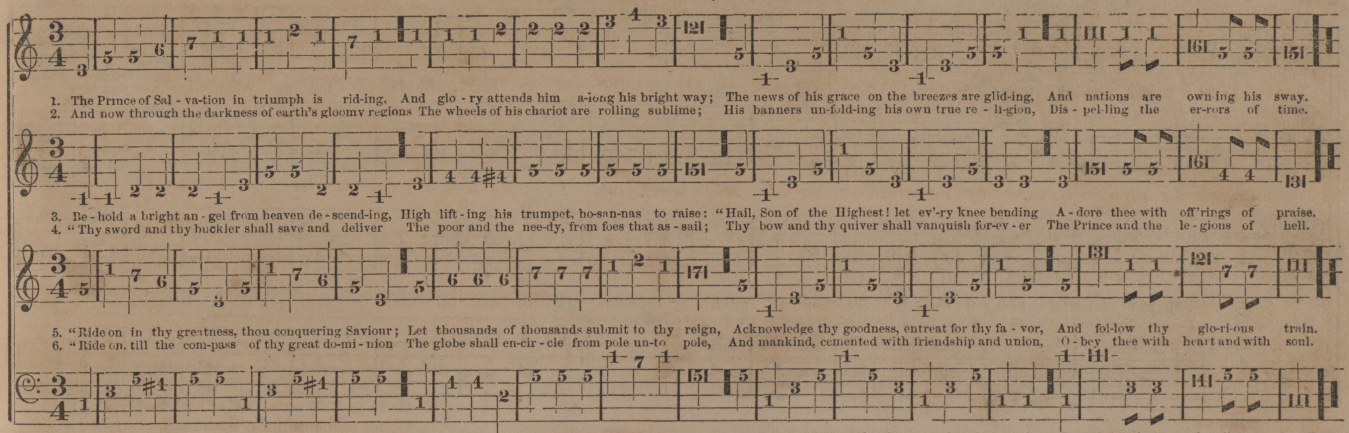
6. For this love let rocks and mountains,
Silver streams and crystal fountains,
Roaring thunders, lightning's blazes,
Shout the great Messiah's praises.
Jesus reigns, &c.

7. Shout, you tongues of every nation,
To the bounds of the creation,
Shout the praise of Judah's Lion,
The Almighty King of Zion.
Jesus reigns, &c.

8. Shout, O saints! make joyful mention,
Christ has purchased our redemption;
Angels, shout the joyful story
Through the brighter worlds of glory.
Jesus reigns, &c.

INDIANA. 12s, 11s & 8s.

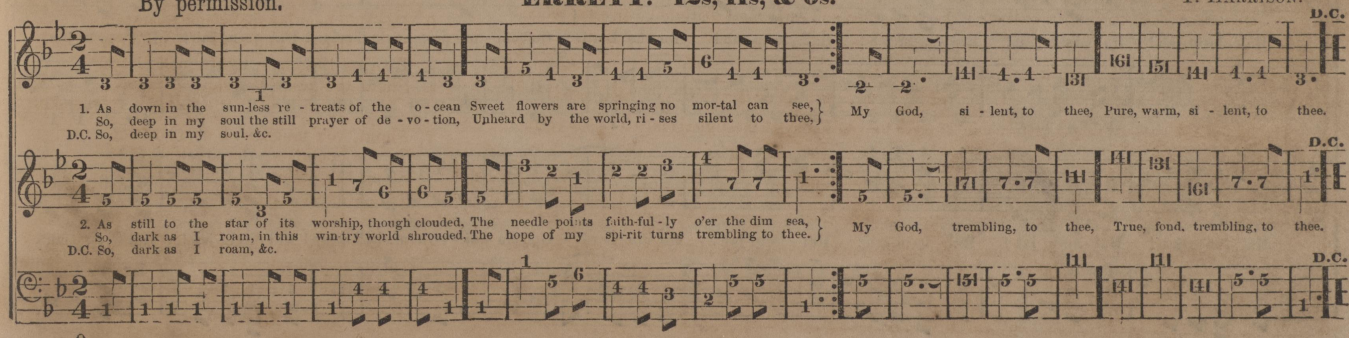
A. D. FILLMORE.



By permission.

ERRETT. 12s, 11s, & 6s.

T. HARRISON.



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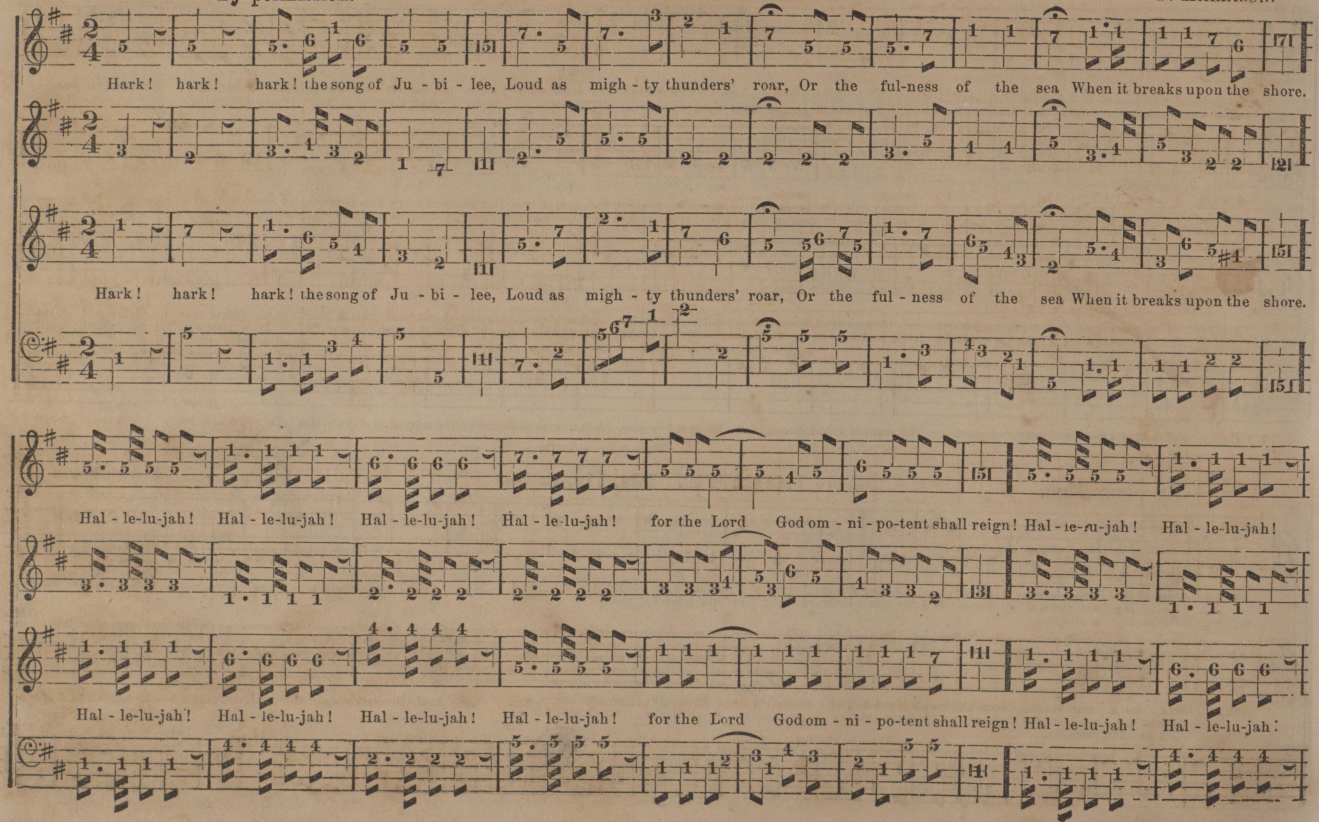
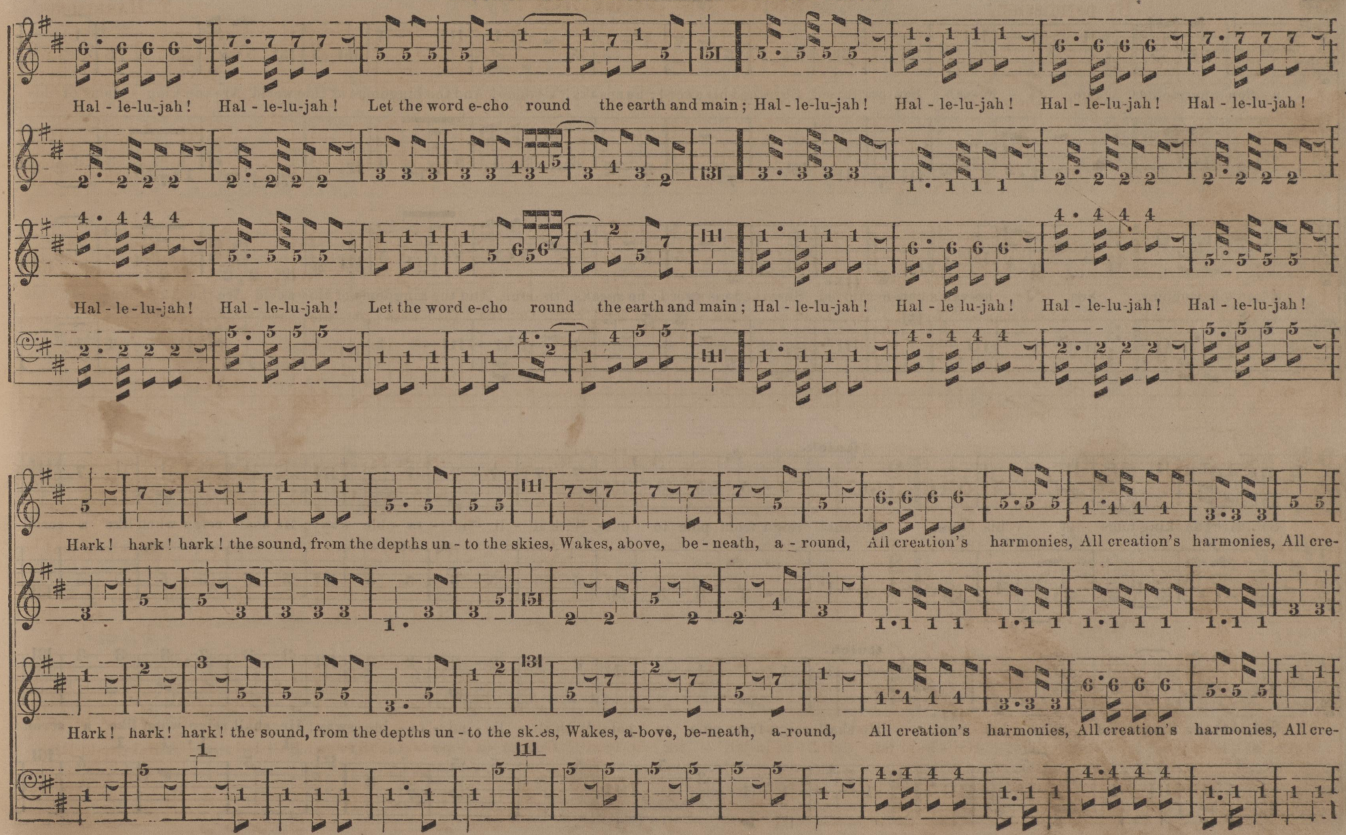
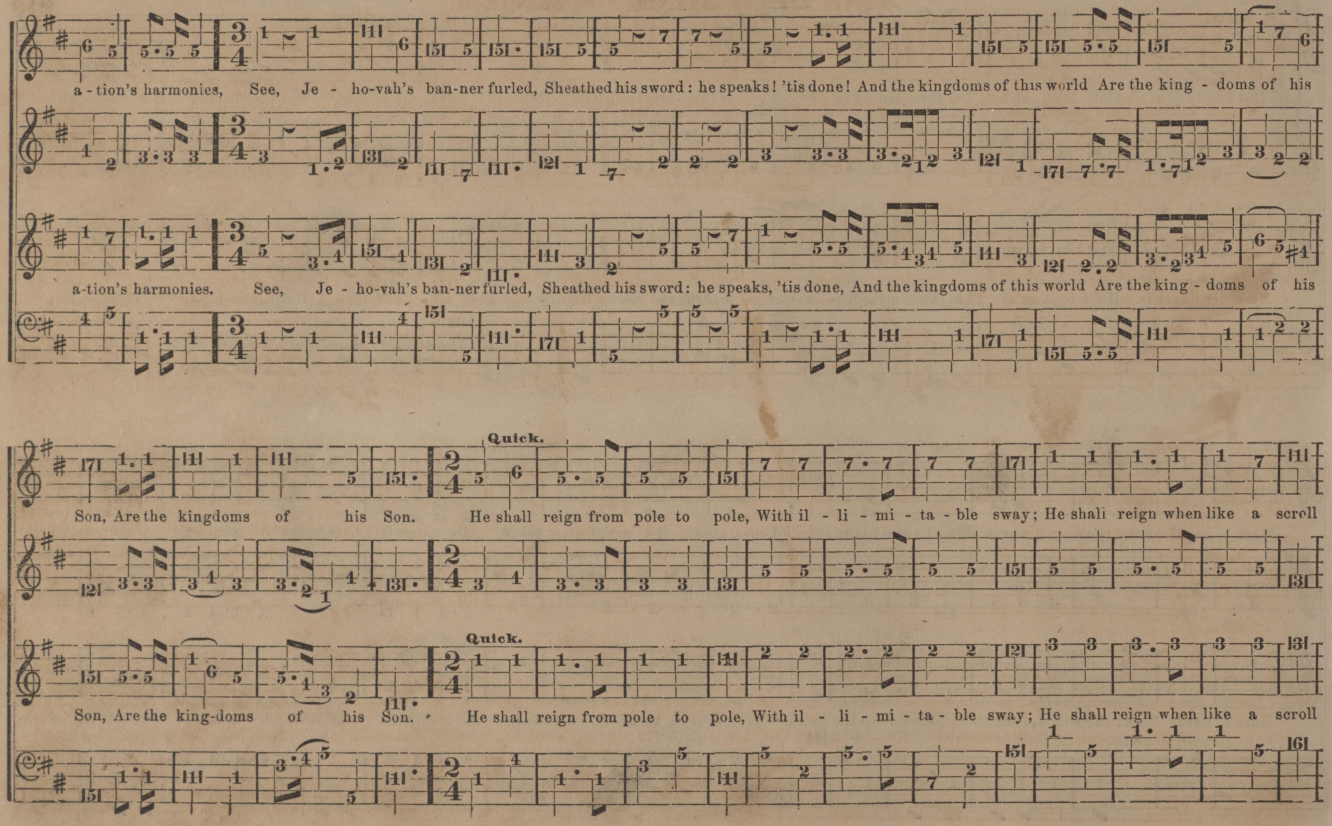
SONG OF JUBILEE.

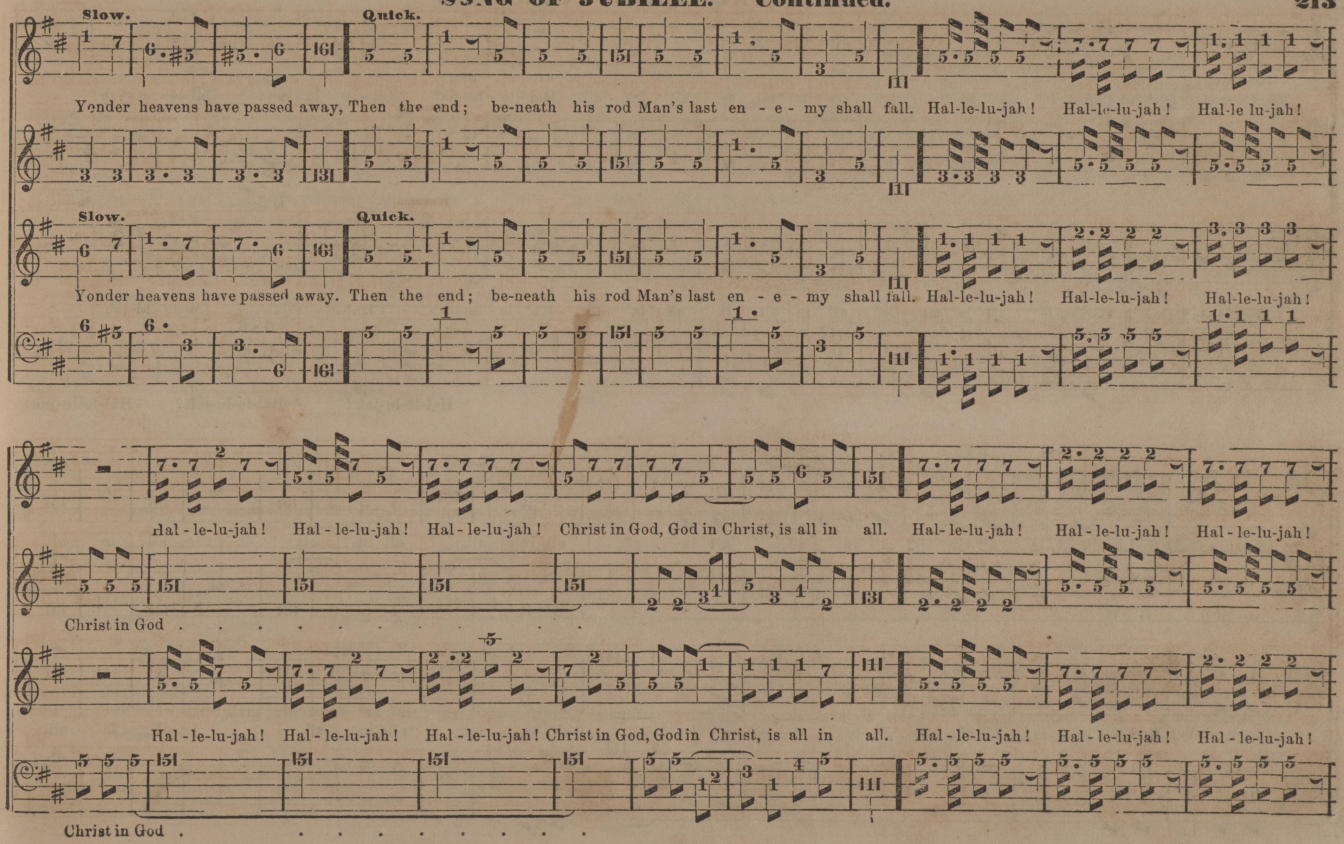
T. Harrison.



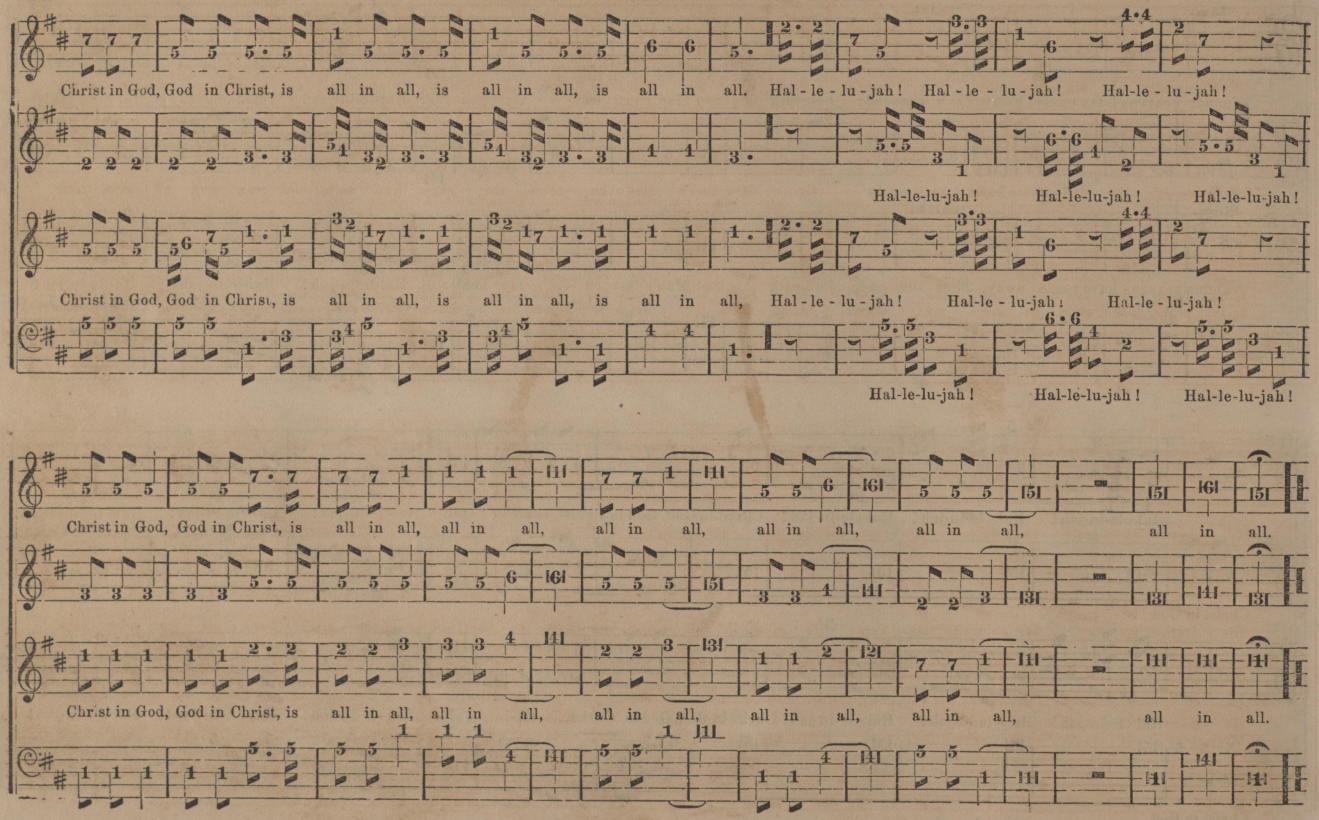

Hal - le-lu-jah! Hal - le-lu-jah! Let the word e-cho round the earth and main; Hal - le-lu-jah! Hal - le-lu-jah! Hal - le-lu-jah! Hal - le-lu-jah!
Hal - le-lu-jah! Hal - le-lu-jah! Let the word e-cho round the earth and main; Hal - le-lu-jah! Hal - le lu-jah! Hal - le-lu-jah! Hal - le-lu-jah!
Hark! hark! hark! the sound, from the depths un - to the skies, Wakes, above, be - neath, a - round, All creation's harmonies, All creation's harmonies, All cre-
Hark! hark! hark! the sound, from the depths un - to the skies, Wakes, a-bove, be-neath, a-round, All creation's harmonies, All creation's harmonies, All cre-

SONG OF JUBILEE. Continued.

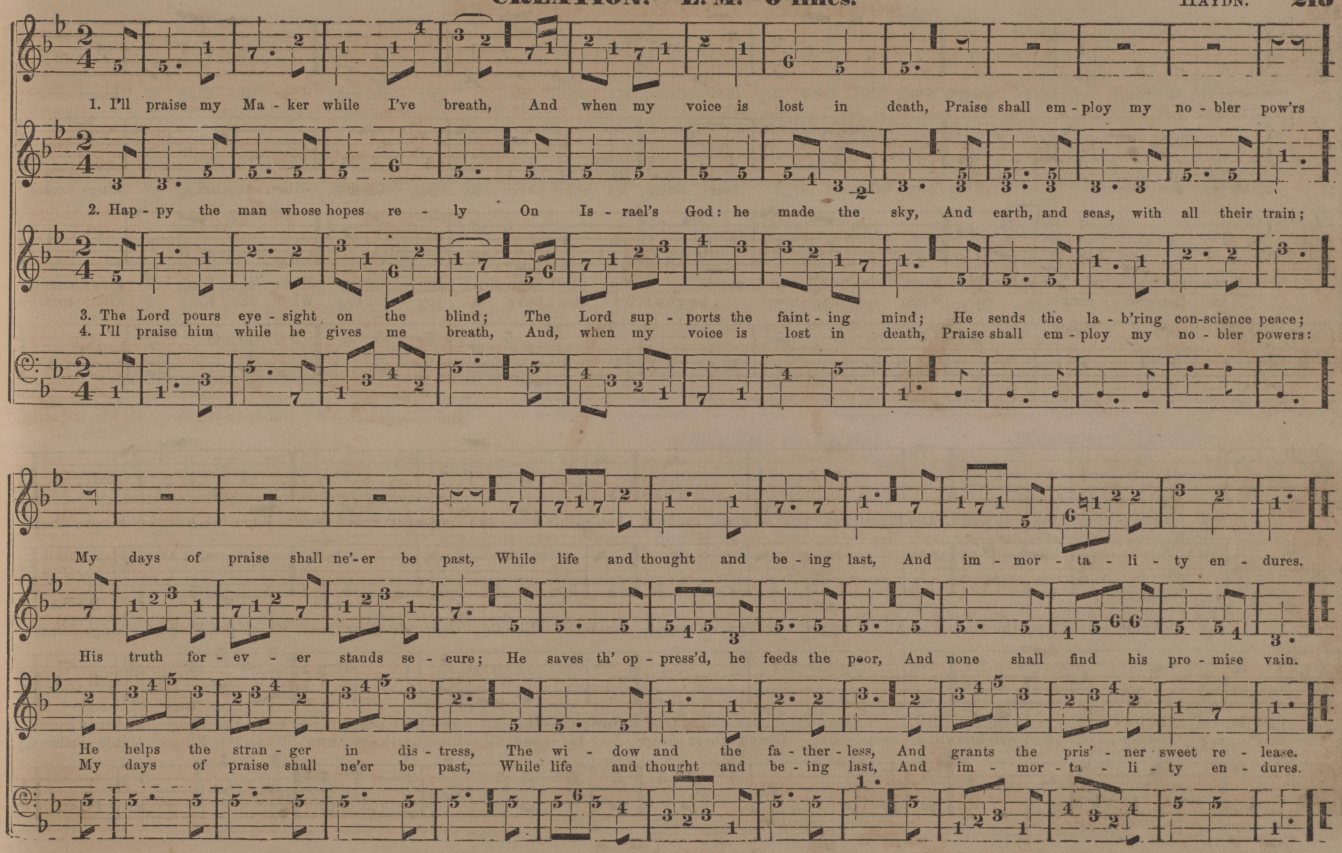



Slow.
Quick.
Yonder heavens have passed away, Then the end; be-neath his rod Man's last en - e - my shall fall. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le lu-jah!
Slow.
Quick.
Yonder heavens have passed away. Then the end; be-neath his rod Man's last en - e - my shall fall. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
Hal - le-lu-jah! Hal - le-lu-jah! Hal - le-lu-jah! Christ in God, God in Christ, is all in all. Hal - le-lu-jah! Hal - le-lu-jah! Hal - le-lu-jah!
Christ in God
Hal - le-lu-jah! Hal - le-lu-jah! Hal - le-lu-jah! Christ in God, God in Christ, is all in all. Hal - le-lu-jah! Hal - le-lu-jah! Hal - le-lu-jah!
Christ in God

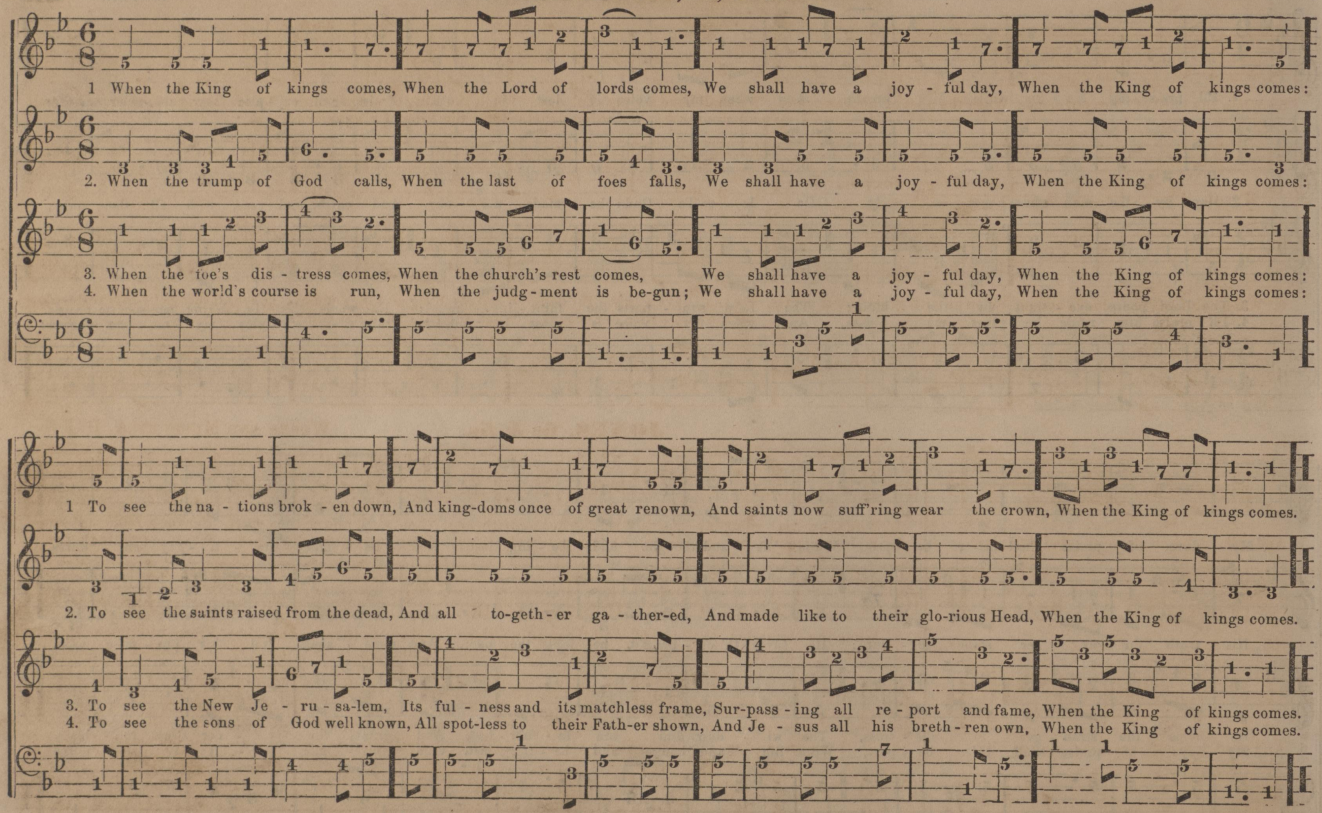
SONG OF JUBILEE. Concluded.



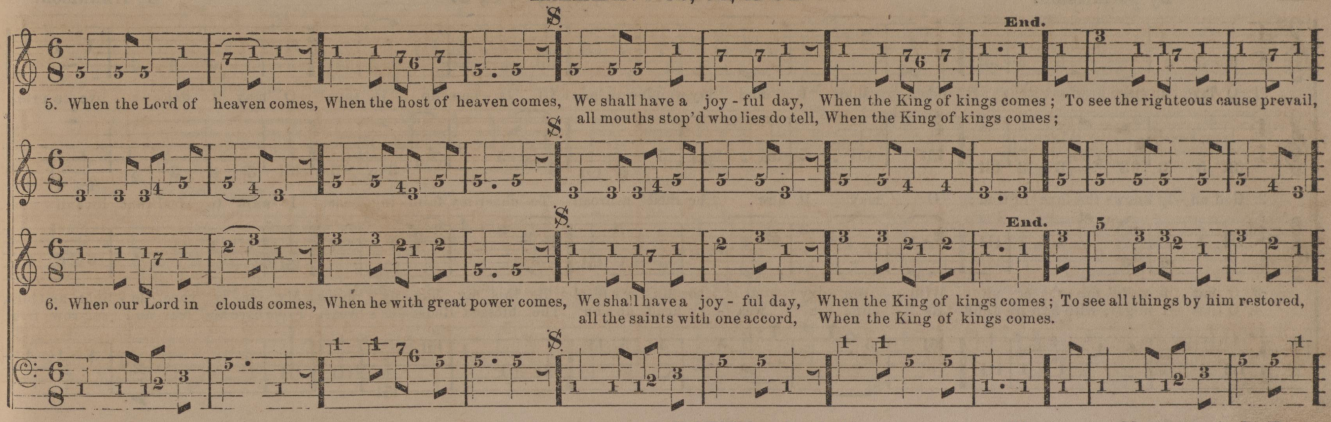
CREATION. L. M. 6 lines.



HALL. 6s, 7s, & 8s.

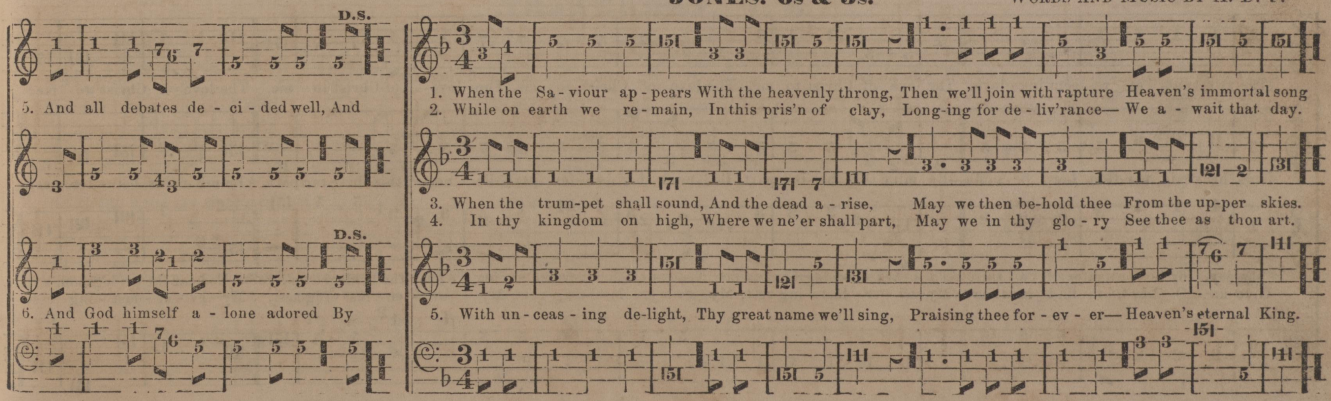

1 When the King of kings comes, When the Lord of lords comes, We shall have a joy - ful day, When the King of kings comes:
2. When the trump of God calls, When the last of foes falls, We shall have a joy - ful day, When the King of kings comes:
3. When the foe's dis - tress comes, When the church's rest comes, We shall have a joy - ful day, When the King of kings comes:
4. When the world's course is run, When the judg - ment is be-gun; We shall have a joy - ful day, When the King of kings comes:
1 To see the na - tions brok - en down, And king-doms once of great renown, And saints now suff'ring wear the crown, When the King of kings comes.
2. To see the saints raised from the dead, And all to-geth - er ga - ther-ed, And made like to their glo-rious Head, When the King of kings comes.
3. To see the New Je - ru - sa-lem, Its ful - ness and its matchless frame, Sur-pass - ing all re - port and fame, When the King of kings comes.
4. To see the sons of God well known, All spot-less to their Fath-er shown, And Je - sus all his breth - ren own, When the King of kings comes.

HALEY. 6s, 7s, & 8s.



JONES. 6s & 5s.

Words and Music by A. D. F.



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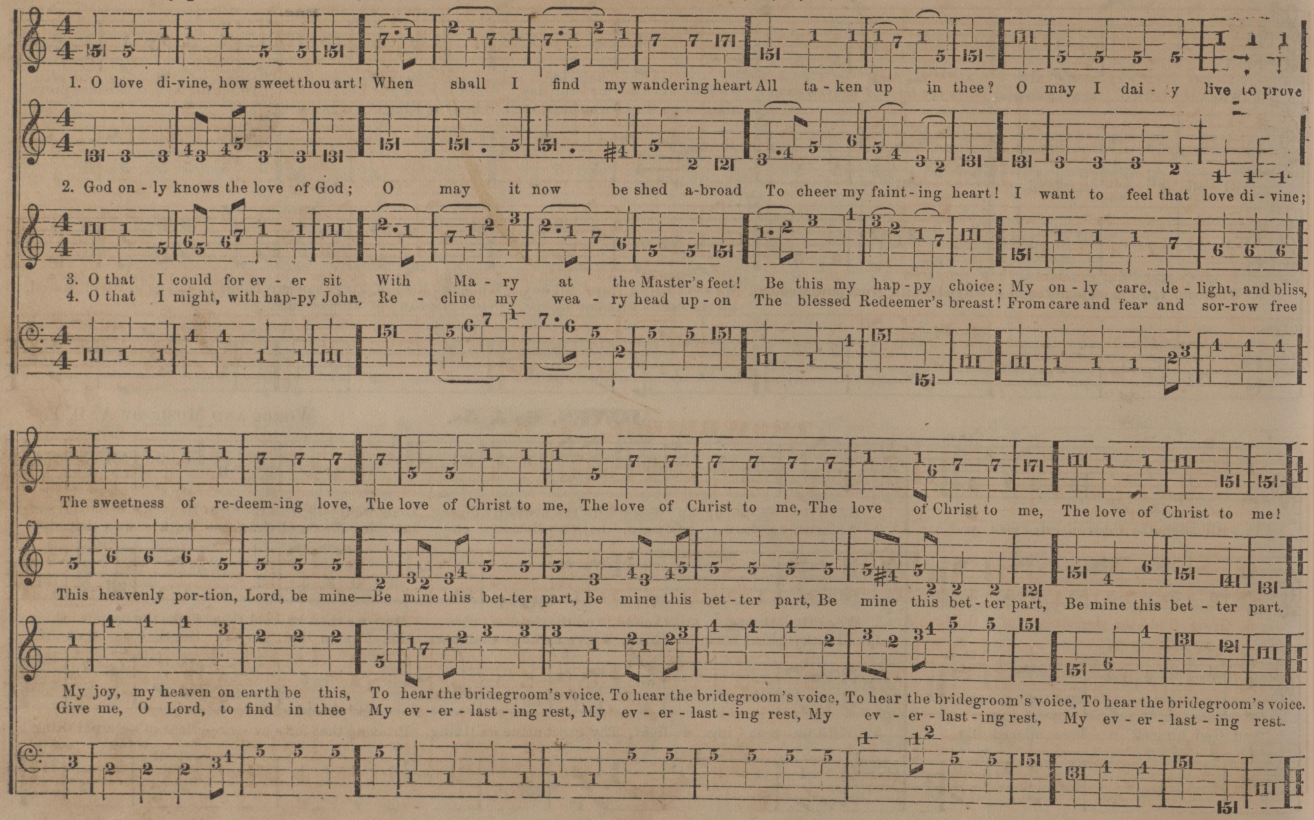
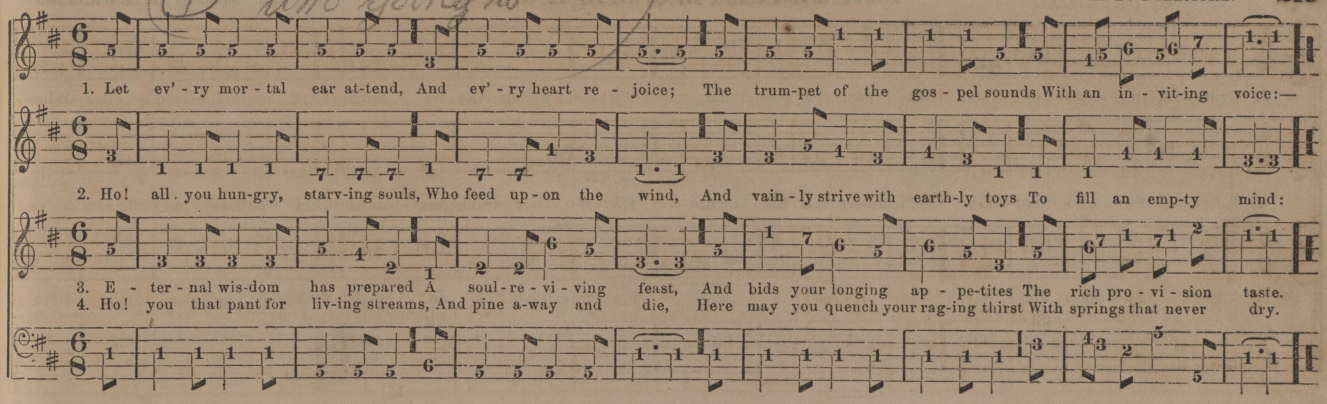
INSPIRATION. 8, 8, 6, 8, 8, 6.

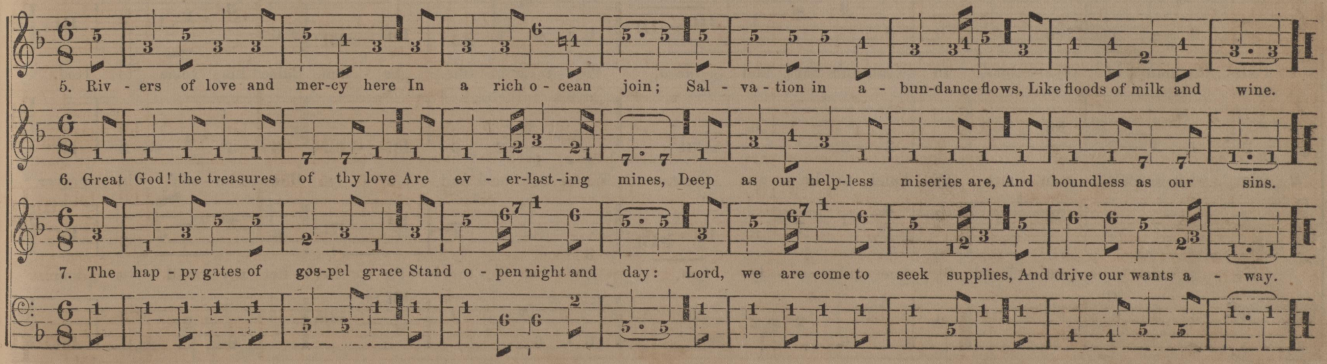
T. HARRISON.



KANSAS. C. M.

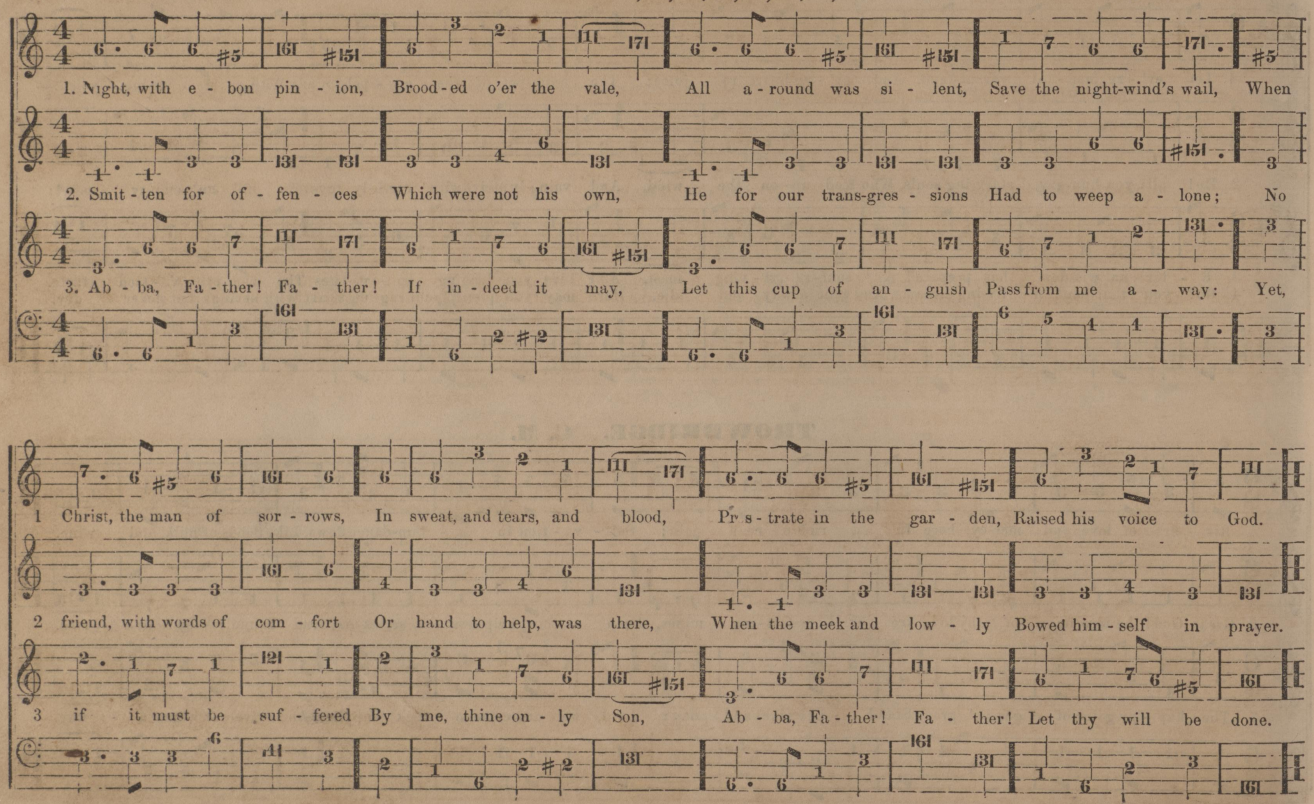


TROWBRIDGE. C. M.



THE AGONY. 6, 5, 6, 5, 7, 6, 6, 5.

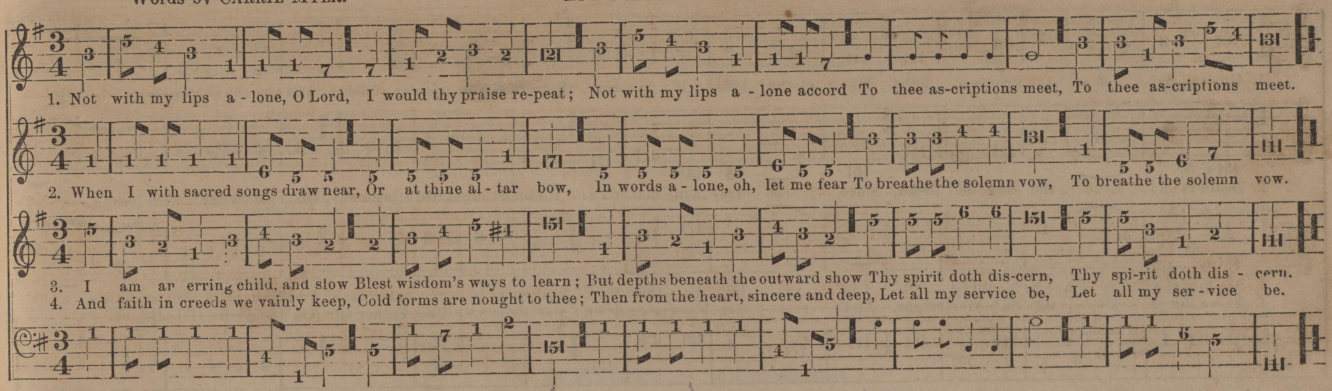
Words and Music by L. H. JAMESON



Words by CARRIE MYER.

ROGERS. C. M.

A. D. FILLMORE.



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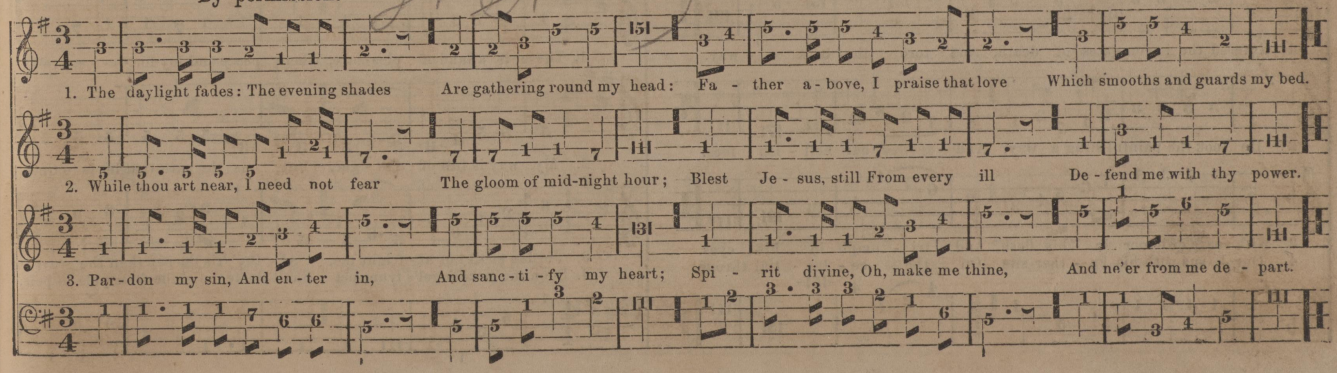
WALKER. C. M.

J. W. SUFFERN.



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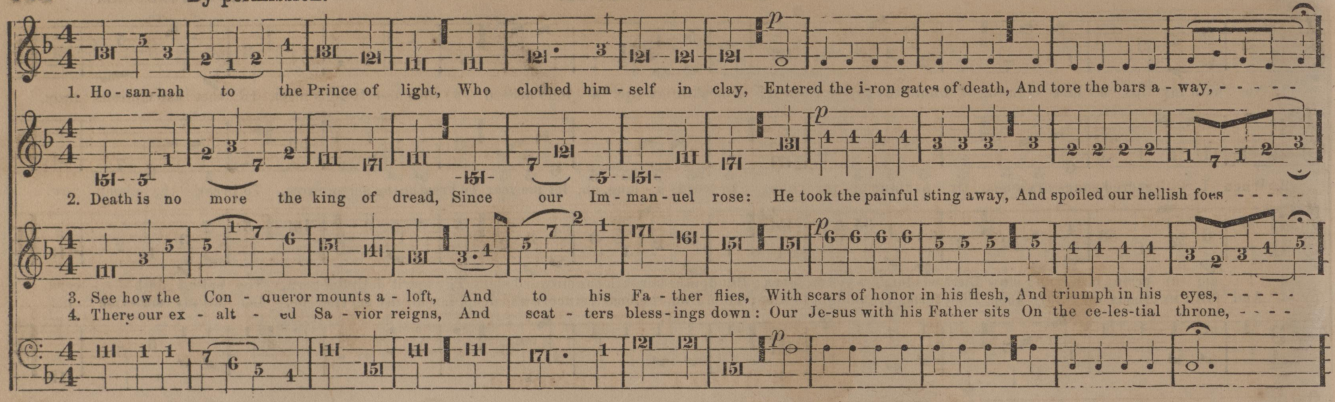
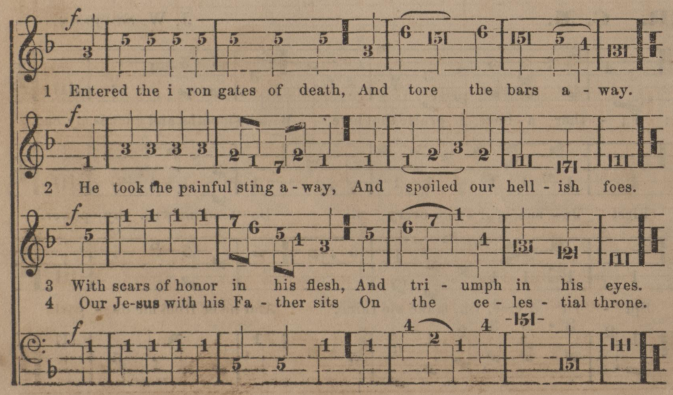
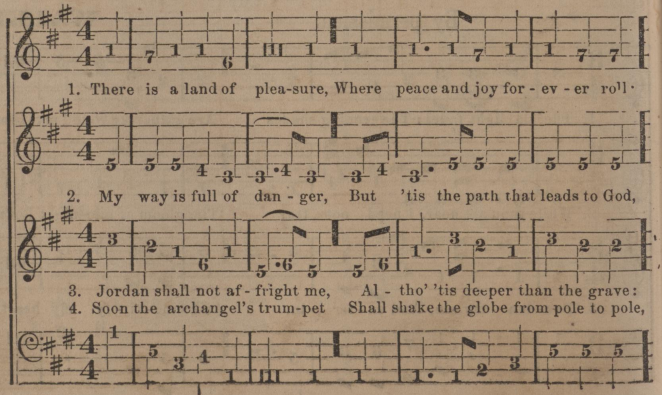
DOMINION. C. M

T. Harrison.





WRIGHT. 7s & 8s.



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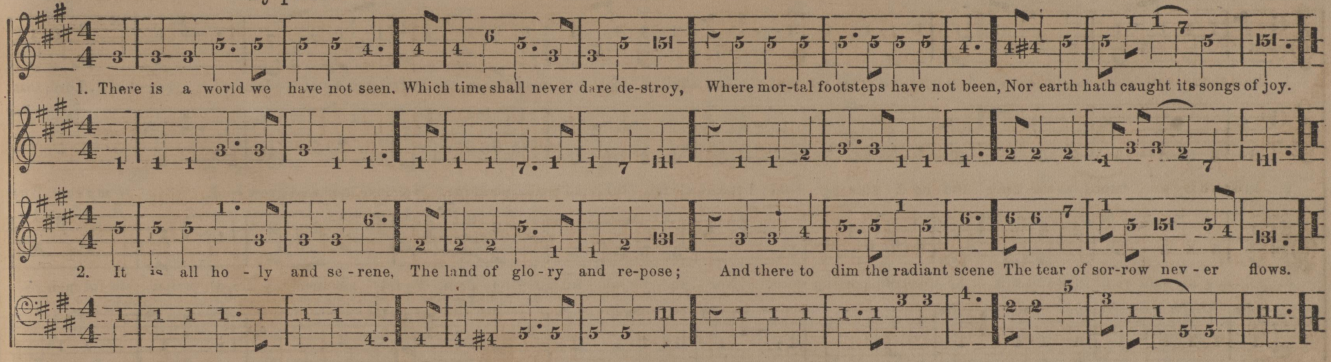
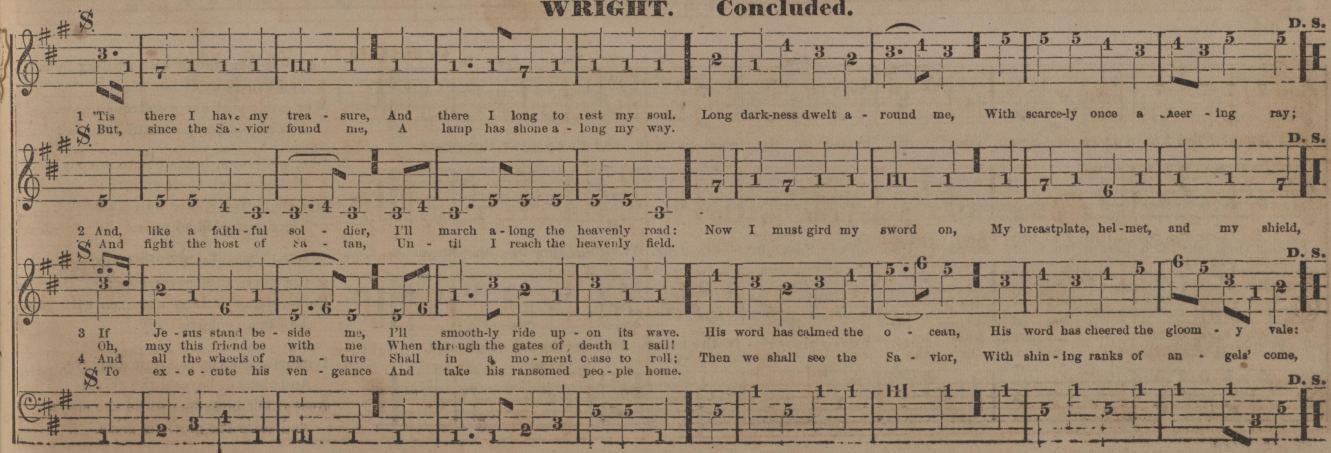
MATHES. L. M

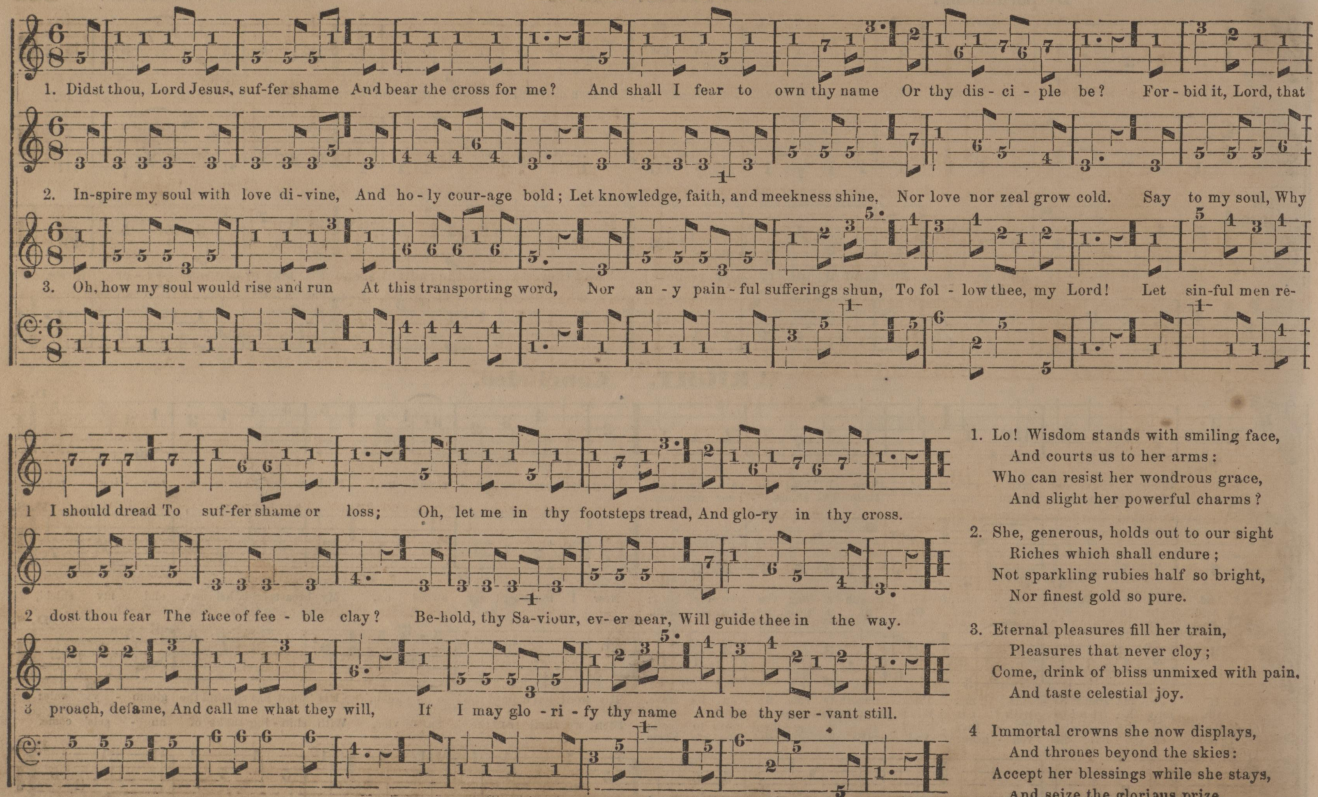
J. W. Suffern.



WRIGHT. Concluded.



HAWLEY. D. C. M.

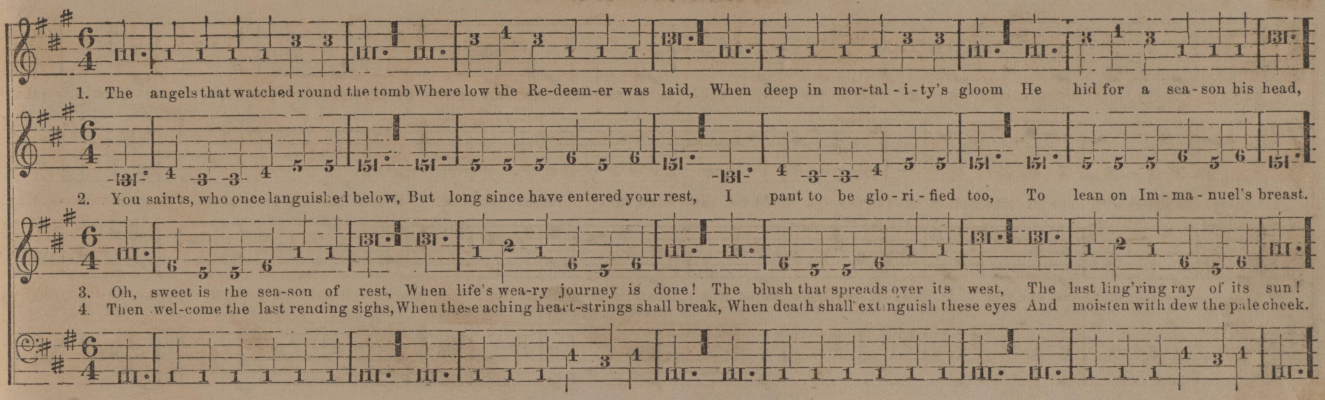


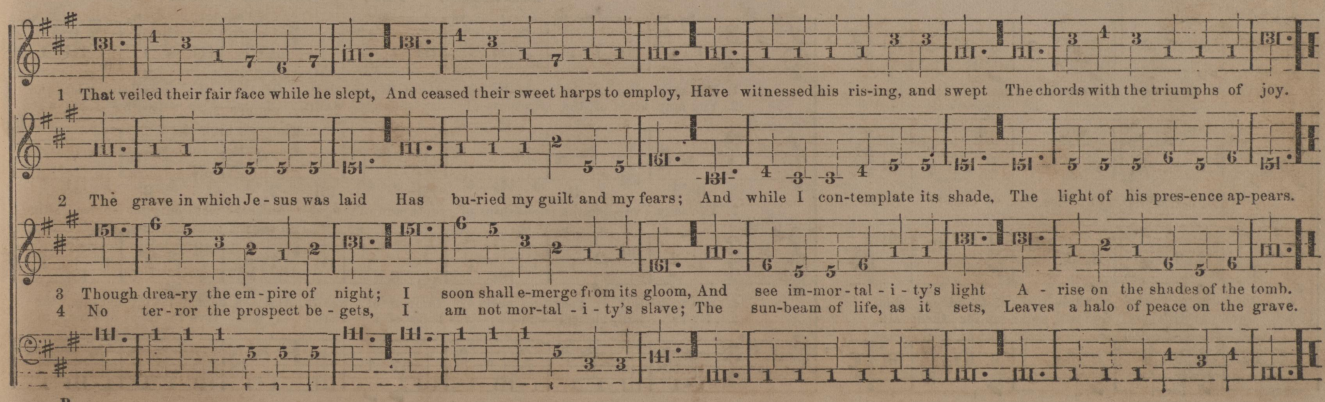
1. Lo! Wisdom stands with smiling face,
   And courts us to her arms:
   Who can resist her wondrous grace,
   And slight her powerful charms?

2. She, generous, holds out to our sight
   Riches which shall endure;
   Not sparkling rubies half so bright,
   Nor finest gold so pure.

3. Eternal pleasures fill her train,
   Pleasures that never cloy;
   Come, drink of bliss unmixed with pain.
   And taste celestial joy.

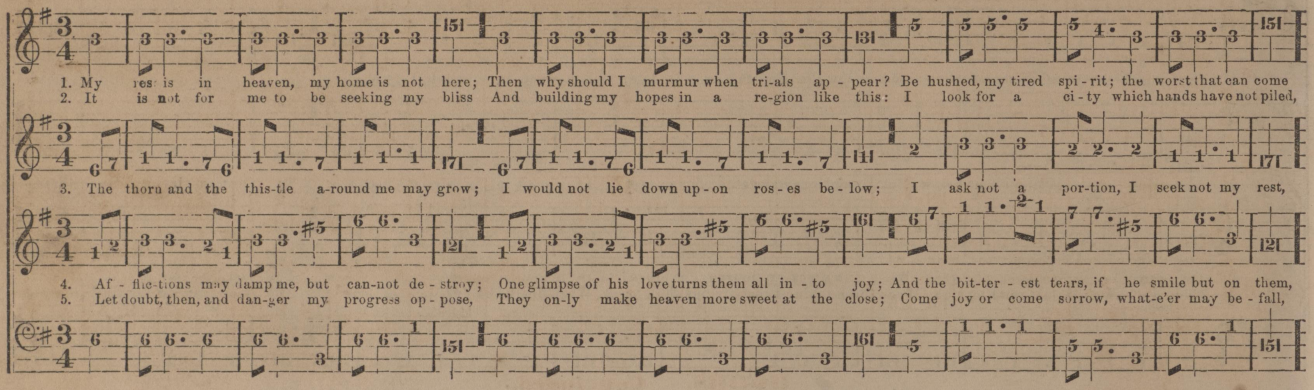
4 Immortal crowns she now displays,
   And thrones beyond the skies:
   Accept her blessings while she stays,
   And seize the glorious prize.


1. The angels that watched round the tomb Where low the Re-deem-er was laid, When deep in mor-tal - i - ty's gloom He hid for a sea - son his head,
2. You saints, who once languished below, But long since have entered your rest, I pant to be glo - ri - fied too, To lean on Im - ma - nuel's breast.
3. Oh, sweet is the sea-son of rest, When life's wea-ry journey is done! The blush that spreads over its west, The last ling'ring ray of its sun!
4. Then wel-come the last rending sighs, When these aching heart-strings shall break, When death shall extinguish these eyes And moisten with dew the pale cheek.

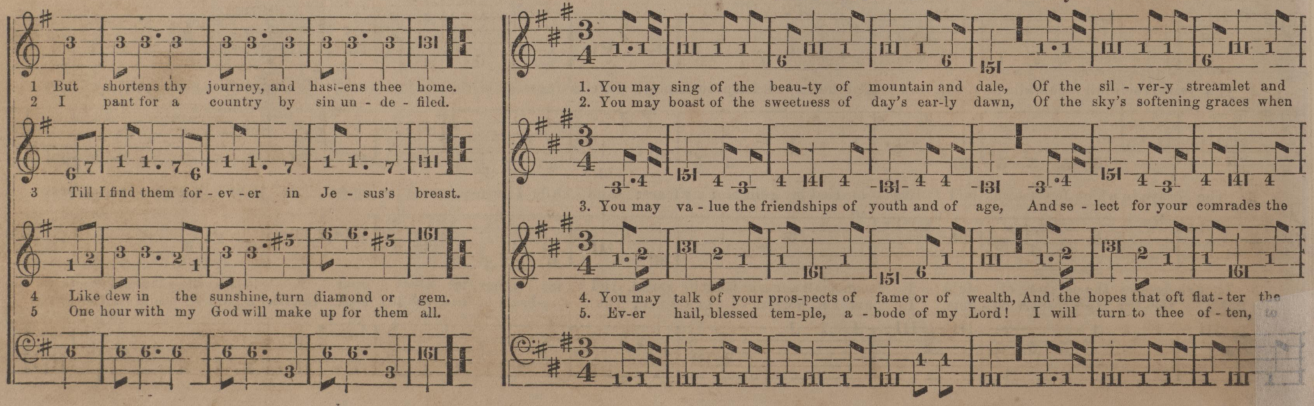

1 That veiled their fair face while he slept, And ceased their sweet harps to employ, Have witnessed his ris-ing, and swept The chords with the triumphs of joy.
2 The grave in which Je - sus was laid Has bu-ried my guilt and my fears; And while I con-template its shade, The light of his pres-ence ap-pears.
3 Though drea-ry the em - pire of night; I soon shall e-merge from its gloom, And see im-mor - tal - i - ty's light A - rise on the shades of the tomb.
4 No ter - ror the prospect be - gets, I am not mor-tal - i - ty's slave; The sun-beam of life, as it sets, Leaves a halo of peace on the grave.

P

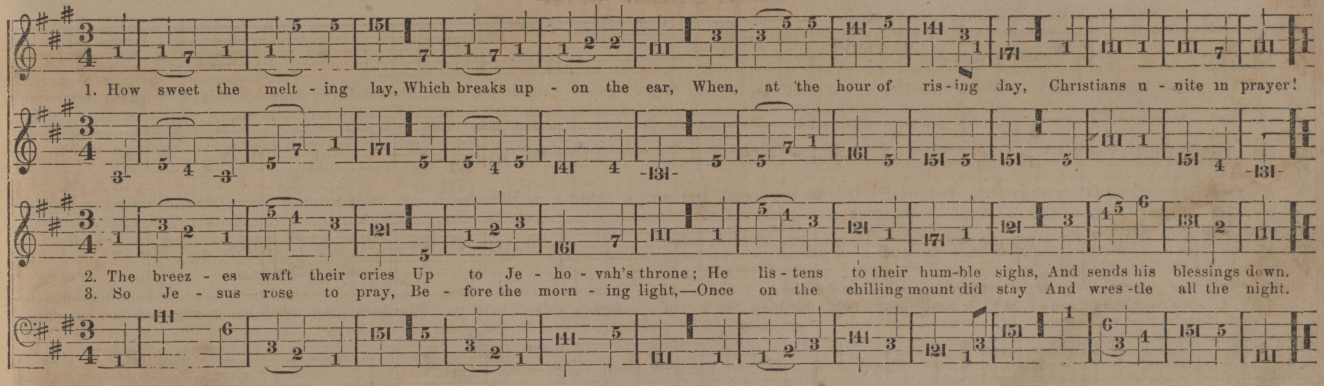
ELLEY. 11s.



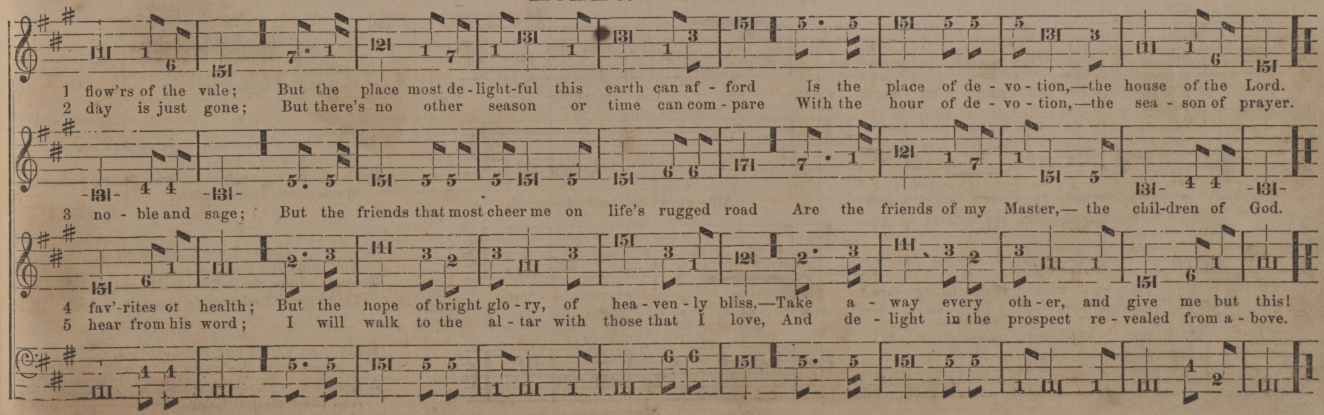
HOBBS. 12s. Words by Wm. Hunter.



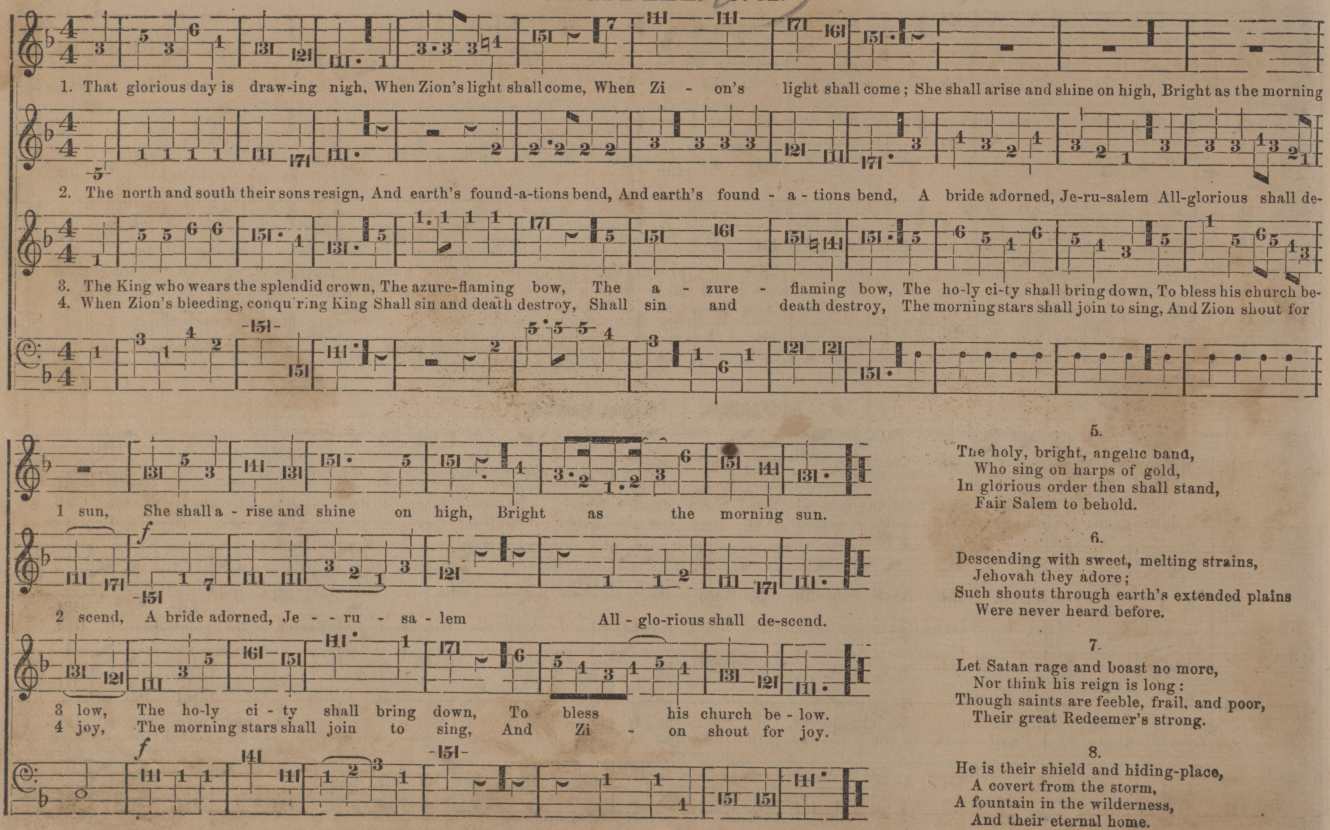
THATCHER. S. M.



HOBBS. Concluded.



CAMPBELL. C. M.



5.

The holy, bright, angelic band,
Who sing on harps of gold,
In glorious order then shall stand,
Fair Salem to behold.

6.

Descending with sweet, melting strains,
Jehovah they adore;
Such shouts through earth's extended plains
Were never heard before.

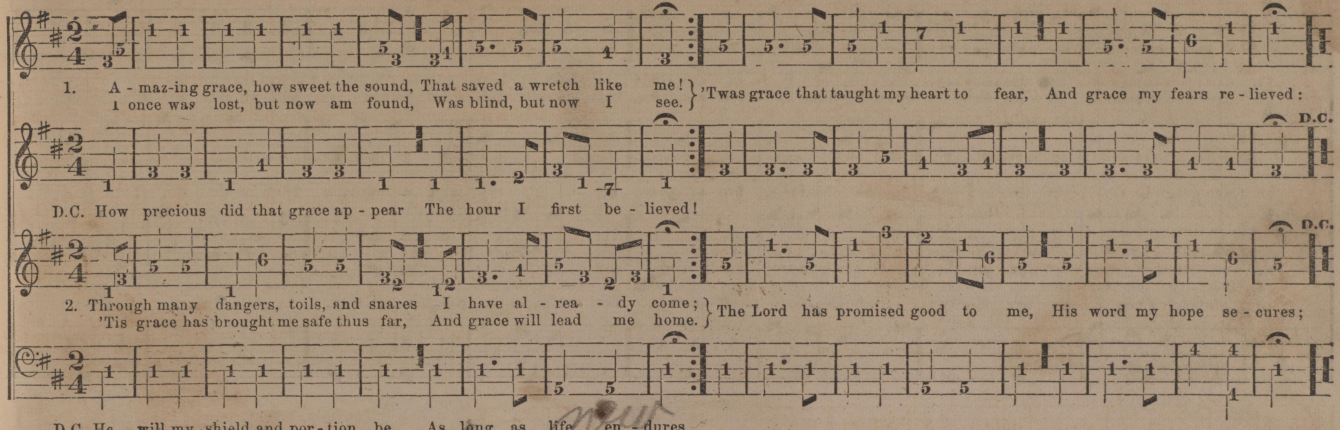
7.

Let Satan rage and boast no more,
Nor think his reign is long:
Though saints are feeble, frail, and poor,
Their great Redeemer's strong.

8.

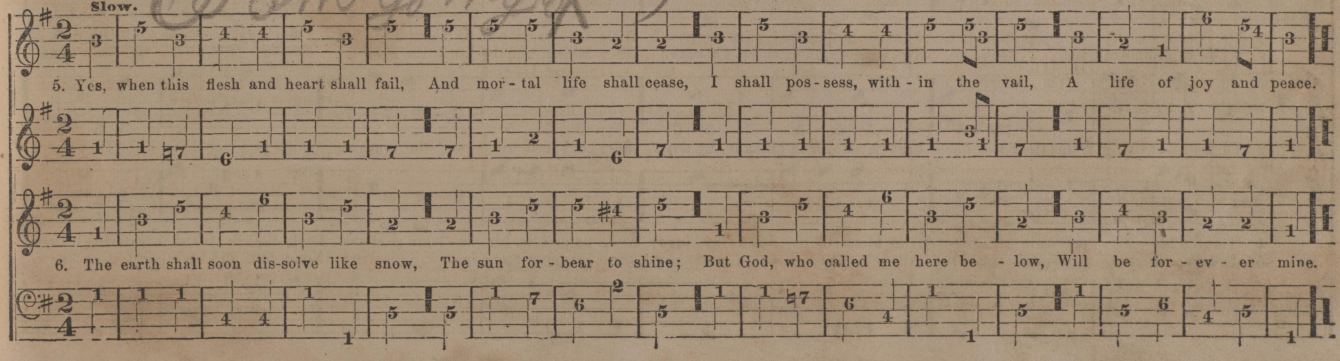
He is their shield and hiding-place,
A covert from the storm,
A fountain in the wilderness,
And their eternal home.

NOYES. D. C. M.

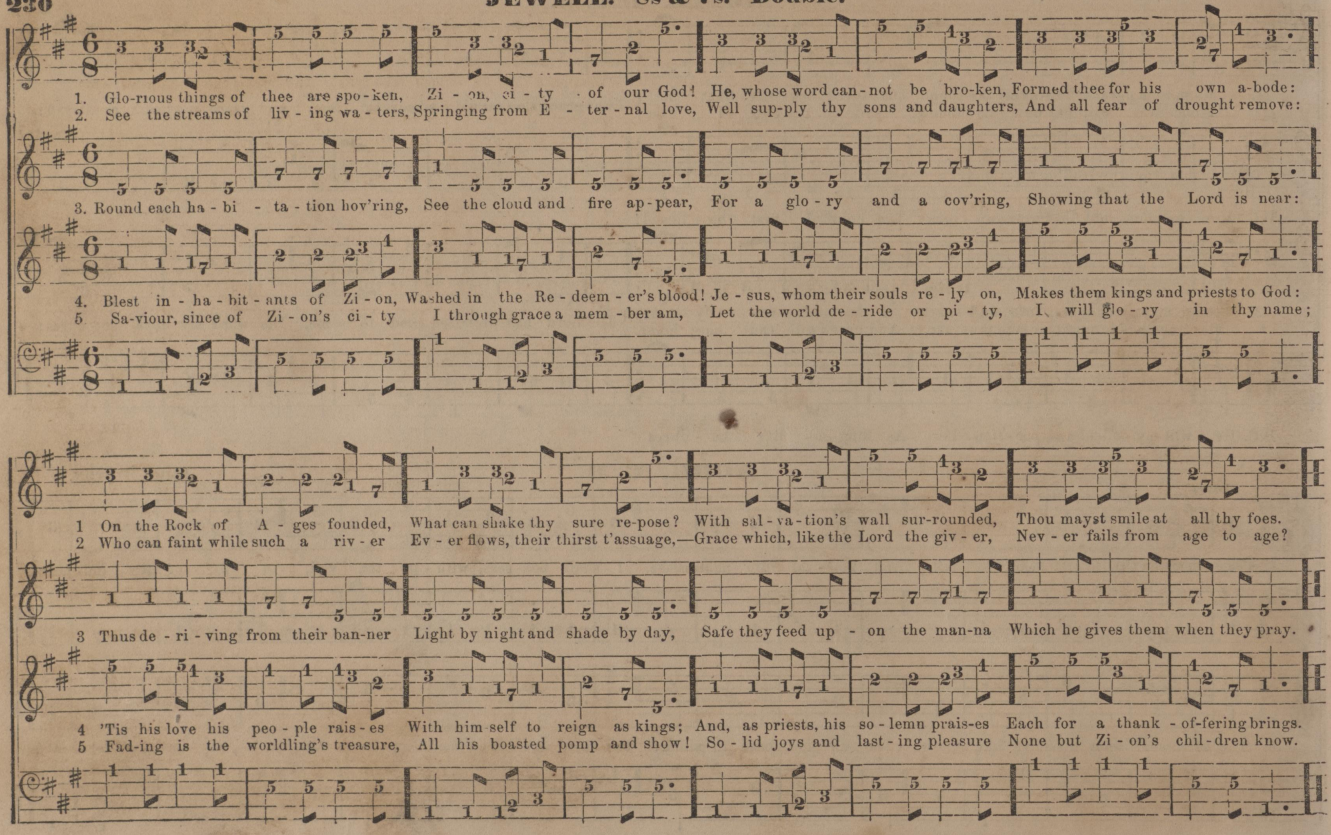


YORK. C. M.

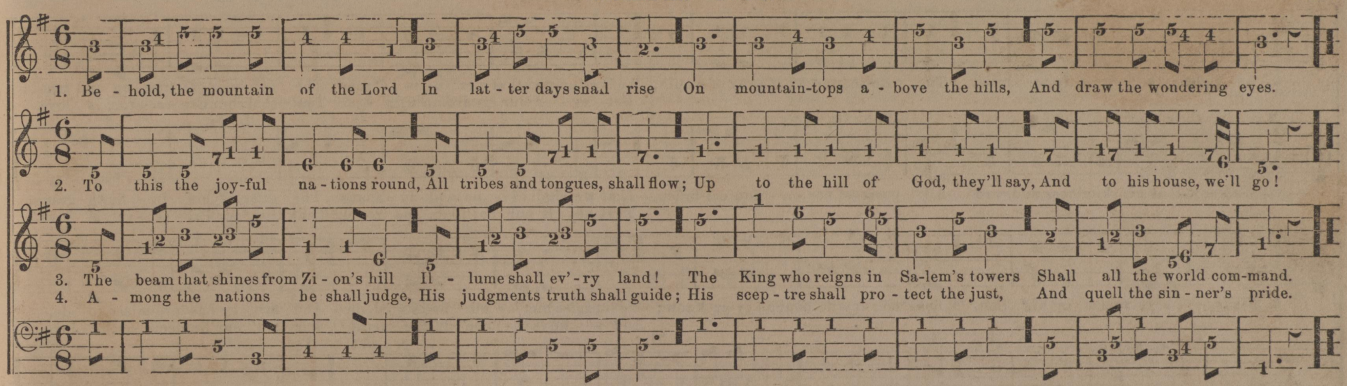
JOHN MILTON.



JEWELL. 8s & 7s. Double.

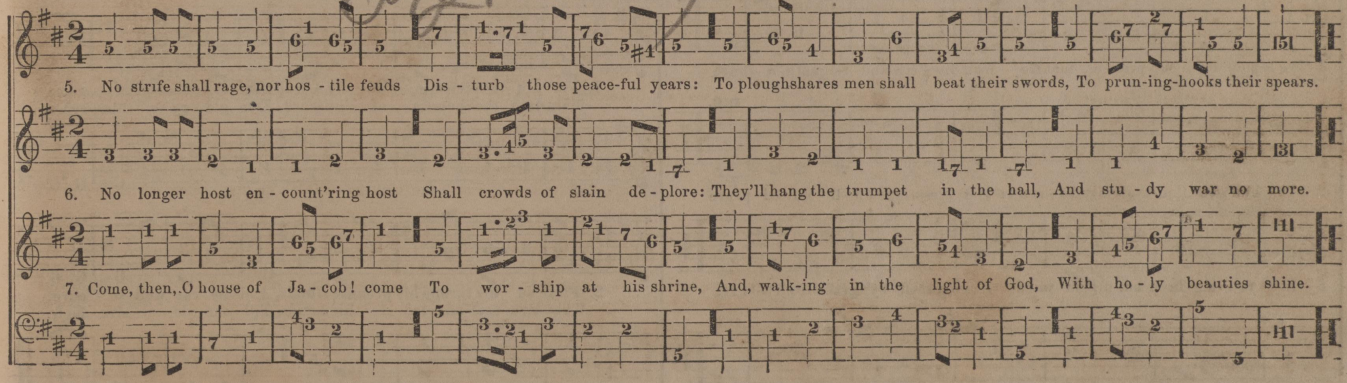


WOLFE. C. M.



JOHNSON. C. M.

CUZENS.



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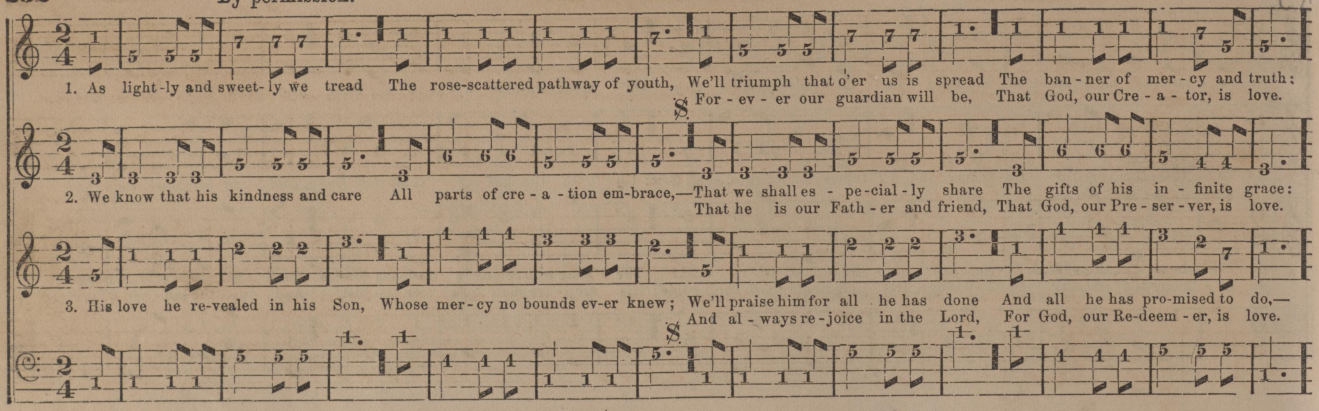
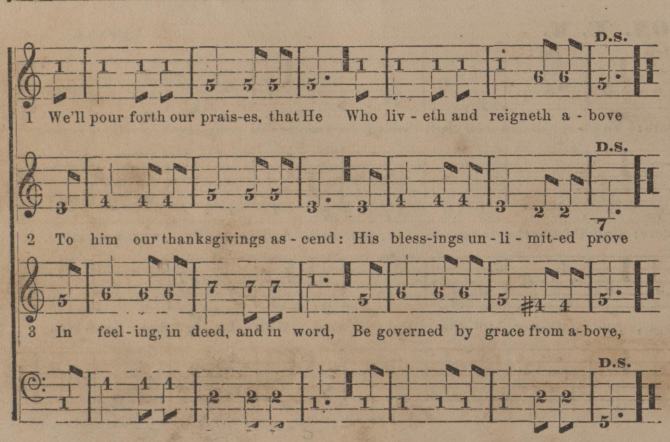
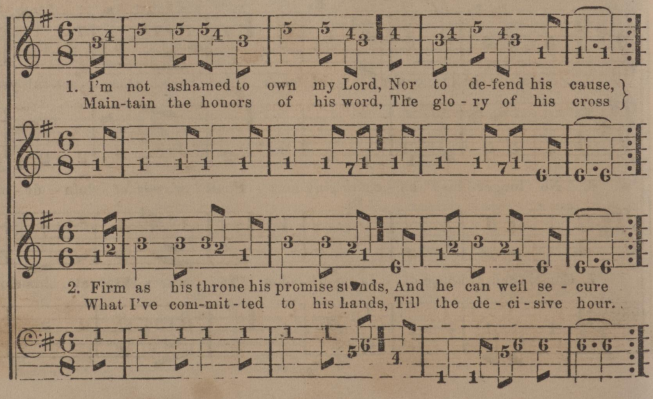
EXULTATION. 8s. Double.

T. HARRISON.





CHATTERTON. C. M.



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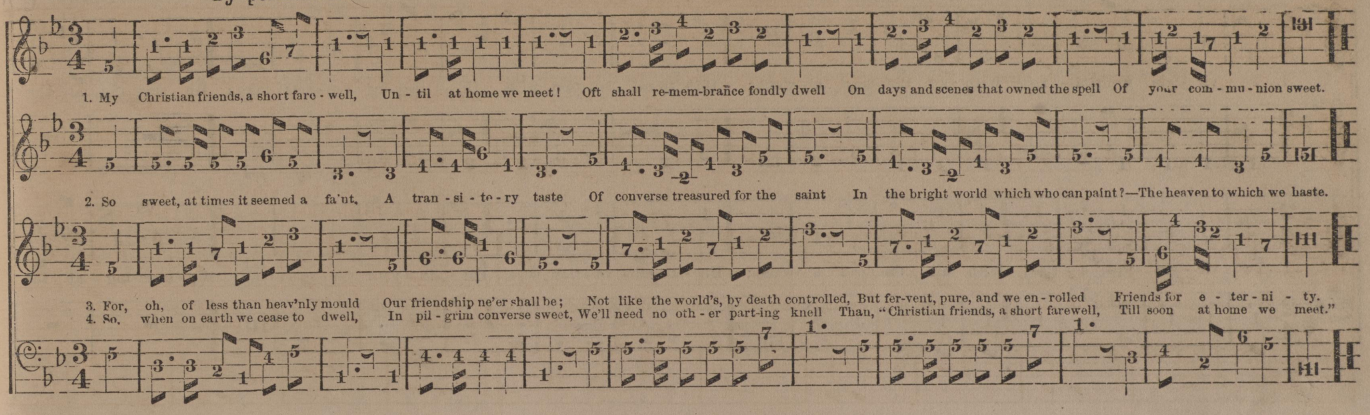
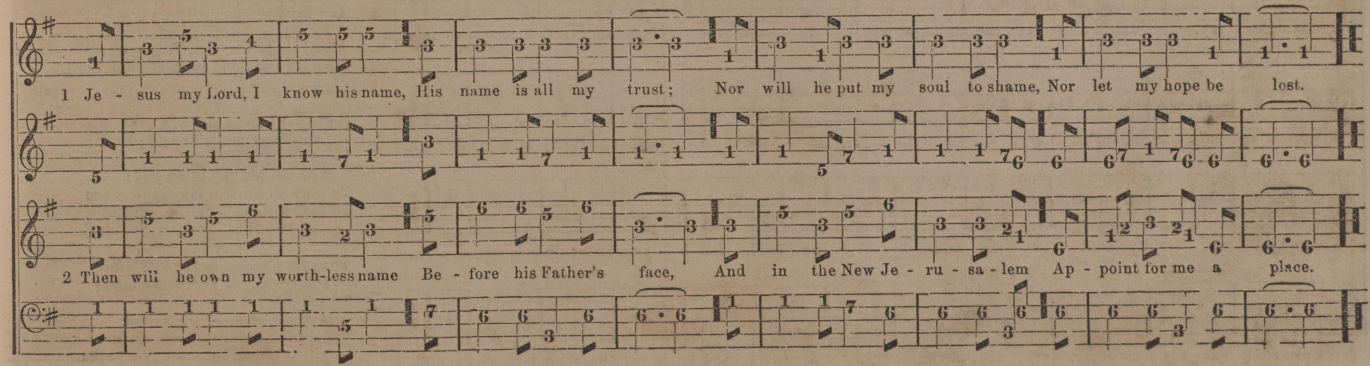
BURNET. C. M. 5 lines.

J. W. Suffern.

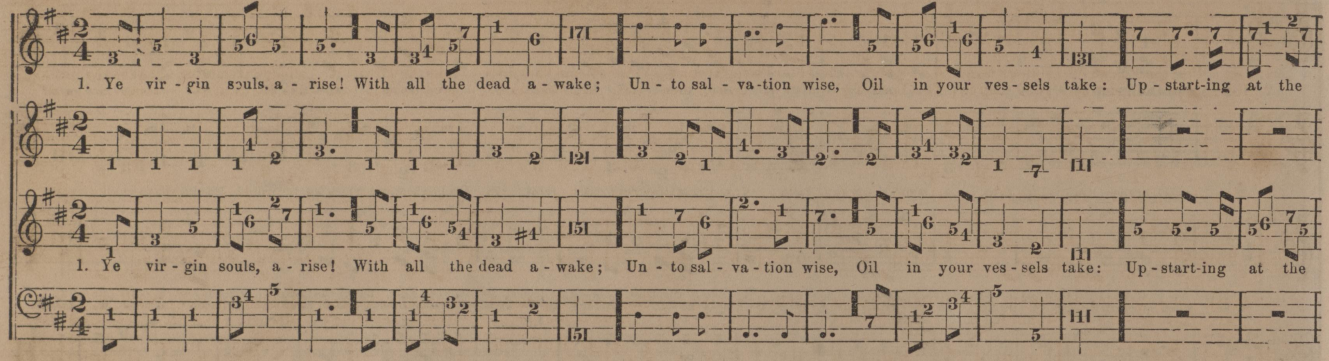


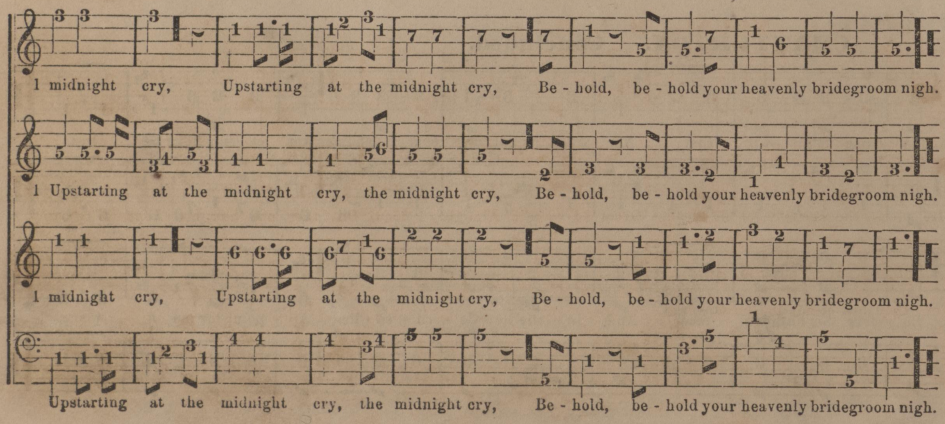
CHATTERTON. Concluded.



BURNHAM. H. M.

CLARK.





2.

He comes, he comes, to call
The nations to his bar,
And take to glory all
Who meet for glory are:
Make ready for your free reward,
Go forth with joy to meet your Lord.

3.

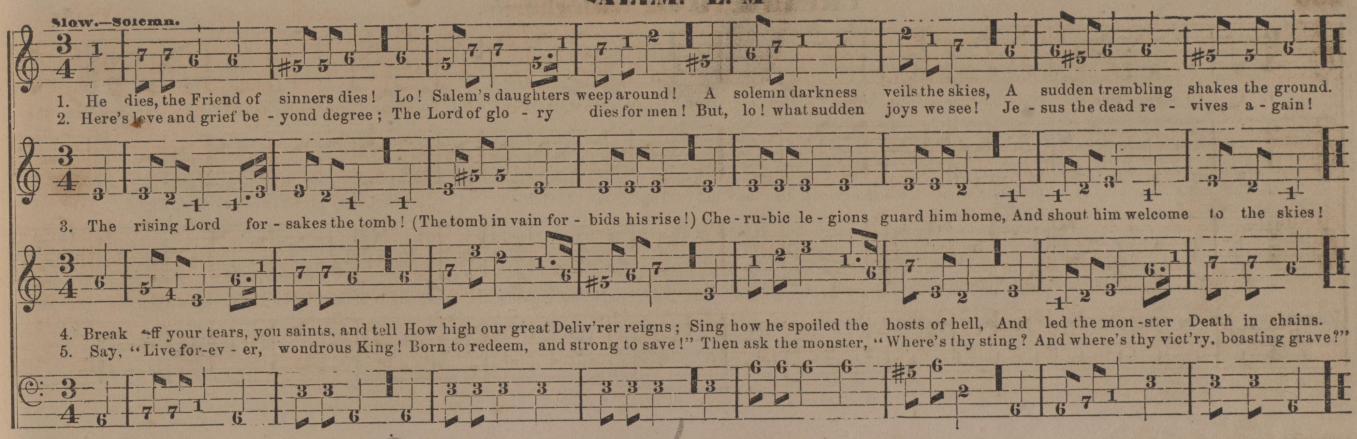
Go, meet him in the sky,
Your everlasting Friend;
Your Head to glorify,
With all his saints ascend:
Ye pure in heart, obtain the grace
To see, without a veil, his face.

4.

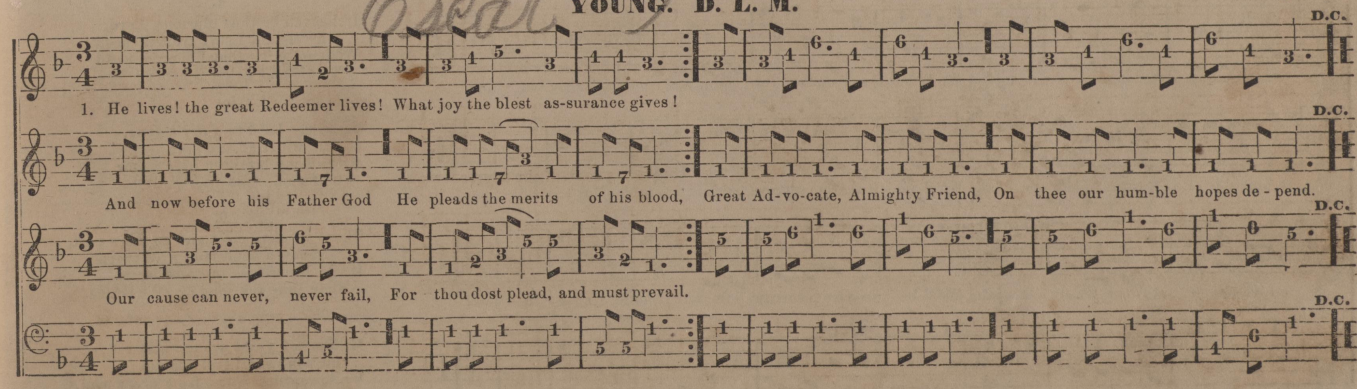
Then let us wait to hear
The trumpet's welcome sound:
To see our Lord appear,
May we be watching found,
Enrobed in righteousness divine,
In which the Bride shall ever shine.

SALEM. L. M

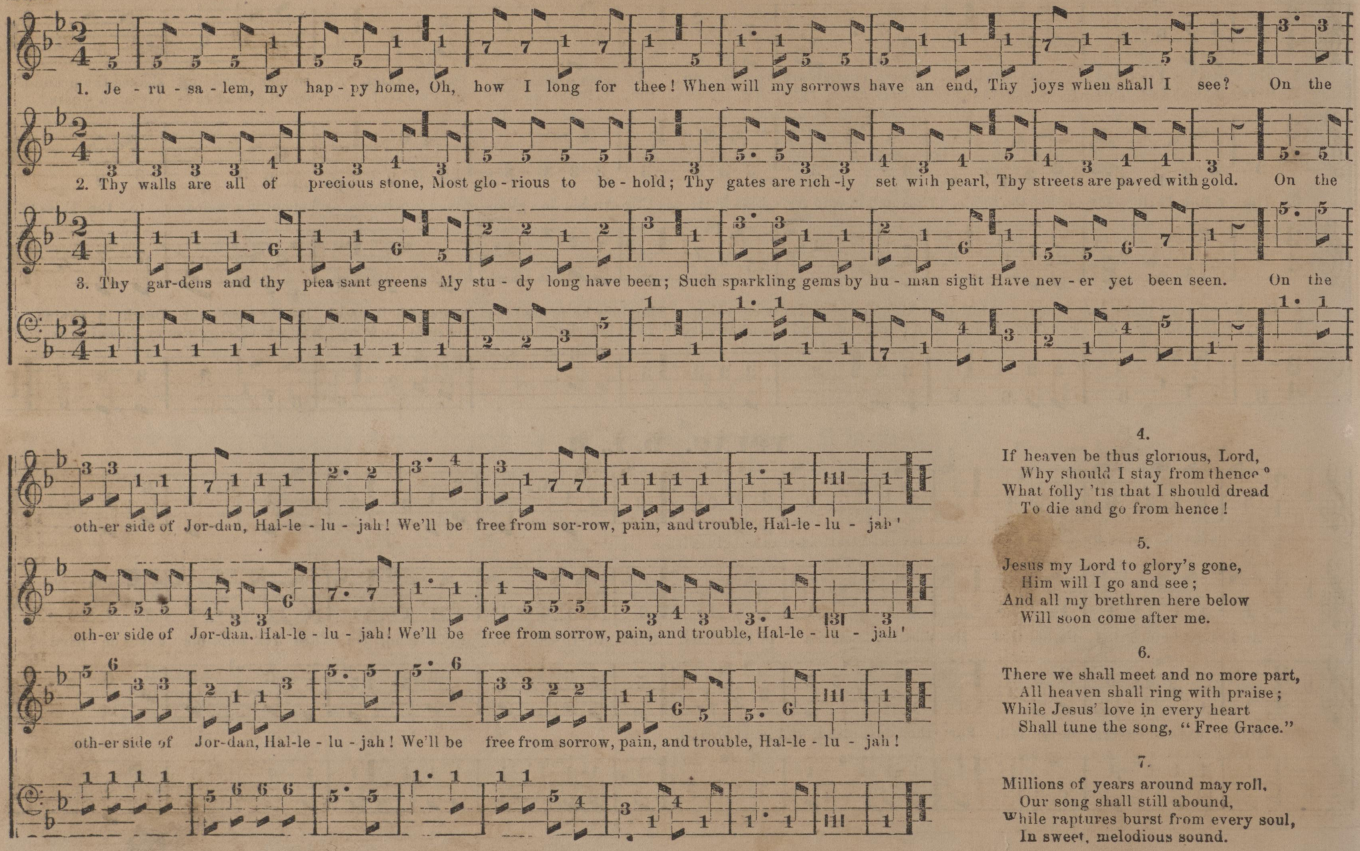
Slow.—Solemn.



YOUNG. D. L. M.



CREATH. C. M., with chorus.



4.

If heaven be thus glorious, Lord,
Why should I stay from thence?
What folly 'tis that I should dread
To die and go from hence!

5.

Jesus my Lord to glory's gone,
Him will I go and see;
And all my brethren here below
Will soon come after me.

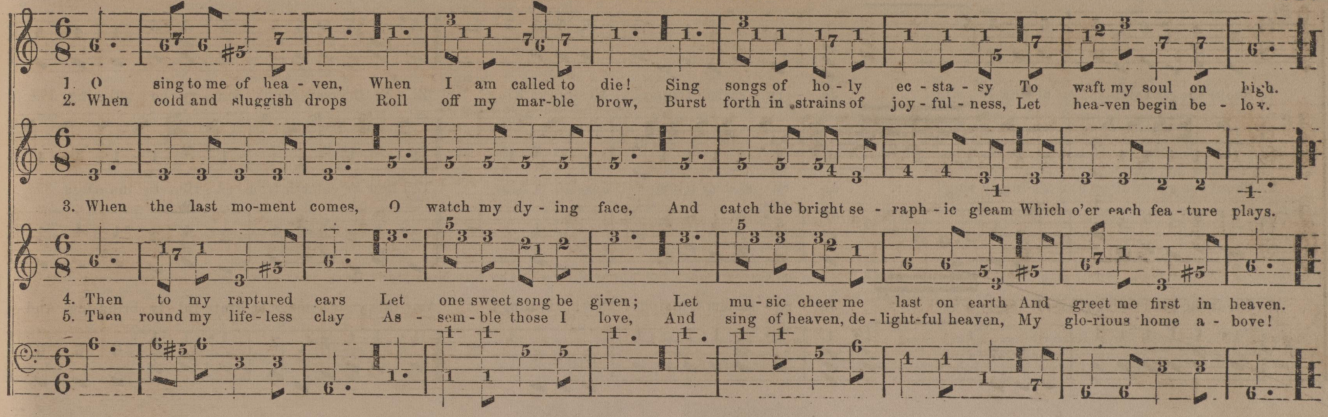
6.

There we shall meet and no more part,
All heaven shall ring with praise;
While Jesus' love in every heart
Shall tune the song, "Free Grace."

7.

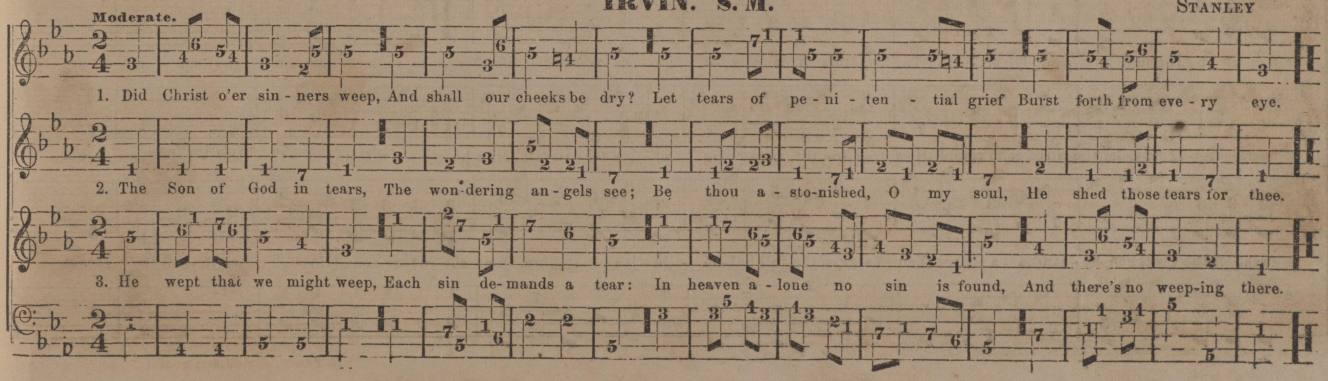
Millions of years around may roll,
Our song shall still abound,
While raptures burst from every soul,
In sweet, melodious sound.

BURGESS. S. M.

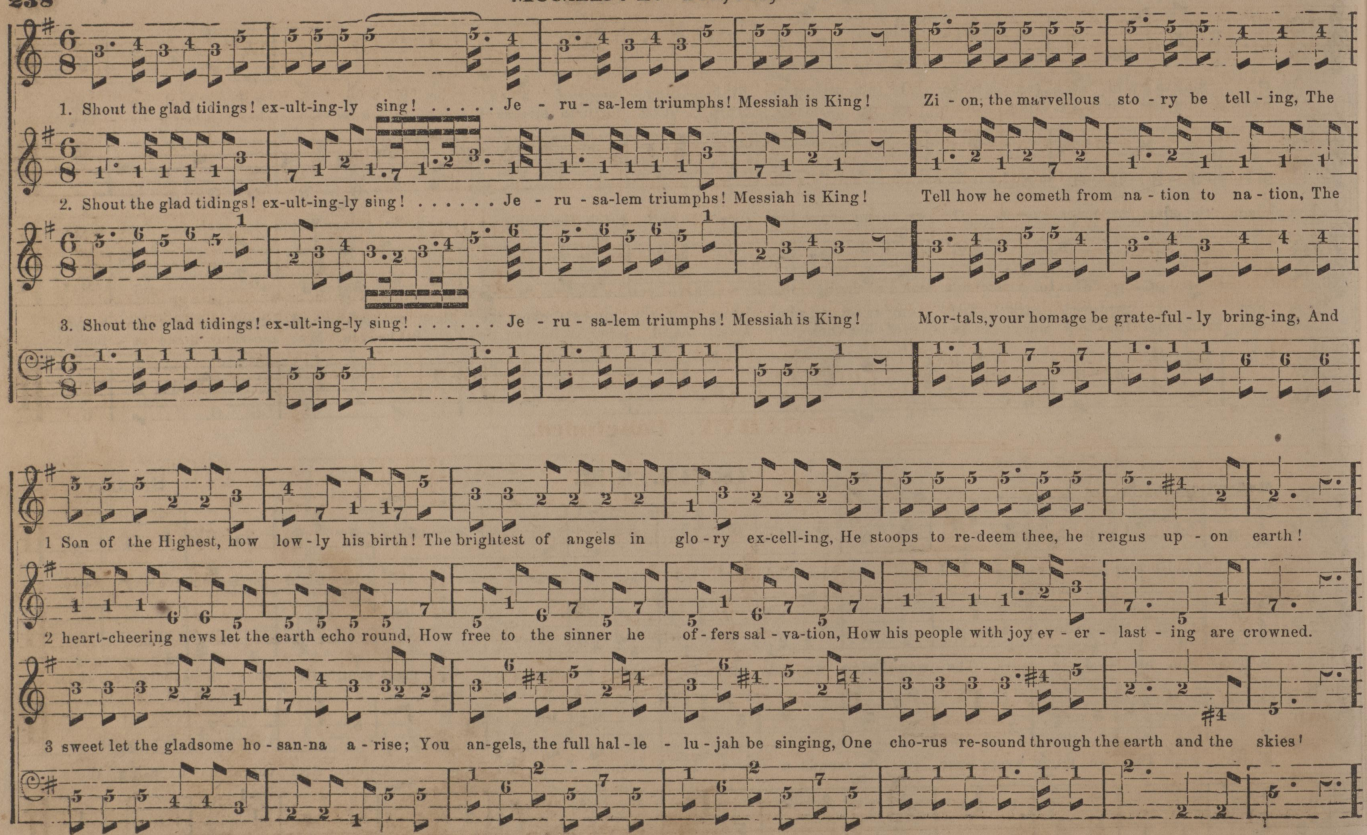


IRVIN. S. M.

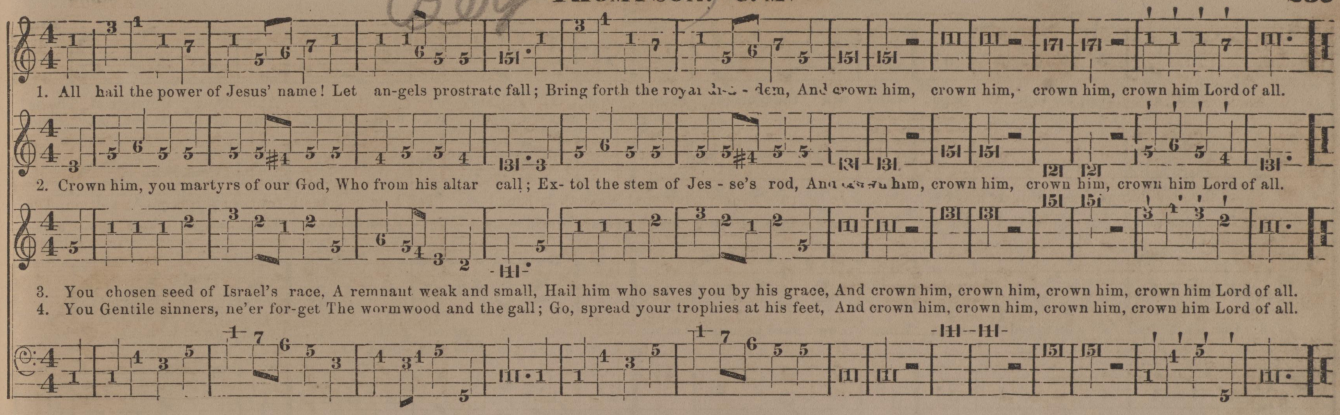
STANLEY



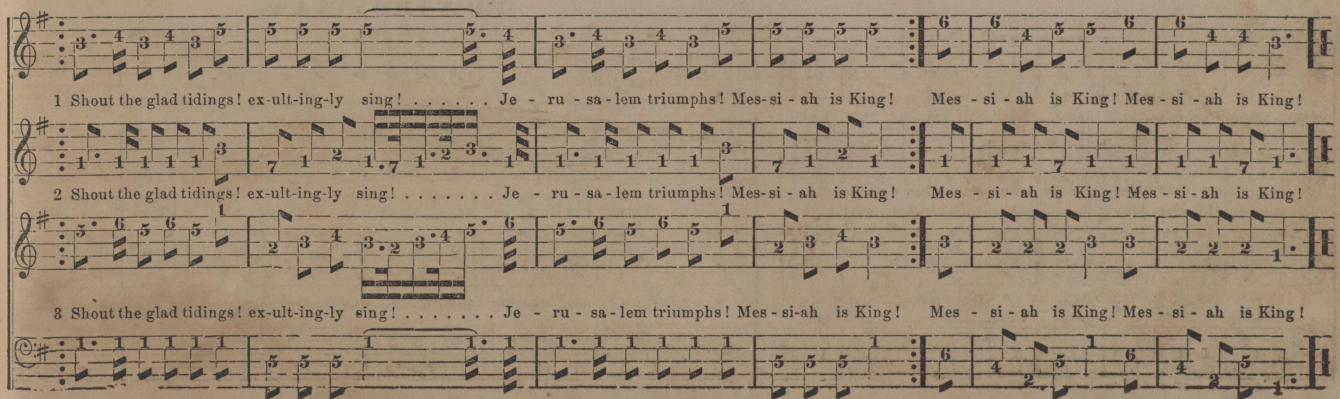
McGARVY. 10s, 11s, & 12s.



THOMPSON. C. M.

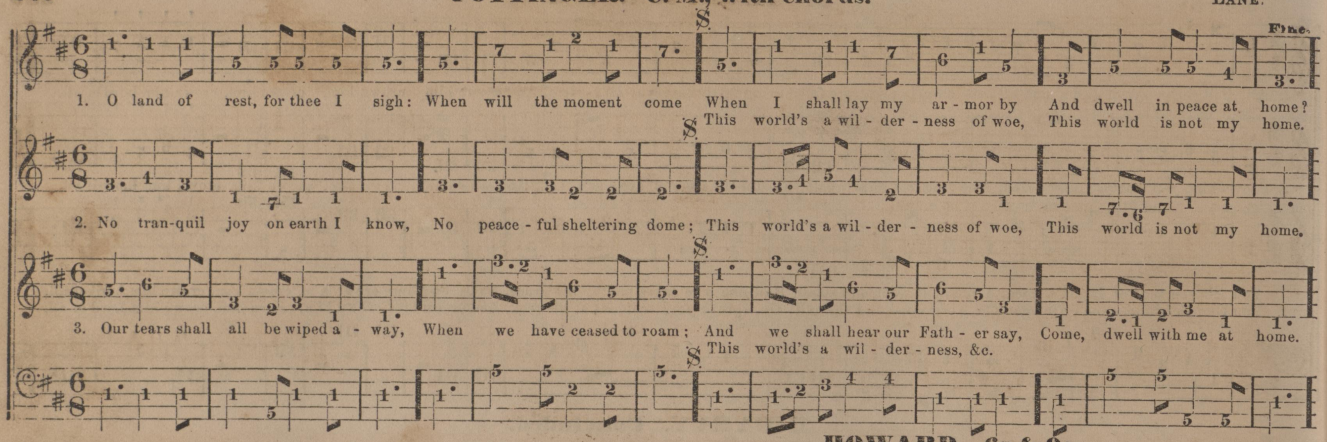


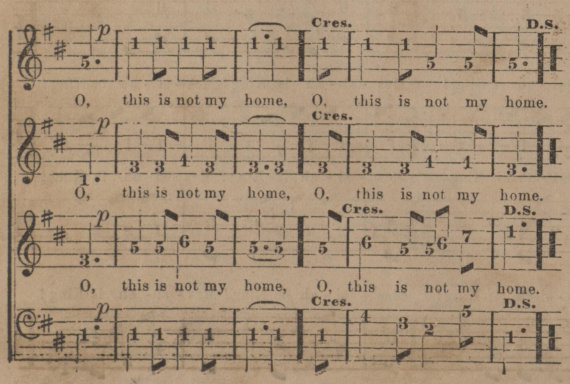
McGARVY. Concluded.



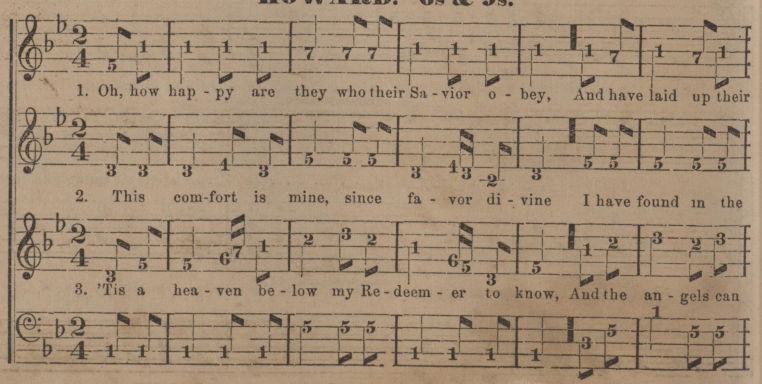
POTTINGER. C. M., with chorus.

LANE.

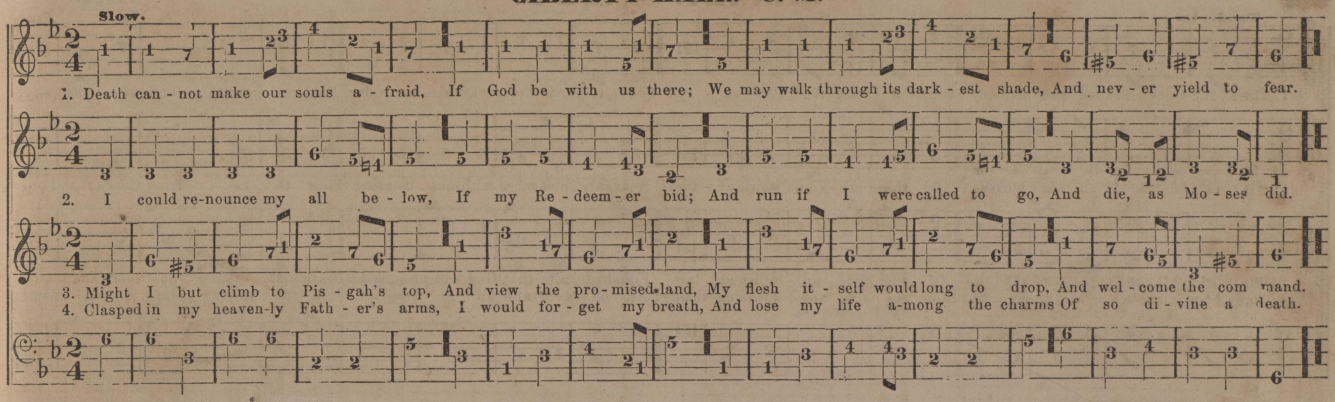




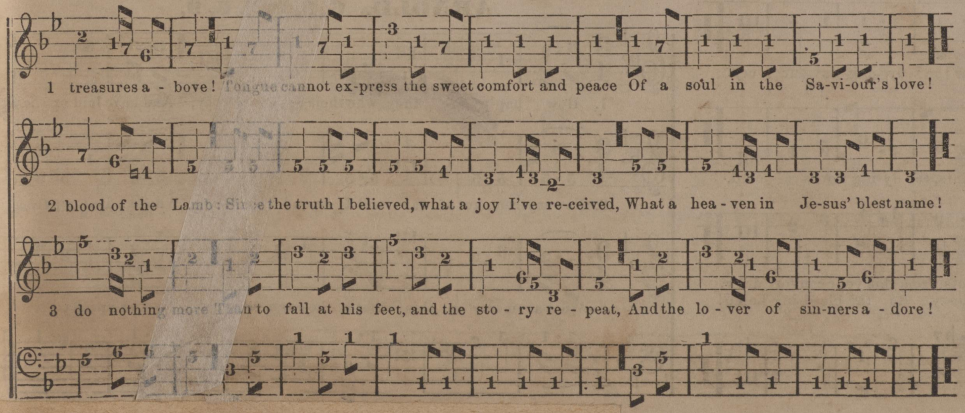
HOWARD. 6s & 9s.



LIBERTY HALL. C. M.



HOWARD. Concluded.



5.

On the wings of his love I am carried above
All my sin and temptation and pain:
O why should I grieve, while on him I believe?
O why should I sorrow again?

6.

O the rapturous height of that holy delight
Which I find in the life-giving blood!
Of my Saviour possessed, I am perfectly blessed,
Being filled with the fulness of God!

7.

Now my remnant of days will I spend to his praise
Who has died me from sin to redeem:
Whether many or few, all my years are his due;
They shall all be devoted to him.

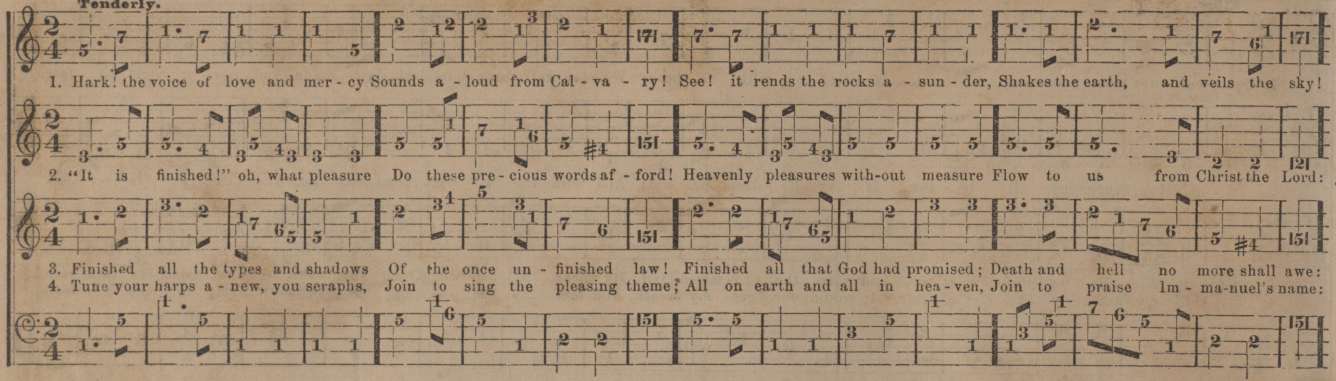
8.

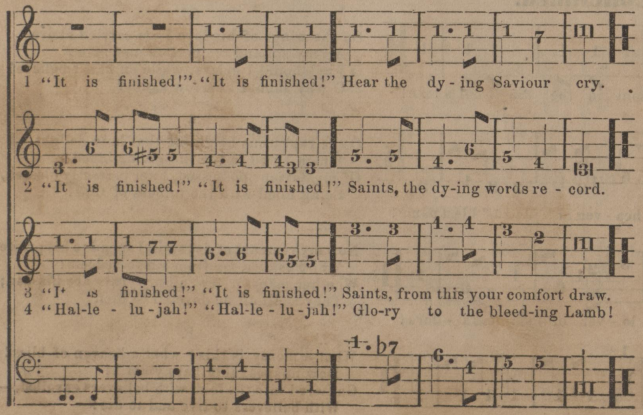
What a mercy is this! what a heaven of bliss!
How unspeakably happy am I!
Gathered into the fold, with believers enrolled,—
With believers to live and to die!

CALVARY. 8s, 7s, & 4s.

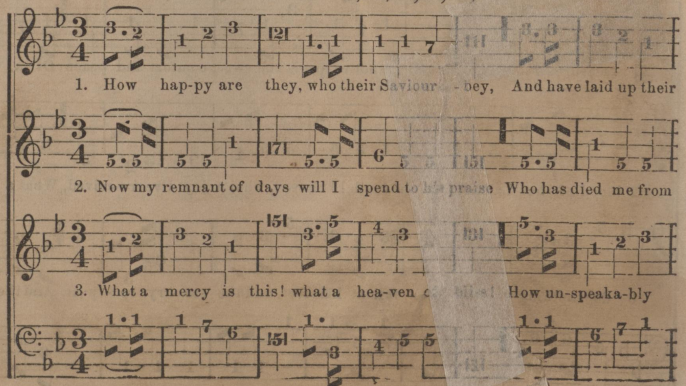
STANLEY

Tenderly.



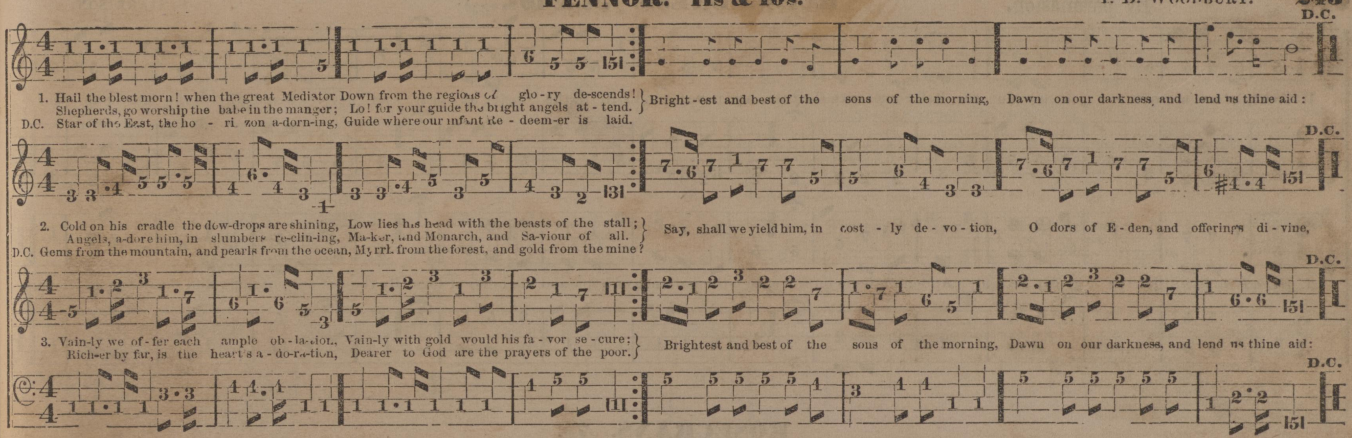


ARNOLD. 6, 6, 9, 6, 6, 9.

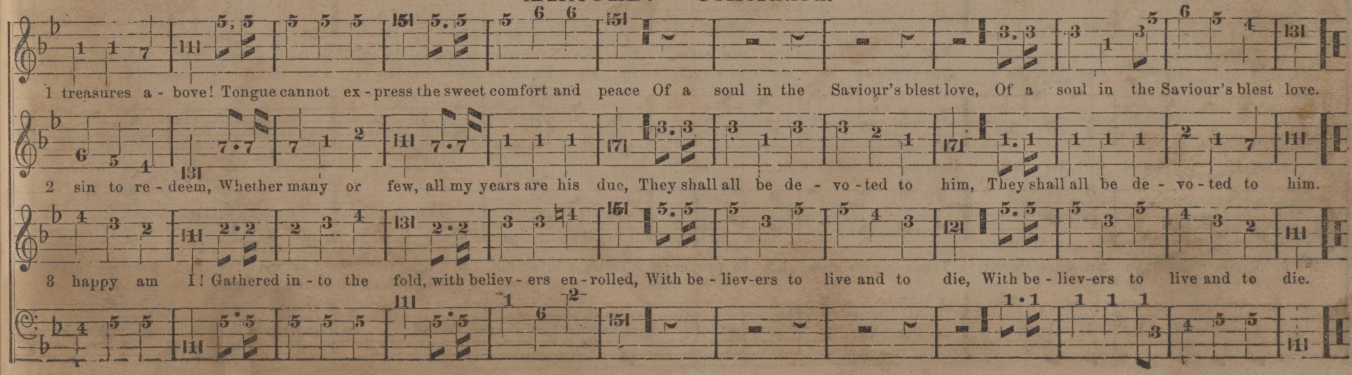


TENNOR. 11s & 10s.

L. B. WOODBURY.



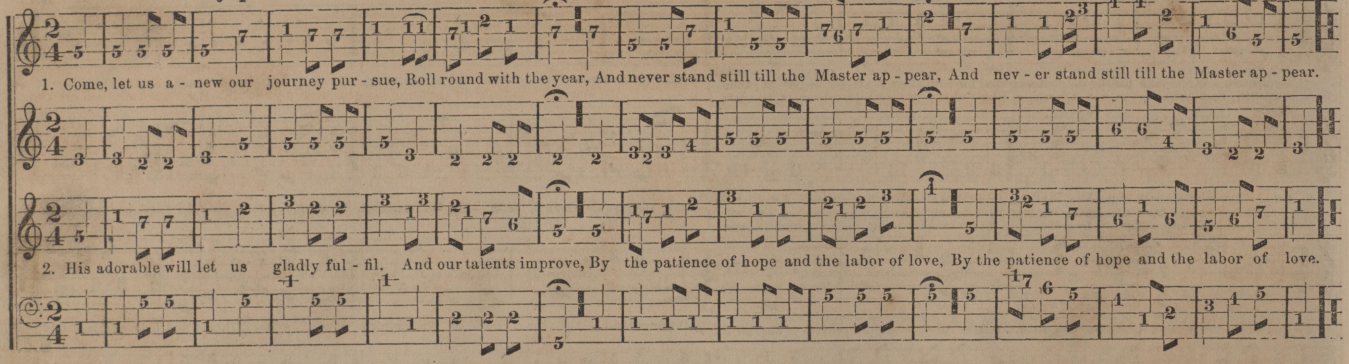
ARNOLD. Concluded.



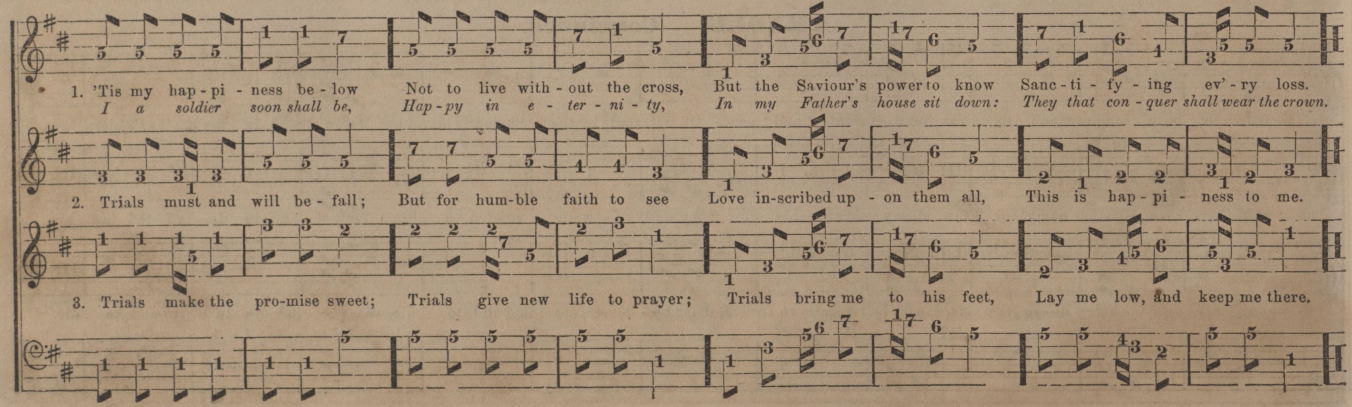
By permission.

BLESSEDNESS. 5s & 10s.

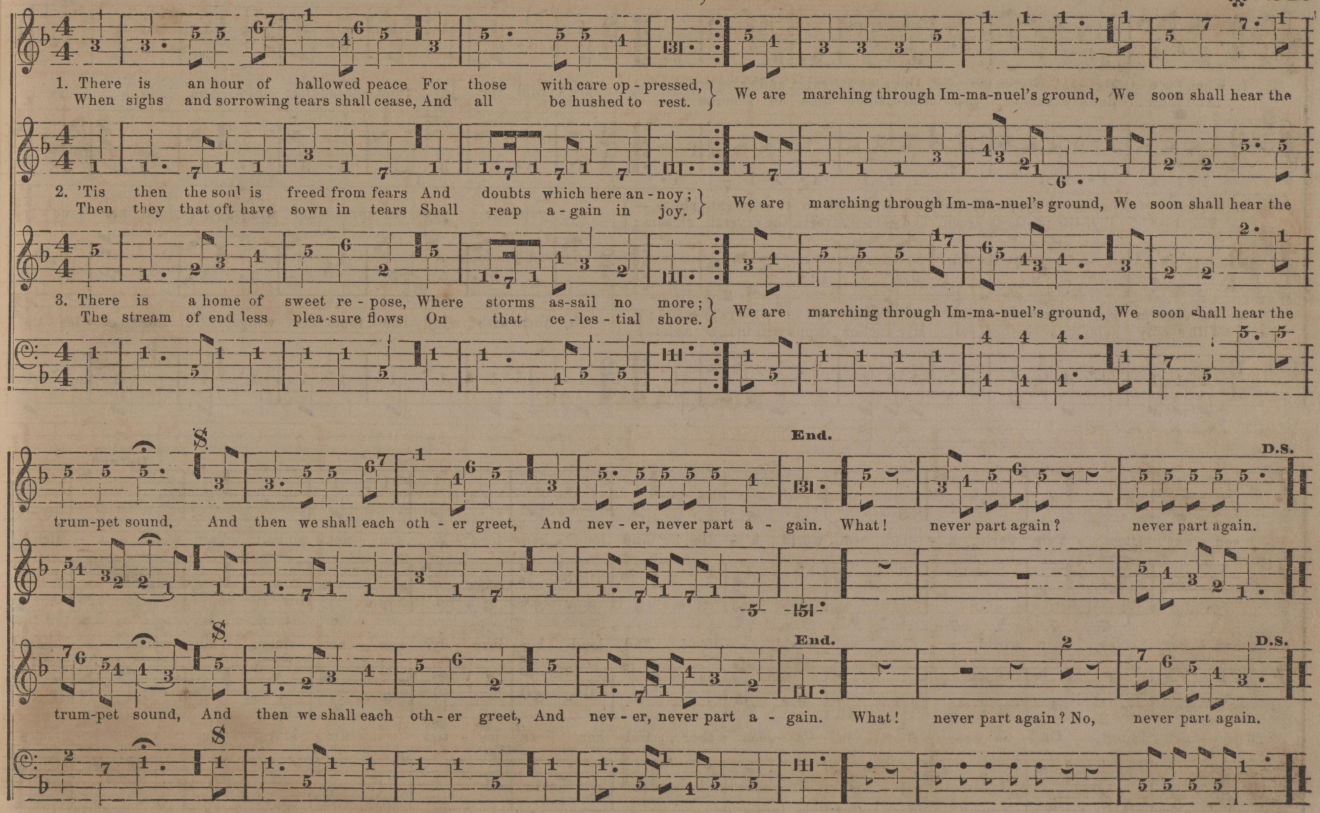
T. HARRISON.



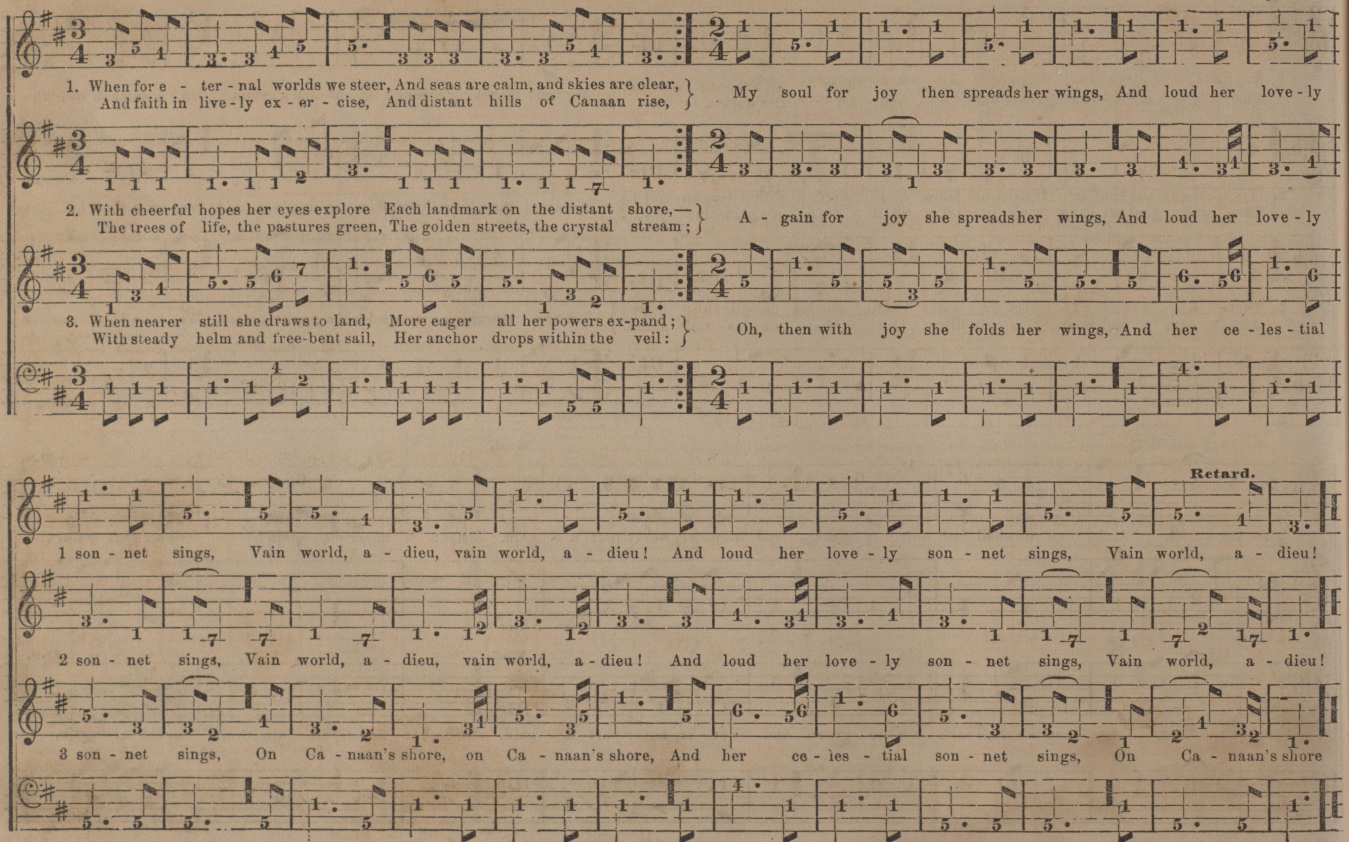
ROSECRANS. 7s.



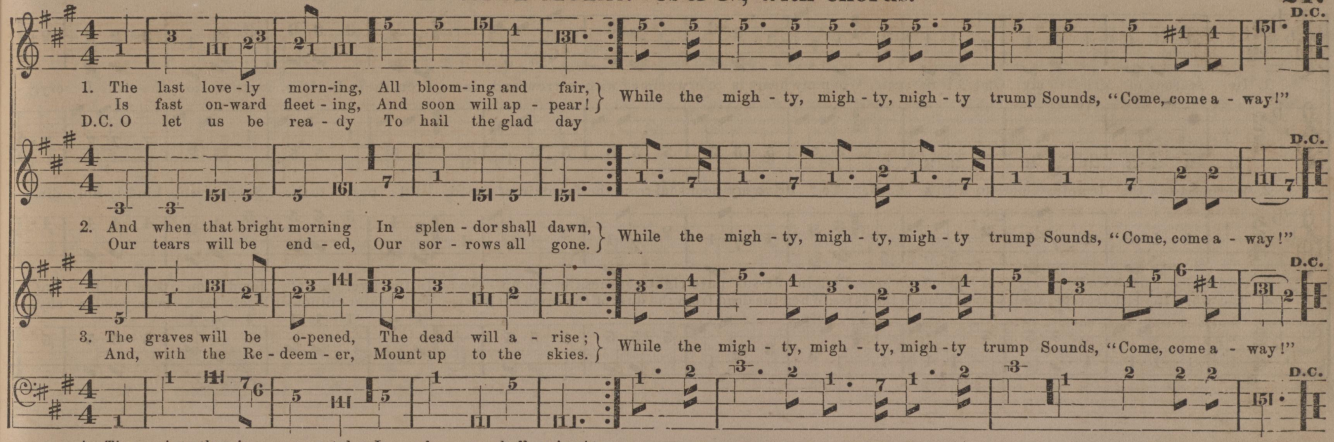
SHERWOOD. C. M., with chorus.



SONNET. L. M., with chorus.

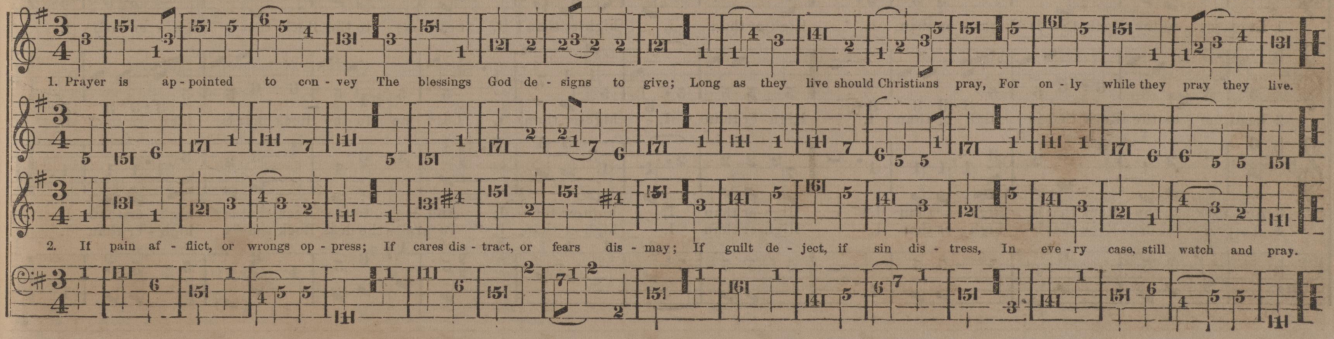


LOVELY MORN. 6s & 5s, with chorus.

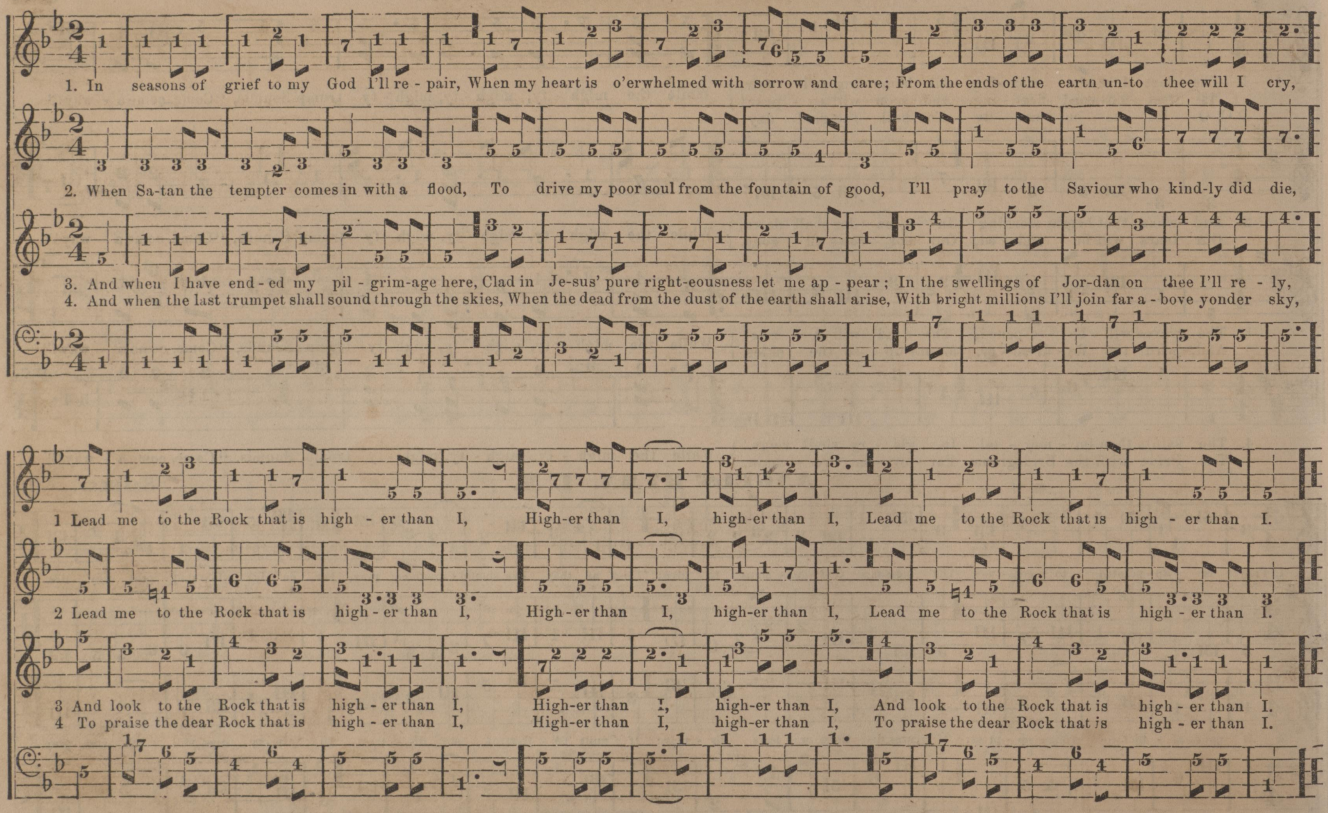


ANGELS' HYMN. L. M.

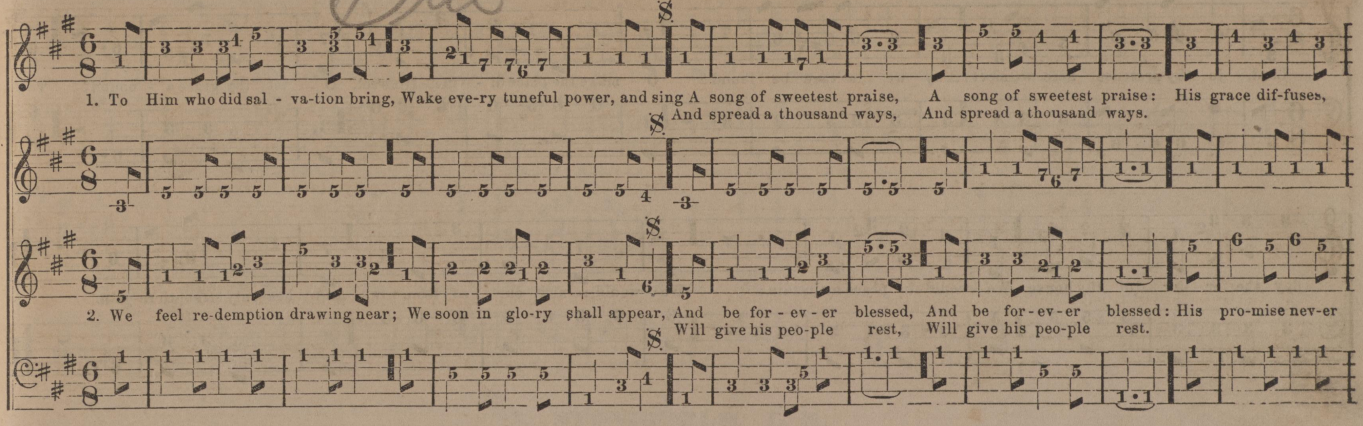
STANLEY.

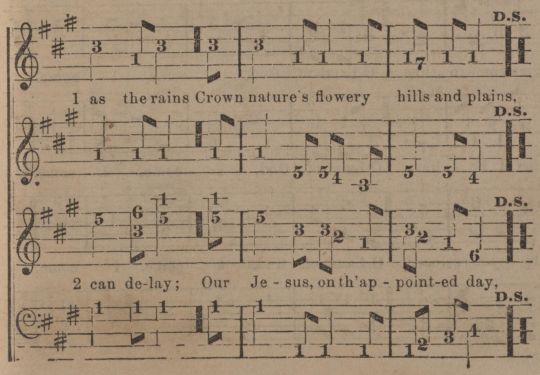


PETRA. 11s & 12s.



GOODWIN. 8, 8, 6, 8, 8, 6.





3.

By faith we view him coming down,
With angels hovering all around;
He smiles upon his saints:
He cries aloud, in melting strains,
I come to save you from your pains
And end your sore complaints.

4.

The smiling millions rise and sing,
All glory! glory to our King!
The Grand Assize is come!
You everlasting doors, fly wide,
The Church is glorious as a bride,
And Jesus takes her home.

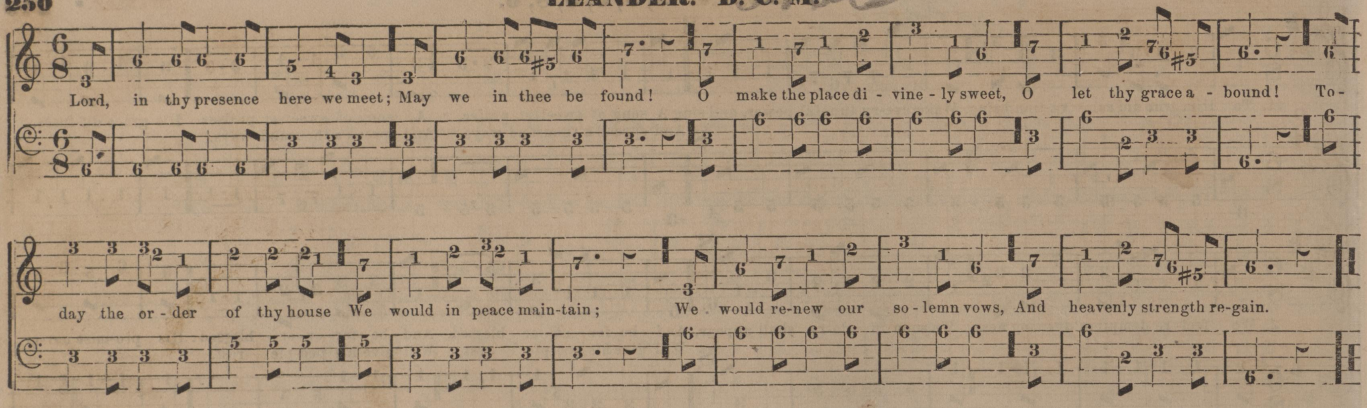
5.

In all the heavens there's not a tear,
Nor in the realms of bliss a fear,
But pleasures yet unknown:
From heaven to heaven we sound the bliss;
Oh, what a blest abode is this,
Forever round the throne!

6.

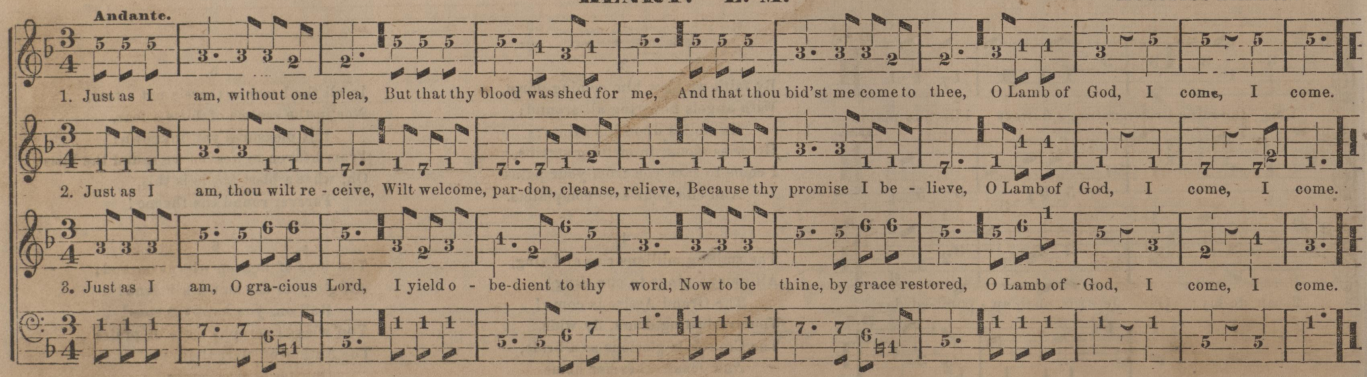
The joys of heaven will never end;
All glory to the sinner's Friend!
Roll on, you happy scenes!
You wingéd seraphs, help us praise
The Author of eternal joys!
Our Jesus ever reigns.

LEANDER. D. C. M.

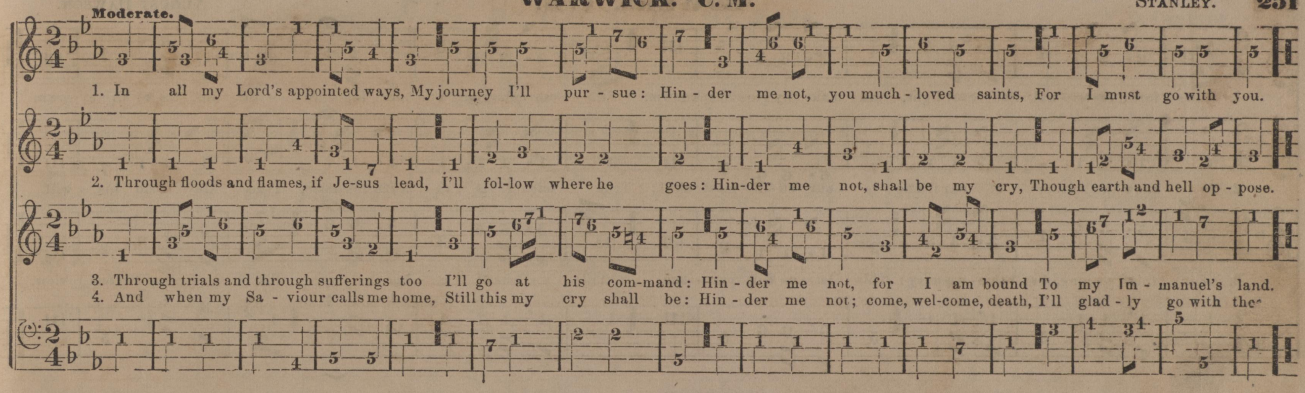


HENRY. L. M.

AUGUSTUS DAMRON.

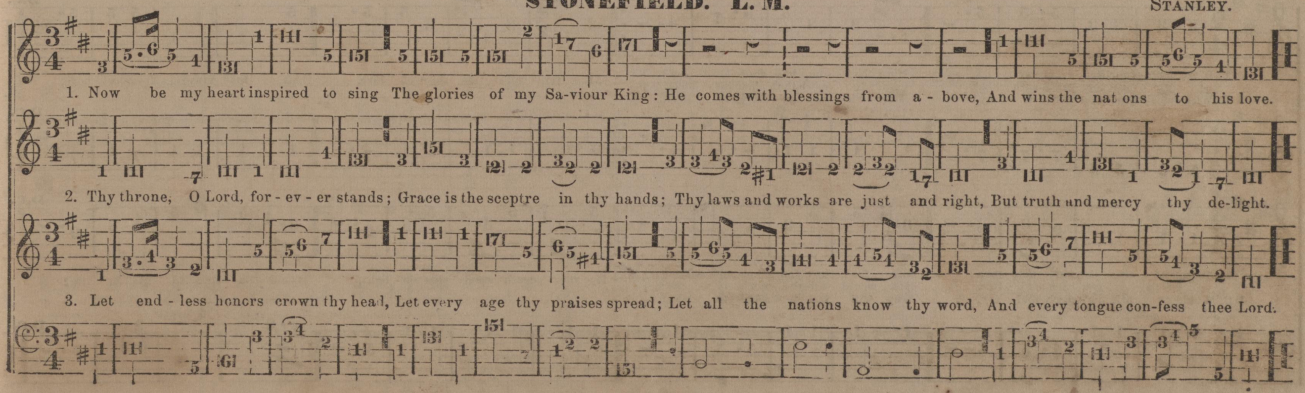


WARWICK. C. M.



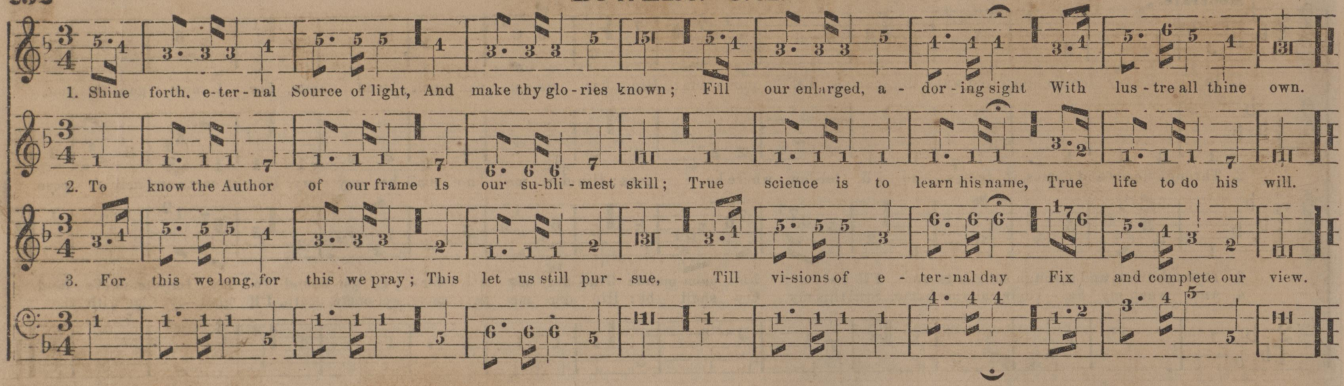
STONEFIELD. L. M.

STANLEY.

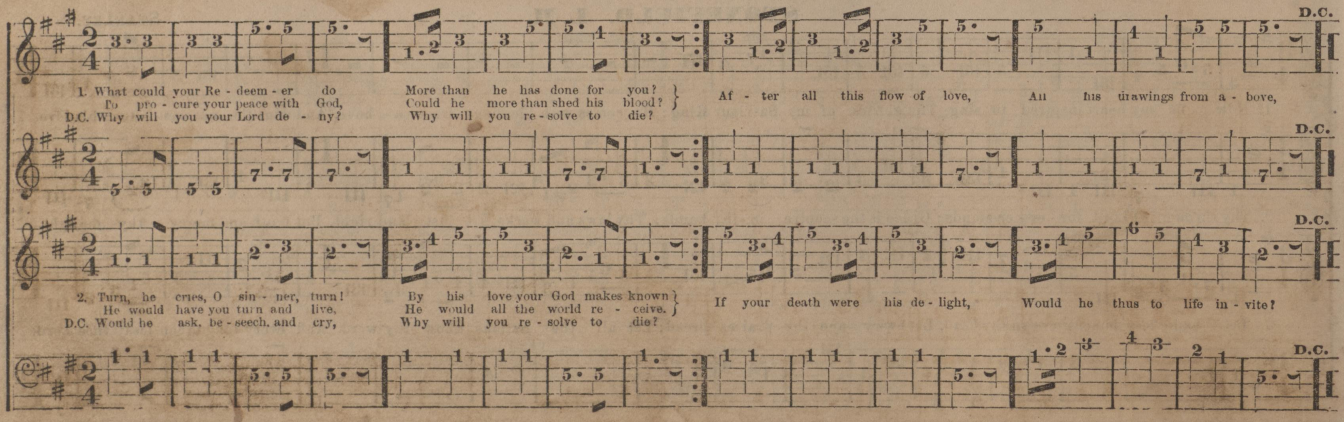


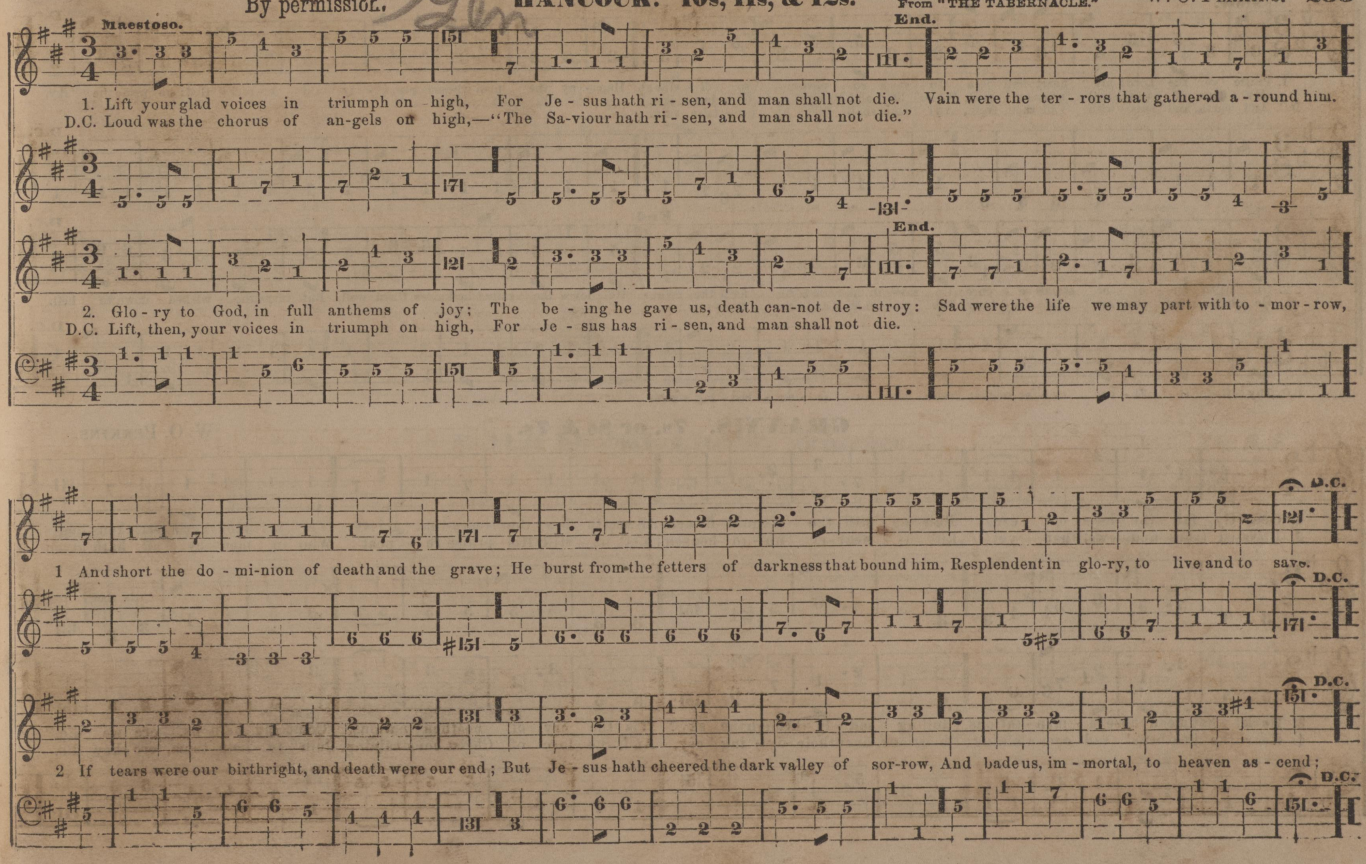
BOWERS. C. M.

AUGUST DAWSON.

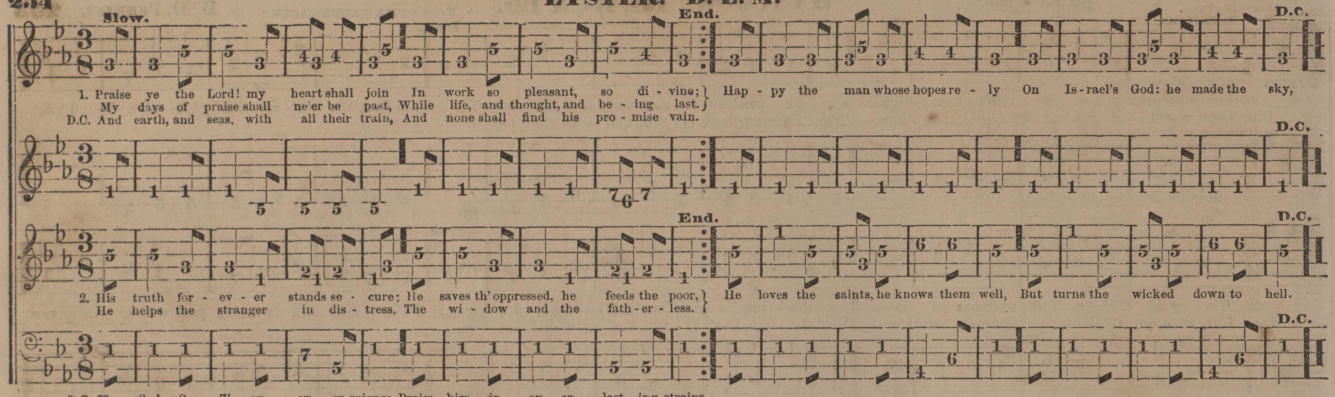


MERDIN. 7s. Double.



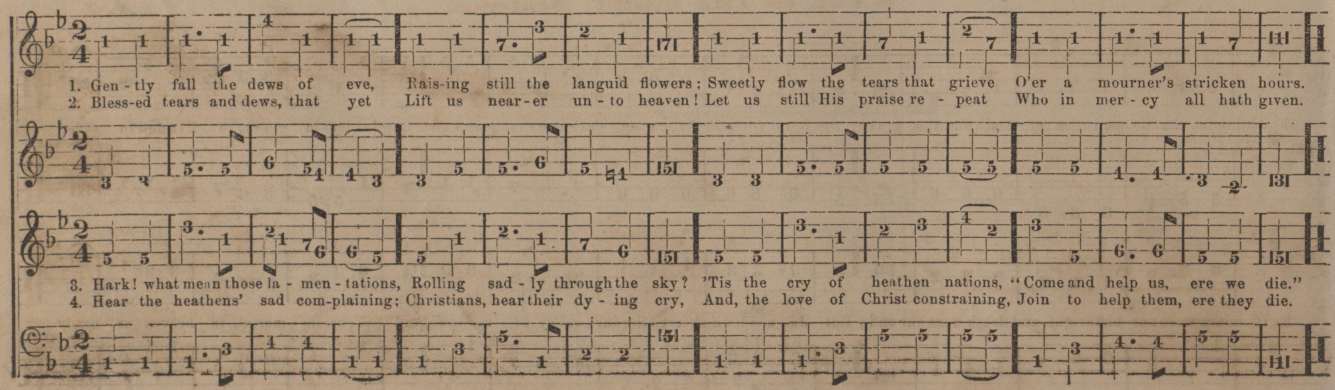

Maestoso.
End.
1. Lift your glad voices in triumph on high, For Je - sus hath ri - sen, and man shall not die. Vain were the ter - rors that gathered a - round him.
D.C. Loud was the chorus of an-gels on high,—"The Sa-viour hath ri - sen, and man shall not die."
End.
2. Glo - ry to God, in full anthems of joy; The be - ing he gave us, death can-not de - stroy: Sad were the life we may part with to - mor - row,
D.C. Lift, then, your voices in triumph on high, For Je - sus has ri - sen, and man shall not die.
D.C.
1 And short the do - mi-nion of death and the grave; He burst from the fetters of darkness that bound him, Resplendent in glo-ry, to live and to save.
D.C.
D.C.
2 If tears were our birthright, and death were our end; But Je - sus hath cheered the dark valley of sor-row, And bade us, im - mortal, to heaven as - cend;
D.C.

LYSTER. D. L. M.



GRANNIS. 7s. or 8s & 7s.

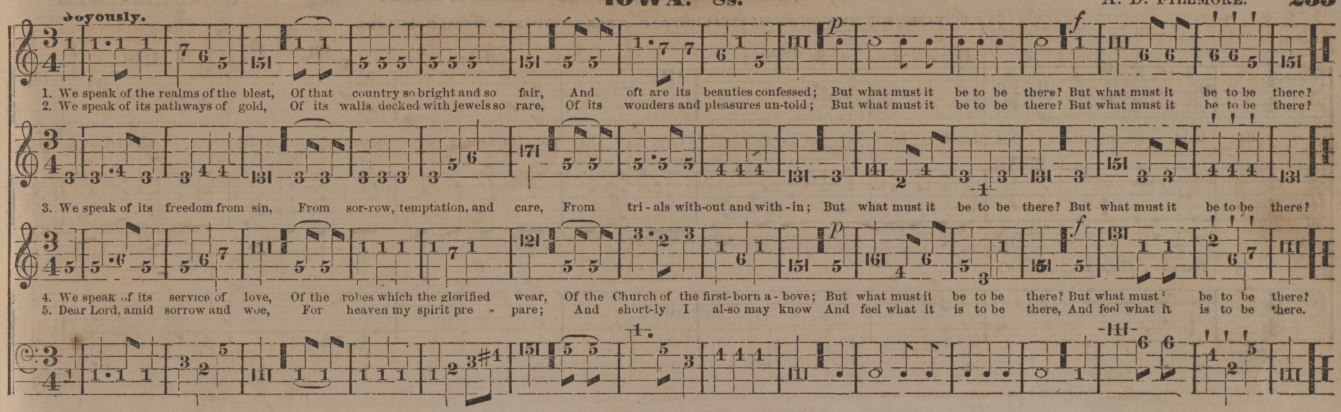
W. O. PERKINS.



IOWA. 8s.

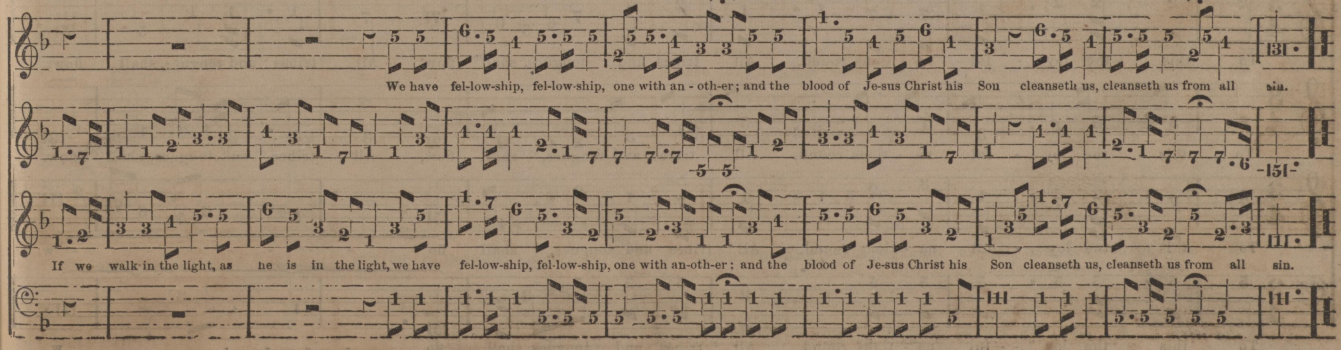
A. D. Fillmore.

Joyously.



WALK IN THE LIGHT. Sentence.

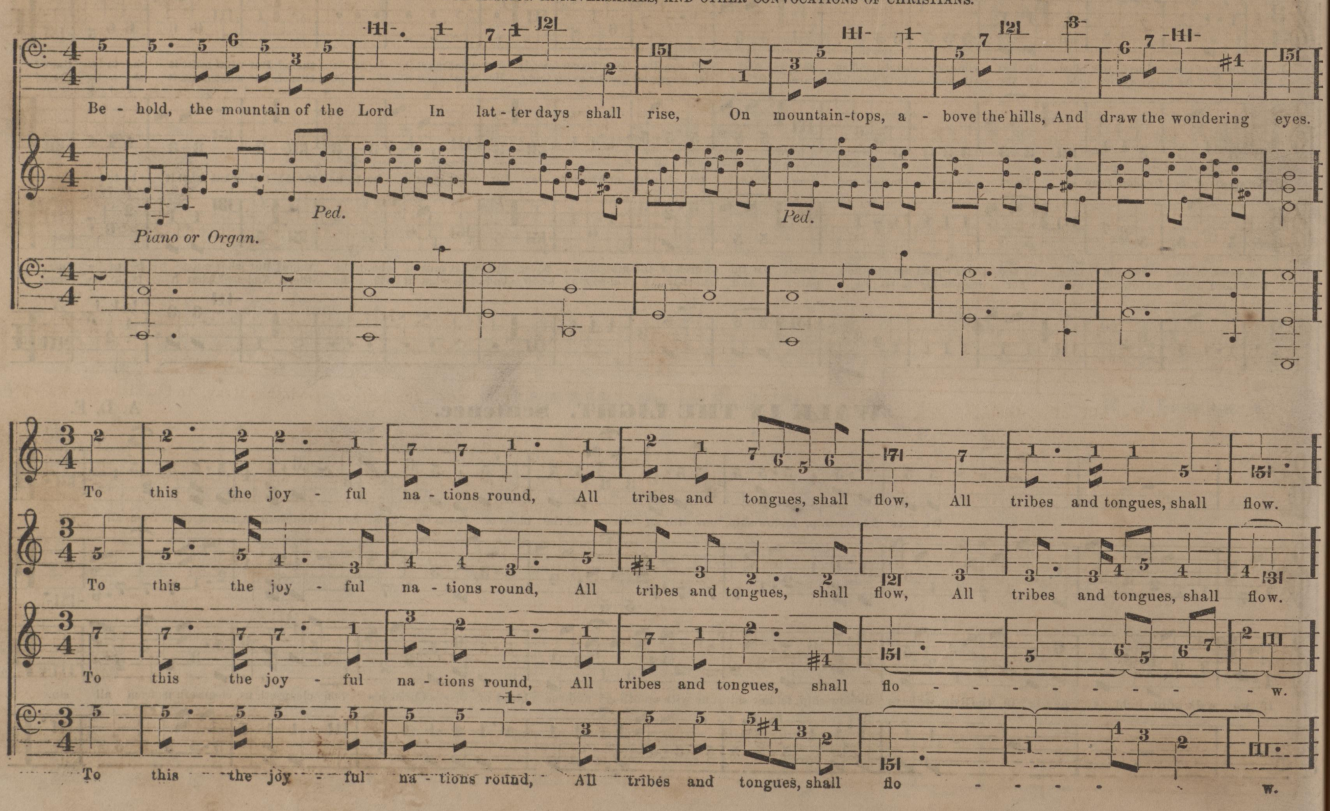
A. D. F.

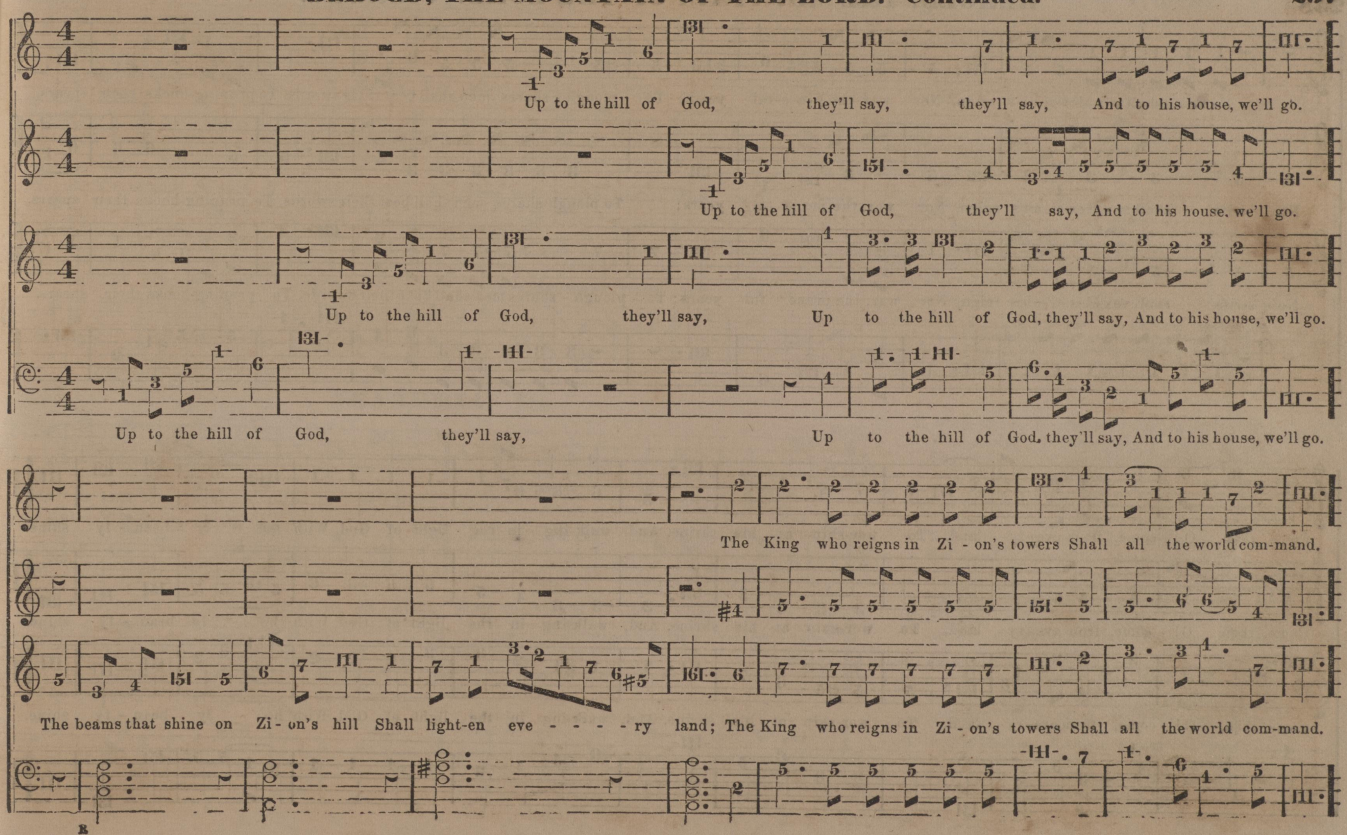


BEHOLD, THE MOUNTAIN OF THE LORD.

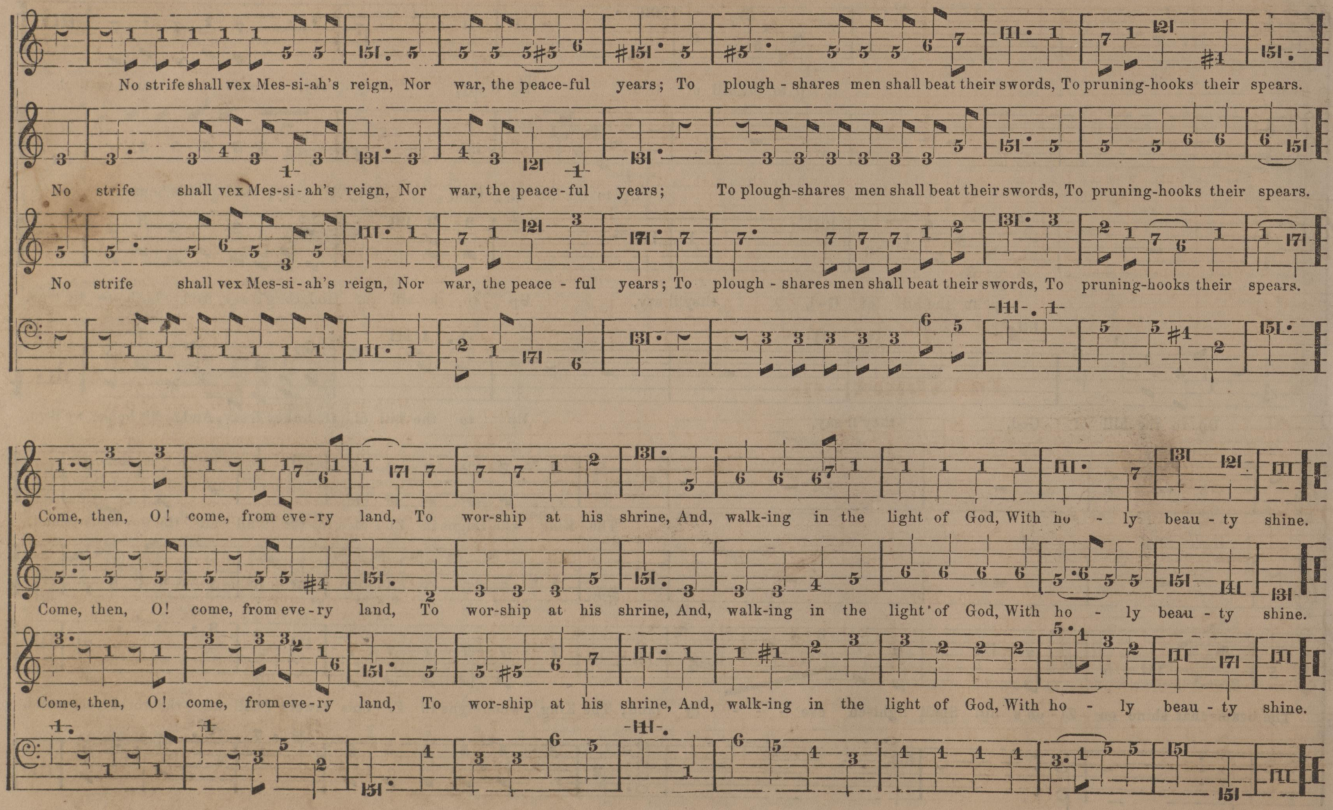
Written expressly for this work by J. WILLIAM SUFFERN

SUITABLE FOR MISSION ANNIVERSARIES, AND OTHER CONVOCATIONS OF CHRISTIANS.

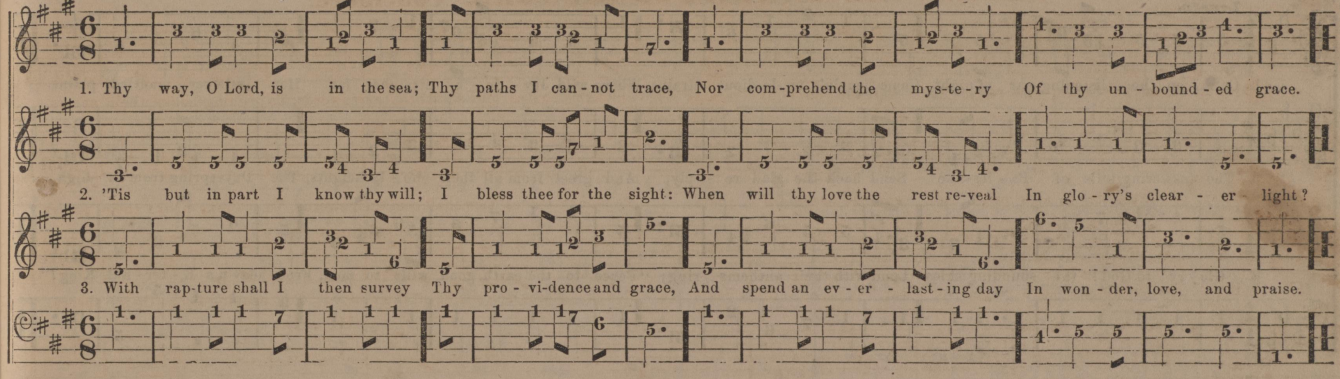



Up to the hill of God, they'll say, they'll say, And to his house, we'll go.
Up to the hill of God, they'll say, And to his house, we'll go.
Up to the hill of God, they'll say, Up to the hill of God, they'll say, And to his house, we'll go.
Up to the hill of God, they'll say, Up to the hill of God, they'll say, And to his house, we'll go.
The King who reigns in Zi - on's towers Shall all the world com-mand.
The beams that shine on Zi - on's hill Shall light-en eve - - - - ry land; The King who reigns in Zi - on's towers Shall all the world com-mand.

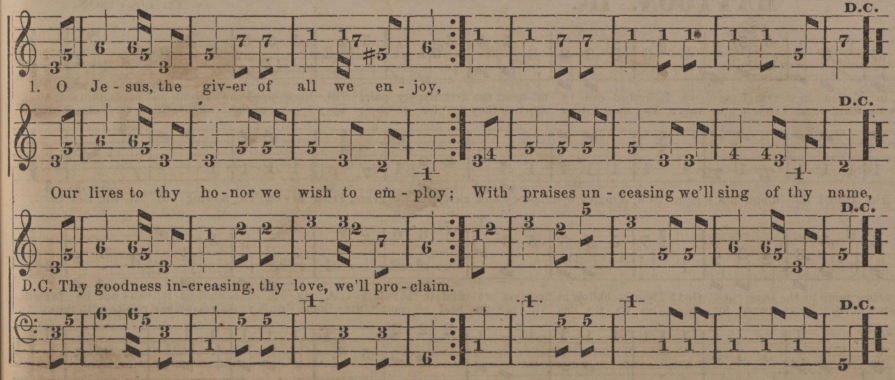
BEHOLD, THE MOUNTAIN OF THE LORD. Concluded.



PROVIDENCE. C. M.



IMANDRIA. 11s.



2. With joy we remember the dawn of that day,
When, cold as December, in darkness we lay;
The sweet invitation we heard with surprise,
And witnessed salvation to flow from the skies.

3. The wonderful name of our Jesus we'll sing,
And publish the fame of our Captain and King;
With sweet exultation his goodness we prove;
His name is Salvation,—his nature is Love.

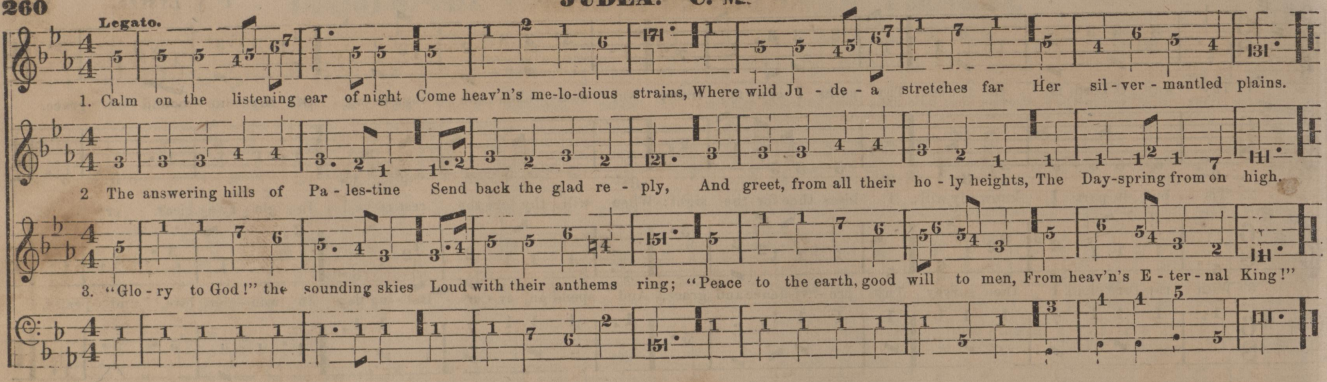
4. We now are enlisted in Jesus' bless'd cause,
Divinely assisted to conquer our foes;
His grace will support us till conflicts are o'er,
He then will escort us to Zion's bright shore

5. And when to the regions of glory we rise, [skies,
And join the bright legions that shout through the
We'll tell the glad story of Jesus' kind grace,
And give him the glory, and honor, and praise.

6. In this blest employment our spirits shall rest,
In sweetest enjoyment, on Jesus' own breast:
We'll drink of the streams of Immanuel's love,
And bask in the beams of his glory above

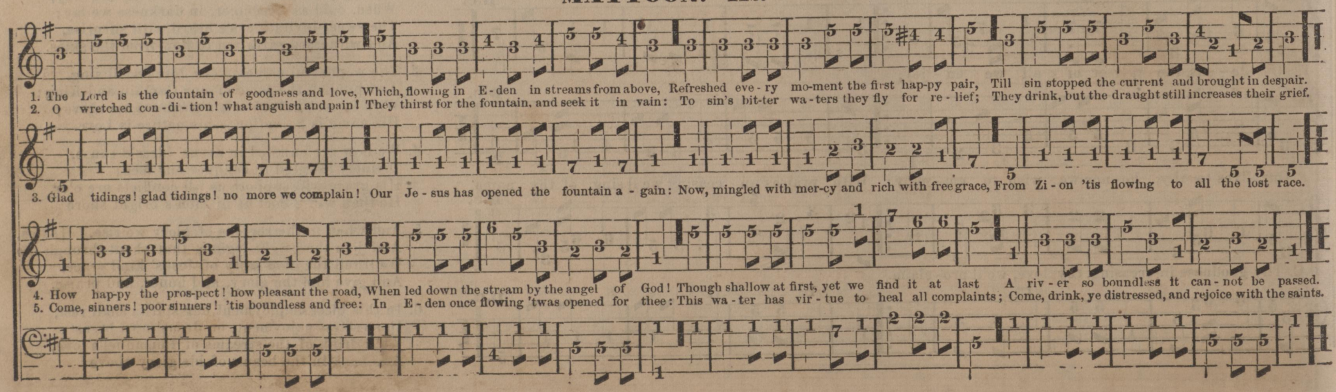
JUDEA. C. M.

W. O. PERKINS.

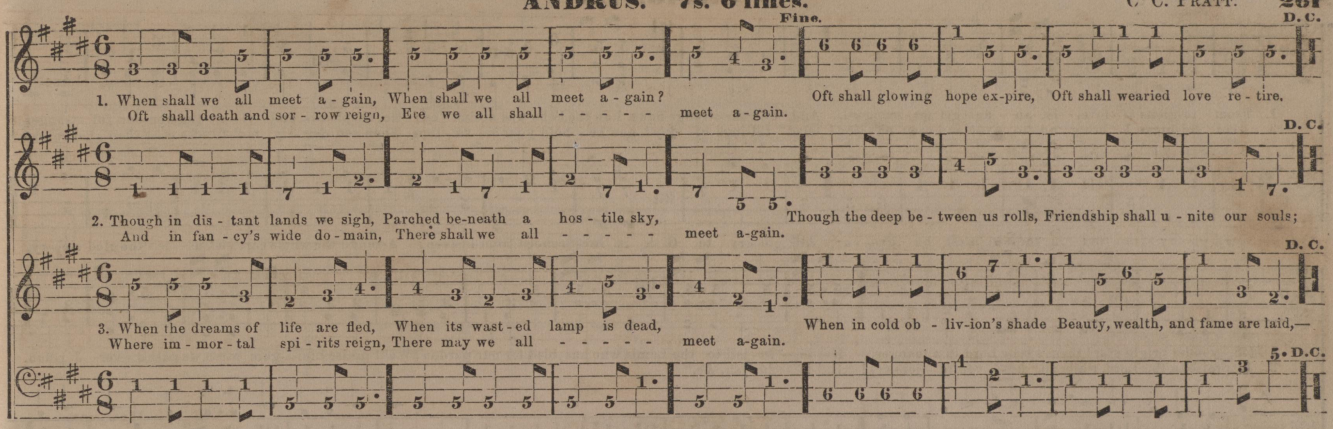


MATTOON. 11s.

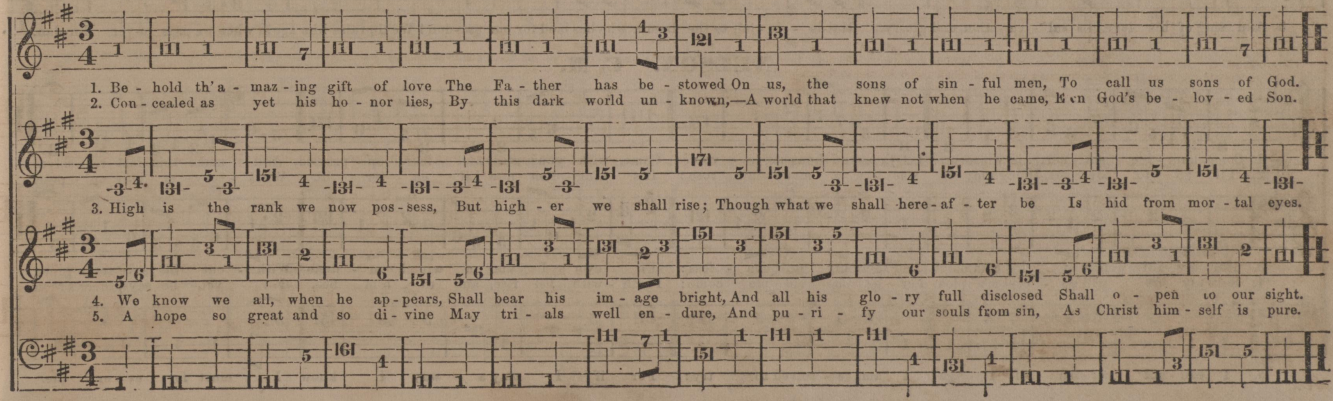
R. H. DAVISON.



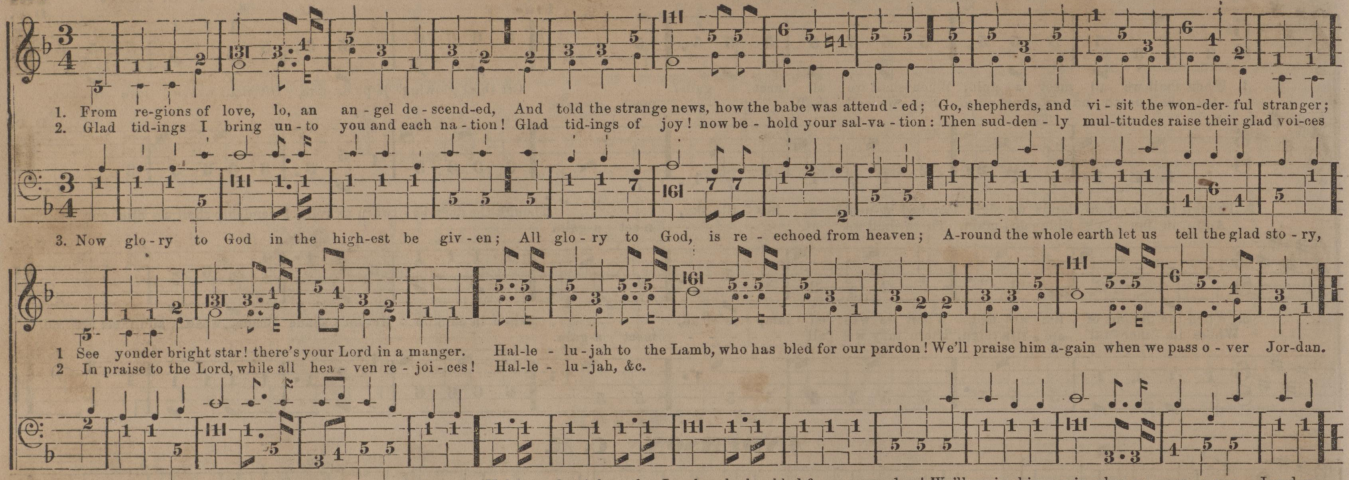
ANDRUS. 7s. 6 lines.



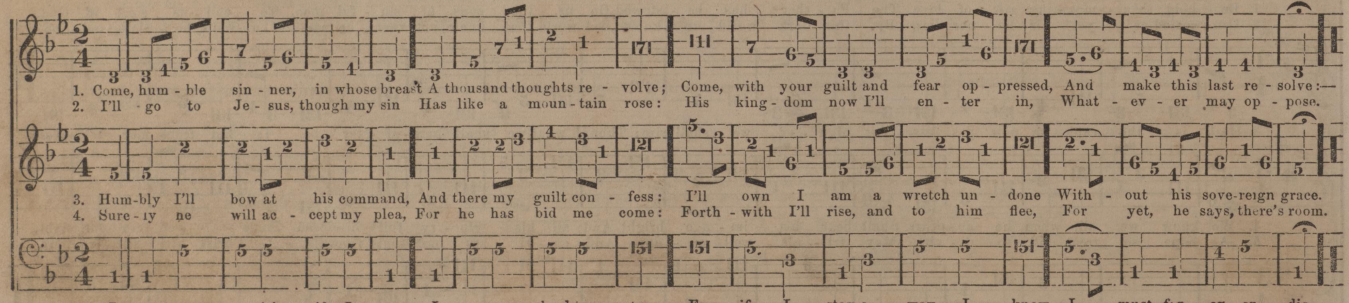
ANDERSON. C. M.



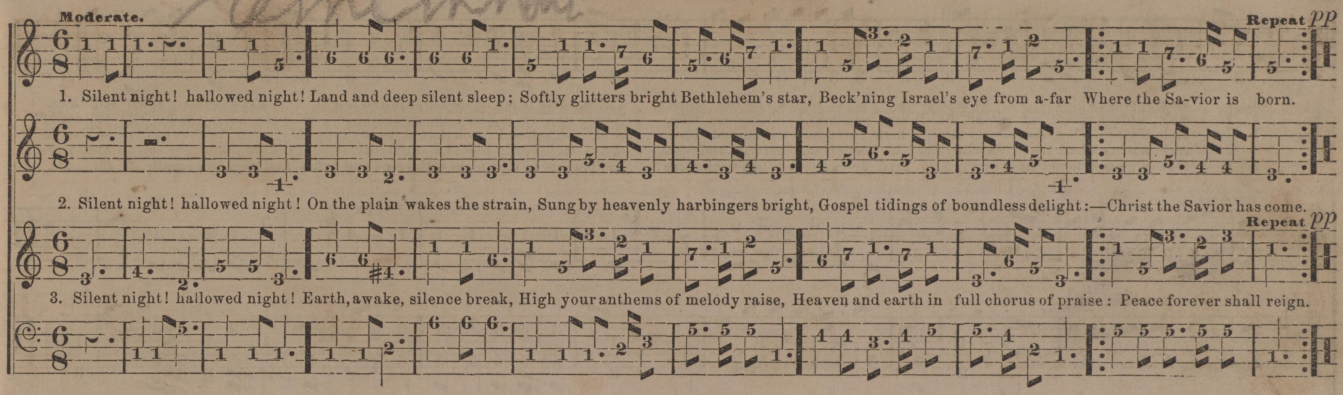
CRAIG. 12s.



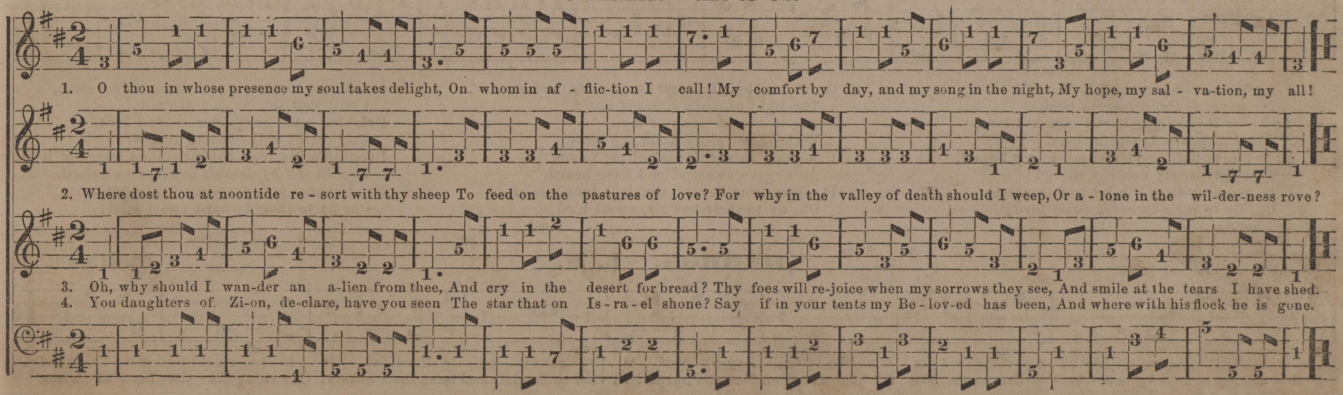
NELSON. C. M.



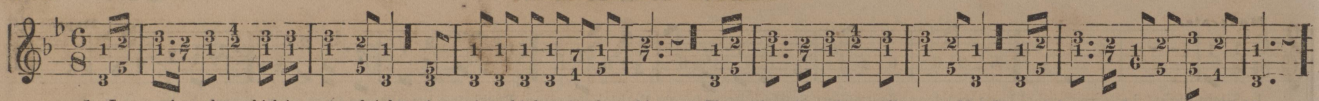
OHIO. 6, 6, 9, 9, 6.



VALLE. 11s & 8s.

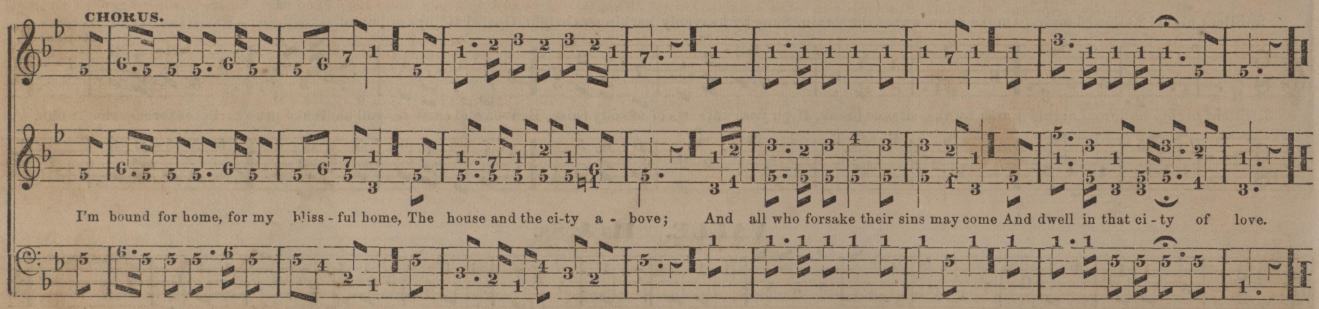


HUNTER. 9s & 8s.



1. I seek a place which is out of sight,—A ci-ty high up in the skies: There, there is my home, all pure and bright, And homeward my spirit still hies.
2. I seek a place where they nev-er die, Where beauty and youth never fade, Where nev-er is heard the mournful cry, "My friend, my be-lov-ed, is dead!"
3. I seek a place where they sin no more, Where Satan, my foe, cannot lure; And, oh, when I reach that bless-ed shore, My soul is for-ev-er se-cure.
4. I seek a place where the patriarchs shine, A-postles, and martyrs, and seers, En-cir-cled in robes of light divine, Tri-umph-ant o'er sorrow and fears.
5. I seek a place where the Sa-vior reigns, That Je-sus once nailed to the tree: He purchased that place with blood and pains, And went to prepare it for me.

CHORUS.



I'm bound for home, for my bliss-ful home, The house and the ci-ty a-bove; And all who forsake their sins may come And dwell in that ci-ty of love.

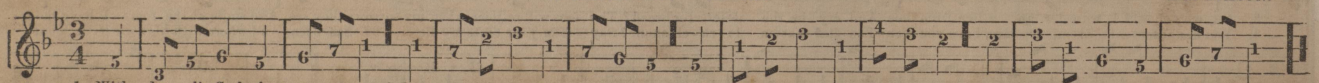
1. Fly away to the promised land, sweet dove,
   Fly away to the promised land,
   And bear these sighs to the friends I love,
   The happy, the beautiful band.
   Deep gloom hath saddened my weary breast,
   With sorrow my heart is stirred;
   I long to hear from the land of the blest:
   Oh, fly to their bowers, sweet bird!

2. On, fly to their bowers, sweet dove, and say,
   The light of hope's on me now;
   I long to hear a seraph's lay,
   With bright glory upon my brow.
   I feel that this world is not my home,
   An angel's sweet voice I have heard,
   It comes from beyond the dark lone tomb:
   Oh, fly to their bowers, sweet bird!

3. I will wait thy coming at dawn, sweet dove,
   I will wait thy coming at eve!
   But bear some news from those I love,
   And then I will cease to grieve:
   I could spring from this prison on wings of love,
   I could fall by death's conquering sword,
   But I cannot stay from my friends above:
   Oh, fly to their bowers, sweet bird!

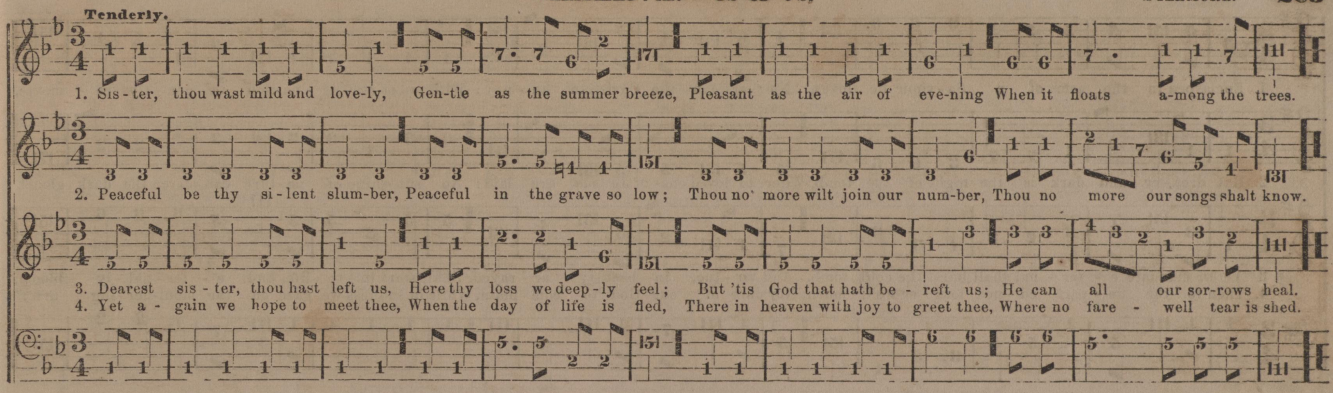
HEBRON. L. M.

DR. MASON.



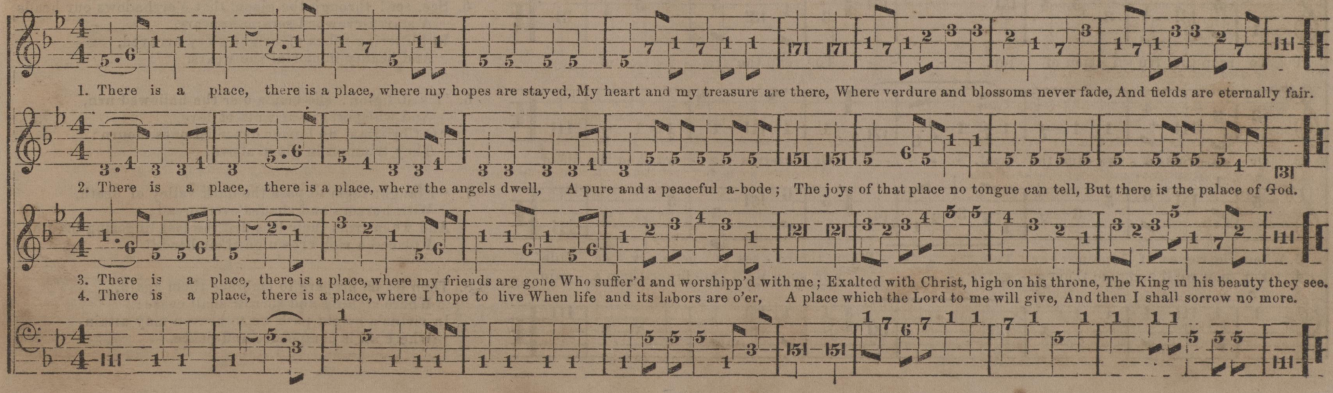
1. With Is-rael's God who can compare? Or who like Is-rael hap-py are? O peo-ple sav-ed by the Lord, He is our shield and great re-ward.
2. Up-held by ev-er-lasting arms, We are se-cure from foes and harms! In vain their plots and false their boasts: Our refuge is the Lord of hosts.

MINERVA. 8s & 7s.

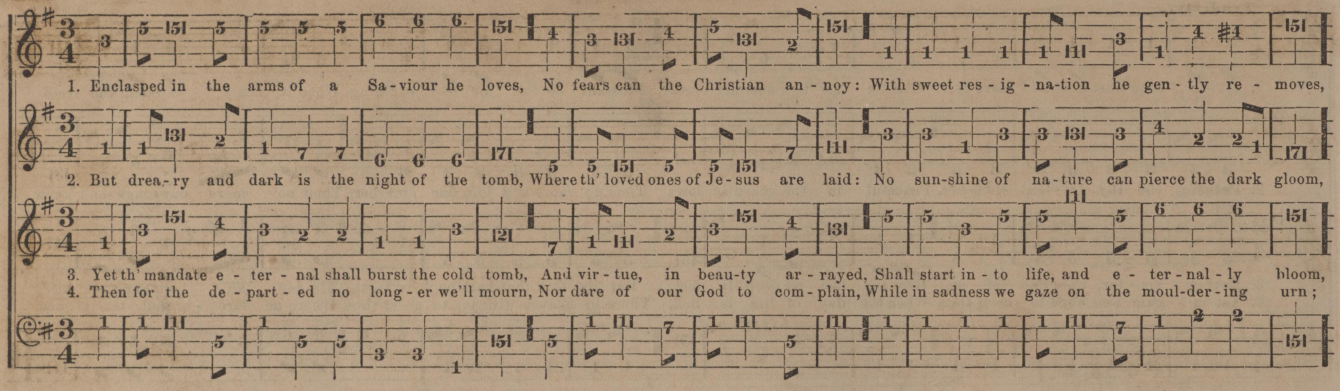


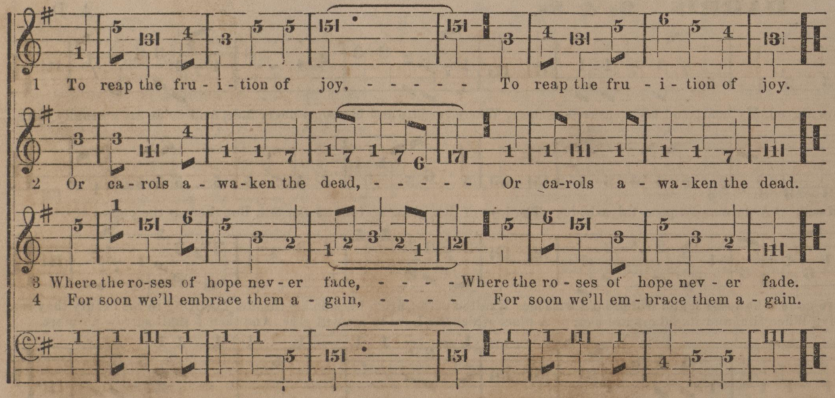
HARRIS. 9s & 8s.

A. D



CORYDON. 11s & 8s.





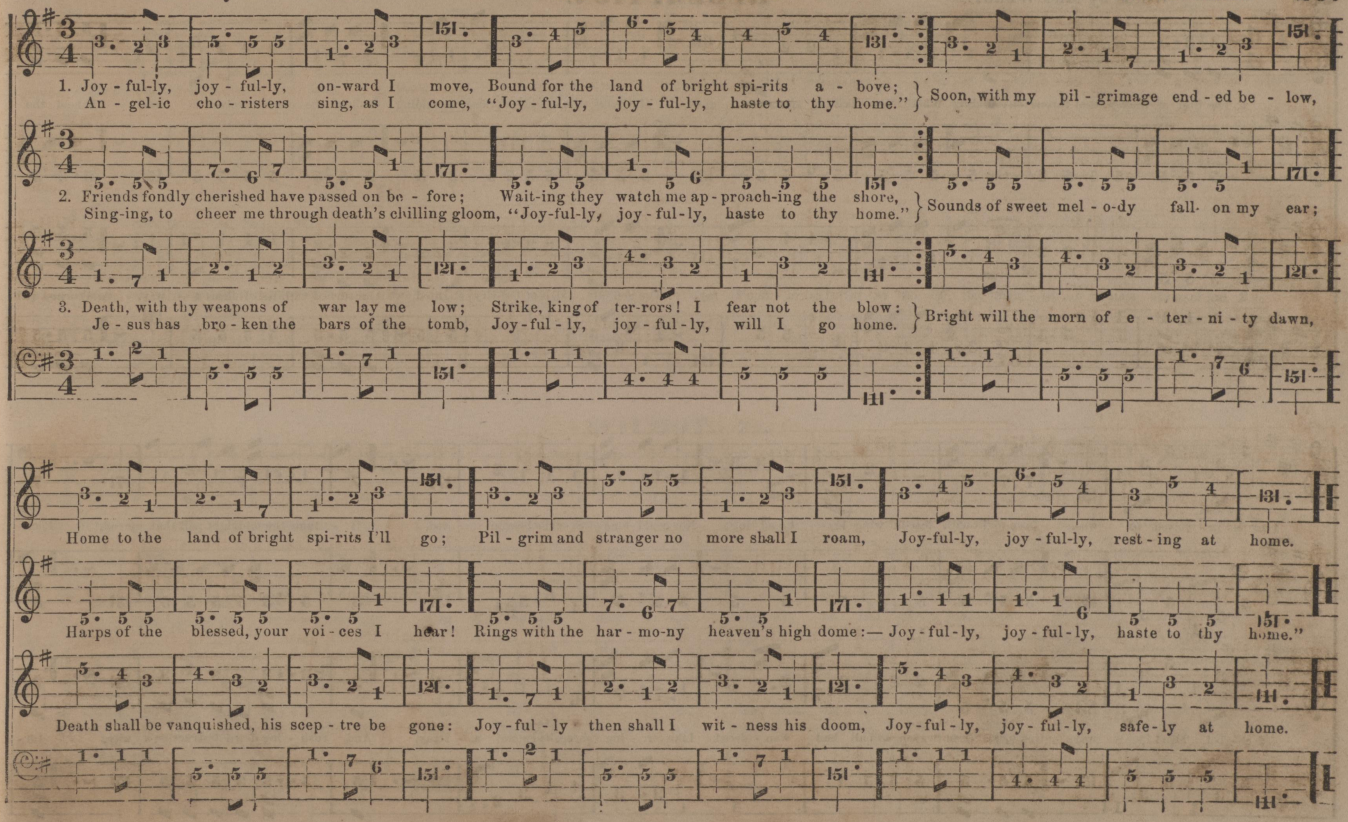
5. See, see! through the gloom that o'ershadows our heads
A starry-crowned seraph appears,
In glittering robes of bright glory arrayed,
And beauty immortal she wears.

6. 'Tis Religion. she bends o'er the hallowed urn,
And whispers, in accents of love,
"O Christian, no longer departed ones mourn:
They triumph in glory above!

7. "I taught them to pass the dark valley of death,
With horrors and shades overspread;
And when from their lips fled the last lingering breath,
I placed a rich crown on their head."

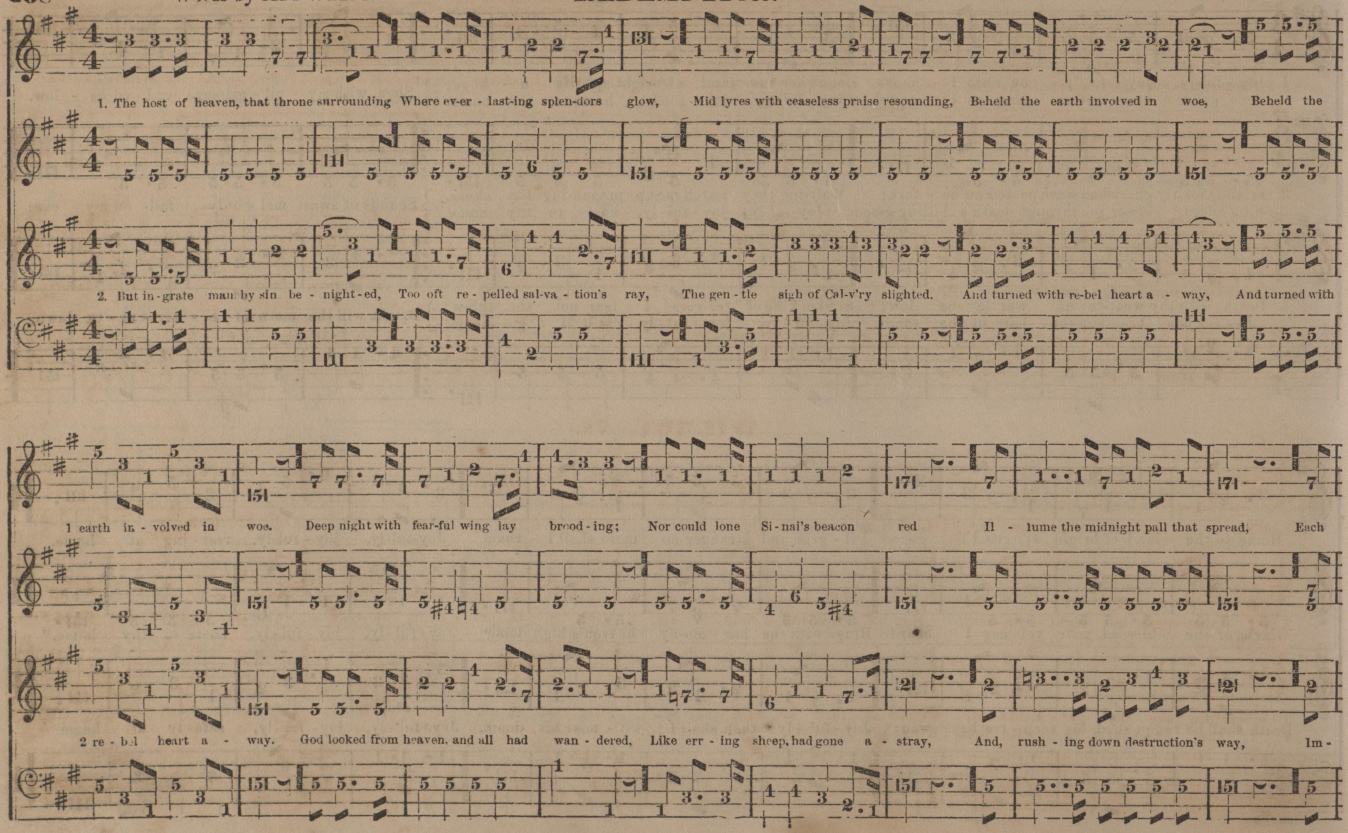
8. Then let us prepare to embrace them again,
Where sighing and sorrow shall cease:
In virtue's bright path we to heaven may attain,
Where all is composure and peace.

Words by Wm. Hunter. **JOYFULLY. 10s.** A. D. Merrill.

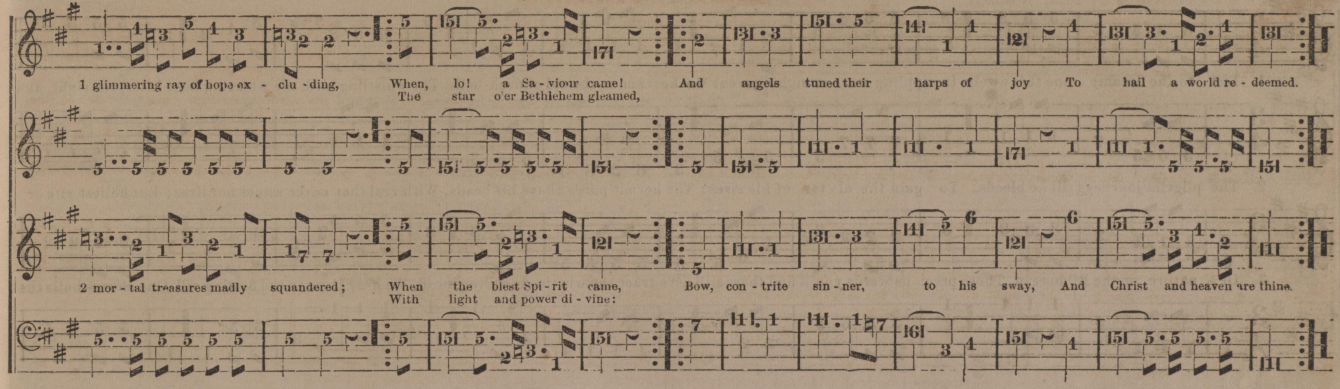


Words by Miss WELBY.

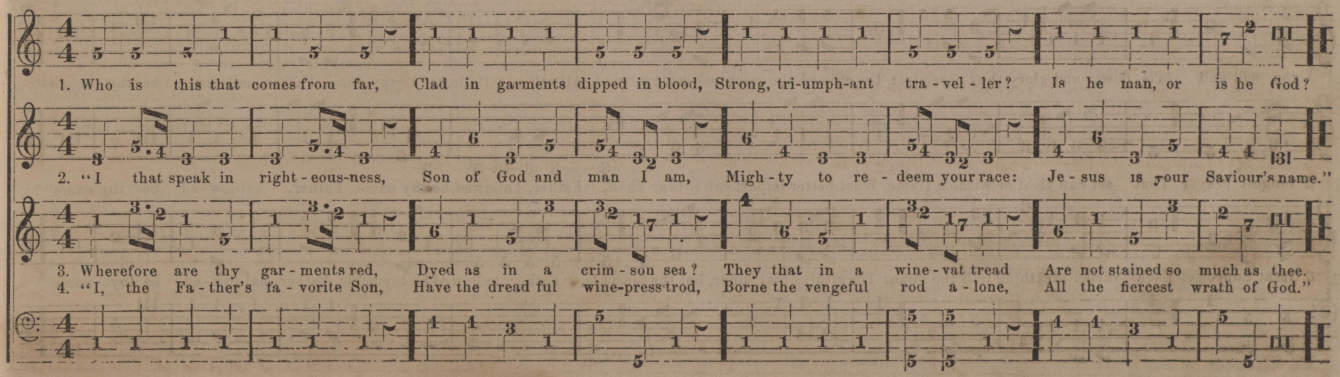
REDEMPTION.



REDEMPTION. Concluded.

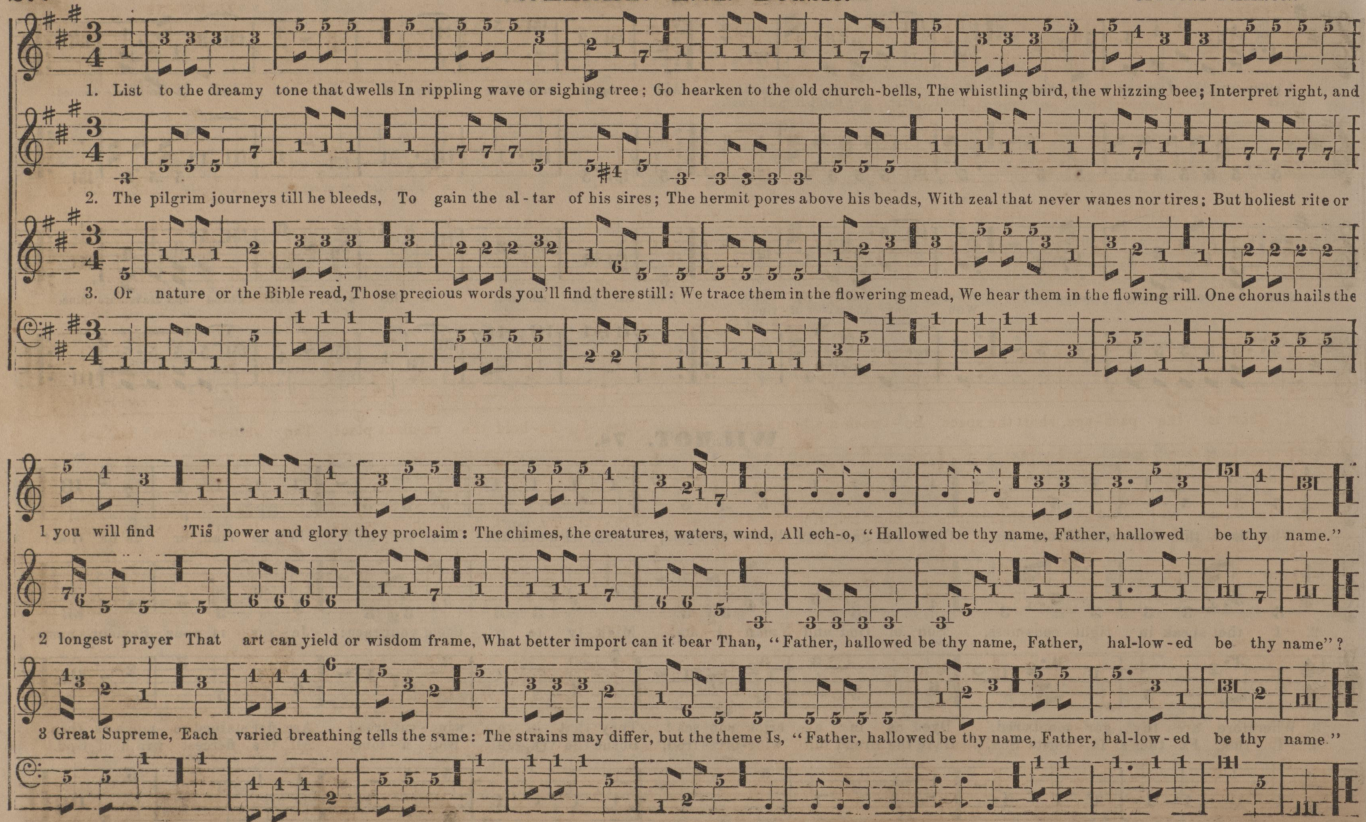


WILMOT. 7s.



SWEENEY. L. M. Double.

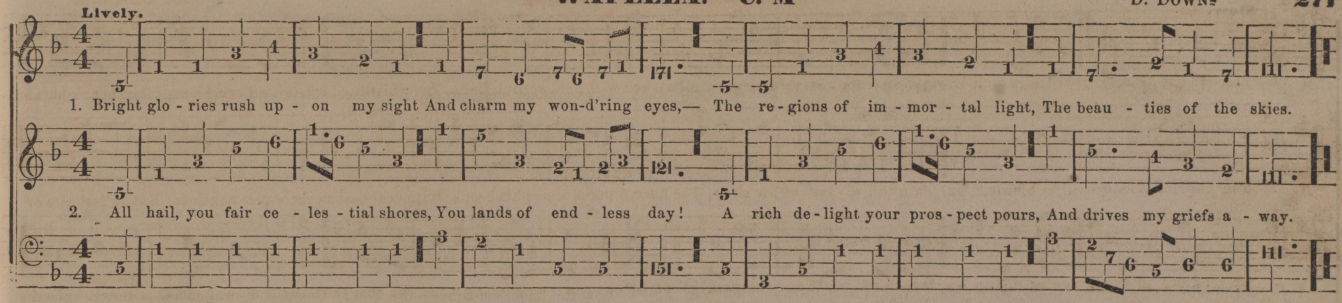
AUGUST DAMRON.



WAPELLA. C. M

D. DOWNS

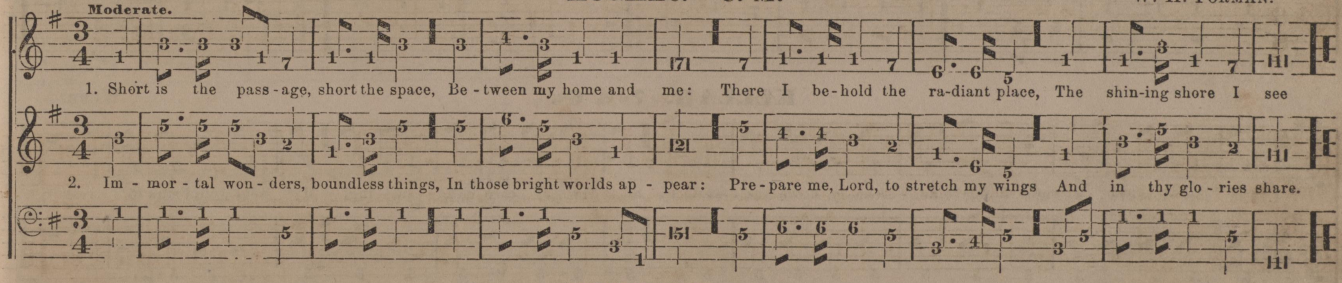
Lively.



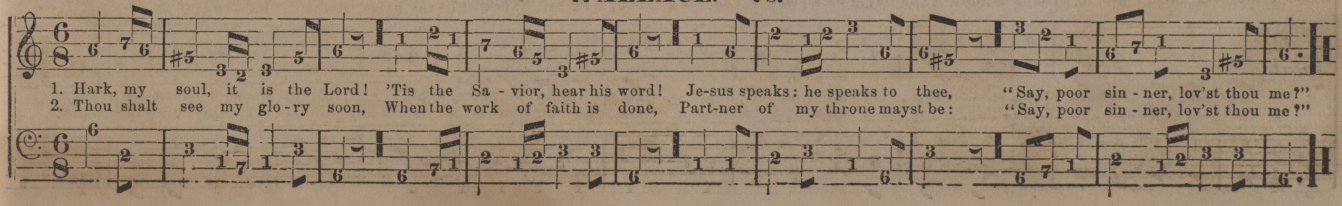
HUGHES. C. M.

W. H. FORMAN.

Moderate.



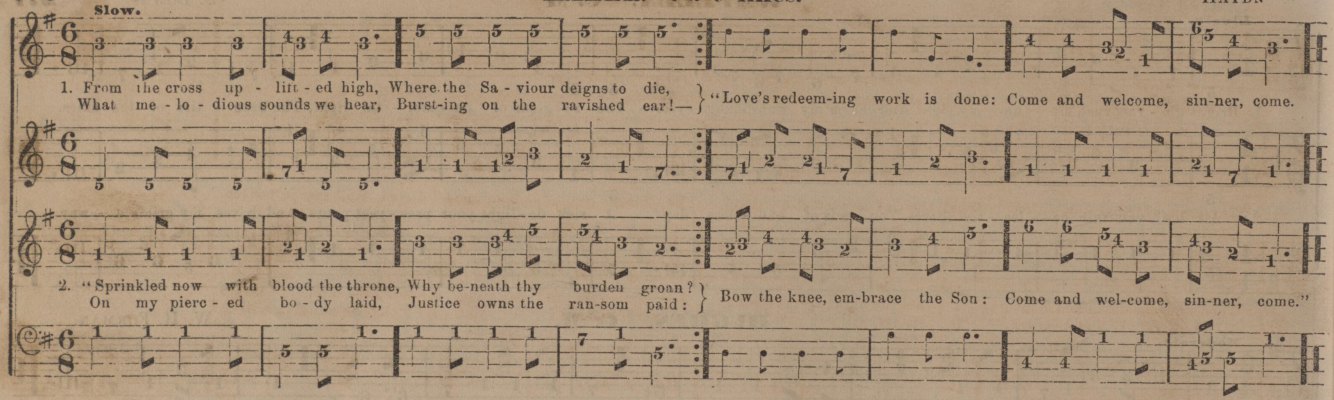
WALLACE. 7s.



HALLE. 7s. 6 lines.

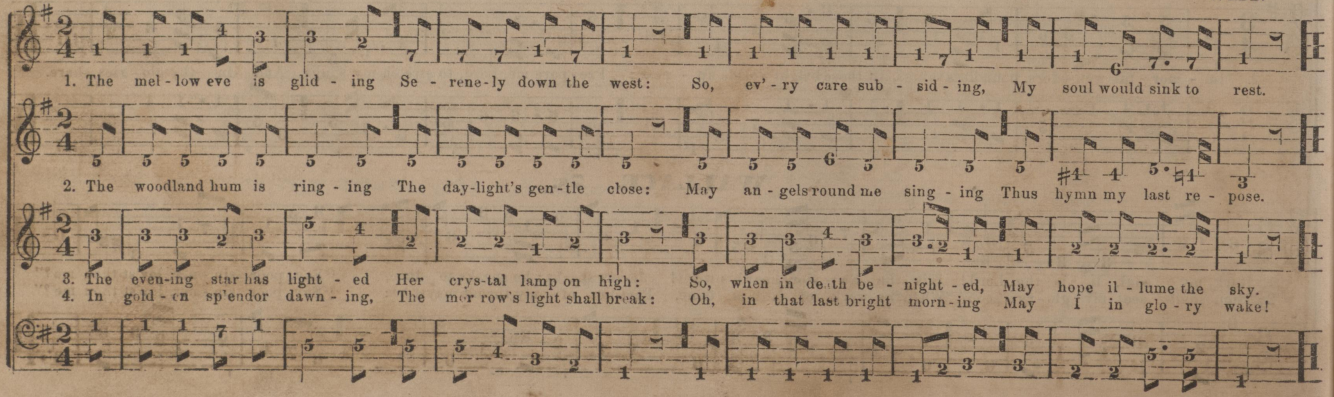
HAYDN

Slow.



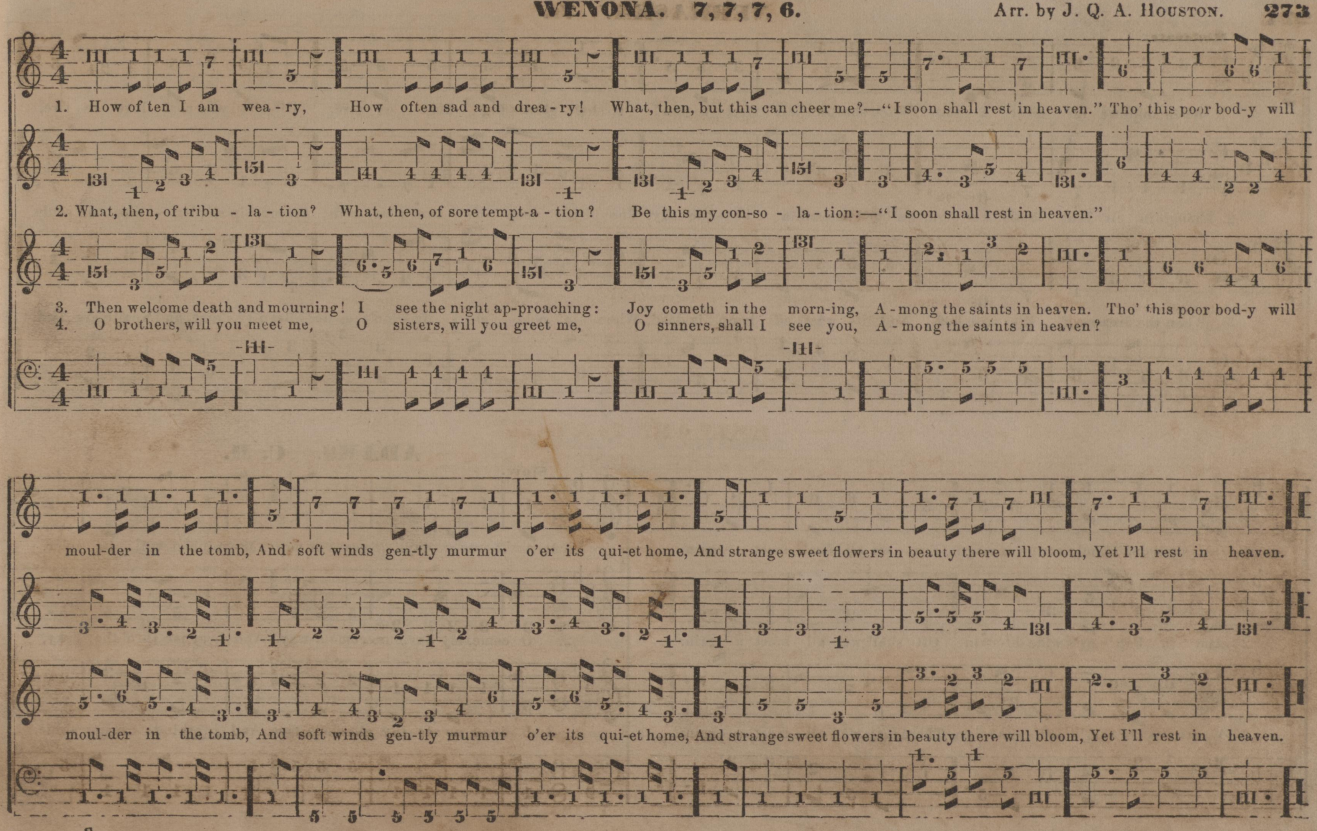
KELLAR. 7s & 6s.

WEBB.



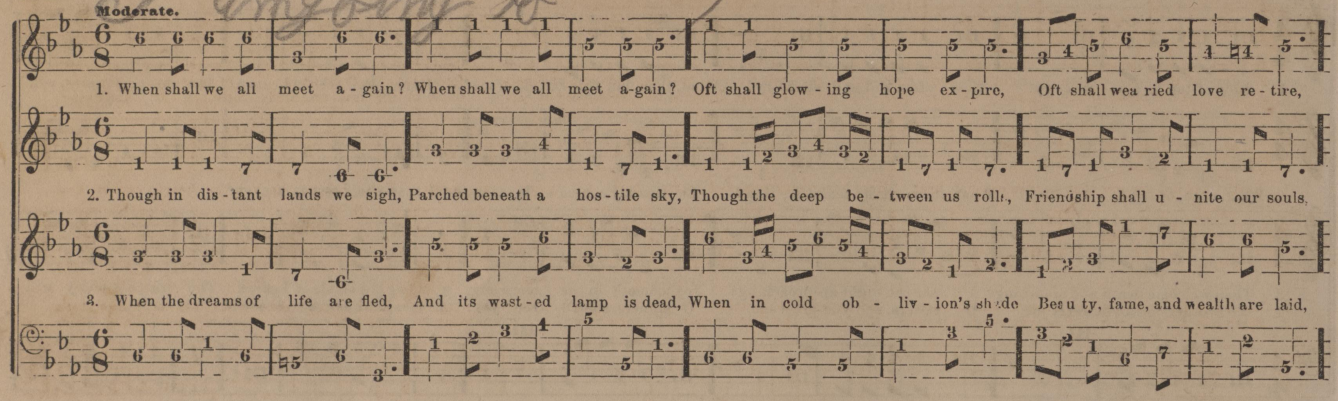
WENONA. 7, 7, 7, 6.

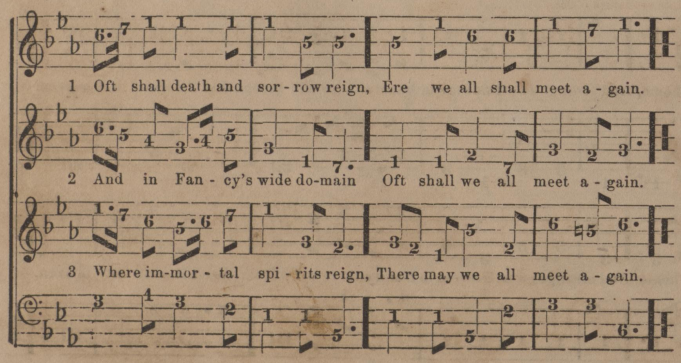
Arr. by J. Q. A. Houston.



NEBRASKA. 7s.

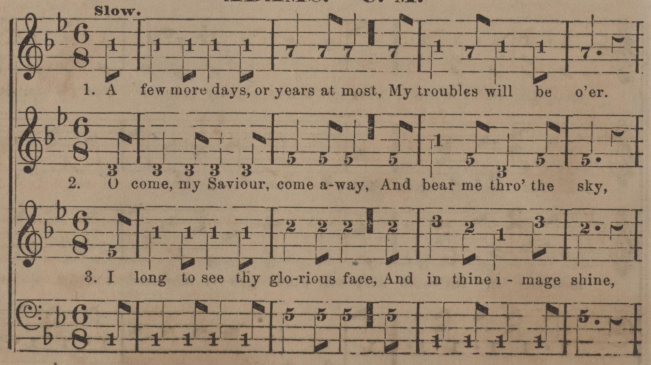
Moderate.



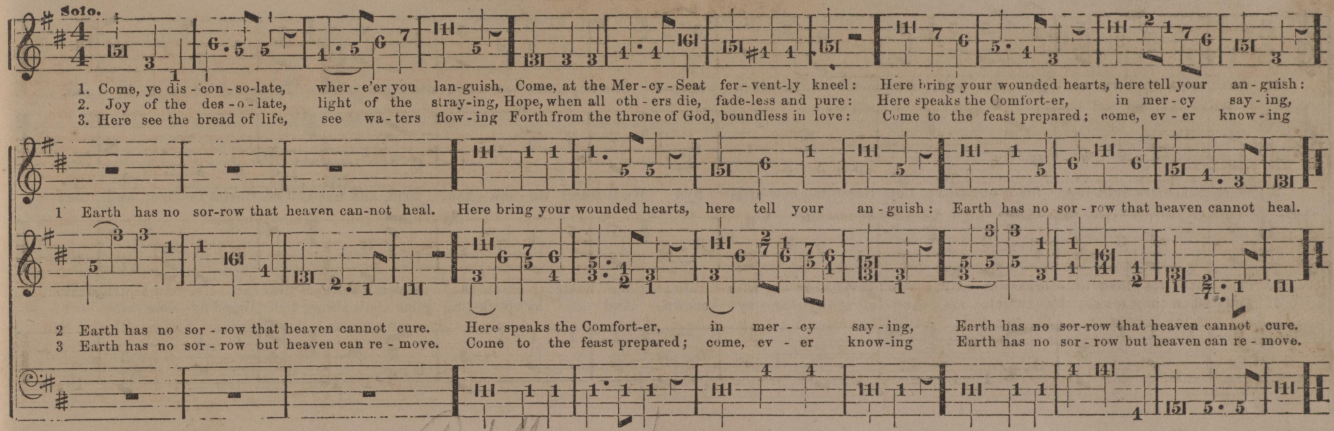


ADAMS. C. M.

Slow.

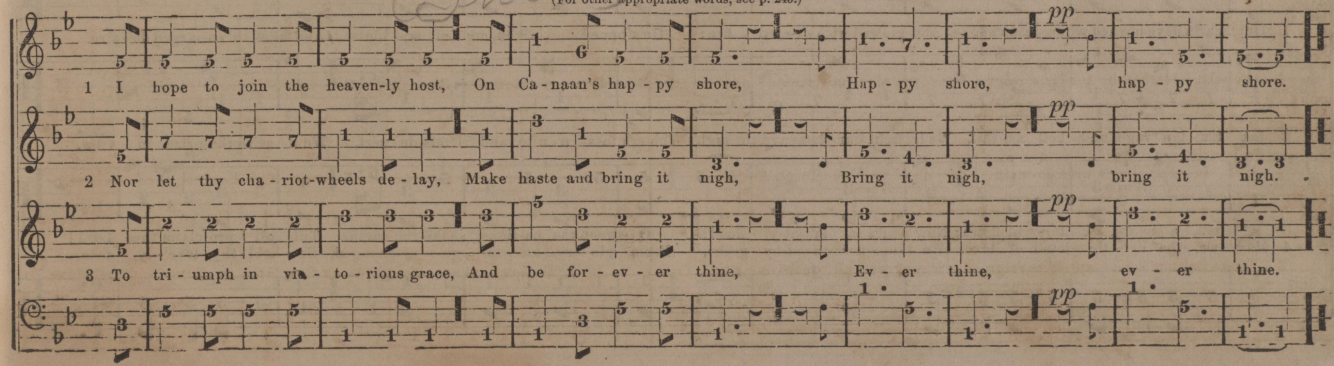


REMEDY. 11s & 10s.

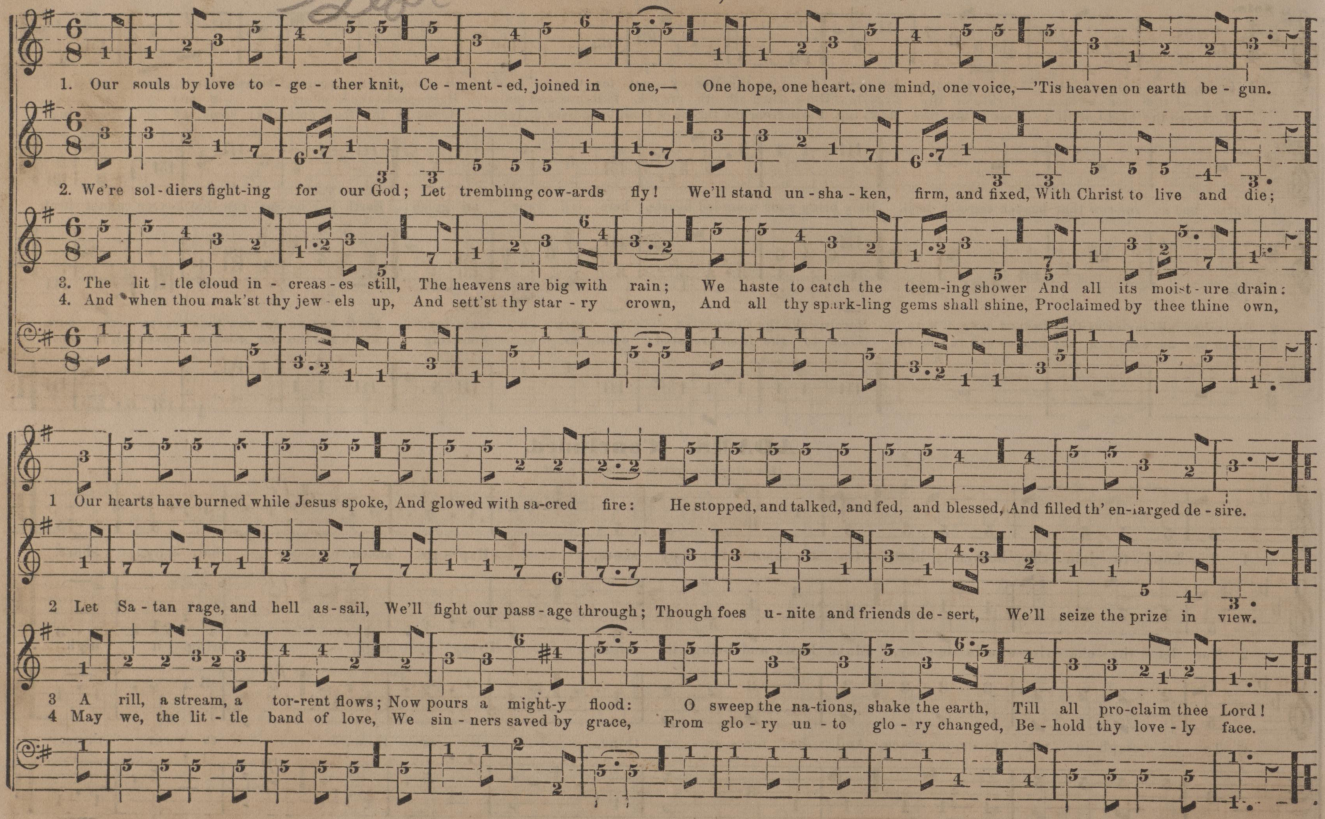


ADAMS. Concluded.

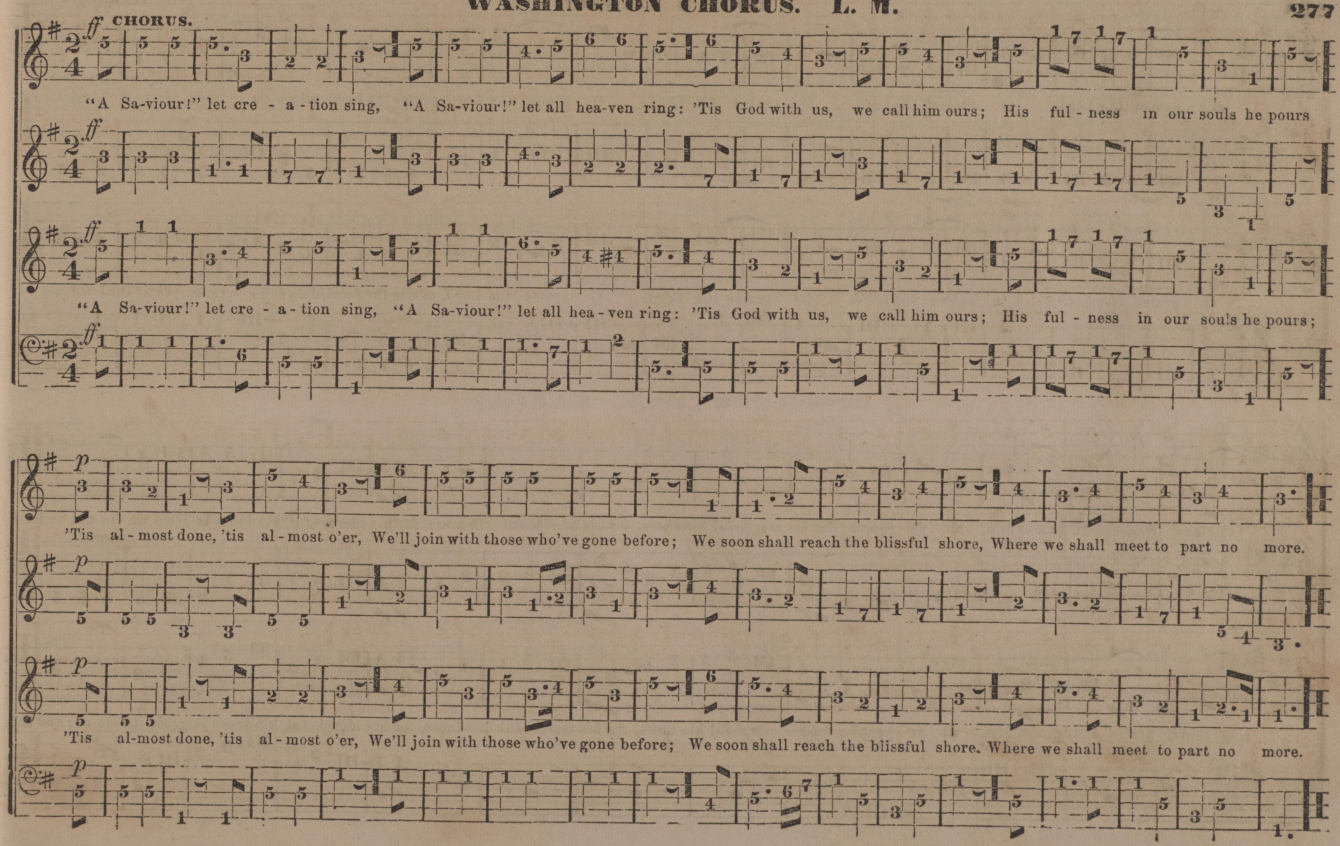
(For other appropriate words, see p. 245.)



WASHINGTON. C. M., with Chorus.

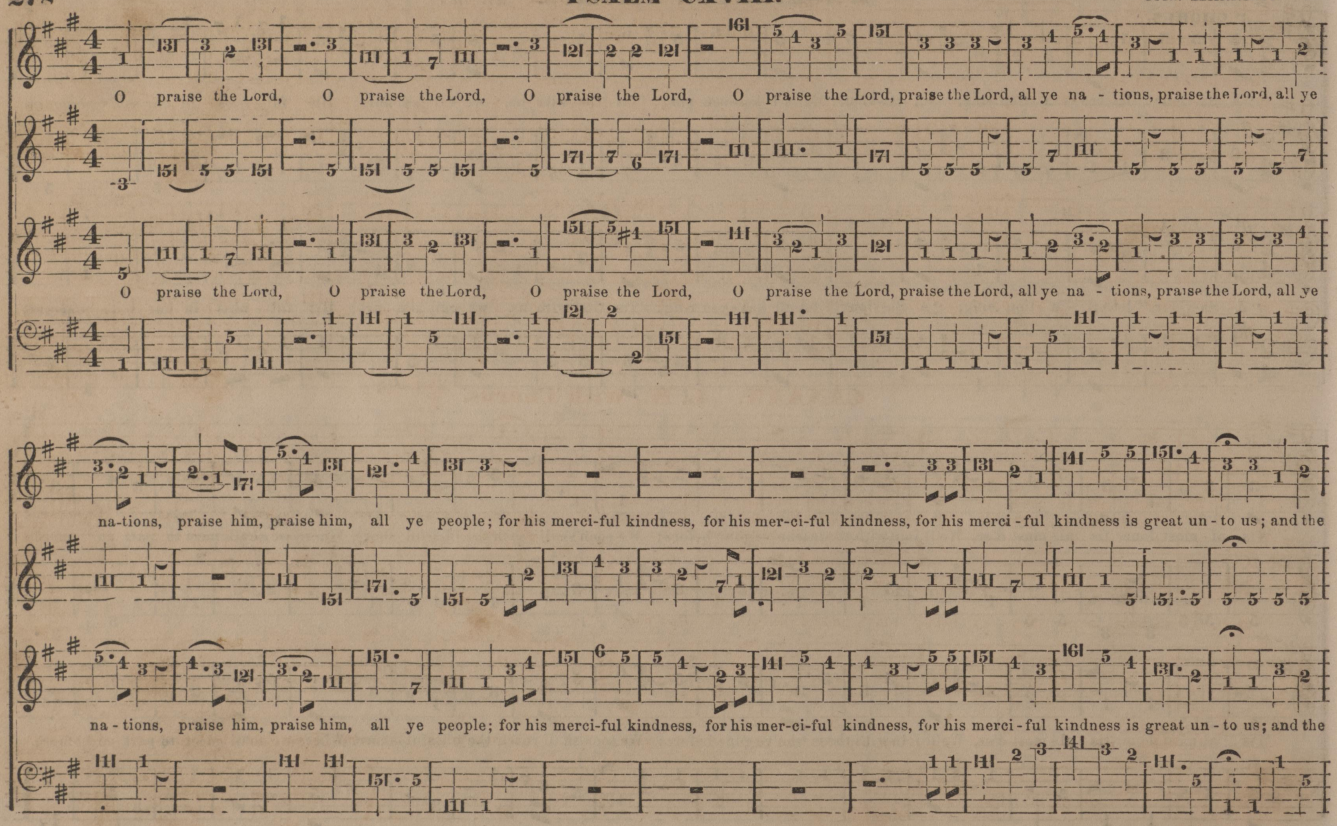


WASHINGTON CHORUS. L. M.

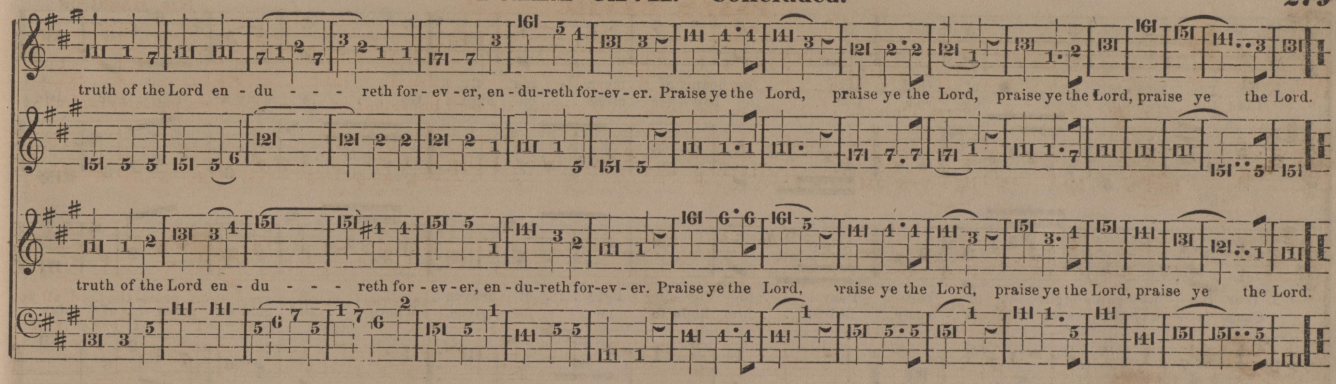


PSALM CXVIII.

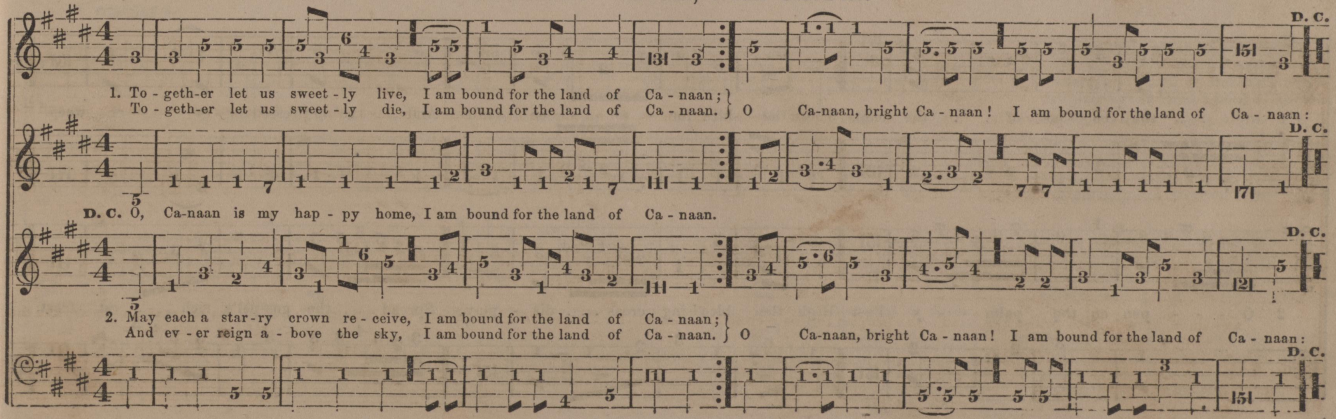
Mrs. HARRISON



PSALM CXVII. Concluded.

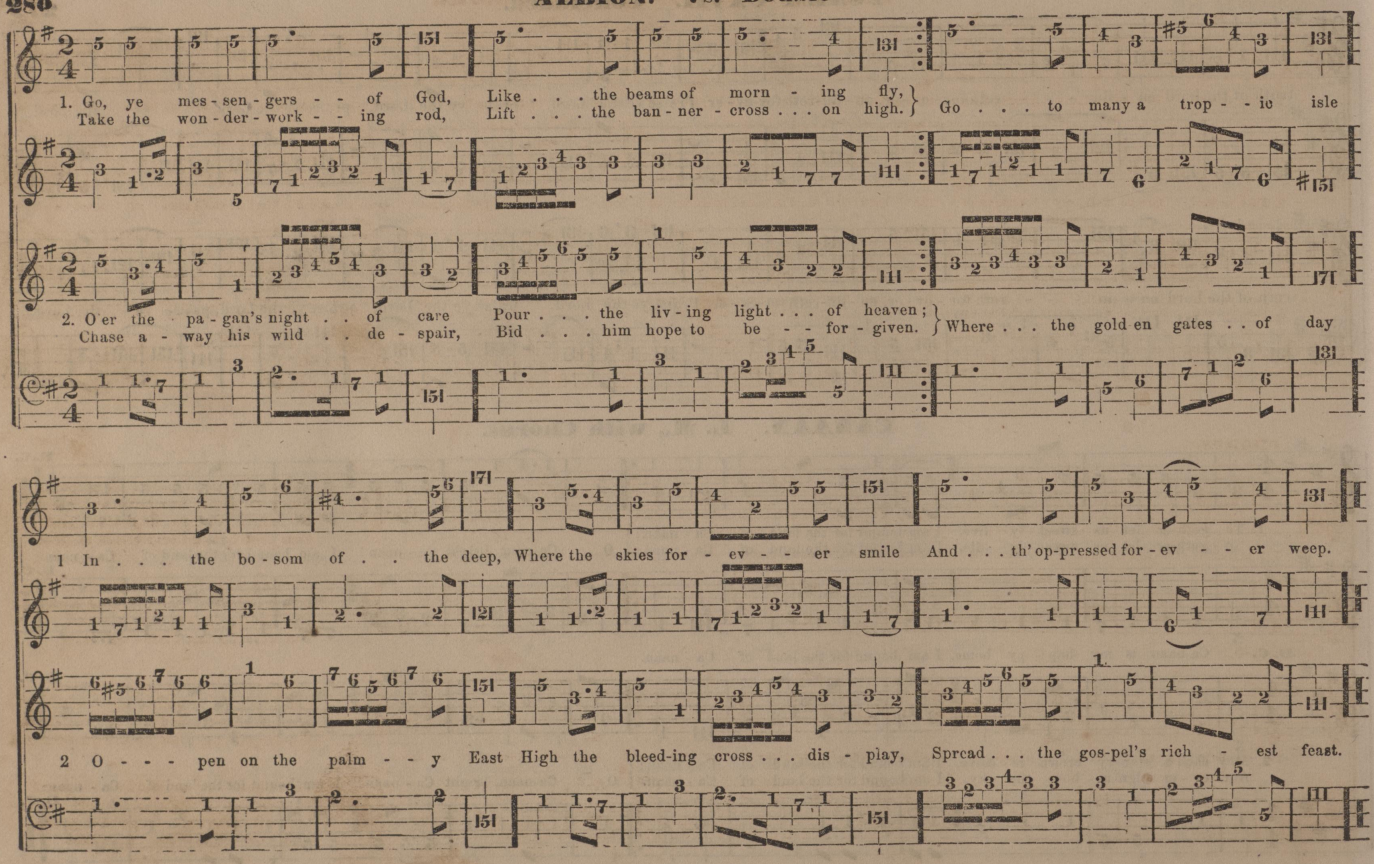


CANAAN. L. M., with Chorus.

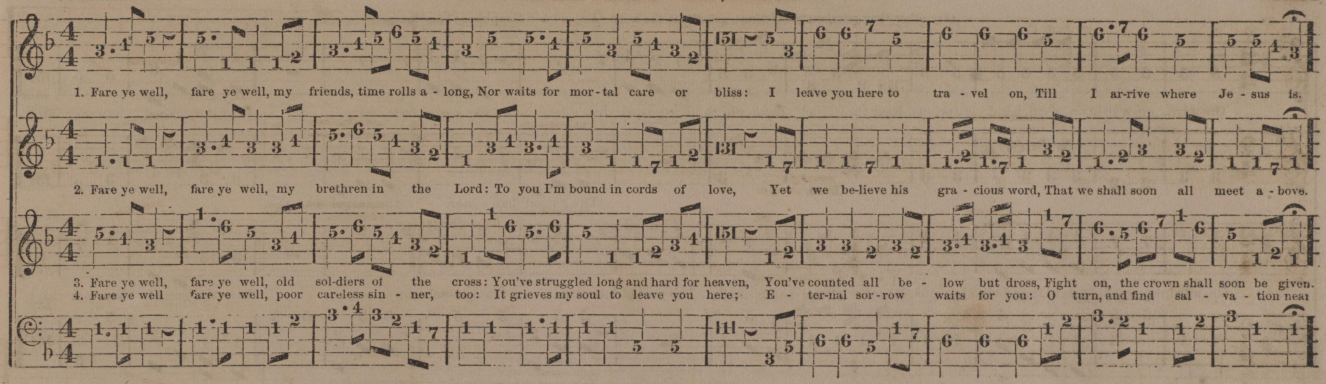


ALBION. 7s. Double

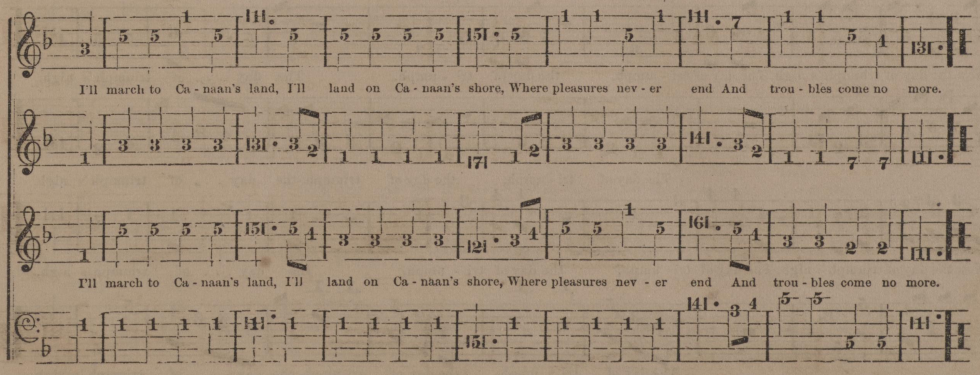
HANDEL.



FAREWELL. L. M., with Chorus.



CHORUS.



1. Pilgrims, with pleasure let us part,
Since we are of one mind and heart;
No length of days, no distant place,
Can ever break these bands of grace.

2. Parting with joy, we'll join and sing
The wonders of our bleeding King;
Our bodies distant may remove,
But nothing can divide our love.

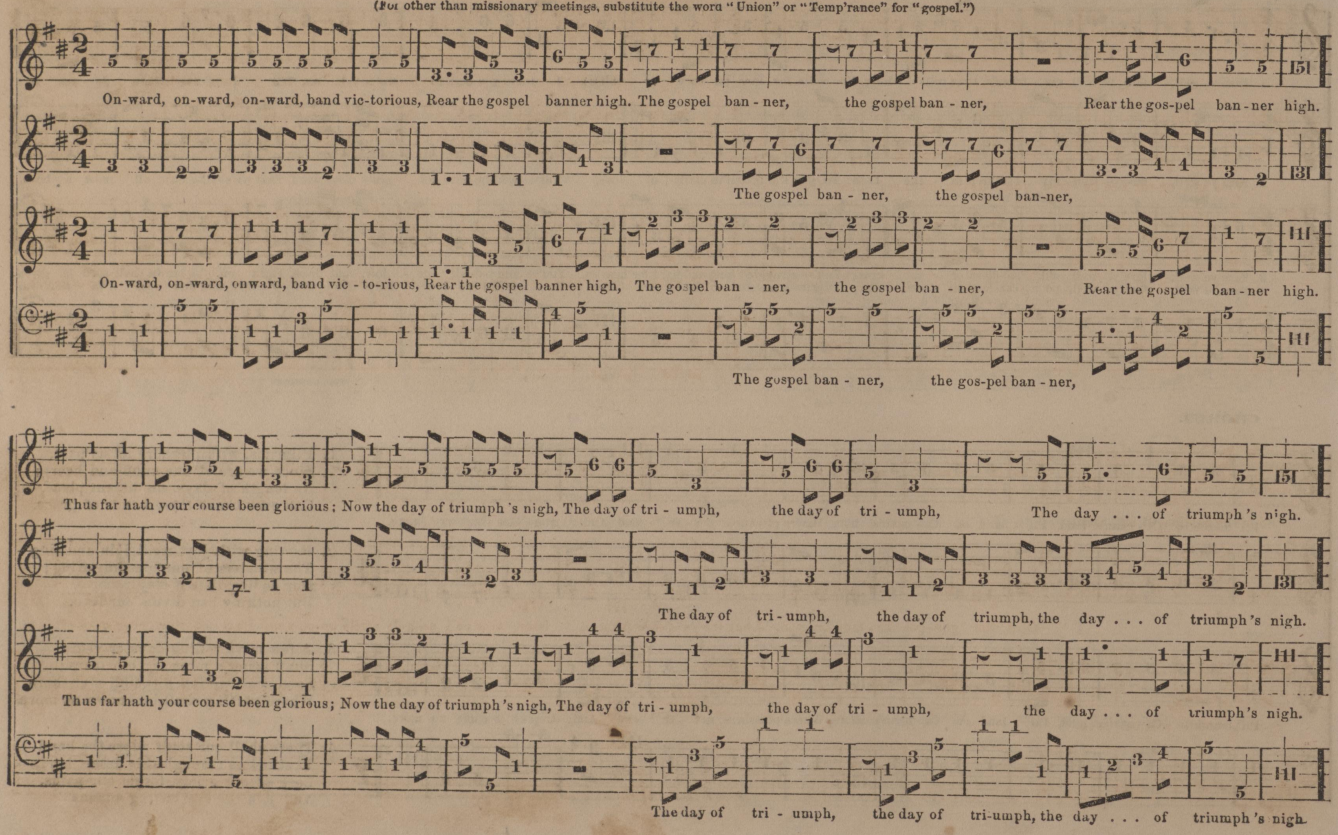
3. A few more rolling days or years
Shall bring a period to our tears;
Soon shall we reach the blissful shore
Where parting shall be known no more.

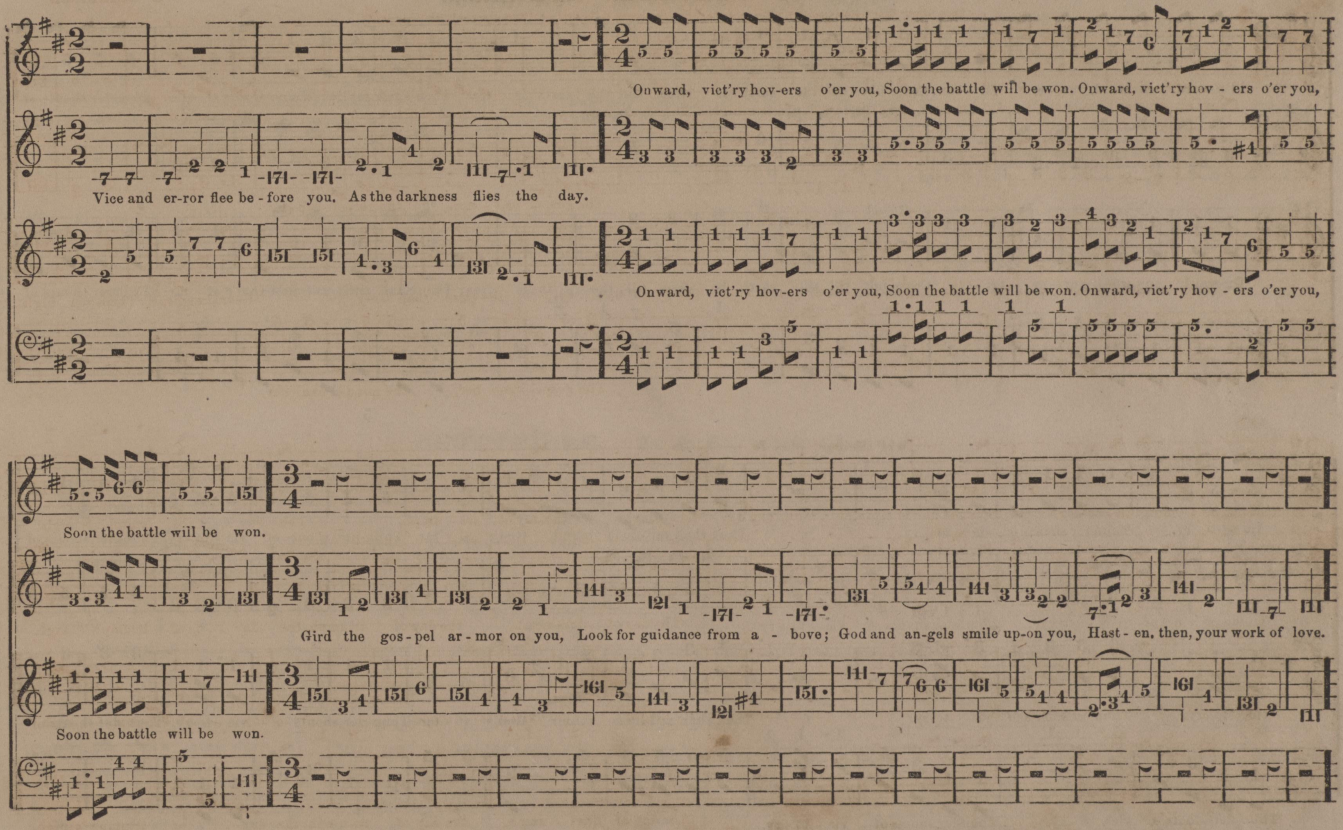
4. There shall our souls adore the hand
That led us through this desert land,—
Lose all our griefs, forget our pains,
And join the everlasting strains.

SONG OF TRIUMPH.

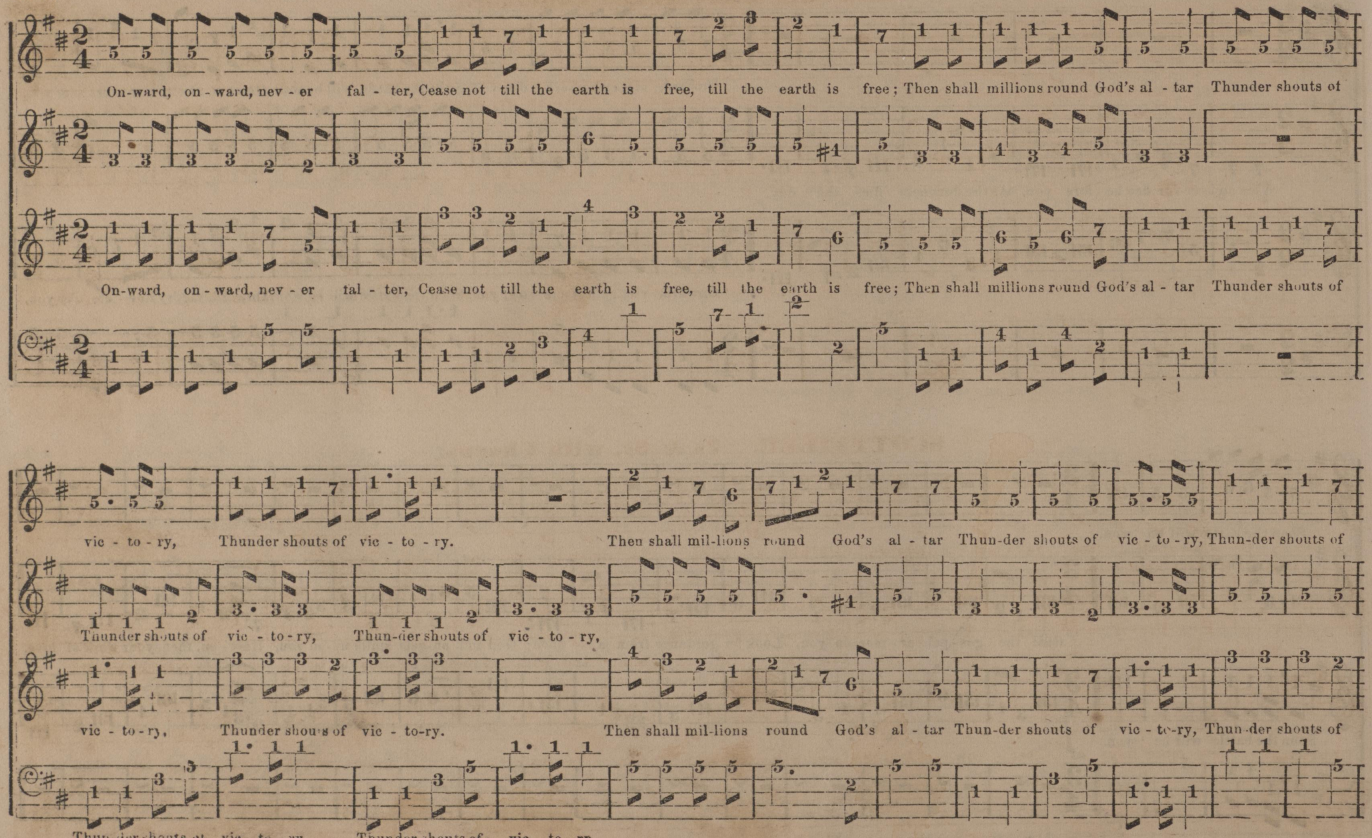
T HARRISON

(For other than missionary meetings, substitute the word "Union" or "Temp'rance" for "gospel.")

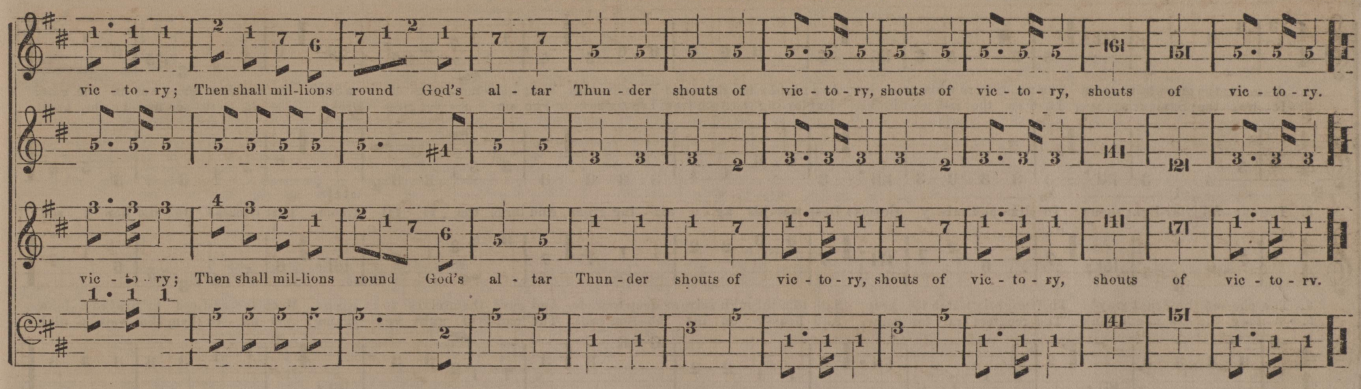



Onward, vict'ry hov-ers o'er you, Soon the battle will be won. Onward, vict'ry hov - ers o'er you,
Vice and er-ror flee be - fore you. As the darkness flies the day.
Onward, vict'ry hov-ers o'er you, Soon the battle will be won. Onward, vict'ry hov - ers o'er you,
Soon the battle will be won.
Gird the gos - pel ar - mor on you, Look for guidance from a - bove; God and an-gels smile up-on you, Hast - en, then, your work of love.
Soon the battle will be won.

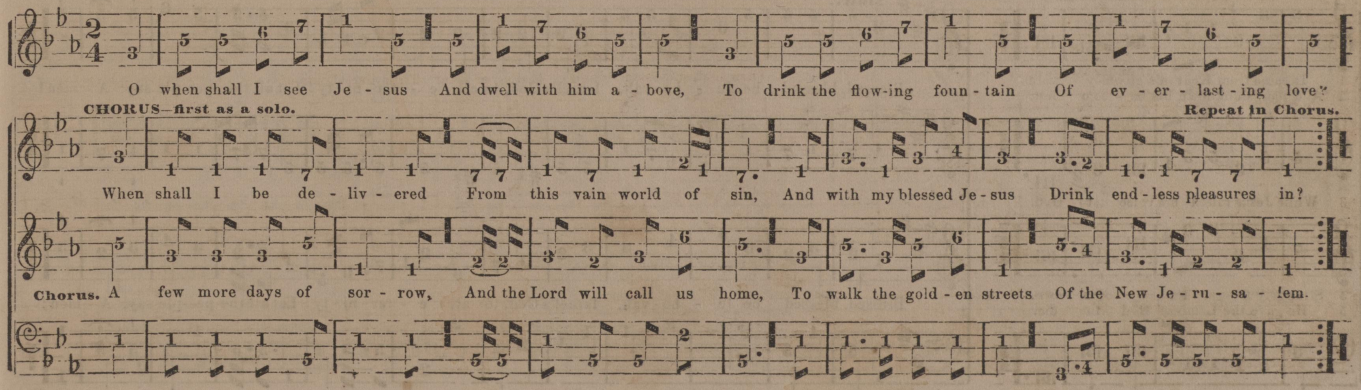
SONG OF TRIUMPH. Continued.



SONG OF TRIUMPH. Concluded.



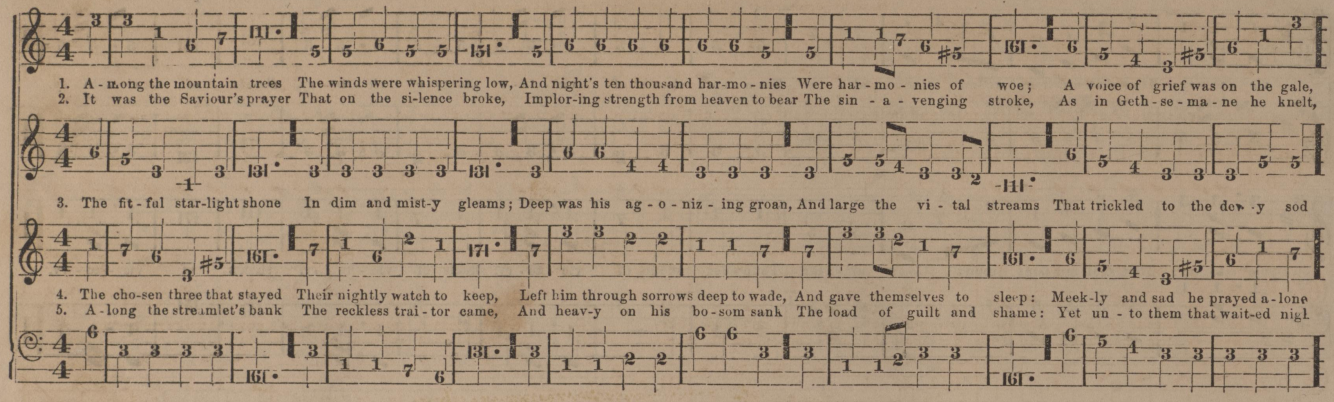
SCOTTVILLE. 7s & 6s, with Chorus.

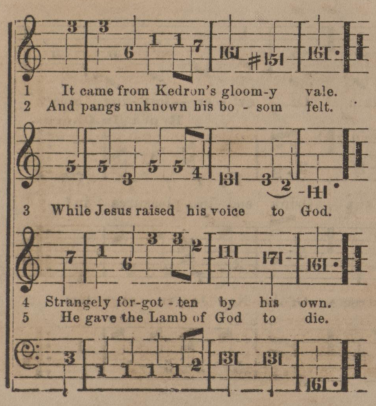


Words by T. J. EDMONDSON.

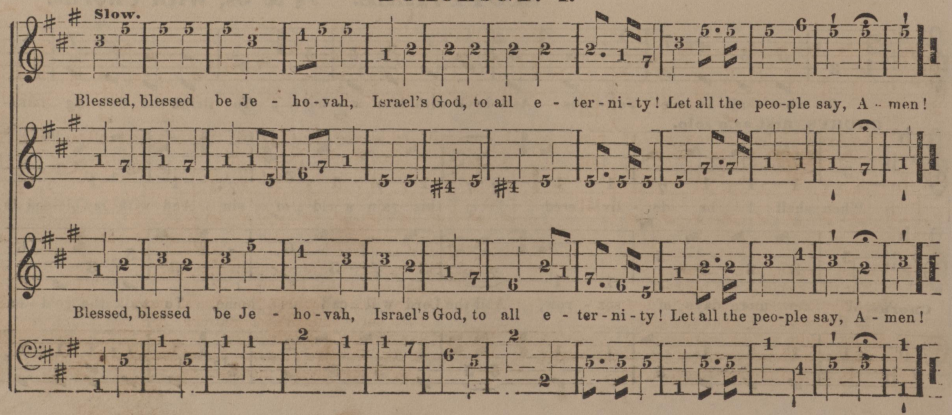
GETHSEMANE. 6, 6, 8, 6, 8, 8.

A. D. F.



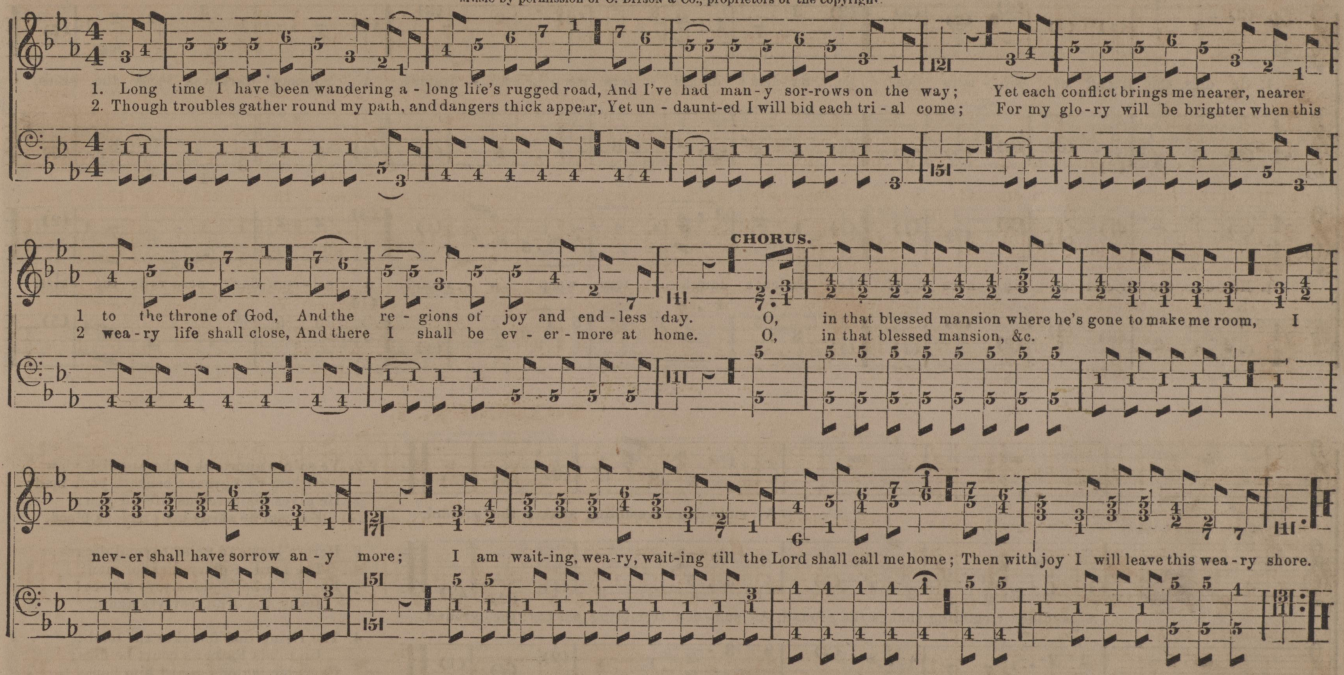


DOXOLOGY. I.



WEARY WAITING.

Music by permission of O. Ditson & Co., proprietors of the copyright.

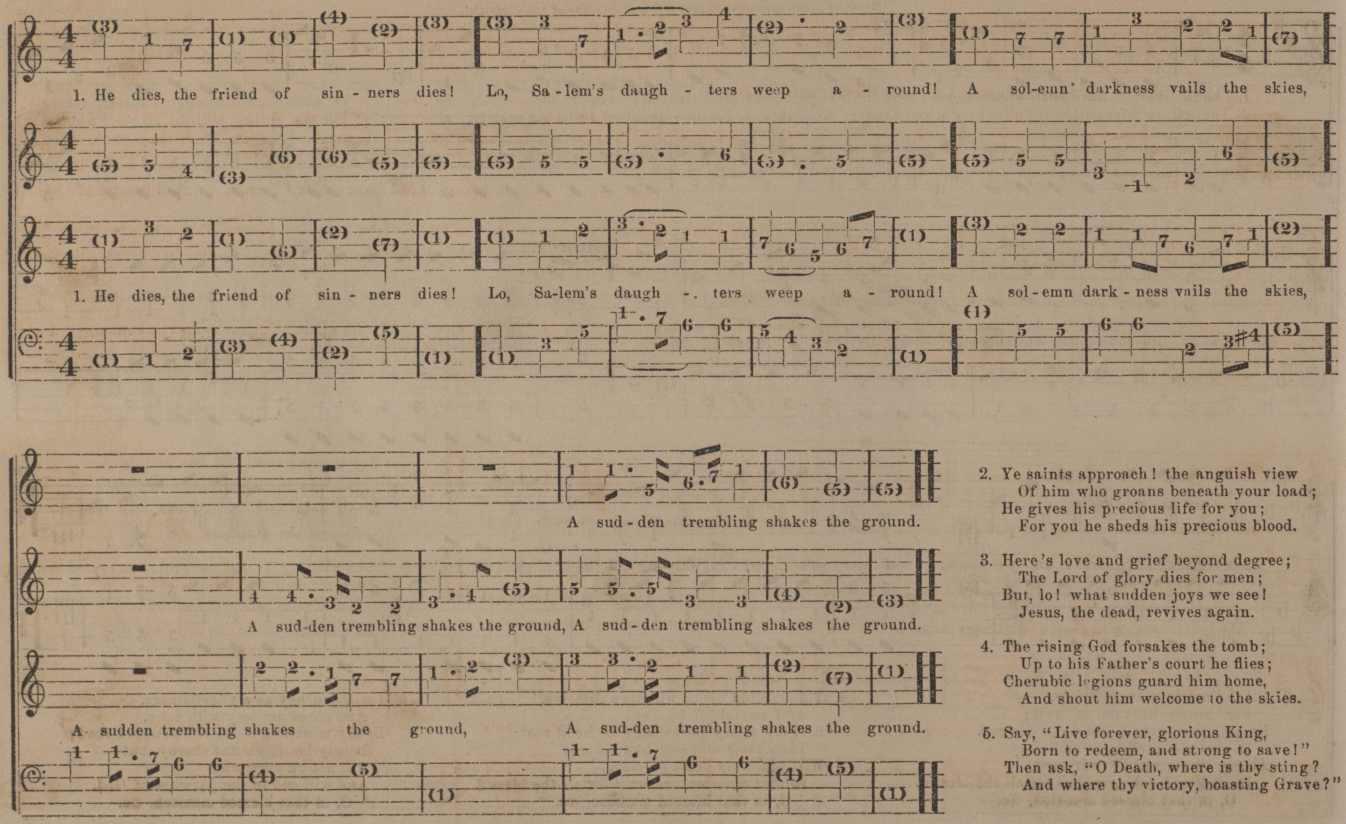


3. I'll not murmur at my trials,
For this world is not my rest;
Its afflictions refine, but ne'er destroy.
In that realm of light and glory
All my wants will be redressed,
In that mansion prepared for all the bless'd.
O, in that blessed mansion, &c.

4. This earthly house will soon dissolve,
And mortal life be o'er;
And my weary soul shall ever be at rest:
Then cares and sore temptations
Will afflict my heart no more,
In that mansion prepared for all the bless'd.
O, in that blessed mansion, &c.

5. I will journey as a pilgrim here,
And cheer my way with song,
Boldly marching along life's rugged road;
It may be rough and thorny, but
'Twill not be very long,
And will end in the paradise of God.
O, in that blessed mansion, &c.

DERBY. L. M.



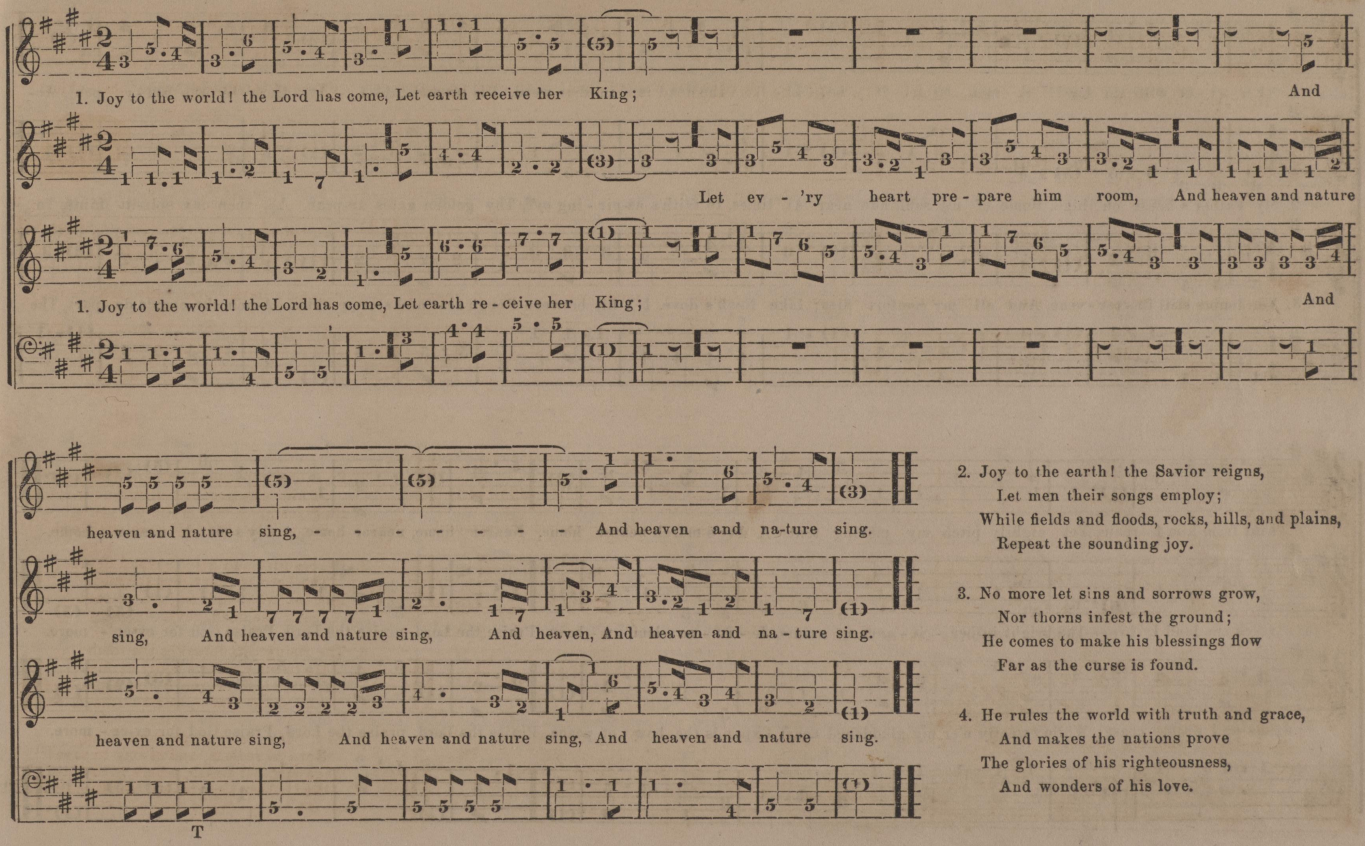
2. Ye saints approach! the anguish view
Of him who groans beneath your load;
He gives his precious life for you;
For you he sheds his precious blood.

3. Here's love and grief beyond degree;
The Lord of glory dies for men;
But, lo! what sudden joys we see!
Jesus, the dead, revives again.

4. The rising God forsakes the tomb;
Up to his Father's court he flies;
Cherubic legions guard him home,
And shout him welcome to the skies.

5. Say, "Live forever, glorious King,
Born to redeem, and strong to save!"
Then ask, "O Death, where is thy sting?
And where thy victory, boasting Grave?"

ANTIOCH. C. M.



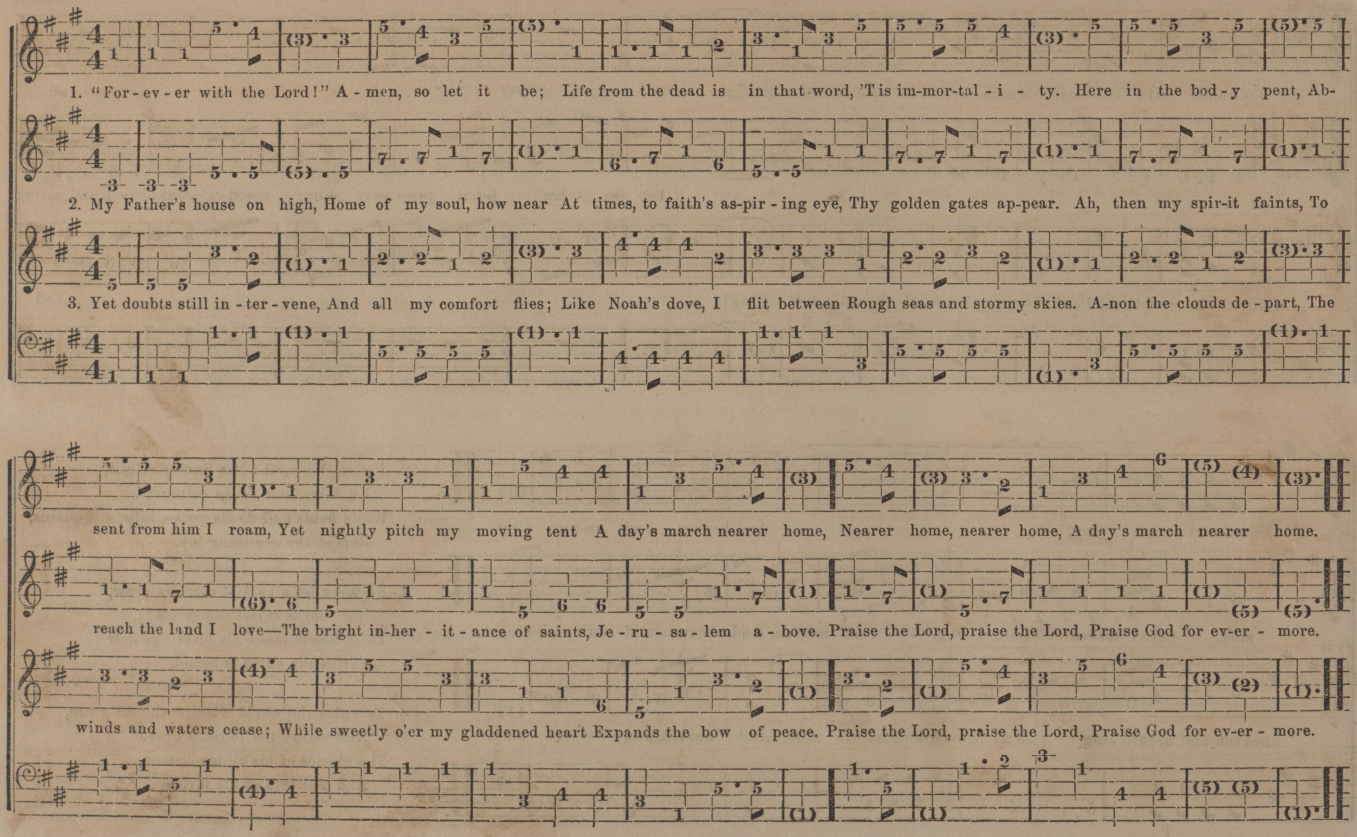
2. Joy to the earth! the Savior reigns,
Let men their songs employ;
While fields and floods, rocks, hills, and plains,
Repeat the sounding joy.

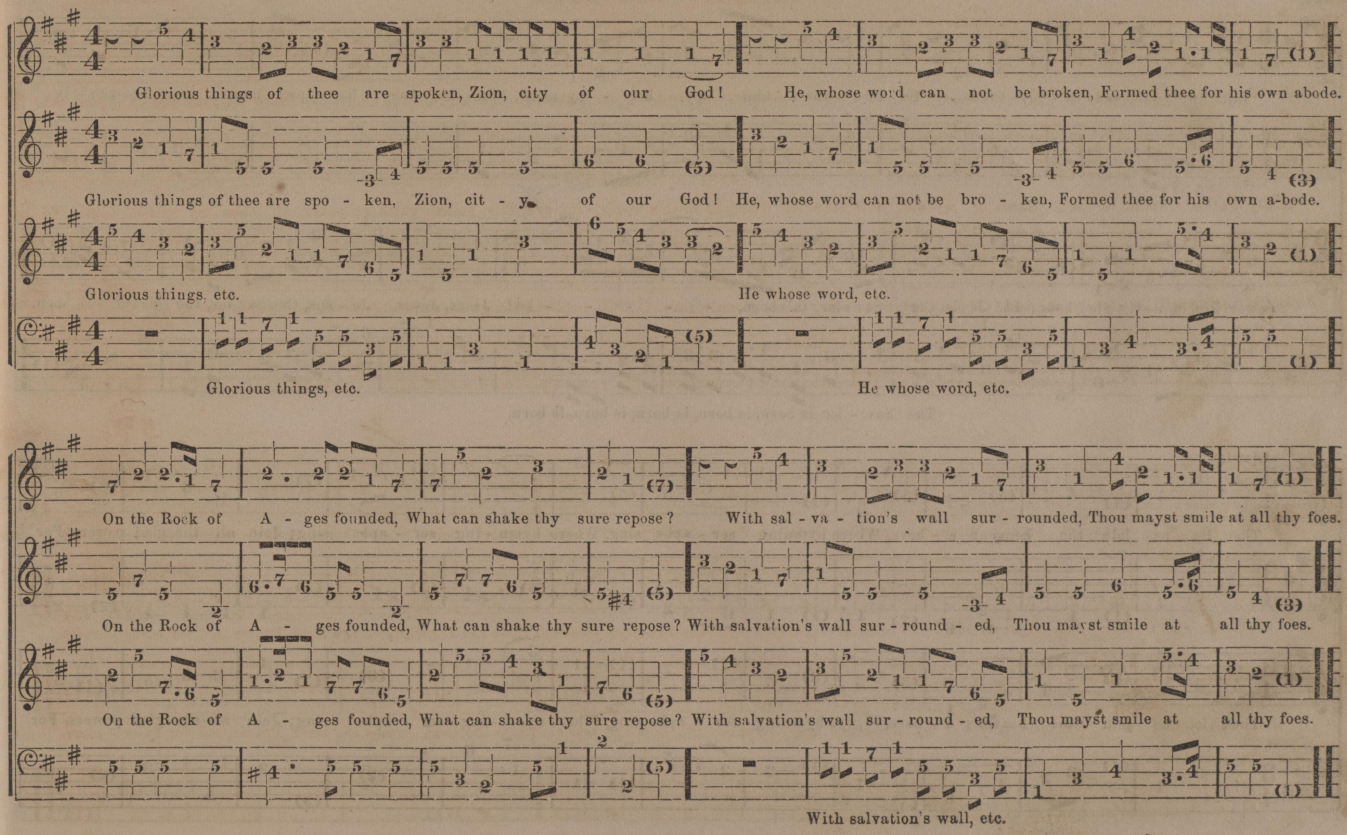
3. No more let sins and sorrows grow,
Nor thorns infest the ground;
He comes to make his blessings flow
Far as the curse is found.

4. He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love.

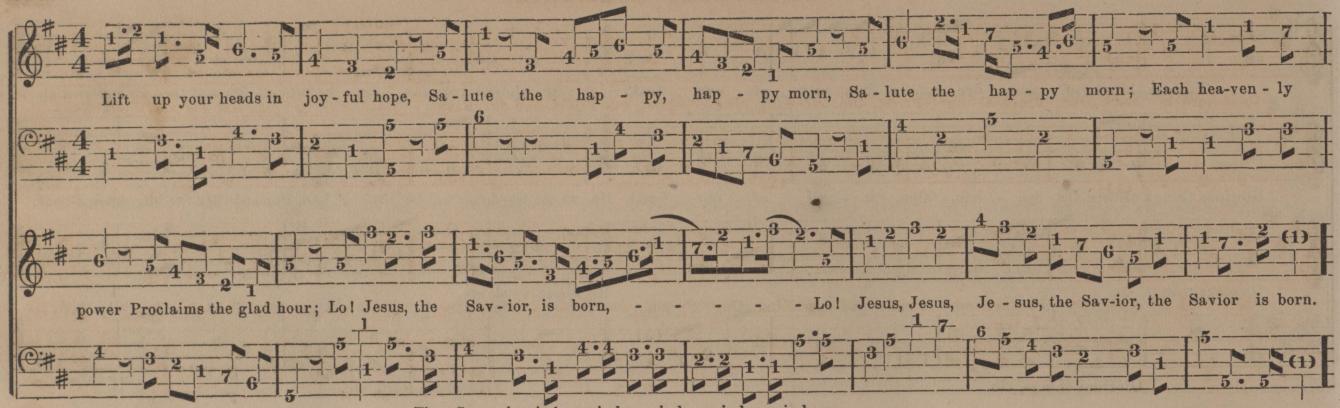
BISHOP. S. M. D.

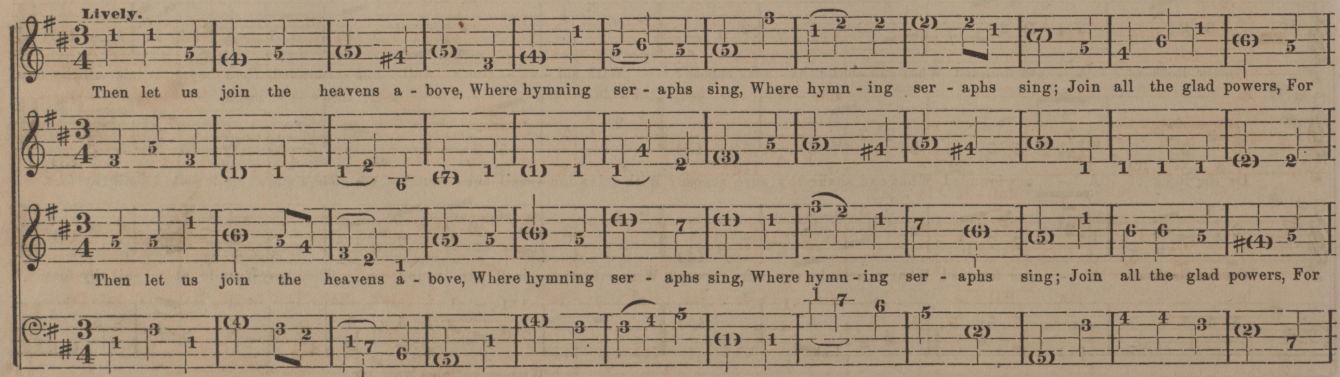
WOODBURY.

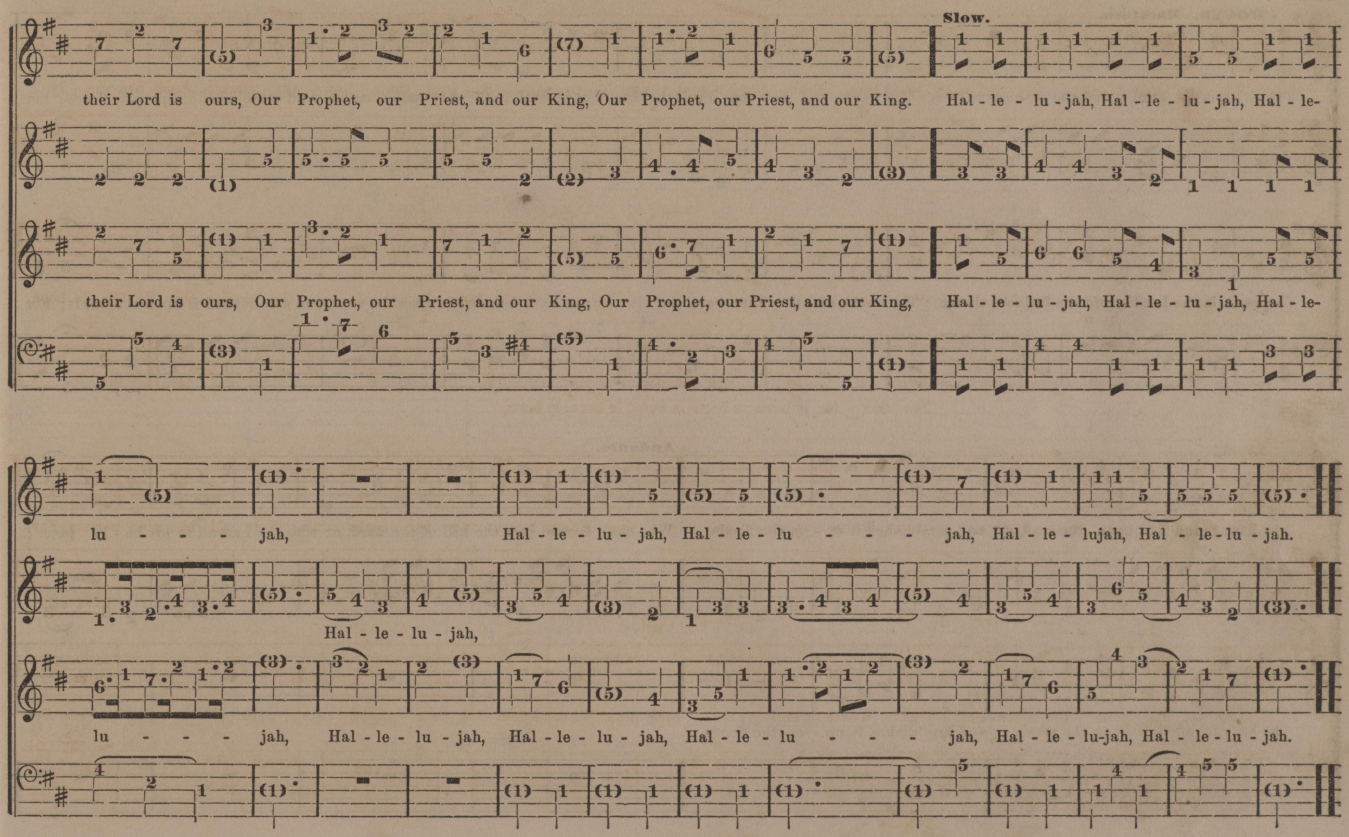



Glorious things of thee are spoken, Zion, city of our God! He, whose word can not be broken, Formed thee for his own abode.
Glorious things of thee are spo - ken, Zion, cit - y of our God! He, whose word can not be bro - ken, Formed thee for his own a-bode.
Glorious things, etc. He whose word, etc.
Glorious things, etc. He whose word, etc.
On the Rock of A - ges founded, What can shake thy sure repose? With sal - va - tion's wall sur - rounded, Thou mayst smile at all thy foes.
On the Rock of A - ges founded, What can shake thy sure repose? With salvation's wall sur - round - ed, Thou mayst smile at all thy foes.
On the Rock of A - ges founded, What can shake thy sure repose? With salvation's wall sur - round - ed, Thou mayst smile at all thy foes.
With salvation's wall, etc.

NATIVITY.

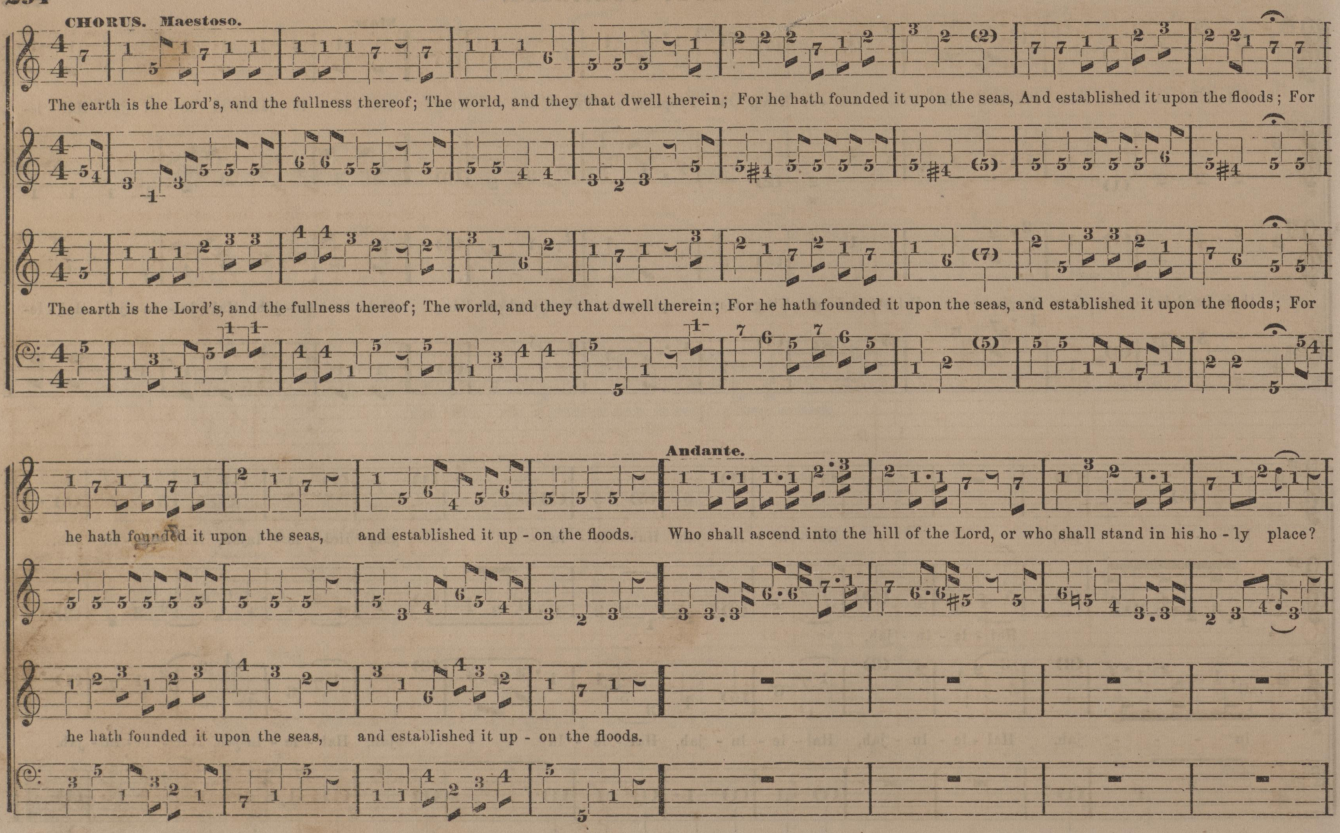

Lift up your heads in joy - ful hope, Sa - lute the hap - py, hap - py morn, Sa - lute the hap - py morn; Each hea-ven - ly
power Proclaims the glad hour; Lo! Jesus, the Sav - ior, is born, - - - - - Lo! Jesus, Jesus, Je - sus, the Sav-ior, the Savior is born.
The Sav - ior is born, is born, is born, is born, is born,

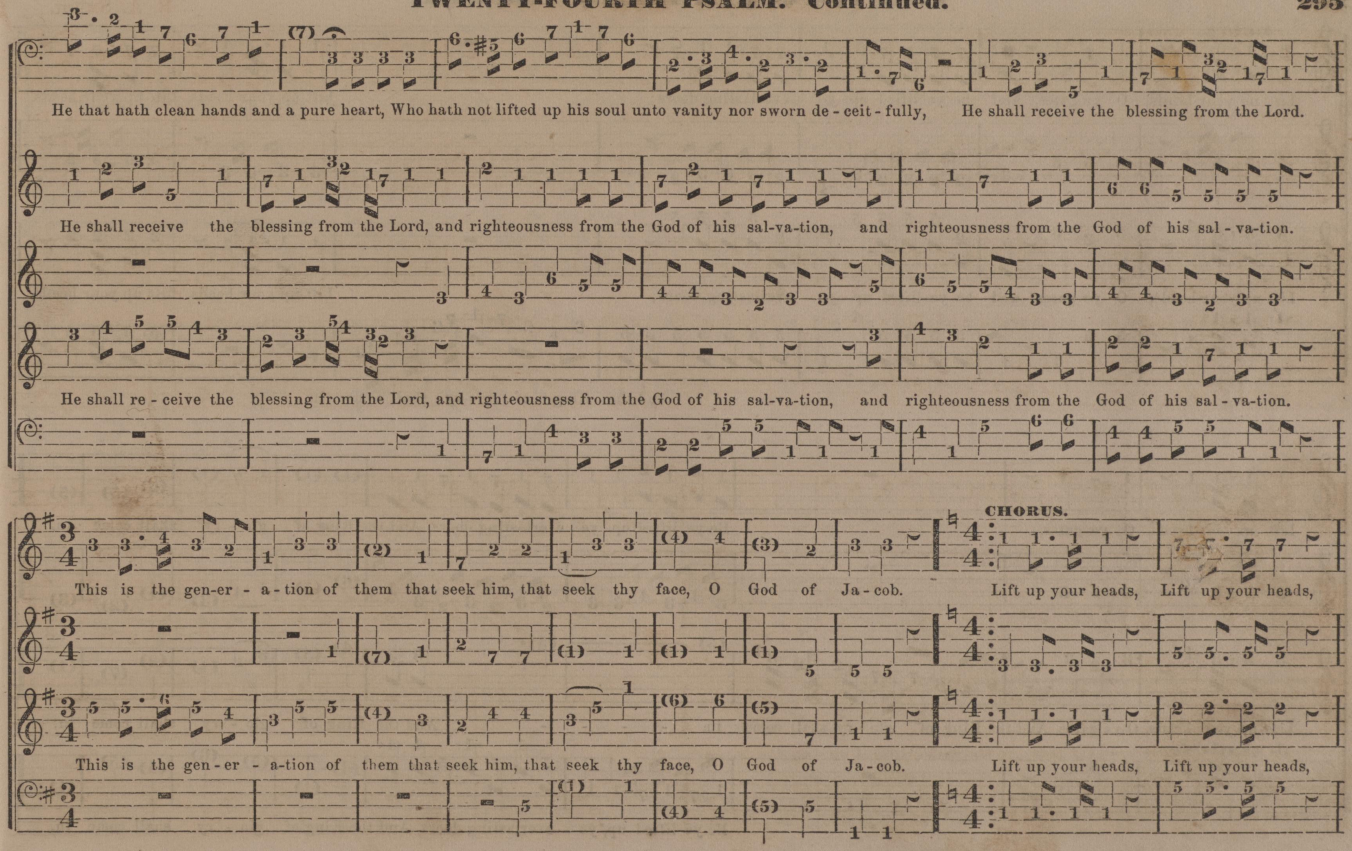

Lively.
Then let us join the heavens a - bove, Where hymning ser - aphs sing, Where hymn - ing ser - aphs sing; Join all the glad powers, For
Then let us join the heavens a - bove, Where hymning ser - aphs sing, Where hymn - ing ser - aphs sing; Join all the glad powers, For


Slow.
their Lord is ours, Our Prophet, our Priest, and our King, Our Prophet, our Priest, and our King. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le-
their Lord is ours, Our Prophet, our Priest, and our King, Our Prophet, our Priest, and our King, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le-
lu - - - - jah, Hal - le - lu - jah, Hal - le - lu - - - - jah, Hal - le - lujah, Hal - le - lu - jah.
Hal - le - lu - jah,
lu - - - - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - - - - jah, Hal - le - lu-jah, Hal - le - lu - jah.

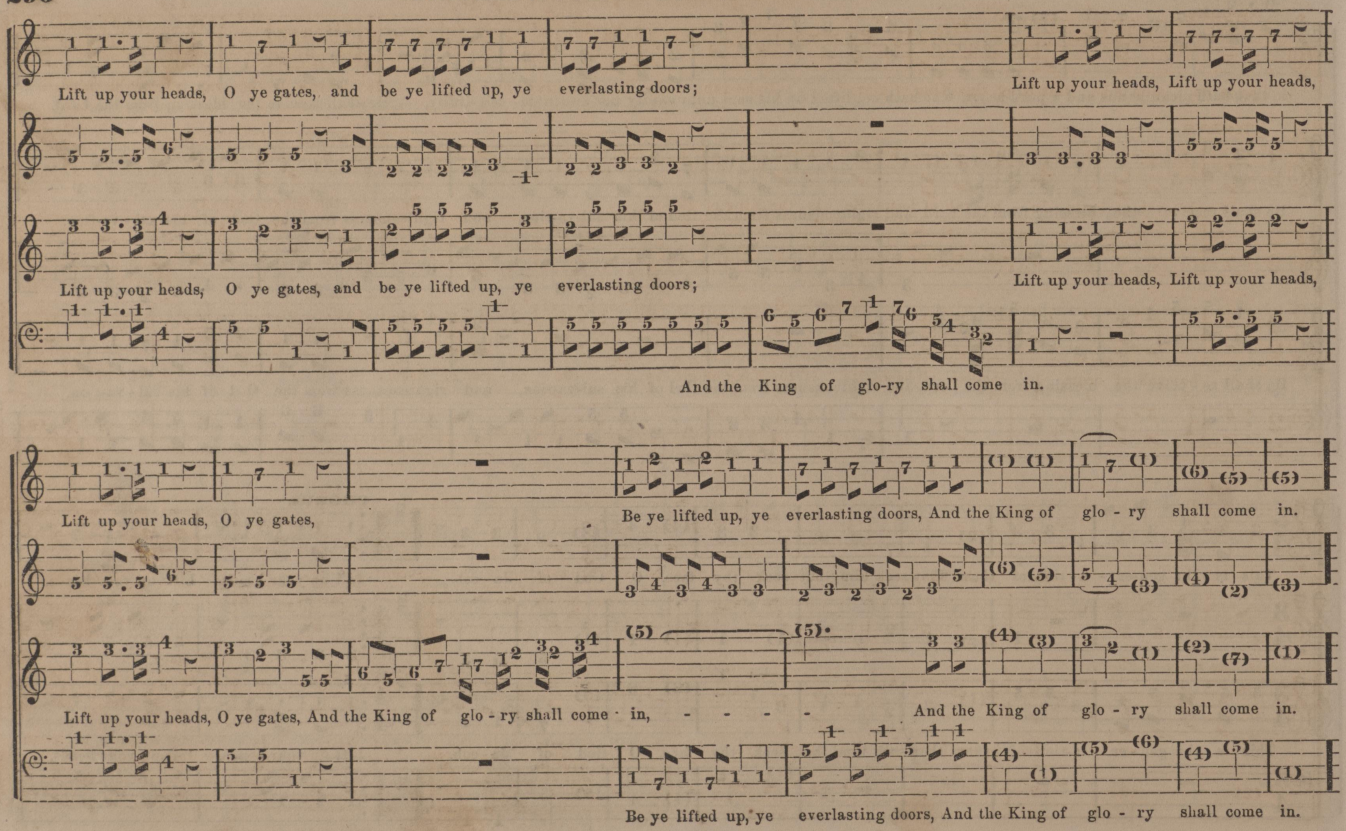
TWENTY-FOURTH PSALM.

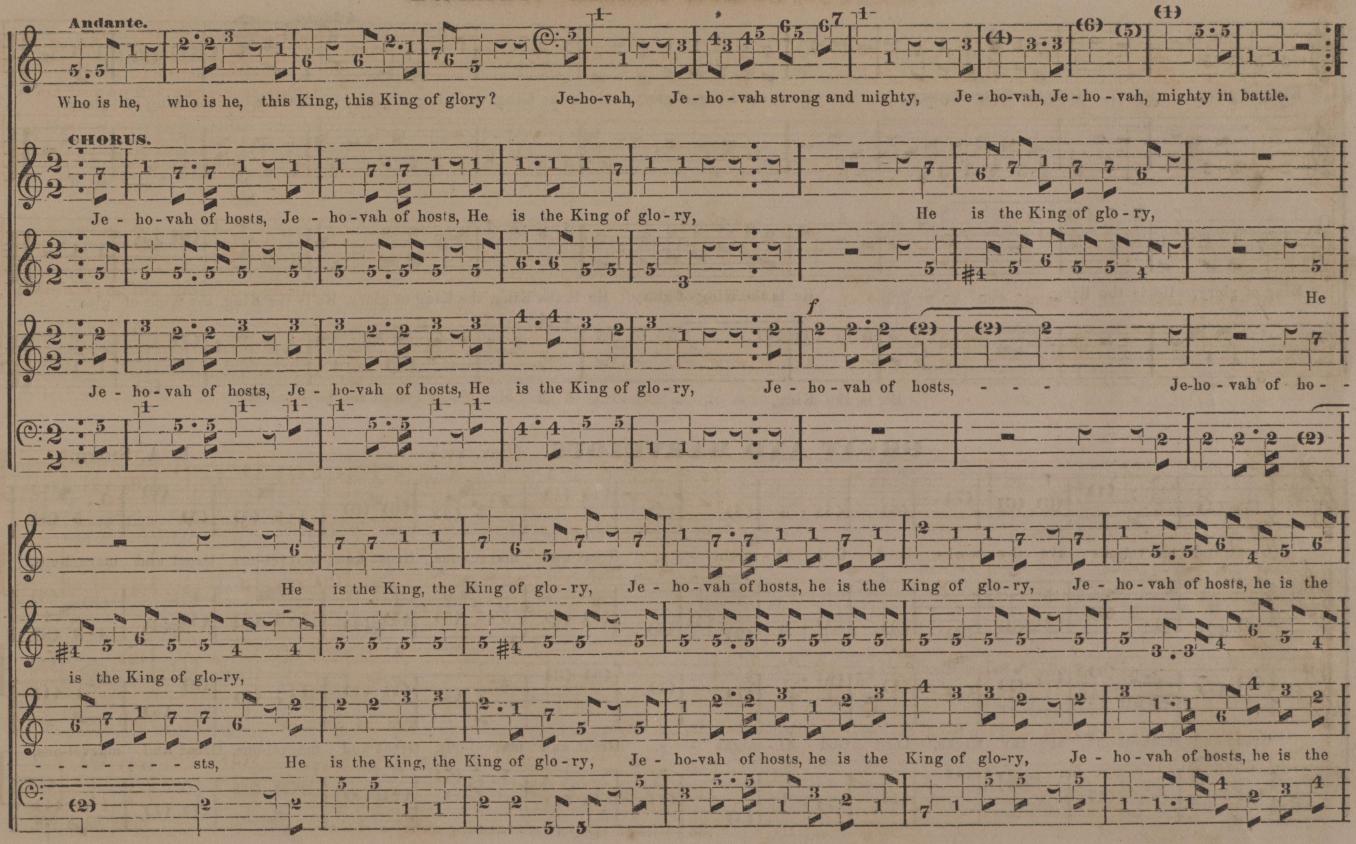
R. A. Smith.



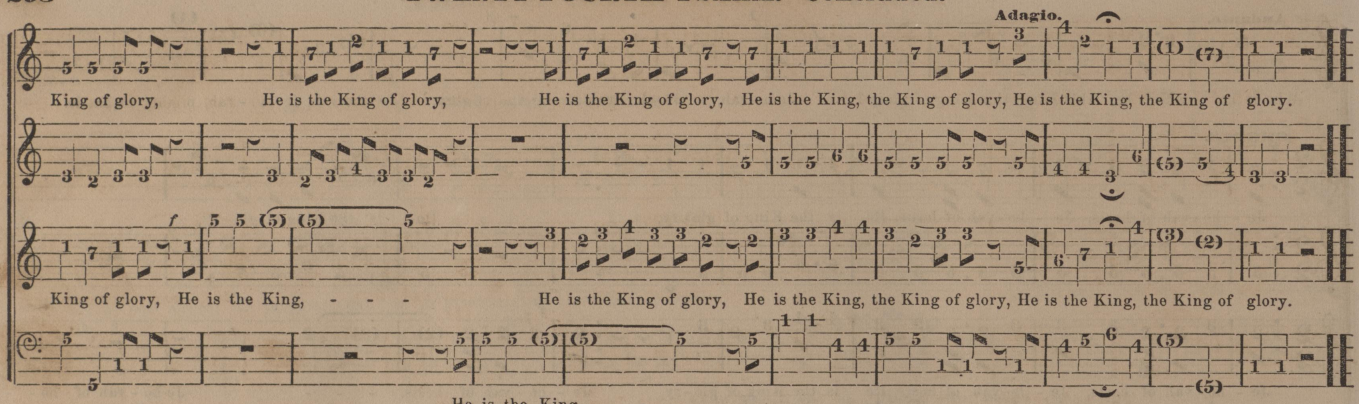

He that hath clean hands and a pure heart, Who hath not lifted up his soul unto vanity nor sworn de - ceit - fully, He shall receive the blessing from the Lord.
He shall receive the blessing from the Lord, and righteousness from the God of his sal-va-tion, and righteousness from the God of his sal - va-tion.
He shall re - ceive the blessing from the Lord, and righteousness from the God of his sal-va-tion, and righteousness from the God of his sal - va-tion.
This is the gen-er - a-tion of them that seek him, that seek thy face, O God of Ja - cob.
CHORUS.
Lift up your heads, Lift up your heads,
This is the gen - er - a-tion of them that seek him, that seek thy face, O God of Ja - cob.
Lift up your heads, Lift up your heads,

TWENTY-FOURTH PSALM. Continued.



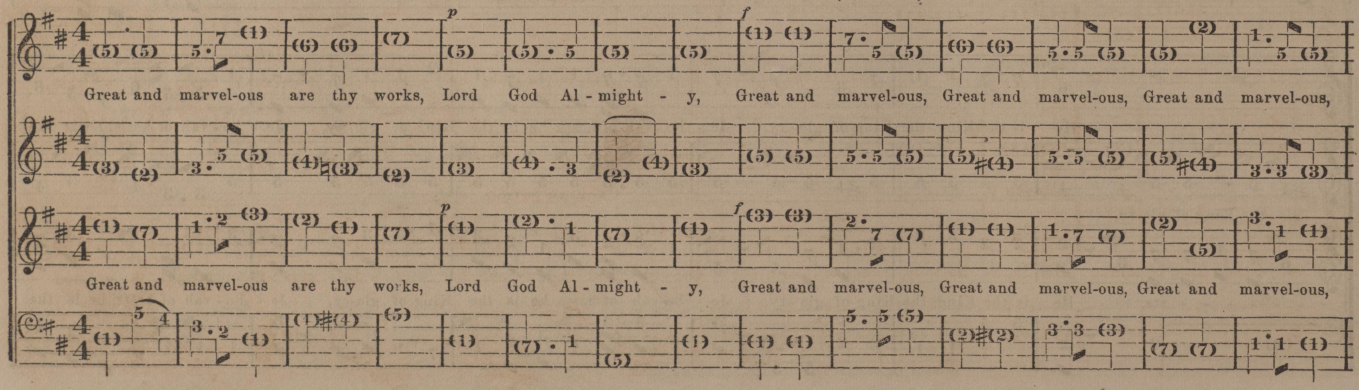

Andante.
Who is he, who is he, this King, this King of glory? Je-ho-vah, Je - ho - vah strong and mighty, Je - ho-vah, Je - ho - vah, mighty in battle.
CHORUS.
Je - ho - vah of hosts, Je - ho - vah of hosts, He is the King of glo - ry, He is the King of glo - ry,
Je - ho - vah of hosts, Je - ho-vah of hosts, He is the King of glo - ry, Je - ho - vah of hosts, - - - Je-ho - vah of ho - -
He is the King, the King of glo - ry, Je - ho - vah of hosts, he is the King of glo - ry, Je - ho - vah of hosts, he is the
is the King of glo-ry,
- - - - - - - sts, He is the King, the King of glo - ry, Je - ho-vah of hosts, he is the King of glo-ry, Je - ho - vah of hosts, he is the

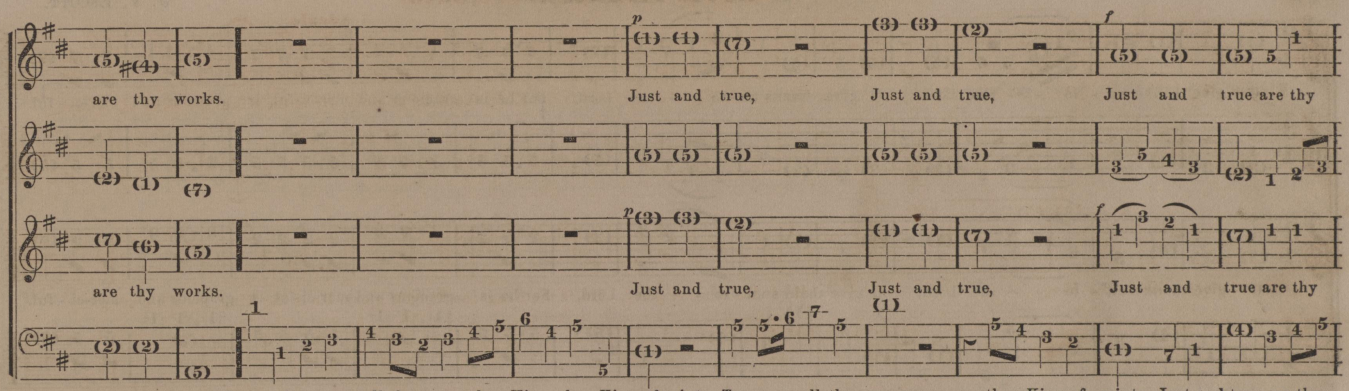
TWENTY-FOURTH PSALM. Concluded.

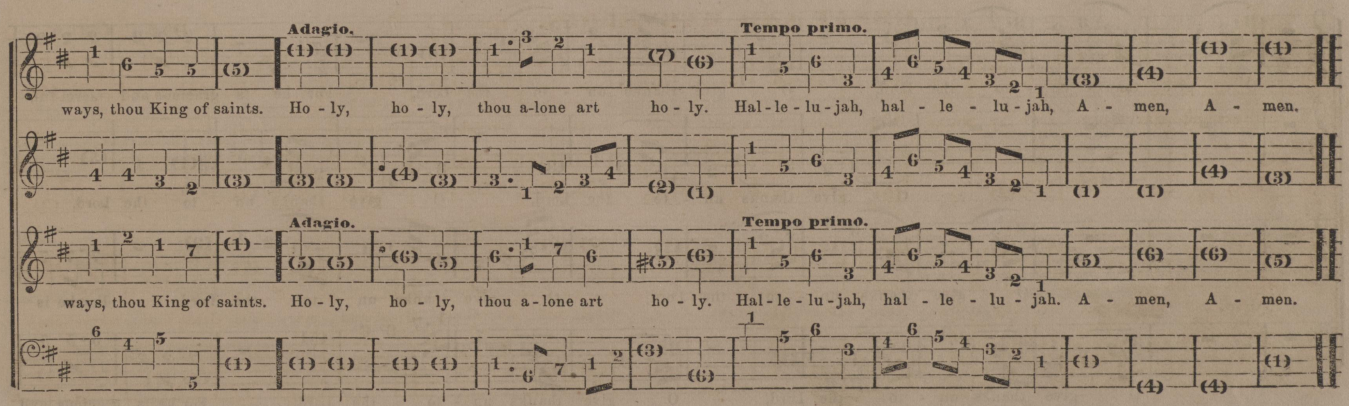


GREAT AND MARVELOUS. (Rev. xv.)

R. A. Smith.

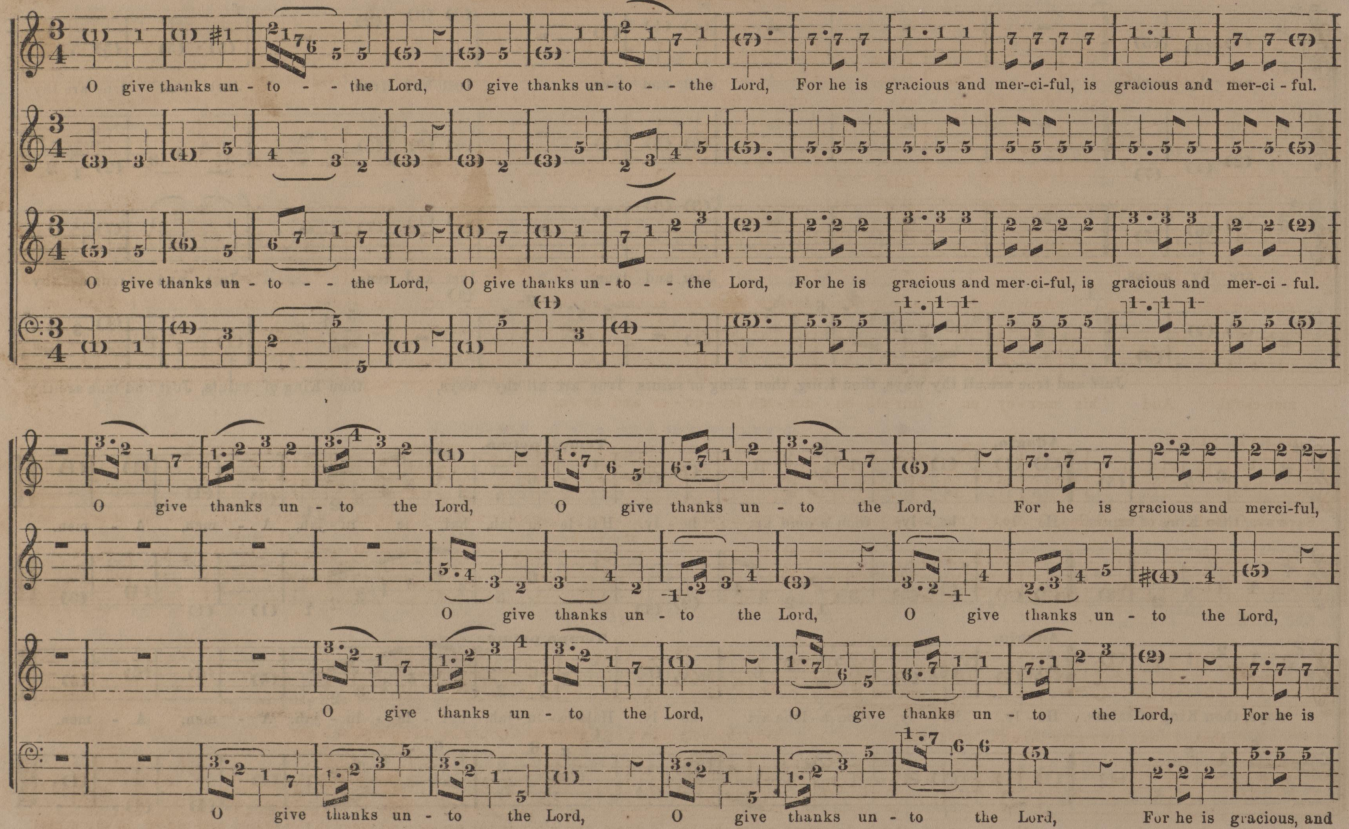


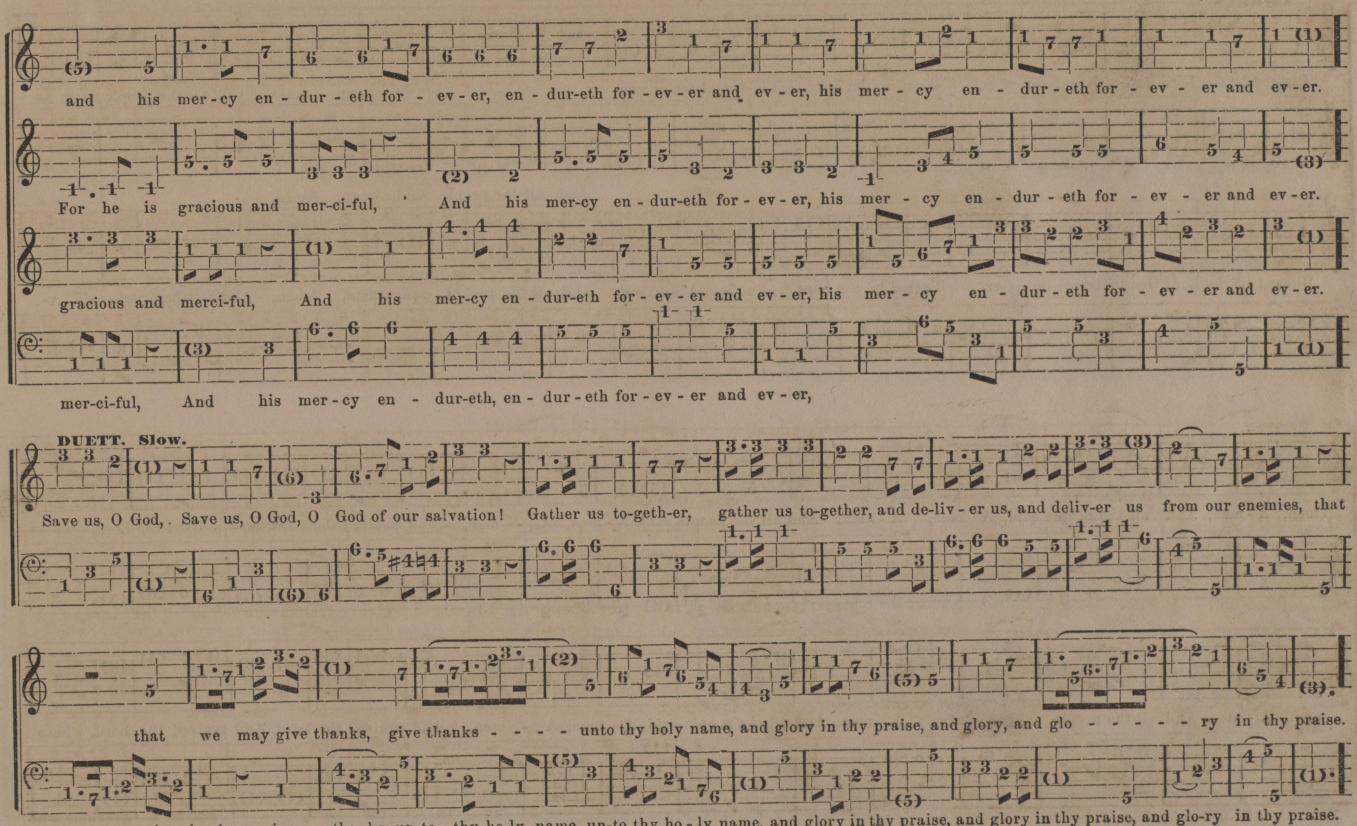

are thy works. Just and true, Just and true, Just and true are thy
are thy works. Just and true, Just and true, Just and true are thy
Just and true are all thy ways, thou King, thou King of saints, True are all thy ways, thou King of saints, Just and true are thy


Adagio.
Tempo primo.
ways, thou King of saints. Ho - ly, ho - ly, thou a-lone art ho - ly. Hal-le-lu-jah, hal - le - lu - jah, A - men, A - men.
Adagio.
Tempo primo.
ways, thou King of saints. Ho - ly, ho - ly, thou a-lone art ho - ly. Hal-le-lu-jah, hal - le - lu - jah. A - men, A - men.

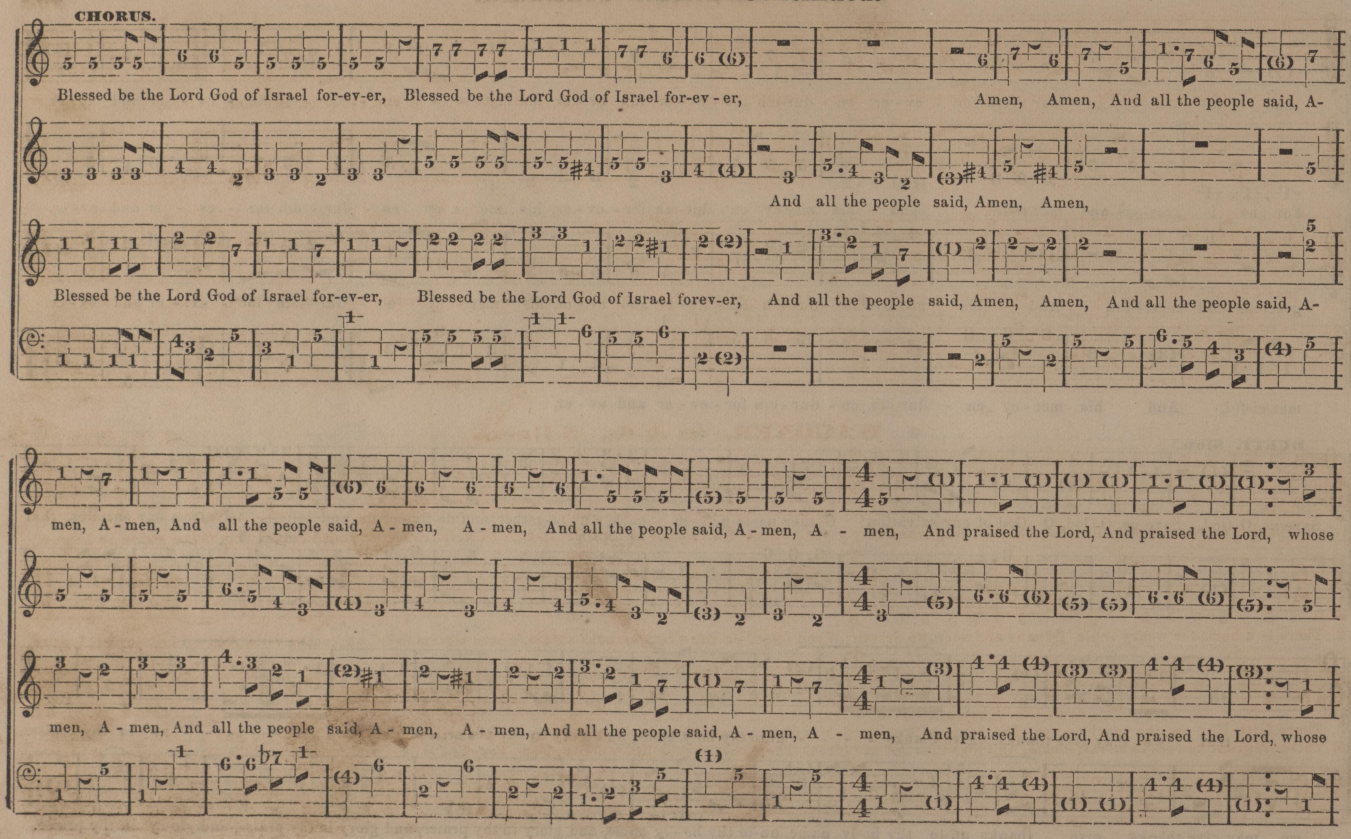
O GIVE THANKS.

J. V. Escott.




and his mer-cy en-dur-eth for-ev-er, en-dur-eth for-ev-er and ev-er, his mer-cy en-dur-eth for-ev-er and ev-er.
For he is gracious and mer-ci-ful, And his mer-cy en-dur-eth for-ev-er, his mer-cy en-dur-eth for-ev-er and ev-er.
gracious and merci-ful, And his mer-cy en-dur-eth for-ev-er and ev-er, his mer-cy en-dur-eth for-ev-er and ev-er.
mer-ci-ful, And his mer-cy en-dur-eth, en-dur-eth for-ev-er and ev-er,
DUETT. Slow.
Save us, O God, Save us, O God, O God of our salvation! Gather us to-geth-er, gather us to-gether, and de-liv-er us, and deliv-er us from our enemies, that
that we may give thanks, give thanks - - - - unto thy holy name, and glory in thy praise, and glory, and glo - - - - - ry in thy praise.
we may give thanks, give thanks un-to thy ho-ly name, un-to thy ho-ly name, and glory in thy praise, and glory in thy praise, and glo-ry in thy praise.

O GIVE THANKS. Continued.



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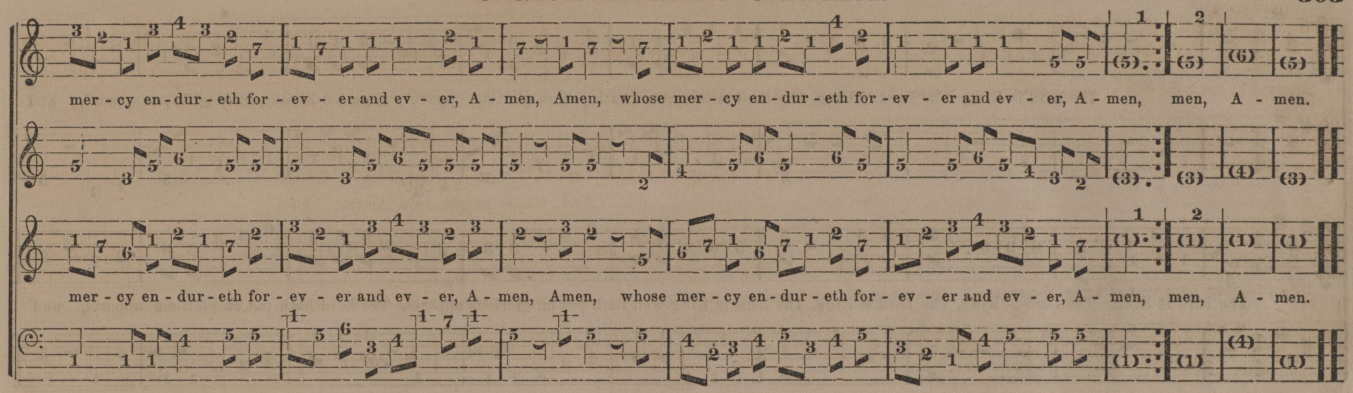
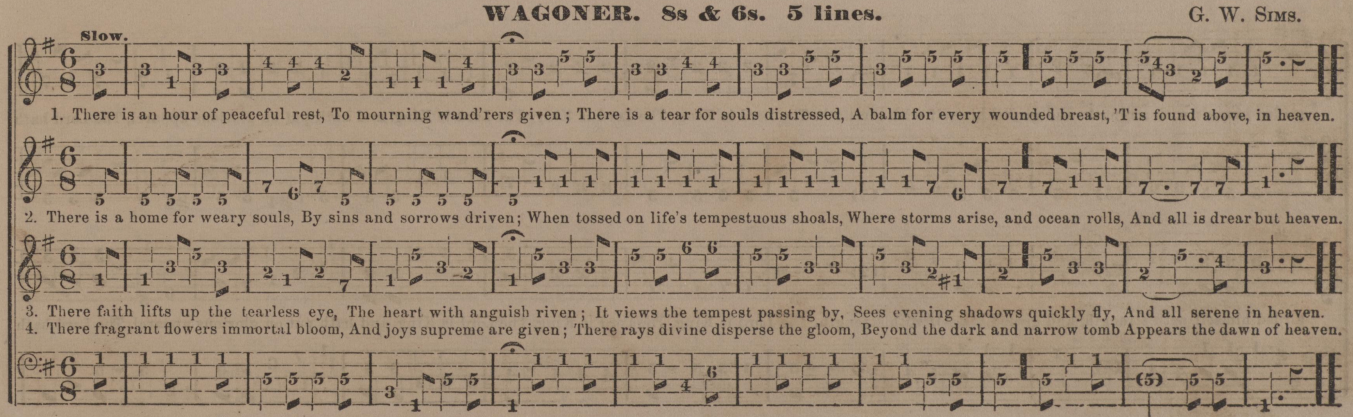


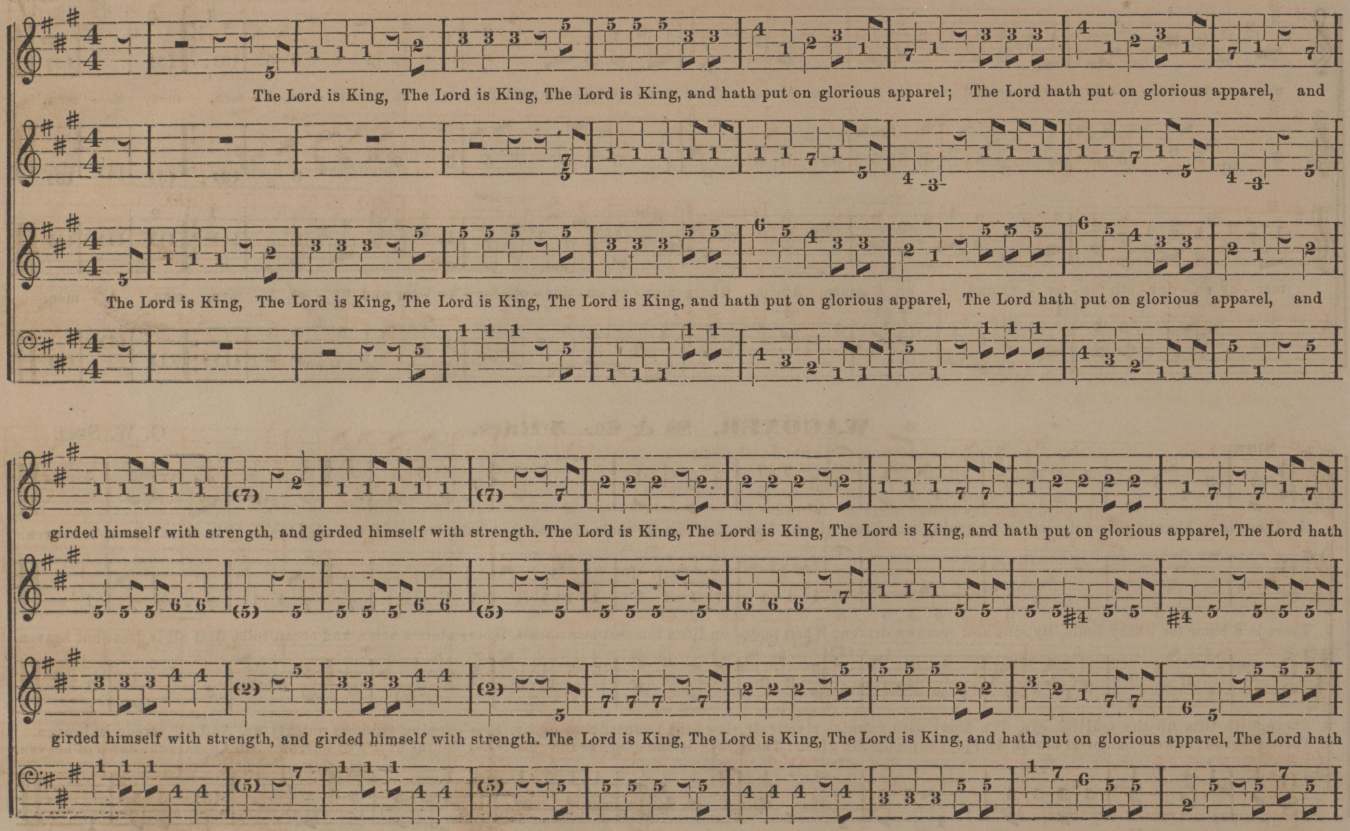
WAGONER. 8s & 6s. 5 lines.

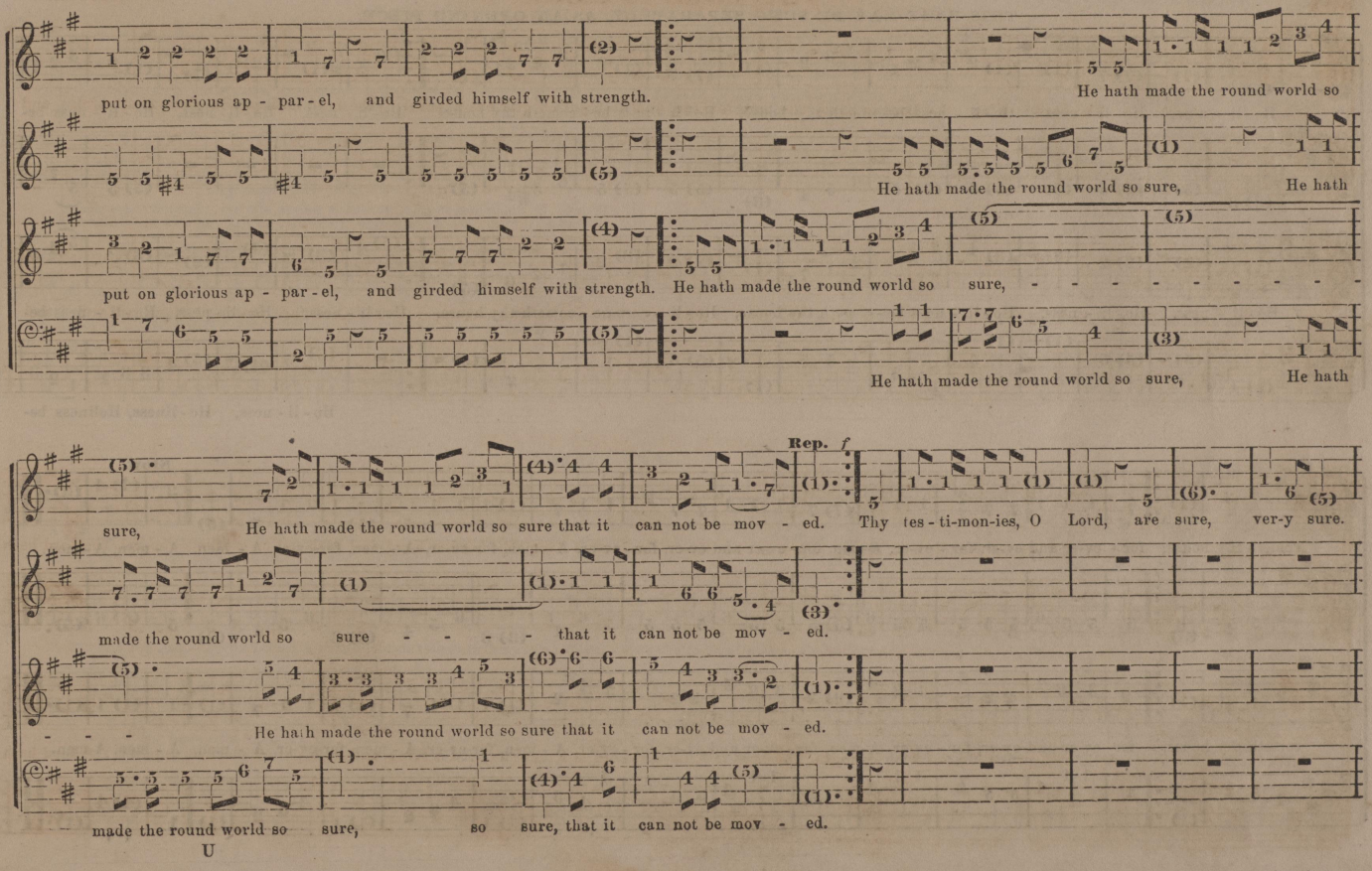
G. W. Sims.



THE LORD IS KING.

J. CHAPPLE.




put on glorious ap - par - el, and girded himself with strength.
He hath made the round world so
He hath made the round world so sure, He hath
put on glorious ap - par - el, and girded himself with strength. He hath made the round world so sure, - - - - - - - - - -
He hath made the round world so sure, He hath
Rep. f
sure, He hath made the round world so sure that it can not be mov - ed. Thy tes - ti-mon-ies, O Lord, are sure, ver-y sure.
made the round world so sure - - - - - that it can not be mov - ed.
- - - He hath made the round world so sure that it can not be mov - ed.
made the round world so sure, so sure, that it can not be mov - ed.

THE LORD IS KING. Concluded.

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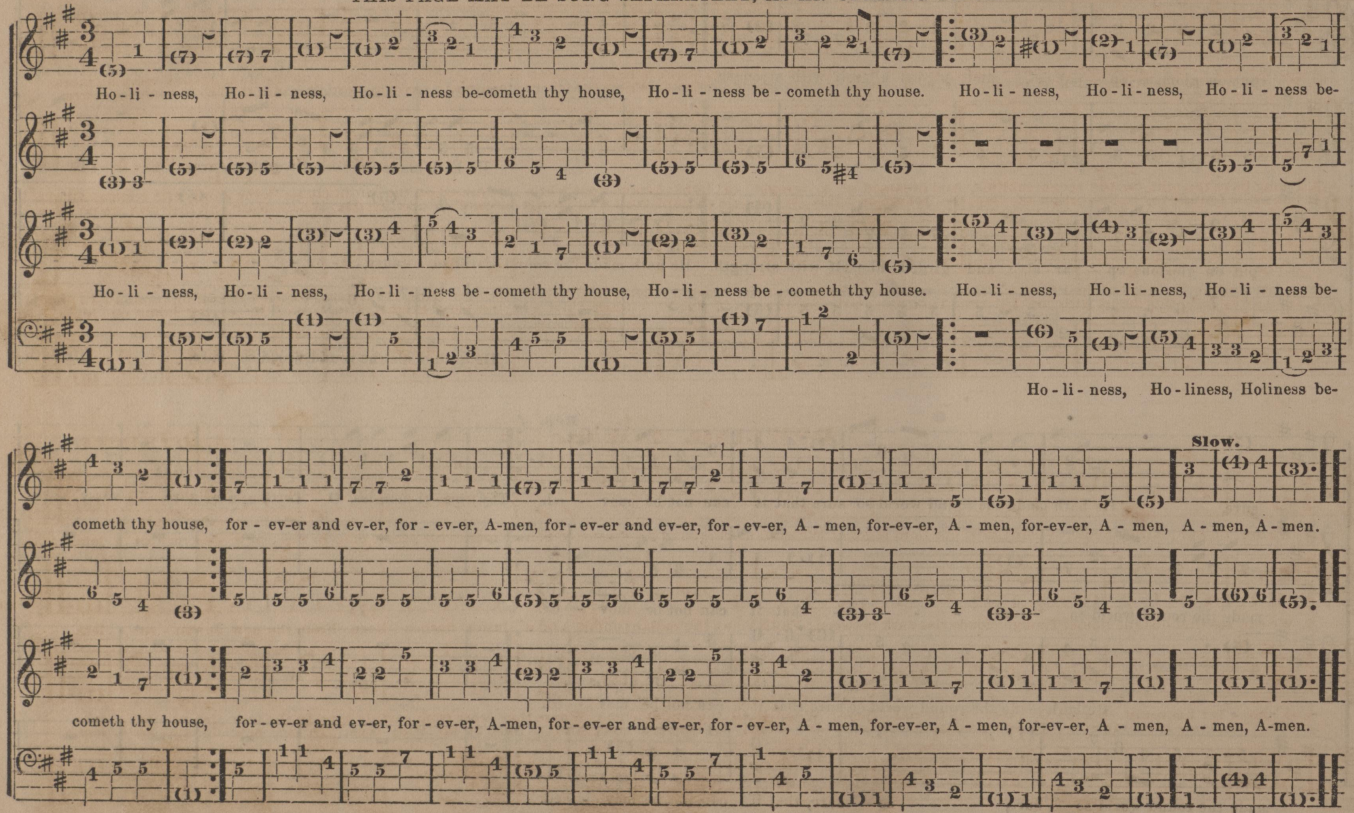
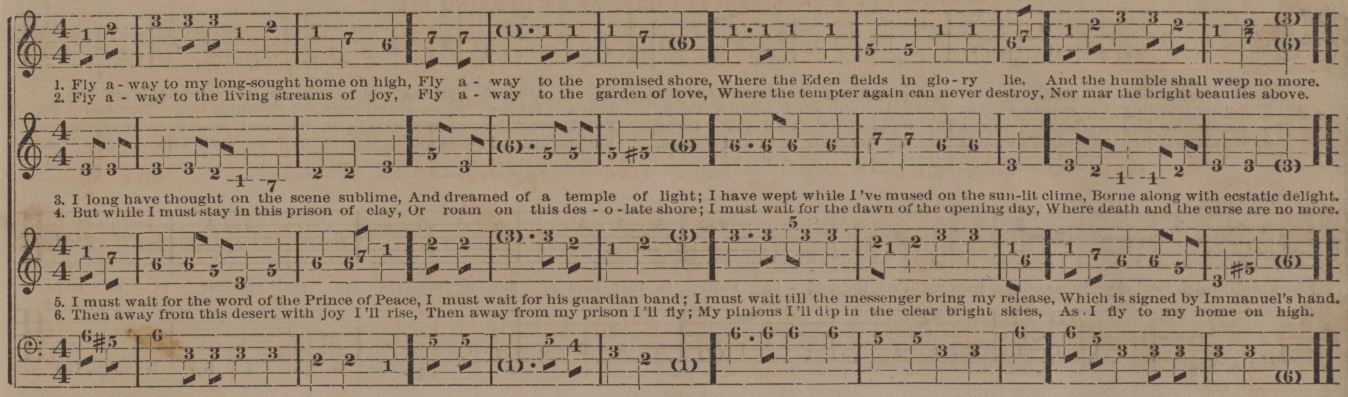


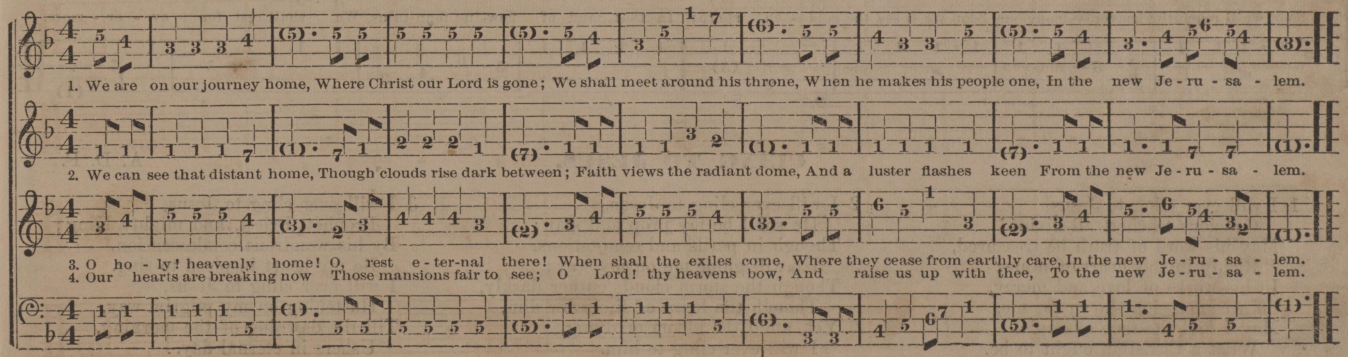
FLY AWAY. 10s & 8s.

Arr. by LACY BOONE.



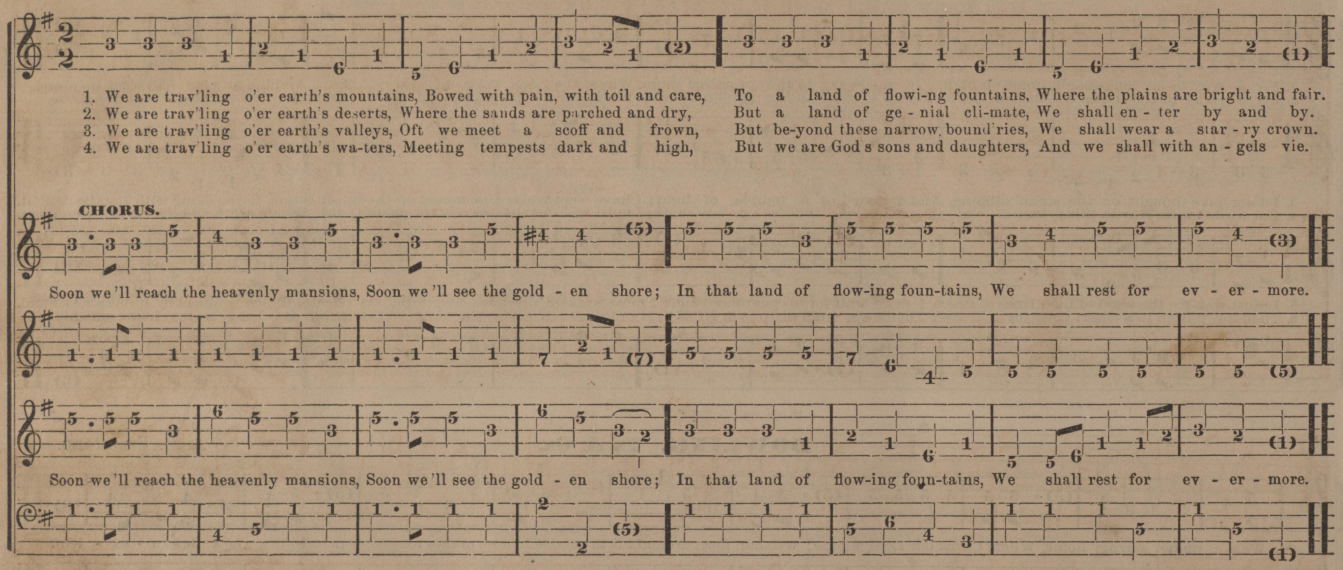
DOWLING. 7s & 6s.

A. D. FILLMORE.



FLOWING FOUNTAINS. 8s & 7s.

Words and music by C. L. Fillmore.



CLING TO JESUS.

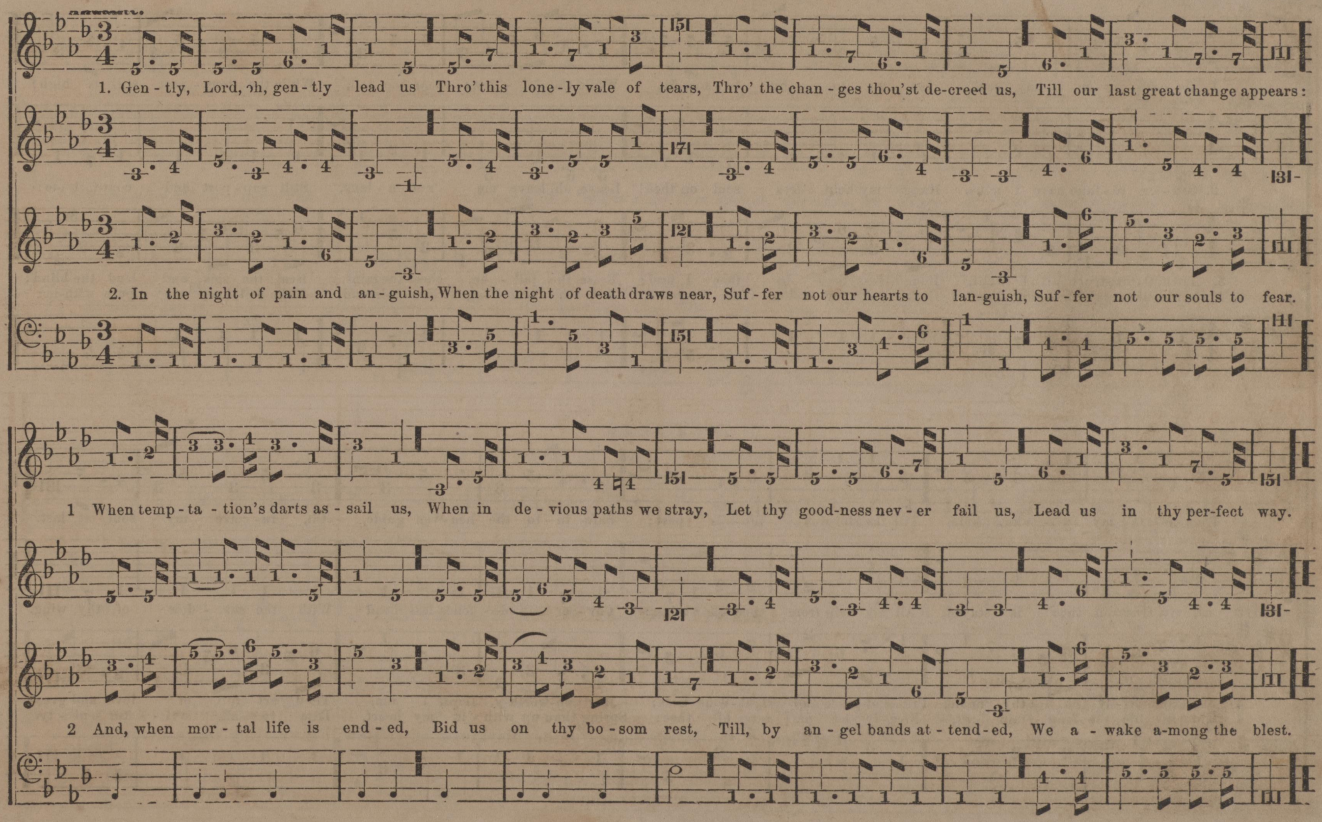
A. D. F.

1 I will ever cling to Jesus,
Gracious teacher, all divine!
May his word of truth be treasured,
Richly in this heart of mine;
In his works of love and mercy,
In compassion shown for me,
May I find the true example,
What a Christian ought to be.

2 I will ever cling to Jesus,
He shall be my prop and stay;
Though in perils and temptations,
He will guide me on my way;
Though the storm clouds gather darkly,
Though the lamp of life grow dim,
Yet, amid the gloom of dying,
I will ever cling to him.

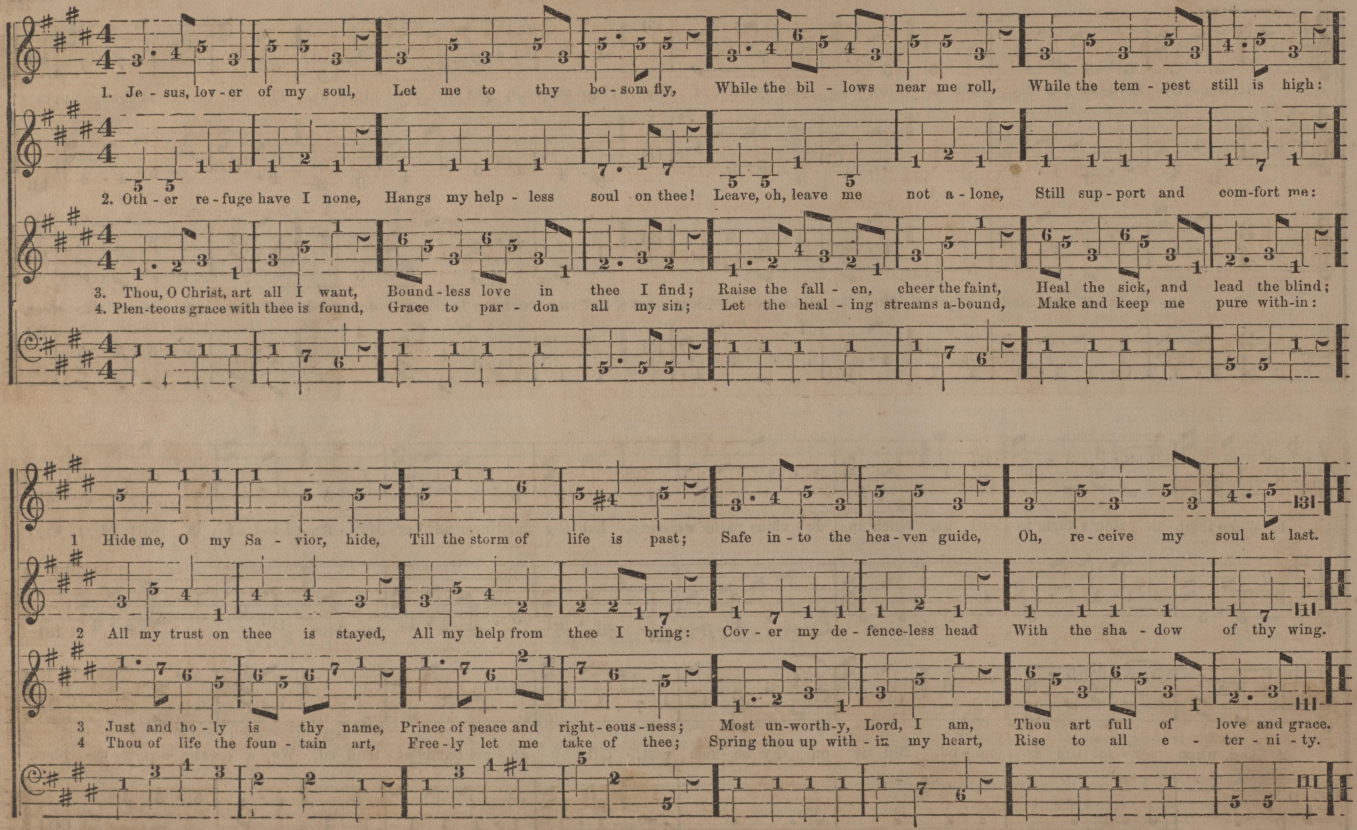
3 I will ever cling to Jesus,
Prophet, Priest, and mighty King;
By his wondrous condescension,
Be my heart inspired to sing.
I will ever cling to Jesus,
Hastening on my pilgrim way,
Till the dawning of the morning,
Ushers in eternal day.

BETHLEHEM. 8s & 7s. Double.



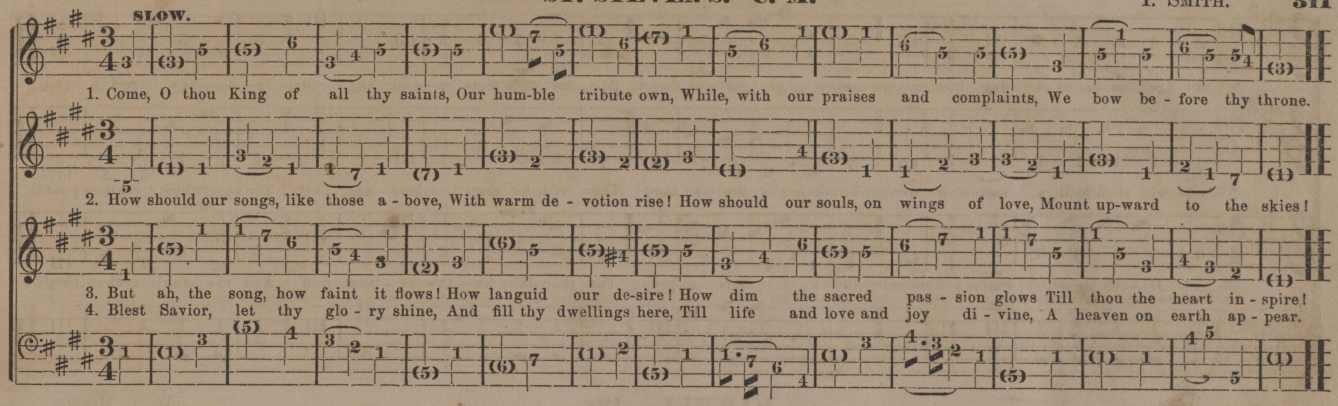
IVES, 7s. Double.

E. IVES.



ST. STEVEN'S. C. M.

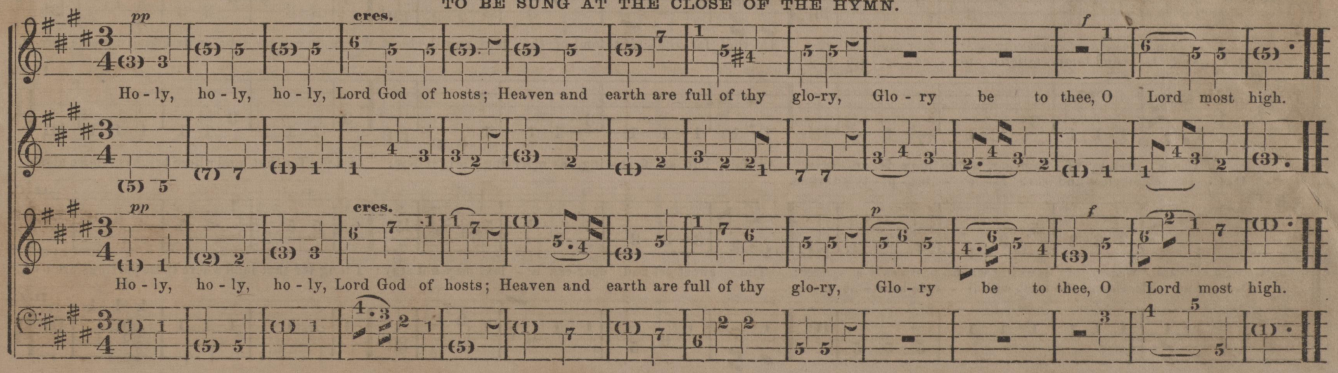
I. Smith. 311



SANCTUS.

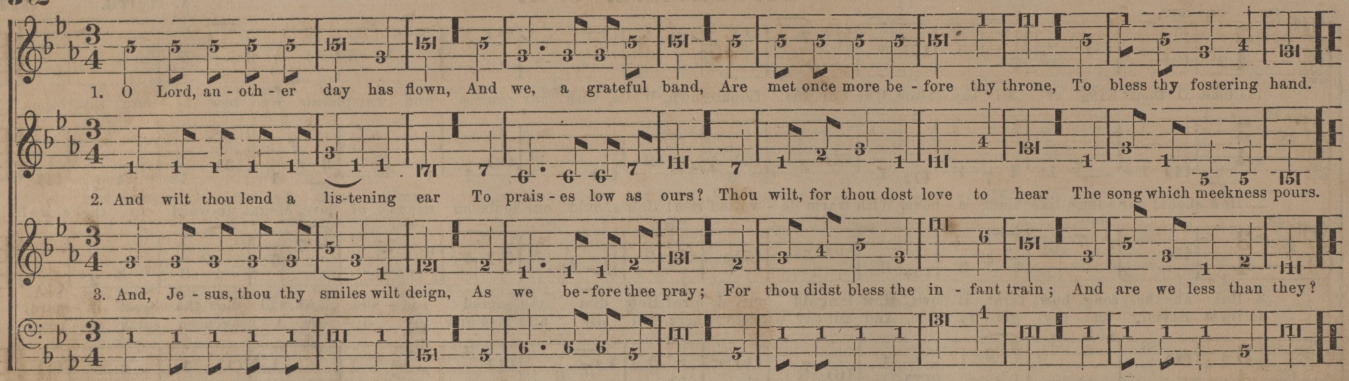
J. Camidge.

TO BE SUNG AT THE CLOSE OF THE HYMN.



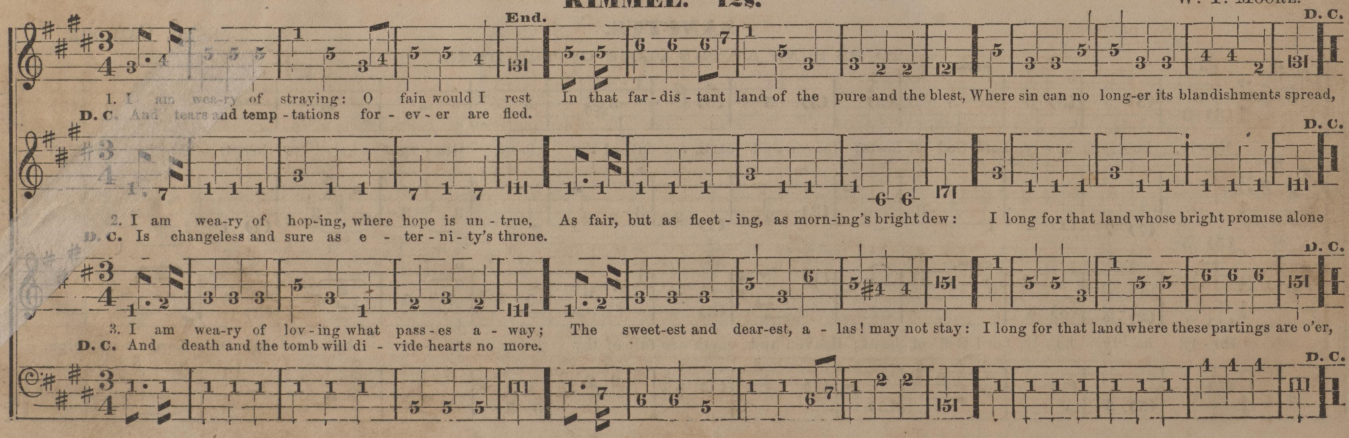
KINGSLEY. C. M.

GEO. KINGSLEY.



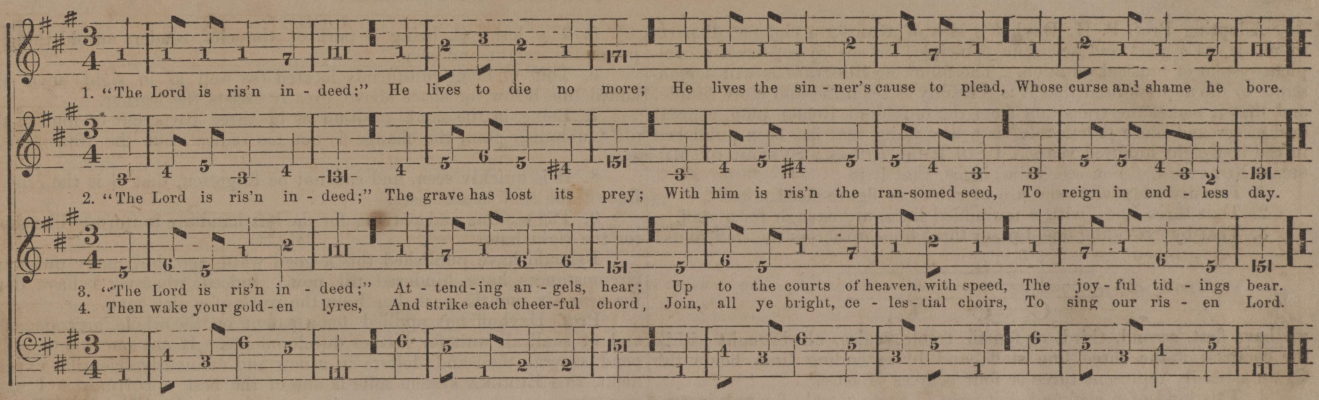
KIMMEL. 12s.

W. T. MOORE.



OLMUTZ. S. M.

GREGORIAN.



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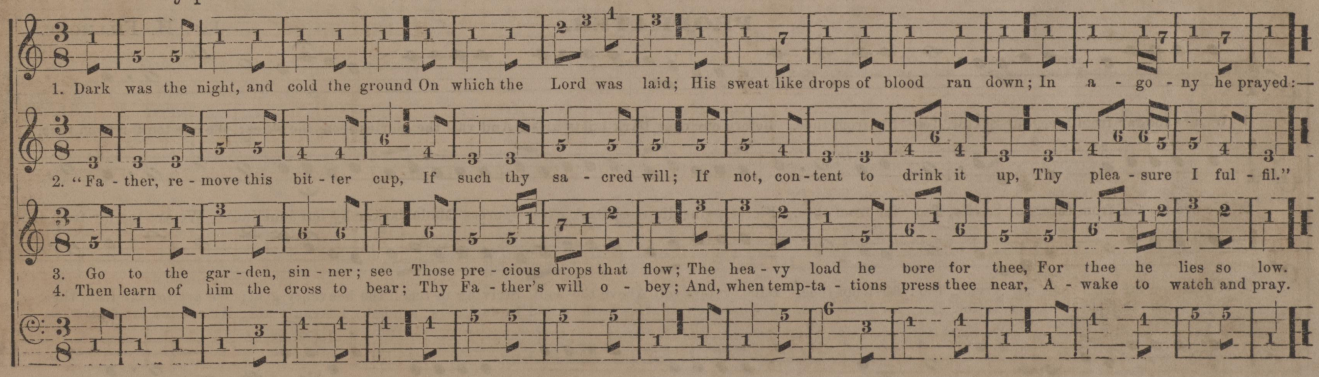
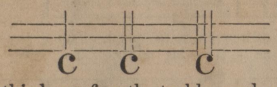


EUREKA SYSTEM OF MUSICAL NOTATION.

Adopting Prof. P. H. Dayhoff's idea of a uniform clef for all parts in music, as a good and scientific principle, led me to construct a complete system of musical notation. The following illustrations will demonstrate to the unprejudiced that it is certainly as scientific and more simple, and that it makes the transition from the old blind Roman plan, a great deal easier and more practicable than any thing that has been published in the last eight hundred years. I call it the EUREKA SYSTEM OF MUSICAL NOTATION. You see, at a glance, that it is

1. Equally adapted to the use of round or figure-faced notes.
2. That three lines, with a few added lines, are enough for a staff.
3. That by extending one, two, or three lines up across the staff, thus:



we have first, second, third, or fourth treble scales, all brought within the compass of the three line staff; and by extending lines below the C, we as easily represent three or four octaves of base.

4. This kind of a clef makes it easy to write a scale for any instrument in the world with only the three line staff.

5. The letter C, being a part of the clef, renders an old thing of perplexity bright and easy.

6. This C being uniformly located (as well as in sight) upon the added line below, or space above, greatly assists the learner.

7. Being in the same position as in three parts out of four in the old Guidonian plan, the change is not too radical, but the transition is easy.

8. It is quickly seen, and can not be forgotten, that G is the central line of the staff in all cases.

9. The reading and playing for the left hand are uniformly like those for the right hand.

I should have published this a good while ago, but many untoward circumstances have hindered till now. Indeed, whatever I have done for near six months past, has been the work of a sick man.

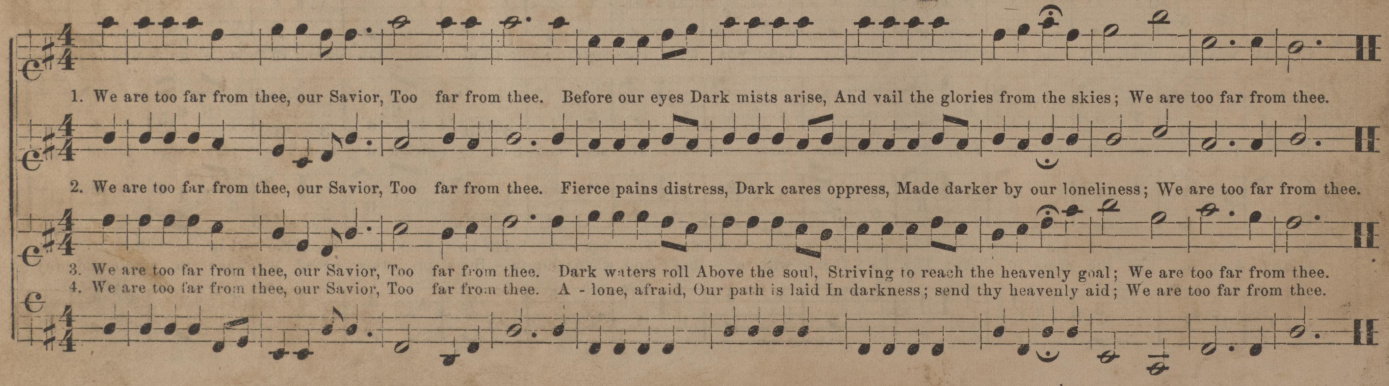
Prof. Dayhoff has applied for a patent on the whole arrangement, and we shall all wait for further developments. If any one wants to expend several thousand dollars in a new and eminently scientific experiment, this EUREKA system affords one of the best opportunities I have ever seen.

A. D. FILLMORE.

CINCINNATI, *April* 1, 1870.

PROPHATER.

JAS. H. FILLMORE.



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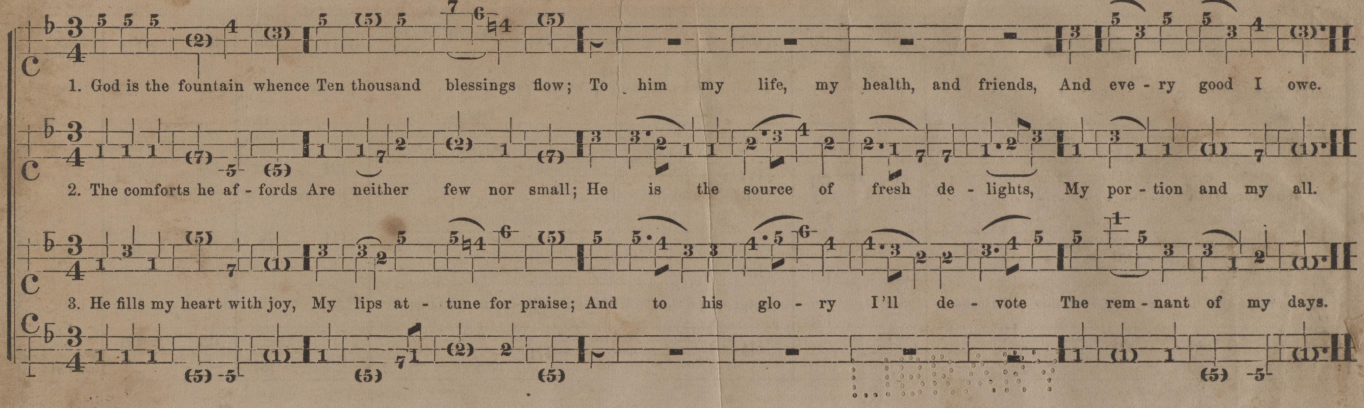

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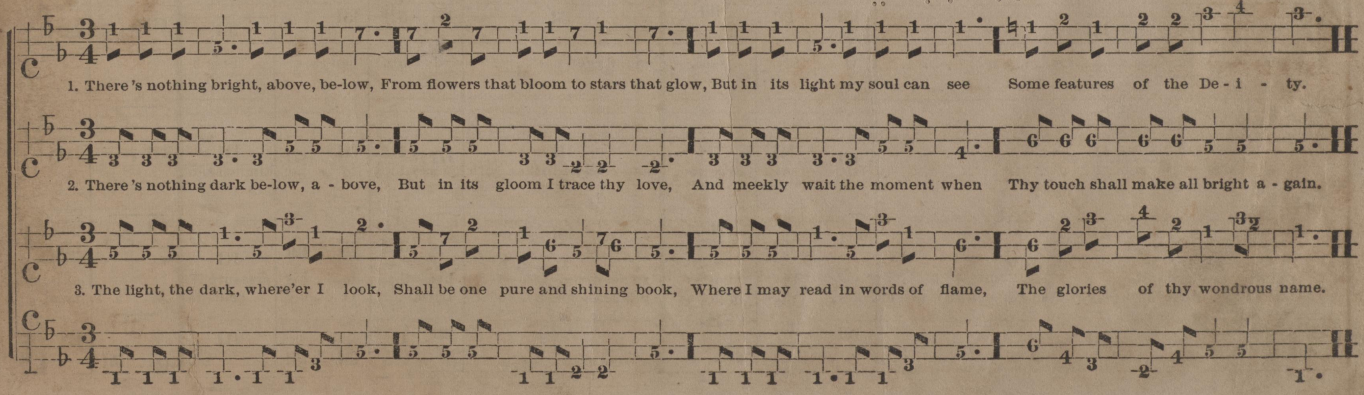
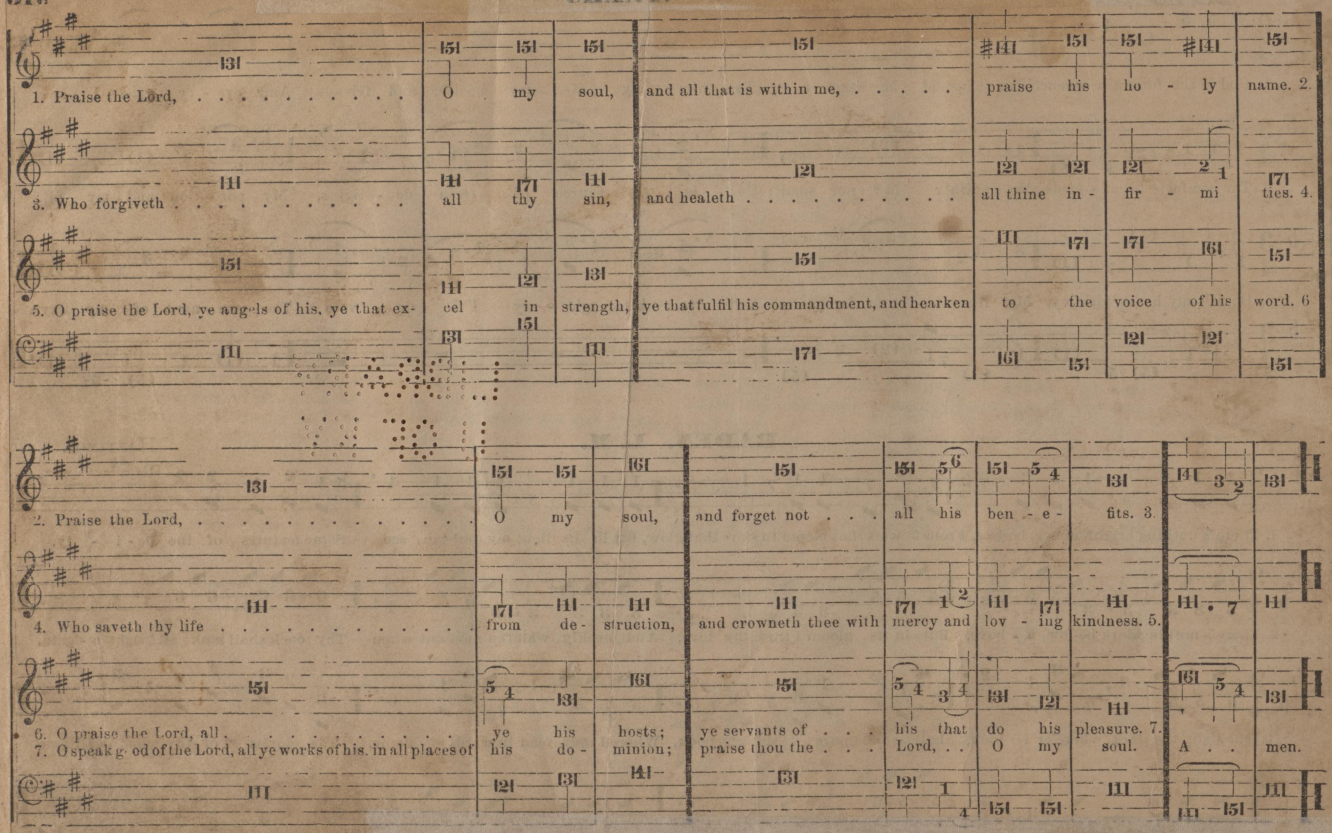
HASTINGS.




1. Praise the Lord, ... O my soul, and all that is within me, ... praise his ho - ly name. 2.
3. Who forgiveth . . . . . all thy sin, and healeth . . . . . all thine in - fir - mi ties. 4.
5. O praise the Lord, ye angels of his, ye that ex- cel in strength, ye that fulfil his commandment, and hearken to the voice of his word. 6
2. Praise the Lord, ... O my soul, and forget not . . . all his ben - e - fits. 3.
4. Who saveth thy life . . . . . from de- struction, and crowneth thee with mercy and lov - ing kindness. 5.
6. O praise the Lord, all . . . . . ye his hosts; ye servants of . . . his that do his pleasure. 7.
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. A . . men.

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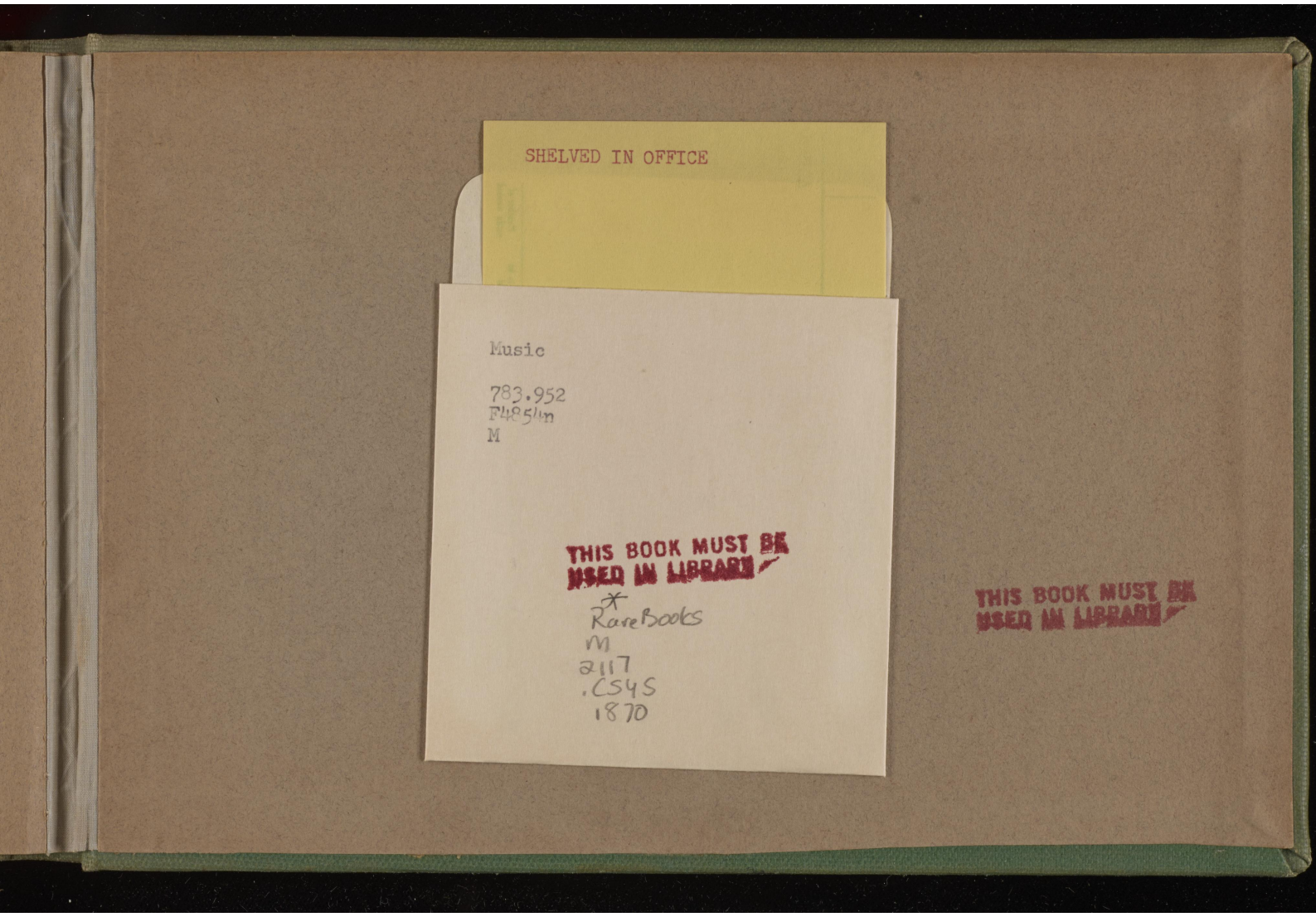
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