PSALMISTA,

OR,

CHOIR MELODIES,

AN EXTEN[illegible]LLECTION OF

NEW AND AVAILABLE CHURCH MUSIC;

TOGETHER WITH SOME OF

THE CHOICEST SELECTIONS FROM THE FORMER PUBLICATIONS OF THE AUTHORS,

FOR CHOIR AND CONGREGATIONAL USE.

BY THOMAS HASTINGS AND WILLIAM B. BRADBURY.

NEW-YORK:
PUBLISHED BY MARK H. NEWMAN & CO.
1851.

Hastings, Thomas

+851.

PREFACE.

The special features of the present ...

Hastings, Thomas & William Bradbury.
Psalmista or Choir Melodies.
New York: Mark H. Newman
& Co., 1851.

M 287

Lacks t-p + all before p 3

Indexed hymns

A 1498

...ate, such extremes are sometimes ...llow each other, from the same sources, just as if there were not, and never

...xed principles of arrangement in music. These conflicting changes ...y be convenient enough for the trade of book-making, but their in-...gress of taste is deplorable.

...im, in the present work as well as in former publications, to pre-...e mean to offer to our patrons such music as will prove the most in-...ble, without paying court to the current eccentricities of style. In-... a sickly, unsteady appetite, we have endeavored to lead onward to ..., by such gradual steps, as not to leave behind us the multitude ...nefited. In pursuing this course we have chosen to follow the ... common sense, rather than the dictation of dogmatists, who know ...nts which should be supplied.

...table materials from the great masters of the art, who never com-...his department, is a task of great delicacy. The public ought to ...ith the humbuggery of mere names, as if *these* could give character ...ract! The task to which we here refer requires much study, ex-...al discrimination; and the compiler who should not avail himself ... would be certain to fail in his undertaking.

...s here presented are not hasty productions. They have been ...l reference to the various and interesting circumstances of reli-... with an eye to the improvement of choirs and the advancement ...dge. To pretend to undervalue them after bestowing so much ...encing such continual kindness from our patrons, as we have ...ffectation. We must be allowed to say, that in reference to new ... in regard to selections, and arrangements and adaptations, we have given our best efforts to the undertaking; and we think we have done so with more than our usual success

1851.

PREFACE.

The special features of the present publication are noticed on the title-page. The great body of the music is new. We might easily have filled the volume with such materials, but have done, we trust, a more acceptable thing—that of placing under each of the principal metres, in a condensed form, quite a number of the best old tunes, with a few of the more available of our former compositions. The chants and the set pieces, as well as the psalm and hymn tunes, have been prepared with much labor and care, and we have now added to the indices a Chorister's Index, explanatory of the numerous peculiar metres with which the psalmody of this country has lately been enriched.

In the midst of increasing quantities of music, new and old, original and selected, altered and unaltered, amended and mutilated, it has become a matter of some difficulty to make just selections. Everything, in this respect, is in an unsettled state. Opinions are strangely diversified. Some, without regard to secular associations, would choose for psalmody fresh cuttings from the modern opera: others would endeavor to feast on the fragments of antiquity, which are exceedingly dry and tasteless. Some, from a love of historic associations, would confine themselves to the melodies of the sixteenth century, written by ancient worthies, when the art was comparatively rude: others would prefer the melodies of the last century, which, though once effective, have, in the progress of the art, lost much of their power to please. Then there are conflicting extremes as to the harmonic arrangement of tunes. Some compilers, for the purpose of appearing scientific, will give us harmony too difficult for ordinary powers of execution: others, in avoiding this extreme, will give us harmony which, though grammatical, is perfectly tame and insipid. Some, in every successive publication, are presenting many of the same old tunes in a new harmonic dress: others, despising such trickery, are endeavoring to adhere to old harmonies, which are deficient in character: and what is still more unfortunate, such extremes are sometimes seen to follow each other, from the same sources, just as if there were not, and never ought to be, any fixed principles of arrangement in music. These conflicting changes and diversities may be convenient enough for the trade of book-making, but their influence on the progress of taste is deplorable.

It has been our aim, in the present work as well as in former publications, to preserve stability. We mean to offer to our patrons such music as will prove the most interesting and available, without paying court to the current eccentricities of style. Instead of catering to a sickly, unsteady appetite, we have endeavored to lead onward to sound improvement, by such gradual steps, as not to leave behind us the multitude who should be benefited. In pursuing this course we have chosen to follow the sound principles of common sense, rather than the dictation of dogmatists, who know little of the real wants which should be supplied.

To bring forth suitable materials from the great masters of the art, who never composed anything in this department, is a task of great delicacy. The public ought to know this. Away with the humbuggery of mere names, as if *these* could give character to every luckless extract! The task to which we here refer requires much study, experience, and practical discrimination; and the compiler who should not avail himself of these advantages, would be certain to fail in his undertaking.

The original pieces here presented are not hasty productions. They have been composed with special reference to the various and interesting circumstances of religious assemblies, and with an eye to the improvement of choirs and the advancement of elementary knowledge. To pretend to undervalue them after bestowing so much labor, and after experiencing such continual kindness from our patrons, as we have done, would be mere affectation. We must be allowed to say, that in reference to new productions, as well as in regard to selections, and arrangements and adaptations, we have given our best efforts to the undertaking; and we think we have done so with more than our usual success

ELEMENTS OF VOCAL MUSIC.

PART I.

OF NOTATION.

1. MUSICAL SOUNDS are represented by characters with respect to their LENGTH, their PITCH, and their POWER.

2. Characters which relate to the *length* of sounds are called RHYTHMIC.
Those which relate to the *pitch* of sounds are called MELODIC.
And those which relate to the *power* of sounds are called DYNAMIC.

QUESTIONS—On the three classifications, Rhythmic, Melodic, and Dynamic.

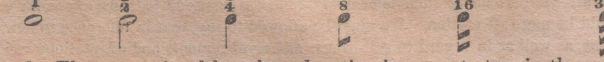
SECTION I.

OF RYTHMICAL CHARACTERS.

NOTES, RESTS, &c. &c.

3. The *relative* length of sounds is indicated by characters called NOTES, of which there are six kinds in common use. These are—

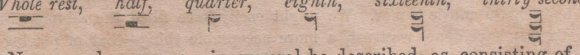
Semibreve, or *Whole Note.*	Minim, or *Half Note.*	Crotchet, or *Quarter Note.*	Quaver, or *Eighth Note.*	Semiquaver, or *Sixteenth Note.*	Demisemiquaver, or *Thirty-second Note.*
1	1/2	1/4	1/8	1/16	1/32



4. The proportional length or duration is as one to two, in the order here presented; that is, one whole note is equal to two half notes, one half note is equal to two quarter notes, &c.

5. There are also six kinds of RESTS in general use, which indicate proportional periods of silence. Their names and proportions are the same as those of the notes above described.*

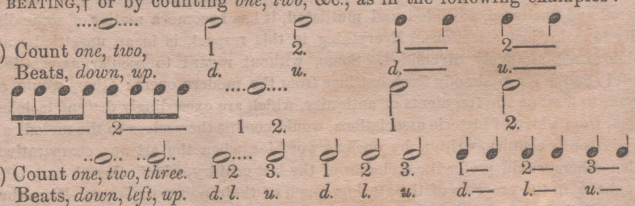
Whole rest, half, quarter, eighth, sixteenth, thirty-second.



6. NOTES and RESTS may in general be described as consisting of open and closed heads, and of stems and hooks.

QUESTIONS—On the *names*, the *proportional lengths*, and the *shapes* of the notes and rests.
The Teacher will draw them upon the black-board, or call attention to them in *tunes* in the body of the work.

7. The time of notes and rests is measured by equal motions of the hand in BEATING,† or by counting *one*, *two*, &c., as in the following examples:



* The breve 𝅜, or double note, and the demiquaver  , or sixty-fourth note, are not much used in Psalmody. The breve is twice the value of the whole note, and the demiquaver is half the value of the thirty-second.

† The Teacher will explain to his class the different motions of the hand in beating, and exercise them thoroughly therein. Previous to this exercise, however, let the pupils *count* while the teacher *sings* the above and similar examples. They will thus obtain correct ideas of the comparative length of notes or duration of sounds.

(3) Count *one, two, three, four.* 1 2 3 4. 1 2 3 4. 1 2 3 4.
Beats, *down, left, right, up.* *d. l. r. u.* *d. l. r. u.* *d. l. r. u.*

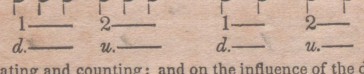
8. A *dot* affixed to a note, adds one half to its nominal value:* thus, a dotted whole note equals three half notes, a dotted half note equals three quarter notes. The rule also is extended to rests.

A dotted 𝅝 · equals 𝅗𝅥 𝅗𝅥 𝅗𝅥 or ♩ ♩ ♩ ♩ ♩ ♩ &c.
Counts, 1 2 3. 1 2 3. 1— 2— 3—
Beats, *d. l. u.* *d. l. u.* *d.— l.— u.—*

A dotted 𝅗𝅥 . equals ♩ ♩ ♩ or ♪ ♪ ♪ ♪ ♪ ♪ Dotted Rest. 𝄽 ·
Counts, 1 2 3. 1 2 3. 1— 2— 3— 1 2 3.
Beats, *d. l. u.* *d. l. u.* *d.— l.— u.— d. l. u.*

9. The figure 3 is employed to shorten notes, so that any three notes are reduced to the value of two of the same denomination.† Notes thus abbreviated are called TRIPLETS.

Triplets. *Their value.*



QUESTIONS—On beating and counting; and on the influence of the dot, and of the figure 3.
N. B.—This subject is resumed in Section III., and furnished with practical exercises.

SECTION II.

OF MELODIC CHARACTERS.

THE SCALE.

10. THE most obvious division of sounds with respect to pitch, is that which is found in the Scale or Octave, numbered

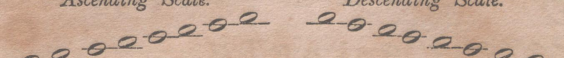
1 2 3 4 5 6 7 8.

* The dot itself is sometimes dotted, which adds half to its power: thus, a twice-dotted 𝅝 · · , for example, equals 𝅗𝅥 ♩ ♪ 𝅘𝅥𝅯. The double dot seldom occurs in psalmody.
† In secular music two triplets are sometimes united, and expressed by the figure 6.

11. To the different sounds of the Scale are often applied, for the convenience of practice, the following syllables:

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

Ascending Scale. *Descending Scale.*



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

12. The difference between any two sounds of the Scale, is called an Interval. In the order of the Scale, 1 to 2, 2 to 3, 3 to 4, &c. &c., there are two kinds of Intervals—*large* and *small.* The large Interval is called a TONE, or STEP; the small a HALF TONE, or HALF STEP.

13. The order of Intervals in the Scale is as follows, viz:

From 1 to 2, ... a TONE.
2 to 3, ... a TONE.
3 to 4, ... a HALF TONE.
From 4 to 5, ... a TONE.
5 to 6, ... a TONE.
6 to 7, ... a TONE.
From 7 to 8, a HALF TONE.

QUESTIONS—On the above.

To the Teacher.—The order of Intervals may be explained at any convenient time—it will be better understood after considerable practice upon the scale. When the scale has been fully mastered through the aid of oral instruction,* the various ascending and descending portions of it will be sung with little difficulty.

Sing the following exercises with syllables, numerals, and the syllable La.

EXERCISES.†

1. 1 2, 1 2, 2 1, 2 1.
Do re, do re, re do, re do.
La la, la la, la la, la la.

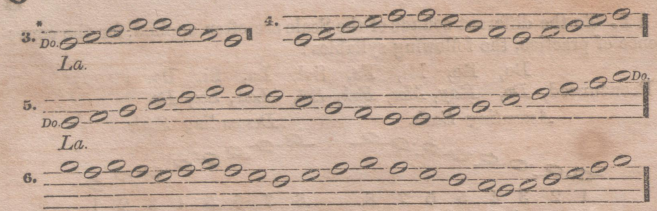
2. 1 2 3, 3 2 1, 1 2, 1 2, 3 2, 3 2 1.
do re mi, mi re do, do re, do re, mi re, mi re do.
la la, &c.

* It may sometimes be best for the teacher to give oral instruction, before the books are opened, after some such manner as the following:

ASCENDING AND DESCENDING.

Do, re,	followed by	*Re, do,*
do, re, mi,	"	*mi, re, do,*
do, re, mi, fa,	"	*fa, mi, re, do,*
do, re, mi, fa, sol,	"	*sol, fa, mi, re, do, &c.*
do, re, mi, fa, sol, la, &c.		

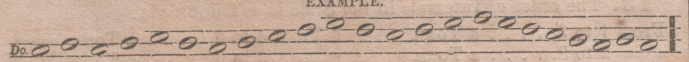
† The syllables in this case, bring to mind, not the *absolute*, but the *relative* pitch of sounds.



Do si, do, si, la, &c.
La.

14. Sounds proceeding by regular degrees or steps as above, may be sung with the same facility, when commencing differently, between the lines.

EXAMPLE.



1 2 1 2 3 2 1 2 3 4 5 4 3 4 5 6 5 4 3 2 1 2 1.

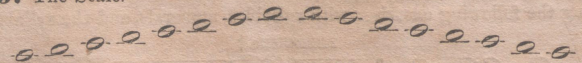
Do, re, &c.
La,

PRACTICAL EXERCISES,

Arranged as Melodies or Tunes.

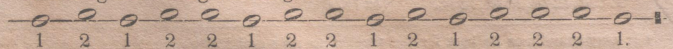
15. The Scale.

1.



1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.
That peace on earth, and joy may reign, To heav'n we pray A - men, A - men.

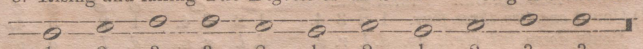
2. Rising and falling *One Degree* of the Scale.



1 2 1 2 2 1 2 2 1 2 1 2 2 2 1.
Here we meet with joy to - geth - er, Here our cheer - ful voi - ces raise.
O, how sweet the hour of sing - ing, Hearts and voi - ces joined in praise.

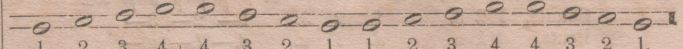
* Note to the Teacher.—As it would be out of place to introduce the subject of transposition, signatures, etc., at this stage of the school, the following exercises, extending to several plain tunes, are printed without signatures, etc. The Teacher will give the key note of the different exercises precisely as if the signatures E, F, G, &c., &c., were written. By this method, pupils will at once get some practical idea of reading music in different Keys, though they know nothing theoretically, as yet, of the subject of transposition.

3. Rising and falling *Two Degrees* of the Scale. *Sing Backwards.*



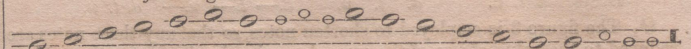
1 2 3 3 2 1 2 1 2 3 3
Blythe is the hour that we spend here in sing - ing.
.gni - gnir yl - i - reche si cis - um teews ,cis - uM

4. *Three Degrees.*



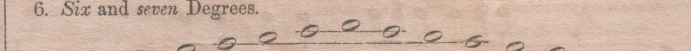
1 2 3 4 4 3 2 1 1 2 3 4 4 3 2 1.
Now as - cend - ing, now de - scend - ing, All our voi - ces sweet-ly blend-ing.

5. *Four* and *five* Degrees.



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

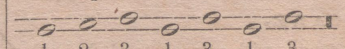
6. *Six* and *seven* Degrees.



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

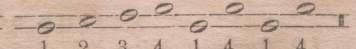
16. Exercises in *Skips.* Sounds proceed by skips as well as by degrees. The skips however, may be readily measured, by considering what degrees or steps of the scale are to be passed over.

1. Skip of a *Third.*



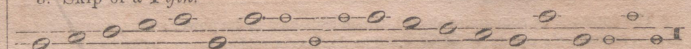
1 2 3 1 3 1 3
Come and skip this *third* with me.

2. Skip of a *Fourth.*



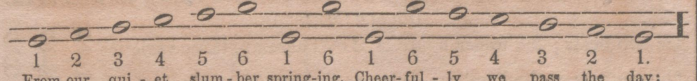
1 2 3 4 1 4 1 4.
Now skip a *fourth,* no more, no more.

3. Skip of a *Fifth.*



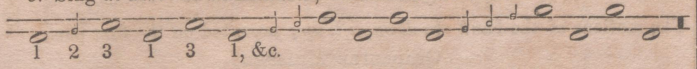
1 2 3 4 5 1 5 5 1 5
Af - ter wis - dom let us strive. *let us strive.*

4. Skip of a *Sixth.*



1 2 3 4 5 6 1 6 1 6 5 4 3 2 1.
From our qui - et slum - ber spring-ing, Cheer- ful - ly we pass the day;
Each suc - ceed - ing mo - ment bring-ing, New de - light and pleas - ure gay.

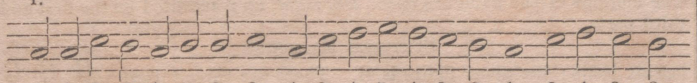
5. Sing at first the small notes; afterwards omit them.



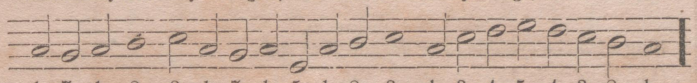
1 2 3 1 3 1, &c.

17. Plain Tunes and Melodies.

1.

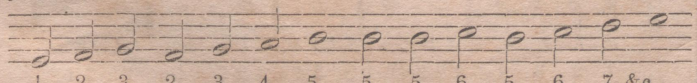


1 1 3 2 1 2 2 3 1 3 4 5 4 3 2 1 3 4 3 2
Do, do, mi, re, do, re, re, mi, do, mi, fa, sol, fa, mi, re, do, mi, fa, mi, re,
Mortals can you refrain your tongues, While nature all around you sings; O for a shout

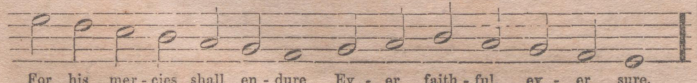


1 7 1 2 3 1 7 1 5 1 2 3 1 3 4 5 4 3 2 1.
do, si, do, re, mi, do, si, do, sol, do, re, mi, do, mi, fa, sol, fa, mi, re, do.
from old and young, From humble swains and lofty kings, From humble swains and lofty kings.

2. Tune proceeding by degrees, or without skips. Numeral ONE *on the first line.*

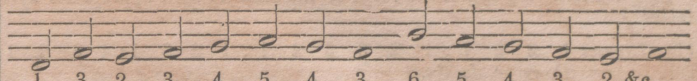


1 2 3 2 3 4 5 5 5 6 5 6 7, &c.
Let us, with a joy - ful mind, Praise the Lord for he is kind,

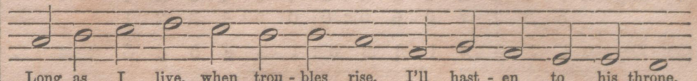


For his mer - cies shall en - dure Ev - er faith - ful, ev - er sure.

3. Tune with Skips. ONE *below the first line.*

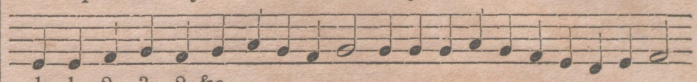


1 3 2 3 4 5 4 3 6 5 4 3 2, &c.
I love the Lord, he heard my cries, And pit - ied ev - 'ry groan;

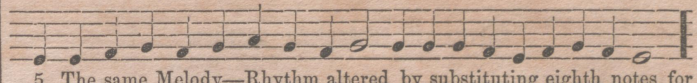


Long as I live, when trou - bles rise, I'll hast - en to his throne.

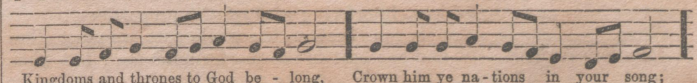
4. A plain Melody or Tune. ONE *on the first line.*



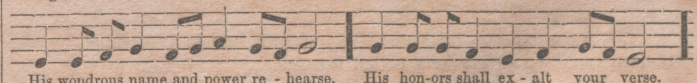
1 1 2 3 2, &c.



5. The same Melody—Rhythm altered by substituting eighth notes for quarters in several places.

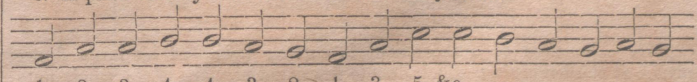


Kingdoms and thrones to God be - long, Crown him ye na - tions in your song;

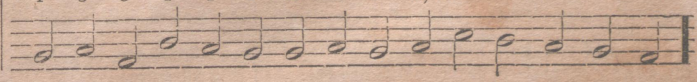


His wondrous name and power re - hearse, His hon-ors shall ex - alt your verse.

6. A plain Melody or Tune. ONE *above the first line.*



1 3 3 4 4 3 2 1 3 5, &c.



Sing the following degrees or steps of the scale to their appropriate syllables:

(1). *Degrees* 1 2 2 1 : 1 2 3 3 2 1 : 1 2 3 4 : 4 3 2 1
Do re, re do, &c.

(2) *Degrees* 1 1 2 2 3 3 2 : 3 4 5 4 3 2 1
8 8 7 7 6 6 5 : 6 6 5 4 3 2 1

(3). *Degrees* 1 1 3 2 1 2 2 3 : 1 3 4 5 4 3 2 1

N. B.—This subject will be resumed in Section IV.

SECTION III.

RHYTHMICAL CHARACTERS RESUMED.

18. In Section I. we considered the *relative* length of sounds, as indicated by the different forms of the notes, &c., but the time of a movement may be slower or faster without interfering with *relative* proportions.

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

19. For greater convenience in computation, music is divided by the BAR into small, equal portions, called MEASURES.



20. The time of a movement is further indicated by large figures placed at the beginning, which denote fractional portions of the whole note; thus, $\frac{4}{4}$ designates the value of four quarter notes in a measure; and $\frac{2}{2}$ the value of two half notes, &c. The upper figure shows also, in general, the *number* of parts or times which are reckoned in a measure.

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

DOUBLE MEASURE

has two beats; the upper figure is **2**. There are three varieties, $\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$

The motions of the hand are *down, up;* accented on the first part.

TRIPLE MEASURE

has three beats; the upper figure is **3**. There are three varieties, $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$

The motions of the hand are *down, left, up;* accented on the first part.

QUADRUPLE MEASURE

has four beats; the upper figure is **4**. There are three varieties, $\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$

The motions of the hand are *down, left, right, up;* accented on the first and third parts.

SEXTUPLE MEASURE*

has six beats; the upper figure is **6**. There are three varieties, $\frac{6}{2}$ $\frac{6}{4}$ $\frac{6}{8}$

The motions of the hand are *down, down, left, right, up, up;* accented on the first and fourth parts.

EXAMPLES.

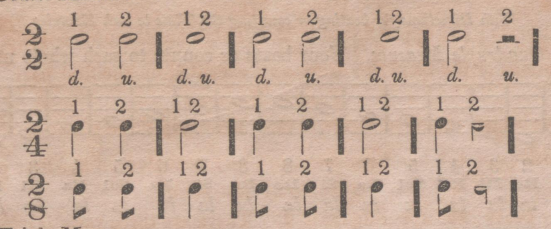
Sing with the syllable *la* or *do*, and beat time.

(1). *Quadruple Measure.*

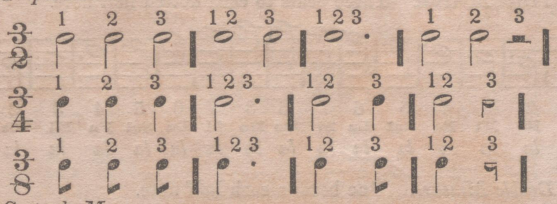


* When the movement in Sextuple Measure is rapid, it may be beaten the same as Double Measure. When it is slow, beating may also be performed with three motions repeated, when this method is preferred.

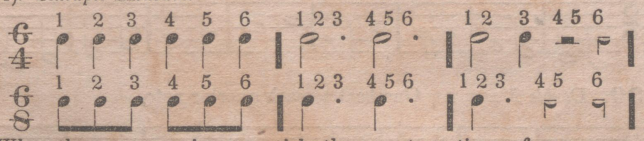
(2). *Double Measure.*



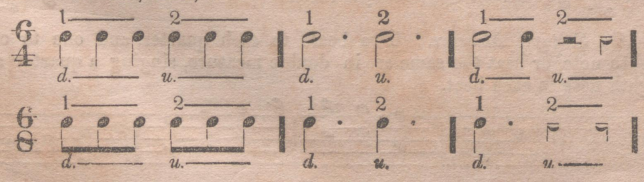
(3). *Triple Measure.*



(4). *Sextuple Measure.*



When the movement is very quick, three parts or times of a measure are taken to one beat; thus,



SECTION IV

MELODIC CHARACTERS RESUMED.

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

A B C D E F G.

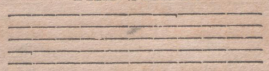
The teacher will explain, and sing or play the sounds of the above letters, naming them, and especially drawing the attention of the pupils to the fact that musical sounds are distinguished from each other as to given pitch, or difference of pitch, *by the letters*, not by syllables or numerals.

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

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

23. The character used to designate the pitch of sounds is called

THE STAFF.



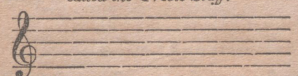
24. The staff consists of five horizontal lines with four intermediate spaces.

25. Each line and each space of the staff is called a DEGREE.

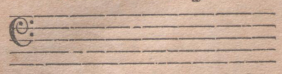
26. There are two kinds of staves in general use: one called the TREBLE STAFF, the other the BASE STAFF.

27. The different staves are distinguished by characters placed at their beginning, called CLEFS.

Staff with the Treble Clef,
called the Treble Staff.



Staff with the Base Clef,
called the Base Staff.



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

29. The treble clef represents the letter G *on the second line* of the staff, counting from the lowest upward.

30. The base clef represents the letter F *on the fourth line* of the staff, counting from the lowest upward.

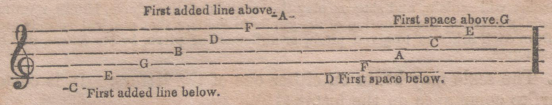
QUESTIONS on the foregoing.

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

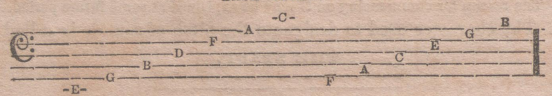
32. Every degree (line and space) of the staff is named after one of the seven letters.

THE STAFF WITH ITS LETTERS.

TREBLE STAFF.



BASE STAFF.



NOTE. The teacher should be particular to impress upon the minds of the pupils, that the letters, representing the given pitch of sounds, are *permanent:* also, that the order of intervals must always be the same as represented in Section II., No. 13.

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

NOTE. Practise reading tunes and exercises by the letters.

34. The scale now under consideration is founded on the letter C, commencing on the added line below of the treble staff; or on the second space of the base staff.

Order of Intervals, with Numerals and Letters.

1	2	3	4	5	6	7	8
	Tone,	tone,	½ tone,	tone,	tone,	tone,	½ tone.
C	D	E	F	G	A	B	C.
	Tone,	tone,	½ tone,	tone,	tone,	tone,	½ tone.

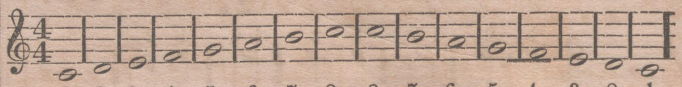
35. This is generally termed the DIATONIC SCALE.* MAJOR.

* DIATONIC—from two Greek words, signifying *through the tones.*—CALCOTT

SCALES FOR PRACTICE,

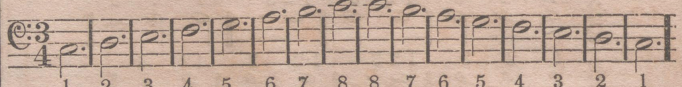
With Directions for beating or counting the Time to each Exercise.

36. *Quadruple Measure.* Four beats or counts to each whole note.



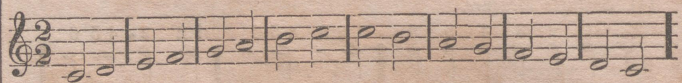
1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Do	**Re**	**Mi**	**Fa**	**Sol**	**La**	**Si**	**Do**	**Do**	**Si**	**La**	**Sol**	**Fa**	**Mi**	**Re**	**Do.**
La	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la.*

37. *Triple Measure.* Three beats to each dotted half note.

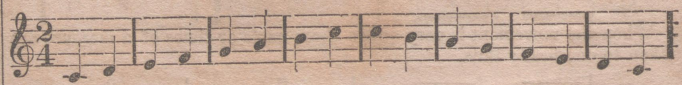


1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Do	**Re**	**Mi**	**Fa**	**Sol**	**La**	**Si**	**Do**	**Do**	**Si**	**La**	**Sol**	**Fa**	**Mi**	**Re**	**Do.**
La	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la*	*la.*

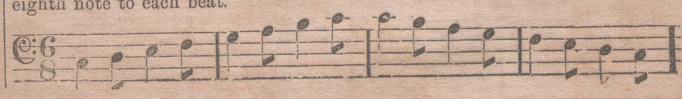
38. *Double Measure.* One beat to each half note.



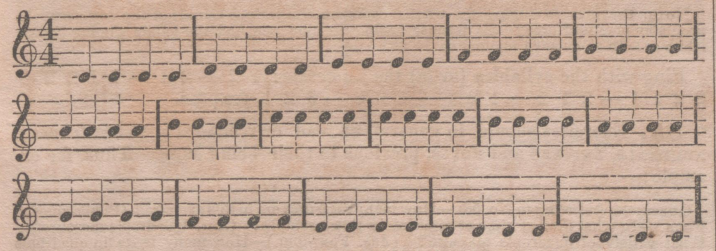
39. *Double Measure.* One beat to each quarter note.



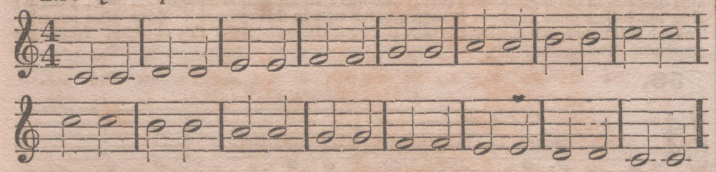
40. *Sextuple Measure.* Two beats to each quarter, and one to each eighth note, or beat the same as in double measure, singing a quarter and eighth note to each beat.



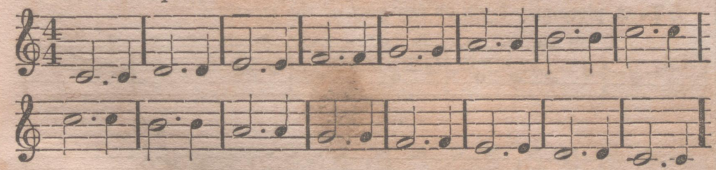
41. *Quadruple Measure.* One beat to each quarter note.



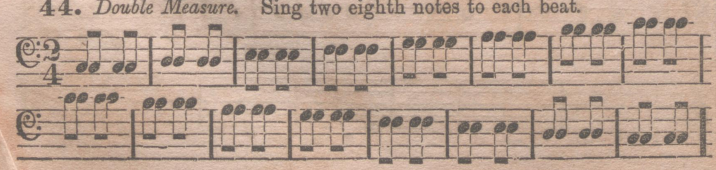
42. *Quadruple Measure.* Two beats to each half note.



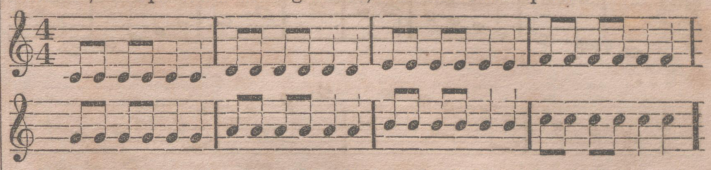
43. *Quadruple Measure.* Three beats to each dotted half note.



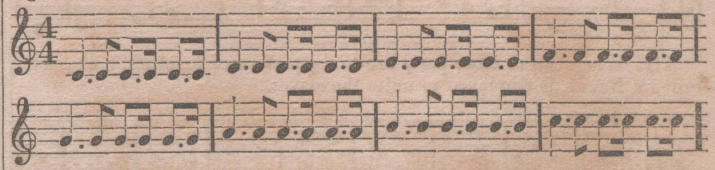
44. *Double Measure.* Sing two eighth notes to each beat.



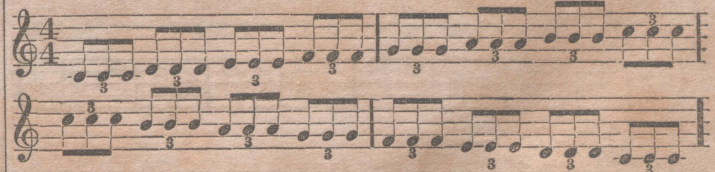
45. *Quadruple Measure.* Two eighths to the down beat; two to the left beat; one quarter to the right beat, and one to the up beat.



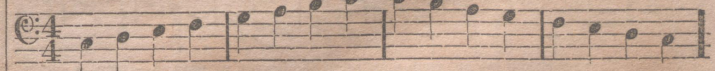
46. *Quadruple Measure.* One beat and a half to the dotted quarter note, the remaining half beat to the following eighth note. The dotted eighth and sixteenth to one beat.



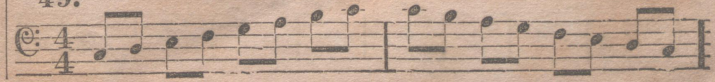
47. *Quadruple Measure.* TRIPLETS, three to each beat.



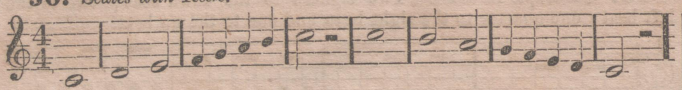
48.



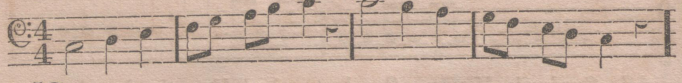
49.



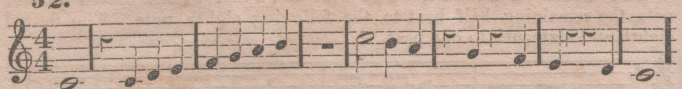
50. *Scales with Rests.*



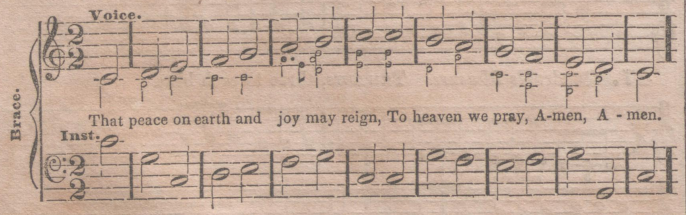
51.



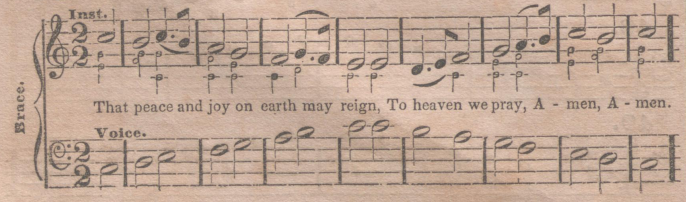
52.



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



54.



EXERCISES.

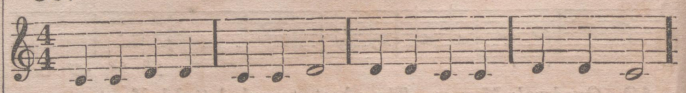
NOTE. Previous to singing the written exercises, the various sounds of the scale may be profitably practised orally—the teacher calling the numerals, and the pupils singing by syllables or *la* in some such manner as the following.

Sing with the syllables (or *la*) the numerals: 1 2 — 2 1 — 1 1 2 2 — 2 2 1 1 — 2 1 2 — 1 2 1 — 1 2 3 — 3 2 1, &c., &c.

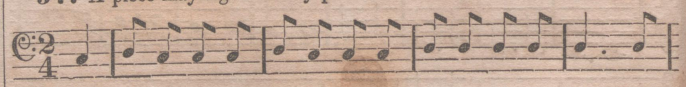
55. Exercises should, in general, be read or recited by the SYLLABLES, NUMERALS, LETTERS and NOTES, previous to their being sung. Thus, for example:—

QUESTIONS (referring to No. 56).—How many measures are in this exercise? (Pupils answer, FOUR.)—In what kind of time or measure is this example? (*Ans.* Quadruple measure.)—What variety of quadruple measure? (*Ans.* Four-four.)—How many beats in quadruple measure? (Pupils answer.)—What is the motion of the hand? How many, and what kind of notes in the first measure of this example? In the second measure? Third? Fourth? How much time must be given to each quarter note in this example? (*Ans.* ONE BEAT.)—To each half note? To each whole note? Name the syllables of this exercise. Name the numerals. The letters.

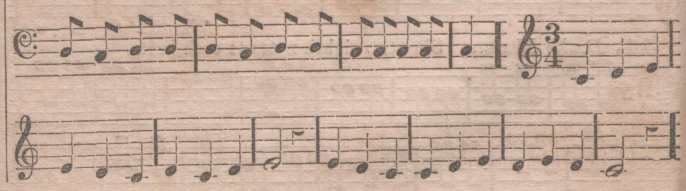
56.



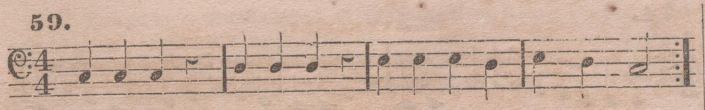
57. A piece may *begin* on any part of the measure.



58.



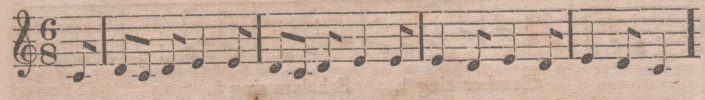
59.



60.



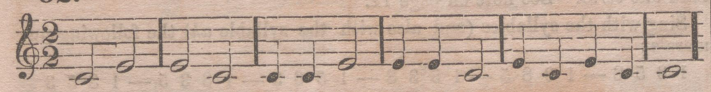
61.



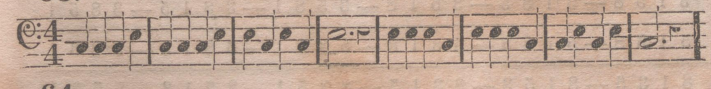
SKIPS OF THIRDS.

Sing 1 2 3, dwell on 3. Sing, 1 3—3 1—1 1 2 3—3 3 1 1. Sing, 2 2 3 4—4 2—2 4—4 2—1.

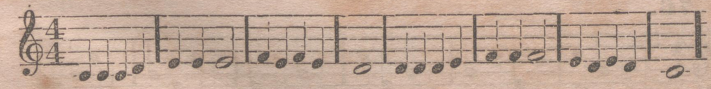
62.



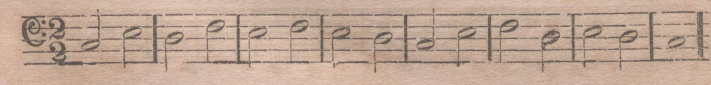
63.



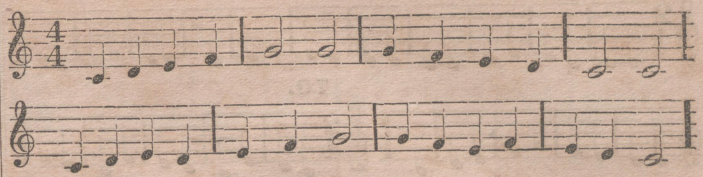
64.



65.



66.



Sing in the following manner, viz.:

Teacher sing 1, and scholars sing 5.
" " 3, " " " 5.
" " 5, " " " 5.
" " 2, " " " 5.
" " 4, " " " 5.
" " 3, " " " 5.
" " 1, " " " 5.

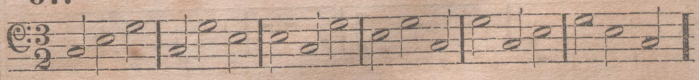
Then *vice versa*, viz.:

Teacher sing 5, and scholars sing 1.
" " 5, " " " 3, &c. &c.

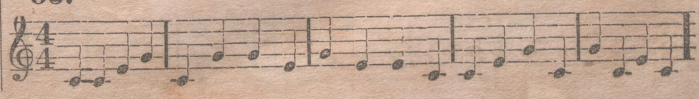
NOTE. After this let the school be divided into two sections--the first section sing the part here assigned to the teacher, the second section the part assigned to the scholars, and *vice versa*.

Sing with the syllables the following numerals: 1 3 5—1 5 3—3 1 5—3 5 1—5 1 3—5 3 1—1 1 3 5—1 5 5 3—5 3 3 1—1 3 5 1—5 1 3 1, &c.

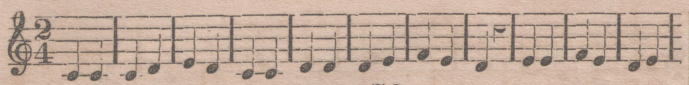
67.



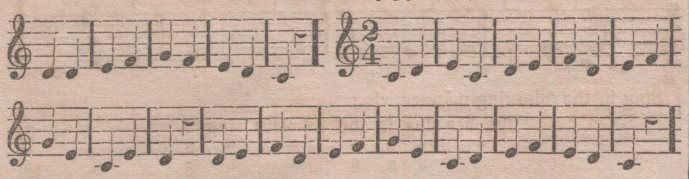
68.



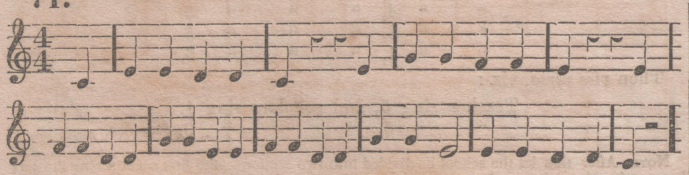
69.



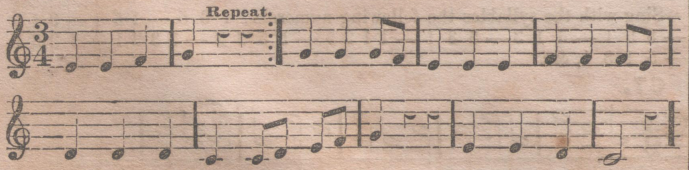
70.



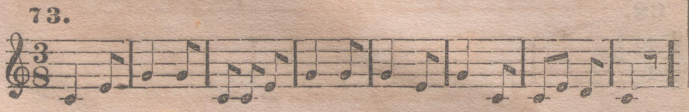
71.



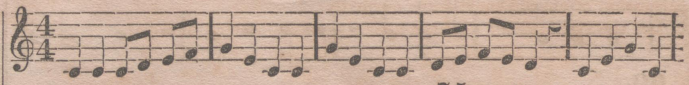
72.



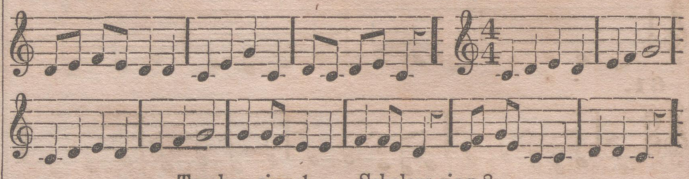
73.



74.



75.



Teacher sing 1, Scholars sing 8.
" " 3, " " 8.
" " 5, " " 8.
" " 3, " " 8.
" " 1, " " 8.

And *vice versa.* See note on page 12.

Sing with the syllables (and also with the syllable *ah*) the following numerals:

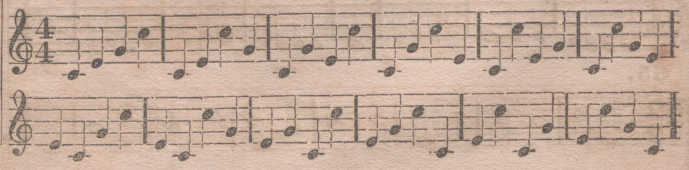
1 3 5 8 — 1 3 8 5 — 1 5 3 8 — 1 5 8 3 — 1 8 3 5 — 1 8 5 3

3 1 5 8 — 3 1 8 5 — 3 5 1 8 — 3 5 8 1 — 3 8 1 5 — 3 8 5 1

5 1 3 8 — 5 1 8 3 — 5 3 1 8 — 5 3 8 1 — 5 8 1 3 — 5 8 3 1

8 1 3 5 — 8 1 5 3 — 8 3 1 5 — 8 3 5 1 — 8 5 1 3 — 8 5 3 1

76.



77. Two or more sounds heard at the same time, form a CHORD, and a succession of chords constitutes harmony.

Let the two sections of the school sing the following chords:

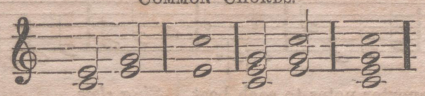
First section sing	1,		Second section sing	3.
"	"	"	3,	"	"	"	5.
"	"	"	3,	"	"	"	8.
"	"	"	5,	"	"	"	8.
"	"	"	8,	"	"	"	5.
"	"	"	5,	"	"	"	3.
"	"	"	3,	"	"	"	1.

NOTE. Divide the school also into three or four sections, and practise together the numerals, 1 3 5 8.

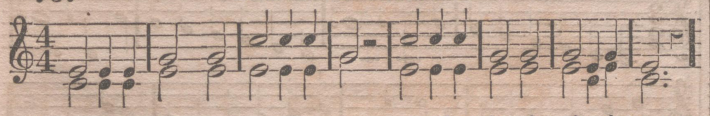
This combination of sounds is called the COMMON CHORD.

78. In harmony the notes that are to be sung together are written over or under each other on separate staves or on the same staff.

COMMON CHORDS.

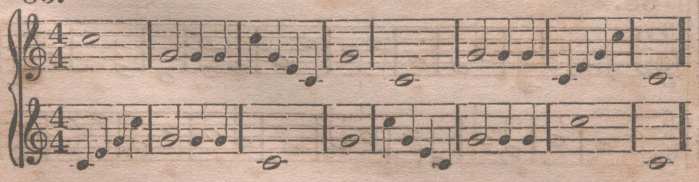


79. EXERCISES IN TWO PARTS.



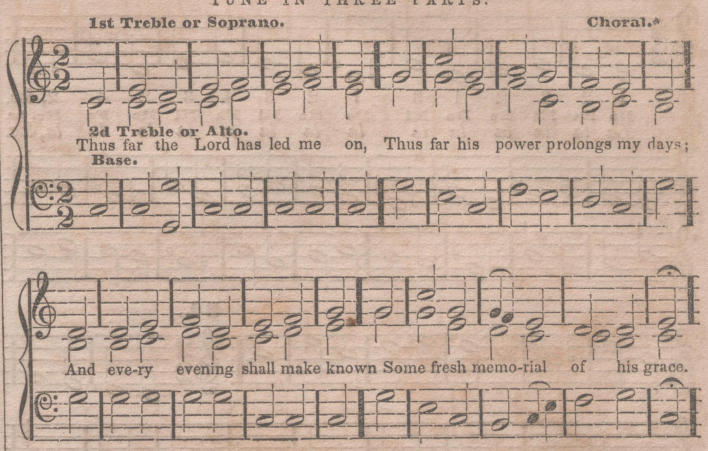
NOTE. Let the whole school practise each part separately at first, then sing the two parts in harmony.

80.

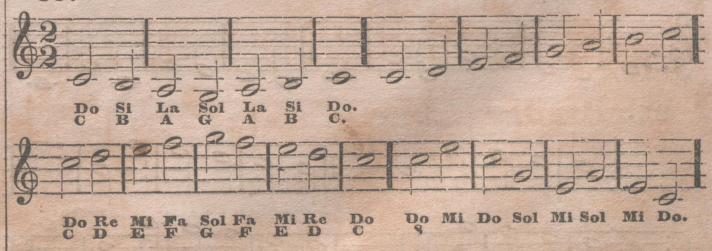


81. "THUS FAR THE LORD."

TUNE IN THREE PARTS.



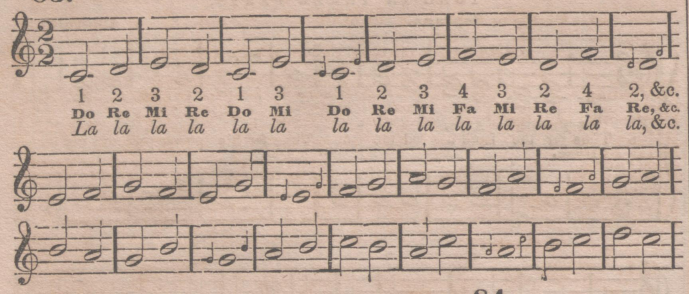
85. THE SCALE EXTENDED.



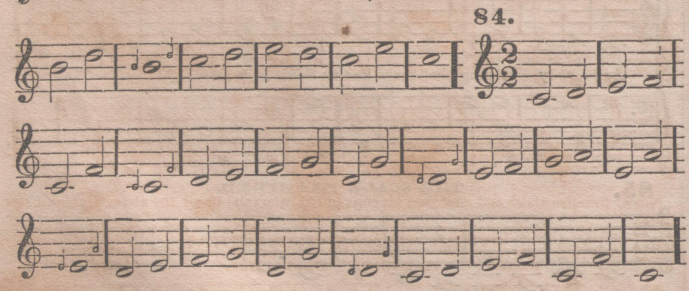
* A plain tune, mostly in notes of equal length.

EXERCISES IN SKIPS.

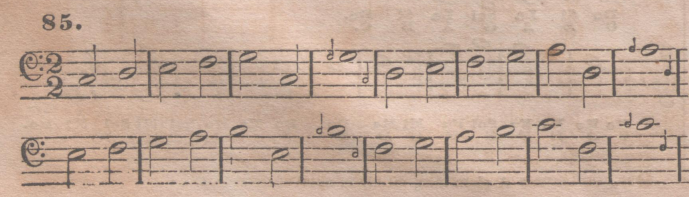
83.

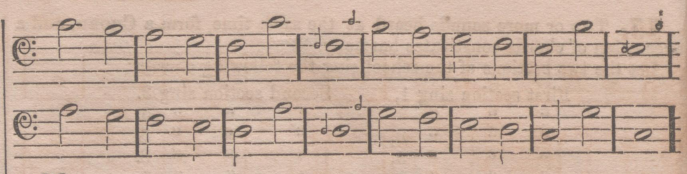


84.

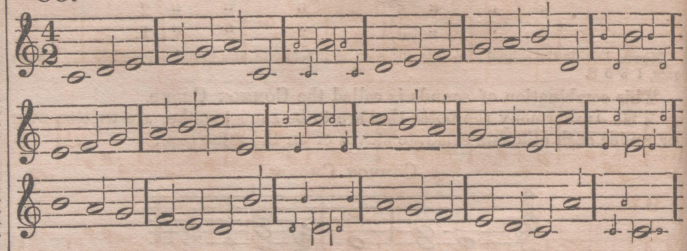


85.

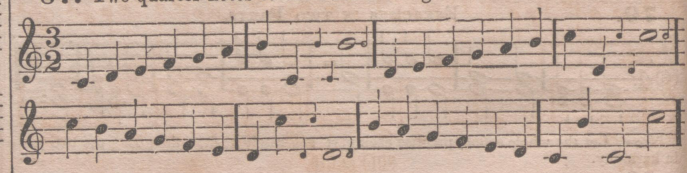




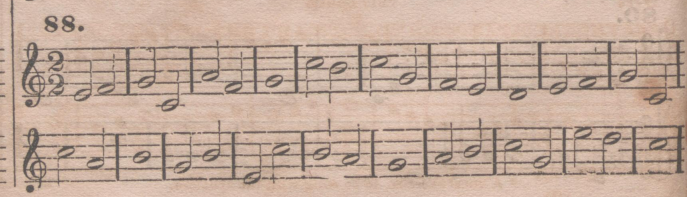
86.



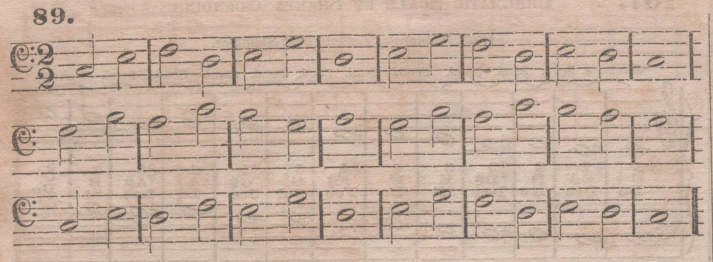
87. Two quarter notes to each beat. *Sing slow.*



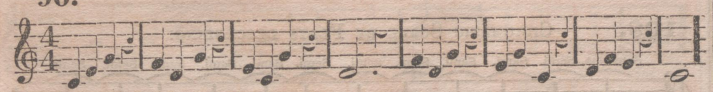
88.



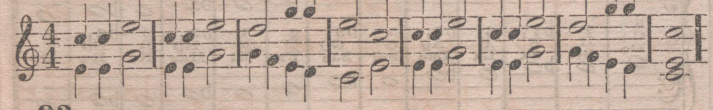
89.



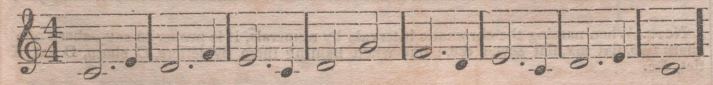
90.



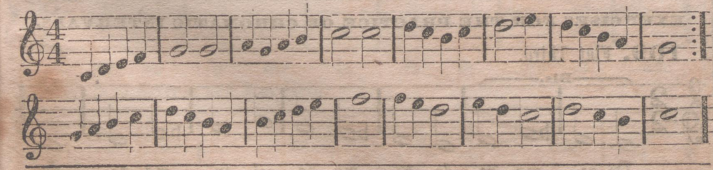
91.



92.



93. SOLFEGGIO.*



* A vocal exercise, to be sung with the syllables.

SECTION V.

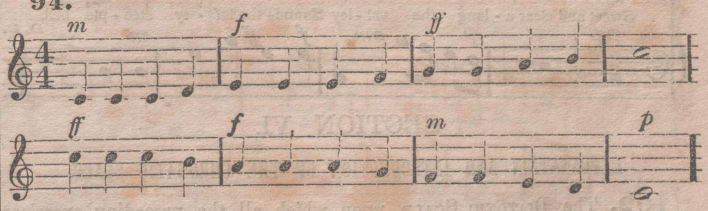
DYNAMICS.

DYNAMIC CHARACTERS EXPLAINED.

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

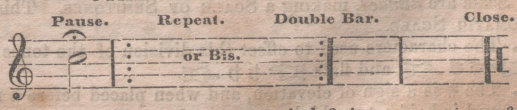
QUESTIONS—On the above.

94.



NOTE. Practise scales and exercises (at convenient intervals) in all the above Dynamic degrees.

OTHER MUSICAL CHARACTERS.



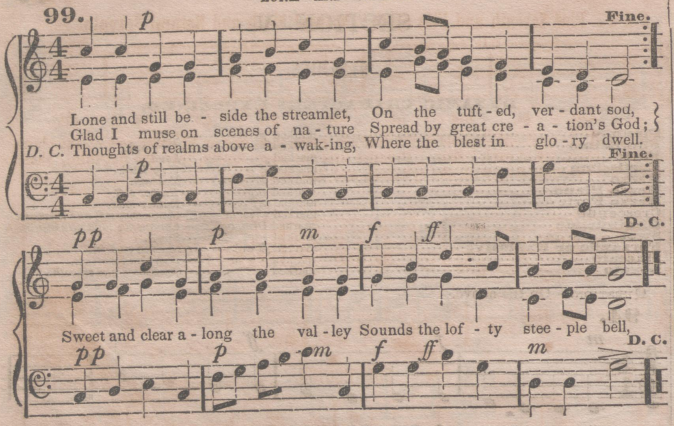
95. A PAUSE or HOLD denotes an indefinite suspension of a note or rest; but where it is necessary that definite periods should be understood it is usual to double the note or rest, over which the pause is placed.

96. A REPEAT shows what part of a piece is to be performed twice.

97. A DOUBLE BAR shows the end of a strain.

98. A CLOSE denotes the end of a piece.

99.



SECTION VI.

EXPLANATION AND INTRODUCTION OF THE CHROMATIC SCALE.

102. The DIATONIC SCALE, upon which all the preceding exercises are based, is a scale of TONES and SEMITONES. See Section II., No. 13, or Section IV., No. 34. There is another scale in which all the TONES of the Diatonic Scale are *divided*, making a SCALE OF SEMITONES. This is called the CHROMATIC SCALE.

103. The characters used to effect this division of the tones are called sharps ☞ ♯ ♯ ☜, and flats ☞ ♭ ♭ ☜.

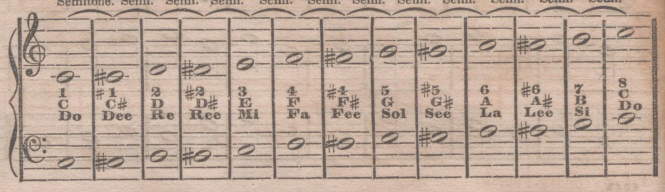
104. The ♯ is a sign of elevation, and when placed before a note shows that the sound is half a tone higher.

105. The ♭ is a sign of depression, and when placed before a note shows that the sound is half a tone lower.

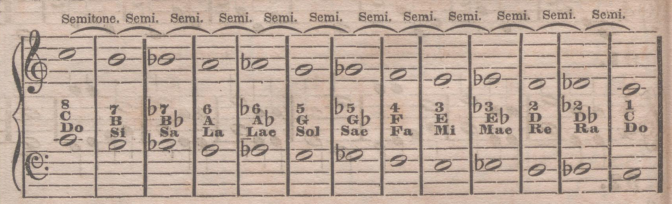
106. Another character is used in the Chromatic Scale, to restore to its original pitch a sound that has been changed by a ♯ or ♭. This is called a natural ☞ ♮ ☜.

107. CHROMATIC SCALE BY SHARPS ASCENDING.

With Numerals, Letters, and Syllables.



108. CHROMATIC SCALE BY FLATS DESCENDING.

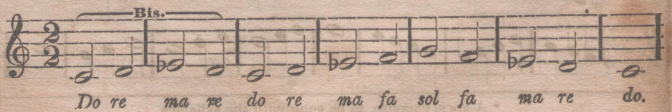


NOTE. When naming the chromatic intervals by numerals, it is proper to say—sharp one sharp two, flat six, flat seven, &c.; but when naming them by letters, C sharp, D flat, E flat, &c.

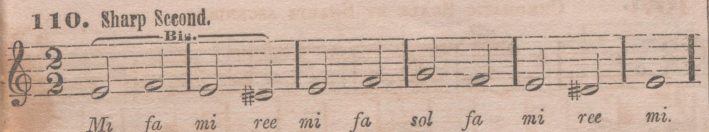
QUESTIONS on the foregoing.

EXERCISES FOR THE PRACTICE OF CHROMATIC INTERVALS.

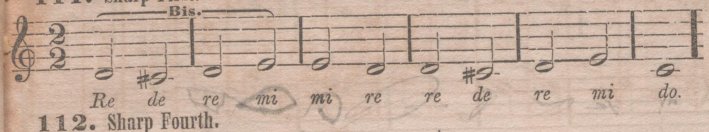
109. Flat Third.



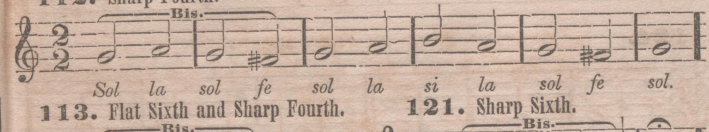
110. Sharp Second.



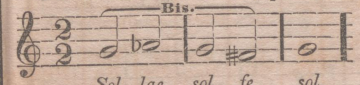
111. Sharp First.



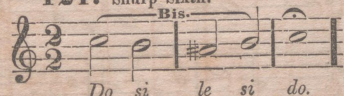
112. Sharp Fourth.



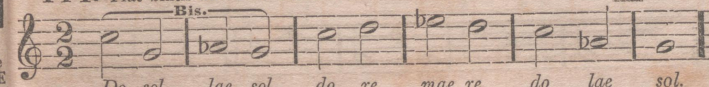
113. Flat Sixth and Sharp Fourth.



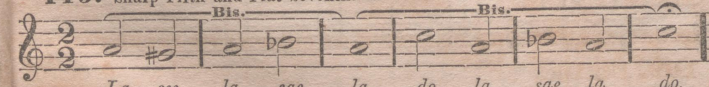
121. Sharp Sixth.



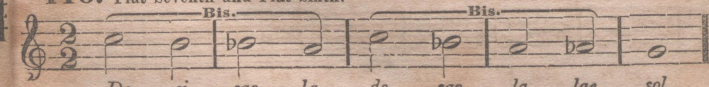
114. Flat Sixth and Flat Third.



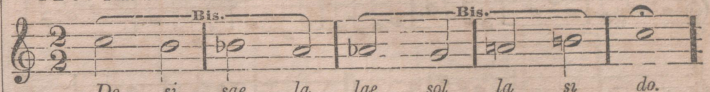
115. Sharp Fifth and Flat Seventh.



116. Flat Seventh and Flat Sixth.

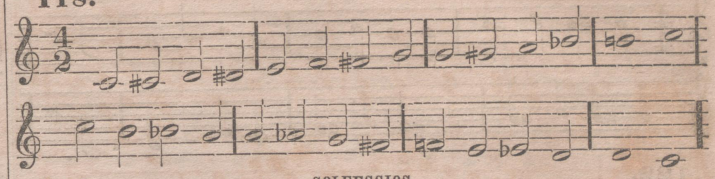


117. Flat Seventh and Flat Sixth: Natural Sixth and Natural Seventh.

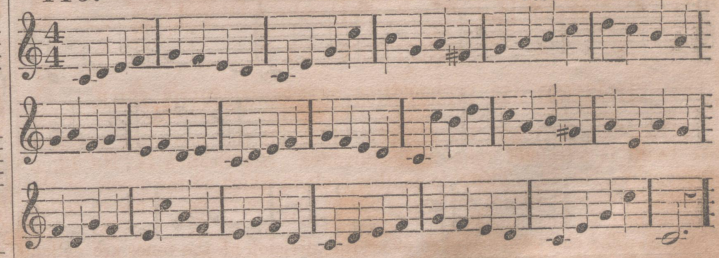


To the Teacher.—We would not introduce more than one or at most two of the above chromatic exercises at each lesson. Practise first the sharp fourth, then the flat third, sharp second, flat seventh, &c., with the syllables, and also with *La*.

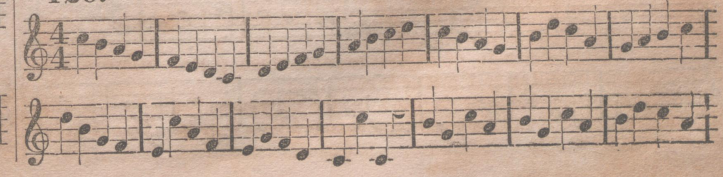
118.

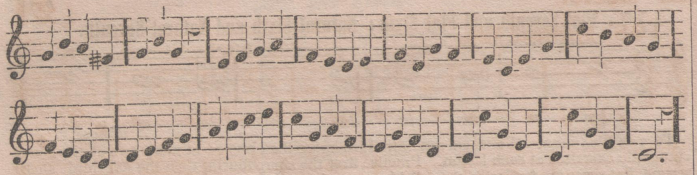


119. SOLFEGGIOS. *Selected chiefly from* PANSERON.

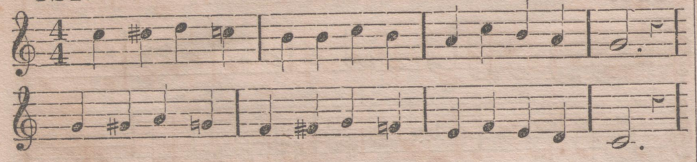


120.

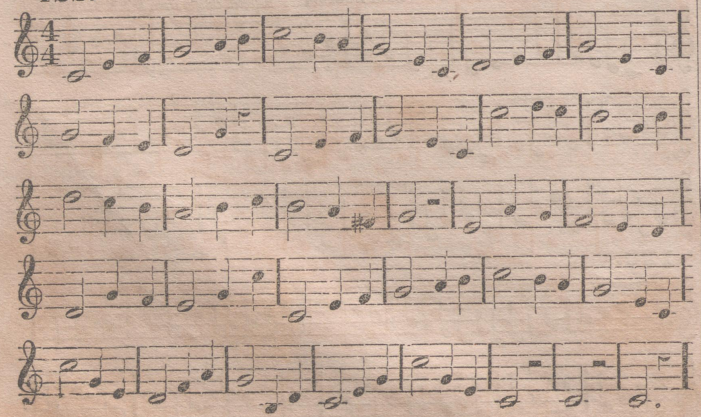




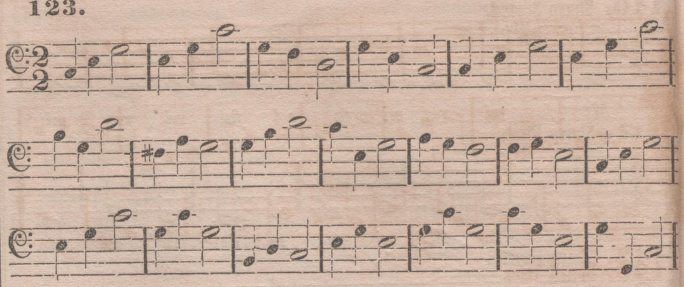
121.



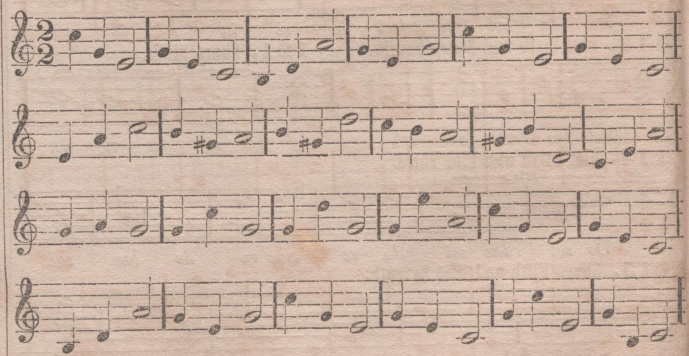
122.



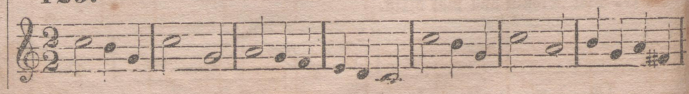
123.

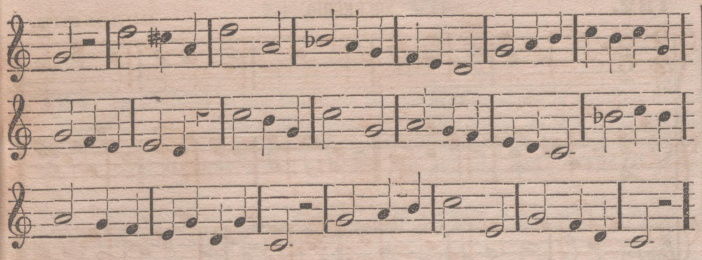


124.

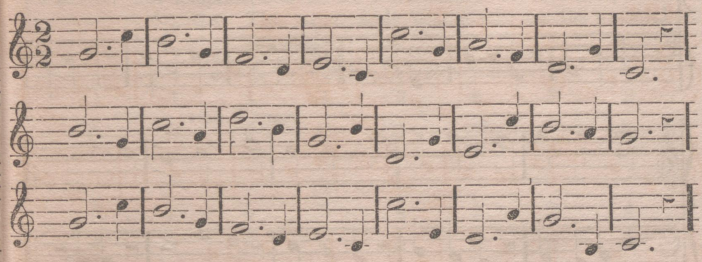


125.

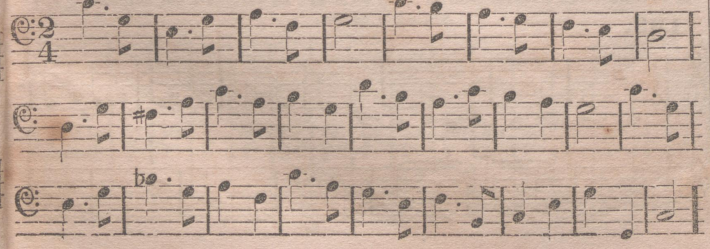




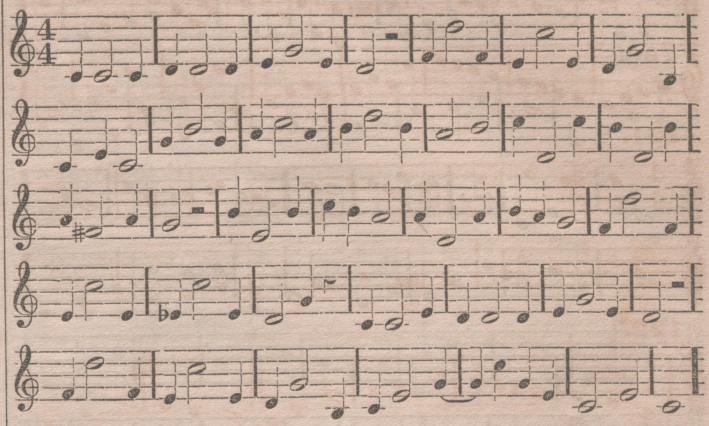
126. Dotted Notes.



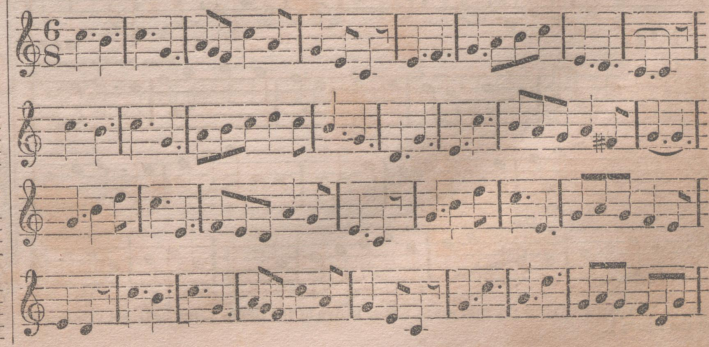
127.

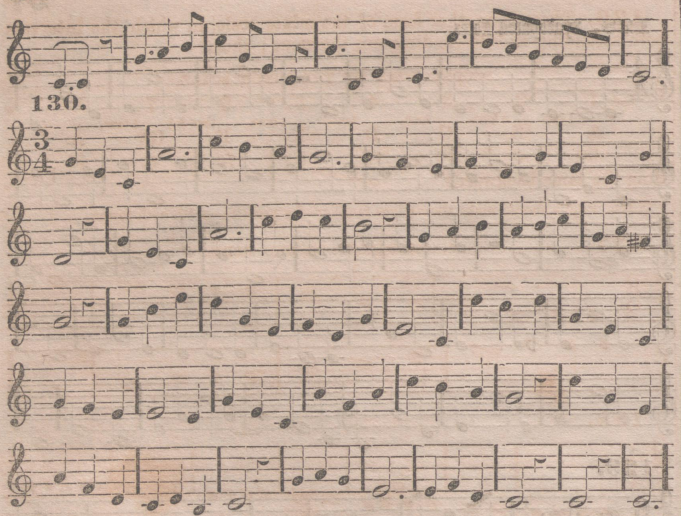


128. Syncopated Notes.



129.

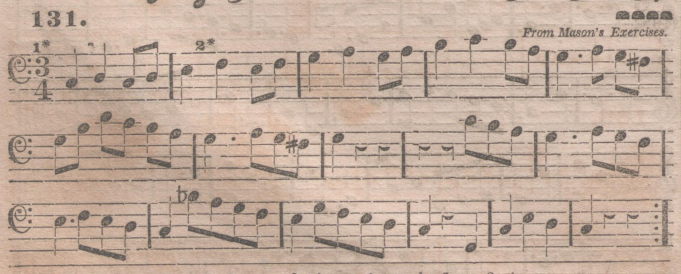




130.

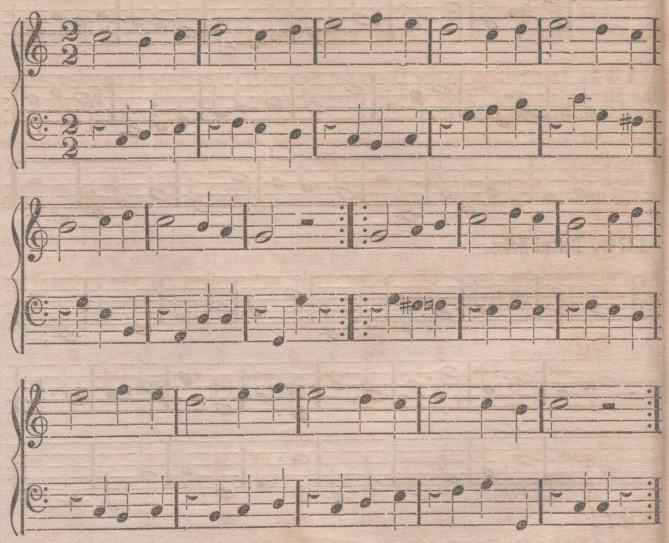
131.

From Mason's Exercises.

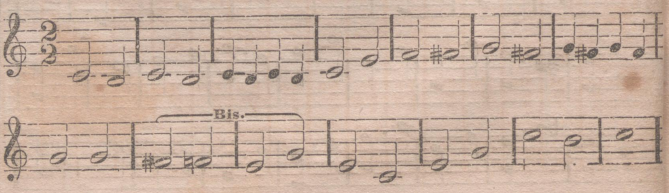


* In two parts. When the first set of voices arrive at the figure 2, the next set commence at the figure 1.

132. SOLFEGGIO. RODOLPHE.



133.



SECTION VII.

THE MINOR SCALE.

134. In addition to the DIATONIC SCALE MAJOR, there is another, called the MINOR SCALE. This differs from the major scale in the situation of tones and semitones; the semitones occurring between *two* and *three*, and *seven* and *eight* ASCENDING, and between *five* and *six*, and *two* and *three* DESCENDING.

NOTE. Before proceeding further, the teacher is recommended to play upon an instrument or sing the Minor Scale, in order that an impression may first be made upon the ear, of its peculiar construction and effects.

The first syllable to every MINOR SCALE is *la*, instead of *do*, as in the major scales. For example, ONE in the minor scale is *la*, TWO is *si*, THREE is *do*, FOUR is *re*, &c., &c. The minor scale commences on the numeral SIX, and syllable *la* of its relative major.

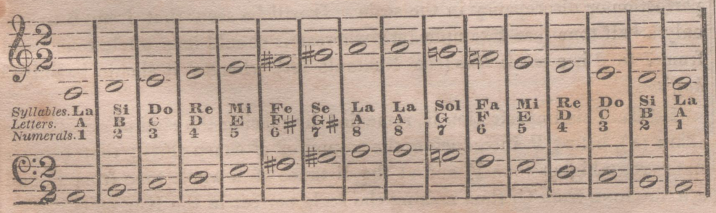
ORDER OF INTERVALS—ASCENDING.

1	2	3	4	5	6	7	8
A	B	C	D	E	F♯	G♯	A.
La	*si*	*do*	*re*	*mi*	*fe*	*se*	*la.*
tone.	½ tone.	tone.	tone.	tone.	tone.	½ tone.	

DESCENDING.

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

135. Scales for Practice in the Key of A Minor, termed the Relative Minor of C Major.



136. There is another form of the minor scale, in which the intervals both ascending and descending, are the same; thus,

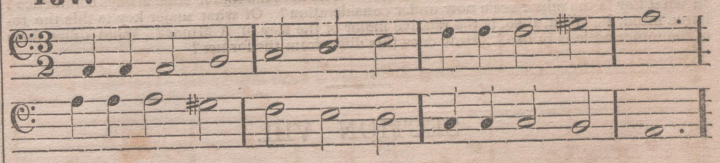
SECOND FORM OF THE MINOR SCALE.

1	2	3	4	5	6	7	8
A	B	C	D	E	F	G♯	A.
La	*si*	*do*	*re*	*mi*	*fa*	*se*	*la.*
Tone,	½ tone,	tone,	tone,	½ tone,	tone & ½,	½ tone.	

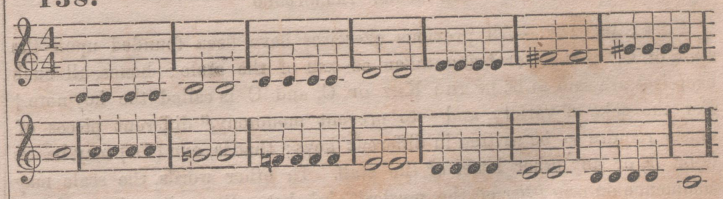
Sing the same backwards.

NOTE. Pupils should make themselves familiar—by practice—with both forms.

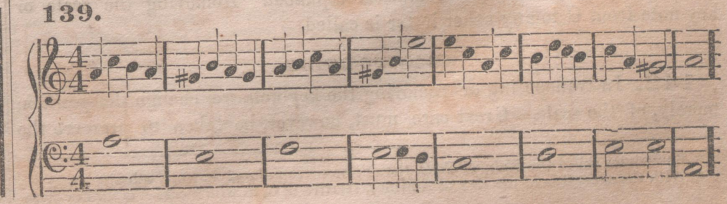
137. MINOR SCALE—SECOND FORM.



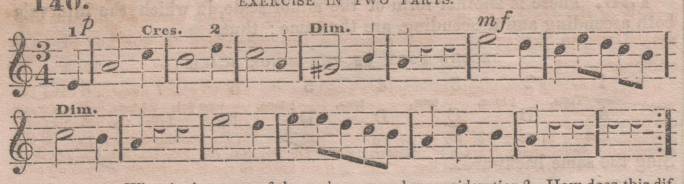
138.



139.



140. EXERCISE IN TWO PARTS.



QUESTIONS.—What is the name of the scale now under consideration? How does this differ from the major scale? Where do the semitones occur in the minor scale, ascending? Where, descending? What is the first syllable to every minor scale? Repeat the syllables of the minor scale, ascending. Descending. Where does the minor scale always commence? In what key is the minor scale now under consideration? Of what major key is this the relative minor? What, then, is the relative major of the Key of A Minor? What other form of the minor scale is in use? How does this differ from the former?

SECTION VIII.

THE SCALE TRANSPOSED

141. REMARK.—All previous exercises have been founded upon the scale of C,* that letter being taken as ONE of the scale; hence, all such exercises are said to be IN THE KEY OF C, and C is called the key-note.† For the sake of variety, and "to prevent monotony," different pieces of music require to be written in different keys; that is, ONE (*Do*) may be on G or D, or any other letter of the staff. In other words, the scale may commence on *any letter* of the musical alphabet. Removing the scale or key-note from C to any other letter is called

TRANSPOSITION.

142. In transposing or removing the key-note we change the *position*, merely, of the scale. Great care must, however, be taken to preserve the order of INTERVALS from one sound to another, the same as they were in the key of C, viz.: From 1 to 2 must be a whole tone; from 2 to 3 must be a whole tone; from 3 to 4 must be a half tone; from 4 to 5 must be a whole tone; from 5 to 6 must be a whole tone; from 6 to 7 must be a whole tone; from 7 to 8 must be a half tone. (See Section I., No. 13.)

143. As the letters are situated upon the staff, from C to D is a whole tone; from D to E is a whole tone; from E to F is a *half tone;* from F to G is a whole tone; from G to A is a whole tone; from A to B is a whole tone; from B to C is a *half tone.* (See Section IV., No. 34.)

144. Now, as the intervals from 3 to 4, and 7 to 8, in the Diatonic Scale Major, are, and must be semitones, or half tones, it will be seen that when the scale is written in the key of C, these semitones exactly correspond with the letters E and F, and B and C, which are semitones. This is probably the reason why the key of C is termed the *Natural Key.*

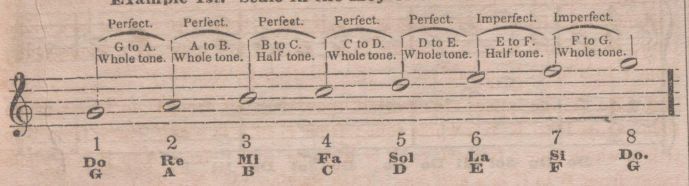
145. THE FIRST REGULAR TRANSPOSITION of the scale is from C to G, a FIFTH ABOVE. G, which was FIVE, now becomes ONE of the new scale; A is TWO, B is THREE, &c. In this transposition, it will be observed, that all the tones and semitones of the scale will correspond with the letters upon the staff, with the exception of the 6th and 7th, and 7th and 8th (E & F, and F & G). The distance or interval from 6 to 7 *should be* a WHOLE TONE, but from E to F, which now becomes 6 and 7, it *is* only a HALF TONE. Also, from 7 to 8 *should be a* HALF TONE, but from F to G, which has now become 7 and 8, the distance is a WHOLE TONE. Here is an imperfection or discrepancy in the scale. It will be seen that from 6 to 7 is only a half tone (see Example 1st), whereas it should be a whole tone; and from 7 to 8 is a *whole tone* (see Example 1st), whereas it should be only a *half tone.*

146. This imperfection is remedied by placing the sign of *elevation*—a sharp (♯), before F, introducing the sound of F sharp (F♯); that being a HALF TONE higher than F, and at the distance of a whole tone from E, and a HALF TONE from G, thus making the scale perfect in the Key of G.

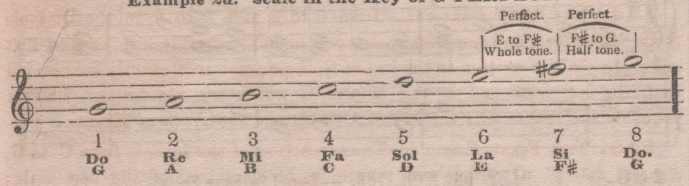
* Sometimes called the *Natural Scale,* though no more *natural* than any other.
† With the exception of the Key of A Minor, relative of C, in which case A is the key-note

ILLUSTRATION.

Example 1st. Scale in the Key of G IMPERFECT.



Example 2d. Scale in the Key of G PERFECT.



147. The same method is followed in all the transpositions by sharps; viz.: ascending a FIFTH, or descending a FOURTH (from *Do* to *Sol*), FIVE will become ONE, or the key-note of the next succeeding key in the regular order of transposition by sharps. And in every succeeding transposition an additional sharp will be required between the 6th and 7th, for reasons shown in the transposition from C to G.

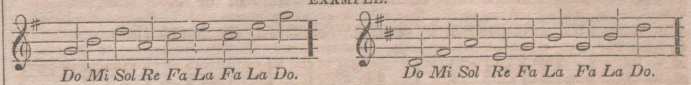
148. In transposing by flats we ascend a FOURTH or descend a FIFTH (from *Do* to *Fa*); FOUR will become ONE, or the key-note of the next succeeding key, and in every succeeding transposition an additional flat will be required.*

* If, in transposing by flats, the pupils cannot readily detect the imperfection, and point out the letter that should be flatted, questions similar to the following should be proposed, viz.: "What is the rule for transposing by flats? What then will be the first transposition from C?" (Pupils name the letter.) "What *should be* the interval from 1 to 2? What *is* the interval from F to G?" &c., &c., dwelling upon 3 and 4 (A and B), and upon 4 and 5 (B and C), until they can see the imperfection and suggest the remedy.

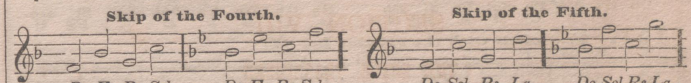
149. The sharps and flats, which are used to regulate the diatonic intervals of the scale, are placed at the beginning of the piece of music, and are called the SIGNATURE. For example, the signature to the key of G is one sharp, F♯.

REMARK. "In all transpositions, relatively speaking, the syllables and numerals have the same uniform power; the distance from ONE to TWO, from TWO to THREE. &c., being always the same. To prevent embarrassment in reading, the pupil should consider the syllables and numerals chiefly in their relation to each other. *Do, Re, Mi,* for instance, occupy in all the changes three successive degrees of the staff, while *Do, Mi, Sol, Re, Fa, La, Fa, La, Do,* &c., are sounds that always skip from line to line, or from space to space, skipping, or passing over one degree.

EXAMPLE.



The ascending fourth as *Do Fa, Re Sol,* &c., skips over an additional degree, making two degrees; while the ascending fifth skips always to the second line or space, or, in other words skips over three degrees.



For the want of such observations as these, the pupil is often embarrassed in his calculations, to a degree which is quite unnecessary. Performers on instruments seldom think of this, as they are governed by different principles and habits.

The voice, by practice, acquires the habit of so regulating sounds by syllables, that the right syllable suggests the right sound, after the *pitch* of the tune or lesson has been given. But as the order of tones and semitones often changes in the course of a movement, while the syllables are not removed, the latter must in such case be so varied in pronunciation as to bring to mind the new sounds required.

The changes just mentioned are indicated by flats, sharps and naturals which, thus occurring in the course of the movement, are called *accidentals.* The flat thus marks the depression of a semitone, and the sharp a corresponding elevation, while the natural merely restores to a note, previously altered, its primitive sound.

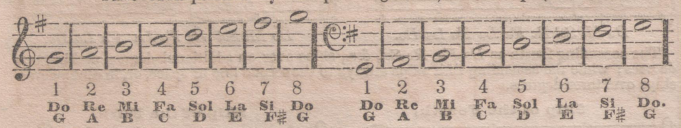
When an accidental flat occurs, the pronunciation of the syllable should be so altered as to rhyme with the sound of long A, thus *Do* will become *Dae, Sol* will become *Sae,* &c. When an accidental sharp occurs, the syllable should be so modified as to rhyme with E long, when *Do* will become *Dee, Sol* will become *See,* &c. Such altered notes are called *chromatic.* For exercises in chromatic intervals, see pages 18—22." *Rudiments by Mr. Hastings, p. 31 Choralist*

QUESTIONS. Upon what scale have all previous exercises been founded? What reasons are assigned for writing music in different keys? What is transposition? When the scale is transposed, must the order of intervals be the same as in the key of C? What must be the interval or distance from one to two? From two to three? Three to four? Four to five?

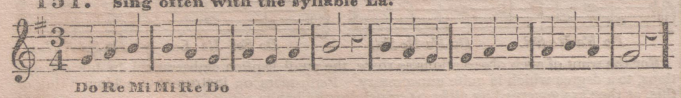
Five to six? Six to seven? Seven to eight? What is the interval from C to D? From D to E? From E to F? From F to G? From G to A? From A to B? From B to C? Between what numerals should the semitones occur? Between what syllables? In the key of C between what letters do the semitones occur? What then is the key of C called? What is the first regular transposition? What does G then become? What A? What B and C? In this transposition do all the tones and semitones of the scale correspond with the letters upon the staff? What ones do not? What should the interval from 6 to 7 be? Is it a whole tone? What should the interval from 7 to 8 be? Is it a half tone? What then do you observe in this transposition of the scale? How is the imperfection remedied? What is the method of transposition by sharps? What is the method of transposition by flats? What will every succeeding transposition require? For what are sharps or flats placed at the beginning of a piece of music? What are they then called?

150. SCALE AND EXERCISES IN THE KEY OF G.

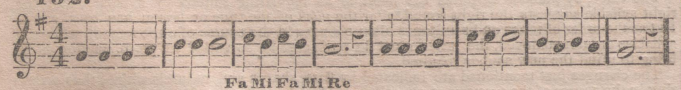
First Transposition by Sharps. Signature, one Sharp (F♯).



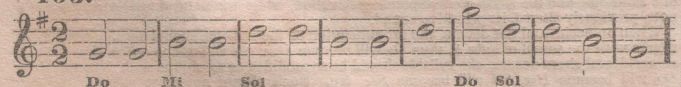
151. Sing often with the syllable La.



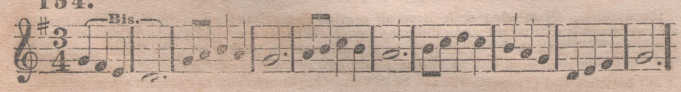
152.



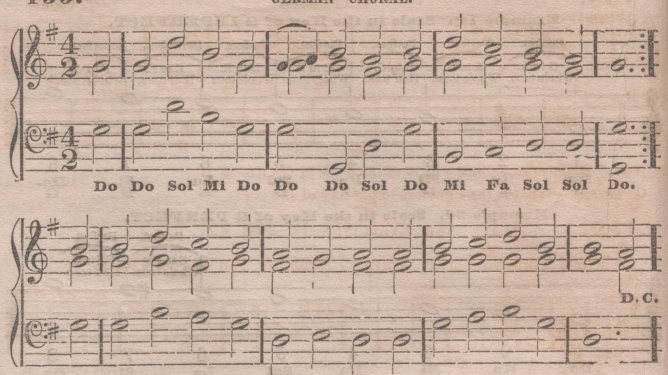
153.



154.



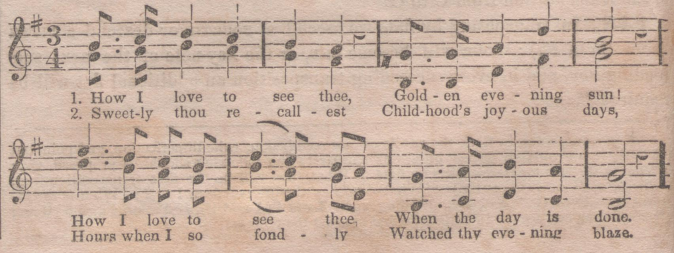
155. GERMAN CHORAL.



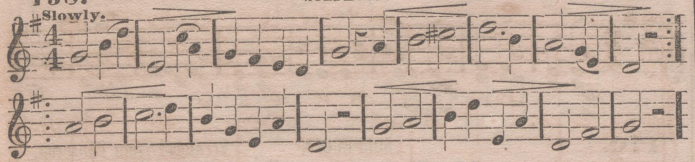
156. "LET US ENDEAVOR."—Round in Four Parts.



157. THE SETTING SUN. Nägeli.



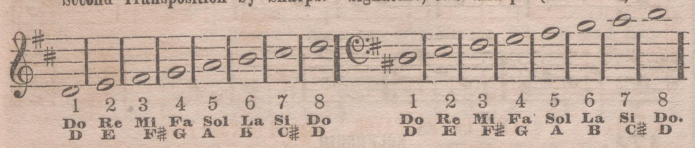
158. SOLFEGGIO. T. Cooke.



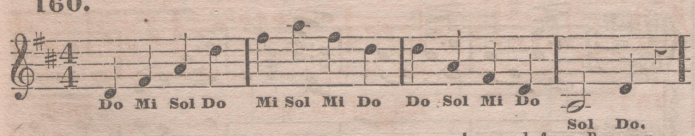
NOTE. Practise tunes in the body of the work in the Key of G.
QUESTION.—What is the signature to the Key of G?

159. SCALE AND EXERCISES IN THE KEY OF D.

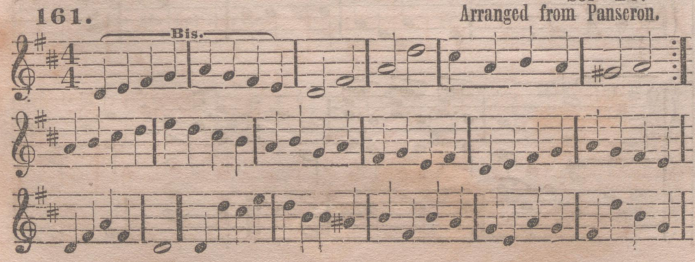
Second Transposition by Sharps. Signature, two Sharps (F♯ & C♯).

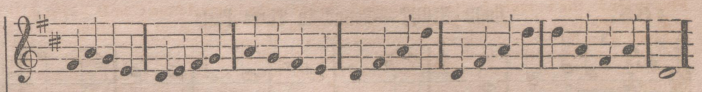


160.

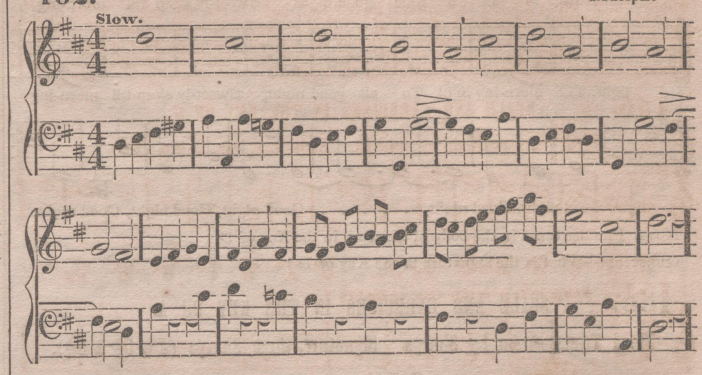


161. Arranged from Panseron.

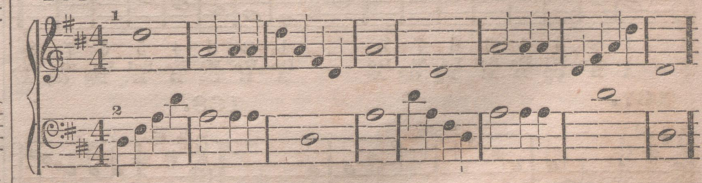




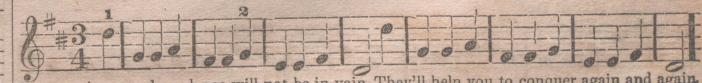
162. Rodolphe.



163. ROUND

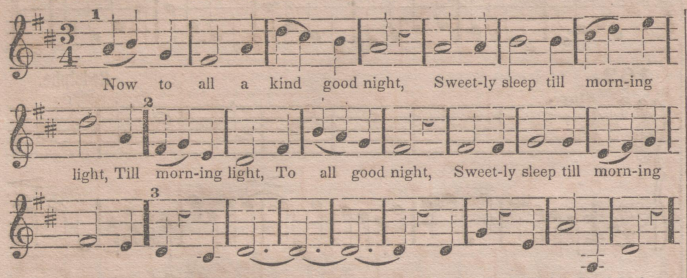


164. "YOUR PATIENCE AND PRUDENCE."—Round.



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

165. GOOD NIGHT.—Round in Three Parts.

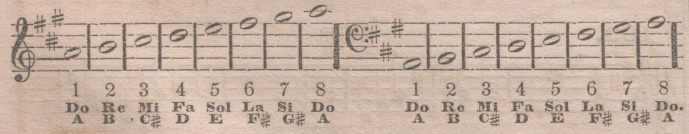


NOTE. Practise tunes in the body of the work in the Key of D.

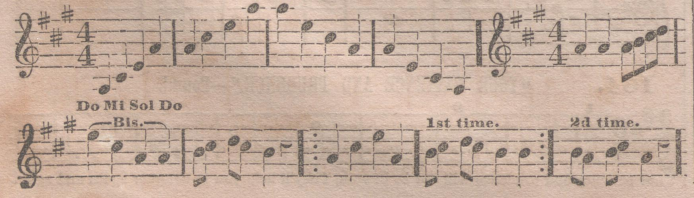
QUESTION.—What is the signature to the Key of D?

166. SCALE AND EXERCISES IN THE KEY OF A.

Third Transposition by Sharps. Signature, three Sharps (F♯, C♯ & G♯).

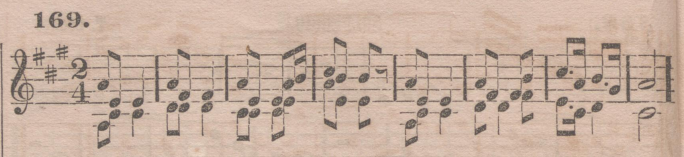


167.

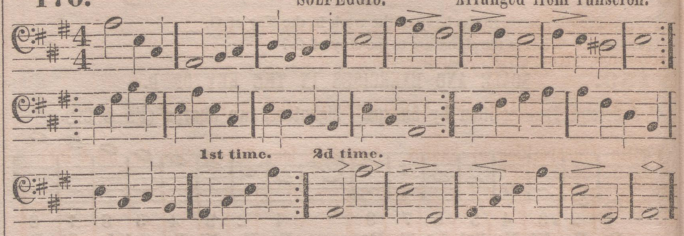


168.

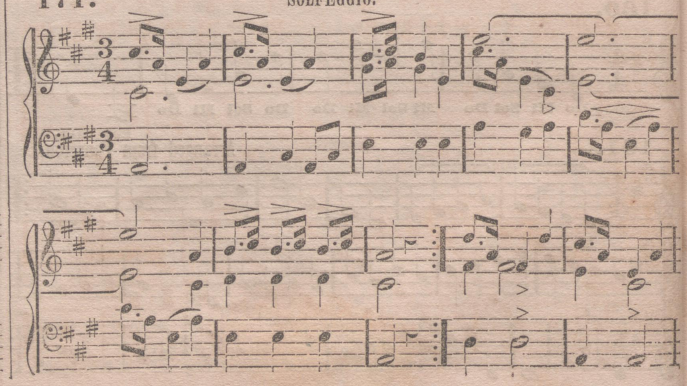
169.

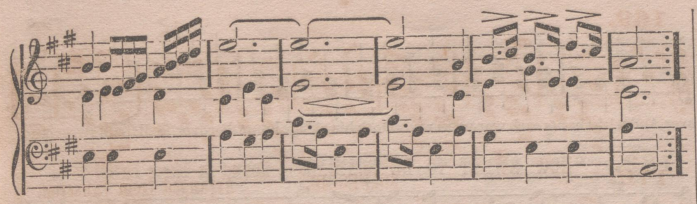


170. SOLFEGGIO. Arranged from Panseron.



171. SOLFEGGIO.



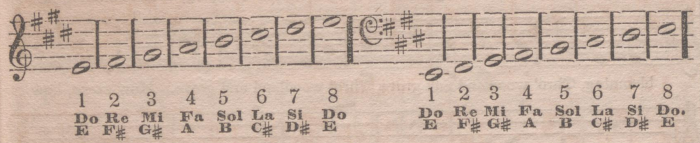


NOTE. Practise tunes in the body of the work in the Key of A.

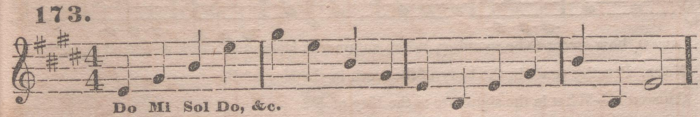
QUESTION.—What is the signature to the Key of A?

172. SCALE AND EXERCISES IN THE KEY OF E.

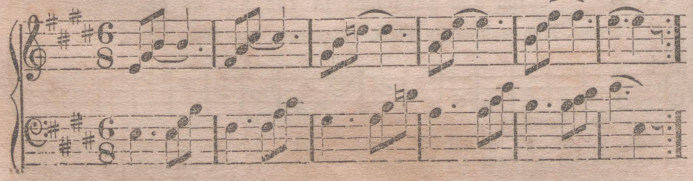
Fourth Transposition by Sharps. Signature, four Sharps (F♯, C♯, G♯ & D♯).



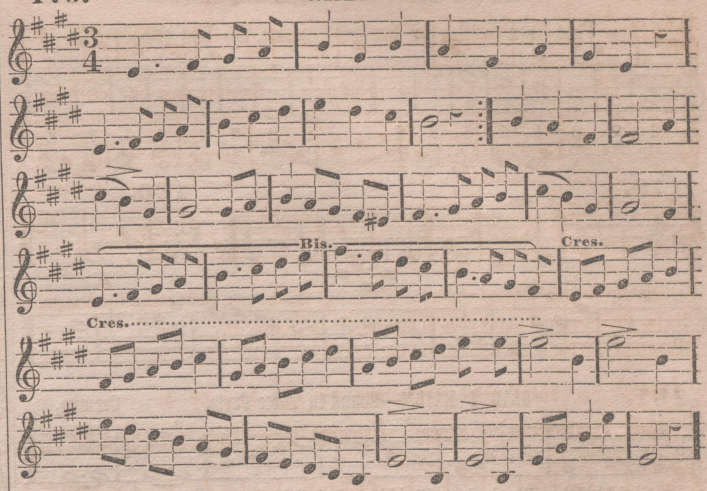
173.



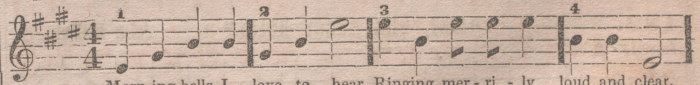
174.



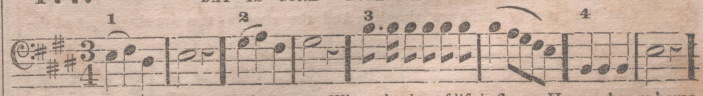
175. SOLFEGGIO.



176. ROUND.



177. DAY IS GONE.—Round in Four Parts.

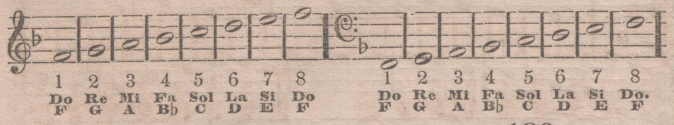


NOTE. Practise tunes in the body of the work in the Key of E.

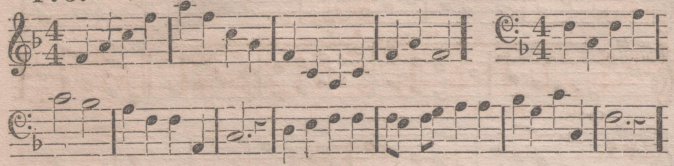
QUESTION.—What is the signature to the Key of E?

178. SCALE AND EXERCISES IN THE KEY OF F.

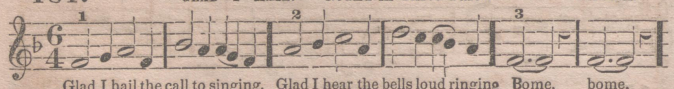
First Transposition by Flats. Signature, one Flat (B♭).



179. **180.**

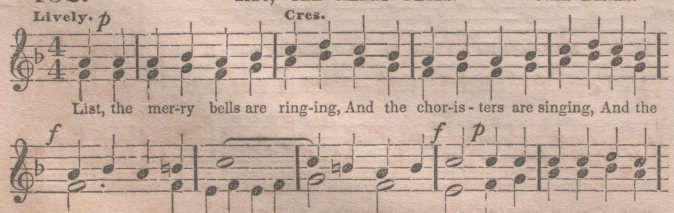


181. "GLAD I HAIL."—Round in Three Parts. German.



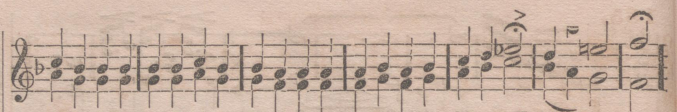
Glad I hail the call to singing, Glad I hear the bells loud ringing, Bome, bome.

182. "LIST, THE MERRY BELLS." John Hullah.



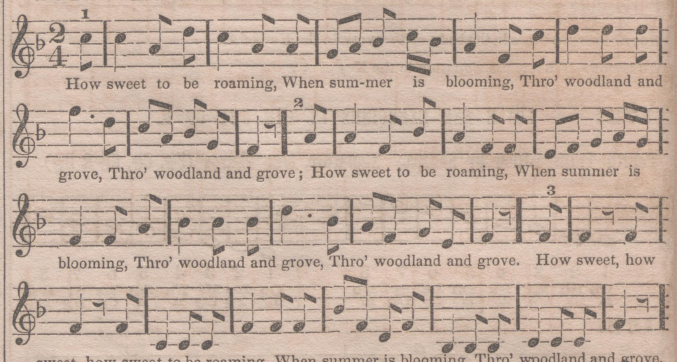
List, the mer-ry bells are ring-ing, And the chor-is-ters are singing, And the

girls are gar-lands fling - - - ing At their feet; For they say the war is
girls . . . are garlands flinging At their feet;



over, And with shouts each war-worn rover Doth his village home discover. Hail! hail! sweet peace.

183. "HOW SWEET TO BE ROAMING."—Round in Three Parts.



How sweet to be roaming, When sum-mer is blooming, Thro' woodland and

grove, Thro' woodland and grove; How sweet to be roaming, When summer is

blooming, Thro' woodland and grove, Thro' woodland and grove. How sweet, how

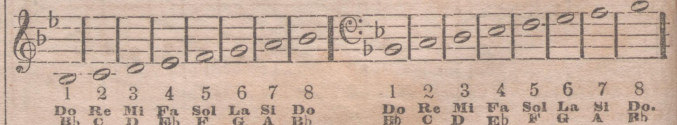
sweet, how sweet to be roaming, When summer is blooming, Thro' woodland and grove.

NOTE. Practise tunes in the body of the work in the Key of F.

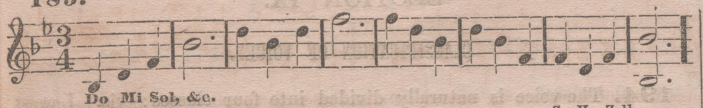
QUESTION.—What is the signature to the Key of F?

184. SCALE AND EXERCISES IN THE KEY OF B♭.

Second Transposition by Flats. Signature, two Flats (B♭ & E♭).



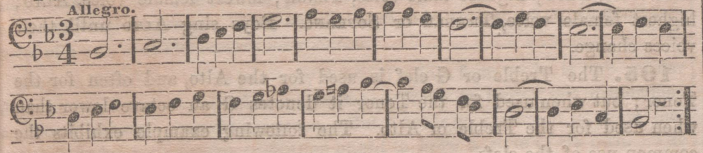
185.



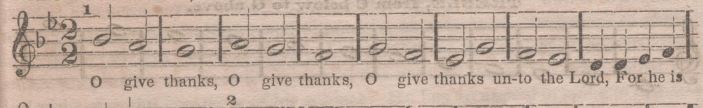
Do Mi Sol, &c.

186. C. H. Zollner.

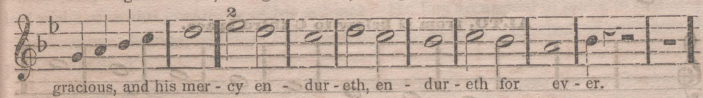
Allegro.



187. "O, GIVE THANKS."—Round in Two Parts. Wilhem.

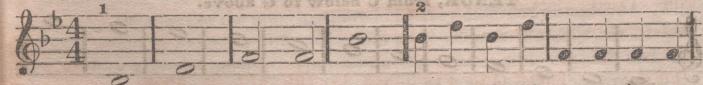


O give thanks, O give thanks, O give thanks un-to the Lord, For he is

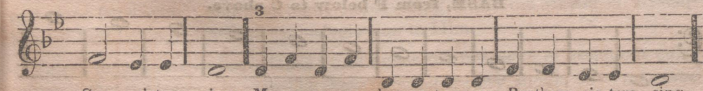


gracious, and his mer - cy en - dur - eth, en - dur - eth for ev - er.

188. ROUND IN THREE PARTS.



Sing, sing, broth - ers sing, Join in songs of sweetest pleasure;



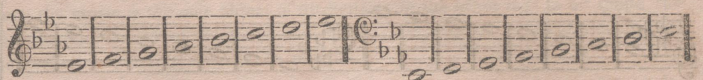
Sing, sisters, sing, Mu-sic is a hap-py treasure. Brothers, sis-ters. sing.

NOTE. Practise tunes in the body of the work in the Key of B♭.

QUESTION.—What is the signature to the Key of B♭?

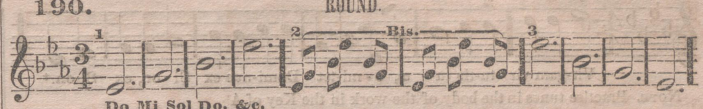
189. SCALE AND EXERCISES IN THE KEY OF E♭

Third Transposition by Flats. Signature, three Flats (B♭, E♭ & A♭).



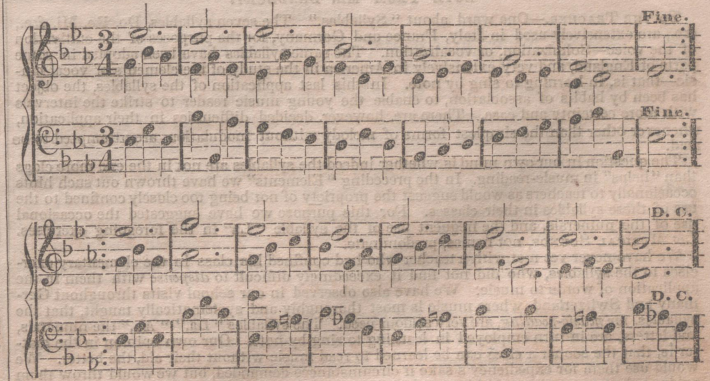
1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8
Do	Re	Mi	Fa	Sol	La	Si	Do		Do	Re	Mi	Fa	Sol	La	Si	Do.
E♭	F	G	A♭	B♭	C	D	E♭		E♭	F	G	A♭	B♭	C	D	E♭

190. ROUND.



Do Mi Sol Do, &c.

191. SOLFEGGIO.

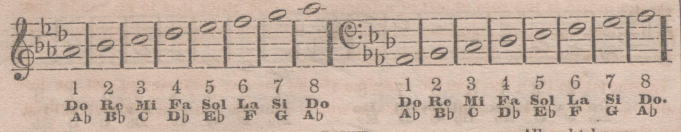


NOTE. Practise tunes in the body of the work in the Key of E♭.

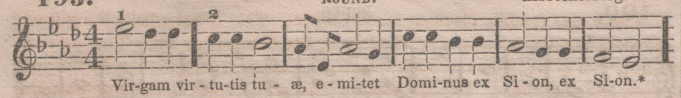
QUESTION.—What is the signature to the Key of E♭?

192. SCALE AND EXERCISES IN THE KEY OF A♭.

Fourth Transposition by Flats. Signature, four Flats (B♭, E♭, A♭ & D♭).



193. ROUND. Albrechtsberger.



NOTE. Practise tunes in the body of the work in the Key of A♭.

QUESTION.—What is the signature to the Key of A♭?

NOTE FROM MR. BRADBURY.

TO THE TEACHER.—One word about "Syllables." The seven syllables, Do, Re, Mi, &c., &c., are extensively used in Italy, France and Germany, for the purposes of the cultivation of the voice—Solmization, or vocalization. The same syllables have been adopted in some parts of England, and very extensively in America in the study of the elements of vocal music—that is, in learning to sing by note. In this last application of the syllables, the object has been by habits of association, to enable the young music reader to strike the intervals with more certainty and ease. There are, however, decided difficulties in their application, whenever other than the simplest forms of melody without modulation, are attempted to be read.

The question in our own mind is whether indeed the syllables are not in the end more clogs than "helps" in music-reading. In the preceding "Elements" we have thrown out such hints occasionally to teachers as would suggest the propriety of not being too closely confined to the use of these syllables in their classes. For this purpose we have suggested the occasional use of the numerals, and the frequent use of the syllable "La" in the foregoing exercises. Let MUSICAL SOUNDS, not names, predominate.

We have never yet met with a teacher who had confined his class in the elementary exercises to the syllables, who did not find it exceedingly difficult to *dispense* with them in the application of words to music. We have also observed in our school visits throughout Germany and Switzerland, where music is most thoroughly and systematically taught, that the syllables, *for music-reading*, are very seldom used. The syllables "La," "Ah," the numerals, and letters, are in turn employed in learning to sing by note. Our own opinion in the matter is, that the sooner a class can be learned to read music without their aid, the better. We would use them for expediency's sake if circumstances demanded, but we would throw them aside as the lame man would his crutches, if our class could *go alone* without them.

* "The Lord shall send forth the Branch of thy righteousness out of Zion."

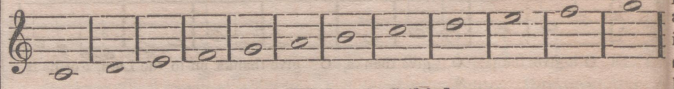
SECTION IX.

CLASSIFICATION OF VOICES.

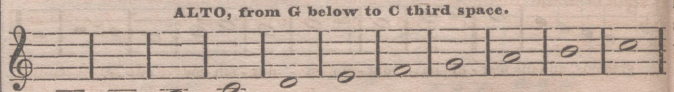
194. The voice is naturally divided into four classes; viz.: Lowest male voice, BASE; highest male voice, TENOR; lowest female voice, ALTO; highest female voice, TREBLE or SOPRANO. Boys sing ALTO until their voices change.

195. The Treble or G clef is used for the Alto, and often for the Tenor; but when used for the Tenor it denotes G an octave lower than when used for the Treble or Alto. The following example exhibits the common use of the clefs.

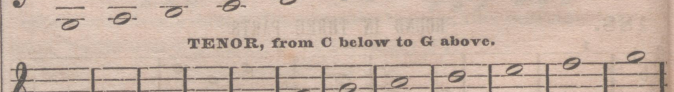
TREBLE, from C below to G above.



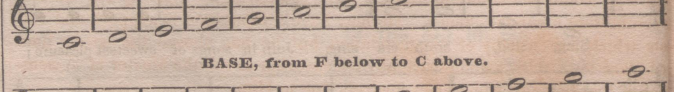
ALTO, from G below to C third space.



TENOR, from C below to G above.



BASE, from F below to C above.



196. Besides the above, there is the BARITONE voice, between the Base and Tenor; and the MEZZO SOPRANO, between the Alto and Treble.

PART II.

STYLE IN EXECUTION.

Persons may excel in the art of reading and yet be very deficient in their style of execution. The leading properties of style, therefore, should be early and sedulously inculcated. They should be taken in hand at the very commencement of a course of elementary instructions.

Style in devotional music is a very different thing from style in the secular department of the art. Professional men are prone to forget this distinction; and some will even deny its existence. But it needs no argument to show that music intended for religious edification ought to have a style of its own. The same leading principles which govern the eloquence of the pulpit are here in point. The mere novice in oratory, has difficulties to overcome, habits to acquire, and a reputation to establish; and ultimately, he may have excellences to shine in display. All this in schools and public exhibitions is a matter of course; but surely the pulpit is no place for things of this nature. Here, the orator must be lost sight of in the greatness of his subject. He has an appeal to make to rational and sentient beings, which is too momentous in its nature to admit of such comparative trifling.

And thus in the eloquence of music, there must of course be professional practice, and there will be amusement and display. This should be allowed in its proper place, but not in immediate connection with the office of religious song. The affections of the mind are here to be very differently employed. The man who would be exhibiting himself, while pretending to worship his Maker, is committing a capital offence. He may have a reputation to support, and talents which are worthy of commendation, but he has chosen the wrong time and place for display; and is virtually endeavoring to rob the Master of Assemblies of that homage which is exclusively due to Him.

Talent indeed has its importance; and hence the necessity of assiduous cultivation. But the lessons in song-like those in pulpit oratory, should be so mastered in preparatory rehearsals as to prevent labor, embarrassment and seeming affectation in the time of worship. Then the mind needs to break loose from every entanglement, that it may employ itself in holy contemplations.

In secular music the words are comparatively of little moment, and will often be sacrificed to sound. In religious music the words are momentous; and the office of the singer is to illustrate them and enforce their meaning. In the one case the music is the sole object of attraction; in the other it is to be made the specific instrument of religious edification. Objects so different, demand, of course, corresponding differences in style.

Laying aside then the specific maxims of the secular department, let us inquire how the meaning and spirit of the words we utter, can be best set forth in the eloquence of song.

I. The singer needs a pleasant tone of voice. This is not wholly the gift of nature; for the worst voice is susceptible of much improvement. The process of cultivation is first upon the open vowels, and afterwards, upon the broad, and slender, and short ones. Let all these be habitually formed in the best possible manner, and the work is nearly accomplished. The voice however should not be forced in any way, but be suffered to improve gradually by intelligent practice and imitation. Voices will not always be alike. Some will be ready and powerful, and others soft and mellifluous.

II. There must be good intonation, for jargon is of course intolerable. To be able to sing in tune is always an acquired faculty. Hence the practice of scales and of harmonic combinations, which are more or less simple in their structure, form the most certain means of improvement. Every voice is found to need more or less tuning; and some of the more obstinate ones demand an amount of practice far greater than the pupil has time and patience to bestow. This process of tuning, too, needs often to be repeated, especially after a season of great negligence in practice. Teachers, as well as pupils, are liable, from various causes, occasionally to sing out of tune. The best time to commence this process is early childhood, when every voice is regulated with comparative ease.

III. The art of keeping time is also one of the essentials of style. Skill, in this respect, is acquired not by genius or imitation, but by industrious habits of computation. System, with untiring industry, is all that the case demands.

IV. There must be a distinct and pleasant utterance of the words. For the purpose of securing this, not only stanzas, lines, and phrases, and syllables, and

letters, are to be taken in hand; but the elements or powers of the consonants must be accurately described, as separate from the vowels used in pronouncing them; thus the element of *aytch* is heard in the simple act of puffing; that of *ef* in the act of blowing; and that of *ve* in the act of vibrating the under lip, &c. The first stage in the process is to secure great accuracy and force; the second to form the right distinction between words and syllables; and the third to secure an easy, flowing enunciation. All this requires time, especially where the notions and habits of singers have been sophisticated by wrong instruction and practice.

V. There must be appropriate accent and emphasis. The importance of these properties in language need not here be insisted upon. Language would be powerless and often unintelligible without them. But in musical performances, they are too generally neglected. There is some excuse for this in the secular department, where the words are of little moment; but not so in religious music, where the meaning and power of the words are to be enforced by the eloquence of song. Here, these properties are indispensable. If language is to be the instrument of conveying ideas and sentiments and producing definite emotions, then surely, it ought not to be deprived of its essential properties in song. Musical notation, as we have seen, makes some general provision for accent and emphasis; but the principles of good reading must ultimately be resorted to, as furnishing the best hints for practice.

VI. There should be just expression. A performance which is destitute of this property, however faultless it may be in other respects, will fail to exert an appropriate influence. This crowning excellence, however, is more easily *felt* than described. It will never be acquired without a careful training of the emotions. Appropriate feeling will lead the singer, unbiased by wrong instruction, to become expressive in his style. He will soon learn by imitation, to suit the voice and manner to the subject; making gentle variations as to slowness and rapidity, loudness and softness, heaviness and lightness of movement, &c.; and he will learn the importance of swells, crescendos and diminuendos, &c. These things are not to be employed mechanically, as if the singer were a mere automaton. They will be sure to savor of affectation, unless rendered habitual under the guidance of specific emotions. The extensive neglect of this subject among teachers of church music is more than sufficient to account for the general want of expression in church music. Such neglect admits of no apology. Sentiment is the great thing to be insisted upon, throughout every stage of cultivation.

VII. It is an obvious principle in every department of religious worship, that emotions should be unfeigned. They should not be suffered to arise merely through gratified taste, but be made to spring up in the mind while it is employed in the contemplation of holy things. This important distinction will not be preserved in the hours of devotion, where it has been neglected in seasons of practice. It requires specific religious training in schools and family circles; and will not be maintained in any other way. Habit has its influence in devotion, as in other things. The deportment of singers and teachers during the hours of practice, therefore, becomes a matter of great moment. To cultivate the praises of the highest God is a solemn work, and should ever be so regarded. Volumes would fail to show the importance of this principle. How then can any teacher of devotional music dare to treat it with neglect? Yet this neglect seems to be almost universal. No wonder that the friends and cultivators of the art have so many difficulties to encounter. Let their efforts be fully Christianized, and the difficulties will be seen to vanish.

THE SPIRIT OF PRAISE.

Is the owner of this volume associated with those who lead in the songs of Zion? A precious privilege! Delightful employment! It is the occupation of angels and of glorified spirits in the temple above. Prayer and the ministrations of the word will cease with the termination of earthly things; but praise shall endure forever. The blessed ones on high are never weary, never negligent. Their golden harps are always strung, and their voices forever in tune. The soft echoes of their minstrelsy have come down to us, that we may learn to emulate their strains, and begin on earth the everlasting song.

But do we enter into the *true spirit* of praise? The *manner* of song has indeed its claims. There must, as we have seen, be melody, and harmony, and time, as well as verbal utterance, which is distinct and impressive; yet if there is nothing more than this, the office of praise will be deprived of its choicest influences.

But the reader of these pages goes a step farther. He *delights in the exercise*, and his feelings are often deeply interested. This is well. There is much in the commingling of harmonious voices, which is adapted to call forth the sweet sympathies of our nature. The pleasures of taste are very properly allowed to mingle with the fervors of devotion: but the danger is, that the former will have a preponderating influence.

You advance, then, an additional step. You carefully notice *the sentiments* of the psalm or hymn you are singing; and endeavor at all times to give them an effective utterance. This also is well. Strictly speaking, there can be no good singing without it. So much as this is expected of the vocalist at the oratorio and the secular concert. Unless he rightly conceives of his subject, and appears to enter into the spirit of it with becoming emotion, he is considered a dull performer. And shall the hallowed theme of the gospel be less appreciated by the singer, and be uttered with less emotion?

But the most important point yet remains to be considered. Do you enter into the spirit of religious song as a mere sentimentalist; or do you *make the hallowed sentiments of the Psalm or Hymn your own*, as in the immediate presence of the heart-searching God? To do the former is comparatively easy. Even the infidel may become a successful personator of devotion. He can assume the sentimentalist in a religion which he despises, just as he may give the appearance of reality to the fictions of the drama. Emotions of this class are easily excited; and they are sometimes so delightful that their real nature is liable to be misunderstood.

The true worship of God is a much higher exercise. You are *speaking* in the eloquence of song, in the midst of *a worshipping assembly*. We love to listen to your language, and to gather heavenly fragrance from your breathing accents: but do you intend to be individually responsible for what you are uttering? When the hymn is didactic, do you feel any thing of the responsibilities of a religious teacher? When it is hortatory, do you really desire that there may be among the listeners an increase of practical godliness? When you say "*have mercy upon me*," are you personally engaged in supplication? When you say "*praise God in his holiness*," do you take delight in that attribute of the Divine Nature? When you say "*Lord, search my heart and try my ways*," do you really desire that he may search and try you? When you utter the language of contrition, faith, hope, love, joy, do you really repent of sin, believe in the Lord Jesus Christ, hope in God, exercise supreme love to him, and rejoice in his government? If you can truly answer such questions as these in the affirmative, your lot is among the favored ones: you know the blessed privilege of those who have commenced the undying song. Sing on through your earthly pilgrimage with holy delight. The sweetest notes you here can raise, will prove but a faint prelude to the raptures which remain to be revealed—but if, on the contrary, truth compels you continually to reply in the negative to such questions, then is it not too painfully manifest, that, with all your pleasing sentimentalities, you are a mere personator of devotion, and know nothing of the peculiar privileges which appertain to the holy office of praise? Continuing thus a mere formalist in religion, your songs, however delightful to yourself and to others, must at last give place to interminable wailings!

Full well we know that even the Christian is not *always* on the mount of privilege. He is often in darkness and doubt—troubled with conflicting emotions, while his affections seem languid, and his sensible comforts are few and feeble. He scarcely knows, at such times, 'what he should pray for,' or how he should give thanks. Still there is a wide difference between him and the mere sentimentalist. The one has at least the willing mind—he *desires* to exercise right affections; and will sometimes be graciously accepted when he knows it not. The other is but the ingenious mechanist who operates upon the human sympathies, the mimic painter who portrays the influences which surround him, or the studied orator who moves, for the time being, in an assumed character.

Under this distinction we recognize two very different classes of singers. To which of them does the reader belong? Do not presume, for a moment, that any sacrifice of praise will be accepted of God which springs not from the deep-seated affections of the heart. Secular music may admit of feigned emotion: not so the music which is devotional. Here every man is bound to become an actual, conscientious, spiritual worshipper. The Bible plainly teaches this one method, and approves of no other.

The object of this article is, not to undervalue musical cultivation, for there is need of unceasing efforts and accumulating numbers. But why, amidst the enjoyment of sweet sounds, should the affections of the heart be withholden? Why should any one persist in offering to God that same species of heartless homage which he himself would disdain to receive from a fellow-worm? Oh, there is guilt in this! "Offer it now unto thy governor; will he be pleased with thee, or accept thy person?" Is it not a shame to be offering, from sabbath to sabbath, a professed oblation of gratitude and praise which one knows in his conscience ought never to be accepted?

Why should we not worship the Lord in the beauty of holiness? What has the Saviour done that he should be greeted with the mockings of heartless praise? What is there in the tender mercies of our Heavenly Father, in the love and condescension of the Holy Spirit? O, what is there in the ineffable glories of the Godhead, that can ever excuse us from rendering the full homage of our affections? It is through his infinite condescension that we are ever permitted to tune the notes of praise. And shall we abuse such a privilege as this? Shall the very offerings of gratitude become as sounding brass or a tinkling cymbal? And yet, how *prevalent* is this heartless worship! To say nothing of the multitudes who are deficient in manner—who bring, in this aspect, the lame and the blind in sacrifice—how many, even in the midst of cultivation and refinement, have fallen into this sin! We see in many places a zeal for elementary drilling which sufficiently absorbs the attention of the pupils; and an increasing thirst for musical novelties, which is well nigh insatiable; but where, O where is the genuine spirit of praise? It never springs up unbidden, like the tares of the field. It comes not in the winning forms of pleasure to the careless heart. It withers and dies, even in the heart of the Christian whose mind is engrossed by the details of art or enchanted with the pleasures of taste. Such a spirit will be connected only with holy living in other walks of duty; and be found in our songs of praise only as the result of Christian vigilance, and private, persevering prayer.

Singers, like other men, are under the strong influences of *habit;* and if the spirit of praise is not assiduously cultivated during the hours of practice, it will doubtless be wanting in the solemn assembly. This we know, both from reason and from painful experience. Singers and teachers should think of this, and act accordingly. Let it never be forgotten, that the precise influences which habitually prevail at the rehearsals, will inevitably characterize the offerings at the sanctuary.

How holy, how glorious is the God we worship! How wonderful are his perfections! "It is good to sing praises unto his name," from the affections of an overflowing heart. What can be more delightful than the songs of joy issuing from lips that taste the love of God! Such were the psalms of David, and such the songs of the primitive Christians, the martyrs and reformers. Such are the songs we should cultivate. They will prove a rich foretaste of joys unseen and eternal.

EXPLANATION OF MUSICAL TERMS.

A—signifies in, for, at, with, &c.
Adagio—a slow movement.
Ad libitum, or *ad lib.*—at pleasure.
Affetuoso—in a style of execution adapted to express affection, tenderness, supplication, or deep emotion.
Air—the leading part, or melody.
Allegro—a brisk and sprightly movement.
Allegretto—less quick than Allegro.
Alto—Counter, or high Tenor.
Andante—with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino—quicker than Andante.
Animato, or *con Anima*—with animation.
Anthem—a composition set to the language of the Sacred Scriptures.
A Tempo—in time.
Baritone—a voice whose register is between the base and tenor.
Base—the lowest part in harmony.
Bis.—This term denotes a repetition of a passage in music.
Calando—a diminution of time and sound.
Cantabile—a term applied to such movements as require an elegant, graceful style of performance.
Chorus—a composition or passage designed for all the voices and instruments.
Chorals—old melodies in notes chiefly of equal length.
Chromatic—a term given to accidental semitones.
Coda—the close of a composition, or an additional close.
Contralto—the lowest female voice.
Crescendo, or *Cres.*, or <—with an increasing volume of sound.
Da Capo, or *D. C.*—close with the first strain.
Del—by. *Del Segno*—repeat from the sign.
Diminuendo, or *Dim.*, or >—with a decreasing volume of sound.
Divoto—in a solemn and devout manner.
Duetto, or *Duet*—music consisting of two parts.
E—and, as *Moderato e Pianissimo.*
Expression—that union of qualities in a composition, from which we derive a sentimental appeal to our feelings.
Expressivo—with expression.
Forte, or *For.*, or *F.*, or *f.*—strong and full.
Fortissimo, or *FF.*, or *ff*—very loud.
Forzando, or *fz.*—The notes over which this term is placed, are to be boldly struck and continued.
Fugue, or *Fuge*—a piece in which one of the parts leads, and the rest follow in different intervals of time, and in the same or similar melody.
Grave, or *Gravemente*—slow and solemn.
Grazioso—graceful; a smooth and gentle style of execution, approaching to Piano.
Giusto—in equal, steady, just time.
Harmony—an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude—an instrumental passage introduced between two vocal passages.
Interval—a musical sound. Also the distance between any two sounds, either in harmony or melody.
Introit—a short set piece, to be sung at the opening of public worship.
Largo—a slow movement. A quaver in Largo equals a minim in Presto.
Larghetto—quicker than Largo.
Legato—signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lentando, or *Lent.*—gradually retarding the time.
Lento— } slow, smooth, and gliding
Lentemente— }
Maestoso—with grandeur of expression. *Ma*—but.
Melody—an agreeable succession of sounds.
*Mezza voce**—with a medium fullness of tone.
Mezzo—half, middle, mean.
Moderato—between Andante and Allegro.
Non—not.
Oratorio—a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Orchestra—the place or band of *secular* musical performances.
Overture—in dramatic music, is an instrumental strain, which serves as an introduction.
Piano, or *Pia*, or *P.*, or *p.*—soft.
Pianissimo, or *PP.*, or *pp.*—very soft.
Pizzicato—snapping the violin strings instead of employing [the bow.
Poco—little, somewhat.
Pomposo—grand and dignified. *Presto*—quick.

* Marked in this Work by an *m*.

Prestissimo—very quick.
Primo—the first, or leading part.
Quartetto—a composition consisting of four parts, each of which occasionally takes the leading melody.
Recitative—a sort of style resembling speaking.
Repieno—applied to such parts as are intended to fill up the chorus.
Ritornello—a short intermediate symphony.
Secondo—the second part.
Semi-Chorus—half the choir of voices.
Sempre—throughout; as, *Sempre Piano*, soft throughout.
Semplice—chaste and simple.
Senza—without; as, *Senza Organo*, without the Organ.
Soave—agreeable, pleasing.
Soli—plural of *Solo*—but denoting only one voice to each of the several parts.
Solo—a composition designed for a single voice or instrument. Vocal solos, duets, &c., in modern music, are usually accompanied with instruments.
Soprano—the Treble, or higher voice part.
Sostenuto—sustaining the sounds to the utmost of their nominal value in time.
Spirituoso—with spirit.
Staccato—the opposite to Legato; requiring a short, articulate, and distinct style of performance. See *Marks of Distinction* in the rudiments.
Subito—quick.
Symphony, or *Sym.*—a passage to be executed by instruments, while the vocal performers are silent. Also a species of musical composition.
Tasto Solo, or *T. S.*—denotes that the passage should be performed with no other chords than unisons and octaves.
Tacit—be silent.
Ten., *Tenuto*—sustained after the style of Legato.
Tenor—a high male voice.
Treble—the female voice.
Trio—a composition for three voices.
Tutti—all together. *Veloce*—quick.
Verse—one voice to a part.
Vigoroso—with energy.
Vivace—in a brisk and lively manner.
Volti—turn over. *Voce di Tetto*, the head voice.
Voce di Petto—the chest voice.

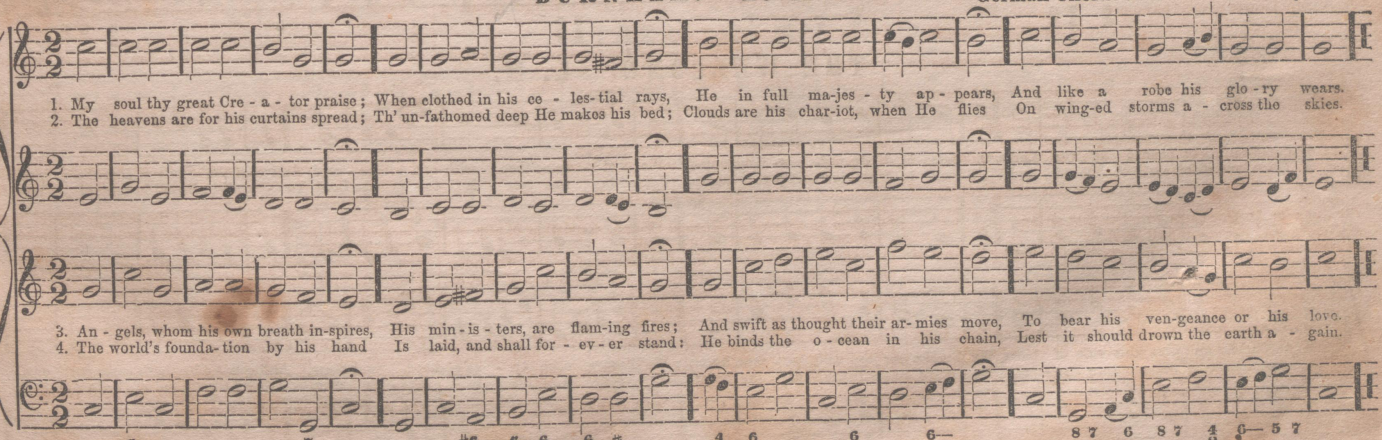
PSALMISTA,

OR

CHOIR MELODIES.

BURNHAM. L. M.

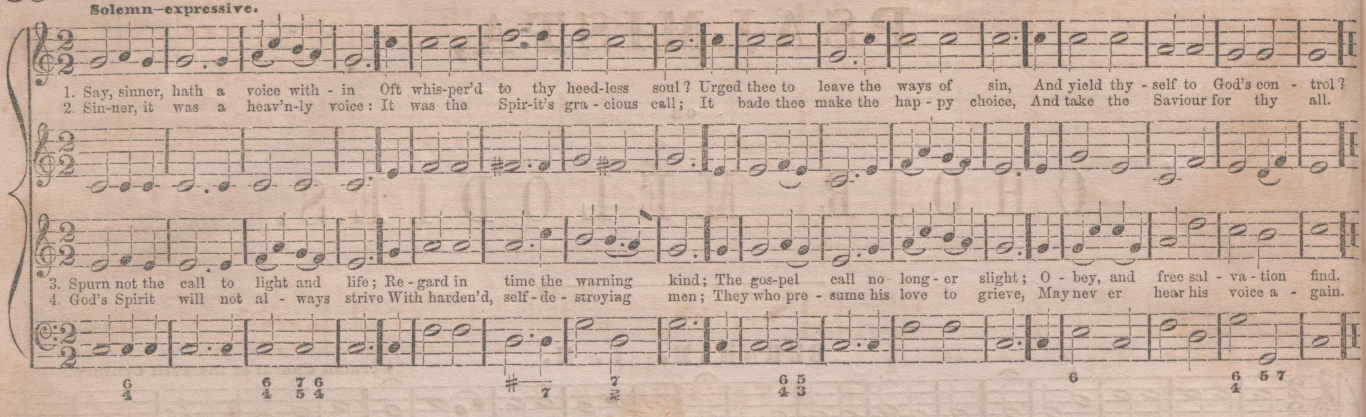
German Choral of the 17th Century.*



* The tune Winchester seems to have been derived from this Choral.

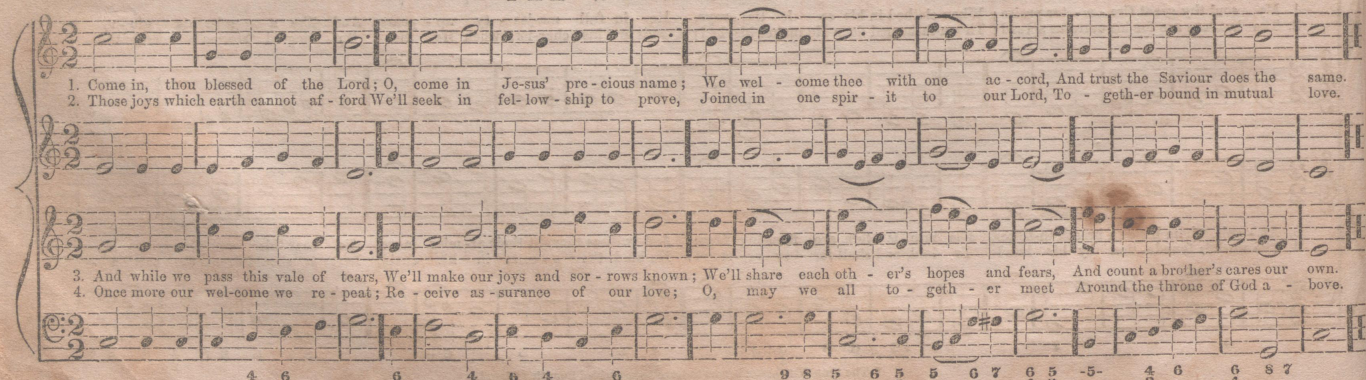
ALDEN. L. M.

Solemn—expressive.



THE WELCOME. L. M.

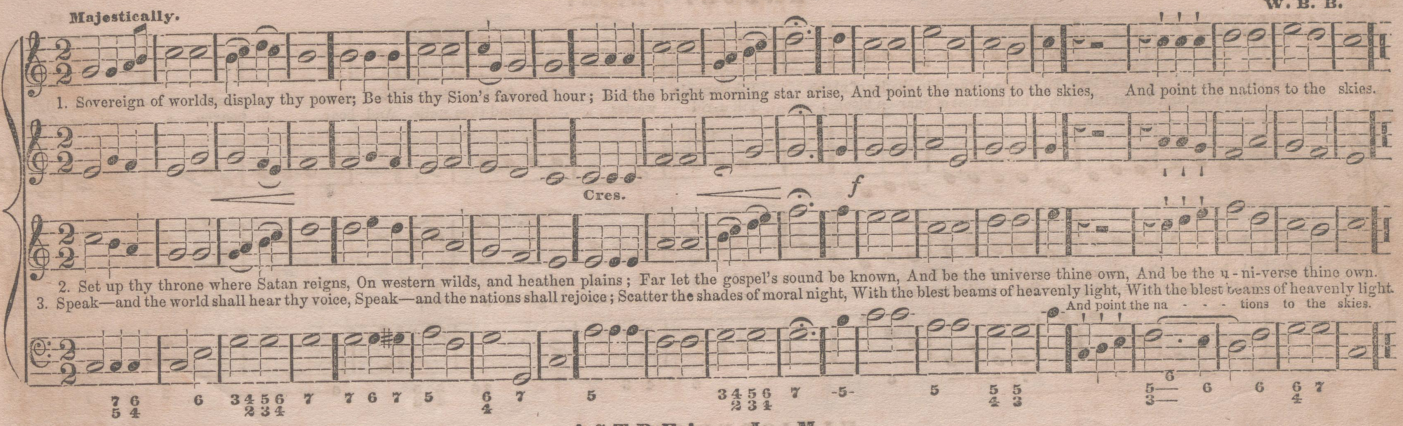
H.



DANFORTH. L. M.

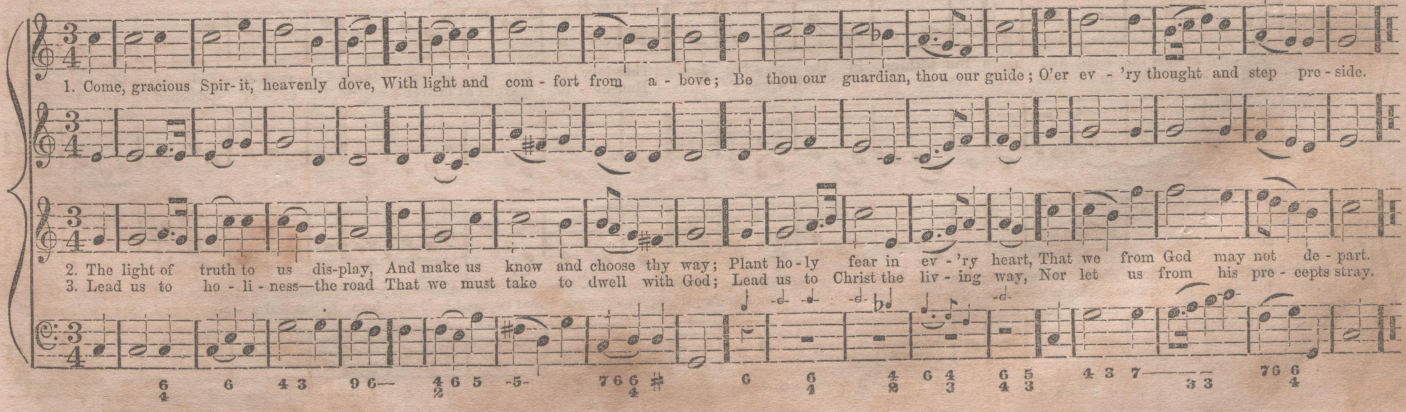
W. B. B.

Majestically.



ASTREA. L. M.

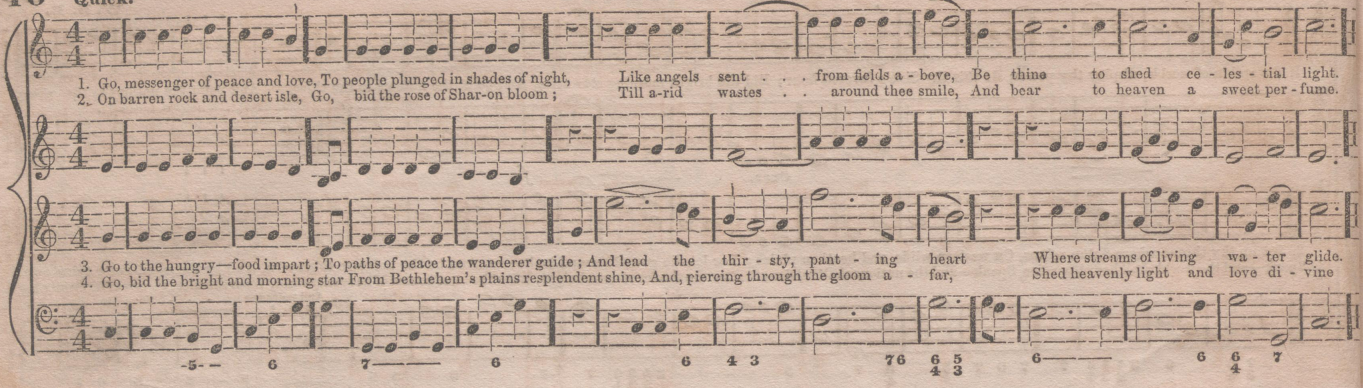
HAYDN—Arranged.



Quick.

ARDON. L. M.

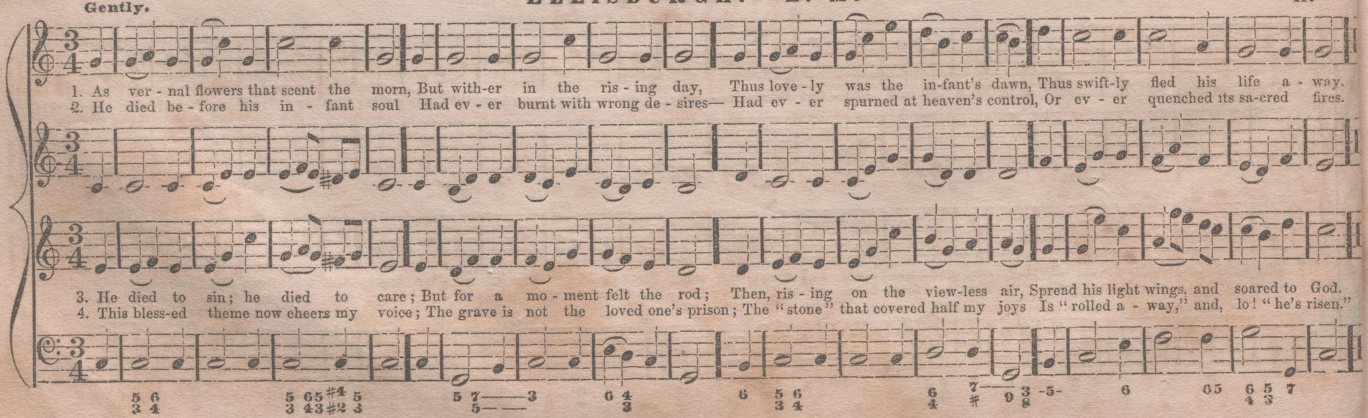
H.



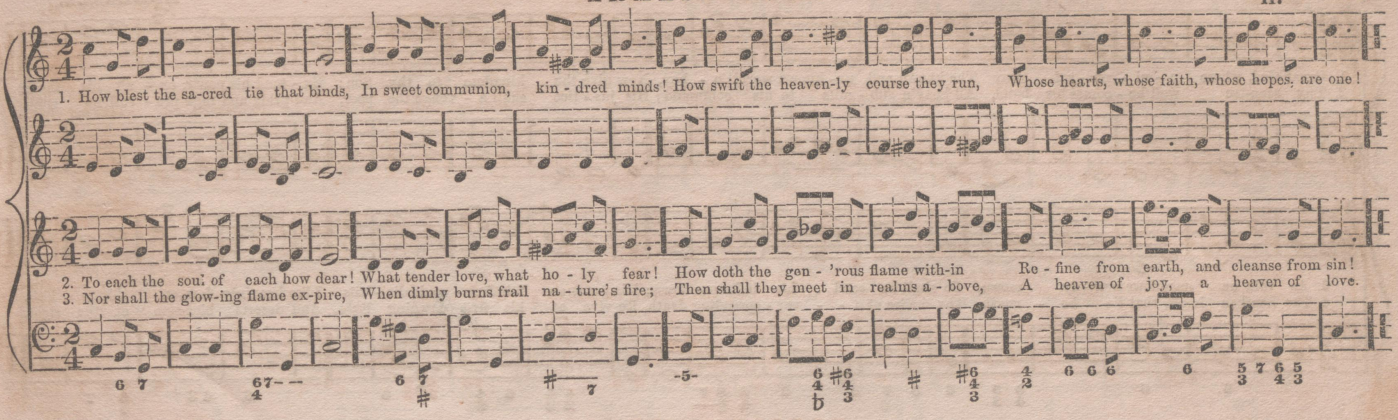
Gently.

ELLISBURGH. L. M.

H.

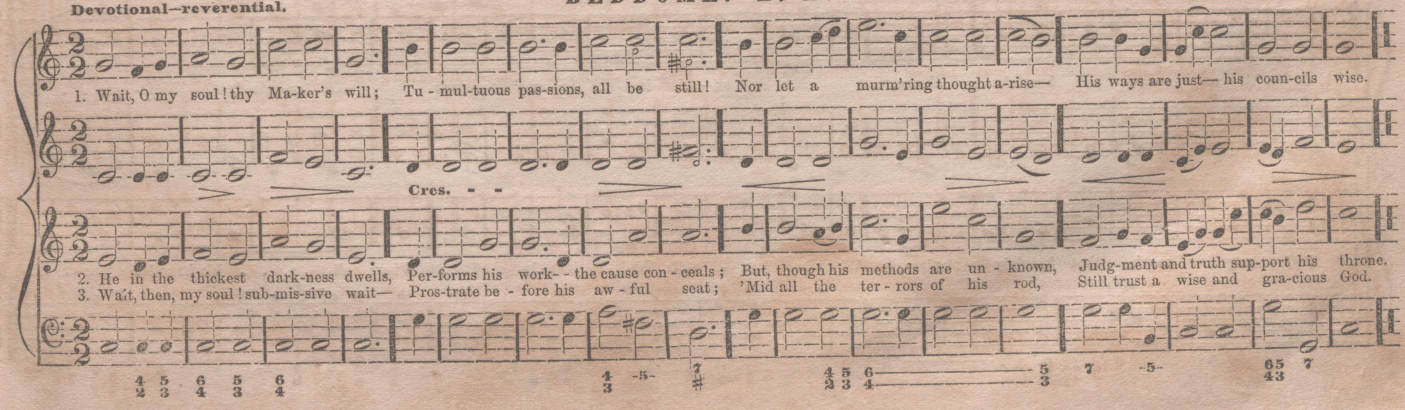


ARMES. L. M.



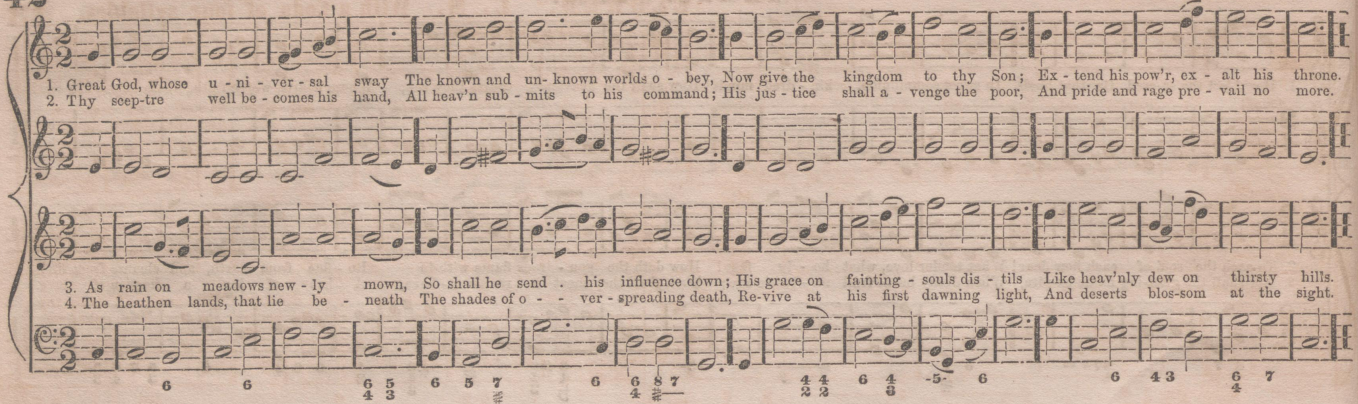
BEDDOME. L. M.

Devotional—reverential.



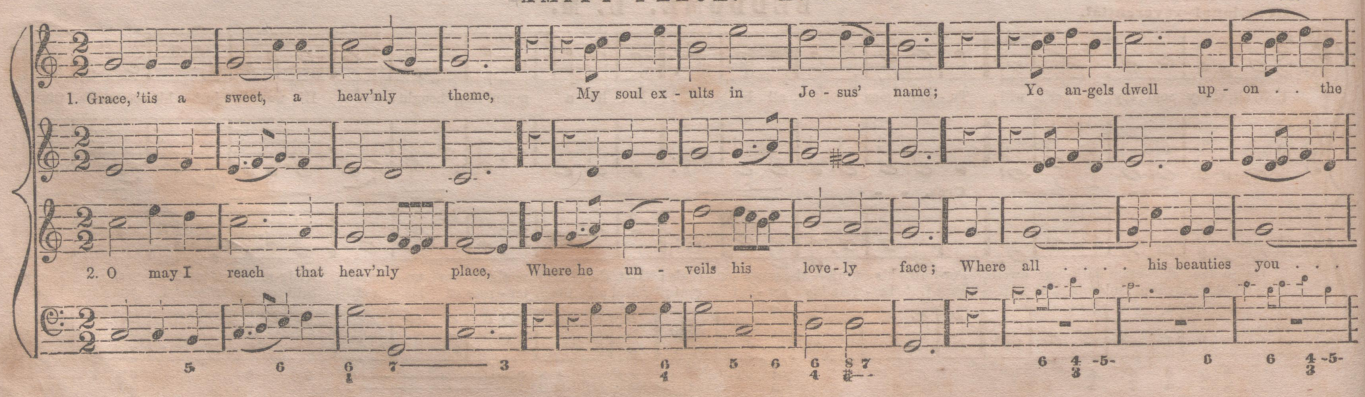
BEAUFORT. L. M.

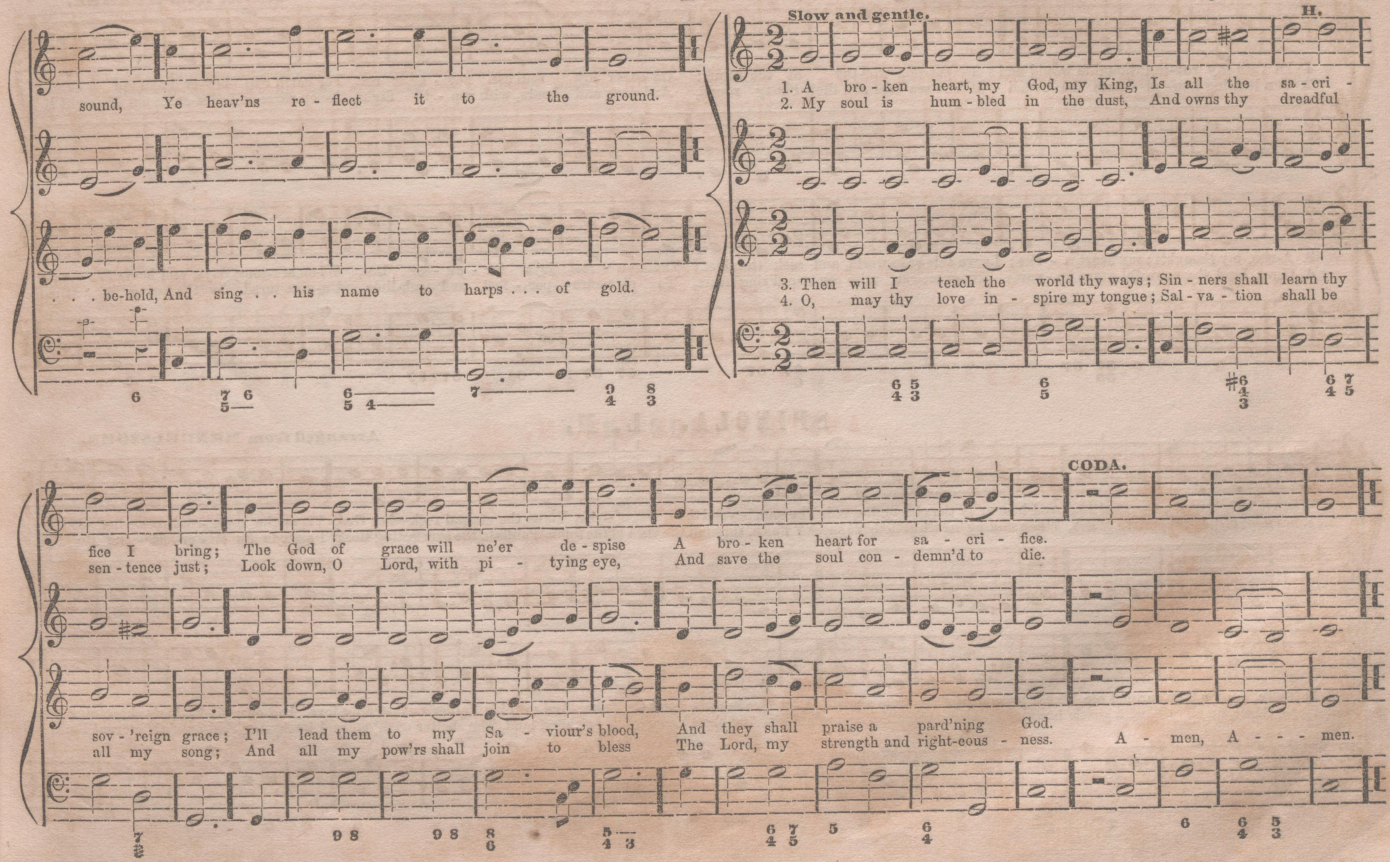
EDRENSEN.



AMITY PLACE. L. M.

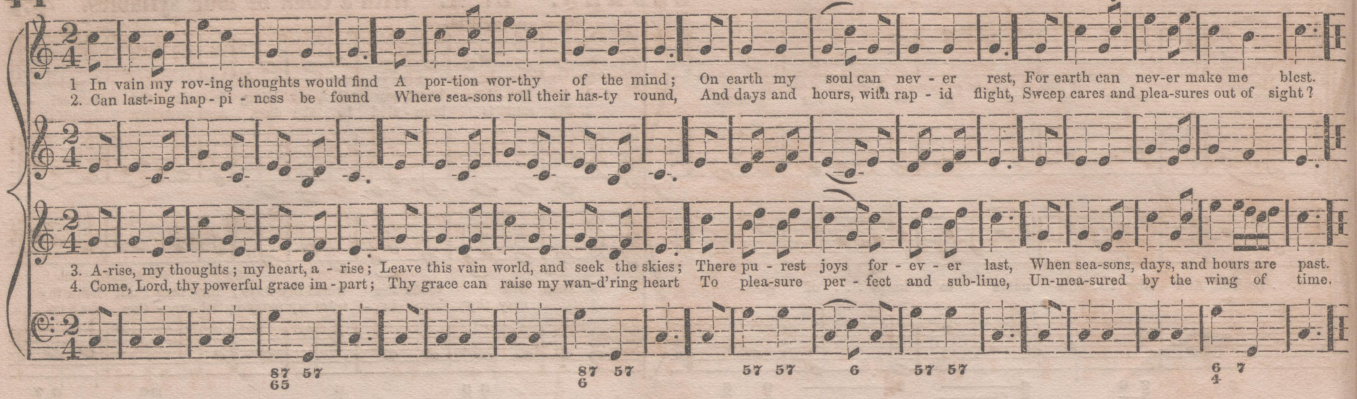
H.




sound, Ye heav'ns re - flect it to the ground.
. . . be-hold, And sing . . his name to harps . . . of gold.
Slow and gentle.
H.
1. A bro - ken heart, my God, my King, Is all the sa - cri -
2. My soul is hum - bled in the dust, And owns thy dreadful
3. Then will I teach the world thy ways; Sin - ners shall learn thy
4. O, may thy love in - spire my tongue; Sal - va - tion shall be
CODA.
fice I bring; The God of grace will ne'er de - spise A bro - ken heart for sa - cri - fice.
sen - tence just; Look down, O Lord, with pi - tying eye, And save the soul con - demn'd to die.
sov - 'reign grace; I'll lead them to my Sa - viour's blood, And they shall praise a pard'ning God.
all my song; And all my pow'rs shall join to bless The Lord, my strength and right-eous - ness. A - men, A - - - men.

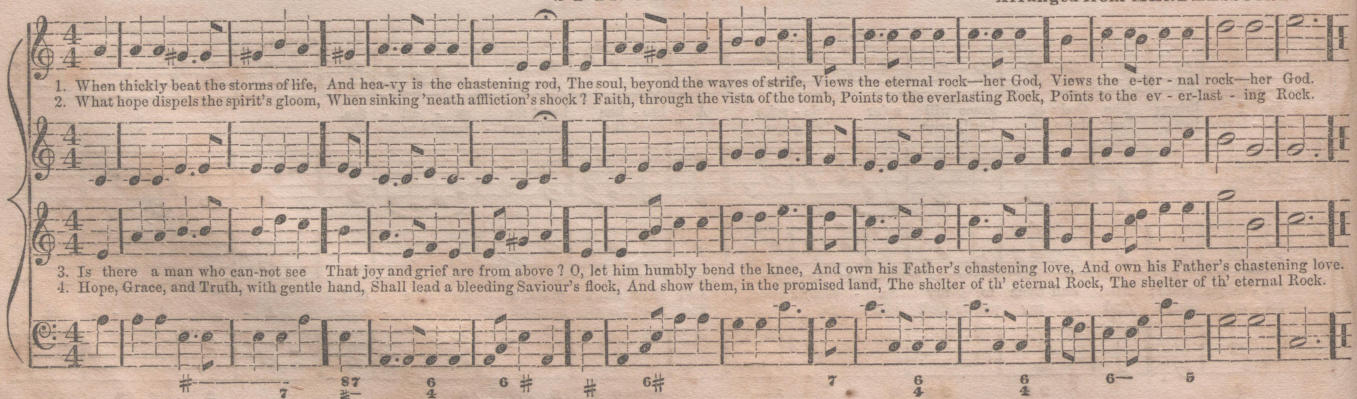
CATSKILL. L. M.

Subject from HUMMEL.



SPINOLA. L. M.

Arranged from MENDELSSOHN.



TREFTZ. L. M.

1. Why sinks my weak desponding mind? Why heaves my heart the anx-ious sigh? Can Sovereign Goodness be un - kind? Am I not safe if God is nigh?
2. He holds all na-ture in his hand— That gra - cious hand on which I live Doth life, and time, and death com-mand, And has im - mor - tal joys to give

Dim. - - - Cres. - - - - - - - - - - - - - - Cres. - -

3. 'Tis he sup-ports this fainting frame; On him a - lone my hopes re - cline: The wondrous glo - ries of his name, How wide they spread! how bright they shine!
4. In - fi - nite wisdom! boundless power! Un-chang-ing faith-ful - ness and love! Here let me trust, while I a - dore, Nor from my re - fuge e'er re - move.

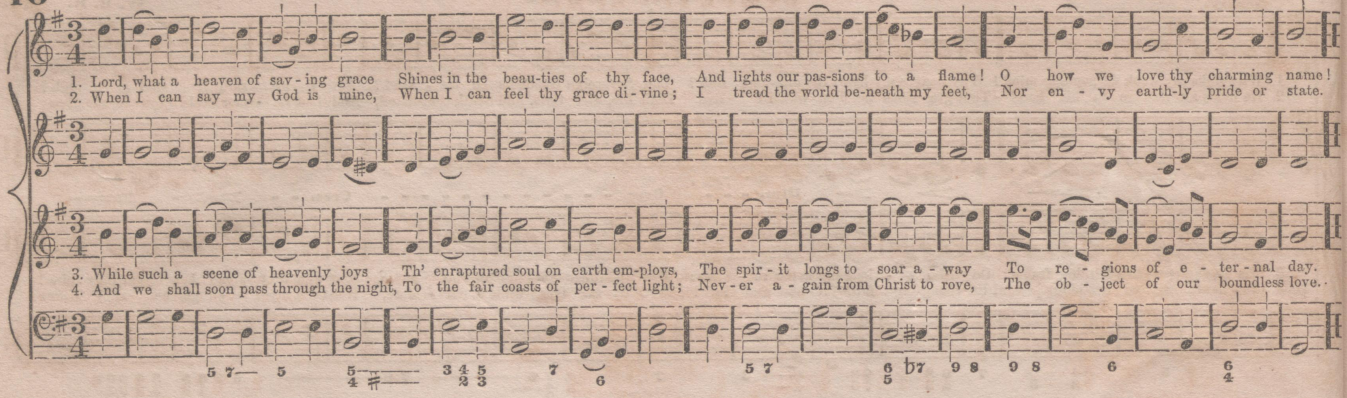
NORFOLK. L. M.

METHFESSEL.

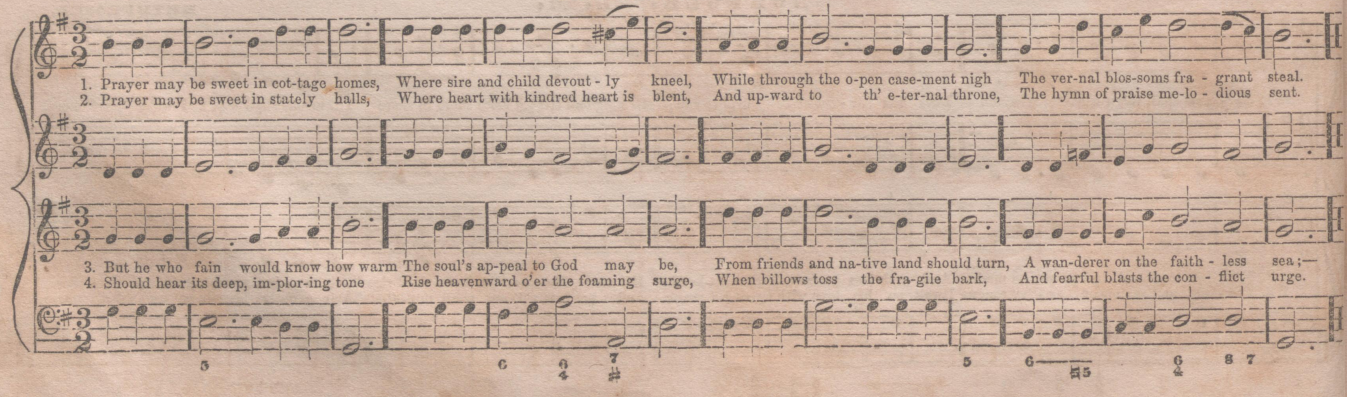
1. Je - sus shall reign where'er the sun Does his suc - ces - sive journeys run; His kingdom stretch from shore to shore Till moons shall wax and wane no more.
2. For him shall end - less prayer be made, And end - less prais-es crown his head; His name, like sweet perfume, shall rise With ev - 'ry morn-ing sac - ri - fice.
3. Peo - ple and realms of ev - 'ry tongue Dwell on his love with sweet-est song; And in - fant voi - ces shall proclaim Their ear - ly bless-ings on his name.

T. S.

AMITY. L. M.



DALLIBA. L. M.



DULCET. L. M.

Gently.

1. In - dul-gent Sovereign of the skies! And wilt thou bow thy gra - cious ear? While fee-ble mor-tals raise their cries, Wilt thou, the great Je - ho - vah, hear?

2. How shall thy ser-vants give thee rest, Till Zi - on's moul-d'ring walls thou raise? Till thine own power shall stand confessed, And make Je - ru - sa - lem a praise!
3. Look down, O God! with pi - tying eye, And view the des - o - la - tions round; See, what wide realms in darkness lie, What scenes of woe and crime a - bound!

DUNN. L. M.

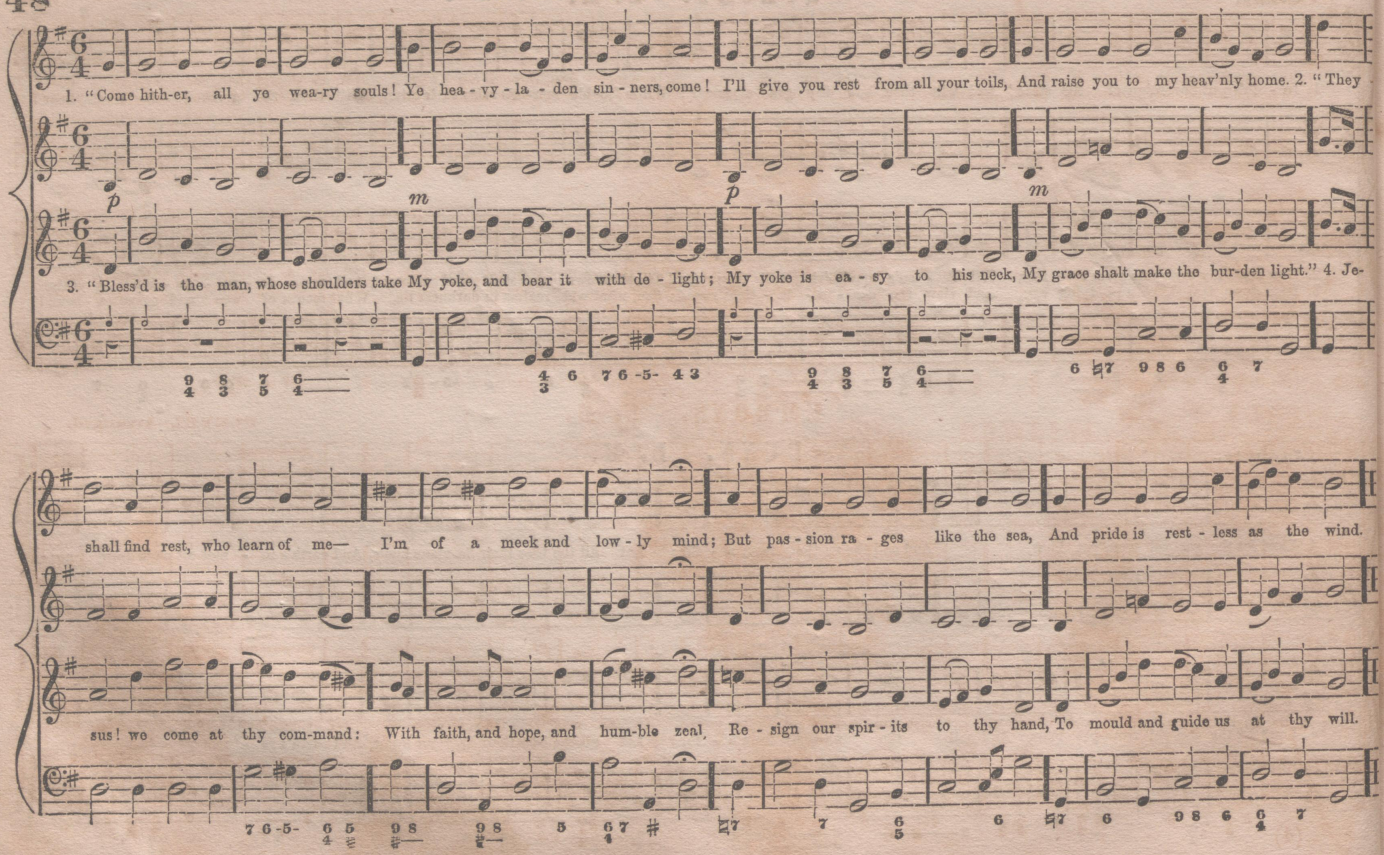
Joyously.

4. Loud let the gos-pel trum-pet blow, And call the na-tions from a - far; Let all the isles their Sa-viour know, And earth's re - mot-est ends draw near.

4. Loud let the gos-pel trum-pet blow, And call the na-tions from a - far; Let all the isles their Sa-viour know, And earth's re - mot-est ends draw near.

INVITATION. L. M. Double.

From GARDINER'S Melodies—Arranged.



EGBERT. L. M.

Spirited—energetic.

1. O ren-der thanks to God a - bove, The foun-tain of e - ter - nal love; Whose mercy firm, through a-ges past, Hath stood, and shall for - ev - er last.
2. Who can his migh-ty deeds ex - press, So wise, so vast, and num-ber - less? What hu-man el - o - quence can raise His trib-ute of im - mor - tal praise?
3. Ex-tend to us that fa - vor, Lord, Thou to thy cho - sen dost af - ford; When thou re-turn'st to set them free, O let us thy sal - va - tion see.
4. O ren-der thanks to God a - bove, The foun-tain of e - ter - nal love; Whose mercy firm, through a-ges past, Hath stood, and shall for - ev - er last.

T. S. T. S.

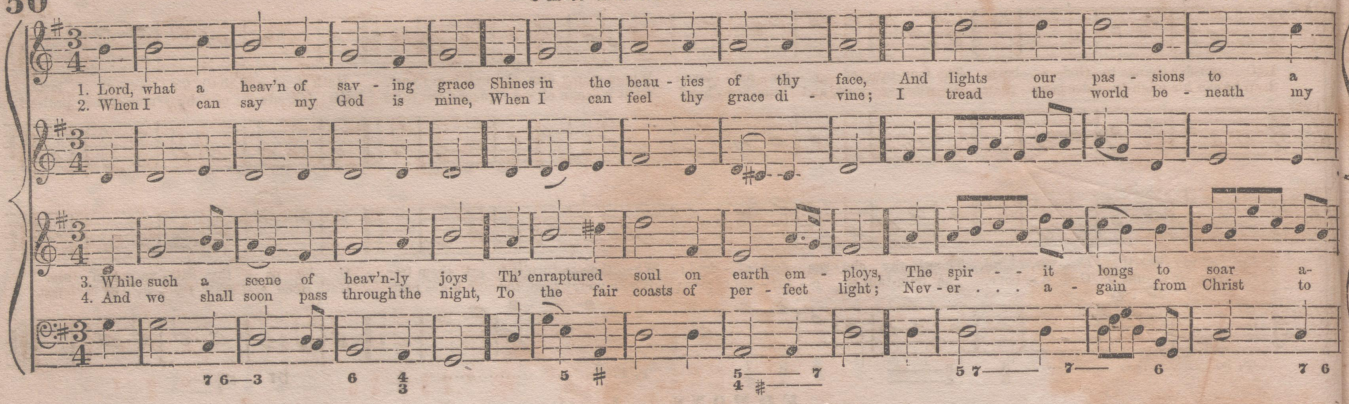
EMMONS. L. M.

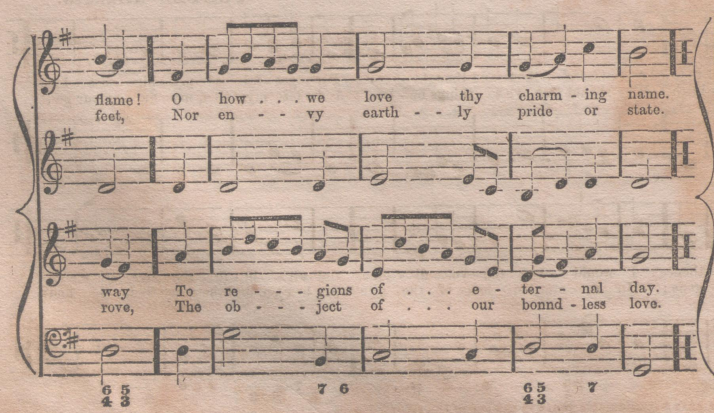
PLEYEL—Arranged.

1. My God, per - mit me not to be A stran-ger to my - self and thee; A - midst a thou-sand thoughts I rove, For - get - ful of my high - est love.
2. Why should my pas-sions mix with earth, And thus de - base my heavenly birth? Why should I cleave to things be - low, And let my God, my Sa - viour go?
3. Call me a - way from flesh and sense; One sov-'reign word can draw me thence; I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.
4. Be earth, with all her scenes withdrawn; Let noise and van - i - ty be gone; In se - cret si - lence of the mind My heaven, and there my God, I find

CAWTHORN. L. M.

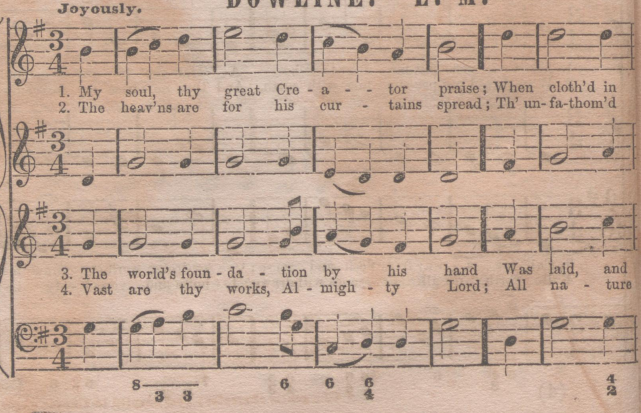
ZINCETI.





Joyously.

DOWLINE. L. M.



his ce - les - tial rays, He in full ma - jes - ty ap - pears, And like a robe his glo - ry wears.
deep he makes his bed; Clouds are his char - iot when he flies On wing - - ed storms a - cross the skies.

must for - ev - er stand: Thy wis - dom and thy love we see; The spa - - cious earth is full of thee.
rests up - on thy word; And the whole race of crea - tures stand, Wait - ing their por - tion from thy hand.

"CLOSING DAY." L. M.*

Metrical chant.

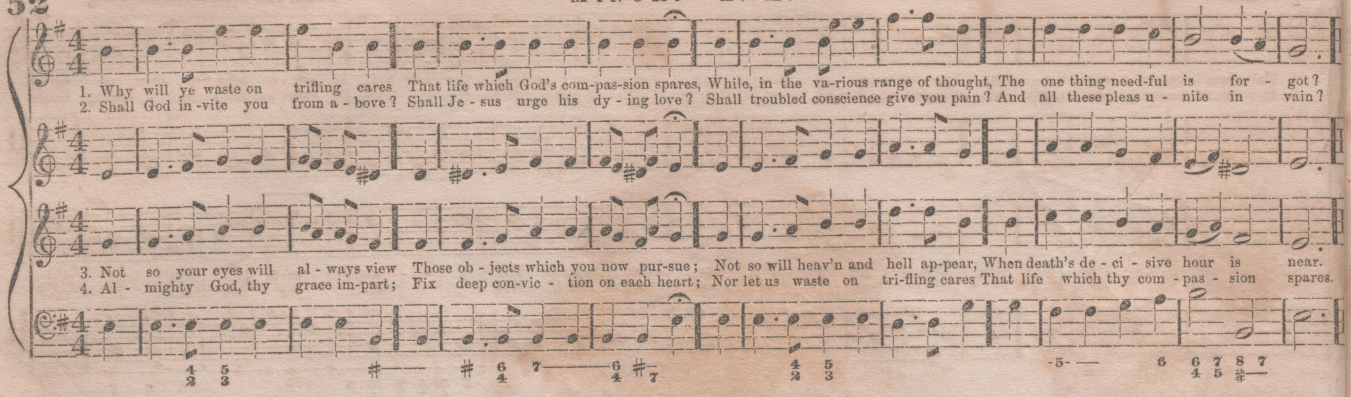
H.

1. How sweet the hour of clos - ing day, When all is peaceful and se - rene, And when the sun, with cloud-less ray, Sheds mel - low lus - tre o'er the scene!
2. Such is the Christian's part - ing hour; So peaceful - ly he sinks to rest; When faith, endued from heav'n with pow'r, Sus-tains and cheers his lan - guid breast.

3. Mark but that ra-diance of his eye, That smile up - on his wast- ed cheek: They tell us of his glo - ry nigh, In lan-guage that no tongue can speak.
4. A beam from heav'n is sent to cheer The pil - grim on his gloomy road; And an - gels are at - tend-ing near, To bear him to their bright a - bode.

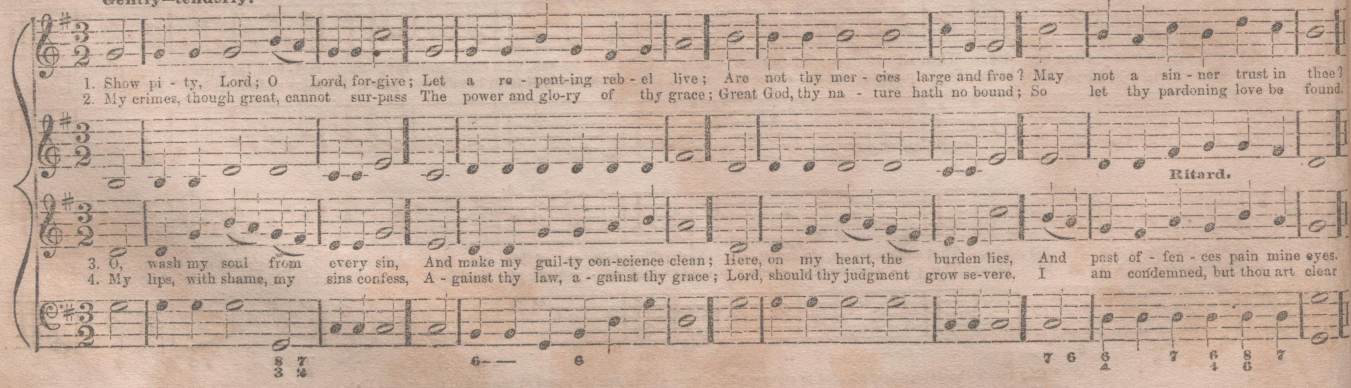
* Of a gentle character; best adapted to stanzas which have a considerable pause at the end of the second line.

MINOR. L. M.



COLBURN. L. M.

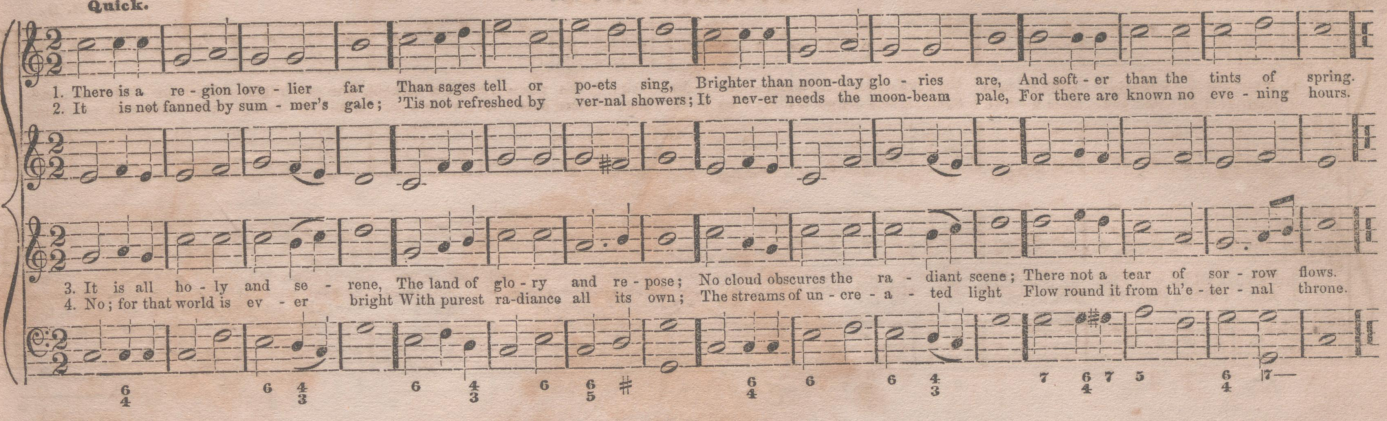
Gently—tenderly. W. B. B.



HAUPTMANN. L. M.

Quick.

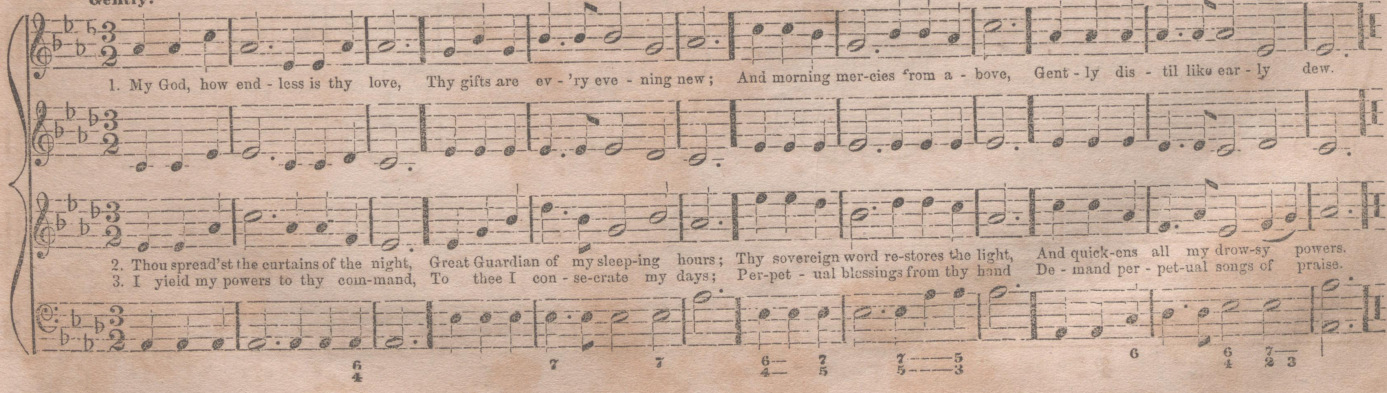
From the Mendelssohn Coll.



SHUSHAN. L. M.

Gently.

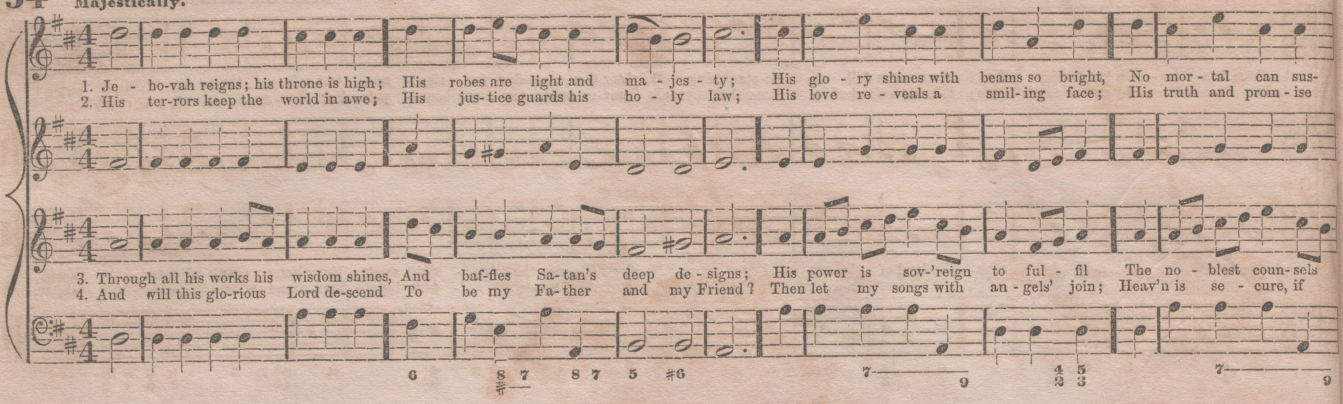
From the Psalmodist.

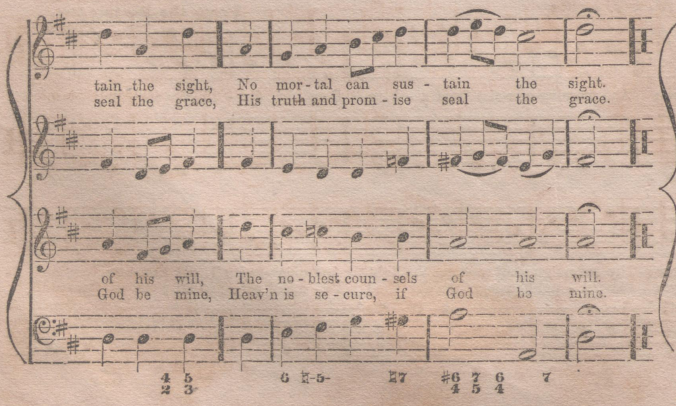


54 Majestically.

ADDISON. L. M.

W. B. B.

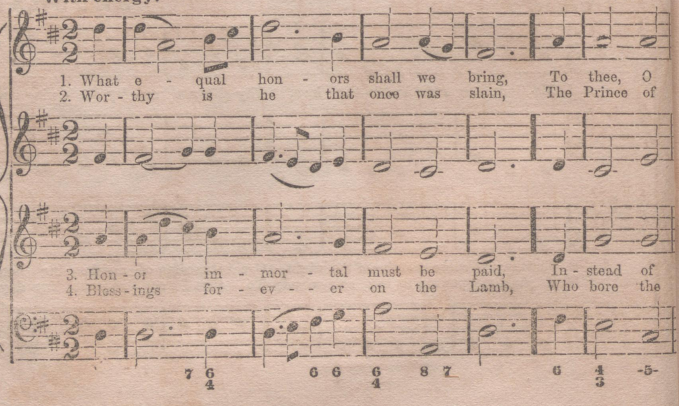




With energy.

EUROTAS. L. M.

H.



Lord our God, the Lamb, When all the notes that an - gels sing Are far in - fe - rior to thy name'?
life, that groaned and died, Wor - thy to rise, and live and reign At his al - migh - ty Fa - ther's side.

scan - dal and of scorn; While glo - - ry shines a - round his head, He wears a crown with - out a thorn.
curse for wretch - ed man! Let an - - gels sound his sa - - cred name, And ev - 'ry crea - ture say, "A - men."

FILLMORE. L. M.

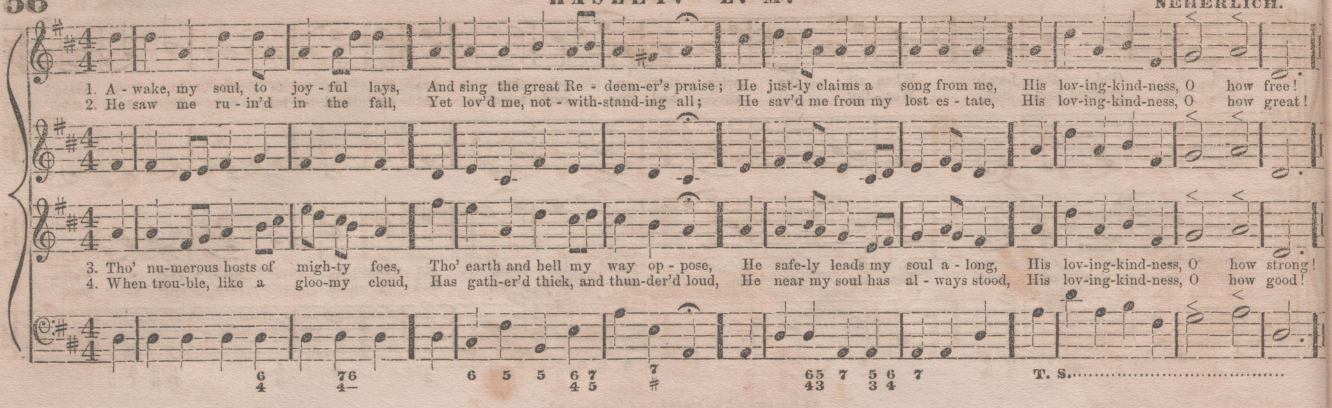
STANLEY—Arranged.

1. My dear Re - deemer and my Lord, I read my du - ty in thy word; But in thy life the law ap - pears, Drawn out in liv - ing char - ac - ters.
2. Such was thy truth, and such thy zeal, Such def-'rence to thy Fa - ther's will, Such love, and meekness so di - vine, I would transcribe, and make them mine.

3. Cold mountains and the midnight air Witnessed the fer - vor of thy prayer; The des - ert thy temp-ta - tions knew, Thy con - flict and thy vic - tory too.
4. Be thou my pattern; make me bear More of thy gra - cious im - age here; Then God, the Judge, shall own my name A - mong the fol-lowers of the Lamb.

HASLET. L. M.

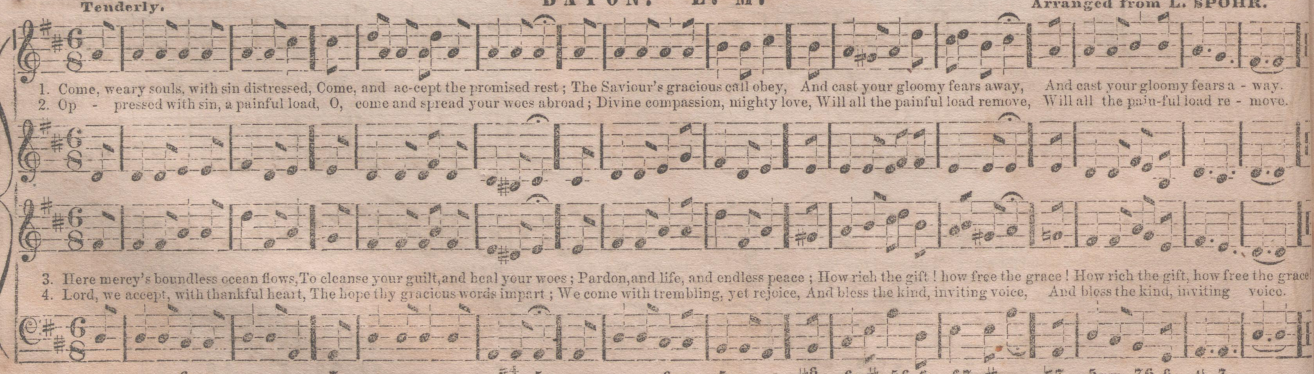
NEHERLICH.



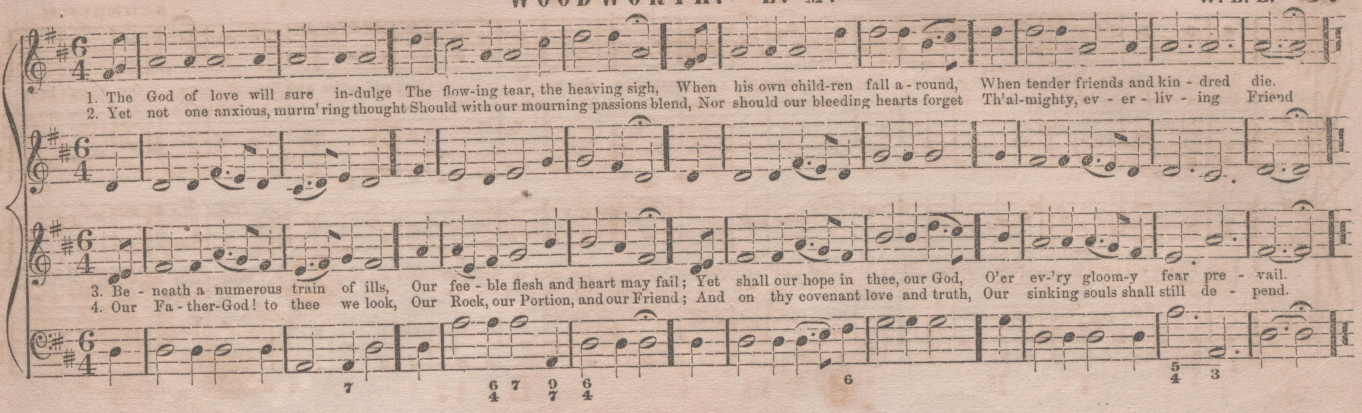
BATON. L. M.

Tenderly.

Arranged from L. SPOHR.

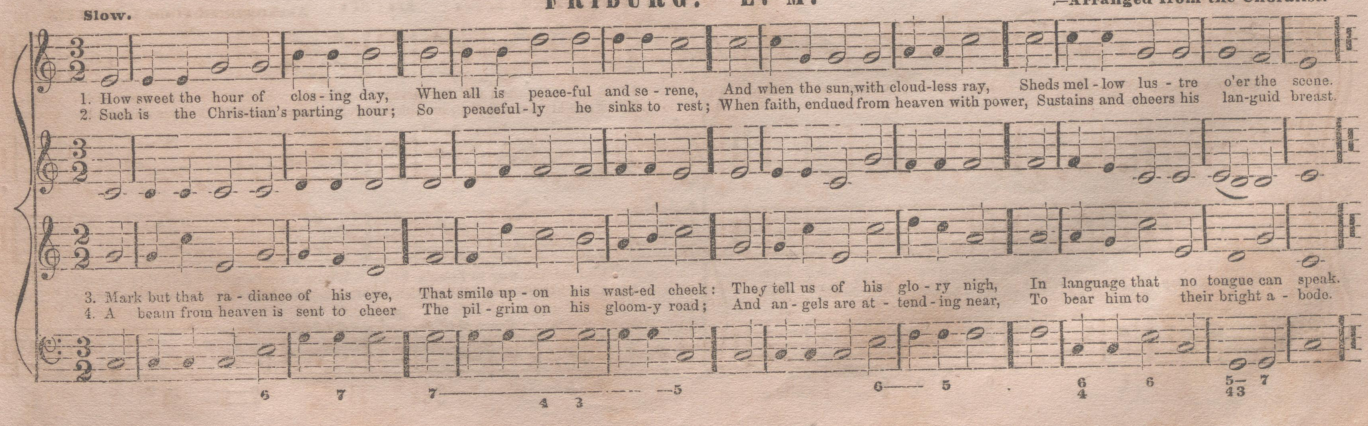


WOODWORTH. L. M.



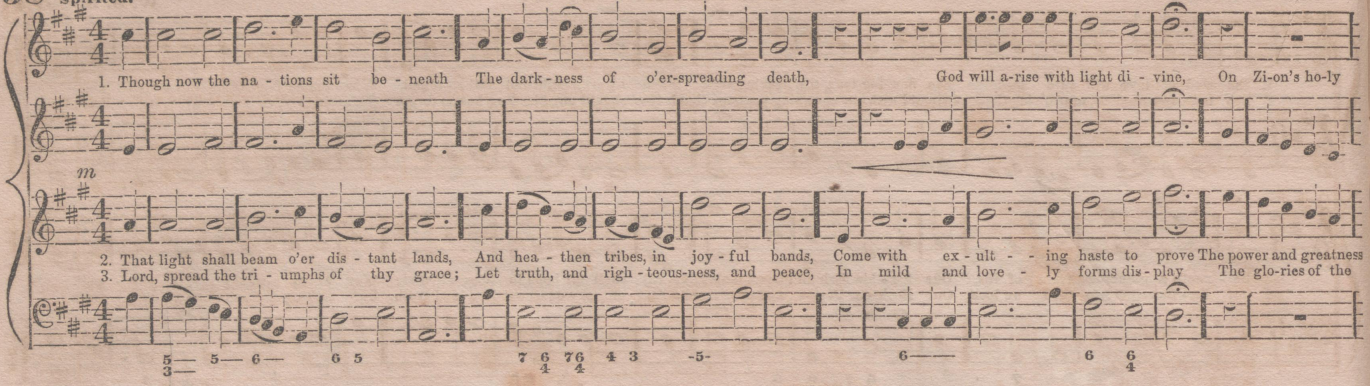
FRIBURG. L. M.

—Arranged from the Choralist.

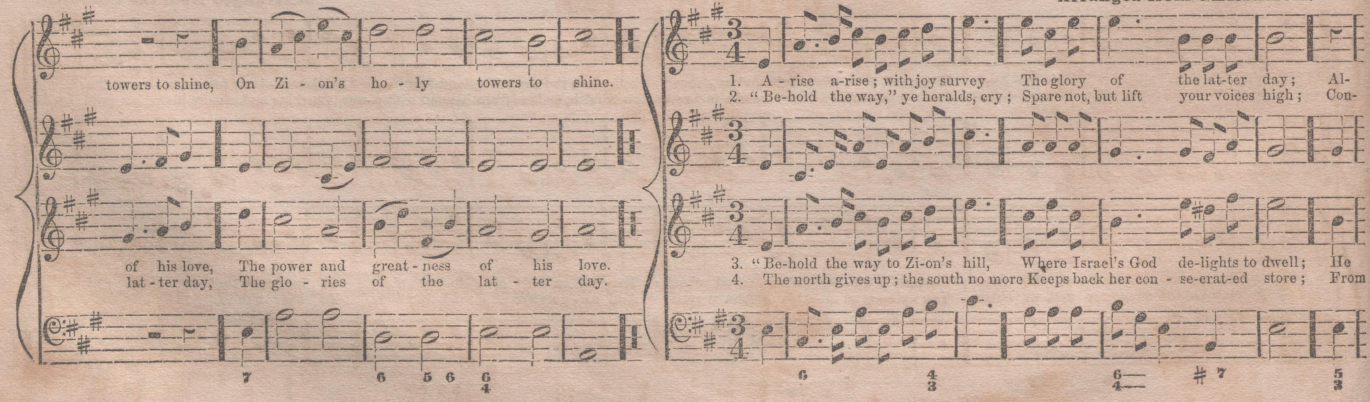


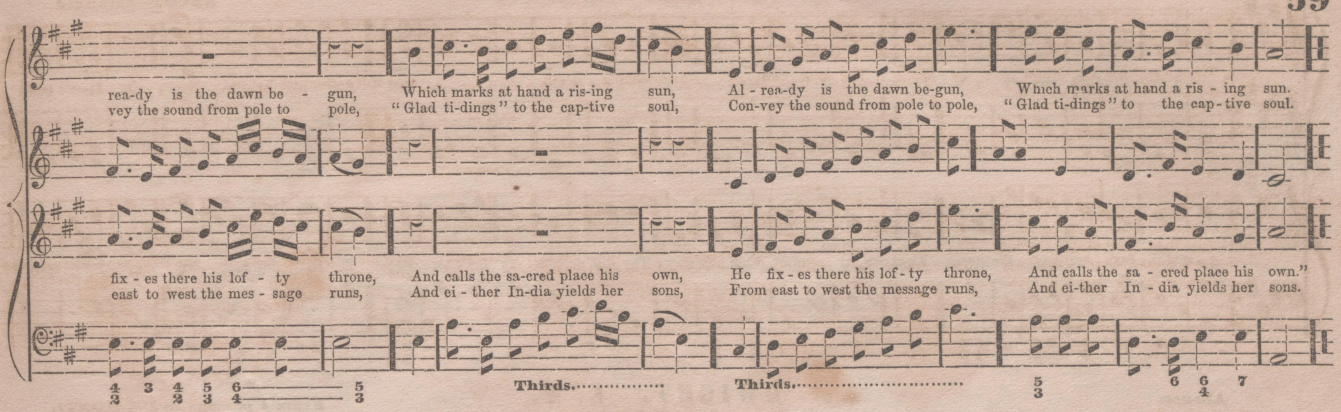
58 Spirited.

ASHTON. L. M.



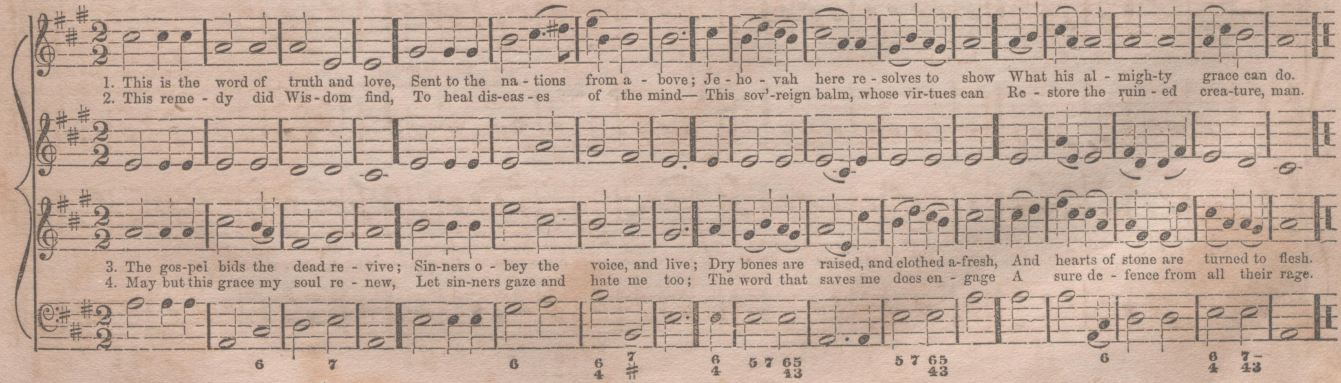
ALBEMARLE. L. M. Arranged from GERSBACH.




rea-dy is the dawn be - gun, Which marks at hand a ris-ing sun, Al - rea-dy is the dawn be-gun, Which marks at hand a ris - ing sun.
vey the sound from pole to pole, "Glad ti-dings" to the cap-tive soul, Con-vey the sound from pole to pole, "Glad ti-dings" to the cap-tive soul.
fix - es there his lof - ty throne, And calls the sa-cred place his own, He fix - es there his lof-ty throne, And calls the sa - cred place his own."
east to west the mes - sage runs, And ei - ther In-dia yields her sons, From east to west the message runs, And ei-ther In - dia yields her sons.
Thirds.
Thirds.

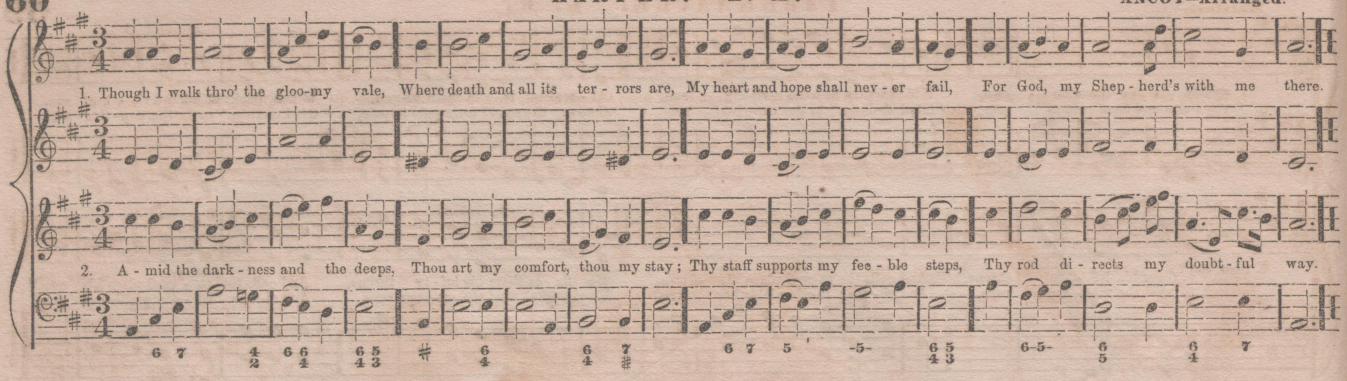
GARDNER. L. M.

H.


1. This is the word of truth and love, Sent to the na - tions from a - bove; Je - ho - vah here re - solves to show What his al - migh-ty grace can do.
2. This reme - dy did Wis-dom find, To heal dis-eas - es of the mind— This sov'-reign balm, whose vir-tues can Re - store the ruin - ed crea-ture, man.
3. The gos-pel bids the dead re - vive; Sin-ners o - bey the voice, and live; Dry bones are raised, and clothed a-fresh, And hearts of stone are turned to flesh.
4. May but this grace my soul re - new, Let sin-ners gaze and hate me too; The word that saves me does en - gage A sure de - fence from all their rage.

HARPER. L. M.

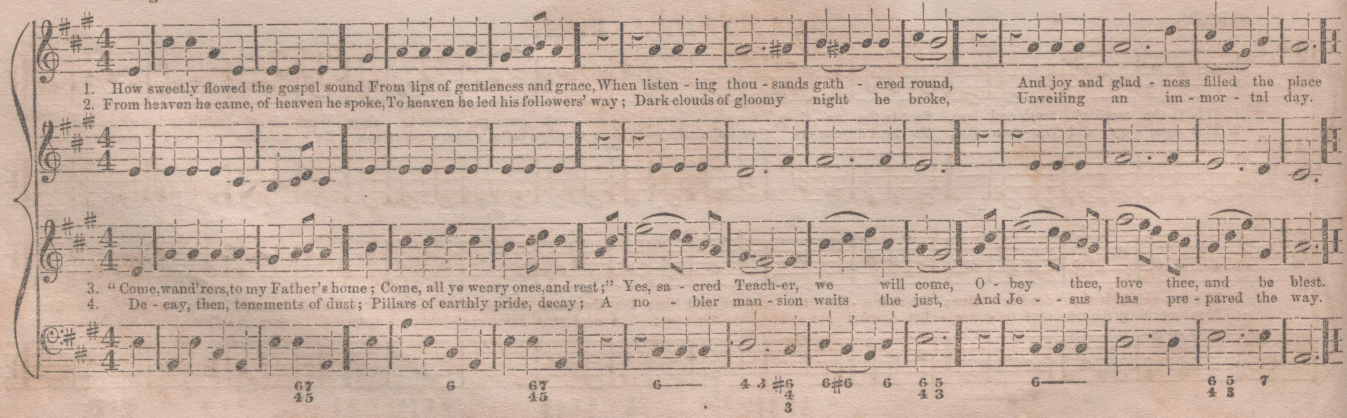
ANCOT—Arranged.



DWIGHT. L. M.

Allegro.

From a passage in DE MONTI.



TABERNACLE. L. M.

Maestoso.

1. Zi - on, a-wake! thy strength re-new, Put on thy robes of beau-teous hue; Church of our God! a-rise and shine, Bright with the beams of truth di - vine.

2. Soon shall thy radiance stream a - far, Wide as the hea - then na - tions are; Gentiles and kings thy light shall view; All shall ad - mire and love thee too.

Put on thy robes of

ACKWORTH. L. M.

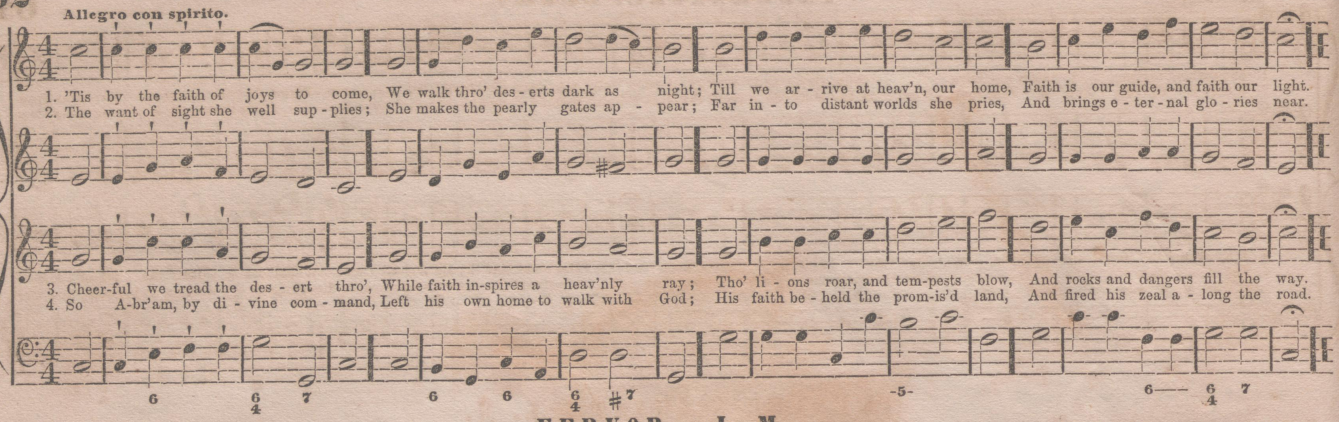
H.

Moderato.

1. Je - sus thy boundless love to me No thought can reach, no tongde de - clare; U - nite my thankful heart to thee, And reign without a ri - val there.
2. Thy love, how cheering is its ray! All pain be - fore its pres-ence flies; Care, an-guish, sor-row, melt a - way Wher-e'er its heal-ing beams a - rise.
3. O, let thy love my soul in-flame, And to thy ser - vice sweetly bind; Transfuse it through my in-most frame, And mould me whol-ly to thy mind.
4. Thy love, in sufferings, be my peace; Thy love, in weakness, make me strong; And, when the storms of life shall cease, Thy love shall be in heav'n my song.

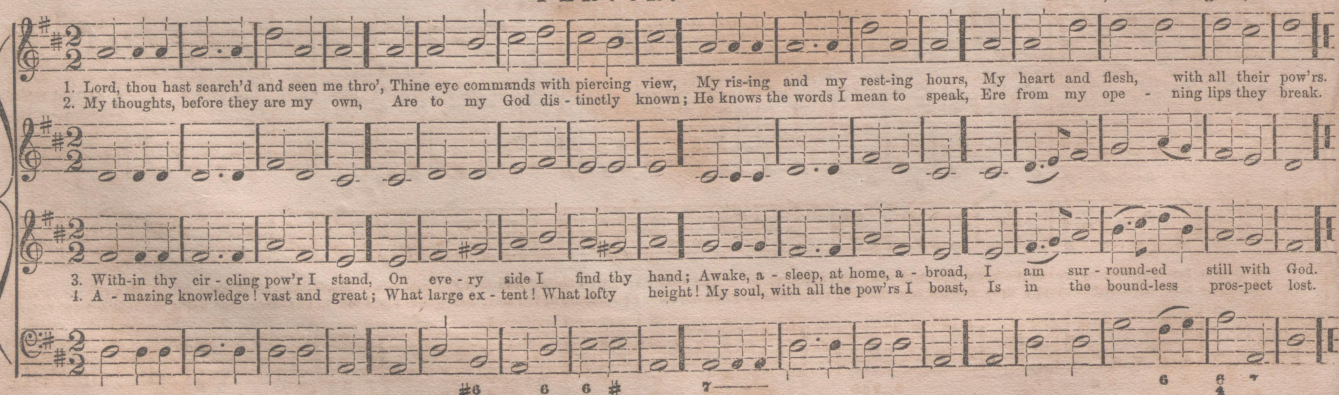
HERTONVILLE. L. M.

Allegro con spirito.



FERVOR. L. M.

DOTY, of Bennington, Vt.



SHEPHERD. L. M.

1. Thou whom my soul ad - mires a - bove All earth-ly joy, and earthly love— Tell me, dear Shepherd! let me know—Where do thy sweet-est pas-tures grow.
2. Where is the sha - dow of that rock, That from the sun de - fends thy flock? Fain would I feed a - mong thy sheep—A - mong them rest, a - mong them sleep.
3. Why should thy bride ap - pear like one That turns a - side to paths un-known? My con-stant feet would nev-er rove—Would nev-er seek an - oth-er love.
4. The foot - steps of thy flock I see; Thy sweet-est pas - tures com - fort me; A won-drous feast thy love pre-pares, Bought with thy wounds, and groans, and tears.

CHESTER'S CHANT. L. M.

W. B. B.

1. Come, blessed Spirit! source of light, Whose power and grace are unconfined, Dispel the gloomy shades of night—The thicker darkness of the mind, The thicker darkness of the mind.
2. To mine illumined eyes display The glorious truth thy word reveals; Cause me to run the heavenly way, Thy book unfold and loose the seals, Thy book unfold and loose the seals.
3. Thine inward teachings make me know The mysteries of redeeming love, The vanity of things below, And excellence of things above, And excellence of things a - bove.
4. While thro' this dubious maze I stray, Spread, like the sun, thy beams abroad, To show the dangers of the way, And guide my feeble steps to God, And guide my feeble steps to God.

The thicker dark-ness of the mind.

Metrical chant.

CHEEVER'S CHANT. L. M.

*

1. Hap - py the man whose cautious feet Shun the broad way where sin - ners go; Who hates the place where atheists meet, And fears to talk as scof - fers do.
2. He loves t' employ his morning light A - mong the sta-tutes of the Lord; And spends the wakeful hours of night, Pleased with the wonders of his word.
3. He, like a plant by gen-tle streams, Shall flourish in im - mor - tal green; And heaven will shine with mildest beams On ev - 'ry work his hands be - gin.
4. But sin - ners find their counsels crossed; As chaff be-fore the tem - pest flies, So shall their hopes be blown and lost, When the last trum-pet shakes the skies.

Gently.

THE REFRESHING. L. M.

H.

1. As show'rs on meadows new-ly mown, Our God shall send his Spirit down; E - ter-nal Source of grace divine, What soul-refresh-ing drops are thine!
2. That heavenly in - fluence let us find In ho - ly si - lence of the mind, While every grace main-tains its bloom, Dif - fusing wide its rich per - fume.
3. Nor let these blessings be con-fined To us, but poured on all mankind, Till earth's rude wastes in verdure rise, And E-den's beauty greet her eyes.

DUMBARTON. L. M.

1. Je - sus, where'er thy peo-ple meet, There they behold thy mer - cy-seat; Wher-e'er they seek thee, thou art found, And ev - 'ry place is hallowed ground.
2. For thou, with - in no walls con - fined, Dost dwell with - in the hum-ble mind; Such ev - er bring thee where they come, And, go - ing, take thee to their home.
3. Great Shepherd of thy cho - sen few, Thy form-er mer- cies here re - new; Here, to our wait - ing hearts, pro-claim The sweet - ness of thy sav-ing name.

DENHOLM. L. M.

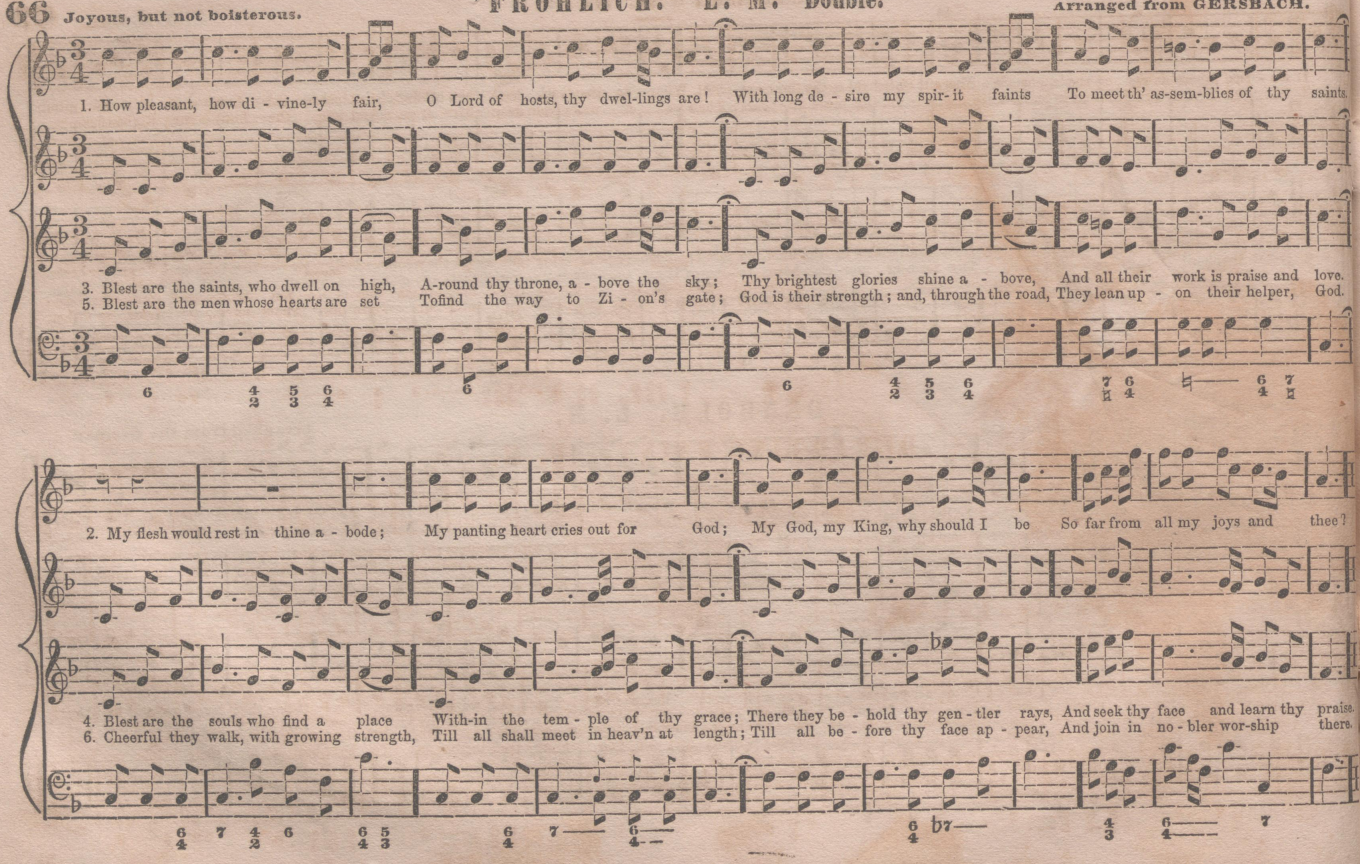
Moderato. Arranged from the German.

1. How sweet - ly flowed the gos - pel sound From lips of gen-tle-ness and grace, When listening thou - sands gathered round, And joy and gladness filled the place!
2. From heaven he came, of heaven he spoke, To heaven he led his followers' way; Dark clouds of gloom - y night he broke, Un-veil-ing an im - - mor - - - tal day.
3. "Come, wanderers, to my Fa-ther's home; Come, all ye wea - ry ones, and rest;" Yes, sacred Teach - er, we will come, O-bey thee, love thee, and be blest.
4. De - cay, then, ten - e - ments of dust; Pil - lars of earth - ly pride, de - cay: A nobler man - sion waits the just, And Jesus has prepared the way.

66 **Joyous, but not boisterous.**

FRÖHLICH. L. M. Double.

Arranged from GERSBACH.



CABOT. L. M.

1. Bu - ried in shadows of the night We lie, till Christ re- stores the light; Till he de - scends to heal the blind, And chase the dark - ness of the mind.
2. Our guil-ty souls are drowned in tears, Till his a - ton-ing blood ap - pears; Then we a - wake from deep dis - tress, And sing the Lord our Right-eous-ness.
3. Je - sus beholds where Sa-tan reigns, And binds his slaves in hea - vy chains; He sets the prisoners free, and breaks The i - - ron bond - age from our necks.
4. Poor, helpless worms in thee pos - sess Grace, wisdom, power, and righteousness; Thou art our migh-ty All, and we Give our whole selves, O Lord, to thee.

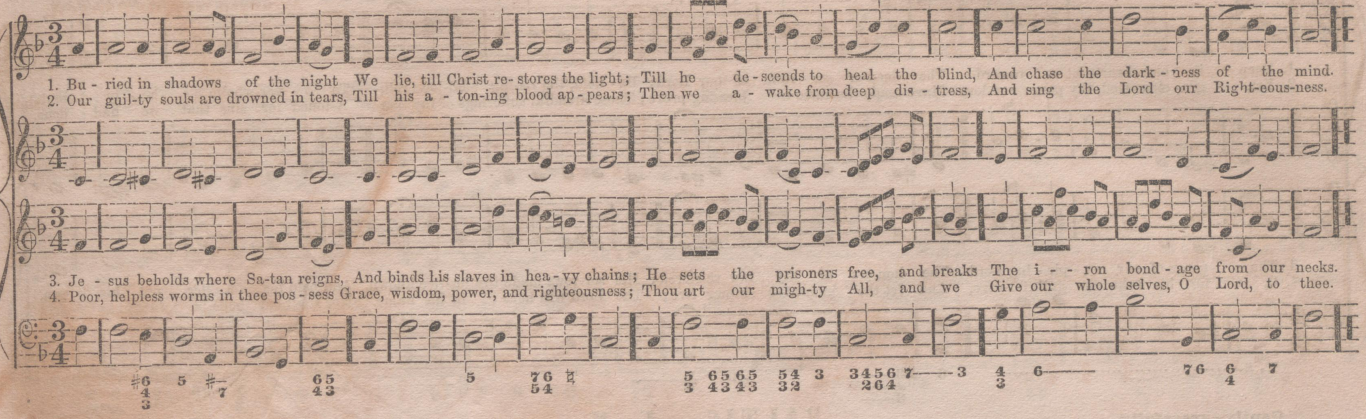
DEPARTING SAINT. L. M.

MS. of I. HINMAN.

Dolce

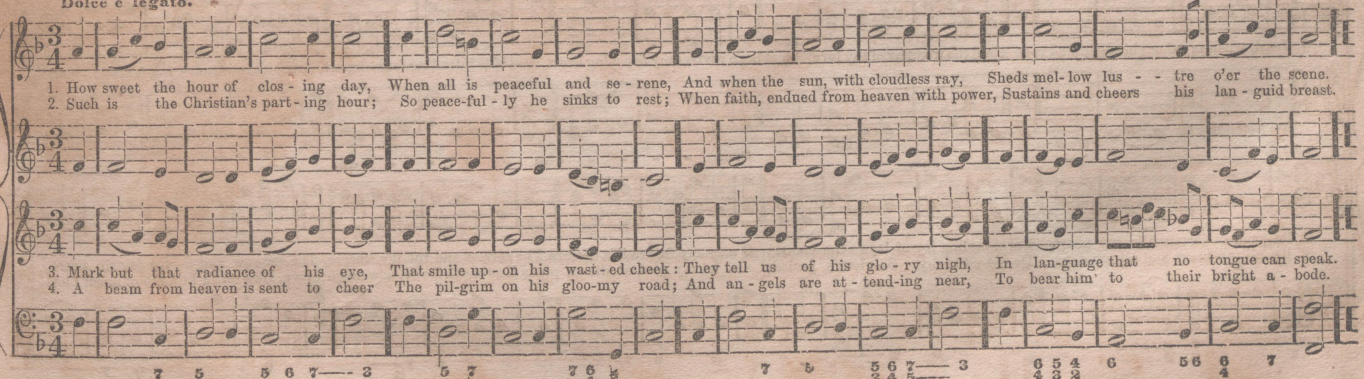
1. When all is peaceful and se - rene, And when the sun, with cloudless ray, Sheds mel- low lus - - tre o'er the scene.
2. peace-ful - ly he sinks to rest; When faith, endued from heaven with power, Sustains and cheers his lan - guid breast.
3. Mark but eye, That smile up - on his wast - ed cheek: They tell us of his glo - ry nigh, In lan-guage that no tongue can speak.
4. A beam from to cheer The pil-grim on his gloo-my road; And an - gels are at - tend-ing near, To bear him to their bright a - bode.

CABOT. L. M.



DEPARTING SAINT. L. M.

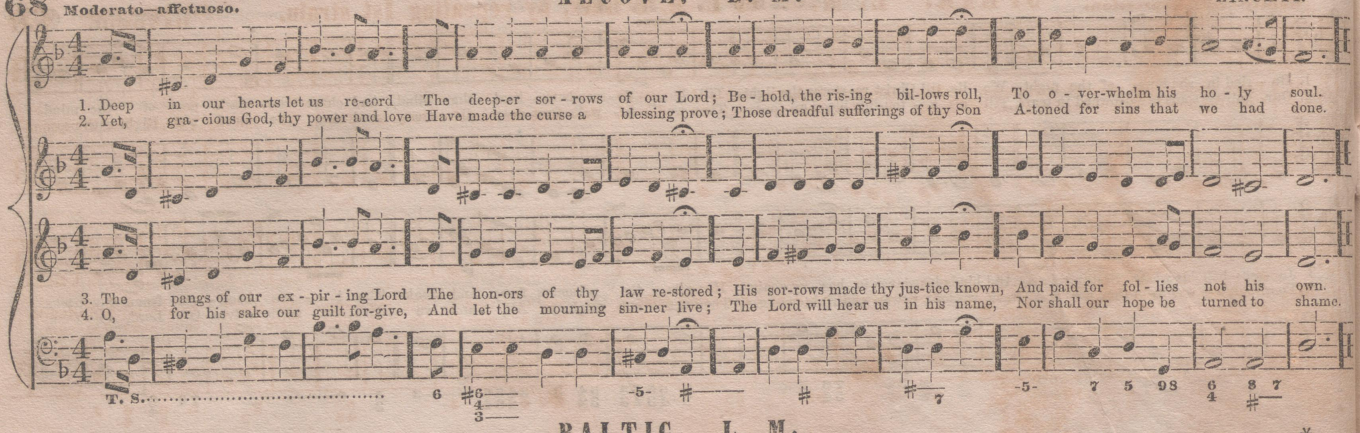
MS. of I. HINMAN.



68 Moderato—affetuoso.

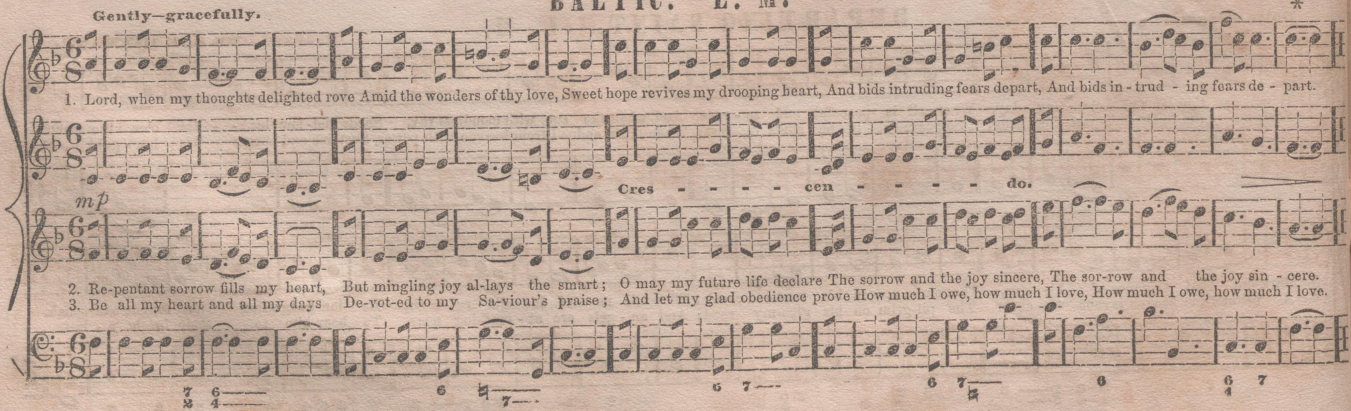
ALCOVE. L. M.

ZINCETI.



BALTIC. L. M.

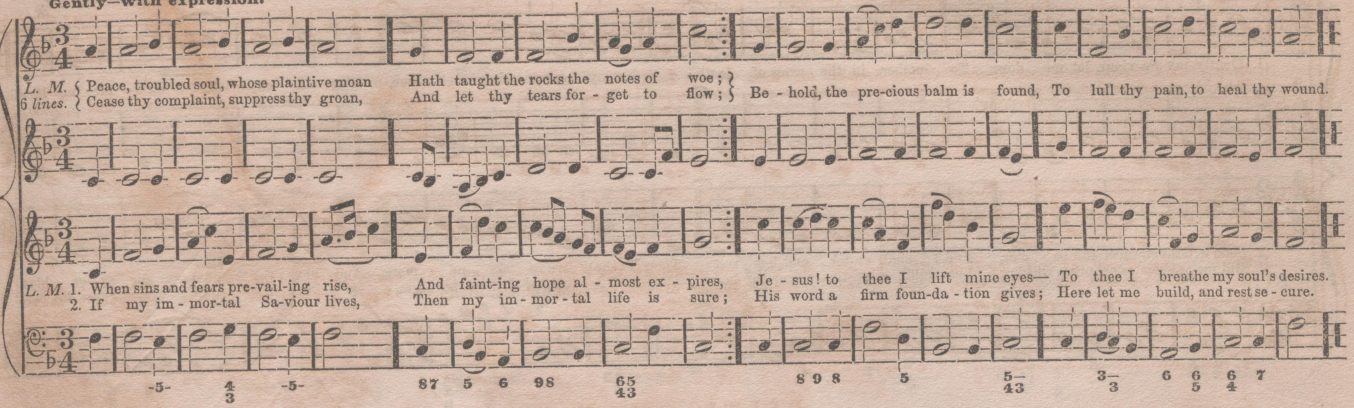
Gently—gracefully.



Gently—with expression.

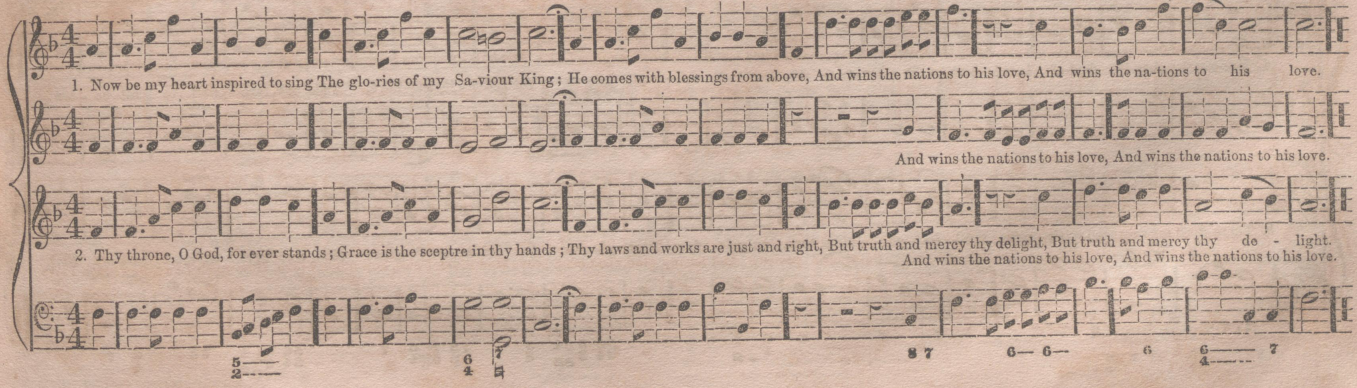
SPEAR. L. M. Or L. M. 6 lines, by repeating 1st strain.

Arranged from HANDEL.



EVORA. L. M.

Arranged from KIRNBERGER.



BISSEL. L. M.

Gently.

1. Gently, my Sa-viour, let me down, To slumber in the arms of death; I rest my soul on thee a - lone, E'en till my last ex - pir-ing breath.
2. Soon will the storm of life be o'er, And I shall en-ter end-less rest; There I shall live to sin no more, And bless thy name, for ev-er blest.
3. Bid me pos-sess sweet peace within; Let childlike pa-tience keep my heart; Then shall I feel my heaven be - gin, Be - fore my spir - it hence de - part.

LOCKWOOD. L. M.

Spirited.

4. Has-ten thy char-iot, God of love! And fetch me from this world of woe; I long to reach those joys a - bove, And bid fare - well to all be - low.
5. There shall my raptured spirit raise Still loud-er notes than an-gels sing—High glo-ries to Im-man-uel's grace— My God, my Sa-viour, and my King!

T. S.

FIRMAMENT. L. M. Double.

Maestoso con spirito.

1. The spacious fir-ma - ment on high, With all the blue, e-the-real sky, And spangled heavens, a shining frame, Their great Ori-gi-nal pro - claim. Th' unwearied sun, from

mf *p*

1. The spacious fir-ma - ment on high, With all the blue, e-the-real sky, And spangled heavens, a shining frame, Their great Ori-gi - nal proclaim, Th' un-wearied sun, from day to
2. Soon as the evening shades prevail, The moon takes up the wondrous tale, And nightly, to the listening earth, Repeats the sto-ry of her birth: While all the stars that round her
pp 3. What though, in solemn silence, all Move round this dark terrestrial ball? What though no real voice, nor sound, Amid their radiant orbs is found? In reason's ear they all re-

Th' un-wearied sun, from

T. S. T. S.

day to day, Does his Creator's power display, And publishes to ev-'ry land The work of an almighty hand, The work of an al - migh - ty hand.

Cres - - - - - - - cen - - - - - - - do. . . . .

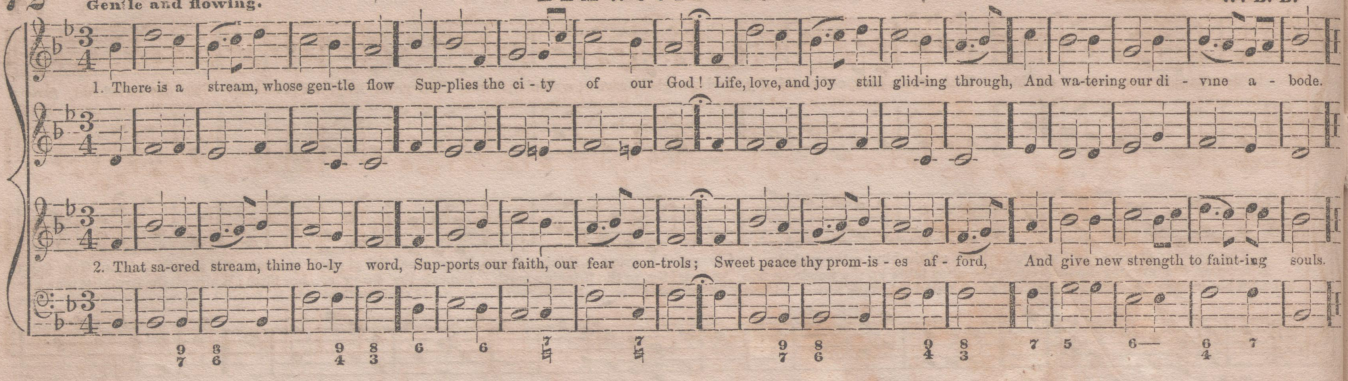
day, Does his Cre-a - tor's power display, And publishes to ev-'ry land The work of an almighty hand, The work of an al - migh - ty hand.
burn, And all the planets in their turn, Con - firm the tidings, as they roll, And spread the truth from pole to pole, And spread the truth from pole to pole.
joice, And ut - ter forth a glorious voice; For ev-er singing, as they shine, "The hand that made us is divine," "The hand that made us is di - vine."

day to day, Does his Cre-a - tor's power display;

72

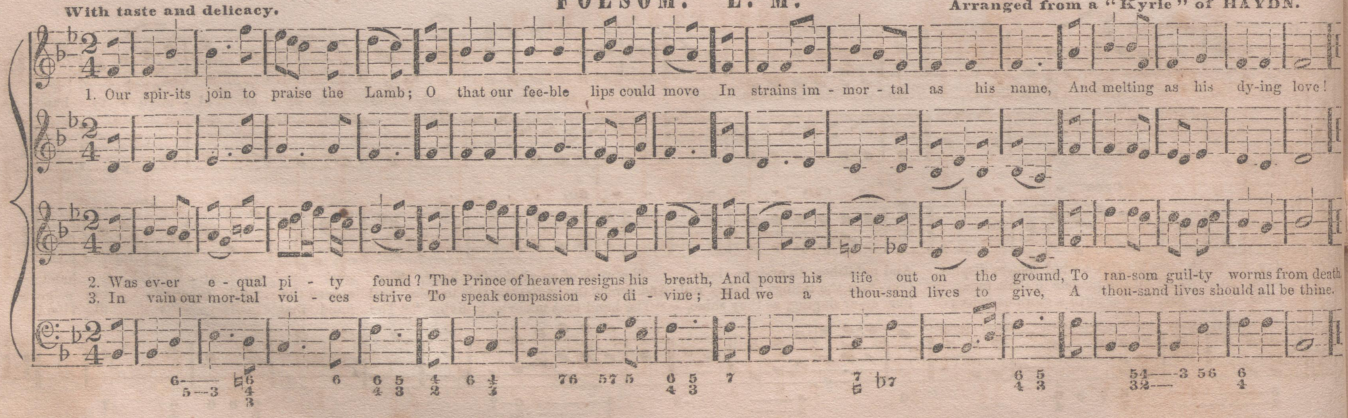
ELMWOOD. L. M.

Gentle and flowing. W. B. B.



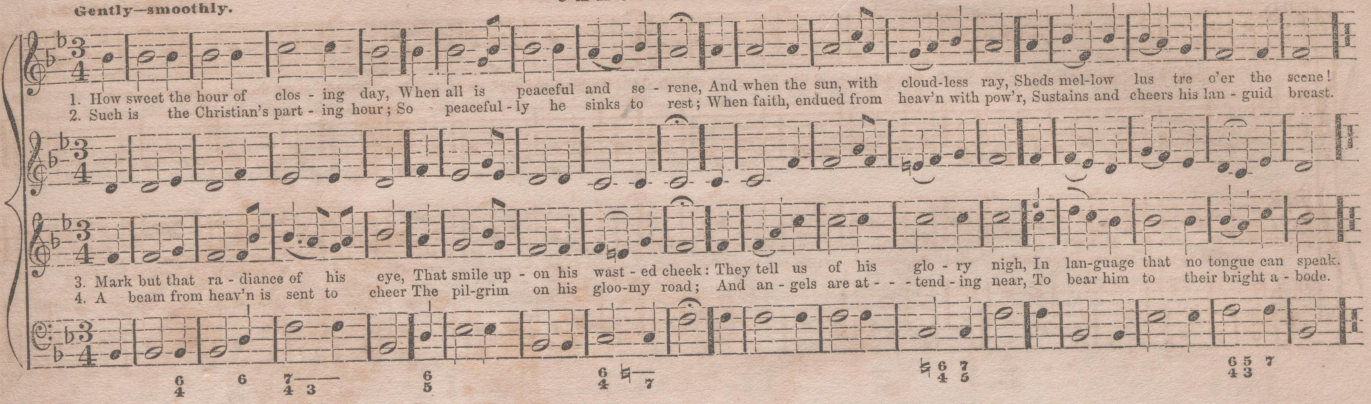
FOLSOM. L. M.

With taste and delicacy. Arranged from a "Kyrie" of HAYDN.



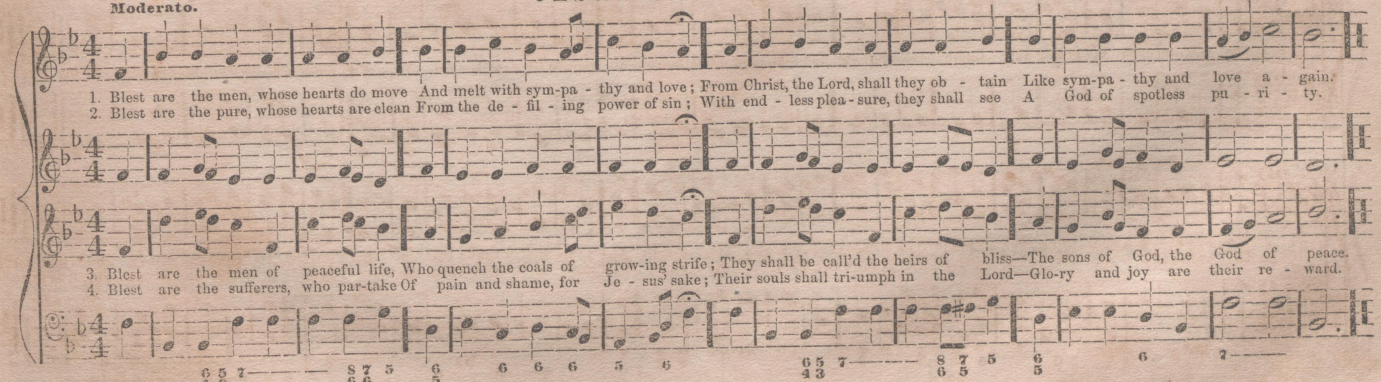
CALVIN. L. M.

Gently—smoothly.



CASTLETON. L. M.

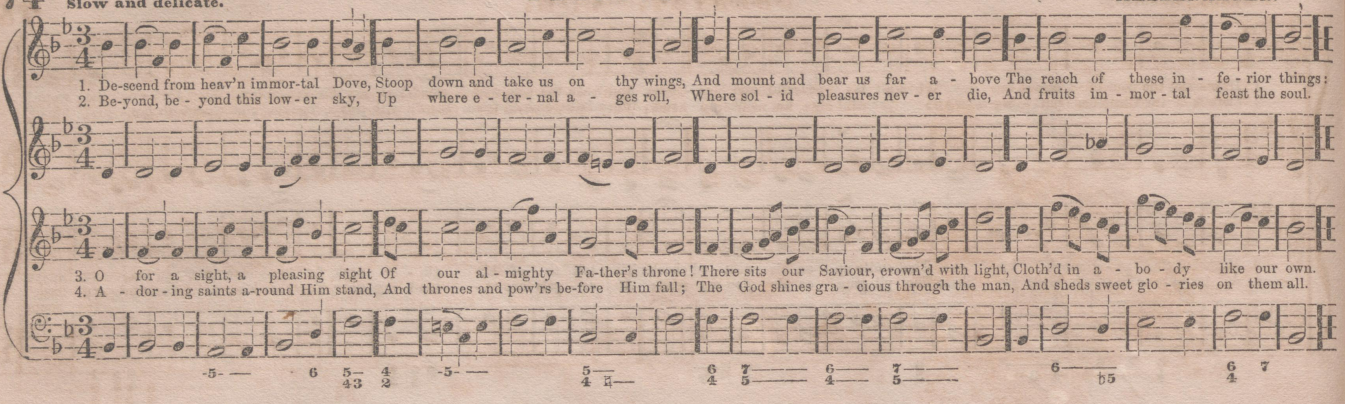
Moderato.



74 **Slow and delicate.**

DEGROOT. L. M.

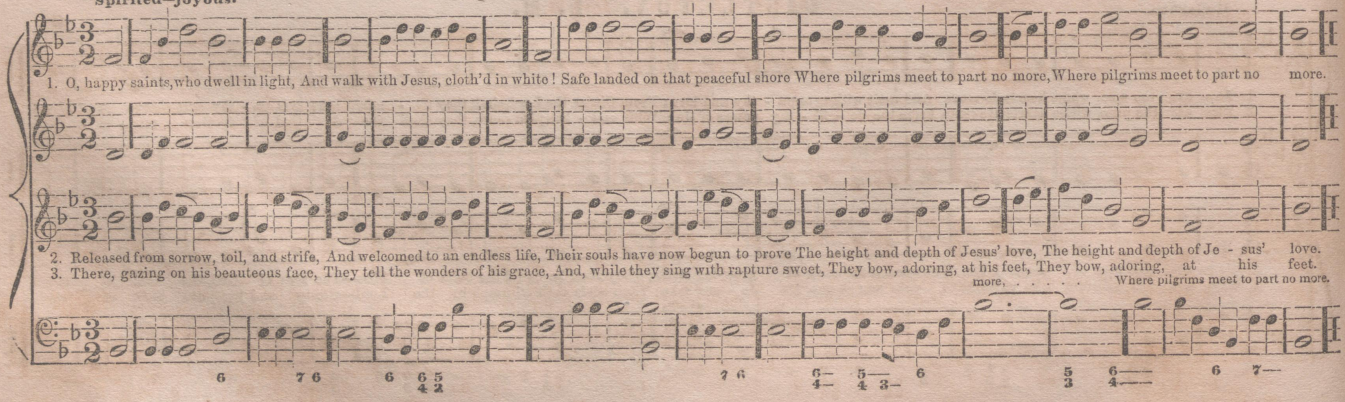
HELLENHAGEN.



Spirited—joyous.

DANA. L. M.

W. B. B.



BELLAMY. L. M.

Allegro.

1. Thus far the Lord has led me on; Thus far his power prolongs my days; And ev-'ry evening shall make known Some fresh me-mo-rial of his grace.
2. Much of my time has run to waste, And I, per-haps, am near my home; But he for-gives my fol-lies past; He gives me strength for days to come.

3. I lay my bo-dy down to sleep; Peace is the pil-low for my head; While well-ap-pointed an-gels keep Their watch-ful sta-tions round my bed.
4. Thus, when the night of death shall come, My flesh shall rest be-neath the ground, And wait thy voice to break my tomb, With sweet sal-va-tion in the sound.

T. S.

LAVATER. L. M.

Moderato.

1. Je-sus, my all, to heaven is gone— He whom I fix my hopes up-on; His track I see, and I'll pur-sue The nar-row way, till him I view.
2. This is the way I long have sought, And mourned because I found it not, Till late I heard my Sa-viour say, "Come hith-er, soul, I am the way."

3. Lo! glad I come! and thou, blest Lamb, Shalt take me to thee as I am; My sin-ful self to thee I give: No-thing but love shall I re-ceive.
4. Then will I tell to sin-ners round, What a dear Sa-viour I have found; I'll point to thy re-deem-ing blood And say, "Behold the way to God!"

ABEEL. L. M.

E. LODER.

1. Great God, in - dulge my humble claim; Thou art my hope, my joy, my rest; The glo - ries that com - pose thy name Stand all en - gaged to make me blest.
2. Thou great and good, thou just and wise, Thou art my Fa - ther and my God; And I am thine, by sa - cred ties, Thy son, thy ser-vant, bought with blood.
3. With ear - ly feet I love t' ap-pear A - mong thy saints, and seek thy face; Oft have I seen thy glo - ry there, And felt the power of sov-'reign grace.
4. I'll lift my hands, I'll raise my voice, While I have breath to pray or praise; This work shall make my heart re - joice, And bless the rem-nant of my days.

FINGAL. L. M.

REICHARDT.

1. Re - turn, my rov - ing heart, re - turn, And life's vain shadows chase no more; Seek out some sol - i - tude to mourn, And thy for - sa - ken God im - plore.
2. O thou great God, whose piercing eye Dis - tinctly marks each deep re - treat, In these se - questered hours draw nigh, And let me here thy pres-ence meet.
3. Through all the windings of my heart, My search let heavenly wis-dom guide, And still its ra - diant beams im-part Till all be known and pu - ri - fied.
4. Then let the vis - its of thy love My in-most soul be made to share, Till ev - 'ry grace combine to prove That God has fixed his dwelling there.

CHASE. L. M.

1. Sure the blest Comfor - ter is nigh; 'Tis he sus - tains my fainting heart; Else would my hope for ev - er die, And ev-'ry cheering ray de - part.
2. Whene'er to call the Sa-viour mine, With ar - dent wish my heart as - pires: Can it be less than power di - vine Which an - i - mates these strong desires?

3. And when my cheerful hope can say, I love my God and taste his grace; Lord, is it not thy bliss - ful ray Which brings this dawn of sacred peace?
4. Let thy good Spir-it in my heart For ev - er dwell, O God of love; And light and heavenly peace im - part, Sweet ear-nest of the joys a - bove.

ALLENVILLE. L. M.

Tenderly.

Arranged from HAYDN.

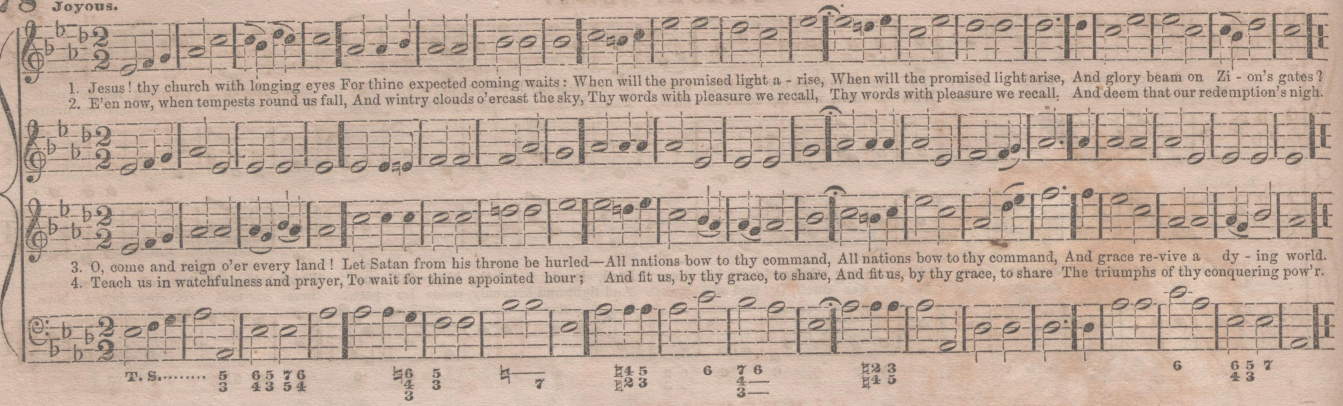
1. He lives! the great Re - deem-er lives! What joy the blest as - su-rance gives! And now, be - fore his Fa - ther, God, He pleads the mer - its of his blood.
2. Re - peat - ed crimes a - wake our fears, And justice, armed with frowns, appears; But in the Sa-viour's love - ly face Sweet mer-cy smiles, and all is peace.

3. Hence, then, ye dark, de - spairing thoughts; A - bove our fears, a - bove our faults, His powerful in - ter - ces - sions rise; And guilt re - cedes, and ter-ror dies.
4. Great Ad - vo - cate, al - migh-ty Friend, On thee our hum-ble hopes de - pend; Our cause can nev - er, nev - er fail, For thou dost plead, and must pre-vail.

78 Joyous.

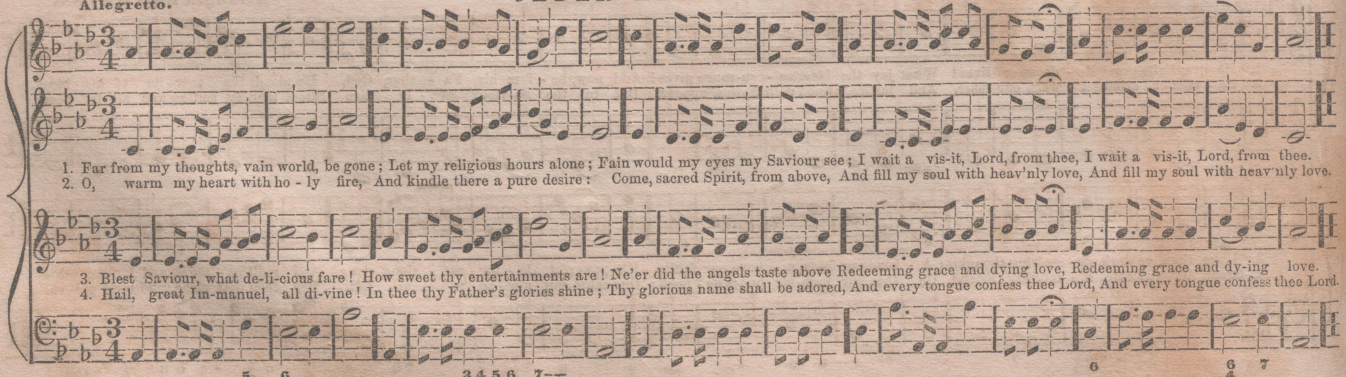
VERY. L. M.

W. B. B.



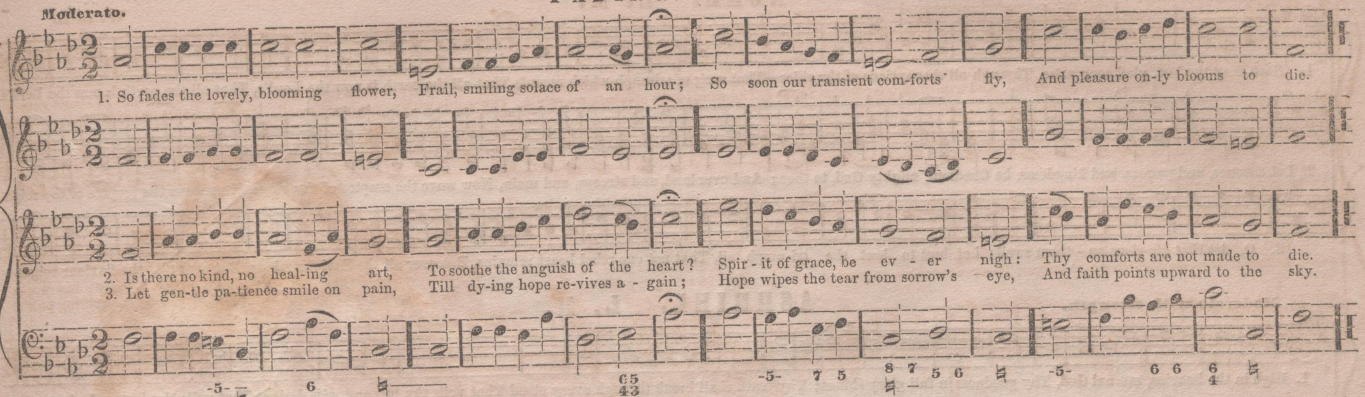
Allegretto.

CEDAR HILL. L. M.



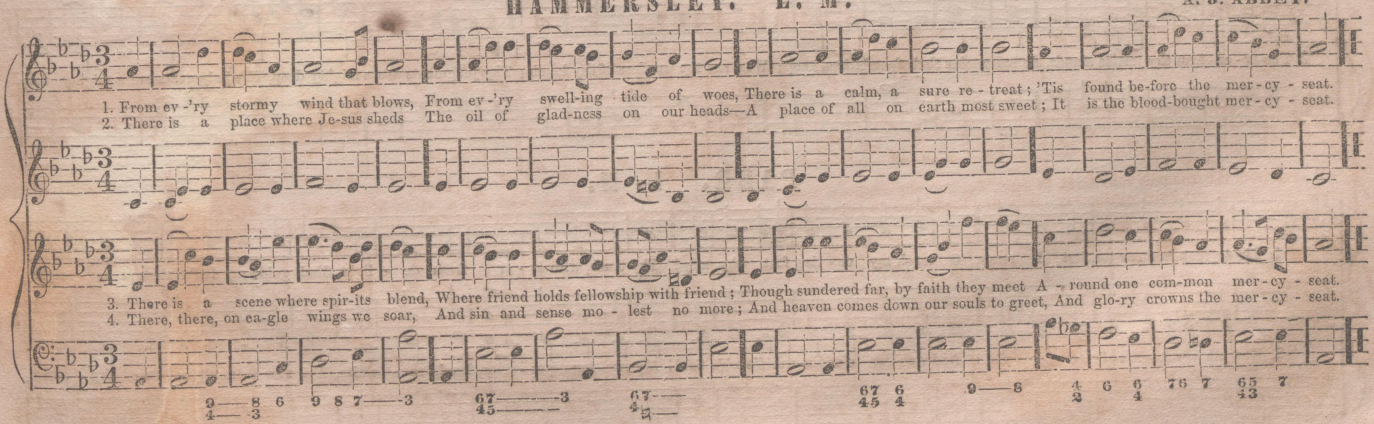
FADING. L. M.

Moderato.



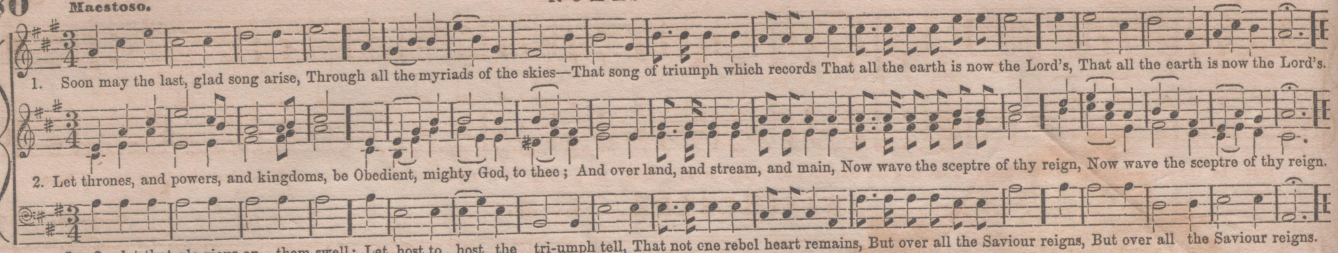
HAMMERSLEY. L. M.

A. J. ABBEY.



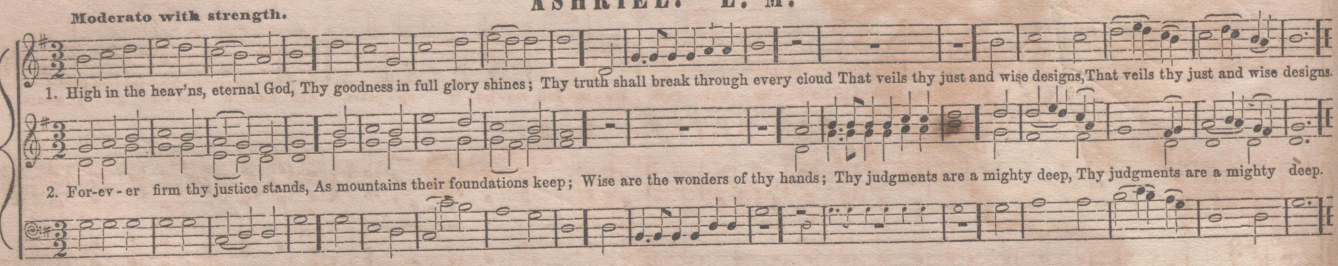
NOEL. L. M.

Maestoso.

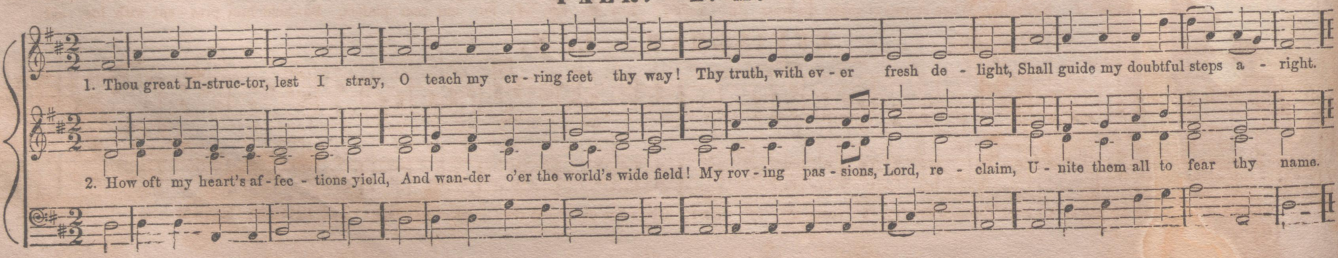


ASHRIEL. L. M.

Moderato with strength.

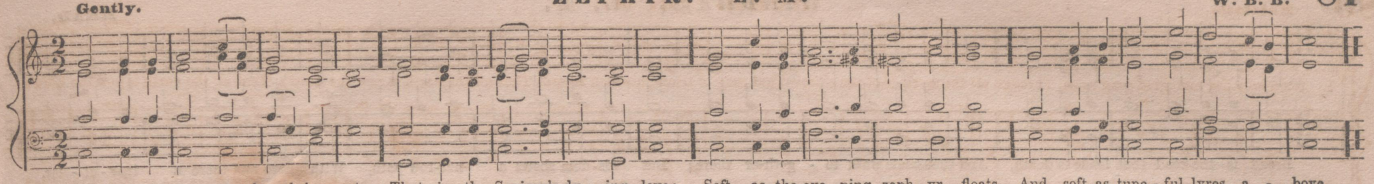


PAER. L. M.



ZEPHYR. L. M.

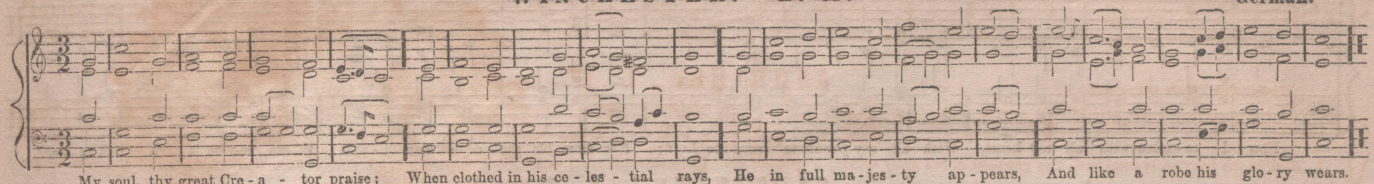
Gently.



Soft be the gen - tly breath-ing notes That sing the Saviour's dy - ing love; Soft as the eve - ning zeph - yr floats, And soft as tune - ful lyres a - bove.

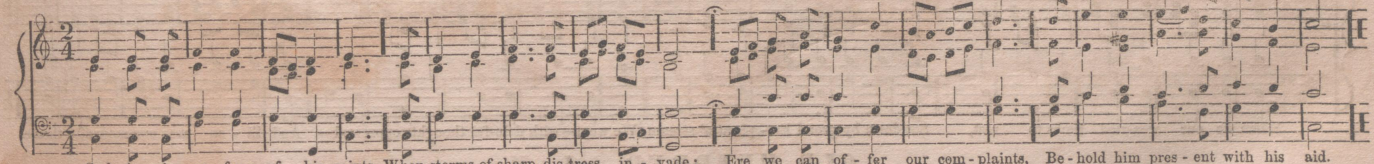
WINCHESTER. L. M.

German.



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

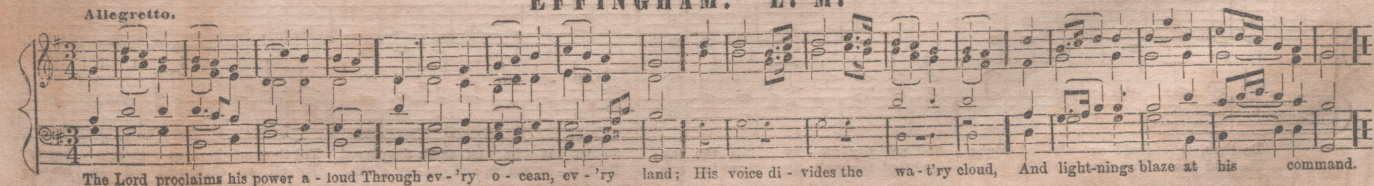
VAN METER. L. M.



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

EFFINGHAM. L. M.

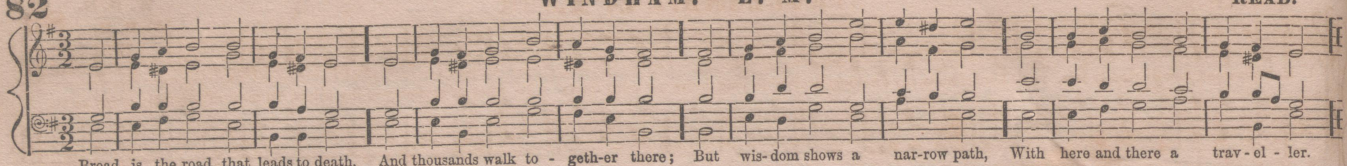
Allegretto.



The Lord proclaims his power a - loud Through ev - 'ry o - cean, ev - 'ry land; His voice di - vides the wa - t'ry cloud, And light-nings blaze at his command.

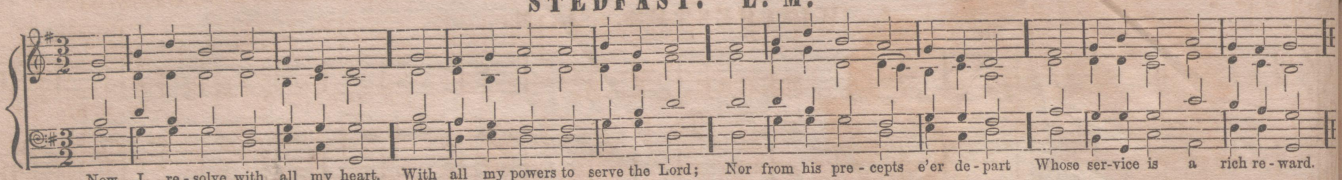
WINDHAM. L. M.

READ.



Broad is the road that leads to death, And thousands walk to - geth-er there; But wis-dom shows a nar-row path, With here and there a trav - el - ler.

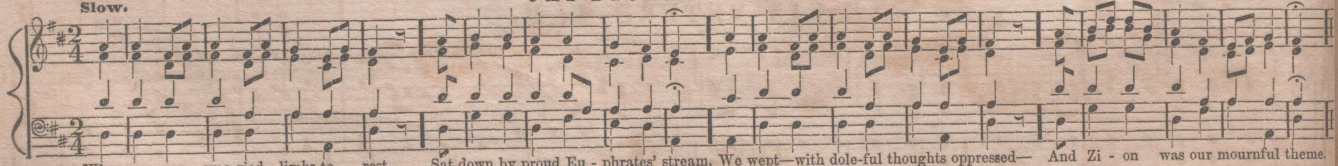
STEDFAST. L. M.



Now I re - solve with all my heart, With all my powers to serve the Lord; Nor from his pre - cepts e'er de - part Whose ser-vice is a rich re - ward.

CAPTIVITY. L. M.

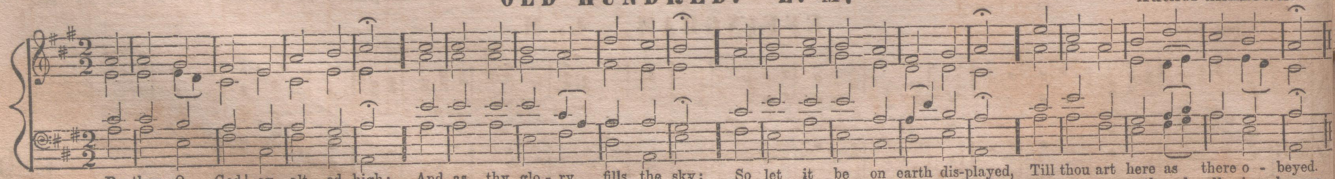
Slow. W. B. B.



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

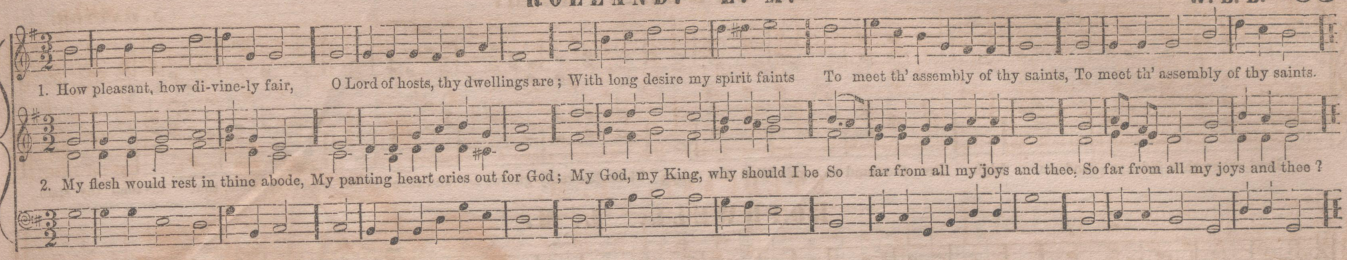
OLD HUNDRED. L. M.

Author unknown.



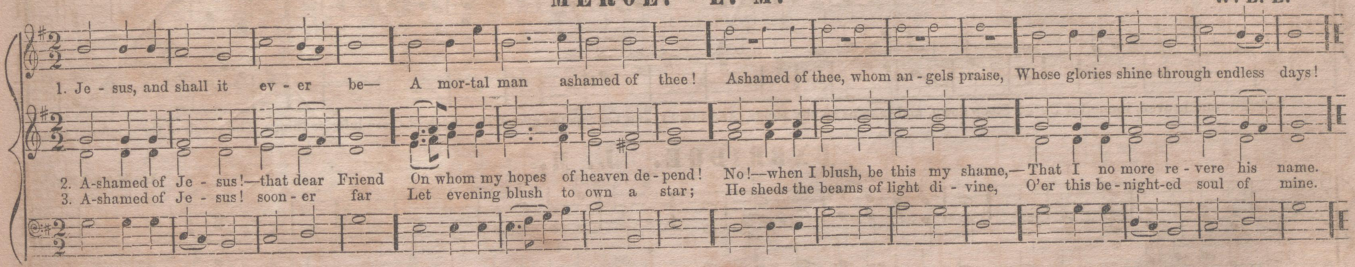
Be thou, O God! ex - alt - ed high; And as thy glo - ry fills the sky; So let it be on earth dis-played, Till thou art here as there o - beyed.
To God the Fa - ther, God the Son, And God the Spir - it, three in one, Be hon - or, praise, and glo - ry given, By all on earth and all in heaven.

ROLLAND. L. M.



MEROE. L. M.

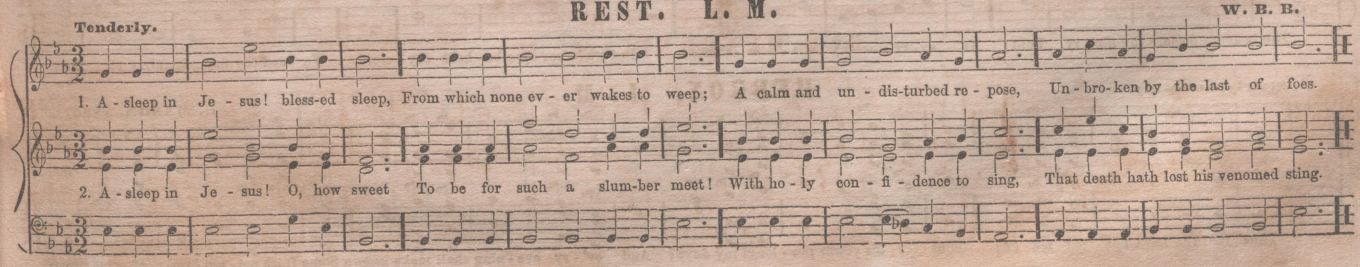
W. B. B.



REST. L. M.

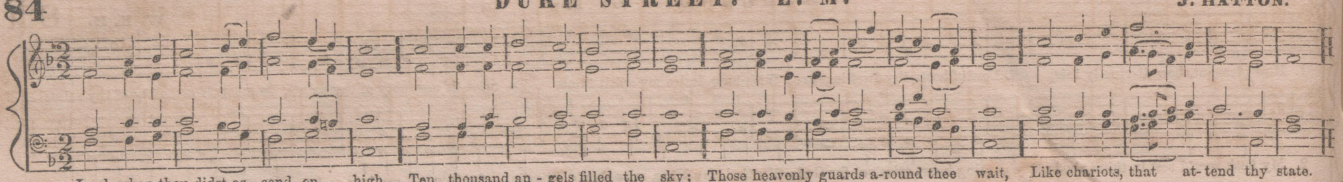
W. B. B.

Tenderly.



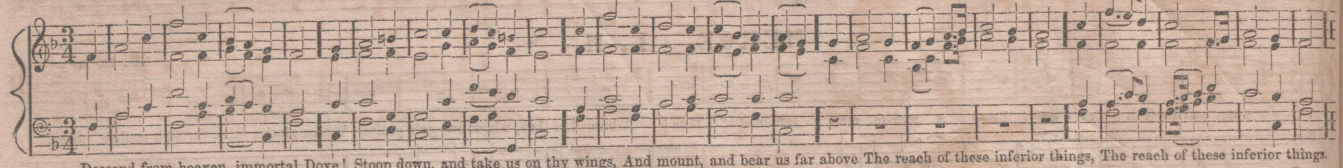
DUKE STREET. L. M.

J. HATTON.



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

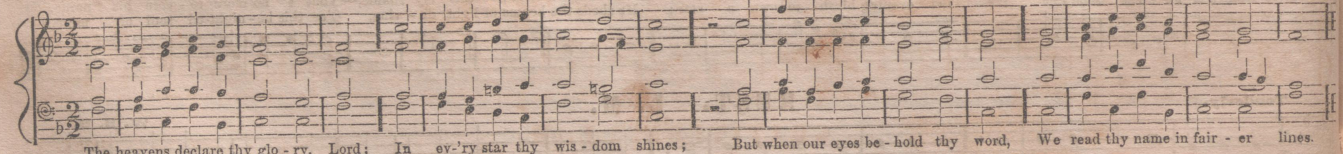
ROTHWELL. L. M.



Descend from heaven, immortal Dove! Stoop down, and take us on thy wings, And mount, and bear us far above The reach of these inferior things, The reach of these inferior things.

UXBRIDGE. L. M.

L. MASON.

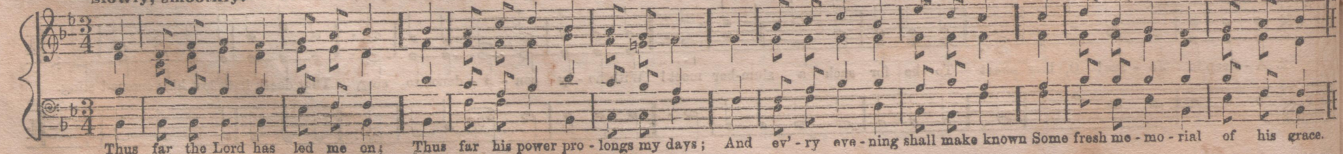


The heavens declare thy glo - ry, Lord; In ev-'ry star thy wis - dom shines; But when our eyes be - hold thy word, We read thy name in fair - er lines.

HEBRON. L. M.

Slowly, smoothly.

L. MASON, 1830.

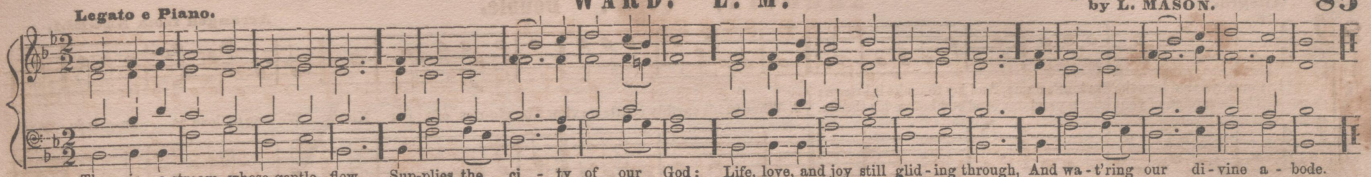


Thus far the Lord has led me on; Thus far his power pro - longs my days; And ev'- ry eve - ning shall make known Some fresh me - mo - rial of his grace.

WARD. L. M.

Legato e Piano.

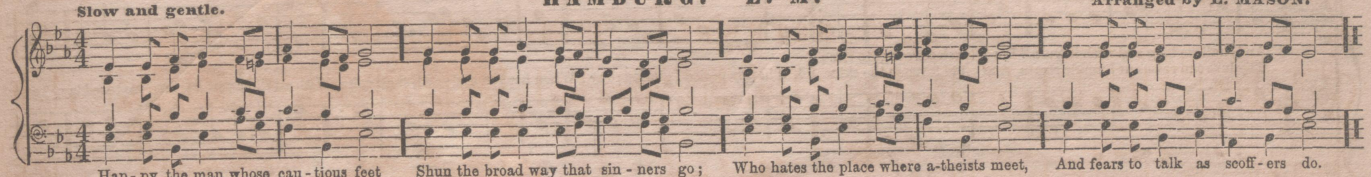
Arranged from a Scotch Tune, by L. MASON.



HAMBURG. L. M.

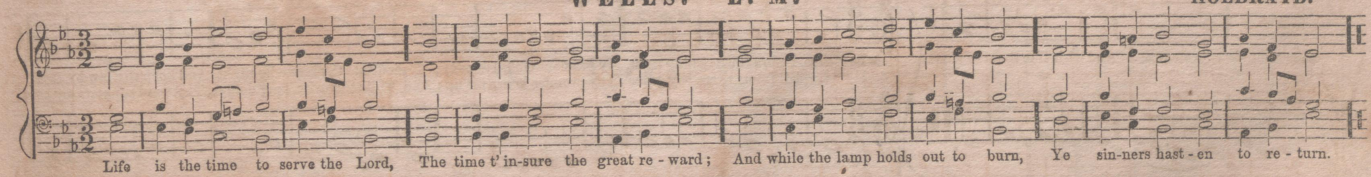
Slow and gentle.

Arranged by L. MASON.



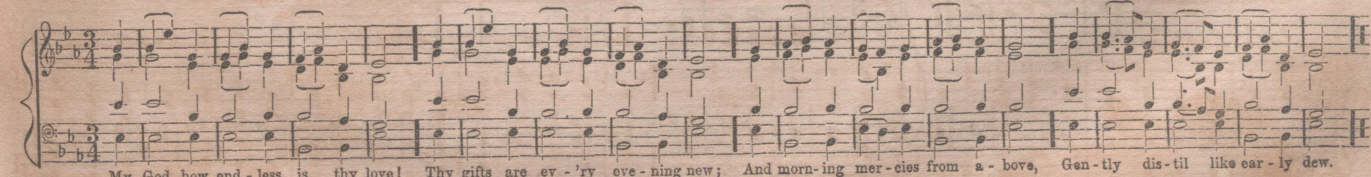
WELLS. L. M.

HOLDRAYD.



GRATITUDE. L. M.

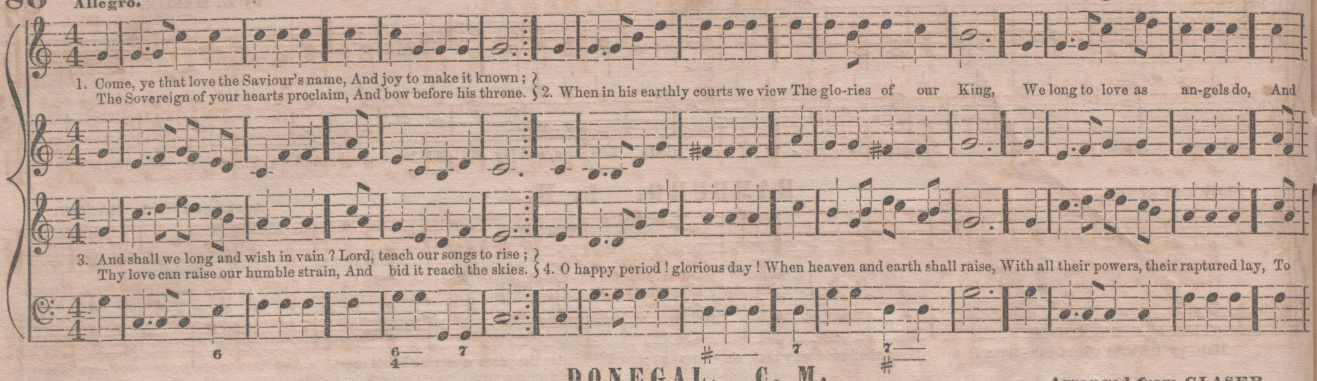
BOST.



Allegro.

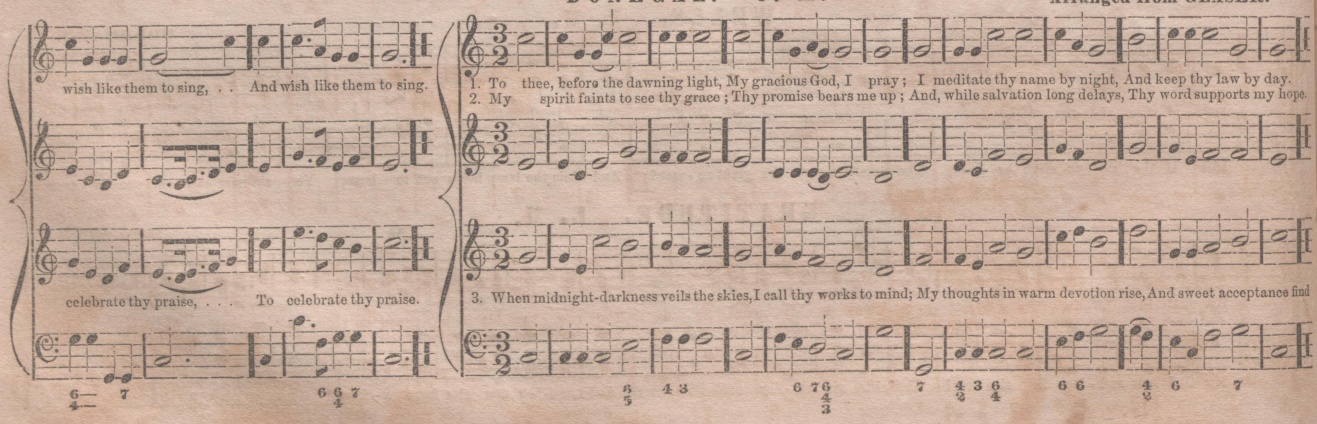
ARGOVIA. C. M. Double.

Arranged from NÄGELI.



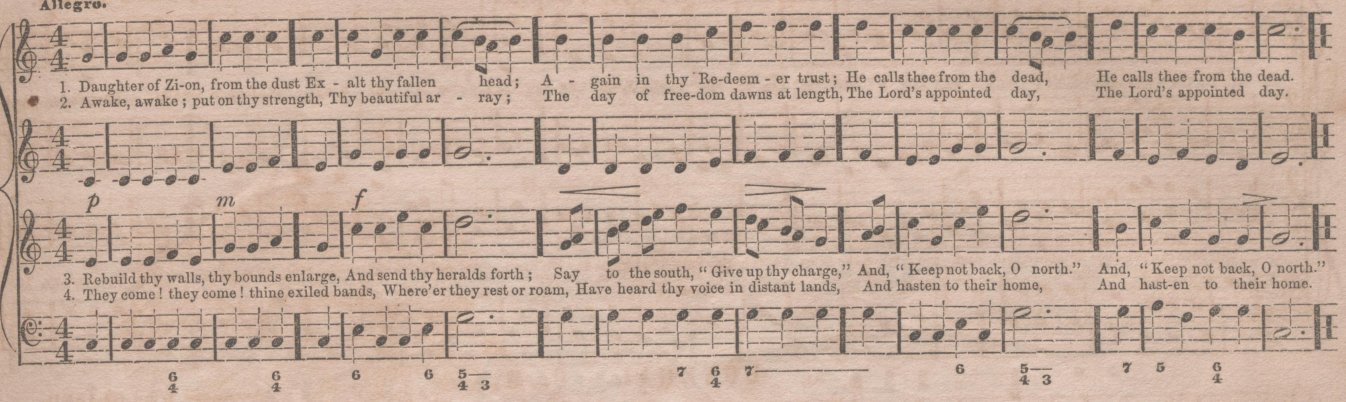
DONEGAL. C. M.

Arranged from GLASER.



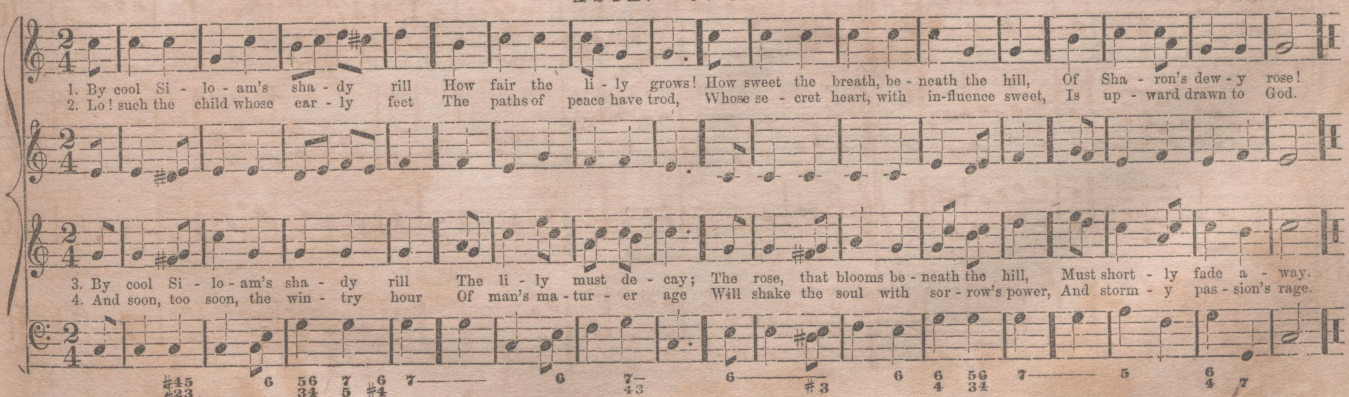
UPSON. C. M.

Allegro.



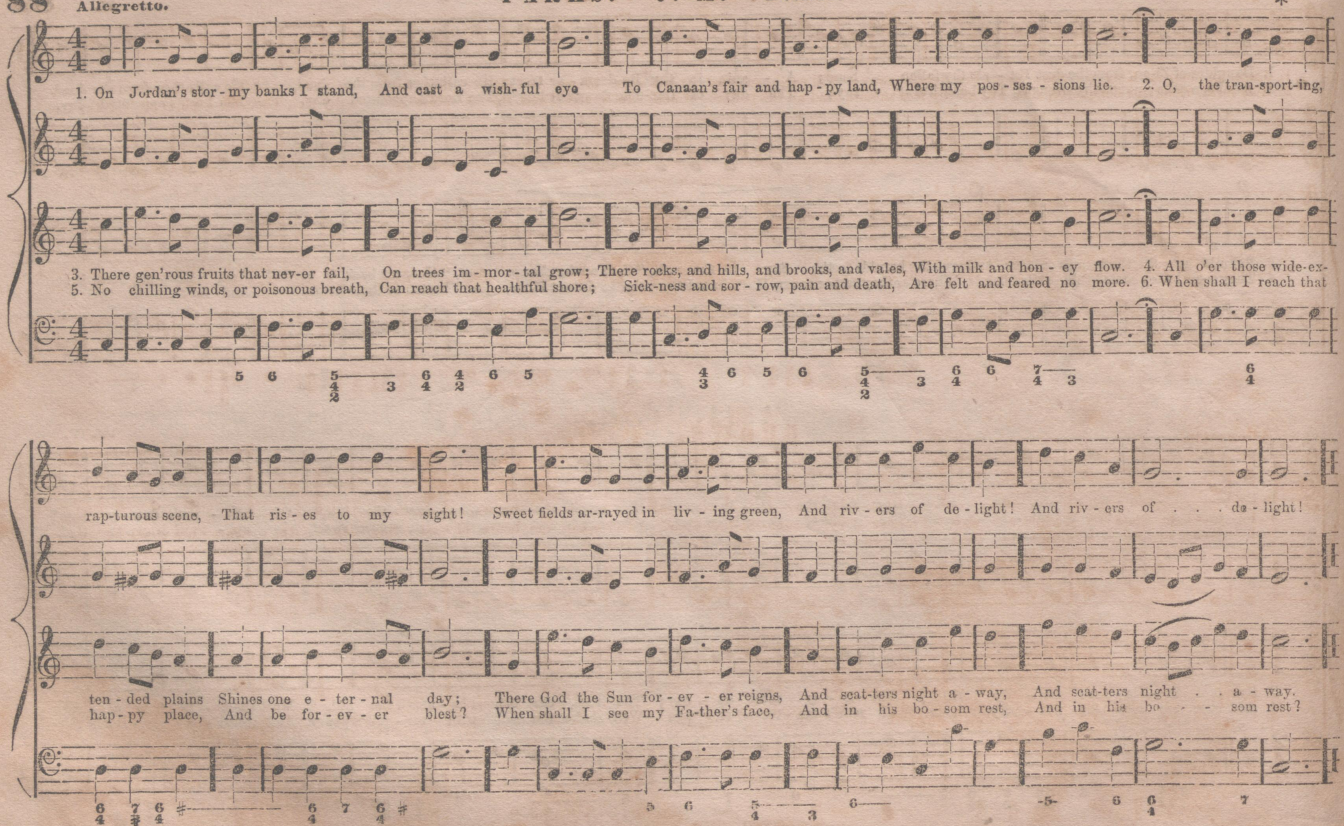
ASIA. C. M.

W. W.



88 Allegretto.

PARKS. C. M. Double.



ENSIGN. C. M.

Spirited.

1. Jesus, im - mor-tal King, a - rise; Assert thy rightful sway; Till earth, subdued, its trib - ute brings, And dis - tant lands o - bey, And dis - tant lands o - bey
2. Ride forth, victorious Conqueror, ride, Till all thy foes submit, And all the powers of hell re - sign Their tro - phies at thy feet, Their tro - phies at thy feet.

Till earth, sub-dued, its tribute brings. . . . .

3. Send forth thy word, and let it fly This spacious earth around, Till every soul be - neath the sun Shall hear the joy - ful sound, Shall hear the joy - ful sound.
4. O, may the great Redeemer's name Thro' every clime be known, And heathen gods, for-sa - ken, fall, And Je - sus reign a - lone, And Je - sus reign a - lone.

Till earth, sub-dued, its tribute brings. . . . .

BROWN. C. M.

Allegretto.

From the Psalmodist.

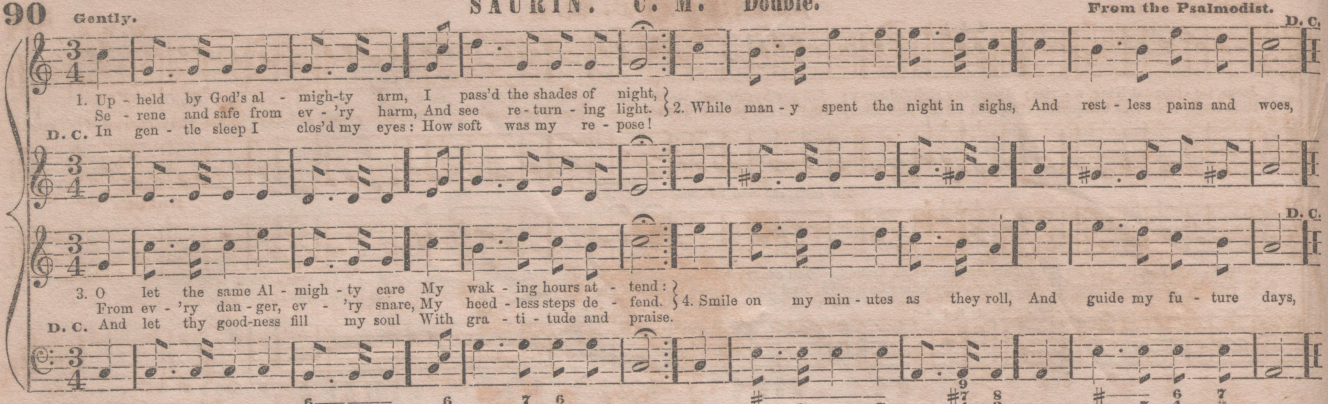
1. I love to steal a - while a - way From ev - 'ry cum - bering care, And spend the hours of set - ting day In hum - ble, grate-ful prayer.
2. I love in sol - i - tude to shed The pen - i - ten - tial tear, And all his prom - i - ses to plead Where none but God is near.

3. I love to think on mer - cies past, And fu - ture good im - plore, My cares and sor - rows all to cast On him whom I a - dore.
4. I love by faith to take a view Of bright-er scenes in heaven; The pros - pect doth my strength re - new, While here by tempests driven.

Gently.

SAURIN. C. M. Double.

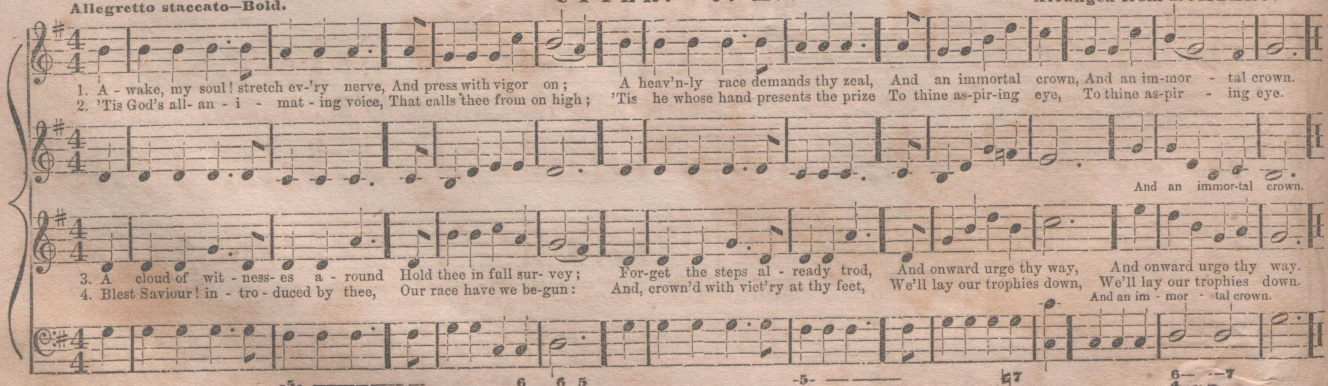
From the Psalmodist.



Allegretto staccato—Bold.

UTTER. C. M.

Arranged from ROMBERG.



HEREFORD. C. M.

Tenderly—earnestly.

1. In mer-cy, Lord, re - mem-ber me, Thro' all the hours of night; And grant to me, most gra-cious - ly, The safe-guard of thy might, The safeguard of thy might.

Ritard.

May end here.

2. With cheerful heart I close my eyes, Since thou wilt not re - move; O, in the morning let me rise, Re - joic-ing in thy love. . . . . .
3. Or if this night should prove my last, And end my tran-sient days, Lord, take me to thy prom-ised rest, Where I may sing thy praise . . . . . .

T. S. . . . . .

BALSTON. C. M.

H.

Joyous.

1. Come, let us lift our joy-ful eyes To heavenly courts a-bove, And smile to see our Father there, Up-on a throne of love, Up - on a throne of love.
2. Rich were the drops of Je-sus' blood That calmed his frowning face; That sprinkled o'er the burning throne, And turn'd the wrath to grace, And turn'd the wrath to grace.
3. The peaceful gates of heavenly bliss Are o-pened by the Son; High let us raise our notes of praise, And reach th' Almighty throne, And reach th' Al-migh - ty throne.
4. To thee ten thou-sand thanks we bring, Great Ad-vo-cate on high; And glory to th' Eternal King, Who lays his an-ger by, Who lays his an - ger by.

Thirds. . . . . .

ZELOTA. C. M.

Allegretto.

1. Bright Source of ev - er - last - ing love, To thee our souls we raise, And to thy sovereign bounty rear A mon - u - ment of praise.
2. Thy mer - cy gilds the path of life With ev - 'ry cheer-ing ray, And kind-ly checks the ris - ing tear, Or wipes that tear a - way.
3. What shall we ren - der, boun - teous Lord, For all the grace we see? The good - ness fee - ble man can yield Ex - tend - eth not to thee.
4. To scenes of woe, to beds of pain, We'll cheer-ful - ly re - pair, And with the gifts thy hand be - stows, Re - lieve the sufferers there.

ARENDAL. C. M.

Mod. con espress.

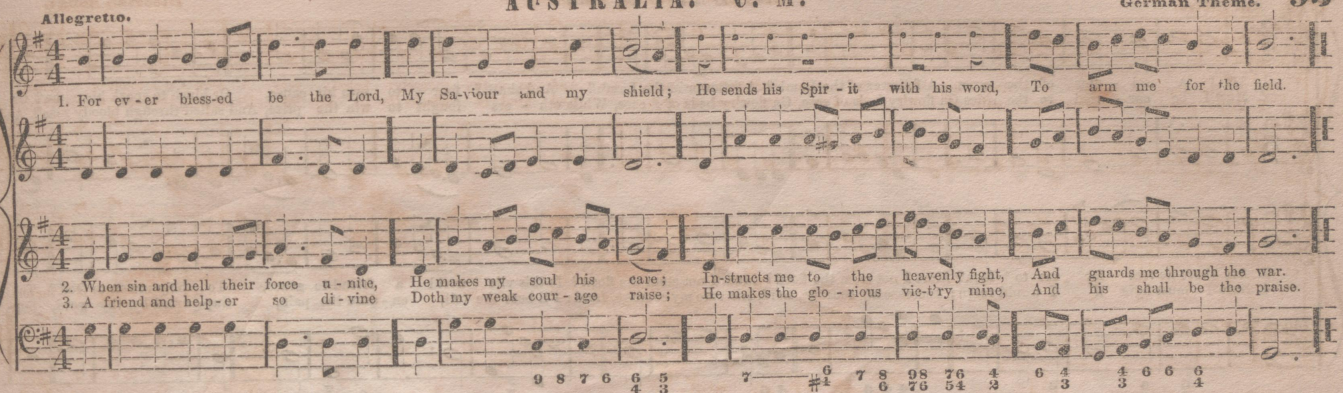
1. E - ter - nal Spir-it, God of truth, Our con - trite hearts in - spire; Re - vive the flame of heavenly love, And feed the pure de - sire.
2. 'Tis thine to soothe the sorrowing mind, With guilt and fear op - pressed; 'Tis thine to bid the dy - ing live, And give the wea - ry rest.
3. Sub - due the pow'r of ev - 'ry sin, Whate'er that sin may be, That we, with hum-ble, ho - ly heart, May wor-ship on - ly thee.
4. Then with our spir - its wit - ness bear That we are sons of God, Redeemed from sin, from death, and hell, Through Christ's a-ton - ing blood.

T. S.

AUSTRALIA. C. M.

German Theme.

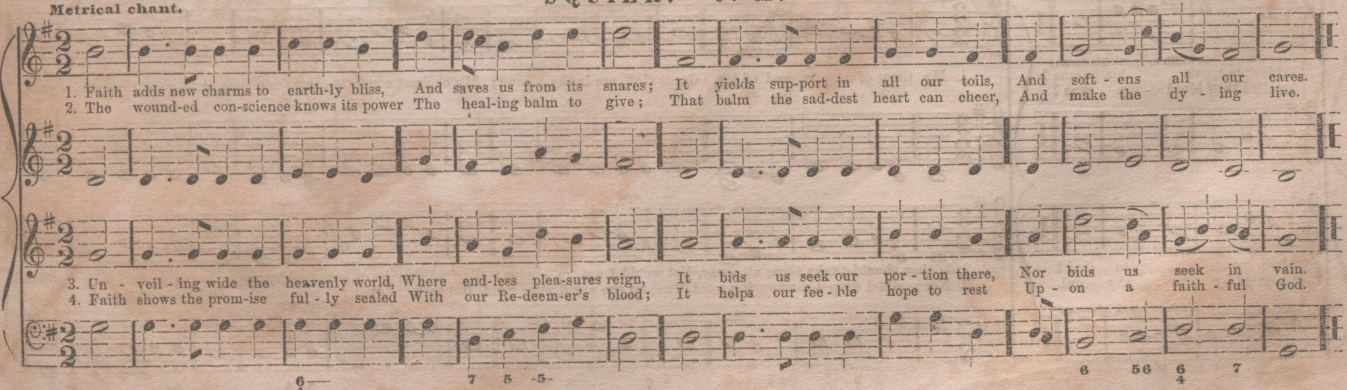
Allegretto.



SQUIER. C. M.

H.

Metrical chant.



94 **Spirited.**

BEZA. C. M.

1. Am I a sol - dier of the cross, A follower of the Lamb? A follower of the Lamb? And shall I fear to own his cause, Or blush to speak his name? Or
2. Must I be car - ried to the skies On flow'ry beds of ease, On flow'ry beds of ease, While oth - ers fought to win the prize, And sailed through bloody seas? And
3. Are there no foes for me to face? Must I not stem the flood? Must I not stem the flood? Is this vile world a friend to grace, To help me on to God? To
4. Sure I must fight if I would reign; Increase my courage, Lord, Increase my courage, Lord: I'll bear the toil, en - dure the pain, Sup-ported by thy word, Sup-

CARLTON. C. M.

H.

1. My times of sor-row and of joy, Great God, are in thy hand; My choicest comforts come from thee, And go at thy com - mand.
2. If thou shouldst take them all away, Yet would I not re - pine; Be-fore they were possessed by me, They were entire-ly thine.
3. Nor would I drop a murmuring word, Tho' all the world were gone, But seek endur-ing hap-pi-ness In thee, and thee a - lone.

Or blush to speak his name?
blush to speak his name?
sailed thro' blood - y seas?
help me on . . . to God?
port-ed by . . . thy word.
Or blush to speak his name?

BONN. C. M.

Allegretto.

Arranged from BEETHOVEN.

1. A - las, what hour - ly dan-gers rise! What snares be - set my way! To heav'n, O let me lift mine eyes, And hour-ly watch and pray.
2. How oft my mourn-ful thoughts complain, And melt in flow-ing tears! I strive a-gainst my foes in vain— I sink a - mid my fears.
3. O Lord, in - crease my faith, and hope, When foes and fears pre- vail; And bear my faint-ing spir - it up, Or soon my strength will fail.
4. O, keep me in thy heav'nly way And bid the tempter flee; And nev- er, nev - er let me stray From hap- pi - ness and thee.

BEREA. C. M.

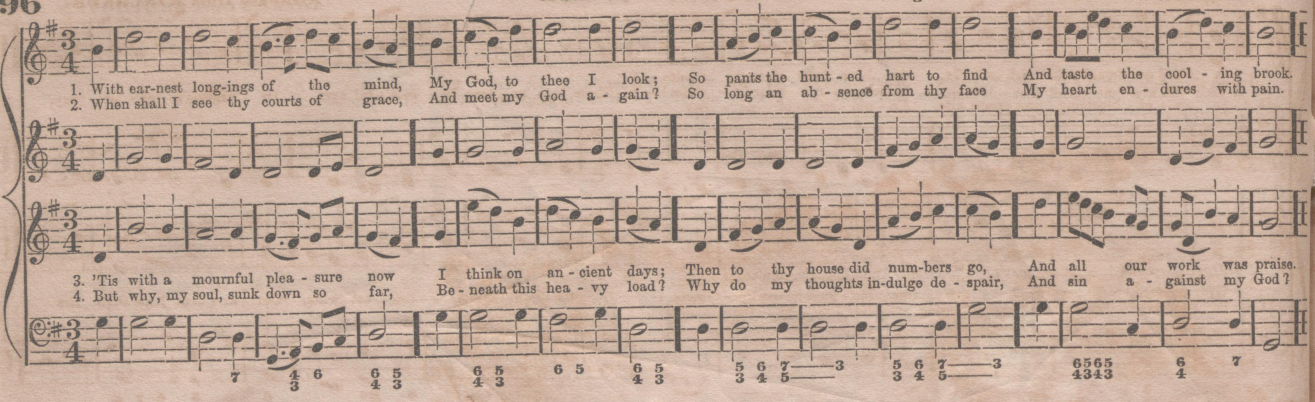
Gentle legato.

Theme by BURROUGHS.

1. Spir- it of peace, ce - les - tial Dove, How ex - cel - lent thy praise! No rich - er gift than Christian love Thy gra - cious pow'r dis - plays.
2. Sweet as the dew on herb and flow'r, That si - lent-ly dis - tils, At eve-ning's soft and balm - y hour, On Zi - on's fruit - ful hills—
3. So, with mild in - fluence from a - bove, Shall promised grace de - scend, Till u - ni - ver - sal peace and love O'er all the earth ex - tend.

ARAGON. C. M.

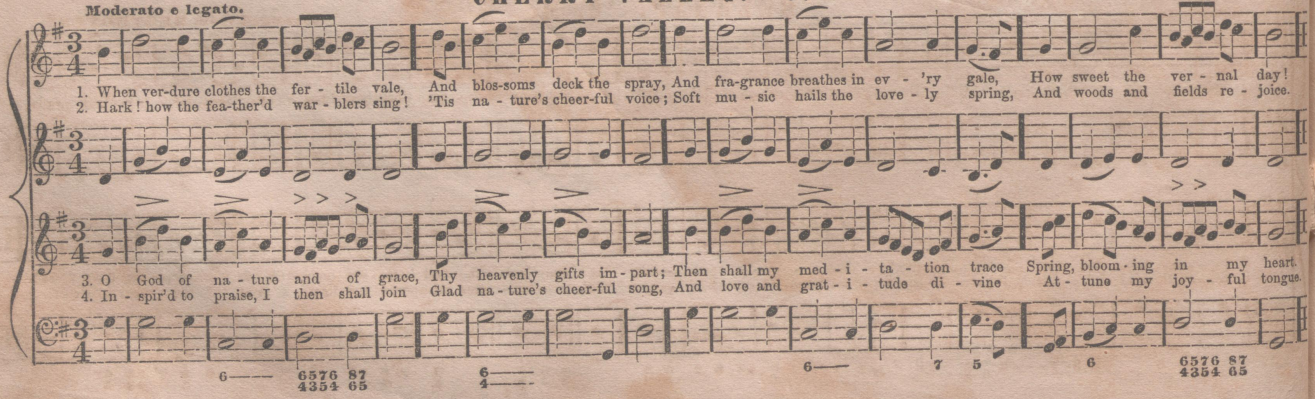
Arranged from an "Et Resurexit" of BALDI.



CHERRY VALLEY. C. M.

Moderato e legato.

W. B. B.



RINNAH. C. M. Double.

Arranged from KIRCHNER.

Andante

1. { O, could our thoughts and wish - es fly, A - bove these gloomy shades, } There, joys un - seen by mor - tal eyes, Or rea-son's fee - ble ray,
   { To those bright worlds be - yond the sky, Which sor - row ne'er in - vades!— }
D. C. In ev - er - blooming pros - pects rise, Un - con - scious of de - cay.

D. C.

2. { Lord! send a beam of light di - vine, To guide our up - ward aim; } O then, on faith's sub - lim - est wing, Our ar - dent hope shall rise
   { With one re-viv - ing touch of thine, Our lan - guid hearts in - flame. }
D. C. To those bright scenes, where pleasures spring, Im - mor - tal, in the skies.

BELKNAP. C. M.

Arranged from BEETHOVEN.

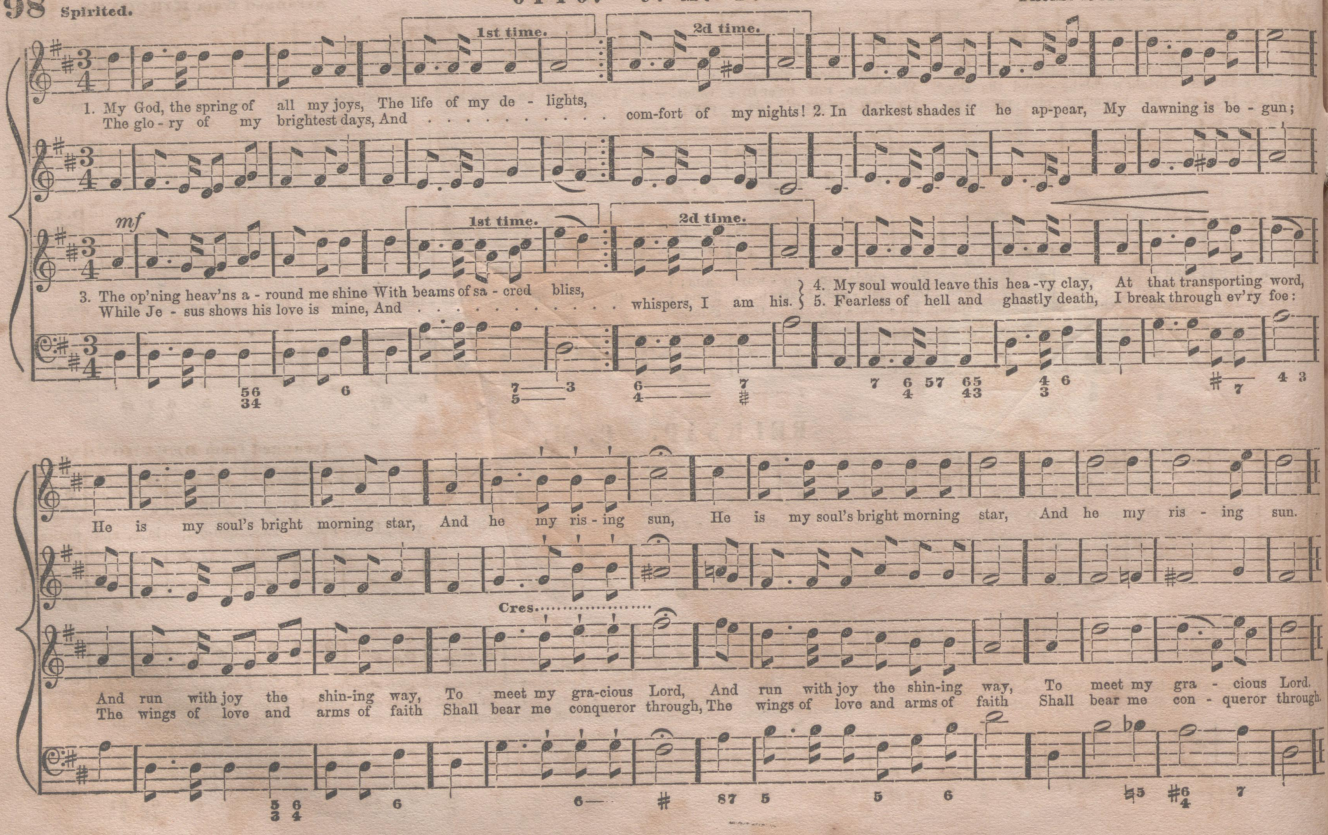
Allegretto.

1. When all thy mer - cies, O my God, My ris - ing soul sur - veys, Tran-sport-ed with the view, I'm lost In won-der, love, and praise.
2. Un - num - bered com - forts on my soul Thy ten - der care be - stowed, Be- - fore my in - fant heart con - ceived From whom those com-forts flowed.
3. When in the slip - pery paths of youth With heed - less steps I ran, Thine arm, un - seen, con-veyed me safe, And led me up to man.

Spirited.

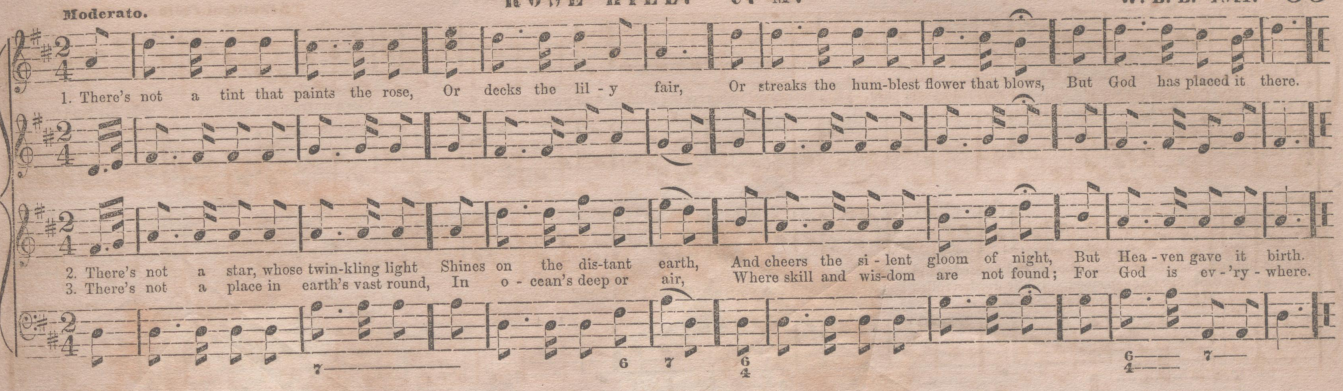
OTTO. C. M. Double.

Theme from FRANZ OTTO.



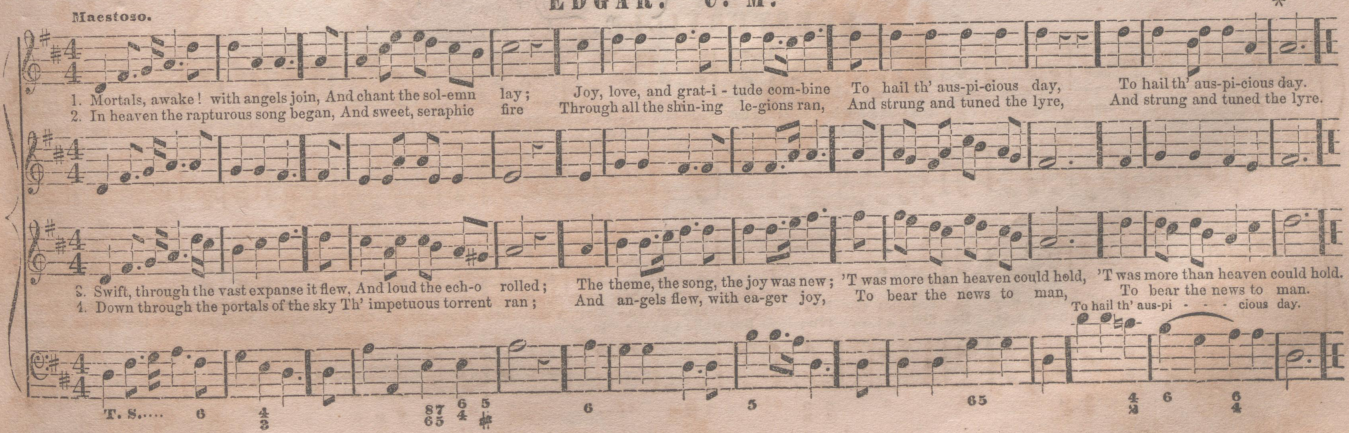
ROSE HILL. C. M.

Moderato.



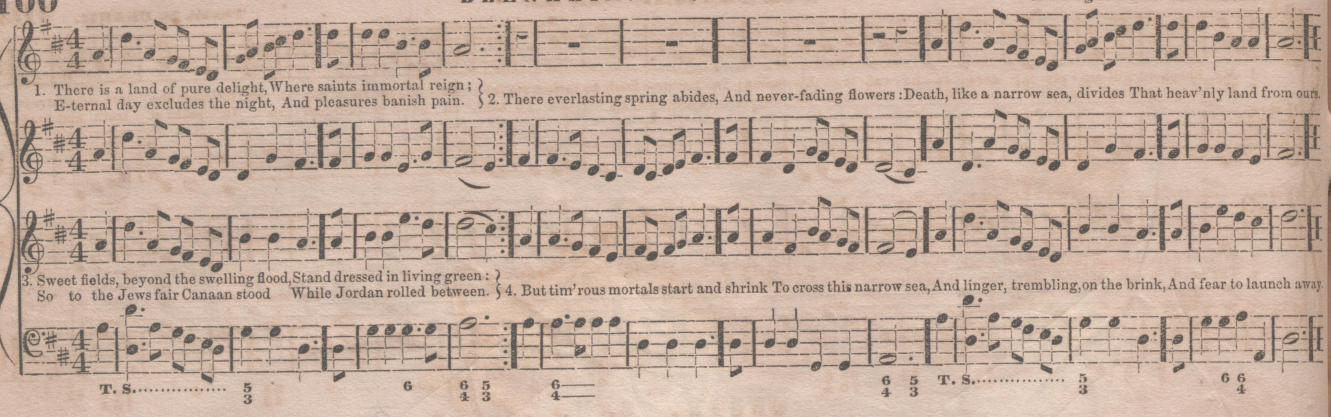
EDGAR. C. M.

Maestoso. *



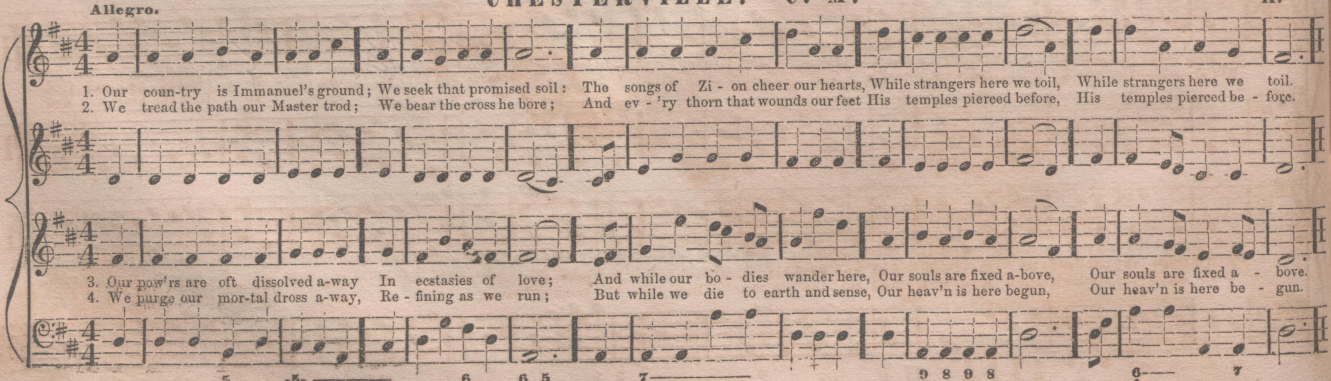
BLENHEIM. C. M. Double.

Arranged from the German.



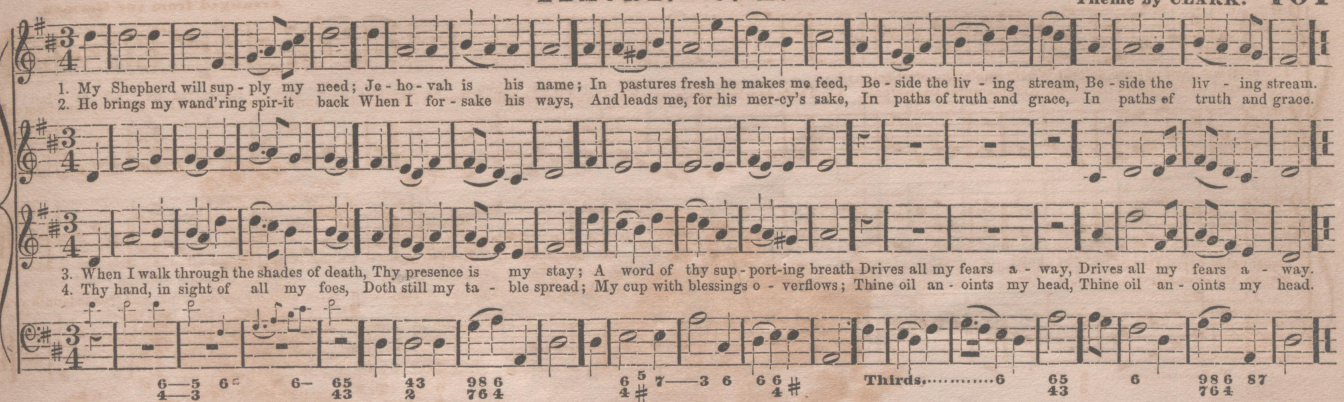
CHESTERVILLE. C. M.

H.

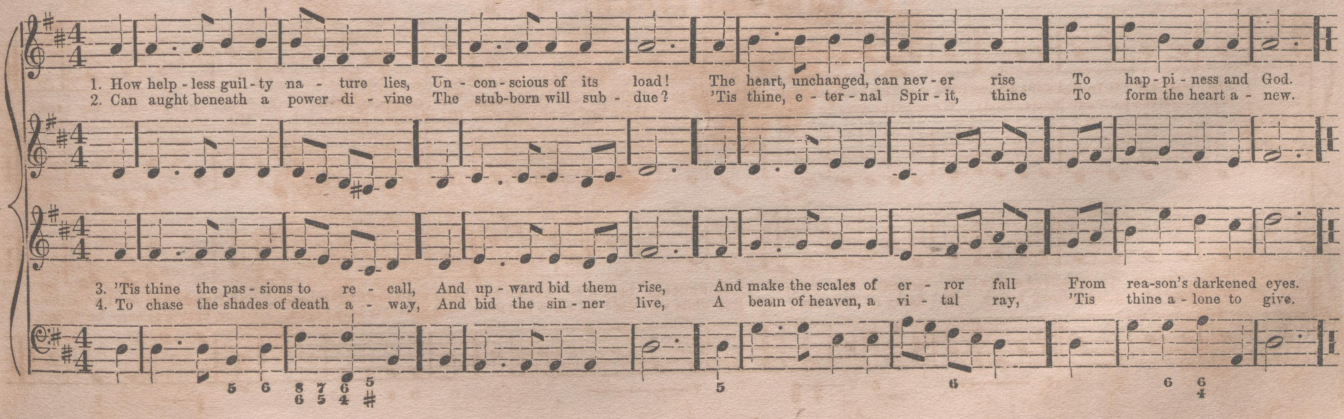


ZAMORA. C. M.

Theme by CLARK.



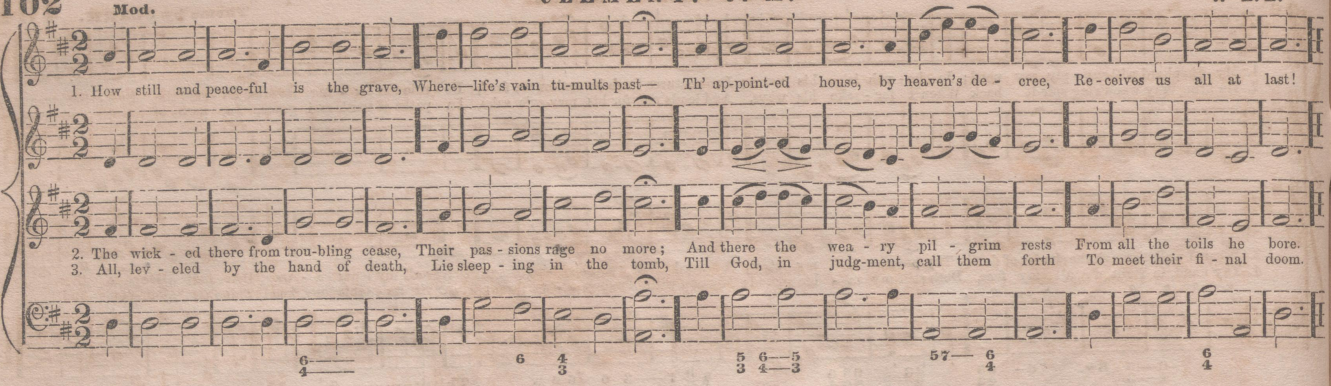
BOSTON. C. M.



102

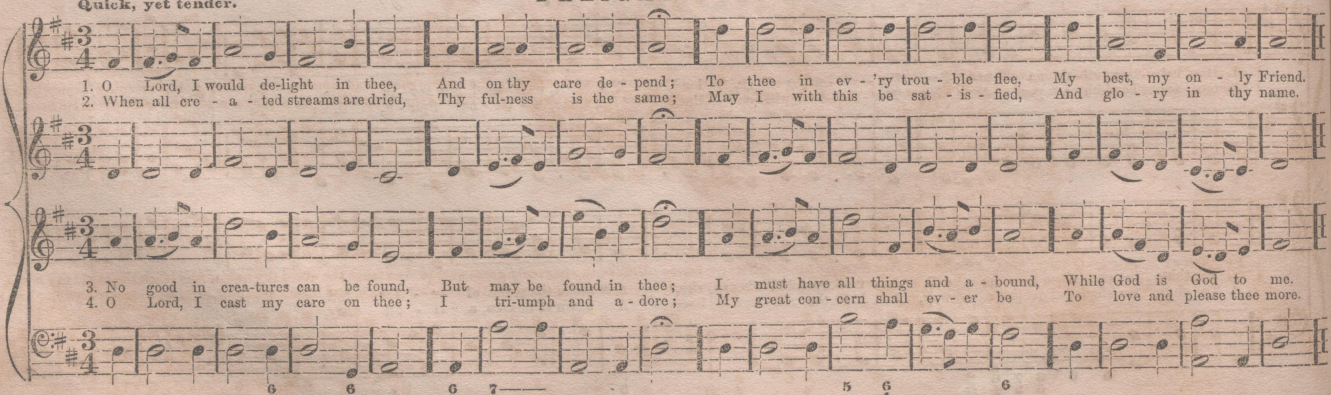
CLEMENT. C. M.

Mod. W B. B.



DELIGHT. C. M.

Quick, yet tender. H.



WILHELM. C. M.

Gently.

1. Fa-ther, whate'er of earth-ly bliss Thy sov-'reign will de - nies, Ac - cept-ed at thy throne of grace, Let this pe - ti - tion rise:
2. Give me a calm, a thank-ful heart, From ev - 'ry mur-mur free; The bless-ings of thy grace im - part, And make me live to thee.
3. Let the sweet hope that thou art mine My life and death at - tend; Thy pres-ence through my jour - ney shine, And crown my jour-ney's end.

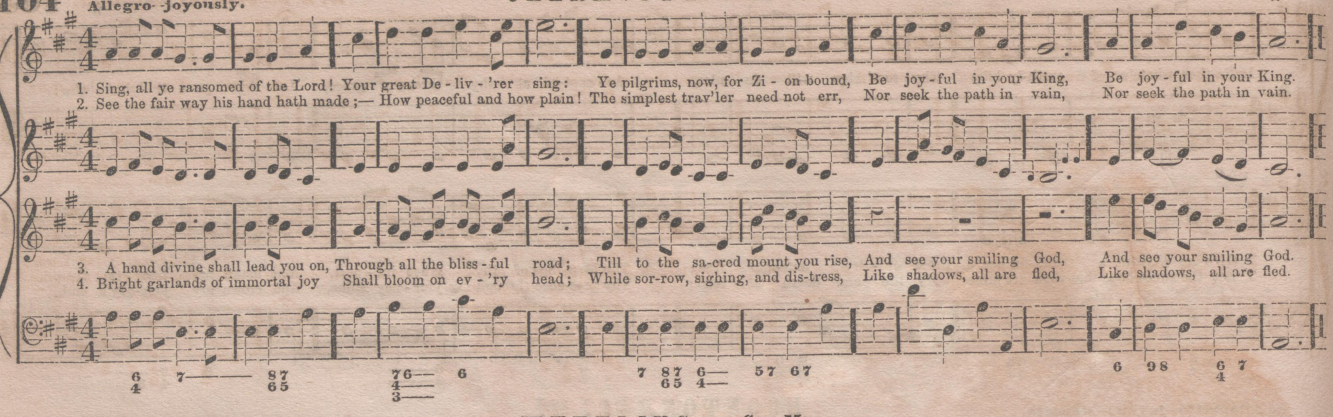
BOONTON. C. M.

Allegretto—joyous—staccato.

1. A-wake, my soul, to sound his praise; Awake, my harp, to sing, Awake, my harp, to sing; Join, all my powers, the song to raise, And morning incense bring, And morning incense bring.
2. Among the people of his care, And through the nations round, And through the nations round, Glad songs of praise will I prepare, And there his name resound, And there his name resound.
3. Be thou ex - alt-ed, O my God, Above the starry frame, Above the starry frame; Diffuse thy heavenly grace abroad And teach the world thy name, And teach the world thy name.
4. So shall thy cho-sen sons re-joice, And throng thy courts above, And throng thy courts above, While sinners hear thy pard'ning voice, And taste redeeming love, And taste redeeming love.

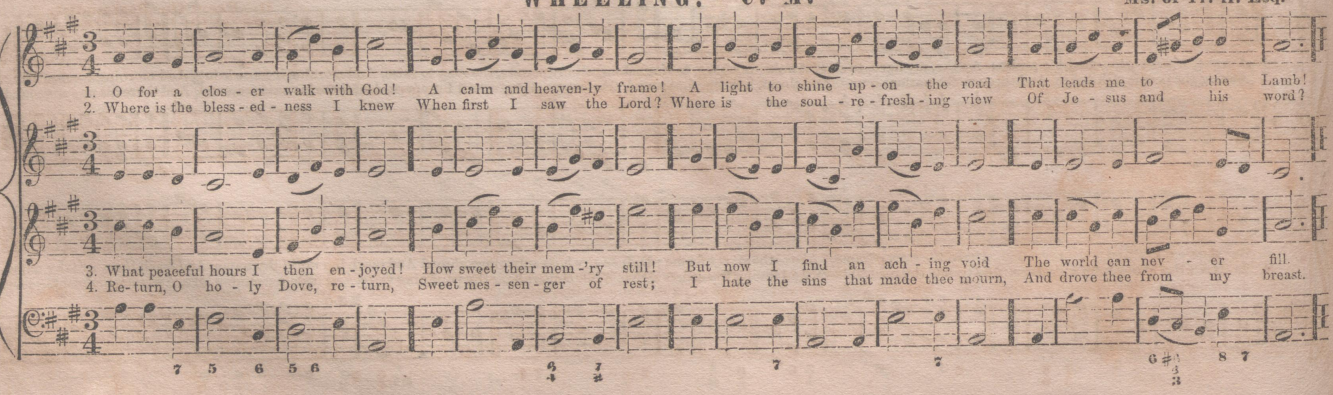
104 Allegro joyously.

CHARMOUTH. C. M.



WHEELING. C. M.

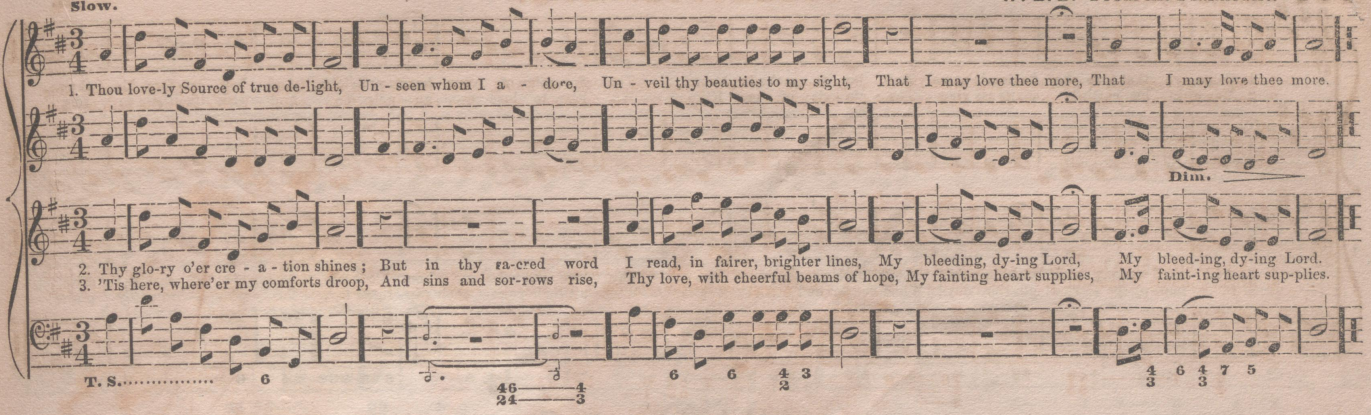
MS. of Tr. H. Esq.



BURDER. C. M.

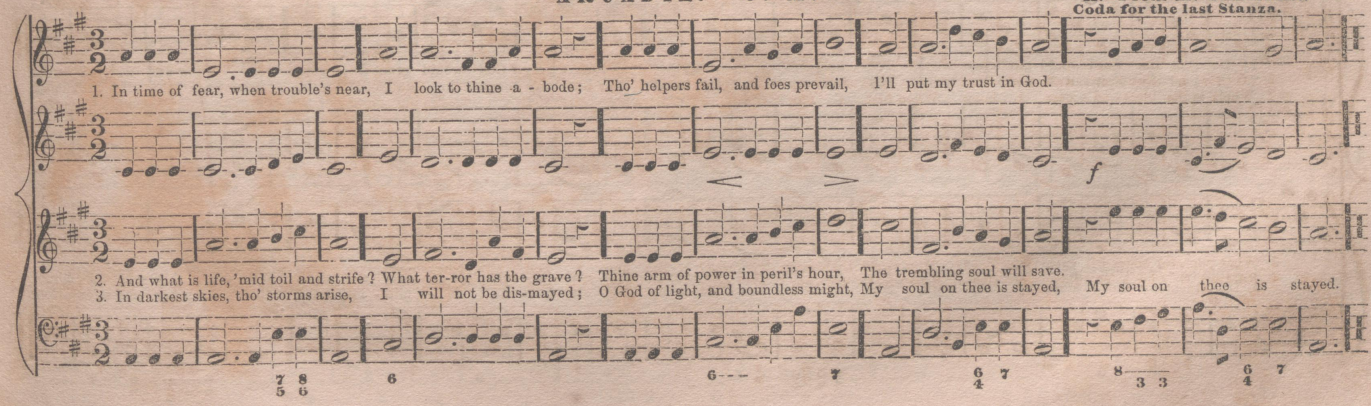
W. B. B.—From the Psalmodist.

Slow.



ARCADIA. C. M.

H.—From the Psalmodist.
Coda for the last Stanza.



STYLES. C. M.

H.

1. Come, ye that love the Saviour's name, And joy to make it known, The Sovereign of your hearts pro-claim, And bow be-fore his throne.
2. When in his earth-ly courts we view The glo-ries of our King, We long to love as an-gels do, And wish like them to sing.
3. And shall we long and wish in vain? Lord, teach our songs to rise: Thy love can raise our hum-ble strain, And bid it reach the skies.
4. O, hap-py pe-riod! glo-rious day! When heaven and earth shall raise, With all their powers, their rap-tured lay, To cel-e-brate thy praise.

GUIDANCE. C. M.

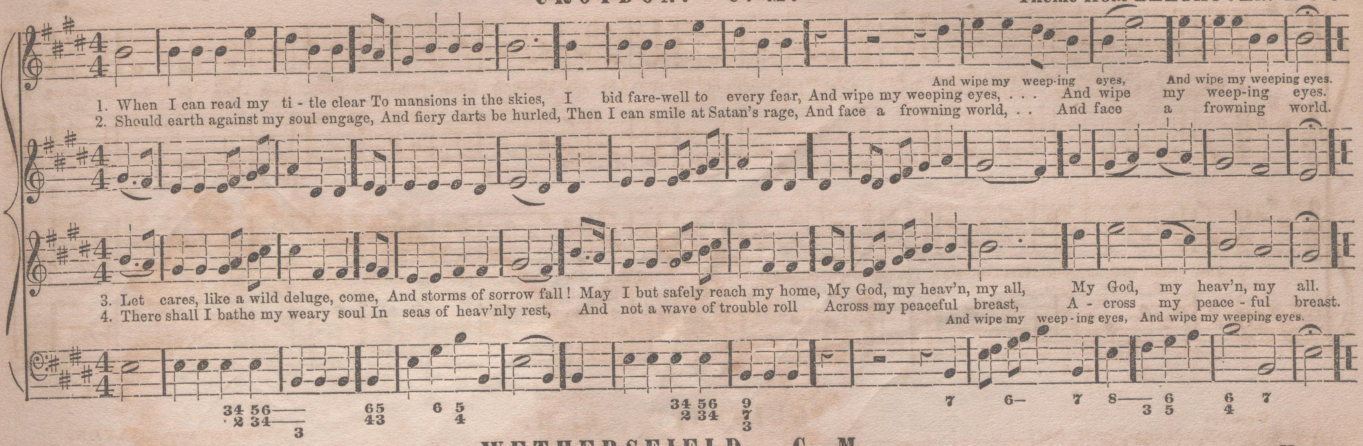
Arranged from HAYDN.

Gently.

1. O that the Lord would guide my ways To keep his sta-tutes still! O that my God would grant me grace To know and do his will!
2. O, send thy Spir-it down to write Thy law up-on my heart; Nor let my tongue in-dulge de-ceit, Nor act the li-ar's part.
3. From fol-ly turn a-way my eyes: Let no cor-rupt de-sign, Nor cov-e-tous de-sire, a-rise With-in this soul of mine.
4. Di-rect my foot-steps by thy word, And make my heart sin-cere; Let sin have no do-min-ion, Lord, But keep my con-science clear.

CROYDON. C. M.

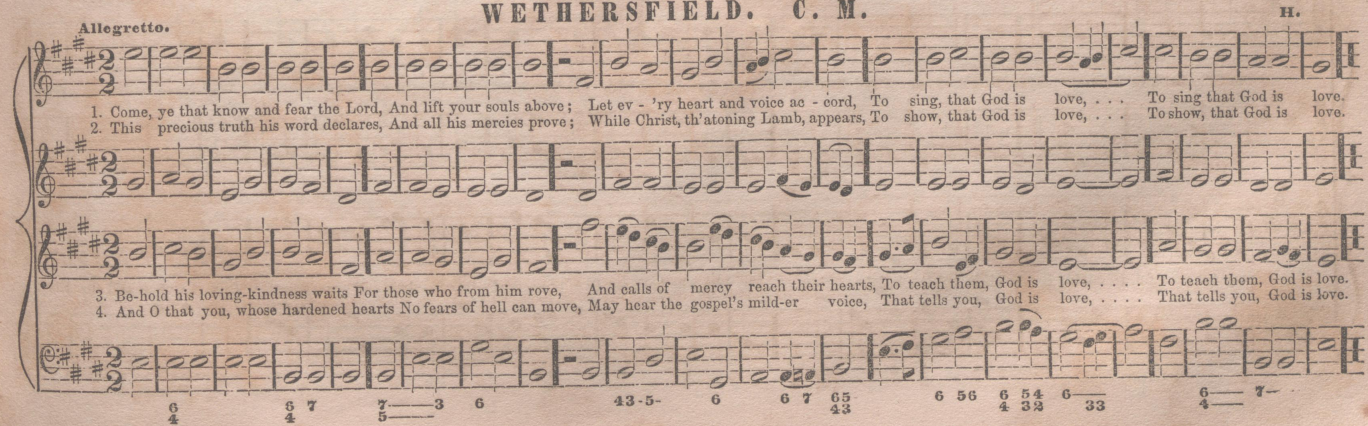
Theme from BEETHOVEN.



WETHERSFIELD. C. M.

H.

Allegretto.



WESTPORT. C. M. Double.

H.

1. Our lit - tle bark, on bois-t'rous seas, By cru - el tem-pests tost, With-out one cheer-ful beam of hope, Ex - pect - ing to be lost— 2. We

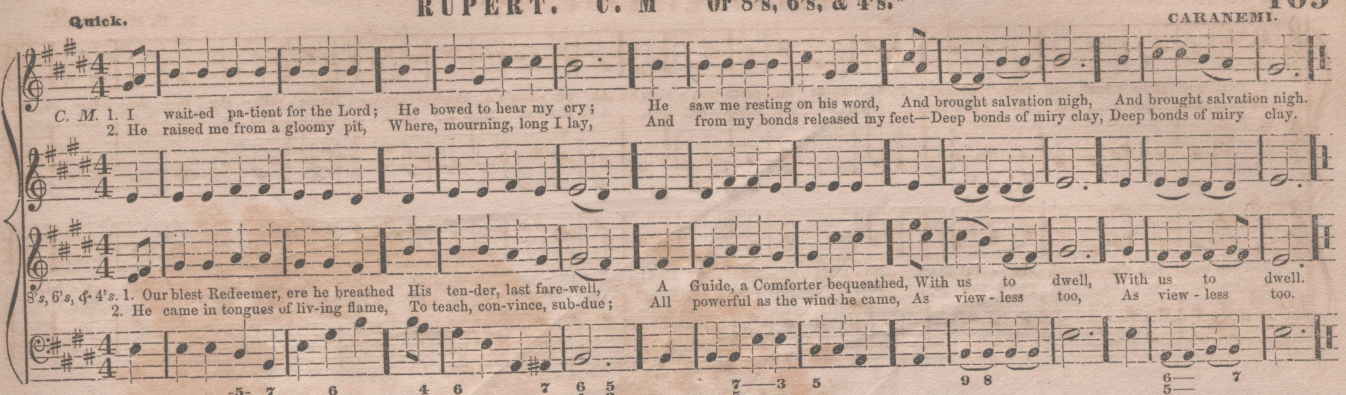
3. Then ceased the stormy winds to blow; The sur-ges ceased to roll; And soon a - gain a pla - cid sea Spoke com - fort to the soul. 4. O,

to the Lord, in hum-ble prayer, Breathed out our sad distress; Though fee-ble, yet with con-trite hearts, We begged return of peace, We begged return of peace.

may our grateful, trembling hearts Their hal-le - lu-jahs sing To him who hath our lives pre-served—Our Sa-viour and our King, Our Sa-viour and our King.

RUPERT. C. M Or 8's, 6's, & 4's.*

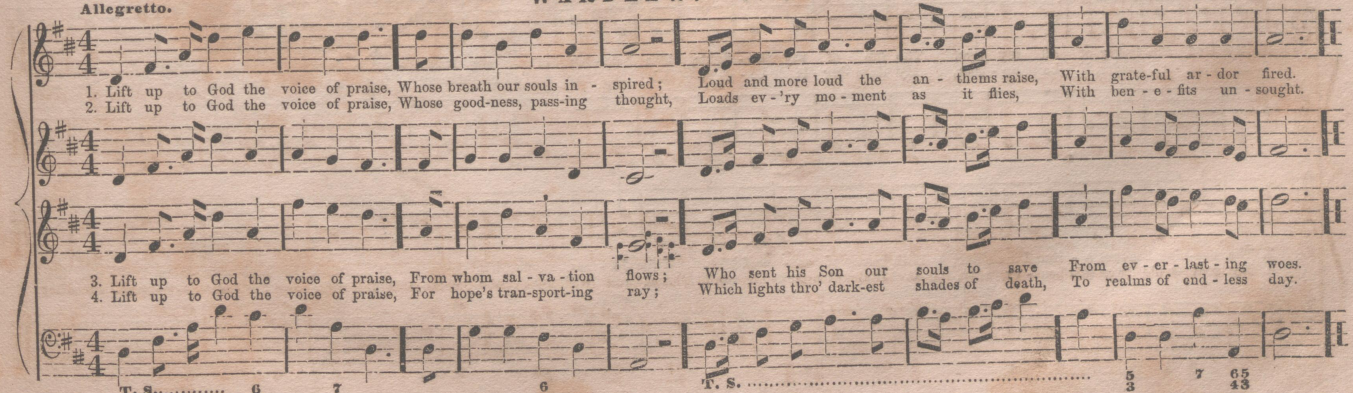
Quick. CARANEMI.



* By the use of slurs in the last few measures.

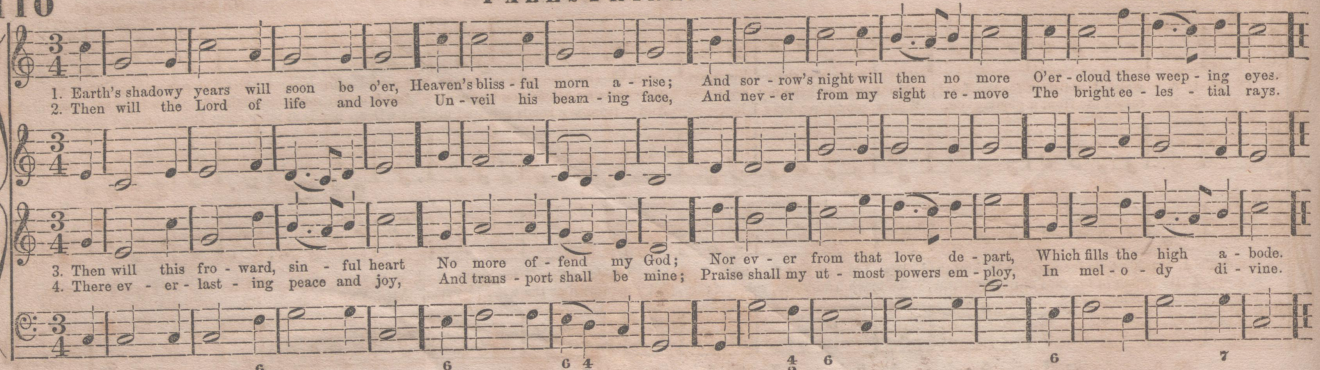
WARDLAW. C. M.

Allegretto. W. B. B. From the Psalmodist.



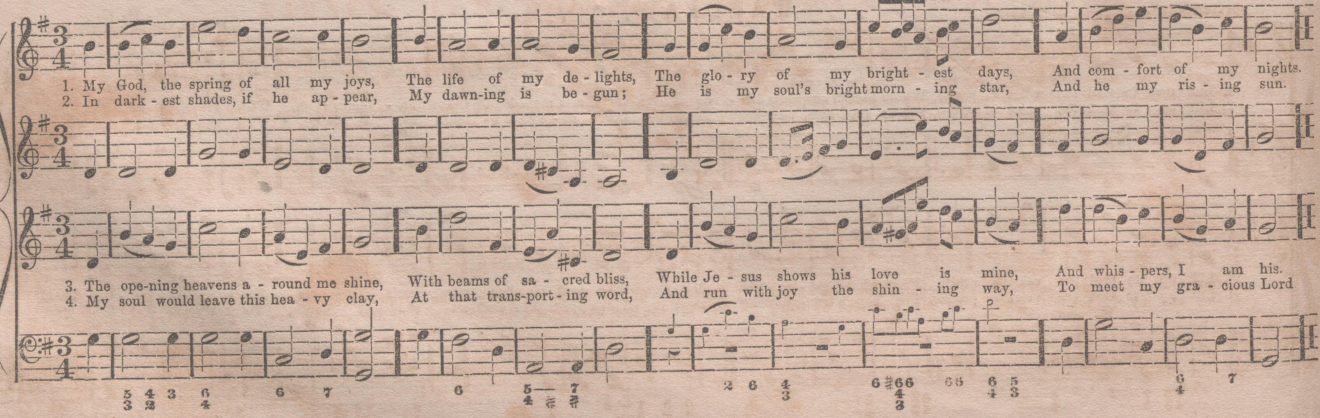
PALESTRINA. C. M.

E. P. H.—Detroit.



PENIEL. C. M.

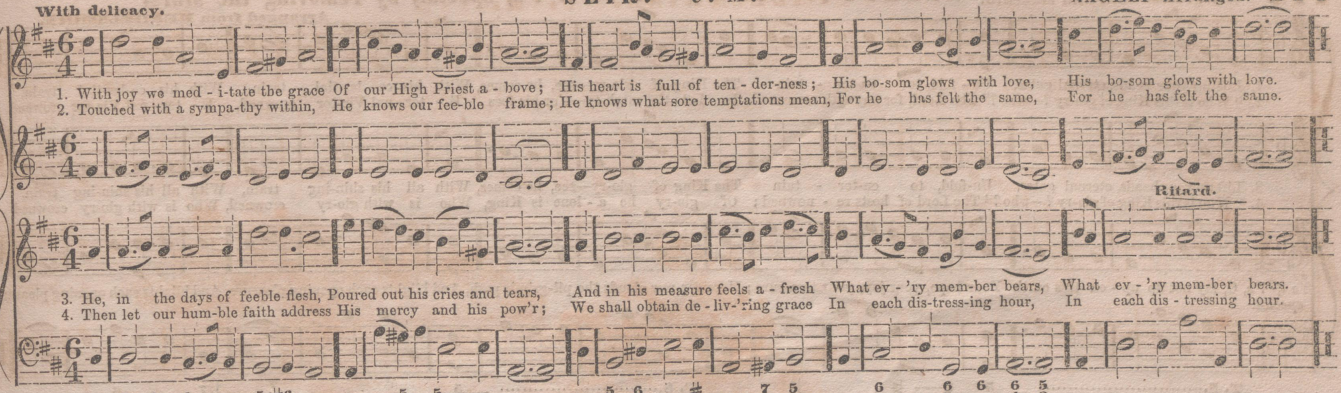
H.



SEIR. C. M.

NAGELI—Arranged.

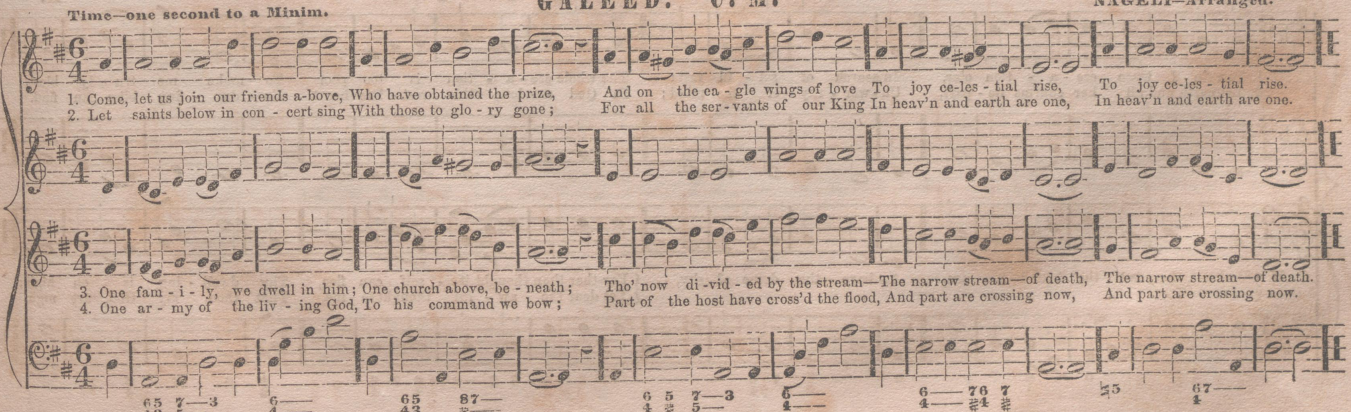
With delicacy.



GALEED. C. M.

NAGELI—Arranged.

Time—one second to a Minim.



Allegretto—bold and staccato.

ALLEPPO. C. M. Or 8's & 7's, special, by removing the slurs.

Arranged from MENDELSSOHN.

1. Lift up your heads, eternal gates, Un - fold, to en-ter - tain The King of glo-ry—see, he comes, With his ce - les-tial train, With his ce-les-tial train.
2. "Who is this King of glo-ry?—who?" The Lord, for strength renowned; In bat - tle migh-ty—o'er his foes E - ter - nal Vic-tor crowned, E - ter - nal Vic-tor crowned.
3. Lift up your heads, eternal gates, Un-fold, to en-ter - tain The King of glo-ry—see, he comes, With all his shin-ing train, With all his shin-ing train.
4. "Who is this King of glo-ry?—who?" The Lord of hosts re - nowned; Of glo-ry he a - lone is King, Who is with glo-ry crowned, Who is with glo-ry crowned.

8's & 7's, special. O, lay not up up - on this earth Your hope, your joy, your trea-sure; Here sor-row clouds the pil-grim's path, And blights each opening pleasure, And blights each opening pleasure.

T. S. T. S.

BARNES. C. M. Or C. M. 6 lines, by repeating the last strain.

H.

C. M. 1. In vain I trace cre - a - tion o'er, In search of sol - id rest; The whole cre - a - tion is too poor To make me tru - ly blest.
2. Let earth and all her charms de - part, Un - wor - thy of the mind; In God a - lone this rest - less heart En - dur - ing bliss can find.

C. M. 6 lines. Be-yond, be-yond the bound - less sea, A - bove the dome of sky, Far-ther than thought it - self can flee, Thy dwell - ing is on high; Yet dear the aw - ful thought to me, That thou, my God, art nigh.

WYOMING. C. M.

Moderato affetuoso.

1st ending. Final.

1. When blooming youth is snatched away By death's re-sist-less hand,
2. While pity prompts the ris-ing sigh, O, may this truth, im - pressed
4. Then shall our hopes as - cend on high, And triumph o'er the . . . grave, And triumph o'er the grave.
Our hearts the mournful tribute pay, Which pi-ty must de - mand.
With aw-ful power, "I too must die," Sink deep in every breast.

1st ending. Final.

3. Let this vain world . . more: Be - hold the opening tomb: It bids us seize the pres-ent hour: To-morrow death may come.
4. O, let us fly— Whose powerful arm can save; Then shall our hopes ascend on high, And triumph o'er the . . grave, And triumph o'er the grave.

CANDIA. C. M.

Arranged from MENDELSSOHN.

. . ful eyes Up to the courts a - bove, And smile to see our Fa - ther there, Up - on a throne of love.
. . his feet, And ven - ture near the Lord; No fie - ry cher - ub guards his seat, Nor dou - ble-flam - ing sword.

3. The peaceful gates of . . enly bliss Are o - pened by the Son; High let us raise our notes of praise, And reach th' almigh-ty throne.
4. To thee ten thou - sand . . ks we bring, Great Ad - vo - cate on high, And glo - ry to th' e-ter - nal King, Who lays his an - ger by.

WYOMING. C. M.

Moderato affetuoso.

1st ending. Final.

1. When blooming youth is snatched away By death's re-sist-less hand, Our hearts the mournful tribute pay, Which pi-ty must de - mand.
2. While pity prompts the ris-ing sigh, O, may this truth, im - pressed With aw-ful power, "I too must die," Sink deep in every breast.
4. Then shall our hopes as - cend on high, And triumph o'er the . . . . grave, And triumph o'er the grave.

1st ending. Final.

3. Let this vain world engage no more: Be - hold the opening tomb: It bids us seize the pres-ent hour: To-morrow death may come.
4. O, let us fly—to Je - sus fly, Whose powerful arm can save; Then shall our hopes ascend on high, And triumph o'er the . . grave, And triumph o'er the grave.

CANDIA. C. M.

Allegro—con spirito.

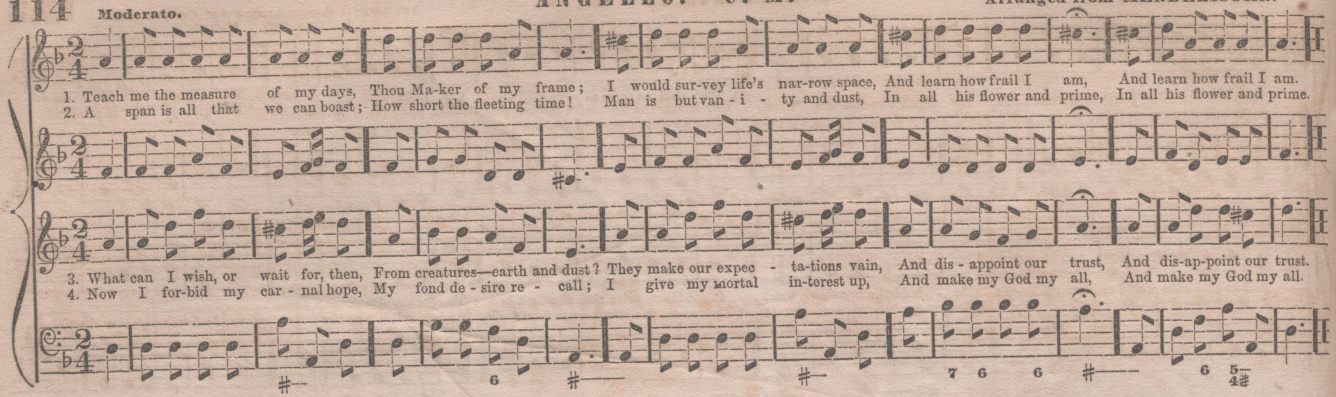
Arranged from MENDELSSOHN.

1. Come, let us lift our joy - ful eyes Up to the courts a - bove, And smile to see our Fa - ther there, Up - on a throne of love.
2. Come, let us bow be - fore his feet, And ven - ture near the Lord; No fie - ry cher - ub guards his seat, Nor dou - ble-flam - ing sword.
3. The peaceful gates of heavenly bliss Are o - pened by the Son; High let us raise our notes of praise, And reach th' almigh-ty throne.
4. To thee ten thou - sand thanks we bring, Great Ad - vo - cate on high, And glo - ry to th' e-ter - nal King, Who lays his an - ger by.

ANGELLO. C. M.

Moderato.

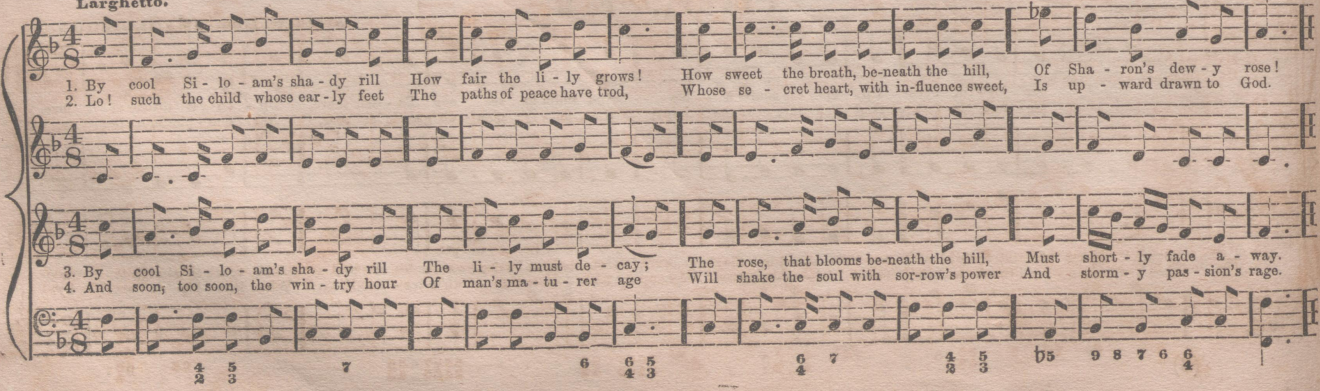
Arranged from MENDELSSOHN.



BELLEVUE. C. M.

Larghetto.

Diocesan Songs.



YORKSHIRE. C. M.

Arranged from Andrews' Collection.

Slow.

1. O Lord, I would de-light in thee, And on thy care de - pend; To thee in ev - 'ry trou-ble flee, My best, my on - ly Friend, My best, my on - ly Friend.
2. When all cre - at - ed streams are dried, Thy ful-ness is the same; May I with this be sat - is - fied, And glo - ry in thy name, And glo - ry in thy name.
3. No good in crea-tures can be found, But may be found in thee; I must have all things, and a - bound, While God is God to me, While God is God to me.
4. O Lord, I cast my care on thee; I tri-umph and a - dore; My great con - cern shall ev - er be To love and please thee more, To love and please thee more.

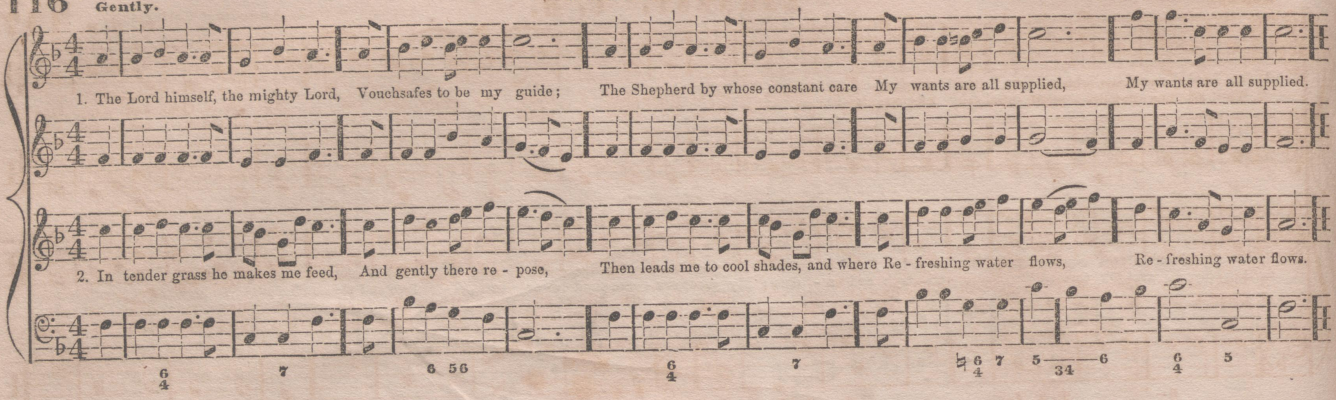
EASTLAND. C. M.

Andante.

1. My Shep-herd will sup-ply my need; Je - ho-vah is his name; In pas - tures fresh he makes me feed, Be - side the liv - ing stream.
2. He brings my wan-d'ring spir - it back, When I for-sake his ways, And leads me, for his mer - cy's sake, In paths of truth and grace.
3. When I walk through the shades of death, Thy pres-ence is my stay; A word of thy sup - port - ing breath Drives all my fears a - way.
4. Thy hand, in sight of all my foes, Doth still my ta - ble spread; My cup with bless-ings o - ver - flows; Thine oil an - oints my head.

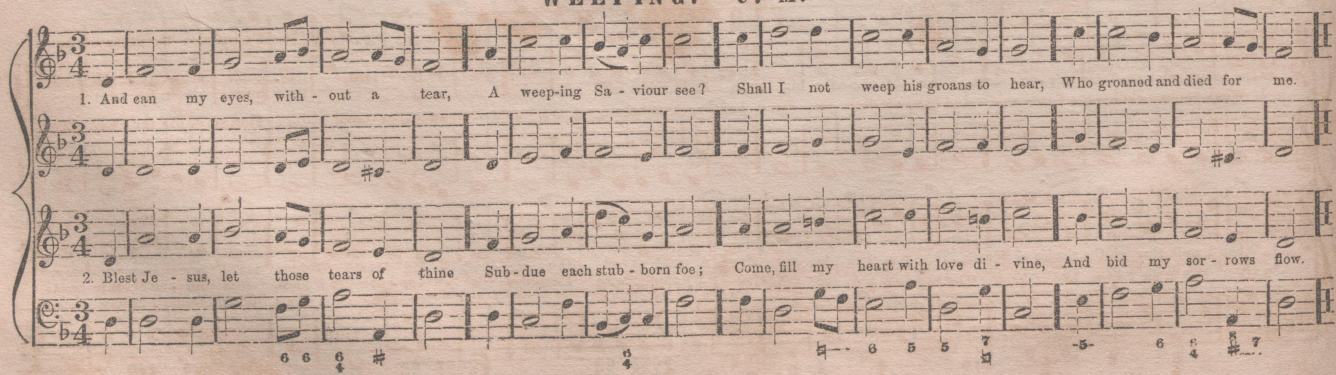
116 Gently.

DALE. C. M.



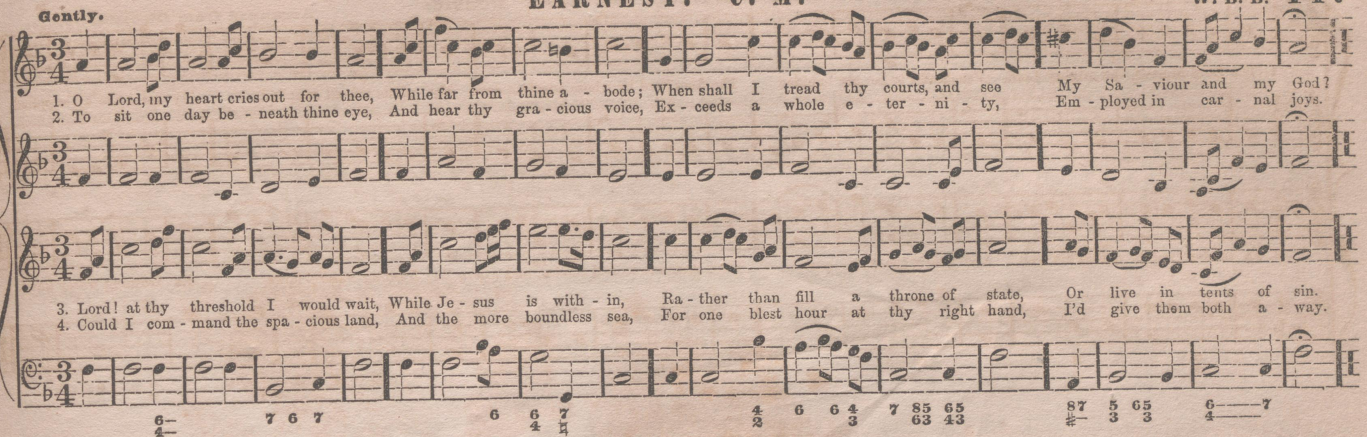
WEEPING. C. M.

H.



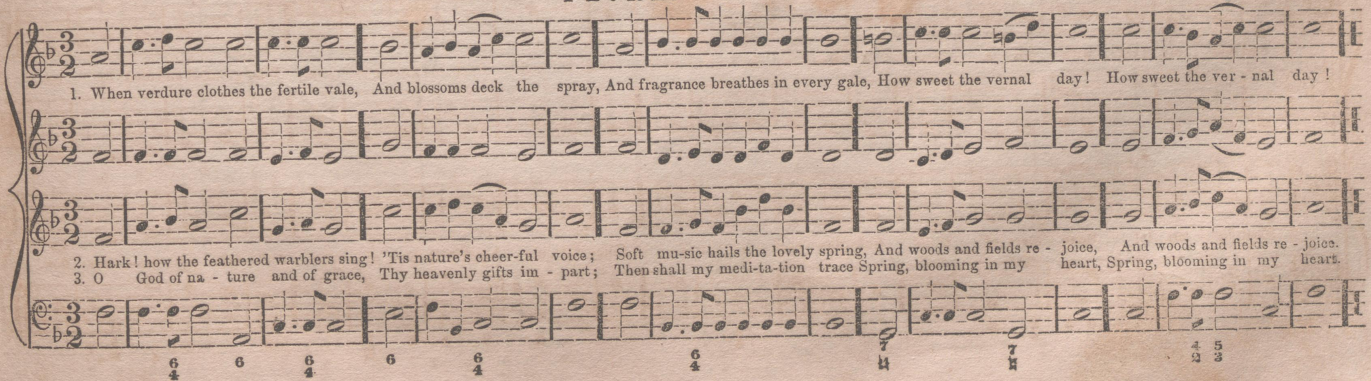
EARNEST. C. M.

Gently.



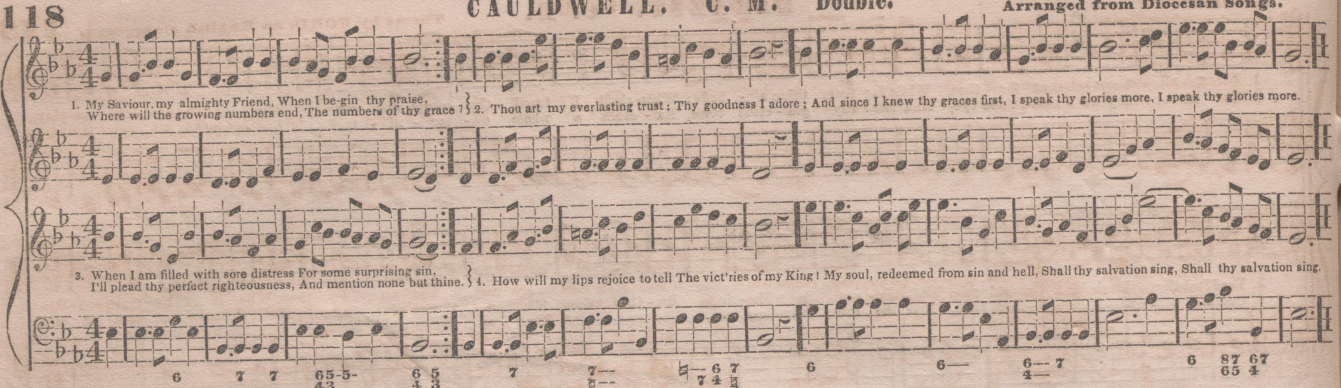
FLORA. C. M.

W. B. B.—From the Mendelssohn.



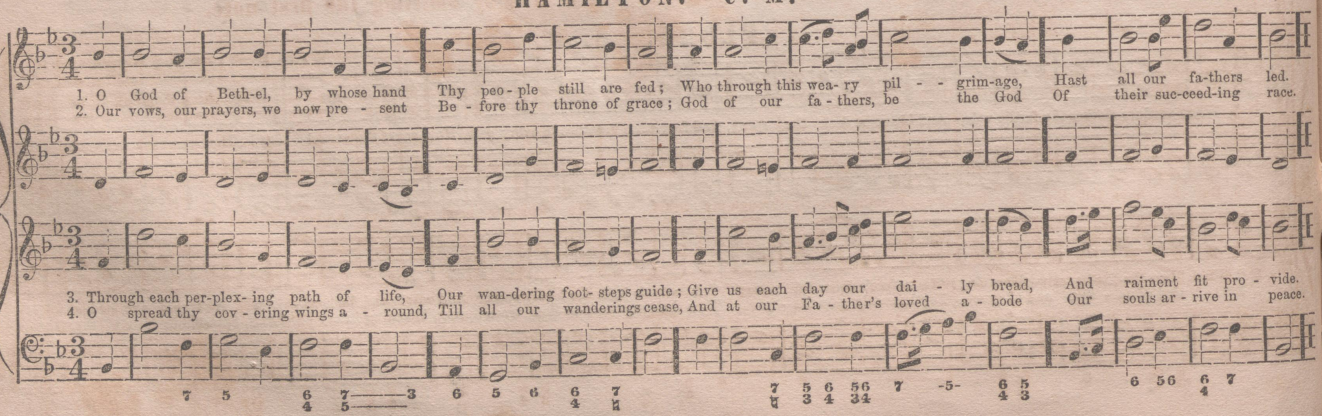
CAULDWELL. C. M. Double.

Arranged from Diocesan Songs.



HAMILTON. C. M.

German.



ANGOLA. C. M.

With energy. Theme by FORD, an English clergyman.

1. Through all the changing scenes of life, In trou - ble and in joy, The prais - es of my God shall still My heart and tongue em-ploy.
2. The hosts of God en - camp a - round The dwell - ings of the just; De - liv - 'rance he af - fords to all Who make his name their trust.
3. O, make but tri - al of his love, Ex - pe - rience will de - cide How blest are they, and on - ly they, Who in his truth con - fide.
4. Fear him, ye saints, and you will then Have noth - ing else to fear; Make you his ser - vice your de - light, He'll make your wants his care.

MILES. C. M. Or 7's, 6's, & 8's, by omitting the first note.

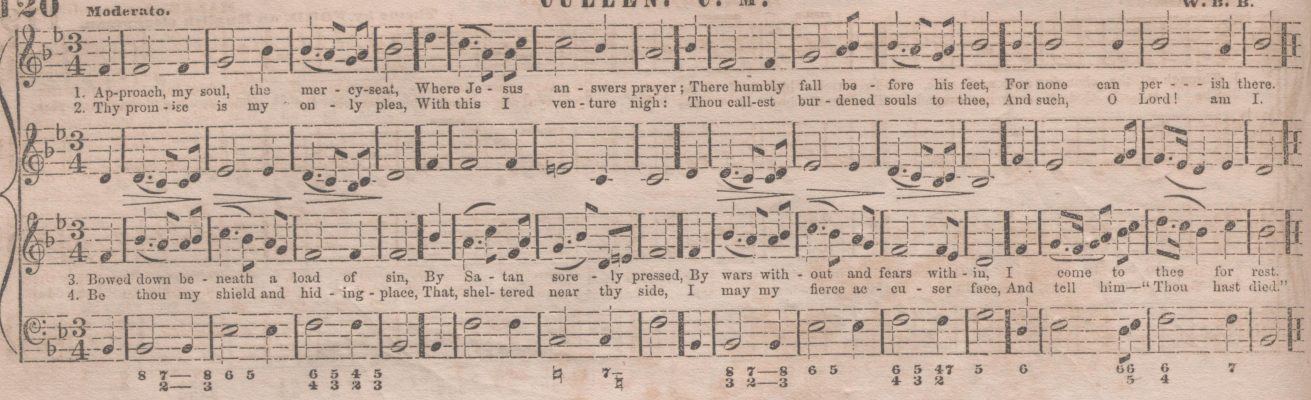
Expressive, but not too slow.

1. To whom, my Sa-viour, shall I go, If I de-part from thee— My guide through all this vale of woe, And more than all to me?
2. The world re-ject thy gen - tle reign, And pay thy death with scorn; O, they could plat thy crown a - gain, And sharp-en ev - 'ry thorn.
3. But I have felt thy dy - ing love Breathe gen - tly through my heart, To whis-per hope of joys a - bove; And can we ev - er part?
7's, 6's, & 8's. Bro - ther, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir - it longed to be.

120 **Moderato.**

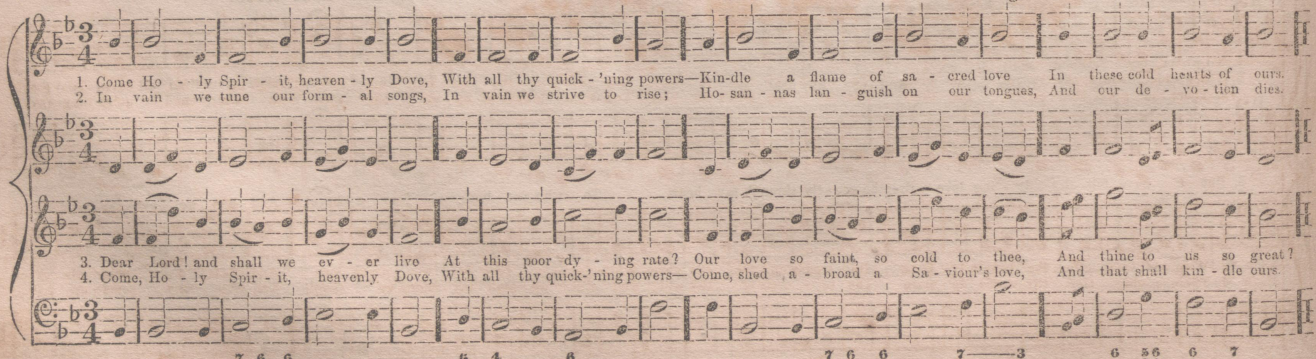
CULLEN. C. M.

W. B. B.



UNIONVALE. C. M.

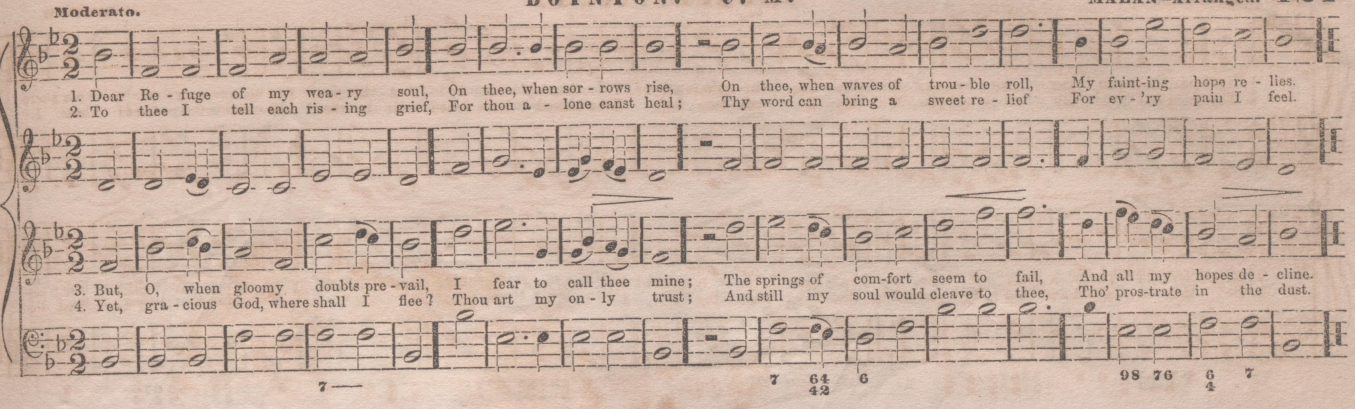
Arranged from a MS. of Tr. H., Esq.



BOYNTON. C. M.

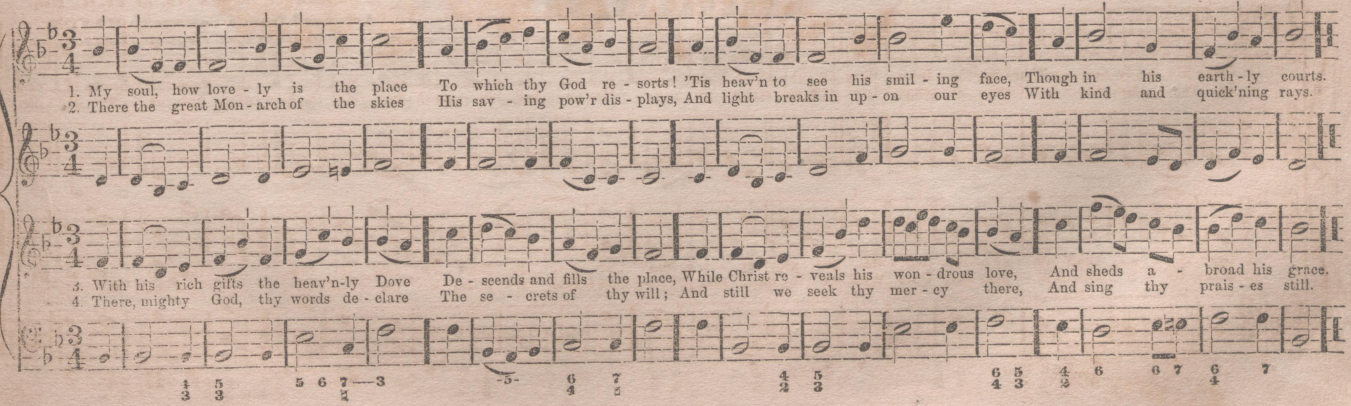
Moderato.

MALAN—Arranged.



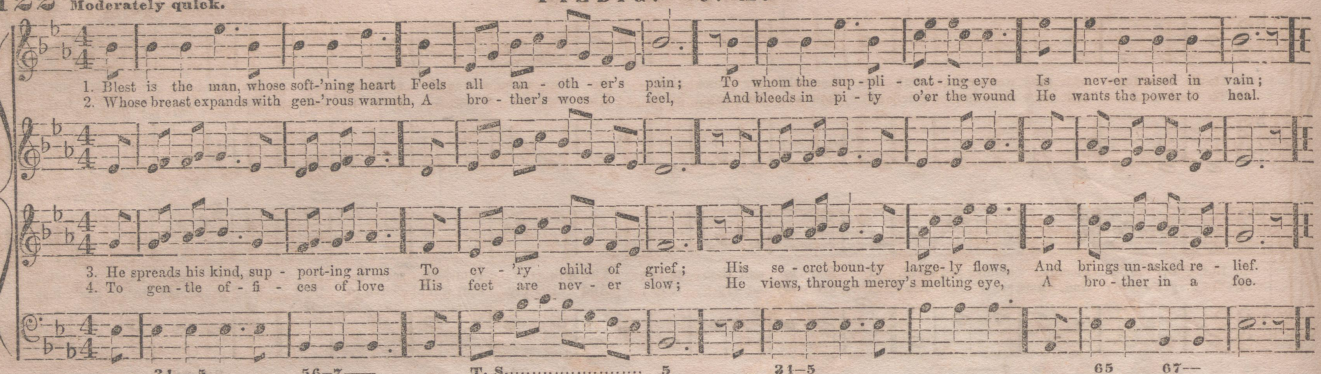
XENIA. C. M.

H.



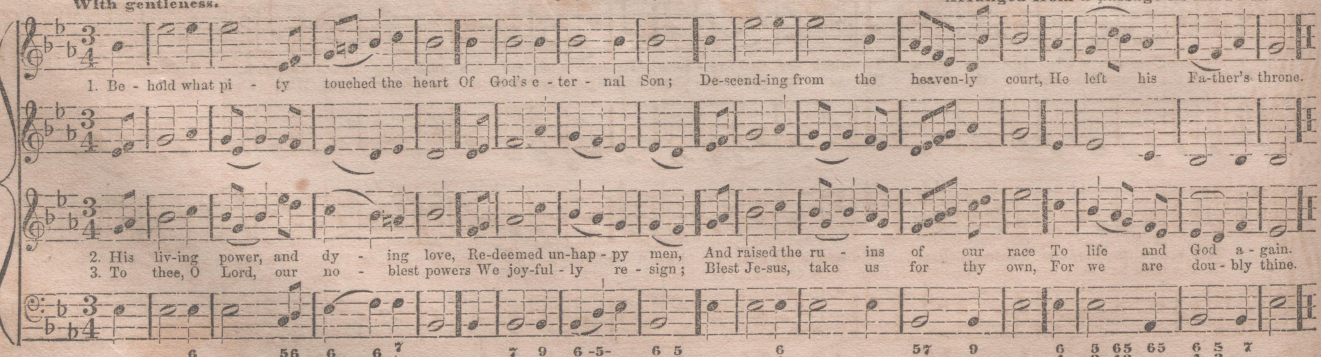
122 **Moderately quick.**

FIEBIG. C. M.



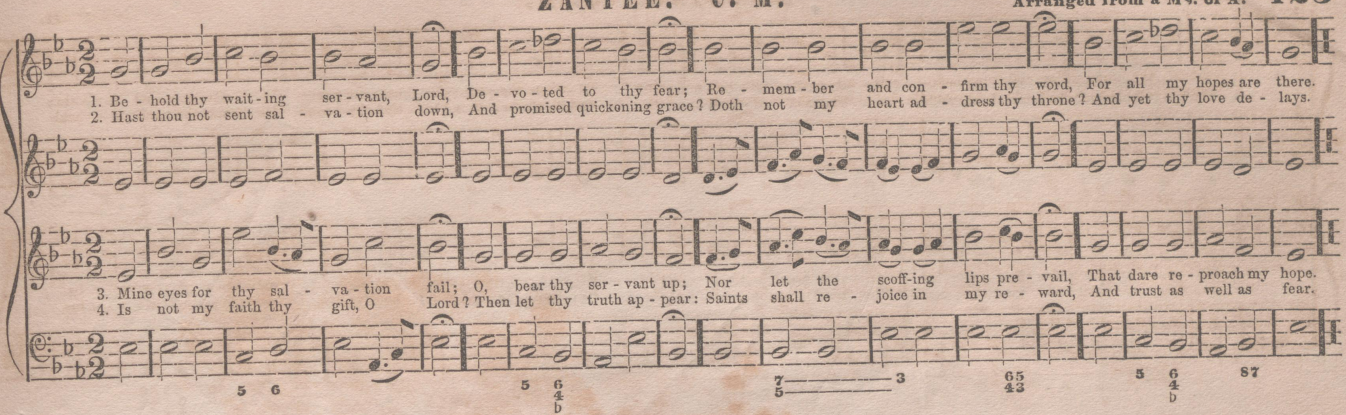
VOLGA. C. M.

With gentleness. **Arranged from a passage in HAYDN.**



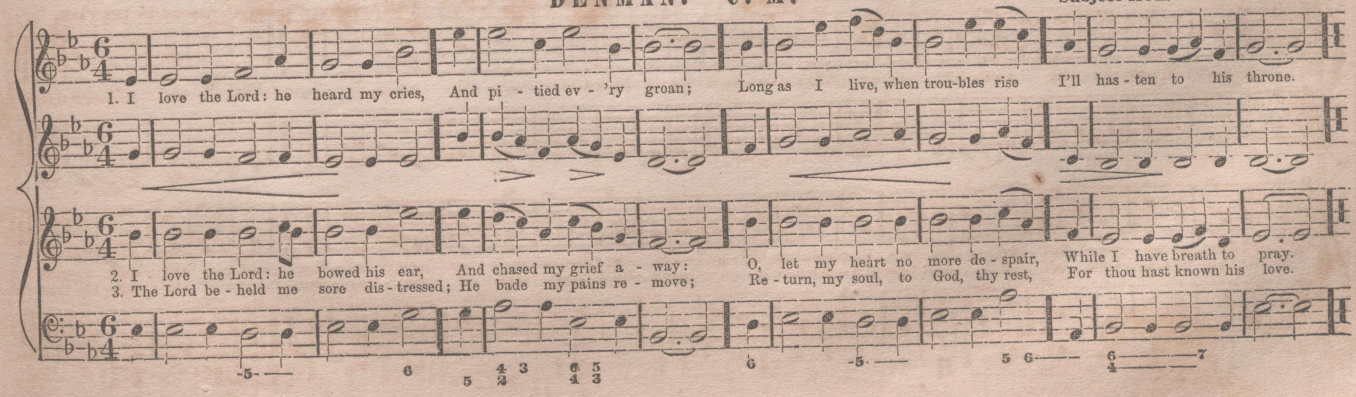
ZANTEE. C. M.

Arranged from a MS. of A.



DENMAN. C. M.

Subject from L. DE CALL.



124 Vivace.

DAWNING. C. M.

H.

1. In dark-est shades, if he ap - pear, My dawn-ing is be - gun; He is my soul's bright morning star, And He my ris - ing sun.
2. The ope-ning heavens a-round me shine, With beams of sa - cred bliss; While Je - sus shows his heart is mine, And whis-pers, I am his.
3. My soul would leave this hea - vy clay, At that tran-sport-ing word; Run up with joy the shin-ing way, T' em-brace my dear-est Lord.
4. Fear-less of hell and ghast-ly death, I'd break through ev'ry foe; The wings of love and arms of faith Should bear me con-queror through.

Tenderly.

BENNINGTON. C. M.

H.

1. Sweet is the prayer whose ho - ly stream In ear - nest plead-ing flows; De - vo - tion dwells up - on the theme, And warm and warm - er glows.
2. Faith grasps the bless-ing she de - sires; Hope points the up - ward gaze; And Love, ce - les - tial Love in - spires The el - o - quence of praise.
3. But sweet-er far the still small voice, Un-heard by hu - man ear, When God has made the heart re - joice, And dried the bit - ter tear.
4. No ac - cents flow, no words as - cend; All ut-terance fail - eth, there; But saint - ed spir - its com - pre - hend, And God ac - cepts the prayer

THOMPSON'S CHANT. C. M.

Allegro.

1. Why should the children of a King Go mourn-ing all their days? Great Com-fort - er, de - scend, and bring Some to - kens of thy grace
2. Dost thou not dwell in all the saints, And seal the heirs of heaven? When wilt thou ban - ish my complaints, And show my sins for - given?

3. As - sure my con-science of her part In the Re - deemer's blood, And bear thy wit - ness with my heart, That I am born of God.
4. Thou art the ear - nest of his love, The pledge of joys to come; And thy soft wings, ce - les - tial Dove, Will safe con - vey me home.

SACRAMENTO. C. M.

Adagio. II.

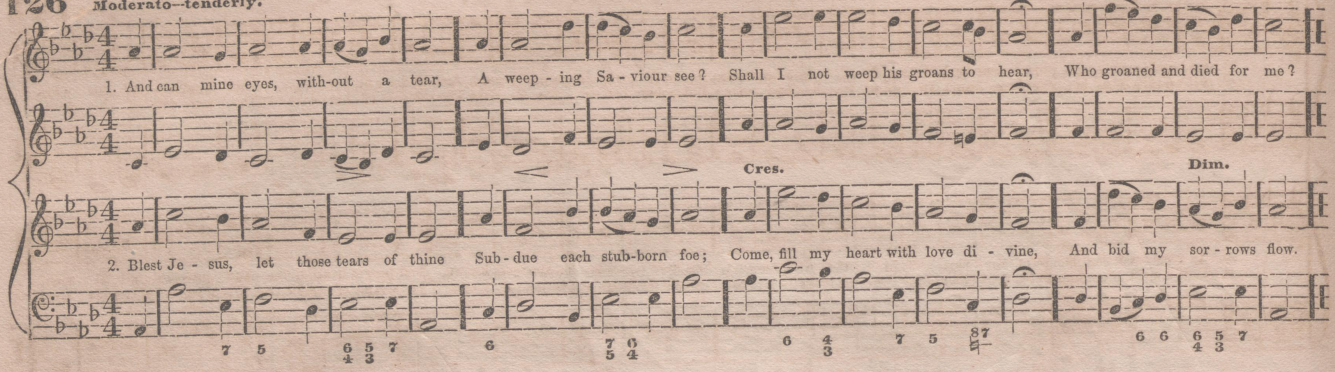
1. I saw One hanging on a tree, In a - go-ny and blood; He fixed his languid eyes on me, As near his cross I stood, As near his cross I stood.
2. O, never, till my lat-est breath, Shall I forget that look; It seemed to charge me with his death, Though not a word he spoke, Though not a word he spoke.

3. My conscience saw and owned the guilt; It plunged me in de-spair; I saw my sins his blood had spilt, And helped to nail him there, And helped to nail him there.
4. A second look he gave, which said, "I freely all for - give; This blood is for thy ran-som paid; I die that thou may'st live, I die that thou may'st live."

126 Moderato—tenderly.

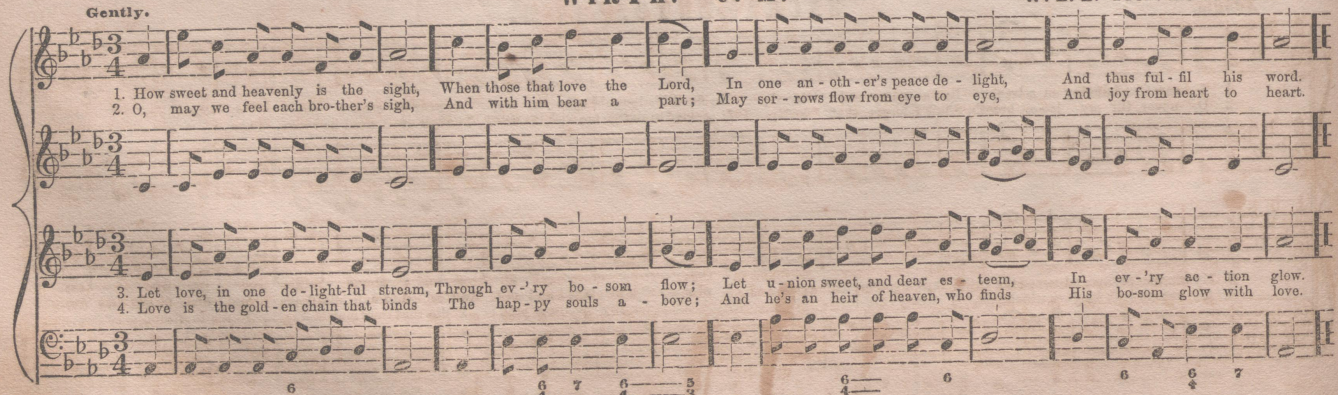
ROMBERG. C. M.

H.—From the Choralist.

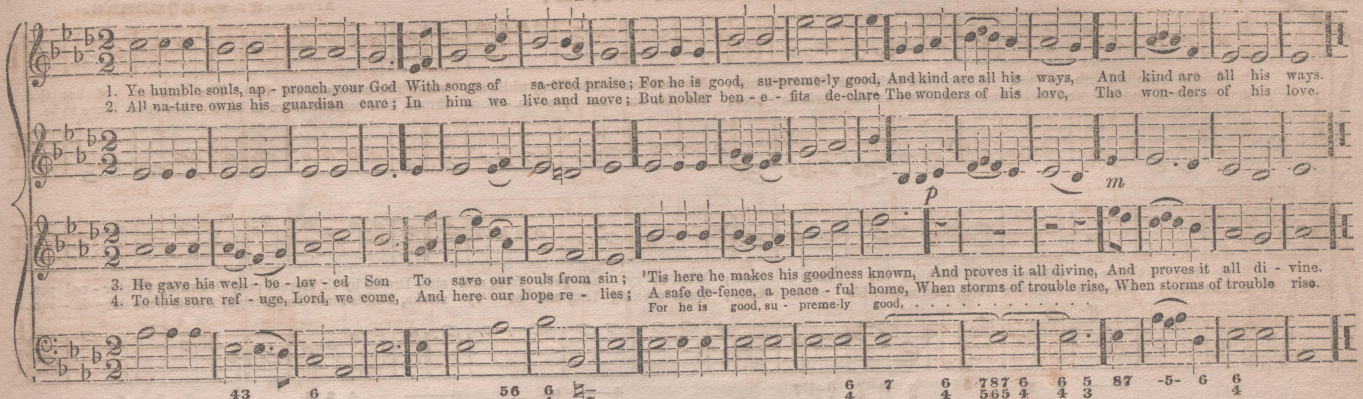


WIRTH. C. M.

W. B. B.—From the Choralist.

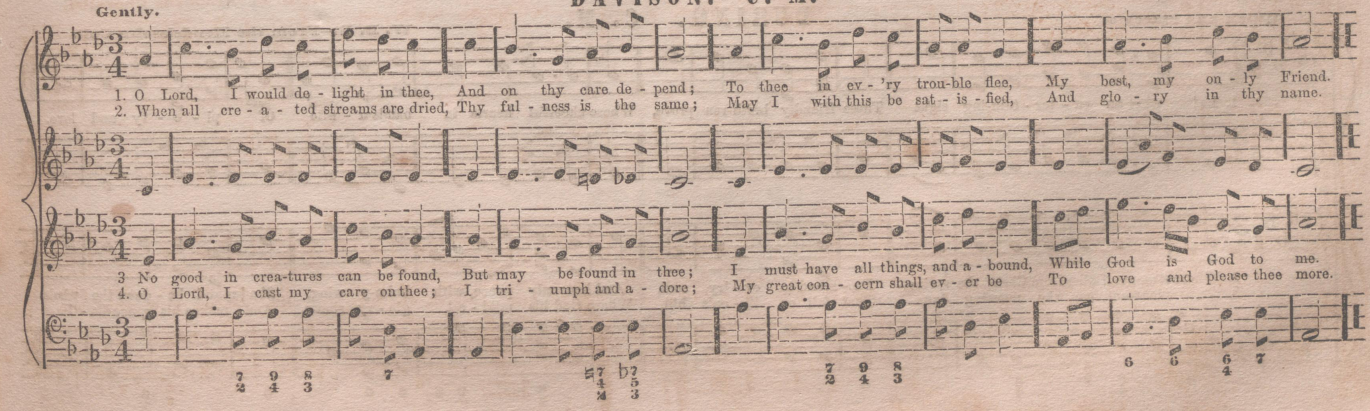


DUVAL. C. M.



DAVISON. C. M.

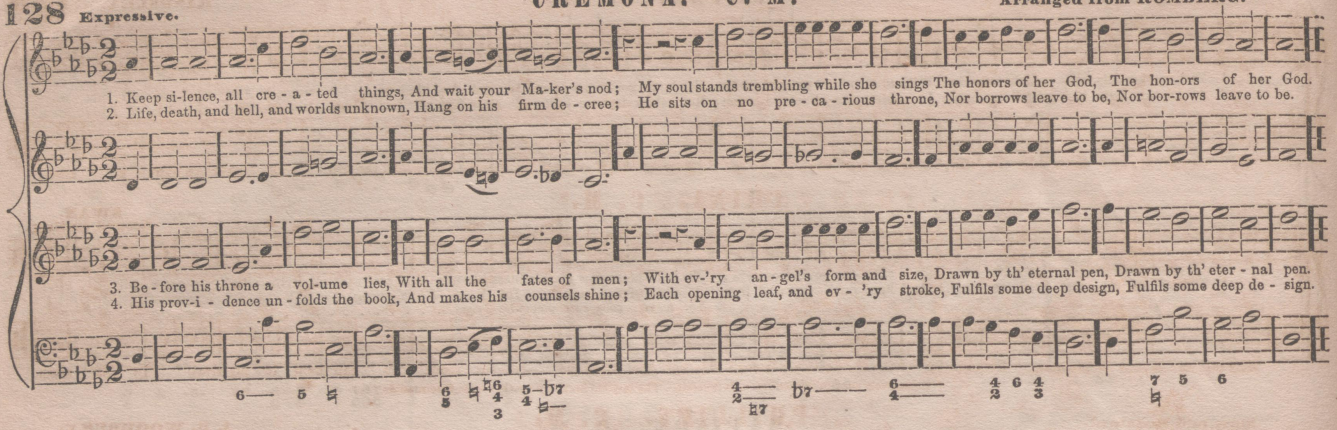
Gently. W. B. B.



128 **Expressive.**

CREMONA. C. M.

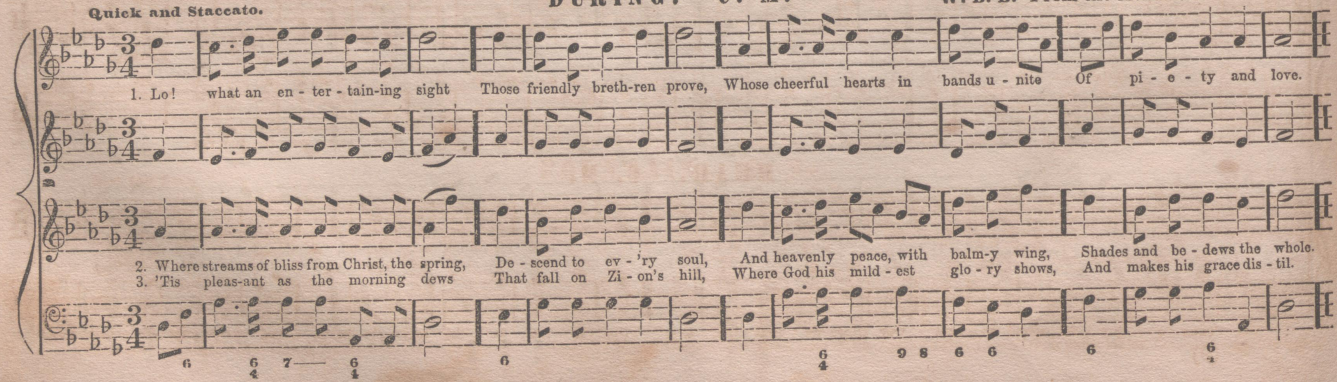
Arranged from ROMBERG.



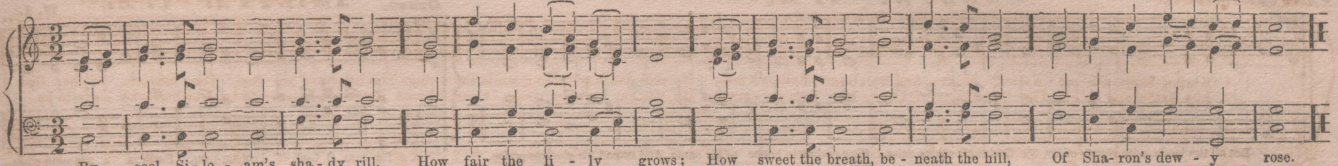
Quick and Staccato.

DURING. C. M.

W. B. B.—From the Mendelssohn Coll.

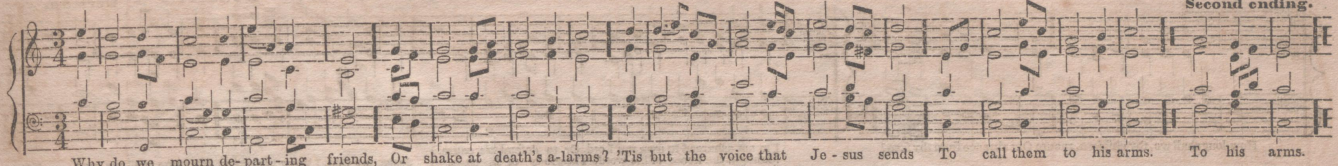


HEBER. C. M.



CHINA. C. M.*

SWAN.
Second ending.

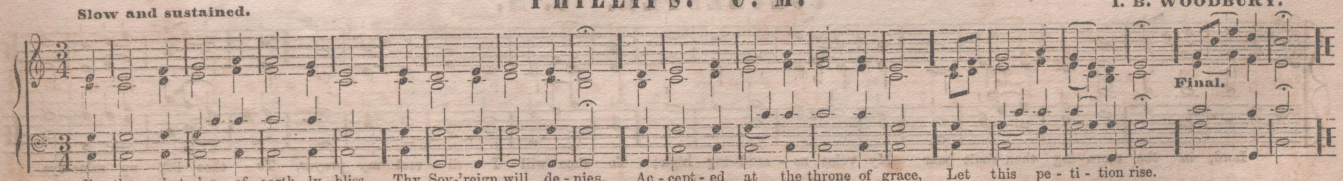


* Extensively sung in former times, at funerals. The original harmony was of course inadmissible.

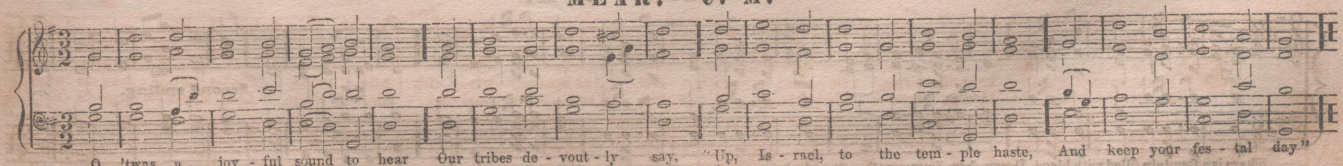
PHILLIPS. C. M.

Slow and sustained.

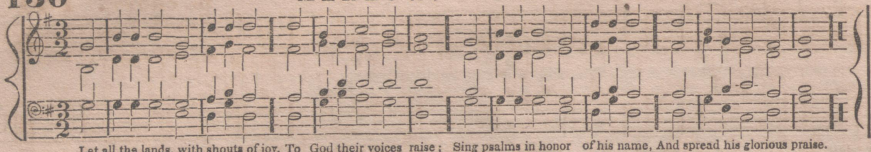
I. B. WOODBURY.



MEAR. C. M.



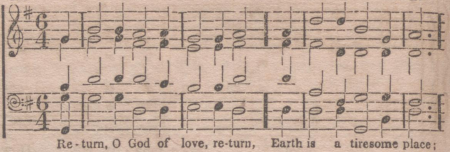
MARLOW. C. M.



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

Grave.

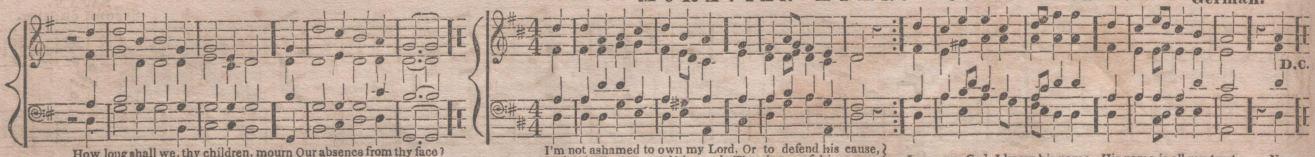
AMIETTA. C. M. H. I.



Re-turn, O God of love, re-turn, Earth is a tiresome place;

MORAVIAN HYMN. C. M. Double.

German.



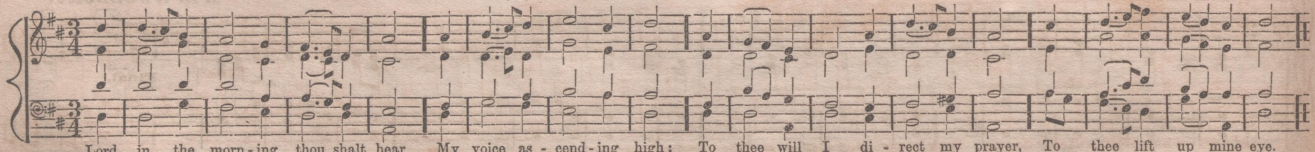
How long shall we, thy children, mourn Our absence from thy face?

I'm not ashamed to own my Lord, Or to defend his cause,
Maintain the honor of his word, The glo-ry of his cross.
D. C. will he put my hope to shame, Nor let my soul be lost.

Jesus, my God, I know his name, His name is all my trust, Nor

D.C.

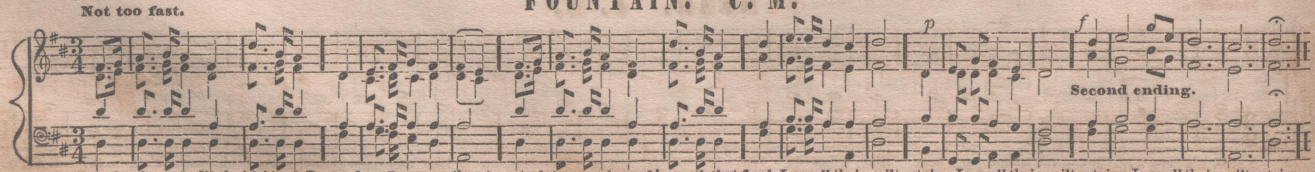
COLCHESTER. C. M.



Lord, in the morn-ing thou shalt hear My voice as-cend-ing high; To thee will I di-rect my prayer, To thee lift up mine eye.

FOUNTAIN. C. M.

Not too fast.



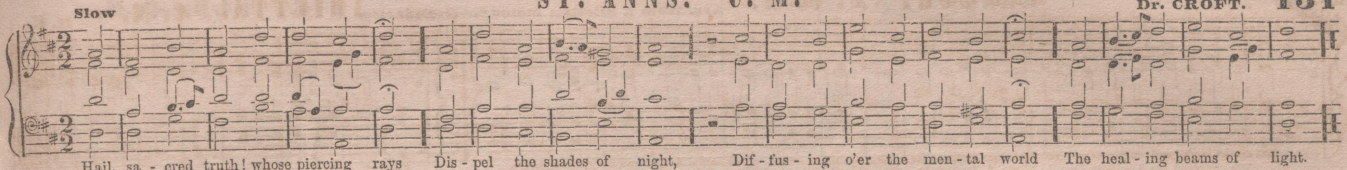
Second ending.

There is a fountain filled with blood, Drawn from Immanuel's veins; And sinners, plunged beneath that flood, Lose all their guilty stains, Lose all their guilty stains. Lose all their guilty stains.

ST. ANNS. C. M.

Slow

Dr. CROFT.

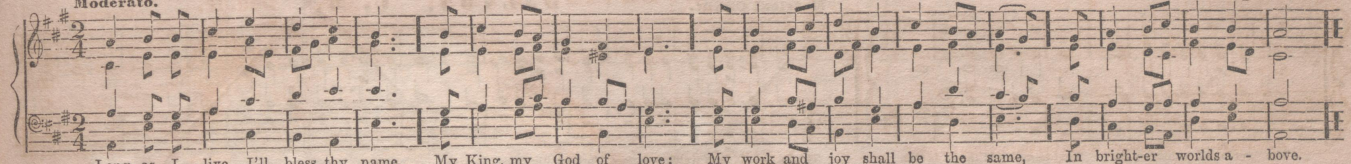


Hail, sa - cred truth! whose piercing rays Dis - pel the shades of night, Dif - fus - ing o'er the men - tal world The heal - ing beams of light.

DEDHAM. C. M.

Moderato.

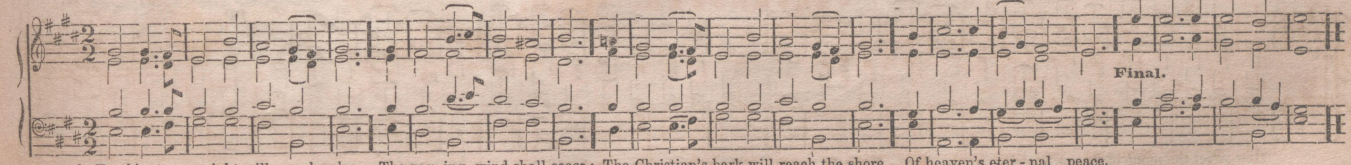
English.



Long as I live, I'll bless thy name, My King, my God of love; My work and joy shall be the same, In bright-er worlds a - bove.

HAVEN. C. M.

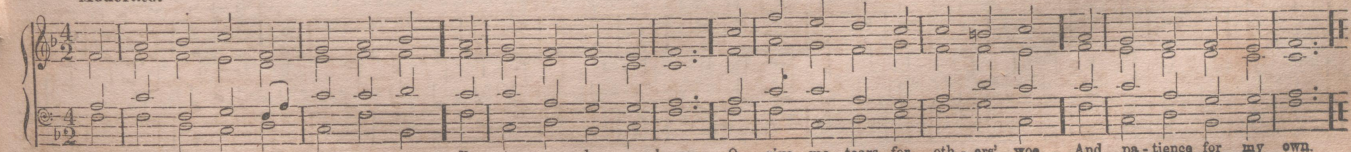
H.



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

DUNDEE. C. M.

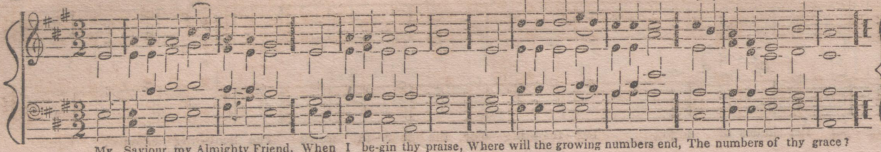
Moderato.



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

RANDOLPH. C. M.

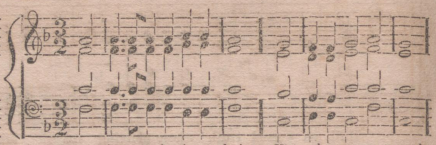
Arr. from a Silesian melody.



My Saviour, my Almighty Friend, When I be-gin thy praise, Where will the growing numbers end, The numbers of thy grace?

BYEFIELD. C. M.

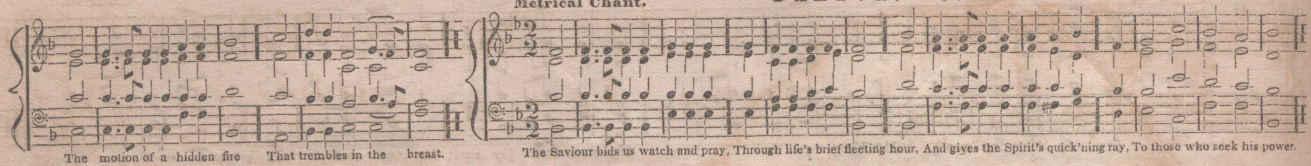
Didactic. H.



Prayer is the soul's sincere desire, Ut-tered, or un-ex-pressed,

DALTON. C. M.

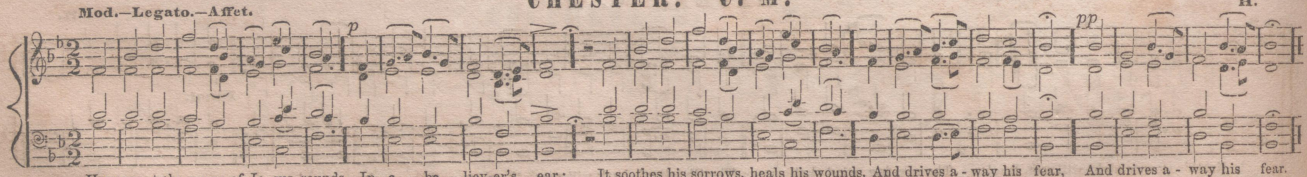
Metrical Chant.



The motion of a hidden fire That trembles in the breast. The Saviour bids us watch and pray, Through life's brief fleeting hour, And gives the Spirit's quick'ning ray, To those who seek his power.

CHESTER. C. M.

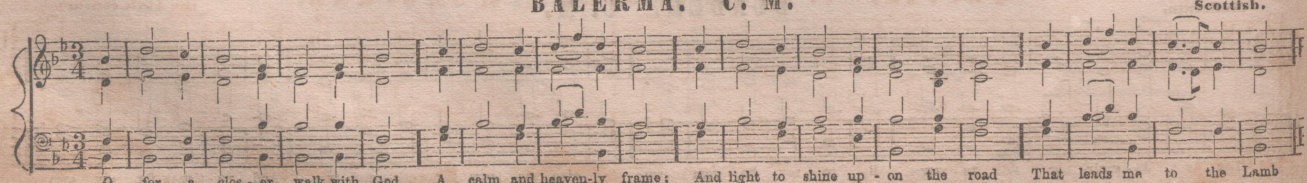
Mod.—Legato.—Affet. H.



How sweet the name of Je-sus sounds In a be-liev-er's ear; It soothes his sorrows, heals his wounds, And drives a-way his fear, And drives a-way his fear.

BALERMA. C. M.

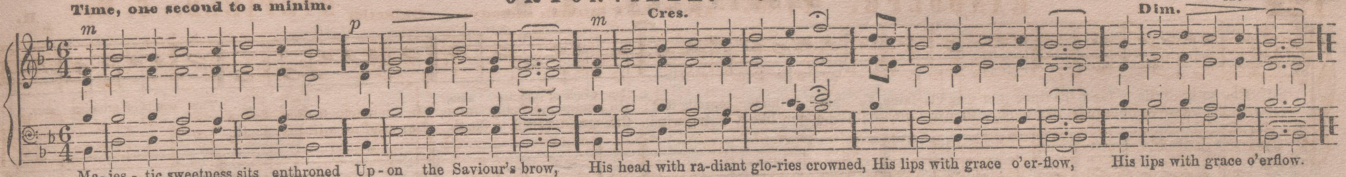
Scottish.



O for a clos-er walk with God, A calm and heaven-ly frame: And light to shine up-on the road That leads me to the Lamb

ORTONVILLE. C. M.

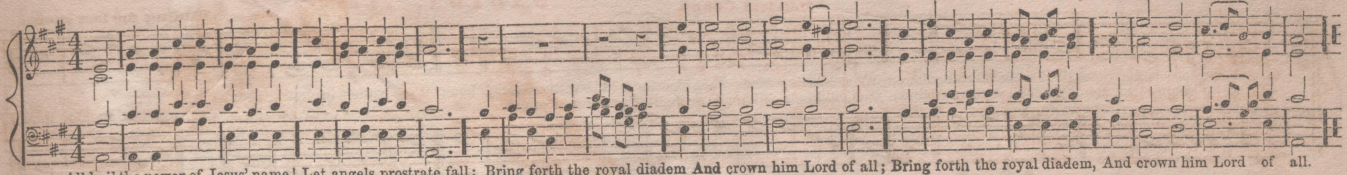
Time, one second to a minim.



Ma-jes-tic sweetness sits enthroned Up-on the Saviour's brow, His head with ra-diant glo-ries crowned, His lips with grace o'er-flow, His lips with grace o'erflow.

CORONATION. C. M.

O. HOLDEN.

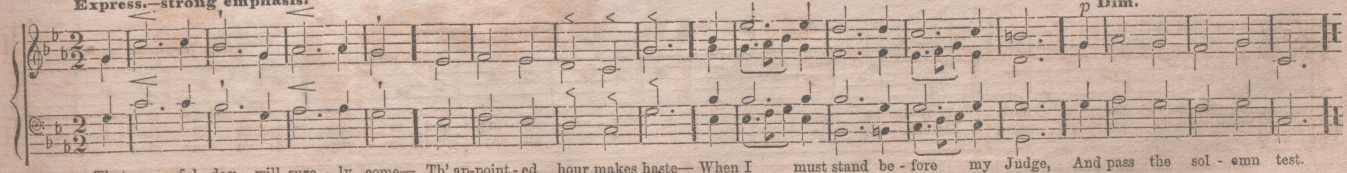


All hail the power of Jesus' name! Let angels prostrate fall; Bring forth the royal diadem And crown him Lord of all; Bring forth the royal diadem, And crown him Lord of all.

TRIBUNAL. C. M.

Express.—strong emphasis.

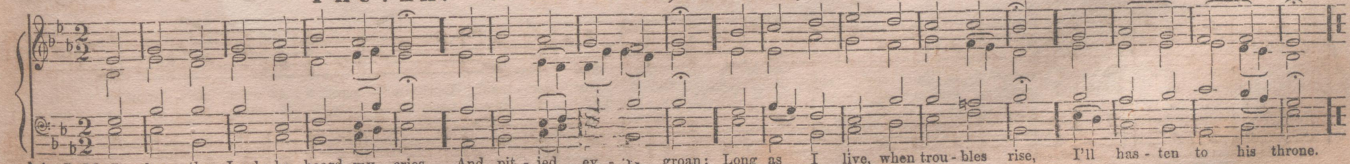
German Coll.



That aw-ful day will sure-ly come— Th' ap-point-ed hour makes haste— When I must stand be-fore my Judge, And pass the sol-emn test.

PHUVAH. C. M. Or 7's, 6's & 8's;* or 8's, 6's & 4's.†

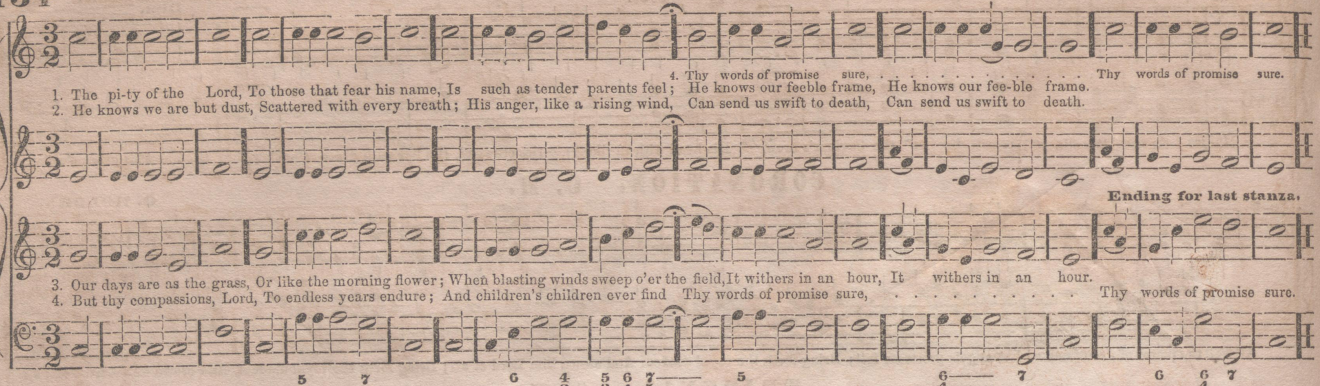
German Choral of the 17th century.



As C. M I love the Lord: he heard my cries, And pit-ied ev-'ry groan; Long as I live, when trou-bles rise, I'll has-ten to his throne.

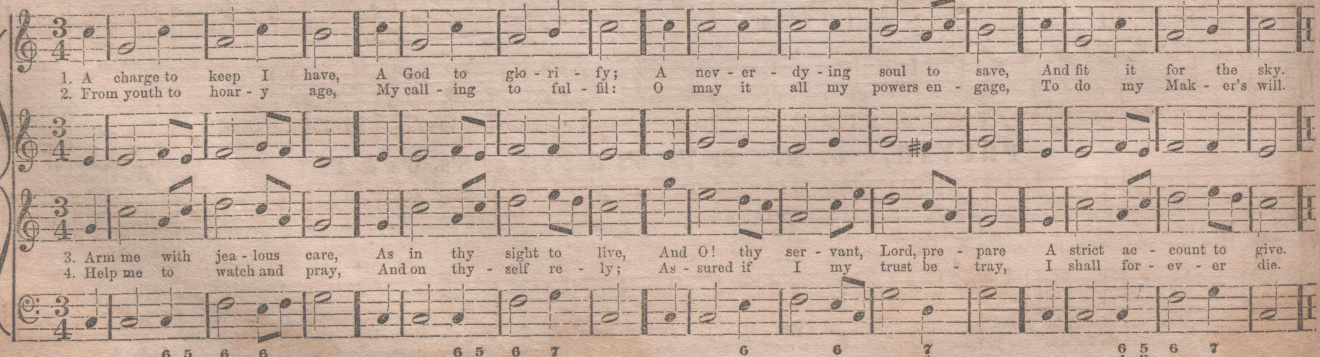
* By omitting the first note. See the hymn, "Brother thou art gone to rest." † By using ties, as in the Soprano—the last strain. See the hymn, "Our blest Redeemer when he breathed."

BASTINELLA. S. M. *



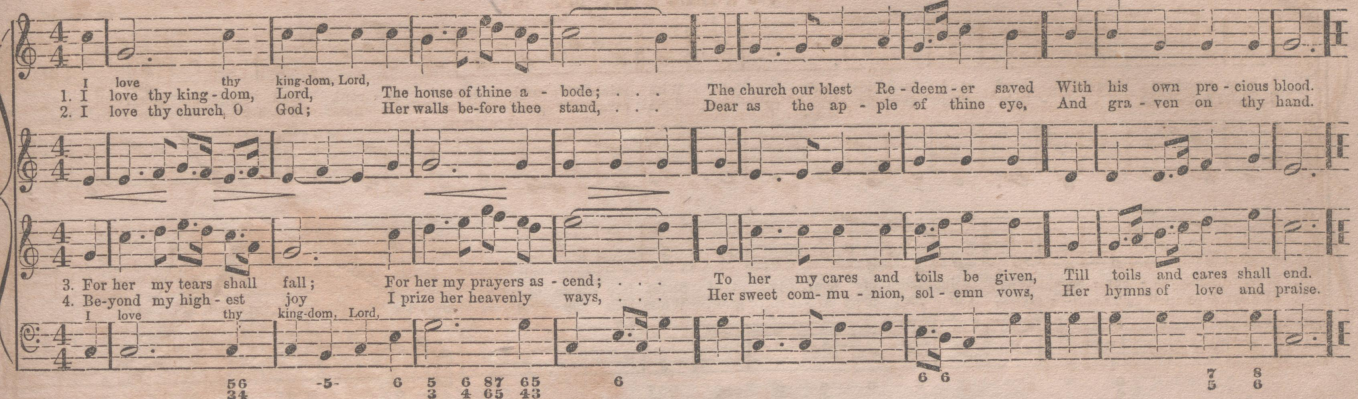
SANDUSKY. S. M.

Old popular melody.



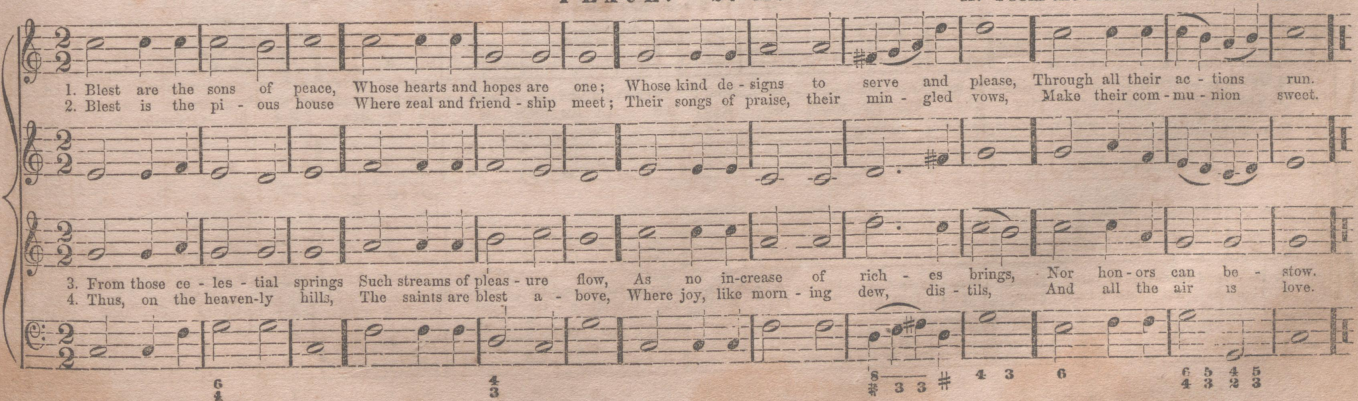
CONGREVE. S. M.

From the Psalmodist.



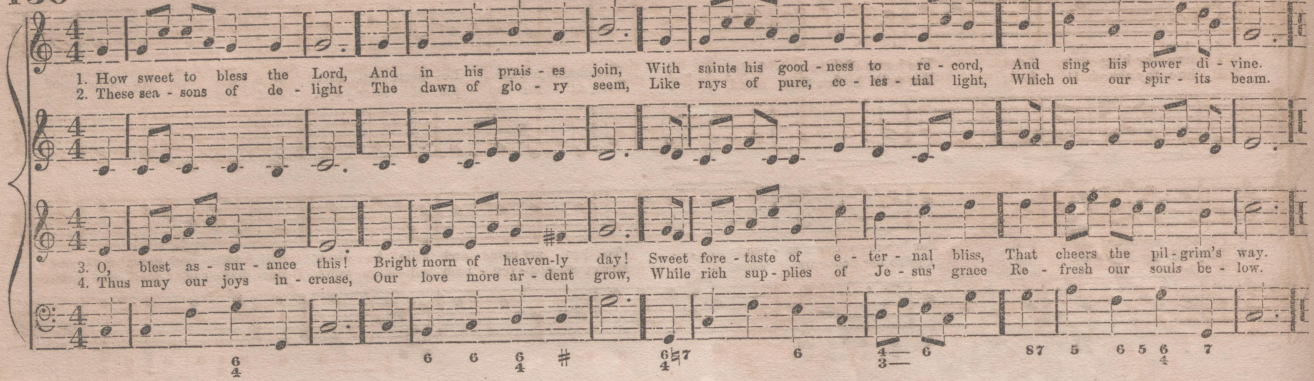
PEACE. S. M.

H.—From the Mendelssohn Collection.

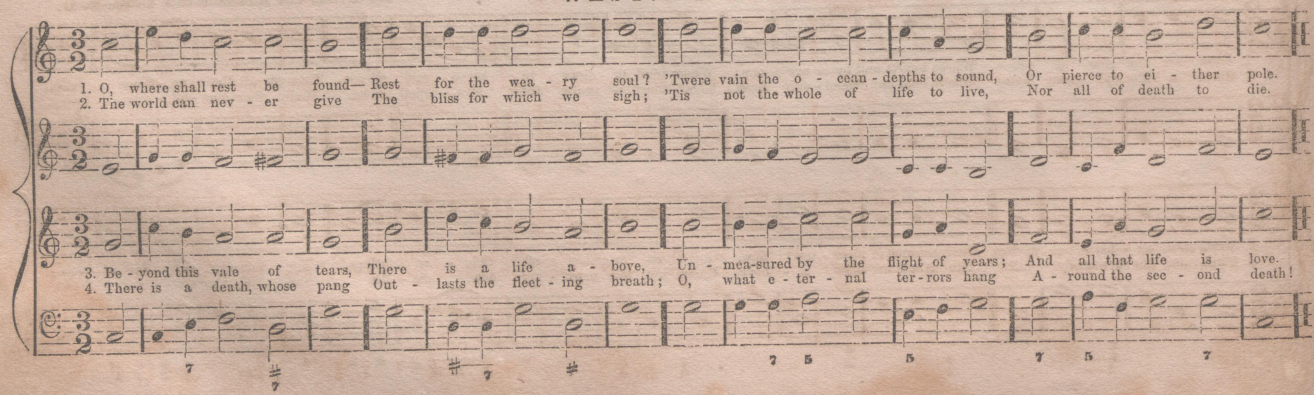


VOGEL. S. M.

W. B. B.



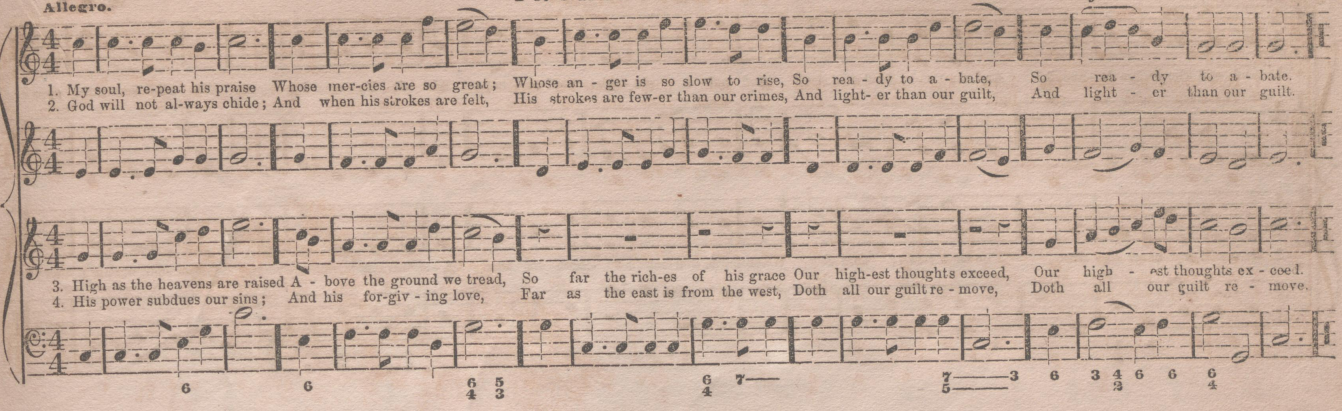
WEST. S. M.



THURINGIA. S. M.

Subject from MALAN.

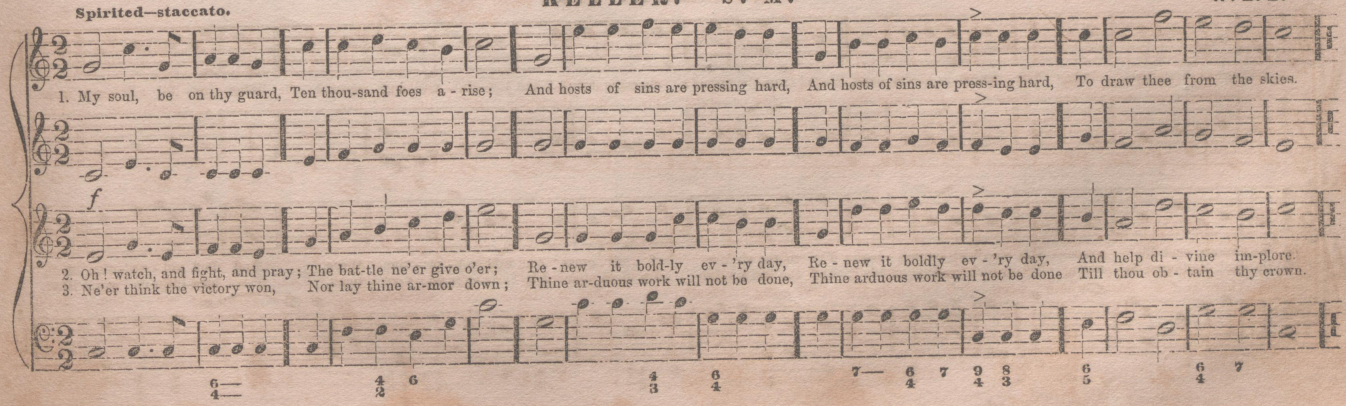
Allegro.



KELLER. S. M.

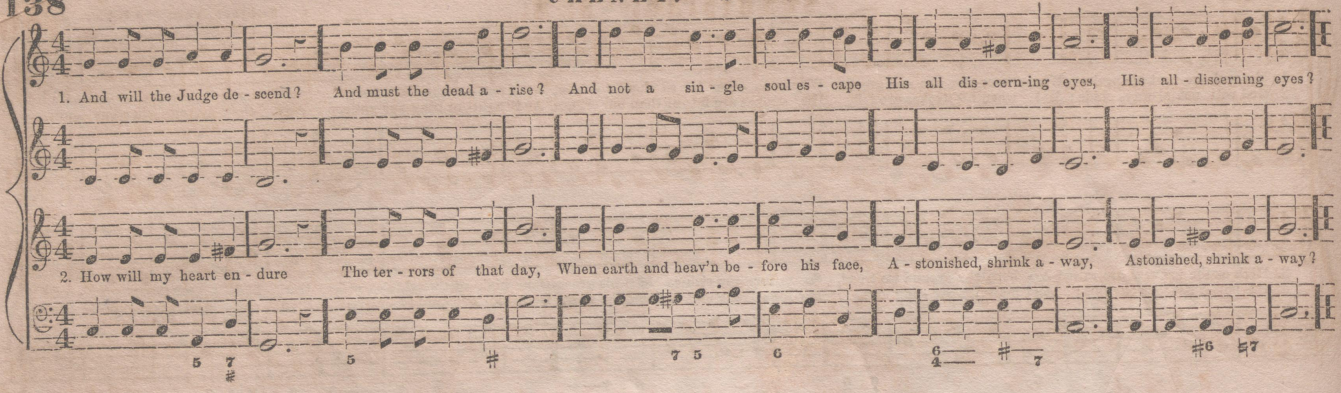
W. B. B.

Spirited—staccato.

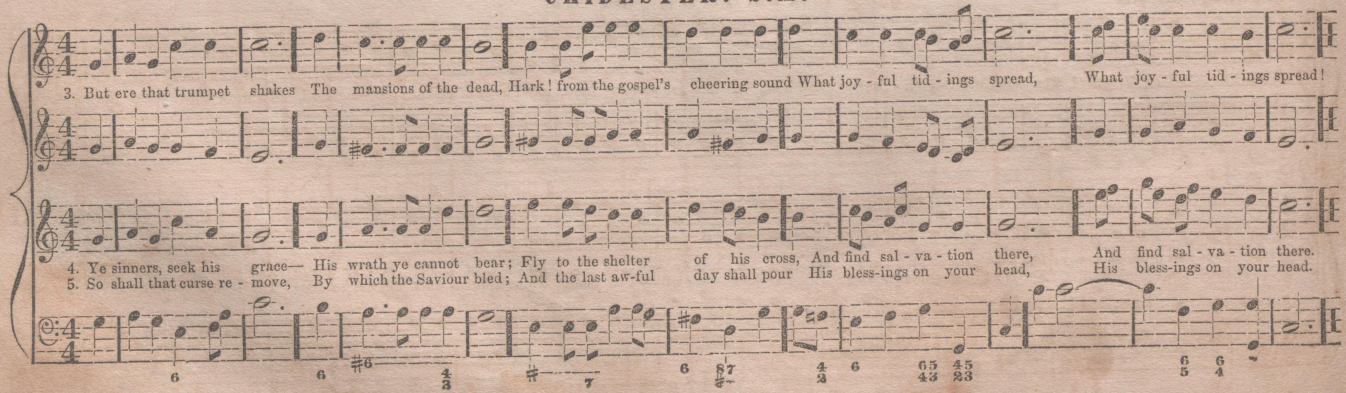


CHENEY. S. M.

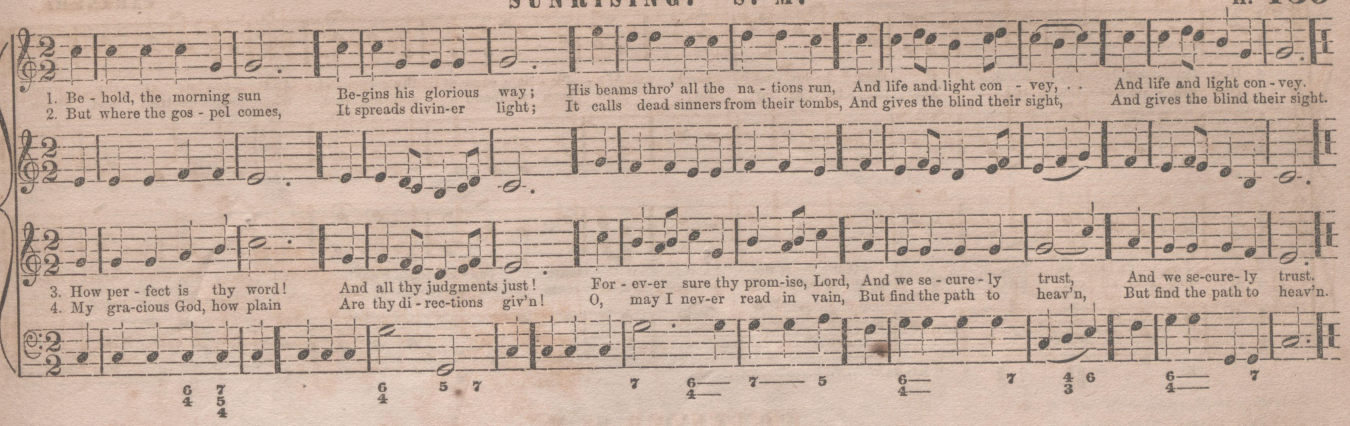
W. B. B.



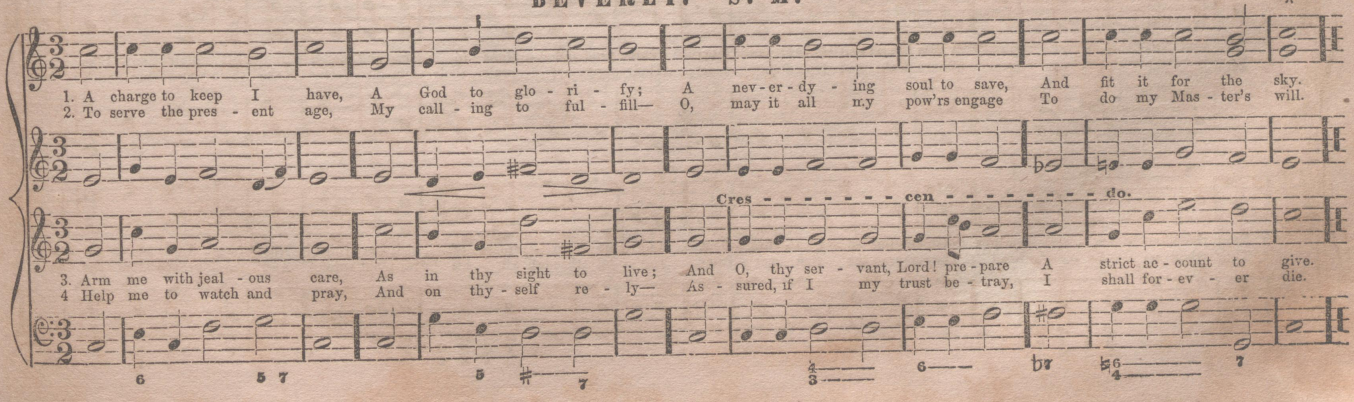
CHIDESTER. S.M.



SUNRISING. S. M.



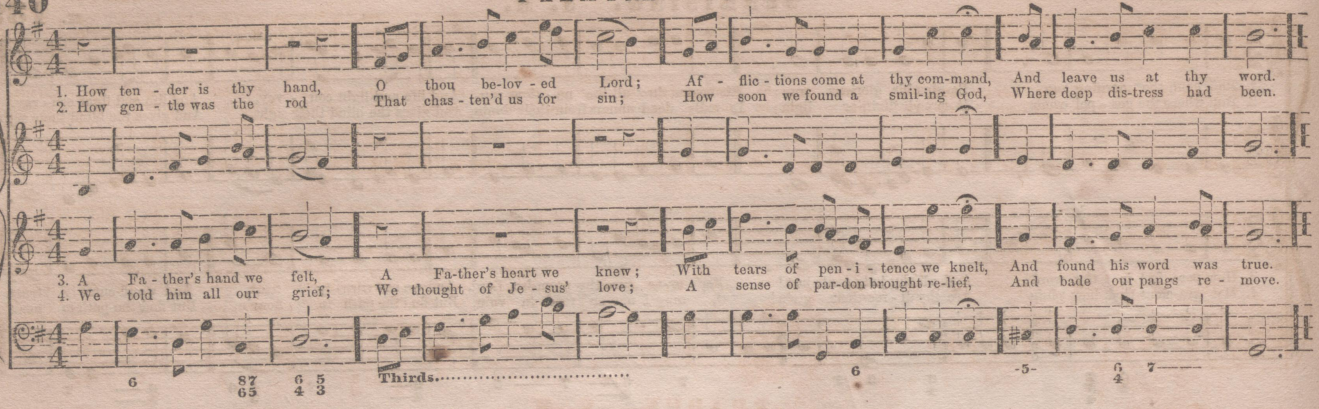
BEVERLY. S. M.



140

PALMYRA. S. M.

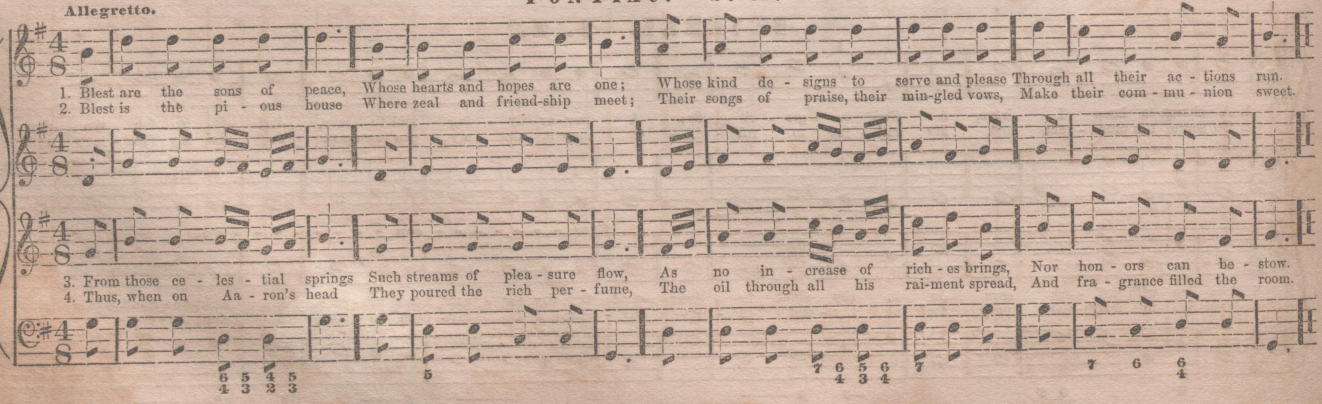
CARANEMI.



PONTIAC. S. M.

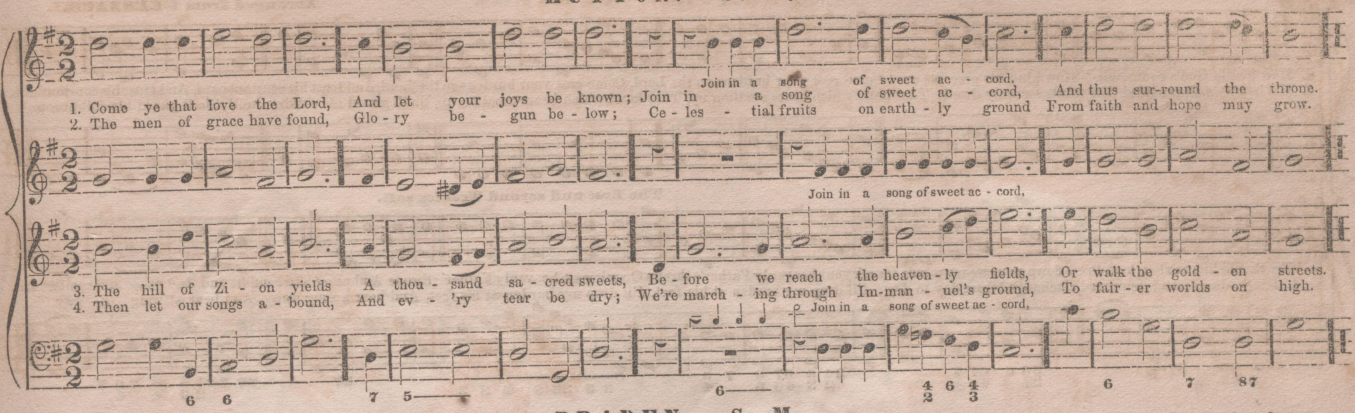
H.

Allegretto.



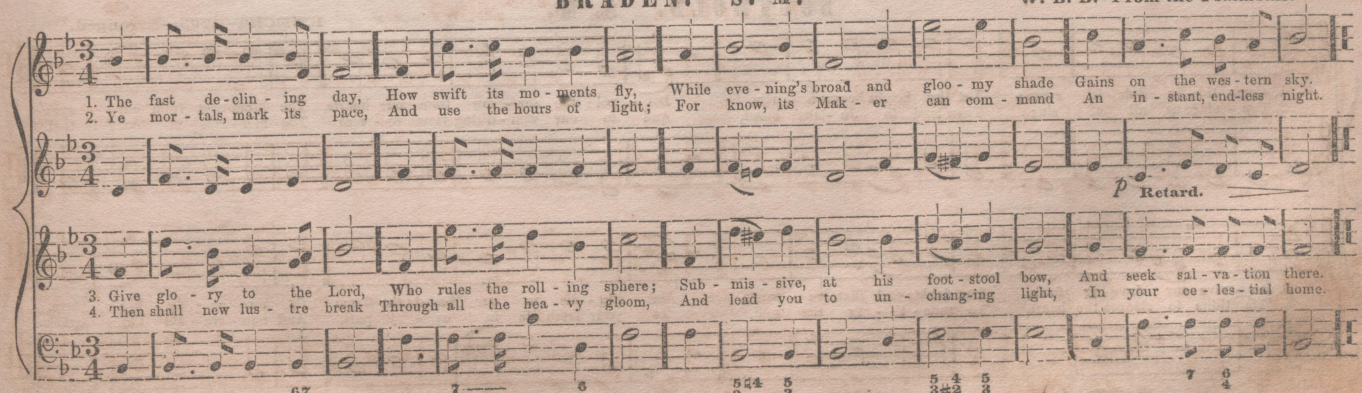
HUTTON. S. M.

H.—From the Chorialist.



BRADEN. S. M.

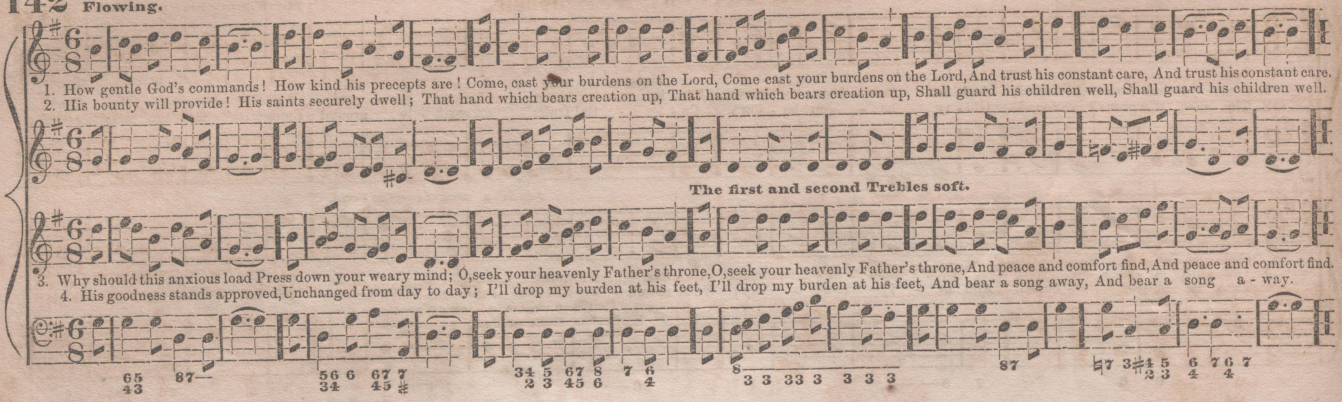
W. B. B.—From the Psalmodist.



142 **Flowing.**

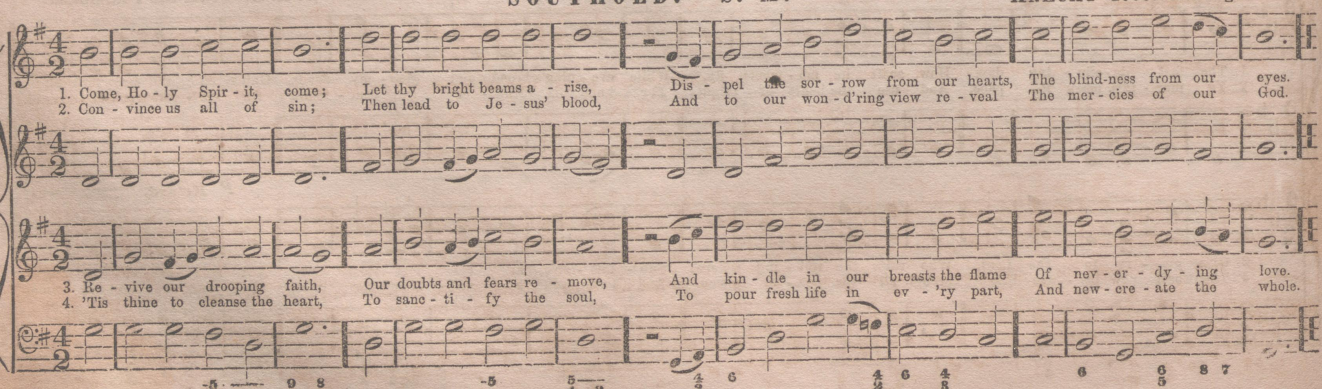
GOODMAN. S. M.

Arranged from GERSBACH.

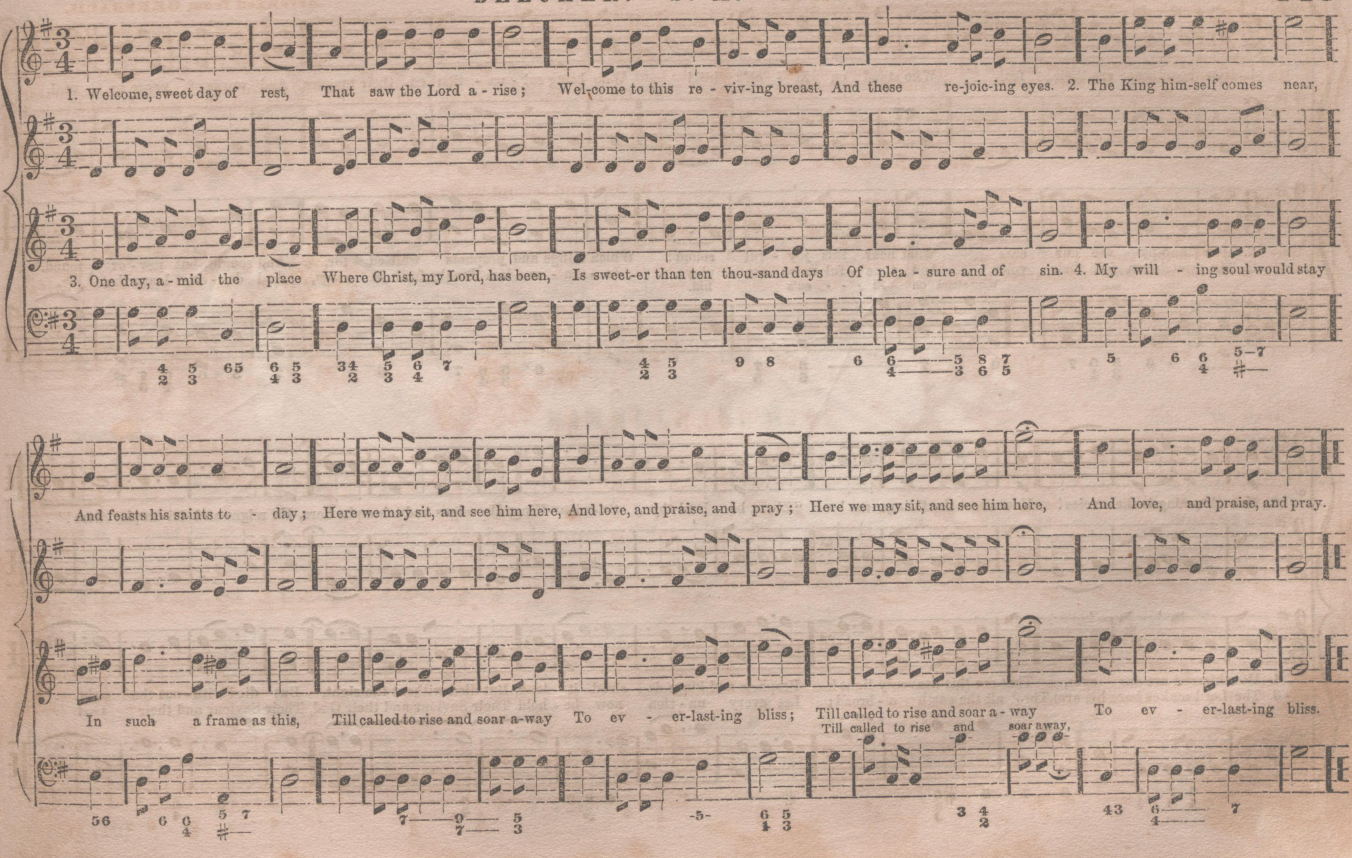


SOUTHOLD. S. M.

KNECHT—1793.—Arranged.

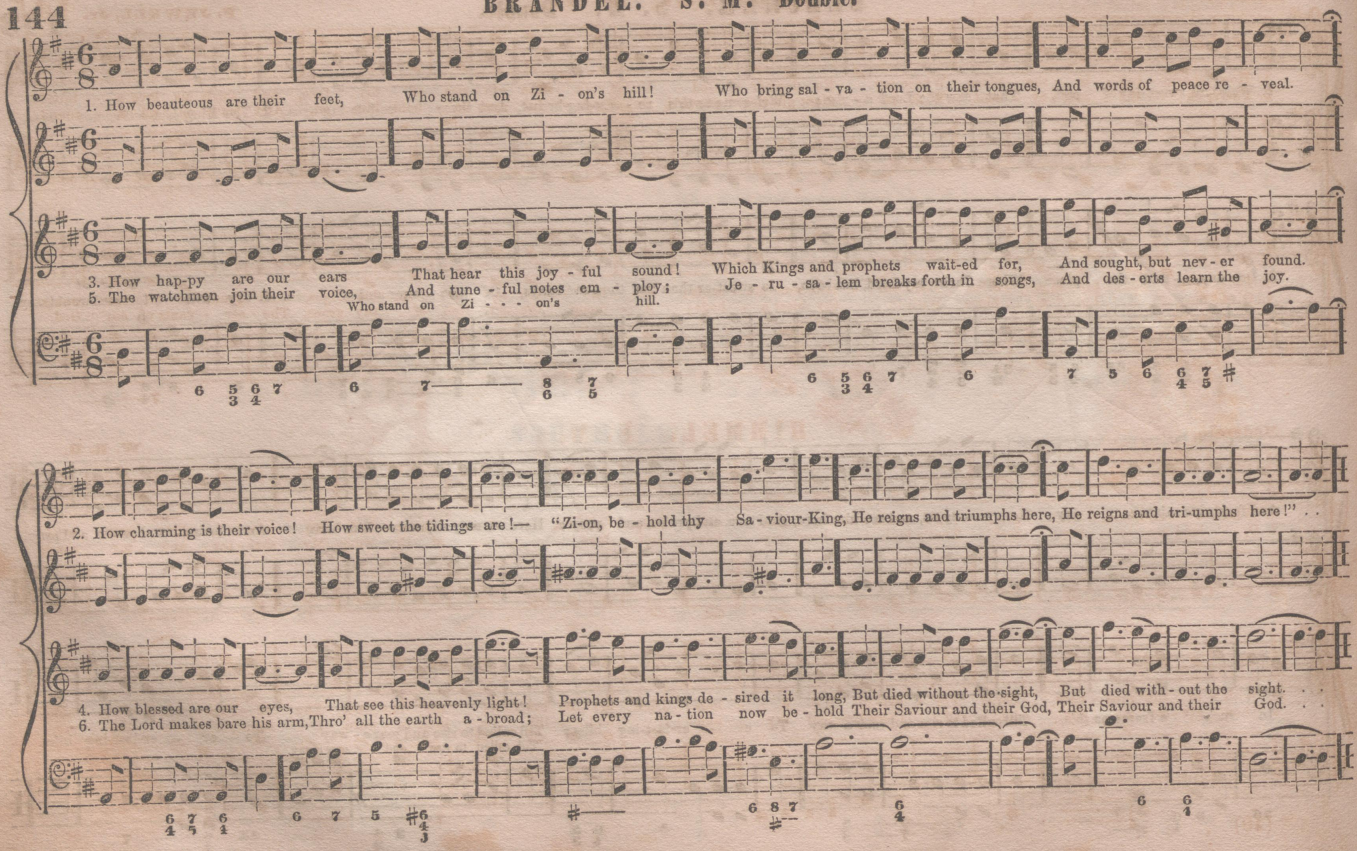


BELCHER. S. M. Double.



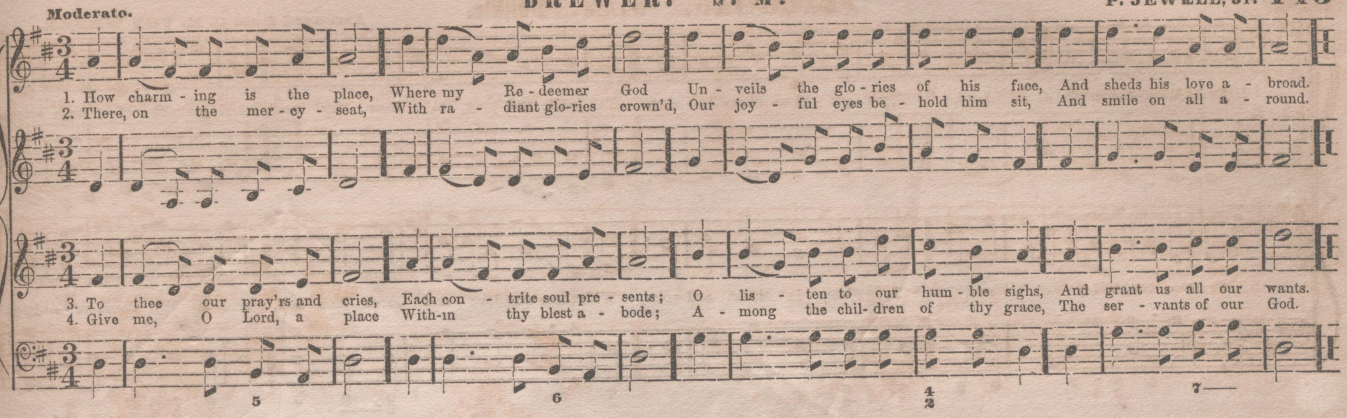
144

BRANDEL. S. M. Double.



BREWER. S. M.

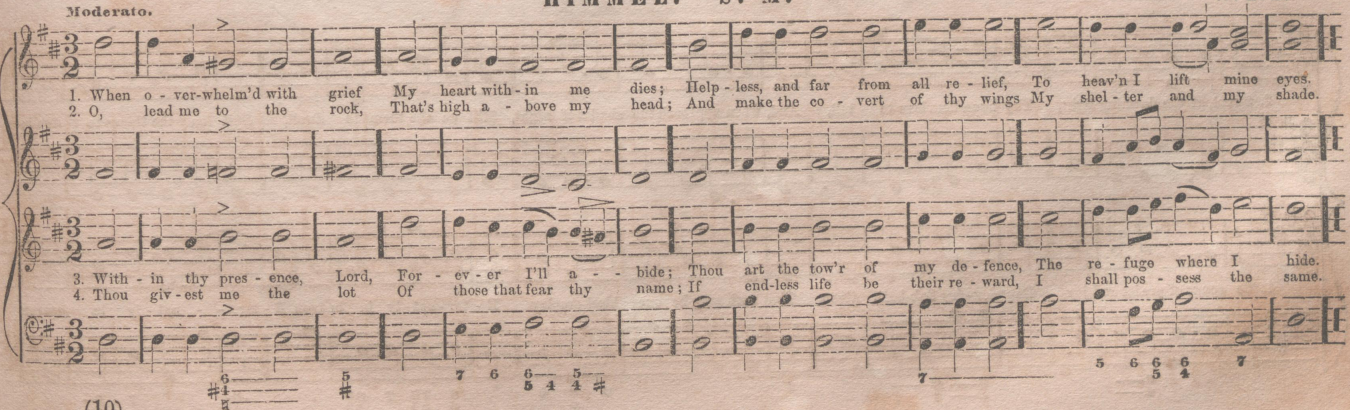
Moderato.



HIMMEL. S. M.

Moderato.

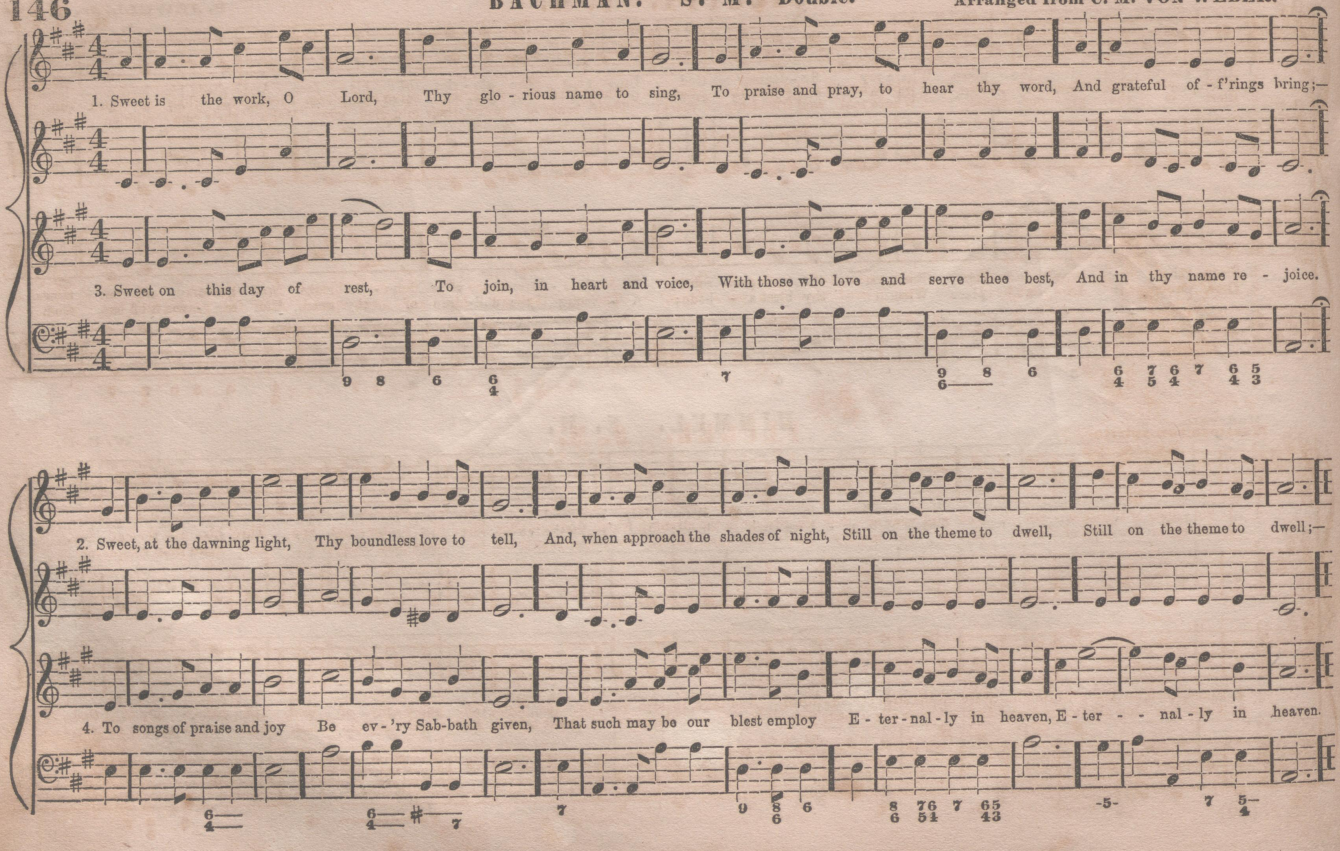
W. B. B.



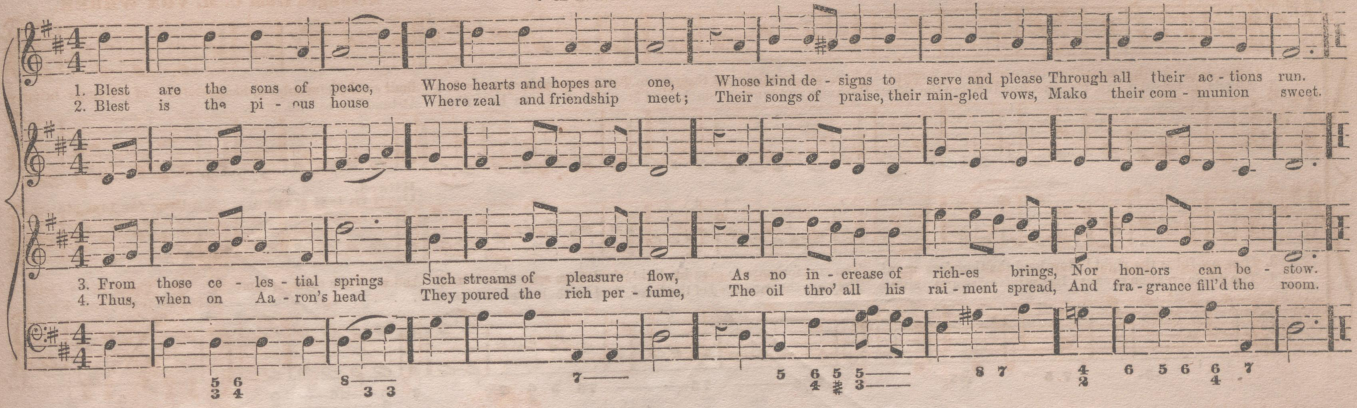
146

BACHMAN. S. M. Double.

Arranged from C. M. VON WEBER.

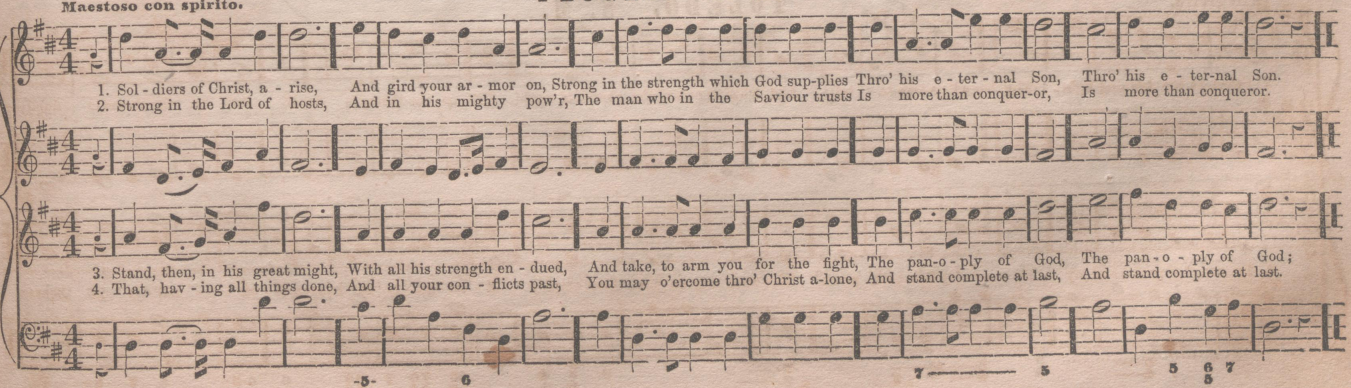


VALETTA. S. M.



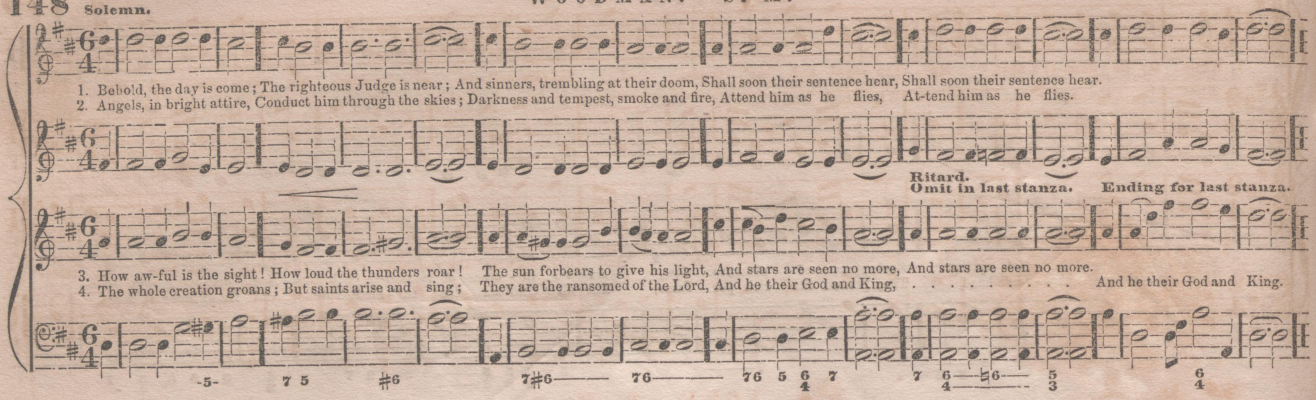
FLÜGEL. S. M.

Maestoso con spirito.



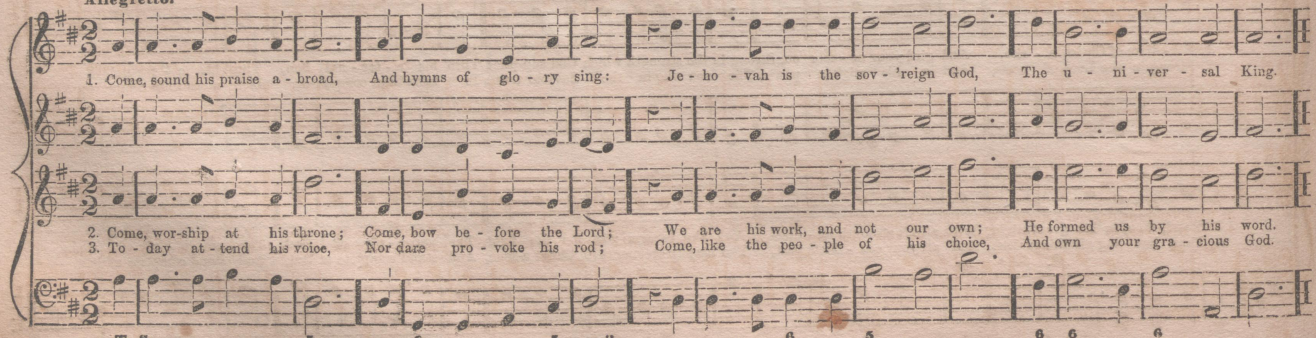
148 **Solemn.**

WOODMAN. S. M.



TOLEDO. S. M.

Allegretto. H.



VIOTTI. S. M.

Slow.

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

VOKE. S. M.

Coda.*

1. Ye mes-sen - gers of Christ, His sov-'reign voice o - bey; A - rise and fol - low where he leads, And peace at - tend your way, And peace at - tend your way.
2. The Mas-ter whom you serve Will need-ful strength be-stow; De - pend-ing on his promised aid, With sa - cred cour-age go, With sa - cred cour-age go.

Coda.*

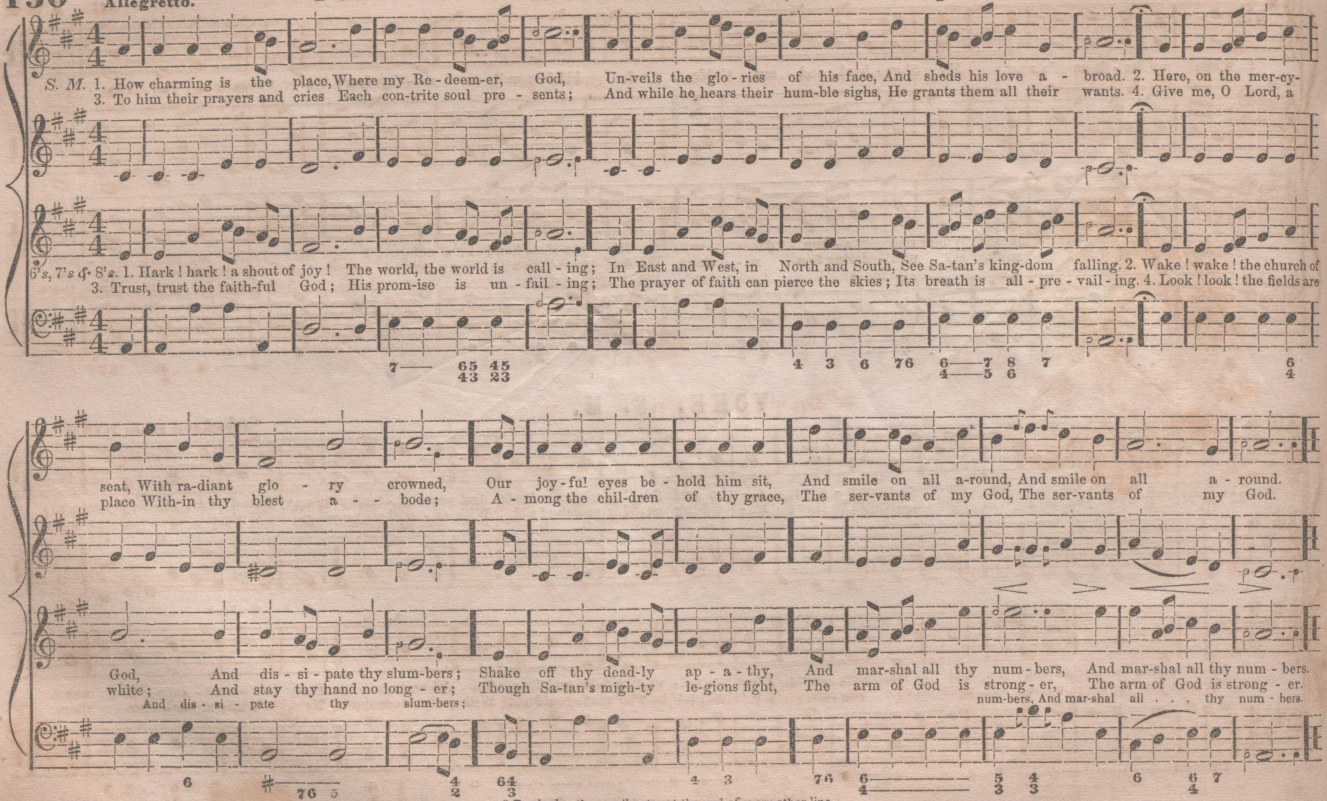
3. Go spread the Saviour's name; Go, tell his match-less grace; Pro-claim sal - va-tion full and free, To Ad-am's guil- ty race, To Ad - am's guil- ty race.
4. We wish you, in his name, The most di- vine suc- cess, As- sured that he who sends you forth Will your en- deav-ors bless, Will your en - deav-ors bless.

Unison..... T. S.....

May be omitted, or sung to the last stanza only.

150 Allegretto.

TURNER. S. M. Double. Or 6's, 7's & 8's, special.*



* By singing the small notes at the end of every other line.

EXPIATION. S. M.

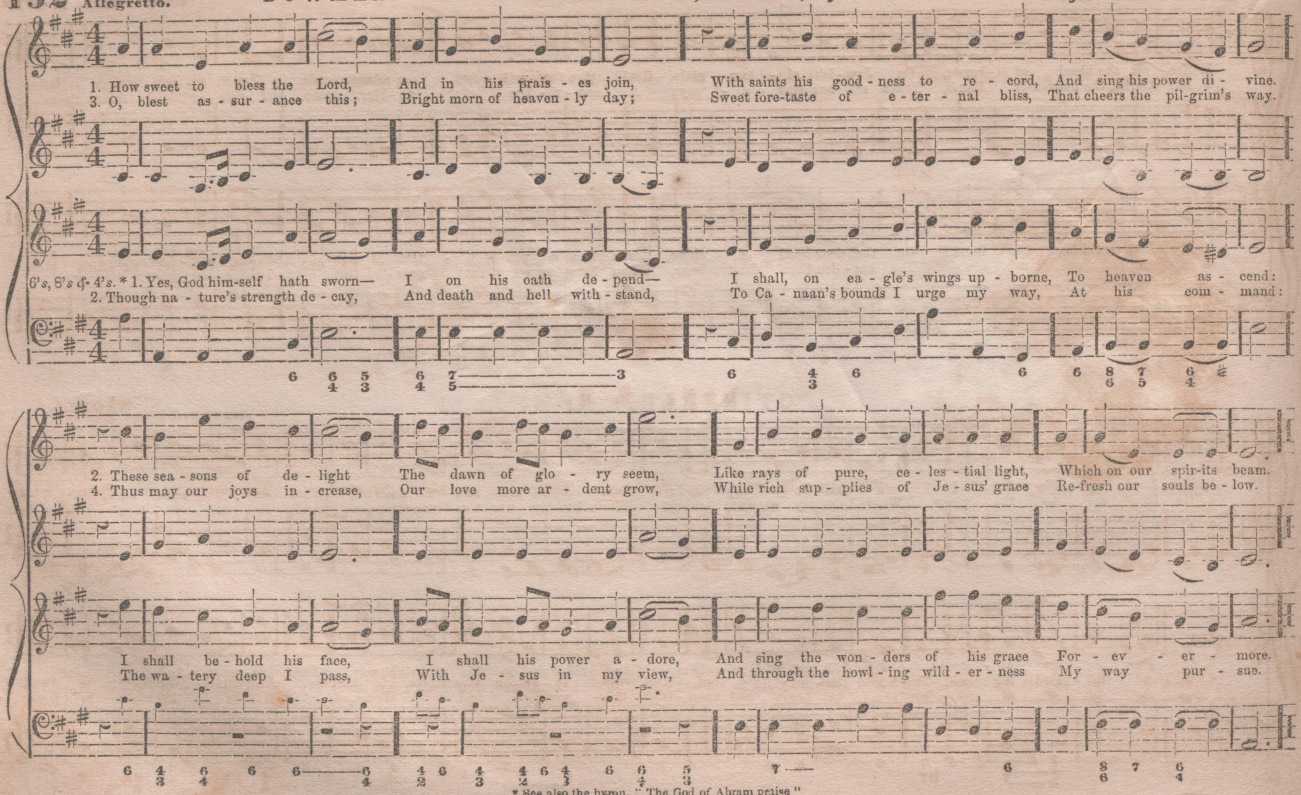
1. Not all the blood of beasts, On Jew-ish al - tars slain, Could give the guil - ty con-science peace, Or wash a - way the stain.
2. But Christ, the heaven-ly Lamb, Takes all our sins a - way; A sac - ri - fice of no-bler name And rich - er blood than they.
3. My faith would lay her hand On that dear head of thine, While like a pen - i - tent I stand, And there con - fess my sin.
4. My soul looks back to see The bur - den thou didst bear, When hang-ing on that curs - ed tree, And hopes her guilt was there.

OTISFELD. S. M.

Arranged from RINK.

1. The Lord my Shep - herd is; I shall be well sup - plied: Since he is mine, and I am his, What can I want be - side?
2. He leads me to the place Where heavenly pas-ture grows, Where liv - ing wa - ters gen-tly pass, And full sal - va - tion flows.
3. If e'er I go a - stray, He doth my soul re - claim, And guides me in his own right way, For his most ho - ly name.
4. While he af - fords his aid, I can - not yield to fear; Tho' I should walk thro' death's dark shade, My Shep-herd's with me there.

152 Allegretto. **BOWMAN. S. M. Double. Or 6's, 8's & 4's, by the use of ties.** Subject—BEETHOVEN.



* See also the hymn, "The God of Abram praise"

PANAMA. S. M.

1. O, cease, my wan - d'ring soul, . . On rest-less wing to roam; All this wide world, to either pole, Has not for thee a home.
2. Be - hold the ark of God; Be - hold the o - pen door; O, haste to gain that dear a - bode, And rove, my soul, no more.
3. There safe thou shalt a - bide, There sweet shall be thy rest, And ev - 'ry long - ing sa - tis - fied, With full sal - va - tion blest.

DAN. S. M.

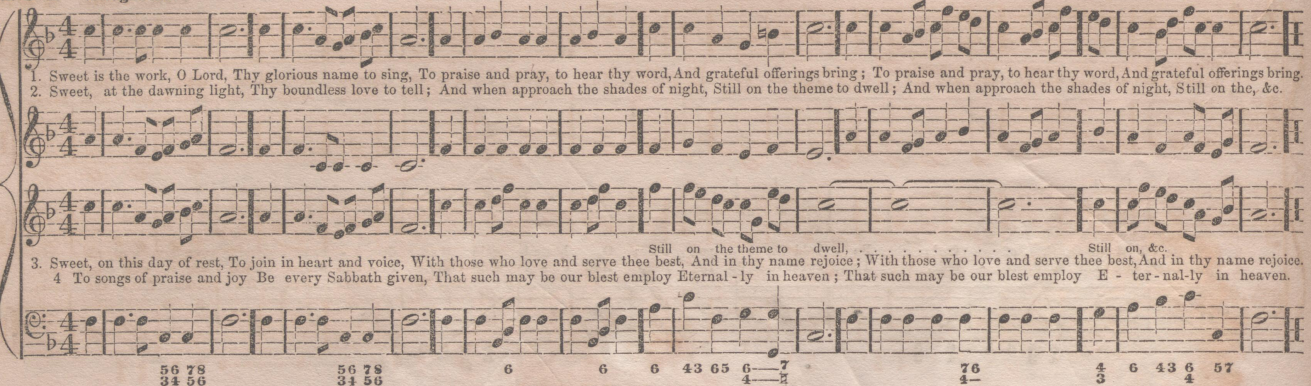
NÄGELI.

Gently—legato.

1. Sweet is the work, O Lord, Thy glo - rious name to sing, To praise and pray, to hear thy word, And grate - ful of - f'rings bring.
2. Sweet, at the dawn - ing light, Thy bound - less love to tell, And, when ap - proach the shades of night, Still on the theme to dwell.
3. Sweet, on this day of rest, To join, in heart and voice, With those who love and serve thee best, And in thy name re - joice.

154 Allegretto.

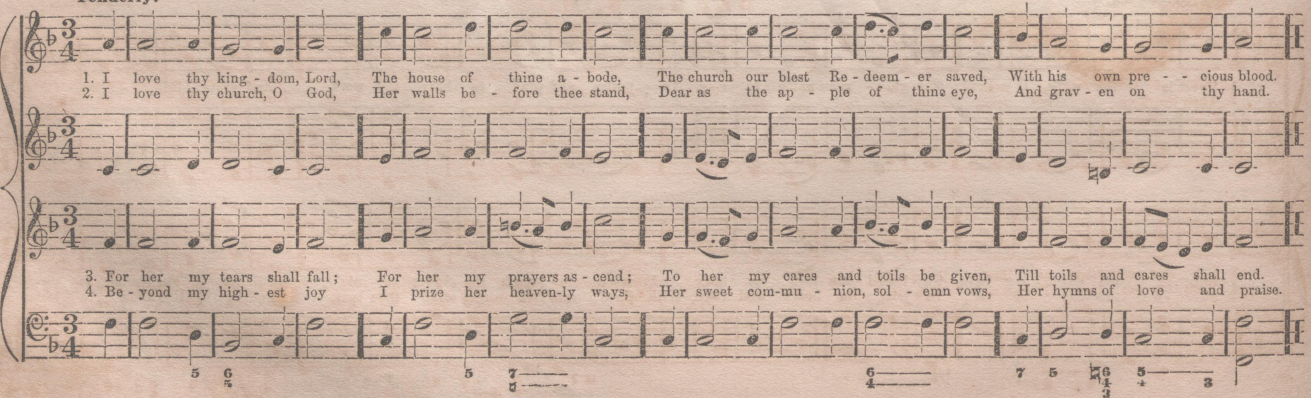
ZUNDEL. S. M.



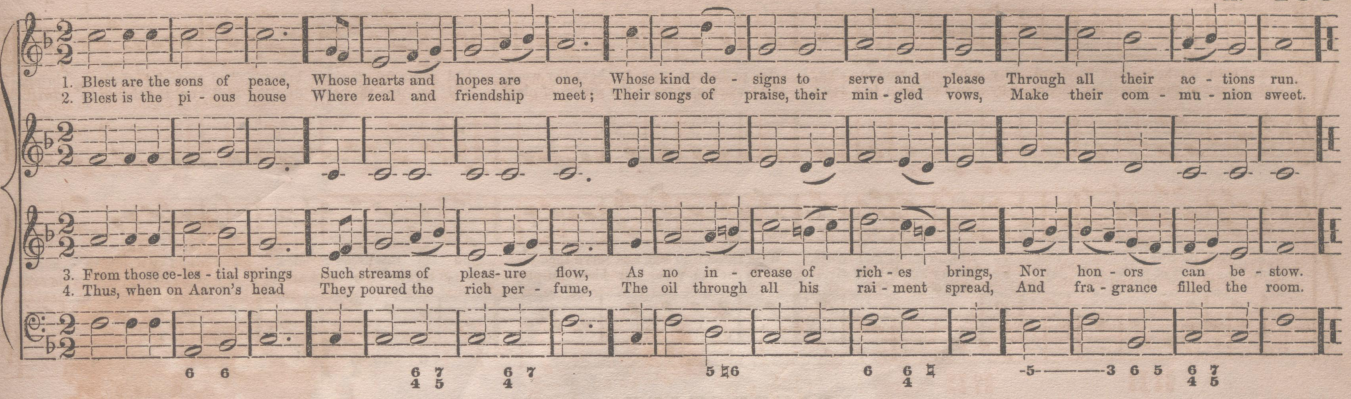
Tenderly.

STOCKHOLM. S. M.

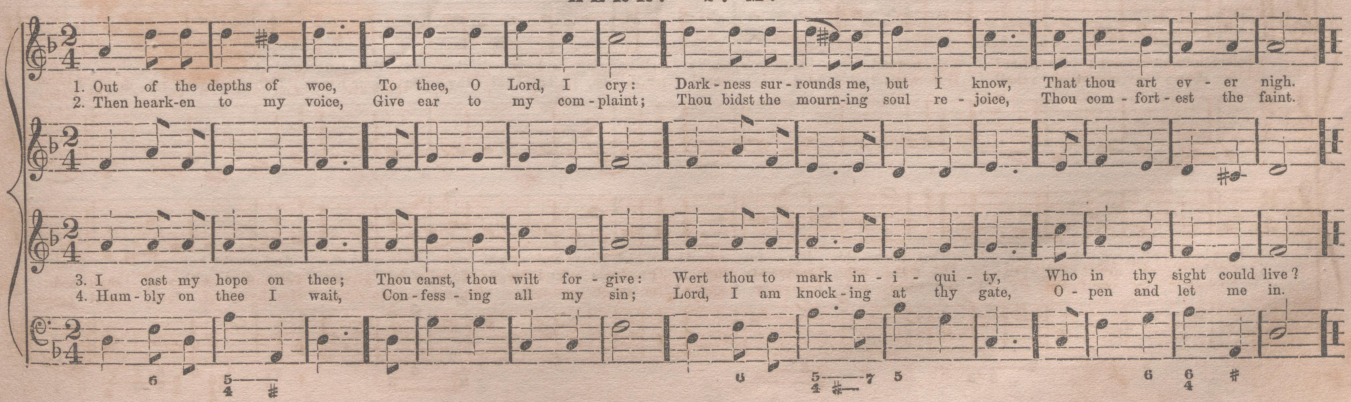
H.



WINSTEAD. S. M.

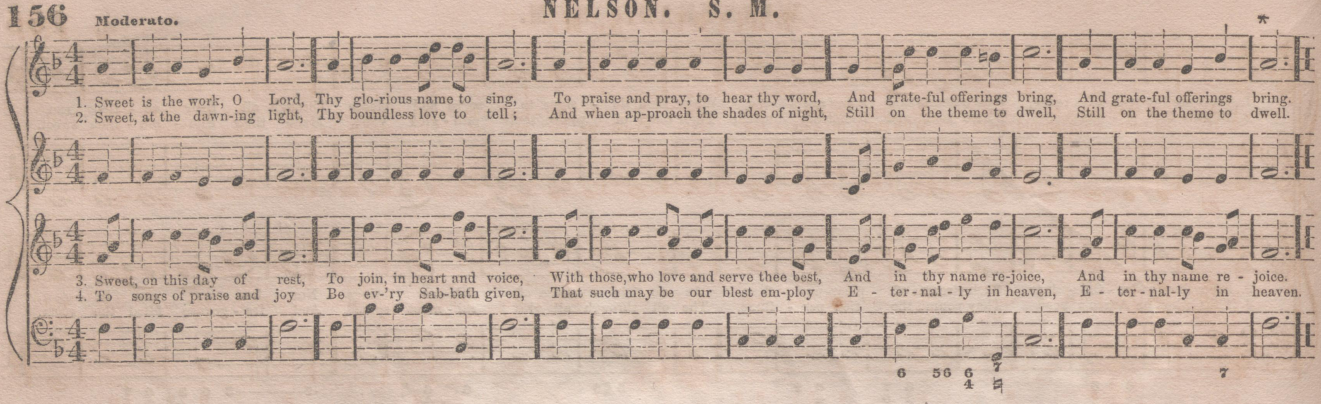


HERR. S. M.



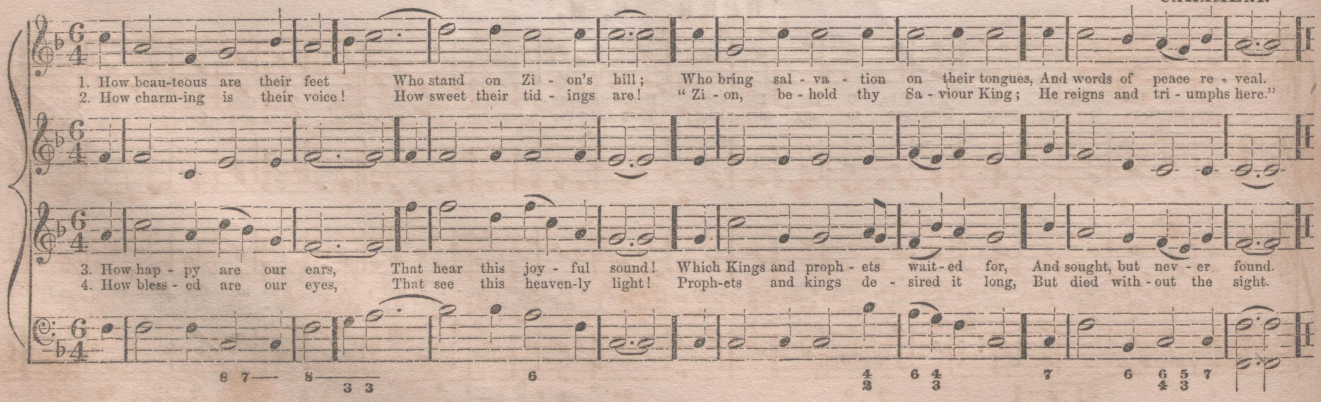
156 Moderato.

NELSON. S. M.

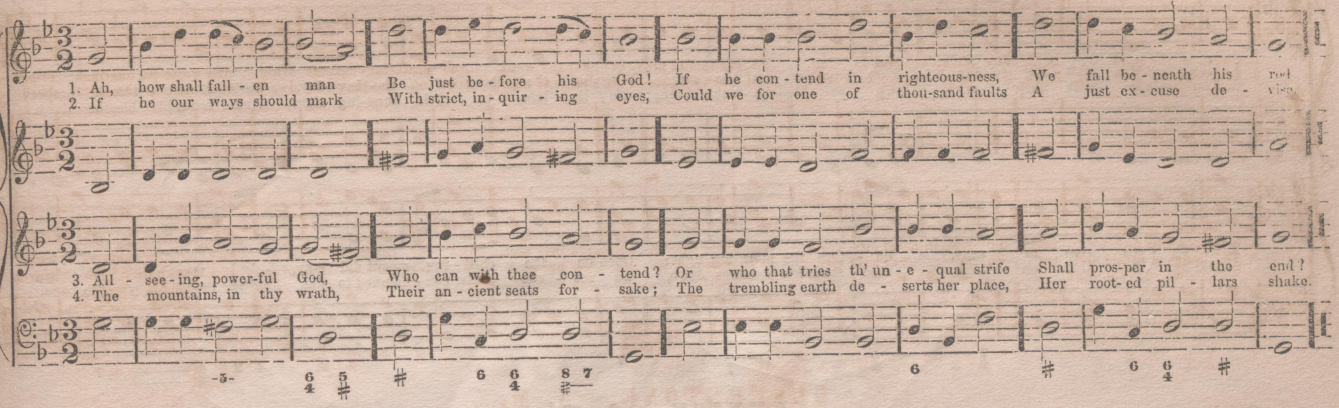


ULVERSTONE. S. M.

CARAMENI.

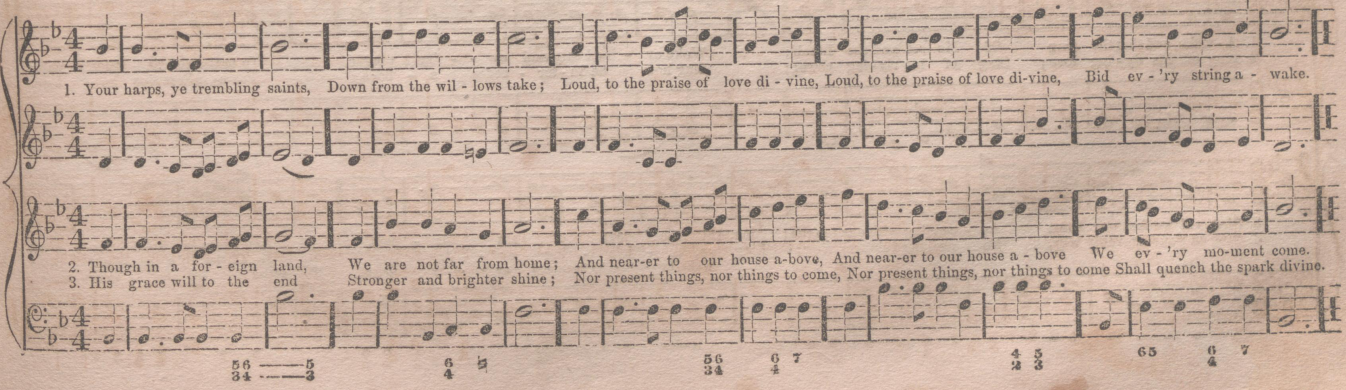


WHITBY. S. M.



CONKLIN. S. M.

Arranged from the German.



158 **MORRISANIA. S. M.**

Moderato.

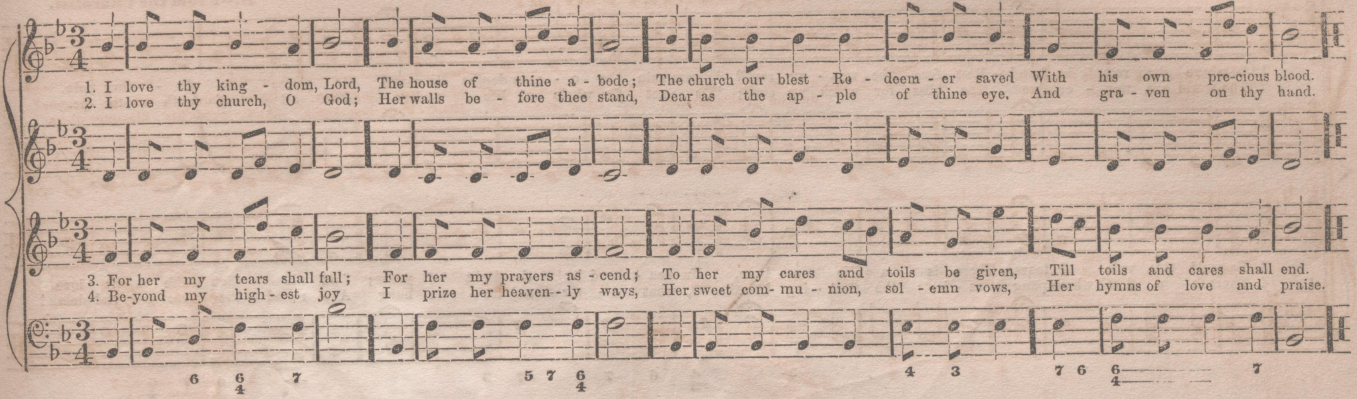
1. How sweet the melt - ing lay That breaks up - on the ear, When, at the hour of ris - ing day, Chris - tians u - nite in prayer!
2. The breez-es waft their cries, Up to Je - ho - vah's throne; He lis - tens to their burst-ing sighs, And sends his blessings down.
3. So Je - sus rose to pray, Be - fore the morn-ing light; Once on the chill - ing mount did stay, And wrestle all the night.
4. Glo-ry to God on high, Who sends his blessings down, To res - cue souls con - demned to die, And makes his peo - ple one.

VENICE. S. M.

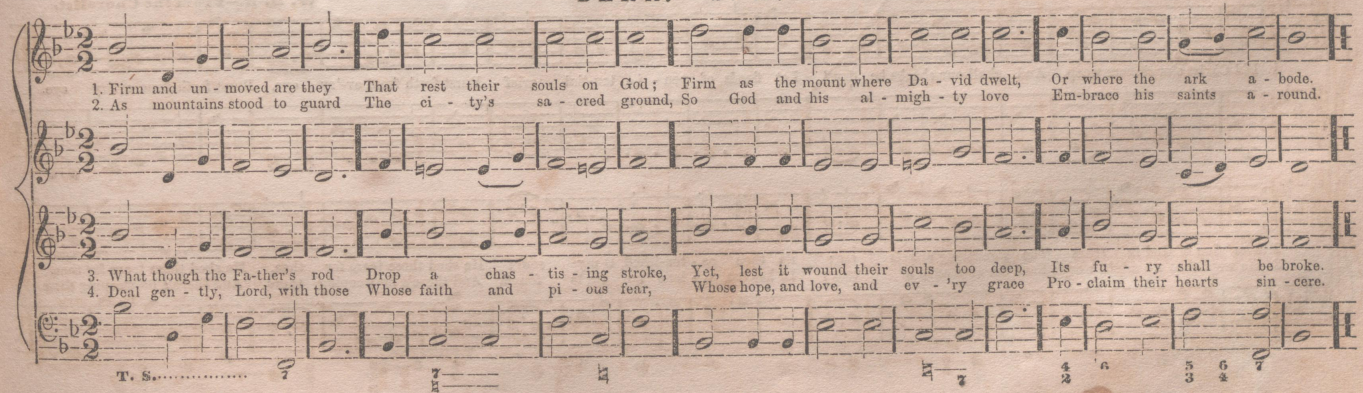
Quick. H.

1. A - wake, and sing the song Of Mo - ses and the Lamb; Wake ev - 'ry heart, and ev - - 'ry tongue, To praise the Sa - viour's name.
2. Sing of his dy - ing love; Sing of his ris - ing power; Sing how he in - ter - cedes, a - bove, For us, whose sins he bore.
3. Sing, till we feel our heart As - cending with our tongue; Sing, till the love of sin de - part, And grace in - spire our song.
4. Sing on your heavenly way, Ye ransomed sinners, sing; Sing on, re - joic - ing ev - - 'ry day In Christ, th' e-ter - nal King.
Wake, ev - - - 'ry heart and ev - - 'ry tongue, To praise the Sa - viour's name.

KREISMANN. S. M.



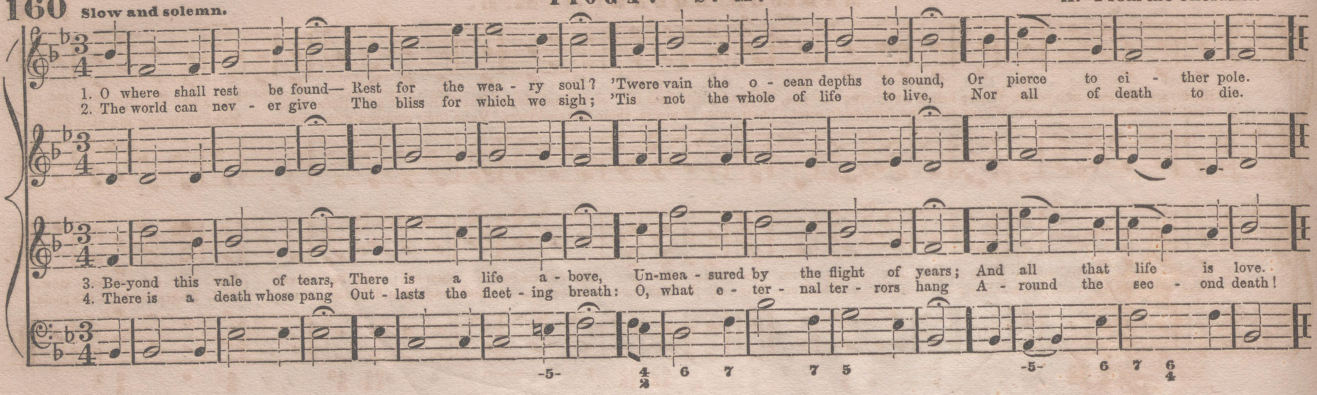
BERR. S. M.



160 **Slow and solemn.**

TIOGA. S. M.

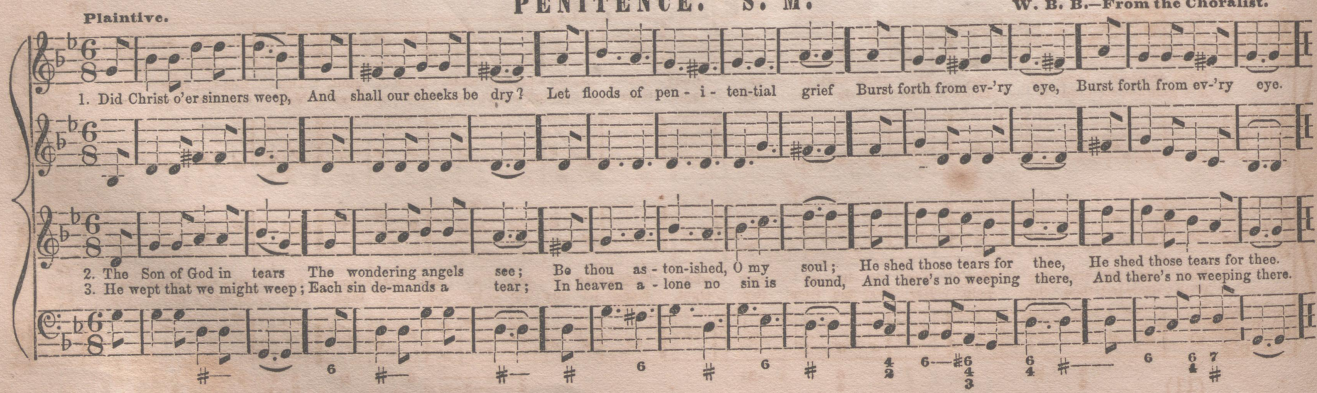
H.—From the Choralist.



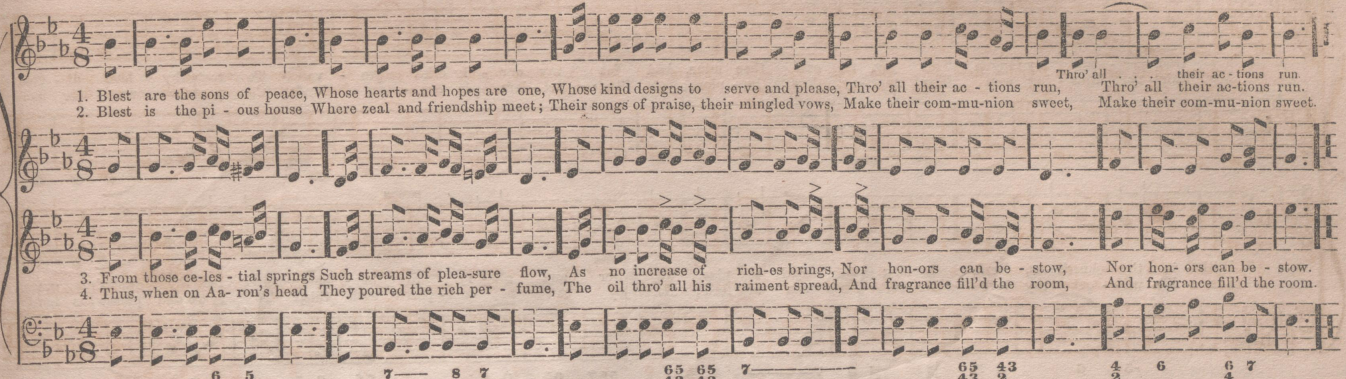
PENITENCE. S. M.

Plaintive.

W. B. B.—From the Choralist.

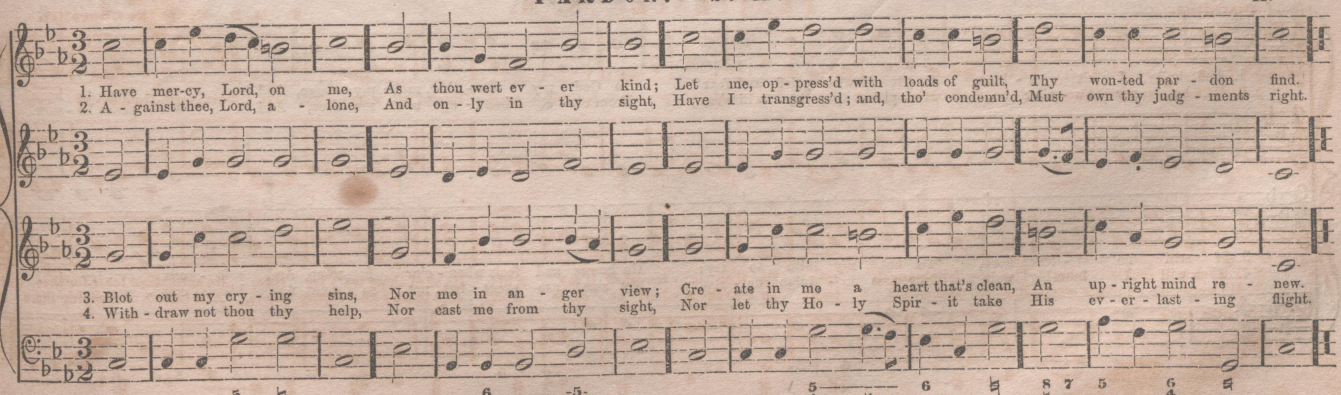


MADISON SQUARE. S. M.



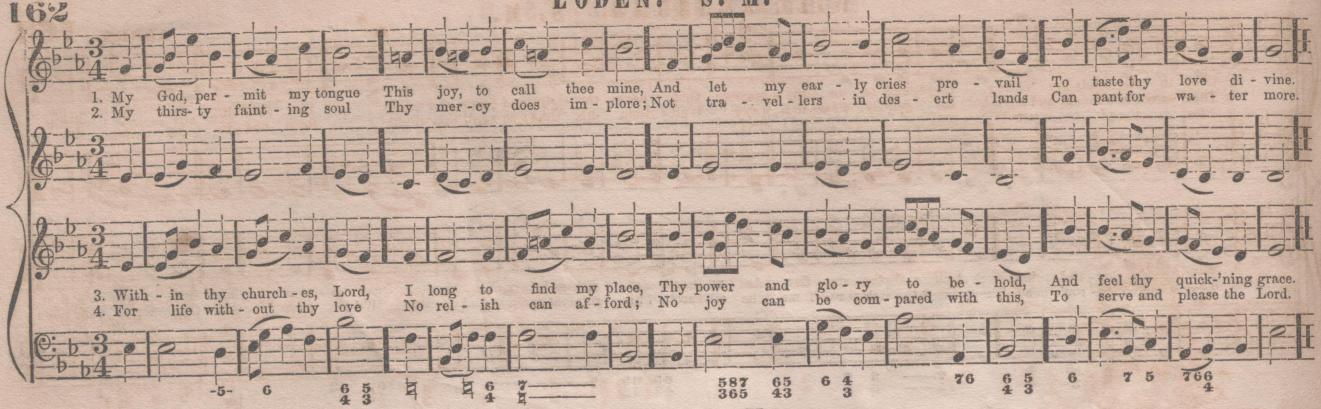
PARDON. S. M.

H.

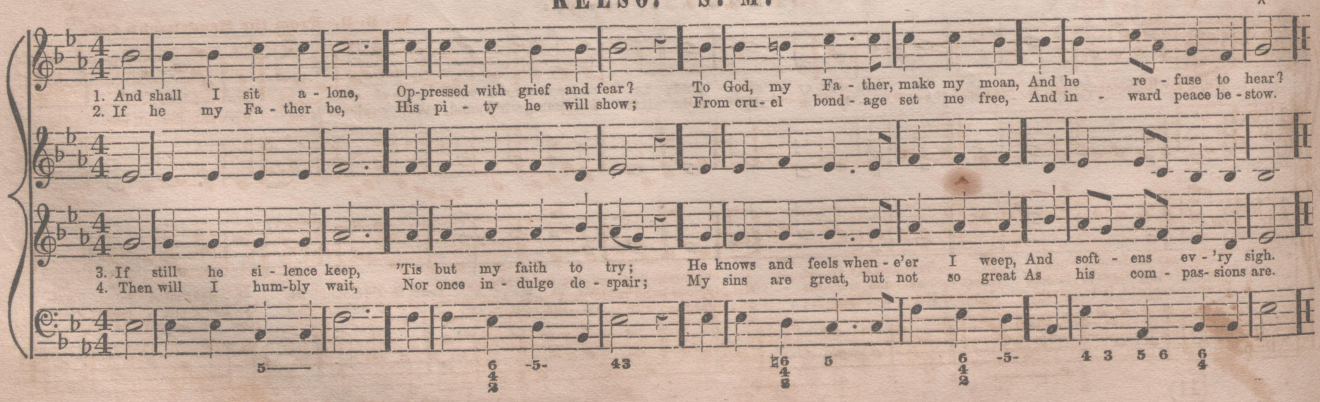


162

LODEN. S. M.



KELSO. S. M. *



WILLIAMSBURG. S. M.

1. Give to the winds thy fears; Hope, and be un - dis - mayed; God hears thy sighs, and counts thy tears; He shall lift up thy head.
2. Thro' waves, and clouds, and storms, He gen-tly clears the way; Wait thou his time; so shall this night Soon end in joy - ous day.

3. Still hea - vy is thy heart? Still sink thy spir - its down? Cast off this weight, let fear de - part, And ev - 'ry care be - gone.
4. What tho' thou rul - est not! Yet heaven, and earth, and hell Pro - claim, that "God is on the throne, And rul - eth all things well."

WENZEL. S. M.

Moderate.

W. B. B.—From the Mendelssohn Coll.

1. While my Redeemer's near, My Shepherd and my Guide, I bid fare - well to ev-'ry fear; My wants are all sup - plied, My wants are all sup - plied.

1. While my Redeemer's near, My Shepherd and my Guide, I bid farewell to ev- 'ry fear; My wants are all sup - plied, My wants are all sup - plied.
2. To ever-fragrant meads, Where rich abundance grows, His gracious hand in-dulgent leads, And guards my sweet re - pose, And guards my sweet re - pose.
3. Dear Shepherd, if I stray, My wandering feet re-store; And guard me with thy watchful eye, And let me rove no more, And let me rove no more.

BARTLETT. S. M.

1. Behold the throne of grace! The promise calls us near; There Jesus shows a smiling face, And waits to answer prayer; There Jesus shows a smiling face, And waits to answer prayer.
2. Thine image, Lord, bestow, Thy presence and thy love; We ask to serve thee here below, And reign with thee above; We ask to serve thee here below, And reign with thee above.
3. Teach us to live by faith, Conform our will to thine; Let us victorious be in death, And then in glory shine; Let us victo-rious be in death, And then in glory shine.
4. If thou these blessings give, And wilt our portion be, All worldly joys we'll cheerful leave, And find our heaven in thee; All worldly joys we'll cheerful leave, And find our heaven in thee.

VALDIVIA. S. M.

H.

Very slow.

1. Have mer - cy, Lord, on me, As thou wert ev - er kind; Let me, op - pressed with loads of guilt, Thy wont - ed par - don find.
2. A - gainst thee, Lord, a - - lone, And on - ly in thy sight, Have I transgressed; and, though con - demned, Must own thy judg-ments right.
3. Blot out my cry - ing sins, Nor me in an - ger view; Cre - ate in me a heart that's clean, An up - right mind re - new.
4. With-draw not thou thy help, Nor cast me from thy sight, Nor let thy Ho - ly Spir - it take His ev - er - last - ing flight.

GOLDEN STREET. S. M.

Allegro.

1. The hill of Zi - on yields A thousand sacred sweets, Be - fore we reach the heavenly fields, Or walk the golden streets, Or walk the gold-en streets.

2. Then let our songs a - bound, And ev-'ry tear be dry; We're marching through Immanuel's ground, To fairer worlds on high, To fair - er worlds on high.

KIRCHE. S. M. Or C. M.*

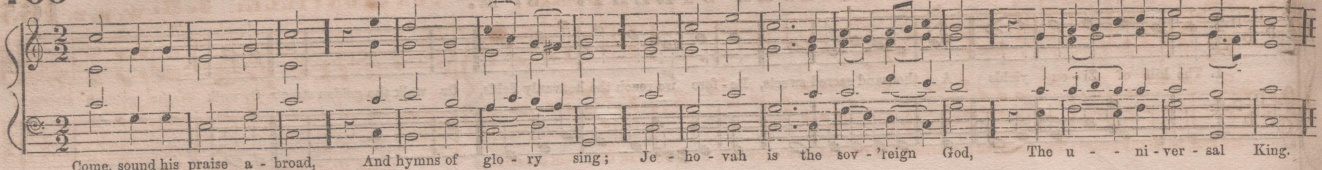
1. How charm-ing is the place, Where my Re-deem- er, God, Un - veils the glo - ries of his face, And sheds his love a - broad.
2. Not the fair pal - a - ces, To which the great re - sort, Are once to be com - pared with this, Where Je - sus holds his court.
3. Here, on the mer-cy - seat, With ra-diant glo - ry crowned, Our joy - ful eyes be - hold thee sit, And smile on all a - round.
4. To thee, our prayers and cries Each hum-ble soul pre - sents; O, lis - ten to our bro - ken sighs, And grant us all our wants.
C. M. I love to steal a - while a - way From ev -'ry cumbering care, And spend the hours of set - ting day In hum-ble, grate-ful prayer.

* C. M. by omitting the slurs at the end of the first line, and singing the small notes.

166

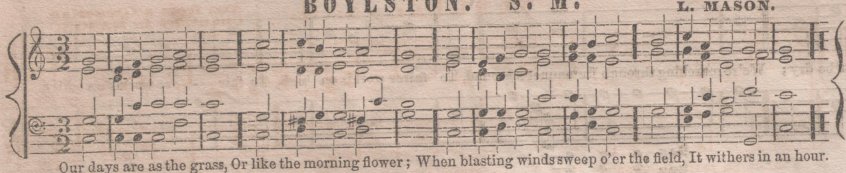
SILVER STREET. S. M.

I. SMITH.



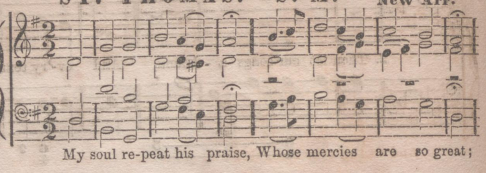
BOYLSTON. S. M.

L. MASON.

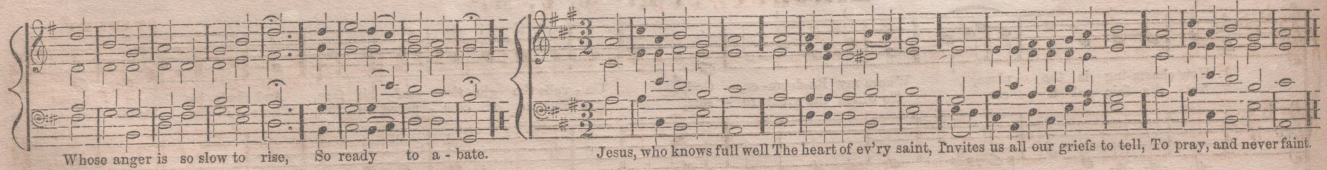


ST. THOMAS. S. M.

HANDEL. New Arr.

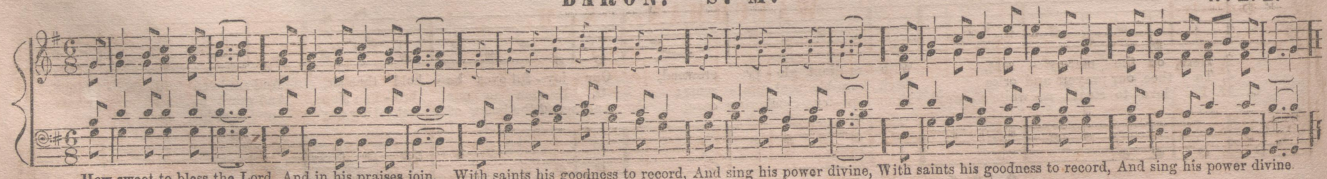


HOUGHTON. S. M.

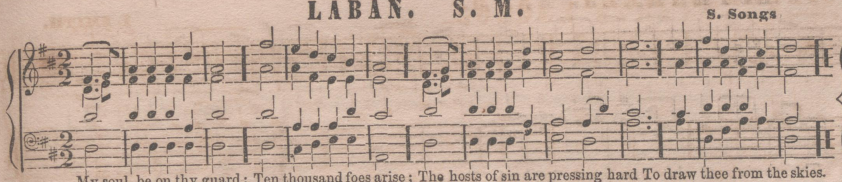


BARON. S. M.

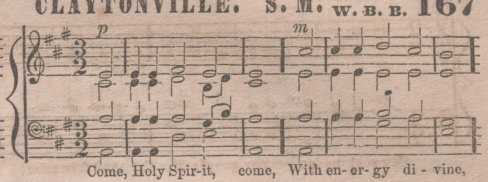
W. B. B.



LABAN. S. M.

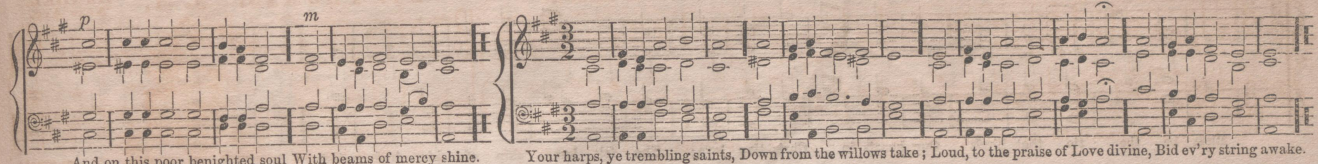


CLAYTONVILLE. S. M.



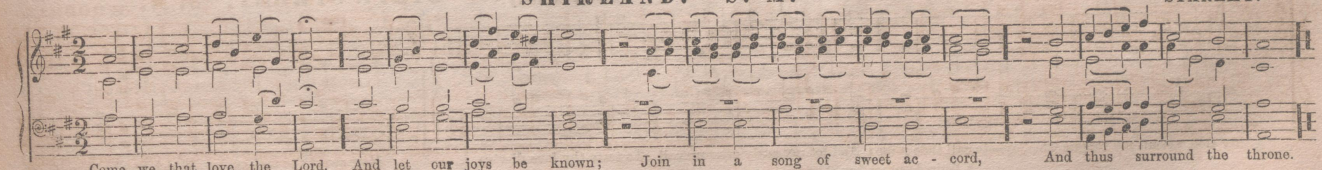
OLMUTZ. S. M.

Arr. from a Gregorian Chant, by L. MASON.



SHIRLAND. S. M.

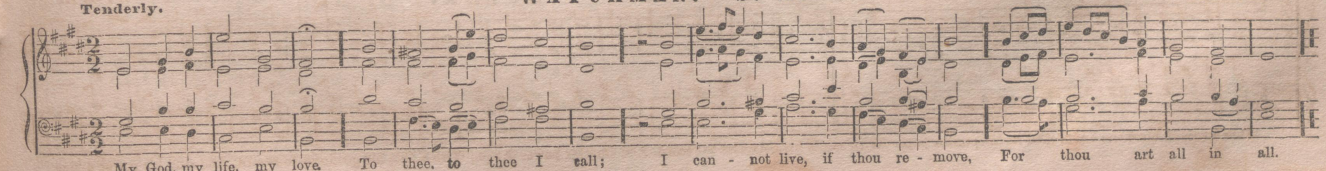
STANLEY.



WATCHMAN. S. M.

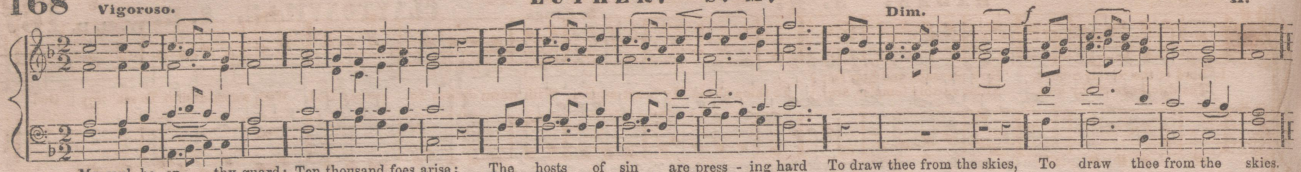
Tenderly.

LEACH.



LUTHER. S. M.

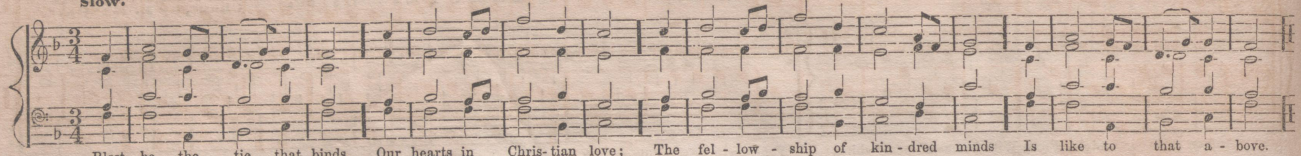
Vigoroso. Dim. H.



My soul, be on thy guard; Ten thousand foes arise; The hosts of sin are press - ing hard To draw thee from the skies, To draw thee from the skies.

GOLDEN HILL. S. M.

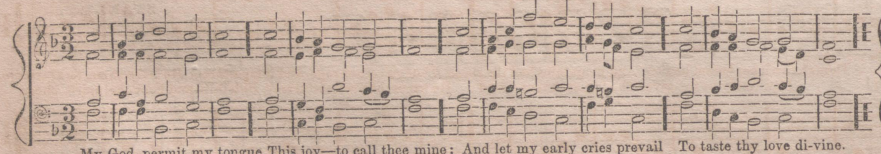
Slow.



Blest be the tie that binds Our hearts in Chris- tian love; The fel - low - ship of kin - dred minds Is like to that a - bove.

STILLINGFLEET. S. M.

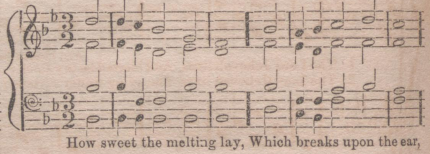
Swiss Melody.*



My God, permit my tongue This joy—to call thee mine; And let my early cries prevail To taste thy love di-vine.

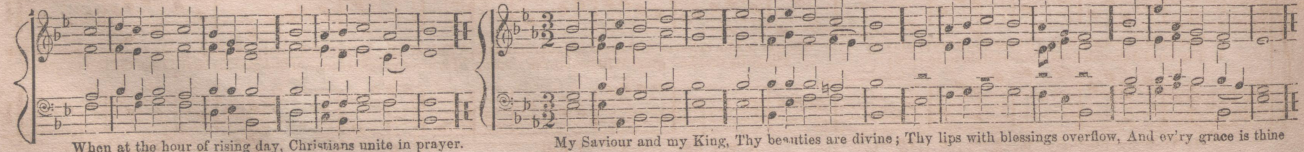
* Derived perhaps from Germany.

STATE STREET. S. M. WOODMAN.



How sweet the melting lay, Which breaks upon the ear,

DOVER. S. M.



When at the hour of rising day, Christians unite in prayer.

My Saviour and my King, Thy beauties are divine; Thy lips with blessings overflow, And ev'ry grace is thine

BOWEN. H. M.

Allegretto.

1. Lord of the worlds a-bove, How pleasant and how fair }
. The dwellings of thy love, Thine earthly temples, are! } To thine abode My heart aspires, With warm desires To see my God, With warm desires To see my God.

2. O, hap-py souls, who pray Where God appoints to hear! }
O, hap-py men, who pay Their constant service there! } They praise thee still; And happy they Who love the way to Zion's hill, Who love the way to Zi - on's hill.

ELYRIA. H. M.

Words and music by H.

And blessed be my Rock;
1. The Lord Jehovah lives, And blessed be my Rock; . . Though earth her bosom heaves, And mountains feel the shock, Though oceans rage, and tempests roar, He is the same, forevermore.
2. The Lord Jehovah lives, The dying sinner's friend; . . . How freely he for-gives The follies that of - fend; He wipes the penitential tear, Bids faith and hope the spirit cheer.

And blessed be my Rock; Though earth her bosom heaves,
3. The Lord Jehovah lives, To hear and answer prayer, . . Whoe'er in him believes, And trusts his guardian care, A Father's tender love shall know, Whence living streams of comfort flow.
4. The Lord Jehovah lives, Sal-va-tion to se-cure; . . . . The ti-tle that he gives Will be forever sure; 'Tis drawn in characters of blood—'Tis issued from the throne of God.

T. S.

170 **SUTHERLAND. H. M.** **W. B. B.—From the Psalmodist.**

Allegro.

Thy mer - cy, Lord, Shall still en-dure,

1. Give thanks to God most high, The u - ni- ver- sal Lord;
The sov'reign King of kings, And be his name a-dored. } Thy mer - cy, Lord, Shall still en -dure, And ev - er sure A - bides thy word.

2. How mighty is his hand! What wonders hath he done!
He formed the earth and seas, And spread the heavens alone; } His power and grace Are still the same; And let his name Have end - less praise

Thy mer - cy, Lord, Shall still en - dure,

WINSHIP. H. M.

Allegro.

From low de - lights and mor - tal toys, I soar to reach im - mor - tal joys.

1. Welcome, delightful morn! Thou day of sacred rest; I hail thy kind return; Lord make these moments blest. From low delights, and mortal toys, I soar to reach im - mor - tal joys.

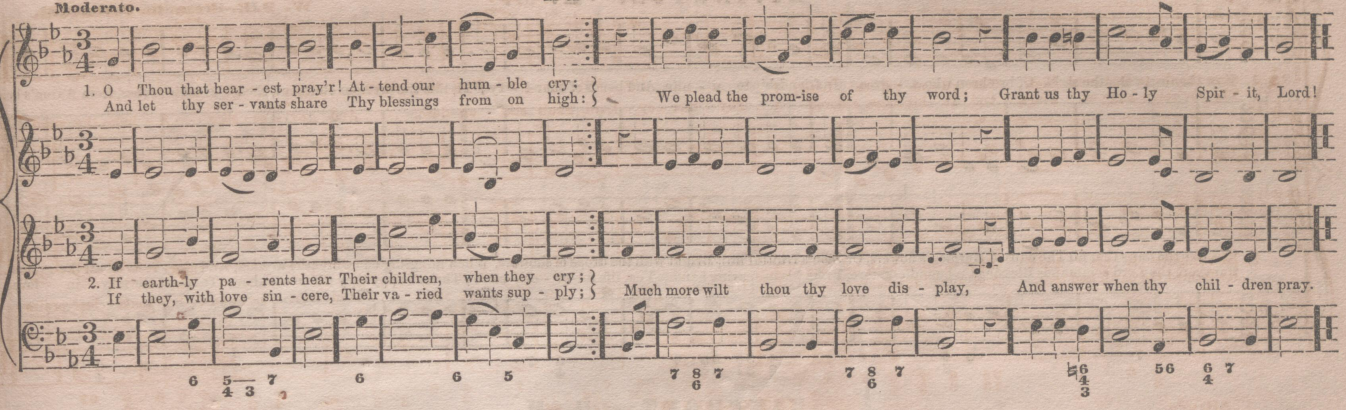
2. Now may the King descend, And fill his throne of grace; Thy sceptre, Lord, extend, While saints address thy face; Let sinners feel thy quick'ning word, And learn to know and fear the Lord.

3. Descend, celestial Dove, With all thy quick'ning powers; Disclose a Saviour's love, And bless these sacred hours: Then shall my soul new life obtain, Nor Sabbaths be in-dulged in vain.

From low de - lights and mor - tal toys, I soar to reach im - mor - tal joys.

RACINE. H. M.

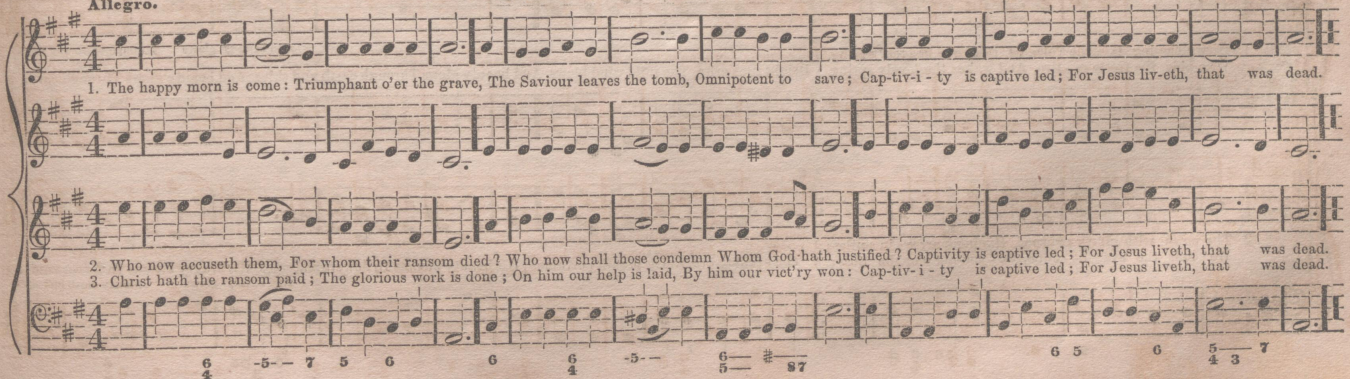
Moderato.



HAPPY MORN. H. M.

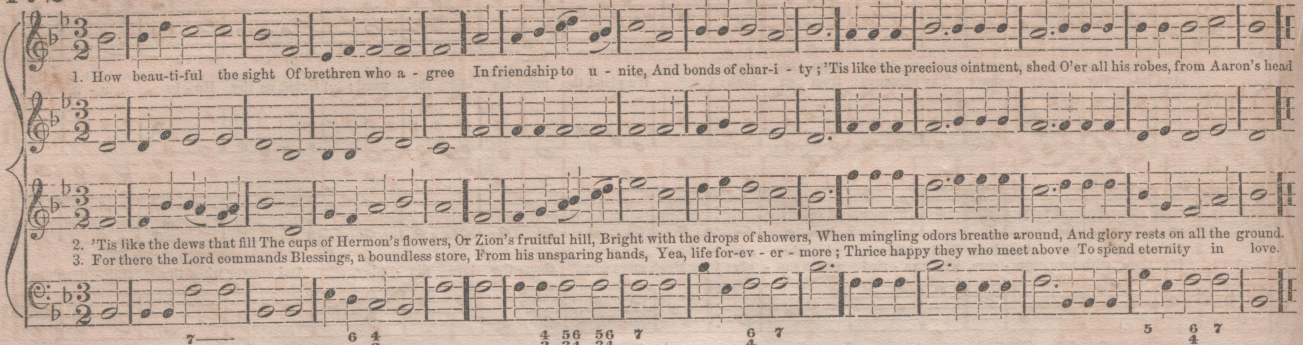
Allegro.

NÄGELI—Arranged.



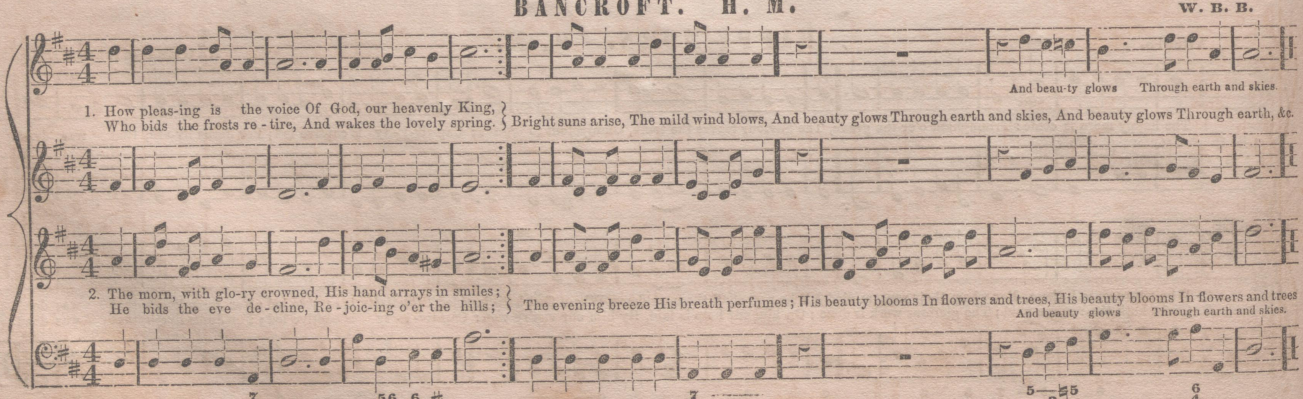
RIVINGTON. H. M.

H.—From the Psalmodist.

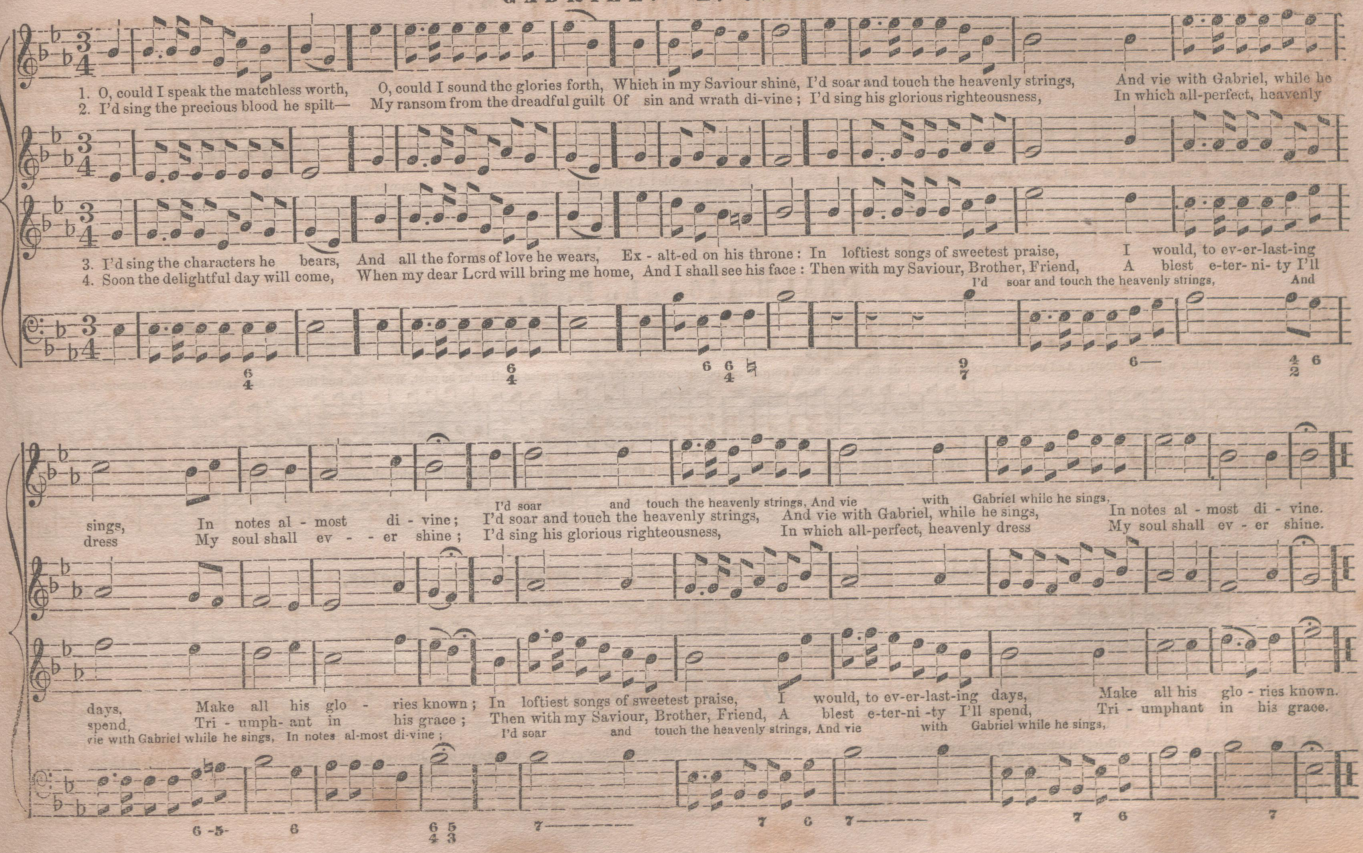


BANCROFT. H. M.

W. B. B.



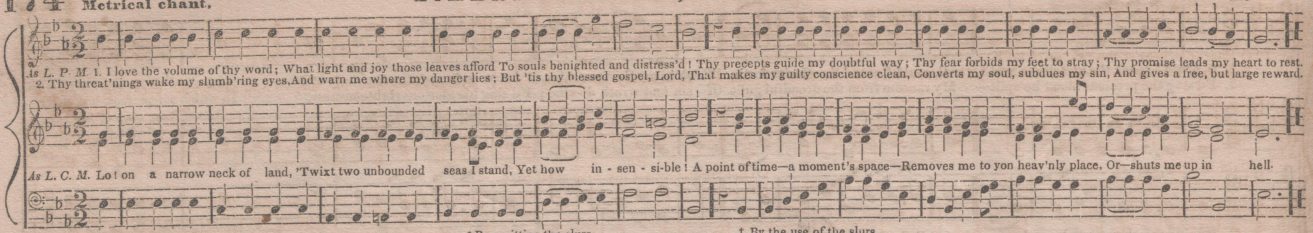
GABRIEL. L. C. M.


1. O, could I speak the matchless worth, O, could I sound the glories forth, Which in my Saviour shine, I'd soar and touch the heavenly strings, And vie with Gabriel, while he
2. I'd sing the precious blood he spilt— My ransom from the dreadful guilt Of sin and wrath di-vine ; I'd sing his glorious righteousness, In which all-perfect, heavenly
3. I'd sing the characters he bears, And all the forms of love he wears, Ex - alt-ed on his throne : In loftiest songs of sweetest praise, I would, to ev-er-last-ing
4. Soon the delightful day will come, When my dear Lord will bring me home, And I shall see his face : Then with my Saviour, Brother, Friend, A blest e-ter- ni- ty I'll
I'd soar and touch the heavenly strings, And
sings, In notes al - most di - vine ; I'd soar and touch the heavenly strings, And vie with Gabriel while he sings, In notes al - most di - vine.
dress My soul shall ev - - er shine ; I'd sing his glorious righteousness, In which all-perfect, heavenly dress My soul shall ev - er shine.
days, Make all his glo - ries known ; In loftiest songs of sweetest praise, I would, to ev-er-last-ing days, Make all his glo - ries known.
spend, Tri - umph- ant in his grace ; Then with my Saviour, Brother, Friend, A blest e-ter-ni -ty I'll spend, Tri - umphant in his grace.
vie with Gabriel while he sings, In notes al-most di-vine ; I'd soar and touch the heavenly strings, And vie with Gabriel while he sings,

174 Metrical chant.

AIKEN. L. P. M.;* or L. C. M.†

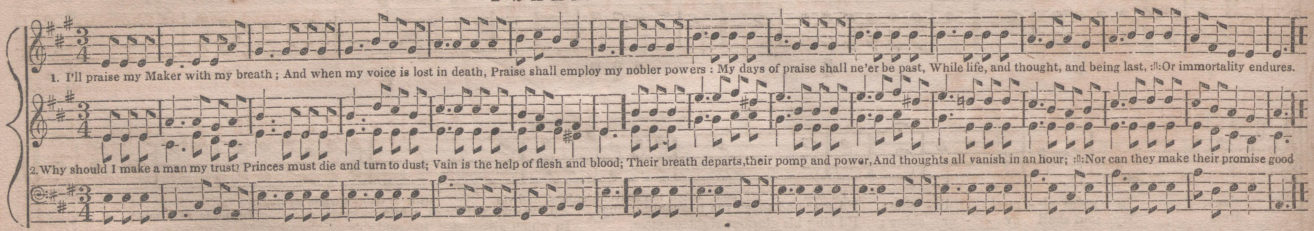
H.



* By omitting the slurs. † By the use of the slurs.

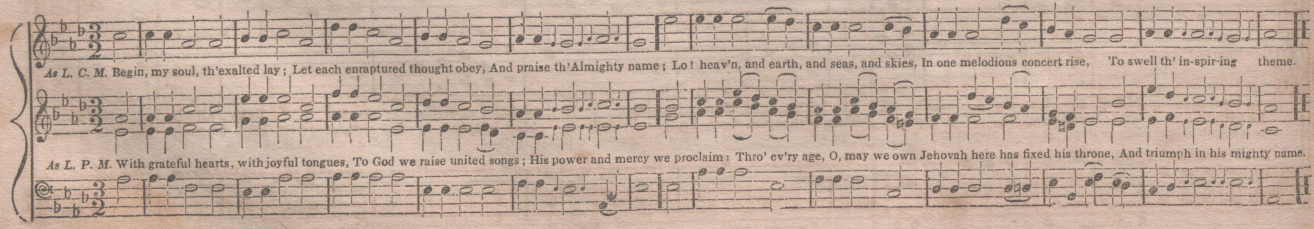
PSALM 146. L. P. M.

Manhattan Coll.

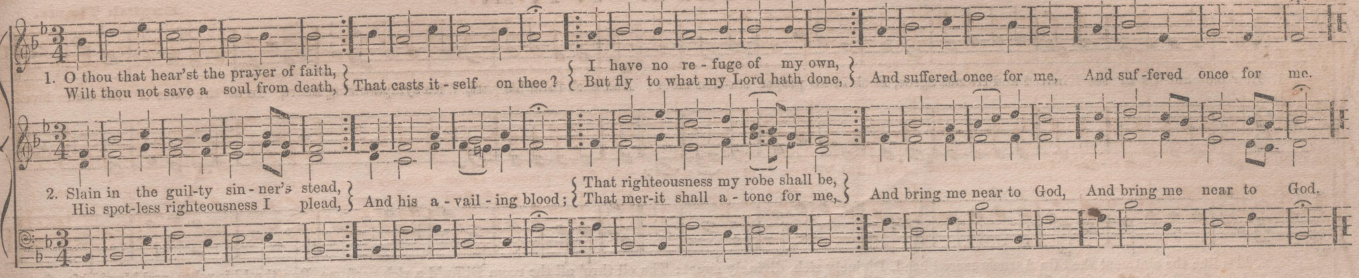


ASYLUM. L. C. M; or L. P. M. with the small notes.

H.

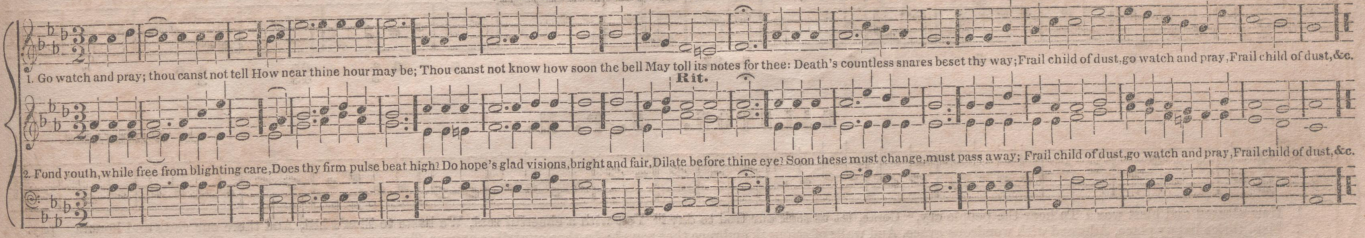


WHITTELSEY. L. C. M.



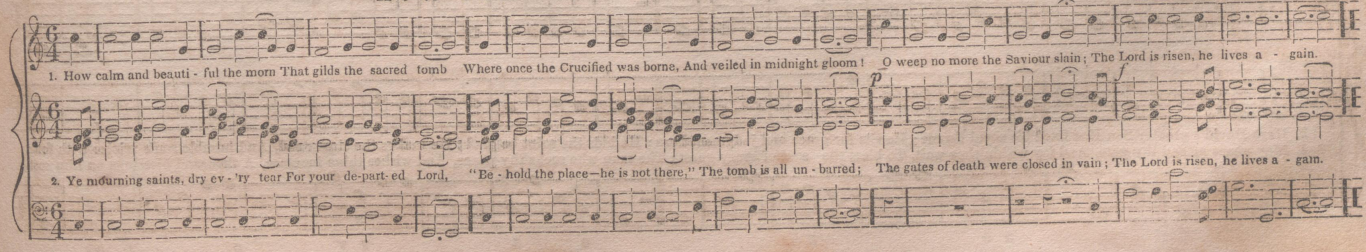
WATERBURY. C. L. M.

Arranged from the Choralist.



"HOW CALM AND BEAUTIFUL." C. L. M.

H.



HAVERSTRAW. S. P. M.

English Theme.

1. How pleasant 'tis to see Kindred and friends agree, Each in his proper sta-tion move; And each fulfil his part, With sympathizing heart, In all the cares of life and love.
2. 'Tis like the ointment shed On Aaron's sacred head, Divinely rich, divinely sweet: The oil thro' all ... es, and bless'd his feet.
3. Like fruitful show'rs of rain That water all the plain, Descending from the neighb'ring hills; Such s... e, like heav'nly dew distils.

DALSTON. S. M.

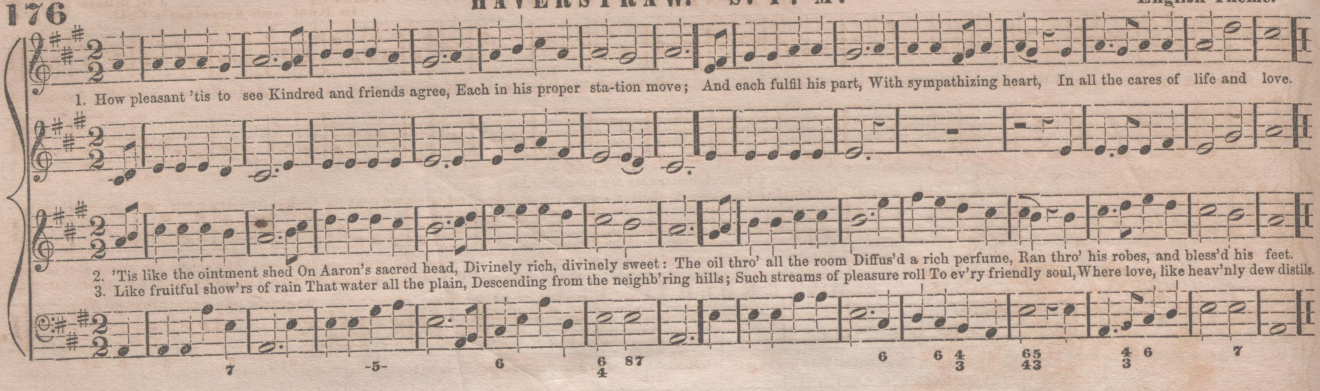
A. WILLIAMS.

1. How pleased and blest was I To hear the people cry, "Come, let us seek our God to day!" Yes, with a cheerful zeal ... ll, And there our vows and honors pay.
2. Zion, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round; In thee our tribes ap... raise, and hear The sacred gospel's joyful sound
3. Here David's greater Son Has fixed his royal throne; He sits for grace and judgment here; He bids the saint be glad; He makes the sinner sad, And humble souls rejoice with fear.
4. May peace attend thy gate, And joy within thee wait, To bless the soul of every guest; The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest.

176

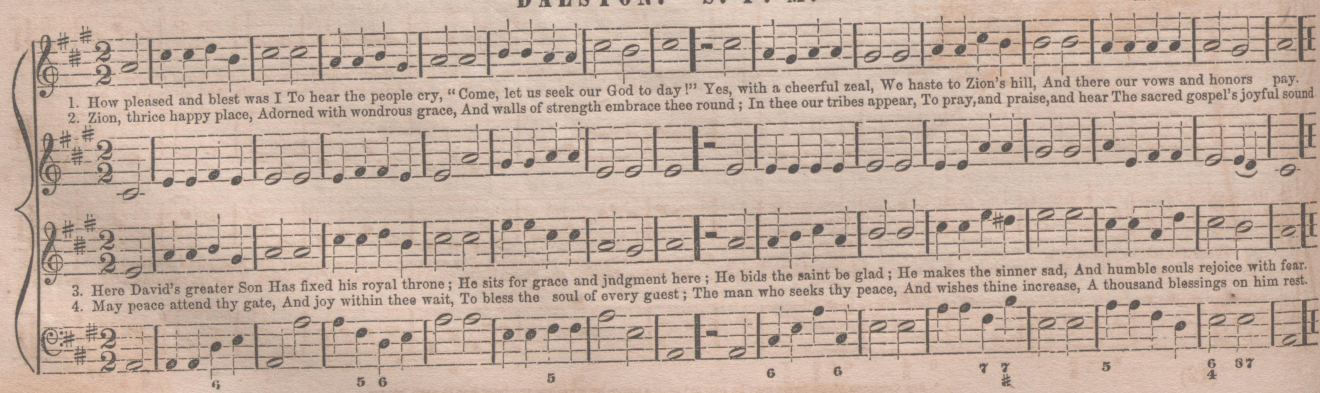
HAVERSTRAW. S. P. M.

English Theme.



DALSTON. S. P. M.

A. WILLIAMS.



SILANE. S. L. M.

Words by [illegible] to music in Root and Sweetzer's Coll.

1. One smile, one gracious smile Upon [illegible] guile, And bid my gloom depart; One smile of heaven upon the soul, Can ev'ry struggling fear control.

2. O Saviour, let me hear Thy sympathizing voice! [illegible] er, And fill with heavenly joys; This bosom fill, with care oppressed, And charm the weary soul to rest.

3. [illegible] the darkness shine. [illegible] Thy smile, thy voice, thy light, thy love, Can ev'ry thought of gloom remove.

CA[illegible]

E. HOWE, Jr.

1. [illegible] ur of peaceful rest, To mourning wan[illegible]derers giv[illegible] soul[illegible]d, A balm for every wounded breast, 'Tis found above—in heaven.

2. [illegible] ome for weary souls, By sin and sorrow driven; W[illegible] pestuou[illegible]s, Where storms arise and ocean rolls, And all is drear but heaven.

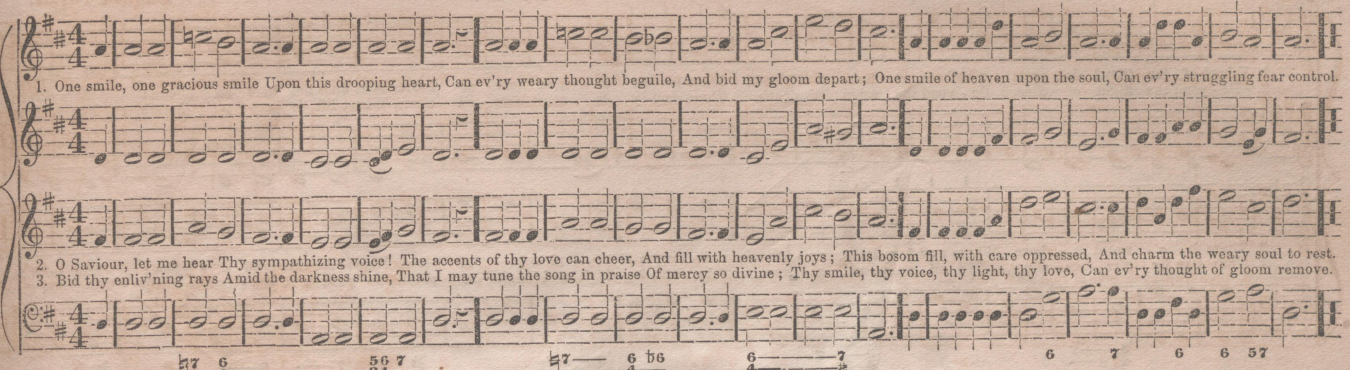
3. There faith lifts up her cheerful eye, To brighter pros - pects given; A[illegible] views the tempest passing by, The evening shadows quickly fly, And all se - rene in heaven

4. There, fragrant flowers immortal bloom, And joys supreme are given; There, [illegible]ys divine disperse the gloom;—Beyond the confines of the tomb, Appears the dawn of heaven

* Any Common Metre hymn may be adapted to this metre by repeating the third line in each stanza.

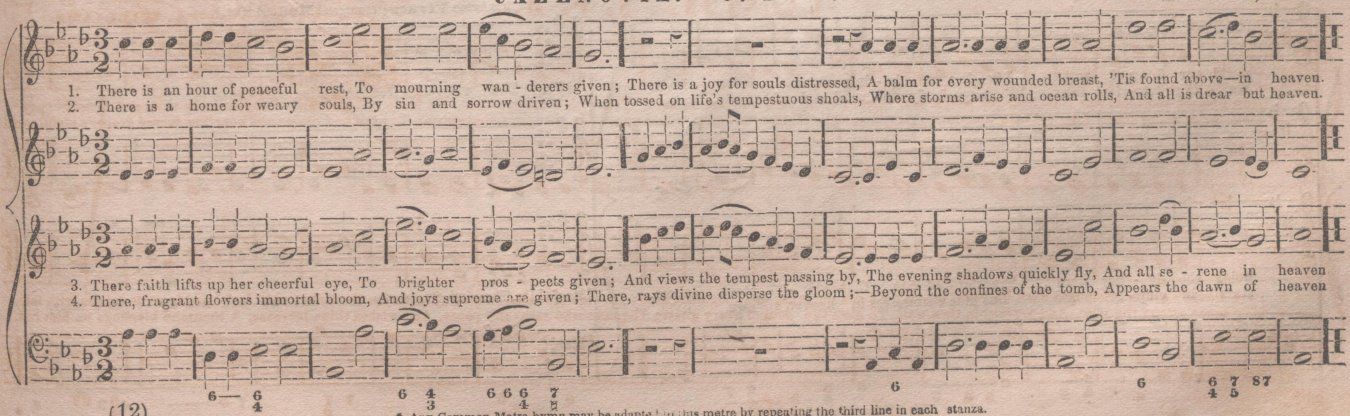
SILANE. S. L. M.

Words by ... d to music in Root and Sweetzer's Coll.



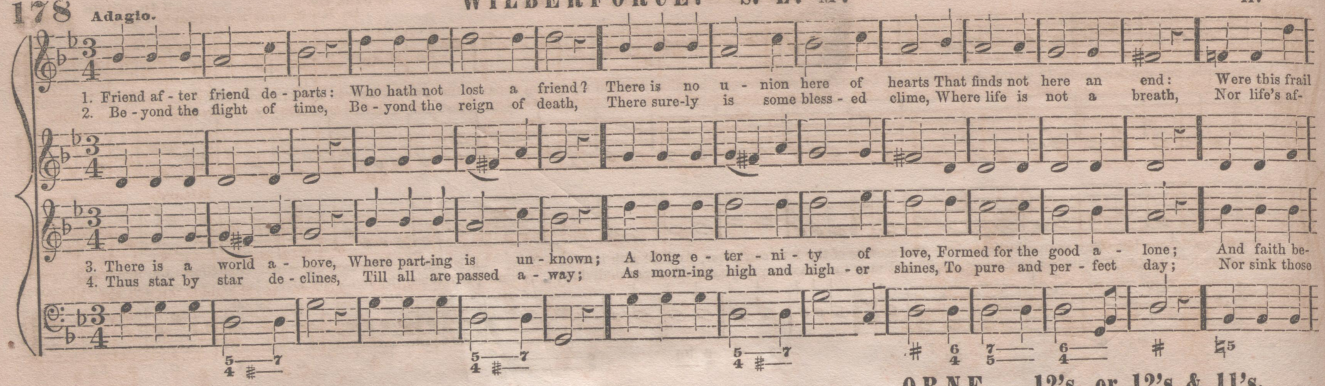
CAZENOVIA. C. P. M.*

E. HOWE, Jr.



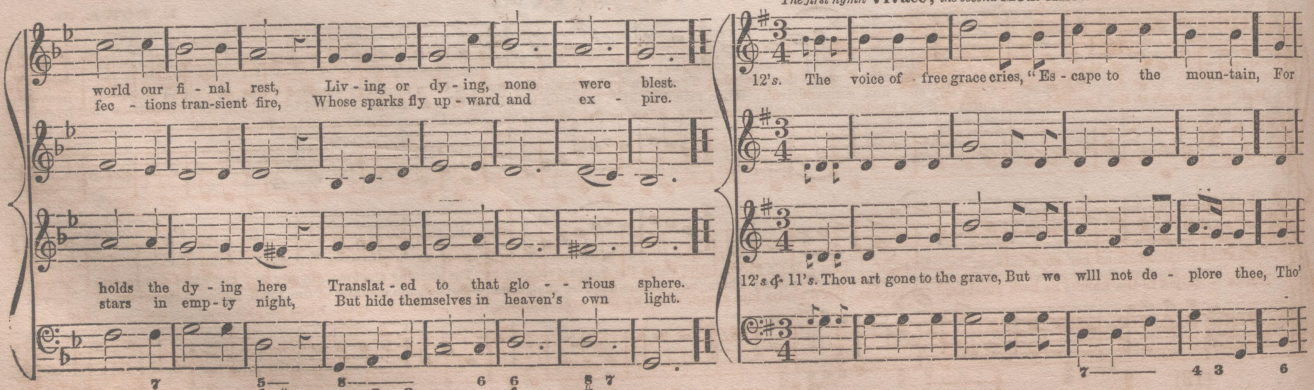
* Any Common Metre hymn may be adapted to this metre by repeating the third line in each stanza.

178 Adagio. **WILBERFORCE. S. L. M.** H.

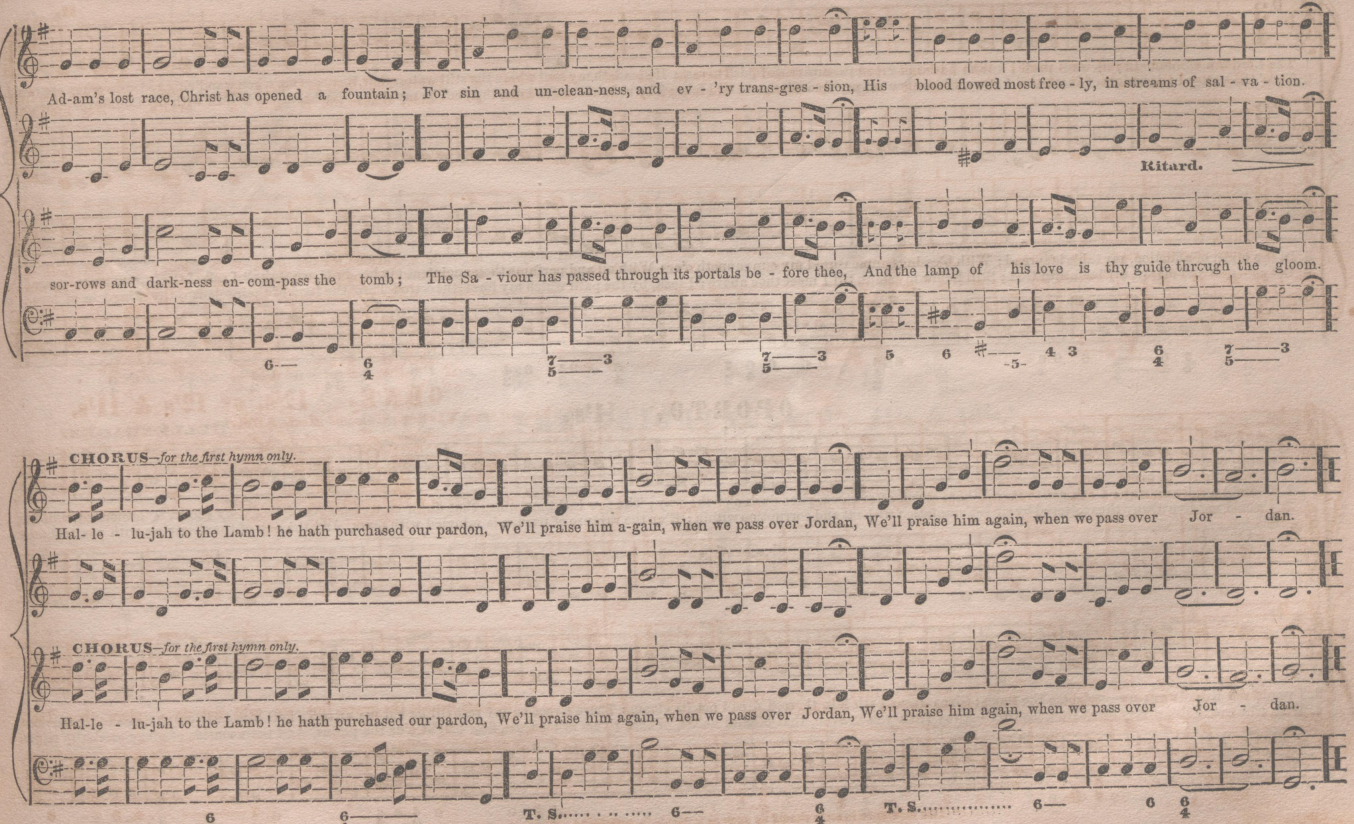


ORNE. 12's, or 12's & 11's.

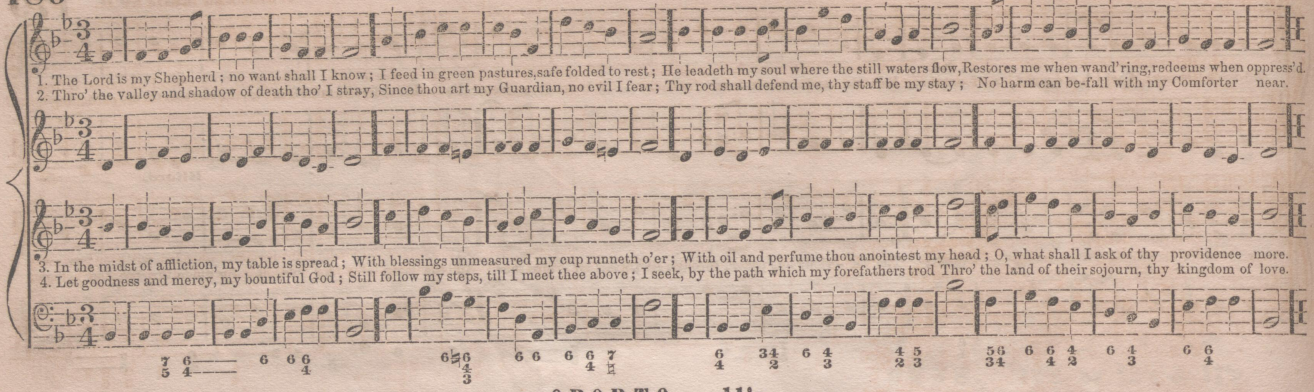
The first hymn **Vivace**; *the second* **Mod. Affet.***



* This difference in style should be such as is decidedly indicated by the words of the two hymns.

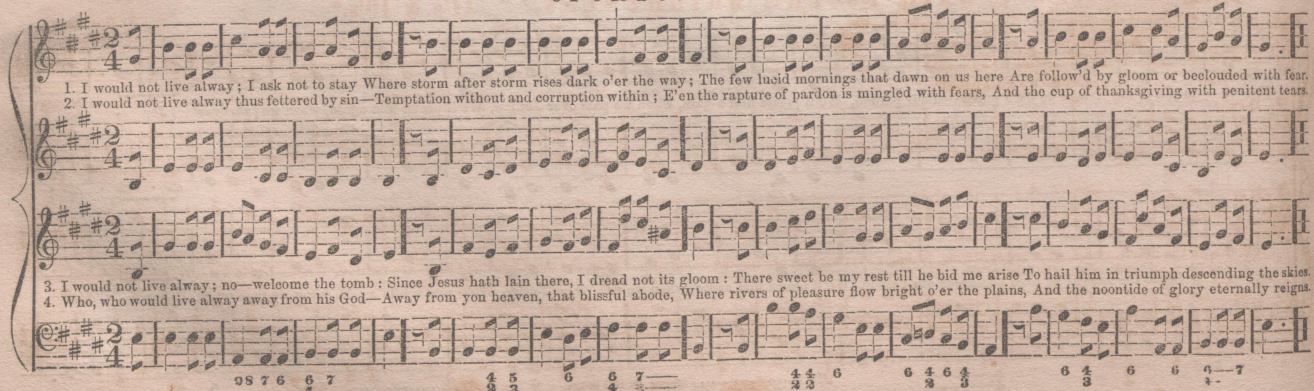

Ad-am's lost race, Christ has opened a fountain; For sin and un-clean-ness, and ev - 'ry trans-gres - sion, His blood flowed most free - ly, in streams of sal - va - tion.
Ritard.
sor-rows and dark-ness en-com-pass the tomb; The Sa - viour has passed through its portals be - fore thee, And the lamp of his love is thy guide through the gloom.
CHORUS—for the first hymn only.
Hal- le - lu-jah to the Lamb! he hath purchased our pardon, We'll praise him a-gain, when we pass over Jordan, We'll praise him again, when we pass over Jor - dan.
CHORUS—for the first hymn only.
Hal-le - lu-jah to the Lamb! he hath purchased our pardon, We'll praise him again, when we pass over Jordan, We'll praise him again, when we pass over Jor - dan.
T. S.
T. S.

ALL SAINTS. Arranged as 11's.



OPORTO. 11's.

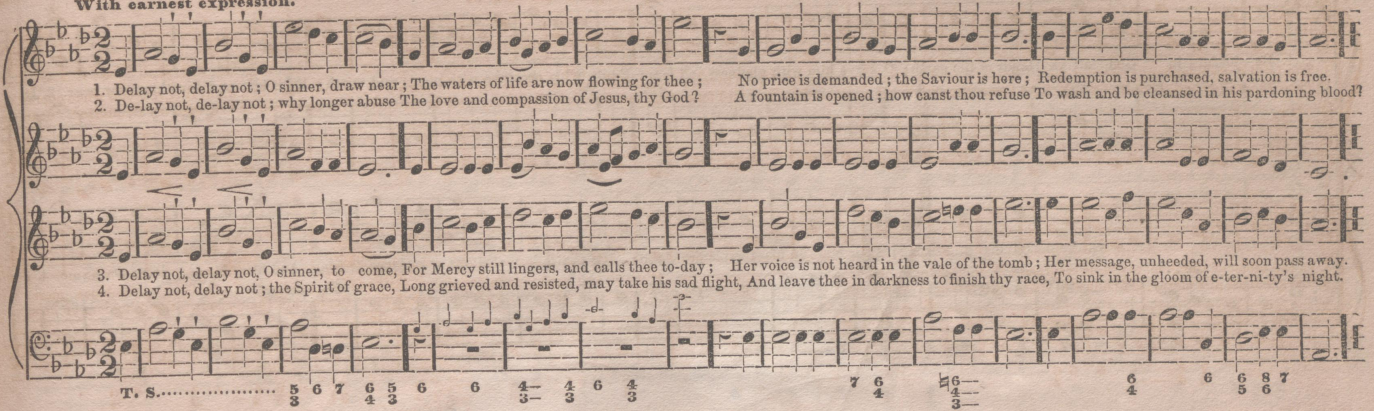
HELLENHAGEN.



ZIKLAG. 11's.

With earnest expression.

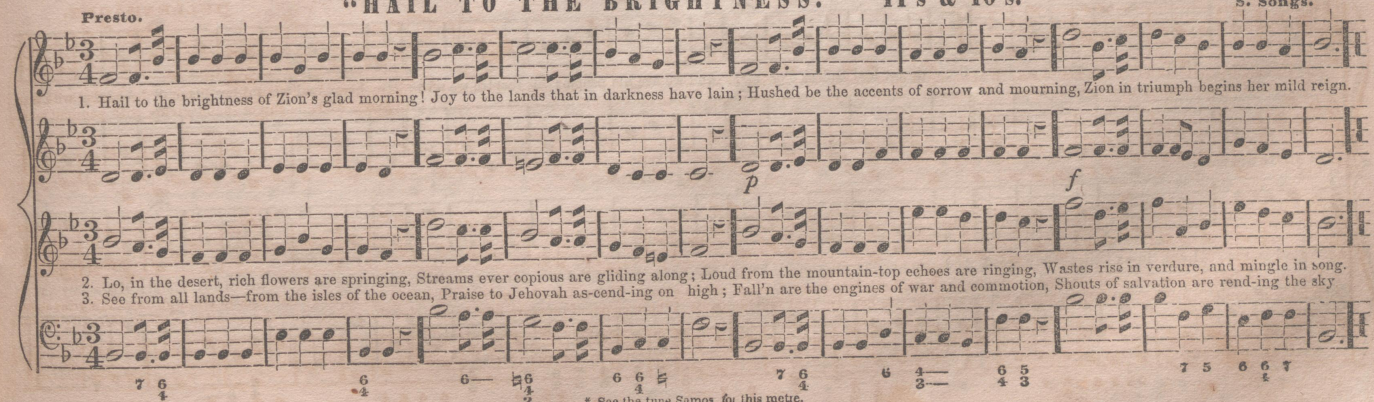
Words and music by H.



"HAIL TO THE BRIGHTNESS." 11's & 10's.*

Presto.

S. Songs.



* See the tune Samos for this metre.

182 Vivace.

ANDERSON. 11's & 8's. Double.

1. Be joyful in God, all ye lands of the earth; O, serve him with gladness and fear; Exult in his presence with music and mirth; With love and devotion draw near. 2. Je-

3. O, en-ter his gates with thanksgiving and song; Your vows in his temple pro-claim; His praise in melodious accordance prolong, And bless his a - do-ra-ble name. 4. For

ho-vah is God, and Je - hovah a - lone, Cre - a - tor and Rul-er o'er all; And we are his people; his sceptre we own; His sheep, and we fol-low his call; And we are his

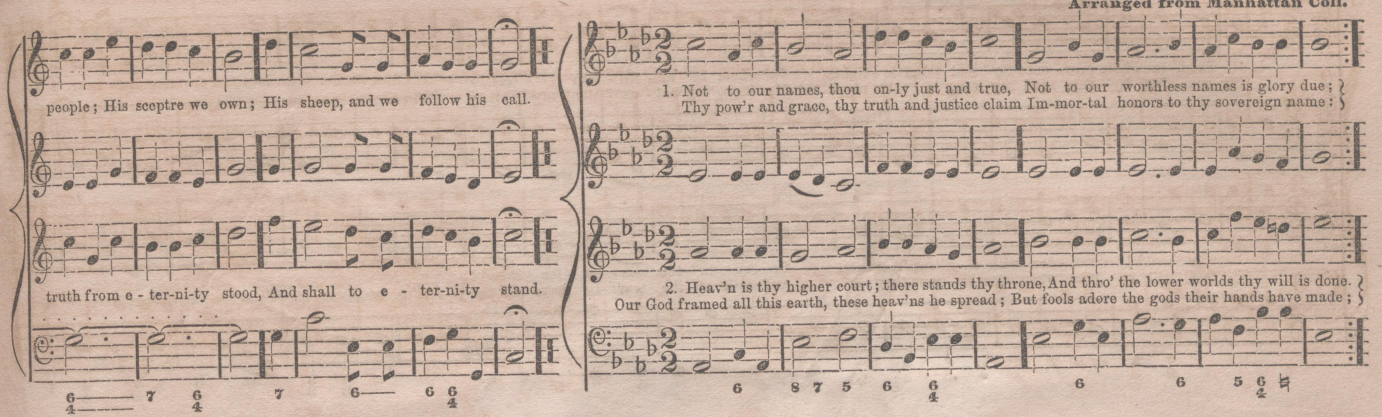
A little slower.

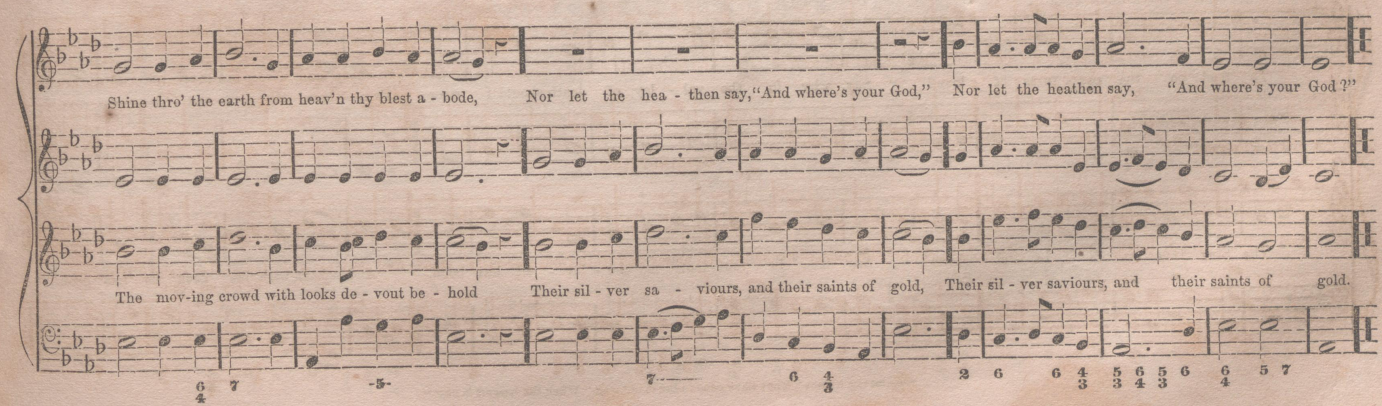
Original time.

good is the Lord, in-ex - pres-si-bly good, And we are the work of his hand; His mercy and truth from eter-ni-ty stood, And shall to e - ter-ni - ty stand; His mercy and fol-low his call.

WARREN. 10's 6 lines; or 4 lines by omitting the repeat.

Arranged from Manhattan Coll.





184

INGHAM. 11's & 8's. Double.*

1. O Thou, in whose pres - ence my soul takes de - light, On whom in af - flic - tion I call,
My com - fort by day, and my song in the night, My hope, my sal - va - tion, my all: Where dost thou at noon - tide re - sort with thy sheep,

2. O why should I wan - der with a - liens from thee, Or cry in the des - ert for bread?
Thy foes will re - joice when my sor - rows they see, And smile at the tears I have shed; Ye daughters of Zi - on, de - clare, have ye seen

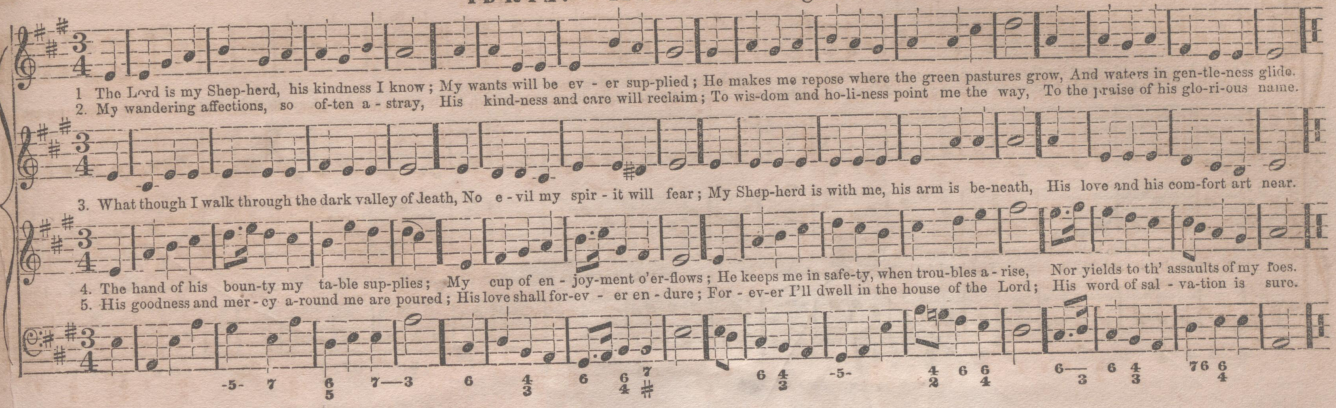
To feed on the pas - tures of love? Say, why in the val - ley of death should I weep, Or a - lone in the wil - der - ness rove.

The Star that on Is - ra - el shone? Say, if in your tents my be - lov - ed has been, And where with his flock he has gone.

See also the hymns "They have gone to the land," and "When the harvest is past."

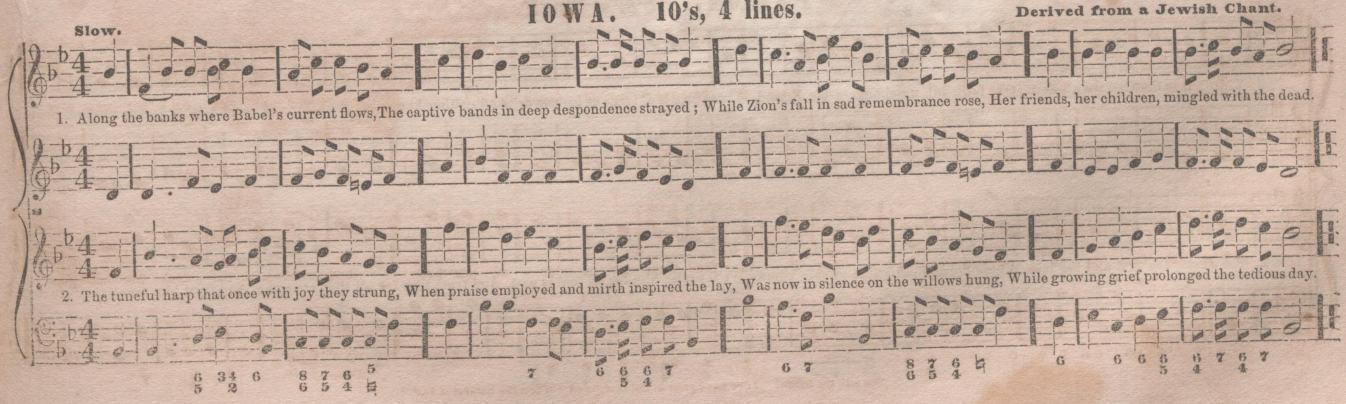
IDRIA. 11's & 8's. Single.

English.



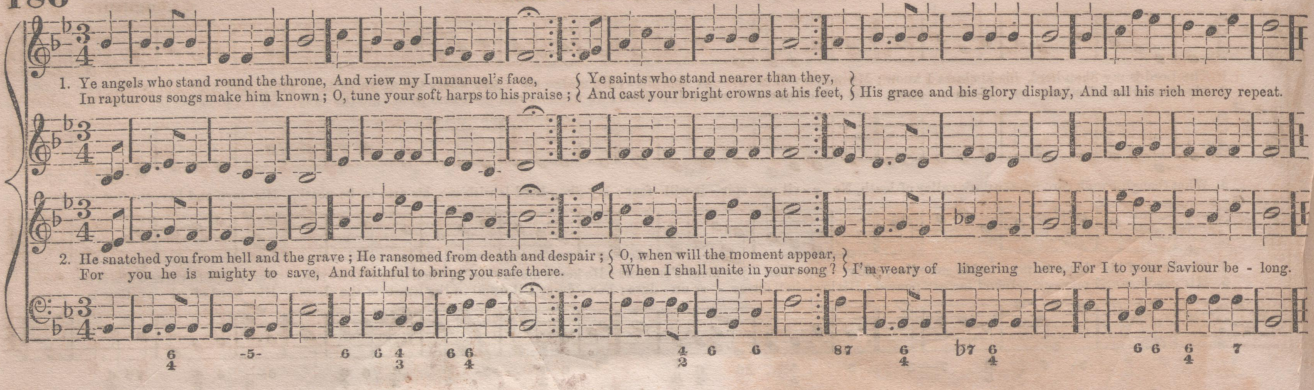
IOWA. 10's, 4 lines.

Derived from a Jewish Chant.

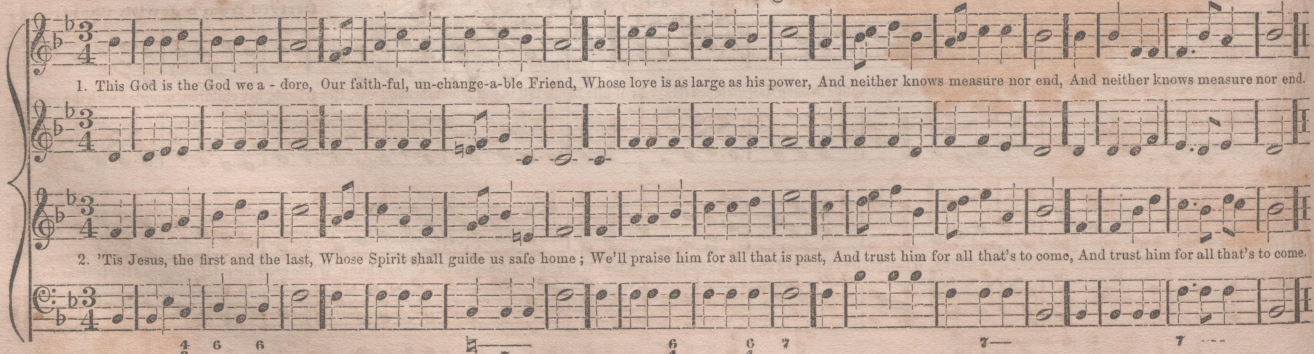


NEMEA. 8's. Double.

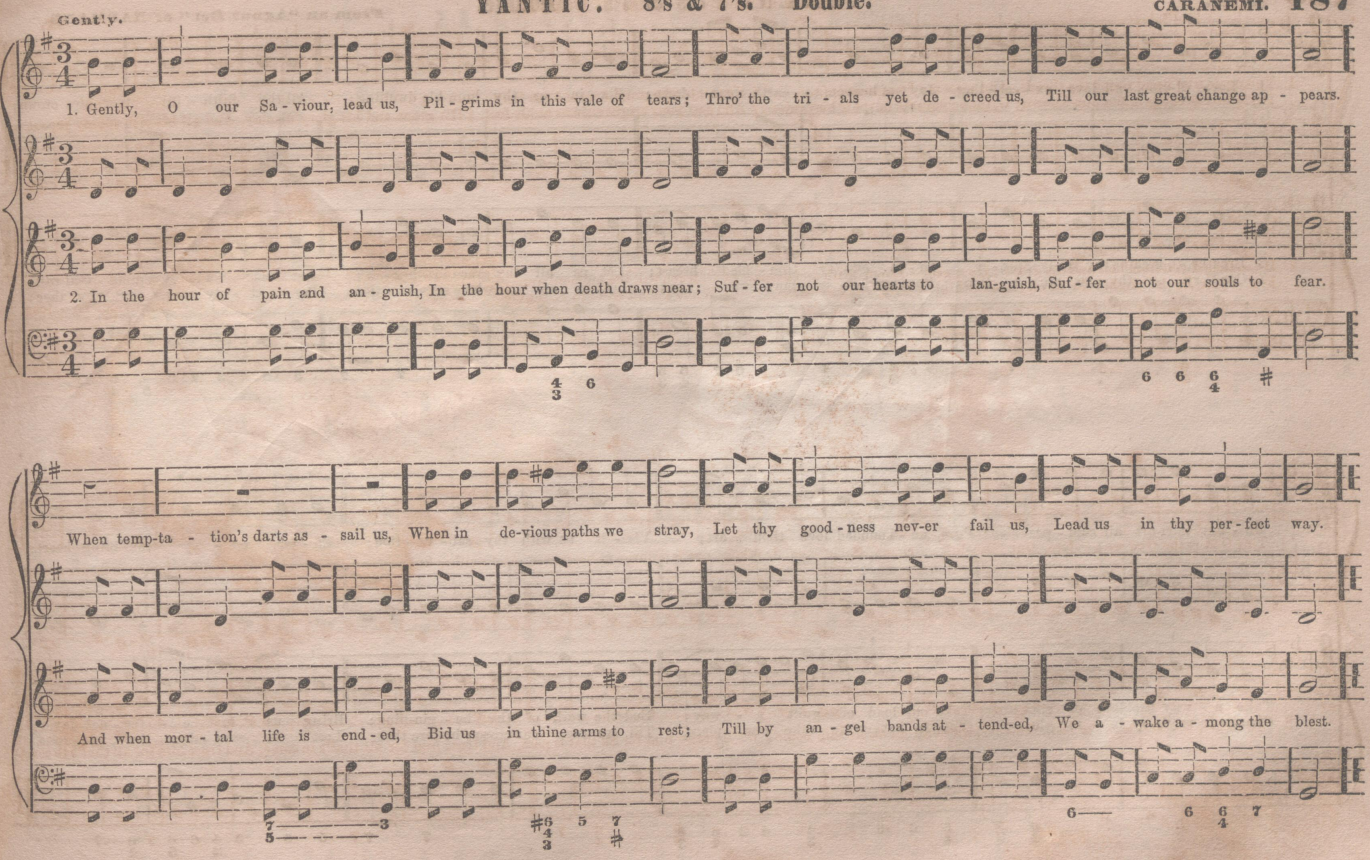
H.



PARMA. 8's. Single.



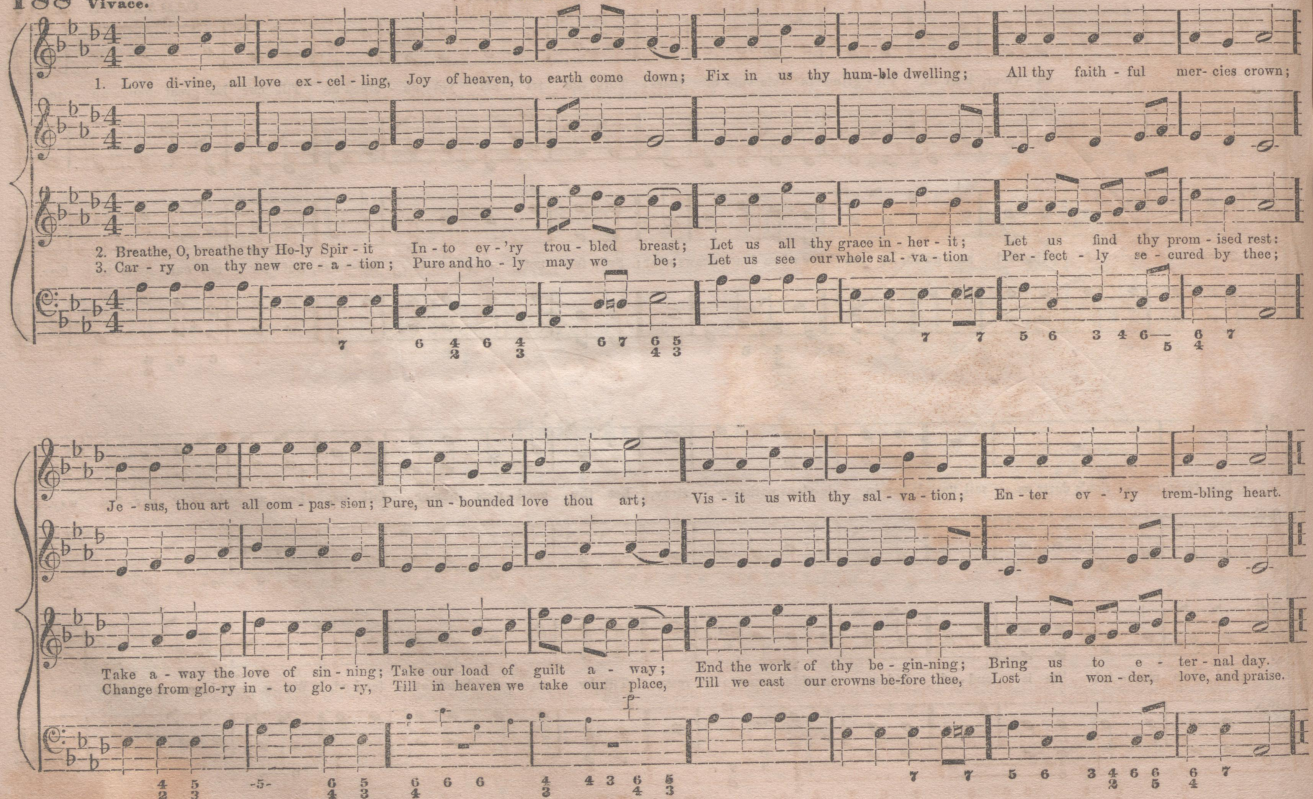
YANTIC. 8's & 7's. Double.



188 **Vivace.**

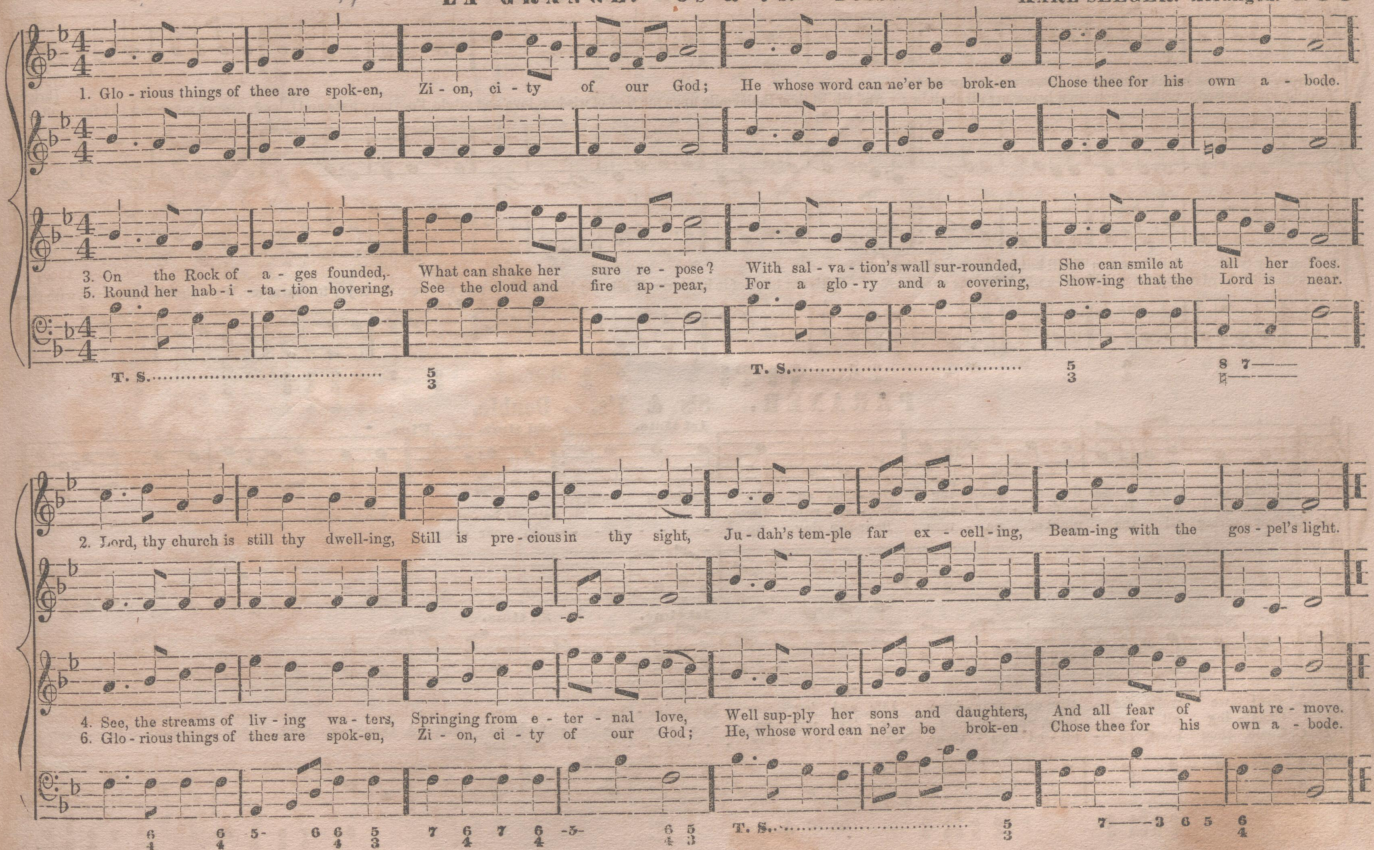
YEMEN. 8's & 7's. Double.

From an "Agnus Dei" of NAUMANN.



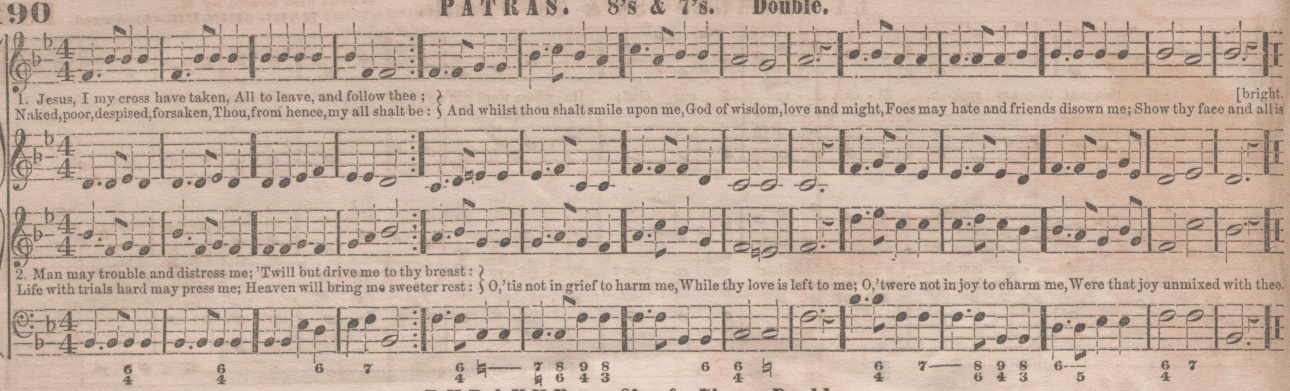
LA GRANGE. 8's & 7's. Double.

KARL SEEGER.—Arranged.

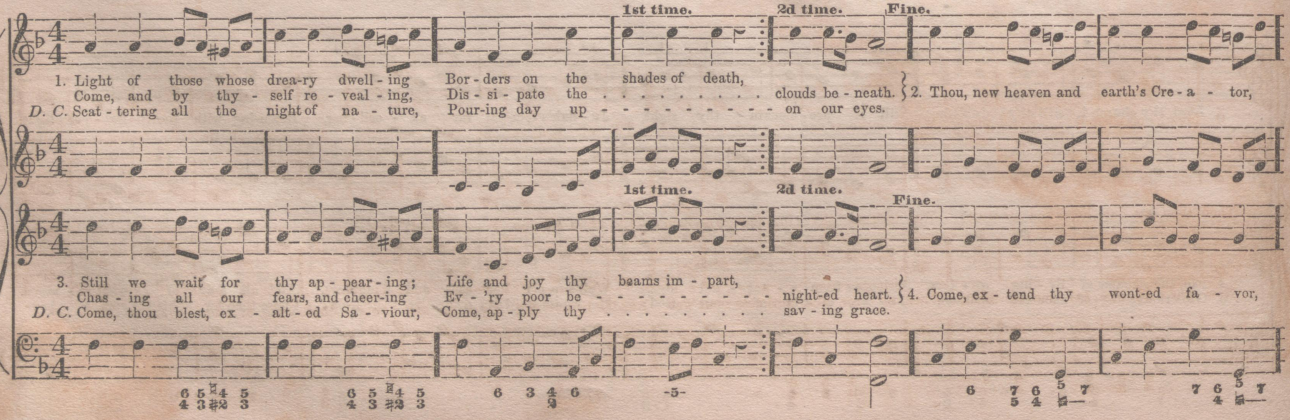


190

PATRAS. 8's & 7's. Double.

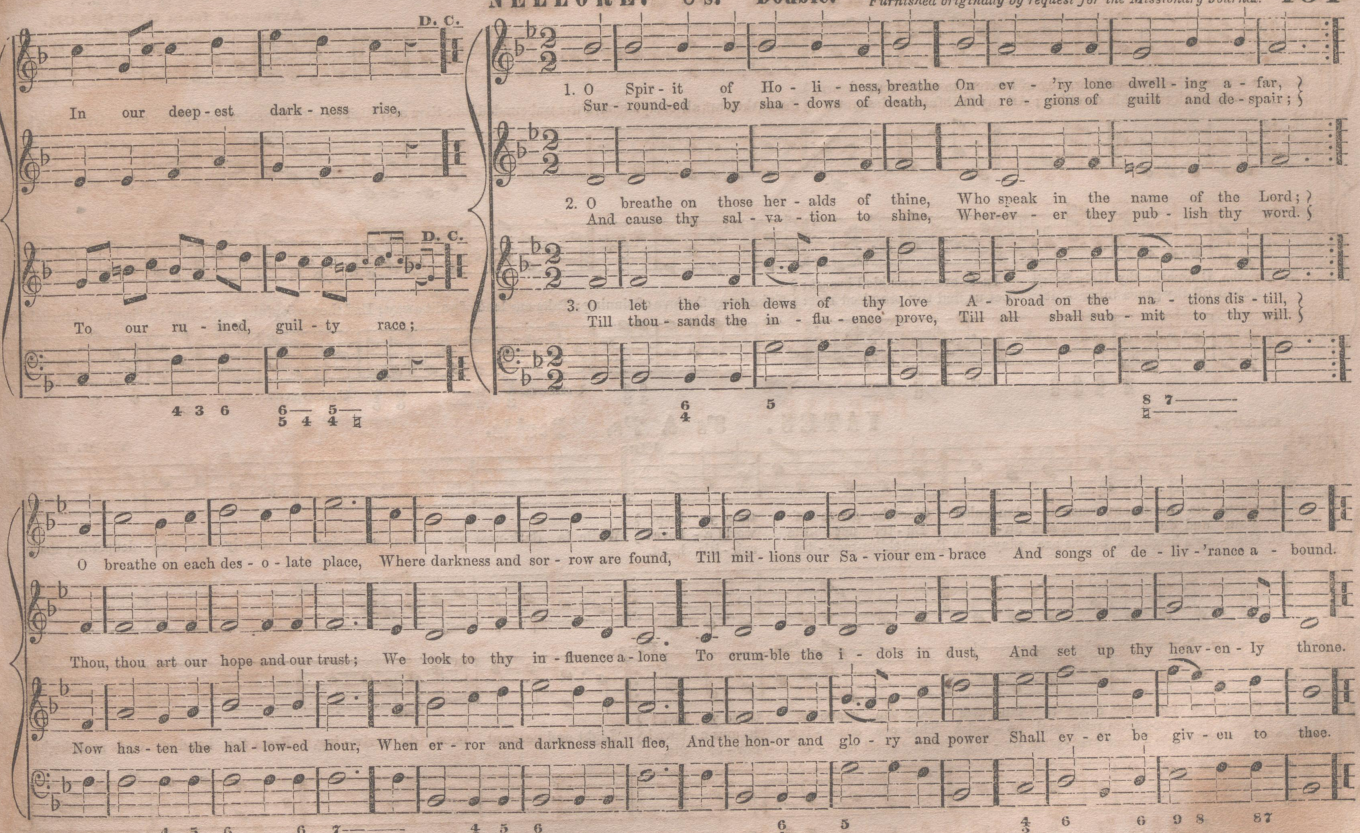


PHRANER. 8's & 7's. Double.



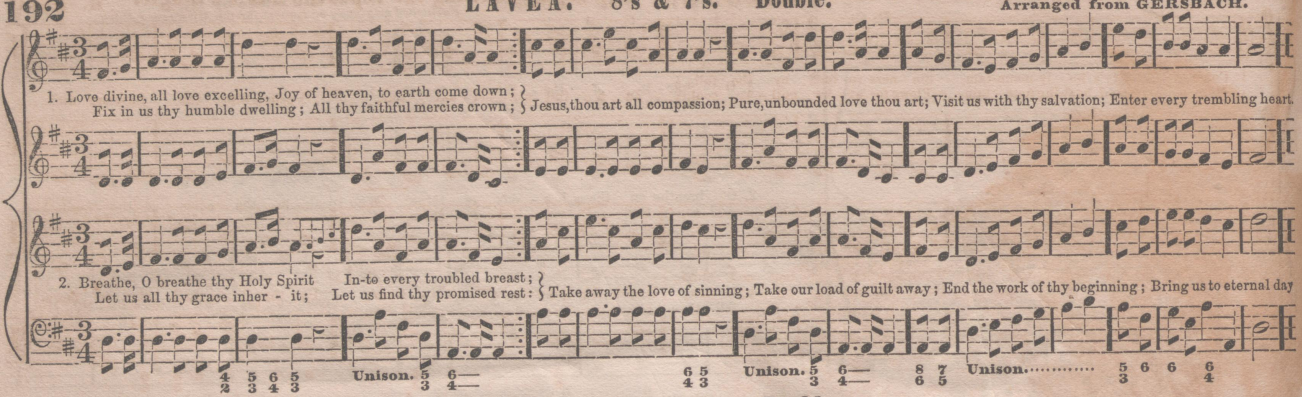
NELLORE. 8's. Double.

Words and music by H.
Furnished originally by request for the Missionary Journal.



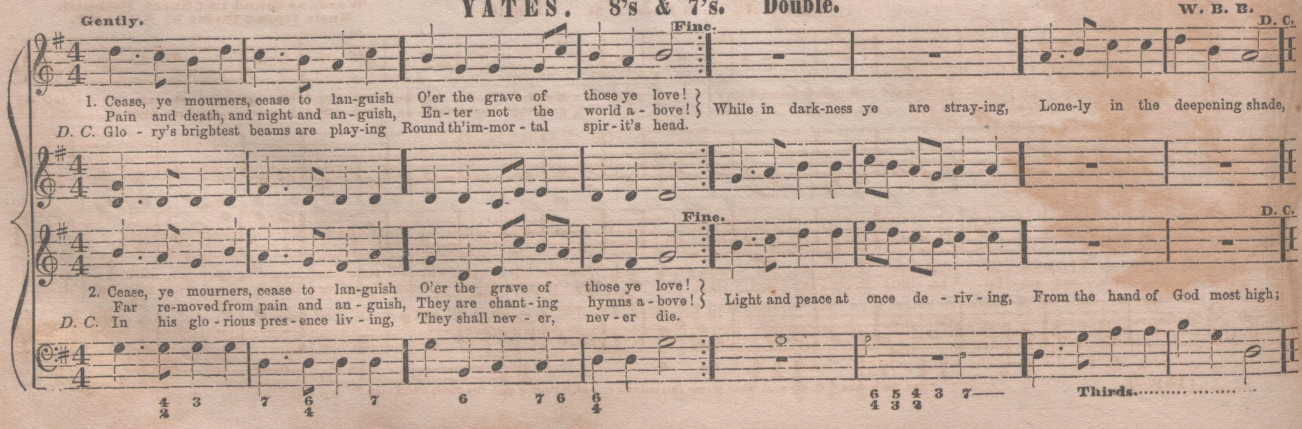
LAVEA. 8's & 7's. Double.

Arranged from GERSBACH.

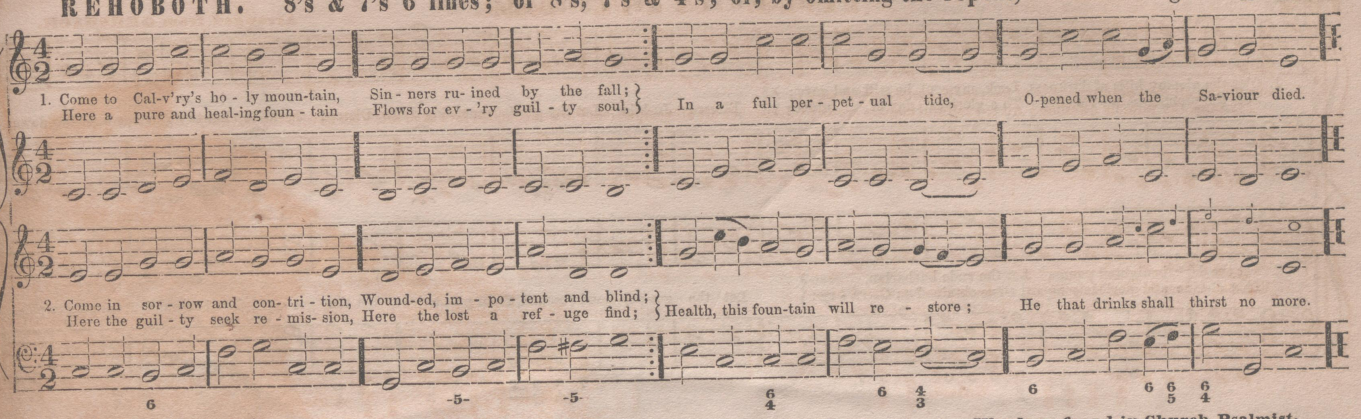


YATES. 8's & 7's. Double.

W. B. B.

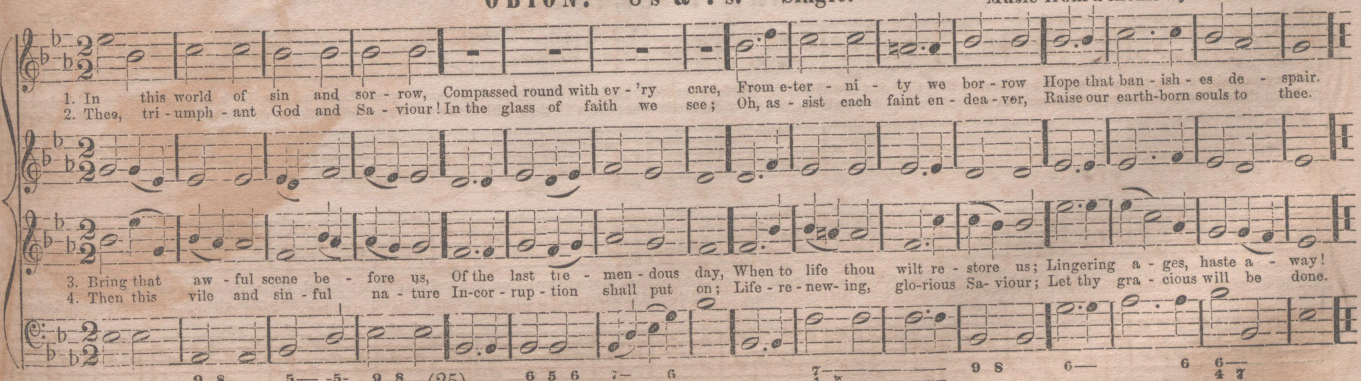


REHOBOTH. 8's & 7's 6 lines; or 8's, 7's & 4's; or, by omitting the repeat, 8's & 7's Single.* H. 193



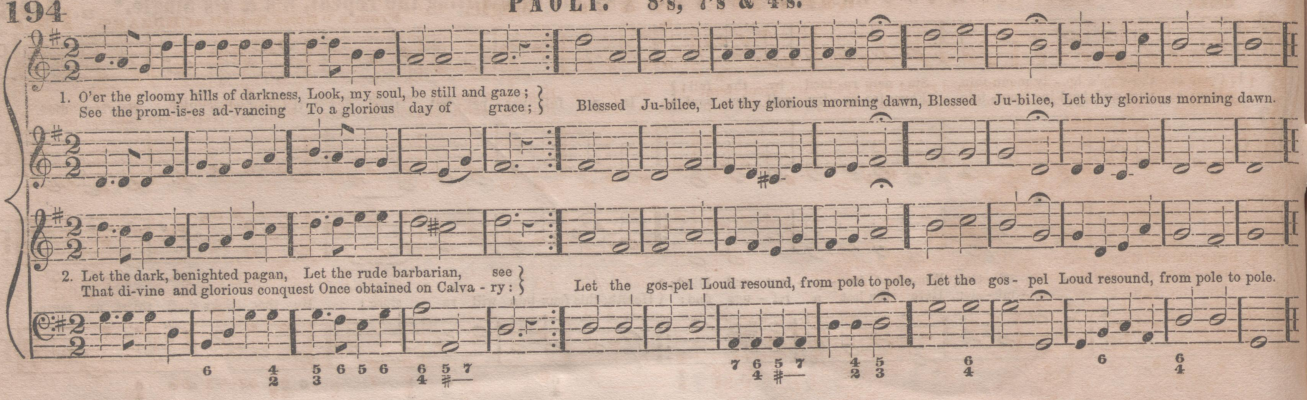
OBION. 8's & 7's. Single.

Words as found in Church Psalmist.
Music from a theme by MOZART.



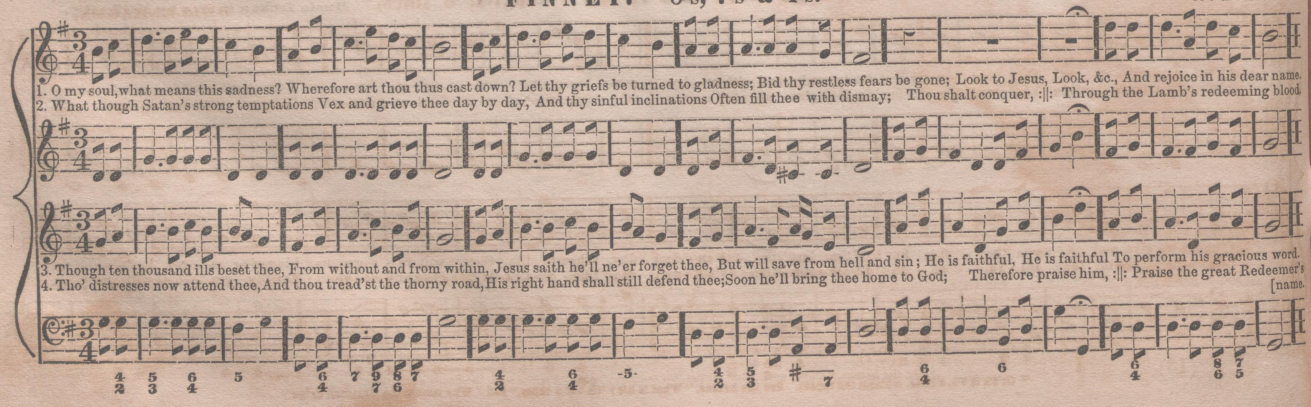
* See the hymns, "O, my soul, what means this sadness;" and, "Parting soul, the floods await thee."

PAOLI. 8's, 7's & 4's.



FINNEY. 8's, 7's & 4's.

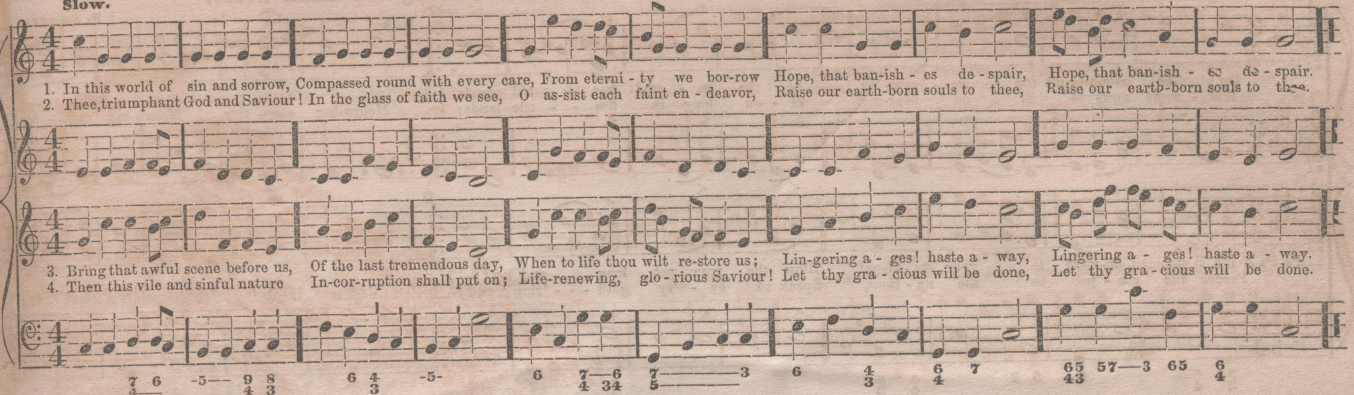
W. B. B.



RAHWAY. 8's & 7's. Single.

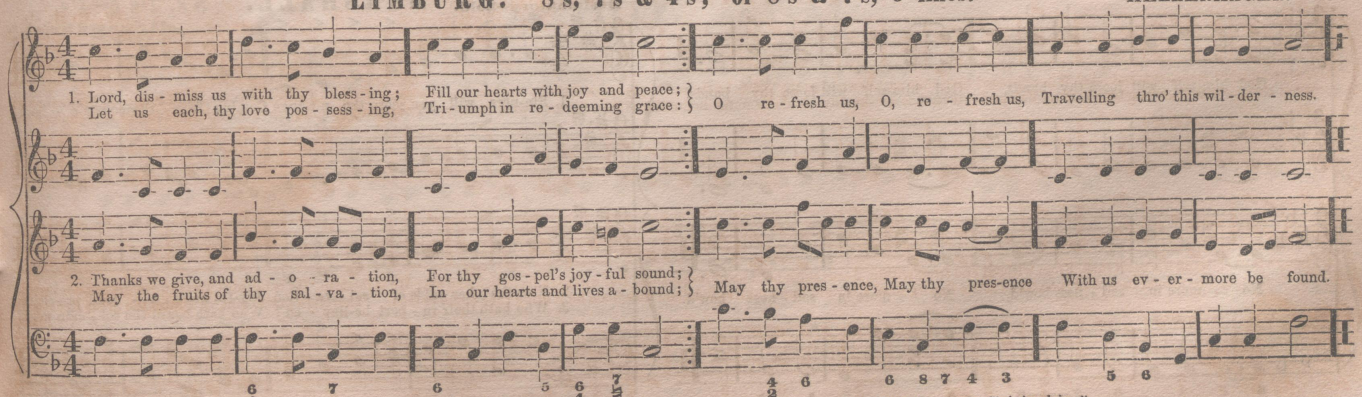
From a "Dona Nobis" of MOZART.

Slow.



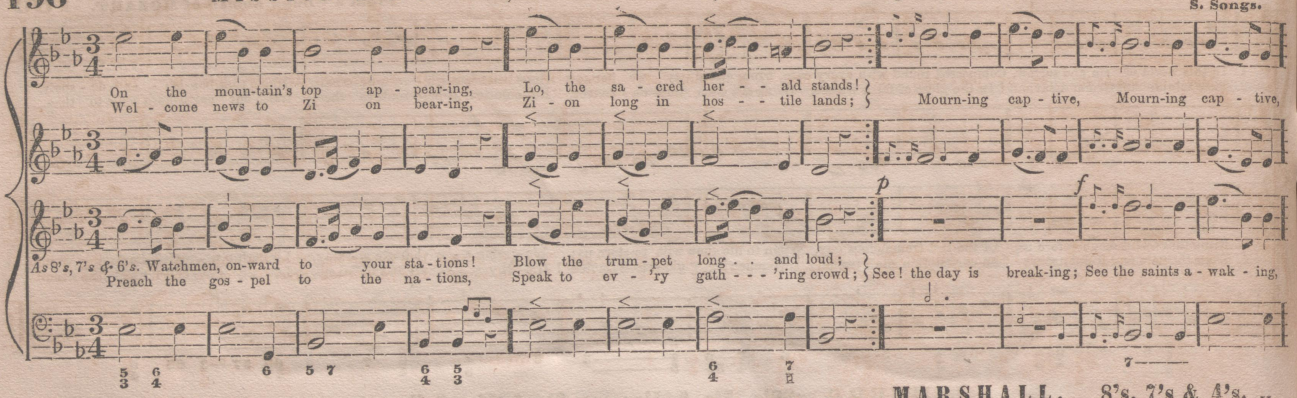
LIMBURG. 8's, 7's & 4's; or 8's & 7's, 6 lines.*

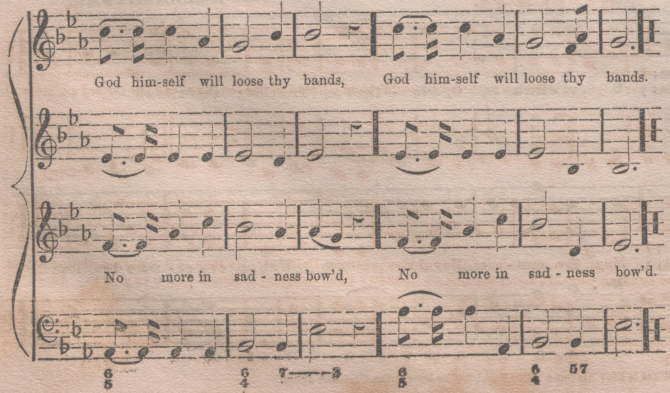
HELLENHAGEN.



* Or 8's & 7's, 4 lines, without the repeat. See the hymns, "What is life? 'tis but a vapor," and "Why lament the Christian dying."

MISSION SONG. 8's, 7's & 4's; or 8's, 7's & 6's, using the small notes.

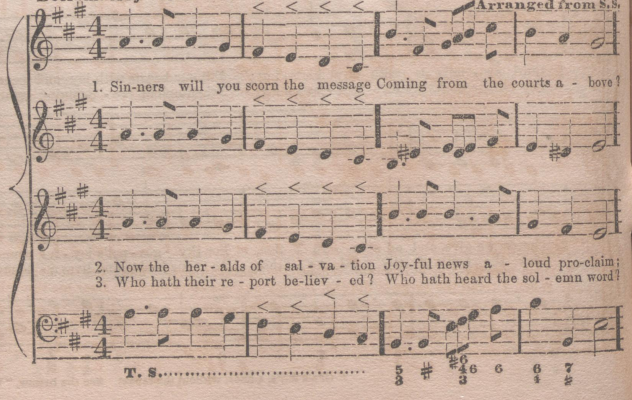


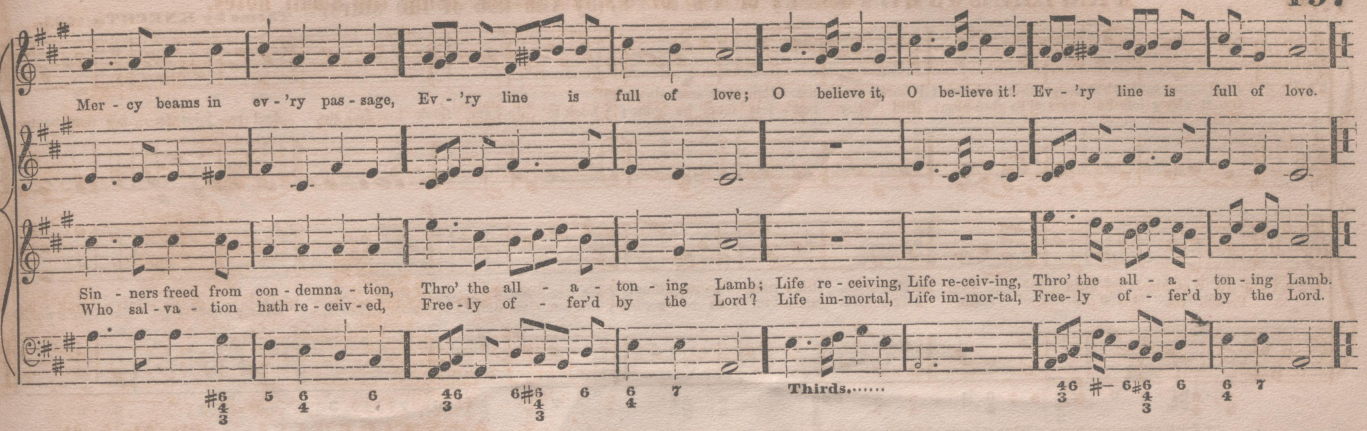


Declamatory—bold.

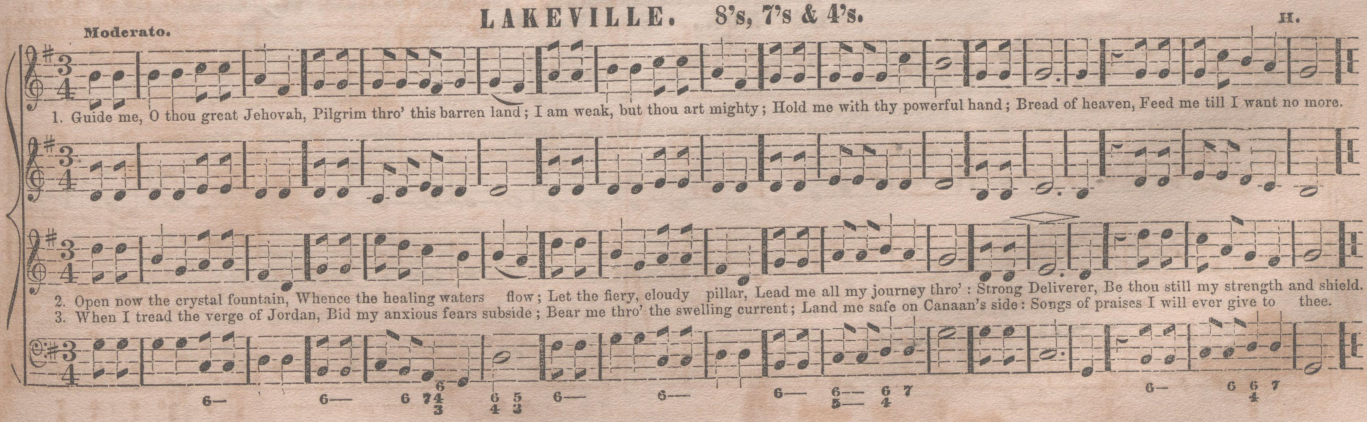
MARSHALL. 8's, 7's & 4's.

H. Arranged from S.S.



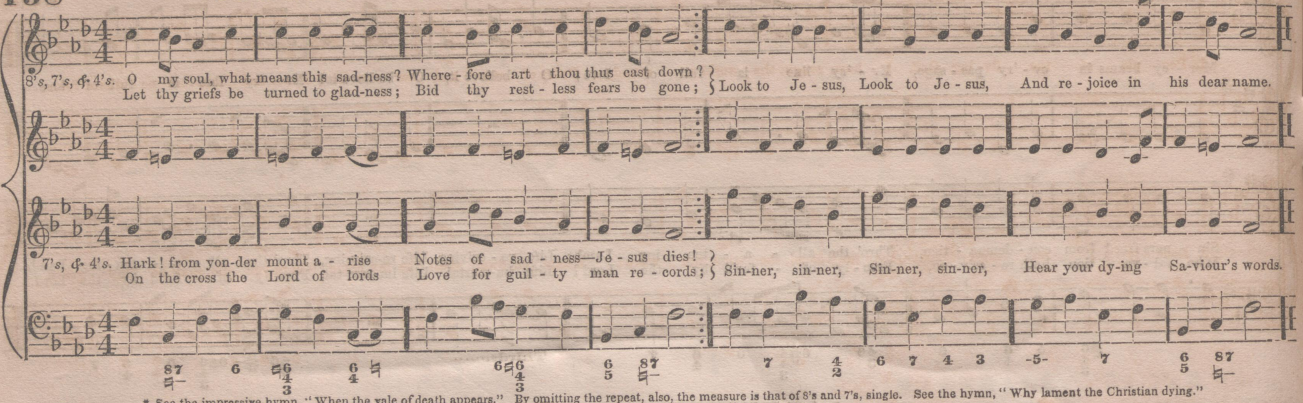


LAKEVILLE. 8's, 7's & 4's.



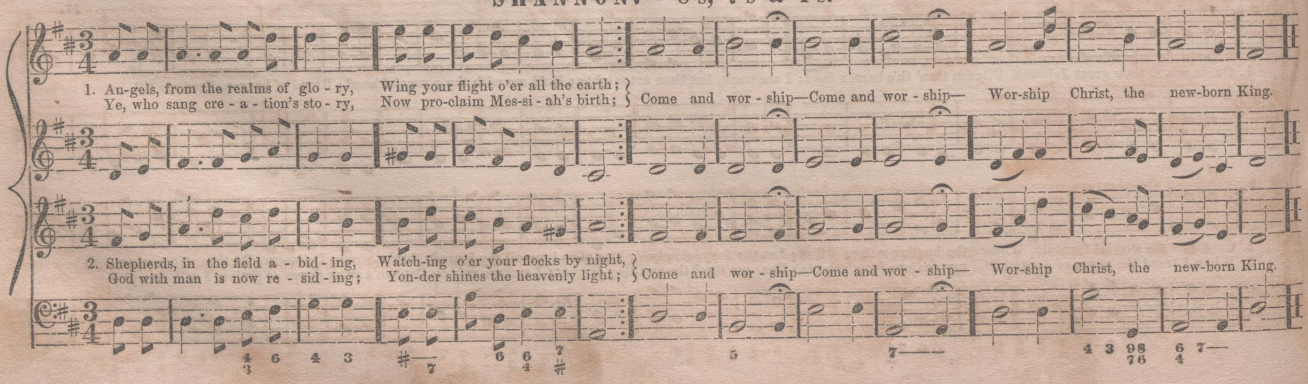
ONWELL. 8's, 7's & 4's; or 7's & 4's, by the use of the slurs.*

Theme by KNECHT.—1792.

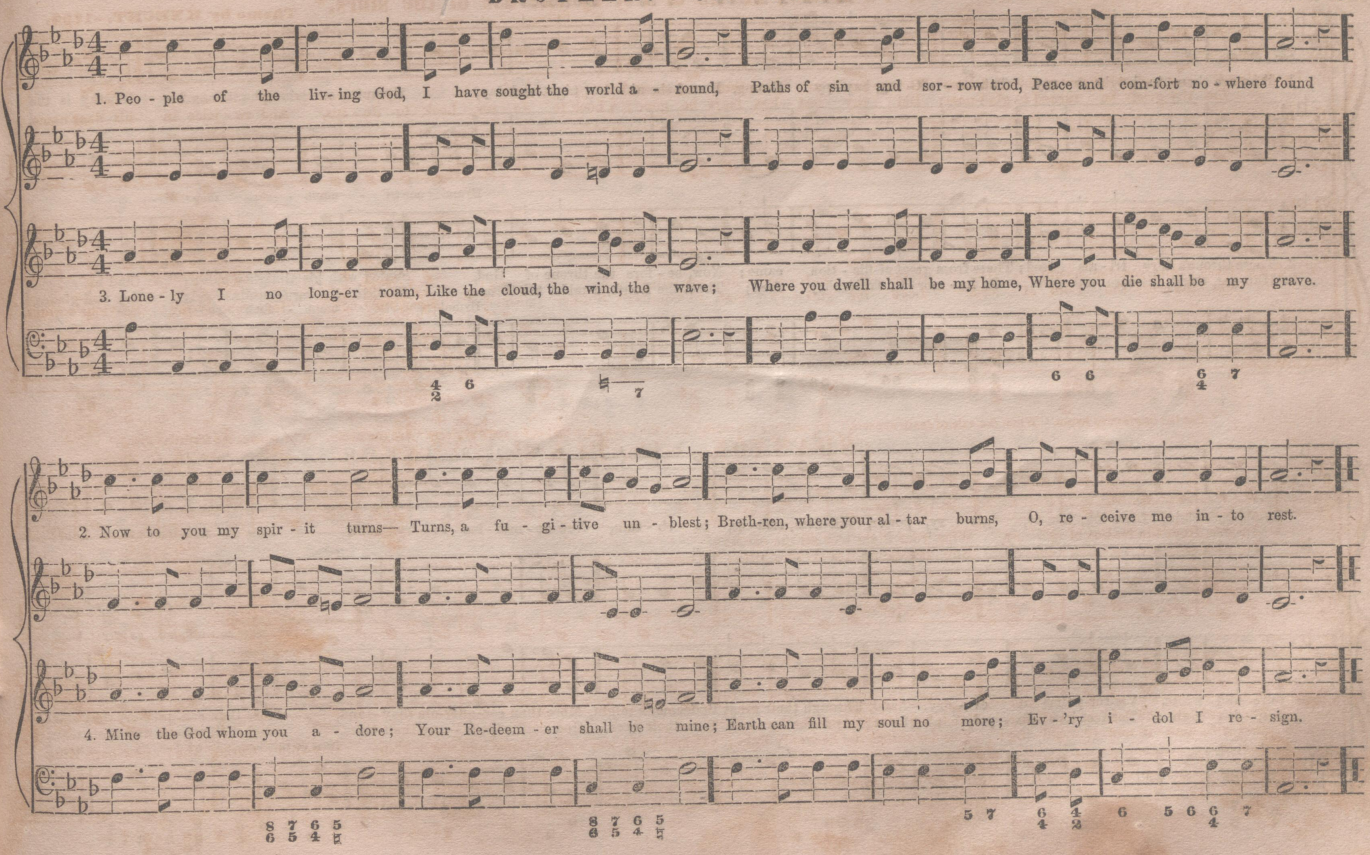


* See the impressive hymn, "When the vale of death appears." By omitting the repeat, also, the measure is that of 8's and 7's, single. See the hymn, "Why lament the Christian dying."

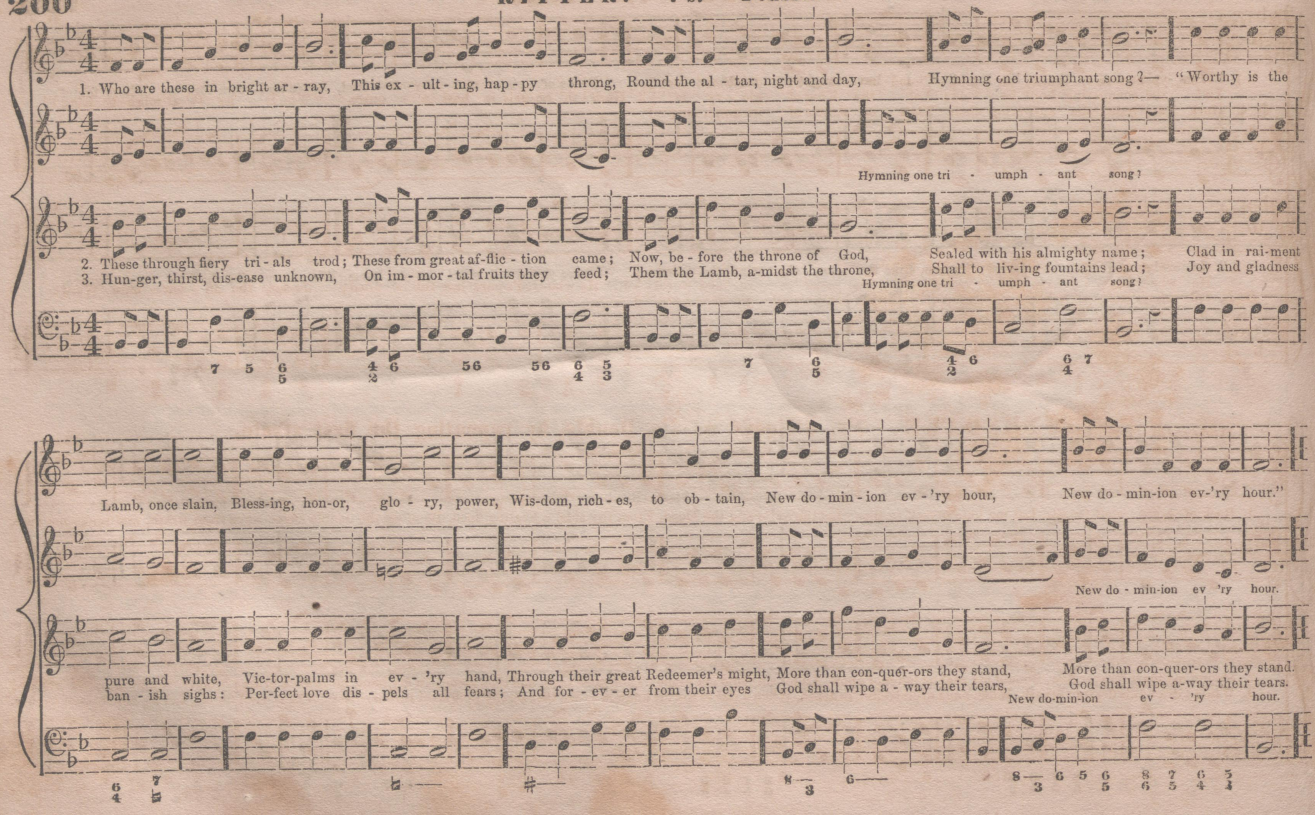
SHANNON. 8's, 7's & 4's.



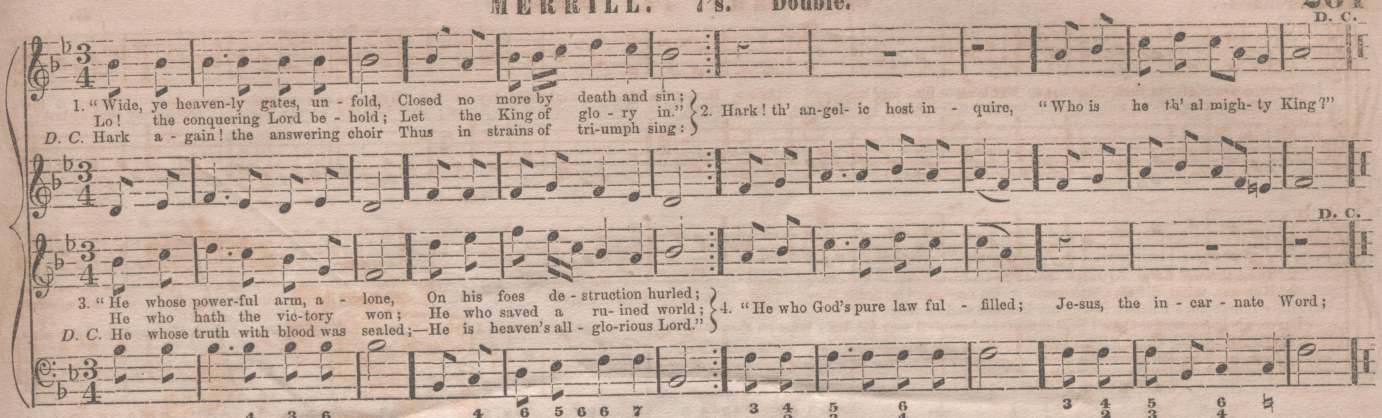
BROTHER. 7's. Double.



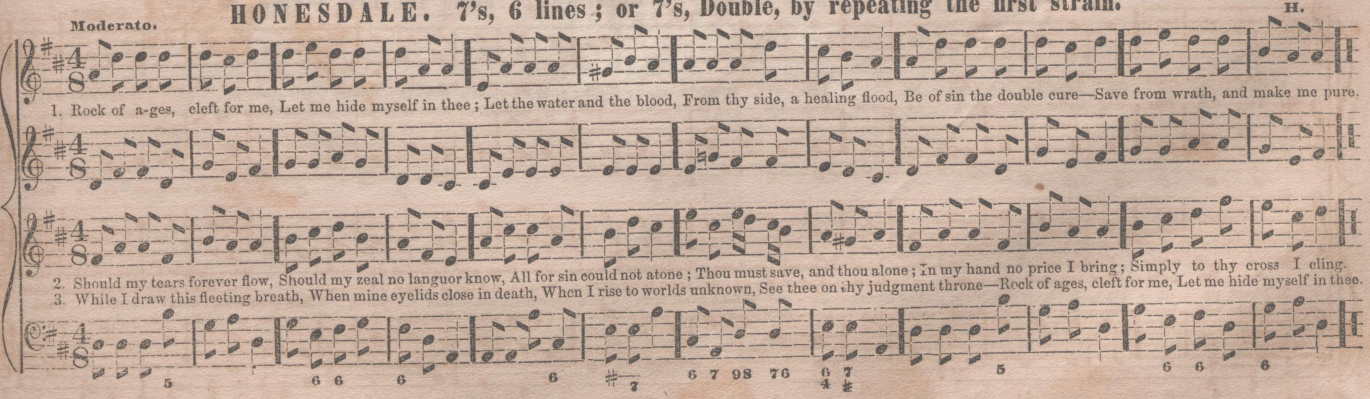
RITTER. 7's. Double.



MERRILL. 7's. Double.



HONESDALE. 7's, 6 lines; or 7's, Double, by repeating the first strain.



202 Tenderly.

WOLCOTT. 7's. Double.

H.

1. Je-sus, lov-er of my soul, Let me to thy bo-som fly,
While the raging billows roll, While the tempest still is high: } Hide me, O my Saviour, hide, Till the storm of life is past; Safe into the ha-ven guide; O, receive my soul at last!

2. Other refuge have I none; Hangs my helpless soul on thee;
Leave, ah, leave me not alone! Still support and comfort me: } All my trust on thee is stayed, All my help from thee I bring; Cover my defenceless head With the shadow of thy wing.

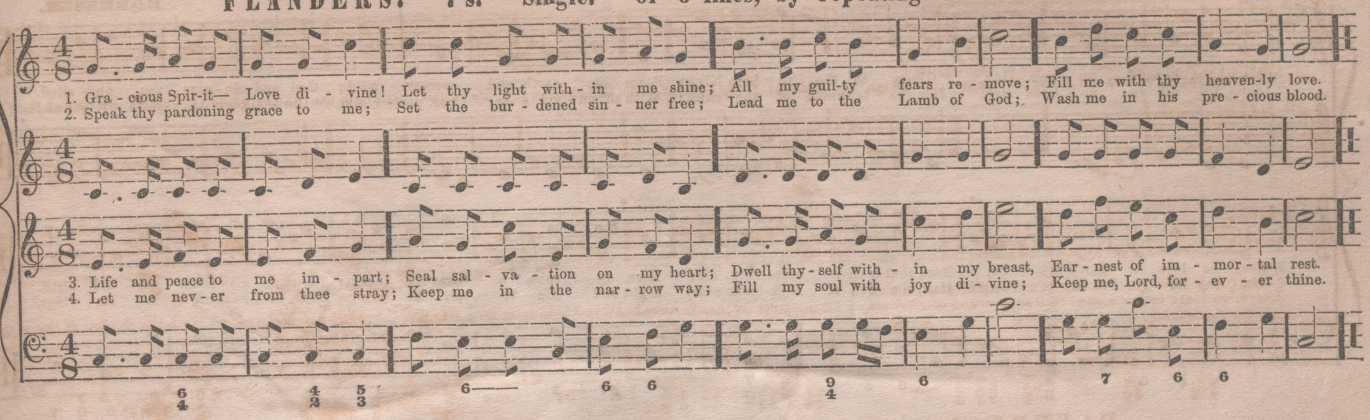
ELVERTON. 7's, Single; or 7's, 6 lines, by repeating the first strain.*

German.

1. Chil - dren of the heav'n-ly King, As ye jour - ney, sweet-ly sing; Sing your Sa-viour's wor - thy praise, Glo-rious in his works and ways.
2. Ye are trav - 'ling home to God, In the way the fa - thers trod; They are hap-py now, and ye Soon their hap - pi - ness shall see.
3. Shout, ye lit - tle flock, and blest, You near Je - sus' throne shall rest; There your seats are now pre-par'd, There your king - dom and re - ward.
4. Fear not, breth - ren, joy - ful stand On the bor - ders of your land; Je - sus Christ, your Father's Son, Bids you, un - dis - may'd, go on.

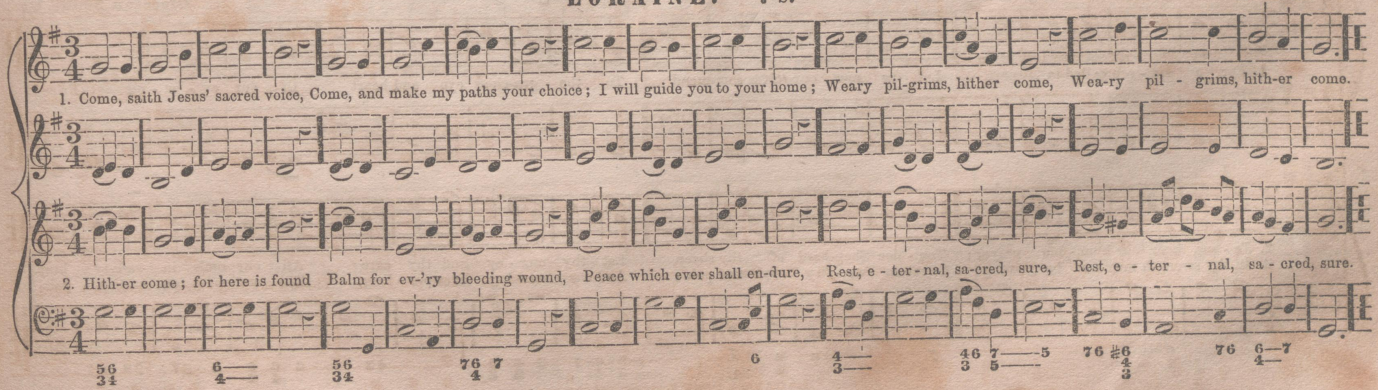
* See the hymn, "Now from labor and from care."

FLANDERS. 7's. Single. Or 6 lines, by repeating the first strain. H. 203



LORAINE. 7's.

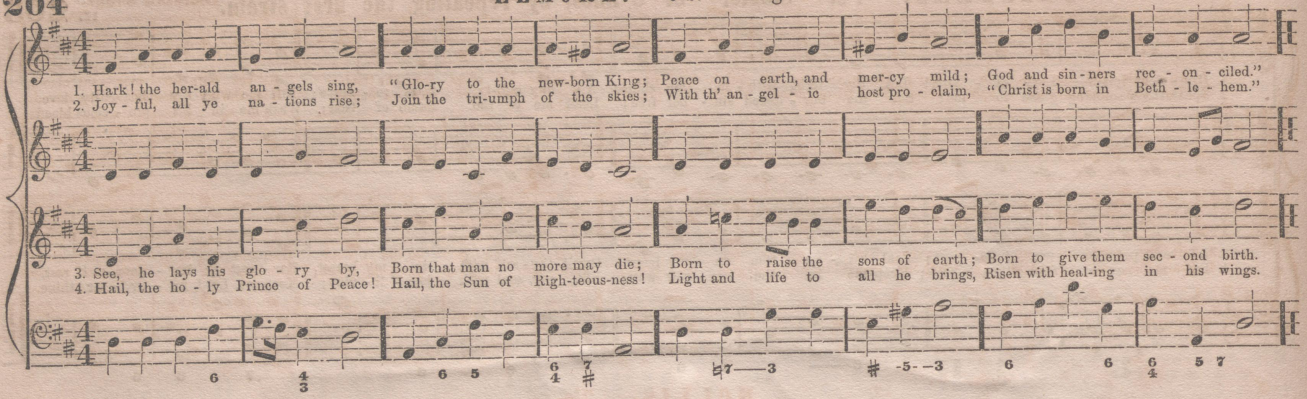
W. B. B.



204

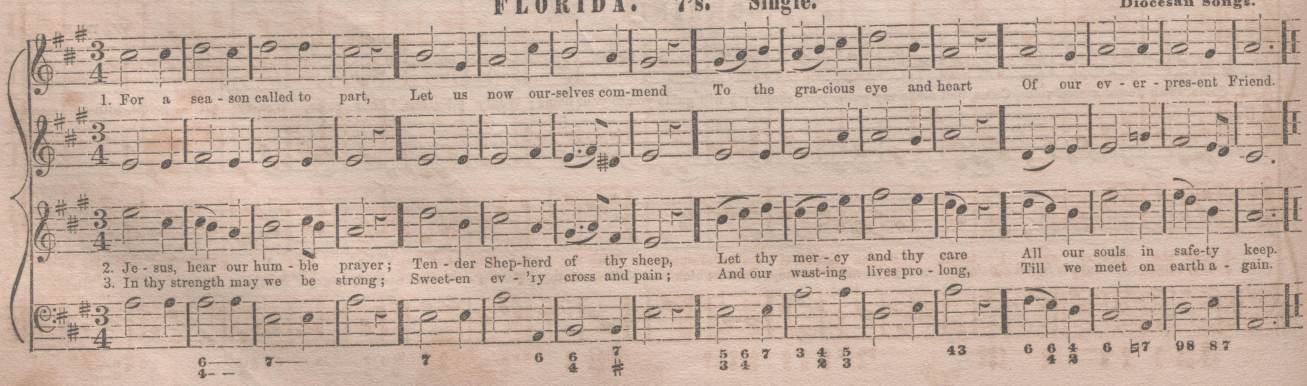
ELMORE. 7's. Single.

EDRENSEN.



FLORIDA. 7's. Single.

Diocesan Songs.



ELLINGTON. 7's. Single.

1. An - gels roll the rock a - way; Death, yield up thy migh- ty prey; See! he ri - ses from the tomb— Ri- ses with im - mor - tal bloom.
2. 'Tis the Saviour; ser - aphs, raise Your tri-umphant shouts of praise; Let the earth's re - mot- est bound Hear the joy - in-spir - ing sound.
3. Lift, ye saints, lift up your eyes; Now to glo- ry see him rise; Hosts of an - gels on the road Hail and sing th'in - car - nate God.
4. Praise him, all ye heaven - ly choirs, Praise him with your gold - en lyres; Praise him in your no-blest songs; Praise him from ten thou- sand tongues.

HOLLIS. 7's.

1. To thy pas - tures, fair and large, Heaven-ly Shepherd, lead thy charge; And my couch, with ten-derest care, Midst the springing grass pre - pare.
2. When I faint with sum-mer's heat, Thou shalt guide my wea - ry feet To the streams, that, still and slow, Through the ver-dant mea - dows flow.
3. Safe the drea- ry vale I tread, By the shades of death o'er-spread; With thy rod and staff sup - plied, This my guard—and that my guide.
4. Con - stant, to my lat - est end, Thou my foot-steps shalt at - tend: And shall bid thy hallowed dome Yield me an e - ter - nal home.

STANTON. 7's.

W. WILLIAMS.

1. Gra-cious Spir-it— Love di-vine! Let thy light with-in me shine; All my guil-ty fears re-move; Fill me with thy heavenly love.
2. Speak thy pardoning grace to me; Set the burdened sin-ner free; Lead me to the Lamb of God; Wash me in his pre-cious blood.
3. Life and peace to me im-part; Seal sal-va-tion on my heart; Dwell thy-self with-in my breast, Ear-nest of im-mor-tal rest.
4. Let me nev-er from thee stray; Keep me in the nar-row way; Fill my soul with joy di-vine; Keep me, Lord, for-ev-er thine.

NORVILLE. 7's.

Allegretto.

W. B. B.

1. Ho-ly Ghost, with light di-vine, Shine up-on this heart of mine; { Chase the shades of night a-way; / Turn the dark-ness in-to day, } Turn the dark-ness in-to day.
2. Ho-ly Ghost, with power di-vine, Cleanse this guil-ty heart of mine; { Long has sin, with-out con-trol, / Held do-min-ion o'er my soul, } Held do-min-ion o'er my soul.

GOLGOTHA. 7's, 6 lines; or 7's, Double.

1. Go to Gol - go - tha, and weep With the suf - fering Son of God,
And be - hold, with an-guish deep, Where the sa - cred Vic - tim stood, } Like a lamb to slaugh-ter led, Ev-'ry friend and help - er fled.
2. Go to Gol - go - tha, and see All the heavens in sack-cloth hung,
While re-buke and blas-phe - my Is - sue forth from ev - 'ry tongue. } Hear that ag - o - niz - ing cry, While the rend - ing rocks re - ply

3. Go to Gol - go - tha, and tell Why the scourge, the crown of thorn,
Why the powers of earth and hell Join in deeds of hate and scorn! } Why such in - no - cence in tears, On the shame-ful cross ap-pears.
4. Go to Gol - go - tha, and learn All the bit - ter - ness of sin,
In those scenes of wrath dis - cern What thine own de - sert hath been. } Thine the shame, re-proach and guilt— 'Twas for thee that blood was spilt.

T. S.

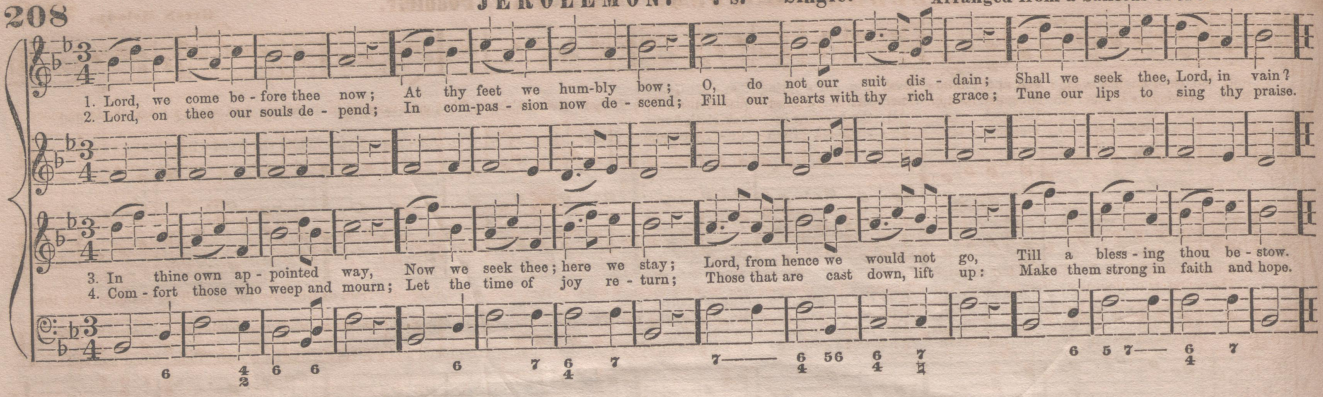
DORMER. 7's.

See the glo - rious Sa - viour rise.
1. Morn-ing breaks up - on the tomb; Je - sus scat - ters all its gloom; Day of tri-umph! through the skies See the glo - - - rious Sa - viour rise.

2. Ye who are of death a - fraid, Tri - umph in the scat-tered shade; Drive your anx-ious cares a-way; See the place where Je - sus lay.

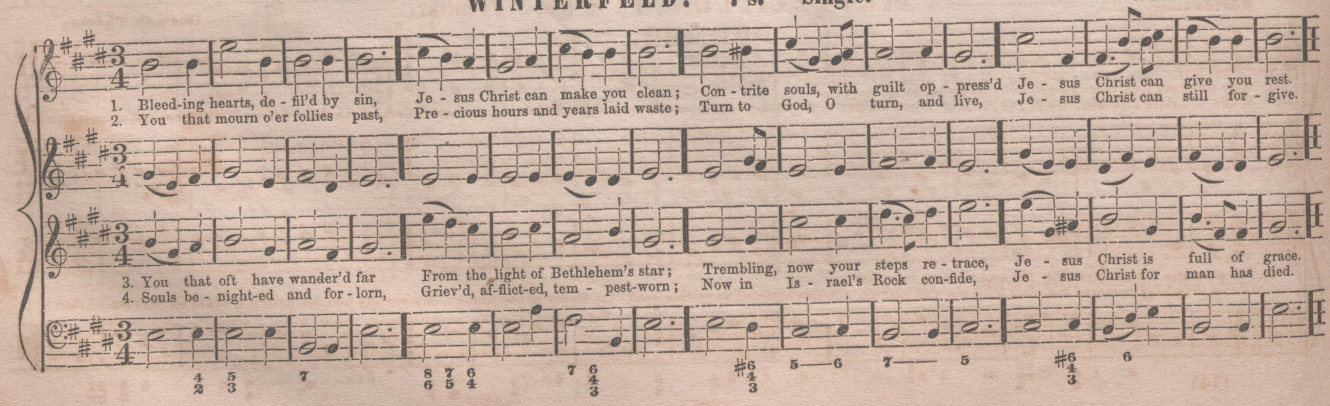
JEROLEMON. 7's. Single.

Arranged from a Sanctus of MOZART.



WINTERFELD. 7's. Single.

WINTERFELD.



MILLENNIUM SONG. 7's & 6's. Peculiar.

Greek Melody.

1. Roll on, thou mighty ocean! And as thy billows flow,
Bear messengers of mer- cy To every land be- low. } Arise, ye gales and waft them Safe to their destined shore, That man may sit in darkness, And death's black shade no more.

2. O thou eternal Ruler! Who holdest in thine arm
The tempests of the ocean, Protect them from all harm. } Thy presence e'er be with them, Wherever they may be, Though far from us who love them, Still let them be with thee.

FAYETTEVILLE. 7's & 6's. Peculiar.

Not too slow.

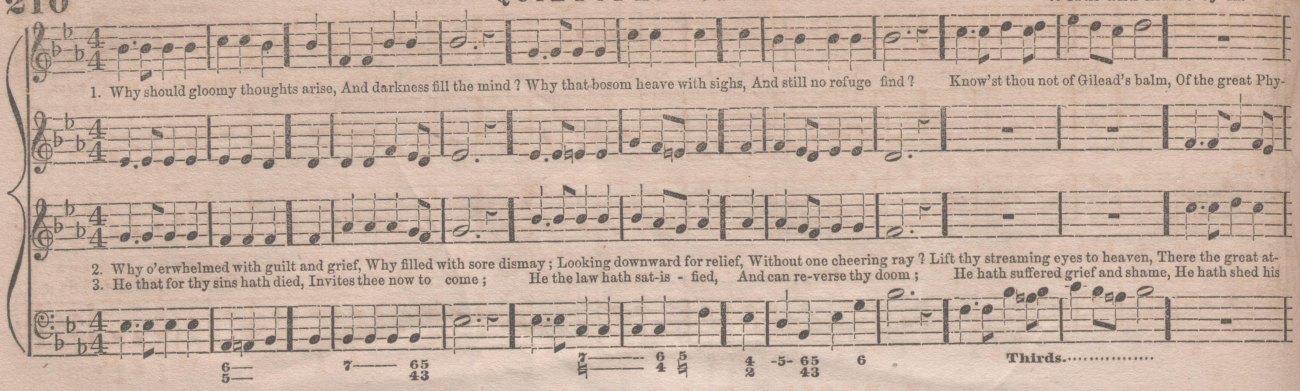
German Theme.

1. Why sinks my soul, desponding? Why fill my eyes with tears?
While nature all-surrounding, The smile of beauty wears: } Why burdened still with sorrow, Is every lab'ring thought? Each vision that I borrow With gloom and sadness fraught?

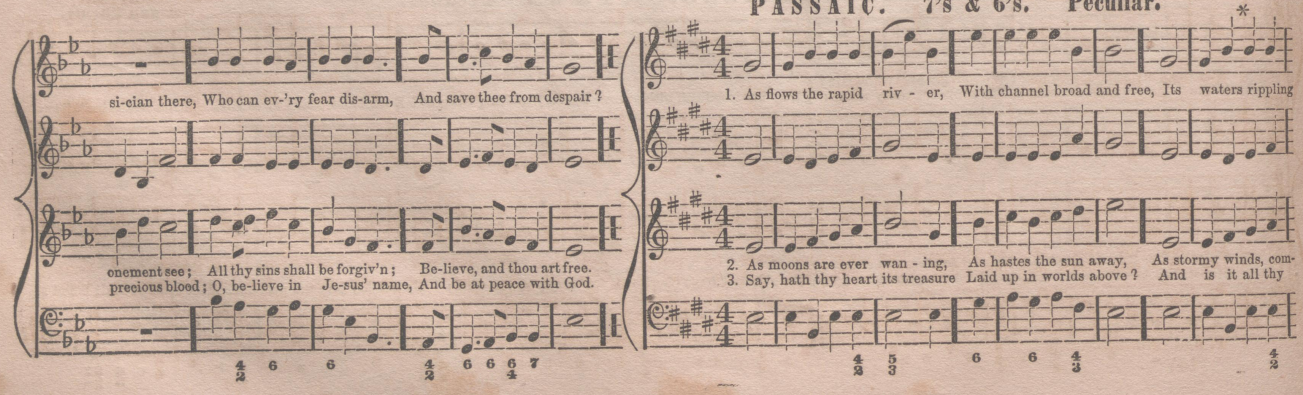
2. The pleasures that deceived me, My soul no more can charm;
Of rest they have bereaved me, And filled me with alarm; } The objects I have cherished, Are empty as the wind; My earthly joys are perished, What comfort shall I find?

QUIETUDE. 7's & 6's.

Words and music by H.



PASSAIC. 7's & 6's. Peculiar.



ev er, And hast-ing to the sea, So life is on-ward flow - ing, And days of of-fered peace, And man is swiftly go - ing Where calls of mercy cease.

plain - ing, Bring on the win-try day, So fast the night comes o'er us— The darkness of the grave; And death is just be-fore us— God takes the life he gave.
plea - sure Thy God to praise and love? Be-ware, lest death's dark river Its bil-lows o'er thee roll, And thou la-ment for-ev - er The ru - in of thy soul.

PARTHIA. 7's & 6's, Peculiar. Single.

Allegro. From RICHTER.

1. O that the Lord's sal - va - tion Were out of Zi - on come, To heal his an - cient na - tion, To lead his out-casts home!
2. How long the ho - ly ci - ty Shall hea - then feet pro - fane? Re - turn, O Lord, in pi - ty; Re - build her walls a - gain.

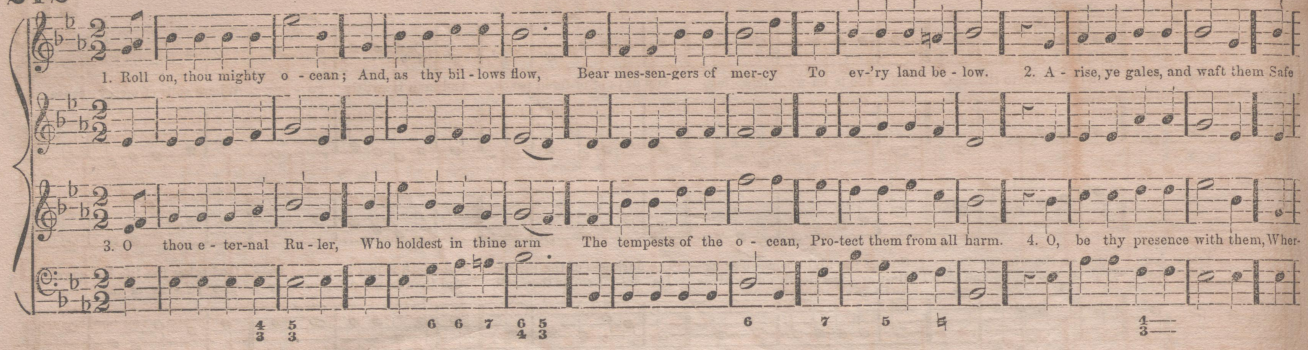
3. Let fall thy rod of ter - ror; Thy sav - ing grace im - part; Roll back the veil of er - ror; Re - lease the fet-tered heart.
4. Let Is - rael, home re - turn - ing, Her own Mes - si - ah see; Give oil of joy for mourn - ing, And bind thy church to thee.

T. S.

212

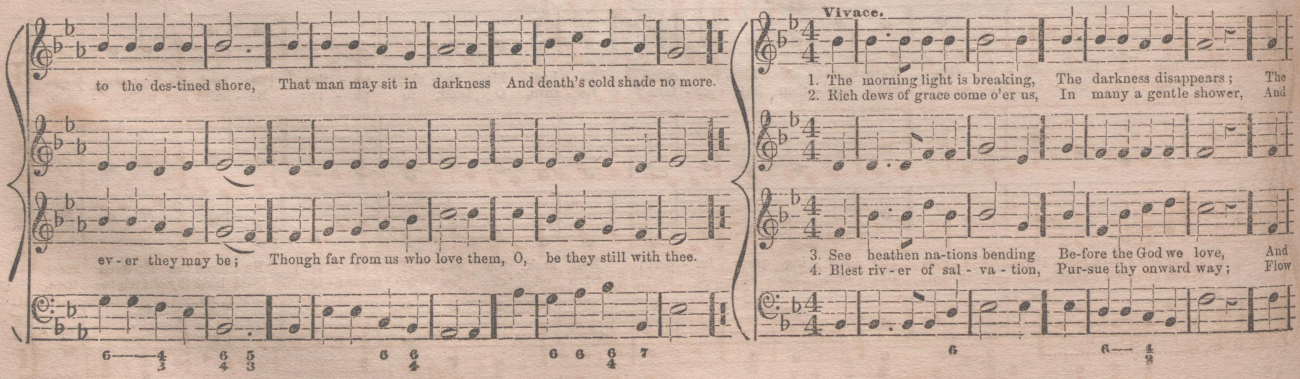
NEOKAR. 7's & 6's. Peculiar.

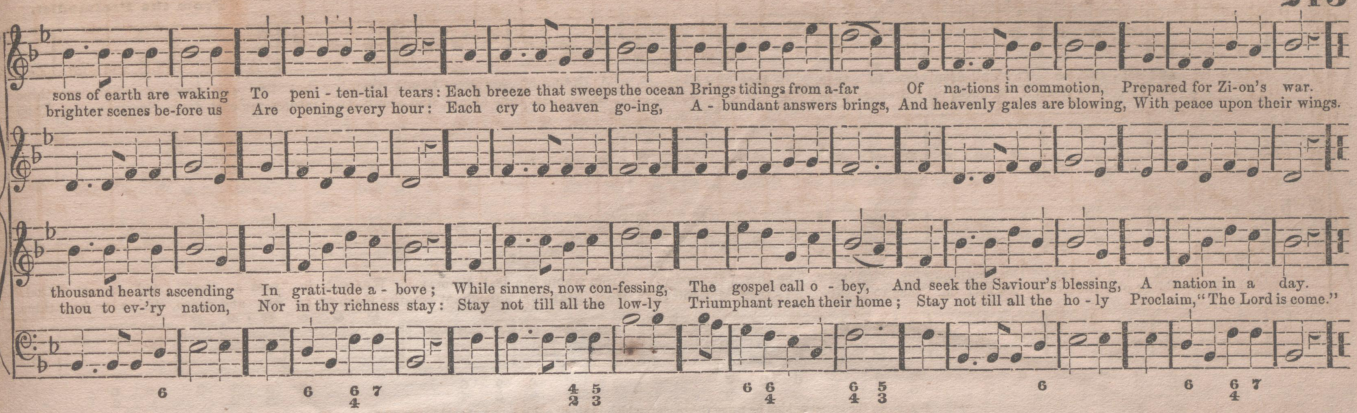
German.



WEBB. 7's & 6's. Peculiar.

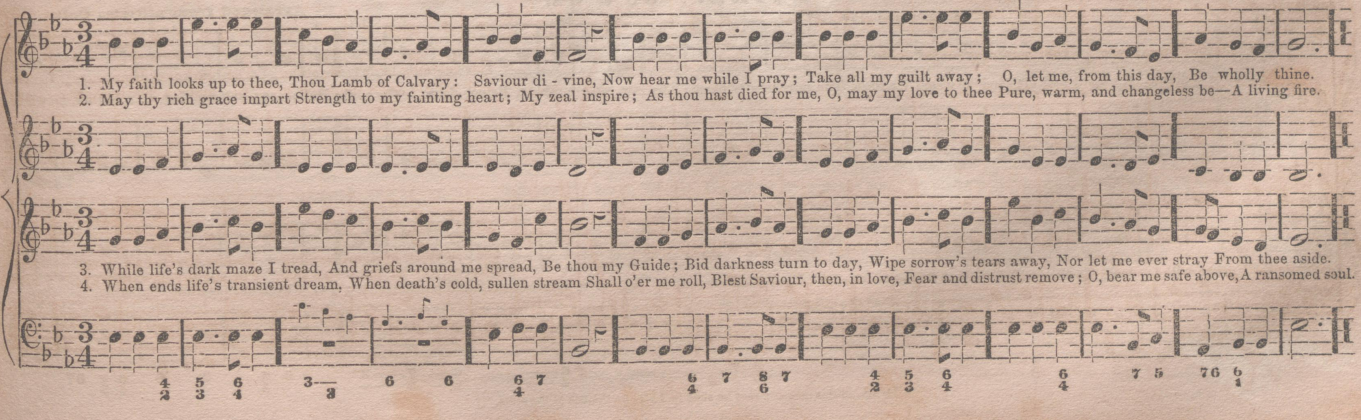
GEO. JAMES WEBB.





ORVILLE. 6's & 4's.

H.



HEMANS. 6's & 4's.*

From the Psalmodist.

1. Low-ly and sol - emn be Thy chil-dren's cry to thee, Fa- ther di - vine— A hymn of suppliant breath, Own-ing that life and death A - like are thine.
2. O Fa - ther, in that hour, When earth all help-ing power Shall dis-a - vow— When spear, and shield, and crown, In faintness are cast down, Sus-tain us, Thou.

3. By him who bow'd to take The death-cup for our sake, The thorn, the rod— From whom the last dis-may Was not to pass a - way, Aid us, O God.
4. While trembling o'er the grave, We call on thee to save, Fa - ther di - vine; Hear, hear our sup-pliant breath; Keep us, in life and death, Thine, on-ly thine.

* *i. e.*, Of the ordinary kind by using the repeat, which in singing this hymn should be omitted.

DOIRE. 5's & 6's.*

Mod. with emotion.

Arranged from a Swiss Coll.

1. O Jesus divine, My Lord and my God, My soul I resign, The purchase of blood; The law, sin reproving, Brings death to the soul; But mercy, self-moving, Can bid me be whole.

2. To thee will I look, To thee will I cry, "O lead to the rock That's higher than I;" Thy love, interceding, Shall pardon secure, For if thou art pleading, Salvation is sure.

* Hymns of this measure may be sung in 11's, by the use of the slurs.

STOW. H. M.

Arranged by L. MASON.

1. Yes, the Re-deem-er rose, The Sa-viour left the dead, And o'er our hell-ish foes High raised his conquering head; In wild dis - may The guards a-

2. Be - hold th' an-gel - ic bands, In full as - sem-bly meet, To wait his high com-mands, And wor-ship at his feet. Joy - ful they come, And wing their

round Fall to the ground, And sink a - way.

way From realms of day, To Je - sus' tomb.

ARNON. H. M.*

With life and energy.

ZOL—FFER.

Re - joice, the Lord is King; . . . . . Your God and King a - dore; . . . .

Re - joice, the Lord is King; Your God and King a - dore; Mor-

Re - joice, the Lord is King; Your God and King a - dore; . . . .

And tri-umph ev - er - more. Lift up the heart, lift up the voice; Re-joice a - loud; ye saints re-joice, Re-joice a - loud; ye saints re - joice.

tals give thanks and sing.

Lift up the heart. . . . lift up the voice; . . .

tals give thanks and sing, And tri-umph ev - er - more. Lift up the heart, lift up the voice; Re-joice a - loud; ye saints re-joice, Re-joice a - loud; ye saints re - joice.

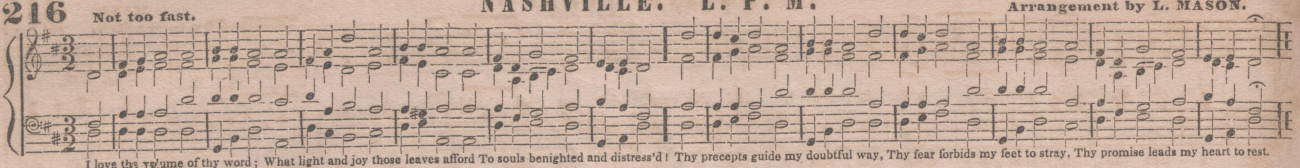
* This music is appropriate, also, to the hymn, "Blow ye the trumpet, blow," and perhaps a few others.

216

NASHVILLE. L. P. M.

Not too fast.

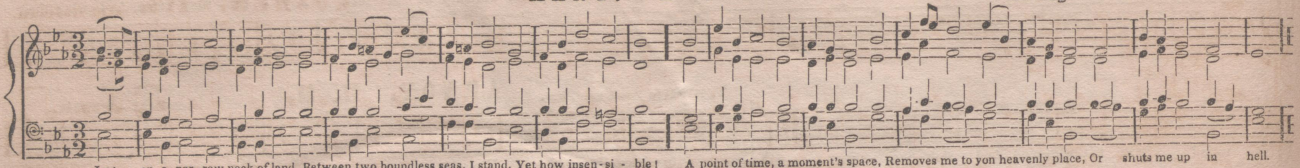
Arrangement by L. MASON.



I love the volume of thy word; What light and joy those leaves afford To souls benighted and distress'd! Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

KENT. L. C. M.

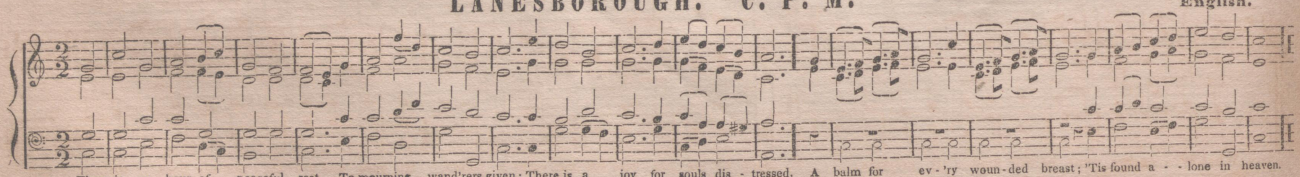
Arranged from Dr. GREEN.



Lo! on a nar-row neck of land, Between two boundless seas, I stand, Yet how insen-si - ble! A point of time, a moment's space, Removes me to yon heavenly place, Or shuts me up in hell.

LANESBOROUGH. C. P. M.

English.



There is an hour of, peaceful rest, To mourning wand'rers given; There is a joy for souls dis - tressed, A balm for ev-'ry woun-ded breast; 'Tis found a - - lone in heaven.

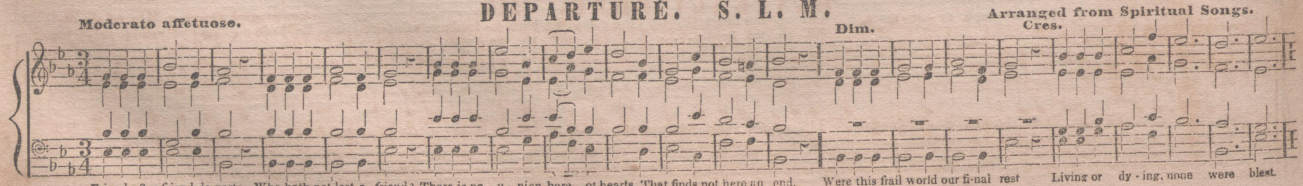
DEPARTURE. S. L. M.

Moderato affetuoso.

Dim.

Cres.

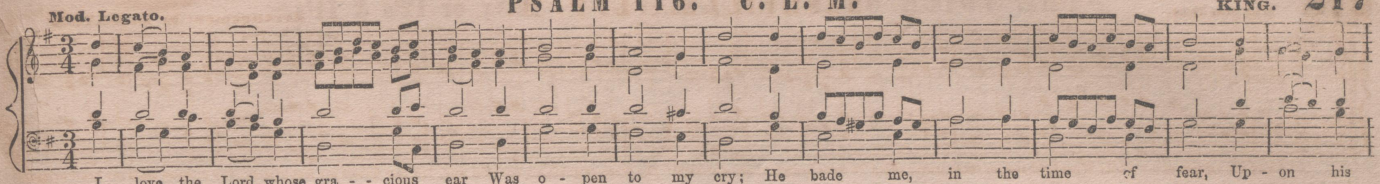
Arranged from Spiritual Songs.



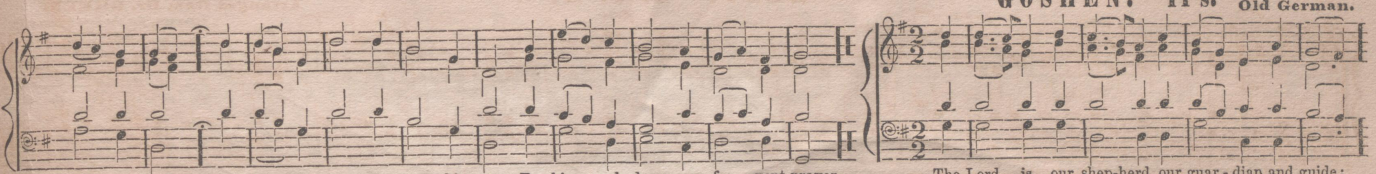
Friend after friend de-parts; Who hath not lost a friend? There is no u - nion here of hearts, That finds not here an end. Were this frail world our fi-nal rest Living or dy - ing, none were blest.

PSALM 116. C. L. M.

Mod. Legato.

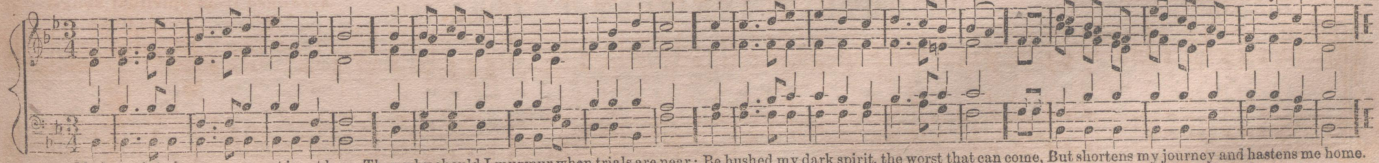


GOSHEN. 11's. Old German.



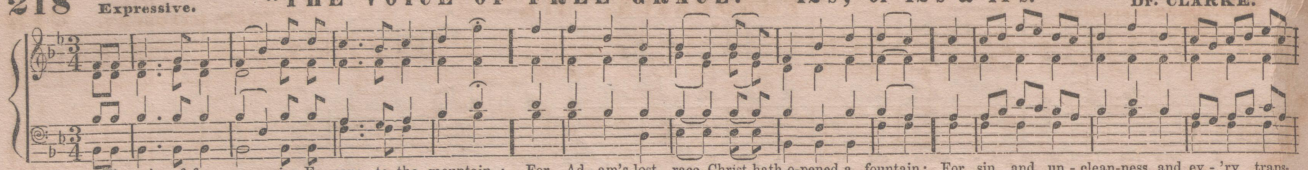
HEAVENLY HOME. 11's.

Arranged from a MS. of J. H.*



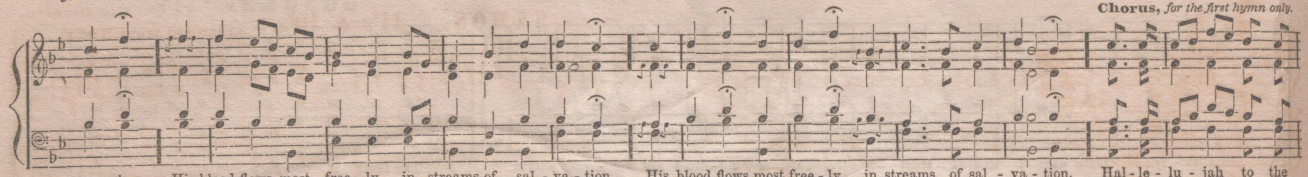
* Words and music forwarded by an English correspondent.

218 Expressive. **"THE VOICE OF FREE GRACE." 12's; or 12's & 11's.*** Dr. CLARKE.

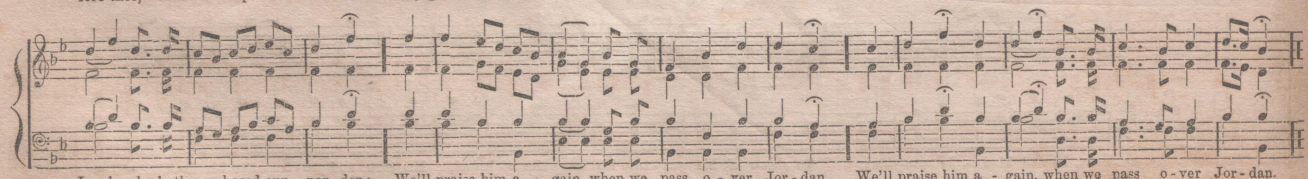


1*st hymn.* The voice of free grace cries, Es - cape to the mountain ; For Ad - am's lost race Christ hath o-pened a fountain; For sin and un - clean-ness, and ev - 'ry trans-
2*d hymn.* Thou art gone to the grave, but we will not de - plore thee, Though sor - row and darkness en - com-pass the tomb; The Sa-viour hath passed through its por-tals be-

Chorus, *for the first hymn only.*



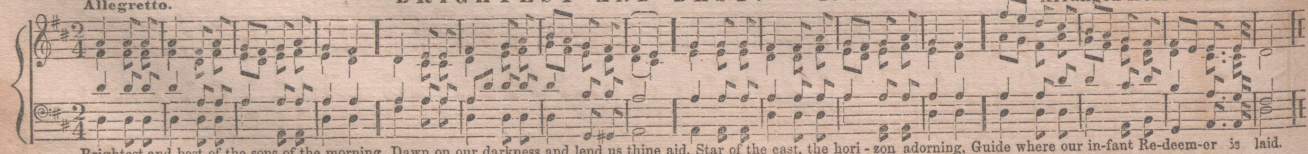
gres-sion, His blood flows most free - ly, in streams of sal - va - tion, His blood flows most free - ly, in streams of sal - va - tion. Hal - le - lu - jah to the
fore thee, And the lamp of his love is thy guide through the gloom, And the lamp of his love is thy guide through the gloom.



Lamb, who hath purchased our par - don; We'll praise him a - gain, when we pass o - ver Jor - dan, We'll praise him a - gain, when we pass o - ver Jor - dan.

* By management as to slurs, divisions of notes, &c.

Allegretto. **"BRIGHTEST AND BEST." 10's & 11's.** Arranged from MOZART.

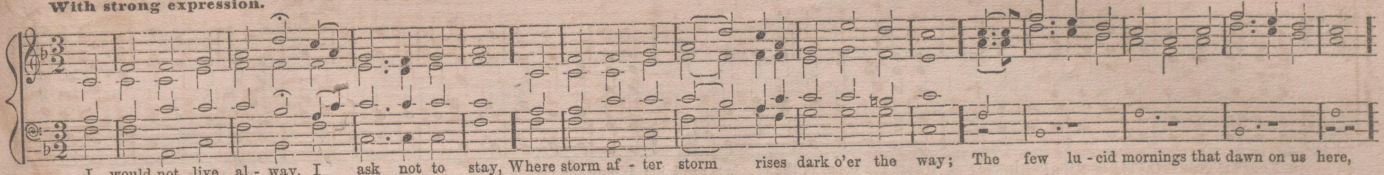


Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid, Star of the east, the hori - zon adorning, Guide where our in-fant Re-deem-er is laid.

FREDERICK. 11's.

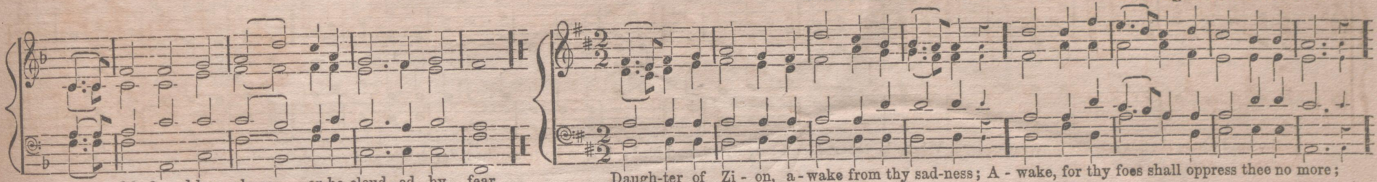
GEO. KINGSLEY.

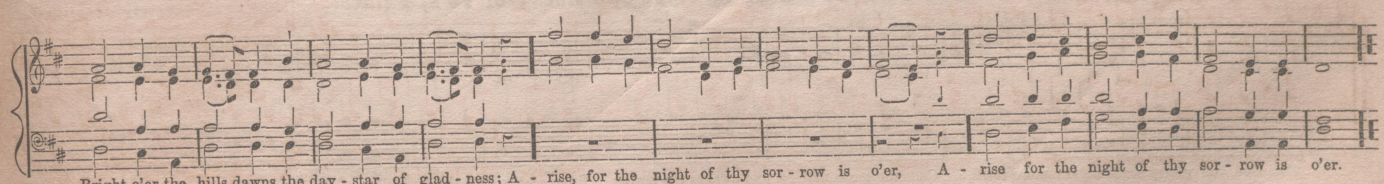
With strong expression.



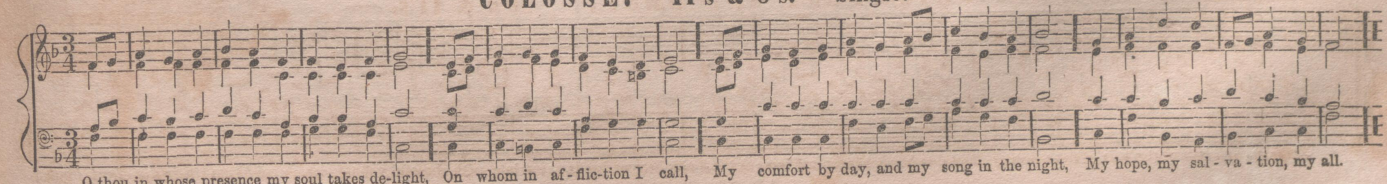
SAMOS. 11's & 10's.

Arranged from BOST.

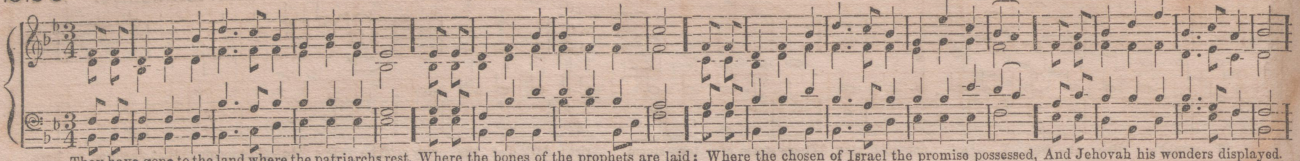




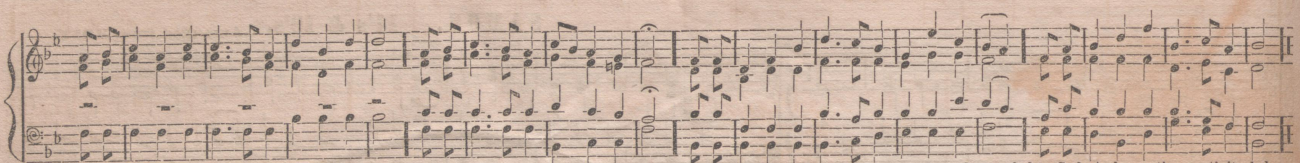
COLOSSE. 11's & 8's. Single.



220 "THEY HAVE GONE TO THE LAND." 11's & 8's. Double. Musica Sacra.

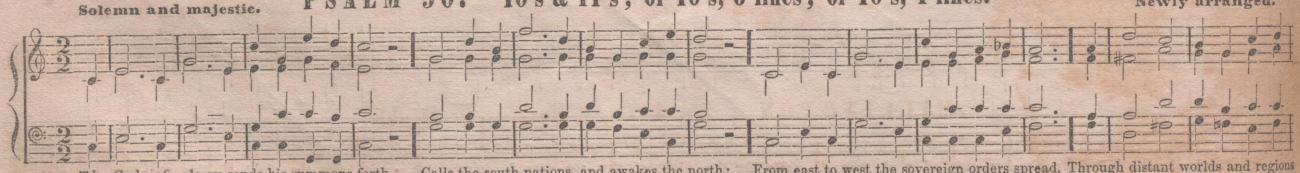


They have gone to the land where the patriarchs rest, Where the bones of the prophets are laid; Where the chosen of Israel the promise possessed, And Jehovah his wonders displayed.



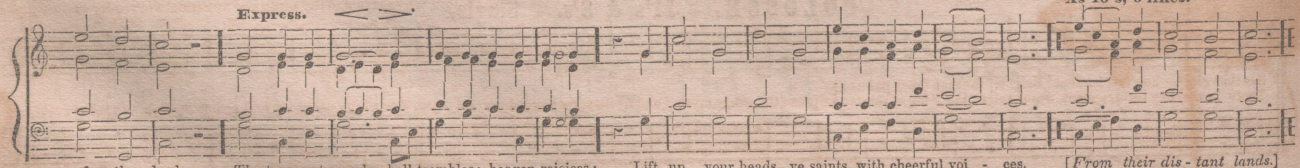
To the land where the Saviour of sinners once trod, Where he labored, and languished, and bled; Where he triumphed o'er death, and ascended to God, As he captive captivity led.

Solemn and majestic. PSALM 50. 10's & 11's; or 10's, 6 lines; or 10's, 4 lines.* Newly arranged.



The God of glo-ry sends his summons forth, Calls the south nations, and awakes the north; From east to west the sovereign orders spread, Through distant worlds and regions

Express. As 10's, 6 lines.

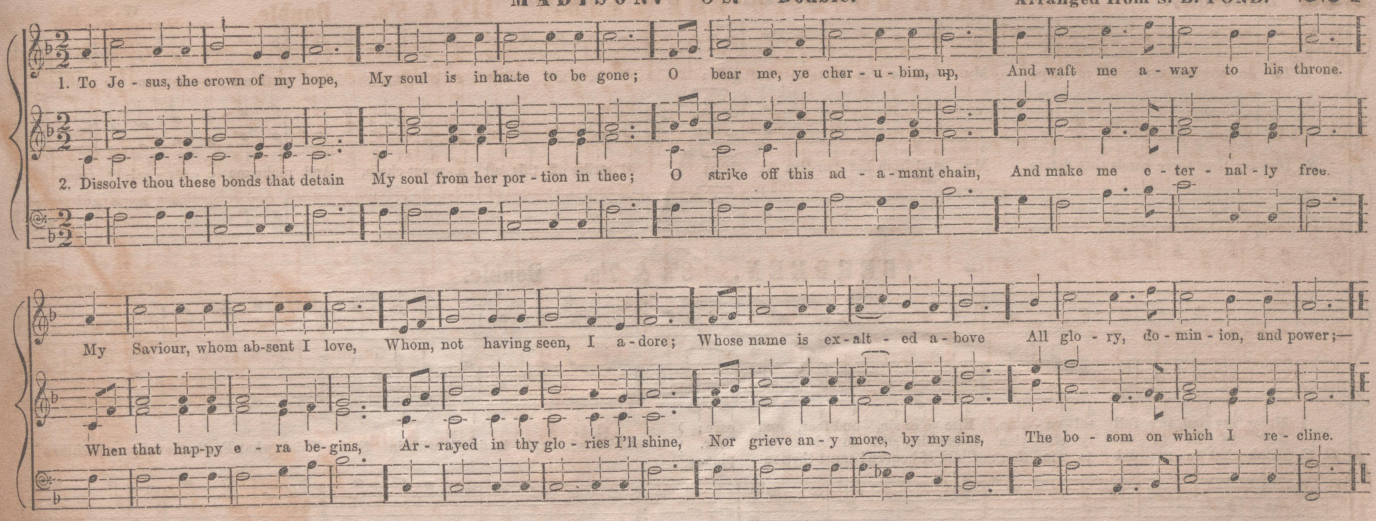


of the dead; The trum-pet sounds; hell trembles; heaven rejoices; Lift up your heads, ye saints, with cheerful voi - ces. [*From their dis - tant lands.*]

* By omitting the last strain.

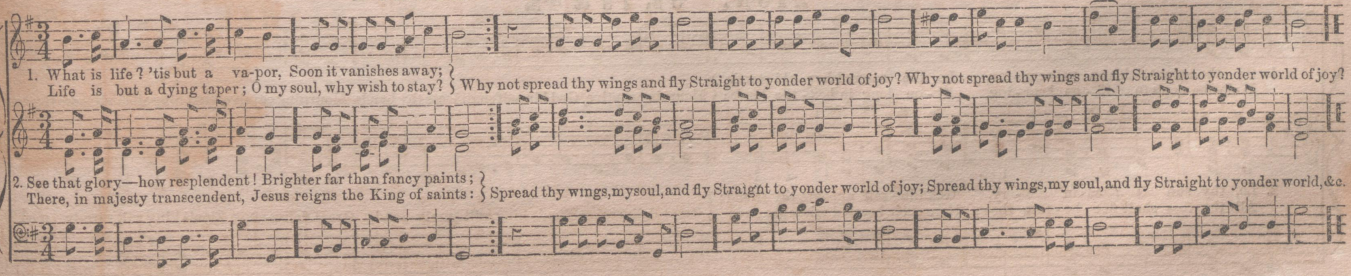
MADISON. 8's. Double.

Arranged from S. B. POND.



MILLINGTON. 8's & 7's, 6 lines. Or Double.

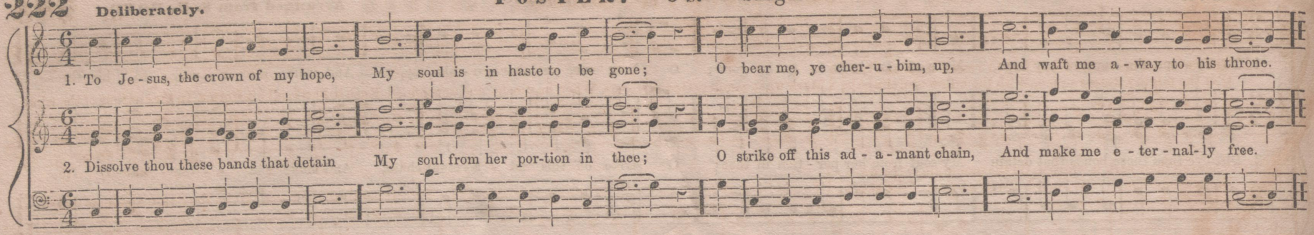
W. B. B.



222 Deliberately.

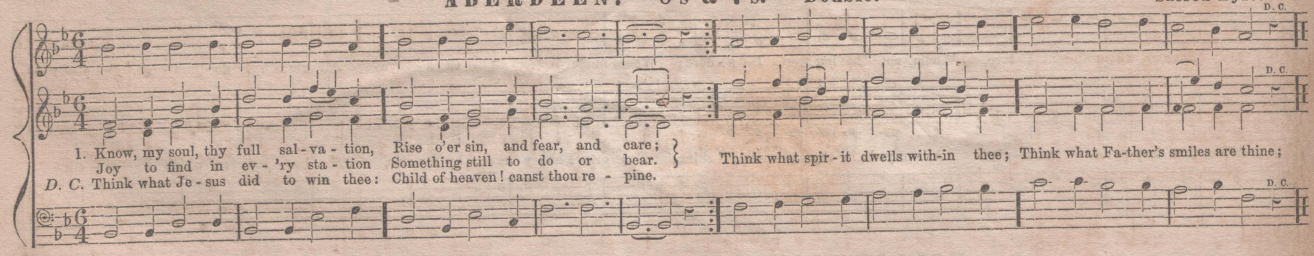
FOSTER. 8's. Single.

W. B. B.



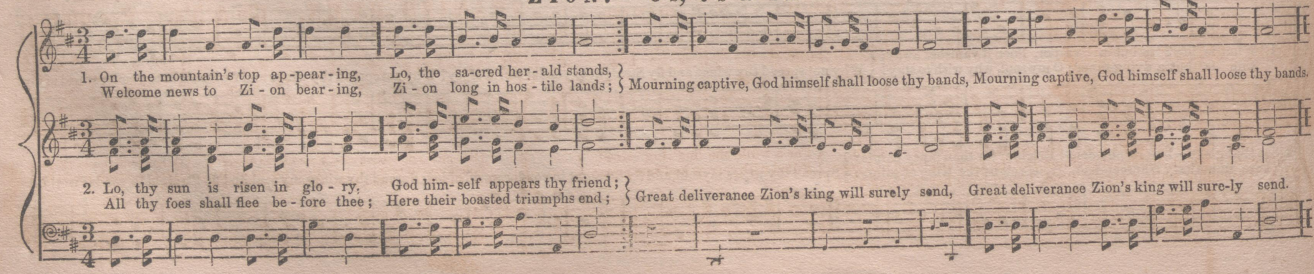
ABERDEEN. 8's & 7's. Double.

Sacred Lyre.



ZION. 8's, 7's & 4's.

H.



WESLEY. 7's. Double.

1. They who toil up-on the deep, And in vessels light and frail,
O'er the mighty waters sweep, With the billow and the gale,
Mark what wonders God performs, When he speaks, and unconfined, Rush to battle all his storms, In the chariots of the wind.

2. Up to heaven their bark is whirled, On the mountain of the wave;
Down as sud-den - ly 'tis hurled To th' abysses of the grave;
To and fro they reel—they roll, As intoxicate with wine; Terrors paralyze their soul, Helm they quit, and hope resign.

SIDMOUTH. 7's. Double. Or 7's, 6 lines, by omitting the repeat.

MALAN.

People of the living God, I have sought the world around,
Paths of sin and sorrow trod, Peace and comfort nowhere found.
Now to you my spirit turns—Turns, a fu-gi-tive unblest;
Brethren, where your altar burns, O, receive me in-to rest.

MARTYN. 7's. Double.

MARSH.

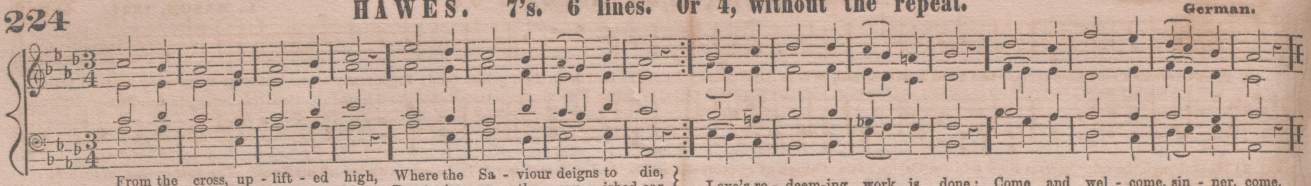
Mary to the Saviour's tomb, Hasted at the ear - ly dawn,
For a while she ling'ring stood,
Spice she brought, and sweet perfume, But the Lord she loved had gone:
Filled with sorrow and sur- prise;
D. C. Trembling while a crystal flood, Issued from her weeping eyes.

SPANISH HYMN. 6's & 5's. Peculiar.

Through thy protecting care, Kept till the dawning,
O thou great One in Three,
Taught to draw near in prayer, Heed we the warning;
Gladly our souls would be,
D. C. Evermore praising thee, God of the morning.

HAWES. 7's. 6 lines. Or 4, without the repeat.

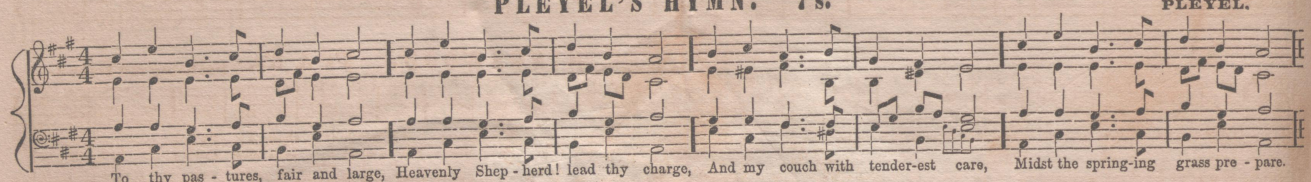
German.



From the cross, up - lift - ed high, Where the Sa - viour deigns to die,
What me - lo - dious sounds I hear, Burst - ing on the rav - ished ear.
Love's re - deem-ing work is done: Come and wel - come, sin - ner, come.

PLEYEL'S HYMN. 7's.

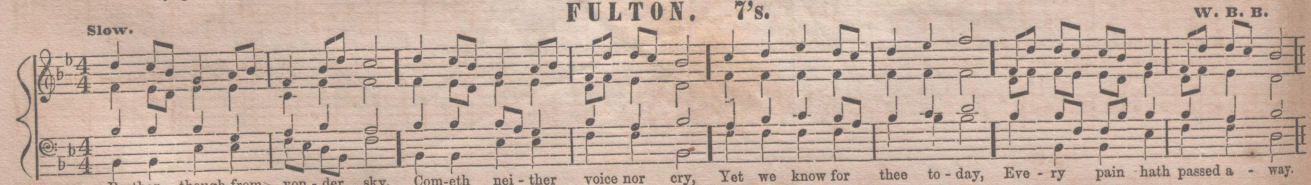
PLEYEL.



To thy pas - tures, fair and large, Heavenly Shep - herd! lead thy charge, And my couch with tender-est care, Midst the spring-ing grass pre - pare.

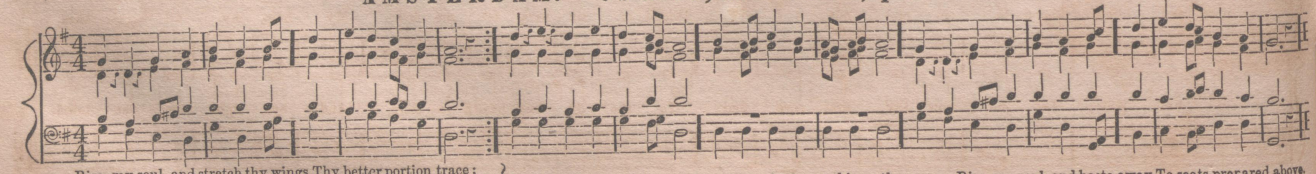
FULTON. 7's.

Slow. W. B. B.



Brother, though from yon - der sky, Com-eth nei - ther voice nor cry, Yet we know for thee to - day, Eve - ry pain hath passed a - way.

AMSTERDAM. 7's & 6's; or 8's & 6's, peculiar.*



Rise, my soul, and stretch thy wings, Thy better portion trace;
Rise from all terrestrial things Towards heaven thy native place;
Sun, and moon, and stars decay; Time shall soon this earth remove; Rise, my soul, and haste away To seats prepared above.

* By using small notes as in the Air. See the hymn, "Sing hallelujah! praise the Lord."

MISSIONARY HYMN. 7's & 6's.

L. MASON, 1824.

Moderato.

1. From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand; From many an ancient river From many a palmy plain,

2. What though the spicy breezes Blow soft o'er Ceylon's isle, Though ev'ry prospect pleases, And only man is vile? In vain with lav-ish kind-ness, The gifts of God are strown;

They call us to de-liv-er Their land from error's chain.

The heathen in his blind-ness, Bows down to wood and stone.

KINGSWOOD. 7's & 6's.

Probably old Italian.

1. Wretch-ed, help-less, and dis-trest; Ah, whith-er shall I fly? }
Ev-er pant-ing af-ter rest— Where shall I turn mine eye? } Na-ked, sick, and

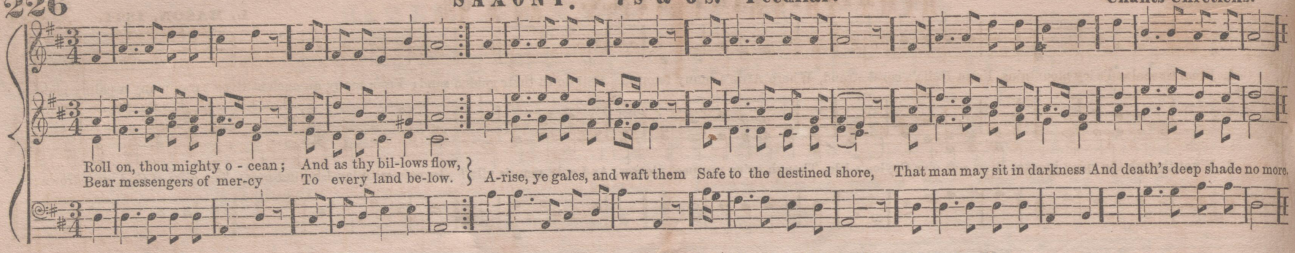
2. Je-sus, full of truth and grace, O hear my sad com-plaint; }
Be the wan-derer's rest-ing place, A cor-dial for the faint: } Make me rich, for

poor, and blind, Bound in sin and mis-e--ry: Friend of sin-ners, let me find My help, my all in thee.

I am poor; Let me now thy pres-ence find; To the dy-ing, health re-store, And eye-sight to the blind.

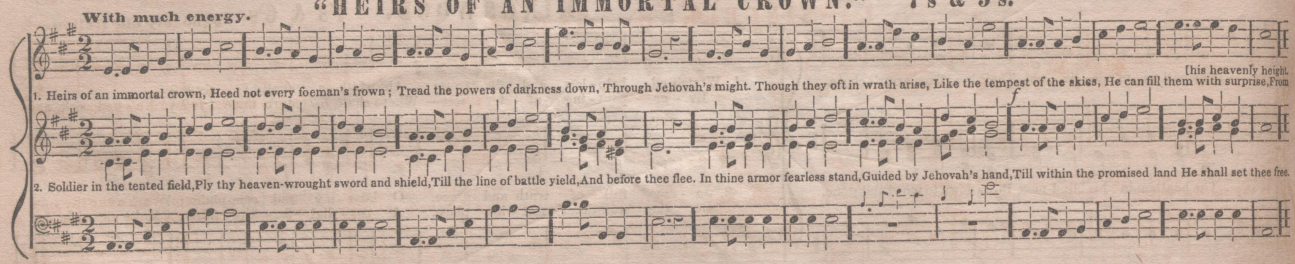
SAXONY. 7's & 6's. Peculiar.

Chants Chretiens.



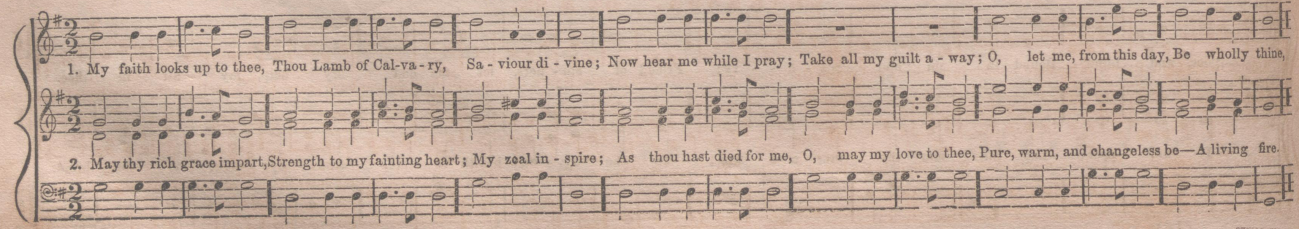
"HEIRS OF AN IMMORTAL CROWN." 7's & 5's.

With much energy.



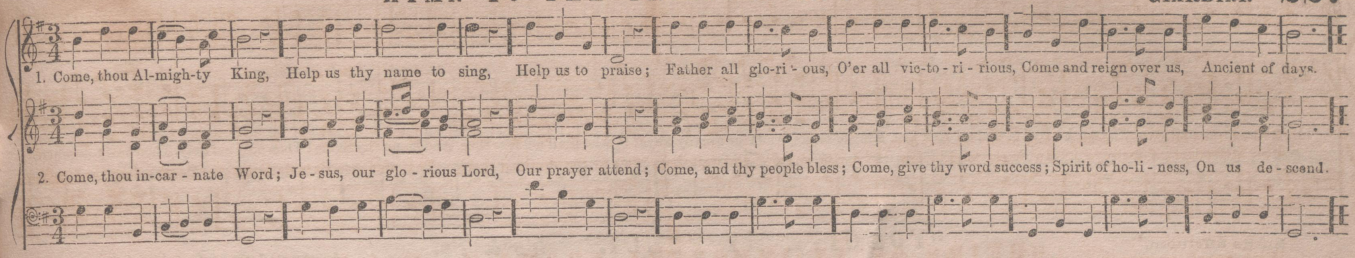
NEW HAVEN. 6's & 4's.

Mus. Sacra.



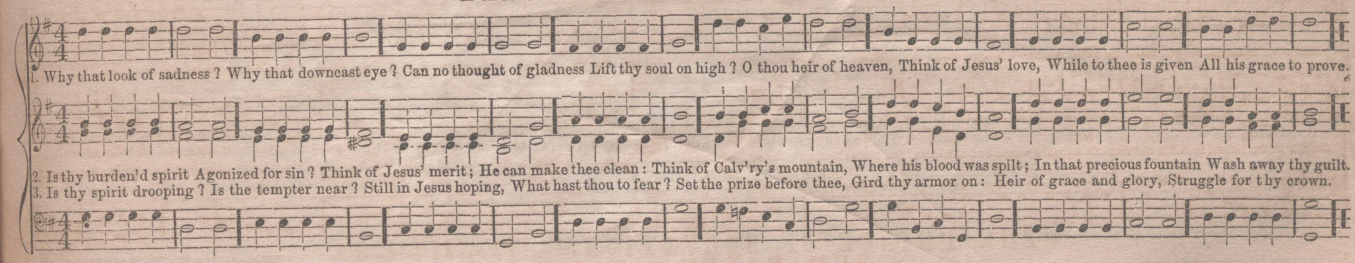
HYMN TO THE TRINITY. 6's & 4's.

GIARDINI.



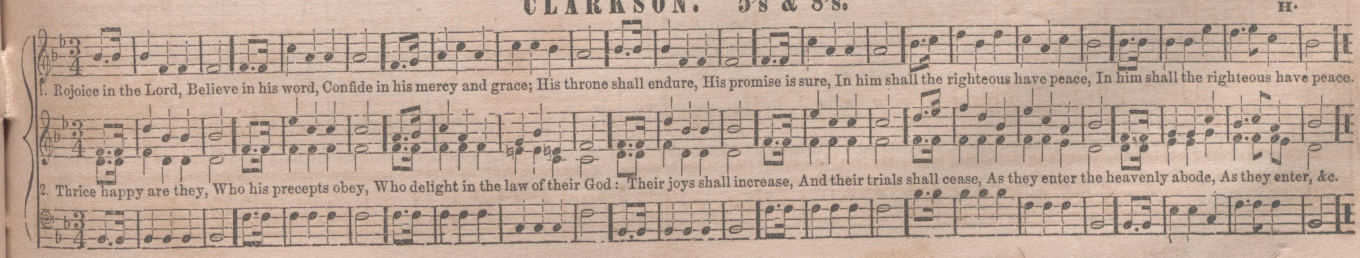
LANSINGBURGH. 6's & 5's.

German.



CLARKSON. 5's & 8's.

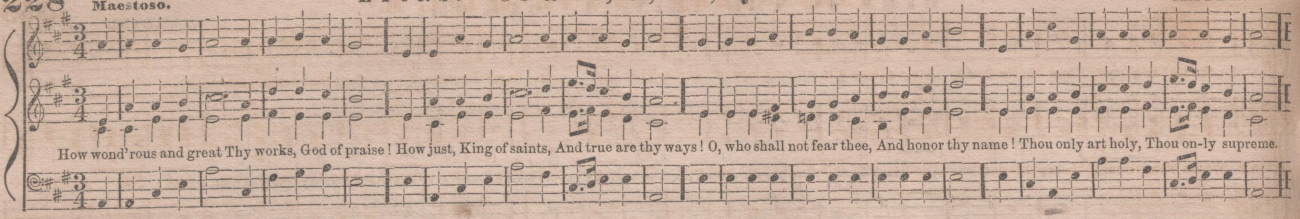
H.



228

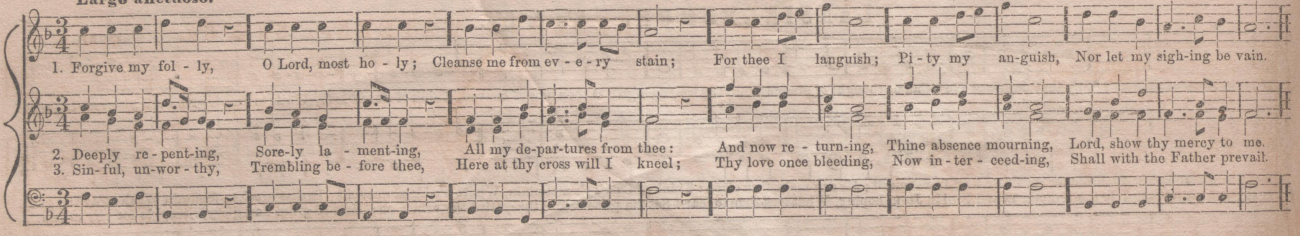
LYONS. 5's & 6's; or, 11's, by the small notes.

Maestoso. HAYDN.



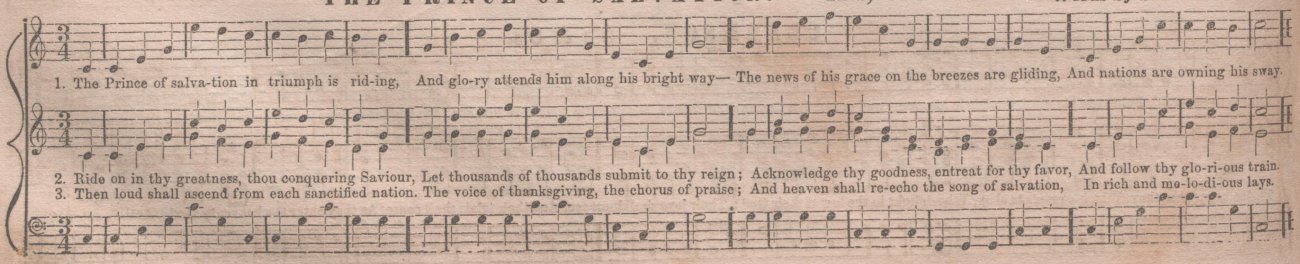
"FORGIVE MY FOLLY." 5's & 7's.

Largo affetuoso. Arranged from Spiritual Songs.

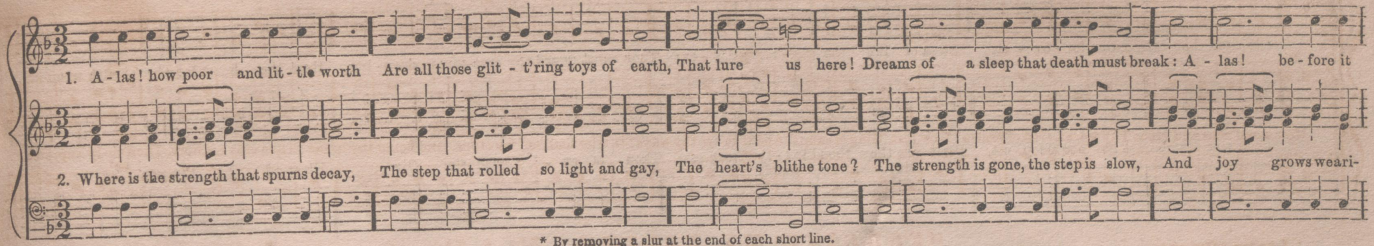


"THE PRINCE OF SALVATION." 12's, 11's & 8's.

Words by S. F. SMITH.

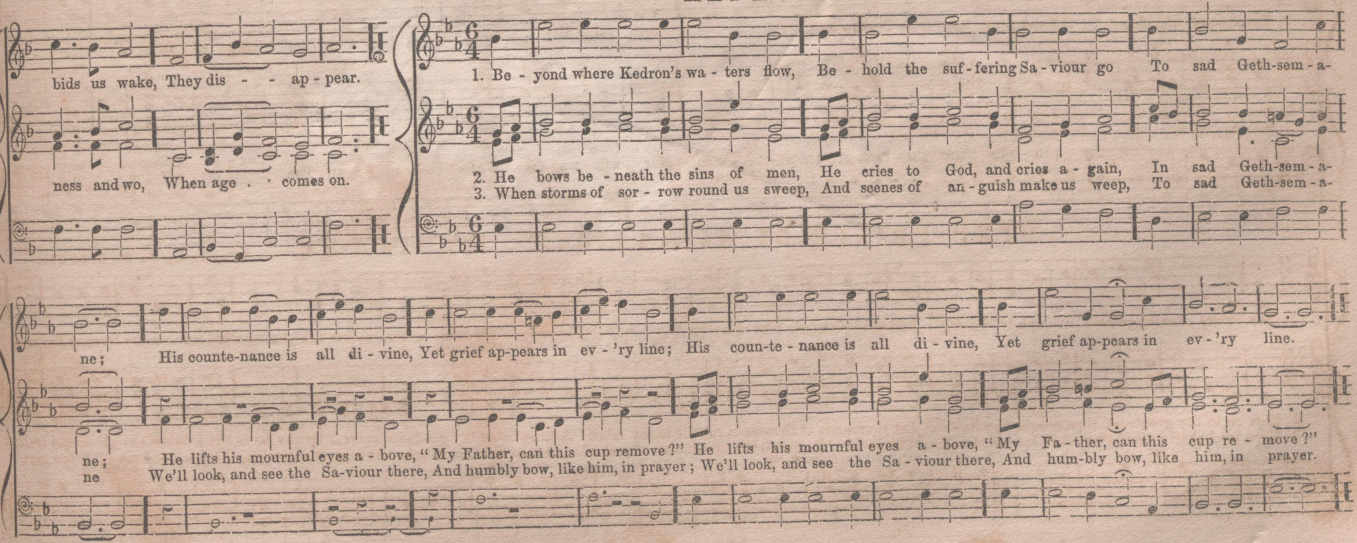


AXMINSTER. 8's & 4's. Or L. C. M.*

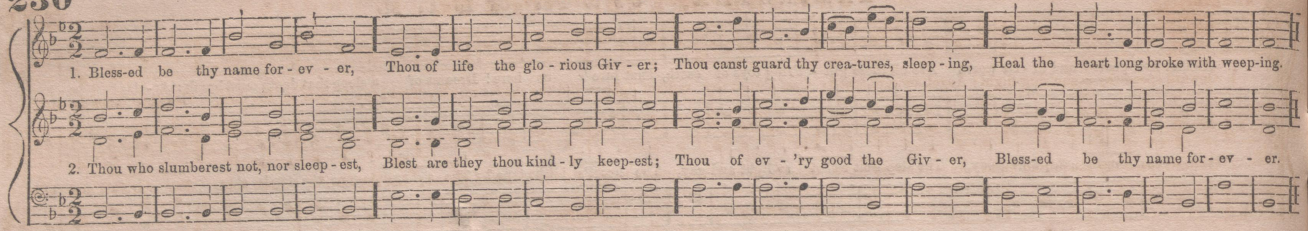


* By removing a slur at the end of each short line.

KEDRON'S WATERS. 8's & 6's. F. H. N.

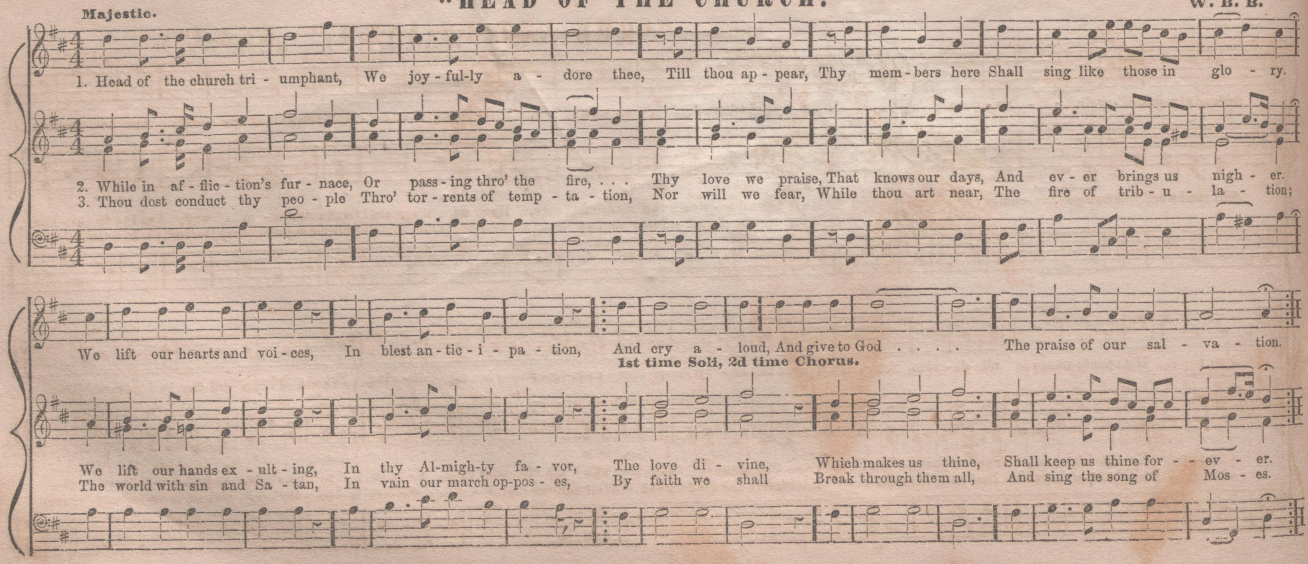


LINCOLN. 8's. Peculiar.



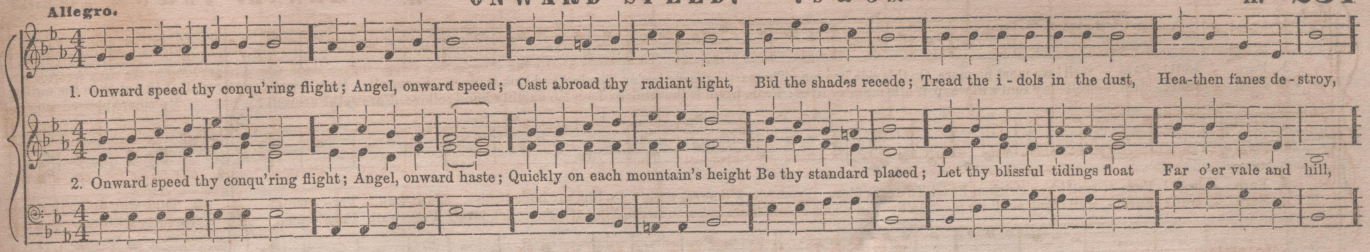
"HEAD OF THE CHURCH."

Majestic. W. B. B.



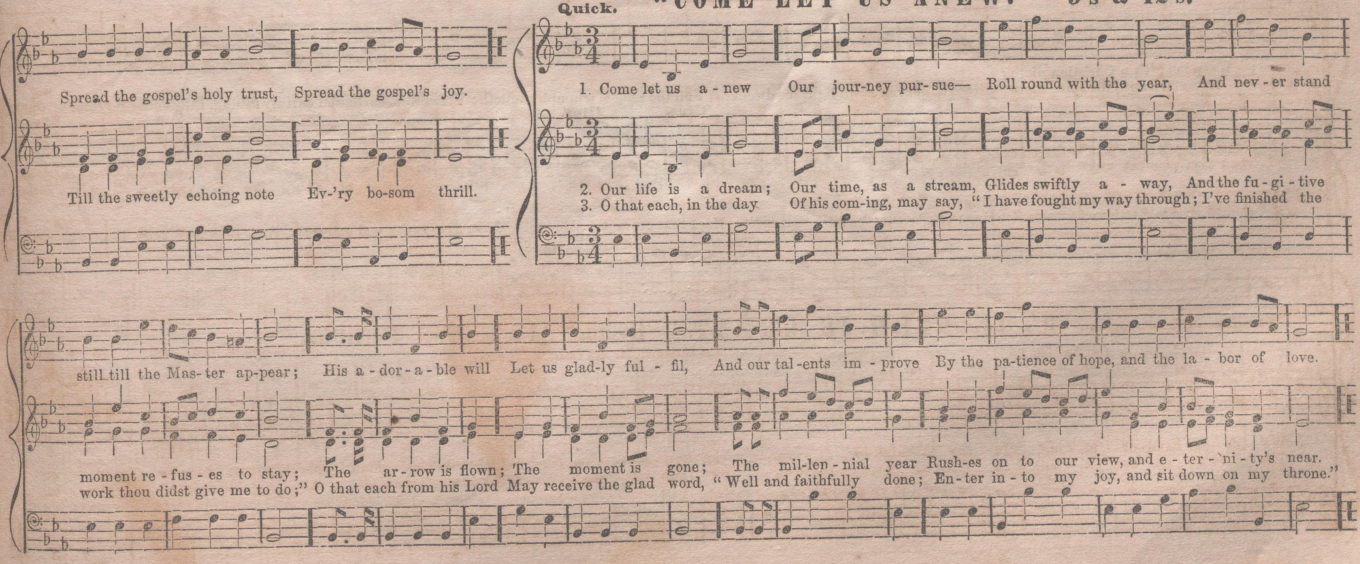
"ONWARD SPEED." 7's & 5's.

Allegro.

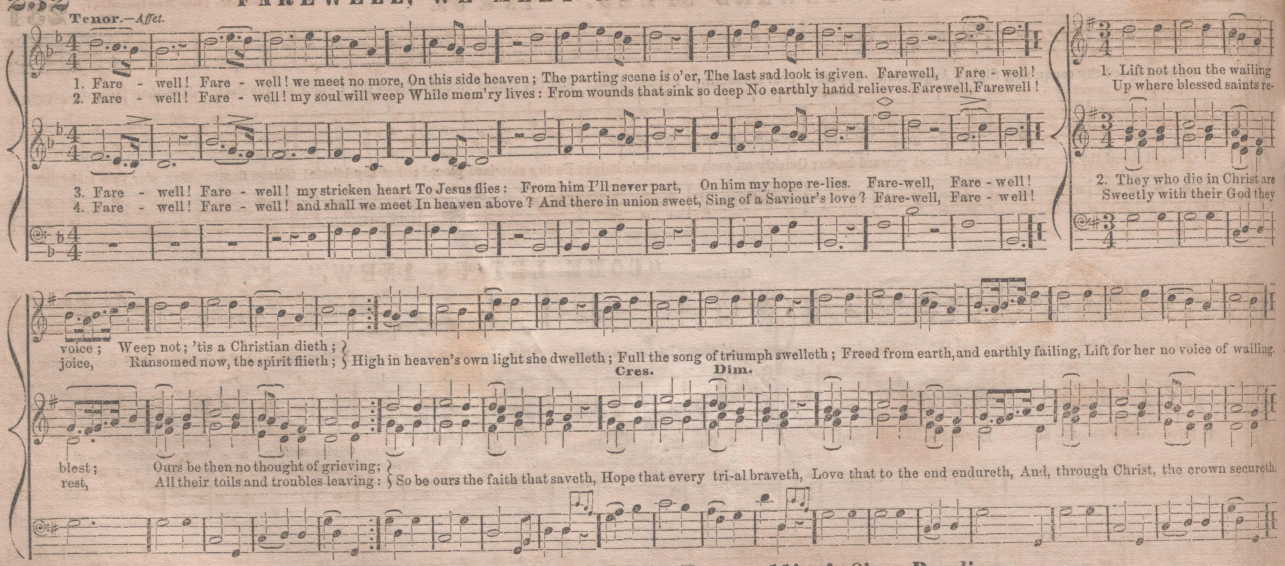


"COME LET US ANEW." 5's & 12's.

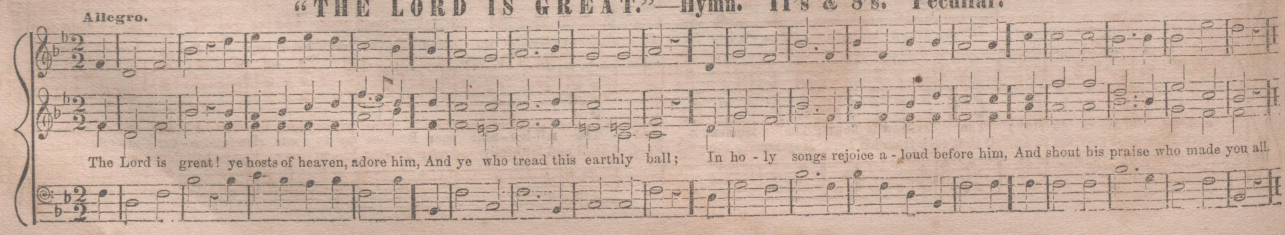
Quick.



232 **"FAREWELL, WE MEET NO MORE."** H. **KENAZ. 7's & 8's. Peculiar**



"THE LORD IS GREAT."—Hymn. 11's & 8's. Peculiar.



"LET EVERY HEART."—Trio and Chorus.

Trio.

1. Let ev'-ry heart re-joice and sing, Let cho- ral an - thems rise; Ye rev'rend men and children bring To God your sac- ri - fice; For he is good; the Lord is

2. He bids the sun to rise and set, In heaven his power is known; And earth subdued to him shall yet Bow low be-fore his throne; For he is good; the Lord is

Chorus—Vivace.

Tenor.

good, And kind are all his ways; With songs and honors sounding loud, The Lord Jeho - vah praise. While the rocks and the rills, and the vales and the hills, A

good, And kind are all his ways; With songs and honors sounding loud, The Lord Jehovah praise. While the rocks and the rills, and the vales and the hills, A

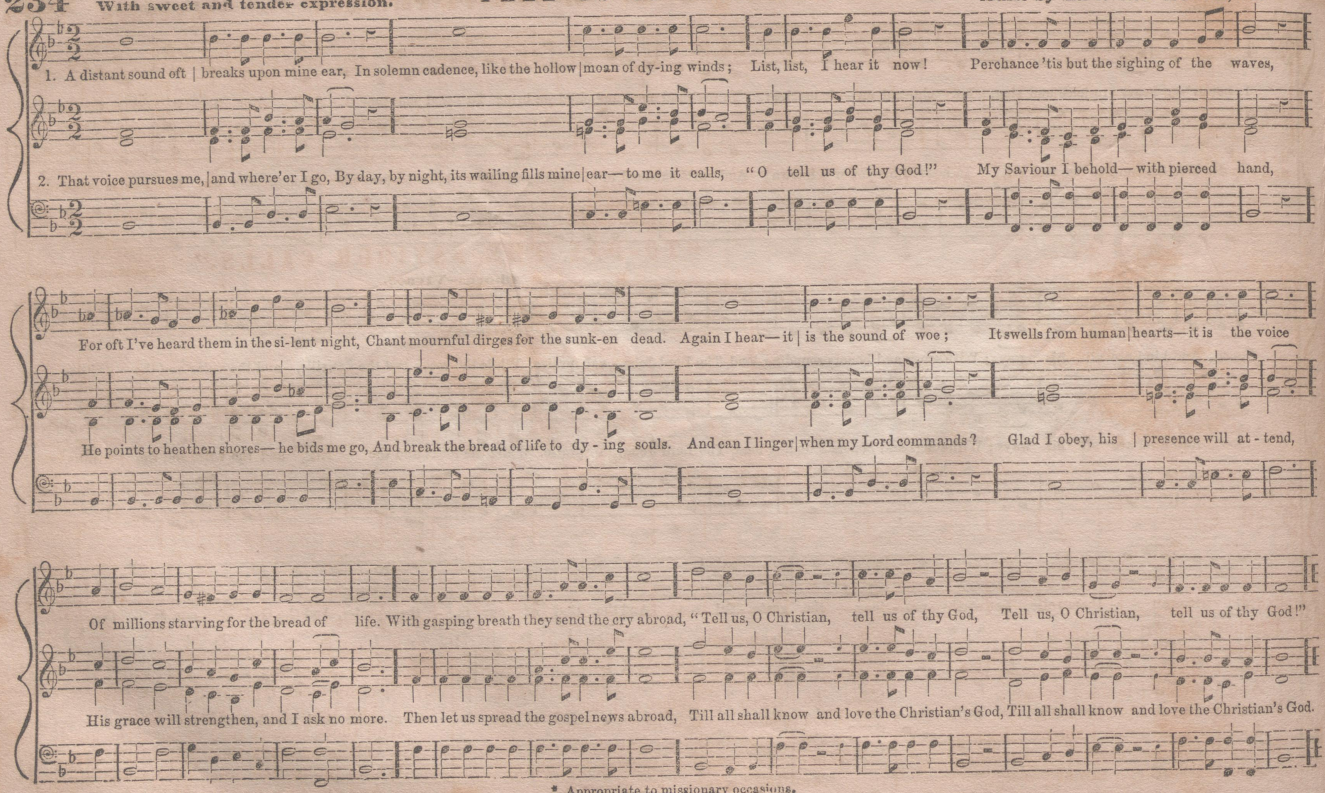
glo - rious an - - them raise, Let earth pro - long the grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

glo - rious an - - them raise, Let earth pro - long the grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

234 With sweet and tender expression.

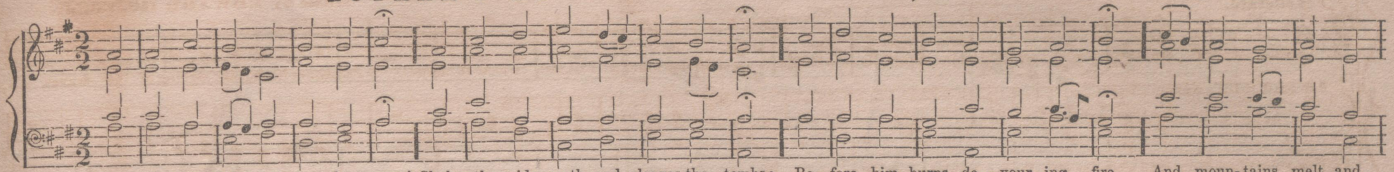
"TELL US OF THY GOD."*

Words by Rev. A. W. COWLES.
Music by EDWARD HOWE, Jr.



* Appropriate to missionary occasions.

LUTHER'S HYMN. L. M. Or 8's & 7's, Particular.*

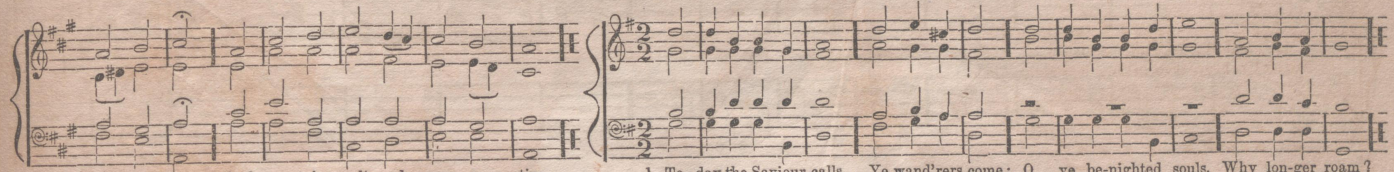


As L. M. In robes of judgment, lo, he comes! Shakes the wide earth, and cleaves the tombs; Be - fore him burns de - vour - ing fire, And moun - tains melt and
As 8's, & 7's, Par. Great God, what do I see and hear! The end of things cre - a - - - ted, }
The Judge of man I see ap - pear, On clouds of glo - ry seat - - ed. } The trum - pet sounds; the graves re - store The dead which they con-

* By repeating the first strain, and using a slur at the close of each of the shorter lines.

"TO-DAY THE SAVIOUR CALLS."

Spiritual Songs.

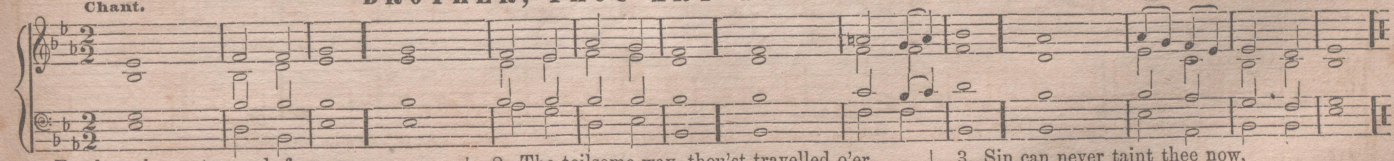


seas re - tire, And mountains melt and seas re - tire.
tained be - fore: Pre - pare, my soul, to meet him.

1. To - day the Saviour calls, Ye wand'rers come; O ye be-nighted souls, Why lon-ger roam?
2. To - day the Saviour calls, O hear him now; Within these sa-cred walls To Je-sus bow.

"BROTHER, THOU ART GONE BEFORE US."

Chant.



1. Brother, thou art gone before us,
And thy saintly | soul is | flown,
Where tears are wiped from every eye,
And | sorrow | is un- | known;
From the burden of the flesh,
And from care and | sin re- | leased,
Where the wicked cease from troubling,
And the | weary | are at | rest.

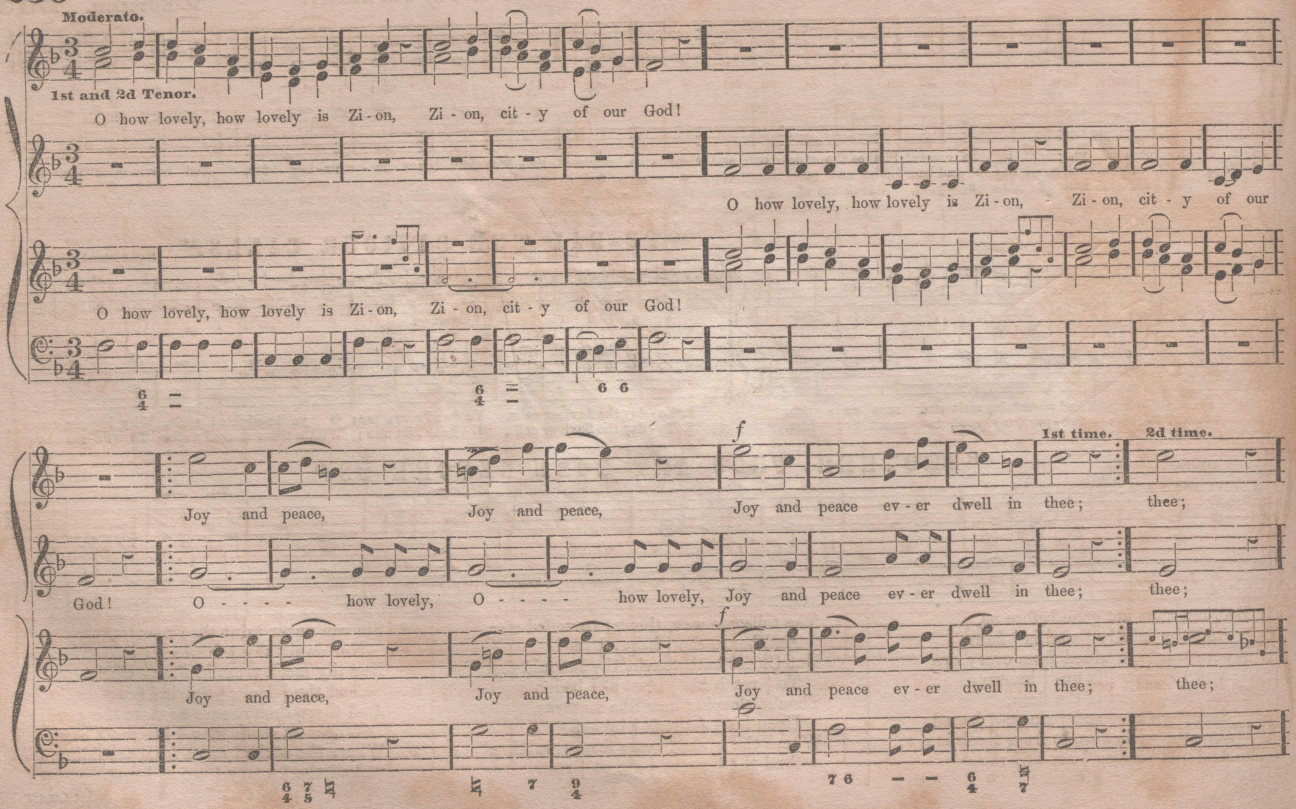
2. The toilsome way, thou'st travelled o'er,
And borne the | heavy | load;
But Christ hath taught thy languid feet
To | reach his | blest a- | bode;
Thou'rt sleeping now like Lazarus,
Upon his | father's | breast,
Where the wicked cease from troubling,
And the | weary | are at | rest.

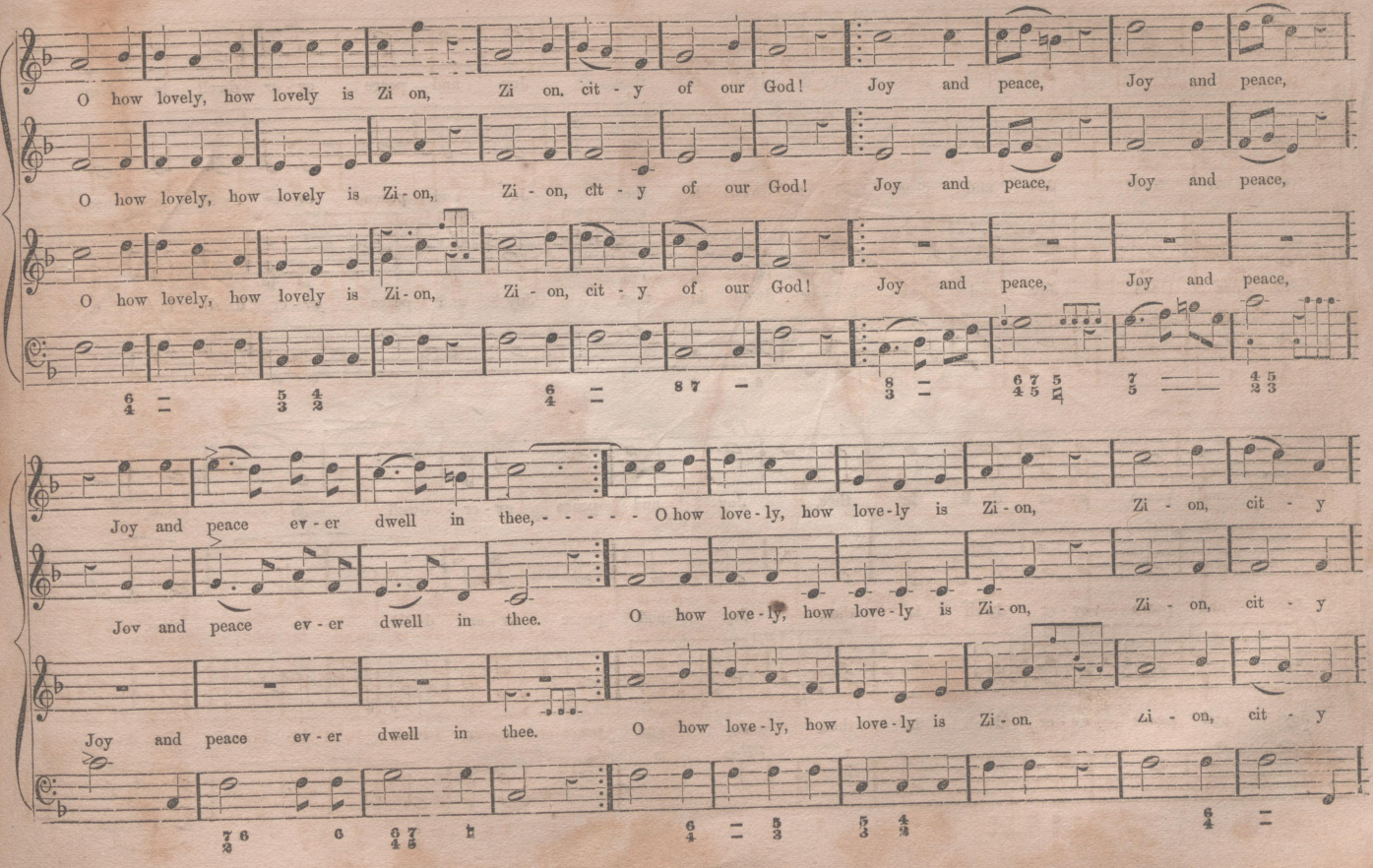
3. Sin can never taint thee now,
Nor doubt thy | faith as- | sail,
Nor thy meek trust in Jesus Christ
And the | Holy | Spirit | fail;
And there thou'rt sure to meet the good,
Whom on earth thou | lovedst | best,
Where the wicked cease from troubling,
And the | weary | are at | rest.

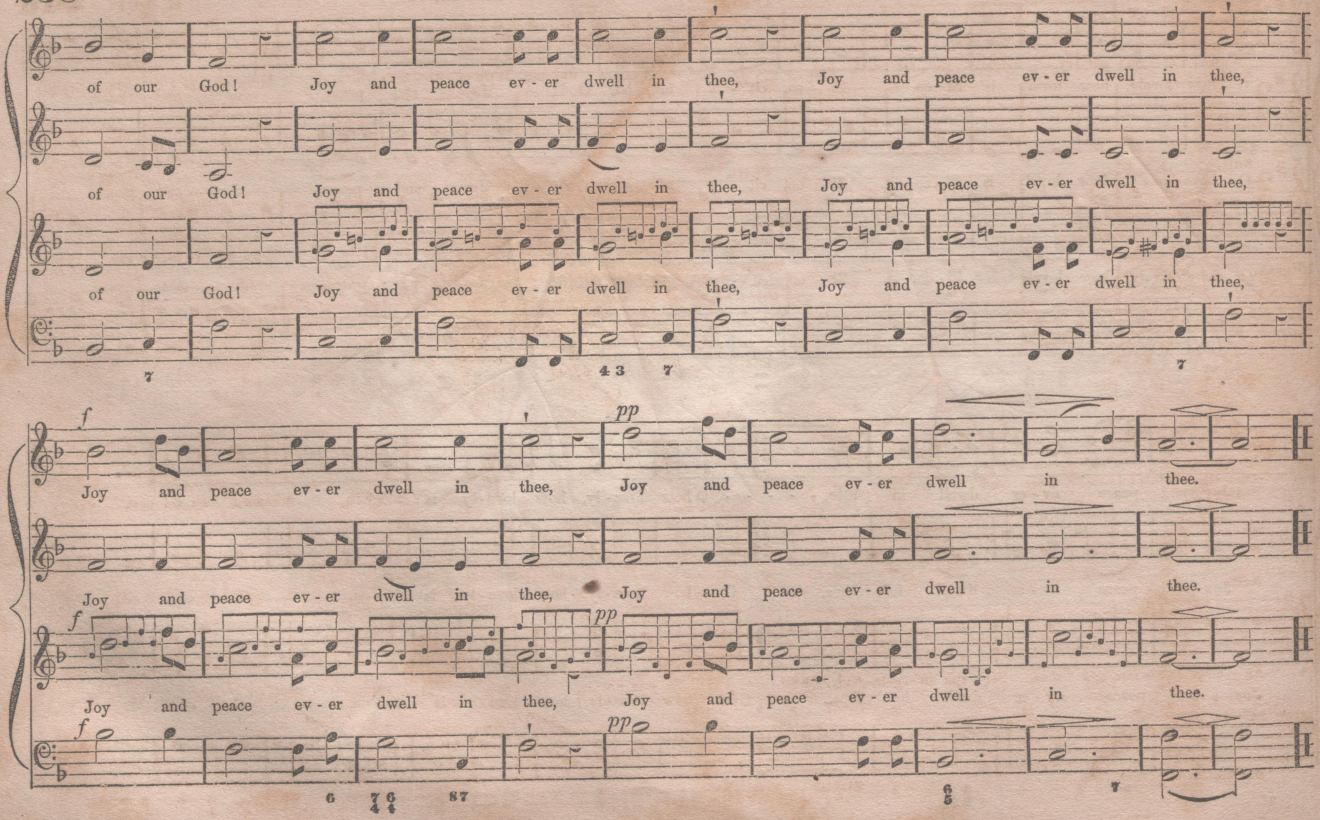
MILLMAN

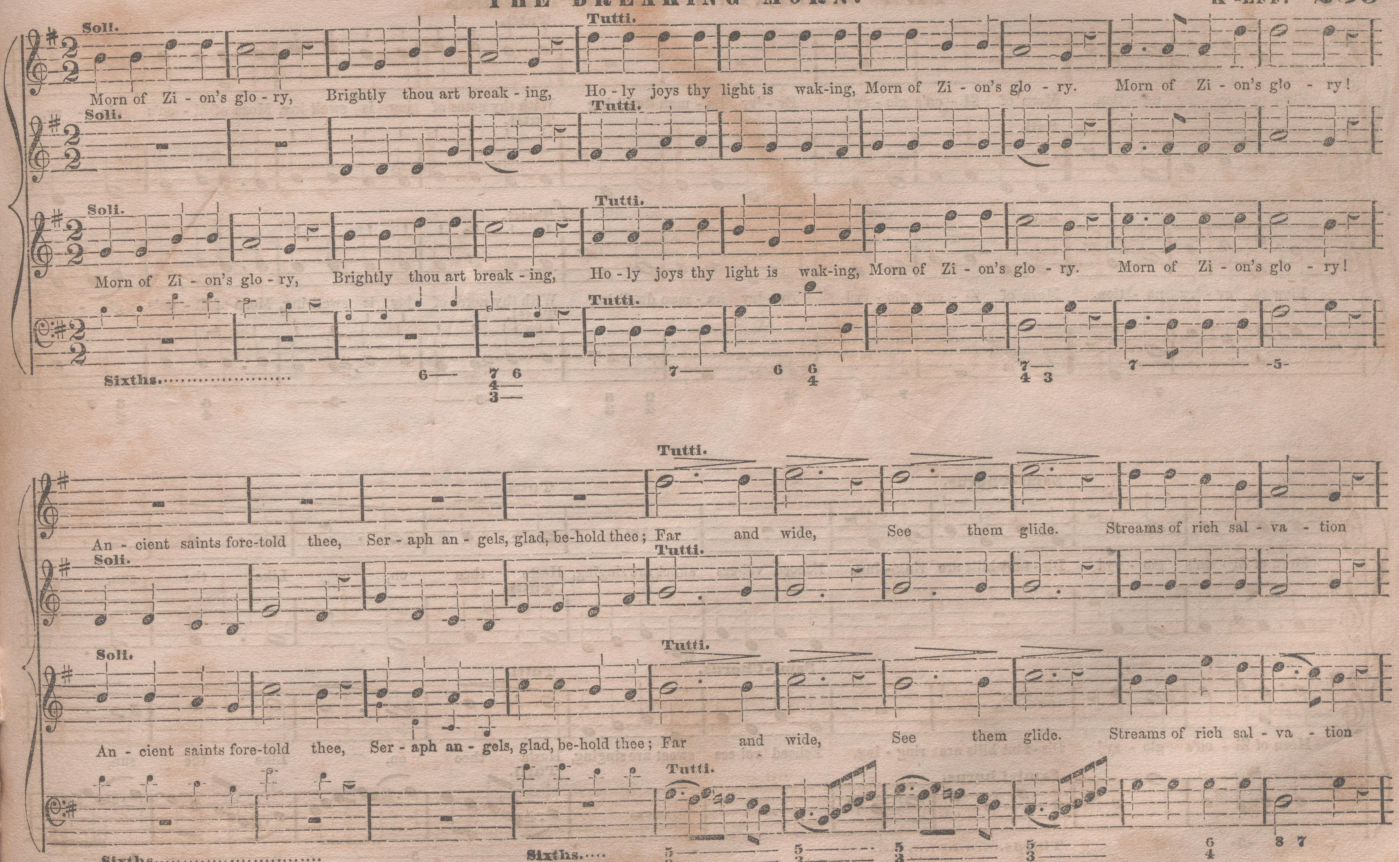
"O HOW LOVELY IS ZION."—Motet.

W. B. B.



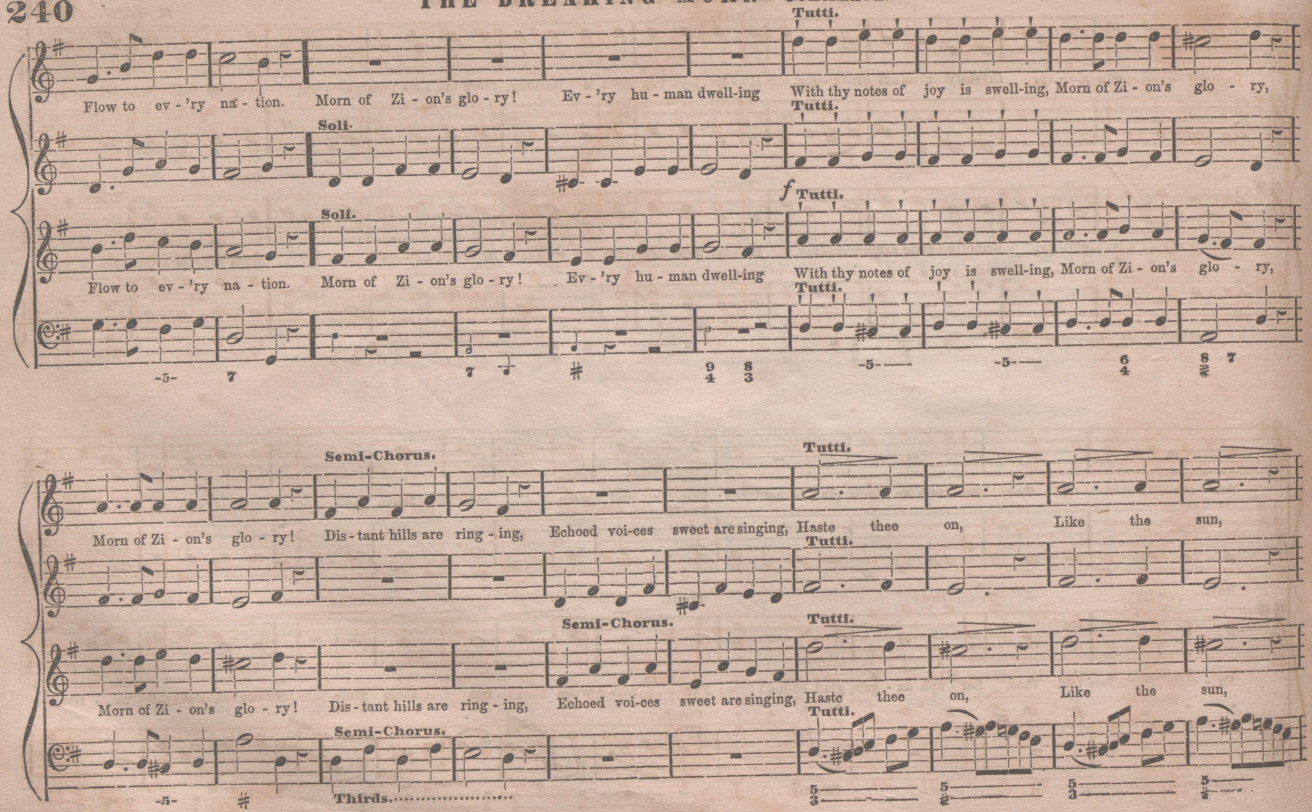

O how lovely, how lovely is Zi on, Zi on, cit - y of our God! Joy and peace, Joy and peace,
O how lovely, how lovely is Zi - on, Zi - on, cit - y of our God! Joy and peace, Joy and peace,
O how lovely, how lovely is Zi - on, Zi - on, cit - y of our God! Joy and peace, Joy and peace,
Joy and peace ev - er dwell in thee, - - - - - O how love - ly, how love - ly is Zi - on, Zi - on, cit - y
Joy and peace ev - er dwell in thee. O how love - ly, how love - ly is Zi - on, Zi - on, cit - y
Joy and peace ev - er dwell in thee. O how love - ly, how love - ly is Zi - on. Zi - on, cit - y

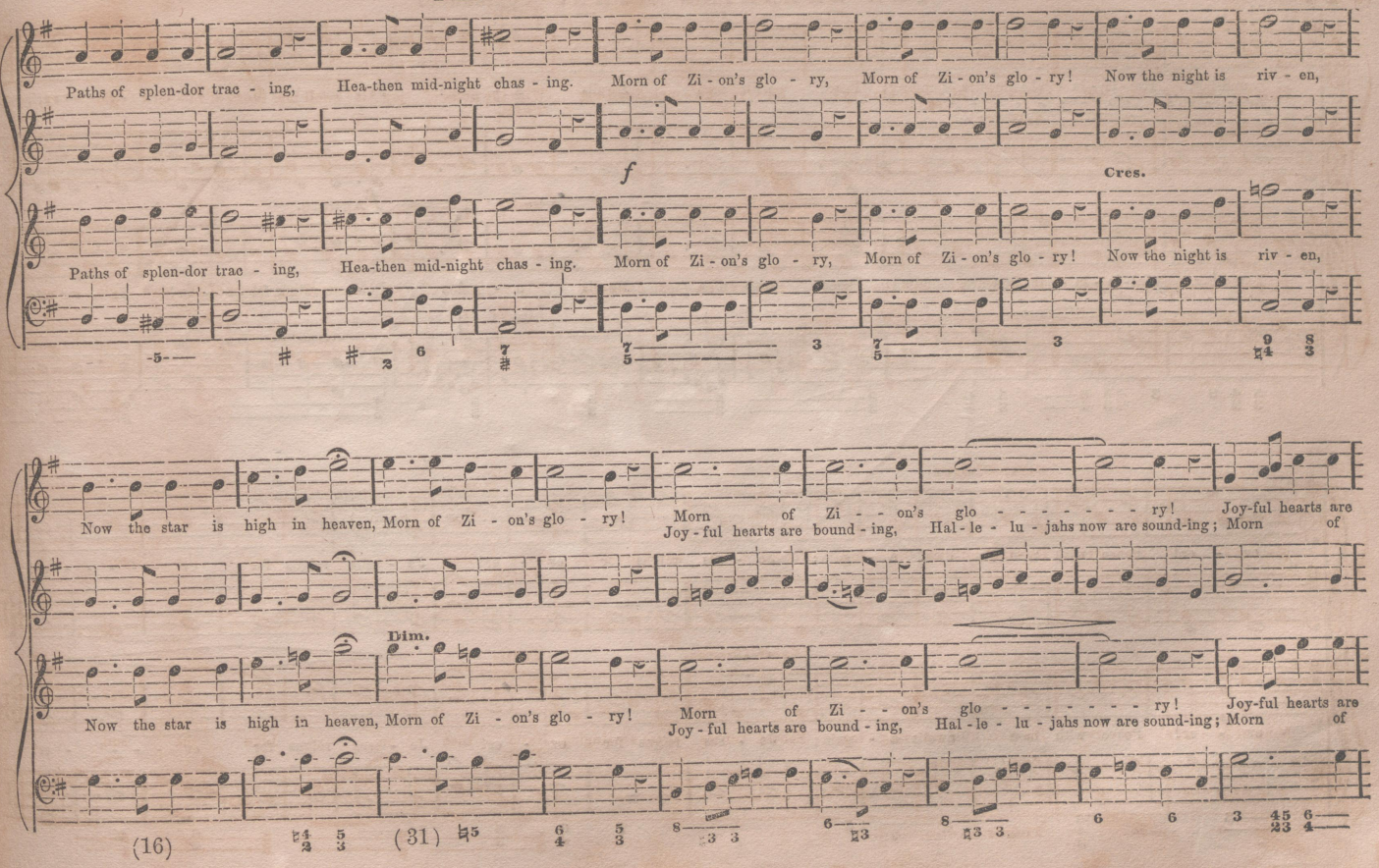

of our God! Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee,
of our God! Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee,
of our God! Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee,
f
pp
Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee.
Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee.
Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee.


Soli.
Tutti.
Morn of Zi - on's glo - ry, Brightly thou art break - ing, Ho - ly joys thy light is wak-ing, Morn of Zi - on's glo - ry. Morn of Zi - on's glo - ry!
Soli.
Tutti.
Soli.
Tutti.
Morn of Zi - on's glo - ry, Brightly thou art break - ing, Ho - ly joys thy light is wak-ing, Morn of Zi - on's glo - ry. Morn of Zi - on's glo - ry!
Tutti.
Sixths.
6
7 6
4
3
7
6
6
4
7
4 3
7
-5-

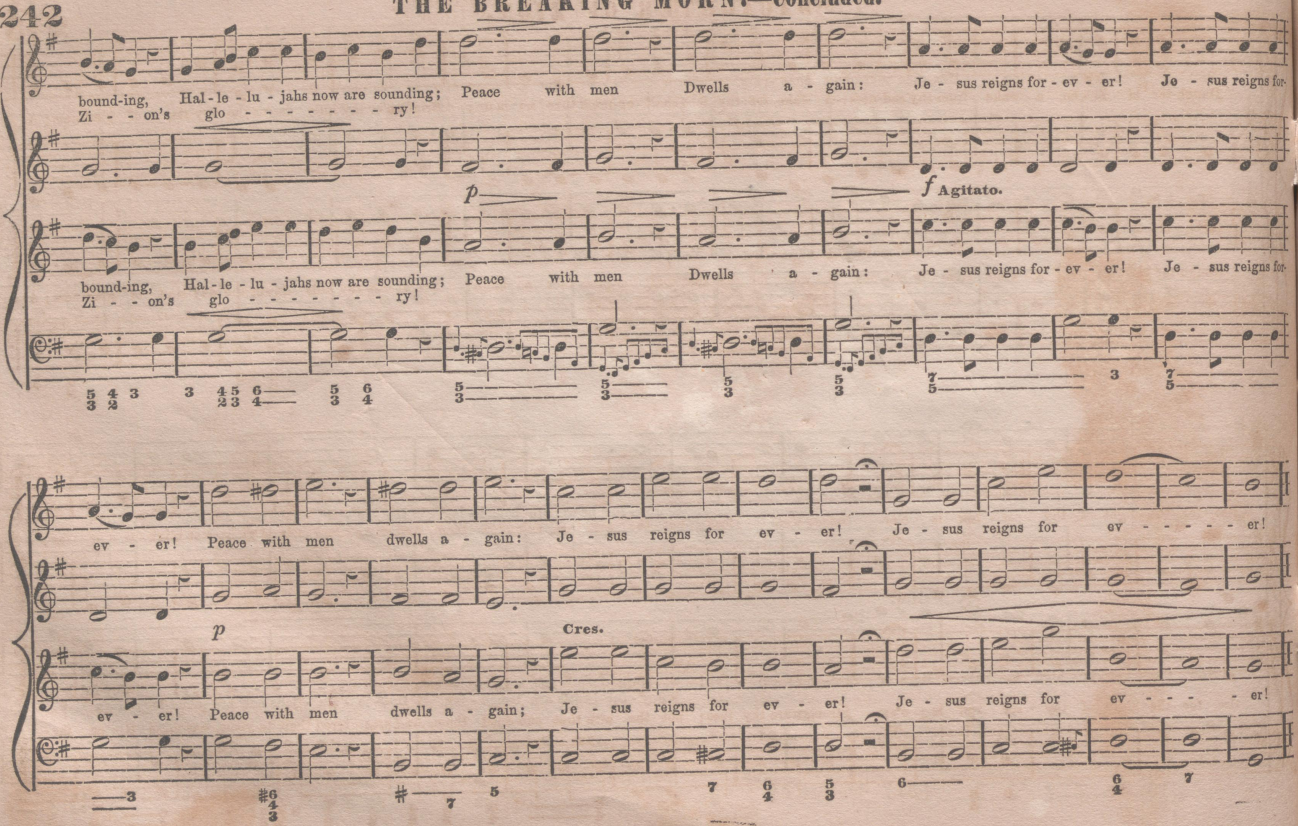
Tutti.
An - cient saints fore-told thee, Ser - aph an - gels, glad, be-hold thee; Far and wide, See them glide. Streams of rich sal - va - tion
Soli.
Tutti.
Soli.
Tutti.
An - cient saints fore-told thee, Ser - aph an - gels, glad, be-hold thee; Far and wide, See them glide. Streams of rich sal - va - tion
Sixths.
Sixths.
Tutti.
5
3
5
3
5
3
5
3
6
4
8 7

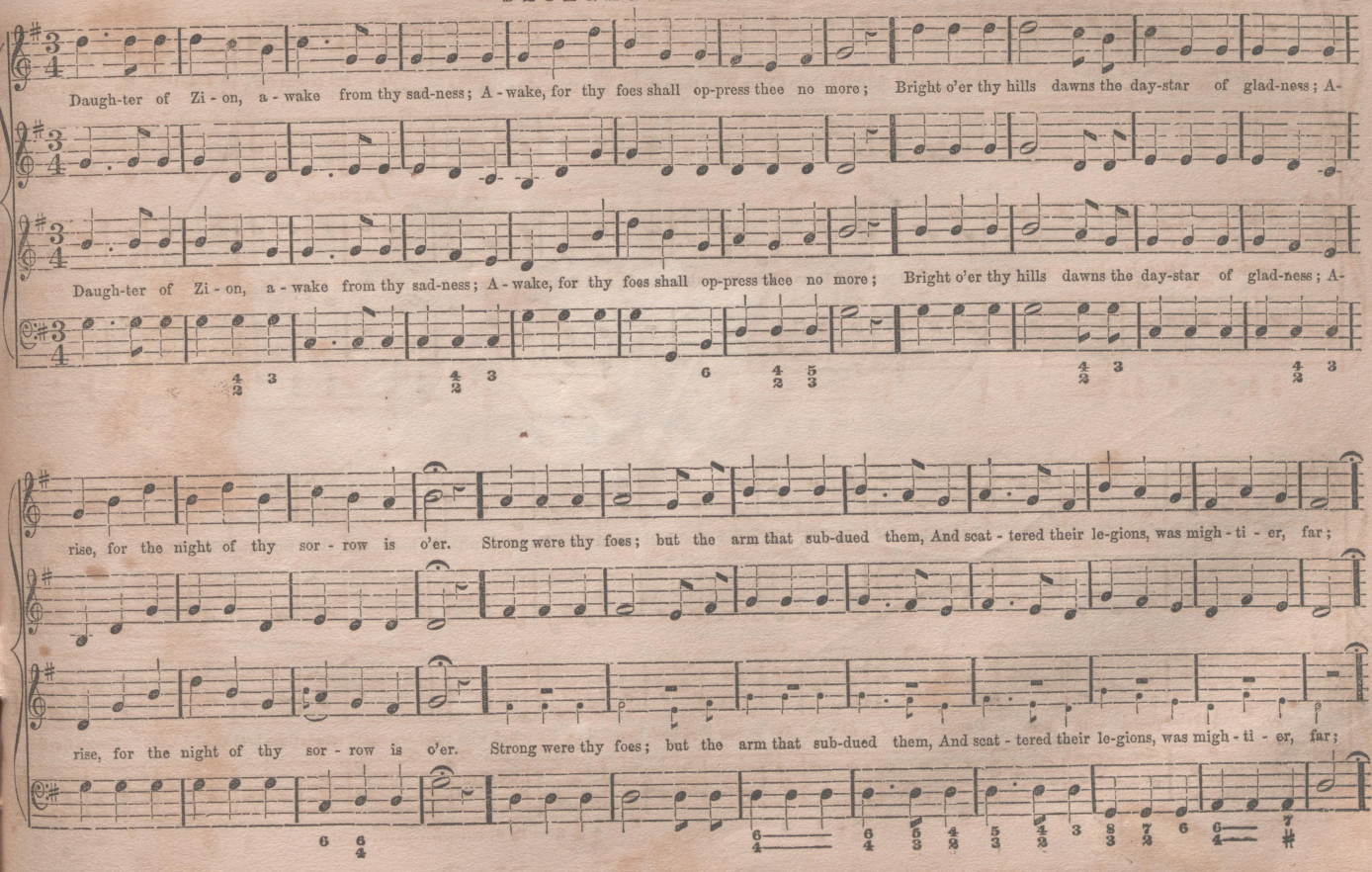
THE BREAKING MORN—Continued.

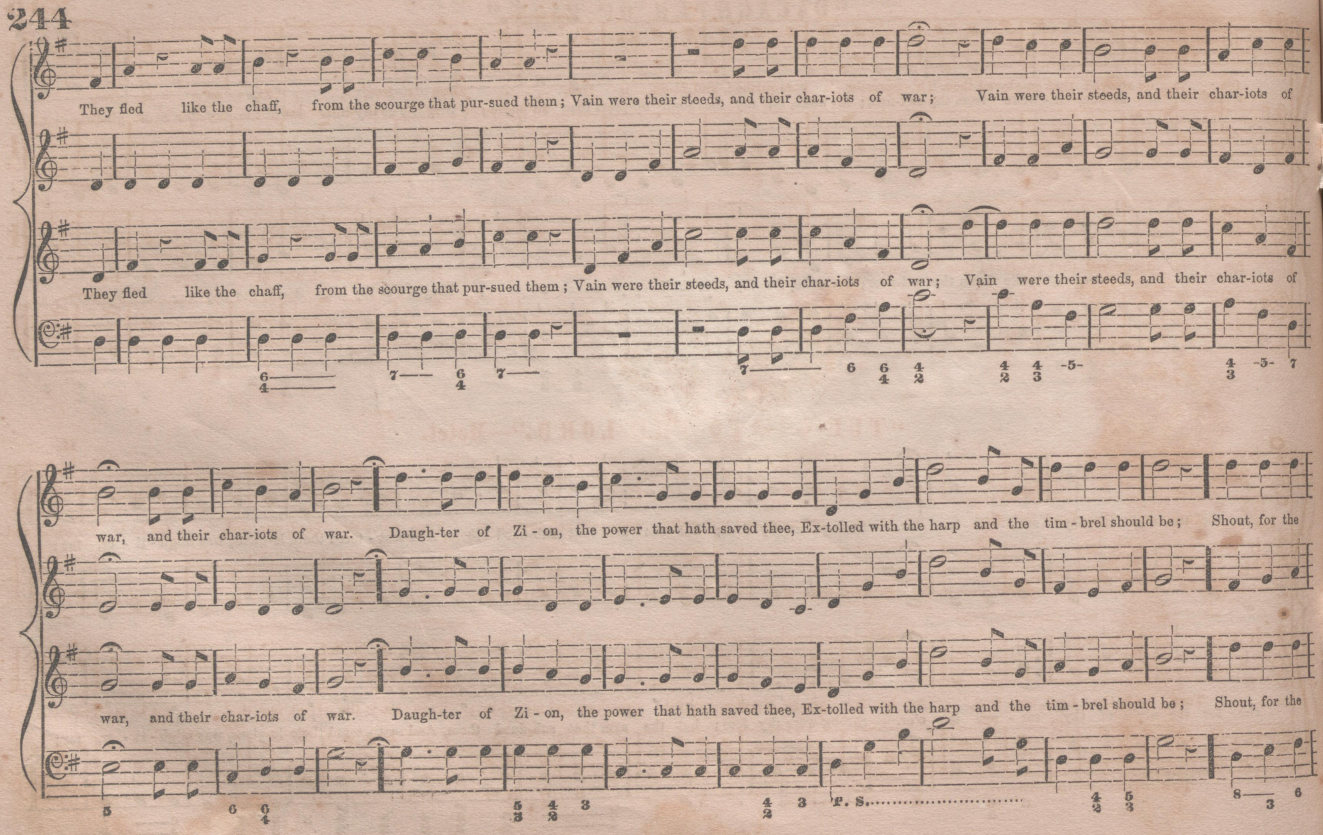



Paths of splen-dor trac - ing, Hea-then mid-night chas - ing. Morn of Zi - on's glo - ry, Morn of Zi - on's glo - ry! Now the night is riv - en,
f
Cres.
Paths of splen-dor trac - ing, Hea-then mid-night chas - ing. Morn of Zi - on's glo - ry, Morn of Zi - on's glo - ry! Now the night is riv - en,
Now the star is high in heaven, Morn of Zi - on's glo - ry! Morn of Zi - - on's glo - - - - - - - - ry! Joy-ful hearts are
Joy - ful hearts are bound - ing, Hal - le - lu - jahs now are sound-ing; Morn of
Dim.
Now the star is high in heaven, Morn of Zi - on's glo - ry! Morn of Zi - - on's glo - - - - - - - - ry! Joy-ful hearts are
Joy - ful hearts are bound - ing, Hal - le - lu - jahs now are sound-ing; Morn of
(16)
(31)

THE BREAKING MORN.—Concluded.




Daugh-ter of Zi - on, a - wake from thy sad-ness; A - wake, for thy foes shall op-press thee no more; Bright o'er thy hills dawns the day-star of glad-ness; A-
Daugh-ter of Zi - on, a - wake from thy sad-ness; A - wake, for thy foes shall op-press thee no more; Bright o'er thy hills dawns the day-star of glad-ness; A-
rise, for the night of thy sor - row is o'er. Strong were thy foes; but the arm that sub-dued them, And scat - tered their le-gions, was migh - ti - er, far;
rise, for the night of thy sor - row is o'er. Strong were thy foes; but the arm that sub-dued them, And scat - tered their le-gions, was migh - ti - er, far;


They fled like the chaff, from the scourge that pur-sued them; Vain were their steeds, and their char-iots of war; Vain were their steeds, and their char-iots of
They fled like the chaff, from the scourge that pur-sued them; Vain were their steeds, and their char-iots of war; Vain were their steeds, and their char-iots of
war, and their char-iots of war. Daugh-ter of Zi - on, the power that hath saved thee, Ex-tolled with the harp and the tim - brel should be; Shout, for the
war, and their char-iots of war. Daugh-ter of Zi - on, the power that hath saved thee, Ex-tolled with the harp and the tim - brel should be; Shout, for the
F. S.

foe is de-stroyed that en-slaved thee, Th' oppressor is van-quished, and Zi-on is free, . . . Zi-on is free, Zi - on is free.

Th' op-press-or is van - quished, and

foe is de-stroyed that en-slaved thee, Th' oppressor is van-quished, and Zi-on is free, Th' op-press-or is van-quished, and Zi - - on is free.

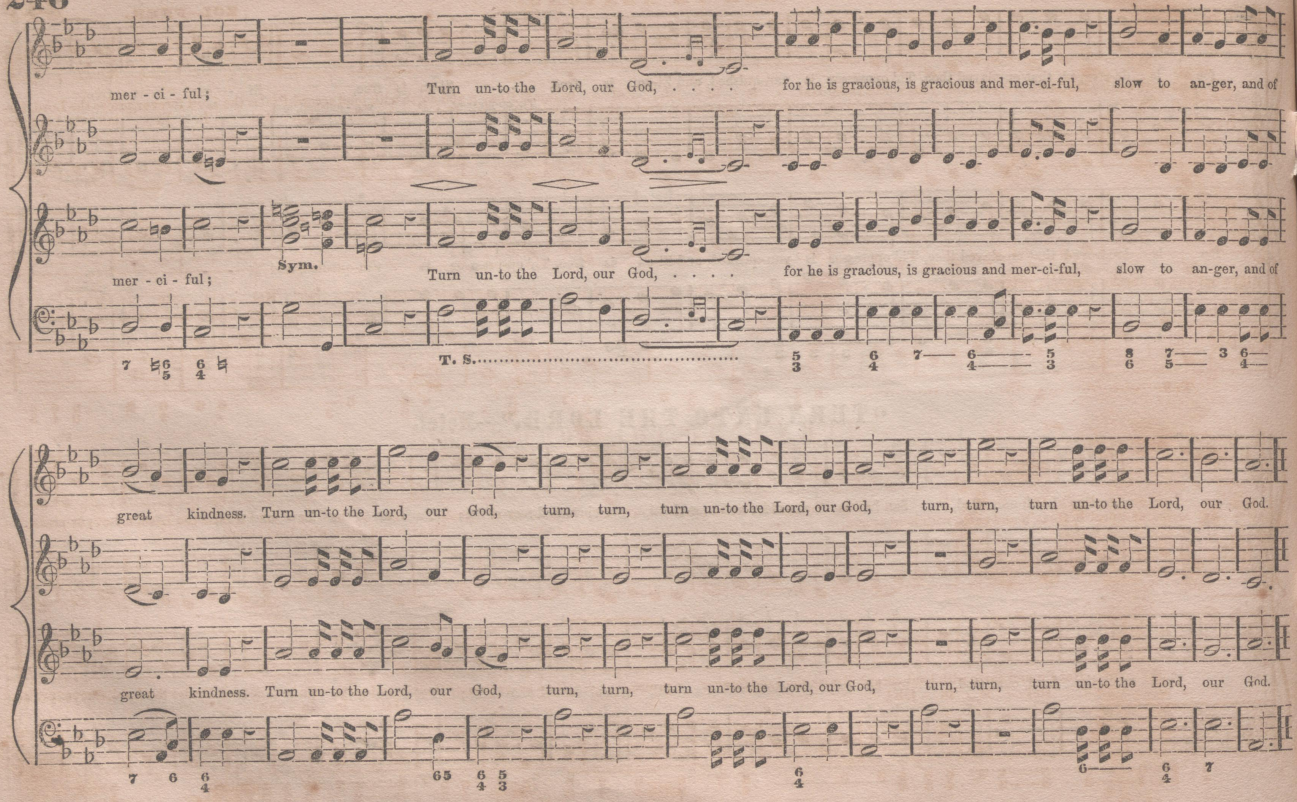
"TURN UNTO THE LORD."—Motet.

H.

Turn un-to the Lord, our God, for he is gra-cious and mer-ci-ful, gra-cious and mer-ci-ful; Turn un-to the Lord, our God, for he is gra-cious and

Turn un-to the Lord, our God, for he is gra-cious and mer-ci-ful, gra-cious and mer-ci-ful; Turn un-to the Lord, our God, for he is gra-cious and

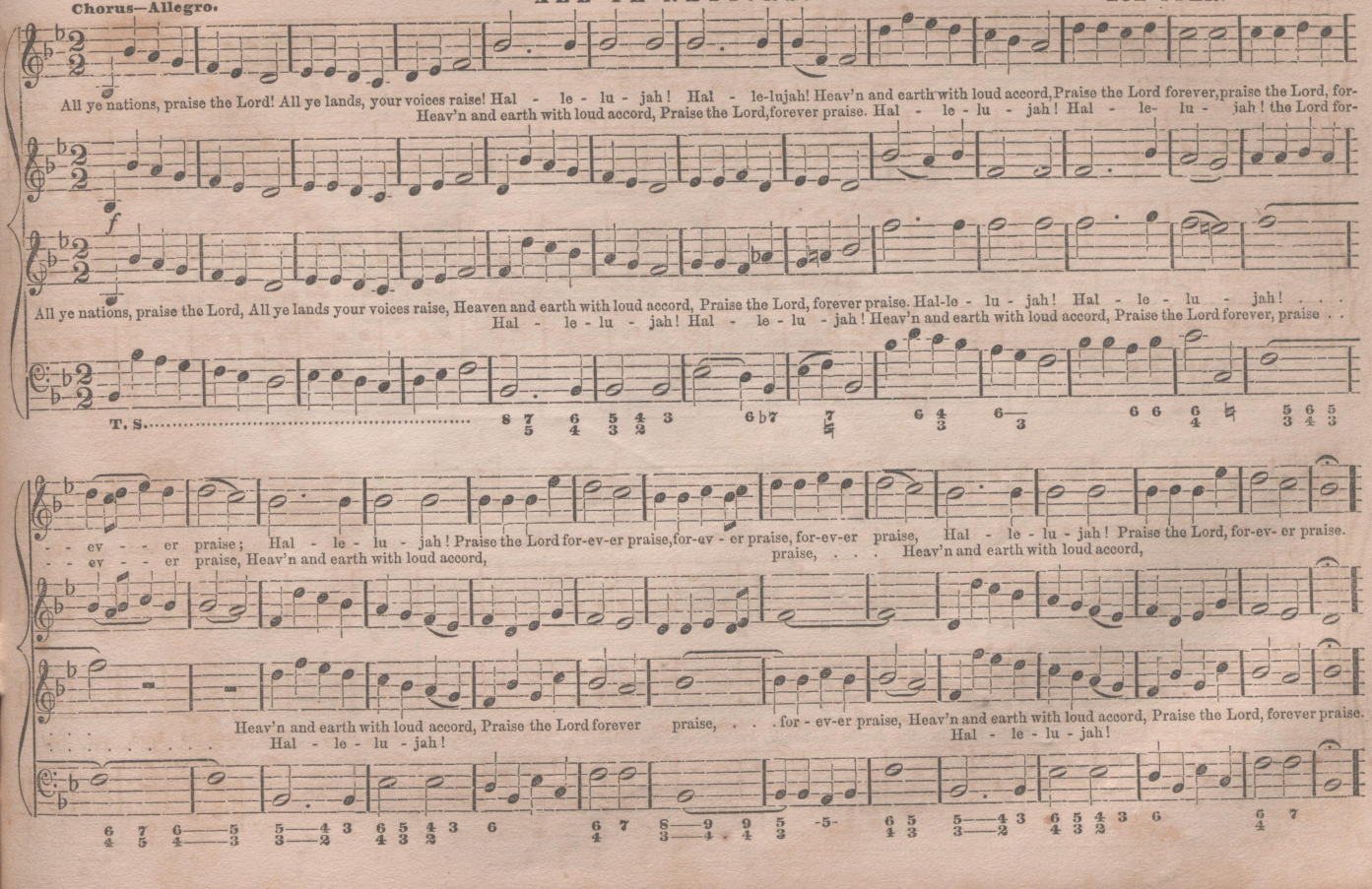
T. S. T. S.


mer - ci - ful;
Turn un-to the Lord, our God, ... for he is gracious, is gracious and mer-ci-ful, slow to an-ger, and of
mer - ci - ful;
Sym.
Turn un-to the Lord, our God, ... for he is gracious, is gracious and mer-ci-ful, slow to an-ger, and of
T. S.
great kindness. Turn un-to the Lord, our God, turn, turn, turn un-to the Lord, our God, turn, turn, turn un-to the Lord, our God.
great kindness. Turn un-to the Lord, our God, turn, turn, turn un-to the Lord, our God, turn, turn, turn un-to the Lord, our God.

"ALL YE NATIONS.

ZOL—FFER.

Chorus—Allegro.



Duet legato.

1st & 2d Trebles.

For his truth and mer - cy stand, Past and pres-ent and to be, Like the years of

Sym.

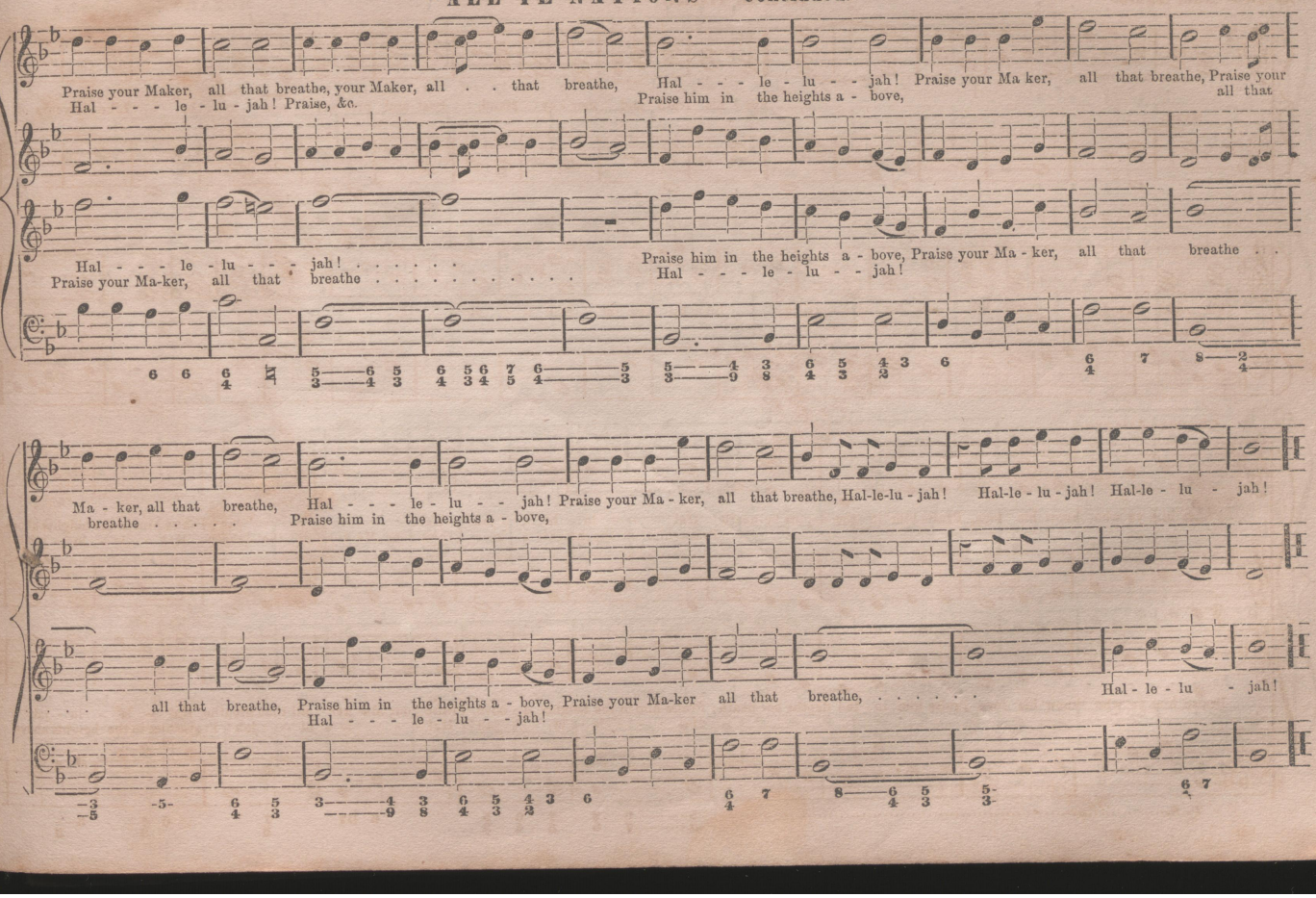
his right hand, Like his own im - men - si - ty, Like his own im - men - - si - - ty.

Chorus—Allegro.

Praise him ye who know his love, Praise him in the depths be-neath; Hal - - - le - lu - - jah! Hal - - - le - lu - jah! Praise him in the heights above,
Praise him in the heights a - bove, Praise your Ma-ker, all that breathe, Hal - le - lu - jah!

Praise him ye who know his love, Praise him in the depths be- neath; Praise him in the heights a - bove, Praise your Ma- ker all that breathe, Hal - le - lu - jah!
Hal - - - le - lu - - jah! Hal - - - le - lu - jah! Praise him in the heights above,

T. S.


Praise your Maker, all that breathe, your Maker, all . . that breathe, Hal - - - le - lu - - jah! Praise your Ma ker, all that breathe, Praise your
Hal - - - le - lu - jah! Praise, &c.
Praise him in the heights a - bove, all that
Hal - - - le - lu - - - jah! . . . . . Praise him in the heights a - bove, Praise your Ma - ker, all that breathe . .
Praise your Ma-ker, all that breathe . . . . . Hal - - - le - lu - - jah!
Ma - ker, all that breathe, Hal - - - le - lu - - jah! Praise your Ma - ker, all that breathe, Hal-le-lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!
breathe . . . . . Praise him in the heights a - bove,
. . . all that breathe, Praise him in the heights a - bove, Praise your Ma-ker all that breathe, ... Hal - le - lu - jah!
Hal - - - le - lu - - jah!

Allegro.

"WORSHIP THE LORD."

MOZART.—Arranged.*

O wor-ship the Lord in the beau-ty of ho - li - ness, wor-ship the Lord in the beau-ty of ho - li - ness, wor-ship the Lord in the beau-ty of

O wor-ship the Lord in the beau-ty of ho - li - ness, wor-ship the Lord in the beau-ty of ho - li - ness, wor-ship the Lord in the beau-ty of

ho - - - - - - - - - li - ness, in the beau-ty of ho - li - ness. Fear be - fore . him, all the earth, fear be-fore him,

ho - - - - - - - - - li - ness, in the beau-ty of ho - li - ness. Fear be - fore . . him, all the earth, fear be-fore him,

7 5 6 7 5 6/4 7 5 5/4 6/4/3 T. S..... 5 6 6/4

* From his Mass, in C

all the earth, fear be-fore him, all the earth, wor-snip the Lord in the beau-ty of ho - li-ness, of ho - - - li-ness.

all the earth, fear be-fore him, all the earth, wor-ship the Lord in the beau - - - ty of ho - li-ness, of ho - - - - li-ness.

in the beau-ty

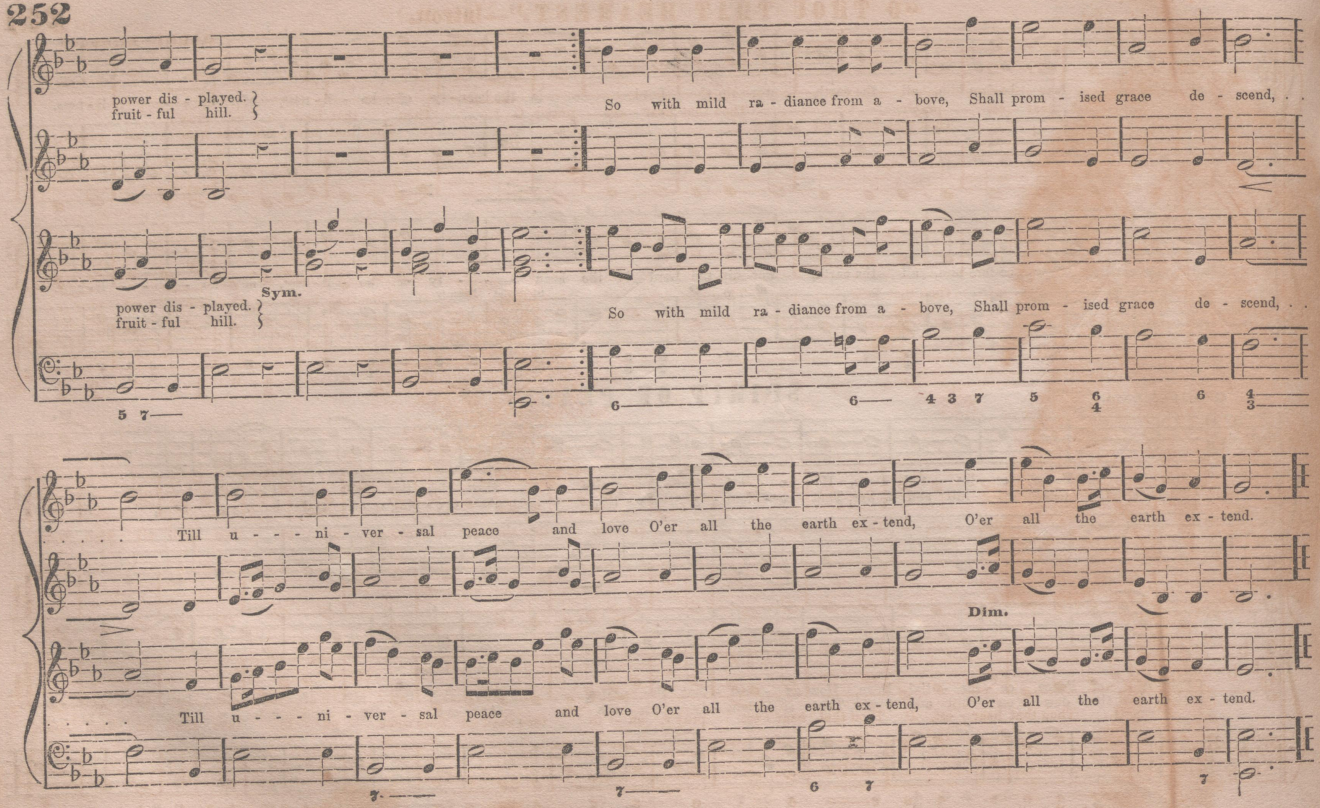
SPIRIT OF PEACE.

Gently—legato.

H.

{Spir-it of Peace, ce-les-tial Dove, How ex-cel-lent thy praise, How rich the gift of Chris-tian love, Thy gra-cious
{Sweet as the dew on hill and flower, That si-lent-ly dis-tils, At eve-ning's soft and balm-y hour, On Zi-on's

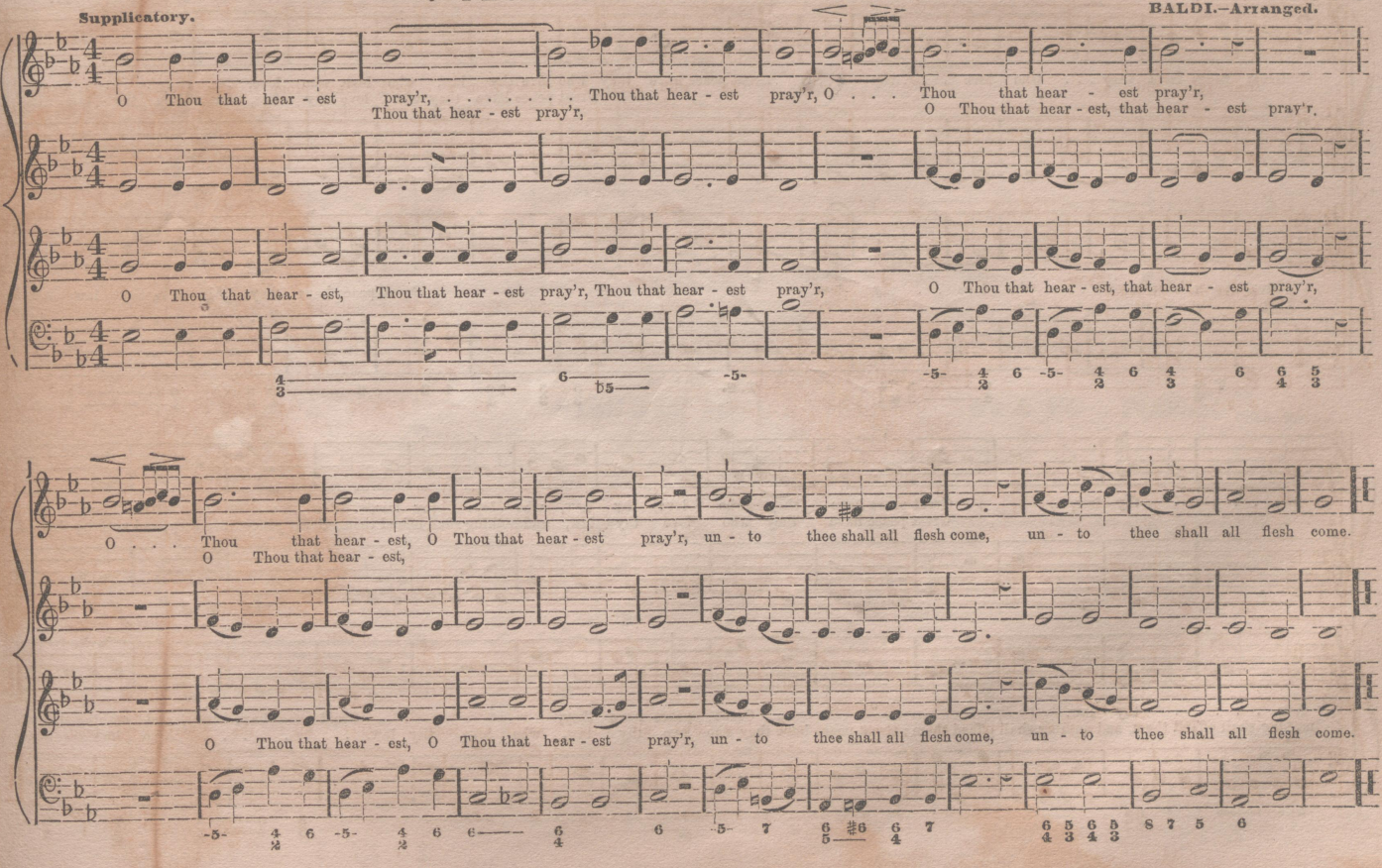
{Spir-it of Peace, ce-les-tial Dove, How ex-cel-lent thy praise, How rich the gift of Chris-tian love, Thy gra-cious
{Sweet as the dew on hill and flower, That si-lent-ly dis-tils, At eve-ning's soft and balm-y hour, On Zi-on's


power dis - played.
fruit - ful hill.
So with mild ra - diance from a - bove, Shall prom - ised grace de - scend,
Sym.
power dis - played.
fruit - ful hill.
So with mild ra - diance from a - bove, Shall prom - ised grace de - scend,
Till u - - - ni - ver - sal peace and love O'er all the earth ex - tend, O'er all the earth ex - tend.
Dim.
Till u - - - ni - ver - sal peace and love O'er all the earth ex - tend, O'er all the earth ex - tend.

"O THOU THAT HEAREST."—Introit.

Supplicatory.

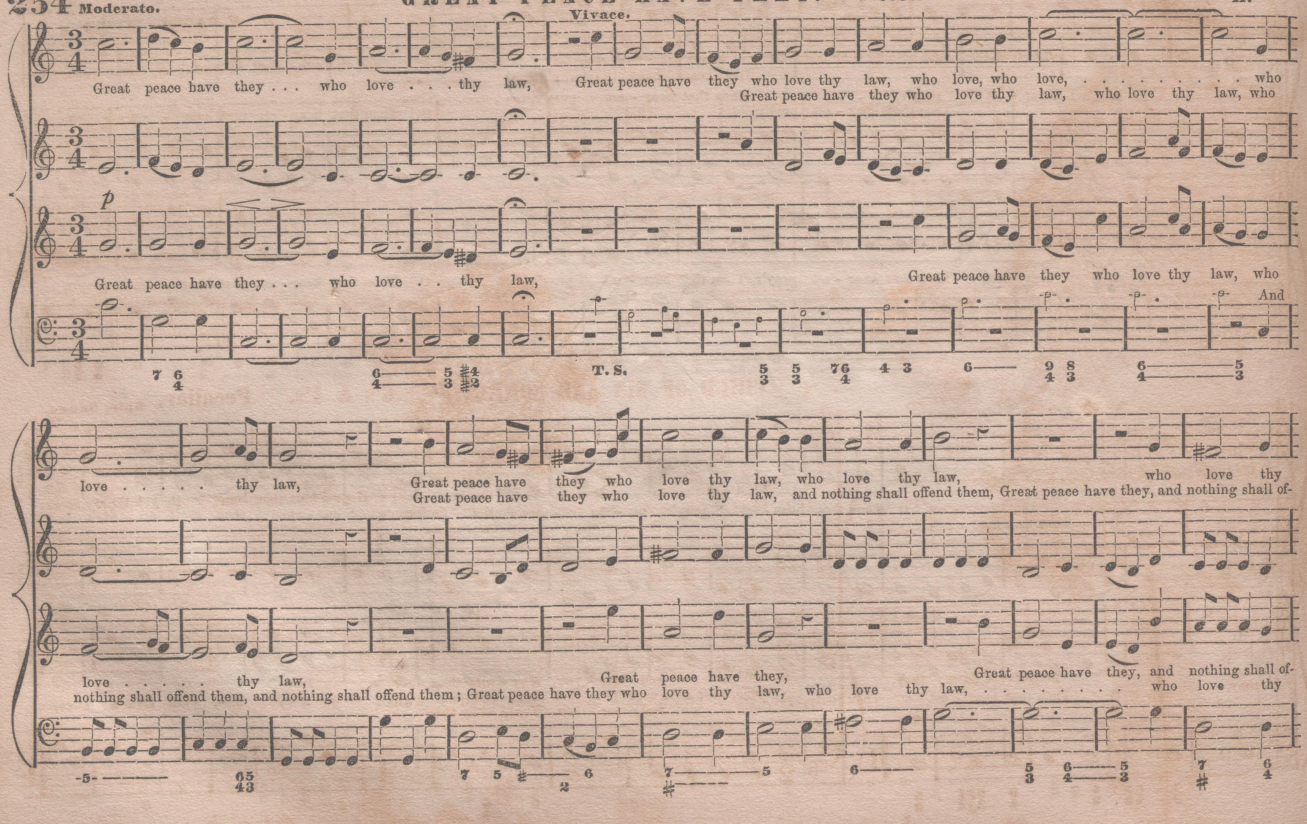
BALDI.—Arranged.



Moderato.

"GREAT PEACE HAVE THEY."—Motet.

H.



law, and noth-ing shall of-fend them, and nothing shall of-fend them; Great peace have they, ... and noth-ing shall of-fend them, Great peace have
fend them, Great peace have they who love thy law,

fend them, and noth-ing shall of-fend them, Great peace have they who love thy law, who love thy law, and noth-ing shall of-fend them, Great peace have
law, nothing shall offend them,

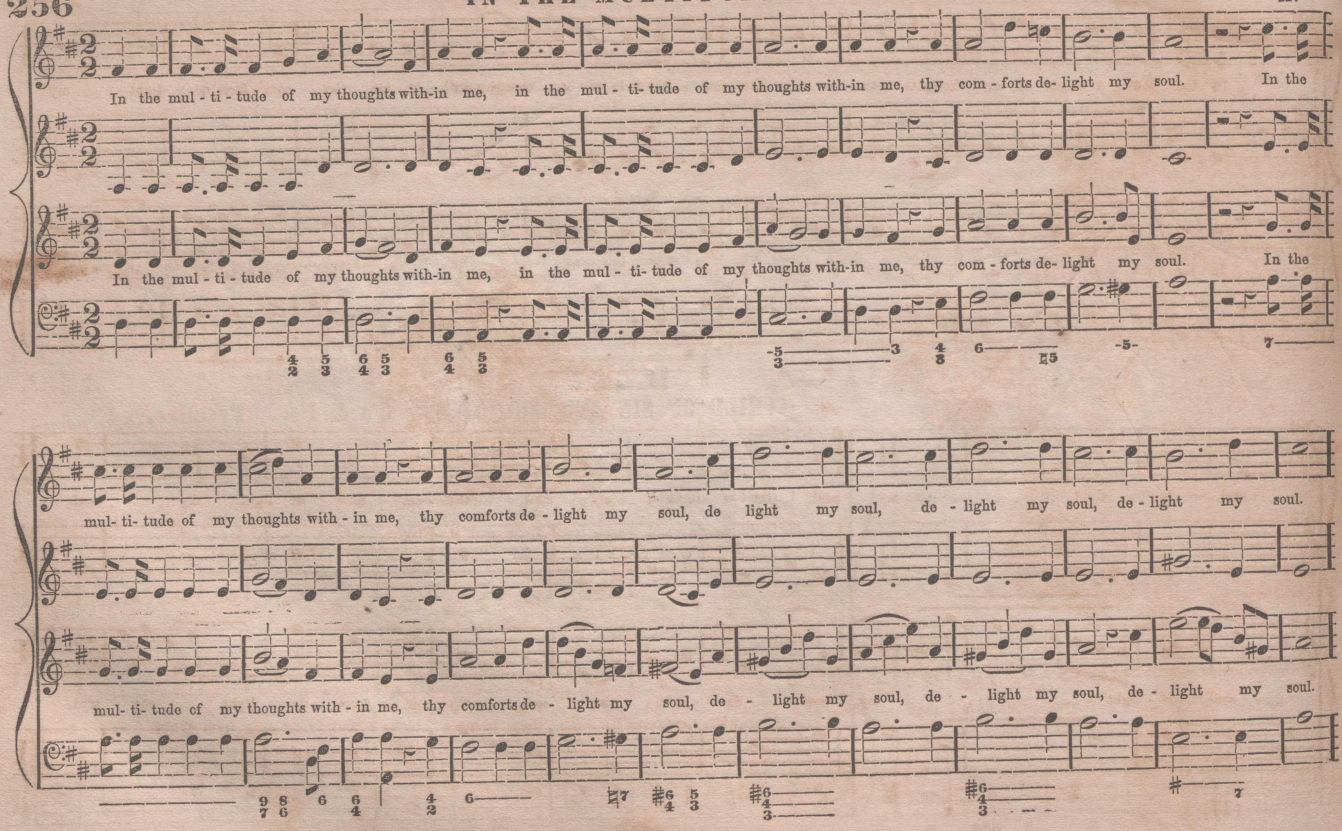
"CHILD OF SIN AND SORROW." 6's & 4's. Peculiar. Spir. Songs.

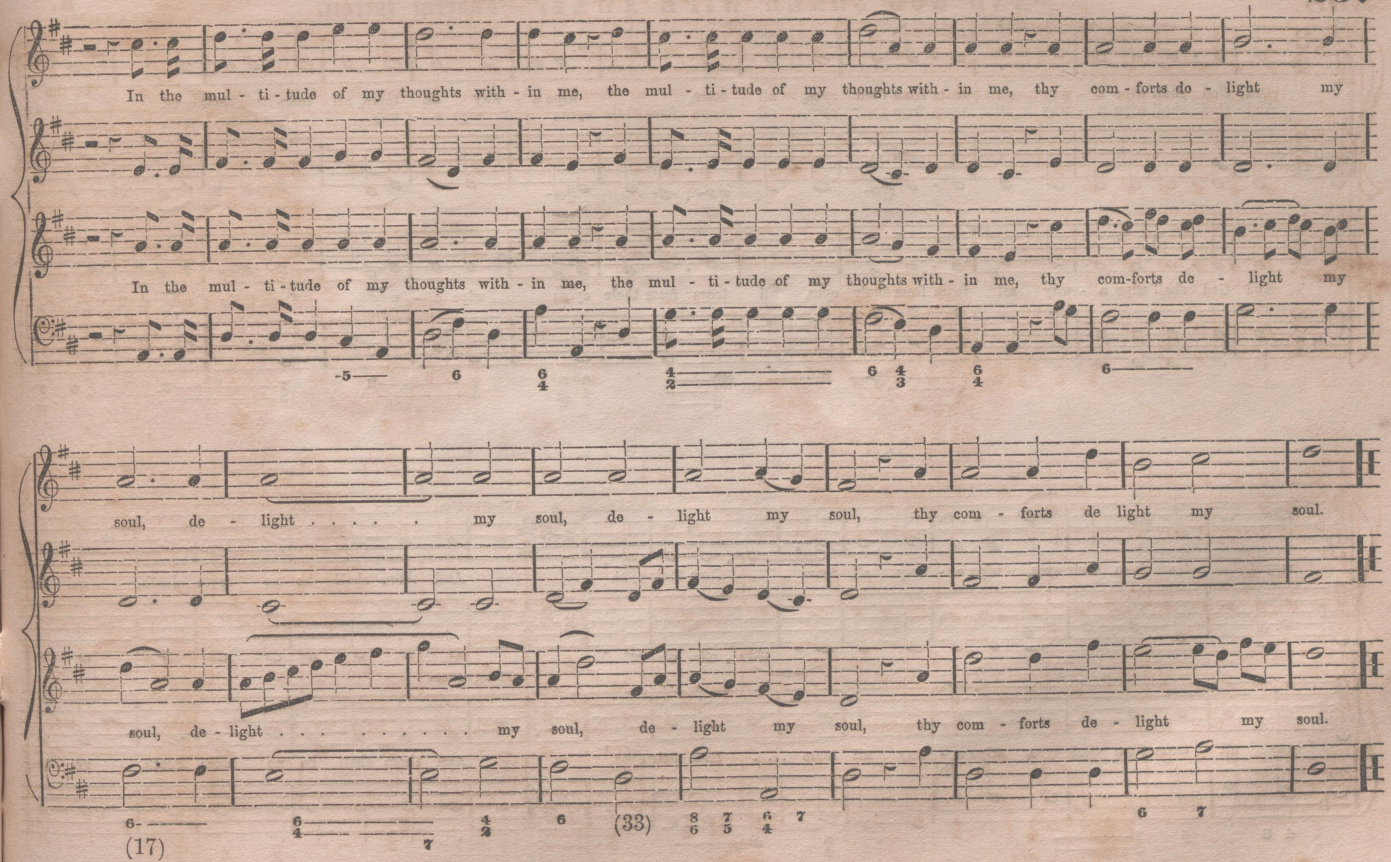
they, great peace have they, great peace have they.

they, great peace have they.
they, ...

1. Child of sin and sor-row, Fill'd with dis-may,
Wait not for to-mor-row, Yield thee to-day;
D. C. Child of sin and sor-row, Hear and o-bey.
} Heav'n bids thee come, While yet there's room;

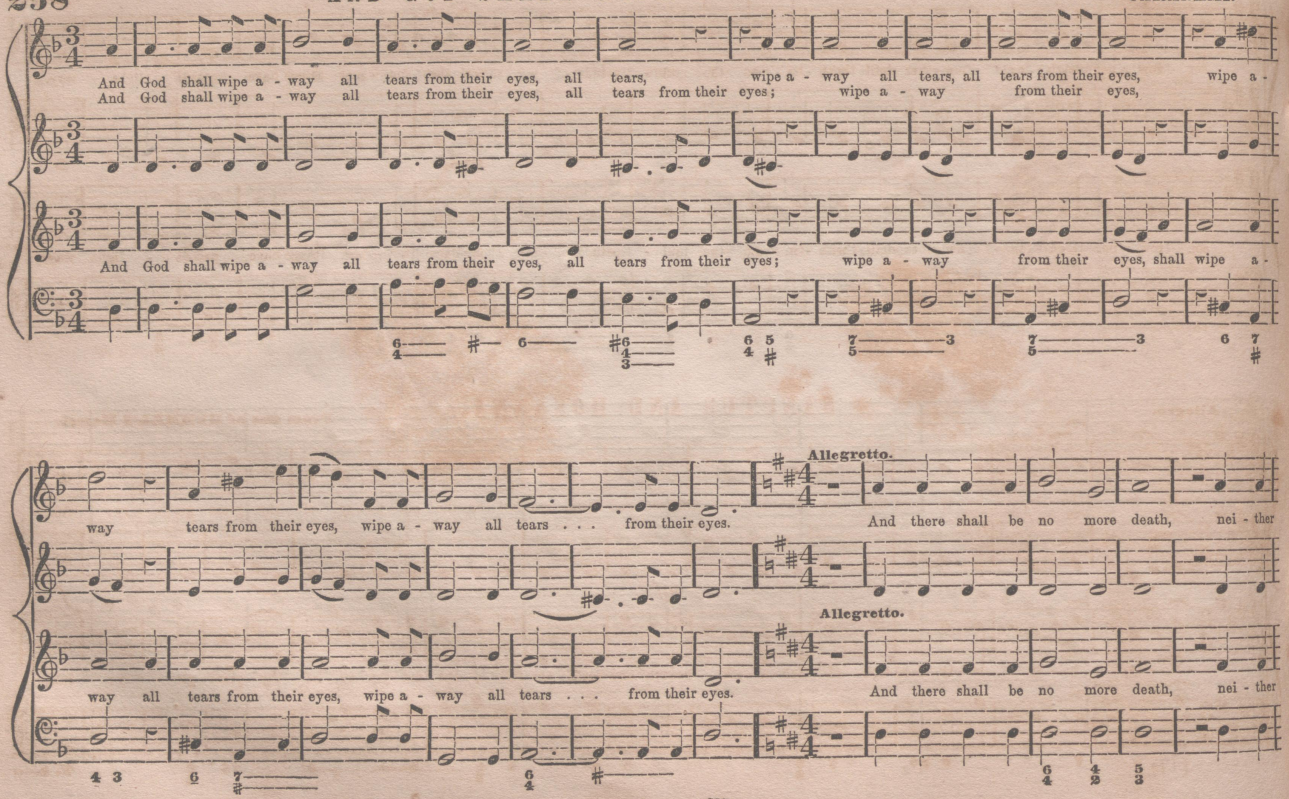
2. Child of sin and sor-row, Why wilt thou die?
Come, while thou canst bor-row Help from on high;
D. C. Child of sin and sor-row, Would bring thee nigh.
} Grieve not that love, Which from a-bove,

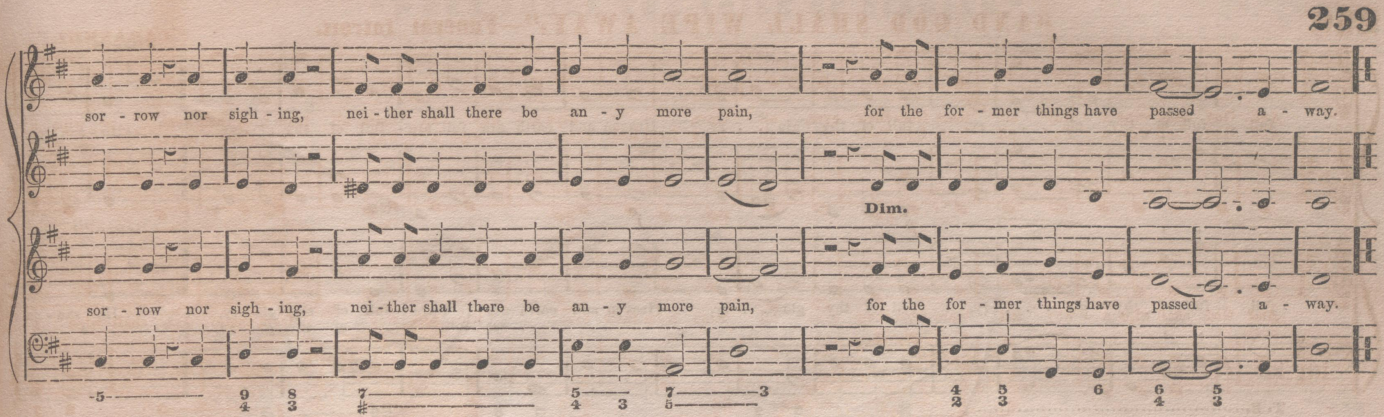

In the mul - ti - tude of my thoughts with-in me, in the mul - ti- tude of my thoughts with-in me, thy com - forts de- light my soul. In the
In the mul - ti - tude of my thoughts with-in me, in the mul - ti- tude of my thoughts with-in me, thy com - forts de- light my soul. In the
mul- ti- tude of my thoughts with - in me, thy comforts de - light my soul, de light my soul, de - light my soul, de - light my soul.
mul- ti- tude of my thoughts with - in me, thy comforts de - light my soul, de - light my soul, de - light my soul, de - light my soul.


In the mul - ti - tude of my thoughts with - in me, the mul - ti - tude of my thoughts with - in me, thy com - forts de - light my
In the mul - ti - tude of my thoughts with - in me, the mul - ti - tude of my thoughts with - in me, thy com-forts de - light my
soul, de - light . . . . . my soul, de - light my soul, thy com - forts de light my soul.
soul, de - light . . . . . my soul, de - light my soul, thy com - forts de - light my soul.
(17)
(33)

"AND GOD SHALL WIPE AWAY."—Funeral Introit.

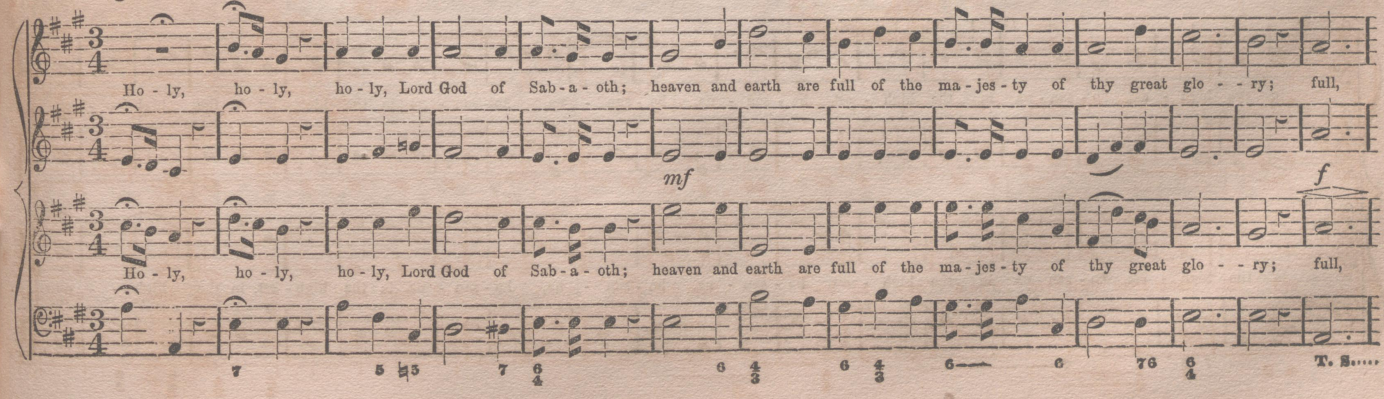
CARANEMI.

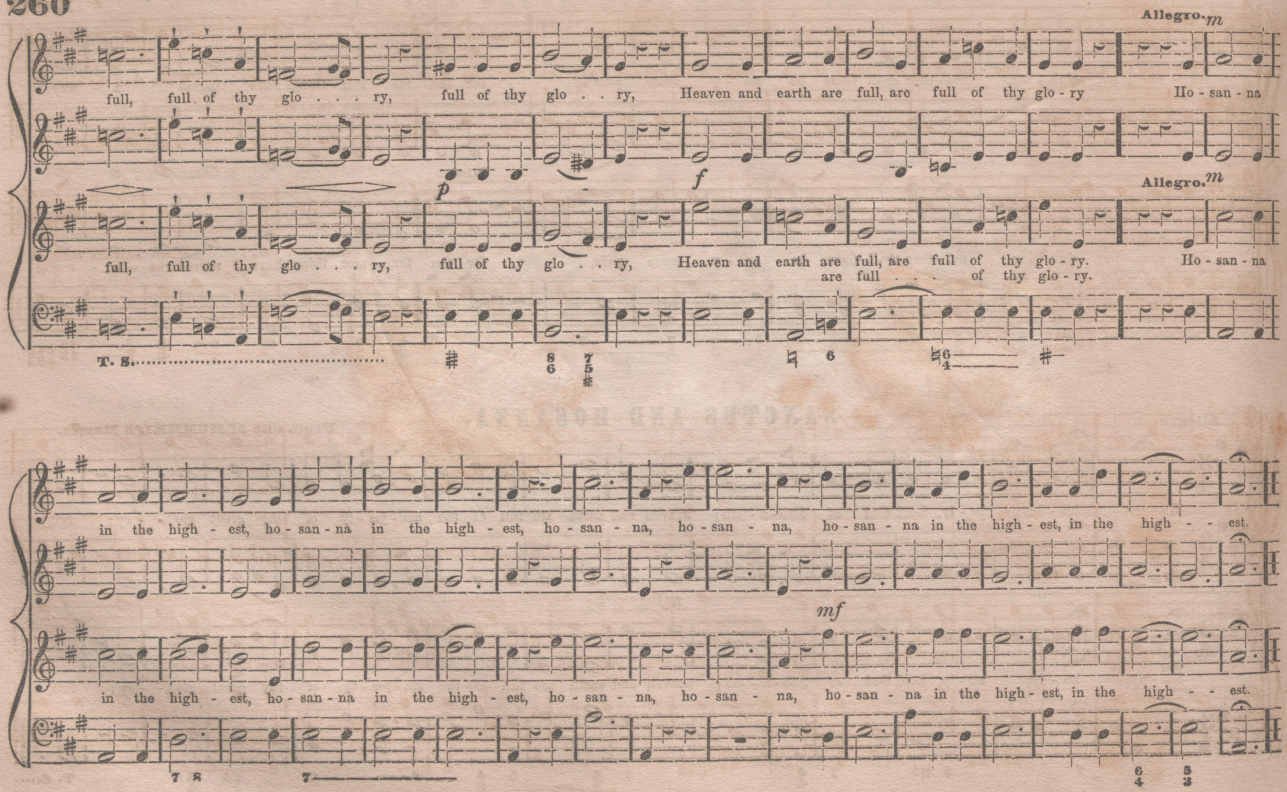


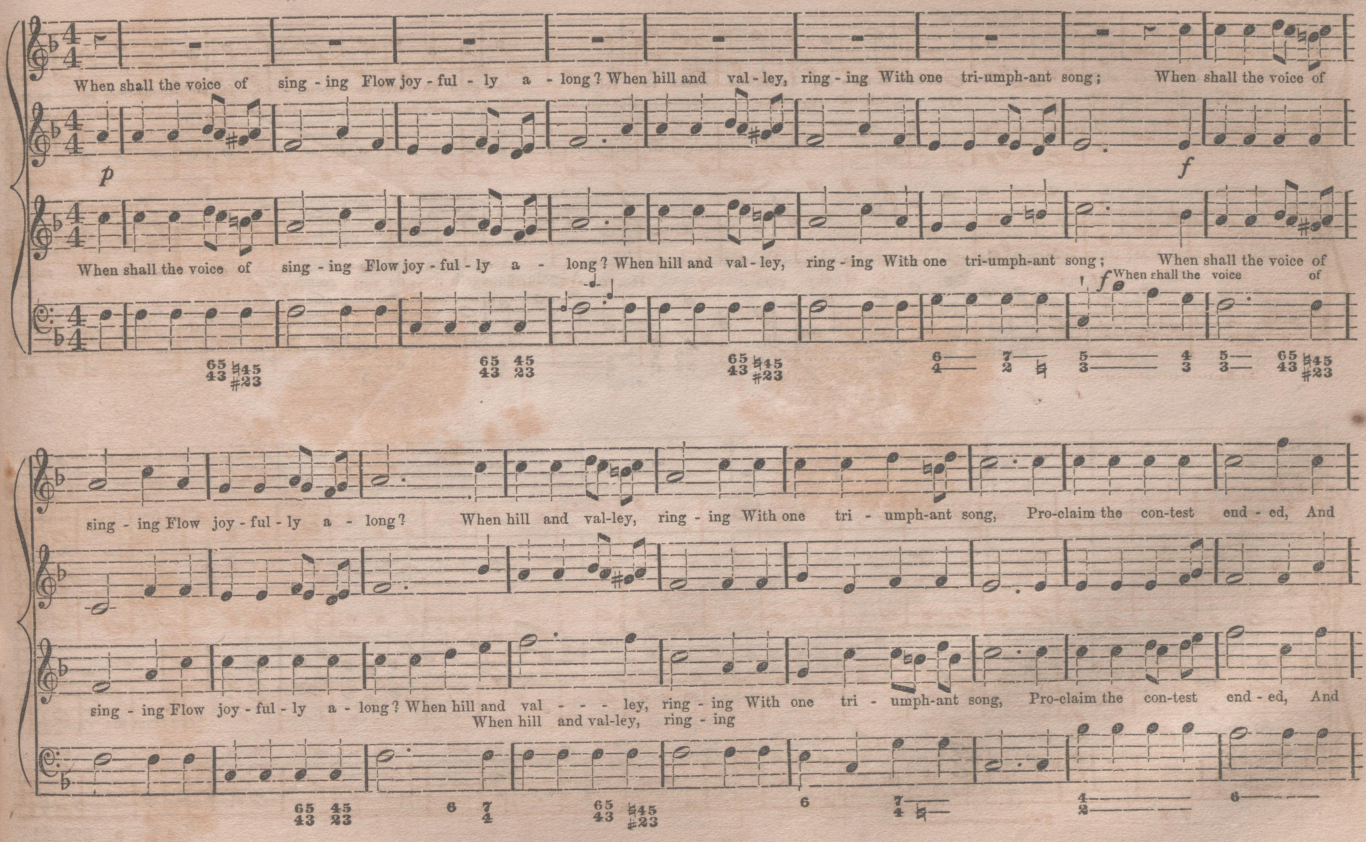


SANCTUS AND HOSANNA.

From one of HUMMEL'S Masses.




Allegro. m
full, full of thy glo . . . ry, full of thy glo . . ry, Heaven and earth are full, are full of thy glo - ry Ho - san - na
p
f
Allegro. m
full, full of thy glo . . . ry, full of thy glo . . ry, Heaven and earth are full, are full of thy glo - ry. Ho - san - na
are full . . . of thy glo - ry.
T. S.
in the high - est, ho - san - na in the high - est, ho - san - na, ho - san - na, ho - san - na in the high - est, in the high - - est.
mf
in the high - est, ho - san - na in the high - est, ho - san - na, ho - san - na, ho - san - na in the high - est, in the high - - est.


When shall the voice of sing - ing Flow joy - ful - ly a - long? When hill and val - ley, ring - ing With one tri-umph-ant song; When shall the voice of
p
f
When shall the voice of sing - ing Flow joy - ful - ly a - long? When hill and val - ley, ring - ing With one tri-umph-ant song; When shall the voice of
f When shall the voice of
sing - ing Flow joy - ful - ly a - long? When hill and val-ley, ring - ing With one tri - umph-ant song, Pro-claim the con-test end - ed, And
sing - ing Flow joy - ful - ly a - long? When hill and val - - - - ley, ring - ing With one tri - umph-ant song, Pro-claim the con-test end - ed, And
When hill and val-ley, ring - ing

him who once was slain, A-gain to earth de - scend - ed, In righ-teous-ness to reign, A - gain to earth de - scend - ed, In righ-teous-ness to reign.

him who once was slain, A-gain to earth de - scend - ed, In righ-teous-ness to reign, A - gain to earth de - scend - ed, In righ-teous-ness to reign.

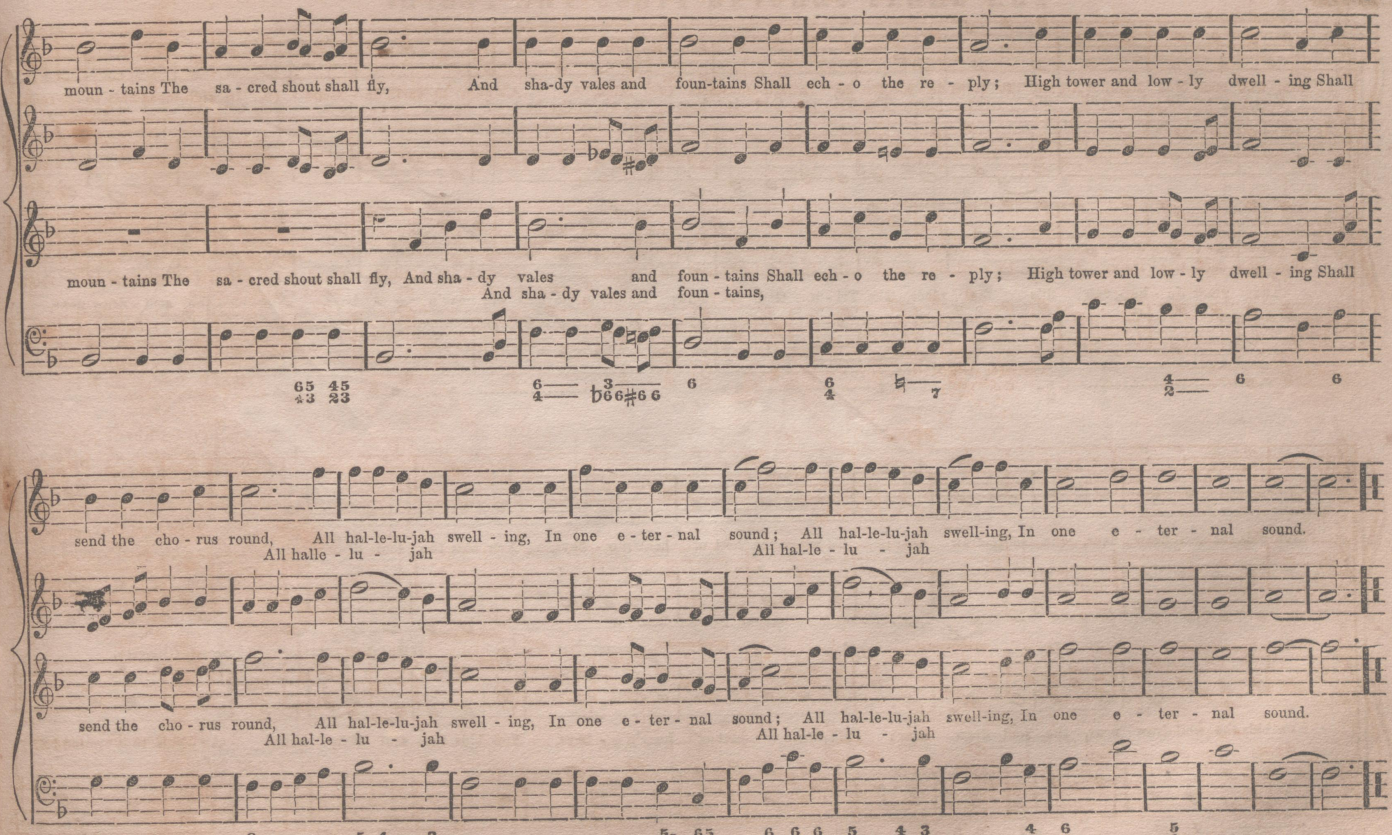
A - gain to earth de - scend - ed,

Thirds, doubled.....

Then from the crag-gy

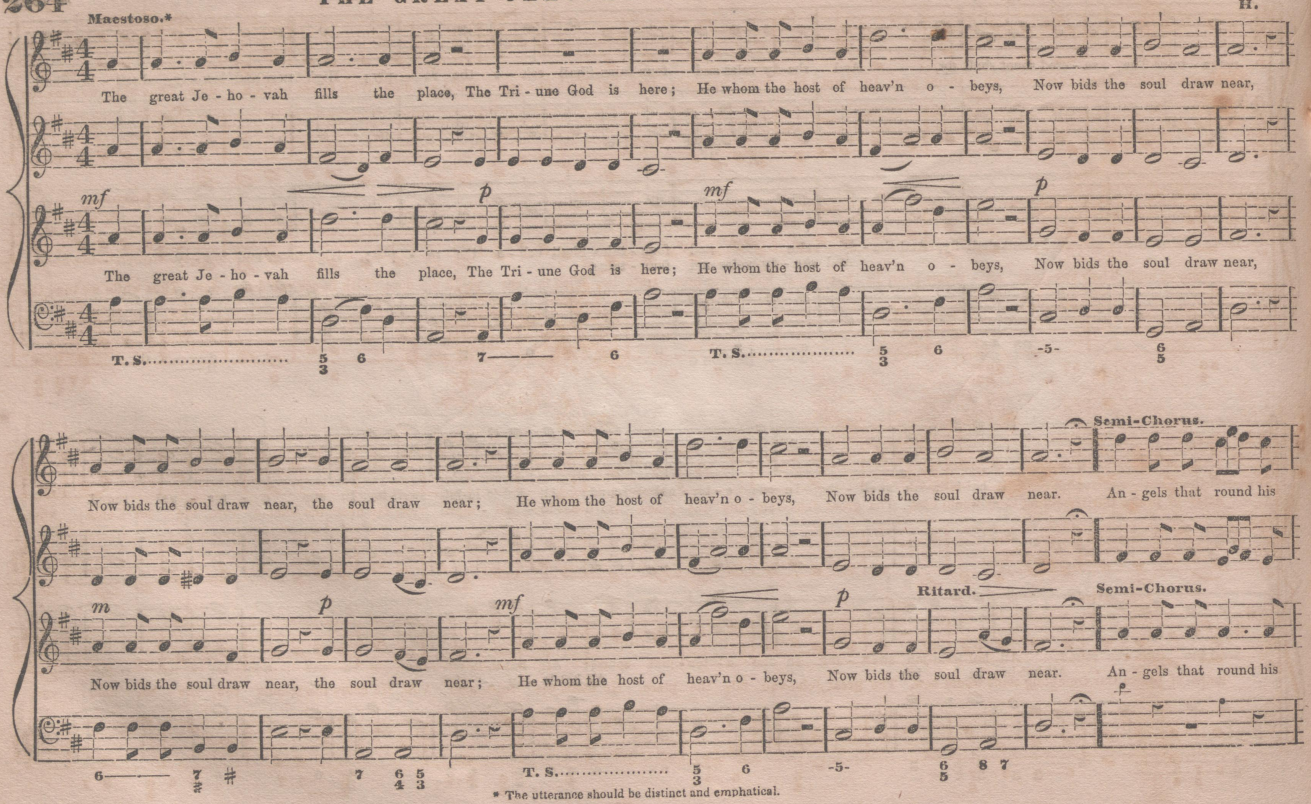
Then from the crag-gy

Sym.

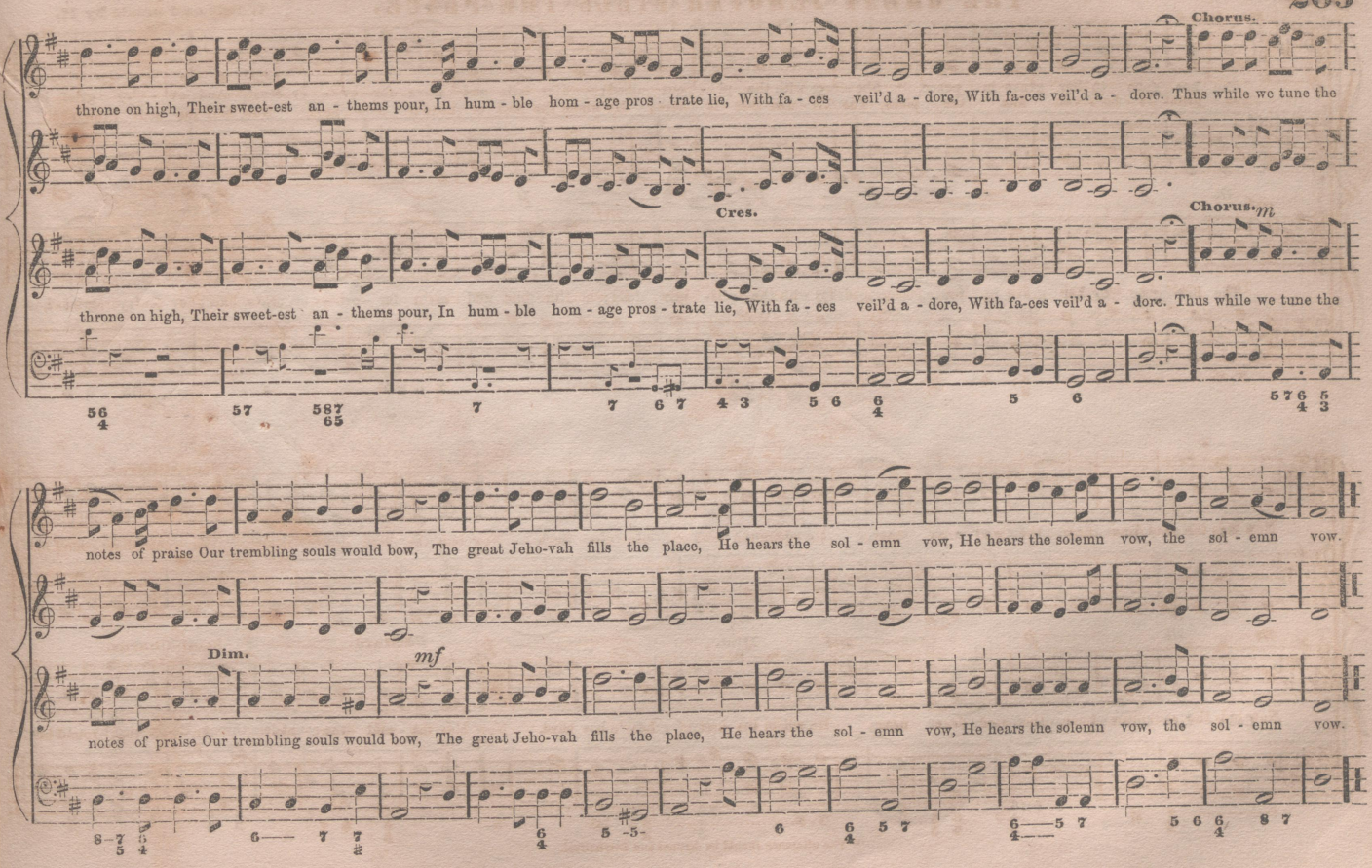

moun - tains The sa - cred shout shall fly, And sha-dy vales and foun-tains Shall ech - o the re - ply; High tower and low - ly dwell - ing Shall
moun - tains The sa - cred shout shall fly, And sha - dy vales and foun - tains Shall ech - o the re - ply; High tower and low - ly dwell - ing Shall
And sha - dy vales and foun - tains,
send the cho - rus round, All hal-le-lu-jah swell - ing, In one e - ter - nal sound; All hal-le-lu-jah swell-ing, In one e - ter - nal sound.
All halle - lu - jah
All hal-le - lu - jah
send the cho - rus round, All hal-le-lu-jah swell - ing, In one e - ter - nal sound; All hal-le-lu-jah swell-ing, In one e - ter - nal sound.
All hal-le - lu - jah
All hal-le - lu - jah

THE GREAT JEHOVAH FILLS THE PLACE.

H.

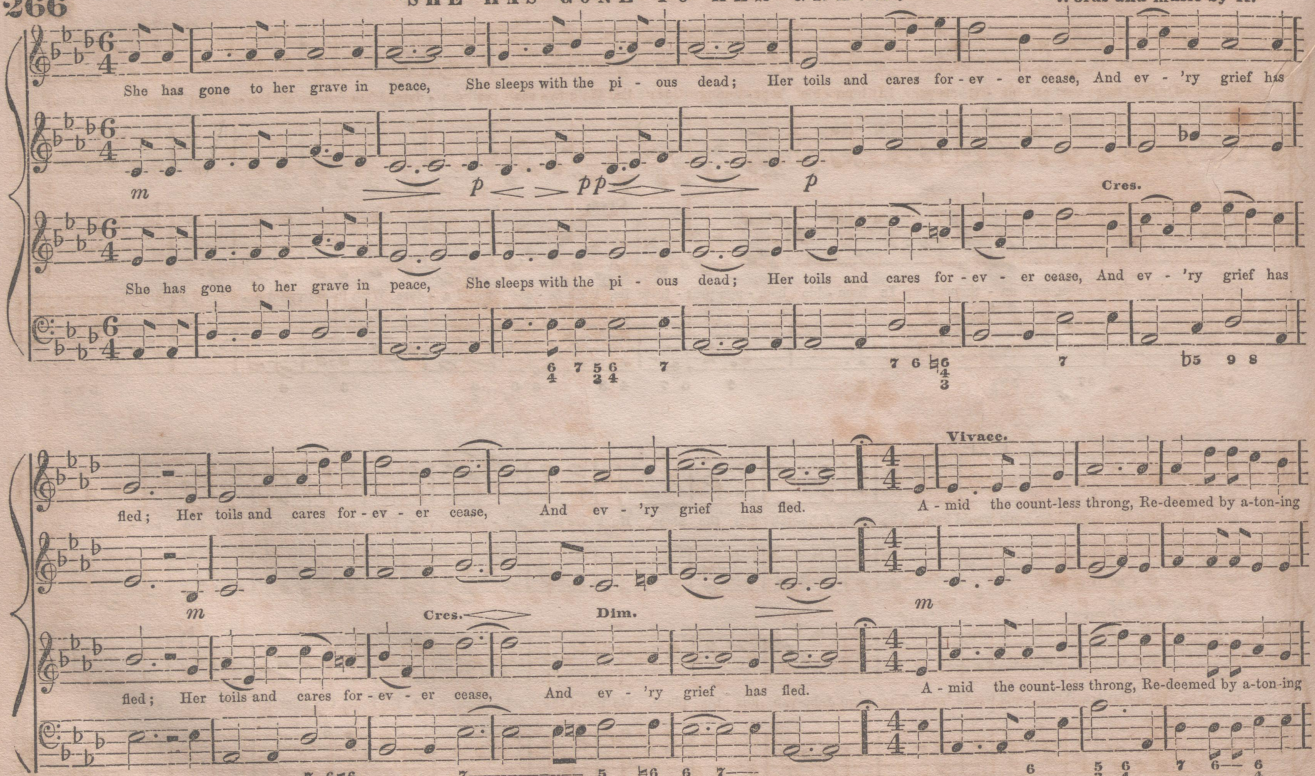


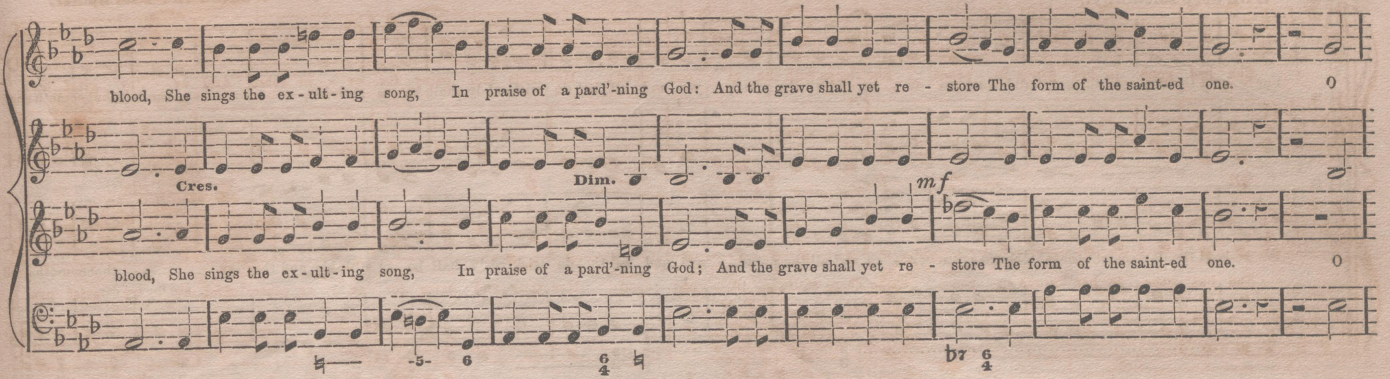
* The utterance should be distinct and emphatical.

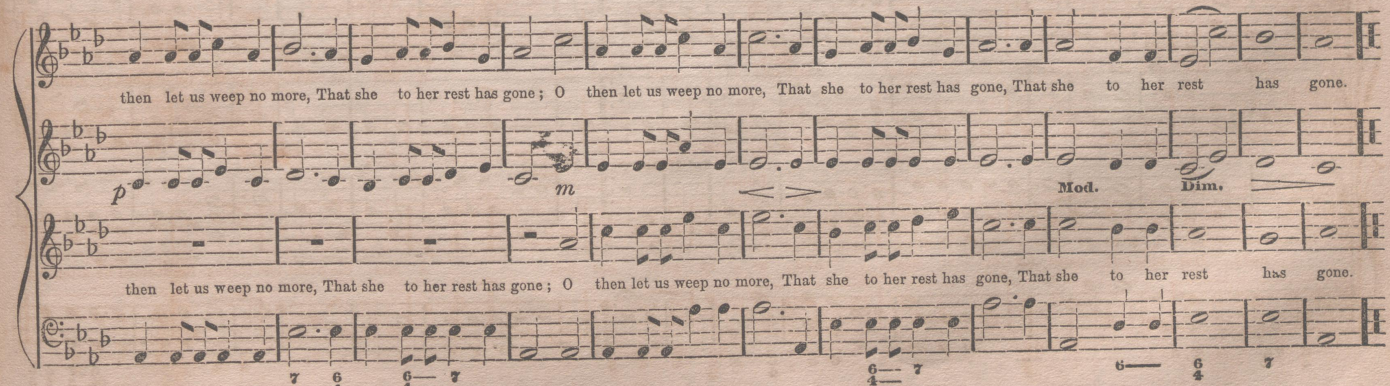

Chorus.
throne on high, Their sweet-est an - thems pour, In hum - ble hom - age pros - trate lie, With fa - ces veil'd a - dore, With fa-ces veil'd a - dore. Thus while we tune the
Cres.
Chorus. m
throne on high, Their sweet-est an - thems pour, In hum - ble hom - age pros - trate lie, With fa - ces veil'd a - dore, With fa-ces veil'd a - dore. Thus while we tune the
notes of praise Our trembling souls would bow, The great Jeho-vah fills the place, He hears the sol - emn vow, He hears the solemn vow, the sol - emn vow.
Dim.
mf
notes of praise Our trembling souls would bow, The great Jeho-vah fills the place, He hears the sol - emn vow, He hears the solemn vow, the sol - emn vow.

"SHE HAS GONE TO HER GRAVE."

Words and music by H.



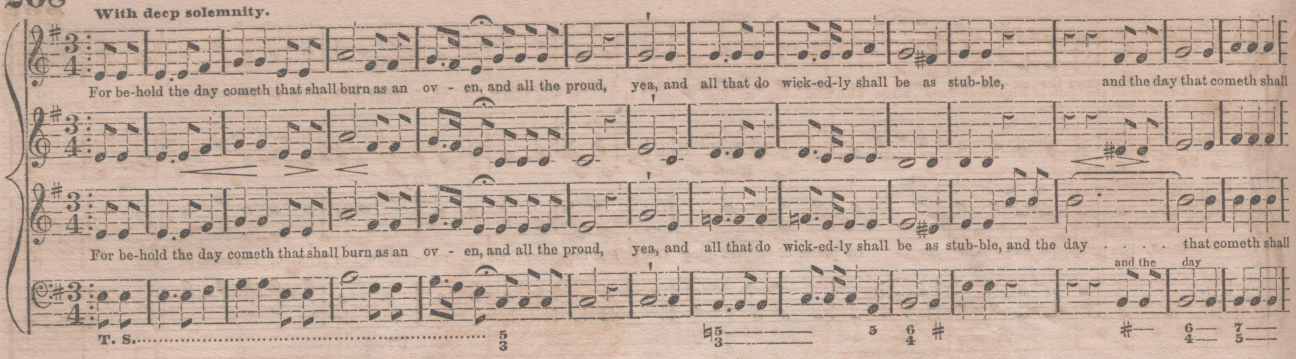

blood, She sings the ex-ult-ing song, In praise of a pard'-ning God: And the grave shall yet re - store The form of the saint-ed one. O
Cres.
Dim.
mf
blood, She sings the ex-ult-ing song, In praise of a pard'-ning God; And the grave shall yet re - store The form of the saint-ed one. O

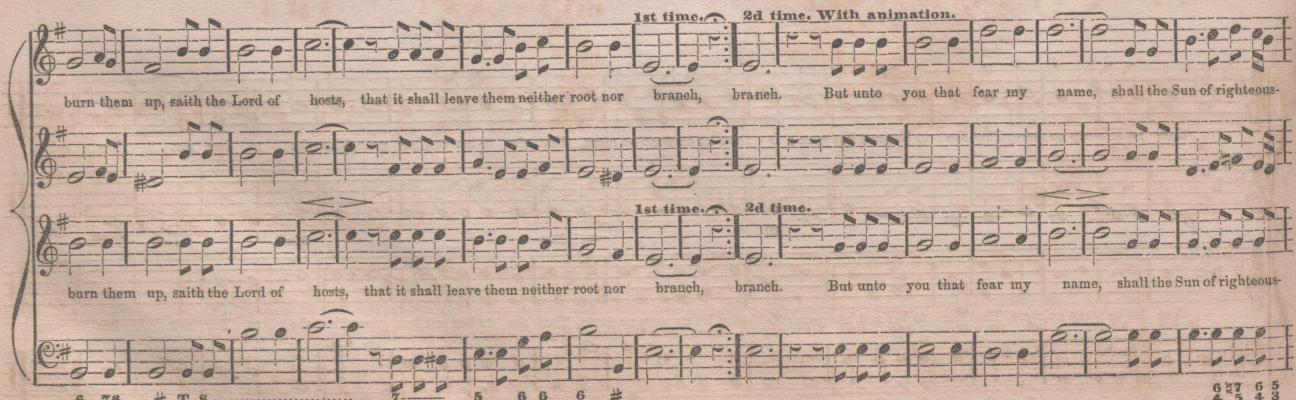

then let us weep no more, That she to her rest has gone; O then let us weep no more, That she to her rest has gone, That she to her rest has gone.
p
m
Mod.
Dim.
then let us weep no more, That she to her rest has gone; O then let us weep no more, That she to her rest has gone, That she to her rest has gone.

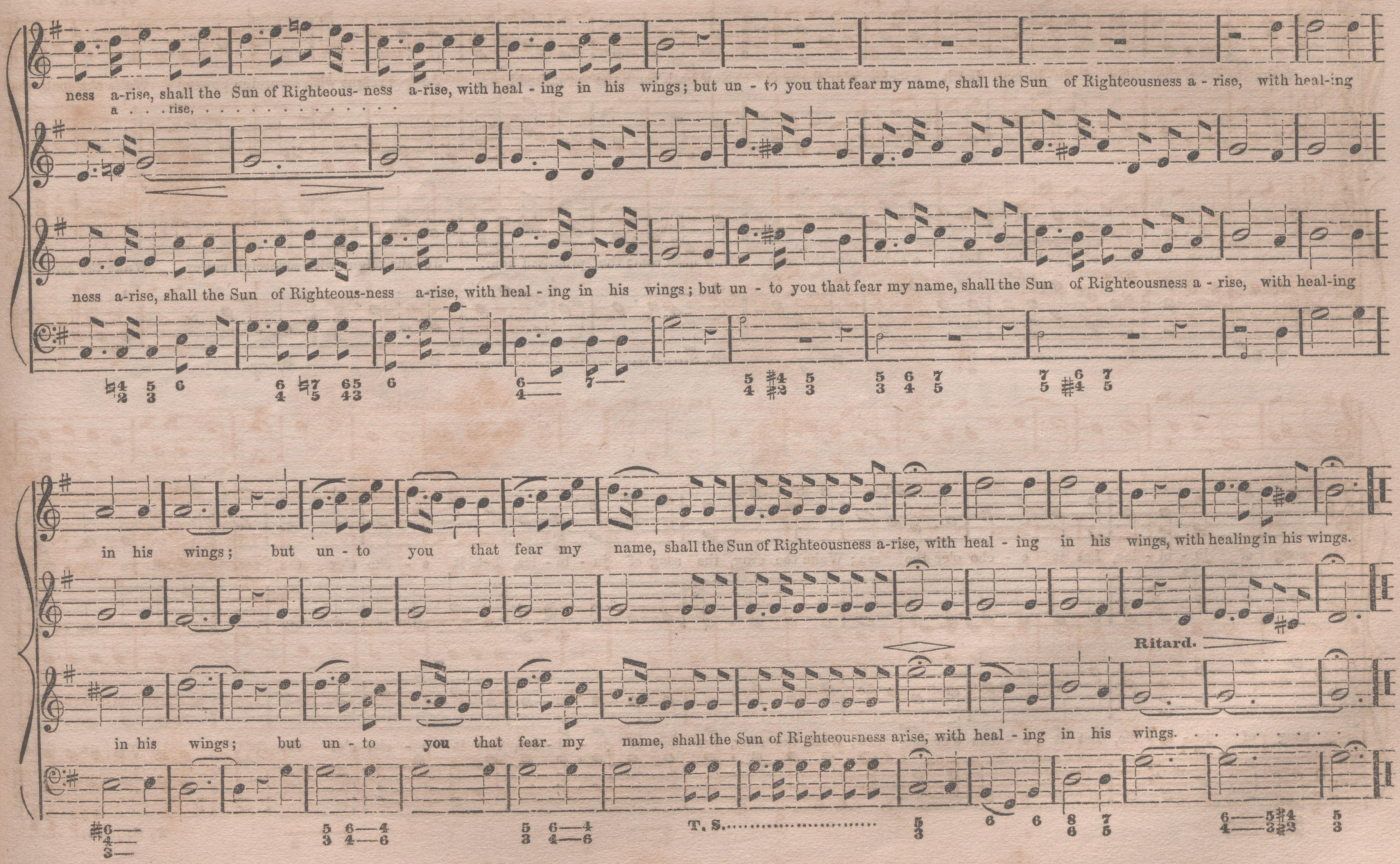
"FOR BEHOLD THE DAY COMETH." Malachi iv. 1, 2.

W. B. B.
From the Psalmodist.

With deep solemnity.

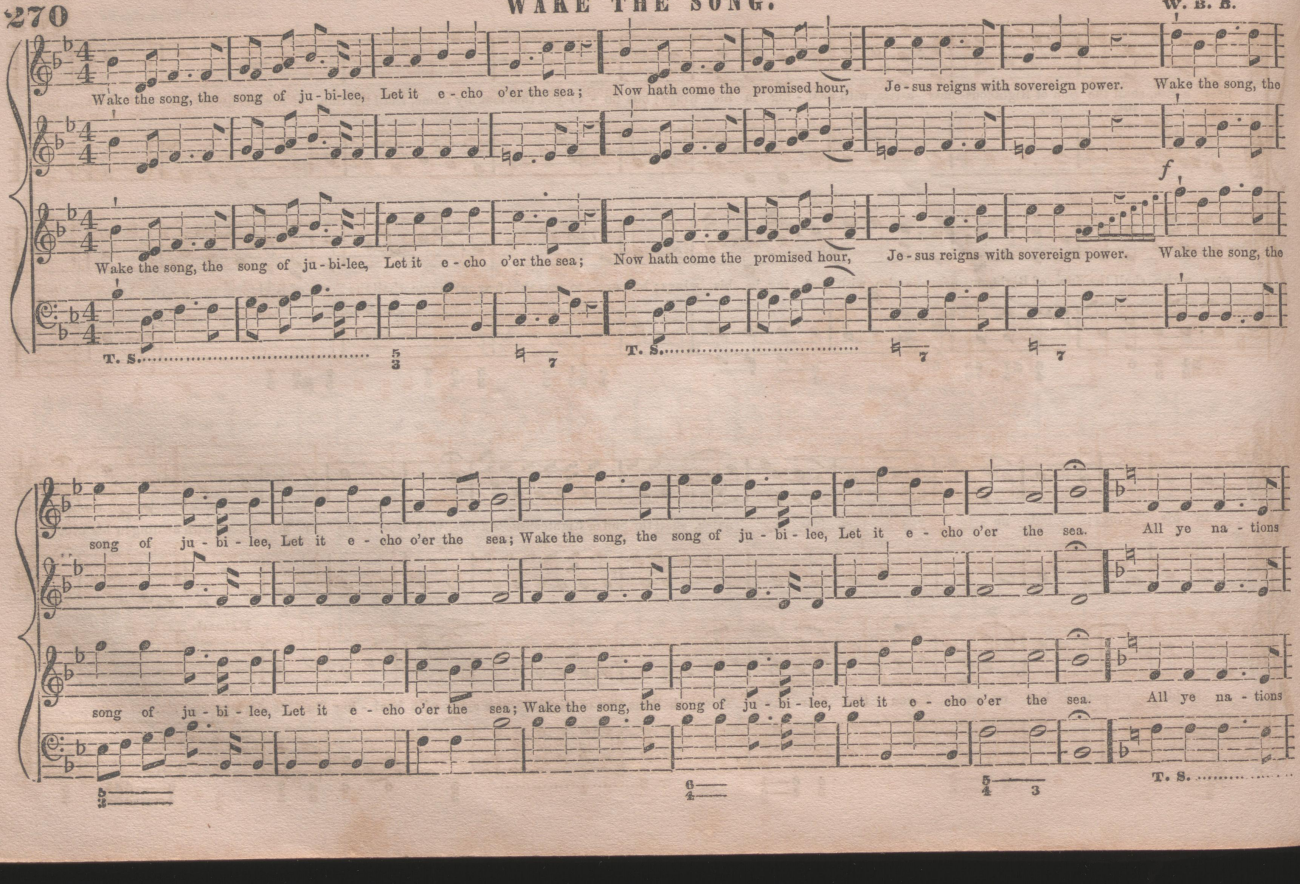


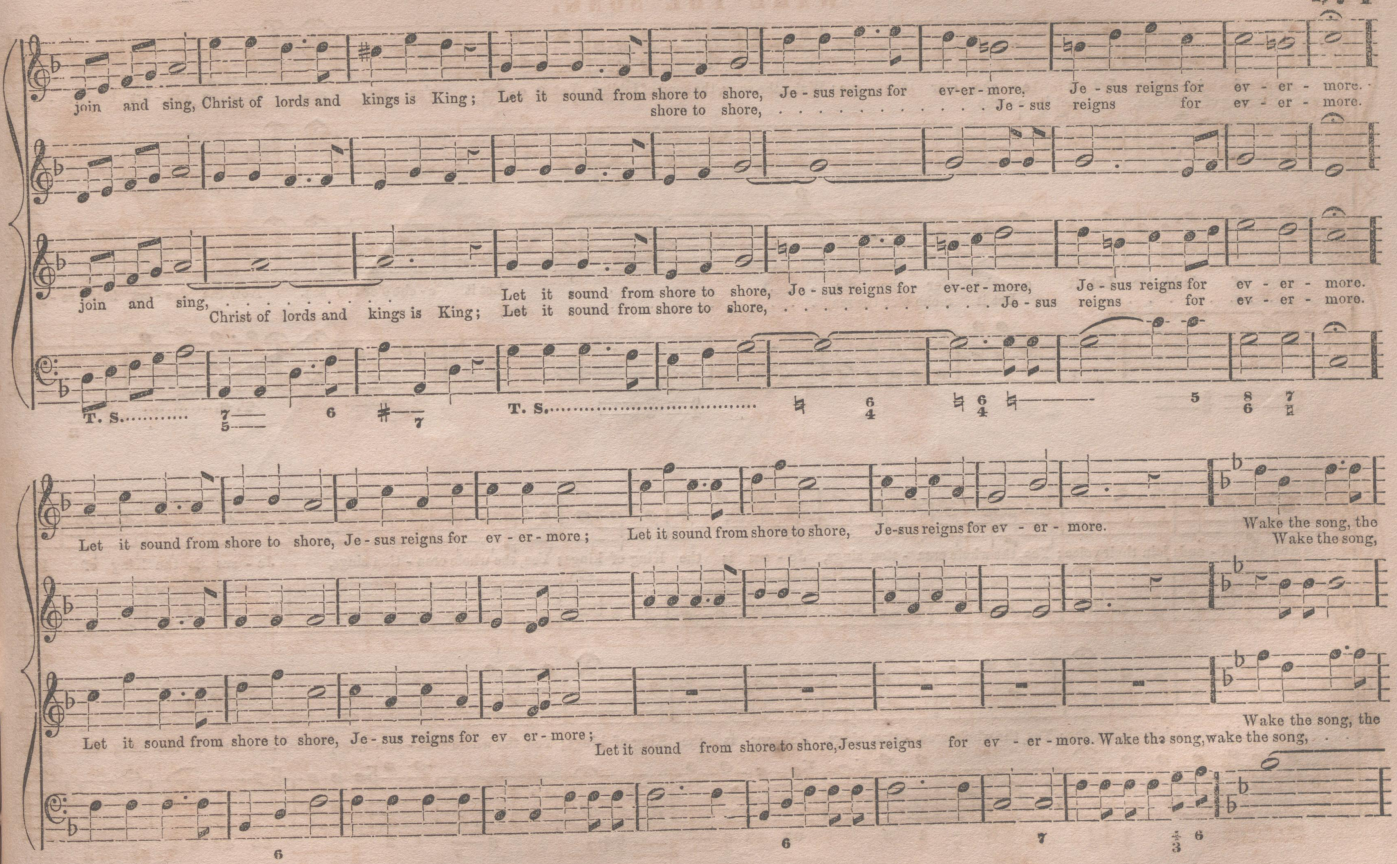


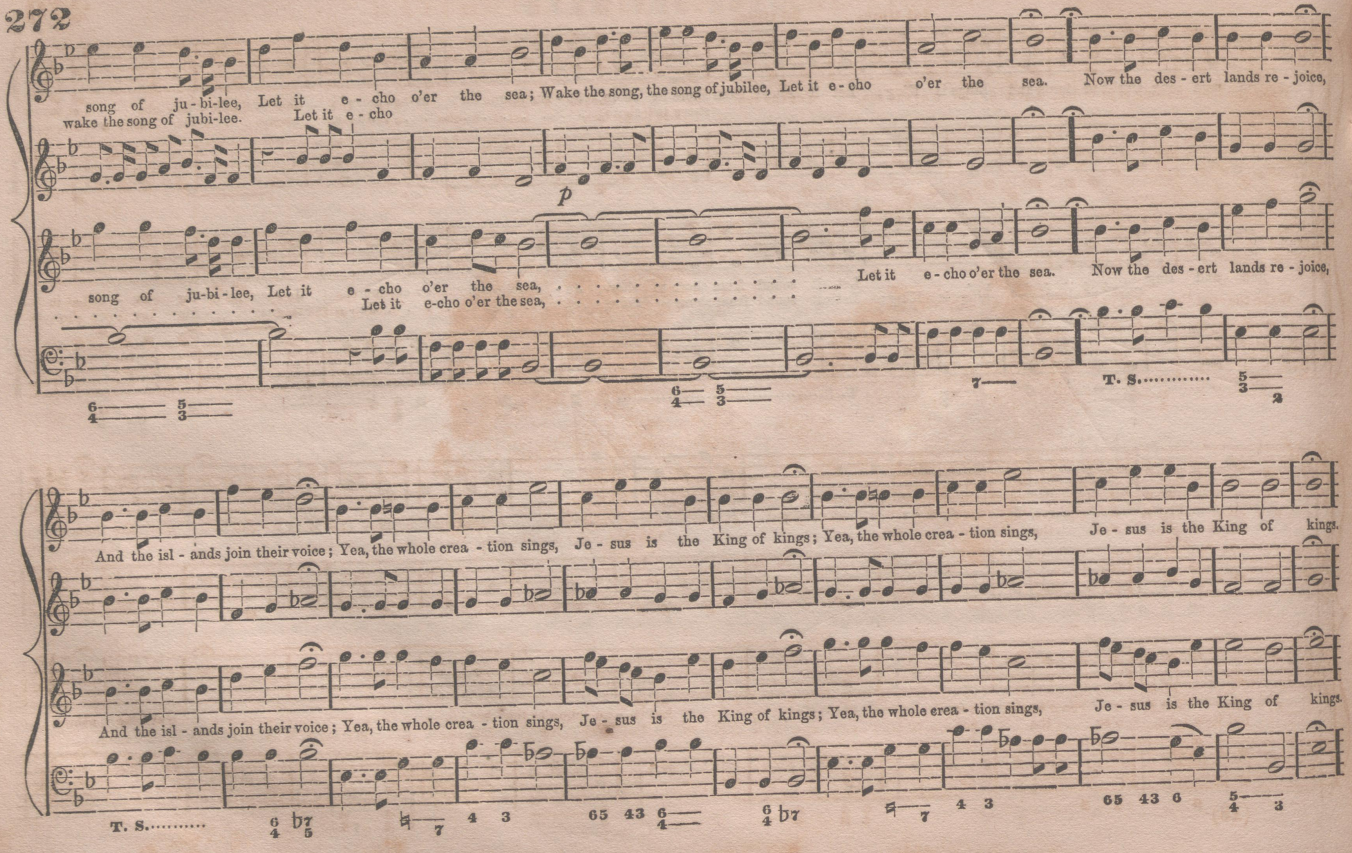

ness a-rise, shall the Sun of Righteous- ness a-rise, with heal - ing in his wings; but un - to you that fear my name, shall the Sun of Righteousness a - rise, with heal-ing
a . . . rise, ...
ness a-rise, shall the Sun of Righteous-ness a-rise, with heal - ing in his wings; but un - to you that fear my name, shall the Sun of Righteousness a - rise, with heal-ing
in his wings; but un - to you that fear my name, shall the Sun of Righteousness a-rise, with heal - ing in his wings, with healing in his wings.
Ritard.
in his wings; but un - to you that fear my name, shall the Sun of Righteousness arise, with heal - ing in his wings. . . . . .
T. S.

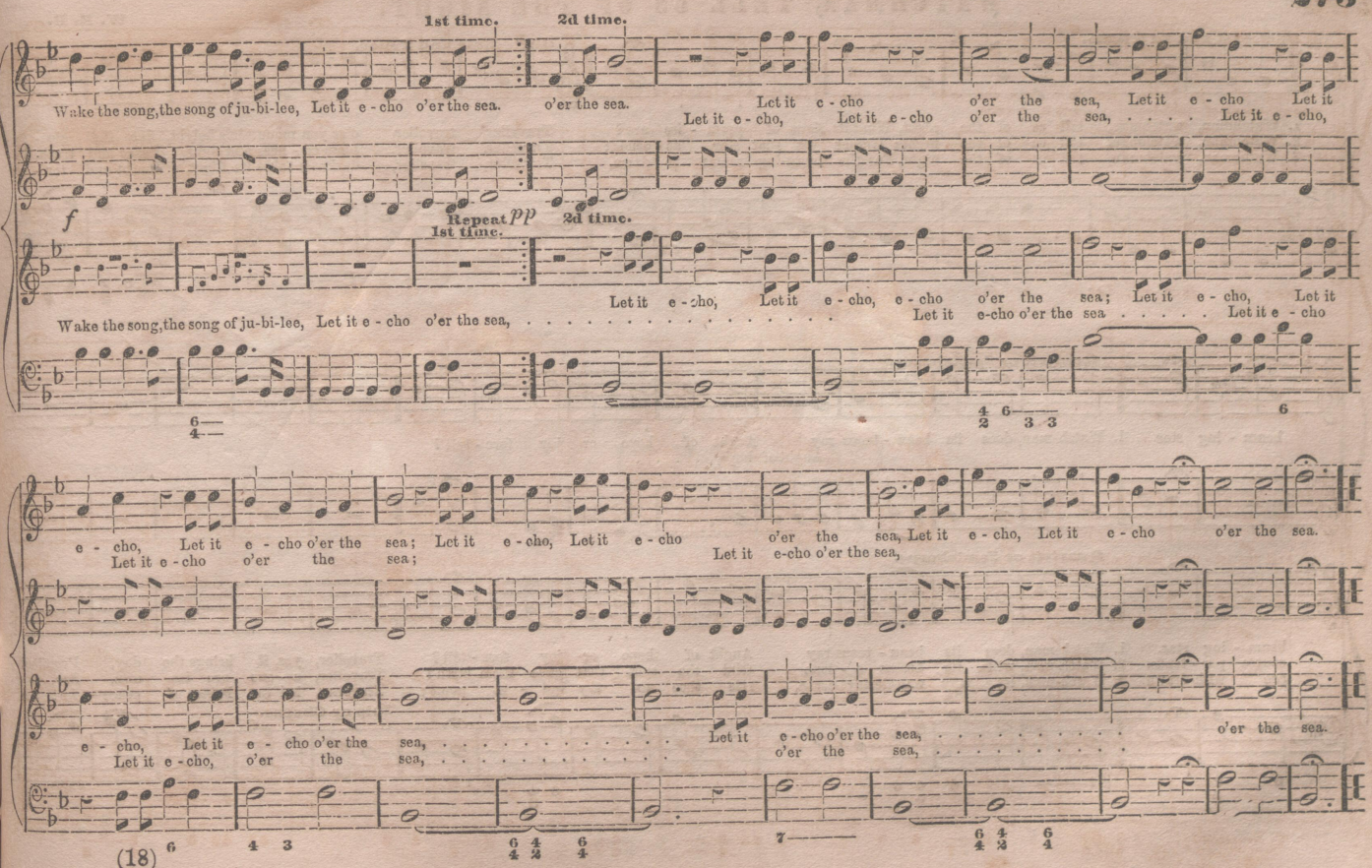
WAKE THE SONG.

W. B. B.



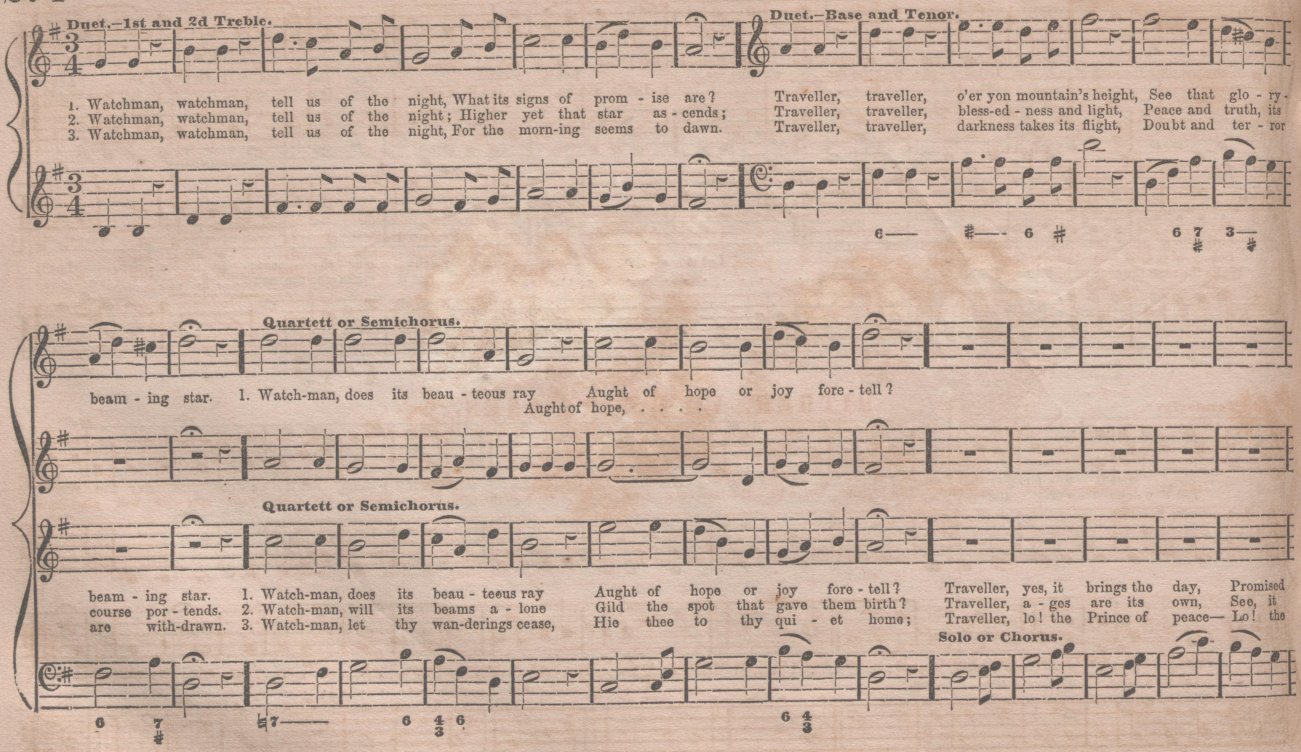

join and sing, Christ of lords and kings is King; Let it sound from shore to shore, Je - sus reigns for ev-er - more, Je - sus reigns for ev - er - more.
shore to shore, ... Je - sus reigns for ev - er - more.
join and sing, ... Christ of lords and kings is King; Let it sound from shore to shore, Je - sus reigns for ev-er - more, Je - sus reigns for ev - er - more.
shore to shore, ... Je - sus reigns for ev - er - more.
T. S.
T. S.
Let it sound from shore to shore, Je - sus reigns for ev - er - more; Let it sound from shore to shore, Je-sus reigns for ev - er - more.
Wake the song, the
Wake the song,
Let it sound from shore to shore, Je - sus reigns for ev er - more;
Let it sound from shore to shore, Jesus reigns for ev - er - more. Wake the song, wake the song,
Wake the song, the


song of ju-bi-lee, Let it e-cho o'er the sea; Wake the song, the song of jubilee, Let it e-cho o'er the sea. Now the des-ert lands re-joice,
wake the song of jubi-lee. Let it e-cho
p
song of ju-bi-lee, Let it e-cho o'er the sea,
Let it e-cho o'er the sea,
Let it e-cho o'er the sea. Now the des-ert lands re-joice,
T. S.
And the isl-ands join their voice; Yea, the whole crea-tion sings, Je-sus is the King of kings; Yea, the whole crea-tion sings, Je-sus is the King of kings.
And the isl-ands join their voice; Yea, the whole crea-tion sings, Je-sus is the King of kings; Yea, the whole crea-tion sings, Je-sus is the King of kings.
T. S.


1st time.
2d time.
Wake the song, the song of ju-bi-lee, Let it e - cho o'er the sea.
o'er the sea.
Let it e - cho o'er the sea, Let it e - cho Let it
Let it e - cho, Let it e - cho o'er the sea, Let it e - cho,
f
Repeat pp
1st time.
2d time.
Let it e - cho, Let it e - cho, e - cho o'er the sea; Let it e - cho, Let it
Wake the song, the song of ju-bi-lee, Let it e - cho o'er the sea,
Let it e-cho o'er the sea Let it e - cho
e - cho, Let it e - cho o'er the sea; Let it e - cho, Let it e - cho
Let it e - cho o'er the sea;
o'er the sea, Let it e - cho, Let it e - cho o'er the sea.
Let it e-cho o'er the sea,
e - cho, Let it e - cho o'er the sea,
Let it e - cho, o'er the sea,
Let it e-cho o'er the sea,
o'er the sea,
o'er the sea.

WATCHMAN, TELL US OF THE NIGHT.

W. B. B.



Chorus.

1. Traveller, yes; it brings the day, Promised day of Is - ra - el, Promised day of Is - - - - ra el. . . .

Chorus.

day of Is - ra - el. Traveller, yes; it brings the day, Promised day of Is - ra - el, Promised day of Is - - - - ra - el. . . .
bursts o'er all the earth. Traveller, a - ges are its own, See, it bursts o'er all the earth, See, it bursts o'er all . . . . the earth. . .
Son of God is come; Traveller, lo! the Prince of peace, Lo! the Son of God is come, Lo! the Son of God . . . . is come! . .

HITHER, YE WEARY ONES.

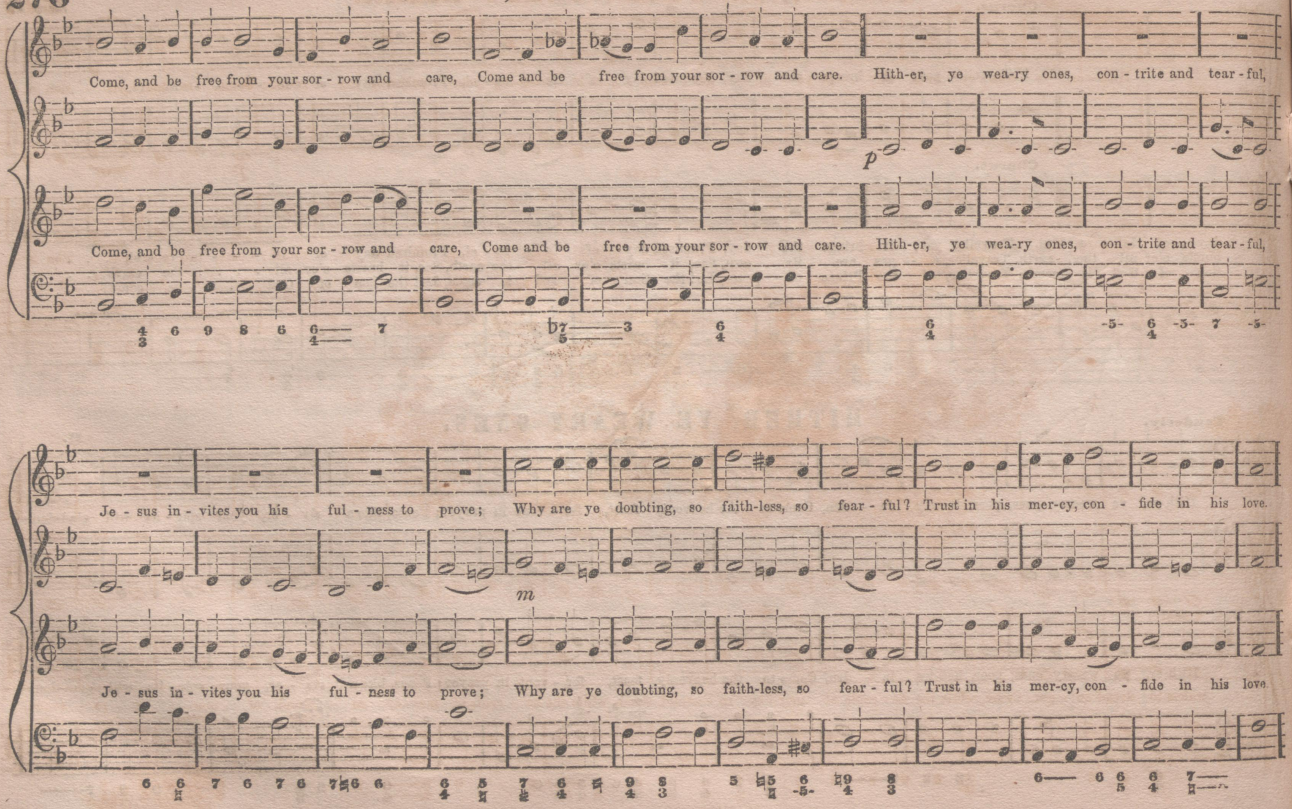
H.

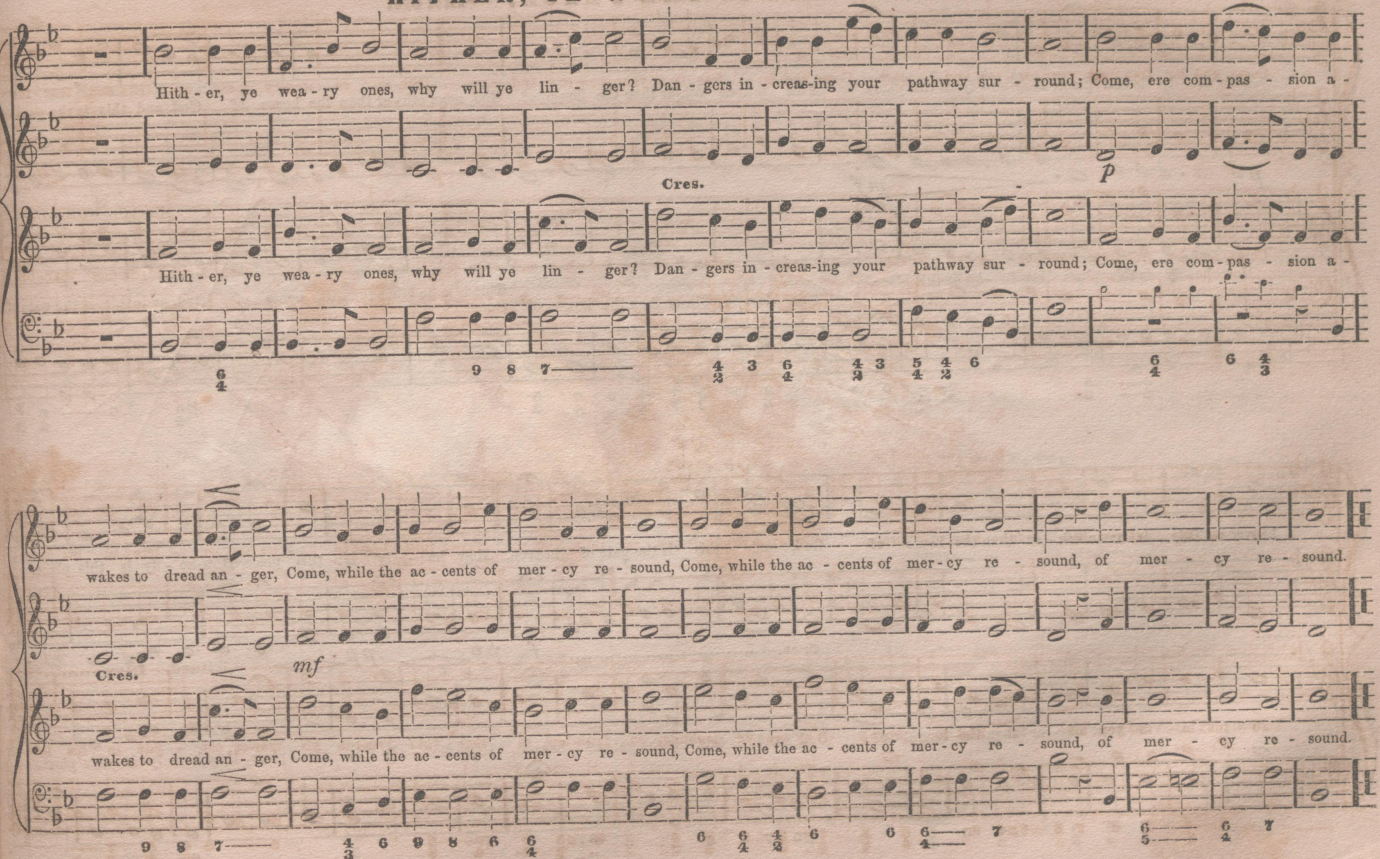
Tenderly.

Hith-er, ye wea-ry ones, poor, hea-vy la - den, Come to the heavenly feast, fer - vent in prayer; Peace, like a riv - er, your spir - its will glad-den—

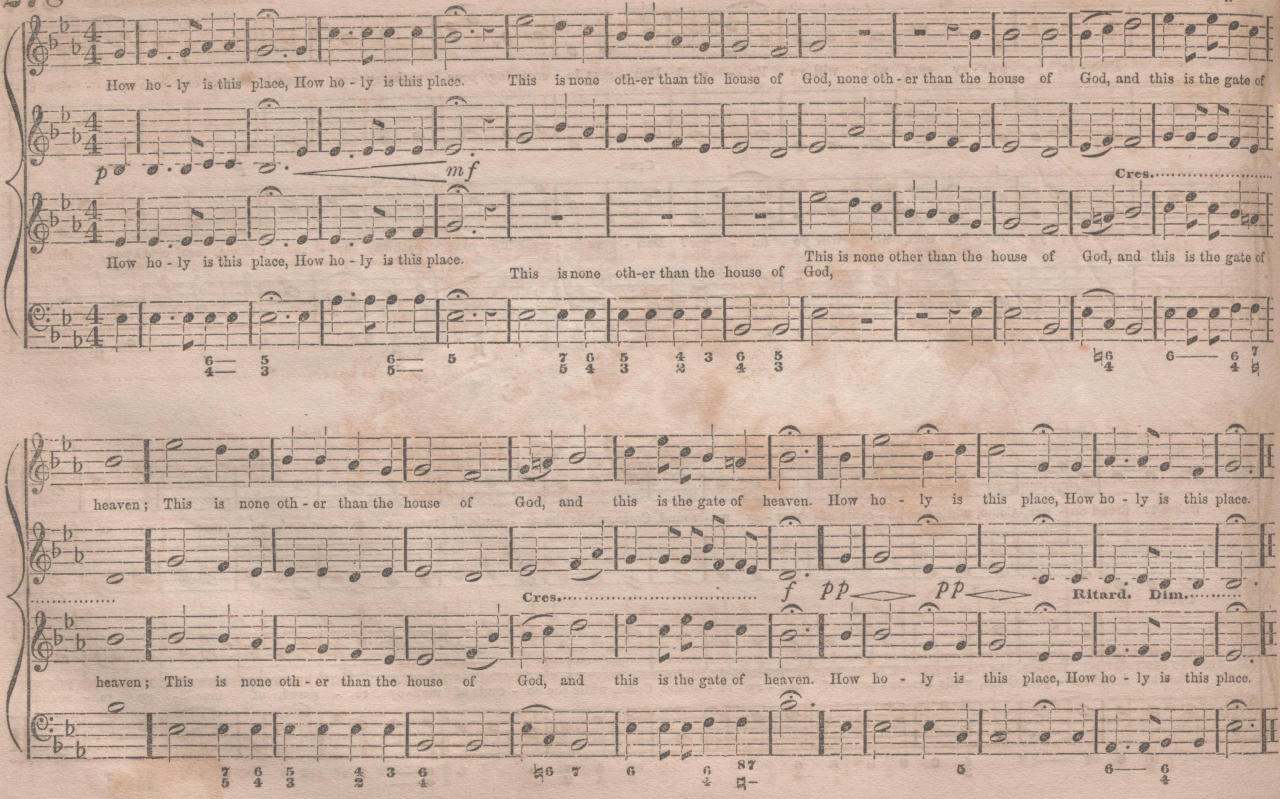
Hith-er, ye wea-ry ones, poor, hea-vy la - den, Come to the heavenly feast, fer - vent in prayer; Peace, like a riv - er, your spir - its will glad-den—

"HITHER, YE WEARY ONES"—Continued.



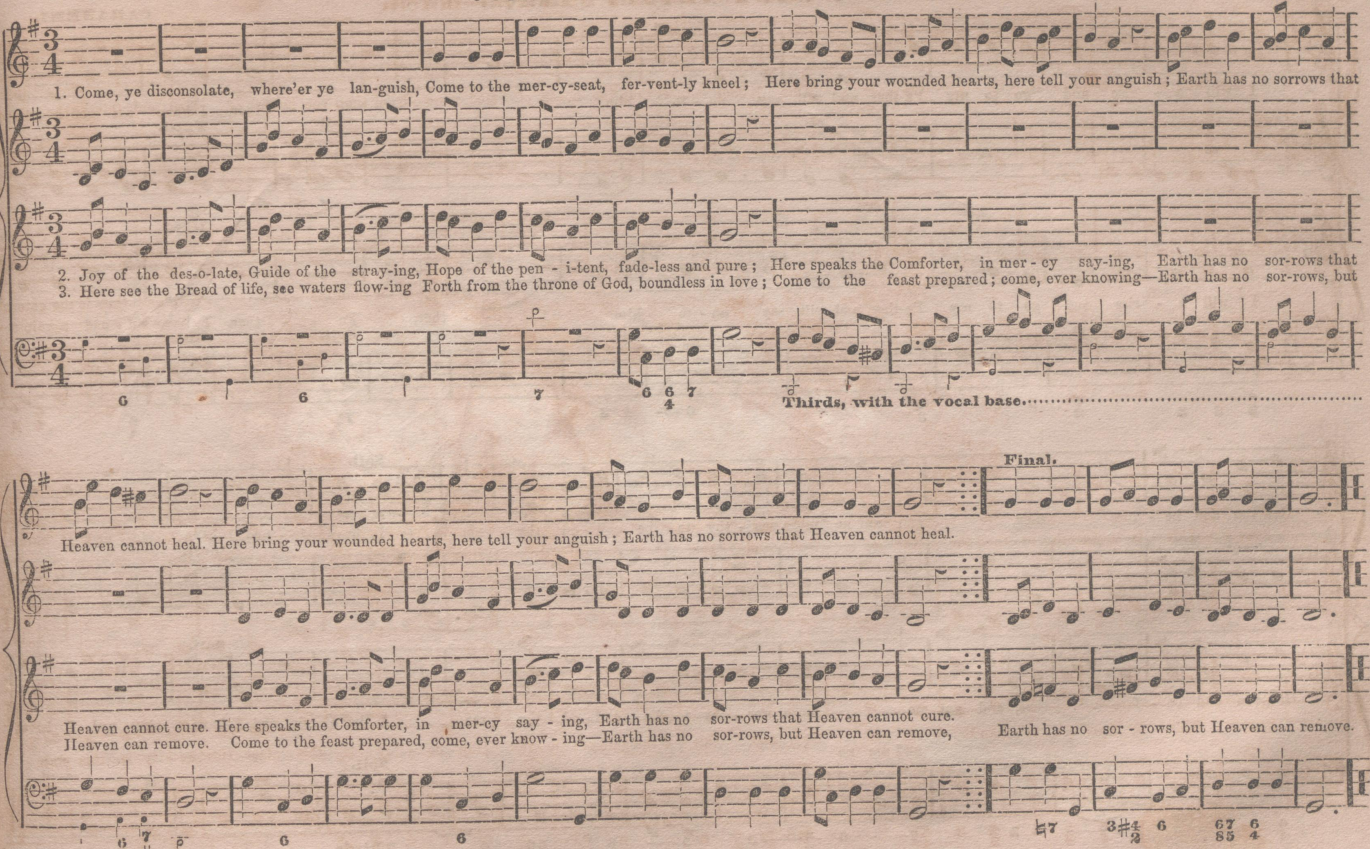

Hith - er, ye wea - ry ones, why will ye lin - ger? Dan - gers in - creas-ing your pathway sur - round; Come, ere com - pas - sion a -
Cres.
p
Hith - er, ye wea - ry ones, why will ye lin - ger? Dan - gers in - creas-ing your pathway sur - round; Come, ere com - pas - sion a -
wakes to dread an - ger, Come, while the ac - cents of mer - cy re - sound, Come, while the ac - cents of mer - cy re - sound, of mer - cy re - sound.
Cres.
mf
wakes to dread an - ger, Come, while the ac - cents of mer - cy re - sound, Come, while the ac - cents of mer - cy re - sound, of mer - cy re - sound.

"HOW HOLY IS THE PLACE."—Introit.



"COME YE DISCONSOLATE."

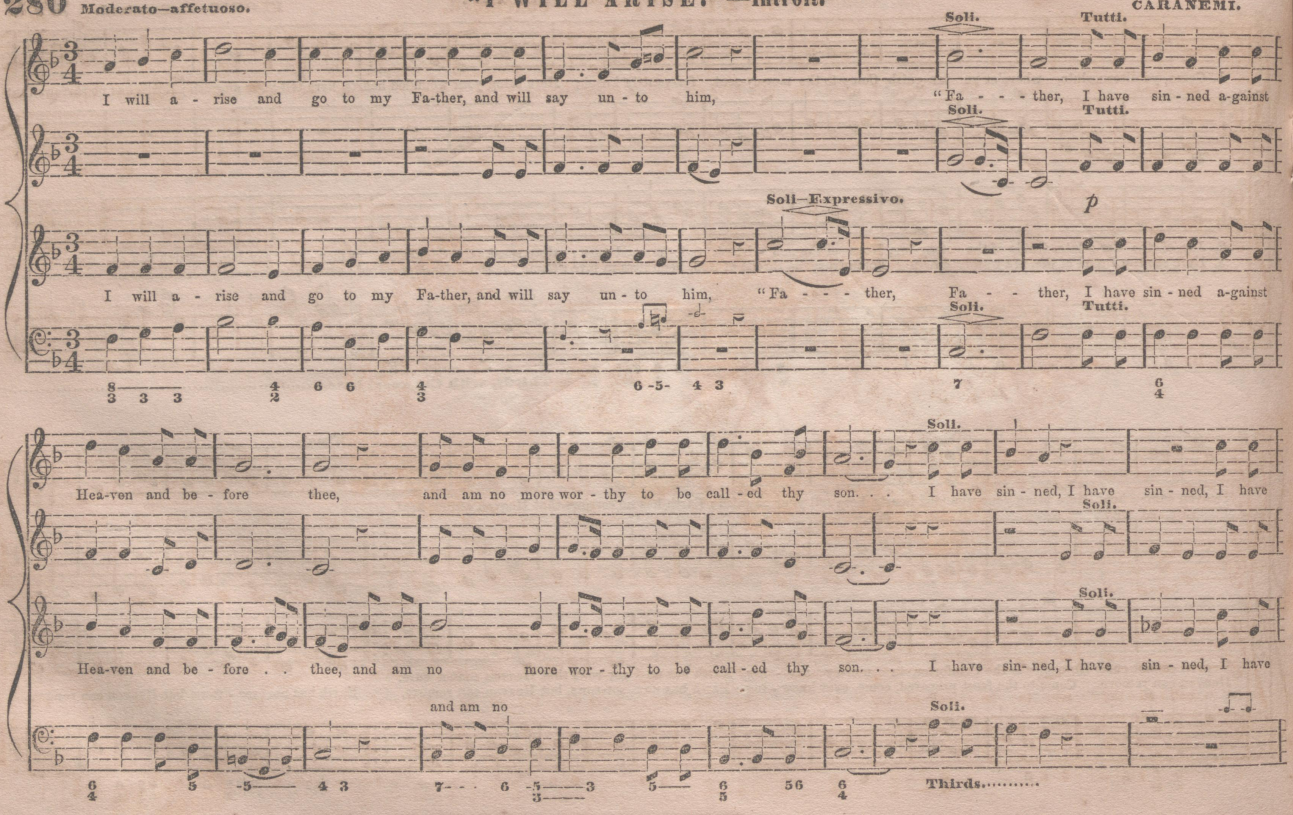
FLORIO—Modernized.

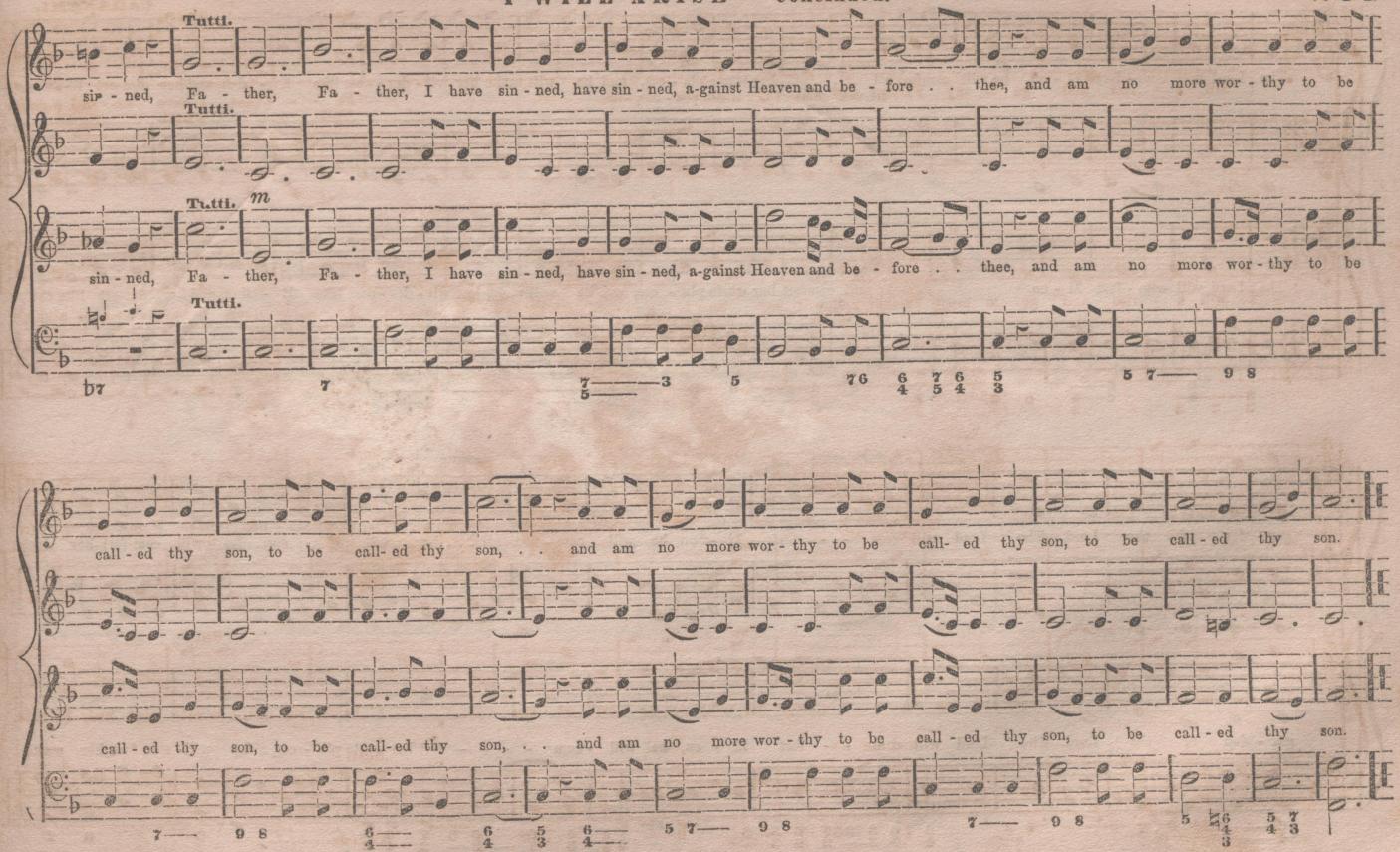


Moderato—affetuoso.

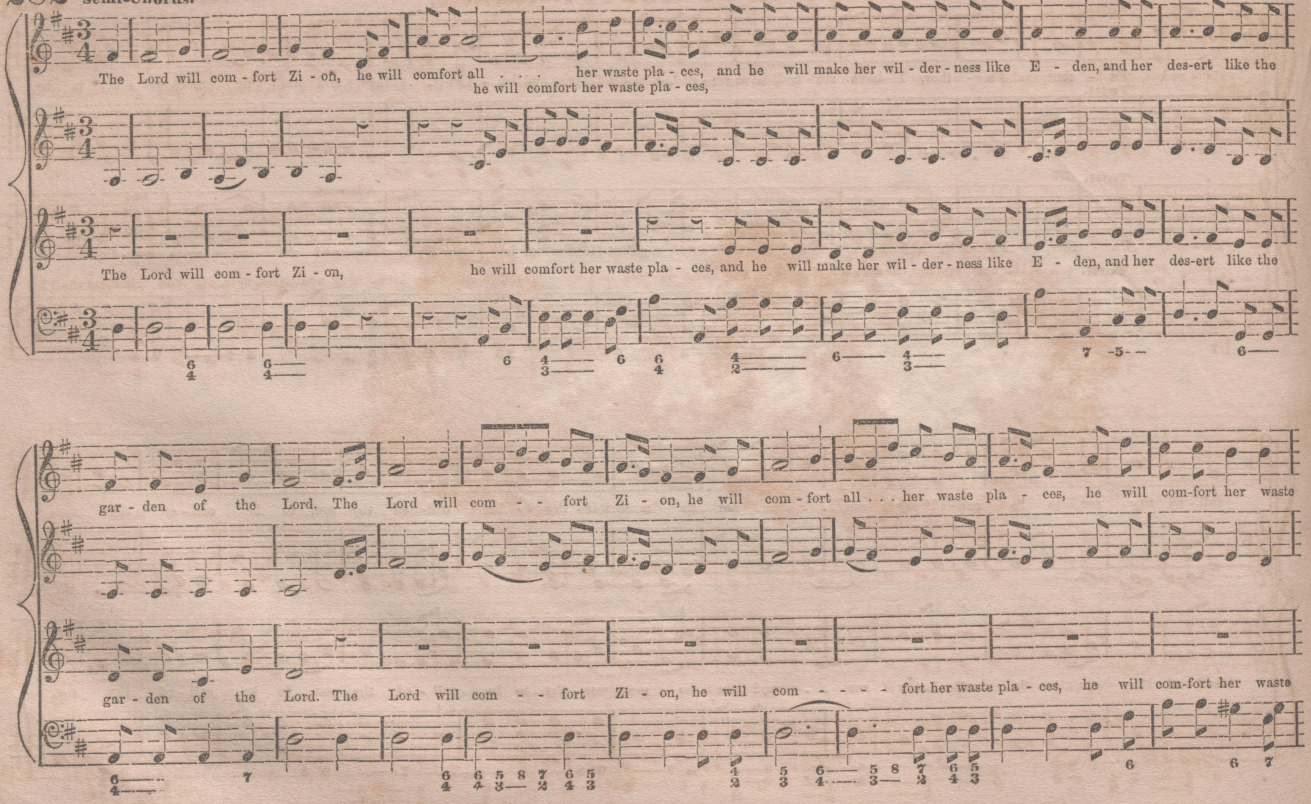
"I WILL ARISE."—Introit.

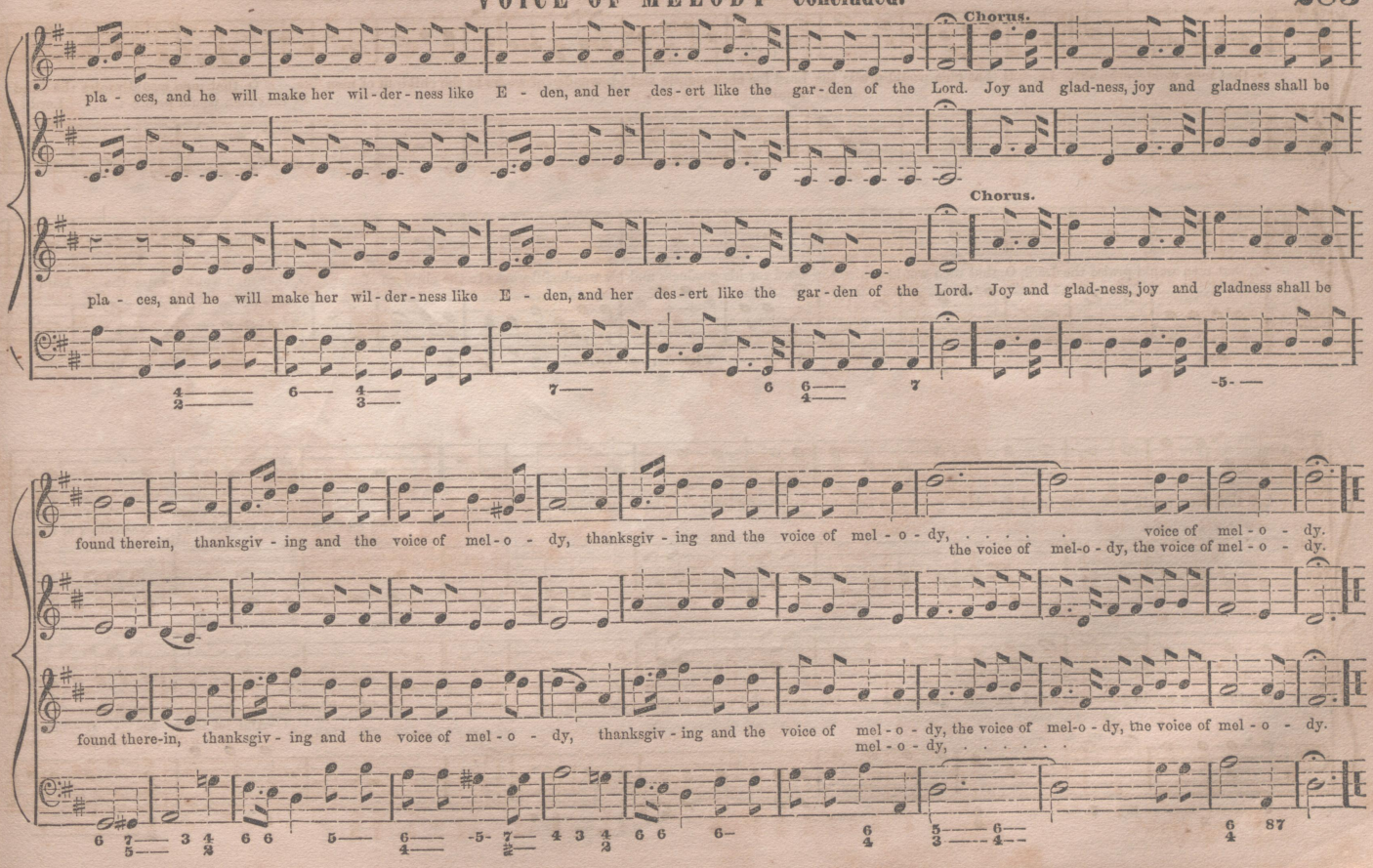
CARANEMI.




Tutti.
sin - ned, Fa - ther, Fa - ther, I have sin - ned, have sin - ned, a-gainst Heaven and be - fore . . thee, and am no more wor - thy to be
Tutti.
Tutti.
m
sin - ned, Fa - ther, Fa - ther, I have sin - ned, have sin - ned, a-gainst Heaven and be - fore . . thee, and am no more wor - thy to be
Tutti.
call - ed thy son, to be call- ed thy son, . . and am no more wor - thy to be call- ed thy son, to be call - ed thy son.
call - ed thy son, to be call- ed thy son, . . and am no more wor - thy to be call - ed thy son, to be call - ed thy son.

Semi-Chorus.


The Lord will com - fort Zi - on, he will comfort all . . . her waste pla - ces, and he will make her wil - der - ness like E - den, and her des-ert like the
he will comfort her waste pla - ces,
The Lord will com - fort Zi - on, he will comfort her waste pla - ces, and he will make her wil - der - ness like E - den, and her des-ert like the
gar - den of the Lord. The Lord will com - - fort Zi - on, he will com - fort all . . . her waste pla - ces, he will com-fort her waste
gar - den of the Lord. The Lord will com - - fort Zi - on, he will com - - - - fort her waste pla - ces, he will com-fort her waste


Chorus.
pla - ces, and he will make her wil - der - ness like E - den, and her des - ert like the gar - den of the Lord. Joy and glad-ness, joy and gladness shall be
Chorus.
pla - ces, and he will make her wil - der - ness like E - den, and her des - ert like the gar - den of the Lord. Joy and glad-ness, joy and gladness shall be
found therein, thanksgiv - ing and the voice of mel - o - dy, thanksgiv - ing and the voice of mel - o - dy, ... voice of mel - o - dy.
the voice of mel-o - dy, the voice of mel - o - dy.
found there-in, thanksgiv - ing and the voice of mel - o - dy, thanksgiv - ing and the voice of mel - o - dy, the voice of mel-o - dy, the voice of mel - o - dy.
mel - o - dy, ...

Allegro moderato.

"O THAT MEN WOULD PRAISE THE LORD."—Anthem.

*

O, that men would praise the Lord, O that men would praise the Lord for his goodness and his wonderful works to the children of men. O, that men would praise the Lord!
O, that men would praise the Lord!

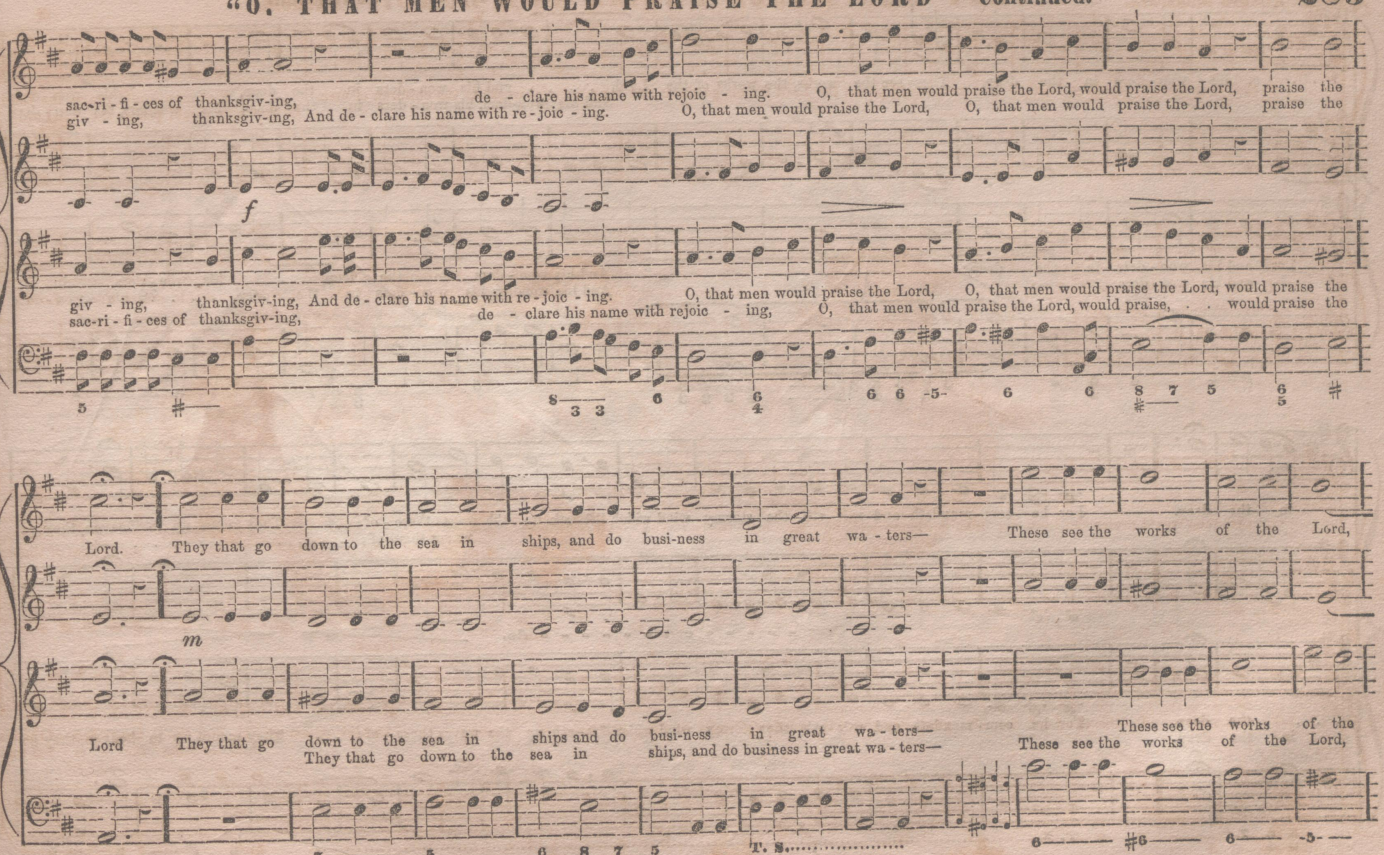
O, that men would praise the Lord, O, that men would praise the Lord for his goodness and his wonderful works to the children of men. O, that men would praise the Lord!

Thirds.....

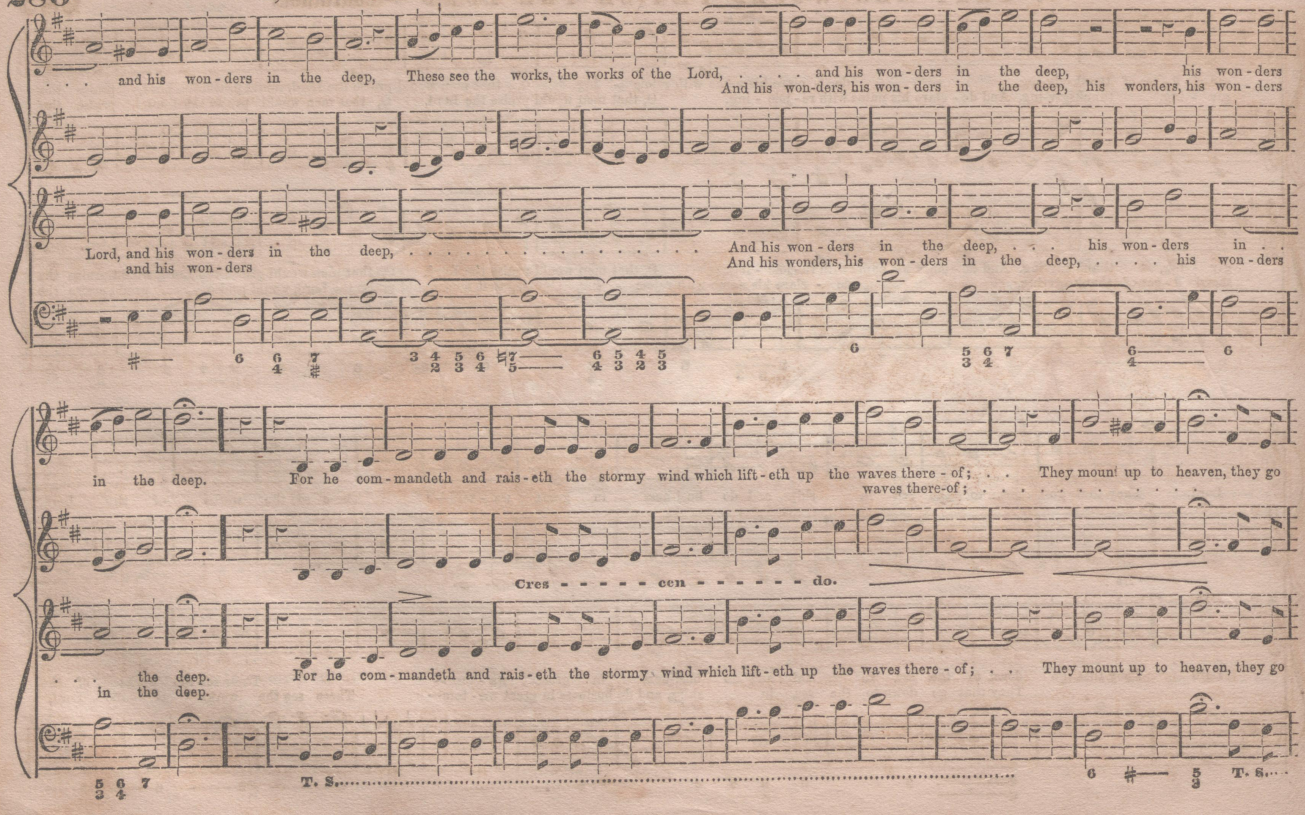
O, that men would praise the Lord for his good-ness and his wonderful works to the chil-dren of men; And let them sac - ri - fice the
And let them sac-ri-fice the sac-ri-fices of thanks-

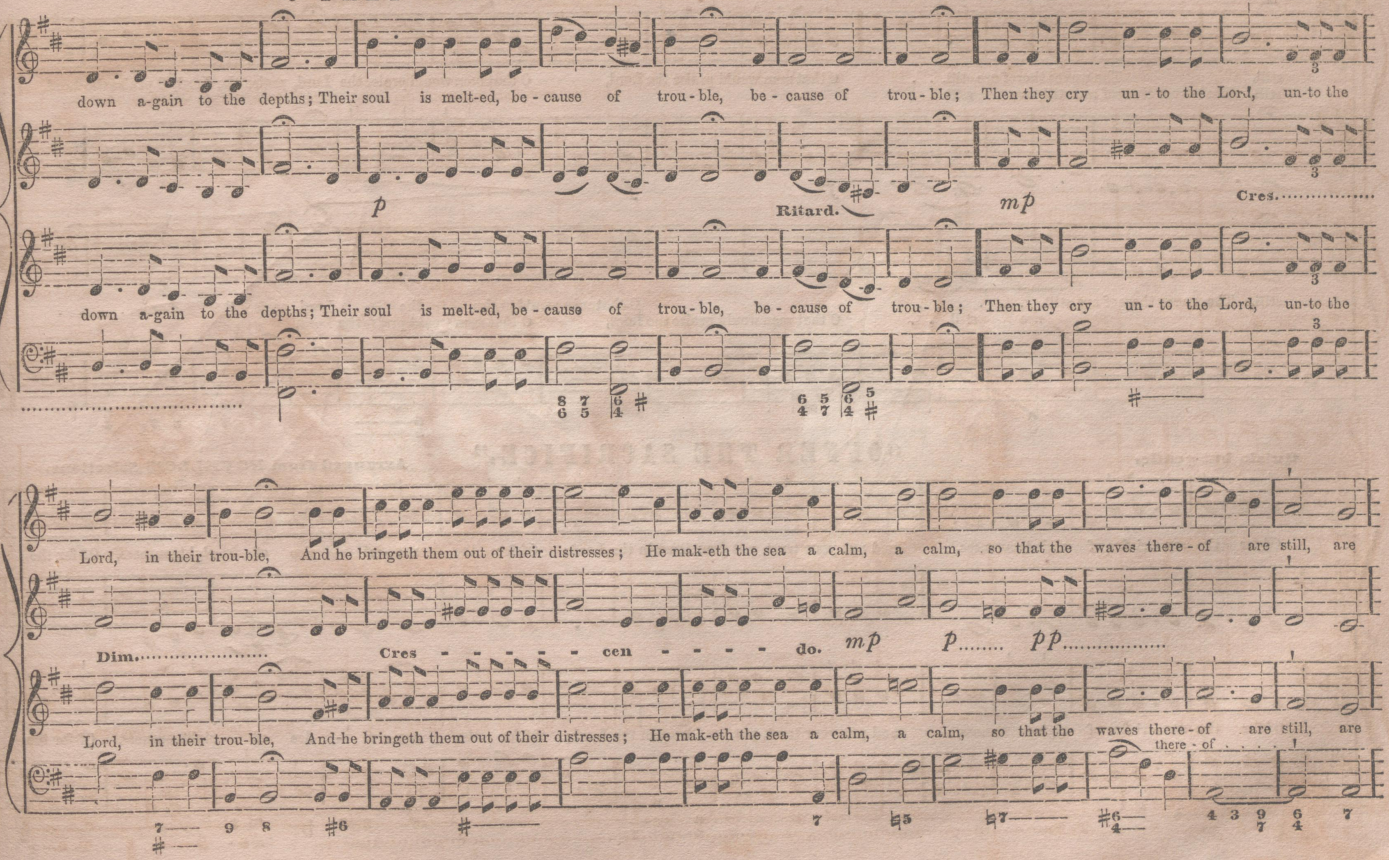
Cres.

O, that men would praise the Lord for his good-ness and his wonderful works to the chil-dren of men; And let them sac-ri-fice the sac-ri-fices of thanks-
And let them sac - ri - fice the

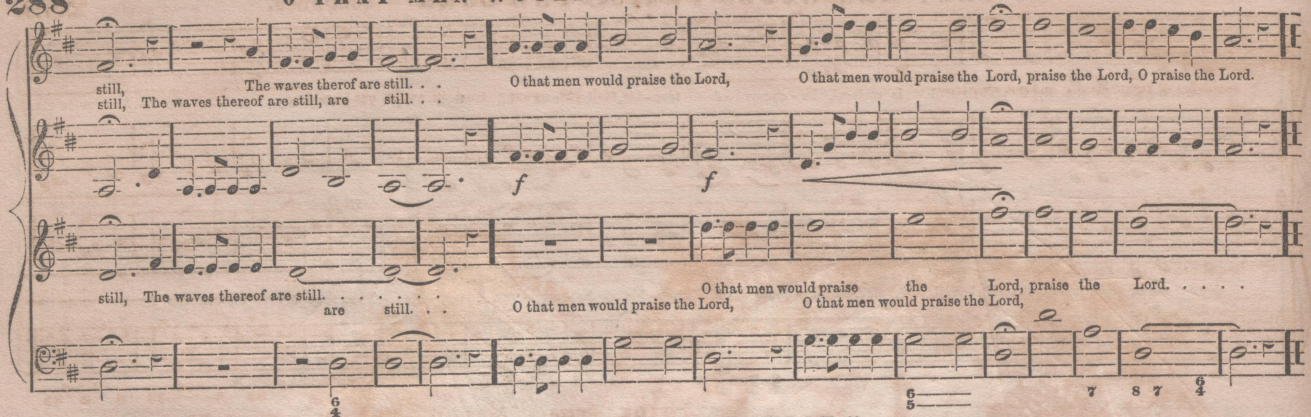

sac-ri-fi-ces of thanksgiv-ing, de-clare his name with rejoic-ing. O, that men would praise the Lord, would praise the Lord, praise the
giv-ing, thanksgiv-ing, And de-clare his name with re-joic-ing. O, that men would praise the Lord, O, that men would praise the Lord, praise the
f
giv-ing, thanksgiv-ing, And de-clare his name with re-joic-ing. O, that men would praise the Lord, O, that men would praise the Lord, would praise the
sac-ri-fi-ces of thanksgiv-ing, de-clare his name with rejoic-ing, O, that men would praise the Lord, would praise, would praise the
Lord. They that go down to the sea in ships, and do busi-ness in great wa-ters— These see the works of the Lord,
m
Lord They that go down to the sea in ships and do busi-ness in great wa-ters— These see the works of the
They that go down to the sea in ships, and do business in great wa-ters— These see the works of the Lord,
T. S.

"O, THAT MEN WOULD PRAISE THE LORD"—Continued.



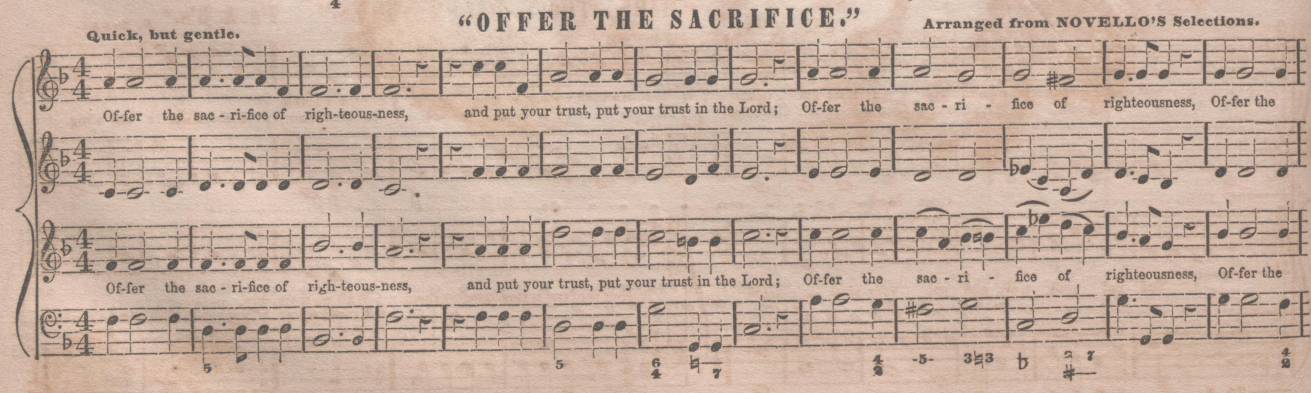

down a-gain to the depths; Their soul is melt-ed, be - cause of trou - ble, be - cause of trou - ble; Then they cry un - to the Lord, un-to the
p
Ritard.
mp
Cres.
down a-gain to the depths; Their soul is melt-ed, be - cause of trou - ble, be - cause of trou - ble; Then they cry un - to the Lord, un-to the
Lord, in their trou-ble, And he bringeth them out of their distresses; He mak-eth the sea a calm, a calm, so that the waves there - of are still, are
Dim.
Cres - - - - - cen - - - - do.
mp
p
pp
Lord, in their trou-ble, And he bringeth them out of their distresses; He mak-eth the sea a calm, a calm, so that the waves there - of are still, are
there - of

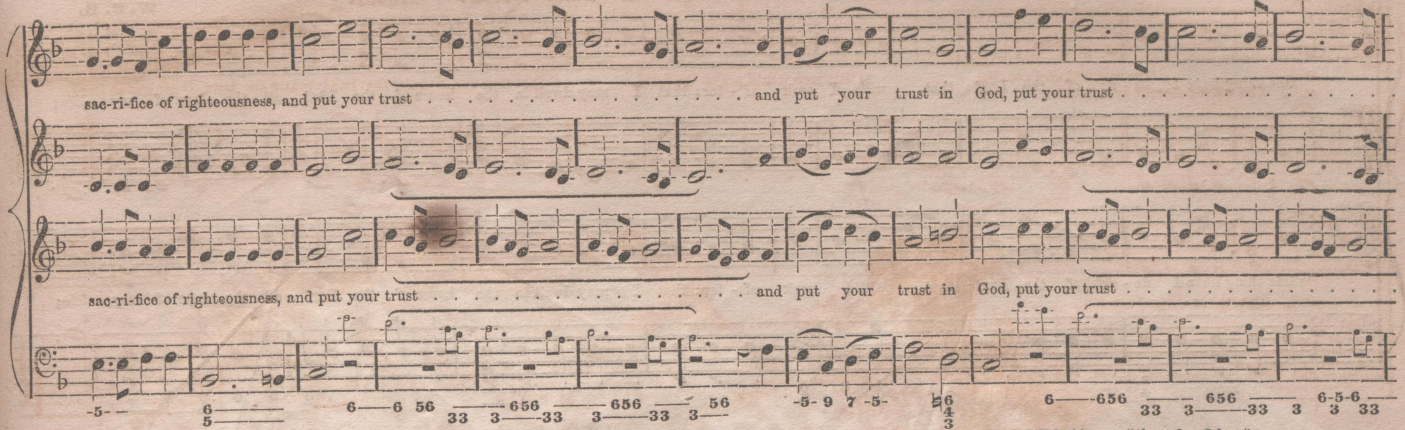
"O THAT MEN WOULD PRAISE THE LORD"—Concluded.



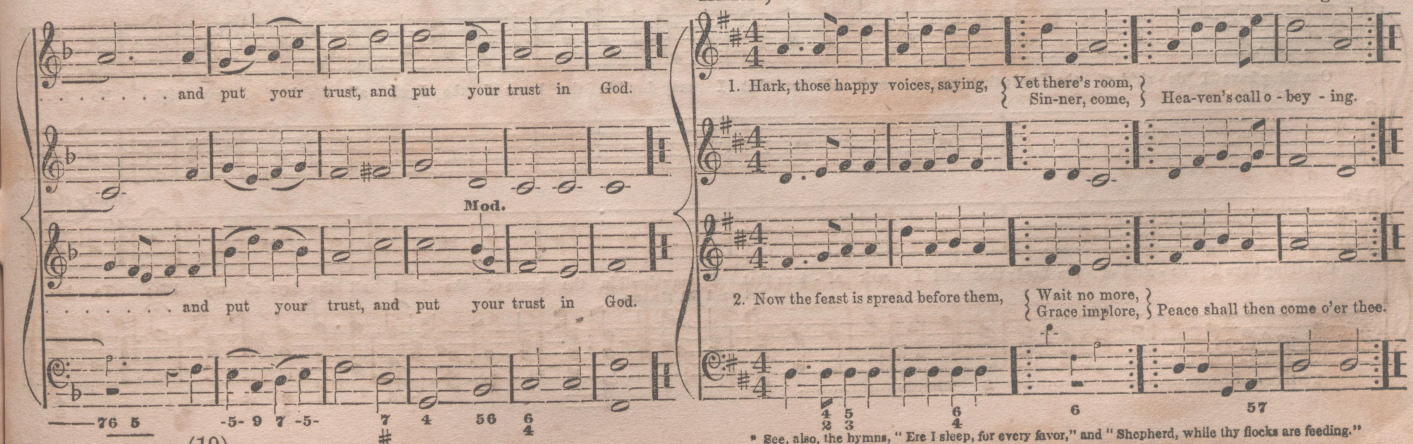
"OFFER THE SACRIFICE."

Arranged from NOVELLO'S Selections.



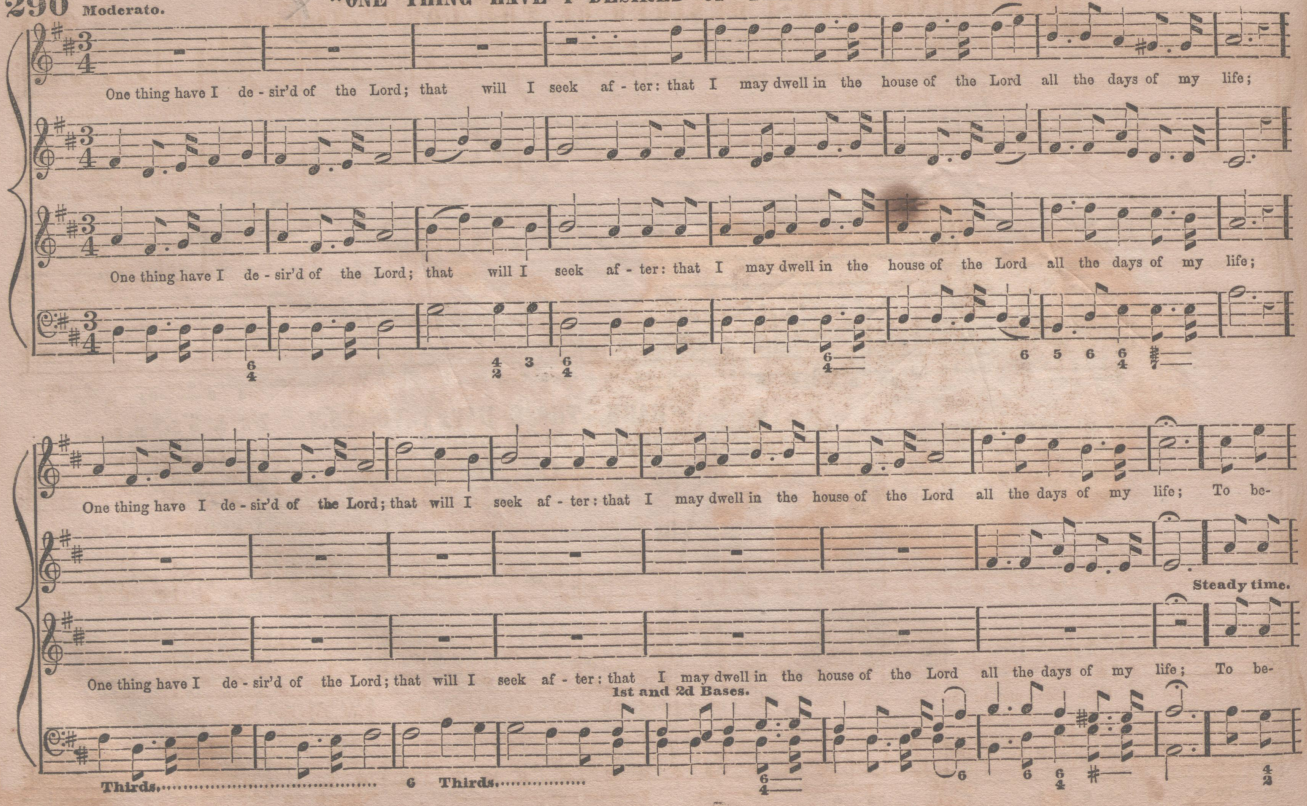


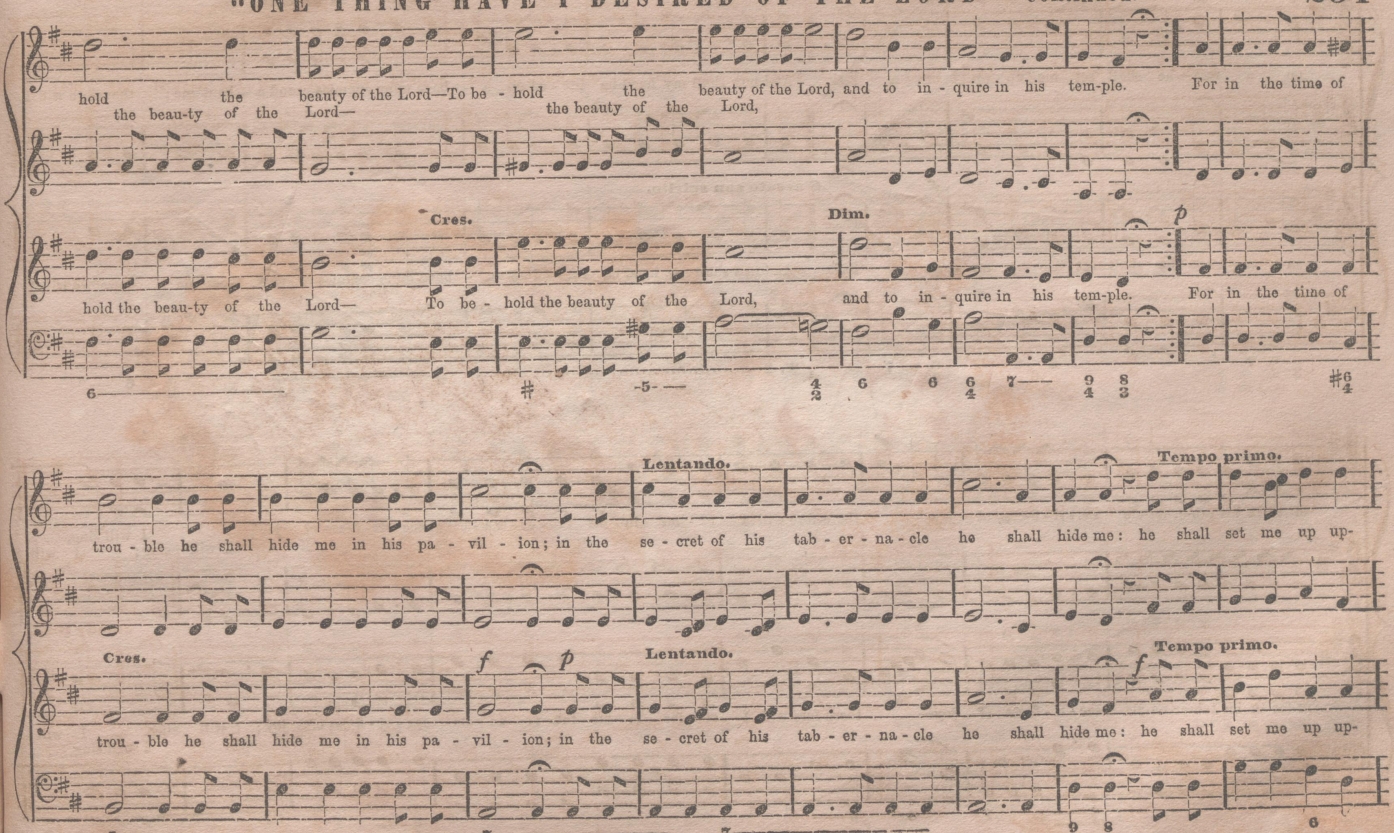
"HARK, THOSE HAPPY VOICES." 7's & 3's.* S. Songs.



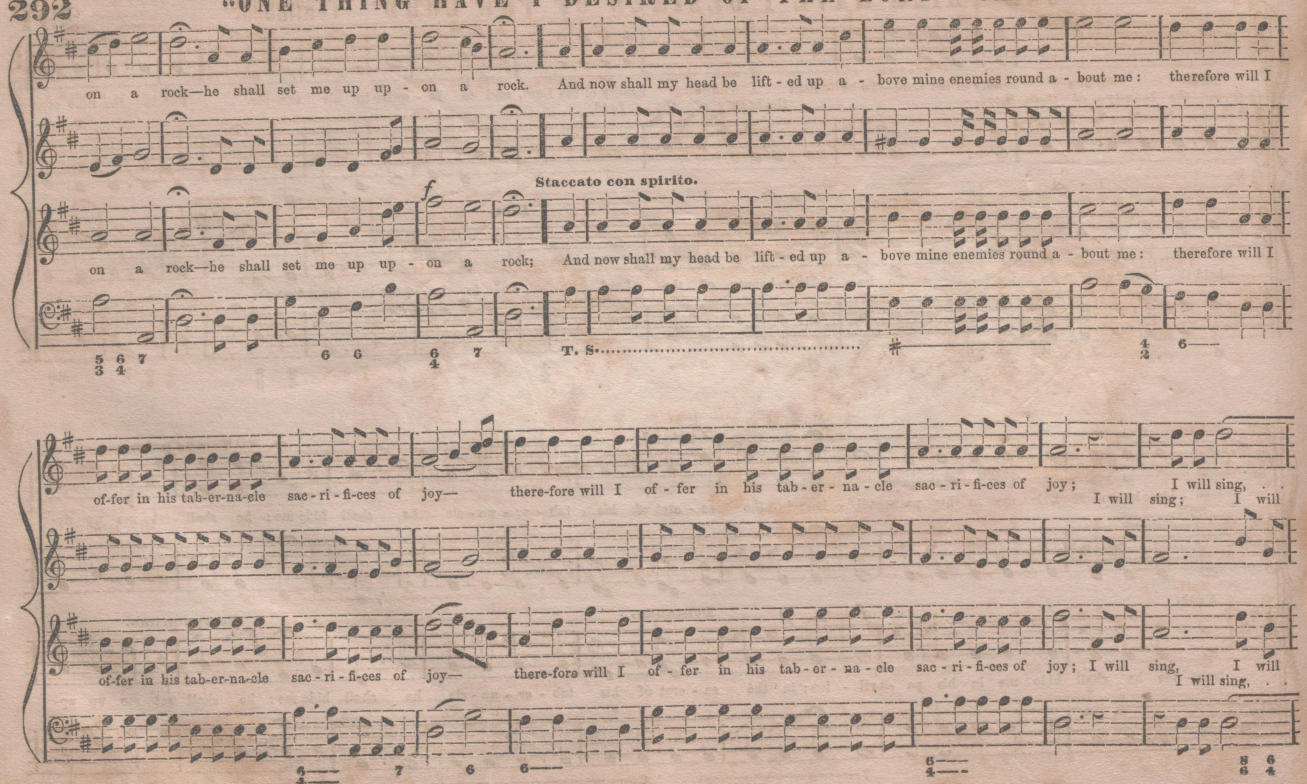
* See, also, the hymns, "Ere I sleep, for every favor," and "Shepherd, while thy flocks are feeding."

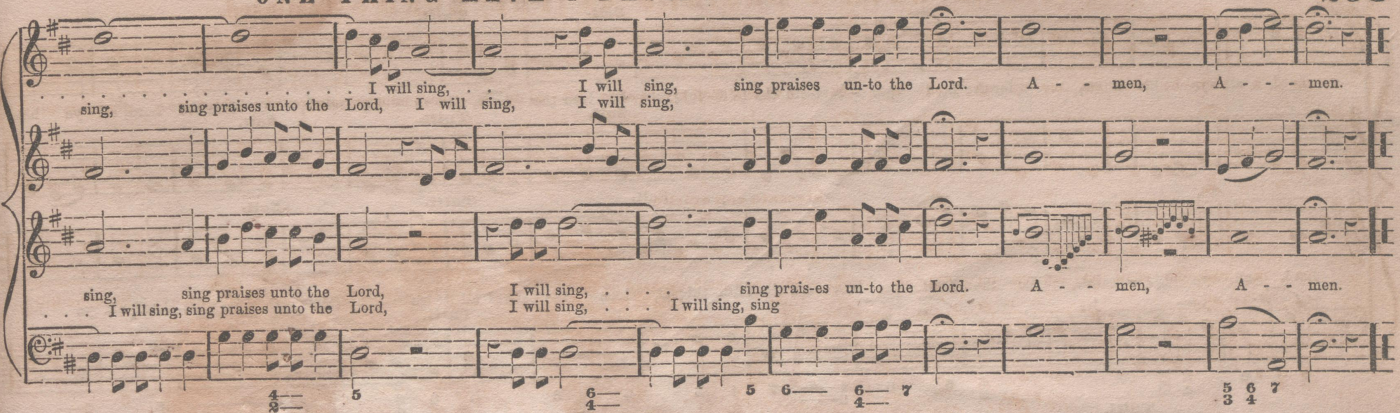
290 Moderato. **"ONE THING HAVE I DESIRED OF THE LORD."—Motet.** W. B. B.




hold the beauty of the Lord—To be - hold the beauty of the Lord, and to in - quire in his tem-ple. For in the time of
the beau-ty of the Lord— the beauty of the Lord,
Cres.
Dim.
p
hold the beau-ty of the Lord— To be - hold the beauty of the Lord, and to in - quire in his tem-ple. For in the time of
Lentando.
Tempo primo.
trou - ble he shall hide me in his pa - vil - ion; in the se - cret of his tab - er - na - cle he shall hide me: he shall set me up up-
Cres.
f
p
Lentando.
f
Tempo primo.
trou - ble he shall hide me in his pa - vil - ion; in the se - cret of his tab - er - na - cle he shall hide me: he shall set me up up-

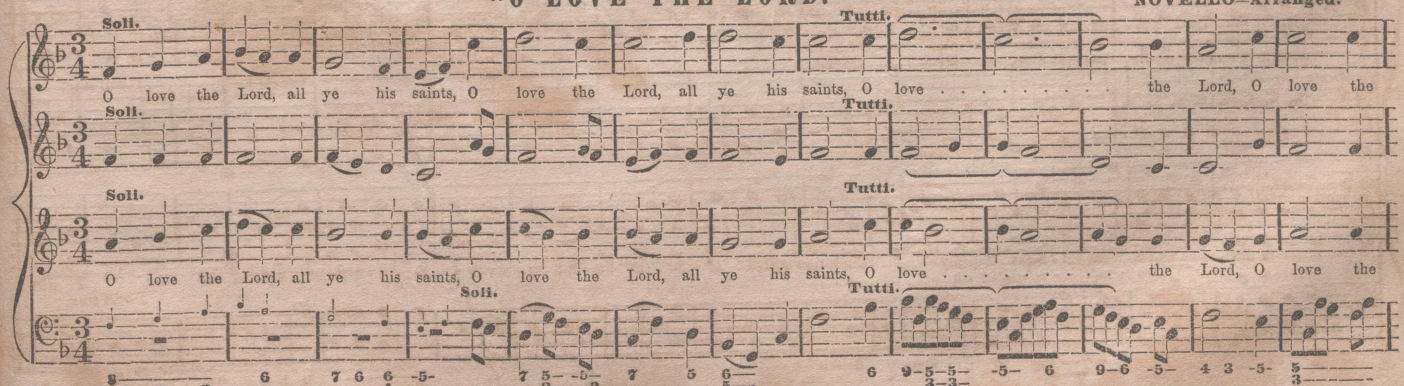
"ONE THING HAVE I DESIRED OF THE LORD"—Continued.



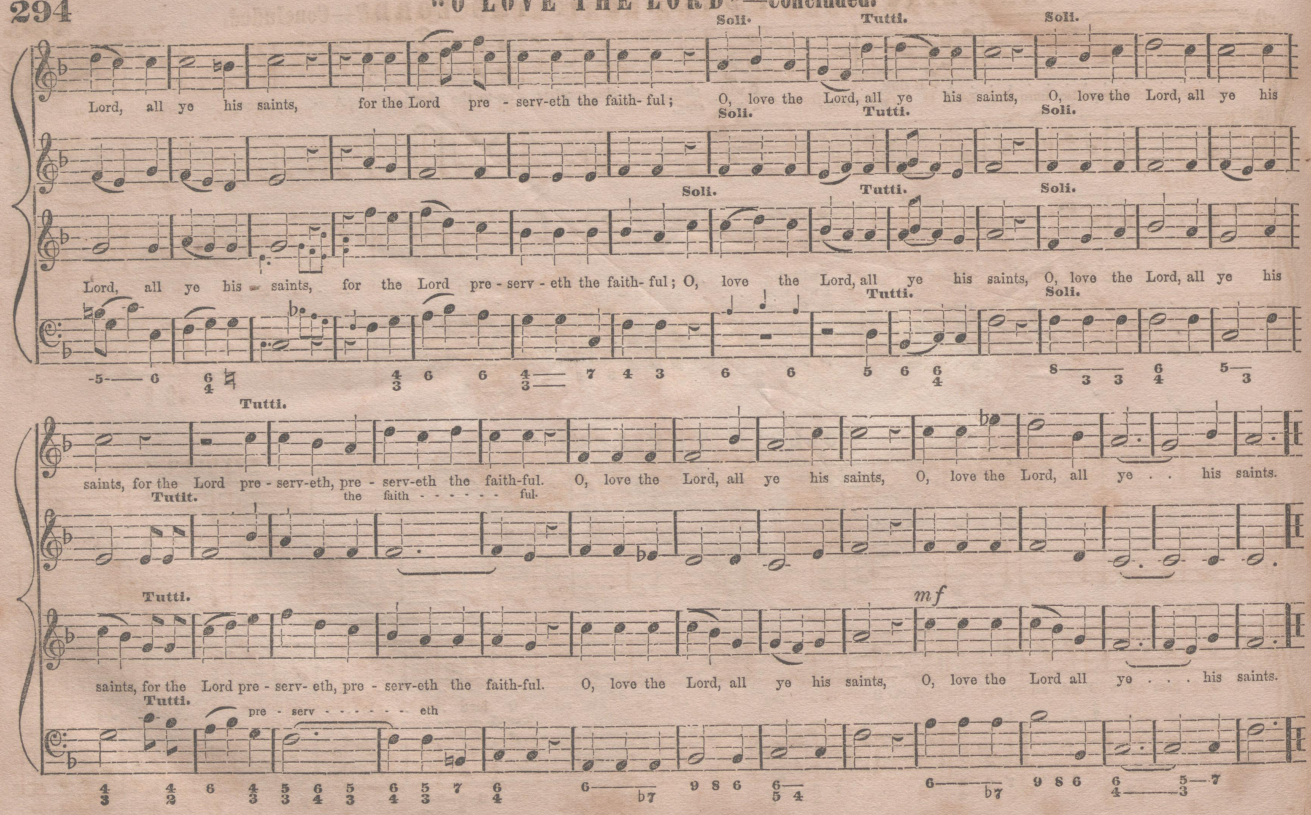


"O LOVE THE LORD."

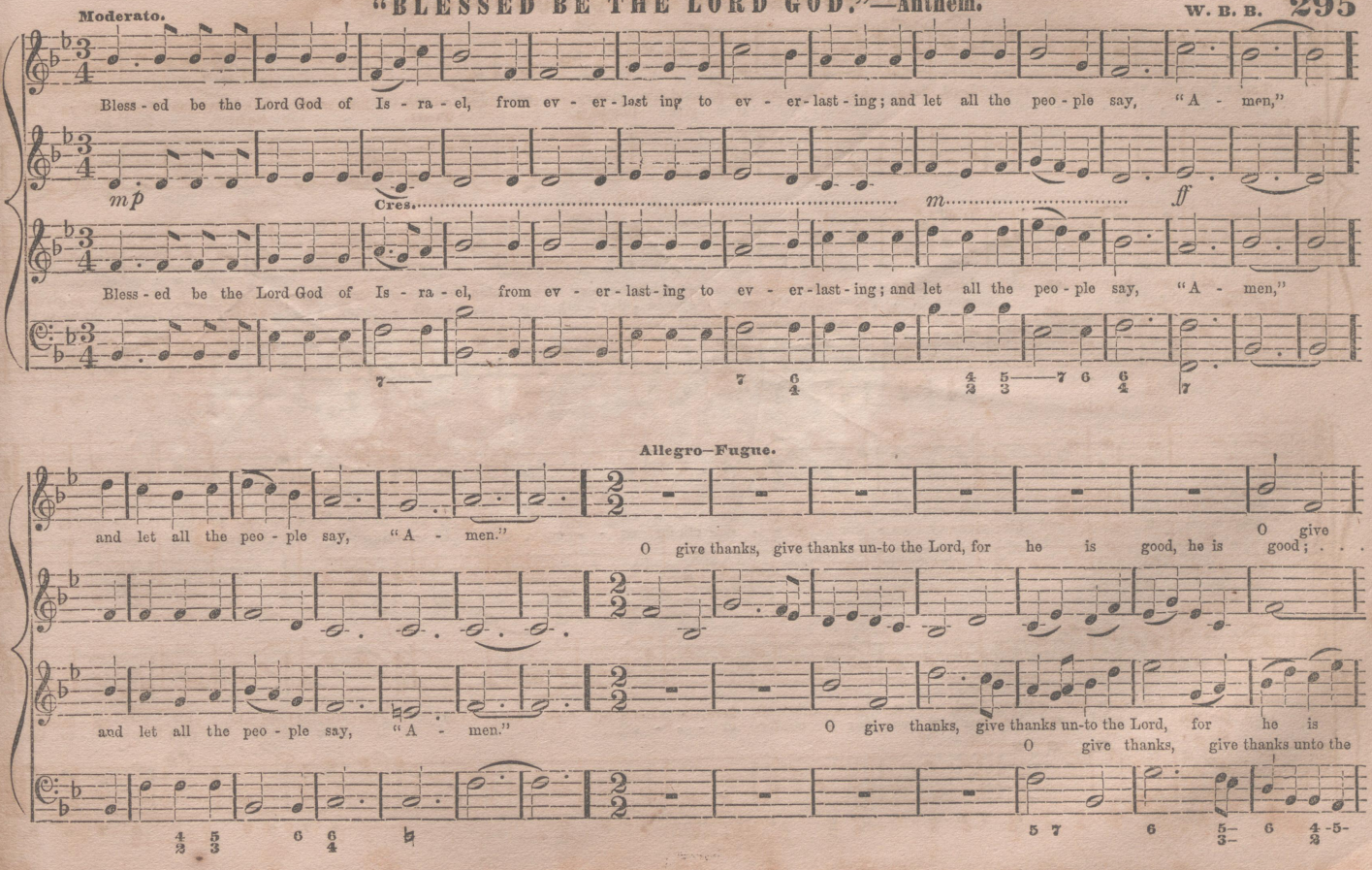
NOVELLO—Arranged.



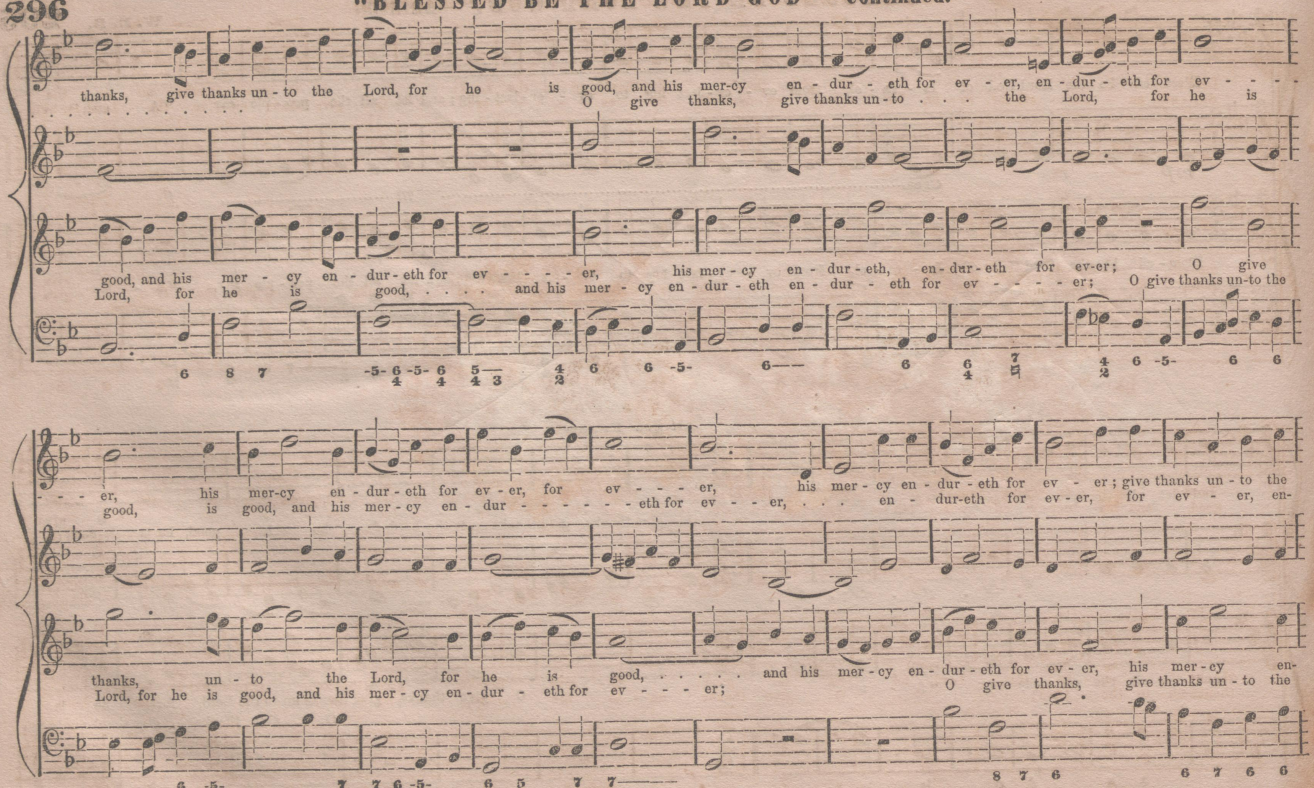
"O LOVE THE LORD"—Concluded.

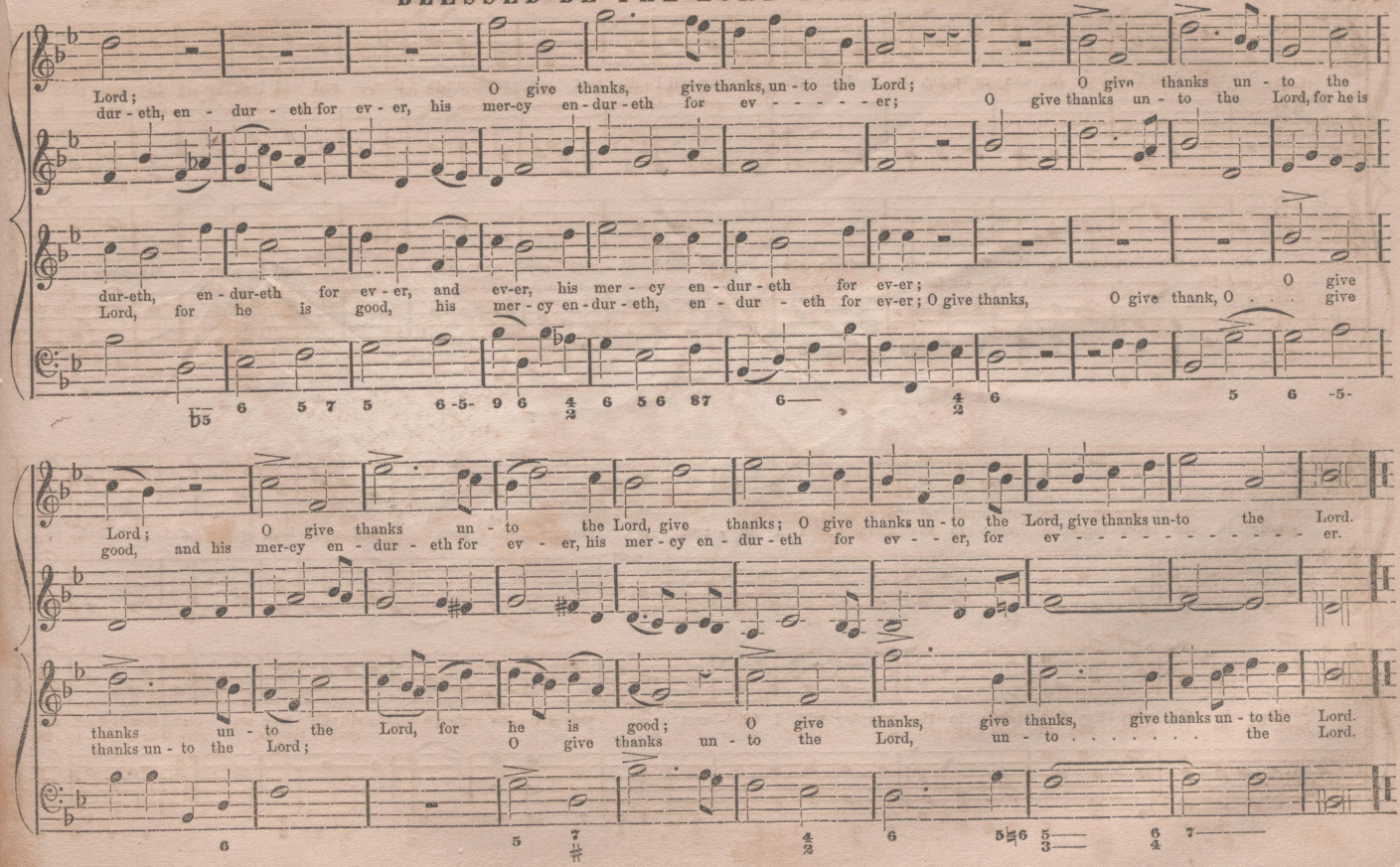


"BLESSED BE THE LORD GOD."—Anthem.



"BLESSED BE THE LORD GOD"—Continued.

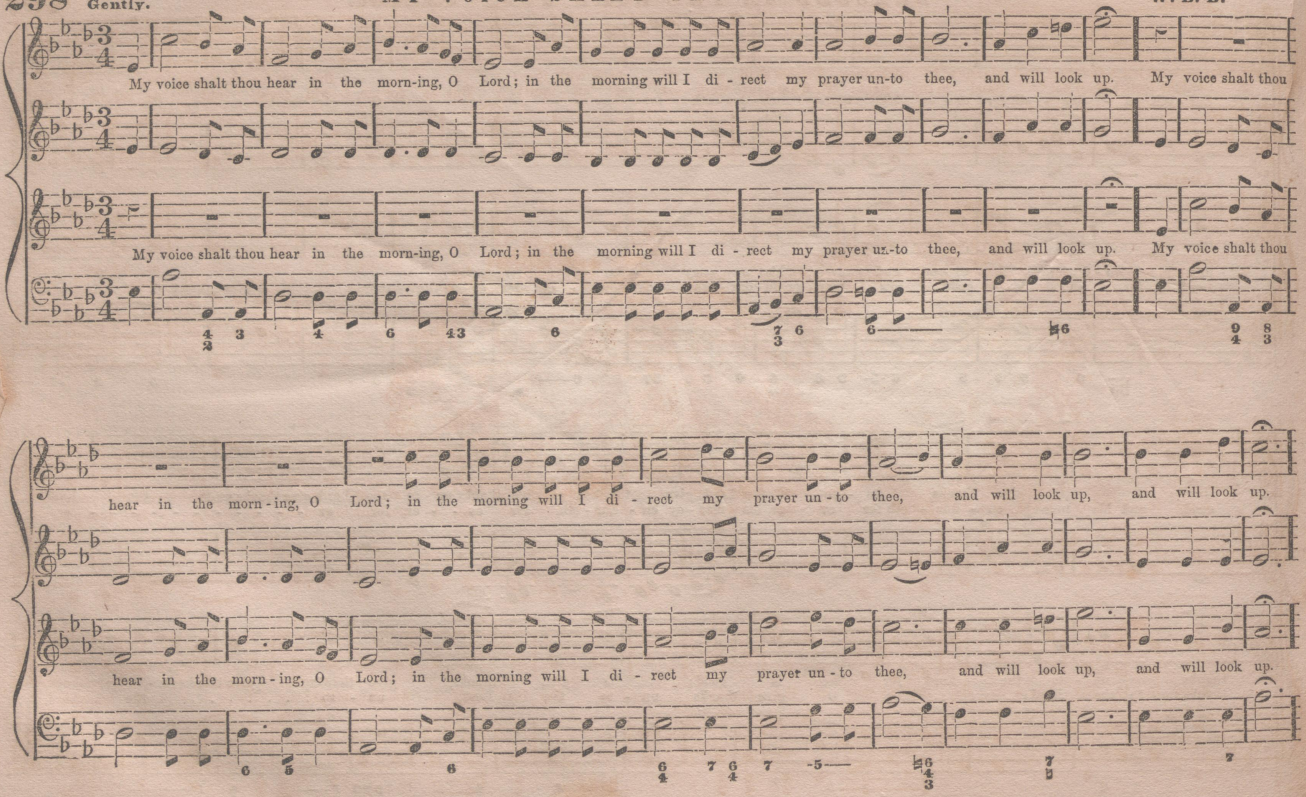


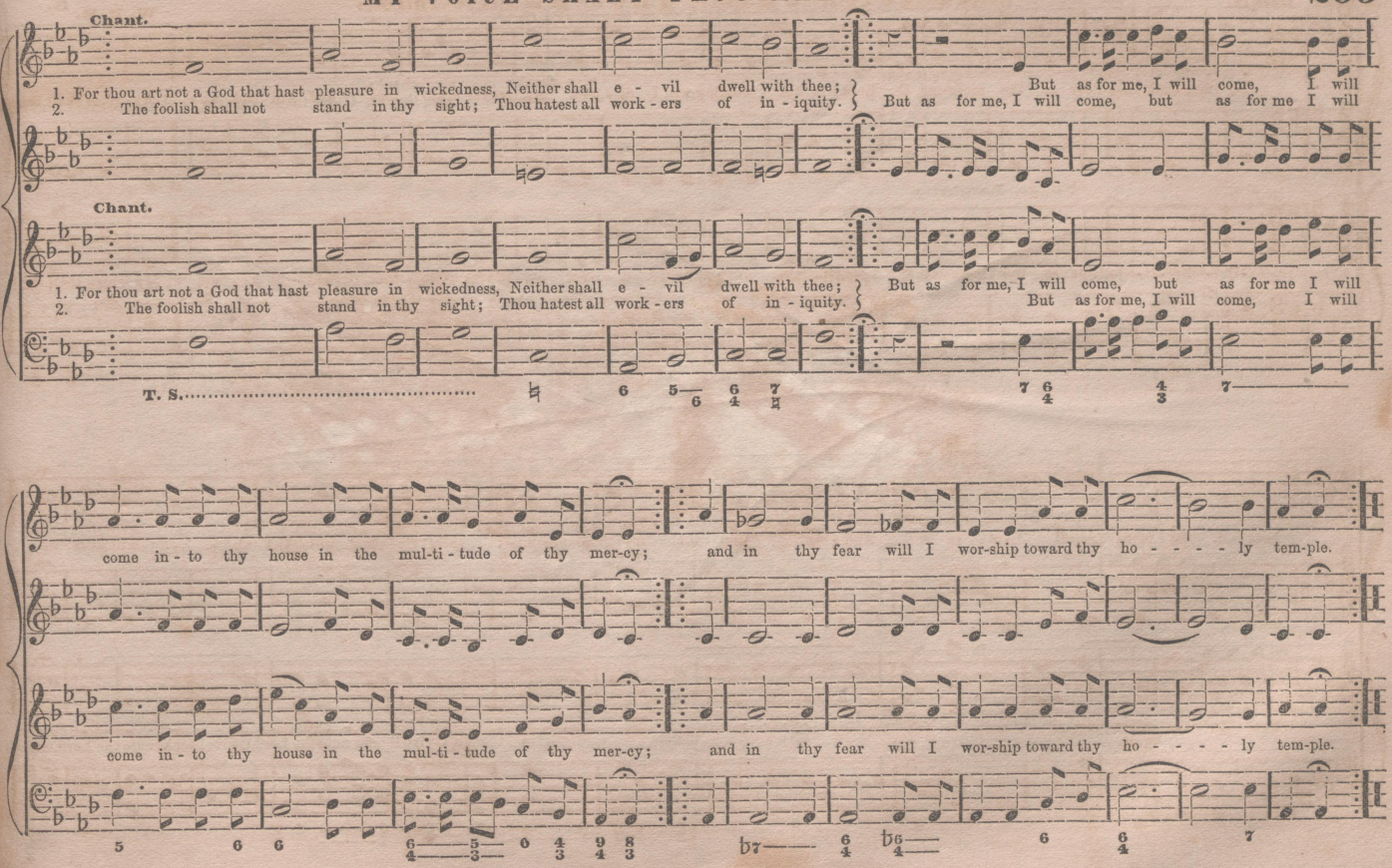

Lord; O give thanks, give thanks, un - to the Lord; O give thanks un - to the
dur - eth, en - dur - eth for ev - er, his mer-cy en - dur - eth for ev - - - - - er; O give thanks un - to the Lord, for he is
dur-eth, en - dur-eth for ev - er, and ev-er, his mer - cy en - dur - eth for ev-er; O give
Lord, for he is good, his mer - cy en - dur - eth, en - dur - eth for ev-er; O give thanks, O give thank, O . . . give
Lord; O give thanks un - to the Lord, give thanks; O give thanks un - to the Lord, give thanks un-to the Lord.
good, and his mer-cy en - dur - eth for ev - er, his mer - cy en - dur - eth for ev - - er, for ev - - - - - - - - - - - - er.
thanks un - to the Lord, for he is good; O give thanks, give thanks, give thanks un - to the Lord.
thanks un - to the Lord; O give thanks un - to the Lord, un - to . . . . . the Lord.

Gently.

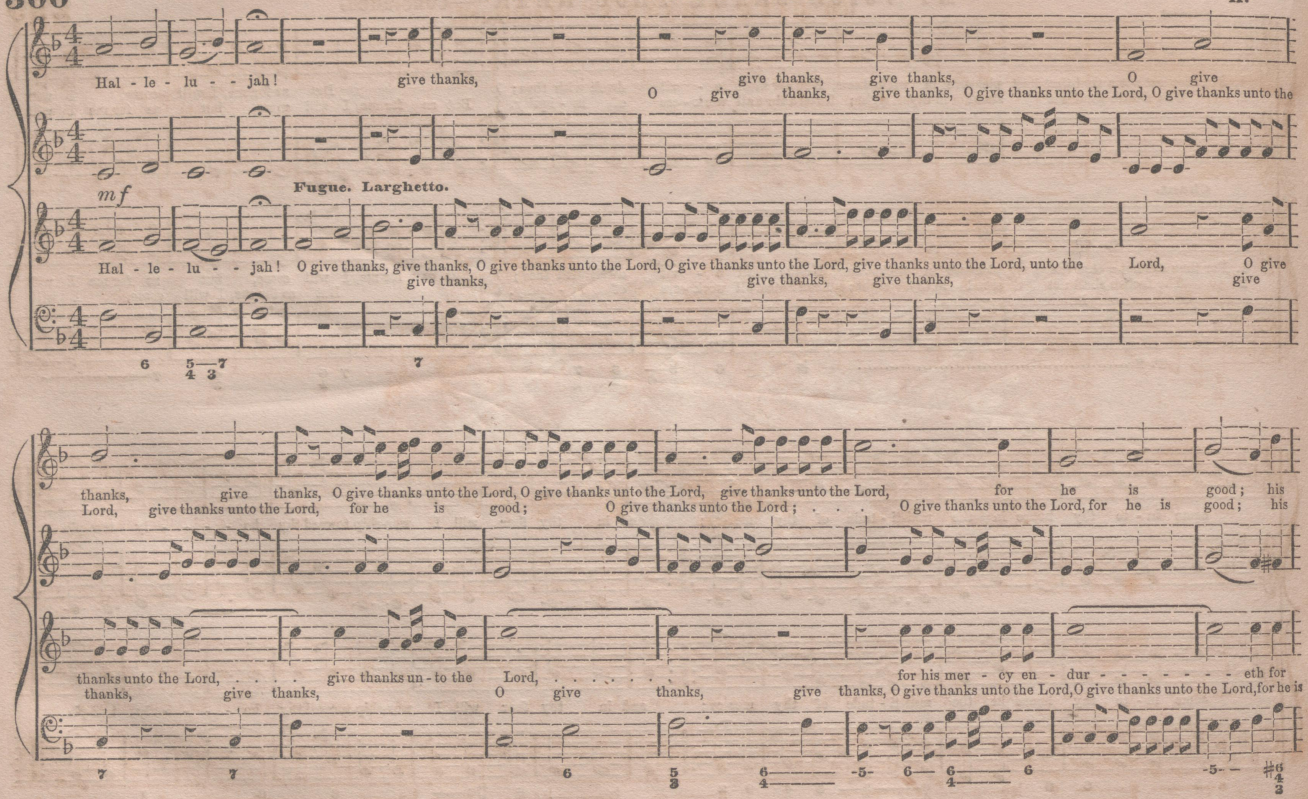
"MY VOICE SHALT THOU HEAR."—Introit.

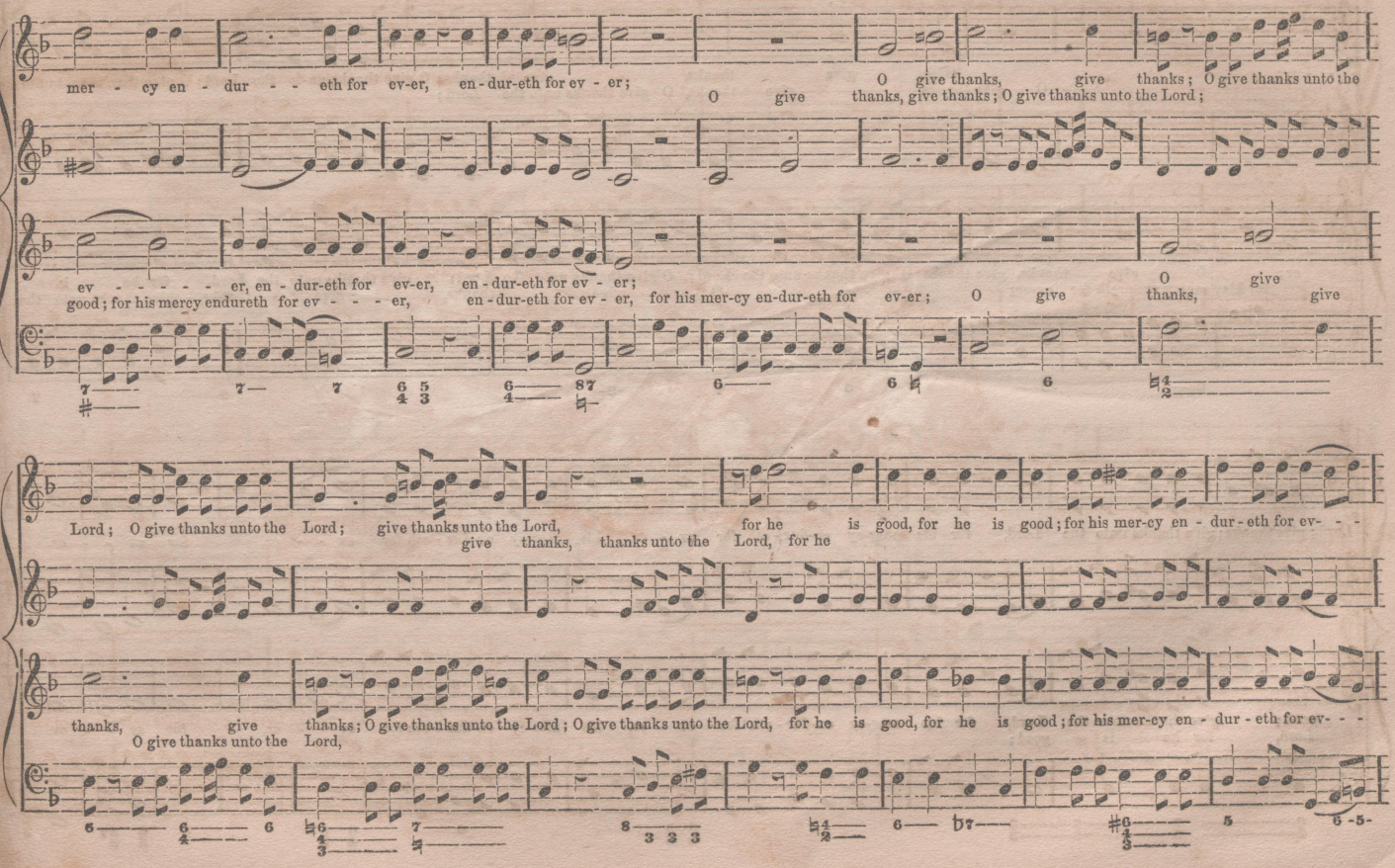
W. B. B.



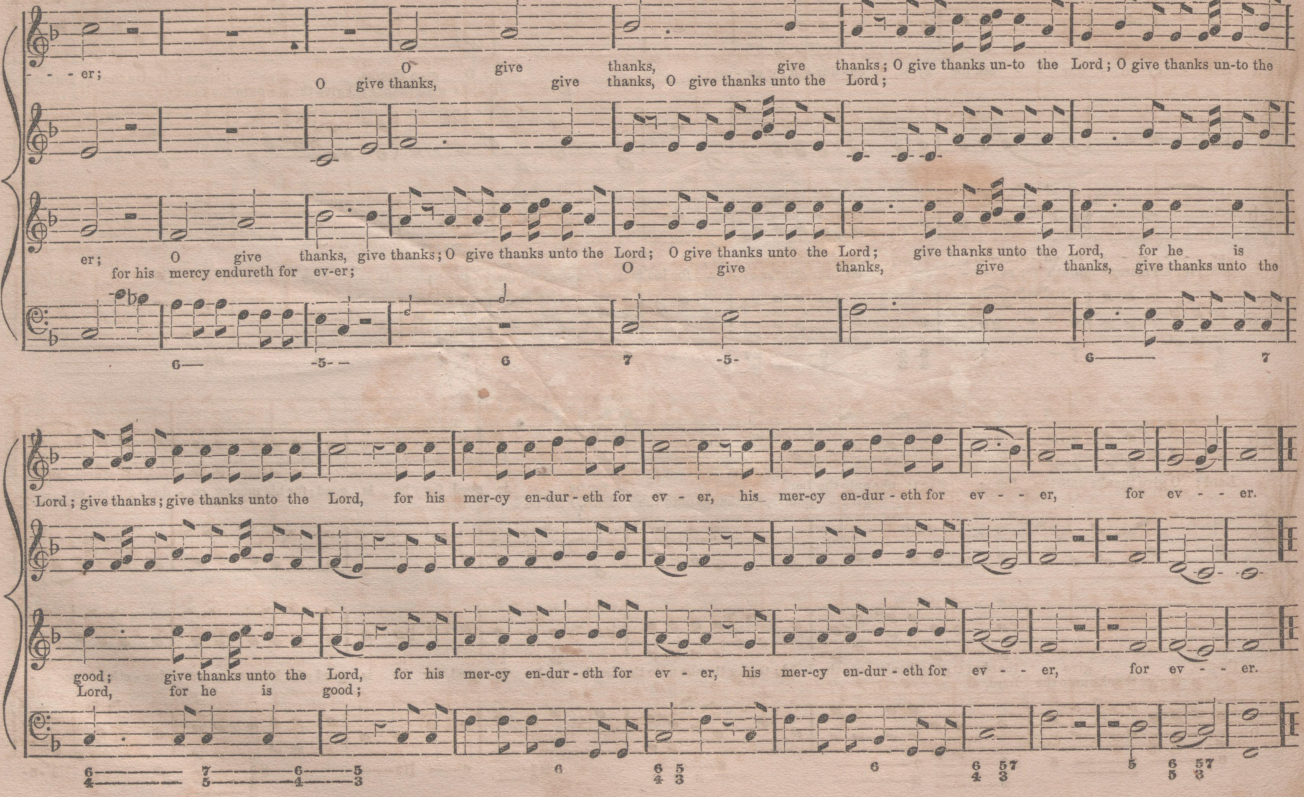

Chant.
1. For thou art not a God that hast pleasure in wickedness, Neither shall e - vil dwell with thee;
2. The foolish shall not stand in thy sight; Thou hatest all work - ers of in - iquity.
But as for me, I will come, I will
But as for me, I will come, but as for me I will
Chant.
1. For thou art not a God that hast pleasure in wickedness, Neither shall e - vil dwell with thee;
2. The foolish shall not stand in thy sight; Thou hatest all work - ers of in - iquity.
But as for me, I will come, but as for me I will
But as for me, I will come, I will
T. S.

come in - to thy house in the mul-ti - tude of thy mer-cy; and in thy fear will I wor-ship toward thy ho - - - - ly tem-ple.
come in - to thy house in the mul-ti - tude of thy mer-cy; and in thy fear will I wor-ship toward thy ho - - - - ly tem-ple.


Hal - le - lu - - jah! give thanks, give thanks, give thanks, O give
O give thanks, give thanks, O give thanks unto the Lord, O give thanks unto the
mf
Fugue. Larghetto.
Hal - le - lu - - jah! O give thanks, give thanks, O give thanks unto the Lord, O give thanks unto the Lord, give thanks unto the Lord, unto the Lord, O give
give thanks, give thanks, give thanks, give
thanks, give thanks, O give thanks unto the Lord, O give thanks unto the Lord, give thanks unto the Lord, for he is good; his
Lord, give thanks unto the Lord, for he is good; O give thanks unto the Lord; . . . O give thanks unto the Lord, for he is good; his
thanks unto the Lord, ... give thanks un - to the Lord, ... for his mer - cy en - dur - - - - - - - eth for
thanks, give thanks, O give thanks, give thanks, O give thanks unto the Lord, O give thanks unto the Lord, for he is

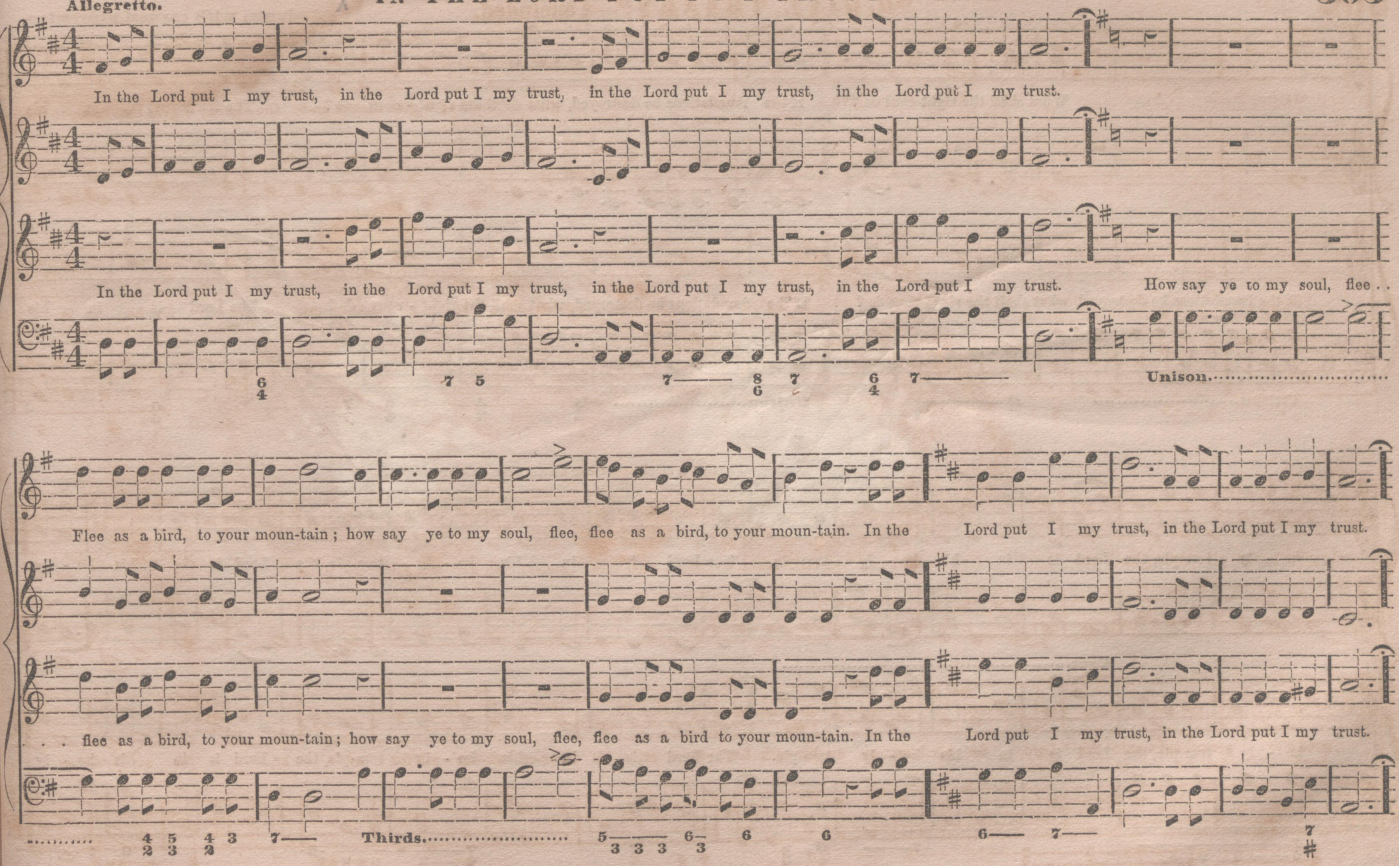

mer - cy en - dur - - eth for ev-er, en - dur-eth for ev - er;
O give thanks, give thanks; O give thanks unto the
O give thanks, give thanks; O give thanks unto the Lord;
ev - - - - - er, en - dur-eth for ev-er, en - dur-eth for ev - er;
good; for his mercy endureth for ev - - - - er, en - dur-eth for ev - er, for his mer-cy en-dur-eth for ev-er; O give thanks, give
O give
Lord; O give thanks unto the Lord; give thanks unto the Lord, for he is good, for he is good; for his mer-cy en - dur - eth for ev- - -
give thanks, thanks unto the Lord, for he
thanks, give thanks; O give thanks unto the Lord; O give thanks unto the Lord, for he is good, for he is good; for his mer-cy en - dur - eth for ev- - -
O give thanks unto the Lord,

"O GIVE THANKS"—Concluded.

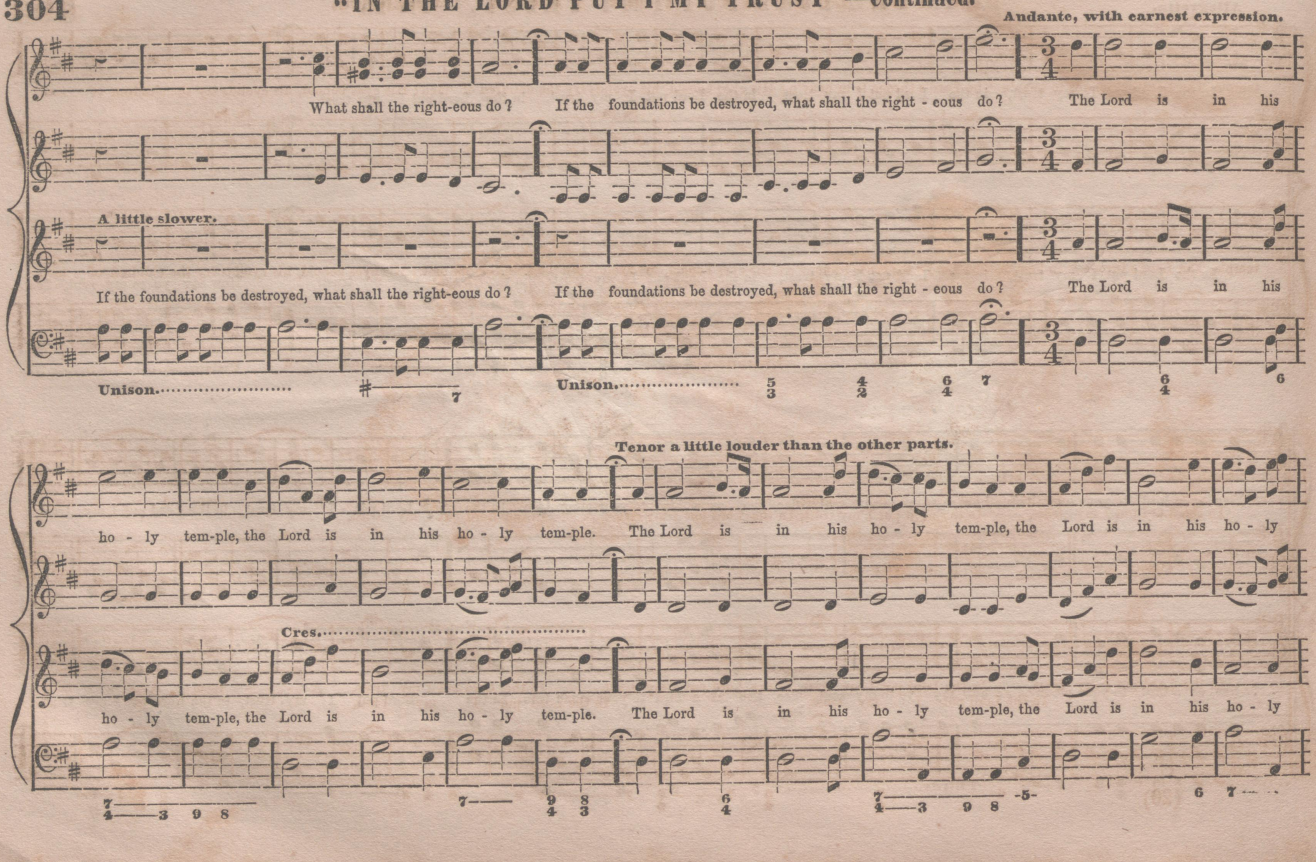


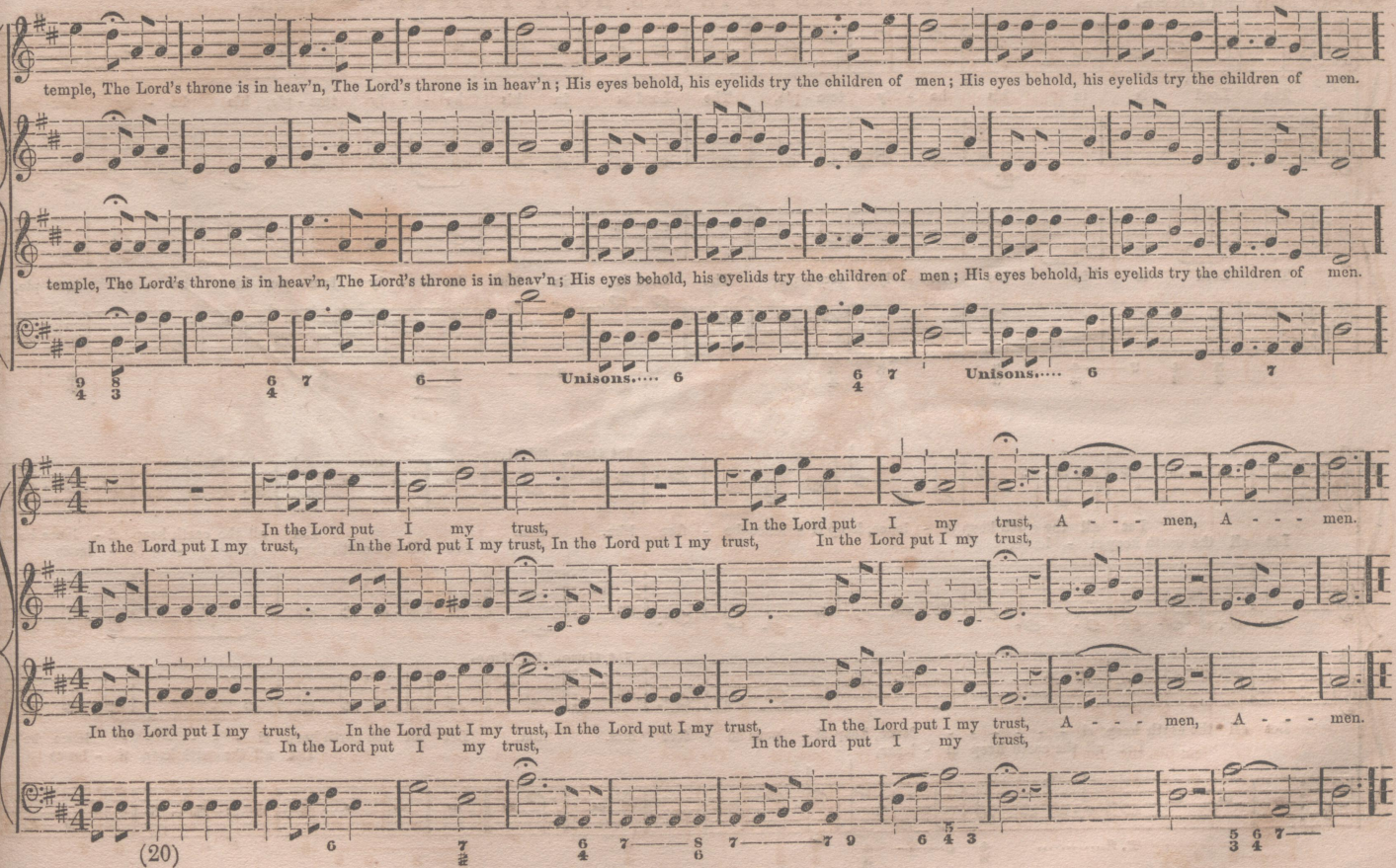
"IN THE LORD PUT I MY TRUST."—Ps. xi.

Allegretto.



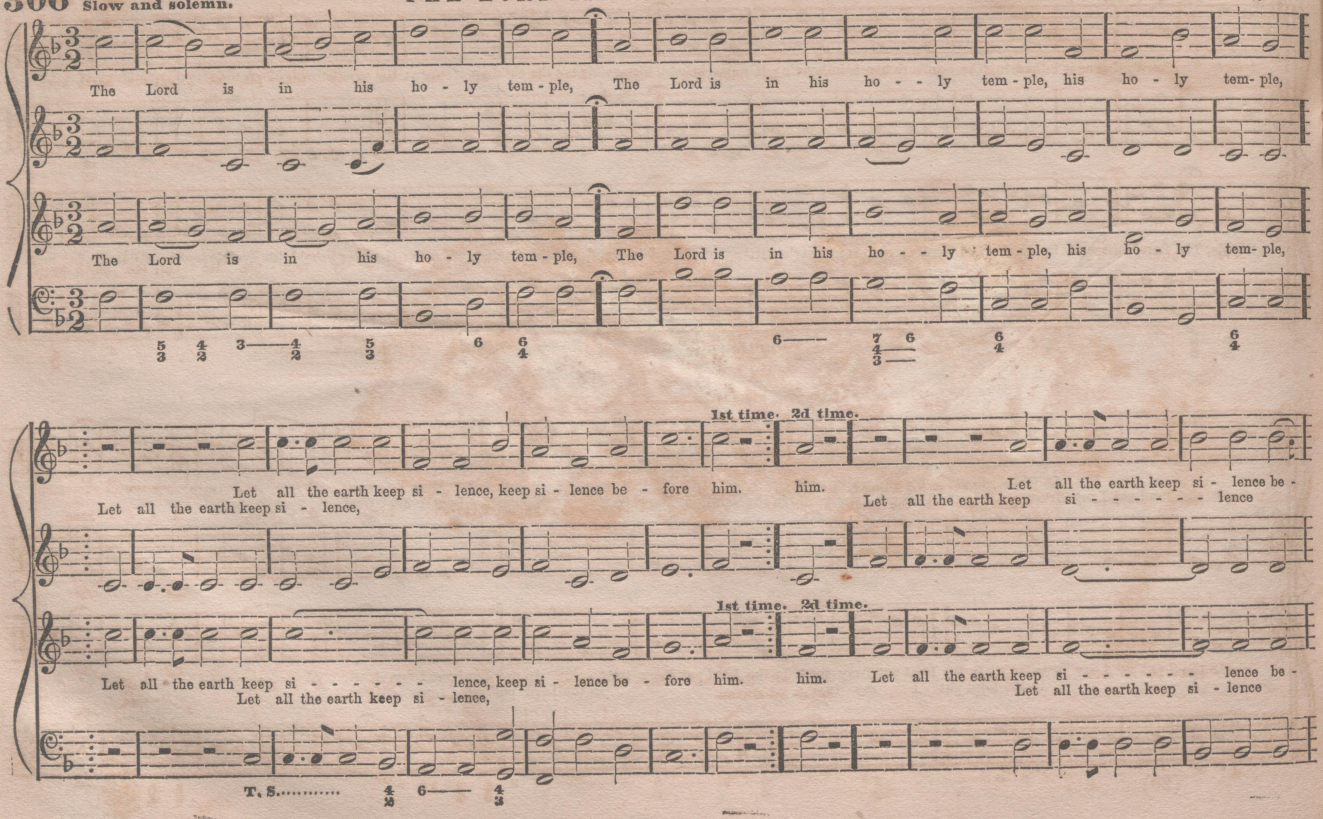
"IN THE LORD PUT I MY TRUST"—Continued.

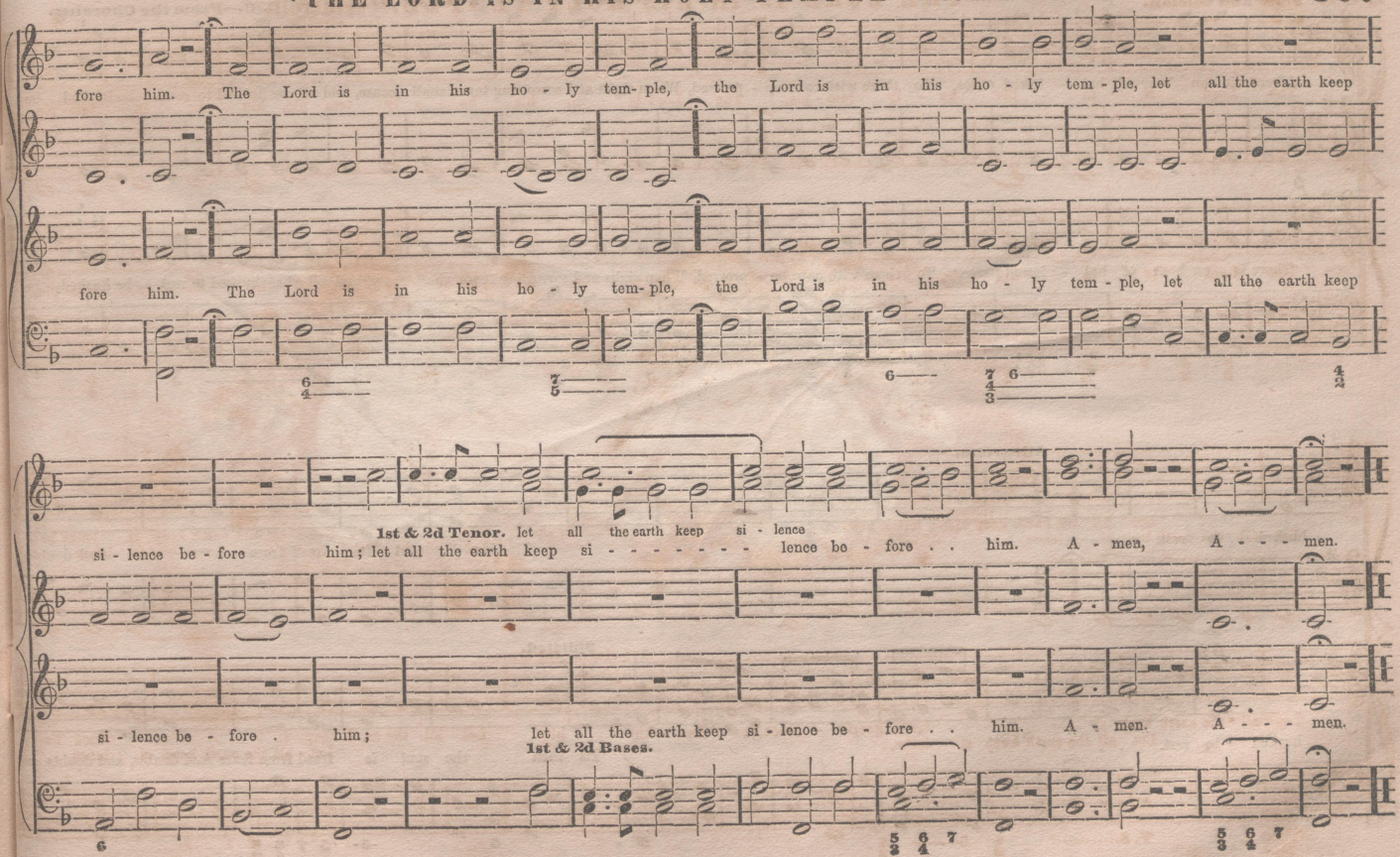



temple, The Lord's throne is in heav'n, The Lord's throne is in heav'n; His eyes behold, his eyelids try the children of men; His eyes behold, his eyelids try the children of men.
temple, The Lord's throne is in heav'n, The Lord's throne is in heav'n; His eyes behold, his eyelids try the children of men; His eyes behold, his eyelids try the children of men.
Unisons..... 6
Unisons..... 6
In the Lord put I my trust, In the Lord put I my trust, A - - - men, A - - - men.
In the Lord put I my trust, In the Lord put I my trust, In the Lord put I my trust, In the Lord put I my trust,
In the Lord put I my trust, In the Lord put I my trust, In the Lord put I my trust, In the Lord put I my trust, A - - - men, A - - - men.
In the Lord put I my trust, In the Lord put I my trust,

306 Slow and solemn.

"THE LORD IS IN HIS HOLY TEMPLE."—Introit.

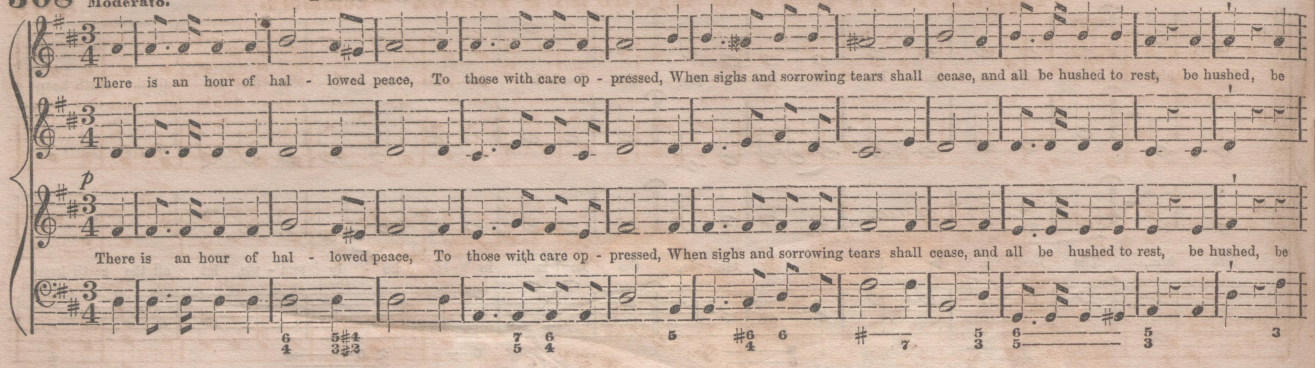



fore him. The Lord is in his ho - ly tem- ple, the Lord is in his ho - ly tem - ple, let all the earth keep
fore him. The Lord is in his ho - ly tem- ple, the Lord is in his ho - ly tem - ple, let all the earth keep
si - lence be - fore
1st & 2d Tenor. let all the earth keep si - lence
him; let all the earth keep si - - - - - - - - lence be - fore . . him. A - men, A - - - men.
si - lence be - fore . him;
let all the earth keep si - lence be - fore . . him. A - men. A - - - men.
1st & 2d Bases.

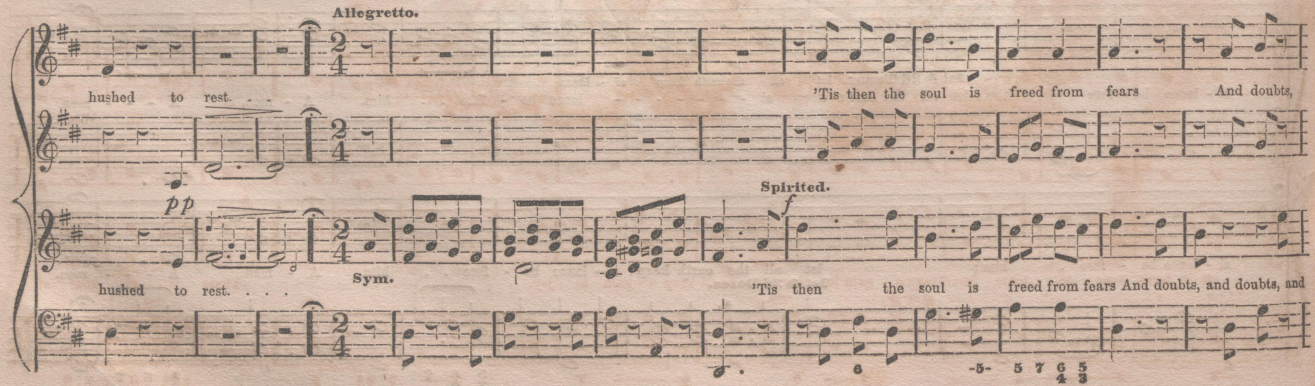
Moderato.

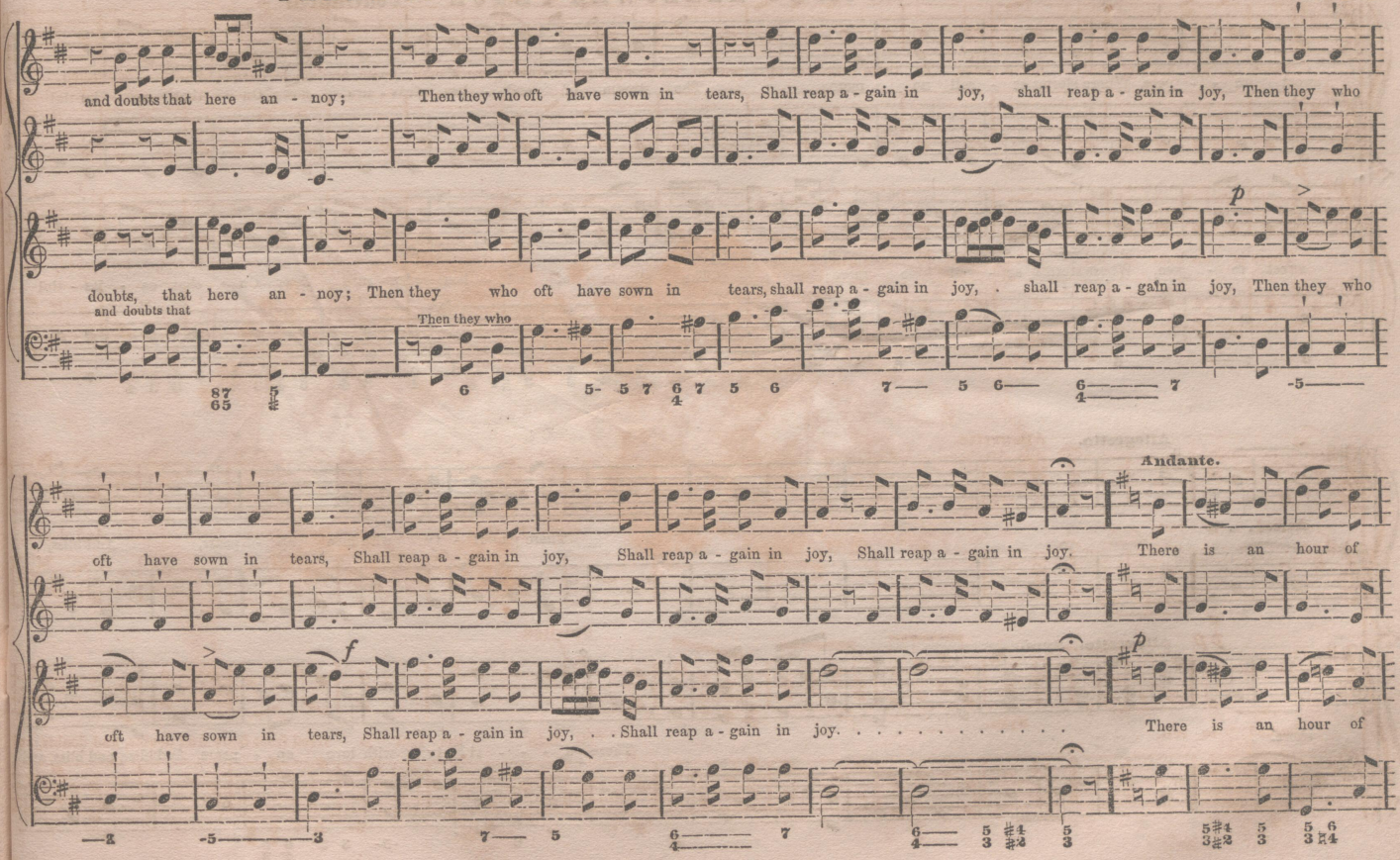
"THERE IS AN HOUR OF HALLOWED PEACE."

W. B. B.—From the Choralist.

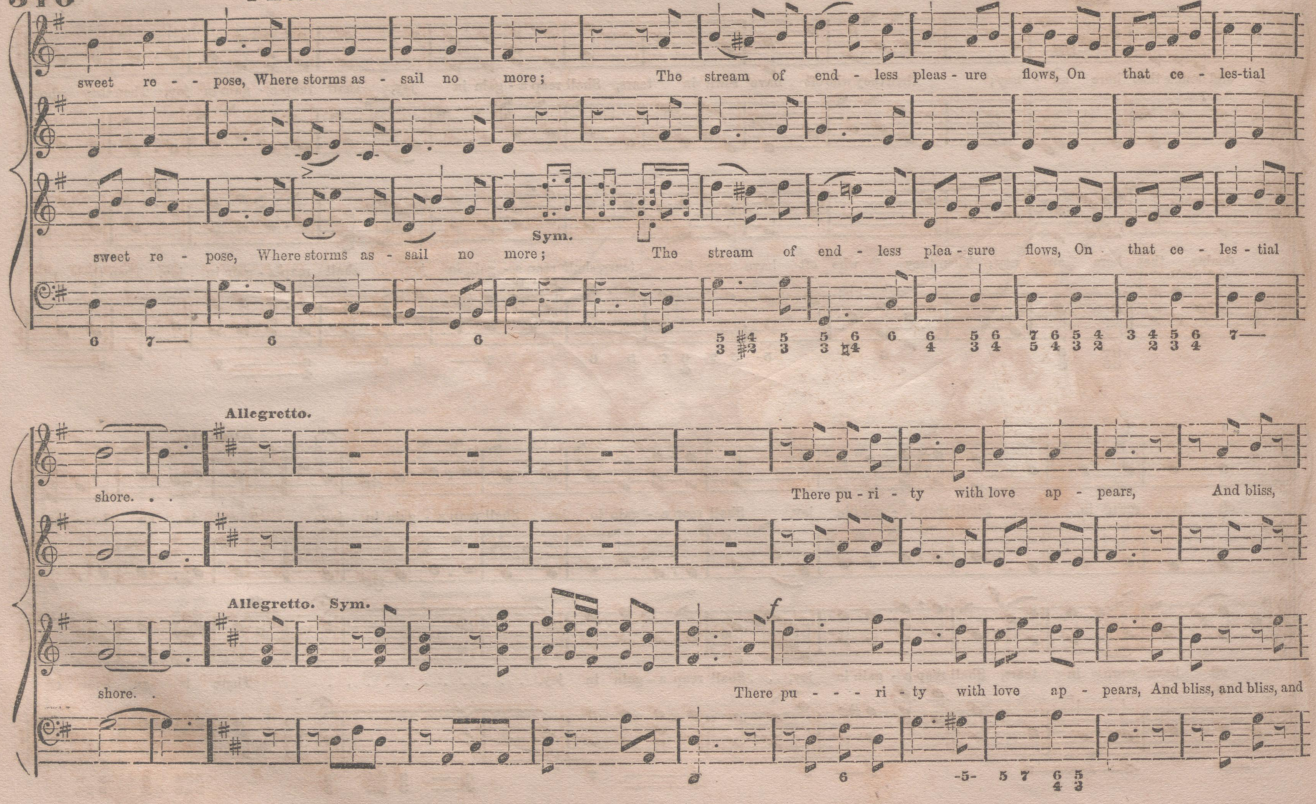


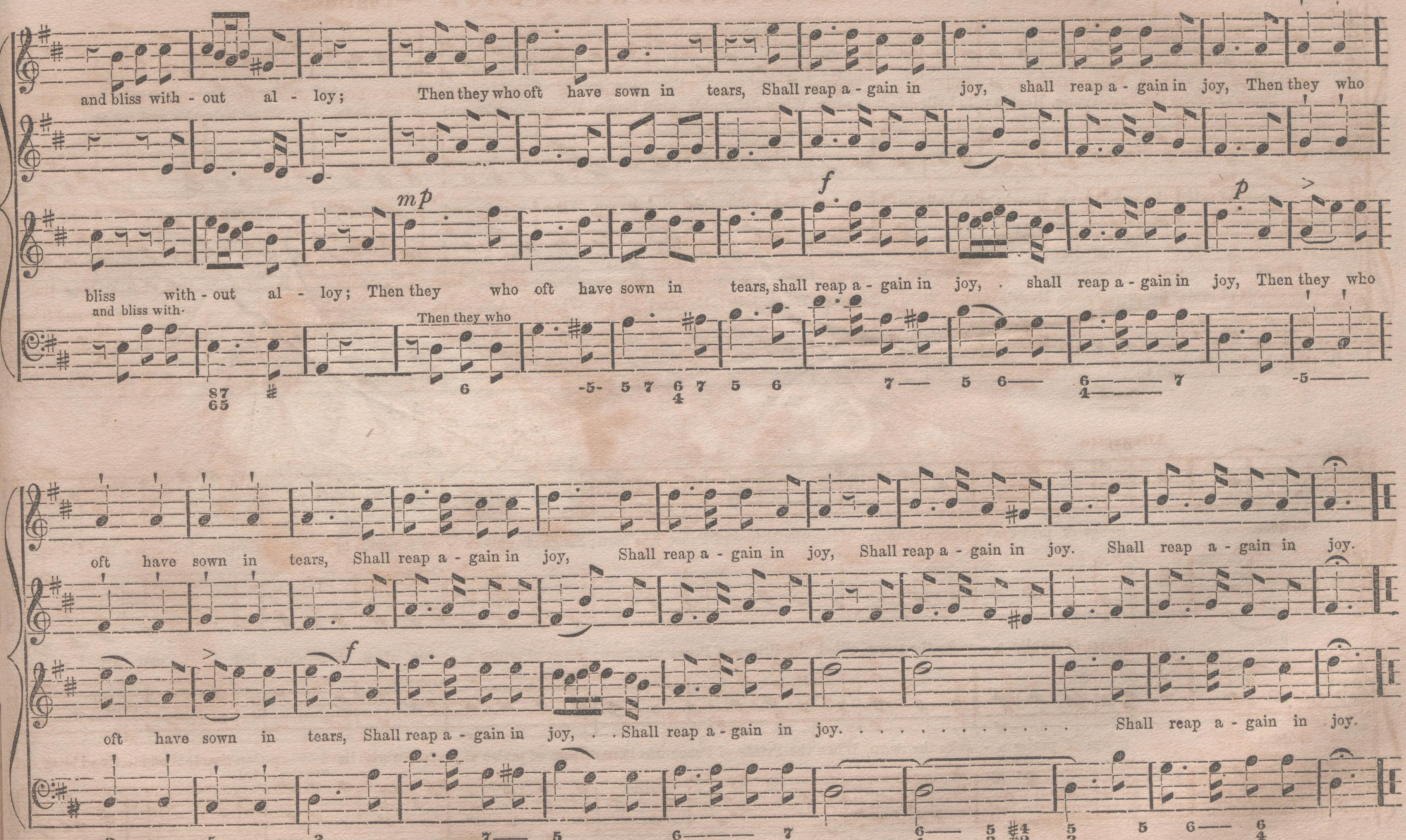
Allegretto.



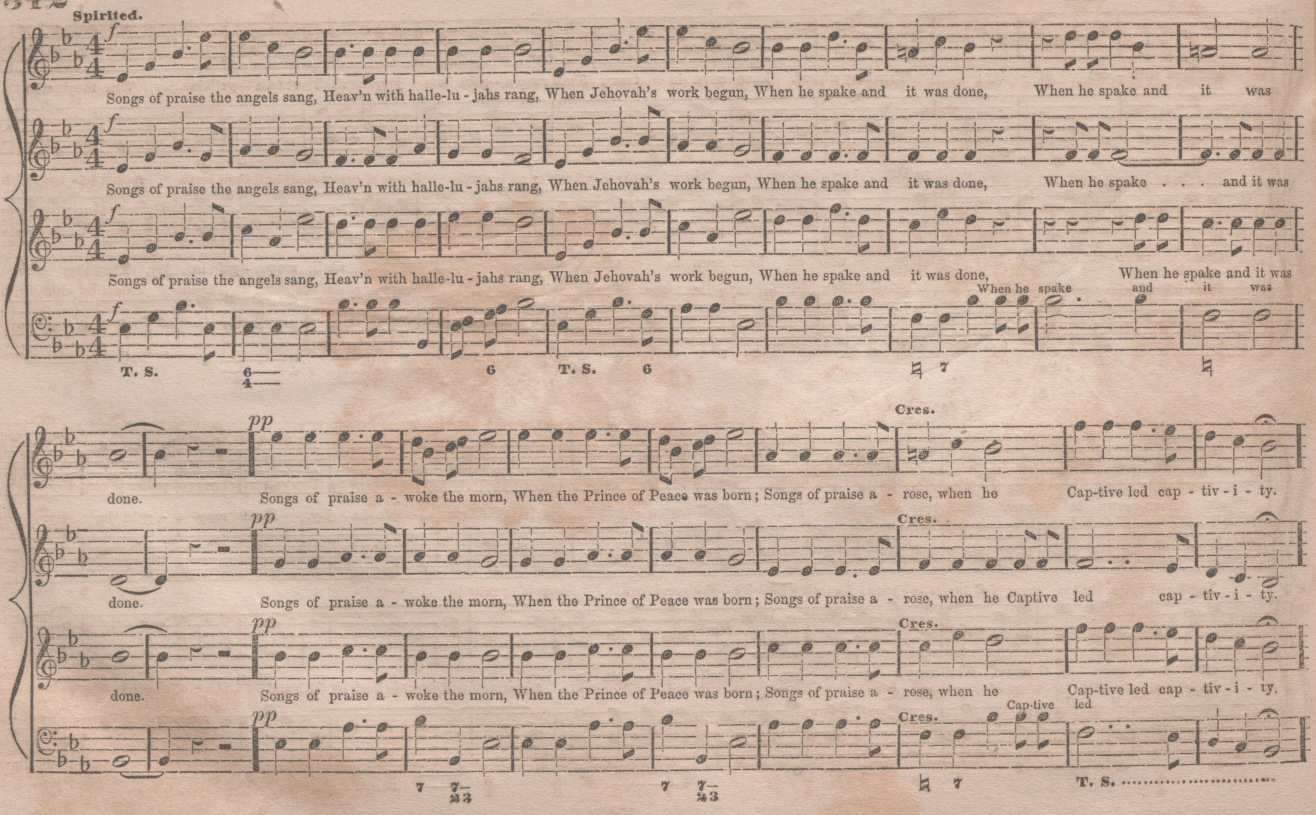

and doubts that here an - noy; Then they who oft have sown in tears, Shall reap a - gain in joy, shall reap a - gain in joy, Then they who
doubts, that here an - noy; Then they who oft have sown in tears, shall reap a - gain in joy, shall reap a - gain in joy, Then they who
and doubts that
Then they who
Andante.
oft have sown in tears, Shall reap a - gain in joy, Shall reap a - gain in joy, Shall reap a - gain in joy. There is an hour of
oft have sown in tears, Shall reap a - gain in joy, Shall reap a - gain in joy. There is an hour of

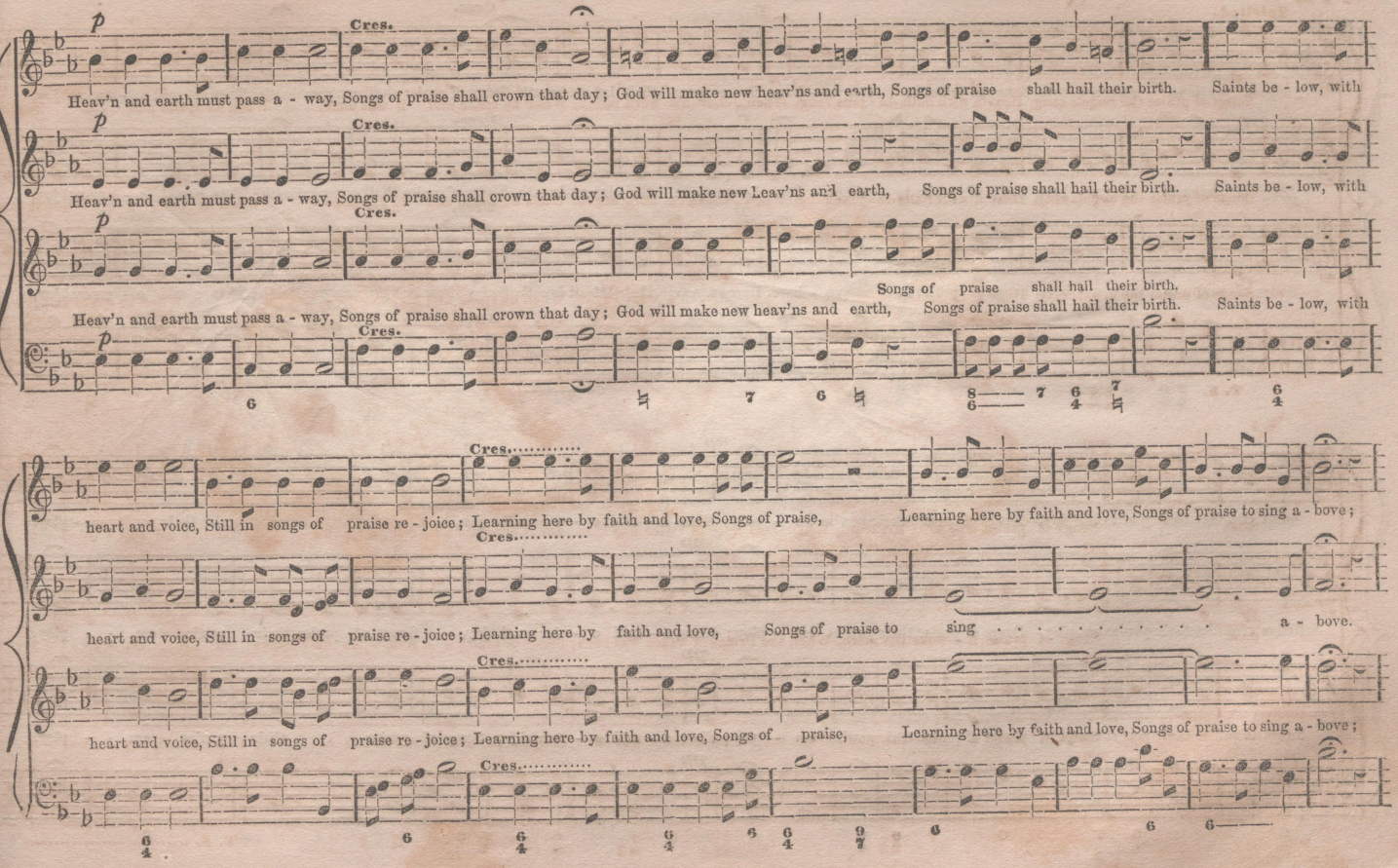
"THERE IS AN HOUR OF HALLOWED PEACE"—Continued.



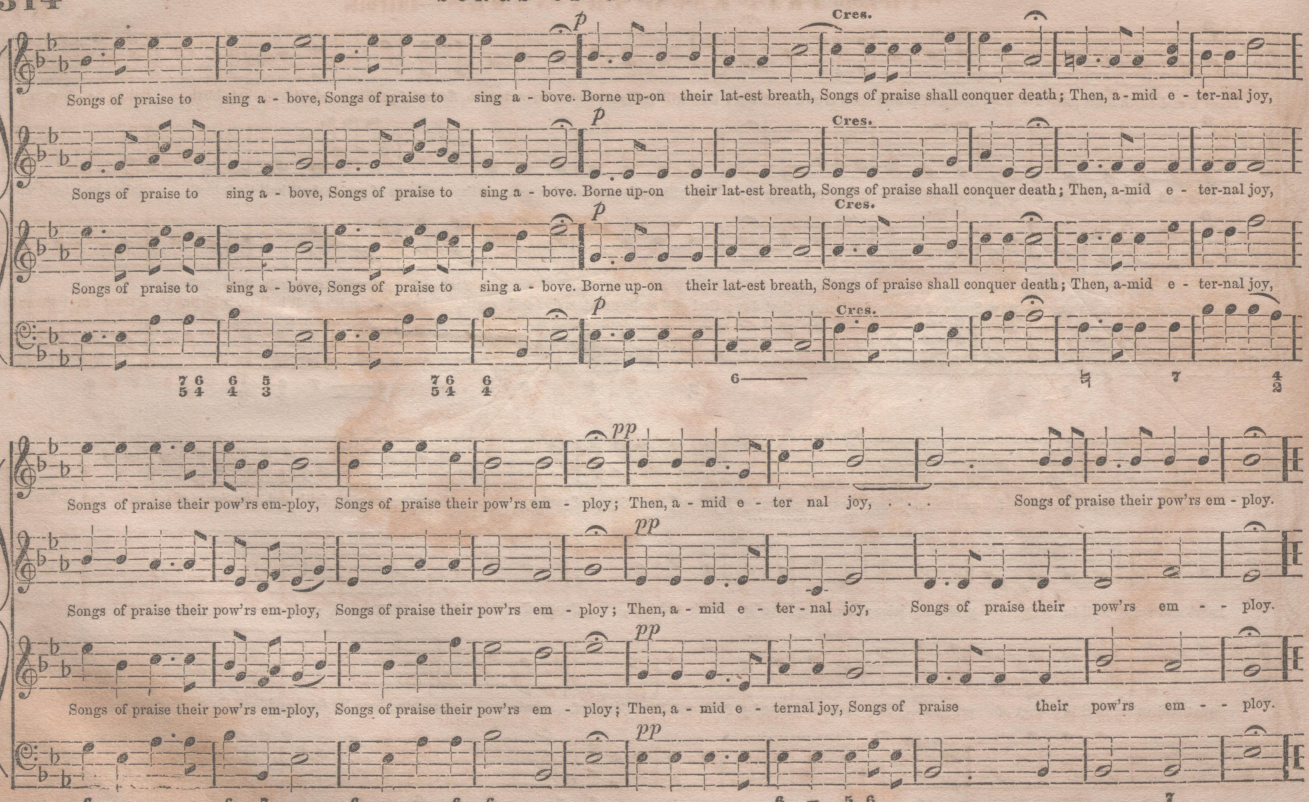

and bliss with - out al - loy; Then they who oft have sown in tears, Shall reap a - gain in joy, shall reap a - gain in joy, Then they who
mp
f
p
bliss with - out al - loy; Then they who oft have sown in tears, shall reap a - gain in joy, shall reap a - gain in joy, Then they who
and bliss with-
Then they who
oft have sown in tears, Shall reap a - gain in joy, Shall reap a - gain in joy, Shall reap a - gain in joy. Shall reap a - gain in joy.
f
oft have sown in tears, Shall reap a - gain in joy, Shall reap a - gain in joy. Shall reap a - gain in joy.

"SONGS OF PRAISE."—Hymn.

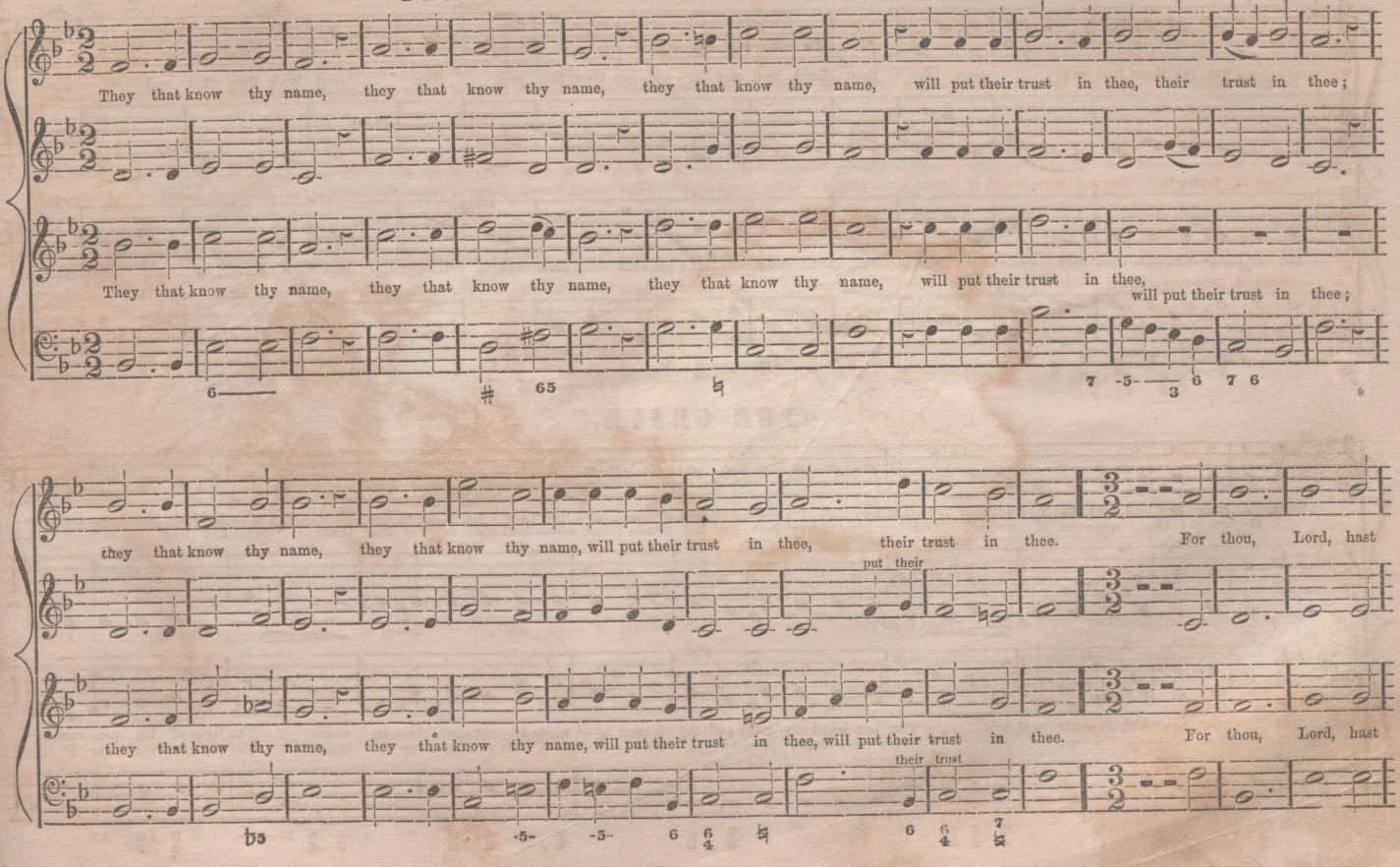



p
Cres.
Heav'n and earth must pass a - way, Songs of praise shall crown that day; God will make new heav'ns and earth, Songs of praise shall hail their birth. Saints be - low, with
Heav'n and earth must pass a - way, Songs of praise shall crown that day; God will make new heav'ns and earth, Songs of praise shall hail their birth. Saints be - low, with
Songs of praise shall hail their birth.
Heav'n and earth must pass a - way, Songs of praise shall crown that day; God will make new heav'ns and earth, Songs of praise shall hail their birth. Saints be - low, with
heart and voice, Still in songs of praise re - joice; Learning here by faith and love, Songs of praise, Learning here by faith and love, Songs of praise to sing a - bove;
heart and voice, Still in songs of praise re - joice; Learning here by faith and love, Songs of praise to sing a - bove.
heart and voice, Still in songs of praise re - joice; Learning here by faith and love, Songs of praise, Learning here by faith and love, Songs of praise to sing a - bove;

"SONGS OF PRAISE"—Concluded.



"THEY THAT KNOW THY NAME."—Introit.



"THEY THAT KNOW THY NAME"—Concluded.

not for - got - ten them that seek . . thee, for thou, Lord, hast not for - got - ten them that seek thee, that seek thee, that seek . . thee.

not for - got - ten them that seek thee, for thou, Lord, hast not for - got - ten them that seek thee, that seek . . . . . thee.

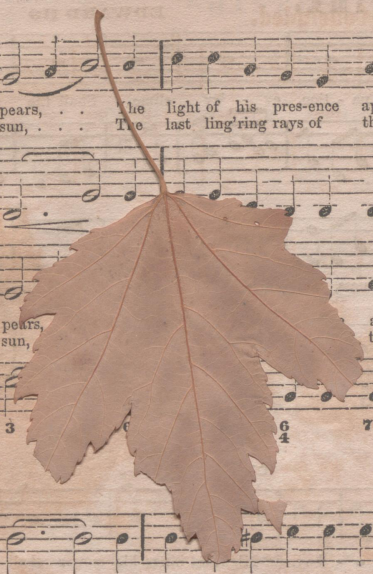
"THE GRAVE."

H.

1. The grave in which Je - sus was laid, . . Has banished my guilt and my fears; And while I con - template its shade, The light of his pres-ence ap-
2. O sweet is the sea - son of rest, . . When life's weary jour - ney is done; The blush that spreads o-ver the West, The last ling'-ring rays of the

p

1. The grave in which Je - sus was laid, . . . Has ban-ished my guilt and my fears; And while I con-tem-plate its shade, The light of his pres-ence ap-
2. O sweet is the sea - son of rest, . . . When life's weary journey is done; The blush that spreads o-ver the West, The last ling'ring rays of the



pears, . . The light of his pres-ence ap - pears.
sun, . . . The last ling'ring rays of the sun.

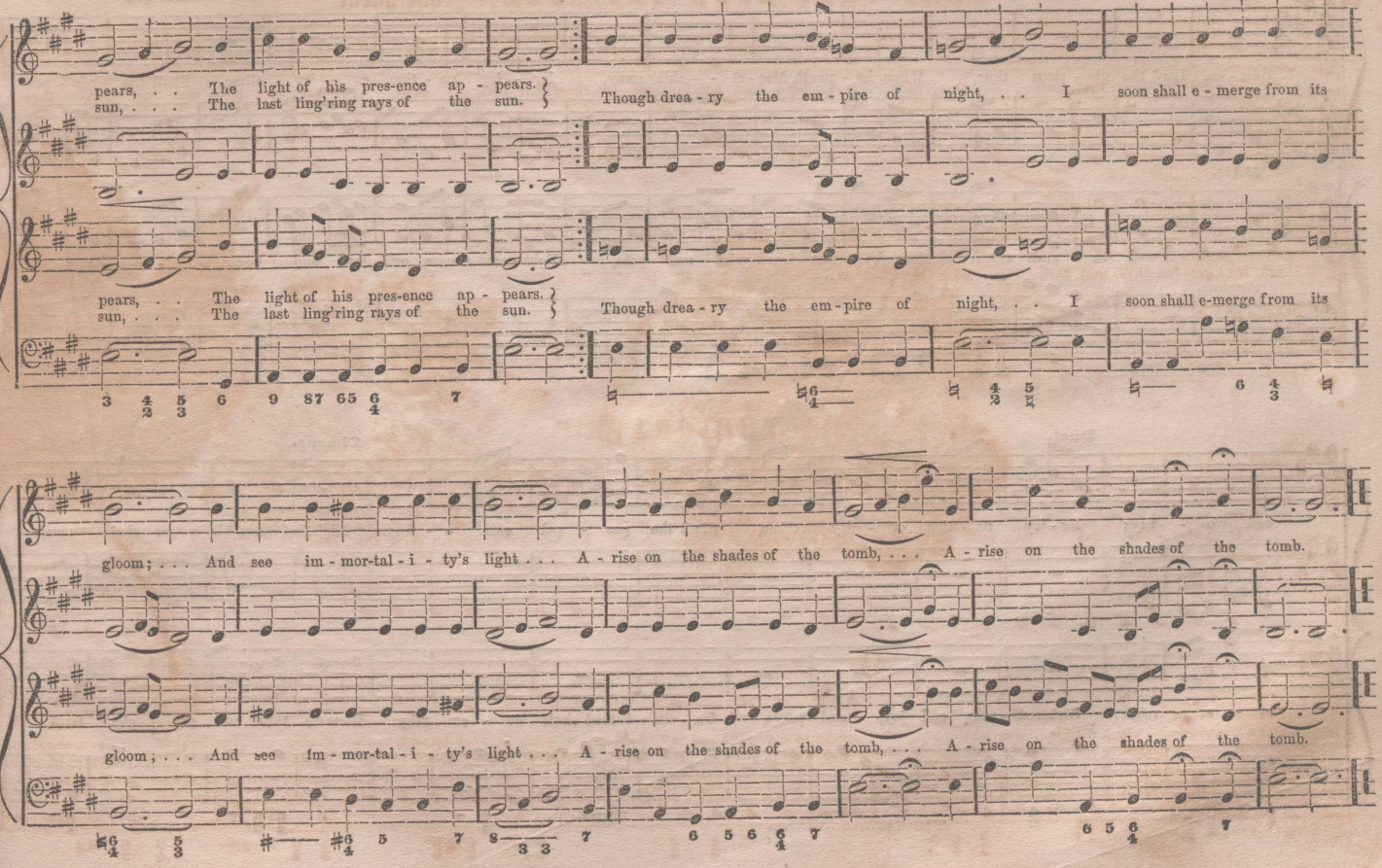
Though drea - ry the em - pire of night, . . I soon shall e - merge from its

pears, ap - pears.
sun, the sun.

Though drea - ry the em - pire of night, . . I soon shall e-merge from its

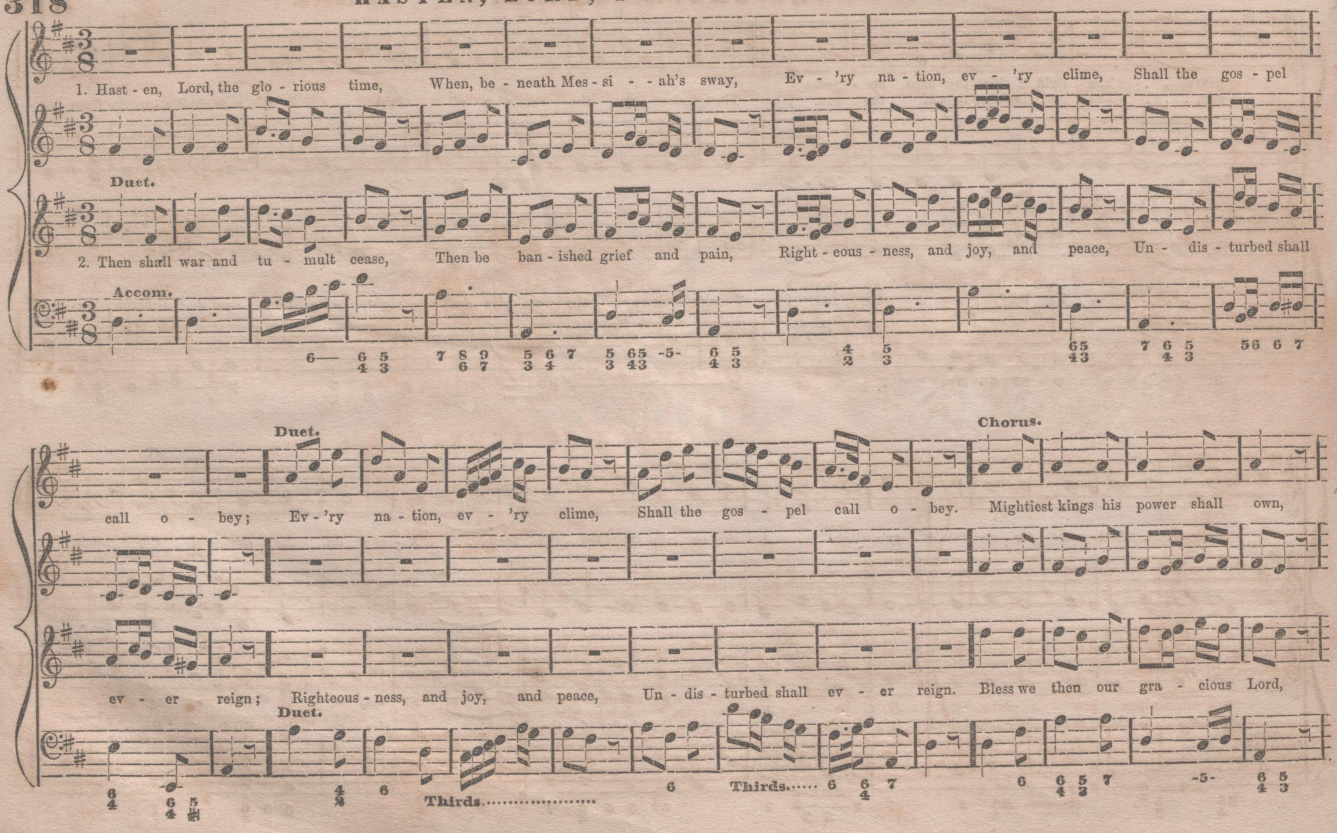
gloom; . . . And see im - mor-tal - i - ty's light . . . A - rise on the shades of the tomb, . . . A - rise on the shades of the tomb.

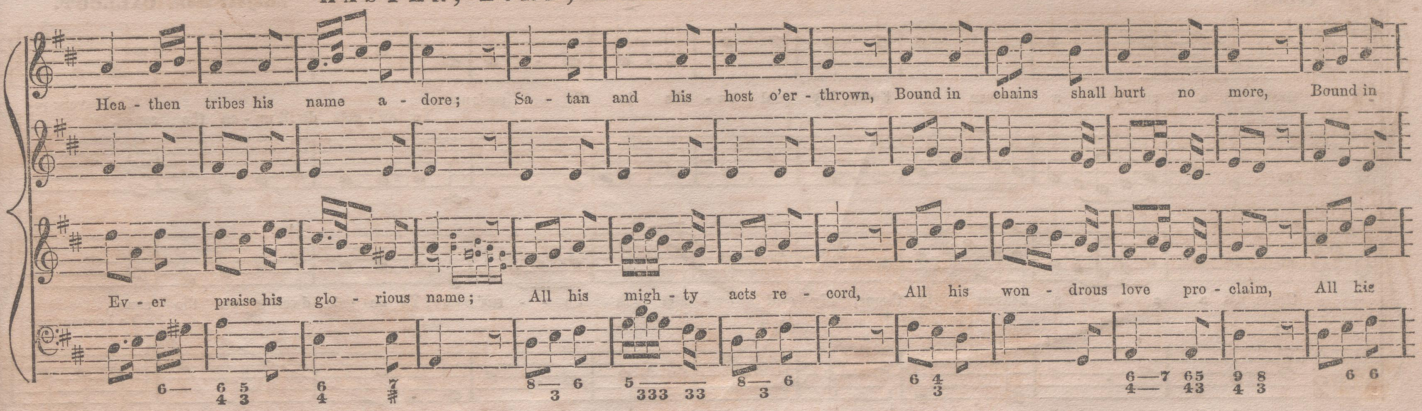
gloom; . . . And see im - mor-tal - i - ty's light . . . A - rise on the shades of the tomb, . . . A - rise on the shades of the tomb.


pears, . . The light of his pres-ence ap - pears.
sun, . . . The last ling'ring rays of the sun.
Though drea - ry the em - pire of night, . . I soon shall e - merge from its
pears, . . The light of his pres-ence ap - pears.
sun, . . . The last ling'ring rays of the sun.
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, . . . A - rise on the shades of the tomb.
gloom; . . . And see im - mor-tal - i - ty's light . . . A - rise on the shades of the tomb, . . . A - rise on the shades of the tomb.

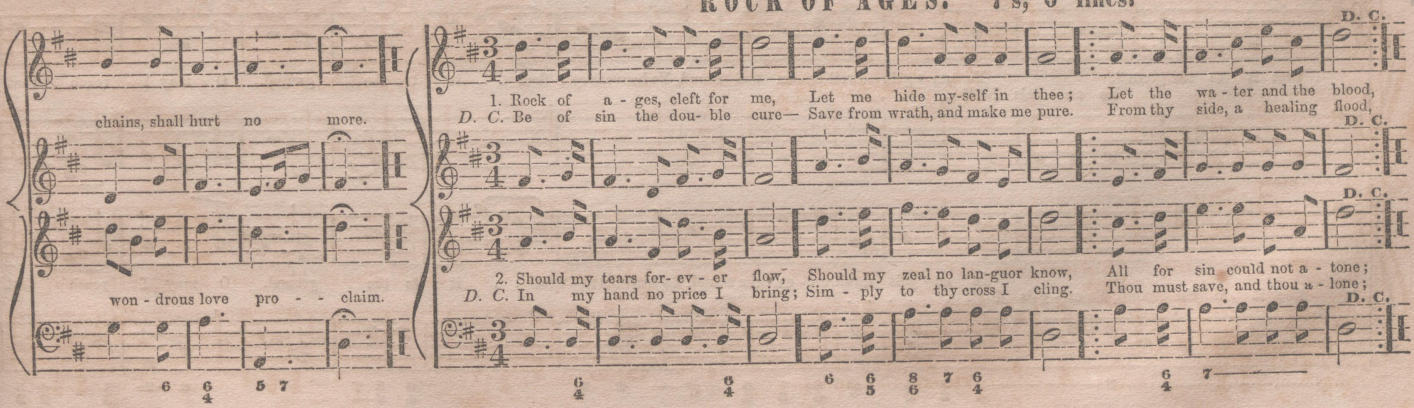
"HASTEN, LORD, THE GLORIOUS TIME.

EDWARD HO





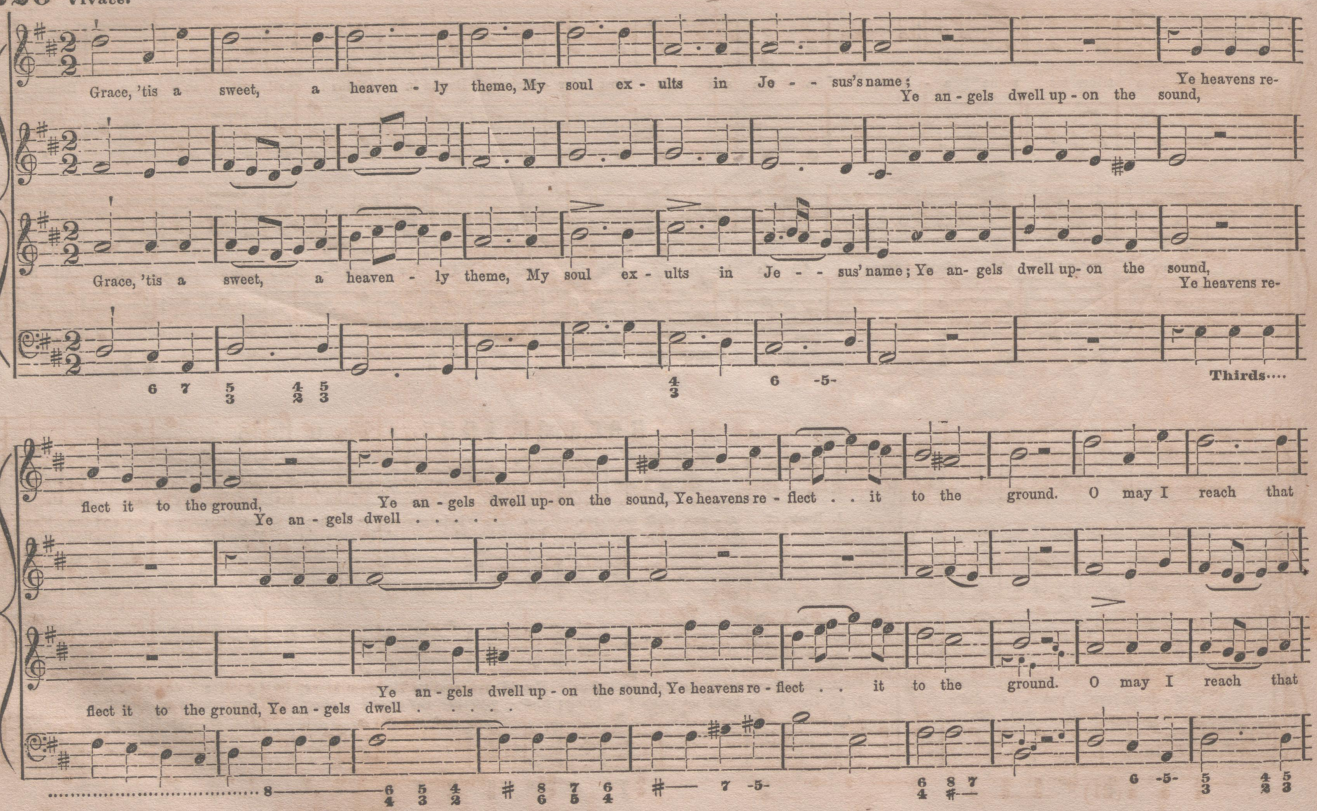
ROCK OF AGES. 7's, 6 lines.

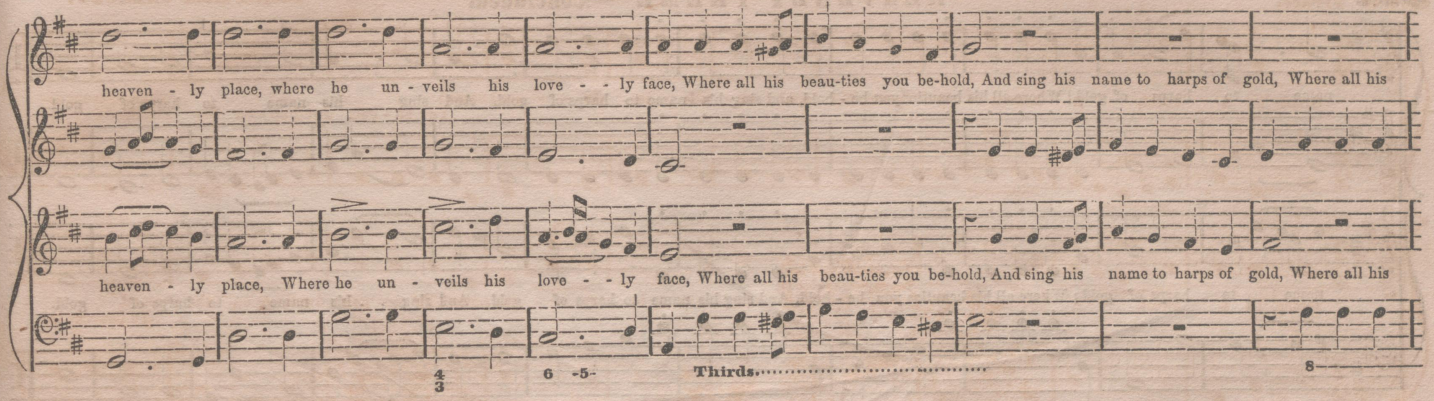


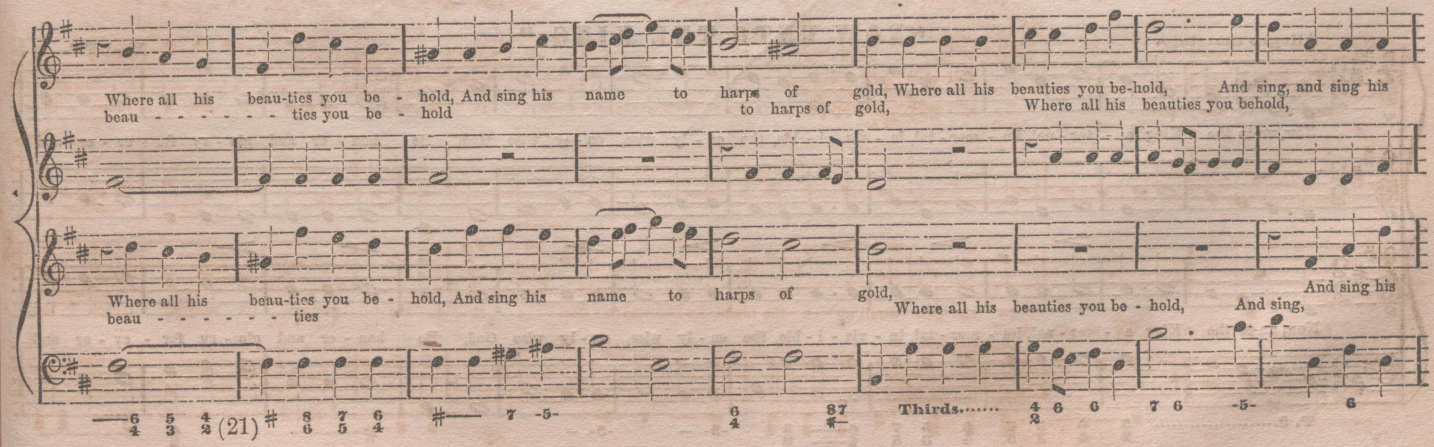
320 Vivace.

"HEAVENLY THEME."

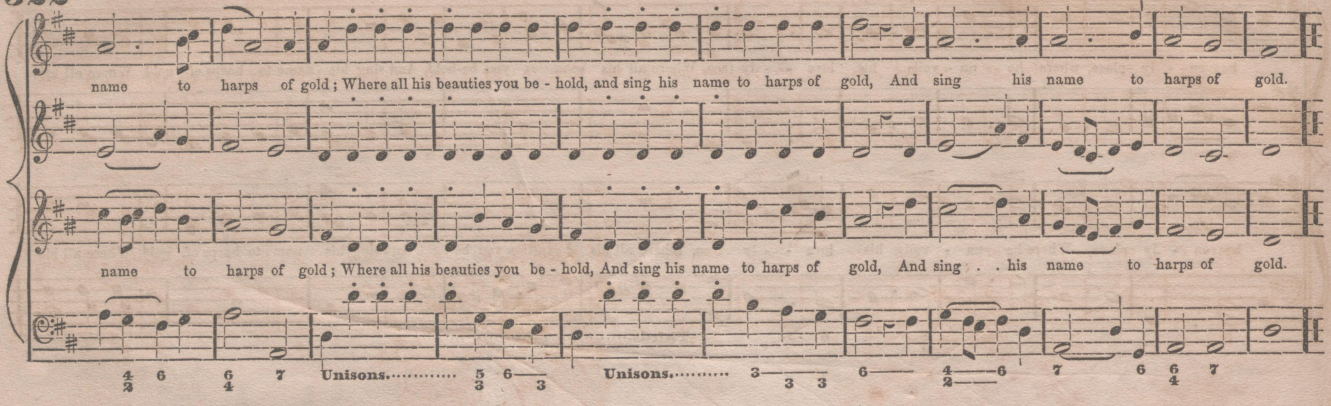
Subject from CALLCOT.




heaven - ly place, where he un - veils his love - - ly face, Where all his beau-ties you be-hold, And sing his name to harps of gold, Where all his
heaven - ly place, Where he un - veils his love - - ly face, Where all his beau-ties you be-hold, And sing his name to harps of gold, Where all his
Thirds.....

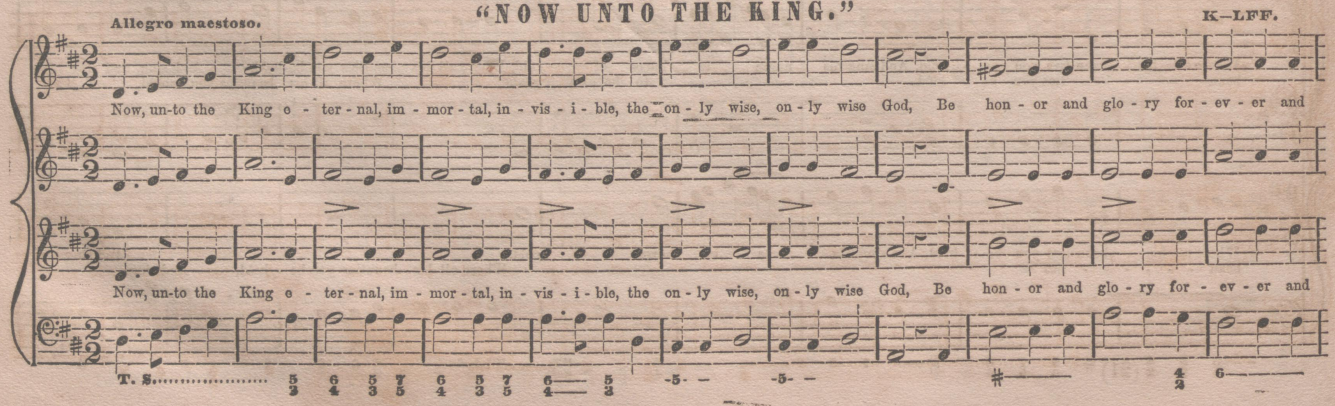

Where all his beau-ties you be - hold, And sing his name to harps of gold, Where all his beauties you be-hold, And sing, and sing his
beau - - - - - - ties you be - hold to harps of gold, Where all his beauties you behold,
Where all his beau-ties you be - hold, And sing his name to harps of gold, And sing his
beau - - - - - - ties Where all his beauties you be - hold, And sing,
Thirds.....

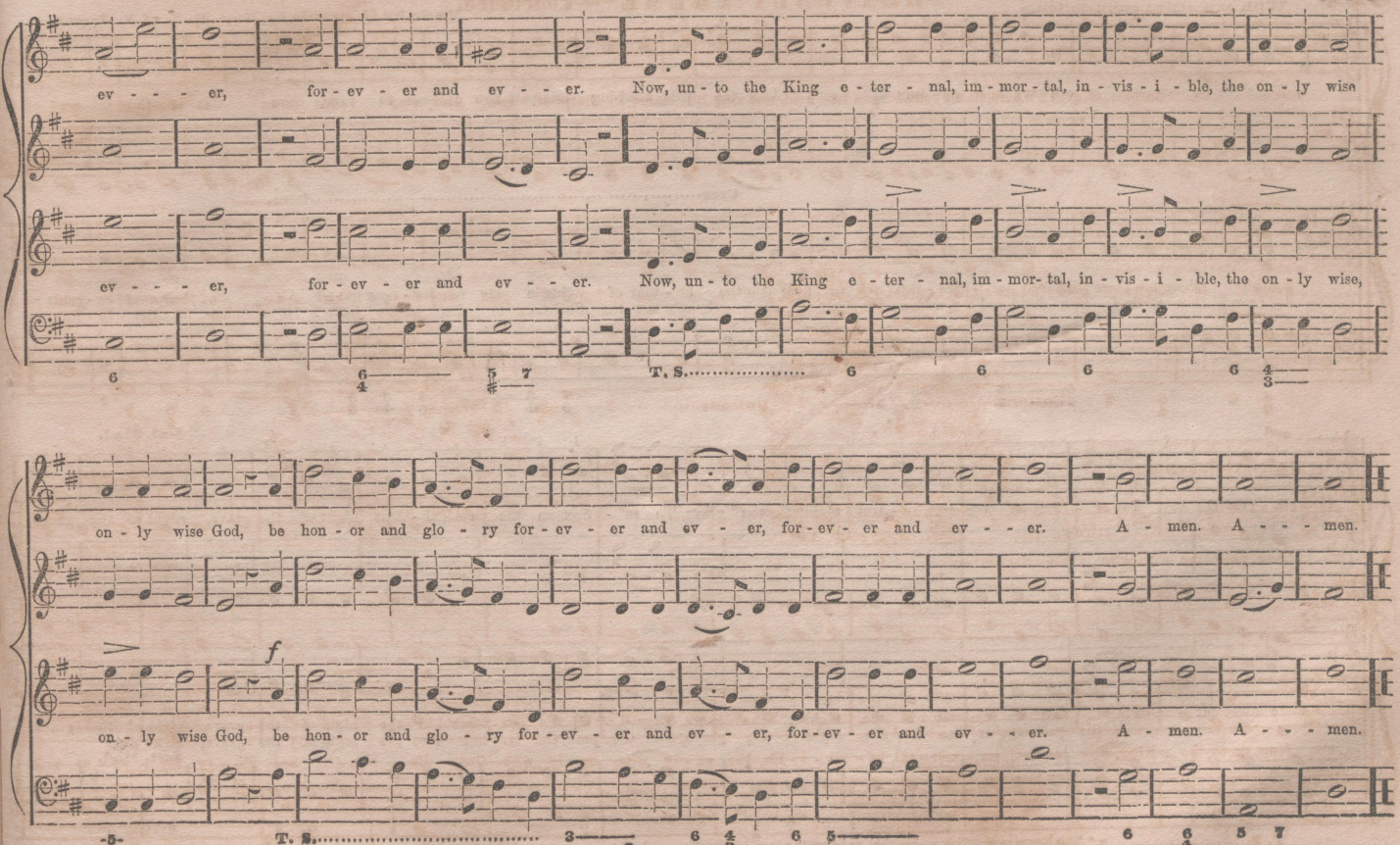
"HEAVENLY THEME"—Concluded.



"NOW UNTO THE KING."

K—LFF.

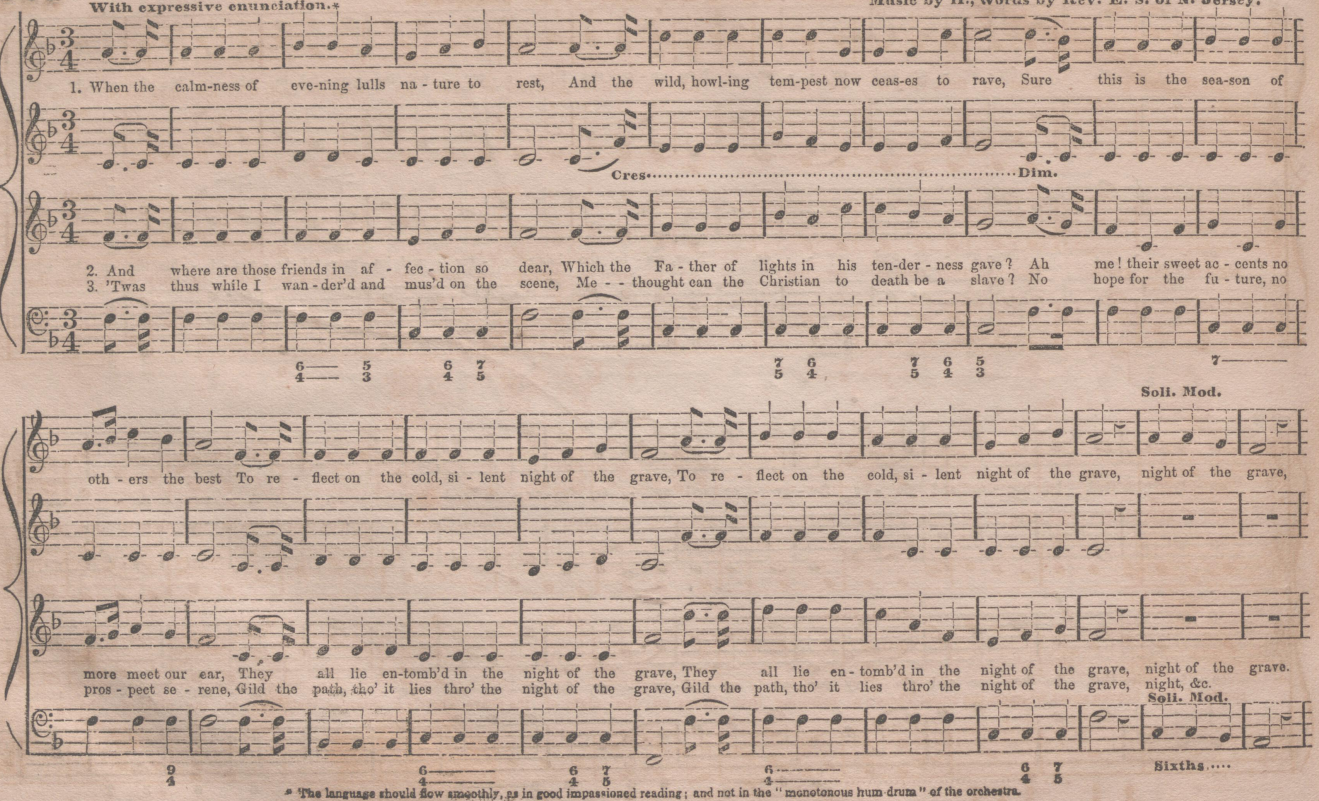



ev - - - er, for - ev - er and ev - - er. Now, un - to the King e - ter - nal, im - mor - tal, in - vis - i - ble, the on - ly wise
ev - - - er, for - ev - er and ev - - er. Now, un - to the King e - ter - nal, im - mor - tal, in - vis - i - ble, the on - ly wise,
T. S.
on - ly wise God, be hon - or and glo - ry for - ev - er and ev - er, for - ev - er and ev - - er. A - men. A - - - men.
on - ly wise God, be hon - or and glo - ry for - ev - er and ev - er, for - ev - er and ev - - er. A - men. A - - - men.
f
T. S.

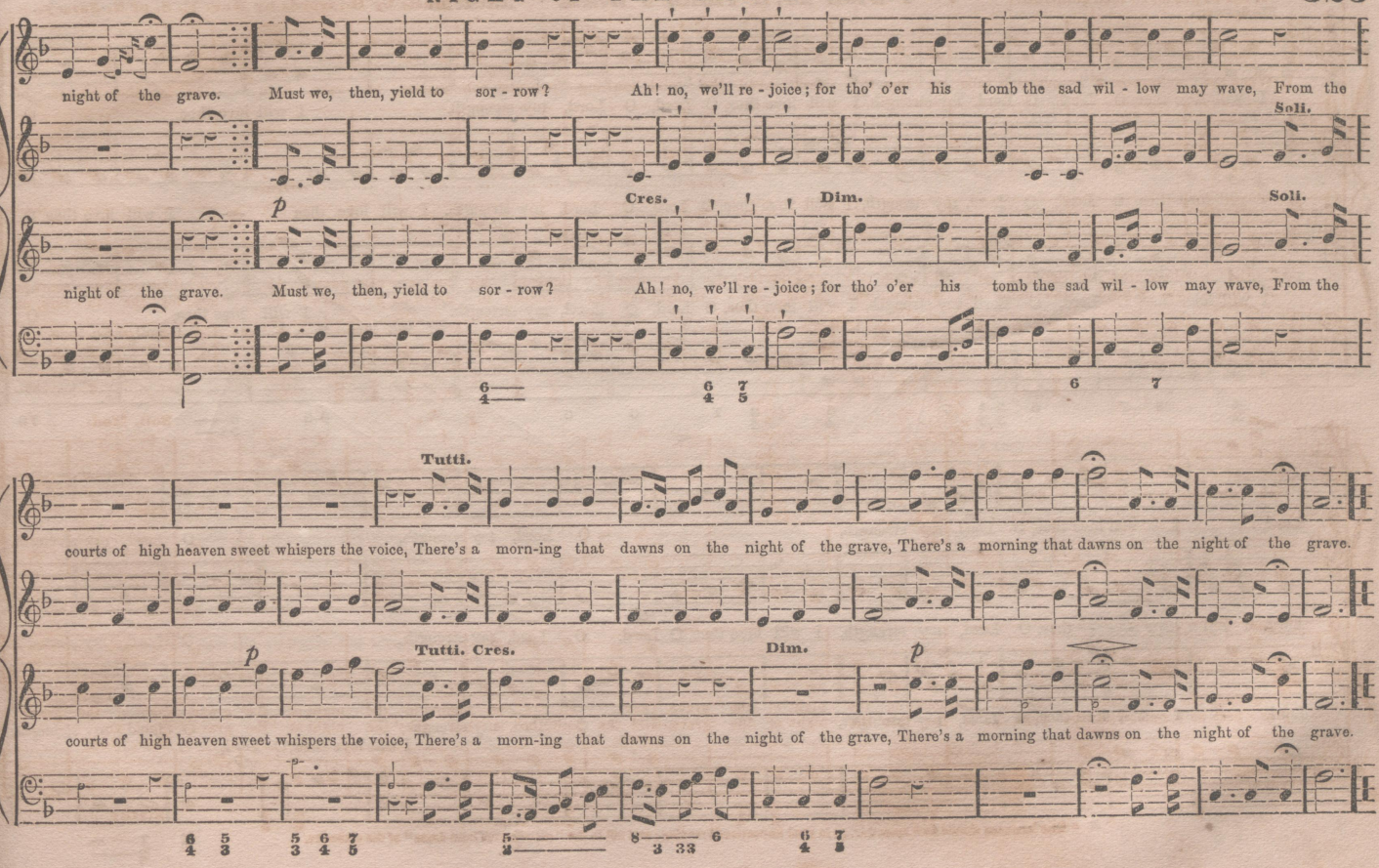
NIGHT OF THE GRAVE.

With expressive enunciation.*

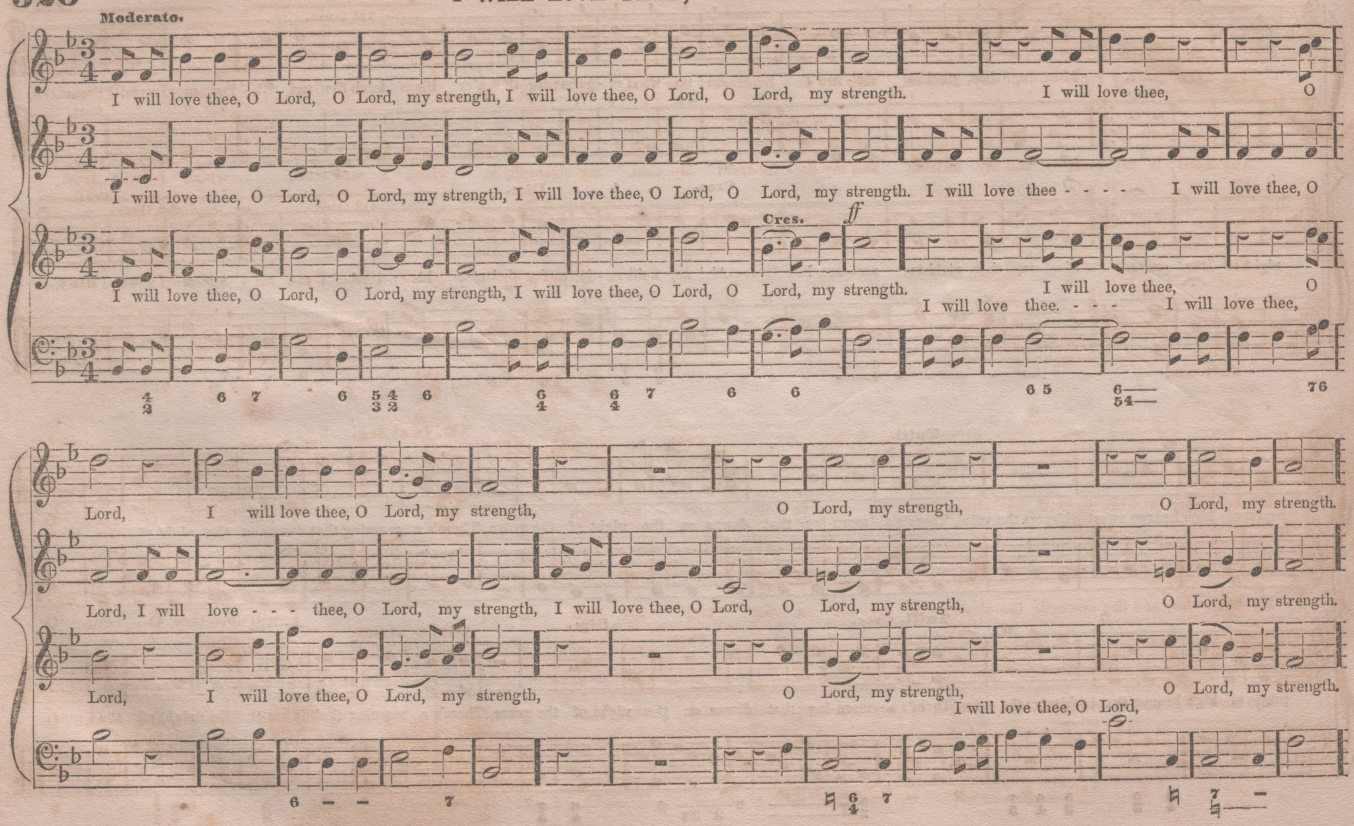
Music by H., words by Rev. E. S. of N. Jersey.

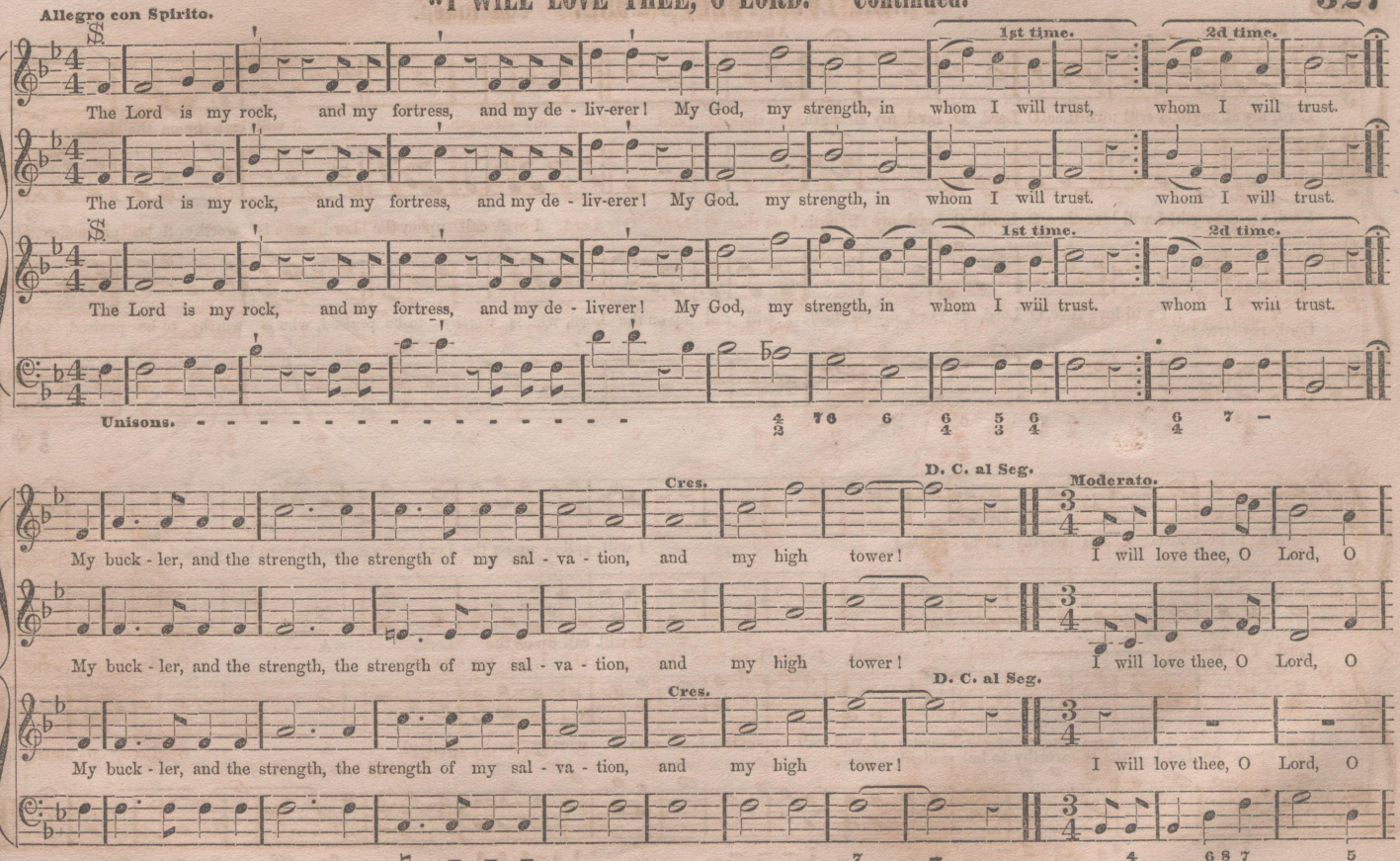


* The language should flow smoothly, as in good impassioned reading; and not in the "monotonous hum-drum" of the orchestra.

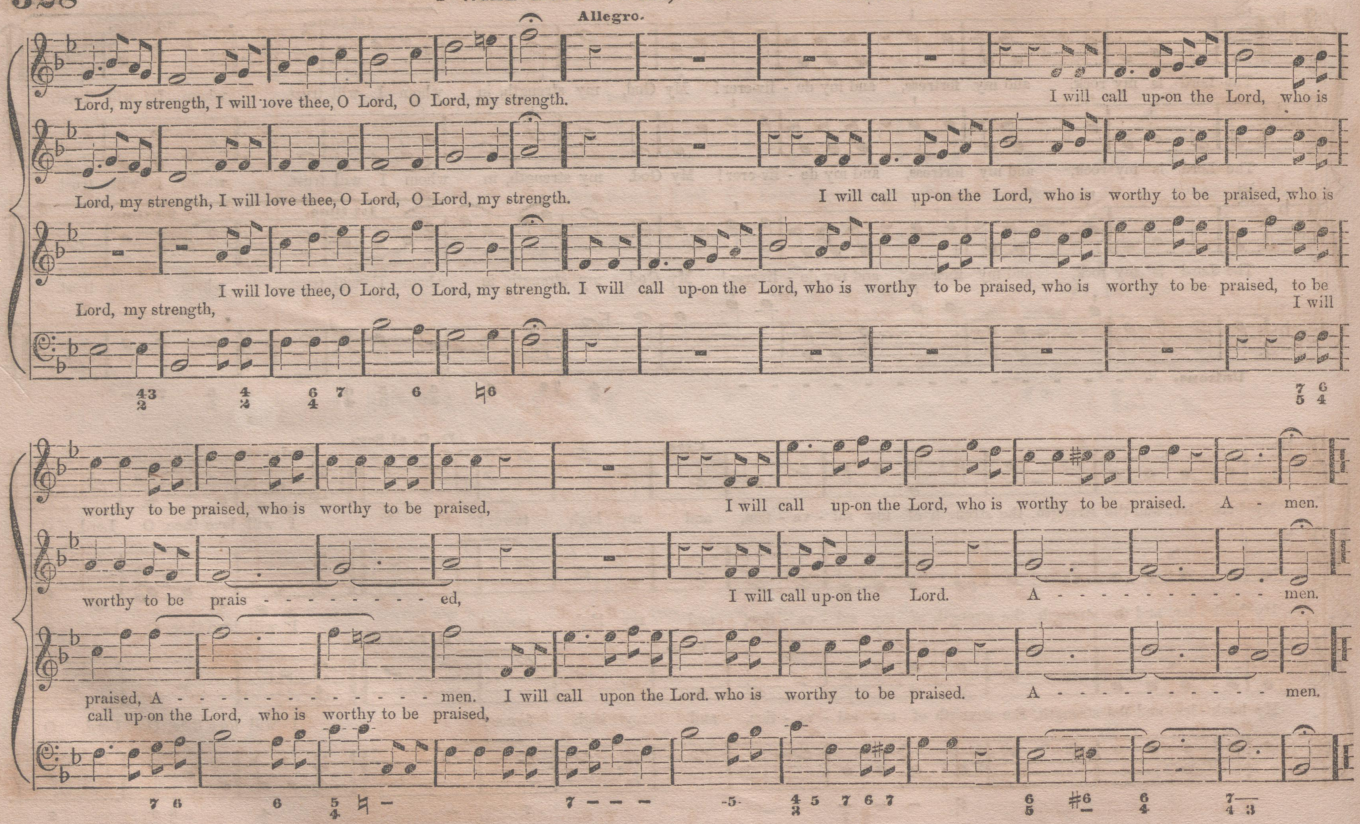

night of the grave. Must we, then, yield to sor - row? Ah! no, we'll re - joice; for tho' o'er his tomb the sad wil - low may wave, From the
Soli.
p
Cres.
Dim.
Soli.
night of the grave. Must we, then, yield to sor - row? Ah! no, we'll re - joice; for tho' o'er his tomb the sad wil - low may wave, From the
Tutti.
courts of high heaven sweet whispers the voice, There's a morn-ing that dawns on the night of the grave, There's a morning that dawns on the night of the grave.
p
Tutti. Cres.
Dim.
p
courts of high heaven sweet whispers the voice, There's a morn-ing that dawns on the night of the grave, There's a morning that dawns on the night of the grave.

"I WILL LOVE THEE, O LORD." Anthem.



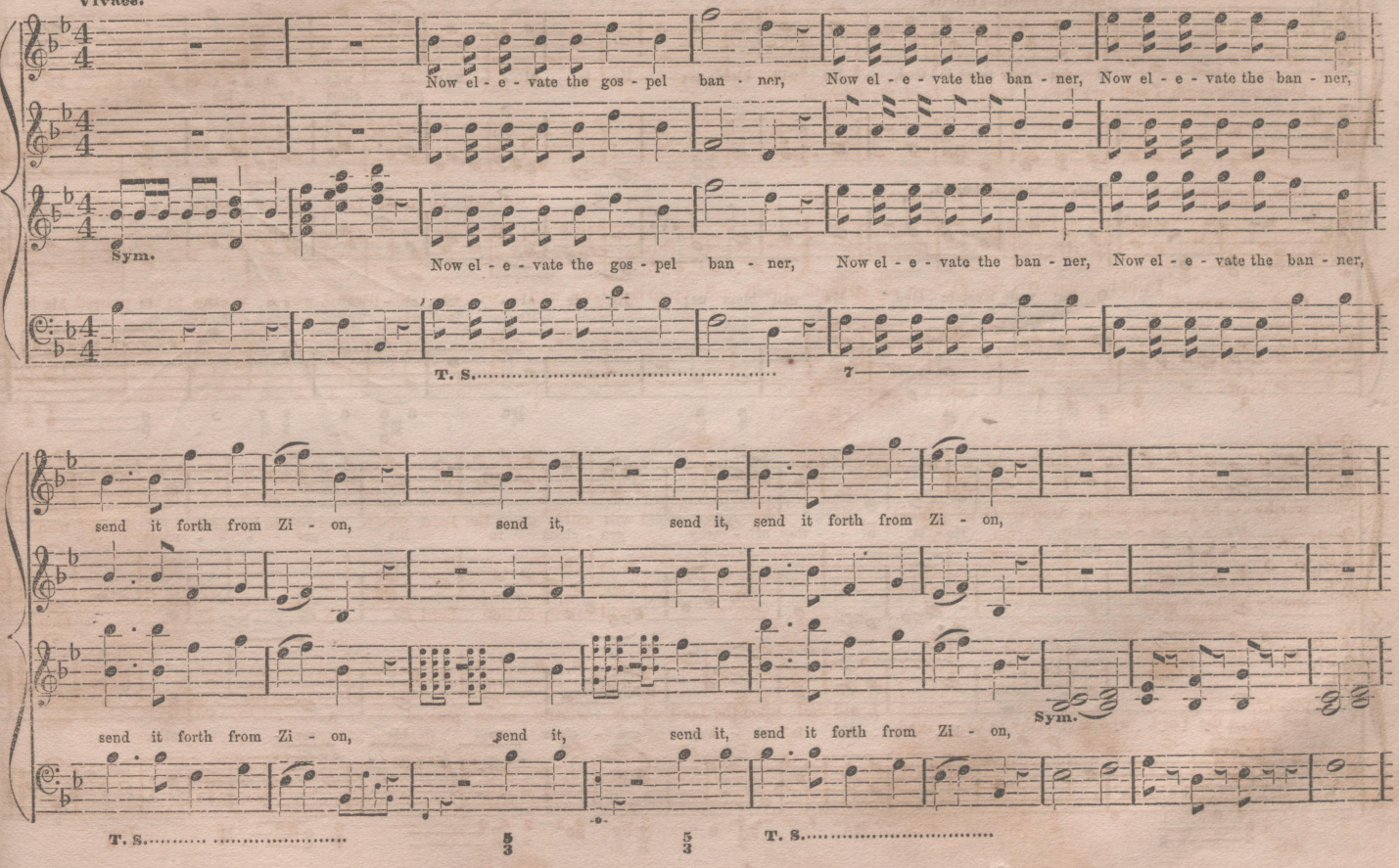

Allegro con Spirito.
1st time.
2d time.
The Lord is my rock, and my fortress, and my de - liv-erer! My God, my strength, in whom I will trust, whom I will trust.
The Lord is my rock, and my fortress, and my de - liv-erer! My God. my strength, in whom I will trust. whom I will trust.
The Lord is my rock, and my fortress, and my de - liverer! My God, my strength, in whom I will trust. whom I will trust.
Unisons.
Cres.
D. C. al Seg.
My buck - ler, and the strength, the strength of my sal - va - tion, and my high tower!
Moderato.
I will love thee, O Lord, O

"I WILL LOVE THEE, O LORD." Concluded.

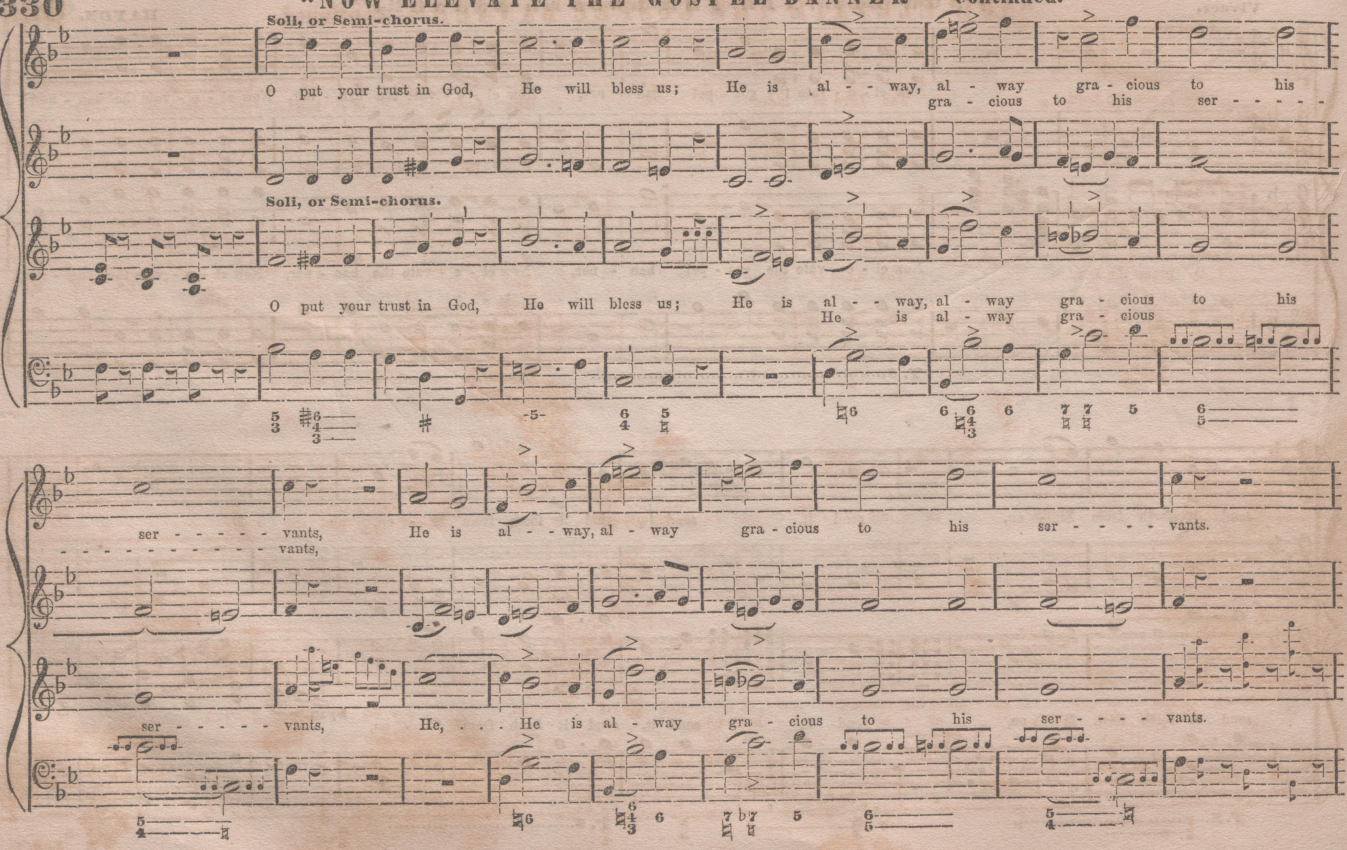


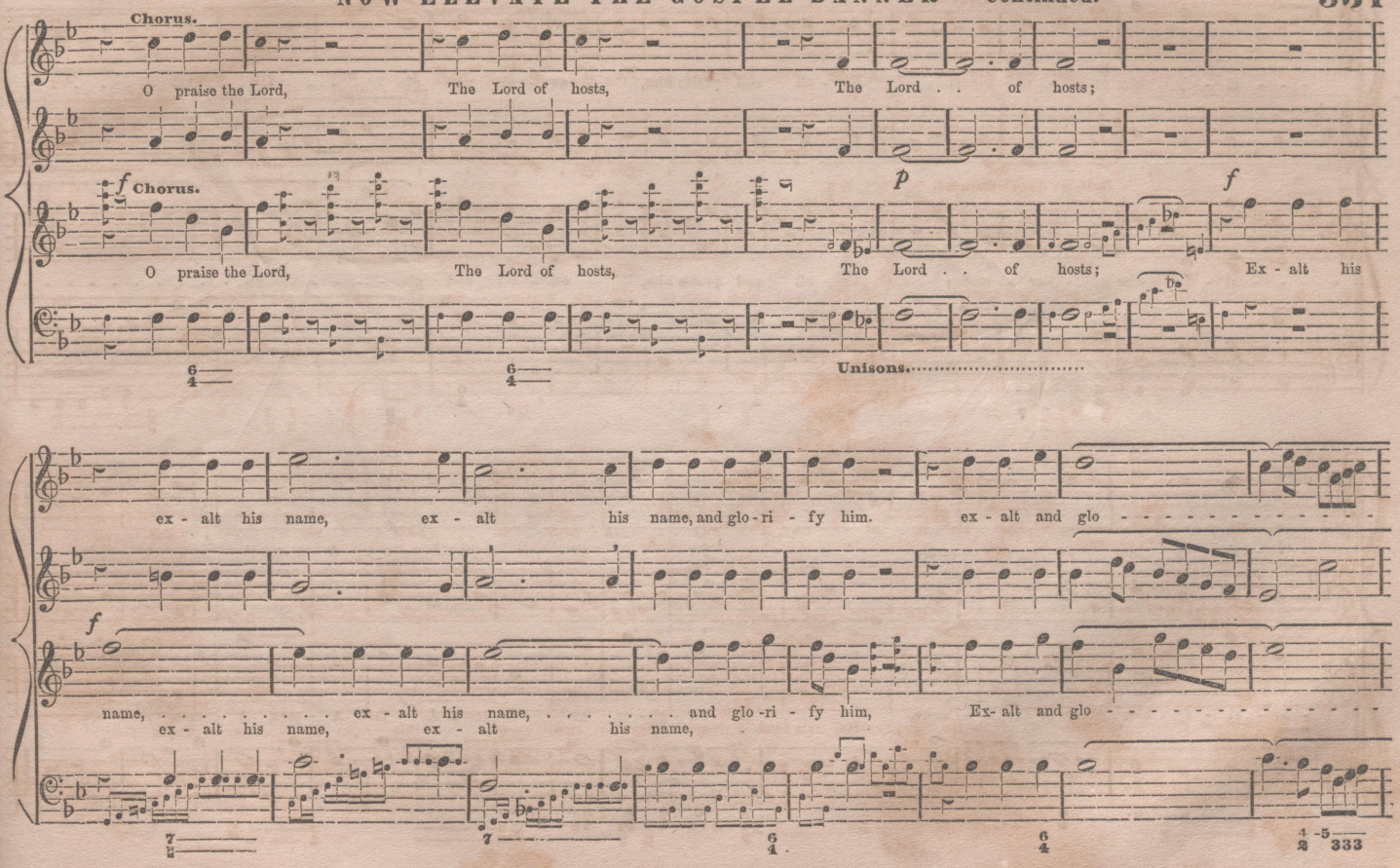
"NOW ELEVATE THE GOSPEL BANNER."

Vivace.

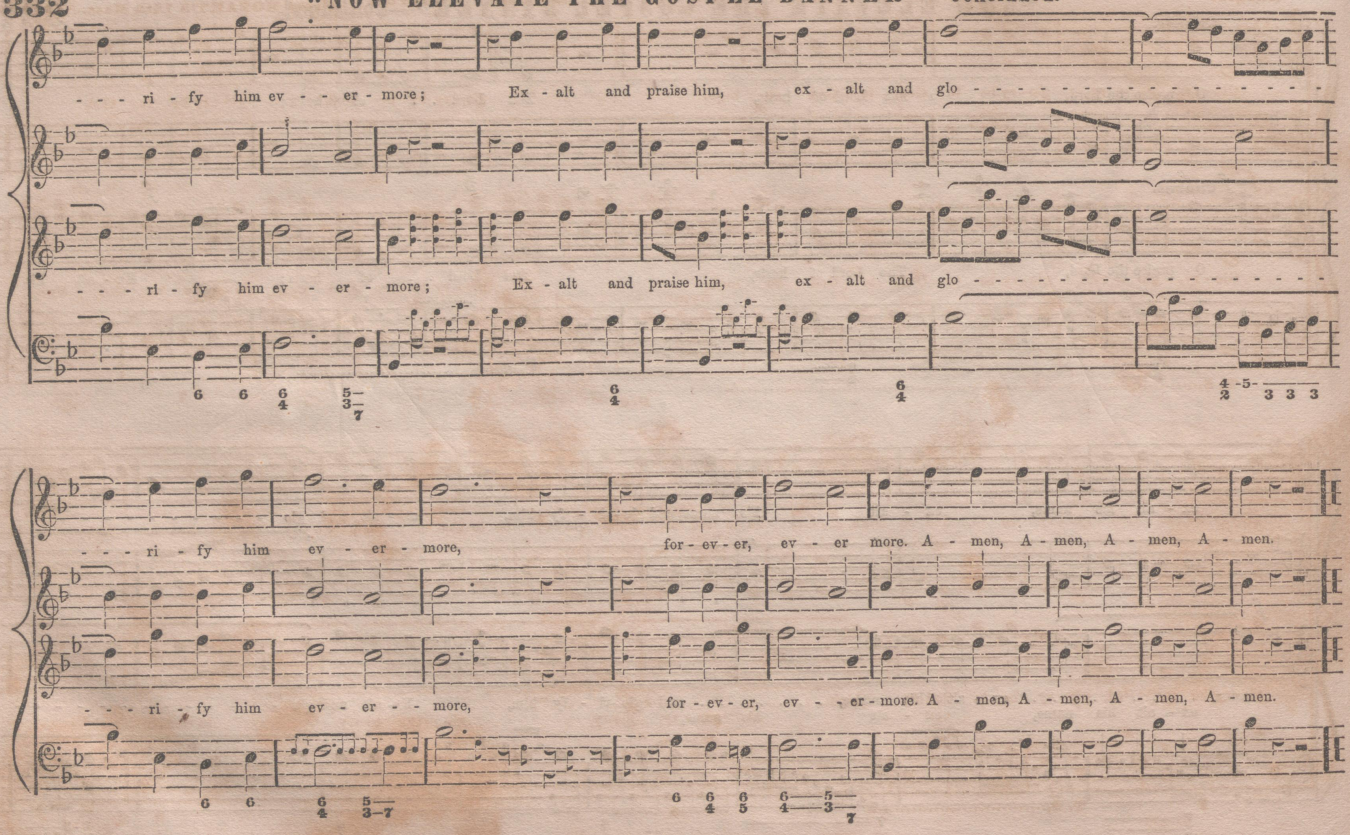


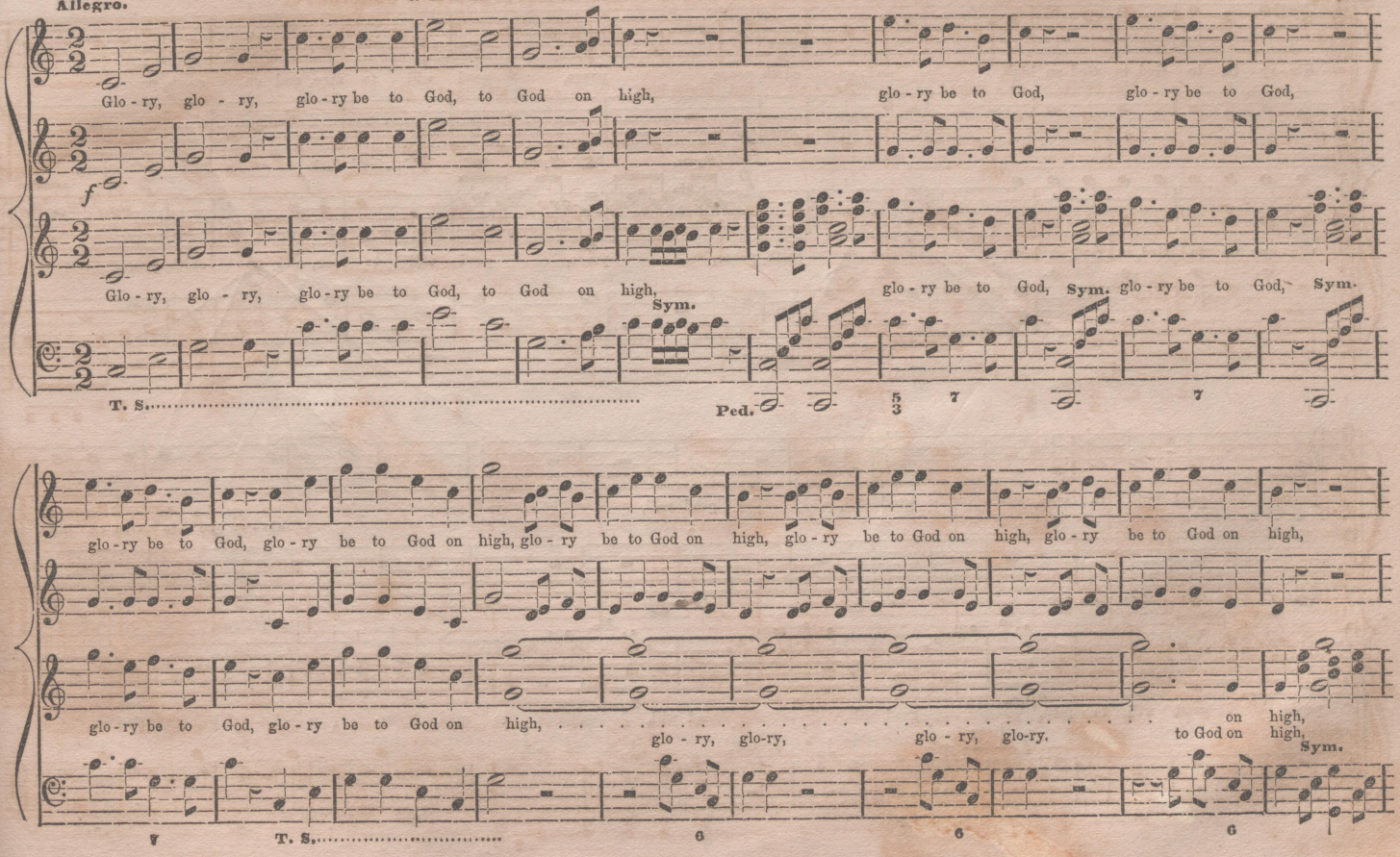
"NOW ELEVATE THE GOSPEL BANNER"—Continued.



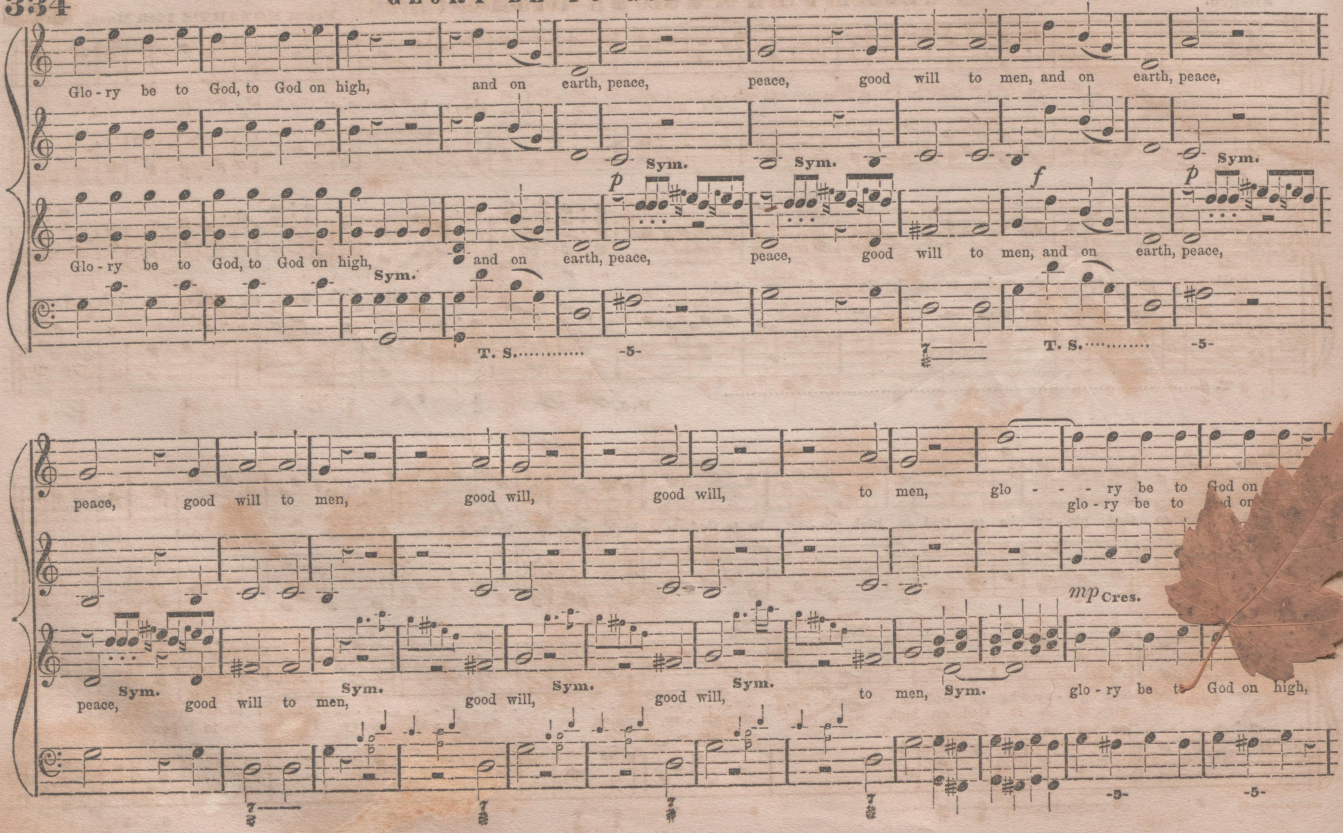

Chorus.
O praise the Lord, The Lord of hosts, The Lord . . of hosts;
f Chorus.
p
f
O praise the Lord, The Lord of hosts, The Lord . . of hosts; Ex - alt his
Unisons.
ex - alt his name, ex - alt his name, and glo - ri - fy him. ex - alt and glo
f
name, ... ex - alt his name, ... and glo - ri - fy him, Ex- alt and glo
ex - alt his name, ex - alt his name,
333

"NOW ELEVATE THE GOSPEL BANNER"—Concluded.

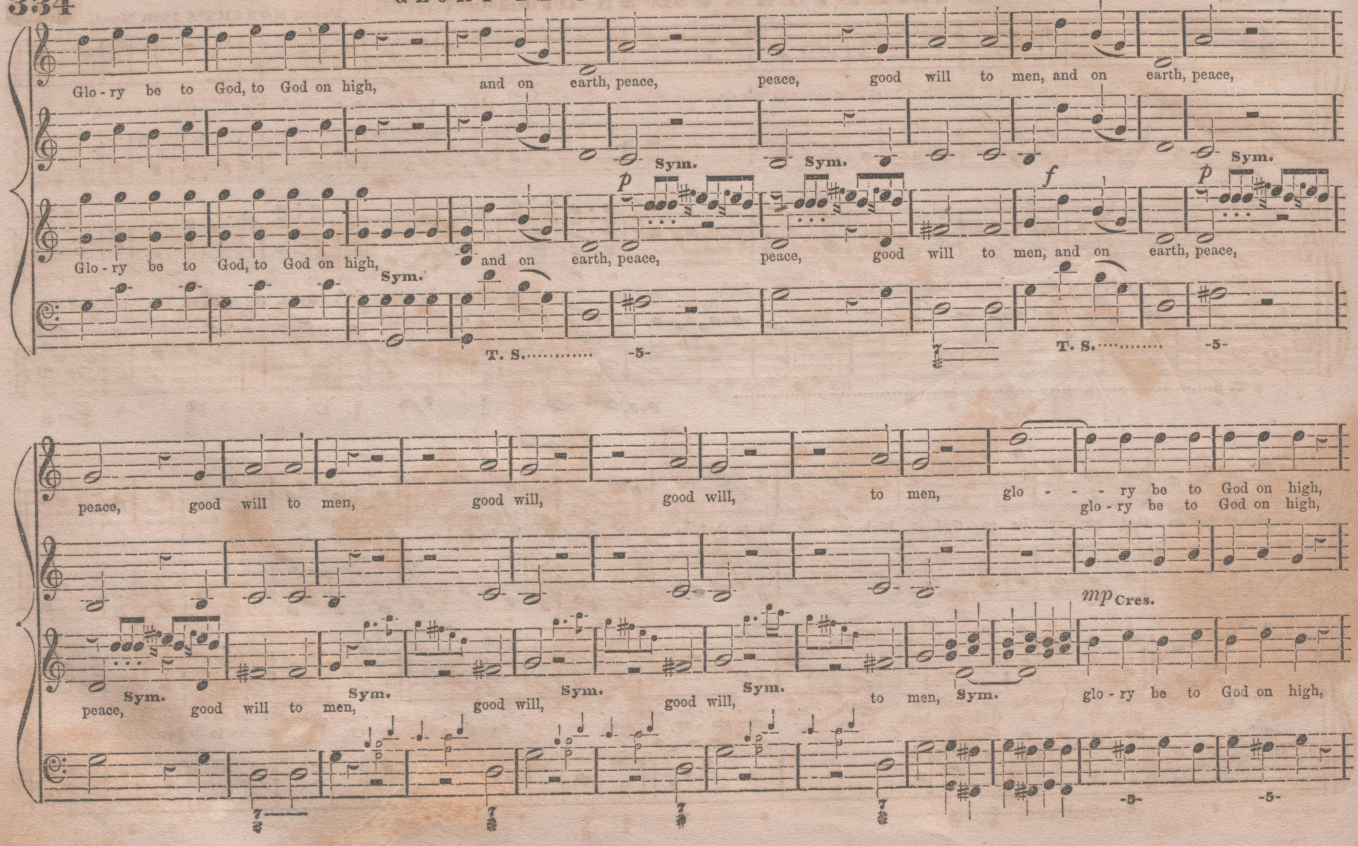


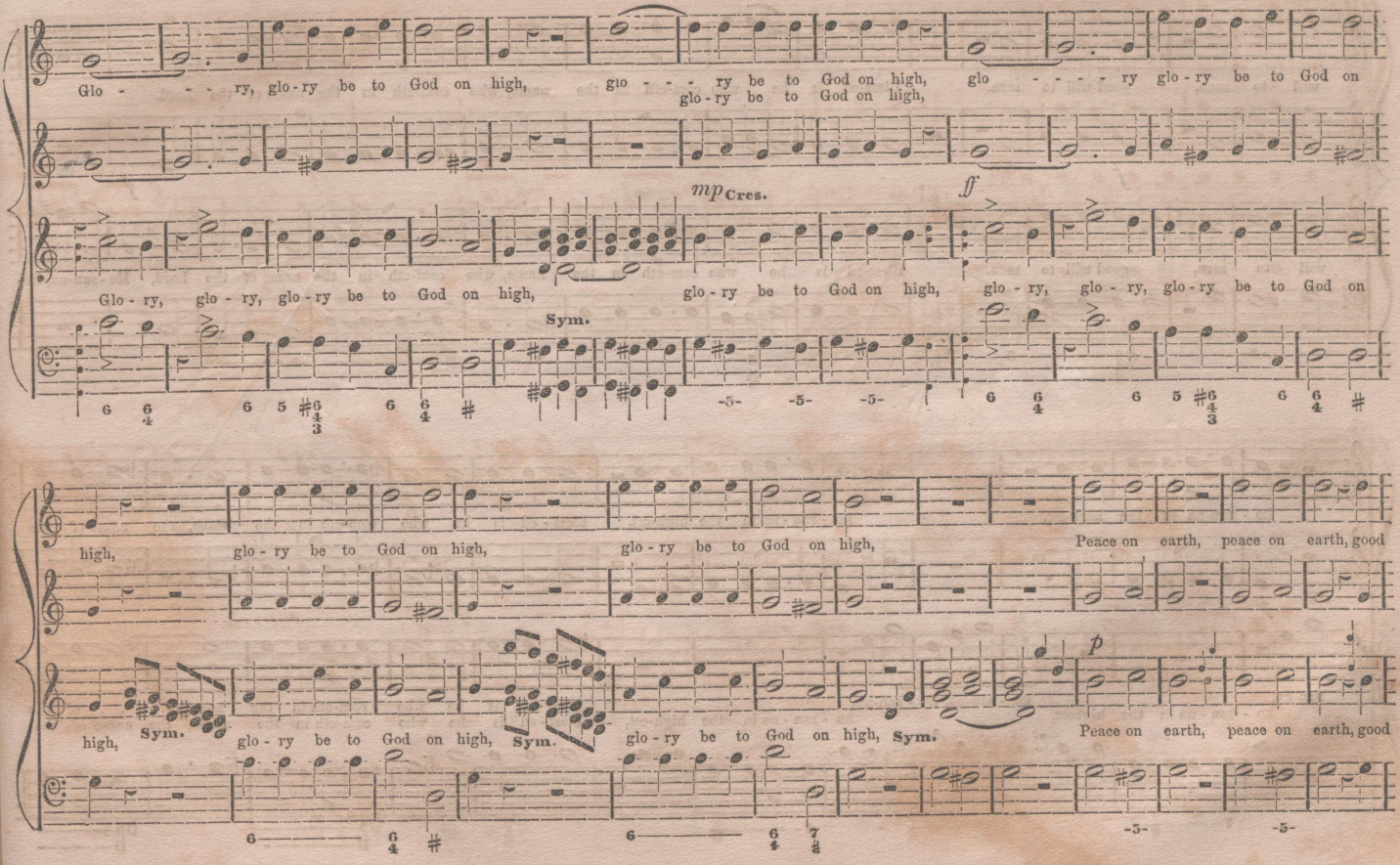

Allegro.
Glo - ry, glo - ry, glo - ry be to God, to God on high, glo - ry be to God, glo - ry be to God,
f
Glo - ry, glo - ry, glo - ry be to God, to God on high, glo - ry be to God, Sym. glo - ry be to God, Sym.
Sym.
T. S.
Ped.
5 3
7
7
glo - ry be to God, glo - ry be to God on high, glo - ry be to God on high, glo - ry be to God on high, glo - ry be to God on high,
glo - ry be to God, glo - ry be to God on high, glo - ry, glo-ry, glo - ry, glo-ry. on high, to God on high, Sym.
7
T. S.
6
6
6

"GLORY BE TO GOD ON HIGH"—Continued.

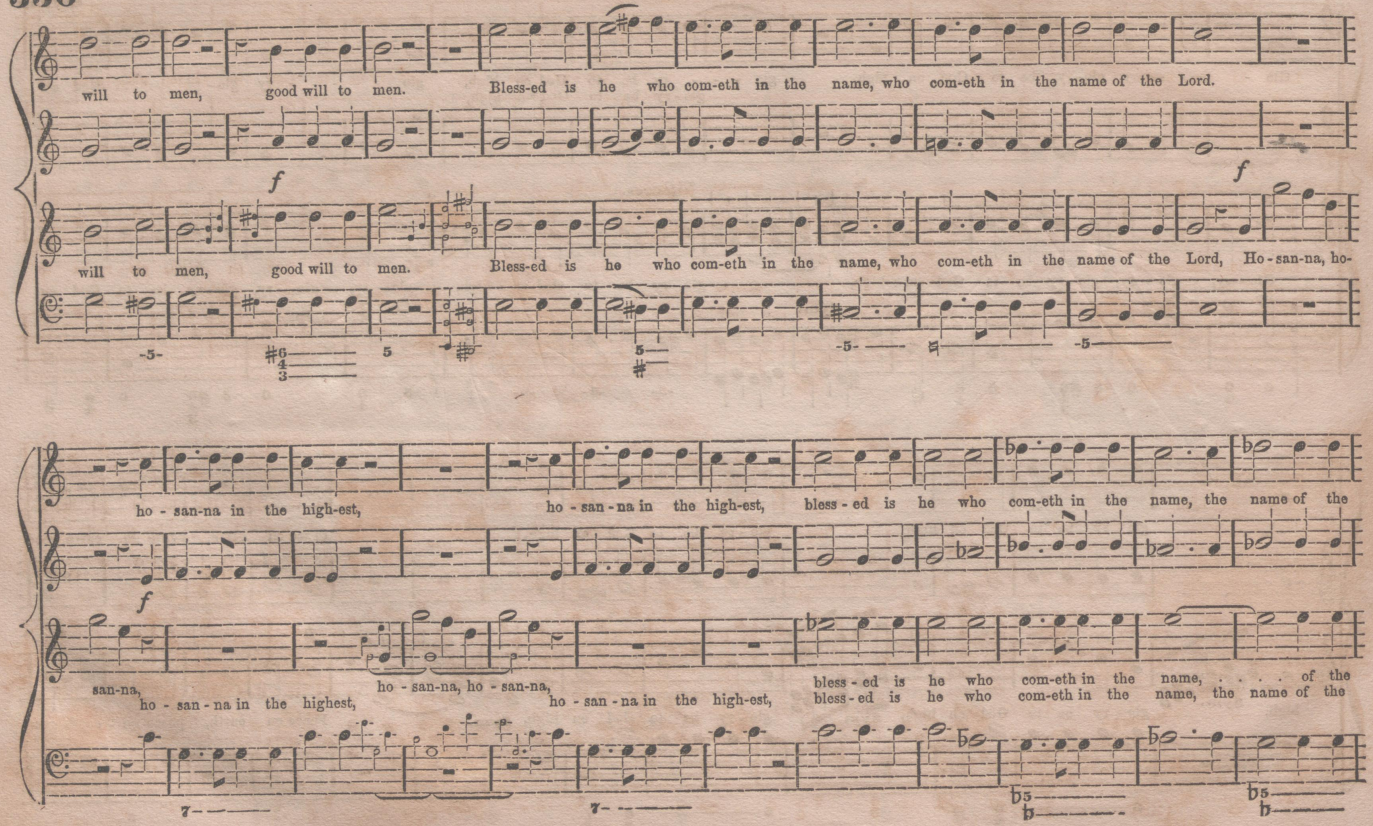


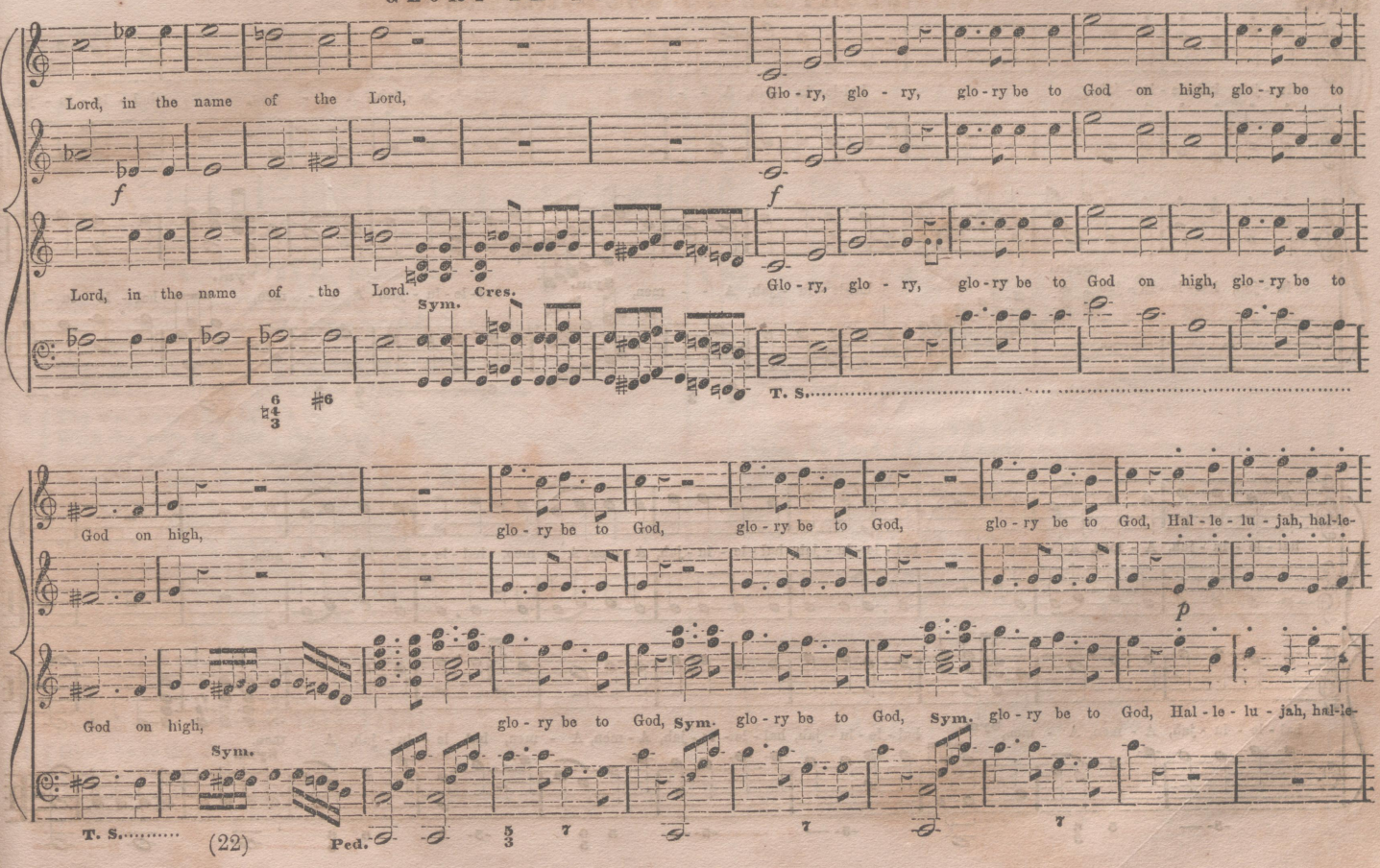
"GLORY BE TO GOD ON HIGH"—Continued.



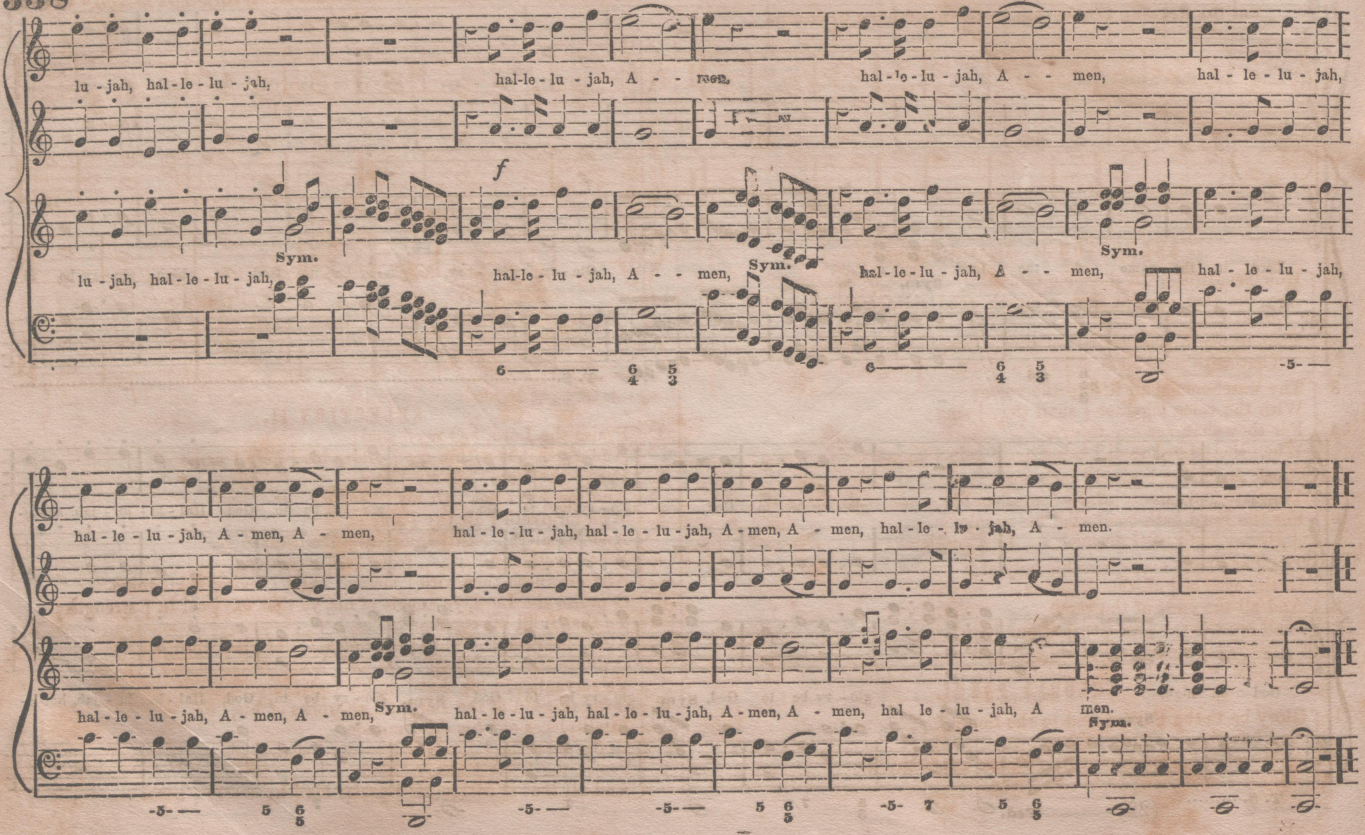

Glo - - - ry, glo-ry be to God on high, glo - - - ry be to God on high, glo - - - - ry glo-ry be to God on
glo-ry be to God on high,
mp Cres.
ff
Glo-ry, glo-ry, glo-ry be to God on high, glo-ry be to God on high, glo-ry, glo-ry, glo-ry be to God on
Sym.
high, glo-ry be to God on high, glo-ry be to God on high, Peace on earth, peace on earth, good
high, Sym. glo-ry be to God on high, Sym. glo-ry be to God on high, Sym. Peace on earth, peace on earth, good
p

"GLORY BE TO GOD ON HIGH"—Continued.



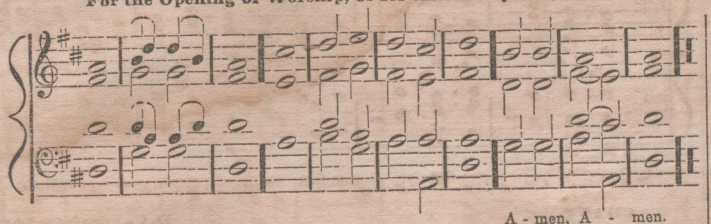

Lord, in the name of the Lord,
Glo - ry, glo - ry, glo - ry be to God on high, glo - ry be to
f
f
Lord, in the name of the Lord.
Cres.
Sym.
Glo - ry, glo - ry, glo - ry be to God on high, glo - ry be to
T. S.
God on high,
glo - ry be to God,
glo - ry be to God,
glo - ry be to God, Hal - le - lu - jah, hal-le-
p
God on high,
glo - ry be to God,
Sym.
glo - ry be to God,
Sym.
glo - ry be to God, Hal - le - lu - jah, hal-le-
Sym.
T. S.
Ped.

"GLORY BE TO GOD"—Concluded.



CHANT No. 1. Single.

For the Opening of Worship, or for Missionary Occasions



SELECTION I. Isaiah 52, 7—10.

1. How beautiful upon the mountains
   Are the feet of him that bringeth good tidings, that | publish-eth | peace;
2. That bringeth good tidings of good, that publisheth salvation;
   That saith unto Zion, | Thy — | God — | reigneth.
3. Thy watchmen shall lift up the voice;
   With the voice together | shall they | sing:
4. For they shall see eye to eye,
   When the | Lord shall | bring a . . gain | Zion.
5. Break forth into joy, sing together,
   Ye waste | places . . of Je- | rusalem!
6. For the Lord hath comforted his people,
   | He . . hath re- | deemed . . Je- | rusalem!
7. The Lord hath made bare his holy arm
   In the eyes of | all the | nations;
8. And all the ends of the earth
   Shall see the sal- | va-tion | of our | God.

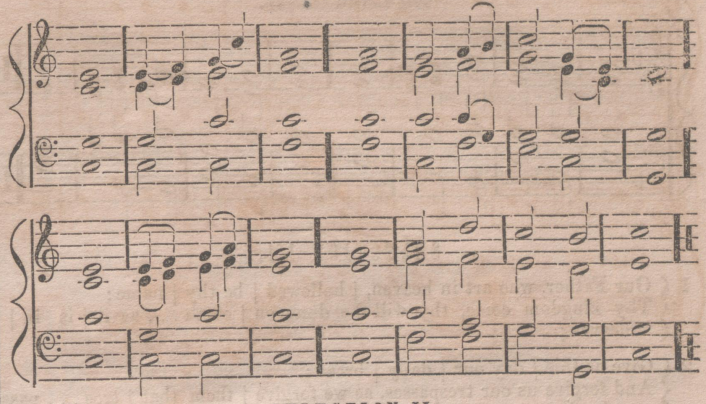
GLORIA PATRI.

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

CHANT. No. 2. Double.

Arranged from "Chants of the Christian Israelites."

Praise.



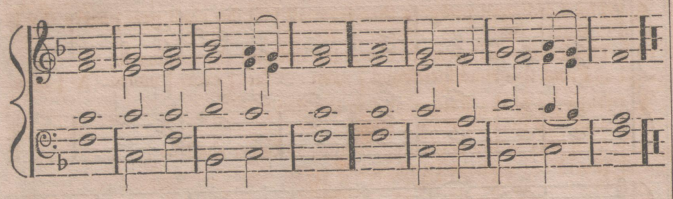
SELECTION II.

1. Praise the Lord, | O my | soul;
   And all that is within me | praise his | holy | name.
2. Praise the Lord, | O my | soul,
   And for- | get not | all his | benefits.
3. Who forgiveth | all thy | sin,
   And | healeth . . all | thine in- | firmities.
4. Who saveth thy | life . . from de- | struction;
   And crowneth thee with | mercy . . and | loving- | kindness.
5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength;
   Ye that fulfil his commandment,
   And | hearken . . . unto the | voice . . . of his | word.
6. O praise the Lord, | all . . ye his | hosts;
   Ye servants of | his that | do his | pleasure.
7. O speak good of the Lord, all ye works of his,
   In all places of | his do- | minion.
   Praise thou the | Lord, O | — my | soul.
8. Praise the Lord, | O my | soul,
   And all that is within me | praise his | ho - - ly | name.

CHANT No. 3. Single.

Gregorian.

The Lord's Prayer.



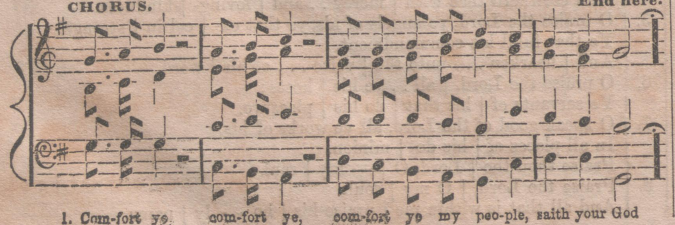
SELECTION III.

1. Our Father, who art in heaven, | hallowed | be thy | name;
   Thy kingdom come, thy will be done on | earth . . . as it | is in | heaven;
2. Give us this | day our | daily | bread;
   And forgive us our trespasses, as we forgive | them that | tres . . . pass a- | gainst us,
3. And lead us not into temptation, but de- | liv-er | us from | evil;
   For thine is the kingdom, and the power, and the glory, for- | ev- - - er. | A- — | men.

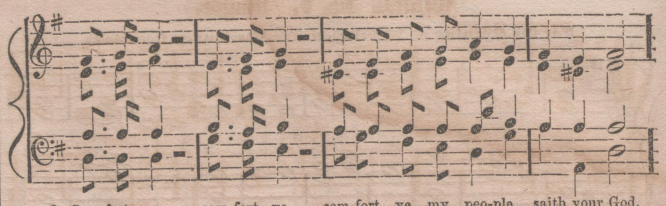
CHANT No. 4. Single.

For Opening of Worship, or Missionary Occasions.

CHORUS. End here.

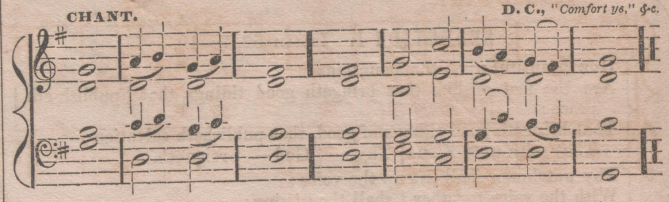


1. Com-fort ye, com-fort ye, com-fort ye my peo-ple, saith your God



2. Com-fort ye, com-fort ye, com-fort ye my peo-ple, saith your God.

CHANT. D. C., *"Comfort ye," &c.*



SELECTION IV.

3. Speak ye comfortably to Jerusalem, and cry unto her,
4. That her warfare is accomplished, that her in- | iqui-ty is | pardoned:
   For she hath received of the Lord's hand | double . . . for | all her | sins.
5. The voice of him that crieth in the wilderness,
6. Prepare ye the | way . . of the | Lord,
   Make straight in the desert a | highway | for our | God.

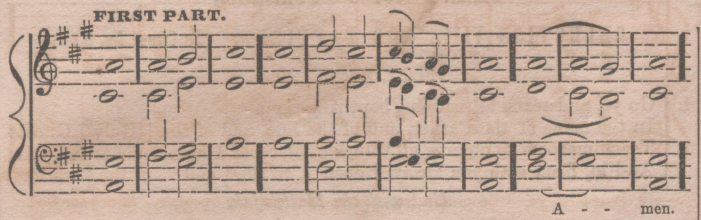
Chorus.—Comfort ye, &c.

7. Every valley shall be exalted,
8. And every mountain and | hill shall . . . be made | low:
   And the crooked shall be made straight,
   And the | rough — | places | plain.
9. And the glory of the Lord shall be revealed,
10. And all flesh shall | see it . . to- | gether.
    For the | mouth . . of the | Lord hath | spoken it.

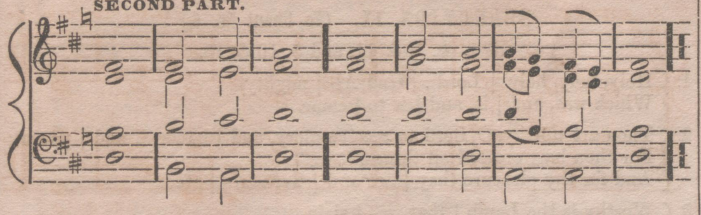
D. C. Chorus.—Comfort ye, &c.

CHANT. No. 5. Double.

FIRST PART.



SECOND PART.



SELECTION V. (To Chant No. 5.)

To the First Part.

1. I will lift up mine eyes unto the hills, from whence | cometh . . my | help.
2. My help cometh from the | Lord . . . which made | heaven and | earth.
3. He will not suffer thy foot to be moved, he that keepeth thee | will not | slumber;
4. Behold, he that keepeth | Israel . . . shall not | slumber . . . nor | sleep.

To the Second Part.

5. The Lord is thy keeper—the Lord is thy shade upon thy | right—hand;
6. The sun shall not smite thee by | day, . . . nor the | moon by | night.
7. The Lord shall preserve thee from all evil, he shall pre- | serve thy | soul.
8. The Lord shall preserve thy going out and thy coming in,
   From this time forth, and | even . . . for- | ever- | more.

To the First Part.

9. The Lord shall preserve thee from all evil, he shall pre- | serve thy | soul.
10. The Lord shall preserve thy going out and thy coming in,
    From this time forth, and | even . . . for- | ever- | more. A- | men.

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

SELECTION VI. (To Chant No. 5.)

1. I was glad when they said unto me,
   Let us go into the | house . . . of the | Lord.
2. Our feet shall stand within thy gates, O Jerusalem.
   Jerusalem is builded as a | city . . . that is | com - - pact to- | gether.
3. Whither the tribes go up; the tribes of the Lord,
   Unto the testimony of Israel,
   To give thanks unto the | name . . . of the | Lord.
4. For there are set thrones of judgment,
   The | thrones . . . of the | house of | David.

To the Second Part.

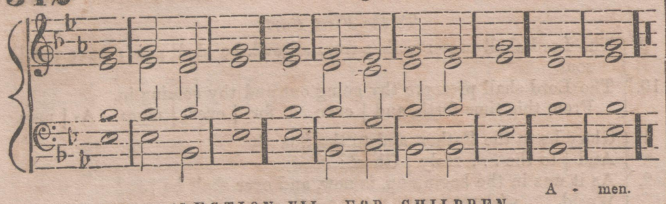
5. Pray for the peace of Jerusalem,
   They shall | prosper . . . that | love thee.
6. Peace be within thy walls;
   And pros- | perity . . . with- | in thy | palaces.

To the First Part.

7. For my brethren and companions' sakes,
   I will now say, | Peace . . . be with- | in thee
8. Because of the house of the Lord our | God, . . I will | seek thy | good.

Glory be to the Father, &c.

CHANT No. 6. Single. TH. TALLIS. 1650.



SELECTION VII. FOR CHILDREN.

PSALM 103: 17, 18.

1. The mercy of the Lord is from everlasting
   To everlasting, upon them that fear him,
   And his righteousness unto | children's | children:
2. To such as keep his covenant,
   And to those that remember his com- | mandments to | do — | them.

MARK 10: 14.

1. Suffer little children to come unto me,
   And for- | bid them | not:
2. For of | such . . is the | kingdom . . of | heaven.

ISAIAH 44: 3, 4.

1. I will pour my spirit upon thy seed,
   And my blessing up- | on thine | offspring:
2. And they shall spring up as among the grass,
   As | willows . . by the | water- | courses.

ISAIAH 40: 11.

1. He shall feed his flock like a shepherd;
   He shall gather the lambs with his arms,
   And carry them | in his | bosom,
2. And shall gently lead | those that | are with | young.

ACTS 2: 39.

1. For the promise is unto you, and | to your | children;
2. And to all that are afar off,
   Even as many as the | Lord our | God shall | call.

End with the Hallelujah.

CHANT No. 6—Continued

SELECTION VIII. FOR BAPTISMS. (To Chant No. 6.)

MATT. 28: 19, 20.

1. Go ye, and teach all nations, baptizing them
   In the name of the Father, and of the Son, and of the | Holy | Ghost:
2. Teaching them to observe all things whatsoever I have commanded you;
   And lo, I am with you alway, | even . . to the | end . . of the | world.

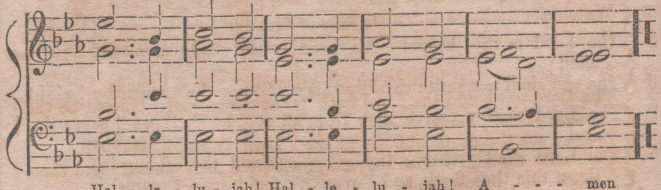
End with the Hallelujah.

SELECTION IX. (To Chant No. 6.)

REV. 4: 8 & 11, and 5, 10 & 13.

1. Holy, holy, holy, | Lord . . God Al- | mighty,
   Which was, and | is, and | is to | come.
2. Thou art worthy, O Lord, to receive glory, and | honor . . and | power;
   For thou hast created all things,
   And for thy pleasure they | are and | were cre- | ated.
3. Worthy is the Lamb | that was | slain,
   To receive power, and riches, and wisdom,
   And strength; and | honor, . . and | glory, . . and | blessing.
4. Blessing, and honor, and | glory, . . and | power,
   Be unto him that sitteth upon the throne,
   And unto the | Lamb, for- | ever . . and | ever. | Amen.

HALLELUJAH.



CHANT No. 6—Concluded.

SELECTION X. (To Chant No. 6.)

Invitations.

MATT. 11: 28.

1. Come unto me all ye that labor and are | heavy | laden,
2. Come unto me all ye that labor and are heavy laden,
   And | I will | give you | rest.
3. Take my yoke upon you, and learn of me;
   For I am meek and | lowly . . in | heart:
4. And ye shall find | rest un- | to your | souls.
5. For my yoke is easy, and my | burden . . is | light,
6. For my yoke is | easy, . . and my | burden . . is | light.

PSALM 51: 17.

1. The sacrifices of God are a | broken | spirit.
2. A broken and a contrite heart, O | God, thou | wilt not . . de- | spise.

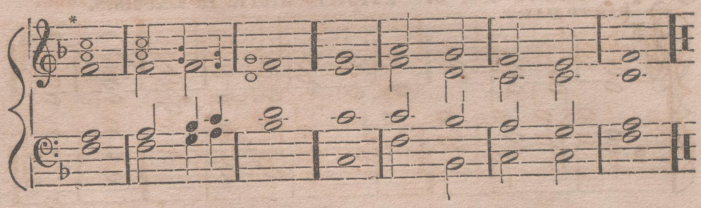
REV. 22: 17.

1. And the Spirit and the Bride say, Come,
   And let him that | heareth . . say, | Come;
2. And let him that is athirst, come,
   And whosoever will, let him take the | water of | life — | freely.

End with the Hallelujah.

SELECTION XI. (To Chant No. 6.)

1. Our days on earth are as a shadow, and there is | none a- | biding;
   We are but of yesterday, there is but a | step be- -tween | us and | death.
2. Man's days are as grass; as a flower of the field | so he | flourisheth;
   He appeareth for a little time, and then | vanish- | eth a- | way.
3. Watch, for ye know not what hour your | Lord doth | come;
   Be ye also ready, for in such an hour as ye think not the | Son of | man — | cometh.
4. It is the Lord; let him do what | seemeth . . . him | good:
   The Lord gave, and the Lord hath taken away, and | blessed be the | name of the | Lord.
5. Blessed are the dead, who die in the | Lord, from | henceforth;
   Yea, saith the Spirit, that they may rest from their labors, | and their | works do | follow them.



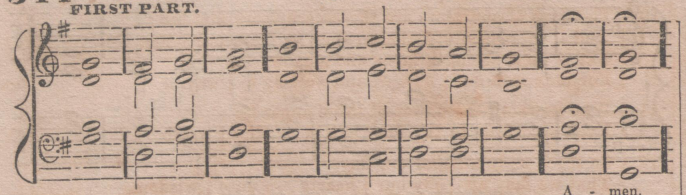
SELECTION XII. (To Chant No. 7.)

1. Lord! we come before thee now;
   At thy feet we | humbly | bow;
   O, do not our suit disdain;—
   Shall we | seek thee, | Lord, in | vain?
2. Lord! on thee our souls depend,
   In compassion | now de- | scend;
   Fill our hearts with thy rich grace;
   Tune our | lips to | sing thy | praise.
3. In thine own appointed way,
   Now we seek thee; | here we | stay;
   Lord, we know not how to go,
   Till a | blessing | thou be- | stow.
4. Send some message from thy word
   That may joy and | peace af- | ford;
   Let thy Spirit now impart
   Full sal- | vation | to each | heart.
5. Comfort those who weep and mourn;
   Let the time of | joy re- | turn;
   Those, who are cast down, lift up;
   Make them | strong in | faith and | hope.
6. Grant, that all may seek and find
   Thee, a God su- | premely | kind;
   Heal the sick—the captive free—
   Let us | all re- | joice in | thee.

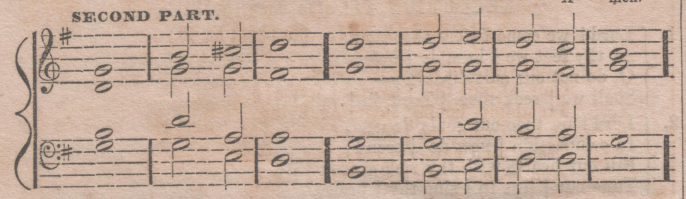
* If the small notes are sung, the Soprano and Alto, as Semi-chorus, may alternate with the Base and Tenor in the different stanzas. When thus sung, omit the large notes, which are intended for Soprano and Alto when the whole chant is performed in Chorus.

CHANT No. 8. Triple. Gloria in Excelsis.

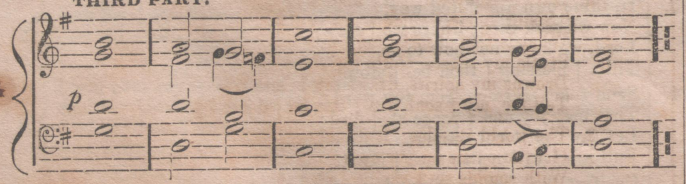
FIRST PART.



SECOND PART.



THIRD PART.



SELECTION XIII. (To Chant No. 8.)

To the First Part of the Chant.

1. Glory be to | God on | high,
   And on earth | peace, good- | will towards | men.
2. We praise thee, we bless thee, we | worship | thee,
   We glorify thee, we give thanks to thee | for thy | great — | glory.

To the Second Part.

3. O Lord God, | Heavenly | King,
   God the | Father | Al — | mighty!
4. O Lord, the only-begotten Son, | Jesus | Christ,
   O Lord God, Lamb of God, | Son . . . of the | Fa — | ther!

CHANT No. 8—Concluded.

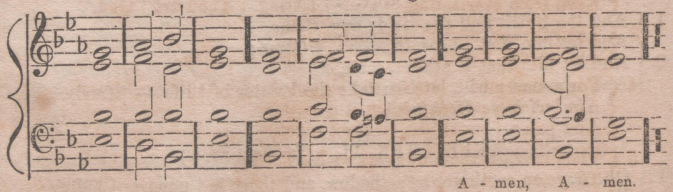
To the Third Part.

5. That takest away the | sins . . . of the | world,
   Have mercy up- | on — | us.
6. Thou that takest away the | sins . . . of the | world,
   Have mercy up- | on — | us.
7. Thou that takest away the | sins . . . of the | world,
   Re- | ceive our | prayer.
8. Thou that sittest at the right hand of | God the | Father,
   Have mercy up- | on — | us.

To the First Part.

9. For thou only | art— | holy,
   Thou | only | art the | Lord.
10. Thou only, O Christ, with the | Holy | Ghost,
    Art most high in the | glory . . . of | God the | Father. | A- | men.

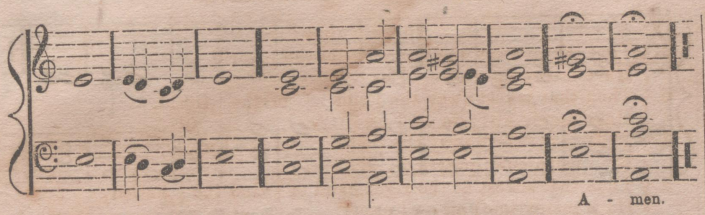
CHANT No. 9. Single. W. B. B.



SELECTION XIV. (To Chant No. 9.)

1. The Lord is my shepherd; I | shall not | want.
2. He maketh me to lie down in green pastures;
   He leadeth me be- | side the . . . still | waters.
3. He restoreth my soul; he leadeth me
   In the paths of righteousness for his | name's — | sake;
4. Yea, though I walk through the valley of the shadow of death,
   I will fear no evil: for thou art with me;
   Thy rod and thy | staff they | comfort me.
5. Thou preparest a table before me in the presence of mine enemies:
   Thou anointest my head with oil; my | cup . . . runneth | over.
6. Surely goodness and mercy shall follow me all the days of my life;
   And I shall dwell in the house of the | Lord for- | ever.

CHANT No. 10. Single. W. B. B.



SELECTION XV. (To Chant No. 10.)

1. Lord, thou hast been our dwelling place
   In | all gene- | rations.

2. Before the mountains were brought forth,
   Or ever thou hadst formed the earth and the world,
   Even from everlasting to ever- | lasting, | Thou art | God.

3. Thou turnest man to destruction;
   And sayest, Return, ye | chil - - - dren of | men.

4. For a thousand years in thy sight
   Are but as yesterday when it is past,
   And | as a | watch . . . in the | night.

5. Thou carriest them away as with a flood;
   They are as a sleep:
   In the morning they are like grass which | groweth | up.

6. In the morning it flourisheth, and groweth up:
   In the evening it is cut | down, *cut* | *down* and | withereth.

7. For we are consumed by thine anger,
   And by thy | wrath . . . are we | troubled.

8. Thou hast set our iniquities before thee,
   Our secret sins in the | light of | thy — | countenance.

9. For all our sins are passed away in thy wrath;
   We spend our years as a | tale . . . that is | told

10. The days of our years are threescore years and ten;
    And if by reason of strength they be fourscore years,
    Yet is their strength labor and sorrow:
    For it is soon cut | off, . . . and we | fly a- | way.

11. Who knoweth the power of thine anger?
    Even according to thy fear, | so is . . . thy | wrath,

12. So teach us to number our days,
    That we may ap- | ply our | hearts . . . unto | wisdom.

SELECTION XVI. (To Chant No. 10.)

1. Vital spark of heavenly flame,
   Quit, O quit this | mortal | frame; ‖
   Trembling, hoping, lingering, flying,
   O, the | pain, the | bliss of | dying! ‖
   Cease, fond nature, | cease thy | strife,
   And let me | languish | into | life. ‖

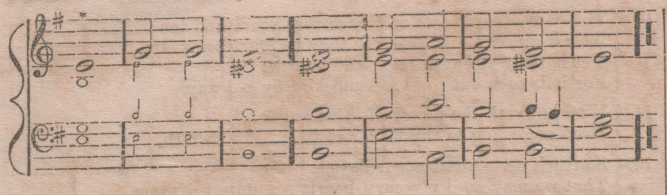
2. Hark!—they whisper; angels say,
   "Sister spirit, | come a- | way:" ‖
   What is this absorbs me quite?—
   Steals my senses, shuts my sight,
   Drowns my spirits, draws my breath?—
   Tell me, my | soul, can | this be | death? ‖

3. The world recedes; it disappears;
   Heaven opens on my eyes; my ears
   With sounds se- | raphic | ring: ‖
   Lend, lend your wings! I mount! I fly!
   "O Grave, where is thy victory?
   O | Death, where | is thy | sting?" ‖

GLORRIA PATRI.

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

CHANT No. 11. Single.



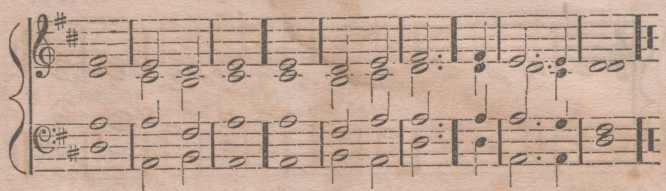
SELECTION XVII. (To Chant No. 11.)

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

* This first strain may be sung as a Solo or Semi-chorus by either part, or the different parts may alternate with each other.

CHANT No. 12.

B. F. EDMONDS, Esq. of Boston.

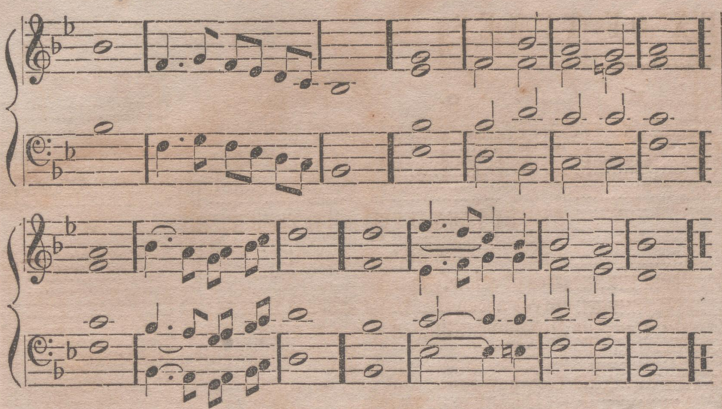


SELECTION XVIII. (To Chant No. 12.)

Humble Devotion.

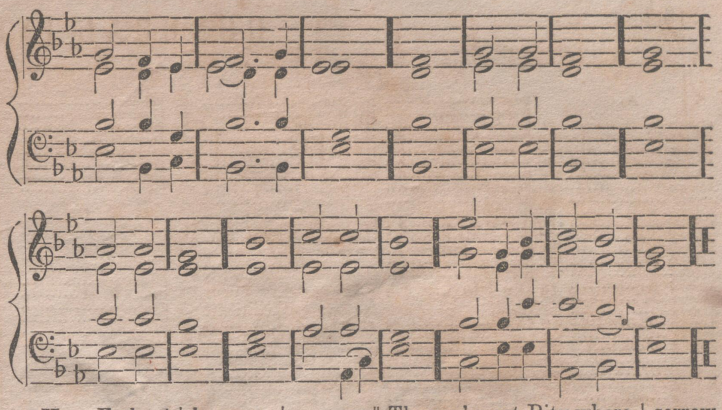
1. From the recesses of a lowly spirit
   Our humble prayer ascends; O | Father, | hear it;—
   Borne on the trembling wings of | fear and | meekness;
   For- | give its | weakness.
2. We know, we feel, how mean and how unworthy
   The lowly sacrifice we | pour be- | fore thee:
   What can we offer thee, O | thou most | holy!
   But | sin and | folly!
3. We see thy hand—it leads us, it supports us;—
   We hear thy voice—it | counsels, . . . and it | courts us;
   And then we turn away!—yet | still thy | kindness
   For- | gives our | blindness.
4. Who can resist thy gentle call, appealing
   To every generous thought and | grateful | feeling?—
   O, who can hear the accents | of thy | mercy,
   And | never | love thee?
5. Kind Benefactor! plant within this bosom
   The | seeds of | holiness, ‖ and let them blossom
   In fragrance, and in beauty | bright and | vernal,—
   And | spring e- | ternal.
6. Then place them in those everlasting gardens
   Where angels walk, and | seraphs . . . are the | wardens;—
   Where every flower—brought safe through | death's dark | portal—
   Be- | comes im- | mortal.

CHANT No. 13. Double.



1. How amiable are thy tabernacles, O | Lord . . of | hosts.
   How amiable are thy | tabernacles, O | Lord of | hosts.
2. My soul longeth, yea, even fainteth, for the | courts . . of the Lord:
   My heart and my flesh crieth | out . . for the | living | God.
3. Yea, the sparrow hath found a house, and the swallow a nest for herself, where | she may lay her | young,
   Even thine altars, O Lord of hosts, my | King | and my | God.
4. Blessed are they that | dwell . . in thy | house |
   They will | be . . still | praising | thee.
5. Be | hold, O . . God, our | shield,
   And look upon the | face of | thine an - | ointed.
6. For a day in thy courts is | better . . than a | thousand
   I had rather be a doorkeeper in the house of my God, than to | dwell . . in the | tents of | wickedness.
7. For the Lord God is a sun and a shield, the Lord will give | grace . . and | glory,
   No good thing will he withhold from | them that | walk up - | rightly.
8. O Lord of hosts, blessed is the man that | trusteth in | thee,
   O Lord of hosts, blessed is the | man . . that | trusteth in | thee.

CHANT No. 14. Double.



1. Hear, Father! | hear our | prayer; ‖ Thou who art Pity where | sorrow pre- | vaileth, ‖
   Thou art safety [illegible]n | mortal help | faileth, ‖ Strength to the feeble, and | Hope [illegible]- | pair, ‖ Hear, Father! | hear our | prayer.
2. Hear, Father [illegible] our | prayer; ‖ Still thou the tempest, night's | terrors re[illegible]s, ‖
   In lightn[illegible]og, in thy | thunders | pealing, ‖ Save thou the shipwrecked, the | voyager | spare, ‖ Hear, Father! | hear our | prayer.
3. Hear thou the | poor that | cry! ‖ Feed thou the hungry, and | lighten their sorrow; ‖
   Grant them the sunshine of | hope for the | morrow; ‖ They are thy children, their | trust is on | high; ‖ Hear thou the | poor that | cry.
4. Dry thou the | mourner's | tear, ‖ Heal thou the wounds of | time-hallowed af- | fection, ‖
   Grant thou the widow and | orphan pro- | tection, ‖ Be in their trouble a | friend ever | near, ‖ Dry thou the | mourner's | tear.
5. Hear, Father! | hear our | prayer! ‖ Long hath thy goodness our | footsteps at- | tended,
   Be with the pilgrim whose | journey is | ended; ‖ When at thy summons for | death we pre- | pare, ‖ Hear, Father! | hear our | prayer.

GENERAL INDEX OF TUNES.

A.

Abeel 76
Aberdeen 222
Ackworth 61
Addison 54
Aiken 174
Albemarle 58
Alcove 68
Alden 38
Aleppo 112
Allenville 77
All Saints 180
Amietta 130
Amity 46
Amity Place 42
Amsterdam 224
Anderson 182
Angello 114
Angola 119
Aragon 96
Arcadia 105
Ardon 40
Arendal 92
Argovia 86
Armes 41
Arnon 215
Ashriel 80
Ashton 58
Astrea 39
Asia 87
Asylum 174
Australia 93
Axminster 229

B.

Bachman 145
Balerma 132
Balston 91
Baltic 68
Bancroft 172
Barnes 112
Baron 166
Bartlett 164
Bastinella 134
Baton 58
Beaufort 42
Beddome 41
Belcher 143
Belknap 97
Bellamy 75
Bellevue 114
Bennington 124
Berea 95
Berr 159
Beverly 139
Beza 94
Bissel 70
Blenheim 100
Bonn 93
Boonton 103
Boston 101
Bowen 169
Bowman 152
Boylston 166
Boynton 121
Braden 141
Brandel 144
Brewer 145
Brightest and best 218
Brother 159
Brown 89
Burder 105
Burnham 37
Byefield 132

C.

Cabot 67
Calvin 73
Candia 113
Captivity 82
Carlton 94
Castleton 73
Catskill 44
Cauldwell 175
Cawthorn 5
Cazenovia 177
Cedar Hill 78
Charmouth 104
Chase 7
Cheever's Chant 235
Cheney 130
Cherry Valley 86
Chester 152
Chester's Chant 6
Chesterville 100
Chichester 138
Child of sh and sorrow 235
China 179
Clarkson 12
Claytonville 157
Clement 10
Closing day 81
Colburn 82
Colchester 120
Colosse 219
Come let us anew 231
Congreve 135
Conklin 157
Coronation 123
Cremona 123
Croyden 107
Cullen 120

D.

Dale 118
Dalliba 46
Dalston 176
Dalton 132
Dan 153
Dana 74
Danforth 39
Davison 127
Dawning 124
Dedham 131
Degroot 74
Delight 102
Denholm 65
Denman 123
Departing Saint 67
Departure 216
Doire 214
Donegal 86
Dormer 207
Dover 168
Dowline 50
Duke Street 84
Dulcet 47
Dumbarton 65
Dunnee 131
Dunn 47
During 128
Duval 127
Dwight 60

L.

Sarcast 11
Lashin 7
Lester 7
Elgin 11
Elmore 13
Elvet 181
Emmons 13
Ensign 15
Eurotas 5
Evora 69
Expiation 161

F.

Fading 79
Farewell, we meet 232
Fayetteville 209
Fervor 62
Fiebig 122
Fillmore 5
Fingal 76
Finney 194
Firmament 71
Flanders 203
Flora 117
Florida 176
Flugel 147
Folsom 72
Forgive my folly 228
Foster 222
Fountain 130
Frederick 219
Friburg 57
Frohlich 66
Fulton 224

G.

Gabriel 173
Galeed 111
Gardner 59
Golgotha 207
Golden Hill 168
Golden Street 165
Goodman 142
Goshen 217
Gratitude 85
Guidance 106

H.

Hail to the brightness 181
Hamburg 85
Hamilton 118
Hanmersley 79
Happy voices 289
Harmony 60
Hartel 56
Hastings 53
Haven 181
Hebron 176
Hermon 224
Hillsboro 217
Holcomb 230
Holmes 139
Holyoke 84
Homage 206
Hopkinton 211
Horton 91
Hotham 153
Howard ville 62
Hummel 145
Hollis 205
Honesdale 201
Houghton 166
How calm and beautiful 175
Hutton 141
Hymn to the Trinity 227

I.

Idria 185
Ingham 184
Invitation 48
Iowa 185

J.

Jerolemon 208

K.

Kedron's waters 229
Keller 137
Kelso 162
Kenaz 232
Kent 216
Kingswood 225
Kirche 165
Kreismann 159

L.

Laban 167
La Grange 189
Lakeville 197
Lanesborough 216
Lansingburg 227
Lavater 75
Lavea 192
Let every heart 233
Limburg 195
Lincoln 230
Lockwood 70
Loden 162
Loraine 203
Luther 168
Luther's Hymn 235
Lyons 228

M.

Madison 221
Madison Square 161
Marlow 130
Marshall 196
Martyn 223
Mear 129
Meroe 88
Merrill 201
Milford 119
Millennium Song 209
Millington 221
Minor 52
Missionary Hymn 225
Mission Song 196
Moravian Hymn 130
Morrisania 158

N.

Nashville 216
Nellore 191
Nelson 156
Nemea 186
Neukar 210
New Haven 226
Noel 80
Norville 206
Norfolk 45

O.

Obion 193
Old Hundred 82
Olmutz 167
Onward Speed 231
Onwell 198
Oporto 180
Orne 178
Ortonville 133
Orville 213
Otisfield 151
Otto 98

P.

Paer 80
Palestrina 110
Palmyra 140
Panama 152
Paoli 194
Pardon 161
Parks 88
Parma 186
Parthia 211
Passaic 210
Patras 190
Peace 135
Peniel 110
Penitence 160
Phillips 129
Phraner 130
Phuvah 133
Piegel's Hymn 224
Pontiac 140
Psalm 50 220
Psalm 116 217
Psalm 146 174

Q.

Quietude 210

R.

Racine 171
Rahway 195
Randolph 132
Rehoboth 193
Rest 83
Rinnah 97
Ritter 200
Rivington 172
Rock of ages 219
Rolland 83
Romberg 126
Rose Hill 99
Rothwell 84
Rupert 109

S.

Sacramento 125
Samos 219
Sandusky 134
Saurin 90
Saxony 226
Seir 111
Shannon 198
Shepherd 63
Shirland 167
Shushan 53
Sidmouth 223
Silume 177
Silver Street 166
Southold 142
Spanish Hymn 223
Spear 69
Spinola 44
Squier 93
St. Amns 131
Stanton 206
State Street 168
Stedfast 82
Stillingfleet 168
Stockholm 154
Stow 215
St. Thomas 166
Sunrising 139
Sutherland 170
Styles 106

T.

Tabernacle 61
The Lord is great 232
The Prince of Salvation 228
The Refreshing 64
The voice of free grace 218
The Welcome 88
They have gone to the 220
Thompson's Chant 125
Thuringia 137
Tioga 160
To-day the Saviour calls 235
Toledo 148
Treftz 45
Tribunal 133
Turner 150

U.

Ulverstone 153
Unionvale 120
Upson 87
Utter 90
Uxbridge 84

V.

Valdivia 164
Valetta 147
Van Meter 81
Venice 152
Very 78
Viotti 149
Vogel 136
Voice of free grace 218
Voke 149
Volga 122

W.

Ward 85
Wardlaw 109
Warren 193
Watchman 167
Waterbury 175
Webb 212
Weeping 116
Wells 55
Wenzel 163
Wesley 223
West 136
Westport 108
Wethersfield 107
Wheeling 104
Whitby 157
Whittelsey 175
Wilberforce 178
Wilhelm 103
Williamsburg 163
Winchester 81
Windham 82
Winship 170
Winstead 155
Winterfield 208
Wirth 126
Wolcott 202
Woodman 148
Woodworth 57
Wyoming 113

X.

Xenia 121

Y.

Yantic 187
Yates 192
Yemen 188
Yorkshire 115

Z.

Zamora 101
Zantee 123
Zelota 92
Zephyr 81
Ziklag 181
Zion 222
Zundel 184

METRICAL INDEX OF TUNES

L. M.

Abeel 76
Ackworth 61
Addison 54
Albemarle 58
Alcove 68
Alden 38
Allenville 77
Amity 46
Amity Place 42
Ardon 40
Armes 41
Ashriel 80
Ashton 58
Astrea 39

Baltic 68
Baton 56
Beaufort 42
Beddome 41
Bellamy 75
Bissel 70
Burnham 37

Cabot 67
Calvin 73
Captivity 82
Castleton 73
Catskill 44
Cawthorn 50
Cedar Hill 78
Chase 77
Cheever's Chant 64
Chester's Chant 63
Closing day 61
Colburn 52

Dalliba 46
Dana 74
Danforth 39
Degroot 74
Denholm 65
Departing Saint 67
Dowline 50
Duke Street 84
Dulcet 47
Dumbarton 65
Dunn 47
Dwight 60

Effingham 81
Egbert 49
Eldred. (With a coda of 4 syllables.) 43
Ellisburgh 40
Elmwood 72
Emmons 49
Eurotas 54
Evora 69

Fading 79
Fervor 62
Fillmore 55
Fingal 76
Firmament. *Double.* 71
Folsom 72
Friburg 57
Frohlich. *Double.* 66

Gardner 59
Gratitude 85

Hamburg 85
Hammersley 79
Harper 60
Haslet 56
Hauptmann 53
Hebron 84
Hertonville 62

Invitation. *Double.* 48

Lavater 75
Lockwood 70

Meroe 83
Minor 52

Noel 80
Norfolk 45

Old Hundred 82

Paer 80

Rest 83
Rolland 83
Rothwell 84

Shepherd 63
Shushan 53
Spear 69
Spinoh 44
Stedfast 82

Tabernacle 61
The Refreshing 64
The Welcome 38
Treftz 45

Uxbridge 84

Van Meter 81
Very 78

Ward 85
Wells 85
Winchester 81
Windham 82
Woodworth 57

Zephyr 81

C. M.

Alleppo 112
Amietta 130
Angello 114
Angola 119
Aragon 96
Arcadia 105
Arendal 92
Argovia 86
Asia 87
Australia 93

Balerma 132
Balston 91
Barnes 112
Belknap 97
Bellevue 114
Bennington 124
Berea 95
Beza 94
Blenheim 100
Bonn 95
Boonton 103
Boston 101
Boynton 121
Brown 89
Burder 105
Byefield 133

Candia 113
Carlton 94
Cauldwell 118
Charmouth 104
Cherry Valley 96
Chester 132
Chesterville 100
China 129
Clement 102
Colchester 130
Coronation 133
Cremona 128
Croyden 107
Cullen 120

Dale 116
Dalton 132
Davison 127
Dawning 124
Dedham 131
Delight 102
Denman 123
Donegal 86
Dundee 138
During 125
Duvul 127

Earnest 117
Eastland 115
Edgar 99
Ensign 89

Fiebig 122
Flora 117
Fountain 130

Galeed 111
Guidance 106

Hamilton 118
Haven 131
Heber 129
Hereford 91

Marlow 130
Mear 129
Miles 119
Moravian Hymn 130

Ortonville 133
Otto 98

Palestrina 110
Parks 88
Peniel 110
Phillips 129
Phuvah 133

Randolph 132
Rimnah 97
Romberg 126
Rose Hill 99
Rupert 109

Sacramento 125
Saurin 90
Seir 111
Squier 93
St. Anns 131
Styles 106

Thompson's Chant 125
Tribunal 133

Unionvale 120
Upson 87
Utter 90

Volga 122

Wardlaw 109
Weeping 116
Westport 108
Wethersfield 107
Wheeling 104
Wilhelm 103
Wirth 126
Wyoming 113

Xenia 121

Yorkshire 115

Zamora 101
Zantee 123
Zelota 92

S. M.

Bachman 146
Baron 158
Bartlett 164
Bastinella 134
Belcher 143
Berr 159
Beverly 129
Bowman 152
Boylston 166
Braden 141
Brandel 144
Brewer 145

Cheney 138
Chidester 138
Claytonville 167
Congreve 135
Conkling 157

Dan 153
Dover 168

Expiation 151

Flugel 147

Golden Hill 168
Golden Street 165
Goodman 142

Herr 155
Himmel 145
Houghton 166
Hutton 141

Keller 137
Kelso 162
Kirche 165
Kreismann 159

Laban 167
Loden 162
Luther 163

Madison Square 161
Morrisania 158

Nelson 156

Olmutz 167
Otisfield 151

Palmyra 140
Panama 153
Pardon 161
Peace 135
Penitence 160
Pontiac 140

Sandusky 134
Shirland 167
Silver Street 166
Southold 142
State Street 168
Stillingfleet 169
Stockholm 154
St. Thomas 166
Sunrising 139
Thuringia 137
Tioga 160
Toledo 148
Turner 150

Ulverstone 156

Valdivia 164
Valetta 147
Venice 158
Viotti 149
Vogel 136
Yoke 149

Watchman 167
Wenzel 163
West 136
Whitby 157
Williamsburg 163
Winstead 155
Woodman 148
Zundel 154

H. M.

Argon 215
Bancroft 172
Bowen 169
Elyria 169
Happy morn 171
Racine 171
Rivington 172
Stow 215
Sutherland 170
Winship 170

L. P. M.

Aiken 174
Asylum 174
Nashville 216
Psalm 146 174

L. M. 6 lines.

Spear 69
Also, by repeating the first strain, the tunes,
Ackworth 61
Dalliba 46
Degroot 74

L. C. M.

Aiken 174
Asylum 174
Axminster 229
Gabriel 173
Kent 216
Whittelsey 175

C. L. M.

How calm and beautiful 175
Psalm 116 217
Waterbury 175

C. P. M.

Cazenovia 177
Lanesborough 216

S. P. M.

Dalston 176
Haverstraw 176

S. L. M.

De Claire 216
Sutton 177
Wilberforce 178

12's.

Orne 178
The voice of free grace. 218

12's & 11's.

Orne 178
The voice of free grace. 218

11's.

All Saints 180
Frederick 219
Goshen 217
Heavenly home 217
Lyons 228
Oporto 180
Ziklag 181

11's & 10's.

Brightest and best 218
Hail to the brightness 181
Samos 219

11's & 8's. Double.

Anderson 182
Ingham 124
They have gone to the 220

11's & 8's. Single.

Colosse 219
Idria 185

10's. 6 lines.

Psalm 50 220
Warren 183

10's. 4 lines.

Iowa 185
Warren 183

10's & 11's.

Psalm 50 220

8's. Double.

Madison 221
Nellore 191
Nemea 186

8's. Single.

Foster 222
Parma 186

8's & 7's. Double.

Aberdeen 222
La Grange 189
Lavea 192
Millington 221
Patras 190
Phraner 190
Yantic 187
Yates 192
Yemen 188

8's & 7's. 6 lines.

Millington 221
Rehoboth 193
Limburg 195

8's & 7's. Single.

Obion 193
Rahway 195
Rehoboth 193

8's, 7's & 4's.

Finney 194
Lakeville 197
Limburg 195
Marshall 196
Mission Song 198
Onwell 193
Paoli 194
Rehoboth 193
Shannon 198
Zion 222

7's. Double.

Brother 199
Golgotha 207
Honesdale 201
Martyn 223
Merrill 201
Ritter 200
Sidmouth 223
Wesley 232
Wolcott 202

METRICAL INDEX OF TUNES—CONCLUDED.

8's & 7's. Peculiar.
Luther's Hymn 235

7's. 6 lines.
Elverton 202
Flanders 203
Golgotha 207
Hawes 224
Honesdale 201
Rock of ages 319
Sidmouth 223

7's. Single.
Dormer 207
Ellington 205
Elmore 204
Elverton 202
Flanders 203
Florida 204
Fulton 224
Hollis 205
Jerolemon 208
Loraine 203
Narville 206
Pleyel's Hymn 224
Stanton 206
Winterfield 208

7's & 6's.
Amsterdam 224
Kingswood 225
Quietude 210

7's & 6's. Peculiar.
Fayetteville 209
Millennium Song 209
Missionary Hymn 225
Neokar 212
Passaic 210
Saxony 225
Webb 212

7's & 6's. Peculiar. Single.
Parthia 211

7's & 5's.
Heirs of an immortal 226

6's & 4's.
Hymn to the Trinity 227
Hemans 214
New Haven 226
Orville 213

6's & 4's. 4 lines.
To-day the Saviour calls 235

6's & 5's. Alternate.
Lansingburg 227

6's & 5's. Peculiar.
Spanish Hymn 223

5's & 8's.
Clarkson 227

5's & 6's.
Doire 214
Lyons 228

Various Metres
*which are little used.**

12's, 11's & 8's.
The Prince of Salvation 228

11's & 8's. Peculiar.
The Lord is great 232

8's. Peculiar.
As Lincoln 230

8's, 7's & 6's.
As Mission Song 196

8's & 6's.
Kedron's waters 229

8's & 6's. Peculiar.
See Amsterdam 224

8's & 4's.
See Axminster 229

7's & 8's.
As Kenaz 232

7's & 5's. Alternate.
As Onward speed 231

7's & 4's. Irregular.
Head of the Church 230

7's & 3's.
As Hark, those happy voices 289

6's & 4's.
As Child of sin and sorrow 235

6's & 4's.
As Farewell, we meet 232

6's & 4's. Peculiar.
As Hemans 214

5's & 11s.
As Come let us anew 231

5's & 7's.
As Forgive my folly 228

* There being here but one or two hymns of a sort to be found in the language, there is no necessity for multiplying tunes. A few additional sorts are provided for in the Chorister's Index.

ANTHEMS, CHORUSES, MOTETS, HYMNS, AND INTROITS.

All ye nations 247
And God shall wipe away 253
Anthem—Blessed be the Lord God 295
Anthem—O, that men would praise the Lord 284
Blessed be the Lord God 295
Chorus—Glory be to God on high 333
Chorus—O give thanks 300
Come, ye disconsolate. (New.) 279
Daughter of Zion. (New.) 243
For behold, the day cometh 268
Funeral Introit—And God shall wipe away 258
Glory be to God—Chorus 333
Great peace have they 254
Hasten, Lord, the glorious time 318
Heavenly theme 320
Hither, ye weary ones 275
Holy, Holy.—Sanctus 259
How holy is the place 278
In the Lord put I my trust 303
In the multitude 256
Introit, Funeral—And God shall wipe away 258
Introit—How holy is the place 278
Introit—I will arise 280
Introit—My voice shalt thou hear 298
Introit—O thou that hearest 253
Introit—The Lord is in his holy temple .. 306
Introit—They that know thy name 315
I will love thee, O Lord 326
Let every heart rejoice 233
Motet—Great peace have they 254
Motet—In the multitude 256
Motet—One thing have I desired 290
Motet—Turn unto the Lord 245
My voice shalt thou hear 298
Night of the grave 324
Now elevate the Gospel banner 329
Now unto the King 322
Offer the Sacrifice 288
O give thanks—Chorus 300
O how lovely is Zion 236
O love the Lord. (New.) 293
One thing have I desired 290
O, that men would praise the Lord 284
O thou that hearest 253
Sanctus and Hosanna 259
She has gone to her grave 266
Songs of praise 312
Spirit of peace 251
Tell us of thy God. (Chant.) 234
The breaking morn 239
The grave 316
The great Jehovah fills the place 264
The Lord is in his holy temple 306
There is an hour 309
They that know thy name 315
Turn unto the Lord 245
Voice of melody 262
Wake the song 270
Watchman, tell us of the night 274
When shall the voice of singing 261
Worship the Lord 250

CHANTS.

Chants No. 1 to No. 14, and Selections No. 1 to No. 20, ... Page 339, to 347

Come unto me all ye that labor ..... *Selection* 10 343
From the recesses of a lowly spirit ..... " 18 346
Glory be to God on high ..... " 13 344
Go ye, and teach all nations ..... " 8 342
Have mercy upon me ..... " 17 346
Hear, Father, hear our prayer ..... " 19 347
Holy, holy, holy, Lord God ..... *Selection* 9 342
How amiable are thy tabernacles ..... " 19 347
How beautiful upon the mountain ..... " 1 339
I was glad when they said ..... " 6 341
I will lift up mine eyes ..... " 5 341
Lord's Prayer ..... " 3 340
Lord, thou hast been our dwelling-place ..... " 15 345
Lord, we come before thee now ..... " 12 343
Our days on earth are as a shadow ..... " 11 343
Our Father, who art in heaven ..... " 8 340
Praise the Lord, O my soul ..... *Selection* 2 339
Speak ye comfortably ..... " 4 340
The Lord is my shepherd, I shall not want ..... " 14 344
The mercy of the Lord ..... " 7 342
Vital spark of heavenly flame ..... " 16 345

SEE ALSO,

Brother, thou art gone before us 235
Tell us of thy God. (Chant and Chorus.) 234

CHORISTER'S INDEX OF UNUSUAL METRES, WITH DESCRIPTIONS AND ADAPTATIONS.

A FEW years ago, the sacred lyrics of this country embraced but a very limited number of metres. Now, there are found among the current publications some sixty or seventy varieties. So little uniformity has been observed by compilers in designating them, that a chorister is often misled and perplexed. Hence the necessity of such an index as we here present.

Metres may be classified in respect to numbers of lines and of syllables; and in regard to accent. Lines and syllables are readily expressed by figures; thus—8, 8, 8, 8, for example designate four lines each of eight syllables; while 8, 6, 8, 6, designate the same number of lines which consist alternately of eight and of six syllables. The character of accent may be shown by the two following marks: ⏑ –, as applied for example, to a single line of long metre—

"Yĕ nā'tĭons rōund thĕ ĕarth rĕjōice."

The following line with the same number of syllables has a different accent:

"Hŭw swēēt Ys thĕ Sābbăth tŏ mē."

It is therefore called "*eights*," to distinguish it from Long Metre. The place of the principal cadence, is also to be taken into account. This circumstance for instance, constitutes the only difference between *Long Metre 6 lines*, and *Long Proper Metre*. In the following brief tables, the place of the principal cadence is shown by the colons (:).

TABLE I.—*In which the accents run thus:*

⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

L. M. 8, 8 : 8, 8.
C. M. 8, 6 : 8, 6.
S. M. 6, 6 : 8, 6.
H. M. 6, 6, 6, 6 : 8, 8. Or instead of the two eights, 4, 4, 4, 4.
L. M., 6 lines. 8, 8, 8, 8 : 8, 8.
L. P. M. 8, 8, 8 : 8, 8, 8.
L. C. M. 8, 8, 6 : 8, 8, 6. This is sometimes marked C. P. M.; and sometimes 8s & 6s.
C. L. M. 8, 6, 8, 6 : 8, 8. Sometimes marked, C. H. M.
C. P. M. 8, 6 : 8, 8, 6. Sometimes marked, C. H. M.
S. P. M. 6, 6, 8 : 6, 6, 8. Uniformly marked, but seldom used.
S. L. M. 6, 6, 8, 6 : 8, 8. Marked in some books, S. H. M. A few powerful hymns are of this description.

TABLE II.—*In which there is no regular alternation between accented and unaccented syllables, as in the previous table.*

Marked.	Explained.	Accents.
12s.	12, 12 : 12, 12.	⏑ – ⏑ – ⏑ – ⏑ –
12s & 11s.	12, 11 : 12, 11.	⏑ – ⏑ – ⏑ –
11s.	11, 11 : 11, 11.	⏑ – ⏑ – ⏑ –
11s & 10s.	11, 10 : 11, 10.	– ⏑ – ⏑ – ⏑

Our space will not permit us to enlarge. The above examples may suffice the purpose of general explanation, and the chorister may extend them at pleasure. Meanwhile, he needs something for a sudden emergency which requires less study. This he will find in the following arrangement of

FIRST LINES WITH MUSICAL ADAPTATIONS.

The term *section*, used in this table, refers to such a portion of music as embraces a single line of poetry. The hymns referred to, are gleaned from the various current publications. The music, refers, of course, to the present volume.

A debtor to mercy alone. 8s, Double, page 222 or 185.
Again returns the day of holy rest. 10s, 4 lines. *Iowa*, 185.
Ah, who hath keenest sorrow. 7s & 6s, Peculiar. 226.
Alas, how poor and little worth. 8s & 4s. *Axminster*, 229.
Along the banks where Babel's, &c. 10s, 4 lines. *Iowa*, 185.
As flows the rapid river. 7s & 6s, Peculiar. *Webb*, 212.
As pants the wearied hart, &c. 10s, 4 lines. *Iowa*, 185.
Auspicious morning, hail. 6s & 4s. *Hymn to the Trinity*, 227.
Awaked by Sinai's awful sound. L. C. M. *Kent*, 216.
Before thy footstool kneeling. 7s & 6s, Peculiar. *Fayetteville*, 209.
Begin, my soul, the exalted lay. L. C. M. *Asylum* 174.
Begone unbelief. 5s & 6s, sometimes written as 11s. *Lyons*, 223.
Behold how good and sweet. 6s & 4s. *Hemans* 214.
Behold the Judge descends, &c. 10s, 6 lines. *Psalm* 50, 220.
Be joyful in God, all ye lands. 11s & 8s, Single. *Anderson*, 192. *Colosse*, 219.
Beyond, beyond the boundless sky. C. M., 6 lines. *Barnes*. 112.
Beyond where Cedron's waters flow. 8s & 6s. *Kedron's Waters*, 229.
Blessed be thy name forever. 8s, Peculiar. *Lincoln*, 230.
Blest is the hour when cares depart. C. P. M. *Lanesborough*. 216.
Bread of the world in mercy broken. 9s & 8s. Use 8s & 7s. Single, dividing the second note in each section of the music. *Rehoboth*, 193.
Brightest and best of the sons of the morning. 11s & 10s. 218.
Brother, thou art gone to rest. 7s, 6s & 8s. Any Common Metre, omitting the first note. *Miles*, 119.
Brother thou art gone before us. Irregular. *Chant*, 235.
Child of sin and sorrow. 6s & 4s, Peculiar. 255.
Come, all ye saints of God. 6s & 4s. *Hymn to the Trinity*, 227
Come away to the skies. 5s & 8s. *Clarkson*. 227.
Come, heavenly peace of mind. *Elyria*, 169. Repeat the first strain if needful. In some collections, this hymn is reduced to H. M.
Come let us anew. 5s & 11s. 231.
Come let us pray, 'tis sweet to feel. C. L. M. *Waterbury*, 175.
Come, saints, let us join in the praise, &c. 11s. *All Saints*, 180.
Come, thou Almighty King. 6s & 4s. 227.
Come to Bethesda's pool. *Spanish Hymn*, 223.
Come to Calvary's holy mountain. 8s & 7s, 6 lines. *Limburg*, 195.
Come, ye disconsolate, &c. 11s & 10s. 218, or 279.
Come, youthful sinners, come home, &c. 11s & 10s. 213.
Conscious of thy ruined state. 7s & 6s. *Kingswood*, 225.
Dark brood the heavens o'er thee. S. M., by singing the word "heavens," in each first line, to one syllable. *Expiation*. 151.
Daughter of Zion awake, &c. 11s & 10s. 219, or *Anthem*, 243.
Delay not, delay not, &c. 11s. *Ziklag*, 181.
Do this, and remember the blood, &c. 11s. *Heavenly Home*, 217.
Encompassed with clouds of distress. 8s, Double. *Nellore*, 191.
Ere I sleep, for every favor. 7s & 3s. 289.
Faith is the Christian's prop. S. L. M. *Sitane*, 177.
Farewell, we meet no more. 6s & 4s Peculiar. 232.
Father, who in the Olive shade. 8s, 6s & 4s. C. M., by using a slur in each of the short lines. *Rupert*. 109.
Flung to the heedless winds. 6s. Use any 7s & 6s, Peculiar, by a slur at each of the longer lines of that metre.
Forgive my folly. 8s & 7s, Peculiar. 226.
Freemen, awake the song. 6s & 4s. *Orville*. 213.
Friend after friend departs. S. L. M. 216. *Wilberforce*, 178.
From every earthly pleasure. 7s & 6s. Peculiar. *Webb*, 212.
From Greenland's icy mountains. 7s & 6s, Peculiar, 226.
Give glory to God in the highest, &c. 11s. 180, or 181.
Glory to God on high. 6s & 4s. *Hemans*, 214.
God is my strong salvation. 7s & 6s, Peculiar. *Saxony*, 226. *Passaic*, 210.
God is our refuge ever near. 8s & 7s, Peculiar. *Luther's Hymn*, 235. or *Rolland*, 83. Repeat the first strain, and use a slur at the end of the shorter lines.
God of the nations, bow thine ear. L. C. M. *Asylum*, 174.
Go, for the Master calls thee. 7s & 6s, Peculiar. *Webb*, 212.
Go forth on wings of fervent prayer. 8s & 6s, Irregular. *Eldred*, 43. Use half notes in the Coda.
Go to the grave in all thy glorious prime 10s. *Iowa*, 185.
Go tune thy voice to sacred song. C. P. M. *Cazenovia*. 177.
Go watch and pray, thou canst not tell. C. L. M. 175, or *Psalm* 116. 217.
Go when the morning shineth. 7s & 6s, Peculiar. } *Webb*, 212.
Great Author of salvation. 7s & 6s, Peculiar. }
Great God what do I see and hear. 8s & 7s, Peculiar. *Luther's Hymn*, 235.
Hail, happy day, thou day, &c. 10s. *Iowa*, 185.
Hail to the brightness of Zion's glad morning. 11s & 10s. 181.
Hail to the Lord's Anointed. 7s & 6s. Peculiar. *Saxony*, 226.
Hallelujah, praise the Lord. 7s, 6s & 7s; or 7s, Double, with a slur at the end of the second and fourth lines. *Wesley*, 223.
Happy who in Jesus live. 7s & 6s. *Amsterdam*, 221.
Hark, a cry among the nations. 8s & 7s, 6 lines. *Limburg*, 195.
Hark, from the deep of heav'n, &c. 10s, 4 lines. *Warren*, 183.
Hark, from yonder mount arise. 7s & 4s. *Ontwell*, 198.
Hark, hark a shout of joy. 6s, 7s & 8s, Special. *Turner*, 150.
Hark, hark the gospel trumpet sounds. L. M., with a coda of four syllables. *Eldred*, 43.
Hark, sinners, while God from on high, &c. 12s & 11s. *Orne*, 178. See also, *Voice of free grace*, 218.
Hark, ten thousand harps and voices. 8s & 7s, 6 lines. *Millington*, 221.
Hark, the solemn trumpet sounding. 8s & 7s, 6 lines. *Millington*, 221.
Hark to the solemn bell. *Spanish Hymn*, 223.
Heaven is the place where troubles cease. C. L. M. 175.
He knelt, the Saviour knelt and prayed. C. L. M. 175.
Heirs of an immortal crown. 7s & 5s. 226.
Hither, ye faithful, haste with songs of triumph. 11s & 10s, Special. 10s, by dividing the last note in the longer lines. See *Iowa*, 185.
Holy Ghost, dispel our sadness. 8s & 7s, in some books; in others, 8s & 7s, Irregular. In the latter case, use 8s & 7s, Double, with an occasional slur or division of a note.
How calm and beautiful. C. L. M. 175.
How firm a foundation, ye saints, &c. 11s. *Goshen*, 217.
How frail are these bodies of clay. 8s. Single. *Parma*, 186.
How happy are they. 5s & 8s *Clarkson*, 227.
How honored, how dear. 5s & 6s. *Lyons*, 223.
How long shall virtue languish. 7s & 6s, Peculiar. *Passaic*, 210.
How sweet is the Sabbath, this day of repose. 11s. *All Saints*, 180.
How sweet is the Sabbath to me. 8s, Double. *Madison*, 221.
How sweet on thy bosom to rest. 8s, Single. *Foster*, 222.
How tedious and tasteless the hours. 8s. Double. *Madison*, 221.
How wondrous that manner of love. 8s, Double. *Nellore*, 191.

I and my house will serve the Lord. L. C. M. *Kent*, 216.
If death my friend and me divide. L. C. M. *Kent*, 216.
I look to thee, O Lord, alone. L. C. M. *Whittelsey*, 175.
I love the Lord, whose gracious ear. C. L. M. *Psalm* 116, 217.
I mourn the hidings of thy face. C. P. M. *Lanesborough*, 216.
I'm weary with staying, O fain would I rest. 11s. *Frederick*, 219.
In songs of sublime adoration and praise. 11s. & 8s. Double. *Ingham*, 184.
Inspirer and hearer of prayer. 8s. Double. *Nellore*, 181. See also, 221.
In time of tribulation. 7s & 6s, Peculiar. *Saxony*, 226.
I quit the world's fantastic joys. L. C. M. *Kent*, 216.
I would not live always. &c. 11s. *Frederick*, 219.
Jesus, thou Prince and Saviour, 7s & 6s, Peculiar. *Webb*, 212.
Jesus, incarnate Son of God. C. L. M. 175.
Lamb of God, whose bleeding love. 7s & 6s. *Kingswood*, 225.
Let every heart rejoice and sing. Irregular. 233.
Let gratitude waken the song. 8s, Double. *Nemea*, 186.
Let me think of that evening, the saddest, the last. 11s. *Heavenly Home*, 217.
Let the cares of the world all be banished, &c. 11s & 8s, Single. *Collosse*, 219.
Let us love, and sing, and wonder. 8s & 7s, 6 lines. *Rehoboth*, 193.
Let us awake our joys. 8s & 4s. *Hemans*, 214.
Lift not thou the wailing voice. 7s & 8s, as *Kenaz*, 232.
Lo, on a narrow neck of land. L. C. M. *Kent*, 216.
Lord God of my salvation. 7s & 6s, Peculiar. *Saxony*, 226. *Passaic*, 210.
Lord, hear my voice, my prayer attend. L. C. M. *Kent*, 216.
Lord, I am not proud of heart. 7s & 8s, 4 lines. *Amietta*, 130. Skipping the first note of each section of the tune.
Lord of all worlds, incline thy bounteous ear. 10s, 6 lines. *Warren*, 183.
Lord of the vast creation. 7s & 6s, Peculiar. *Saxony*, 226. *Passaic*, 210.
Lord, thou hast won, at length I yield. L. C. M. *Kent*, 216.
Lowly and solemn be. 6s & 4s, Special. *Hemans*, 214.
Mid scenes of confusion and creature complaints. 11s. *Goshen*, 217.
My country, 'tis of thee. 6s & 4s. *Hymn to the Trinity*, 227.
My faith looks up to thee. 6s & 4s. *New Haven*, 226.
My God, my father, while I stray. L. M., by repeating the first two syllables of the last line, which, in this one case, will not injure the sense.
My God, thy boundless love I praise. L. C. M. *Kent*, 216.
Near me, O my Saviour, stand 7s & 6s. *Kingswood*, 225.
Not to our names, thou only just and true. 10s, 6 lines. *Iowa*, 185.
Now be the gospel banner. 7s & 6s, Peculiar. *Webb*, 212.
Now let our hearts conspire to raise L. C. M. *Asylum*, 174.
O come, let us sing to the Lord. 8s, Double. *Madison*, 221.
O could we speak the matchless worth. L. C. M. *Asylum*, 174. *Gabriel*, 173.
Oft as I look upon the road. 8s & 7s. Irregular. L. C. M., by dividing the last note in the third and sixth lines. *Kent*, 216.
O God, my inmost soul convert. L. C. M. *Kent*, 216.
O God of our salvation. 7s & 6s, Peculiar. *Saxony*, 226.
O great is Jehovah, and great be his praise. 11s & 8s, Single. *Idria*, 185.
O holy Lord our God. 6s & 4s. *Hemans*, 214.
O Israel, who is like to thee. L. C. M. *Axminster*, 229.
O Jesus, delight of my soul. 8s, Double. *Nellore*, 191.
O Jesus divine, 5s & 6s. *Doire*, 214.
O Jesus my Lord and my God. 8s. Double. *Madison*, 221.
O Jesus our King. 5s & 8s. *Clarkson*, 227.
O lay not up on this vain earth. 8s & 7s, Special. *Alleppo*, 112.
O let my trembling soul be still. C. L. M. In some books this hymn is L. M., 6 lines. *How calm*, &c. 175.
O Lord, in sorrow I resign. L. C. M. *Kent*, 216.
One there is above all others. 8s & 7s, 6 lines. *Rehoboth*, 193.
Onward speed thy conquering flight. 7s & 5s, Alternate. 231.
O Sacred Head, once wounded. 7s & 6s, Peculiar. *Fayetteville*, 209.
O Shepherd of Israel divine. 8s, Double. *Madison*, 221.
O that the Lord's salvation. 7s & 6s, Peculiar, 4 lines. *Saxony*, 226.
O thou, in whose presence my soul takes delight. 11s & 8s. *Ingham*, 184.
O thou that hearest the prayer of faith. L. C. M. *Kent*, 216. *Whittelsey*, 175.
O thou who hast died to redeem us from hell. 11s. *Heavenly Home*, 217.
O thou who hearest prayer, through his, &c. 6s & 5s. *Spanish Hymn*. 223.
O thou who hearest compassionate care. 8s, Single. *Parma*, 186.
O thou whose compassionate care. 8s, Single. *Parma*, 186.
Our blest Redeemer ere he breathed. 8s, 6s, & 4s, or C. M.; by a slur at the last line. *Rupert*, 109. *Phuvah*, 133.
O weep not for the joys that fade. C. M., Double, in which the music of the seventh line is repeated. *Moravian*, 130.
O what is earthly pleasure. 7s & 6s, Peculiar. *Webb*, 212.
O what is life? 'tis like a flower. C. L. M. 175.
O when shall we sweetly remove. 8s, Double. *Madison*, 221.
O worship the King all glorious, &c. As 5s & 6s. *Lyons*, 228.
Praise the Lord, who reigns above. 7s & 6s. *Amsterdam*, 224.
Praise ye Jehovah's name. 6s & 4s. *Hymn to the Trinity*, 227.
Proclaim the lofty praise. 6s, 8s, & 4s. *Bowman*, 152. S. M., Double, with a slur at the shortest lines.
Rejoice for a brother deceased. 8s, Double. *Nellore*, 191.
Rejoice in the Lord. 5s & 8s. *Clarkson*, 227.
Rejoice in the Lord, O ye righteous. 11s & 8s, Single. *Collosse*, 219.
Rejoicing now in glorious hope. L. C. M. *Asylum*, 174.
Remember thy Creator. 7s & 6s, Peculiar. *Webb*, 212.
Return to the Guide of thy youth. 8s, Double. *Madison*, 221.
Rise crowned with light, imperial, &c. 10s, 4 lines. *Warren*, 183.
Rise, my soul, and stretch thy wings. 7s & 6s. *Amsterdam*, 224.
Roll on, thou mighty ocean. 7s & 6s, Peculiar. *Saxony*, 226. *Passaic*, 210.
Sad pilgrim of Zion, though chastened, &c. 11s. *Heavenly Home*, 217.
See daylight is fading o'er earth. 12s & 11s. *Orne*, 178.
See the vineyard lately planted. 8s & 7s, 6 lines. *Limburg*, 195.
Send, send the Gospel message. 7s & 6s. Peculiar. *Saxony*, 226.
Sing hallelujah, praise the Lord. Irregular. *Amsterdam*, 224
Sinner stop, O stop and think. 7s & 6s. *Kingswood*, 225.
Sometimes a light surprises. 7s & 6s, Peculiar. *Webb*, 212.
Sound, sound the truth abroad. 6s & 4s. *Hemans*, 214.
Stand fast in the faith, is the, &c. 11s. *Zikiag*, 181.
Stand up, O ye heralds, your Master, &c. 11s & 8s. *Collosse*, 219, or see 220.
Star of peace, to wanderers weary. Any 7s & 4s, Special. 8s & 7s, Single, by reading the last line, "Far at sea, far, far at sea."
That warning voice, O sinner, hear. L. C. M. *Asylum*, 174.
The awful message came. 6s, 8s & 4s. *Bowman*, 152.
The festal morn, my God, has come. L. C. M. *Asylum*, 174.
The God of glory sends his, &c. 10s & 11s. *Psalm* 50, 220.
The God of harvest praise. 6s & 4s. *New Haven*, 226.
The leaves around you falling. 7s & 6s, Peculiar. *Webb*, 212.
The Lord in trouble hear thee. 7s & 6s, Peculiar. *Webb*, 212.
The Lord is great, ye hosts, &c. 11s & 8s, Special. 232.
The Lord is my Shepherd, his kindness, &c. 11s & 8s, Single. *Collosse*. 219.
The Lord is my Shepherd, no want, &c. 11s. *Goshen*, 217.
The Lord is my strength and my song. 8s, Double. *Madison*, 221.
The Lord of glory reigns, he reigns, &c. 10s & 11s. *Psalm* 50, 220.
The mellow eve is gliding. 7s & 6s, Peculiar. *Webb*, 212.
The mind was formed to mount sublime. L. C. M. *Kent*, 216.
The moment a sinner believes. 8s, Single. *Foster*, 222.
The morning light is breaking. 7s & 6s, Peculiar. *Webb*, 212.
The name of our God. 5s & 6s. *Lyons*, 228.
The Prince of salvation in triumph, &c. 12s, 11s & 8s. 223.
The promise we for Israel plead. L. C. M. *Kent*, 216.
The rosy light is dawning. 7s & 6s, Peculiar. *Webb*, 212.
There is a calm for those who weep. 8s & 4s, or L. M., by repeating the words of the last line. See *Woodworth*, 57.
There is a holy city. 7s & 6s, Peculiar. *Saxony*, 226.
There is an hour of peaceful rest. C. P. M. *Lanesborough*, 216.
There's a refuge of peace from the tempest's. 11s. *Heavenly Home*, 217
The voice of free grace cries, Escape, &c. 12s. 216.
They have gone to the land where the patriarchs rest. 11s & 8s, Double. 220.
This God is the God we adore. 8s, Single. *Foster*, 222.
This place is holy ground. S. L. M. *Departure*, 216. See also, 177, 178.
This world is poor from shore to shore. As *Lanesborough*, dividing the last note in the second and fifth sections.
Thou art gone to the grave, but we, &c. 12s & 11s. 178, or 216.
Though troubles assail. 5s & 6s. *Lyons*, 228.
Though wicked men grow rich or great. L. C. M. *Kent*, 216.
Thou who didst stoop below. 6s & 10s. S. P. M., as *Delston*; dividing the last two halfnotes of the third and sixth sections into quarters.
Thou, whose Almighty word. 6s & 4s. *Hymn to the Trinity*, 227.
Through thy protecting care. *Spanish Hymn*. 223.
Thy hand, O God, which rolls the spheres. L. C. M. *Kent*, 216.
Thy mercy heard my infant prayer. C. P. M. *Lanesborough*, 216.
Thy mercy, my God, is the theme, &c. 11s. *Goshen*, 217.
Thy praise, O Lord, our thankful, &c. 10s, 6 lines. *Warren*, 183.
Time is winging us away. 7s & 6s. *Amsterdam*, 224.
To bless the Lord our God in, &c. 10s, 6 lines. *Warren*, 183.
To-day the Saviour calls. 235.
To Jesus, the crown of my hope. 8s, Single. *Parma*, 186.
To thee, my God and Saviour. 7s & 6s, Peculiar. } *Saxony*, 226.
To thee O blessed Saviour. 7s & 6s, Peculiar. }
To thee when called awhile to part. C. L. M. *Psalm* 116, 217.
Vain, delusive world, adieu. 7s & 6s. *Amsterdam*, 224.
Vital spark of heavenly flame. Irregular. *Chant*, 345.
Wake, isles of the South, your, &c. 11s. *Goshen*, 217.
Watchmen, onward to your stations. 8s, 7s & 6s. *Mission Song*, 196.
Watchman, tell us of the night. 274.
Weep not for the saint that ascends. 8s, Double. *Nellore*, 191.
What is life? 'tis but a vapor. 8s & 7s, 6 lines. *Rehoboth*, 193. *Millington*, 221
What sight on earth more blissful. 7s & 6s, Peculiar. *Webb*, 212.
When forced to part from those we love. 8s & 7s, Peculiar. *Alleppo*, 112.
When his salvation bringing. 7s & 6s, Peculiar. *Missionary Hymn*, 225.
When I behold my heart. S. L. M. *Departure*, 216.
When I can trust my all with God. C. L. M. *Psalm* 116, 217.
When morning is rising o'er mountain, &c. 11s. *Goshen*, 217.
When shall the voice of singing. 7s & 6s, Peculiar. *Saxony*, 226. *Anthem*, 251.
When shall we meet again. *Spanish Hymn*, 223.
When the blest day of Pentecost. L. C. M. *Kent*, 216.
When the vale of death appears. 7s & 4s. See *Onwell*, 8s, 7s & 4s. 193.
When thou my righteous Judge shalt come. L. C. M. *Kent*, 216.
When through the torn sail the wild, &c. 12s. 178, or 216.
When thy harvest yields thee pleasure. 8s & 7s, 6 lines. *Rehoboth*, 193.
When we pass through yonder river. 8s & 7s, 6 lines. *Rehoboth*, 193.
When two or three together meet. L. C. M. *Kent*, 216.
While here I sit. 4s & 6s. Equivalent to C. M. *Haven*, 131.
Why should gloomy thoughts arise. 7s & 6s. *Quietude*, 210.
Why sinks my soul desponding. 7s & 6s, Peculiar. *Fayetteville*, 209.
Why that look of sadness. 6s & 5s, Alternate. *Lansingburgh*, 227.
With eyes of faith and wings of love. C. P. M. *Lanesborough*, 216.
Without blood there's no remission. 8s & 7s, 6 lines. *Limburg*, 195.
Wretched, helpless and destressed. 7s & 6s. *Kingswood*, 225.
Ye angels, who stand round the throne. 8s, Double. *Madison*, 221.
Ye holy angels bright. 6s & 4s. *Hemans*, 214.
Ye servants of God. 5s & 6s. *Lyons*, 228.
Yes, God himself hath sworn. 6s, 8s & 4s. *Bowman*, 152.
Yes I am thy servant, most, &c. 11s & 8s, Double, 220.

RBR
*
M
2117
.H370
1851

VALUABLE MUSICAL W

PUBLISHED BY MARK H. NEWMAN & CO., 199 BRO K.

THE MENDELSSOHN COLLECTION, or Hastings and Bradbury's Third Book ing Original Music and Selections from the Best European and American Composers; consisting of Tunes , Sentences, and Chants; with an Appendix of the most approved Standard Church Tunes, for Congregational Singi and Wm. B. Bradbury.

THE NEW YORK CHORALIST; a New and Copious Collection of Psalm a ted to all the Various Metres in general use, with a large variety of Anthems and Set Pieces. By Thomas Ha dbury.

THE PSALMODIST; a choice Collection of Psalm and Hymn Tunes, chiefl Choirs, Congregations, Singing Schools and Musical Associations. By Thomas Hastings and William B. Bra

THE SOCIAL SINGING BOOK; a Collection of Glees, Rounds, etc., with a Co ercises and Solfeggios, designed for Singing Classes and Schools of Ladies and Gentlemen. By William B. Bradbury.

FLORA'S FESTIVAL, a Musical Recreation or Juvenile Oratorio for Young sting and popular Book. By William B. Bradbury. Containing also a great number of Songs, Duets, Trios, and plain tunes les and Rules for Singing.

THE YOUNG MELODIST; a new and rare Collection of Social, Moral, a signed for Schools and Academies. Composed and arranged for one, two, and three voices. By William B. Bradbury.

THE SCHOOL SINGER, or Young Choir's Companion; a choice Collection Singing Schools, Sabbath Schools, Public Schools, Academies, Select Classes, etc. By William B. Bradbury and C. W. San

THE YOUNG CHOIR, or School Singing Book, Original and Selected. B y and C. W. Sanders.

THE CRYSTAL FOUNT, a new Collection of Temperance Songs and Mu TINGS.

THE CHRISTIAN LYRE; a Collection of Hymns and Tunes, adapted for r Meetings, etc.

THE TEMPERANCE LYRE; a Collection of Popular Melodies with Or s. S. B. Dana.

THE NORTHERN HARP; Original Sacred and Moral Songs, for the . By Mrs. S. B. Da

NEW MUSIC BOOK FOR

"MUSICAL GEMS FOR SCHOO

Just Published, a rich and full Collection of Songs, Duets, Trios and Choruses, Original and arrange he Schools of Germany and Switzer-land; together with a new, easy, and progressive course of Elementary Instructions and Exercis mplete Musical Manual for Teachers and Students. By William B. Bradbury.

The above-named Work contains some of the most "Gems" collected by the Author during his recent tour through France, Germany and Switzerland.

The ALPINE GLEE SINGER, a new and extensive Collection of Glees. By W. B. Bradbury. Just published.