THE NEW HARMONIA SACRA.

A Compilation of

CHURCH MUSIC.

BY JOSEPH FUNK & SONS.

SINGER'S GLEN, VA.
JOSEPH FUNK'S SONS.

4/3/196x

BERTRAND SMITH
"ACRES OF BOOKS"
448 PACIFIC AVENUE
LONG BEACH 2
CALIFORNIA

Funk, Joseph, and sons. New Harmonia Sacra. Singer's
Glen, Va.: Glen Publishing Co., 1876. (15th ed.)

[p. 296 mispaged 263]

LC: M2117.F9565 (1942)

Funk's 7 shapes

4.3.196✓

THE
NEW HARMONIA SACRA,

A COMPILATION OF

GENUINE CHURCH MUSIC,

COMPRISING A GREAT VARIETY OF METRES, HARMONIZED FOR FOUR VOICES,

TOGETHER WITH A COPIOUS EXPLICATION OF

THE PRINCIPLES OF VOCAL MUSIC,

Exemplified and Illustrated with Tables, in a Plain and Comprehensive Manner.

BY JOSEPH FUNK AND SONS.

"And the ransomed of the Lord shall return and come to Zion with songs and everlasting joy upon their heads; they shall obtain joy and gladness, and sorrow and sighing shall flee away."—ISAIAH.

FIFTEENTH EDITION.

SINGER'S GLEN, VA.
Glen Publishing Company, Printers.
1876.

PREFACE.

In offering this revised edition of the Harmonia Sacra to the public, the publishers desire to call especial attention to the following general characteristics of the work:

1st. The popular character of the tunes. There is not a single tune in the book, as now compiled, which has not passed the pale of trial, and become housed in the affections of singing Christians everywhere.

2nd. The great variety of its contents, embracing all the metres, adapted to every phase of Christian experience, and to all devotional meetings.

3rd. Its suitableness to all denominations. Everything of a sectarian character has been discarded, and the words and music, wedded by years of association, breathe only of Christ, His love, His great atonement, and His heavenly home—the chief tenets of all evangelical believers.

4th. The unusual variety and quality of its anthem department. A goodly number of new set pieces, motets and sentences, have been introduced to meet the wants of the Church and Singing-school. These will be found well calculated to enhance the interest on such occasions.

5th. A new Singing-school Department. This has long been a want felt with teachers using The Harmonia Sacra. It will be found to be progressive in character, entertaining in subject, and pleasing in melody. To this is added a number of Sabbath-school and social pieces. With a hope that the whole may be found to be an aid to the Church in devotional and praise services, and to the Singing-school in developing a broad and appreciative sense of the beautiful in song, this edition is submitted to the public.

GLEN PUBLISHING CO.

January 1st, 1876.

COPYRIGHT SECURED ACCORDING TO LAW.

TO TEACHERS.

THE position of a teacher of sacred Church music is an important and highly responsible one. He should be prepared and qualified to teach and instruct his class in the elements of music, with correctness and facility, both in theory and practice, and to do this he should make it his object to become as familiar as possible with the method of instruction, and of imparting knowledge in an easy and familiar manner. He should be deeply imbued with the desire of doing good, and of refining the taste and elevating the affections. Music should be with him not merely an entertainment, a pastime, or a *means of support;* but as a talent to be used for the service of Him to whom angels sing their high hallelujahs, and who gave it to man therewith to praise Him who is worthy of all honor and praise. Hence, singing-schools of sacred psalmody should be conducted in such a manner as to prepare its members to engage in praising God acceptably in song; and although it is not a direct place of worship, it certainly is a place where its members should be trained and prepared for the service and participation of that holy place.

A school of sacred vocal music has so far a resemblance to the house of God, that it is a scene from which all levity should be banished far away. During a great part of the time spent in our employment, we are singing words of the most solemn and devotional import. And is such an avocation to be contemplated as a mere unmeaning form, or to be trifled with as a despicable jest? It is impossible, if the heart possess any reverence for God and religion. All decent people admit that a light carriage in the church deserves severe rebuke: and, for our part, we cannot see that much less reprehension is due to the same carriage in a school of psalmody. To have no ear, no relish for the beauties of harmony, is a defect which those who labor under it should certainly not be forward to betray. We can at best only think of it with compassion. But when a stupid contempt of music obtrudes itself into a school, with the additional deformity of injustice, bad breeding, and the scorn of sacred things, it deserves the utmost severity of censure.

It is an obvious principle in every department of religious worship, that emotions should be unfeigned. They should not be suffered to rise 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 the 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.

EXPLANATION OF MUSICAL TERMS.

A—an Italian preposition, meaning to, in, by, at, &c.
Accelerando—accelerating the time, gradually faster and faster.
Adagio, or *Adasio*—slow.
Adagio Assai, or *Molto*—very slow.
Ad Libitum—at pleasure.
Affettuoso—tender and affecting.
Agitato—with agitation.
Alla Capella—in Church style.
Allegro—quick. *Allegro Assai*—very quick.
Allegretto—less quick than Allegro.
Allegro ma non Troppo—quick, but not too quick.
Amabile—in a gentle and tender style.
Amateur—a lover but not a professor of music.
Amoroso, or *Con Amore*—affectionately, tenderly.
Andante—gentle, distinct, and rather slow, yet connected.
Andantino—somewhat quicker than Andante.
Animato, or *Con Anima*—with fervent, animated expression.
Animo, or *Con Animo*—with spirit, courage and boldness.
Antiphone—music sung in alternate parts.
Ardito—with ardor and spirit.
Arioso—in a light, airy, singing manner.
A Tempo—in time.
A Tempo Giusto—in strict and exact time.
Ben Marcato—in a pointed and well-marked manner.
Bis—twice.
Brillante—brilliant, gay, shining, sparkling.
Cadence—closing strain; also a fanciful, extemporaneous embellishment at the close of a song.
Cadenza—same as the second use of Cadence. See Cadence.
Calando—softer and slower. [ody.
Cantabile—graceful, singing style; a pleasing, flowing mel-
Canto—the treble part in a chorus.
Choir—a company or band of singers; also that part of a church appropriated to the singers.
Chorist, or *Chorister*—a member of a choir of singers.
Col, or *Con*—with. *Col Arco*—with the bow.
Comodo, or *Commodo*—in an easy and unrestrained manner.
Con Affetto—with expression.
Con Docessa—with delicacy.
Con Dolore, or *Con Duolo*—with mournful expression.
Conductor—one who superintends a musical performance; same as Music Director.
Con Energico—with energy.
Con Expressione—with expression.
Con Fuoco—with ardor, fire.
Con Grazia—with grace and elegance.
Con Impeto—with force, energy.
Con Fusto—with chaste expression.
Con Moto—with emotion.
Con Spirito—with spirit, animation.
Coro—Chorus.
Da—for, from, of. *Da Capo*—from the beginning.
Decani—the priests, in contradistinction to the lay or ordinary choristers.
Declamando—in the style of declamation.
Decrescendo—diminishing, decreasing.
Devozione—devotional.
Dilettante—a lover of the arts in general, or a lover of music.
Di Molto—much or very.
Divoto—devotedly, devoutly.
Dolce—soft, sweet, tender, delicate.
Dolcemente, Dolcessa, or Dolcissimo. See Dolce.
Dolente, or *Doloroso*—mournful.
Doloroso—in a plaintive, mournful style.
E—and. *Elegante*—elegance.
Energico, or *Con Energia*—with energy.
Espressivo—expressive.
Fine, Fin, or *Finale*—the end.
Forzando, Forz, or *Fz*—sudden increase of power<.
Fugue, or *Fuga*—a composition which repeats or sustains, in its several parts throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato—in the fugue style. *Fughetto*—a short fugue.
Giusto—in just and steady time.
Graziozo—smoothly, gracefully,
Grave—slow and solemn movement.
Impressario—manager of Concerts or Operas.
Lacrimando, or *Lacrimoso*—mournful, pathetic.
Lamentevole, Lamensando, Lamentabile—mournfully.
Larghetto—slow, but not so slow as Largo.
Larghissimo—extremely slow.
Largo—slow.
Legato—close, gliding, connected style.
Lentando—gradually slower and softer.
Lento, or *Lentamente*—slow.
Ma—but. *Maestoso*—majestic, majestically.
Maestro Di Capella—chapel master, or conductor of church music.
Marcato—strong and marked style.
Messa Di Voce—moderate swell.
Moderato, or *Moderatamente*—moderately, in moderate time.
Molto—much or very.
Molto Voce—with a full voice.
Morendo—gradually dying away.
Mordente—a beat, a transient shake.
Mosso—emotion.
Moto—motion. *Andante Con Moto*—quicker than Andante.
Non, Non Troppo—not too much.
Orchestra—a company or band of instrumental performers; also that part of the theatre occupied by the band.
Postoralk—applied to graceful movements in sextuple time.
Perdendo, Perdendosi—same as Lentando.
Piu—more. *Piu Mosso*—with more motion, faster.
Pizzicato—snapping the violin strings with the fingers.
Poco—a little. *Poco Adagio*—a little slow.
Poco a Poco—by degrees, gradually.
Portamento—the manner of sustaining and conducting the voice from one sound to another.
Precentor—conductor, leader of a congregation.
Presto—quick.
Prestissimo—very quick.
Rallentando, or *Allentando*, or *Slentando*—slower and softer by degrees.
Recitando—a speaking manner of performance.
Recitando—in the style of recitative.
Recitative—musical declamation.
Rinforzando, Rinf., or *Rinforzo*—suddenly increasing in power.
Ritardando—slackening the time.
Semplice—chaste, simple.
Sempre—throughout, always; as, *Sempre Forte*—loud throughout.
Senza—without; as *Senza Organa*—without the organ.
Sforzando, Sforzato—with strong force of emphasis, rapidly diminishing>.
Siciliana—a movement of light, graceful character.
Smorendo, Smorzando—dying away.
Soave, Soavemel—sweet, sweetly. See Dolce.
Solfeggio—a vocal exercise.
Solo—for a single voice or instrument.
Sostenuto—sustained.
Sotto—under, below. *Sotto Voce*—with subdued voice.
Spirito, or *Con Spirito*—with spirit and animation.
Staccato—short, detatched, distinct.
Subito—quick.
Tac, or *Tacet*—silent, or be silent.
Tardo—slow.
Tusto Solo—without chords.
Tempo—time. *Tempo a Piacere*—time at pleasure.
Tempo Giusto—in exact time.
Ten., Tenuto—hold on. See Sostenuto,
Tutti—the whole, full chorus.
Un—a; as, *Va Crescendo*—continue to increase.
Verse—same as Solo.
Vigoroso—bold, energetic.
Vivace—quick and cheerful.
Virtuoso—a proficient in art.
Voce Di Petto—the chest voice.
Voce di Testa—the head voice.
Voce Sola—voice alone.
Volti Subito—turn over quickly.

RUDIMENTS AND ELUCIDATION OF VOCAL MUSIC.

COME, youth, and with profundity explore
This sacred science; ponder and adore
The beauties which in Harmony abound,
And the exalted rapture of sweet sound:
Direct your thoughts to those harmonic lays,
And in poetic numbers your CREATOR praise.

CHAPTER I.

OF MUSIC AND MUSICAL SOUNDS.

SECTION I.—Music is composed of sounds produced by the human voice or by different kinds of musical instruments.

These sounds vary in pitch according to certain fixed and determinate degrees.

The pitch and gradation of these sounds from the lowest or most grave to the highest or most acute, form the whole scale of musical sounds.

A combination and succession of these sounds, sweetly tuned and performed in rhythmical order, have, by their rich, mellifluent, melodious, and harmonious progression—their sweetly moving accents and flowing numbers, a benign, winning, and powerful influence over the human mind.

SEC. II.—The *Natural Scale* of musical sounds, though its extent is unlimited, consists of only *seven primary notes*. For it is found that after singing or playing these seven notes, if we continue the series, we repeat another scale similar to the first, and so on, as far as the extent of the voice or the instruments will go.

The voice in producing these sounds naturally passes from the first sound taken, a *step* to the second; from the second a *step* to the third; from the third a *half-step* to the fourth; from the fourth a *step* to the fifth; from the fifth a *step* to the sixth; from the sixth a *step* to the seventh; and from the seventh a *half-step* to the eighth, which completes the Octave, and is the first note of a succeeding scale.

SEC. III.—There are three distinctions made in musical sounds: 1st. They may be *high* or *low*. 2nd. They may be *long* or *short*. 3rd. They may be *loud* or *soft*.

These three distinctions of sound embrace PITCH, LENGTH, and POWER.

Pitch regards a sound as *high* or *low*; Length, as *long* or *short*; and Power, as *loud* or *soft*; and these three distinctions form the essential property and peculiar qualification of good musical sounds.

On these three distinctions are founded three departments, namely, MELODY, RHYTHM, and DYNAMICS or Musical Elocution, which departments will be noticed and treated of in their proper places.

SEC. IV.—The doctrine of music may be arranged under six different heads: 1. Notation. 2. Rhythm. 3. Intonation. 4. Melody. 5. Harmony. 6. Dynamics, or Musical Elocution. But such is the nature of music, that the different heads or departments cannot be treated separately and apart; but by their close connection, they will be intermingled in theory and practice, though in the main they may be considered separately.

NOTE.—By NOTATION are given or represented all the marks and characters appropriate for the purpose of writing music, with their signification and use.

RHYTHM is the division of time into short portions, by a regular succession of motion, impulses and sounds, with regard to measure, accent, emphasis, and cadence; and flowing numbers, in the union of music and poetry.

INTONATION is practicing the notes of the scale with the voice, or playing them on an instrument, according to fixed degrees of sound, and giving a correct sound to all the diatonic intervals, the triads and their inversions, and all the disjoint intervals in the whole scale.

MELODY is an agreeable succession of single sounds in a piece arranged according to the laws of Intonation and Rhythm, so as to be musical and pleasing to the ear. Melody and Intonation are closely connected.

HARMONY is an agreeable succession of chords, or concordant notes, in two, three or four parts, moving together according to the rules of progression, which produce a diversity of flowing sounds highly pleasing, attractive, inviting and delightful.

DYNAMICS or MUSICAL ELOCUTION consists in giving each tone or note that sound, stress, and modulation of voice which the subject of the poetry requires, in relation to loud or soft, strong or mild, and the swelling or diminishing of the sounds or notes.

QUESTIONS.

Of what is music composed? How do these sounds vary? What forms the whole scale of musical sounds? Has the scale of musical sounds any limitation? Of how many primary sounds does the scale consist? If there are only seven primary sounds, how can the scale be unlimited? What is the order in which the voice produces these sounds? How many distinctions are made in musical sounds? What is the first distinction? The second? The third? What forms the essential property of good musical sounds? What departments are founded on these three distinctions? Under how many heads is the doctrine of music treated? What are those six heads?

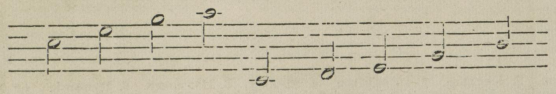
CHAPTER II.

NOTATION.—OF THE STAFF, CLEFS, LETTERS, &c.

SECTION V.—The pitch of musical sounds or tones is represented by a character called a staff. The scale and music are written on the staff with notes. The *position* which the notes occupy on the staff represents the *pitch*, and the notes, by their relative value, the *length* of sounds.

The staff consists of five lines and four spaces. Each line and each space is called a degree of sound; thus there are nine degrees of sound on the staff. When more than nine degrees are wanted, the spaces below and above the staff are used; and if a still greater compass is wanted, additional lines are used, called leger or added lines.

THE STAFF WITH ADDED LINES.



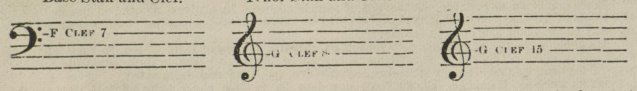
SEC. VI.—Each part of music has a separate staff, and these differ in pitch. Hence to adjust their pitch, and to distinguish them, characters are used called Clefs. There are two clefs in common use, the F clef and the G clef.

The F clef represents F, the fourth line of the Base Staff, and the seventh sound of the General Scale of music.

The G Clef represents G, the second line of the Tenor Staff, and the eighth sound of the general scale. It is also used on the second line of the treble staff, representing G also, and the *fifteenth sound* of the general scale, when sung by a female voice.

EXAMPLES OF THE STAFFS AND CLEFS.

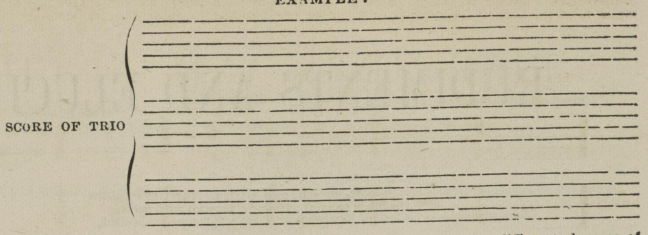
Base Staff and Clef. Tenor Staff and Clef. Treble Staff and Clef.



NOTE.—It is ascertained that the interval between the male voice and the female is exactly an octave, which is the most perfect chord in the scale of music. Hence, as the Treble is principally assigned to female voices, it is placed an octave higher in the General Scale than the Tenor. From this we learn that the all-wise Creator has implanted harmony between the sexes of the human race. [How happy would all those be who stand together in matrimonial relation, if they would observe, by a pious life and a holy conversation, in Christian love, to fill up the interval of life with sweet harmonious chords, so that no dissonant or jarring string might vibrate between them!]

SEC. VII.—BRACE.—When music is written on these staffs, and performed simultaneously, they are united by a character called a *Brace*, and form a Score. The score may, however, consist of *two*, *three* or *four* parts. When two parts only are united, it is called a *Duet;* when three parts, a *Trio;* and when four parts, a *Quartette.*

EXAMPLE:



SEC. VIII.—NUMERALS.—Numerals are used to point out the different degrees of sound in the scale of music. They will also be exclusively used in this work, in a fractional position, to indicate the different measures in the movements of Common, Triple, and Compound time.

SEC. IX.—LETTERS.—To represent the seven original sounds of music, the first seven letters of the alphabet are used, namely, A, B, C, D, E, F, G. These letters are placed on the staffs in alphabetical order, counting upwards from the lowest. The natural diatonic scale of the minor key commencing with A, and that of the major key commencing with C, in the following manner:

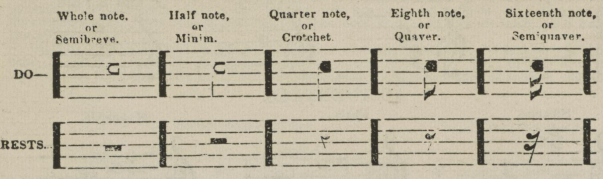
	A	B	C	D	E	F	G	A	B
	1	2	3	4	5	6	7		Numerals of the Minor Scale.
Numerals of the Major Scale.	1	2	3	4	5	6	7		

SEC. X.—But as letters are not calculated to show forth and adjust the *length* of sounds, the proper length is indicated by the form of certain characters called Notes. And besides the rythmical representation of these notes, they have also a distinct figurate form whereby the syllables DO, RE, ME, FAW, SOL, LAW, and SI are applied to them in solmization individually, on sight—their form indicating the syllable which is applied to them. And as these syllables are always used in the scale in the same relation and invariable position to the key, they form a strong and inseparable association with the proper pitch of the intervals of the scale which they individually and invariably occupy. And as they have thus the proper pitch of the intervals of the scale associated with their names, it is of great service to the vocal performer, to have them communicated to the mind on sight, as thereby he will be enabled to strike the proper interval of the scale ON SIGHT of the note, and be relieved of the irksome task of finding the name by calculation, in every change of key. [See those notes with their corresponding *Rests*, exemplified by the table on next page.]

As these notes, by their names—as a whole note, a half-note, &c.—indicate to the *mind*, their proper relation of sound; and by their heads, stems, hooks or dashes, represent to the *eye*, the same relative length, it is almost superfluous to state, that ONE semibreve is equal in duration of time, to TWO minims, or FOUR crotchets, or EIGHT quavers, or SIXTEEN semiquavers. For it is evident that as many parts as the whole note is divided into, so many of these parts it will take to amount to the same whole note again. And if we allow four seconds of time to sound out the whole note, we must allow but two seconds for the half-note, one for the quarter note, half a second for the eighth note, and a quarter of a second for the sixteenth. This is the invariable proportion and

comparative relation in which these notes stand to each other; a strict observance of which is of the highest importance, both to the vocal and to the instrumental performer.

EXAMPLES:



RESTS are marks of silence, and are named after the notes which they represent.

NOTE I.—Other notes are sometimes used, as a thirty-second and sixty-fourth; these notes are, however, too quick and short for sacred music, and can easily be dispensed with. A note called a BREVE, from which the semibreve derived its name—was also formerly used: but this note is too long and heavy a sound for any musical expression.

NOTE II.—Nothing can be more certain than the fact that there is a true and inseparable union and association formed between these syllables which are applied to the notes and the proper pitch or sound of the intervals which they respectively and invariably occupy in the scale. For on this fact is founded the whole doctrine of transposition, and of transposing with the keys, the syllables with the notes, in their relative position to the keys. And it is evident that when the diatonic scale, which consists of tones and semitones, is sung to a series of notes and syllables always applied in the same order and relation to those tones and semitones, as they stand in their fixed position in the scale, that such an association will unavoidably be formed between them.

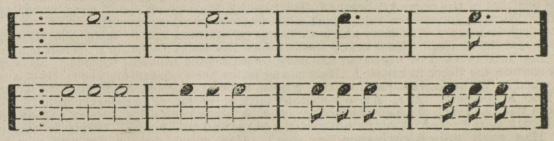
And hence arises the utility of having the notes characterized and formed in such a manner as to communicate by their different forms, the syllable which is applied to them, individually, so as to enable the singers to strike the proper pitch of the sound on sight of the note. And is it not strange that any should deny the usefulness of the character notes by which the syllables are known by the forms of the notes, when common sense and sound reason dictate that it opens and paves a highway for the student of vocal music to travel on, and to pursue his course with pleasure till he has acquired a complete knowledge of the science of music. And is this in any wise degrading to the science—diminishing its value—or robbing it of its intrinsic merit? By no means. It is adorning it with the vesture of simplicity, the richest dress in which it and its sister sciences can be arrayed. And in proof of this, let us cast our eyes to other arts and sciences, and see what has been done by the use of different characters, to pave the way for instruction, and to communicate to the mind correct ideas of what is to be inculcated and taught, and we will find an almost endless variety of characters, figures, cuts, drawings and delineations used to facilitate the learner in his progress in gaining scientific knowledge.

Do not the lexicographers, WALKER and WEBSTER, in their famed dictionaries—which are taken as standard works—use many different characters, to convey to the mind on sight a correct pronunciation of the words and the proper sounds of the letters—all of which might be acquired by a reference to grammar rules? And is there less propriety for the singer to have the correct sound of the notes conveyed to the mind on sight, by characters which might otherwise be acquired by having reference to the rules laid down in the science; which is, by making a calculation from the key?

NOTE III.—Rests are essential to music, in order to keep the accent in its proper place in the measure; and if sparingly used and skillfully observed, give variety, beauty, and expression both to music and poetry. When long intervals of silence occur in any part of the score, let those on the silent part, for their own improvement, notice the parts which others are singing, and mark the time with them, till they arrive at the place where their own parts unite again. This is far preferable to pouring over their own staff and measures of silence, by which is gained but little improvement.

SEC. XI.—Notes become subject to some variation by having additional characters annexed or added. A dot or point (.) placed after any note, adds one-half to its original length. Thus a dotted whole note is equal in length to three half-notes; a dotted half-note to three-quarters, and so on. Four dots between the lines of the staff, mark the place from whence a strain or piece of music is repeated.

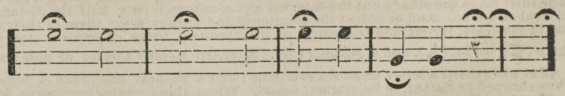
EXAMPLES:



SEC. XII.—A Pause (𝄐) placed over or under a note protracts or lengthens it out about one-third longer than its original time; though this protraction may be longer or shorter according to the expression of the poetry, and the taste of the judicious performer. A soft, graceful swell given to a paused note, followed by a momentary rest, is highly ornamental. The pause is frequently used on the note of the last syllable in a line of poetry, and agrees with its final pause, which, in reading is marked with a suspension of voice.

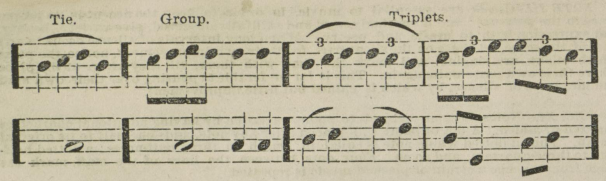
The pause is also used over *Rests* which need lengthening out; as also over *Bars*, where it is thought proper to have a momentary pause between two measures. Some of the most striking effects depend upon this character, and when well performed, it adds strength and beauty to music and poetry.

EXAMPLE:



SEC. XIII.—Notes are frequently tied together by a circular line called a *Tie*, or grouped together by hooks or dashes. All the notes thus tied or grouped, are sung or warbled to one syllable of verse. If three notes are thus tied or grouped together, with the figure 3 above or below them, they are performed in the time of two notes of the same kind without the figure, and are called Triplets. Triplets, when smoothly and skillfully performed, are ornamental to music.

EXAMPLES:



QUESTIONS.

What character represents the pitch of musical sounds? On what character is the scale and music written? With what characters is music written on the staff? What does the position of the notes represent? How many degrees of sound can be written on the staff? What is done when more than nine degrees of sound are wanted? If a still greater compass is needed? How many clefs are in common use? Why are they called the F clef and the G clef? How many sounds does the octave contain? What is a score? How many letters of the alphabet are used to represent musical sounds? How many original sounds are there in music? How many notes are in common use? How are the notes named? What is the form of the whole note? *Answer.* An open note without a stem. The half-note? *Ans.* An open note with a stem. The quarter-note? *Ans.* A black note with a stem. The eighth note? *Ans.* A black note with a stem and one hook. The sixteenth note? *Ans.* A black note with a stem and two hooks. What is the use of rests? Has each note a corresponding rest? How much does a dot add to a note? What do dots indicate when placed on the staff? What is the use of a pause? On what note is the pause most frequently used? What is a tie? A group? A Triplet?

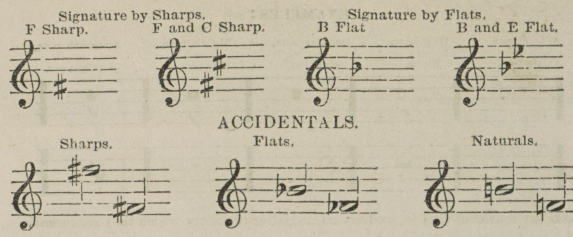
CHAPTER III.

NOTATION.—OF SHARPS, FLATS, NATURALS, &c.

SECTION XIV.—The diatonic scale consists of five tones and two semitones. These are sometimes called *steps* and *half-steps*, because the voice steps along through the scale from one interval to the other; but the interval of a semitone is only half the distance of the interval of a tone. And to adjust the semitones and always keep them in their fixed position in the scale, throughout the course of transposition, three characters are used, —a *Sharp* (♯), a *Flat* (♭), and a *Natural* (♮). A sharp RAISES a letter or note a semitone; a flat DEPRESSES a letter or note a semitone; and a natural RESTORES a letter or note thus sharped or flatted, to its original sound. When these characters occur, in the course of a piece of music, they are called *Accidentals*, and operate only on the notes before which they are placed.

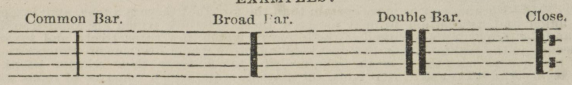
When sharps or flats are placed at the commencement of a tune, they operate on all the notes of the letters which are thus sharped or flatted, throughout the tune. Thus they prepare and adjust the tones and the semitones for the new key, and become the signature (or sign for the keynote) to the tune. And when accidentals occur throughout the tune, on the letters thus sharped or flatted, they are raised or depressed, as the case may require, by a natural.

EXAMPLES:



SEC. XV.—BARS.—When music is written on the staff, it is divided into measures by a character called a Bar. There are three bars in use on the staff—the common bar, the broad bar, and the double bar. When a short bar is added to the broad bar, it forms a close.

EXAMPLES:



The common bar is used to divide the staff into equal timed measures according to the measure note or notes, of either Common, Triple or Compound measures.

The broad bar is used, by some authors, at the close of each line in poetry. But as that frequently falls in the middle of the regular measures of the staff, it is omitted by others. However as the last syllable of each line of poetry is distinguished by the *final pause*, which marks the bounds of the metre by a suspension of the voice, there can be no impropriety in using it to point out that important syllable or word.

The double bar is used at the end of a strain which is to be repeated from the mark of repetition. (*Example Sec. XI.*) It is also used at a change of measure from Common to Triple, or Compound time, or the reverse. Also at a change of mode from major to minor, or the reverse. Likewise at the commencement of a chorus.

The close is used at the end of a tune or any piece of music.

SEC. XVI.—SYNCOPATED AND DRIVING NOTES.—A syncopated note is the blending of two notes into one—an unaccented with an accented in the middle of a measure, with the previous accented note of the same measure tied with it. As this note is struck on the unaccented part, while the hand, in marking the time, is at rest, and its sound continued over the accented part, while the hand is in motion, the regular movement in that measure is thereby thwarted, or broken in upon, which produces a fluttering effect on the note, or on the syllable or word applied. (*See table, page 9.*)

When a longer note is wanted in a measure than the measure will contain, the long note is cut through, and one part is put in the next measure, and both parts tied together across the bar: these two notes compose the *driving* note. Thus TWO HALF-NOTES SUNG

ACROSS A BAR producing the same sound with A WHOLE NOTE IN A MEASURE: a half and a fourth note across the bar, the same sound with a dotted mimim in a measure. The same remarks apply to two fourth notes driven across a bar, and a half note in a measure.

The driving note is sometimes called a SYNCOPE—a synonymous term with syncopation—both signifying the division, or cutting through a note by a bar, or accent expressed or understood. Hence the driving note may also be termed a syncope, as it is cut through by a bar, and commences on the unaccented part of the measure, and extends to the accented.

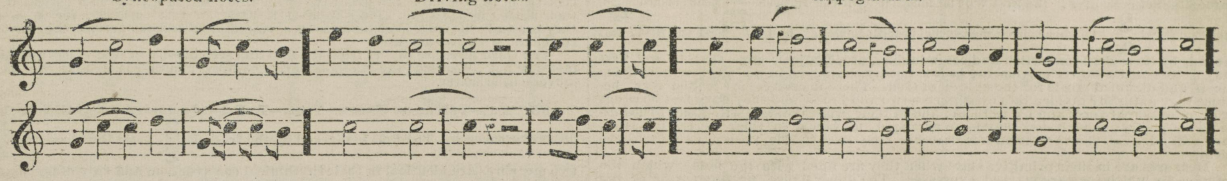
APPOGIATURA.—The appogiatura is a note of embellishment. It is also a diminutive note, prefixed to a principal note, and is always on the accented part of the measure. It borrows its time from the principal note that follows and to which it is tied. As this note produces a fluttering sound similar to that of a syncope, it may be brought in at this place, and classed with the syncopated notes.

PASSING OR TRANSIENT NOTES.—These are also called ORNAMENTAL AND GRACE NOTES. They, too, are diminutive notes, and are used between the essential notes, where they become intermediate steps on the unaccented parts of the measure, in passing from one disjoint interval to another, and thus connect, embellish, and soften those intervals, diminish the roughness of the leap, and direct an easy and graceful movement.

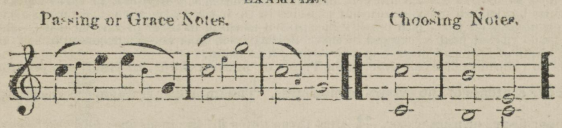
They borrow their time from the preceding note to which they are tied.

CHOOSING NOTES.—Choosing notes are set perpendicularly one above the other, either of which may be sung: and as there is always a concordant interval between them, both may be sung at the same time by different voices.

EXAMPLES.



EXAMPLES.



NOTE.—Since the diminutive notes in the preceding section are merely ornamental, and not taken in the account in the harmony; and since other graces—SO CALLED—are frequently introduced, in many works, such as the Acciacatura, Cadenza, Grupeto, Mordento, Portemento di voce, Transient Shake, Continued shake, Stracino, and the Turn; the only design of the most of which is, to display the dexterity and facility of execution of the performer; and when skilfully performed, they *may* be tolerated; but they have no place in music designed to exhibit and call forth the emotions of the heart. They have no soul in them. And when they are reserved for the flight of some fanciful, injudicious performer, they too often prove the empty wanderings of ignorance and folly. And rather than simplicity should be so offended, it would be better to dispense with them altogether. They are rather ornamental than graceful, designed to give brilliancy, and not to excite emotions. The imagination may indeed be amused, but the heart remains uninterested. Such an attempt at display exhibits not only want of taste and judgment, but also want of science. The fact is, that music resembles every other art; the farther a person advances in the study of it, the more does he delight in the simplicity of manner, and the less is he attracted by superficial ornament.—*Porter's Mus. Cyc.*

QUESTIONS.

Of what does the diatonic scale consist? What are these tones and semitones sometimes called? How many tones and semitones are contained in the scale? What characters are used to regulate these tones and semitones? What effect has a sharp on a letter or note? A flat? A natural? What effect have flats and sharps when placed at the beginning of a tune? How is the staff divided? By what character is the staff divided into measures? What then is the use of the common bar? The broad bar? The double bar? The close? What is a syncopated note? A Driving note? Appogiatures? passing or grace notes? Choosing notes?

CHAPTER IV.

NOTATION.

Of Rhythmical Measures in Common, Triple, and Compound Time.

SECTION 17.—Among the different writers on music, no less than twenty-six different measures of time have been brought out, all of which are marked or expressed by numerals placed in a fractional position. Those of Common or even are expressed by the fractions $\frac{2}{1}\ \frac{2}{2}\ \frac{2}{4}\ \frac{4}{2}\ \frac{4}{4}\ \frac{4}{8}\ \frac{4}{16}$, Those of Triple or uneven time are expressed by the fractions $\frac{3}{1}\ \frac{3}{2}\ \frac{3}{4}\ \frac{9}{8}\ \frac{9}{16}$.

$\frac{9}{16}$, $\frac{6\,6\,6\,12}{16,32,16,32}$, $\frac{12\,12\,18}{8,16,32,8}$, $\frac{18\,18\,24\,24}{8,16,32,16,32}$. And those of Compound time—which is also even time, by the fractions Many of the fore-going measures have, however, gone out of use; but some are still retained by some authors, which, when dispensed with, will simplify and improve the science. If we retain seven different measures of the twenty-six above mentioned, It will be an ample supply for all the purposes of music, no matter how intricate the rhythmical construction may be.

Of the seven different measures which will be retained and used in the work, three will be in Common time, two in Triple, and two in compound.

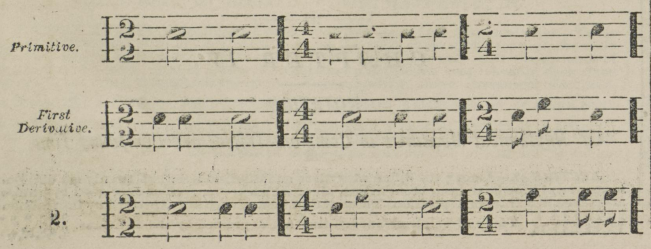
The numerals used for all these different measures will be placed in a fractional position, to which fractions, the whole note will be the integer. Thus the fractions will at once express the contents of the different measures to which they are invariably used.

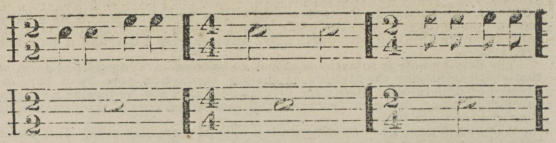
SEC. XVIII—COMMON OR EVEN TIME.—To Common or even time will be assigned three distinct measures; the first will be marked with the figures $\frac{2}{2}$; the second $\frac{4}{4}$; and the third $\frac{2}{4}$. Of these three measures, it will, however, be found that the first and second, by their close connection and commingling, are identical, save that to the first may be assigned a slower movement, as it is mostly employed to the most solemn, devotional, and dignified music for the church of God. These measures are called *even*, because they naturally divided into even parts—two and four— and they have feet of equal or even-measured verse applied to them; and in their primitive state will admit of no other feet of poetry; though they may be so arranged and varied in their derivatives, that they will admit all the various metres that are contained in the poetry, to be sung to them.

Measures are in their primitive state when they are filled with the notes which the fraction, by which they are marked, expresses. The upper figure, or numerator of the fraction, giving the number of notes which a primitive measure contains; and the lower figure, or denominator of the fraction, points out into how many parts the whole note is divided, and thus specifies whether they be half, fourth, or eighth notes.

SEC. XIX.—The three foregoing measures will be illustrated in their primitive state, with a few derivatives, by the following

EXAMPLES:





NOTE.—In the foregoing examples of the three measures of Common or even time, their primitives and their derivatives, the learner will readily discover that these measures are alike in nature, and that the first and second are identical. For, in the third example of derivatives, the derivative of the first is the primitive of the second, and the derivative of the second is the primitive of the first; and in all the subsequent derivatives their measures are alike. They are also the same in their accents, for in many tunes they intermix, having, in some measures, two minims and one accent; and in others four crotchets, with two accents.

The third measure differs from the first and second only in that it has a minim for its measure note, where as the others have a semibreve; and consequently its rhythmical movement is faster.

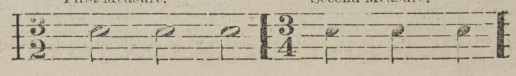
SEC. XX.—TRIPLE OR UNEVEN TIME.—To Triple or uneven time will be assigned two distinct measures. The first is marked by the fraction $\frac{3}{2}$; and the second by $\frac{3}{4}$. These two measures are identical in their rhythmical construction, and only differ in length of their measure notes; the first containing three minims in its primitive measure, and the second three crotchets; in consequence of which, the second flows along more quickly in its rhythmical movement than the first.

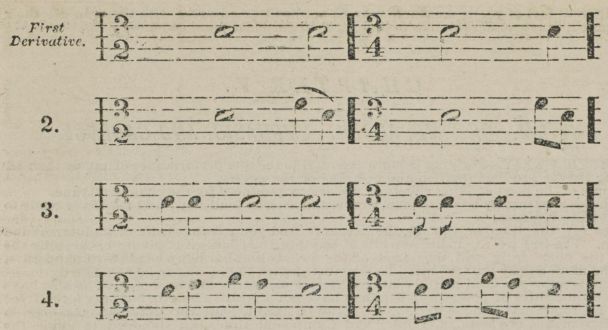
These measures are all uneven, because they naturally divide into *three* equal parts; and thus having an uneven number of notes in their primitive measures, none other than uneven measured verse can readily be applied to them in their primitive state. But they may be so varied and arranged in their derivatives, that verse composed of all the various kinds of feet and metres may be applied to them.

As in Common or even time, so in Triple or uneven time, the fractions point out or mark the contents of the primitive measures. The improper fraction $\frac{3}{2}$ designated by its upper figure or numerator, 3, that three notes fill the measure; and the lower figure or denominator 2, designates that the whole note is divided into two parts, and consequently, those three notes which fill the measure are half notes. In like manner the fraction $\frac{3}{4}$ designates that three fourth notes constitute its primitive measure.

SEC. XXI.—These measures of Triple time will be illustrated in their primitive form, and with a number of their derivatives, by the following

EXAMPLES:





NOTE.—In the foregoing examples of the two measures of Triple time, it may readily be discovered, that in their primitives and in their derivatives their rhythmical construction is the same, save that the first measure is slower in its movement than the second—the first having three minims in its primitive measure, and the second three crotchets. These measures may be so constructed and varied, as to take one, two or three accents to the measure, according to the requisition of the poetry which is applied. This will be noticed and illustrated in its proper place.

SEC. XXII.—COMPOUND OR DOUBLE TRIPLE MEASURES.—The Compound measure is an even measure; as two uneven numbers added together make an even.—Two distinct measures will be assigned to Compound time; the first of which will be designated by the fraction $\frac{6}{4}$, and the second by $\frac{6}{8}$. These two measures, like the former, are identical in their rhythmical construction, and only differ in the duration of their time; as the fourth notes are longer than the eighths.

These measures are even, because they naturally divide into two equal parts, and have two accents in each measure.

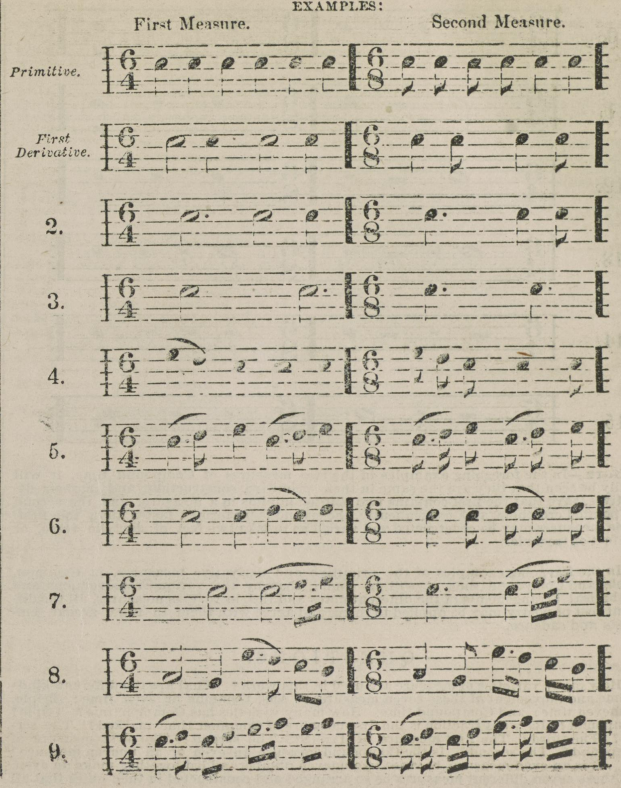
As in Common and Triple time, so in Compound, the fraction points out the contents of the primitive measures. The improper fraction

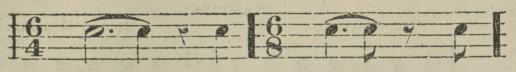
$\frac{6}{4}$, designates that six fourth notes constitute the primitive measure; and the fraction

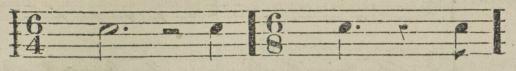
$\frac{6}{8}$, that six eighth notes are contained in the primitive measure

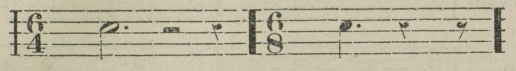
SEC. XXIII.—See the measures of Compound time—in their primitives, with many of their derivatives—illustrated by the following

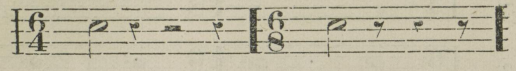
EXAMPLES:

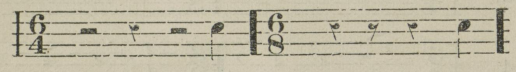


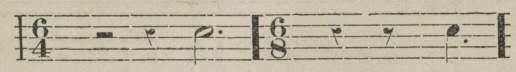
10. 

11. 

12. 

13. 

14. 

15. 

NOTE.—In the foregoing examples of the two measures of Compound time, it will readily be seen that they are the same in their primitive construction, and in their derivatives, save that the first contains two pointed minims in a measure, and the second two pointed crotchets, and, consequently, the second is performed faster than the first. These measures may be constructed and varied as to take two feet of dactylic verse, or two feet of trochaic.

In the foregoing examples of the primitive and derivative measures, in Common, Triple, and Compound time, it will be found, that by the various constructions and rhythmical arrangements of the different notes and ties, in various measures, all the different feet of poetry may be applied to them, and agree with them in time, accent, emphasis and cadence.

QUESTIONS.

How many varieties of measure are used in this work? What are the different kinds of time and movement of these seven measures? Ans. Common or even time; Triple, or uneven time; and Compound time. How many varieties has Common time? Triple? Compound? By what fraction is the first measure of Common time marked? The second? The third? The first measure of Triple? The second? The first measure of Compound? The second? Is the Compound measure an even or an uneven measure? Ans. It is an even measure, because two uneven numbers added together make an even. Can these seven different measures be so arranged and constructed in their notes that all the different feet of poetic measures may be applied to, and agree with them, in all their rhythmical construction relative to time, accent, emphasis, and cadence?

———:o:———

CHAPTER V.

RHYTHM.—OF TIME, ACCENT, EMPHASIS, AND CADENCE.

SECTION XXIV.—Nothing is more essential to the due performance of music than adjusting the *time* to the intention and meaning of the poetry.

Some of the most striking effects of music are produced by the change of time.

The *slow* naturally has a solemn, grave, and serious tendency; and the *lively* tends to joy and cheerfulness.

Destroy the time, or thwart the measure, and you rob the strain of its interest and charm. The less we are made sensible of anything mechanical in giving or keeping the time, the more fully will the effect of the melody and harmony be allowed to operate, and the more deeply will the mind be penetrated with the feeling to be awakened.

But as notes are used in different rhythmical measures and movements, as also have different measures of poetry applied, they have not a positive length, but only a relative; yet it is proper that some definite time should be fixed for all the different measures, in the movements of Common, Triple, and Compound time, as a standard to guide the chorister to a consistent movement in all those measures; from which, however, it may be allowed to vary according to the requirement of the poetry.

Perhaps the most appropriate time which can be assigned to all the foregoing varieties of measure, is *three seconds* to the first and second measures of Common, and to the first of Triple and Compound time; and the third of Common, and second of Triple and Compound, about one-third faster.

Thus we have six measures—the first and second of Common time being blended into one—all of various rhythmical movements; this being an ample supply for all the poetic measures that can be written.

All the measures of Common time have *two* beats in the measure; a *down* beat on the first part of the measure, and an up beat on the second; and when two feet of trochaic verse are applied to them, they have two accents, but when only one foot of verse is applied, they have but one accent.

NOTE.—Some authors and teachers recommend four beats—down—left—right—up—to be given to the measures of 4-4 time; there may be some advantage in this arrangement, and the judicious teacher will decide for himself between two or four beats.

The measures of Triple time have *three* beats to each measure, two *down* and one *up*. In their primitive state they have but one accent, and one dactylic foot of verse applied to them; but each measure may be so varied as to take two, and even three accents to the measure, with two or three feet of trochaic verse.

The Compound measures have two accents in the measure, whether the verse be even or uneven—trochaic or dactylic, and *two* beats to each measure, a *down* beat on the first part, and an *up* beat on the fourth.

Each of the foregoing measures, in their different movements, may be so arranged as to take as many accents as it has beats performed to it; but no accented syllable can properly be sung to a note on which the hand is not in motion, when marking the time. (See chapter 6.)

The first and second measures of Common time are identical in their rhythmical construction, as is evidently seen in the examples of the derivatives in chapter 4, section 18. But still it may be of some advantage to music to retain them both, and use the first to those pieces, the most of whose measures contain but one foot of verse and one accent; and the second to those pieces whose measures mostly contain two feet of verse, and two accents.

NOTE.—To measure musical time with accuracy and precision, a vibratory pendulum may be used, which may be regulated by the length of its cord, to swing or vibrate to any given time. A pendulum is a heavy body, such as a piece of brass or lead, suspended by a wire or cord, so as to swing backward and forward. And when it swings, it is said to vibrate; and that part of a circle through which it vibrates is called its arc. The vibrations are nearly equal whether it pass through a less or greater space of its arc; so that there will be no material difference in its vibrations or oscillations, whether it pass *six feet* through its arc, or only *six inches*. Hence, a ball of some heavy metal of about one inch in diameter, suspended by a fine dense cord of 39.2 inches in length from the centre of the ball to the centre of its motion, or the pin from which it is suspended, will vibrate once every second. The length of this pendulum will vibrate to the beats of the measures of the third movement of Common time, and to the first of Triple, and the second of Compound; each of these movements having one second allowed to each part of their measures, and consequently to each beat.

For the first and second movements of Common time, and the first of Compound, the cord of the pendulum must be 88.2 inches long; this makes one vibration in one and a half seconds, and vibrates in accordance with those measures which have two beats to the measure, and are performed in three seconds.

The second movement of Triple time has no equivalent in its measure, as it has three beats, performed in two seconds; whereas the third movement of Common time has but two in the same space of time; and, consequently, this requires a cord whose length is but 17 inches, to vibrate in accordance with the beating of its time.

There is now an instrument constructed called a Metronome, which by a short pendulum, with a sliding weight, set in motion by clock-work, serves to measure time in music.

SEC. XXV.—Accent and emphasis form the essence of versification and music. It is from this source that poetry and music derive their dignity, variety, expression, and significancy. Without these requisites music and poetry would be heavy and lifeless; they would fail to animate our feelings: and the meaning of the verse would be ambiguous and unintelligible. Consequently, as the accent of the music must exactly and invariably agree with the accent and emphasis of the poetry, when united, it makes it indispensably necessary for the learner to acquire some knowledge of the nature and propriety of accent and emphasis, and the rules for applying them, both to music and poetry.

Accent is the laying of a peculiar stress of the voice on a certain syllable in a word, or on a note in music, that they may be better heard than the rest, or distinguished from them. Every word of more than one syllable, has one or more syllables accented. For example: the words *music*, *musical* and *musically* have the first syllables accented; the words *become*, *becoming*, and *becomingly* have the second syllable accented; and the words *contravene*, *contravener*, and *contravention* have the third syllable accented. Now, when monosyllables, which, properly speaking, have no accent, are combined with other syllables, and form a phrase, the stress which is laid on one syllable, in preference to another, is called emphasis: and thus emphasis, in monosyllables, supplies the place of accent, and is the same with it in dissyllables and polysyllables.

SEC. XXVI.—Time in music and poetry is the quantity or length by which is assigned to every particular note and syllable its due measure, without making it either longer or shorter than it ought to be. There are two kinds of time in music, namely, *Common or equal time*, and, *Triple or unequal time*. These *Times* are regulated by the accent, which is laid on particular parts of the measure, the regulation of which must agree with the measures of poetry into feet, where the accent is laid on particular syllables, by means of which the voice steps along through the verse in a regularly measured pace, which is delightful, musical, and pleasing.

Poetry is measured by feet. All feet in poetry consist either of two or of three syllables. Feet of two syllables are equal, and feet of three syllables are unequal. Consequently, poetry may be divided into two parts, namely, *equal measured verse* and *unequal measured verse*. Verse of equal measure consists of feet of two syllables, and verse of unequal measure consists of feet of three syllables. Each of these measures may be subdivided into two parts; the first or equal measure into TROCHAIC and IAMBIC, and the second or unequal measure into DACTYLIC and ANAPAESTIC measure.

Verses of Trochaic measure consist of feet of two syllables, having the first syllable of each foot accented, and the last unaccented.

Verses of Iambic measure consist also of feet of two syllables, having the first syllable of each foot unaccented, and the second accented.

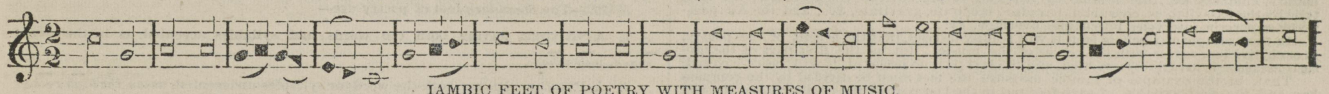
Verses of Dactylic measure consist of feet of three syllables, having the first syllable of each foot accented, and the last two unaccented.

Verses of Anapaestic measure consist also of feet of three syllables, having the first two syllables unaccented, and the last accented.

EXAMPLES.

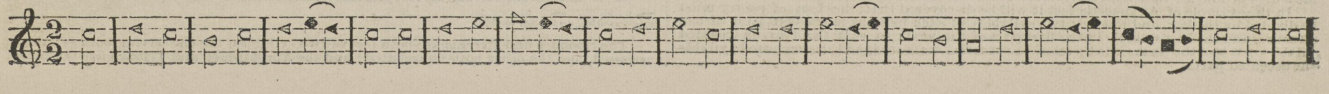
TROCHAIC FEET OF POETRY WITH MEASURES OF MUSIC.

Bean-ty	Bounty	Kindness	E-ven	Friendly	Goodness	Ho-ly	Kind	Thankful	Prudence	Lovely	Duty	Endless	Or-der	Constant	Good
— ⏑	— ⏑	— ⏑	— ⏑	— ⏑	— ⏑	— ⏑	—	— ⏑	— ⏑	— ⏑	— ⏑	— ⏑	— ⏑	— ⏑	—
On the	tree of	life e -	ter-nal,	Man, let	all thy	hopes be	staid,	Which a-	lone for -	ev - er	vernal,	Bears a	leaf that	shall not	fade.



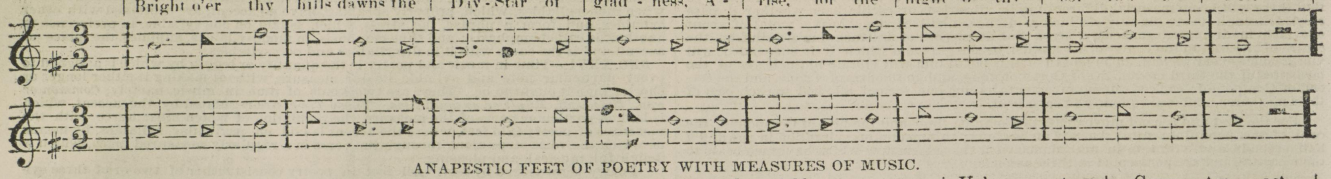
IAMBIC FEET OF POETRY WITH MEASURES OF MUSIC.

Be-friend	Become	Attend	Compare	Comply	Delight	Delay	Improve	Engage	Forgive	Remind	Return	Reform	Remain	Supreme	Sustain.
⏑ —	⏑ —	⏑ —	⏑ —	⏑ —	⏑ —	⏑ —	⏑ —	⏑ —	⏑ —	⏑ —	⏑ —	⏑ -	⏑ —	⏑ —	⏑ —
Great God,	indulge	myhum-	ble claim:	Be thou	myhope	my joy,	my rest;	The glo	ries that	compose	thyname	Stand all	engag'd	to make	me blest.



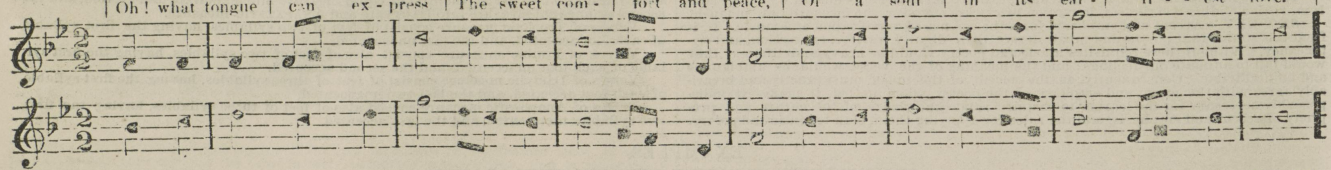
DACTYLIC FEET OF POETRY WITH MEASURES OF MUSIC.

Che - ru - bim.	Par - a - dise.	Med - i - tate.	Gravi - i - tate.	Ser - aph - im.	Sig - na - ture.	Phil - o - mel.	Man.
— ◡ ◡	— ◡ ◡	— ◡ ◡	— ◡ ◡	— ◡ ◡	— ◡ ◡	— ◡ ◡	—
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 - rows is	o'er.



ANAPESTIC FEET OF POETRY WITH MEASURES OF MUSIC.

Ap - per - tain.	In - ter - vene.	Im - por - tune.	O - ver - flow.	Mis - em - ploy.	Vol - un - teer.	Coun - ter - act.
◡ ◡ —	◡ ◡ —	◡ ◡ —	◡ ◡ —	◡ ◡ —	◡ ◡ —	◡ ◡ —
O how hap -	py are they	Who their Sa -	vior o - bey,	And have laid	up their treas -	ures a - bove;
Oh! what tongue	can ex - press	The sweet com -	fort and peace,	Of a soul	in its ear -	li - - est love.



In the foregoing representations, where the poetic measures are divided into their respective feet of two or three syllables, the words used at the head of each of their divisions represent by their accent, the respective feet of poetry and measures of music to which they belong. Thus the Trochaic foot is represented by the dissyllables, beauty, bounty, kindness, &c.; the Iambic by befriend, become, attend, compose, &c.; the Dactylic by the trissyllables, cherubim, paradise, meditate, gravitate, &c.; and the Anapæstic by appertain, intervene, importune, overflow, &c.

In the example of trochaic feet, it will readily be seen, that the accent of the poetry, in each division, agrees with the accent of the music. But as the first part of the musical measure is invariably accented, and the last part unaccented, it will be discovered,

That, in the example of Iambic measure the feet must be divided by the common bar, and the first syllable of each foot put in the last part of the measure, and the last syllable in the first part, as may readily be seen in the example. And thus the accent of the poetic feet and of the musical measures will agree and be retained in their proper places.

In the example of the Dactylic feet, it will be seen that the poetic feet agree with the measures of music; they both having the accent on the first part; but,

In the example of Anapæstic feet it will be discovered that the foot of poetry must be divided by the bar, and the first two syllables of each foot put in the last part of one measure, and the last syllable in the first part of the next; so that the two unaccented syllables possess the unaccented part of the musical measured, and the accented syllable the accented part.

The preceding are the principal feet and measures, of which all species of English verse wholly or chiefly consist. These measures, however, are capable of many variations, by their intermixture with each other, and by the admission of secondary feet. From this intermixture it is, that we have such a variety of metres.

NOTE.—The *Secondary* feet of poetry are—

1. A SPONDEE, having both the words and syllables accented, as in the words — — — — *A-men, pale moon.*

2. A PYRRHIC, having both the words or syllables unaccented, as ◡ ◡ *the high rock.*

3. An AMPHIBRACH, having the first and last syllables unaccented, and the middle one accented, as in the words, ◡ — ◡ *de-light-ful*, ◡ — ◡ *a-mend-ment.*

4. A TRIBRACH, having all its syllables unaccented, as in the words, — ◡ ◡ *nu-me-ra-ble*, — ◡ ◡ *va-ri-a-ble*, — ◡ ◡ *con-quer-a-ble.*

The Spondee and Pyrrhic are both feet of two syllables, the one having both syllables accented, and the other both unaccented; and the Amphibrach and Tribach are both feet

of three syllables, the one having all its syllables unaccented, and the middle accented.

Hence, no piece of poetry can be formed by the secondary feet alone, which is evident from the fact that the Spondee has both its syllables accented; and the Pyrrhic and the Tribrach have all their syllables unaccented: consequently the Spondaic measure would form a line in succession of all *accented* syllables; and the measure of the Pyrrhic and Tribrach would each form a line in succession of all *unaccented* syllables. The Amphibrach measure, as it has the first and third syllables unaccented, and the second accented, would, by a regular succession of its feet, form a line of one accented syllable and two unaccented ones, and thus lose itself in the Dactylic or Anapaestic measure. Hence, it is evident that there can be no poetry formed of the four secondary feet alone; but that they only tend to improve, enrich, beautify, and diversify the poetry of the four principal feet.

QUESTIONS.

Have notes a positive or only a relative length? May not some positive length of time be assigned to them and to the different measures? What is the most appropriate length of the first two measures of Common time, and the first measure of Triple and Compound? How much faster should the last measures of their movements be sung? How many accents have the measures of Common time? The measures of Triple? Of Compound? Have their measures more or less accents according to their rythmical construction? How many accents can each measure take? *Answer*—As many as it has beats. How many beats are given to the measures of Common time? To Triple? To Compound? What is accent? What is time in music and poetry? How is poetry measured? How many different feet of poetry are there in music?

CHAPTER VI.

RHYTHM.—ON MARKING OR BEATING TIME.

SEC. XXVII.—For the purpose of performing music in its proper time, as it steps forth with its flowing numbers through the various rhythmical movements, it is necessary to measure the time as it flows along. This measurement is performed by the singers with a motion of the hand down and up, in regular process of time, principally on the accented part or parts of the measure. For this marking of the time, the right hand should be used, and the motion of it should be so quick as to allow the rest to be equal to the motion. The first part of every measure, in all the various movements, has a down beat. In the measures of Common Time which contain four fourth notes, there is a down beat on the first, a rest on the second, an up beat on the third, and a rest on the fourth; and when these measures have but two notes, the rest of the hand should likswise be equal to the motion.

In the measures of Triple time, where there are three beats in the measure, two down and one up, the rest of the hand should likewise be equal with its motion. And in the measures of Compound time, the rest of the hand should be double to that of its motion; for where there are six quarter notes in a measure, there is a down beat on the first, a rest on the second and third, an up beat on the fourth, and a rest on the fifth and sixth, and in all the various forms of the measure, the rest should be double to the motion. And as there is a down beat on the first part of every measure in all the movements of time, so all the measures in the various movements and rhythmical constructions, have the first part accented; and thus the hand and accent of the voice move together.

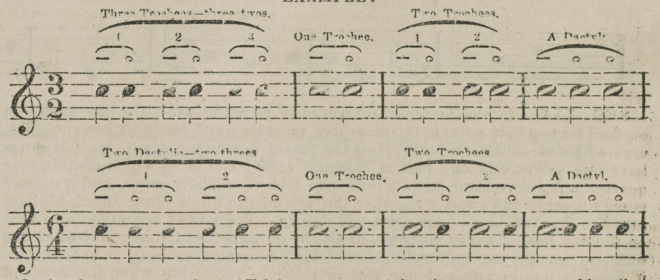
When the measures of Common time contain but two parts, with one foot of Trochaic verse, they have but one accent, which is on the first part: but when they contain four parts, with two feet of Trochaic verse, they have two accents, which are on the first and third parts of the measure, being the same parts on which the hand is in motion. And thus the hand and the accent of the voice still move together.

The measures of Triple time, when in their primitive state, have but one accent, which is on the first part; and in that state they take *one* foot of Dactylic verse. But they may be so constructed as to take *two* and *three* accents and two and three feet of Trochaic verse. For where the measure contains two crotchets and two minims, and has two feet of Trochaic verse applied, it has two accents, one on the first part, which falls on the first crotchet, and the other on the second part, which falls on the first minim; and when it has six crotchets, and three feet of Trochaic verse applied, it has three accents—one on each part of the measure, which is on the same part the beat is performed in marking the time. In marking this measure we have a down beat on the first crotchet and rest on the second,—down on the third and rest on the fourth.—up on the fifth and rest on the sixth; thus it has an accent to every beat, and the hand and the accent still move together.

The measures of Compound time have two accents and also two beats, which fall on the first and fourth parts. They contain either two feet of Dactylic verse, or two feet of Trochaic, according to their construction.

SEC. XXVIII.—The Compound measure is an even measure; it can take *two threes*—or two feet of unequal measured verse; but cannot, like Triple measure, take *three twos*, or three feet of equal measured verse. And notwithstanding the equal quantity of notes which fill their measures, they differ widely in their rythmical movements,—the one taking *two threes*, with *two* accents and *two* beats; and the other *three twos*, with *three* accents and *three* beats, as in the following

EXAMPLE:



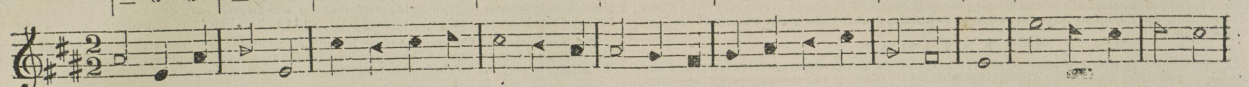
In the above example, the *first* Triple measure contains six quarter notes, and has *three Trochees*—six syllables—applied to it; and the first Compound measure has the same number of quarter notes and *two Dactyls* applied to it—also six syllables; but in their rhythmical movements there is a wide difference in *this* and the following measures, as indicated by the abbreviatnres.

SEC. XXIX.—Since a practical knowledge of time and accent, and of beating time with accuracy, according to the movements of the various measures, lies at the foundation of correct performance, and is the most important requisite we will illustrate it more clearly by the following examples.

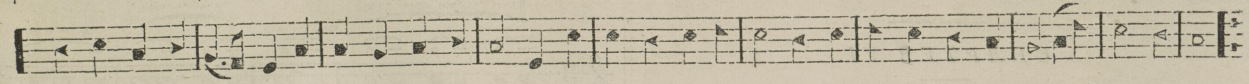
In these examples will be used the following abbreviatures, viz: *d* will stand for *down beat*; *u* for *up beat*; and *r* for *rest*. The dash (—) marks the accented note, and the semicircle (○) the unaccented. The numerals point out the parts of the measure according to their divisions. For the poetic feet written in each measure, and their respective accents, see Sec. 26, with examples.

EXAMPLES OF COMMON OR EVEN TIME. (See Sec. 30.)

Dactyl.	Trochee.	Two Trochees	Dactyl.	Dactyl.	Two Trochees.	Trochee.	meet.	Mixed.	Trochee.
Hith-er, ye	faithful,	haste with songs of	tri-umph, To	Beth-le-hem	go your Lord of	life to		To you this	day is
d u r	d u	d r u r	d u r	d u r	d r u r	d u	d u	d u r	d u
1 3 4	1 2	1 2 3 4	1 3 4	1 3 4	1 2 3 4	1 2	1 2	1 3 4	1 2
— ○ ○	— ○	— ○ — ○	— ○ ○	— ○ ○	— ○ — ○	— ○	— ○	— ○ ○	— ○



Two Trochees.	Dactyl.	Two Trochees.	Dactyl.	Two Trochees.	Dactyl.	Two Trochees.	Trochee.	Trochee.	
born a Prince and	Sa-vior, O	come and let us	whrship, O	come and let us	worship, O	come and let us	worship	at his	feet.
d r u r	d r u r	d r u r	d u r	d r u r	d u r	d r u r	d u r	d u	d u
1 2 3 4	1 2 3 4	1 2 3 4	1 3 4	1 2 3 4	1 3 4	1 2 3 4	1 3 4	1 2	1 2
— ○ — ○	— ○ — ○	— ○ — ○	— ○ ○	— ○ — ○	— ○ —	— ○ — ○	— ○ ○	— ○	—



SEC. XXX.—In the foregoing example of common time, the movement is marked for two half notes to the primitive measure; and yet there are six measures with four quarter notes. Now the measures which contain two half notes have one accent, and one foot of trochaic verse; and those which contain four quarter notes have two accents and two feet of trochaic verse, and yet they move smoothly and sweetly together throughout the whole tune. Each of these measures has two beats—one *down* and one *up*. There is an accented down beat on the first part of every measure, in all the movements of time; and when the measure contains two half notes, there is an unaccented up beat, as in that state it has but one accent, and one foot of trochaic verse; but when it consists of four quarter notes, it has accent on the up beat also, and contains two feet of trochaic verse. All the measures can take as many accents as they have regular beats; and no measure should have more beats than it can take accents.

Throughout the foregoing example are found measures containing *one two three* and *four* syllables of verse—all combined in one piece of music, moving in succession. Moreover, some of these measures have but one accent, and embrace one foot of trochaic verse, and others one foot of dactylic. Other measures have two accents, and two feet of trochaic verse. Hence we see how various the measures, in the self-same tune may be formed, in their rhythmical construction, to answer the purposes of the various kinds of poetic numbers, and still retain a uniform movement and regular beat on all the accented parts of the measure. Hence also the propriety of giving only *two* beats to the measures of *all* the movements of Common time, which are nothing more than primitives and derivatives to each other, and should, in all cases, be treated as such. (See examples, Sec. 19.)

NOTE.—It is proper here to observe, that when a measure in $\frac{2}{4}$ time has a pointed crotchet in the first part of the measure, the point is swelled out, as it falls on the second part of the measure, which is frequently accented; but when in $\frac{4}{4}$ time there are pointed crotchets in the first or second part of the measure they are not swelled, but smoothly lengthened out, because they fall on such parts of the measure as cannot be accented.

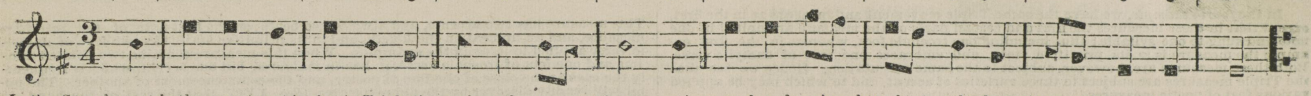
In poetry and music the greatest attention is due to accent: for it is by a due observance of the accent that the poet is led and guided through the measures of his poetic numbers and sweetly flowing lays; and the musician in the construction of his musical measures and rhythmical progressions.

SEC. XXXI.—In the *first example* the movement is in Triple time, where the measure has *one accent*, and three beats, two down and one up. Some of the measures are primitive, and take one foot of dactylic verse; others have a slight variation of notes, but the same verse and rhythmical numbers; and others have one foot of trochaic verse, by uniting the two crotchets of the first and second parts of the measure into one minim.

EXAMPLES OF TRIPLE OR UEVEN TIME. (See Sec. 31.)

EXAMPLE FIRST.

	A Dactyl.			A Dactyl.			A Dactyl.			A Trochee.			A Dactyl.			A Dactyl.			A Dactyl.		
Thy	mer - cy,	my		God, is	the		theme of	my		song, The			joy of	my		heart, And	the		boast of	my	tongue.
u	d	d	u	d	d	u	d	d	u	d	d	u	d	d	u	d	d	u	d	d	u	d d
3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1 2
o	—	o	o	—	o	o	—	o	o	—	o		—	o	o	—	o	o	—	o	o	—

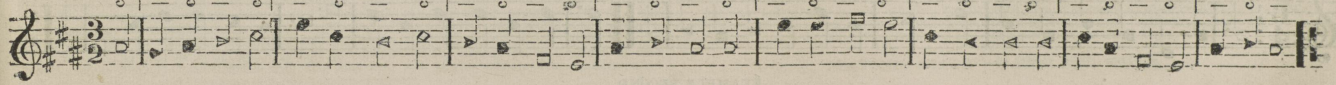


In the *Second example* the movement is also in Triple time, where the measure has two accents, and two feet of trochaic verse applied to it. By the *abbreviatures* the pupil will see that one foot of verse is to be sung to two crotchets, and another to the two minims which are in a measure; and thus the first crotchet, which occupies the first part of the measure is accented, and the second unaccented; and the first minim, which occupies the second part of the measure is accented, and the second which occupies the third part is unaccented. In this measure there is a down beat on the first crotchet, and a rest on the second, and again a down beat on the first minim, and an up beat on the second When the hand beats on a minim, its rest should be equal with its motion.

In the *Third example* we have the same movement as in the second save that the measures vary in their rhythmical construction; some of which have three accents and three feet of trochaic verse; and others one accent, and one foot of the same verse contained in them: all of which is clearly seen by the abbreviatures in the examples. (*Sec. XXIX.*)

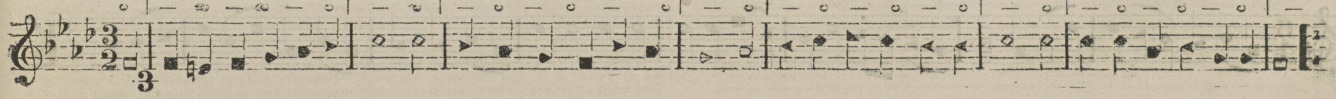
EXAMPLE SECOND.

	Two Trochees.				Two Trochees.				Two Trochees.				Two Trochees.				Two Trochees.				Two Trochees.				Two Trochees.				Mixed.			
O	happy day that				fixed my choice, On				thee, my Sa-vior,				and my God; Well				may this glow-ing				heart rejoice, And				tell its raptures				all abroad.			
u	d	r	d	u	d	r	d	u	d	r	d	u	d	r	d	u	d	r	d	u	d	r	d	u	d	r	d	u	d	r	d	u
3	1	1	3		1		2	3	1		2	3	1		2	3	1		2	3	1		2	3	1		2	3	1		2	3
o	—	o	—	o	—	o	—	o	—	o	—	o	—	o	—	o	—	o	—	o	—	o	—	o	—	o	—	o	—	o	—	

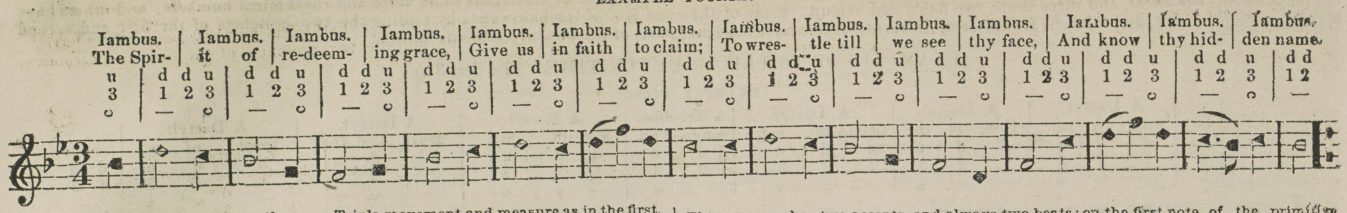


EXAMPLE THIRD.

	Three Trochees.						Trochee.			Three Trochees.						Trochee.			Three Trochees.						Trochee.			Three Trochees.							
Wh u	less than thy al-might-y						Word, Can			raise my heart from ear h and						dust, And			bid me cleave to thee, my						Lord, my			life, my treasure, and my						trust.	
n	d	r	d	r	u	r	d	d	u	d	r	d	r	u	r	d	d	u	d	r	d	r	u	r	d	d	u	d	r	d	r	u	r	d	d
3	1		2		3		1	2	3	1		2		3		1	2	3	1		2		3		1	2	3	1		2		3		1	2
o	—	o	—	o	—	o	—			—	o	—	o	—	o	—			—	o	—	o	—	o	—			—	o	—	o	—	o	—	



EXAMPLE FOURTH.



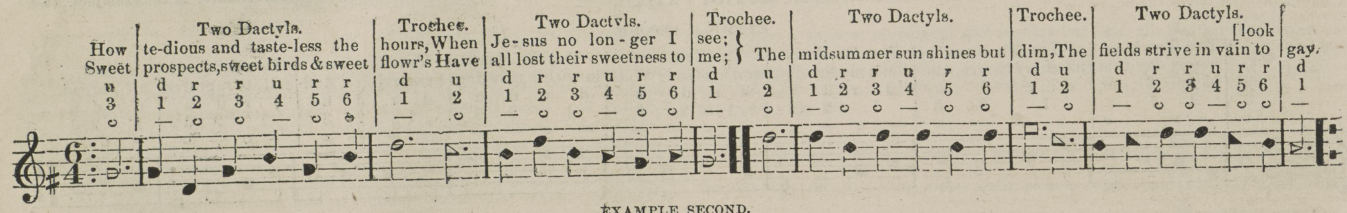
In the *fourth example*, we have the same Triple movement and measure as in the first, except that in these measures the first and second parts of the measure are united in one note and sung to one syllable; thus including one trochaic foot, whereas in the first example the measure is in its primitive state, and embraces one foot of dactylic verse. Both these measures are, however, subject to the same accentation. Hence we see that the Triple measures are subject to three varieties of accent, and to which may be applied various feet of poetic measures.

This measure has two accents, and always two beats; on the first note of the primitive measure, and an up beat on the fourth, and in its primitive state, has two feet of dactylic verse applied to it, as in the examples. When this measure contains two pointed minims and one foot of trochaic verse, it has *in that form*, but one accent, which is frequently the case at the close of one line of poetry, and the commencement of another. The pupil will readily discover by the abbreviatures, (*Sec. XXIX*, that the rest of the hand, in marking this measure, is double to that of its motion which should be duly observed and practiced.

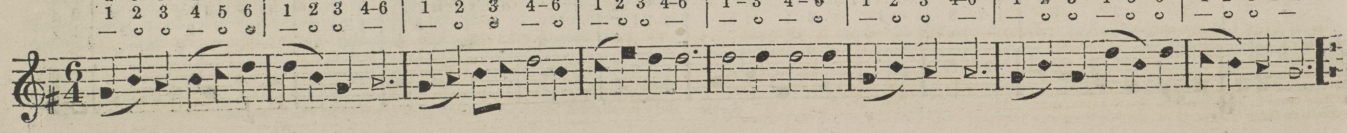
Sec. XXXII.—In the *first example* is given the first movement of Compound time.

EXAMPLES OF COMPOUND OR DOUBLE-TRIPLE TIME. (See Sec. 32.)

EXAMPLE FIRST.



EXAMPLE SECOND.



In the *second example*, the movement is also in compound time, with the measure varied and constructed with notes and ties, in such a manner as to apply two feet of trochaic verse to some, and one foot and a half to others. The motion of the hand, in beating time should be as quick on a long note as it is on a short one, so that a regular and uniform motion and rest be sustained throughout all the measures of a whole piece of music.

NOTE.—From the foregoing examples and definitions, it is evident, that accent and emphasis adjust and regulate the time of the measures in music and of the feet in poetry, and also the motion of the hand in marking the time of the various measures, in all the different movements. And from this fact, as well as the fact that the two movements of Common time are identical, as shown in the examples, Sec. XIX, we can find no use for four beats in any measure of Common time. And it is strange to us how the idea should ever have occurred, of introducing six beats to the measure of Compound time.

Sec. XXXIII.—The motion of the hand, in beating time, should accompany the accent. And although the hand must in some measures, beat on an unaccented part, yet in other measures, in the same tune, that part may be accented: and thus the hand is always in motion on the accented part of the measure, and should rest on the unaccented. To have a continual motion of the hand, in marking the time, shackles the singers, and produces heavy and lifeless performance. The more natural and easy the singers can move along, in marking the time, the more charming and powerful will the effect of the melody and harmony prove, and operate on the minds of the performers and the audiance.

Sec. XXXIV.—Decency and order should characterize the time. The hand should be kept open, and move perpendicularly up and down, with a quick motion, but not too high. The rest of the hand should always be equal to its motion, and in slow movements about double. In triple time, the hand has two down beats and one up; in all the other movements the motion of the hand is simply up and down. All contortion, closing, twisting, or irregular motion of the hand should be carefully guarded against, and avoided, and an easy motion and rest sustained throughout.

NOTE.—Some authors arrange the measures of the different movements into four divisions, namely; Double, Triple, Quadruple, and Sextuple, and give two beats to the first, three to the second, four to the third and six to the fourth. This arrangement seems to have, at first sight, a good deal of consistency; since the first has two parts to the measure, the second three, the third four, and the fourth six, in their primitive form. But when we take into consideration the accentuation of the different measures of those movements (Sec. XXVI)—the commingling of the measures of the first and third. (Sec. XXX.)—the different rhythmical constructions and movements of the measures of the second and fourth, (Sec. XXVIII)—and besides this, the four and six beats which those authors direct—the propriety of this arrangement vanishes away.

The mode of beating the triple measure with the second beat horizontally seems to have gained some practice; though we decidedly prefer two down beats and one up. This mode is more uniform with all the other beats in the different movements, and less subject to lead singers to a disorderly habit in the motion of the hand.

QUESTIONS.

How many beats are in the measure of Common time? How are they performed? Which part of the measure has invariably a down beat? What part of the measure is invariably accented? Has the measure but one accent? If the measure has four notes and two accents, on what parts of the measure do the accents fall? Are the beats then performed on the accented parts of the measure? How many beats has the measure of Triple time? How are the beats performed? How many accents are in it when in its primitive form? Can it take more than one accent in its derivative measures? How many beats has the measure of Compound time? How many accents? On what parts of the measure do the accents fall? Are the beats performed on the accented parts of the measure? Must the accents of the measure of music and the feet of poetry always agree? If the measure of Triple time contains six quarter notes, and is measure of Compound time contains the same number, will they agree in their movement? Why not?

———:o:———

CHAPTER VII.

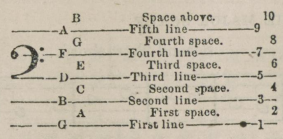
INTONATION.

MELODY—MUSICAL INTERVALS, SCALES, &c.

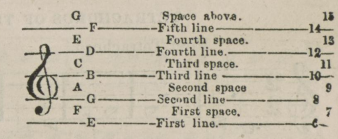
SECTION XXXV.—As letters represent the seven original sounds on the staff of music, (Sec. IX.) it is of great importance that the student be well acquainted with their situation, and commit them to memory, as on the following

SCALES:

BASE STAFF.



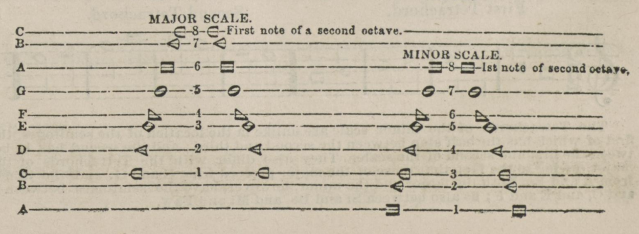
TENOR, TREBLE AND ALTO STAFF.



SEC. XXXVI.—As musical sounds may be high or low, (Sec. III,) a scale is used to represent them in their different pitch.

In the following scales of the major and minor modes, is represented the gradual succession of the tones and the semitones, rising by steps and half-steps, counting from the lowest upwards, and thus forming the diatonic scale in both keys.

DIATONIC SCALE—MAJOR AND MINOR.



Each of the above scales is made up of seven sounds, (Sec. II.) with the inversion of the first, which becomes an eighth, and thus completes the octave, and commences a second scale.

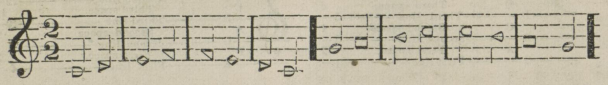
These scales consist of five tones and two semitones—or five steps and two half-steps—which are distinguished on this scale, by the lines and spaces, the spaces of the semitones being only half as wide as those of the tones. By this the pupil will discover, that the semitones lie between B and C, and E and F; they also lie, *invariably*, between the syllables Si and Do, and Mi and Faw. These letters and notes are placed on the lines, in the above scale, in the same order in which they are placed in their natural position on the lines and in the spaces of the staff.

SEC. XXXVII.—By comparing the sounds C, D, E, F, of the major scale above, with G, A, B, C, we find that the distance of each of these *fourths* consists of three tones and a semitone; therefore any tune formed by one will be similar to that of the other.

These four sounds are termed a *Tetrachord;* they composed the ANCIENT GREEK SCALES, and the enumeration of all the sounds of their system; though it appears from GARDINER'S "MUSIC OF NATURE," that their music was all written in the minor scale. The two Tetrachords, taken in succession, form the diatonic scale; the chief sound or key of which is taken from C; *it* being the letter from which the natural major key proceeds.

TETRACHORDS OF THE MAJOR SCALE.

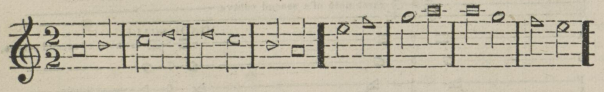
First Tetrachord. Second Tetrachord.



In both these Tetrachords the semitones or half steps lie between the third and fourth intervals; and thus they are alike in all their sounds, except that the first commences on C, and the second on G.

TETRACHORDS OF THE MINOR SCALE.

First Tetrachord. Second Tetrachord.

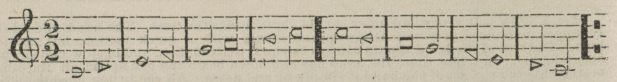


The Tetrachords of the minor scale are unlike in the location of the semitones, the first of which has the half step between the second and third; and the second has it between the first and second of the scale. They also differ with the Tetrachords of the major, owing to the fact, that those of the major proceed from C and G, and the minor from A and E. Both the major and the minor, however, have the semitones between B and C, and E and F; as also between Si and Do, and Mi and Faw.

NOTE.—In counting intervals *in this work*, both the extremes will be counted and taken into the number. Thus, C, D, E, F, form four intervals of the scale, reckoning from grave to acute; though there are only three *intervals* or *spaces between* them. The term INTERVAL is applied both to the distance between the notes, and to the notes themselves. Thus E is not only said to be at the distance of a third above C, but is *itself* called the *third* above C; G is not only said to be at the distance of a *fifth* above C; but is itself called a fifth above C; in both of which cases the extremes are taken into the number. So when the voice gradually ascending or descending by intervals, is compared to steps and half steps, the first sound will of course, be its first step, the second sound its second, the third, its third, &c.; and as the scale is unlimited, whatever sound or letter the voice or the instrument may strike, there are still intervals below it or above, from which that step proceeds. In the scale of music, the half steps are taken into the number of intervals as well as those of the steps.

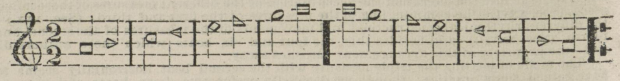
SEC. XXXVIII.—Two disjoint Tetrachords, one arranged above the other, form the diatonic scale. Those two Tetrachords, the first of which proceeds from C, and the second from G, form the major scale; and those two, the first of which proceeds from A, and the second from E, form the minor scale.

NATURAL MAJOR SCALE.



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Written Do,	Re,	Mi,	Faw,	Sol,	Law	Si,	Do,	Do.	Si,	Law,	Sol,	Faw,	Mi,	Re.	Do.
Pronounced,	doe,	ray,	me,	faw,	sole,	law,	see,	doe,	doe,	see,	law,	sole,	faw,	me,	ray.	doe.

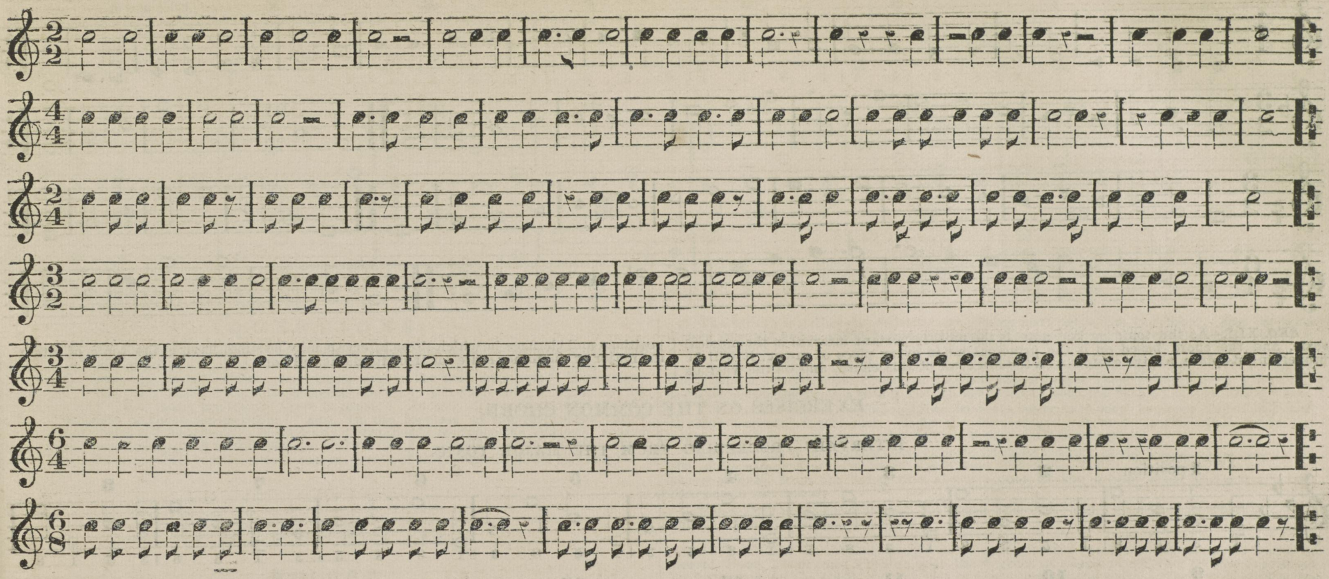
NATURAL MINOR SCALE.



NOTE.—It is very desirable that singers pronounce the syllables clearly and distinctly in solmization: it adds greatly to the beauty of music, and will lead to a correct pronunciation of the poetry, when applied to music, which is of the greatest importance.

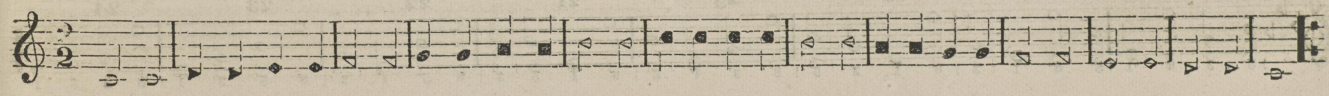
SEC. XXXIX.—The following rhythmical exercises should be practiced in a school, with a full accent, and a regular marking of the time, until the pupils have acquired a ready motion of the hand, and a command of voice, in striking the accented notes with strength and firmness, and with a clear voice; and the unaccented in a soft, smooth, and easy manner. In training a school, no pains should be spared in the intonation of the voice, and in a regular marking of the time, as thereon depends *wholly* all future success in bringing out music in rhythmical order, and with taste and elegance.

EXERCISES IN RHYTHM.

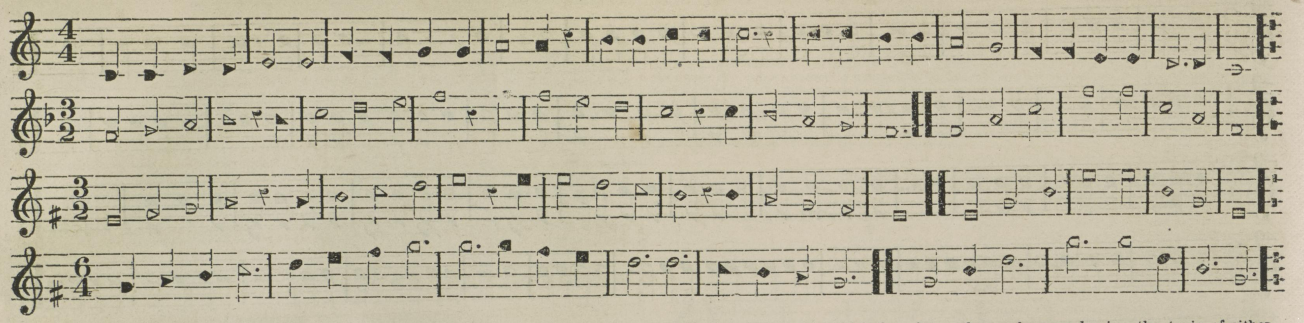


SEC. XL.—The following exercises should be practiced till the pupils have acquired firmness in sounding, with precision, and with a smooth and clear voice, every interval in the diatonic scale, ascending and descending, both in the major and the minor keys; also till they have gained a thorough knowledge of the location of the semitones in their different positions, in both keys.

EXERCISES IN MELODY.



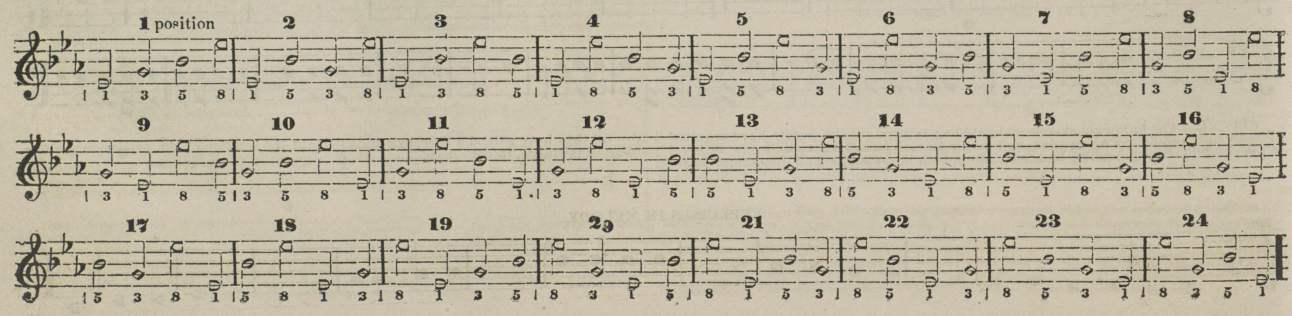
EXERCISES IN MELODY.



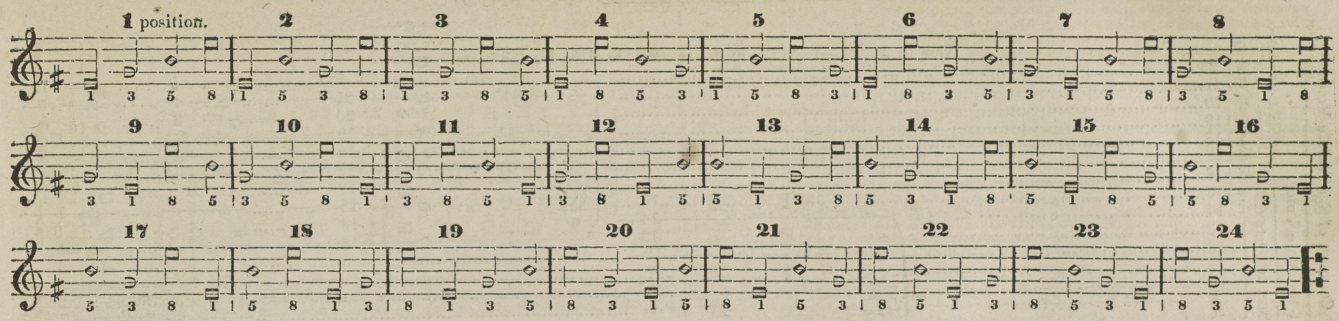
SEC. XLI.—As the tonic or key note is the most important interval in the musical scale, and the chord based on it the principal one in every piece of music, it will be proper, in this place, to give exercises on the intervals of this chord, and on the various positions and changes in which these intervals may be sung, having the tonic of either the major or the minor scale for their fundamental note.

EXERCISES ON THE COMMON CHORD.

INTERVALS PROCEEDING FRCM THE MAJOR TONIC.



INTERVALS PROCEEDING FROM THE MINOR TONIC.



QUESTIONS:

How many letters of the alphabet are used to represent musical sounds? How are these letters placed on the Base staff? How on the Tenor and Treble? Are the Tenor and Treble alike in pitch? How many tones are in the scale of music? How many semitones? Between which letters do the semitones lie? Between which notes do the semitones lie? How many modes are there in music? *Answer.* Two, the major and the minor. Wherein do these modes differ? *Ans.* In the location of the semitones. How many sounds form a Tetrachord? How many Tetrachords compose the diatonic scale? How many notes are applied to the diatonic scale? What syllables are applied to these notes? In how many different positions can intervals of the common chord be sung?

———:o:———

CHAPTER VIII.

MELODY.

OF INTERVALS, CHORDS, AND THEIR INVERSION.

SECTION XLII.—The intervals of the scale are seven, (Sec. II,) the first of which is called—

The *Tonic*, which is the key note or principal sound, and which governs all the rest.

The second is called the *Supertonic*, because it is next above the Tonic. (*Super*, above.)

The third is called the *Mediant*, as it is half way between the Tonic and Dominant. It varies with the mode, being the greater third in the major, and the lesser third in the minor.

The fourth is called the *Subdominant*, being next below the Dominant. But the term arises from its being a fifth below the Tonic, the same degree that the dominant is above. (*Sub*—under.)

The fifth is called the *Dominant*, from its importance in the scale, and from its immediate connection with the Tonic; and as it is heard in the Base immediately before the final perfect cadence, it is said to govern the Tonic in both the major and the minor scales.

The sixth is called the *Submediant*, from its being half way between the Tonic and the Subdominant descending. Like the Mediant, it varies with the mode, being the greater sixth in the major mode, and the lesser sixth in the minor.

The seventh is called the *Leading note*, from its leading to the Tonic. It is also called the *Subsemitone*, from its being a semitone below the Tonic. Moreover, it is called the *sharp seventh*, from its being of a sharp sound in the major scale, and is frequently sharped in the minor.

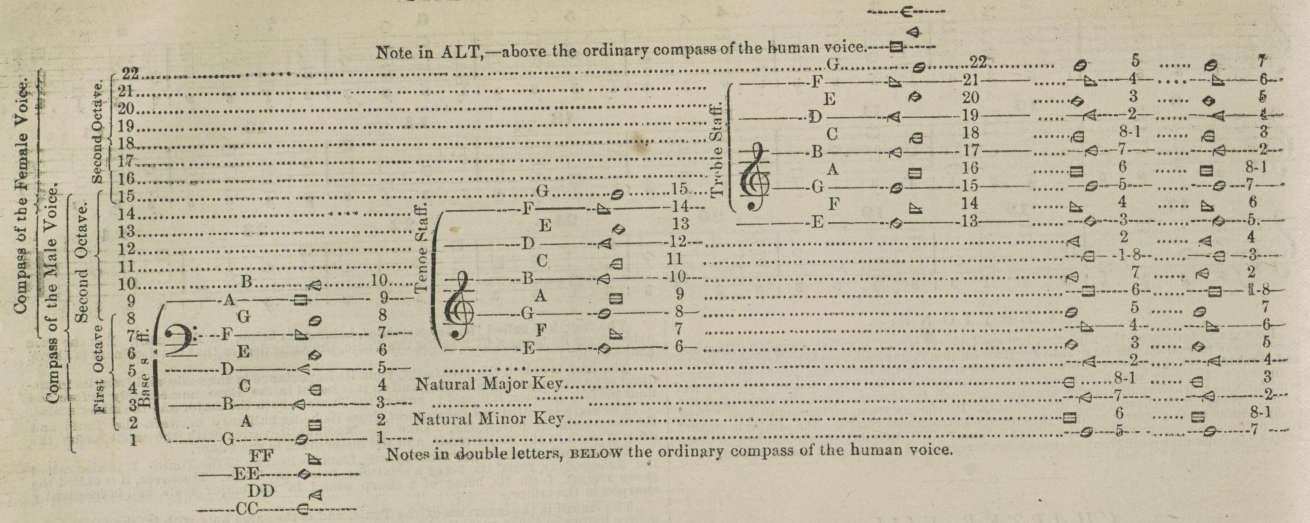
The eighth is the inversion of the Tonic, and is the same note with it, though it is an octave higher in the general Scale.

SEC. XLIII.—In the following scale is exhibited the connection of the three parts of music, Base, Tenor, and Treble; with the degrees of sound of all the letters expressed by numerals, on the staffs, as they rise in acuteness, on the scale. The Treble staff is the same with the Tenor, except that it rises an octave higher in the scale; owing to the fact, that the female voice is more acute by one octave, than that of the male. Hence there are represented on the scale 22 musical sounds, from G, the first line of the base staff, to G, the space above the fifth line of the Treble staff; this being the ordinary compass of the human voice, including male and female: though the ordinary compass of either sex is only fifteen sounds. (See note on Sec. VI.)

The two natural keys, major and minor, with their intervals, as represented above, should be well understood. Of the seven intervals, of either key, five are steps or tones, and two are half-steps or semitones. In the major key the semitones always lie between the third and fourth and the seventh and eighth intervals of the scale; and in the minor key they lie between the second and third and fifth and sixth intervals. (See on this, Sec. XXXVI, with scale.)

RUDIMENTS AND ELUCIDATION

THE GENERAL SCALE OF MUSIC.



From the fact that there are but seven original sounds in the scale of music, and that it takes eight sounds to complete the scale, some difficulty seems to arise, in finding out the eighth sound. But when it is taken into consideration that the key note of either the major or the minor scale is always taken as *one*, and is the first interval in the diatonic scale; and that it occurs or comes round again every eighth interval, (like the Sabbath, which is the first day of the week, and comes round every eighth day; though there are but seven days in the week,) it is easily perceived, that the eighth is nothing more than an inversion of the first; and with the same sound that commences a succeeding scale, the preceding is completed: thus the Tonic is the first sound in the scale, and is also the last.

By the three braces which include the octaves in the above scale, it will be seen that the first brace includes the first note and the eighth; the second brace includes the eighth and the fifteenth; and the third includes the fifteenth and the twenty-second. Thus it is manifest that the last note of a preceding octave, is the first note of a succeeding one. The same method is perceivable in the braces of the double octaves; the first of which includes the first and the fifteenth, for the compass of the male voice; and the second includes the eighth and the twenty-second, for the compass of the female voice; thus still including in the braces, the last note and the first of each octave.

Although the ordinary compass of the human voice is limited to three octaves, comprising twenty-two musical sounds; yet there are some voices which can surpass this limitation; the instruments have yet a much wider range, and the musical scale knows no bounds. Hence we see in the scale, notes in double letters below; also notes in *Alt* above; these might form new octaves above and below; and be continued octave upon octave, without finding to them any limitation.

NOTE.—It is found by a mathematical calculation, based upon the number of vibrations to a second of time, that the five intervals of the diatonic scale termed *steps* are not exactly equal to each other, while the two *half-steps* are each of them a little more than half-steps, and the one between 7 and 8 is greater than the one between 3 and 4.

Dr. Calcott, in his Musical Grammar, divides the scale into tones of 9 commas and tones of 8 commas; and the two diatonic or natural semitones into 5 commas, and the chromatic or artificial semitones into 3 or 4, according to the magnitude of the tone.

Thus the scale is divided into major tones of 9 commas, and into minor tones of 8 and into natural or major semitones of 5 commas, and into artificial or minor semitones

of 3 or 4 commas.

According to this theory, if we suppose a string on an instrument which sounds out one or Do of the scale, to have 24 vibrations in a second of time, then one-half of its length, vibrating at the same tension, will sound eight of the scale, and will vibrate just twice as fast, or 48 times to the second. Preserving this ratio, the relative number of vibrations to every sound of the present scale will be as follows:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8
24	27	30	32	36	40	45	48

Now in order to give the length of a string which will make the proper number of vibrations to each of the intervals of the scale, we must take 24, the number of vibrations for the fundamental or 1, for a numerator, and the other numbers which give the vibrations of the other intervals for denominators, and the fractions will stand thus:

1	2	3	4	5	6	7	8
$\frac{24}{24}$ 1;	$\frac{24}{27}$ 8;	$\frac{24}{30}$ 4;	$\frac{24}{32}$ 3;	$\frac{24}{36}$ 2;	$\frac{24}{40}$ 3;	$\frac{24}{45}$ 8;	$\frac{24}{48}$ 1 2

These fractions express what part of the length of the whole or fundamental string is required to give the proper number of vibrations to each interval of the scale. And here we find that the Octave takes one-half of the string, the fifth two-thirds, the third four-fifths, &c. See the following

EXAMPLES OF VIBRATIONS.

Unison	1
Fundamental	1
Octave	2
Fundamental	1
Fifth	3
Fundamental	2
Third	5
Fundamental	4

The foregoing examples of the unison, octave, fifth and third will suffice as specimens of all the rest of the intervals of the diatonic scale, which are the second, fourth, sixth and seventh, the length of whose strings is expressed above.

From the foregoing examples, we see that the proportion of the vibrations for each interval of the scale is fixed. And according to this theory, if we suppose the distance from 1 to 2 of the natural scale, or from C to D, to be 22, then the scale will stand as follows:

From 1 to 2,	2 to 3,	3 to 4,	4 to 5,	5 to 6,	6 to 7,	7 to 8,
22;	20;	12;	22;	20;	22;	13.

Thus when we take 22, the distance from 1 to 2, as the standard of a step, then from 2 to 3 will be a step of 20, and so on, as in the above diagram.

Now if the intervals of the scale could be performed according to this mathematical standard, which is based on the number of vibrations of a string to each interval as represented above, it would produce the most perfect harmony. But as the scale in this arrangement could not be transposed to other letters of the scale, it would in this fixed position, like the purest honey, soon cloy. Hence,

In order to adjust the scale to an equal temperament, all the distances, as just given in the mathematical diagram, are added together, the aggregate of which is 131; this number divided by 12, the number of semitones in the scale, will produce $10\frac{11}{12}$ as the distance of each half-step; and making each step twice as great, will give $21\frac{10}{12}$ as the distance of a step. Thus all the tones of the scale are equalized, and so are the semitones also, and made just half the distance of a tone; and in this equal temperament it is transposed to all the letters of the scale, and to all the chromatic semitones.

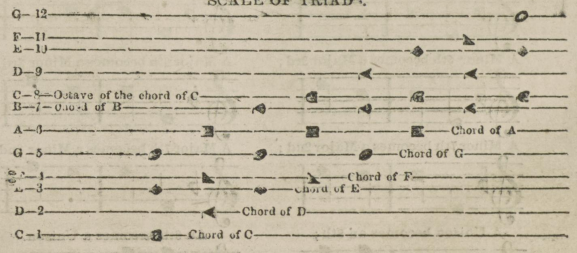
SEC. XLIV.— The intervals of the scales are used both in conjoint and in a disjoint manner. They are used conjointly, when they follow each other in the order of the scale; and disjointly when they are separated, and form longer intervals or skips, such as the third, fourth, fifth, sixth, seventh and eighth. (See exercises, *SEC. XLI.*) These skips may also include their octaves, as the tenth, twelfth fifteenth, &c;

Disjoint intervals are consonant or dissonant, according to the degrees of sound they are distant from each other. The combination of sound produced by the *first*, *third*, *fifth* and *eighth* intervals of the scale, major or minor, called the Common Chord or harmonic triad, (exercises, *SEC. XLI.*) are consonant intervals, and when sounded together, form a delightful chord, producing the most sublime and pleasant harmony; but the second and seventh are discords. (See table, *SEC. L.*)

A Common Chord or harmonic triad, Consists of a fundamental note, and its third and fifth, and usually its octave: and notwithstanding the chord which proceeds from the key note is the most perfect, yet every letter of the scale may be made the fundamental note of a common chord, major, minor, or imperfect.

Every consonant triad must have a perfect major fifth. A major triad has a major third from the *first* to the *third*, and a minor third from the *third* to the *fifth*; and a minor triad has a minor third from the *first* to the *third*, and a major third from the *third* to the *fifth*. (Examine the scale.)

SCALE OF TRIADS.

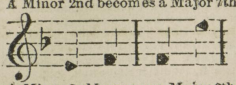


In the foregoing scale are exhibited six consonant triads and one dissonant. Three of the consonant triads are major, and three are minor. In the dissonant triad, both the thirds are minor, and so is the fifth, in consequence of which, the chord is dissonant.

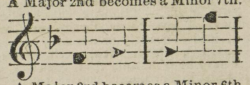
SEC. XLV.—INVERTION OF INTERVALS.—When the lower note of any interval is placed an octave higher, or the higher note an octave lower, the change thereby produced is called *Inversion*. Any interval and its invertion complete the octave. Thus let C and D form a major second, then invert C by placing it an octave higher, and it will produce, from D C, a minor seventh, which, with the major second, completes the octave. Moreover, let B and C form a minor second, then invert B, by removing it an octave above, and it will produce, from C to B, a major seventh, which, with the minor second, completes the Octave.

INTERVALS AND THEIR INVERTION.

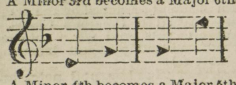
A Minor 2nd becomes a Major 7th;



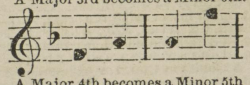
A Major 2nd becomes a Minor 7th.



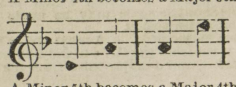
A Minor 3rd becomes a Major 6th;



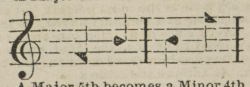
A Major 3rd becomes a Minor 6th.



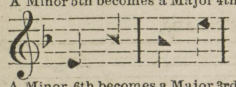
A Minor 4th becomes a Major 5th;



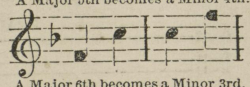
A Major 4th becomes a Minor 5th



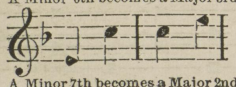
A Minor 5th becomes a Major 4th;



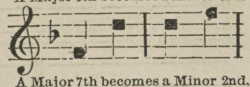
A Major 5th becomes a Minor 4th.



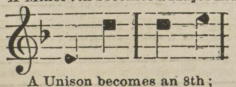
A Minor 6th becomes a Major 3rd;



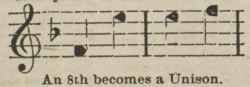
A Major 6th becomes a Minor 3rd.



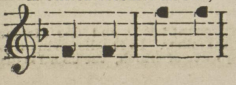
A Minor 7th becomes a Major 2nd;



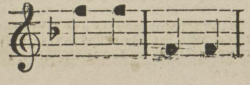
A Major 7th becomes a Minor 2nd.



A Unison becomes an 8th;



An 8th becomes a Unison.



In the foregoing invertions of the Major and Minor intervals, are exhibited fourteen, namely, minor and major seconds, minor and major thirds, &c., with unison and octave. These will be farther noticed in treating on harmony, Chap. X.

QUESTIONS.

How many intervals are in the diatonic scale? How are they called as they ascend? How many sounds does the general scale contain? How many octaves? Is the musical scale limited to 22 sounds? What is the difference between the pitch of the Tenor and the Treble staff? Between the major and minor keys? Between which of the intervals are the semitones located in the major scale? In the minor? What different effect do the different locations of the semitones in those keys produce? What is to be understood by conjoint intervals? What by disjoint? What is a common chord or Harmonic Triad? What is a Major Triad? A Minor? A dissonant? Are the major a ! nor Triads both consonant? Why are they consonant? What is meant by invertion? How many different intervals are produced by invertion?

———:o:———

CHAPTER IX.

MELODY.—TRANSPOSITION OF THE SCALE.

SCE. XLVI.—There are two modes or keys in music, the major and the minor, (Sec. XXXVI and XLIII.) In their natural state, the major has C for its fundamental note or key, and the minor has A. But were the keys confined to these two letters alone, their bounds would be too limited. Consequently there is a much wider range provided for them by transposition. For this purpose flats and sharps are used as signs to modulate the sounds, by means of which not only every musical letter, but every chromatic semitone may be made the tonic or key note both major and minor. Hence there are twenty-four keys in the scale of music, twelve of which are major and twelve are minor.

In the scale of the major and minor modes, (Sec. XXXVI.) the half-steps or semitones lie between B and C, and E and F; and in the major scale they lie between the third and fourth, and seventh and eighth intervals; and in the minor they lie between the second and third, and fifth and sixth intervals; and in both scales they lie between the syllables Mi and Faw, Si and Do. Now in this their natural position the tones and semitones of the letters and of the notes of the major and minor scales agree; but as the letters are immovably fixed in the scale—and the intervals of the scale, when transposed, also keep their fixed position in relation to the tonic or key note, there, is a disunion produced by their removal, between the fixed scale of the letters, and the moving scale of the keys which must be adjusted and modulated by the use of flats and sharps on the letters, so that they yield to the new key according to its requirement.

In order to make each one of the twelve semitones in the chromatic scale the key-note of a major scale, and also of a minor, it is requisite to use five sharps and six flats, or six sharps and five flats, as follows:

In the natural scale the key is on C and the minor on A; but when the signature is—

F sharp,.....	the	Major key is	G.....	the	Minor	E
F, C sharp.....	"	"	D.....	"	"	B
F, C, G sharp,.....	"	"	A.....	"	"	F♯
F, C, G, D sharp,.....	"	"	E.....	"	"	C♯
F, C, G, D, A sharp,.....	"	"	B.....	"	"	G♯
F, C, G, D, A, E sharp,...	"	"	F♯....	"	"	D♯
B flat,.....	"	"	F.....	"	"	D
B, E flat,.....	"	"	B♭....	"	"	G
B, E, A flat,.....	"	"	E♭....	"	"	C
B, E, A, D flat,.....	"	"	A♭....	"	"	F
B, E, A, D, G flat,.....	"	"	D♭....	"	"	B♭
B, E, A, D, G, C flat,.....	"	"	G♭....	"	"	E♭

When the keys are transposed by sharps, they rise a fifth in the scale, and the dominant of the former scale becomes the key note of a new scale; and when they are transposed by flats they are lowered a fifth and the subdominant of the former scale becomes the key-note of a new scale. Thus every aditional sharp or flat removes the scale in like manner next to the dominant or subdominant.

In the remove of the scale, there should never more than six sharps or six flats be used. For either six sharps or six flats will remove the key to the same interval, as in the above scale, six sharps remove the major key to F♯, and six flats to G♭; which is the intermediate semitone between F and G, and the self-same interval of the scale.

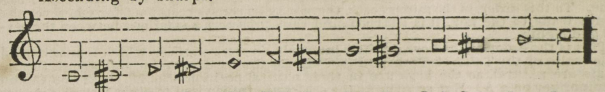
It is a very singular fact,—which evidently arises from the division of the scale into twelve semitones,—that if we take any number of sharps to transpose the key, the complement to twelve of flats will transpose it to the same interval. For instance, seven sharps bring the major key on C sharp, and five flats—the complement to twelve—bring it on D flat, the same chromatic interval. Seven flats transpose the key on C flat; and five sharps—the complement to twelve—transpose it on B, which is the same chromatic interval of C flat. This will hold good with any number of sharps and the complement of flats to twelve; or of flats, and the complement of sharps to twelve. But in such cases double flats and double sharps would have to be used, which for facility of execution, should be avoided in all cases.

The two keys stand in relation to each other. The relative minor is a third below or a sixth above the major, on the scale; and the relative major is a third above or a sixth below the minor, on the scale. When the scale is changed, and the keys remove to other letters, higher or lower, they always stand in the same relation: and thus we have the fundamental note of both keys, in every scale. (See Table, pages 31 and 32.

SEC. XLVII.—Besides the diatonic scale, which is composed of tones and semitones, there is another called the *Chromatic Scale*, which is composed of semitones alone. The chromatic scale is, however, nothing more than a subdivision of the diatonic into semitones; which is effected by the use of flats and sharps. This scale ascends by sharps and descends by flats, as seen in the following scale:

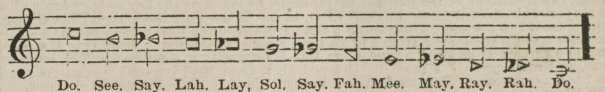
CHROMATIC SCALE.

Ascending by sharps.



Do. Dee. Ray. Ree. Mee. Fah. Fee. Sol. See. Lah. Lee. See Do.

Descending by flats.



Do. See. Say. Lah. Lay, Sol. Say. Fah. Mee. May. Ray. Rah. Do.

NOTE.—The doctrine which holds forth that the semitones are produced by a change of the vowel sounds of the syllables applied to the notes seems to be somewhat doubtful and uncertain; for if the slender sound of a vowel in the syllable applied to a note would raise a note a semitone; and if the broad sound would depress it, what would be the consequence where words or syllables of both broad and slender sounds are sung to the same letter and sound of the scale?—which is evidently the case in many tunes, and for the proof of which it will only be necessary to refer to the following tunes, namely, Sterling, Miles' Lane, Martyn, Bozrah, Tavoy, &c. Now by giving proper attention to the above-named tunes, it will be found when the poetry is applied to the notes, that in many measures there will be broad and slender vowel sounds applied to consecutive notes of the same sound—of the same letter; and yet no deviation from the self-same sound heard or discovered, by the application of the different vowel sounds. And even when vocal and instrumental music are performed together, there is no discordance of sound discoverable on these notes; but all the sounds, both from the vocal organs, and from the strings and pipes, mingle and flow together in sweetest unison and harmony.

From the foregoing remarks it is evident, that if the different sounds of the vowels by their broad and slender sounds, have the power to change the pitch of a note a semitone higher or lower, in one instance, they have the same power also in other instances; and if such be the case, will it not be best to guard against their changing the sound of the notes in every case; and to get the proper pitch of the accidental semitone by a change of sound, and not by a change of syllable? as by far the greater number of notes that would be affected by that change, would thereby become discordant and unharmonious.

A proper knowledge of the Chromatic scale will lead to a more full and extensive knowledge of the Diatonic, in its different positions when transposed. For by the flats and sharps used in the Chromatic scale, the keys of the Diatonic are modulated, and the tones and semitones fixed in the proper intervals in the new keys, in every change of key, and it will be obvious to the student that the chromatic scale is nothing more than a subdivision of the Diatonic into semitones; where the lower letter of a tone is sharped, or the upper flatted to produce the intermediate semitone, and thus form a scale of semitones alone.

SEC. XLVIII.—It should be well understood that the letter of the key note or tonic is *always* taken as ONE, and that the tonic may assume *any letter or chromatic semitone* as the key note, either of the major or of the minor key, and that in the major scale the order of intervals must always be from 1 to 2 a tone; from 2 to 3 a tone; from 3 to 4 a semitone; from 4 to 5 a tone; from 5 to 6 a tone; from 6 to 7 a tone, and from 7 to 8 a semitone. And in the minor scale, from 1 to 2 a tone; from 2 to 3 a semitone; from 3 to 4 a tone; from 4 to 5 a tone; from 5 to 6 a semitone; from 6 to 7 a tone, and from 7 to 8 a tone. To this order, in the minor scale, there may be some exception; for wherever the seventh leads to the key, it is sharped, and thus produces a semitone between the seventh and eighth.

This is the order of the keys, in their intervals, *in every position* which is manifested in the scales of the Table of Transposition. In the first scales, major and minor, the intervals are natural, as the keys are in their natural position—the Major key on C, and the minor key on a A. But so soon as the scales are transposed to other letters, more or less flats or sharps must be used, to modulate the sounds in their new position. For instance—

Let G, the dominant of the natural major scale, be taken as the key note or tonic of a new major scale, according to the scale of G, in the following Table; then from G to A is a tone, from 1 to 2 a tone; from 2 to 3 a tone, from A to B a tone; from B to C a semitone, from 3 to 4 a semitone; from 4 to 5 a tone, from C to D a tone; from D to E a tone, from 5 to 6 a tone; from 6 to 7 a tone, from E to F naturally a semitone, which must be a tone, and consequently F must be sharped, then from F sharp to G a semitone, and from 7 to 8 a semitone. Thus we find that in the major key of G, F must be sharped.

In like manner as sharps raise the key a fifth to the dominant, so flats lower them a fifth to the subdominant. For by making F sharp, the major key will be transposed from C to G, the dominant, a fifth higher; and by making B flat the major key will be transposed from C to F, the subdominant, a fifth lower.

NOTE.—By inversion the fifth above will become a fourth below; and the fifth below will become a fourth above.

As the major and the minor scales stand in relation together, and invariably keep their relative position, in every remove, the minor being a relative to the major, a third below or a sixth above; and the major being a relative to the minor, a third above or a sixth below; and as they are alike in the intervals of the dominant and subdominant, they are subject to the same order, when transposed, also in the inversion of the intervals.

Let D, the subdominant of the natural minor scale, be taken as the keynote or tonic of a new minor scale; then from D to E is a tone, and from 1 to 2 is a tone; from 2 to 3 is a semitone, and from E to F a semitone; from F to G a tone, and from 3 to 4 a tone; from 4 to 5 a tone, and from G to A a tone; and from A to B a tone, but from 5 to 6 only a semitone, therefore B must be made flat; then from B flat to C is a tone, and from 6 to 7 a tone; from 7 to 8 a tone, and from C to D a tone. Hence we see the necessity of making B flat, in the key of D minor or F major.

NOTE.—In all the foregoing changes of key by flats and sharps, the vocal performer has no difficulty in making the flat and sharp sounds of the letters, seeing that the syllables of the scale have the proper sounds of the scale associated with their names; and the natural rise and fall of the voice is the same in every change of key; and thus the singer performs them without being aware of it, except where accidentals occur. But the case is different with the instrumental performer, where on keyed instruments, the keys of the chromatic semitones are short keys, constructed between the long keys of the natural scale, thus betwean the long keys of A and B, is a short key to strike the semitone A sharp or B flat; and as there is naturally but a semitone between B and C, also between E and F, there are no short keys between B and C, and E and F, because they are the natural semitones in the diatonic scale; but between C and D, D and E, F and G, and A, there are also short keys to strike the semitones of C sharp or D flat; D sharp or E flat; F sharp or G flat; and G sharp or A flat. Hence, the player on an instrument must observe to strike the short keys on all the letters that are sharped or flatted in the signature, throughout the whole piece of music. From this fact it follows, that the less number of sharps and flats that can be used in the signature, the easier will be the execution to the instrumental performer.

The necessity and use of the Chromatic Scale, at the front of the following Table of Transposition, is because the *keys* are movable and changeable in their position, and the *letters* of the scale are permanent and fixed. Here the student will see at a glance, how the semitones run out from the chromatic scale, through all the movable scales—which are represented in this table in the form of a ladder—preparing and adjusting the intervals of the new scales for their assumed key, both major and minor. But,

For want of room on this table, we have given only two examples of the minor scale in connection with its relative major, which, if due attention be given to this, it will be amply sufficient to give the learner a due knowledge of the minor scale in connection with the major; as the relatives minor is *always* a third below or a sixth above its relative major; and the relative major a third above or a sixth below its relative minor.

The minor scale has of late been too much neglected and set aside, and we think every effort should be made to revive it again. We have the minor key, as those in former ages

MINOR SCALE.

"We hardly know why it is, but tunes written in the minor scale have been exceedingly rare in some of the singing-books that have been published for a few years past. Our fathers, we know, used this scale much more extensively than we have been accustomed to do. Have we become degenerate plants of a strange vine? Has the very decided predominance given to the major scale been owing to the fact that we have come to be a very joyful and happy people, and that we have no occasion for sorrow, humiliation, penitence, sadness and grief? Many of the psalms, if the sentiment contained in them, and the feelings expressed therein, be a criterion of judgment, were sung in the minor strain. This is the natural expression of emotions of sadness, penitence and grief. And certainly our Creator hath established the laws of the minor scale as really as he has the major scale. He has adapted that to our natures, and our natures to that as really as he has our natures and the major scale, the one to the other. And in a world like ours there is certainly a demand for tunes written in the minor scale. As long as we live in a world of sorrow—as long as we are sinful beings—have transgressions to confess, and mercies for which to supplicate, we shall have need to do it in strains, and in a manner corresponding to the feelings of the heart. But so little has this key been used of late, that many choirs know not how to perform a minor tune creditably; and many singers are highly prejudiced against it. And the reason is not that their natures do not, at proper times, require it; but because they have been educated to execute major music solely, and have no taste for anything else; so that education and taste here do not answer at all to the demands of nature. Seldom do we hear a tune sung anywhere in this key, on the Sabbath at public worship, or in the social circle; and when such tunes have been selected, it has been somewhat difficult to execute them, so little has the voice been accustomed to sing in this scale."

The following exercises are designed to illustrate the subject of Transposition still farther. Each scale is here written out in full. The teacher should exercise his class in these scales, and instruct them in the same, until they become familiar with each key.

In these tables, it will be observed, that we have ascended in each successive scale a *fifth* or descended a *fourth*—according to the order of inversion—and that in the ascending scales by sharps, one additional sharp was required in each successive transposition; and in the descending scales by flats, one additional flat was required. This is the regular order of transposition, both by sharps and flats.

TABLE OF TRANSPOSITION.

SCALES WITH SHARPS.

Chromatic Scale.	Scales of C Maj. and A Min. Natural.	Scale of G. One Sharp.	Scale of D. Two Sharps.	Scale of A. Tree Sharps.	Scale of E. Four Sharps	Scale of B. Five Sharps.	Scale of F♯. Six Sharps
C natural						B —8— Do	
B natural						A♯ —7— Si	
A sharp or B flat							
A natural	A —8— Law			A♯ —8— Do			
G sharp or A flat				G♯ —7— Si		G♯ —6— Law	
G natural	G —7— Sol	G♮ —8— Do					
F sharp or G flat		F♯ —7— Si		F♯ —9— Law		F♯ —5— Sol	F♯ —8— Do
F natural	F —6— Faw						E —7— Si
E natural	E —5— Mi	E —6— Law		E —5— Sol	E —8— Do	E♯ —4— Faw	
D sharp or E flat					D♯ —7— Si	D♯ —3— Mi	D —9— Law
D natural	D —4— Re	D —5— Sol	D♮ —8— Do	D —4— Faw			
C sharp or D flat			C♯ —7— Si	C♯ —3— Mi	C♯ —6— Law	C♯ —2— Re	C —5— Sol
C natural	C —3— Do	C —4— Faw				B —1— Do	
B natural	B —2— Si	B —3— Me	B —6— Law	B —2— Re	B —5— Sol		B♭ —4— Faw
A sharp or B flat							A♯ —3— Me
A natural	A —1— Law	A —2— Re	A —5— Sol	A —1— Do	A♮ —4— Faw		
G sharp or A flat					G♯ —3— Mi		G —2— Re
G natural	G —5— Sol	G —1— Do	G —4— Faw				
F sharp or G flat			F♯ —3— Mi		F♯ —2— Re		F —1— Do
F natural	F —4— Faw						
E natural	E —3— Me		E —2— Re		E —1— Do		
D sharp or E flat							
D natural	D —2— Re		D —1— Do				
C sharp or D flat							
C natural	C —1— Do						

KEY OF C.

Major. Relative Minor.

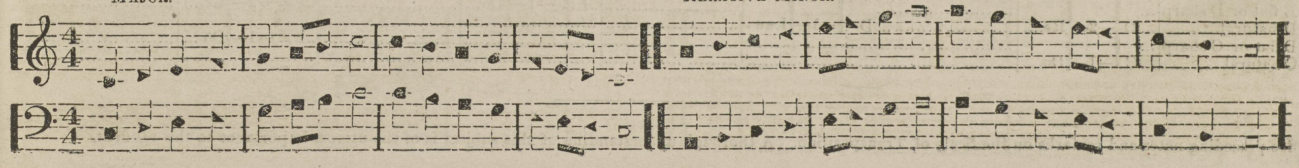


TABLE OF TRANSPOSITION.

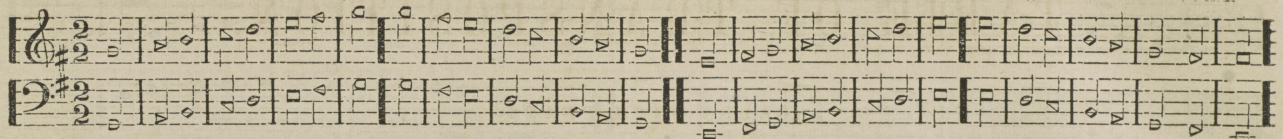
SCALES WITH FLATS.

Chromatic Scale.	**Scale of C** NATURAL.	**Scale of F Maj. & D Min.** ONE FLAT.	**Scale of B♭** TWO FLATS.	**Scale of E♭** THREE FLATS.	**Scale of A♭** FOUR FLATS.	**Scale of D♭** FIVE FLATS.	**Scale of G♭** SIX SHARPS.
C natural							
B natural							
B flat or A sharp			B♭ 8 Do				
A natural			A 7 Si				
A flat or G sharp					A♭ 8 Do		
G natural			G 6 Law		G 7 Si		
G flat or F sharp							G♭ 8 Do
F natural		F 8 Do	F 5 Sol		F 6 Law		F 7 Si
E natural		E 7 Si					
E flat or D sharp			E♭ 4 Faw	E♭ 8 Do	E♭ 5 Sol		E♭ 6 Law
D natural		D 6 Law	D 3 Mi	D 7 Si			
D flat or C sharp		D 8 Law			D♭ 4 Faw	D♭ 8 Do	D♭ 5 Sol
C natural	C 8 Do	C 5 Sol	C 2 Re	C 6 Law	C 3 Mi	C 7 Si	
B natural	B 7 Si	C 7 Sol					C♭ 4 Faw
B flat or A sharp			B♭ 1 Do	B♭ 5 Sol	B♭ 2 Re	D♭ 6 Law	B 3 Mi
A natural	A 6 Law	B♭ 6 Faw		A 4 Faw			
A flat or G sharp		A 4 Faw			A♭ 1 Do	A♭ 5 Sol	A♭ 2 Re
G natural	G 5 Sol	A 5 Mi		G 3 Mi			
G Flat or F sharp		G 3 Re				G♭ 4 Faw	G 1 Do
F natural	F 4 Faw	G 4 Re		F 2 Re		F 3 Mi	
E natural	E 3 Mi	F 2 Do					
E flat or D sharp		F 3 Si		E♭ 1 Do		E♭ 2 Re	
D natural	D 2 Re	E 1 Law					
D flat or C sharp						D♭ 1 Do	
C natural	C 1 Do	D 1 Law					

See preceding notes and remarks on the Scale of Transposition. A thorough understanding of this subject is of the utmost importance to the student.

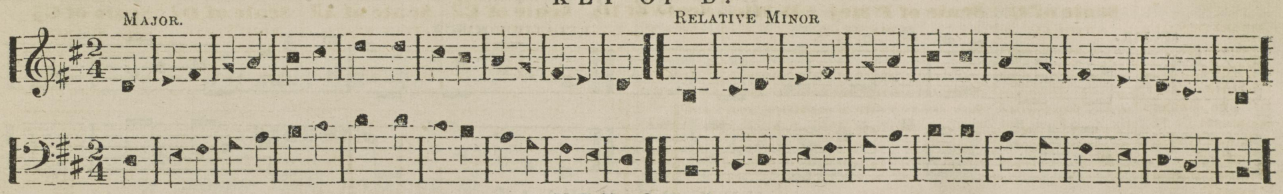
KEY OF G.

MAJOR. RELATIVE MINOR.



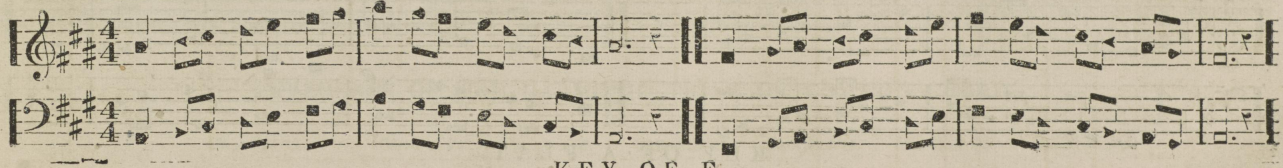
KEY OF D.

MAJOR. RELATIVE MINOR



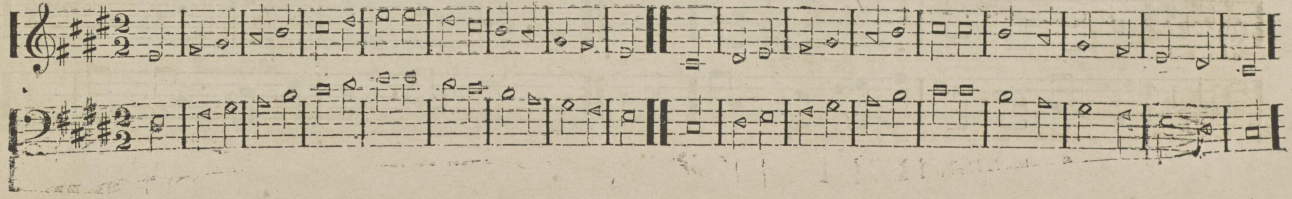
KEY OF A.

MAJOR. RELATIVE MINOR.

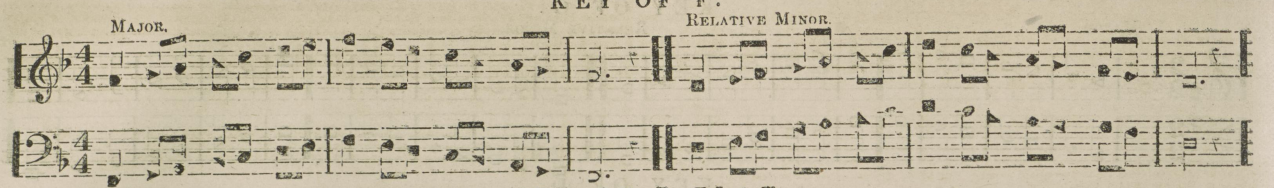


KEY OF E.

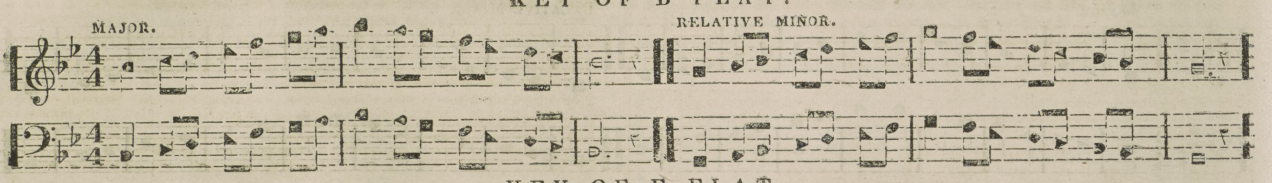
MAJOR. RELATIVE MINOR.



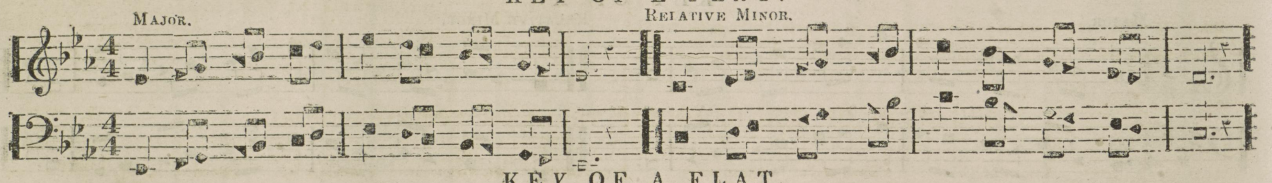
KEY OF F.



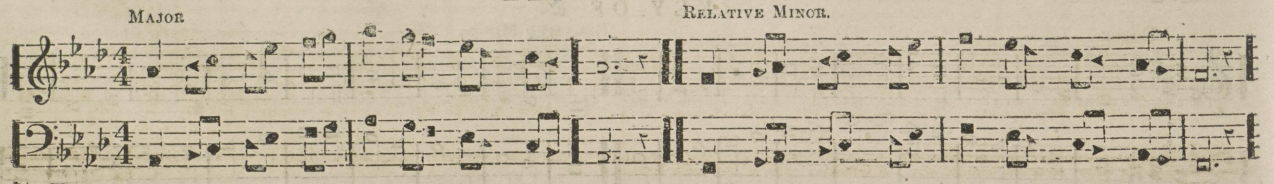
KEY OF B FLAT.



KEY OF E FLAT.



KEY OF A FLAT.



QUESTIONS.

What do we understand by the word mode? Ans. A certain disposition of the tones and semitones of the scale, with respect to the tonic or key note. How many modes are there in music? What are these two modes called? Wherein does the major mode differ from the minor? How many different keys can be had in the scale of music? How many major? How many minor? What characters are used in transposing the keys? What effect does a sharp, placed upon a letter, produce? A flat? When we have one sharp as the signature, where is the tonic or key note? When two sharps? When three sharps? When four sharps? When one flat? When two flats? When three flats? When four flats? Of what does the Chromatic scale consist? How many semitones does the Chromatic scale contain? In what intervals do the major and minor scales differ? What is the position of the relative minor key to any major? The relative major to any minor? Do the major and minor keys always stand in the same relative position?

CHAPTER X.

HARMONY.

OF CHORDS, THEIR INVERSION, &c.

SEC. XLIX.—For the purpose of music sounds must be agreeable in themselves; they must have that clearness which distinguishes them from mere noise, and that sweetness which distinguishes them from harsh and disagreeable sounds. A succession of single musical sounds forms MELODY; and a succession of combined melodical sounds forms HARMONY. In other words, melody consists in the agreeable succession of single sounds; and harmony consists in the succession of a combination and accordance of different sounds.

Not only may single intervals be inverted and changed. (Sec. 45,) but also the combined intervals of chords may be inverted. The Common Chord or Harmonic Triad, which is based on each letter of the scale as its fundamental note, (see Scale, Sec. 44,) may, by inversion, assume *three* different positions on each letter; the first of each being a *direct* chord, the other two *inverted* chords.

These Triads or Common chords, in the following scale, are close chords; as no chord can be formed closer together than a third. Every chord is known by its *fundamental sound*; thus the first chord presented in the following scale, is called the chord of C, because it has C for its fundamental sound. The chord of D has D for its fundamental sound; the chord of E has E, &c.

The first position of each of the following chords has its *fundamental sound* the lowest, the *third* in the middle, and the *fifth* the highest.

The *second* position has the *third* the lowest, the *fifth* in the middle, and the *fundamental* the highest; because the fundamental is *inverted*.

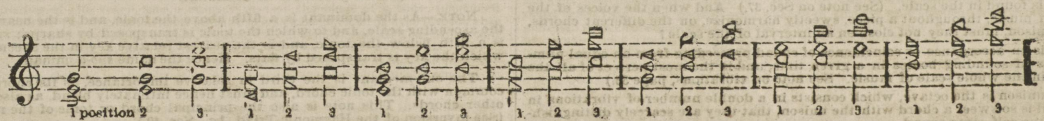
The *third* position has the *fifth* the lowest, the *fundamental* in the middle, and the *third* the highest, because the third is *inverted*.

Thus every letter has a direct chord, and two inverted chords. The *fundamental note* of each letter is taken as *one*, from which the degrees of pitch of all others are counted. Thus when the first or fundamental note is inverted, it becomes an eighth; and when the third is inverted, it of course becomes a tenth from the fundamental note; but as the fundamental note by inversion becomes *one* of a *new octave*, so the tenth may in like manner, become a *third* in the new octave. (See keys on General Scale, Sec. 48.)

In the following scale, the triads which are based on C, F, and G—being the tonic, subdominant and dominant intervals of the scale—are major triads; and those which are based on D, E, and A—being the supertonic, mediant, and sub-mediant intervals—are minor triads. The triad based on B, the sharp seventh, is a dissonant triad, and its inversions produce major fourths and minor thirds.

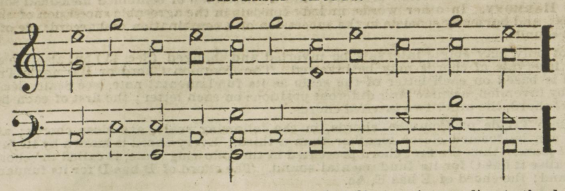
INVERISON OF THE HARMONIC TRIAD OR COMMON CHORD.

Chord of C. Chord of D. Chord of E. Chord of F. Chord of G. Chord of A. Chord of B.



Chords of disjoint intervals may be dispersed into greater degrees or leaps, and passing in different ways, over many intermediate intervals, in proceeding from one note of the chord to the other, as in the examples on the following page of Dispersed Chords.

DISPERSED CHORDS.



SEC. L.—As intervals or chords are *consonant* or *dissonant*, according to the degrees of sound of which they are composed; and as there are fourteen intervals in the diatonic scale, (Sec. 45,) it will be expedient to give a representation of them, and of the number of semitones of which each of them is composed, as manifested in the following.

TABLE OF CONCORDS AND DISCORDS.

No. of Intervals.	No. of Semitones.	Intervals.	Concords and Discords.
14	13	An octave	A perfect chord.
13	12	Maj. seventh	A discord.
12	11	Min. seventh	A discord.
11	10	Maj. sixth	An imperfect chord.
10	9	Min. sixth	An imperfect chord.
9	8	Maj. fifth	A perfect chord.
8	8	Min. fifth	A discord.
7	7	Maj. fourth	A discord.
6	6	Min. fourth	A concinnous sound.
5	5	Maj. third	An imperfect chord.
4	4	Min. third	An imperfect chord,
3	3	Maj. second	A discord.
2	2	Min. second	A discord.
1	1	A Unison	The most perfect chord.

The UNISON, or the same identical sound, although it cannot properly be reckoned *an interval*, is always considered as such when employed in harmony. And as the scale of music is unlimited, we cannot see that it could be otherwise; for there are always intervals or steps below and above, from which every interval must proceed or step, no matter where it is found in the scale. (See note on Sec. 37.) And when the voices of the different parts of music, throughout a piece, sweetly harmonize, on the different chords, and close on a unison, must they not close on an interval of the scale?

The unison is an accordance or coincidence of sound proceeding from an equal number of vibrations of sounding bodies in a given time, and is the most perfect of all the musical sounds in the whole scale of music. See note on vibrations, page 36.)

Next to the unison is the octave, which consists in a double number of vibrations in a given time, and is so sweet a chord with the unison, that they are scarcely distinguishable from being the self-same sound.

Next to the eighth is the perfect or major fifth, which in its vibrations is as three to to two, and is a perfect chord of a sweet and charming sound; and next to the fifth in sweetness is the major third, which in its vibrations is as five to four.

These four sounds, the unison, eighth, fifth and third, form the common chord, being the most essential sounds in every piece of music.

The minor third is also a consonant interval, and is the third of a minor triad in the minor scale; in its vibrations it is as six to five.

The minor fifth and the major fourth—each containing seven semitones are discords; and so are the major and minor seconds; and also the major and minor sevenths.

The minor fourth is termed a concinnous sound; it is not a very disagreeable discord; neither is it, by *itself*, a concord; one and four are rather dissonant, but when six is added they become consonant. Also five and eight do not perfectly accord; but when three is introduced, they become concordant.

The major and minor sixths—the one containing ten semitones and the other nine, are both imperfect chords, though they are frequently used in harmony.

The foregoing order of consonant and dissonant intervals, in the diatonic scale, is applicable to all the octaves in the scale of music, no matter to how many octaves the general scale may ascend or descend. For in like manner as 1, 3, 5, 8, in the first octave harmonize, so will 8, 10, 12, 15, harmonize in the second; 15, 17, 19, 22, in the third, &c. All the octaves are the same, except as they differ in gravity and acuteness. If 1, 8, 15, and 22, the fundamental notes of four octaves rising in acuteness, were sounded together by musical voices, it would produce a volume of sound which could not be easily distinguished from being the self-same sound proceeding from one voice. The same effect will be produced by striking four keys of the same letter at once, on a well-tuned instrument.

SEC. LI.—The chief excellence of harmony, or music performed in different parts, consists in a proper succession of the fundamental chords of the scale; a due order of the different notes in their inversions; and the enchaining and binding together the chords in their harmonical progression.

The tonic or key note is the most important, and the chord based on it is the principal one in every piece of music, both in the major and minor keys. Regularly every tune both begins and ends with the tonic chord.

Next to the key note, the dominant or fifth of the scale takes rank. It occurs more frequently in a piece of music than any other note as by far the greater number of chords in ordinary tunes contain it. For this reason, and because it is the base note which regularly leads to a final close, it is called the *dominant*. The chord based on this note is also called the dominant chord, which occurs more frequently than any other except the chord of the tonic. In modulation by sharps, the dominant is also the key note of the nearest relative key.

The subdominant is the next note of importance in the scale, because its chord has the *tonic* for its *fifth*. In modulation by flats, it is the key note of the second relative key, having the original key note for its dominant.

NOTE.—As the dominant is a fifth above the tonic, and is the nearest relative key in the ascending scale, and to which the tonic is transposed by sharps; so the subdominant is a fifth below the tonic, and is the nearest relative key in the ascending scale, and to which the key is transposed by flats. Hence the name *sub*-dominant.

The sub-mediant is the third in relative importance, as its chord has two notes in common with the tonic chord, and must hence intimately blend, as also enchain with the other chords. This note is also the principal chord or tonic of the relative minor key. (See inversion of the Harmonic Triad, &c., Sec. 49.)

In the minor key, the third of the scale, or the tonic of the relative major key, frequently occurs. These chords have likewise two notes in common, which sweetly blend together in harmonical progression.

QUESTIONS.

What is the quality of good musical sounds? In what does melody consist? In what harmony? How many positions can the common chord assume by inversion? Can each letter of the scale be made the fundamental note of the common chords? What is the first position of the chord of each letter called? What are the inverted positions called? What is the difference between the major and the minor triads? What is a close chord? A dispersed chord? Is the unison an interval in the scale of music? How can it be an interval when it is identical? Ans. Because wherever it is found in the scale there is an interval below or above from which it takes its step. Which are the intervals in the scale that compose the common chord? Are the minor fifth and major fourth concords or discords? How many semitones does each of them contain? How many intervals does the diatonic scale contain? If there are but eight intervals in the octave, how can you get fourteen? Are the major and the minor sixths consonant or dissonant intervals? Will the consonant intervals in one octave be consonant throughout all the octaves in the General Scale? What is the chief excellence of harmony? Which is the most important chord? The next of importance to the tonic? The next of importance to the dominant? The next to the subdominant?

———:o:———

CHAPTER XI.

DYNAMICS.

MUSICAL ELOCUTION.

SEC. LII.—A good quality of tone is an essential property to dynamic expression; and that quality consists in *purity, fullness* and *firmness*.

A tone is *pure* when it is clear and smooth, having no extraneous sounds mixed with it, such as hissing, screaming, or mumbling sounds. Impurity of sound is often produced by an improper position of the parts of the mouth.

A tone is *full* when it is delivered in a free and unconstrained use of the appropriate organs of sound, and with a good volume of voice. Faintness of sound is often produced by a careless or negligent use of the vocal organs.

A tone is *firm* which is correctly given, and held steadily, without change during the whole length of the note; being perfectly under the control of the performer.

Hence, striking below the proper sound and sliding up to it, as from *five to eight*, &c. A wavering or trembling of the voice, and a change just at the close of a tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases, should be carefully guarded against and avoided. Moreover, the voice may be rendered disagreeable by being too *nasal, labial, dental* or *guttural;* that is, it may be forced too much through the nose, the lips, the teeth, or be formed too deeply in the throat. All these disagreeable sounds should be carefully corrected.

The most effectual way to correct these errors in producing sounds, is to let the pupil sound on the syllable *awe*, frequently, by marking the position of the vocal organs while sounding, and then proceed sounding the syllables which are applied to the notes, keeping the vocal organs, as much as possible, in the same position while sounding them. By this process the voice will acquire both strength and sweetness, and free itself from every disagreeable impediment. Care, however, should be taken that the voice be not made too guttural by this process.

A blending of the words when applied to music is an injury to good performance, and impairs and lessens the power of music. And, as many who read with a clear and distinct articulation, are apt to slide into this error when singing, it is deemed expedient to give a few examples, to show where the blending of words not only debases the sentence, but, in some instances, perverts the meaning of the phrase. For instance:

Example 1. A storm that last...still morning,
For,.....A storm that lasts till morning.
Ex. 2. He is content in....neither place,
For,.....He is content in either place.
Ex. 3. Over waste...sand deserts,
For,.....Over wastes and deserts.
Ex. 4. Who ever heard of such a...notion,
For,.....Who ever heard of such an.. ocean.
Ex. 5. Swee.tis the da.y of sacre.drest,
For,.....Sweet is the day of sacred rest.
Ex. 6. O com.man.dlet.tus worship,
For,.....O come and let us worship.
Ex. 7. My hear.tshall trium.phin the Lord,
For,.....My heart shall triumph in the Lord.
Ex. 8. Call whil.e he may be foun.doh see.kim whil.e's near,
For,.....Call while he may be found, Oh seek him while he's near.
Ex. 9. Ser.vim wi.thall thy ar.tan min.Dan.dworshi.pin with fear,
For,....Serve him with all thy heart and mind, And worship him with fear.
Ex. 10. He by hi.zown almighty wor.dwill all your fear.sremove,
For,.....He by his own almighty word will all your fears remove.

Besides this, we sometimes hear the words *when, where, while*, &c., pronounced in singing, as if they were written whe.en, whe.are, whe.ile, &c. All such incorrect and corrupt pronounciation and articulation have a tendency to obscure the expression and destroy the beauty of the sentence.

NOTE.—Whenever the teacher discovers a fault, let him first point it out and imitate it himself, and afterwards give the true style of performance; then let him require the pupils to imitate both the correct and incorrect examples. It is not enough for the teacher to say that a fault exists; he must actually point it out, and exhibit it by his own performance, and this over and over again, until the pupils obtain a clear perception of it, and know both how to produce it, and how to correct and avoid it.

SEC. LIII.—One of the greatest excellencies of sacred vocal music, is that strict union which should ever subsist between the words and the music. Hence the first object of the chorister is, to choose a tune to which the words are suited or ally themselves, both in sentiment and quality. Much of the beauty and strength of sacred music depend upon this. For psalms and hymns of prayer and supplication a minor key should generally be chosen, because it is of a plaintive, soft and melting quality; and for those of praise and thanksgiving, a major key, because it is of a cheerful, lively, and animating quality. This may be considered a general rule, yet there may be some exceptions, as some tunes of the major key partake, in some measure, of the soft, gentle, and subduing qualities of the minor, and some of the minor key, in some degree, partake of the enlivening and cheering qualities of the major. Hence, as there are psalms and hymns which contain devotional matter, of both prayer and praise intermingled, so there are tunes suited for all those poetical productions which are adapted to the emotions of the pious mind. Now, when the poetry is truly expressive, and thus adapted to music, there is something grand and subduing in the harmonious progression of full chords, which brings a calm over the soul, rivets the attention, and enraptures the feelings in view of the sentiment, and thus produces a frame of mind, in the Zion traveler, which is highly devotional.

SEC. LIV.—In the connection of words with musical sounds, good elocution is necessary, as well for the vocal musician as for the orator. Every word to which music is applied, should be pronounced distinctly and grammatically. The sound should be prolonged entirely on the vowel, and the mouth kept open in one fixed position from the beginning to the end of the sound, and the consonants before and after the vowels forcibly and quickly, yet distinctly articulated. Without this, little expression can be given to vocal music; and for good and dignified performance it is indispensably necessary that it be strictly observed.

Every word and every sentence should be pronounced, in singing, with a clear voice, and with the same distinctness as when spoken or read; so that the sentiment of the poetry when united with the sound of music, be well understood. For to "sing with the Spirit and to sing with the understanding also," those heaven inspiring words in unison with the sweet strains of music, with their soft and soothing accents, is what has such a benign and powerful influence over the human mind. And when singers can realize the subject, and enter into the proper feeling and spirit of the poet, there is but little danger of not producing dynamic expression and musical elocution. And nothing can compensate for a want of feeling, and the realization of the expression of the poetry, because in the performance, the tone, the graces in the modulation of the voice, and sound, should all be suited to the subject which the poetry expresses, which is the *only true guide* to dynamical expression and musical elocution.

NOTE.—"Writers have attempted with great ingenuity, to lay down rules for the varieties of expression; but whoever undertakes to follow rules in giving expression, presents us with a mere skeleton, without life and animation. Every appearance of effort disgusts us..... True expression clothes her song in characteristic display of grace, majesty and pathos; not a single note will be breathed in vain. She wisely considers that ornament should ever be subordinate to the sentiment, and that the grand end of the composition is to speak to the judgment as well as the hearing. The most common mistake with composers and church choirs is, in attempting to express words and not ideas. Singing the word *small* with such softness as scarcely to be heard, or exerting all the powers of the lungs on the word *large*, is punning, not expressing; trifling with the words and neglecting the sentiment. Instead of considering how this or that word should be executed, the first object should be to study the true meaning and character of the subject, so that effect may not only be given to a word here and a word there, but the sense of the whole sentence expressed, so as to be understood and *felt*. It is true the expression of the whole is conveyed by appropriate emphasis on particular words, but it is not simply the words which demand emphasis, but their connection with the sentence. Religious feeling is full of dignified and placid joy, of which the gentle swelling of the emphatic words gives the most appropriate idea.

"Many terms are prefixed, by composers, to the several strains, as directions for the performer. These terms are usually Italian, such as *Andante*, *affettuoso*, &c. In following such directions there is danger in attempting to express what the performer does not actually feel. In such a case the effect will often be ludicrous; and at best can but astonish us with the art and dexterity manifested. In true expression, the composer and performer are lost sight of; the attention is riveted, and the feelings enraptured in view of the sentiment. [*Porter's Musical Cyclopedia.*

In all vocal performance of sacred music, singers should enter into those emotions which are expressed by the poetry. They should avoid a dull, heavy, unfeeling style of of performance, and cultivate that which comes from the heart, which has some soul, some meaning, and which is appropriate to the words and music. There is something in the nature of musical tones, when combined with sacred poetry, which is heavenly and divine; and in the pious mind produces that lowly prostration of soul, and those pure affections with which we ought to approach the throne of the Deity.

ORIGIN AND UTILITY OF MUSIC.

"The capacity of the human mind for poetry and music has been common to every age and nation; and though too generally perverted to evil and sinful purposes, it was doubtless originally implanted by the CREATOR, for wise and holy reasons, and should be consecrated to His service and glory. Accordingly hymns or songs of praise form a considerable portion of the Sacred Scriptures, some of which were composed on particular occasions, and sung as a part of solemn worship at the time or afterwards, in commemoration of the transactions celebrated in them."—Ex. 15; 1 Sam. 3: 2 Sam. 22.

But it was not with man that this heavenly science originated. It claims to have descended from the skies. For when the Lord "laid the foundations of the earth,..... the morning stars sang together, and all the sons of God shouted for joy."—Job 38: 4-7. And at the nativity of CHRIST, there appeared to the shepherds a "multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will towards men." From this we may readily infer that these heavenly songsters were no strangers in Eden, in that day when the Creator himself walked and talked with his earth-born children in Paradise, and that the sound was prolonged by them in that blissful and happy place.

Hence, sacred song is coeval with the creation; and the first music of the human voice must have been a holy exercise of a joyous ascription of praise to the bountiful Lord and Creator. And how consoling and heart-cheering has this heavenly science ever since proven to the people of God, both under the Old and the New Testament dispensation, in awakening and strengthening their devotional affections, when holding communion with the Father of Mercies!

What a high rank did music obtain under King David, that sweet singer of Israel, and his son Solomon, who not only cultivated it to a high extent, but by the inspiration of the Spirit of God, furnished material for the devotional exercises, which are highly valued by the people of God, and have been added to the inspired volume. How great must their influence have been, in promoting this heavenly science, when, at the dedication of the Temple, there were about four thousand singers and players on instruments, (according to 1 Chron. 23: 5.) who performed together with so much accuracy, that their sounds were as ONE SOUND to be heard in praising the Lord. And when they lifted up their voices, with the trumpets and cymbals, and instruments of music, and praised the Lord, the house was filled with a cloud, even the house of the Lord: so that the priests could not stand to minister by reason of the cloud: for the glory of the Lord had filled the house of the Lord.—2 Chron. 5: 7-14.

"We can scarcely enlarge our thoughts to conceive the effects which these high praises of God, sung by so vast a multitude, with harmonious elevation of heart and voice, on these joyful occasions must have produced. It naturally leads us to consider the songs of the redeemed of the Lord in glory; and perhaps we are not, in this world, capable of more just and spiritual ideas of them than are suggested by these subjects, though we may be sure that they are unspeakably more sublime, enlarged and refined.

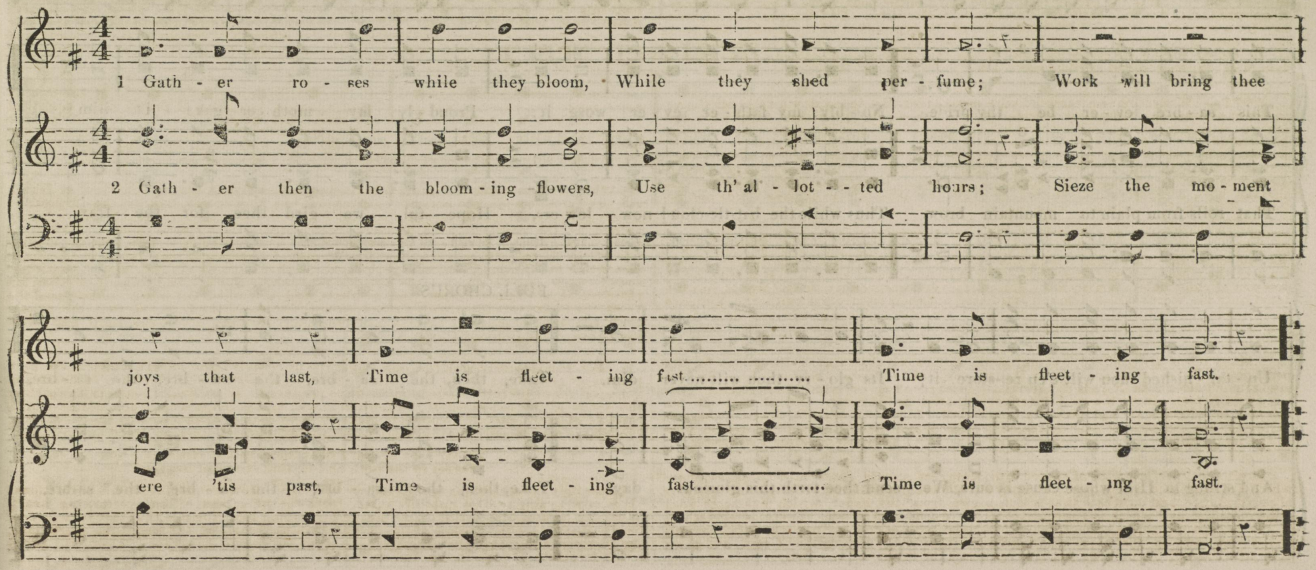
"Hear I, or dream I hear their distant strains,
Sweet to the soul, and ta-ting strong of heaven!"

"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 songs of joy issuing from the 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."

PART I.

CONTAINING MUSIC FOR THE SINGING CLASS AND SOCIAL OCCASIONS.

GATHER ROSES.



THE SABRE SONG.

Arr. from LA GRAN DE DUCHESSE.

1 Be - hold the sa - bre of my sire, Gird it, I pray thee at thy side; Let foe-men feel thy venge-ful ire,

2 Our flag is float - ing gai - ly o'er us, Our bu - gles sound the on - set now; Our bat - tle-hymn loud swells in chorus

This sa - bre ev - er be thy pride. No - bly my fath - er ev - er wore it: Proud - ly my moth - er gave it him;

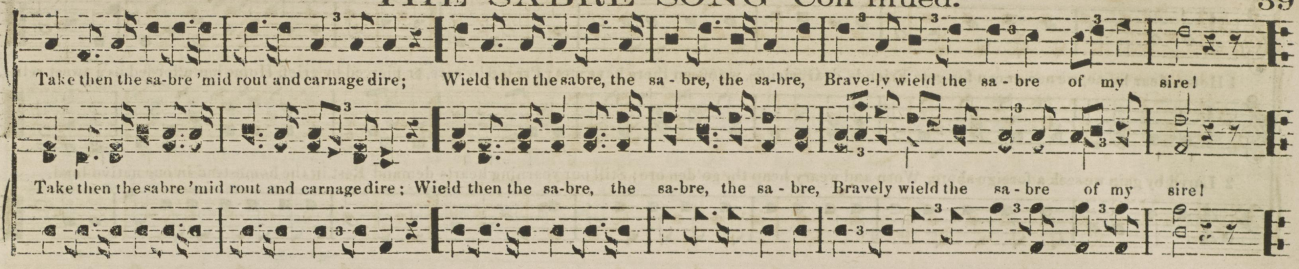
That rolls from plain to mountain brow. Thus while the bat-tle-cloud now low ers, Hope - ful we gird thee for the fray,

FULL CHORUS.

Un - tar - nished thou wilt e'en re - store it; Its glo - ry thou wilt never dim. Take, then, the sa - bre, the sa - bre, the sa - bre,

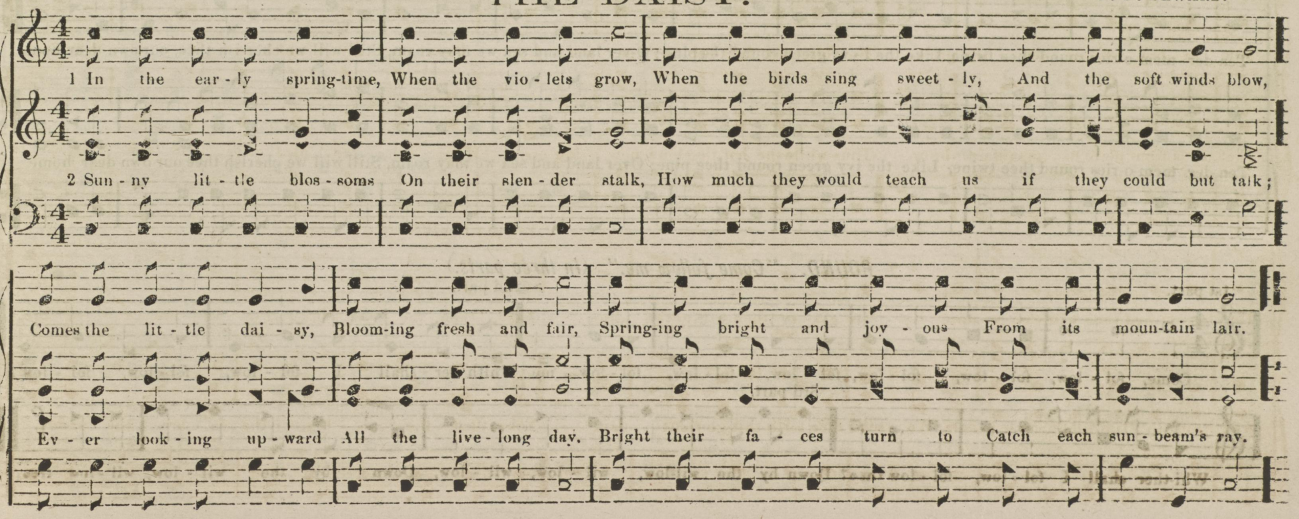
And strong in Him whose cause is ours, We send thee forth this glorious day. Take, then, the sa - bre, the sa - bre, the sa-bre,

THE SABRE SONG—Con'inued.

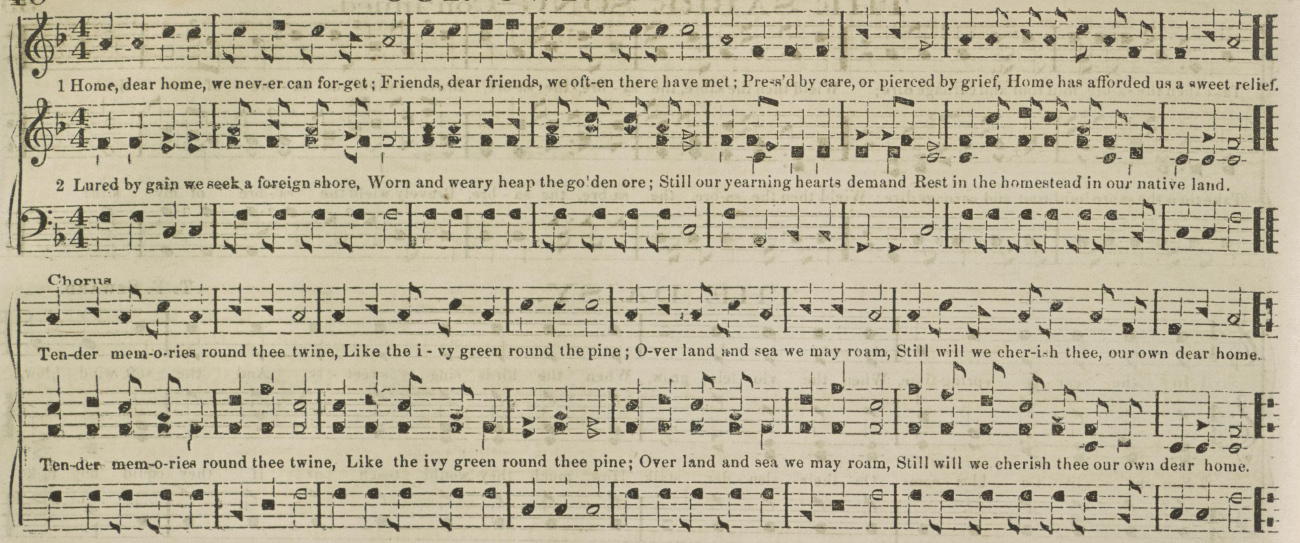


THE DAISY.

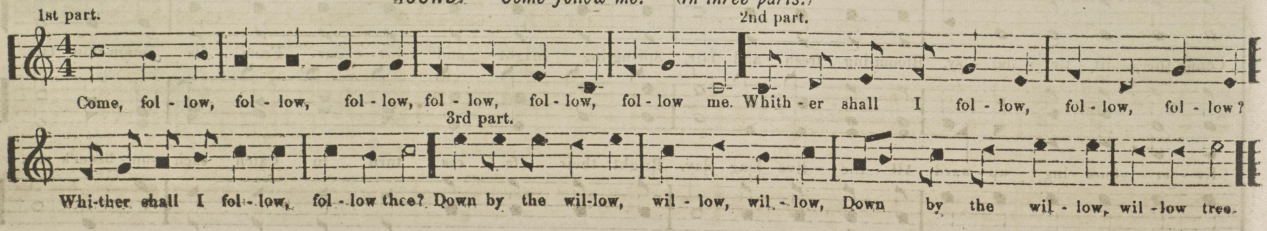
T. F. SEWARD.



OUR OWN DEAR HOME.



ROUND. "Come follow me." (In three parts.)



VILLAGE BELLS.

1 Ring on, ye bells, with joy - ful tale, Far o - ver lake and lea; Make glad my love - ly na - tive vale, As it was wont to be; Ring

2 Sweet is your tune - ful, change-ful play, As on the gale it swells; Or soft - ly floats and dies a - way, A - down the dis - tant dells; Ring

out your cheer - ful earn - est chime, And bid the gather-ing throng, With - in these walls keep ho - ly time, With heart-felt praise and song.

on, and let your joy - ful peal Re - sound a - far and near, Bid old and young, from hill and dale, De - vout - ly wor - ship here.

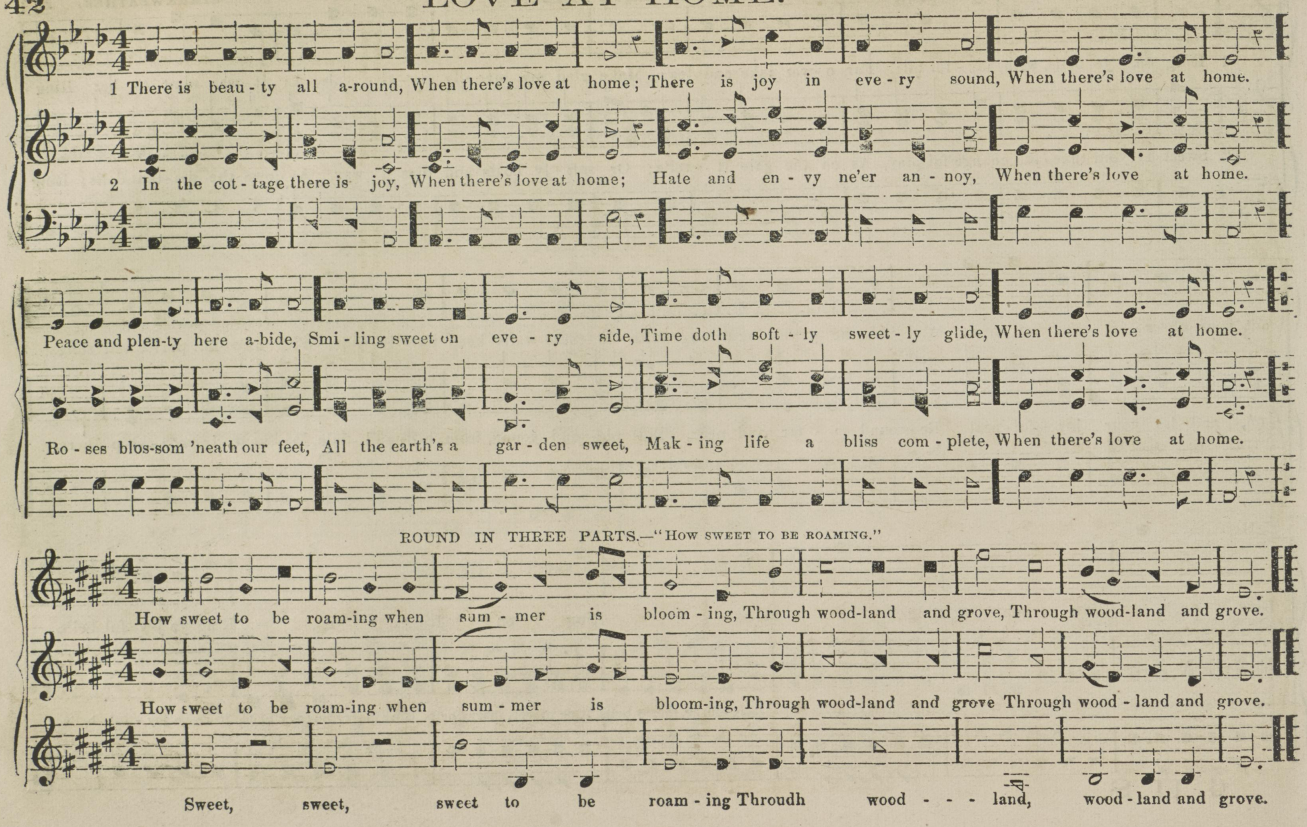
Refrain.

Ring on, Ring on, Ring on bells, Ring on Ring on, Ring ye joy - ful bells.

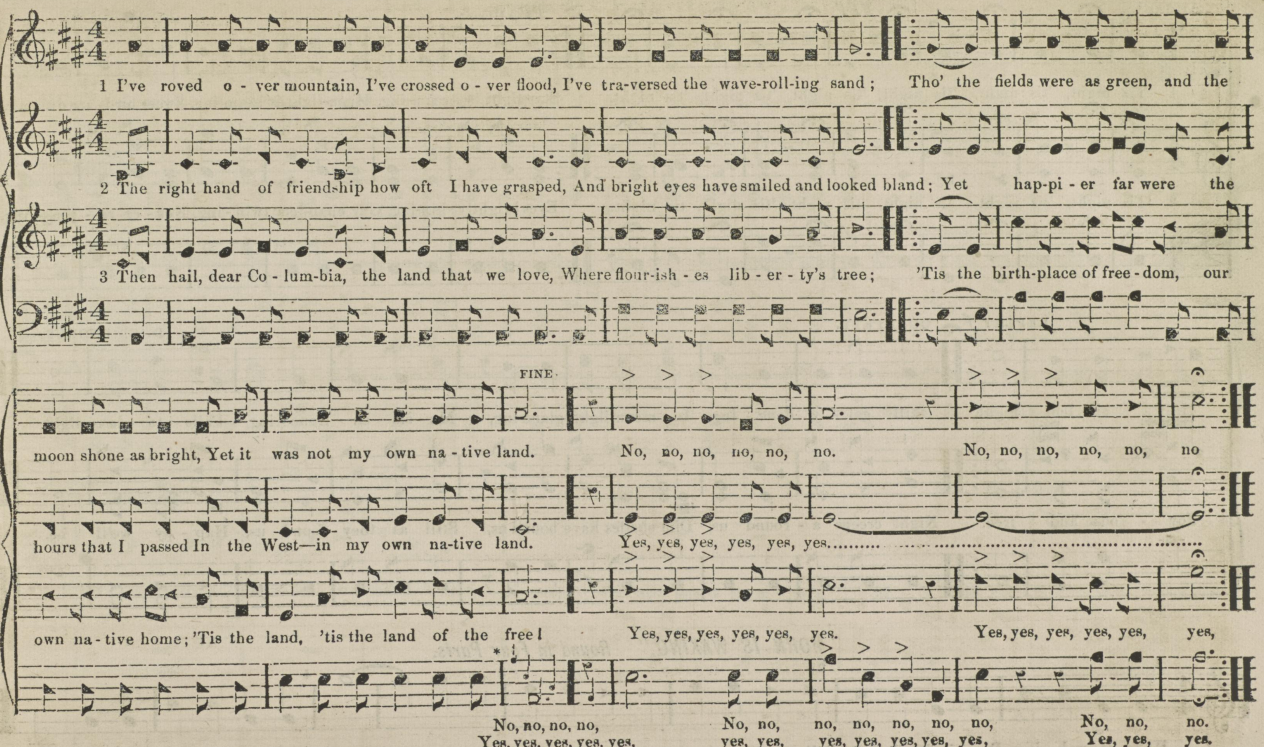
Ring merry, merry bells, Ring merry, merry bells, Ring merry, merry bells, Ring merry, merry bells, Ring merry, merry bells, Ring merry, mer-ry bells, Ring ye joy - ful bells.

LOVE AT HOME.

J. H. McNAUGHTON.



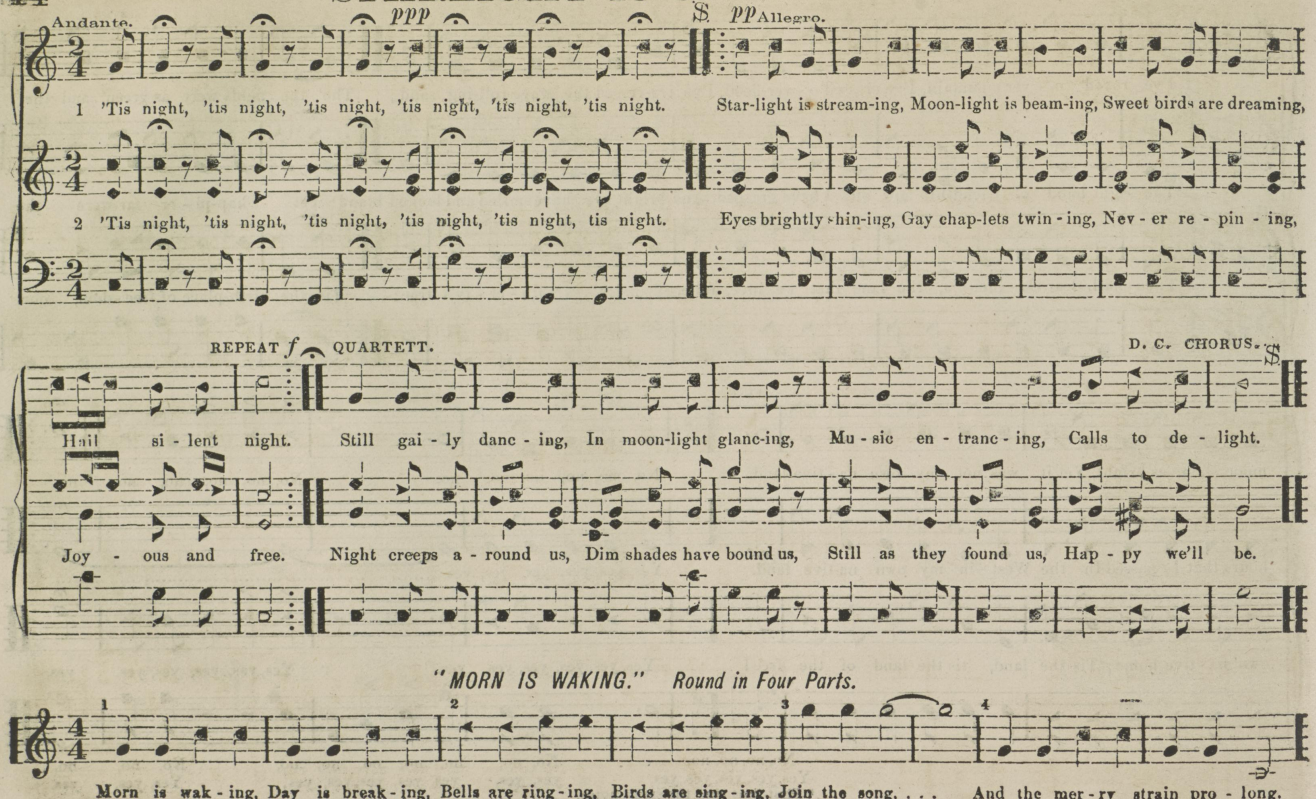
ROUND IN THREE PARTS.—"HOW SWEET TO BE ROAMING."



* First time sing the small notes.

STARLIGHT IS STREAMING.

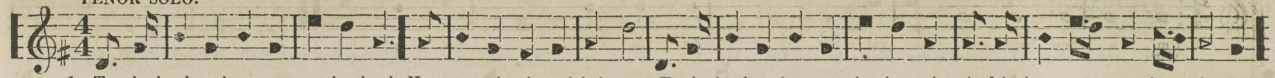
FROM "SIEGE OF ROCHELLE."



"MORN IS WAKING." *Round in Four Parts.*

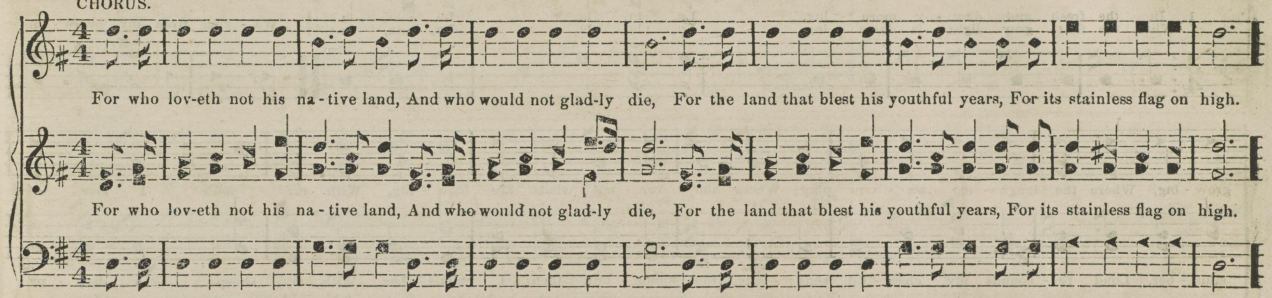
OUR NATIVE LAND.

TENOR SOLO.



1 To the land we love, our na - tive land, Now wave the cheer-ful cho-rus, To the land we love, we sing in praise, And its ban - ner wav - ing o'er us.
2 To the land we love, our own fair land, The whole broad realm we cherish, May its fame extend from pole to pole, And its lus - ter nev - er per - ish.

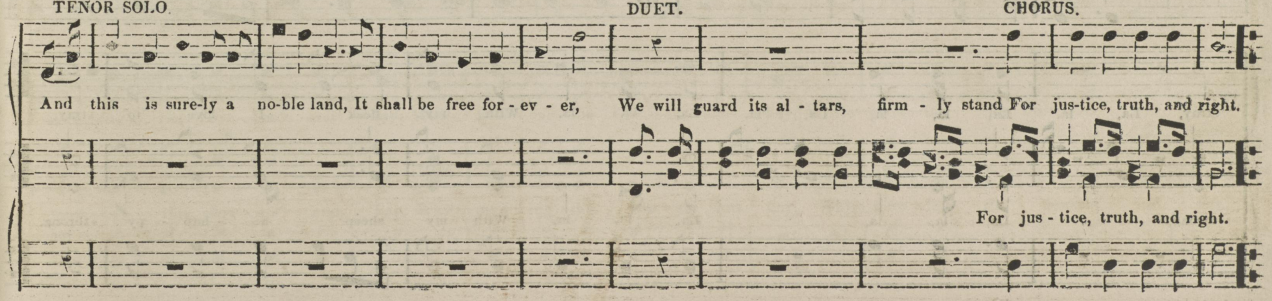
CHORUS.



For who lov-eth not his na - tive land, And who would not glad-ly die, For the land that blest his youthful years, For its stainless flag on high.

For who lov-eth not his na - tive land, And who would not glad-ly die, For the land that blest his youthful years, For its stainless flag on high.

TENOR SOLO. DUET. CHORUS.

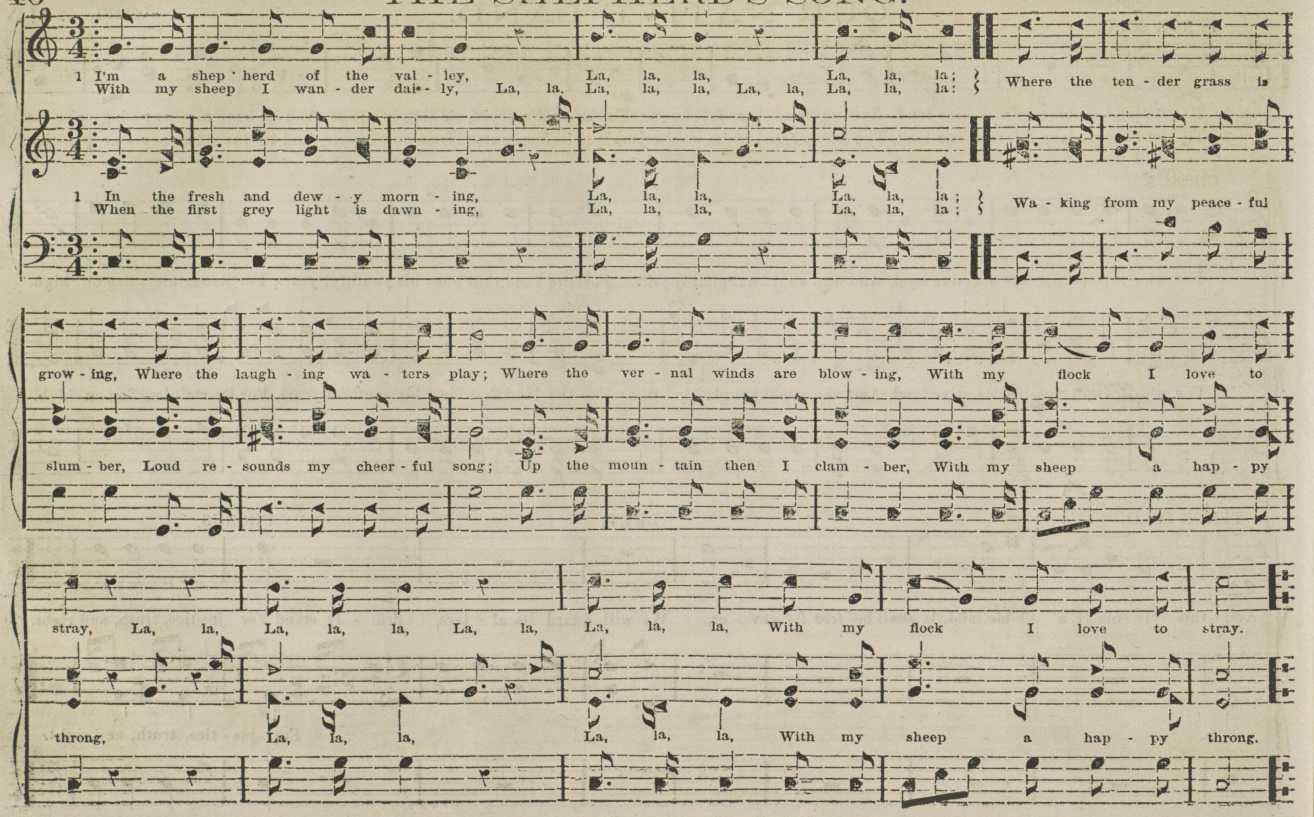


And this is sure-ly a no-ble land, It shall be free for - ev - er, We will guard its al - tars, firm - ly stand For jus-tice, truth, and right.

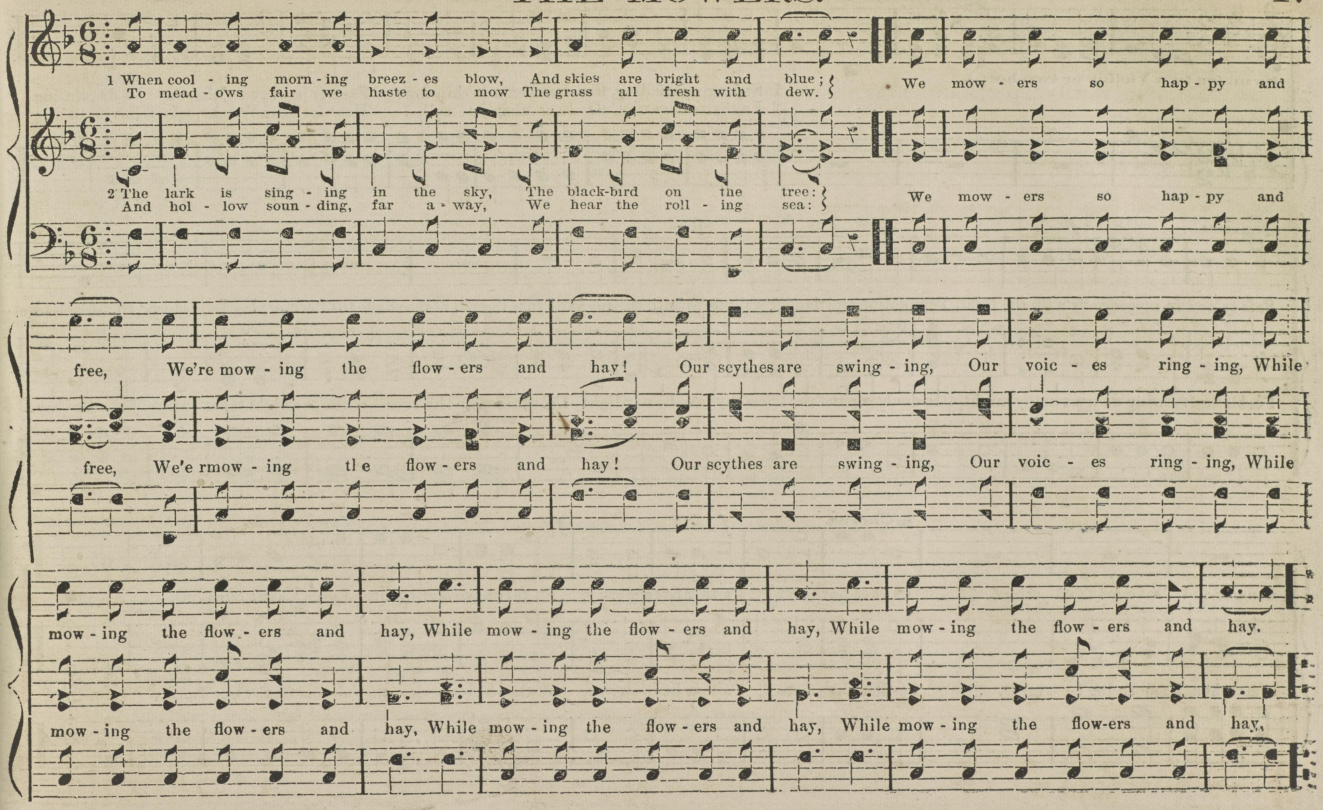
For jus - tice, truth, and right.

THE SHEPHERD'S SONG.

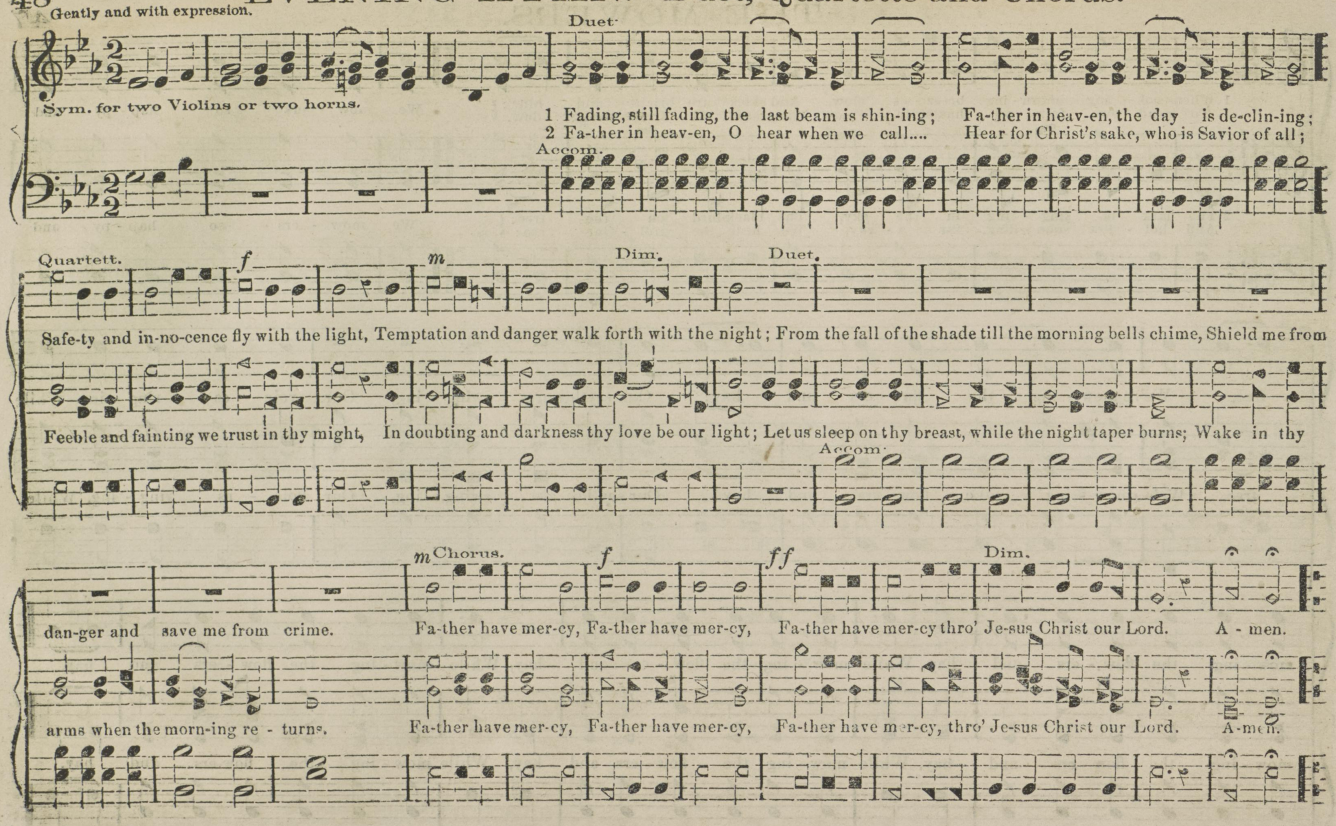
GERMAN.

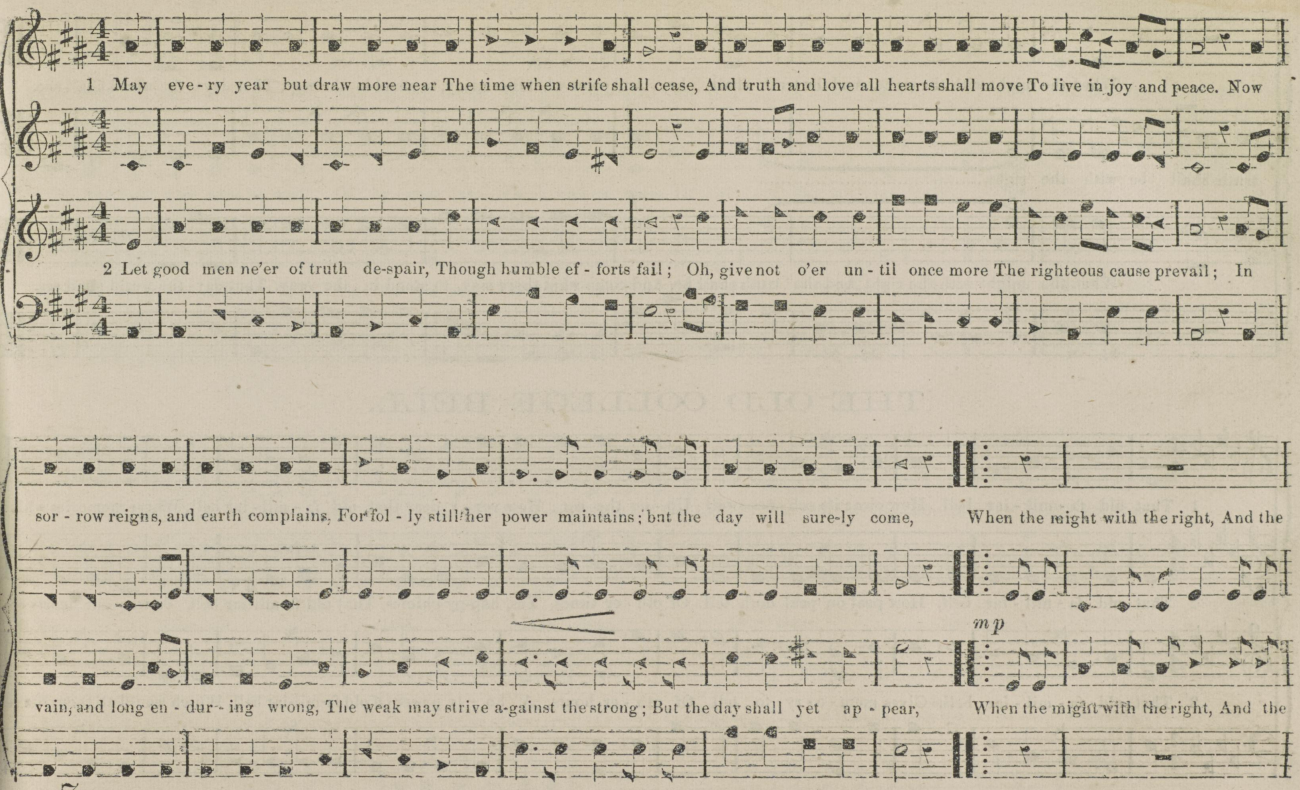


THE MOWERS.

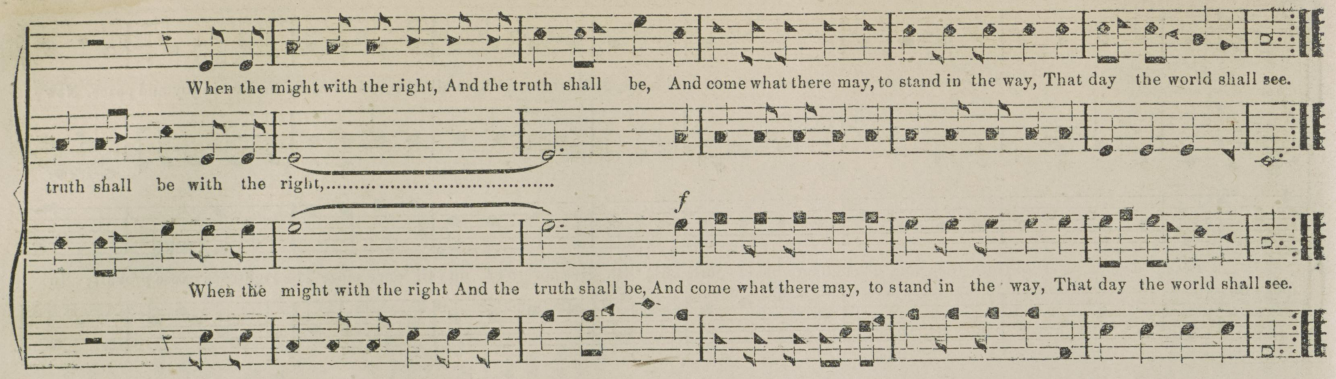

1 When cool - ing morn - ing breez - es blow, And skies are bright and blue;
To mead - ows fair we haste to mow The grass all fresh with dew.
We mow - ers so hap - py and
2 The lark is sing - ing in the sky, The black-bird on the tree:
And hol - low soun - ding, far a - way, We hear the roll - ing sea:
We mow - ers so hap - py and
free, We're mow - ing the flow - ers and hay! Our scythes are swing - ing, Our voic - es ring - ing, While
free, We're mow - ing the flow - ers and hay! Our scythes are swing - ing, Our voic - es ring - ing, While
mow - ing the flow - ers and hay, While mow - ing the flow - ers and hay, While mow - ing the flow - ers and hay.
mow - ing the flow - ers and hay, While mow - ing the flow - ers and hay, While mow - ing the flow-ers and hay.

EVENING HYMN. Duet, Quartette and Chorus.

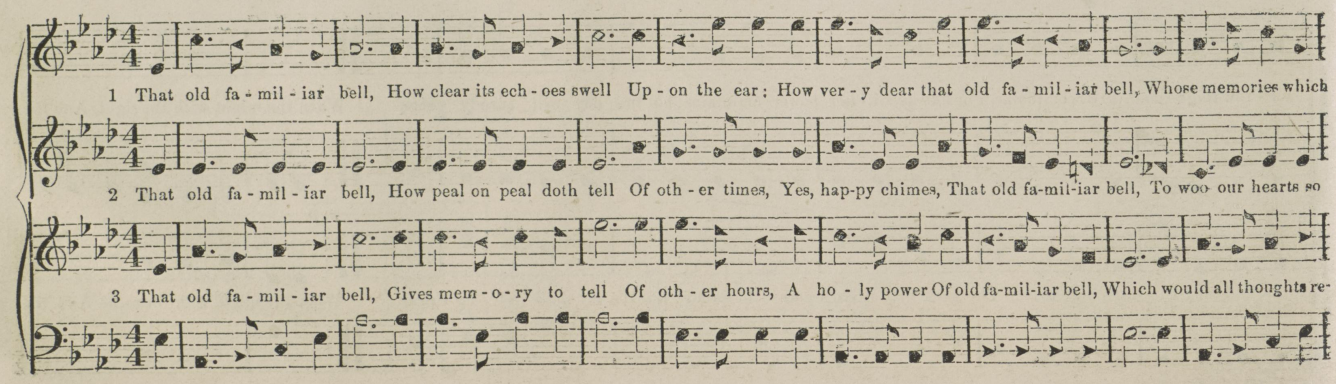


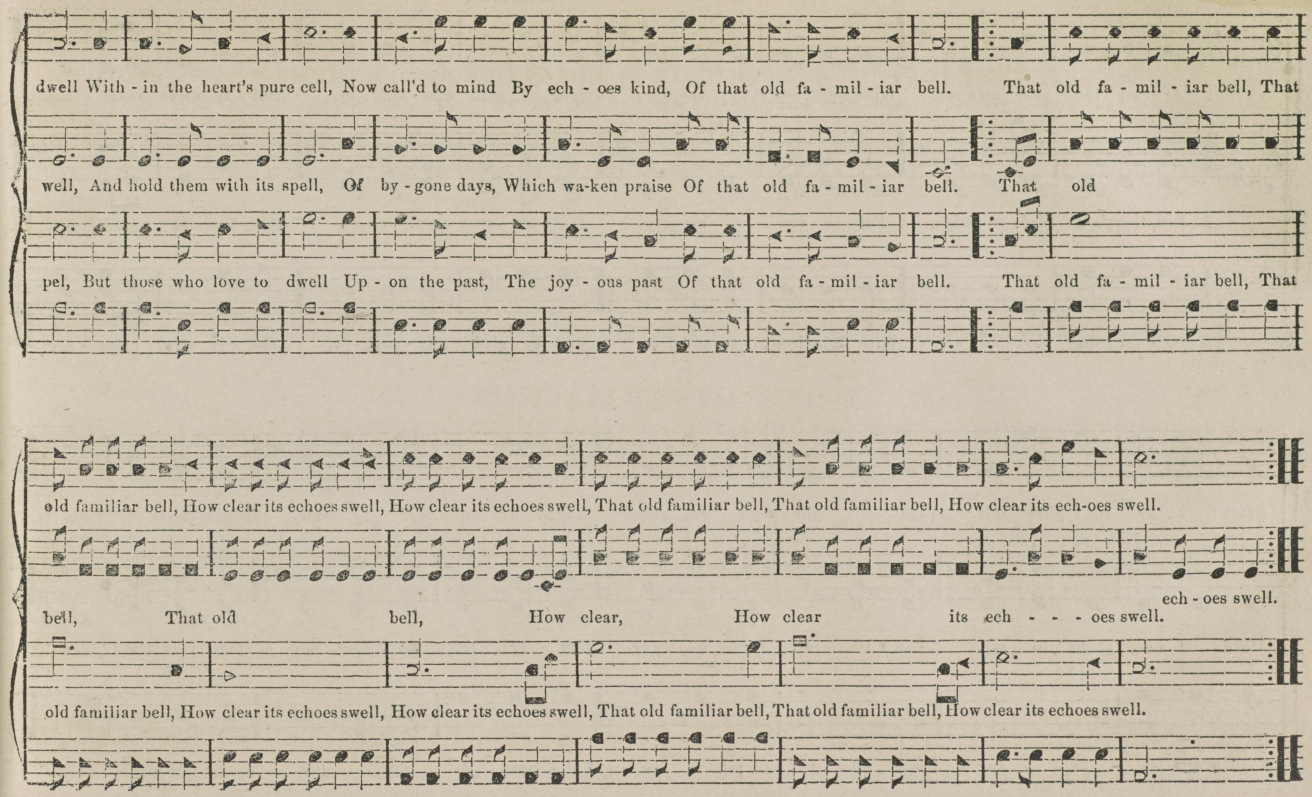

1 May eve - ry year but draw more near The time when strife shall cease, And truth and love all hearts shall move To live in joy and peace. Now
2 Let good men ne'er of truth de-spair, Though humble ef - forts fail; Oh, give not o'er un - til once more The righteous cause prevail; In
sor - row reigns, and earth complains, For fol - ly still her power maintains; but the day will sure-ly come, When the might with the right, And the
mp
vain, and long en - dur - ing wrong, The weak may strive a-gainst the strong; But the day shall yet ap - pear, When the might with the right, And the

THE MIGHT WITH THE RIGHT—Continued.



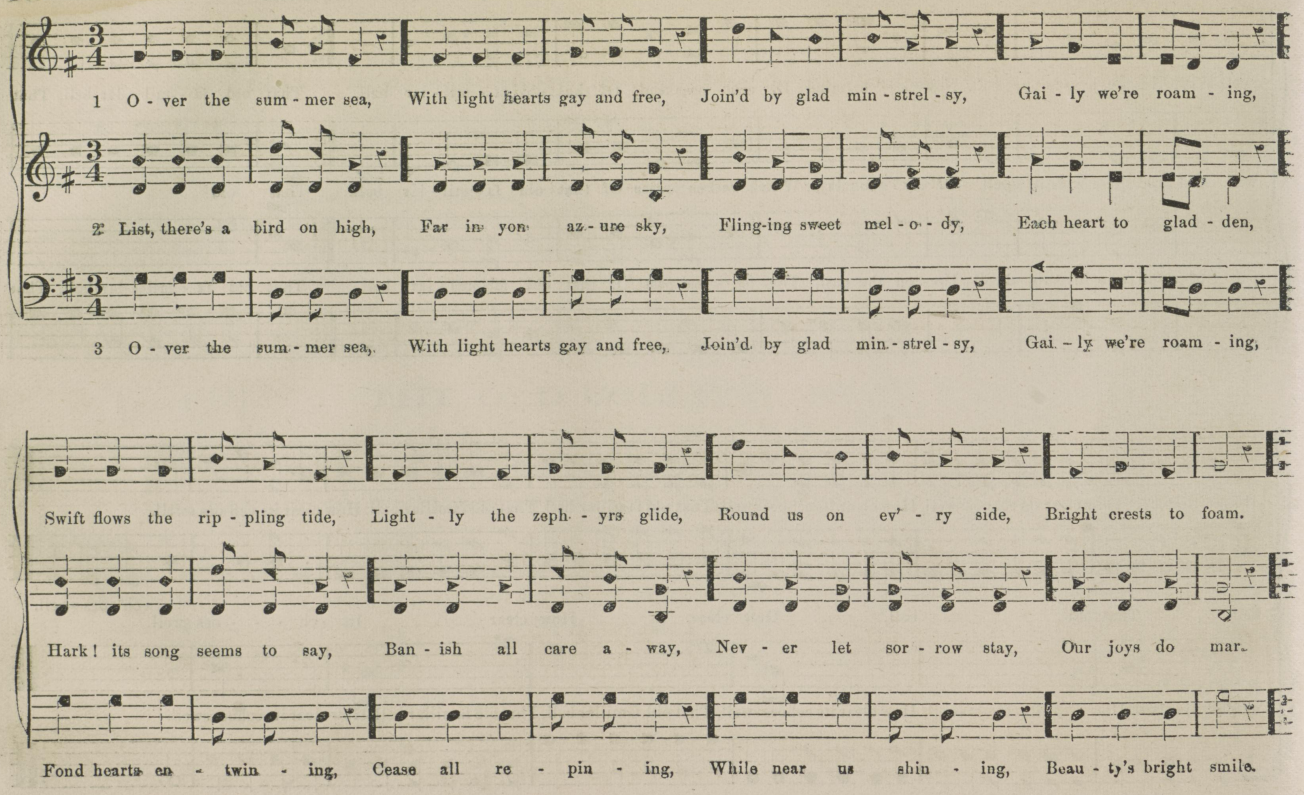
THE OLD COLLEGE BELL.




dwell With - in the heart's pure cell, Now call'd to mind By ech - oes kind, Of that old fa - mil - iar bell. That old fa - mil - iar bell, That
well, And hold them with its spell, Of by - gone days, Which wa-ken praise Of that old fa - mil - iar bell. That old
pel, But those who love to dwell Up - on the past, The joy - ous past Of that old fa - mil - iar bell. That old fa - mil - iar bell, That
old familiar bell, How clear its echoes swell, How clear its echoes swell, That old familiar bell, That old familiar bell, How clear its ech-oes swell.
ech - oes swell.
bell, That old bell, How clear, How clear its ech - - - oes swell.
old familiar bell, How clear its echoes swell, How clear its echoes swell, That old familiar bell, That old familiar bell, How clear its echoes swell.

THE SUMMER SEA.

VERDI.



THE NEW HARMONIA SACRA.

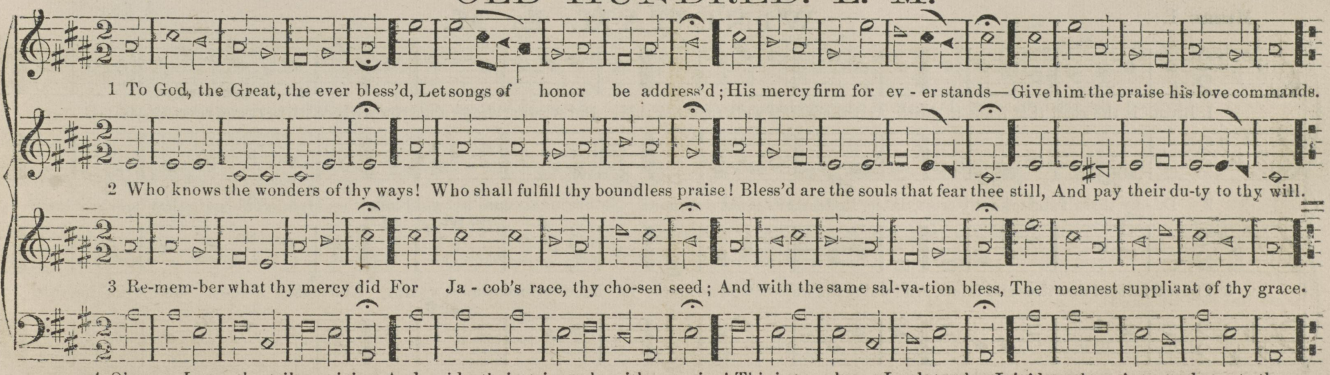
"A Poet he, and touched with heav'n's own fire,
Who with bold rage or solemn pomp of sounds,
Inflames, exalts, and ravishes the soul;
Now tender, plaintive, sweet almost to pain
In love dissolves you; now in sprightly strains
Breathes a gay rapture through your thrilling breast,
Or melts the heart with airs divinely sad:
Or wakes to horror the tremendous strings.
Such was the Band, whose heavenly strains of old,
Appeased the fiend of melancholy Saul.—Armstrong.

PART II.

CONTAINING THE MOST APPROPRIATE TUNES OF THE DIFFERENT METRES, FOR PUBLIC WORSHIP.

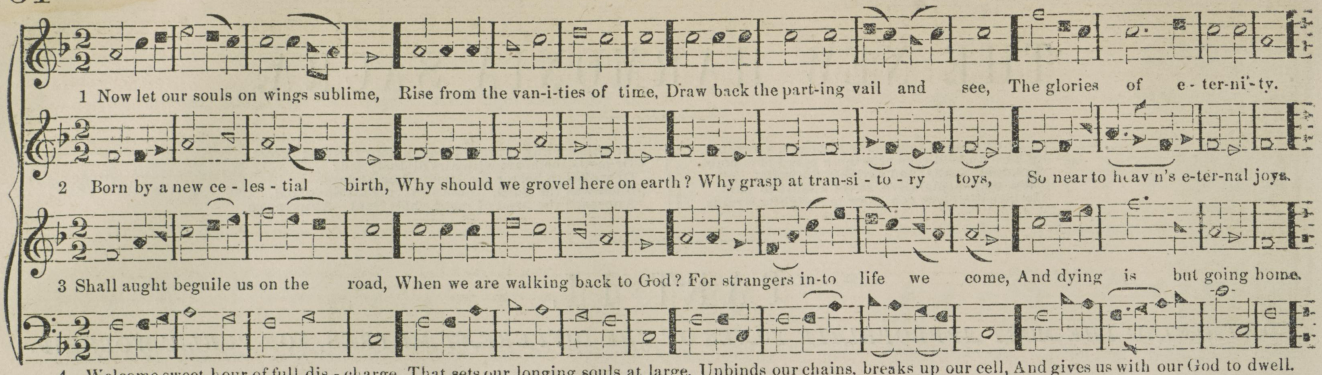
Metre I.

OLD HUNDRED. L. M.



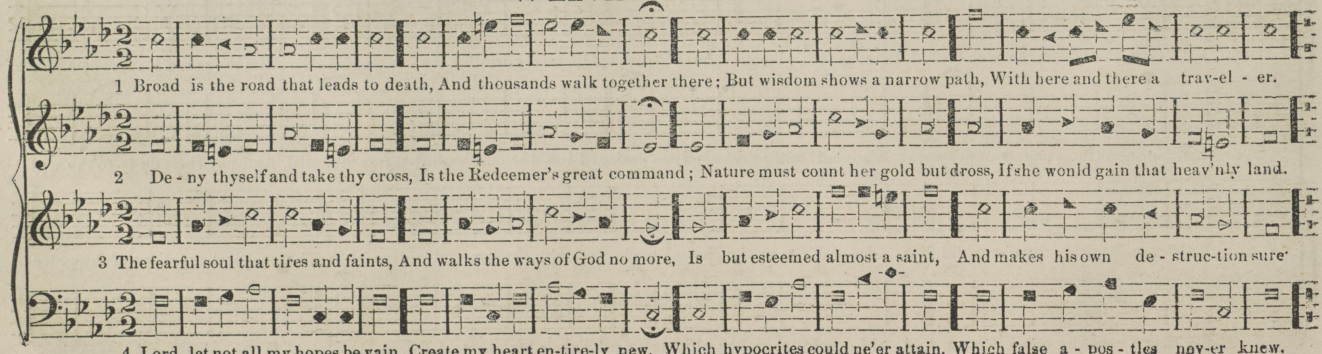
METRE 1.

NEWRY. L. M.

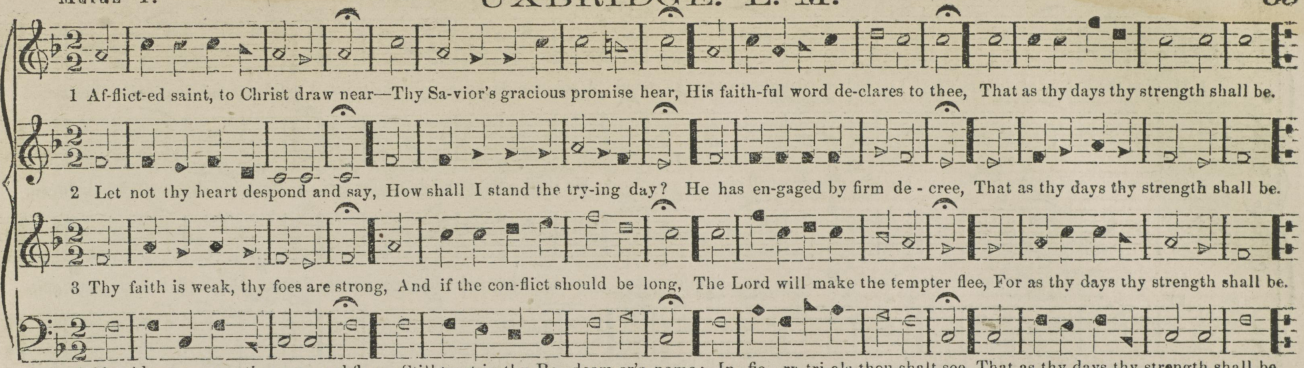


METRE 1.

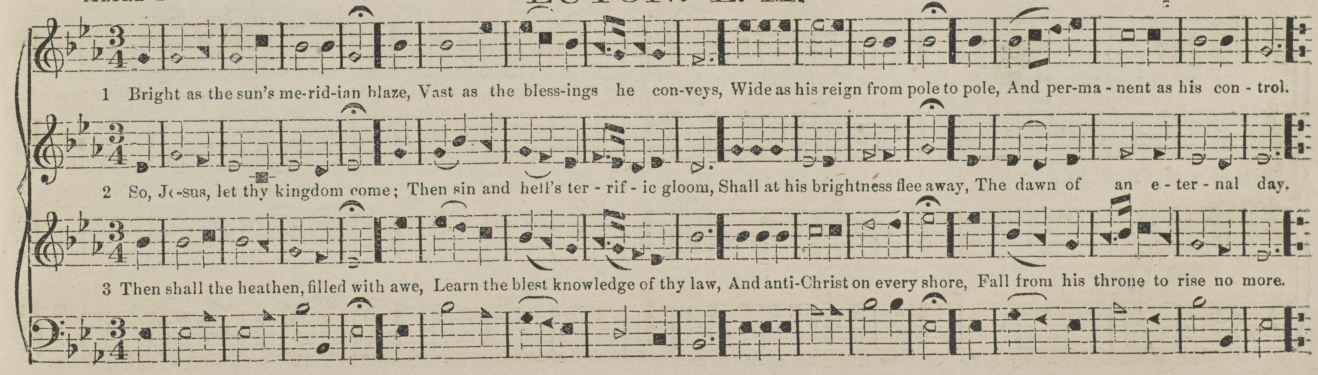
WINDHAM. L. M.



UXBRIDGE. L. M.

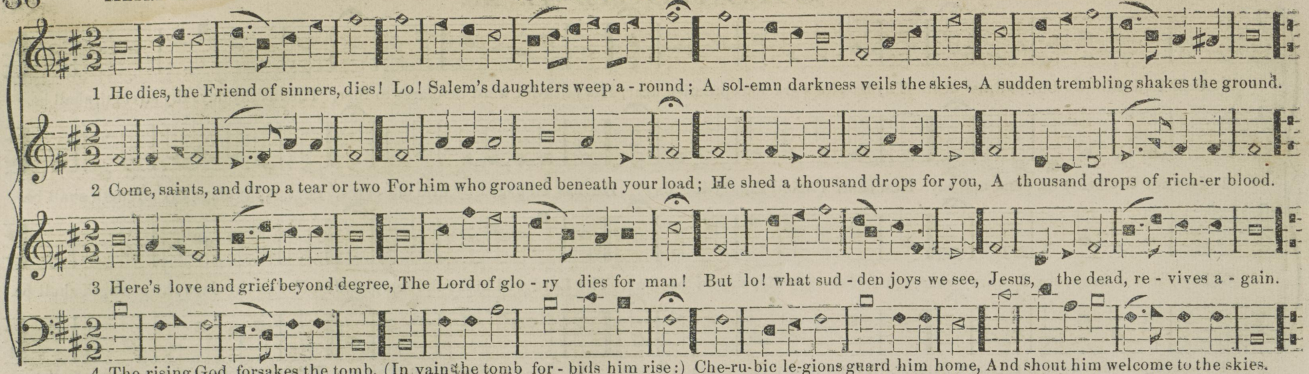


LUTON. L. M.



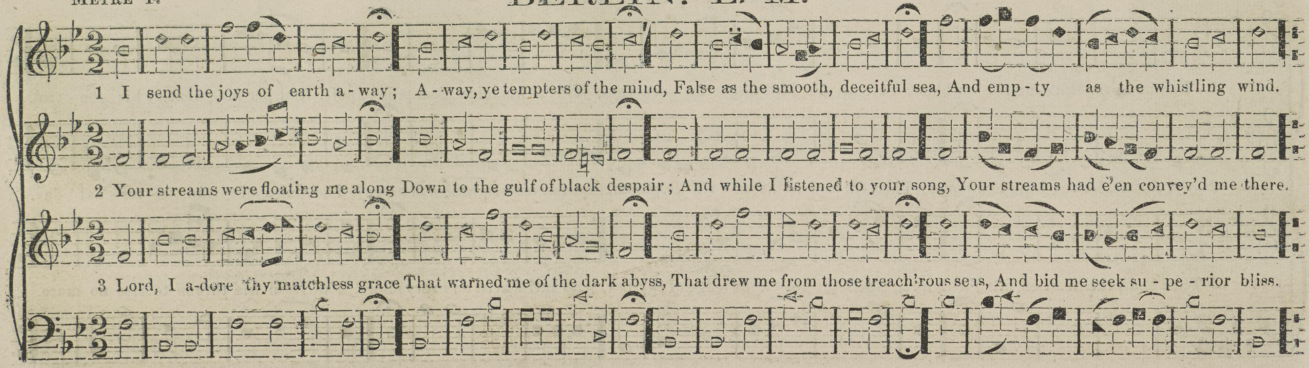
Metre 1.

SALEM. L. M.



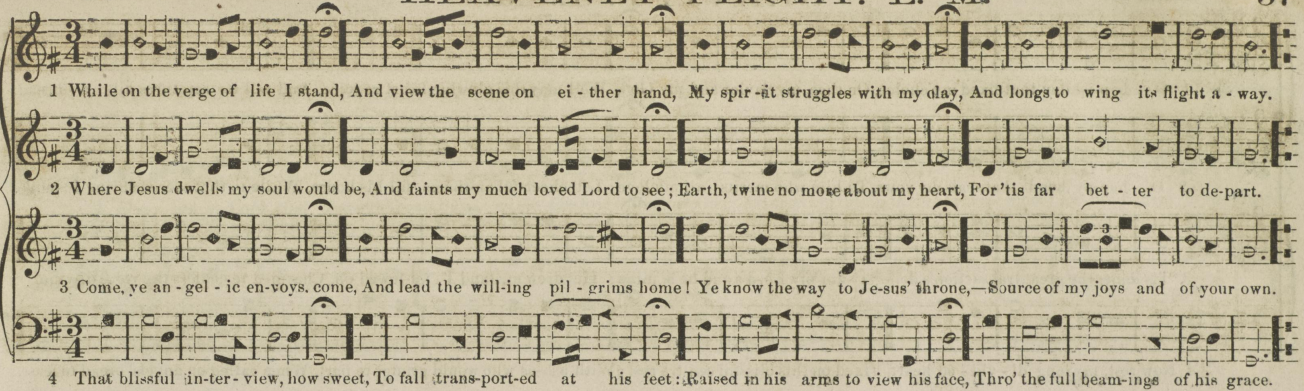
Metre 1.

BERLIN. L. M.



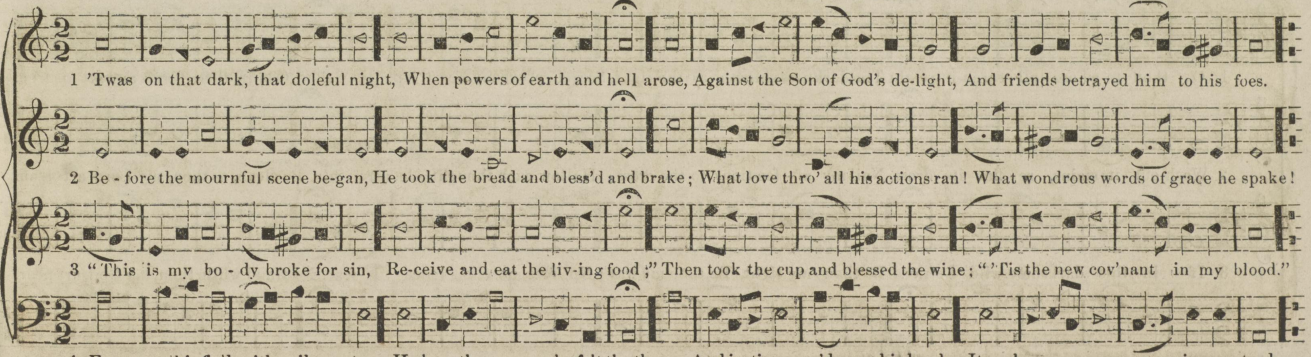
Metre 1.

HEAVENLY FLIGHT. L. M.



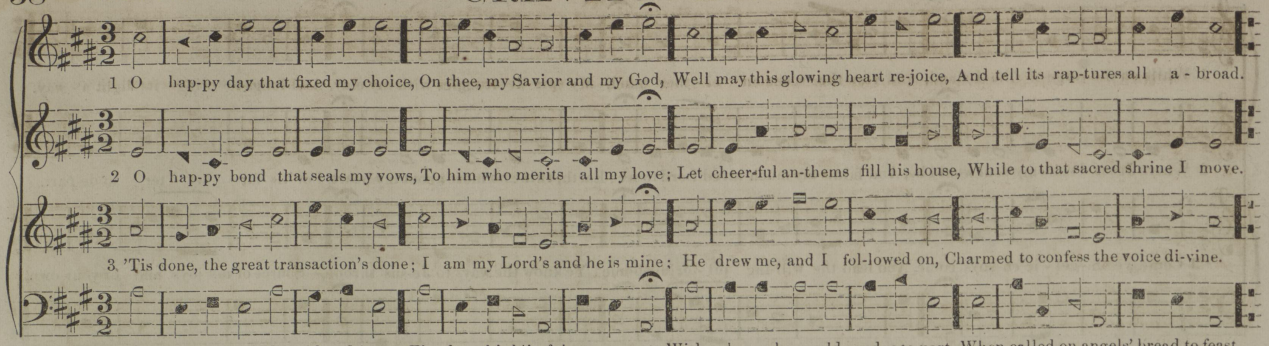
Metre 1.

SOLEMNITY. L. M.



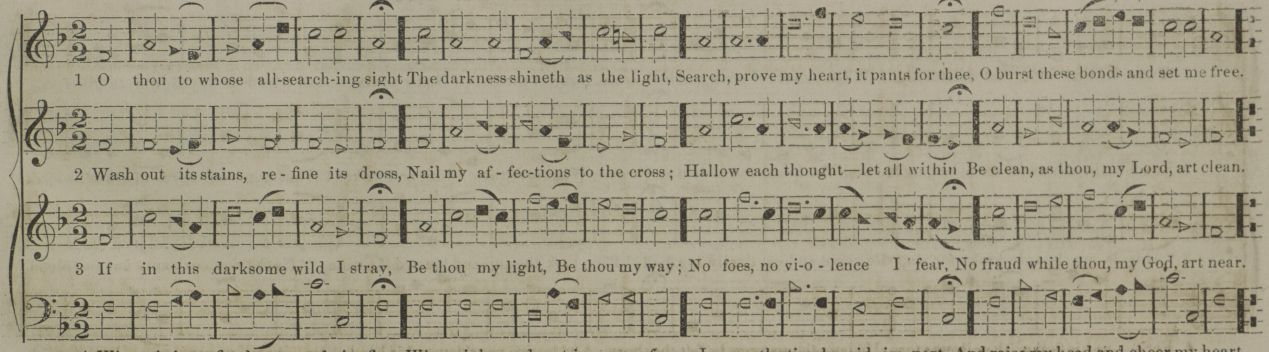
METRE 1.

GRAVITY. L. M.



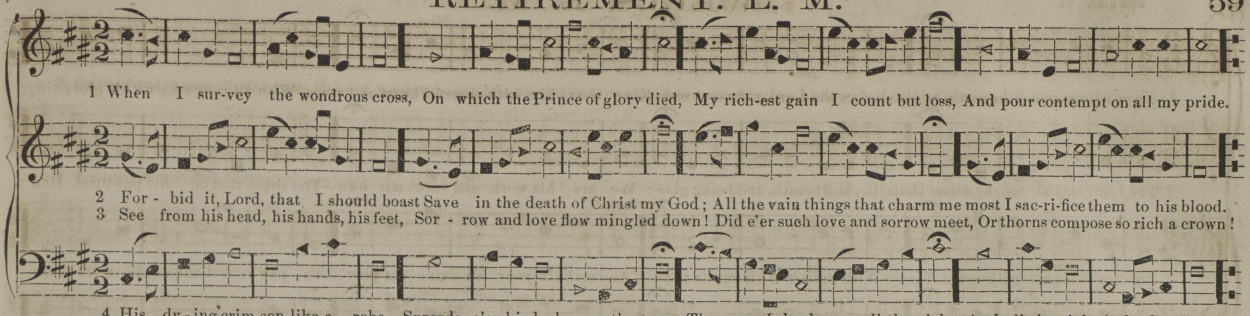
METRE 1.

ALFRETON. L. M.



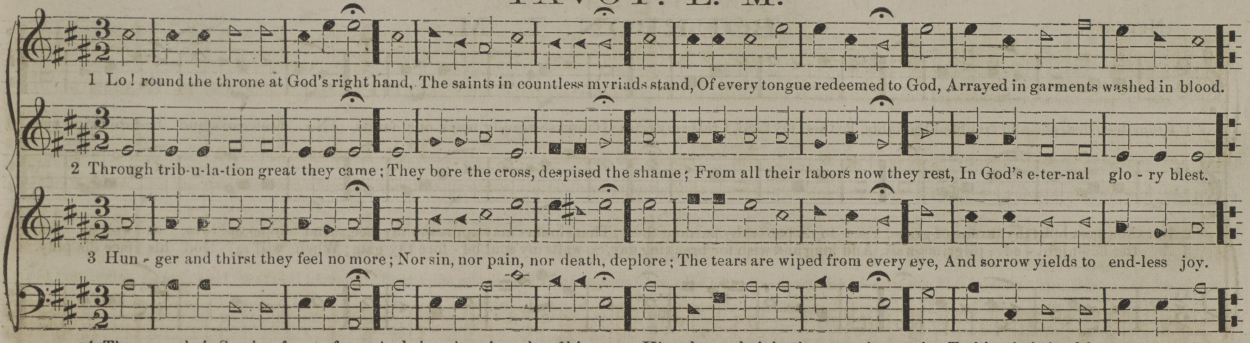
Melre 1.

RETIREMENT. L. M.



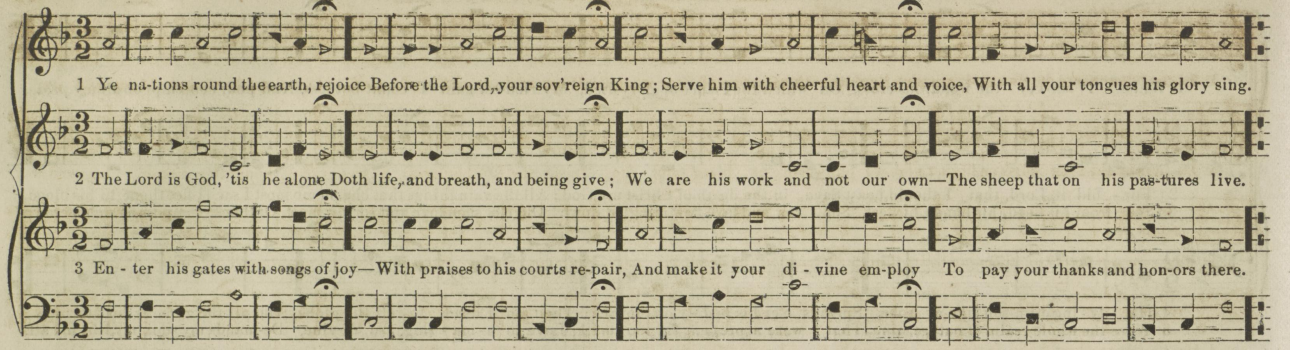
Metre 1.

TAVOY. L. M.



METRE I.

WELLS. L. M.



1 Ye na-tions round the earth, rejoice Before the Lord, your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

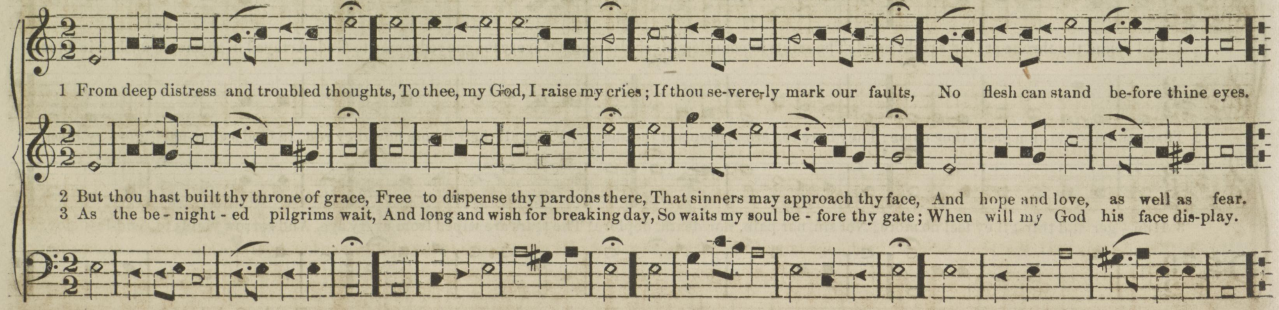
2 The Lord is God, 'tis he alone Doth life, and breath, and being give; We are his work and not our own—The sheep that on his pas-tures live.

3 En - ter his gates with songs of joy—With praises to his courts re-pair, And make it your di - vine em-ploy To pay your thanks and hon-ors there.

4 The Lord is good, the Lord is kind, Great is his grace, his mer - cy sure; And the whole race of man shall find, His truth from age to age en-dure.

METRE I.

BOURBON. L. M.



1 From deep distress and troubled thoughts, To thee, my God, I raise my cries; If thou se-vere-ly mark our faults, No flesh can stand be-fore thine eyes.

2 But thou hast built thy throne of grace, Free to dispense thy pardons there, That sinners may approach thy face, And hope and love, as well as fear.

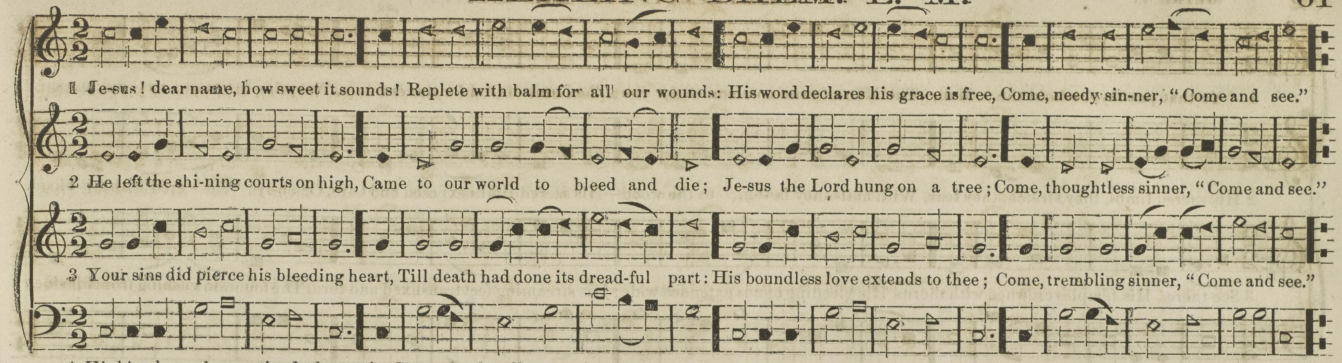
3 As the be - night - ed pilgrims wait, And long and wish for breaking day, So waits my soul be - fore thy gate; When will my God his face dis-play.

4 My trust is fixed up - on thy word, Nor shall I trust thy word in vain; Let mourning souls address the Lord, And find re-lief from all their pain.

5 Great is his love and large his grace, Thro' the redemption of his Son; He turns our feet from sin-ful ways, And par-dons what our hands have done.

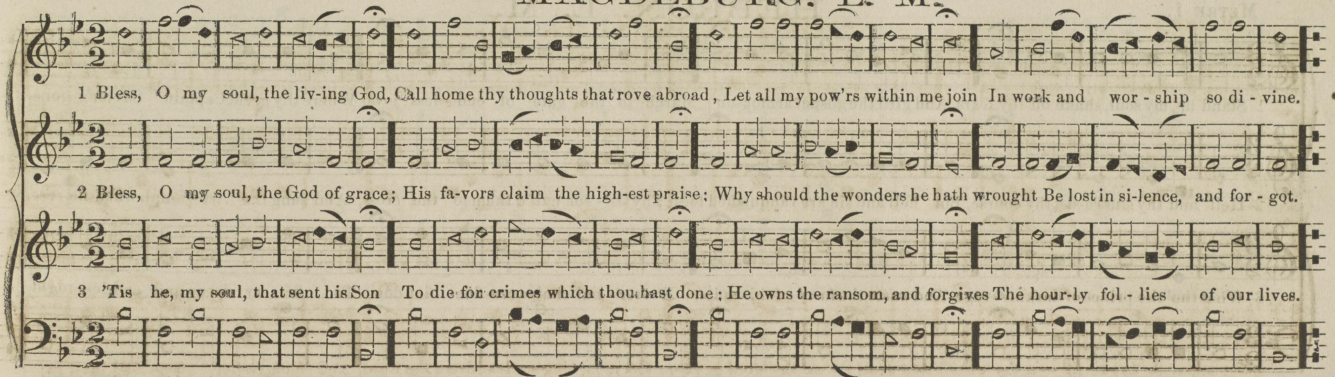
METRE 1.

HEALING BALM. L. M.



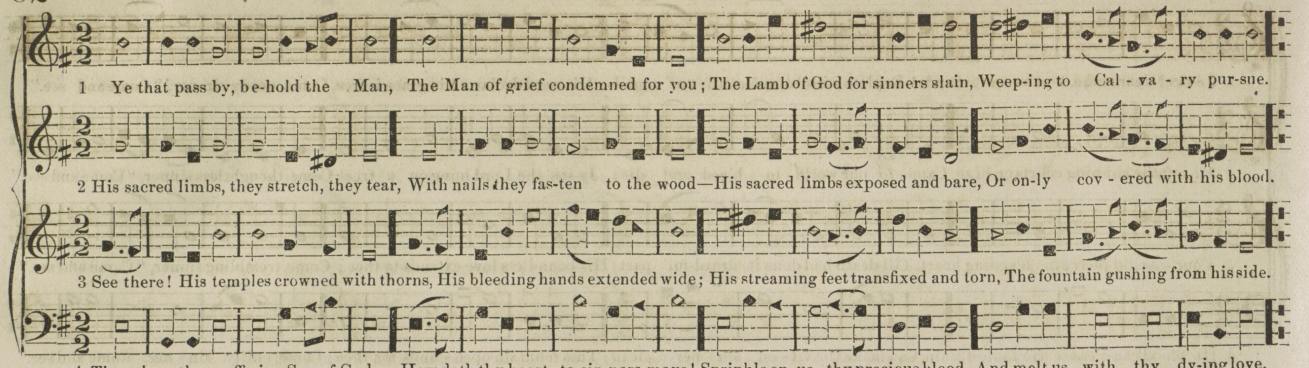
METRE 1.

MAGDEBURG. L. M.



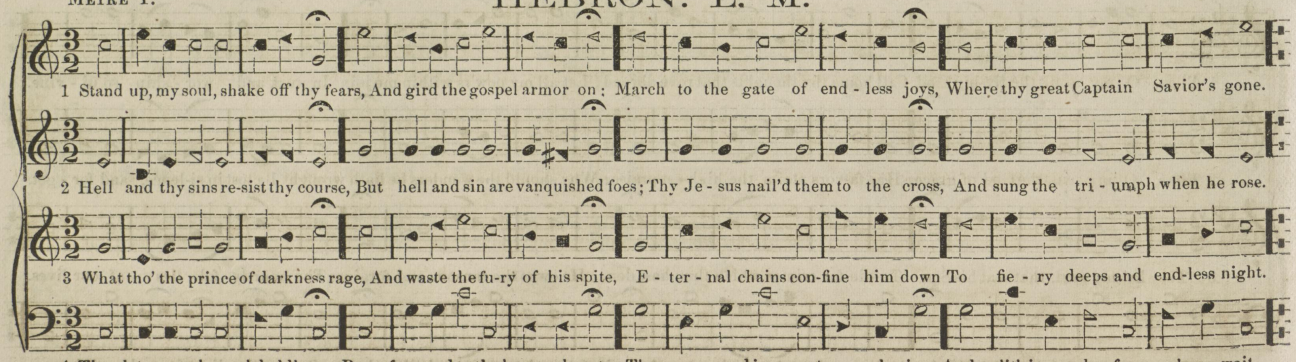
METRE 1.

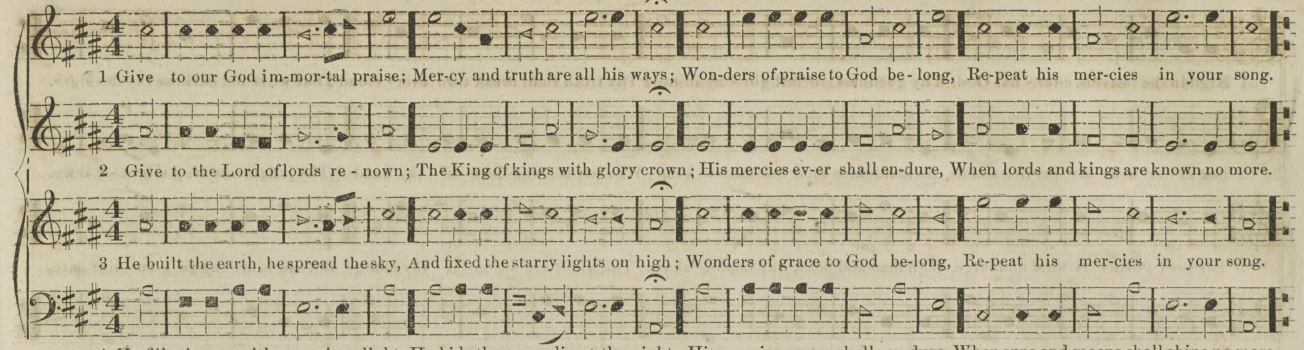
KEDRON. L. M.



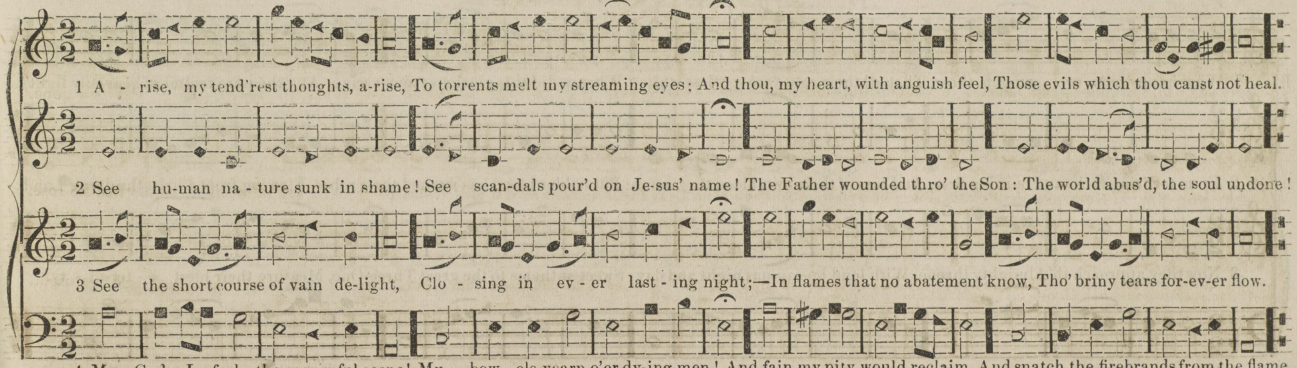
METRE 1.

HEBRON. L. M.



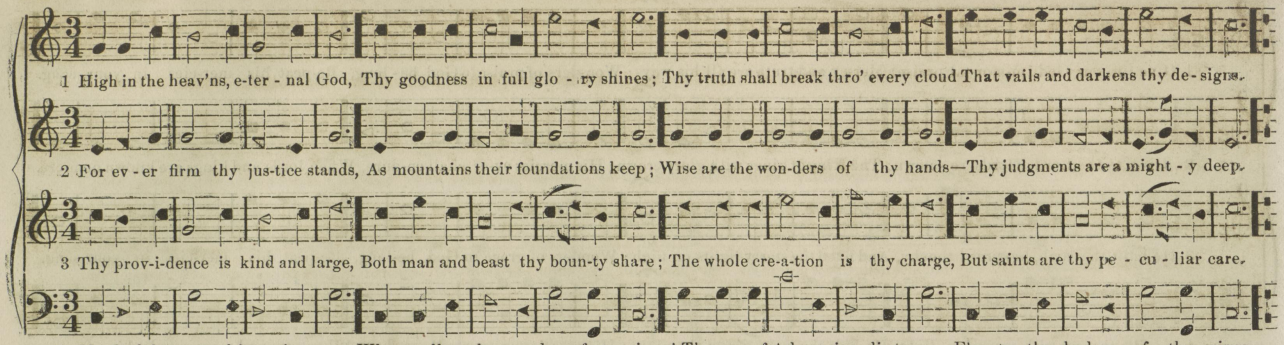


METRE 1. TENDER THOUGHT. L. M.



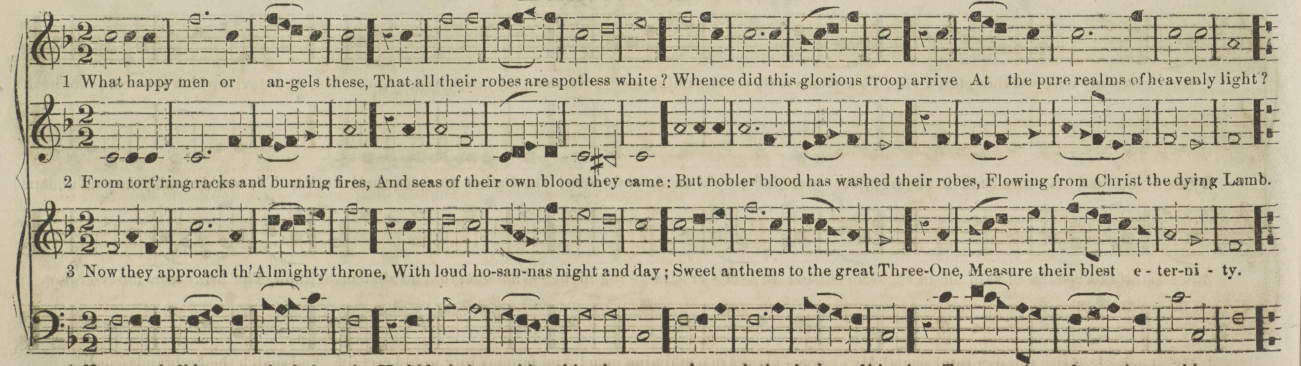
METRE 1.

PROVIDENCE. L. M.



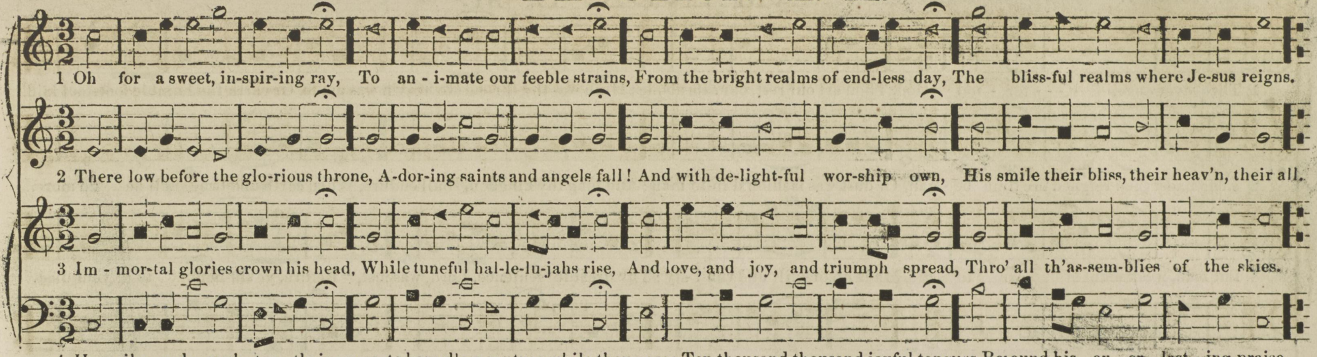
METRE 1.

BREWER. L. M.



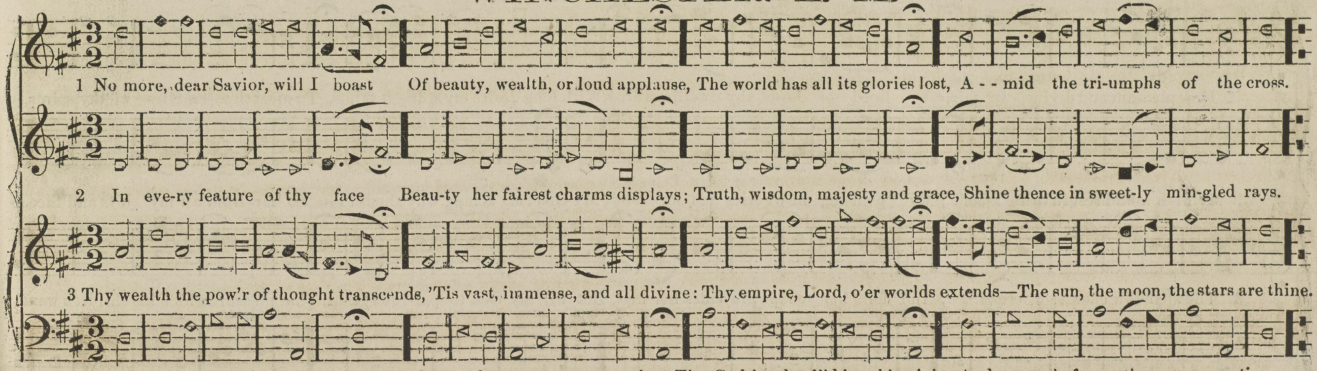
METRE 1.

DEVOTION. L. M.



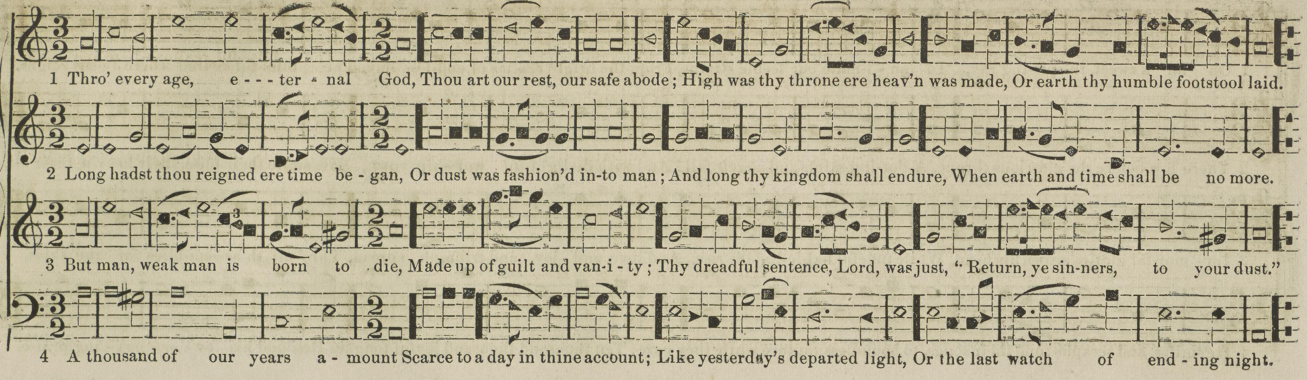
METRE 1.

WINCHESTER. L. M.



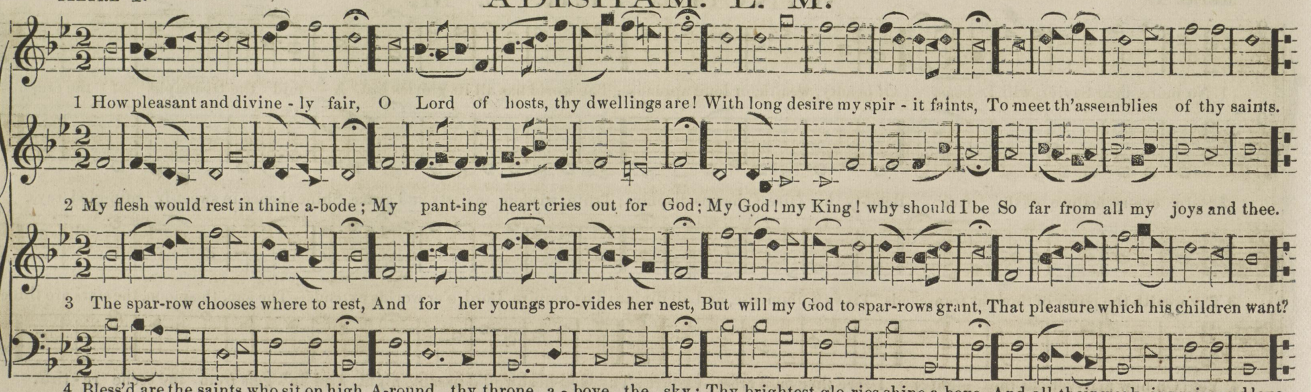
66 METRE 1.

AMANDA. L. M.



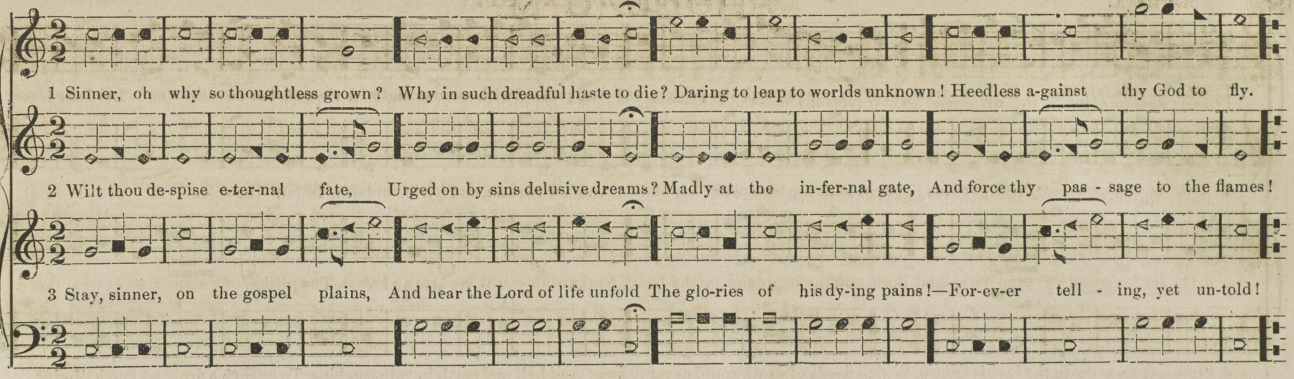
METRE 1.

ADISHAM. L. M.



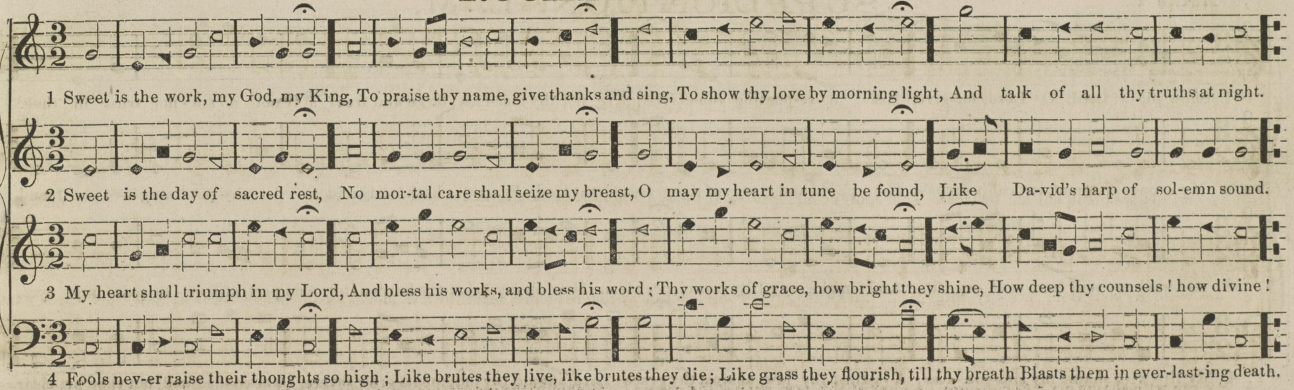
METRE 1.

WESTON. L. M.



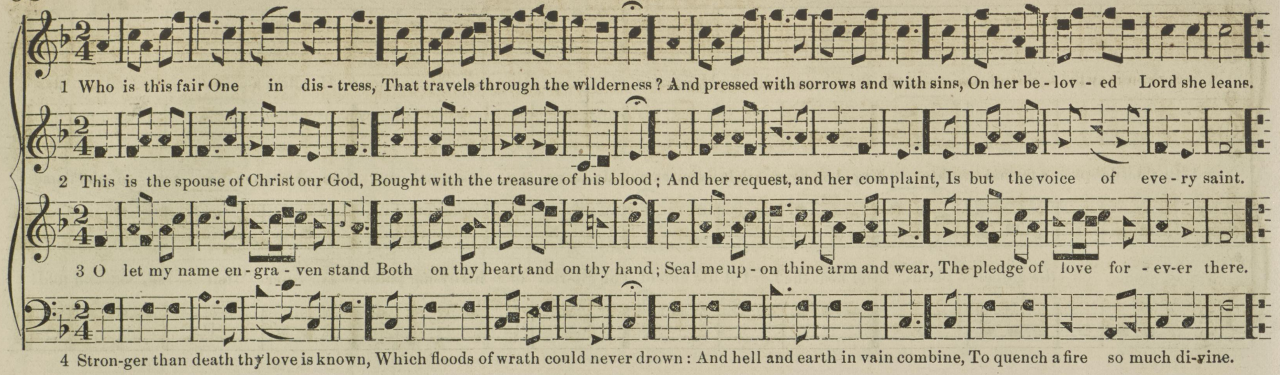
METRE 1.

ROCKBRIDGE. L. M.



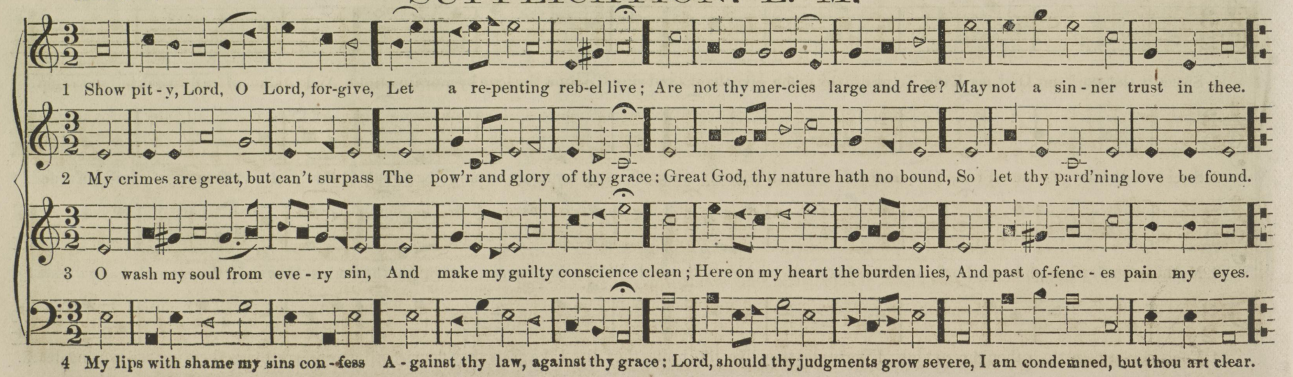
68 METRE 1.

SHOEL. L. M.



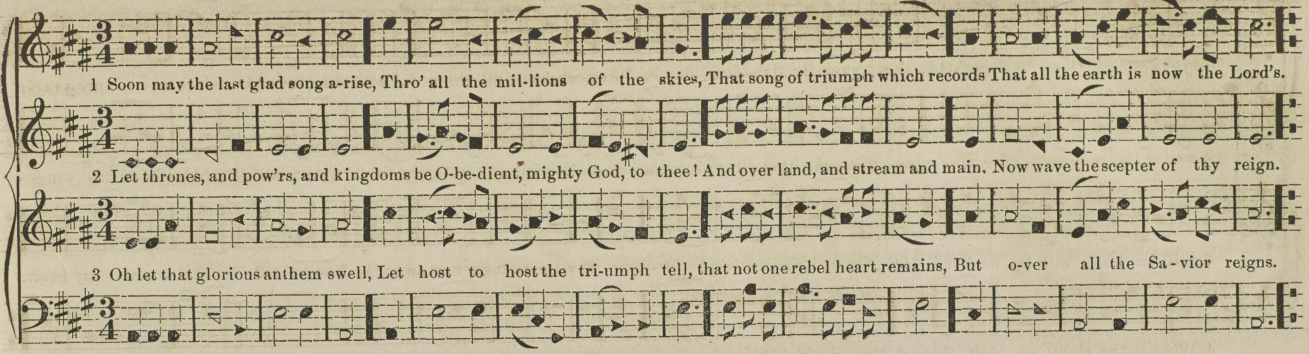
METRE 1.

SUPPLICATION. L. M.



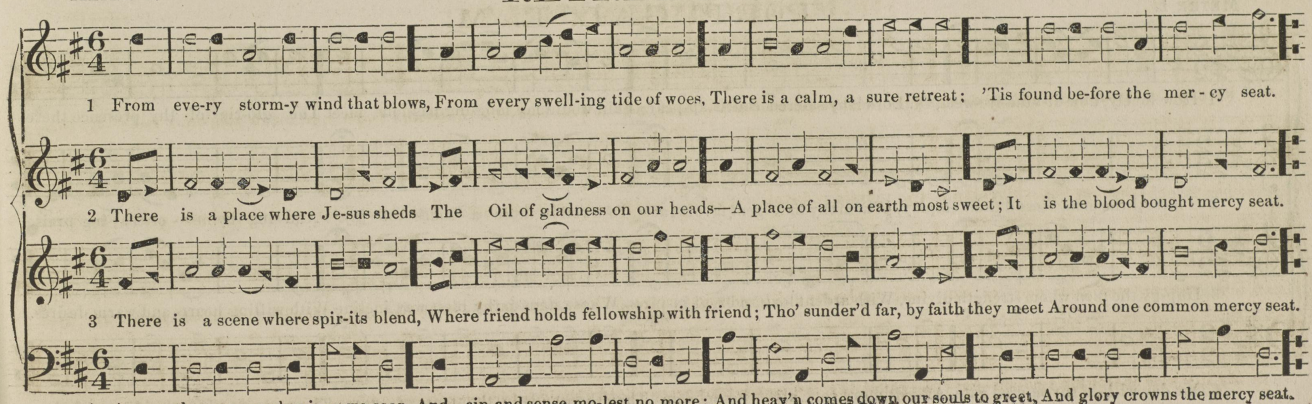
METRE 1.

MIGDOL. L. M.



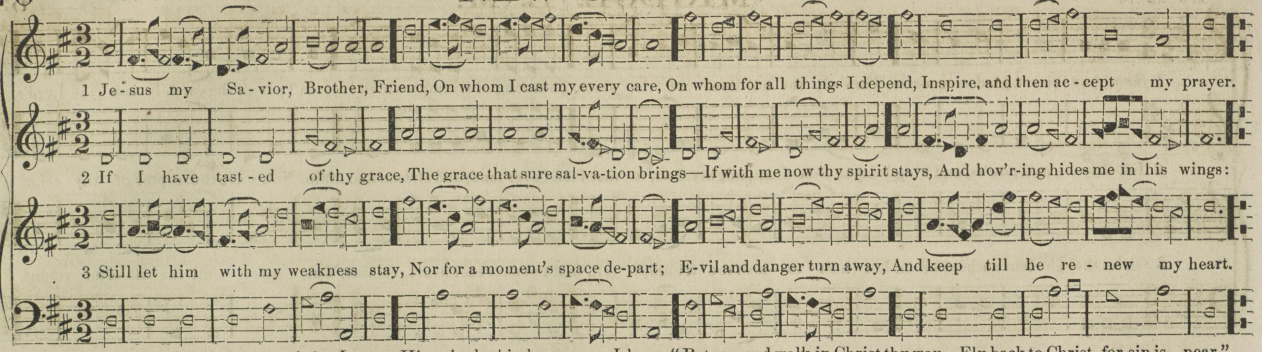
METRE 1.

RETREAT. L. M.



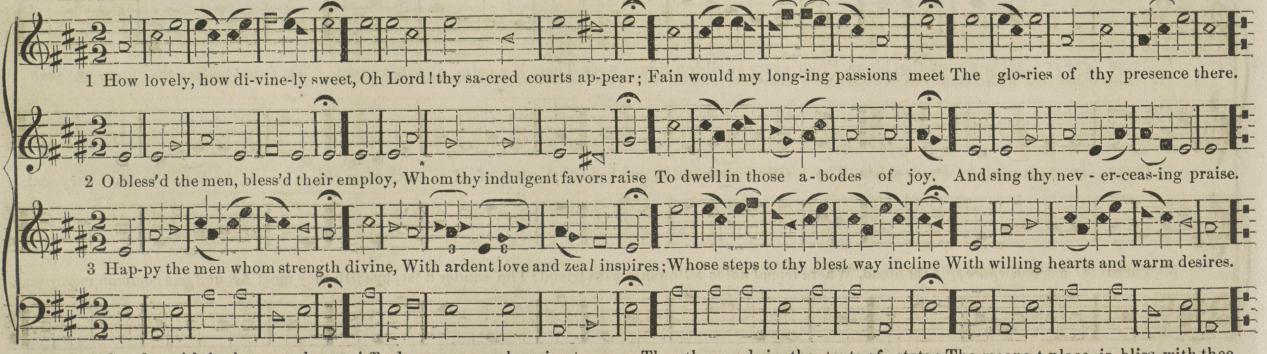
METRE 1.

NEW SABBATH. L. M.



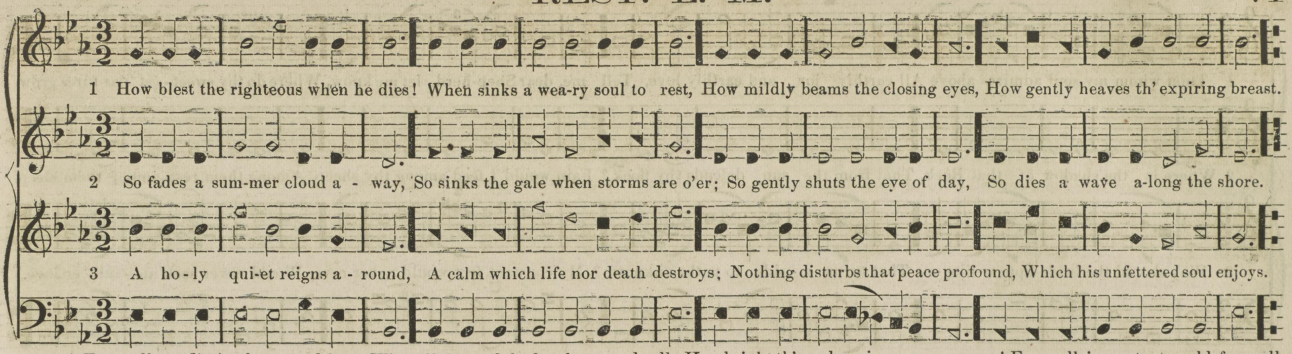
METRE 1.

PORTUGAL. L. M.



Metre 1.

REST. L. M.



1 How blest the righteous when he dies! When sinks a wea-ry soul to rest, How mildly beams the closing eyes, How gently heaves th' expiring breast.

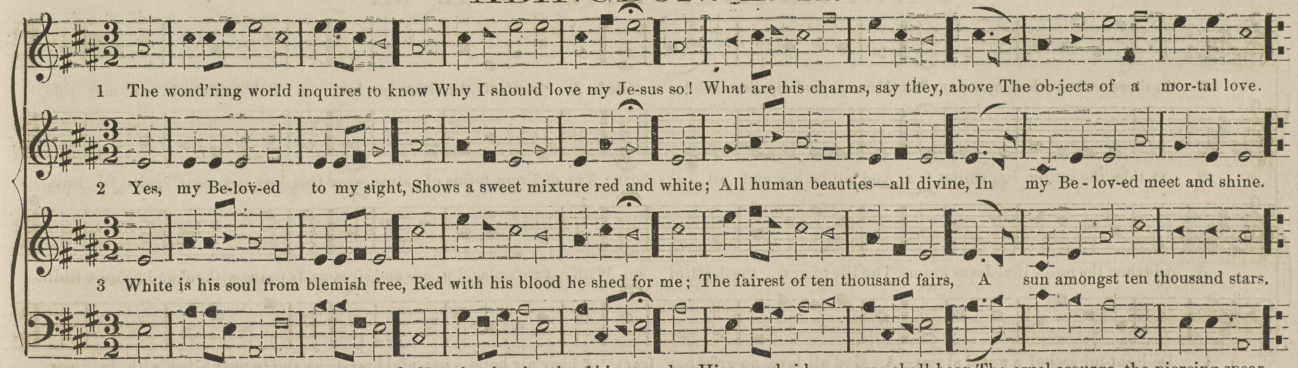
2 So fades a sum-mer cloud a - way, So sinks the gale when storms are o'er; So gently shuts the eye of day, So dies a wave a-long the shore.

3 A ho-ly qui-et reigns a - round, A calm which life nor death destroys; Nothing disturbs that peace profound, Which his unfettered soul enjoys.

4 Farewell, conflicting hopes and fears, Where lights and shades alternate dwell; How bright th' unchanging morn appears! Farewell, inconstant world, farewell.

Metre 1.

ABINGDON. L. M.



1 The wond'ring world inquires to know Why I should love my Je-sus so! What are his charms, say they, above The ob-jects of a mor-tal love.

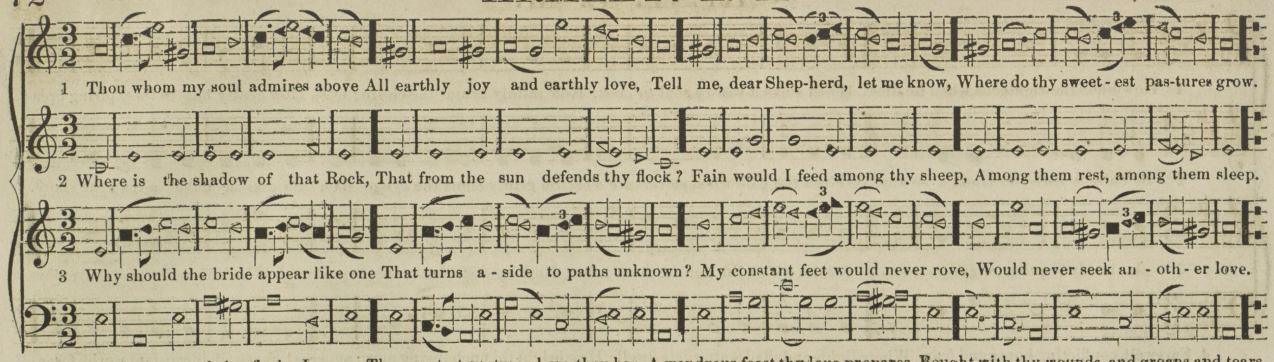
2 Yes, my Be-lov-ed to my sight, Shows a sweet mixture red and white; All human beauties—all divine, In my Be - lov-ed meet and shine.

3 White is his soul from blemish free, Red with his blood he shed for me; The fairest of ten thousand fairs, A sun amongst ten thousand stars.

4 Com-pas-sions in his heart are found, Close by the signals of his wounds; His sacred side no more shall bear The cruel scourge, the piercing spear.

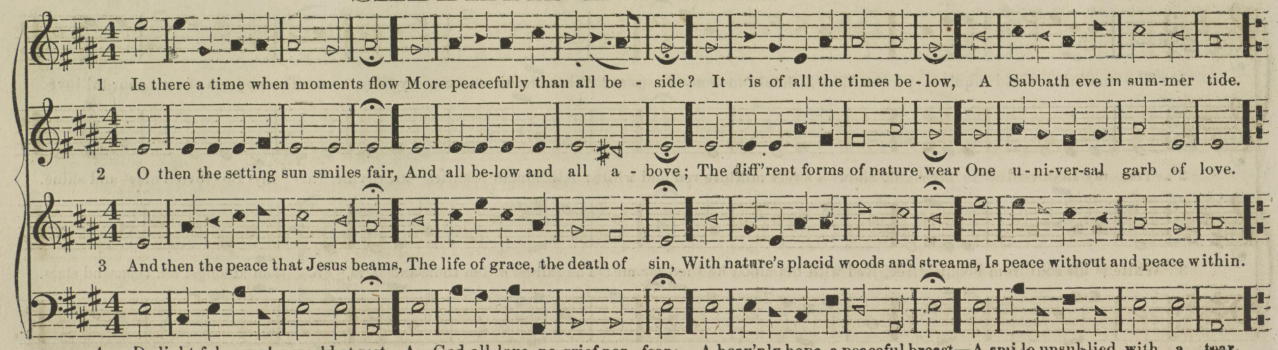
METRE 1.

ARMLEY. L. M.



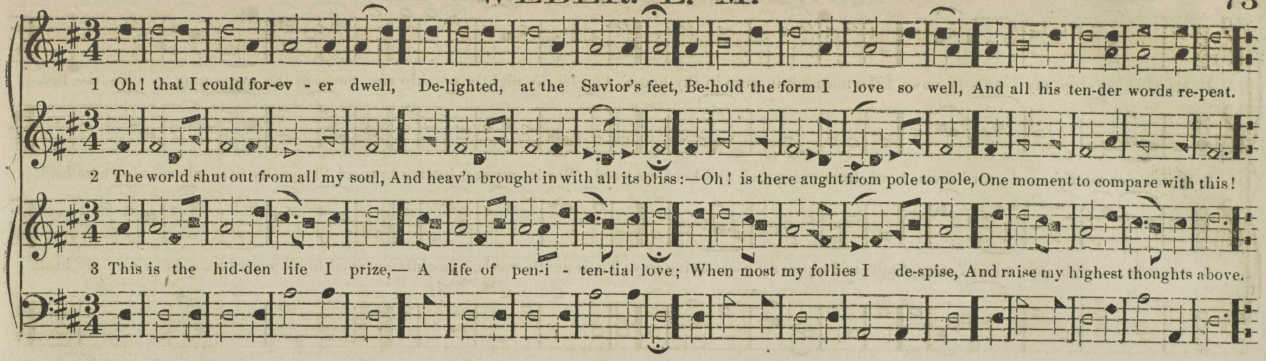
METRE 1.

SABBATH EVENING. L. M.



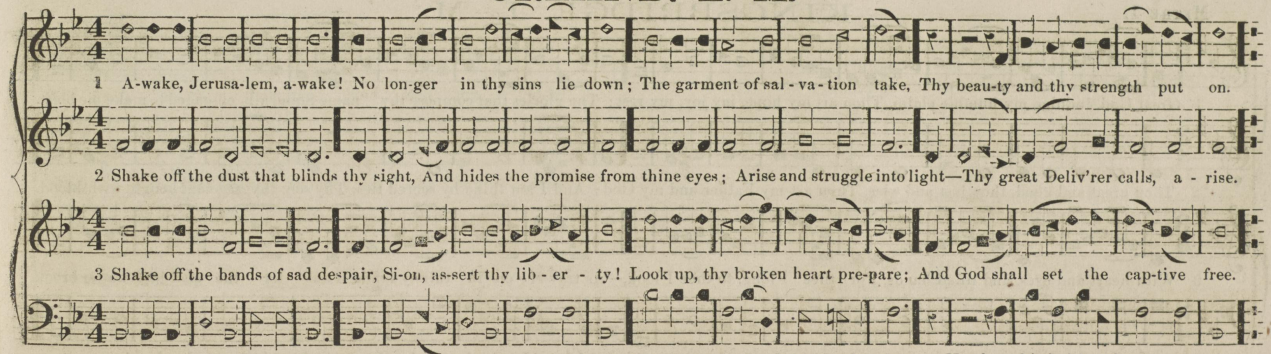
Metre 1.

WEBER. L. M.



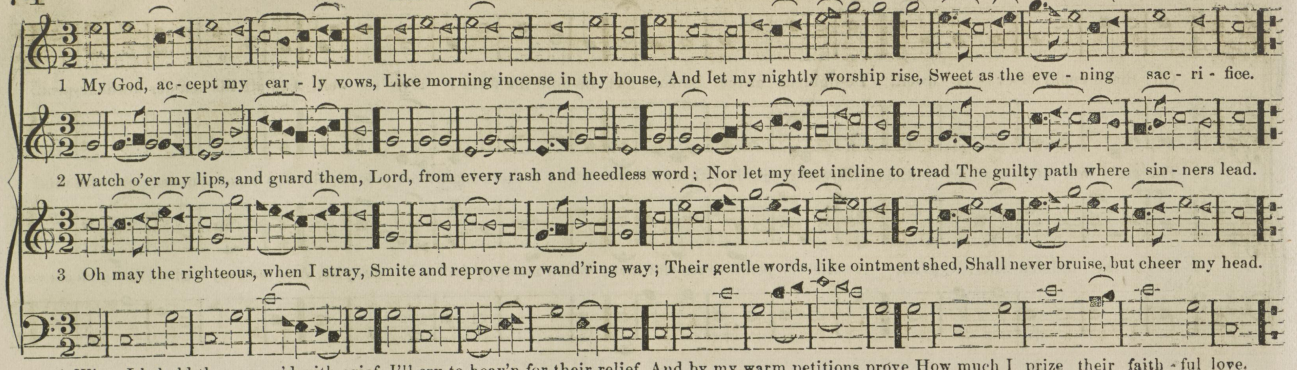
Metre 1.

ORLAND. L. M.



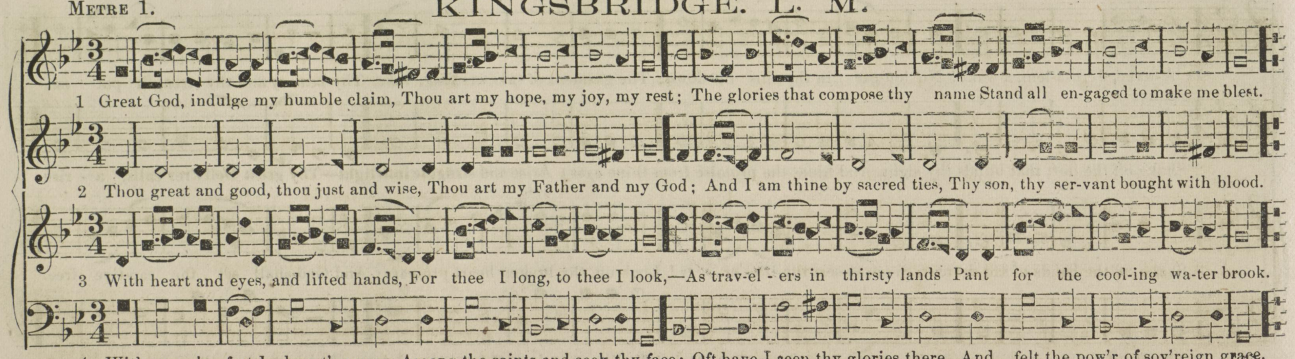
METRE 1.

MORNING PSALM. L. M.

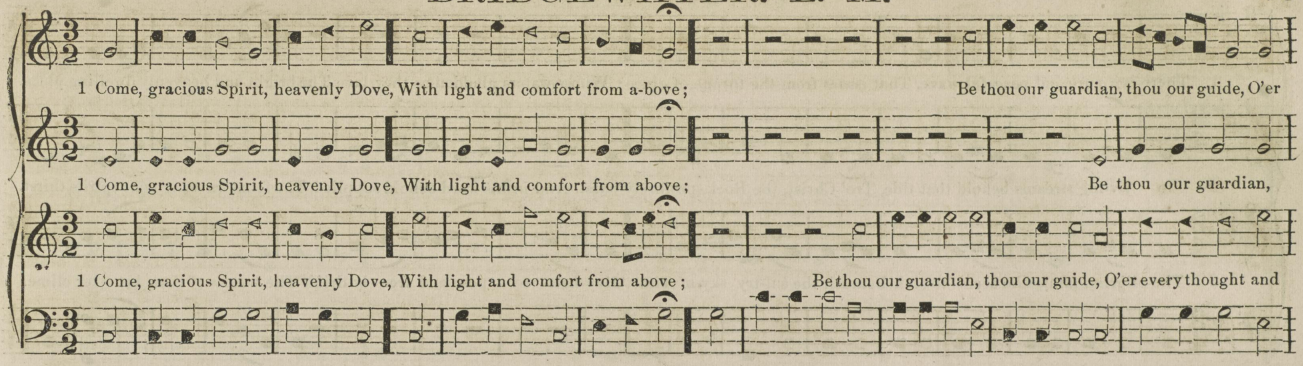


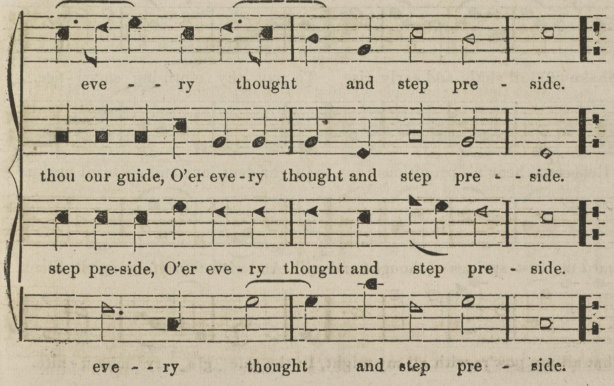
METRE 1.

KINGSBRIDGE. L. M.



BRIDGEWATER. L. M.





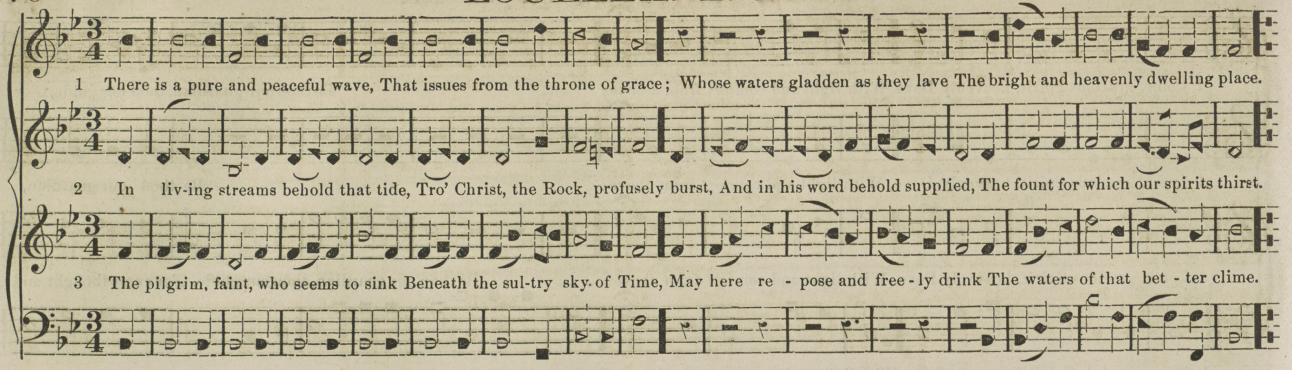
2 Conduct us safe, conduct us far,
From every sin and hurtful snare;
Lead to thy word that rules must give,
And teach us lessons how to live.

3 The light of truth to us display,
And make us know and choose thy way;
Plant holy fear in every heart,
That we from God may ne'er depart.

4 Lead us to God our final rest,
In his enjoyment to be bless'd;
Lead us to heaven the seat of bliss,
Where pleasure in perfection is.

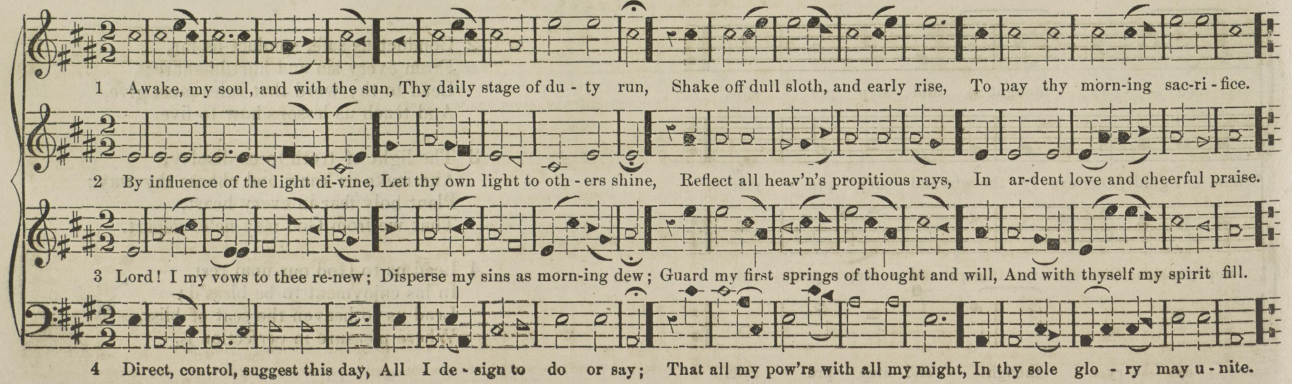
METRE 1.

LOUELLA. L. M.



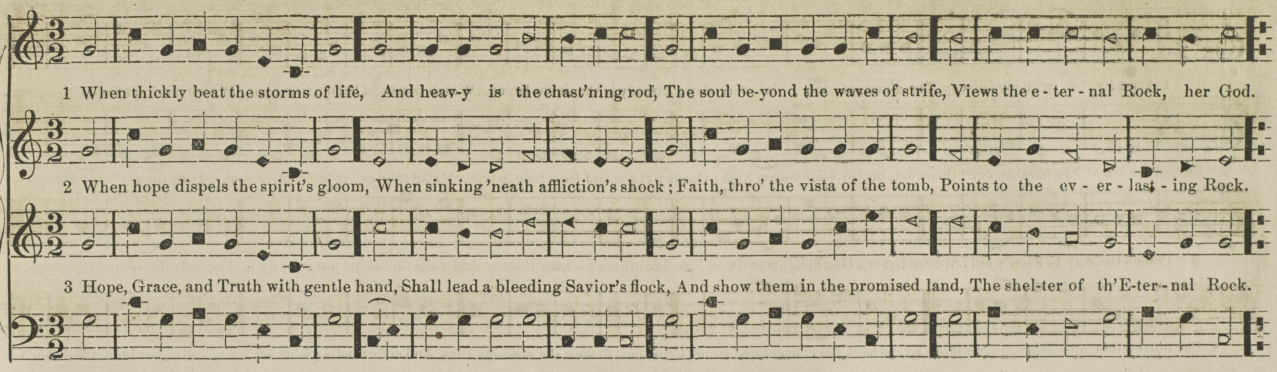
METRE 1.

DAWN. L. M.



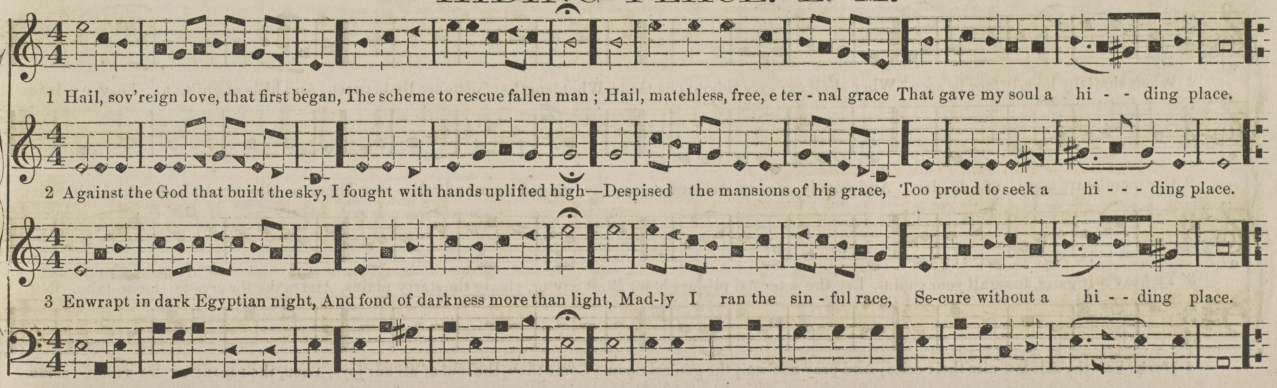
Metre 1.

ZELEK. L. M.



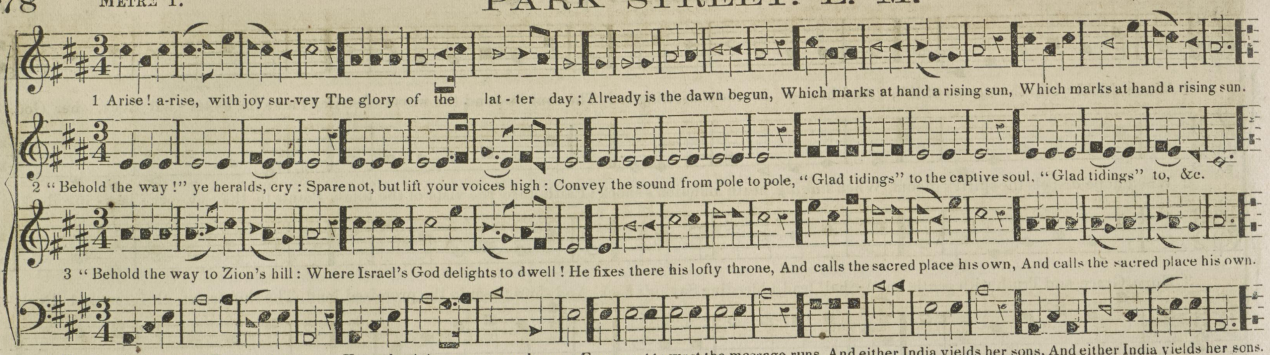
Metre 1.

HIDING PLACE. L. M.



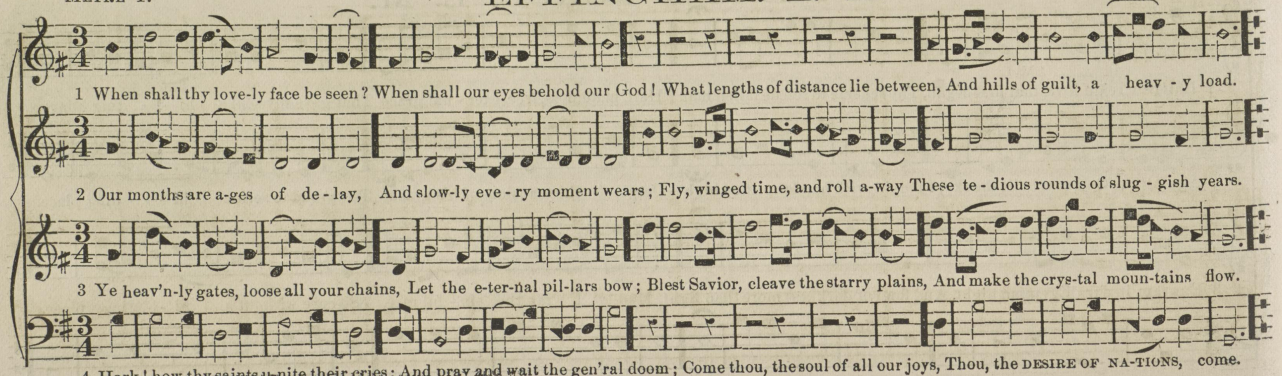
METRE 1.

PARK STREET. L. M.



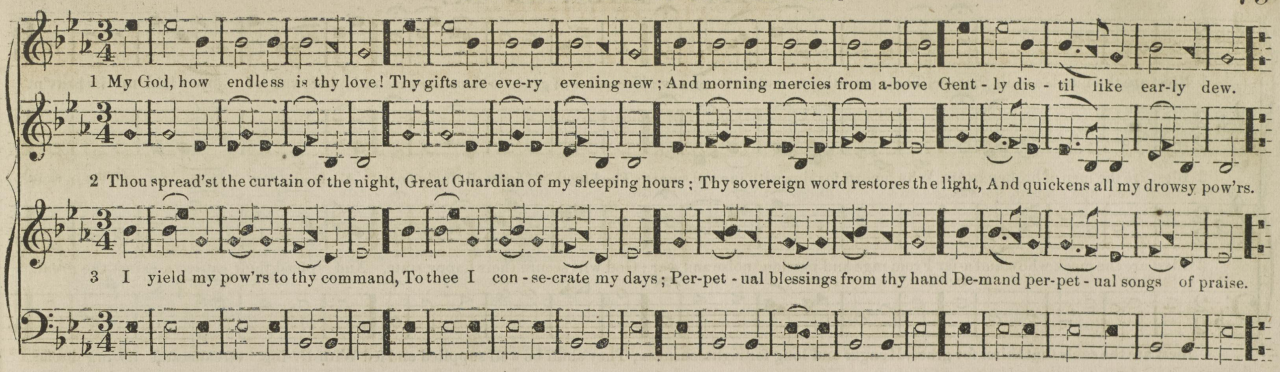
METRE 1.

EFFINGHAM. L. M.



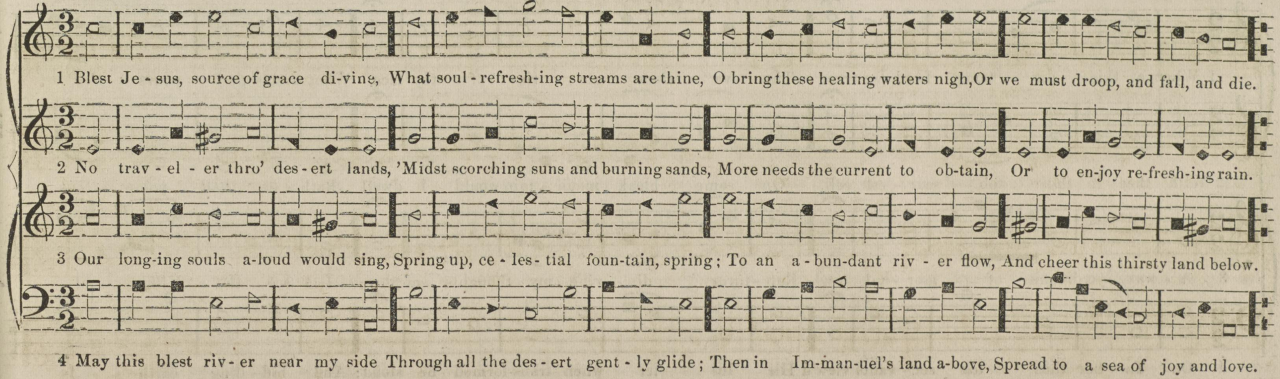
METRE 1.

GRATITUDE. L. M.



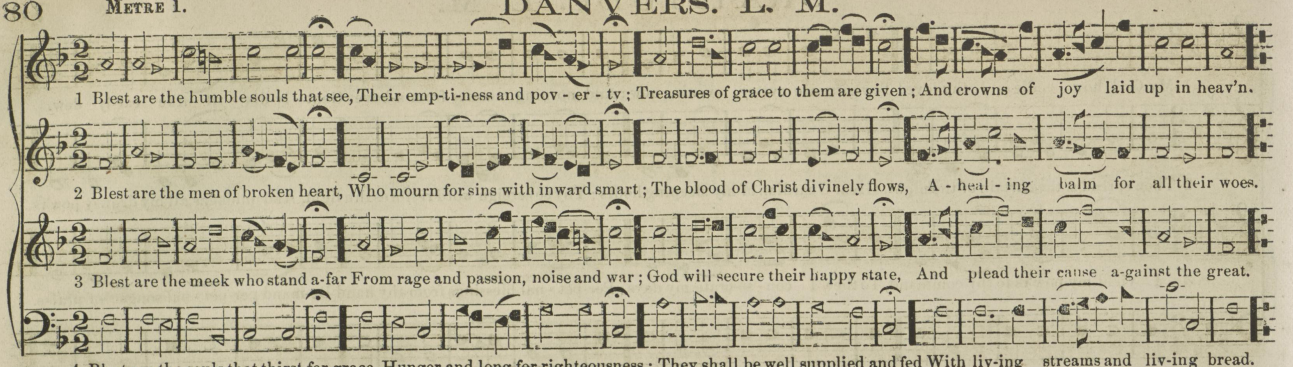
METRE 1.

VESTAL. L. M.



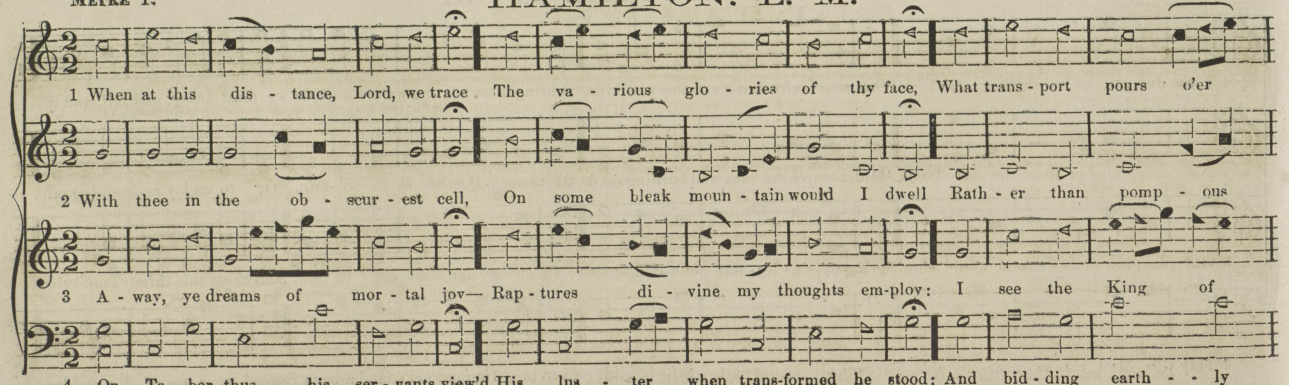
METRE 1.

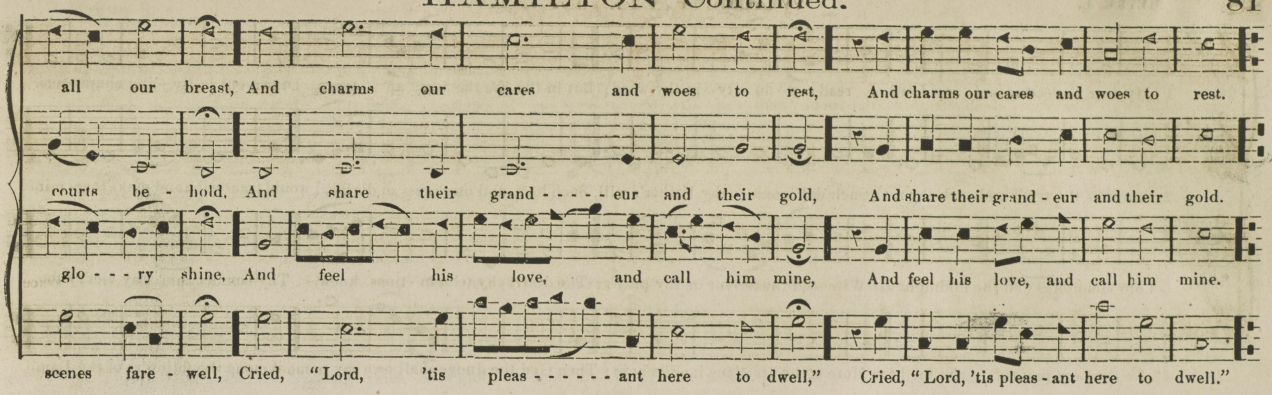
DANVERS. L. M.



METRE 1.

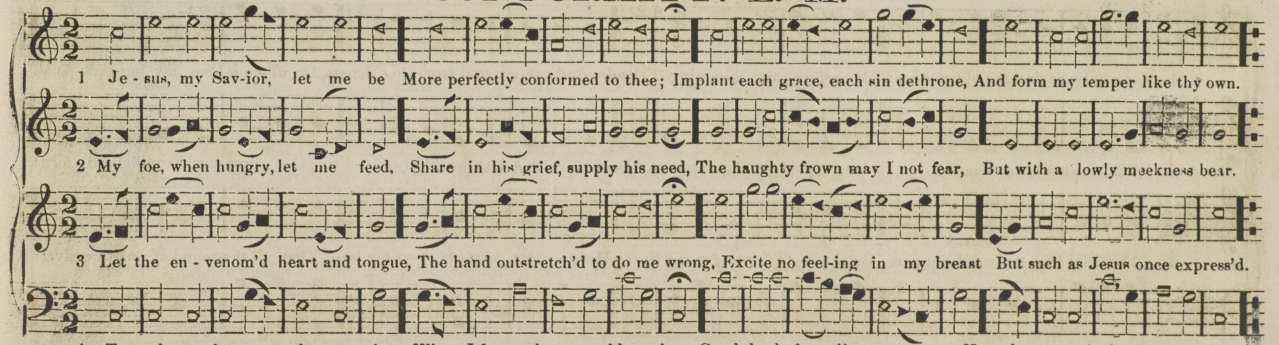
HAMILTON. L. M.





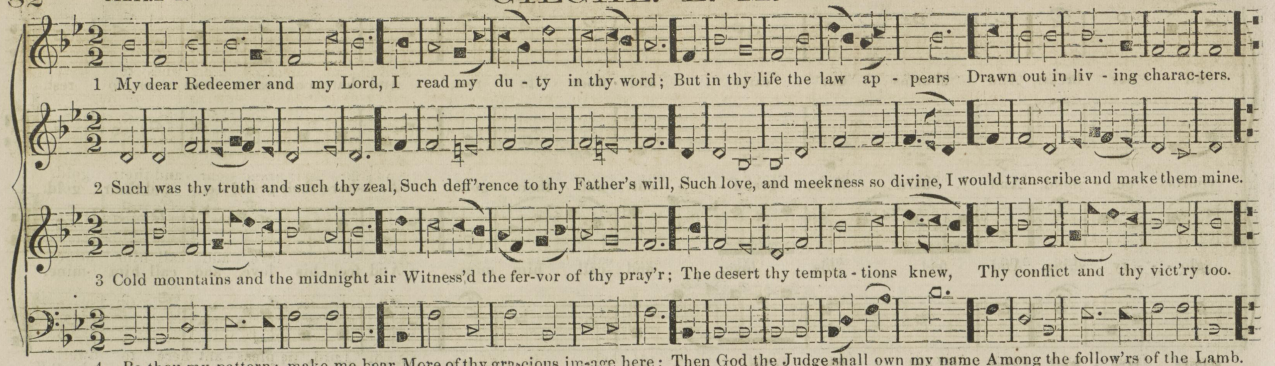
METRE 1.

CONFORMITY. L. M.



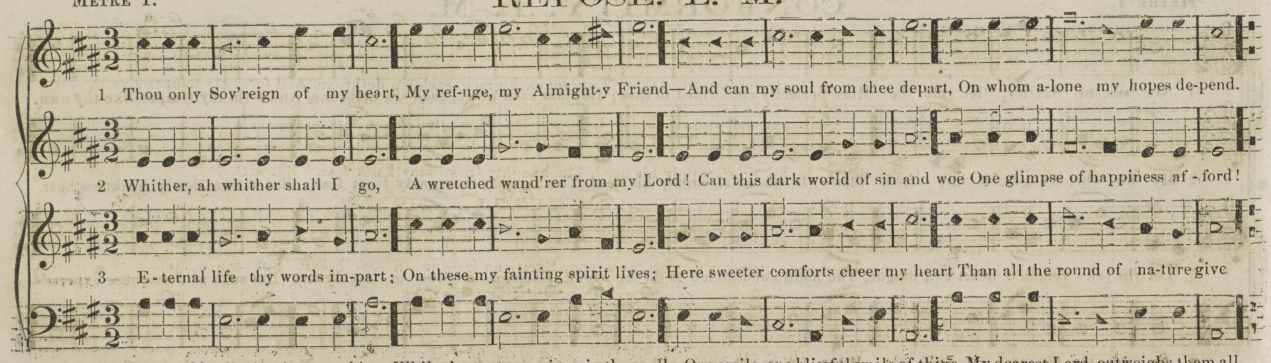
METRE 1.

GILGAL. L. M.



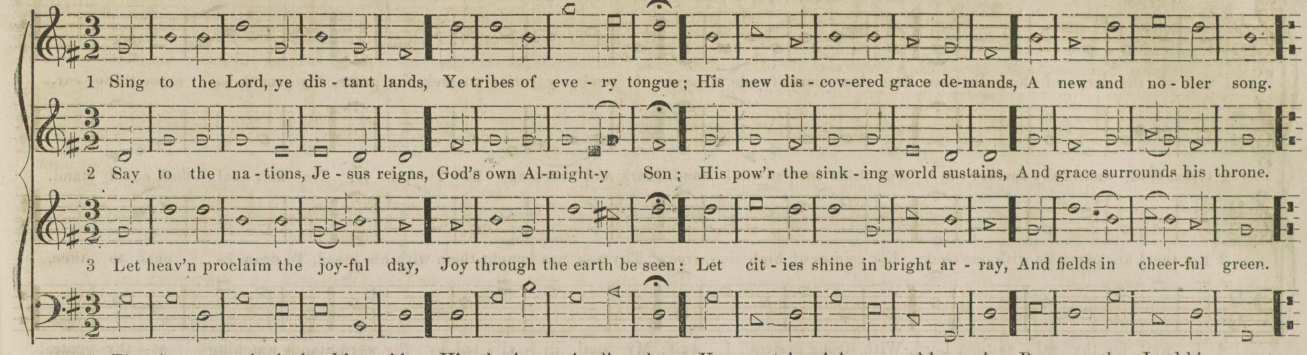
METRE 1.

REPOSE. L. M.



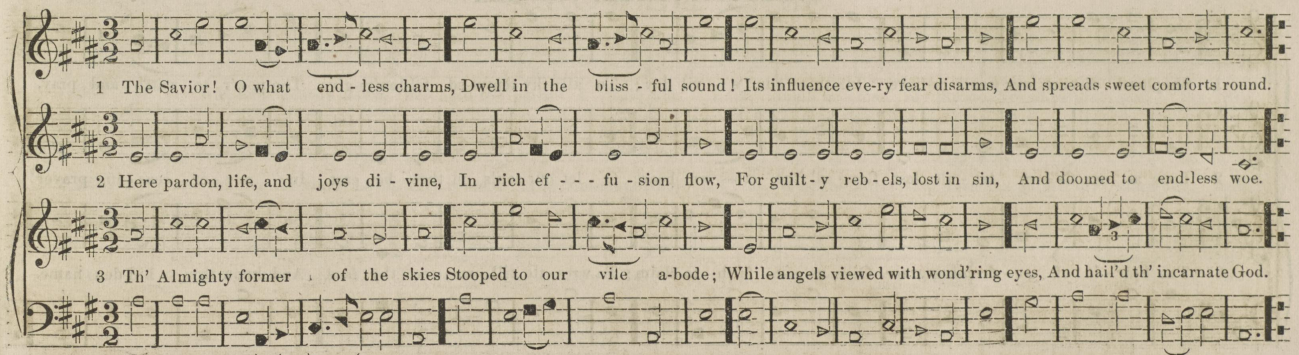
METRE 2.

MEAR. C. M.



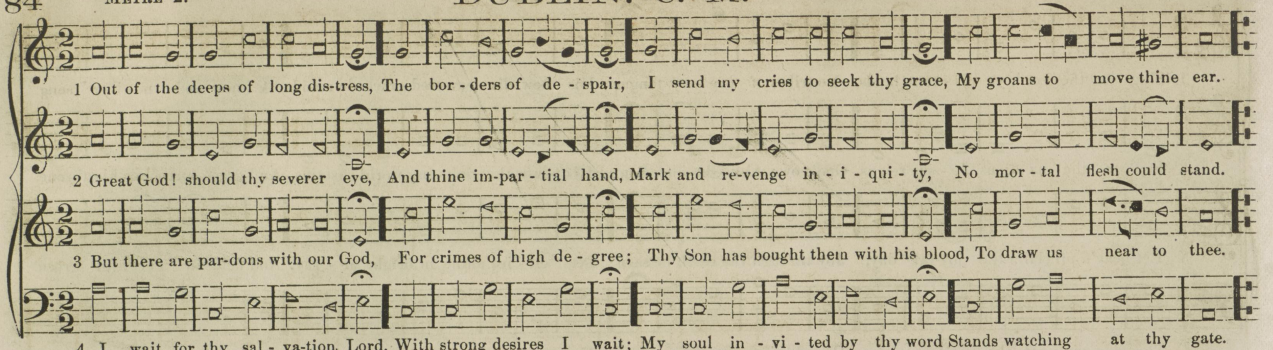
METRE 2.

BARBY. C. M.



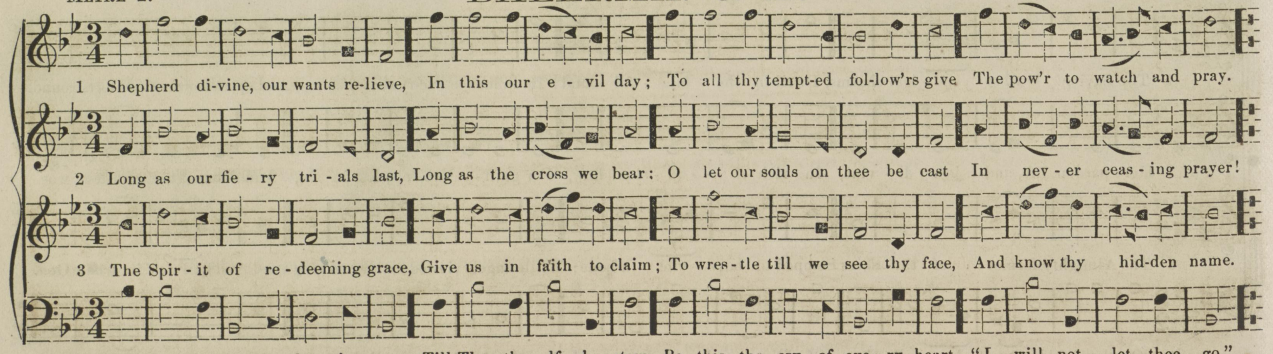
METRE 2.

DUBLIN. C. M.



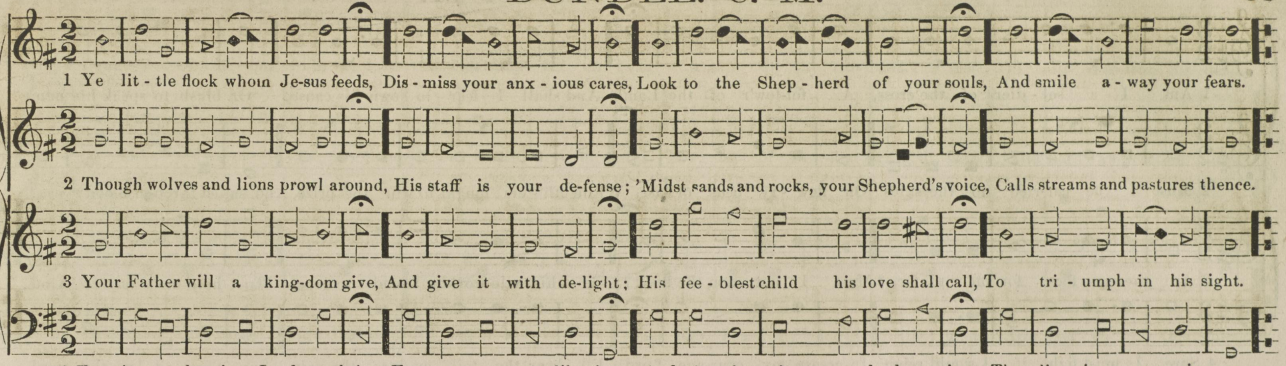
METRE 2.

BALERMA. C. M.



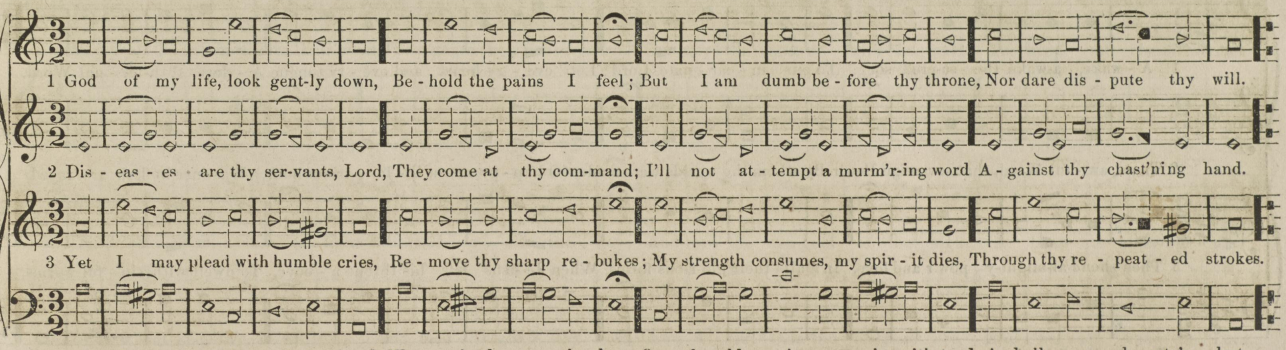
METRE 2.

DUNDEE. C. M.



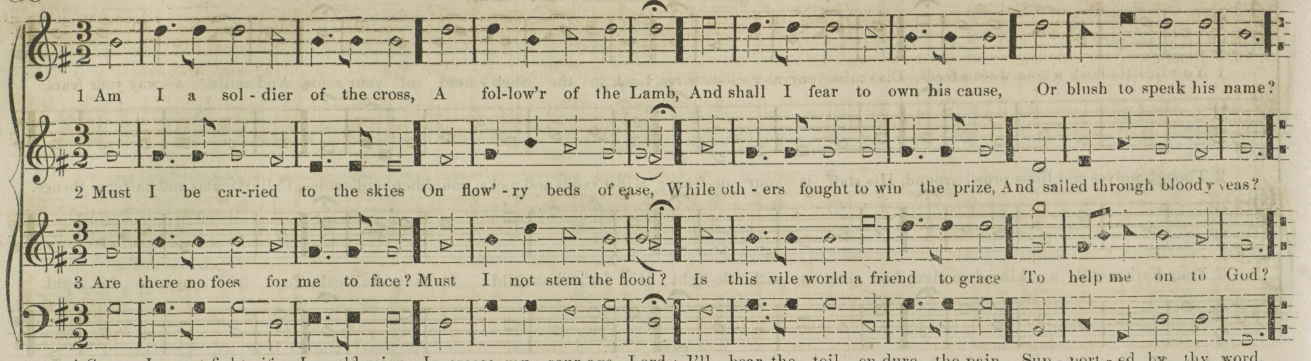
METRE 2.

CROWLE. C. M.



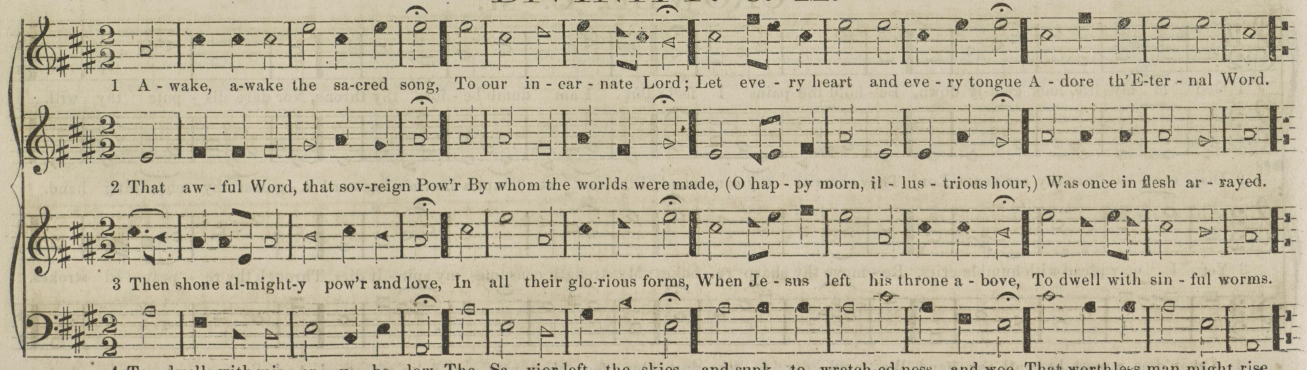
METRE 2.

ARLINGTON. C. M.



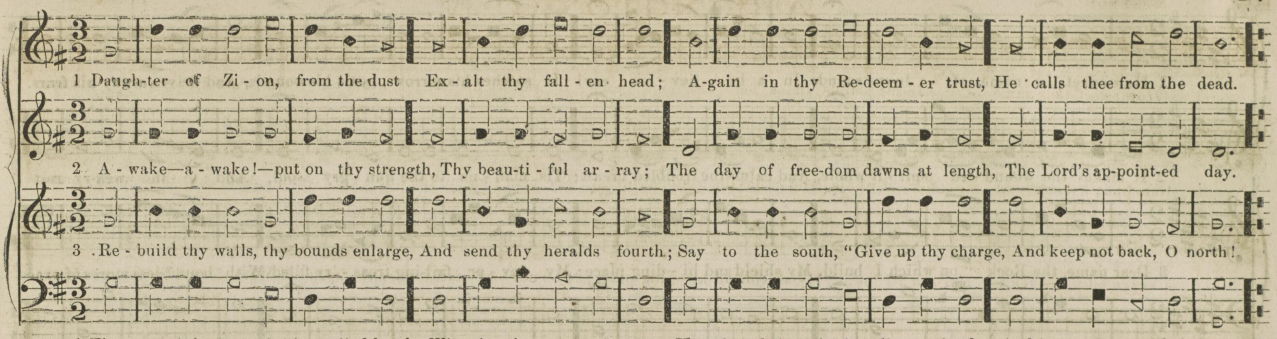
METRE 2.

DIVINITY. C. M.



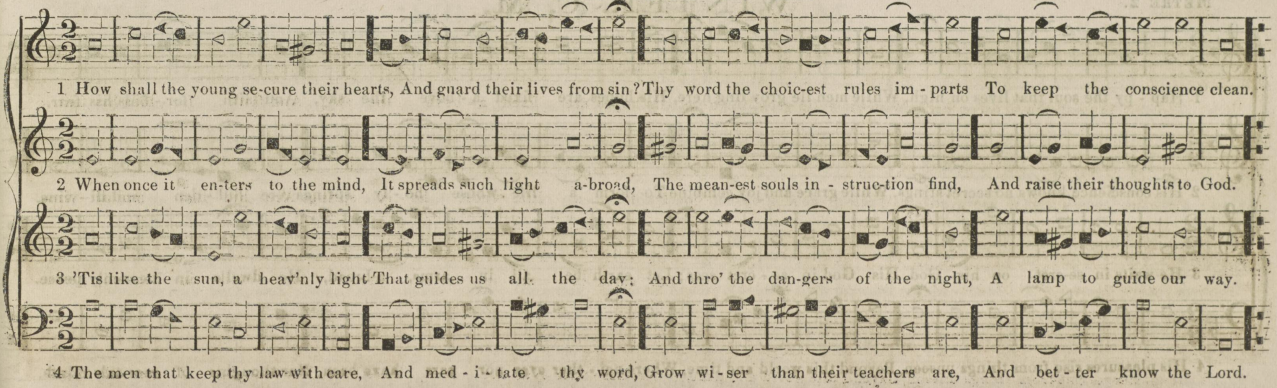
METRE 2.

MARLOW. C. M.



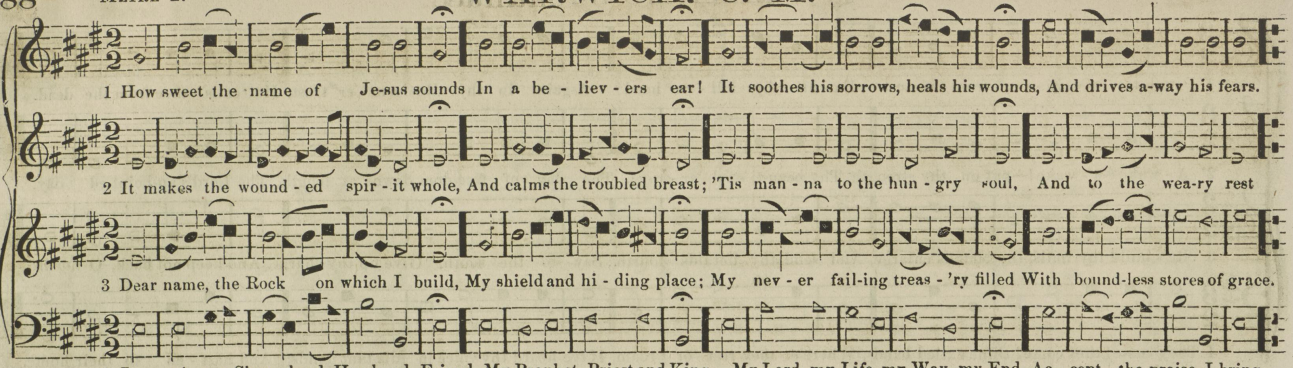
METRE 2.

WALSAL. C. M.



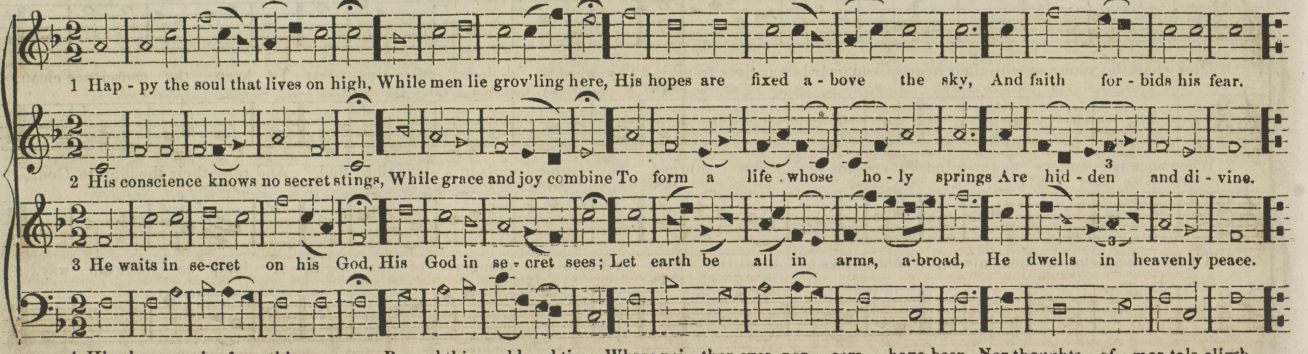
METRE 2.

WARWICK. C. M.



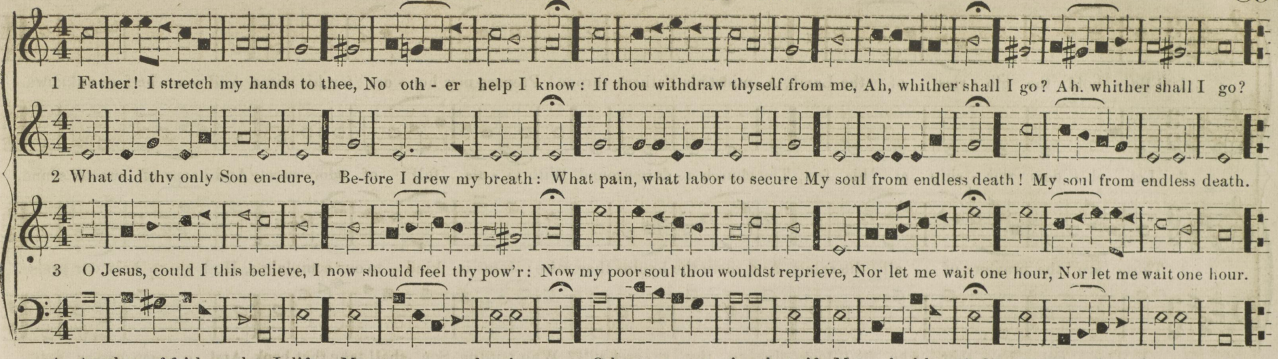
METRE 2.

WINTER. C. M.



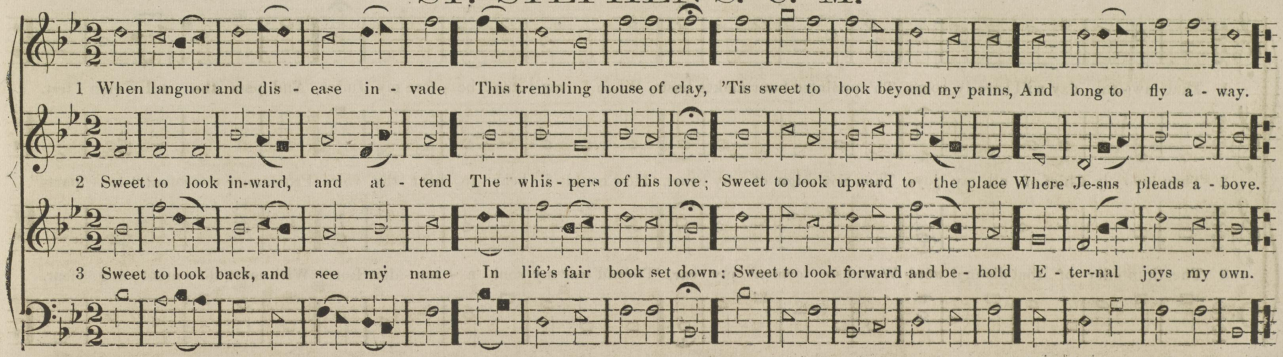
METRE 2.

ST. OLIVES. C. M.



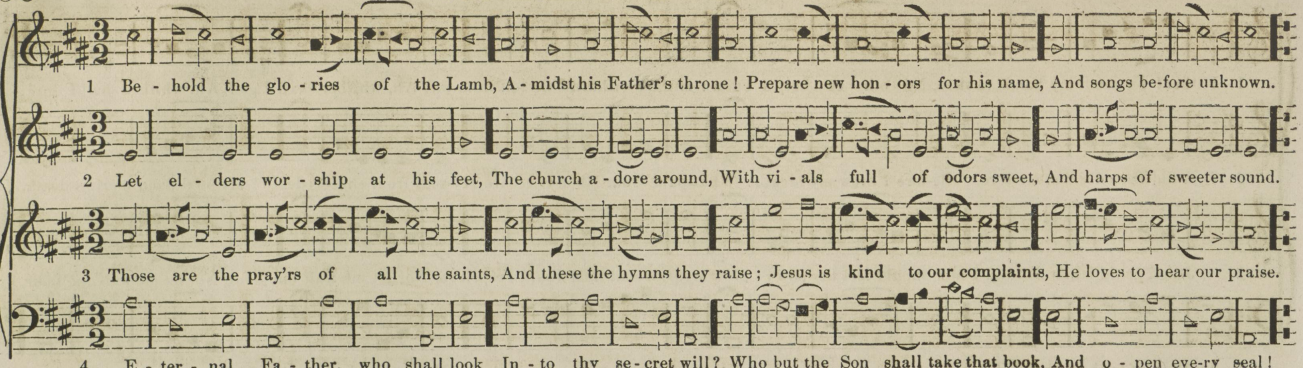
METRE 2.

ST. STEPHEN'S. C. M.



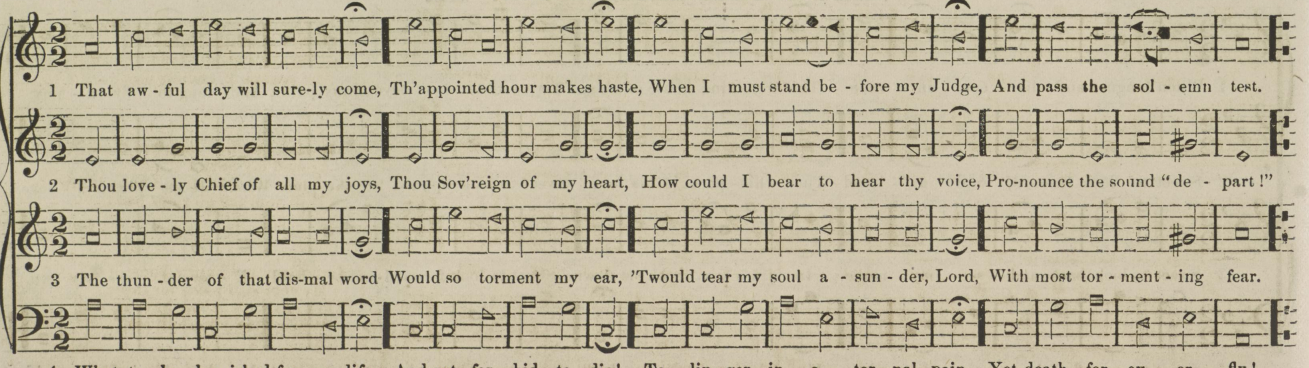
METRE 2.

ST. MARTIN'S. C. M.

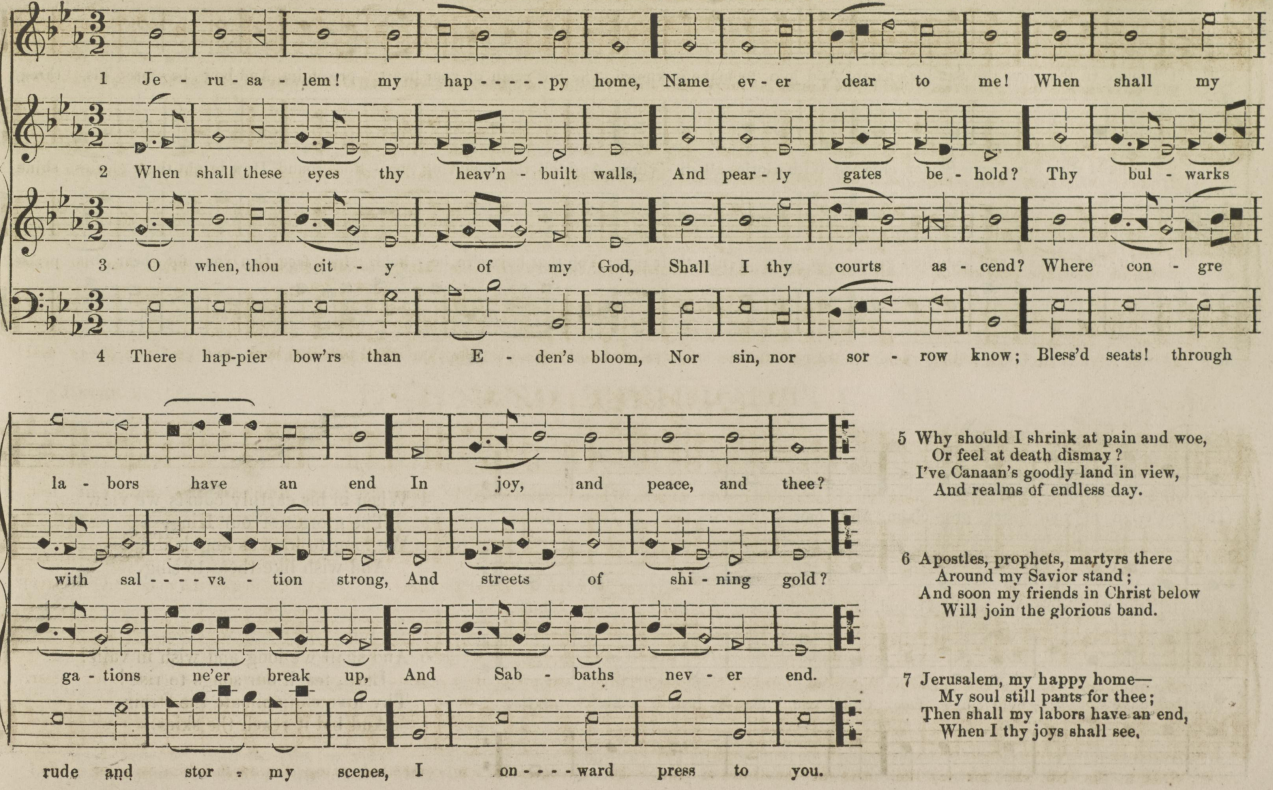


METRE 2.

WINDSOR. C. M.



HEAVENLY JERUSALEM. C. M.



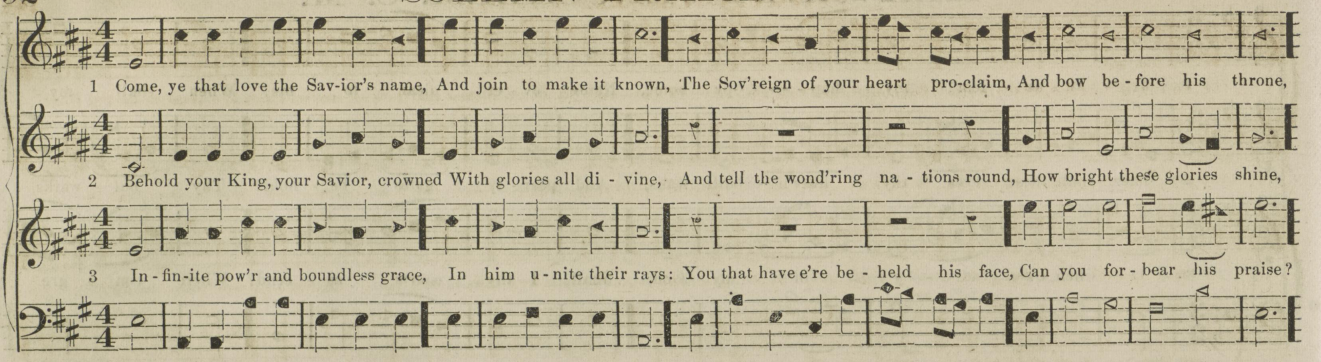
5 Why should I shrink at pain and woe,
Or feel at death dismay?
I've Canaan's goodly land in view,
And realms of endless day.

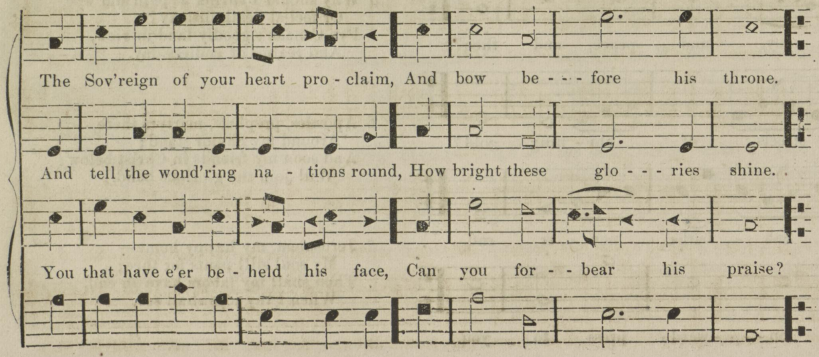
6 Apostles, prophets, martyrs there
Around my Savior stand;
And soon my friends in Christ below
Will join the glorious band.

7 Jerusalem, my happy home—
My soul still pants for thee;
Then shall my labors have an end,
When I thy joys shall see.

92 METRE 2.

SOLEMN PRAISE. C. M.



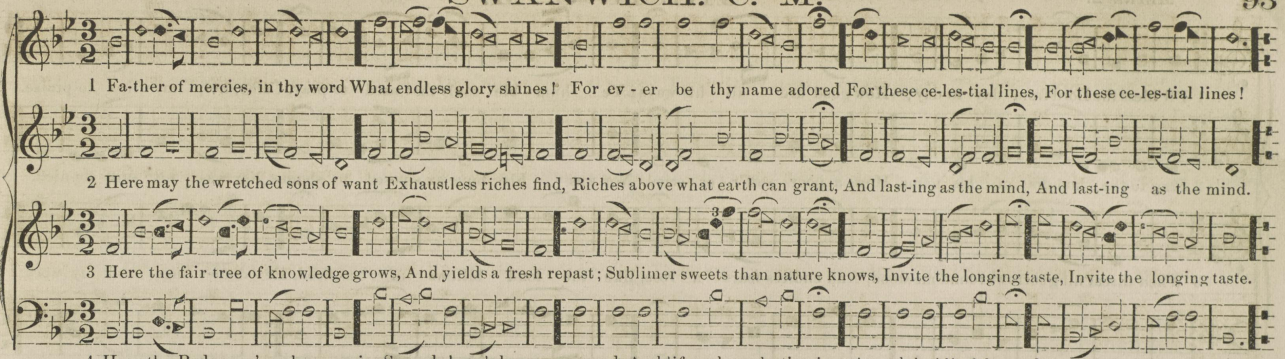


4 When in his earthly courts we view
The glories of our King,
We long to love as angels do,
And wish like them to sing.

5 And shall we long and wish in vain?
Lord, teach our songs to rise!
Thy love can animate the strain,
And bid it reach the skies.

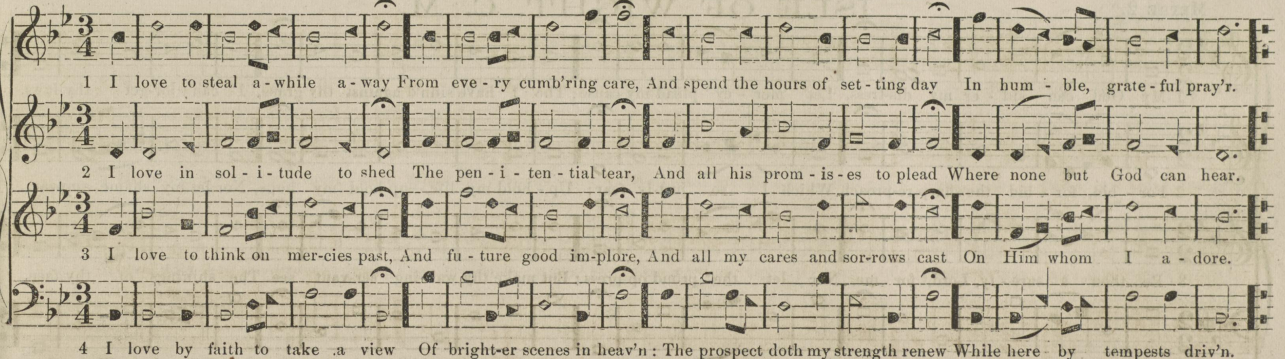
METRE 2.

SWANWICH. C. M.



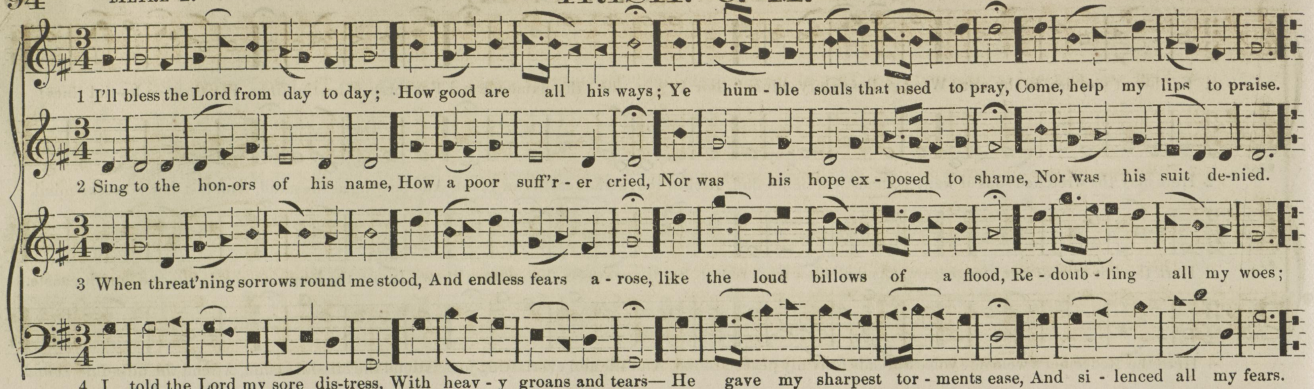
METRE 2.

EVENING TWILIGHT. C. M.



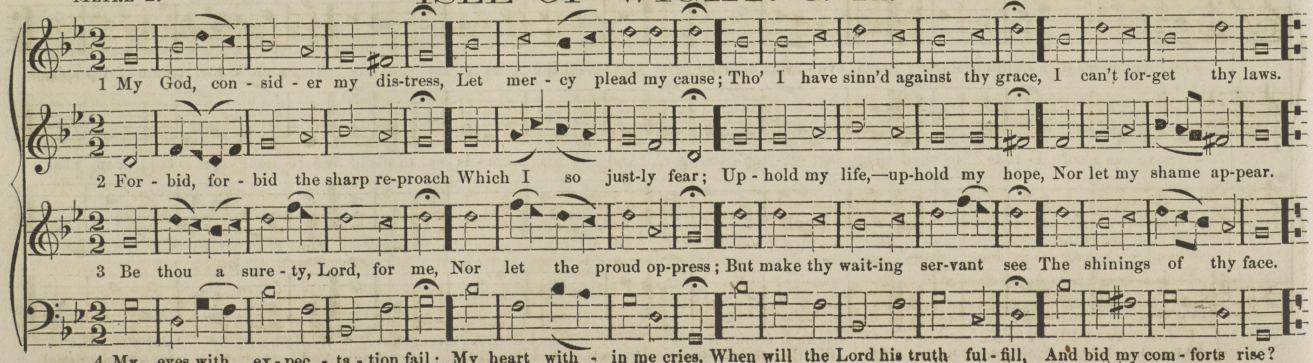
METRE 2.

IRISH. C. M.



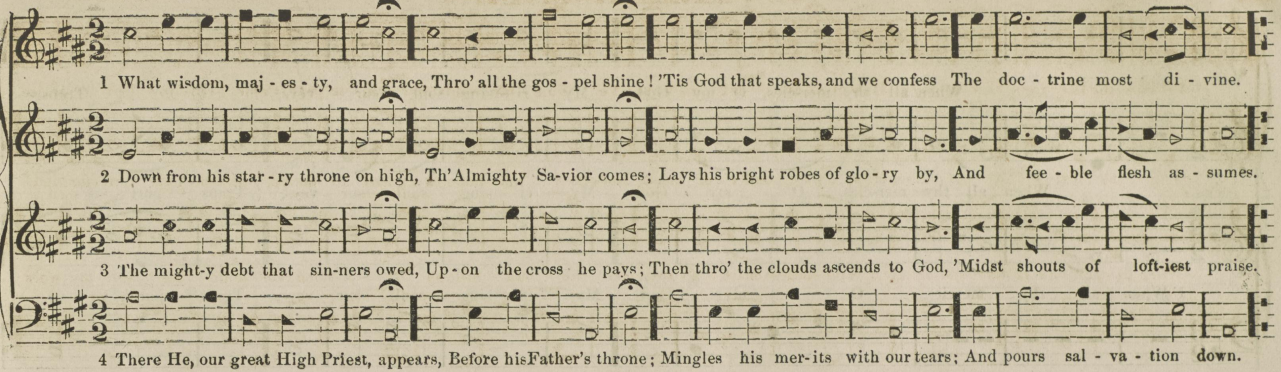
METRE 2.

ISLE OF WIGHT. C. M.



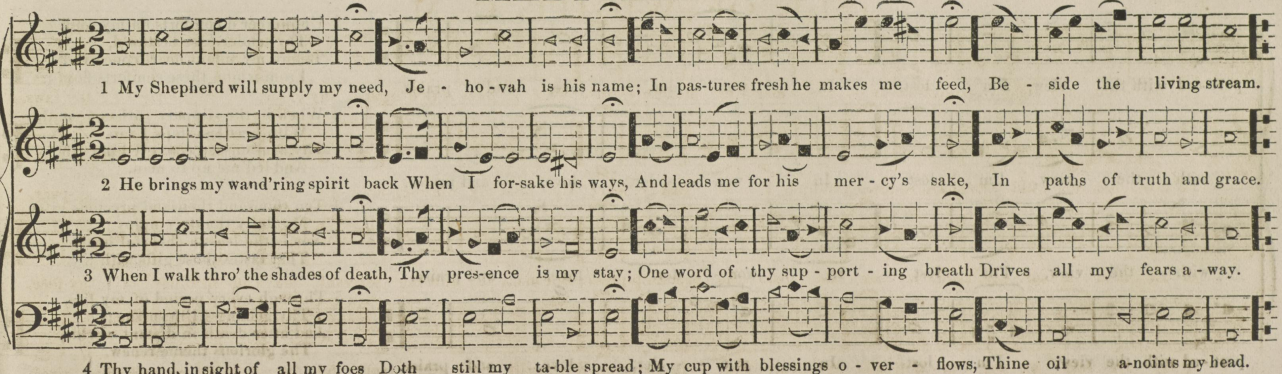
Metre 2.

PETERBOROUGH. C. M.

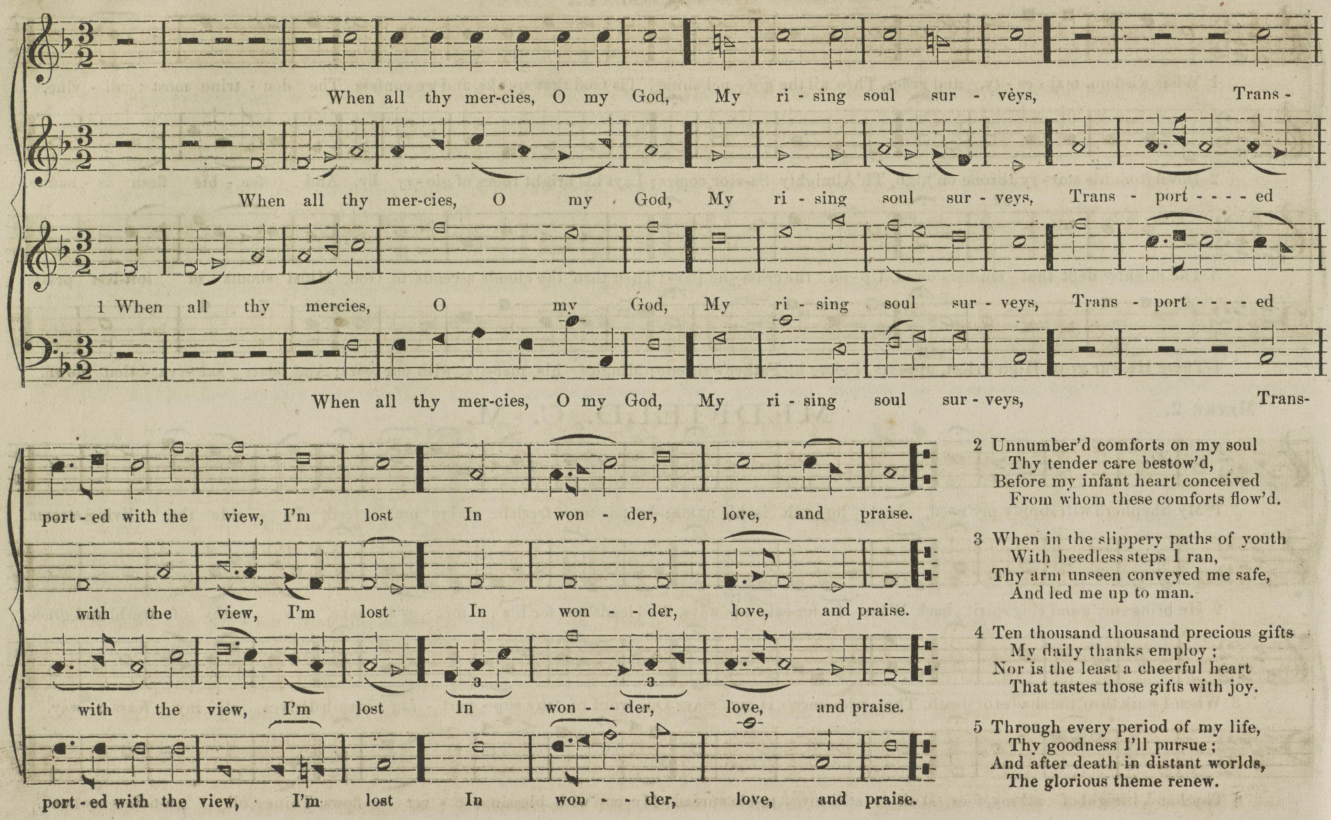


Metre 2.

MEDFIELD. C. M.



GENEVA. C. M.



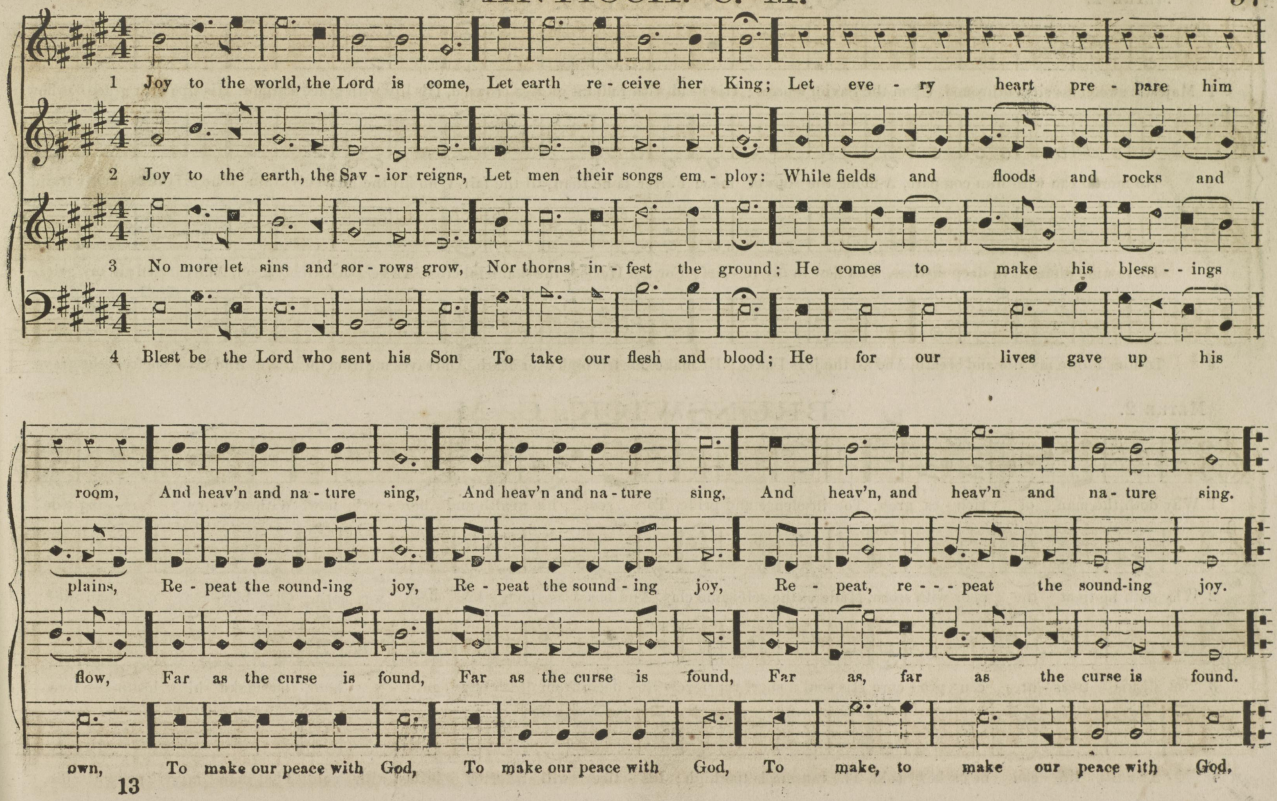
2 Unnumber'd comforts on my soul
Thy tender care bestow'd,
Before my infant heart conceived
From whom these comforts flow'd.

3 When in the slippery paths of youth
With heedless steps I ran,
Thy arm unseen conveyed me safe,
And led me up to man.

4 Ten thousand thousand precious gifts
My daily thanks employ;
Nor is the least a cheerful heart
That tastes those gifts with joy.

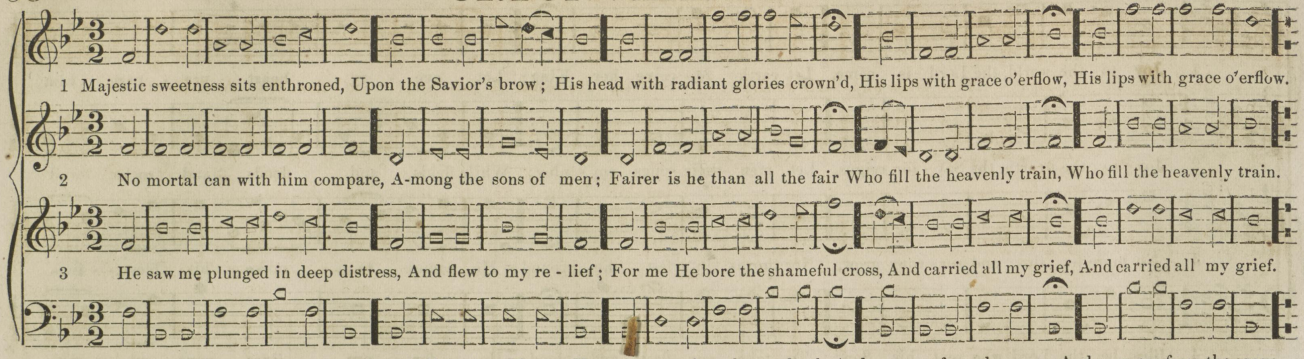
5 Through every period of my life,
Thy goodness I'll pursue;
And after death in distant worlds,
The glorious theme renew.

ANTIOCH. C. M.


1 Joy to the world, the Lord is come, Let earth re - ceive her King; Let eve - ry heart pre - pare him
2 Joy to the earth, the Sav - ior reigns, Let men their songs em - ploy: While fields and floods and rocks and
3 No more let sins and sor - rows grow, Nor thorns in - fest the ground; He comes to make his bless - - ings
4 Blest be the Lord who sent his Son To take our flesh and blood; He for our lives gave up his
room, And heav'n and na - ture sing, And heav'n and na - ture sing, And heav'n, and heav'n and na - ture sing.
plains, Re - peat the sound-ing joy, Re - peat the sound - ing joy, Re - peat, re - - - peat the sound-ing joy.
flow, Far as the curse is found, Far as the curse is found, Far as, far as the curse is found.
own, To make our peace with God, To make our peace with God, To make, to make our peace with God,

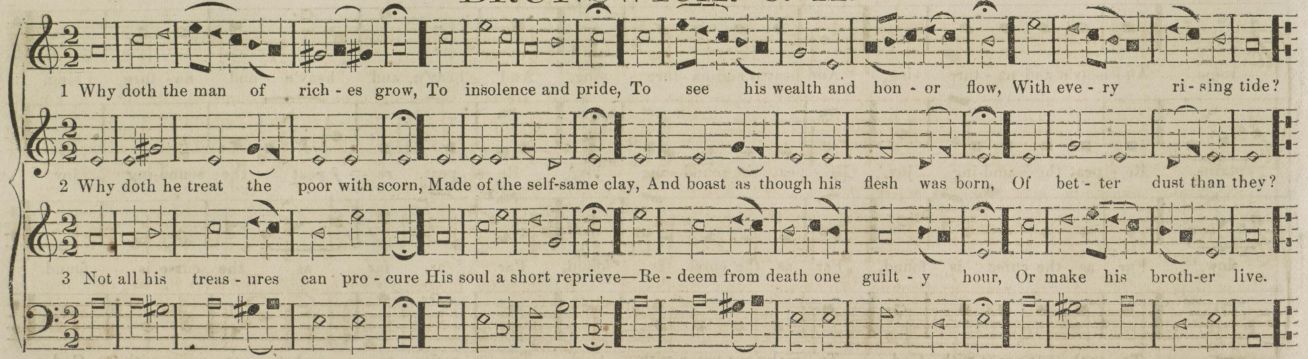
METRE 2.

ORTONVILLE. C. M.



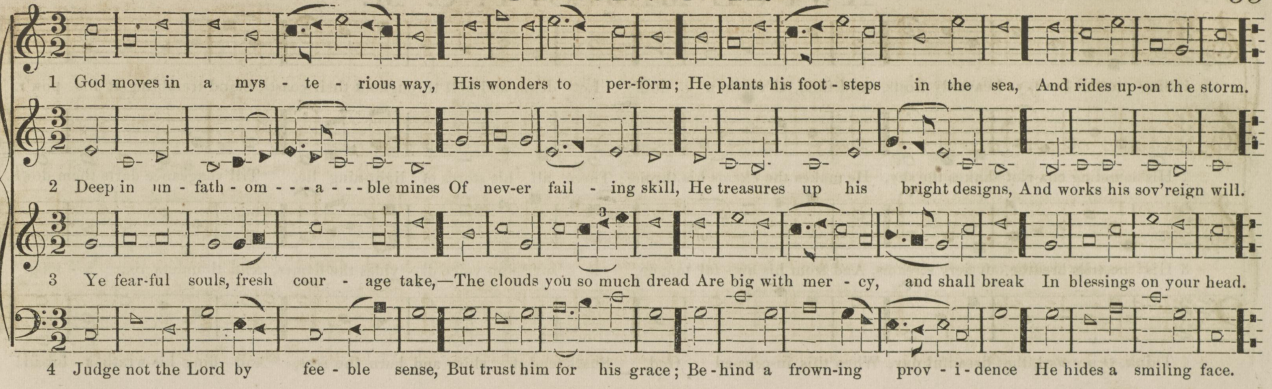
METRE 2.

BRUNSWICK. C. M.



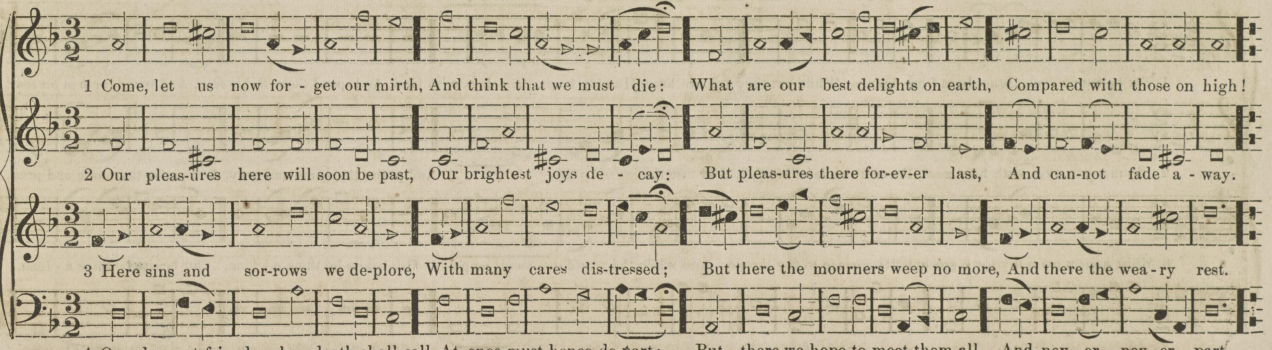
METRE 2.

UNION. C. M.



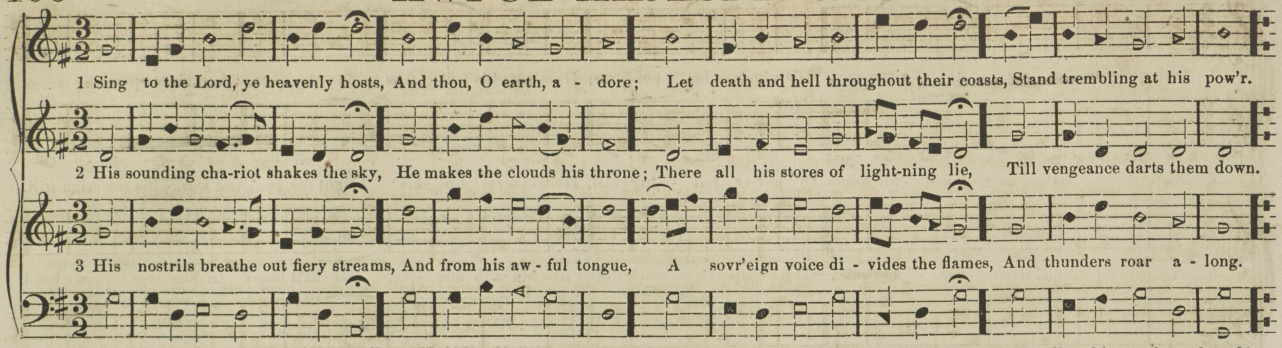
METRE 2.

YOUTHFUL PIETY. C. M.



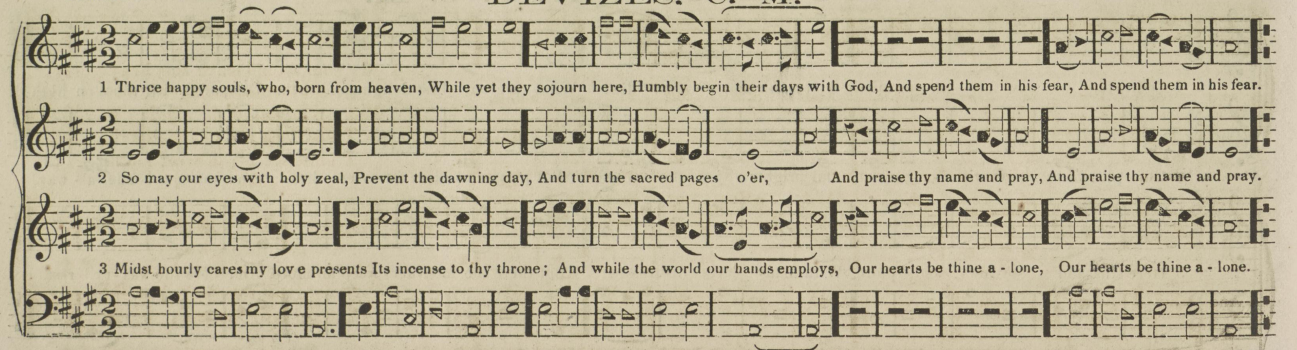
100 METRE 2.

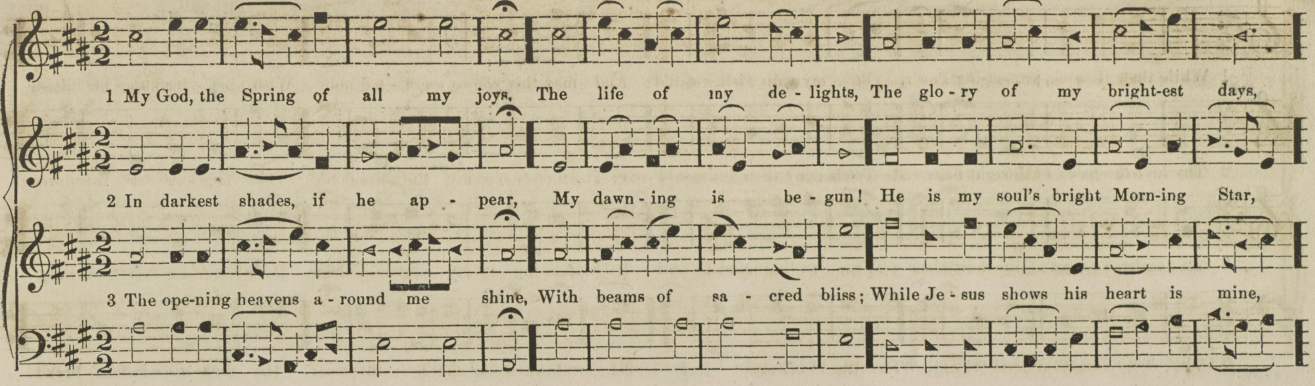
AWFUL MAJESTY. C. M.

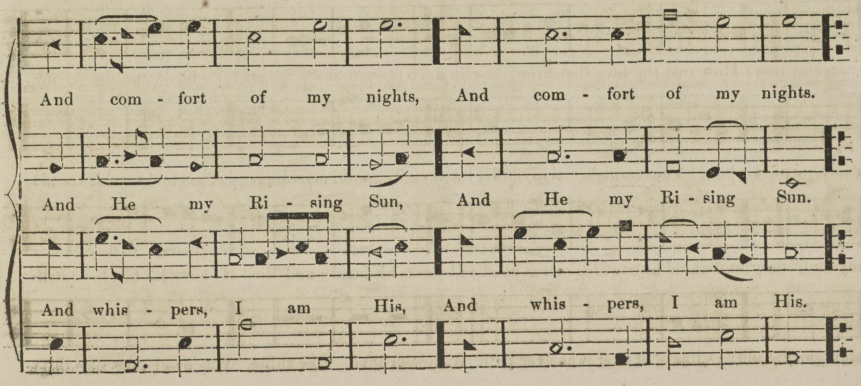


METRE 2.

DEVIZES. C. M.





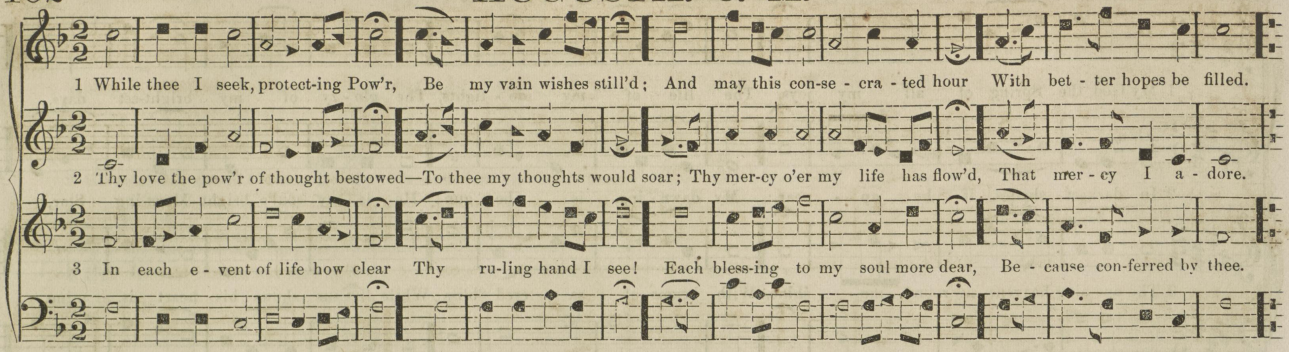


4 My soul would leave this heavy clay,
At that transporting word!
Run up with joy the shining way,
T'embrace my dearest Lord,
T'embrace my dearest Lord.

5 Fearless of hell and ghastly death,
I'd break through every foe;
The wings of love and arms of faith,
Should bear me conq'ror through,
Should bear me conq'ror through.

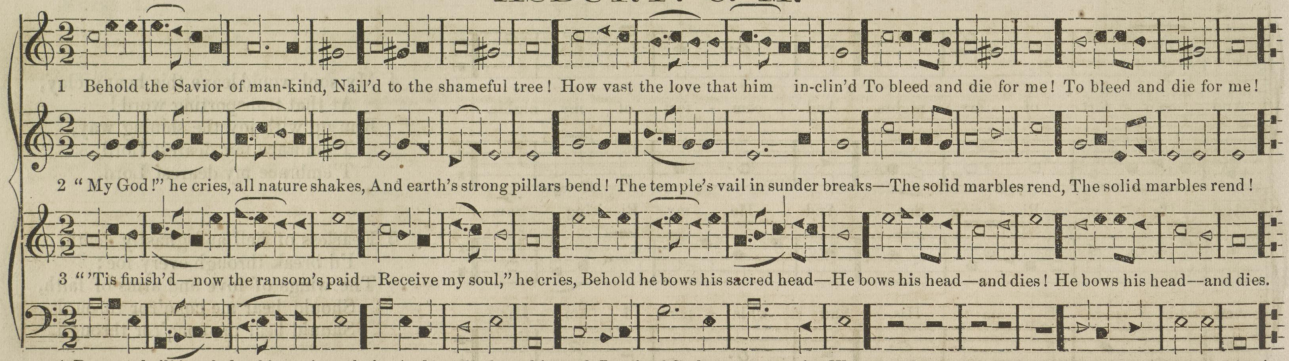
102 METRE 2.

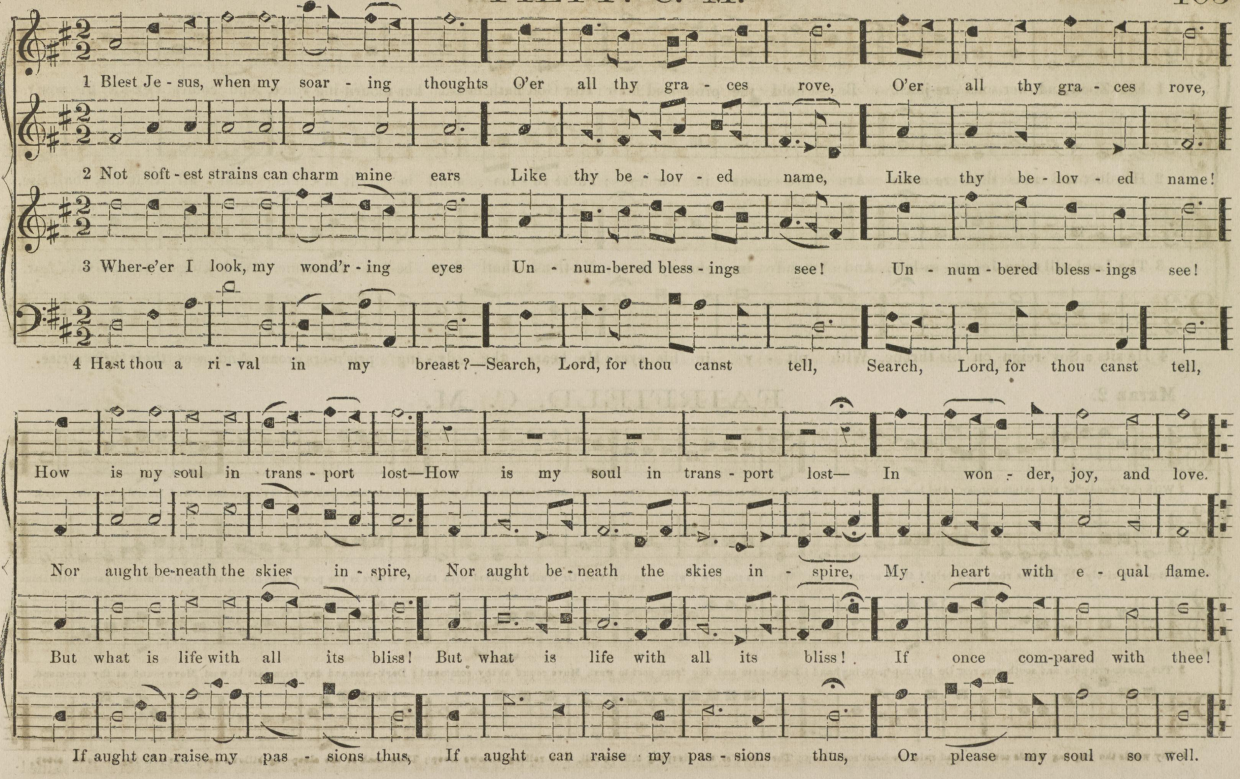
AUGUSTA. C. M.



METRE 2.

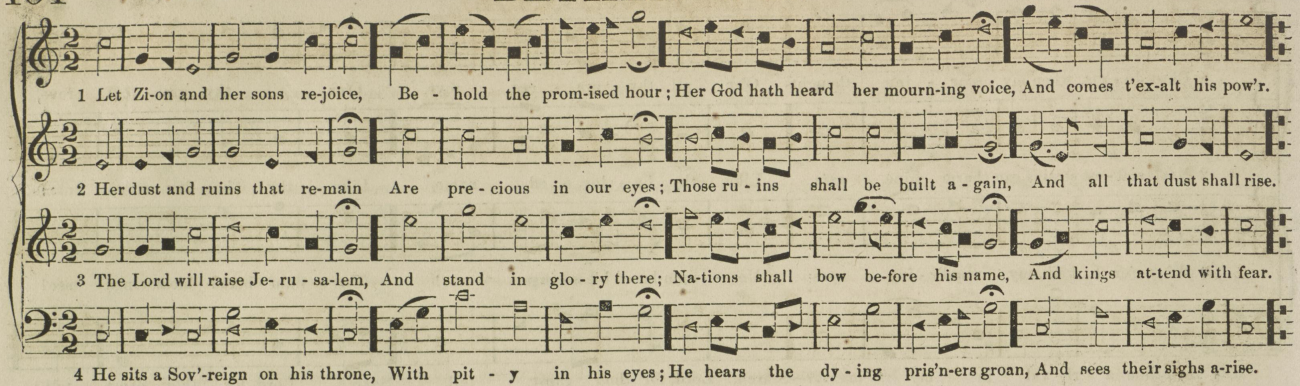
ASBURY. C. M.




1 Blest Je - sus, when my soar - ing thoughts O'er all thy gra - ces rove, O'er all thy gra - ces rove,
2 Not soft - est strains can charm mine ears Like thy be - lov - ed name, Like thy be - lov - ed name!
3 Wher-e'er I look, my wond'r - ing eyes Un - num-bered bless - ings see! Un - num - bered bless - ings see!
4 Hast thou a ri - val in my breast?—Search, Lord, for thou canst tell, Search, Lord, for thou canst tell,
How is my soul in trans - port lost—How is my soul in trans - port lost— In won - der, joy, and love.
Nor aught be-neath the skies in - spire, Nor aught be - neath the skies in - spire, My heart with e - qual flame.
But what is life with all its bliss! But what is life with all its bliss! If once com-pared with thee!
If aught can raise my pas - sions thus, If aught can raise my pas - sions thus, Or please my soul so well.

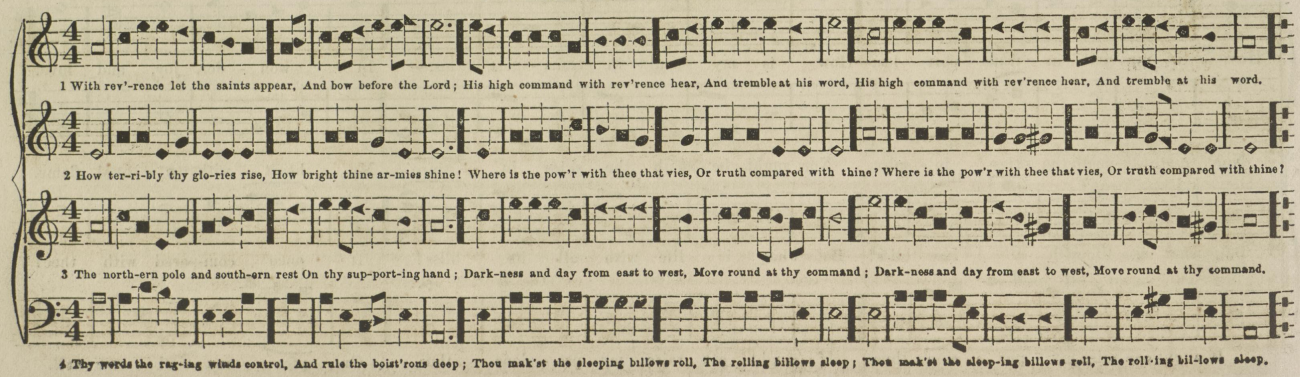
METRE 2.

BETHEL. C. M.



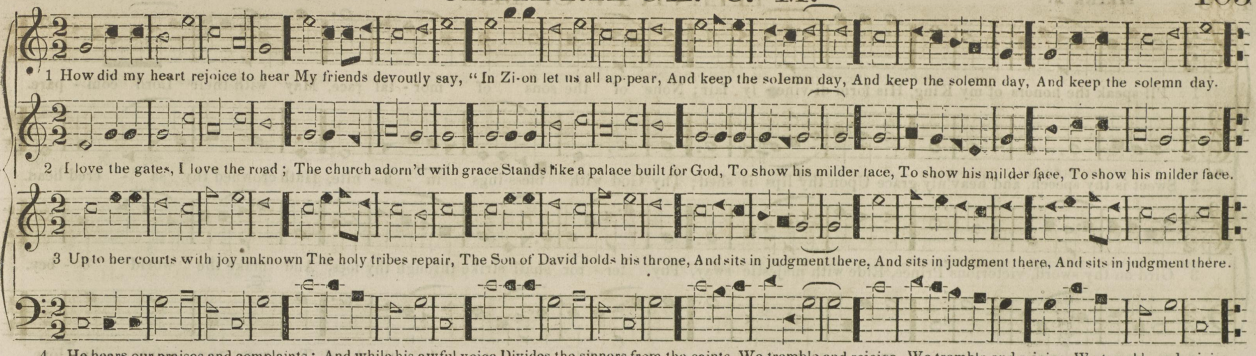
METRE 2.

FAIRFIELD. C. M.



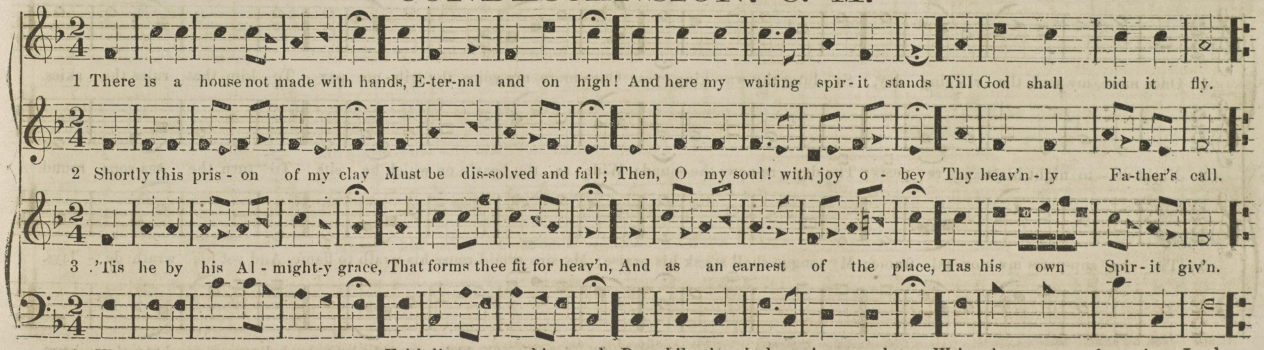
METRE 2.

CAMBRIDGE. C. M.



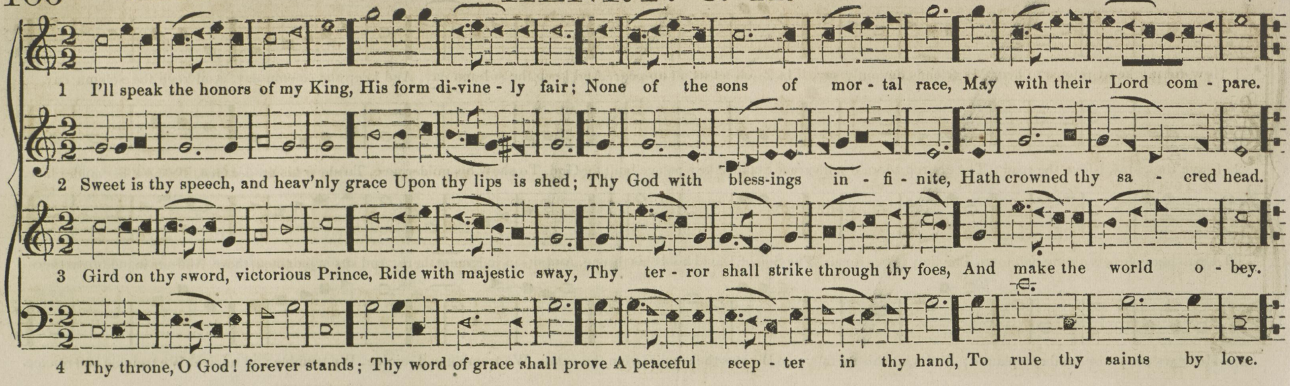
METRE 2.

CONDESCENSION. C. M.



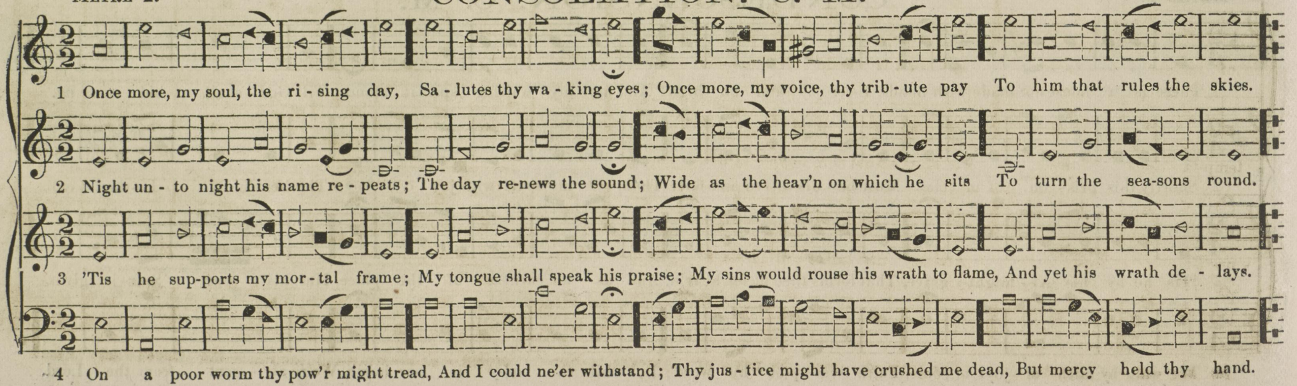
106 METRE 2.

HENRY. C. M.

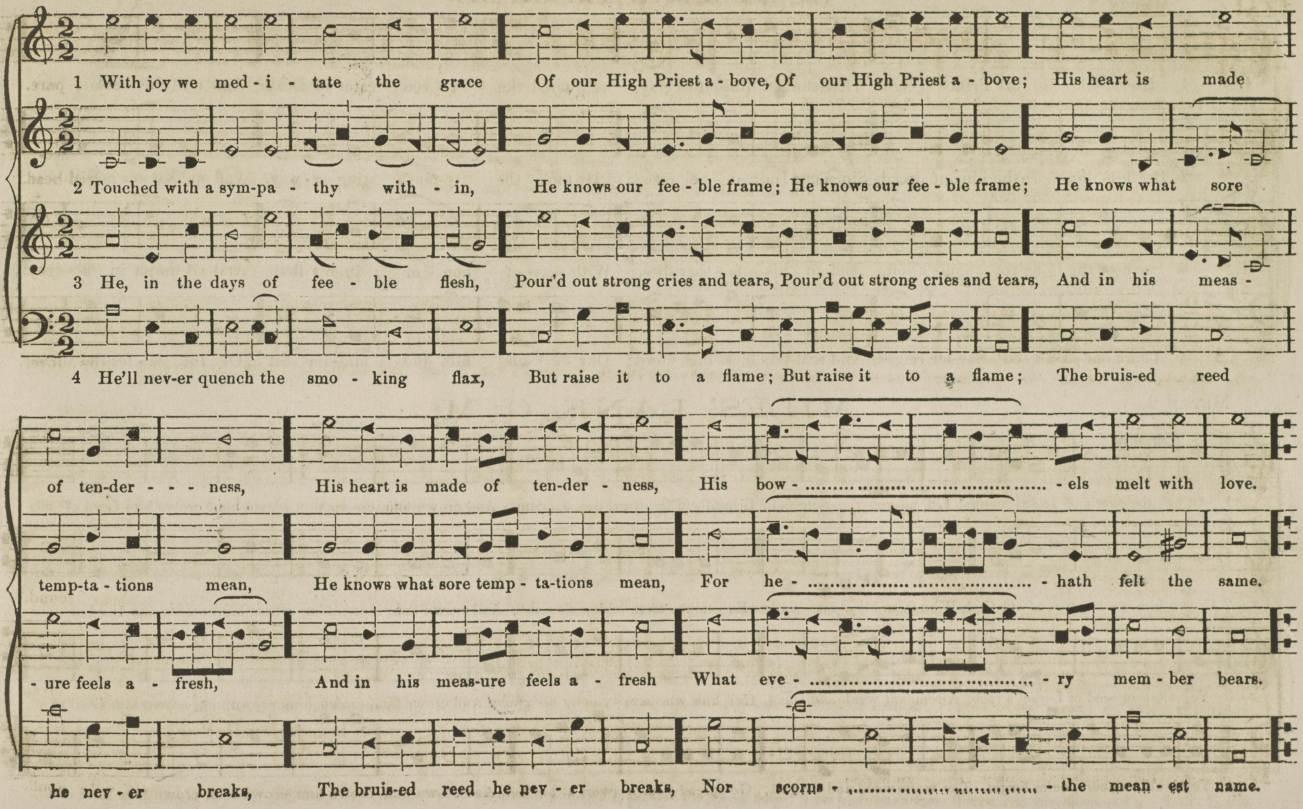


METRE 2.

CONSOLATION. C. M.

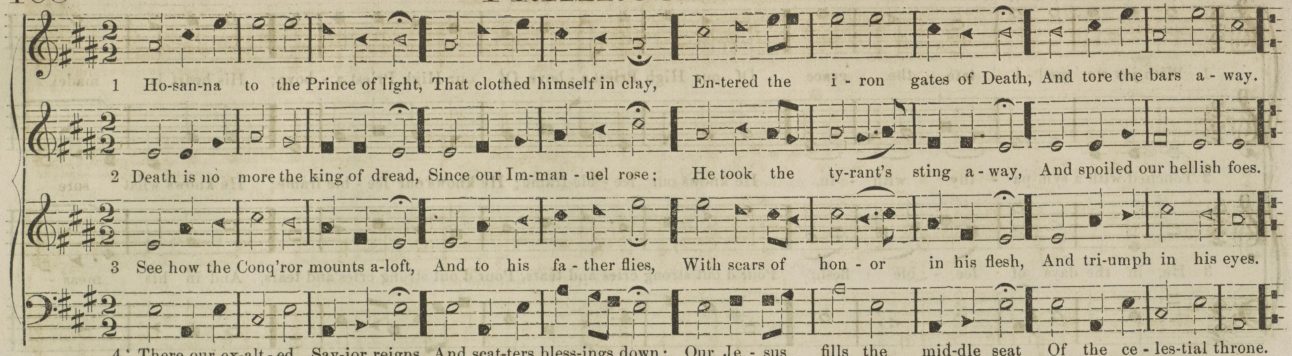


SALFORD. C. M.


1 With joy we med - i - tate the grace Of our High Priest a - bove, Of our High Priest a - bove; His heart is made
2 Touched with a sym-pa - thy with - in, He knows our fee - ble frame; He knows our fee - ble frame; He knows what sore
3 He, in the days of fee - ble flesh, Pour'd out strong cries and tears, Pour'd out strong cries and tears, And in his meas -
4 He'll nev-er quench the smo - king flax, But raise it to a flame; But raise it to a flame; The bruis-ed reed
of ten-der - - - ness, His heart is made of ten-der - ness, His bow - - - - - els melt with love.
temp-ta - tions mean, He knows what sore temp - ta-tions mean, For he - - - - - hath felt the same.
- ure feels a - fresh, And in his meas-ure feels a - fresh What eve - - - - - ry mem - ber bears.
he nev - er breaks, The bruis-ed reed he nev - er breaks, Nor scorns - - - - - the mean - est name.

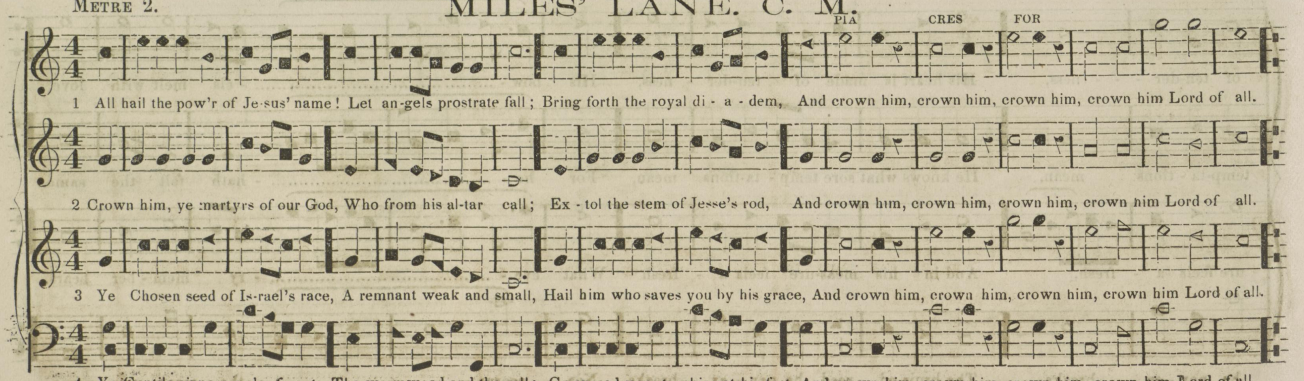
108 METRE 2.

PRIMROSE. C. M.



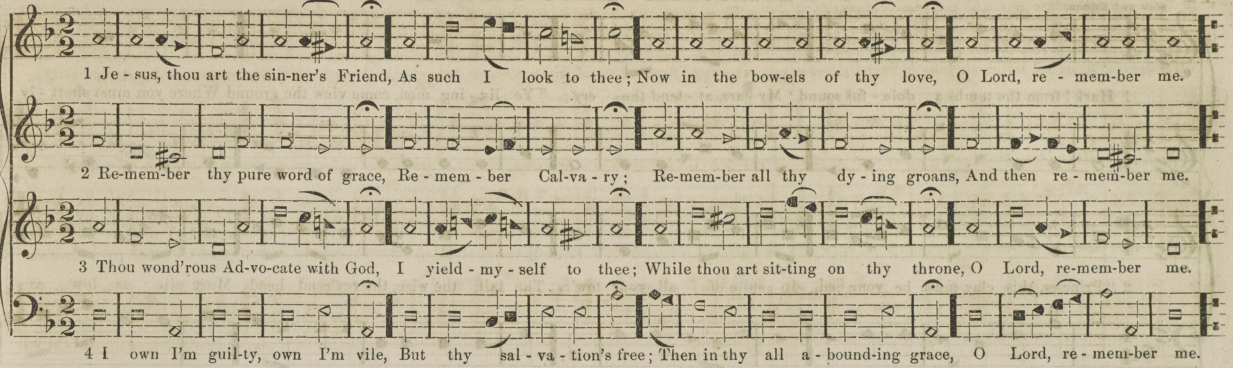
METRE 2.

MILES' LANE. C. M.



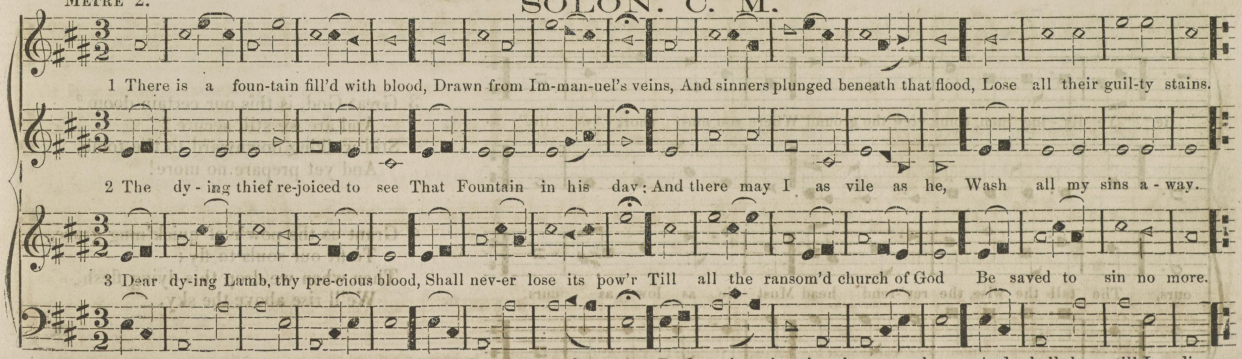
METRE 2

BANGOR. C. M.



METRE 2.

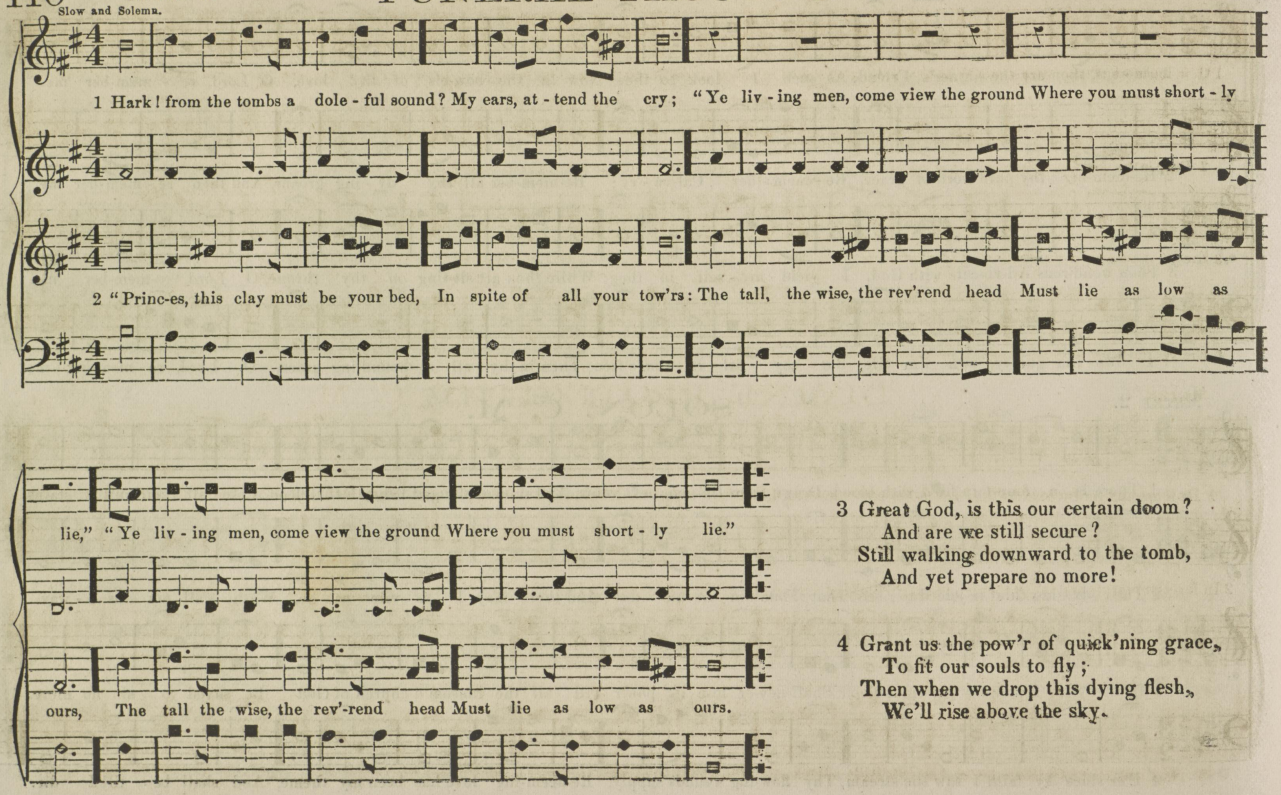
SOLON. C. M.



110 METRE 2.

FUNERAL THOUGHT. C. M.

Slow and Solemn.

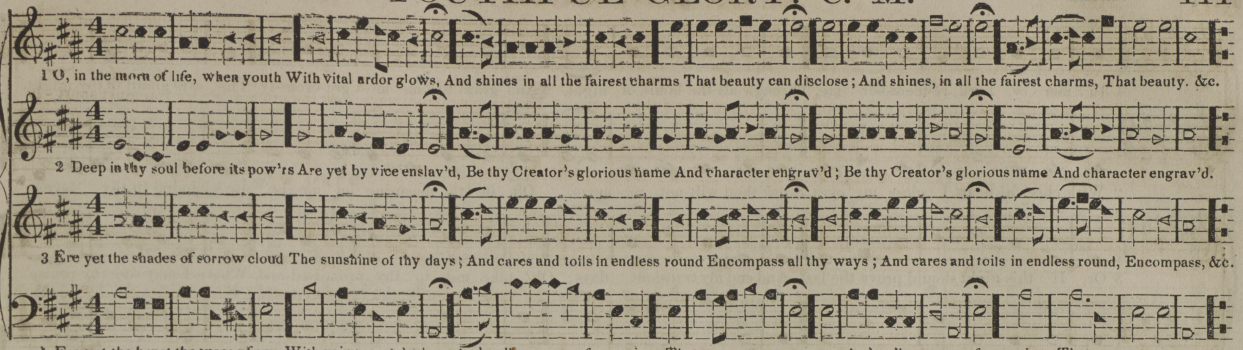


3 Great God, is this our certain doom?
And are we still secure?
Still walking downward to the tomb,
And yet prepare no more!

4 Grant us the pow'r of quick'ning grace,
To fit our souls to fly;
Then when we drop this dying flesh,
We'll rise above the sky.

METRE 2.

YOUTHFUL GLORY. C. M.



1 O, in the morn of life, when youth With vital ardor glows, And shines in all the fairest charms That beauty can disclose; And shines, in all the fairest charms, That beauty. &c.

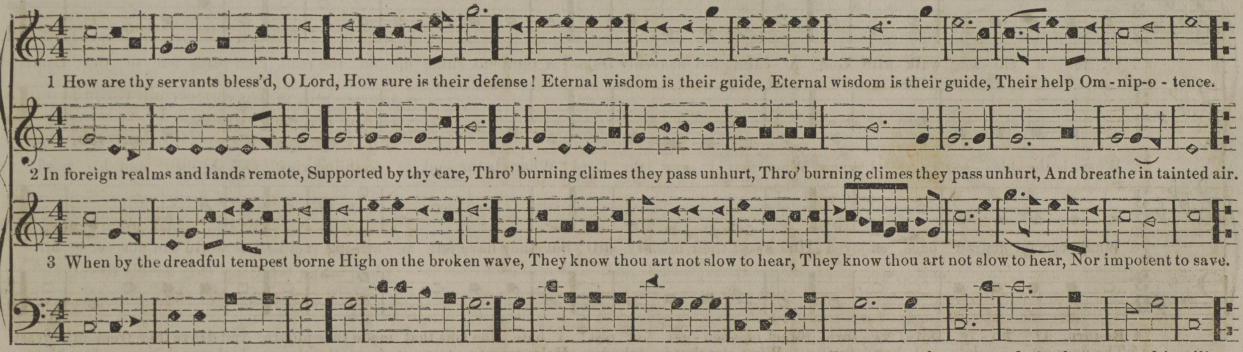
2 Deep in thy soul before its pow'rs Are yet by vice enslav'd, Be thy Creator's glorious name And character engrav'd; Be thy Creator's glorious name And character engrav'd.

3 Ere yet the shades of sorrow cloud The sunshine of thy days; And cares and toils in endless round Encompass all thy ways; And cares and toils in endless round, Encompass, &c.

4 Ere yet the heart the woes of age, With vain regret deplore, And sadly muse on former joys That now return no more; And sadly muse on former joys That now return no more.

METRE 2.

DIVINE PROTECTION. C. M.



1 How are thy servants bless'd, O Lord, How sure is their defense! Eternal wisdom is their guide, Eternal wisdom is their guide, Their help Om-nip-o-tence.

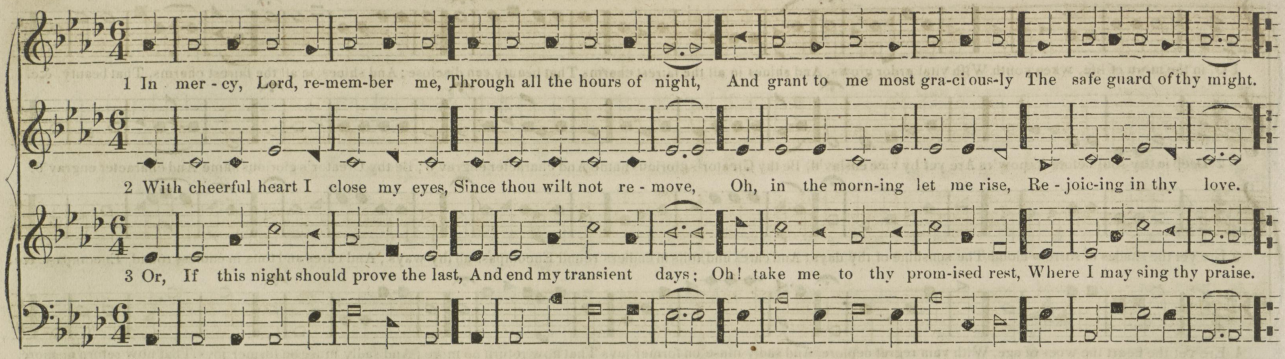
2 In foreign realms and lands remote, Supported by thy care, Thro' burning climes they pass unhurt, Thro' burning climes they pass unhurt, And breathe in tainted air.

3 When by the dreadful tempest borne High on the broken wave, They know thou art not slow to hear, They know thou art not slow to hear, Nor impotent to save.

4 The storm is laid; the winds retire, Obedient to thy will; The sea that roars at thy command, The sea that roars at thy command, At thy command is still.

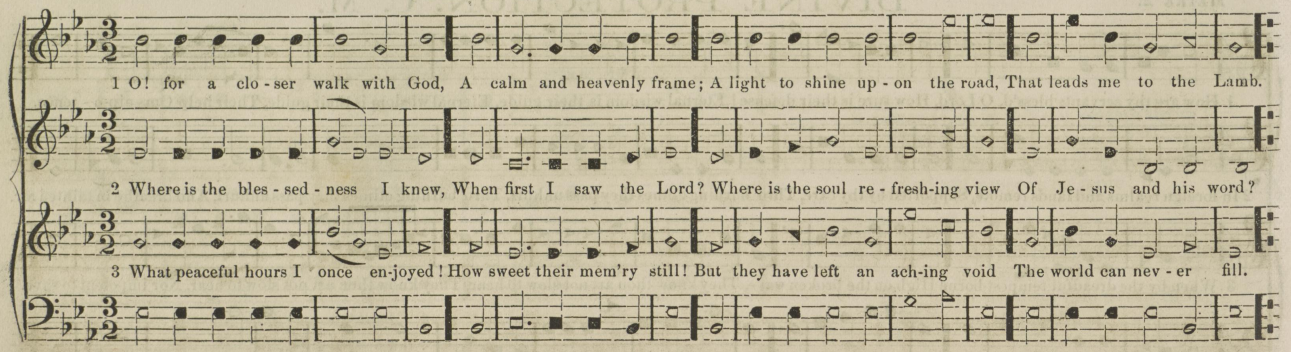
112 METRE 2.

EVAN. C. M.

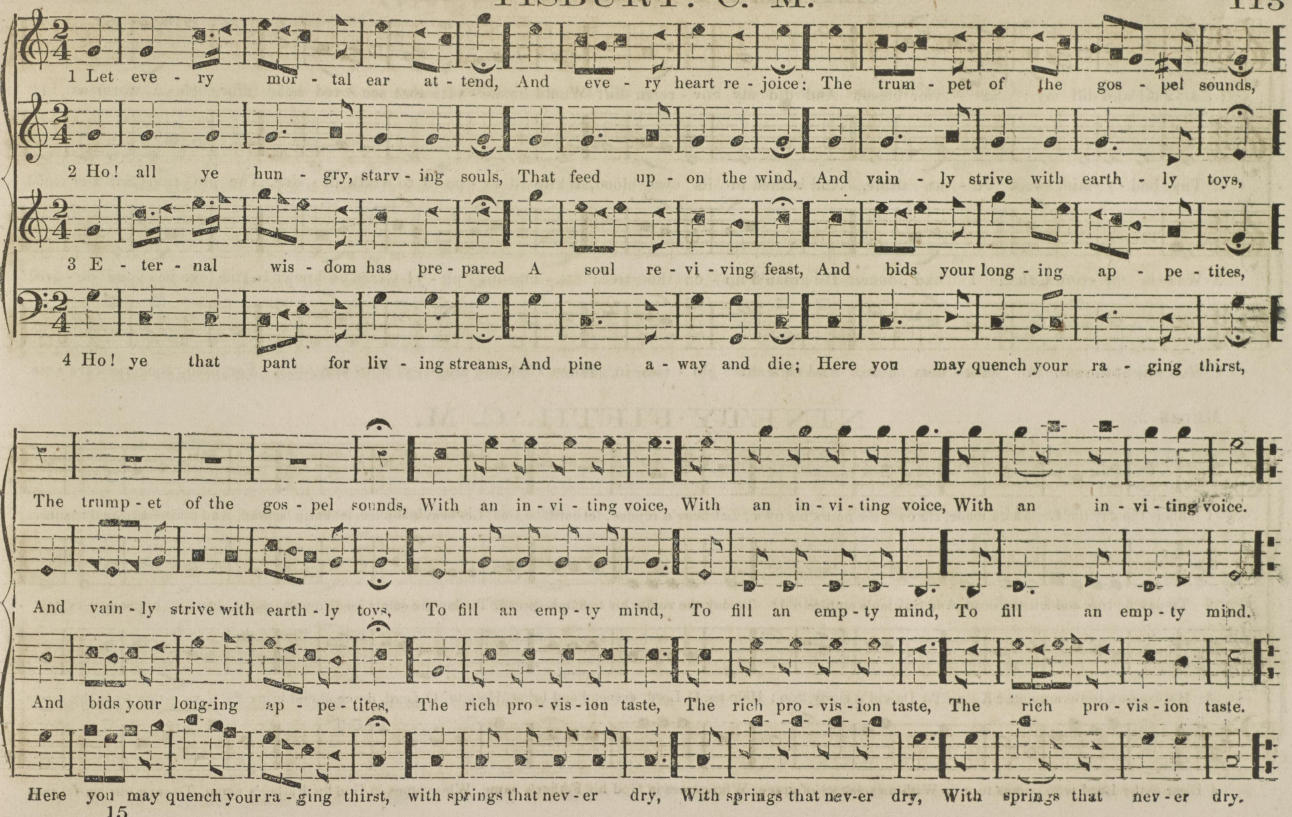


METRE 2.

ELIZABETHTOWN. C. M.

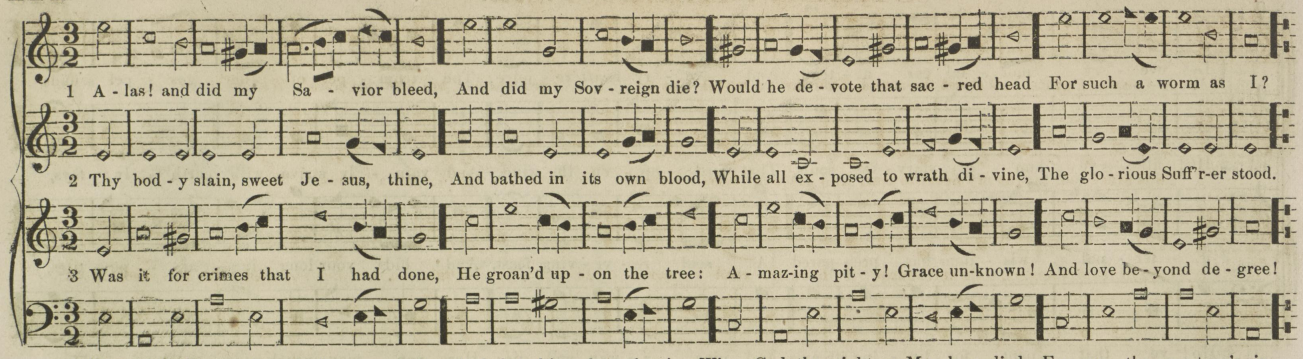


TISBURY. C. M.


1 Let eve - ry mor - tal ear at - tend, And eve - ry heart re - joice: The trum - pet of the gos - pel sounds,
2 Ho! all ye hun - gry, starv - ing souls, That feed up - on the wind, And vain - ly strive with earth - ly toys,
3 E - ter - nal wis - dom has pre - pared A soul re - vi - ving feast, And bids your long - ing ap - pe - tites,
4 Ho! ye that pant for liv - ing streams, And pine a - way and die; Here you may quench your ra - ging thirst,
The trump - et of the gos - pel sounds, With an in - vi - ting voice, With an in - vi - ting voice, With an in - vi - ting voice.
And vain - ly strive with earth - ly toys, To fill an emp - ty mind, To fill an emp - ty mind, To fill an emp - ty mind.
And bids your long-ing ap - pe - tites, The rich pro - vis - ion taste, The rich pro - vis - ion taste, The rich pro - vis - ion taste.
Here you may quench your ra - ging thirst, with springs that nev - er dry, With springs that nev-er dry, With springs that nev - er dry.

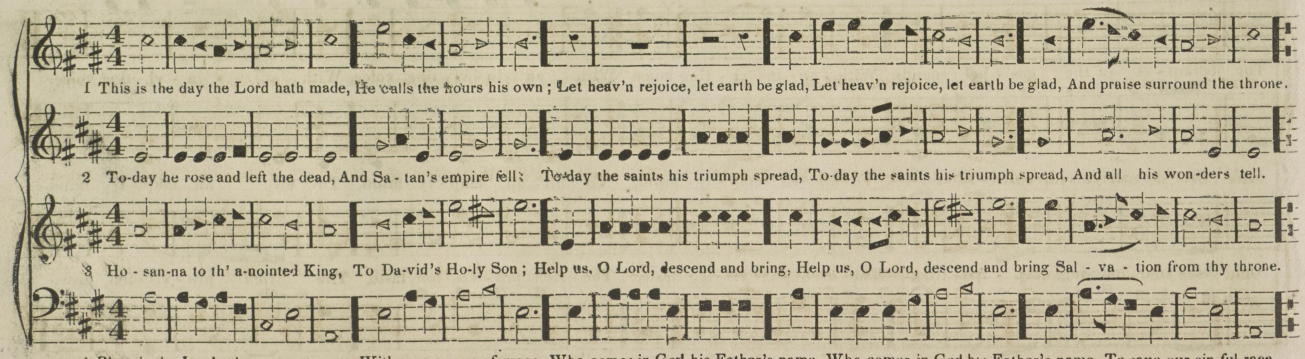
METRE 2.

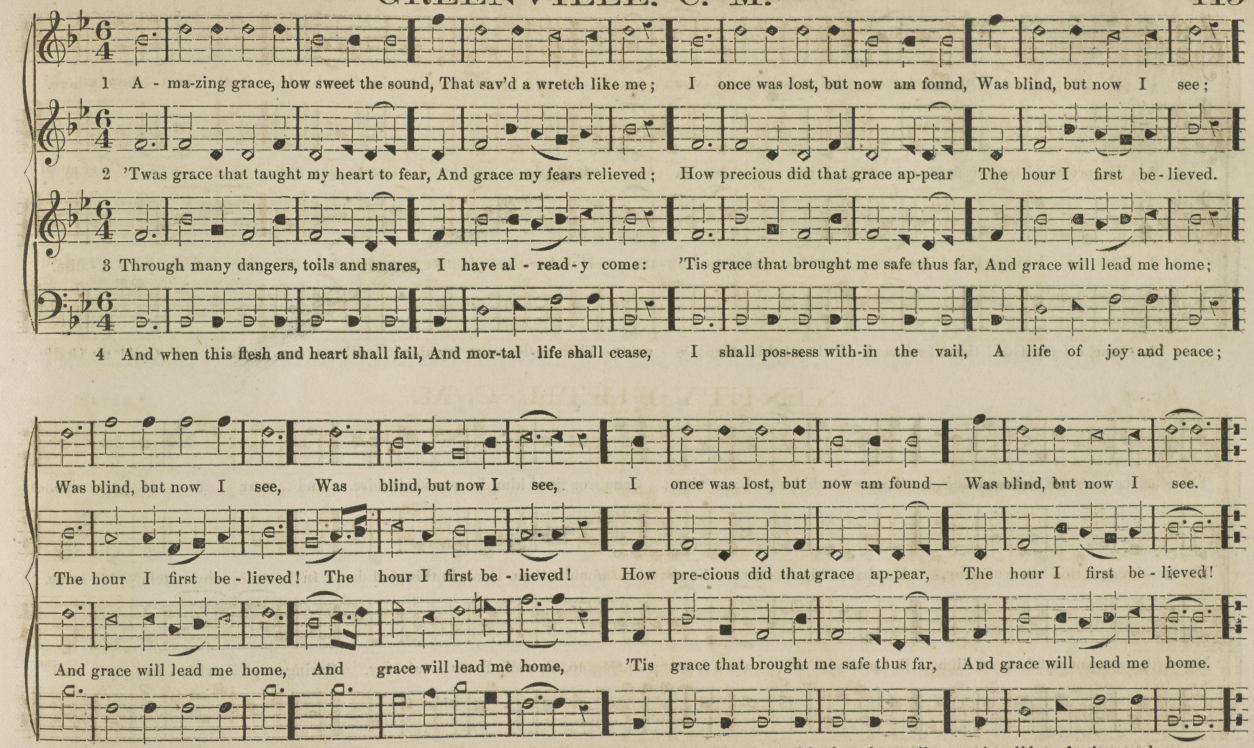
LIBERTY HALL. C. M.



METRE 2.

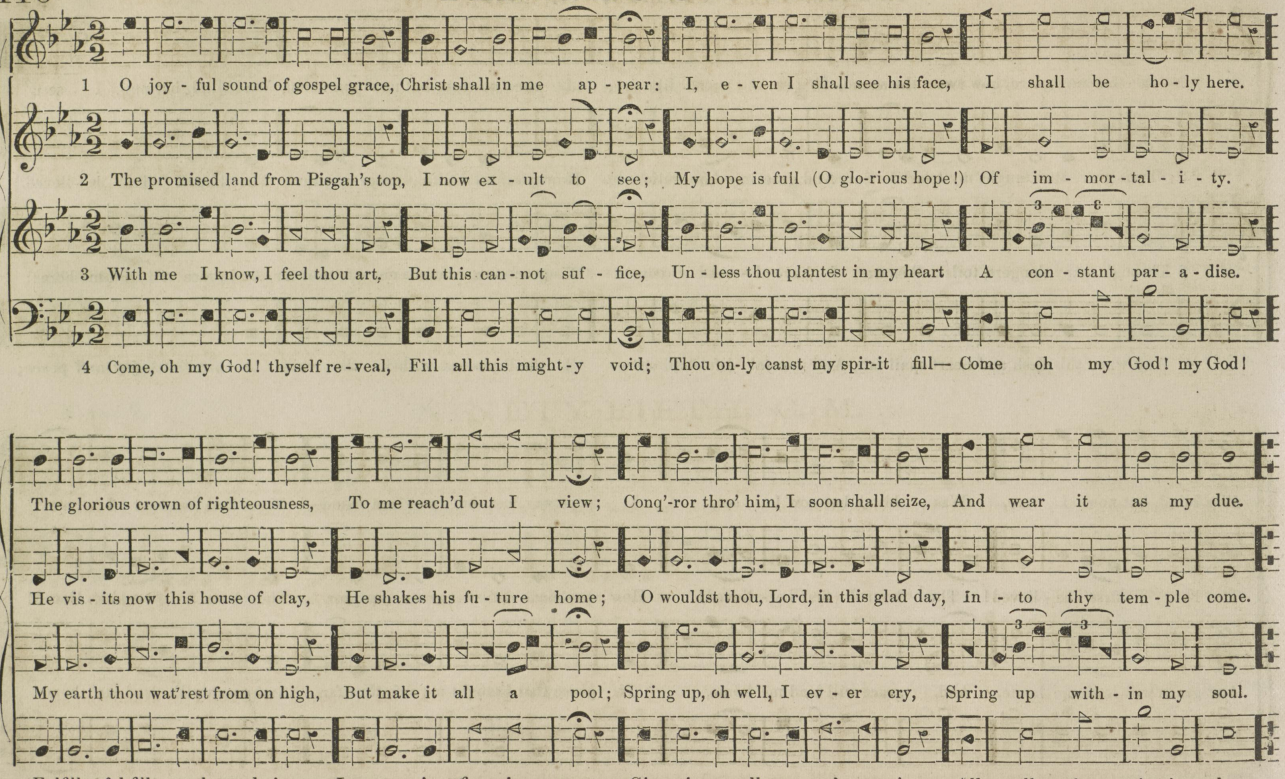
NINETY-FIFTH. C. M.




1 A - ma-zing grace, how sweet the sound, That sav'd a wretch like me; I once was lost, but now am found, Was blind, but now I see;
2 'Twas grace that taught my heart to fear, And grace my fears relieved; How precious did that grace ap-pear The hour I first be-lieved.
3 Through many dangers, toils and snares, I have al - read-y come: 'Tis grace that brought me safe thus far, And grace will lead me home;
4 And when this flesh and heart shall fail, And mor-tal life shall cease, I shall pos-sess with-in the vail, A life of joy and peace;

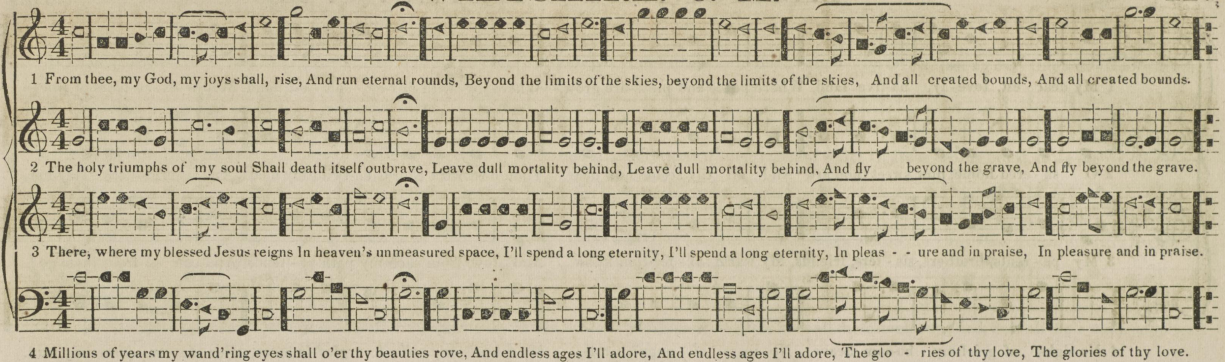
Was blind, but now I see, Was blind, but now I see, I once was lost, but now am found— Was blind, but now I see.
The hour I first be - lieved! The hour I first be - lieved! How pre-cious did that grace ap-pear, The hour I first be - lieved!
And grace will lead me home, And grace will lead me home, 'Tis grace that brought me safe thus far, And grace will lead me home.
A life of joy and peace, A life of joy and peace; I shall pos-sess with-in the vail A life of joy and peace.

PLEYEL'S SECOND. C. M.



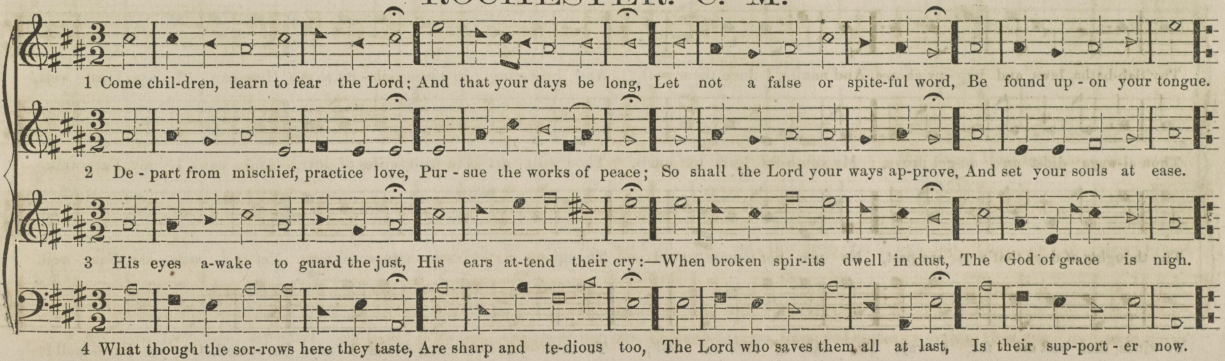
METRE 2.

WILTSHIRE. C. M.



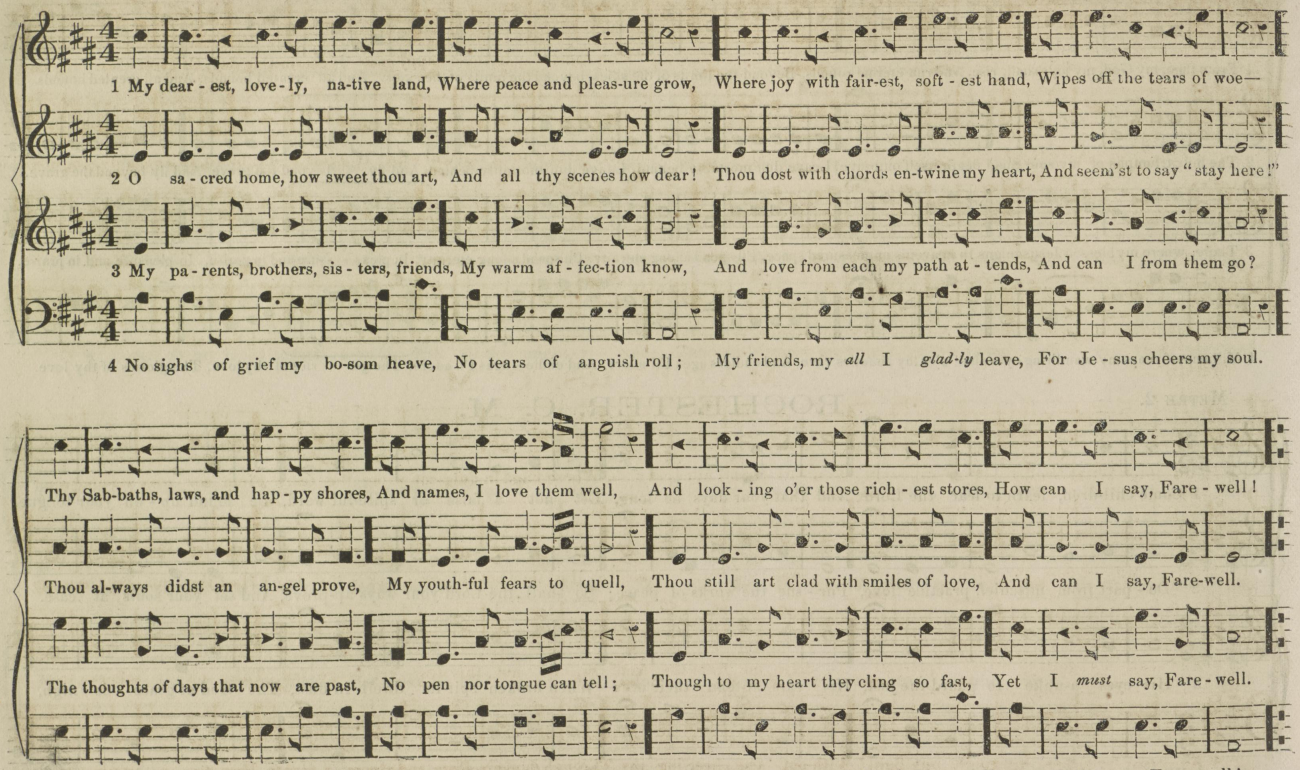
METRE 2.

ROCHESTER. C. M.



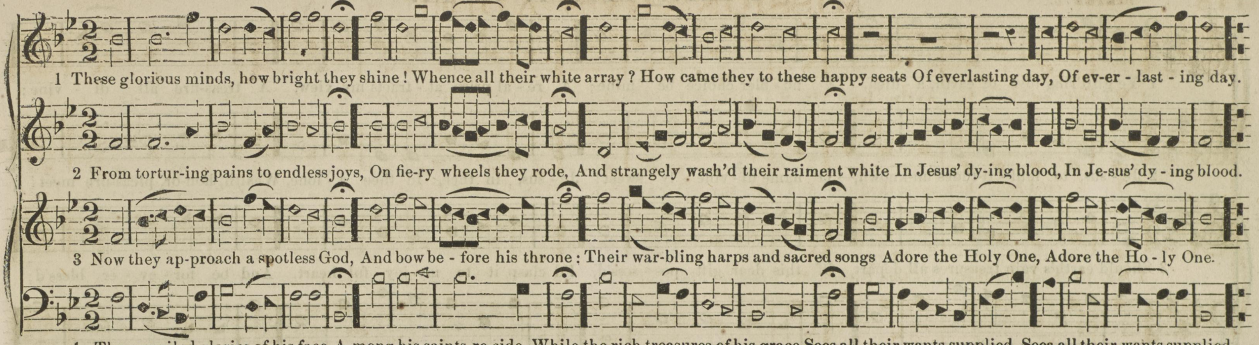
METRE 2.

MISSIONARY'S ADIEU. C. M.



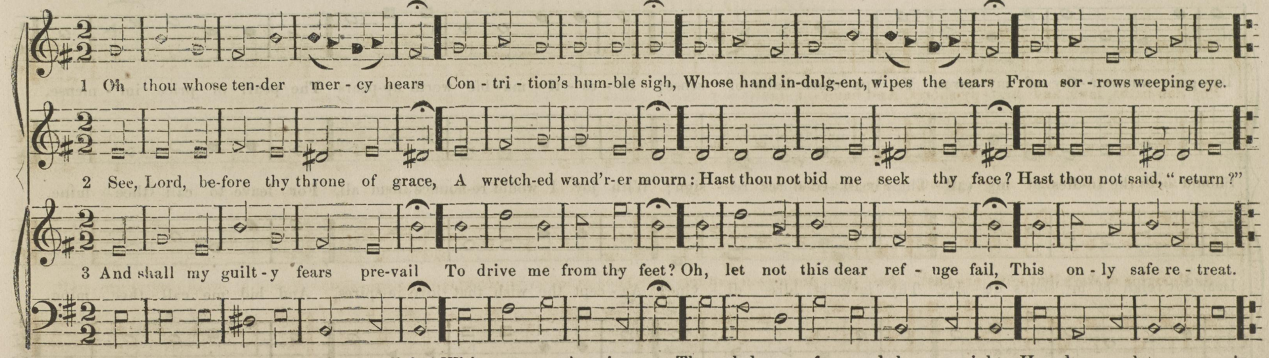
METRE 2.

MOUNT PLEASANT. C. M.



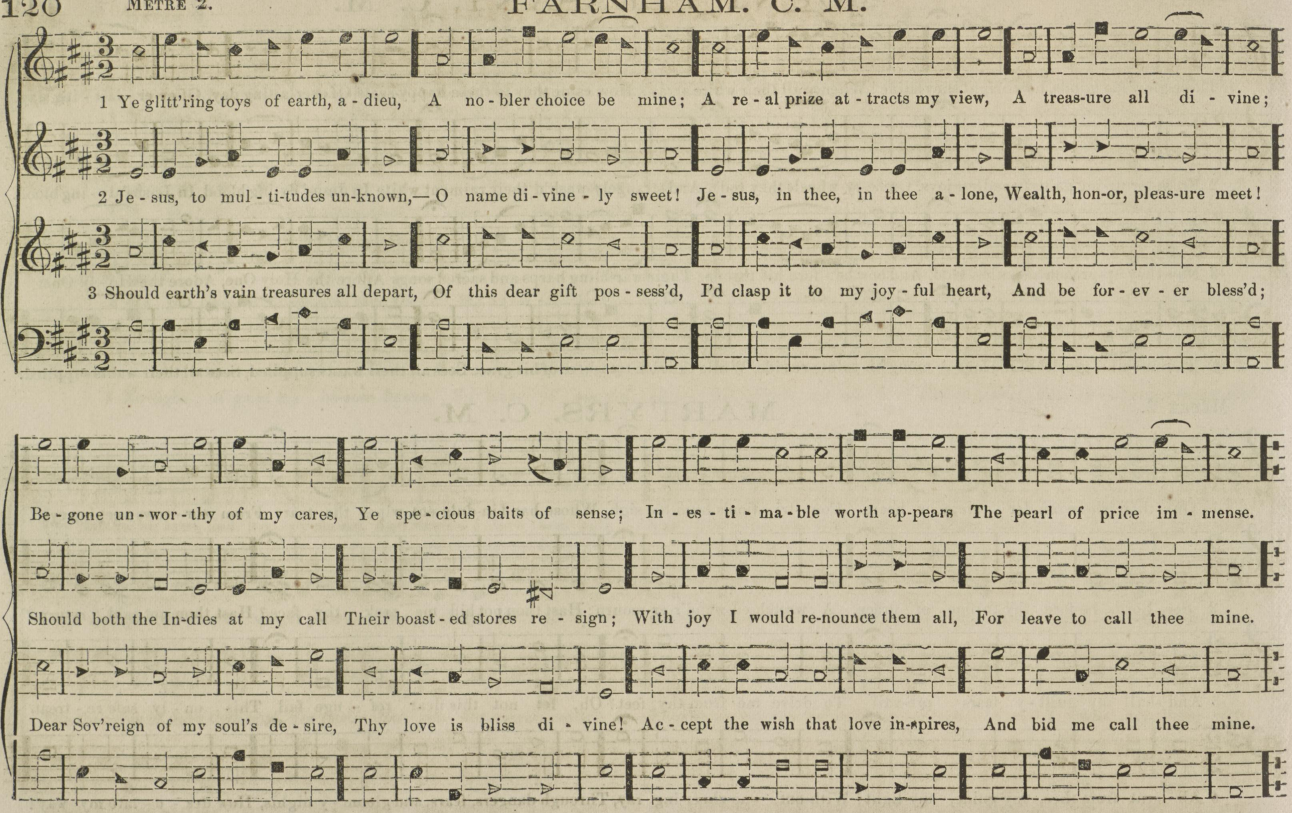
METRE 2.

MARTYRS. C. M.

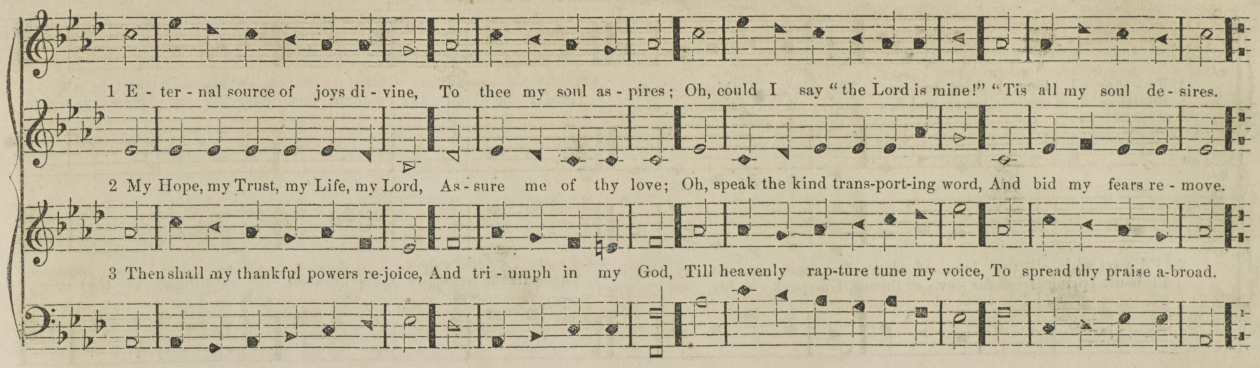


120 METRE 2.

FARNHAM. C. M.

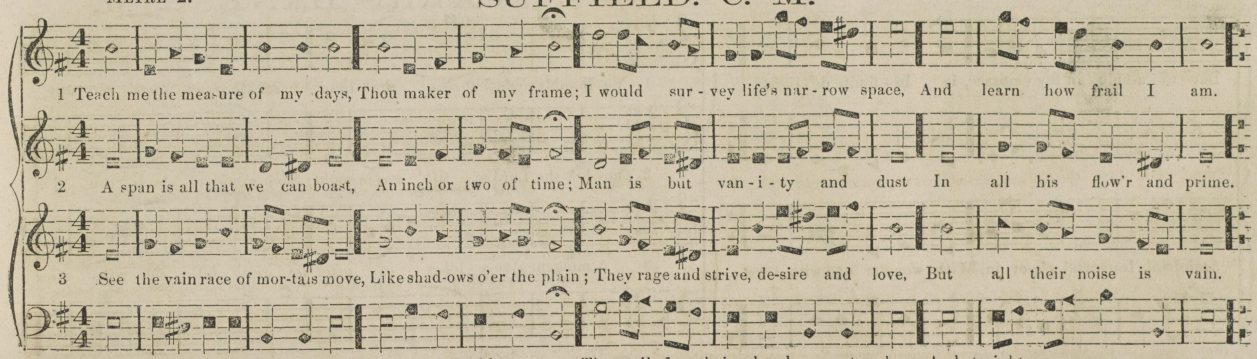


✻ ST. NICHOLAS. C. M.



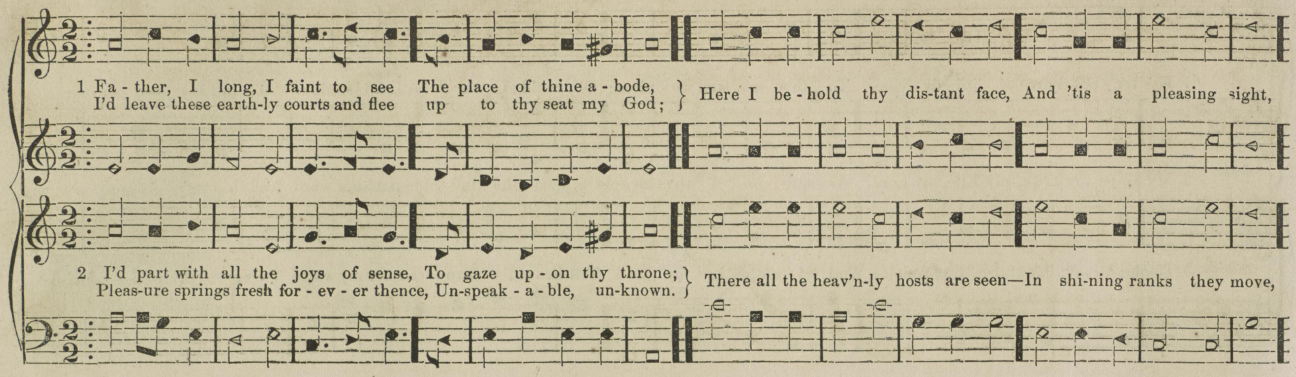
METRE 2.

SUFFIELD. C. M.



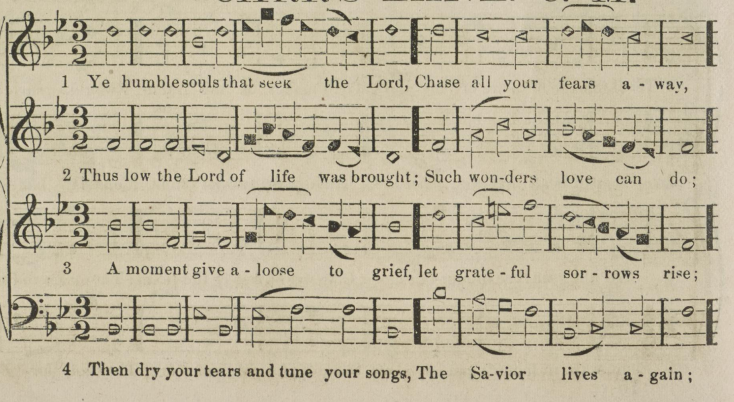
122 METRE 2.

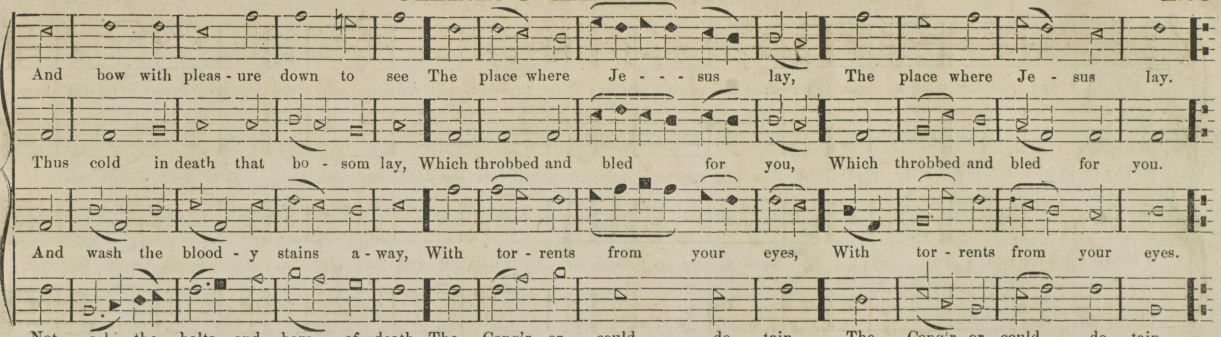
FIDUCIA. C. M.



METRE 2.

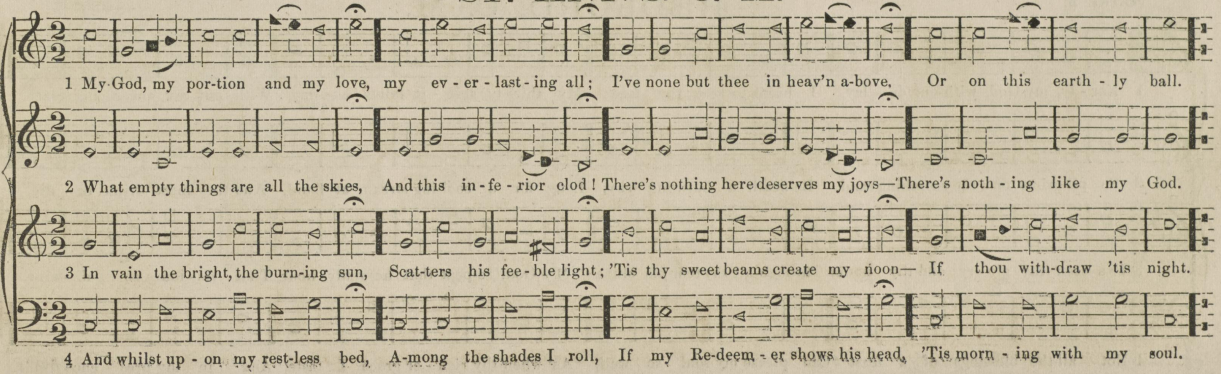
CARR'S LANE. C. M.





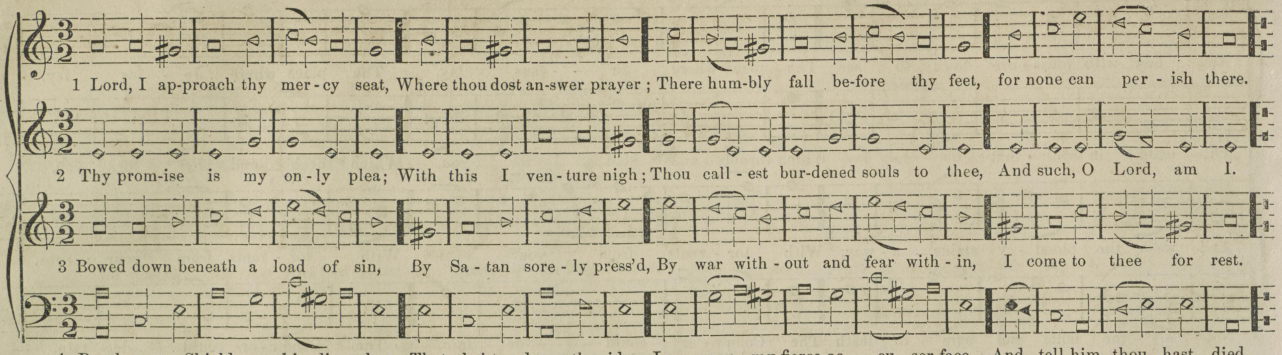
METRE 2.

ST. ANN'S. C. M.



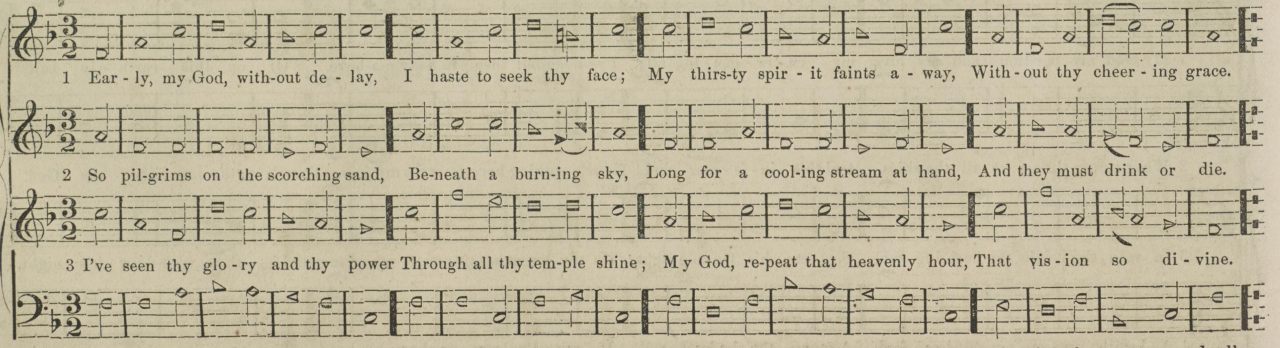
METRE 2.

BURFORD. C. M.



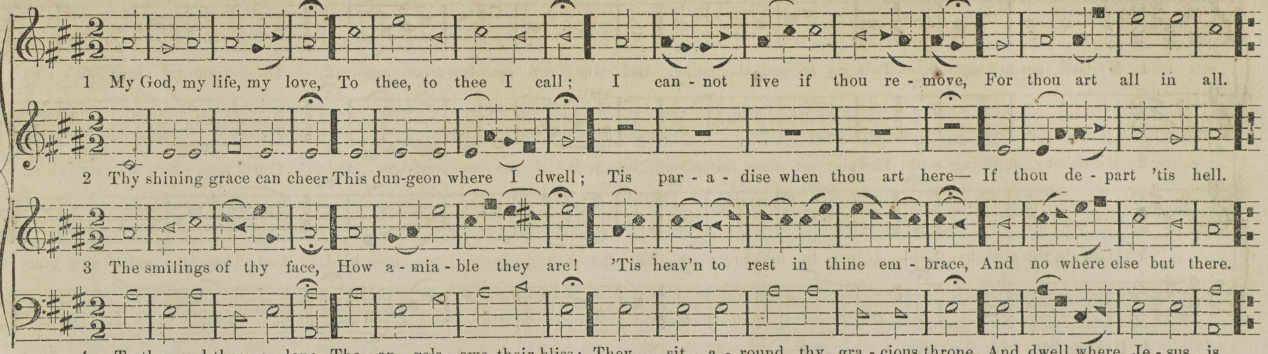
METRE 2.

BEDFORD. C. M.



METRE 3.

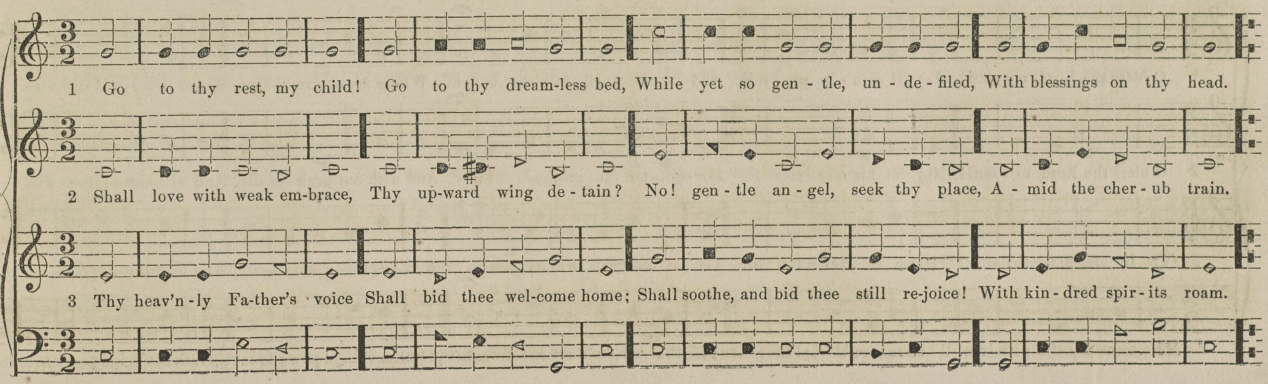
SHIRLAND. S. M.



METRE 3.

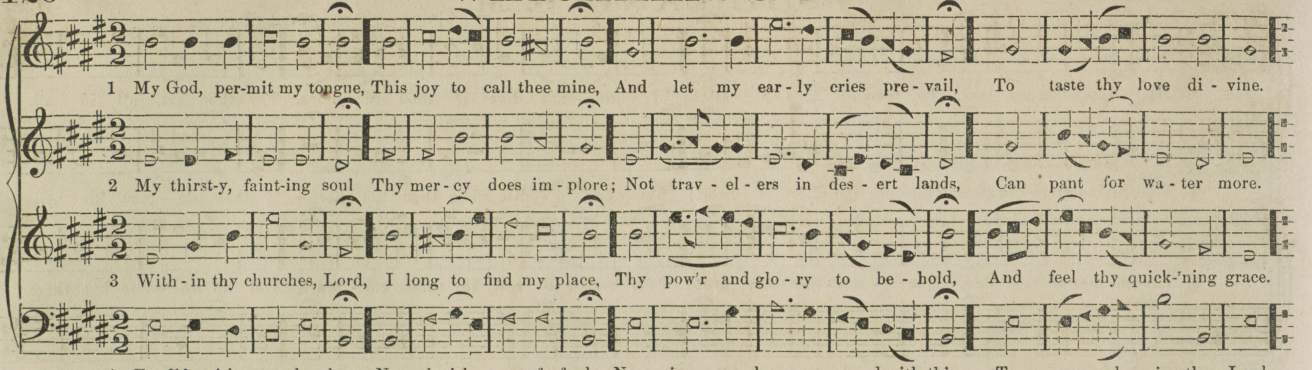
❊ BURBER. S. M.

J. H. TENNEY.



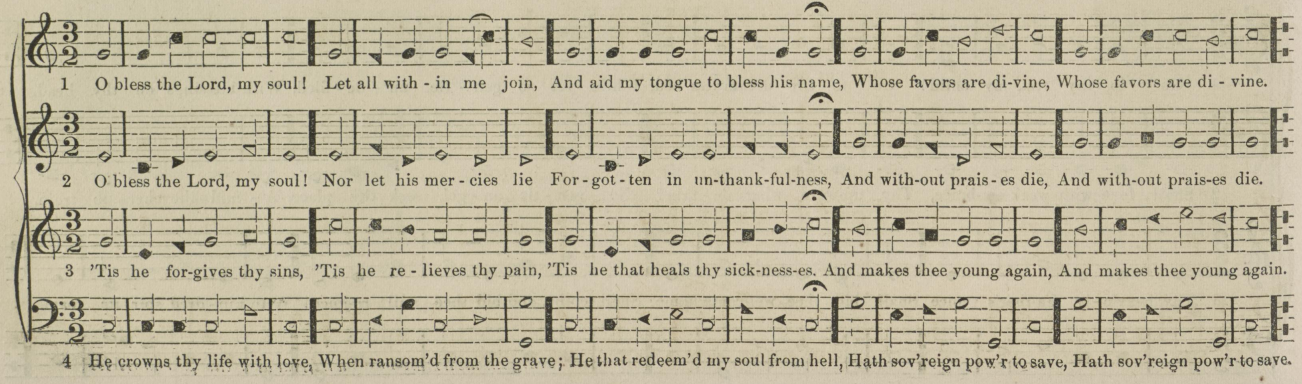
METRE 3.

WATCHMAN. S. M.



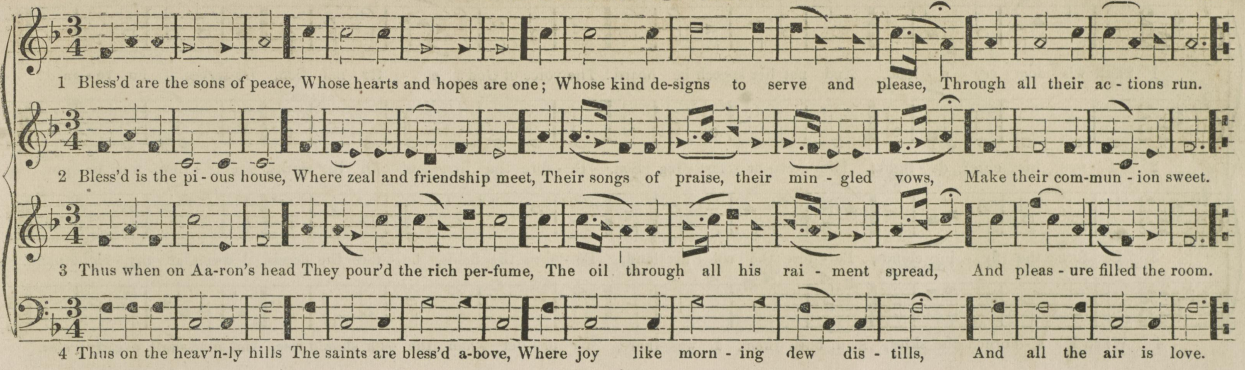
METRE 3.

BOYLESTON. S. M.



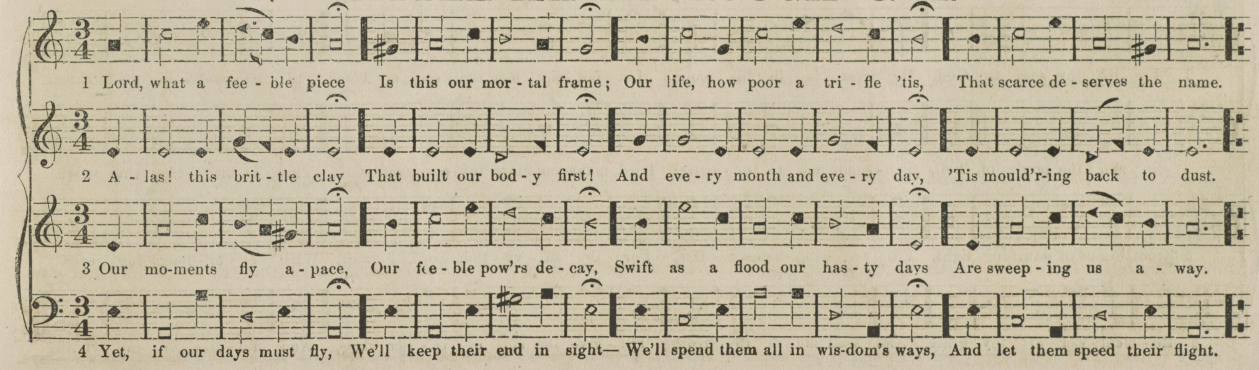
METRE 3.

GERAR. S. M.



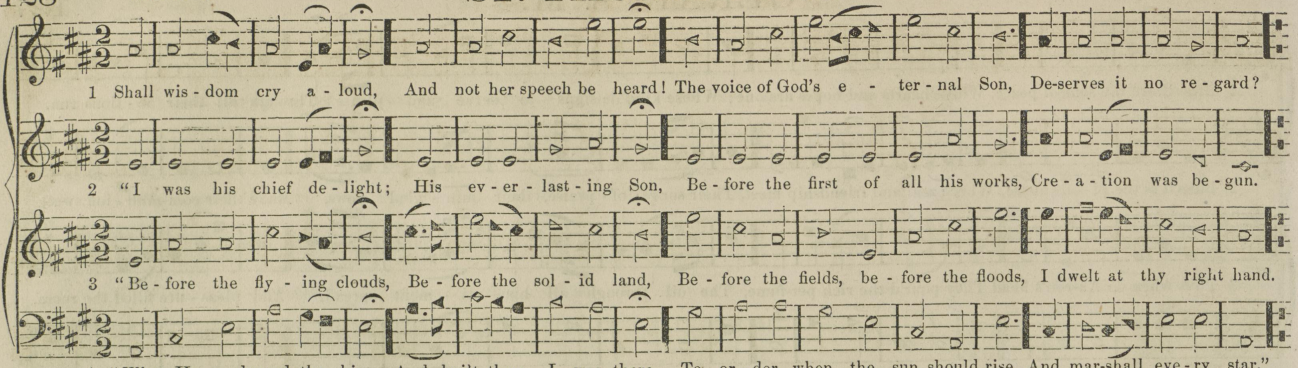
METRE 3.

LITTLE MARLBOROUGH. S. M.



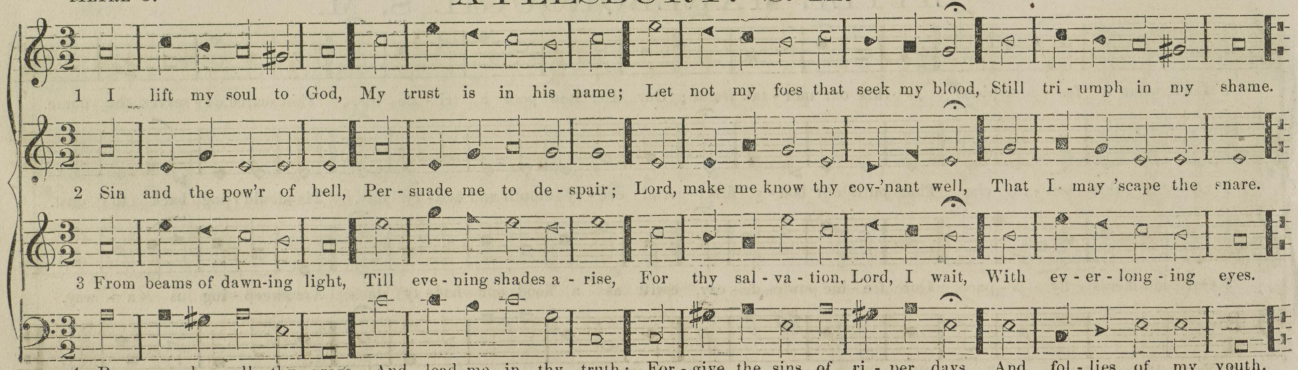
128 METRE 3.

ST. THOMAS. S. M.



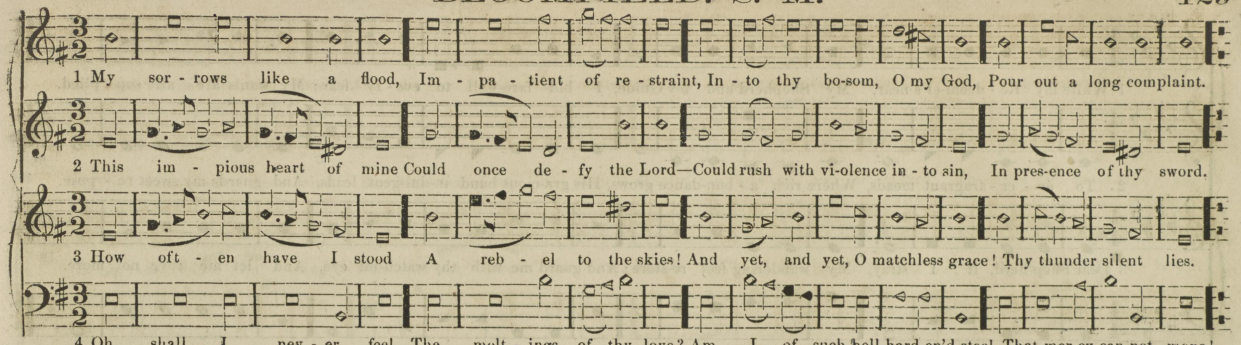
METRE 3.

AYLESBURY. S. M.



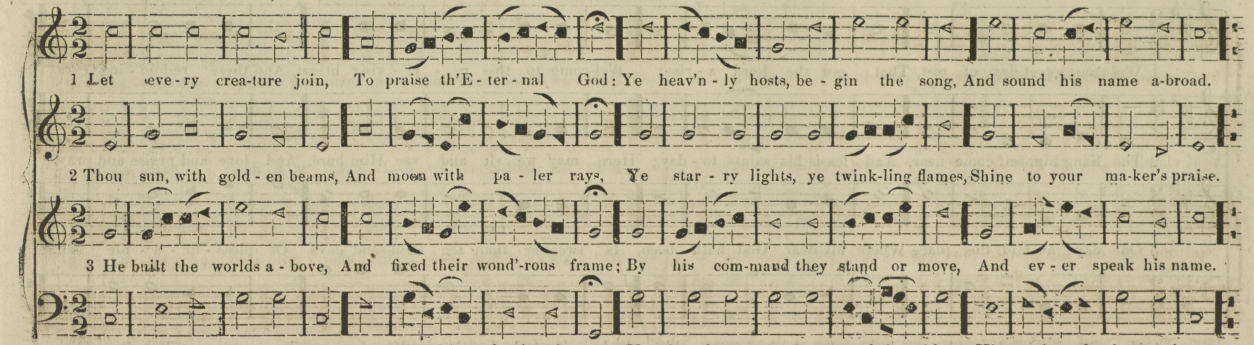
METRE 3.

BLOOMFIELD. S. M.



METRE 3.

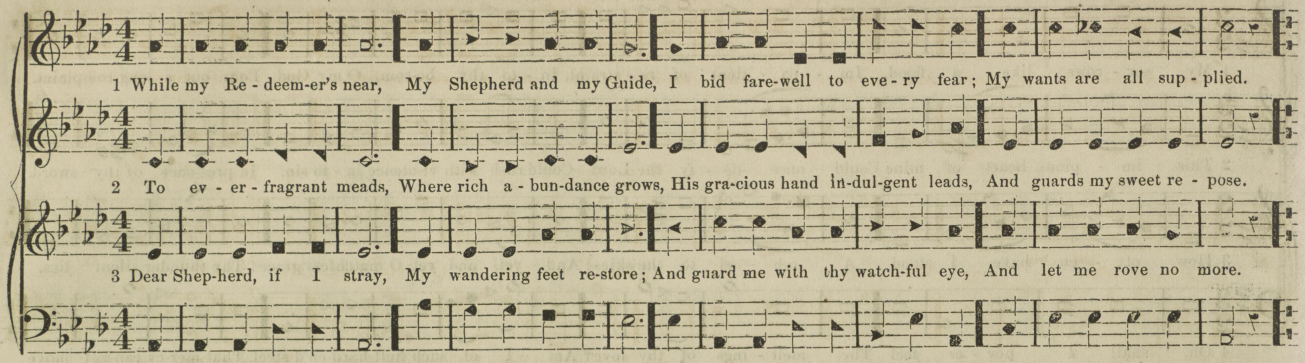
CHESTER. S. M.



METRE 3.

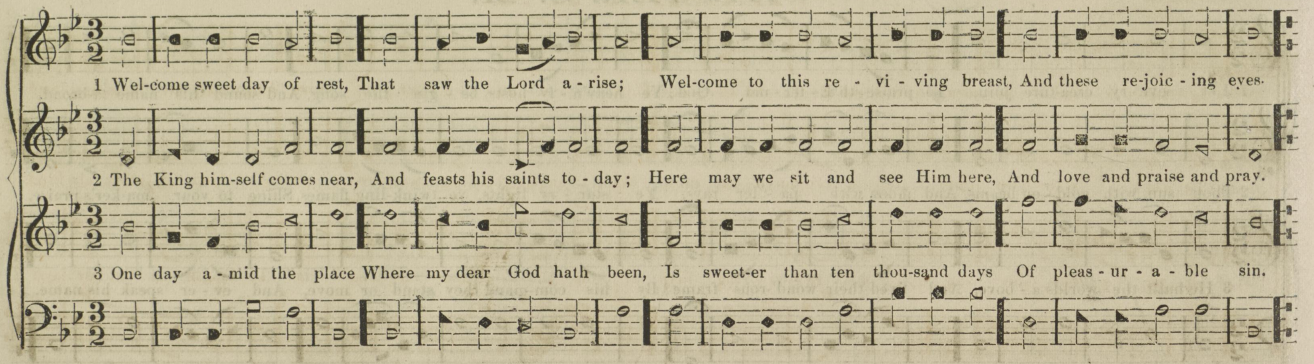
* GORTON. S. M.

BEETHOVEN.



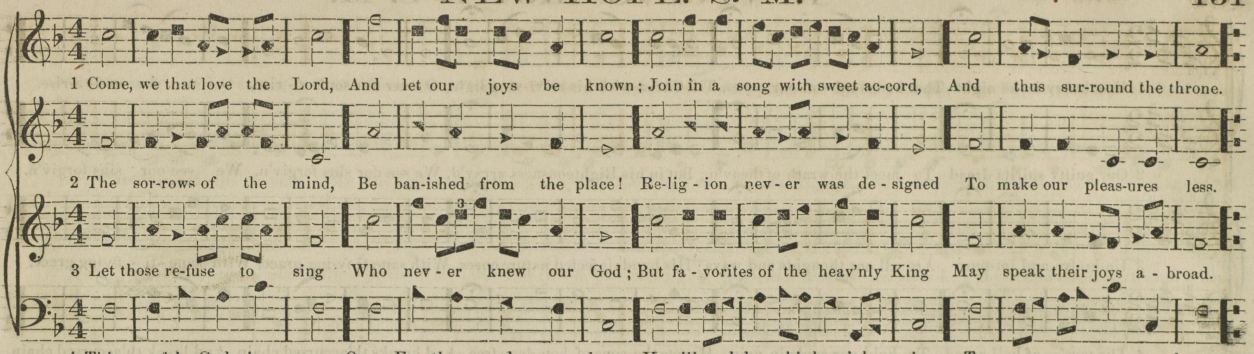
METRE 3.

LISBON. S. M.



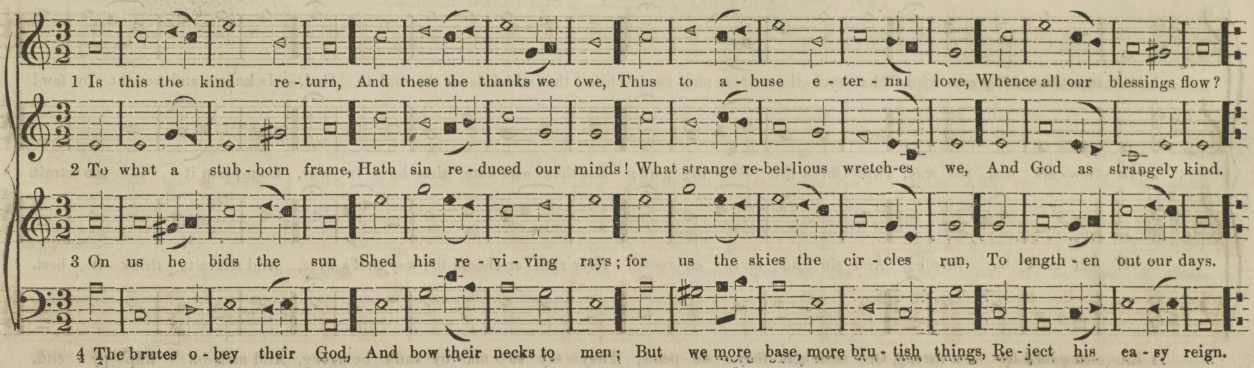
METRE 3.

NEW HOPE. S. M.



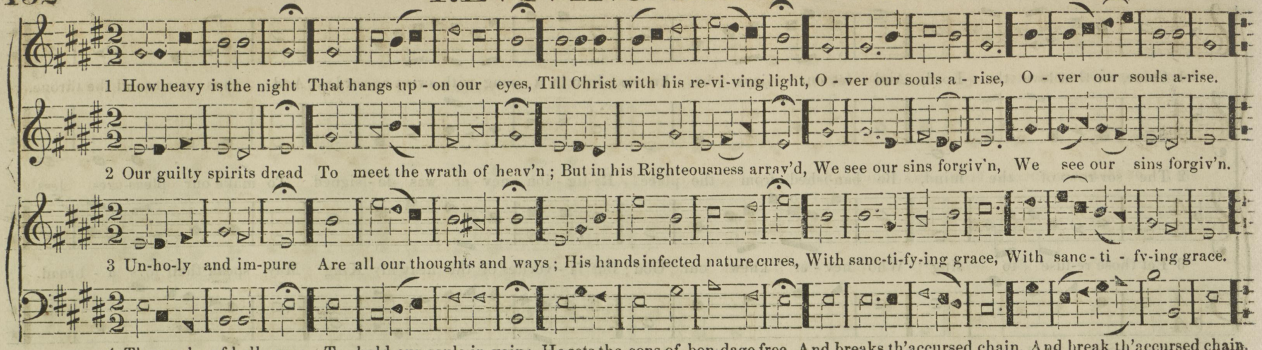
METRE 3.

IDUMEA. S. M.



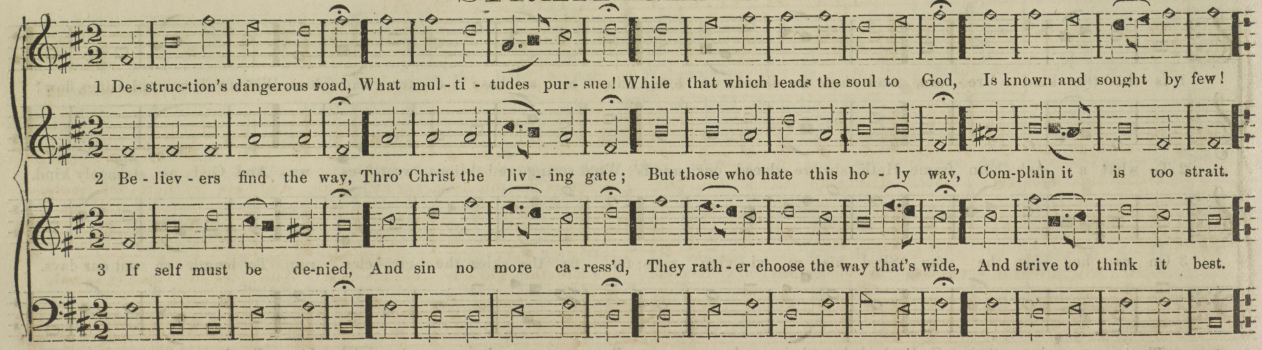
METRE 3.

REVIVING LIGHT. S. M.



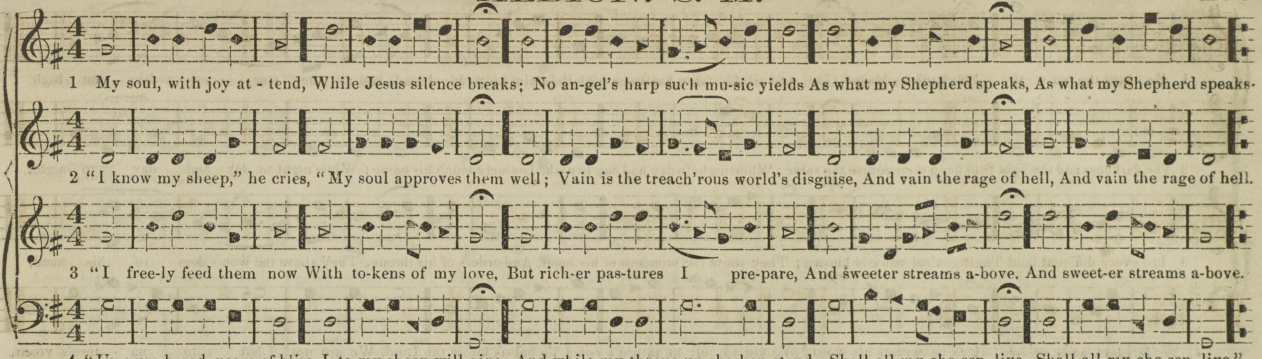
METRE 3.

STRAIT GATE. S. M.



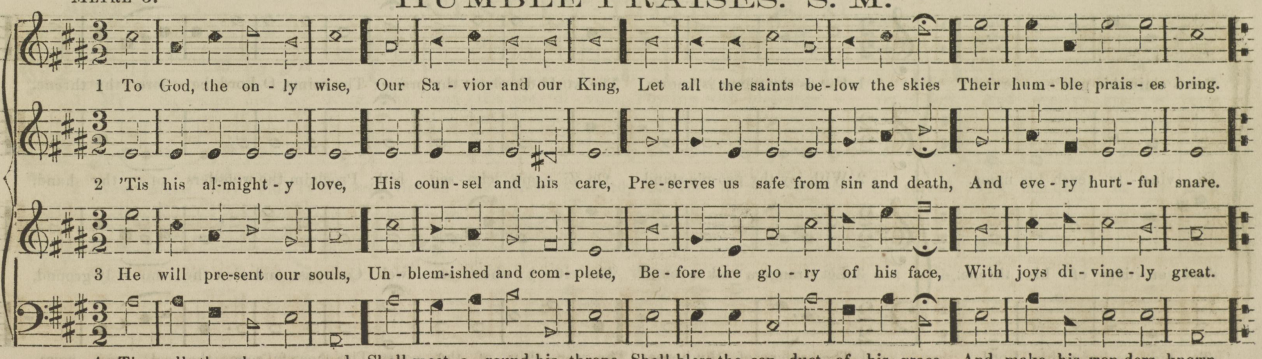
METRE 3.

ALBION. S. M.



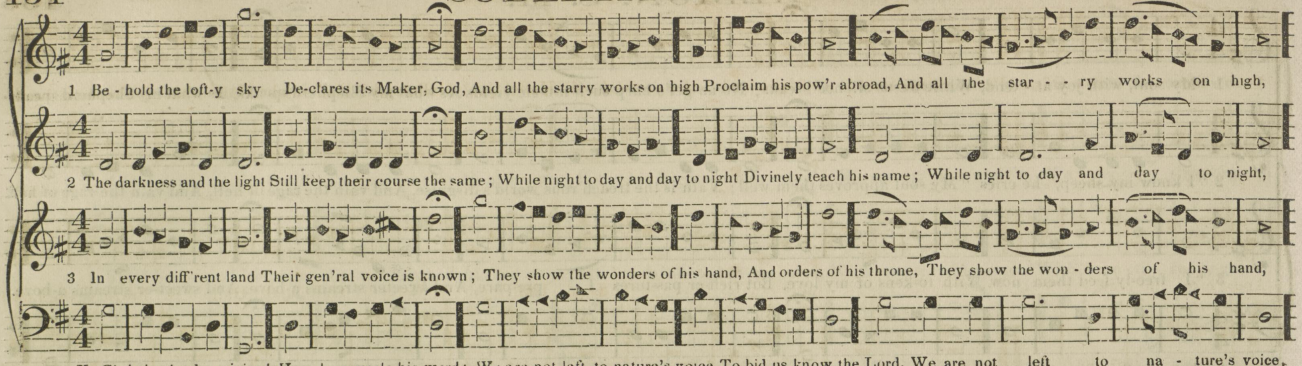
METRE 3.

HUMBLE PRAISES. S. M.



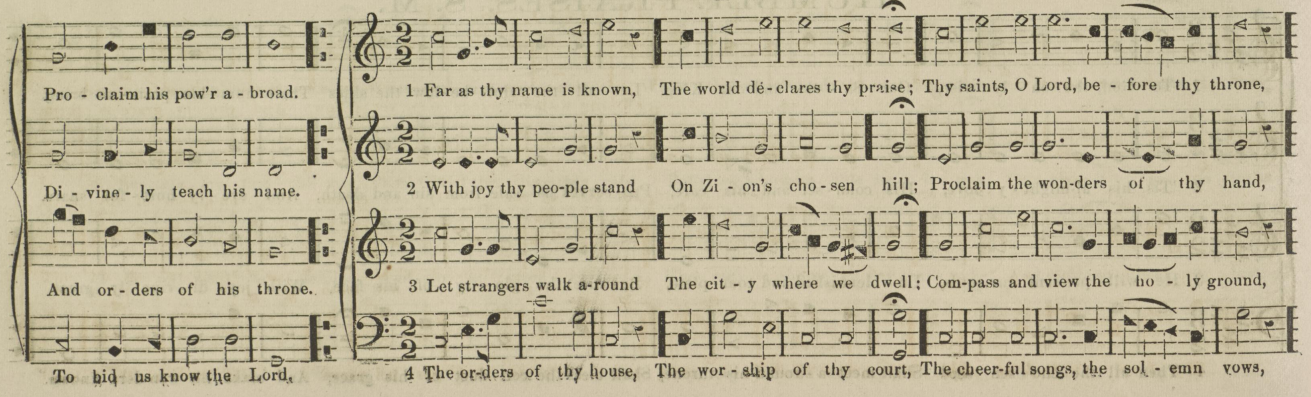
METRE 3.

SUBLIMITY. S. M.

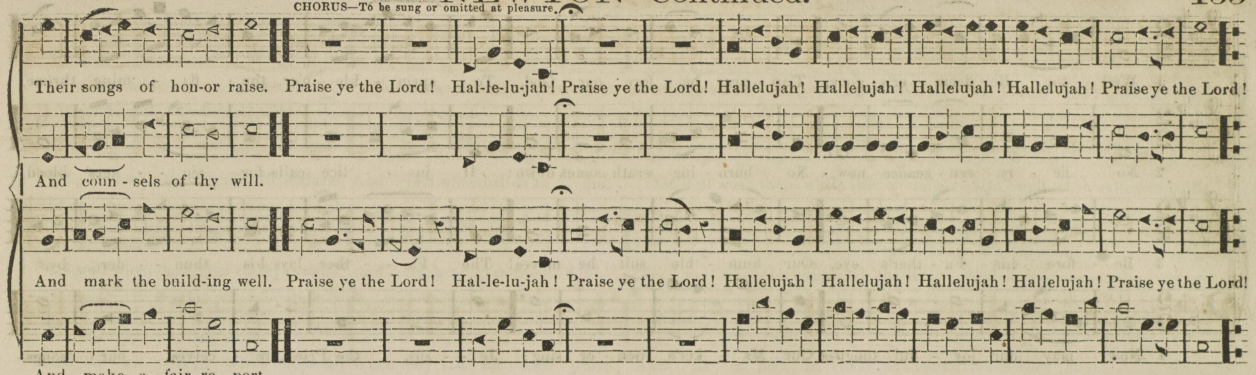


METRE 3.

NEWTON. S. M.

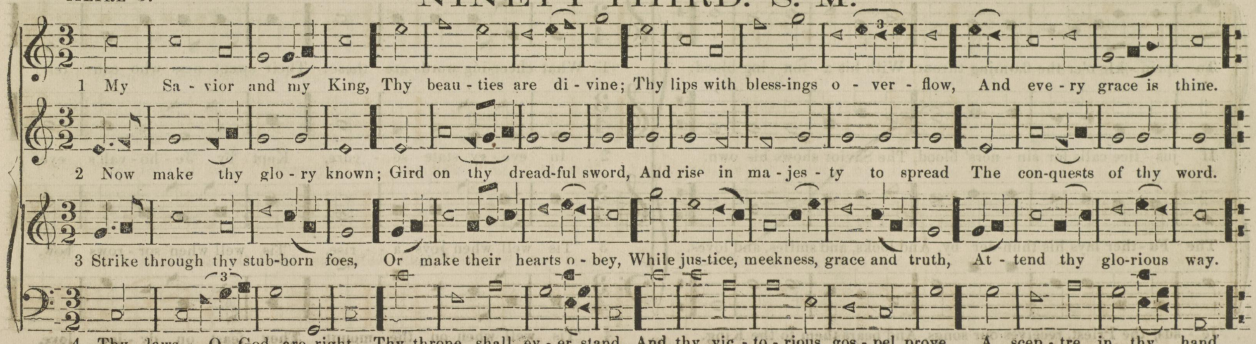


CHORUS—To be sung or omitted at pleasure.



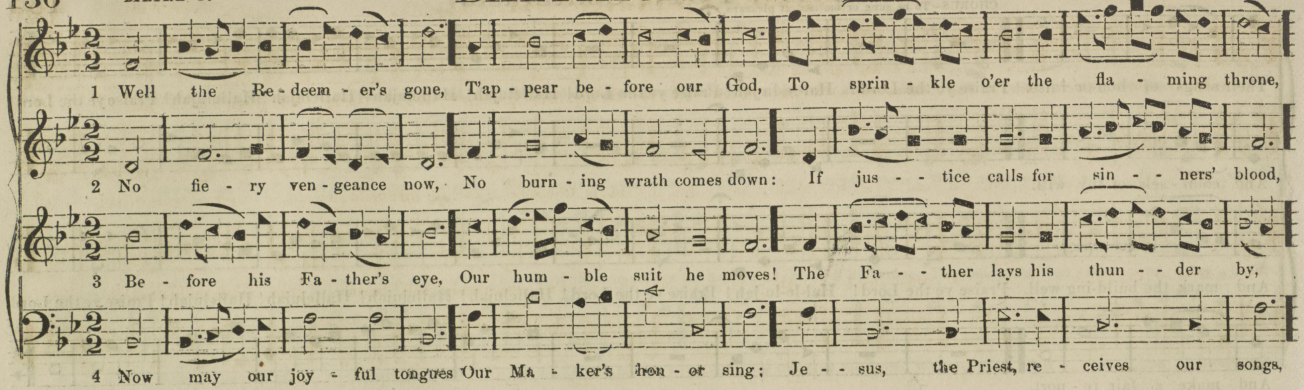
METRE 3.

NINETY-THIRD. S. M.



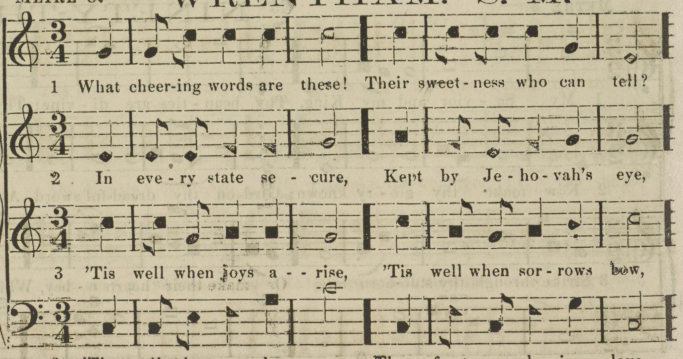
136 METRE 3.

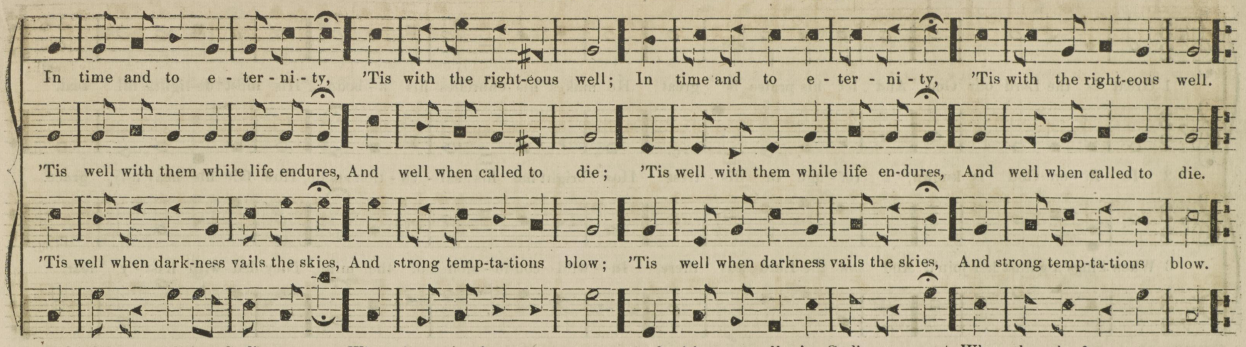
BALTIMORE. S. M.



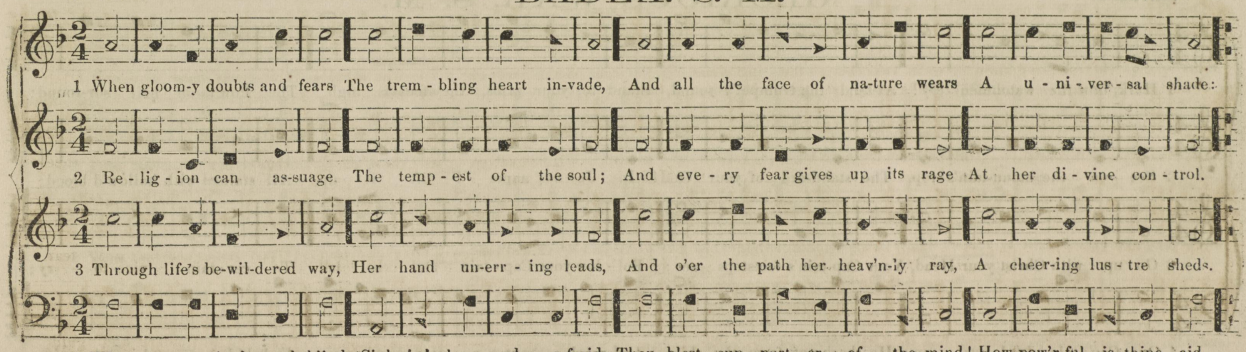
METRE 3.

WRENTHAM. S. M.



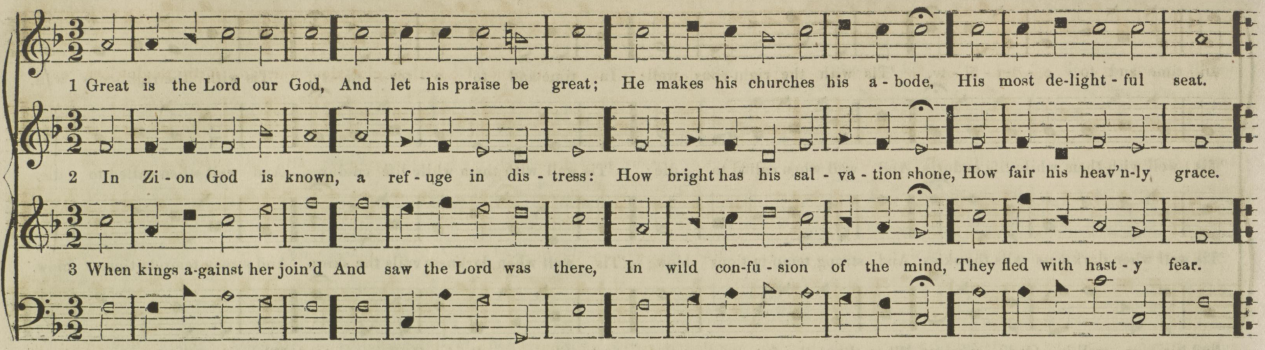


METRE 3. ✻ BADEA. S. M. GERMAN.



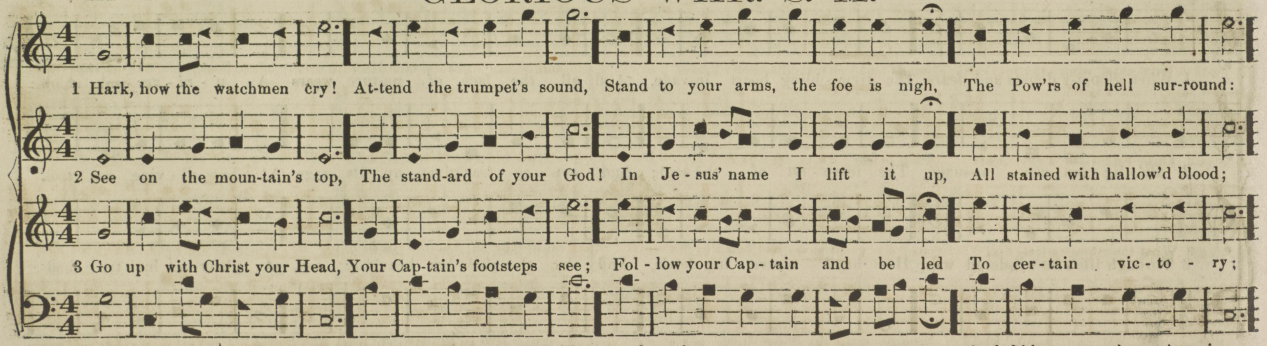
METRE 3.

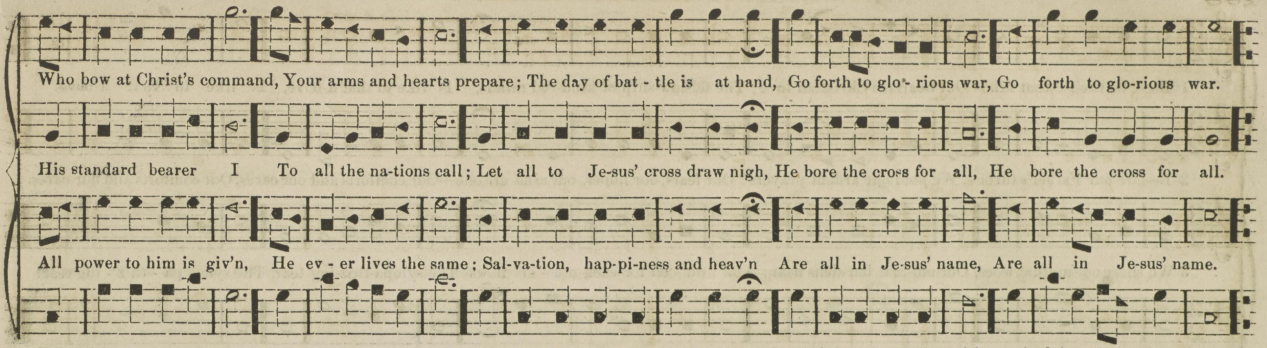
ASYLUM. S. M.



METRE 3.

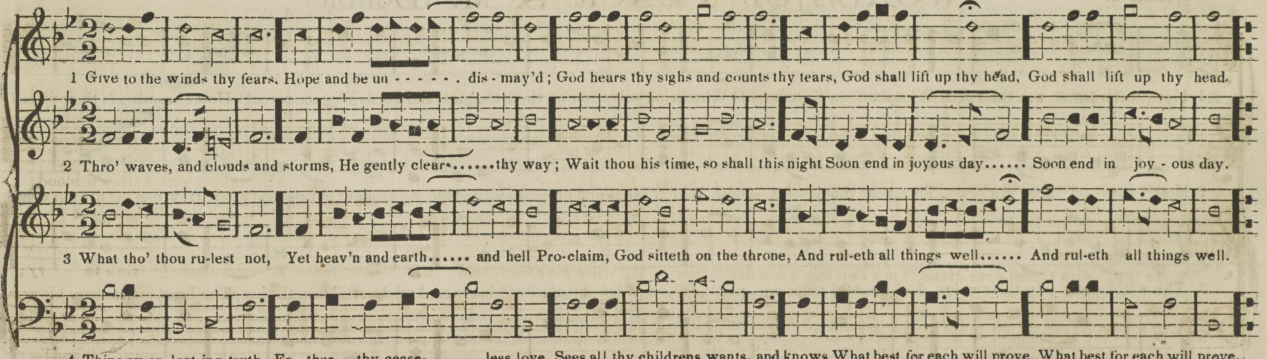
GLORIOUS WAR. S. M.





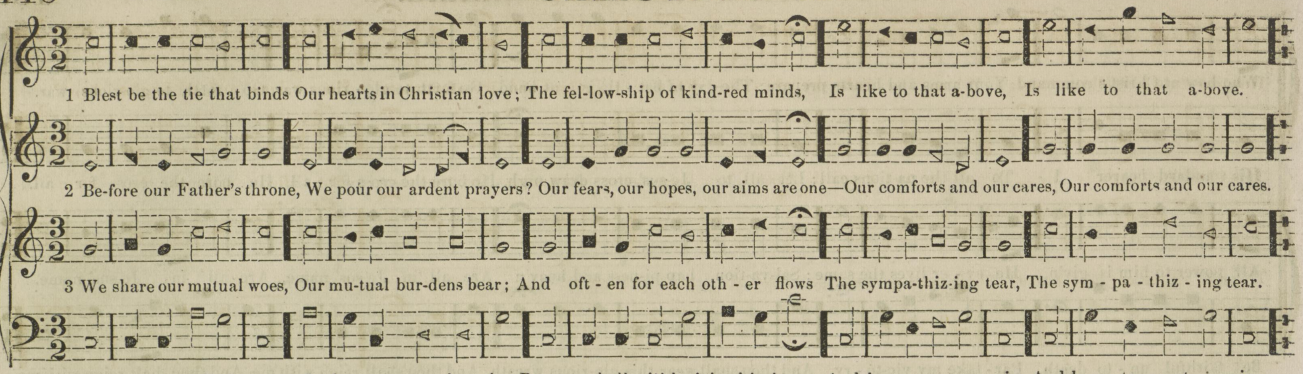
METRE. 3

HANTS. S. M.



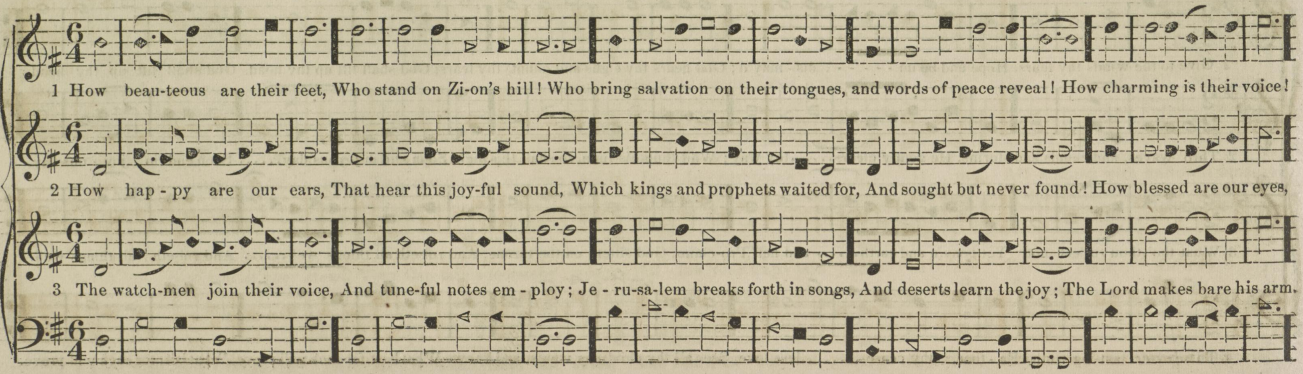
METRE 3.

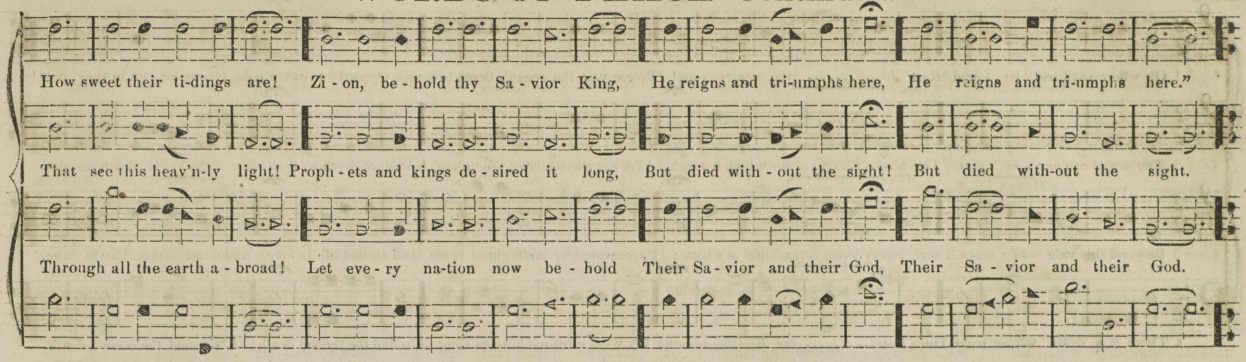
OLMUTZ. S. M.



METRE 3.

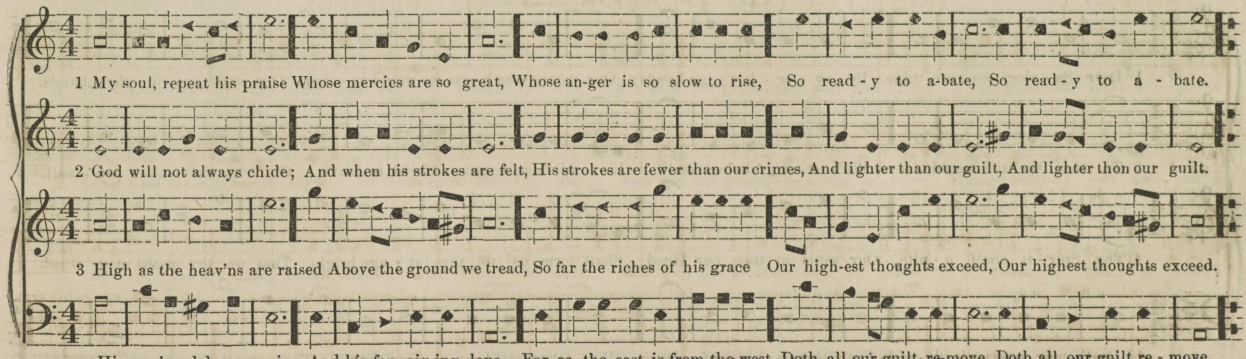
WORDS OF PEACE. S. M. (Double)





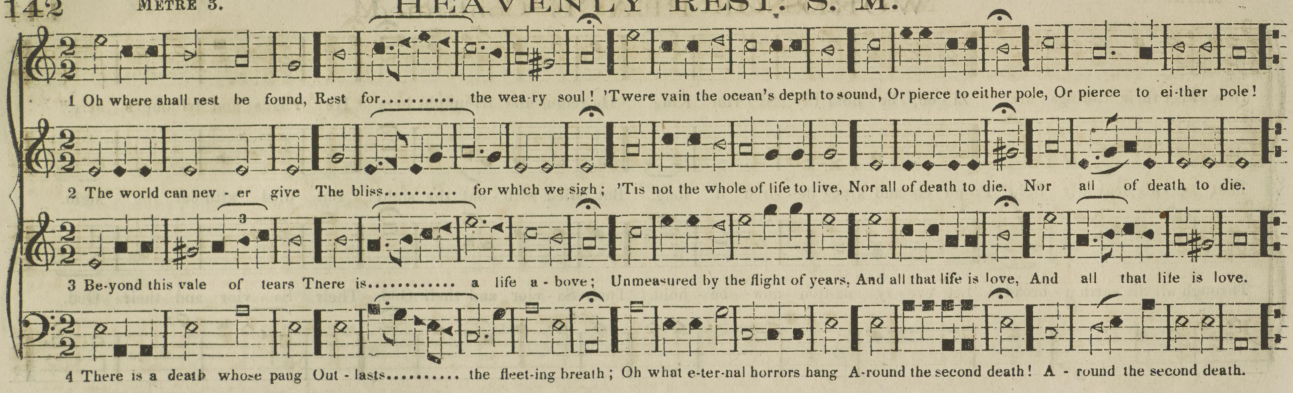
METRE 3.

TENDER MERCY. S. M.



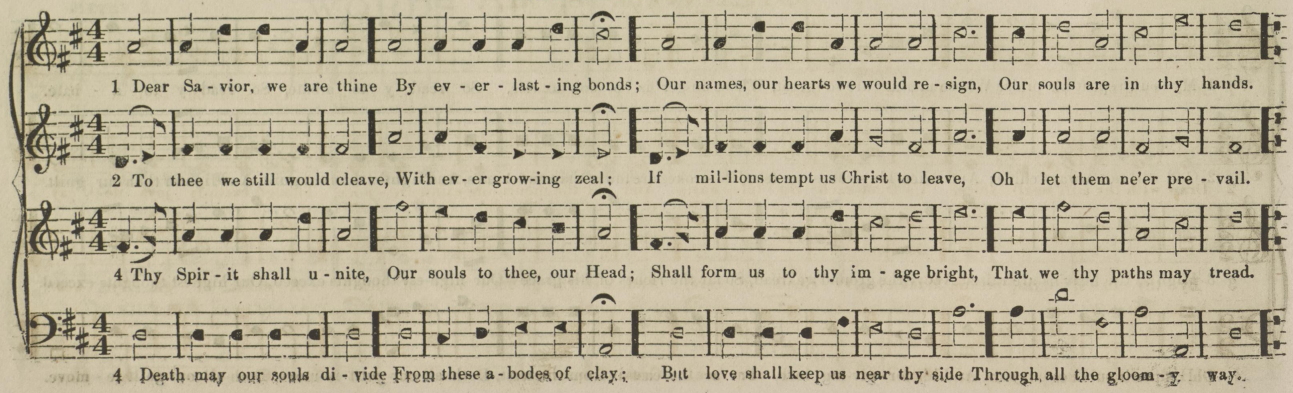
142 METRE 3.

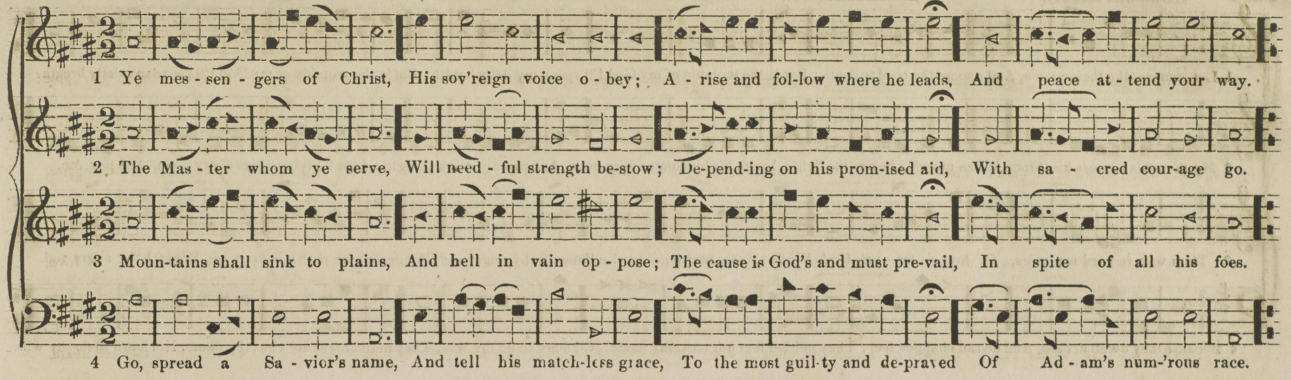
HEAVENLY REST. S. M.



METRE 3.

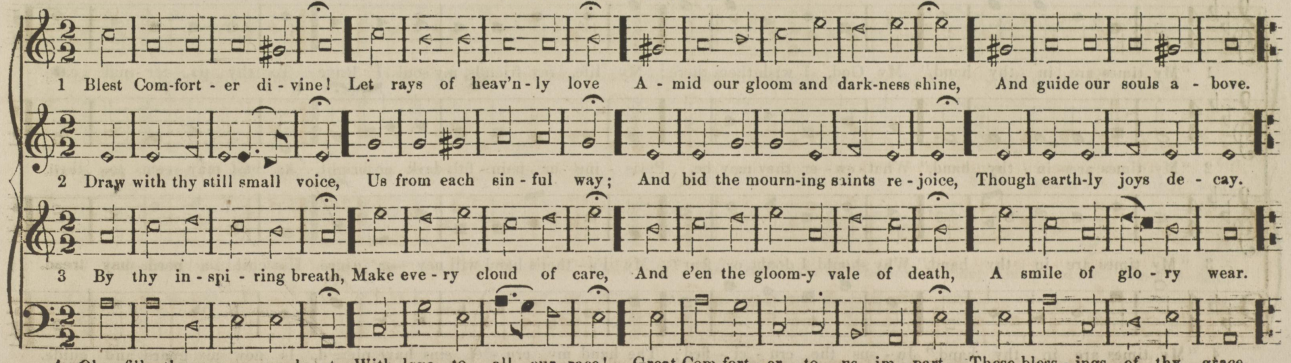
LABAN. S. M.





METRE 3.

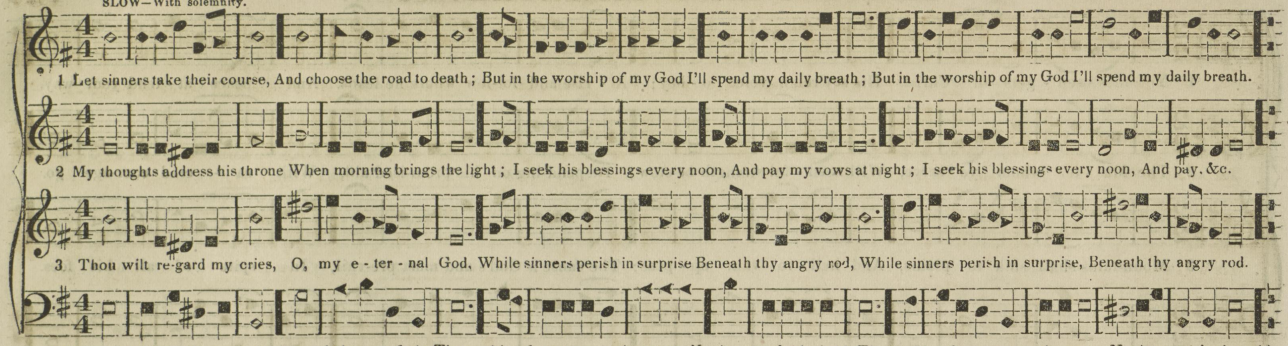
ORANGE. S. M.



144 METRE 3.

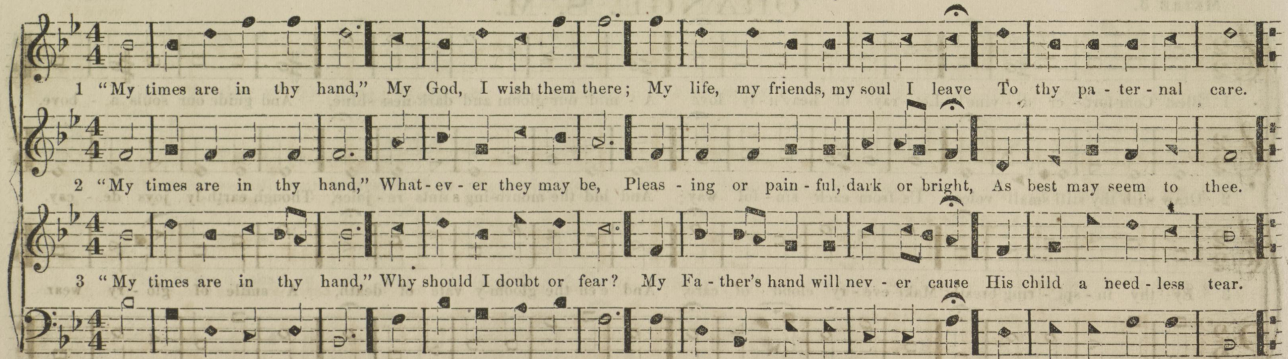
SLOW—With solemnity.

FLORIDA. S. M.



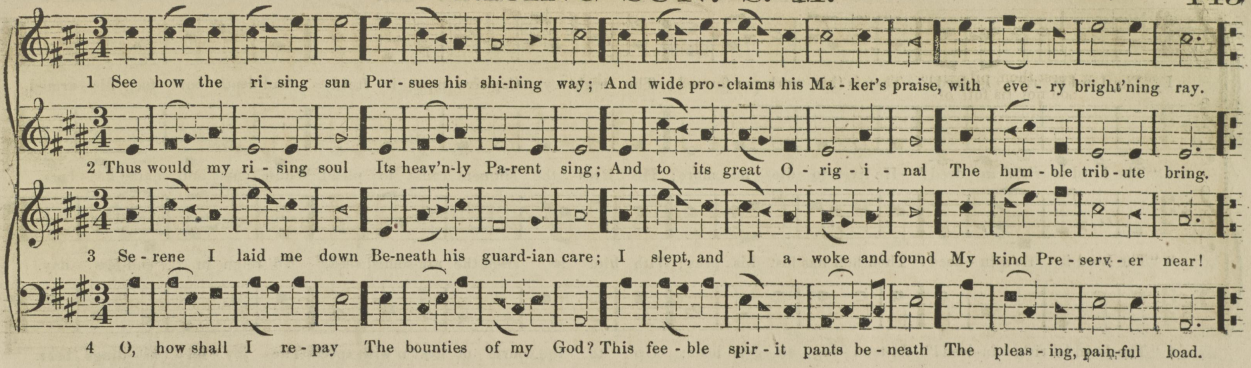
METRE 3.

SUBMISSION. S. M.



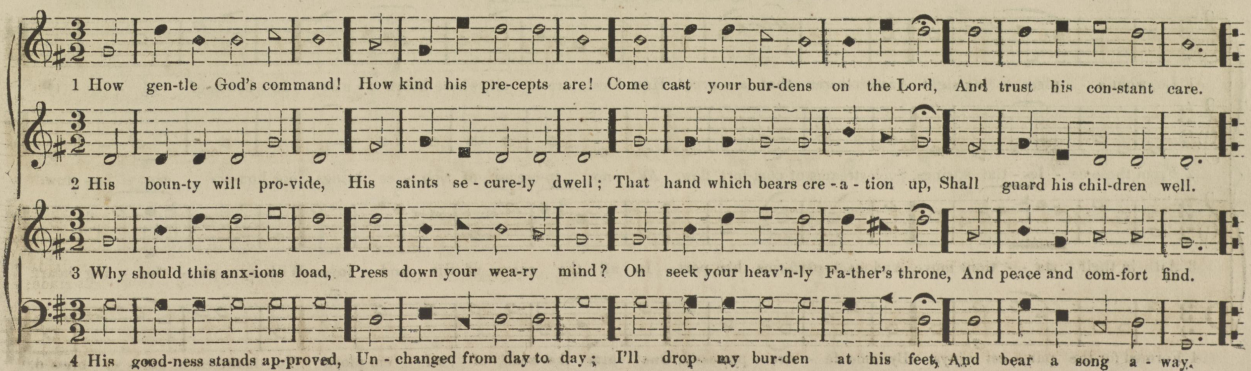
METRE 3.

RISING SUN. S. M.



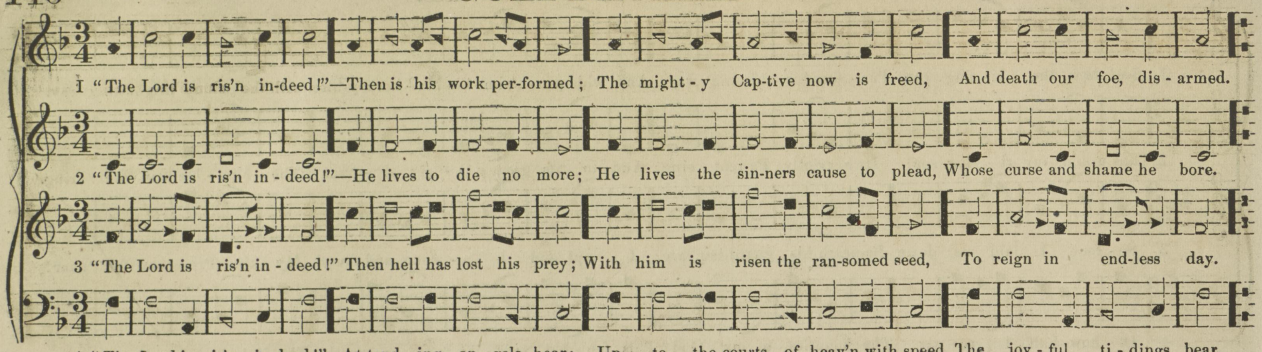
METRE 3.

LATHROP. S. M.



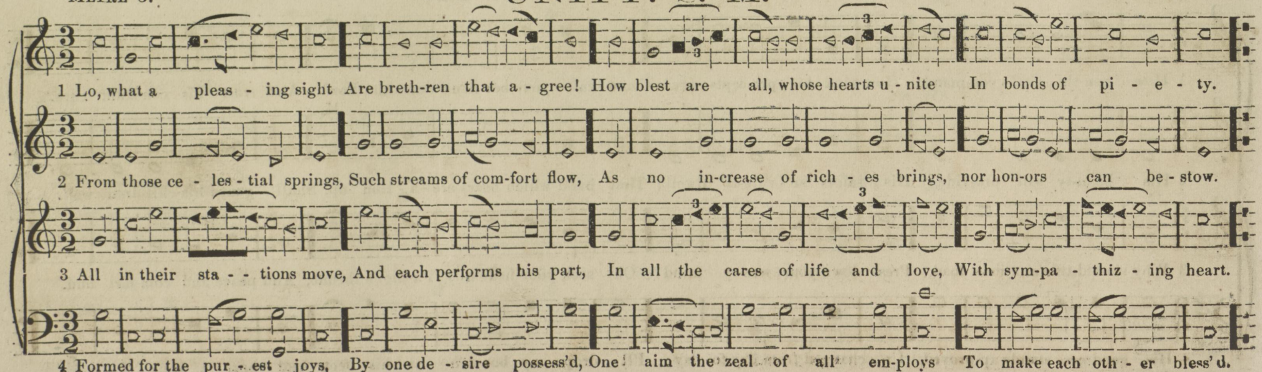
146 METRE 3.

GOLDEN HILL. S. M.



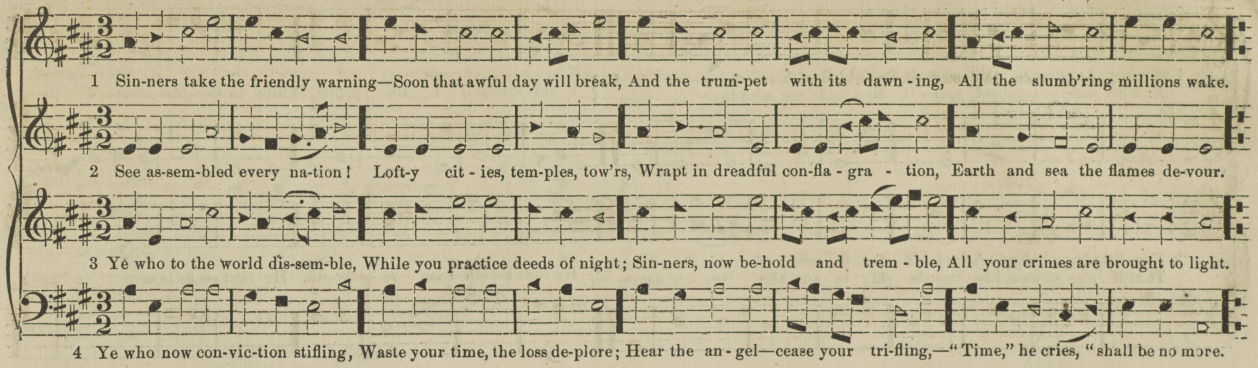
METRE 3.

UNITY. S. M.



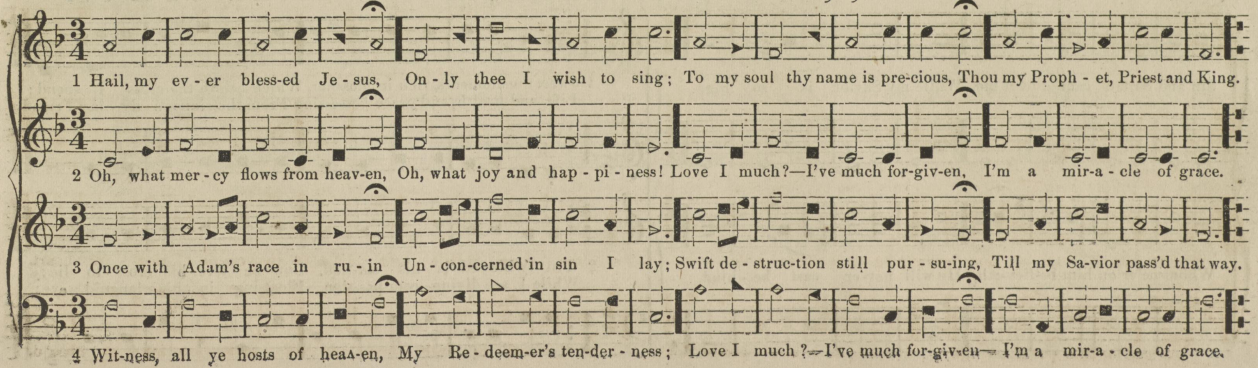
METRE 4.

MELODY. 8,7,8,7.



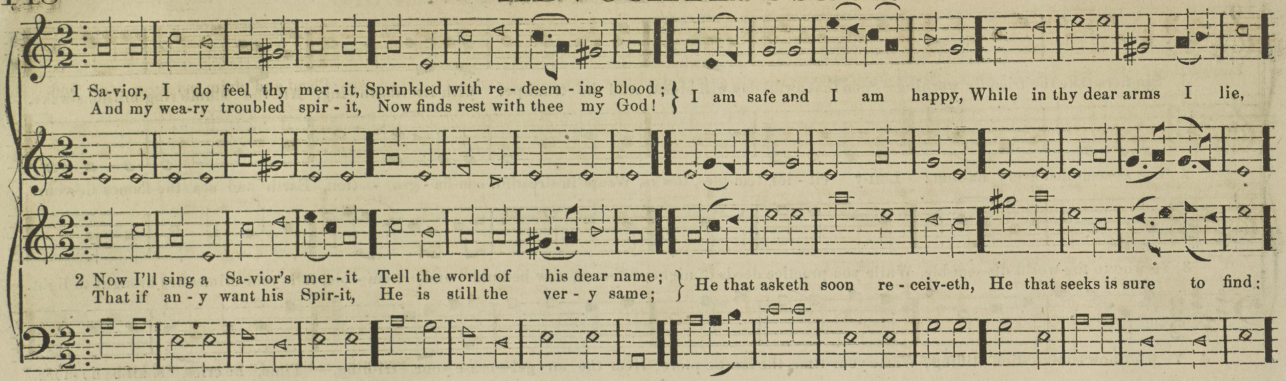
METRE 4.

CHARLESTON. 8,7,8,7.



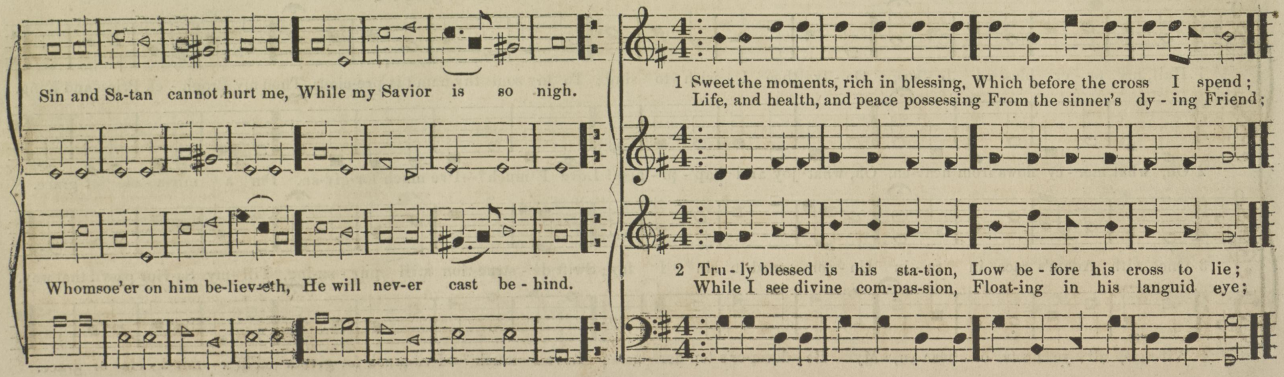
148 METRE 4.

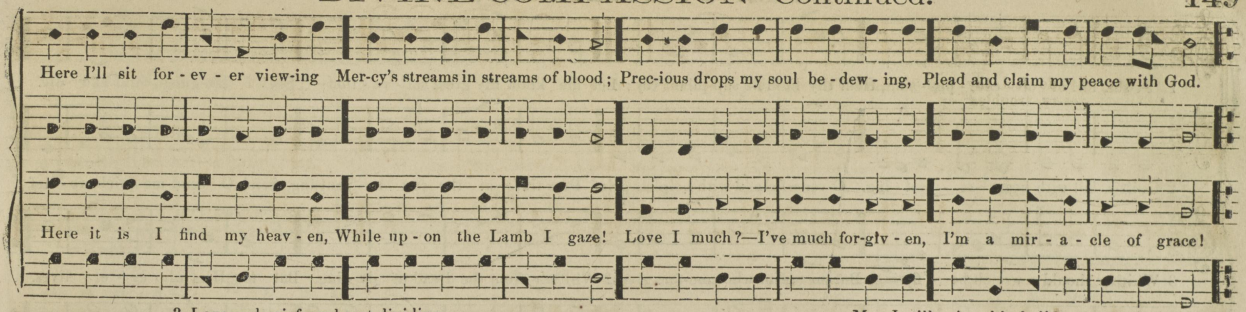
ADVOCATE. 8's & 7's.



METRE 4.

DIVINE COMPASSION. 8's & 7's.

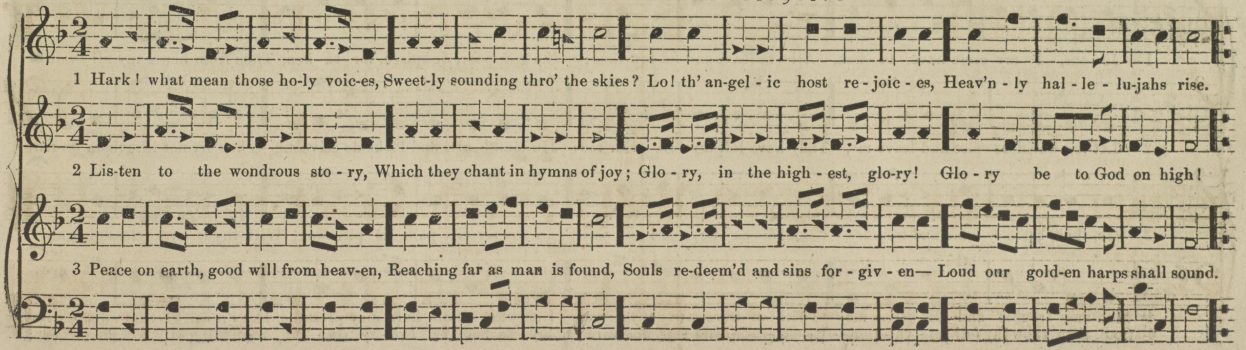




3 Love and grief my heart dividing,
With my tears his feet I'll bathe;
Constant still in faith abiding,
Life deriving from his death;
May I still enjoy this feeling,
In all need to Jesus go;
Prove his wounds each day more healing,
And himself more deeply know.

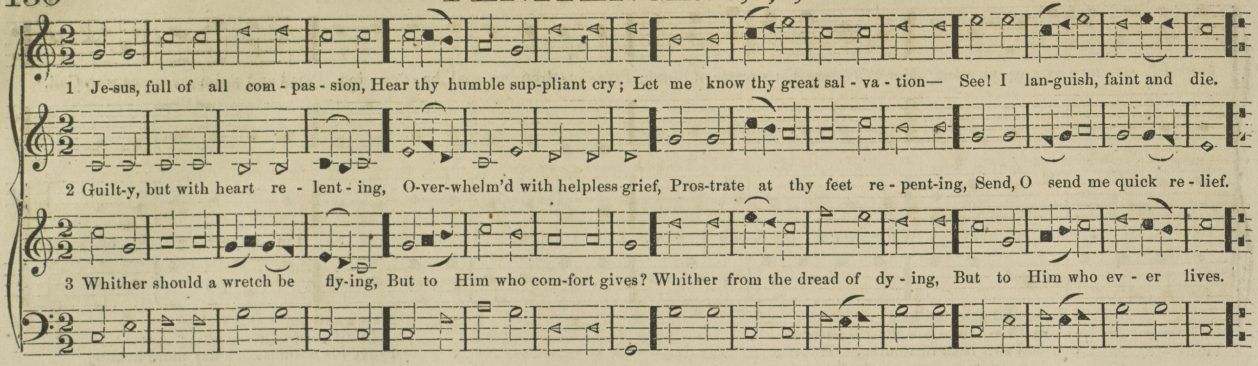
METRE 4.

BETHLEHEM. 8.7,8.7.



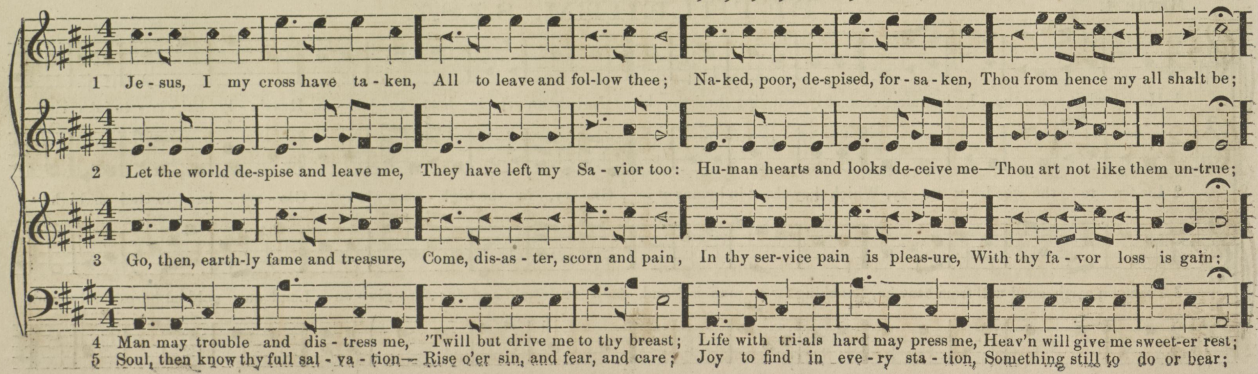
150 METRE 4.

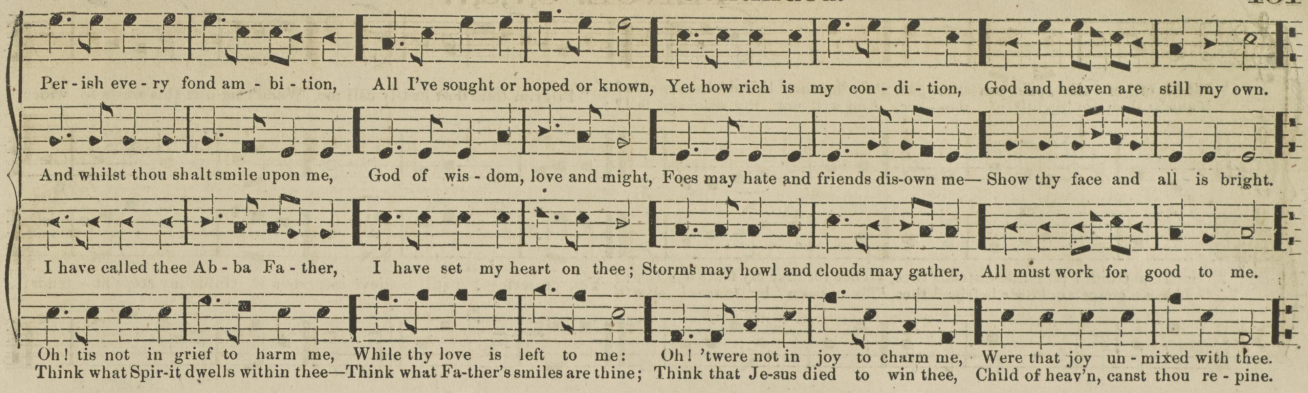
PENITENCE. 8,7,8,7.



METRE 4.

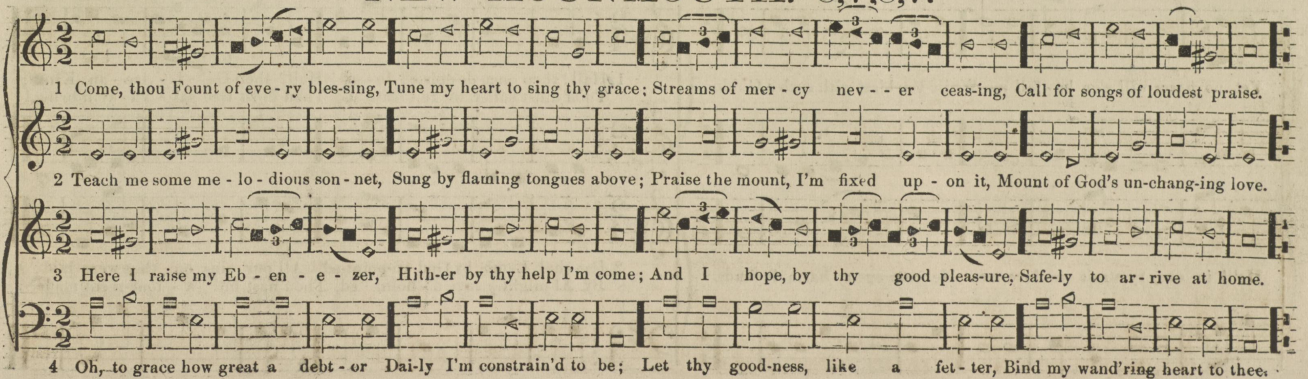
DISCIPLE. 8,7,8,7,87,8,7.





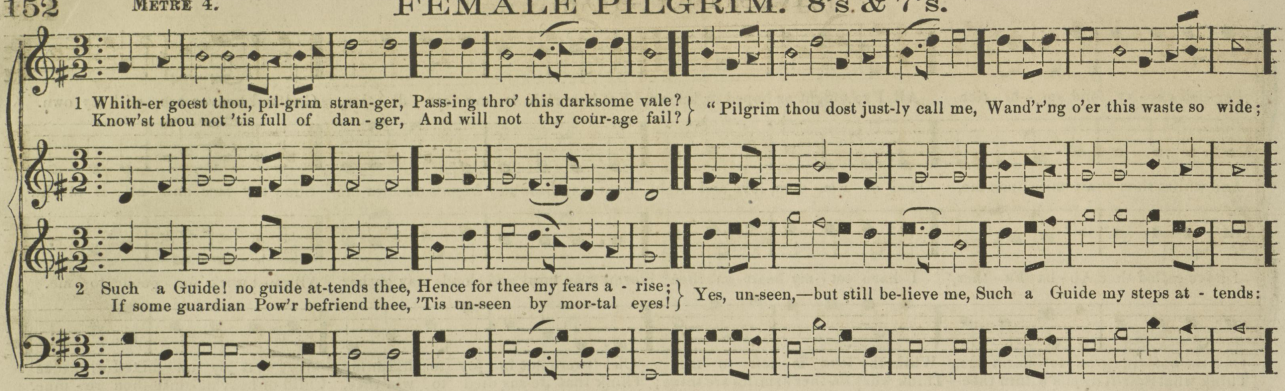
METRE 4.

NEW MOUNMOUTH. 8,7,8,7.



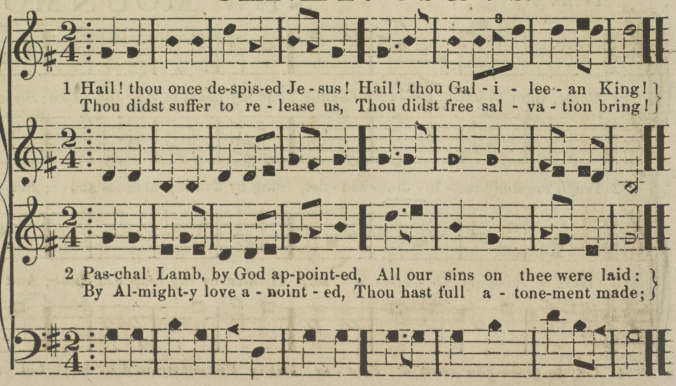
METRE 4.

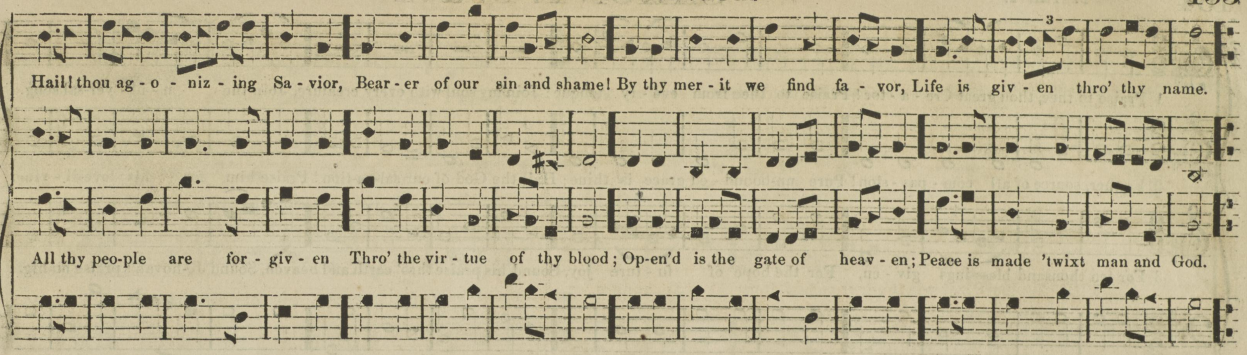
FEMALE PILGRIM. 8's & 7's.



METRE 4.

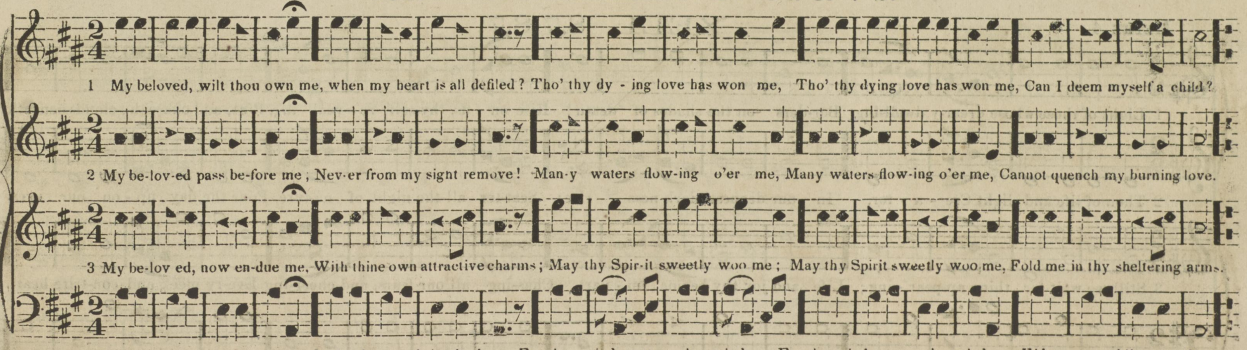
OLNEY. 8's & 7's.





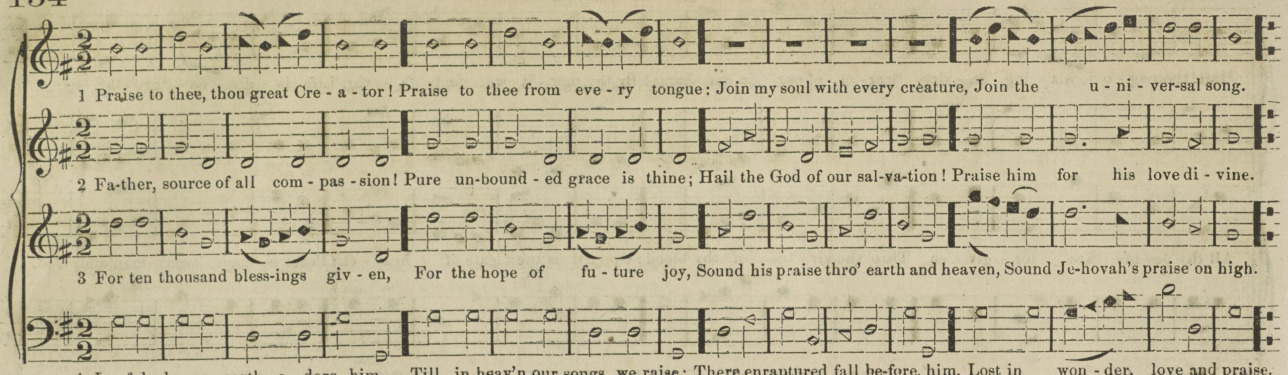
METRE 4.

RECONCILEMENT. 8's & 7's.



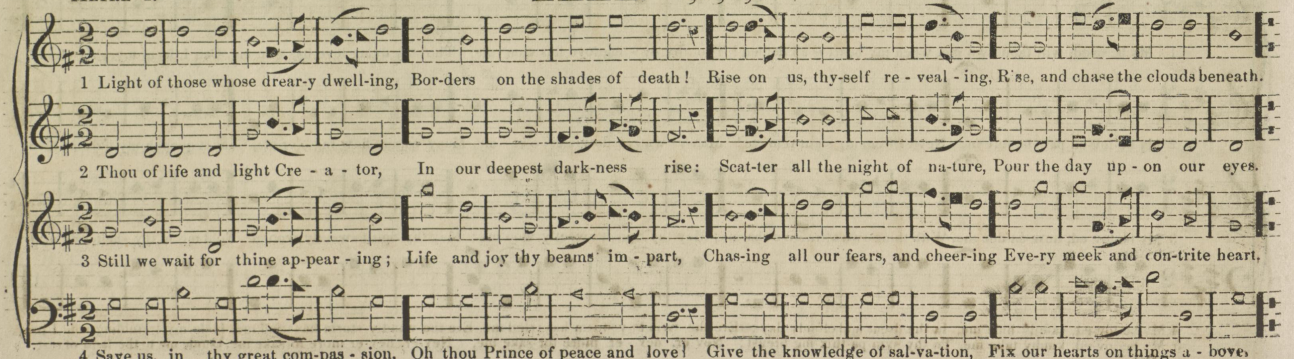
METRE 4.

SAXONY. 8's & 7s.

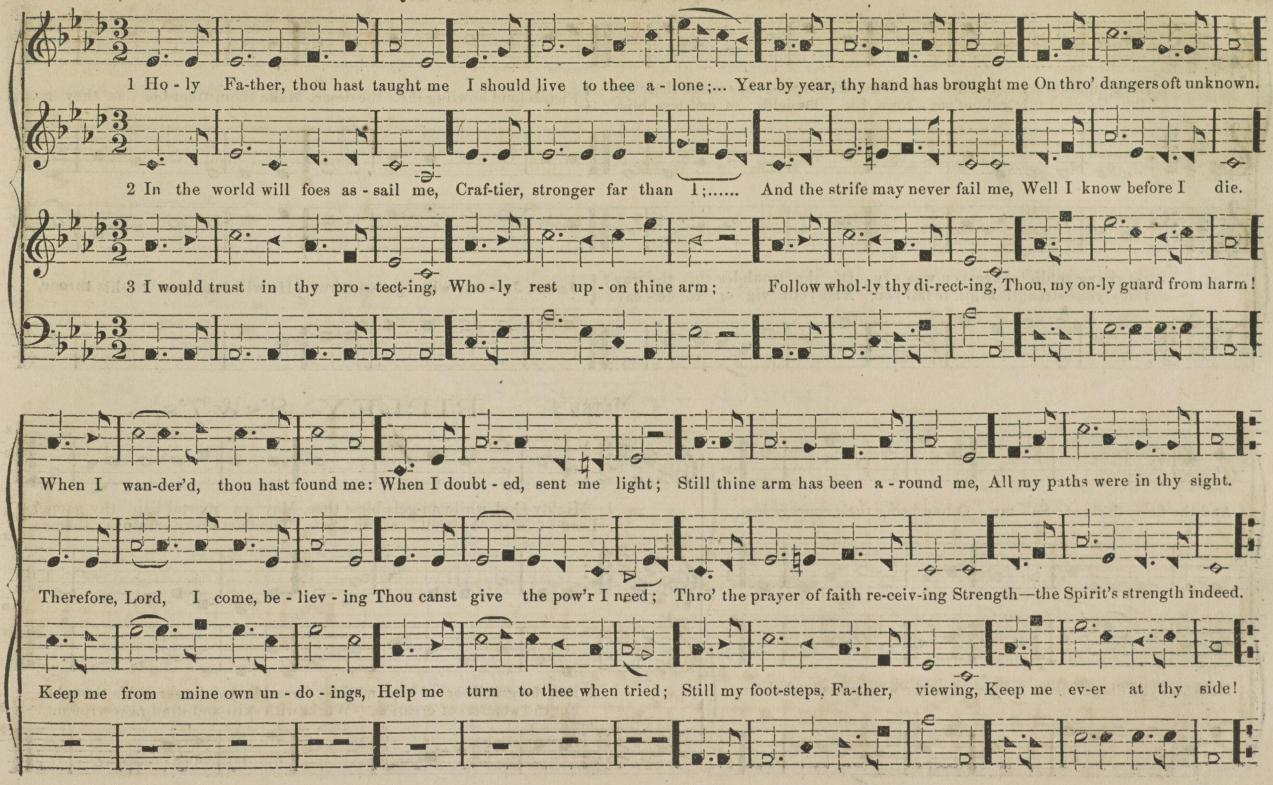


METRE 4.

ZELL. 8,7,8,7.

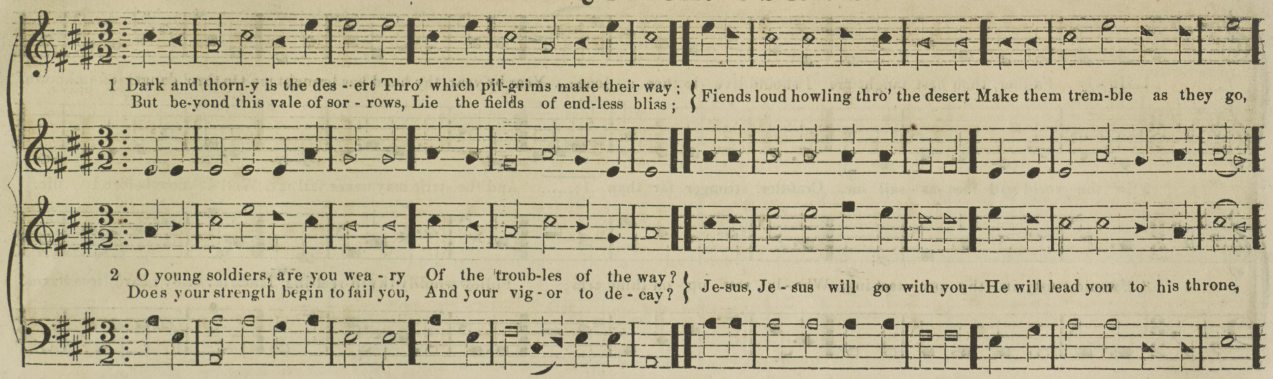


✻ AUTUMN. 8's & 7s.


1 Ho - ly Fa-ther, thou hast taught me I should live to thee a - lone;... Year by year, thy hand has brought me On thro' dangers oft unknown.
2 In the world will foes as - sail me, Craf-tier, stronger far than I;..... And the strife may never fail me, Well I know before I die.
3 I would trust in thy pro - tect-ing, Who - ly rest up - on thine arm; Follow whol-ly thy di-rect-ing, Thou, my on-ly guard from harm!
When I wan-der'd, thou hast found me: When I doubt - ed, sent me light; Still thine arm has been a - round me, All my paths were in thy sight.
Therefore, Lord, I come, be - liev - ing Thou canst give the pow'r I need; Thro' the prayer of faith re-ceiv-ing Strength—the Spirit's strength indeed.
Keep me from mine own un - do - ings, Help me turn to thee when tried; Still my foot-steps, Fa-ther, viewing, Keep me ev-er at thy side!

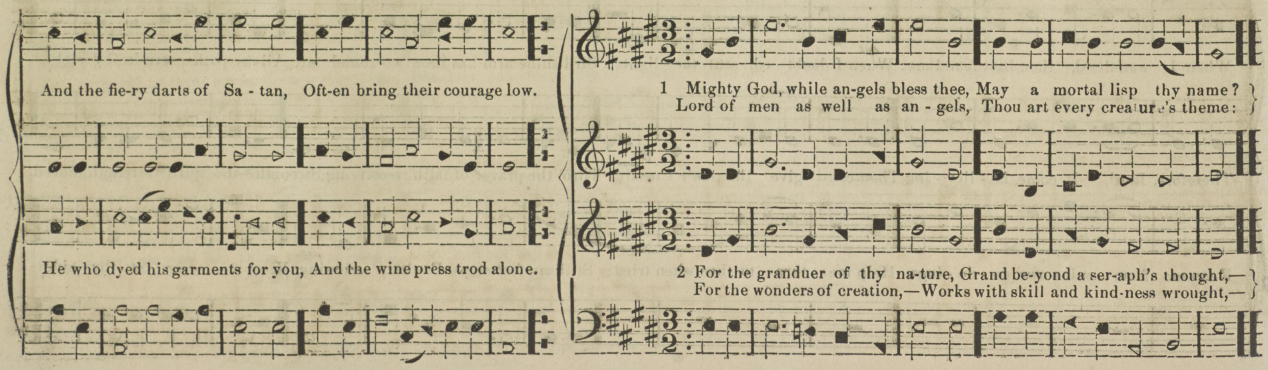
METRE 4.

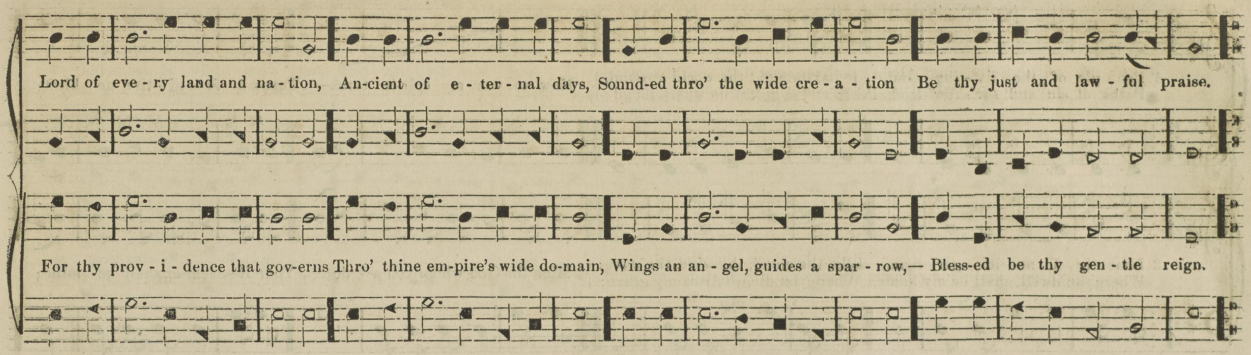
CONQUEST. 8's & 7's.



METRE 4.

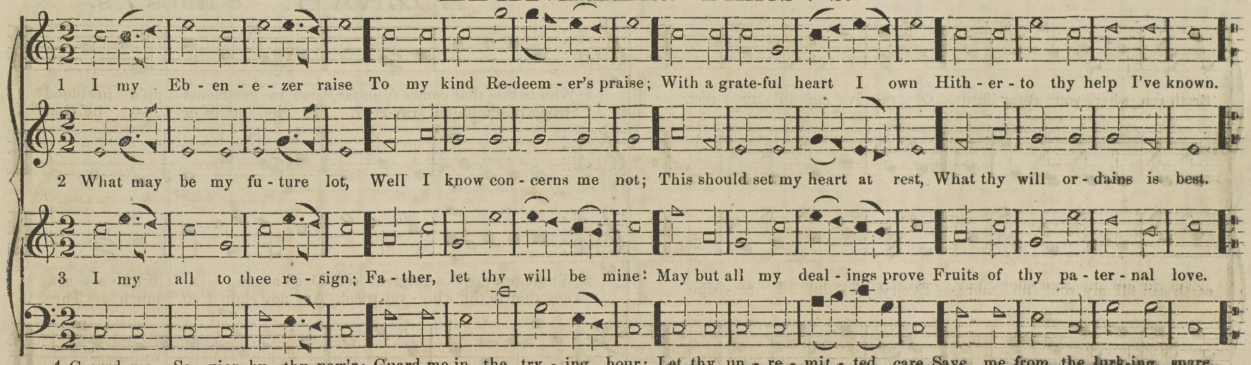
RIPLEY. 8's & 7's.





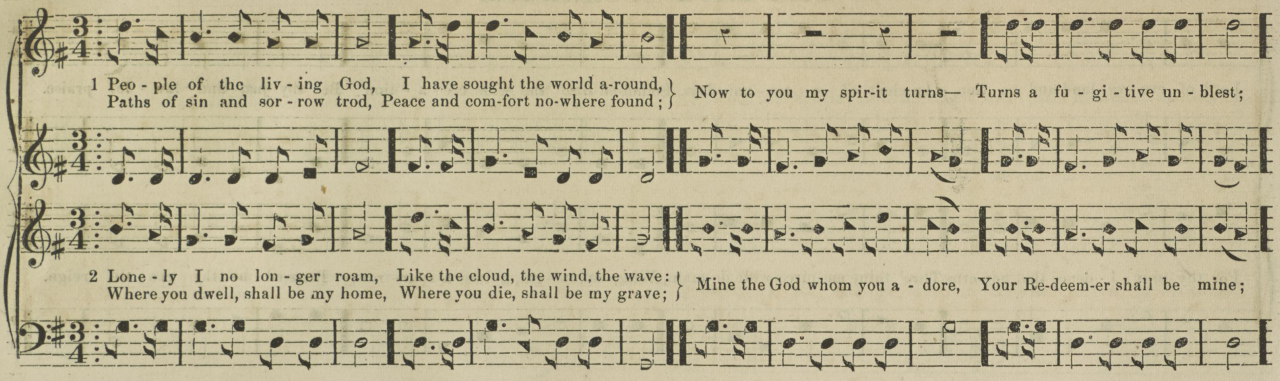
METRE 5.

EBENEZER. 4 lines 7's.



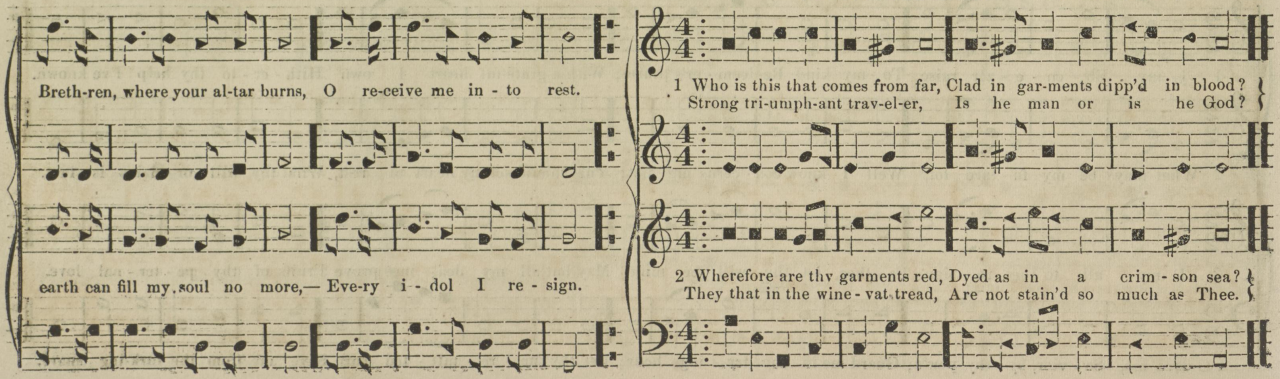
METRE 5.

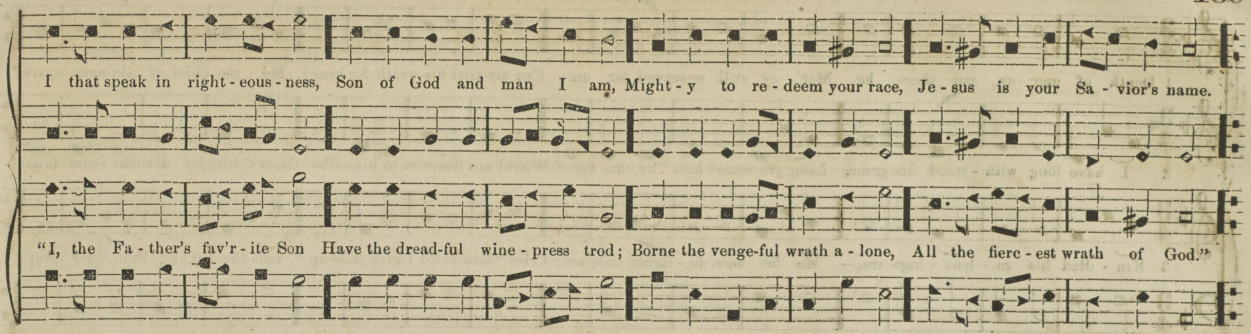
ENNIUS. 8 lines 7's.



METRE 5.

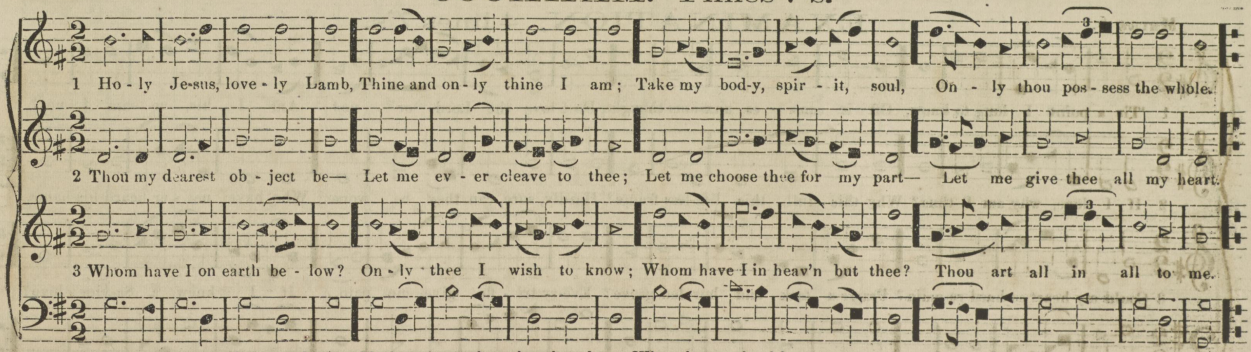
BOZRAH. 8 lines 7's.



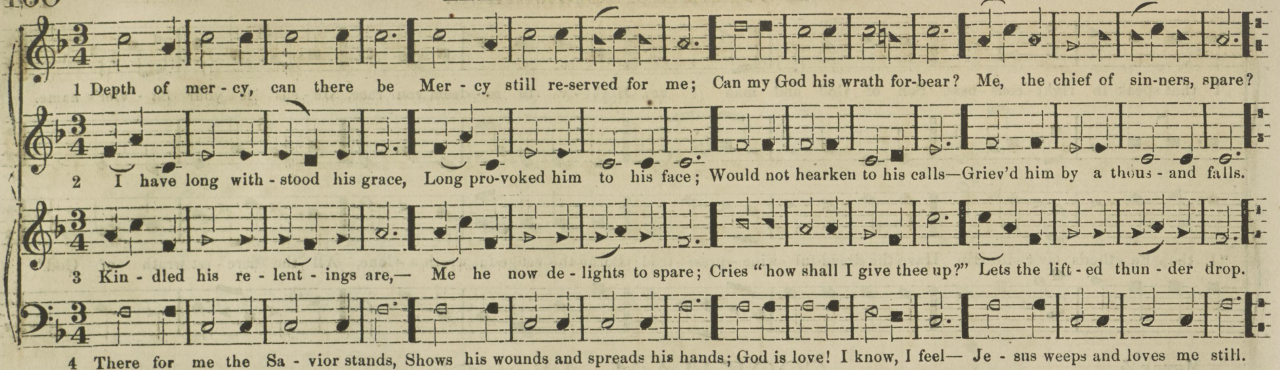


METRE 5.

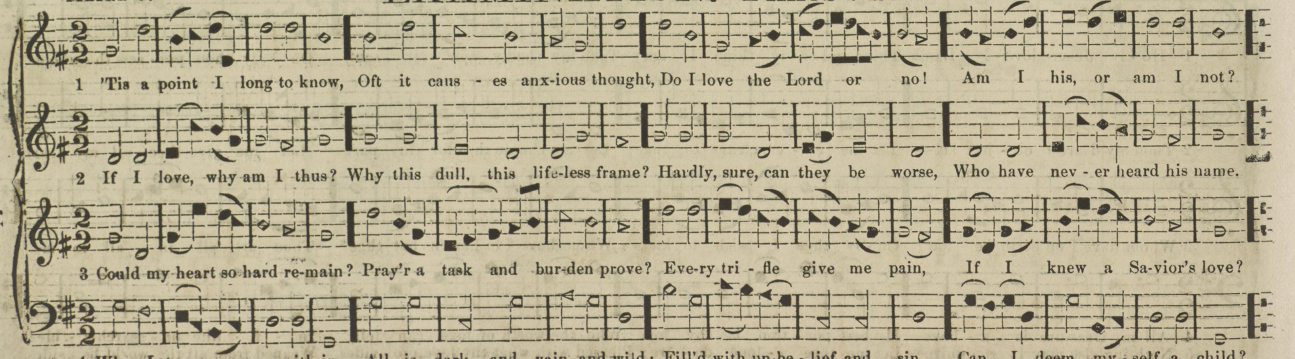
COOKHAM. 4 lines 7's.



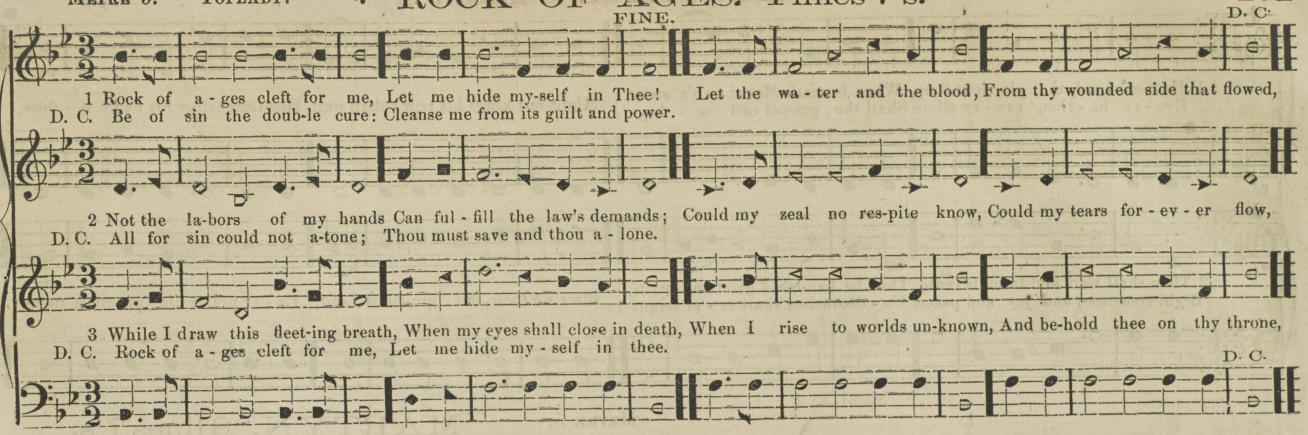
160 METRE 5. * ALETTA. 4 lines 7's. WM. B. BRADBURY.



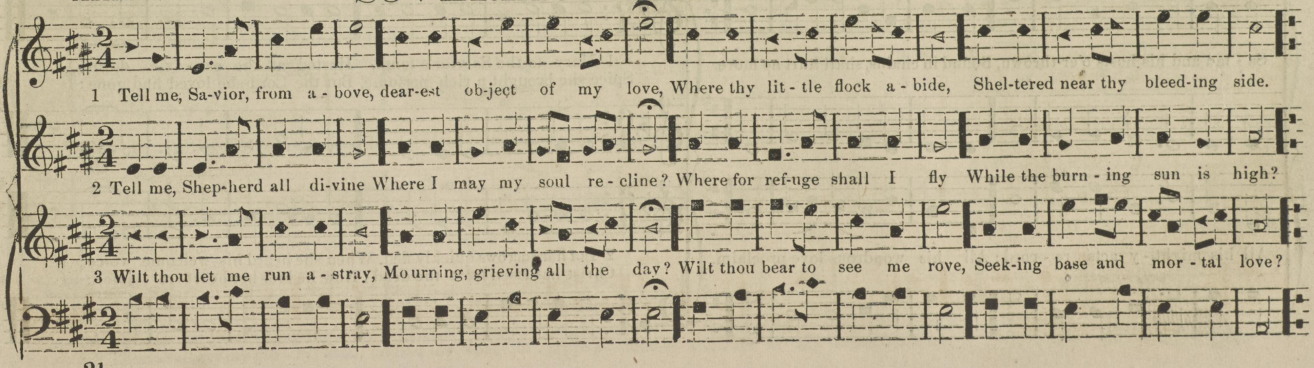
METRE 5. EXAMINATION. 4 lines 7's.



METRE 5. TOPLADY. * ROCK OF AGES. 4 lines 7's. DR. HASTINGS.

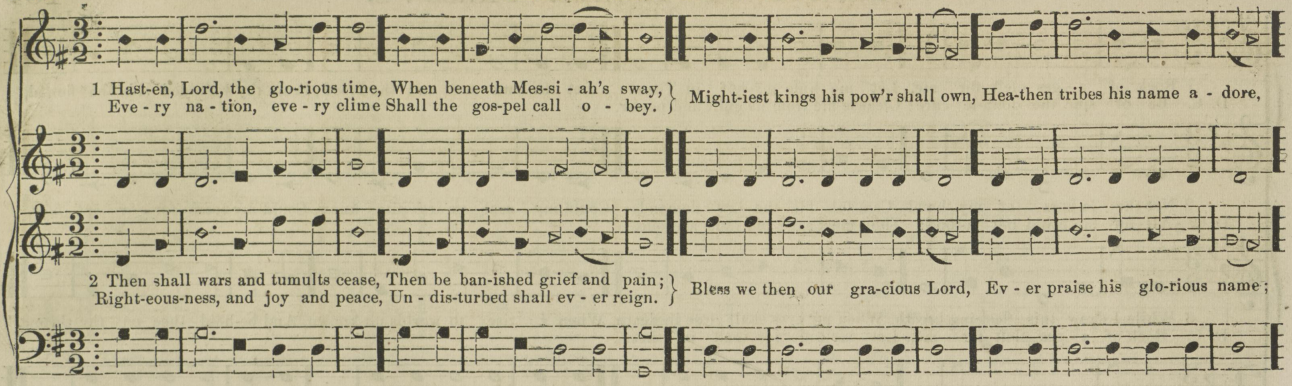


METRE 5. SOVEREIGN GRACE. 4 lines 7's.



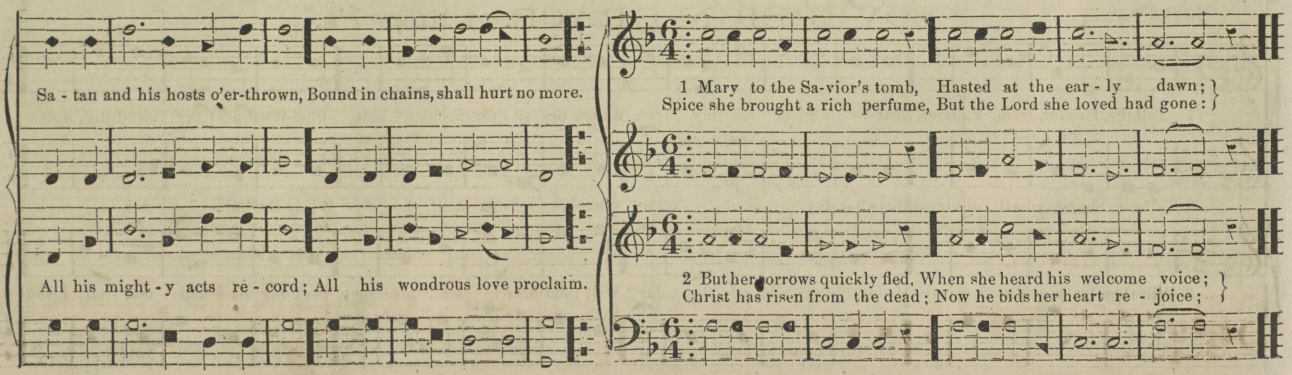
METRE 5.

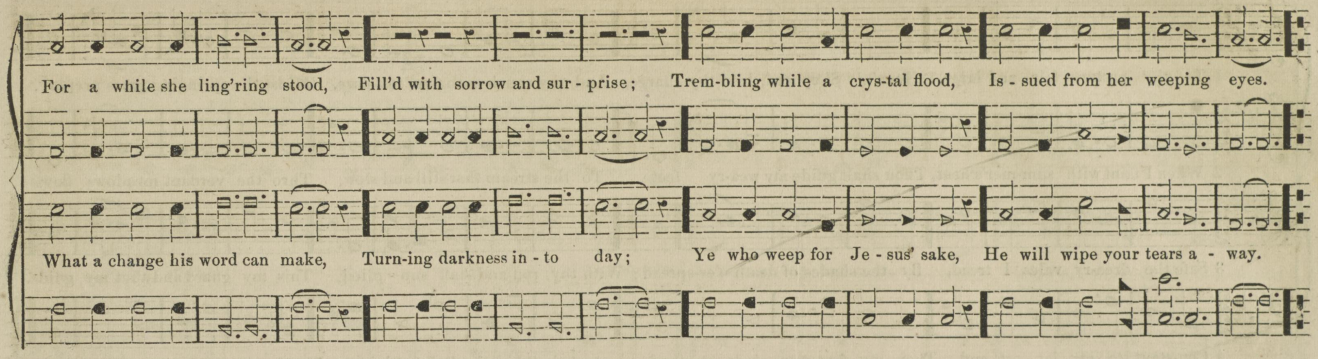
ELTHAM. 8 lines 7's.



METRE 5.

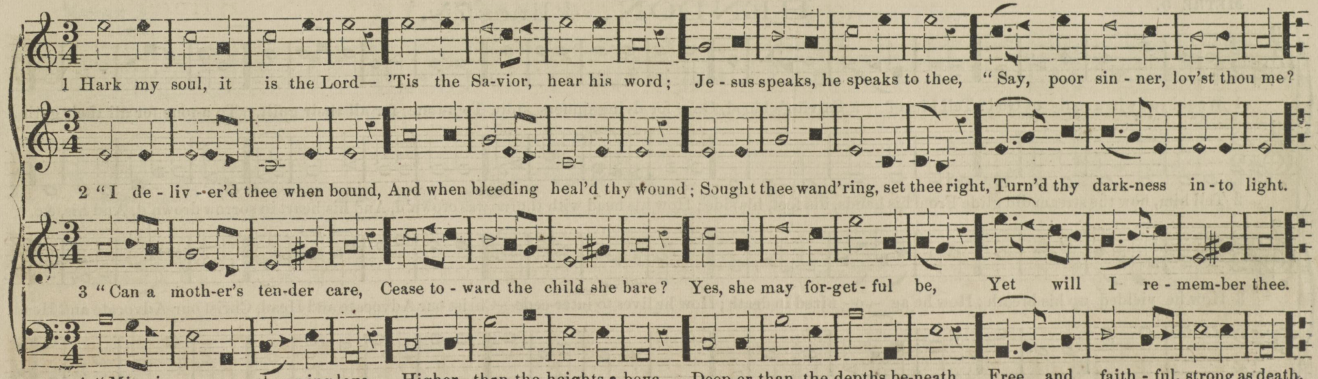
MARTYN. 8 lines 7's.





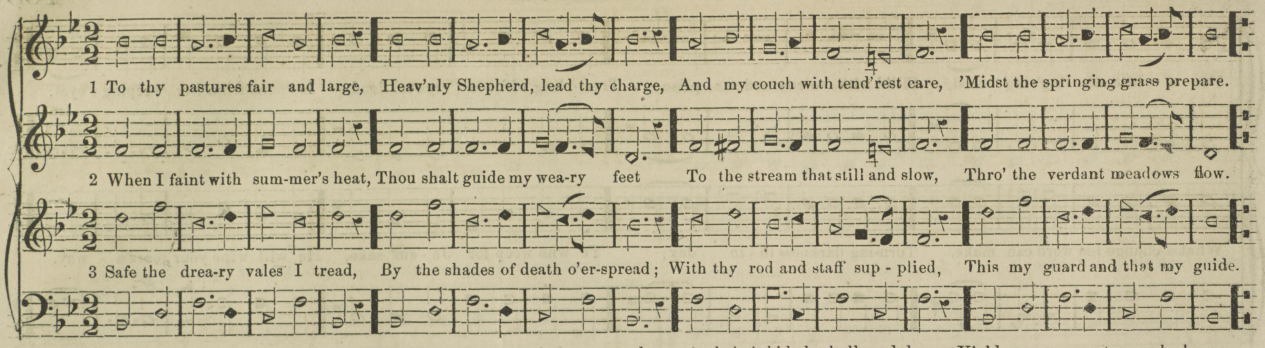
METRE 5.

DIVINE INQUIRY. 4 lines 7's.



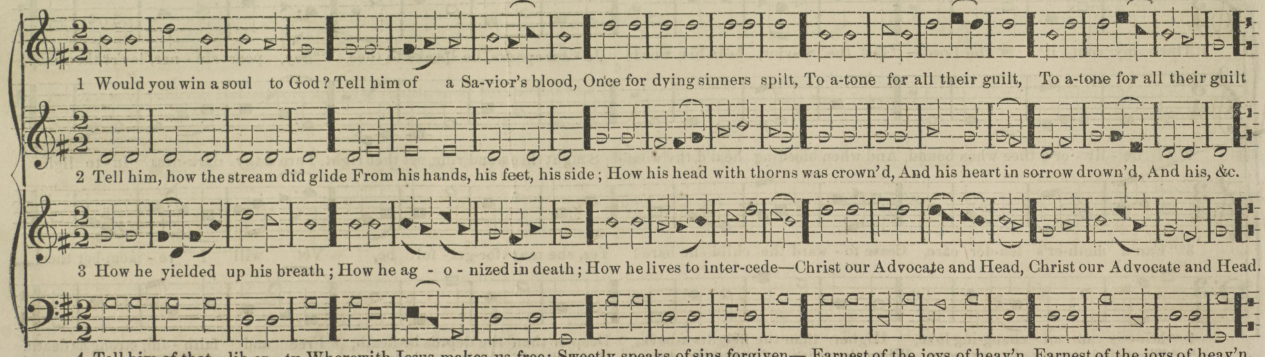
METRE 5.

PLEYEL'S HYMN. 4 lines 7's.



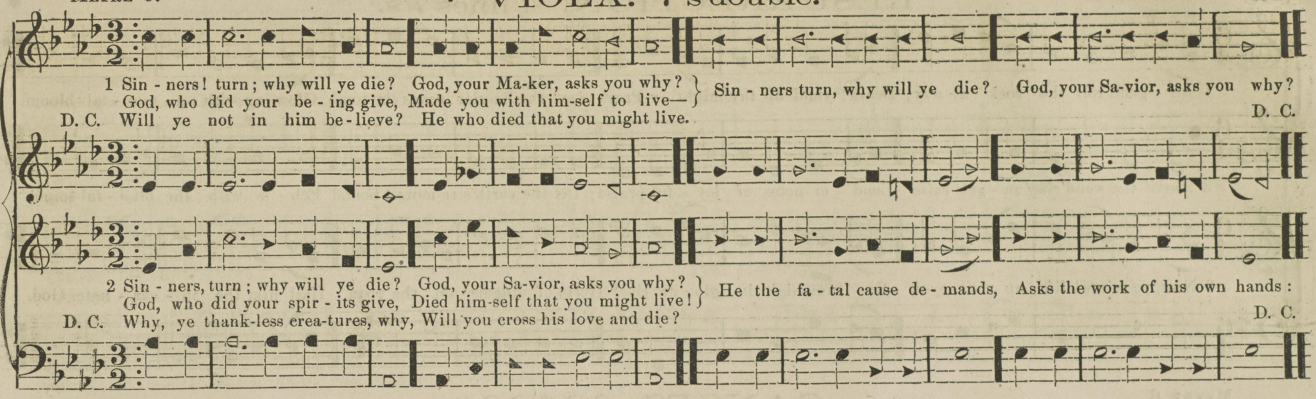
METRE 5.

HENDON. 4 lines 7's.



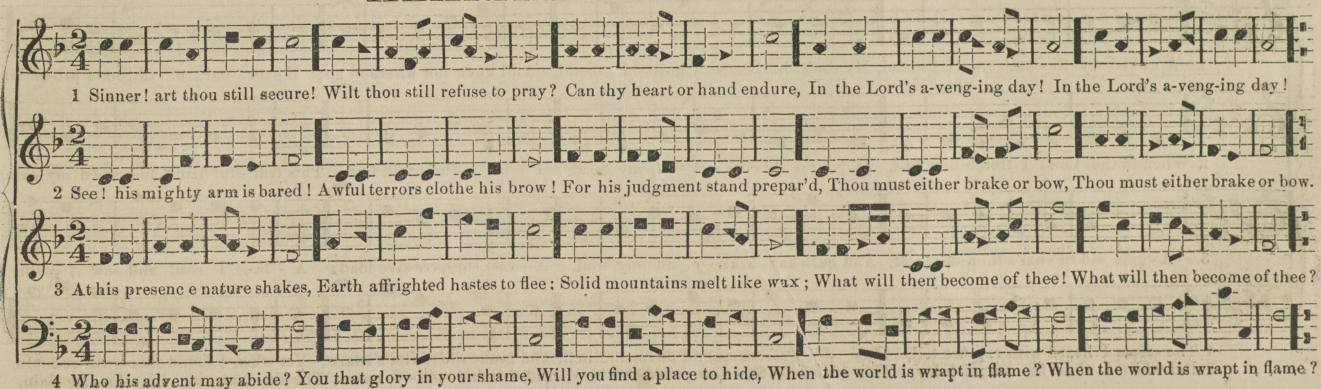
METRE 5.

* VIOLA. 7's double.

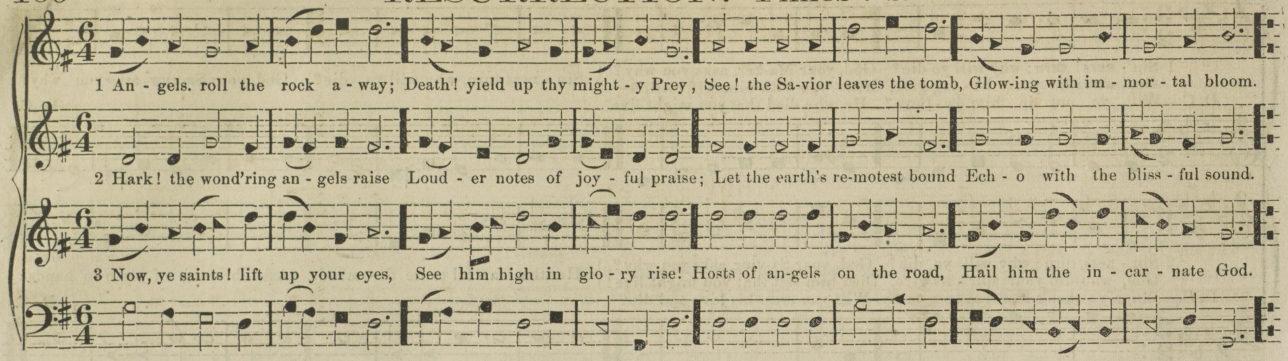


METRE 5.

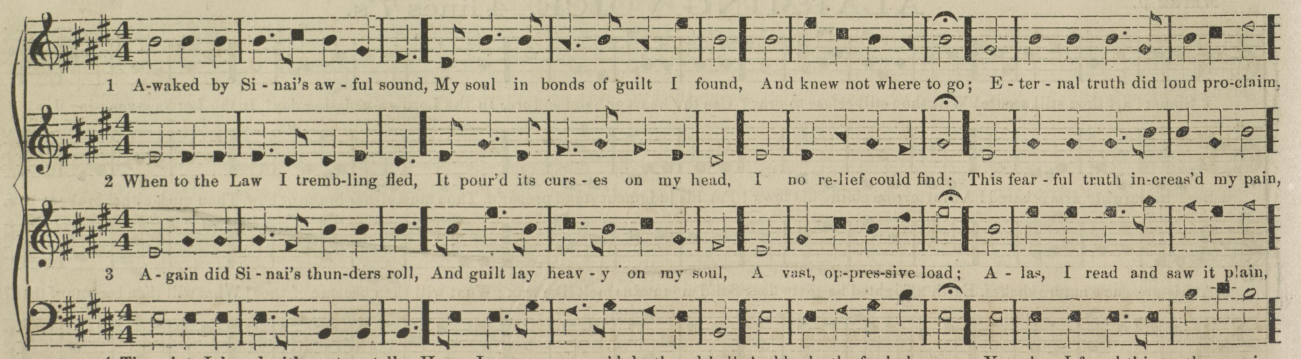
ALARMING VOICE. 4 lines 7's.

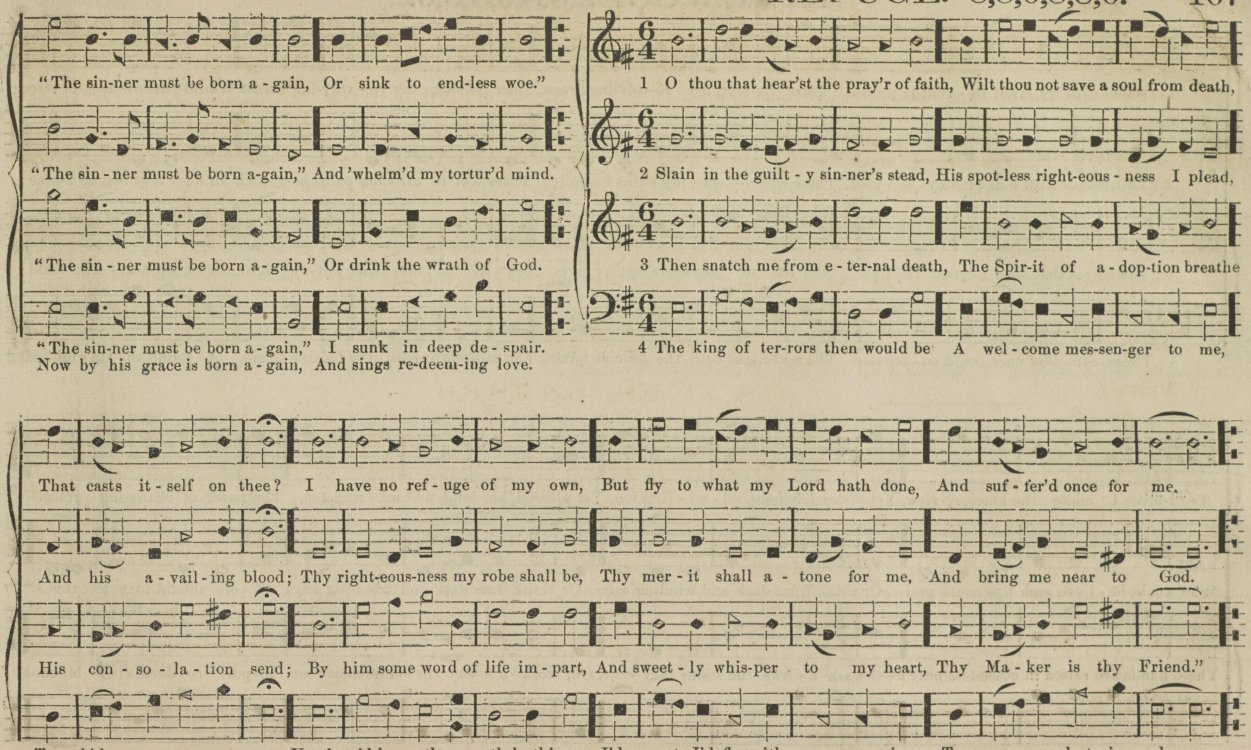


166 METRE 5. **RESURRECTION.** 4 lines 7's.



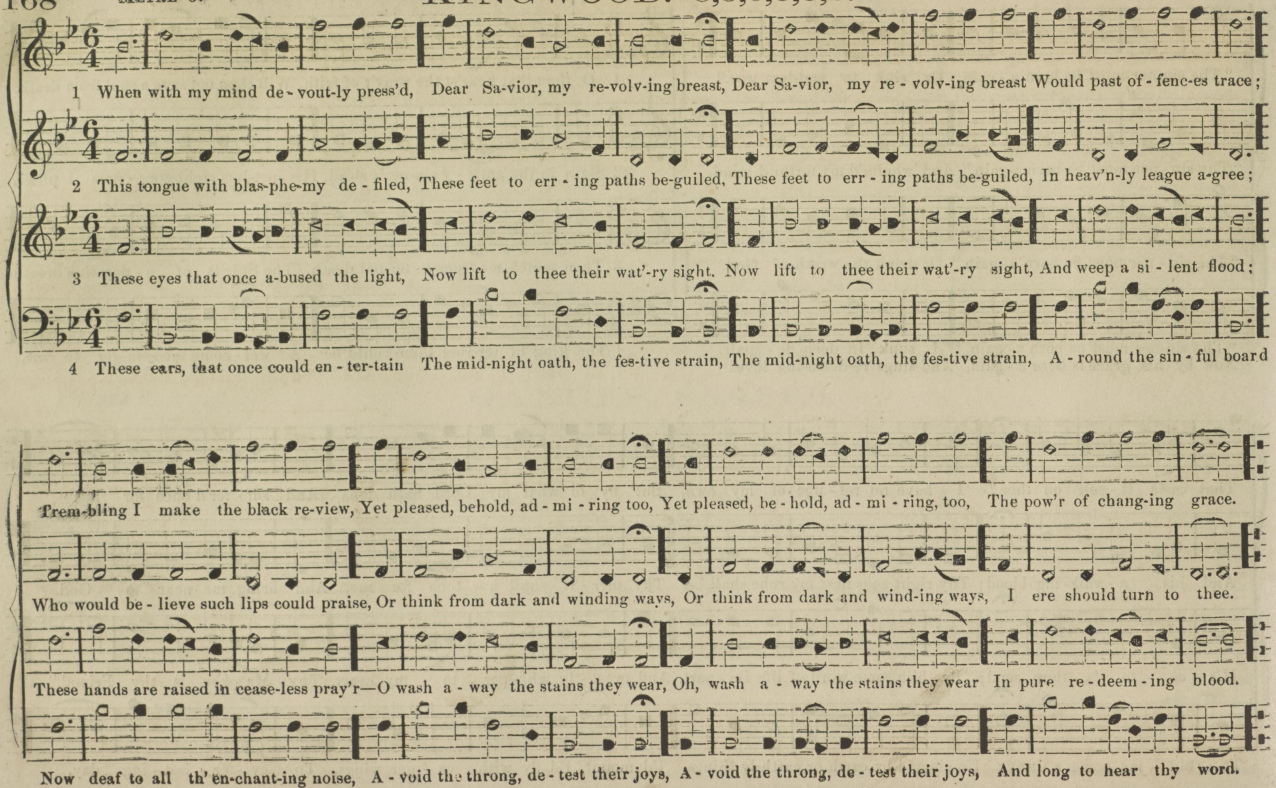
METRE 6. **GANGES.** 8,8,6,8,8,6.

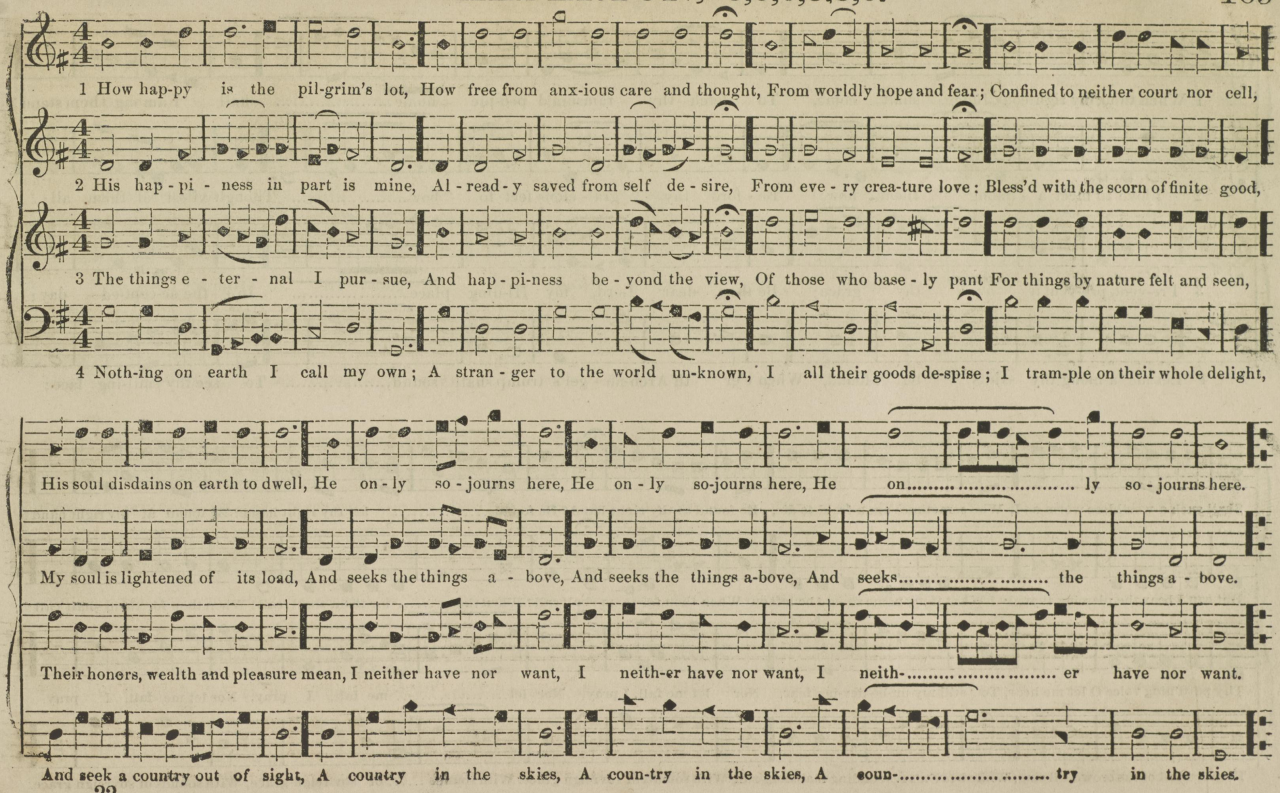



"The sin-ner must be born a-gain, Or sink to end-less woe."
"The sin-ner must be born a-gain," And 'whelm'd my tortur'd mind.
"The sin-ner must be born a-gain," Or drink the wrath of God.
"The sin-ner must be born a-gain," I sunk in deep de-spair.
Now by his grace is born a-gain, And sings re-deem-ing love.
1 O thou that hear'st the pray'r of faith, Wilt thou not save a soul from death,
2 Slain in the guilt-y sin-ner's stead, His spot-less right-eous-ness I plead,
3 Then snatch me from e-ter-nal death, The Spir-it of a-dop-tion breathe
4 The king of ter-rors then would be A wel-come mes-sen-ger to me,
That casts it-self on thee? I have no ref-uge of my own, But fly to what my Lord hath done, And suf-fer'd once for me.
And his a-vail-ing blood; Thy right-eous-ness my robe shall be, Thy mer-it shall a-tone for me, And bring me near to God.
His con-so-la-tion send; By him some word of life im-part, And sweet-ly whis-per to my heart, Thy Ma-ker is thy Friend."
To bid me come a-way; Un-clogg'd by earth or earth-ly things, I'd mount, I'd fly with ea-ger wings, To ev-er-last-ing day.

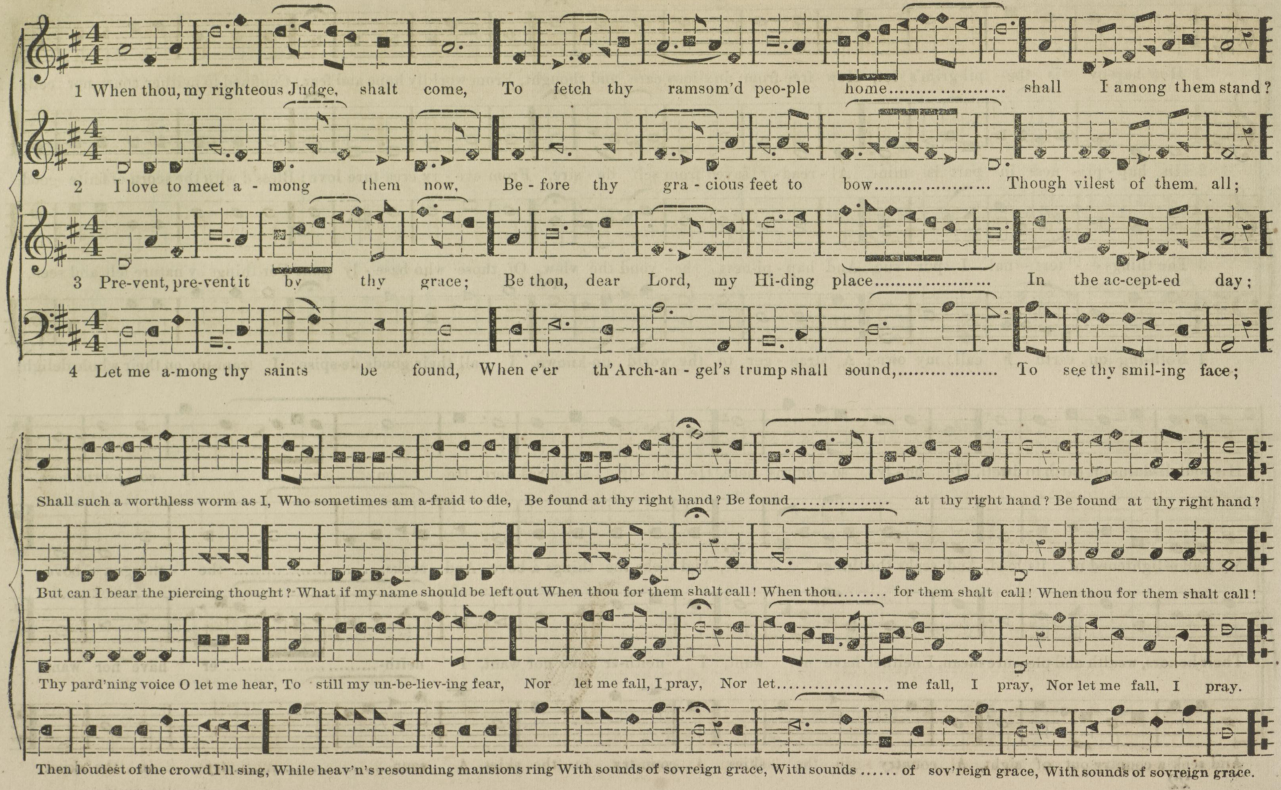
168 METRE 6.

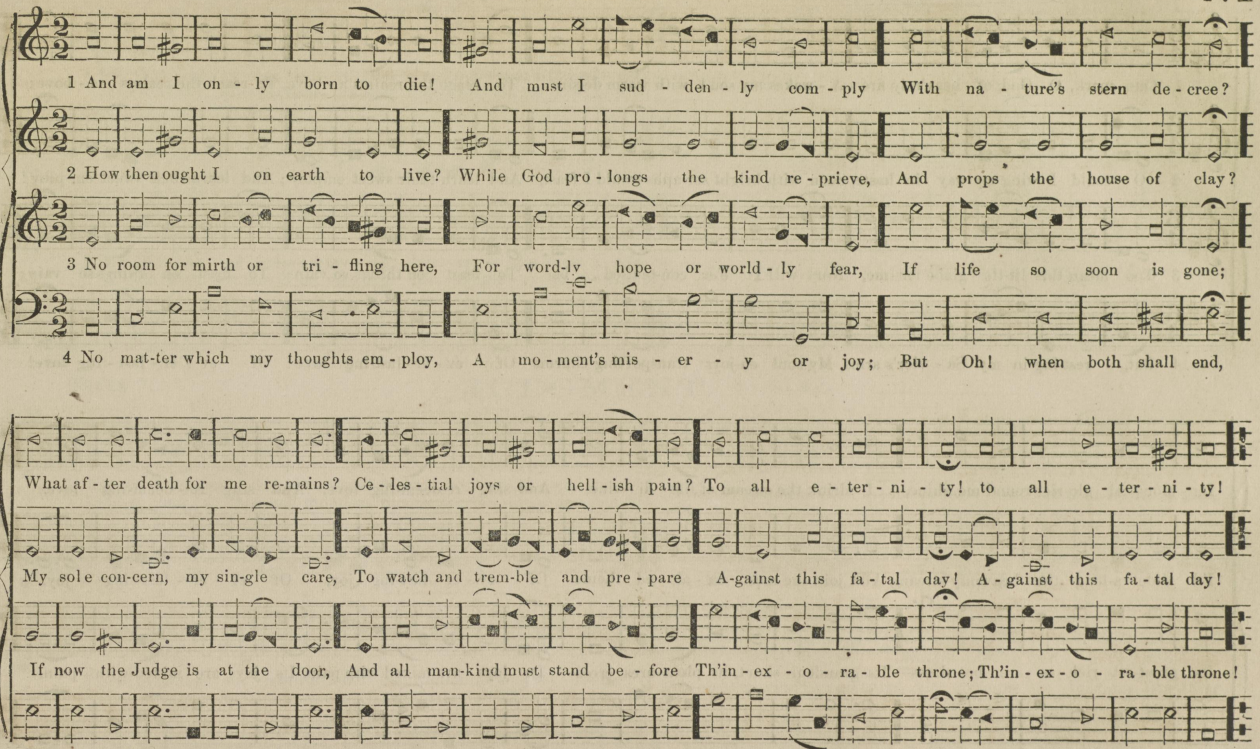
KINGWOOD. 8,8,6,8,8,6.



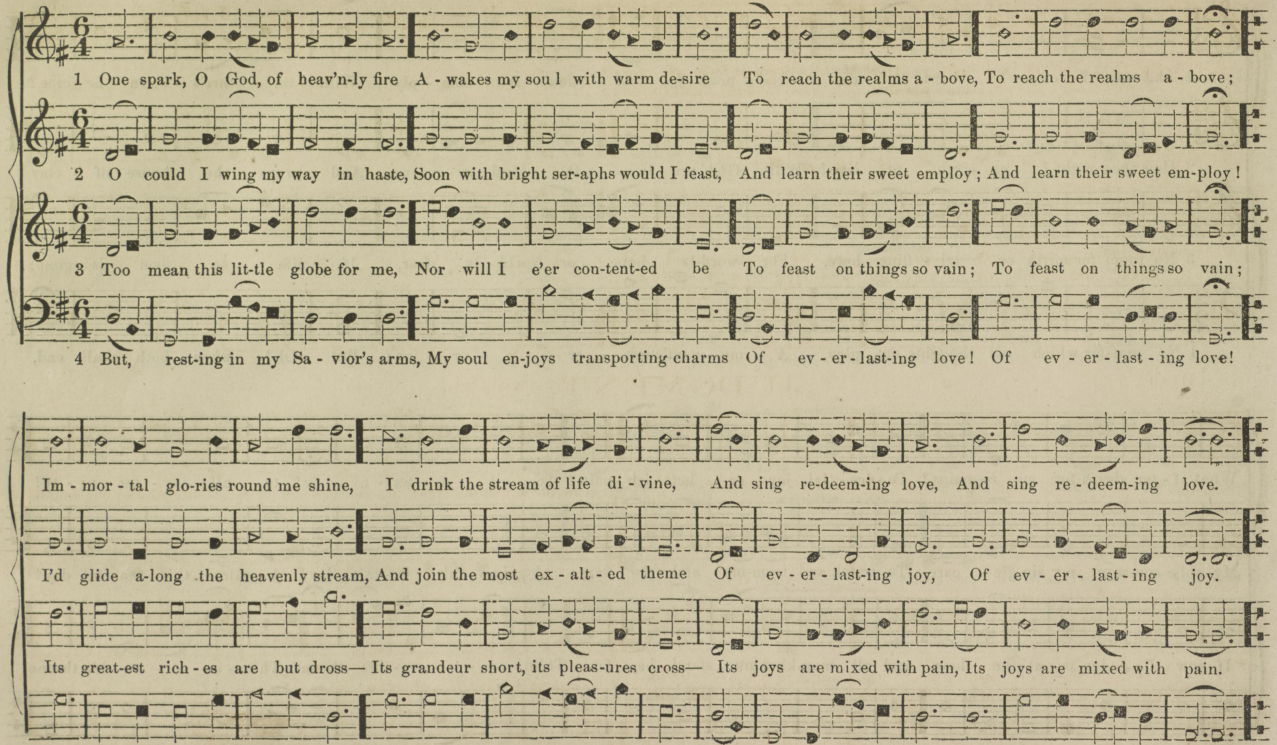

1 How hap-py is the pil-grim's lot, How free from anx-ious care and thought, From worldly hope and fear; Confined to neither court nor cell,
2 His hap-pi-ness in part is mine, Al-read-y saved from self de-sire, From eve-ry crea-ture love: Bless'd with the scorn of finite good,
3 The things e-ter-nal I pur-sue, And hap-pi-ness be-yond the view, Of those who base-ly pant For things by nature felt and seen,
4 Noth-ing on earth I call my own; A stran-ger to the world un-known, I all their goods de-spise; I tram-ple on their whole delight,
His soul disdains on earth to dwell, He on-ly so-journs here, He on-ly so-journs here, He on..... ly so-journs here.
My soul is lightened of its load, And seeks the things a-bove, And seeks the things a-bove, And seeks..... the things a-bove.
Their honors, wealth and pleasure mean, I neither have nor want, I neith-er have nor want, I neith-..... er have nor want.
And seek a country out of sight, A country in the skies, A coun-try in the skies, A coun-..... try in the skies.

HARMONIA. 8,8,6,8,8,6.



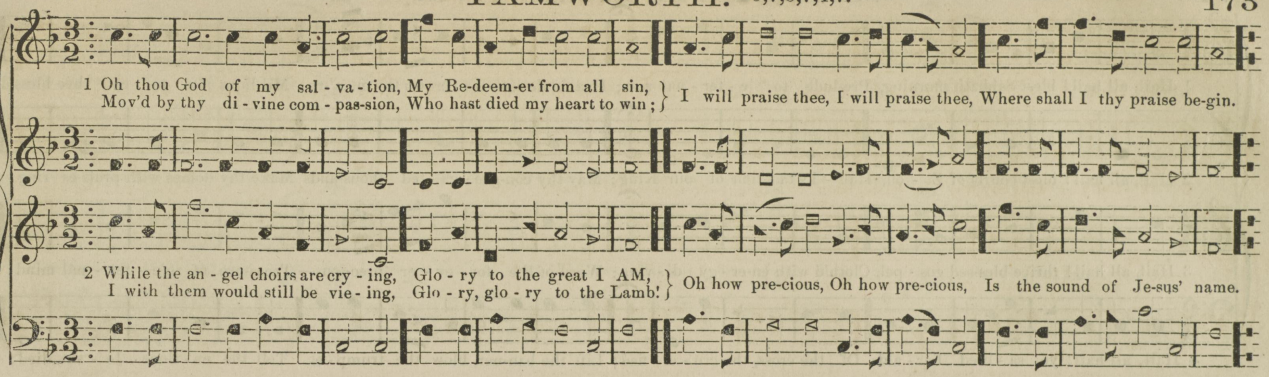

1 And am I on - ly born to die! And must I sud - den - ly com - ply With na - ture's stern de - cree?
2 How then ought I on earth to live? While God pro - longs the kind re - prieve, And props the house of clay?
3 No room for mirth or tri - fling here, For word-ly hope or world - ly fear, If life so soon is gone;
4 No mat-ter which my thoughts em - ploy, A mo - ment's mis - er - y or joy; But Oh! when both shall end,
What af - ter death for me re-mains? Ce - les - tial joys or hell - ish pain? To all e - ter - ni - ty! to all e - ter - ni - ty!
My sole con-cern, my sin-gle care, To watch and trem-ble and pre - pare A-gainst this fa - tal day! A - gainst this fa - tal day!
If now the Judge is at the door, And all man-kind must stand be - fore Th'in - ex - o - ra - ble throne; Th'in - ex - o - ra - ble throne!
Where shall I find my des - tined place? Shall I my ev - er - last - ing days With fiends or an - gels spend? With fiends or an-gels spend?

TRANSPORT. 8,8,6,8,8,6.



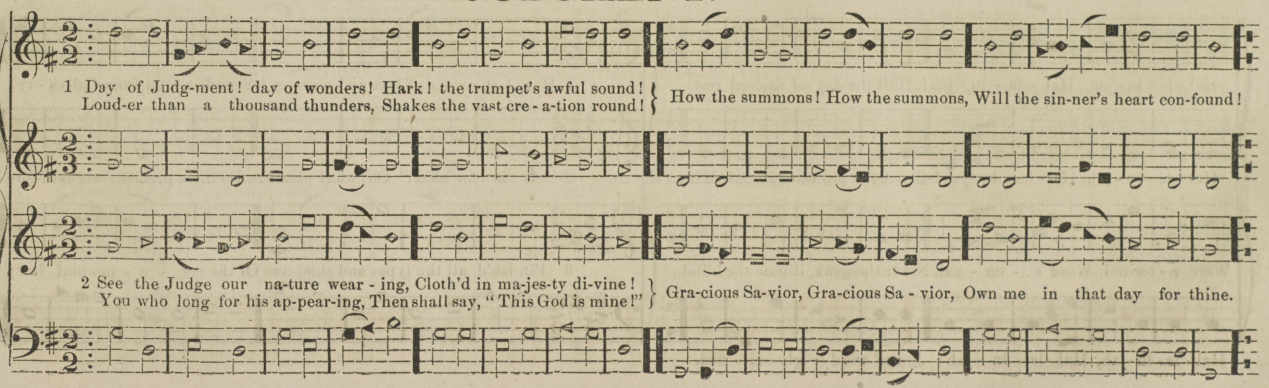
Metre 7.

TAMWORTH. 8,7,8,7,4,7.

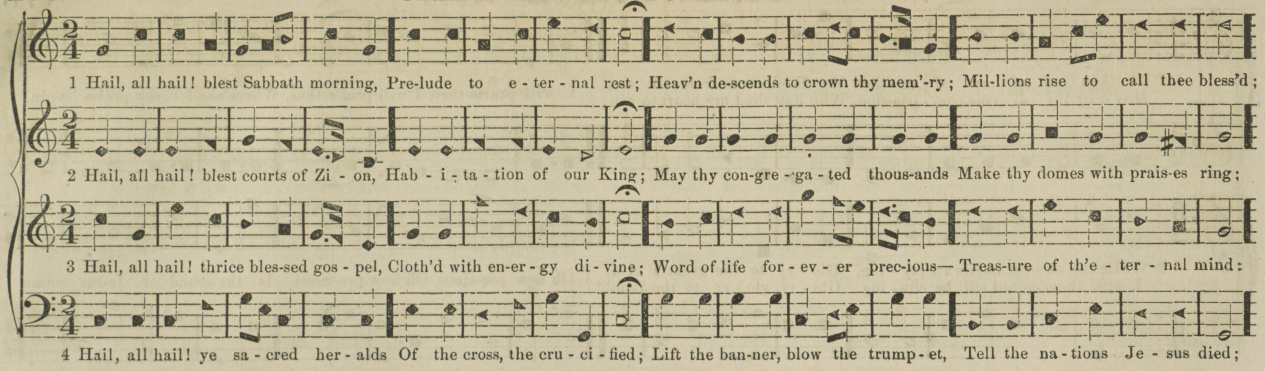


Metre 7.

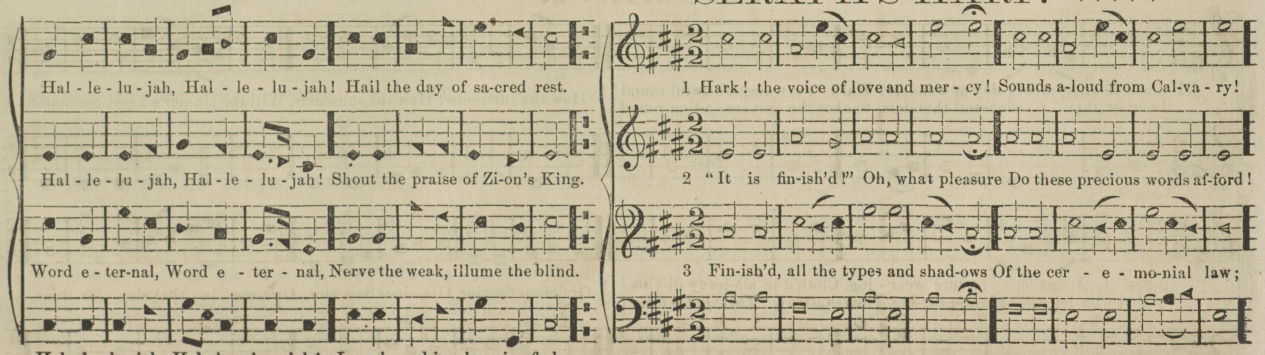
JUDGMENT. 8,7,8,7,4,7.

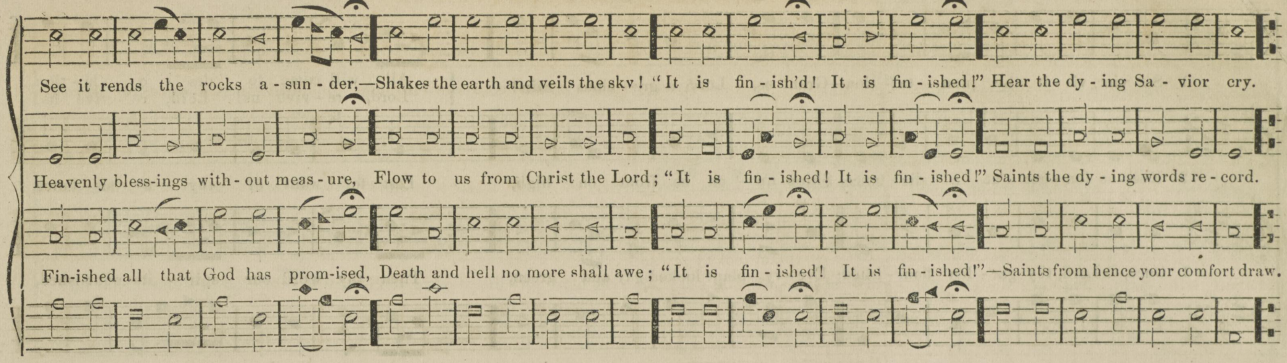


174 METRE 7. **SABBATH MORNING.** 8,7,8,7,4,7.

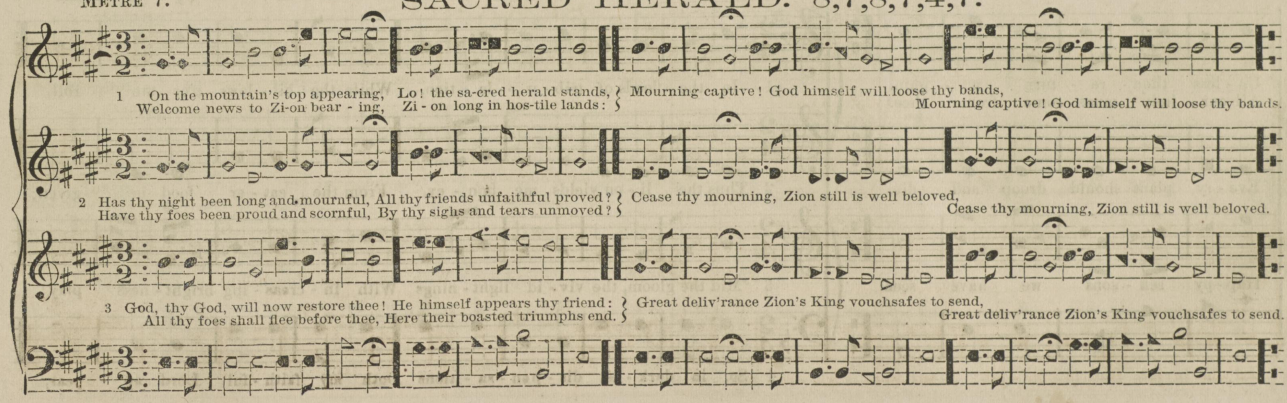


METRE 7. **SERAPH'S HARP.** 8,7,8,7,4,7.



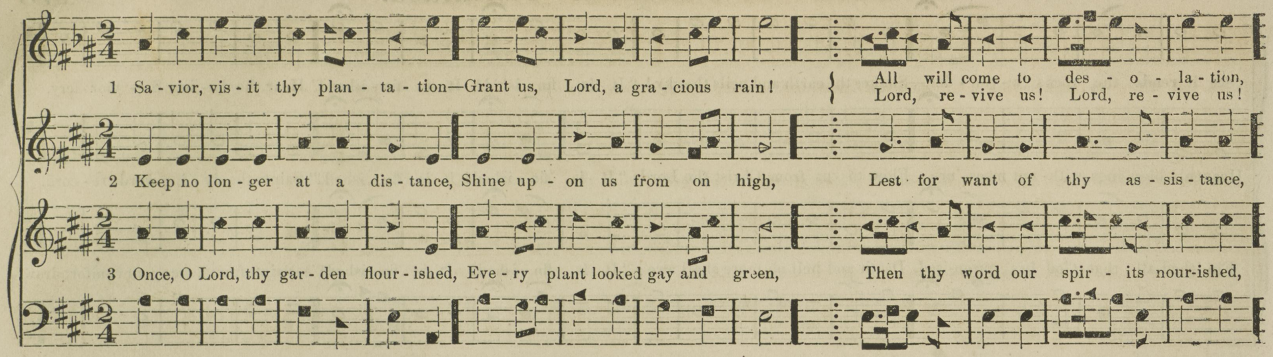


METRE 7. **SACRED HERALD.** 8,7,8,7,4,7.



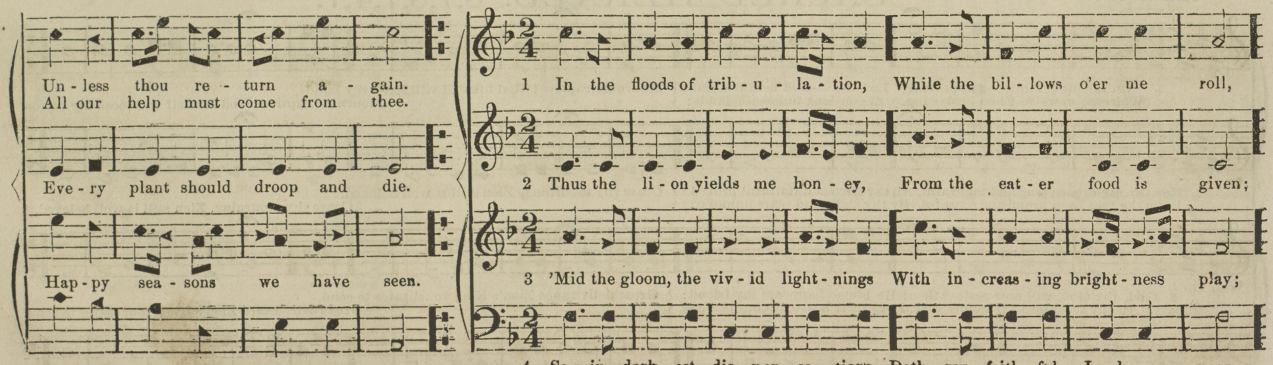
176 METRE 7.

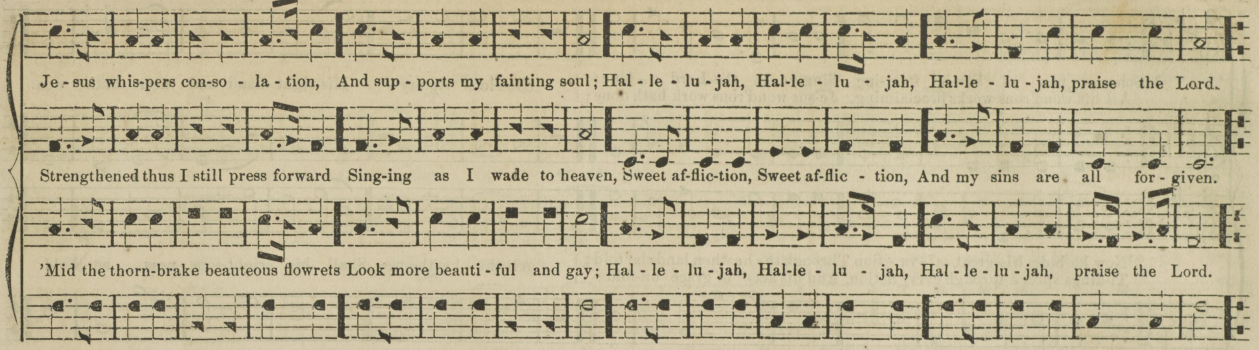
GREENWOOD. 8's 7's & 4.



METRE 7.

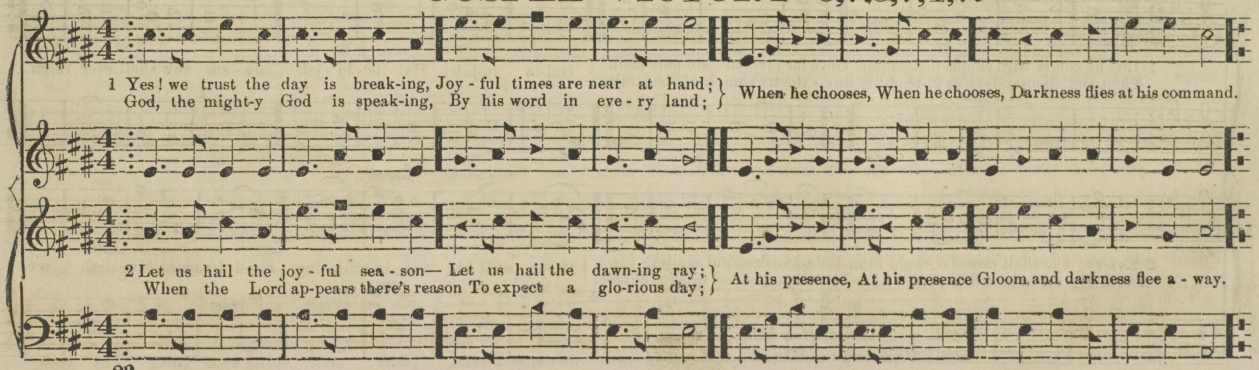
SWEET AFFLICTION. 8's, 7's & 4.





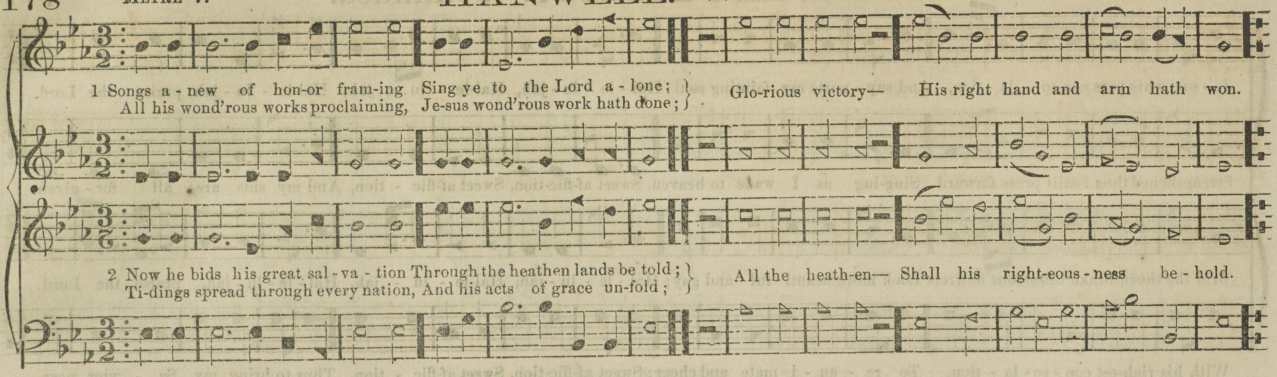
METRE 7.

GOSPEL VICTORY 8,7,8,7,4,7.



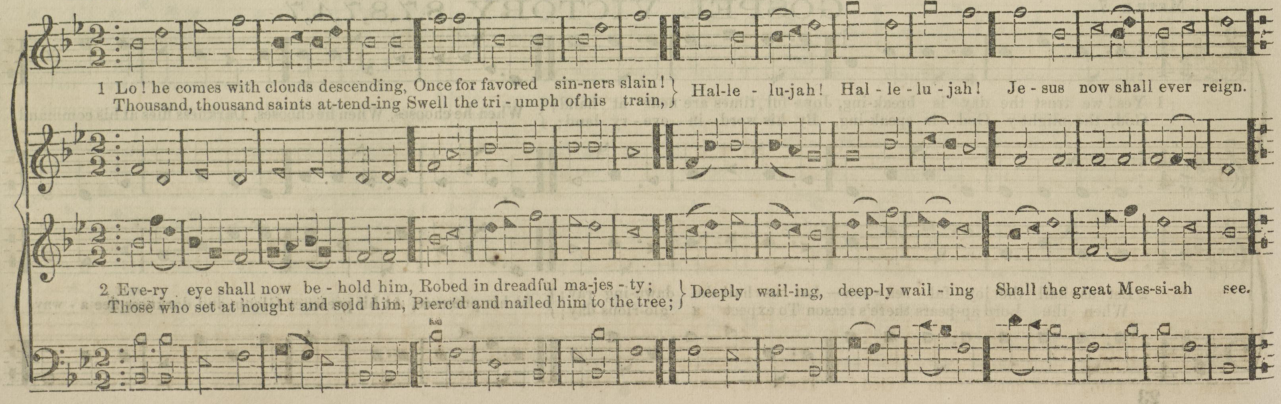
178 METRE 7.

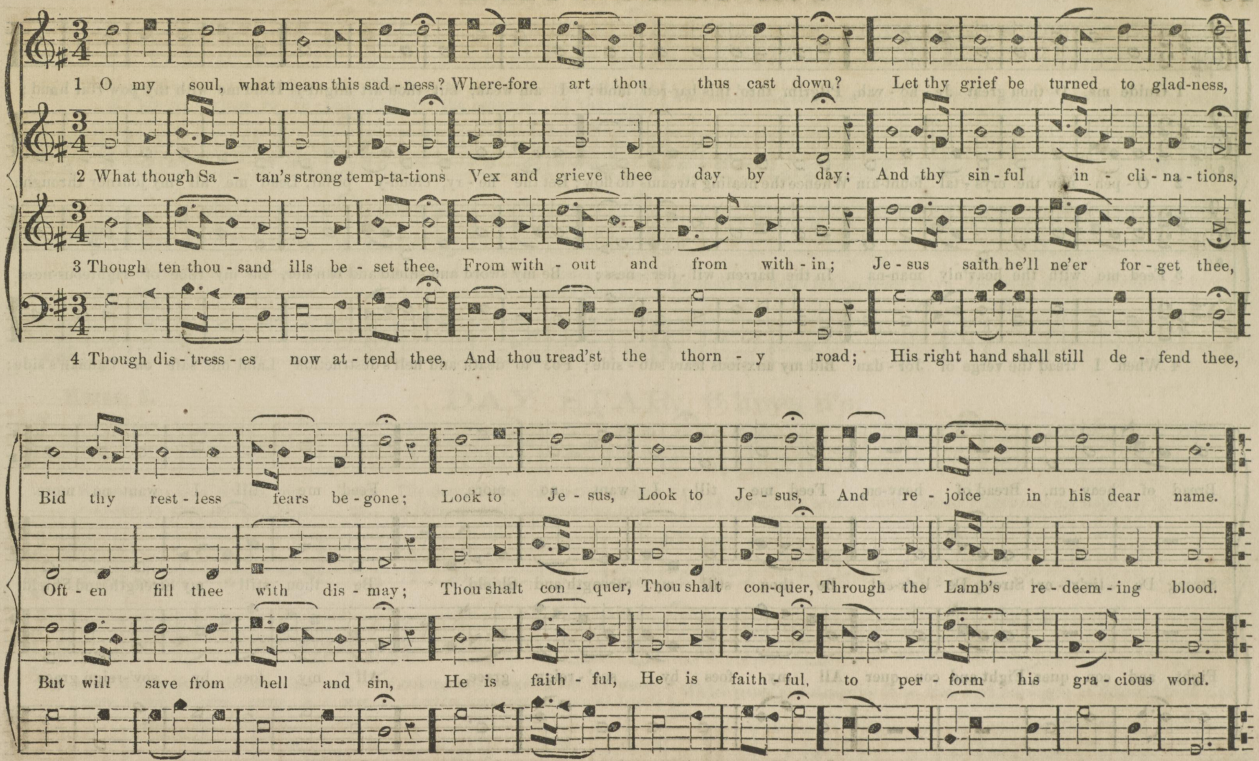
HANWELL. 8,7,87,4,7.



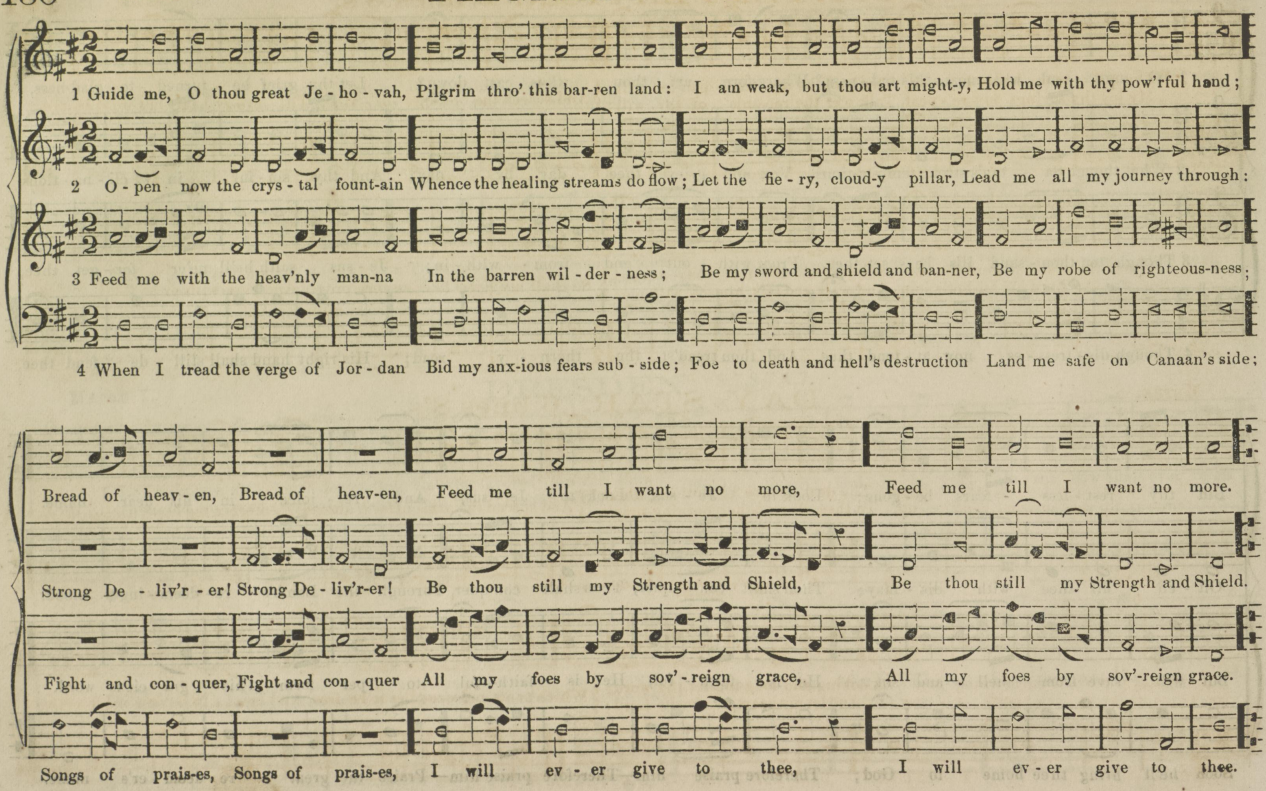
METRE 7.

DRESDEN. 8,7,8,7,4,7.



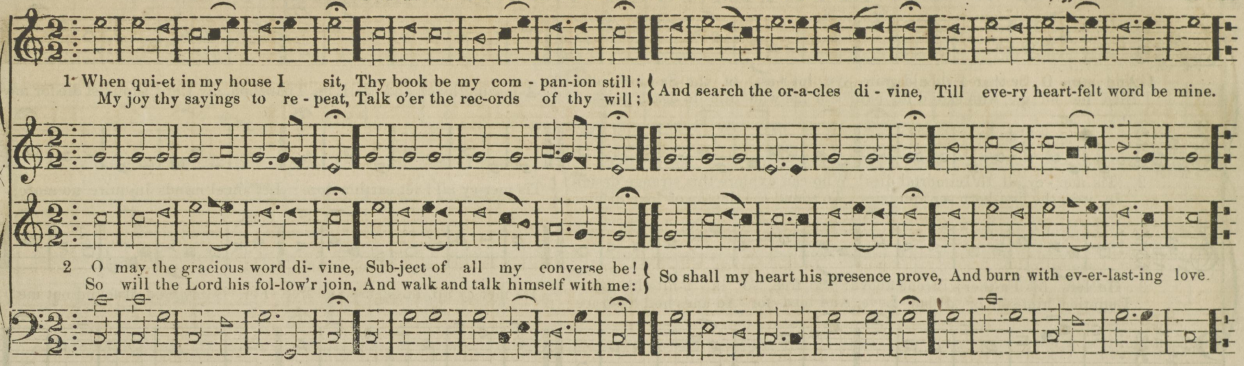

1 O my soul, what means this sad-ness? Where-fore art thou thus cast down? Let thy grief be turned to glad-ness,
2 What though Sa - tan's strong temp-ta-tions Vex and grieve thee day by day; And thy sin-ful in - cli - na - tions,
3 Though ten thou - sand ills be - set thee, From with - out and from with - in; Je - sus saith he'll ne'er for - get thee,
4 Though dis - tress - es now at - tend thee, And thou tread'st the thorn - y road; His right hand shall still de - fend thee,
Bid thy rest - less fears be - gone; Look to Je - sus, Look to Je - sus, And re - joice in his dear name.
Oft - en fill thee with dis - may; Thou shalt con - quer, Thou shalt con-quer, Through the Lamb's re - deem - ing blood.
But will save from hell and sin, He is faith - ful, He is faith - ful, to per - form his gra - cious word.
Soon he'll bring thee home to God; Therefore praise him—Therefore praise him— Praise the great re - deem - er's name.

PILGRIM'S GUIDE. 8,7,8,7,4,7.



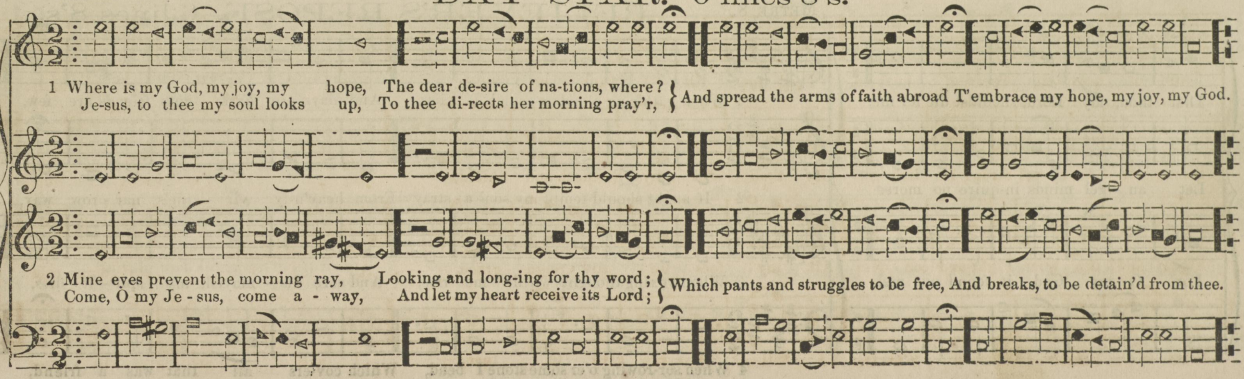
METRE 8.

CONTEMPLATION. 6 lines 8's.



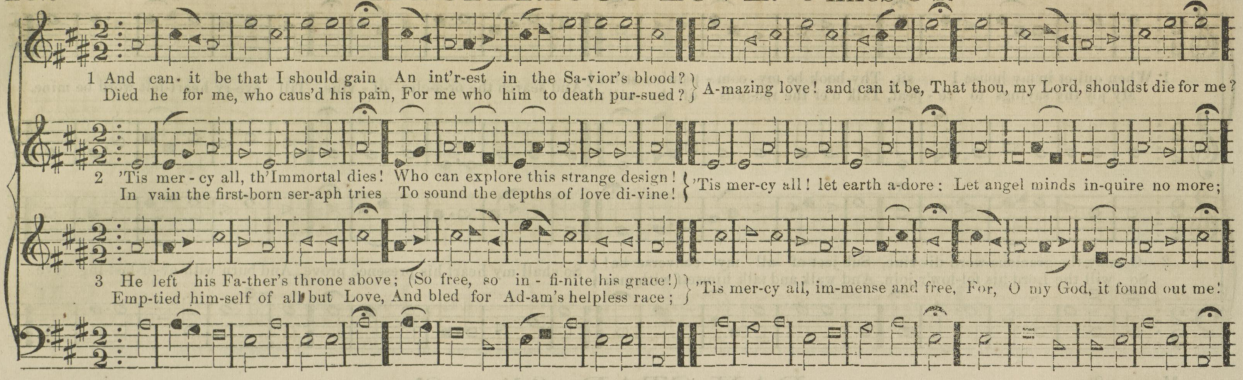
METRE. 8.

DAY STAR. 6 lines 8's.



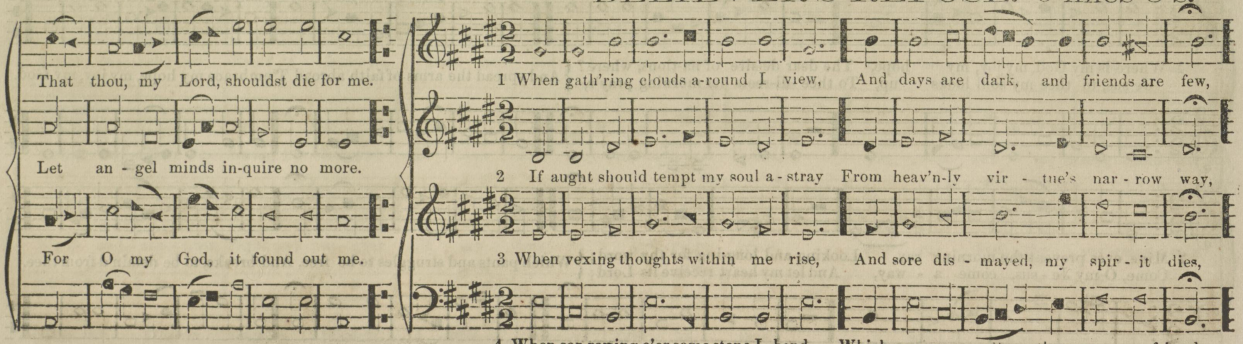
METRE 8.

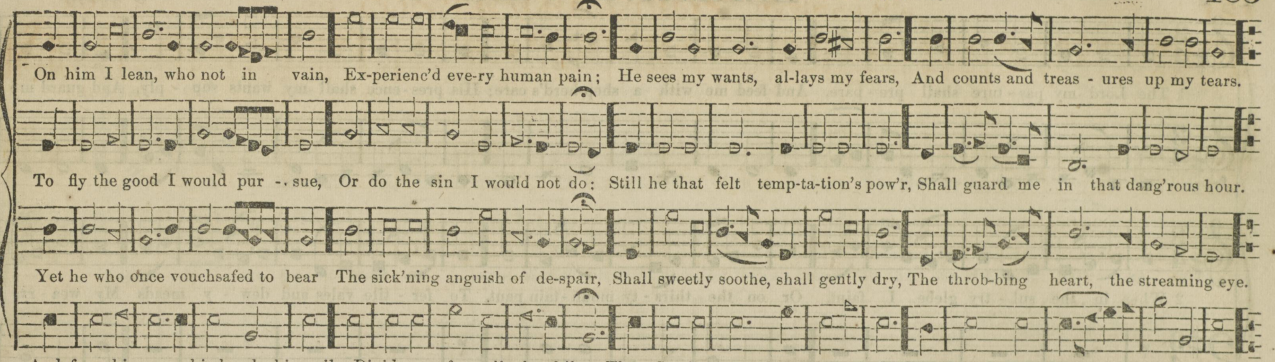
MYSTERIOUS LOVE. 6 lines 8's.



METRE 8.

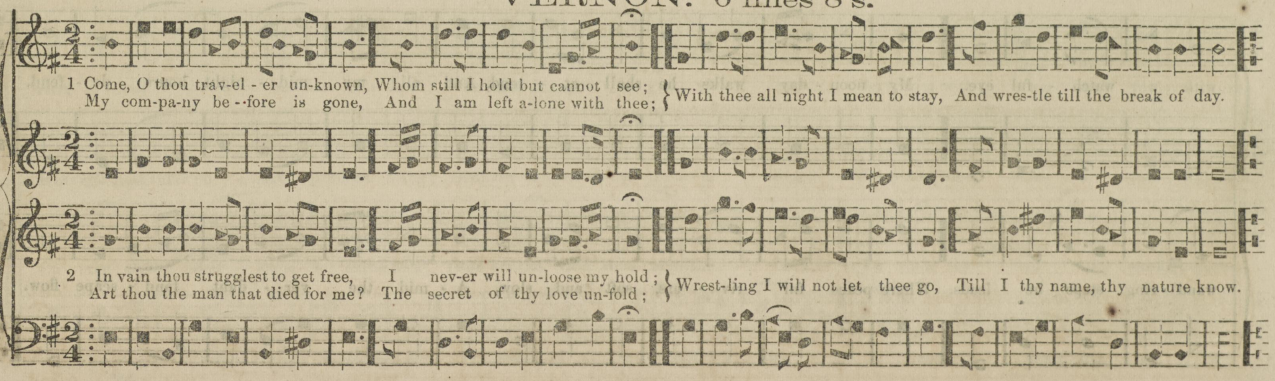
BELIEVER'S REPOSE. 6 lines 8's.





METRE 8.

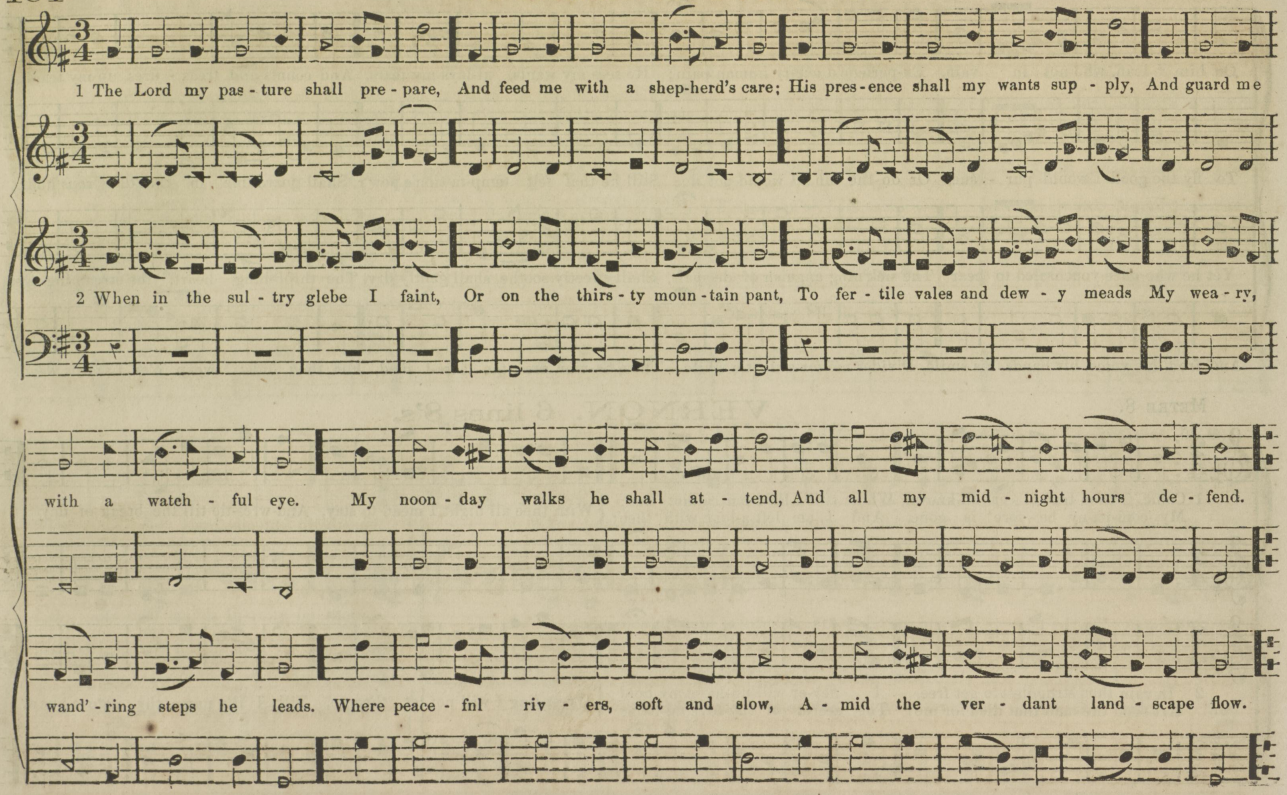
VERNON. 6 lines 8's.



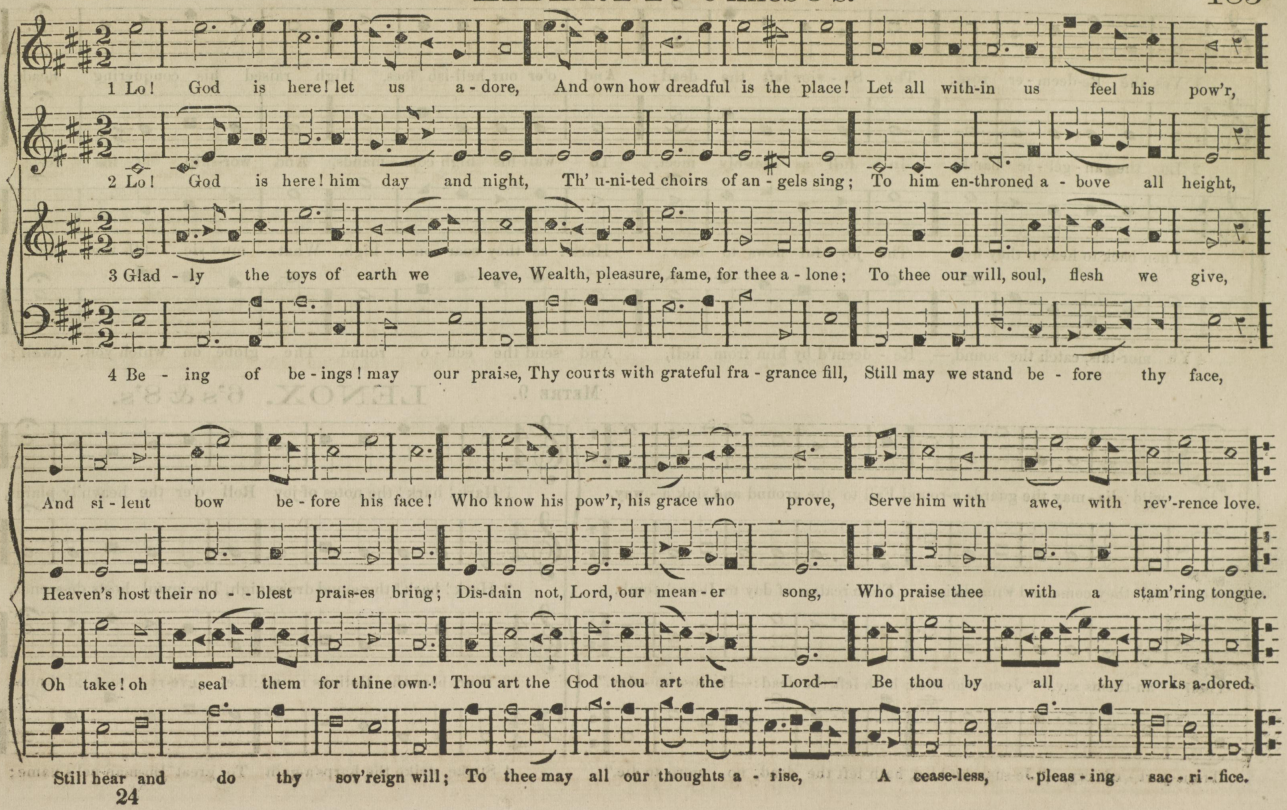
METRE 8.

* LEAMING. 6 lines 8's.

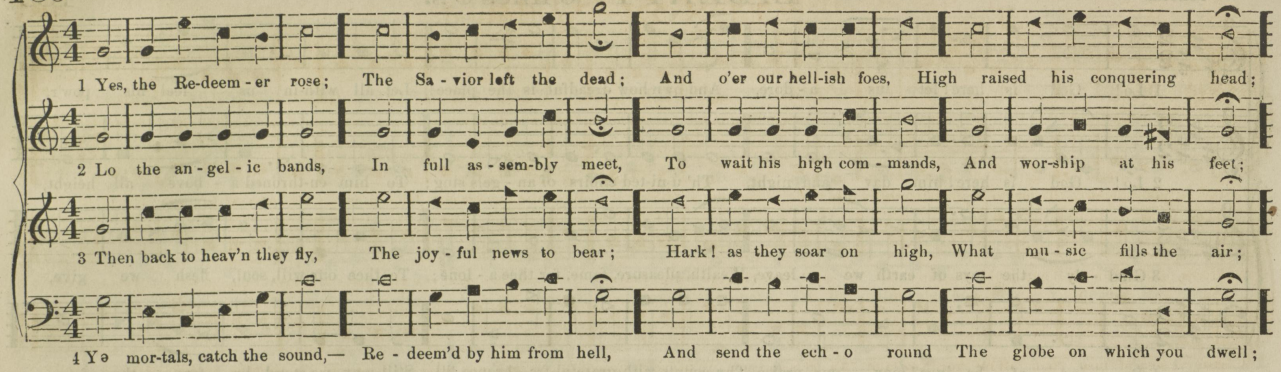
ITALIAN MELODY.



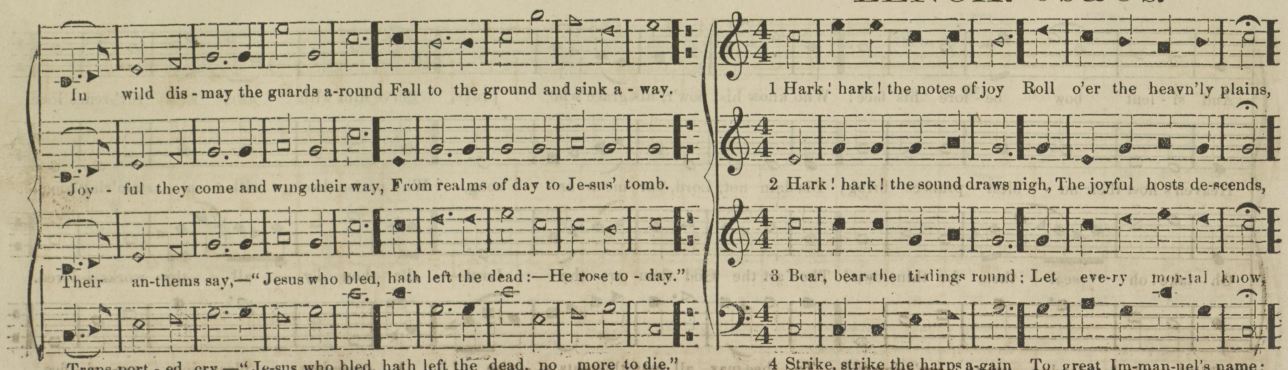
LIBERTY. 6 lines 8's.

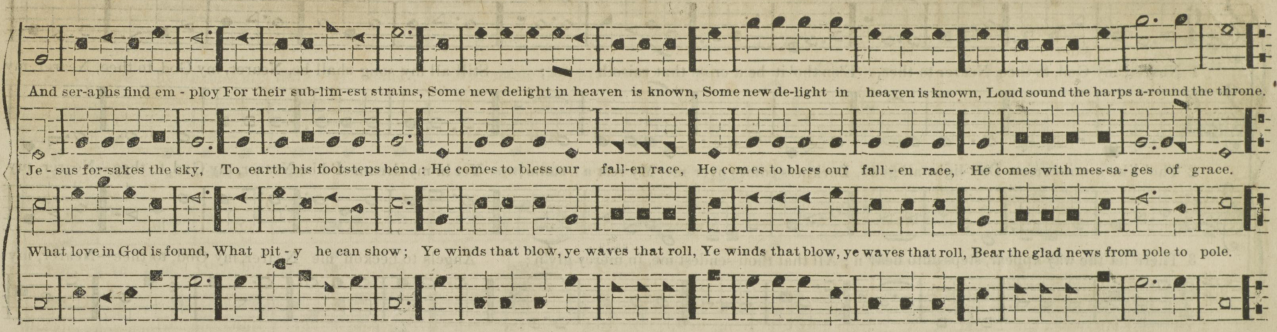


186 METRE 9. **STOW.** 6,6,6,6,8,8.



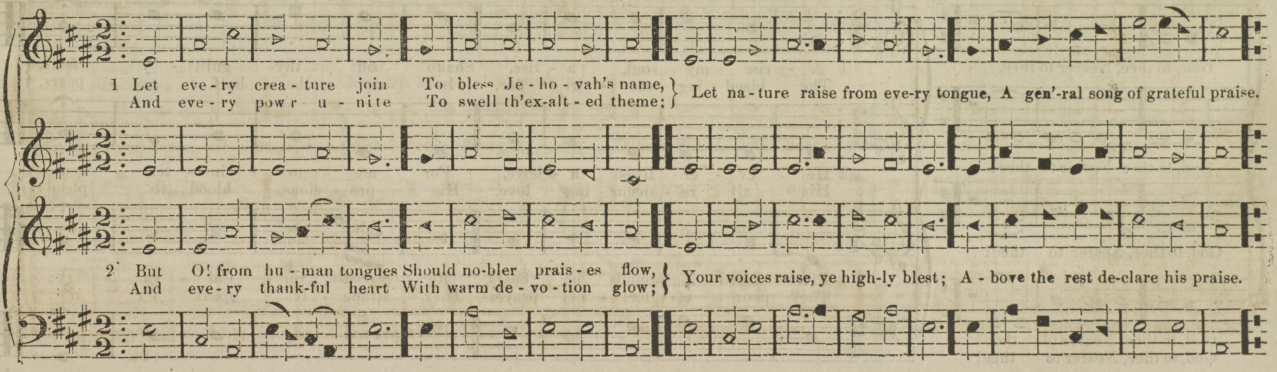
METRE 9. **LENOX.** 6's & 8's.



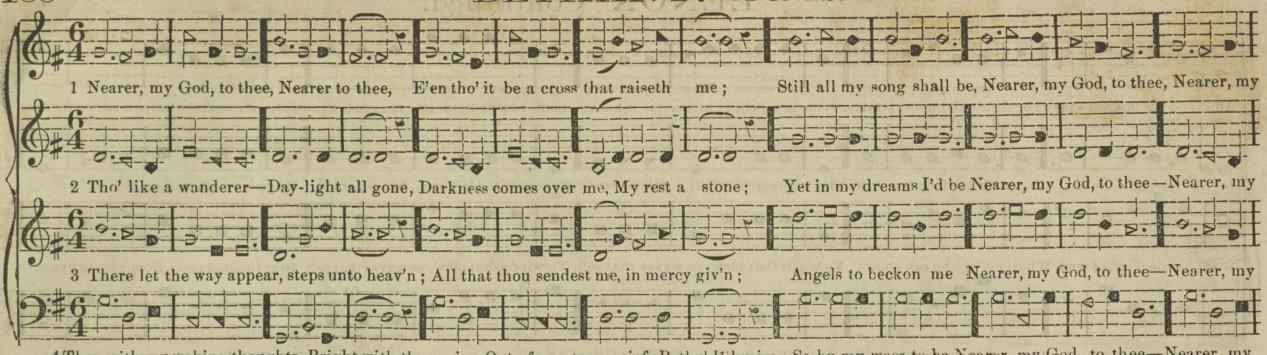


METRE 9.

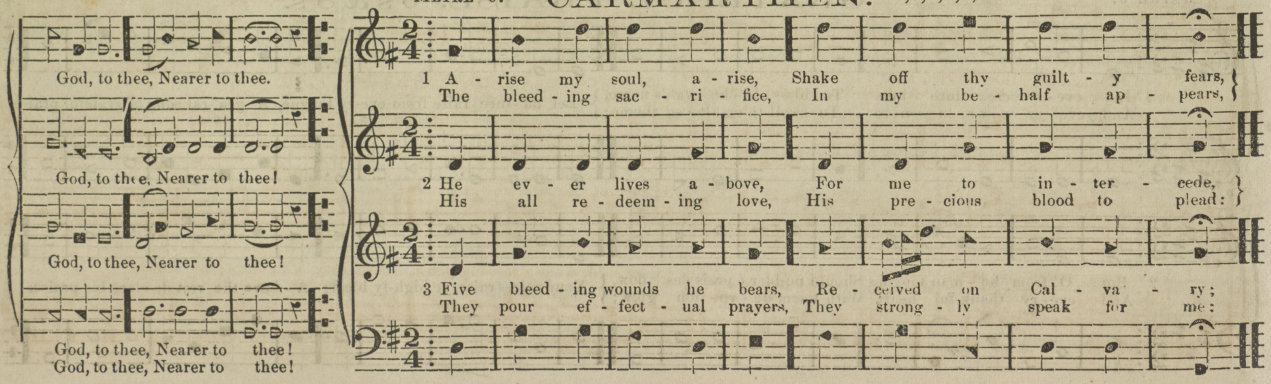
GRATEFUL PRAISE. 6's & 8's.

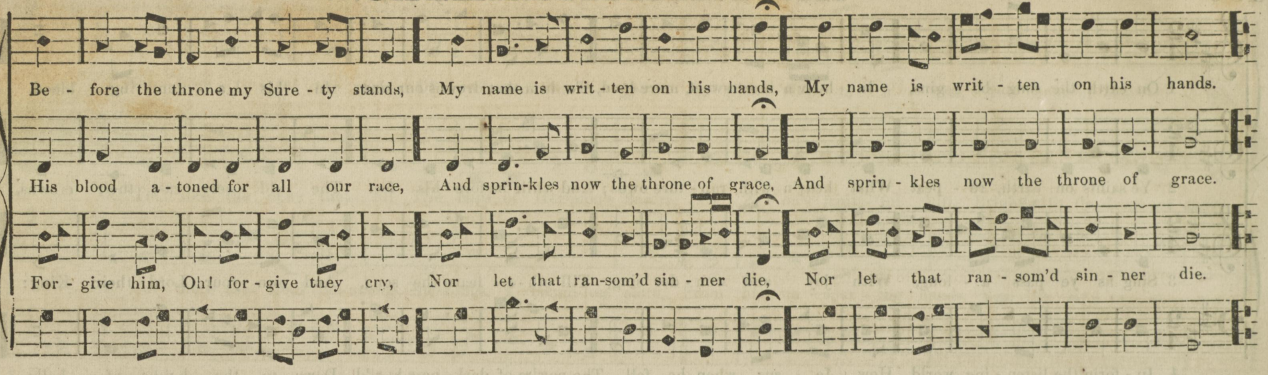


BETHANY. 6s & 4s.



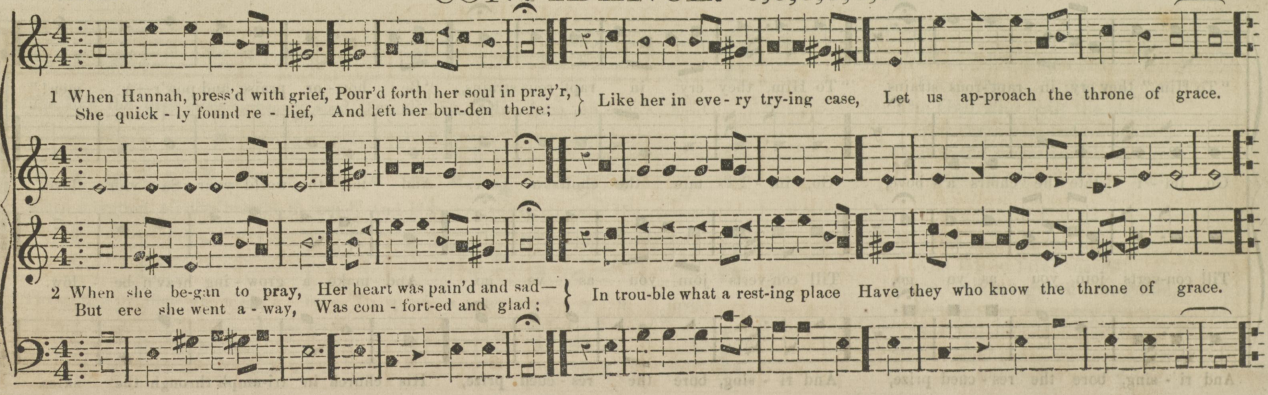
Metre 9. CARMARTHEN. 6,6,6,6,8,8.





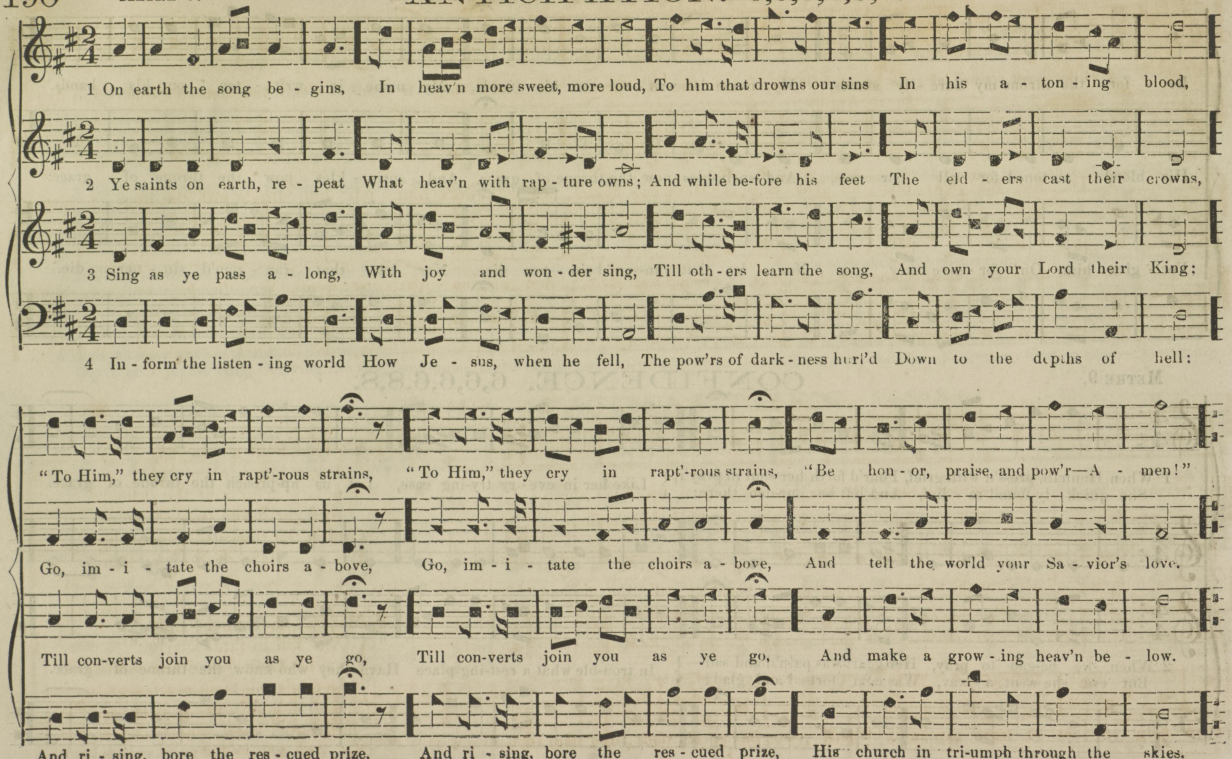
METRE 9.

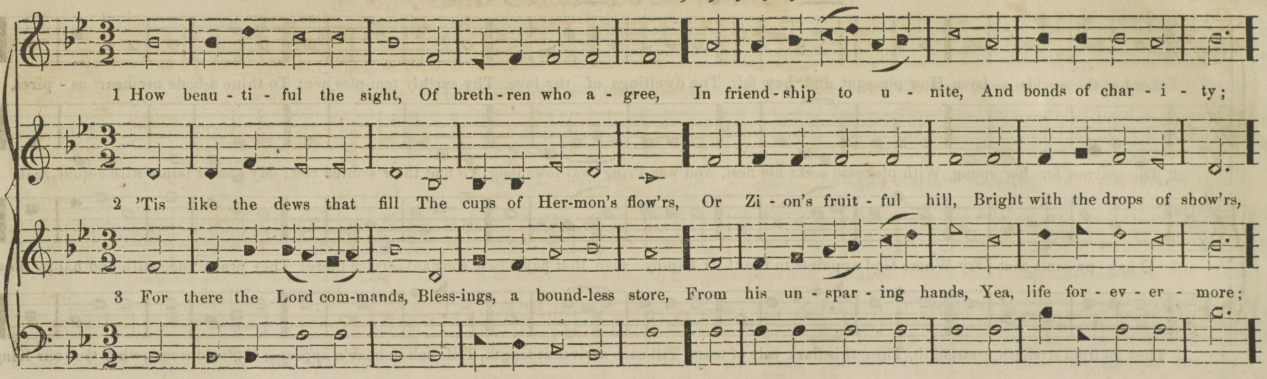
CONFIDENCE. 6,6,6,6,8,8.

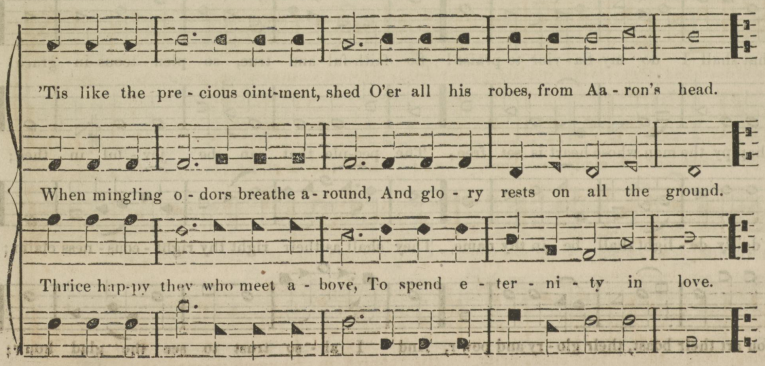


190 METRE 9.

ANTICIPATION. 6,6,6,6,8,8.





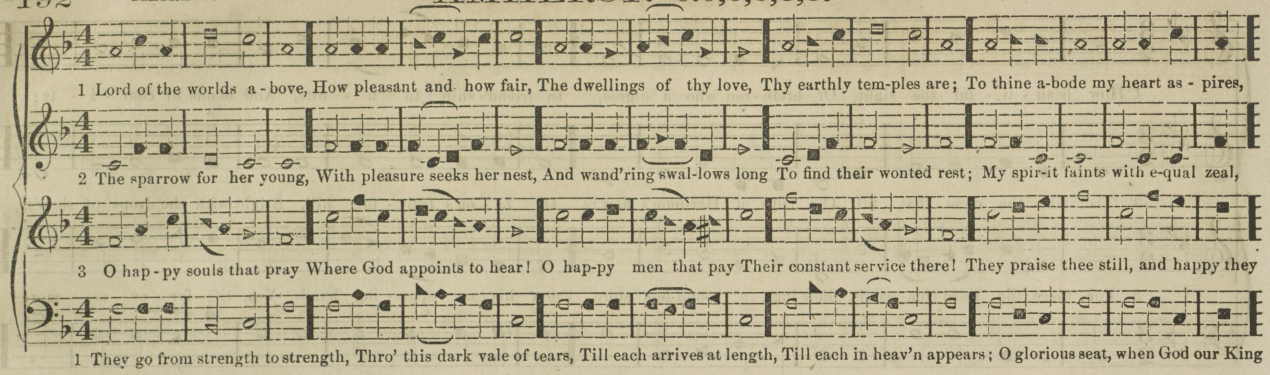


1 To God I lift mine eyes,
From him is all my aid;
The God who built the skies,
And earth and nature made:
God is the tower to which I fly;
His grace is nigh in every hour.

2 My feet shall never slide,
And fall in fatal snares;
Since God my guard and guide,
Defends me from my fears:
Those wakeful eyes that never sleep,
Shall Israel keep, when dangers rise.

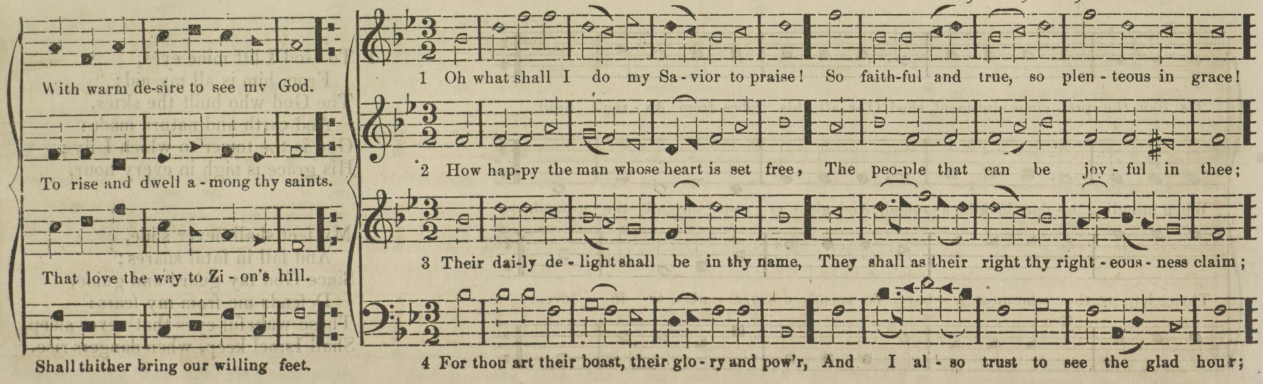
192 METRE 9.

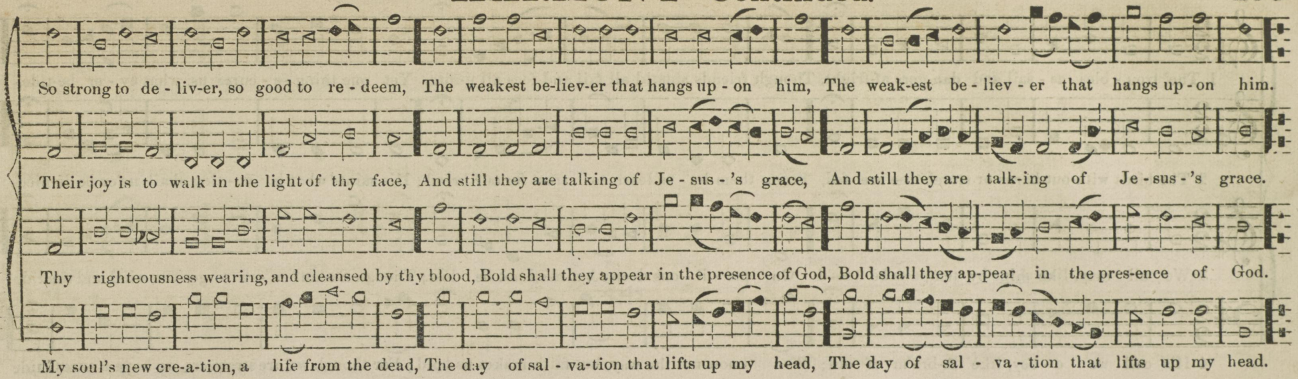
AMHERST. 6.6,6,6,8,8.



METRE 10.

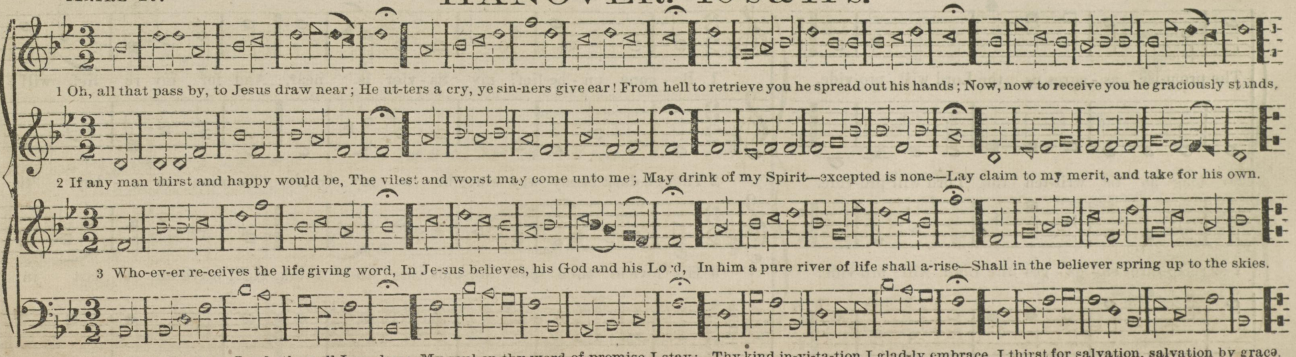
HARMONY. 10, 10, 11, 11.





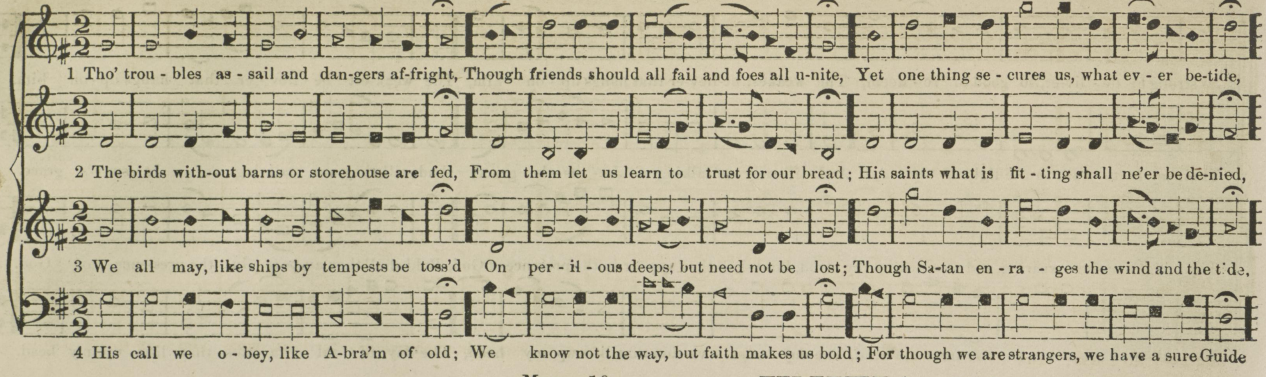
METRE 10.

HANOVER. 10's & 11's.



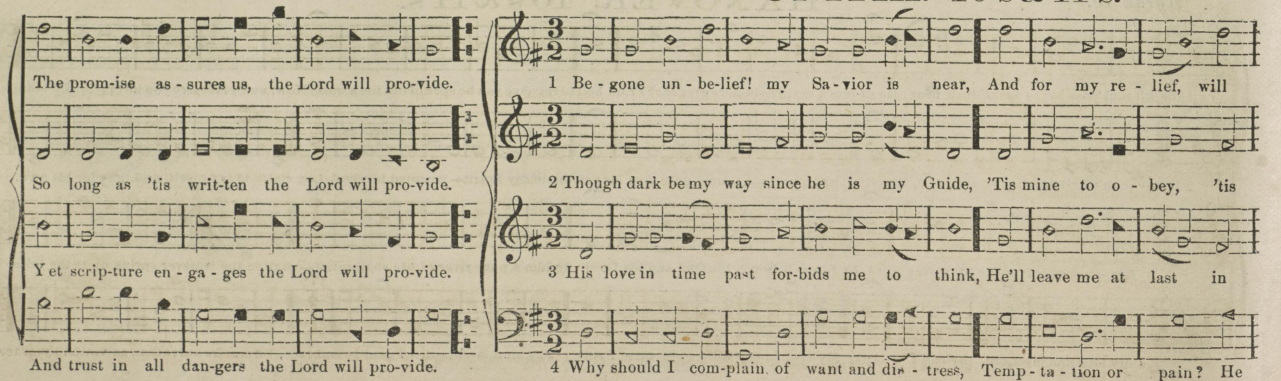
194 METRE 10.

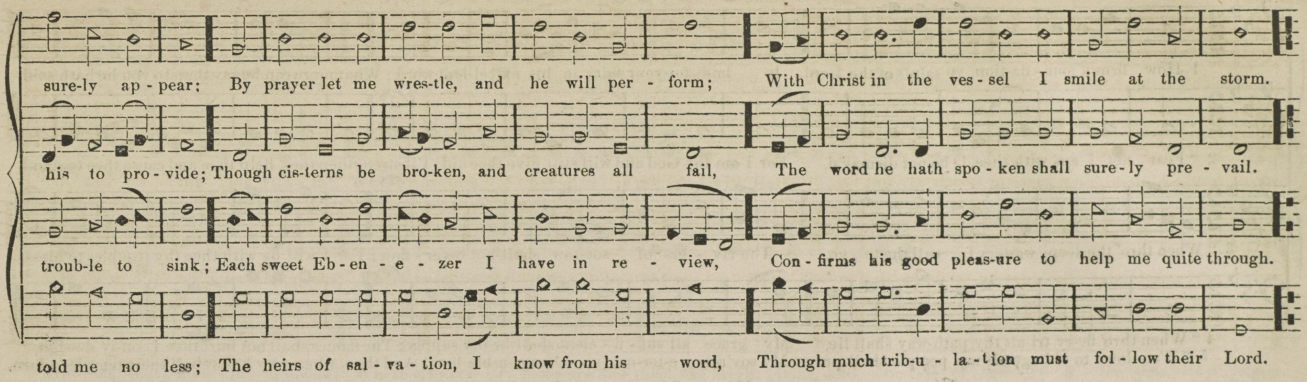
STOCKBRIDGE. 10's & 11's.



METRE 10.

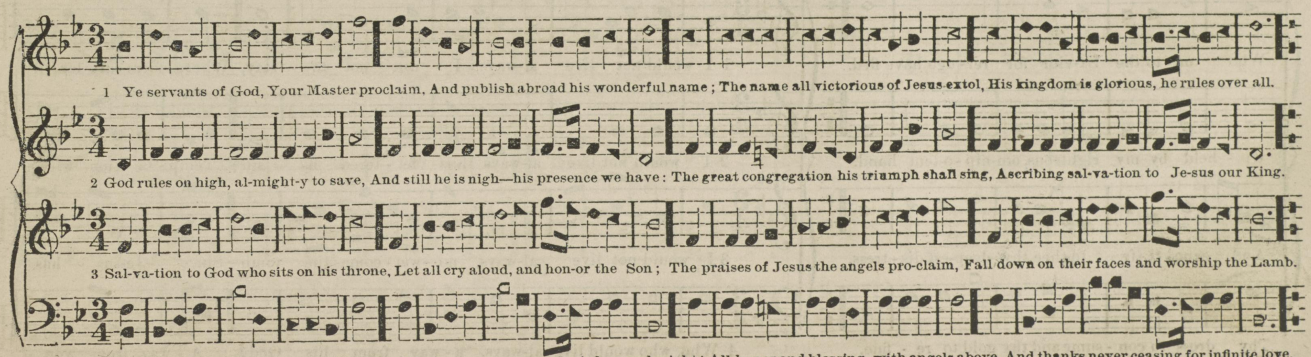
UNITIA. 10's & 11's.





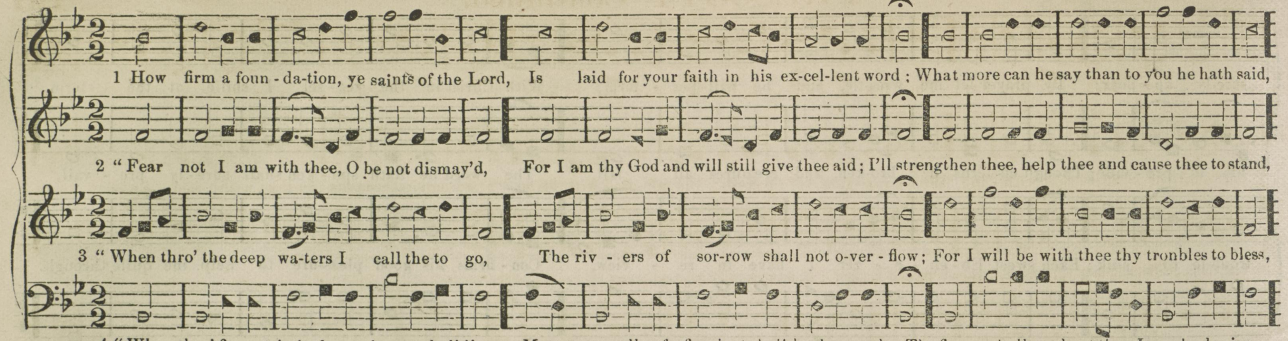
METRE 10.

LYONS. 10's & 11's.



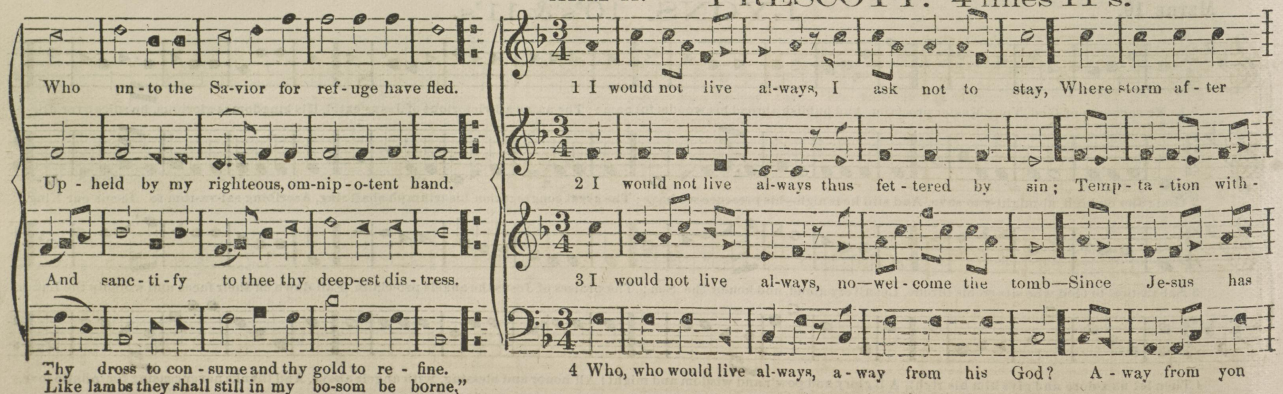
196 METRE 11.

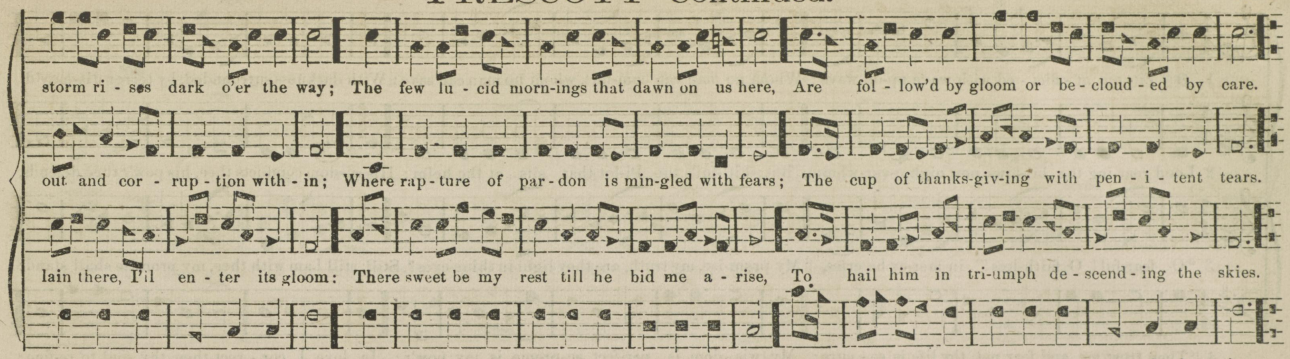
PROTECTION. 4 lines 11's.



METRE 11.

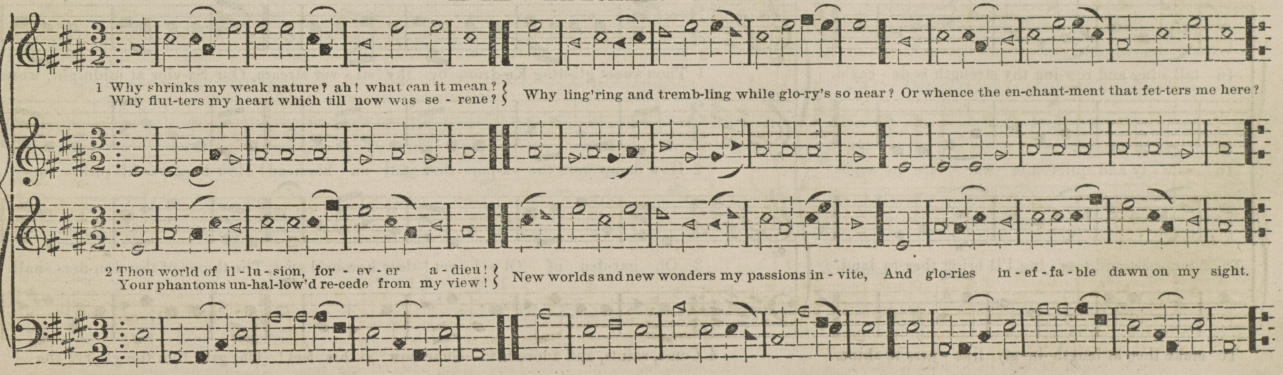
PRESCOTT. 4 lines 11's.





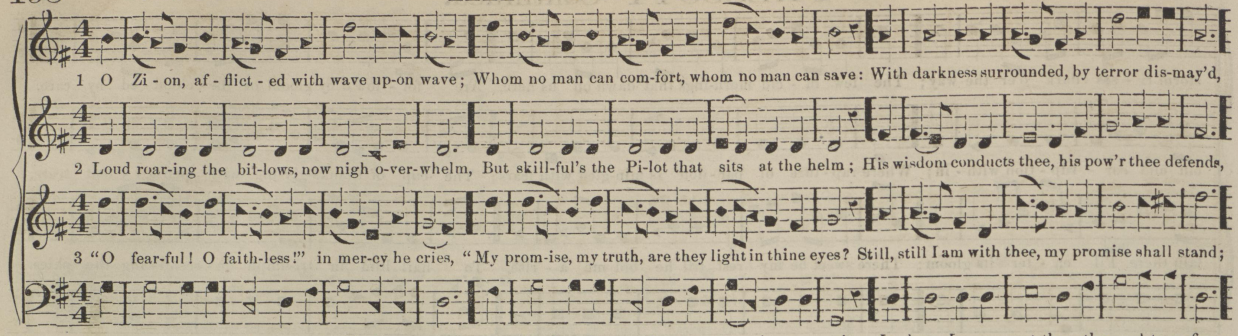
METRE 11.

BAVARIA. 4 lines 11's.



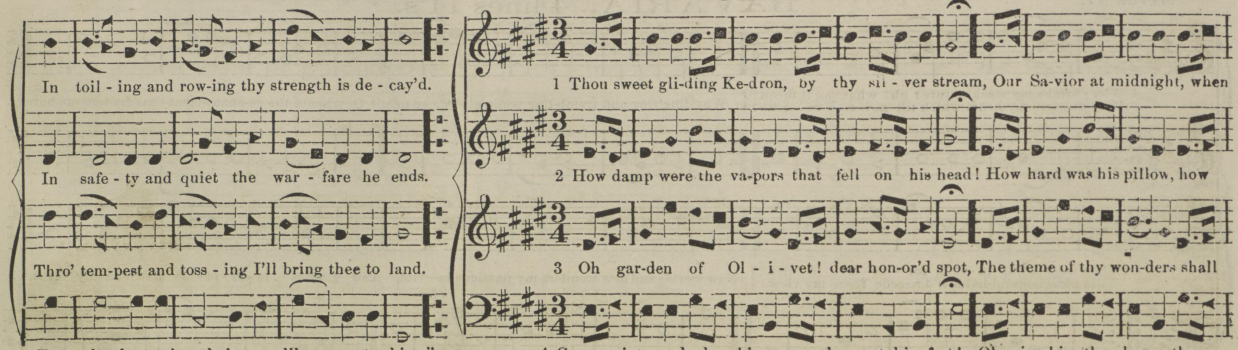
198 METRE 11.

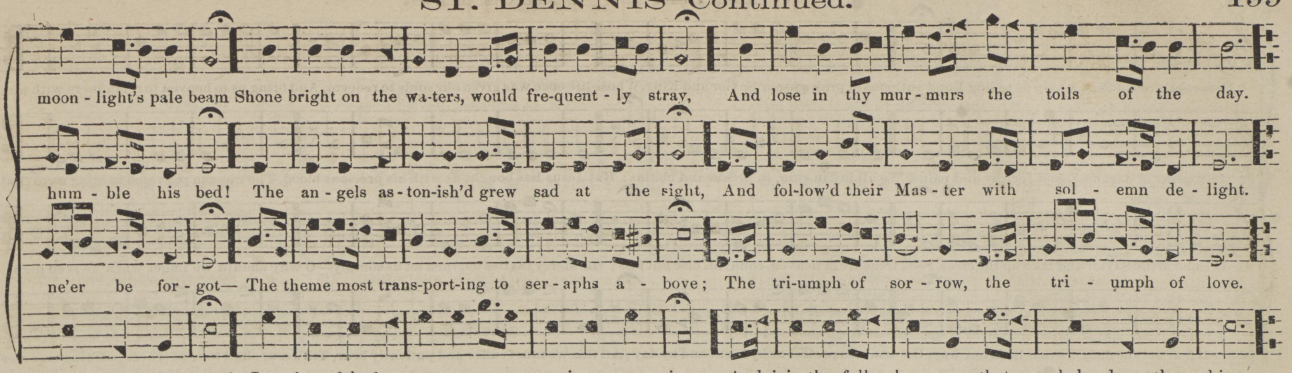
HINTON. 4 lines 11's.



METRE 11.

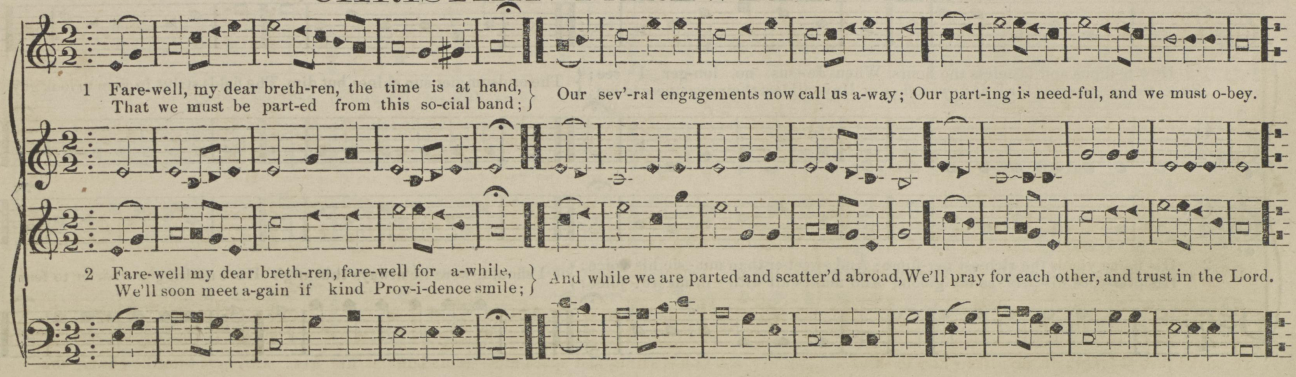
ST. DENNIS. 4 lines 11's.





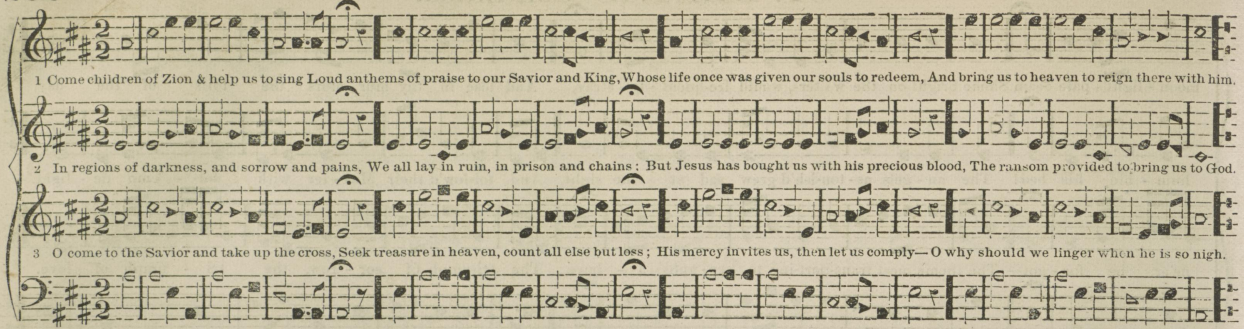
METRE 11.

CHRISTIAN FAREWELL. 4 lines 11's.



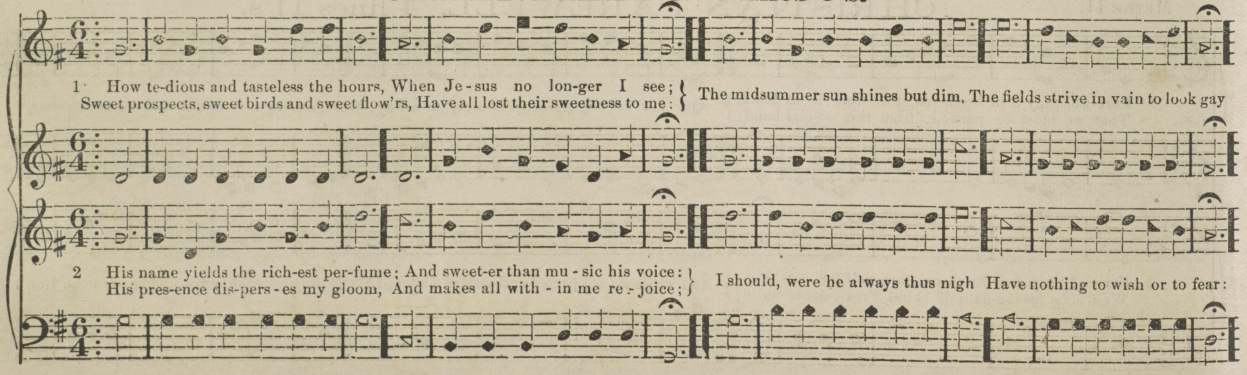
200 METRE 11.

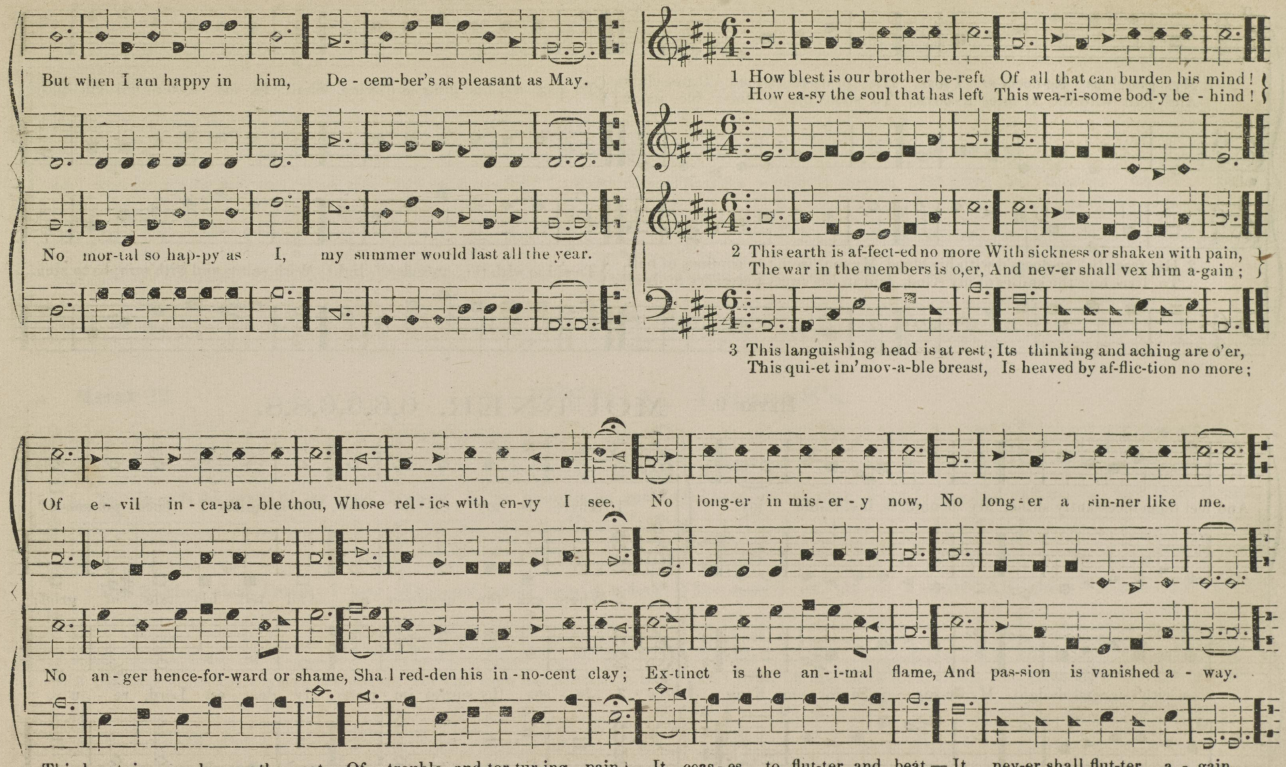
WESLEY. 4 lines 11's.



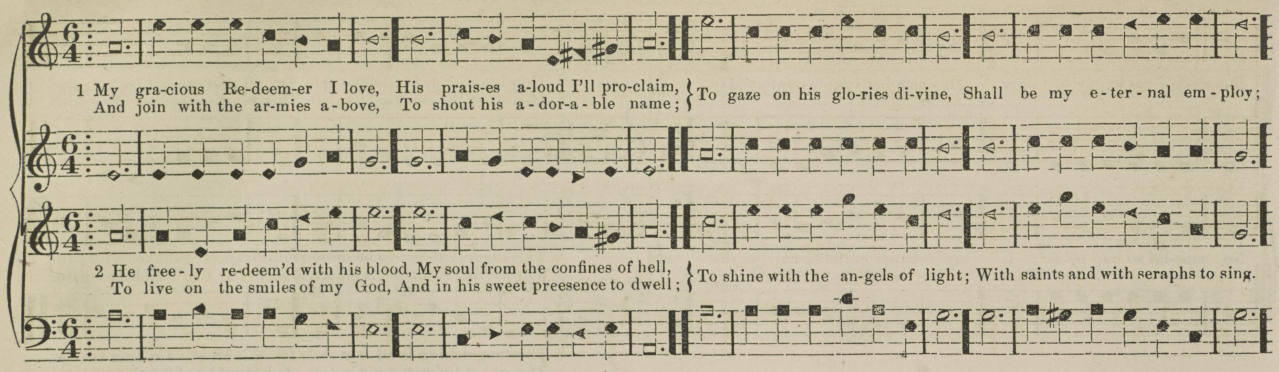
METRE 12.

GREENFIELDS. 8 lines 8's.

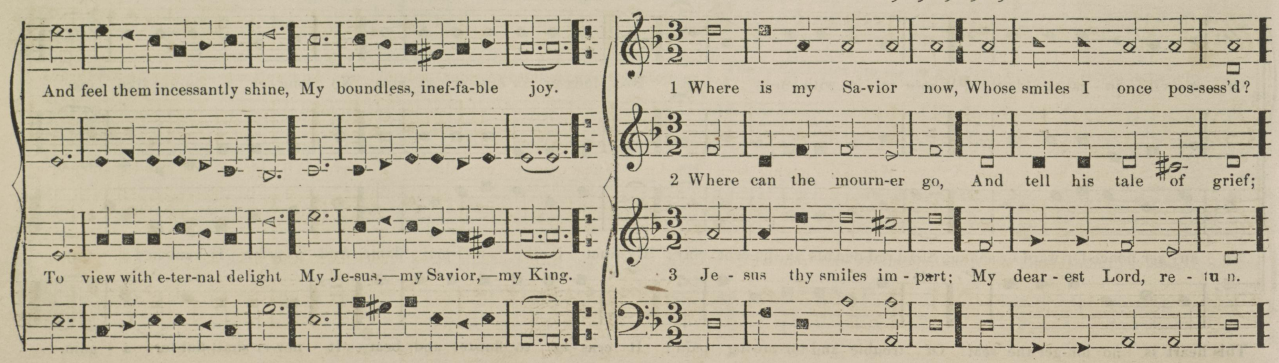


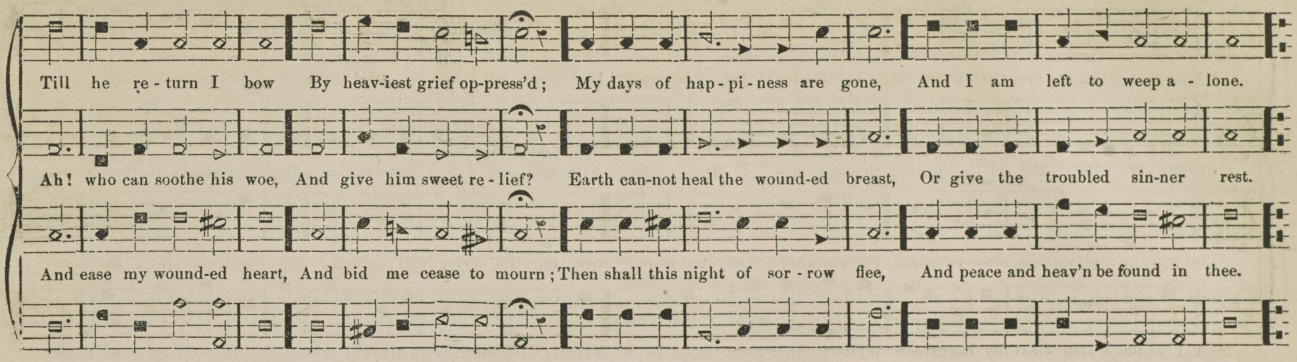

But when I am happy in him, De - cem-ber's as pleasant as May.
No mor-tal so hap-py as I, my summer would last all the year.
1 How blest is our brother be-reft Of all that can burden his mind!
How ea-sy the soul that has left This wea-ri-some bod-y be - hind!
2 This earth is af-fect-ed no more With sickness or shaken with pain,
The war in the members is o,er, And nev-er shall vex him a-gain;
3 This languishing head is at rest; Its thinking and aching are o'er,
This qui-et im'mov-a-ble breast, Is heaved by af-flic-tion no more;
Of e - vil in - ca-pa - ble thou, Whose rel - ics with en-vy I see, No long-er in mis - er - y now, No long - er a sin-ner like me.
No an - ger hence-for-ward or shame, Sha l red-den his in - no-cent clay; Ex-tinct is the an - i-mal flame, And pas-sion is vanished a - way.
This heart is no lon-ger the seat Of trouble and tor-tur-ing pain; It ceas - es to flut-ter and beat,— It nev-er shall flut-ter a - gain.

202 METRE 12. **NEW JERUSALEM.** 8 lines 8's.



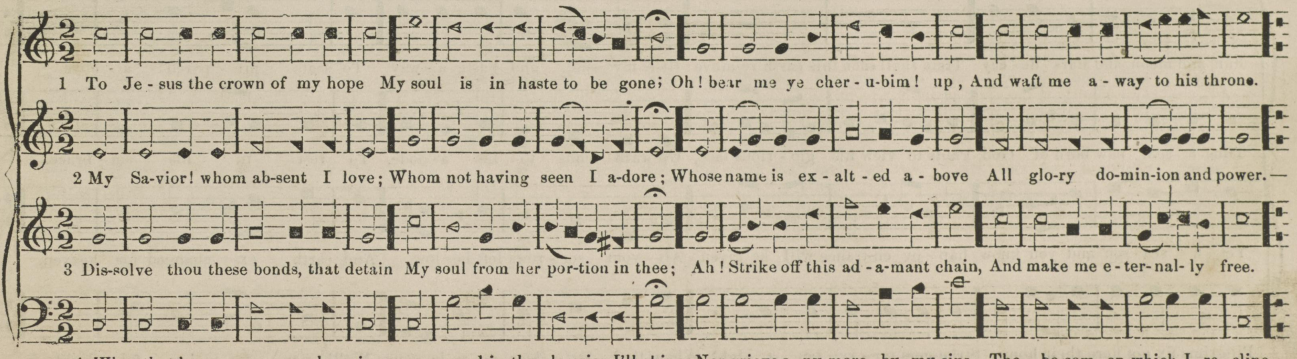
METRE 9. **MOURNER.** 6,6,6,6,8,8.



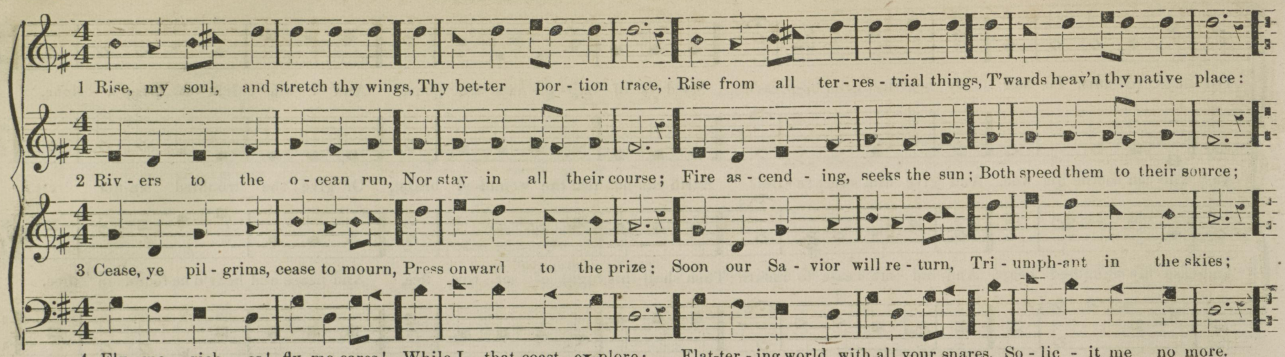


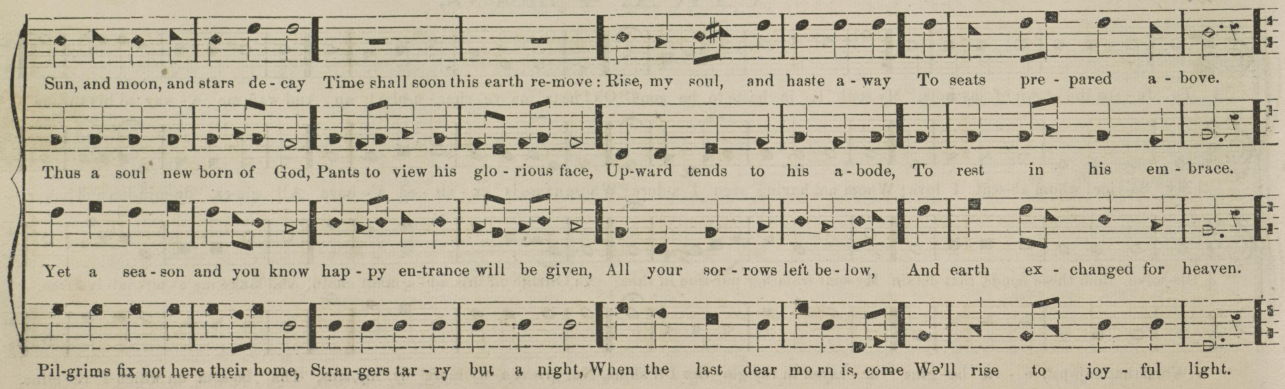
METRE 12.

UTICA. 4 lines 8's.



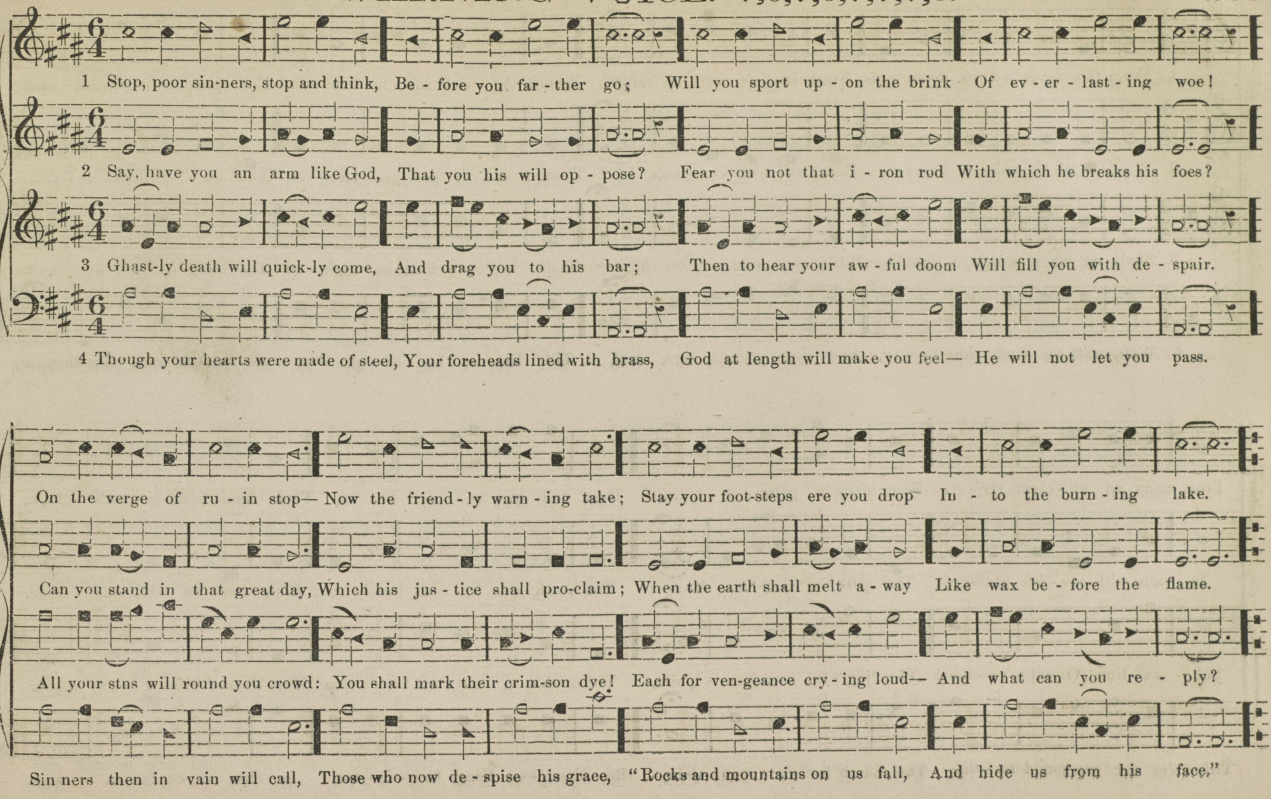
204 METRE 12. * AMSTERDAM. 7,6,7,6,7,7,7,6.



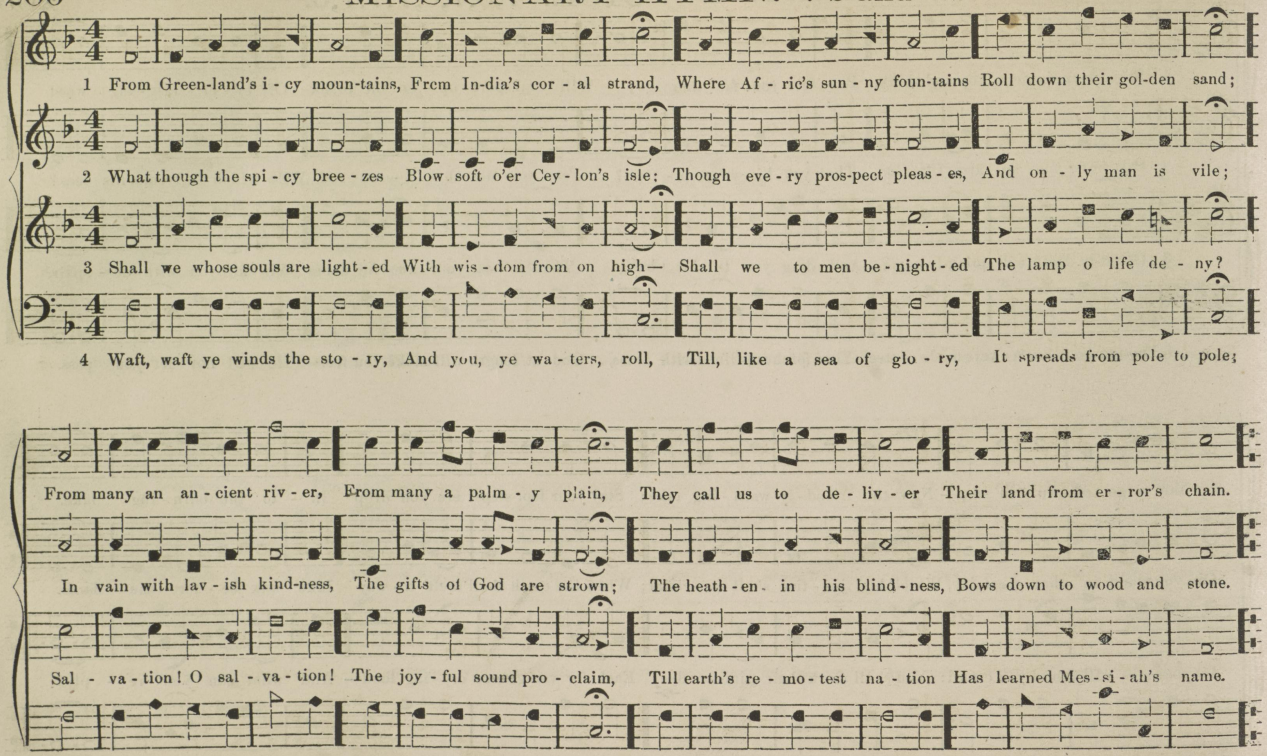


Metre 13.

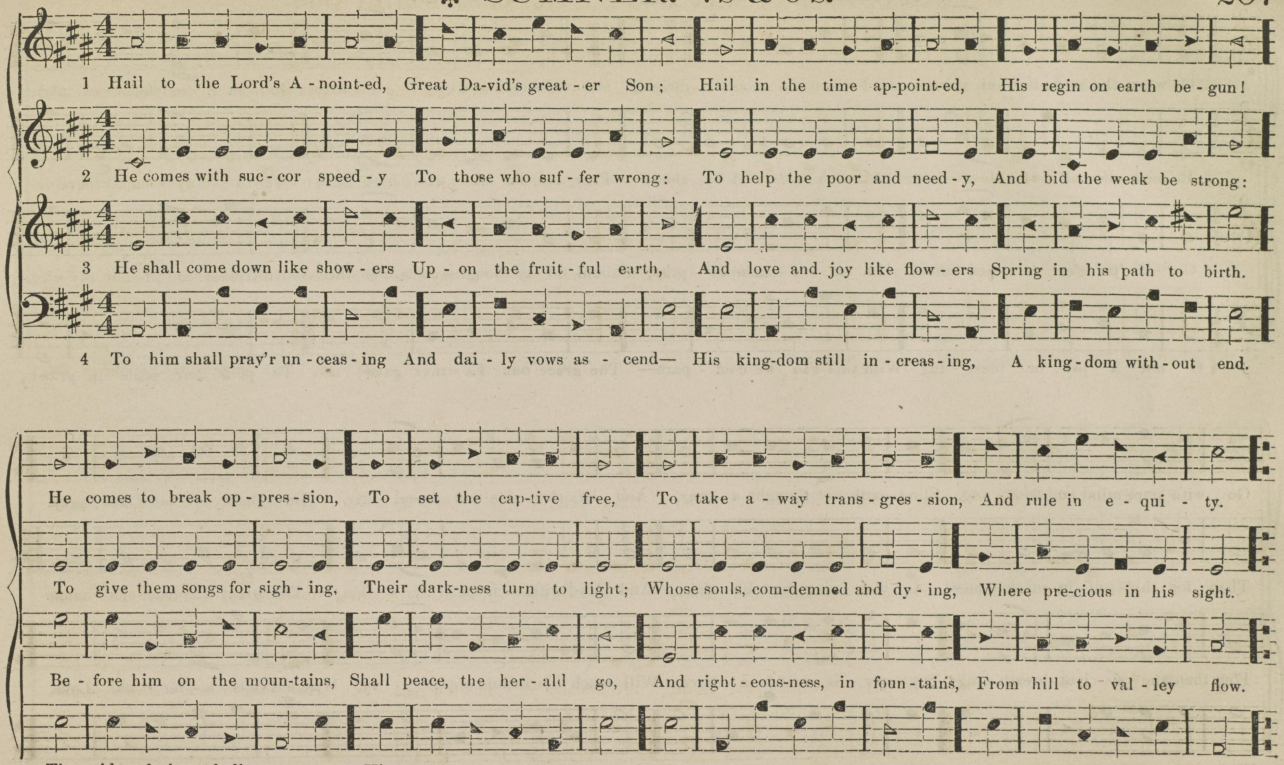
WARNING VOICE. 7,6,7,6,7,7,7,6.



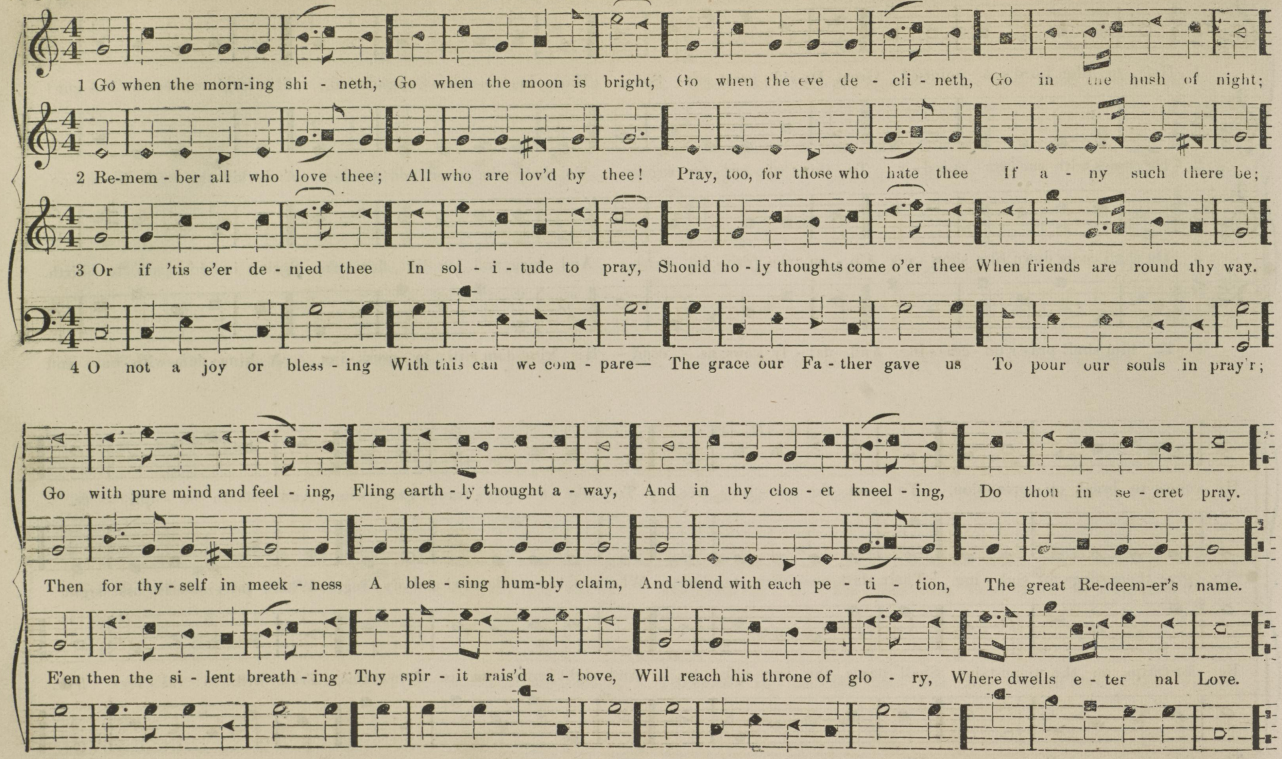
206 METRE 14. MISSIONARY HYMN. 7's and 6's.

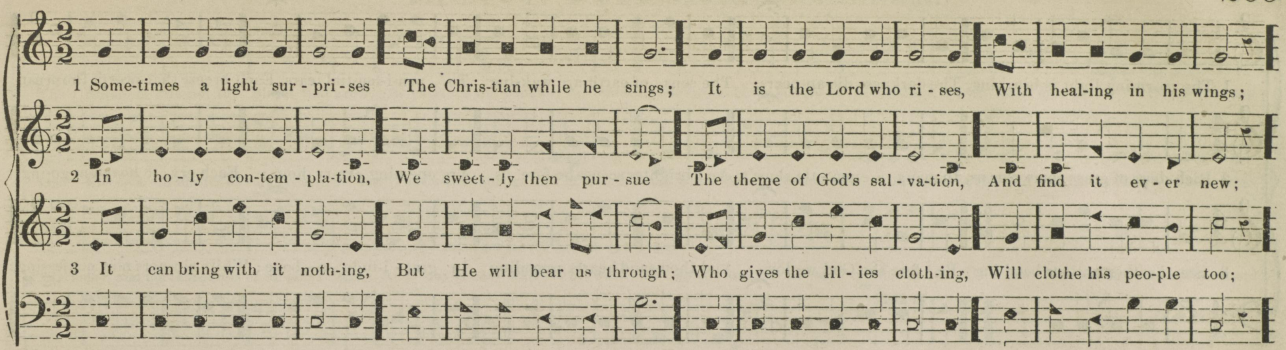


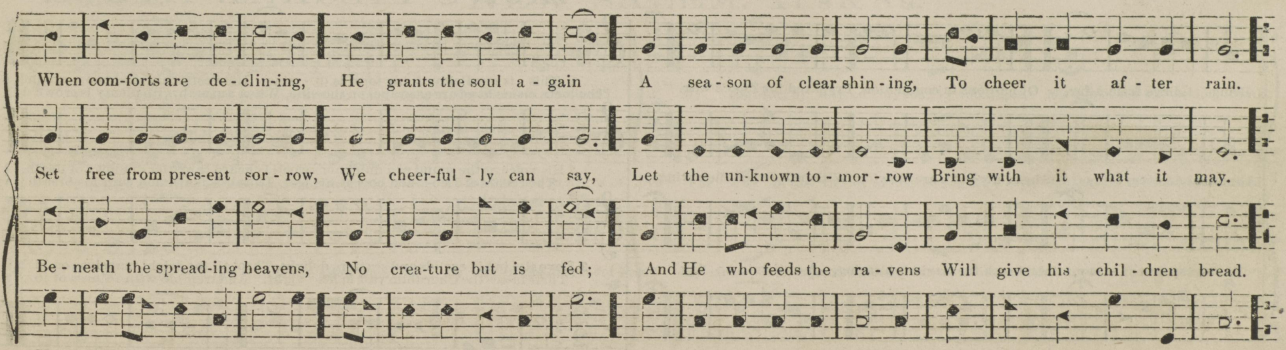
✻ SUMNER. 7s & 6s.


1 Hail to the Lord's A - noint-ed, Great Da-vid's great - er Son; Hail in the time ap-point-ed, His regin on earth be - gun!
2 He comes with suc - cor speed - y To those who suf - fer wrong: To help the poor and need - y, And bid the weak be strong:
3 He shall come down like show - ers Up - on the fruit - ful earth, And love and joy like flow - ers Spring in his path to birth.
4 To him shall pray'r un - ceas - ing And dai - ly vows as - cend— His king-dom still in - creas - ing, A king - dom with - out end.
He comes to break op - pres - sion, To set the cap-tive free, To take a - way trans - gres - sion, And rule in e - qui - ty.
To give them songs for sigh - ing, Their dark-ness turn to light; Whose souls, com-demned and dy - ing, Where pre-cious in his sight.
Be - fore him on the moun-tains, Shall peace, the her - ald go, And right - eous-ness, in foun - tains, From hill to val - ley flow.
The tide of time shall nev - er His cov - e - nant re - move, His name shall stand for - ev - er, That name to us is Love.

ASPIRATION. 7's & 6's.

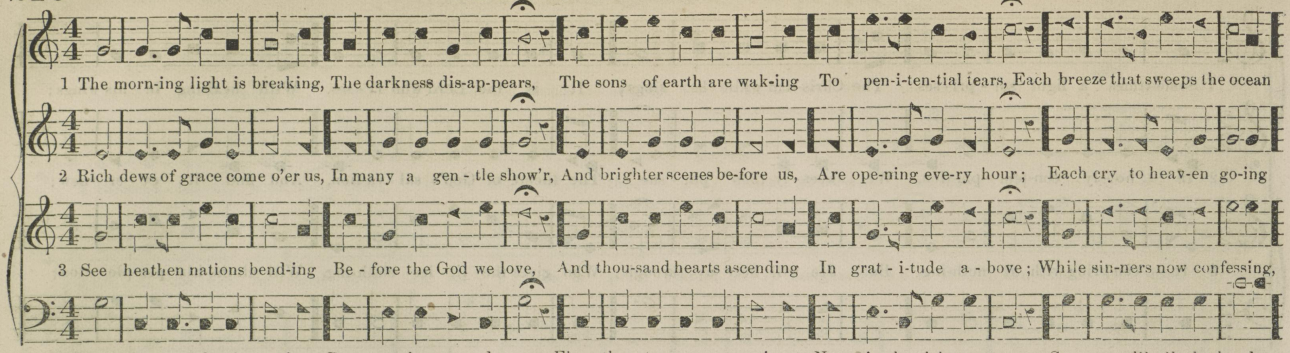



1 Some-times a light sur - pri - ses The Chris-tian while he sings; It is the Lord who ri - ses, With heal-ing in his wings;
2 In ho - ly con-tem - pla-tion, We sweet - ly then pur - sue The theme of God's sal - va-tion, And find it ev - er new;
3 It can bring with it noth-ing, But He will bear us through; Who gives the lil - ies cloth-ing, Will clothe his peo-ple too;
4 Though vine nor fig - tree nei-ther, Their want - ed fruit should bear, Though all the fields should wither, nor flocks nor herds be there;


When com-forts are de - clin-ing, He grants the soul a - gain A sea - son of clear shin - ing, To cheer it af - ter rain.
Set free from pres-ent sor - row, We cheer-ful - ly can say, Let the un-known to - mor - row Bring with it what it may.
Be - neath the spread-ing heavens, No crea-ture but is fed; And He who feeds the ra - vens Will give his chil - dren bread.
Yet God the same a - bi ding, His praise shall tune my voice; For while in him con - fi - ding, I can - not but re - joice.

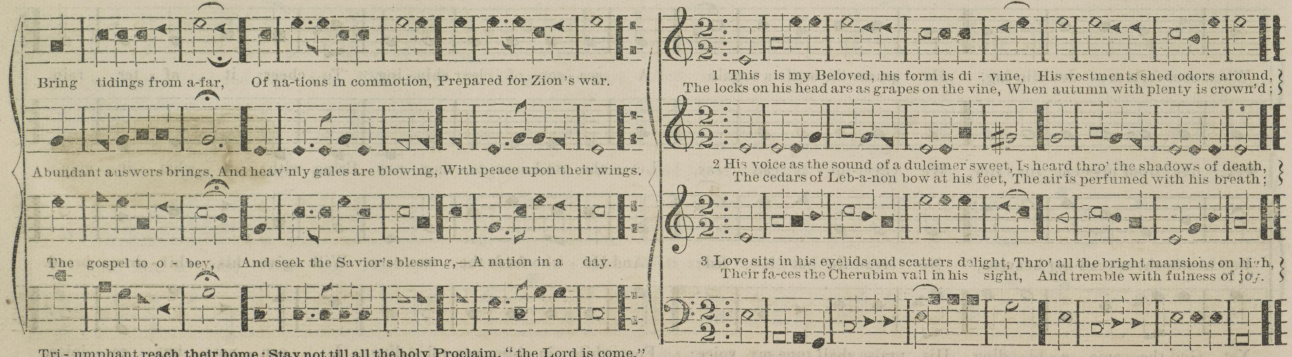
210 METRE 14.

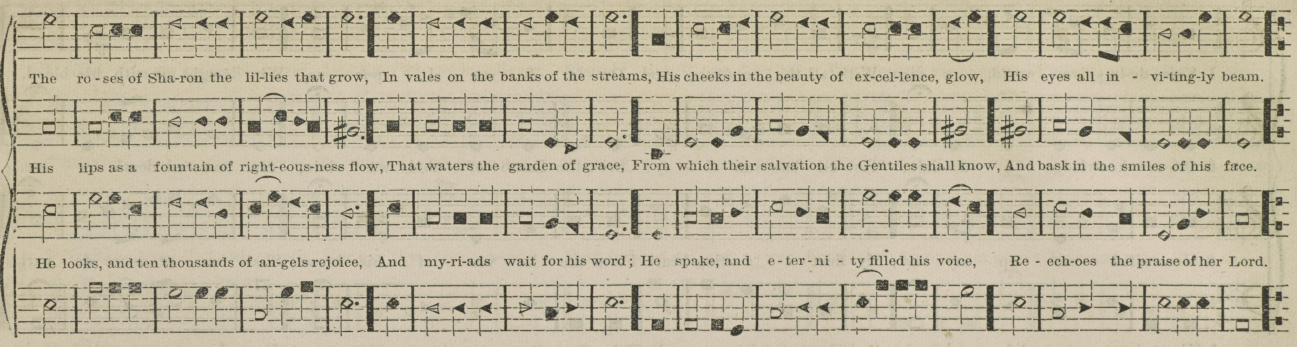
MORNING LIGHT. 7's & 6's.



METRE 15.

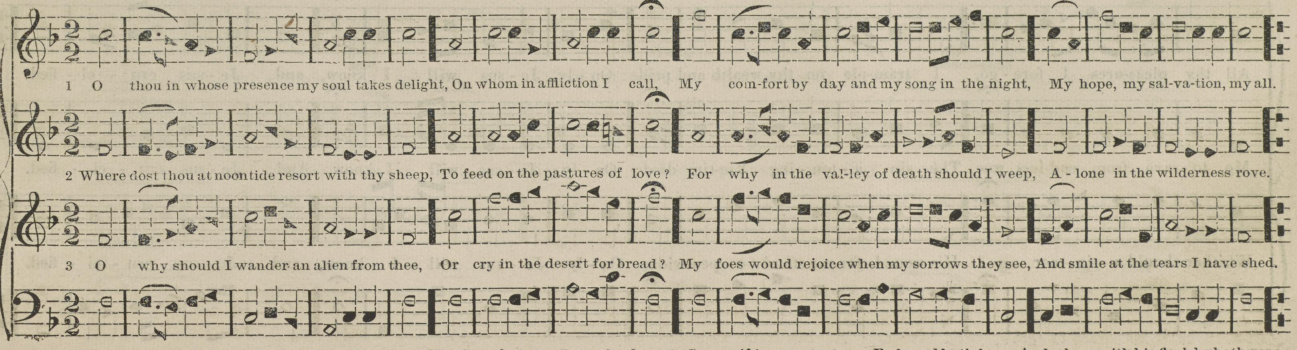
ZION'S PILGRIM. 11's & 8's.





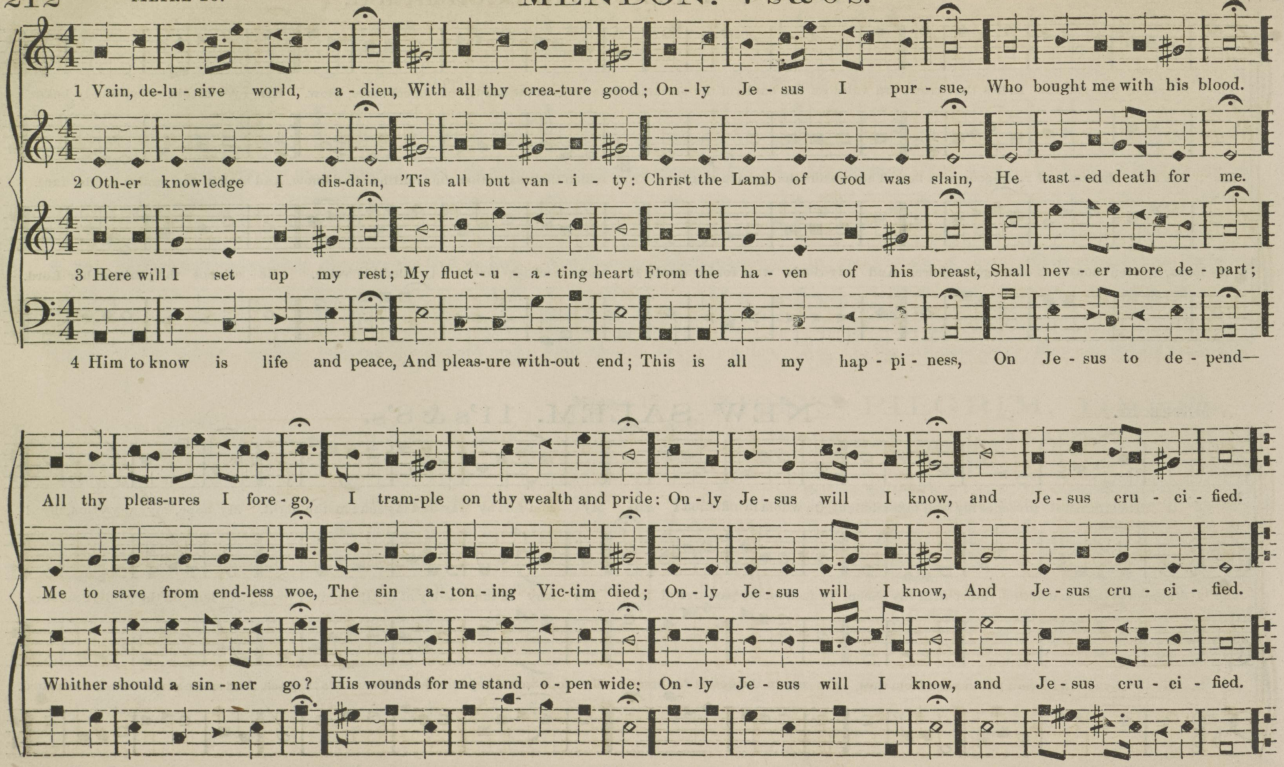
METRE 15.

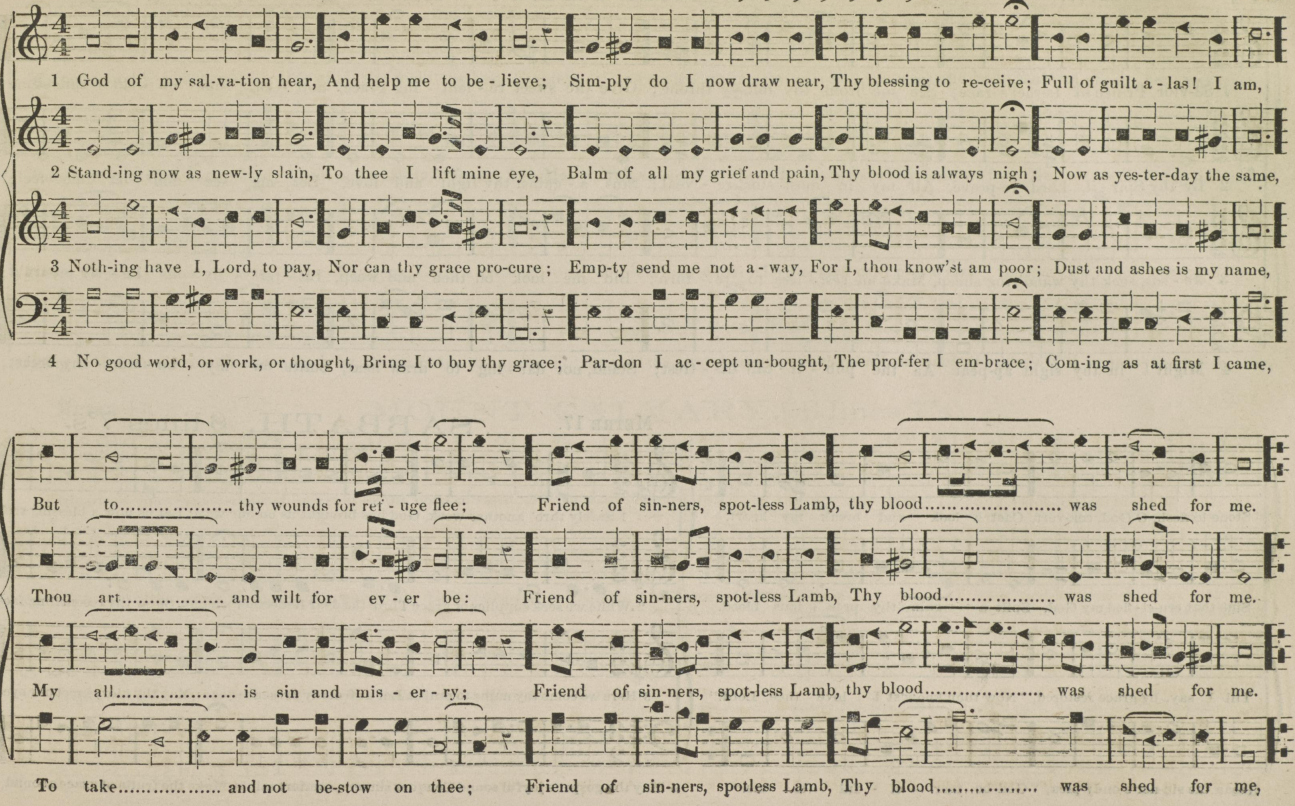
NEW SALEM. 11's & 8's.



212 METRE 16.

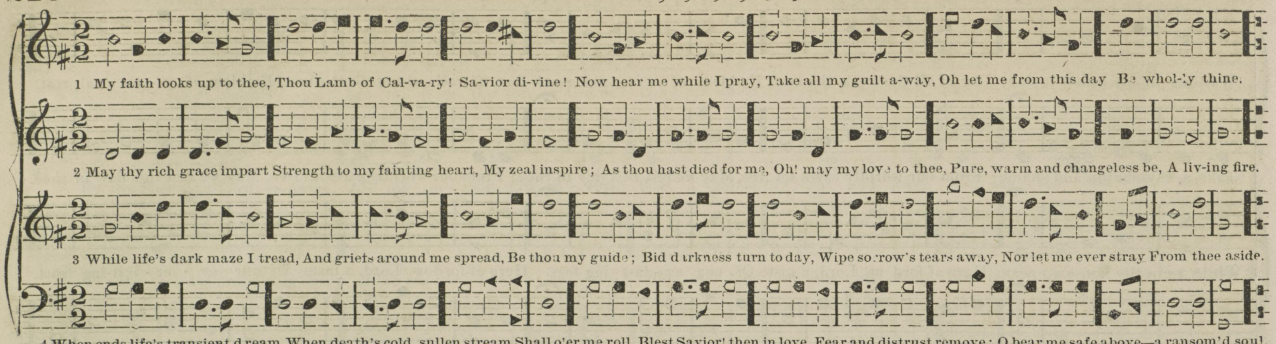
MENDON. 7's & 6's.




1 God of my sal-va-tion hear, And help me to be-lieve; Sim-ply do I now draw near, Thy blessing to re-ceive; Full of guilt a-las! I am,
2 Stand-ing now as new-ly slain, To thee I lift mine eye, Balm of all my grief and pain, Thy blood is always nigh; Now as yes-ter-day the same,
3 Noth-ing have I, Lord, to pay, Nor can thy grace pro-cure; Emp-ty send me not a-way, For I, thou know'st am poor; Dust and ashes is my name,
4 No good word, or work, or thought, Bring I to buy thy grace; Par-don I ac-cept un-bought, The prof-fer I em-brace; Com-ing as at first I came,
But to..... thy wounds for ref-uge flee; Friend of sin-ners, spot-less Lamb, thy blood..... was shed for me.
Thou art..... and wilt for ev-er be: Friend of sin-ners, spot-less Lamb, Thy blood..... was shed for me.
My all..... is sin and mis-er-ry; Friend of sin-ners, spot-less Lamb, thy blood..... was shed for me.
To take..... and not be-stow on thee; Friend of sin-ners, spotless Lamb, Thy blood..... was shed for me,

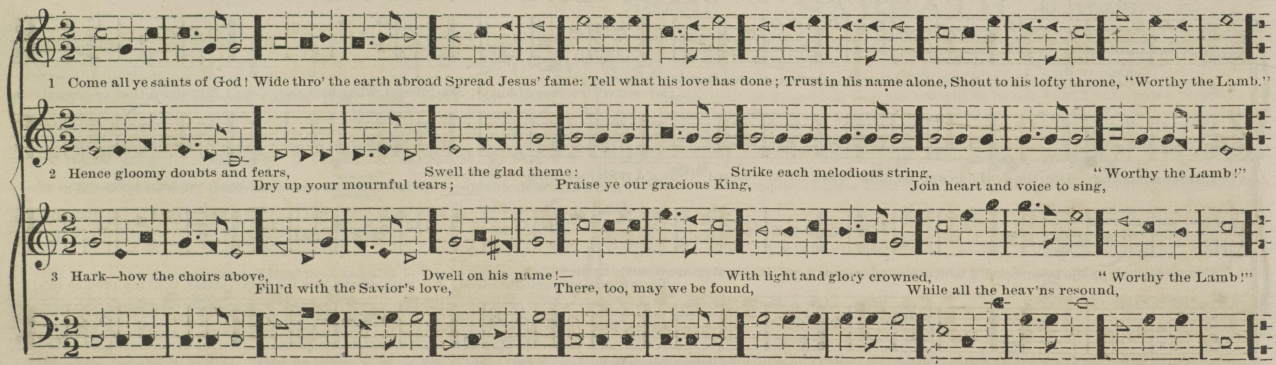
216 METRE 18.

OLIVET. 6,6,4,6,6,6,4.



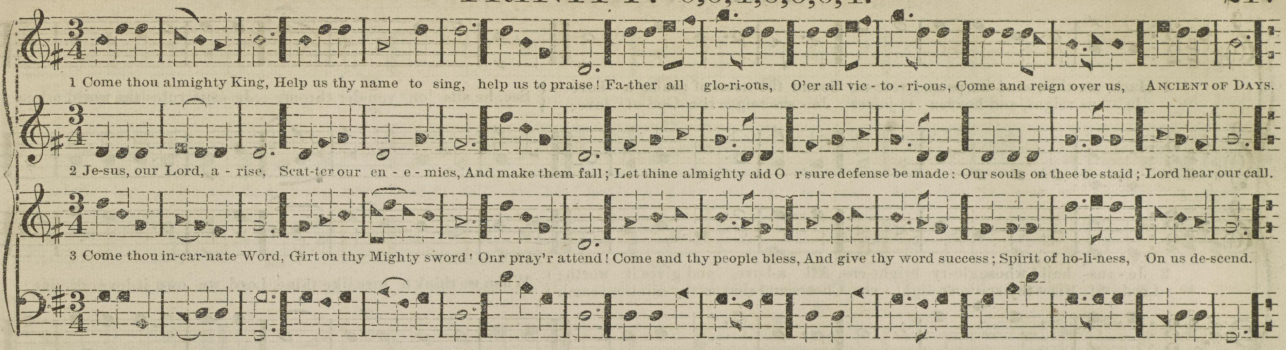
METRE 18.

SWANTON. 6,6,4,6,6,6,4.



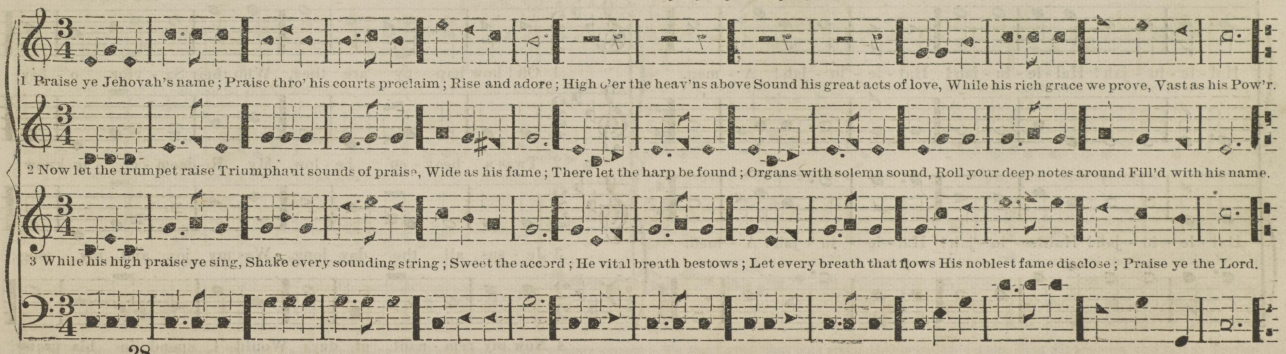
METRE 18.

TRINITY. 6,6,4,6,6,6,4.

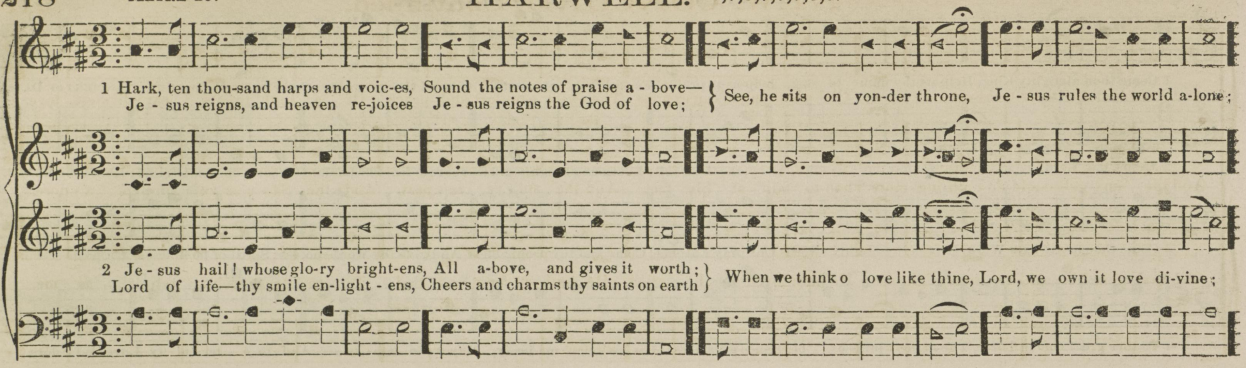


METRE 18.

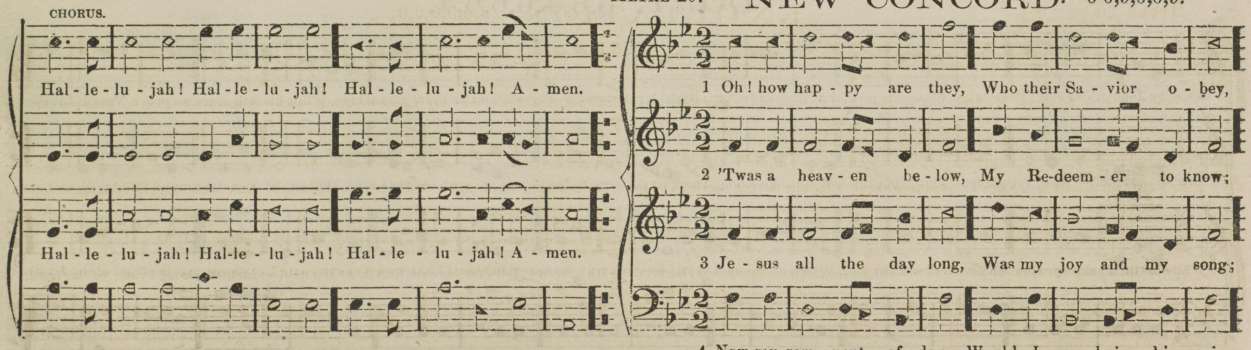
DORT. 6,6,4,6,6,6,4.

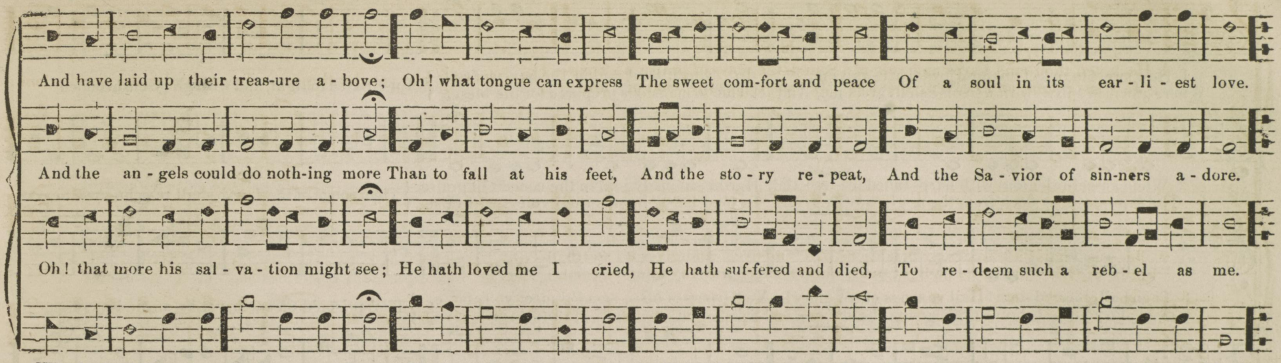


218 METRE 19. **HARWELL.** 8,7,8,7,7,7,8,6.



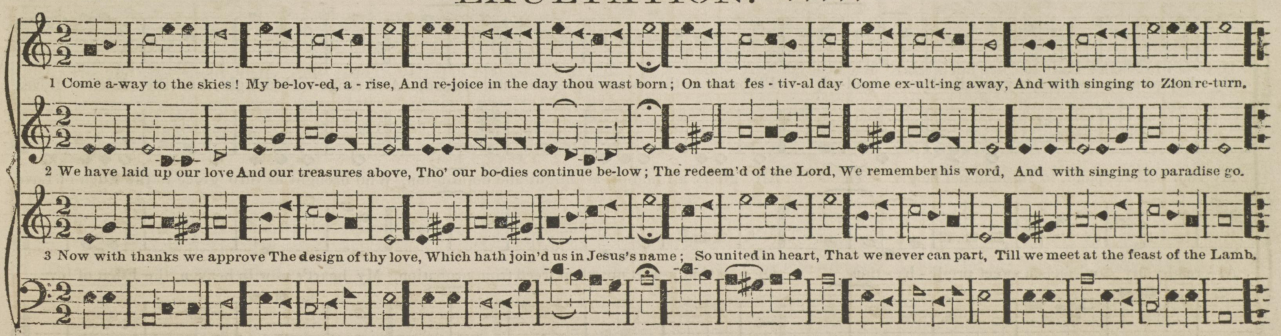
METRE 20. **NEW CONCORD.** 6,6,9,6,6,9.





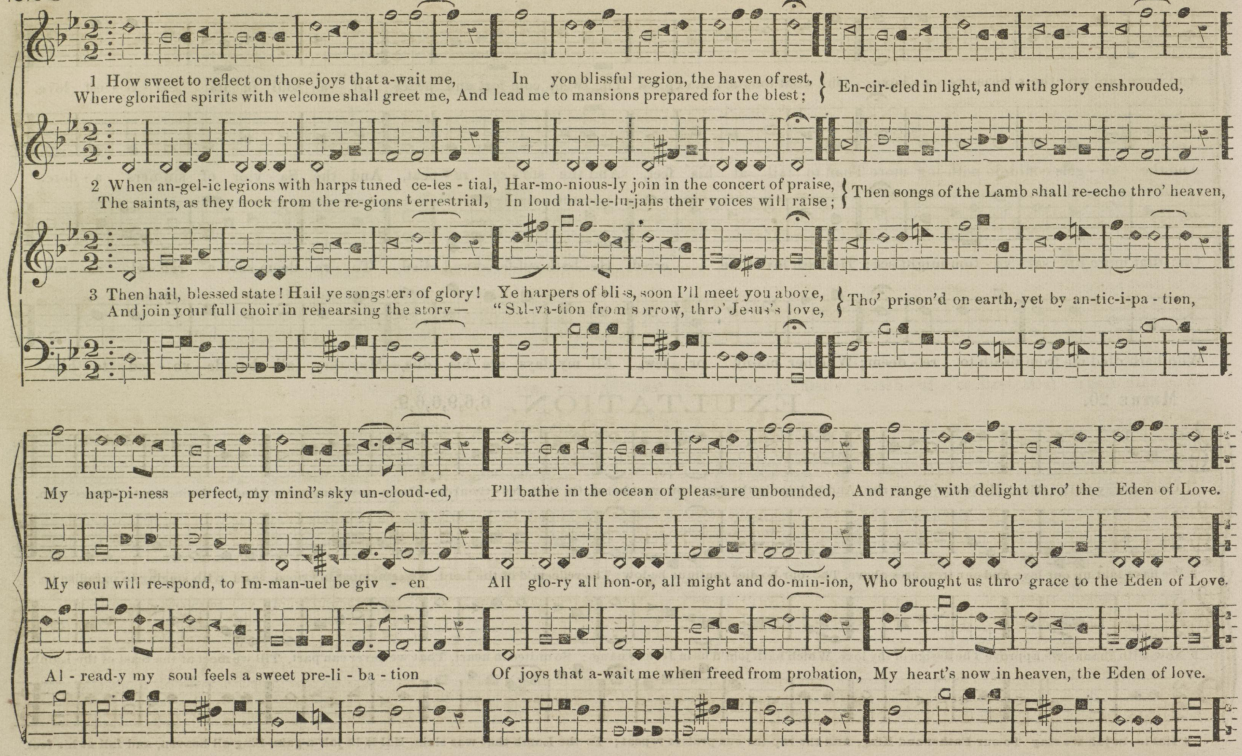
METRE 20.

EXULTATION. 6,6,9,6,6,9.

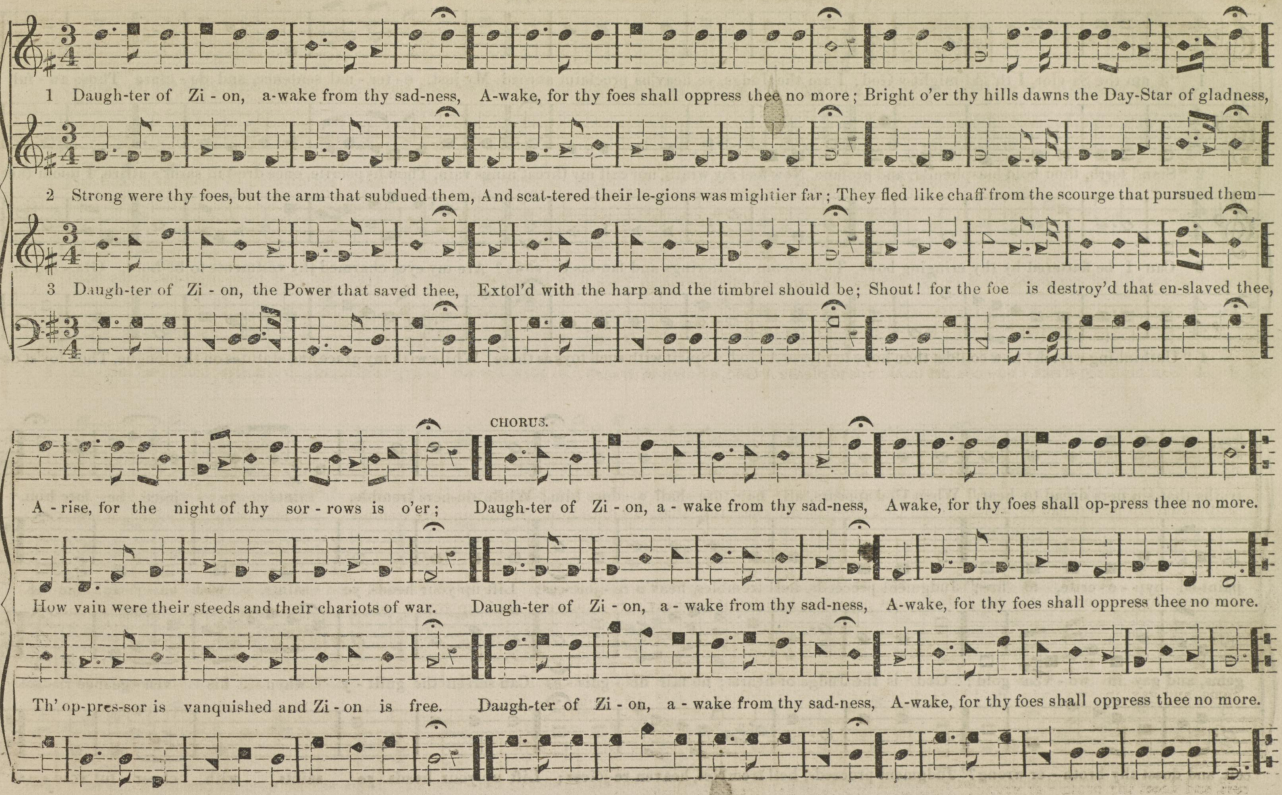


220 METRE 21.

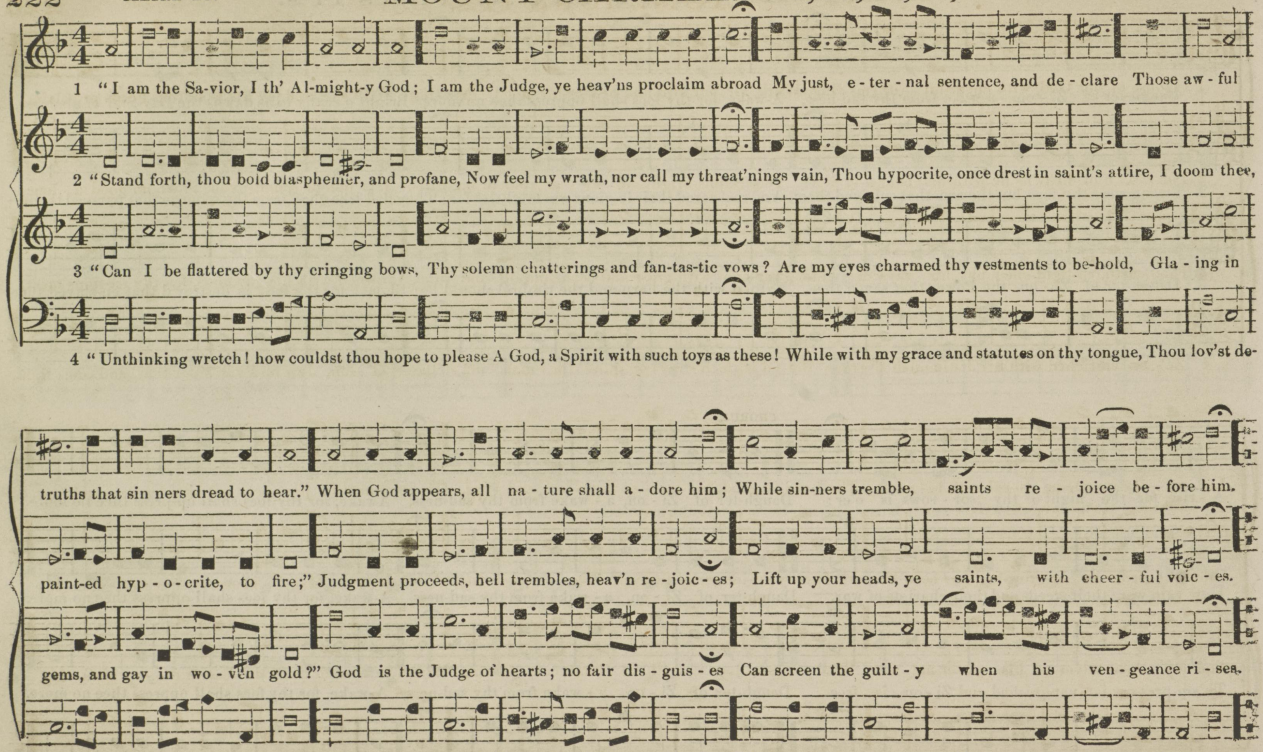
EDEN OF LOVE. 12,11,12,11,12,12,12,11.

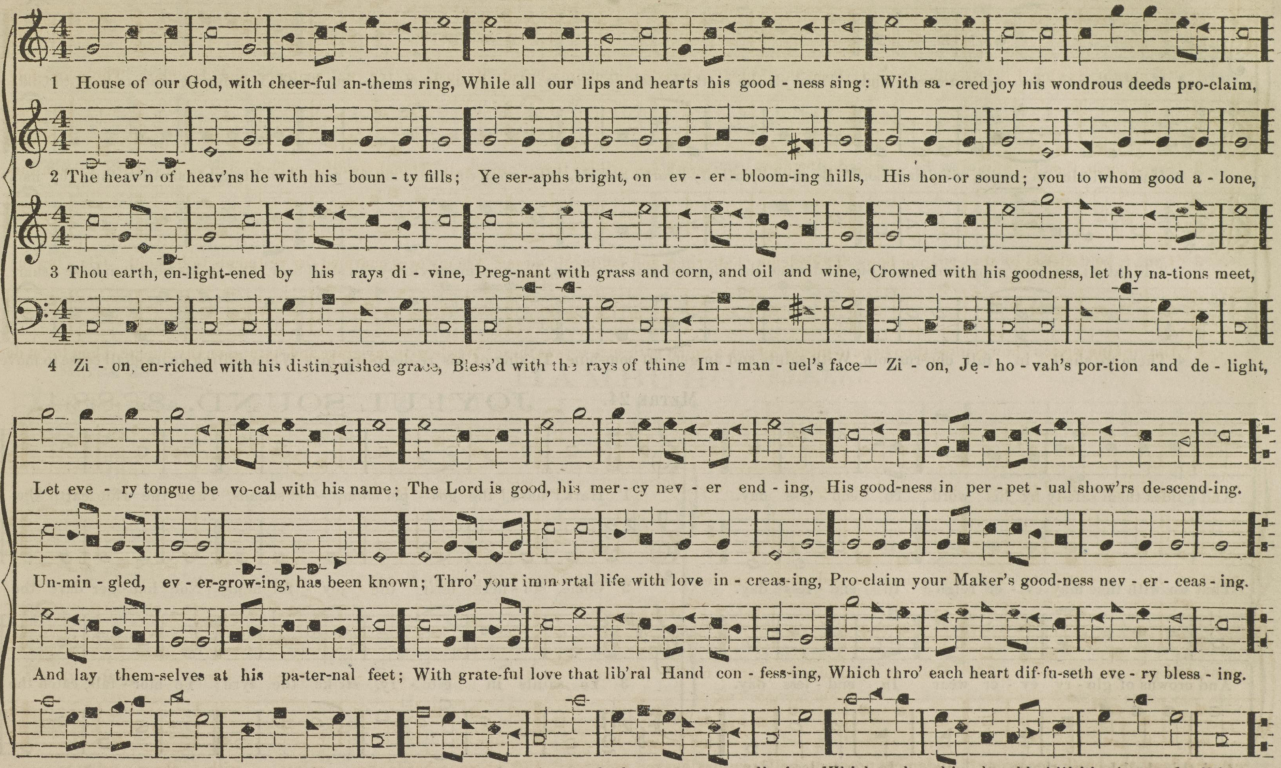


DAUGHTER OF ZION. 4 lines 11's.

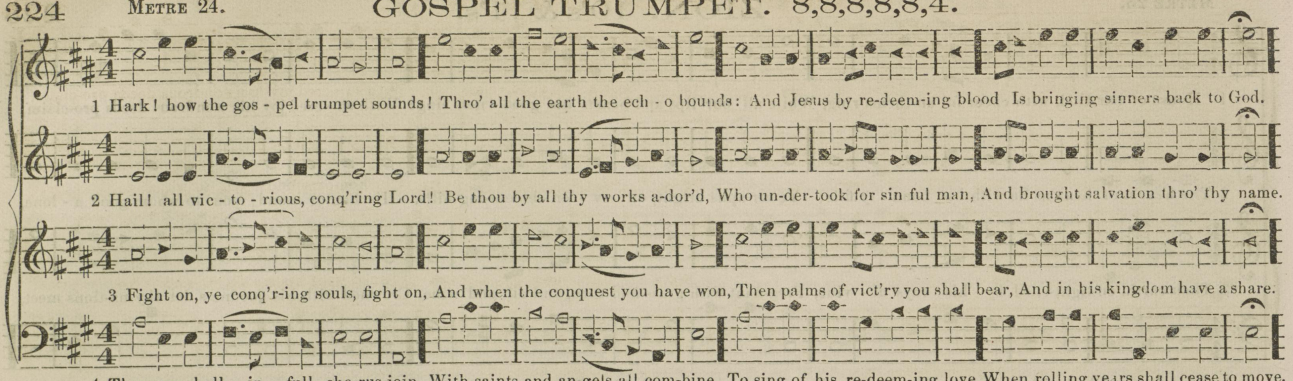


MOUNT CARMEL. 10,10,10,11,11.

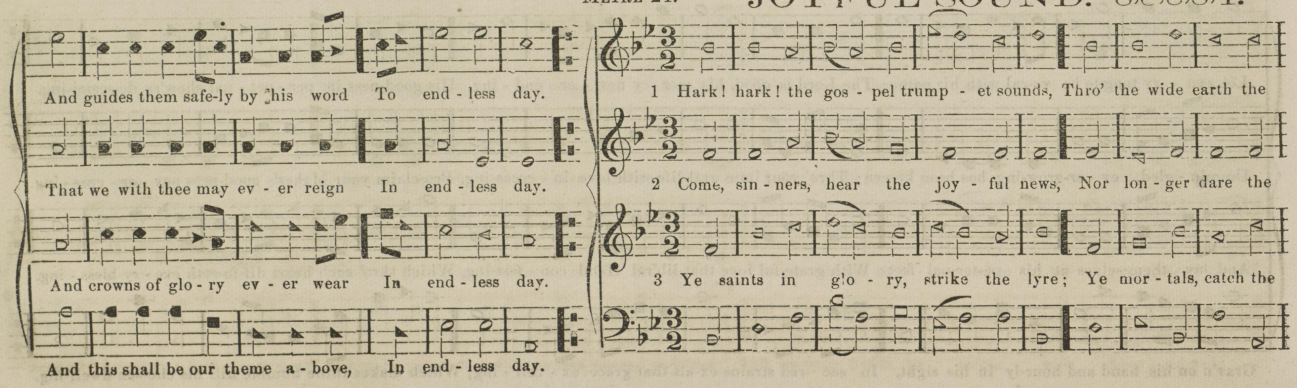


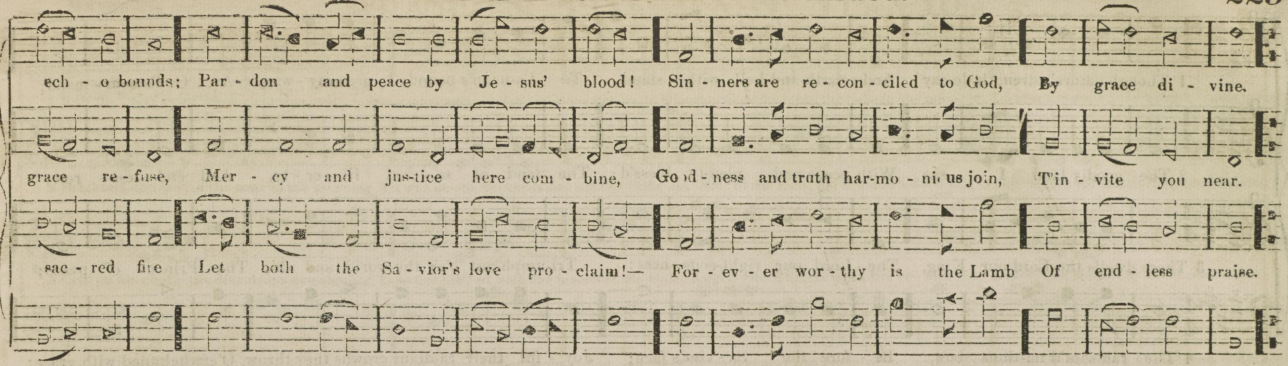

1 House of our God, with cheer-ful an-thems ring, While all our lips and hearts his good - ness sing: With sa - cred joy his wondrous deeds pro-claim,
2 The heav'n of heav'ns he with his boun - ty fills; Ye ser-aphs bright, on ev - er - bloom-ing hills, His hon-or sound; you to whom good a - lone,
3 Thou earth, en-light-ened by his rays di - vine, Preg-nant with grass and corn, and oil and wine, Crowned with his goodness, let thy na-tions meet,
4 Zi - on, en-riched with his distinguished grace, Bless'd with the rays of thine Im - man - uel's face— Zi - on, Je - ho - vah's por-tion and de - light,
Let eve - ry tongue be vo-cal with his name; The Lord is good, his mer - cy nev - er end - ing, His good-ness in per - pet - ual show'rs de-scend-ing.
Un-min - gled, ev - er-grow-ing, has been known; Thro' your immortal life with love in - creas-ing, Pro-claim your Maker's good-ness nev - er - ceas - ing.
And lay them-selves at his pa-ter-nal feet; With grate-ful love that lib'ral Hand con - fess-ing, Which thro' each heart dif-fu-seth eve - ry bless - ing.
Grav'n on his hand and hour-ly in his sight, In sac - red strains ex-alt that grace ex - cell - ing, Which makes thine humble hill his cho-sen dwell-ing.

224 METRE 24. GOSPEL TRUMPET. 8,8,8,8,8,4.



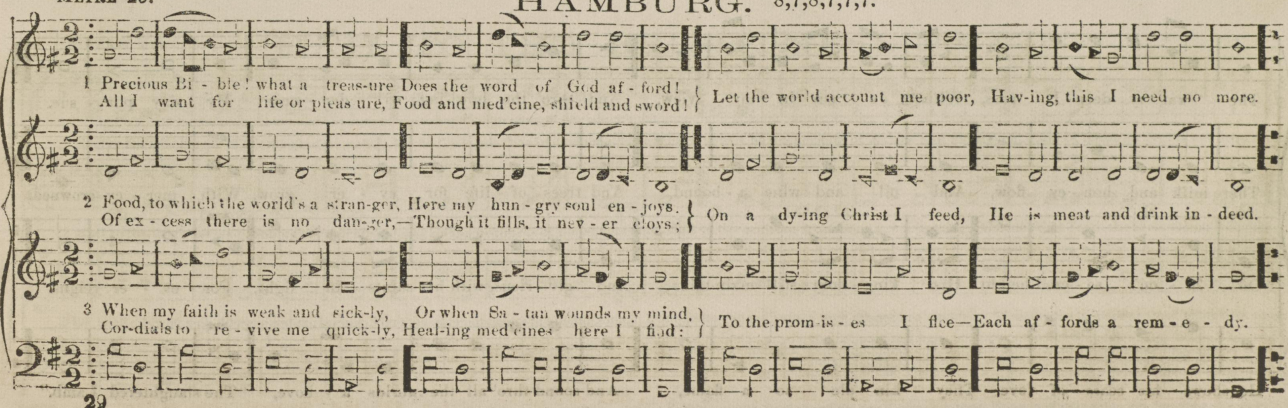
METRE 24. JOYFUL SOUND. 8,8,8,8,4.



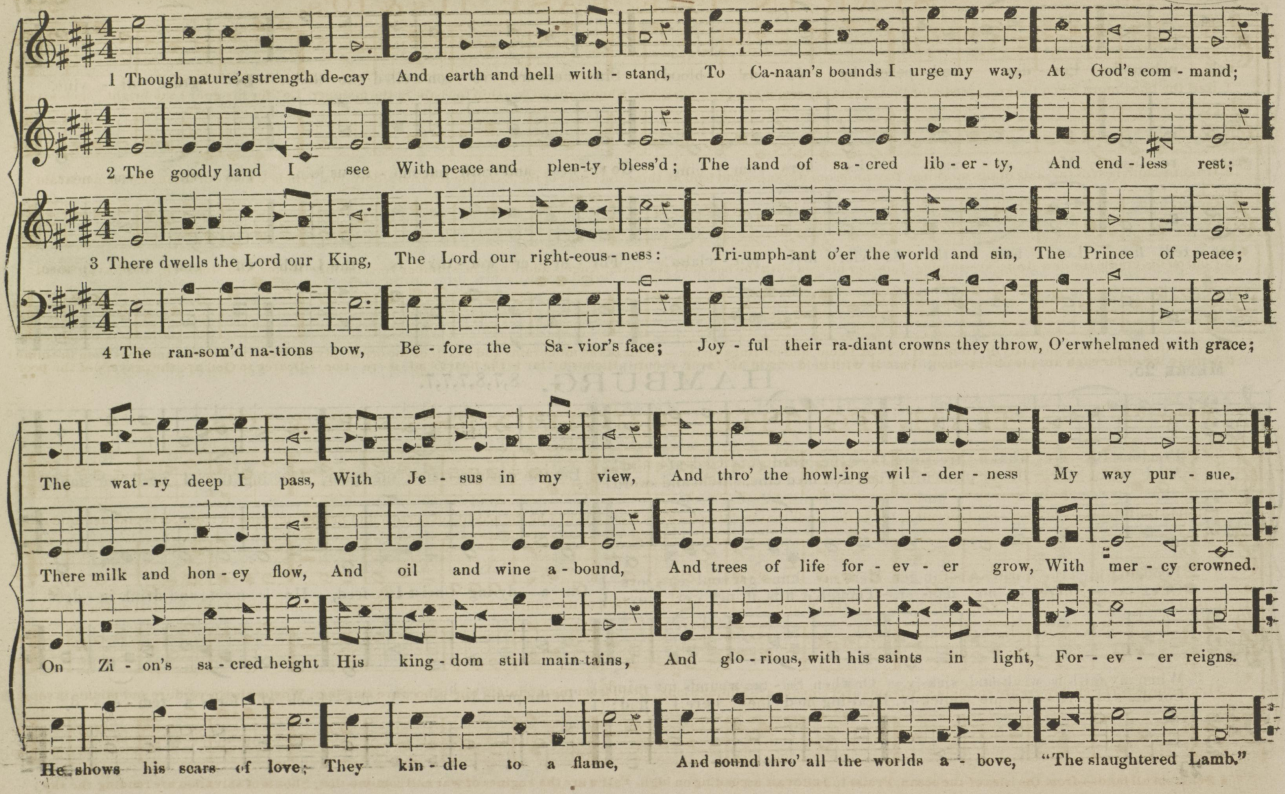


METRE 25.

HAMBURG. 8,7,8,7,7,7.

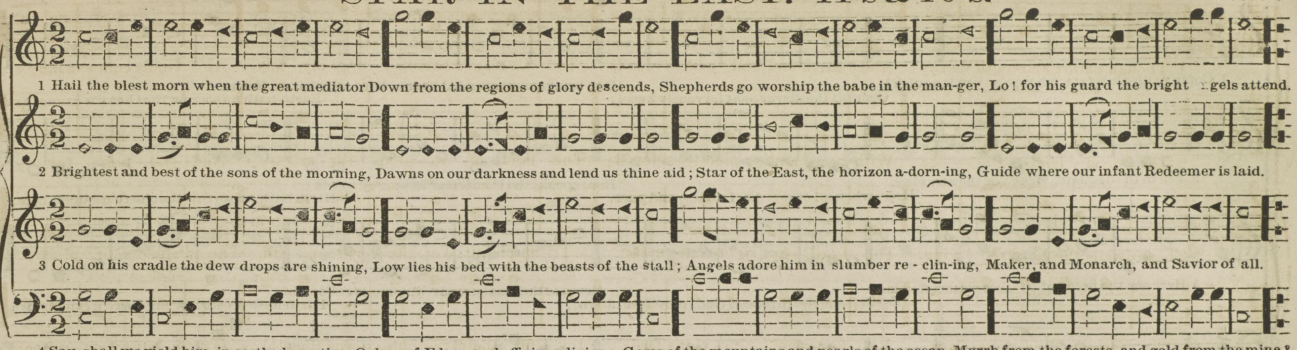


MEDORA. 6,6,8,4,6,6,8,4.



METRE 27.

STAR IN THE EAST. 11's & 10's.



1 Hail the blest morn when the great mediator Down from the regions of glory descends, Shepherds go worship the babe in the man-ger, Lo! for his guard the bright angels attend.

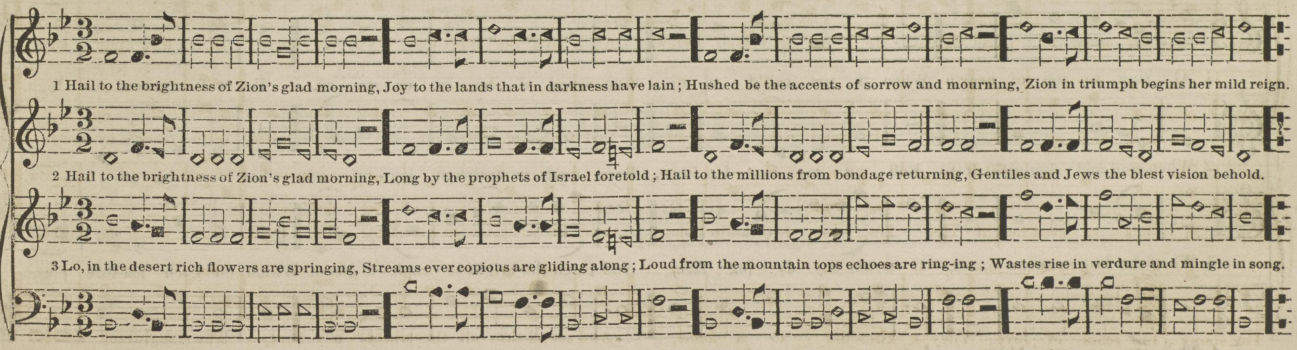
2 Brightest and best of the sons of the morning, Dawns on our darkness and lend us thine aid; Star of the East, the horizon a-dorn-ing, Guide where our infant Redeemer is laid.

3 Cold on his cradle the dew drops are shining, Low lies his bed with the beasts of the stall; Angels adore him in slumber re - clin-ing, Maker, and Monarch, and Savior of all.

4 Say, shall we yield him, in costly de-vo-tion, O-dors of Edom, and off-rings divine— Gems of the mountains and pearls of the ocean, Myrrh from the forests, and gold from the mine?
5 Vain-ly we of-fer each am-ple ob - la - tion, Vain-ly with gold would his favor se-cure; Richer by far is the heart's ad - o - ra - tion,—Dearer to God are the prayers of the poor.

METRE 27.

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



1 Hail to the brightness of Zion's glad morning, Joy to the lands that in darkness have lain; Hushed be the accents of sorrow and mourning, Zion in triumph begins her mild reign.

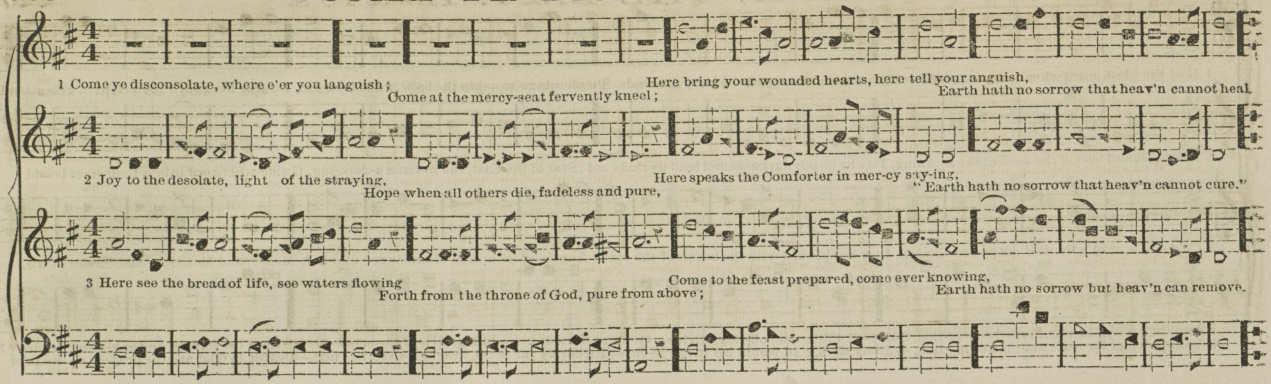
2 Hail to the brightness of Zion's glad morning, Long by the prophets of Israel foretold; Hail to the millions from bondage returning, Gentiles and Jews the blest vision behold.

3 Lo, in the desert rich flowers are springing, Streams ever copious are gliding along; Loud from the mountain tops echoes are ring-ing; Wastes rise in verdure and mingle in song.

4 See from all lands—from the isles of the ocean, Praise to JEHOVAH ascending on high, Fall'n are the engines of war and com-mo-tion, Shouts of salvation are rending the sky;

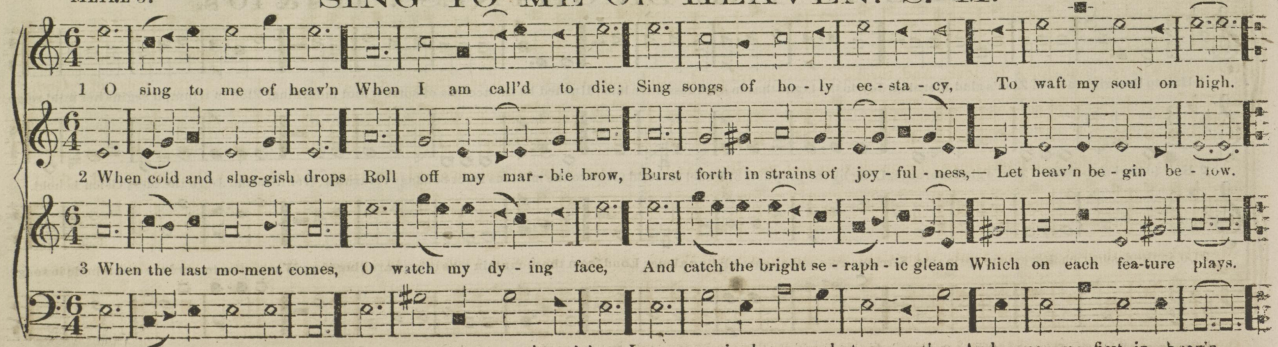
228 METRE 27.

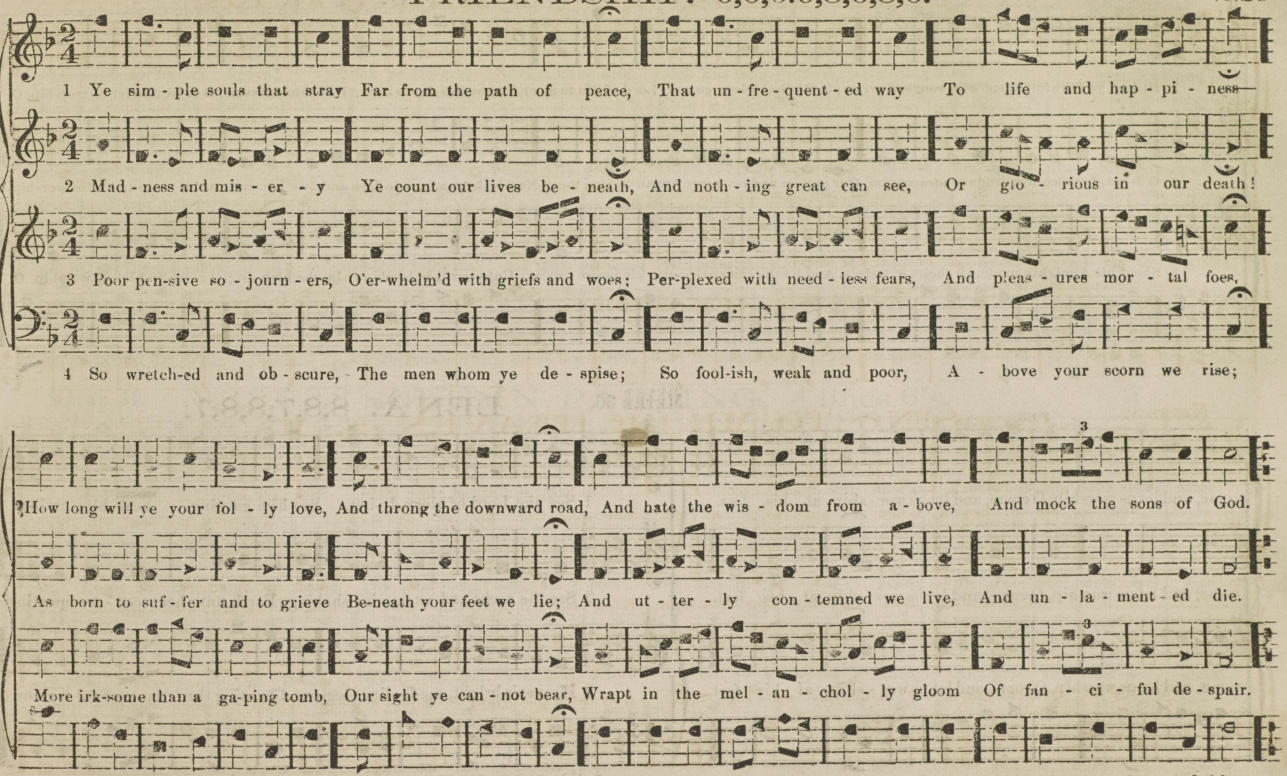
COME YE DISCONSOLATE. 11's & 10's.



METRE 3.

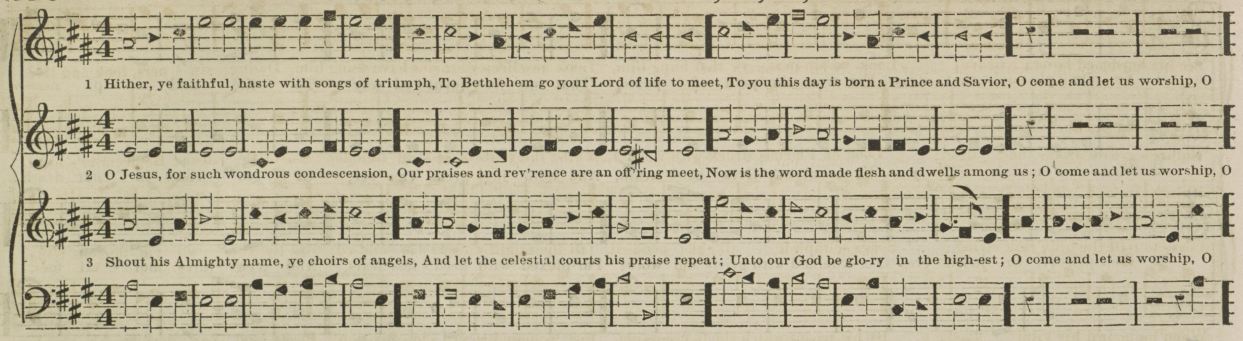
SING TO ME OF HEAVEN. S. M.



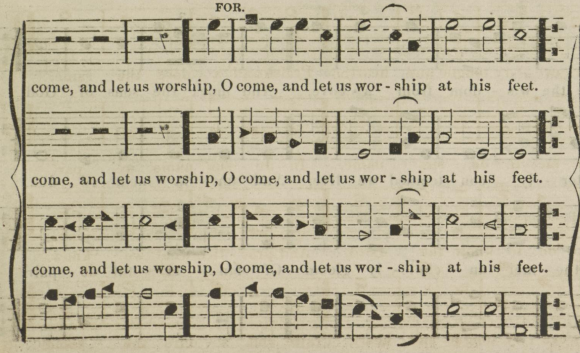

1 Ye sim - ple souls that stray Far from the path of peace, That un - fre - quent - ed way To life and hap - pi - ness—
2 Mad - ness and mis - er - y Ye count our lives be - neath, And noth - ing great can see, Or glo - rious in our death!
3 Poor pen-sive so - journ - ers, O'er-whelm'd with griefs and woes; Per-plexed with need - less fears, And pleas - ures mor - tal foes,
4 So wretch-ed and ob - scure, The men whom ye de - spise; So fool-ish, weak and poor, A - bove your scorn we rise;
How long will ye your fol - ly love, And throng the downward road, And hate the wis - dom from a - bove, And mock the sons of God.
As born to suf - fer and to grieve Be-neath your feet we lie; And ut - ter - ly con - temned we live, And un - la - ment - ed die.
More irk-some than a ga-ping tomb, Our sight ye can - not bear, Wrapt in the mel - an - chol - ly gloom Of fan - ci - ful de - spair.
Our con-science in the Ho - ly Ghost, Can wit ness bet - ter things: For He whose blood is all our boast, Hath made us priests and kings.

METRE 29.

OPORTO. 11,11,11,10.

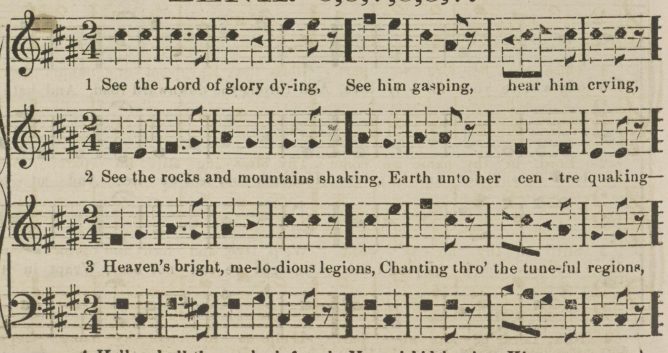


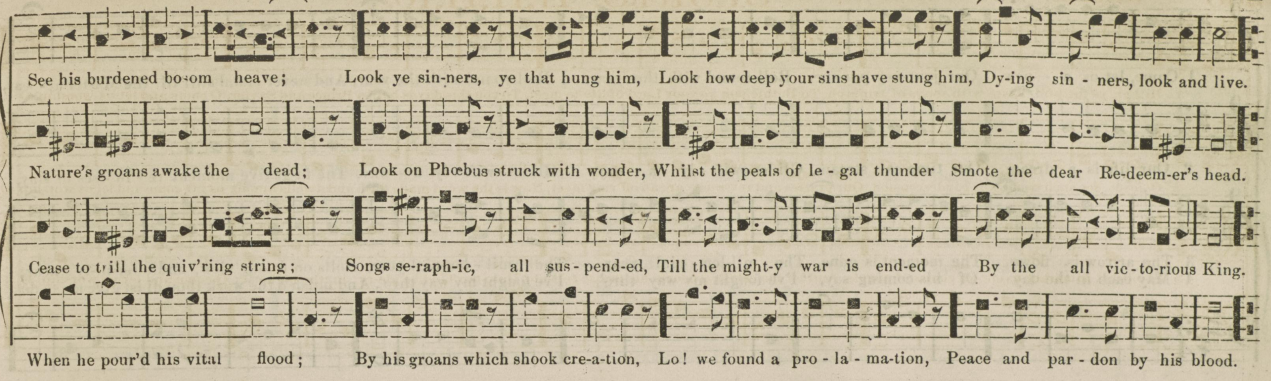
FOR.



METRE 30.

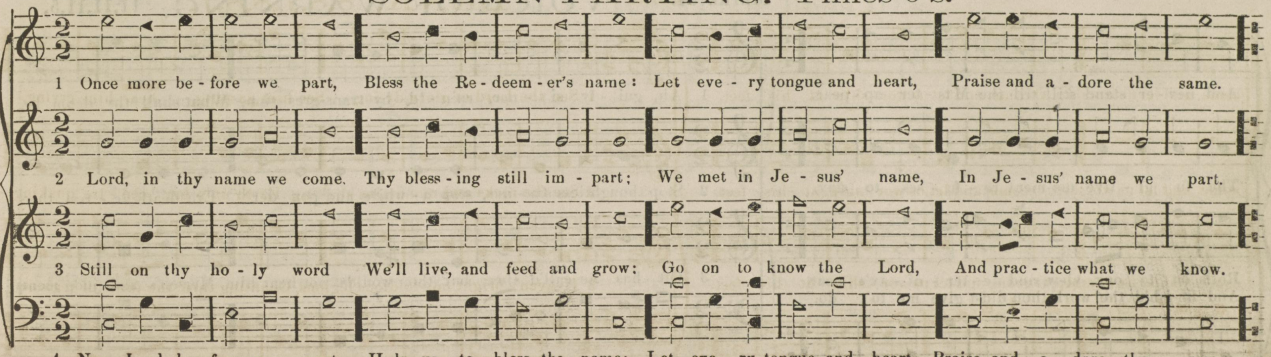
LENA. 8,8,7,8,8,7.





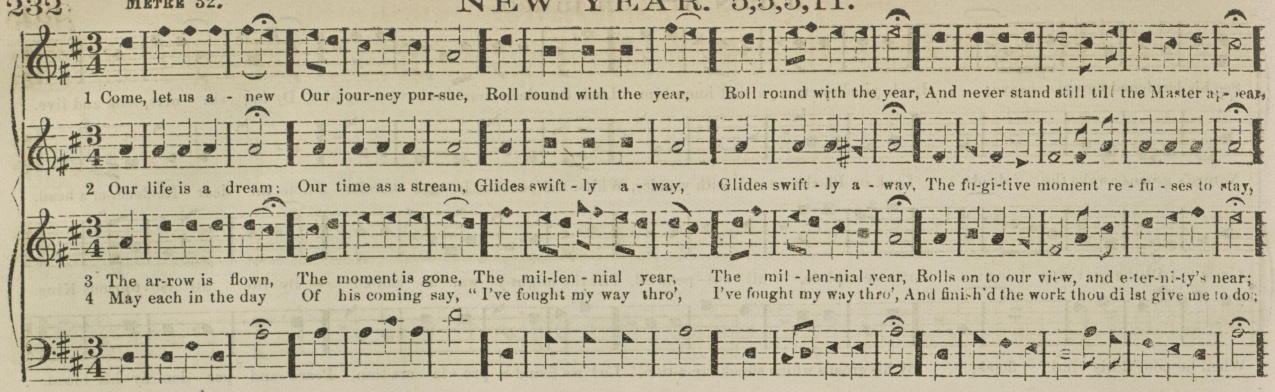
METRE 31.

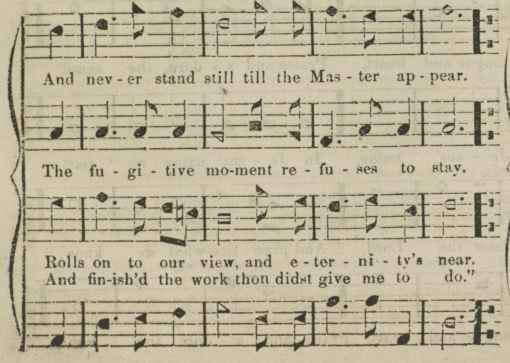
SOLEMN PARTING. 4 lines 6's.



232 METRE 32.

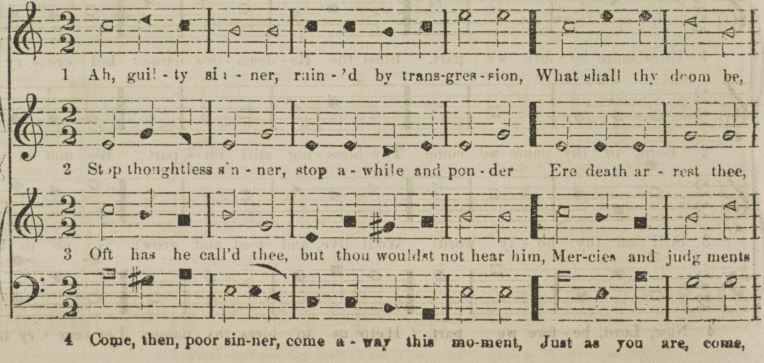
NEW YEAR. 5,5,5,11.



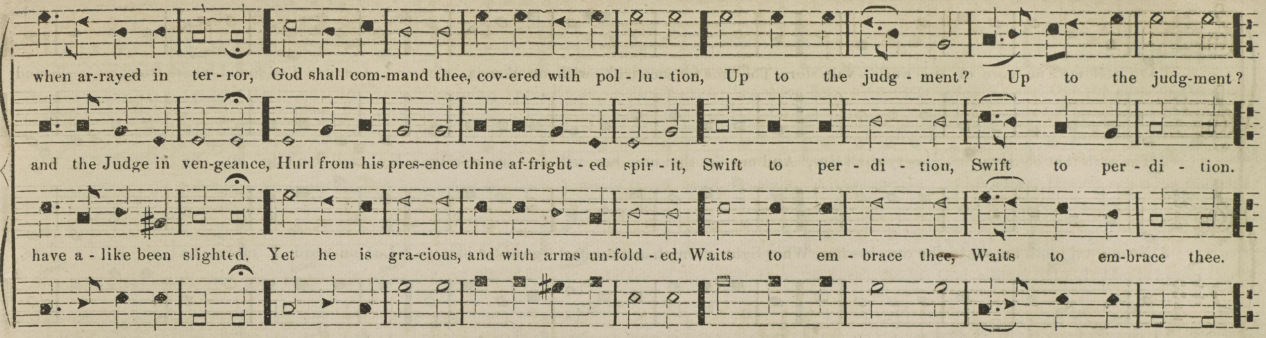


METRE 34.

VOICE OF WARNING. 11,11,11,5,

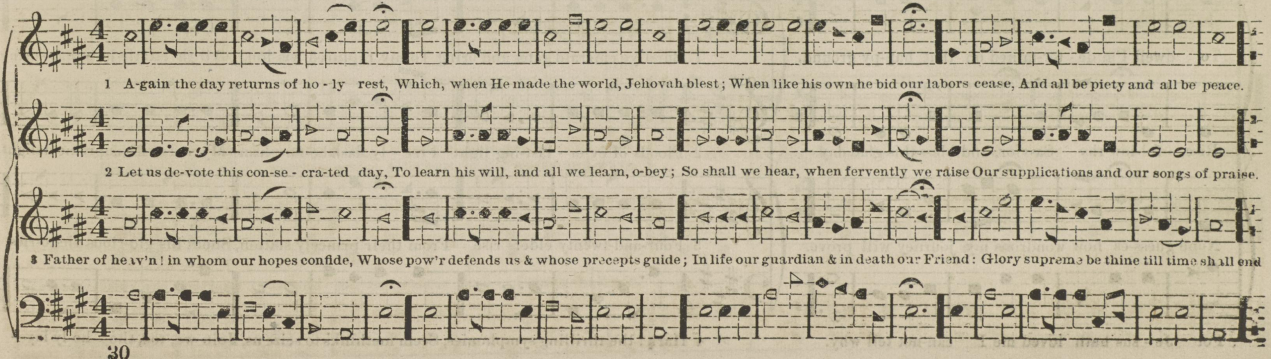


VOICE OF WARNING—Continued.



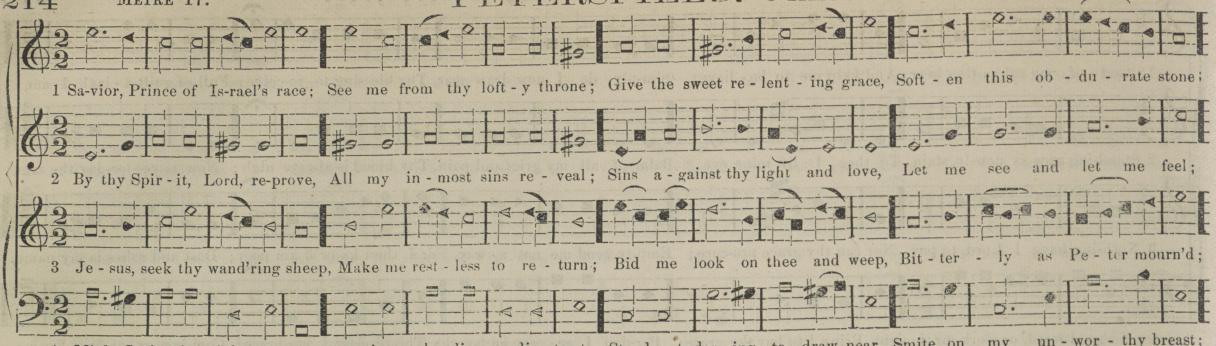
METRE 37.

HOLY REST. 4 lines 10's.



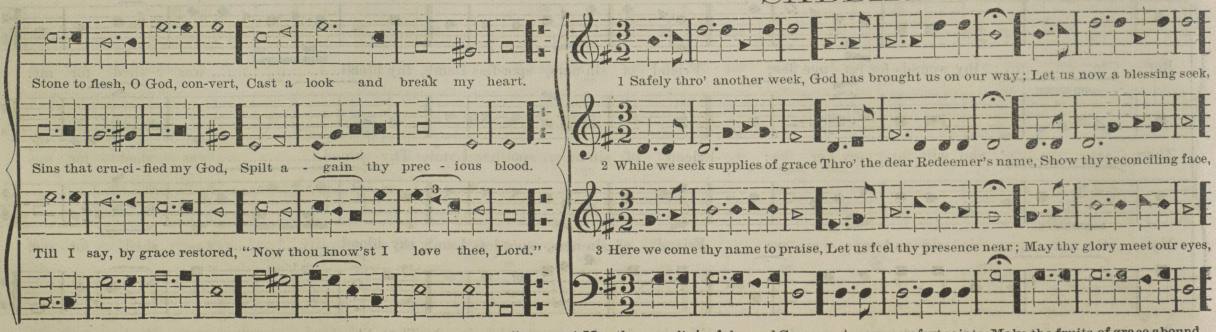
214 METRE 17.

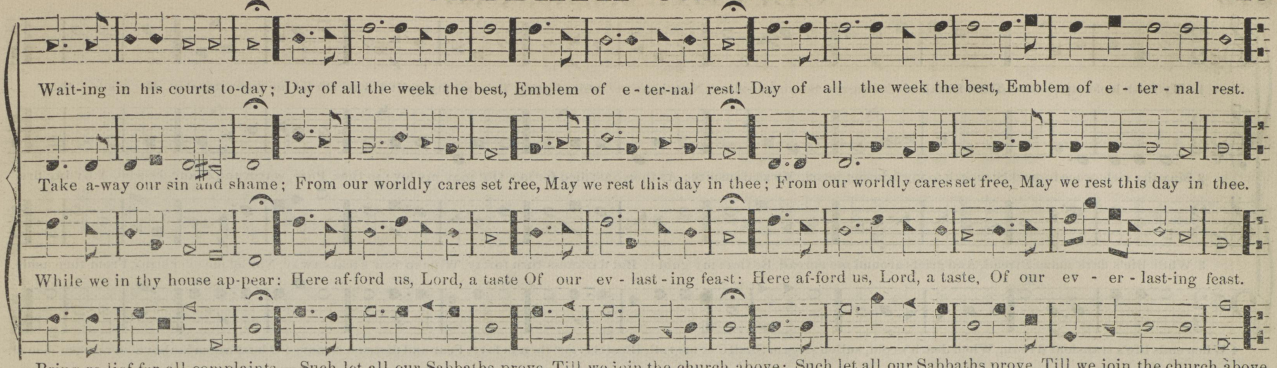
PETERSFIELD. 6 lines 7's.



METRE 17.

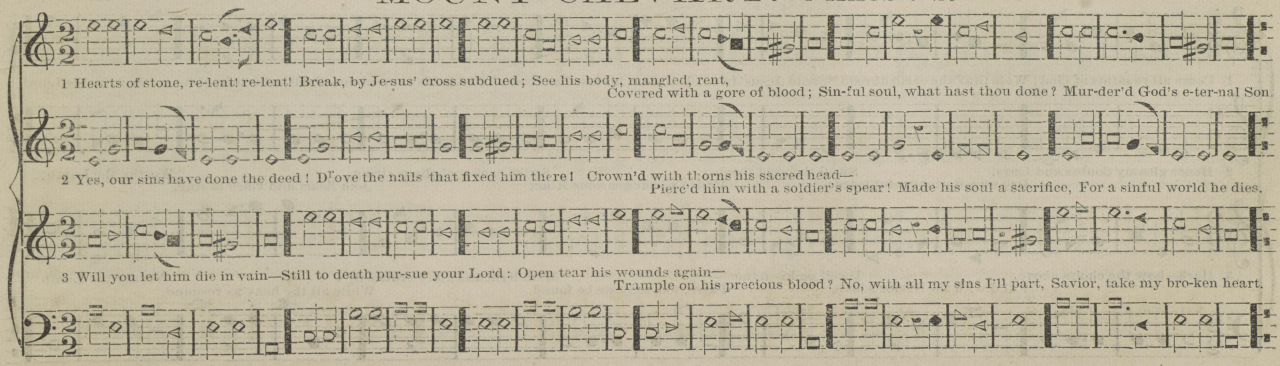
SABBATH. 6 lines 7's.





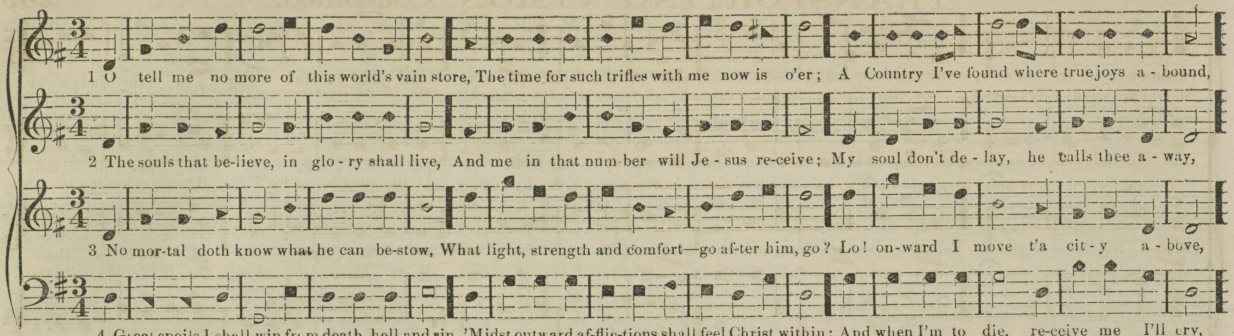
METRE 17.

MOUNT CALVARY. 6 lines 7's.



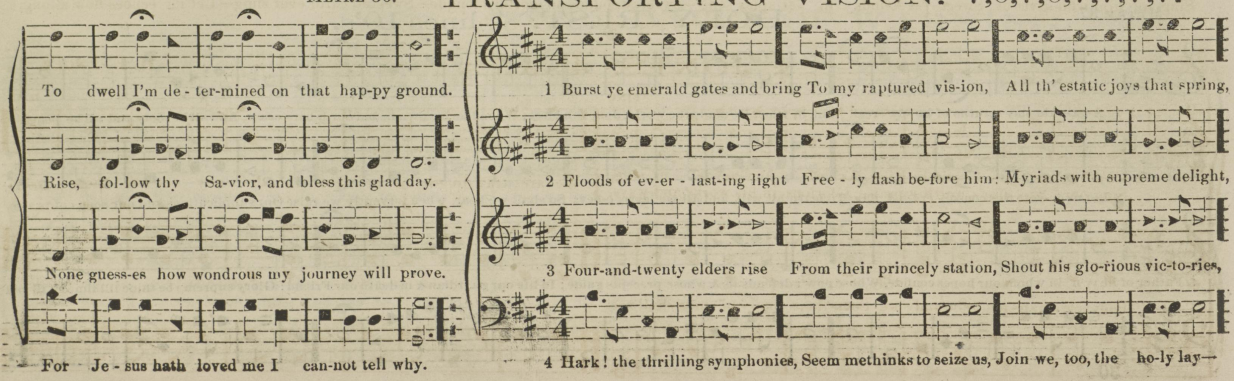
METRE 35.

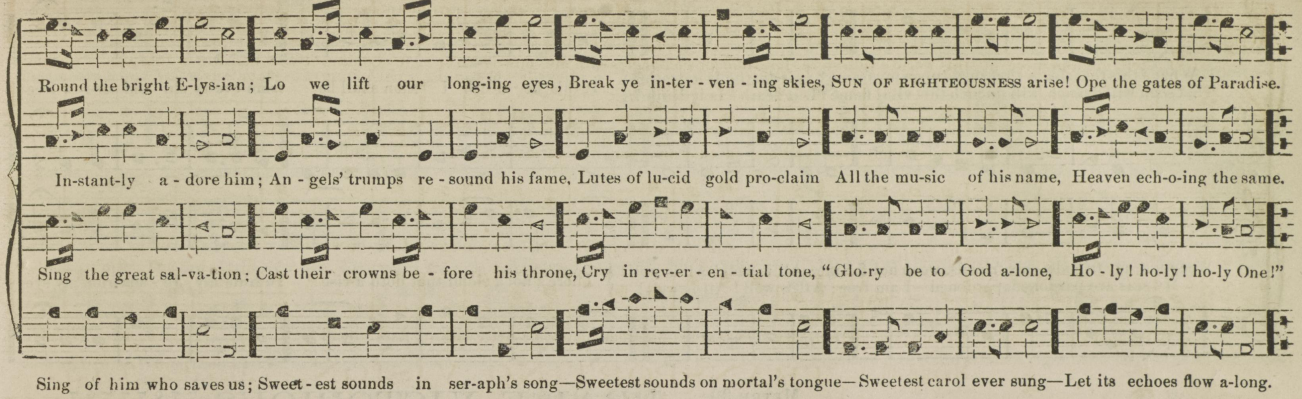
SWEET HARMONY. 10's & 11's.



METRE 36.

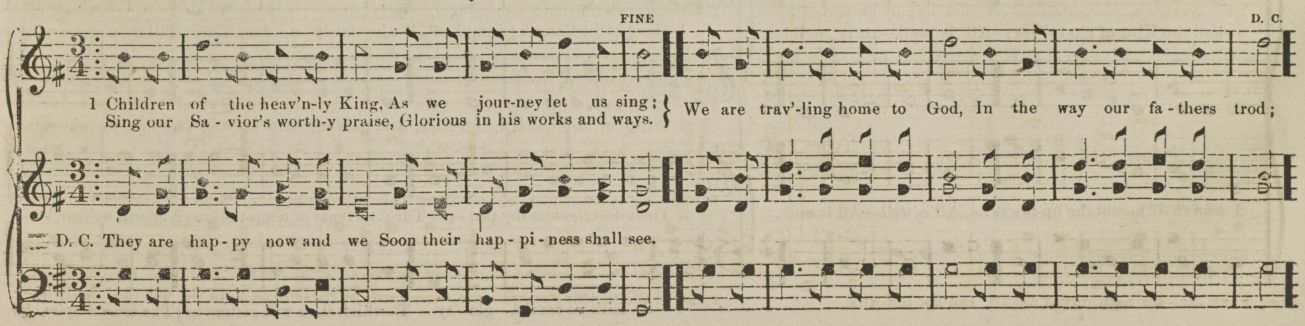
TRANSPORTING VISION. 7,6,7,6,7,7,7,7.



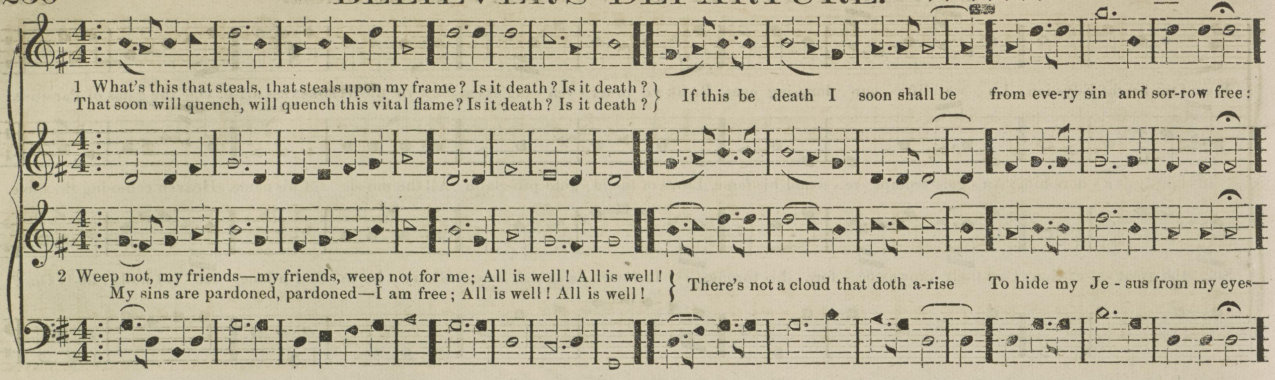


✻ JONES. 4's & 7's.

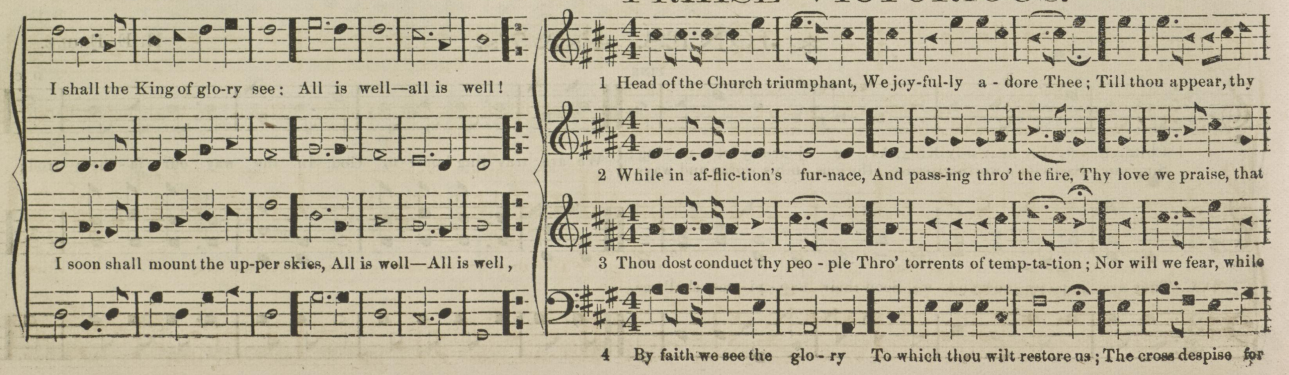
H. E. ENGLE.

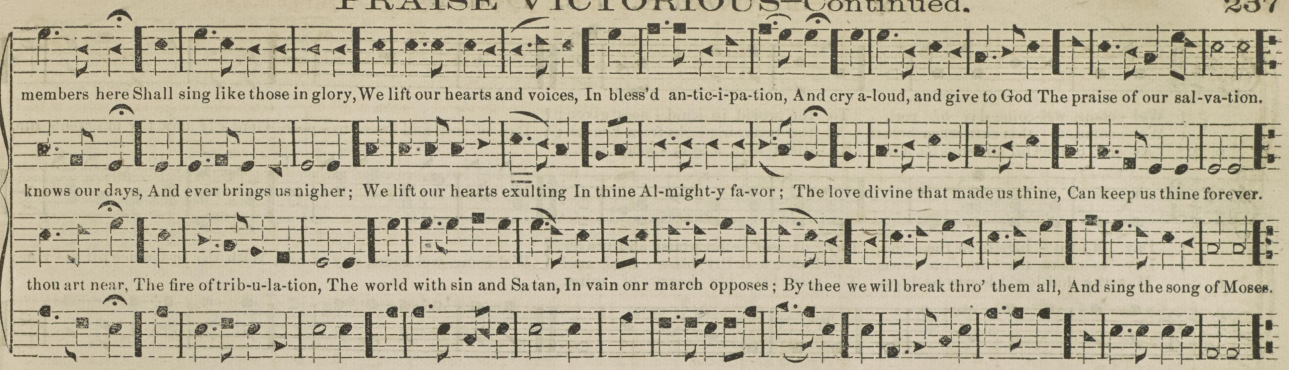


236 METRE 38. **BELIEVER'S DEPARTURE.** 10,6,10,6,8,8,8,6.



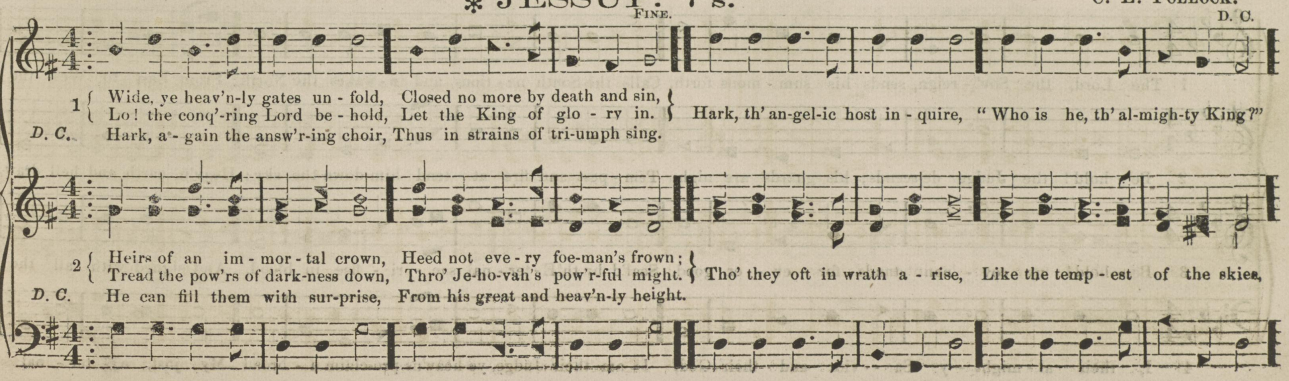
METRE 39. **PRAISE VICTORIOUS.** 7,7,8,7,7,7,8,7.





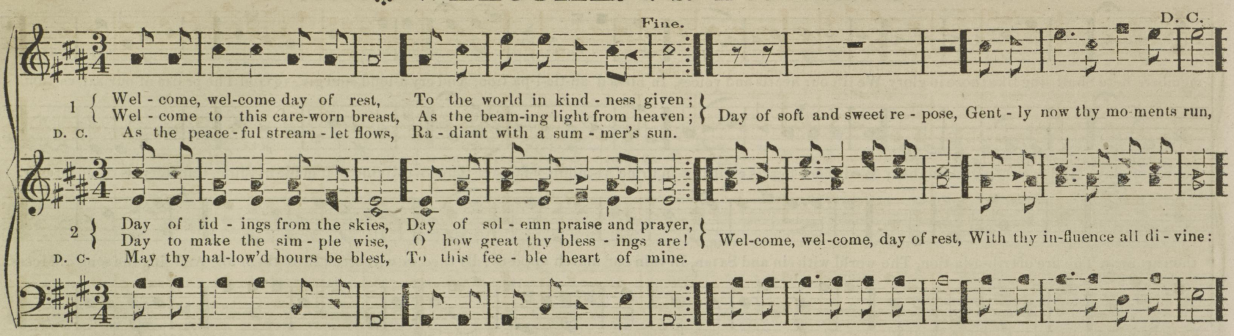
* JESSUP. 7's.

C. E. POLLOCK.



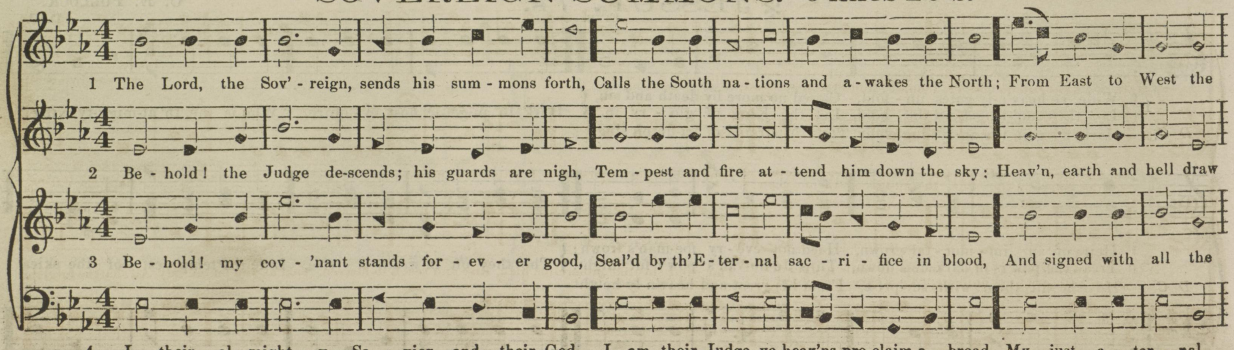
✻ WELCOME. 7's. Double.

G. T. Linton.

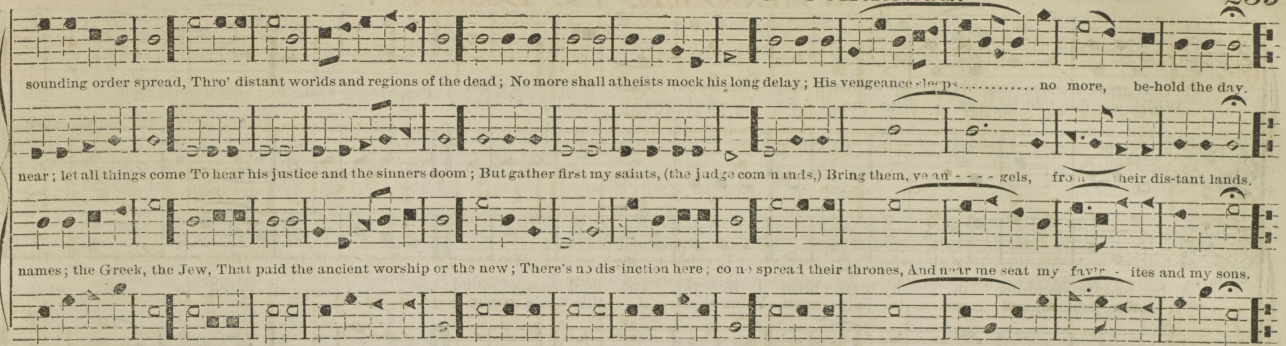


Metre 42.

SOVEREIGN SUMMONS. 6 lines 10's.

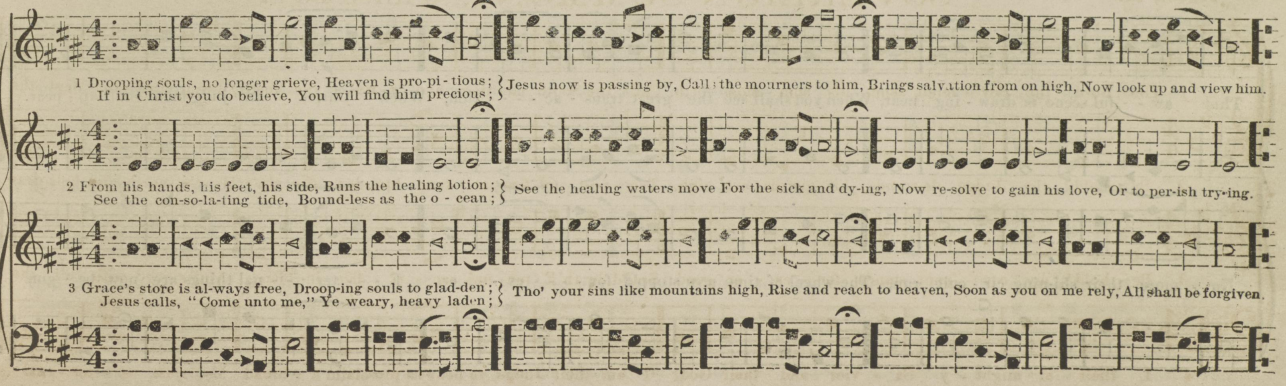


SOVEREIGN SUMMONS—Continued.



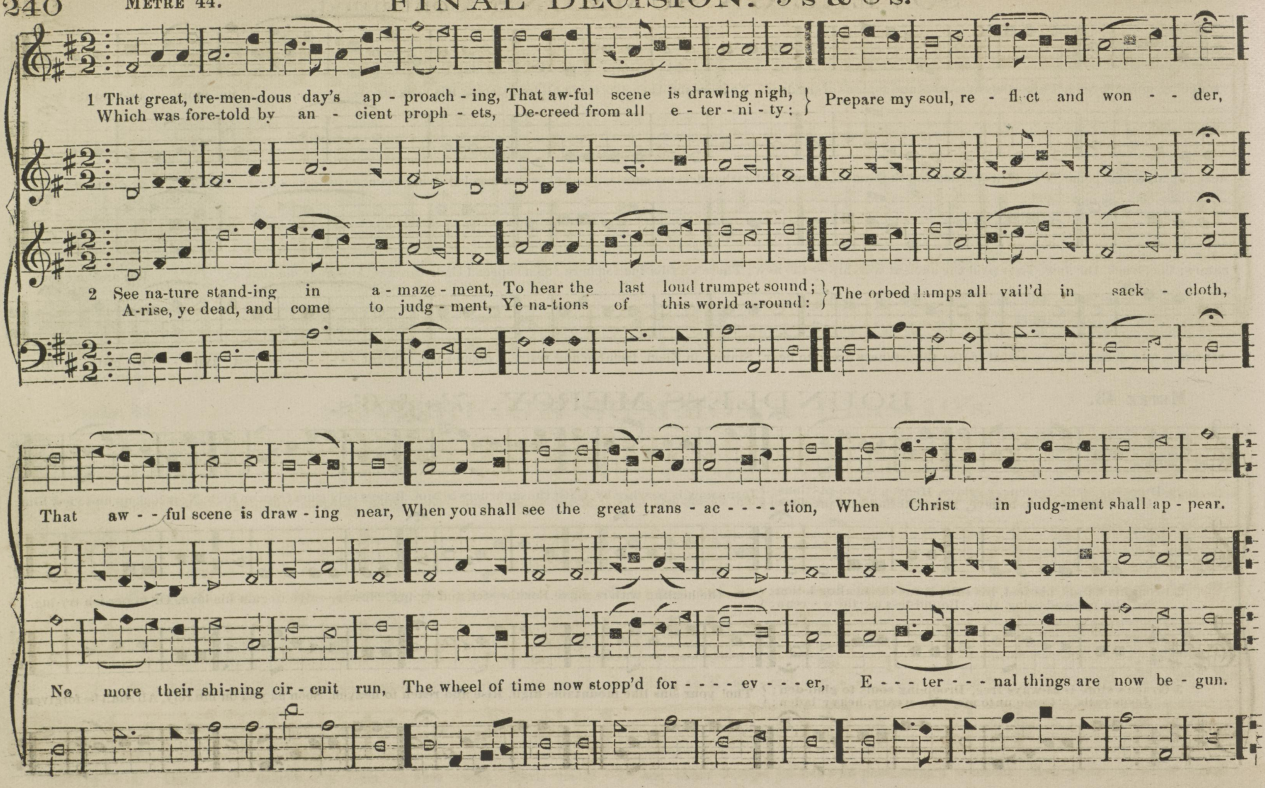
METRE 43.

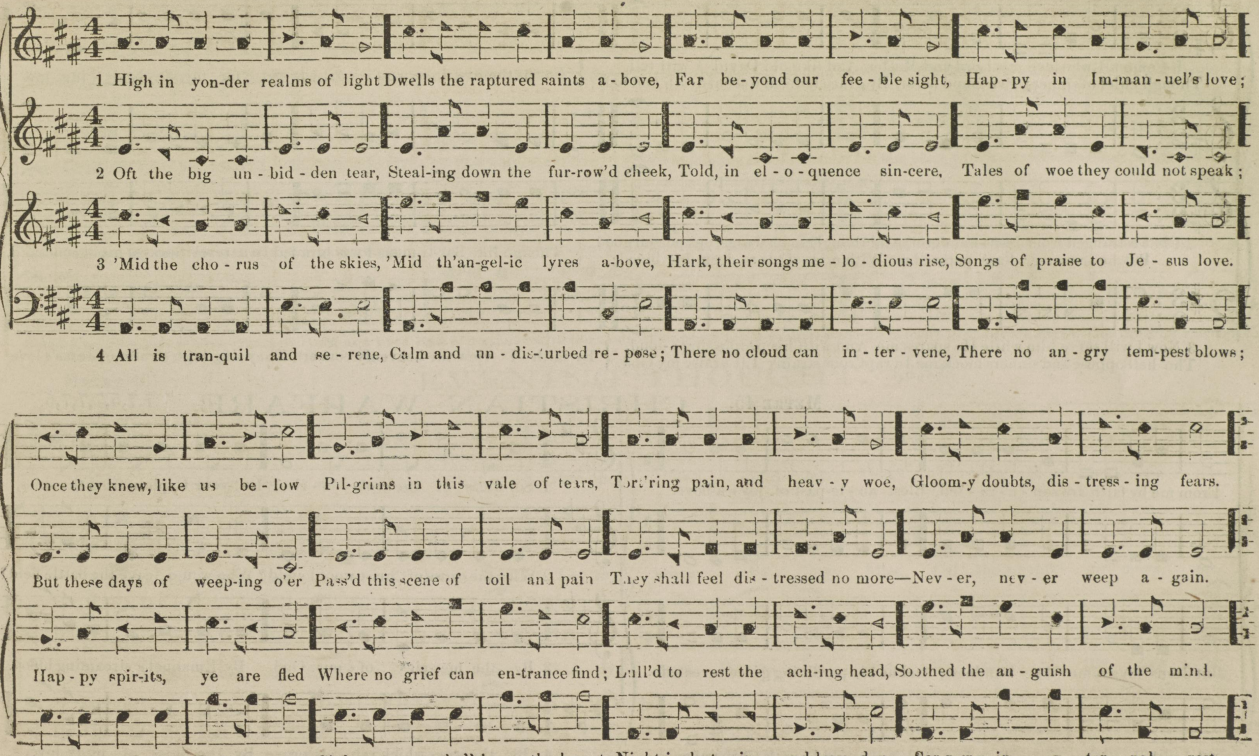
BOUNDLESS MERCY. 7's & 6's.



240 METRE 44.

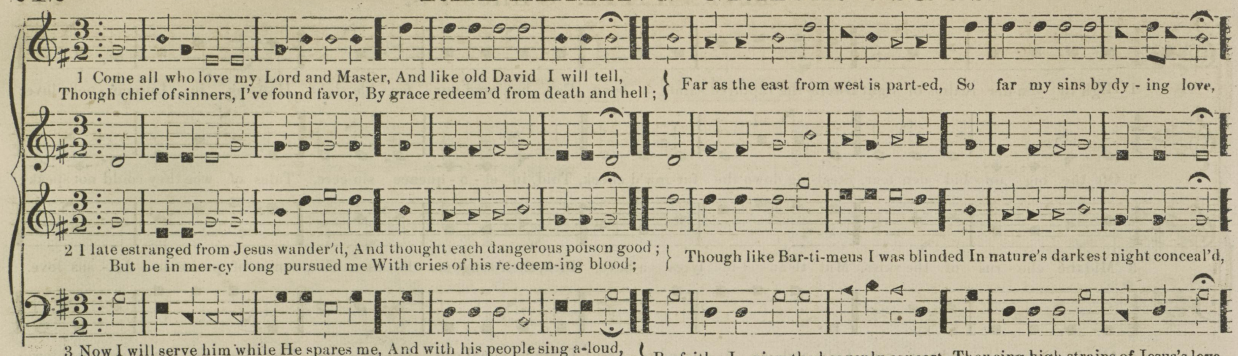
FINAL DECISION. 9's & 8's.




1 High in yon-der realms of light Dwells the raptured saints a-bove, Far be-yond our fee-ble sight, Hap-py in Im-man-uel's love;
2 Oft the big un-bid-den tear, Steal-ing down the fur-row'd cheek, Told, in el-o-quence sin-cere, Tales of woe they could not speak;
3 'Mid the cho-rus of the skies, 'Mid th'an-gel-ic lyres a-bove, Hark, their songs me-lo-dious rise, Songs of praise to Je-sus love.
4 All is tran-quil and se-rene, Calm and un-dis-turbed re-pose; There no cloud can in-ter-vene, There no an-gry tem-pest blows;
Once they knew, like us be-low Pil-grims in this vale of tears, Tor'ring pain, and heav-y woe, Gloom-y doubts, dis-tress-ing fears.
But these days of weep-ing o'er Pass'd this scene of toil and pain They shall feel dis-tressed no more—Nev-er, nev-er weep a-gain.
Hap-py spir-its, ye are fled Where no grief can en-trance find; Lull'd to rest the ach-ing head, Soothed the an-guish of the mind.
Eve-ry tear is wiped a-way, Sighs no more shall heave the breast, Night is lost in end-less day, Sor-row—in e-ter-nal rest.

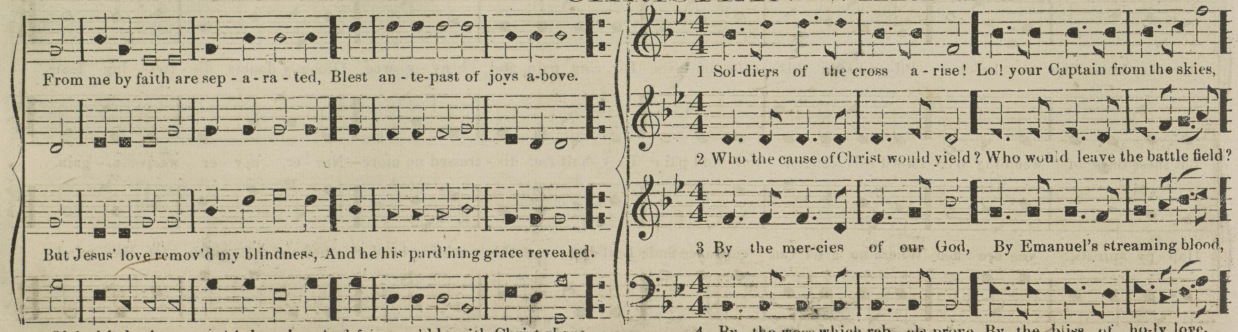
242 METRE 44.

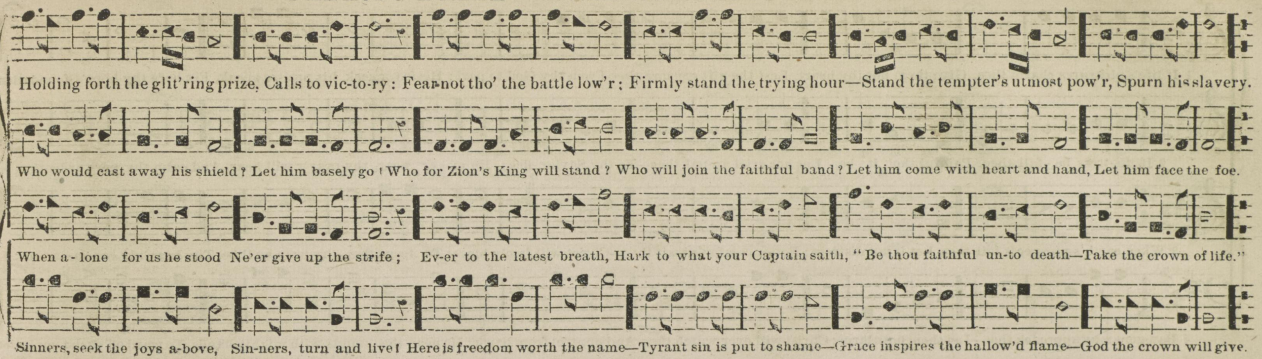
REDEEMING GRACE. 9's & 8's.



METRE 45.

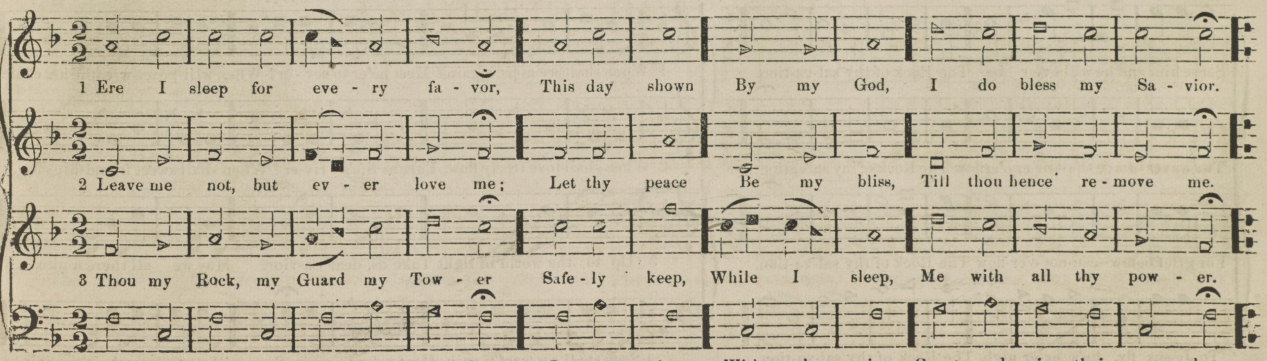
CHRISTIAN WARFARE. 7,7,7,5,7,7,7,5.





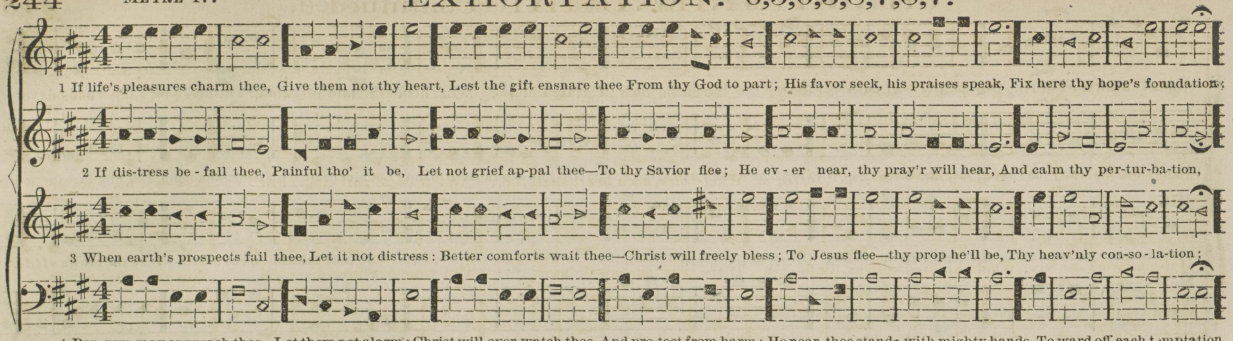
METRE 46.

EVENING THOUGHT. 8,3,3,6.



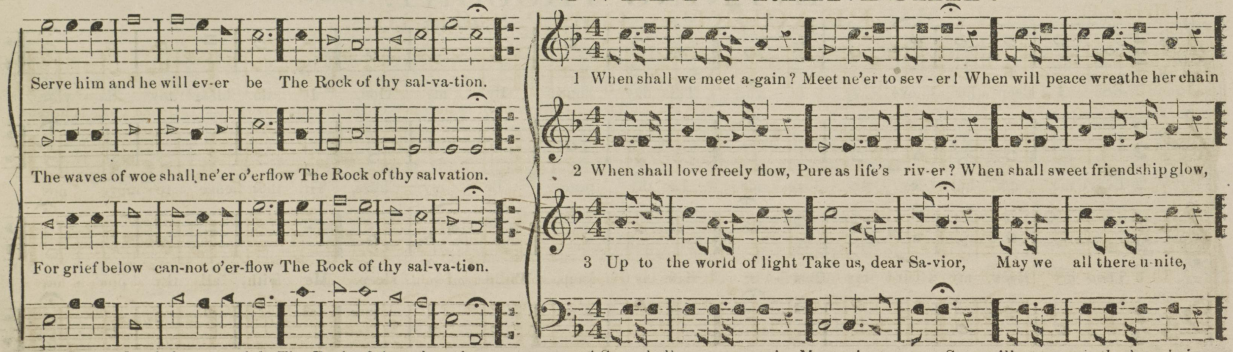
METRE 47.

EXHORTATION. 6,5,6,5,8,7,8,7.

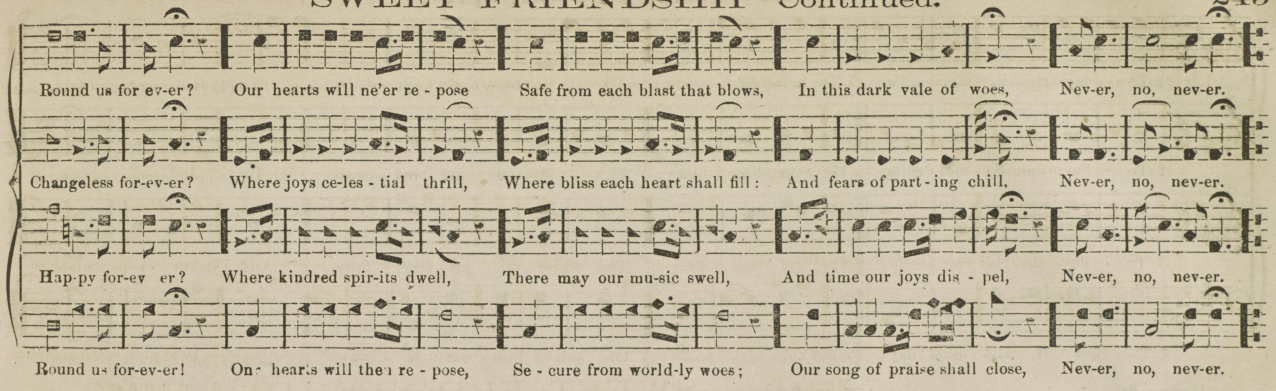


METRE 48.

SWEET FRIENDSHIP. 6,5,6,5,6,6,6,5.

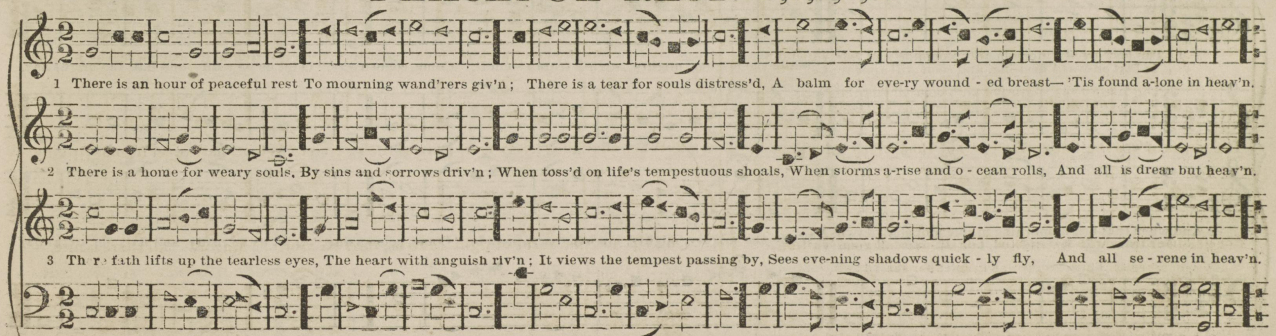


SWEET FRIENDSHIP—Continued.



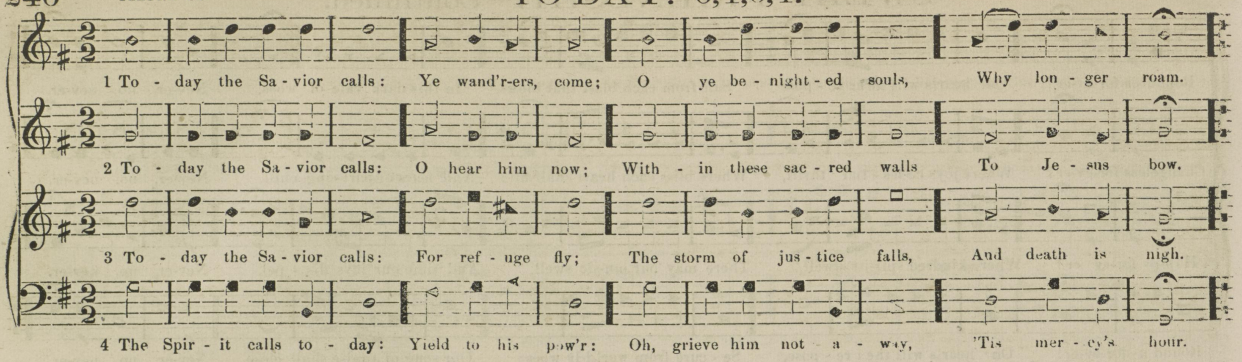
METRE 49.

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



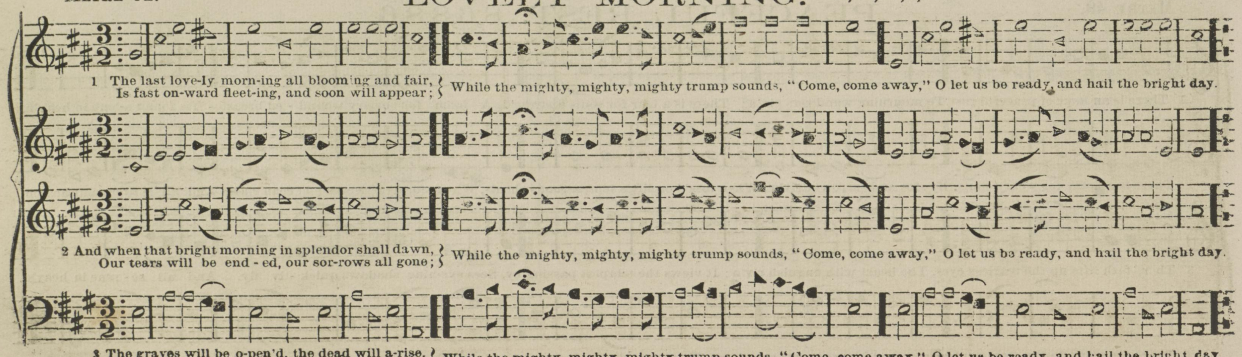
246 METRE 50

TO-DAY. 6,4,6,4.



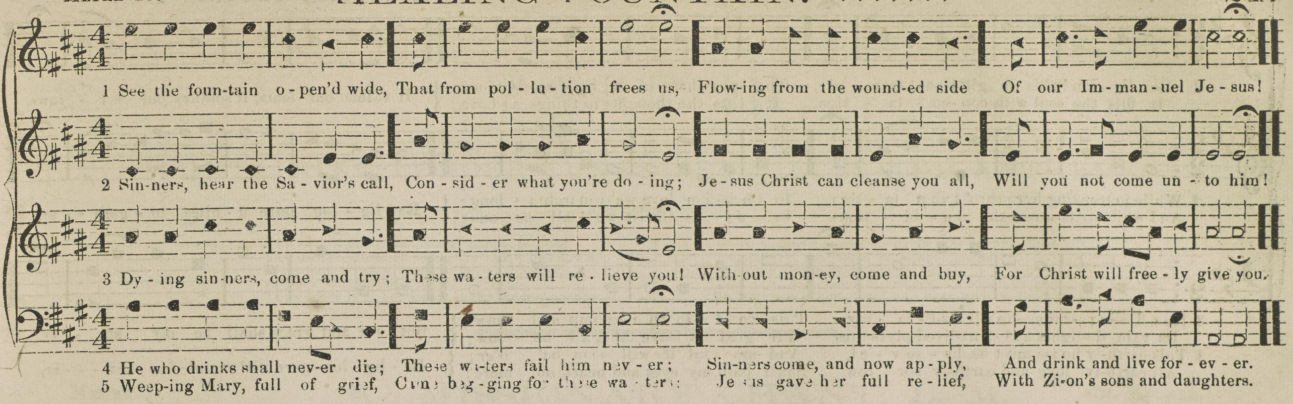
METRE 52.

LOVELY MORNING. 11,11,10,4,11.

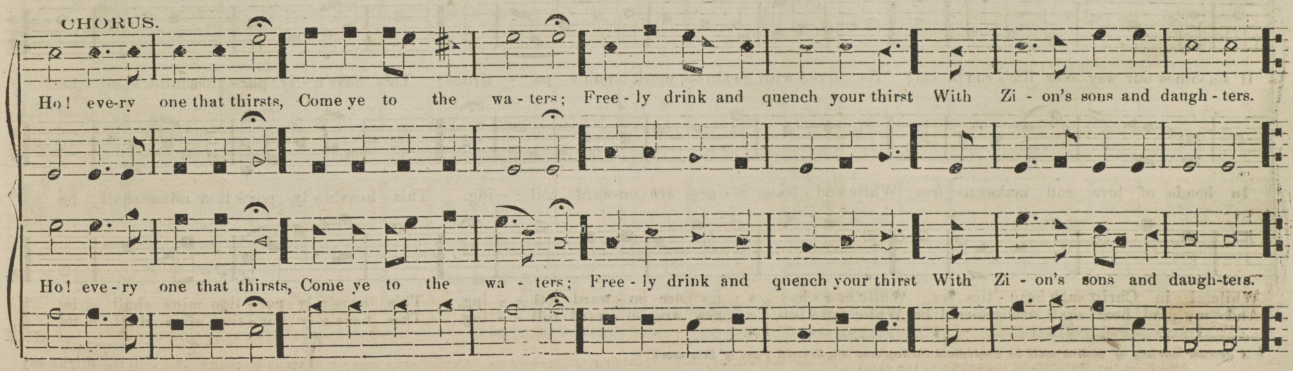


METRE 15.

HEALING FOUNTAIN. 7,7,7,7,6,5,7,7.

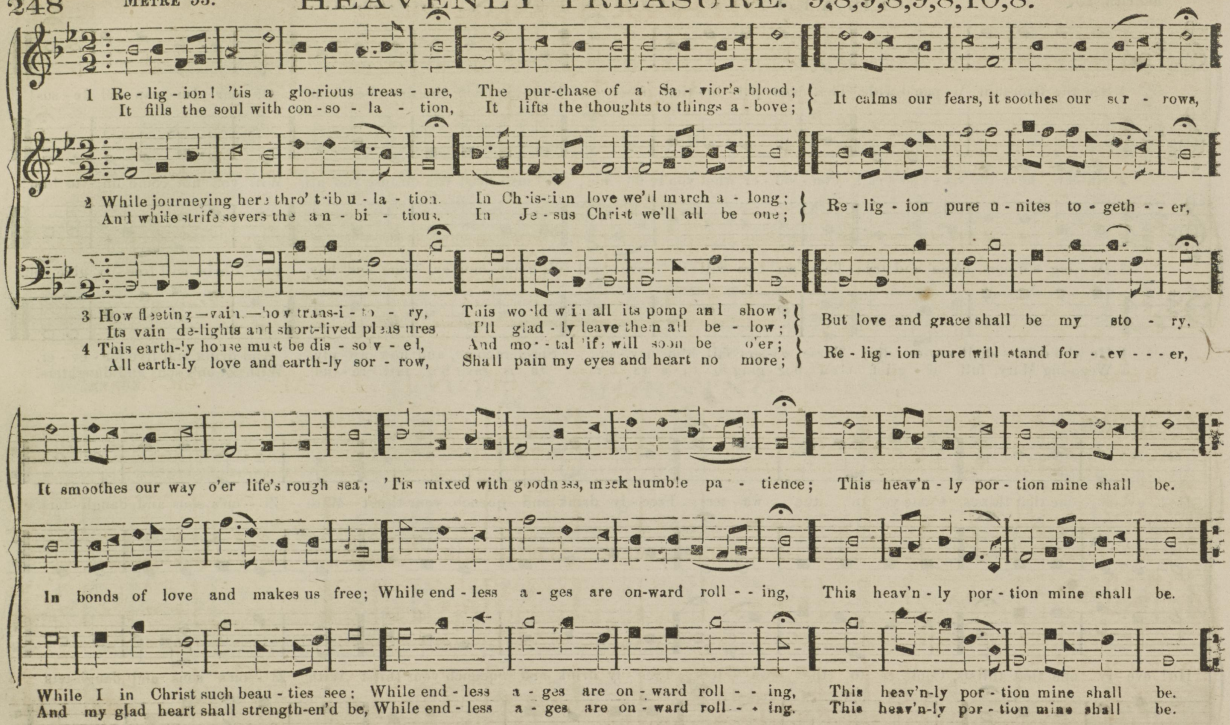


CHORUS.



METRE 53.*

HEAVENLY TREASURE. 9,8,9,8,9,8,10,8.



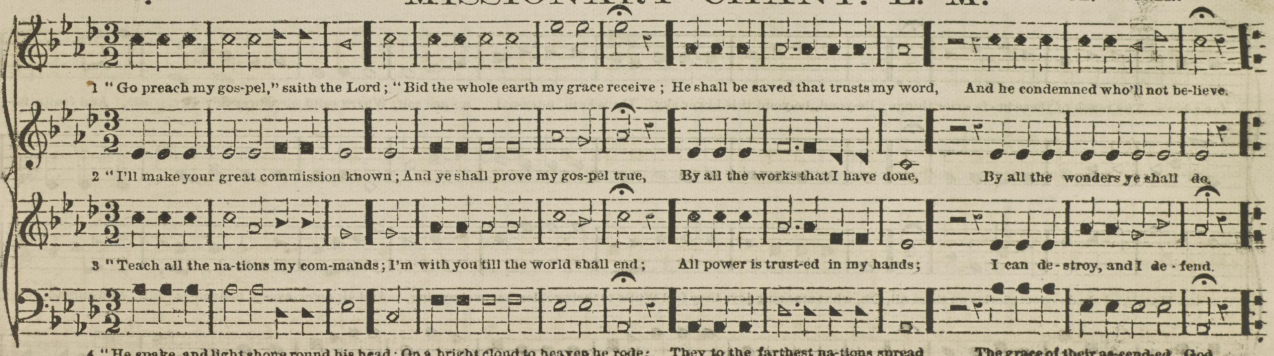
* *A greater variety of Metres will be continued throughout the Second Part of this work.*

PART III.

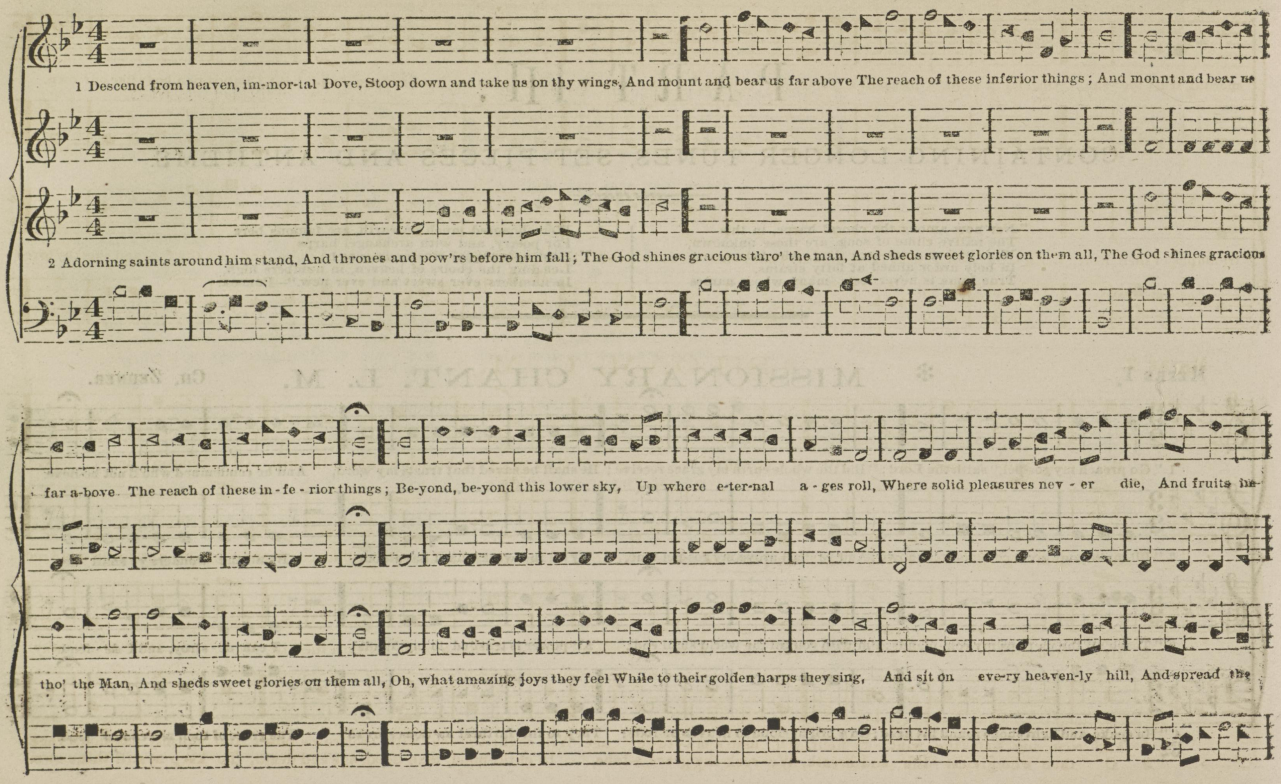
CONTAINING LONGER TUNES, SET PIECES AND ANTHEMS.

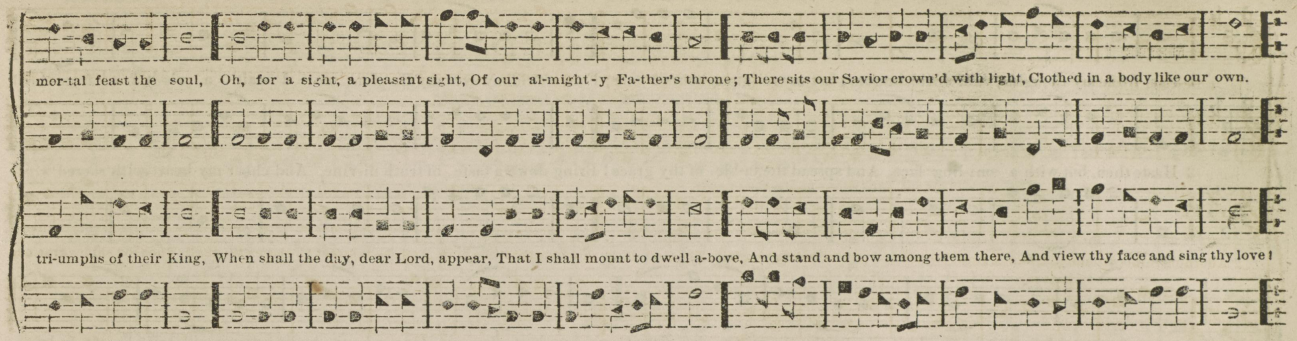
"Nor now among the choral harps, in this
The native clime of song, are those unknown,
With higher notes asce ding, who below,
In holy ardor aimed at lofty strains,
True fame is never lost: many whose names
Were honored much on earth, are famous here
For poetry, and with archangel harps
Hold no unequal rivalry in song!
Lea ding the choirs of heaven, in numbers high,
In numbers ever sweet and ever new."—POLLOK.

METRE 1. ✻ MISSIONARY CHANT. L. M. CH. ZEUNER.



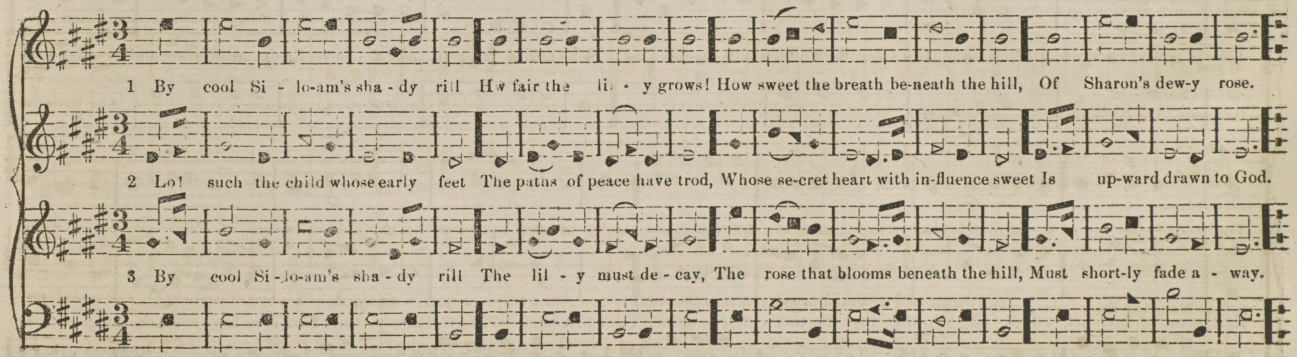
250 METRE 1. WESTFORD. L. M.



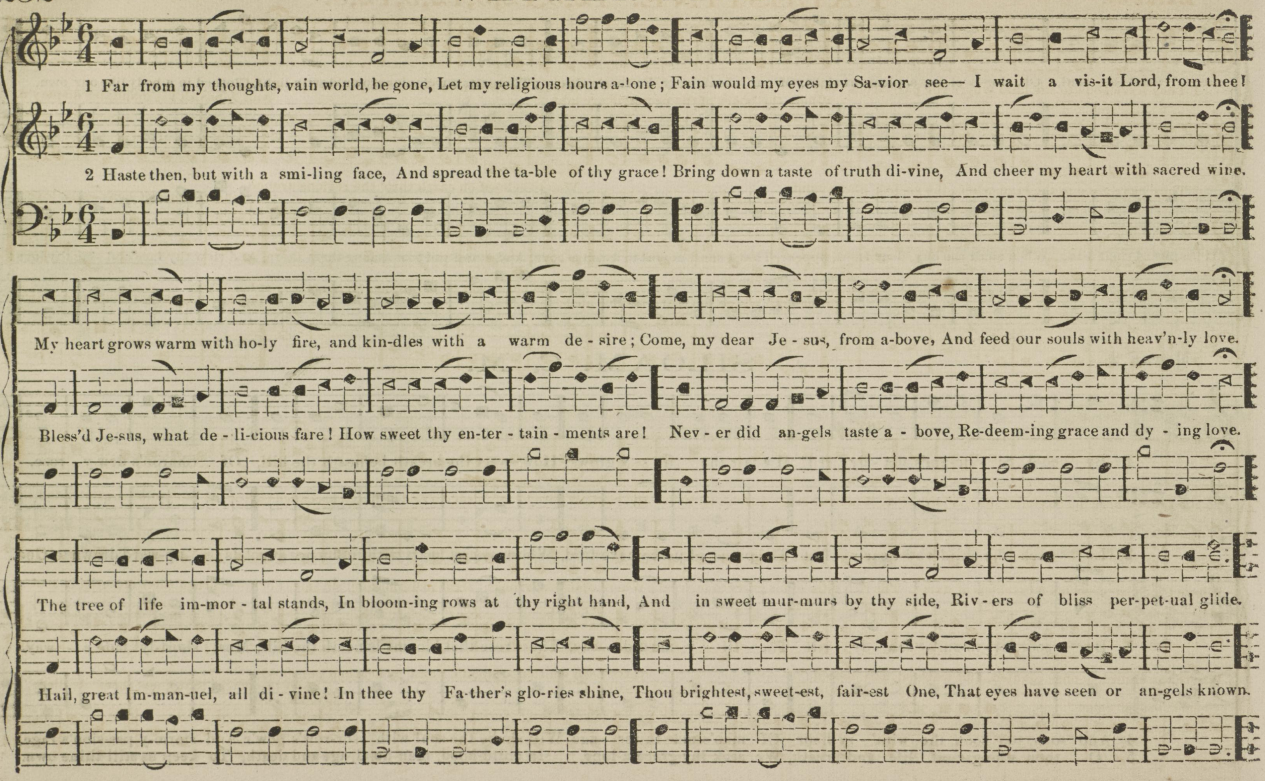


METRE 2.

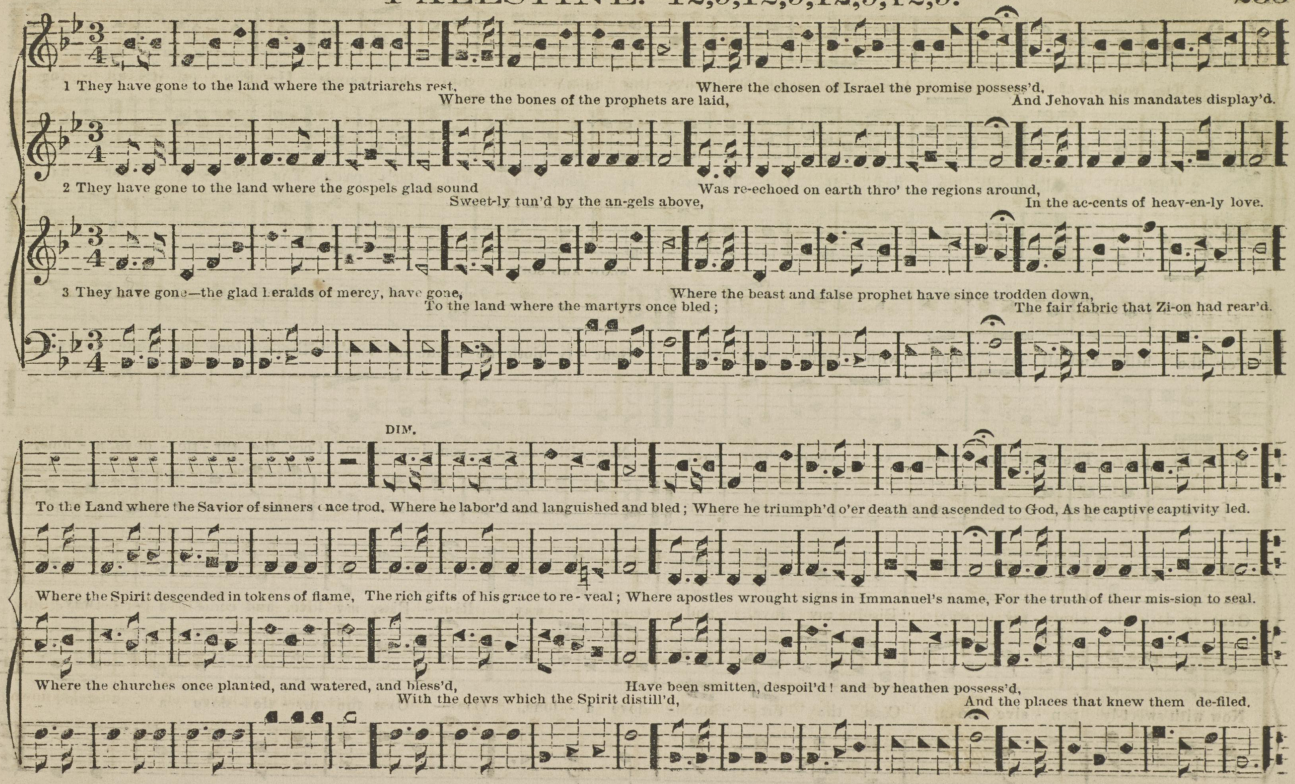
SILOAM. C. M.



WETHERSFIELD. L. M.

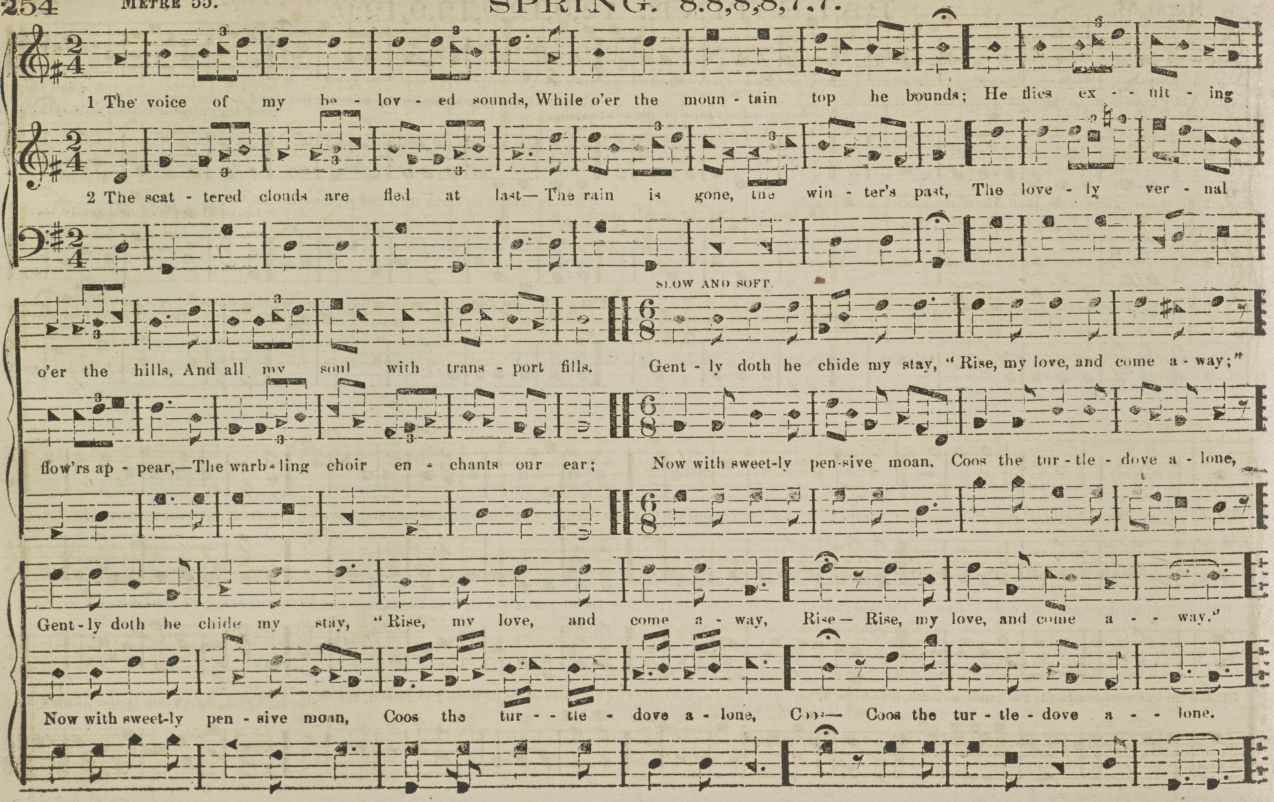


PALESTINE. 12,9,12,9,12,9,12;9.



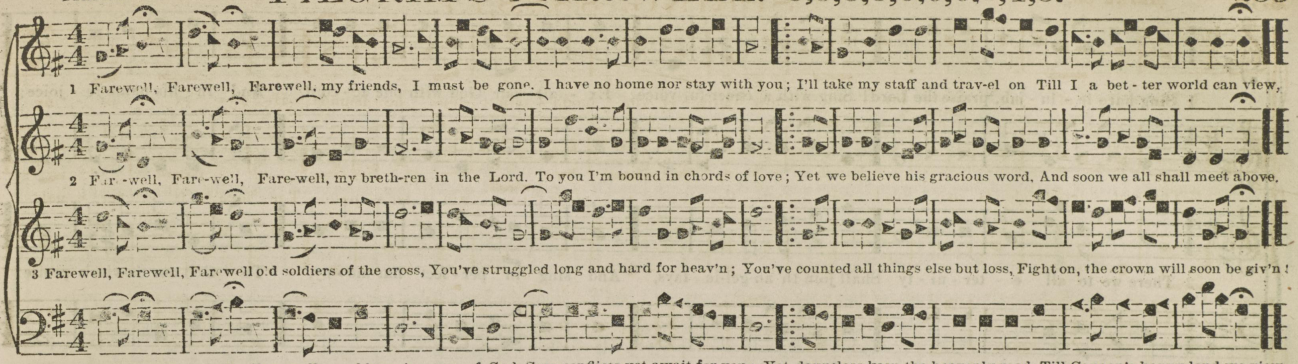
254 METRE 55.

SPRING. 8.8,8,8,7.7.

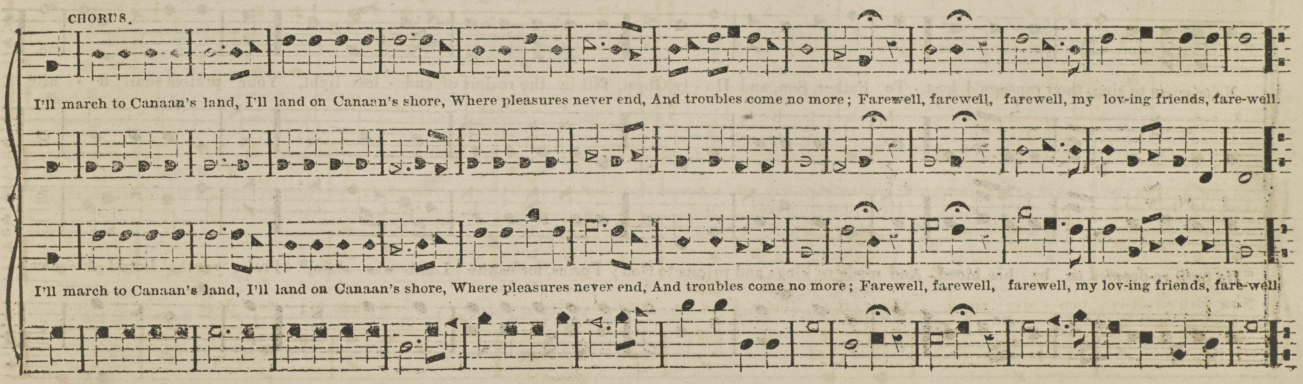


METRE 56.

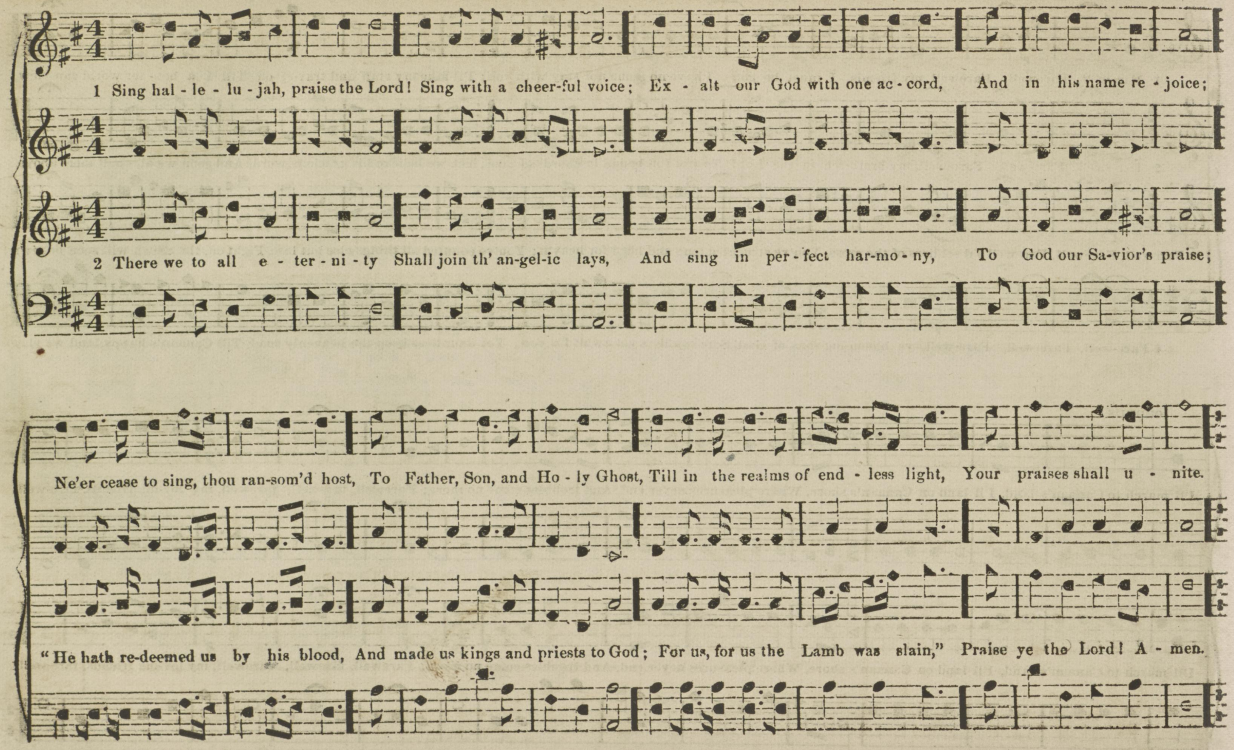
PILGRIM'S FAREWELL. 8,8,8,8,6,6,6,6,4,8.



CHORUS.

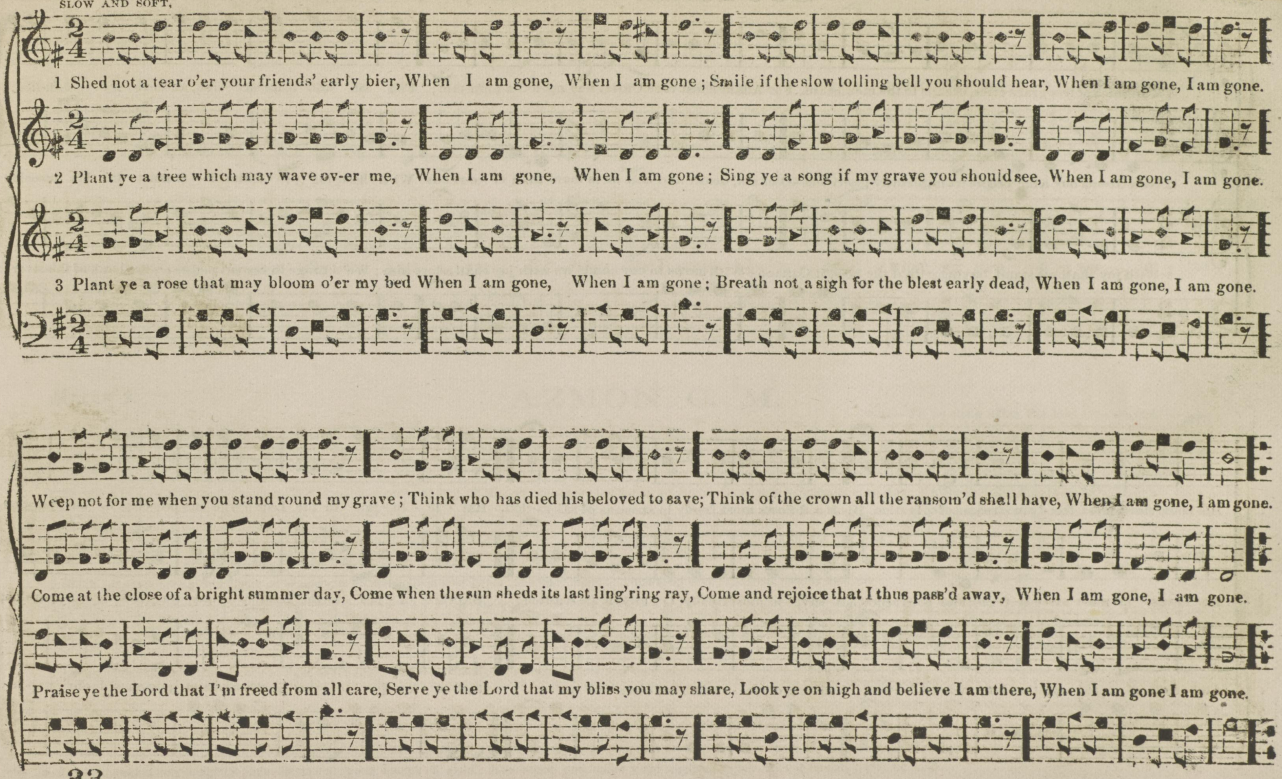


UNITED PRAISES. 8,6,8,6,8,8,8,6.

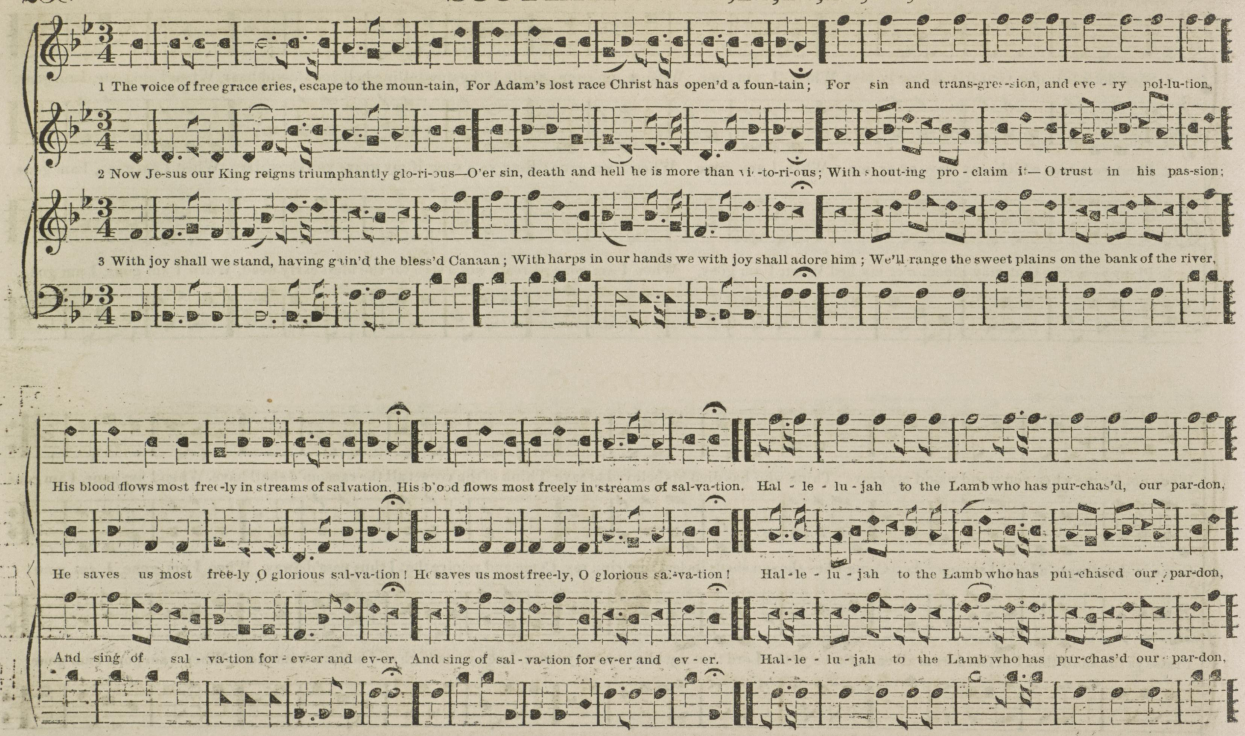


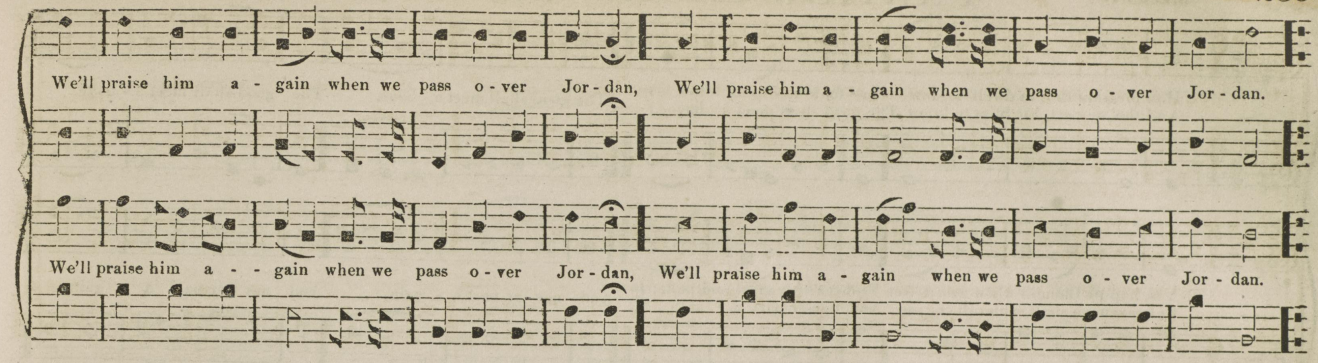
METRE 58.
SLOW AND SOFT.

PASSIVENESS. 10,8,107,,10,10,7.



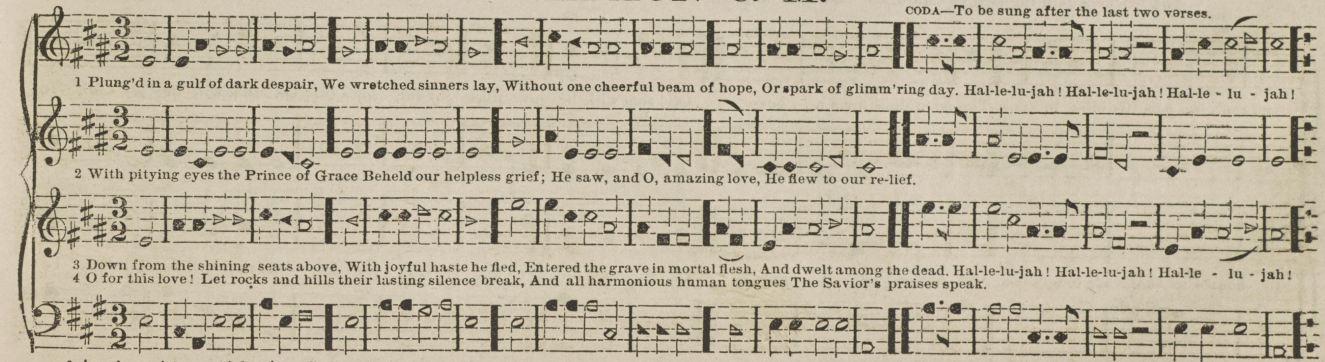
SCOTLAND. 12,12,12,12,14,12.



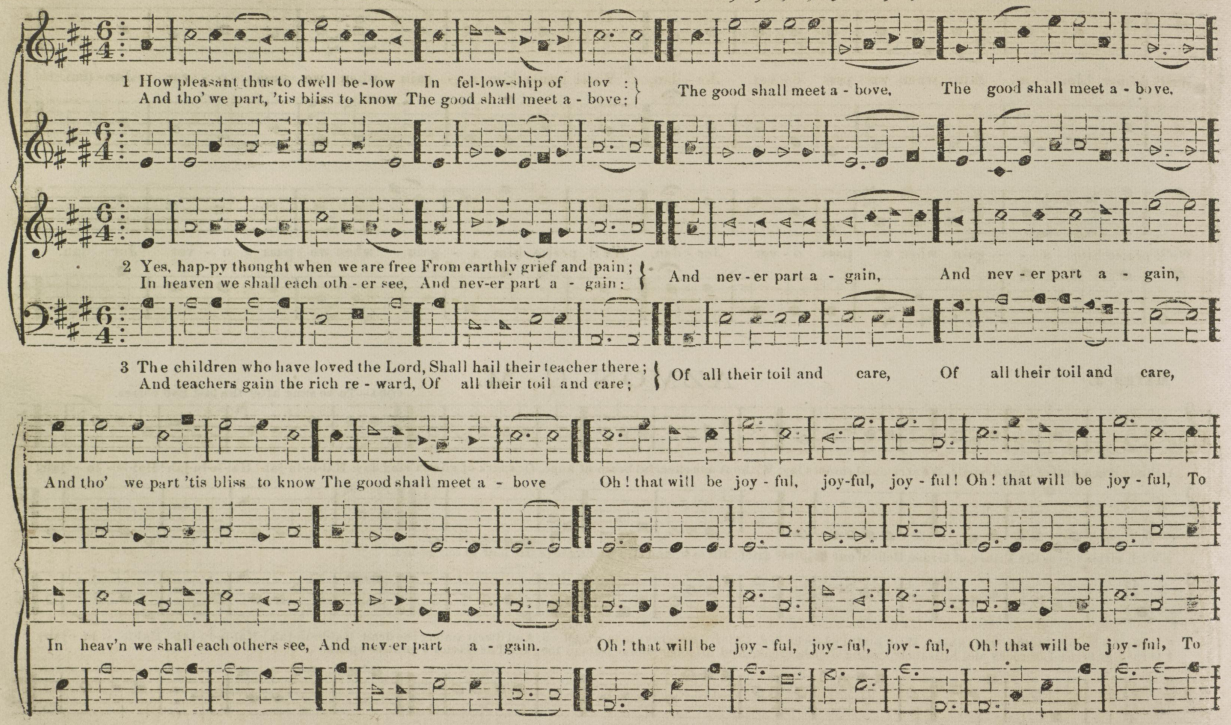


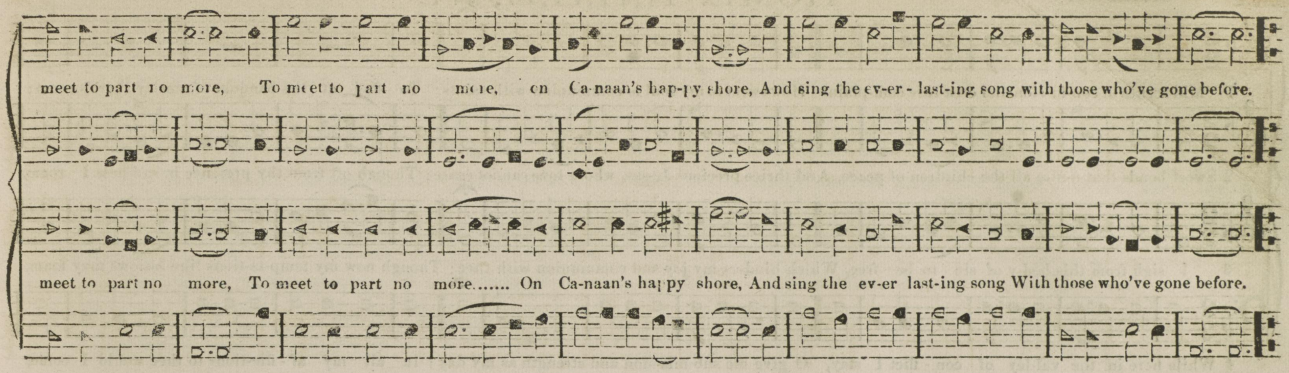
METRE 2.

AZMON C. M.



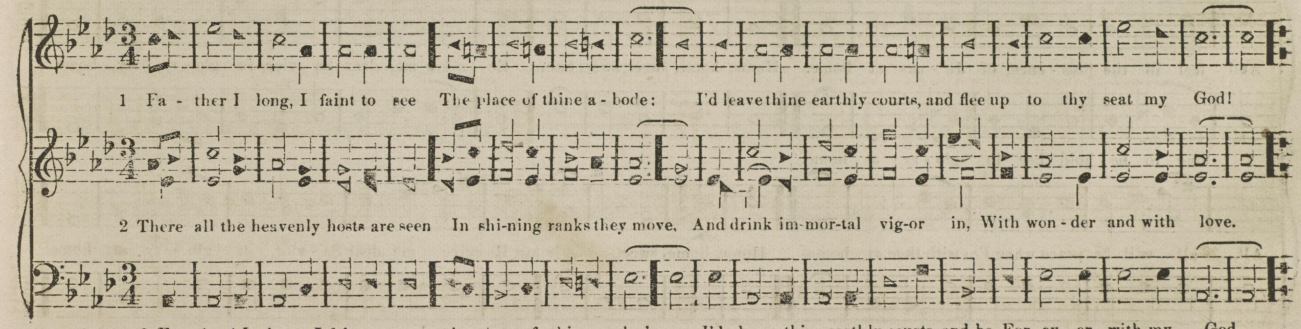
260 METRE 61. # PARTING HYMN. 8,6,8,6,6,6,6,8,6.





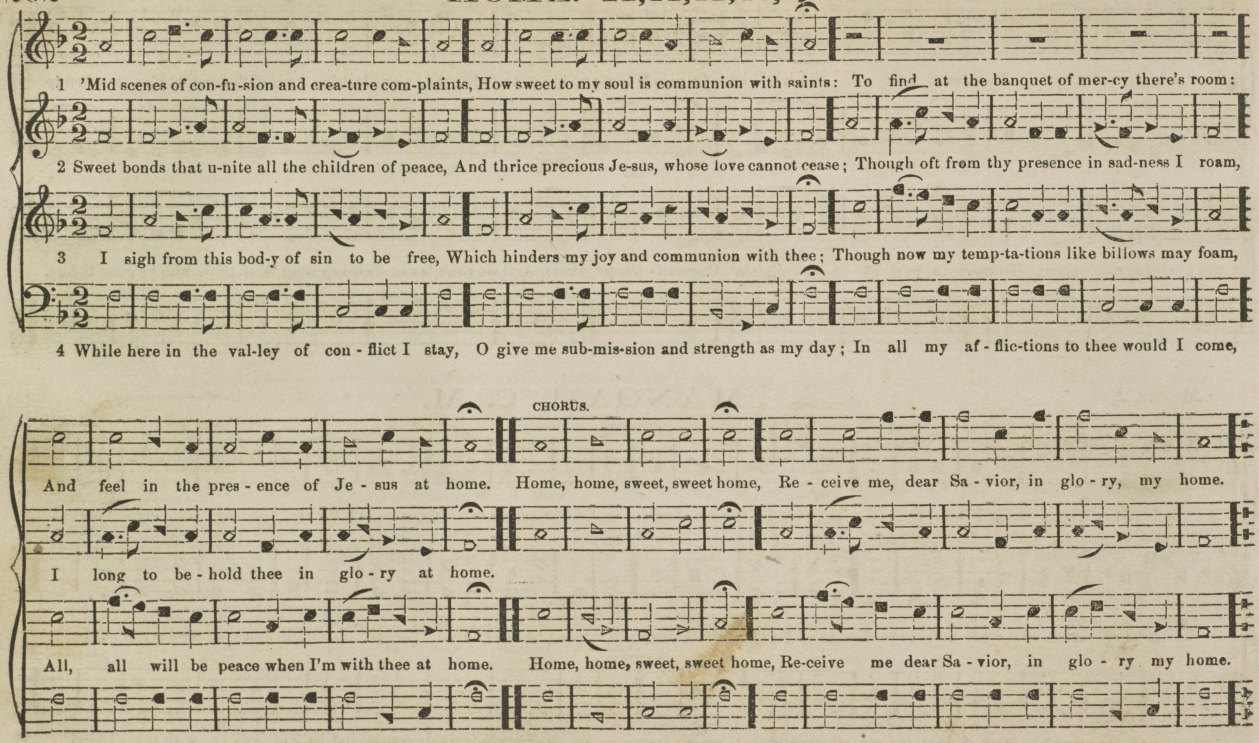
METRE 2.

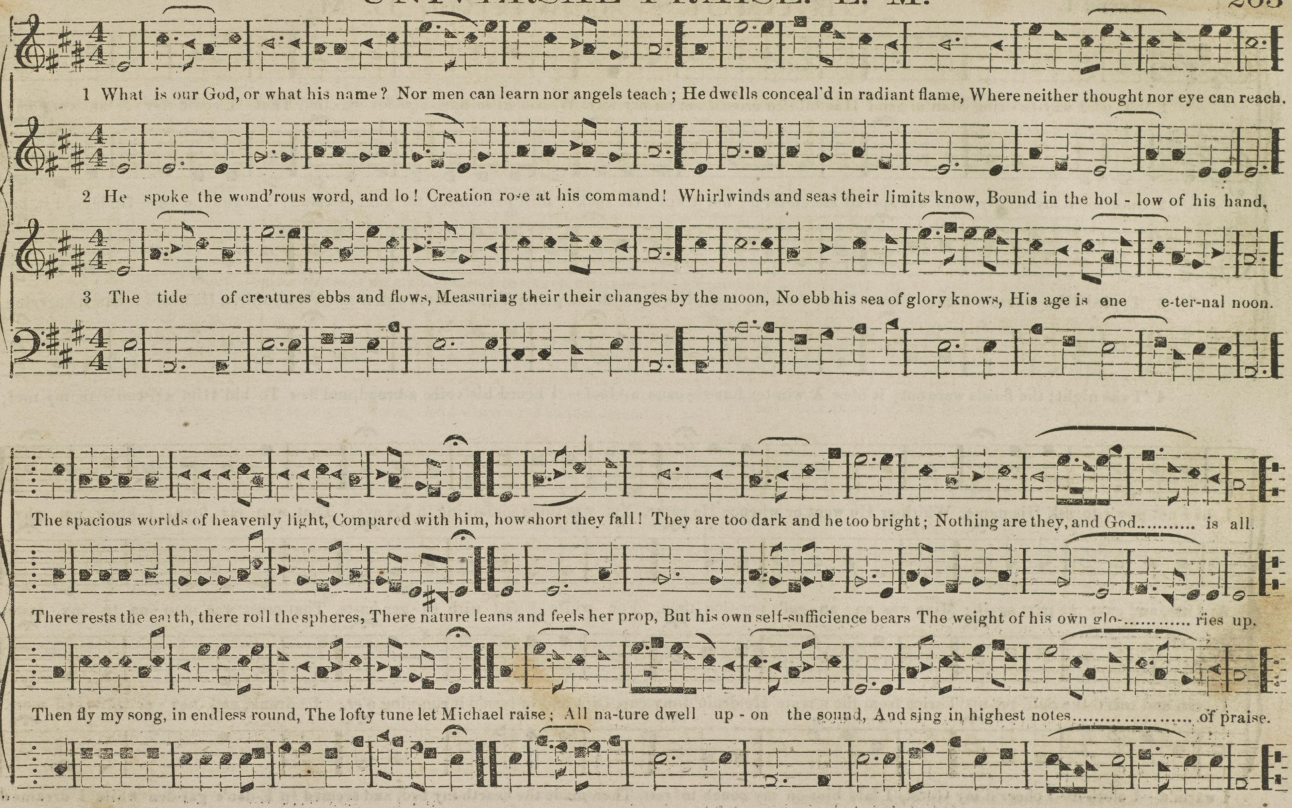
MANOAH. C. M.



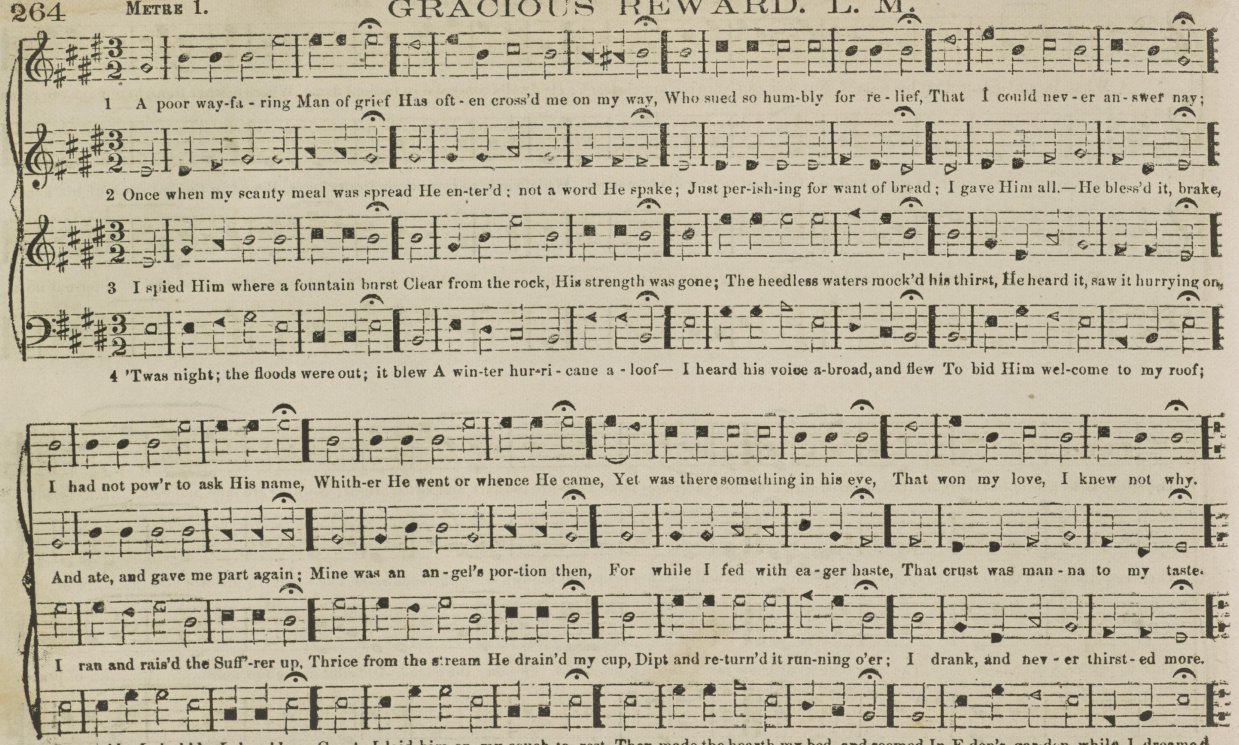
262 METRE 59.

HOME. 11,11,11,11,5,11.

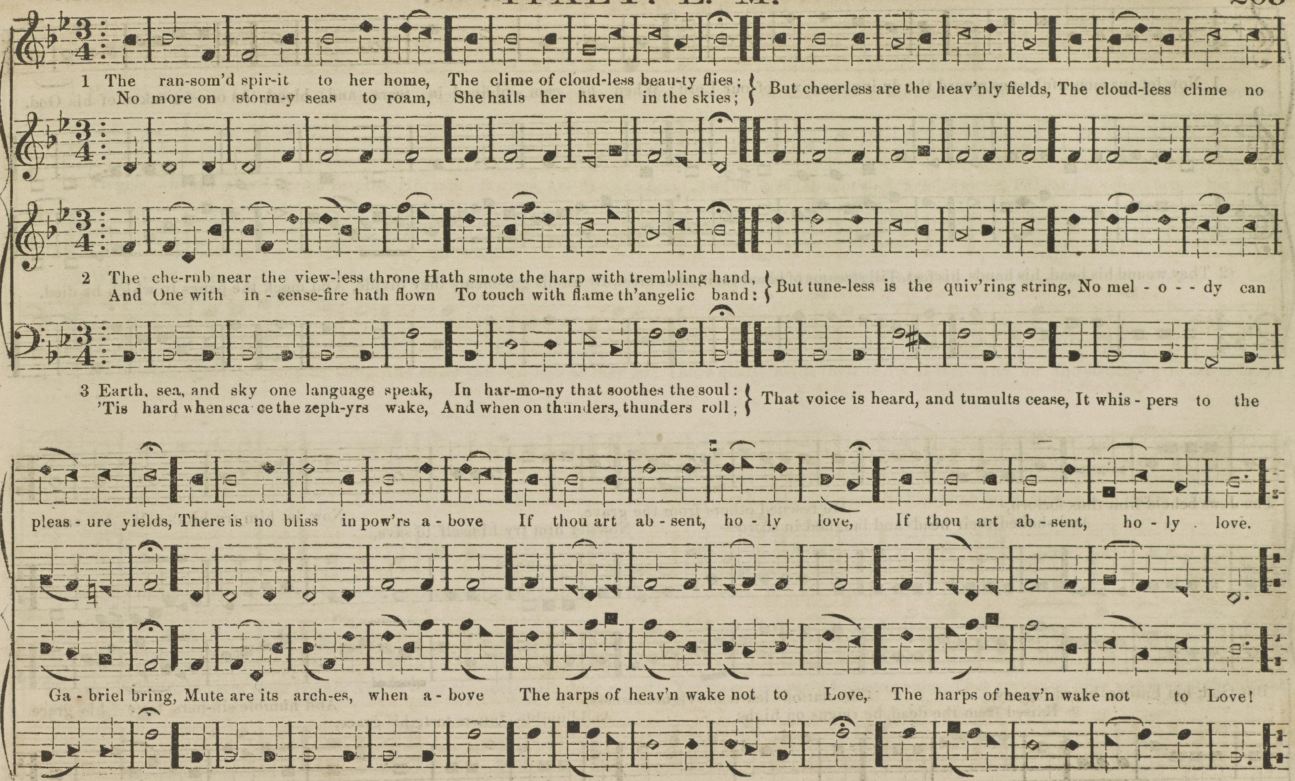



1 What is our God, or what his name? Nor men can learn nor angels teach; He dwells conceal'd in radiant flame, Where neither thought nor eye can reach.
2 He spoke the wond'rous word, and lo! Creation rose at his command! Whirlwinds and seas their limits know, Bound in the hol - low of his hand.
3 The tide of creatures ebbs and flows, Measuring their their changes by the moon, No ebb his sea of glory knows, His age is one e-ter-nal noon.
The spacious worlds of heavenly light, Compared with him, how short they fall! They are too dark and he too bright; Nothing are they, and God..... is all.
There rests the earth, there roll the spheres, There nature leans and feels her prop, But his own self-sufficience bears The weight of his own glo..... ries up.
Then fly my song, in endless round, The lofty tune let Michael raise; All na-ture dwell up - on the sound, And sing in highest notes..... of praise.

GRACIOUS REWARD. L. M.

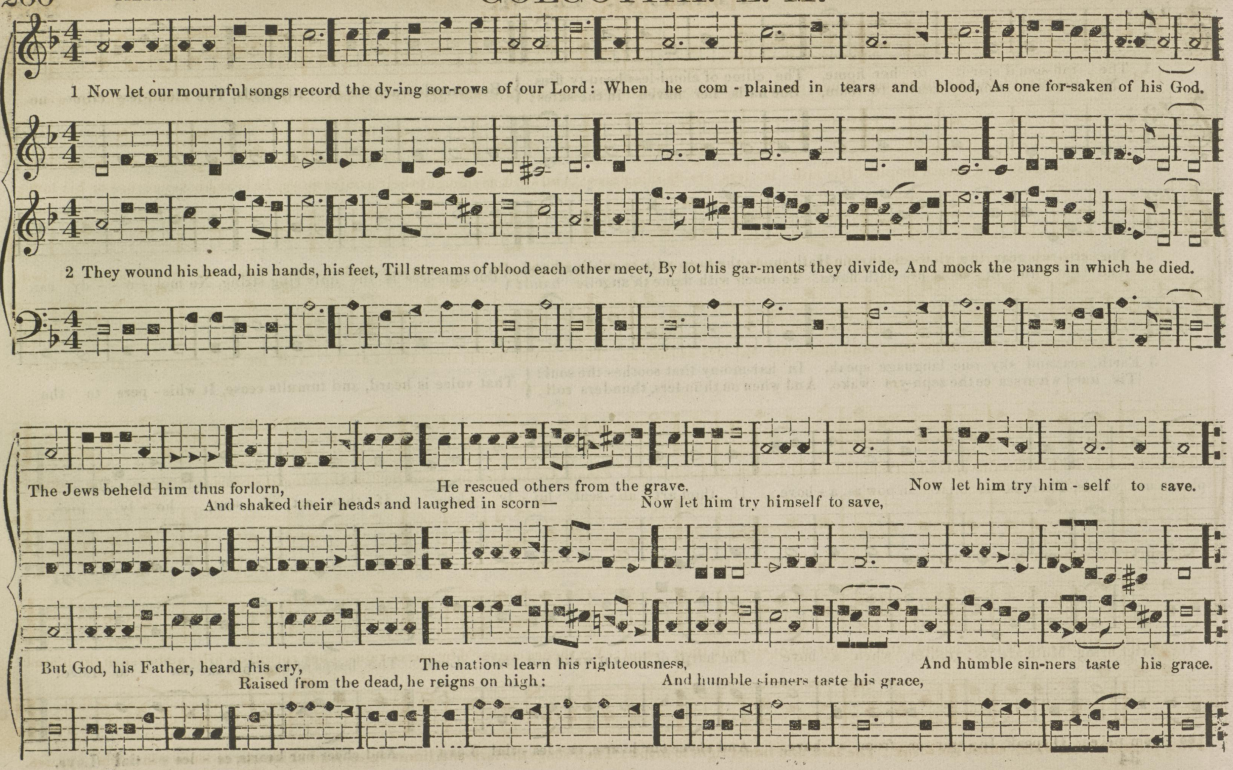


ITALY. L. M.


1 The ran-som'd spir-it to her home, The clime of cloud-less beau-ty flies;
No more on storm-y seas to roam, She hails her haven in the skies;
But cheerless are the heav'nly fields, The cloud-less clime no
2 The che-rub near the view-less throne Hath smote the harp with trembling hand,
And One with in - cense-fire hath flown To touch with flame th'angelic band:
But tune-less is the quiv'ring string, No mel - o - - dy can
3 Earth, sea, and sky one language speak, In har-mo-ny that soothes the soul:
'Tis hard when sca ce the zeph-yrs wake, And when on thunders, thunders roll;
That voice is heard, and tumults cease, It whis - pers to the
pleas - ure yields, There is no bliss in pow'rs a - bove If thou art ab - sent, ho - ly love, If thou art ab - sent, ho - ly love.
Ga - briel bring, Mute are its arch-es, when a - bove The harps of heav'n wake not to Love, The harps of heav'n wake not to Love!
bo - som pe ce; O speak, In - spir - er from a - bove, And cheer our hearts, ce - les - tial Love, And cheer our hearts, ce - les - - tial Love.

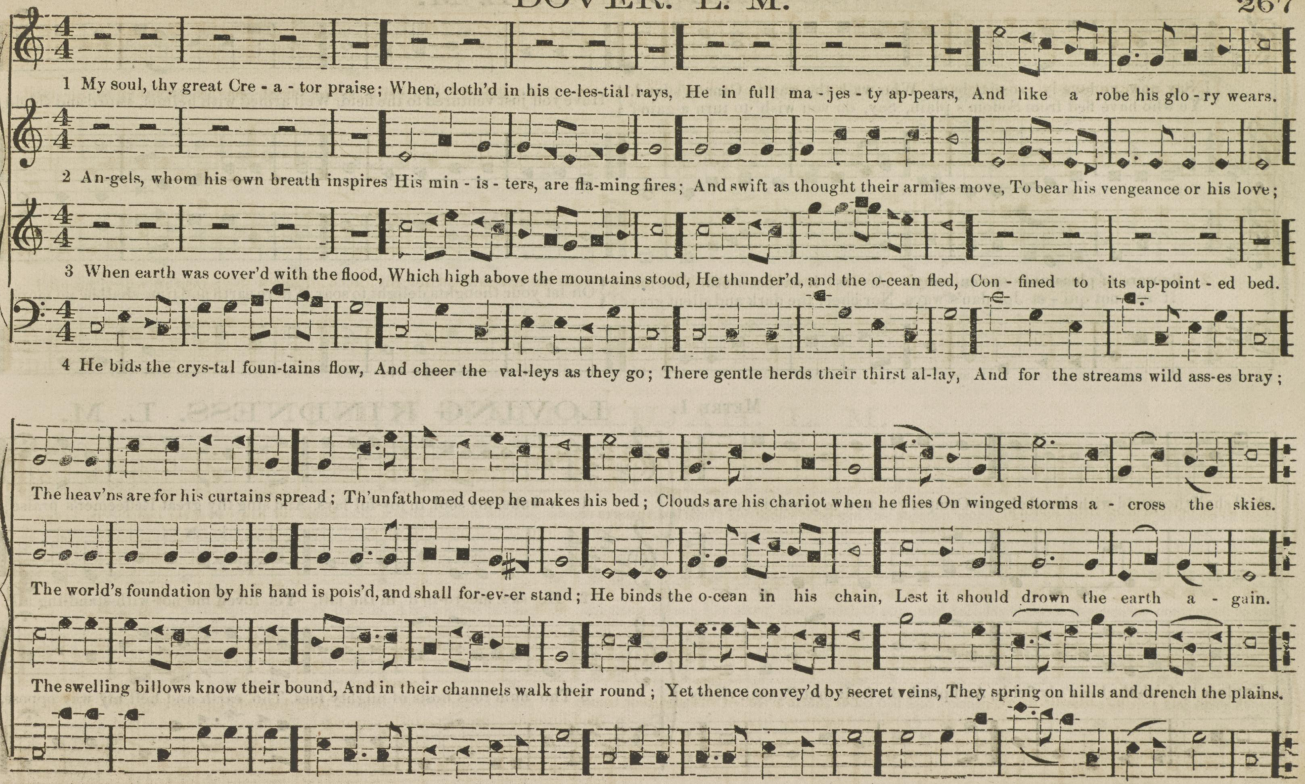
266 METRE 1.

GOLGOTHA. L. M.



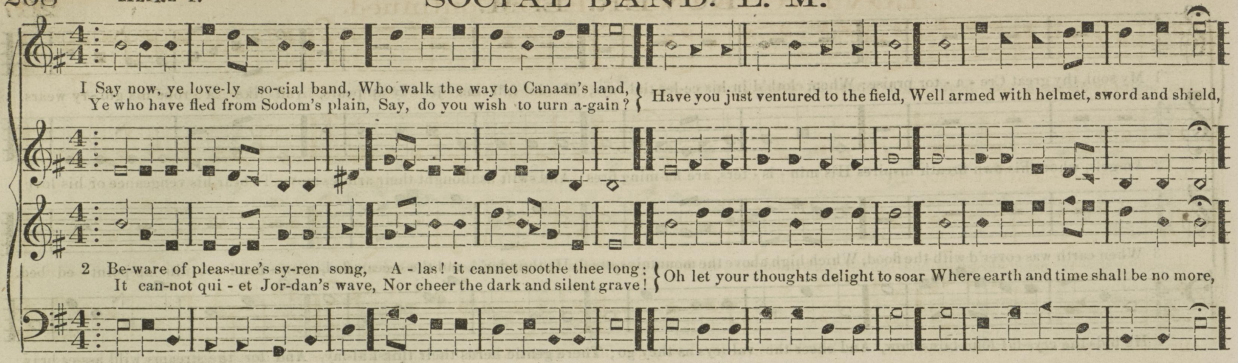
METRE 1.

DOVER. L. M.



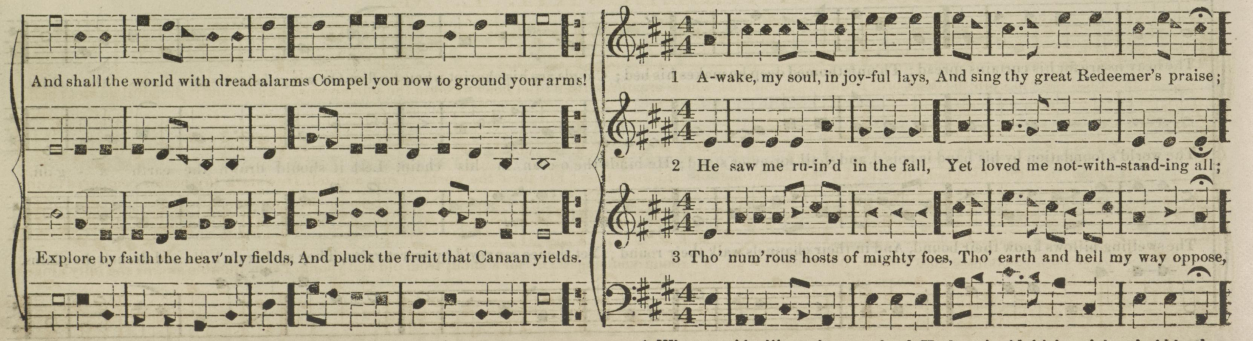
268 METRE 1.

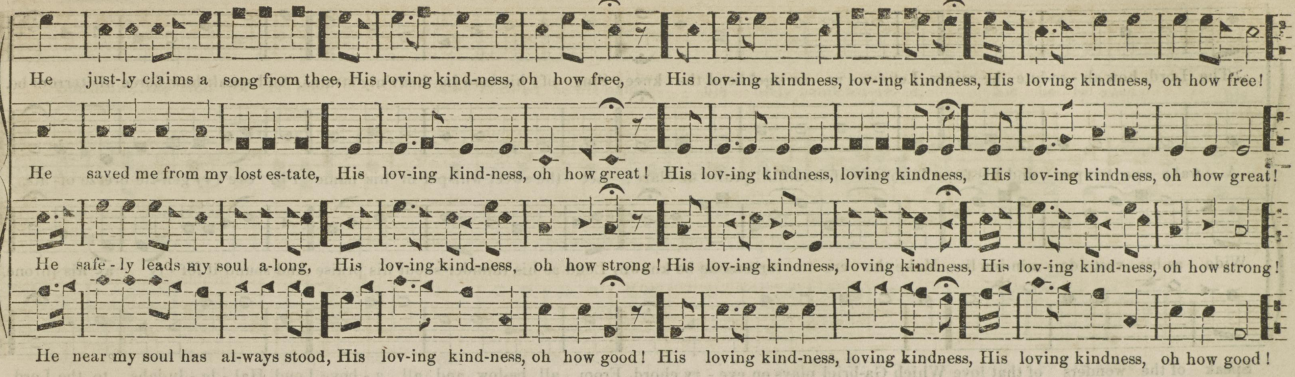
SOCIAL BAND. L. M.



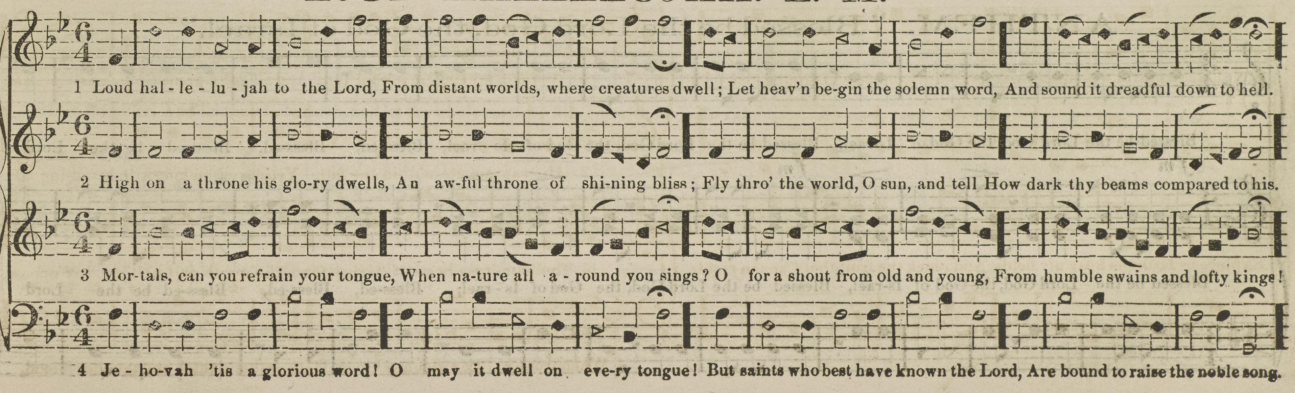
METRE 1.

LOVING KINDNESS. L. M.

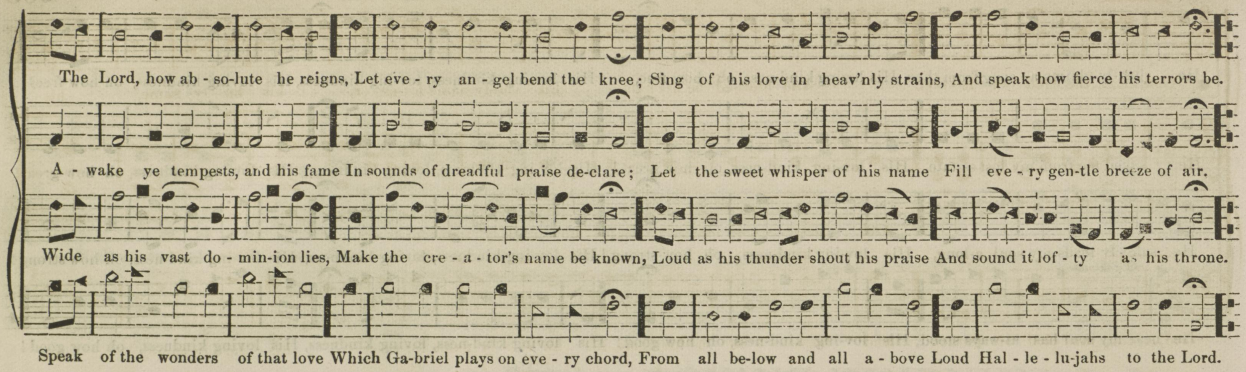




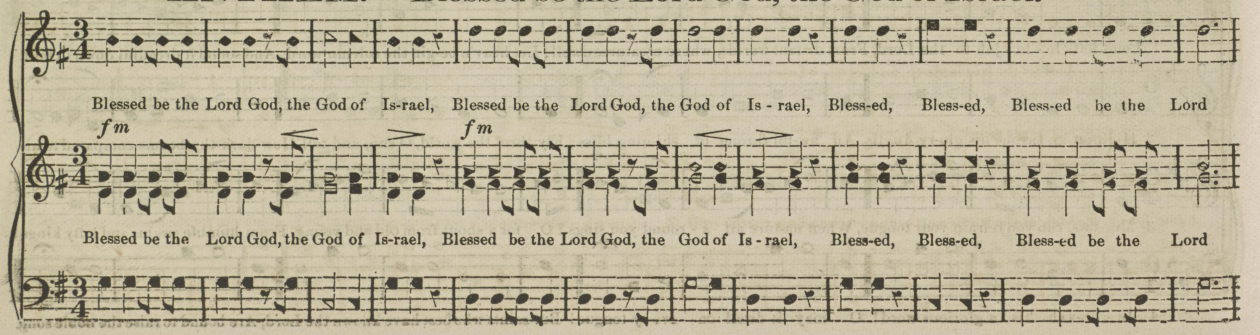
LOUD HALLELUJAH. L. M.

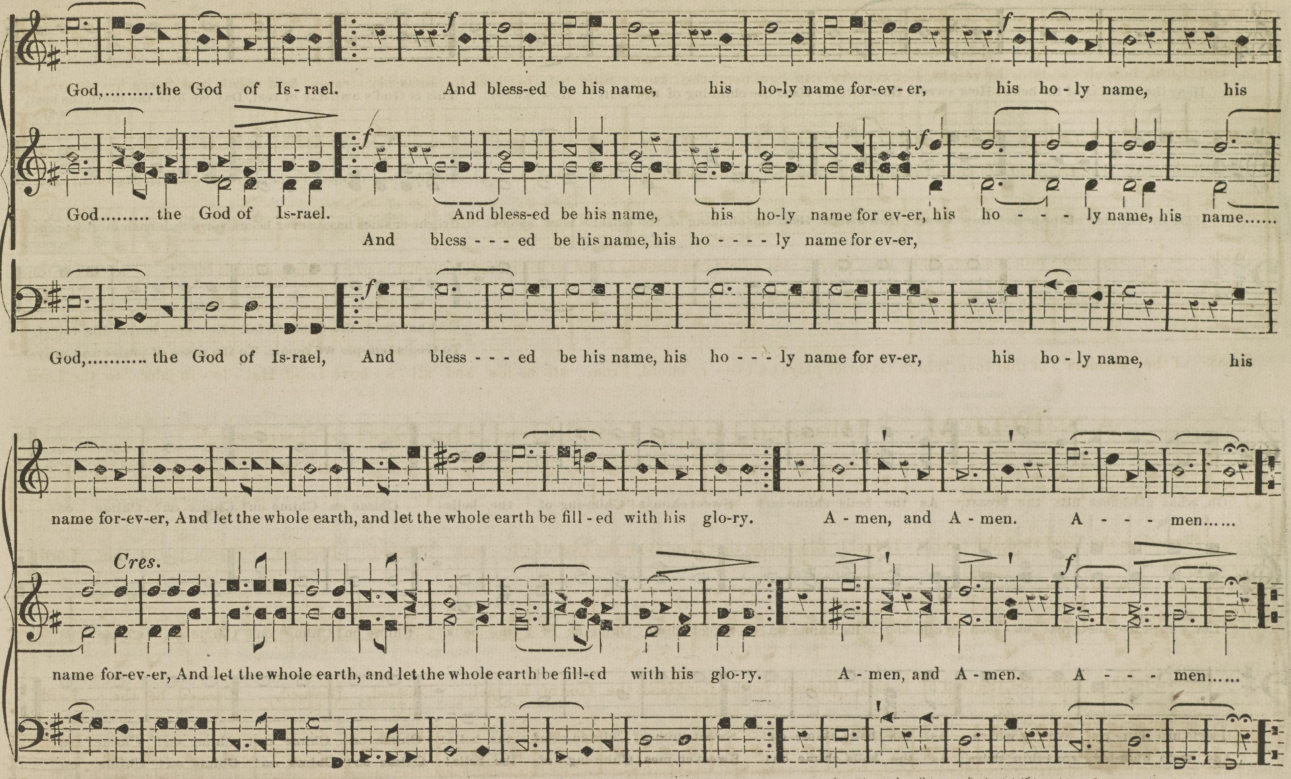


LOUD HALLELUJAH—Continued.



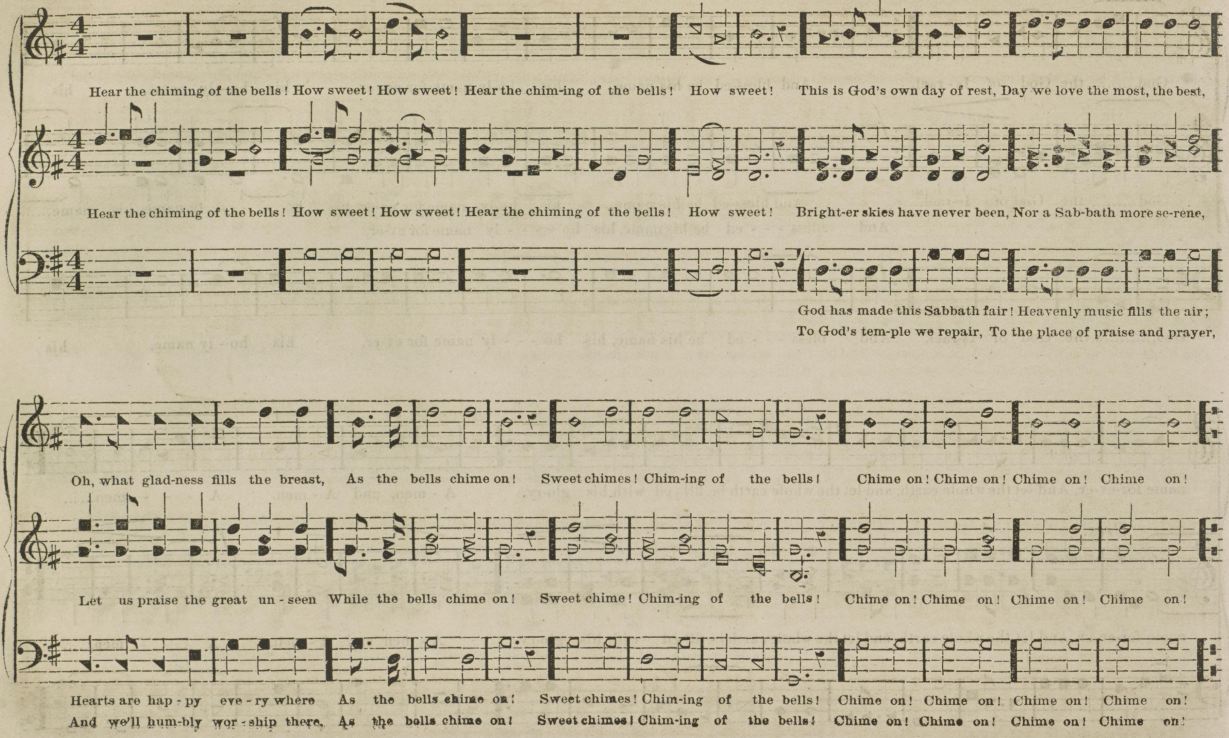
ANTHEM. "Blessed be the Lord God, the God of Israel."

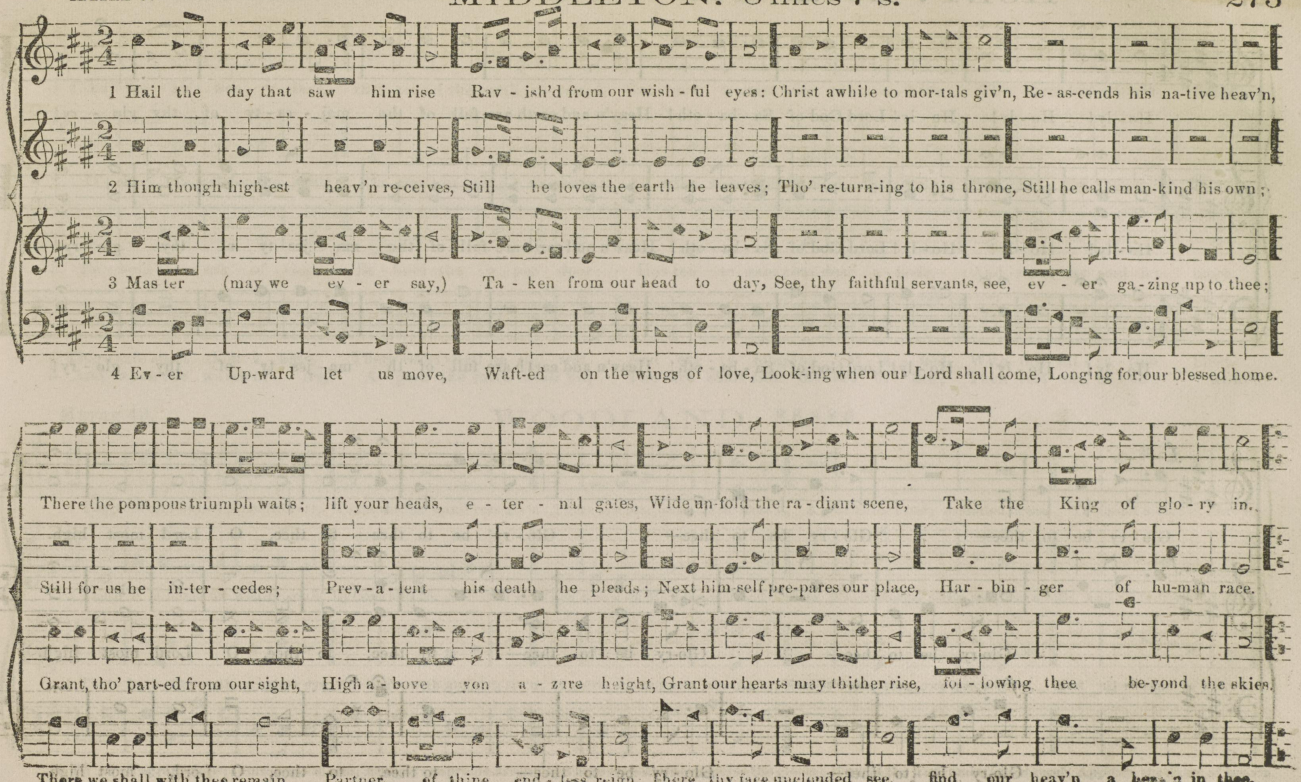



God,.....the God of Is-rael. And bless-ed be his name, his ho-ly name for-ev-er, his ho-ly name, his
God..... the God of Is-rael. And bless-ed be his name, his ho-ly name for ev-er, his ho - - - ly name, his name.....
And bless - - - ed be his name, his ho - - - - ly name for ev-er,
God,..... the God of Is-rael, And bless - - - ed be his name, his ho - - - ly name for ev-er, his ho-ly name, his
name for-ev-er, And let the whole earth, and let the whole earth be fill-ed with his glo-ry. A-men, and A-men. A - - - men.....
Cres.
name for-ev-er, And let the whole earth, and let the whole earth be fill-ed with his glo-ry. A-men, and A-men. A - - - men.....

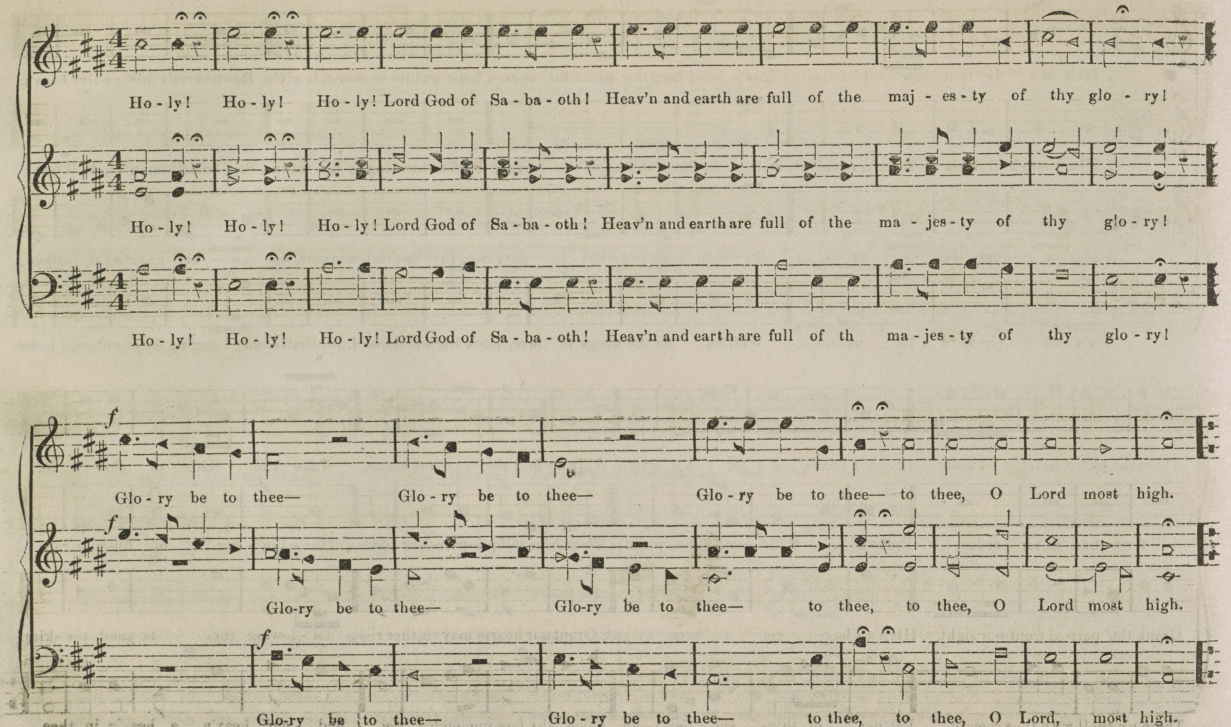
THE SABBATH DAY.

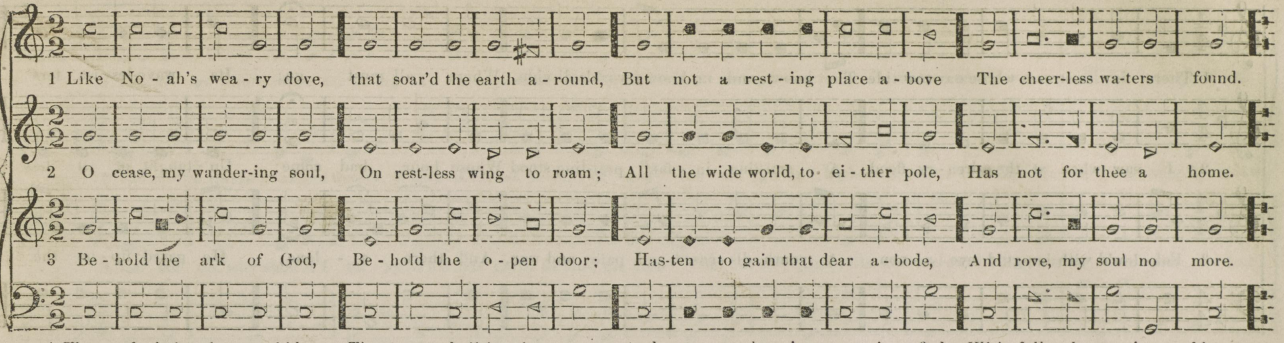
A. N. Johnson.



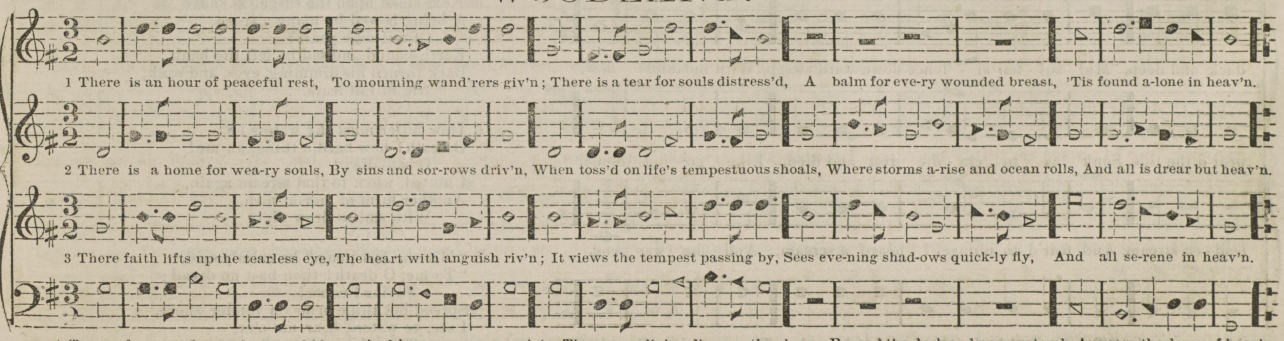

1 Hail the day that saw him rise Rav - ish'd from our wish - ful eyes: Christ awhile to mor-tals giv'n, Re - as-cends his na-tive heav'n,
2 Him though high-est heav'n re-ceives, Still he loves the earth he leaves; Tho' re-turn-ing to his throne, Still he calls man-kind his own;
3 Mas ter (may we ev - er say,) Ta - ken from our head to day, See, thy faithful servants, see, ev - er ga - zing up to thee;
4 Ev - er Up-ward let us move, Waft-ed on the wings of love, Look-ing when our Lord shall come, Longing for our blessed home.
There the pompous triumph waits; lift your heads, e - ter - nal gates, Wide un-fold the ra - diant scene, Take the King of glo - ry in.
Still for us he in-ter - cedes; Prev - a - lent his death he pleads; Next him-self pre-pares our place, Har - bin - ger of hu-man race.
Grant, tho' part-ed from our sight, High a - bove yon a - zure height, Grant our hearts may thither rise, fol - lowing thee be-yond the skies.
There we shall with thee remain, Partner of thine end - less reign, There thy face unclouded see, find our heav'n a heav'n in thee.

HOLY! LORD GOD OF SABAOTH! (Sentence.)

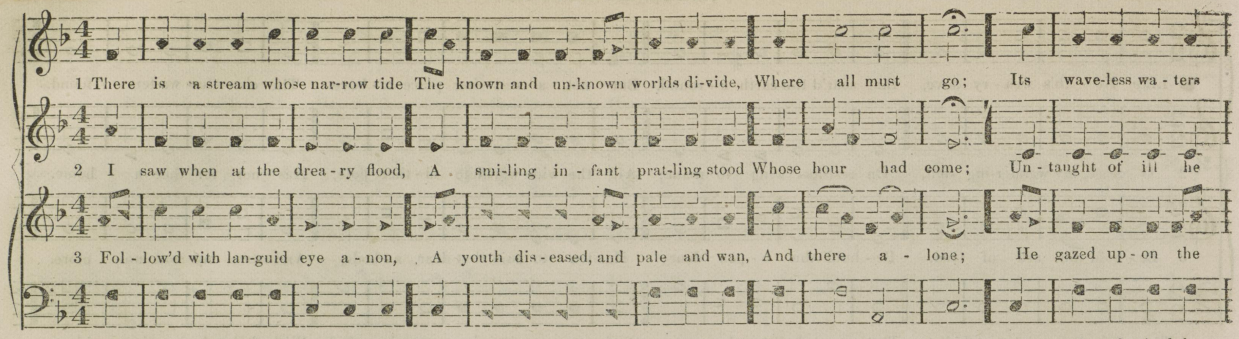


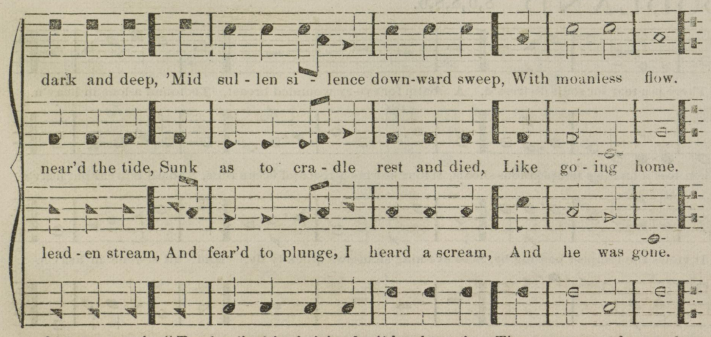


METRE 49. WOODLAND. 8,6,8,8,6.



STREAM OF DEATH. 8,8,4,8,8,4.



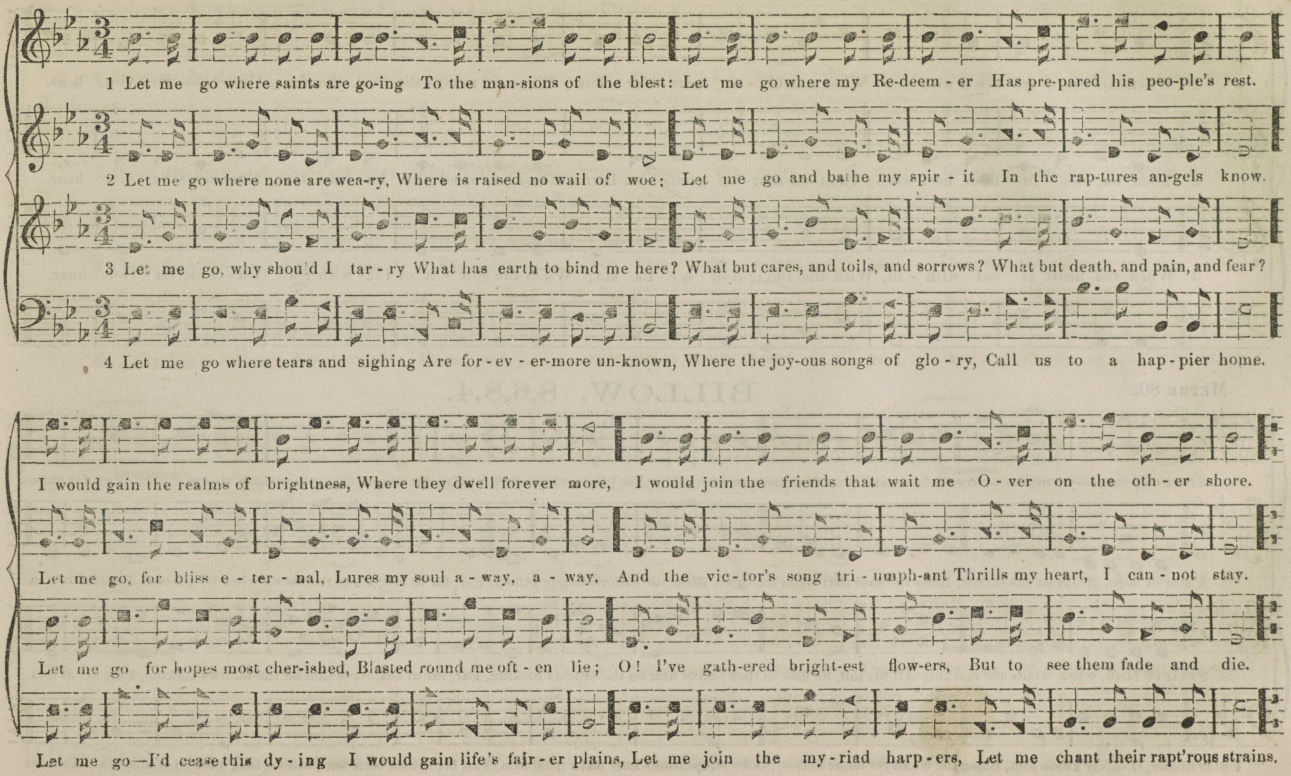


5 Next stood upon the surgeless shore
A being bowed by many a score
Of toilsome years;
Earth-bound and sad he left the bank,
Back turned his dimming eyes, and sank,
Ah, full of fears.

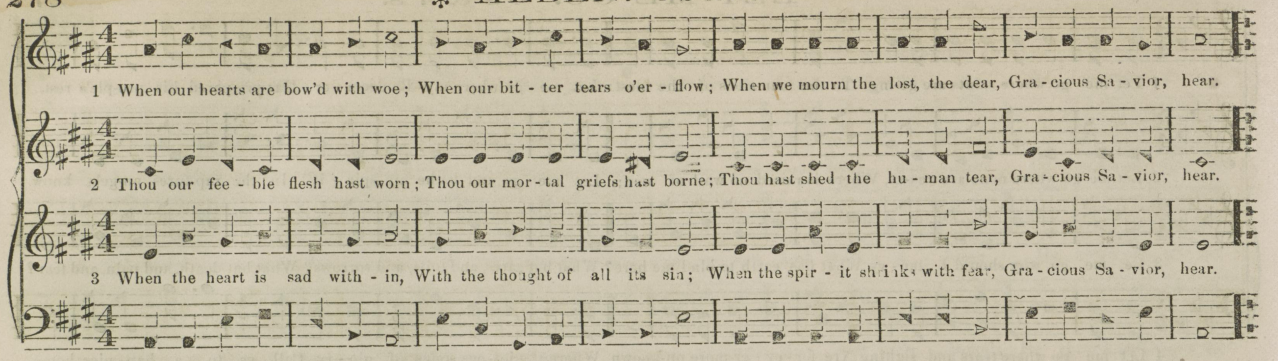
6 How bitter must thy waters be,
O death! how hard a thing, ah me!
It is to die;
I mused, when to that stream again,
Another form of mortal men,
With smiles drew nigh.

7 "'Tis the last pang," he calmly said,
"To me, O death! thou hast no dread;
Savior I come!
Spread but thine arms on yonder shore,
I see, ye waters, bear me o'er,
There is my home."

LET ME GO. 8's & 7's.

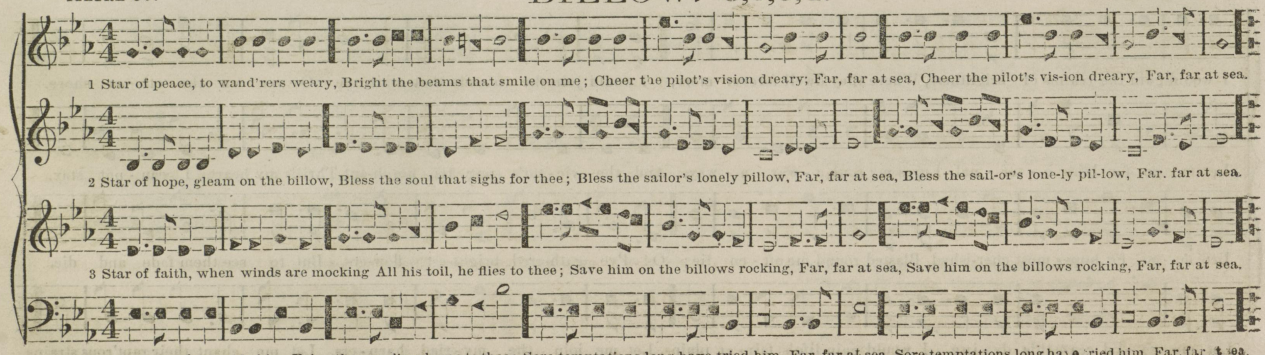


✻ ALBEN. 8's & 5.



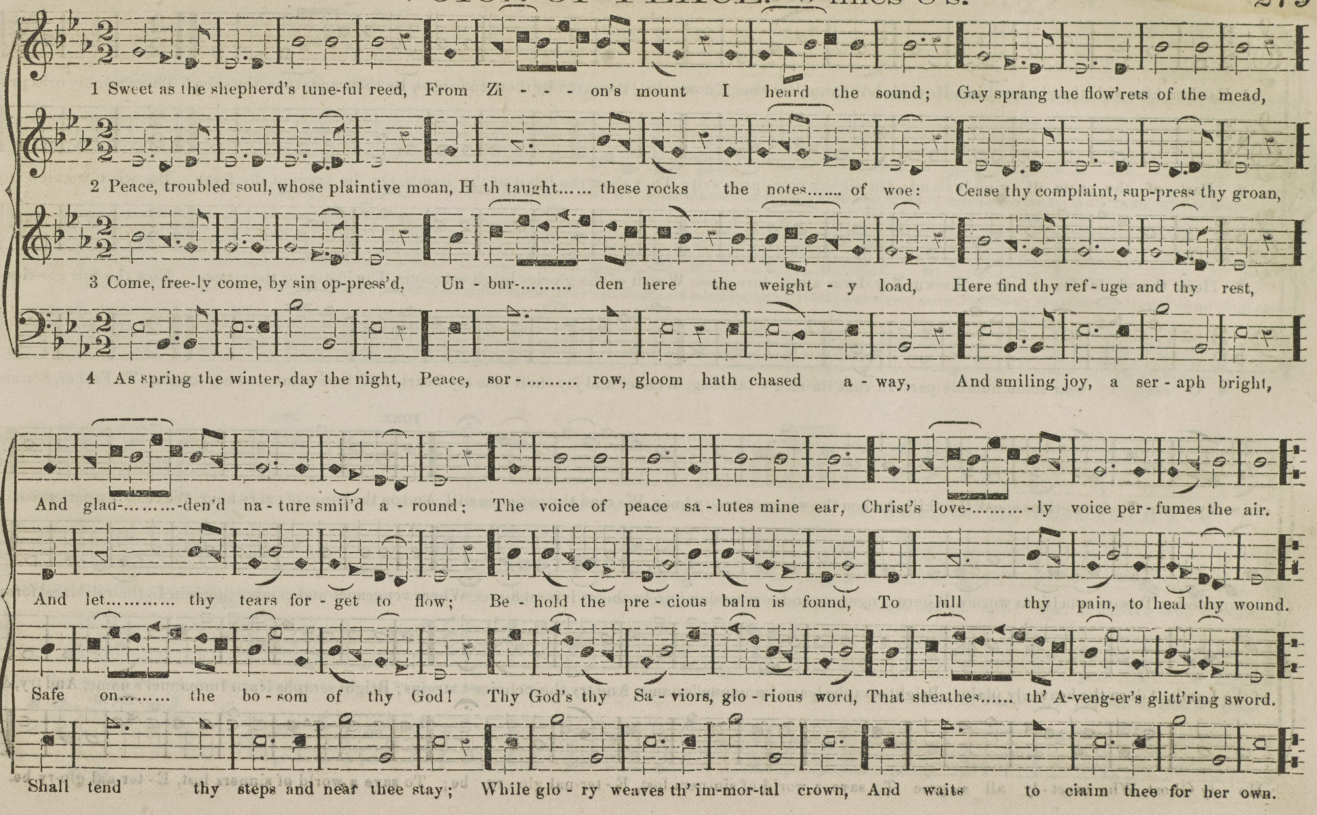
METRE 80.

BILLOW. 8,6,8,4.

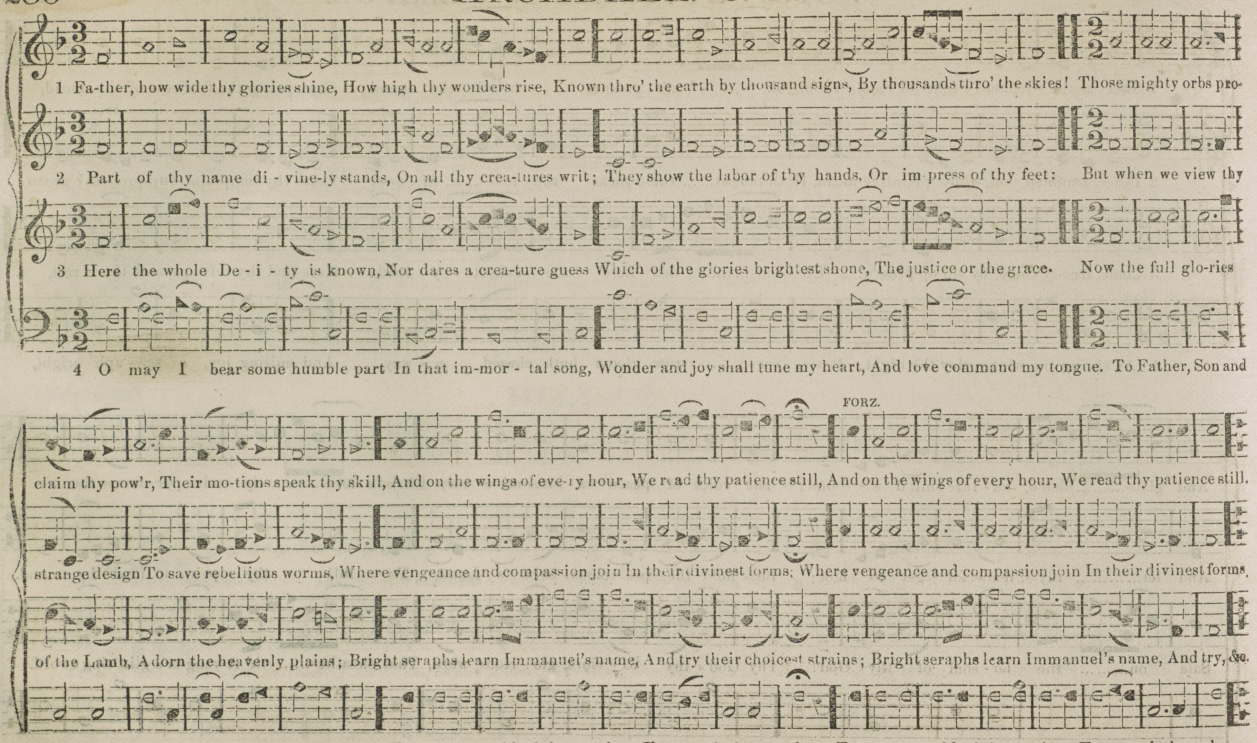


METRE 8.

VOICE OF PEACE. 6 lines 8's.

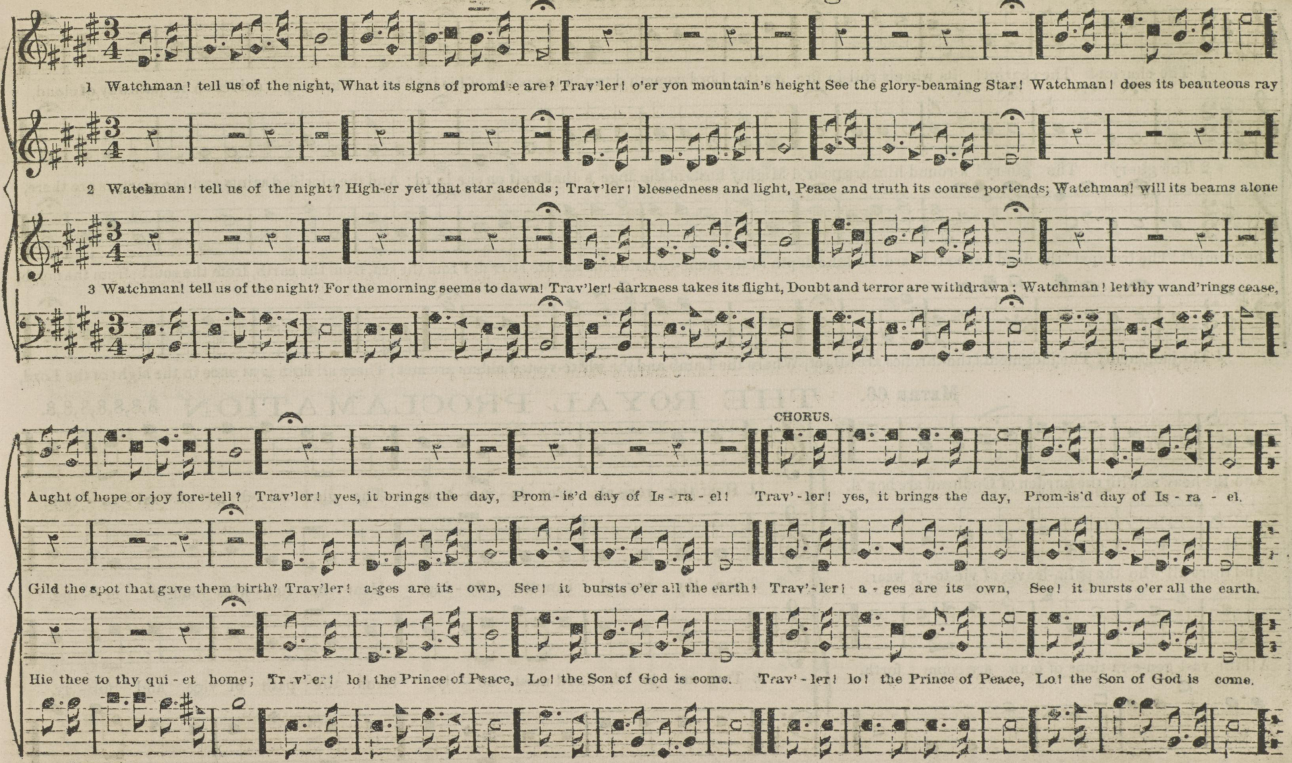


ARCHDALE. C. M.

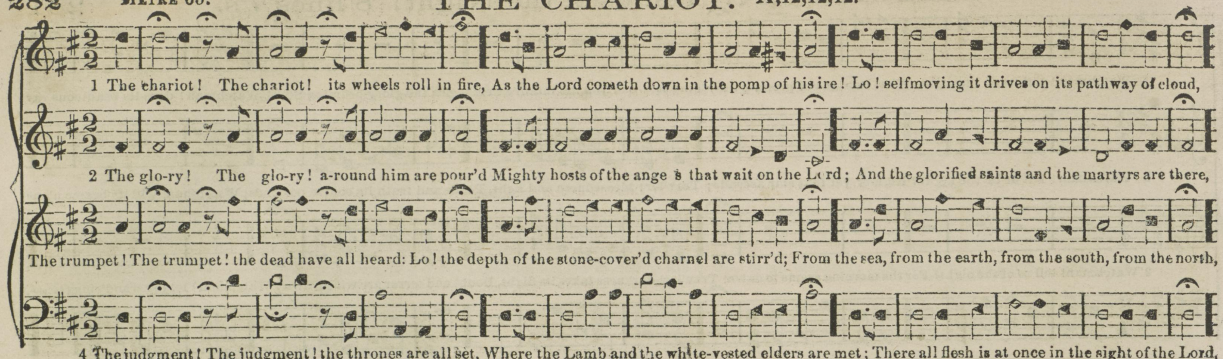

1 Fa-ther, how wide thy glories shine, How high thy wonders rise, Known thro' the earth by thousand signs, By thousands thro' the skies! Those mighty orbs pro-
2 Part of thy name di - vine-ly stands, On all thy crea-tures writ; They show the labor of thy hands, Or im-press of thy feet: But when we view thy
3 Here the whole De - i - ty is known, Nor dares a crea-ture guess Which of the glories brightest shone, The justice or the grace. Now the full glo-ries
4 O may I bear some humble part In that im-mor - tal song, Wonder and joy shall tune my heart, And love command my tongue. To Father, Son and
FORZ.
claim thy pow'r, Their mo-tions speak thy skill, And on the wings of eve-ry hour, We read thy patience still, And on the wings of every hour, We read thy patience still.
strange design To save rebellious worms, Where vengeance and compassion join In their divinest forms. Where vengeance and compassion join In their divinest forms.
of the Lamb, Adorn the heavenly plains; Bright seraphs learn Immanuel's name, And try their choicest strains; Bright seraphs learn Immanuel's name, And try, &c.
Ho - ly Ghost, Who sweet-ly all a-gree To save a world of sin-ners lost, E - ter-nal glo - ry be; To save a world of sinners lost, E - ter-nal glo-ry be.

METRE 5.

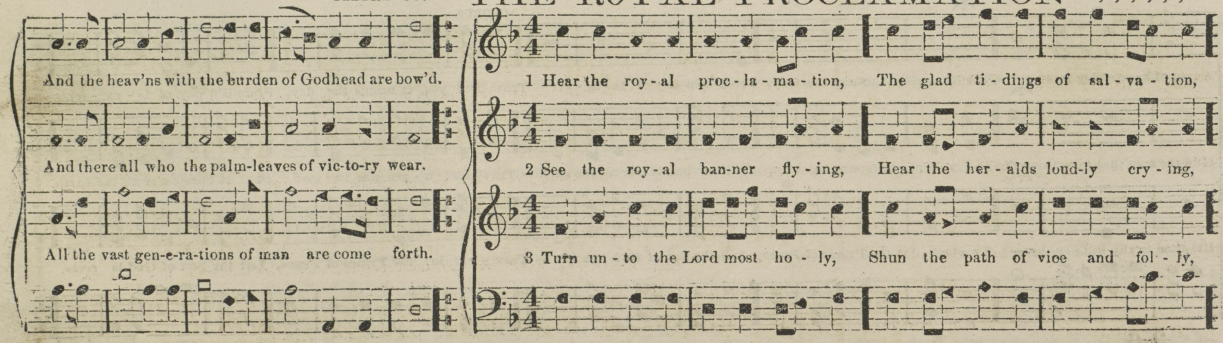
WATCHMAN! Tell us of the Night! 8 lines 7's.

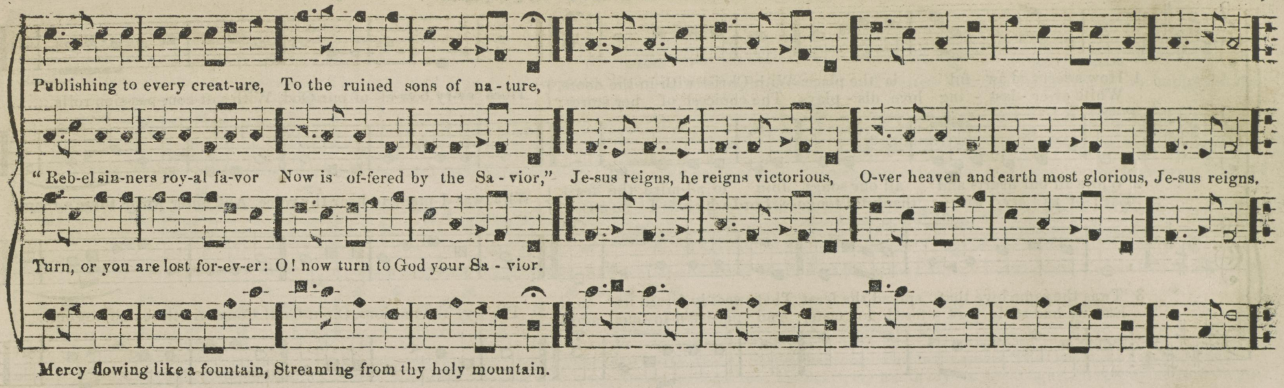


282 METRE 65. **THE CHARIOT.** 11,12,12,12.



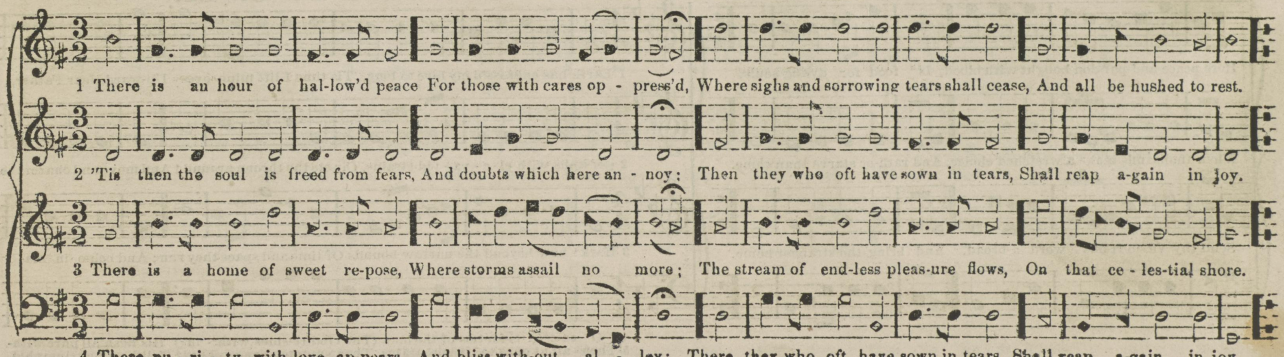
METRE 66. **THE ROYAL PROCLAMATION** 8,8,8,8,8,8,8.





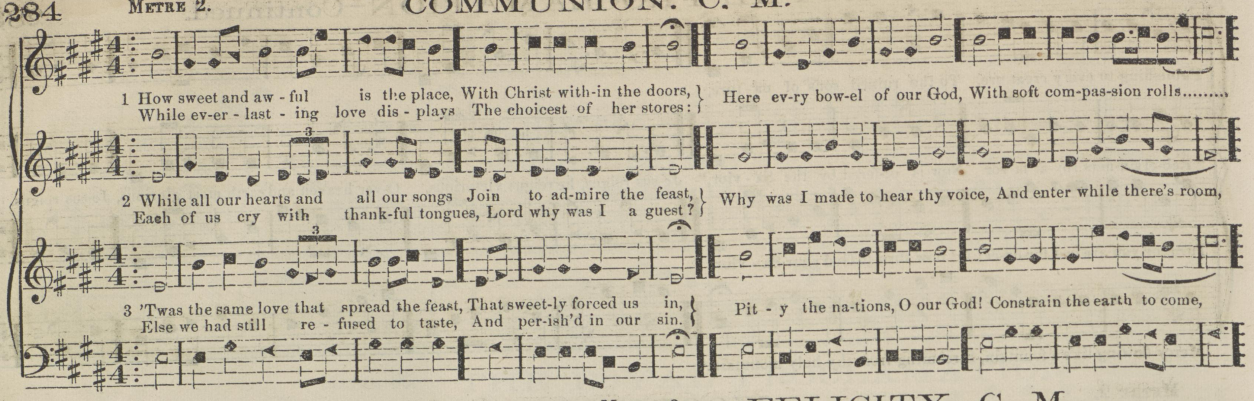
METRE 2.

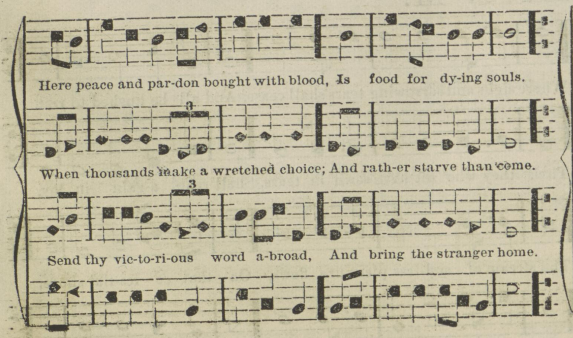
WOODSTOCK C. M.



284 METRE 2.

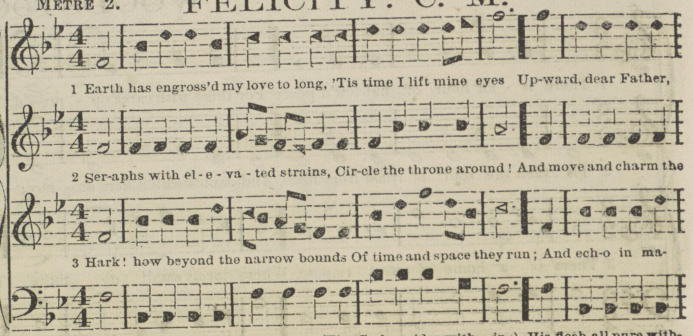
COMMUNION. C. M.



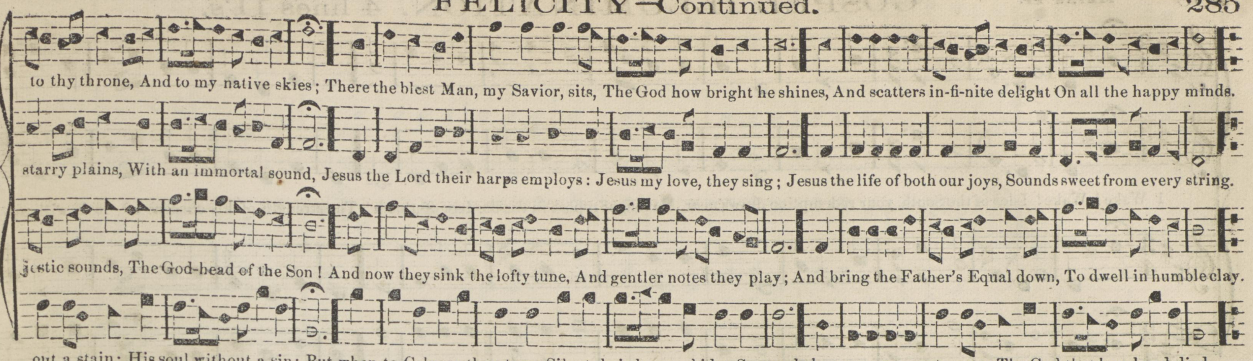


METRE 2.

FELICITY. C. M.

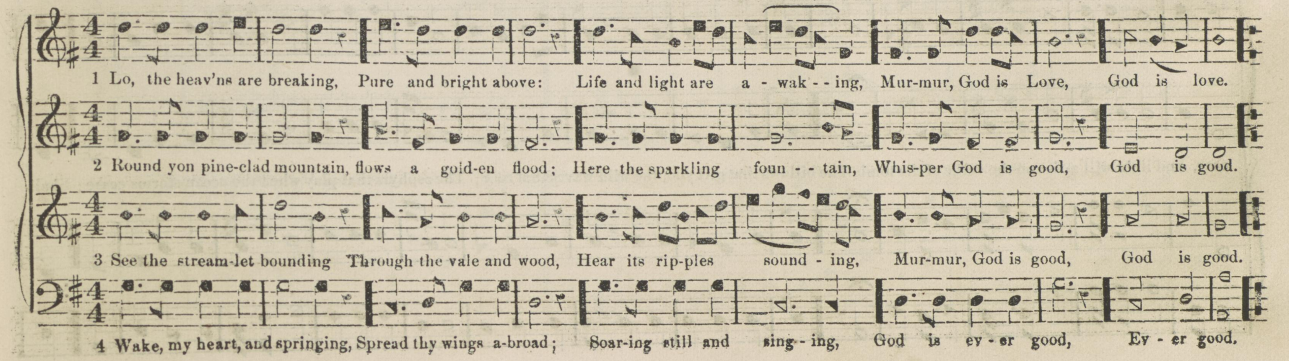


4 O sa-cred beau-ties of the man (The God re-sides with - in:) His flesh all pure with-
5 Then all at once to liv-ing strains, They summon ev-ry chord; Tell how he triumph'd

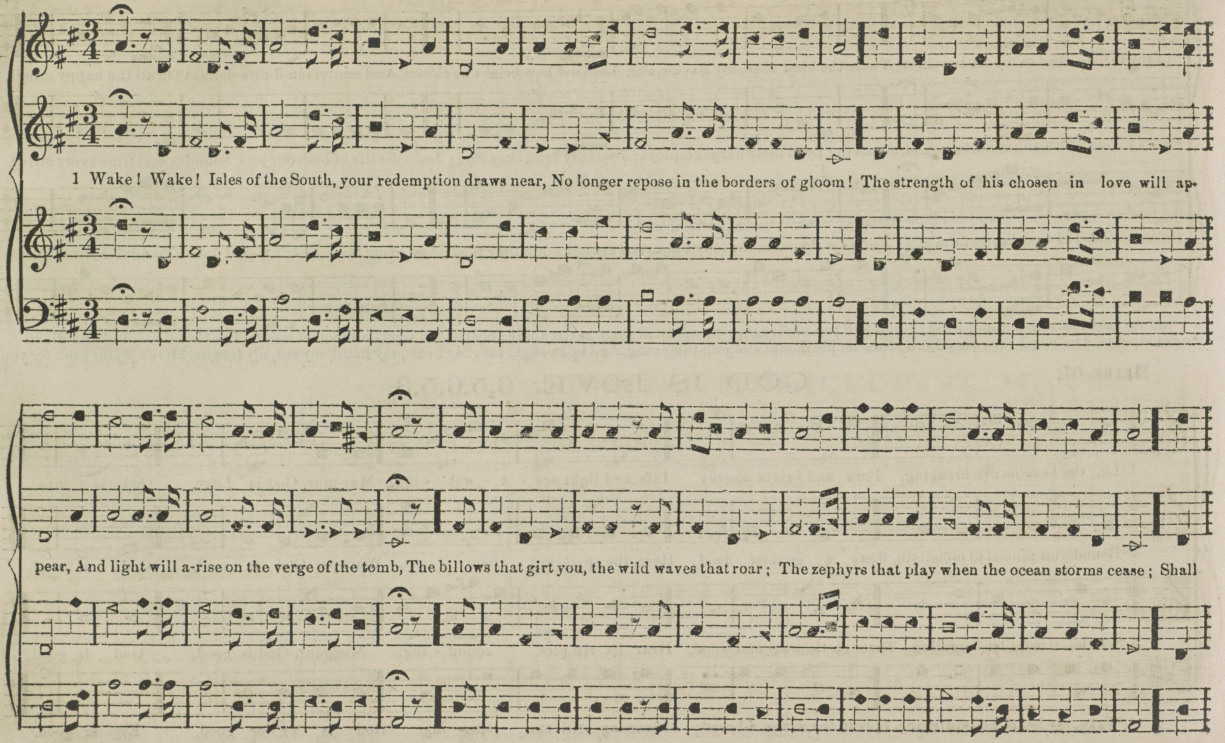


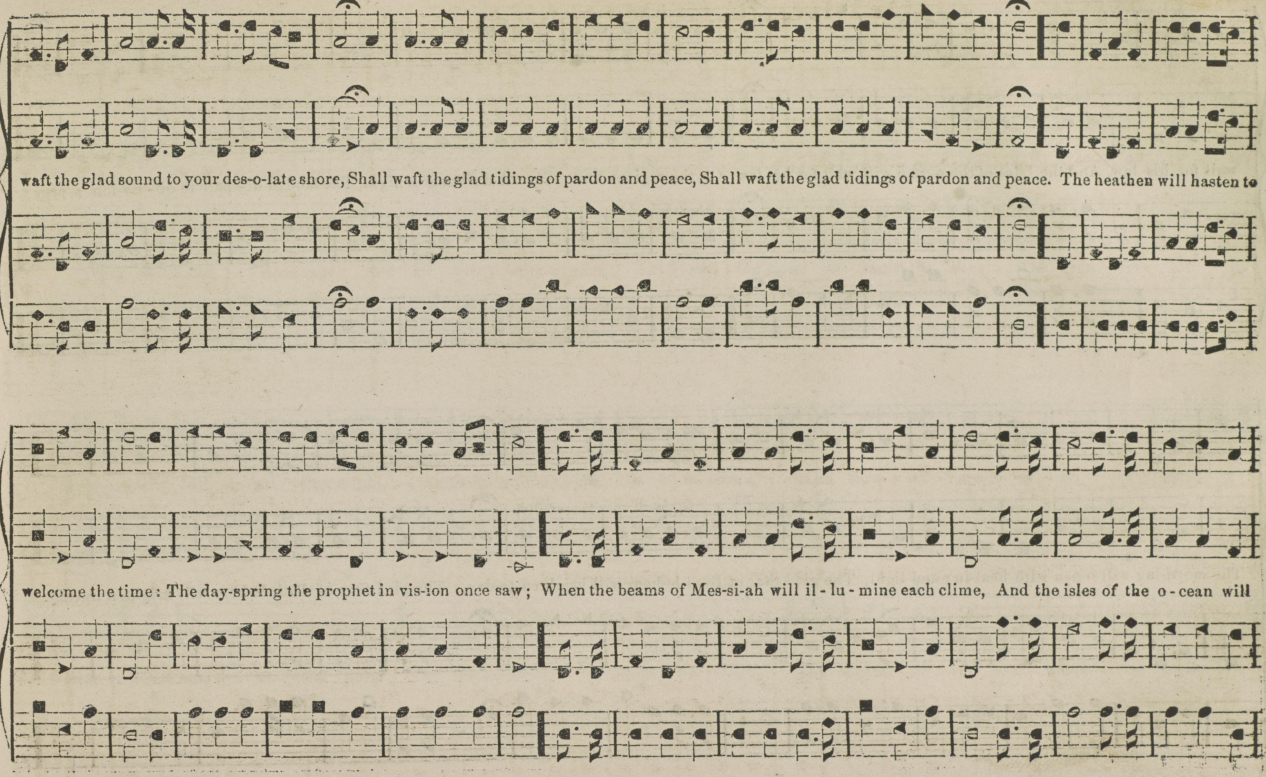
METRE 67.

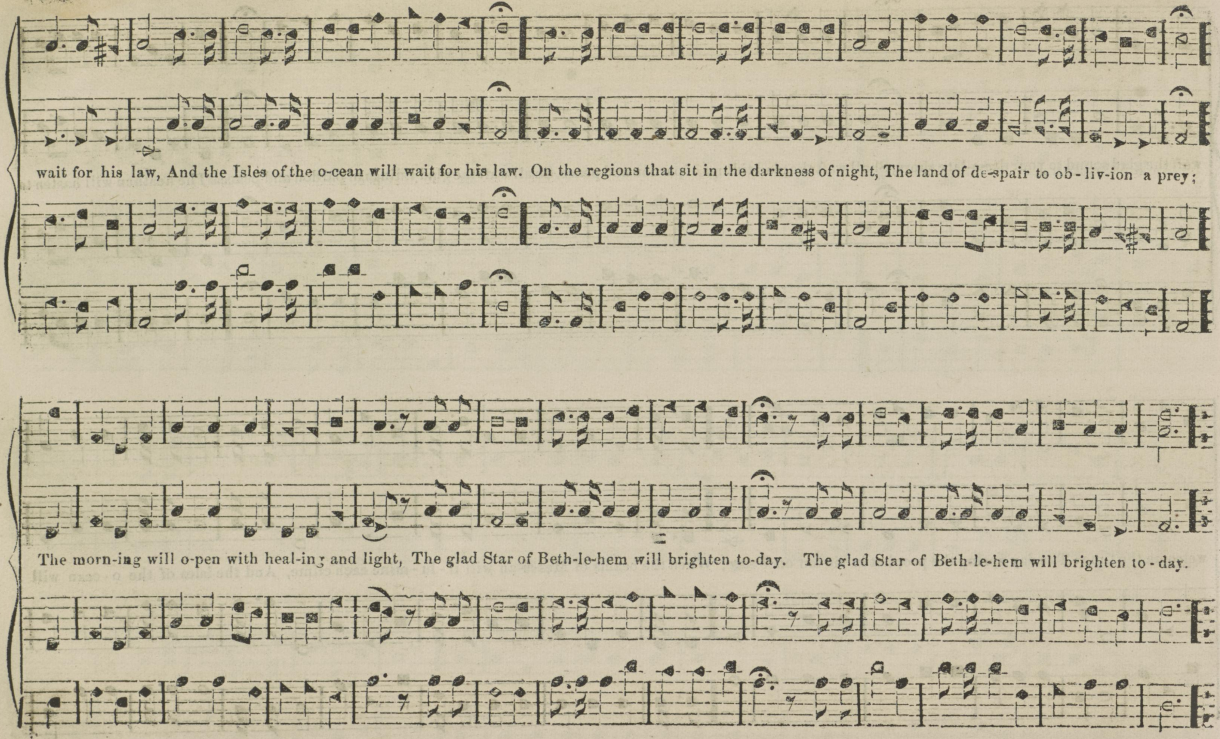
GOD IS LOVE. 6,5,6,5,3.



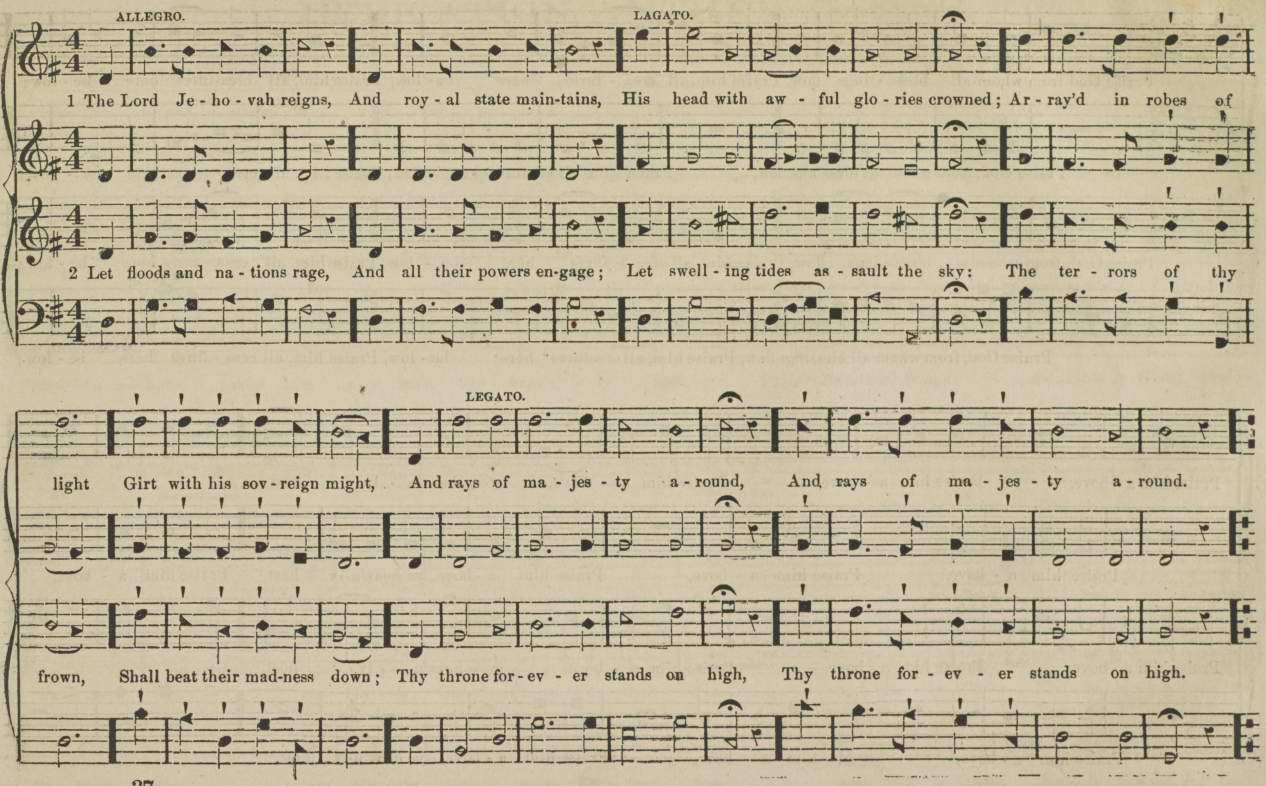
GOSPEL ILLUMINATION. 4 lines 11's.



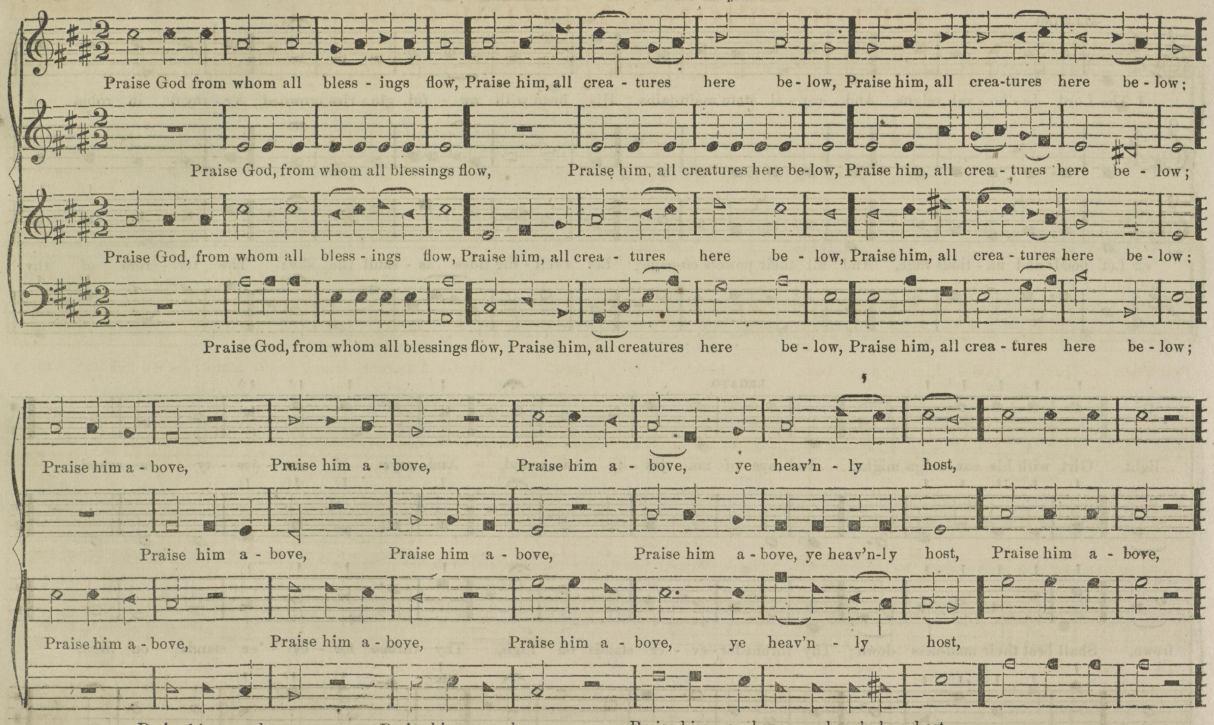

waft the glad sound to your des-o-late shore, Shall waft the glad tidings of pardon and peace, Shall waft the glad tidings of pardon and peace. The heathen will hasten to
welcome the time: The day-spring the prophet in vis-ion once saw; When the beams of Mes-si-ah will il-lu-mine each clime, And the isles of the o-cean will

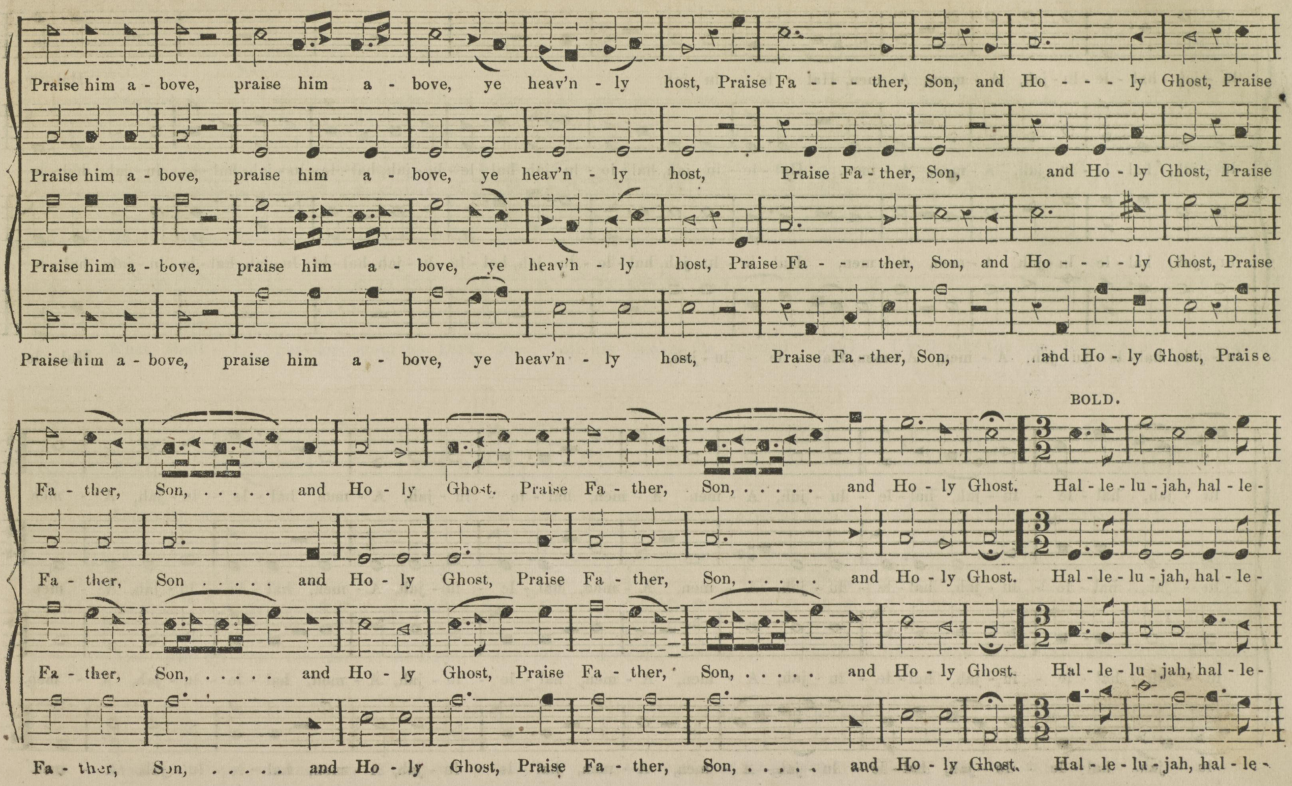

wait for his law, And the Isles of the o-cean will wait for his law. On the regions that sit in the darkness of night, The land of de-spair to ob-liv-ion a prey;
The morn-ing will o-pen with heal-ing and light, The glad Star of Beth-le-hem will brighten to-day. The glad Star of Beth-le-hem will brighten to-day.

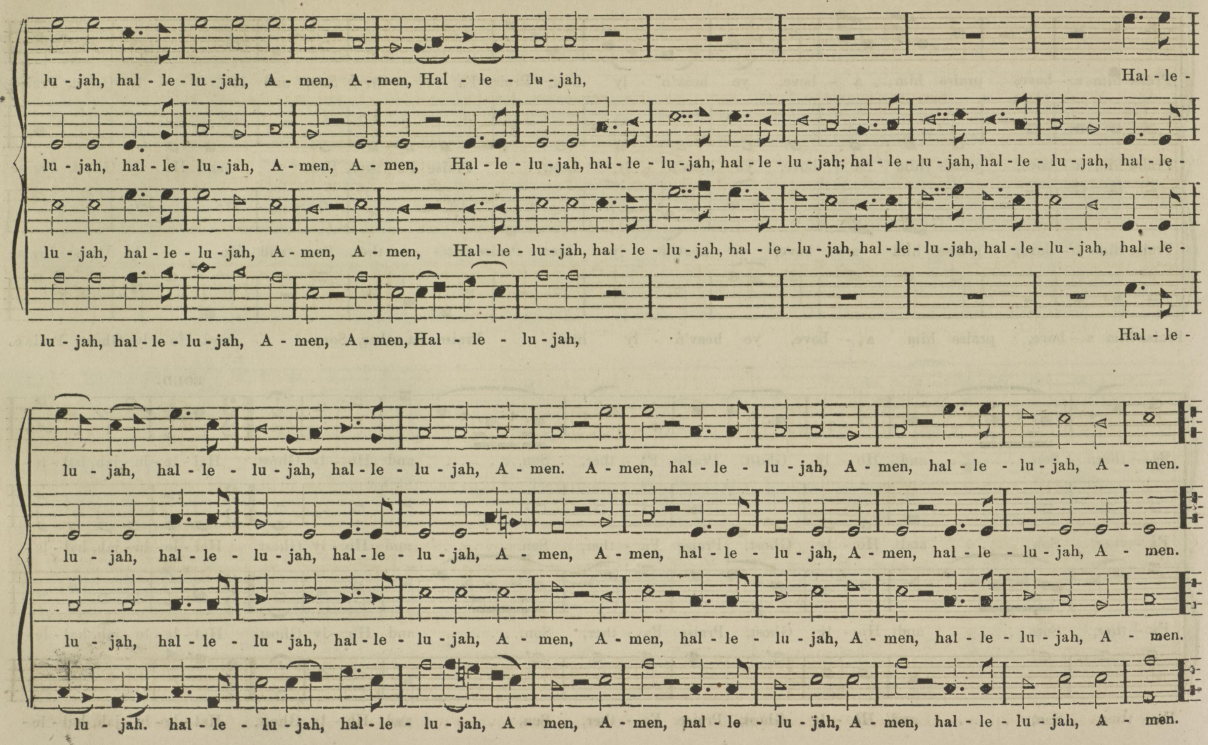
❊ HAYDN'S CHANT.

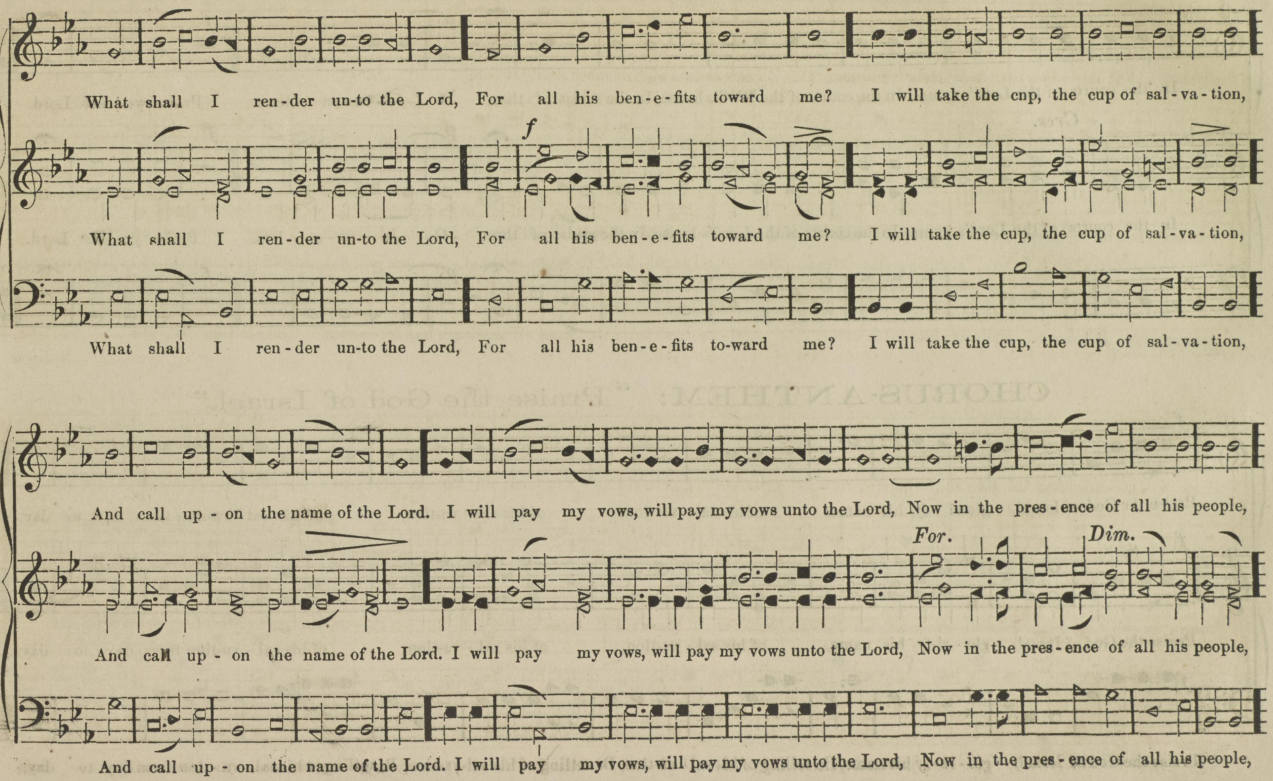


* DEDICATION ANTHEM.

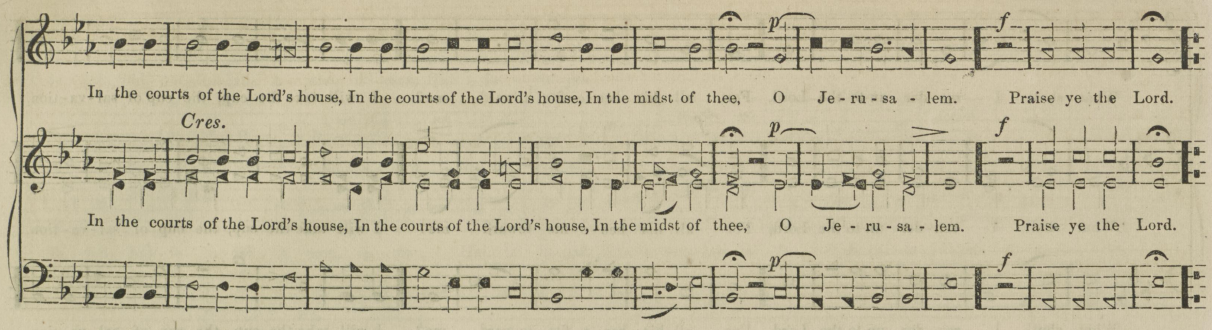



Praise him a - bove, praise him a - bove, ye heav'n - ly host, Praise Fa - - - ther, Son, and Ho - - - ly Ghost, Praise
Praise him a - bove, praise him a - bove, ye heav'n - ly host, Praise Fa - ther, Son, and Ho - ly Ghost, Praise
Praise him a - bove, praise him a - bove, ye heav'n - ly host, Praise Fa - - - ther, Son, and Ho - - - - ly Ghost, Praise
Praise him a - bove, praise him a - bove, ye heav'n - ly host, Praise Fa - ther, Son, and Ho - ly Ghost, Praise
BOLD.
Fa - ther, Son, ... and Ho - ly Ghost. Praise Fa - ther, Son, ... and Ho - ly Ghost. Hal - le - lu - jah, hal - le -
Fa - ther, Son . . . . . and Ho - ly Ghost, Praise Fa - ther, Son, ... and Ho - ly Ghost. Hal - le - lu - jah, hal - le -
Fa - ther, Son, ... and Ho - ly Ghost, Praise Fa - ther, Son, ... and Ho - ly Ghost. Hal - le - lu - jah, hal - le -
Fa - ther, Son, ... and Ho - ly Ghost, Praise Fa - ther, Son, ... and Ho - ly Ghost. Hal - le - lu - jah, hal - le -

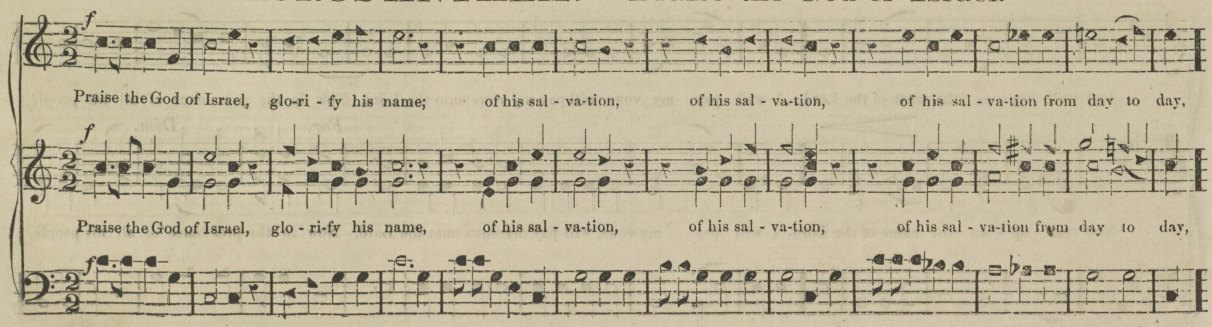

lu - jah, hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, Hal - le -
lu - jah, hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, hal - le - lu - jah; hal - le - lu - jah, hal - le - lu - jah, hal - le -
lu - jah, hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, hal -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

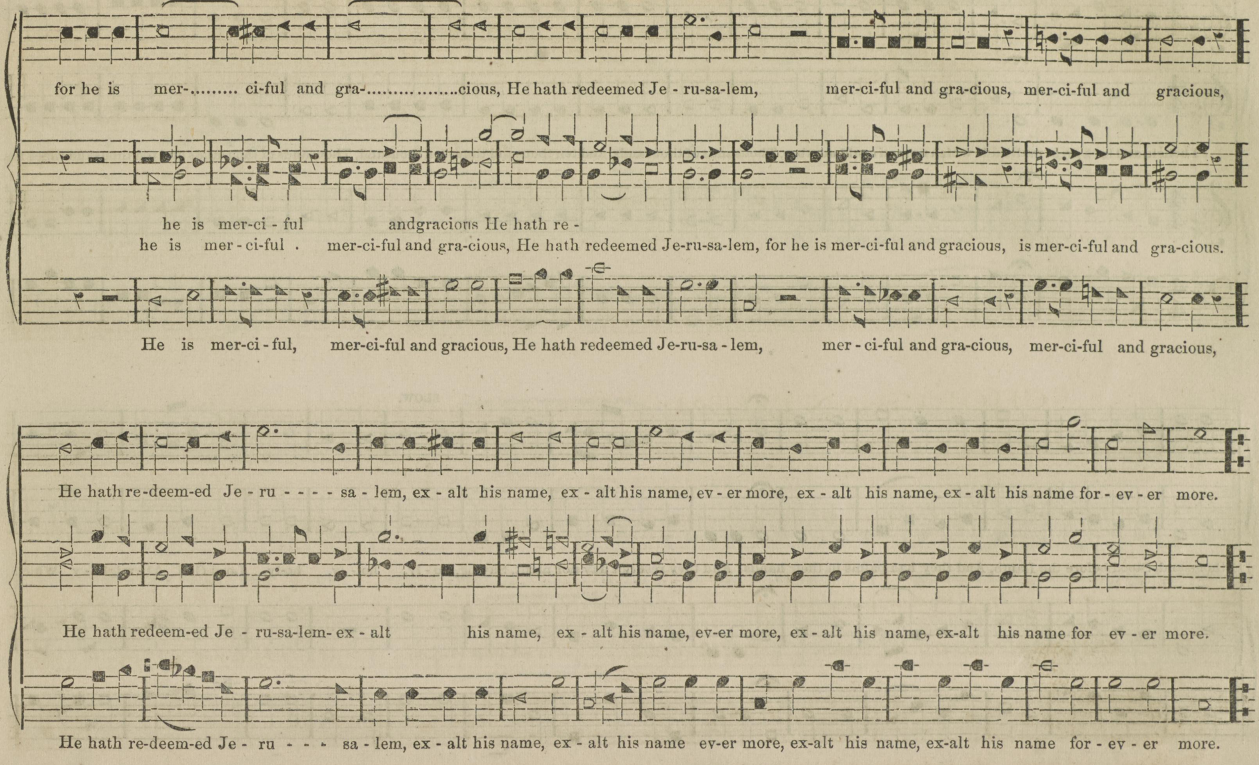

What shall I ren-der un-to the Lord, For all his ben-e-fits toward me? I will take the cnp, the cup of sal-va-tion,
f
What shall I ren-der un-to the Lord, For all his ben-e-fits toward me? I will take the cup, the cup of sal-va-tion,
What shall I ren-der un-to the Lord, For all his ben-e-fits to-ward me? I will take the cup, the cup of sal-va-tion,
And call up-on the name of the Lord. I will pay my vows, will pay my vows unto the Lord, Now in the pres-ence of all his people,
For.
Dim.
And call up-on the name of the Lord. I will pay my vows, will pay my vows unto the Lord, Now in the pres-ence of all his people,
And call up-on the name of the Lord. I will pay my vows, will pay my vows unto the Lord, Now in the pres-ence of all his people,

MOTTET: "What Shall I Render."—Continued.



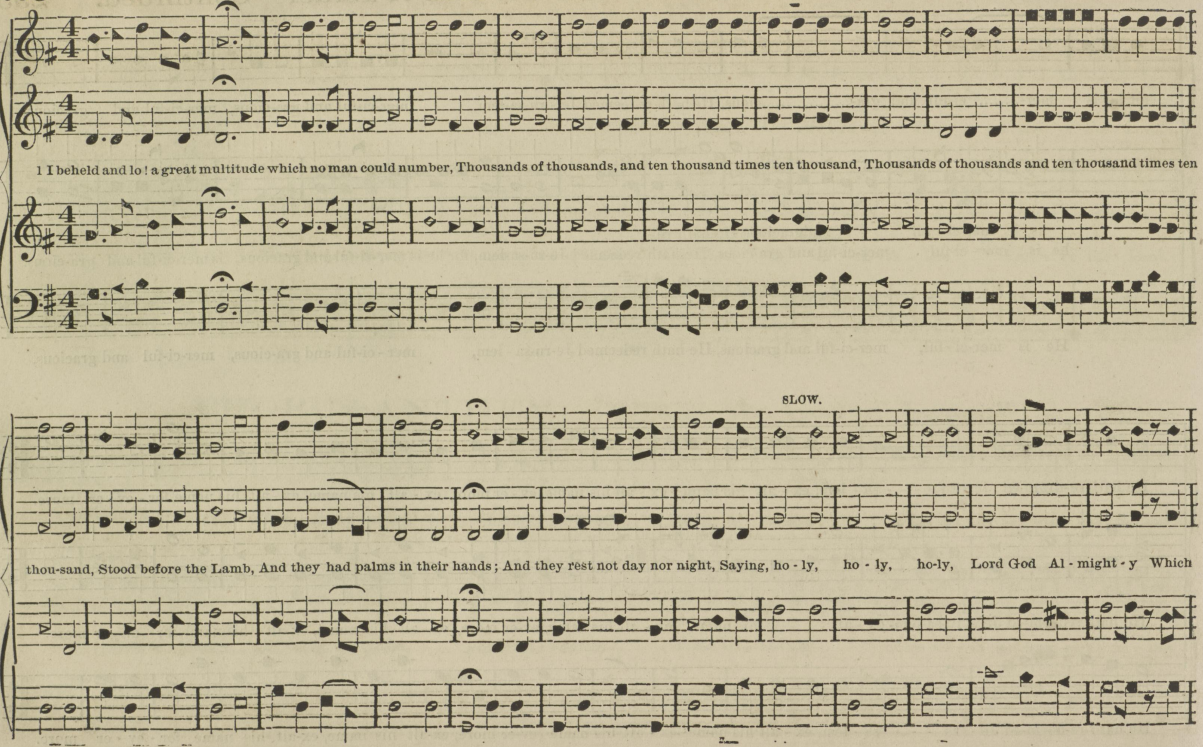
CHORUS-ANTHEM: "Praise the God of Israel."

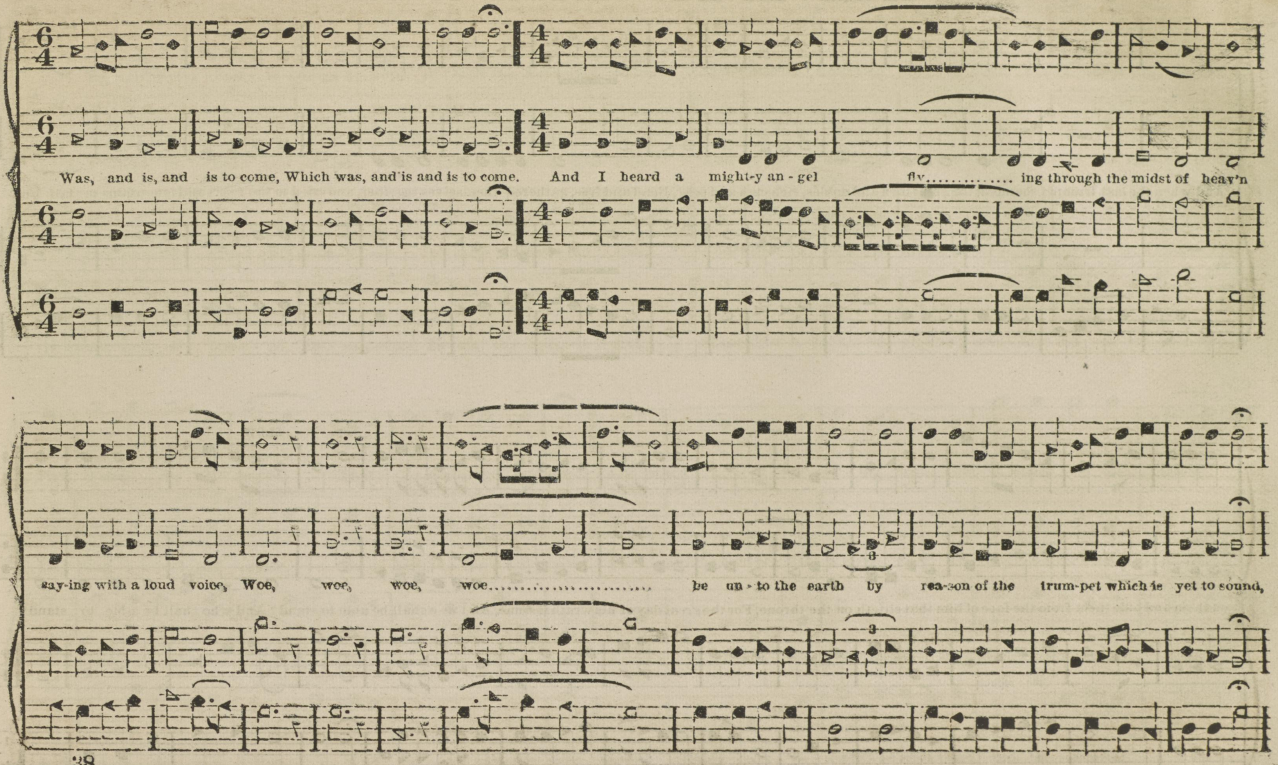



for he is mer-..... ci-ful and gra-.....cious, He hath redeemed Je - ru-sa-lem, mer-ci-ful and gra-cious, mer-ci-ful and gracious,
he is mer-ci - ful andgracious He hath re -
he is mer - ci-ful . mer-ci-ful and gra-cious, He hath redeemed Je-ru-sa-lem, for he is mer-ci-ful and gracious, is mer-ci-ful and gra-cious.
He is mer-ci - ful, mer-ci-ful and gracious, He hath redeemed Je-ru-sa - lem, mer - ci-ful and gra-cious, mer-ci-ful and gracious,
He hath re-deem-ed Je - ru - - - - sa - lem, ex - alt his name, ex - alt his name, ev - er more, ex - alt his name, ex - alt his name for - ev - er more.
He hath redeem-ed Je - ru-sa-lem- ex - alt his name, ex - alt his name, ev-er more, ex - alt his name, ex-alt his name for ev - er more.
He hath re-deem-ed Je - ru - - - sa - lem, ex - alt his name, ex - alt his name ev-er more, ex-alt his name, ex-alt his name for - ev - er more.

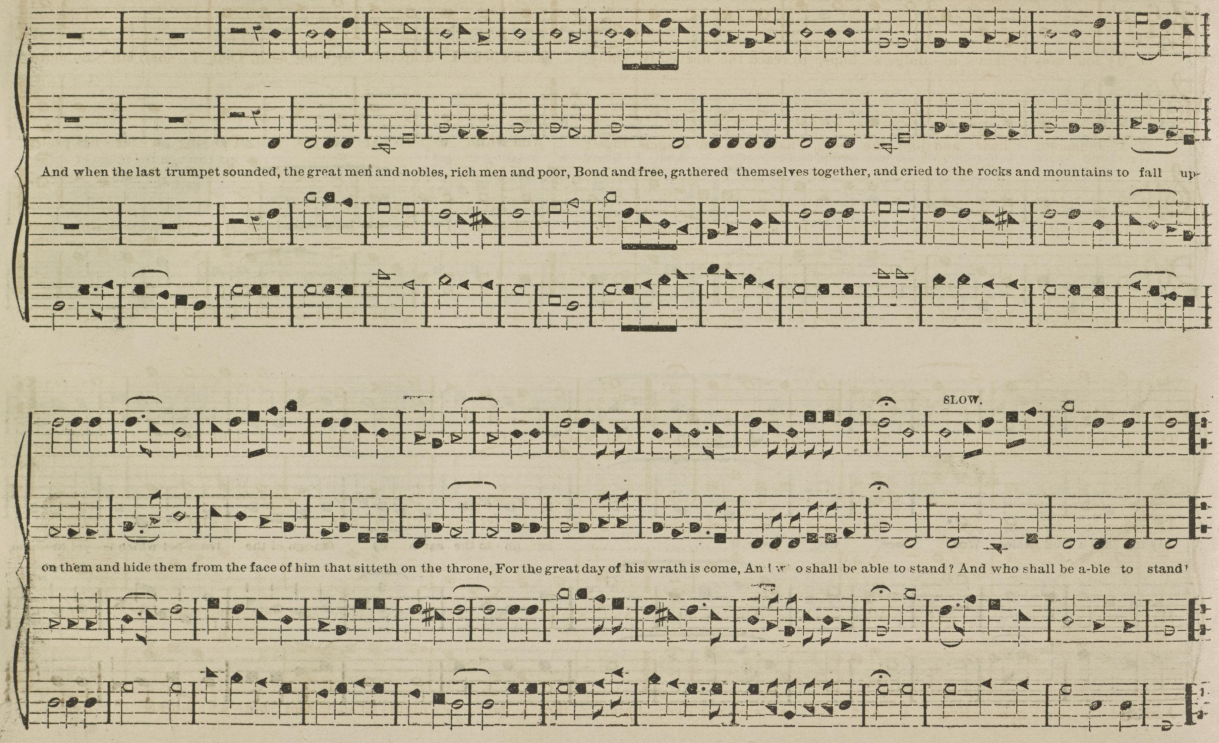
263 METRE VARIOUS.

HEAVENLY VISION.

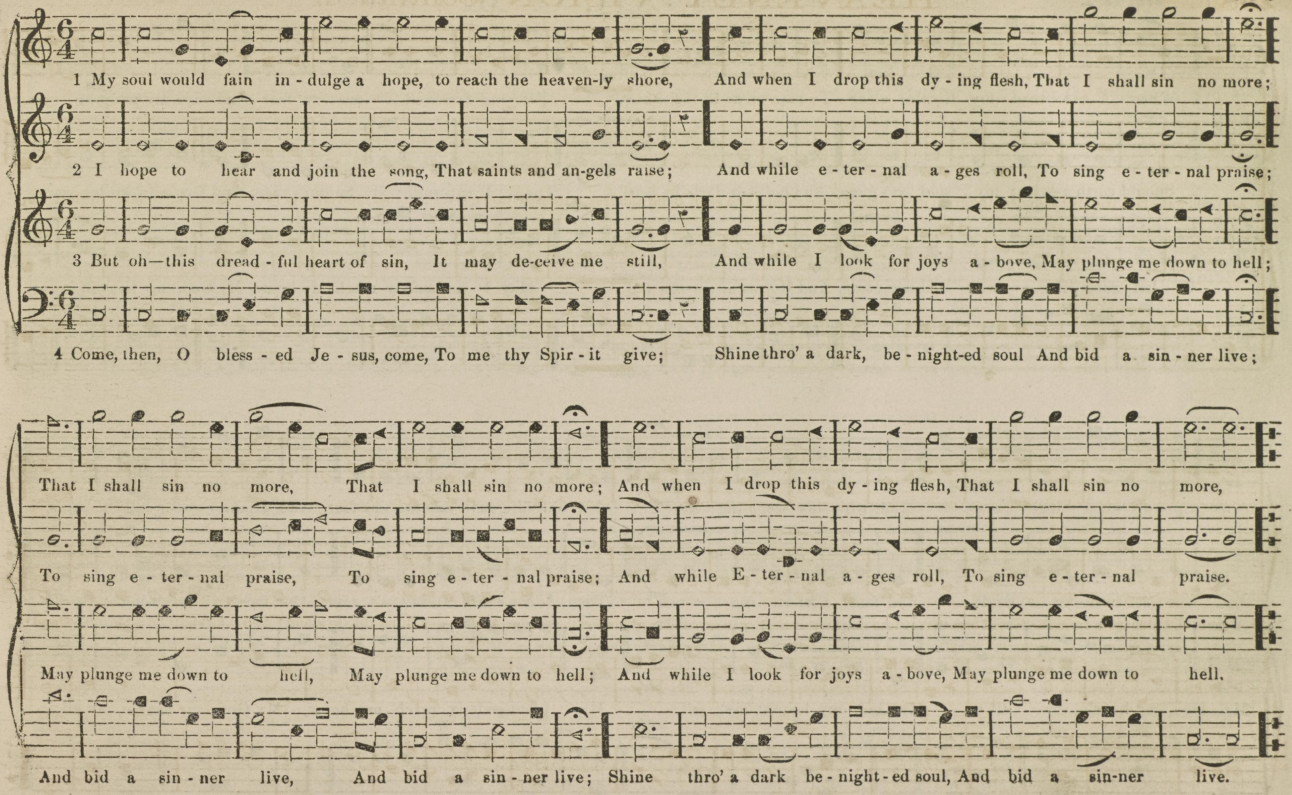



Was, and is, and is to come, Which was, and is and is to come. And I heard a mighty an - gel fly..... ing through the midst of heav'n
say-ing with a loud voice, Woe, woe, woe, woe..... be un - to the earth by rea-son of the trum-pet which is yet to sound,

HEAVENLY VISION—Continued.

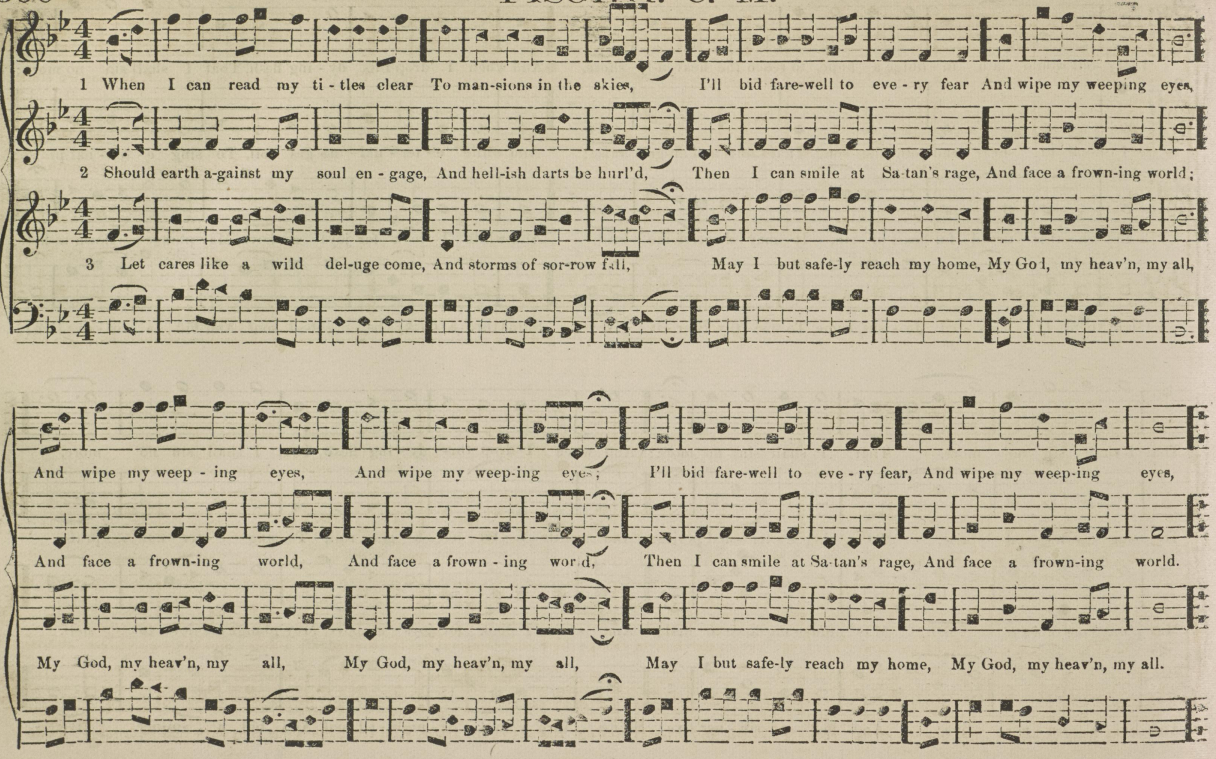


CHRISTIAN HOPE. C. M.

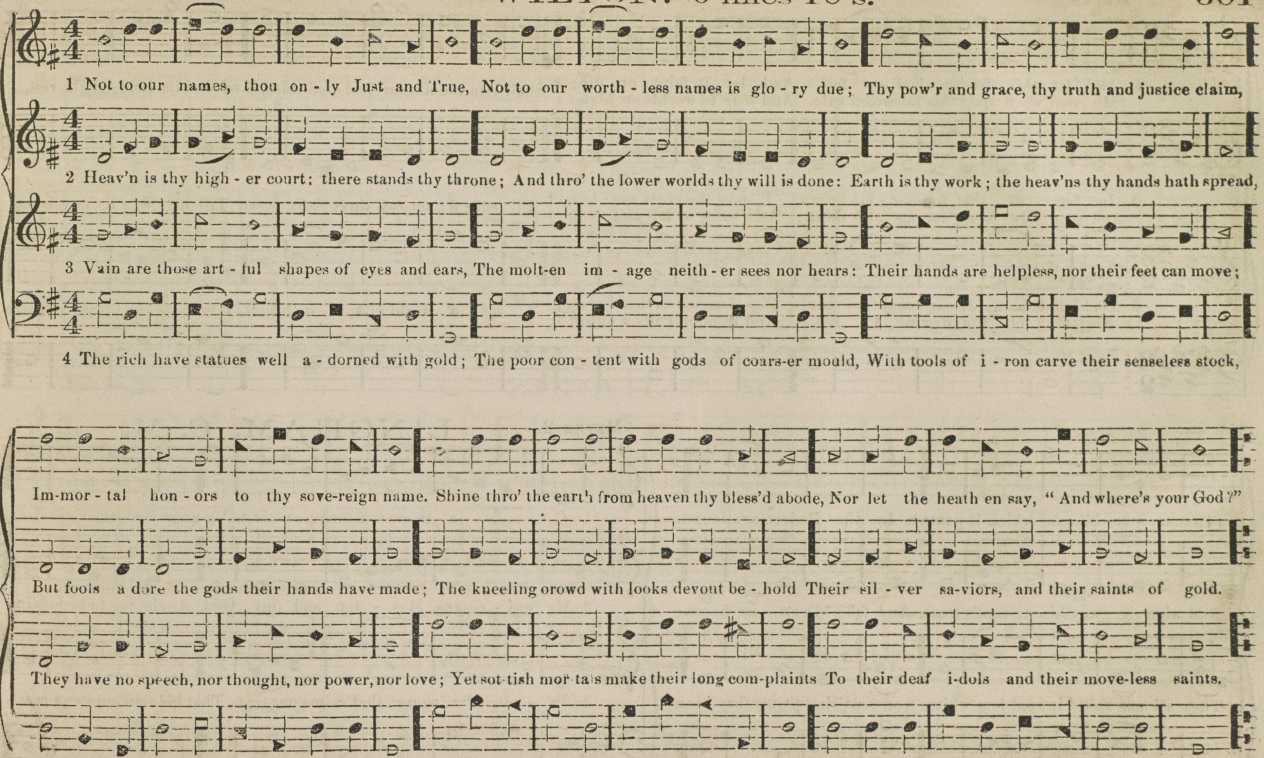


300 METRE 2.

PISGAH. C. M.

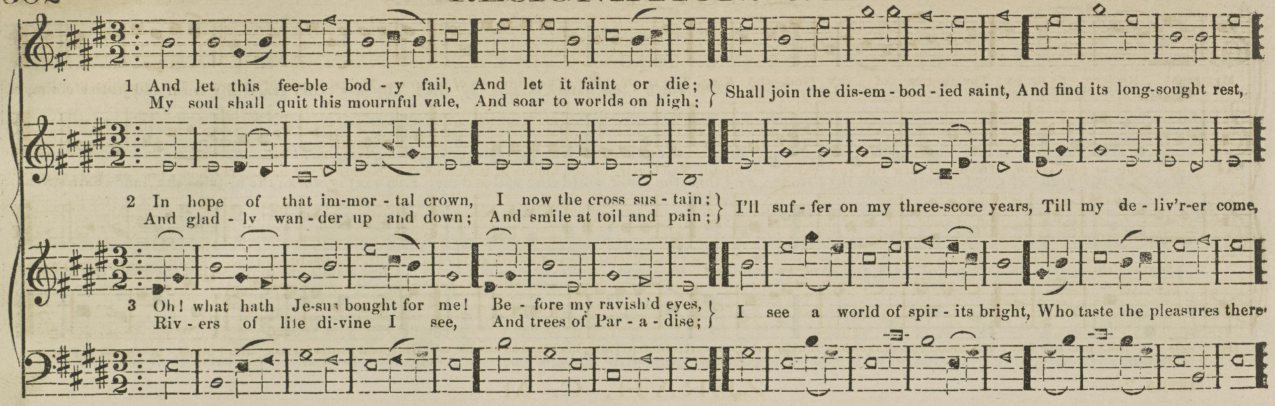


WILTON. 6 lines 10's.



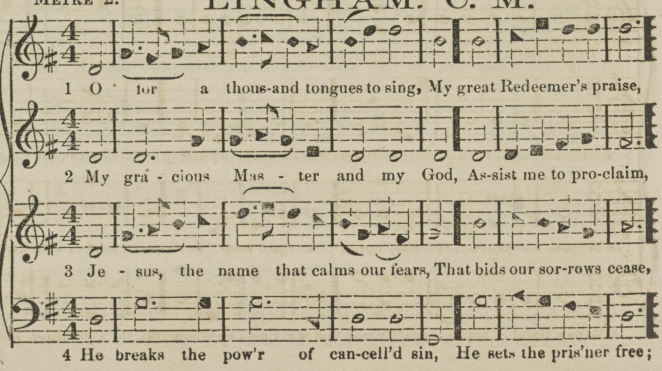
302 METRE 2.

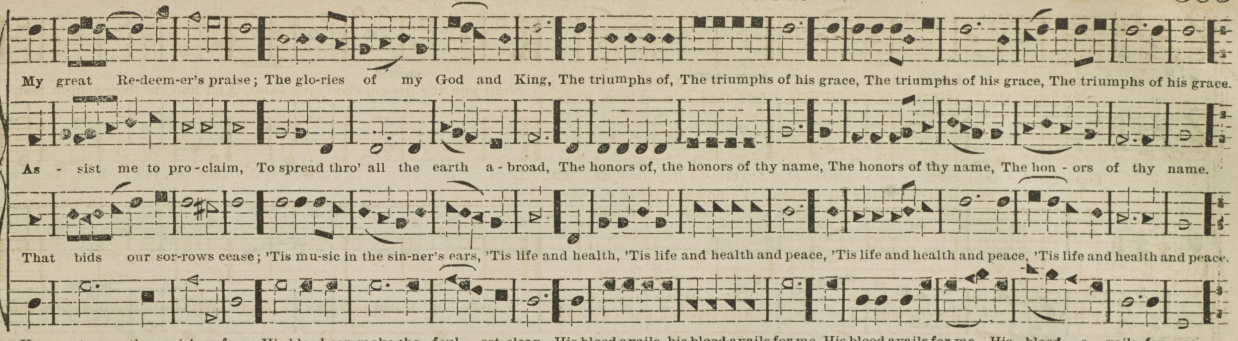
RESIGNATION. C. M.



METRE 2.

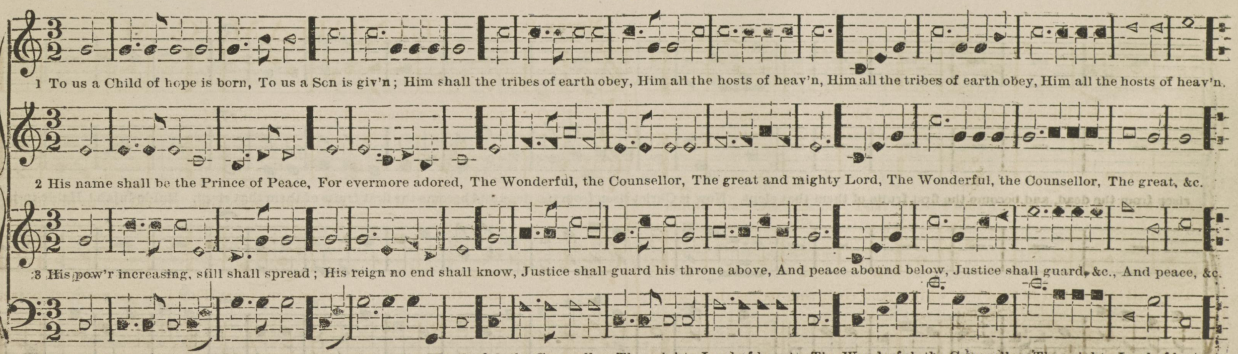
LINGHAM. C. M.



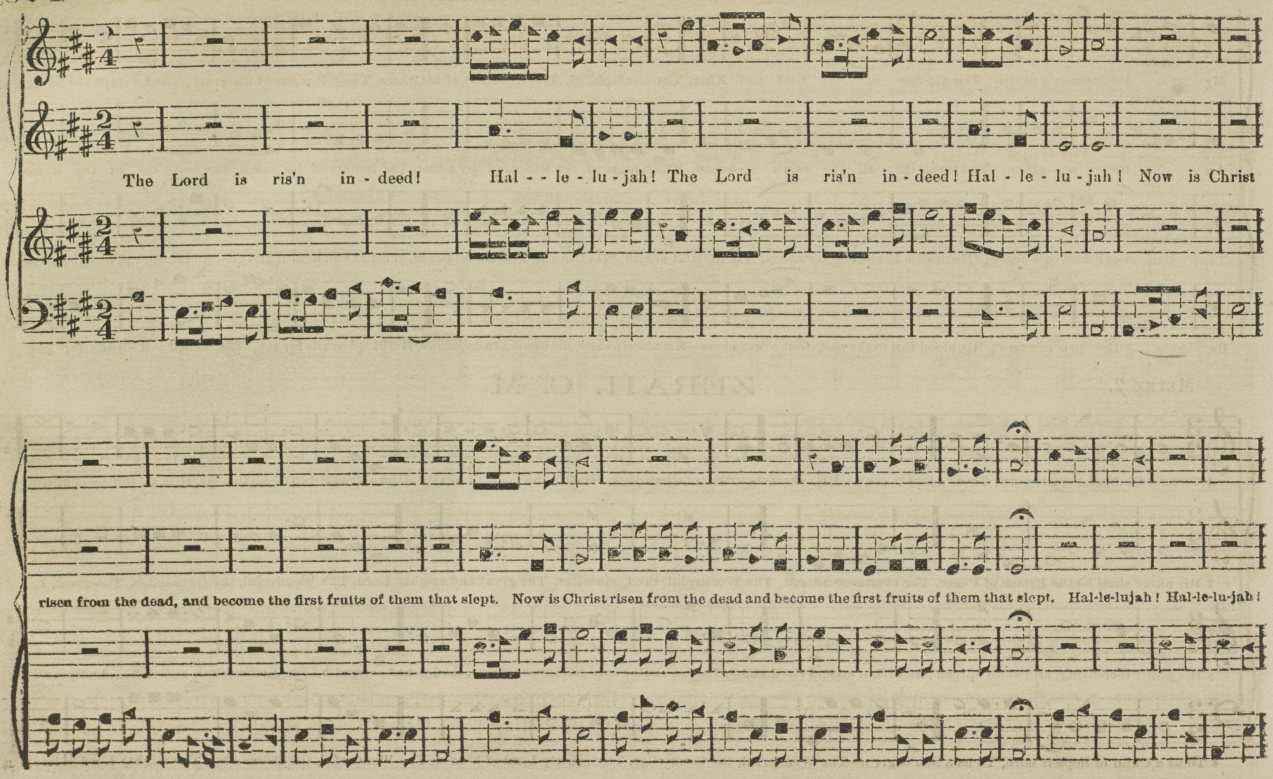


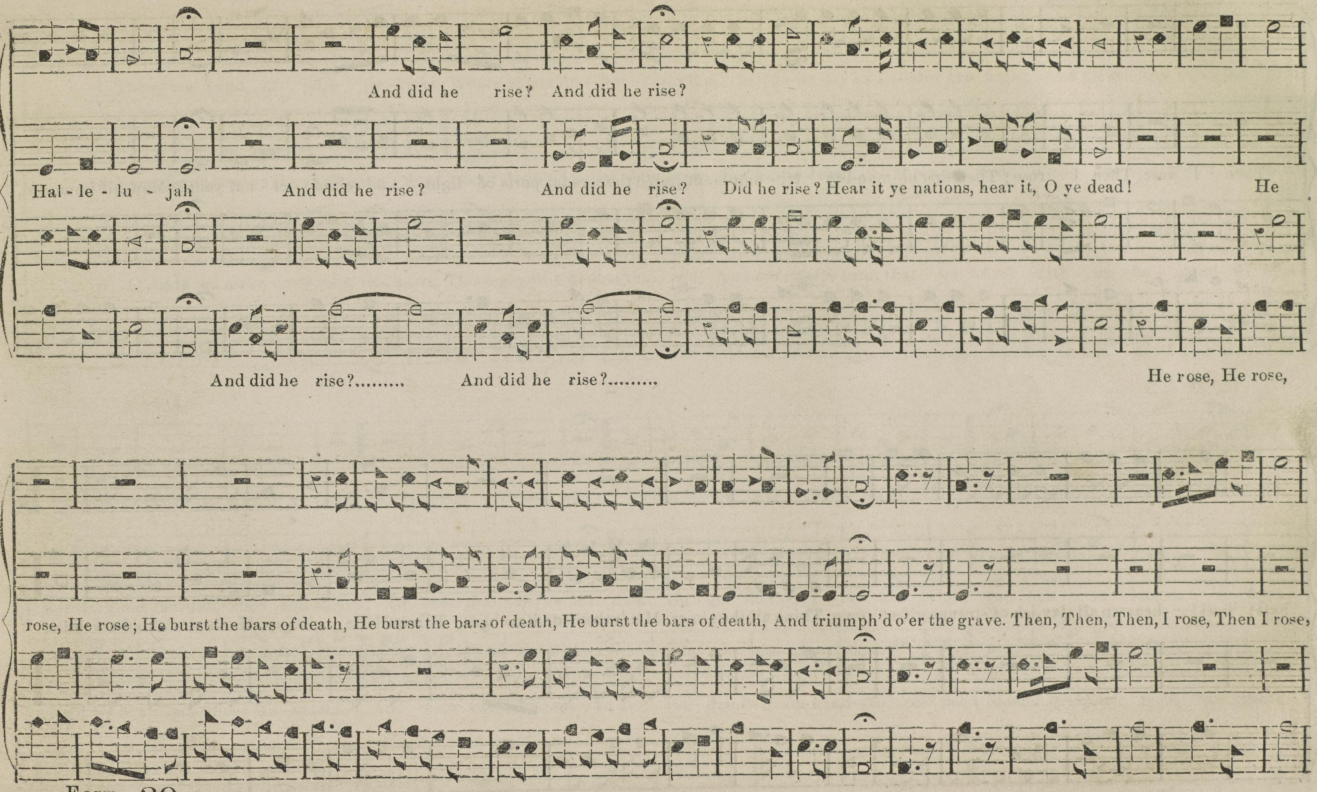
METRE 2.

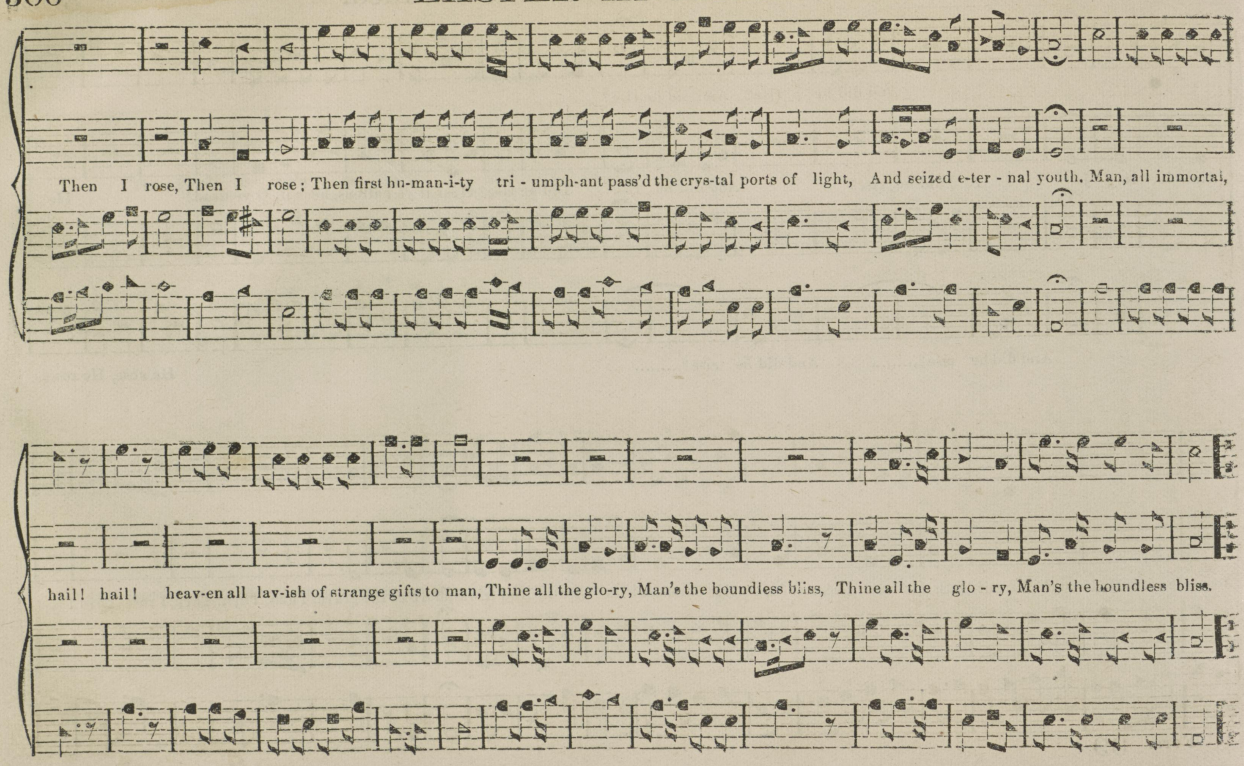
ZERAH. C. M

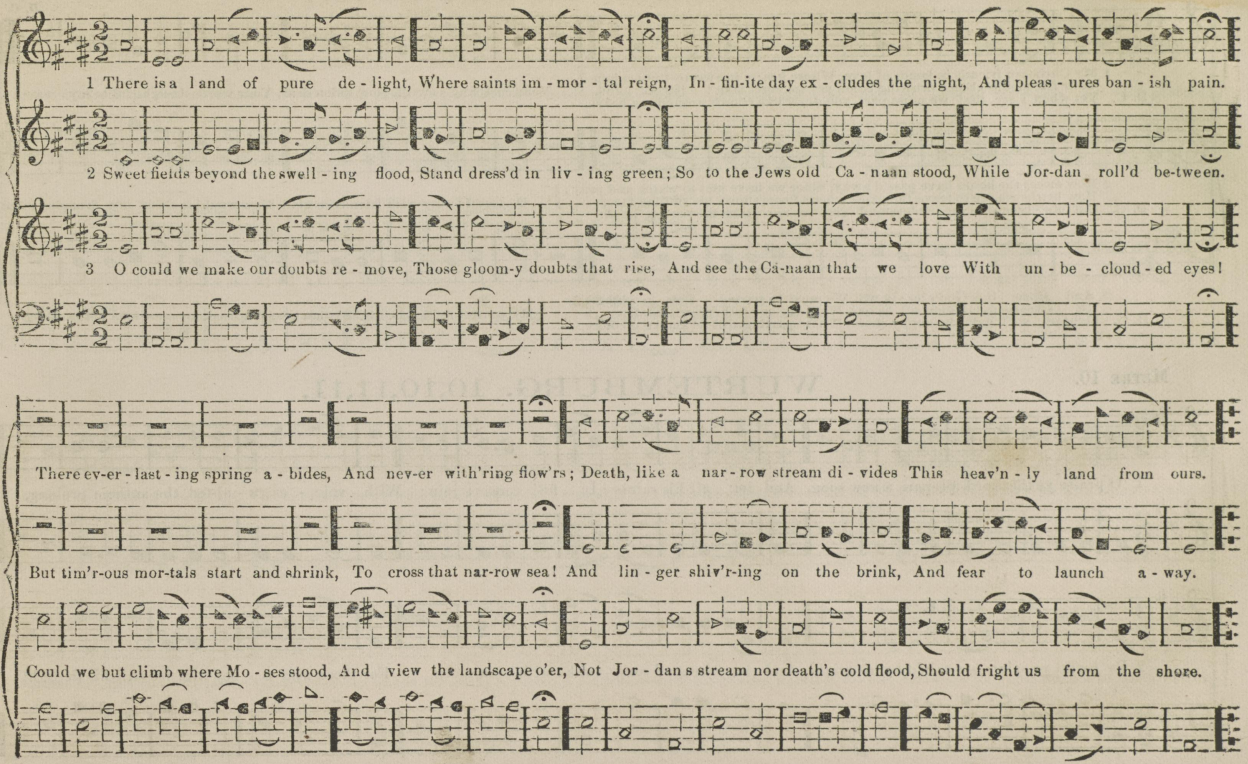


EASTER ANTHEM.



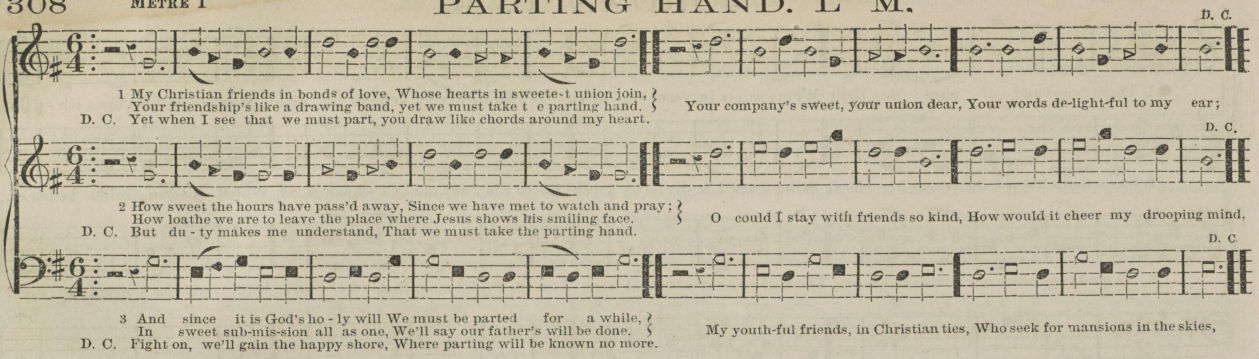

And did he rise? And did he rise?
Hal - le - lu - jah And did he rise? And did he rise? Did he rise? Hear it ye nations, hear it, O ye dead! He
And did he rise?..... And did he rise?..... He rose, He rose,
rose, He rose; He burst the bars of death, He burst the bars of death, He burst the bars of death, And triumph'd o'er the grave. Then, Then, Then, I rose, Then I rose,


Then I rose, Then I rose; Then first hu-man-i-ty tri - umph-ant pass'd the crys-tal ports of light, And seized e-ter - nal youth. Man, all immortal,
hail! hail! heav-en all lav-ish of strange gifts to man, Thine all the glo-ry, Man's the boundless bliss, Thine all the glo - ry, Man's the boundless bliss.


1 There is a land of pure de - light, Where saints im - mor - tal reign, In - fin-ite day ex - cludes the night, And pleas - ures ban - ish pain.
2 Sweet fields beyond the swell - ing flood, Stand dress'd in liv - ing green; So to the Jews old Ca - naan stood, While Jor-dan roll'd be-tween.
3 O could we make our doubts re - move, Those gloom-y doubts that rise, And see the Ca-naan that we love With un - be - cloud - ed eyes!
There ev-er - last - ing spring a - bides, And nev-er with'ring flow'rs; Death, like a nar - row stream di - vides This heav'n - ly land from ours.
But tim'r-ous mor-tals start and shrink, To cross that nar-row sea! And lin - ger shiv'r-ing on the brink, And fear to launch a - way.
Could we but climb where Mo - ses stood, And view the landscape o'er, Not Jor - dan s stream nor death's cold flood, Should fright us from the shore.

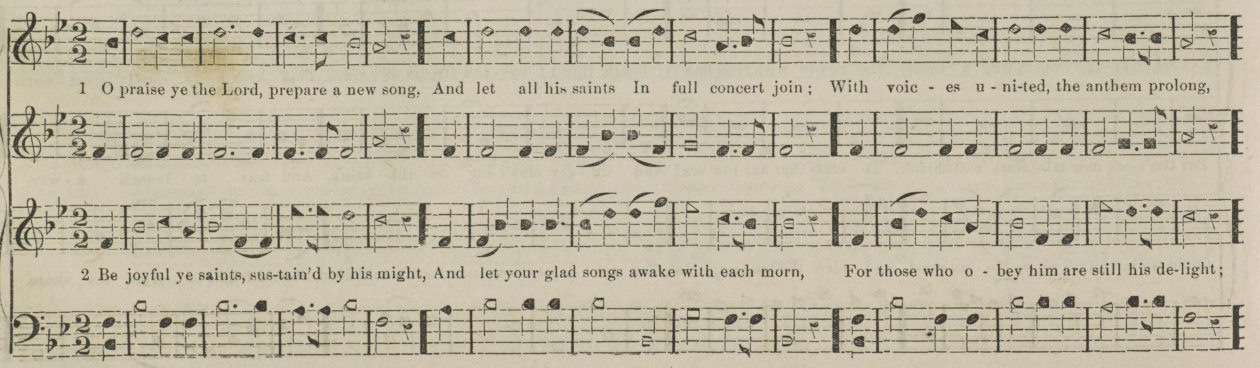
308 METRE 1

PARTING HAND. L M.



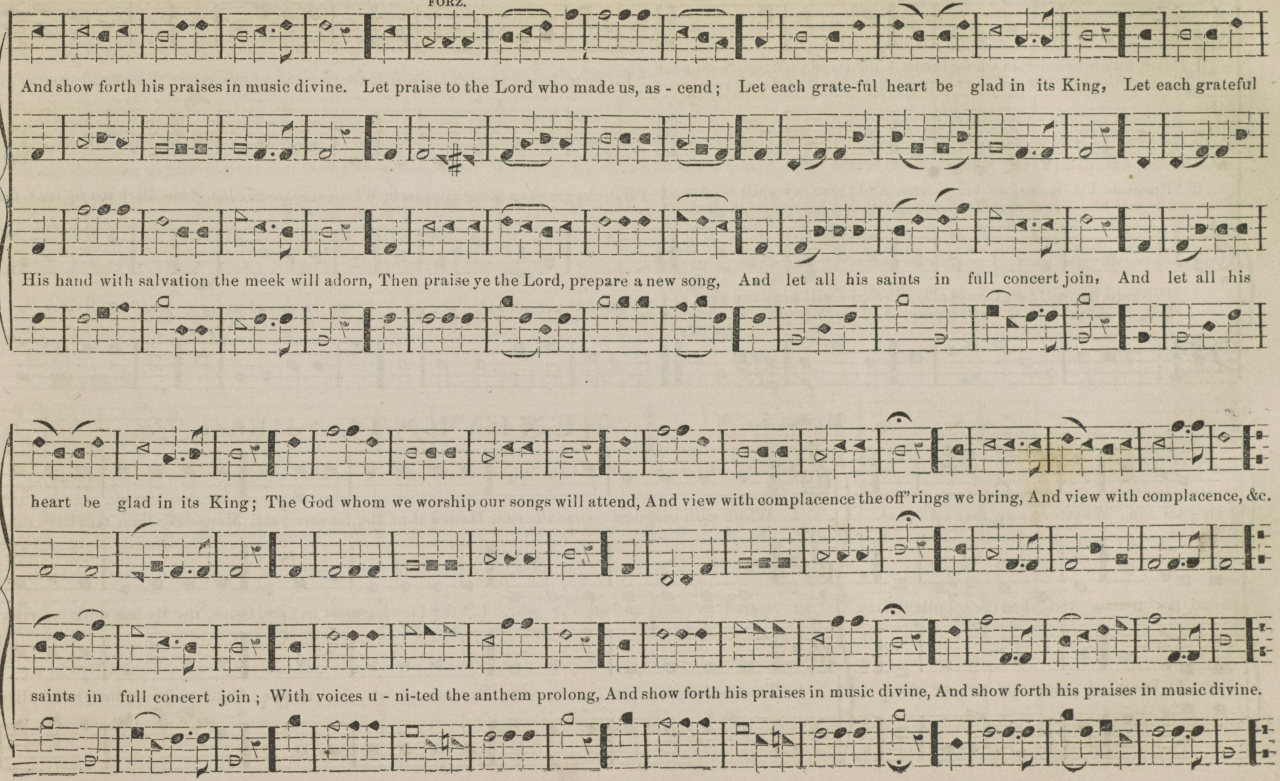
METRE 10.

WURTEMBURG. 10,10,11,11.



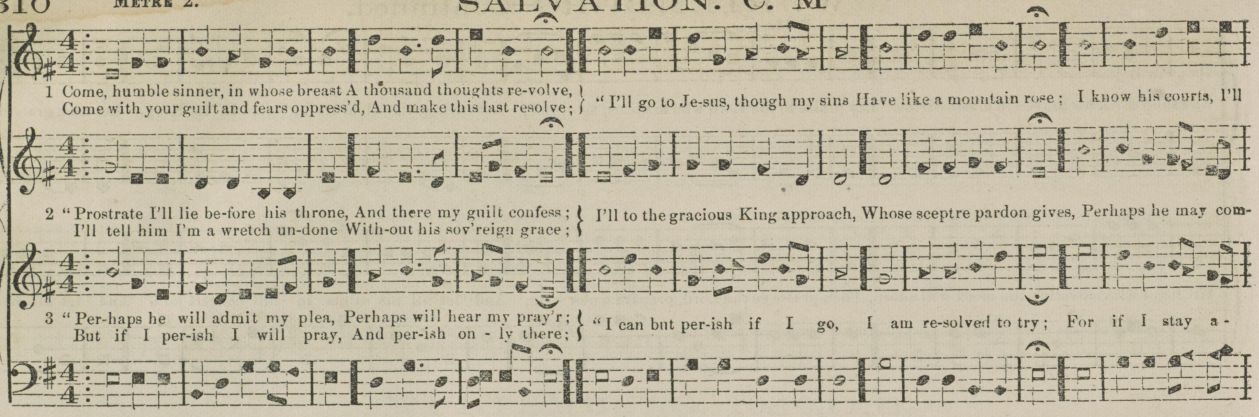
WURTEMBURG—Continued.

FORZ.



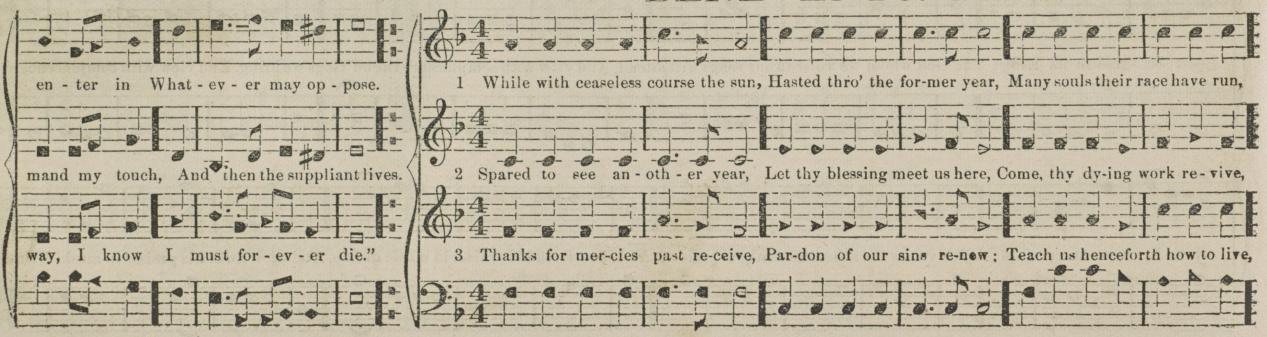
310 METRE 2.

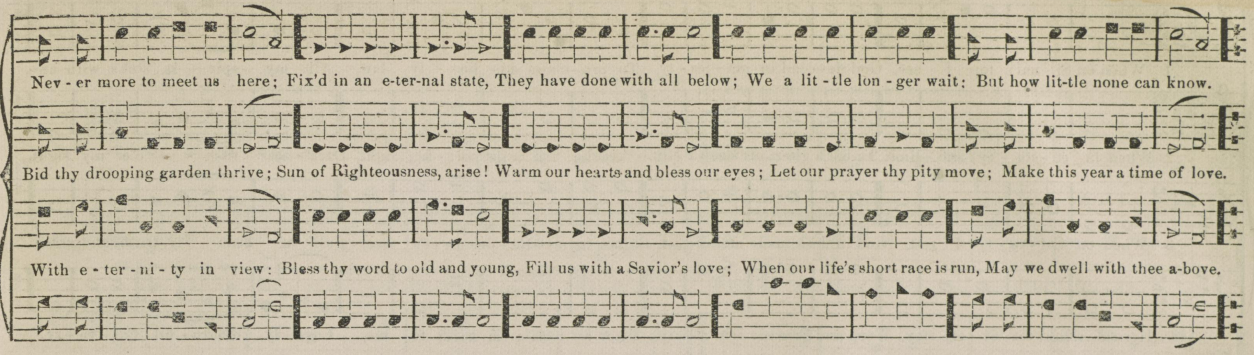
SALVATION. C. M



METRE 5.

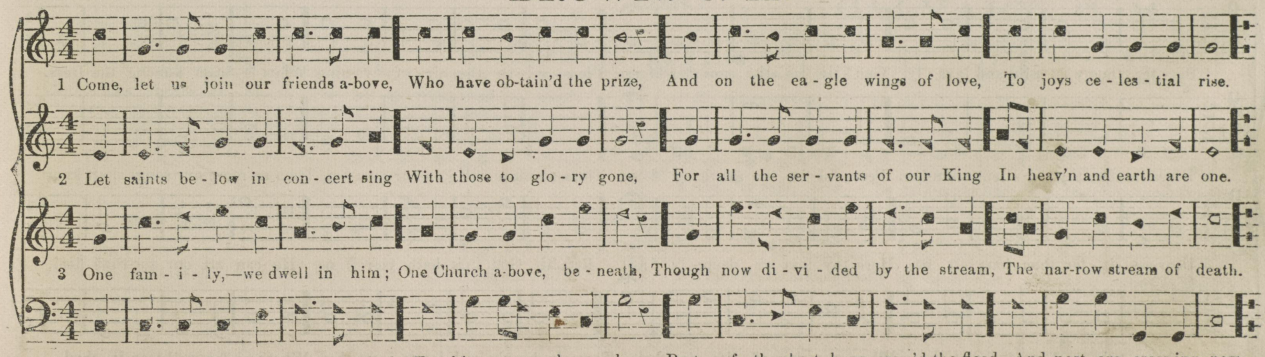
BENEVENTO. 4 lines 7's.





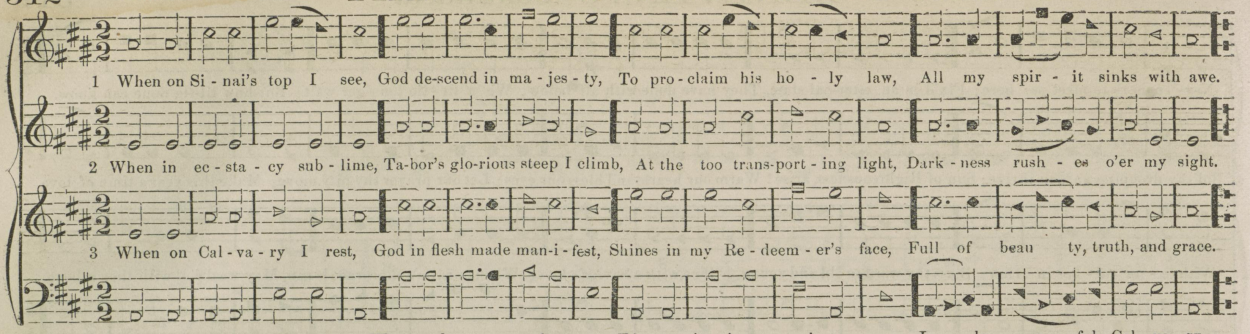
METRE 2.

BROWN. C. M.



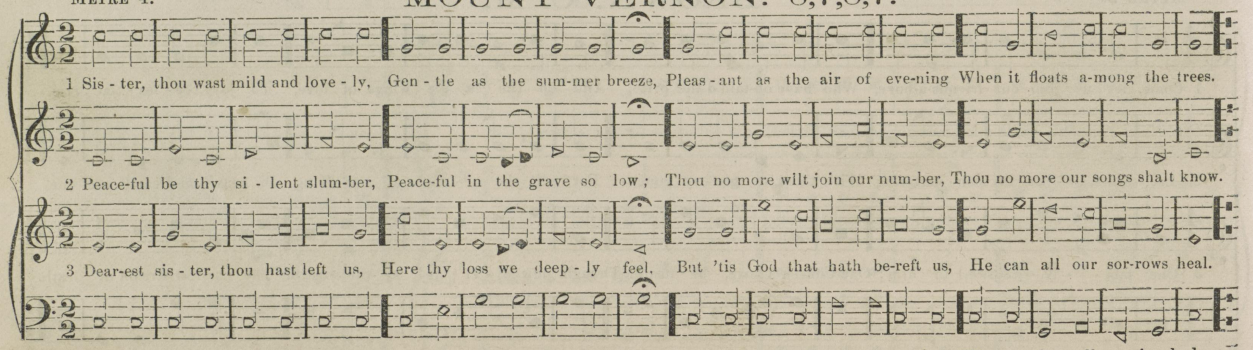
312 METRE 5.

THE THREE MOUNTAINS. 4 lines 7's



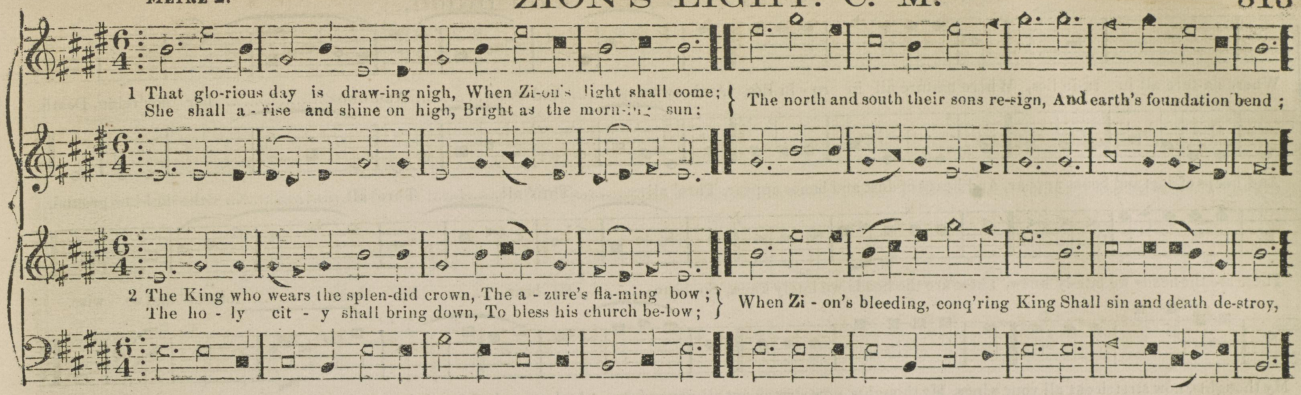
METRE 4.

MOUNT VERNON. 8,7,8,7.



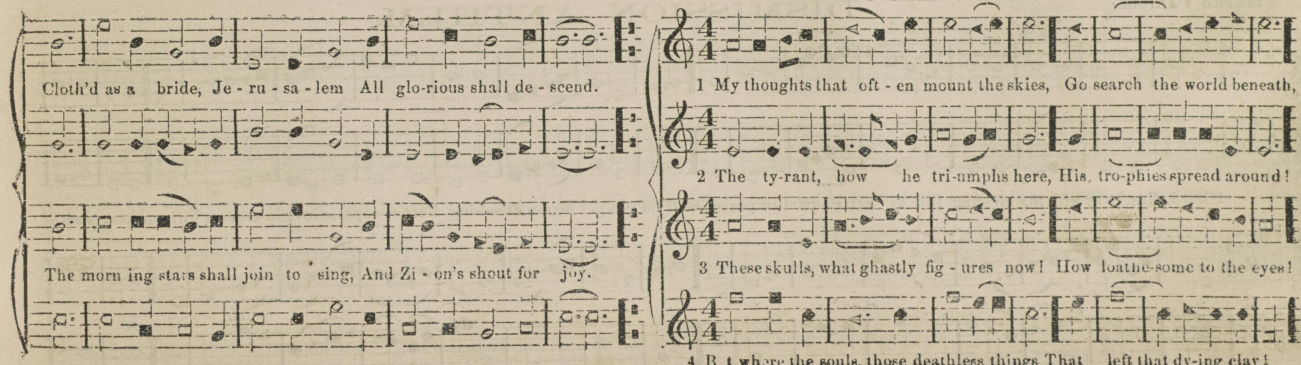
Metre 2.

ZION'S LIGHT. C. M.

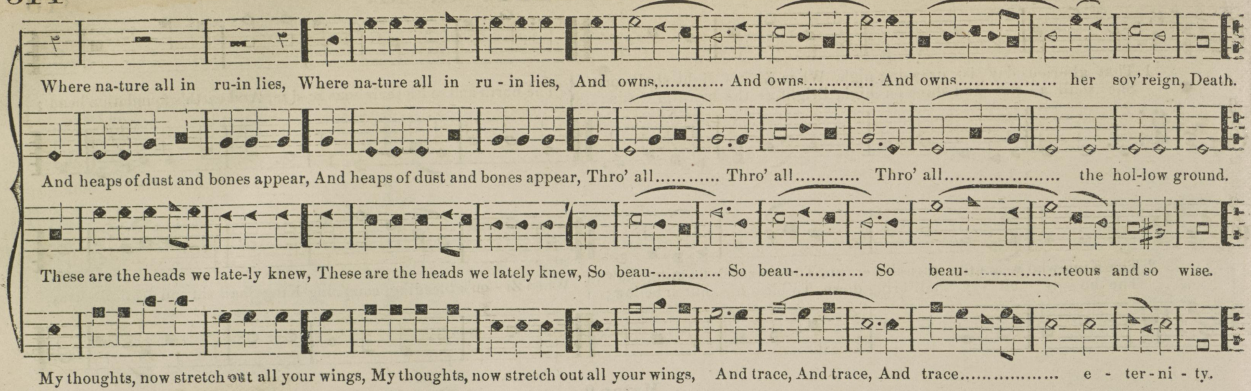


Metre 2.

CALVARY. C. M.

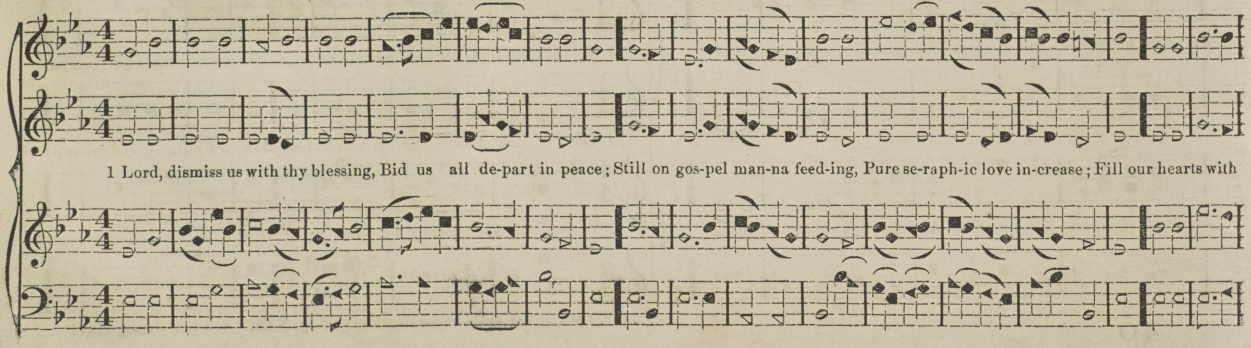


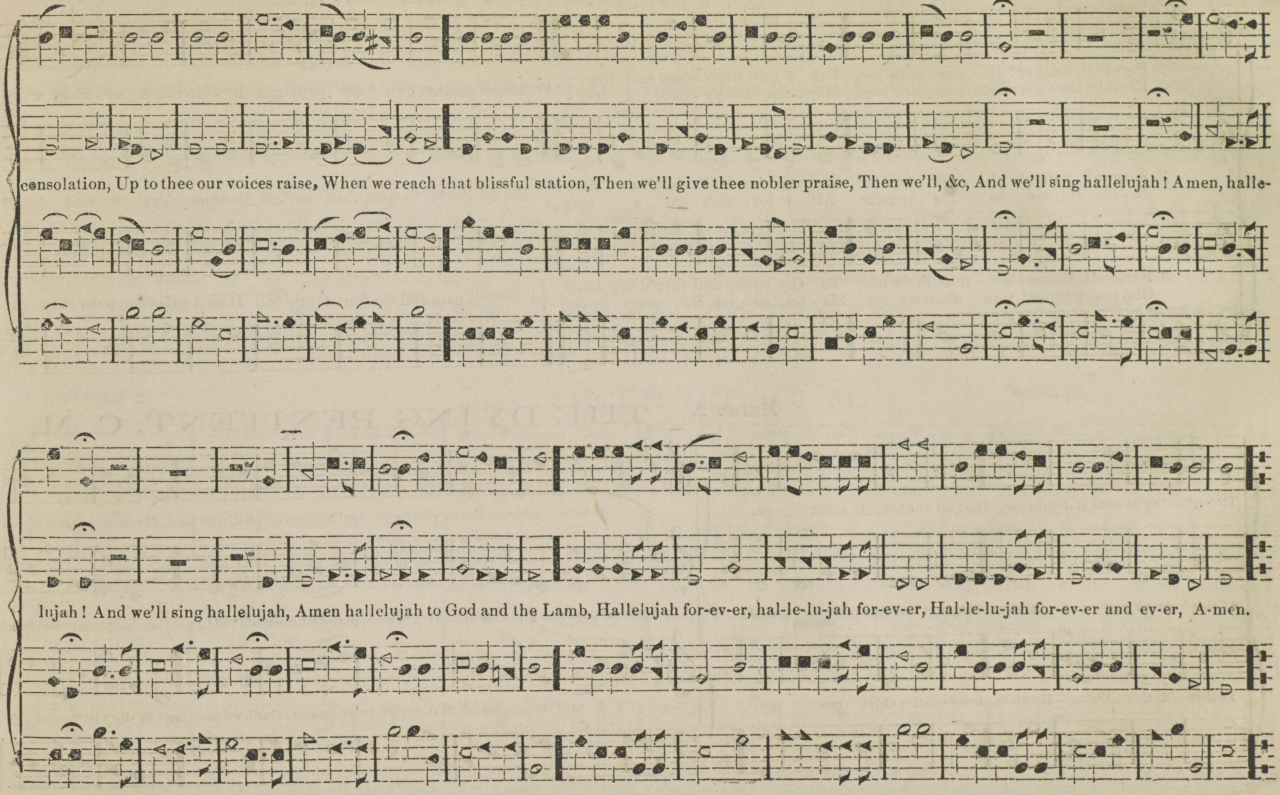
CALVARY—Con'tinued.



METRE VARIOUS.

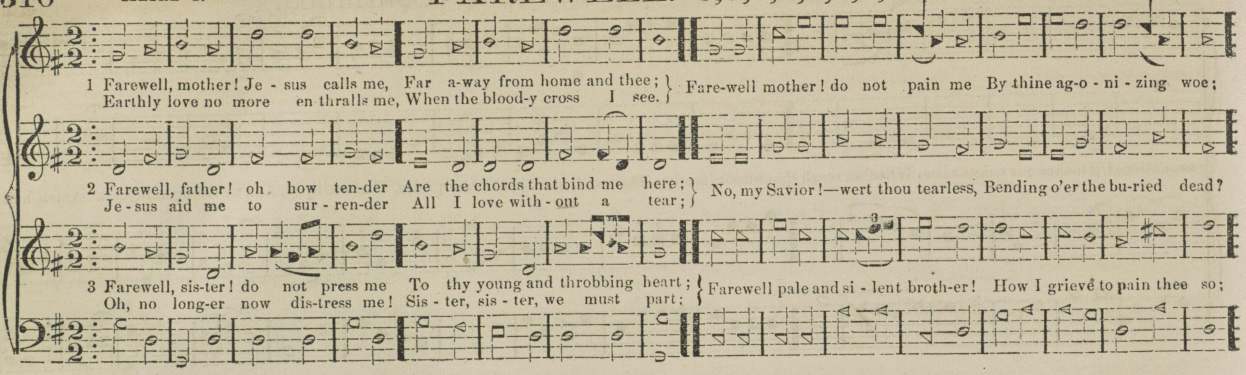
DISMISSION ANTHEM.




consolation, Up to thee our voices raise, When we reach that blissful station, Then we'll give thee nobler praise, Then we'll, &c, And we'll sing hallelujah! Amen, halle-
lujah! And we'll sing hallelujah, Amen hallelujah to God and the Lamb, Hallelujah for-ev-er, hal-le-lu-jah for-ev-er, Hal-le-lu-jah for-ev-er and ev-er, A-men.

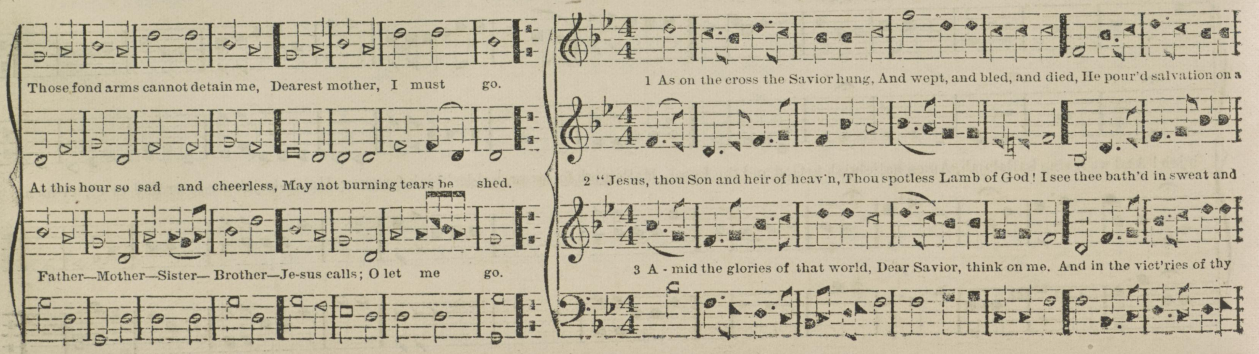
METRE 4.

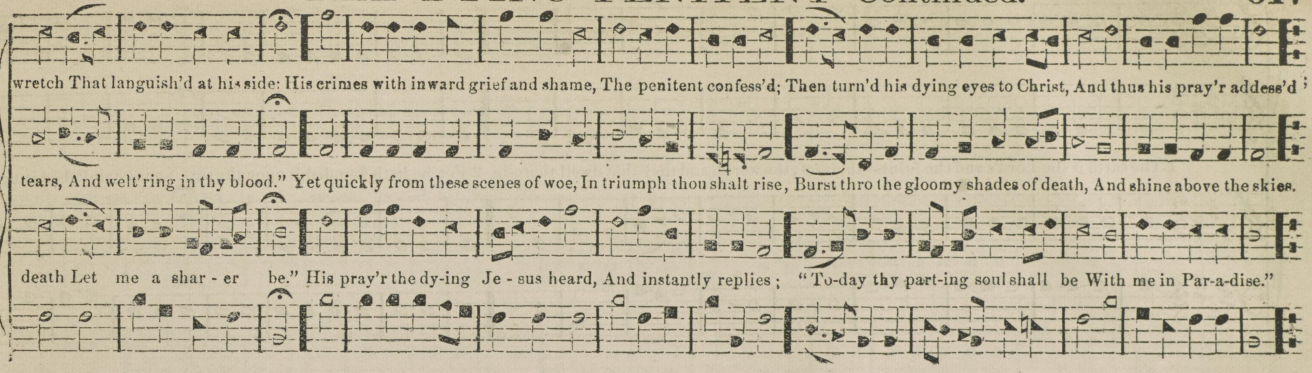
FAREWELL. 8,7,8,7,8,7,8,7.



METRE 2.

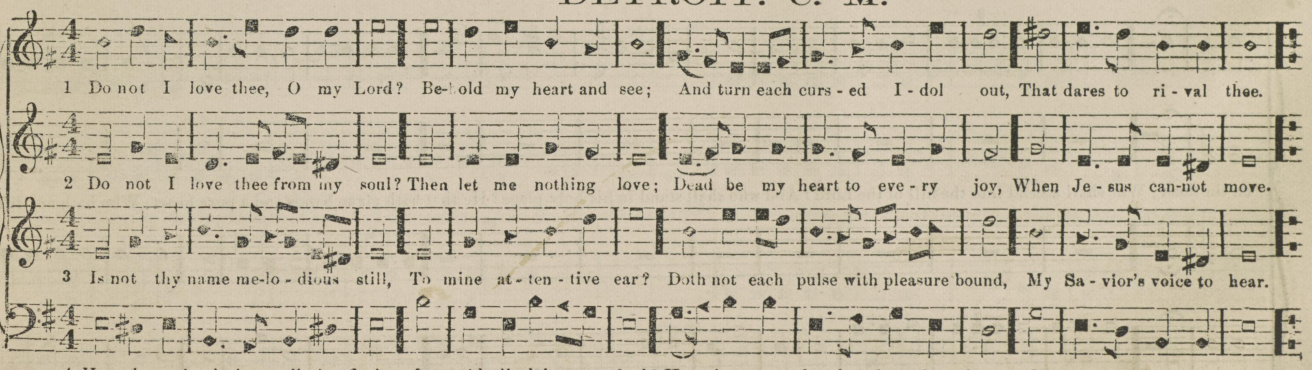
THE DYING PENITENT. C. M.



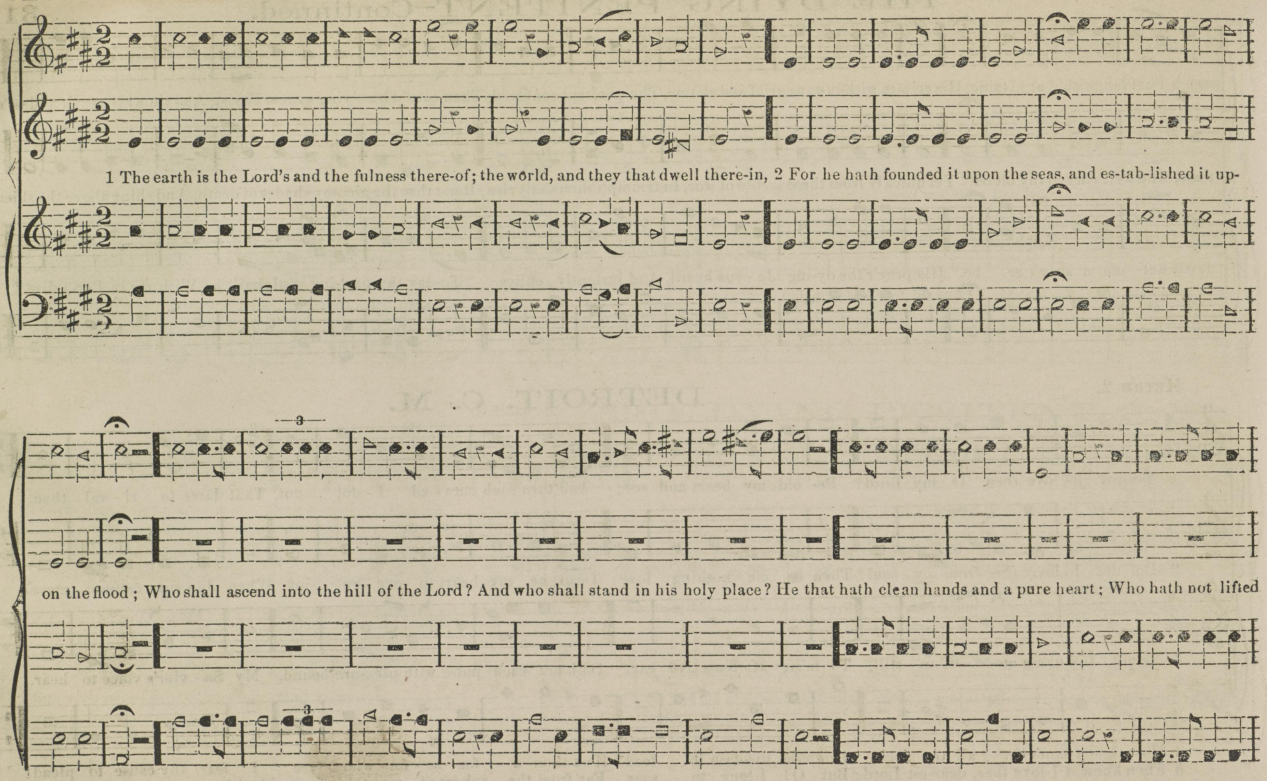


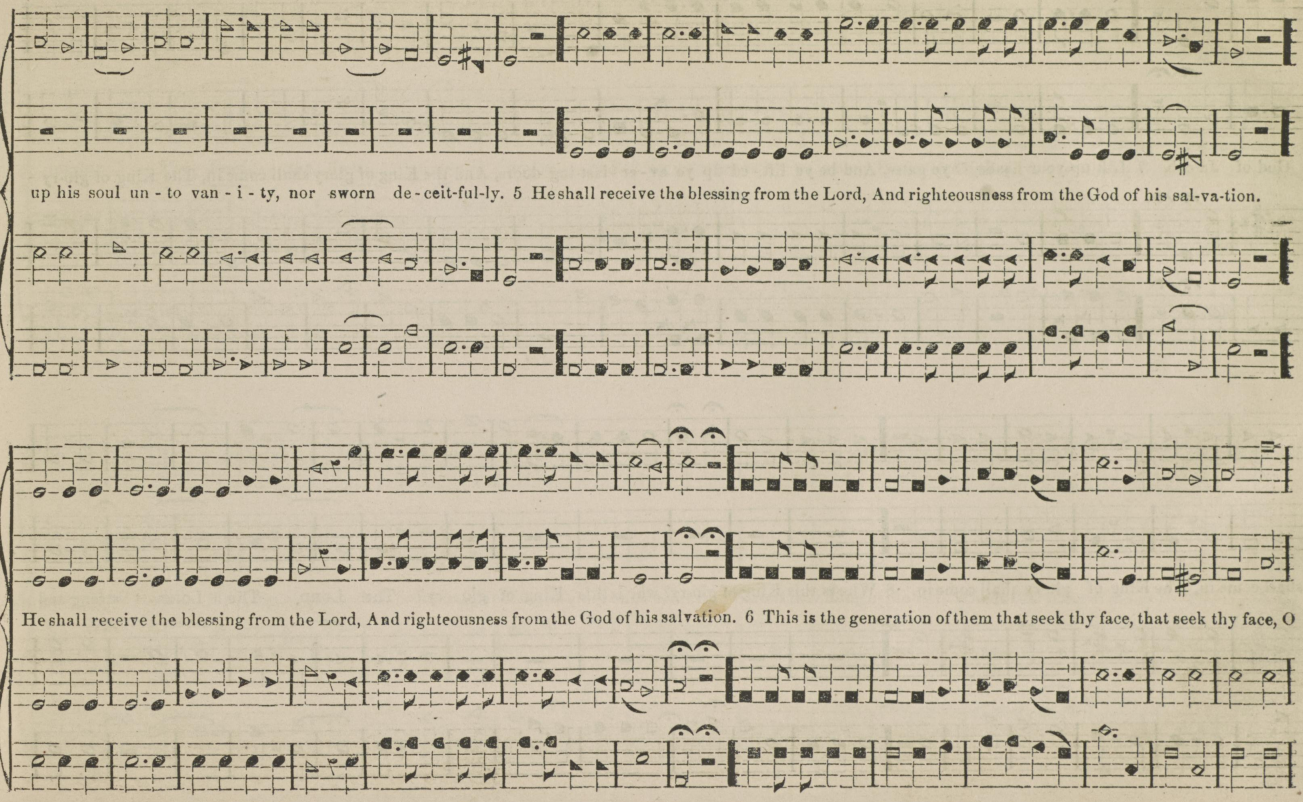
METRE 2.

DETROIT. C. M.

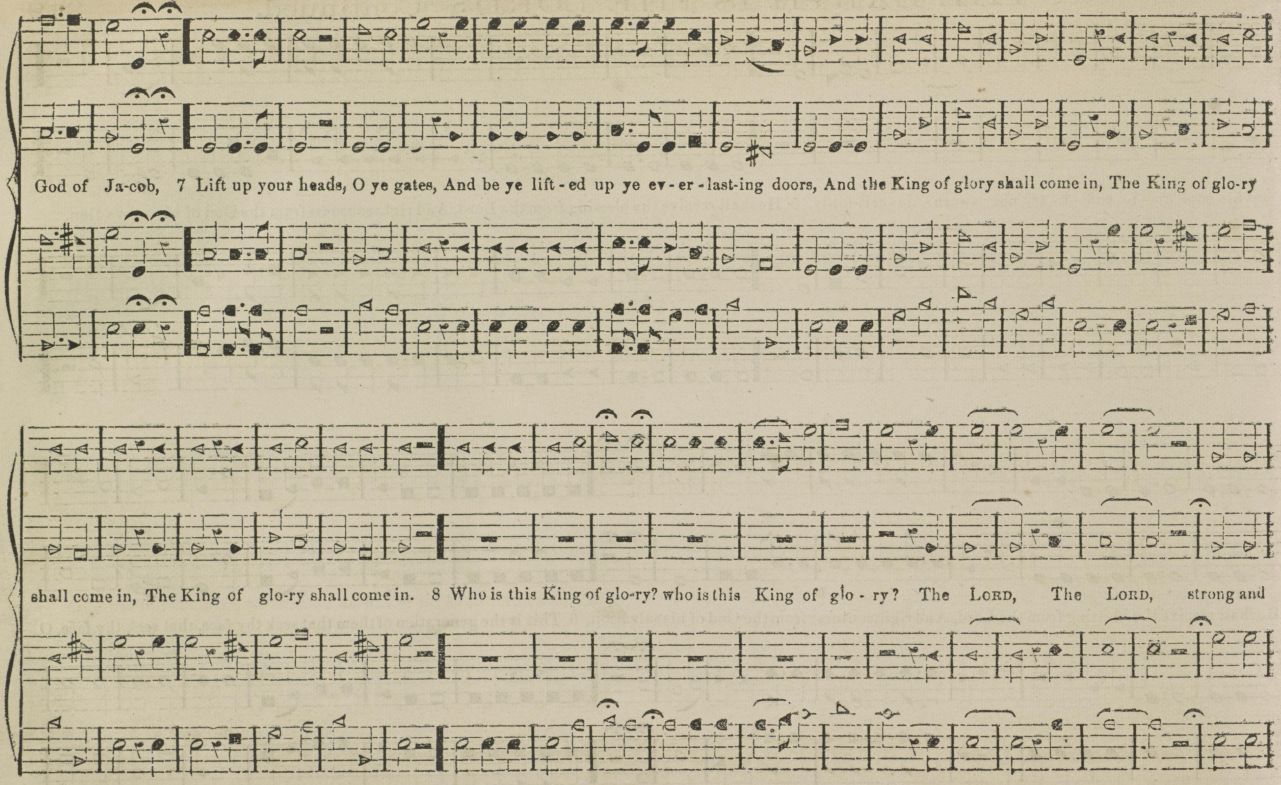


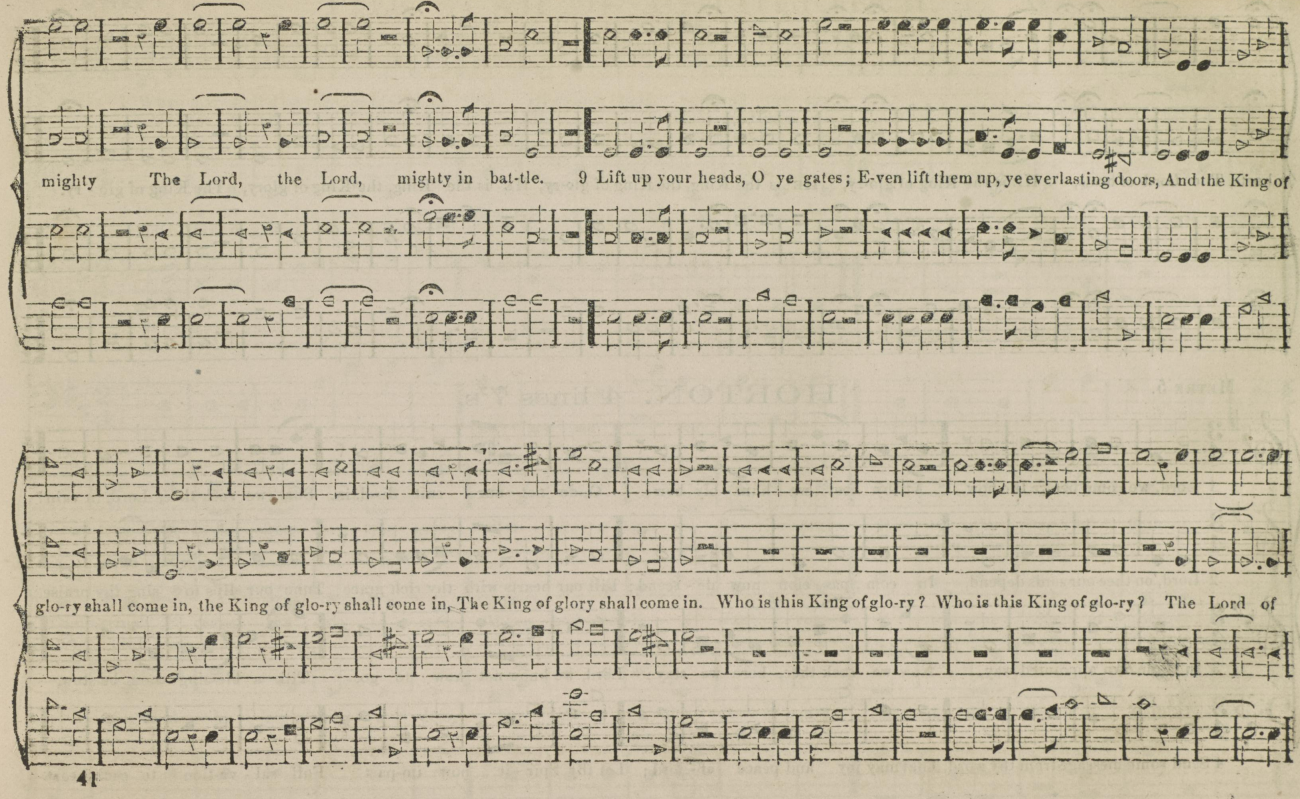
ANTHEM. The Earth is the Lord's. 24th Psalm.



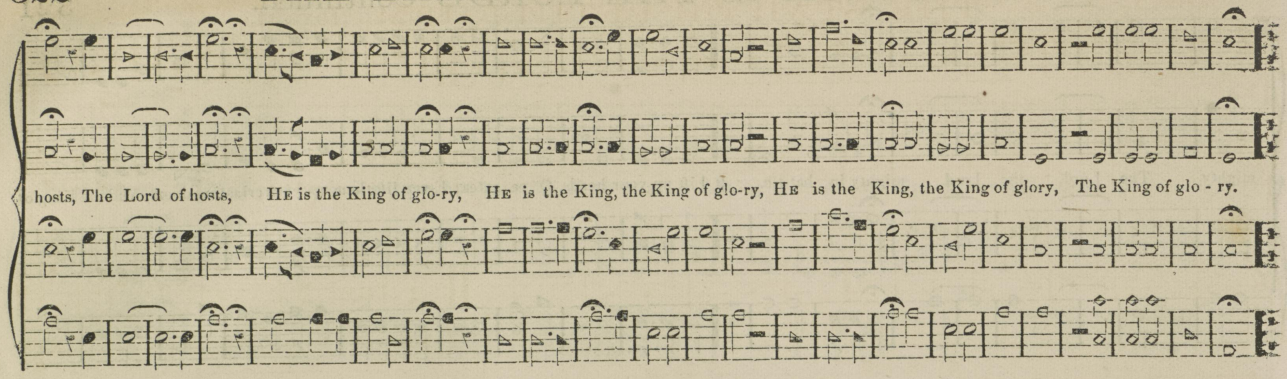

up his soul un - to van - i - ty, nor sworn de - ceit-ful-ly. 5 He shall receive the blessing from the Lord, And righteousness from the God of his sal-va-tion.
He shall receive the blessing from the Lord, And righteousness from the God of his salvation. 6 This is the generation of them that seek thy face, that seek thy face, O

THE EARTH IS THE LORD'S—Continued.



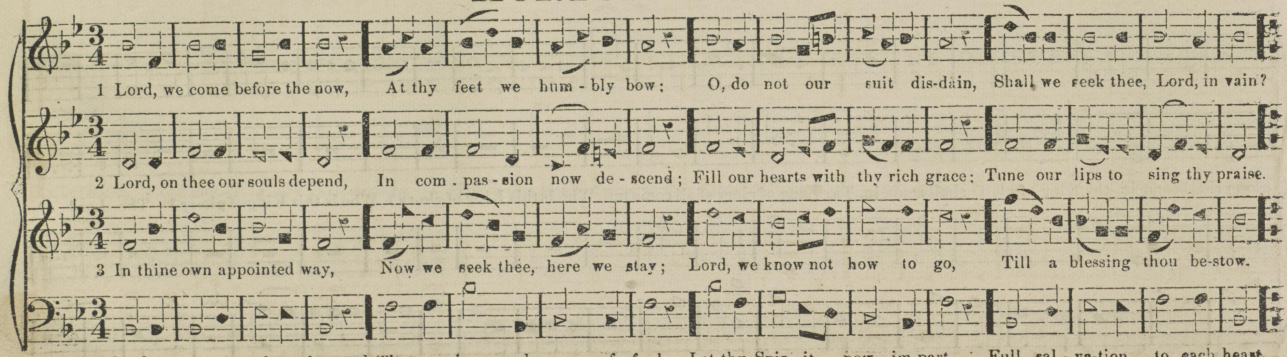

mighty The Lord, the Lord, mighty in bat-tle. 9 Lift up your heads, O ye gates; E-ven lift them up, ye everlasting doors, And the King of
glo-ry shall come in, the King of glo-ry shall come in, The King of glory shall come in. Who is this King of glo-ry? Who is this King of glo-ry? The Lord of

THE EARTH IS THE LORD'S—Continued.

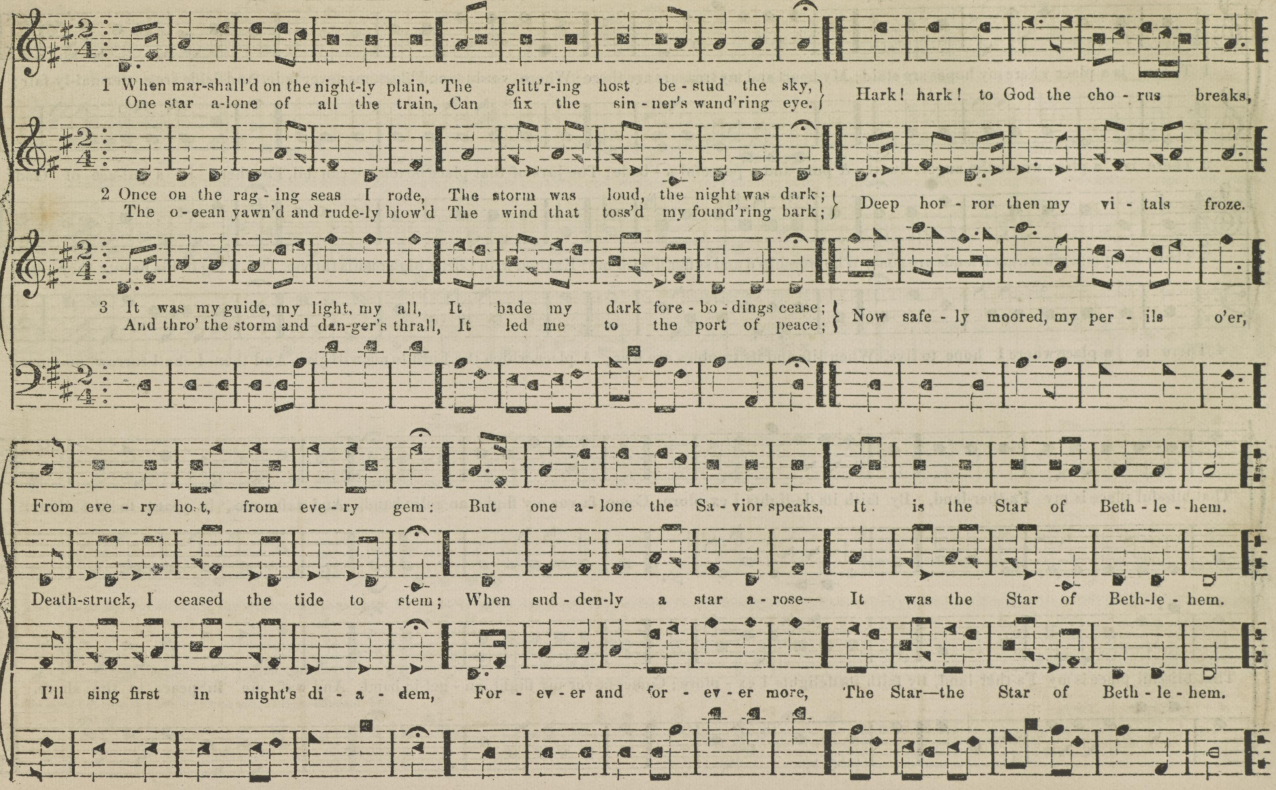


METRE 5.

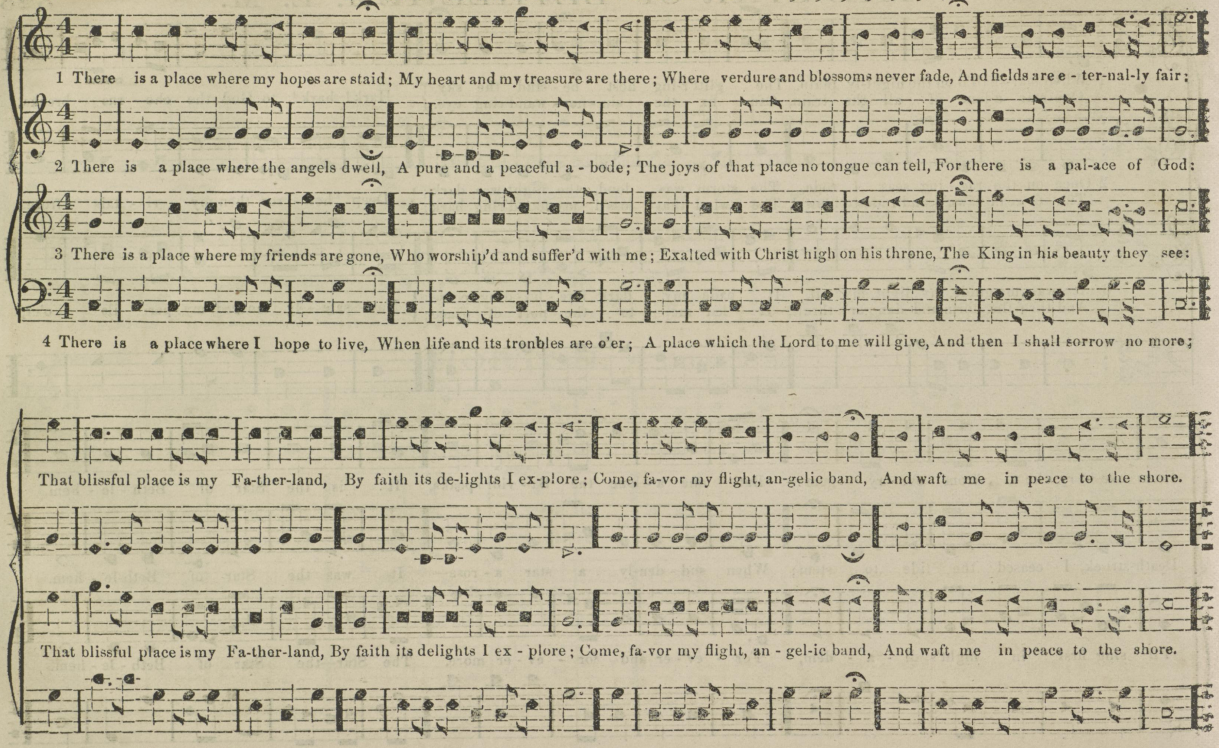
HORTON. 4 lines 7's.

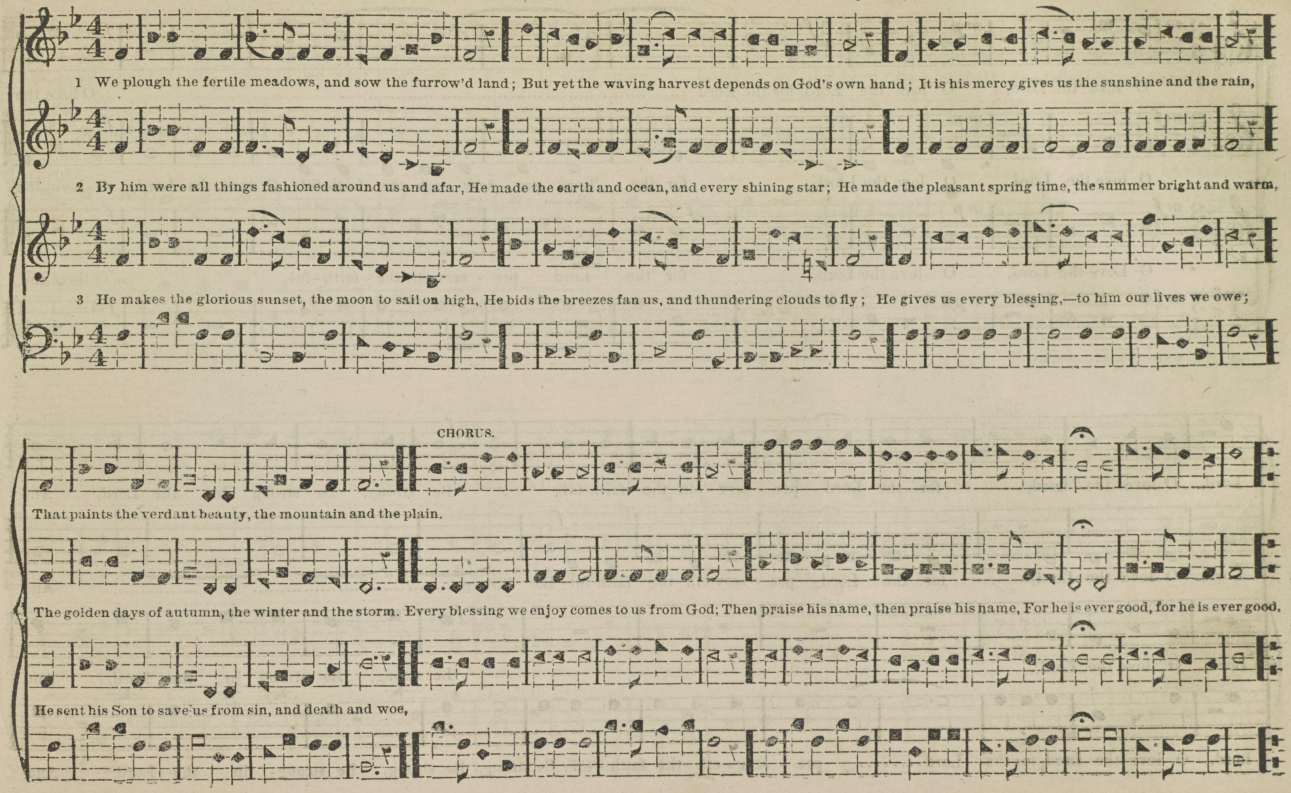


THE STAR OF BETHLEHEM. L. M.



THE FATHERLAND. 9,8,9,8,9,8,9,8.



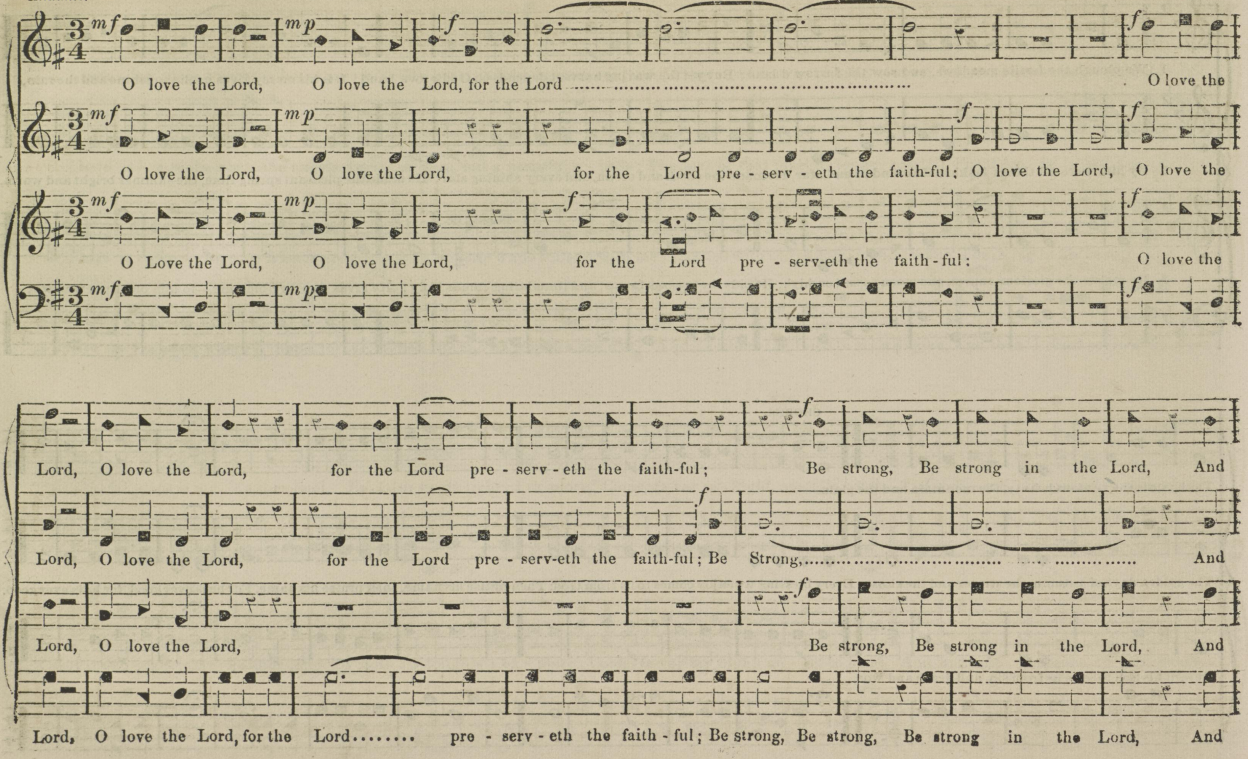

1 We plough the fertile meadows, and sow the furrow'd land; But yet the waving harvest depends on God's own hand; It is his mercy gives us the sunshine and the rain,
2 By him were all things fashioned around us and afar, He made the earth and ocean, and every shining star; He made the pleasant spring time, the summer bright and warm,
3 He makes the glorious sunset, the moon to sail on high, He bids the breezes fan us, and thundering clouds to fly; He gives us every blessing,—to him our lives we owe;
CHORUS.
That paints the verdant beauty, the mountain and the plain.
The golden days of autumn, the winter and the storm. Every blessing we enjoy comes to us from God; Then praise his name, then praise his name, For he is ever good, for he is ever good.
He sent his Son to save us from sin, and death and woe,

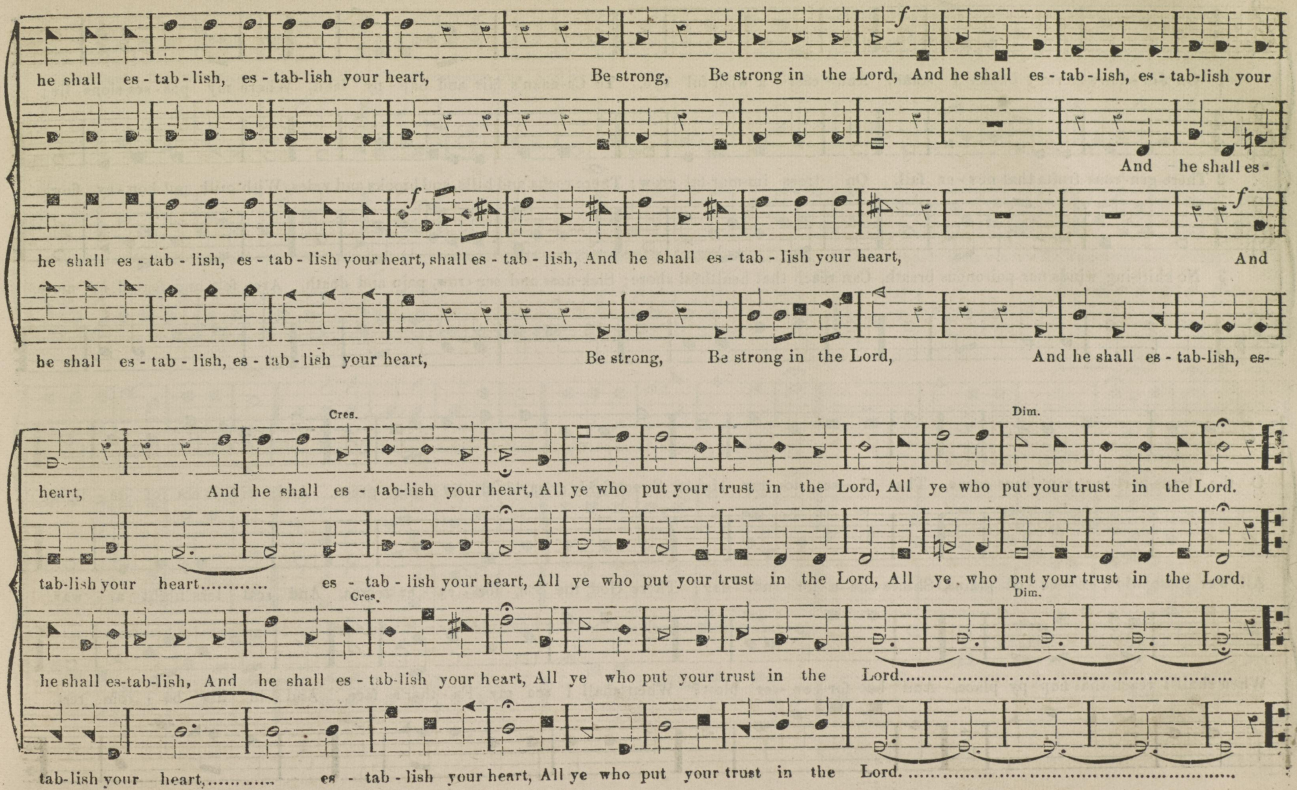
826

✻ O LOVE THE LORD.

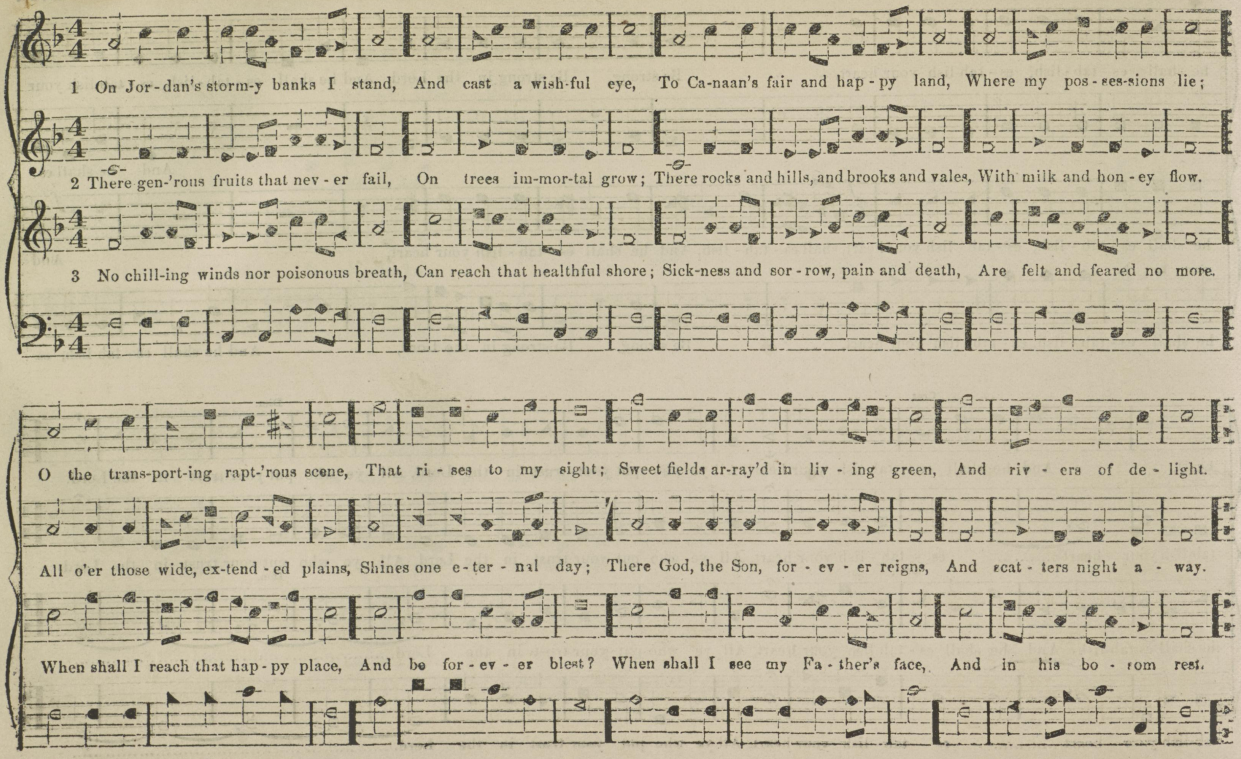
Arranged from Geo. Perry.

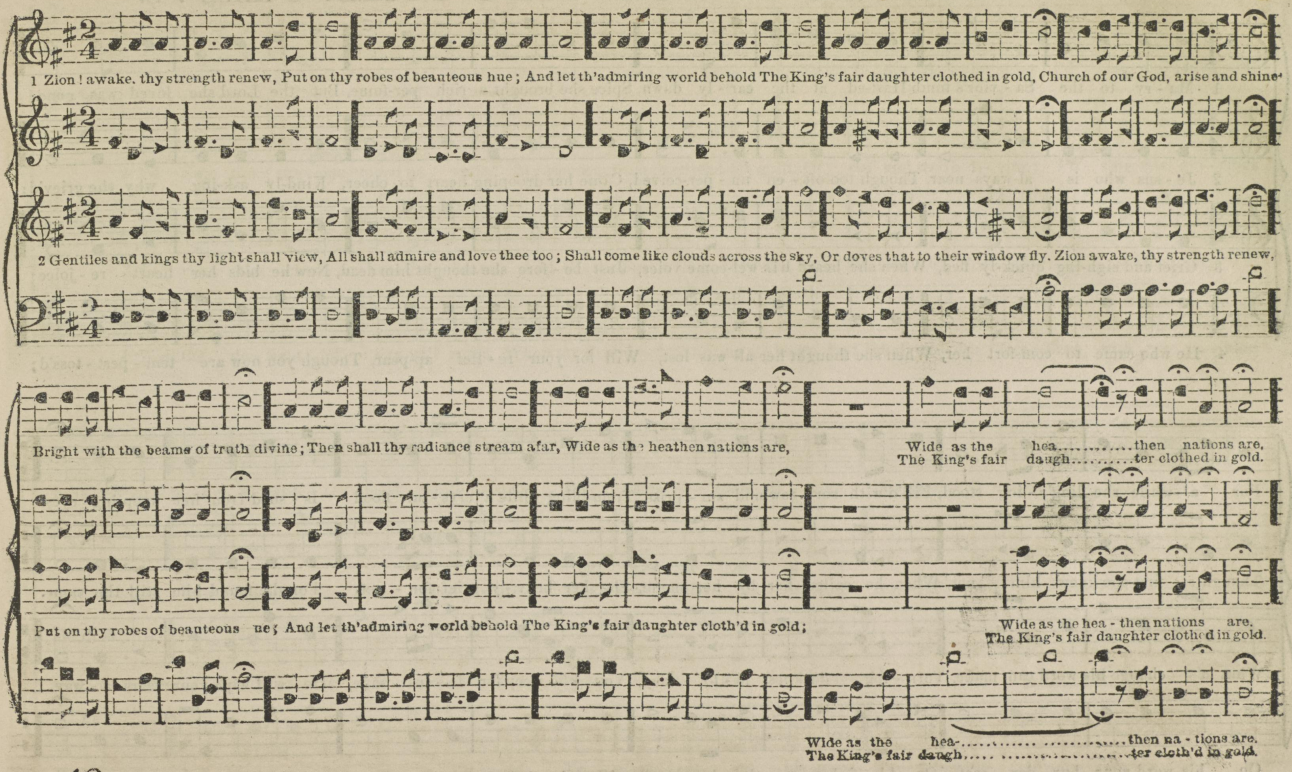
Andante.



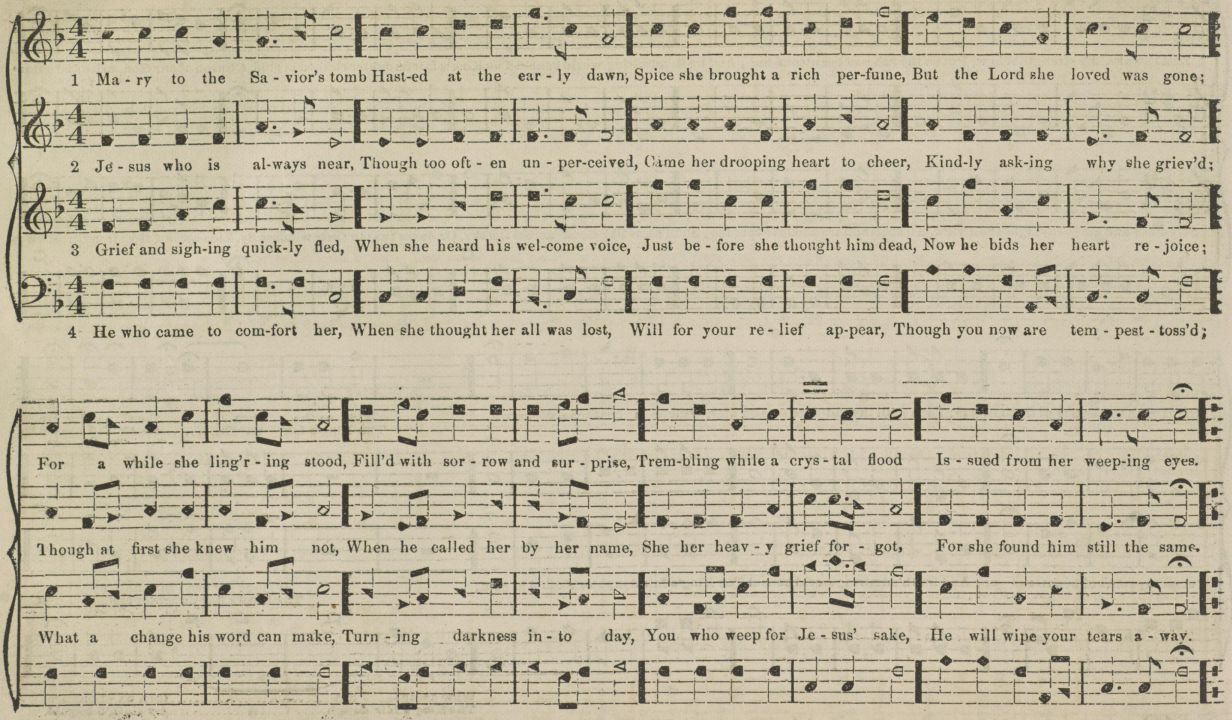

he shall es - tab - lish, es - tab-lish your heart, Be strong, Be strong in the Lord, And he shall es - tab - lish, es - tab-lish your
And he shall es -
he shall es - tab - lish, es - tab - lish your heart, shall es - tab - lish, And he shall es - tab - lish your heart, And
he shall es - tab - lish, es - tab - lish your heart, Be strong, Be strong in the Lord, And he shall es - tab-lish, es-
Cres.
Dim.
heart, And he shall es - tab-lish your heart, All ye who put your trust in the Lord, All ye who put your trust in the Lord.
tab-lish your heart..... es - tab - lish your heart, All ye who put your trust in the Lord, All ye who put your trust in the Lord.
Cres.
Dim.
he shall es-tab-lish, And he shall es - tab-lish your heart, All ye who put your trust in the Lord.....
tab-lish your heart,..... es - tab - lish your heart, All ye who put your trust in the Lord.....

LAND OF PROMISE. C. M

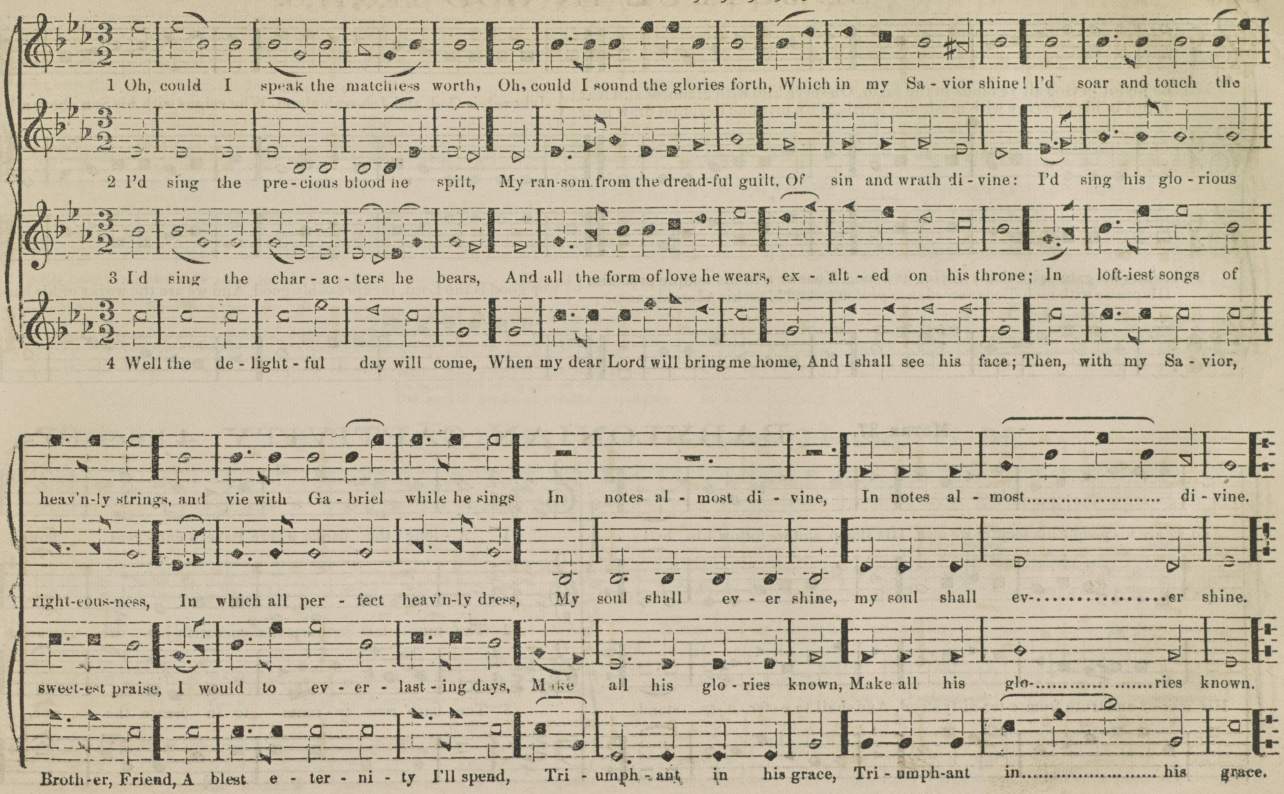



1 Zion! awake, thy strength renew, Put on thy robes of beauteous hue; And let th'admiring world behold The King's fair daughter clothed in gold, Church of our God, arise and shine
2 Gentiles and kings thy light shall view, All shall admire and love thee too; Shall come like clouds across the sky, Or doves that to their window fly. Zion awake, thy strength renew,
Bright with the beams of truth divine; Then shall thy radiance stream afar, Wide as the heathen nations are,
Wide as the hea.....then nations are,
The King's fair daugh.....ter clothed in gold.
Put on thy robes of beauteous hue; And let th'admiring world behold The King's fair daughter cloth'd in gold;
Wide as the hea - then nations are,
The King's fair daughter clothed in gold.
Wide as the hea.....then na - tions are,
The King's fair daugh.....ter cloth'd in gold.

330 METRE 5. MARY AT THE SAVIOR'S TOMB. 8 lines 7's.

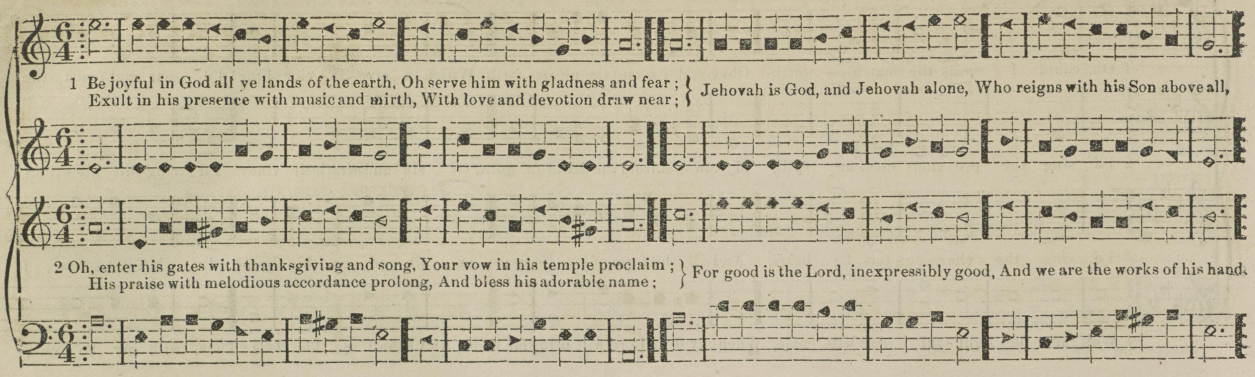


ARIEL. 8,8,6,8,8,6.



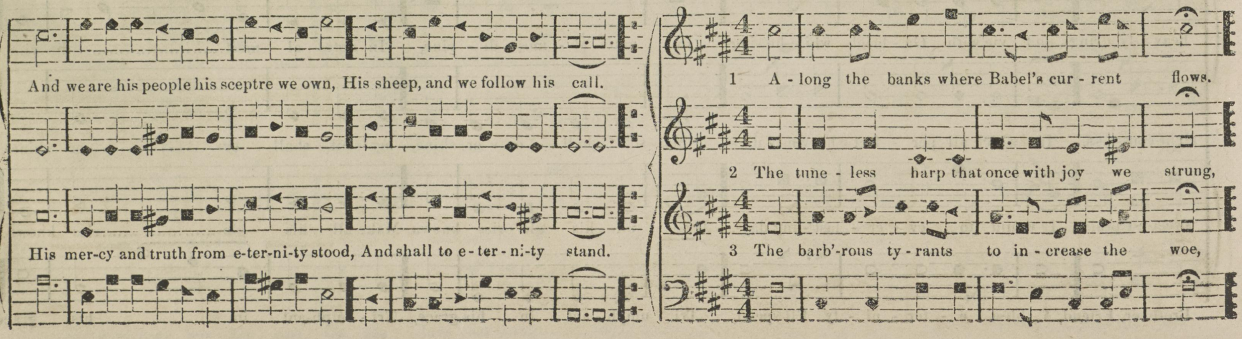
METRE 15.

BE JOYFUL IN GOD 11,8,11,8.

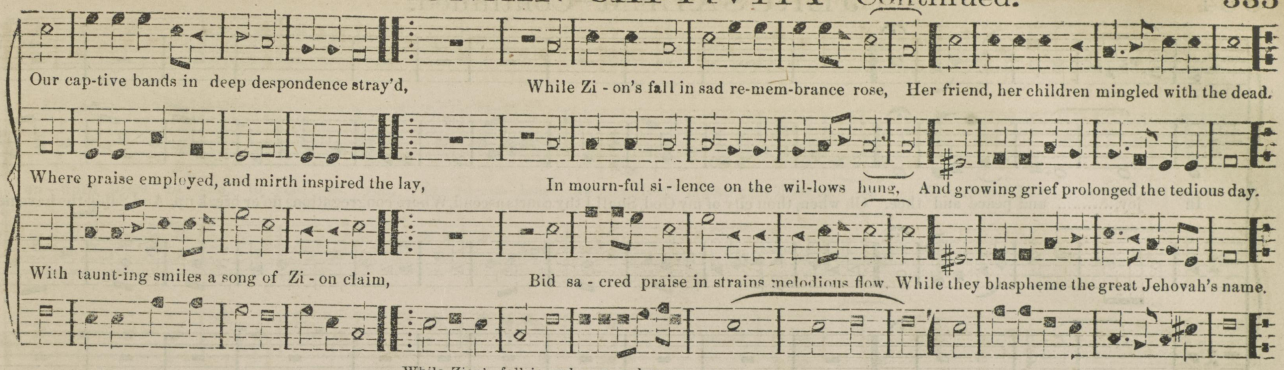


METRE 37.

BABYLONIAN CAPTIVITY. 4 lines 10's.



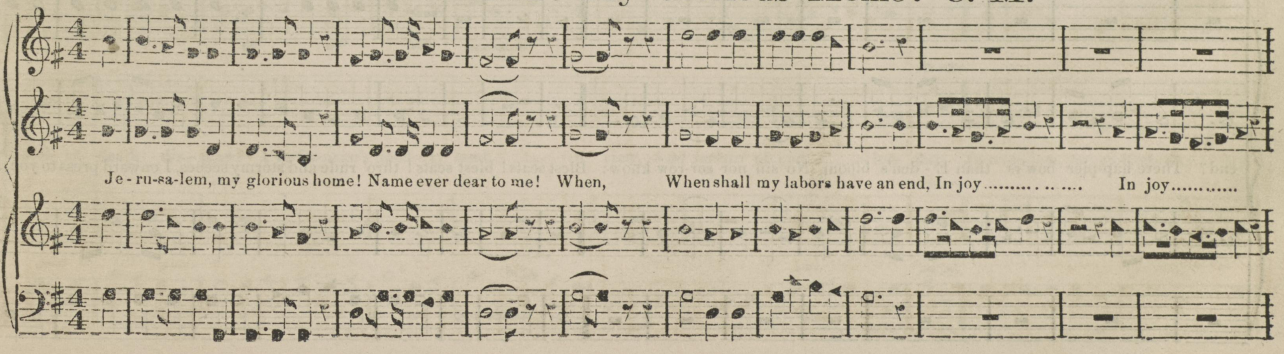
BABYLONIAN CAPTIVITY—Continued.

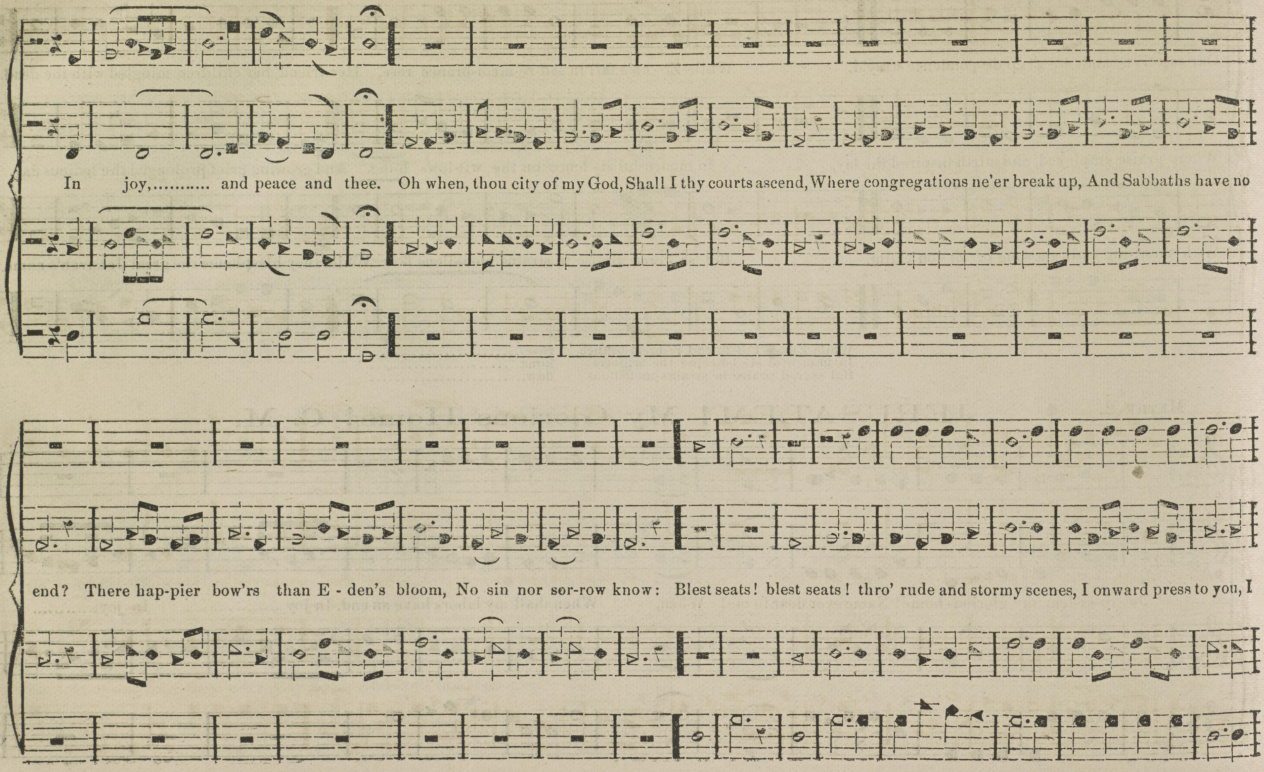


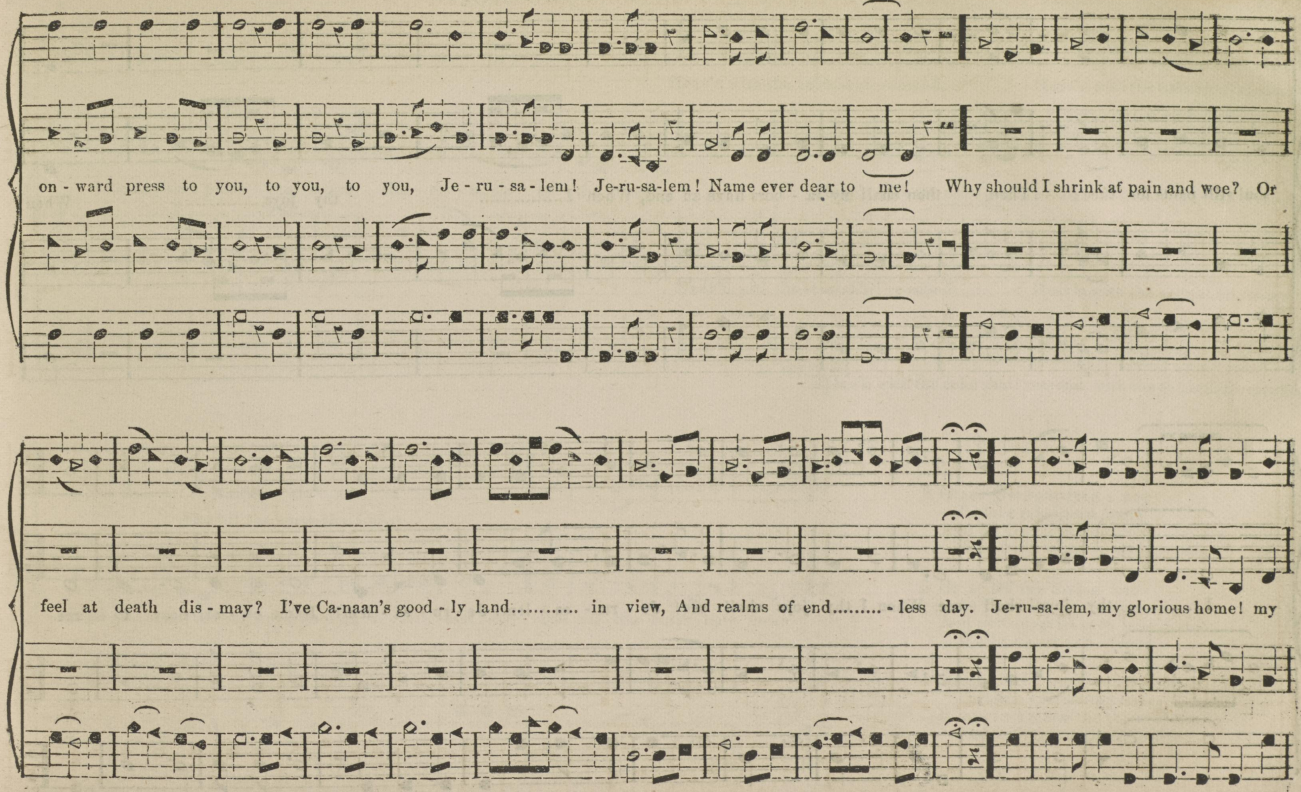
While Zion's fall in sad re-mem-brance rose.....
In mournful si - lence on the willows hung,.....
Bid sacred praise in strains melodious flow,.....

METRE 2.

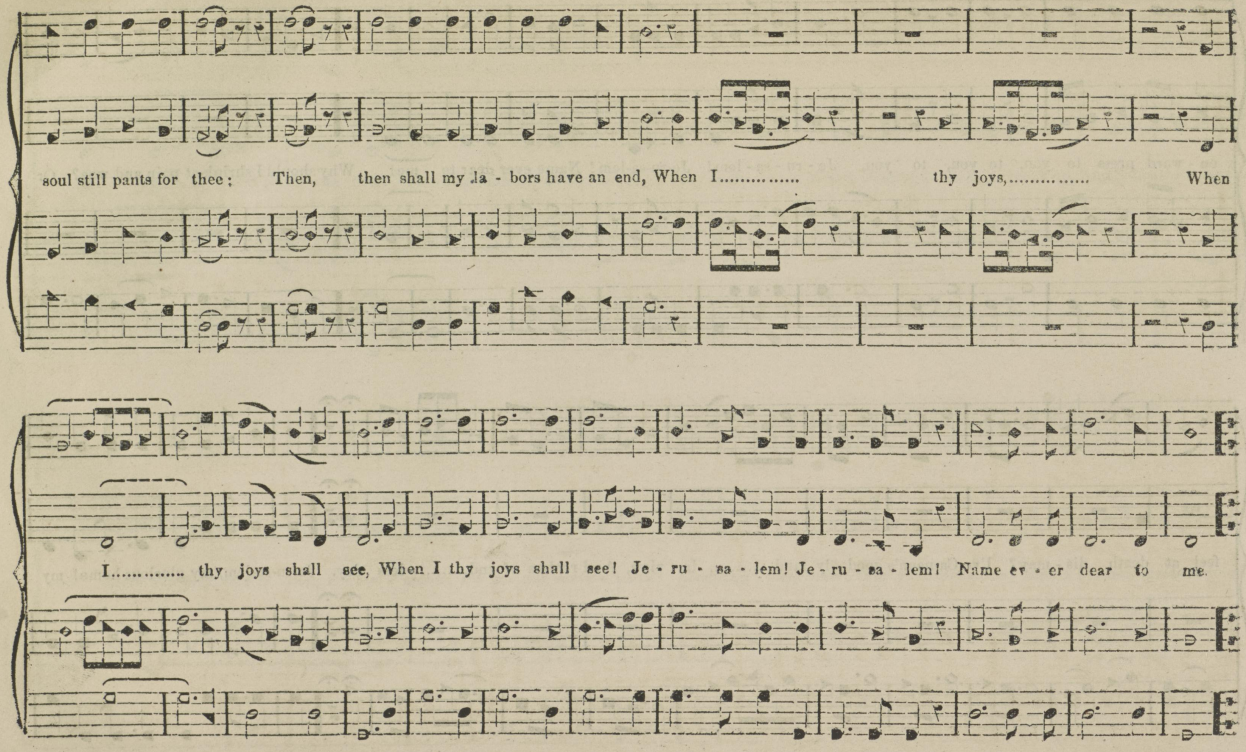
JERUSALEM! My Glorious Home! C. M.



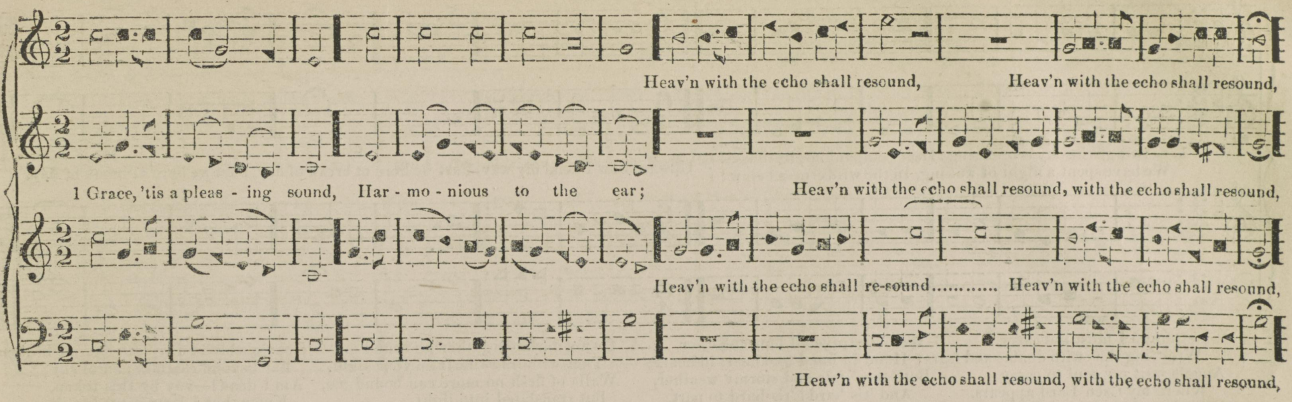

In joy,..... and peace and thee. Oh when, thou city of my God, Shall I thy courts ascend, Where congregations ne'er break up, And Sabbaths have no
end? There hap-pier bow'rs than E - den's bloom, No sin nor sor-row know: Blest seats! blest seats! thro' rude and stormy scenes, I onward press to you, I

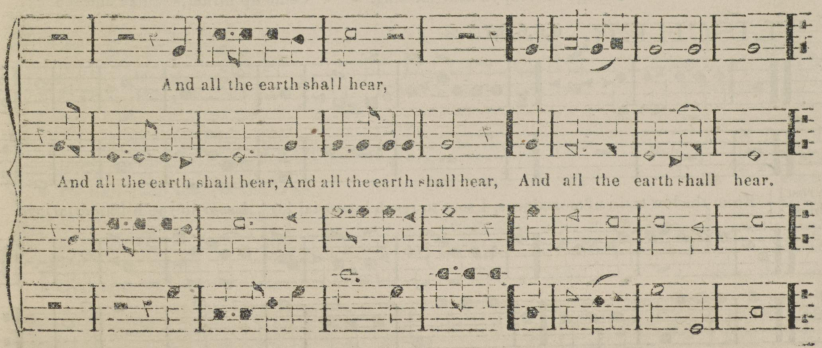

on - ward press to you, to you, to you, Je - ru - sa - lem! Je-ru-sa-lem! Name ever dear to me! Why should I shrink at pain and woe? Or
feel at death dis - may? I've Ca-naan's good - ly land..... in view, And realms of end..... - less day. Je-ru-sa-lem, my glorious home! my

JERUSALEM—Continued.



CRANBROOK. S. M.



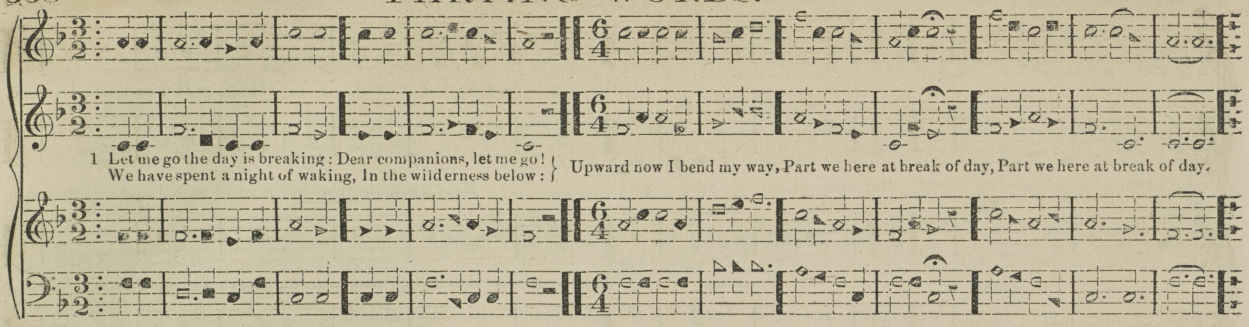


2 Grace first contrived a way
To save rebellious man;
And all the steps that grace displays,
Which drew the wondrous plan.

3 Grace led my roving feet
To tread the heavenly road;
And new supplies each hour I meet,
While passing on to God.

4 Grace all the work shall crown,
Through everlasting days;
It lays in heaven the topmost stone,
And well deserves the praise

PARTING WORDS. 8,7.8,7,8,8.



2 Let me go I must not tarry,
Wrestling thus with doubts and fears;
Angels wait my soul to carry
Where my risen Lord appears.
Friends and kindreds weep not so—
If ye love me let me go.

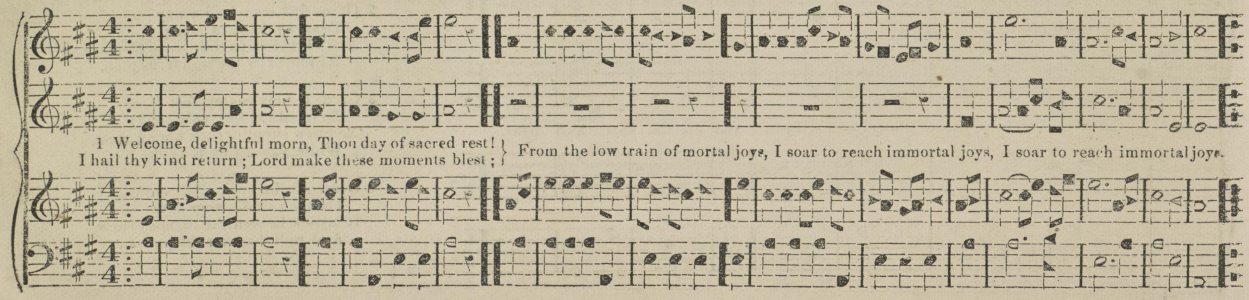
3 We have traveled long together,
Hand in hand and heart in heart;
Both thro' fair and stormy weather,
And 'tis hard! 'tis hard to part.
While I sigh farewell to you,
Answer, one and all, adieu.

4 'Tis not darkness gathering round me,
That withdraws me from your sight,
Walls of flesh no more can bound me,
But translated into light.
Like the lark on mounting wing,
Though unseen, ye hear me sing.

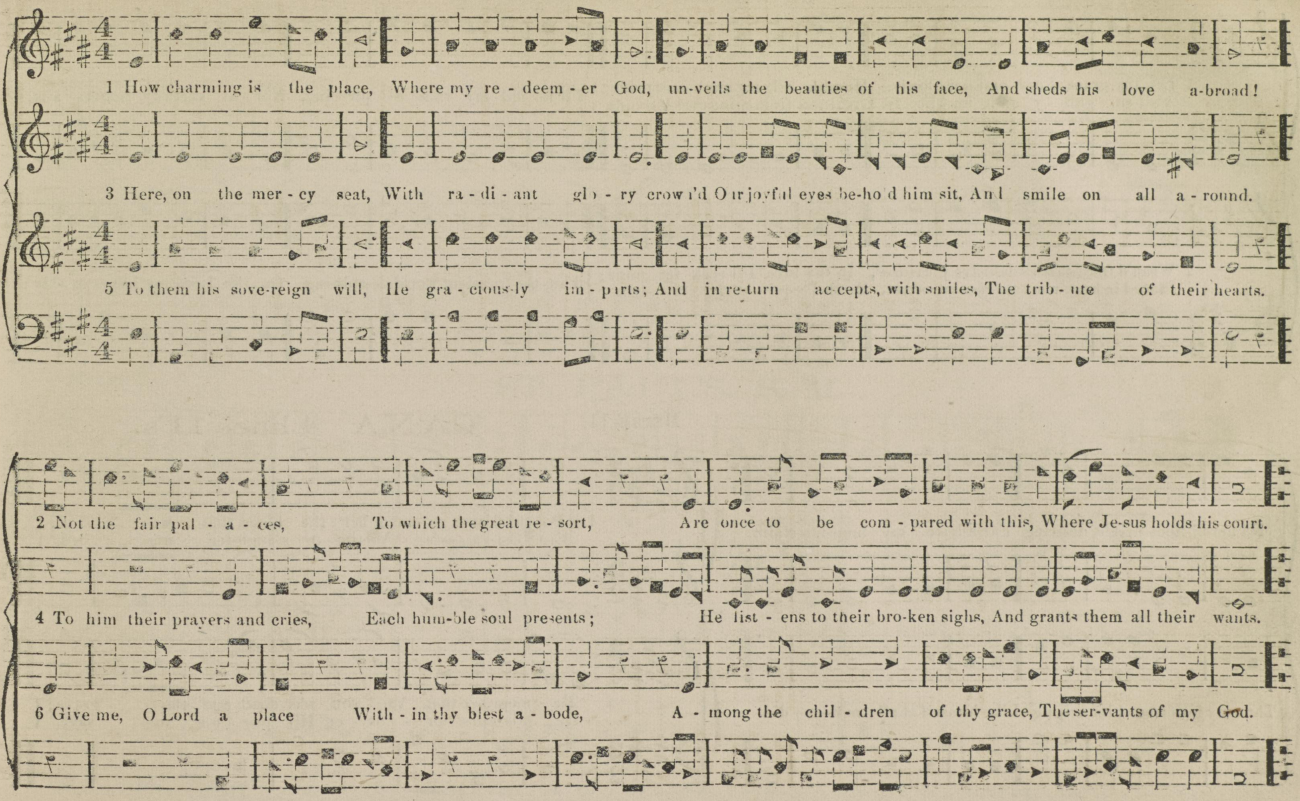
5 Heav'n's broad day hath o'er me broken,
Far beyond earth's span of sky;
Am I dead!—nay by this token,
Know that I have ceased to die.
Would you solve the mystery,
Come up hither,—Come and see.

METRE 9.

LISCHER. 6,6,6,6,7,7.

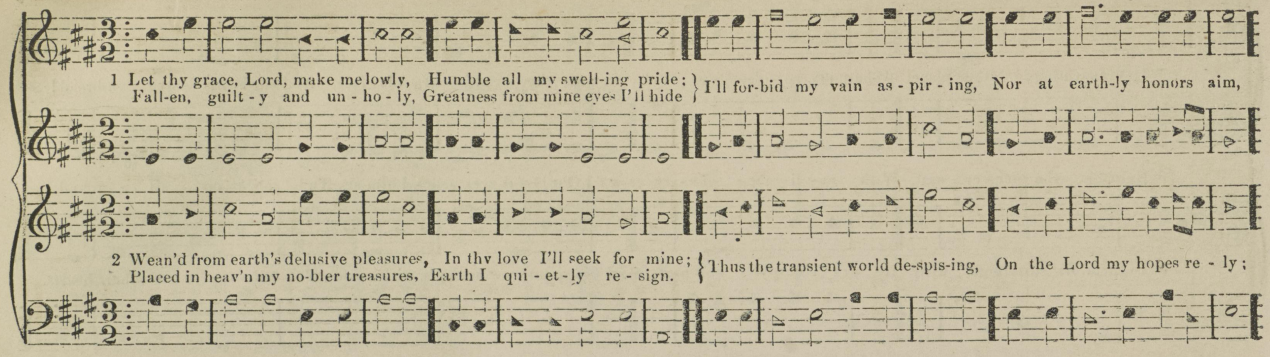


AIN. S. M.


1 How charming is the place, Where my re - deem - er God, un-veils the beauties of his face, And sheds his love a-broad!
3 Here, on the mer - cy seat, With ra - di - ant glo - ry crown'd Our joyful eyes be-hold him sit, And smile on all a - round.
5 To them his sove-reign will, He gra - cious-ly im - parts; And in re-turn ac-cepts, with smiles, The trib - ute of their hearts.
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.
4 To him their prayers and cries, Each hum-ble soul presents; He list - ens to their bro-ken sighs, And grants them all their wants.
6 Give me, O Lord a place With - in thy blest a - bode, A - mong the chil - dren of thy grace, The ser-vants of my God.

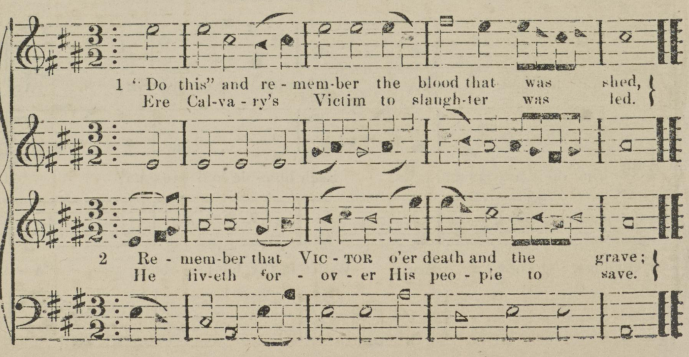
METRE 4.

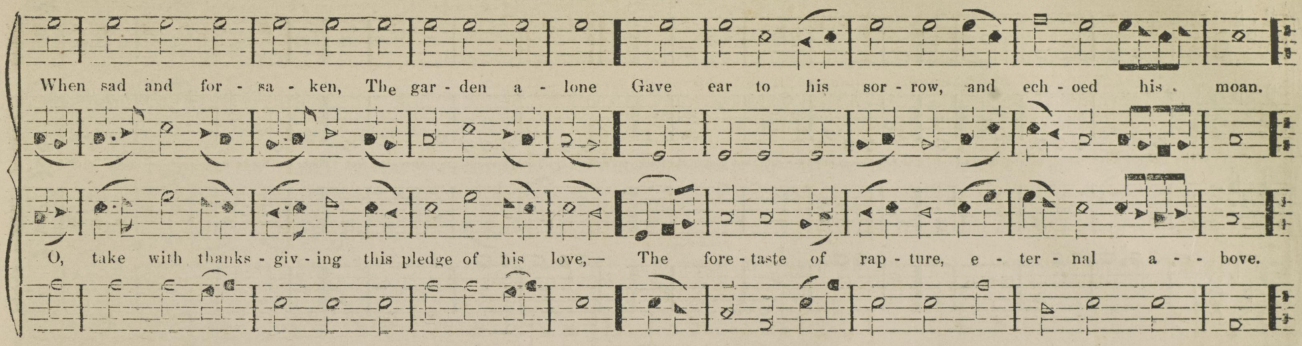
HUMILITY. 8,7,8,7.



METRE 11.

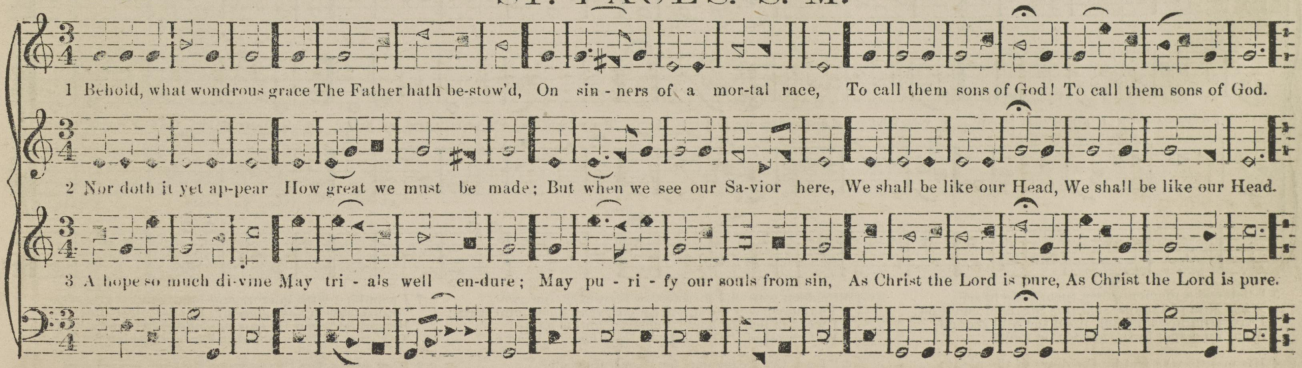
CANA. 4 lines 11's.





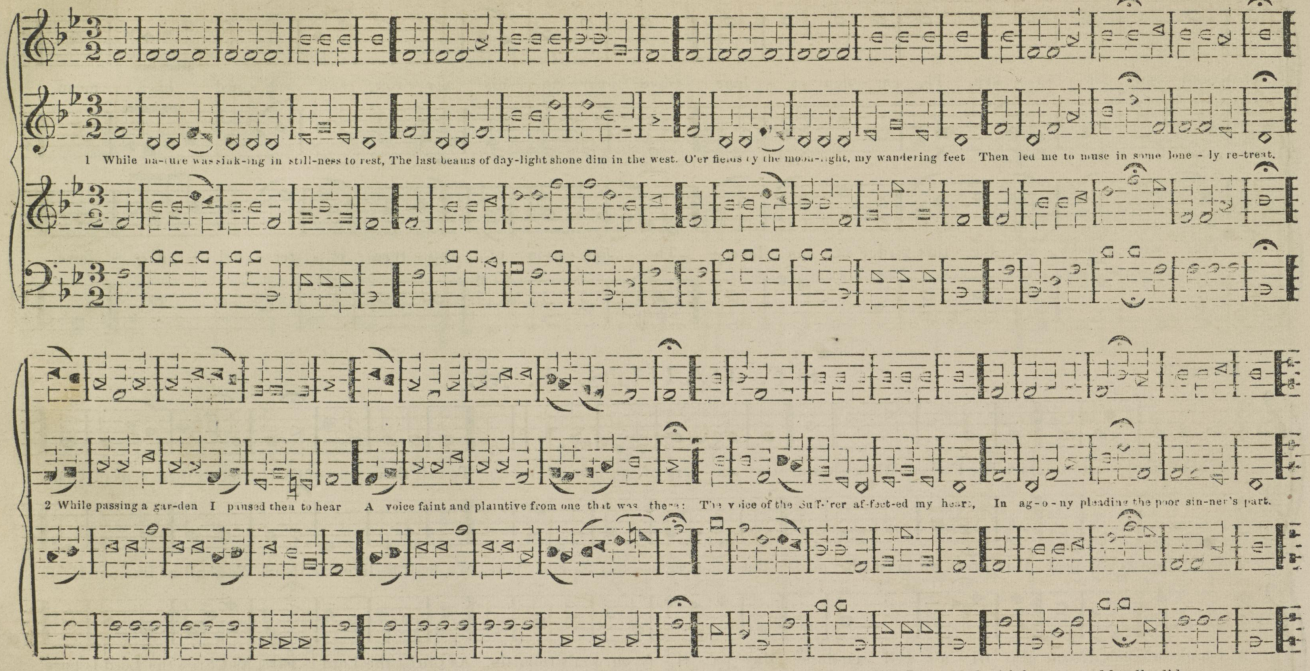
METRE 3.

ST. PAUL'S. S. M.



4 If in my Father's love I share a fil - ial part, Send down thy spir-it like a dove, To rest up-on my heart, To rest up - on my heart.
5 We would no longer lie Like slaves beneath the throne; Our faith shall Ab-ba, Fa-ther cry, And thou the kindred own, And thou the kindred own.

342 METRE 11. GARDEN. 11's.



3 I listened a moment, then turned me to see
What Man of Compassion this Stranger could be!
I saw Him low kneeling upon the cold ground,
Alone on a spot in the garden he found.

4 His mantle was wet by the dews of the night:
His locks by pale moonbeams were glist'ning and bright;
His eyes, bright as diamonds, to heaven were raised,
While angels in wonder stood round him amazed!

5 So deep were his sorrows, so fervent his prayers,
That down o'er his bosom rolled sweat, blood, and tears!
I wept to behold Him! I asked Him his name!
He answered' "'Tis JESUS! from heaven I came!

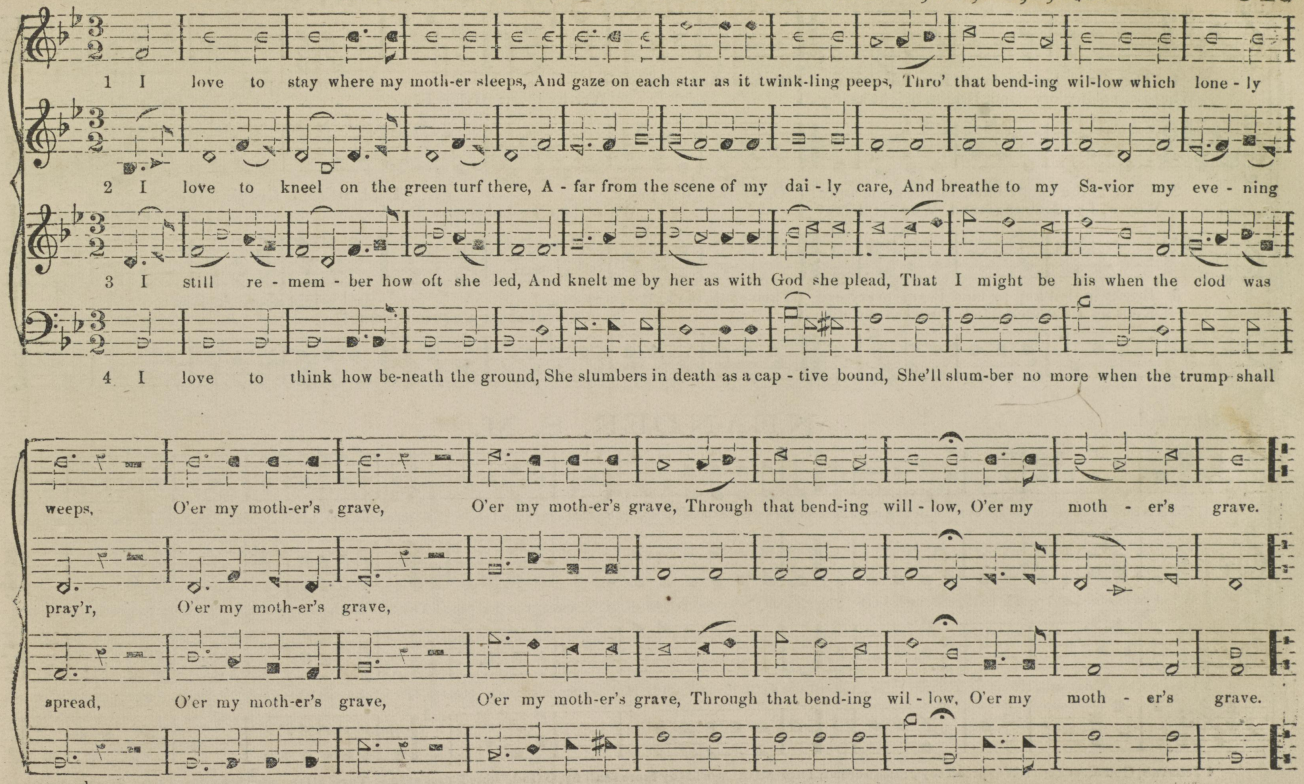
6 "I am thy Redeemer, for thee I must die!
The cup is most bitter, but cannot pass by!
Thy sins, like a mountain, were laid upon Me,
And all this deep anguish I suffer for thee!"

7 I trembled with horror, and loudly did cry,
"Lord, save a poor sinner! O save, or I die!"
He smiled when He saw me, and said to me, "Live!
Thy sins, which are many, I freely forgive,"

8 How sweet was the moment He bade me rejoice!
His smile, O how pleasant! how cheering His voice!
I flew from the garden to spread it abroad,
And shouted "Salvation" and "Glory to God!"

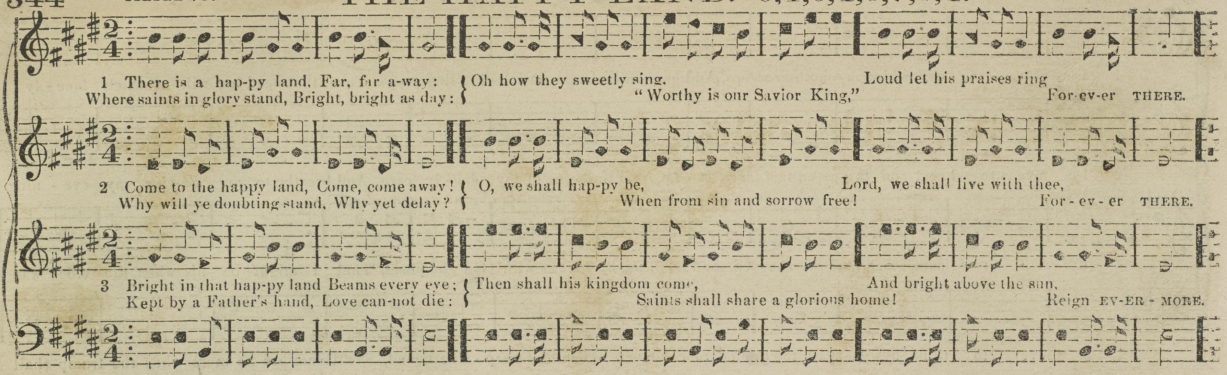
METRE 72.

THE ORPHAN'S PRAYER. 9,10,10,5,6,5.



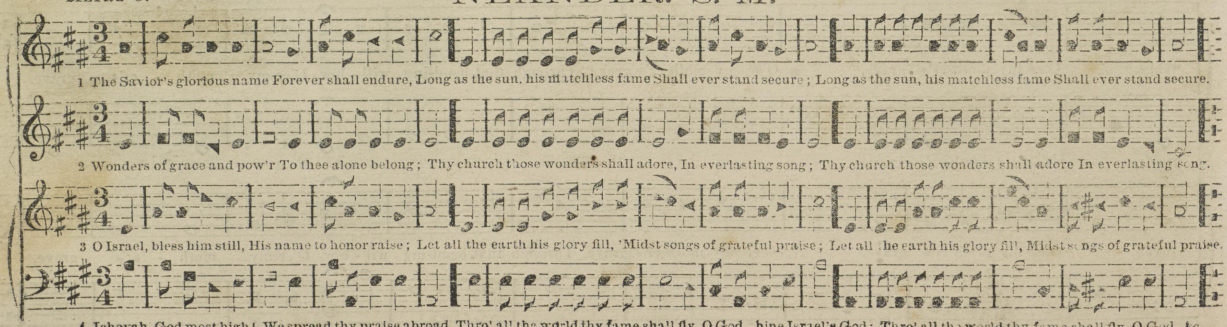
344 METRE 73.

THE HAPPY LAND. 6,4,6,4,6,7,6,4.



METRE 3.

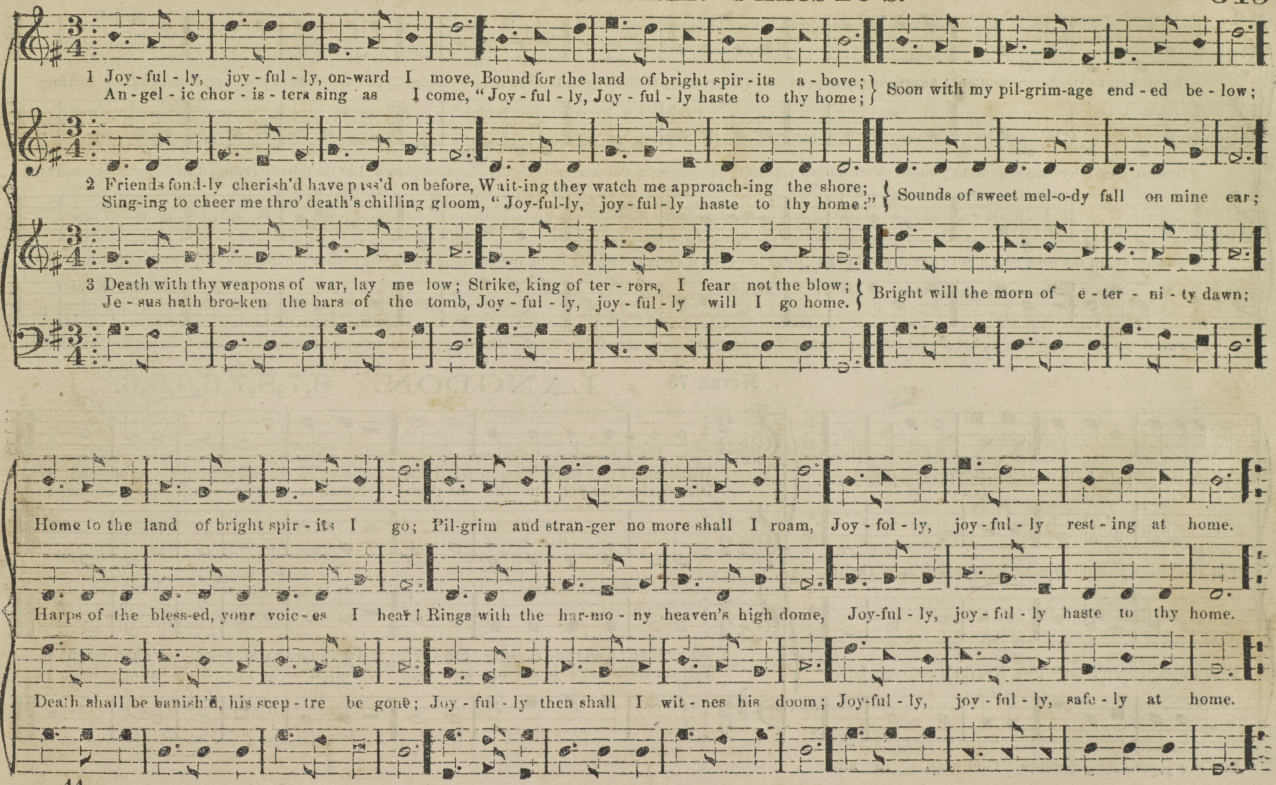
NEANDER. S. M.



4 Jehovah, God most high! We spread thy praise abroad, Thro' all the world thy fame shall fly, O God, thine Israel's God; Thro' all the world thy fame shall fly, O God, &c.

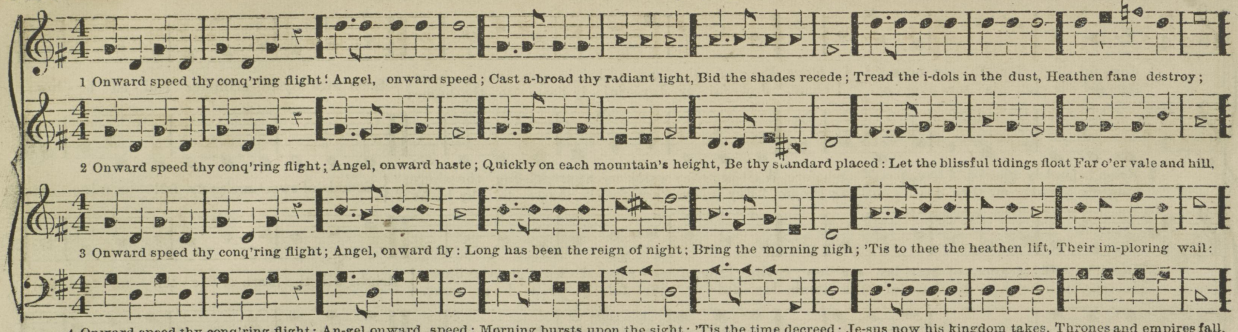
Metre 74.

NEWKIRK. 8 lines 10's.



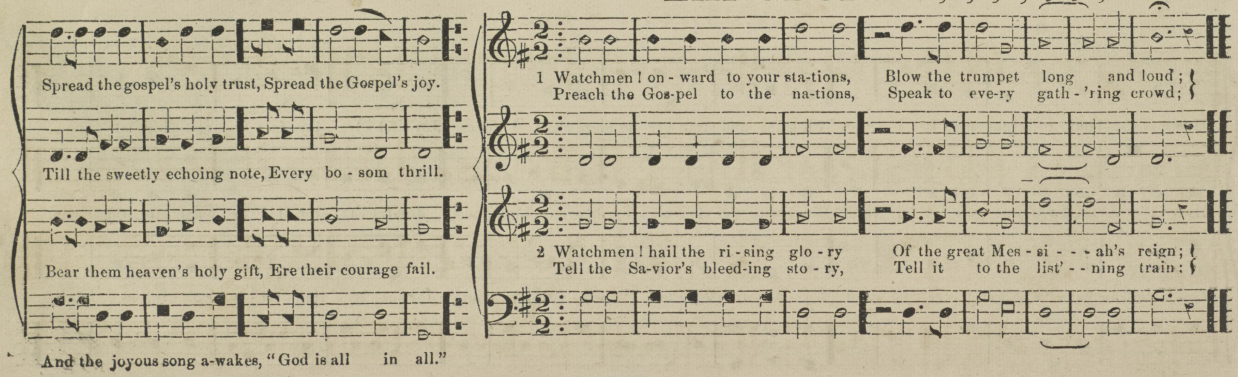
METRE 76.

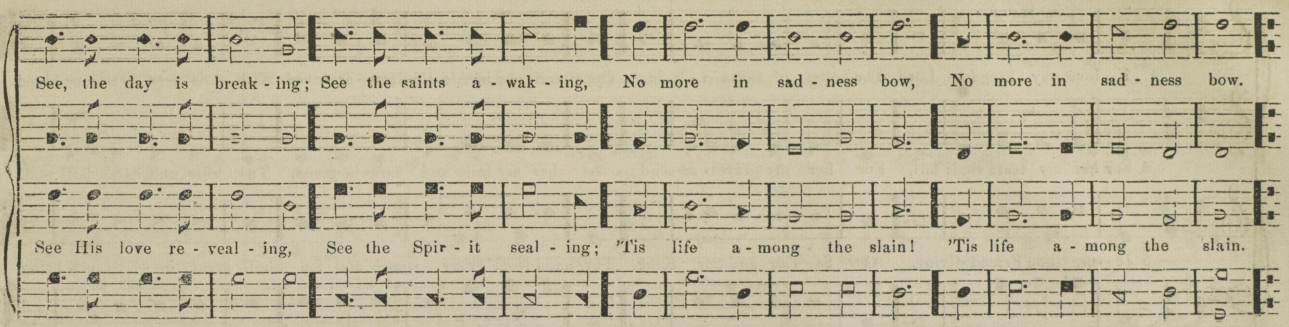
ROCKVALE. 7,5,7,5,7,5,7,5.



METRE 75.

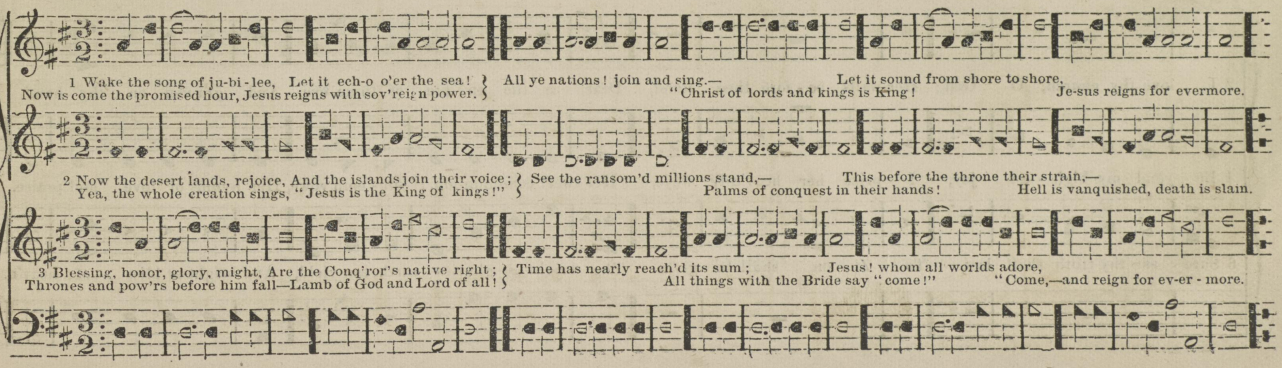
LANGDON. 8,7,8,7,6,6,6,6.



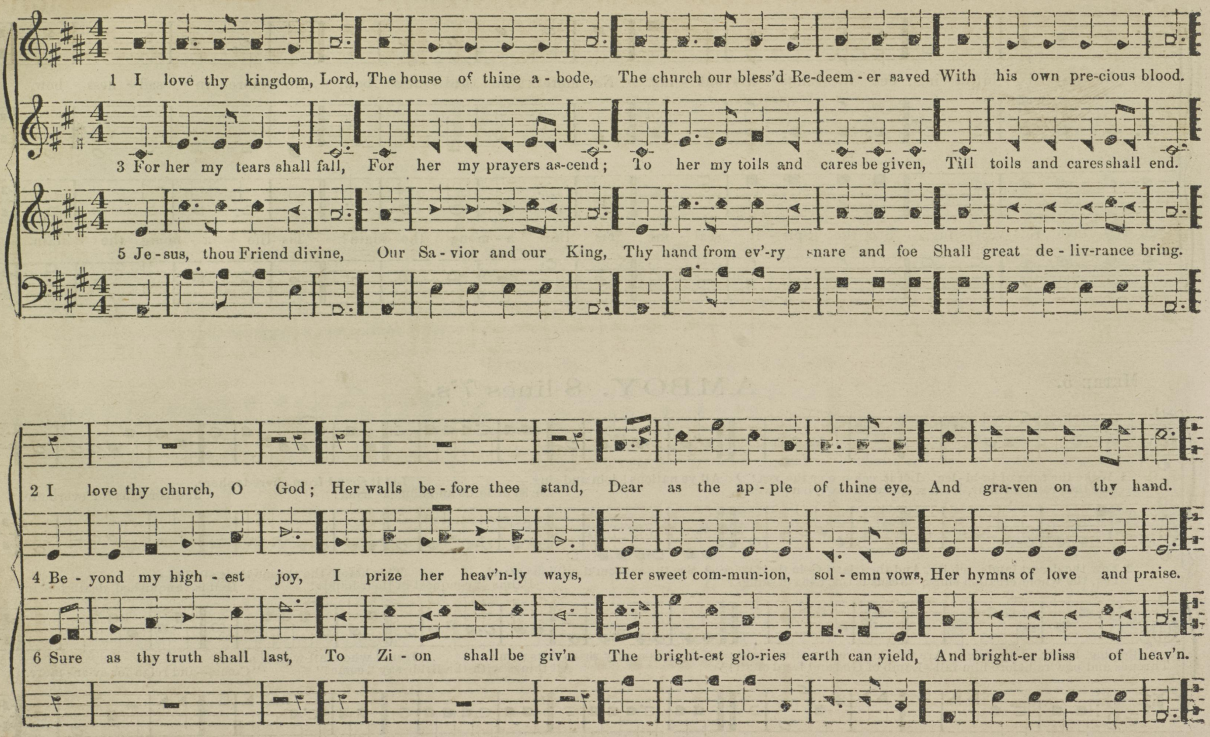


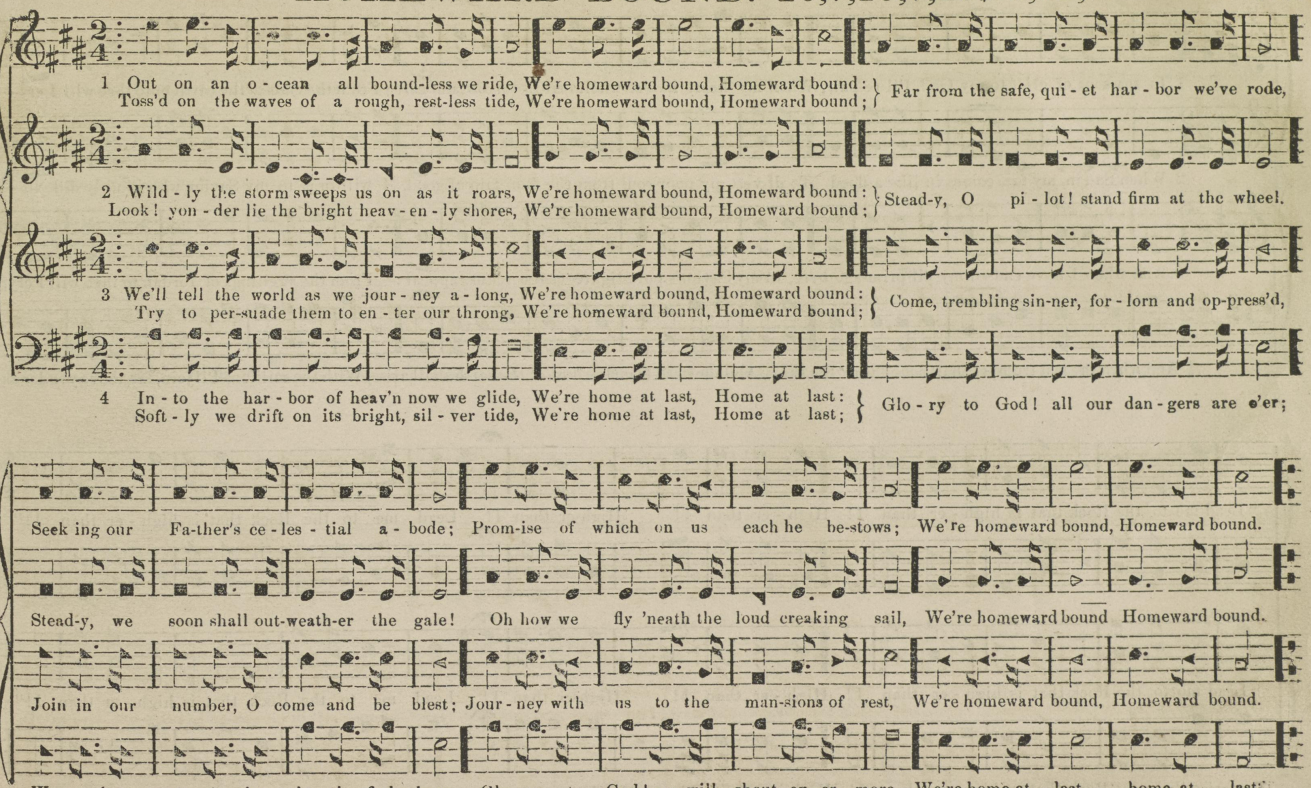
METRE 5.

AMBOY. 8 lines 7's.

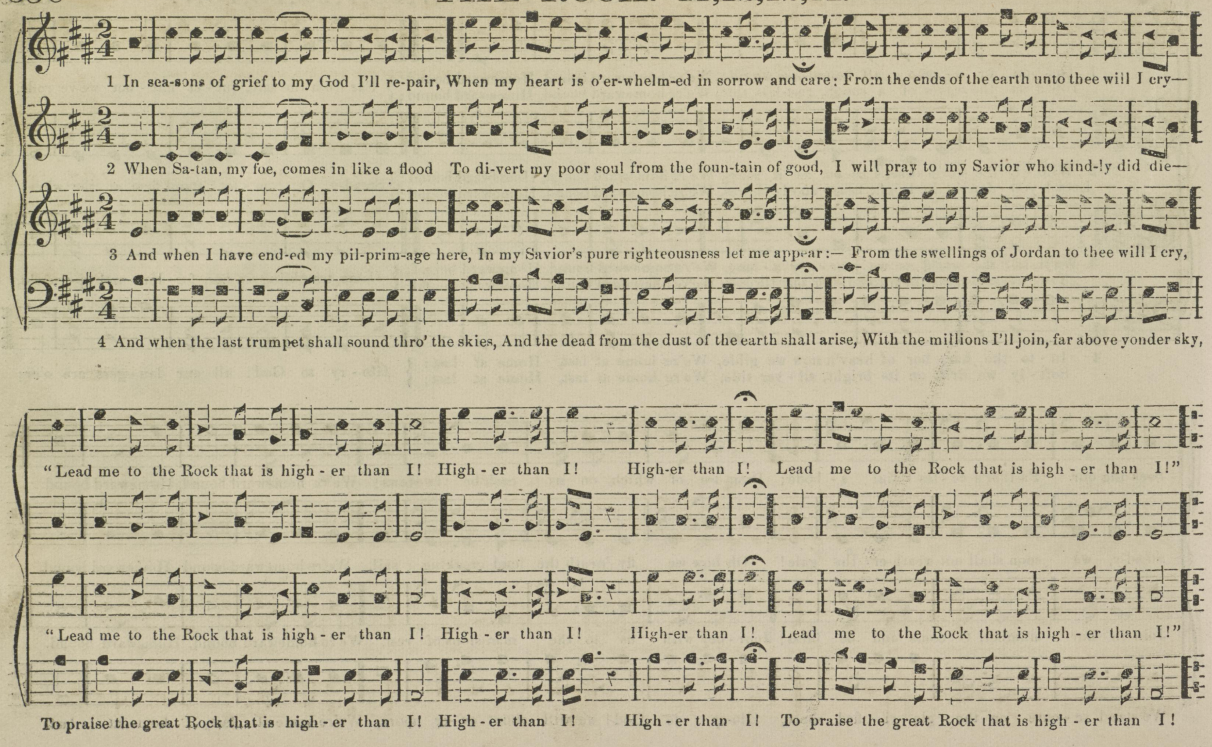


BEALOTH. S. M.

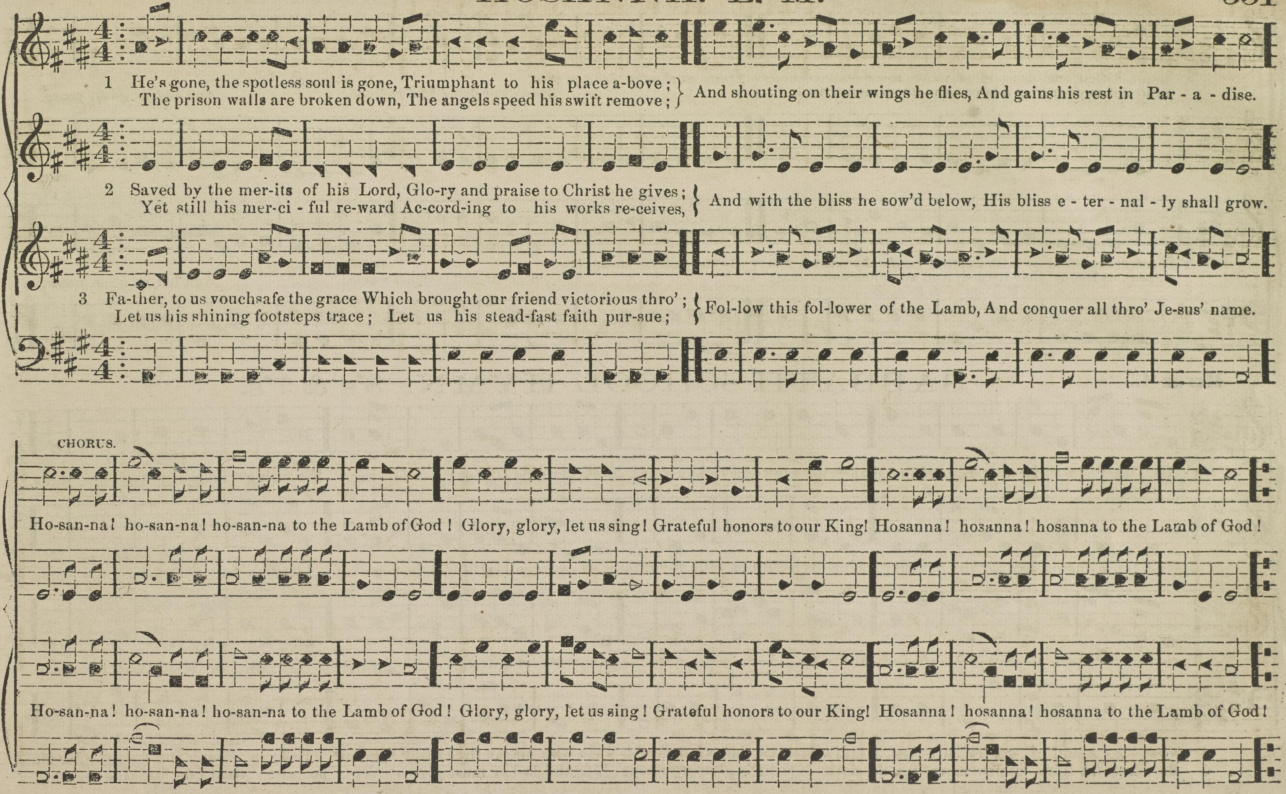

1 I love thy kingdom, Lord, The house of thine a - bode, The church our bless'd Re-deem - er saved With his own pre-cious blood.
3 For her my tears shall fall, For her my prayers as-cend; To her my toils and cares be given, Till toils and cares shall end.
5 Je - sus, thou Friend divine, Our Sa - vior and our King, Thy hand from ev'-ry snare and foe Shall great de - liv-rance bring.
2 I love thy church, O God; Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And gra-ven on thy hand.
4 Be - yond my high - est joy, I prize her heav'n-ly ways, Her sweet com-mun-ion, sol - emn vows, Her hymns of love and praise.
6 Sure as thy truth shall last, To Zi - on shall be giv'n The bright-est glo-ries earth can yield, And bright-er bliss of heav'n.


1 Out on an o - cean all bound-less we ride, We're homeward bound, Homeward bound:
Toss'd on the waves of a rough, rest-less tide, We're homeward bound, Homeward bound;
Far from the safe, qui - et har - bor we've rode,
2 Wild - ly the storm sweeps us on as it roars, We're homeward bound, Homeward bound:
Look! yon - der lie the bright heav - en - ly shores, We're homeward bound, Homeward bound;
Stead-y, O pi - lot! stand firm at the wheel.
3 We'll tell the world as we jour - ney a - long, We're homeward bound, Homeward bound:
Try to per-suade them to en - ter our throng, We're homeward bound, Homeward bound;
Come, trembling sin-ner, for - lorn and op-press'd,
4 In - to the har - bor of heav'n now we glide, We're home at last, Home at last:
Soft - ly we drift on its bright, sil - ver tide, We're home at last, Home at last;
Glo - ry to God! all our dan - gers are o'er;
Seek ing our Fa-ther's ce - les - tial a - bode; Prom-ise of which on us each he be-stows; We're homeward bound, Homeward bound.
Stead-y, we soon shall out-weath-er the gale! Oh how we fly 'neath the loud creaking sail, We're homeward bound Homeward bound.
Join in our number, O come and be blest; Jour - ney with us to the man-sions of rest, We're homeward bound, Homeward bound.
We stand se - cure on the glo - ri - fied shore, Glo-ry to God! we will shout ev - er more, We're home at last, home at last!

350 METRE 79. **THE ROCK. 11,12,12,11.**



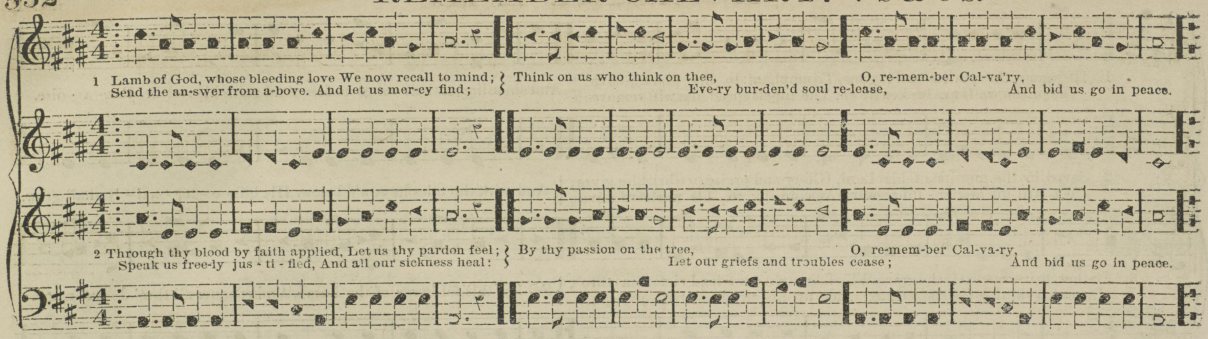
HOSANNA. L. M.



CHORUS.

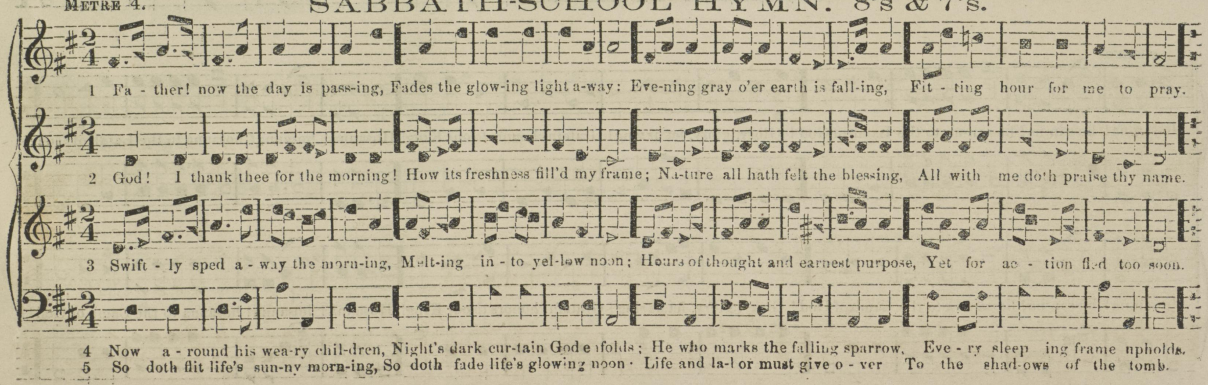
METRE 14.

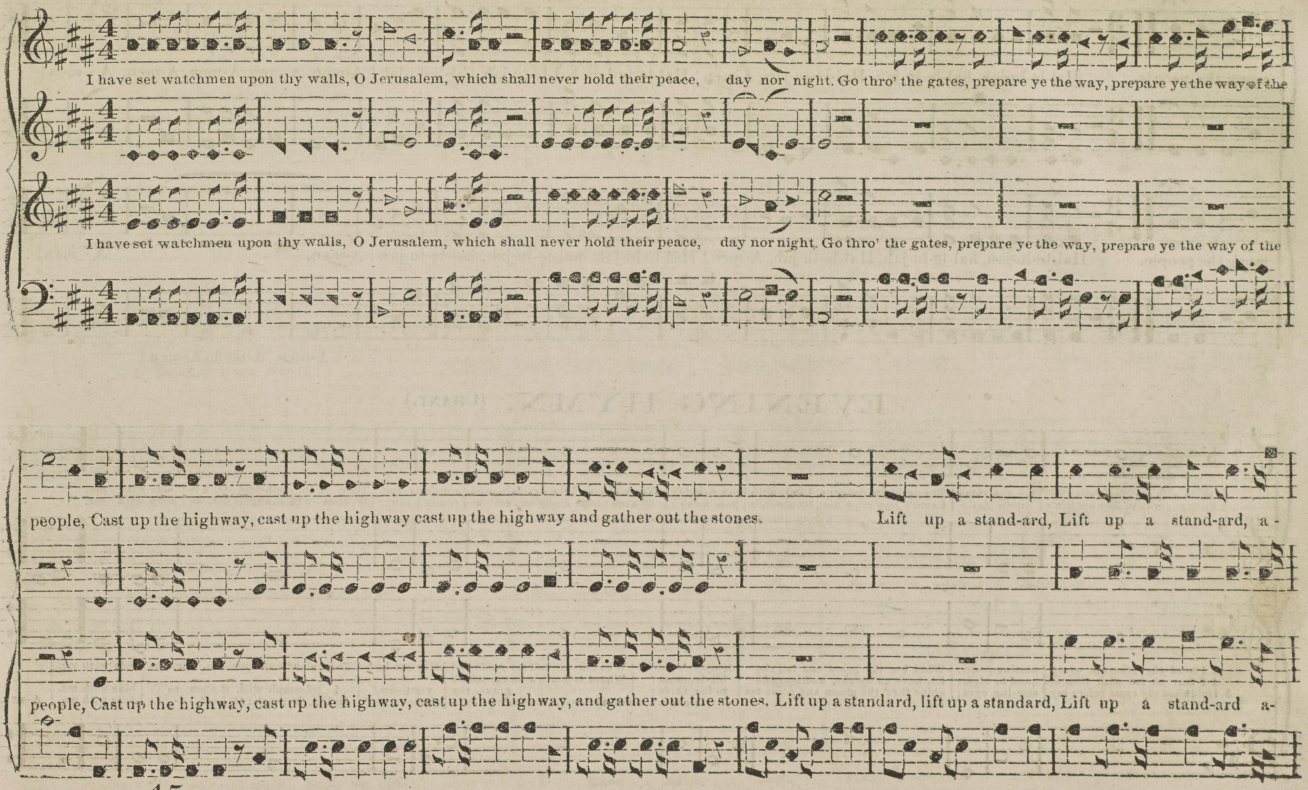
REMEMBER CALVARY. 7's & 6's.



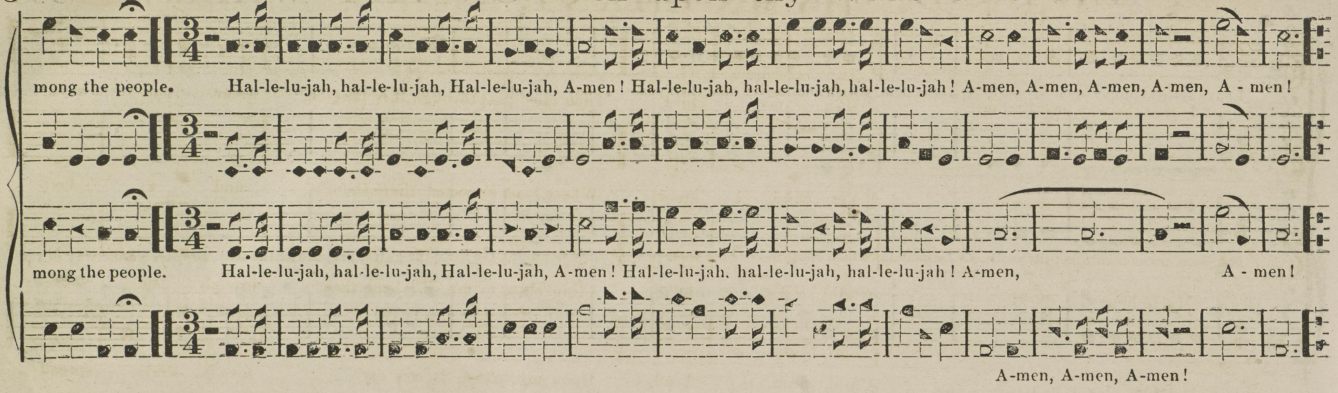
METRE 4.

SABBATH-SCHOOL HYMN. 8's & 7's.

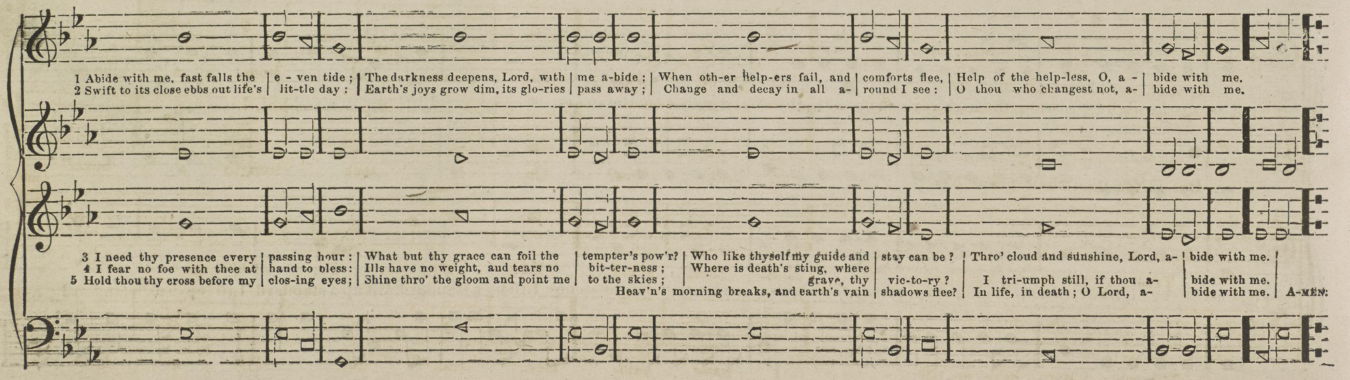


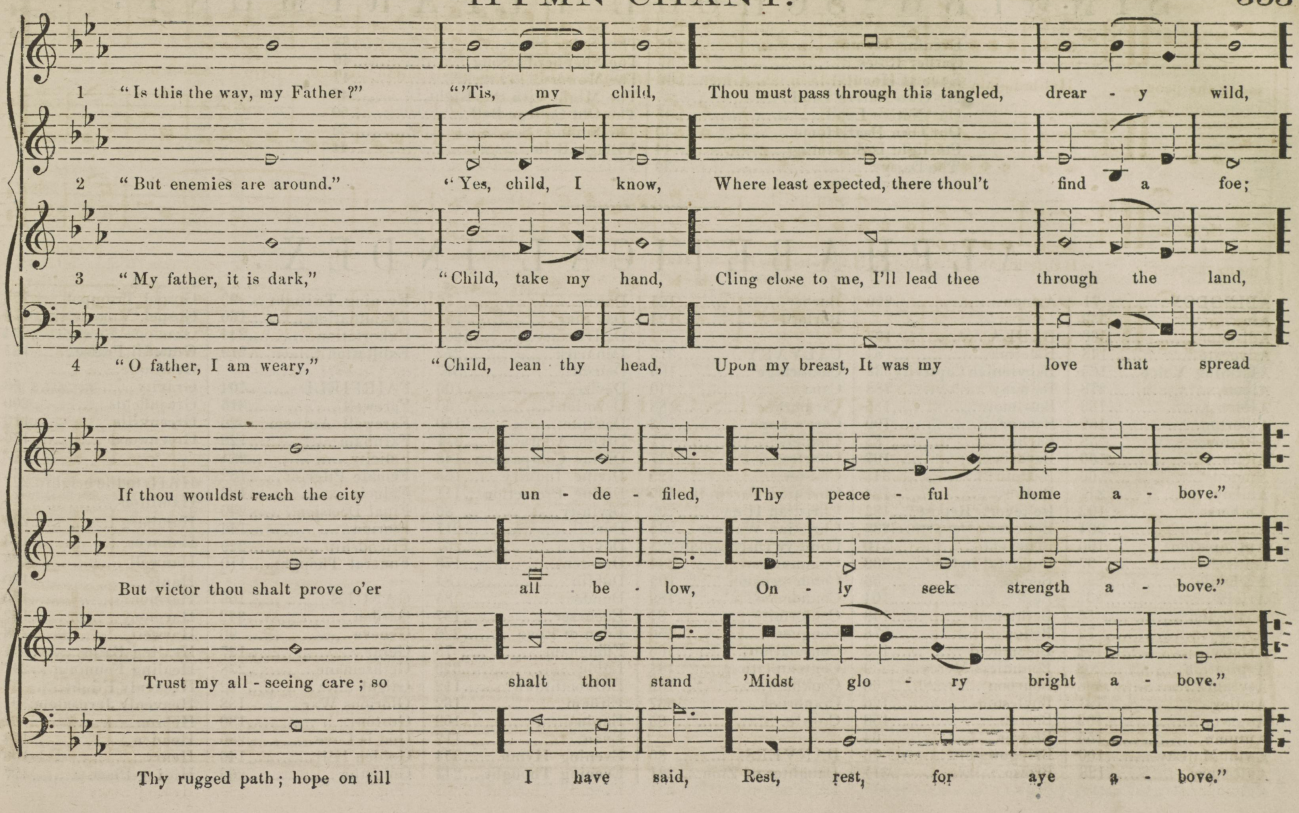

I have set watchmen upon thy walls, O Jerusalem, which shall never hold their peace, day nor night. Go thro' the gates, prepare ye the way, prepare ye the way of the
I have set watchmen upon thy walls, O Jerusalem, which shall never hold their peace, day nor night. Go thro' the gates, prepare ye the way, prepare ye the way of the
people, Cast up the highway, cast up the highway cast up the highway and gather out the stones. Lift up a stand-ard, Lift up a stand-ard, a-
people, Cast up the highway, cast up the highway, cast up the highway, and gather out the stones. Lift up a standard, lift up a standard, Lift up a stand-ard a-

I Have set Watchmen upon thy Walls—Continued.



EVENING HYMN. (CHANT.)




1 "Is this the way, my Father?" "'Tis, my child, Thou must pass through this tangled, drear - y wild,
2 "But enemies are around." "Yes, child, I know, Where least expected, there thoul't find a foe;
3 "My father, it is dark," "Child, take my hand, Cling close to me, I'll lead thee through the land,
4 "O father, I am weary," "Child, lean thy head, Upon my breast, It was my love that spread
If thou wouldst reach the city un - de - filed, Thy peace - ful home a - bove."
But victor thou shalt prove o'er all be - low, On - ly seek strength a - bove."
Trust my all - seeing care; so shalt thou stand 'Midst glo - ry bright a - bove."
Thy rugged path; hope on till I have said, Rest, rest, for aye a - bove."

SINGING-SCHOOL DEPARTMENT.

Evening Hymn.....48
Gather Roses.....37
Love at Home.....42
My Own Native Land.....43
Our Native Land.....45
Our Own Dear Home.....40
Starlight is Streaming.....44
The Daisy.....39
The Sabre Song.....38
The Shepherd's Song.....46
The Mowers.....47
The Might with the Right.....49
The Old College Bell.....50
The Summer Sea.....52
Village Bells.....41

ALPHABETICAL INDEX.

ABINGDON.....71
Ain.....339
Adisham.....66
Advocate.....148
Alarming Voice.....165
Alben.....278
Albion.....133
Alderton.....169
Alfreton.....58
Aletta.....160
Amanda.....66
Amboy.....347
Amherst.....192
Amsterdam.....204
Anticipation.....190
Antioch.....97
Archdale.....280
Ariel.....331
Arlington.....86
Armley.....72
Asbury.....102
Aspiration.....208
Asylum.....138
Audley.....191
Augusta.....102
Autumn.....155
Awful Majesty.....100
Aylesbury.....128
Azmon.....259

BADEA.....137
Balerma.....84
Babylonian Captivity.....332
Bethany.....188
Baltimore.....136
Bangor.....109
Barby.....83
Bavaria.....197
Bealoth.....348
Bedford.....124
Believer's Repose.....182
Believer's Departure.....236
Benevento.....310
Be joyful in God.....332
Berlin.....56
Bethel.....104
Bethlehem.....149
Billow.....278
Bloomfield.....129
Boundless Mercy.....239
Bourbon.....60
Boyleston.....126
Bozrah.....158
Brewer.....64
Bridgewater.....75
Brown.....311
Burber.....125
Burford.....124

CALVARY.....313
Cambridge.....105
Cana.....340
Carmathen.....188
Carr's Lane.....122
Chapel.....171
Charleston.....147
Chester.....129
Christian Farewell.....199
Christian Hope.....299
Christian Warfare.....242
Come ye Disconsolate.....228
Communion.....284
Condescension.....105
Confidence.....189
Conformity.....81
Conquest.....156
Consolation.....106
Contemplation.....181
Cookham.....159
Cranbrook.....337
Crowle.....85

DANVERS.....80
Daughter of Zion.....221
Dawn.....76
Day Star.....181
Deliverance.....201
Denmark.....272
Detroit.....317
Devizes.....100
Devotion.....65
Disciple.....150
Divine Adoration.....274
Divine Compassion.....148
Divine Inquiry.....163
Divine Protection.....111
Divinity.....86
Dort.....217
Dover.....267
Dresden.....178
Dublin.....84
Dundee.....85
Ebenezer.....157
Eden of Love.....220
Effingham.....78
Eglon.....329
Elizabethtown.....112
Eltham.....162
Ennius.....158
Evan.....112
Evening Hymn.....354
Evening Thought.....243
Evening Twilight.....93
Examination.....160
Exhortation.....244
Exultation.....219

FAIRFIELD.....104
Farewell.....316
Farewell Anthem.....326
Farnham.....120
Felicity.....284
Female Pilgrim.....152
Fiducia.....122
Final Decision.....240
Florida.....144
Friendship.....229
Funeral Thought.....110

GANGES.....166
Garden.....342
Geneva.....96
Gerar.....127
Gethsemane.....278
Gilgal.....82
Glorious War.....138
Gorton.....130
God is Love.....285
Golden Hill.....146
Golgotha.....265
Gospel Trumpet.....224
Gospel Victory.....177
Gracious Reward.....264
Grateful Praise.....187
Gratitude.....79
Gravity.....58
Greenfields.....200
Greenville.....116
Greenwood.....176

HAIL to the brightn.....227
Hamilton.....80
Hamburg.....225
Hanover.....193
Hanwell.....178
Hants.....139
Harmonia.....170
Harmony.....192
Harwell.....218
Healing Balm.....61
Healing Fountain.....247
Heavenly Flight.....57
Heavenly Jerusalem.....91
Hebron.....62
Hendon.....164
Henry.....106
Hiding-Place.....77

Hinton.....198
Holy Rest.....233
Home.....262
Hosanna.....351
Horton.....322
Homeward Bound...349
Humble Praises.....133
Humility.....340

IDUMEA.....131
Irish.....94
Isle of Wight.....94
Italy.....265

JERUSALEM! my..333
Jessup.....237
Jones.....235
Jordan.....307
Joyful Sound.....224
Judgment.....173

KEDRON.....62
Kingsbridge.....74
Kingwood.....168

LABAN.....142
Land of Promise.....328
Land of Rest.....292
Langdon.....346
Lathrop.....145
Learning.....184
Lena.....250
Lenox.....186
Let me go.....277
Lexington.....209
Liberty.....185
Liberty Hall.....114
Lischer.....338
Lingham.....302
Lisbon.....130
Little Marlborough..127
Loud Hallelujah.....269
Louella.....76
Lovely Morning.....247
Loving Kindness...268
Luton.....55
Lyons.....195

MADGEBURG.....61
Manoah.....261
Marlow.....87
Mary at the Sav. T'm.330
Martyn.....162
Martyrs.....119
Mear.....83
Medfield.....95
Medora.....226
Melody.....147
Mendon.....212
Messiah.....241
Middleton.....273
Miles' Lane.....108
Migdol.....69
Missionary Chant.....249
Missionary Hymn...206
Missionary Herald...143
Missionary's Adieu..118
Morning Light.....210
Morning Psalm.....74
Mount Calvary.....215
Mount Carmel.....222
Mount Pleasant.....119
Mount Vernon.....312
Mousner.....202
Mysterious Love.....182

NEW CONCORD...218
Neander.....344
New Hope.....131
New Jerusalem.....232
New Monmouth.....151
Newkirk.....345
Newry.....54
New Sabbath.....70
New Salem.....211
Newton.....134
New Year.....232
Ninety-Fifth.....114
Ninety-Third.....135

OLD HUNDRED...53
Olivet.....216
Olmutz.....140
Olney.....152
Oporto.....230
Orange.....143
Orland.....73
Orrington.....137
Ortonville.....98

PALESTINE.....253
Paradise.....101
Park Street.....78
Parting Hand.....308
Parting Hymn.....260
Parting Words.....338
Passiveness.....257
Peaceful Rest.....245
Penitence.....150
Penitent Mourner.....301
Peterborough.....95
Petersfield.....214
Piety.....103
Pilgrim's Farewell...255
Pilgrim's Guide.....280
Pisgah.....300
Pleyel's Hymn.....164
Pleyel's Second.....115
Portugal.....70
Praise Victorious.....236
Prescott.....196
Primrose.....108
Protection.....196
Providence.....64

RECONCILEM'NT.153
Redeeming Grace.....242
Refuge.....167
Remember Calvary..352
Repose.....82
Resignation.....302
Rest, L. M.....71
Rest, S. M.....275
Resurrection.....166
Retirement.....59
Retreat.....69
Reviving Light.....132
Ripley.....156
Rising Sun.....145
Rock of Ages.....161
Roche ter.....117
Rockbridge.....67
Rockvale.....346

SABBATH.....214
Sabbath Evening.....72
Sabbath Morning.....174
Sabbath School Hy...352
Sacred Herald.....175
Salem.....56
Salford.....107
Salisbury.....213
Salvation.....310
Saxony.....154
Scotland.....258
Sweet Friendship.....244
Seraph's Harp.....174
Siloam.....251
Sing to me of heav'n 228
Shirland.....125
Shoel.....68
Social Band.....268
Solemnity.....57
Solemn Parting.....231
Solemn Praise.....92
Solon.....109
Sovereign Grace.....161
Sovereign Summons..238
Spring.....254
Star in the East.....227
Sterling.....63
St. Ann's.....123
St. Dennis.....198
St. Martins.....90
St. Nicholas.....121
St. Olaves.....89
St. Paul's.....341
St. Stephen's.....89
St. Thomas.....128
Stockbridge.....194
Stow.....186
Stream of Death.....276
Strait Gate.....132
Sublimity.....134
Submission.....144
Suffield.....121
Sumner.....207
Swanton.....216
Swanwich.....93
Sweet Affliction.....176
Sweet Harmony.....234

TAMWORTH.....173
Tavoy.....59
Tender Mercy.....141
Tender Thought.....63
Thanksgiving Hymn 325
The Chariot.....282
The Dying Penitent..316
The earth is the L'd's318
The Fatherland.....324
The Happy Land.....344
The Rose of Sharon..310
The Orphan's Prayer 343
The Rock.....350
The Royal Proclama282
The Sabbath Day.....272
The Star of Beth'h'm 323
The Three Mount'ns 312
Tisbury.....113
To day.....246
Transport.....172
Transporting Vision..234
Trinity.....217
Truro.....249

UNION.....99
United Praise.....256
Unity.....146
Unitia.....194
Universal Praises...263
Utica.....203
Uxbridge.....55

VERNON.....183
Vestal.....79
Viola.....165
Voice of Peace.....279
Voice of Warning.....232

WALSAL.....87
Warning Voice.....205
Warwick.....88
Watchman.....126
Watchman! tell us of 281
Weber.....73
Welcome.....238
Welch.....179
Wells.....60
Wesley.....200
Westford.....250
Wethersfield.....252
Weston.....67
Wilton.....301
Wiltshire.....117
Winchester.....65
Windham.....54
Windsor.....90
Winter.....88
Words of Peace.....140
Woodland.....275
Woodstock.....283
Wrentham.....136
Wurtemburg.....308

YOUTHFUL glory..111
Youthful Piety.....99

ZELL.....154
Zelek.....77
Zera.....303
Zion.....223
Zion's Light.....313
Zion's Pilgrim.....210

METRICAL INDEX.

METRE 1.
LONG METRE.
8,8,8,8
Abingdon 71
Adisham 66
Alfreton 58
Amanda 66
Armley 72
Berlin 56
Bourbon 60
Brewer 64
Bridgewater 75
Conformity 81
Dawn 76
Danvers 80
Devotion 65
Divine Adorati. 274
Dover 267
Effingham 78
Eglon 329
Gilgal 82
Golgotha 266
Gracious Rewar 264
Gratitude 79
Gravity 58
Hamilton 80
Healing Balm ... 61
Heavenly Flight 57
Hebron 62
Hiding Place ... 77
Hosanna 351
Italy 265
Kedron 62
Kingsbridge 74
Loud Hallelu. 268
Louella 76
Loving kind 270
Luton 55
Magdeburg 61
Migdol 69
Missionary Cha 249
Morning Psalm .. 74
Newry 54
New Sabbath ... 70
Old Hundred ... 53
Orland 73
Park Street 78
Parting Hand .. 308
Portugal 70
Providence 64
Repose 82
Rest 71
Retirement 59
Retreat 69
Rockbridge 67
Sabbath Evenin 72
Salem 56
Shoel 68
Social Band 270
Solemnity 57
Sterling 63
Supplication 68
Tavoy 59
Tender Thought 63
Truro 249
The Star of Beth 328
Universal P. ... 263
Uxbridge 55
Vestal 79
Wells 60
Weber 73
Weston 67
Westford 250
Wethersfield 252
Winchester 65
Windham 54
Zelek 77
METRE 2
COM. METRE
8,6,8,6.
Antioch 97
Archdale 280
Arlington 86
Ashbury 102
Augusta 102
Awful Majesty 100
Azmon 259
Balerma 84
Bangor 100
Barby 83
Bedford 124
Bethel 104
Blessed Infancy 121
Brown 295
Brunswick 98
Burford 124
Calvary 290
Cambridge 105
Social Band 270
Carr's Lane 122
Christian Hope 299
Communion 284
Condescension. 105
Consolation 106
Crowle 85
Delight 274
Detroit 117
Devizes 100
Divine Protec. 111
Divinity 86
Dublin 84
Dundee 85
Elizabethtown. 112
Evan 112
Even'g Twilight 93
Fairfield 104
Farnham 120
Fiducia 122
Felicity 284
Funeral Tho't .. 110
Geneva 96
Greenville 116
Heavenly Jeru. 91
Henry 106
Irish 94
Isles of Wight .. 91
Jerusalem my .. 333
Jordan 307
Land of promis 328
Land of Rest ... 292
Liberty Hall ... 114
Lingham 302
Manoah 261
Marlow 87
Martyrs 119
Mear 83
Medfield 95
Mile's Lane 108
Missionary's A. 118
Mount Pleasant 119
Ninety-fifth 114
Ortonville 98
Paradise 101
Penitent Mourn 301
Peterborough ... 95
Piety 103
Pisgah 300
Pleyel's Second 115
Primrose 108
Resignation 302
Rochester 117
Salford 107
Salvation 294
Siloam 251
Solemn Praise. 92
Solon 109
St. Ann's 123
St. Martins 90
St. Nicholas ... 121
St. Olaves 89
St. Stephen's ... 89
Suffield 121
Swanwich 93
The Dying Pen. 316
Tisbury. 113
Union 99
Walsal 87
Warwick 88
Wiltshire. 117
Windsor 90
Winter 88
Woodstock 283
Youthful Glory 111
Youthful Piety 99
Zerah 303
Zion's Light ... 290
METRE 3.
6,6,8,6.
Ain 339
Albion 133
Asylum 138
Aylesbury 125
Badea 137
Baltimore 136
Bealoth 348
Bloomfield 129
Boylston 126
Burbur 125
Chester 129
Cranbrook 337
Egypt 130
Florida. 144
Gerar 127
Glorious War ... 138
Golden Hill ... 116
Gorton 130
Hants 139
Heavenly Rest. 142
Humble Praise 133
Idumia 131
Laban 142
Lathrop 145
Lisbon 130
Little Marlboro 127
Missionary Her 143
Neander 344
Newhope 131
Newton 134
Ninety Third ... 135
Olmutz. 140
Orange 143
Orrington. 137
O sing to me of 228
Rest 271
Reviving Light 132
Rising sun 145
Shirland 125
Strait Gate 132
St. Paul's 341
St Thomas 128
Sublimity 134
Submission 144
Tender Mercy . 141
Unity 146
Watchman 126
Words of Peace. 140
Wrentham 136
METRE 4.
8,7,8,7.
Advocate. 148
Bethlehem 149
Charleston 147
Conquest 156
Disciple 150
Divine Compas 148
Farewell 316
Female Pilgrim 152
Humility. 340
Let me go 277
Melody. 147
Mount Vernon. 291
New Monmoth 151
Olney 152
Penitence. 150
Reconcilement . 153
Ripley 156
Sabbath S Hym 354
Saxony 154
Zell 155
METRE 5.
7,7,7,7.
Alarming Voic 165
Alletta 160
Amboy 349
Ascension. 324
Benevento 294
Bozrah 158
Cookham 159
Depth of Mercy 160
Divine Inquiry 163
Ebenezer. 157
Eltham. 162
Ennius 158
Examination ... 160
Hendon. 164
Horton 322
Martyn 162
Mary at the Sa-
viour's Tomb . 330
Messiah 241
Middleton 269
Pleyel's Hymn. 164
Reserrection 166
Sovereign Gra. 161
The Three M't's 296
Watchman tell
us of the night 286
METRE 6.
8,8,6,8,8,6.
Alderton 169
Ariel 331
Chapel 171
Ganges. 166
Harmonia 170
Kingwood 168
Refuge 167
Transport 172
METRE 7.
8,7 8,74.7.
Dresden 178
Gospel Victory. 177
Greenwood 176
Hanwell 178
Judgment 173
Pilgrims Guide 180
Sabbath Morn .. 174
Seraph's Harp .. 174
Sacred Herald .. 175
Sweet Affliction 176
Tamworth 173
Welch 179
METRE 8.
8,8,8,8.8 8.
Believer's Re ... 182
Contemplation .. 181
Day Star 181
Liberty 185
Leaming 184
Mysterious Lo .. 182
Vernon 183
Voice of Peace 279
METRE 9.
6,6,6,6,8,8.
Amherst 172
Anticipation ... 190
Audley 191
Confidence 189
Grateful Praise 187
Lenox 186
Lischer 338

On this page is given the metres mostly used, a full index being omitted on account of space.

ANTHEMS, MOTETS, AND SET-PIECES.

Blessed be the Lord God....270
Dedication Anthem....290
Dismission Anthem....314
Easter Anthem....304
Gospel Illumination....286
Heavenly Vision....296
Holy, Lord God of Sabbaoth....274
Haydn's Chant....289
I Have set Watchmen upon thy Walls....353
Jerusalem! My Glorious Home....333
O Love the Lord....326
Praise the God of Israel....294
The Earth is the Lord's....318
What Shall I Render Unto the Lord....293

INDEX TO THE HYMNS.

AFFLICTED saint to Christ....55
Again the day returns of holy..233
Ah guilty sinn.r, ruin'd by tran.233
Alas and did my Savior bleed..114
All hail the pow'r of Jesus na..108
Along the bank where Babel's..332
Amazing grace, how sweet the..116
Am I a soldier of the cross..... 86
And am I only born to die.....171
And can it be that I should gain182
And let this feeble body fail.....302
Angels, roll the rock away.....166
A poor way-faring man of grief.264
Arise, arise with joy survey..... 78
Arise, my soul, arise.....188
Arise my tend'rest thonghts ar.. 63
As on the cross the Savior hung316
As when the weary trav'ler ga..276
Awake awake the sacred song.. 86
Awake Jerusalem awake..... 73
Awaked by Sinai's awful sound166
Awake my soul and with the su 76
Awake my soul in joyful lays...270

BEGONE unbelief my Savior...194
Behold the glories of the Lamb. 90
Behold the lofty sky.....134
Behold the Savior of mankind..102
Behold what wondrous grace...341
Be joyful in God all ye lands...332
Bless'd are the sons of peace....127
Bless O my soul the living God. 61
Blest are the humble souls that. 80
Blest be the tie that binds.....140
Blest Comforter divine.....143
Blest Jesus, source of grace..... 79
Blest Jesus, when my soaring..103
Bright as the sun's meridian.... 55
Broad is the road that leads to.. 54
Burst ye emerald gat s and.....234
By cool Siloam's shady rill.....251

COME all who love my Lord....242
Come all ye saints of God.....216
Come away to the skies.....219
Come children learn to fear the.117
Come children of Zion and.....200
Come gracious Spirit, heavenly. 75
Come humble sinners in whose.294
Come let us anew.....232
Come let us join our friends....295
Come let us now forget our..... 99
Come O thou traveler unknown183
Come thou almighty King.....217
Come thou Fount of every.....151
Come we that love the Lord. ..131
Come ye disconsolate where'er..228
Come ye that love the Savior's. 92

DARK and thorny is the desert.156
Daughter of Zion awake from...221
Daughter of Zion from the 87
Day of judgment, day of won...173
Dear Savior we are thine.....142
Depth of mercy, can there be...160
Descend from heaven immortal.250
Destructions dang'rous road....132
Did Jehovah but design me.....232
Do not I love thee O my Lord...317
Do this and remember the blood340
Drooping souls no longer.....239

EARLY my God without delay.124
Earth has engrossed my love...284
Ere I sleep for every favor.....243
Eternal source of joys divine....121

FAR as thy name is known.....134
Farewell mother, Jesus calls...316
Farewell my dear brethren the.199
Farewell my friends I must be..255
Far from my thoughts vain.....252
Father how wide thy glories....280
Father I long, I faint to see.....122
Father I stretch my hands to... 89
Father now the day is passing..352
Father of mercies in thy word.. 93
From deep distress and troubl.. 60
From every stormy wind that.. 69
From Greenland's icy moun....206
From thee my God my joys.....117

GIVE to the winds thy fears....139
Give to our God immortal..... 63
Glory to thee my God this night273
Go preach my gospel saith the..249
Go to thy rest my child 125
God is a name my soul adores..274
God moves in a mysterious way 99
God of my life look gently down 85
God of my salvation hear.....213
Go when the morning shineth..208
Grace 'tis a pleasing sound.....337
Great God indulge my humble. 74
Great God whose universal.....279
Great is the Lord our God.....138
Guide me O thou great Jehovah.180

Hail all hail blest Sabbath.....174
Hail my ever blessed Jesus.....147
Hail sovereign love that first.... 77
Hail the blest morn when the ..227
Hail the day that saw him rise .269
Hail thou once despised Jesus..152
Hail to the brightness of Zion's.227
Hail to the Lord's Anointed.....207
Happy the soul that lives in.... 88
Hark from on high those bliss ..112
Hark from the tombs a doleful..119
Hark hark the notes of joy.....186
Hark hark the gospel trumpet..224
Hark how the gospel trumpet...224
Hark how the watchmen cry...138
Hark my soul it is the Lord.....163
Hark ten thousand harps and...218
Hark the voice of love and mer.174
Hark what means those holy...149
Hark ye mortals hear the trum.350
Hasten Lord the glorious time..162
Head of the church triumphant.236
Hear gracious God my humble.301
Hear the chiming of the bells...272
Hear the royal proclamation....282
Hearts of stone relent, relent...215
He's gone, the spotless soul is...351
He dies, the Friend of sinners,.. 56
High in the heavens eternal..... 64
High in yonder realms of light..241
Hither ye faithful haste with...230
Holy Father thou hast taught..155
Holy Jesus, lovely Lamb.....159
Hosanna to the Prince of light..108
House of our God with cheerful.228
How are thy servants blest.....111
How beauteous are their feet...140
How beautiful the sight... 191
How blest is our brother bereft.201

How blest the righteous when.. 71
How charming is the place.....339
How did my heart rejoice to....105
How firm a foundation ye saints.196
How gentle God's commands...145
How happy is the pilgrim's lot..169
How heavy is the night.....132
How lovely, how divinely sweet. 70
How pleasant and divinely fair. 66
How pleasant thus to dwell be..260
How shall the young secure..... 87
How sweet and awful is the. ...284
How sweet to reflect on those...220
How tedious and tasteless.....200

I AM the Rose of Sharon and...310
I am the Savior I th' Almighty..222
I beheld and lo a great multitud296
If life's pleasures charm thee...244
I bless the Lord from day to..... 94
I have set watchmen upon thy..333
I'll speak the honors of my King.106
I love thy kingdom, Lord.....346
I love to stay where my mother.343
I love to steal awhile away..... 93
I my Ebeneezer raise.....157
In mercy Lord remember me...112
In seasons of grief to my God...350
In the floods of tribulation.....176
I send the joys of earth away... 56
Is there a time when moments.. 72
Is this the kind return.....131
I would not live always.....196

JERUSALEM, my happy home 91
Jerusalem, my glorious home...333
Jesus, dear name how sweet.... 61
Jesus full of all compassion....150
Jesus I my cross have taken....150
Jesus lives my trust secure.....237
Jesus my Savior, brother, Frien. 70
Jesus my Savior let me be..... 81
Jesus our triumphant Head.....324
Jesus' precious name excels....165
Jesus thou art the sinner's.....109
Joyfully, joyfully onward I mo.347
Joy to the world the Lord is.... 97

LAMB of God whose bleeding.352
Let every creature join to bless.187
Let ev'ry creature join to pra...129
Let every mortal ear attend....113
Let me go where saints are go...277
Let sinners take their course....144
Let thy grace Lord make me....340
Let Zion and her sons rejoice...104
Let Zion's watchmen all awake.113
Light of those whose dreary....155
Like Noah's weary dove.....271
Lo God is here, let us adore....185
Lo he comes with clouds de.....178
Lord dismiss us with thy bless..314
Lord I approach the mercy seat.124
Lord of the worlds above.....192
Lord we come before thee now..322
Lord what a feeble piece.....127
Lo round the throne at God's... 59
Lo the heavn's are breaking....285
Loud hallelujahs to the Lord...268
Lo what a pleasing sight.....146

MAJESTIC sweetness sits en... 98
Mary to the Savior's tomb.....162
Mary to the Savior's tomb.....330
Mid scenes of confusion and....262
Mighty God while angels bless.156
My Christian friends in bonds..308
My beloved wilt thou own me..153
My dearest lovely native land ..118
My dear Redeemer and my..... 82
My faith looks up to thee.....216
My friends I am going a long....326
My God accept my early vows.. 74
My God consider my distress... 94
My God how endless is thy love 79
My God, my life, my love.....125
My God, my portion and my....123
My God permit my tongue.....126
My God the spring of all my....101
My gracious Redeemer I love...202
My Savior and my King.....135
My Shepherd will supply my... 95
My sorrows like a flood.....129
My soul repeat his praise.....141
My soul thy great Creator pra..267
My soul with joy attend.....133
My soul would fain indulge.....299
My thoughts that often mount..290
My times are in thy hand.....144

NEARER my God, to thee.....188
No more dear Savior will I..... 65
Not to condemn the sons of men 65
Not to our names thou only just.323
Now begin the heavenly theme.158
Now let our mournful songs....266
Now let our souls on wings..... 54

O bless the Lord my soul.....126
O for a thousand tongues to.....302
O in the morn of life.....111
O joyful sound of gospel grace..115
O land of rest for thee I sigh....292
O my soul what means this sad.179
O praise ye the Lord, prepare a.308
O sing to me of heav'n.....228
O tell me no more of this vain...234
O thou in whose presence my...211
O thou that hearst the prayer ..167
O thou to whose all searching.. 58
O what shall I do my Savior to.192
O when shall I see Jesus.....200
O Zion afflicted with wave upon198
O all that pass by to Jesus.....193
O for a closer walk with God...112
O for a sweet inspiring ray... .. 65
O could I speak the matchless..331
Oh happy day that fixed my.... 58
Oh how happy are they.....218
Oh that I could forever dwell... 73
Oh thou God of my salvation...173
Oh thou whose tender mercy....119
Oh where shall rest be found....142
Once more before we part.....231
Once more, my soul, the rising .196
On earth the song begins.....190
One spark, O God of heaven.....172
On Jordan's stormy banks I....292
On the mountain's top appear...175
Onward speed thy conquering..348
Out of the deeps of long distress 84
Out on an ocean all boundless..349

PEOPLE of the living God.....158
Plunged in a gulf of dark de....259
Praise to thee thou great Crea..154
Praise ye Jehovah's name 217
Precious Bible, what a treas....225

RELIGION, 'tis a glorious tr...248
Rise, my soul, and stretch thy...204
Rock of Ages, cleft for me.....161

SAFELY thro' another week...214
Savior, I do feel thy merit.....148
Savior, Prince of Israel's race...214
Savior, visit thy plantation.....176
Say now ye lovely social band ..270
See how the rising sun.....145
Shall wisdom cry aloud.....128
See the Lord of glory dying.....230
See the fountain opened wide...246
Shed not a tear o'er your friend.257
Shepherd divine our wants re... 84
Show pity, Lord, O Lord for.... 68
Sing hallelujah praise the Lord.256
Sing to the Lord, ye distant lan. 83
Sing to the Lord, ye heav'nly....100
Sinner, art thou still secure.....165
Sinners, O why so thoughtless.. 67
Sinners, take a friendly warn....147
Sinners, turn, why will ye die...165
Sister, thou wast mild and.....291
Soldiers of the cross, arise.....242
Sometimes a light surprises.....209
Songs anew of honor framing....178
Soon may the last glad song.... 69
Stand up, my soul, shake off.... 62
Star of peace to wanderers.....278
Stop, poor sinners, stop and 205
Sweet as the Shepherd's tune,...279
Sweet is the work, my God, my. 67
Sweet the moments, rich in.....148

TEACH me the measure of.....121
Tell me Savior, from above.....161
That awful day will surely..... 90
That glorious day is drawing....290
That great tremendous day's ap.240
The last lovely morning all.....247
The chariot, the chariot, its.....282
The earth is the Lord's and.....318
The Lord is risen indeed....146..304
The Lord my pasture shall.....184
The Lord, the Sovereign, sends.238
The morning light is breaking...210
The ransom'd spirit to her.....265
There is a fountain filled with...109
There is a house not made with.105
There is an hour of hallowed....283
There is a place where my.....324
There is a happy land.....344
There is a land of pure delight..307
There is an hour of peaceful....275
There is a pure and peaceful.... 76
There is a stream whose nar....276
The Savior's glorious name.....346
The Savior, O what endless..... 83
Those glorious minds how.....119
The voice of free grace cries....258
The voice of my beloved.....254
The wondering world inquires... 71
They have gone to the land.....253
This is the day the Lord hath....114
This is my beloved, his form....210
Tho' nature's strength decay....226
Tho' troubles assail and dan....194
Thou only Sovereign of my..... 82
Thou sweet gliding Kedron.....198
Thou whom my soul admires.... 72
Thrice happy souls who born.....100
Thro' every age, eternal God.... 66
Tis a point I long to know.....160
To-day the Savior calls.....247
To God the great, the ever..... 53
To God the only wise.....133
To Jesus the crown of my hope.203
To thy pastures fair and large...164
To us a child of hope is born....303
'Twas on that dark, that doleful 57

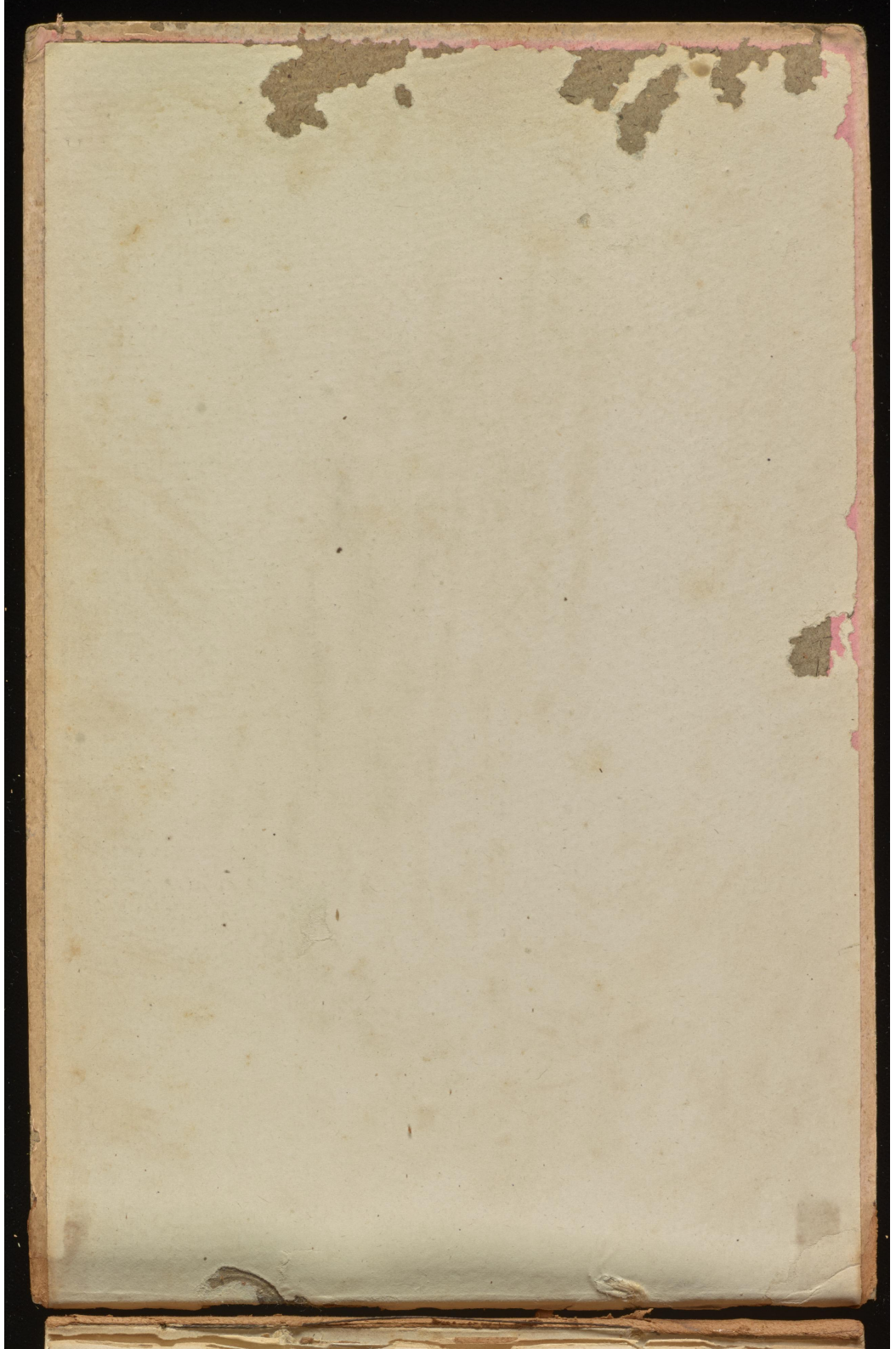
VAIN delusive world, adieu....212

WAKE, isles of the South.....287
Wake the song of jubilee.....347
Watchman, tell us of the night..286
Watchman, onward to your.....348
Welcome, delightful morn.....338
Welcome, sweet day of rest.....130
Welcome, welcome day of rest ..258
Well the Redeemer's gone 136
We plough the fertile mead.....325
What cheering words are.....136
What happy men or angels..... 64
What is our God or what his....263
What's this that steals, that....236
What wisdom, majesty and.... 95
When all thy mercies, O my.... 96
When at this distance, Lord.... 80
When gathering clouds around..182
When gloomy doubts and.....137
When Hannah pressed with....189
When I can read my title.....300
When I survey the wondrous.... 59
When Jesus my Shepherd is....202
When languor and disease in..... 89
When marshalled on the night..328
When our hearts are bowed.....278
When on Sinai's top I see.....293
When quiet in my house I sit....181
When shall thy lovely face..... 78
When shall we meet again.....244
When thickly beats the storm.... 77
When thou, my righteous.....170
When with my mind devoutly...168
Where is my God, my joy, my...181
Where is my Savior now.....202
While my Redeemer's near.....130
While nature was sinking in.....342
While on the verge of life I..... 57
While thee I seek, protecting.....102
While with ceaseless course....294
Whither goest thou, pilgrim....152
Who is this fair one in distress.. 68
Who is this that comes from....158
Why doth the man of riches..... 98
Why shrinks my weak nature...197
Wide ye heavenly gates unfold..237
With joy we meditate the.....107
With reverence let thy saints.....104
Would you win a soul to God 164

Ye glittering toys of earth.....120
Ye humble souls that seek.....122
Ye little flock whom Jesus..... 85
Ye messengers of Christ.....143
Ye nations round the earth..... 60
Yes the Redeemer rose.....189
Yes, we trust the day is break...177
Ye servants of God, your Mast..195
Ye simple souls that stray.....229
Ye that pass by, behold the..... 62
Your harps, ye trembling.....128

Zion, awake, thy strength.....329

RBR
*M
2117
.F9
1876



SEND 35cts for single copy NEW LIFE.

THE

NEW HARMONIA SACRA!

FIFTEENTH EDITION,

70,000 SOLD. GREAT SUCCESS.

A STANDARD MUSIC BOOK OF 360 PAGES, FOR THE CHURCH AND SINGING CLASS.

TERMS—$9.00 per dozen by mail, postpaid. Single copy by mail, $1.00.

SEND FOR A COPY OF

THE IMPERIAL HARMONY.

A Church Book 384 pages. Suitable for Choirs, Social Meetings, Prayer and Praise Meetings, &c., containing Sunday School, Temperance and Old Folks' departments. $1.25 per copy; $9.00 per dozen, p[ost]paid.

Address

JOSEPH FUNK'S SONS,
Singer's Glen, Rockingham Co., Va.

Did You Ever Examine The

DAY-SCHOOL SONGSTER?

If you have not, send 25 cents and get a copy. It gives complete satisfaction wherever introduced. Suitable also for Social Meetings.

Price 25 cents per copy, postpaid; $2.00 per dozen, postpaid. Address

JOSEPH FUNK'S SONS,
SINGER'S GLEN, Rockingham Co., Va.

MUSICAL INSTRUCTION.

PERSONS DESIRING INSTRUCTION IN THE PRINCIPLES AND PRACTICE OF VOCAL AND INSTRUMENTAL MUSIC, (PIANO AND ORGAN) CAN RECEIVE THE SAME, UNDER THE CARE OF REV. T. FUNK & SON.

TERMS:

Vocal Instruction	$3.00 per month
Instrumental	4.00 " "
Boarding	9.00 " "

For particulars address TIMOTHY FUNK,
Singer's Glen, V[a.]

KERCHEVAL'S History of the VALLEY of VIRGINIA. Price $1.00.