
Tabor and Hermon shall rejoice
THE
RICHMON
Designed for the various Religious Societies of the Southern and South-Western States.
COLUMBIA, S. C.:
W. J. DUFFIE.
Agent for the Southern Methodist Publishing House.



TABOR:

OR, THE

RICHMOND COLLECTION

OF

SACRED MUSIC,

DESIGNED FOR THE VARIOUS CHRISTIAN CHURCHES AND SINGING SCHOOLS.

By R. M. McINTOSH.

"Thou hast made the North and the South, TABOR and HERMON shall rejoice in thy Name."

COLUMBIA, S. C.:
W. J. DUFFIE.
NASHVILLE: J. B. McFERRIN.

PREFACE TO THIRD EDITION.

SEVEN months have elapsed since Tabor was first presented to the public, and during this period two large editions have been exhausted, and we now offer to the lovers of sacred song the third edition.

When, at the earnest solicitation of numerous, and perhaps too partial friends, we undertook the preparation of the work, we confess that we had many misgivings as to our ability to meet the requirements of the public taste. The rapid sale of the work, however, and the many flattering notices it has received from the profession and the press of every section of the country, induce the belief that it has been found to answer, in a higher degree than the friends of the enterprise anticipated, the demands which it was our aim to supply. For this liberal encouragement of our first attempt at authorship, a kind and indulgent public have our sincere thanks. We again acknowledge our obligations to all who have contributed music to its pages; cheerfully acknowledging that to them, more than to ourselves, its success is due. We are specially indebted to Messrs. Mason Brothers for permission to use many standard OLD tunes, chiefly the compositions of their father, Dr. Lowell Mason; and to the Messrs. Everett for the privilege of selecting *ad libitum* from their numerous works, as well as for a great amount of NEW MUSIC, never before published, and to which we invite special attention.

We solicit a careful examination of the book, by Teachers, Choristers, and musicians generally, with reference to the following distinctive features:

1st. ELEMENTARY DEPARTMENT.—This will be found concise and perspicuous, yet complete.

2d. METRICAL DEPARTMENT.—This comprises all the popular old tunes in general use, and perhaps a larger amount of NEW MUSIC, representing all the leading American authors of the present age, than the same department of any similar work. Great care has been taken to adapt good music to all the metres contained in the hymn-books of the various evangelical denominations.

3d. ANTHEM DEPARTMENT.—We have endeavored to make this as perfect as possible, and it will be found to include an unusual variety of new Anthems, Motets, Introits, Sentences, and Set Pieces, suited to nearly every occasion for which such music is used.

4th. CHANTS, &c.—Here we have had the able assistance of one of the leading divines of the Church, and it is believed that the Morning and Evening services are amply provided for.

Our feelings will not permit us to close this preface without a brief reference to the death of one who was endeared to us by many ties of friendship, and whose invaluable services in the cause of church music rendered him an object of profound respect and sincere affection to all the lovers of sacred song. We allude to Mr. L. C. EVERETT, whose whole life was sedulously devoted to the interests of this divine art, and whose voice, we have faith to believe, is now uniting in the chorus of the redeemed on high.

The work is again submitted to the Christian public, with the hope that it may continue an acceptable auxiliary in the worship of God.

R. M. McINTOSH.

RICHMOND, Jan., 1867.

Entered according to Act of Congress in the year 1866, by F. J. HUNTINGTON, in the Clerk's Office of the District Court of the United States for the Southern District of New York.

ELEMENTARY DEPARTMENT.

CHAPTER I.

PRIMARY SOUNDS, DISTINCTIONS AND DEPARTMENTS.

§ 1. There are seven primary sounds from which all music is made up.

§ 2. These sounds have three essential properties, or, as some authors express it, there are three natural distinctions existing in them.

1. In point of Length, as Long or Short.
2. In point of Pitch, as High or Low.
3 In point of Power, as Soft or Loud.

§ 3. From the fact that these three natural distinctions are found to exist in musical sounds, it becomes necessary, for the sake of system, to divide the elements of music into three separate departments:

1 *Rhythmics*, treating of the Length of sounds.
2. *Melodics*, treating of the Pitch of sounds.
3. *Dynamics*, treating of the Power of sounds.

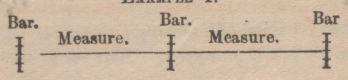
CHAPTER II.

RHYTHMICS.

§ 4. All pertaining to movement, length or duration of sound in music, comes under the department of Rhythmics. Everything, therefore, connected with regular time in music will be treated of under this head.

§ 5. Time, during the performance of a piece of music passes away; and to aid in estimating time as it passes, written music is divided by perpendicular lines called Bars into equal portions called measures, which equal portions represent periods or divisions of time. Thus:

EXAMPLE 1.



§ 6. Time may be divided into smaller equal portions than measures, which are called parts of measures.

§ 7. Each measure may be divided into a certain number of parts.

§ 8. Each measure is named from the number of parts into which it is divided.

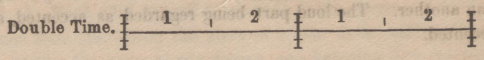
§ 9. A measure divided into *two* parts is called Double Time.

§ 10. A measure divided into *three* parts is called Triple Time.

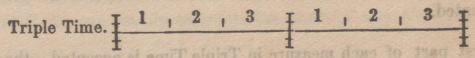
§ 11. A measure divided into *four* parts is called Quadruple Time.

§ 12. A measure divided into *six* parts is called Sextuple Time.

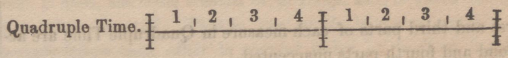
EXAMPLE 2.



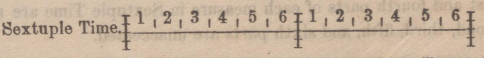
EXAMPLE 3.



EXAMPLE 4.



EXAMPLE 5.



NOTE.—The short lines and figures used in the foregoing examples to illustrate the number of parts into which each measure is divided, do not occur in written music. Other means, hereafter explained, are used to indicate the kind of time, or number of parts in each measure.

§ 13. To assist in acquiring the ability accurately to compute and count time, it is found necessary, in singing, to perform certain motions of the hand, called beats, or beating time.

§ 14. Each part of every measure has one beat or motion of the hand. Hence, there are two beats in each measure of Double Time—first, down—second, up.

§ 15. There are three beats in each measure of Triple Time—first, down—second, left—third, up.

§ 16. There are four beats in each measure of Quadruple Time—first, down—second, left—third, right—fourth up.

§ 17. There are six beats in each measure of Sextuple Time—down, down, left, right, up, up. But most music written in Sextuple Time is performed in Double, three parts being sung to each beat.

§ 18. In order to give proper expression to words as well as variety to music, it is necessary, in singing, to observe *accent*. By accent, in music, is meant that one part of a measure should be produced with more power, or sung louder, than another. The loud part being regarded as accented, and the soft as unaccented.

§ 19. The first part of each measure in Double Time is accented—the second part unaccented.

§ 20. The first part of each measure in Triple Time is accented—the second and third parts unaccented.

§ 21. The first and third parts of each measure in Quadruple Time are accented—the second and fourth parts unaccented.

§ 22. The first and fourth parts of each measure in Sextuple Time are accented—the second, third, fifth, and sixth parts are unaccented.

NOTE.—It is highly important that teachers training classes should not rapidly pass over the theory of time; but that they should impress the subject upon the minds of their pupils in various interesting forms and ways, until they (the teachers) positively know their explanations to be understood by all. The Black Board is the place for these and all other illustrations, and the only place where they can be brought out in an interesting way. I need not say to intelligent teachers that their illustrations, in order to be successful, should be interesting in style and variety.

CHAPTER III.

MELODY.

§ 23. A series of seven tones, *with the first repeated*, making eight in all, is termed a scale, provided it be constructed in one of two ways with regard to the relative distances of its tones.

§ 24. The tones of the Scale are spoken of by the first eight numerals, 1, 2, 3, 4, 5, 6, 7, 8, the lowest being reckoned 1 and the highest 8.

§ 25. The distance between any two tones in the Scale is called an Interval.

§ 26. As there are eight tones in the scale, it follows that there are seven intervals. These intervals are not all alike; some are larger and some are smaller.

§ 27. The larger intervals are called steps; the smaller intervals, half steps.

§ 28. Five of the seven intervals are whole steps, and two of them half steps.

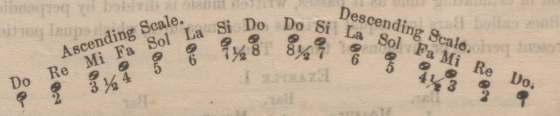
§ 29. The two half steps occur between the third and fourth and seventh and eighth tones. Between each two of the other tones the interval is a whole step.

§ 30. Beside the numerals, which are not always convenient for singing, we employ in the early cultivation of the voice and ear, the following syllables in connection with the tones of the scale.

Written, Do, Re, Mi, Fa, Sol, La, Si, Do.

Pronounced, Doe, Ray, Mee, Fah, Sole, Lah, See, Doe.

SCALE, WITH NUMERALS AND SYLLABLES.



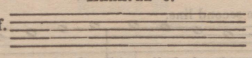
CHAPTER IV.

The Staff and Clefs.

§ 31. A character composed of five horizontal lines and four spaces called the Staff, is used to represent the relative pitch of sounds:

Example 6.

Staff.



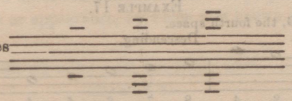
§ 32. The lowest line of the Staff is called the *first line*. That next above the lowest is called the second line, &c.

§ 33. Each line and each space of the staff is called a degree. Hence, there are nine degrees in the staff—five lines and four spaces.

§ 34. When it becomes necessary to use sounds higher or lower than can be represented upon the staff, *added lines* or *added spaces* are employed above and below the staff. Thus:

Example 7.

Staff with added lines above and below.



§ 35. The degrees of the staff, lines and spaces, are named from the first seven letters of the alphabet, viz: A, B, C, D, E, F, G, in two ways.

§ 36. Each letter may give names to two or more degrees, provided they be eight degrees distant from each other, inclusive.

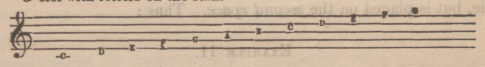
§ 37. A character called a Clef is used to determine which of the two ways of naming is to be observed.

§ 38. As each mode of naming the degrees in question is determined by a different Clef, it follows that we have use for two Clefs—the F Clef and the G Cle .

§ 39. The G Clef is used to represent the letter G, and locates that letter on the *second line* of the staff. It appears in written music, thus:

Example 8.

G clef with letters on the staff.

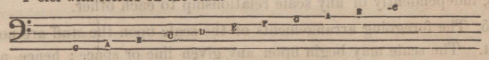


Note.—The G Clef is generally used in modern music for three parts, Treble, Alto, and T but when it is used for the Tenor, a part assigned to male voices exclusively, it represents G an e (eight degrees) lower than when used for either of the other two parts, owing to the natural differ of an octave in the pitch of male and female voices.

§ 40. The F Clef is used to represent the letter F, and locates that le on the *fourth line* of the staff. It appears in written music, thus:

Example 9.

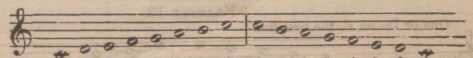
F clef with letters on the staff.



§ 41. Each Clef is used to show that the degree on which it is situated is named from that letter, this gives us a clue to the names of the other degrees; for, having the name of one degree, and knowing how the letters follow each other in the alphabet, and that they follow each other in the same order on the staff, we can readily ascertain the name of any other degree.

§ 42. In the earlier part of musical exercises for beginners, when the G clef is used, the scale treated of in Chap. III, is based on C, the first added line below the staff. That is, *one* or *do* is placed on this degree, and the sounds follow each other in regular order up to C on the third space, the place for the eighth or octave of the scale. Thus:

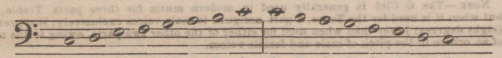
Example 10.



Names of the tones	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Absolute pitch	C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
Syllables	Do.	re.	mi.	fa.	sol.	la.	si.	do.	do.	si.	la.	sol.	fa.	mi.	re.	do.

§ 43. When the F clef is used in these earlier exercises, *one* of the scale, or *do*, is not found on the first added line below the staff, as in the above example, but is placed on the *second space*. Thus:

EXAMPLE 11.



Names of the tones	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Absolute pitch	C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
Syllables	Do,	re,	mi,	fa,	sol,	la,	si,	do,	do,	si,	la,	sol,	fa,	mi,	re,	do.

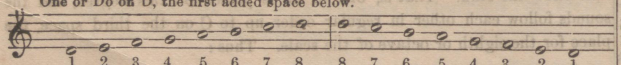
§ 44. The letters upon the staff, are never changed from the positions assigned them by the clef. They, therefore, represent the absolute pitch of sounds, independently of any scale relationship to each other.

§ 45. The foregoing arrangements of the scale upon the staff are not permanent. The scale may begin upon any given line or space; hence, as will be seen, from the following examples, it may be changed to any position—higher or lower—upon the staff. Rules regulating all such changes will be presented in their proper place.

ILLUSTRATIONS OF THE SCALE ON THE G CLEF STAFF.

EXAMPLE 12.

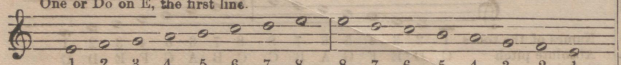
One or Do on D, the first added space below.



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

EXAMPLE 13.

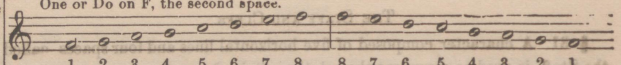
One or Do on E, the first line.



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

EXAMPLE 14.

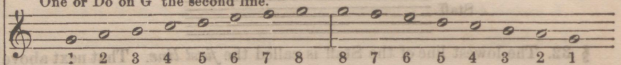
One or Do on F, the second space.



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

EXAMPLE 15.

One or Do on G the second line.

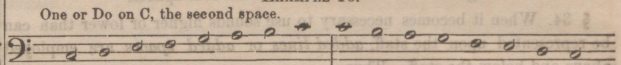


1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
Do, re, mi fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do.

ILLUSTRATIONS OF THE SCALE ON THE F CLEF STAFF.

EXAMPLE 16.

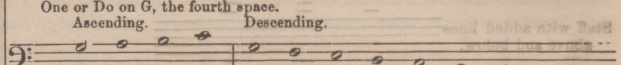
One or Do on C, the second space.



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

EXAMPLE 17.

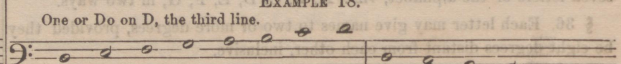
One or Do on G, the fourth space.
Ascending. Descending.



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

EXAMPLE 18.

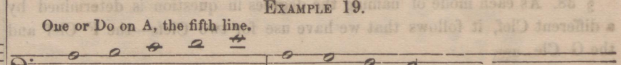
One or Do on D, the third line.



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

EXAMPLE 19.

One or Do on A, the fifth line.



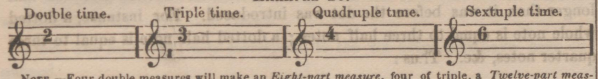
1 2 3 4 5 8 7 6 5 4 3 2 1
Do, re mi, fa, sol, do, si, la, sol, fa, mi, re, do

CHAPTER V.

RHYTHMICS.—*continued.*

§ 46. The kind of Time in which a piece of music is written, is generally indicated by a figure placed at the beginning, immediately to the right of the Clef, and on the *upper* part of the staff. Thus:

EXAMPLE 20.



NOTE.—Four double measures will make an *Eight-part measure*, four of triple, a *Twelve-part measure*, and three of triple, a *Nine-part measure*. These forms of measure are seldom used.

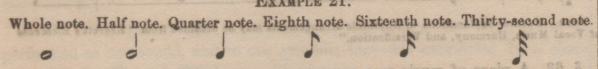
§ 47. There are *two* figures placed at the beginning of a tune always: the use of the one we have just explained, the use of the other will be explained presently.

* 48. As tones have no positive or absolute length, duration, or value, characters called notes are used to represent their relative length.

§ 49. There are six notes commonly used for this purpose, each of which has its peculiar shape or appearance, by which it is known and distinguished from the others.

The following are the six notes most commonly used.

EXAMPLE 21.



§ 50. Any note may be used to represent a long tone, or any note may be used to represent a short tone; but the relation which their names imply must always be sustained. For instance, if, in a piece of music, a quarter note be selected to represent a tone to which one beat is to be given, a half note will represent a tone having two beats, a whole note will represent a tone having four beats, &c.

§ 51. In our illustrations of time, its divisions, and subdivisions, Chap. II, we represented each part of a measure by a figure, because we had not then explained the notes. In music, however, each part of a measure is represented by a note.

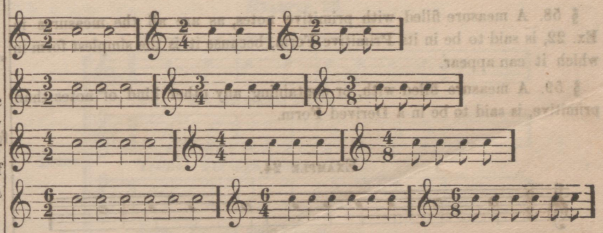
§ 52. In every piece of music a certain note is taken as the standard of measurement. That is, a certain note is assumed as having the time of one beat, and is called the *primitive note;* and all the other notes in the piece must be dwelt on according to the relations which they sustain to this note. Therefore, when we speak of the primitive note, it must be remembered that we mean the note which represents such part of the measure, or which is taken as having the time of one beat.

§ 53. As figures are used to represent the different *kinds* of time, so they are used to represent the different *varieties* of time.

§ 54. The primitive note, or the note which occupies the time of one beat, and from which all the other notes in the exercise receive their actual value as to time or duration, is indicated by a figure placed at the beginning of the music on the *lower* part of the staff, and immediately to the right of the Clef.

§ 55. In every kind of time any note may be taken as the primitive note. Thus:

EXAMPLE 22.

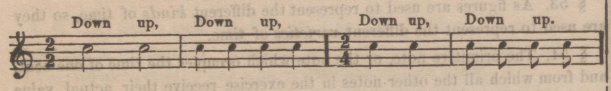


§ 56. Any one note that has the time of one beat is to be dwelt on as long as any other note that has the time of one beat. For instance, when an

eighth note has one beat it is to be dwelt on as long as a quarter note when it has one beat, or a half when it has one beat. Therefore, the difference in the various kinds of time is sensible only to the eye; their effect upon the ear is the same.

§ 57. It will be perceived that when a half note is primitive, two quarter notes will be sung to one beat; and when a quarter note is primitive, two eighth notes will be sung to one beat, &c. Thus:

EXAMPLE 23.



CHAPTER VI.

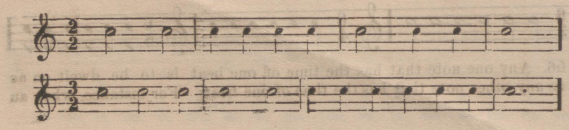
RHYTHMICS.—*continued.*

Primitive and derived forms of measure.

§ 58. A measure filled with primitive notes, as are all the measures in Ex. 22, is said to be in its Primitive Form, because it is the simplest form in which it can appear.

§ 59. A measure filled with, or containing any other kind of notes than primitive, is said to be in a Derived Form.

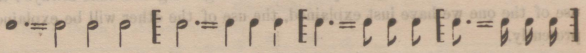
EXAMPLE 24.



§ 60. In the above examples all the measures contain the same value of notes. The first measure in each example is in primitive form, while the other measures are all in derived forms. Similar arrangements can be had in all the varieties of time.

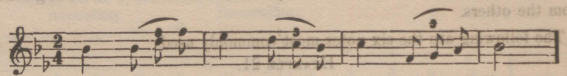
§ 61. A dot (.) or period placed to the right of a note adds to that note one half of its original value, or in other words it makes the note one half longer than it was before the dot was introduced. For instance, a dotted whole note is equal to three half notes; a dotted half note is equal to three quarter notes, &c. Thus:

EXAMPLE 25.



§ 62. When *three* notes (sounds) occupy one part of a measure, *two* of which are sufficient to fill said part they are called Triplets; and are written thus:

EXAMPLE 26.

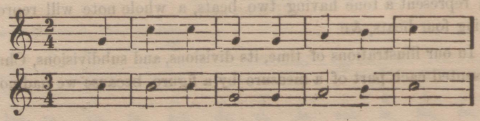


NOTE.—Further explanations of Rhythmic arrangements may be obtained from "Everett's Elements of Vocal Music, Harmony, and Versification."

§ 63. A piece of music may commence on any part of the measure.

§ 64. When the first measure of a piece is not full, there will usually be found enough in the *last* measure to fill it. Thus:

EXAMPLE 27.



CHAPTER VII.

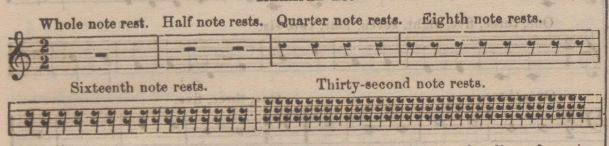
RESTS, TIES, SLURS, AND OTHER CHARACTERS.

§ 65. It is sometimes desirable to pass over one or more parts or fractions of a measure—sometimes whole measures are left silent. This is indicated by characters called *rests*.

§ 66. Each note has its corresponding rest, and each rest has its peculiar shape or form by which it is known.

§ 66. The following rests correspond to the six notes that have been explained.

EXAMPLE 28.



§ 68. The terminus of a period or strain of music, or of a line of poetry, is denoted by a Double Bar, (𝄀).

§ 69. Two double bars standing together (𝄁), show the end of a tune, or composition.

§ 70. When two or more notes on the same degree of the staff, are to be performed as one sound, and to one syllable, they are connected by a character called a Tie. (⁀).

§ 71. A character made thus, (⁀) is used to connect notes on *different* degrees of the staff, which are to be sung to one syllable—it is called a *Slur*.

§ 72. When a strain or any portion of music is to be repeated it is denoted by a row of dots (𝄆) across the staff, called a repeat. Sometimes the repetition of a short passage is indicated by the word *Bis*.

§ 73. A Pause or Hold (𝄐) over a note or rest, denotes that its time is to be prolonged beyond the usual length; and in performing the beats, the hand during such prolongation must remain at the point it may have reached, in describing the legitimate time of the note or rest.

§ 74 The letters D.C., which stand for *Da Capo*, placed at the end of a piece of music, over or under the staff, direct the performers to return to the beginning.

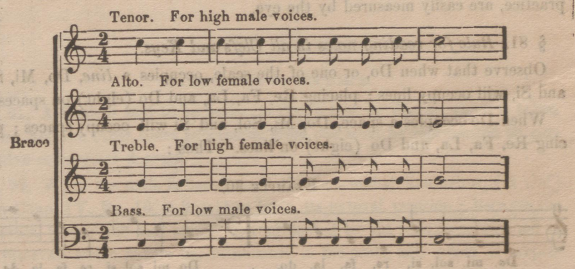
§ 75. When a degree has already been sharpened or raised a half step above its *natural* position, by a sharp in the signature, it may still be raised another half step by the use of the Double Sharp, made thus: (𝄪).

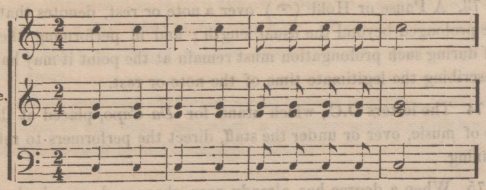
§ 76. A degree already depressed a half step, by a flat in the signature may still be depressed another half step by the use of the Double Flat, made thus: (𝄫).

§ 77. A Double Sharp is cancelled thus: (♮𝄪), and a Double Flat thus: (♮𝄫).

§ 78. The Brace shows the number of parts that move together or form the *score*. Thus:

EXAMPLE 29.





§ 79. Sometimes two parts are written on one staff as in the second of the above examples. When the Treble and Alto are both written on the same staff, the Treble takes the *upper* and the Alto the *lower* notes. When Tenor and Base are written on the same staff, the Tenor takes the *upper* and the Bass the *lower* notes.

CHAPTER VIII.

MELODY—SOUNDS IN ANOTHER ORDER.

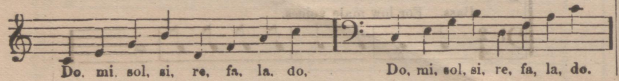
§ 80. The different tones of the scale, thus far, have been made to follow each other in their regular order of progression; but this is not always the case: sounds may proceed by skips as well as by degrees, and after a little practice, are easily measured by the eye.

§ 81. *Rule for reading notes in all Clefs and Keys.*

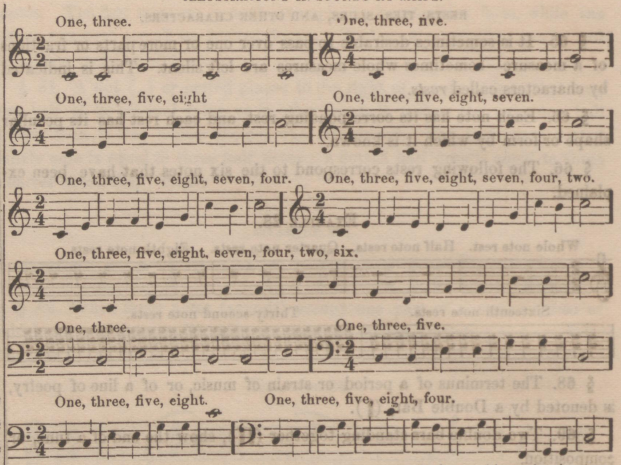
Observe that when Do, or one of the scale, occupies a *line*, Do, Mi, Sol, and Si, will occupy lines; placing Re, Fa, La, and Do (eight) on spaces.

When Do occupies a space, Do, Mi, Sol, and Si will occupy spaces; placing Re, Fa, La, and Do (eight) on lines. Thus:

EXAMPLE 30.



ILLUSTRATIONS IN SOUNDS BY SKIPS.



NOTE.—Exercises similar to the above may be practiced in all the keys, without the signature. Too much attention cannot be paid to this subject by teachers. Accustom your pupils to read the notes in any and every position on the staff, and when you introduce tranposition proper, you will have no trouble in getting them to read the notes readily.

CHAPTER IX.

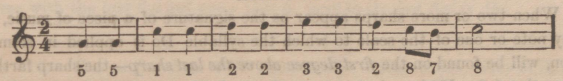
EXTENDED SCALE.

§ 82. It has already been intimated that sounds of the scale may be extended *above eight* or *below one.*

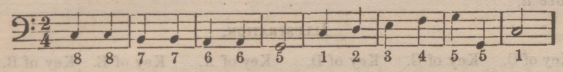
§ 83. When sounds lower than one occur, one will be treated or regarded as eight of a *scale below.*

§ 84. When sounds higher than eight occur, eight will be treated or regarded as *one* of a *scale above.*

EXAMPLE 31.



EXAMPLE 32.



CHAPTER X

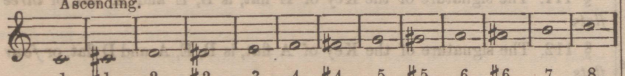
CHROMATIC SCALE.

§ 85. A sign is used in music which, when placed immediately to the left of a note, indicates a tone a *half step higher* than the letter upon which the note is written would otherwise represent. This is called a *Sharp* (♯). Another sign is used, which, when placed immediately to the left of a note indicates a tone a *half step lower* than the letter upon which the note is written would otherwise represent. This is called a Flat, (♭).

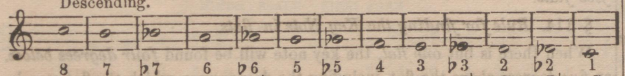
§ 86. By the use of flats and sharps we may divide all the intervals of the scale, that are a whole step distant from each other, into half steps, thus forming an entire scale of small intervals or half steps, called the Chromatic Scale. Thus:

EXAMPLE 33.

Ascending.



Descending.

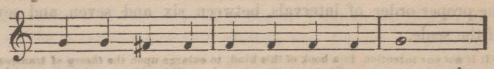


§ 87. All of the whole steps (tones) of the scale being thus divided, either by means of the sharps or flat, we find the Chromatic Scale to consist of thirteen sounds, and twelve intervals.

§ 88. In singing by syllables, whenever a note occurs with a sharp, or flat before it, the *vowel* sound is changed. When a sharp appears, the syllable ends with *ee;* when a flat, with the long *a* or *ay:* thus, when one is sharped or raised a half step, Di, (pronounced Dee) is substituted for Do; when seven is flatted, Se (pronounced Say) is substituted for Si, &c.

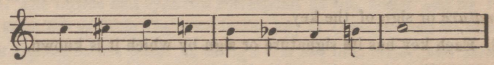
§ 89. A sharp or flat continues in force throughout the measure in which it occurs; also through successive measures, *when the same tone is continuously repeated;* but not otherwise.

EXAMPLE 34.



§ 90. The effect of a flat or sharp is cancelled by a character called a Natural, (♮).

EXAMPLE 35.



CHAPTER XI.

TRANSPOSITION OF THE SCALE.

§ 91. A Scale is said to be based on that letter or degree which is taken as *one*, and the other tones proceeding from one must be represented on consecutive or conjoint degrees.

§ 92. When the scale is based on C, the first added line below, (G clef) as in Chap. IV, Ex. 10, it is said to be in its natural position; because the intervals, (steps and half steps), as represented by the letters, correspond to the intervals which nature has established in the scale, and which are represented by the numerals.

§ 93. This relation, or order of intervals, between letters and numerals must always be preserved, which is done by the use of sharps or flats, introduced upon certain letters.

§ 94. When one or Do is placed on any other letter than C, the scale is said to be *transposed*, and the letter taken as *one* of the scale is called the *key*. Thus, if one be on C, the scale is said to be in the *Key of C;* if one be on G, the scale is said to be in the *Key of G*, and so on.

§ 95. There are two ways of transposing the scale ; one way is by fifths, in which the sounds are all carried a perfect fifth higher, or a fourth lower, and the other is by fourths, in which the sounds are all carried a perfect fourth higher, or a fifth lower.

§ 96. When the scale is transposed by fifths, sharps are introduced to preserve the proper order of intervals between six and seven, and seven and eight of the scale.

NOTE.—It is not our intention, in a book of this kind, to enlarge upon the *theory* of transposition. We do not suppose it to be necessary. Every intelligent teacher will be able to explain the subject according to the wants of his pupils ; and if persons desire to try self instruction, we advise them to use works written expressly for their wants. There are many such published.

§ 97. These sharps are placed immediately after the clef, and are called the *signature* or sign of the key.

§ 98. Each key has its signature or sign by which it is known.

§ 99. The Key of C is known by its having no sharps or flats—the key is said to be natural.

§ 100. The signature of the Key of G, is F sharp, or *one sharp.*

§ 101. The signature of the Key of D, is F and C sharp, or *two sharps.*

§ 102. The signature of the Key of A, is F, C and G sharp, or *three sharps.*

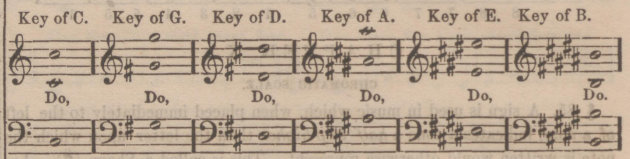
§ 103. The signature of the Key of E, is F, C, G and D sharp, or *four sharps.*

§ 104. The signature of the Key of B, is F, C, G, D and A sharp, or *five sharps.*

§ 105. *Rule for finding the Key Note in sharps*

When two or more sharps appear as the signature of a piece of music, the key note or one of the scale to which the syllable Do is applied in solmization, will be found on the *first degree above the last sharp*—the sharp farthest from the clef. If there is but one sharp, the key note is the *first degree above it.*

ILLUSTRATION.



§ 106. When the scale is transposed by fourths, flats are introduced to preserve the proper order of intervals between *three* and *four*, and *four* and *five.*

§ 107. These flats are placed immediately after the clef, and are called the *signature* or sign of the key.

§ 108. Each key has its signature, or sign, by which it is known.

§ 109. The signature of the Key of F, is B flat, or *one flat.*

§ 110. The signature of the Key of B flat, is B and E flat, or *two flats.*

§ 111. The signature of the Key of E flat, is B, E and A flat, or *three flats.*

§ 112. The signature of the Key of A flat, is B, E, A and D flat, or *four flats.*

§ 113. The signature of the Key of D flat, is B, E, A, D and G flat, or *five flats.*

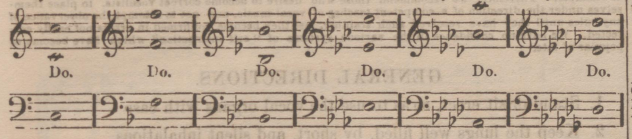
§ 114. *Rule for finding the Key Note in flats.*

When there is but *one flat*, the key note will be found *four degrees below*, or *five degrees above* the flat, including the degree upon which the flat stands.

When there are two or more flats, the key note will be found on the same degree with the *last flat but one;* that is, *next to the last flat is Do.*

ILLUSTRATIONS.

Key of C. Key of F. Key of B♭. Key of E♭. Key of A♭. Key of D♭.



CHAPTER XII.

MINOR SCALE.

§ 115. The scale explained in Chap. III, is called the Major Diatonic Scale. The scale explained in Chap. X, is called the Chromatic Scale. Besides these, there is still another Scale, in which the order of intervals (steps and half steps) is different—this is called the *Minor Scale.*

§ 116. There are two forms of the minor scale in use; and in both forms the intervals differ from those of the major.

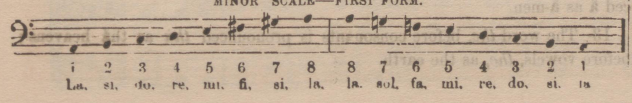
§ 117. The chief difference between the major and the minor scale is in the *size* of the *third;* that of the major being composed of two steps, or tones, while that of the minor is only a step and a half, or a tone and a half.

§ 118. In the first form of the minor scale the intervals are not the same in ascending as in descending. It will be observed, in ascending, that the *sixth* and *seventh* are sharped, in descending they are *restored* by the *natural.*

§ 119. In this form, ascending, the half steps occur between *two* and *three,* and *seven* and *eight*—descending, between *six* and *five,* and *three* and *two.*

EXAMPLE 36.

MINOR SCALE—FIRST FORM.

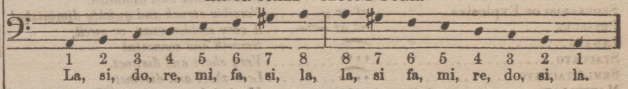


§ 120. In the second form of the minor scale there are three intervals of a *half step* each, three of *a step,* and one of a *a step and a half.*

§ 121. The intervals are the same in ascending as in descending. The half steps occur between *two* and *three, five* and *six,* and *seven* and *eight;* the step and a half between *six* and *seven.*

EXAMPLE 37.

MINOR SCALE—SECOND FORM.



§ 122. When the major and minor scales have the same signature, they are said to be related.

The signature of C major and A minor is natural—therefore, the key of A minor is the relative minor to C major; and the key of C major is the relative of A minor.

§123. The relative minor to any major key is based on its sixth; and the relative major to any minor key is based on its third.

§ 124. The letters and syllables correspond in the major and its relative minor; thus, the syllable Do, both in the key of C major, and its relative A minor, is applied to the letter C, though C is *one* in C major, and *three* in A minor.

CHAPTER XIII.

DYNAMICS—SOFT AND LOUD SOUNDS, OR EXPRESSION.

§ 125. In order to give proper expression to words, or sentences, it is necessary sometimes to sing louder, and sometimes softer, according to the sense or character of the subject matter.

§ 126. The expression is generally indicated, though very imperfectly, by the Dynamical characters now about to be given. We avoid going into a lengthened explanation of these characters, as we deem it unnecessary—they appear in most of the books as they are given in this—in a tabular form

EXPLANATION OF DYNAMICAL TERMS AND CHARACTERS.

PIANO	marked *p*	*Soft.*
PIANISSIMO	*pp*	*Very soft.*
FORTE	*f*	*Loud.*
FORTISSIMO	*ff*	*Very Loud.*
MEZZO	*m.*	*Medium.*
MEZZO PIANO	*mp*	*Rather soft.*
MEZZO FORTE	*mf*	*Rather loud.*
CRESCENDO	*cres* or <	*Commence soft and increase.*
DIMINUENDO	*dim* or >	*Commence loud and diminish.*
SWELL	<>	*Increase and then diminish.*
SFORZANDO or Explosive	*sf* or >	*Forcibly struck and quickly diminished*
PRESSURE	< or <>	*A very sudden* CRES. *or swell.*
LEGATO	⌒	*Smooth and connected*
STACCATO	! ! ! !	*Very short and distinct.*
SEMI-STACCATO	• • • •	*Less short and distinct.*
MARTELLATO	*sometimes* >	*Marked, but not shortened.*

CHAPTER XIV.—MOVEMENT.

§ 127. The figures at the beginning of a piece of music only indicate the kind of measure, and the note which represents one part of the measure—they express nothing more.

§ 128. The *movement* of the composition, sometimes faster, and sometimes slower, according to the ideas and taste of the composer, is generally indicated by the following terms.

EXPLANATION OF TERMS IN GENERAL USE.

ADAGIO—slow.
ALLEGRO—quick.
ALLEGRETTO—not so quick as Allegro.
ALLEGRO ASSAI—very quick.
ANDANTE—gentle, and rather slow.
ANDANTINO—somewhat quicker than Andante.
ADAGISSIMO—the superlative of adagio, meaning very slow.
AD LIBITUM—at pleasure.
ALLEGRO CON FUOCO.—quick and animated.
ALLEGRO VIVACE—very quick and lively.
BEN MARCATO—in a pointed and well marked manner.
BRIO. or BRIOSO—fervor, warmth, ardor.
CALANDO—softer and slower.
CALCANDO—pressing on, hurrying.
CALMATO—with calmness, tranquility, repose
CON AFFETTO—with expression.
CON BRIO—With fervor.
CANTABILE—pronounced *Kan-tah-bi-lee*—graceful, flowing.
DIVOTO—devotedly, devoutly.
DOLCE—soft, sweet, tender, delicate.
DOLENTE, or DOLOROSO—mournful.
DECLAMANDO—in the style of declamation.
E and
ENERGICO, or CON ENERGIA—with energy.
ESPRESSIVO—expressive.
FERMATO—with firmness and decision.
FIERAMENTE—bold, with vehemence
GRAVE—slow and solemn.
GIUSTO—in just and steady time,
LARGO—slow.
LARGHETTO—not so slow as Largo.
LARGO DI MOLTO—very slow.
LEGATO—close, gliding, connected style.
LENTANDO—gradually slower and softer.
MODERATO—in moderate time.
MAESTOSO—majestic, majestically.
PASTORALE—applied to graceful movements in Sextuple time.
PRESTO—quick.
PRESTISSIMO—very quick.
PIETOSO—in a religious style.
RALLENTANDO—slower and softer by degrees.
RITARDANDO—retarding the time.
SPIRITOSO, CON SPIRITO—with spirit and animation.
TUTTI—the whole. Full chorus.
TEMPO GIUSTO—in exact time.
TEMPO—time
VIVACE—quick andcheerful.
VIGOROSO—bold, energetic.

CHAPTER XV.

General Directions to Singers.

NOTE.—The following rules to singers have been gathered from the best writers on the subject, and are given here simply as *hints* to the vocal student. Very little importance is attached to them as a part of this book; as almost every thing in the way of correct vocal execution must be learned by imitation or example. Therefore, we recommend those who desire to become correct vocalists, to place themselves under the direction of a competent teacher of vocal music, and not to attempt the observance of any rules until they have received such training, lest they become confirmed in errors not easily corrected. We have no confidence in the various systems of "self instruction" which have become so popular of late.

GENERAL DIRECTIONS.

1. Stand or sit erect, so as to use the vocal organs with ease

2. Keep the lungs well filled, by short, and silent inhalations.

3. Take breath at such places as will not injure the sense of the words; at pauses, and after emphatic words.

4. Attack sounds without sliding to them.

5. The emission of tone should be free, open, round, full, pure and resonant; it should be instantaneous, firm and decided; without hesitancy, trembling, wavering or drawling.

6. Hold long sounds steadily, firm and equal, and do not yield to the desire to slide up or down to the following sound as a relief.

7. Endeavour to manage the swelling and diminishing of the voice, when required, with due gradual proportions.

8. Do not try to adopt the voice of some one else, but cultivate a free, open and correct use of your own

9. Pronounce words as in good speaking, having them prepared in the mouth, as it were, before utterance.

10. Make all prolongations on *vowels*, and avoid the extension of consonants.

11. Be cautious of wasting breath upon *h* and like *spendthrifts*.

12. The letter *a* by itself, or being on an *un*accented syllable is prooun-ced ä as ä-men.

13. The word *the*, before consonants is pronounced *thə* as thə heavens; before vowels, *the*, as the earth.

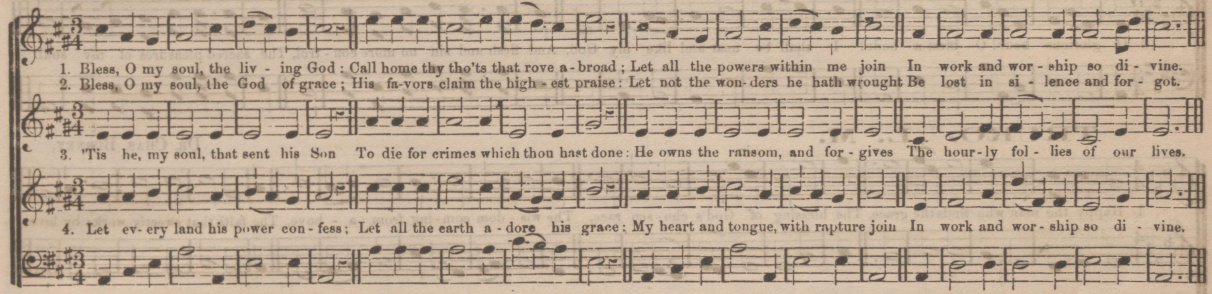
TABOR:

OR THE

RICHMOND COLLECTION OF SACRED MUSIC.

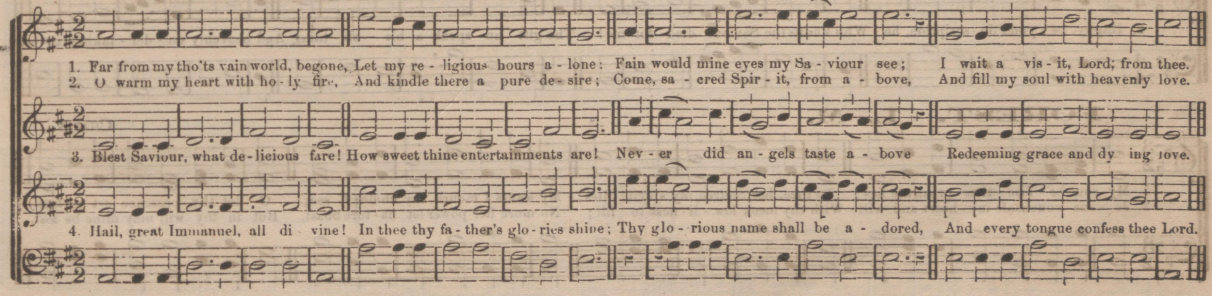
NAUWETA. L. M.

R. McCoy McIntosh.



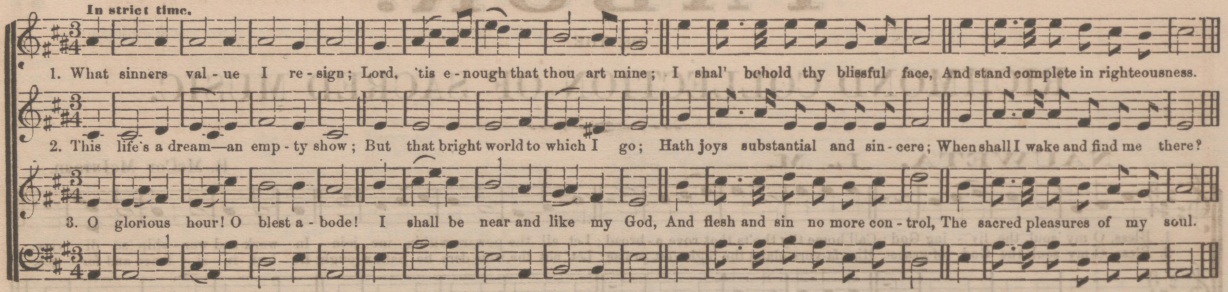
PARADISE. L. M.

I. B. Woodbury. By permission.



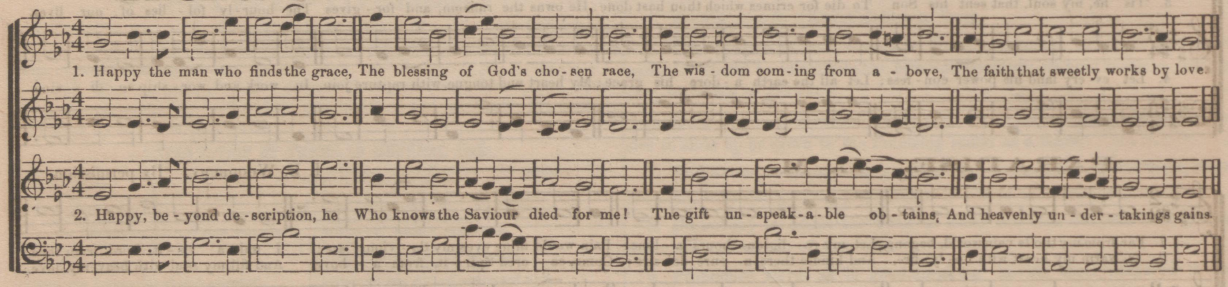
JUDAH. L. M.

A. Dott



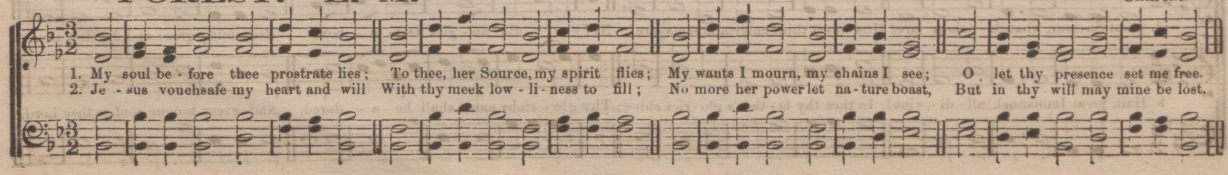
TRURO. L. M.

Dr. Chas. Burney.



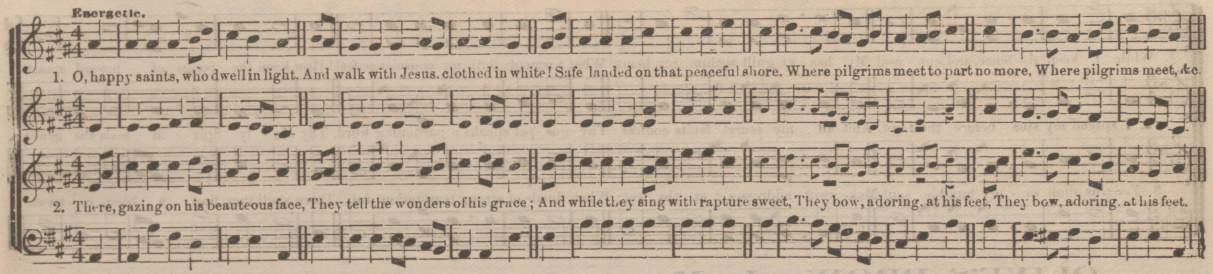
FOREST. L. M.

Chapin.



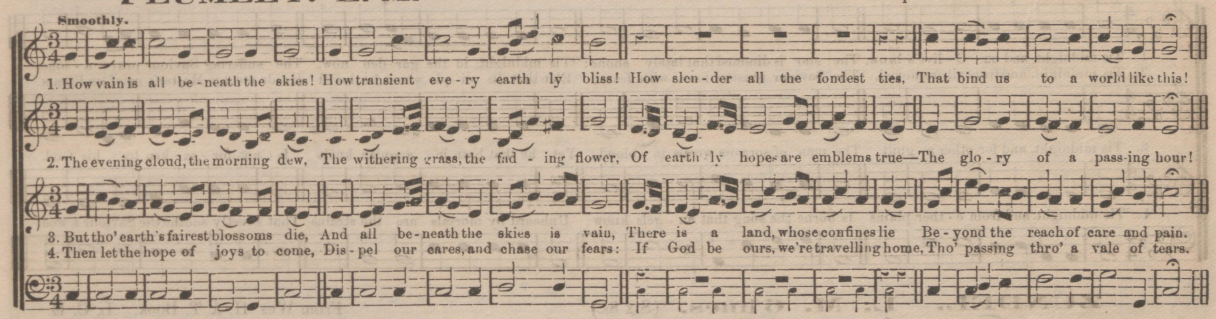
ALDAY. L. M.

From "New Olive Branch." W. U. Butcher



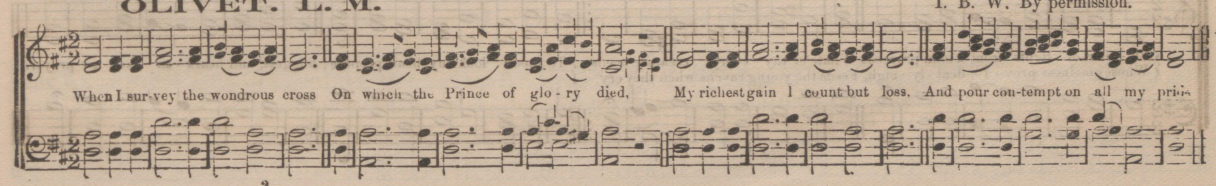
PLUMLEY. L. M.

From "Harp of Judah." L. O. Emerson.



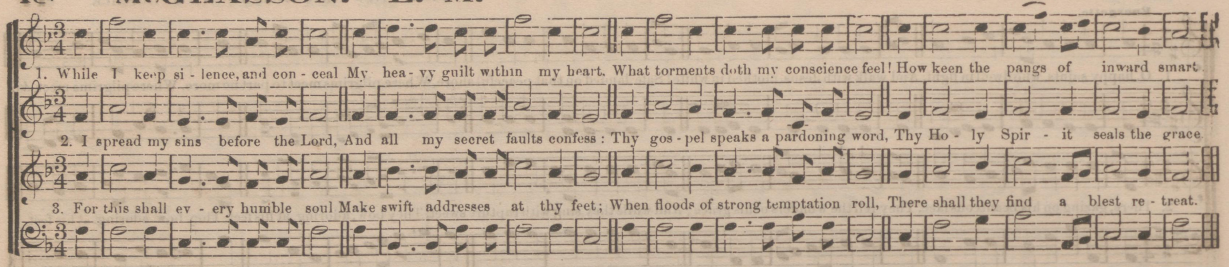
OLIVET. L. M.

I. B. W. By permission.



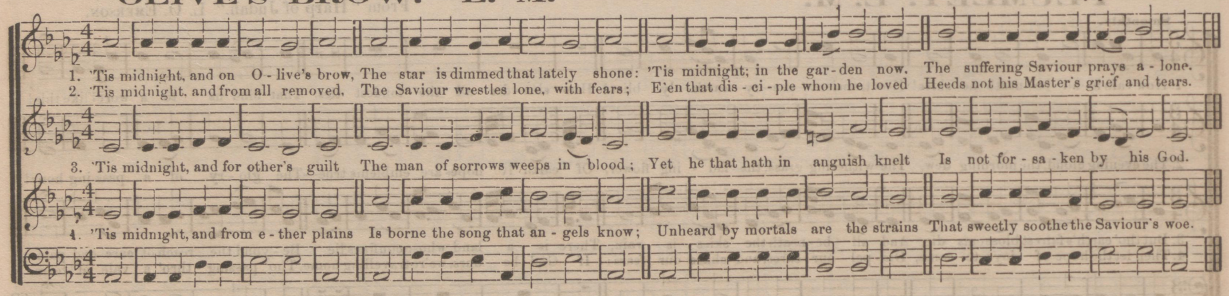
McGLASSON. L. M.

R. M. McINTOSH.



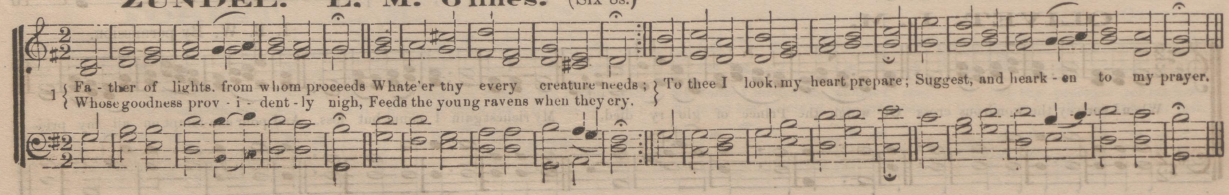
OLIVE'S BROW. L. M.

W. B. B. By permission.

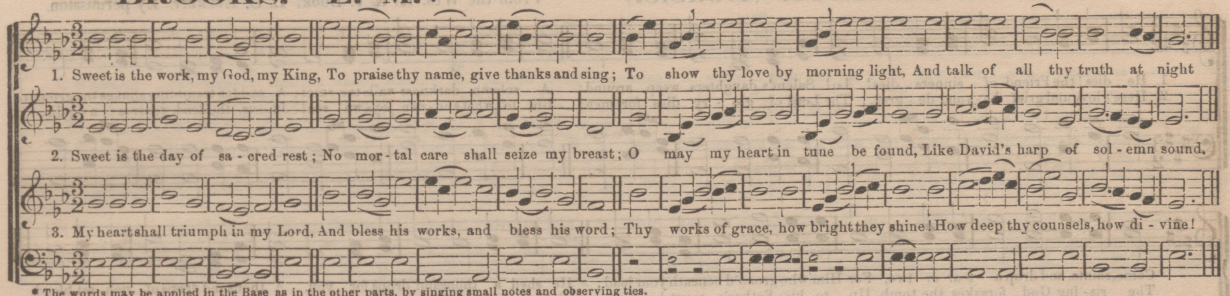


ZUNDEL. L. M. 6 lines. (SIX 8s.)

From Wes H. & T. Book, L. C. E.



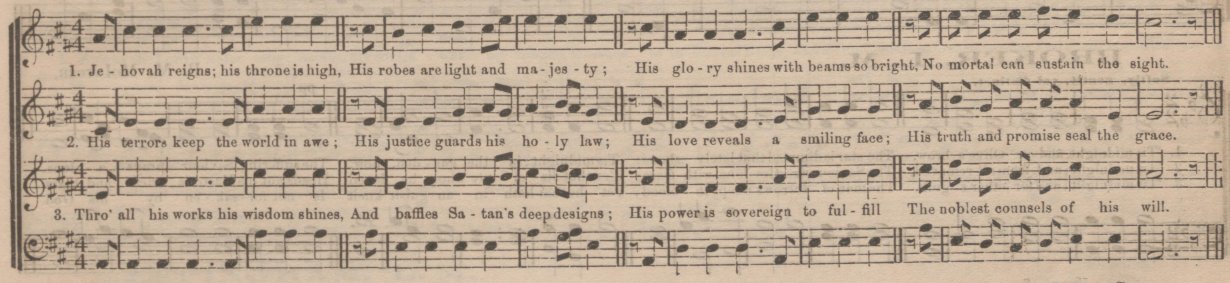
BROOKS. L. M.*



* The words may be applied in the Base as in the other parts, by singing small notes and observing ties.

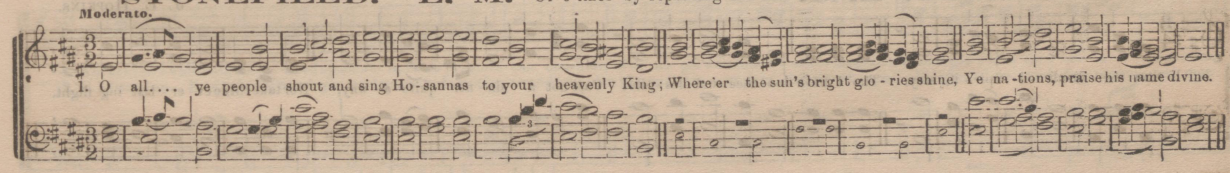
GOODWIN. L. M.

R. M. McIntosh.



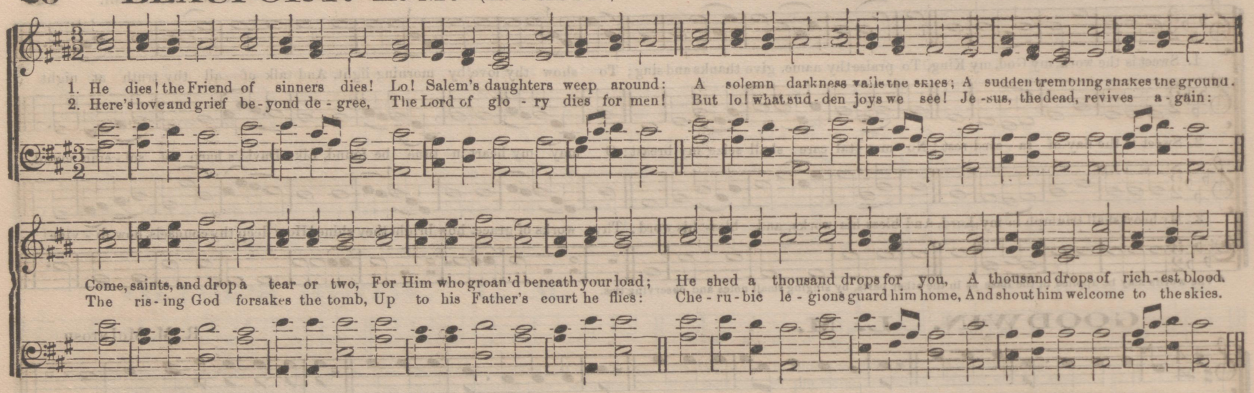
STONEFIELD. L. M. Or 6 lines by repeating the first two lines.

Stanley.



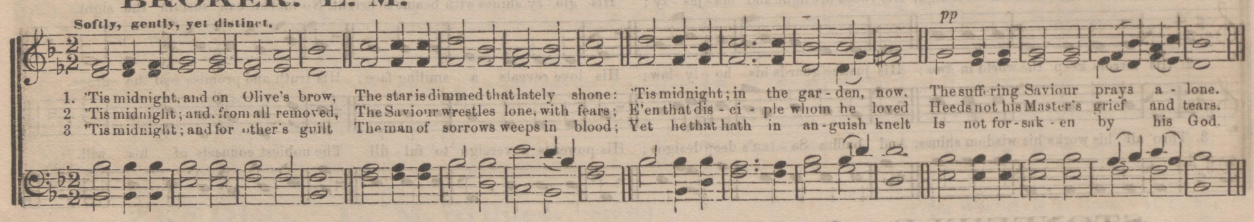
BEAUFORT. L. M. (Double.)

From the Wes. H. & T. Book. L. C. Everett. By permission.



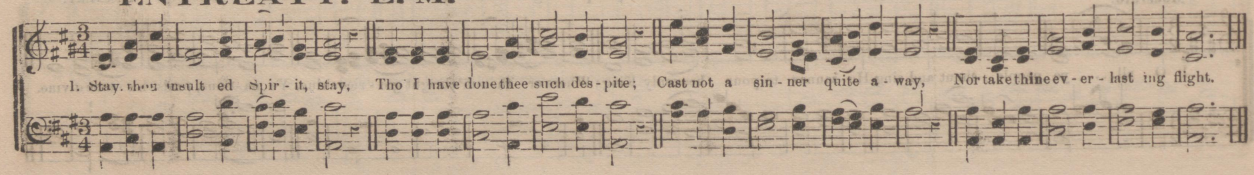
BROKER. L. M.

R. M. McIntosh.

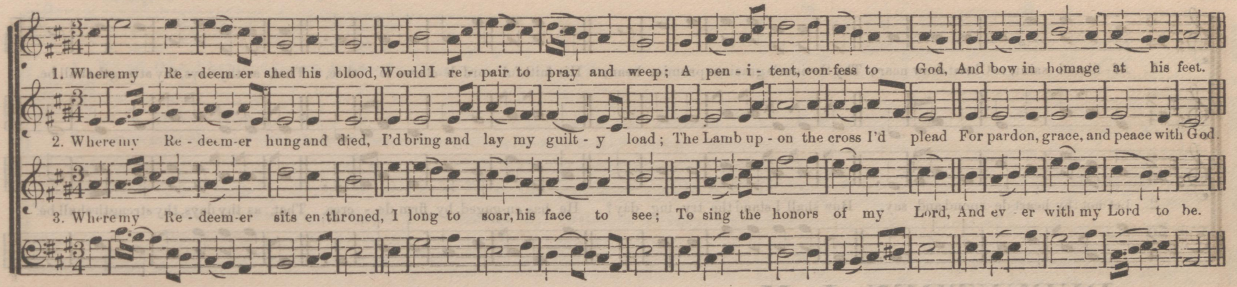


ENTREATY. L. M.

J. E. Hopkins.

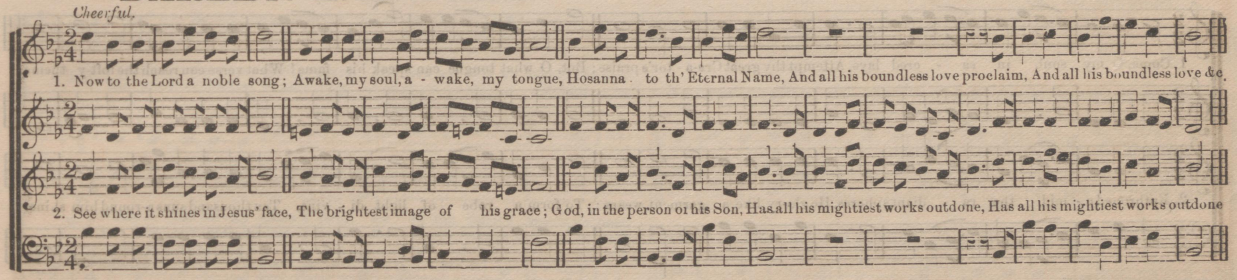


DESIRE. L. M.



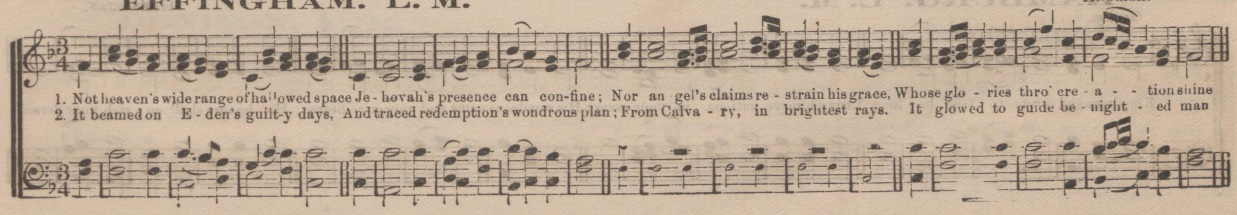
DARLEY. L. M.

DARLEY.



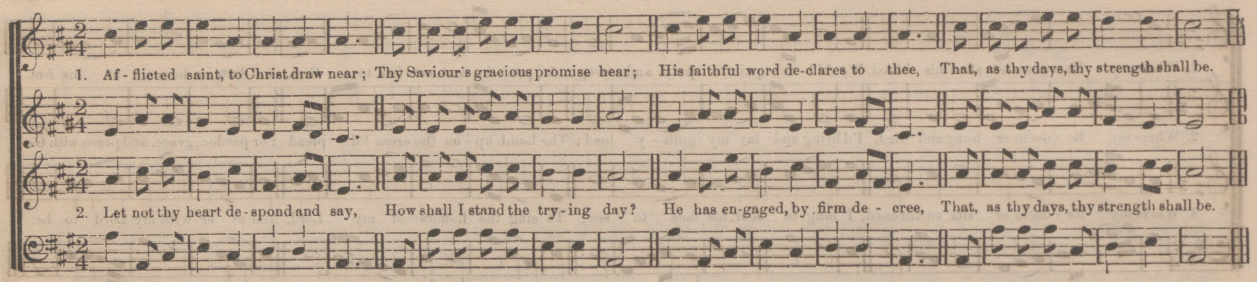
EFFINGHAM. L. M.

ENGLISH.



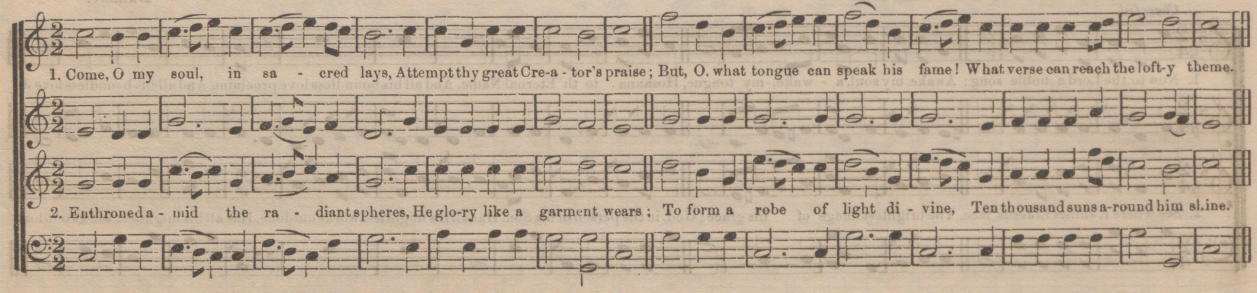
VESPER HYMN. L. M.

From "Bap. Chorals." Dr A. B. Everett.



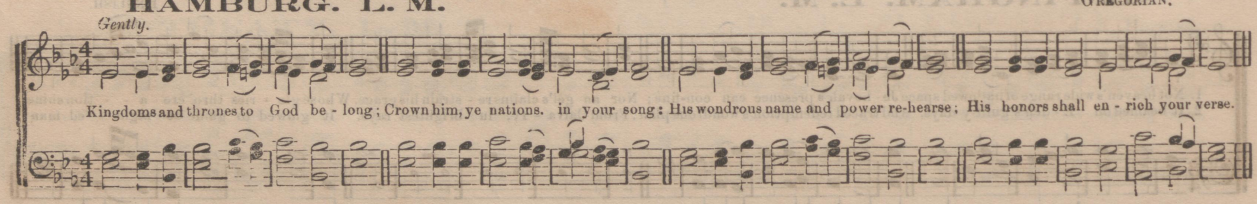
DUPUYTREN. L. M.

From "New Thes. Mus. Dr. A. B. Everett.



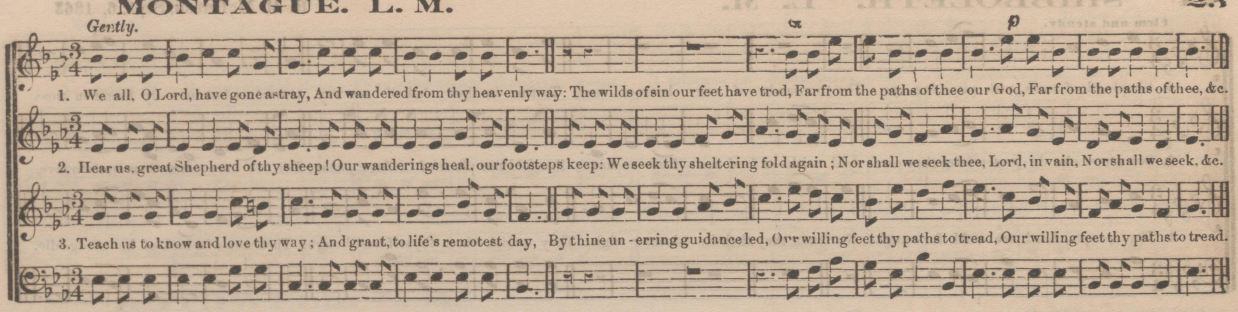
HAMBURG. L. M.

Gregorian.



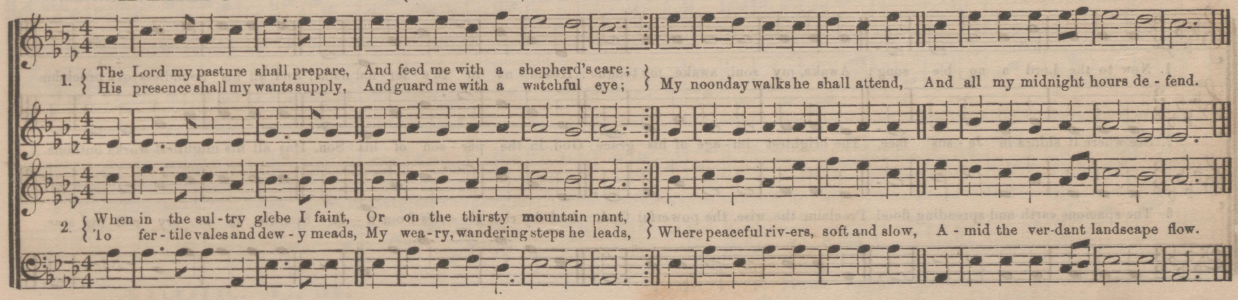
MONTAGUE. L. M.

Gently.



DILLON. L. M. (6 lines.)

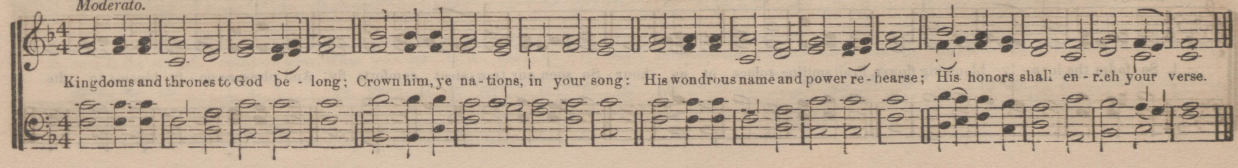
R. M. McIntosh



DENISON. L. M.

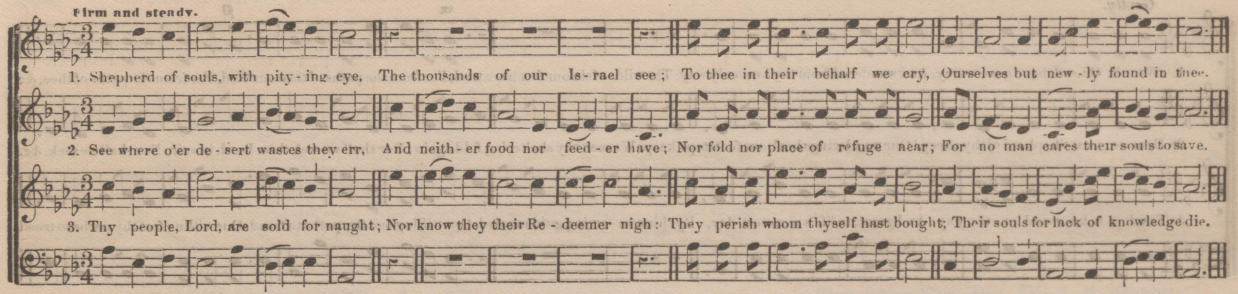
From "Sabbath Bell," W. M.

Moderato.



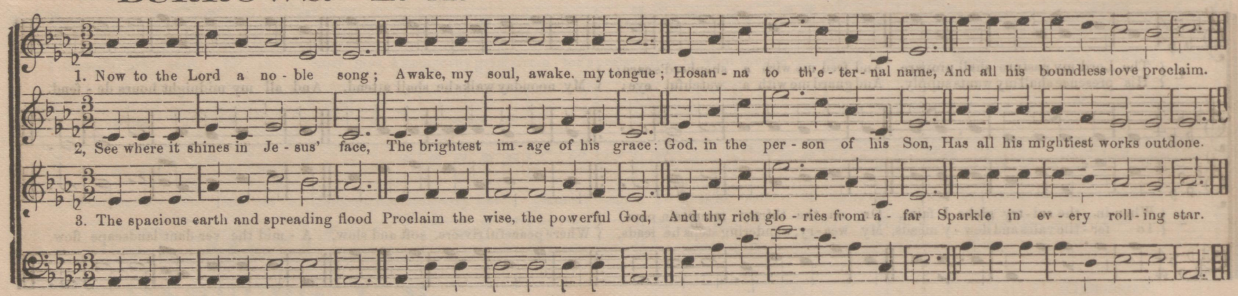
SHIBBOLETH. L. M.

R. M. McIntosh, Sept. 6, 1863



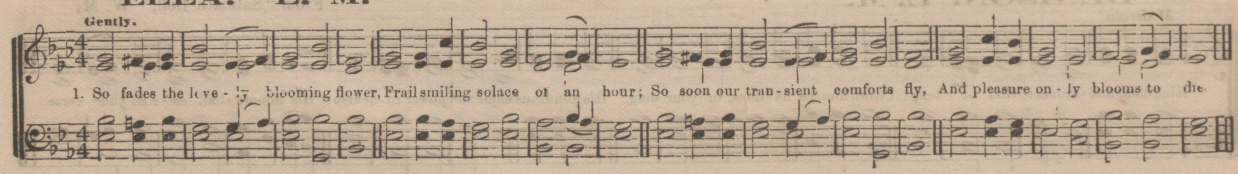
BURROWS. L. M.

R. M. McIntosh.



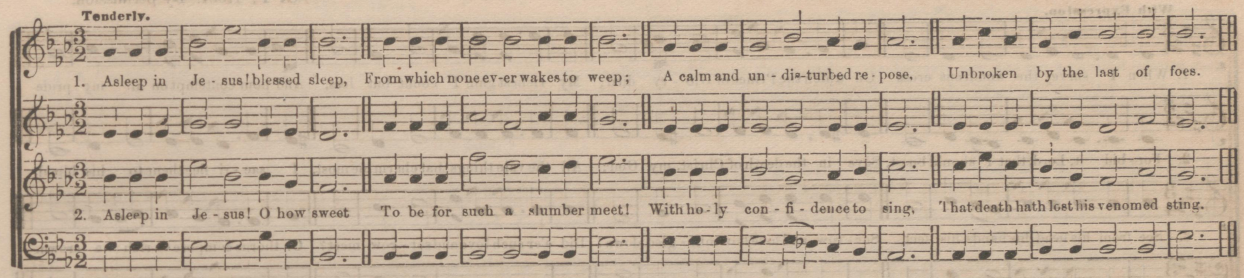
ELEA. L. M.

From "Sabbath Bell". W. Mingle

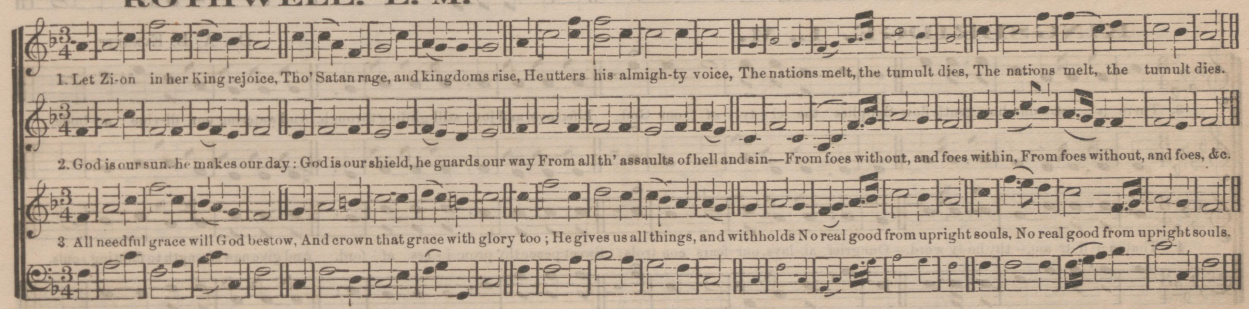


REST. L. M.

Tenderly.

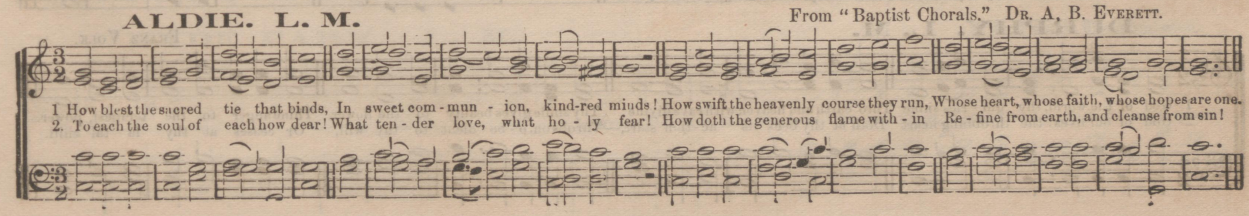


ROTHWELL. L. M.



ALDIE. L. M.

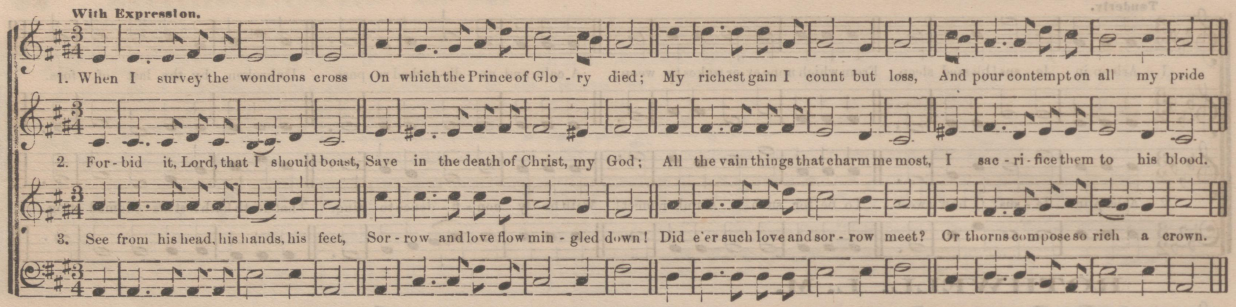
From "Baptist Chorals." Dr. A, B. Everett.



BLAISDELL. L. M.

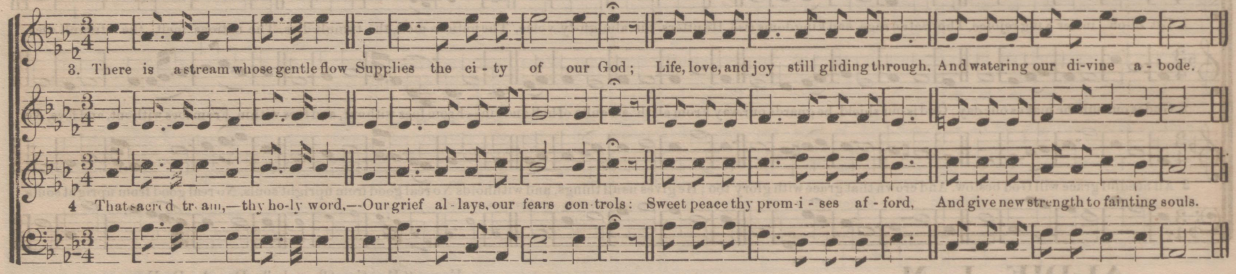
G. F. Root. By permission.

With Expression.



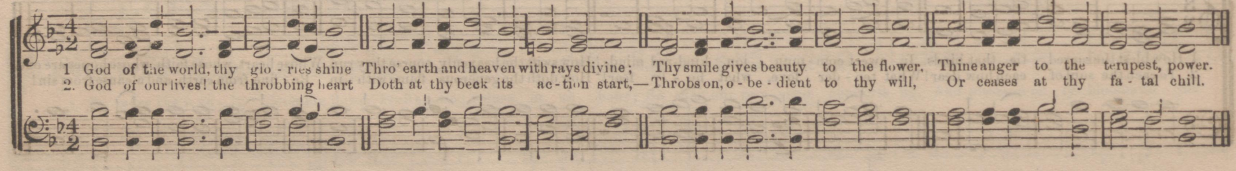
KINGSBRIDGE. L. M.

Dr. A. B. Everett



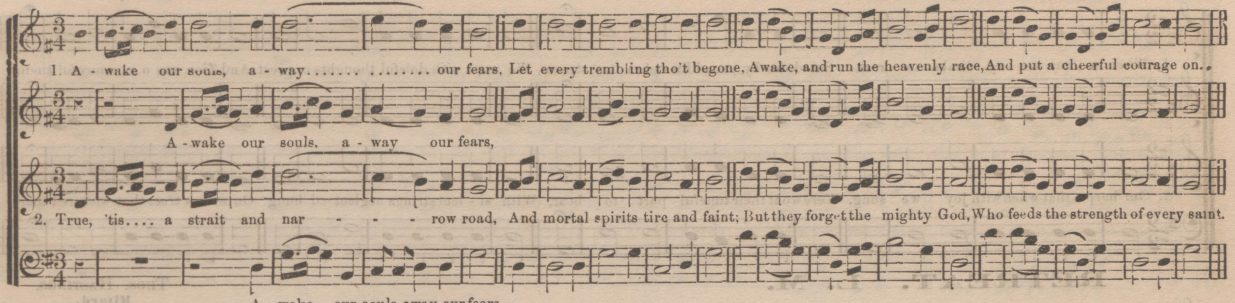
DURPHY. L. M.

Franz Volk.



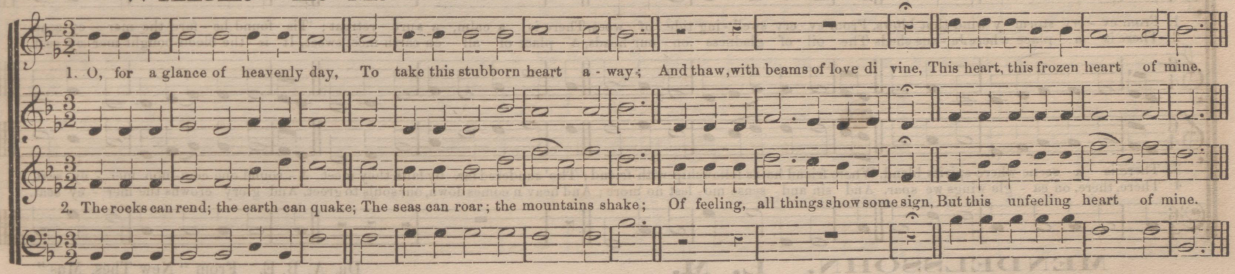
GUIDO. L. M.

Dr. Everett. From "New Thes. Mus."



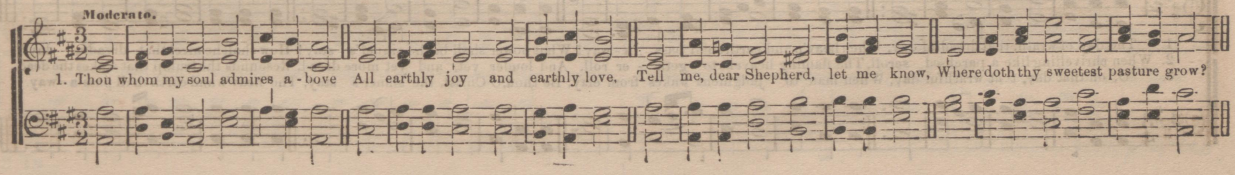
WARE. L. M.

Geo. Kingsley.

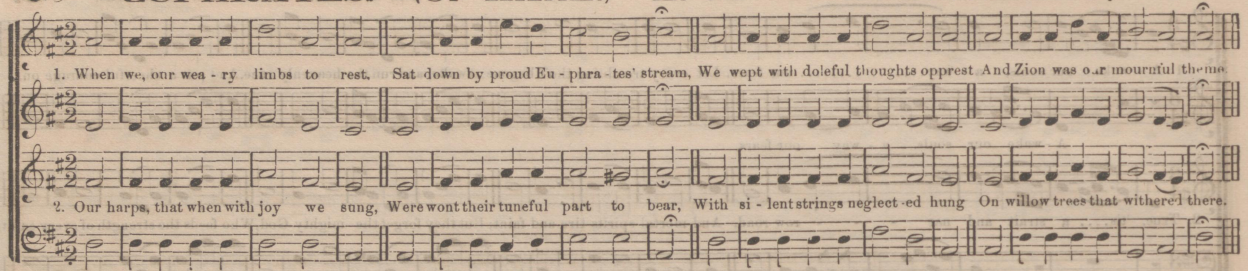


HYDE PARK. L. M.

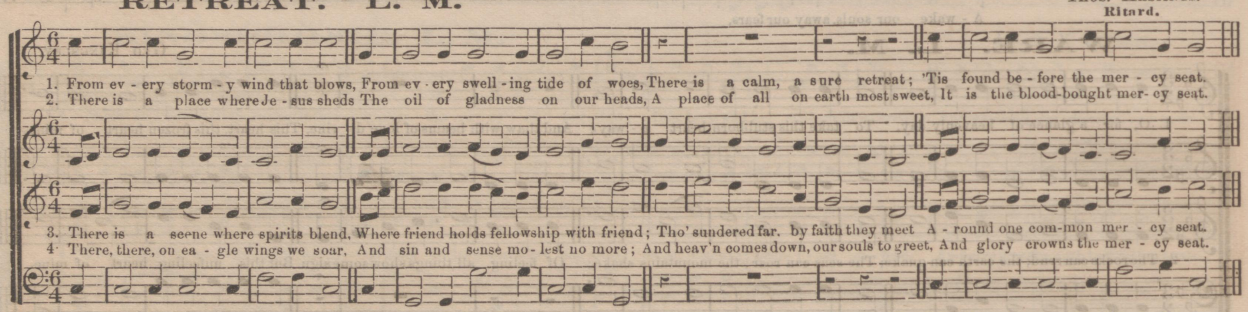
S. B. Pond. By permission.



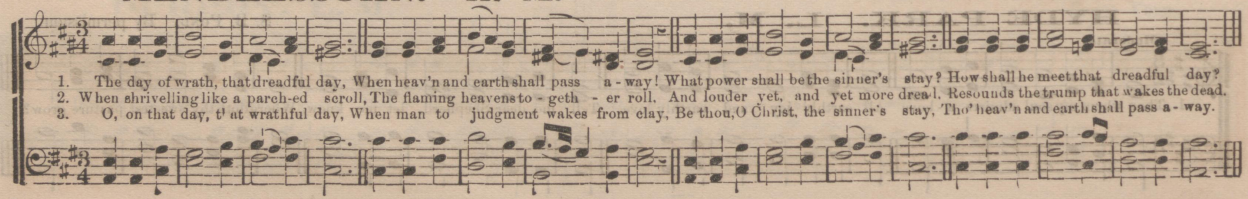
28 **EUPHRATES.** (Or HALL.) **L. M.** Dr. A. B. E. From "Bap. Chorals."



RETREAT. L. M. Thos. Hastings.

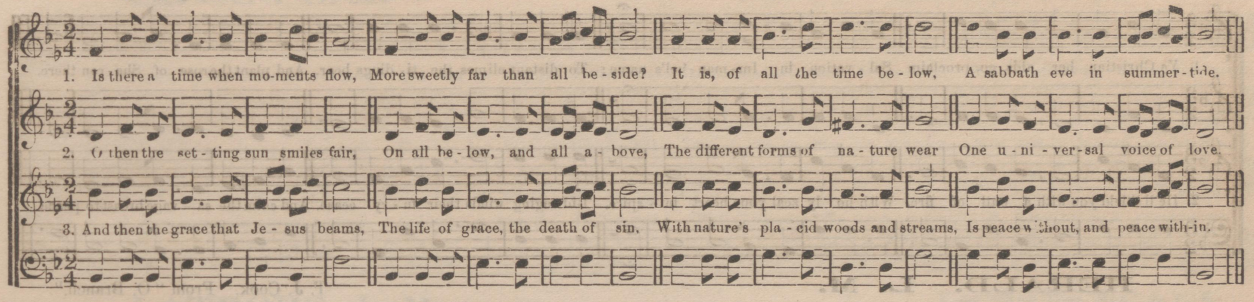


MENDELSSOHN. L. M. Dr. A. B. E. From "New Thes. Mus."



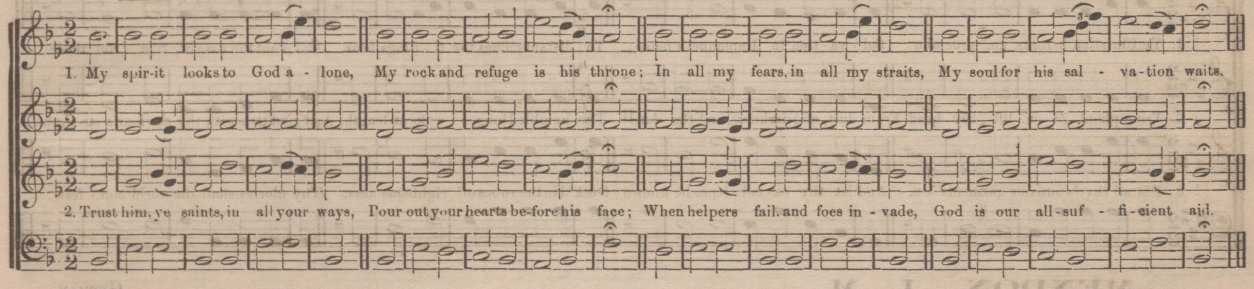
FOGARTY. L. M.

From "Bap. Chorals." Dr. A. B. Everett



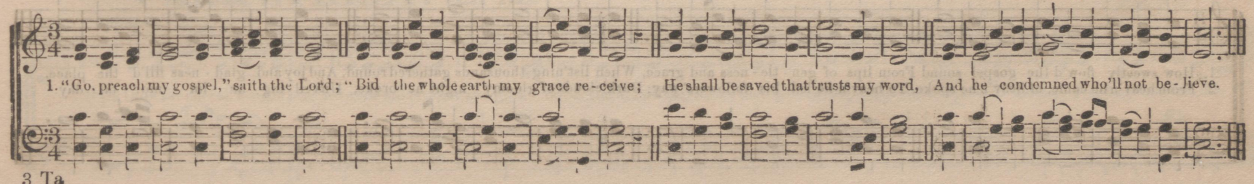
LEWISTON. L. M.

From "New Thes. Mus." L. C. Everett.

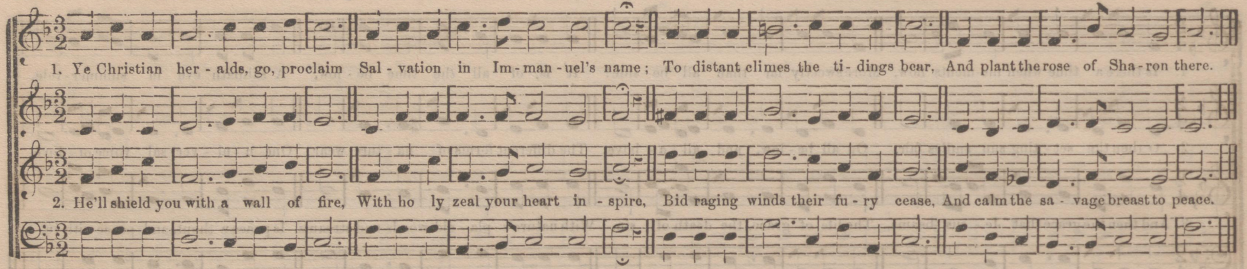


SASNETT. L. M.

R. M. McIntosh.

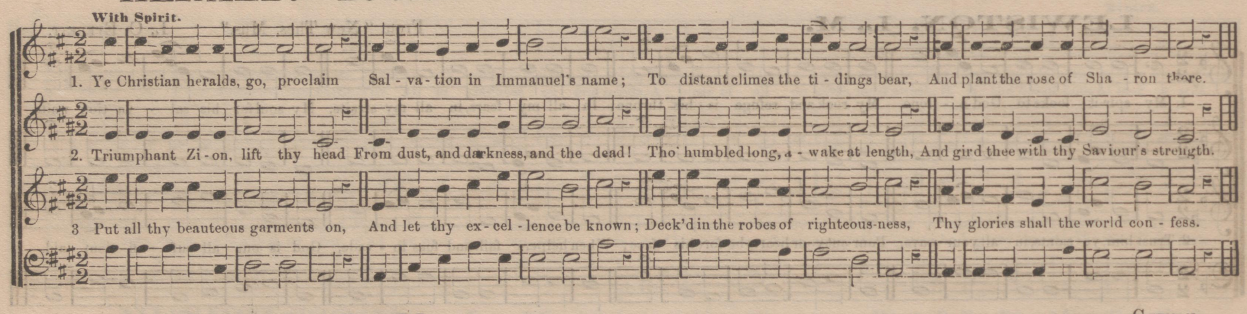


MISSIONARY CHANT. (Everett's.) L. M.



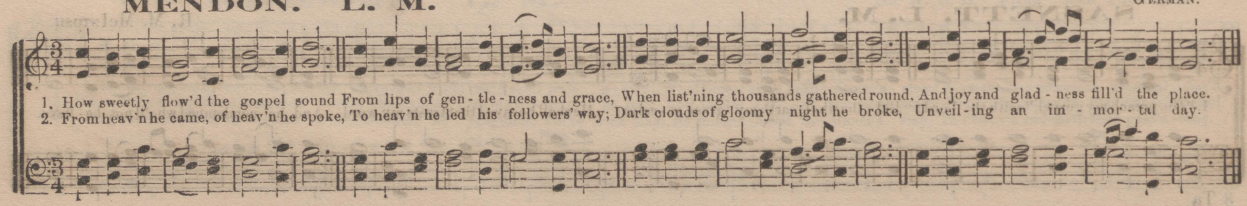
HERALD. L. M.

T. J. Cook. From "O. Branch."



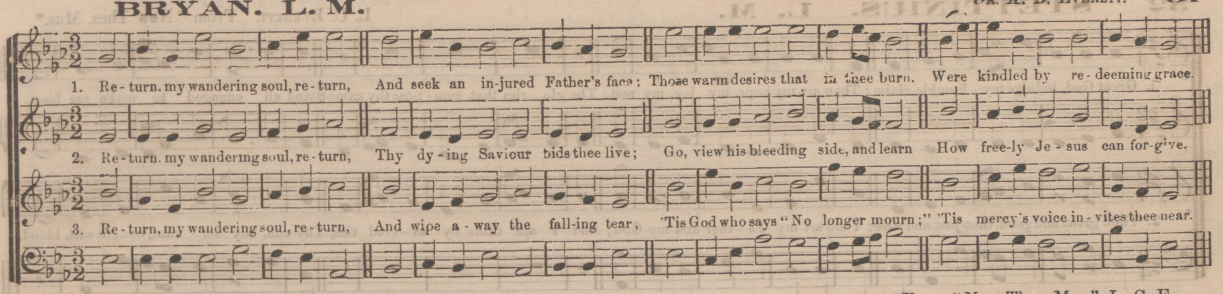
MENDON. L. M.

German.



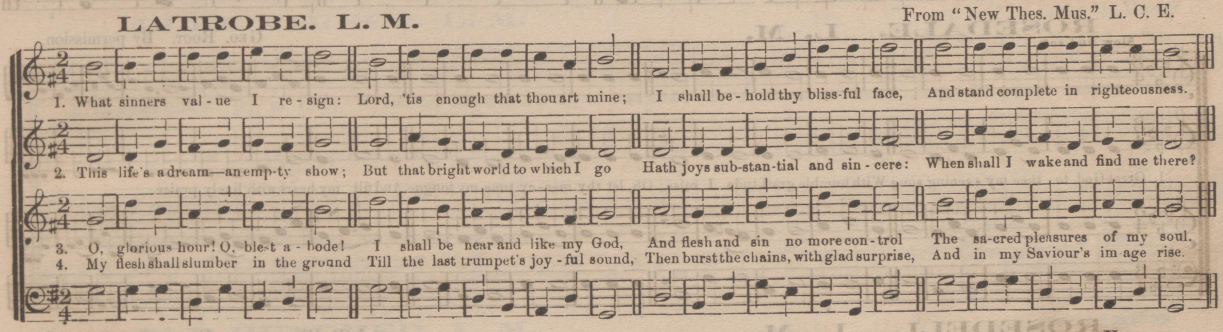
BRYAN. L. M.

Dr. A. B. Everett.



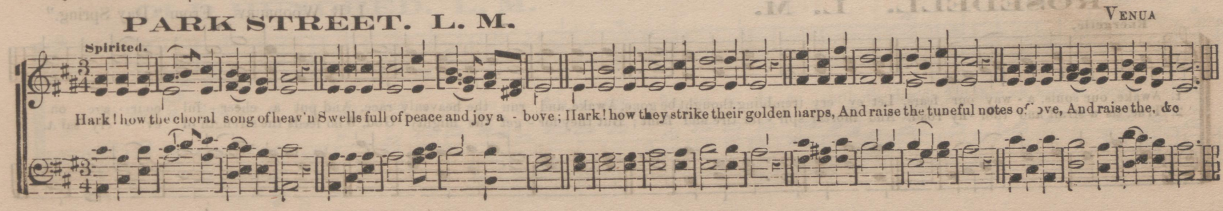
LATROBE. L. M.

From "New Thes. Mus." L. C. E.



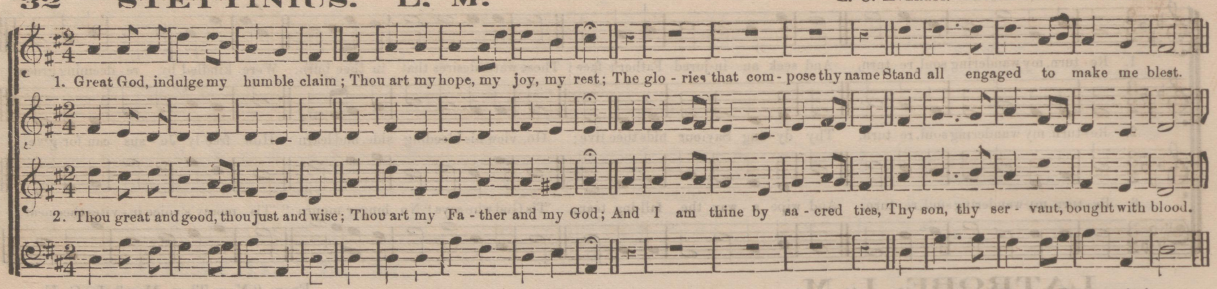
PARK STREET. L. M.

Venua



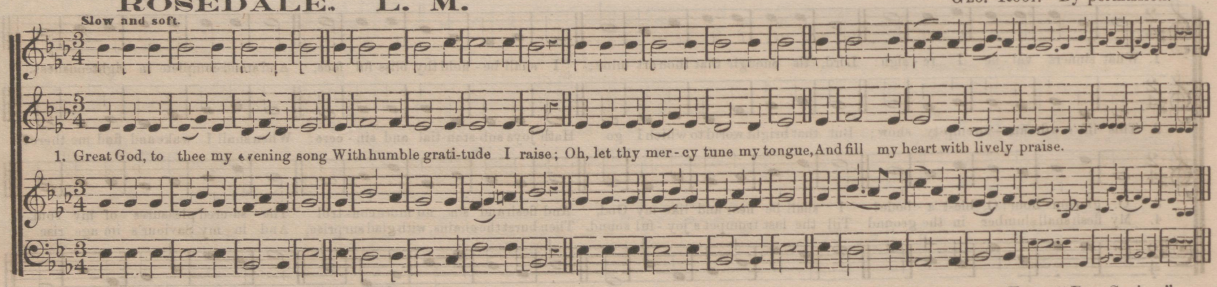
STETTINIUS. L. M.

L. C. Everett. From "New Thes. Mus."



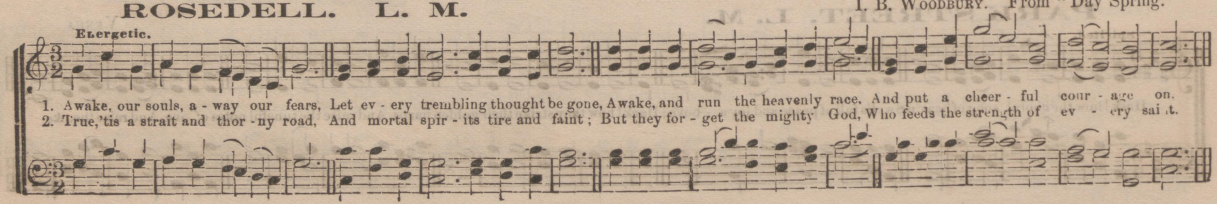
ROSEDALE. L. M.

Geo. Root. By permission.

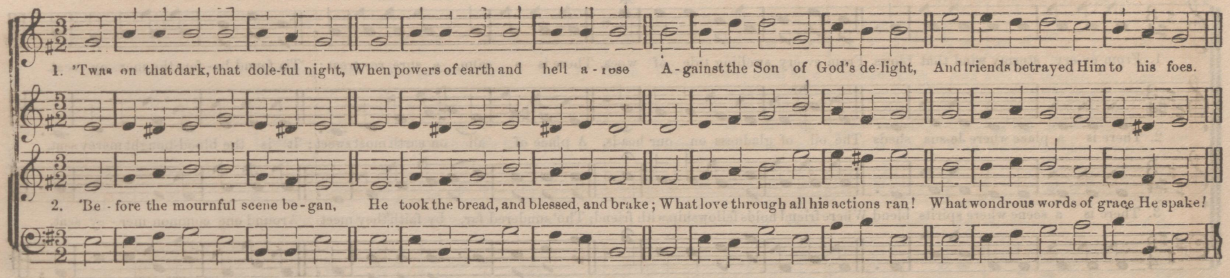


ROSEDELL. L. M.

I. B. Woodbury. From "Day Spring."

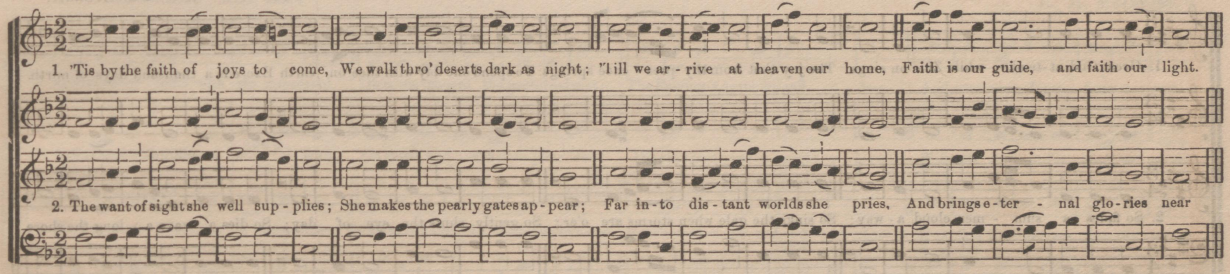


WINDHAM. L. M.



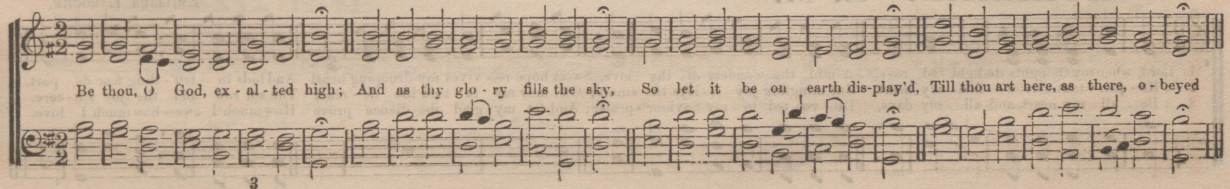
DUKE STREET. L. M.

J. HATTON.

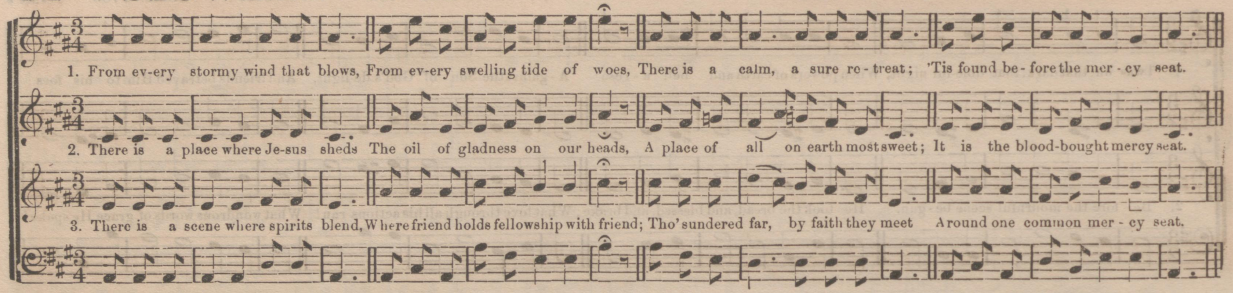


OLD HUNDRED. L. M.

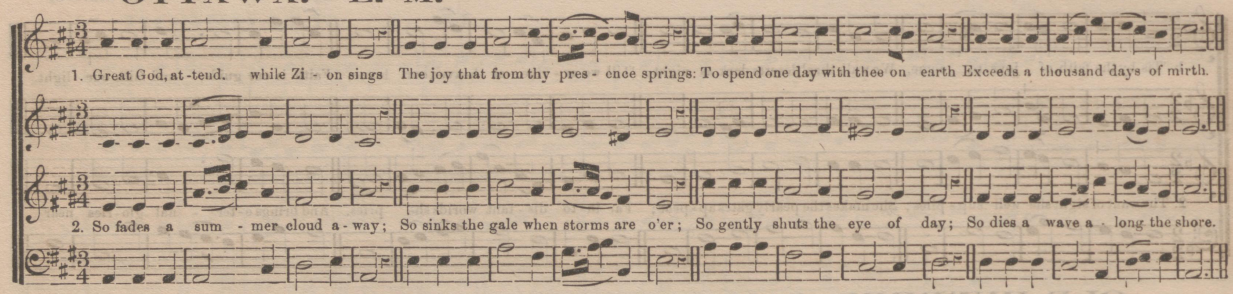
AUTHOR UNKNOWN.



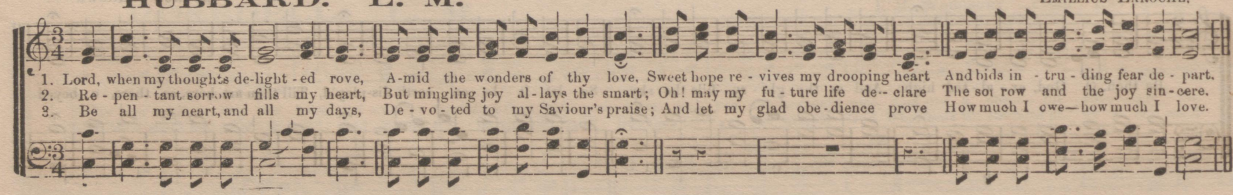
34 **STOWELL. L. M.** DR. EVERETT.



OTTAWA. L. M. DR. EVERETT.

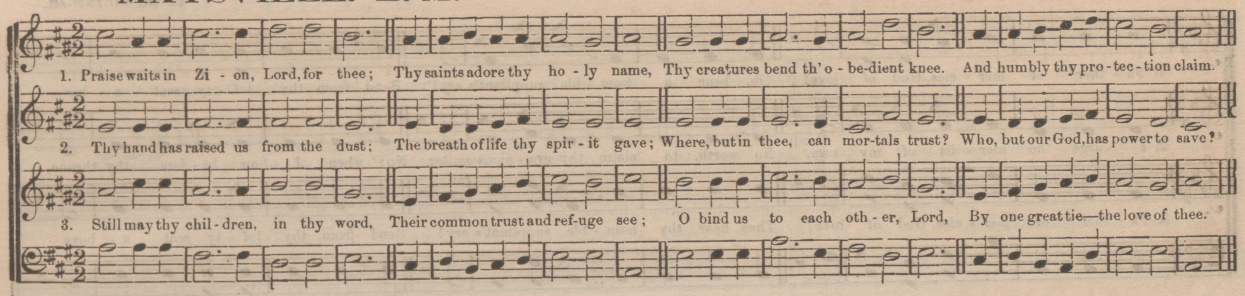


HUBBARD. L. M. EMILLIUS LAROCHE.



MAYSVILLE. L. M.

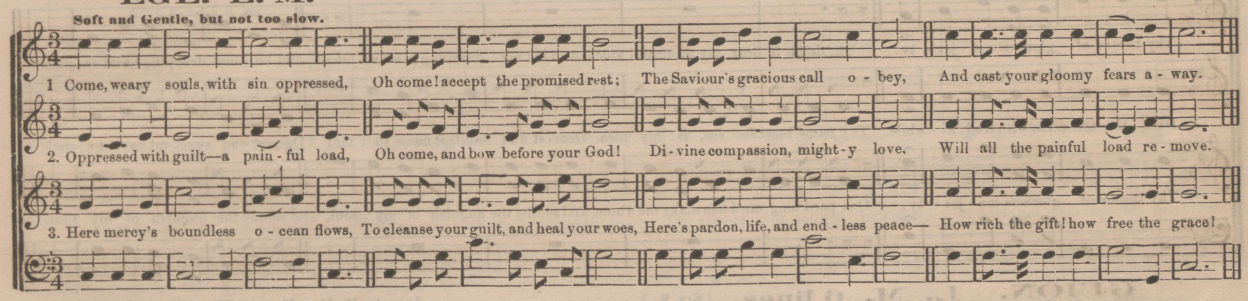
Dr. A. Brooks Everett.



EGE. L. M.

R. M. McIntosh.

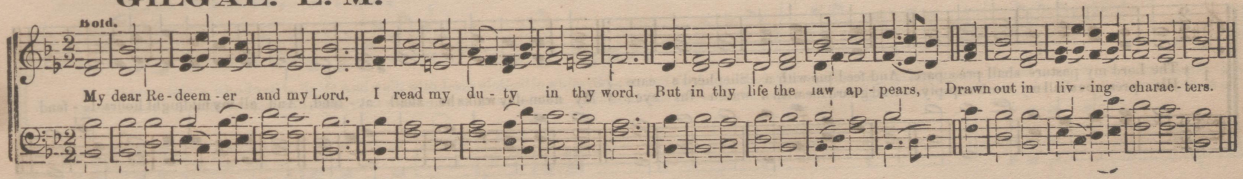
Soft and Gentle, but not too slow.



GILGAL. L. M.

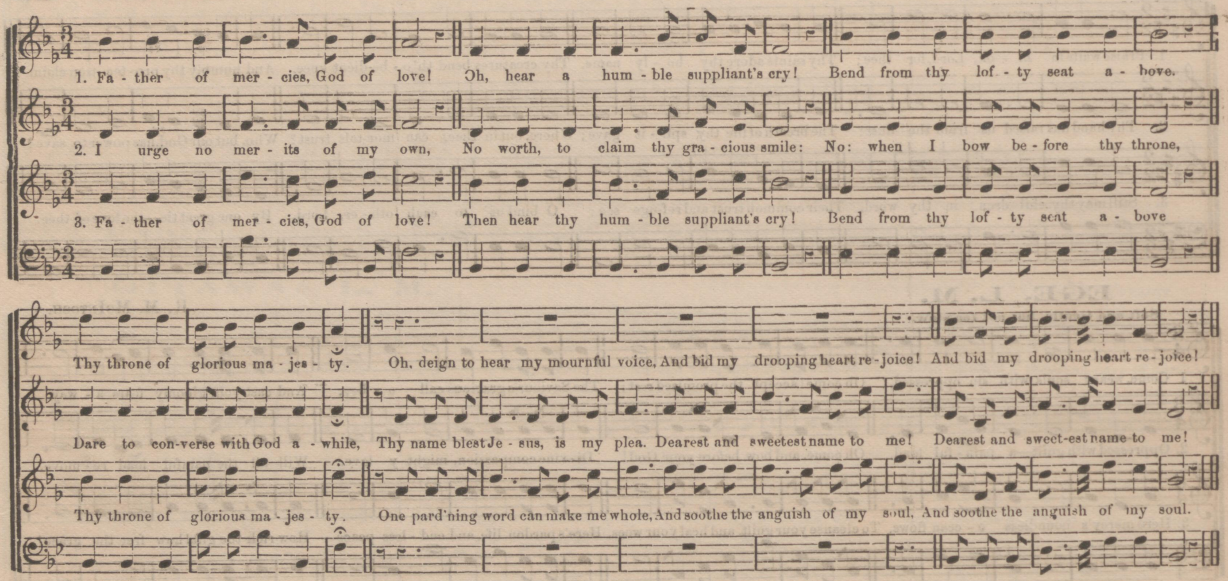
Western Tune.

Bold.



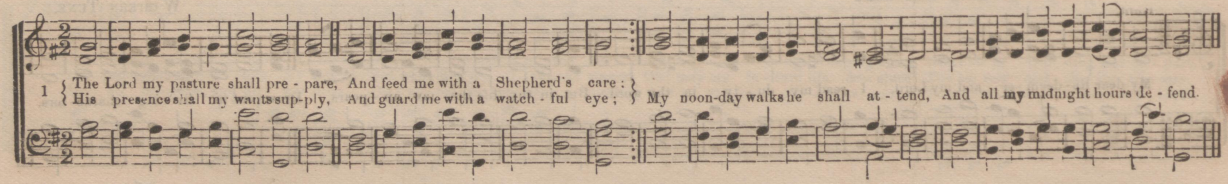
36 MIZPAH. L. M. 6 lines.

R. M. McINTOSH.



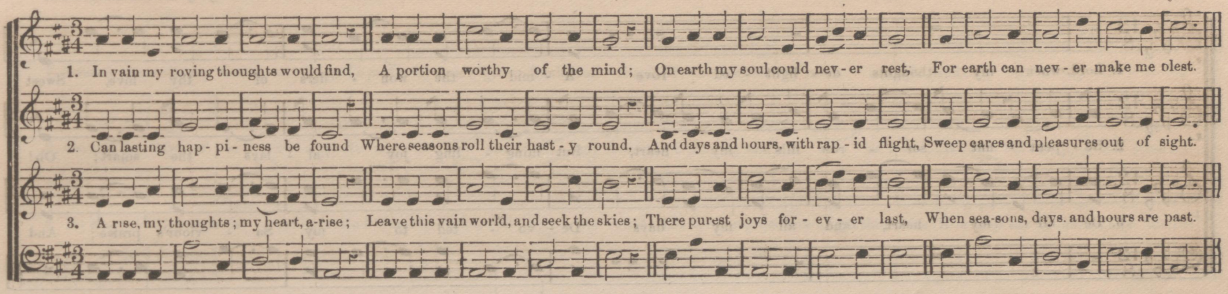
GUION. L. M. 6 lines. (SIX 8s.)

DR. A. B. E. From "Wes. H. & T. Book."



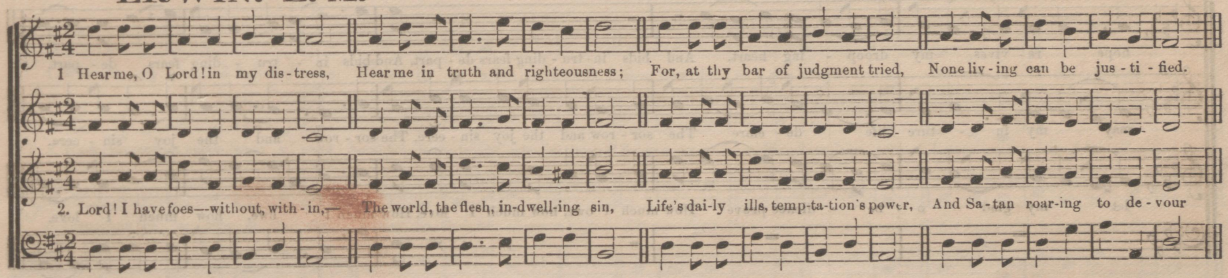
NEBLETH. L. M.

EMILLIUS LAROCHE.



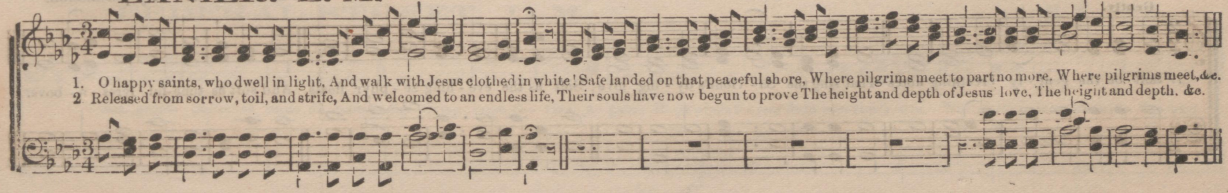
ERWIN. L. M.

FRANZ VOLK.



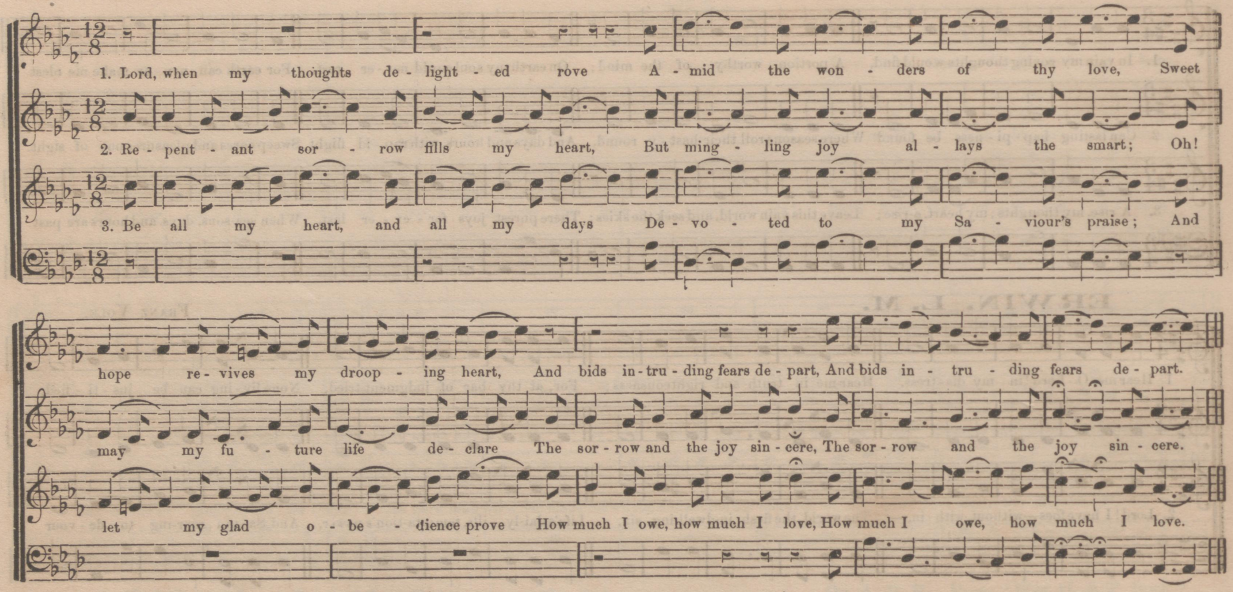
LANIER. L. M.

DR. A. B. EVERETT.



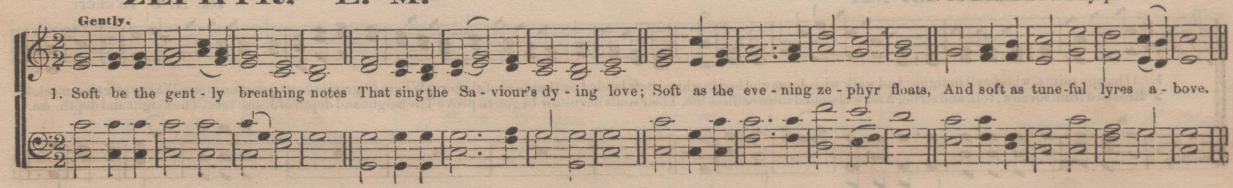
NOVELLO. L. M.

Extract from "Handel's Messiah." Arr. in metrical form, by R. M. McIntosh



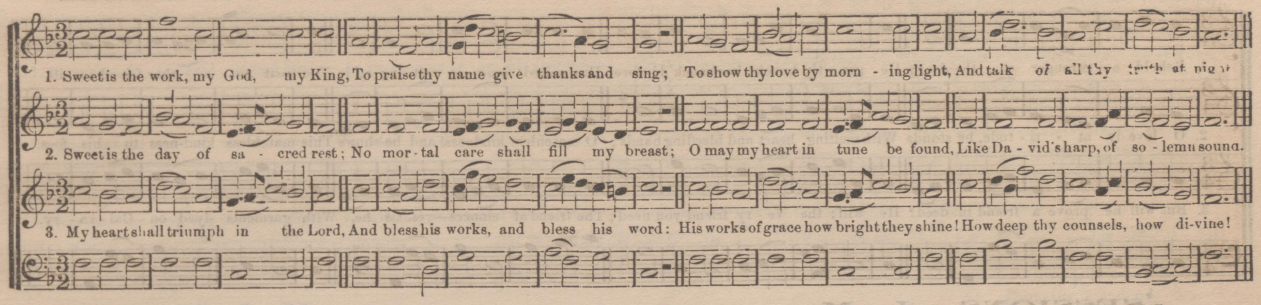
ZEPHYR. L. M.

W. B. Bradbury. By permission.



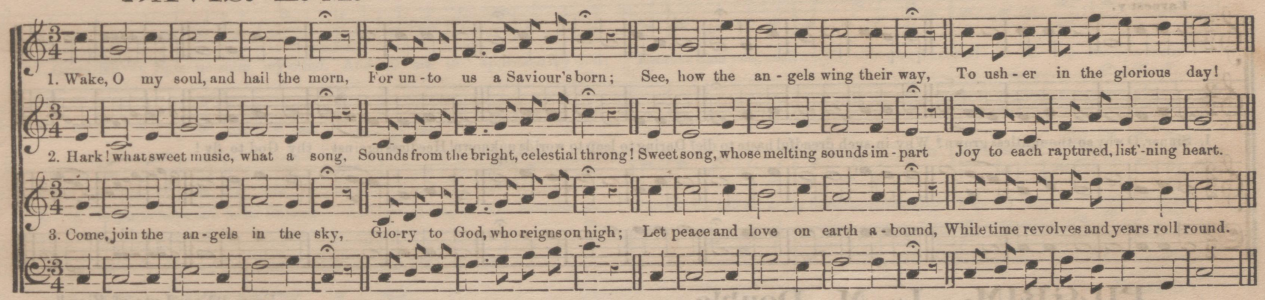
WESTON. L. M.

Dr. A. B. Everett.



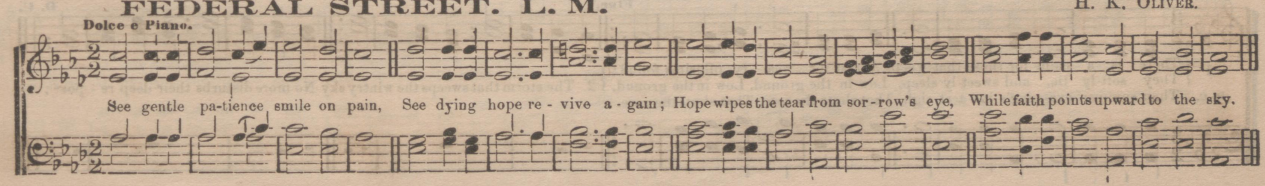
DAVIS. L. M.

R. M. McIntosh.



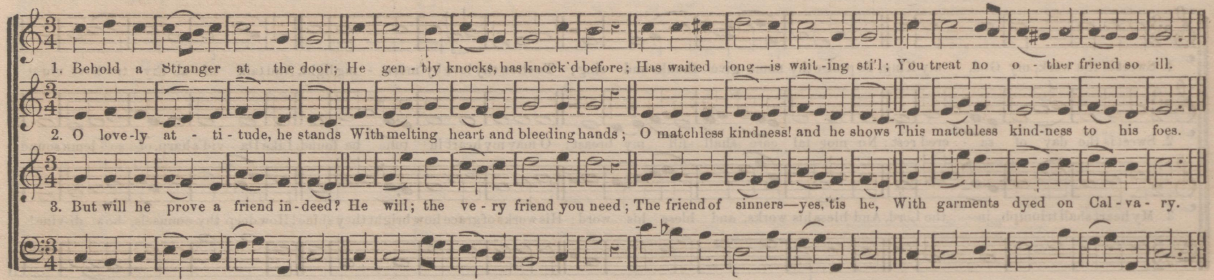
FEDERAL STREET. L. M.

H. K. Oliver.



CELSUS. L. M.

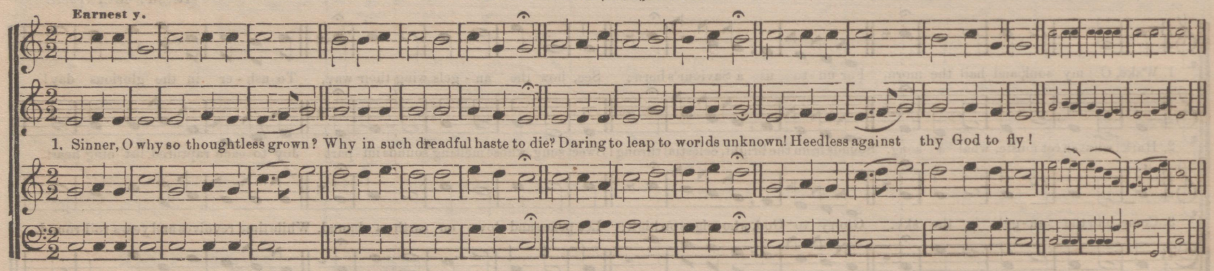
Dr. A. Brooks Everett. From "New Thes. Mus."



SESSIONS. L. M.

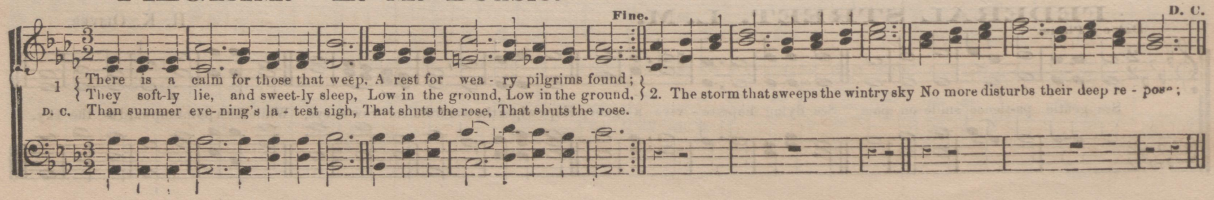
Let this music be bold, strong and firm.

L. O. Emerson.



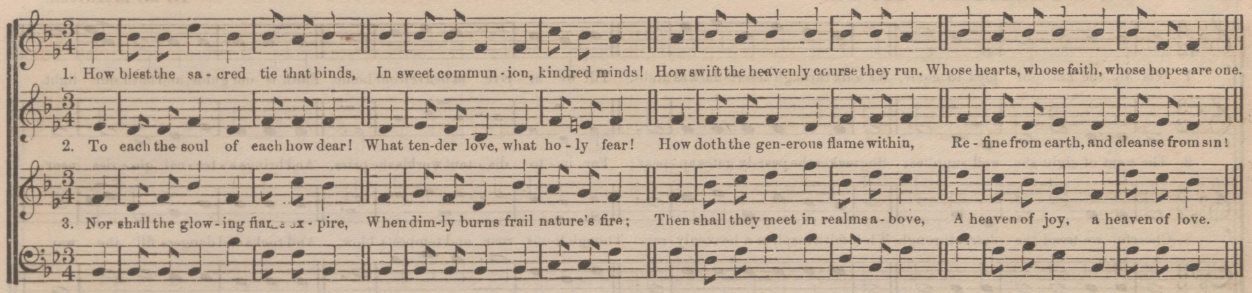
PILGRIM. L. M. Double.

From "New Lute of Zion."



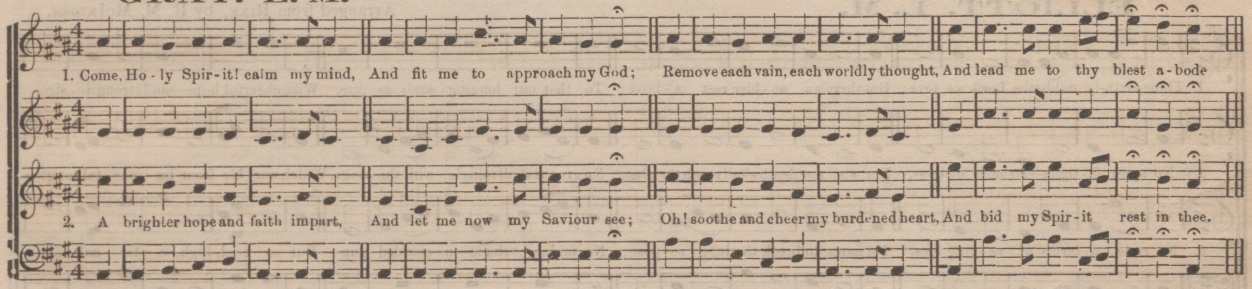
CHARLOTTE. L. M.

Melody by MORRISON, of Charlotte C. H. Va. Harmonized by FRANZ VOLK.



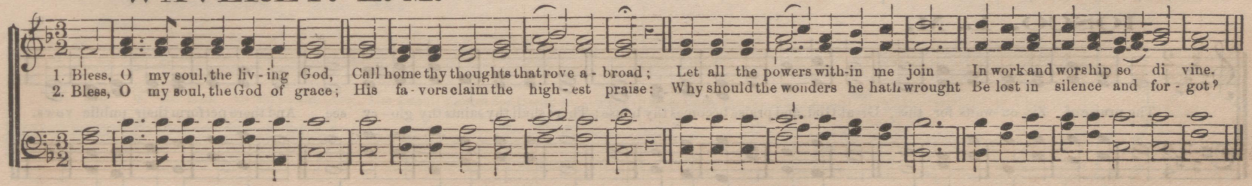
GRAY. L. M.

EMILLIUS LAROCHE.

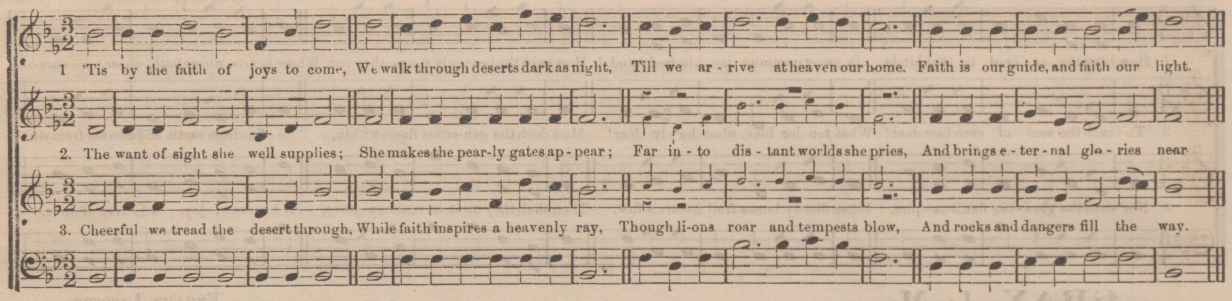


WAVERLY. L. M.

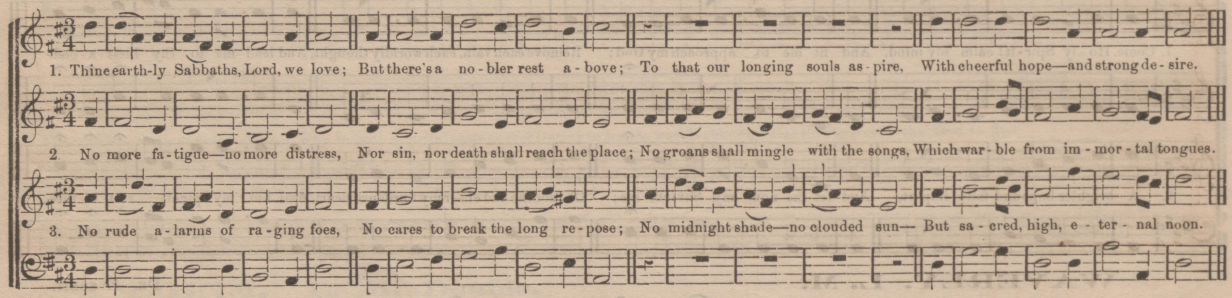
DR. EVERETT.



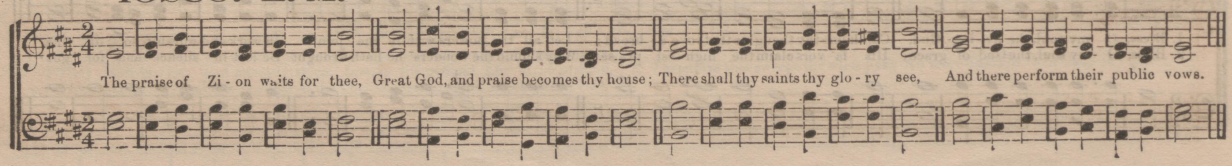
42 **WITHERS. L. M.** R. M. McINTOSH.



ELLIOTT. L. M. Arranged from RINK, by R. M. McINTOSH.

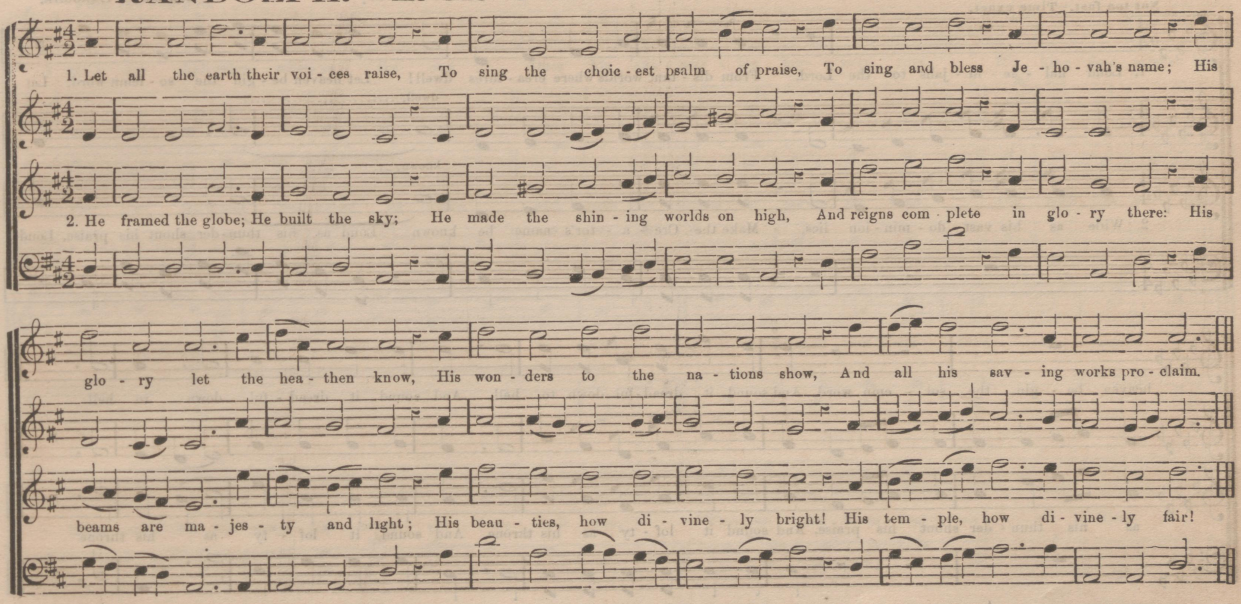


IOSCO. L. M.



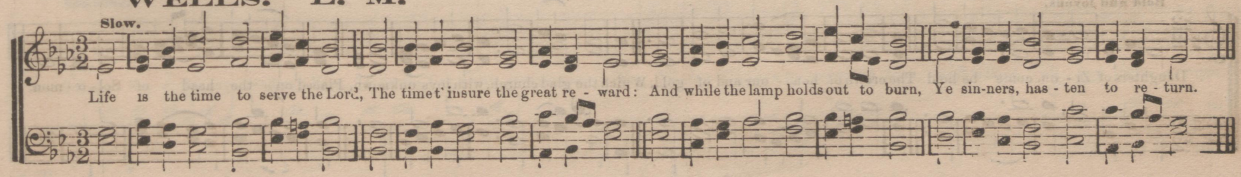
RANDOLPH. L. M. 6 lines.

R. M. McINTOSH.

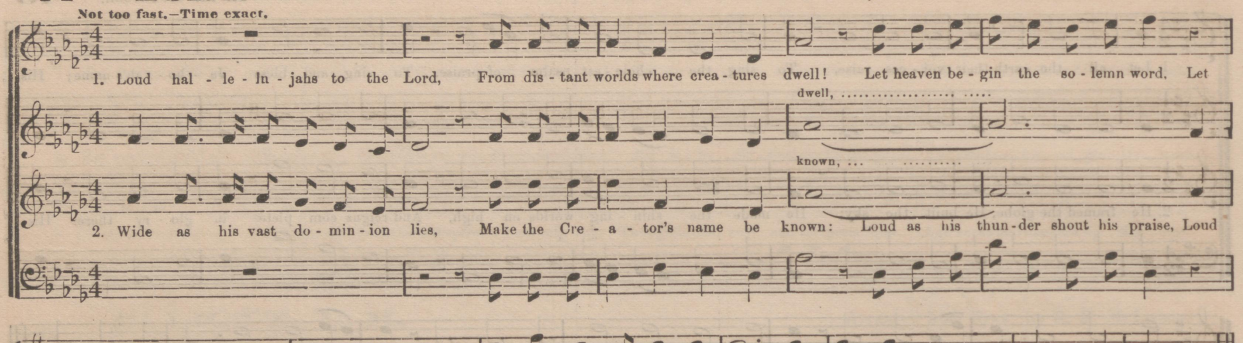


WELLS. L. M.

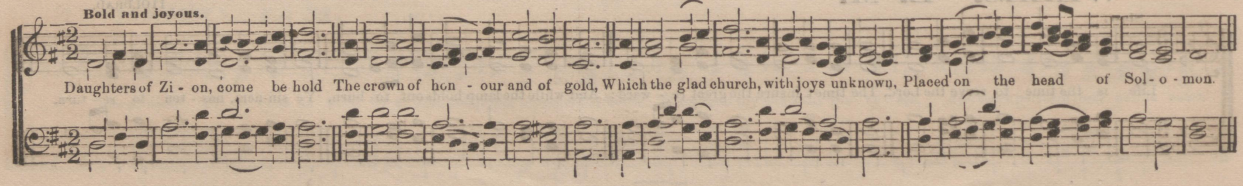
HOLDRAD.



44 **ZURISHADDAI. L. M. (Or a short Anthem.)** EMILIUS LAROCHE.

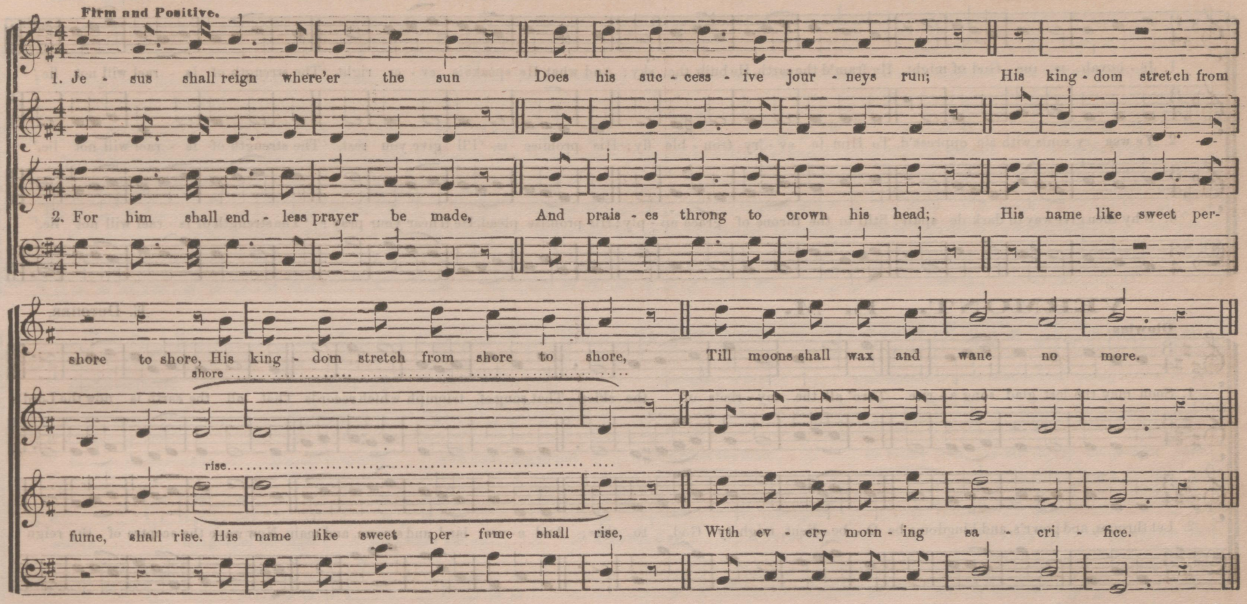


BREWER. L. M. ENGLISH.



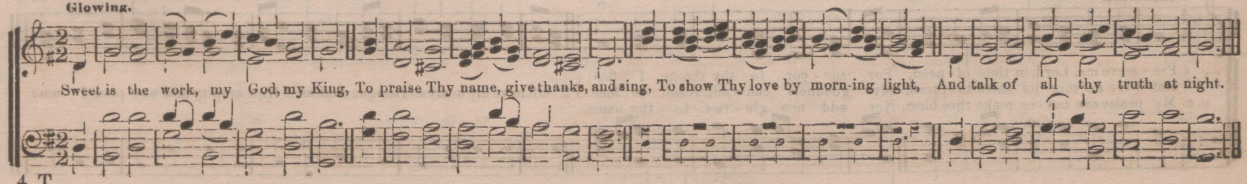
WENONAH. L. M.

S. M. McIntosh.

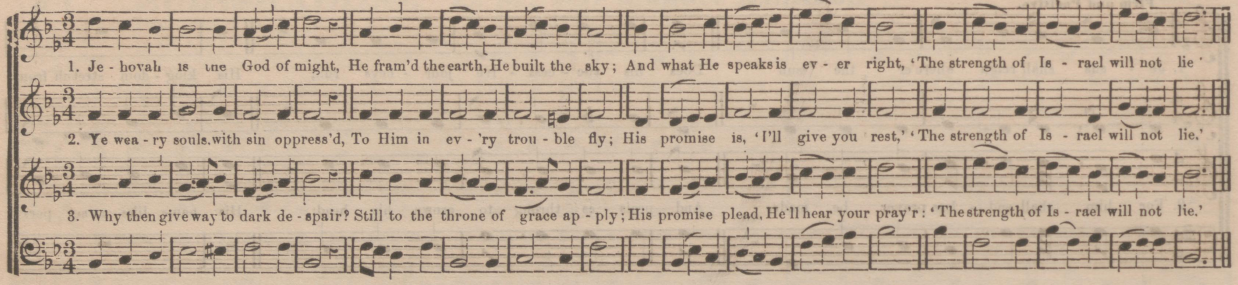


PORTUGAL. L. M.

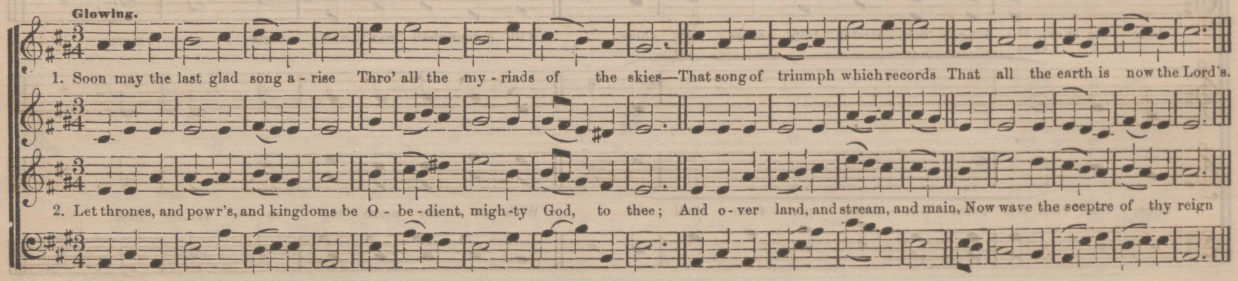
T. Thorley.



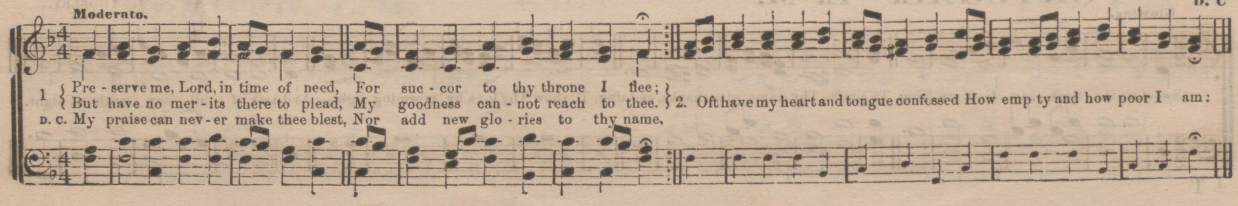
46 **HINMAN. L. M.** L. C. Everett.



VERMONT. L. M. E. Dutcher.

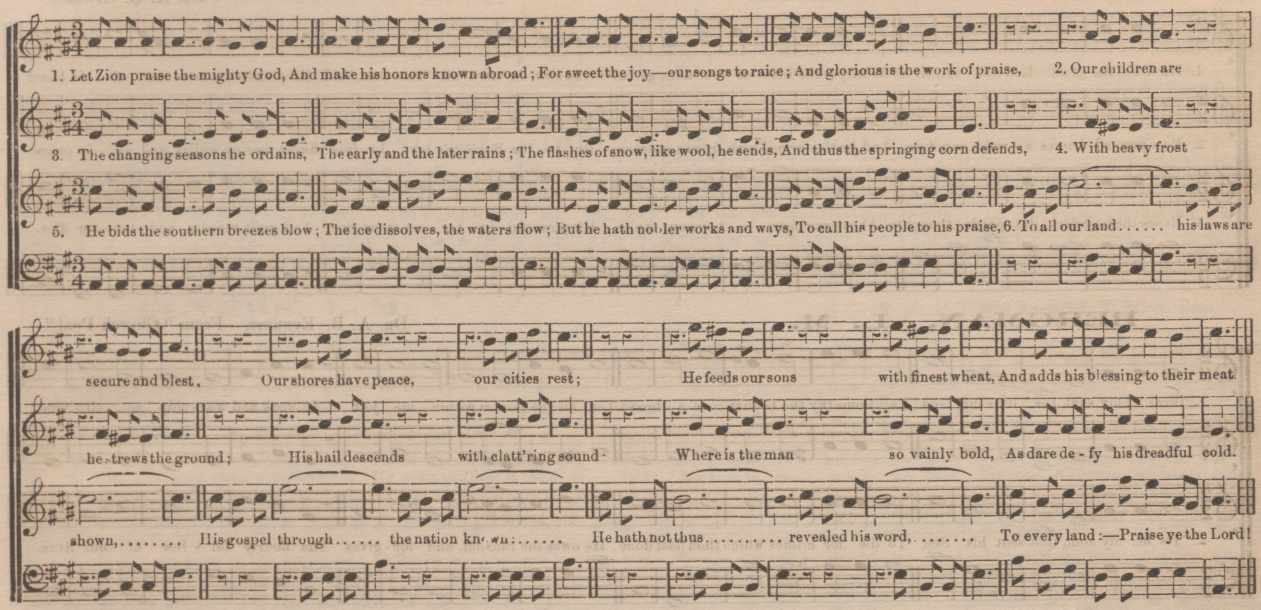


DRESDEN. L. M. Double D. C



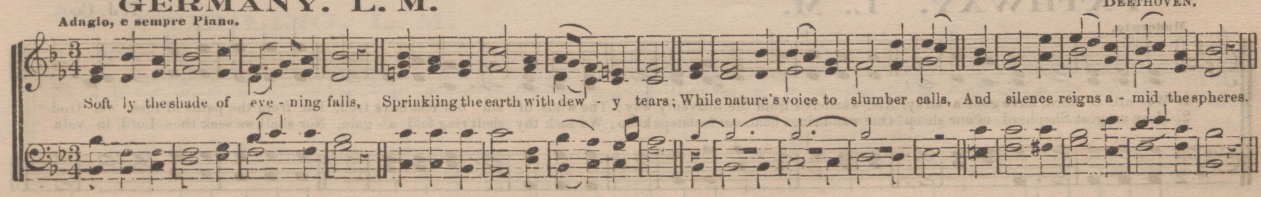
HAVANA. L. M. (Double.)

Written for the "Tabor.



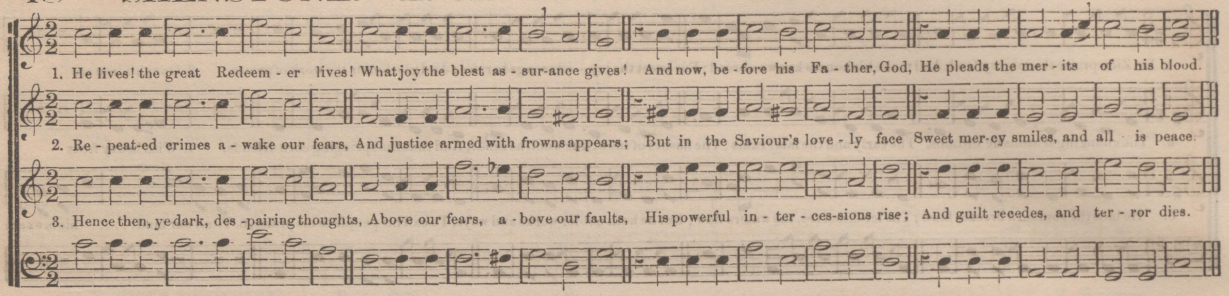
GERMANY. L. M.

BEETHOVEN.



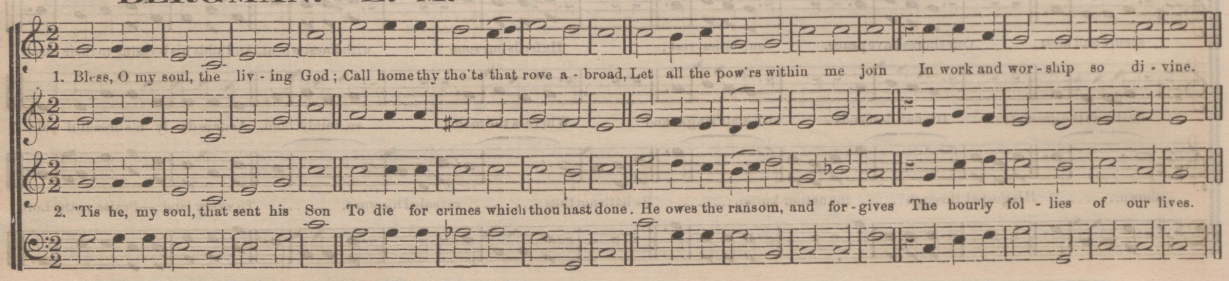
48 **SHENSTONE. L. M.**

DR. A. B. EVERETT.



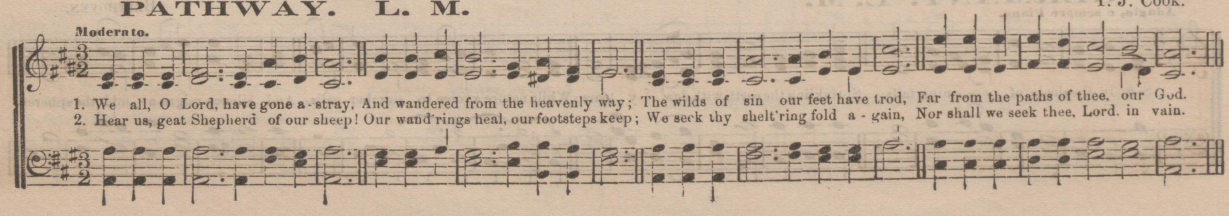
BERGMAN. L. M.

DR. A. B. EVERETT, From "Church Peal"



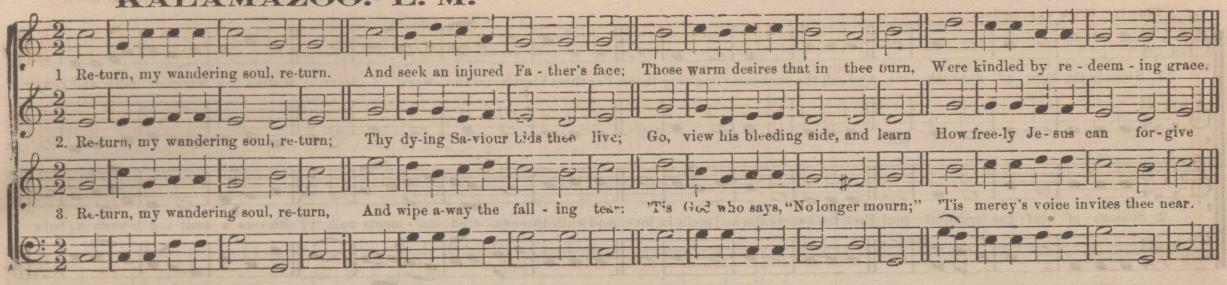
PATHWAY. L. M.

T. J. COOK.



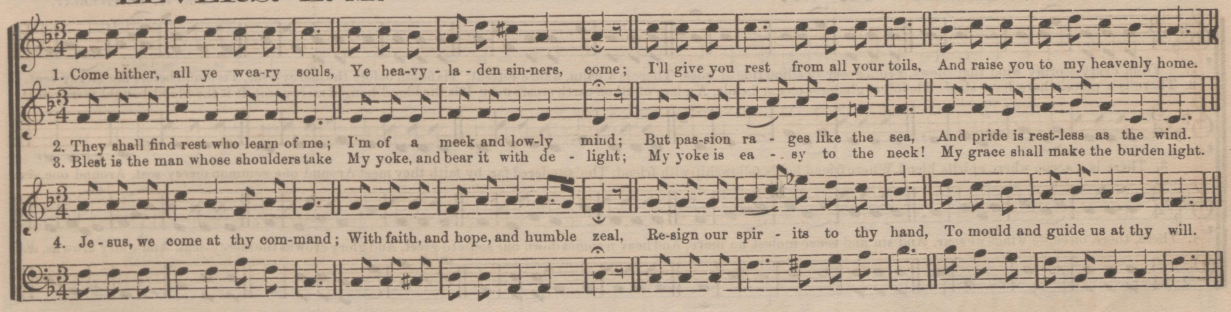
KALAMAZOO. L. M.

L. C. Everett.

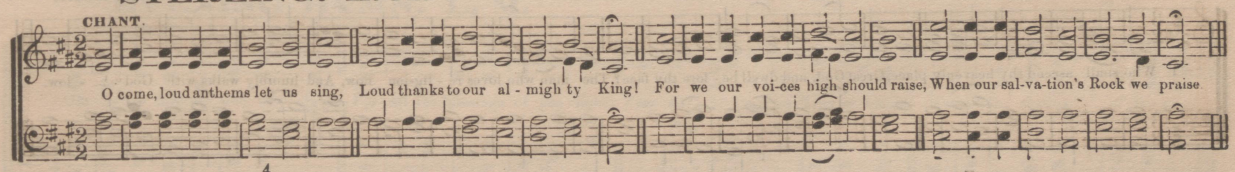


ELVERS. L. M.

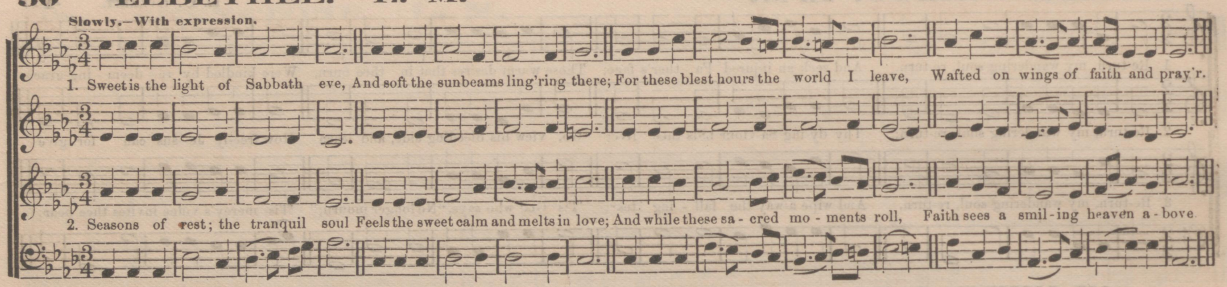
Dr. A. B. Everett.—From "Church Peal."



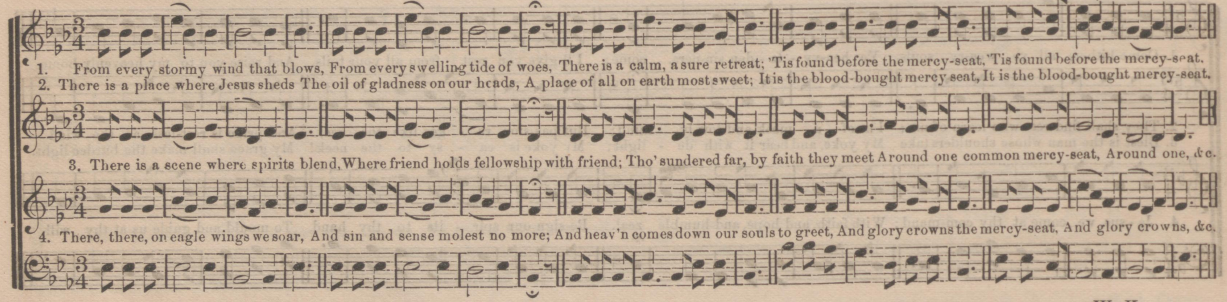
STERLING. L. M.



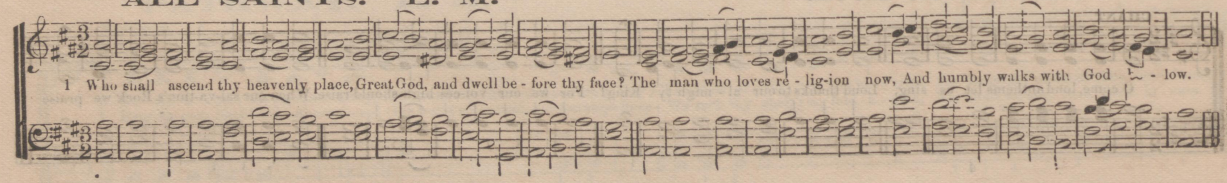
50 **ELBETHEL. L. M.** T F. Seward. From 'New Olive Branch"



TOWELL. L. M. Dr. A. B. Everett.

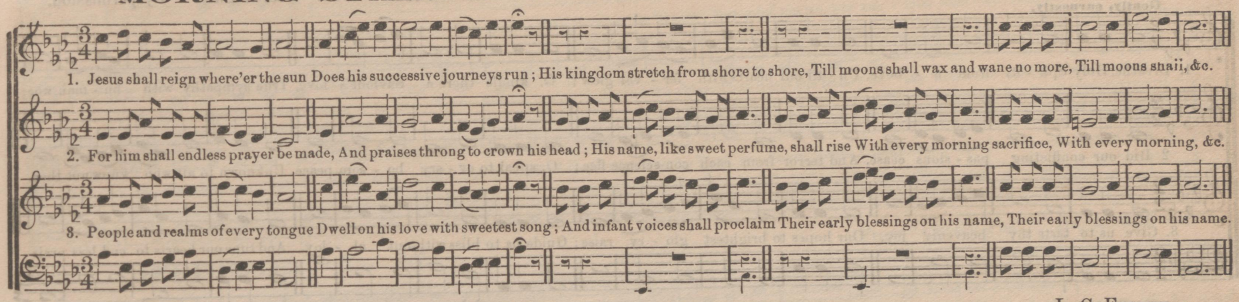


ALL SAINTS. L. M. W. Knapp.



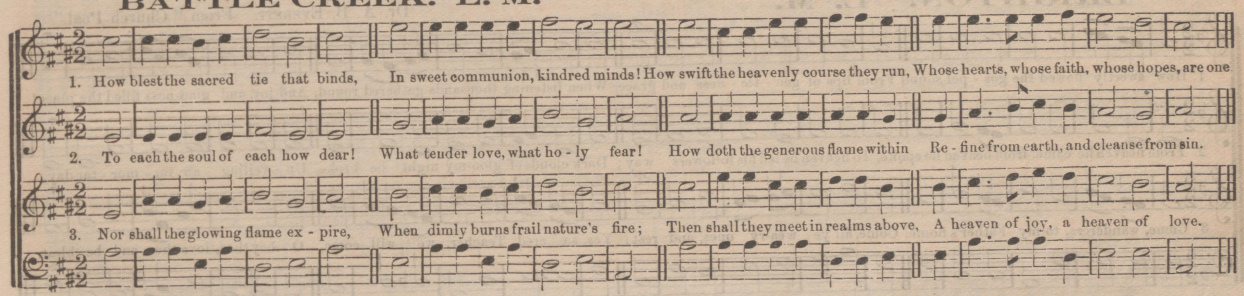
MORNING STAR. L. M.

From the "Church Psal." Dr. A B Everett



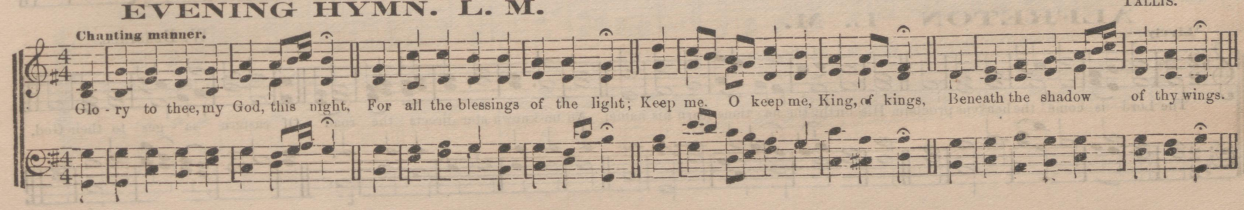
BATTLE CREEK. L. M.

L. C. Everett.

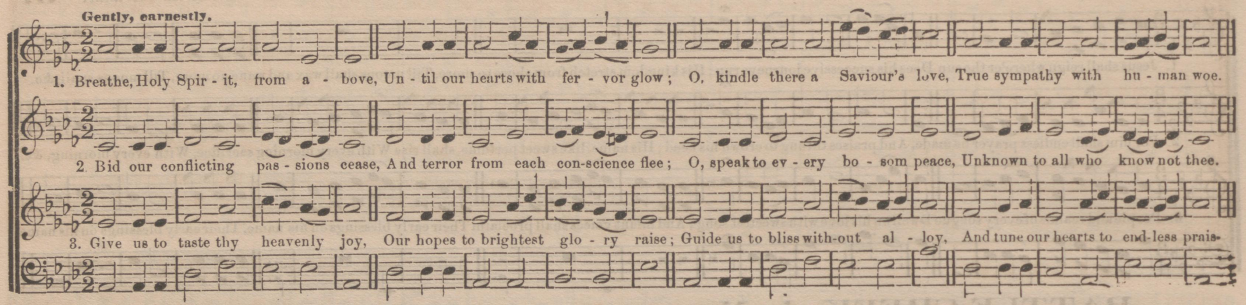


EVENING HYMN. L. M.

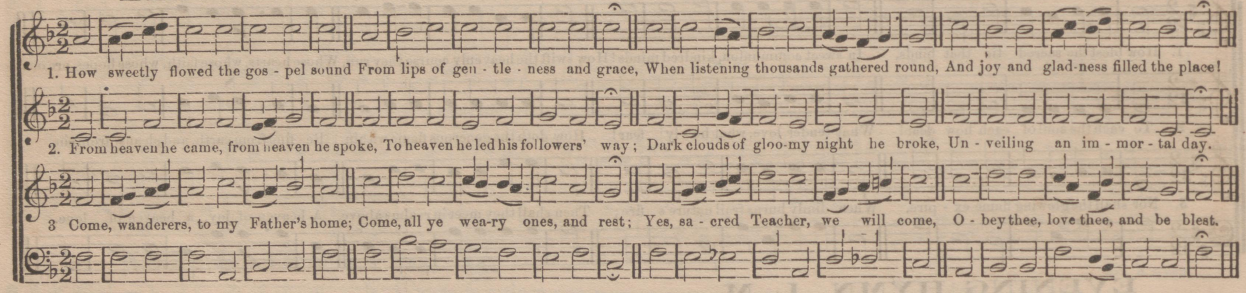
Tallis.



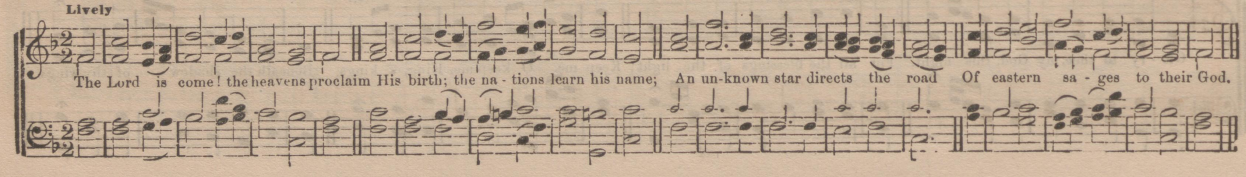
52 **INVOCATION. L. M.** T. E. PERKINS. From "Sacred Lute." By permission.



BRIGHTON. L. M. Dr. A. B. EVERETT. From "Church Peal."

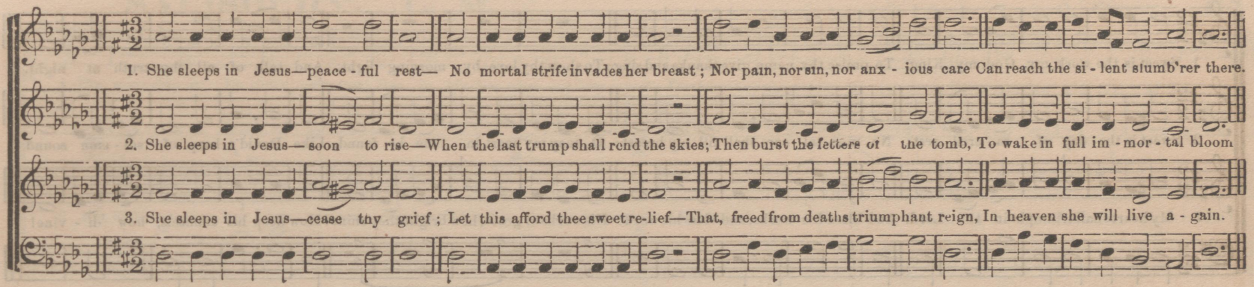


ALFRETON L. M. W. BEASTALL.



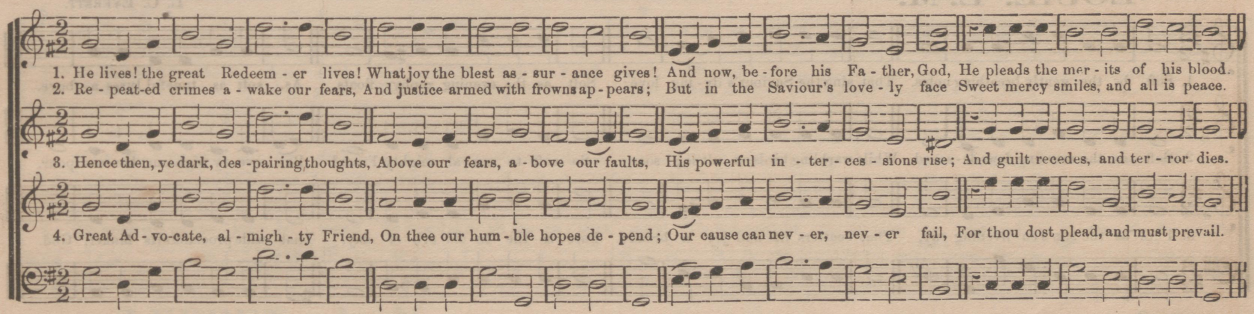
EVA. L. M.

From "Church Peal." Dr. A. B. Everett.



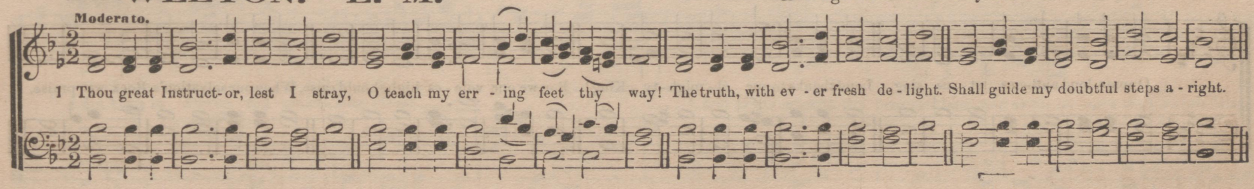
STEELE. L. M.

From "Church Peal." Dr. A. B. Everett.



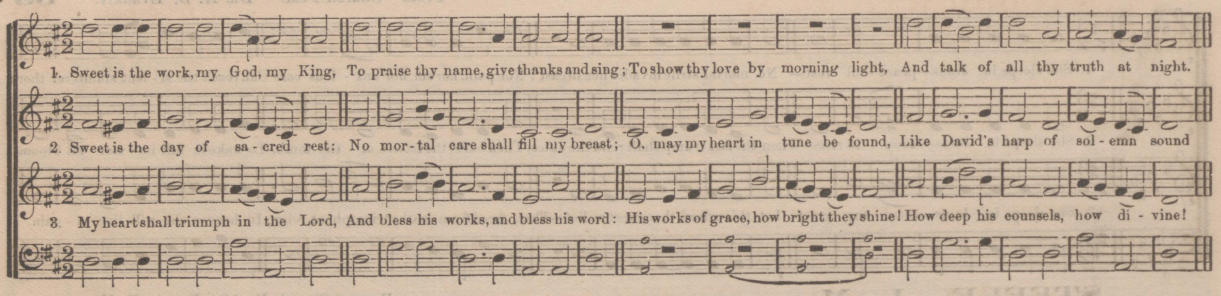
WELTON. L. M.

Arranged from a tune by Rev. C. Malan. Geneva.



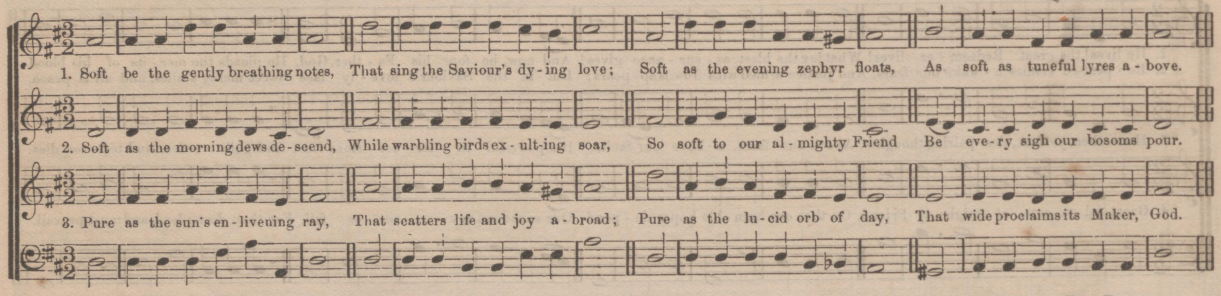
JAMES STREET. L. M.

From "Church Peal." Dr. A B. Everett



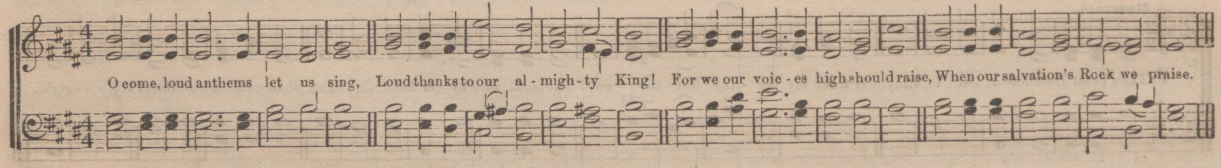
LOUIE. L. M.

L. C. Everett.



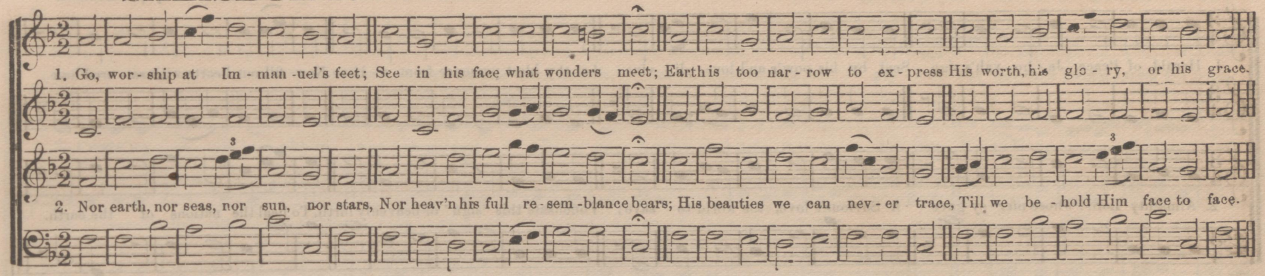
APPLETON. L. M. Chant.

Dr. Boyce.



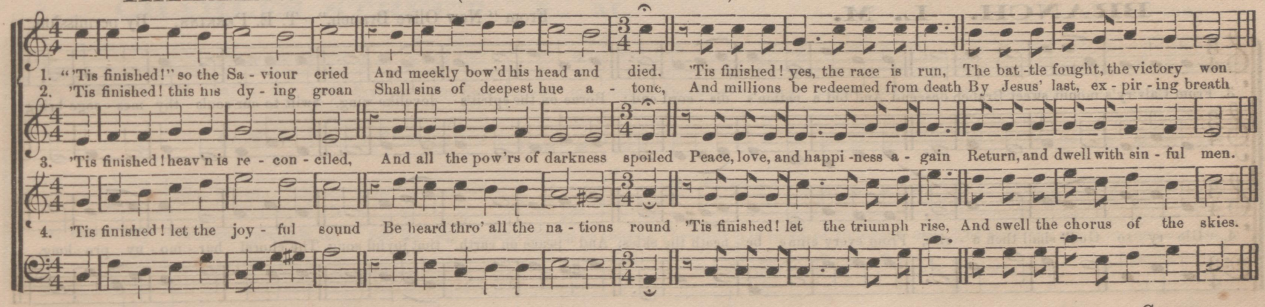
SALISBURY. L. M.

L. C. Everett



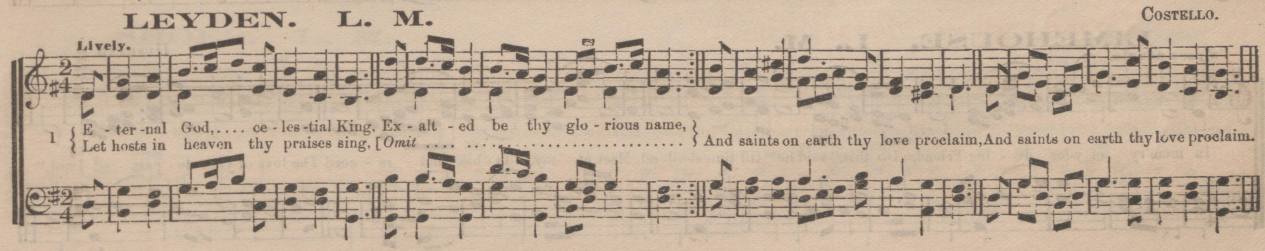
HALLEN. L. M. ("'Tis Finished.")

From "Church Peal." Dr. A. B. Everett.



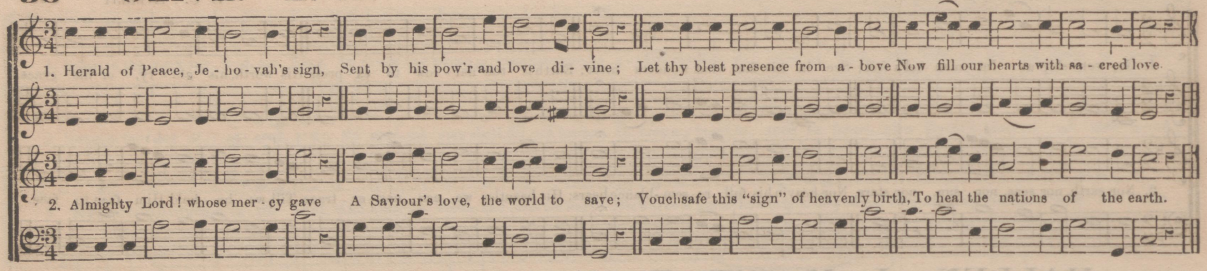
LEYDEN. L. M.

Costello.



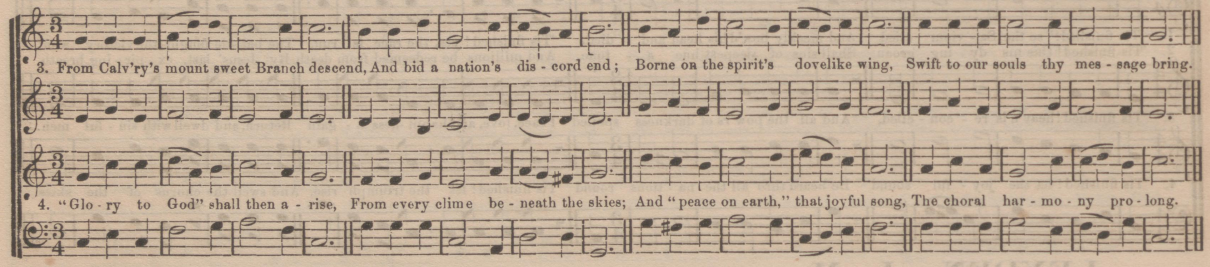
OLIVE. L. M.

From "New Olive Branch." T. J. Cook. By permission.



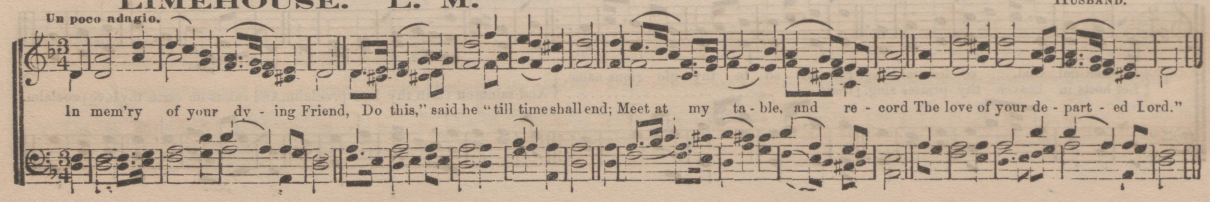
BRANCH. L. M.

From "New Olive Branch." T. E. Perkins. By permission.



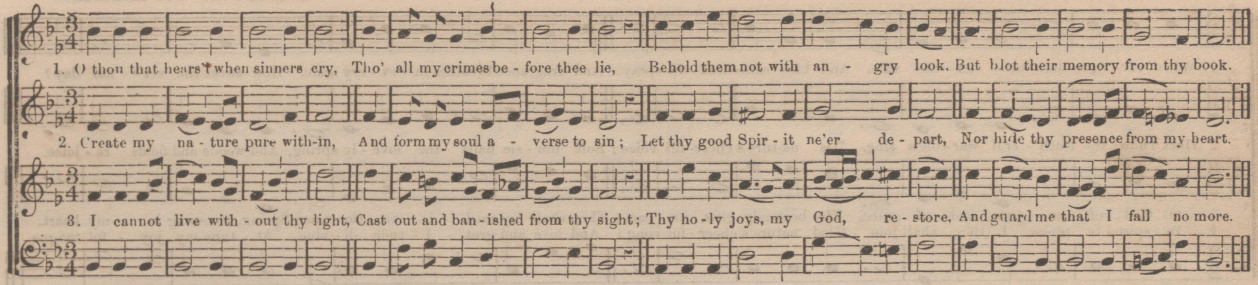
LIMEHOUSE. L. M.

Husband.



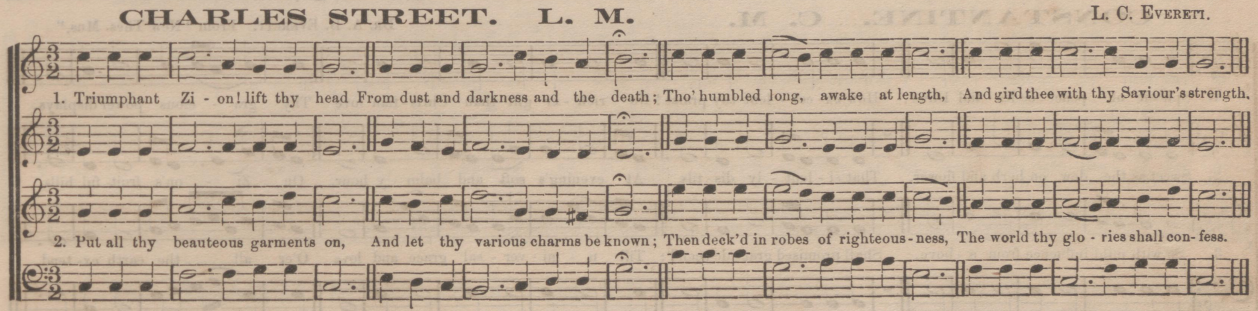
McKENZIE. L. M.

From "Church Peal." Dr. A. B Everett.



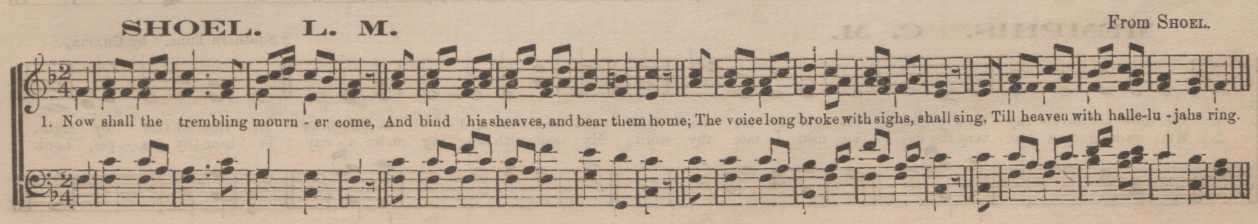
CHARLES STREET. L. M.

L. C. Everett.



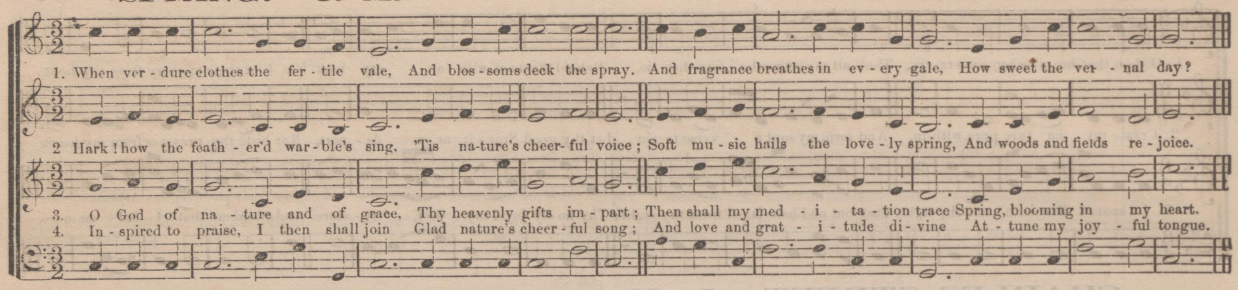
SHOEL. L. M.

From Shoel.



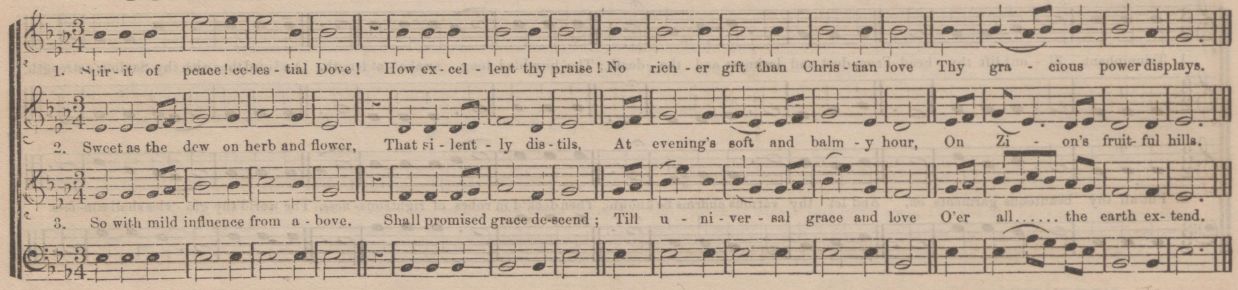
SPRING. C. M.

L. C. E. From "New Thes. Mus."



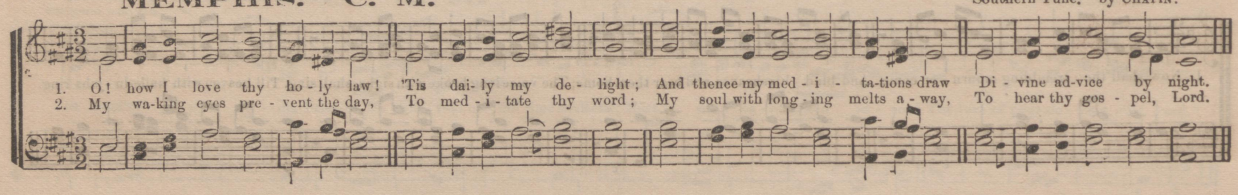
CONSTANTINE. C. M.

Dr. A. B. Everett. From "New Thes. Mus."



MEMPHIS. C. M.

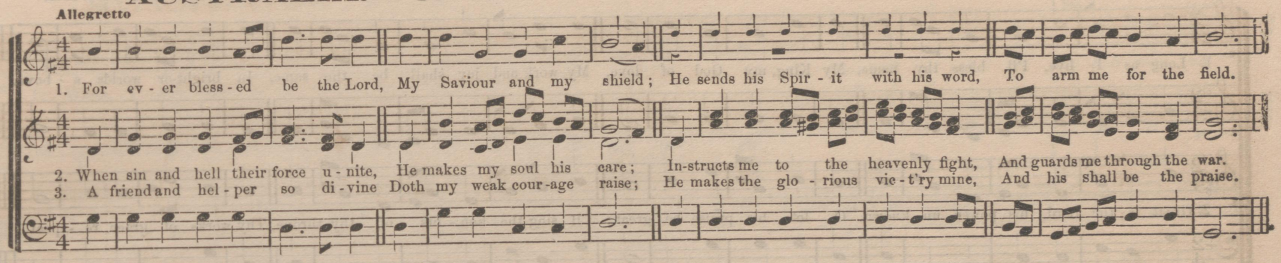
"Southern Tune." by Chapin.



AUSTRALIA. C. M.

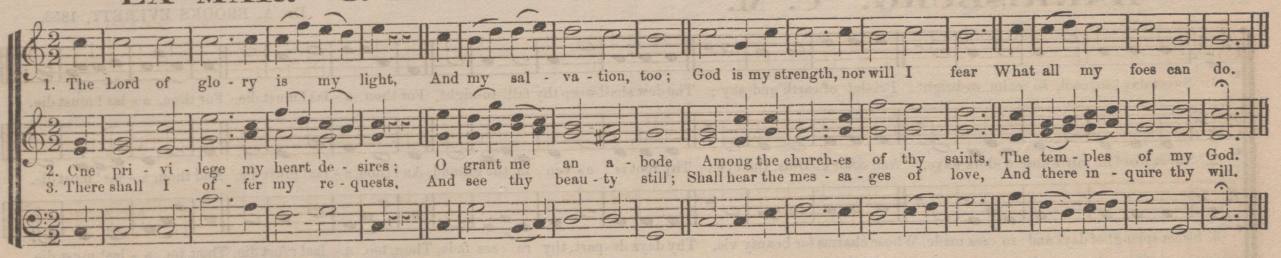
German Theme.

Allegretto



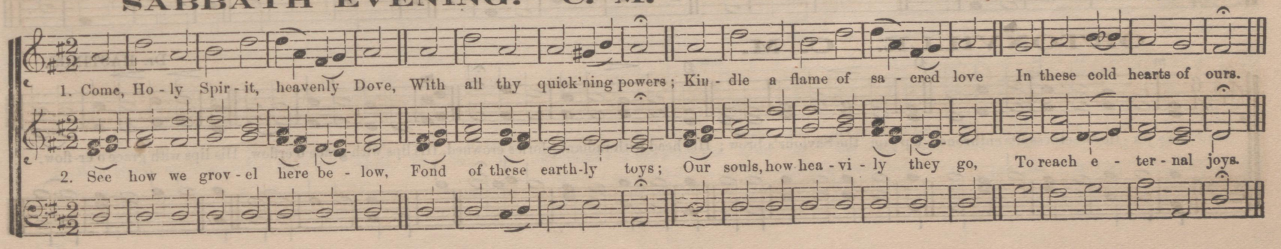
LA MAR. C. M.

L. C. E.

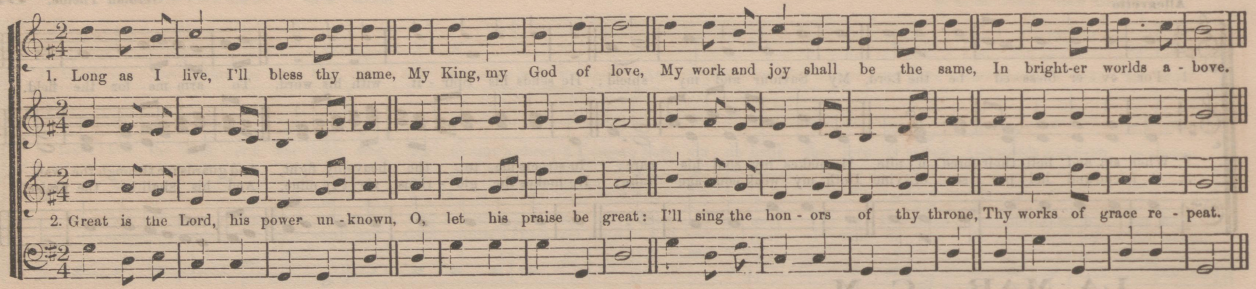


SABBATH EVENING. C. M.

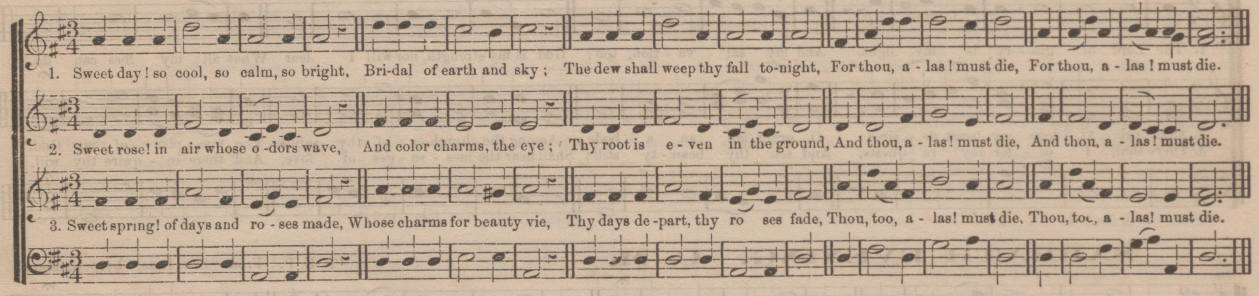
T. E. P. From "Sac. Lute," by permission.



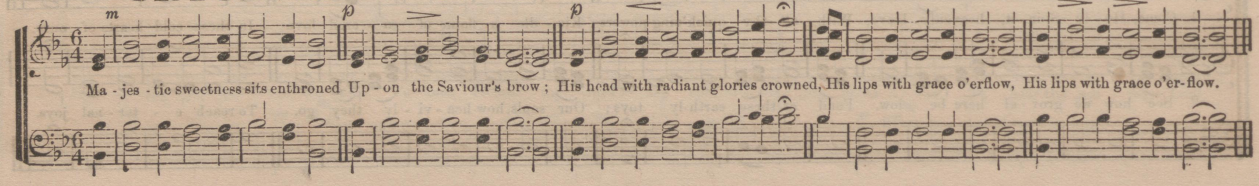
60 **LOMAX. C. M.** L. C. E. From "New Thes. Mus."



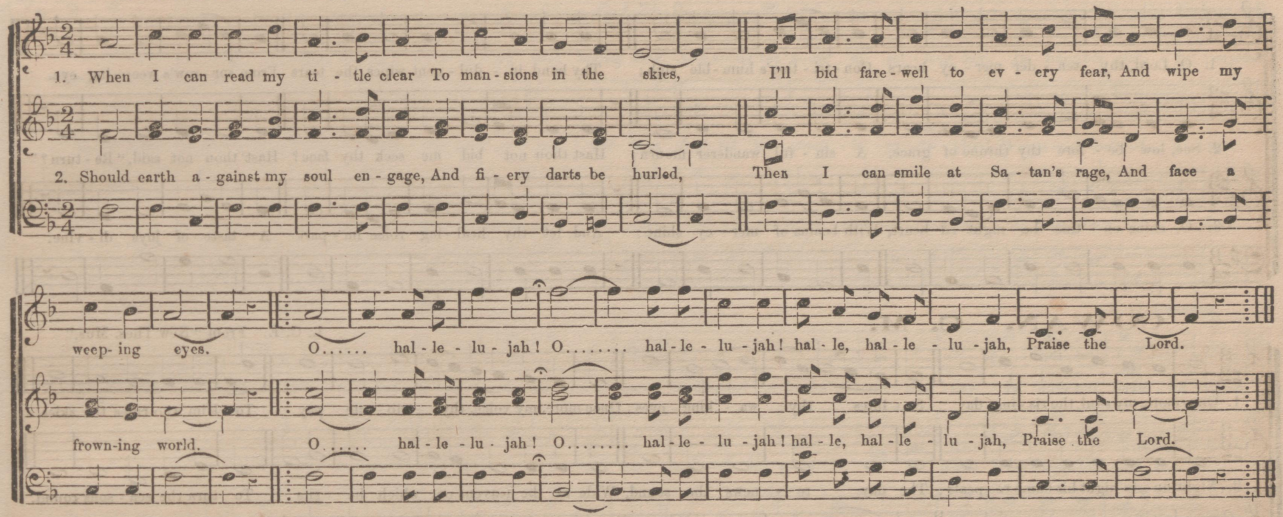
HARRISBURG. C. M. Dr. A. BROOKS EVERETT, 1853.



ORTONVILLE. C. M. Dr. HASTINGS.

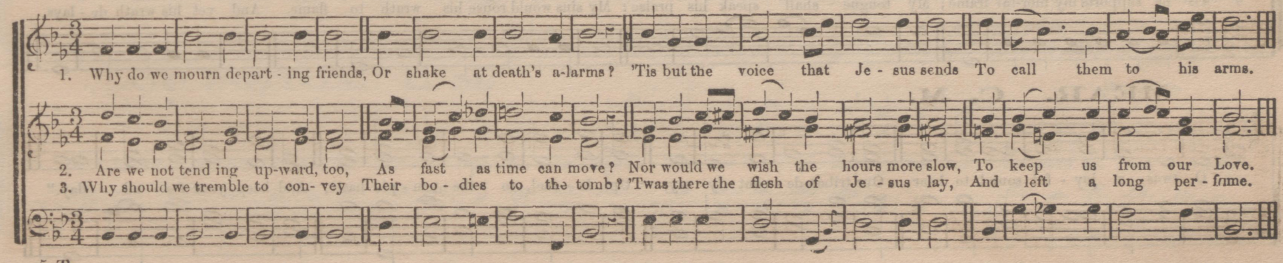


SWEADNER. C. M.



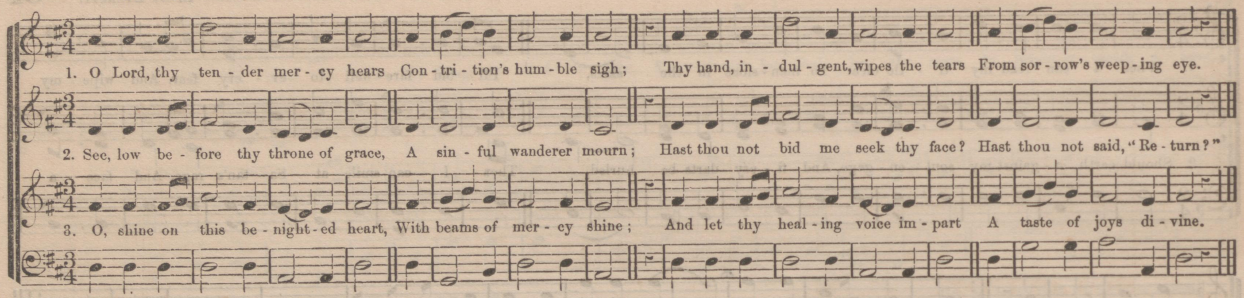
DALIER. C. M.

From the "Church Peal." By Dr. A. Brooks Everett.



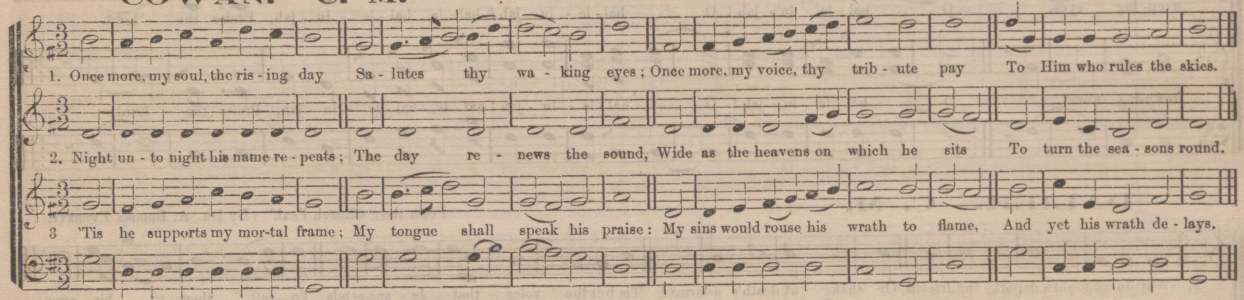
62 CONTRITION. C. M.

Dr. A. B. E. From "Bap. Chorals."

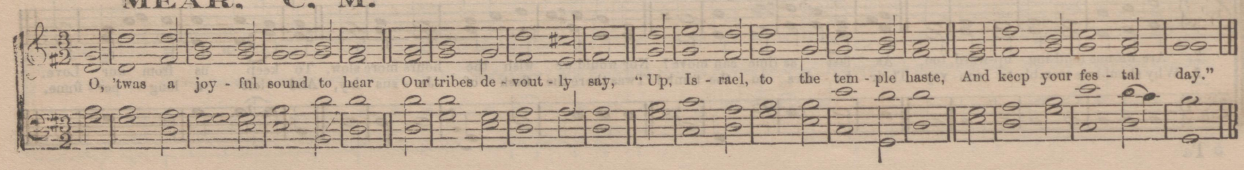


COWAN. C. M.

L. C. E. From "New Thes. Mus."

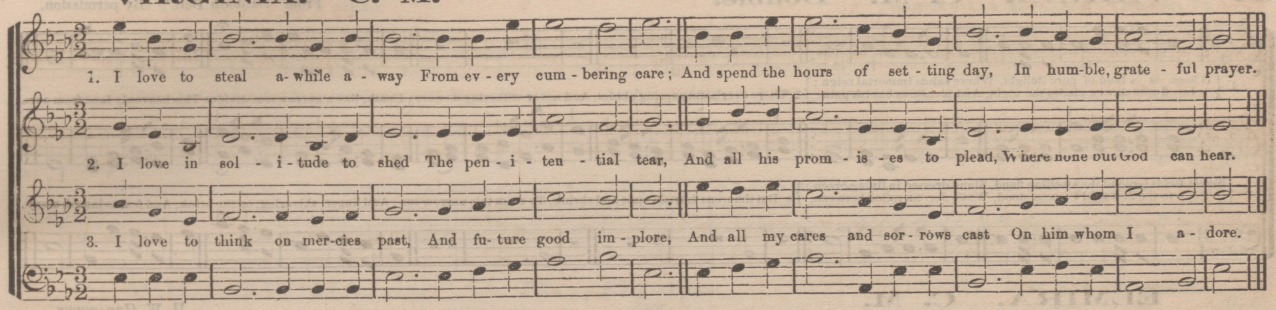


MEAR. C. M.



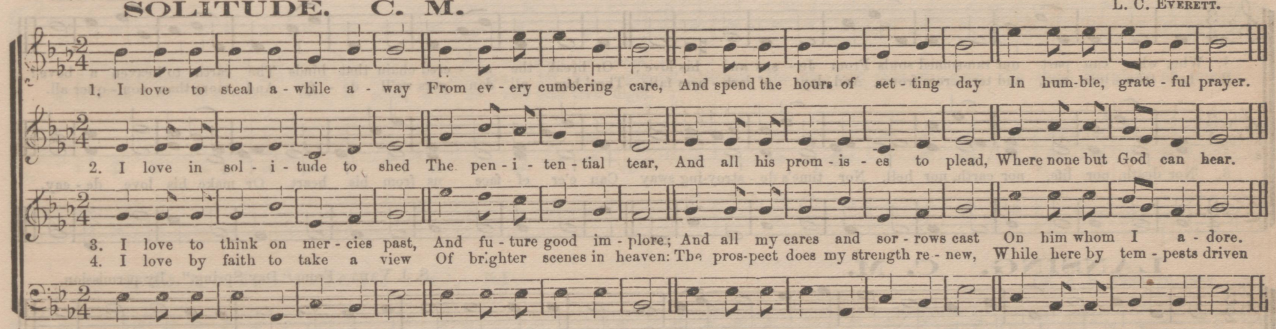
VIRGINIA. C. M.

N. E. Everett.



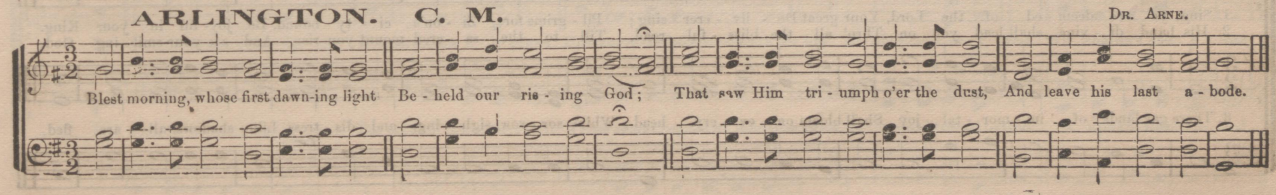
SOLITUDE. C. M.

L. C. Everett.

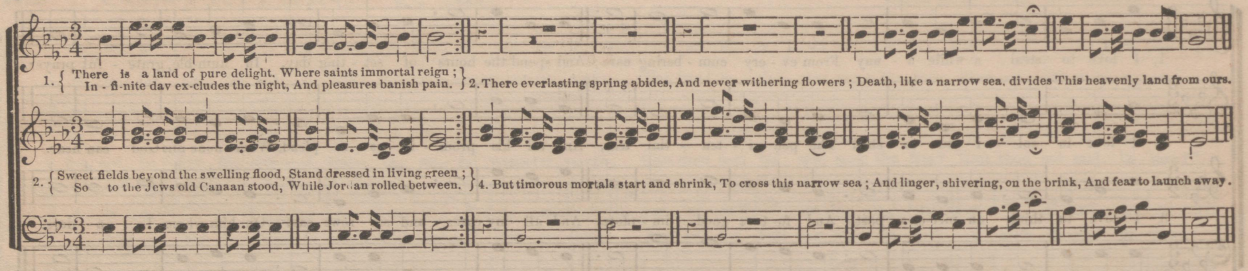


ARLINGTON. C. M.

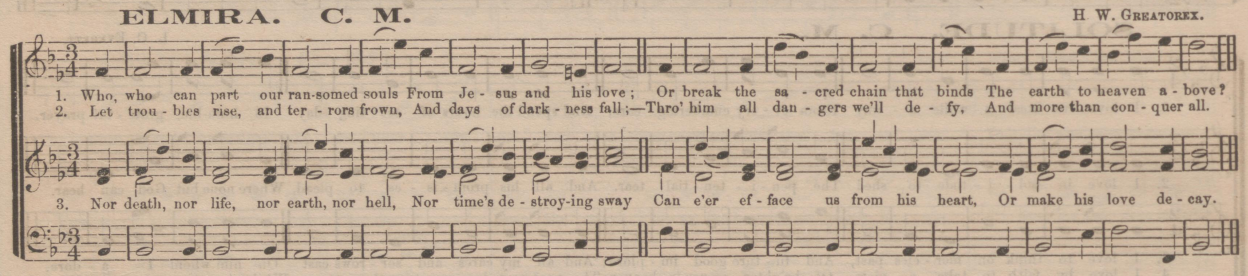
Dr. Arne.



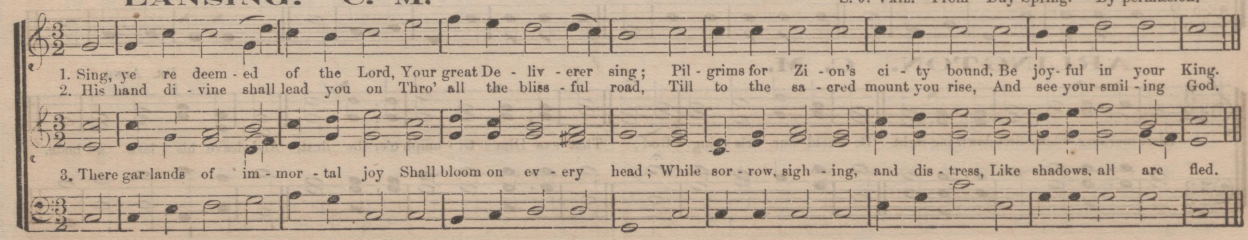
64 **VARINA. C. M. Double.** From "Sabbath Bell." By permission.



ELMIRA. C. M. H W. Greatorex.

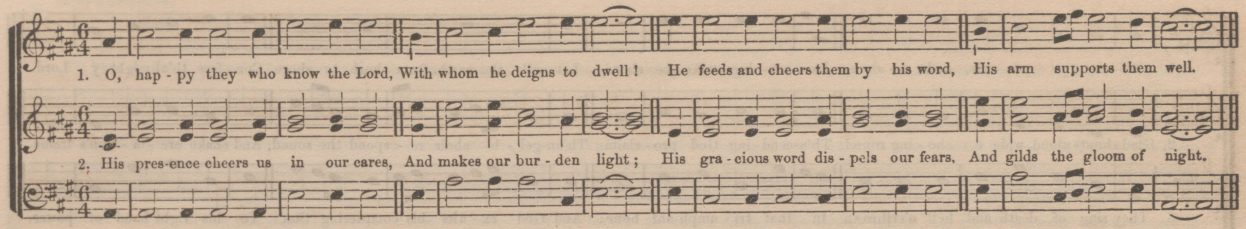


LANSING. C. M. S. J. Vail. From "Day Spring." By permission.



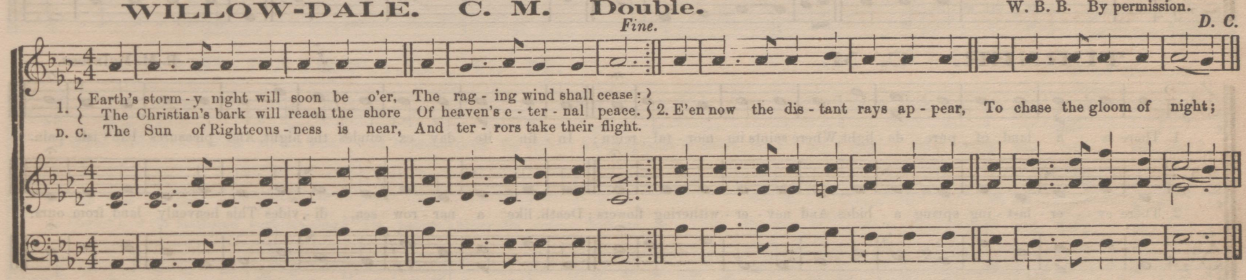
HEAD. C. M.

MARCUS JUSTIN MCGLASSON. Farmville, Va.



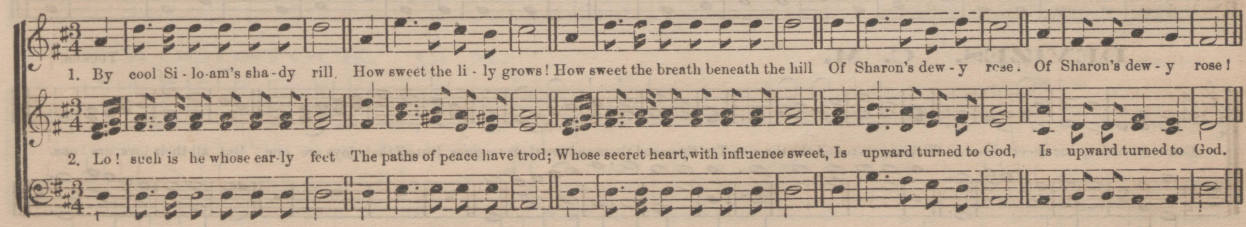
WILLOW-DALE. C. M. Double.

W. B. B. By permission.

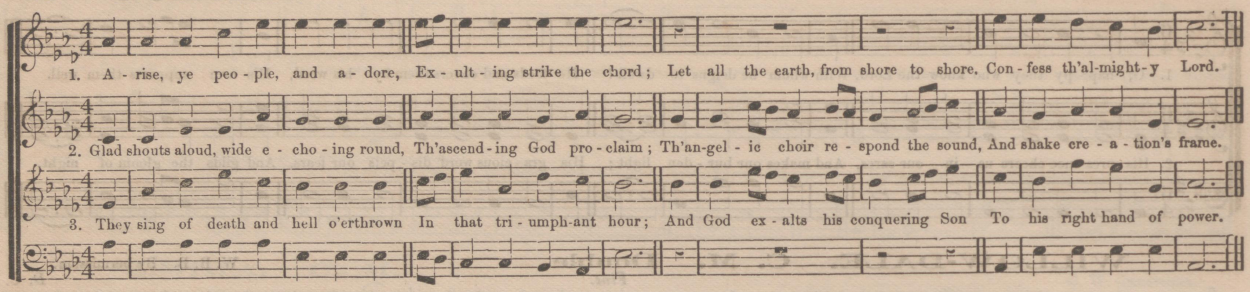


FRANKFORT. C. M.

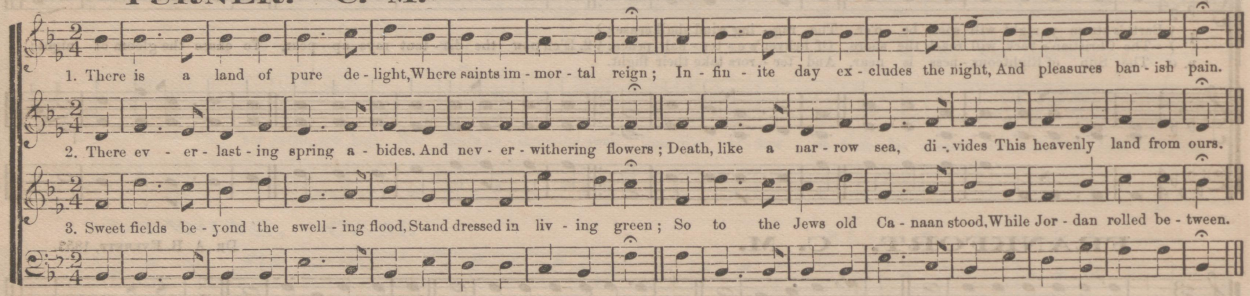
DR. A. B. EVERETT, 1853.



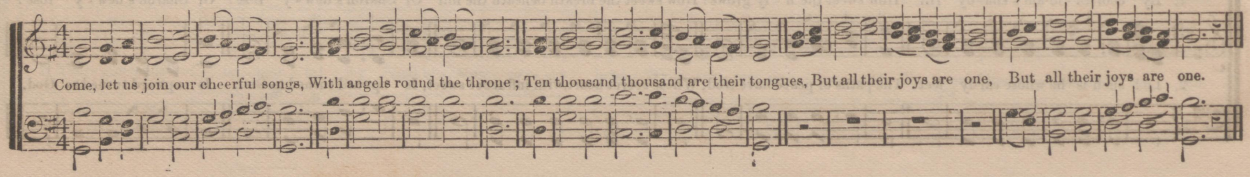
66 **NOKOMIS. C. M.** MRS. SALLIE K. MCINTOSH



TURNER. C. M. R. M. MCINTOSH.



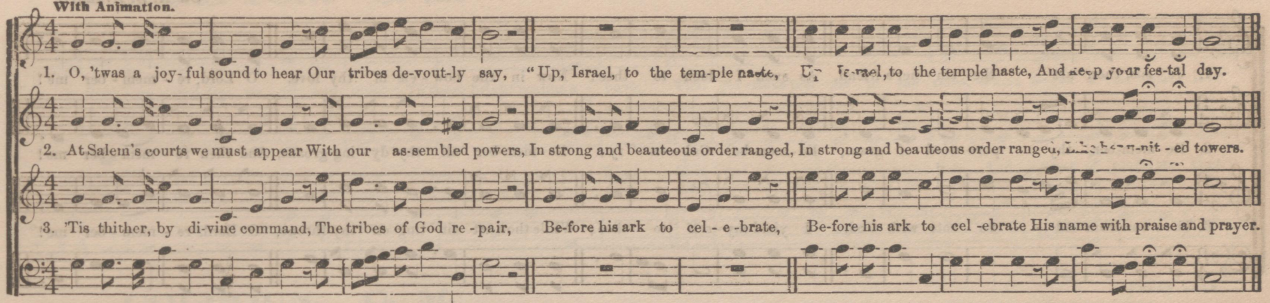
DEVIZES. C. M. TUCKER.



AUGUSTA. C. M.

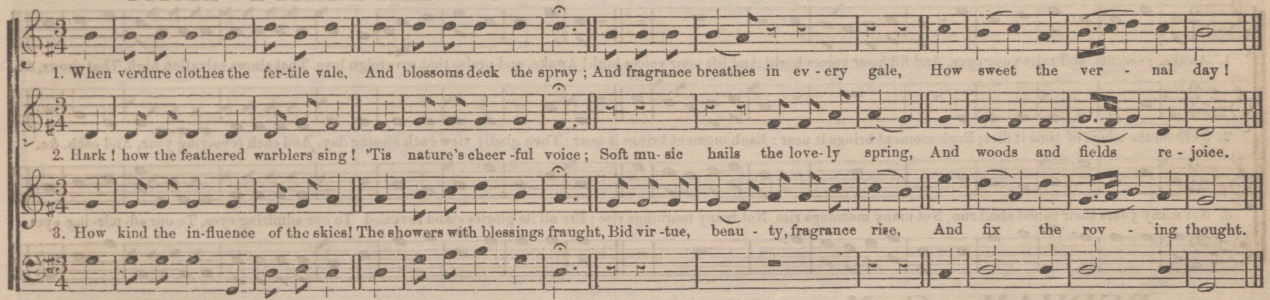
R. McCoy McIntosh.

With Animation.



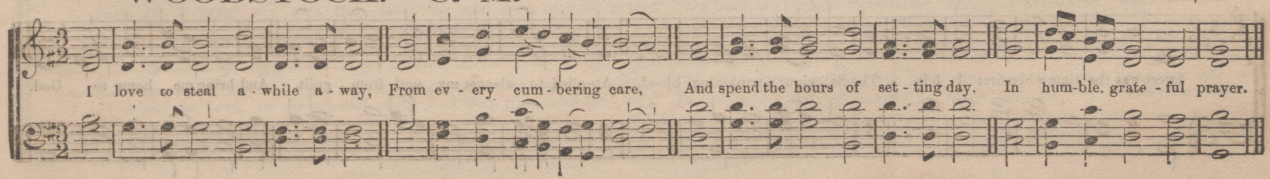
CAMP FAIRFAX. C. M.

R. McCoy McIntosh.

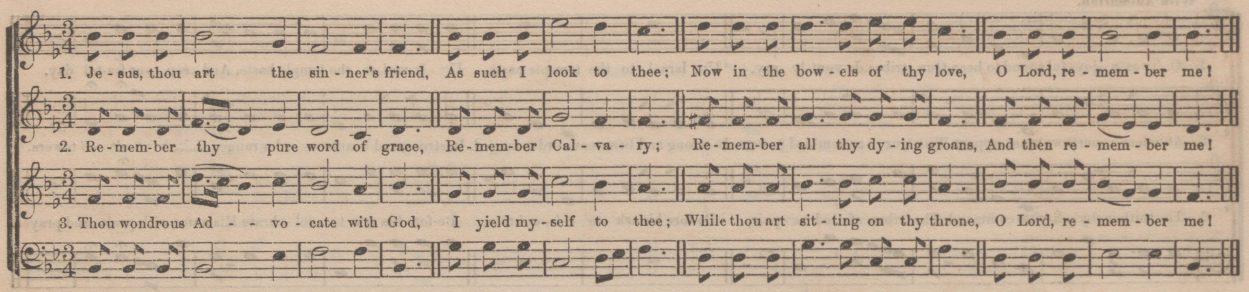


WOODSTOCK. C. M.

D. Dutton, Jr.

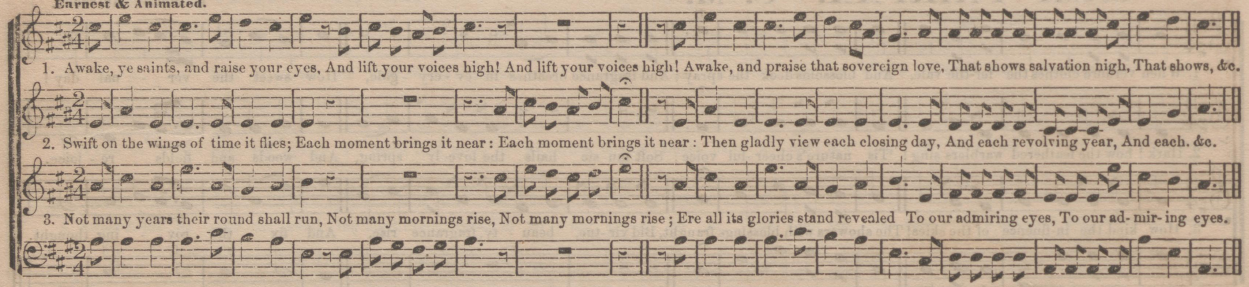


68 **MANLY. C. M.** Dr. A. B. Everett.



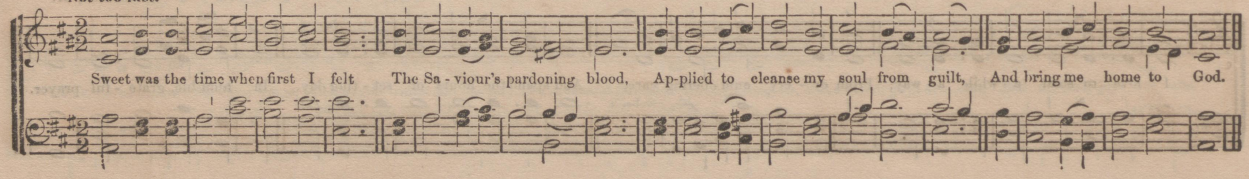
ELCEVERTH. C. M.

Earnest & Animated.

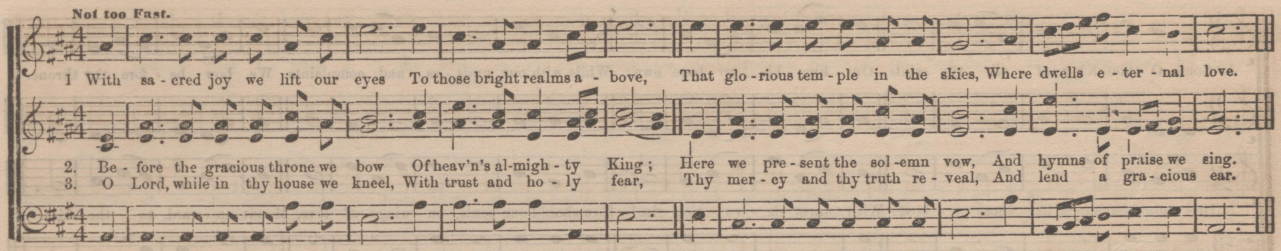


DEDHAM. C. M. Gardner.

Not too fast.

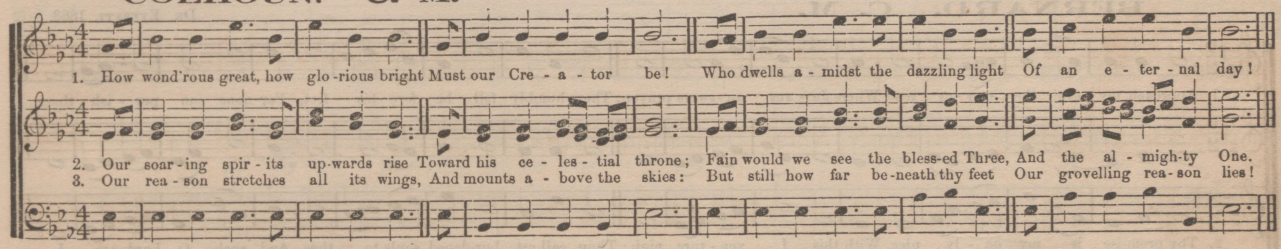


HAMPTON. C. M.



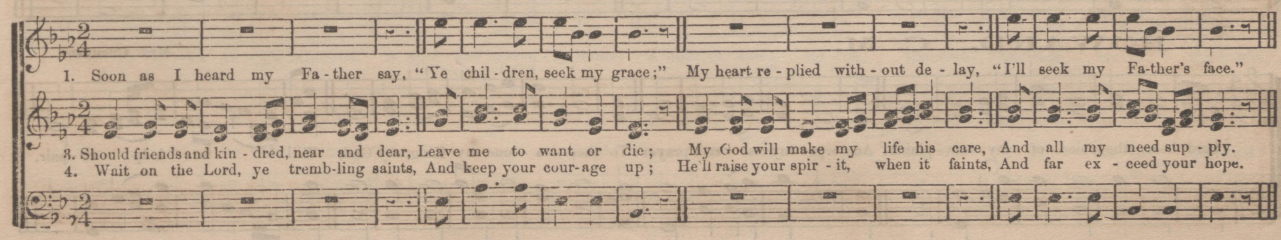
COLHOUN. C. M.

Franz Volk.



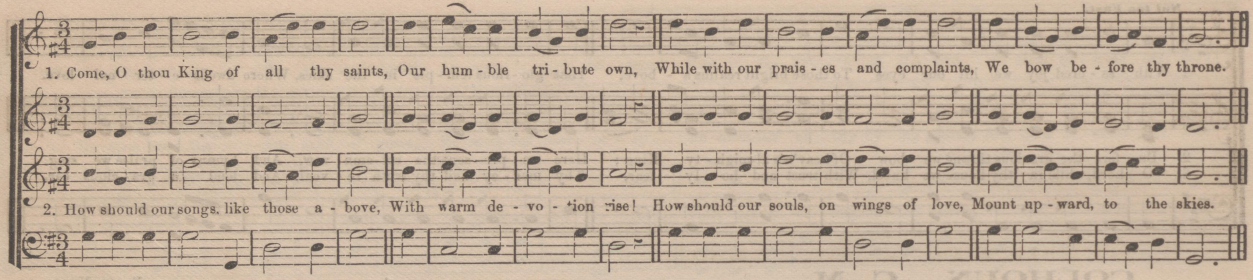
PANSA. C. M

E. D. Tatum.



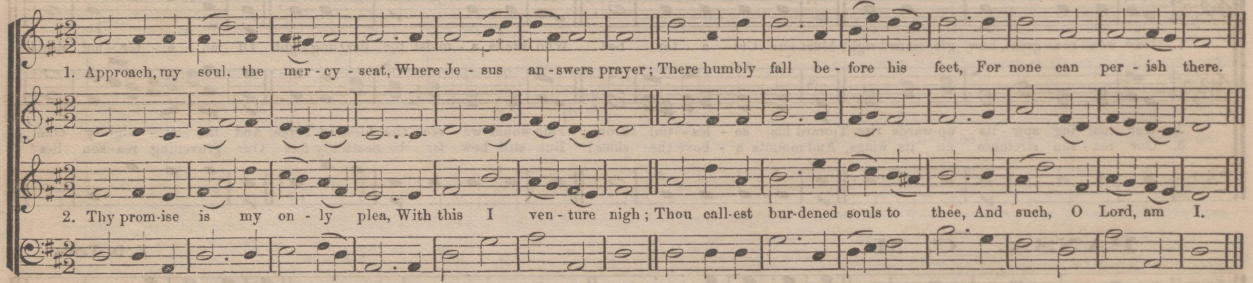
EXHORTATION. C. M.

J. E. Hopkins.



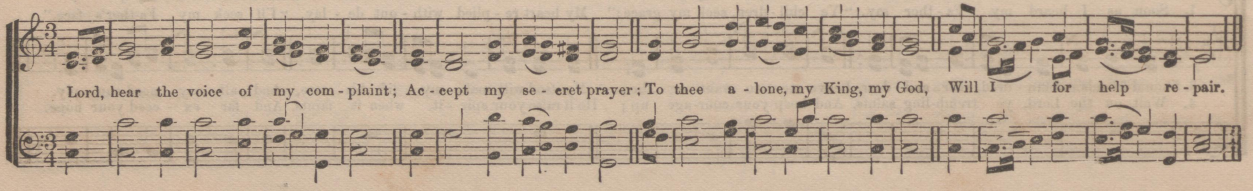
BERNARD. C. M.

Dr. Everett, 1863.



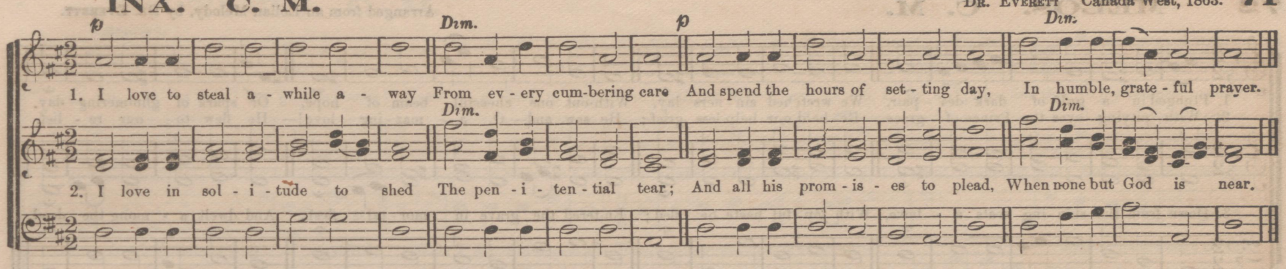
HOWARD. C. M.

Mrs. Cuthbert.



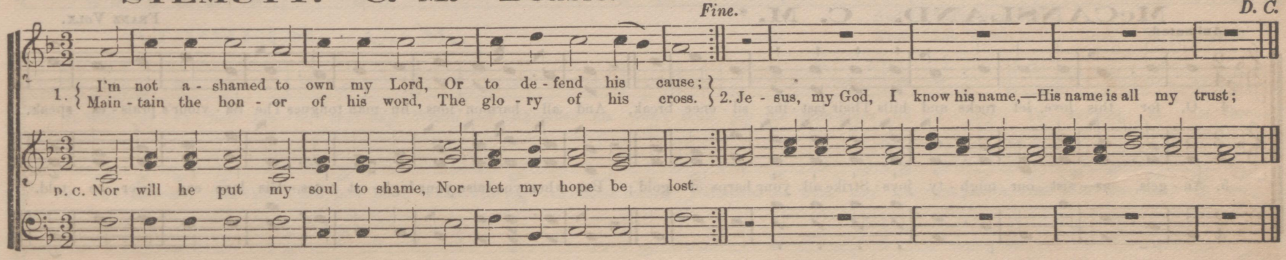
INA. C. M.

Dr. Everett Canada West, 1863.



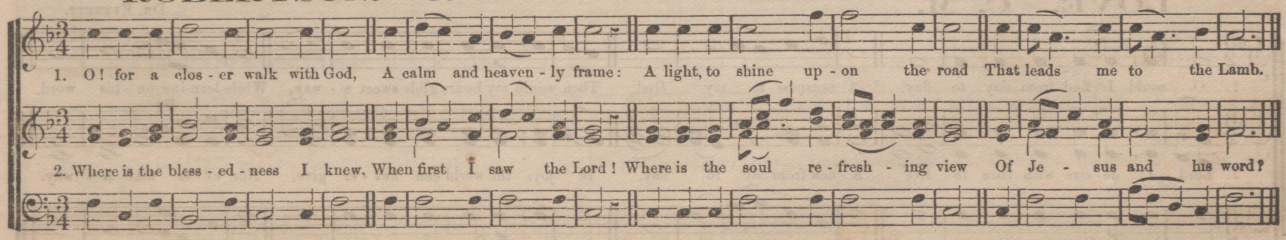
STEMUTT. C. M. Double.

Dr. Everett.



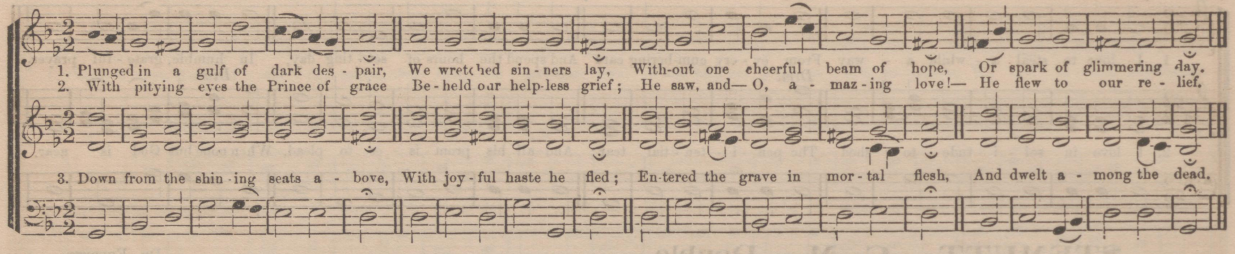
ROBERTSON. C. M.

Dr. Everett. Canada West, 1863.



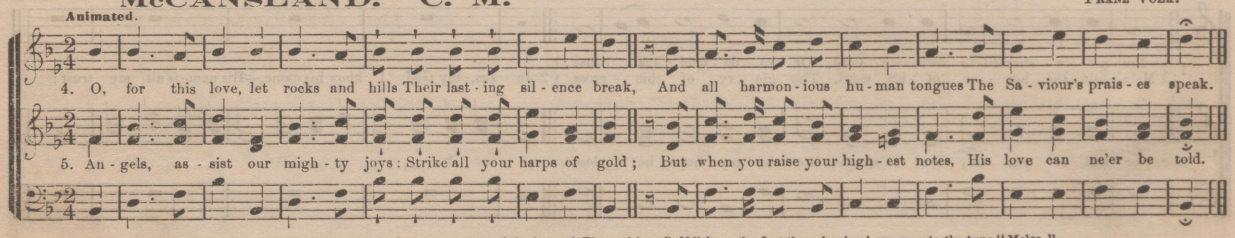
72 **MELOS. C. M.**

Arranged from an Eolian Melody, by Dr. Everett.



McCANSLAND. C. M. *

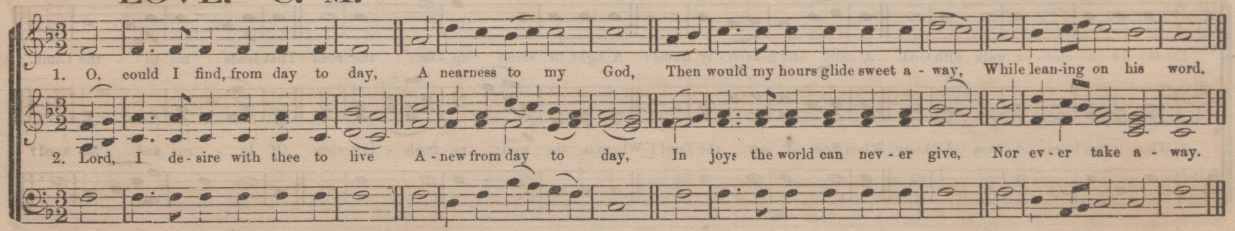
Franz Volk.



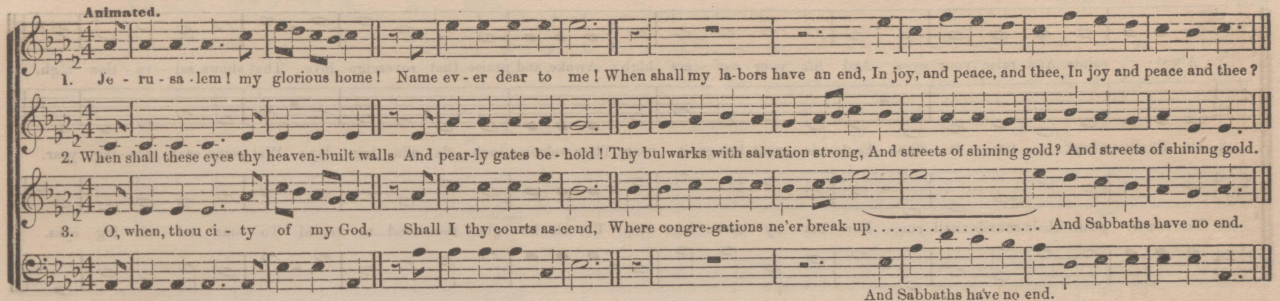
* This piece should be sung to the last two stanzas of the hymn "Plunged in a Gulf," &c.; the first three having been sung to the tune "Melos."

LOVE. C. M.

Dr. Everett.

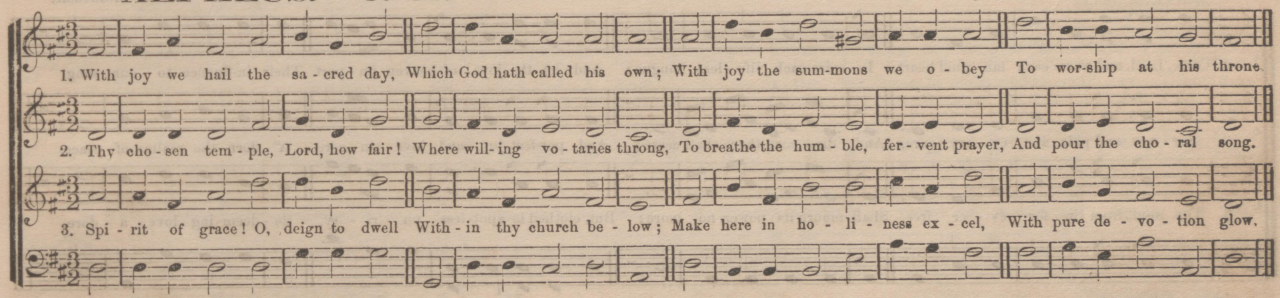


MOTLEY. C. M.



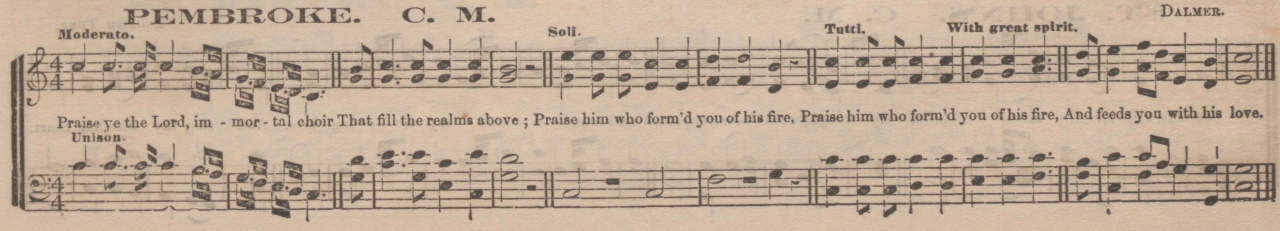
From "Sab. Hymn & Tune Book." By permission.

ALPHEUS. C. M.

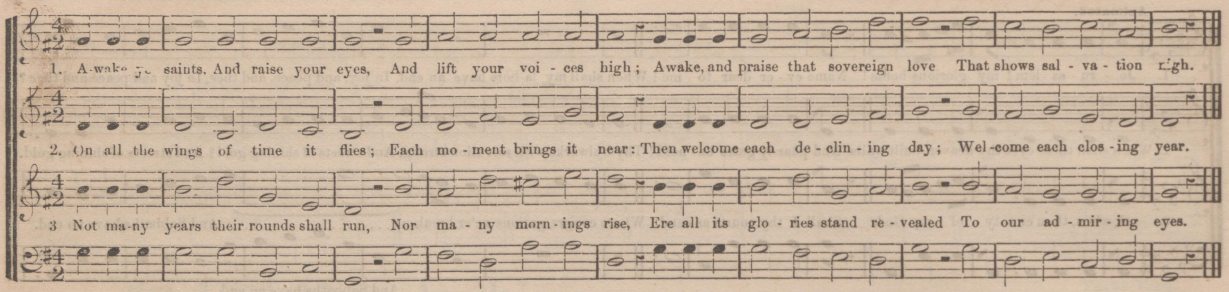


PEMBROKE. C. M.

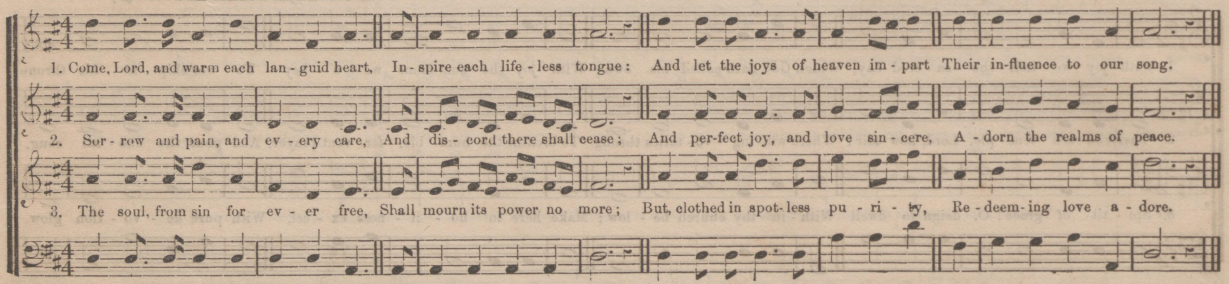
DALMER.



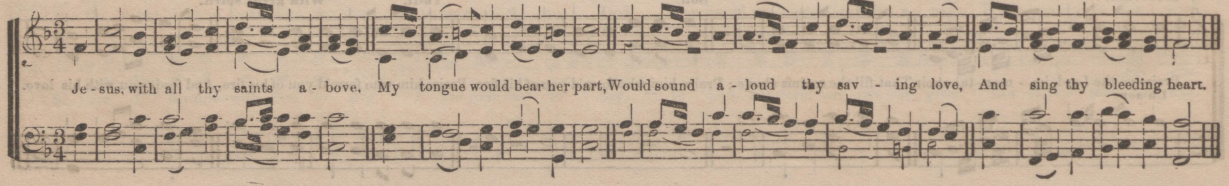
74 **WRIGHT. C. M.** R. M. McINTOSH.



TIMBERLAKE. C. M. R. M. McINTOSH.

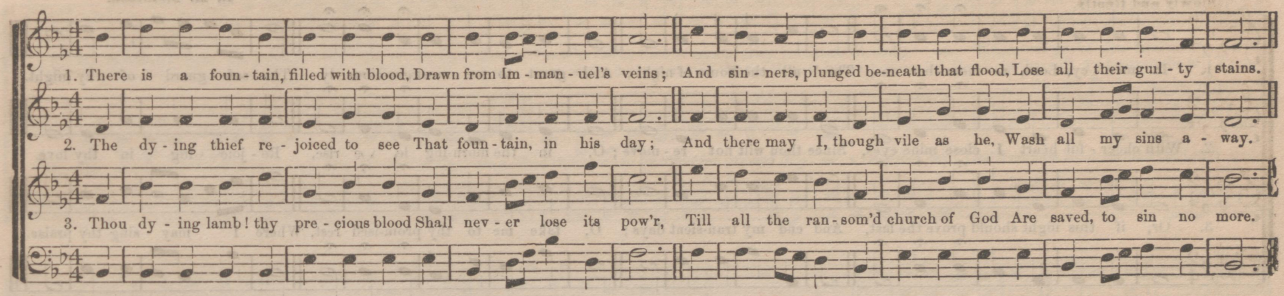


ST. JOHN'S. C. M. ENGLISH TUNE.



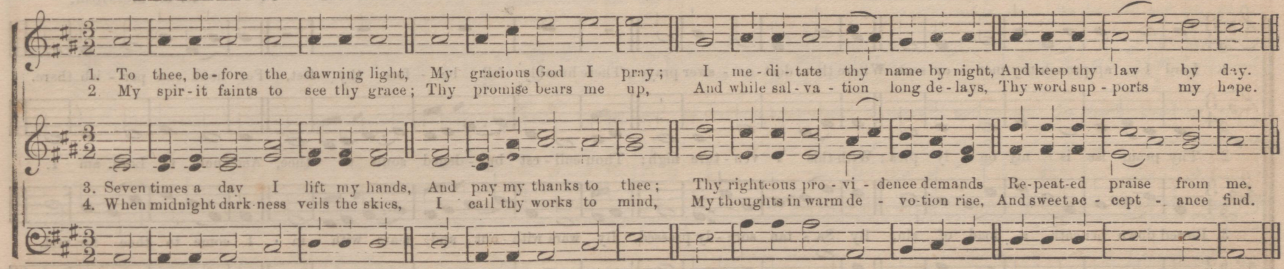
DAY DAWN. C. M.

R. M. McIntosh.



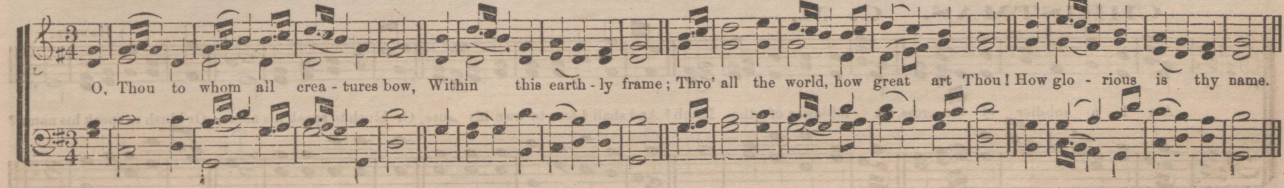
HELEN. C. M.

R. M. McIntosh.



ST. MARTINS. C. M.

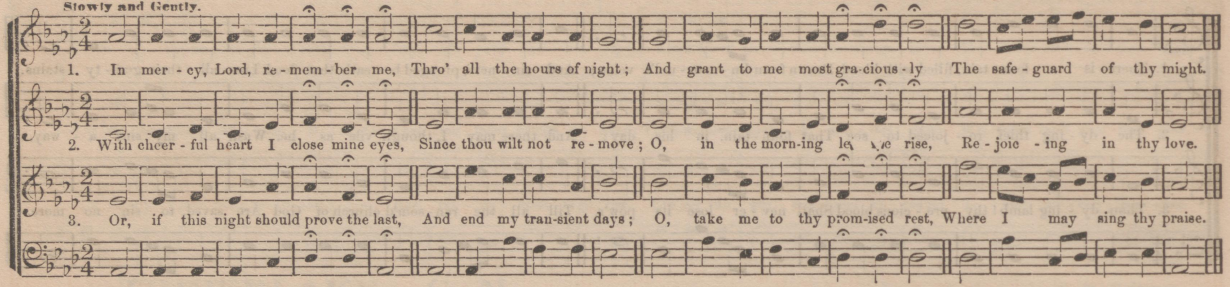
Wm. Tansur. 1753.



JUDKINS. C. M.

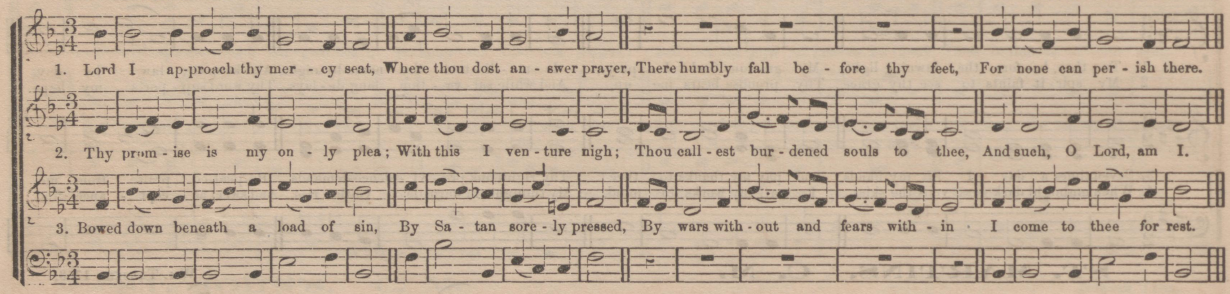
R. M. McINTOSH.

Slowly and Gently.



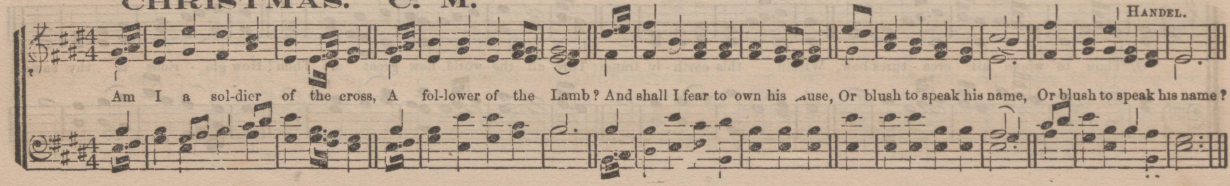
BEULA. C. M.

R. M. McINTOSH.



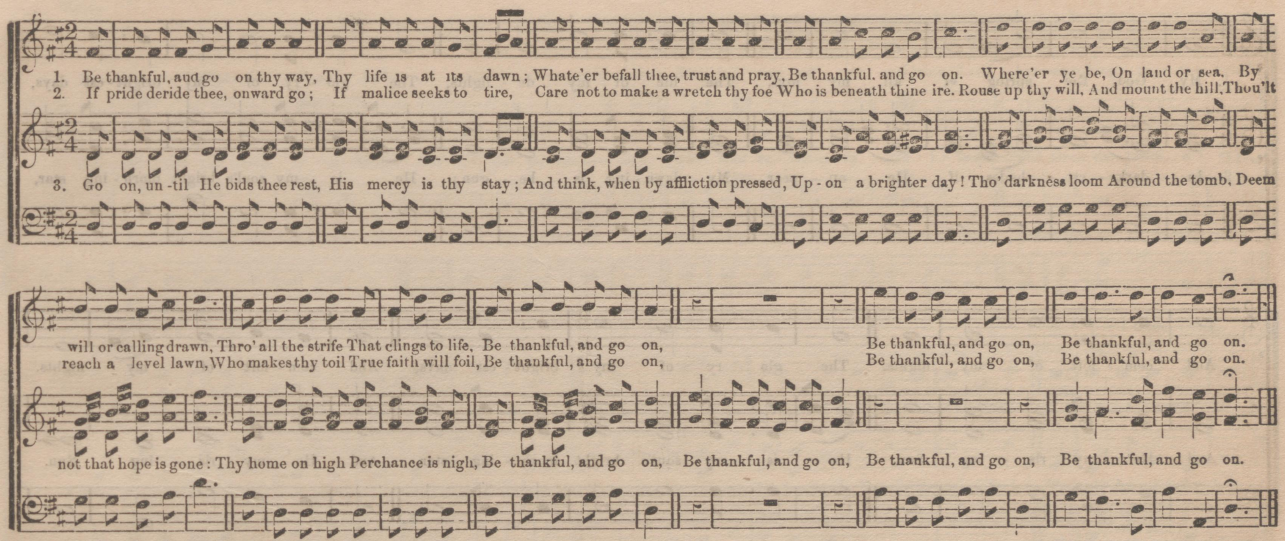
CHRISTMAS. C. M.

HANDEL.



DAYSPRING. C. M. Double.

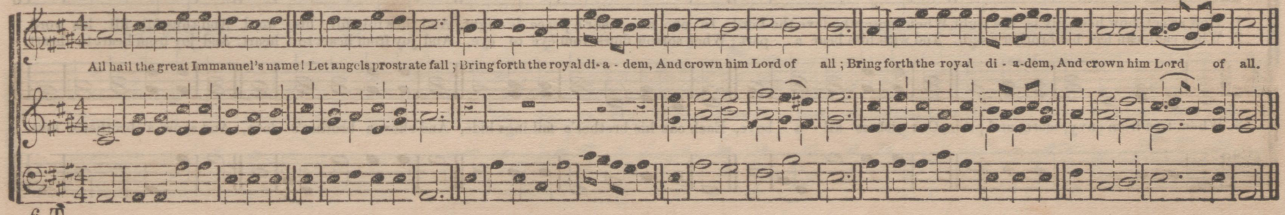
Words and Music by I. B. Woodbury. By permission.*



* Note.—This is the last piece Mr. Woodbury attempted to write. The manuscript had been laid aside, with the melody and words only, until shortly before his death; his wife, at his request, made preparations for him to complete it: he sat an hour or more, looking at his desk and chair without rising, and finally said, "It's of no use, I cannot do it—no more music for me, till I get to Heaven."

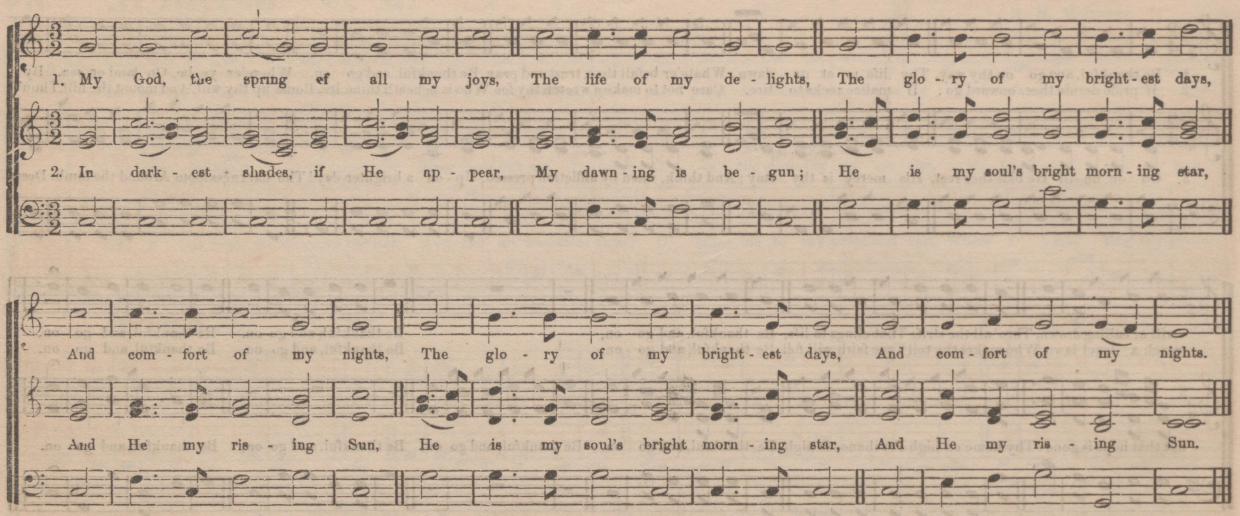
CORONATION. C. M.

O. Holden, 1793.



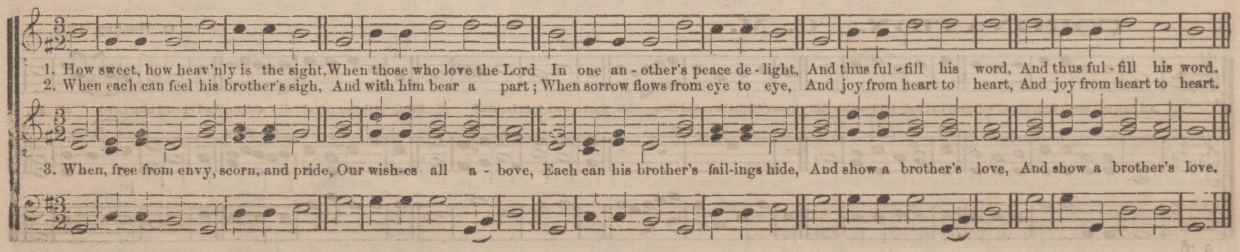
STRASBURG. C. M.

B. H. Everett.



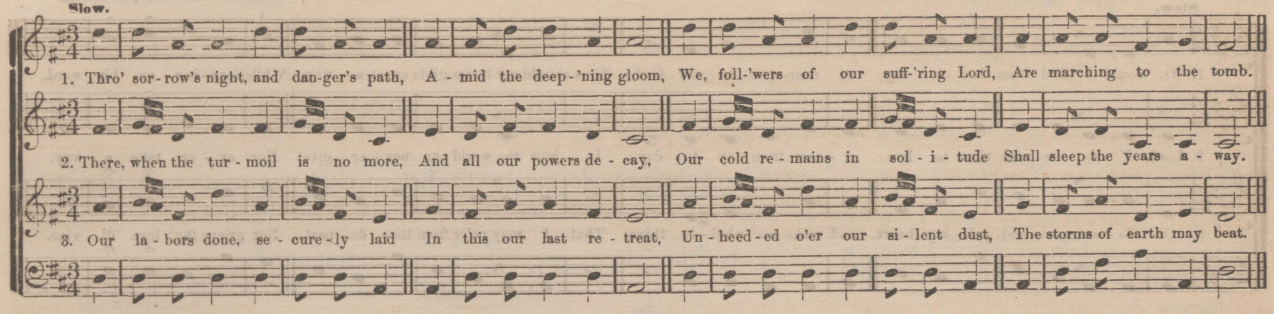
GORMAN. C. M

L. C. Everett. From "New Thes. Mus."



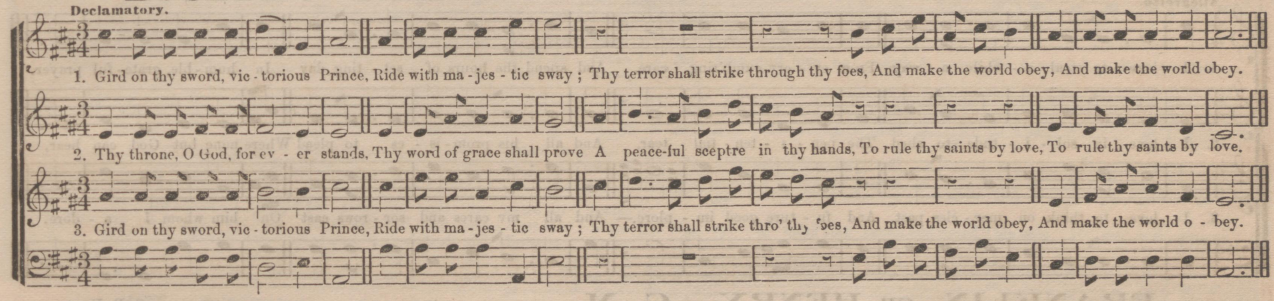
HUBERT. C. M.

S. Main. From the "Sacred Lute." By permission.



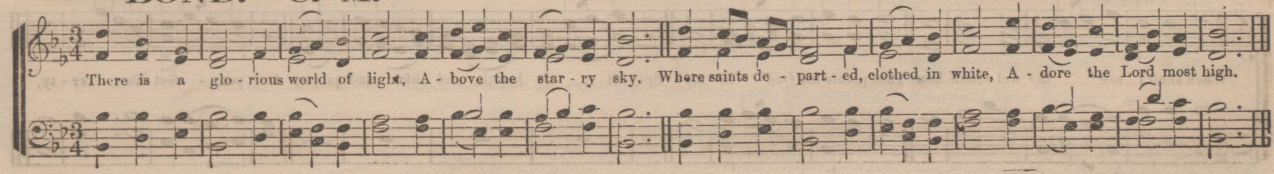
BOULDIN. C. M.

Franz Volk.



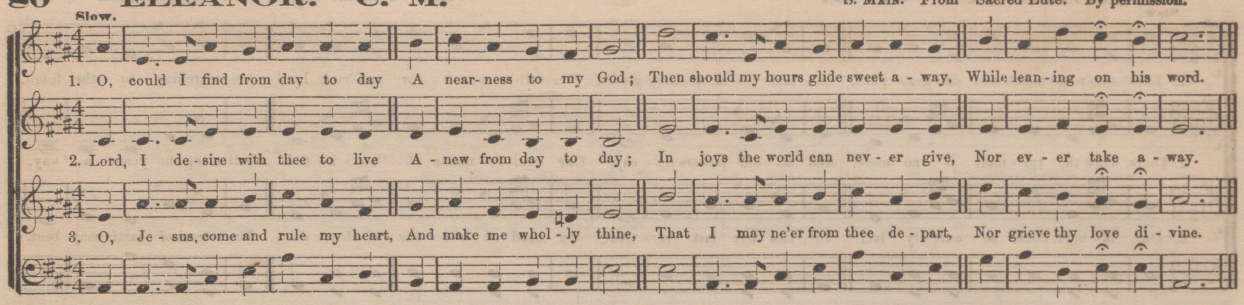
BOND. C. M.

G. F. Root. From "Sabbath Bell." By permission.



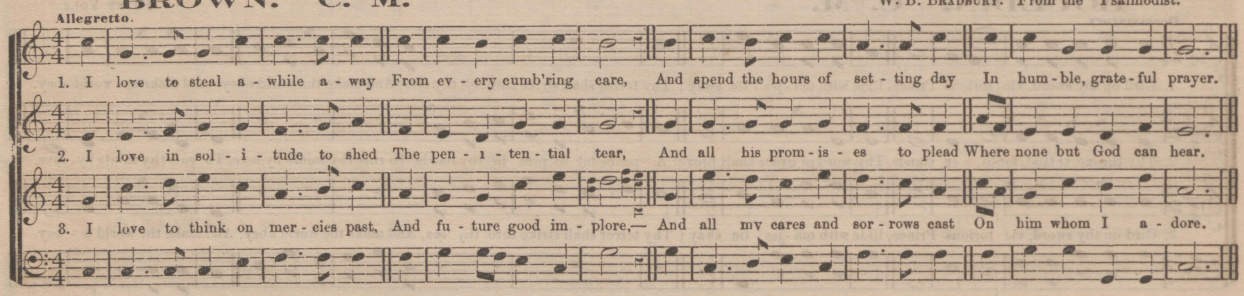
ELEANOR. C. M.

S. Main. From "Sacred Lute." By permission.



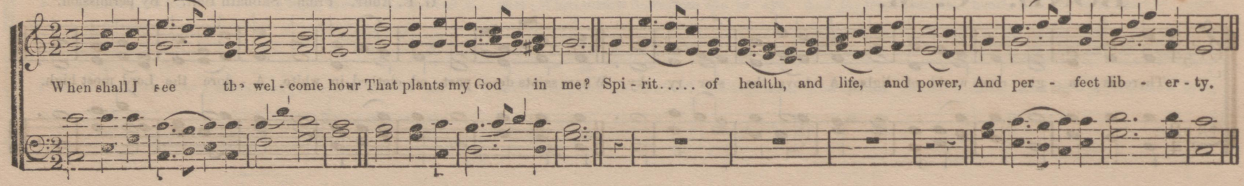
BROWN. C. M.

W. B. Bradbury. From the "Psalmodist."



FRANKLIN, or HENRY. C. M.

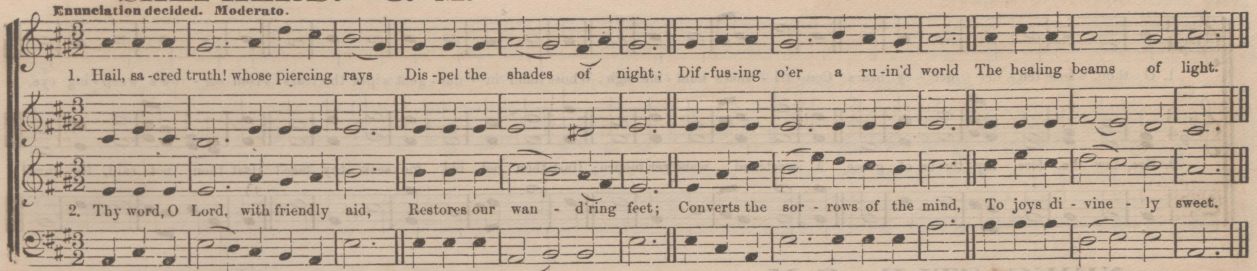
S. B. Pond.



SHEPHERD. C. M.

N. Barker. From "Sac. Lute."

Enunciation decided. Moderato.



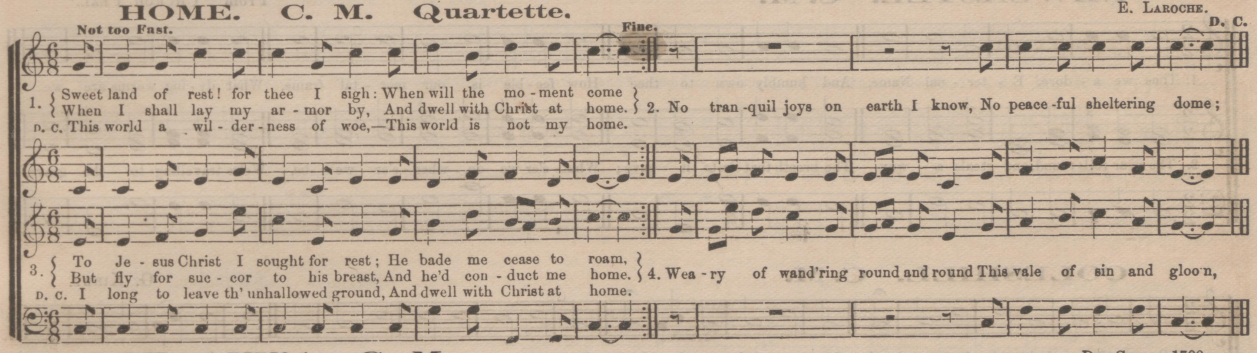
HOME. C. M. Quartette.

E. Laroche.

Not too Fast.

Fine.

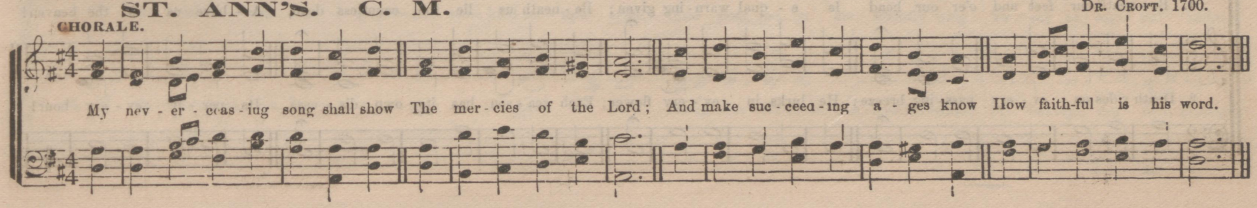
D. C.



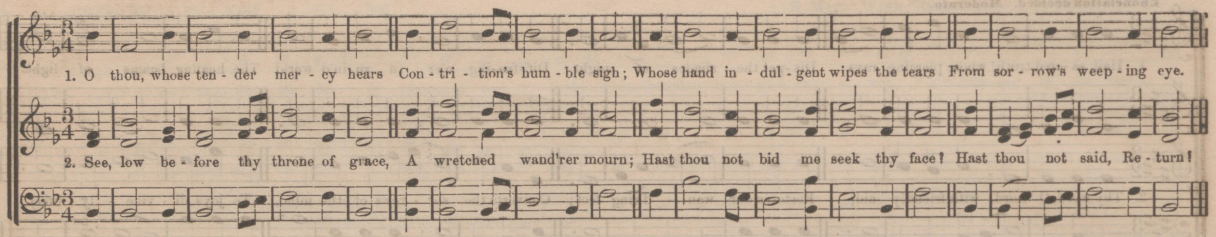
ST. ANN'S. C. M.

Dr. Croft. 1700.

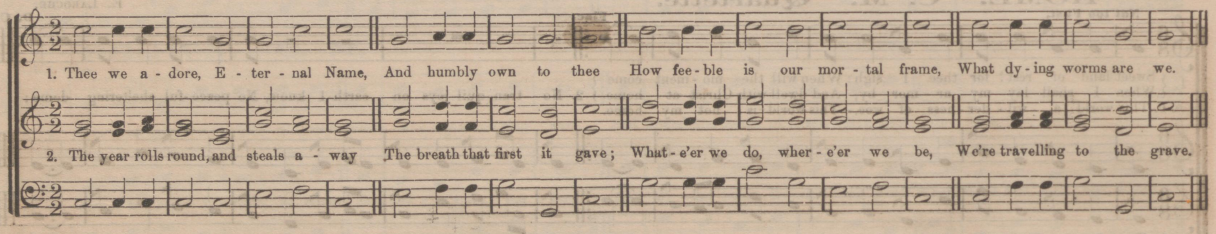
CHORALE.



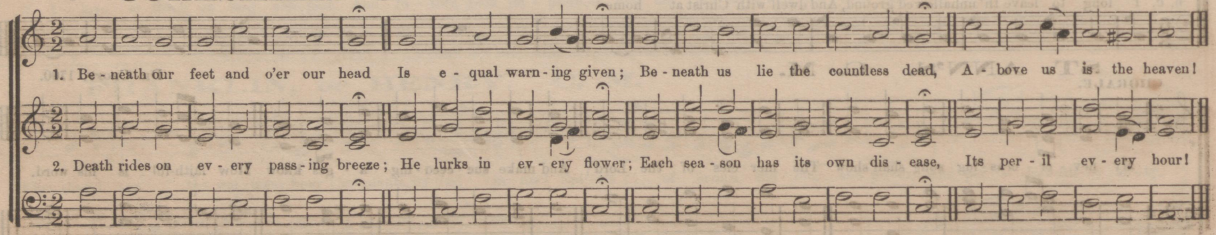
82 **AVON. C. M.** WILSON.



NEWCASTLE. C. M. From "CHURCH PEAL."

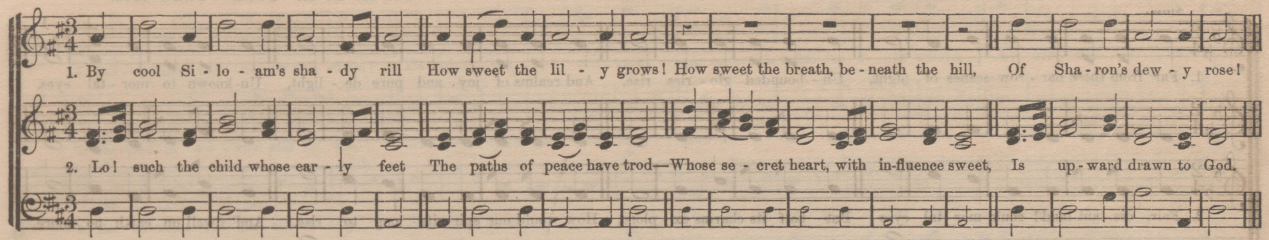


COLESHILL. C. M. G. KIRBY.



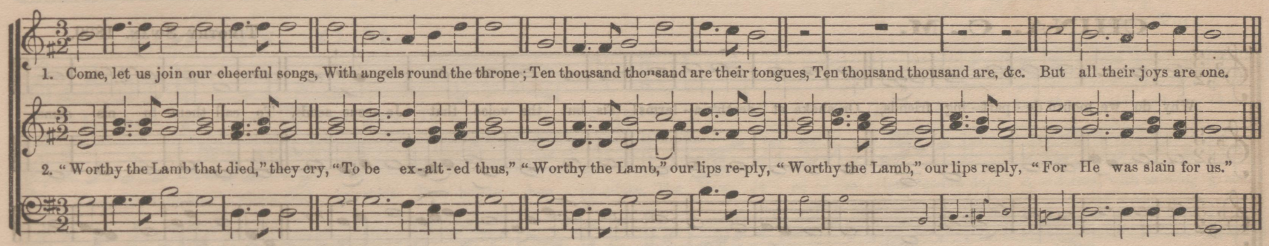
SILOAM. C. M.

I. B. W. By permission. 83



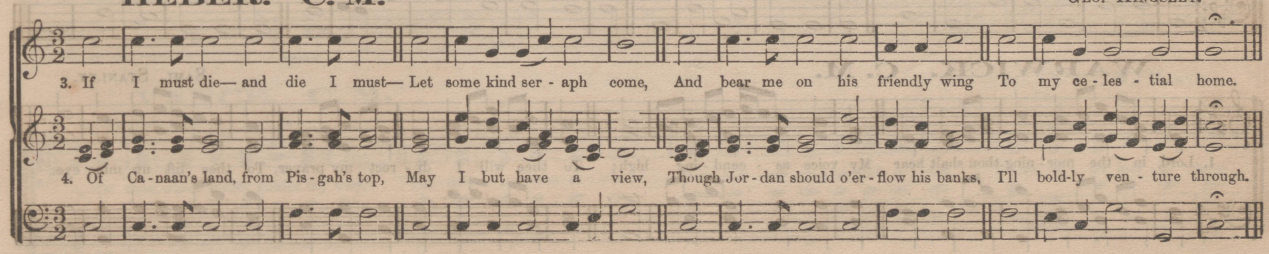
WOODLAND. C. M.

N. D. Gould.

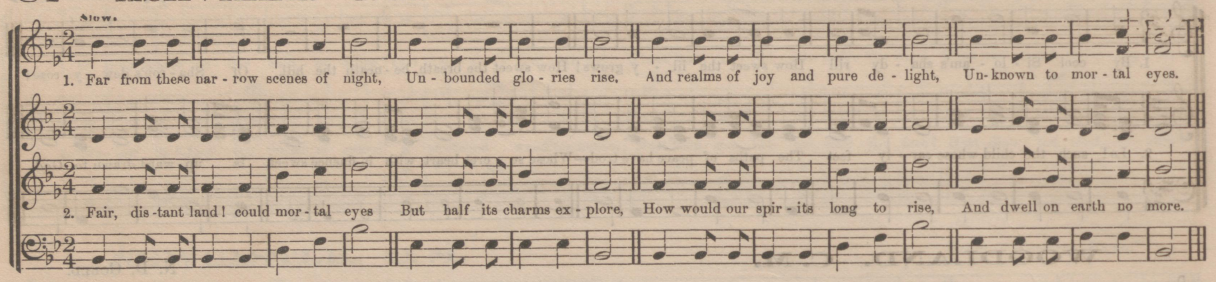


HEBER. C. M.

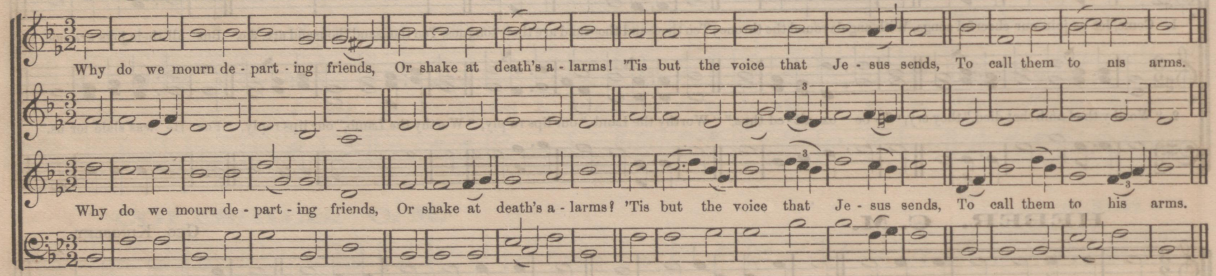
Geo. Kingsley.



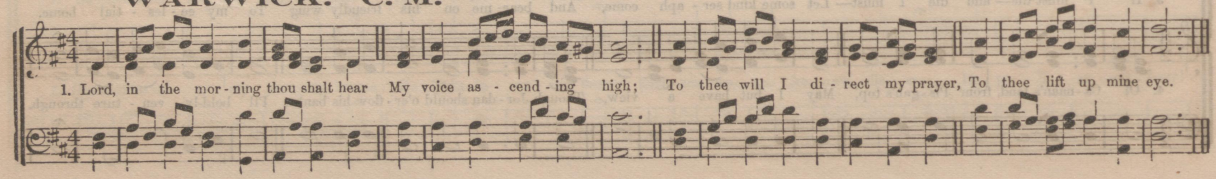
84 **ASHVILLE. C. M.** Dr. A. B. E. From "Thes. Mus.



CHINA. C. M. Timothy Swan. 1800.

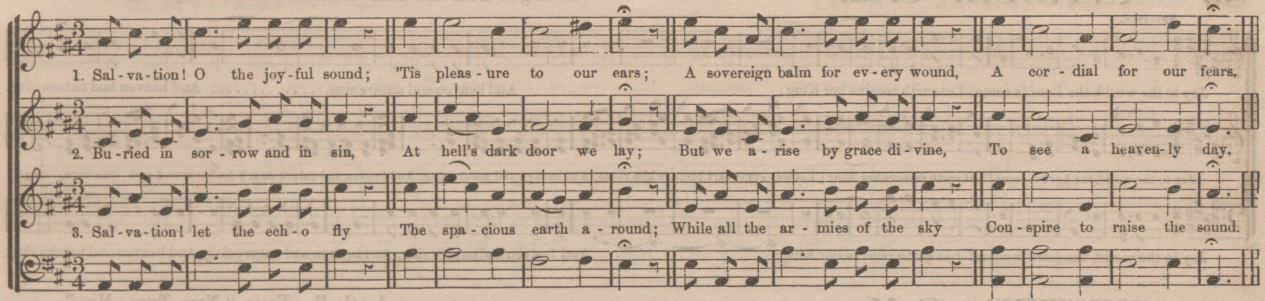


WARWICK. C. M. Saml. Stanley.



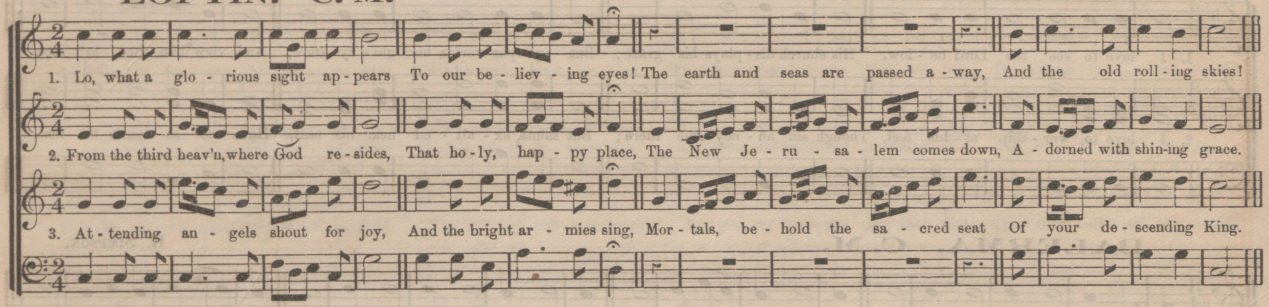
CLAY STREET. C. M.

R. M. McIntosh.



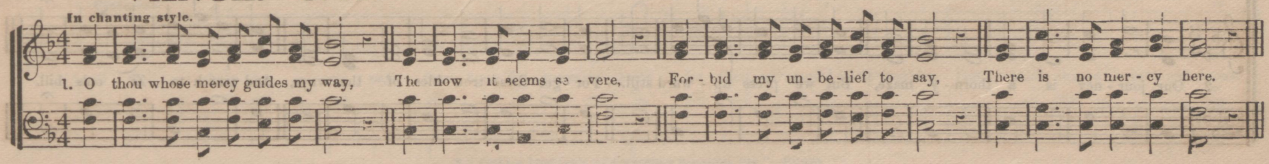
LOFTIN. C. M.

Franz Volk.

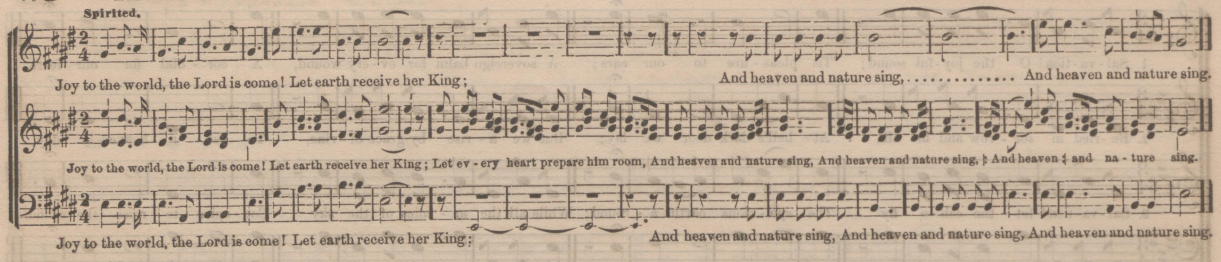


VANCE. C. M.

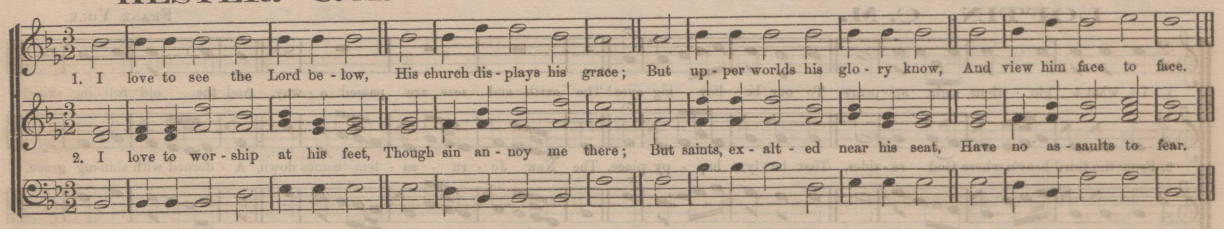
W. Martin.



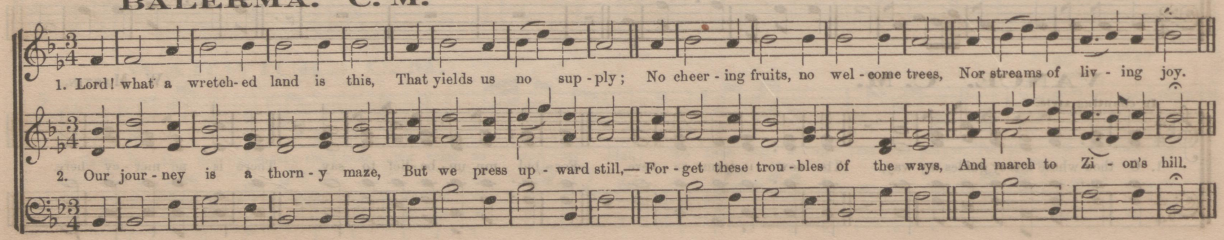
86 **ANTIOCH. C. M.** Arranged from HANDEL. From the Surry Chapel Music.



HESTER. C. M. L. C. E. From "NEW THES. MUS."

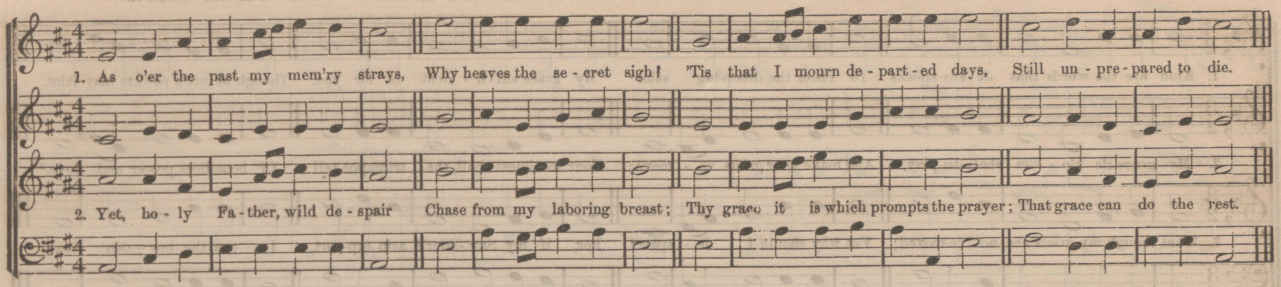


BALERMA. C. M. R. SIMPSON.



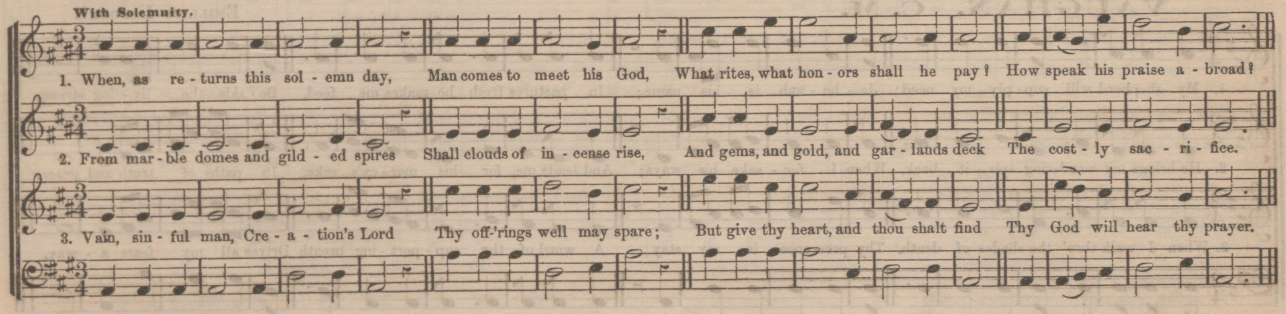
SANDERS. C. M.

L. C. E. From "New Tunes. mus.



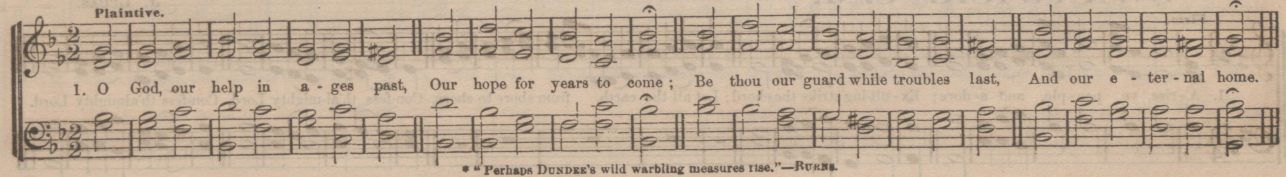
BARCLAY. C. M.

Dr. A. B. Everett. From "Bap. Chorals."



WINDSOR. C. M., or DUNDEE.*

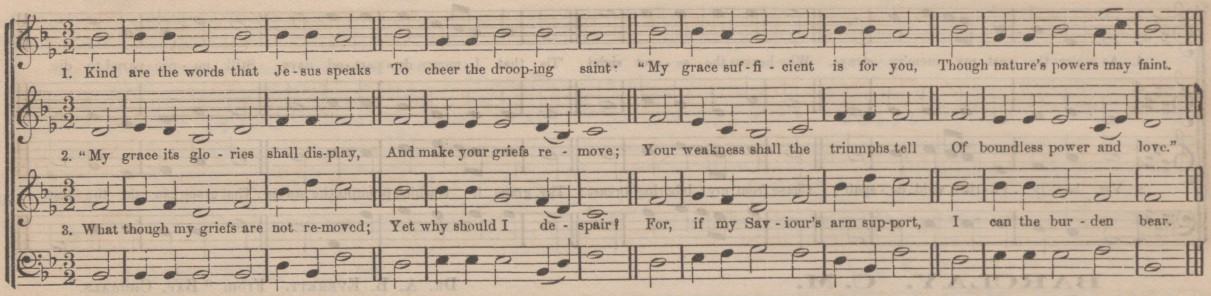
From the "Scotch Psalter," of 1615.



* "Perhaps Dundee's wild warbling measures rise."—Burns.

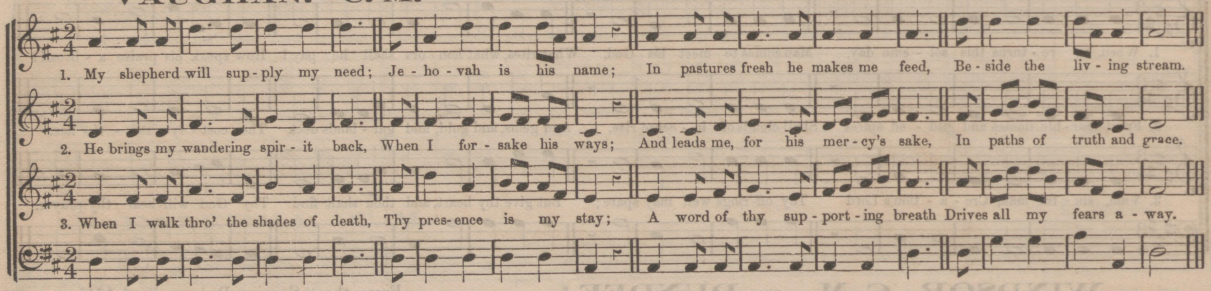
WIGHTMAN. C. M.

NATHAN EDWARD EVERETT. From "BAPTIST CHORALS."



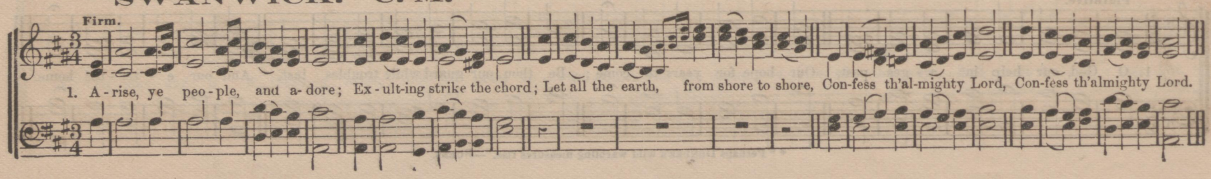
VAUGHAN. C. M.

EMILLIUS LAROCHÈ.



SWANWICK. C. M.

J. LUCAS.



CHAPPEL. C. M.

I. C. E. From "New Thes. Mus.

All hail the power of Je - sus' name! Let an - gels pros - trate fall; Bring forth the roy - al di a - dem,

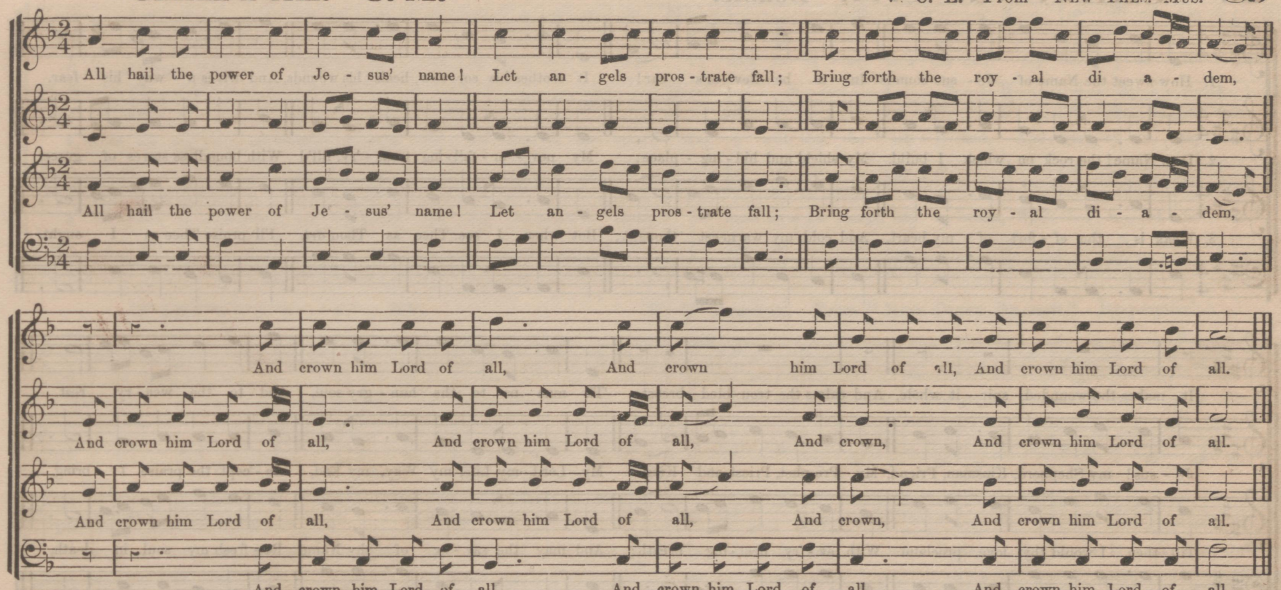
All hail the power of Je - sus' name! Let an - gels pros - trate fall; Bring forth the roy - al di - a - dem,

And crown him Lord of all, And crown him Lord of all, And crown him Lord of all.

And crown him Lord of all, And crown him Lord of all, And crown, And crown him Lord of all.

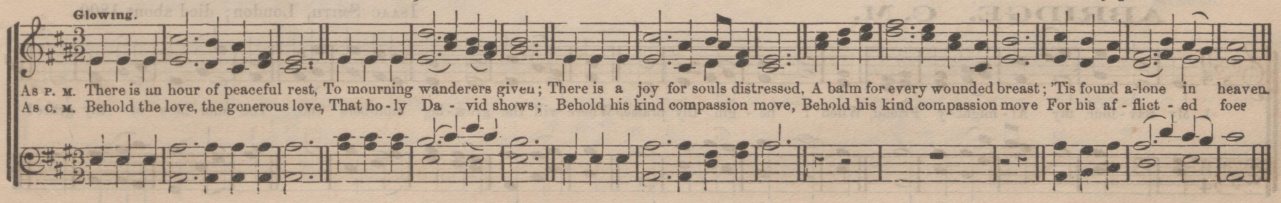
And crown him Lord of all, And crown him Lord of all, And crown, And crown him Lord of all.

And crown him Lord of all, And crown him Lord of all, And crown him Lord of all.



TAPPAN. C. M., or P. M.

Geo. Kingsley. By permission.



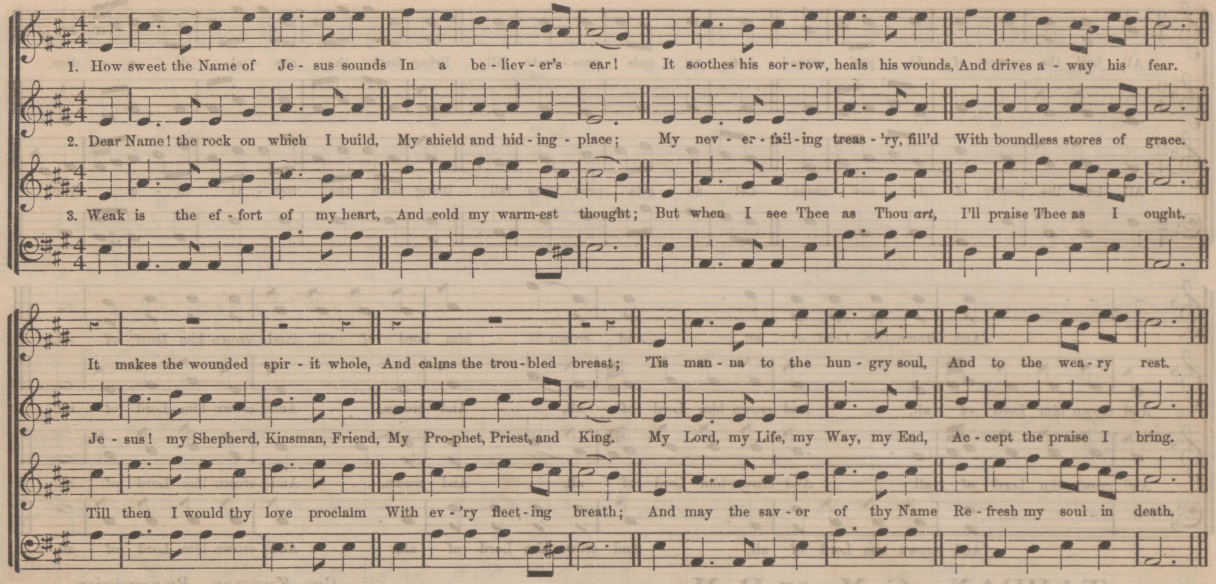
Glowing.

As P. M. There is an hour of peaceful rest, To mourning wanderers given; There is a joy for souls distressed, A balm for every wounded breast; 'Tis found a-lone in heaven.

As C. M. Behold the love, the generous love, That ho - ly Da - vid shows; Behold his kind compassion move, Behold his kind compassion move For his af - flict - ed foes

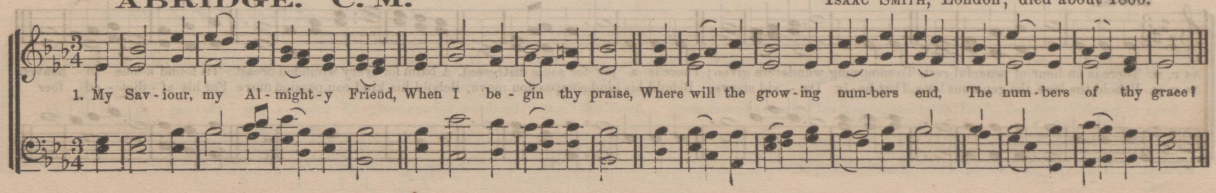
90 CHEMUNG. C. M. Double.

L. C. Everett

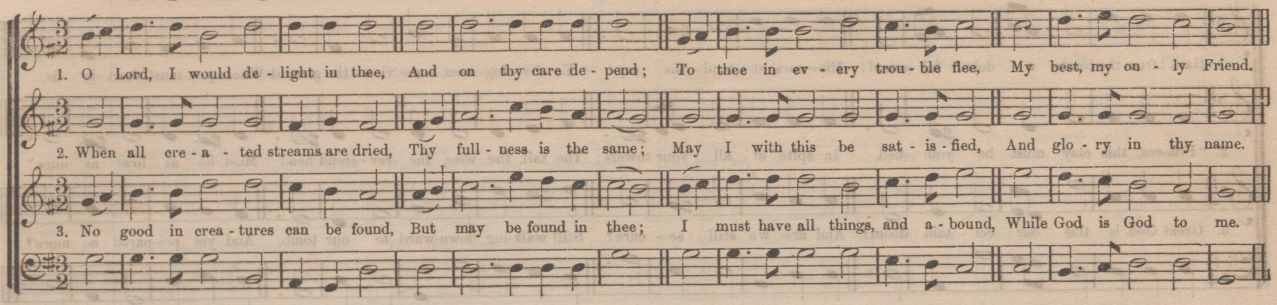


ABRIDGE. C. M.

Isaac Smith, London; died about 1800.

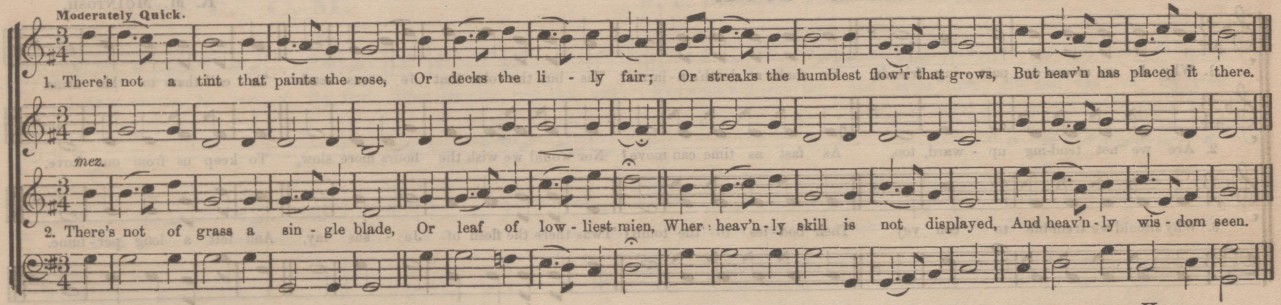


ROMBURG. C. M.



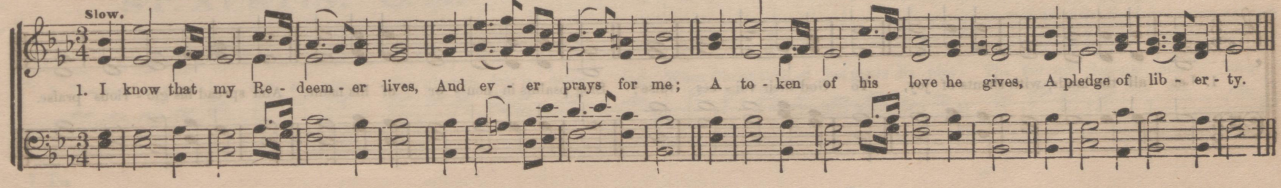
TRINITY. C. M.

W. U. BUTCHER. From "NEW OLIVE BRANCH." By permission.



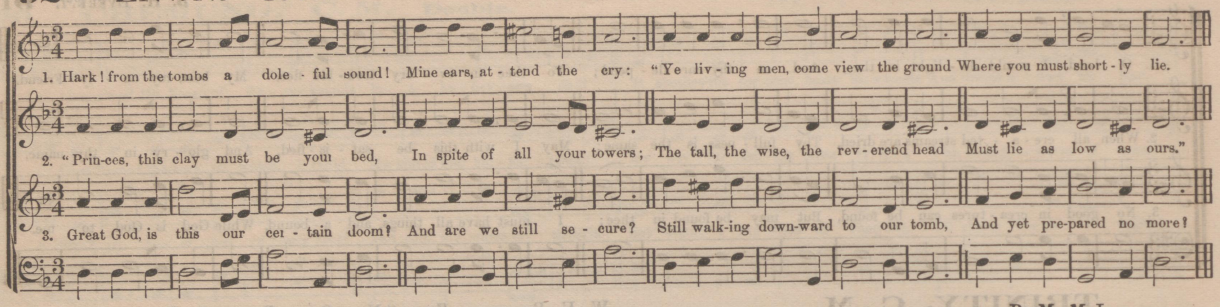
BRADFORD C. M.

HANDEL.



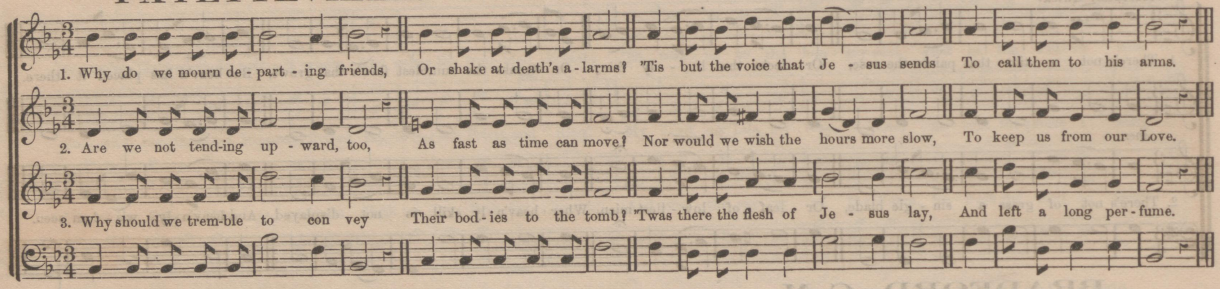
92 **ENON. C. M.**

DR. A. B. EVERETT. From "CHURCH PEAL."

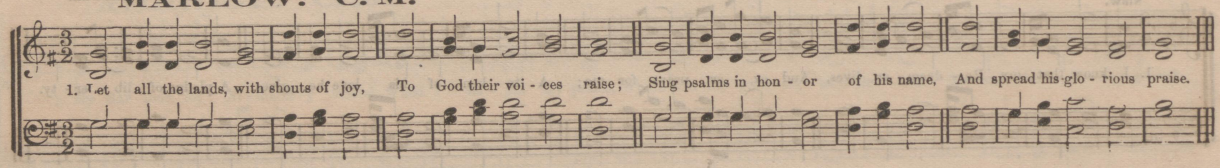


FAYETTEVILLE. C. M.

R. M. MCINTOSH.

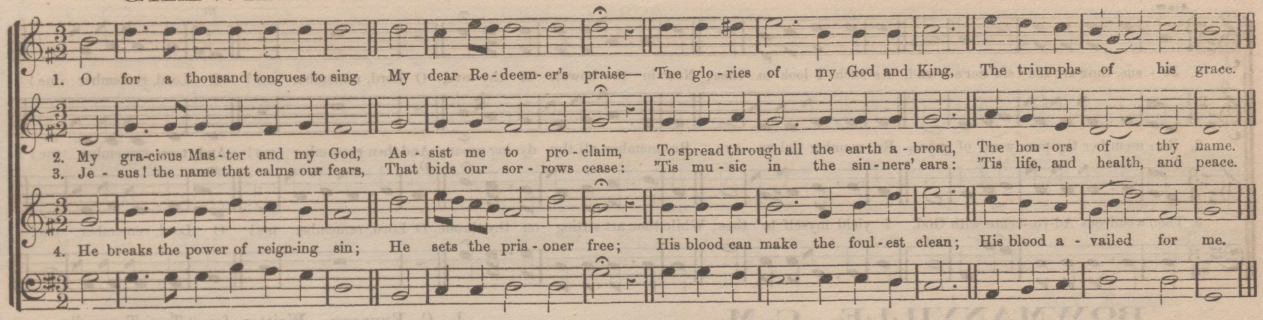


MARLOW. C. M.



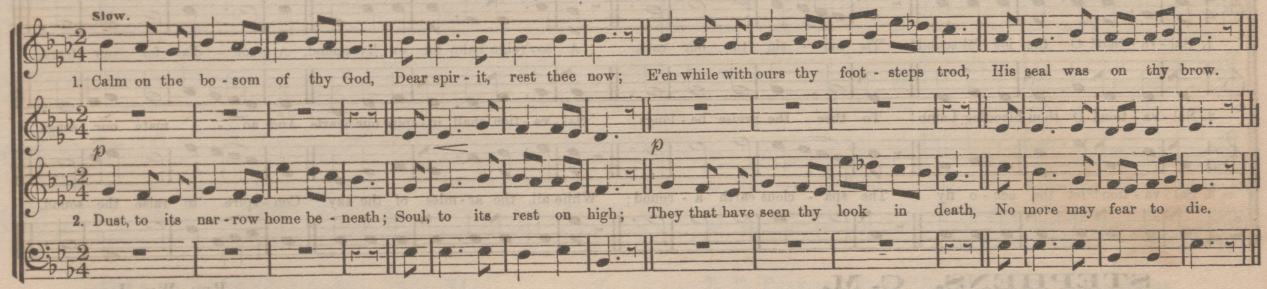
GALWAY. C. M.

From the "Church Peal." By Dr. A. D. E.



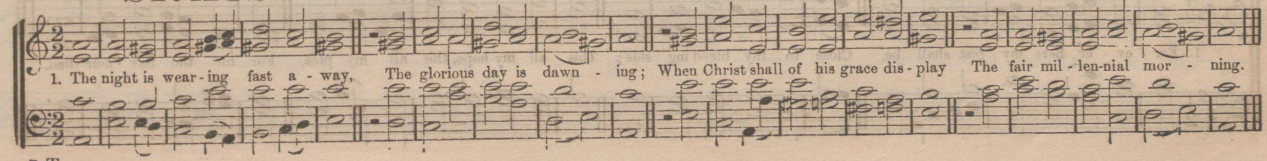
TAFT. C. M.

W. U. Butcher. From "New Olive Branch." By permission.



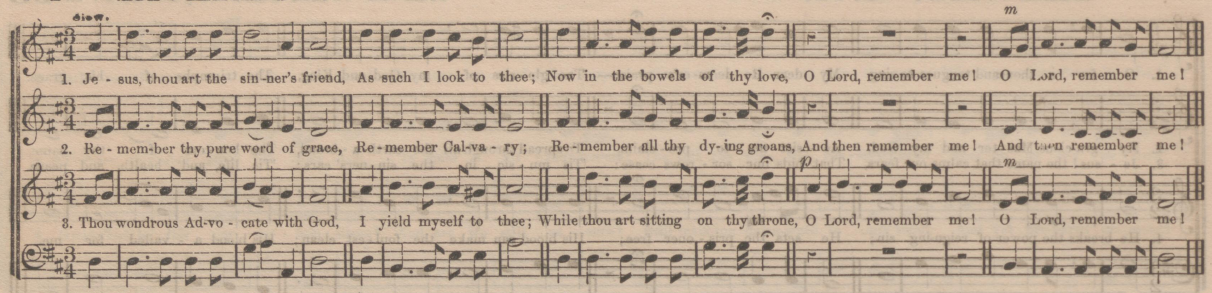
ST. AUSTIN. C. M.

Owen Davies, North Wales.



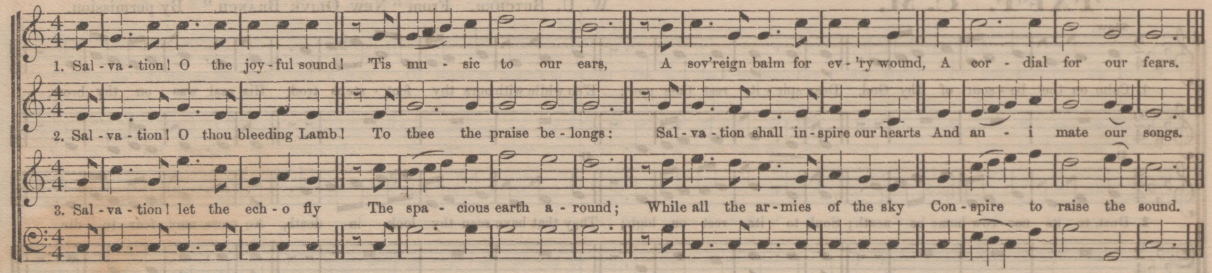
RIVERTON. C. M.

B. H. Everett. Written for this work.



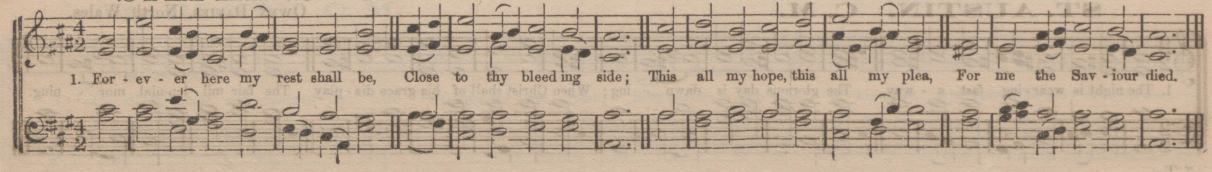
BOWMANVILLE. C. M.

L. C. Everett. Written for "The Tabor."



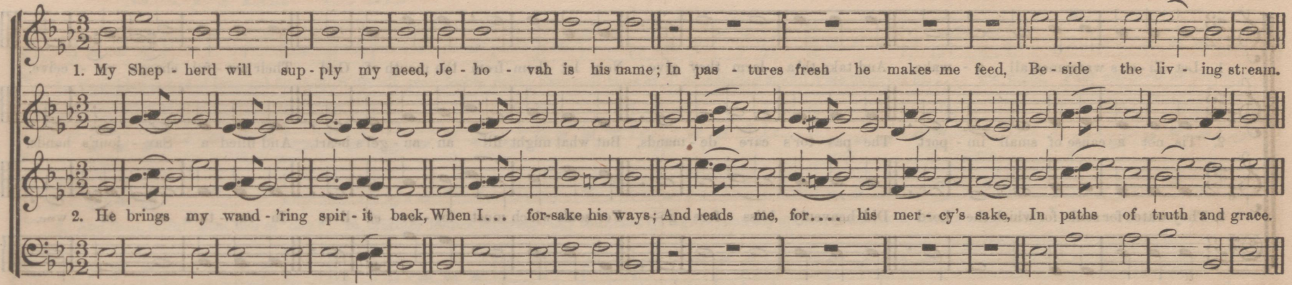
STEPHENS. C. M.

Rev. Wm. Jones.



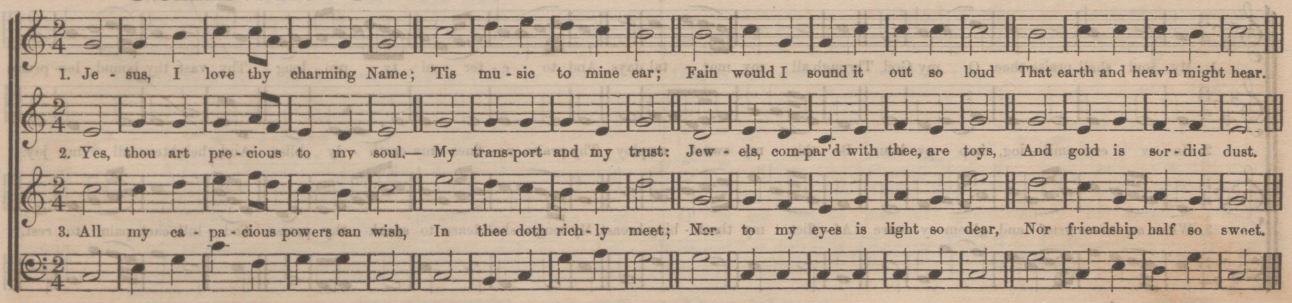
BUSH. C. M.

W. L. Montague.



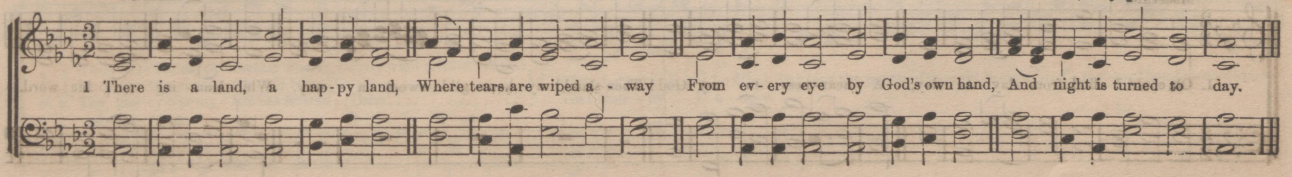
OSHAWA. C. M.

L. C. Everett.



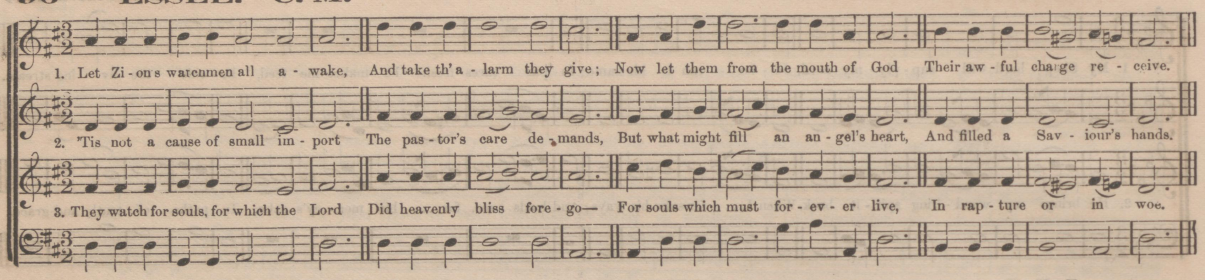
SILVERDALE. C. M.

T. E. Perkins. From "Sacred Lute," by permission.



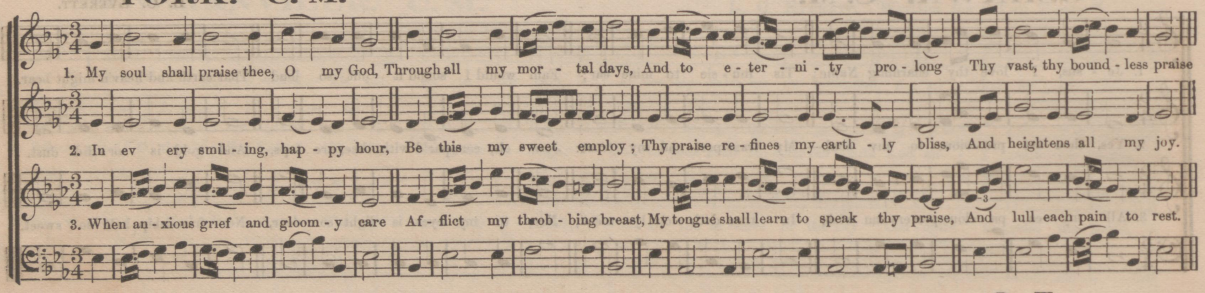
ESSEL. C. M.

Dr. A. B. E. From the "Church Lea'."



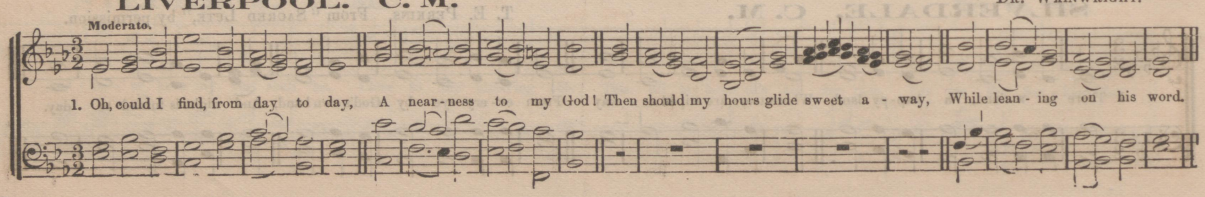
YORK. C. M.

B. H. Everett.

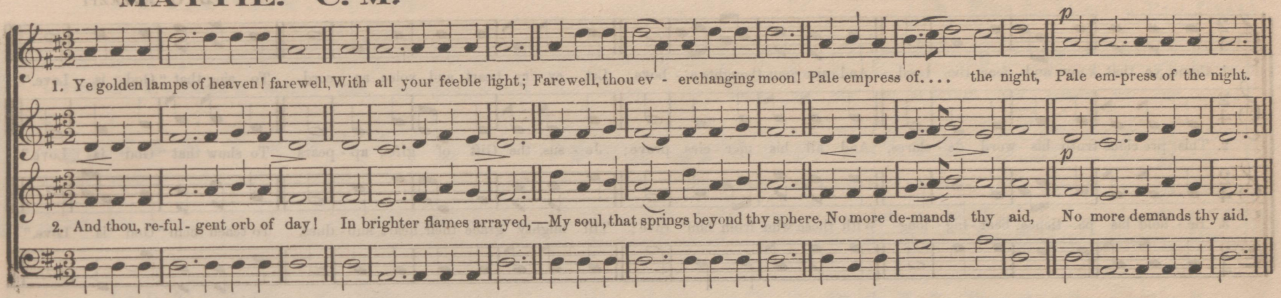


LIVERPOOL. C. M.

Dr. Wainwright.

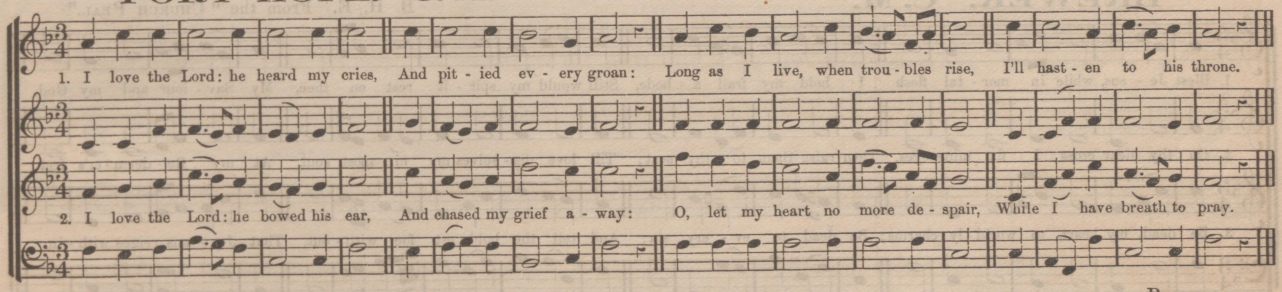


MATTIE. C. M.



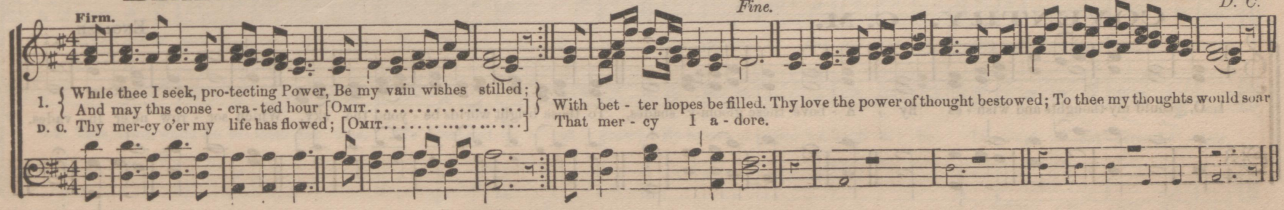
PORT HOPE. C. M.

L. C. Everett.

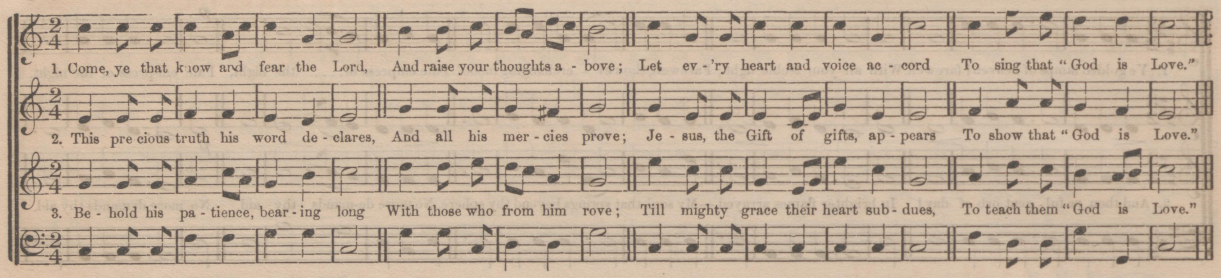


BRATTLE STREET. C. M. Double.

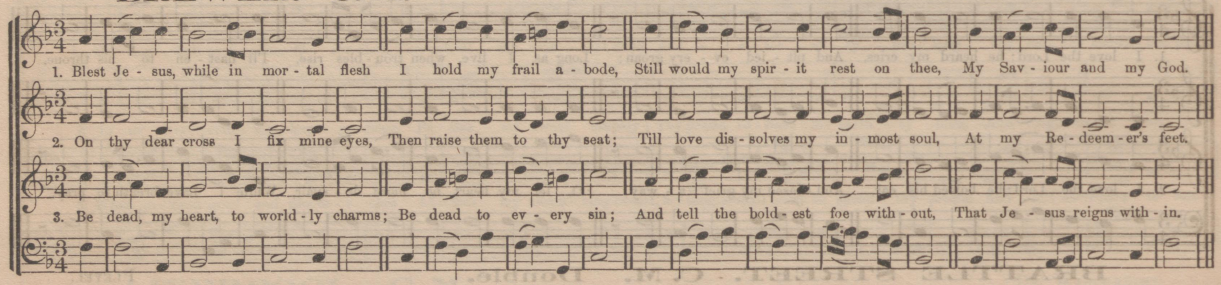
Pleyel.



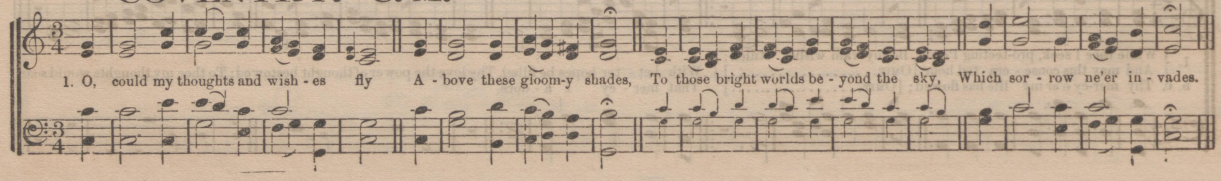
98 **WHITBY. C. M.** L. C. E. LAZIT



BREWER. C. M. B. H. E. From the "CHURCH PEAL."

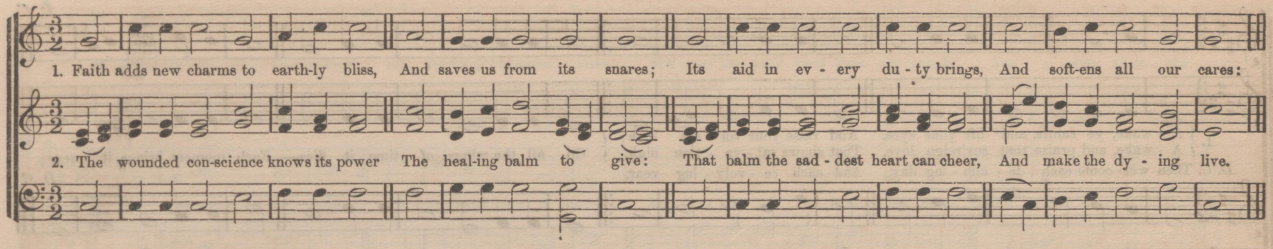


COVENTRY. C. M. ENGLISH.



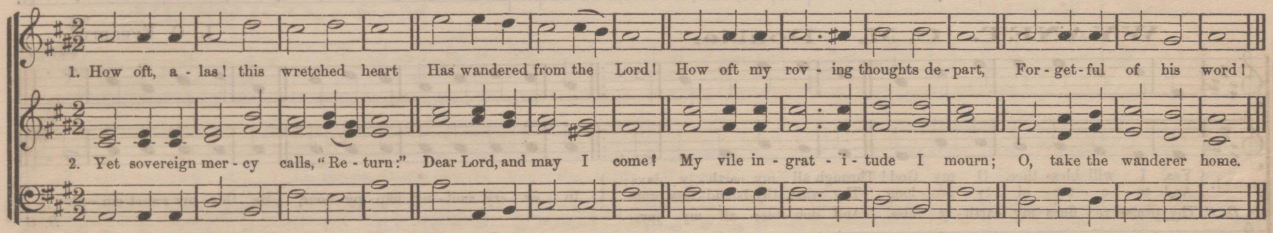
PULTNEY. C. M.

* From the "CHURCH PEAL."



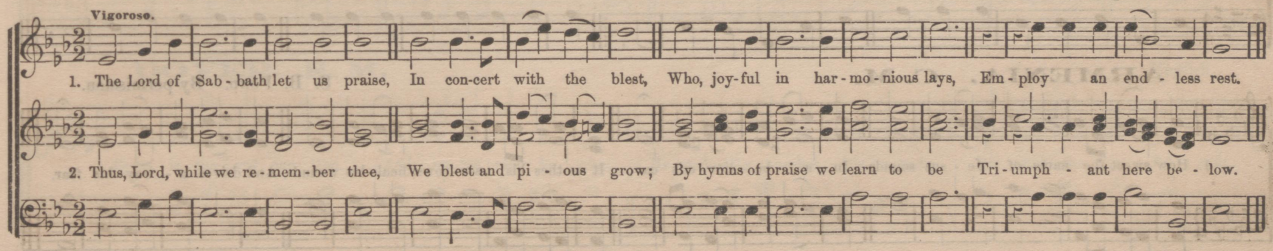
BAXTER. C. M.

DR. A. B. E. From the "CHURCH PEAL."



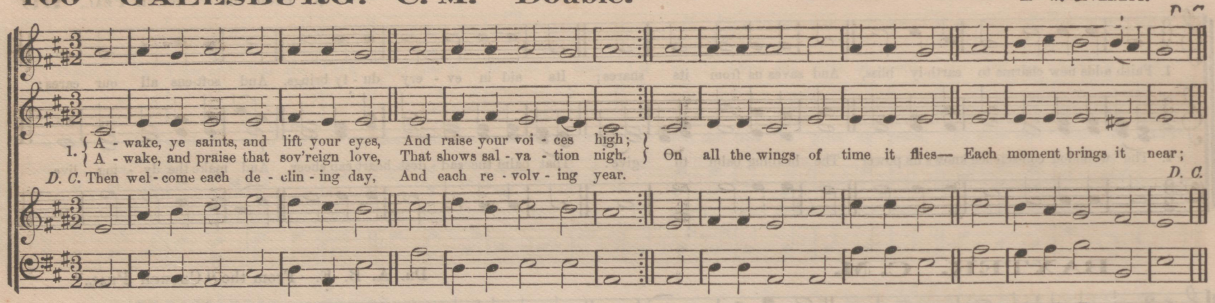
ADORATION. C. M.

J. M. PELTON. From "SACRED LUTE," by permission.



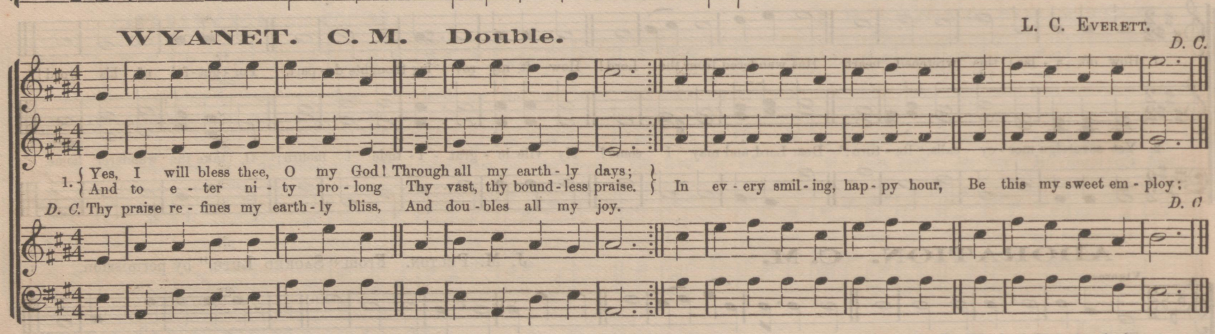
100 GALESBURG. C. M. Double.

L. C. Everett.



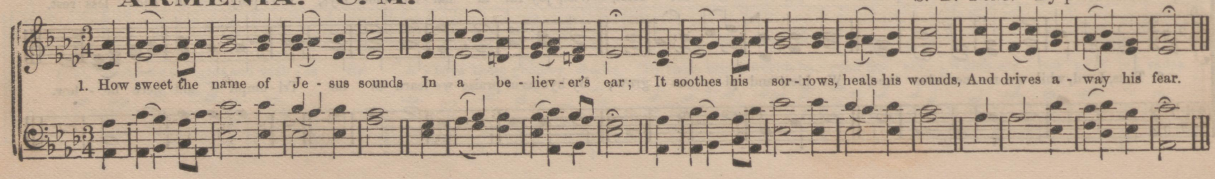
WYANET. C. M. Double.

L. C. Everett.



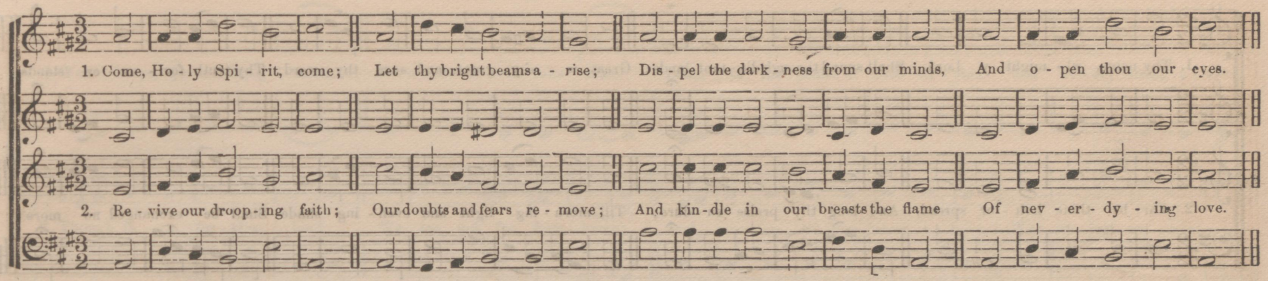
ARMENIA. C. M.

S. B. Pond. By permission.



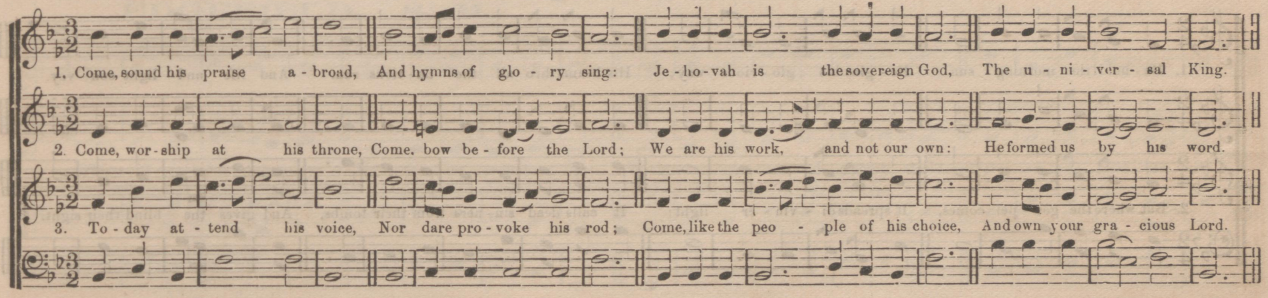
McCOY. S. M.

L. C. E. 101



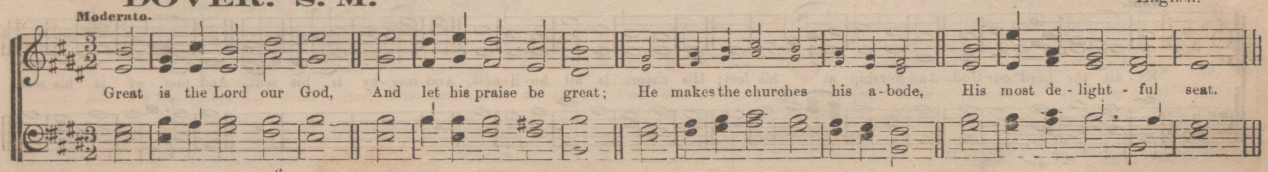
HENRICO. S. M.

W. L. Montague.



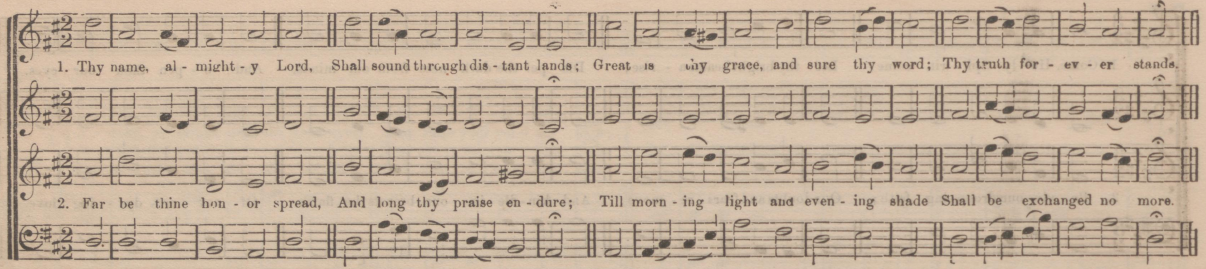
DOVER. S. M.

English.



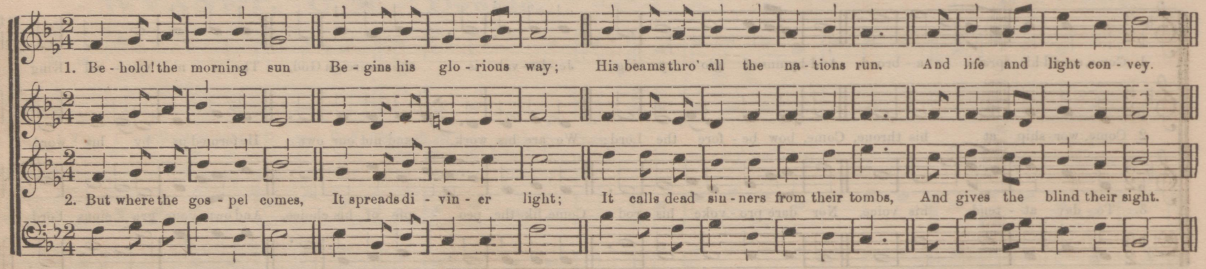
102 LUCKNOW. S. M.

R. M. McINTOSH.



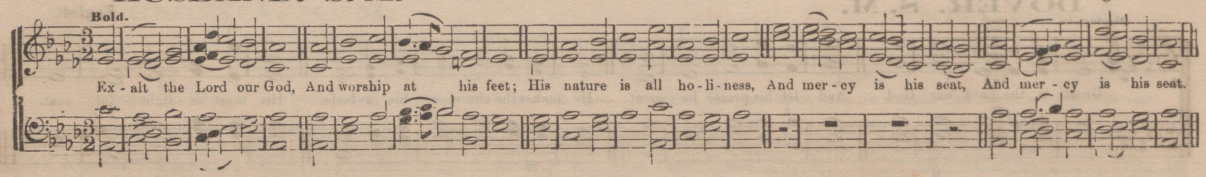
McINTOSH. S. M. No. 2. (Montague's.)

W. L. MONTAGUE.



HUSBAND. S. M.

English.



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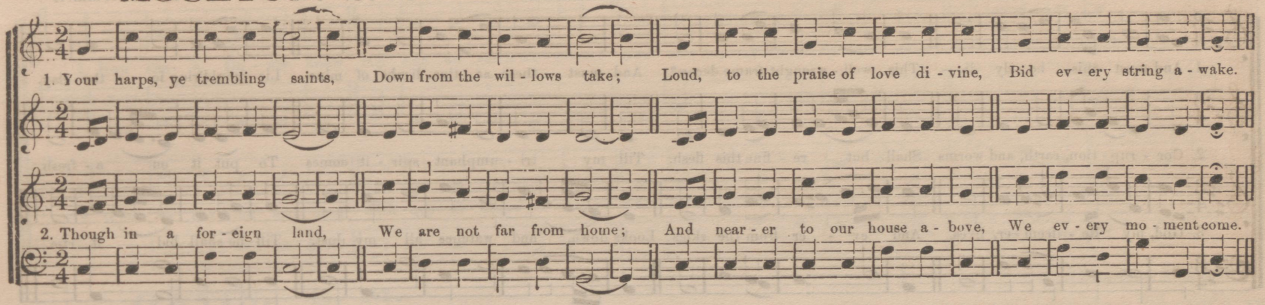
Dr. L. C. Chisholm.



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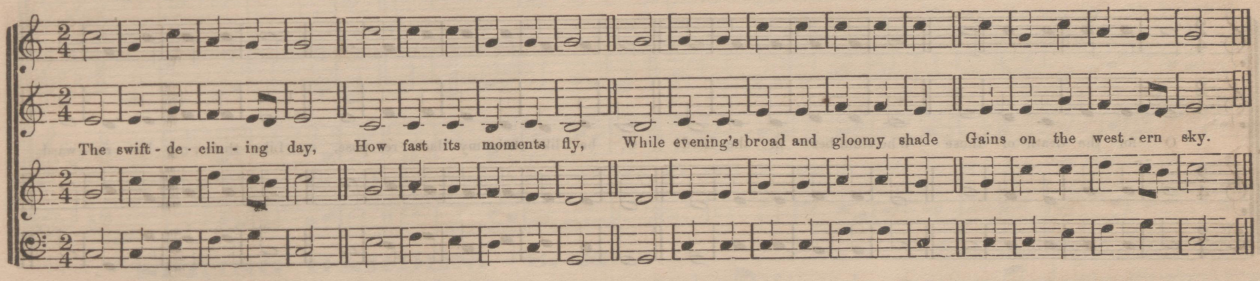

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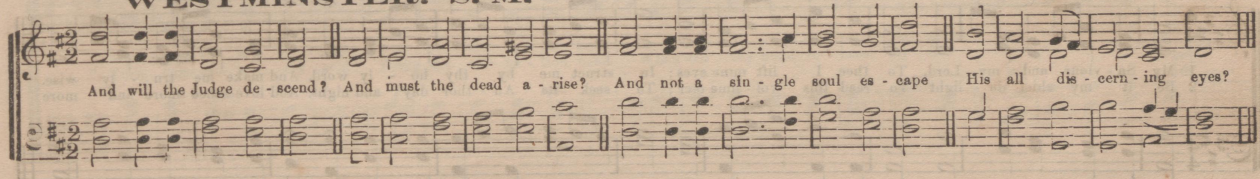
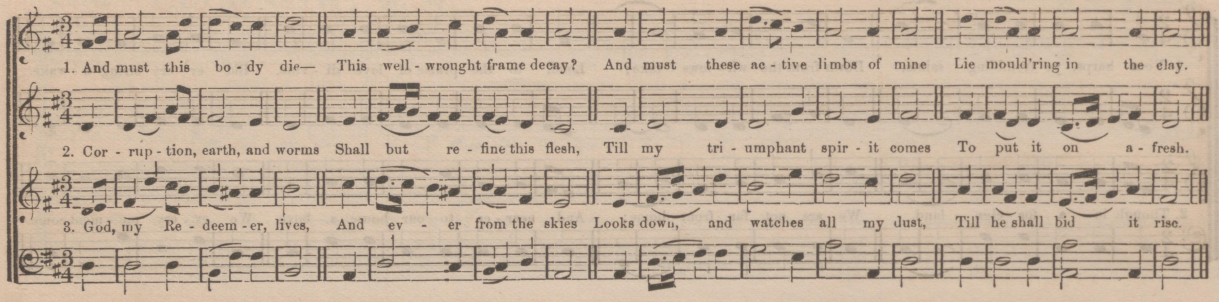
Dr. Boyce



104 SHIPPENSBURG. S M.

From "New Thes. Mus." Dr. A. B. Everett.



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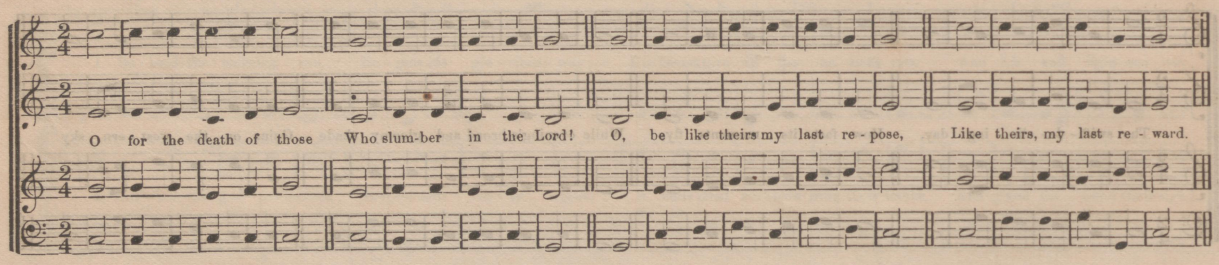

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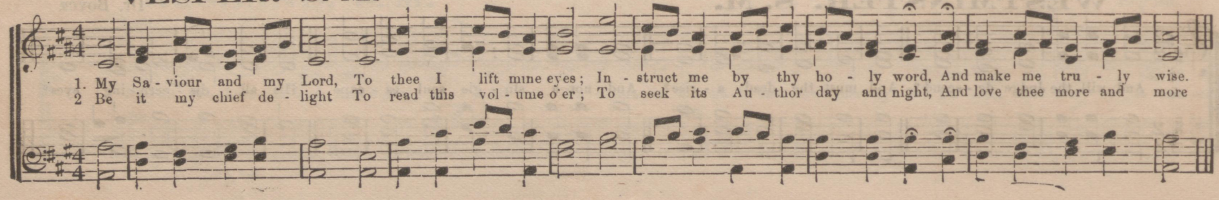
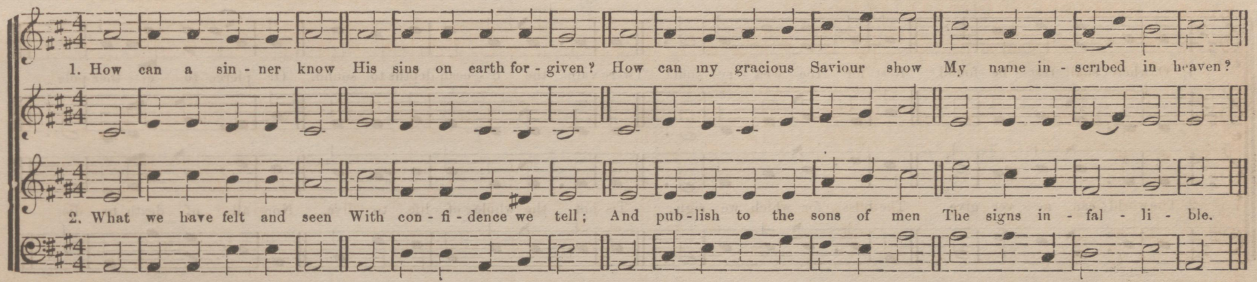
Western Melody.



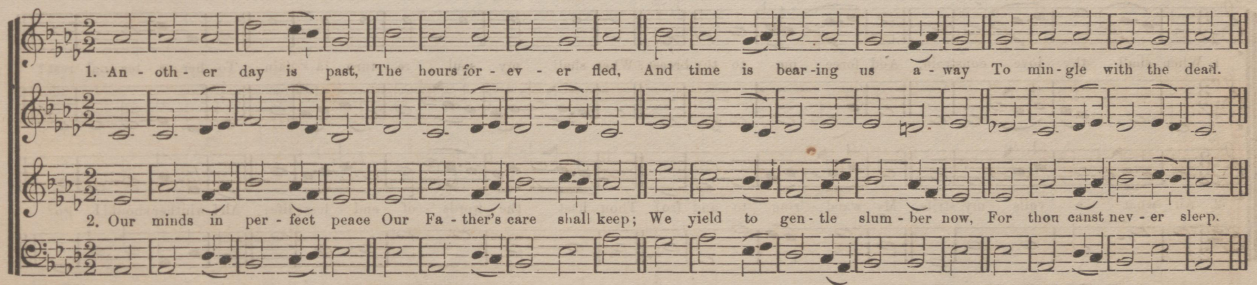
DYER. S. M.

From "New Thes. Mus. L. C. Everett.



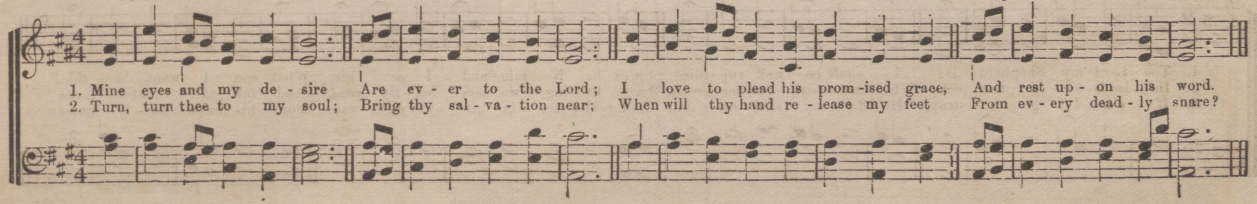
GAVIN. S. M.

Old Southern Melody.



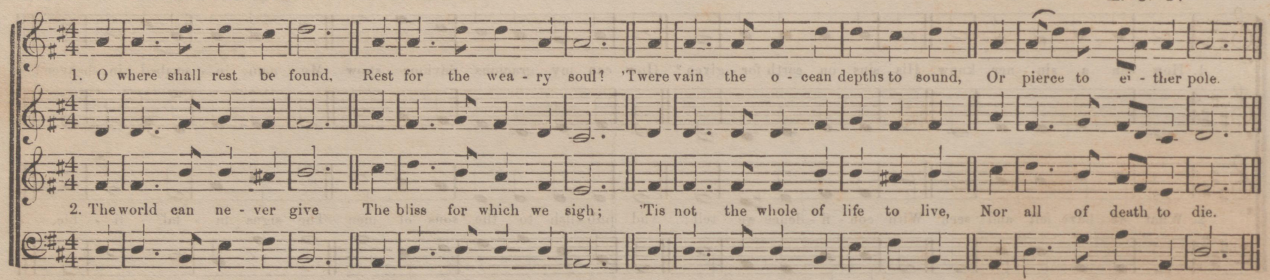
SPRING GARDEN. S. M.

From "Bap. Choral." W. Caspari.



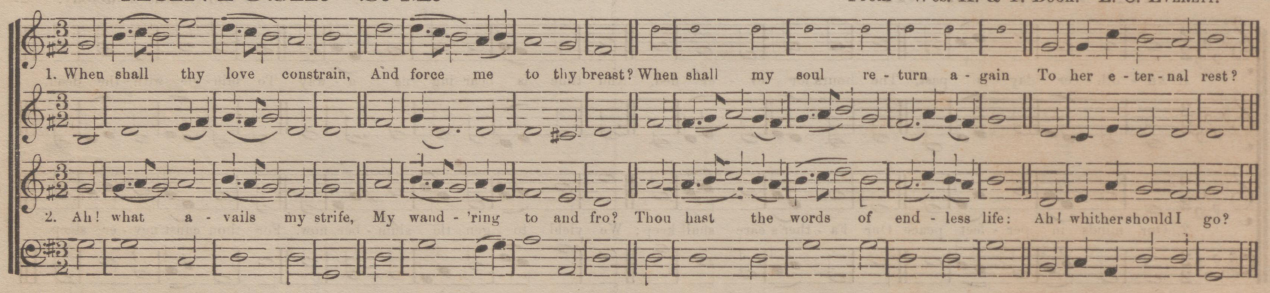
106 NEAPOLIS. S. M

L. C. E.



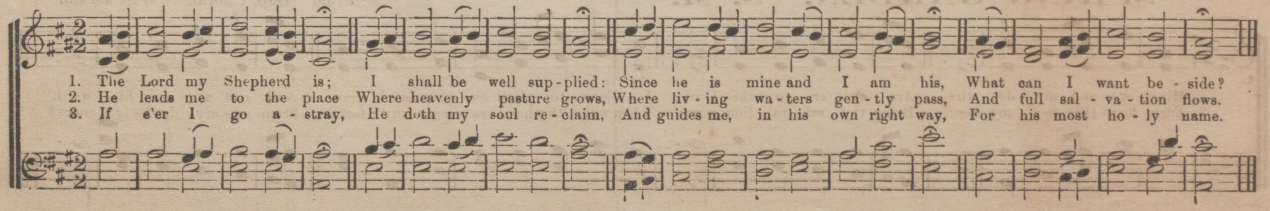
McINTOSH. S. M.

From "Wes. H. & T. Book." L. C. EVERETT.



ALVORD. S. M.

DR. A. B. EVERETT.



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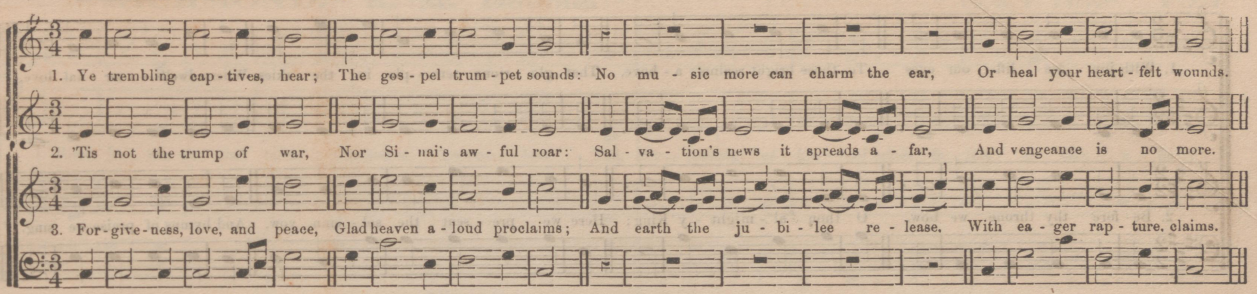
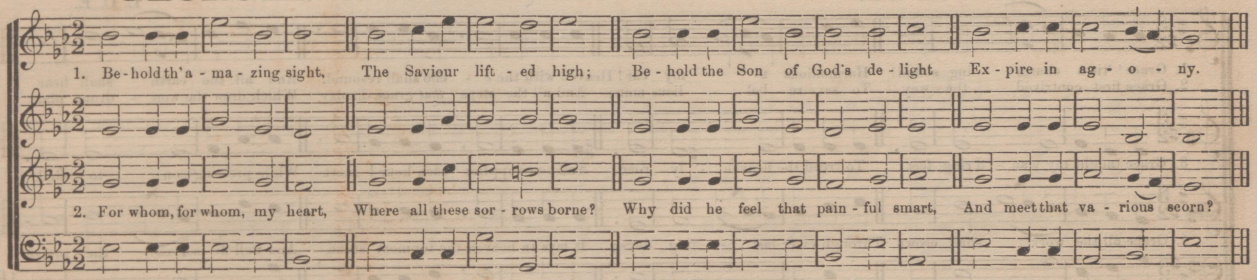


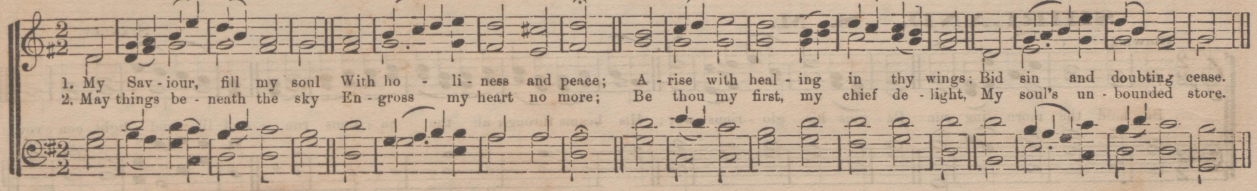
GEORGIA. S. M.

R. M. McINTOSH.



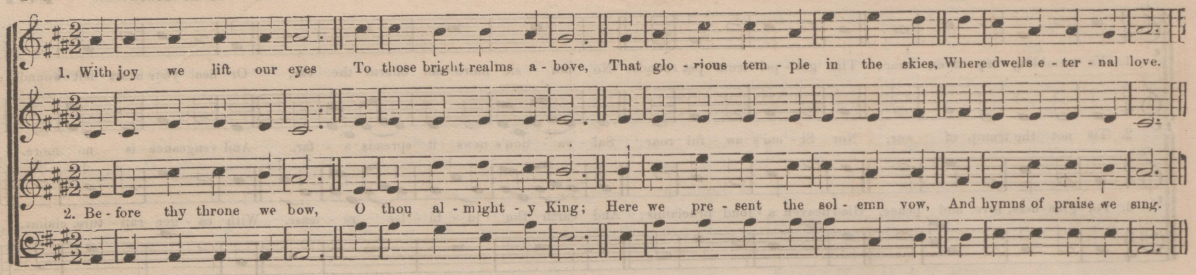
FAWCETT. S. M.

B. H. EVERETT.



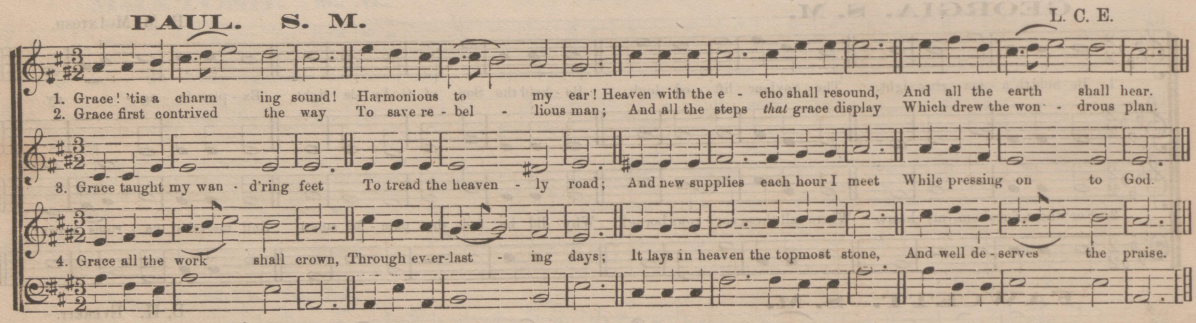
108 LAKE ENON. S. M.

I. B. W. By permission



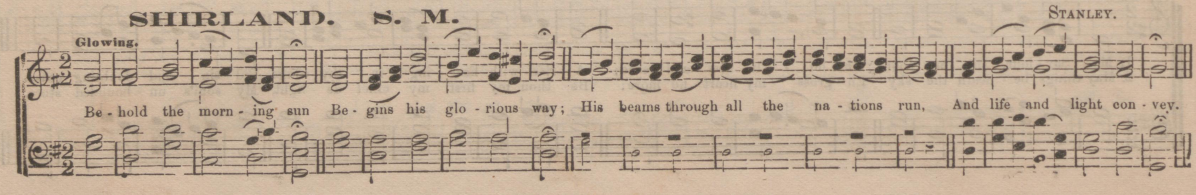
PAUL. S. M.

L. C. E.



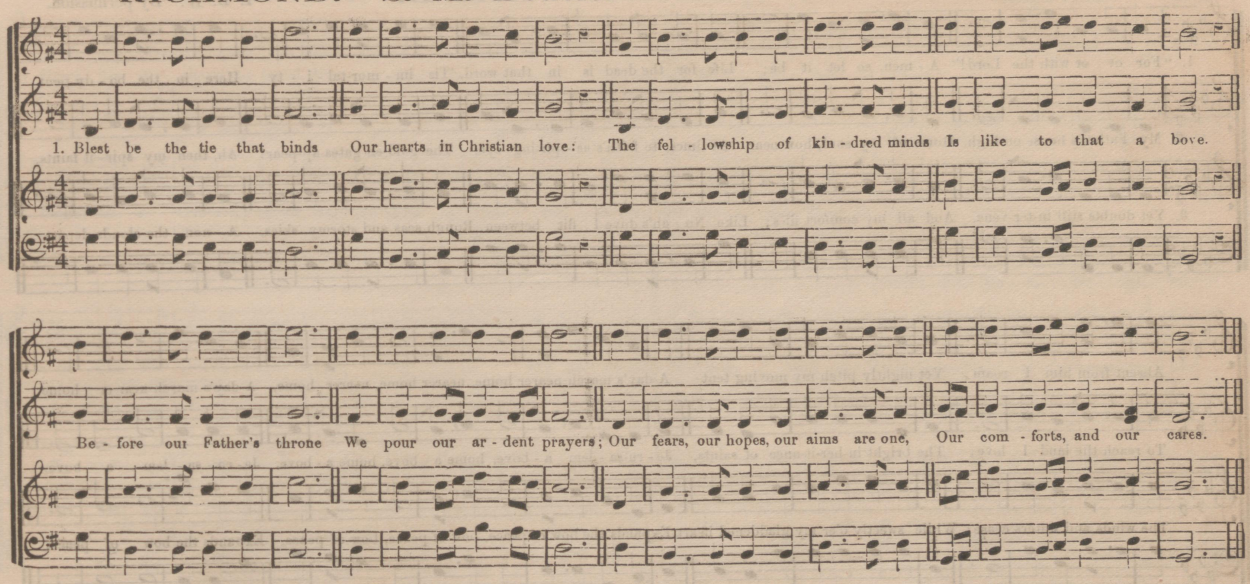
SHIRLAND. S. M.

STANLEY.



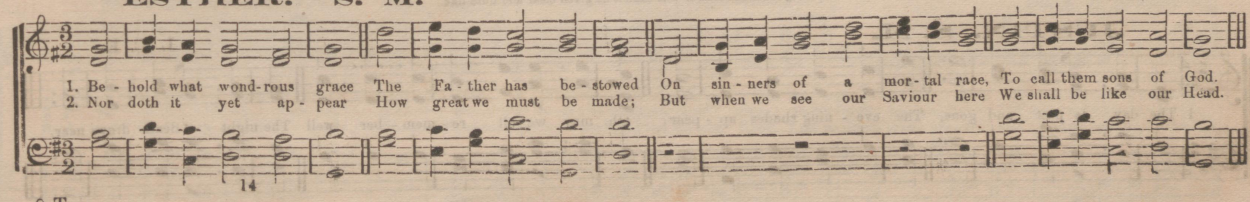
RICHMOND. S. M. Double.

Dr. A. B. Everett.

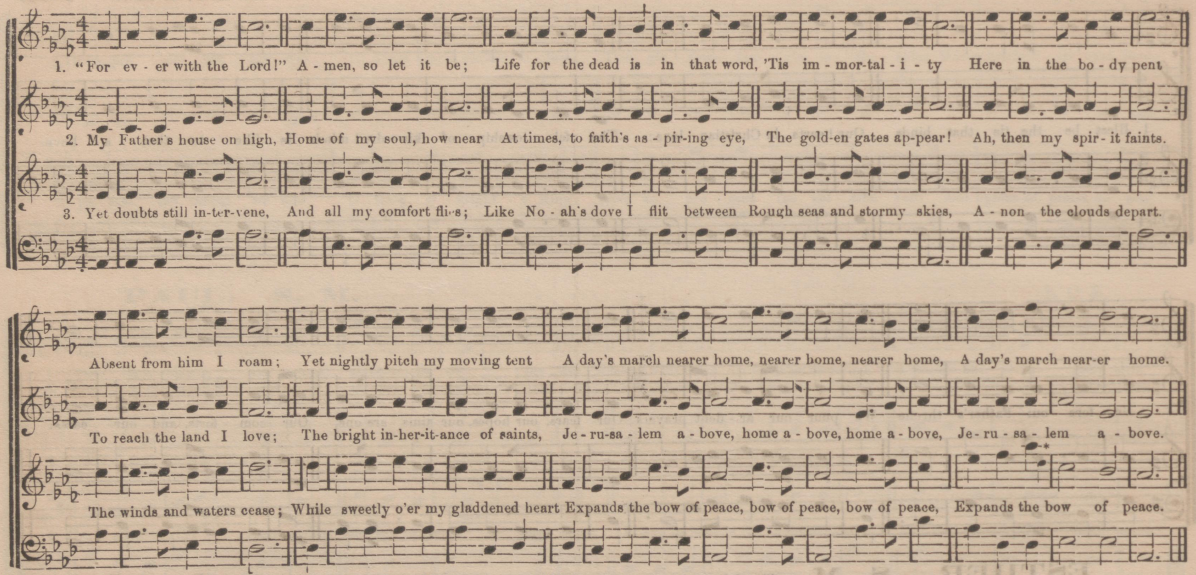


ESTHER. S. M.

Dr. A. B. Everett.

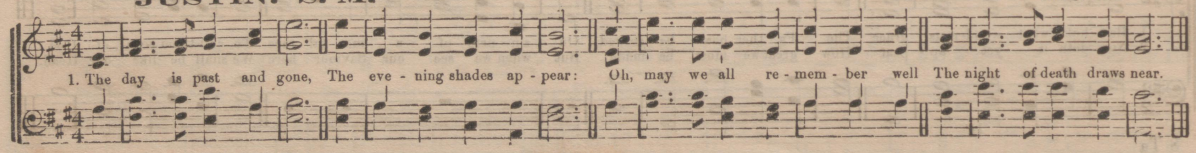


110 **FOR EVER WITH THE LORD. S. M. D.** I. B. W. By permission.



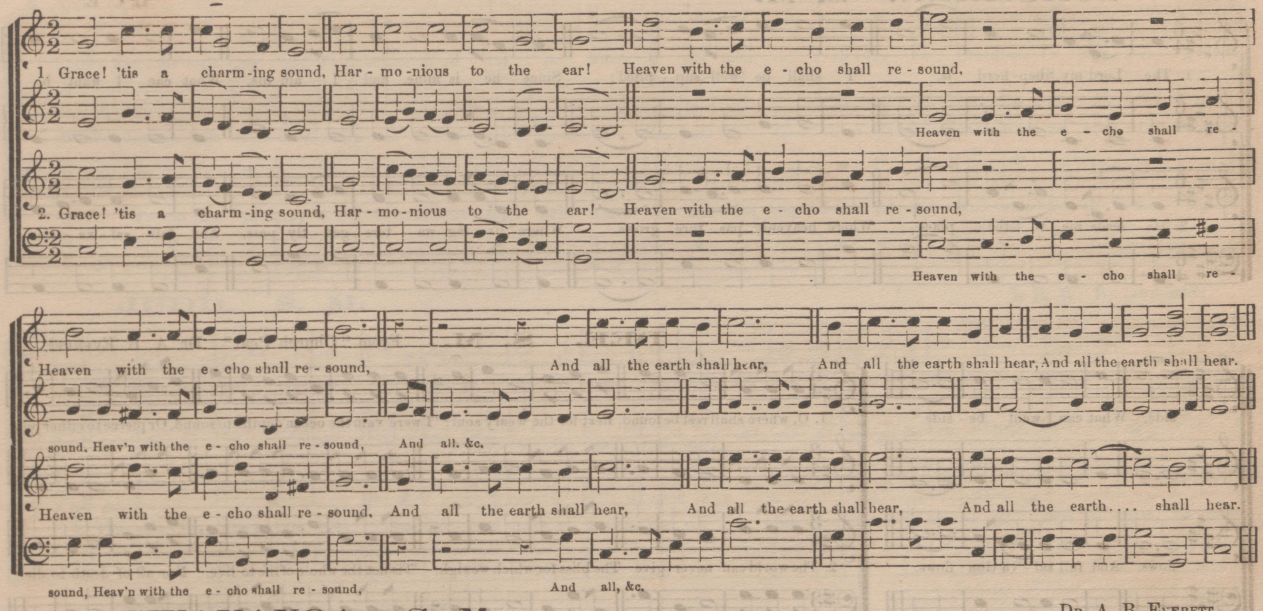
* Sing the small note if this cannot be given clear and flute-like.

JUSTIN. S. M. L. C. E.



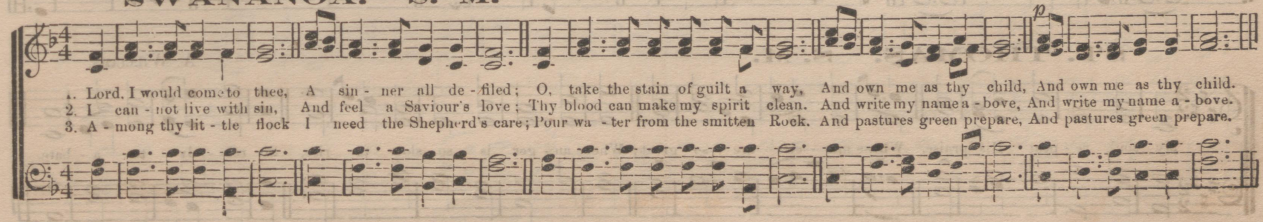
CRANBROOK. S. M.

THOMAS CLARK.

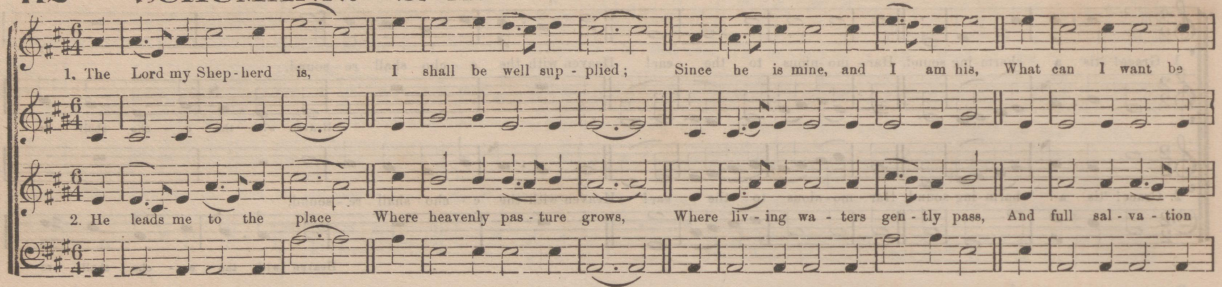


SWANANOA. S. M.

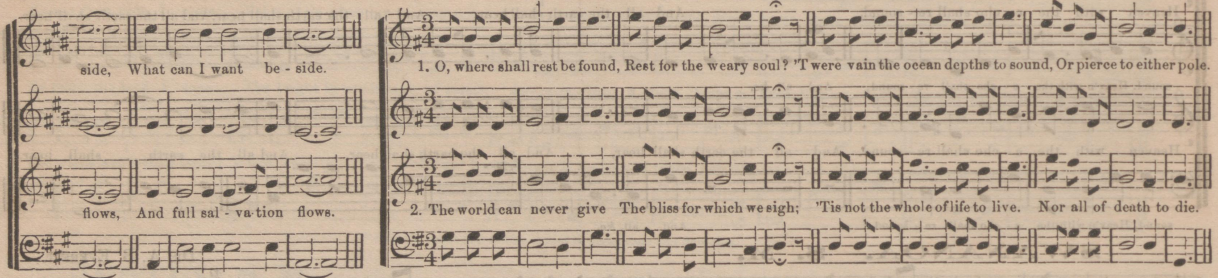
DR. A. B. EVERETT.



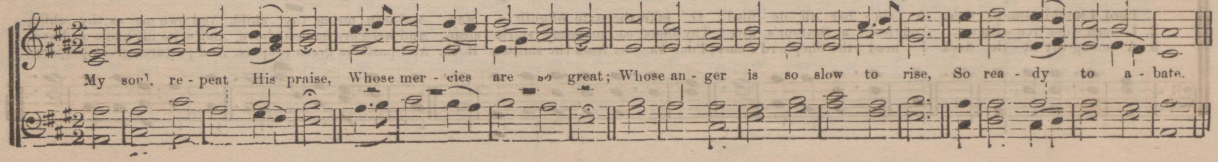
112 **SCHUMANN. S. M.** L. C. E.



DEE. S. M. From "Church Peal." Dr. A. B. Everett.

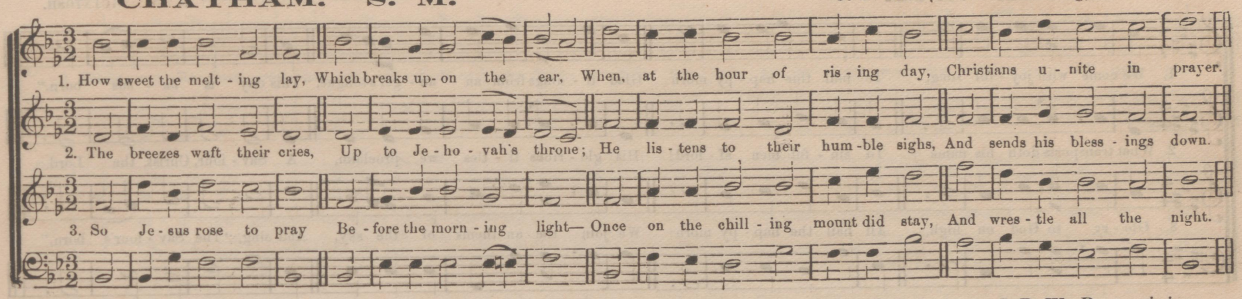


ST. THOMAS. S. M. A. Williams.



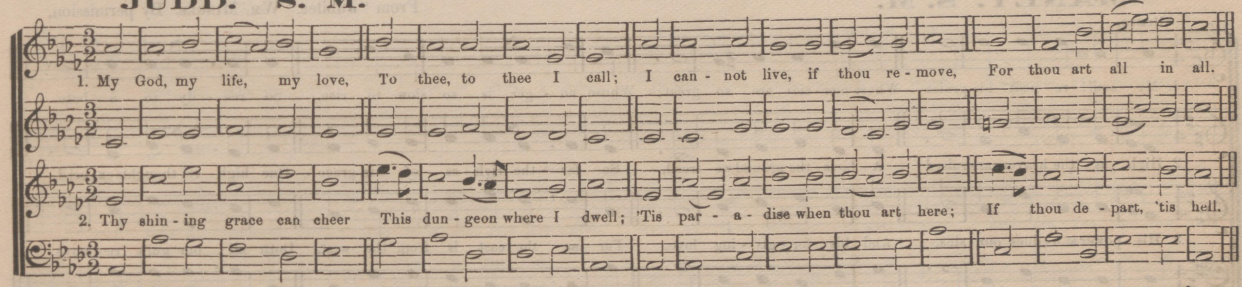
CHATHAM. S. M.

J. D. HUNT, of Fredericksburg, Va.



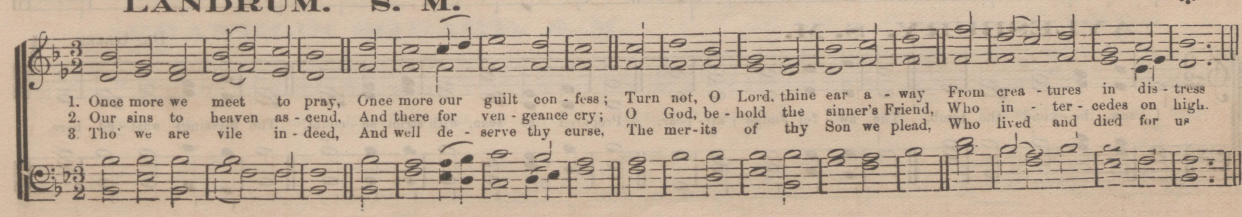
JUDD. S. M.

I. B. W. By permission.



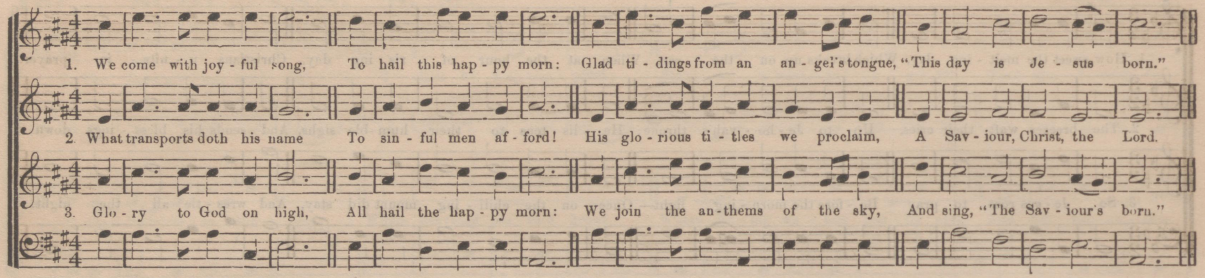
LANDRUM. S. M.

*



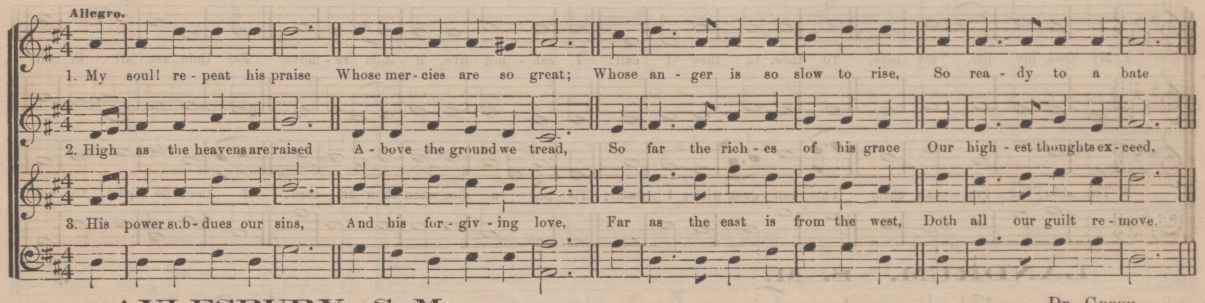
114 BOAZ. S. M.

R. M. McINTOSH.



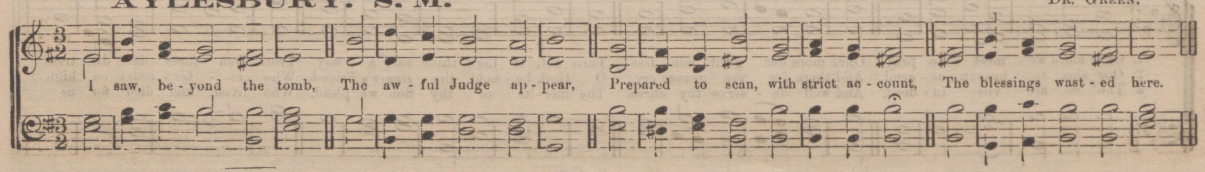
MANLY. S. M.

From "Jubilee." WM. MINGLE. By permission.



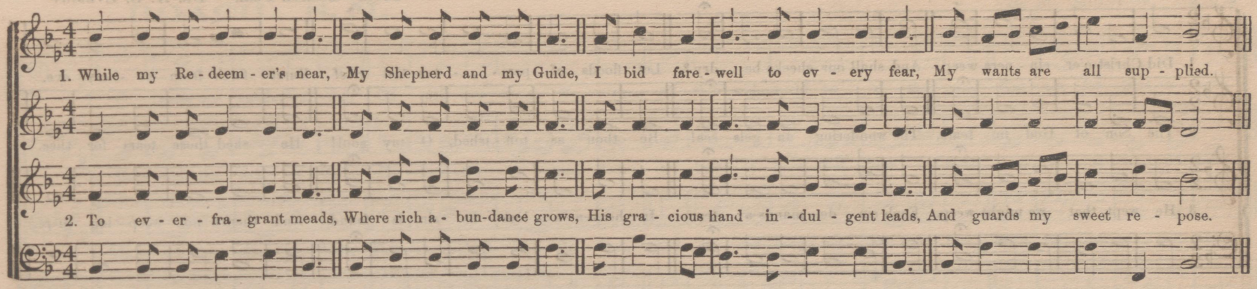
AYLESBURY. S. M.

DR. GREEN.



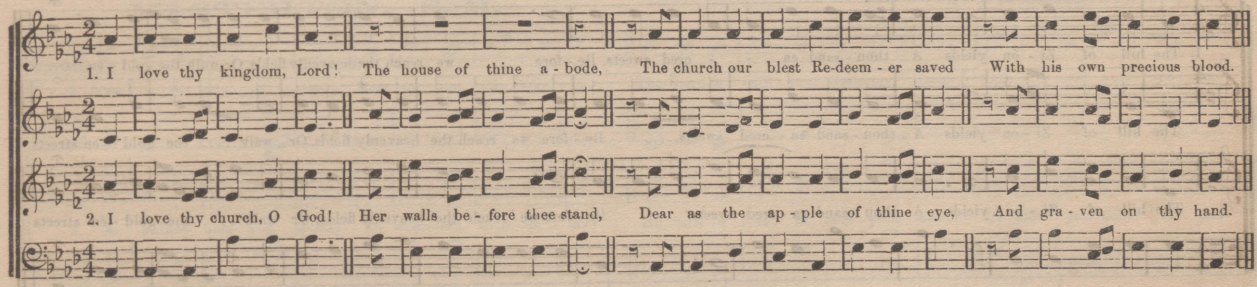
HOREB. S. M.

From "Church Peal." Dr. A. B. Everett



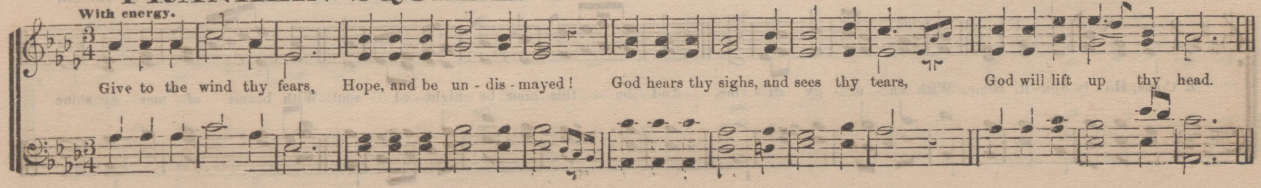
GALE. S. M.

W. L. Montague.

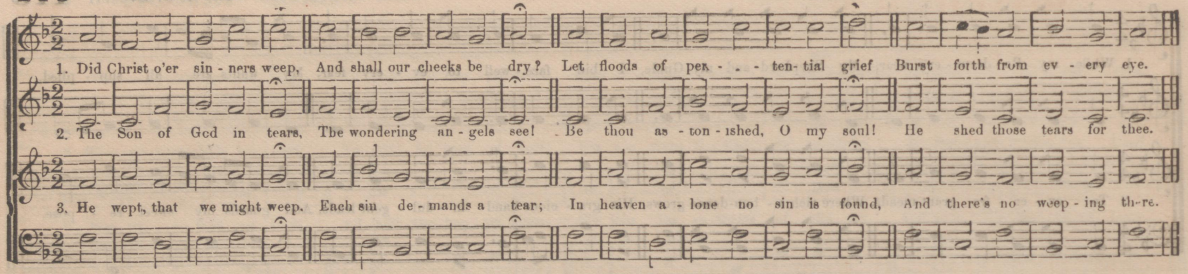


FRANKLIN SQUARE. S. M.

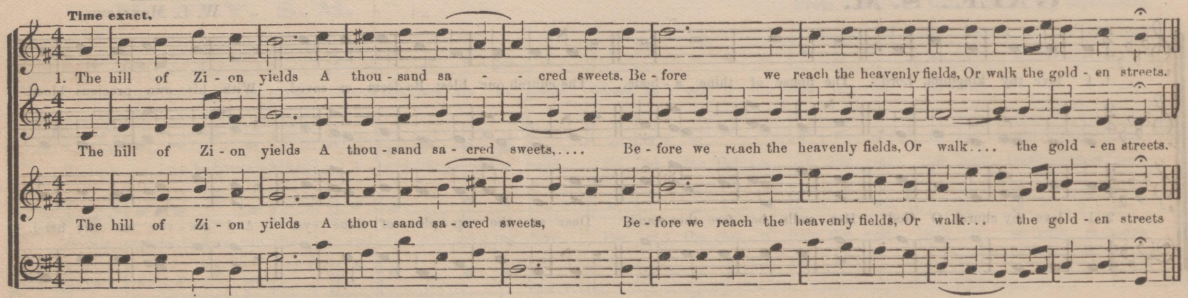
S. B. Pond.



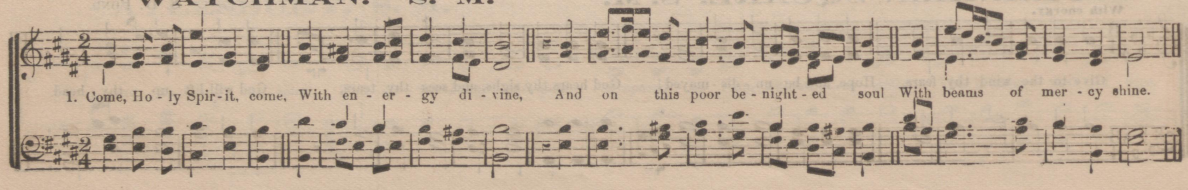
116 **DANE. S. M.** From "Church Peal." Dr. A. B. Everett



HARGRAVE. S. M. R. M. McIntosh.

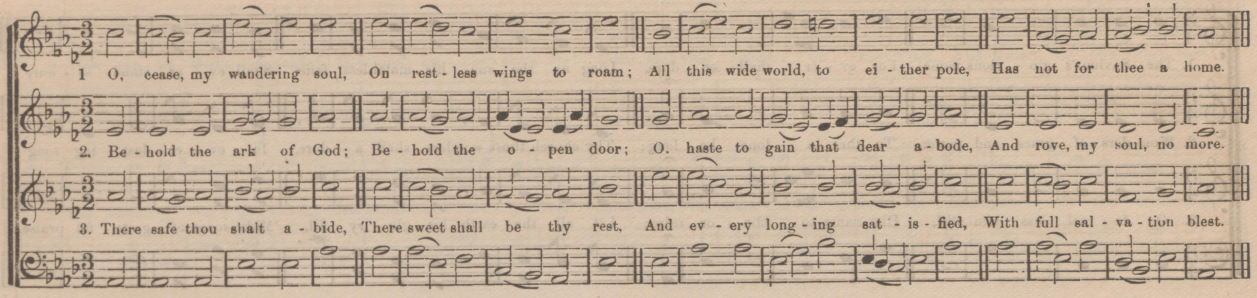


WATCHMAN. S. M. Leach.



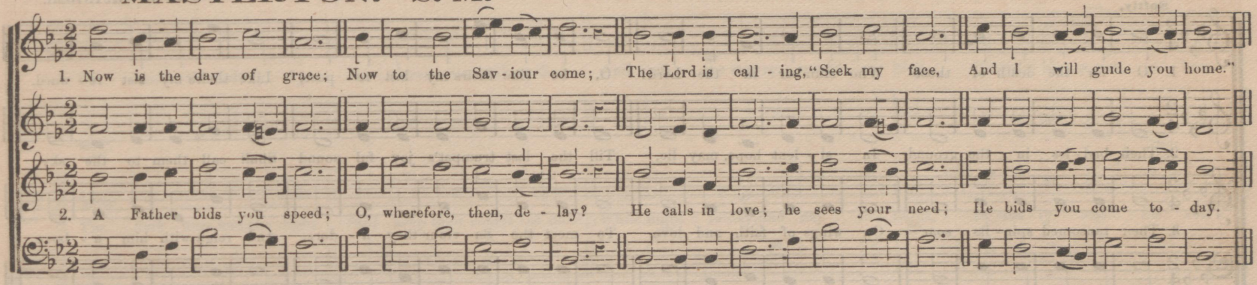
ROACH. S. M.

R. M. McIntosh.



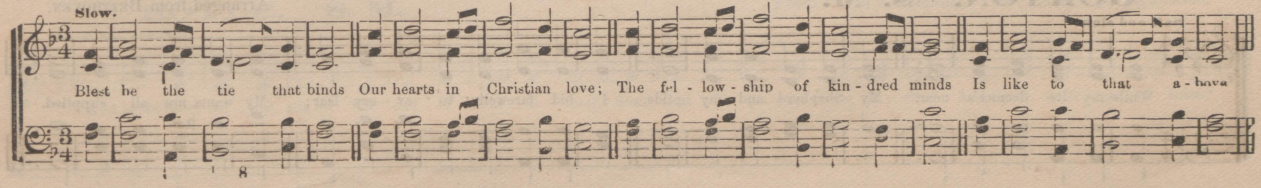
MASTERTON. S. M.

W. L. Montague, Richmond, Va



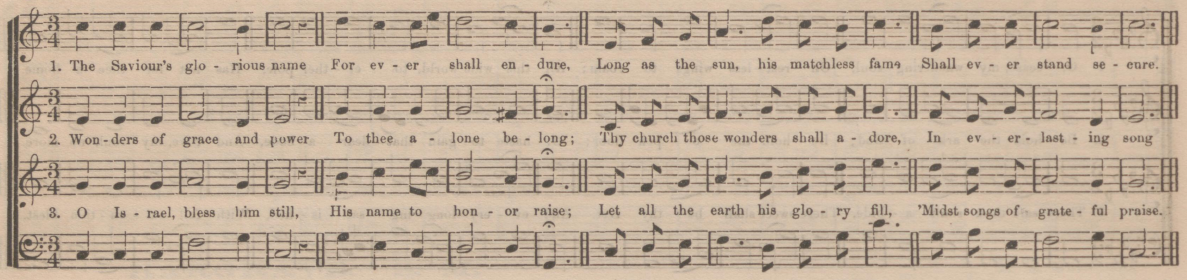
GOLDEN HILL. S. M.

Old Southern Tune.



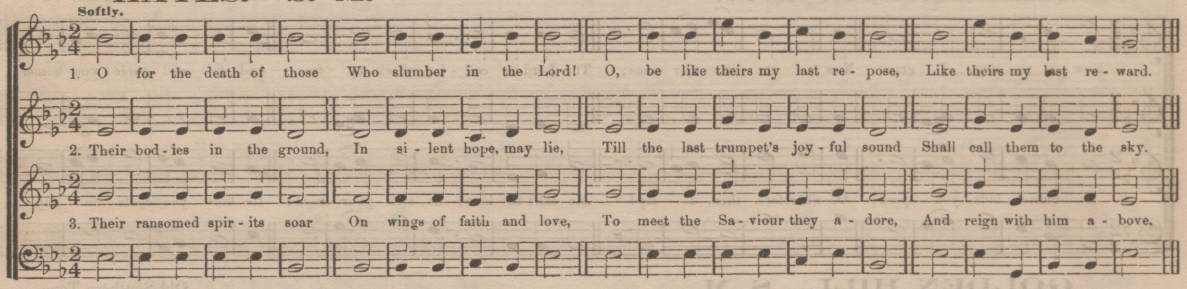
118 MESSINA. S. M.

W. L. Montague



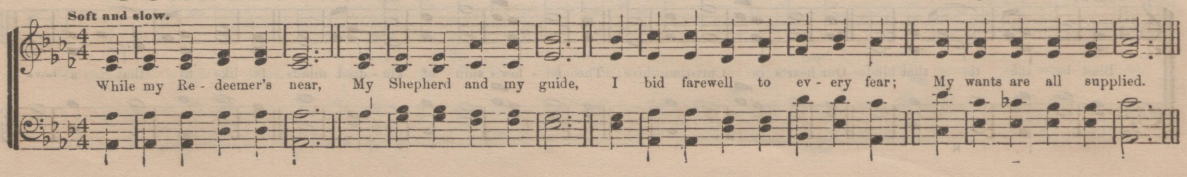
HAYES. S. M.

R. M. McIntosh.



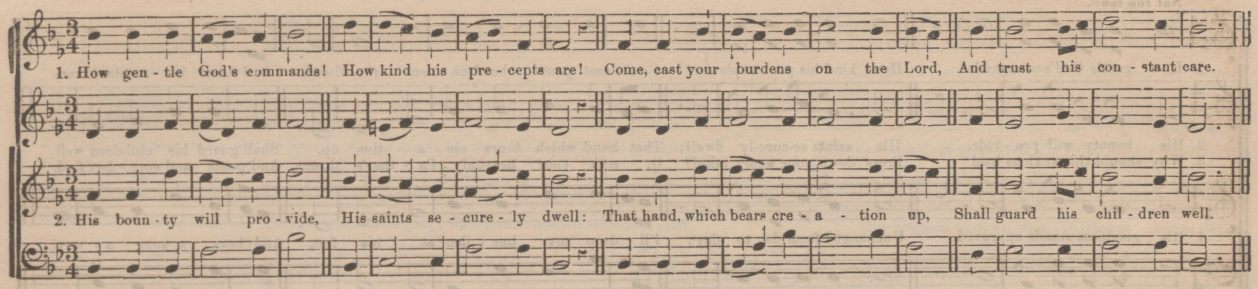
GORTON. S. M.

Arranged from Beethoven.



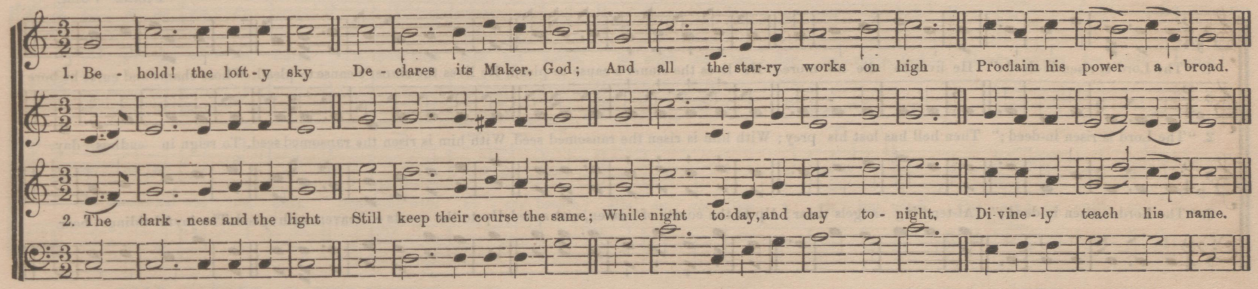
MART. S. M.

R. M. McIntosh.



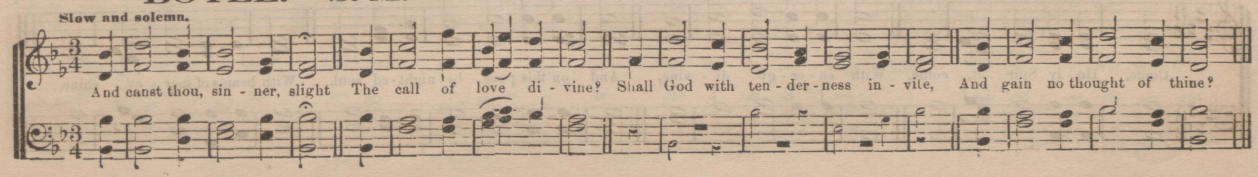
VIGIL. S. M.

W. L. Montague.



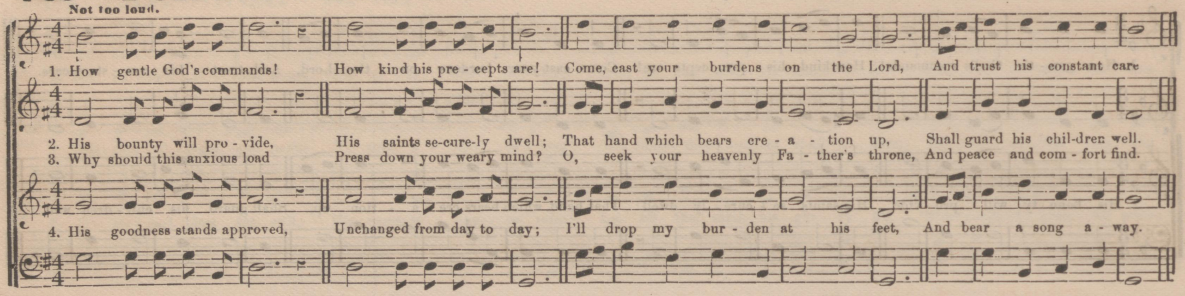
BOYLE. S. M.

From "The Psalmodist." W. B. B. By permission.



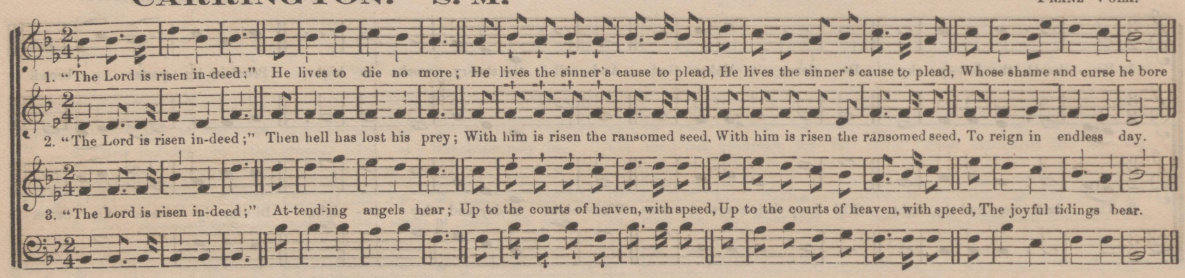
120 POINDEXTER. S. M.

Composed expressly for the "Tabor." Dr. A. B. Everett.



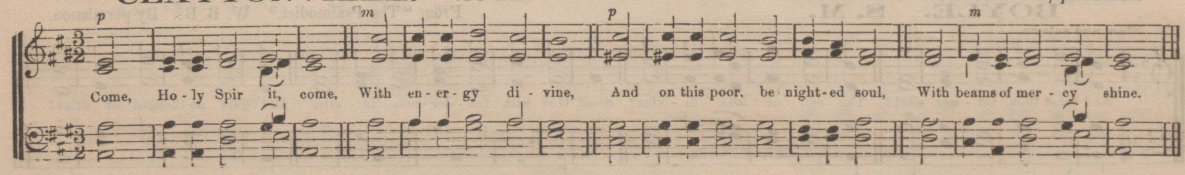
CARRINGTON. S. M.

Franz Volk.



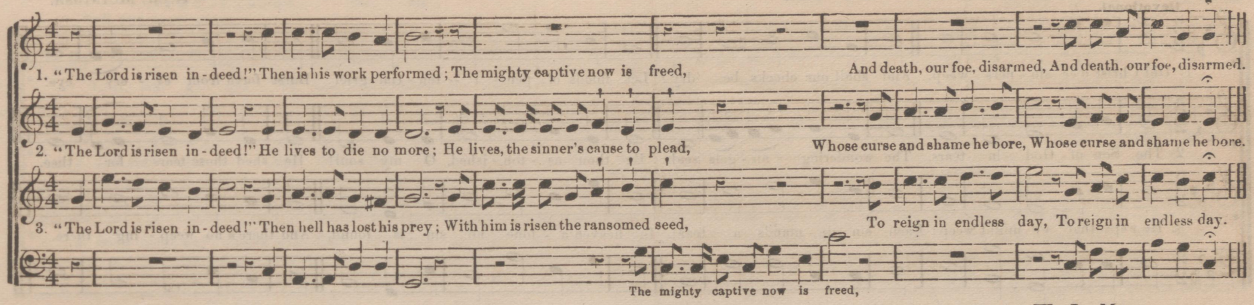
CLAYTONVILLE. S. M.

From "The Psalmista." W. B. Bradbury. By permission.



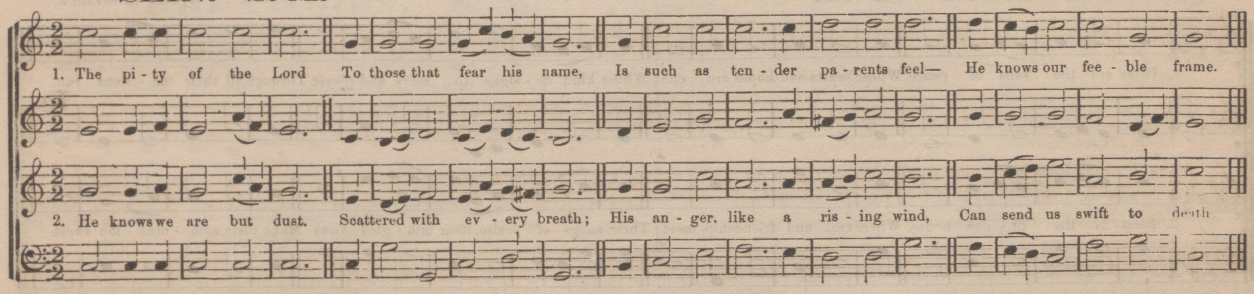
STANLY. S. M.

R. M. McINTOSH.



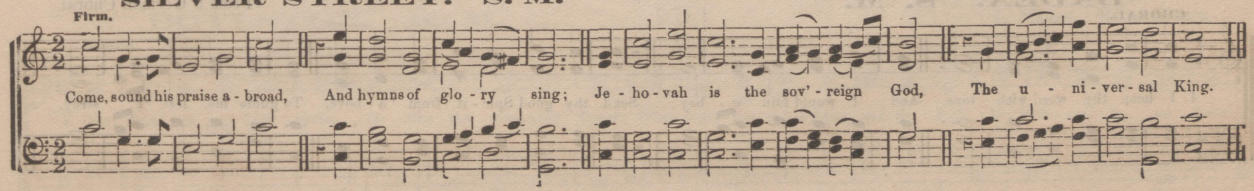
SLIN. S. M.

W. L. MONTAGUE.



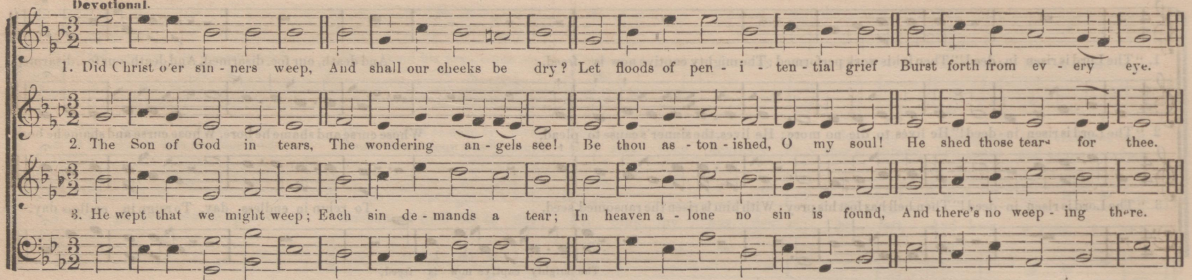
SILVER STREET. S. M.

SMITH.

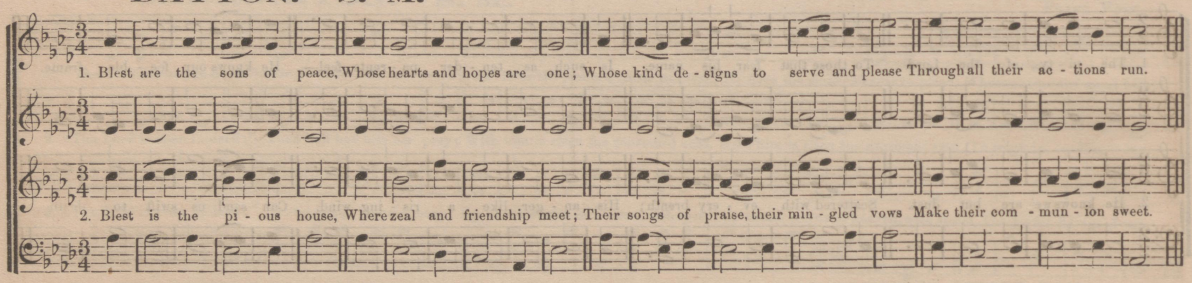


122 **EVERETT. S. M.** R. M. McIntosh.

Devotional.

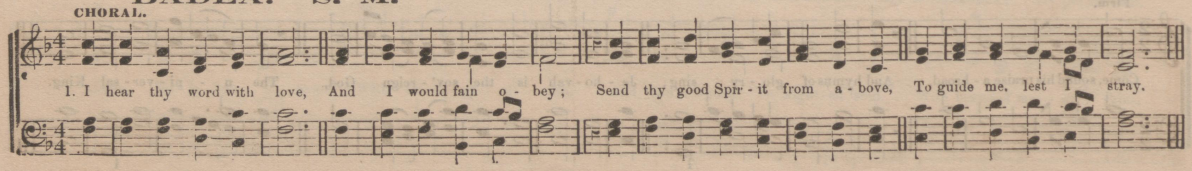


DAYTON. S. M. W. L. Montague.



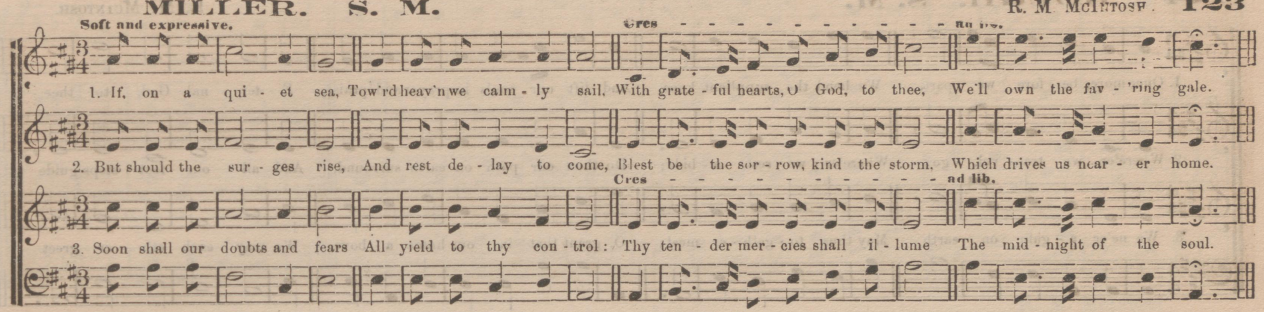
BADEA. S. M. From a German Choral.

CHORAL.



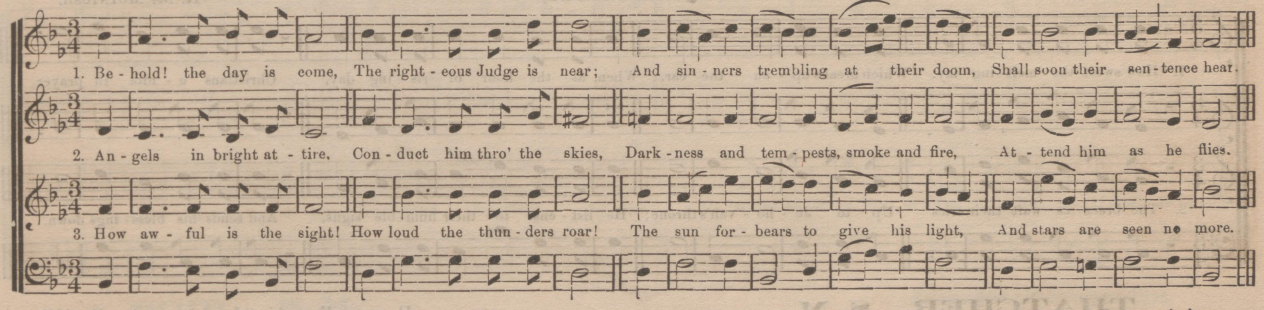
MILLER. S. M.

R. M McIntosh.



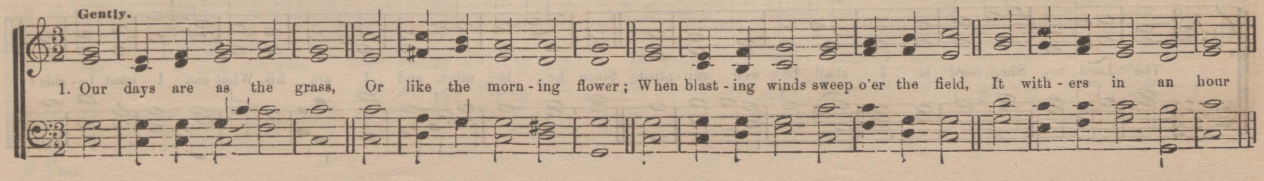
GREATOREX. S. M.

R. M. McIntosh.



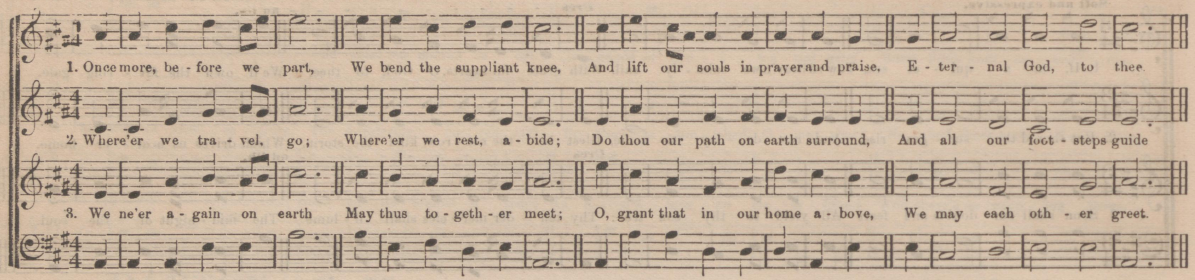
BOYLSTON. S. M.

L. Mason. By permission.



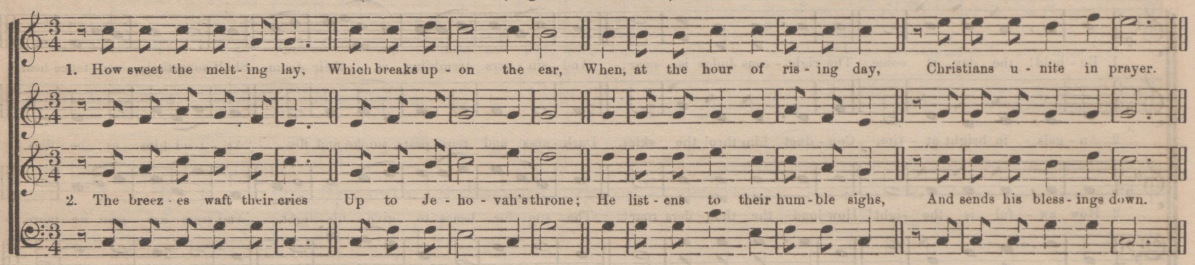
124 HOUGH. S. M.

R. M. McINTOSH.



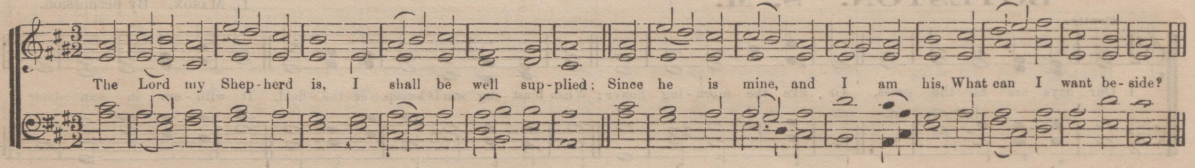
MINNEWAWA. S. M. (Quartette.)

R. M. McINTOSH.



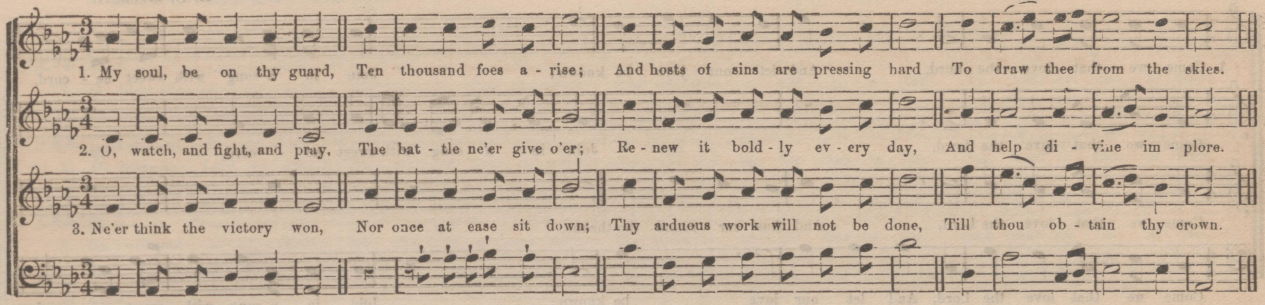
THATCHER. S. M.

HANDEL. From his "Lord, remember David."



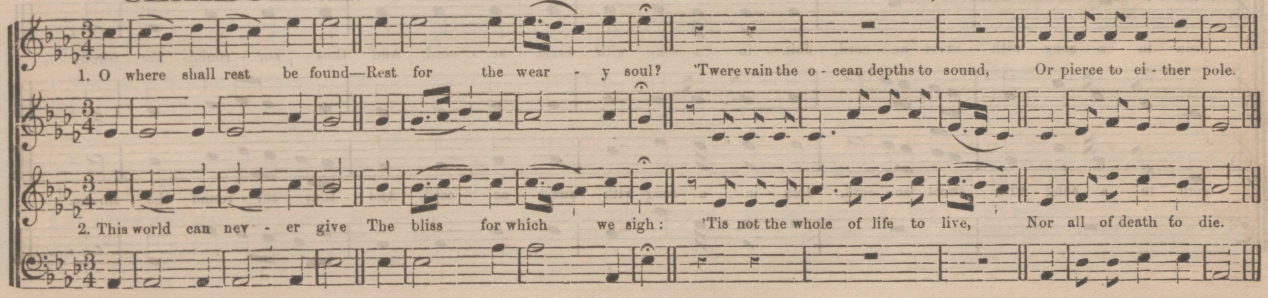
ERAMBERT. S. M.

EMILIUS LAROCHE.



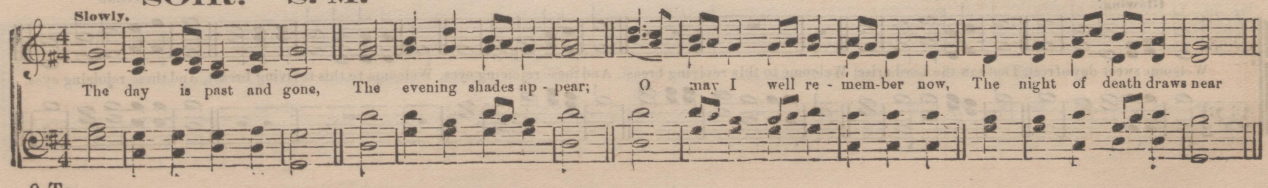
CLAIBORNE. S. M.

R. M. MCINTOSH.
Camp Fairfax, near Fairfax C. H., Va.; Oct. 3, 1861.



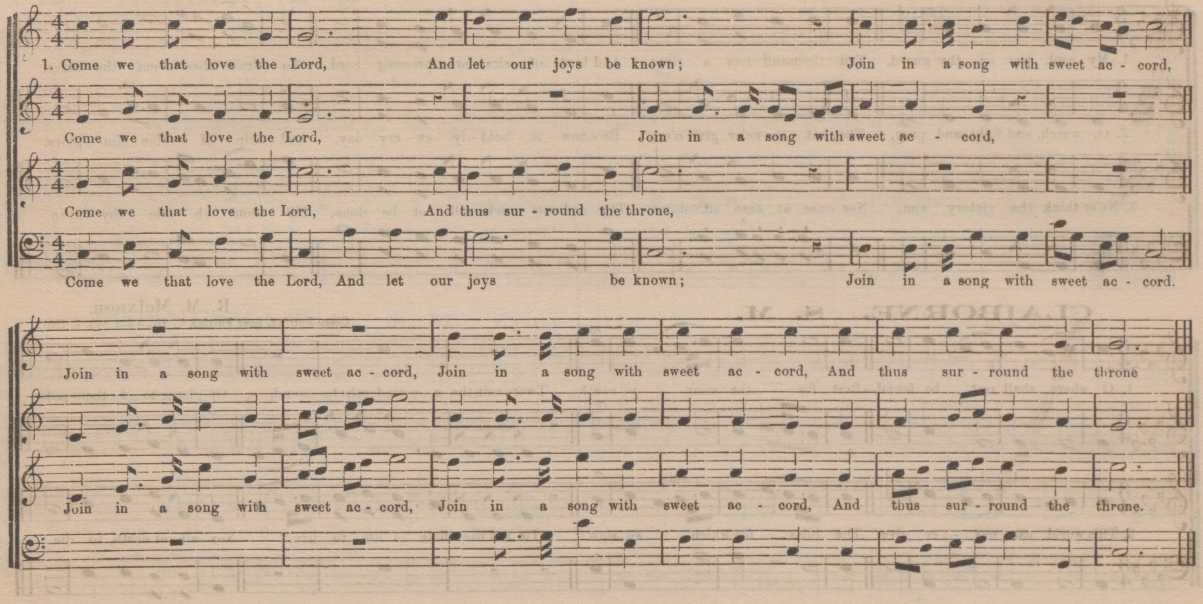
SOIR. S. M.

An excellent old Southern Tune.



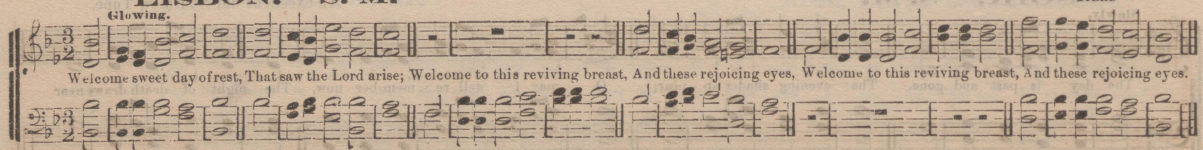
126 EDWIN. S. M.

L. C. Everett.



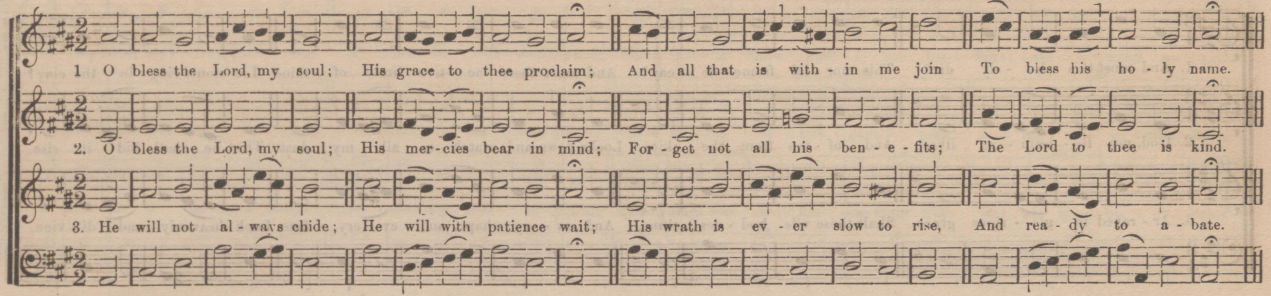
LISBON. S. M.

Read



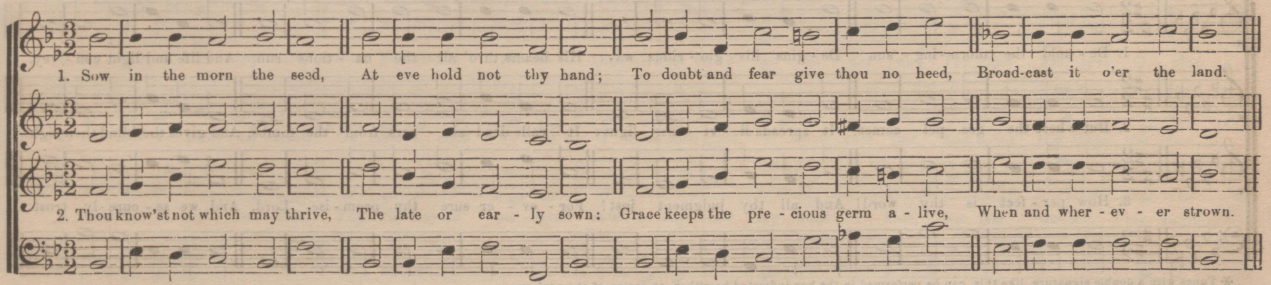
CROSBY. S. M.

From "Church Peal." Dr. A. B. Everett.



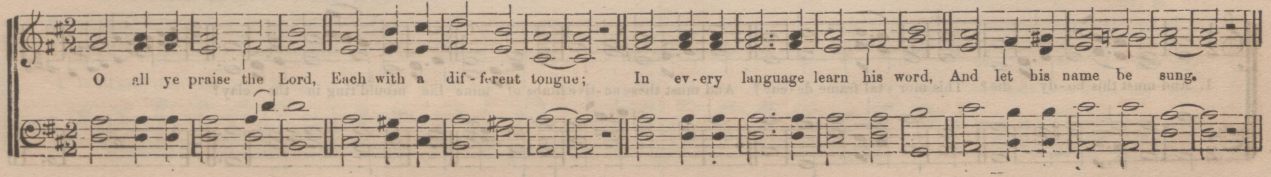
DODDRIDGE. S. M.

From "Church Peal." Dr. A. B. Everett.

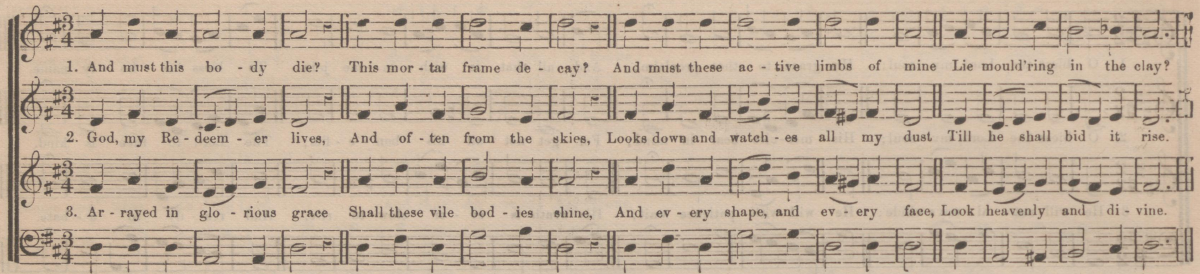


TALLIS. S. M.

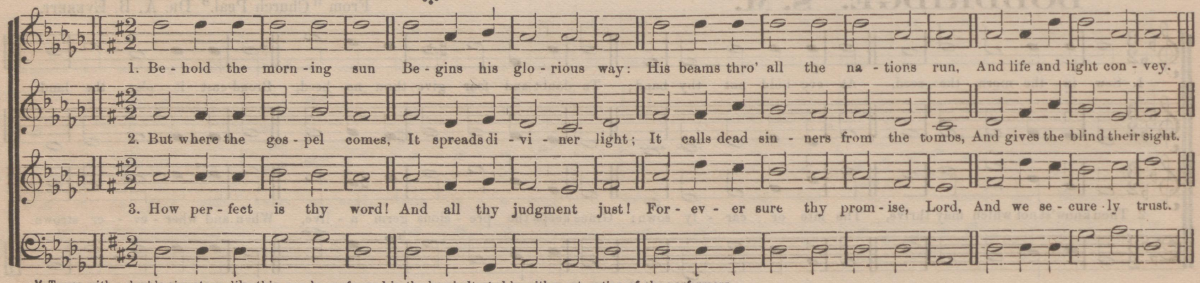
Tallis. 1550



128 **MARCUS. S. M.** From "Church Peal." Dr. A. B. Everett.

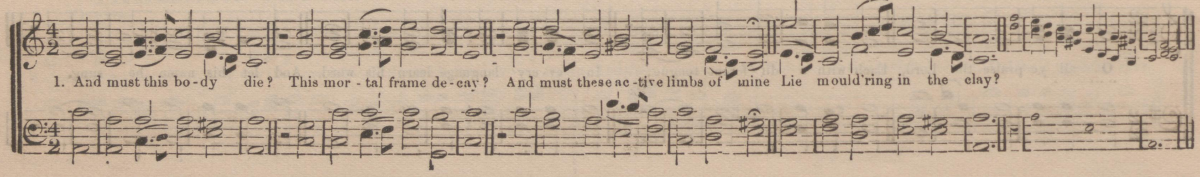


BEACH. S. M. ✻ From "Church Peal." Dr. A. B. Everett



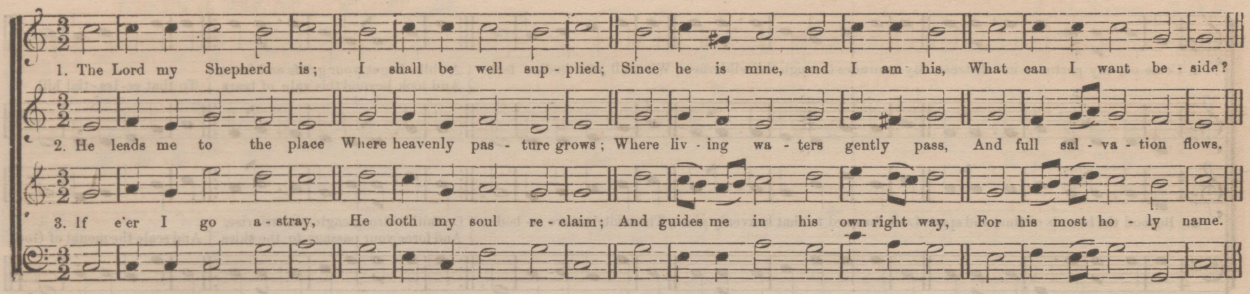
✻ Tunes with a double signature, like this, can be performed in the key indicated by either, at option of the performers.

ST. BRIDES. S. M. Dr. Howard.



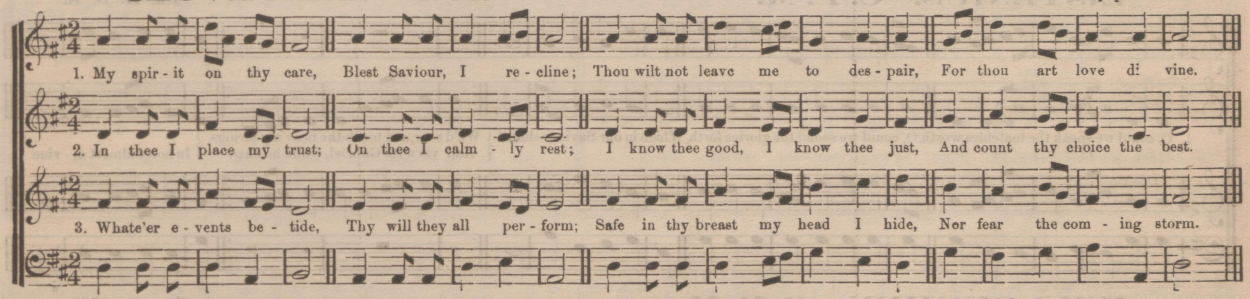
TATUM. S. M.

Written for the "Tabor." L. C. Everett.



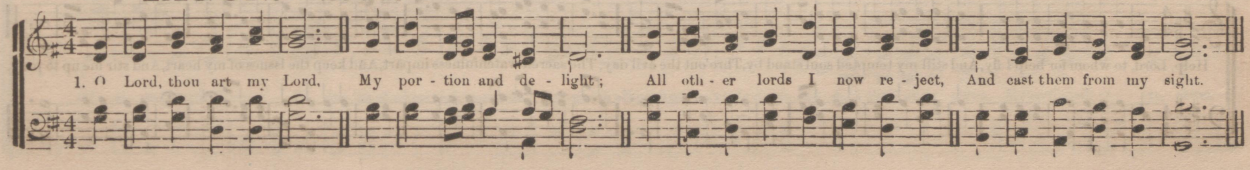
CLOVE HILL. S. M.

From "Sacred Lute." T. E. Perkins. By permission.

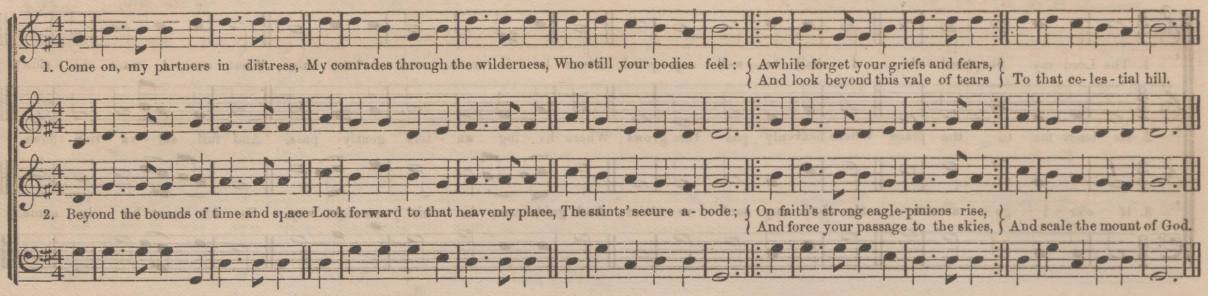


RIGON. S. M.

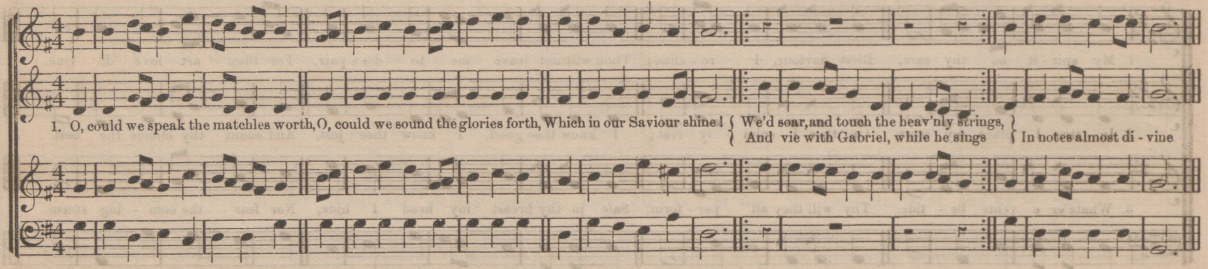
Dr. E.



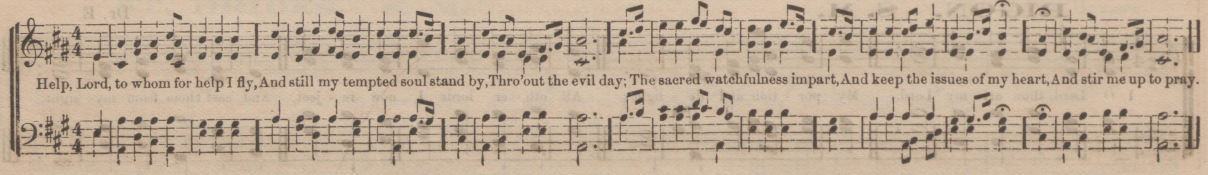
130 **GREGORY. C. P. M.** L. C. R.



LISTENIUS. C. P. M. Dr. A. B. E.



WILLOUGHBY. C. P. M. Crane. 1782.



VENABLE. C. P. M.

E. D. Tatum. 131

1. My God, thy bound-less love I praise; How bright, on high, its glo-ries blaze! How sweetly bloom be-low! It streams from thine e-ter-nal throne,

2. 'Tis love that paints the pur-ple morn, And bids the clouds, in air up-borne, Their ge-nial drops dis-til; In ev-ery ver-nal beam it glows,

Through heaven its joys for-ev-er run, And o'er the earth they flow.

And breathes in ev-ery gale that blows, And glides in ev-ery rill.

ARIEL. C. P. M.

Dr. L. Mason, by permission.

Rather Slow, and in exact time.

1. O, could I speak the match-less worth, O, could I sound the glories forth,

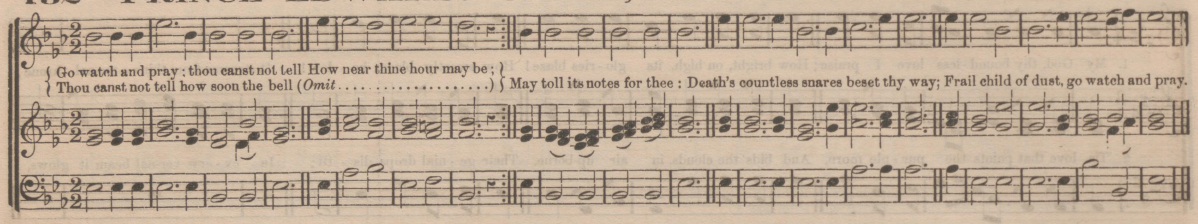
2. I'd sing the pre-cious blood he spilt, My ransom from the dreadful guilt

Which in my Saviour shine! I'd soar, and touch the heavenly strings, And vie with Gabriel, while he sings In notes almost di-vine, In notes al-most di-vine.

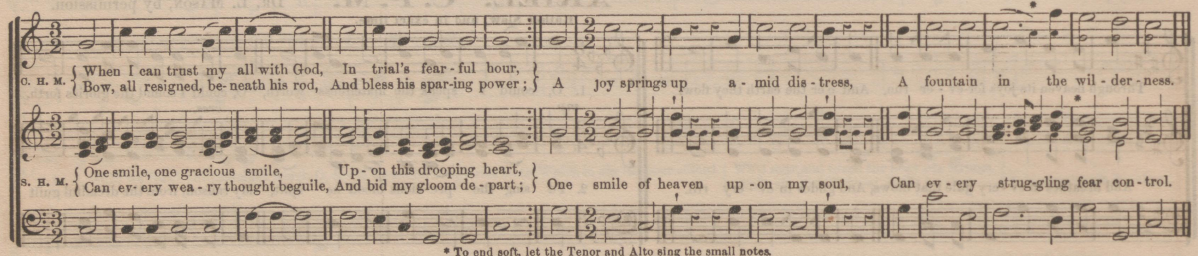
Of sin, and wrath di-vine: I'd sing his glorious righteousness, In which all perfect, heavenly dress, My soul shall ev-er shine, My soul shall ev-er shine.

132 PRINCE EDWARD. C. H. M., or C. L. M.

R. M. McINTOSH.



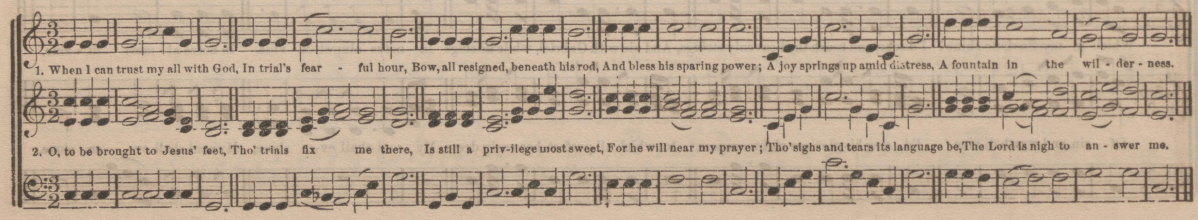
McELRATH. C. H. M., or S. H. M., or C. L. M., or H. M.



* To end soft, let the Tenor and Alto sing the small notes.

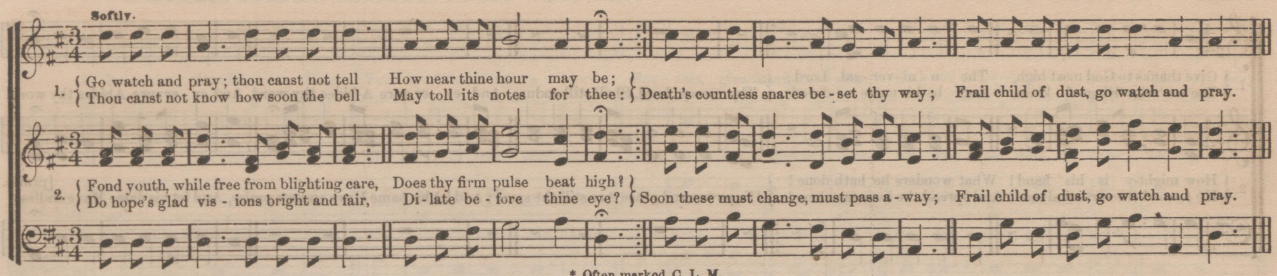
PEACEFUL HOME. C. H. M.

DR. A. B. EVERETT. From "BAPTIST CHORALS."



VAHVAH. C. H. M.*

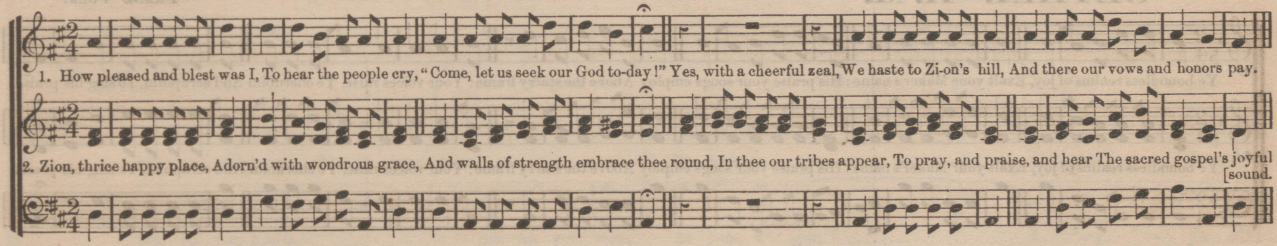
Softly.



* Often marked C. L. M.

SHEMARIAH. S. P. M.

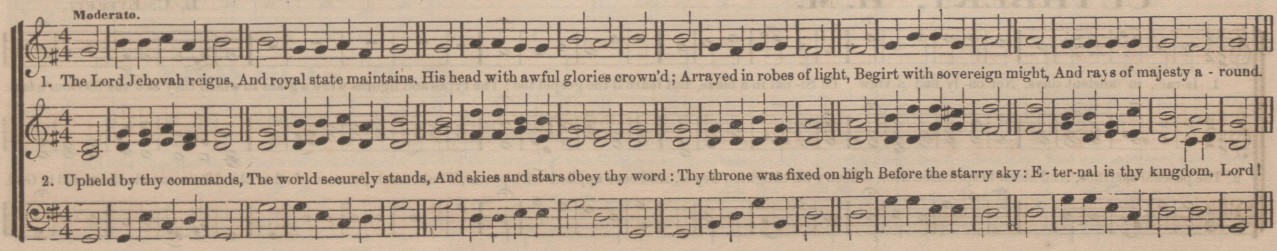
DR. EVERETT.



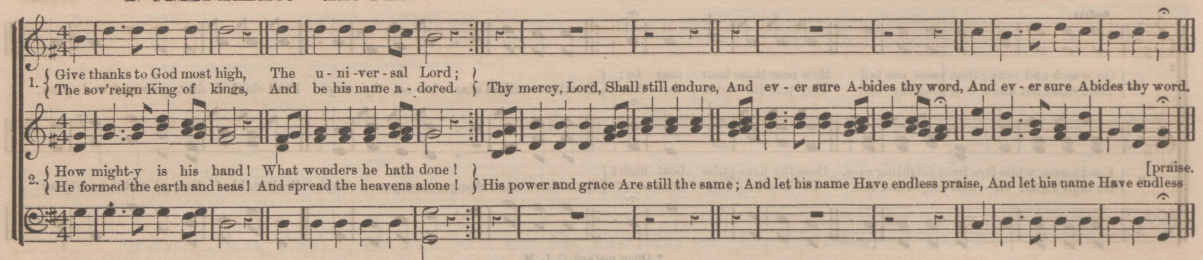
DALSTON. S. P. M.

A. WILLIAMS. 1760.

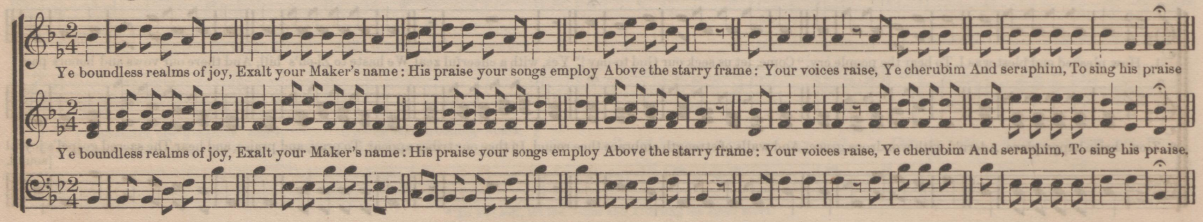
Moderato.



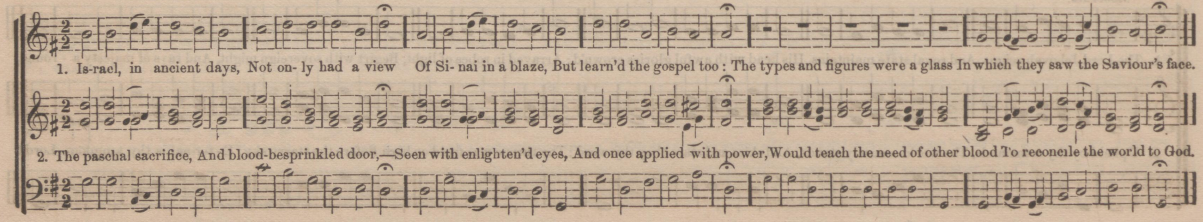
234 **PALMER. H. M.** R. M. MCINTOSH.



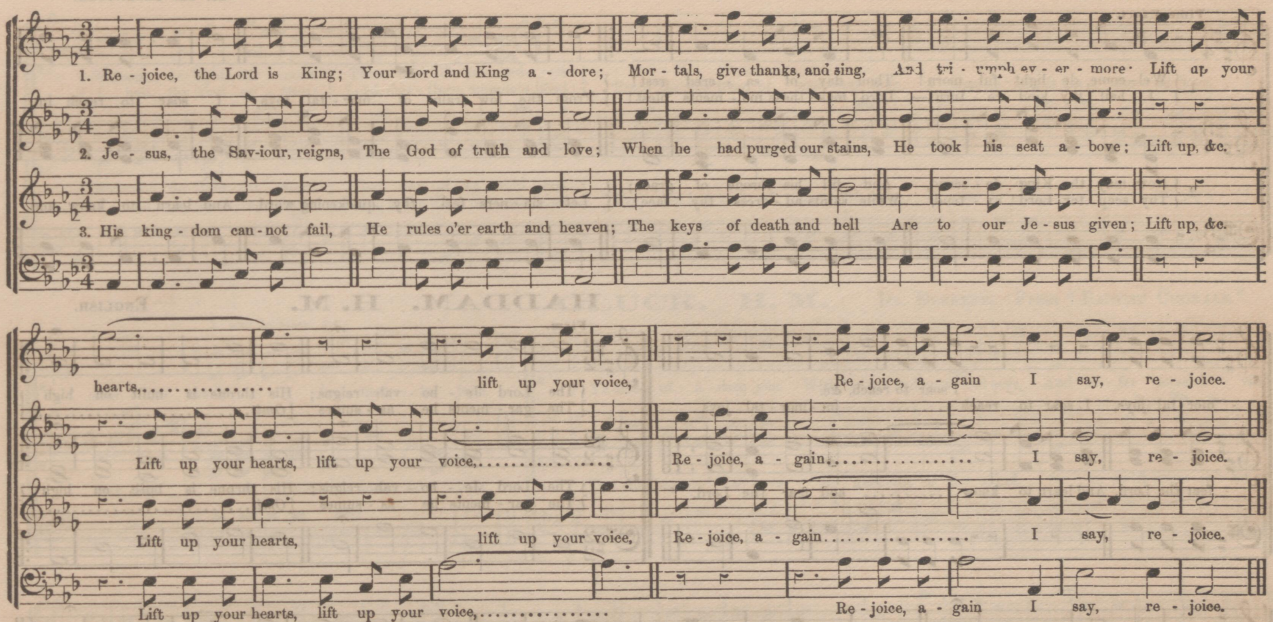
OETHIA. H. M. FRANZ VOLK.



CUTHBERT. H. M. L. C. EVERETT.

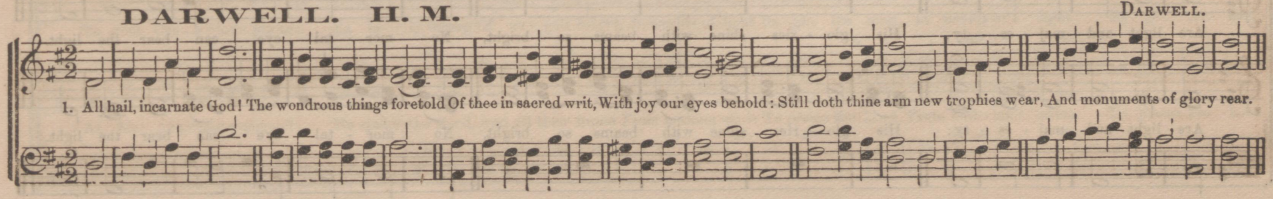


FREDERICKSBURG. H. M.



DARWELL. H. M.

DARWELL.



136 NAUVENIA. H. M.

R. M. McIntosh.

Time Exact.

1. { Wel - come, de - light - ful morn! Thou day of sa - cred rest! / I hail thy kind re - turn;— Lord! make these mo - ments blest! } From the low train of mor - tal toys I soar to reach im

2. { Now may the King de - scend, And fill his throne of grace; / Thy scep - ter, Lord! ex - tend, While saints ad - dress thy face: } Let sin - ners feel thy quickening word, And learn to know and

I soar to reach, &c.

- mor - tal joys, I soar to reach..... im - mor - tal joys.

fear the Lord, And learn to know..... and fear the Lord.

HADDAM. H. M.

English.

Firm.

{ The Lord Je - ho - vah reigns; His throne is built on high; / The gar - ments he as - sumes [*Omit*.....] }

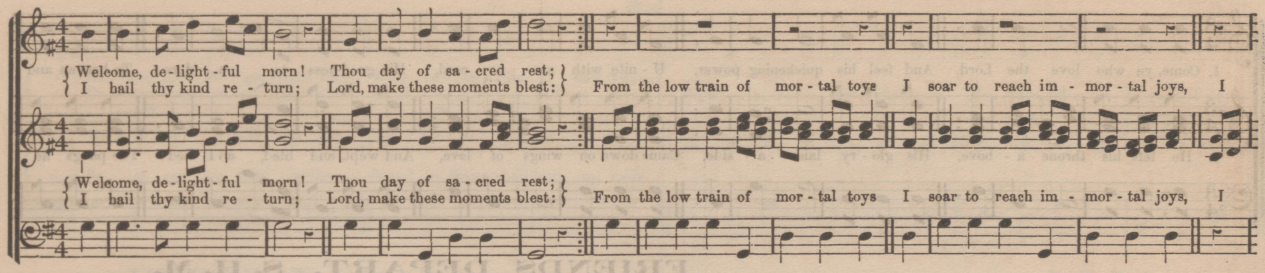
{ The Lord Je - ho - vah reigns; His throne is built on high; / The gar - ments he as - sumes [*Omit*.....] }

Are light and maj - es - ty; His glo - ries shine with beams so bright, No mor - tal eye can bear the light.

Are light and maj - es - ty; His glo - ries shine with beams so bright, No mor - tal eye can bear the light.

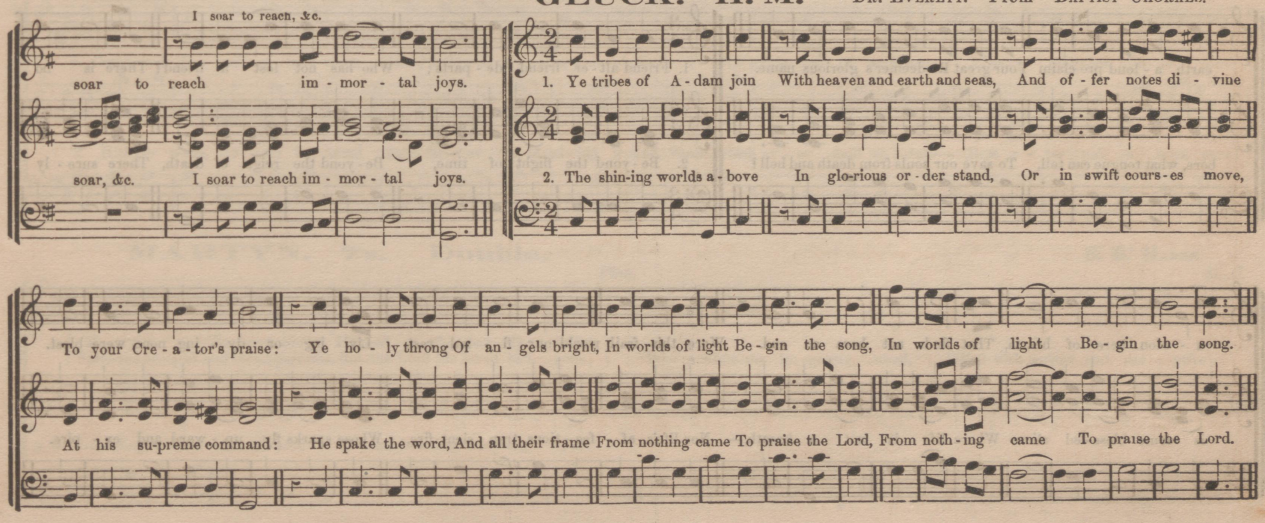
LISCHER. H. M.

From "Carmina Sacra.



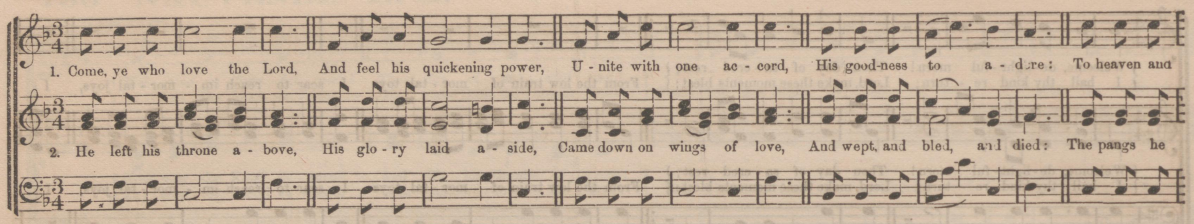
GLUCK. H. M.

Dr. Everett. From "Baptist Chorals."



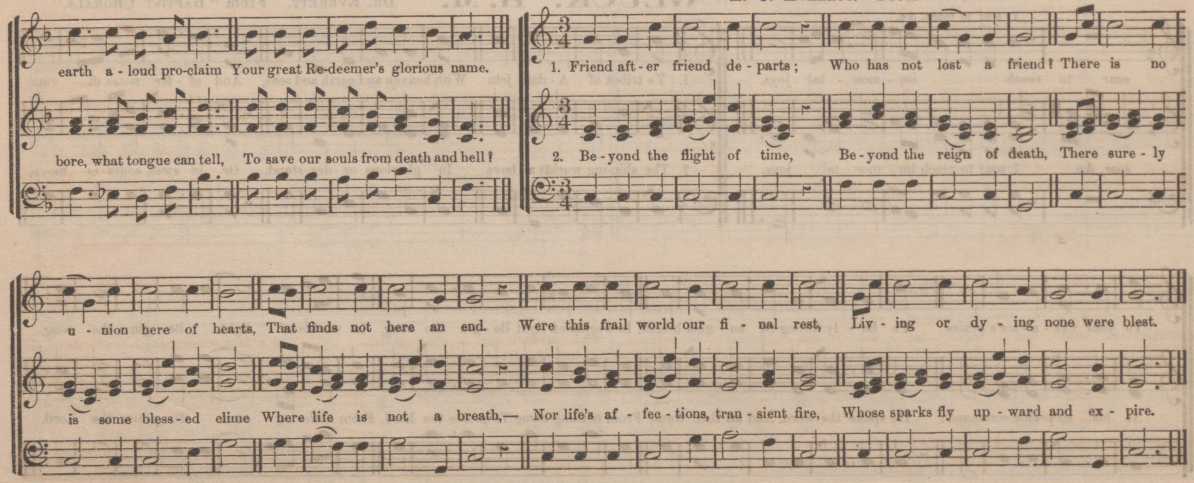
138 WALES. H. M.

B. H. Everett. Written for this work.

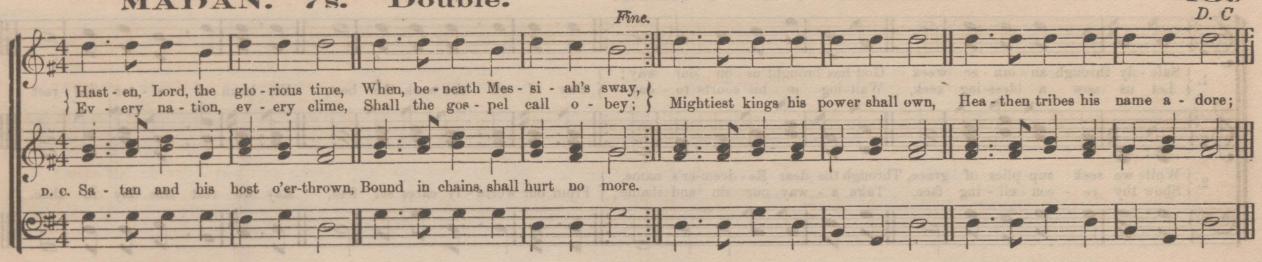


FRIENDS DEPART. S. H. M.

L. C. Everett. From "Wes. H. & T. Book."

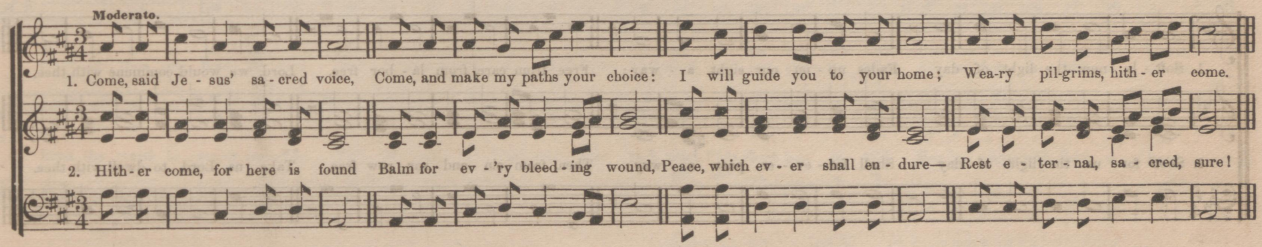


MADAN. 7s. Double.



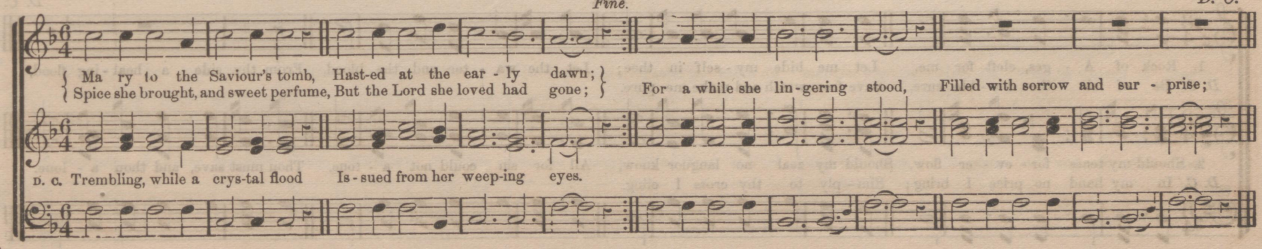
PRESTON. 7s.

D. H. Mansfield.

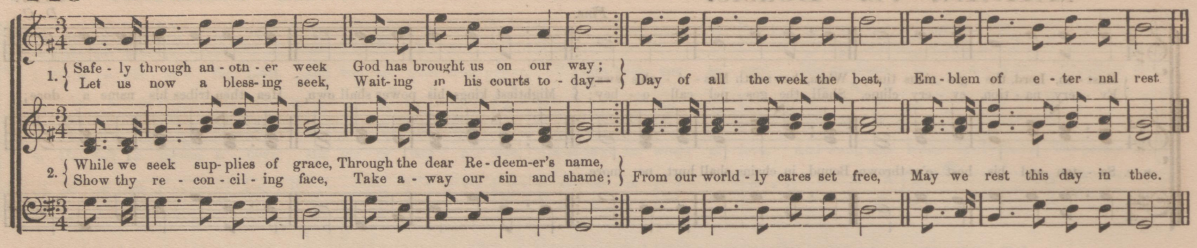


MARTYN. 7s. Double.

S. B. Marsh.

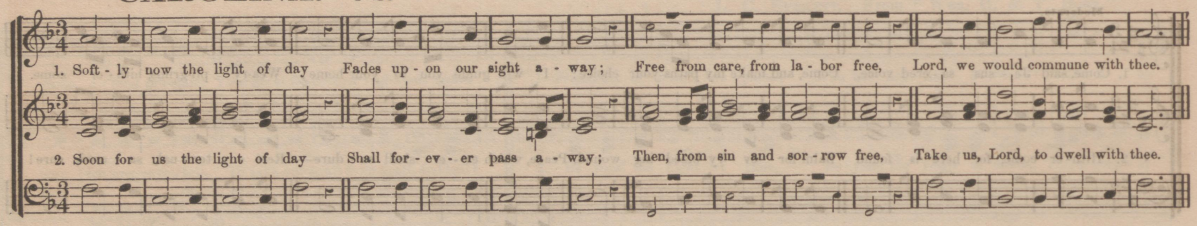


140 SPRING DELL. 7s. 6 lines.



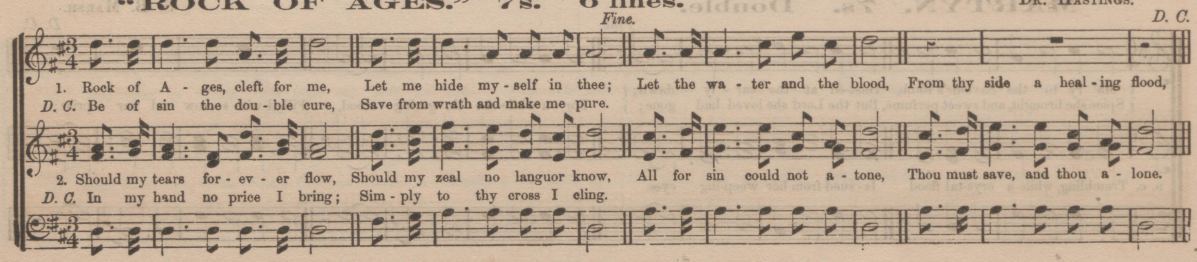
CAROLINA. 7s.

E. H. Sexton.



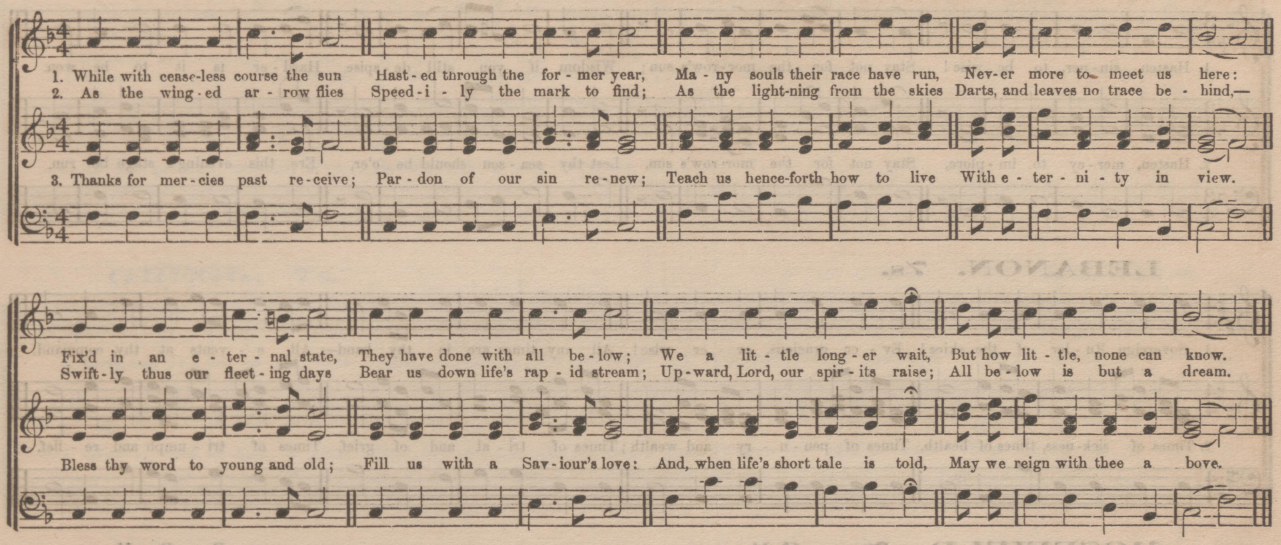
"ROCK OF AGES." 7s. 6 lines.

Dr. Hastings.



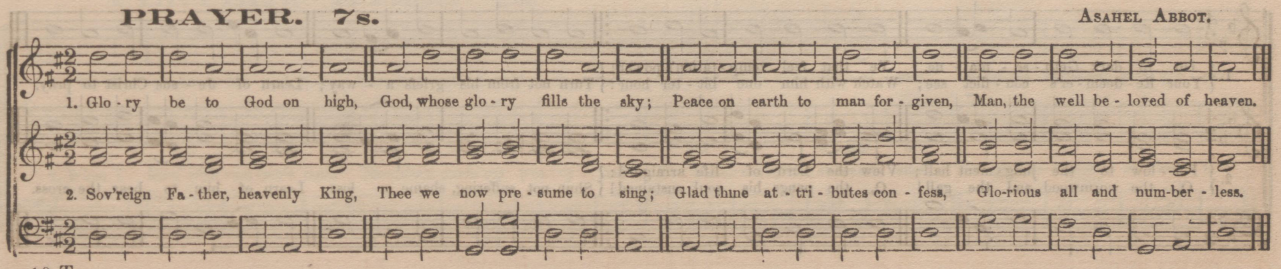
BENEVENTO. 7s. Double.

WEBBE. 141



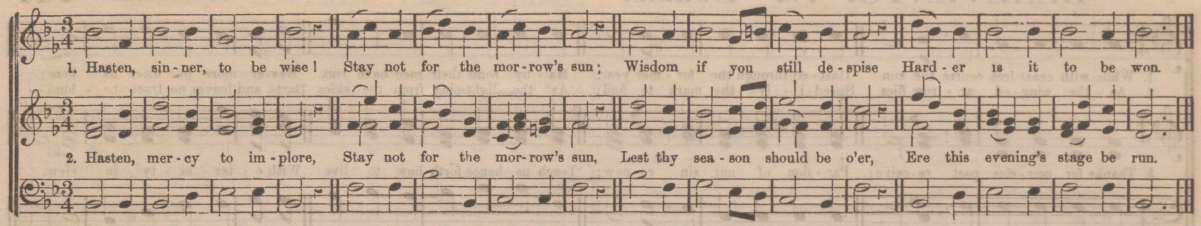
PRAYER. 7s.

ASAHEL ABBOT.

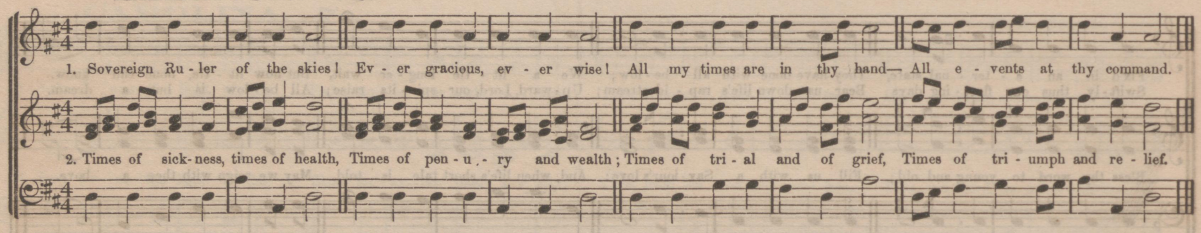


142 HORTON. 7s.

GERMAN.

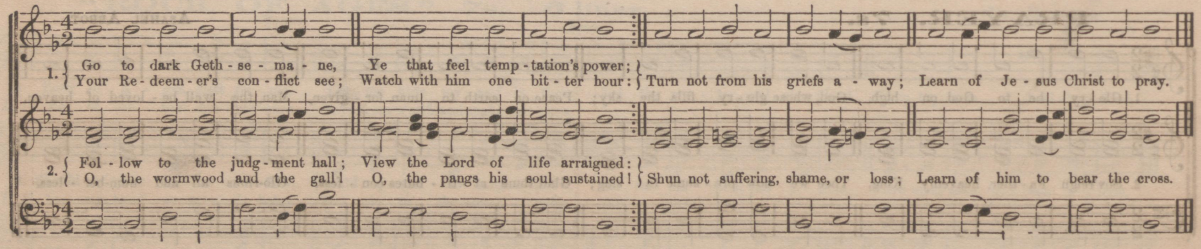


LEBANON. 7s.



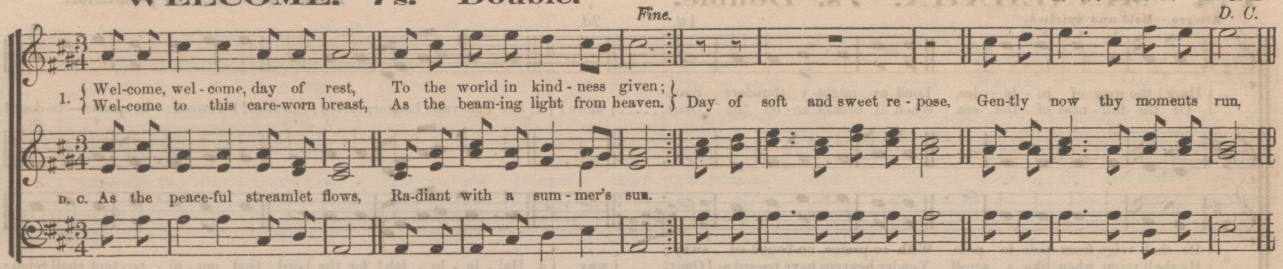
ROSEFIELD. 7s. 6 lines.

REV. DR. MALAN.



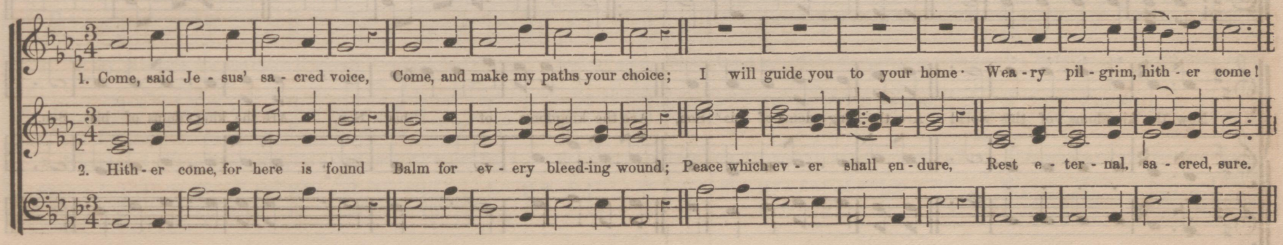
WELCOME. 7s. Double.

G. W. Linton.



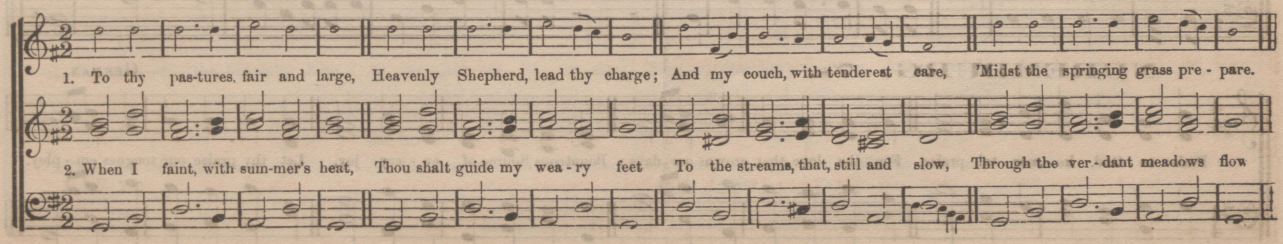
GREGG. 7s.

R. M. McIntosh.



PLEYEL'S HYMN. 7s.

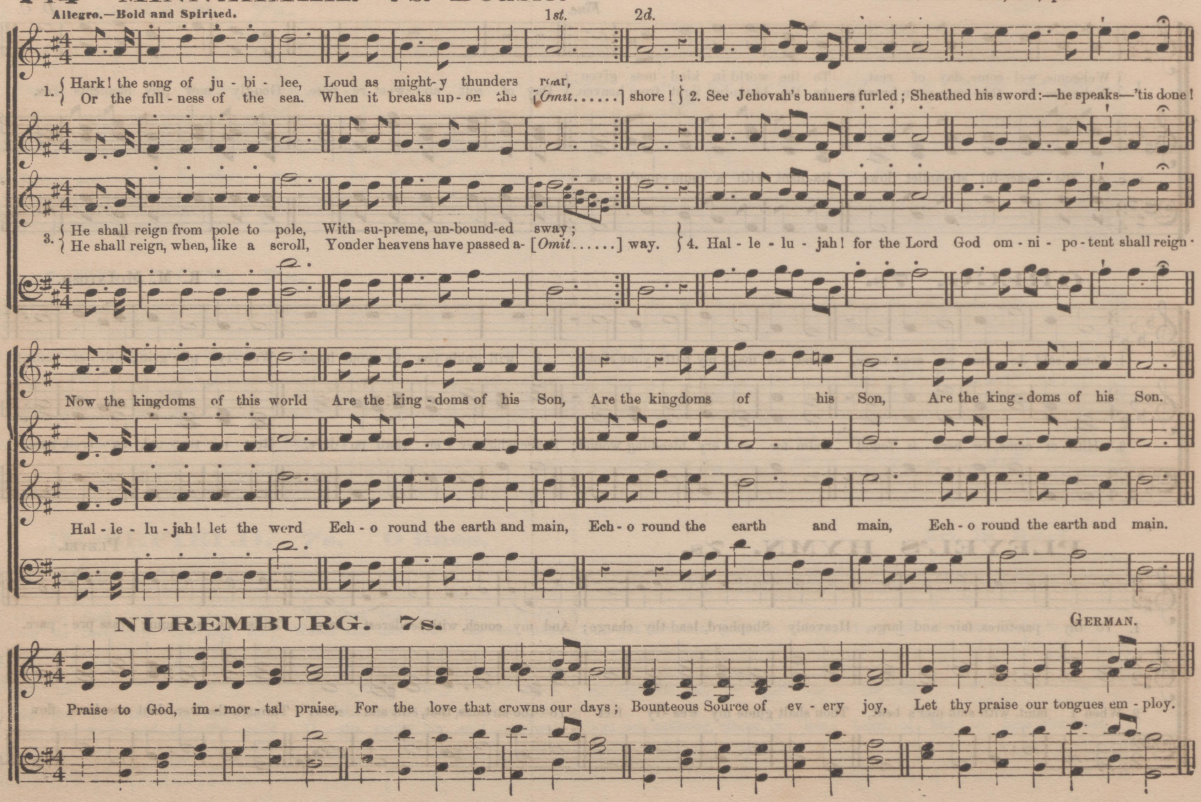
Pleyel.



114 **MINNEHAHA. 7s. Double.**

From "JUBILEE," by permission.

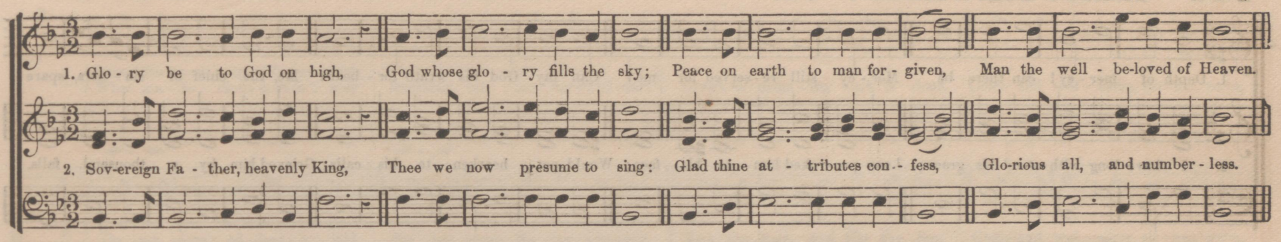
Allegro.—Bold and Spirited.



NUREMBURG. 7s.

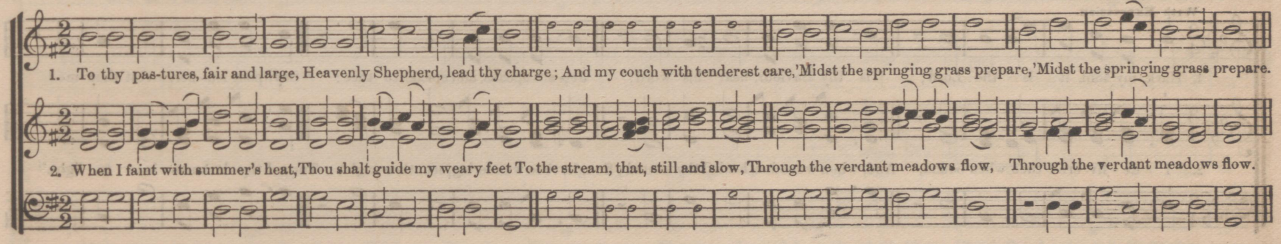
GERMAN.

IONIA. 7s.



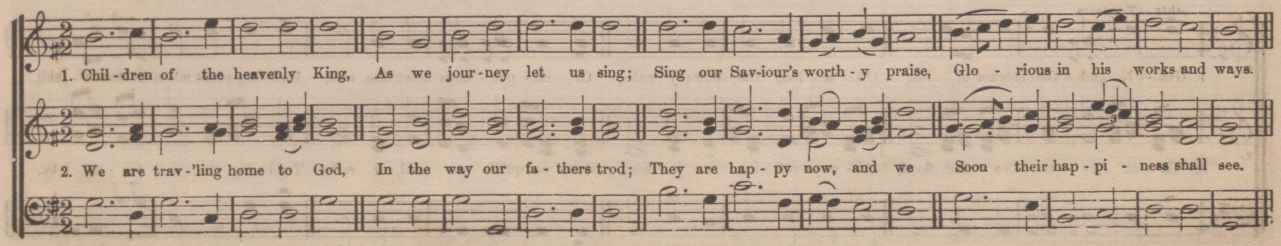
HENDON. 7s.

From REV. DR. MALAN.



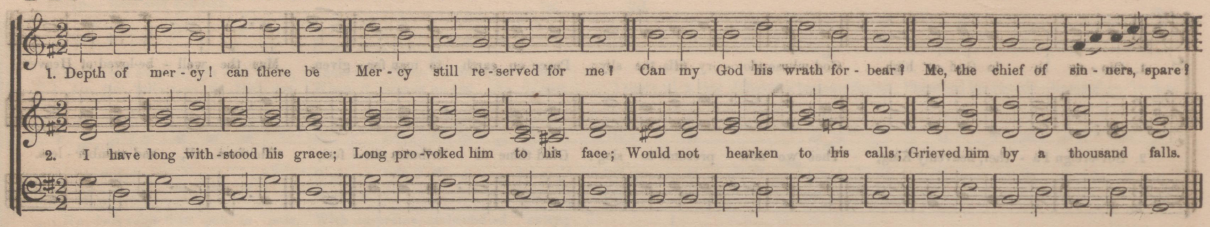
COOK. 7s.

W. BILLINGS.



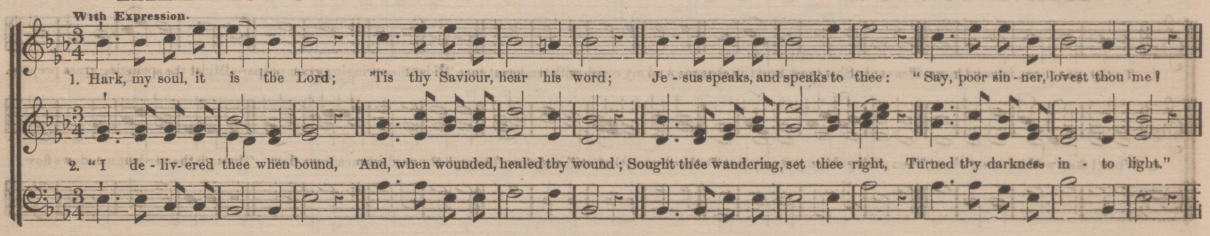
146 BEAUREGARD. 7s.

R. M. McIntosh



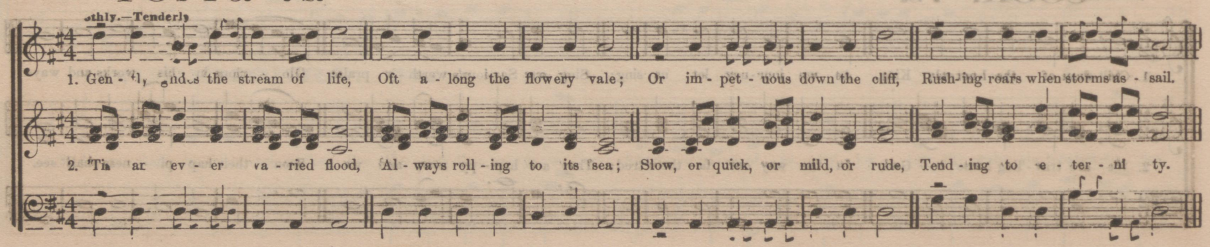
HABLISTON. 7s.

W. J. Montague.



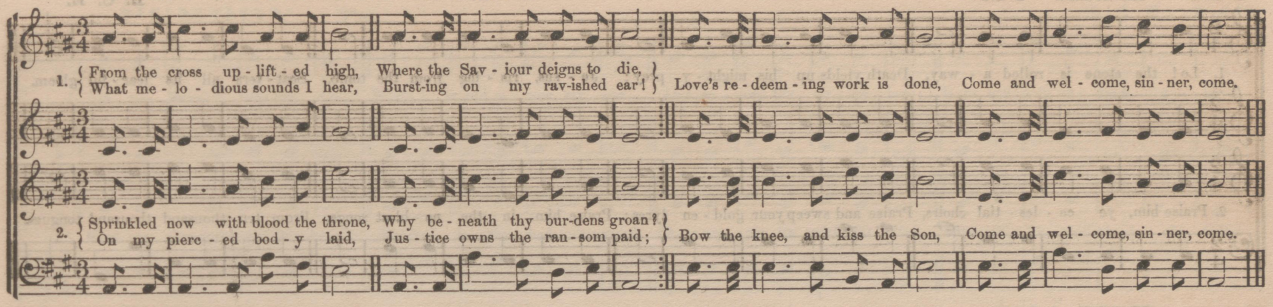
POTTS. 7s.

R. M. McIntosh.

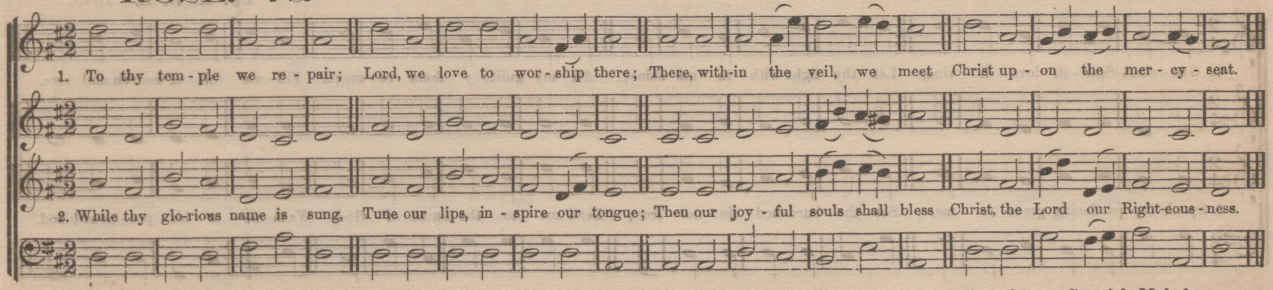


OXFORD. 7s. 6 lines.

R. M. McIntosh, Oxford, Miss., June 2/, 1867.

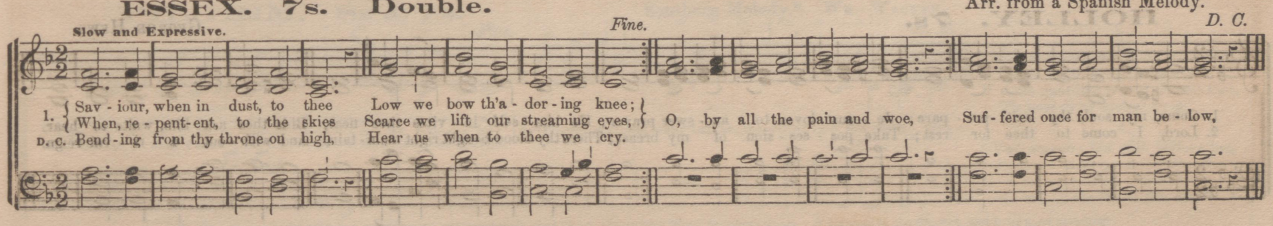


ROSE. 7s.

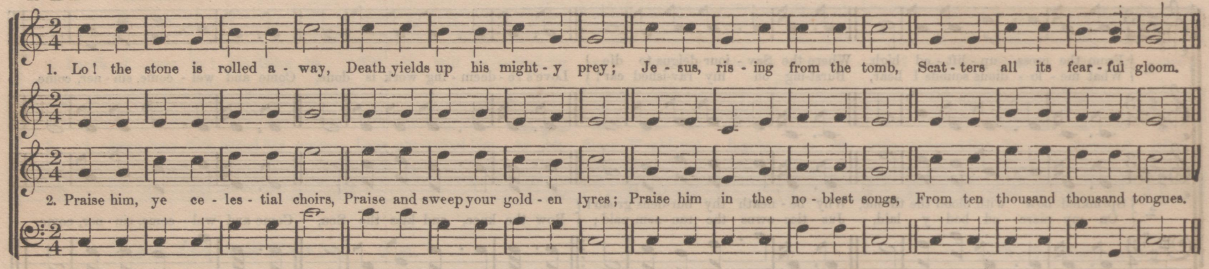


ESSEX. 7s. Double.

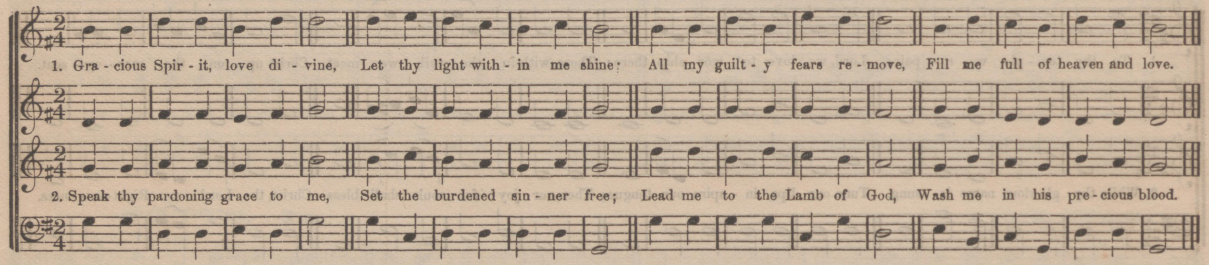
Arr. from a Spanish Melody.



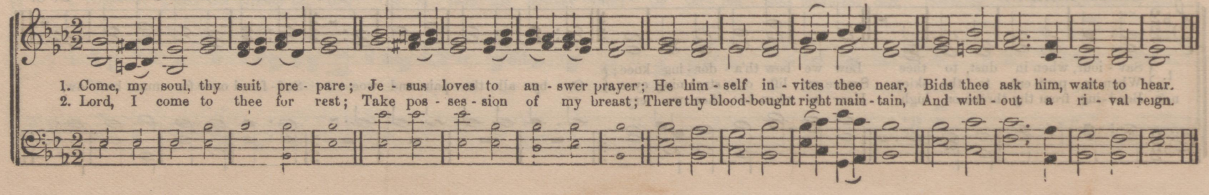
148 LEE. 7s. L. C. E.



RYLAND. 7s. Dr. A. B. E. 1849.



HOLLEY. 7s. George Hews.



PUMROY. 7s.

1. Je - sus, Mas-ter, hear me now, While I would re - new my vow, And re - cord thy dy - ing love; Hear, and help me from a - bove.

2. Feed me, Sav-iour, with this bread, Bro-ken in thy bod - y's stead, Cheer my spir - its with this wine, Streaming like that blood of thine.

KYLE. 7s.

L. C. Everett.

1. Soft - ly fades the twi - light ray Of the ho - ly Sab-bath day; Gen - tly as life's set - ting sun, When the Christian's course is run.

2. Night her sol - emn man - tle spreads O'er the earth, as day-light fades; All things tell of calm re - pose, At the ho - ly Sabbath's close.

PILGRIM. 8s & 7s.

Southern Melody.* Wm. Walker.

Fine. *D. C.*

1. { "Whither goest thou, pilgrim stranger, Wandering thro' this lone-ly vale?
   { Knowest thou not 'tis full of dan-ger, And will not thy cour-age fail?"
D. C. But no ill shall e'er be - fall me, While I'm blest with such a Guide."

2. "Pilgrim thou dost justly call me, Wandering thro' this lonely void,—

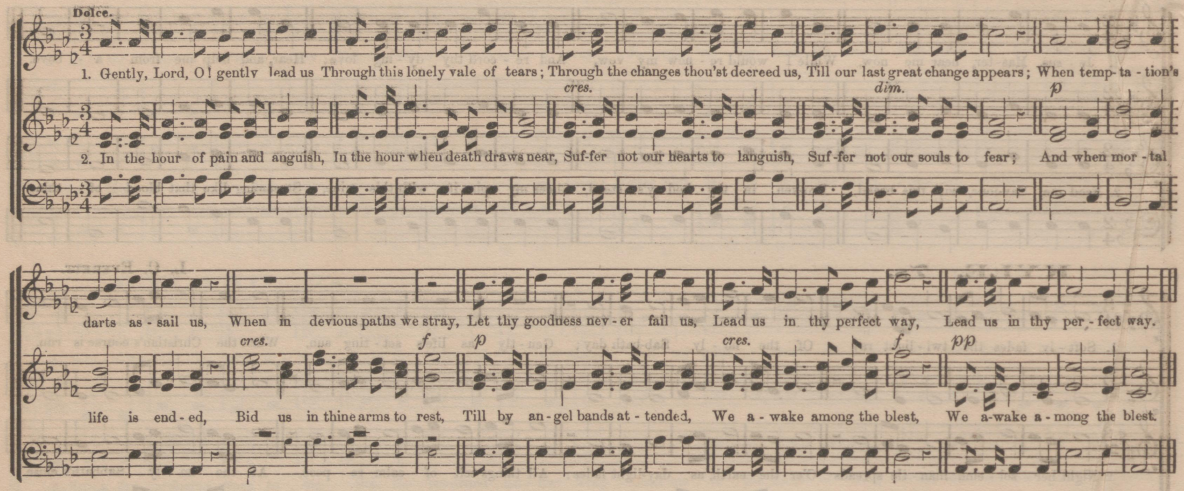
3.
"Such a Guide? No guide attends thee—
Hence for thee my fears arise:
If some guardian power defend thee,
'Tis unseen by mortal eyes."

4.
"Yes, unseen; but still, believe me,
Such a Guide my steps attend;
He'll in every strait befriend me.
He will guide me to the end."

* This excellent old tune has been known and constantly used in the South and West, for many years. *It belongs to the Church*, and is in good standing.

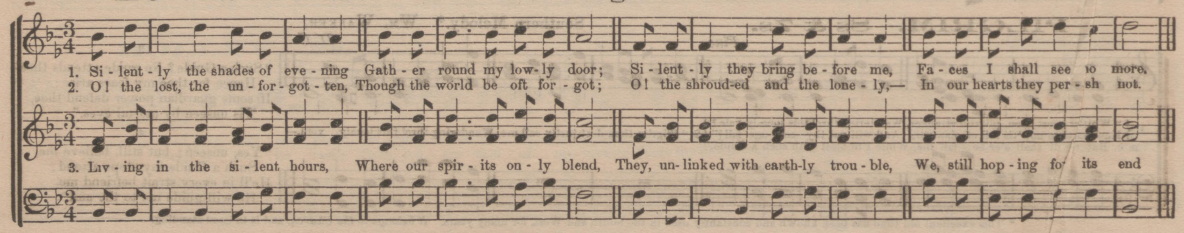
150 ATTKISSON. 8s & 7s. Double.

EMILLIUS LAROCHE.



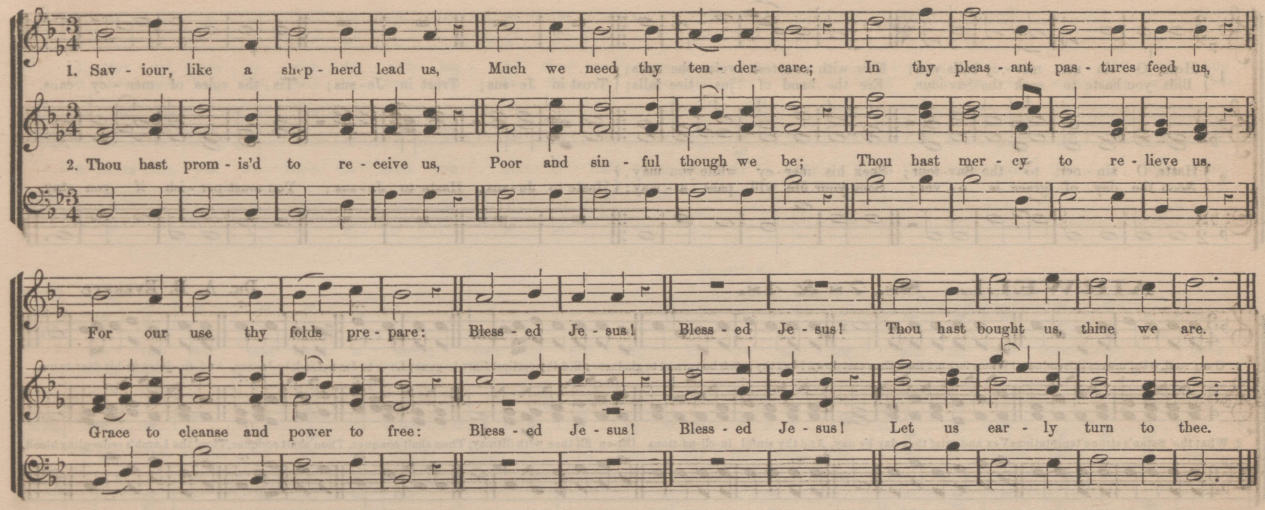
LONGSTREET. 8s & 7s. Single.

R. M. MCINTOSH.



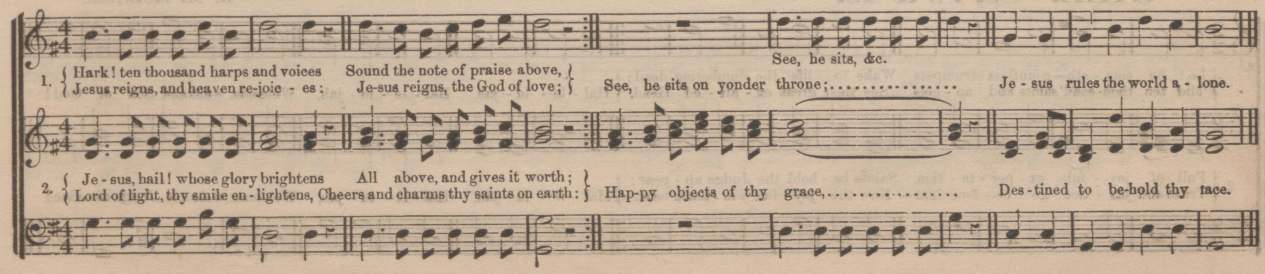
HARRIS. 8s, 7s & 4s.

L. C. Everett. 131



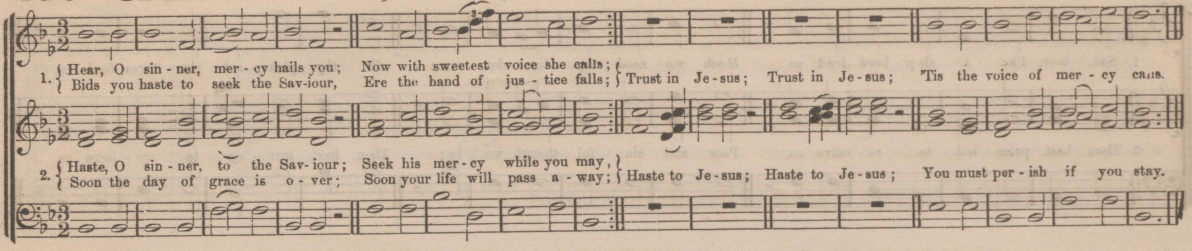
CENTREVILLE. 8s & 7s. Peculiar.

Franz Volk.



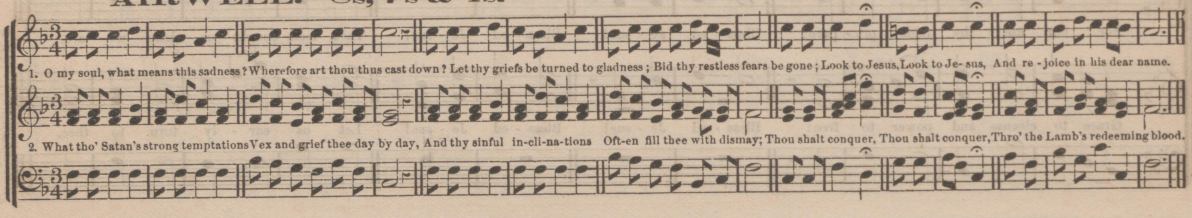
152 CHAFFIN'S. 8s, 7s & 4s.

R. M. McIntosh.



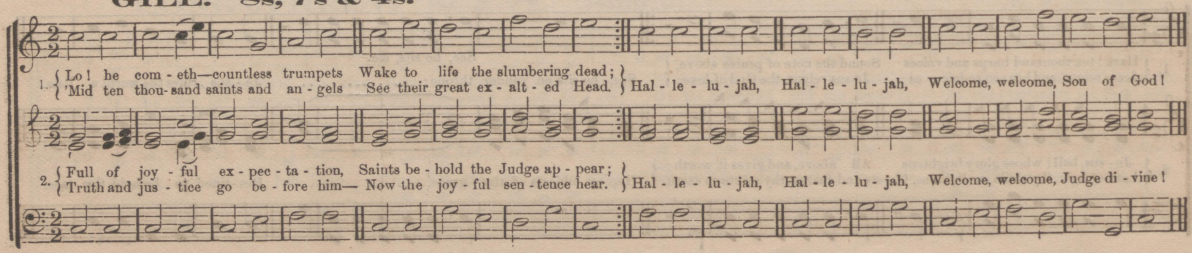
AIRWELL. 8s, 7s & 4s.

Dr. A. B. Everett.

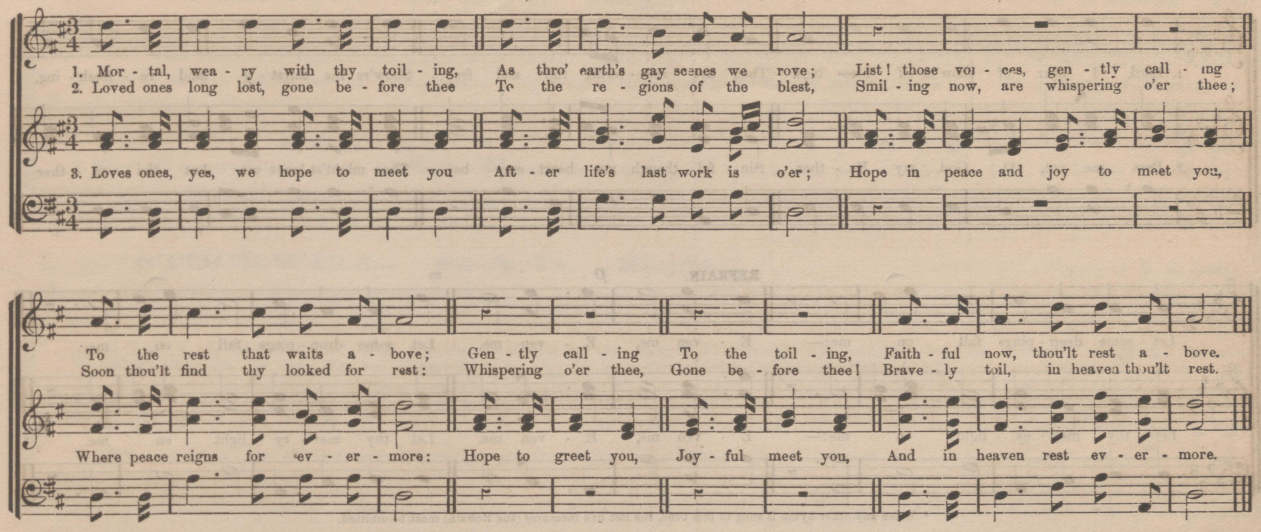


GILL. 8s, 7s & 4s.

R. M. McIntosh.

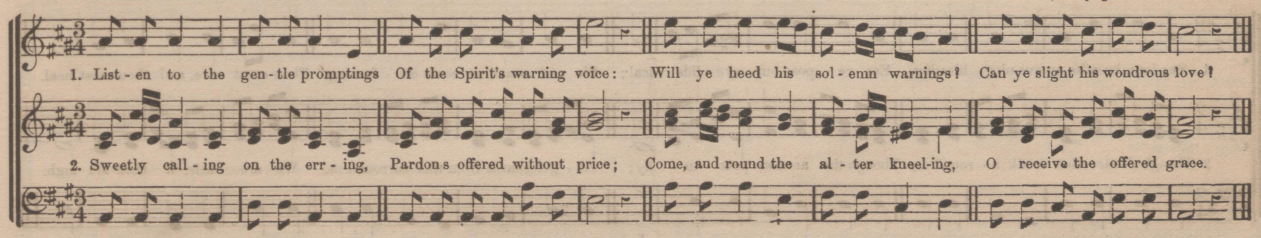


GALEED. 8s, 7s & 4s.

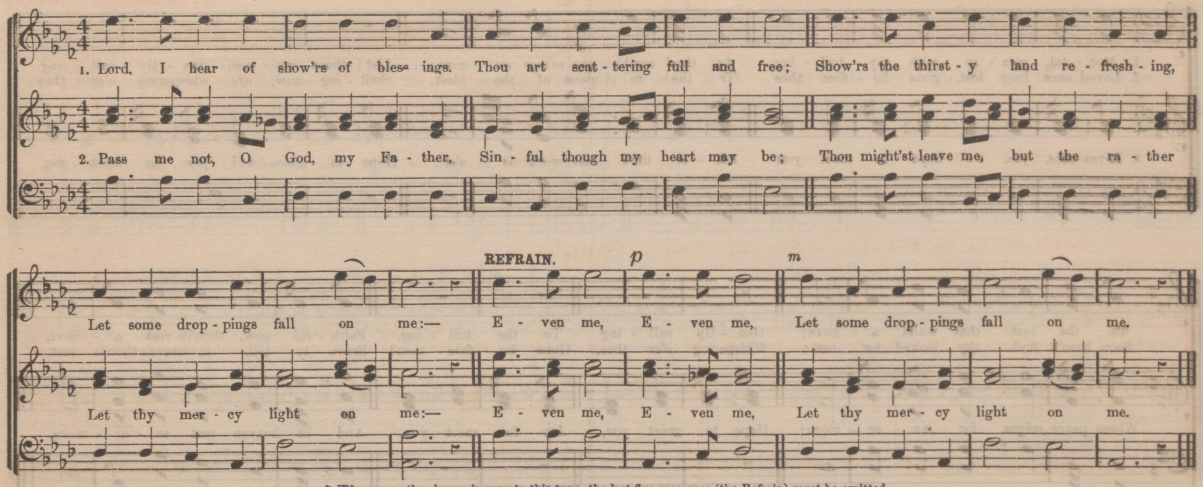


AVA. 8s & 7s.

Dr. A. B. E. From the "Church Peal," by permission.



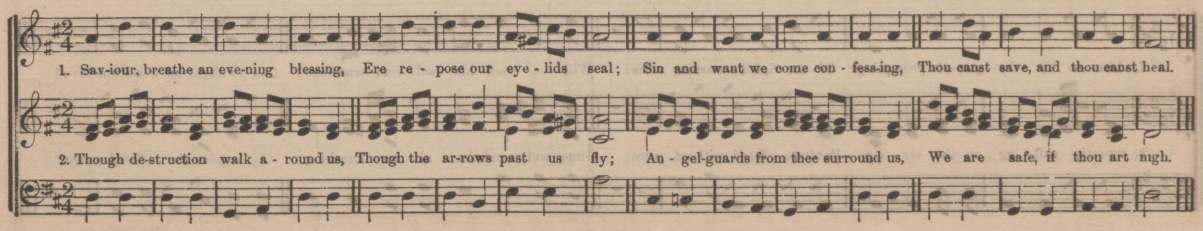
154 EVEN ME. 8s & 7s.



* When any other hymn is sung to this tune, the last five measures (the Refrain) must be omitted.

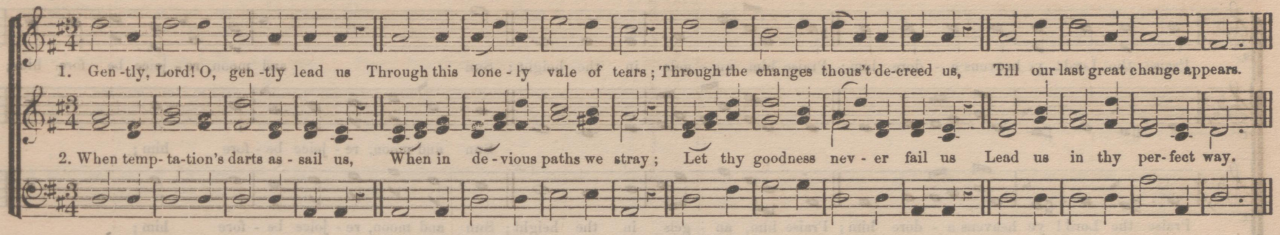
BAUCHE. 8s & 7s.

B. H. E. From the "CHURCH PEAL."



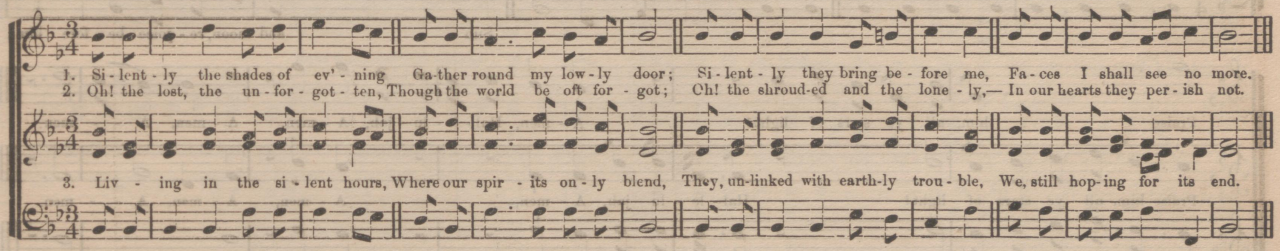
DICKINSON. 8s & 7s. Single.

W. L. Montague.



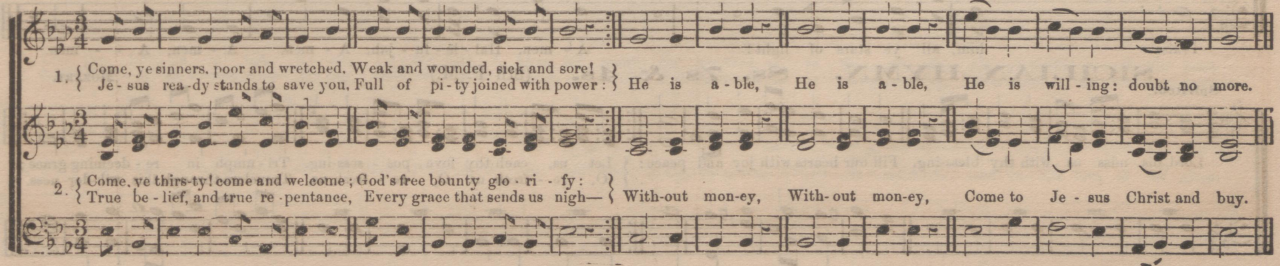
STOCKWELL. 8s & 7s. Single.

D. E. Jones.



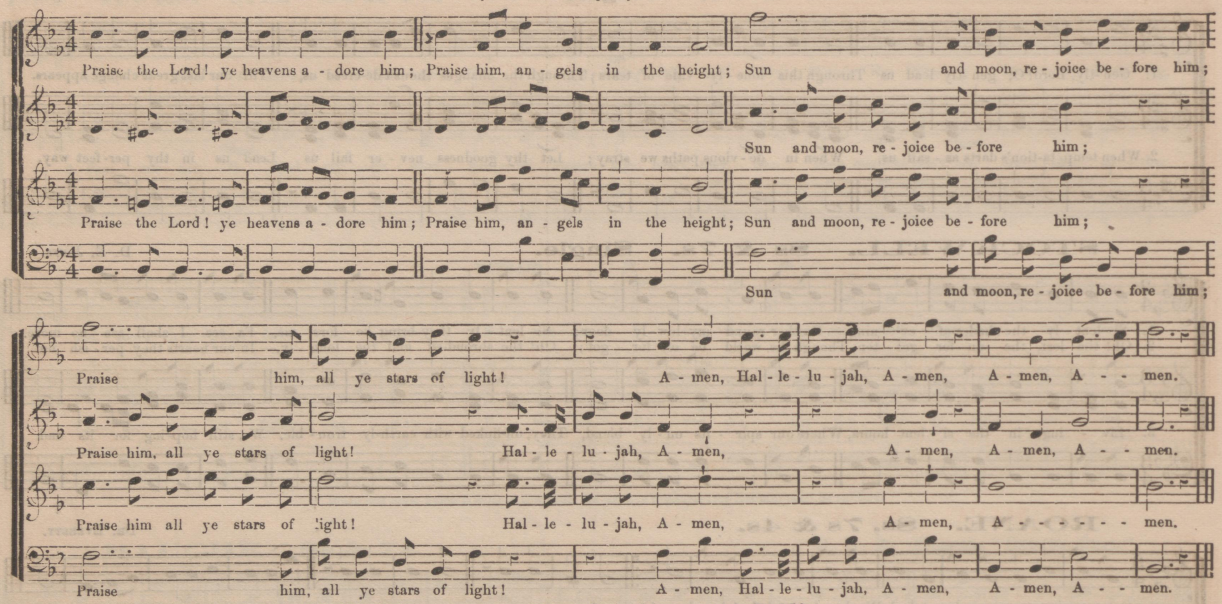
ROANE. 8s, 7s & 4s.

Dr. Everett.



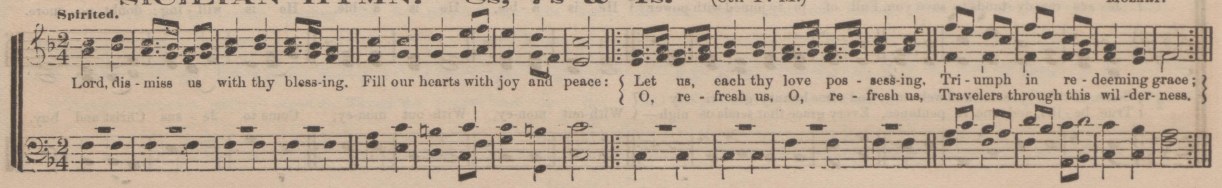
156 PEREZ. 8s & 7s. (With Hallelujah.)

From the "Carmina Sacra."



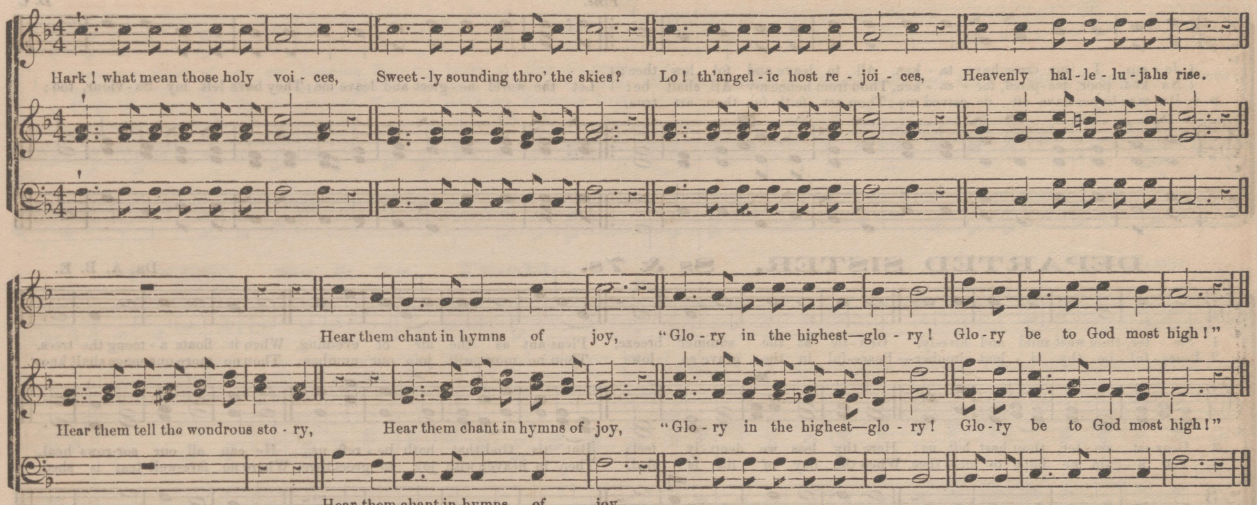
SICILIAN HYMN. 8s, 7s & 4s. (8th P. M.)

MOZART.



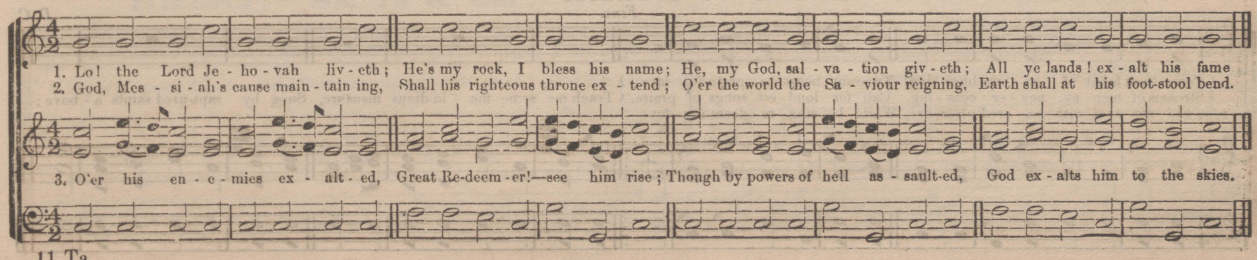
CHURCH HILL. 8s & 7s.

Wm. Mingle.



WILMOT. 8s & 7s. Single.

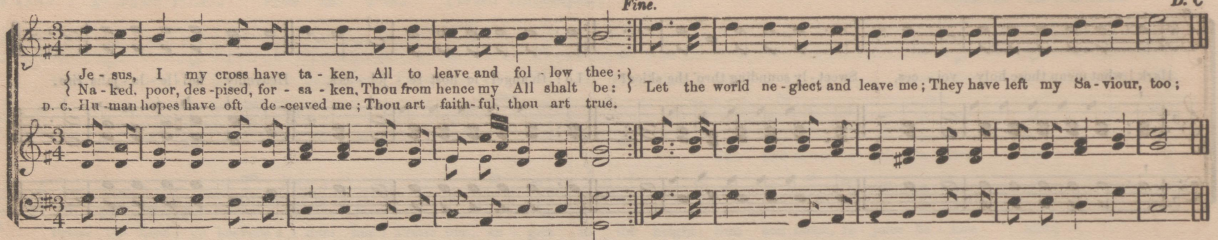
Arranged from C. M. v. Weber.



158 ROSSELLI. 8s & 7s.

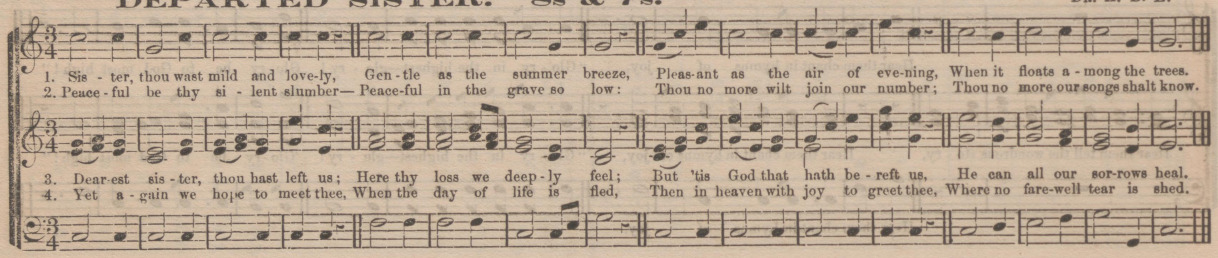
A. B. Everett.

Fine. *D. C*



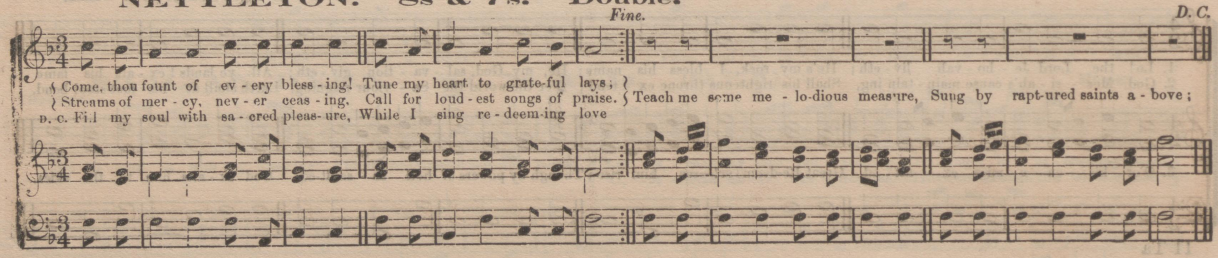
DEPARTED SISTER. 8s & 7s.

Dr. A. B. E.



NETTLETON. 8s & 7s. Double.

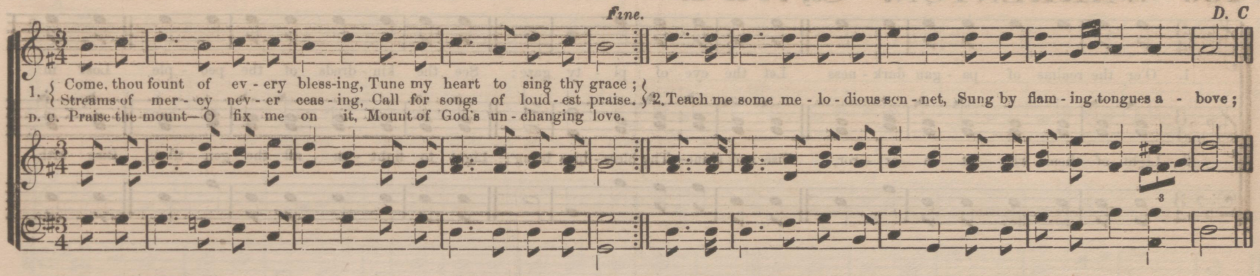
Fine. *D. C.*



ST. AMBROSE. 8s & 7s. Double.

B. H. Everett. 159

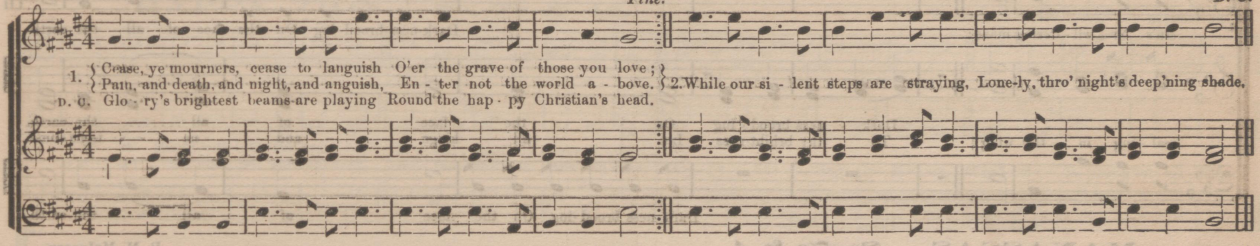
Fine. *D. C*



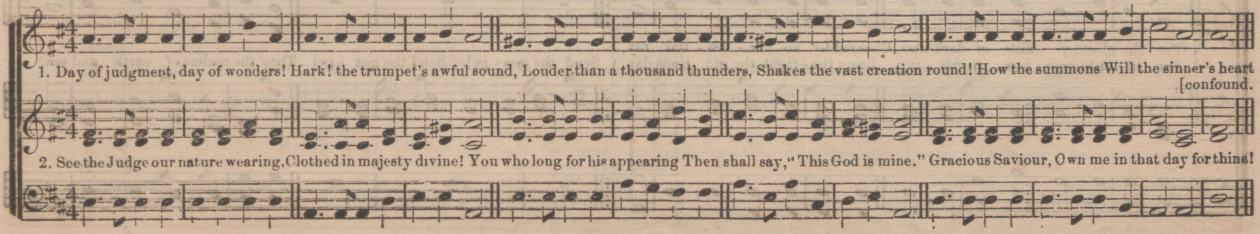
ENEE. 8s & 7s. Double.

L. C. Everett.

Fine. *D. C.*

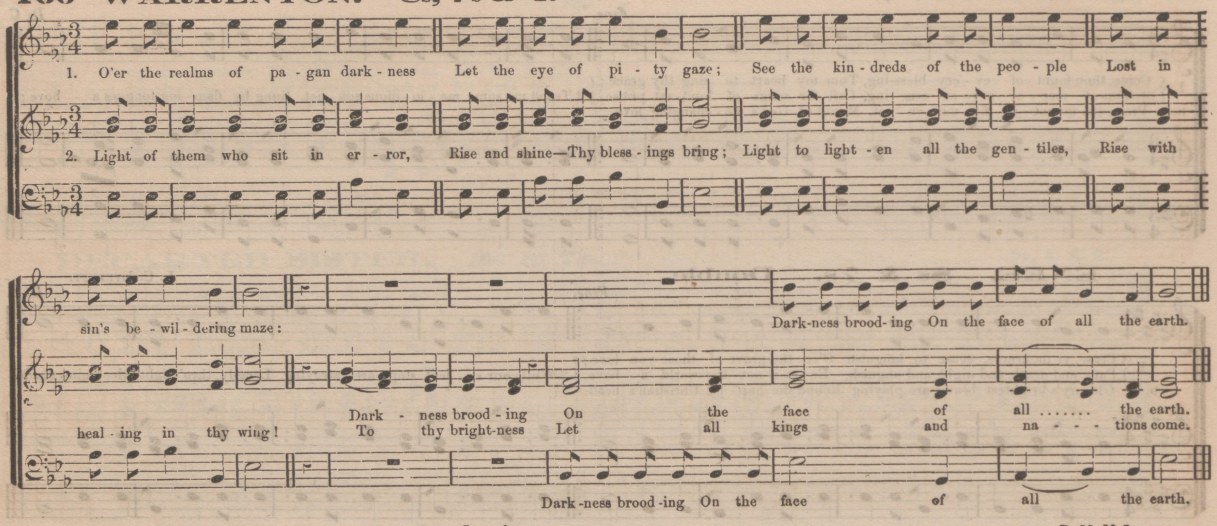


BREST. 8s, 7s & 4s.



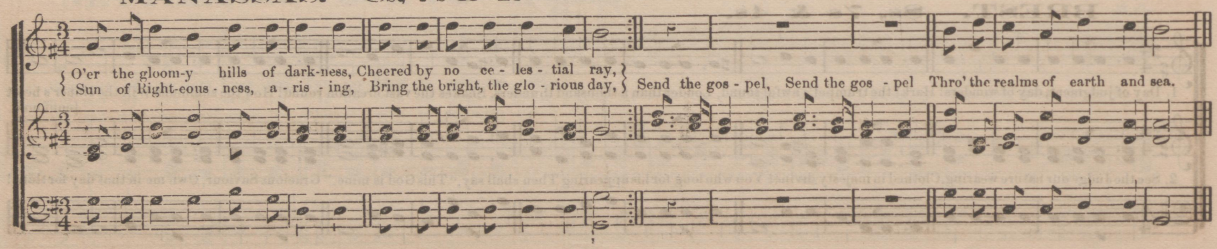
160 WARRENTON. 8s, 7s & 4.

Dr. A. B. E. 1854.



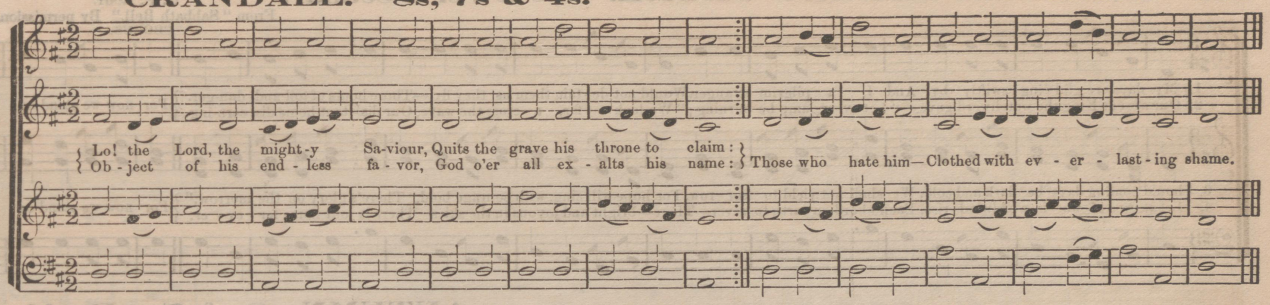
MANASSAS. 8s, 7s & 4.

R. M. McIntosh.



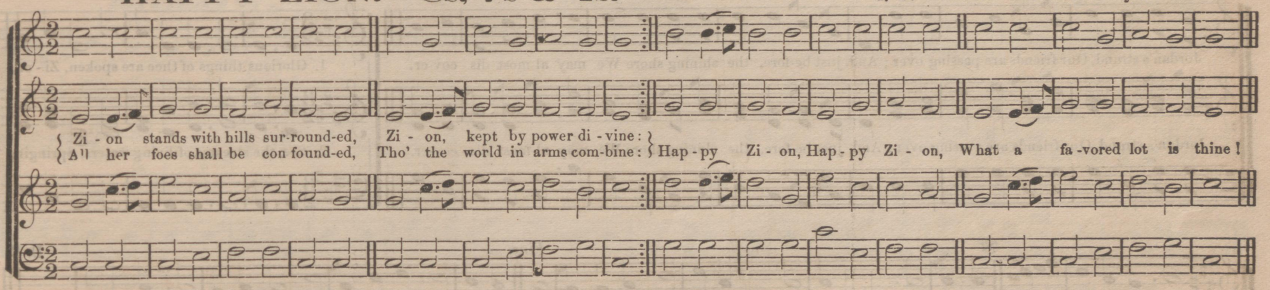
CRANDALL. 8s, 7s & 4s.

L. C. Everett.



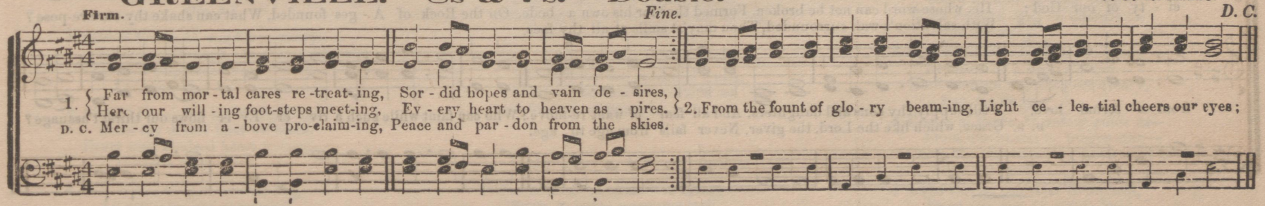
HAPPY ZION. 8s, 7s & 4s.

I. B. Woodbury "New Lute." By permission.



GREENVILLE. 8s & 7s. Double.

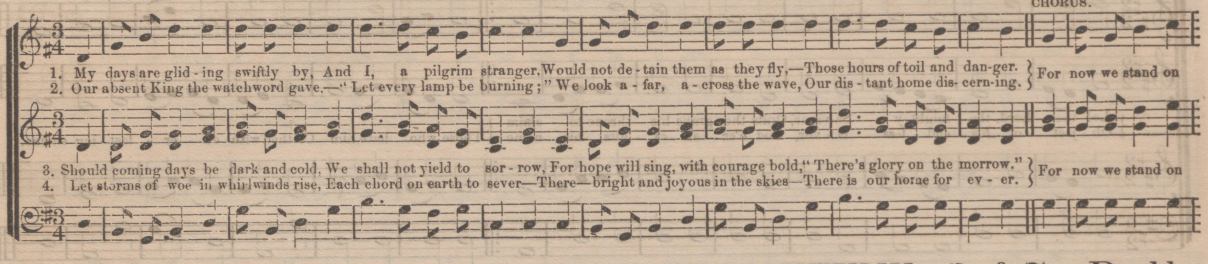
J. J. Rousseau.



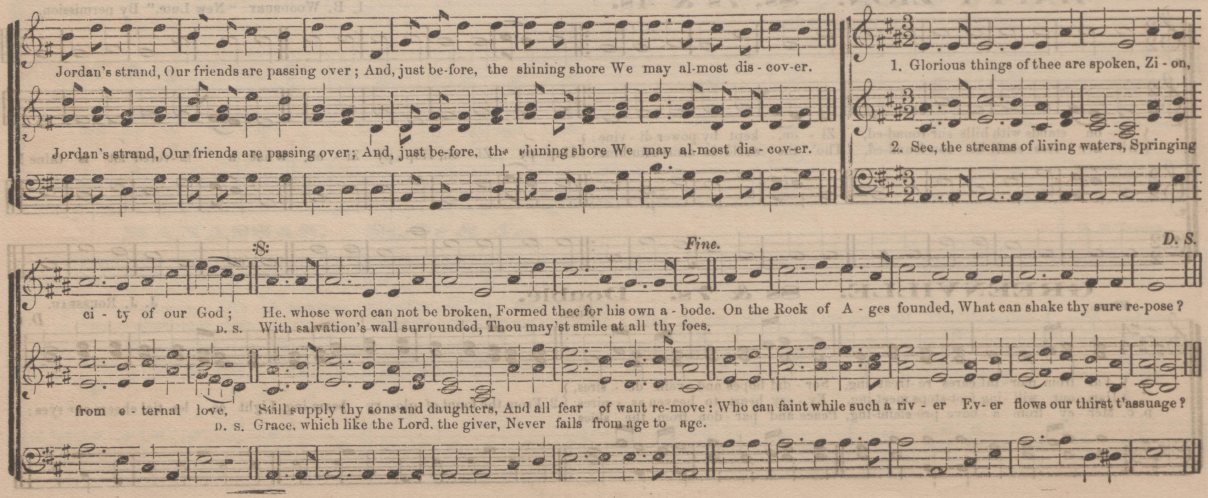
162 (73rd P. M.) THE SHINING SHORE. 8s & 7s. Peculiar.

G. F. Root.
From "Sabbath Bell." By permission.

CHORUS.



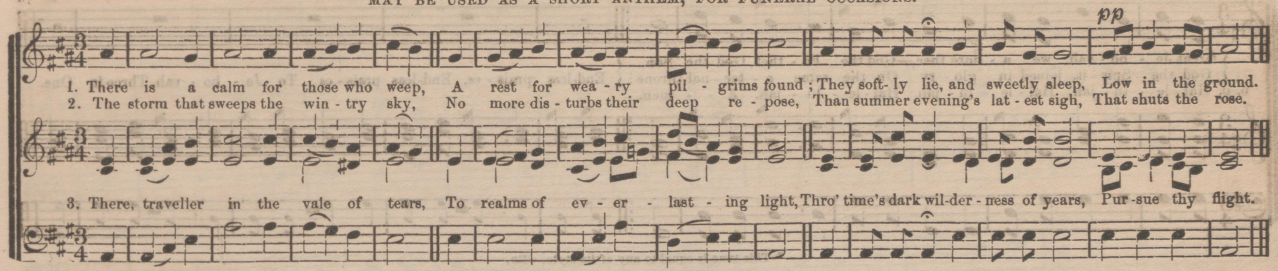
AUTUMN. 8s & 7s. Double.



REST. 8s & 4s. Peculiar.

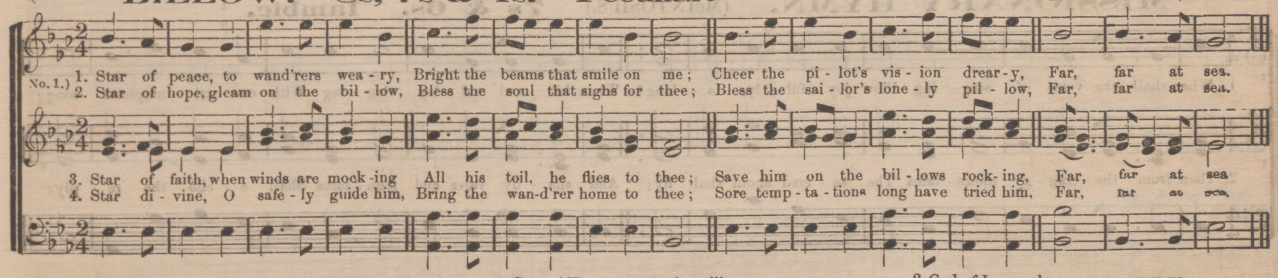
L. O. Emerson. By permission.

MAY BE USED AS A SHORT ANTHEM, FOR FUNERAL OCCASIONS.



BILLOW. 8s, 7s & 4s. Peculiar.

Dr. A. B. Everett, 1853.



Star of Peace, to wanderers weary.

(No. 2.)

1 Star of Peace, to wand'rers weary,
Gleaming through the stormy gloom,
Cheer the pilgrim's vision dreary,
Far—far from home.

2 Star of Love, our spirits lighting,
Bless the desert land we roam,
Heart with kindred heart uniting,
Far—far from home.

3 Star of Faith, in thee confiding,
All our fears are overcome,
On the waves securely riding,
Far—far from home.

4 Star of Hope, to mortals wailing
O'er the dark and dismal tomb,
Shine when earth and flesh are failing,
Far—far from home.

5 Star Divine, thy beam shall guide us,
Till with joy the ransom'd come,
Where no fate shall e'er divide us,
Safe—safe at home!

God of Heaven, to sinners loving.

1 God of Heav'n, to sinners loving,
Smile in peace upon our way,
Cheer us while o'er earth we're roving,
Far, far away.

2 God of Love, when sorrows press us,
Teach us how, to thee, to pray,
Woes remove, that do distress us,
Far, far away.

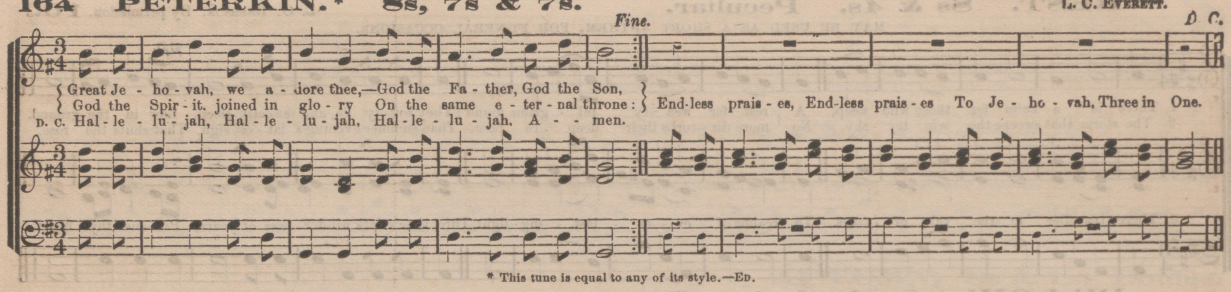
3 God of Faith, our souls are weary—
Beam on us a heav'nly ray,
Lead us from the prospect dreary,
Far, far away.

4 Prince of Peace, O, safely guide us—
From our hearts no longer stay—
Chase the sins that long have tried us
Far, far away.

5 Jesus Christ, our dear Redeemed,
From our sins, O, set us free—
Take us from this world of sorrow
Home, home to thee.

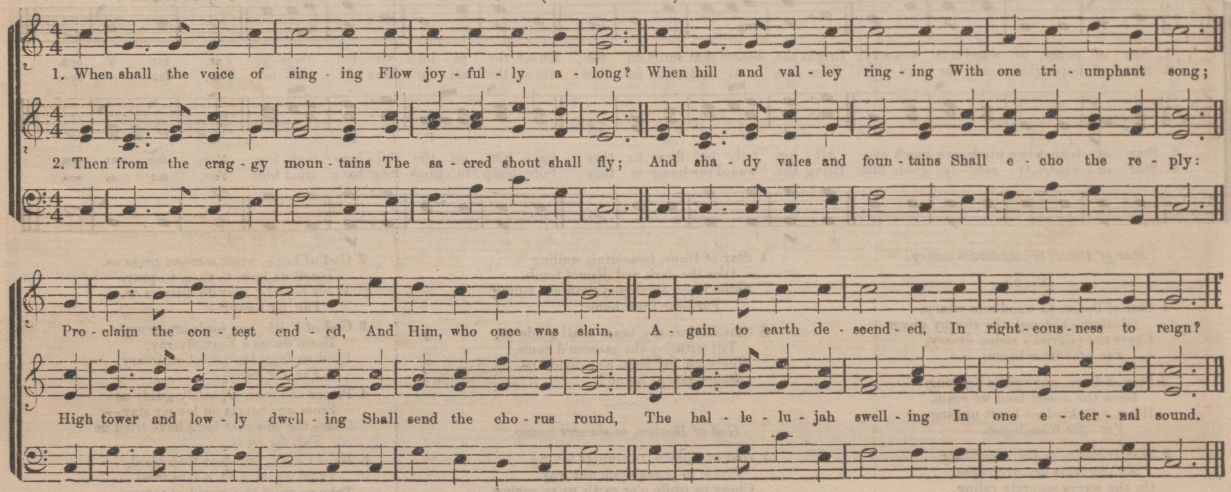
164 PETERKIN.* 8s, 7s & 7s.

L. C. Everett.



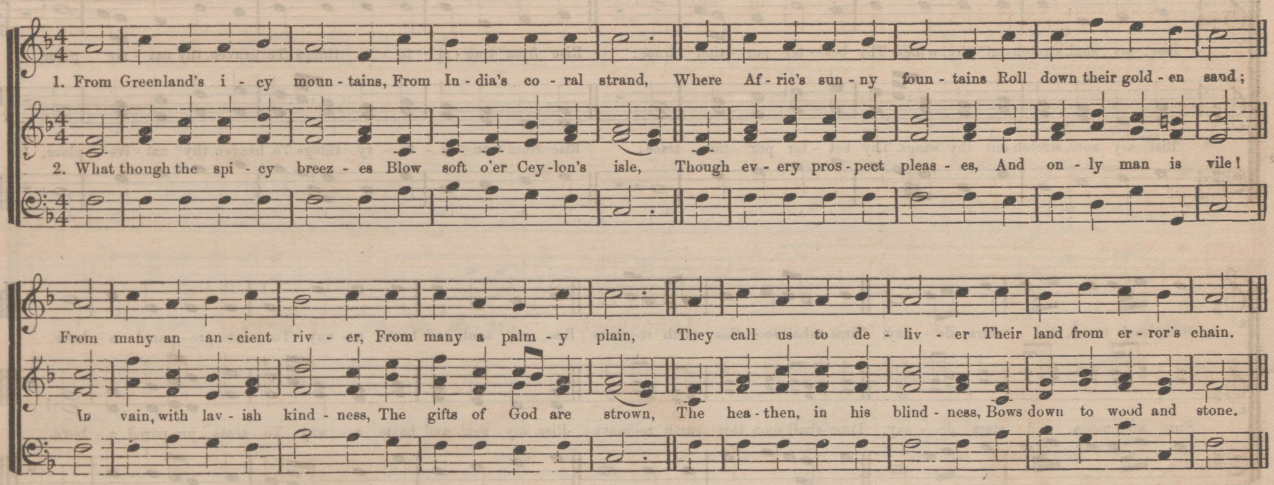
* This tune is equal to any of its style.—Ed.

MISSIONARY HYMN. (McINTOSH'S.) 7s & 6s. Iambic.



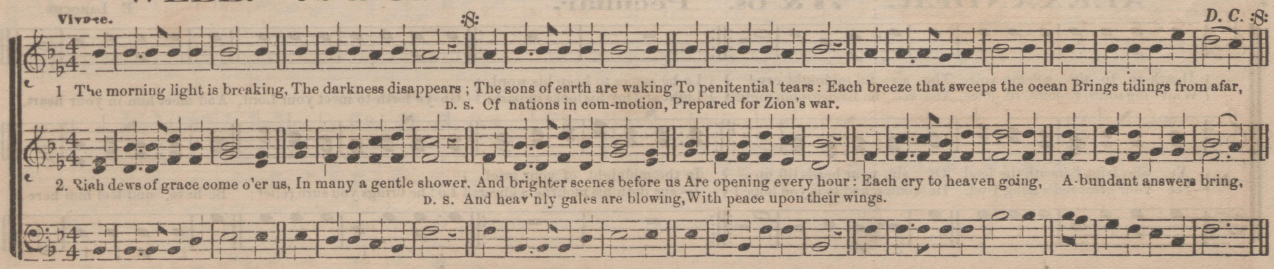
MISSIONARY HYMN. 7s & 6s.

DR. MASON.



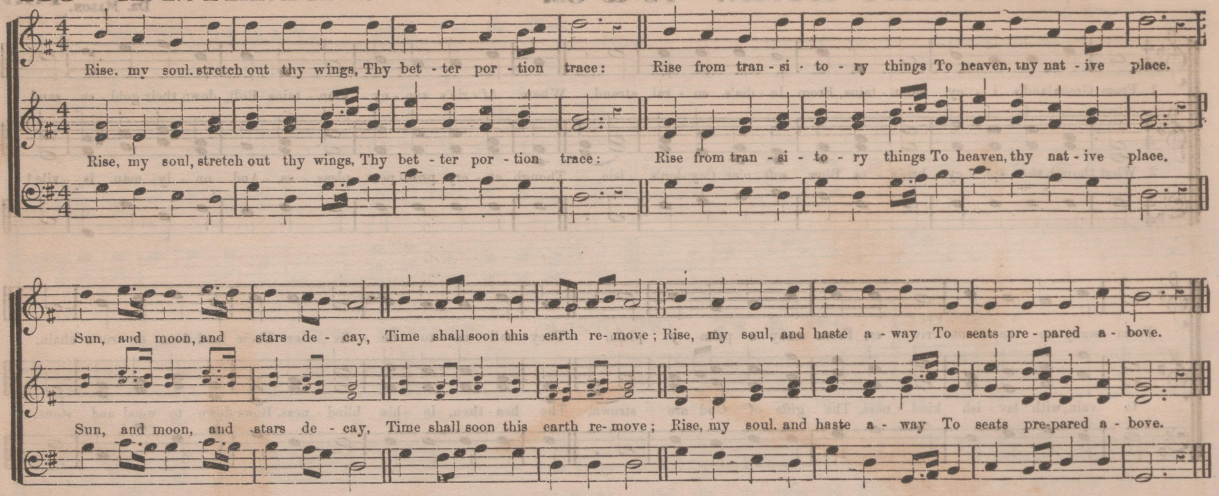
WEBB. 7s & 6s.

GEO. JAMES WEBB.



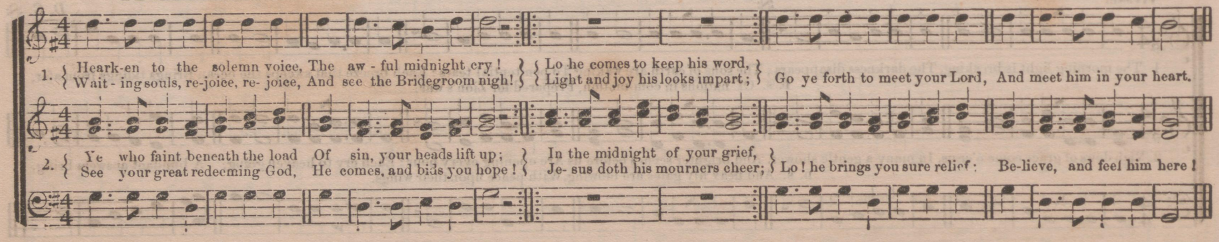
166 AMSTERDAM. 7s & 6s. Peculiar.

Dr. Nares.



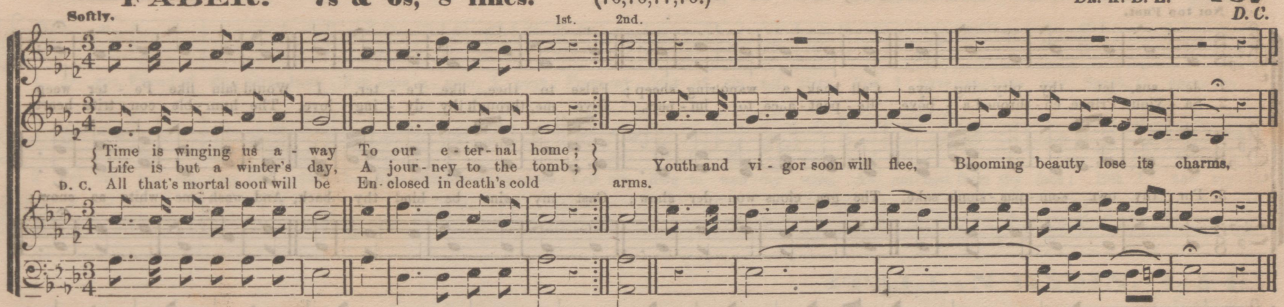
ALEXANDER. 7s & 6s. Peculiar.

E. Laroche.



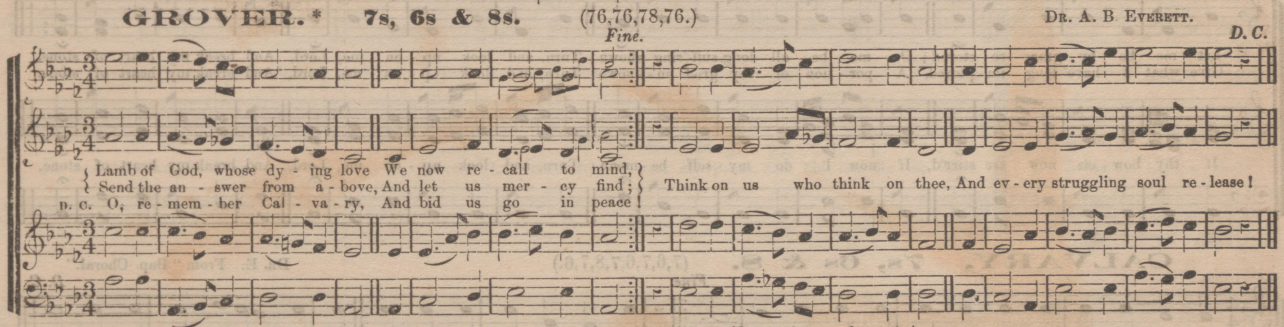
FABER. 7s & 6s, 8 lines. (76,76,77,76.)

Dr. A. B. E.



GROVER.* 7s, 6s & 8s. (76,76,78,76.)

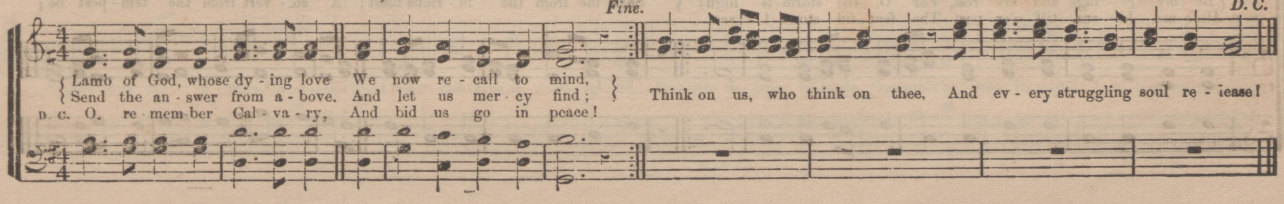
Dr. A. B. Everett.



* If the small notes in the Tenor are sung, the small notes in the Alto must be sung also, and *vice versa*.

RUSSELL. 7s, 6s & 8s. Peculiar.

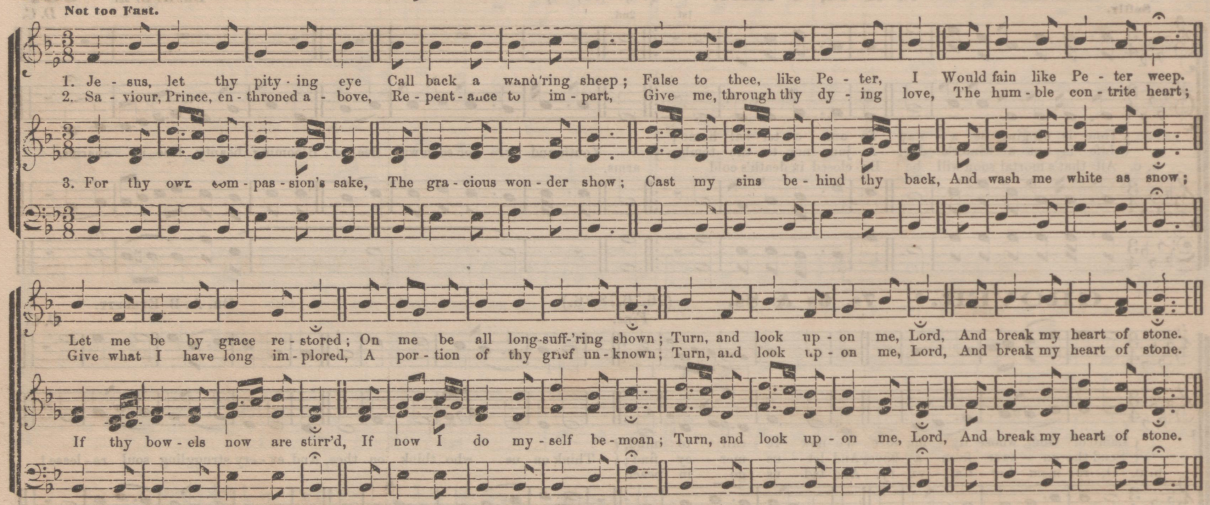
R. M. M.



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

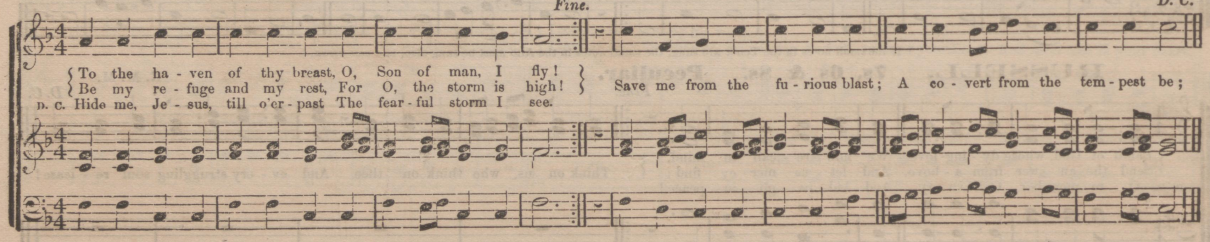
Wm. H. Oakley.

Not too Fast.



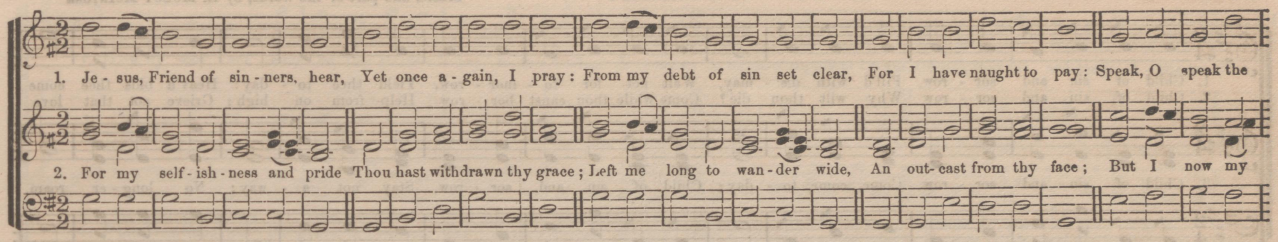
CALVARY. 7s, 6s & 8. (7,6,7,6,7,8,7,6.)

Dr. E. From "Bap. Choral."



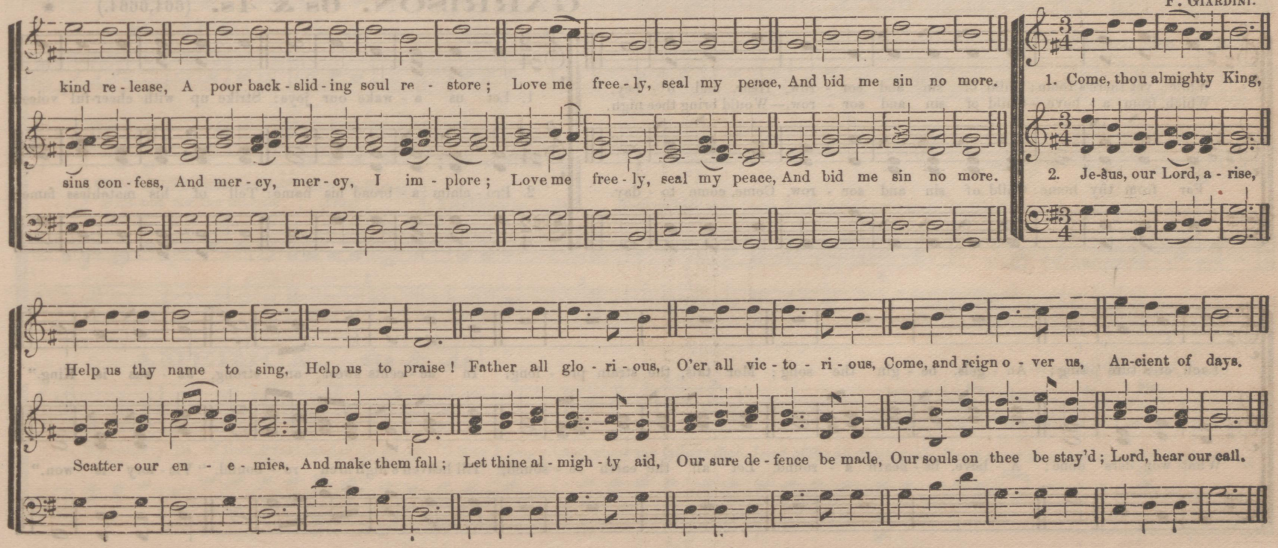
LINTON. 7s, 6s & 8s.

L. C. Everett. From "Wes. N. T. Book."



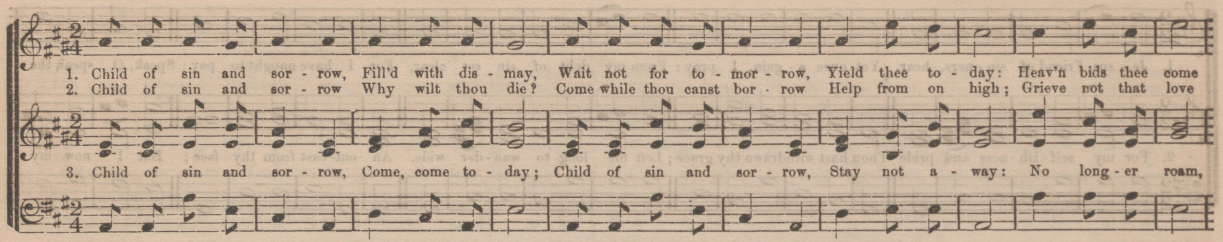
ITALIAN HYMN. 6s & 4s.

F. Giardini.

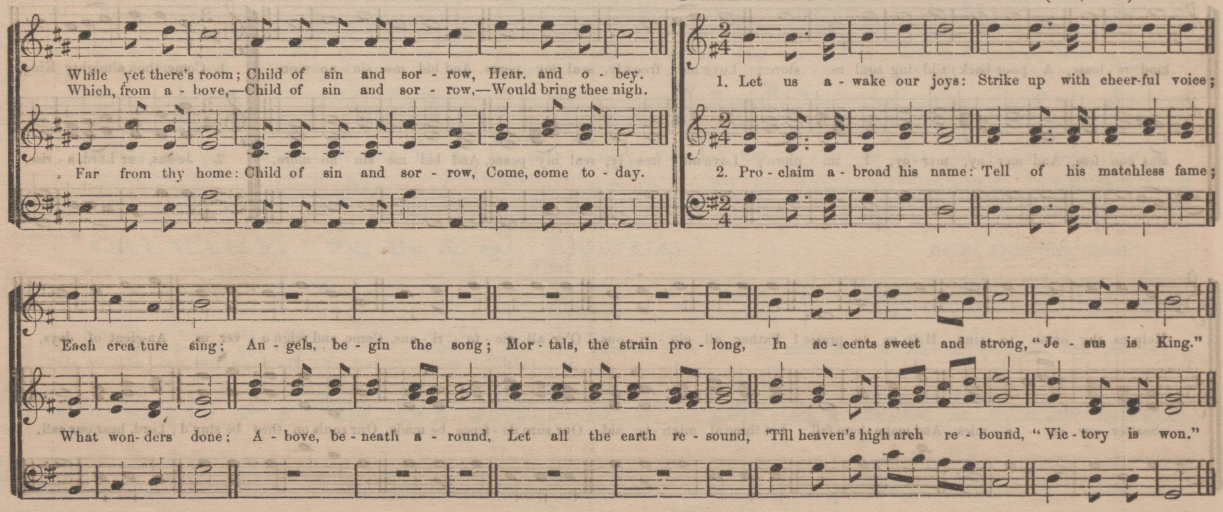


170 SYLVIRA. 6s & 4s. Peculiar.

Music, and part of the words, by R. McCoy McIntosh

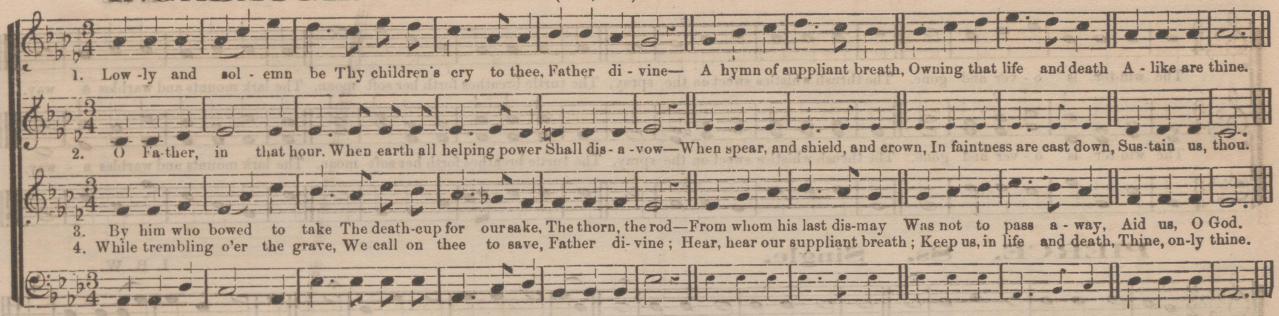


GARRISON. 6s & 4s. (664,6664.) *



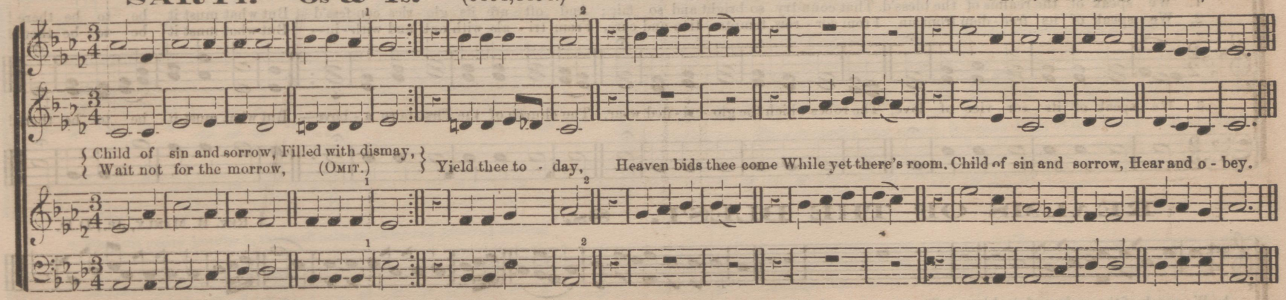
INGABAUGH. 6s & 4s. (664,664.)

Dr. A. B. Everett.



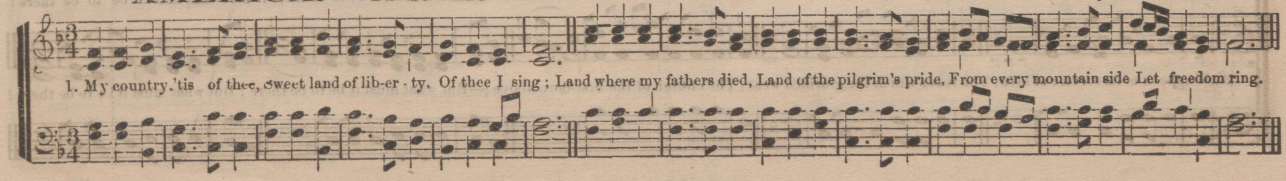
SARTI. 6s & 4s. (6464,4464.)

Dr. A. B. Everett. Jan. 12, 1856.

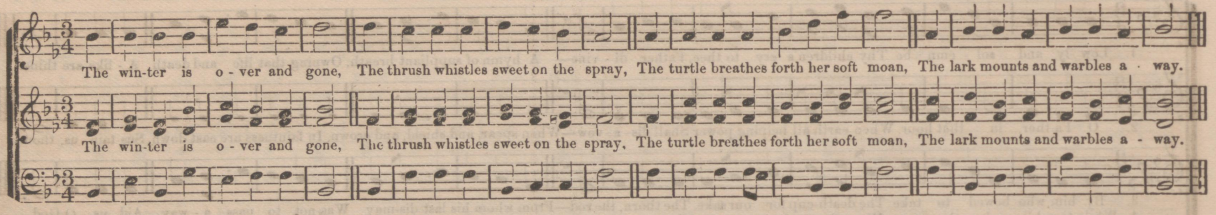


AMERICA. 6s & 4s.

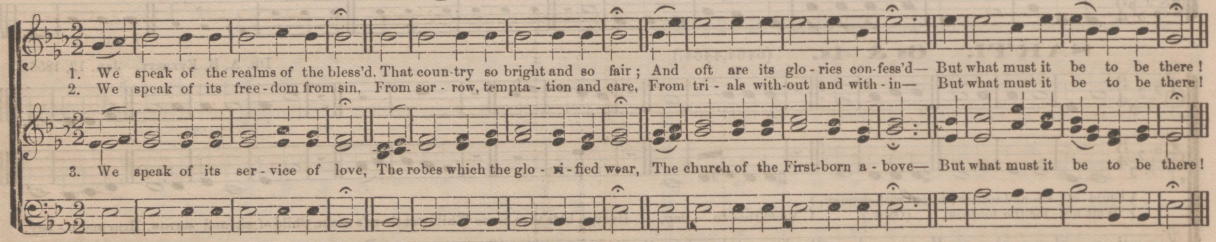
Words by Rev. S. F. Smith.



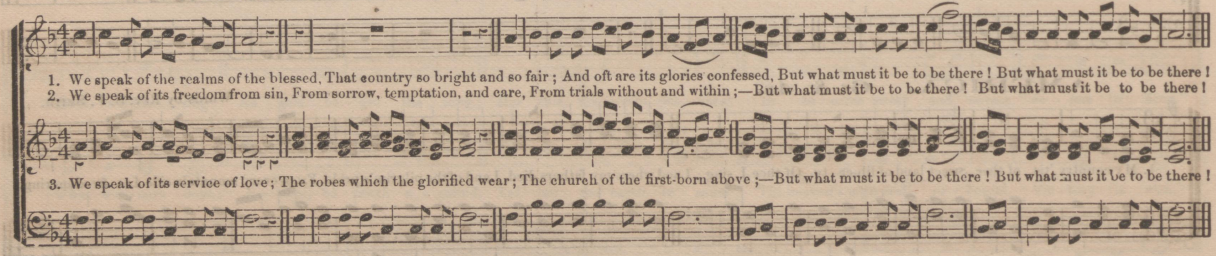
172 DYKE. 8s. (ANAPESTIC.) L. C. E.



PIERCE. 8s. Single. I. B. W.

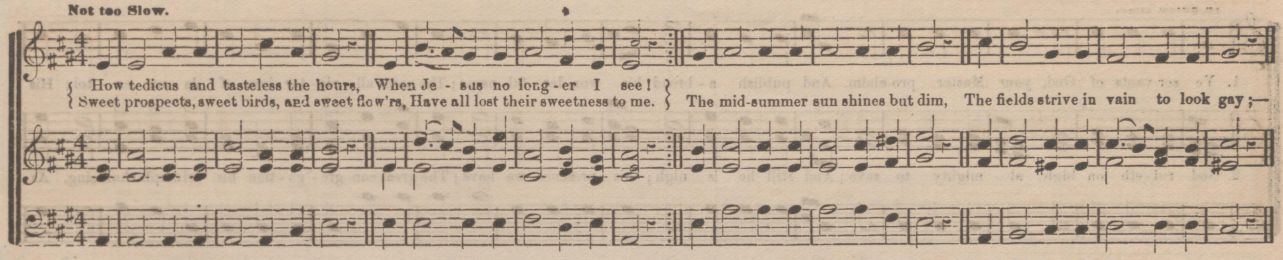


REALMS OF THE BLEST. 8s. Rev. B. Manly, Jr., D.D.



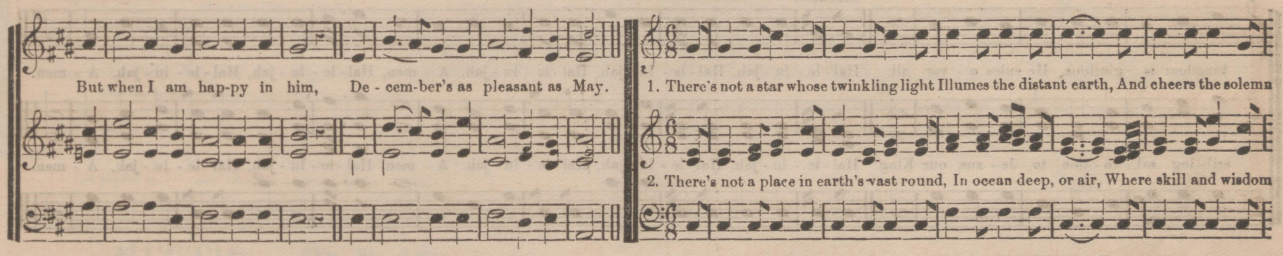
BOERNE. 8s. Double

Not too Slow.

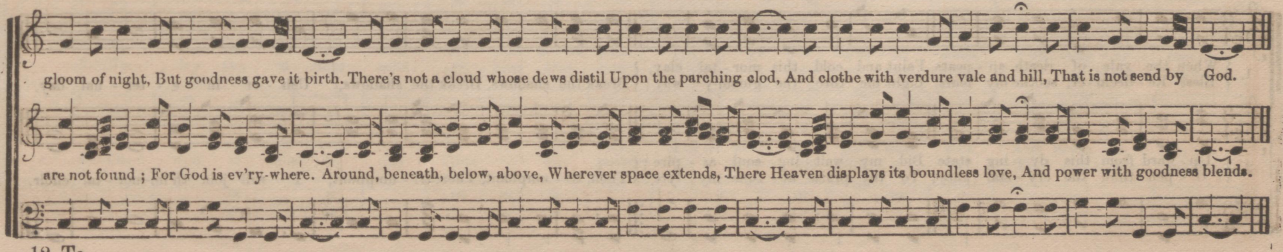


THERE'S NOT A STAR.

Dr. A. B. Everett.



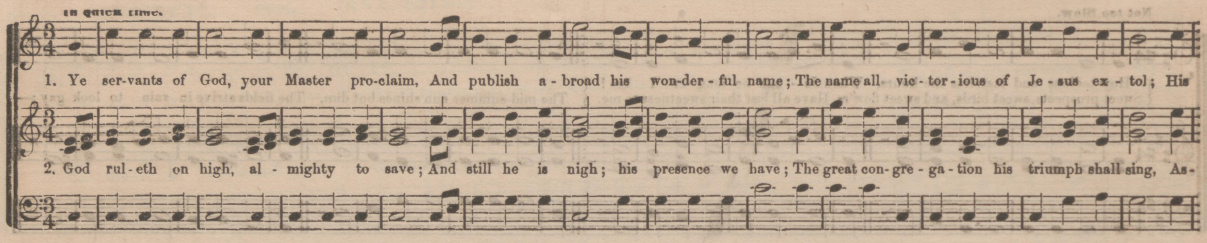
* When the poetry justifies it, the small notes in Tenor and Alto may be sung.

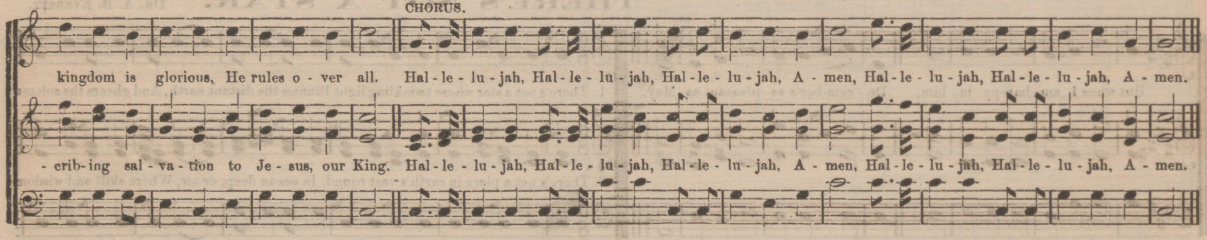


174 DINWIDDIE. 5s & 6s. 10s & 11s. Or 11s.

R. McCor McIntosh. 1859.

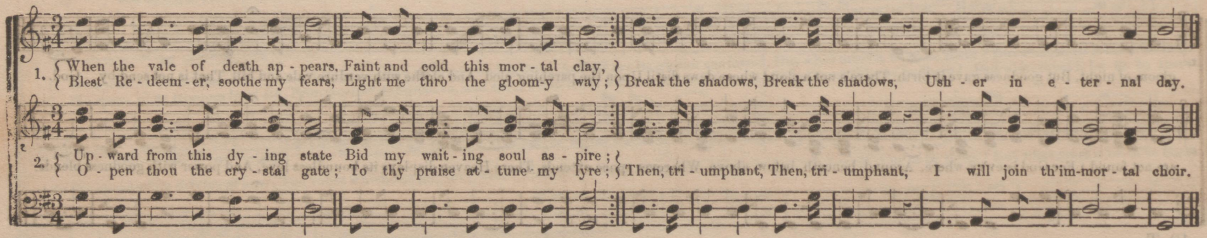
In quick time.





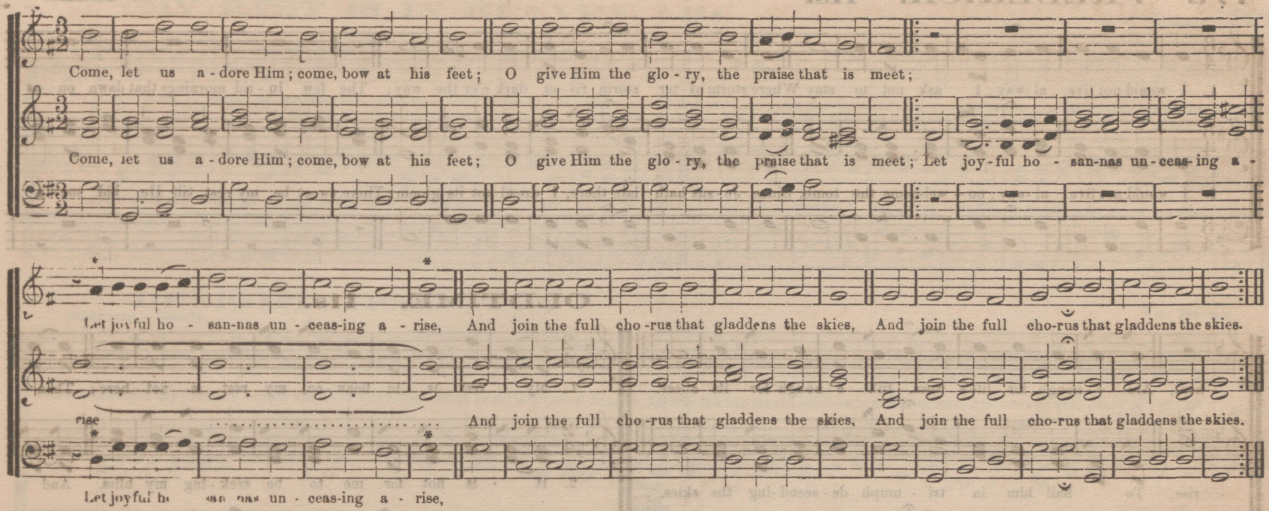
BALDRIDGE. 7s & 4s.

R. M. McIntosh.



HUNTINGTON. 11s.

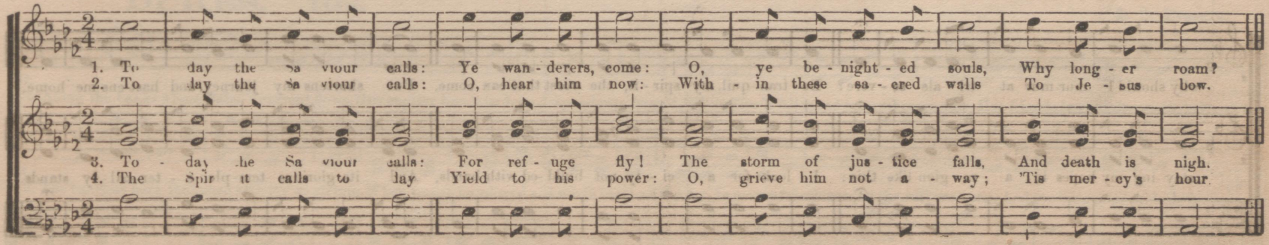
R. M. McINTOSH. 176



* For Congregational use, this arrangement should be left out, which may be done by omitting the first three measures included in the tie, and terminating the swell between the Soprano and Alto, with the half note to the left of the period bar. Tenor and Base coming in on the right of the bar.

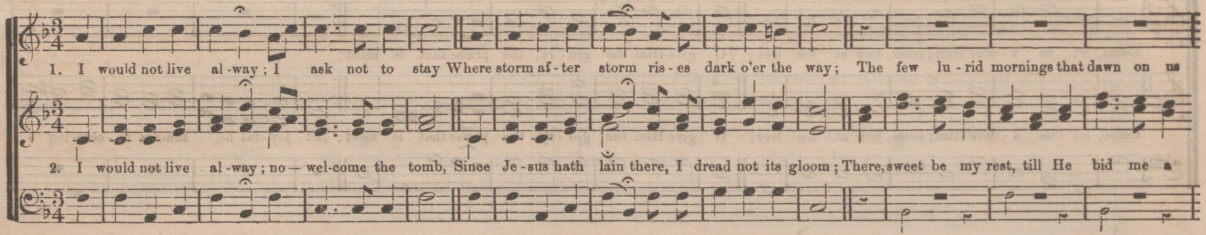
MITTIE. 6s & 4s.

R. M. McINTOSH.

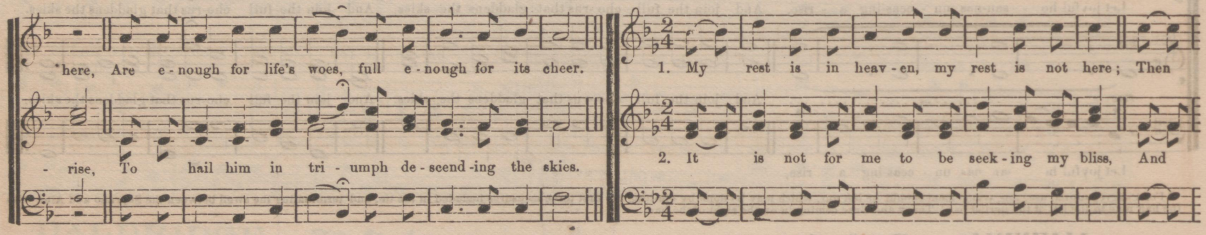


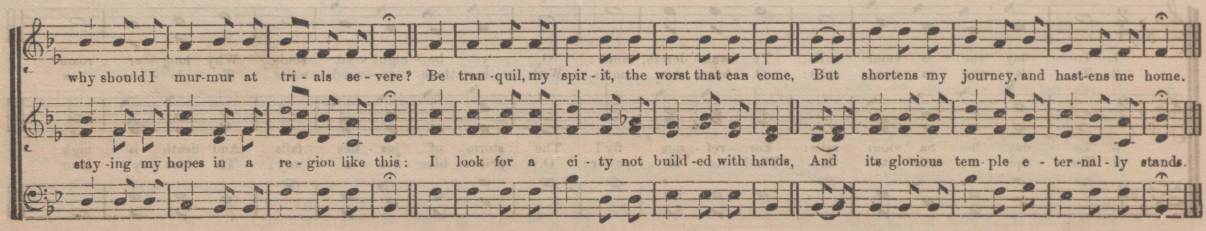
FREDERICK. 11s.

© KINGSLEY.



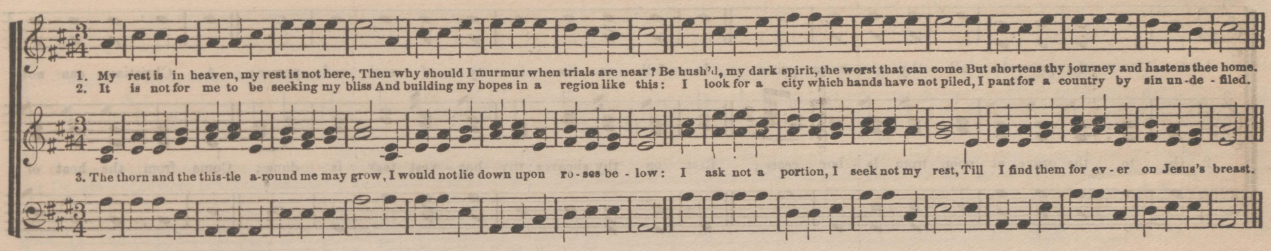
OLDTIME. 11s.





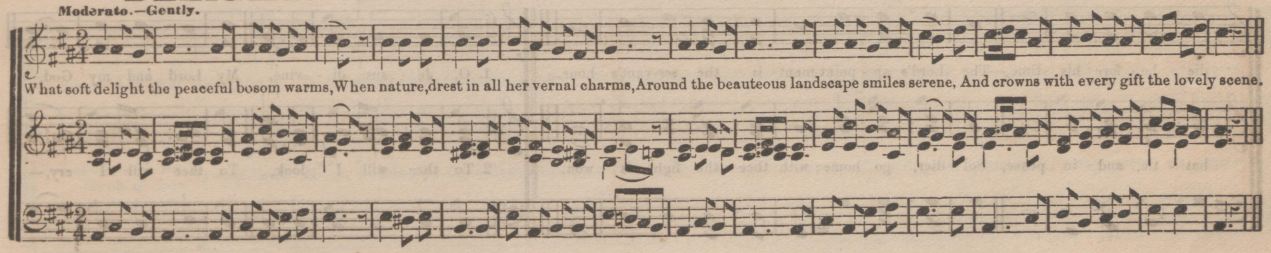
MY REST IS IN HEAVEN. 11s.

L. C. Everett.



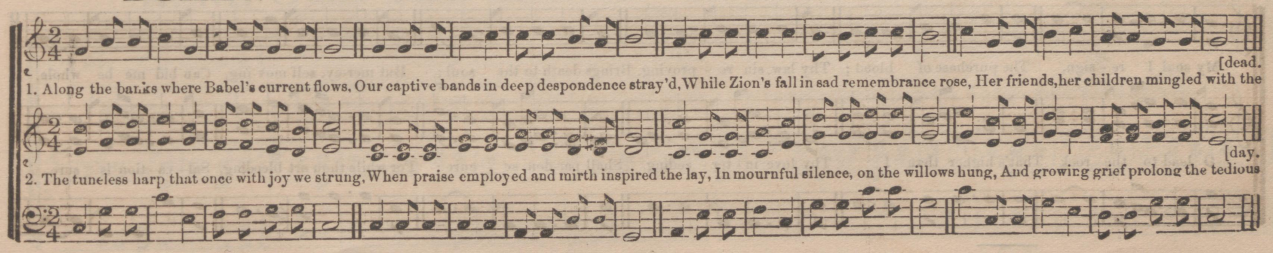
DELIGHT. 10s.

Wm. Mingle.



DUKES. 10s.

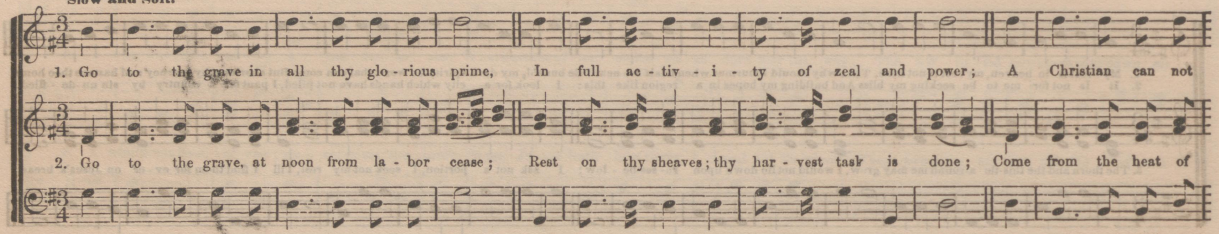
L. C. Everett.



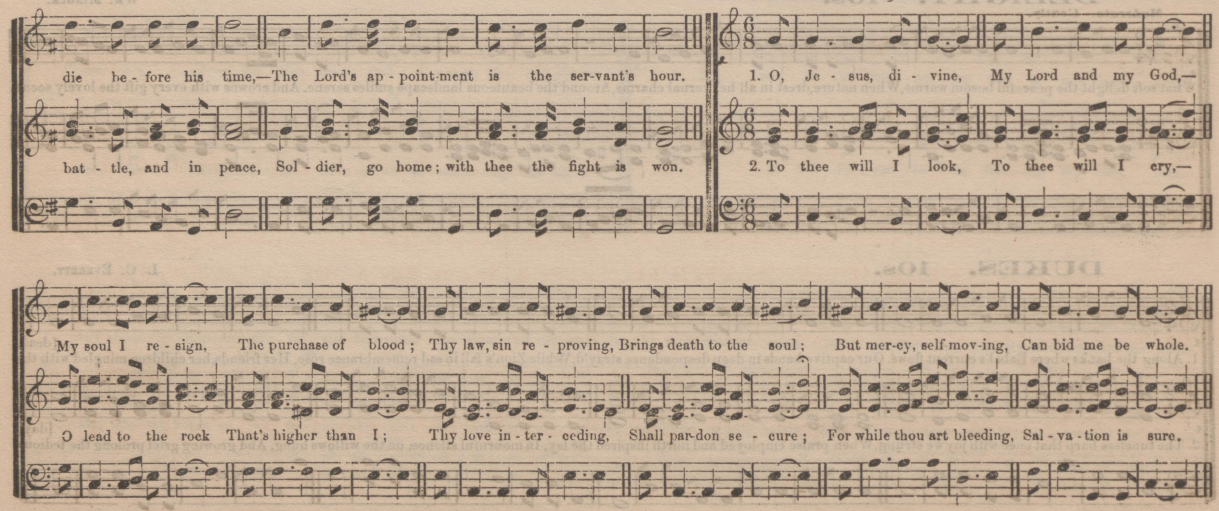
178 SHAPPARD. 10s.

Dr. Everett.

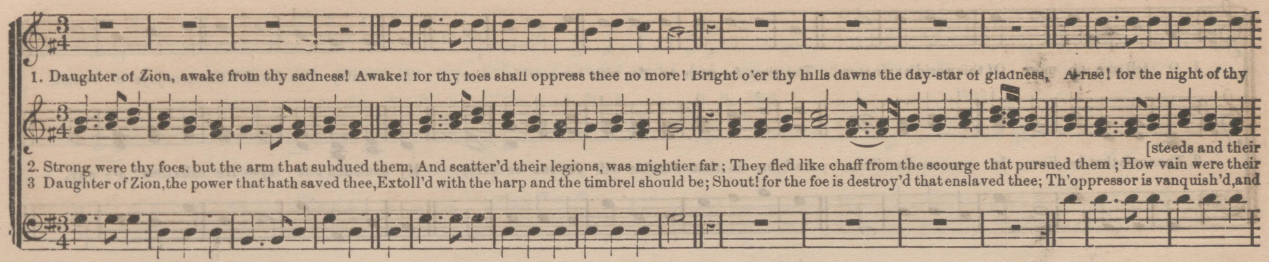
Slow and Soft.

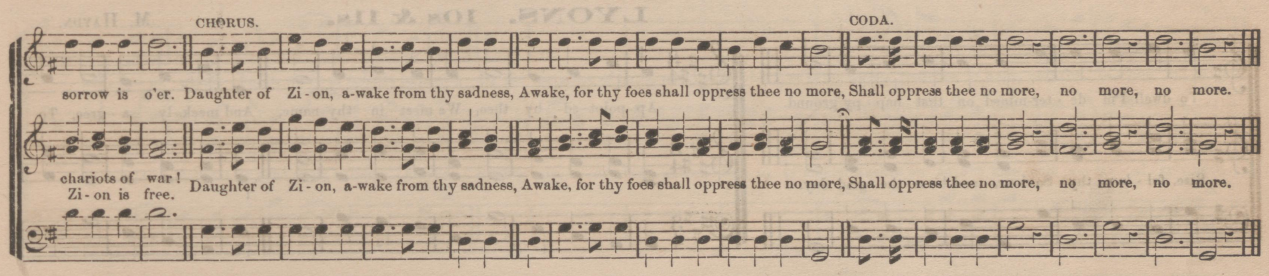


PARDON. 10s & 11s, or 5s & 6s. From the German.



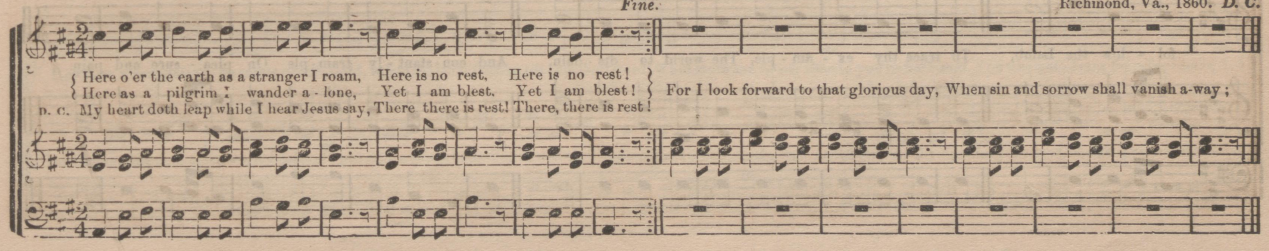
DAUGHTER OF ZION. 11s.





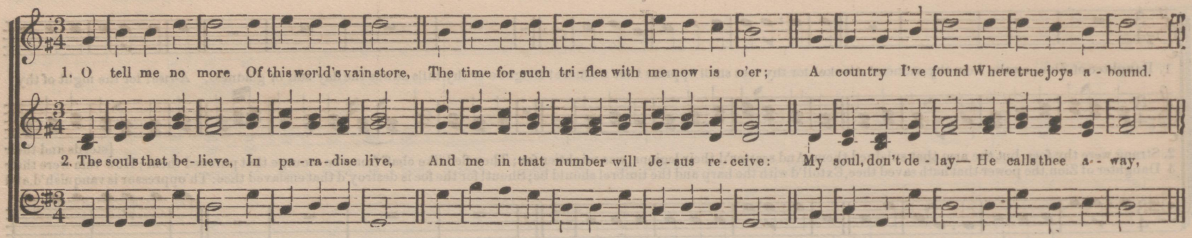
HERE O'ER THE EARTH. 10s & 4s. or 10s & 8s.

R. McCoy McIntosh,
Richmond, Va., 1860. *D. C.*



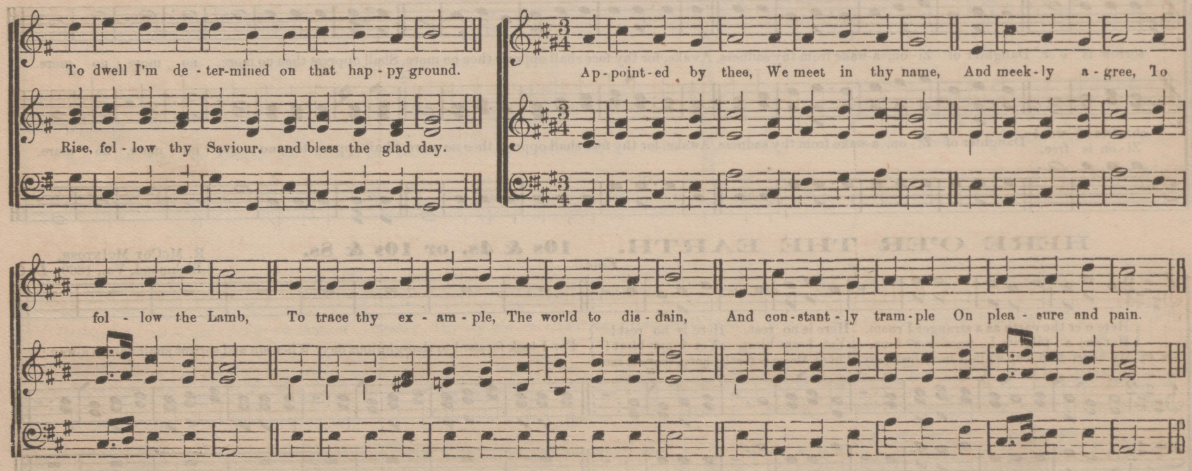
180 COME THOU WITH US. 10s & 11s.

From Wes. H. & T. Book." L. C. Everett.

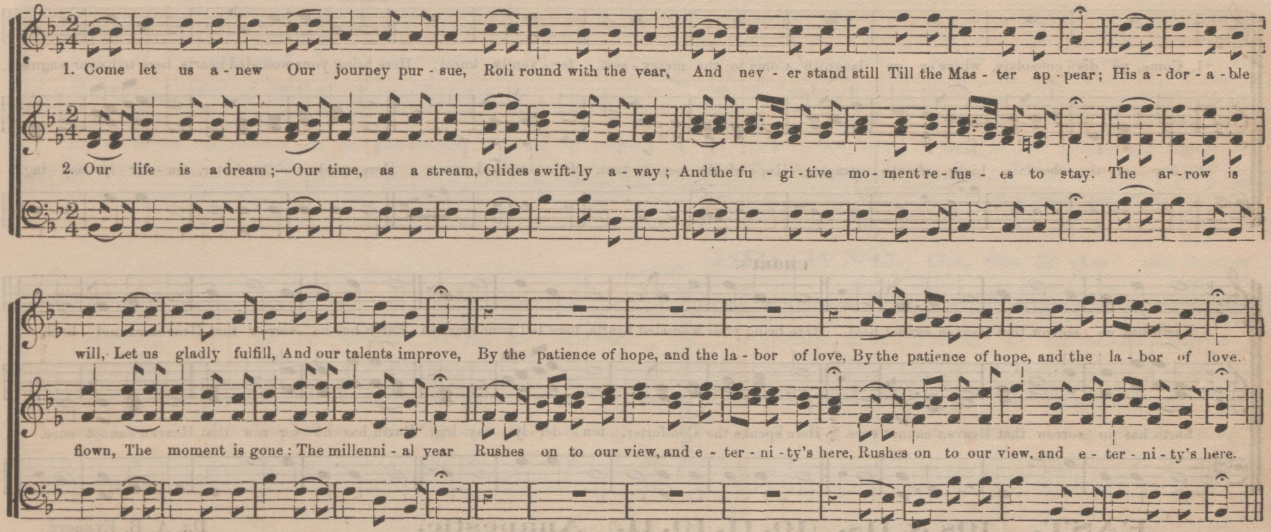


LYONS. 10s & 11s.

M. Haydn.

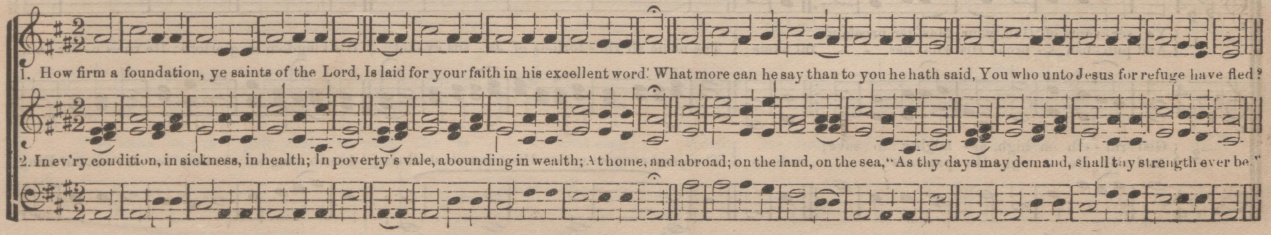


LUCAS. 10s, 5s & 11s.

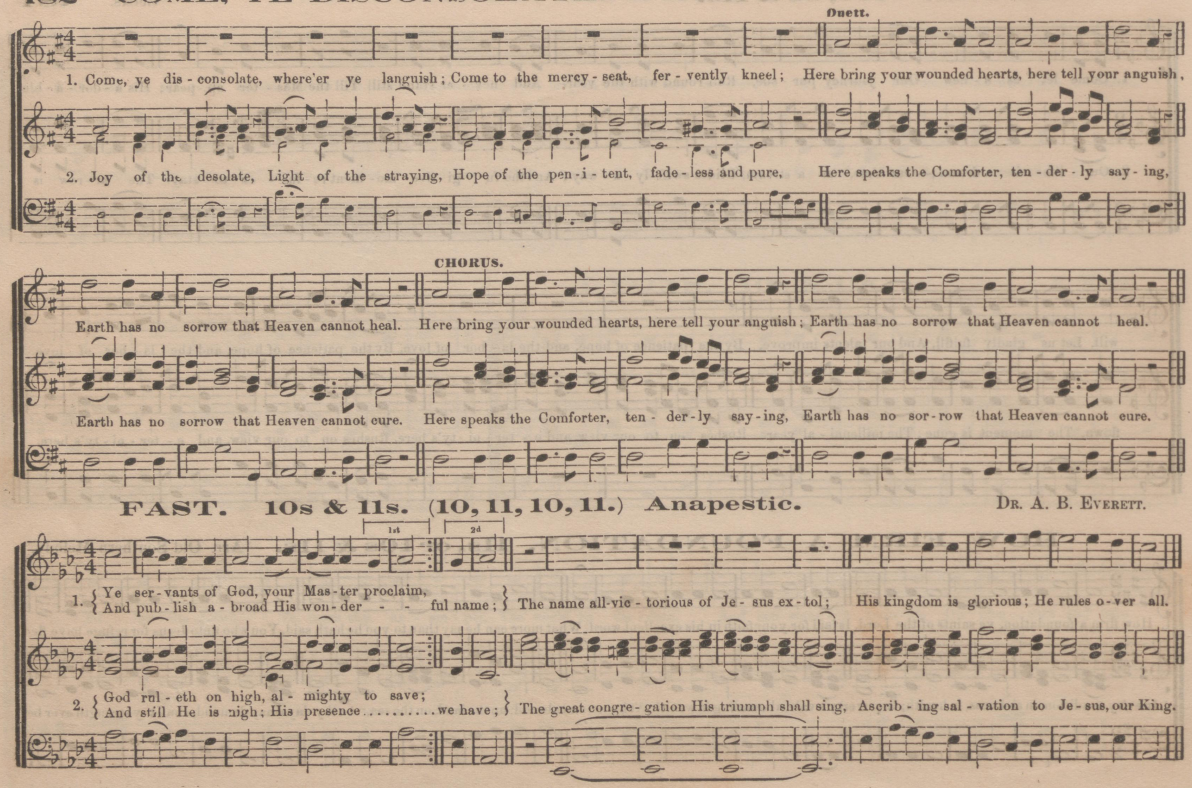


HOW FIRM A FOUNDATION. 11s, or 10s & 11s.

Arr. Old Southern Melody.

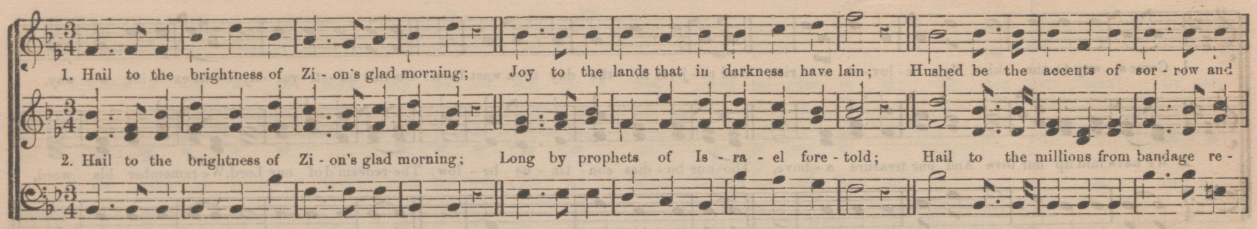


182 COME, YE DISCONSOLATE. 11s & 10s. S. Webbe.



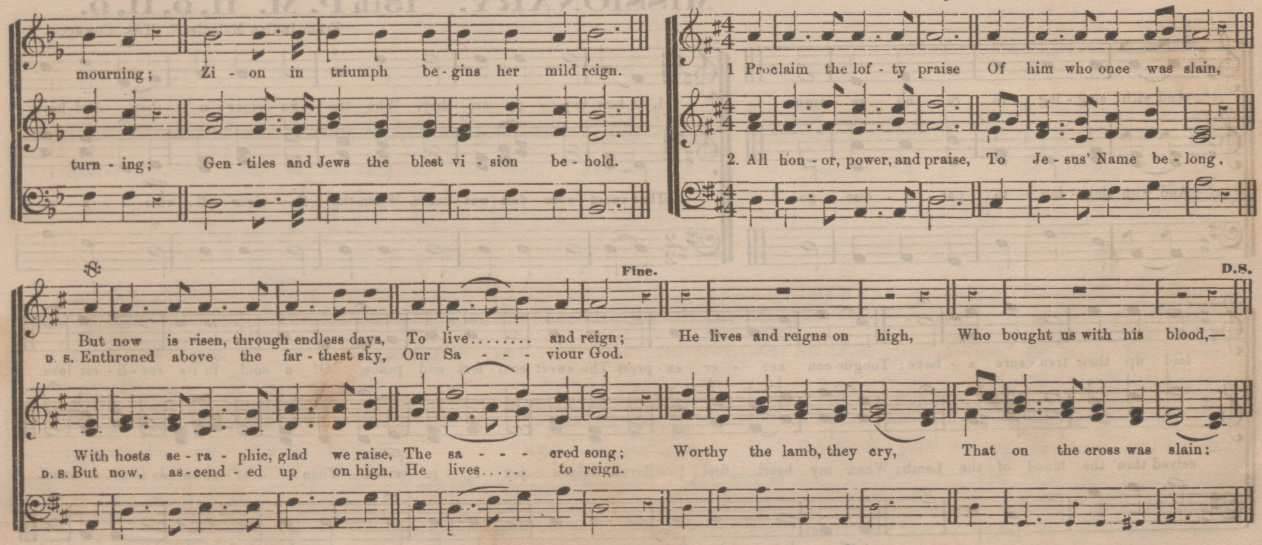
FAST. 10s & 11s. (10, 11, 10, 11.) Anapestic. Dr. A. B. Everett.

HOPKINS. 11s & 10s.

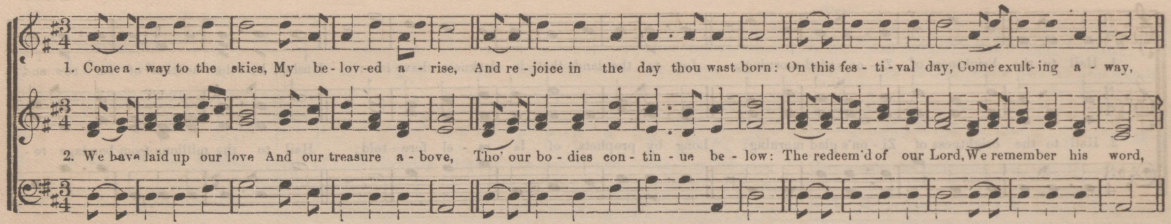


BROWNE. 6s, 8s & 4s

Miss BROWNE

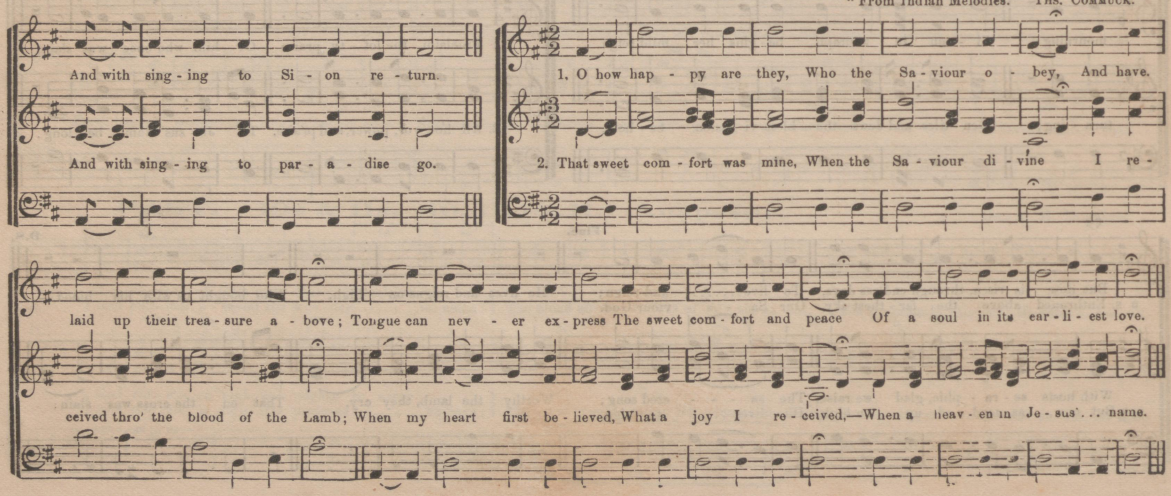


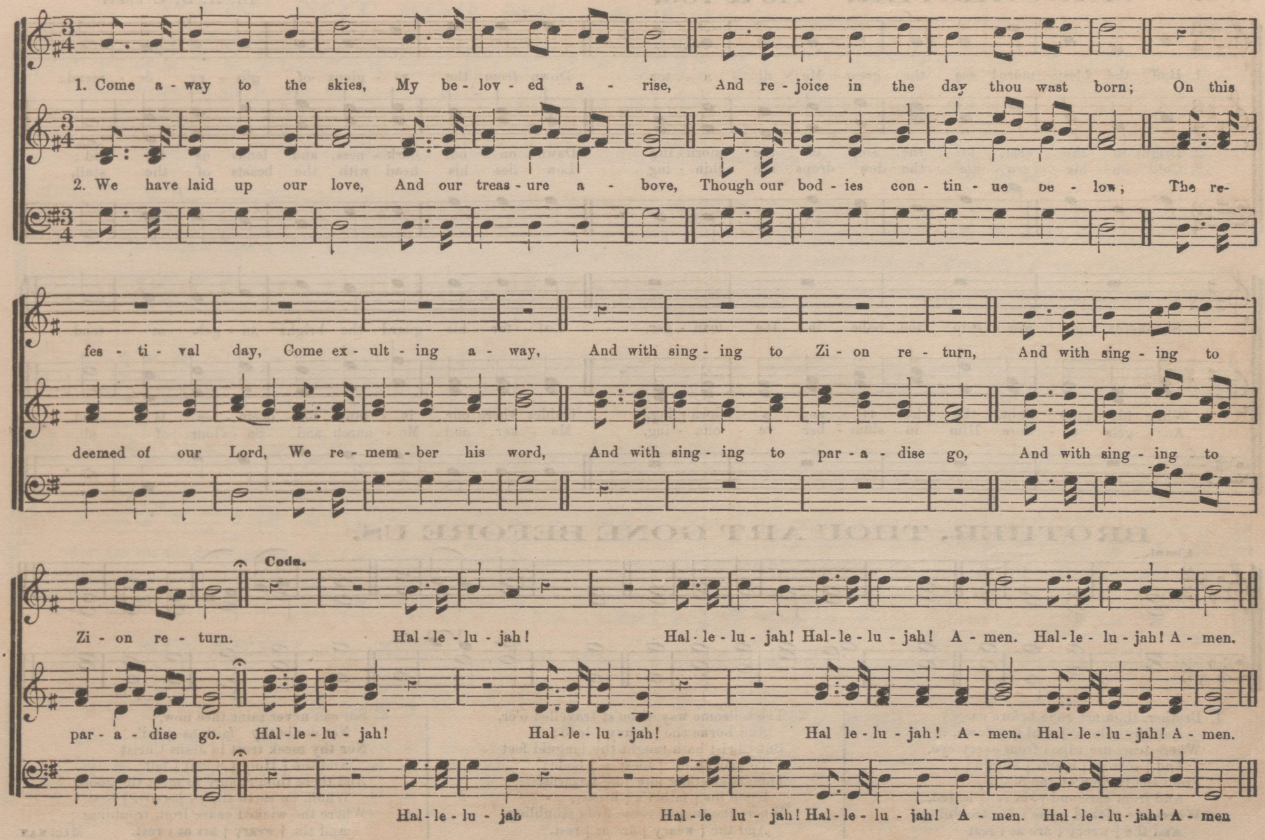
184 **RENNIE. 6s, & 9s, or 11s & 10s.** Or 11s & 8s by observing the slurs and ties. A. B. Everett.



MISSIONARY. 15th P. M. 11, 9, 11, 9.

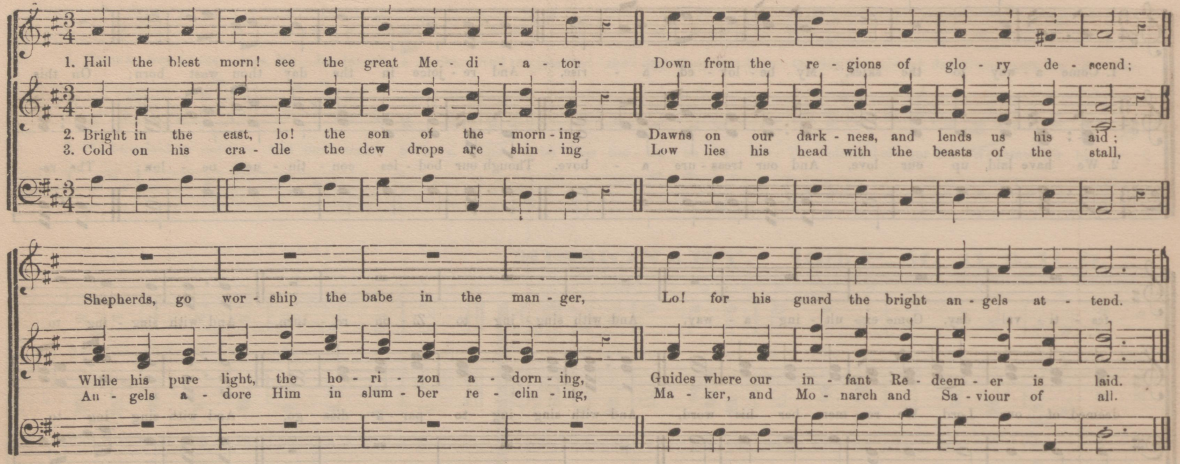
"From Indian Melodies." Ths. Commuck.




1. Come a - way to the skies, My be - lov - ed a - rise, And re - joice in the day thou wast born; On this
2. We have laid up our love, And our treas - ure a - bove, Though our bod - ies con - tin - ue be - low; The re-
fes - ti - val day, Come ex - ult - ing a - way, And with sing - ing to Zi - on re - turn, And with sing - ing to
deemed of our Lord, We re - mem - ber his word, And with sing - ing to par - a - dise go, And with sing - ing to
Coda.
Zi - on re - turn. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men. Hal - le - lu - jah! A - men.
par - a - dise go. Hal - le - lu - jah! Hal - le - lu - jah! Hal le - lu - jah! A - men. Hal - le - lu - jah! A - men.
Hal - le - lu - jah Hal - le lu - jah! Hal - le - lu - jah! A - men. Hal - le - lu - jah! A - men

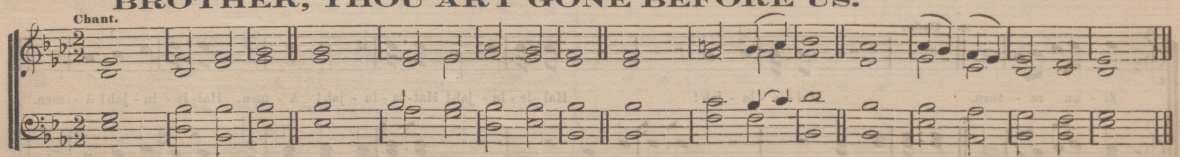
186 MANCHESTER. 11s & 10s.

Dr. A. B. Everett



BROTHER, THOU ART GONE BEFORE US.

Chant.



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

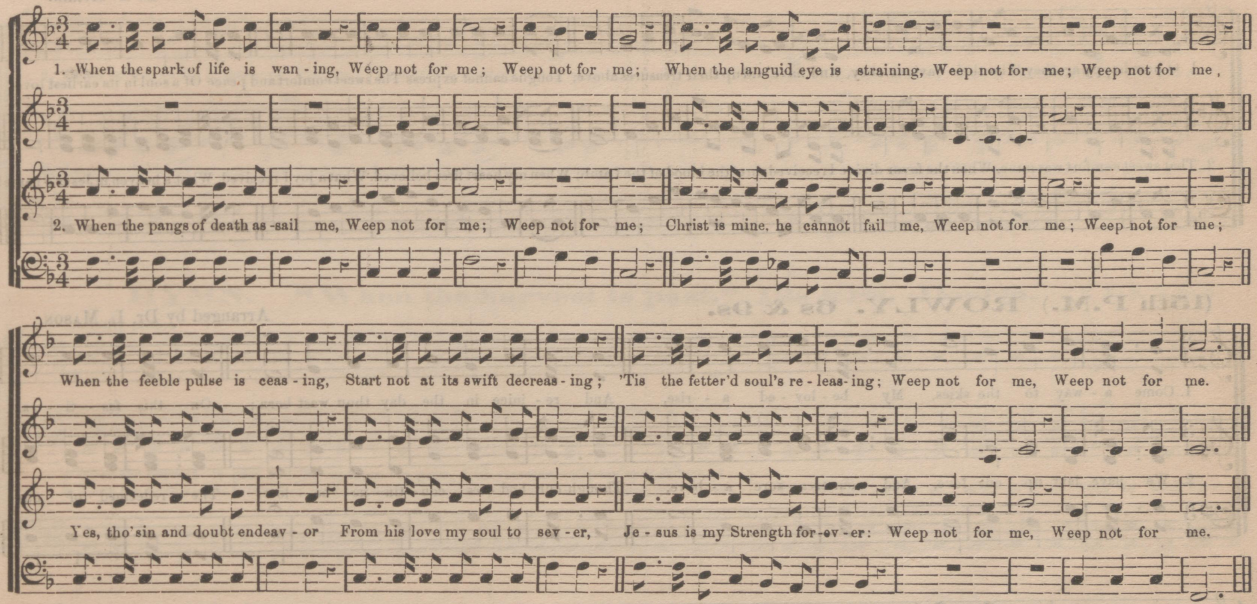
2. The toilsome way, thou'st travelled o'er,
And borne the | heavy | load;
But Christ hath taught thy languid feet
To | reach his | blest a- | bode;
Thou'rt sleeping now like Lazarus,
Upon his | father's | breast,
Where the wicked cease from troubling,
And the | weary | are at | rest.

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

Millman

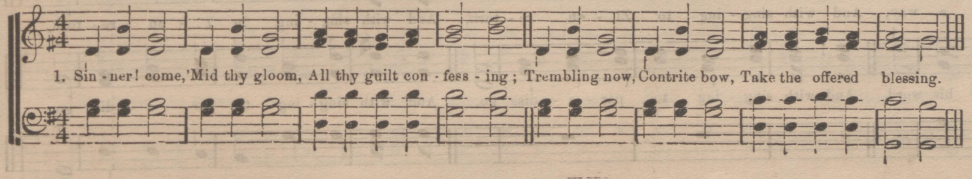
WEEP NOT FOR ME. 8s & 4s Peculiar.

Dr. A. B. Everett. 187



SINNER! COME. 3s & 6s.

I. B. W. By permission.

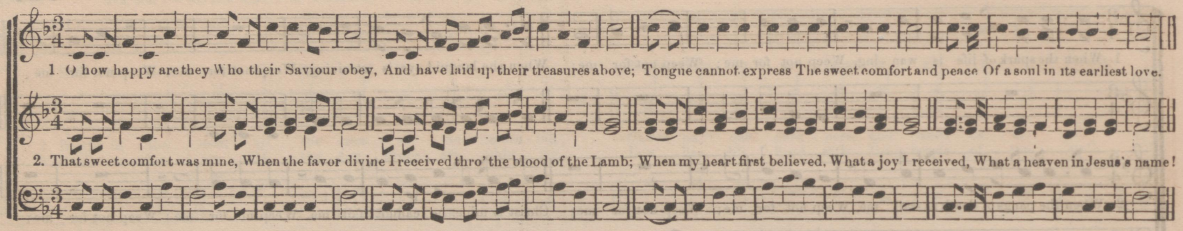


2 Sinner! come, While there's room—
While the feast is waiting;
While the Lord, By his word,
Kindly is inviting.

3 Sinner! come, Ere thy doom
Shall be sealed forever;
Now return, Grieve and mourn,
Flee to Christ, the Saviour.

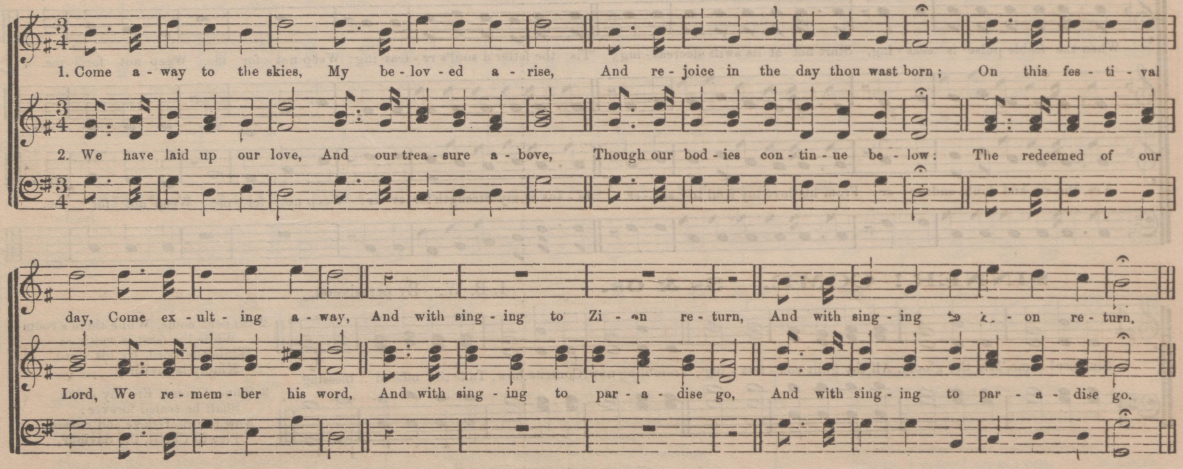
188 CALVIN. 6s & 9s. (669, 669.)

Dr. A. B. Everett

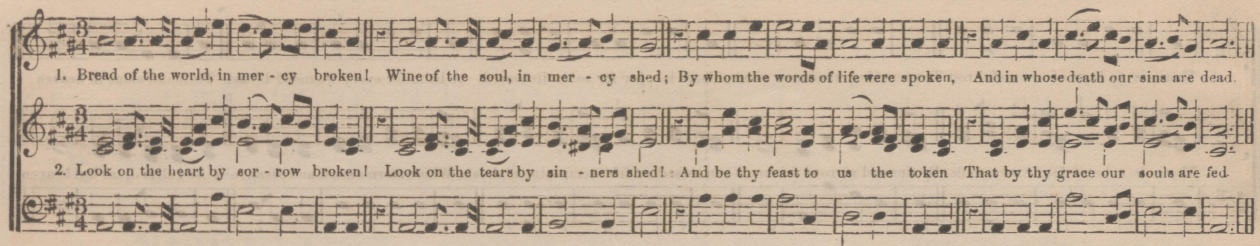


(15th P.M.) ROWLY. 6s & 9s.

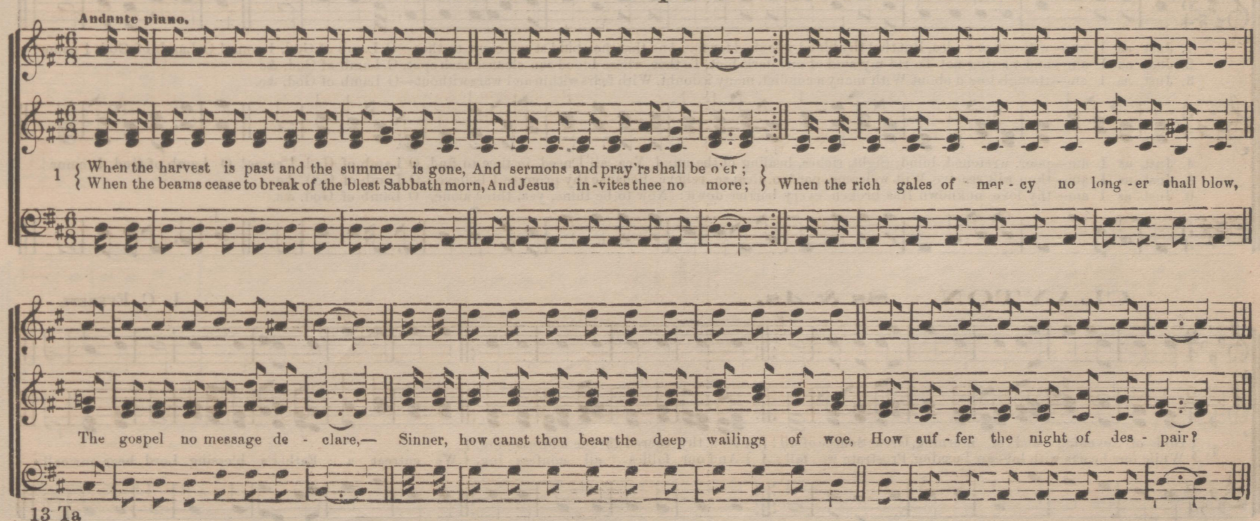
Arranged by Dr. L. Mason.



BEZRON. 9s & 8s. (98, 98.) Dr. A. Brooks Everett. 189

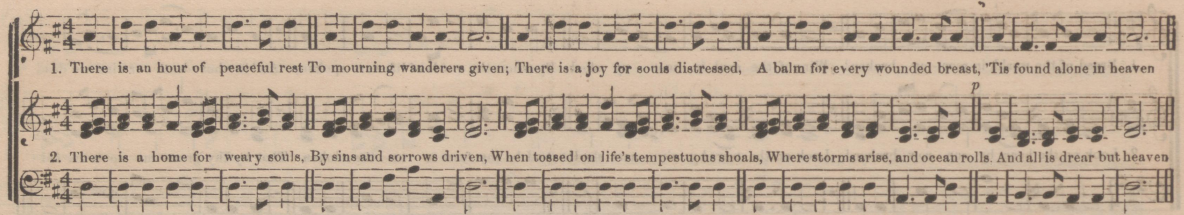


HYMN. "When the harvest is past." 12s & 8s. Double. P. F. R. Knight.



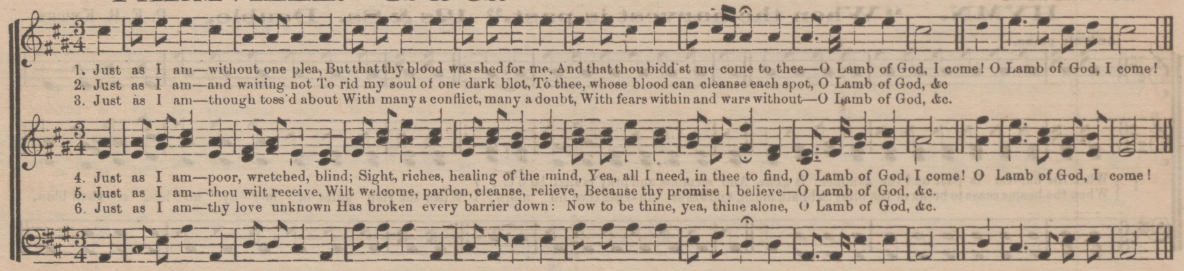
190 THE HEAVENLY HOME. 8s & 6s.

From "Baptist Chorals." Dr. A. B. Everett.



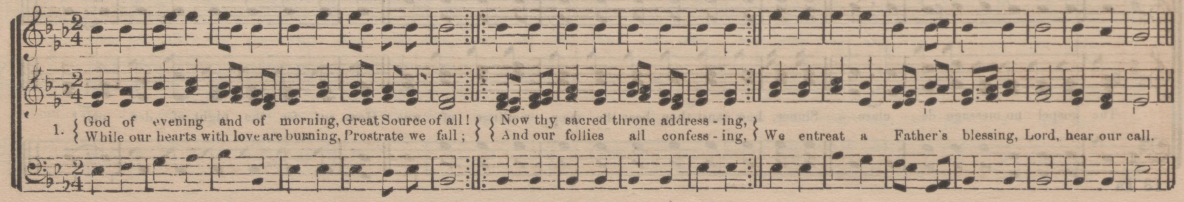
FARMVILLE. 8s & 6s.

R. M. McIntosh.



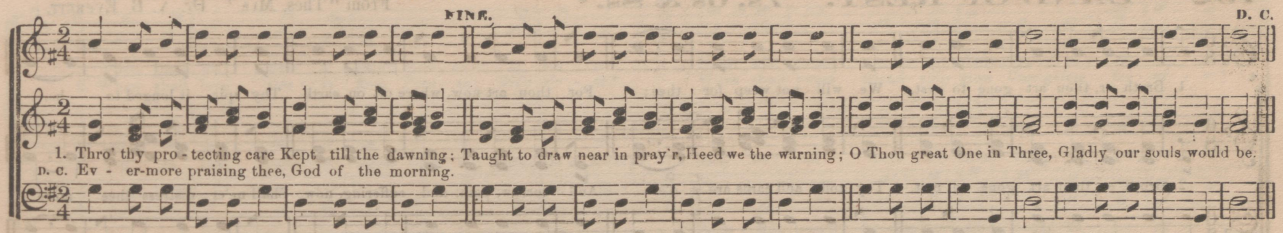
CLAYTON. 8s & 4s.

L. C. Everett.



PAUSA. 6s & 5s.

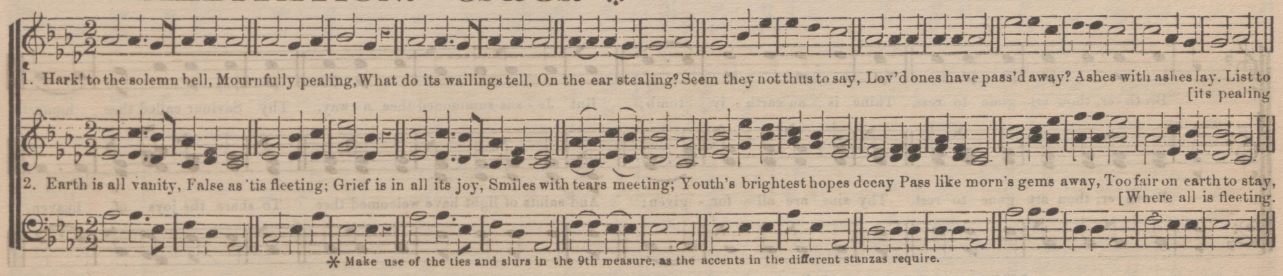
R. McCoy McIntosh.



1. Thro' thy pro - tecting care Kept till the dawning; Taught to draw near in pray'r, Heed we the warning; O Thou great One in Three, Gladly our souls would be.
D. C. Ev - er-more praising thee, God of the morning.

MEDITATION. 6s & 5s. *

From "Church Peal." J. D. Hunt.

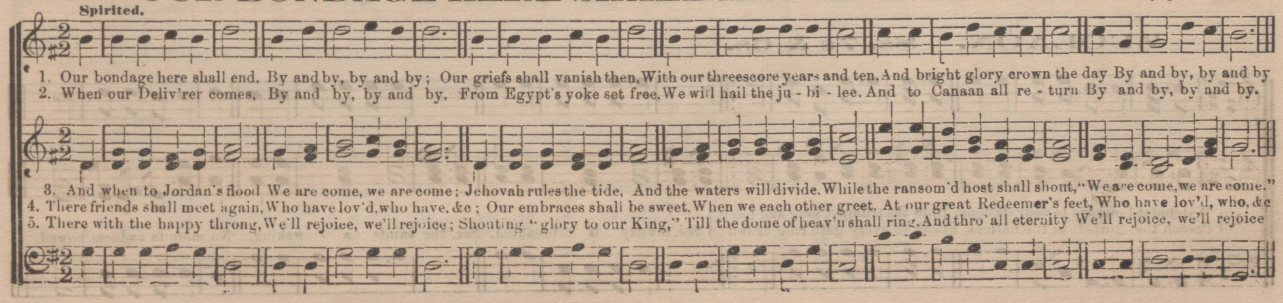


1. Hark! to the solemn bell, Mournfully pealing, What do its wailings tell, On the ear stealing? Seem they not thus to say, Lov'd ones have pass'd away? Ashes with ashes lay. List to [its pealing
2. Earth is all vanity, False as 'tis fleeting; Grief is in all its joy, Smiles with tears meeting; Youth's brightest hopes decay Pass like morn's gems away, Too fair on earth to stay, [Where all is fleeting.

* Make use of the ties and slurs in the 9th measure, as the accents in the different stanzas require.

OUR BONDAGE HERE SHALL END. 6s & 7s.

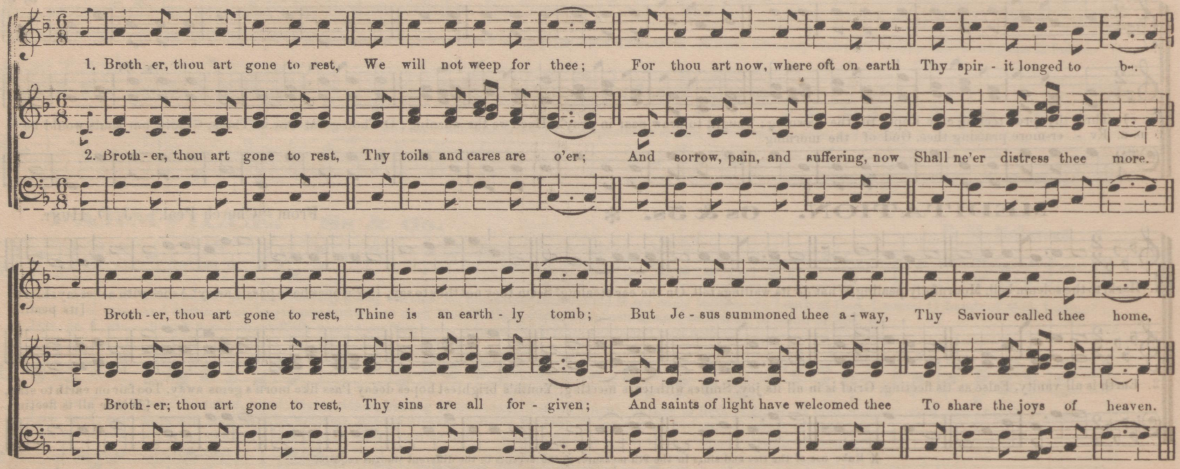
I. B. Woodbury. By permission.



1. Our bondage here shall end, By and by, by and by; Our griefs shall vanish then, With our threescore years and ten, And bright glory crown the day By and by, by and by
2. When our Deliv'rer comes, By and by, by and by. From Egypt's yoke set free, We will hail the ju - bi - lee. And to Canaan all re - turn By and by, by and by.
3. And when to Jordan's flood We are come, we are come; Jehovah rules the tide, And the waters will divide. While the ransom'd host shall shout, "We are come, we are come."
4. There friends shall meet again, Who have lov'd, who have, &c; Our embraces shall be sweet, When we each other greet. At our great Redeemer's feet, Who have lov'd, who, &c
5. There with the happy throng, We'll rejoice, we'll rejoice; Shouting "glory to our King," Till the dome of heav'n shall ring. And thro' all eternity We'll rejoice, we'll rejoice

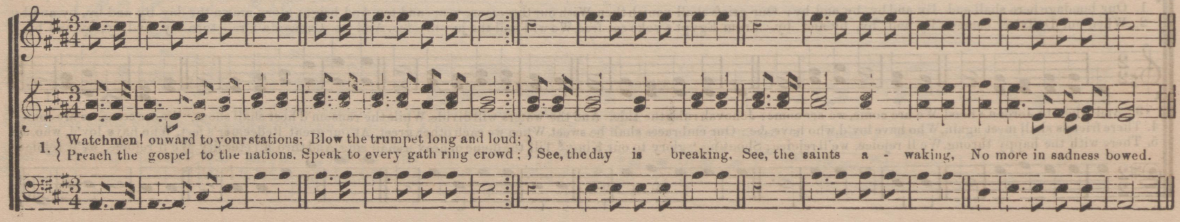
192 LAND OF REST. 7s, 6s & 8s. *

From "Thes. Mus." Dr. A. B. Everett.

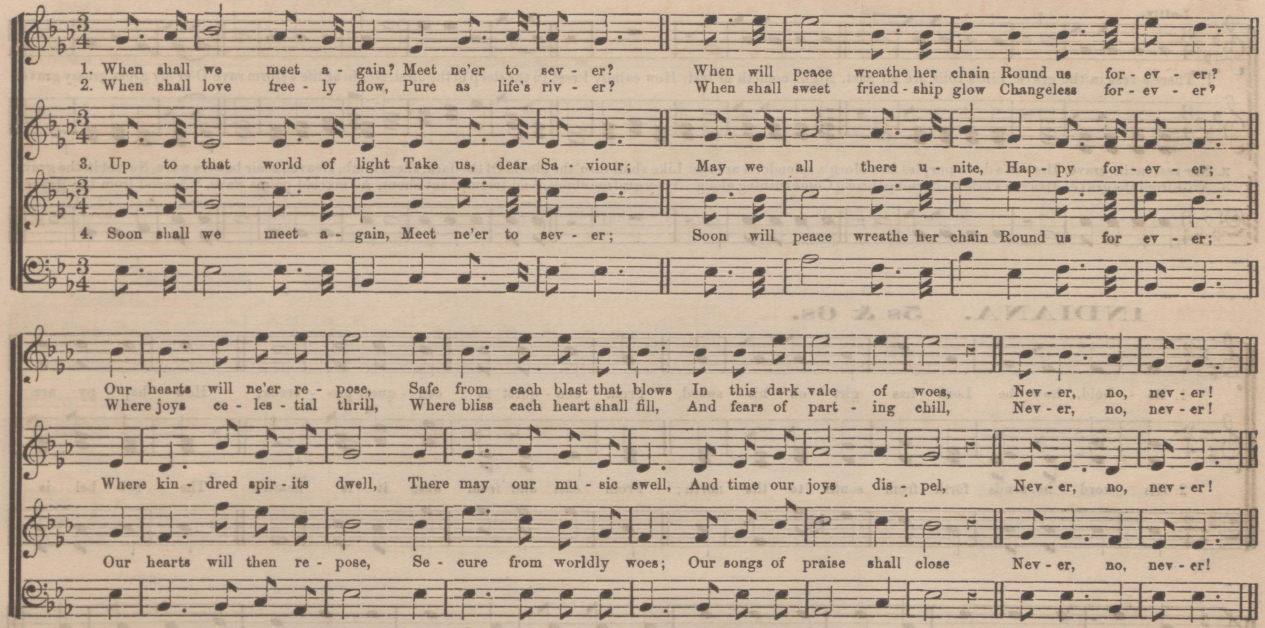


* This tune may be sung to any C. M. (double) hymn, by singing the small notes at the commencement of the first and fifth lines.

ZUOLAON. 8s, 7s & 6s.

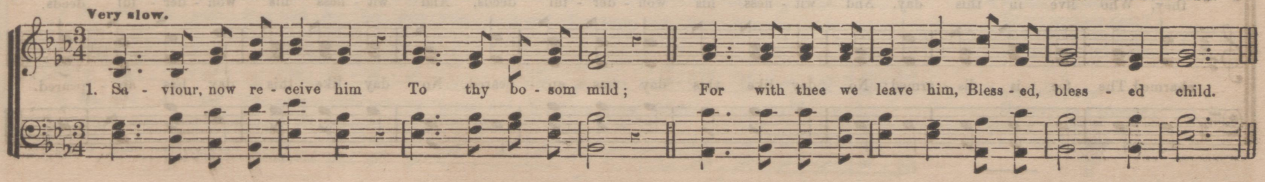


WHEN SHALL WE MEET AGAIN. 6s & 5s. From "New Thes. Mus." L. C. E. 193

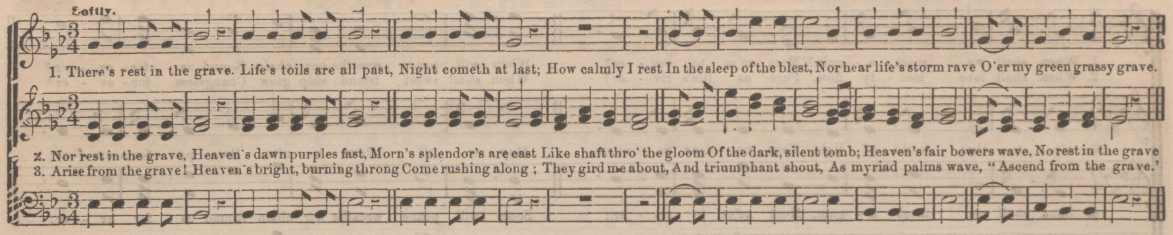


TOLDONA. 6s & 5s.

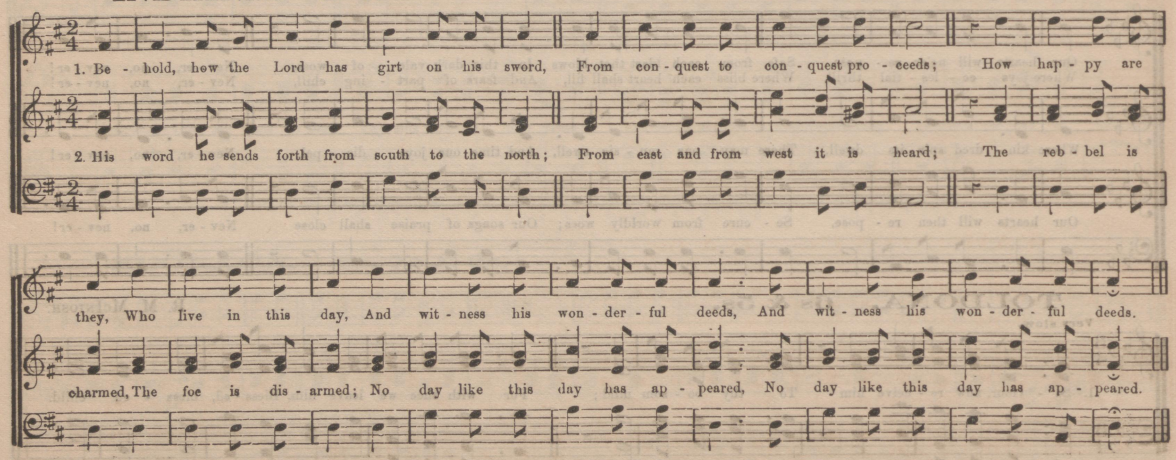
R. M. McIntosh.



194 **LAUREOLA.** **5s.** Mrs. R. M. McINTOSH.

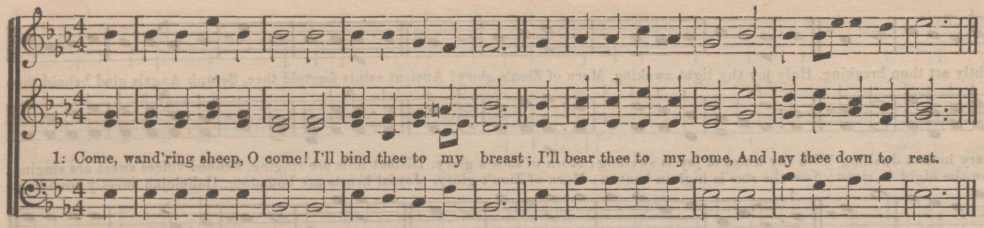


INDIANA. **5s & 6s.**



POLIGNIAC. 6s.

R. M. McIntosh.

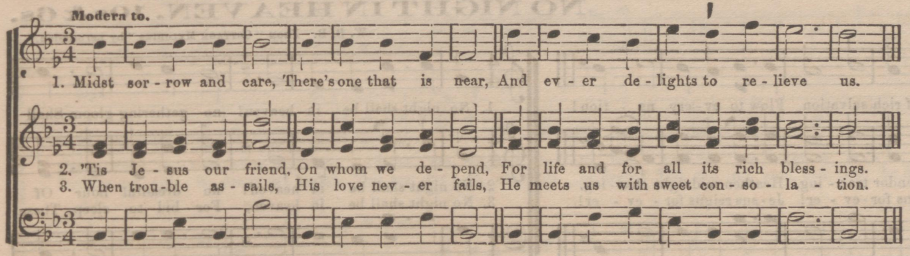


2 I saw thee stray forlorn,
And heard thee faintly cry
And on the tree of scorn
For thee I deigned to die:

3 I shield thee from alarms,
And wilt thou not be blest?
I bear thee in my arms;
Thou, bear me in thy breast.

ELAM. 5s & 9.

R. M. McIntosh.



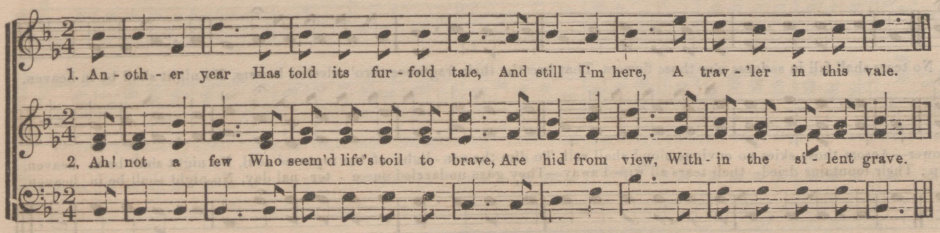
4 His bounties are free,
He hears every plea,
And welcomes the cry of the needy

5 Blest mansions above,
Prepared by his love,
Are waiting at last to receive us.

6 My Saviour and friend,
On whom depend,
My heart shall forever adore thee

WAHONOWIN. 4s & 6s.

R. M. McIntosh.

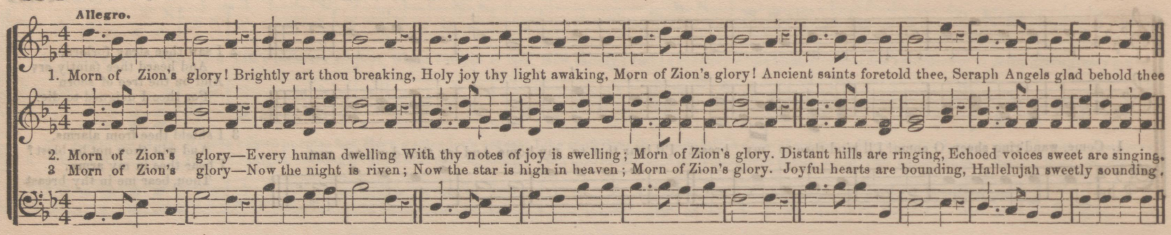


3 Why am I spared
To see another year?
Why have I shared
So many mercies here?

4 From God alone
My mercies I receive;
To him alone
I would for ever live.

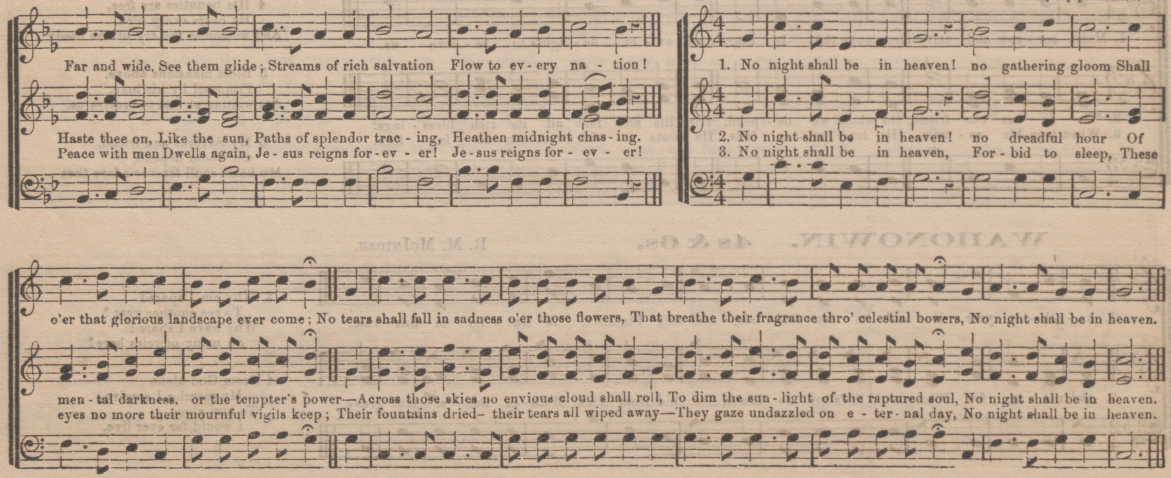
196 MORN OF ZION'S GLORY. 6s, 8s & 3s. Peculiar.

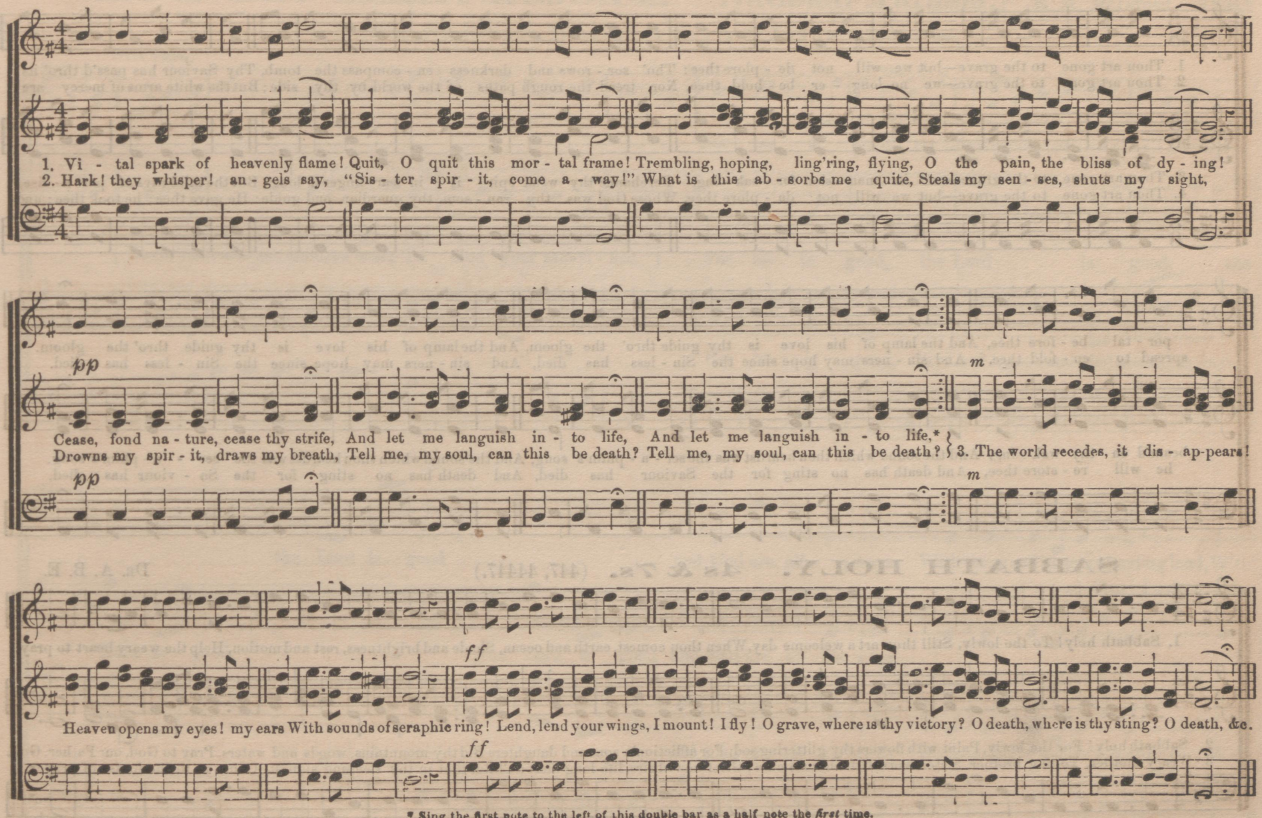
W. L. Montague.



NO NIGHT IN HEAVEN. 10s & 6s.

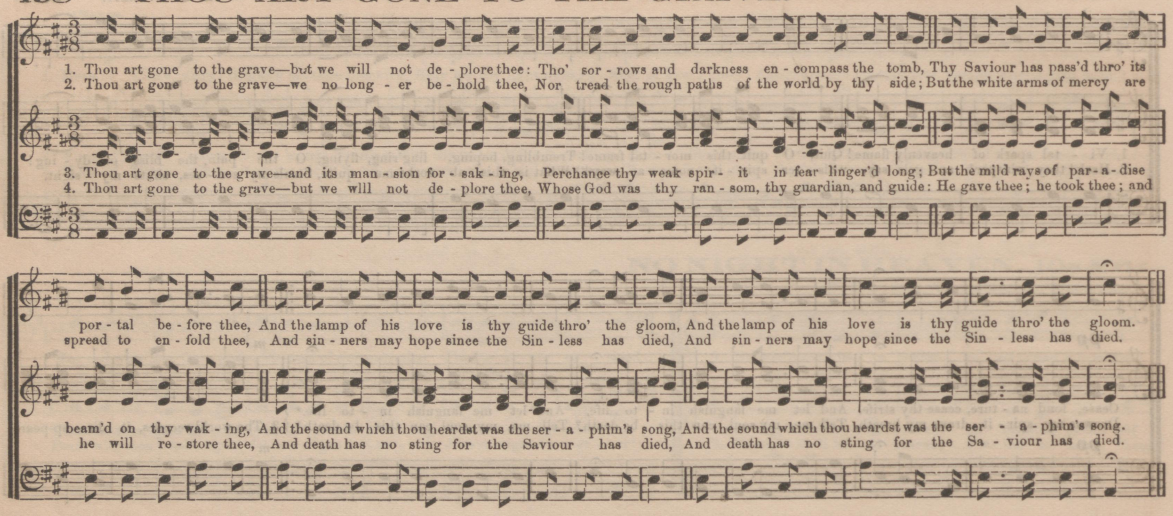
W. B. B. From "Cottage Melodies," by permission.



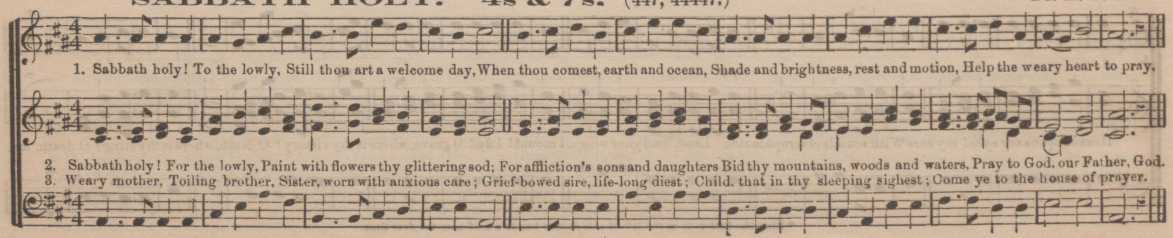


* Sing the first note to the left of this double bar as a half note the *first* time.

198 **THOU ART GONE TO THE GRAVE.** DR. CLARKE.



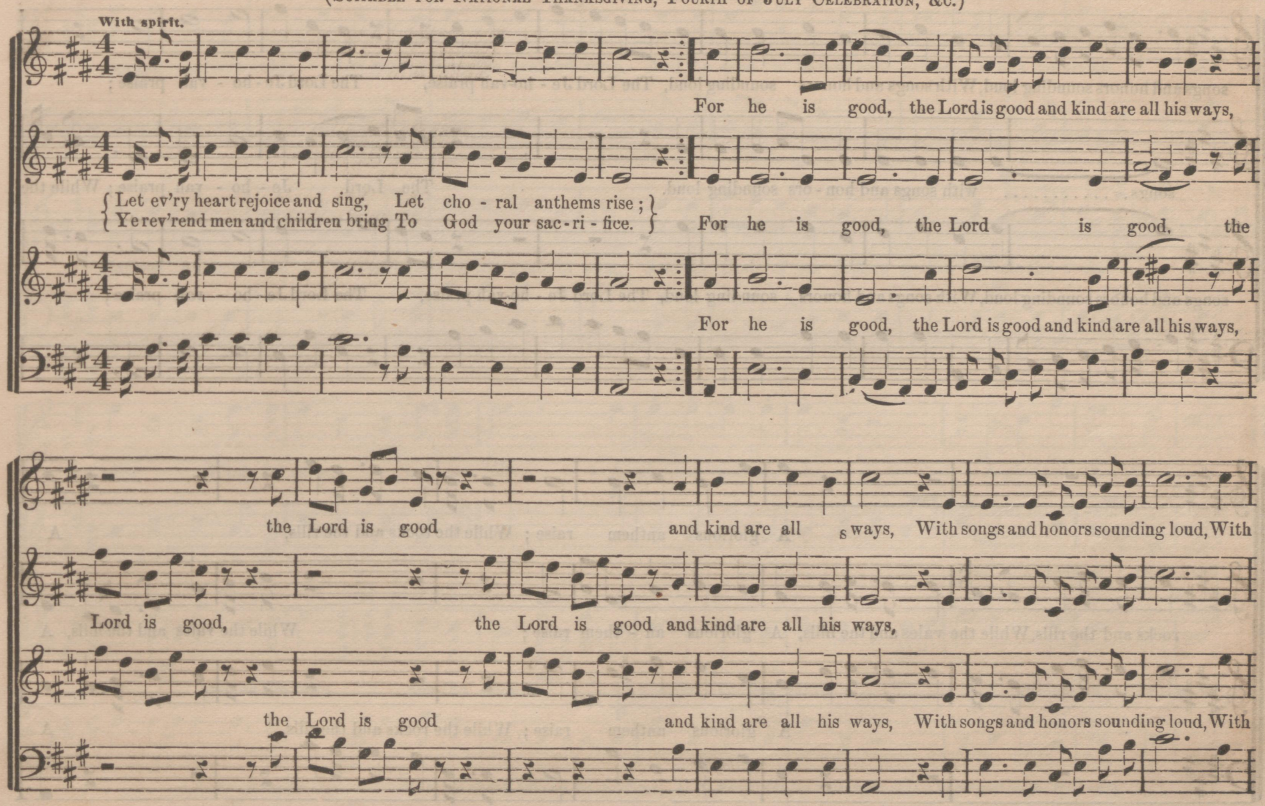
SABBATH HOLY. 4s & 7s. (447, 44447.) DR. A. B. E.

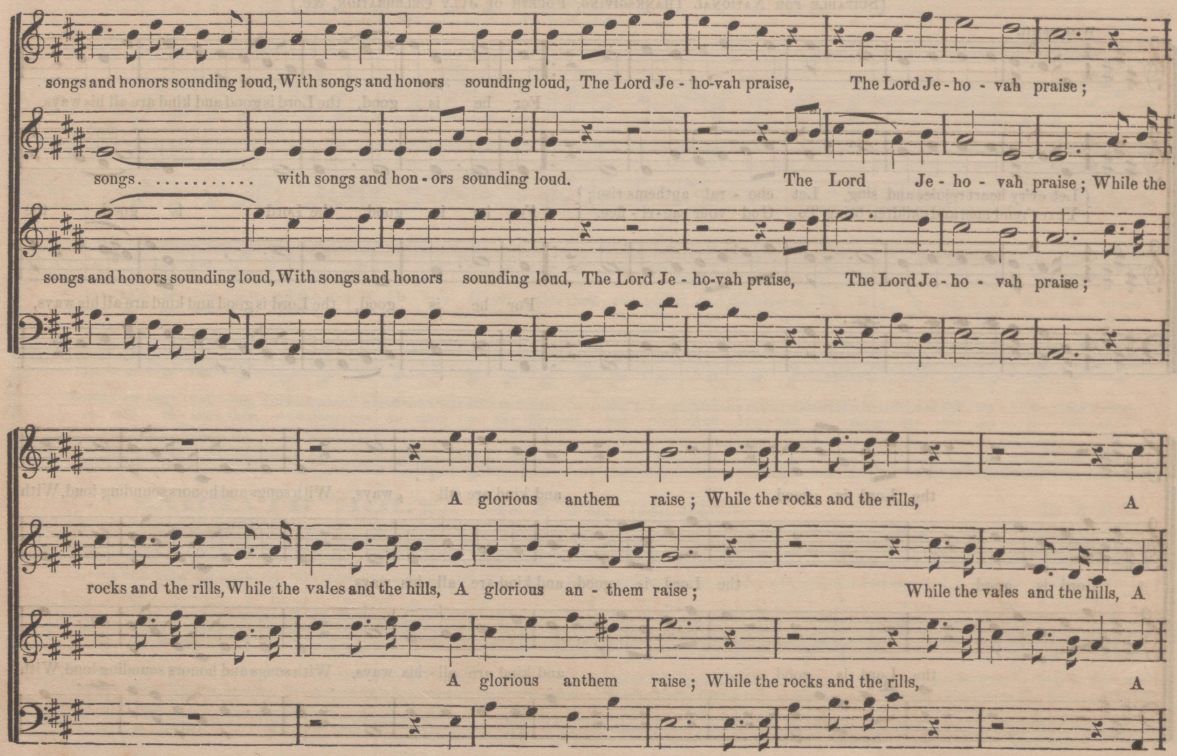


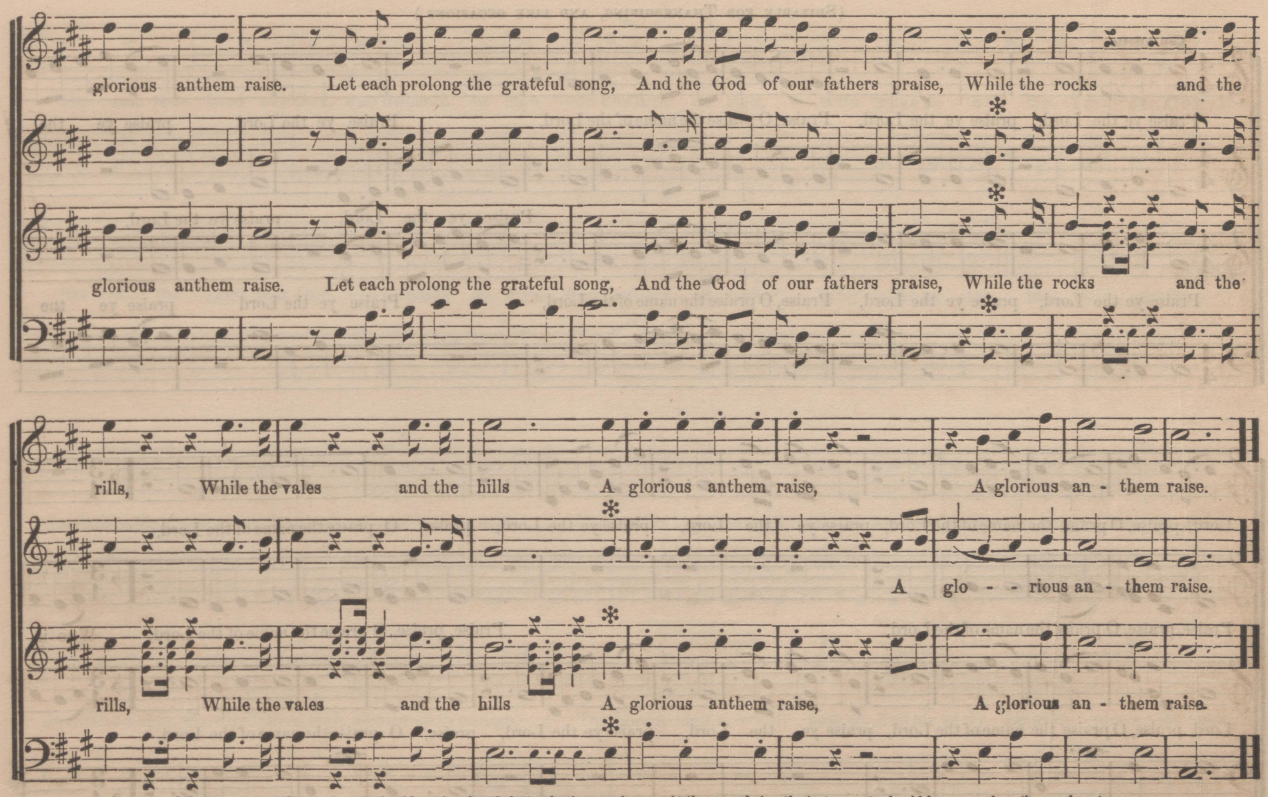
LET EVERY HEART REJOICE. (National Anthem.)

R. M. McINTOSH.

(SUITABLE FOR NATIONAL THANKSGIVING, FOURTH OF JULY CELEBRATION, &C.)




songs and honors sounding loud, With songs and honors sounding loud, The Lord Je - ho-vah praise, The Lord Je - ho - vah praise ;
songs. ..... with songs and hon - ors sounding loud. The Lord Je - ho - vah praise ; While the
songs and honors sounding loud, With songs and honors sounding loud, The Lord Je - ho-vah praise, The Lord Je - ho - vah praise ;
A glorious anthem raise ; While the rocks and the rills, A
rocks and the rills, While the vales and the hills, A glorious an - them raise ; While the vales and the hills, A
A glorious anthem raise ; While the rocks and the rills, A

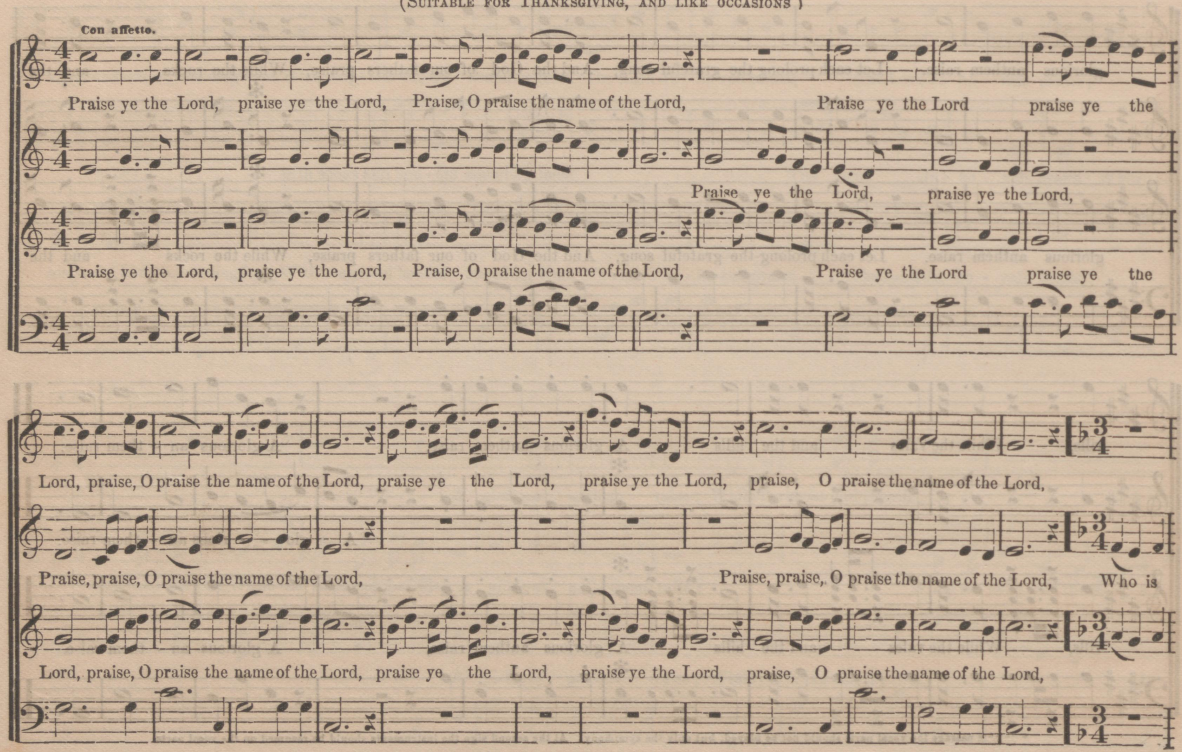


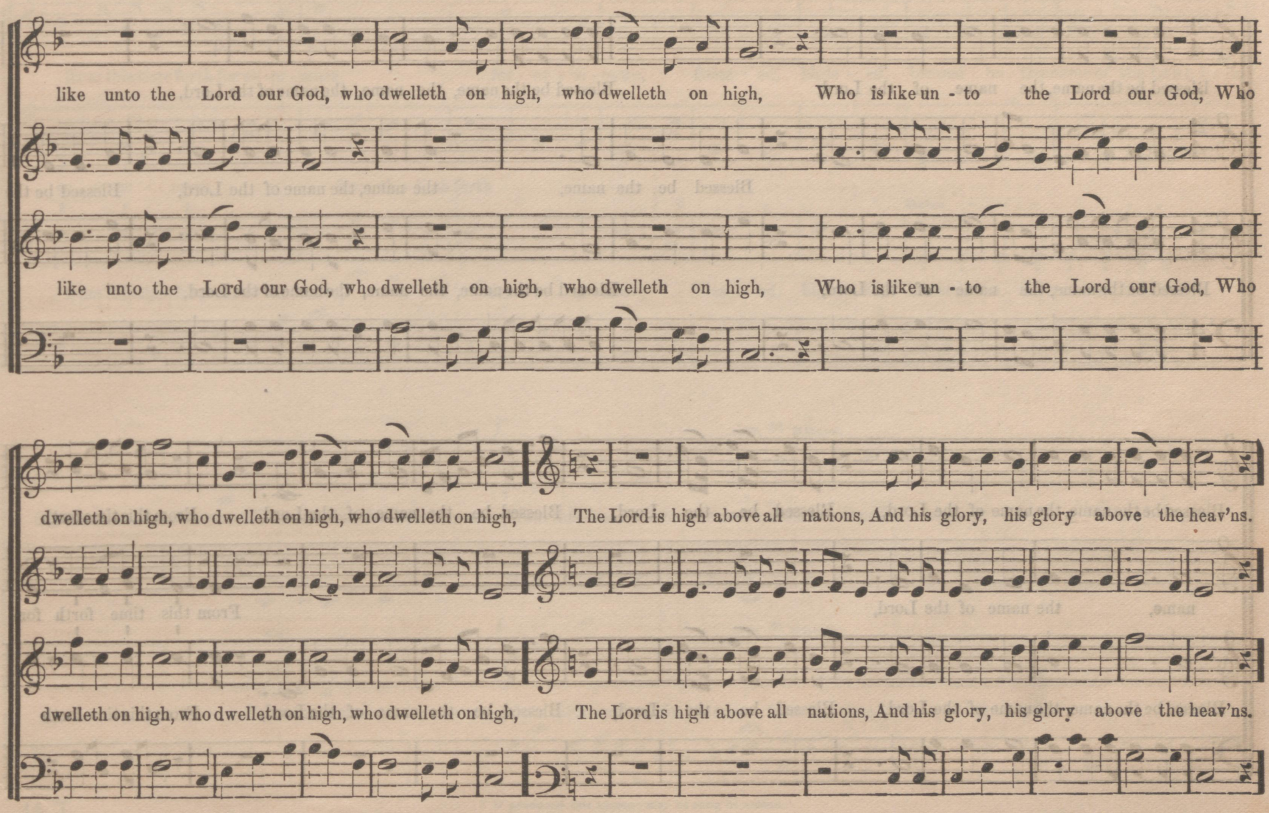
* In this passage the vocal parts should not be played, but only the symphony. At the second sign the instruments should be resumed on the vocal parts.

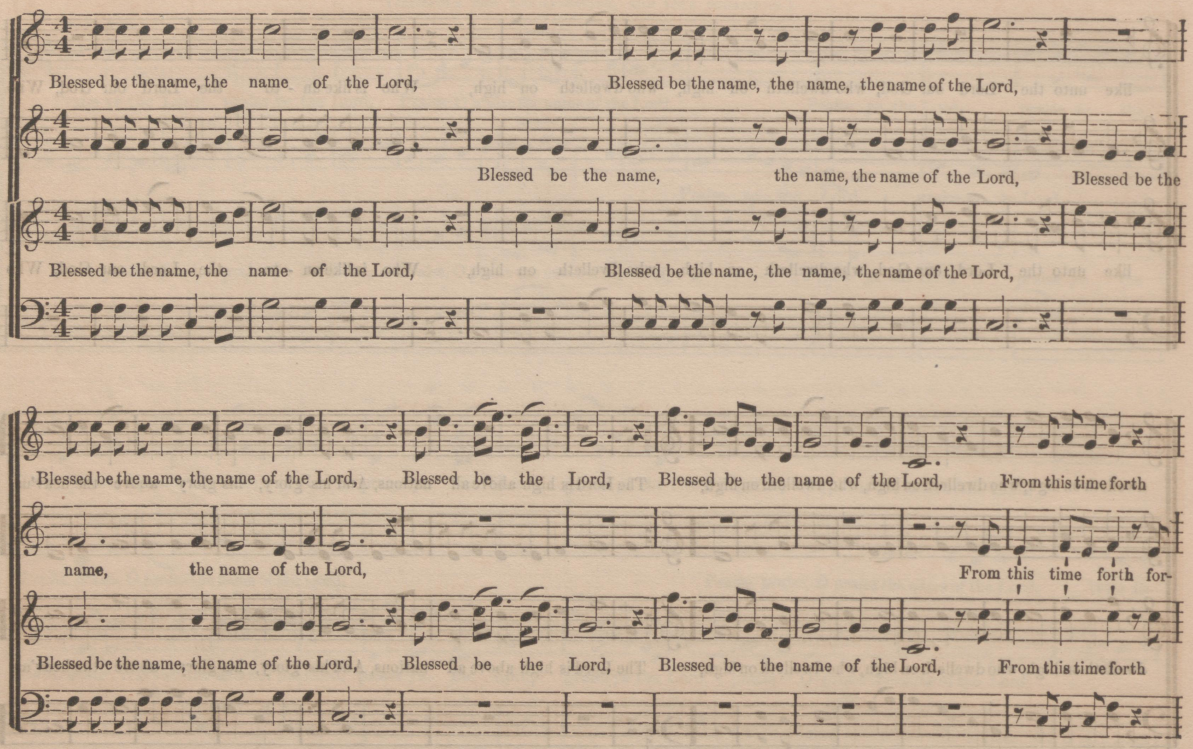
PRAISE YE THE LORD. (Anthem.)

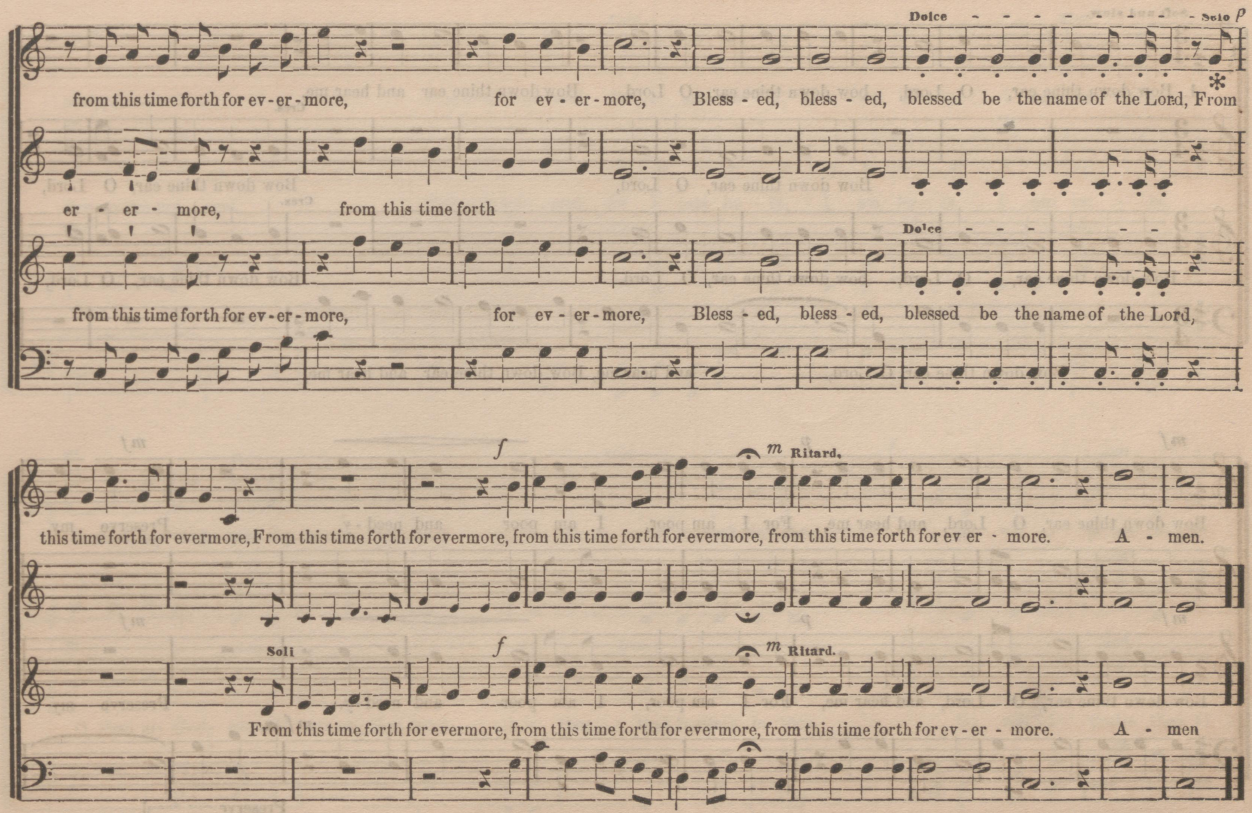
J. M. McIntosh.

(Suitable for Thanksgiving, and like occasions.)




like unto the Lord our God, who dwelleth on high, who dwelleth on high, Who is like un - to the Lord our God, Who
like unto the Lord our God, who dwelleth on high, who dwelleth on high, Who is like un - to the Lord our God, Who
dwelleth on high, who dwelleth on high, who dwelleth on high, The Lord is high above all nations, And his glory, his glory above the heav'ns.
dwelleth on high, who dwelleth on high, who dwelleth on high, The Lord is high above all nations, And his glory, his glory above the heav'ns.

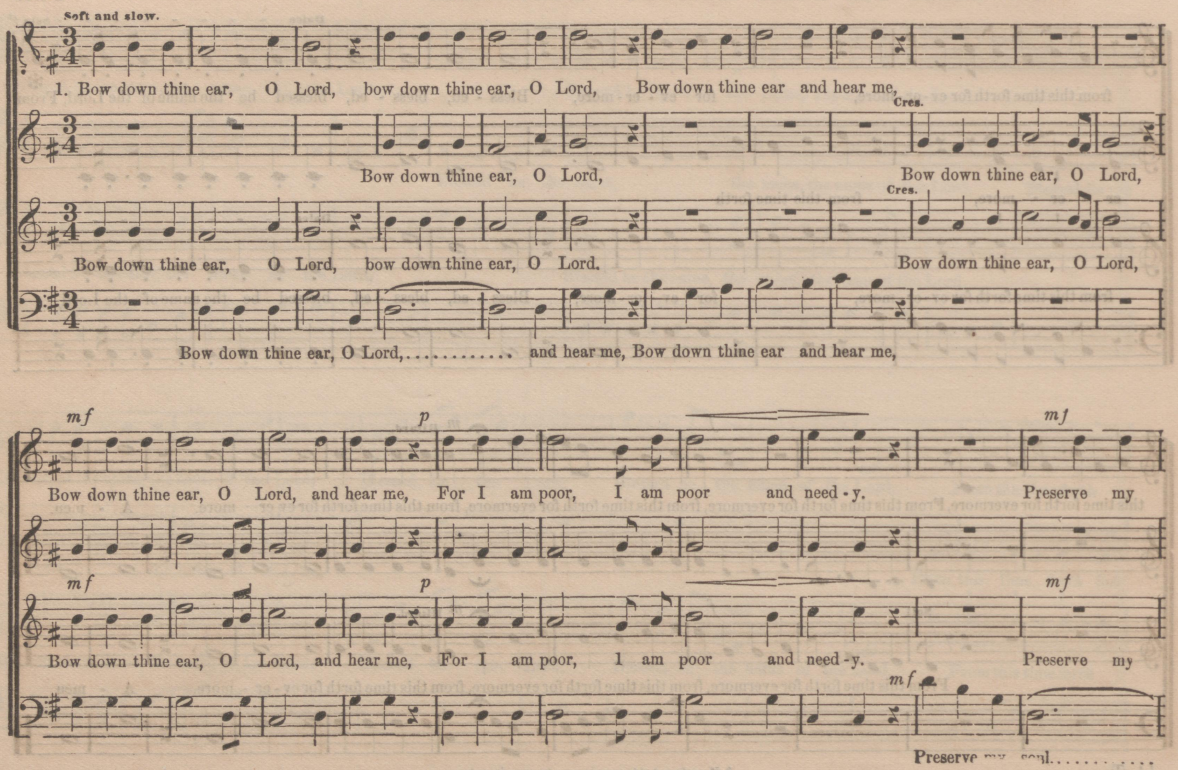

Blessed be the name, the name of the Lord, Blessed be the name, the name, the name of the Lord,
Blessed be the name, the name, the name of the Lord, Blessed be the
Blessed be the name, the name of the Lord, Blessed be the name, the name, the name of the Lord,
Blessed be the name, the name of the Lord, Blessed be the Lord, Blessed be the name of the Lord, From this time forth
name, the name of the Lord, From this time forth for-
Blessed be the name, the name of the Lord, Blessed be the Lord, Blessed be the name of the Lord, From this time forth

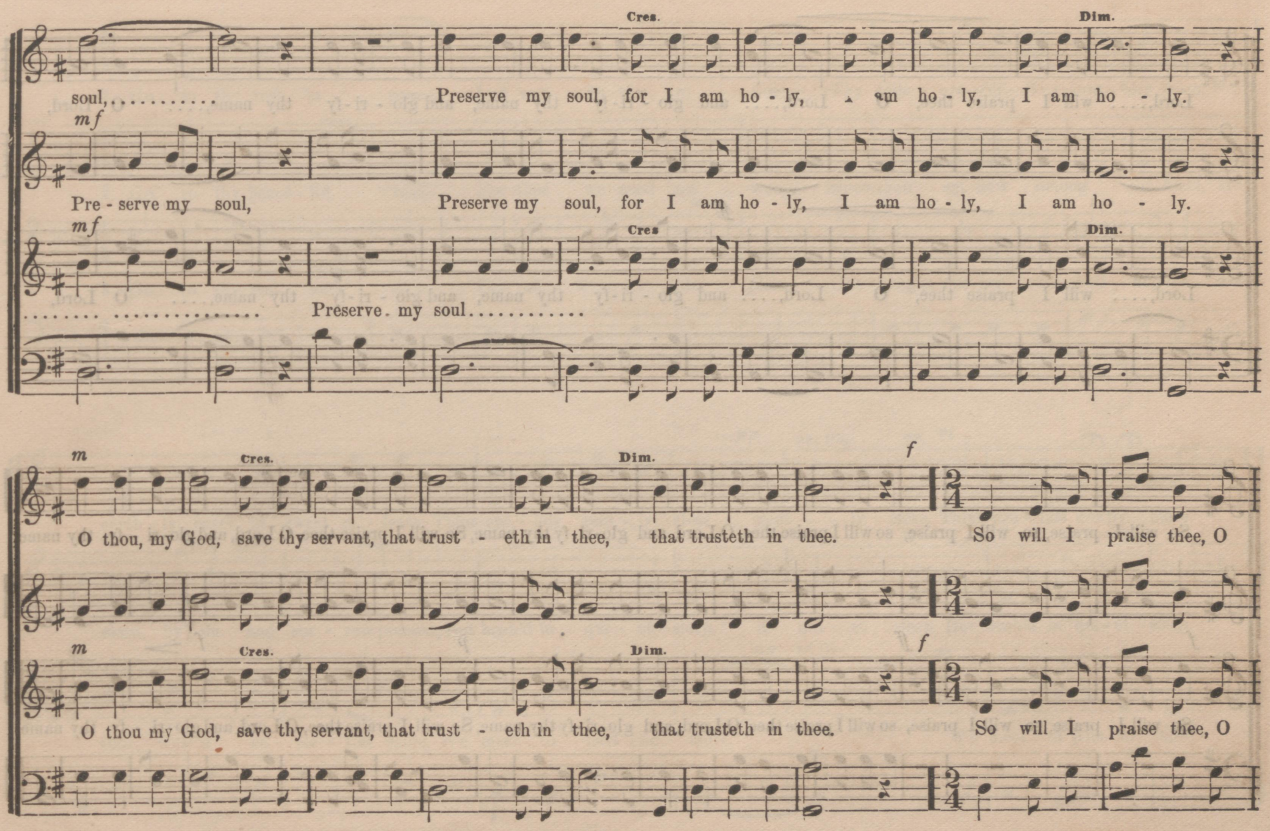


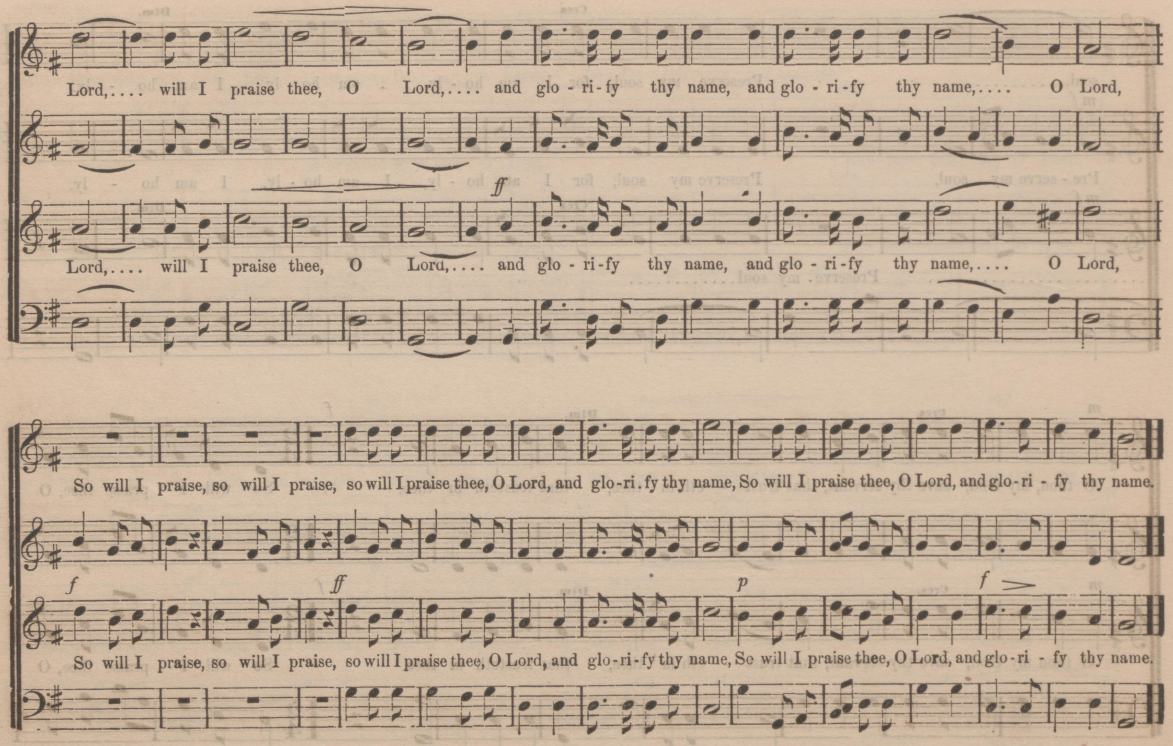
* If preferred this passage may be sung in unison.

206 BOW DOWN THINE EAR. (Anthem.)

R. M. McIntosh.

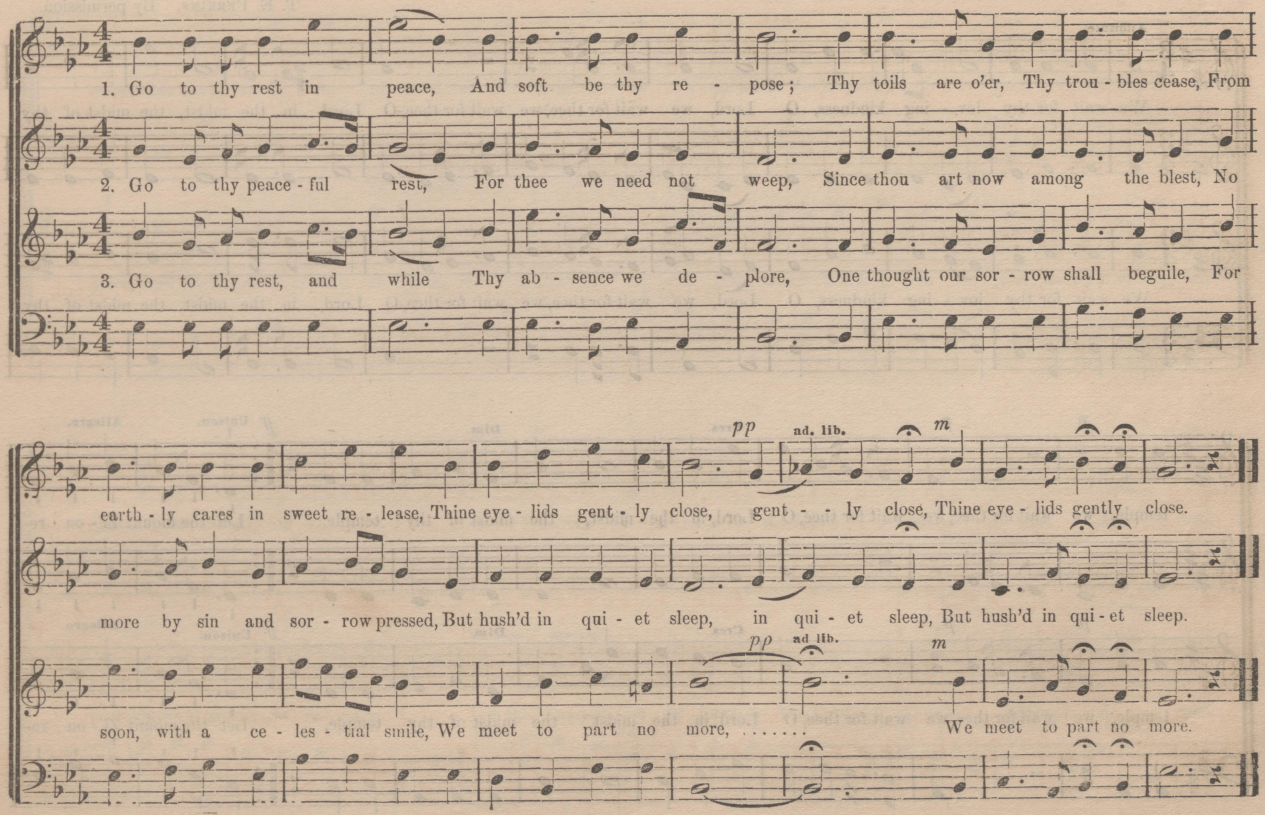



Cres.
Dim.
soul,..... Preserve my soul, for I am ho - ly, I am ho - ly, I am ho - ly.
mf
Pre - serve my soul, Preserve my soul, for I am ho - ly, I am ho - ly, I am ho - ly.
mf
Cres
Dim.
.... Preserve. my soul.....
m
Cres.
Dim.
f
O thou, my God, save thy servant, that trust - eth in thee, that trusteth in thee. So will I praise thee, O
m
Cres.
Dim.
f
O thou my God, save thy servant, that trust - eth in thee, that trusteth in thee. So will I praise thee, O


Lord,.... will I praise thee, O Lord,.... and glo - ri - fy thy name, and glo - ri - fy thy name,.... O Lord,
ff
Lord,.... will I praise thee, O Lord,.... and glo - ri - fy thy name, and glo - ri - fy thy name,.... O Lord,
So will I praise, so will I praise, so will I praise thee, O Lord, and glo-ri.fy thy name, So will I praise thee, O Lord, and glo-ri - fy thy name.
f
ff
p
f
So will I praise, so will I praise, so will I praise thee, O Lord, and glo-ri-fy thy name, So will I praise thee, O Lord, and glo-ri - fy thy name.

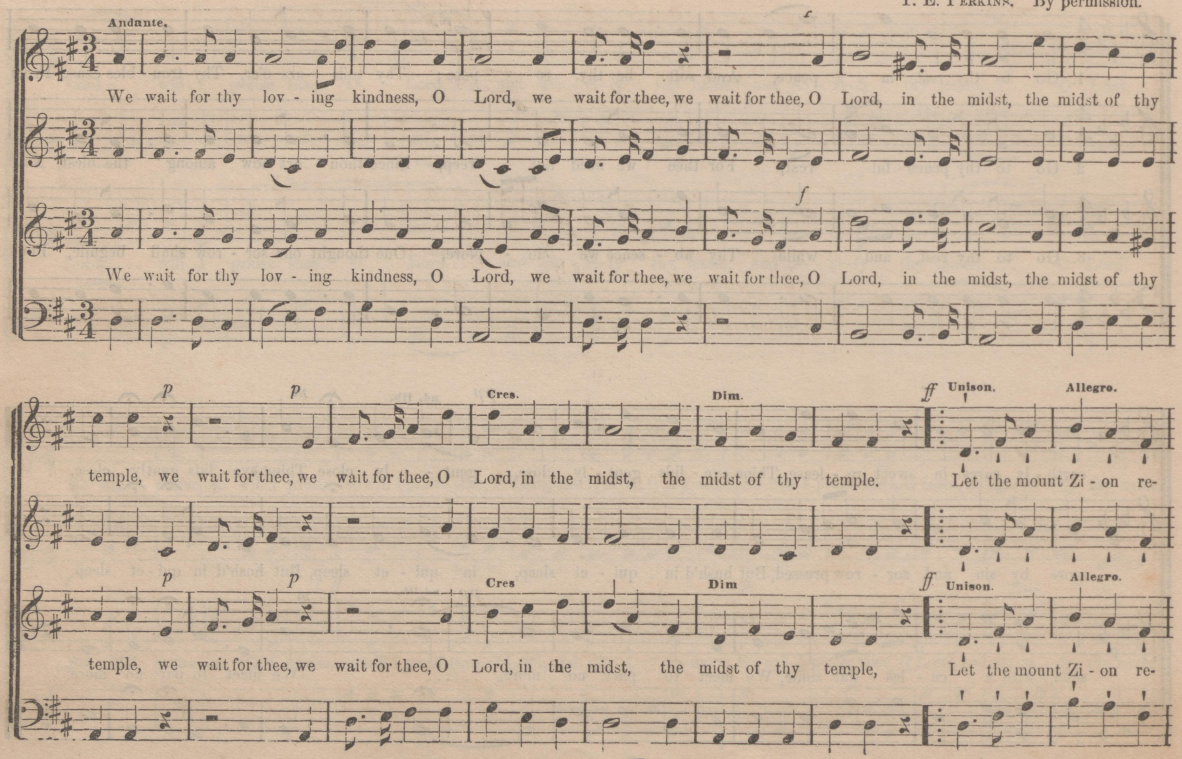
GO TO THY REST IN PEACE. Funeral Hymn.

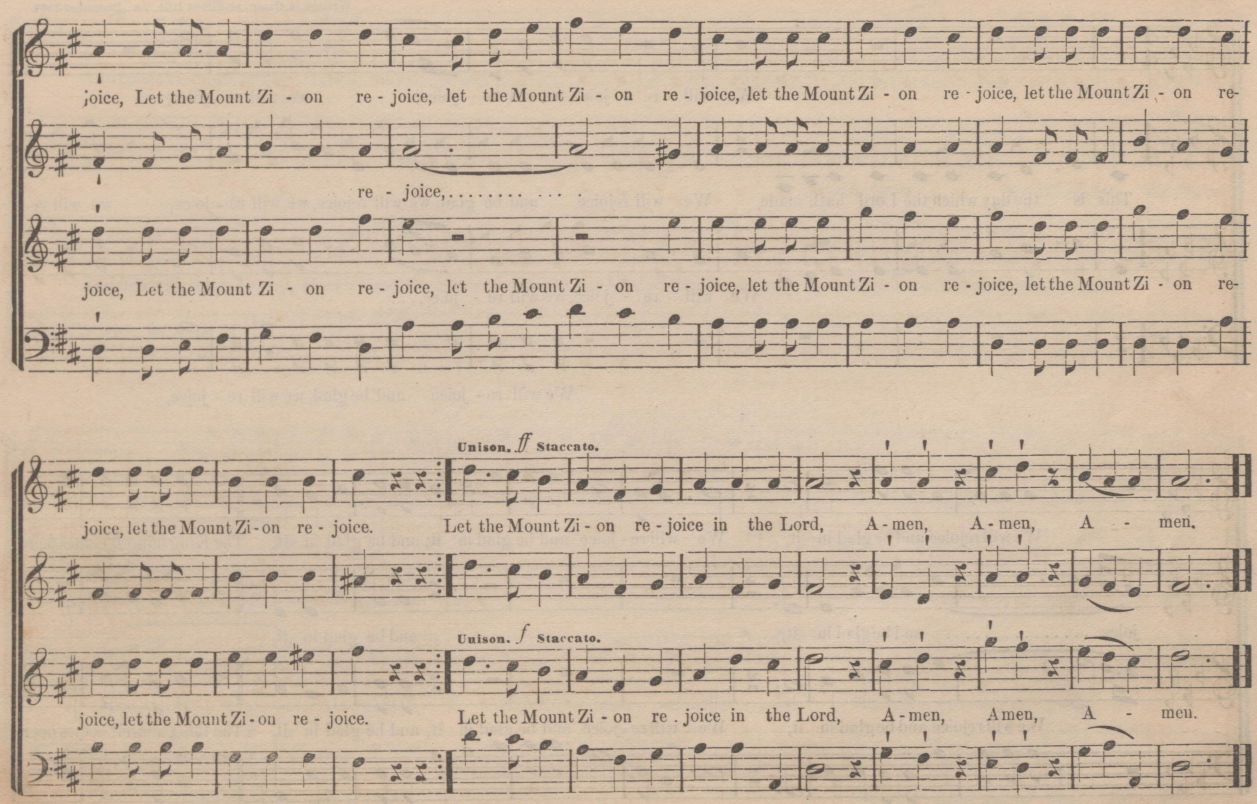
J. M. Pelton.



WE WAIT FOR THY LOVING KINDNESS. Anthem.

T. E. Perkins. By permission.

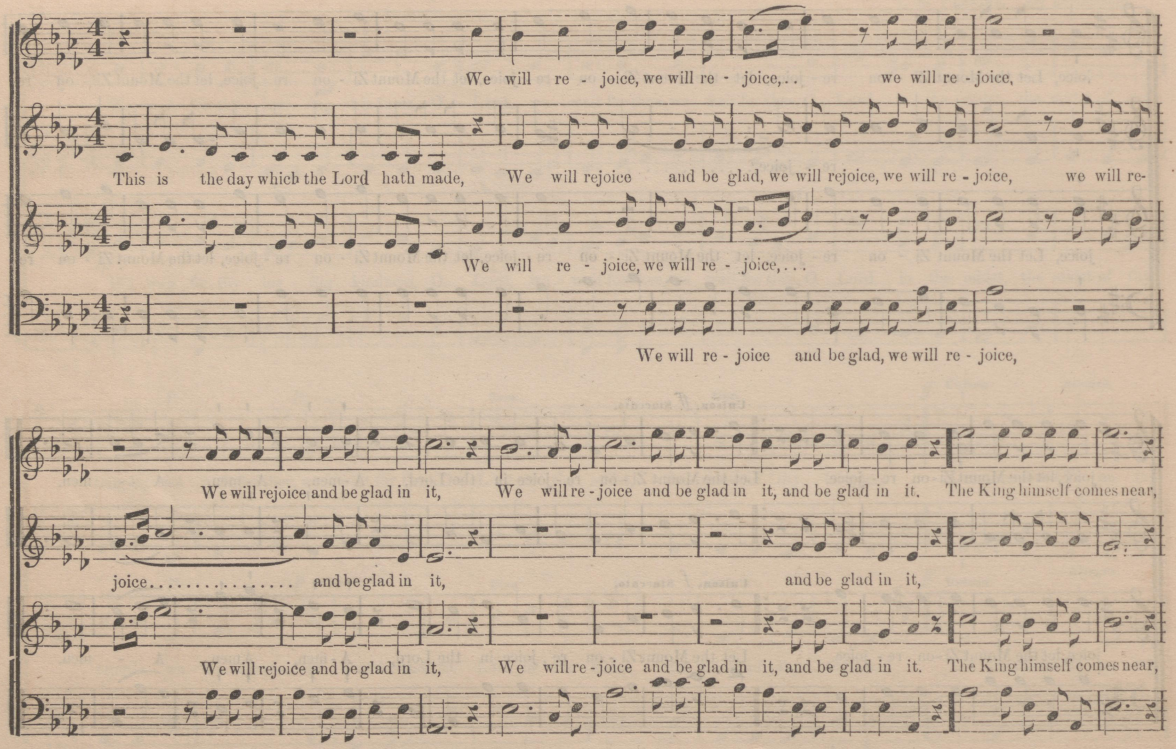


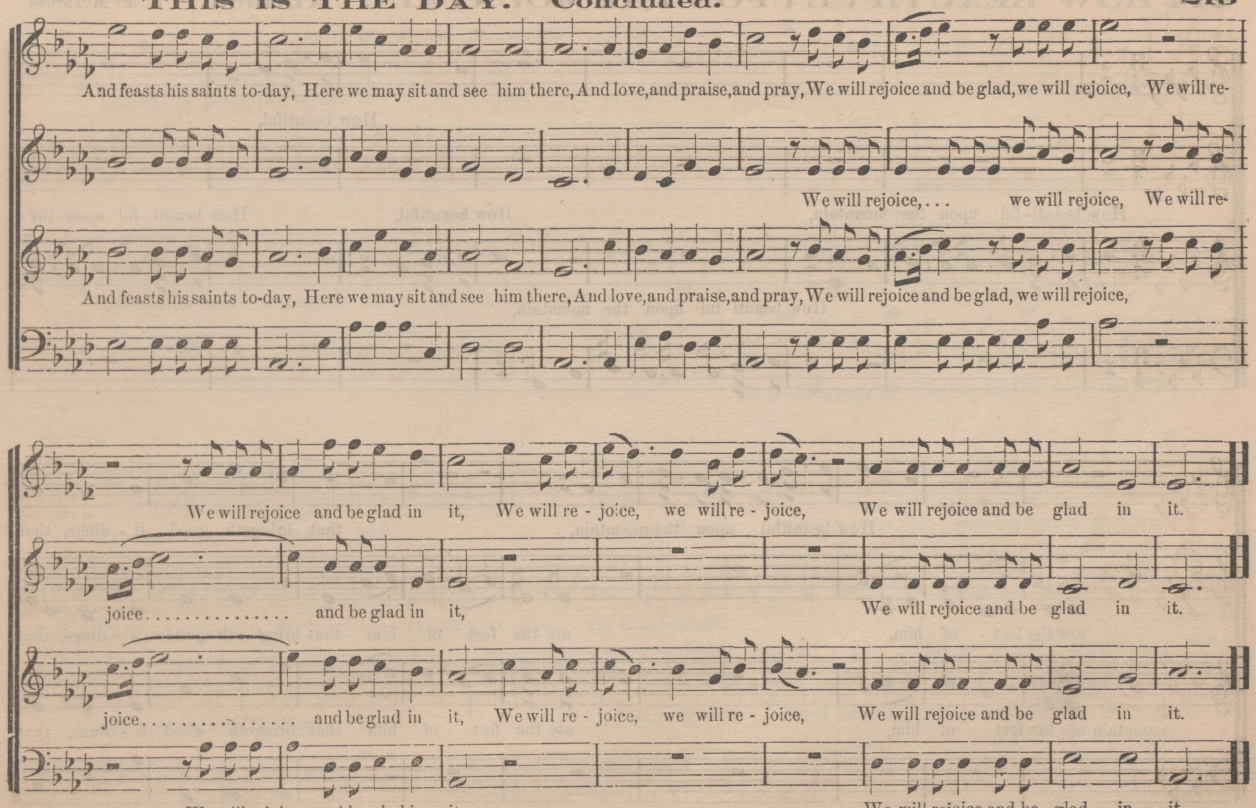

joice, Let the Mount Zi - on re - joice, let the Mount Zi - on re - joice, let the Mount Zi - on re - joice, let the Mount Zi - on re-
re - joice,.....
joice, Let the Mount Zi - on re - joice, let the Mount Zi - on re - joice, let the Mount Zi - on re - joice, let the Mount Zi - on re-
Unison. ff Staccato.
joice, let the Mount Zi - on re - joice. Let the Mount Zi - on re - joice in the Lord, A - men, A - men, A - men.
Unison. f Staccato.
joice, let the Mount Zi - on re - joice. Let the Mount Zi - on re . joice in the Lord, A - men, Amen, A - men.

212 **THIS IS THE DAY. Motette.**

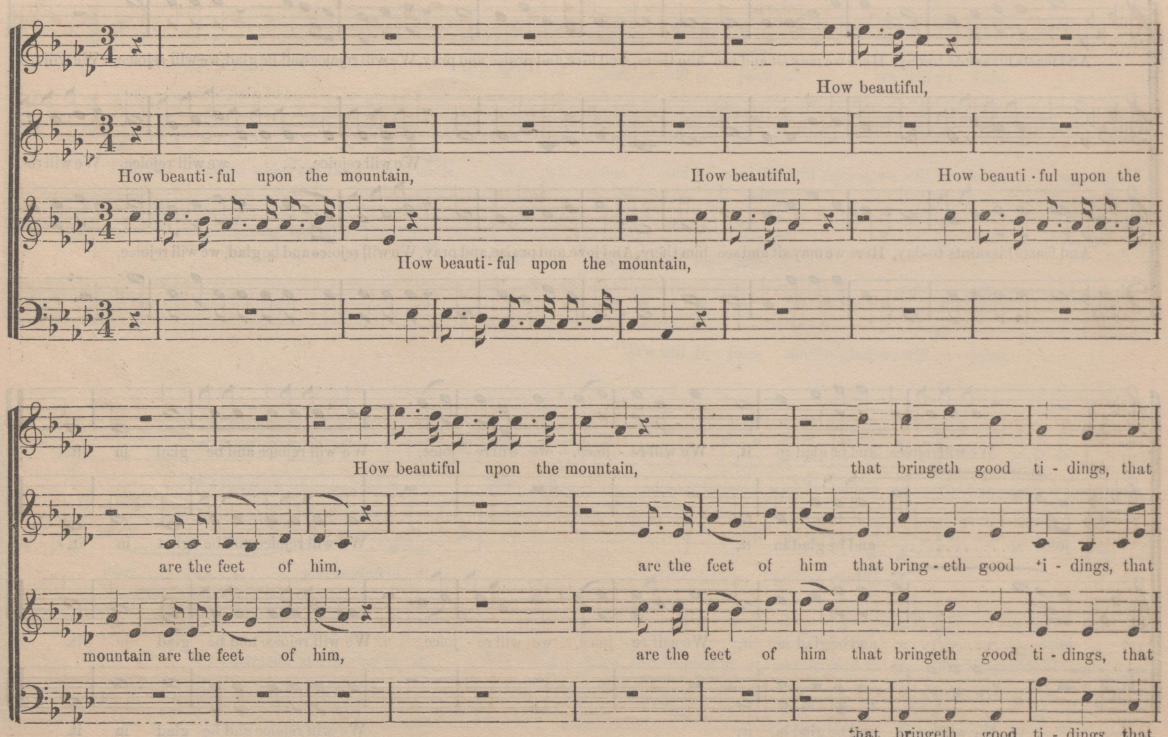
R. M. McINTOSH

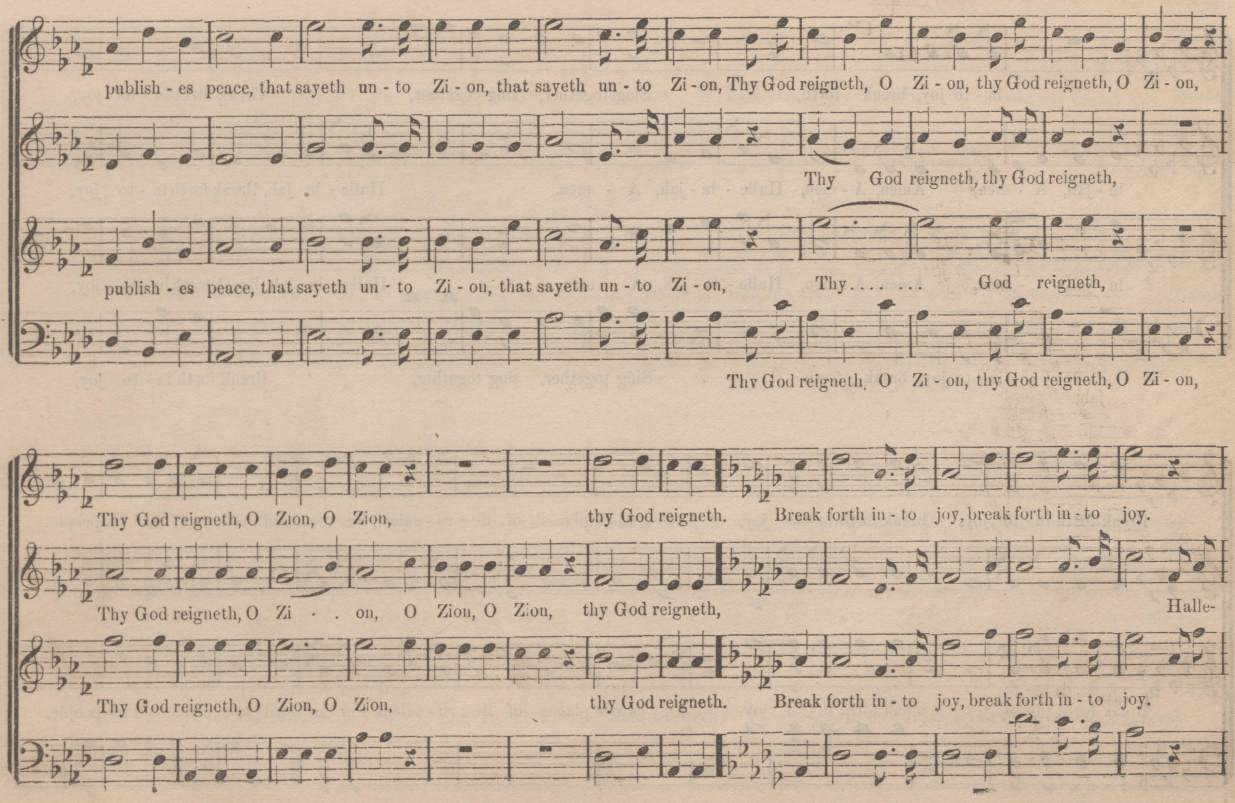
Written in Camp, at Elliott Hill, Va., December 1864.

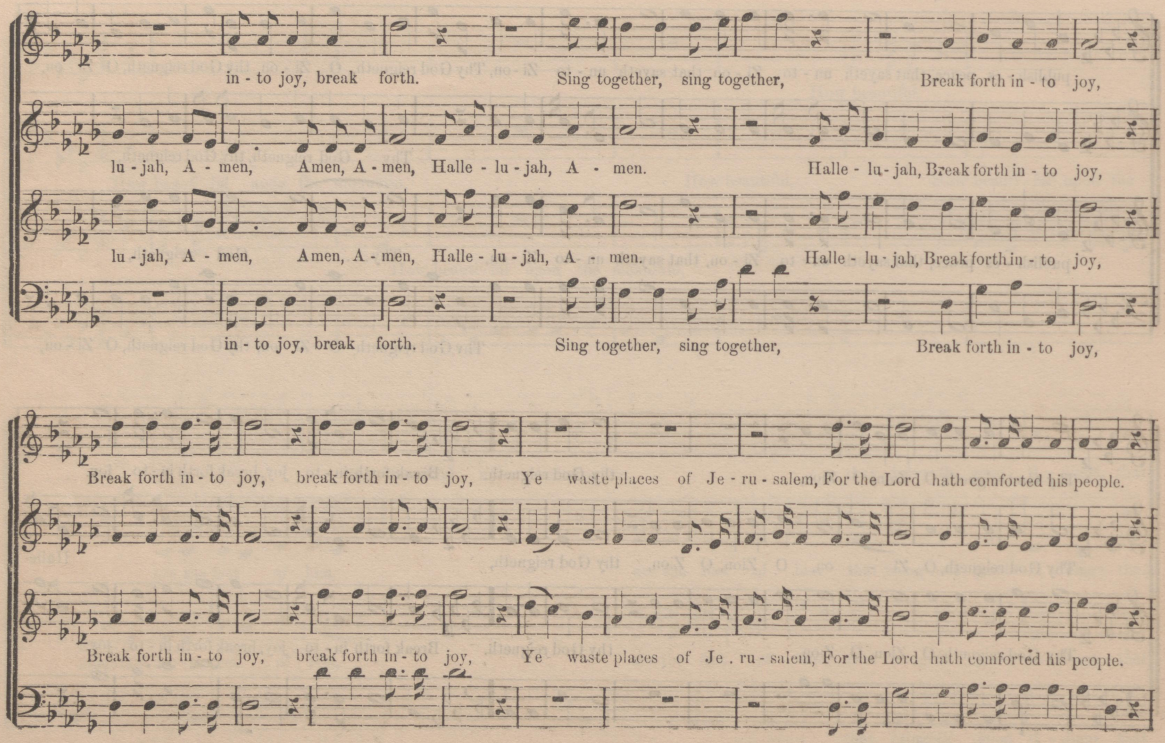


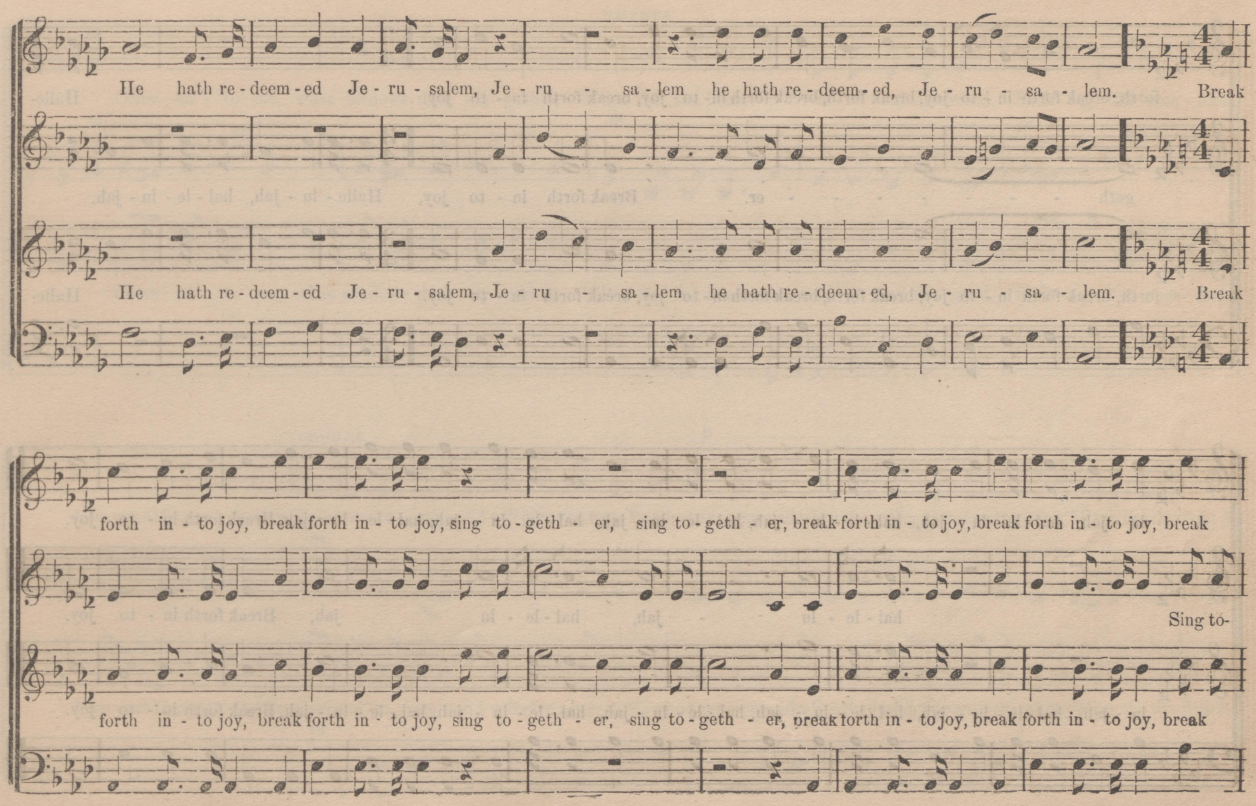

And feasts his saints to-day, Here we may sit and see him there, And love, and praise, and pray, We will rejoice and be glad, we will rejoice, We will re-
We will rejoice, . . . we will rejoice, We will re-
And feasts his saints to-day, Here we may sit and see him there, And love, and praise, and pray, We will rejoice and be glad, we will rejoice,
We will rejoice and be glad in it, We will re - joice, we will re - joice, We will rejoice and be glad in it.
joice . . . . . and be glad in it, We will rejoice and be glad in it.
joice . . . . . and be glad in it, We will re - joice, we will re - joice, We will rejoice and be glad in it.
We will rejoice and be glad in it, We will rejoice and be glad in it.

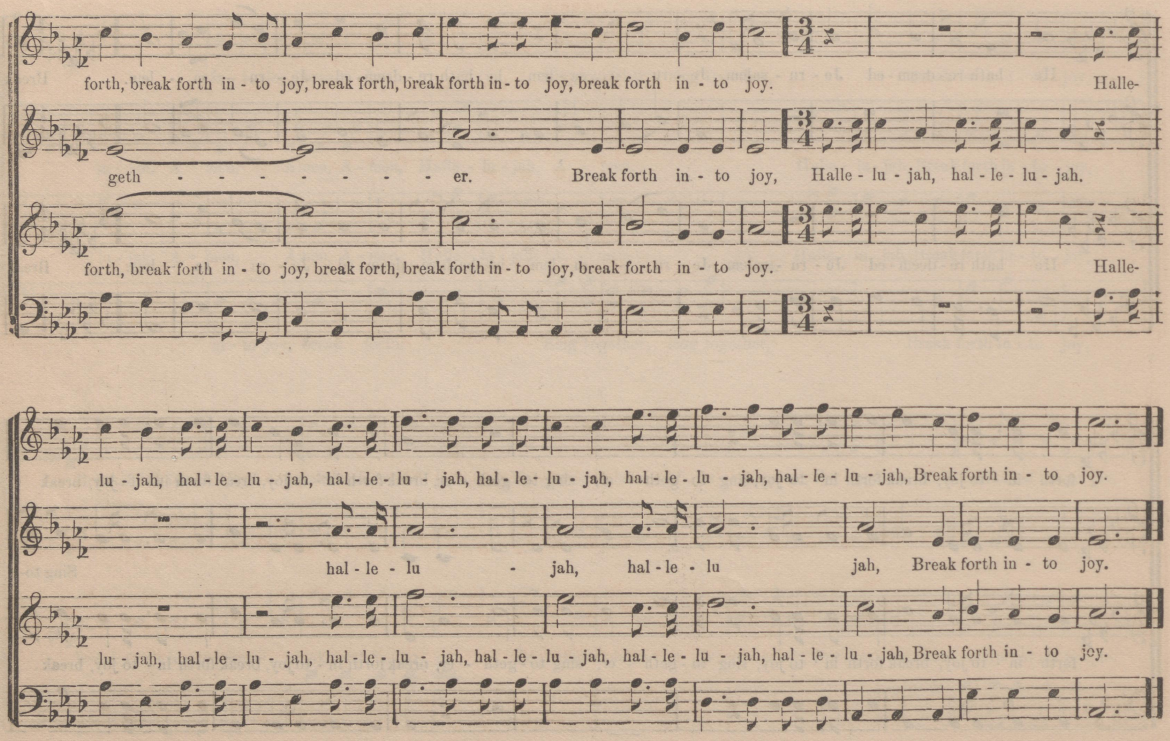
214 HOW BEAUTIFUL UPON THE MOUNTAIN. (Anthem.) R. M. McIntosh

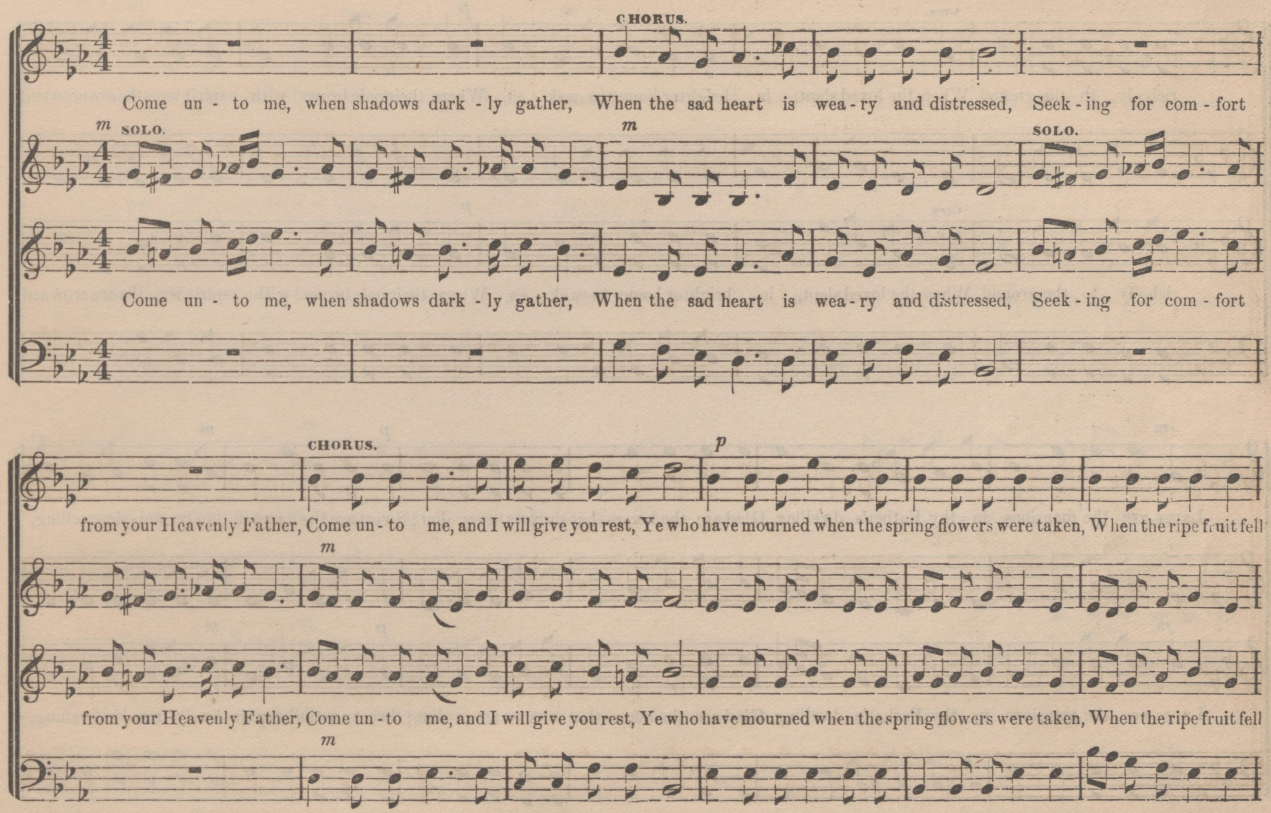


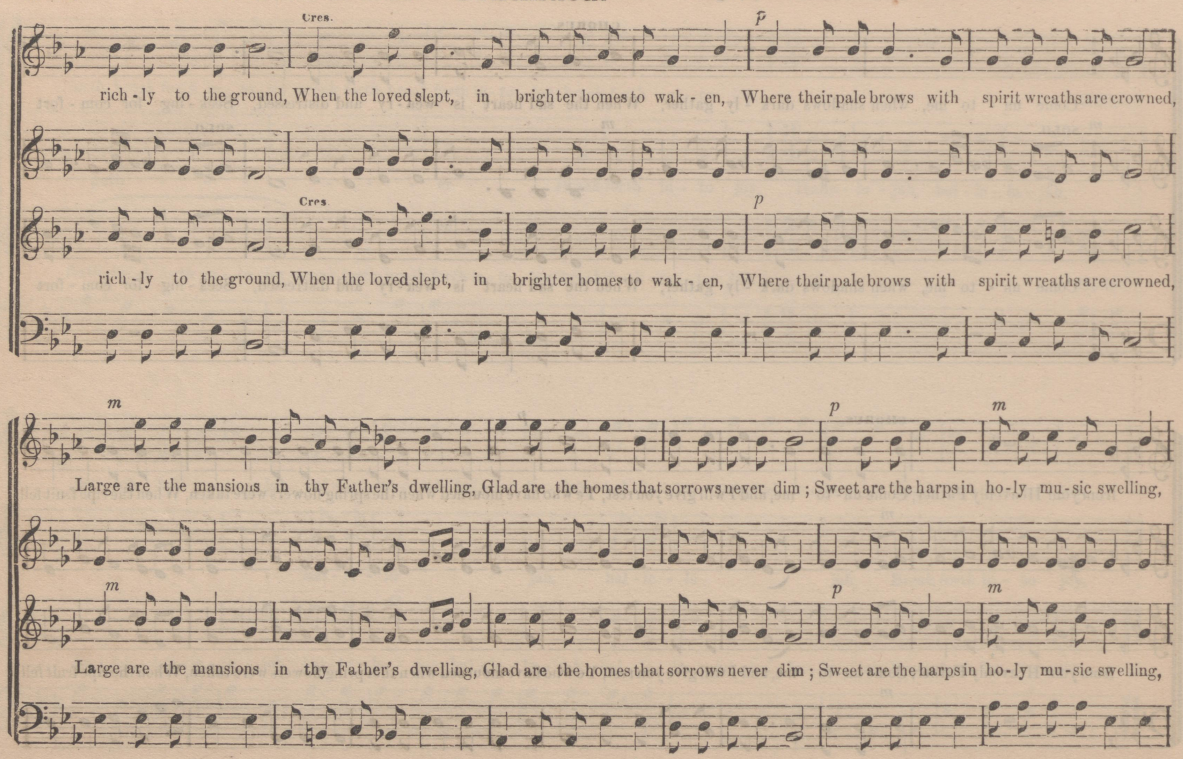

publish - es peace, that sayeth un - to Zi - on, that sayeth un - to Zi - on, Thy God reigneth, O Zi - on, thy God reigneth, O Zi - on,
Thy God reigneth, thy God reigneth,
publish - es peace, that sayeth un - to Zi - on, that sayeth un - to Zi - on, Thy .... God reigneth,
Thy God reigneth, O Zi - on, thy God reigneth, O Zi - on,
Thy God reigneth, O Zion, O Zion, thy God reigneth. Break forth in - to joy, break forth in - to joy.
Thy God reigneth, O Zi . . on, O Zion, O Zion, thy God reigneth, Halle-
Thy God reigneth, O Zion, O Zion, thy God reigneth. Break forth in - to joy, break forth in - to joy.

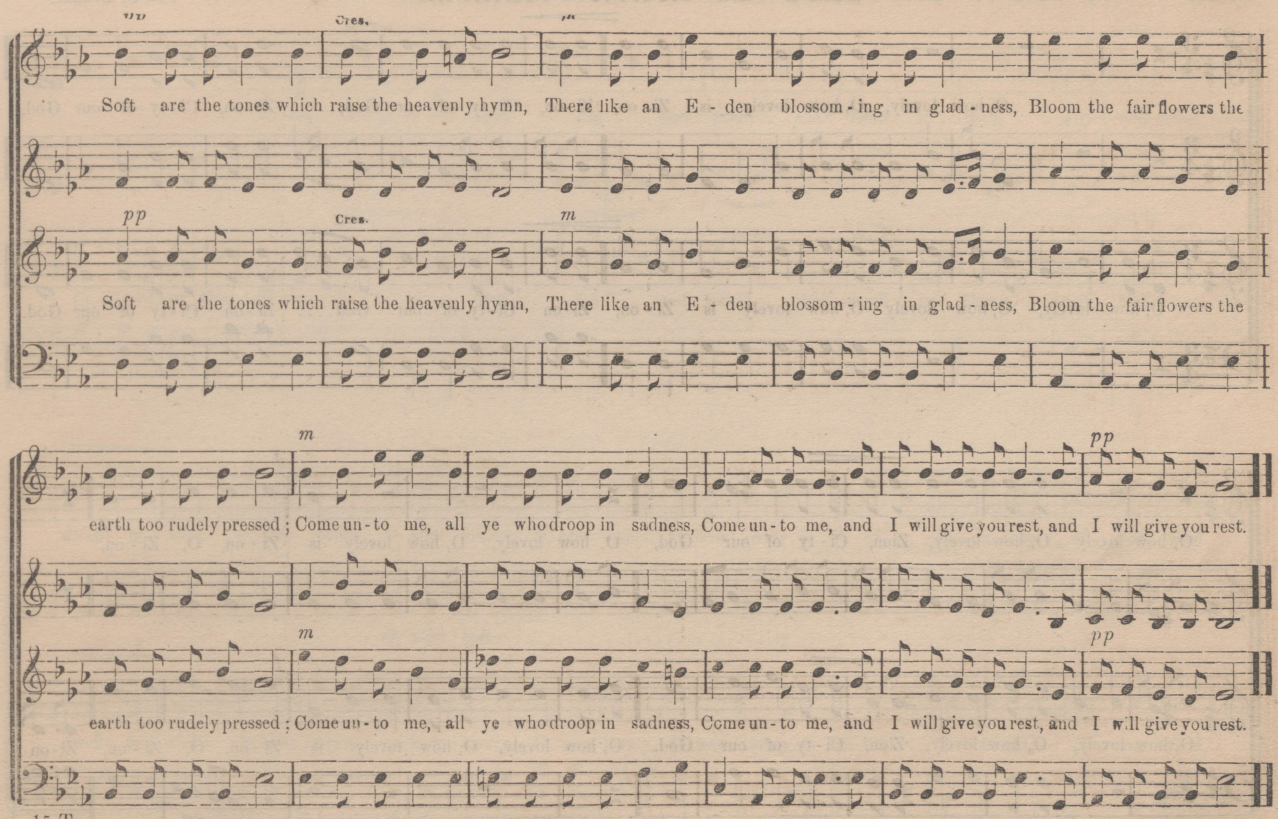

in - to joy, break forth. Sing together, sing together, Break forth in - to joy,
lu - jah, A - men, Amen, A - men, Halle - lu - jah, A - men. Halle - lu - jah, Break forth in - to joy,
lu - jah, A - men, Amen, A - men, Halle - lu - jah, A - men. Halle - lu - jah, Break forth in - to joy,
in - to joy, break forth. Sing together, sing together, Break forth in - to joy,
Break forth in - to joy, break forth in - to joy, Ye waste places of Je - ru - salem, For the Lord hath comforted his people.
Break forth in - to joy, break forth in - to joy, Ye waste places of Je . ru - salem, For the Lord hath comforted his people.


He hath re-deem-ed Je-ru-salem, Je-ru - sa-lem he hath re-deem-ed, Je-ru - sa - lem. Break
He hath re-deem-ed Je-ru-salem, Je-ru - sa-lem he hath re-deem-ed, Je-ru - sa - lem. Break
forth in-to joy, break forth in-to joy, sing to-geth - er, sing to-geth - er, break forth in-to joy, break forth in-to joy, break
Sing to-
forth in-to joy, break forth in-to joy, sing to-geth - er, sing to-geth - er, break forth in-to joy, break forth in-to joy, break


forth, break forth in - to joy, break forth, break forth in - to joy, break forth in - to joy. Halle-
geth - - - - - - - - er. Break forth in - to joy, Halle - lu - jah, hal - le - lu - jah.
forth, break forth in - to joy, break forth, break forth in - to joy, break forth in - to joy. Halle-
lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, Break forth in - to joy.
hal - le - lu - jah, hal - le - lu jah, Break forth in - to joy.
lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, Break forth in - to joy.

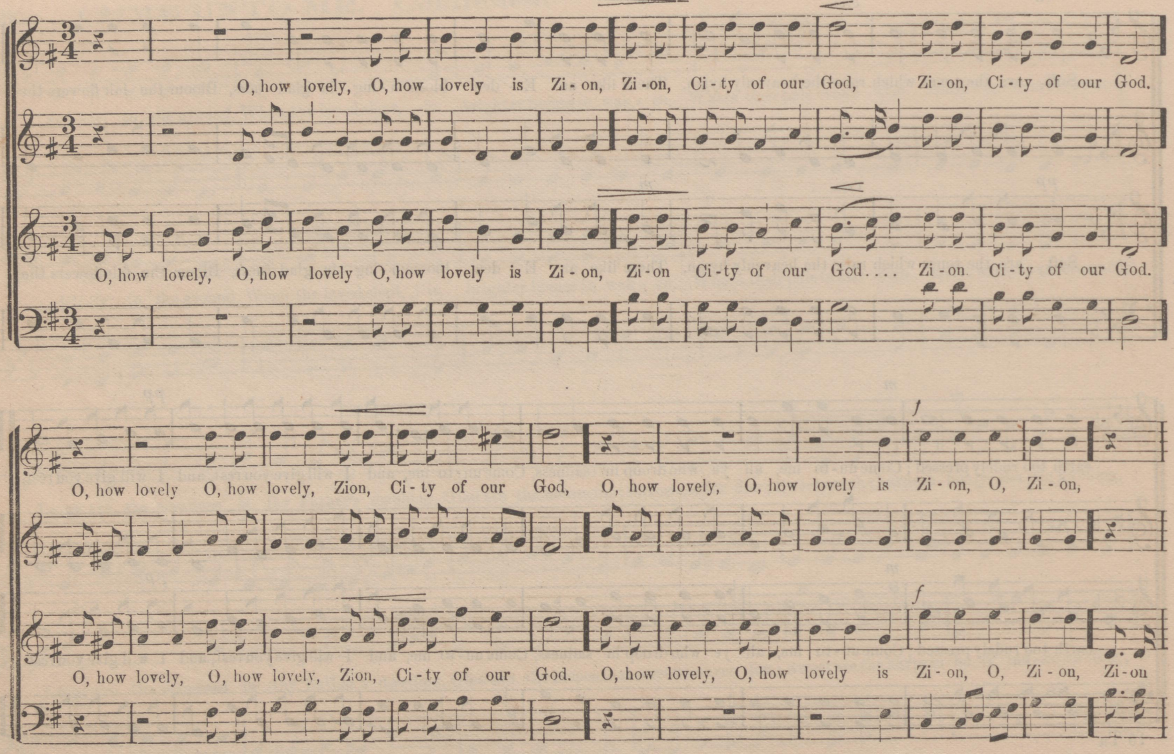

CHORUS.
Come un - to me, when shadows dark - ly gather, When the sad heart is wea - ry and distressed, Seek - ing for com - fort
m
SOLO.
m
SOLO.
Come un - to me, when shadows dark - ly gather, When the sad heart is wea - ry and distressed, Seek - ing for com - fort
CHORUS.
p
from your Heavenly Father, Come un - to me, and I will give you rest, Ye who have mourned when the spring flowers were taken, When the ripe fruit fell
m
from your Heavenly Father, Come un - to me, and I will give you rest, Ye who have mourned when the spring flowers were taken, When the ripe fruit fell
m

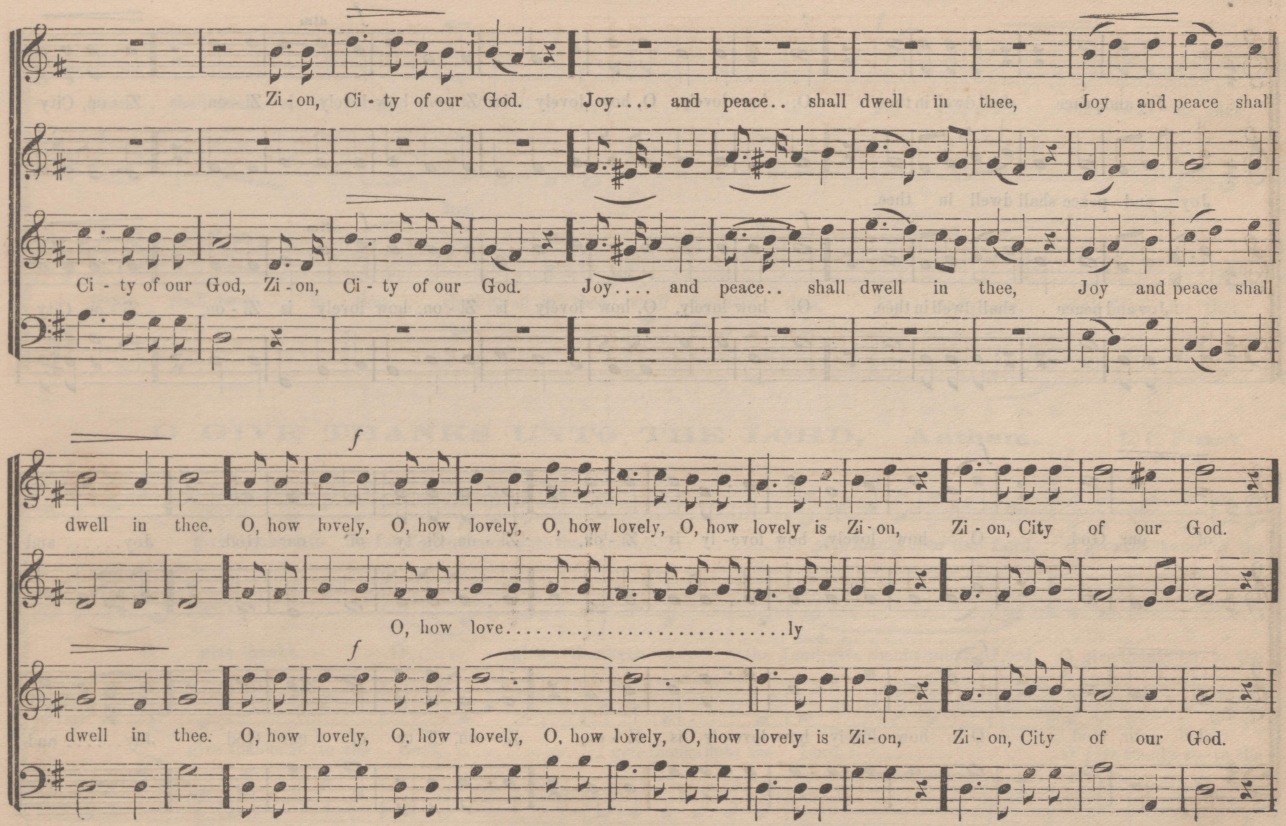

Cres.
p
rich - ly to the ground, When the loved slept, in brighter homes to wak - en, Where their pale brows with spirit wreaths are crowned,
Cres.
p
rich - ly to the ground, When the loved slept, in brighter homes to wak - en, Where their pale brows with spirit wreaths are crowned,
m
p
m
Large are the mansions in thy Father's dwelling, Glad are the homes that sorrows never dim ; Sweet are the harps in ho - ly mu - sic swelling,
m
p
m
Large are the mansions in thy Father's dwelling, Glad are the homes that sorrows never dim ; Sweet are the harps in ho - ly mu - sic swelling,

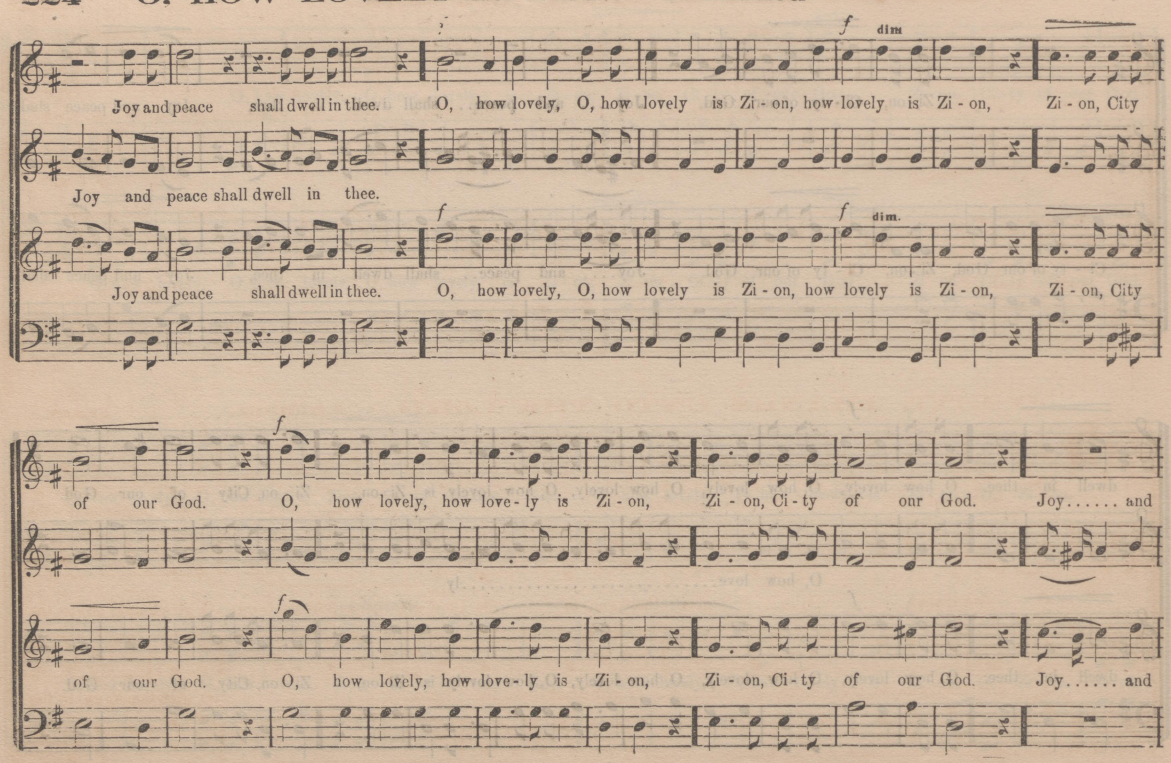

pp
Cres.
m
Soft are the tones which raise the heavenly hymn, There like an E - den blossom - ing in glad - ness, Bloom the fair flowers the
pp
Cres.
m
Soft are the tones which raise the heavenly hymn, There like an E - den blossom - ing in glad - ness, Bloom the fair flowers the
m
pp
earth too rudely pressed ; Come un - to me, all ye who droop in sadness, Come un - to me, and I will give you rest, and I will give you rest.
m
pp
earth too rudely pressed ; Come un - to me, all ye who droop in sadness, Come un - to me, and I will give you rest, and I will give you rest.

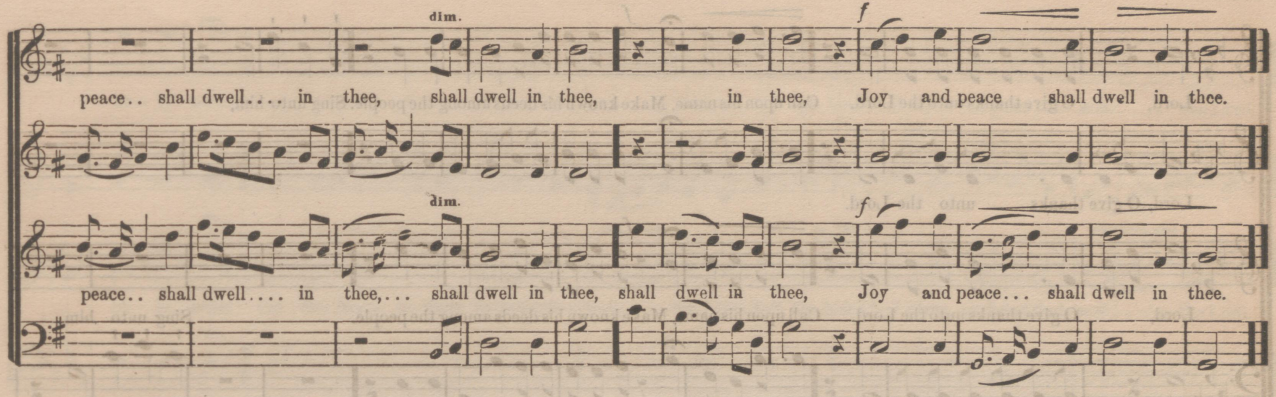
O, HOW LOVELY IS ZION. Anthem.

L. C. Everett



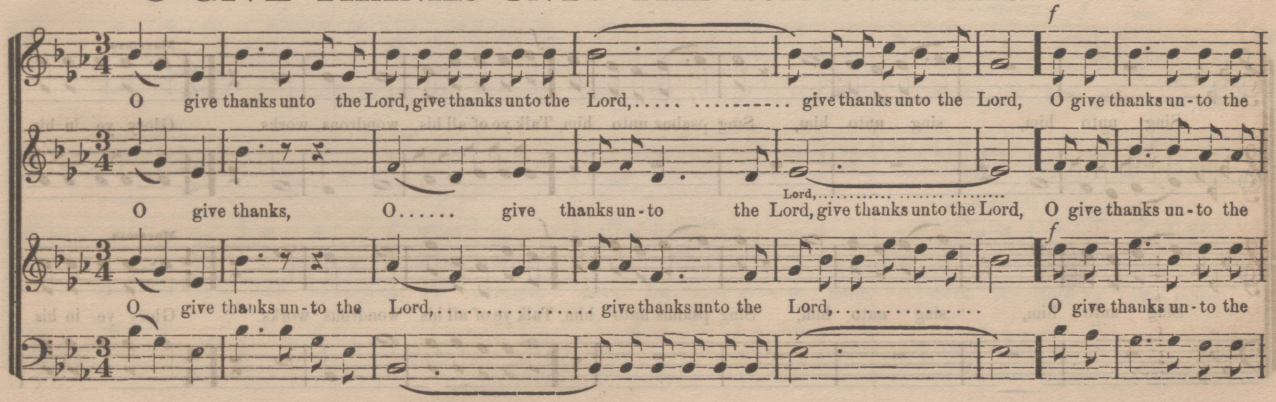

Zi-on, Ci-ty of our God. Joy.... and peace.. shall dwell in thee, Joy and peace shall
Ci-ty of our God, Zi-on, Ci-ty of our God. Joy.... and peace.. shall dwell in thee, Joy and peace shall
f
dwell in thee. O, how lovely, O, how lovely, O, how lovely, O, how lovely is Zi-on, Zi-on, City of our God.
O, how love.....ly
f
dwell in thee. O, how lovely, O, how lovely, O, how lovely, O, how lovely is Zi-on, Zi-on, City of our God.

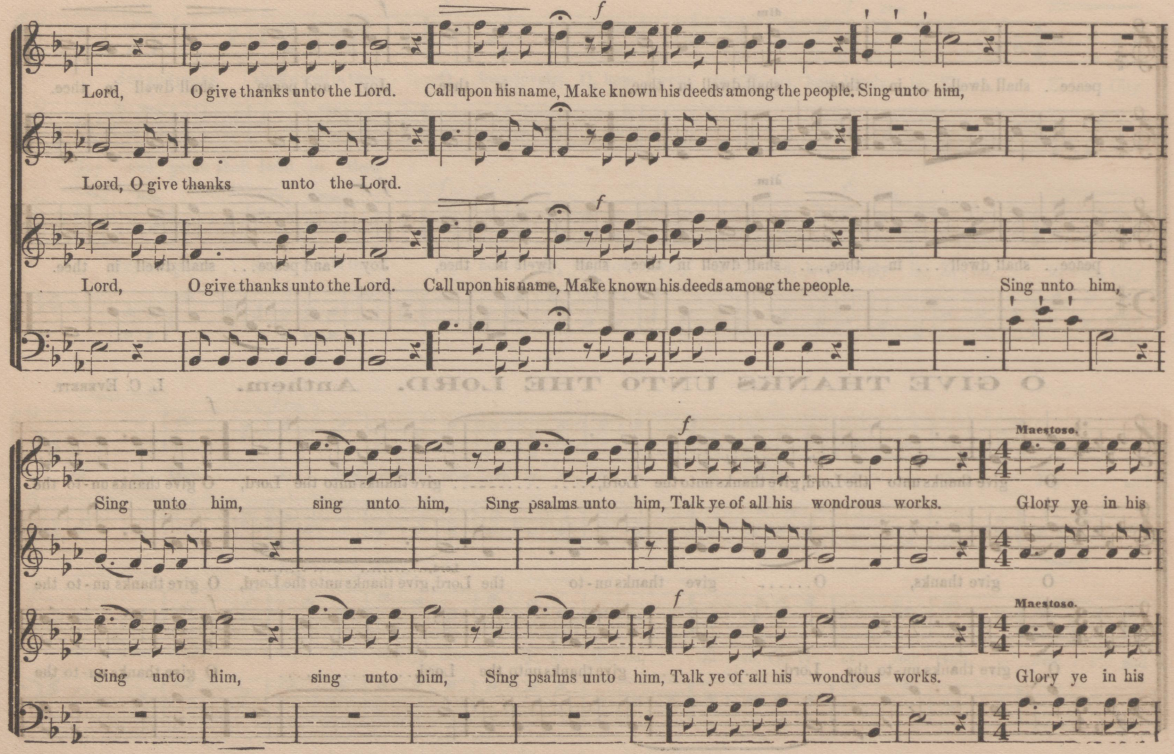

Joy and peace shall dwell in thee. O, how lovely, O, how lovely is Zi - on, how lovely is Zi - on, Zi - on, City
Joy and peace shall dwell in thee.
Joy and peace shall dwell in thee. O, how lovely, O, how lovely is Zi - on, how lovely is Zi - on, Zi - on, City
of our God. O, how lovely, how love - ly is Zi - on, Zi - on, Ci - ty of our God. Joy..... and
of our God. O, how lovely, how love - ly is Zi - on, Zi - on, Ci - ty of our God. Joy..... and

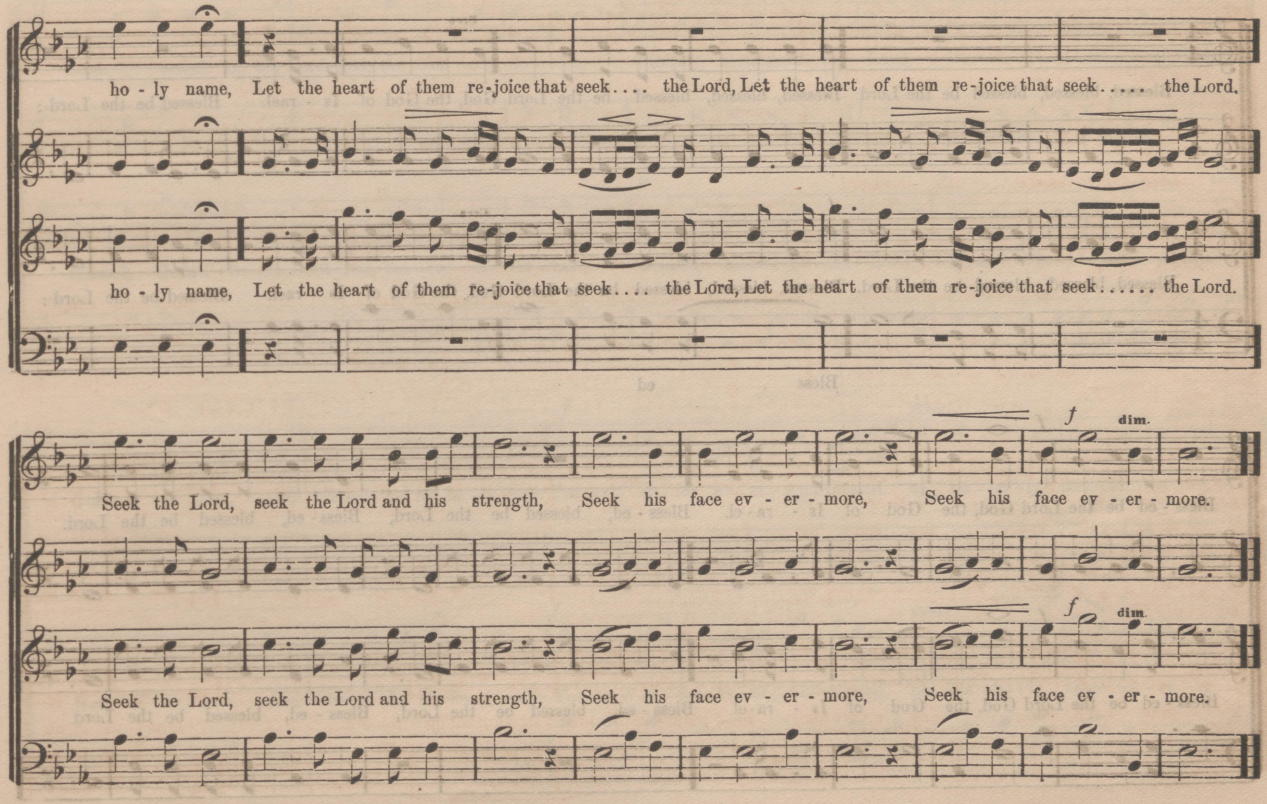


O GIVE THANKS UNTO THE LORD. Anthem.

L. C. Everett.

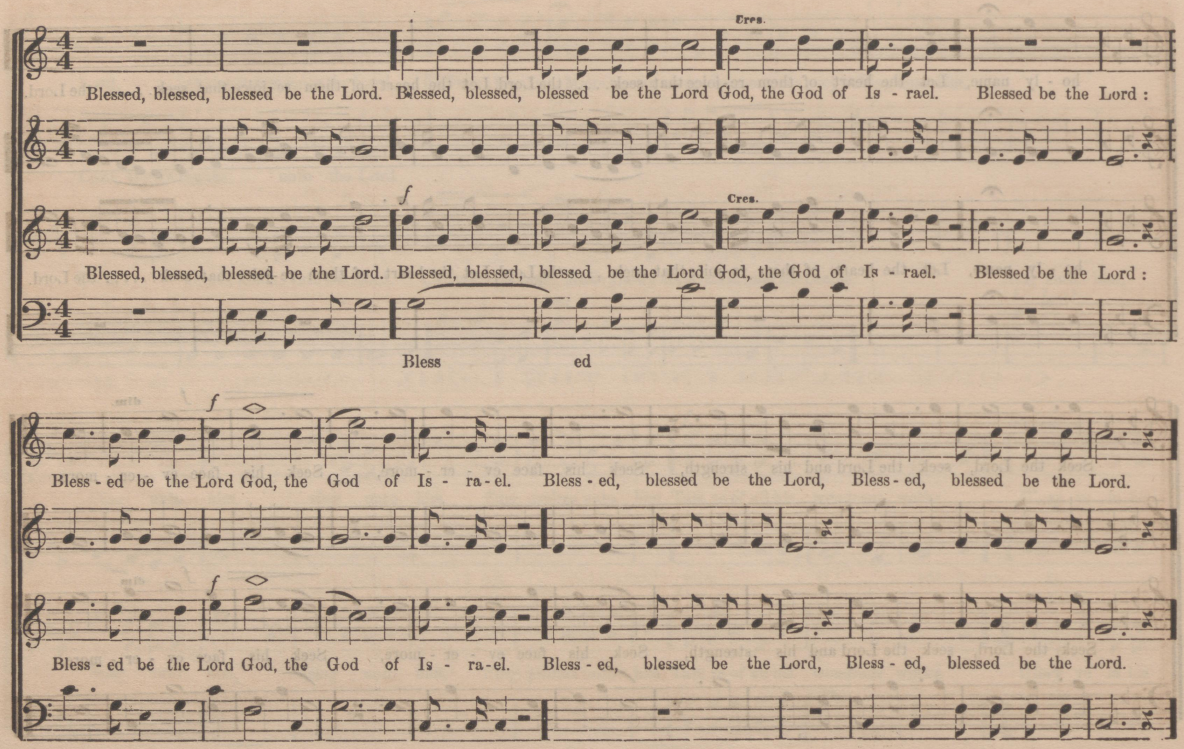


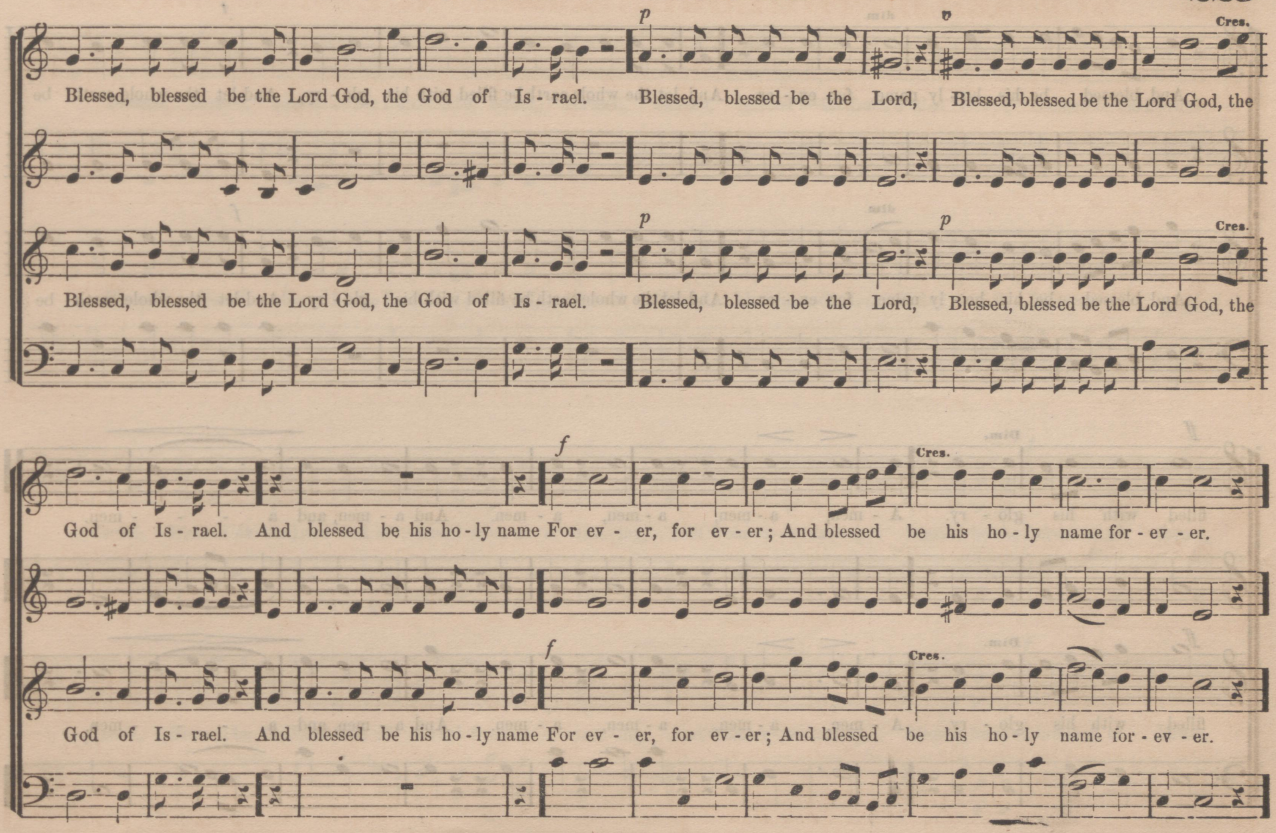

Lord, O give thanks unto the Lord. Call upon his name, Make known his deeds among the people. Sing unto him,
Lord, O give thanks unto the Lord.
Lord, O give thanks unto the Lord. Call upon his name, Make known his deeds among the people. Sing unto him,
Sing unto him, sing unto him, Sing psalms unto him, Talk ye of all his wondrous works. Glory ye in his
Maestoso.
Sing unto him, sing unto him, Sing psalms unto him, Talk ye of all his wondrous works. Glory ye in his
Maestoso.

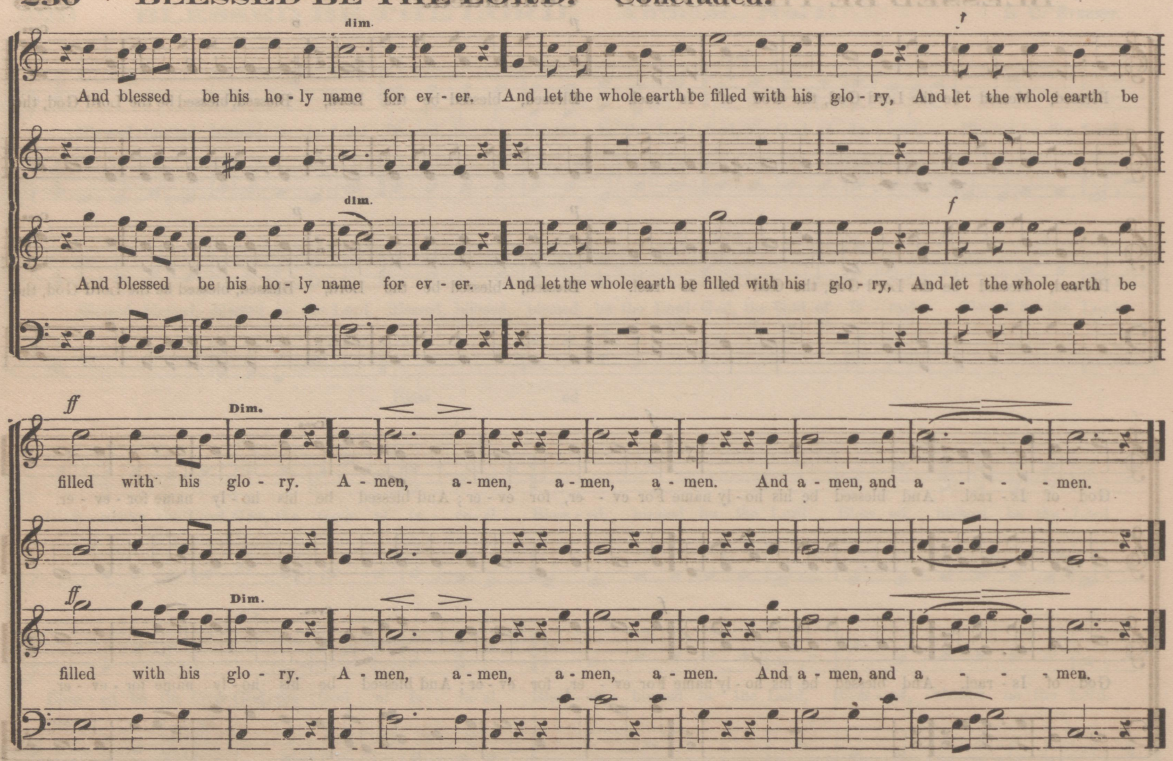

ho - ly name, Let the heart of them re-joice that seek.... the Lord, Let the heart of them re-joice that seek..... the Lord.
ho - ly name, Let the heart of them re-joice that seek.... the Lord, Let the heart of them re-joice that seek..... the Lord.
f
dim.
Seek the Lord, seek the Lord and his strength, Seek his face ev - er - more, Seek his face ev - er - more.
f
dim.
Seek the Lord, seek the Lord and his strength, Seek his face ev - er - more, Seek his face ev - er - more.

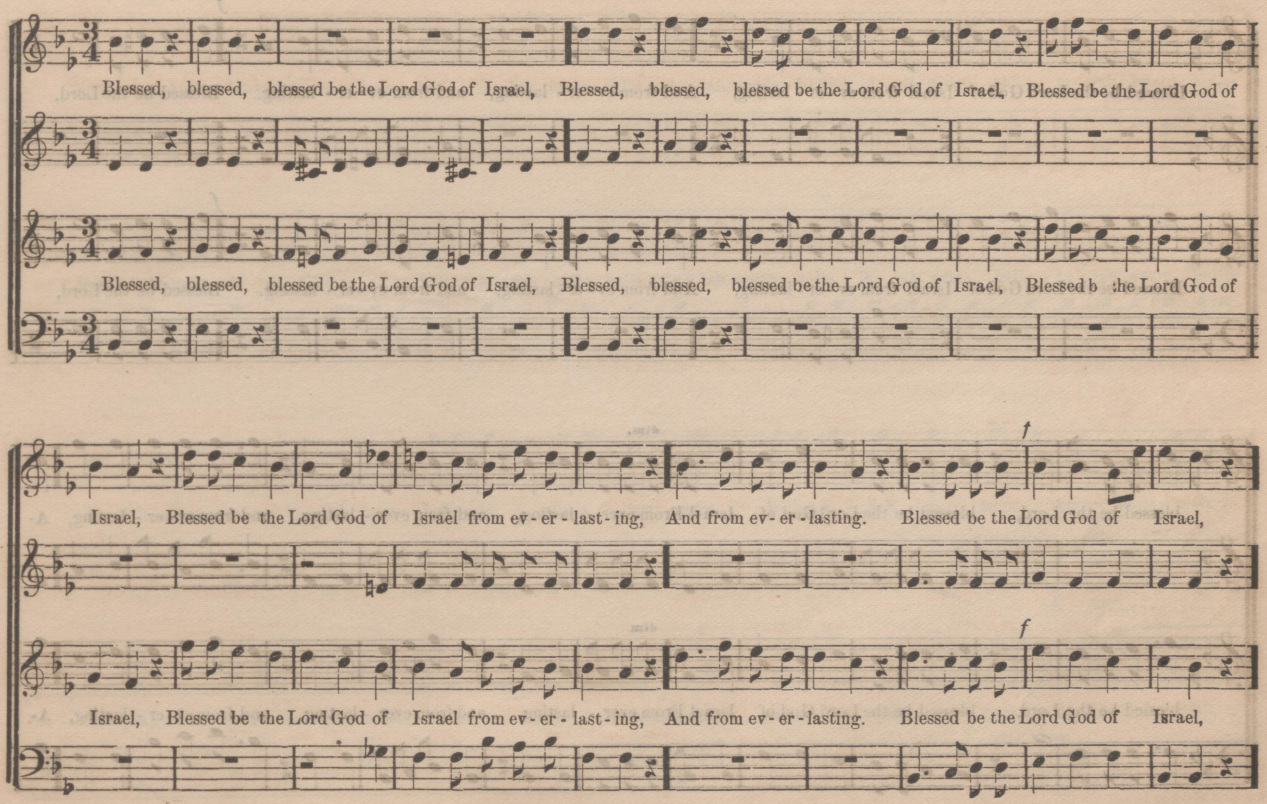
BLESSED BE THE LORD. Anthem. No. 1.

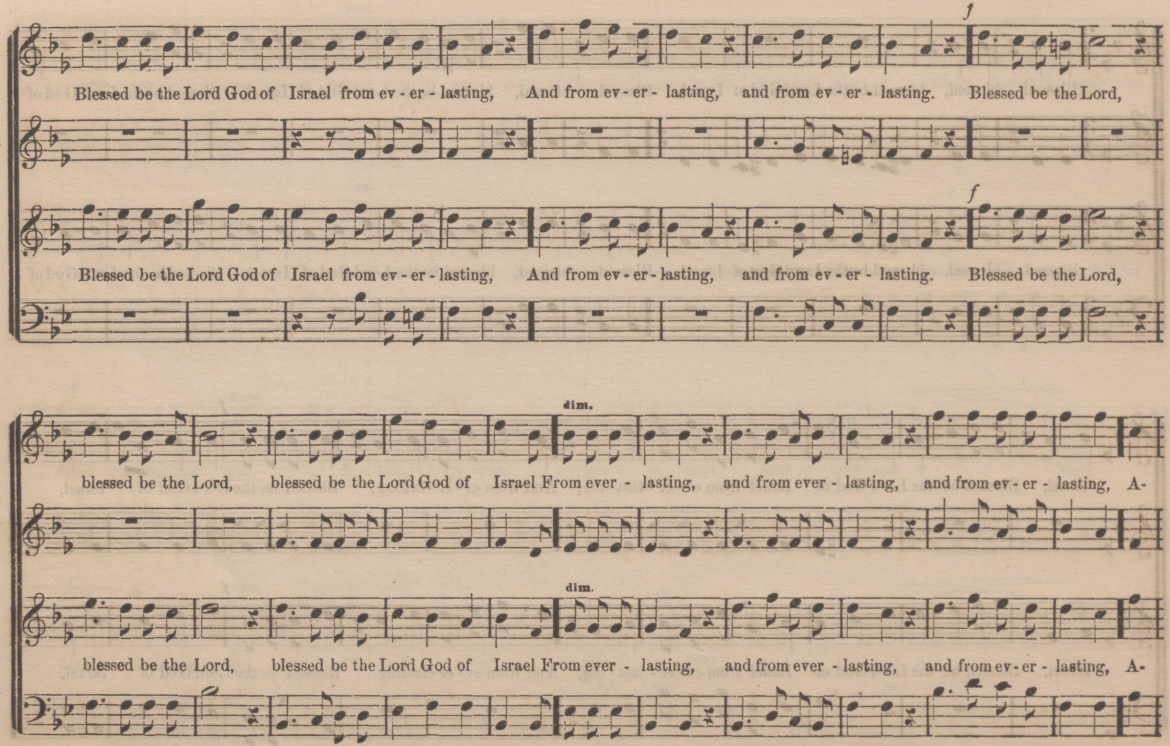
L. C. Everett.

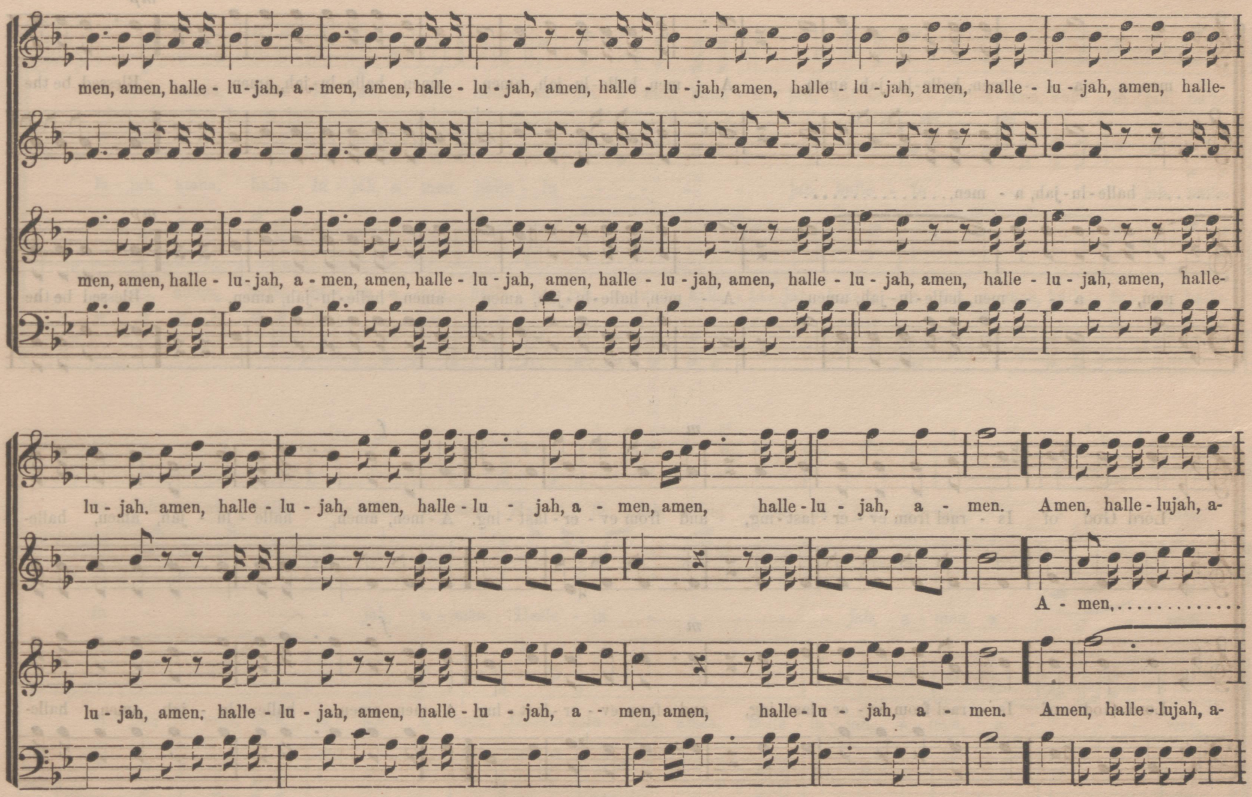


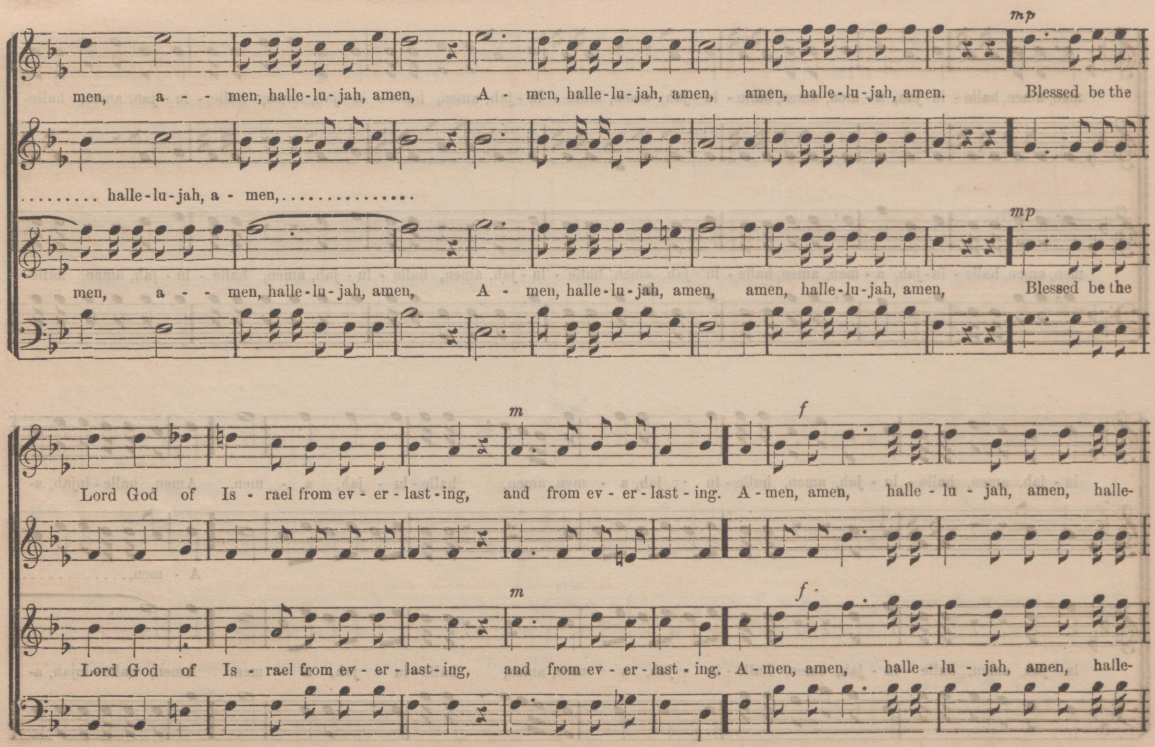

p
Cres.
Blessed, blessed be the Lord God, the God of Is - rael. Blessed, blessed be the Lord, Blessed, blessed be the Lord God, the
p
p
Cres.
Blessed, blessed be the Lord God, the God of Is - rael. Blessed, blessed be the Lord, Blessed, blessed be the Lord God, the
f
Cres.
God of Is - rael. And blessed be his ho - ly name For ev - er, for ev - er; And blessed be his ho - ly name for - ev - er.
f
Cres.
God of Is - rael. And blessed be his ho - ly name For ev - er, for ev - er; And blessed be his ho - ly name for - ev - er.

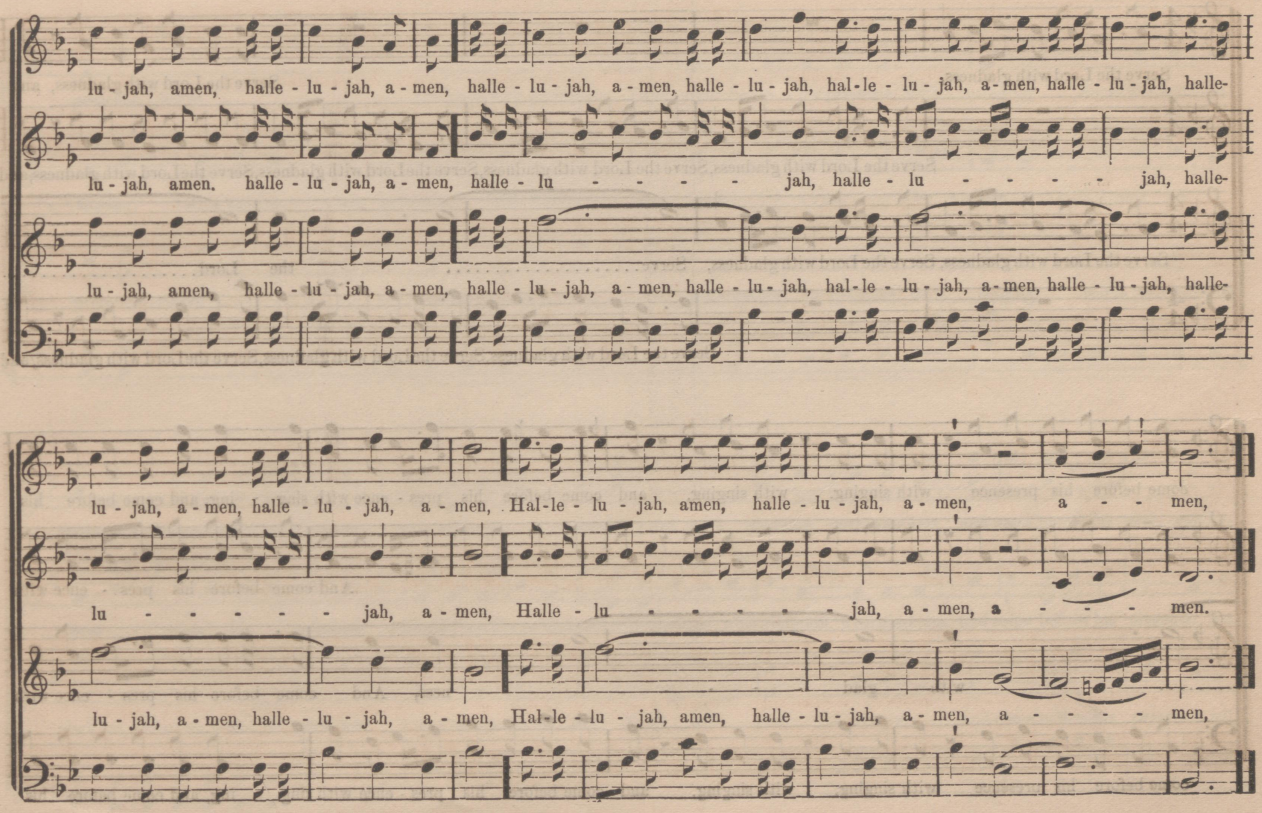

dim.
f
And blessed be his ho - ly name for ev - er. And let the whole earth be filled with his glo - ry, And let the whole earth be
dim.
f
And blessed be his ho - ly name for ev - er. And let the whole earth be filled with his glo - ry, And let the whole earth be
ff
Dim.
filled with his glo - ry. A - men, a - men, a - men, a - men. And a - men, and a - - - men.
ff
Dim.
filled with his glo - ry. A - men, a - men, a - men, a - men. And a - men, and a - - - men.


Blessed, blessed, blessed be the Lord God of Israel, Blessed, blessed, blessed be the Lord God of Israel, Blessed be the Lord God of
Blessed, blessed, blessed be the Lord God of Israel, Blessed, blessed, blessed be the Lord God of Israel, Blessed b :he Lord God of
Israel, Blessed be the Lord God of Israel from ev - er - last - ing, And from ev - er - lasting. Blessed be the Lord God of Israel,
f
Israel, Blessed be the Lord God of Israel from ev - er - last - ing, And from ev - er - lasting. Blessed be the Lord God of Israel,
f

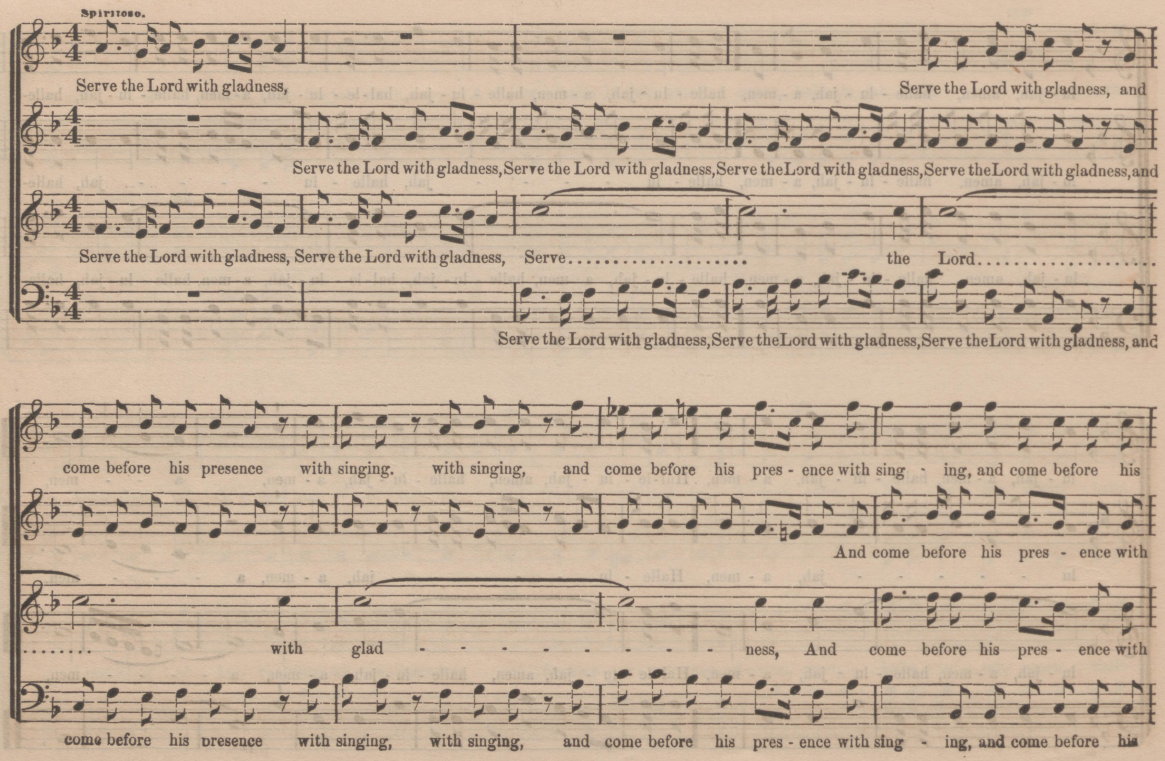

f
Blessed be the Lord God of Israel from ev - er - lasting, And from ev - er - lasting, and from ev - er - lasting. Blessed be the Lord,
f
Blessed be the Lord God of Israel from ev - er - lasting, And from ev - er - lasting, and from ev - er - lasting. Blessed be the Lord,
dim.
blessed be the Lord, blessed be the Lord God of Israel From ever - lasting, and from ever - lasting, and from ev - er - lasting, A-
dim.
blessed be the Lord, blessed be the Lord God of Israel From ever - lasting, and from ever - lasting, and from ev - er - lasting, A-

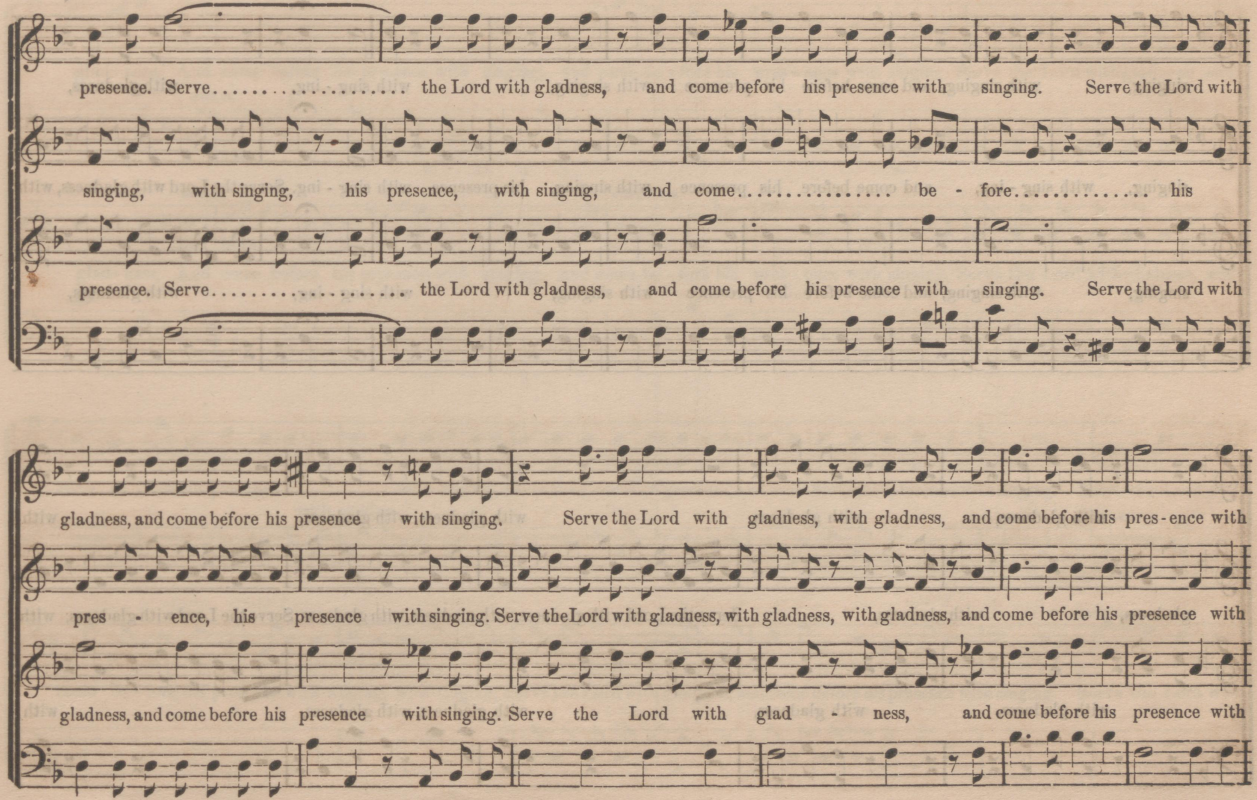

men, amen, halle - lu - jah, a - men, amen, halle - lu - jah, amen, halle - lu - jah, amen, halle - lu - jah, amen, halle - lu - jah, amen, halle-
men, amen, halle - lu - jah, a - men, amen, halle - lu - jah, amen, halle - lu - jah, amen, halle - lu - jah, amen, halle - lu - jah, amen, halle-
lu - jah, amen, halle - lu - jah, amen, halle - lu - jah, a - men, amen, halle - lu - jah, a - men. Amen, halle - lujah, a-
A - men,.....
lu - jah, amen, halle - lu - jah, amen, halle - lu - jah, a - men, amen, halle - lu - jah, a - men. Amen, halle - lujah, a-

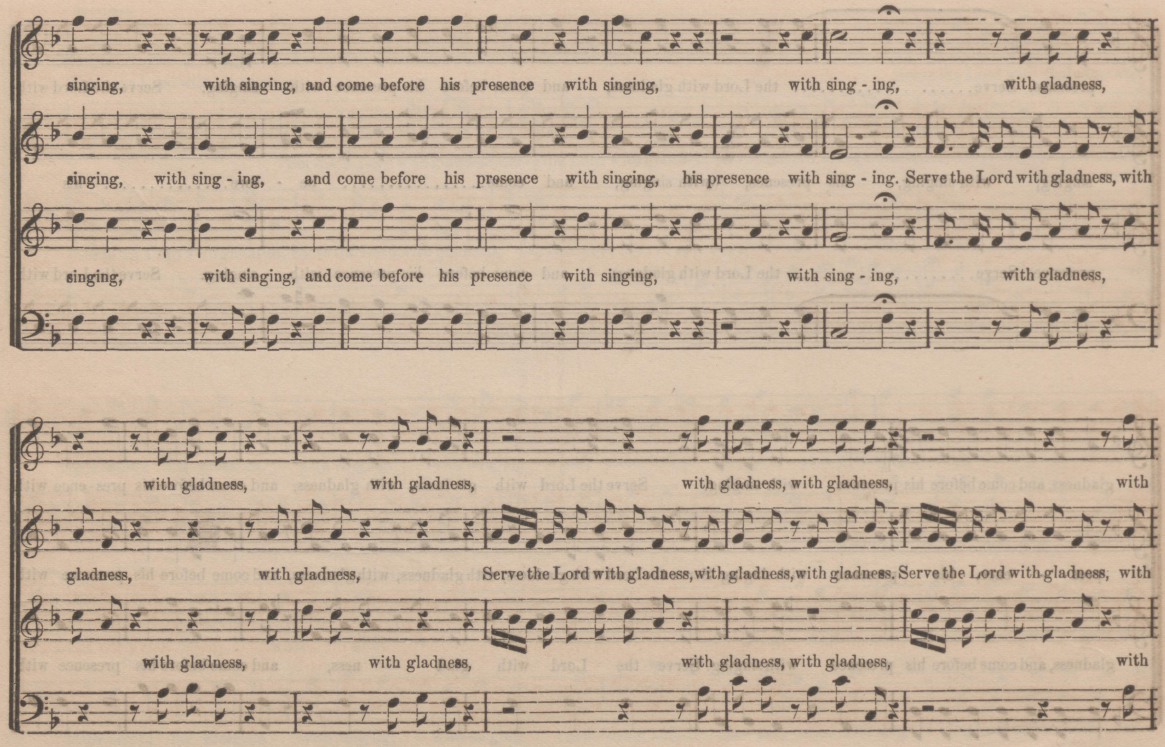

mp
men, a - - men, halle-lu-jah, amen, A - men, halle-lu-jah, amen, amen, halle-lu-jah, amen. Blessed be the
..... halle-lu-jah, a - men,.....
mp
men, a - - men, halle-lu-jah, amen, A - men, halle-lu-jah, amen, amen, halle-lu-jah, amen, Blessed be the
m
f
Lord God of Is - rael from ev - er - last - ing, and from ev - er - last - ing. A - men, amen, halle - lu - jah, amen, halle-
m
f
Lord God of Is - rael from ev - er - last - ing, and from ev - er - last - ing. A - men, amen, halle - lu - jah, amen, halle-

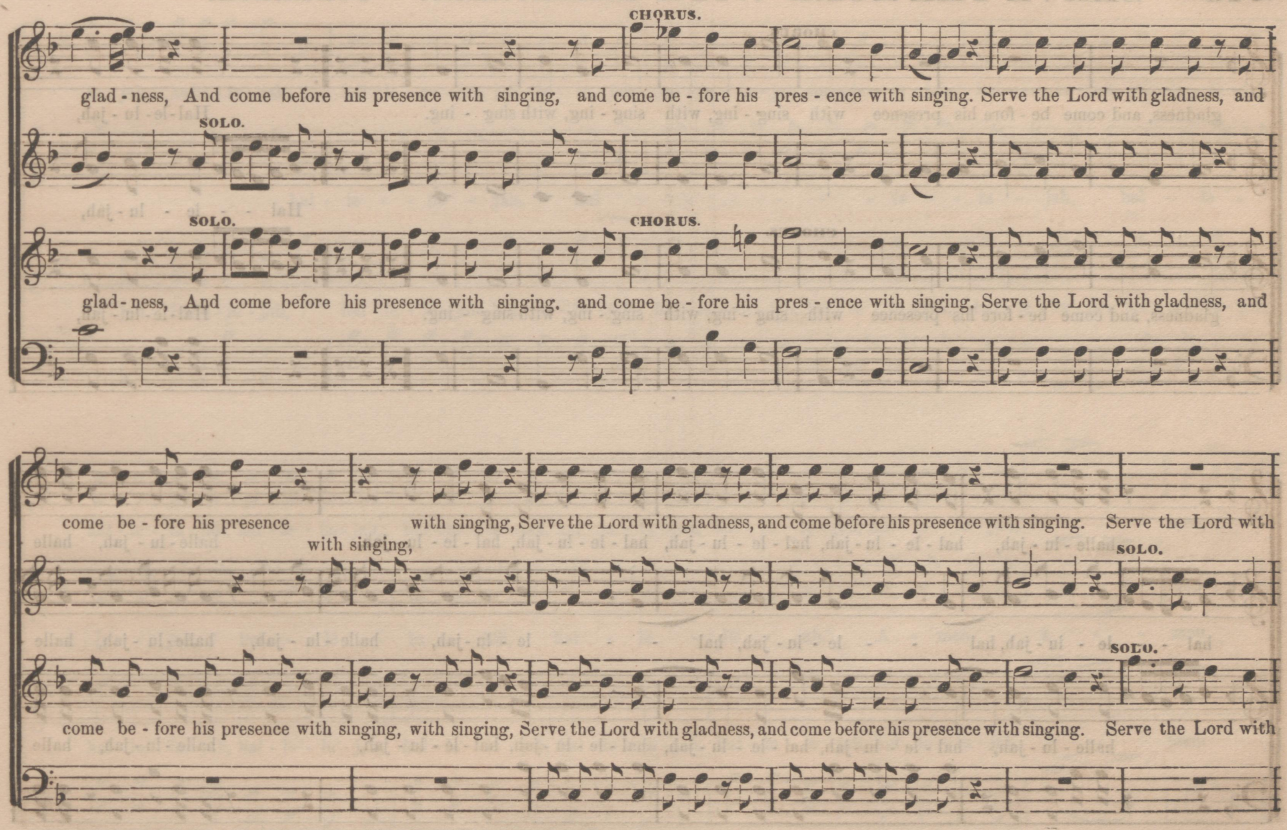

lu - jah, amen, halle - lu - jah, a - men, halle - lu - jah, a - men, halle - lu - jah, hal - le - lu - jah, a - men, halle - lu - jah, halle-
lu - jah, amen. halle - lu - jah, a - men, halle - lu - - - - - jah, halle - lu - - - - - jah, halle-
lu - jah, amen, halle - lu - jah, a - men, halle - lu - jah, a - men, halle - lu - jah, hal - le - lu - jah, a - men, halle - lu - jah, halle-
lu - jah, a - men, halle - lu - jah, a - men, Hal - le - lu - jah, amen, halle - lu - jah, a - men, a - - - men,
lu - - - - - jah, a - men, Halle - lu - - - - - jah, a - men, a - - - - men.
lu - jah, a - men, halle - lu - jah, a - men, Hal - le - lu - jah, amen, halle - lu - jah, a - men, a - - - - men,

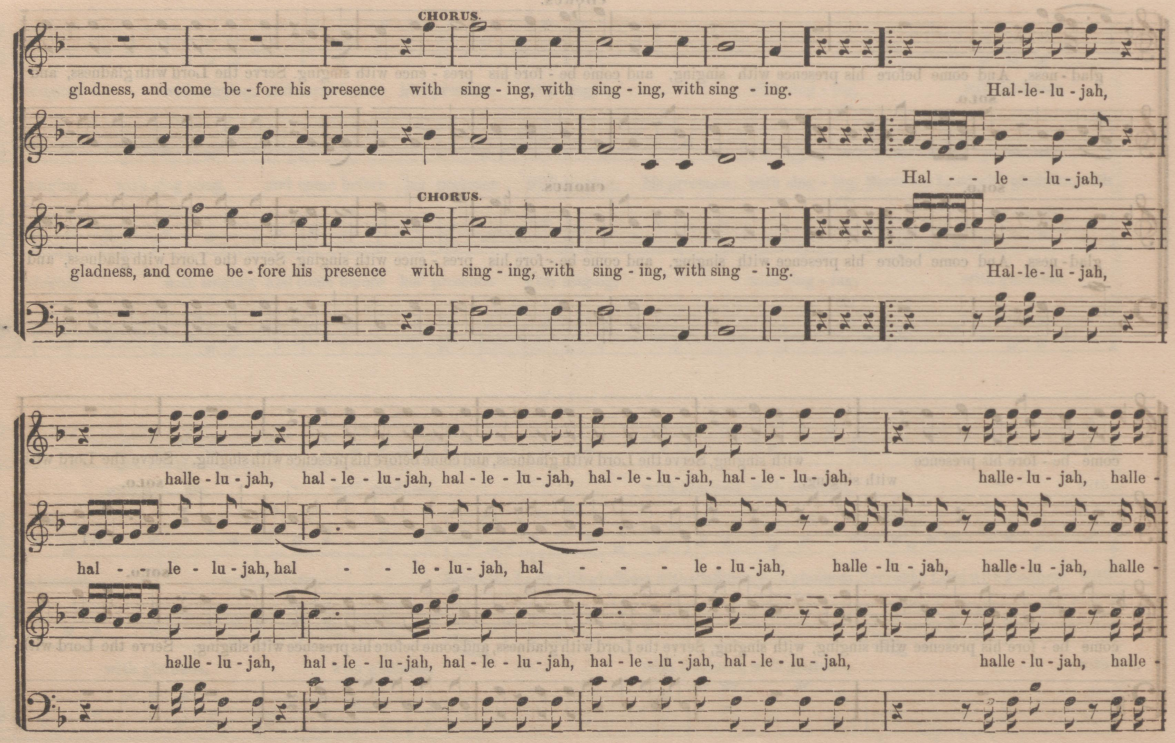
236 SERVE THE LORD WITH GLADNESS. Dr. A. B. Everett.

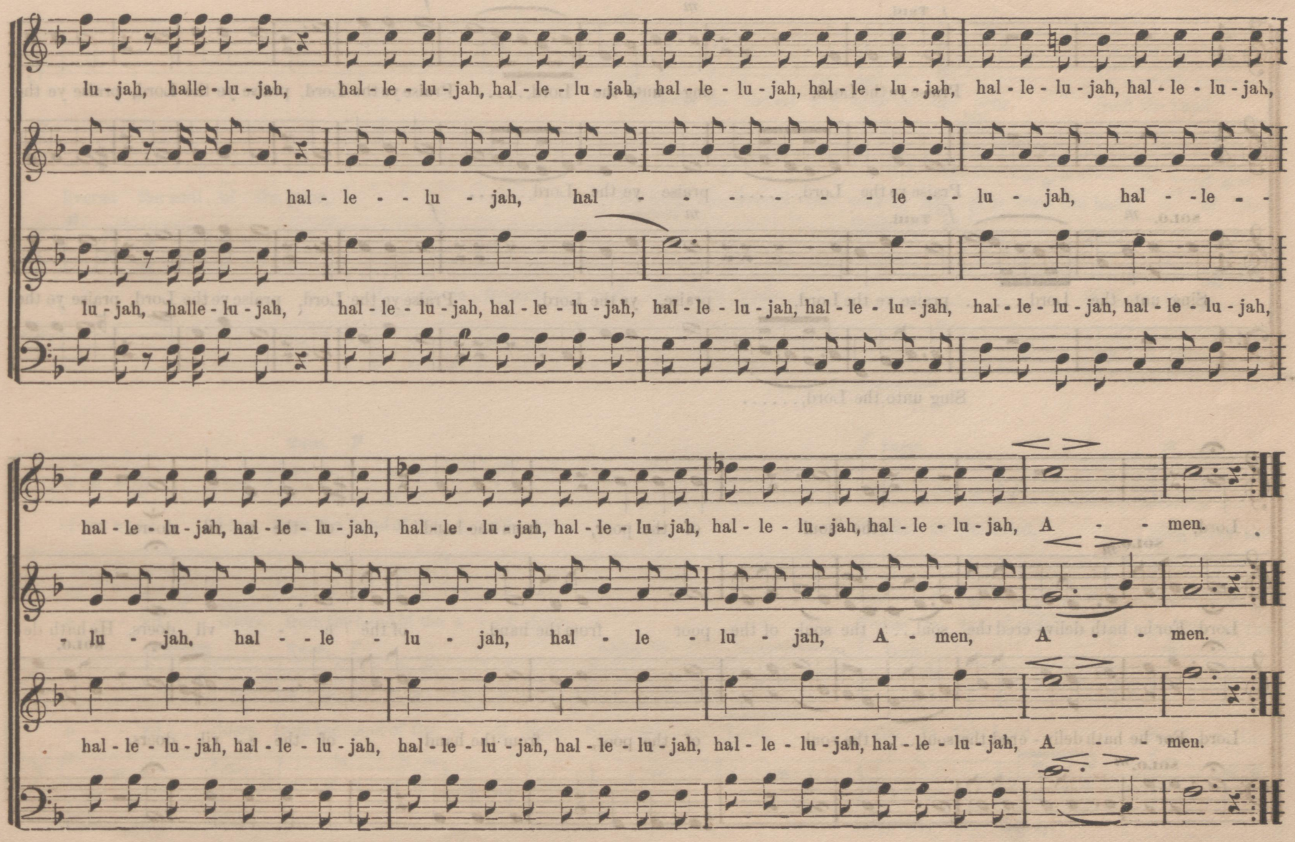



presence. Serve..... the Lord with gladness, and come before his presence with singing. Serve the Lord with
singing, with singing, his presence, with singing, and come..... be - fore..... his
presence. Serve..... the Lord with gladness, and come before his presence with singing. Serve the Lord with
gladness, and come before his presence with singing. Serve the Lord with gladness, with gladness, and come before his pres-ence with
pres - ence, his presence with singing. Serve the Lord with gladness, with gladness, with gladness, and come before his presence with
gladness, and come before his presence with singing. Serve the Lord with glad - ness, and come before his presence with


singing, with singing, and come before his presence with singing, with sing - ing, with gladness,
singing, with sing - ing, and come before his presence with singing, his presence with sing - ing. Serve the Lord with gladness, with
singing, with singing, and come before his presence with singing, with sing - ing, with gladness,
with gladness, with gladness, with gladness, with gladness, with
gladness, with gladness, Serve the Lord with gladness, with gladness, with gladness. Serve the Lord with gladness, with
with gladness, with gladness, with gladness, with gladness, with

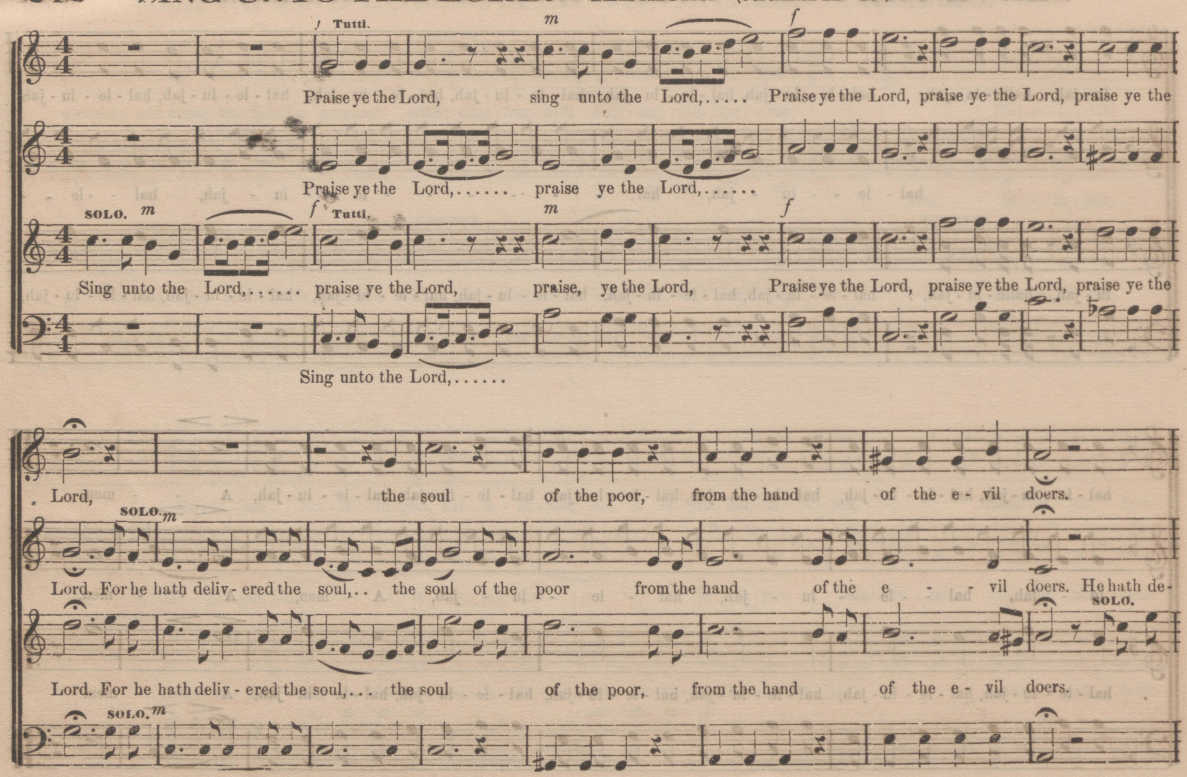

CHORUS.
glad - ness, And come before his presence with singing, and come be - fore his pres - ence with singing. Serve the Lord with gladness, and
SOLO.
SOLO.
CHORUS.
glad - ness, And come before his presence with singing. and come be - fore his pres - ence with singing. Serve the Lord with gladness, and
come be - fore his presence with singing, Serve the Lord with gladness, and come before his presence with singing. Serve the Lord with
with singing,
SOLO.
SOLO.
come be - fore his presence with singing, with singing, Serve the Lord with gladness, and come before his presence with singing. Serve the Lord with

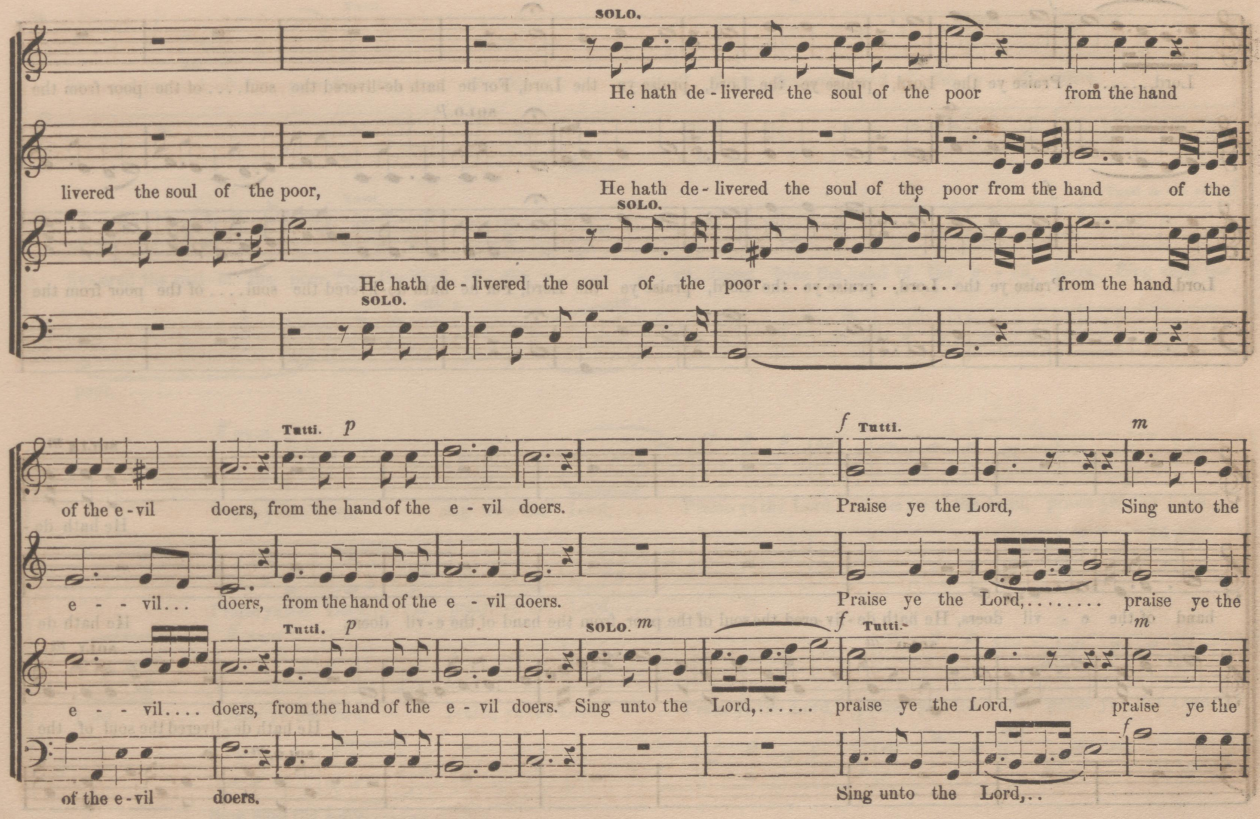

CHORUS.
gladness, and come be - fore his presence with sing - ing, with sing - ing, with sing - ing.
Hal-le-lu-jah,
Hal - - le - lu-jah,
CHORUS.
gladness, and come be - fore his presence with sing - ing, with sing - ing, with sing - ing.
Hal-le-lu-jah,
halle-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, halle-lu-jah, halle-
hal - - le - lu-jah, hal - - le-lu-jah, hal - - - le-lu-jah, halle-lu-jah, halle-lu-jah, halle-
halle-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, halle-lu-jah, halle-

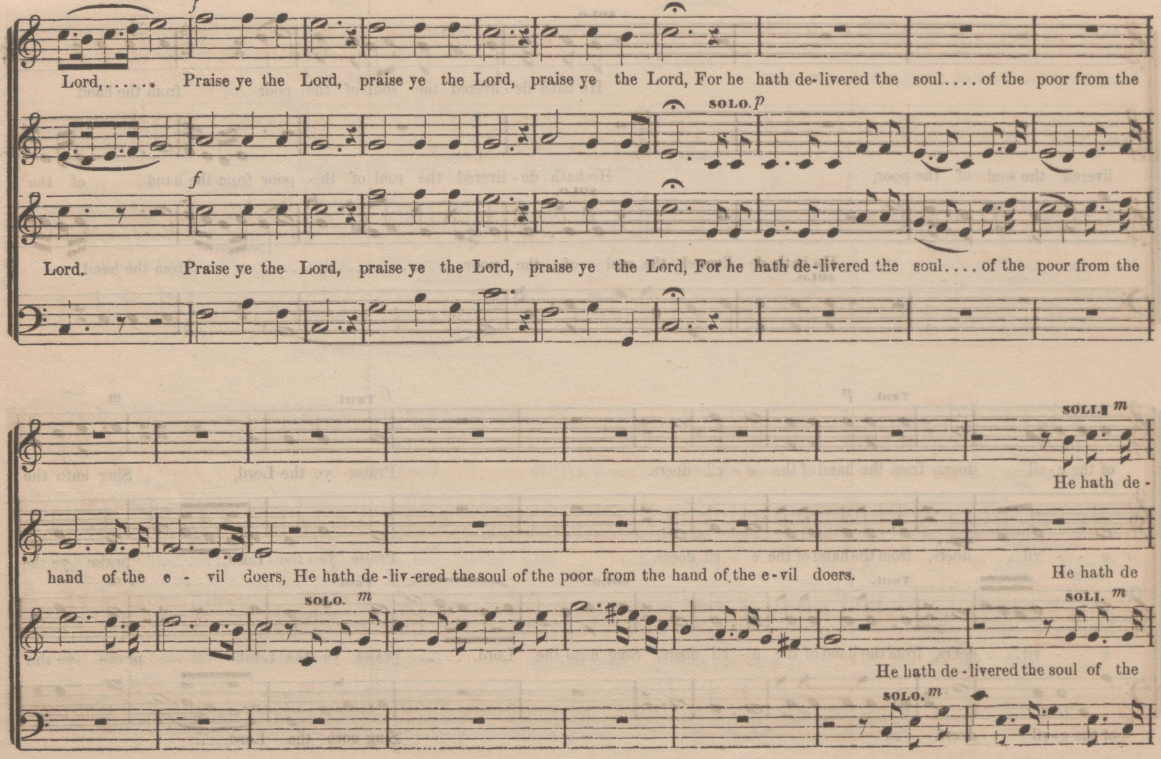

lu - jah, halle - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,
hal - le - - lu - jah, hal - - - - - - le - - lu - jah, hal - - le - -
lu - jah, halle - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,
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.
- 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.

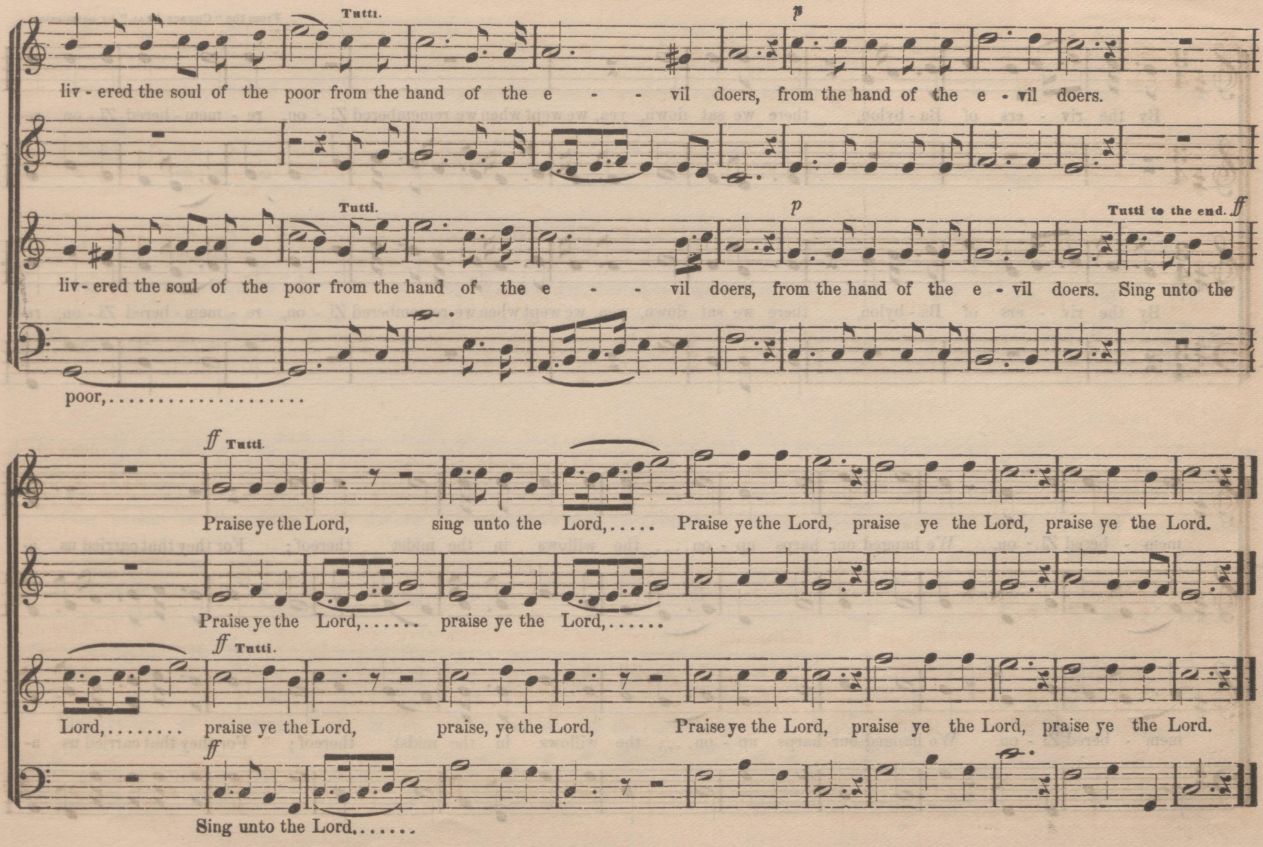
SING UNTO THE LORD. Anthem. (Jeremiah xx—13.)

Dr. A. Brooks Everett




SOLO.
He hath de - livered the soul of the poor from the hand
livered the soul of the poor, He hath de - livered the soul of the poor from the hand of the
SOLO.
He hath de - livered the soul of the poor..... from the hand
SOLO.
Tutti. p
of the e - vil doers, from the hand of the e - vil doers.
f Tutti. m
Praise ye the Lord, Sing unto the
e - - vil... doers, from the hand of the e - vil doers.
Praise ye the Lord,..... praise ye the
Tutti. p
e - - vil.... doers, from the hand of the e - vil doers.
SOLO. m
Sing unto the Lord,.....
f Tutti.
praise ye the Lord, praise ye the
of the e - vil doers.
Sing unto the Lord,..
m
f

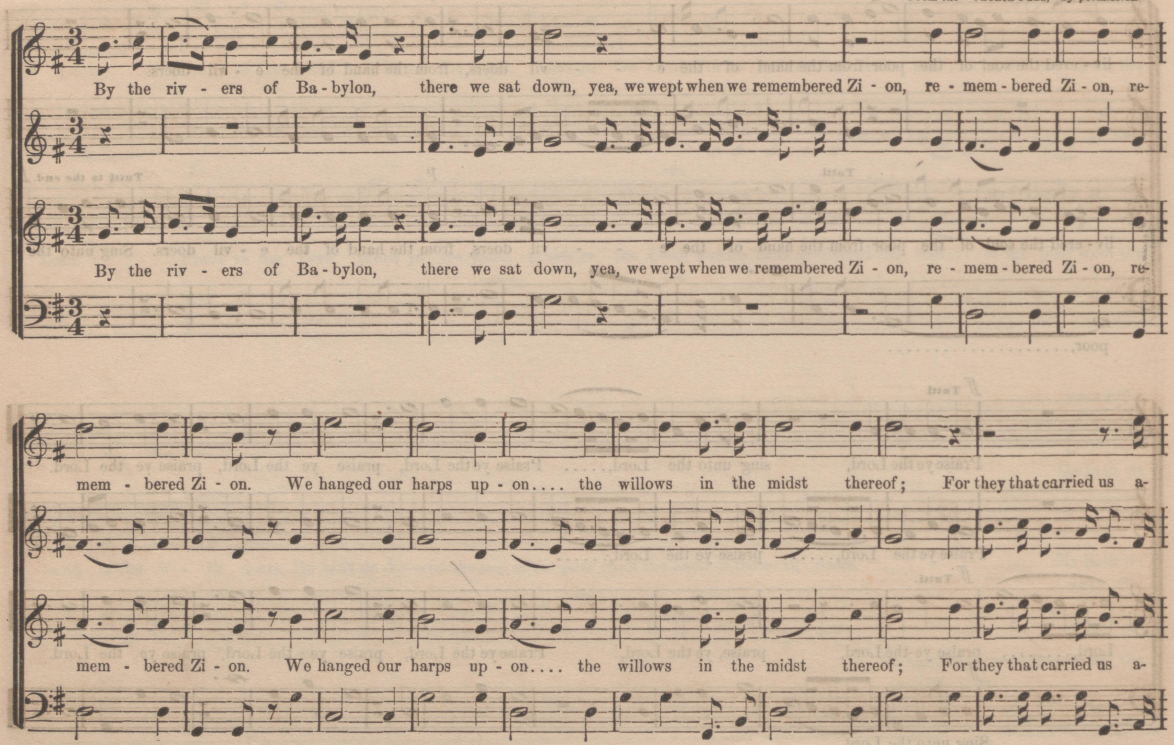

f
Lord,..... Praise ye the Lord, praise ye the Lord, praise ye the Lord, For he hath de-livered the soul.... of the poor from the
SOLO. p
f
Lord. Praise ye the Lord, praise ye the Lord, praise ye the Lord, For he hath de-livered the soul.... of the poor from the
SOLI. m
He hath de-
hand of the e - vil doers, He hath de-liv-ered the soul of the poor from the hand of the e-vil doers.
He hath de
SOLO. m
SOLI. m
He hath de-livered the soul of the
SOLO. m

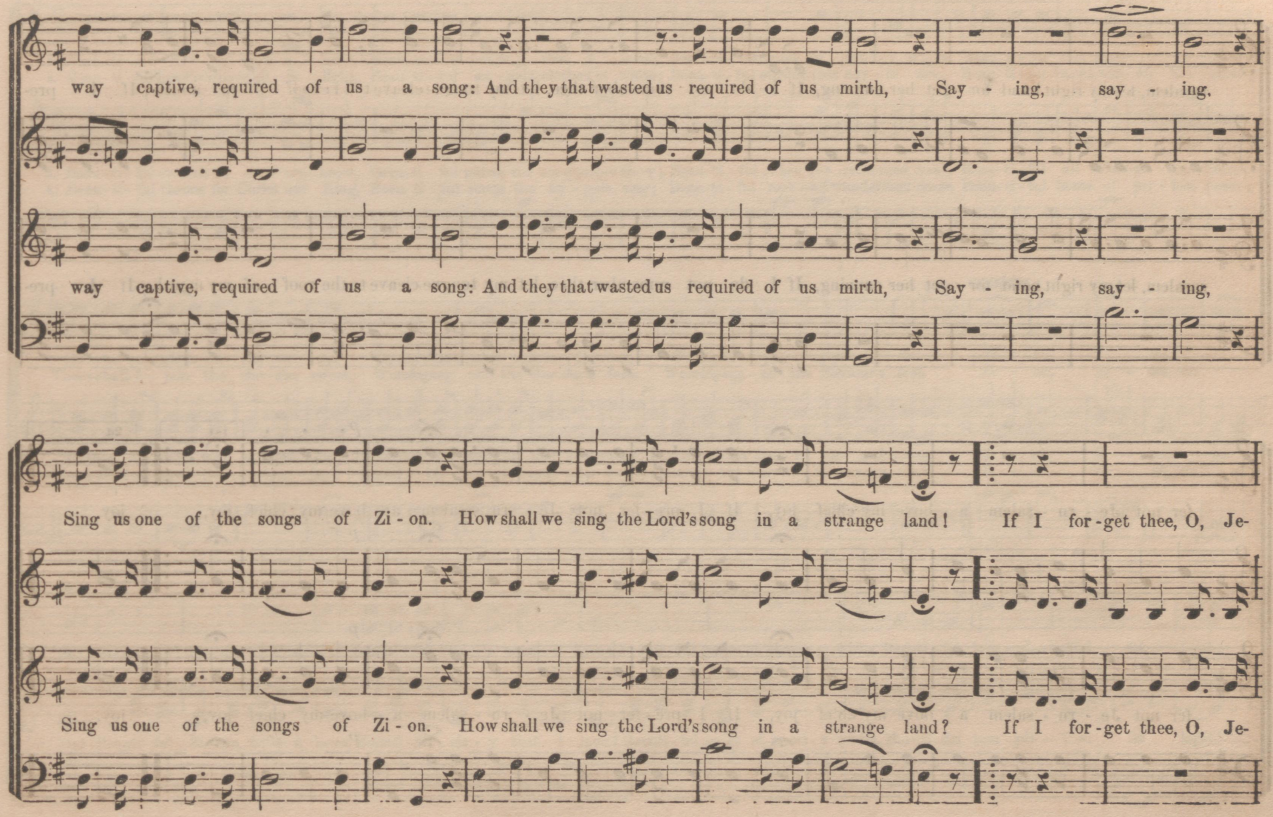

Tutti.
liv - ered the soul of the poor from the hand of the e - - vil doers, from the hand of the e - vil doers.
Tutti.
Tutti to the end.
liv - ered the soul of the poor from the hand of the e - - vil doers, from the hand of the e - vil doers. Sing unto the
poor,.....
Tutti.
Praise ye the Lord, sing unto the Lord,..... Praise ye the Lord, praise ye the Lord, praise ye the Lord.
Praise ye the Lord,..... praise ye the Lord,.....
Tutti.
Lord,..... praise ye the Lord, praise, ye the Lord, Praise ye the Lord, praise ye the Lord, praise ye the Lord.
Sing unto the Lord.....

BY THE RIVERS OF BABYLON. Anthem.

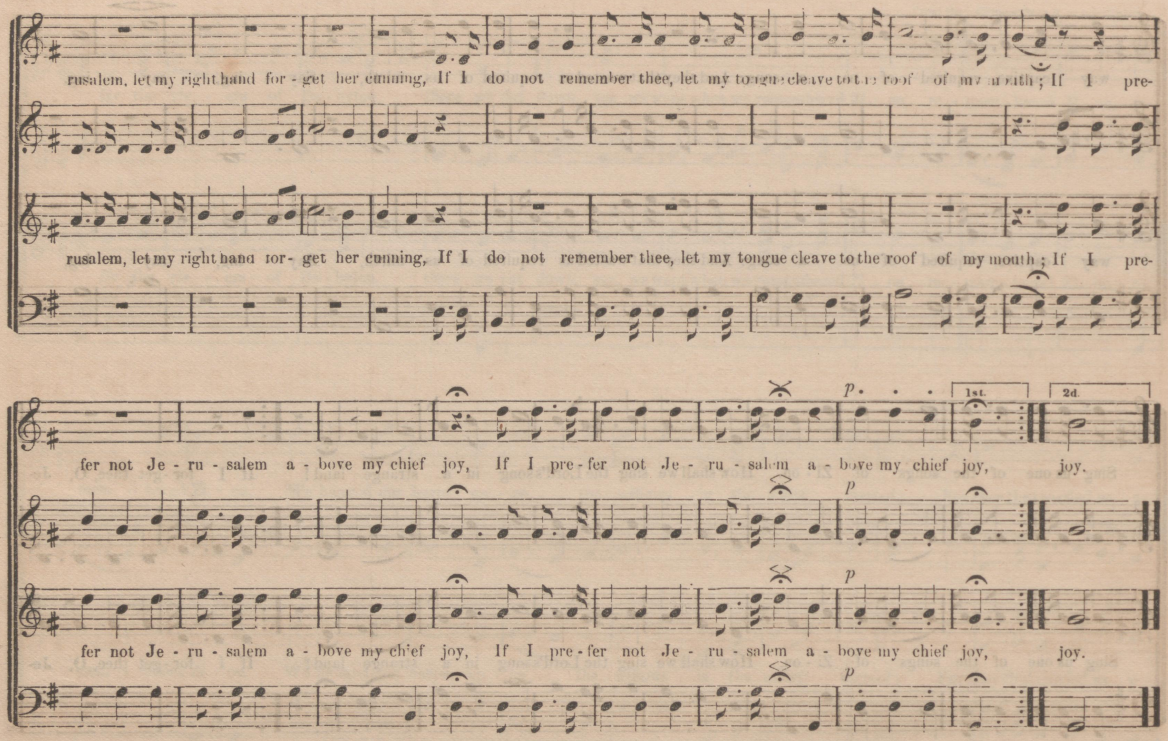
DR. A. B. EVERETT

From the "CHURCH PEAL," by permission

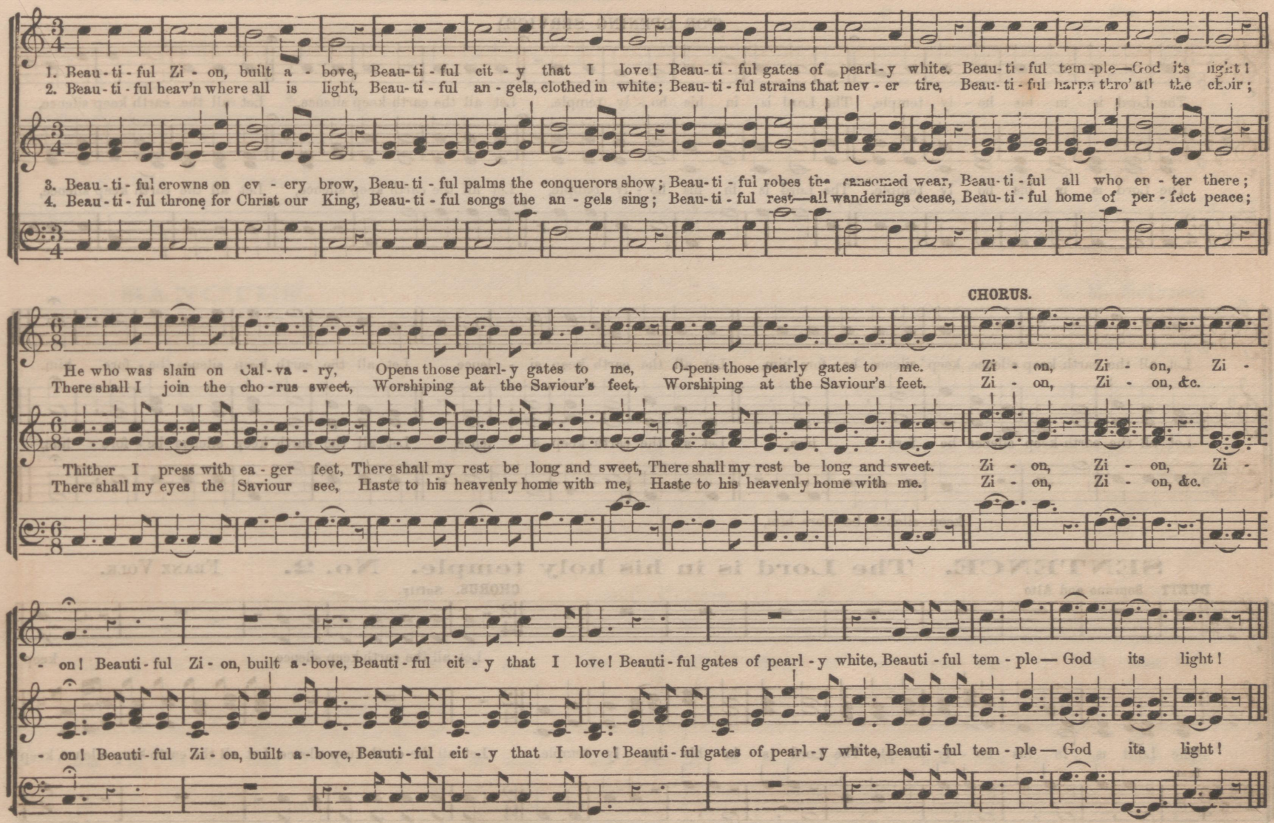



way captive, required of us a song: And they that wasted us required of us mirth, Say - ing, say - ing.
way captive, required of us a song: And they that wasted us required of us mirth, Say - ing, say - ing,
Sing us one of the songs of Zi - on. How shall we sing the Lord's song in a strange land! If I for - get thee, O, Je-
Sing us one of the songs of Zi - on. How shall we sing the Lord's song in a strange land? If I for - get thee, O, Je-

BY THE RIVER OF BABYLON. Concluded.

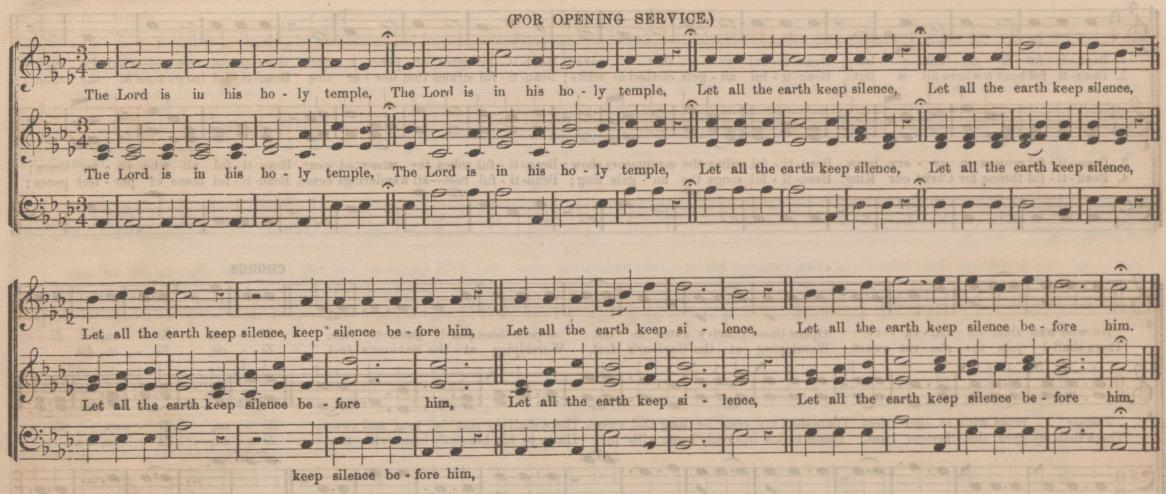


BEAUTIFUL ZION.

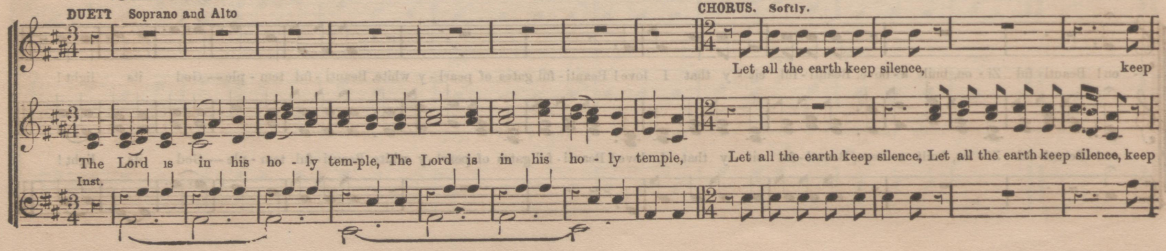


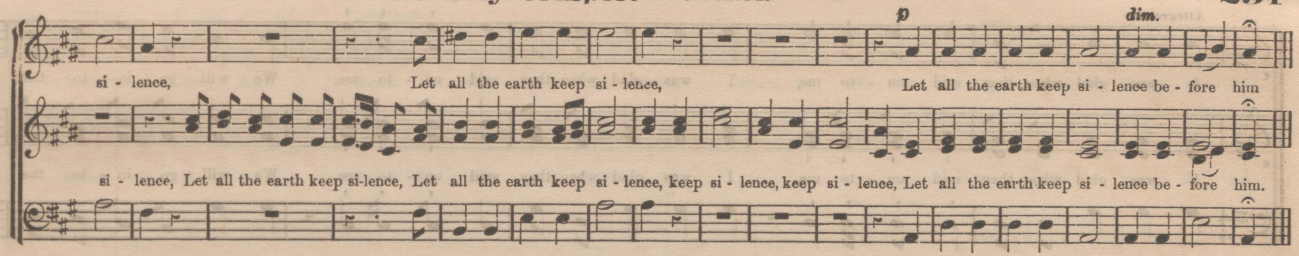
250 SENTENCE. The Lord is in his holy temple. W. L. Montague.

(FOR OPENING SERVICE.)



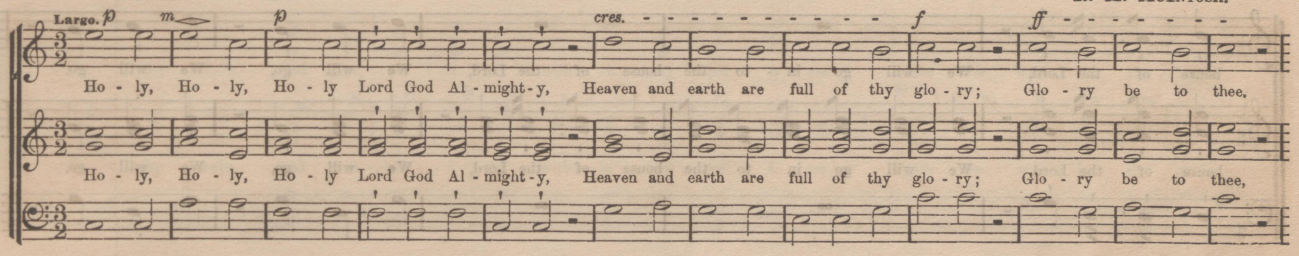
SENTENCE. The Lord is in his holy temple. No. 2. Franz Volk.

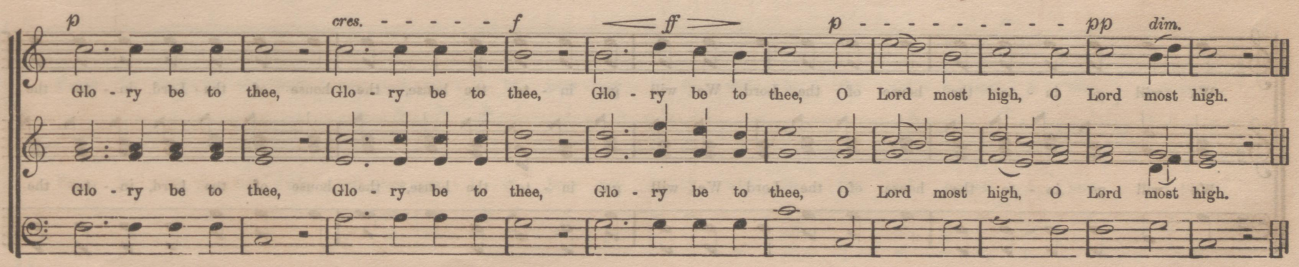




SANCTUS.

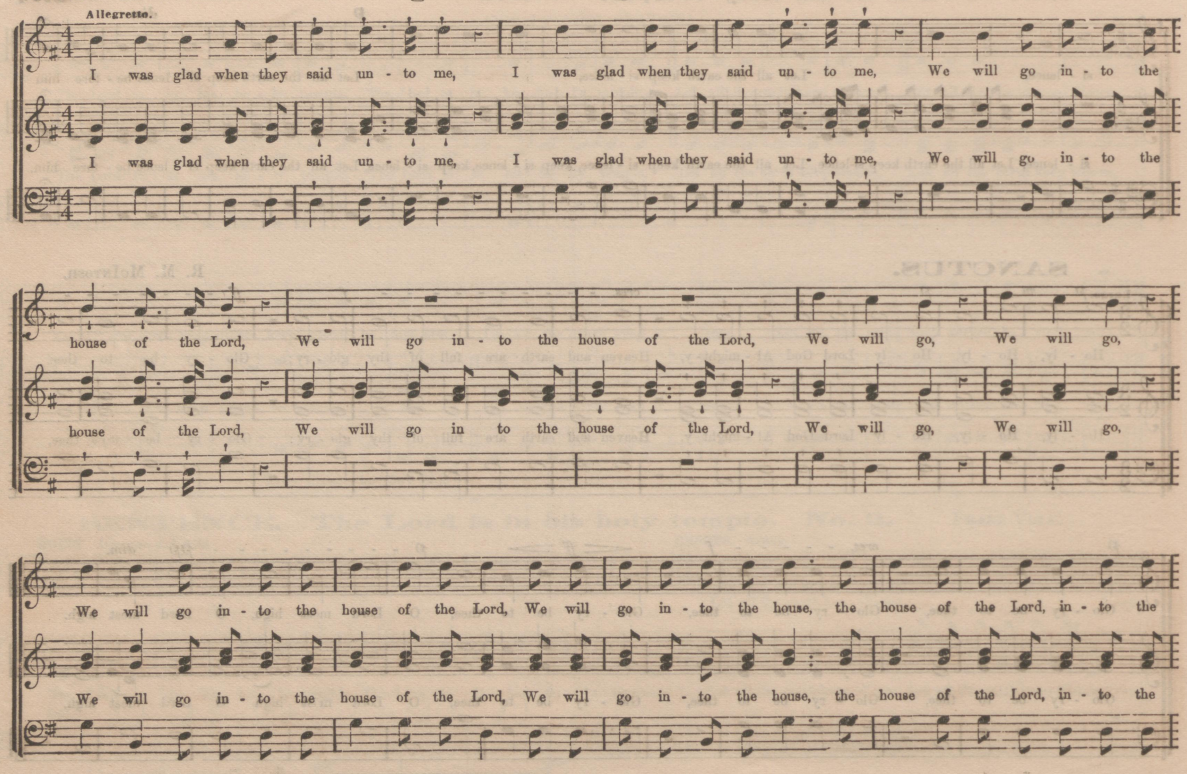
R. M. McINTOSH.

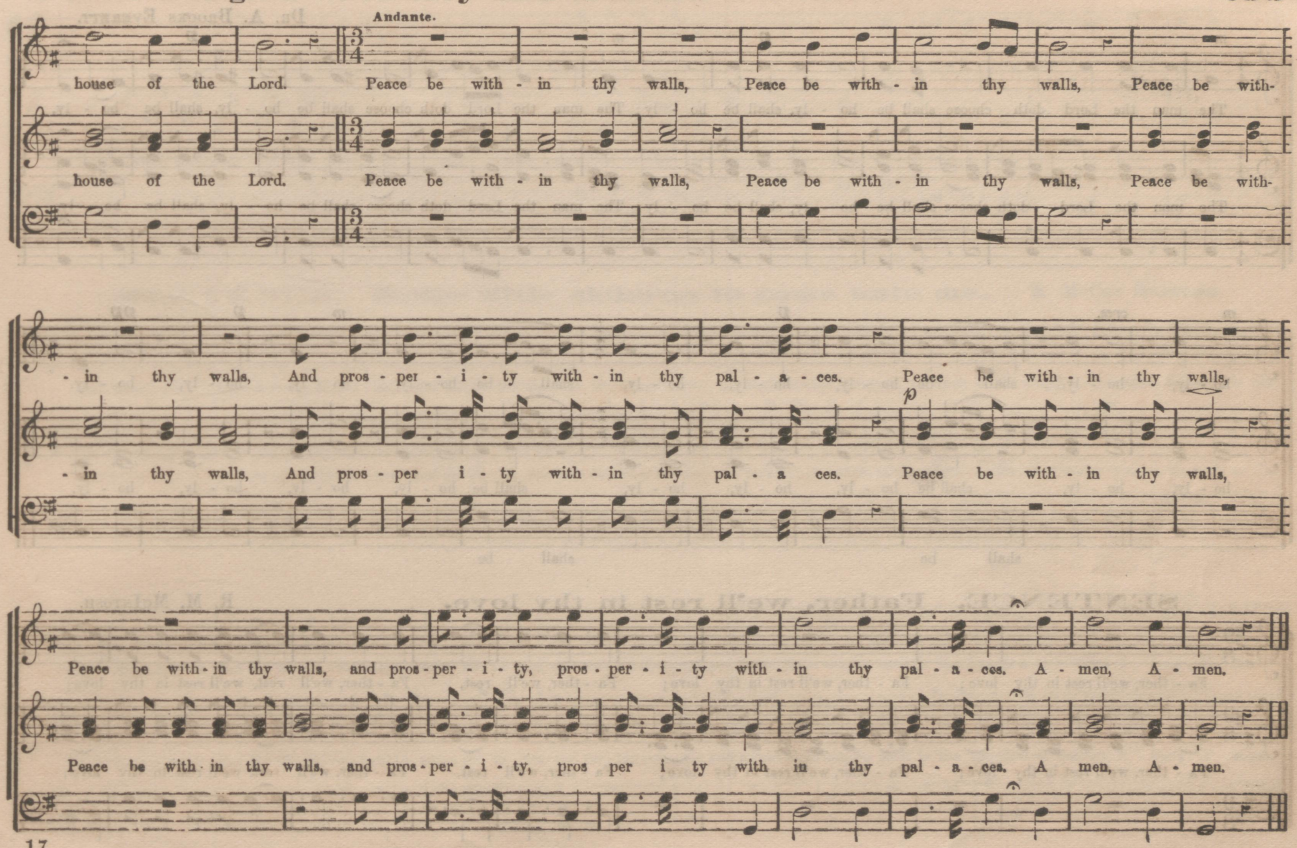




252 ANTHEM. I was glad when they said unto me.

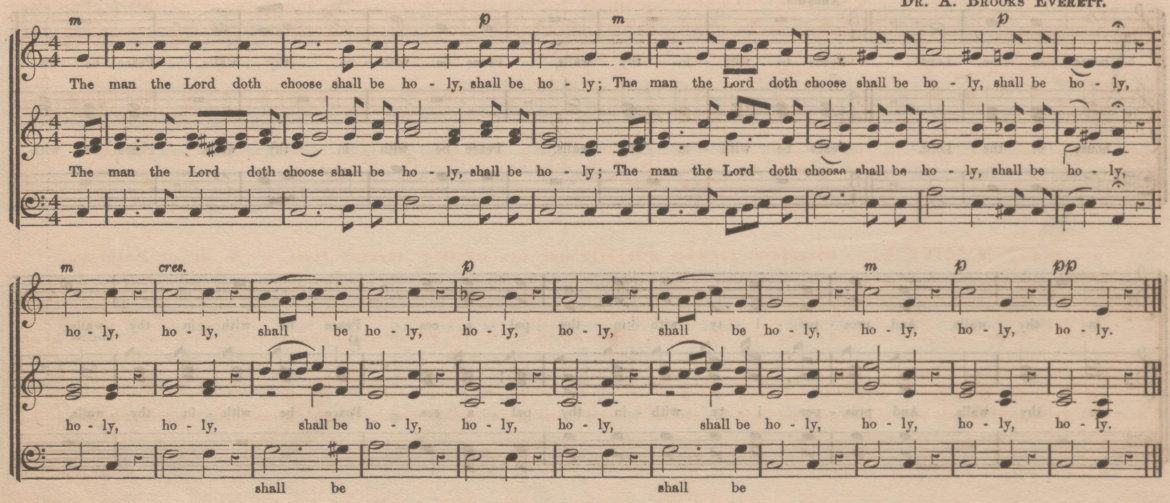
FRANZ VOLK.




Andante.
house of the Lord. Peace be with - in thy walls, Peace be with - in thy walls, Peace be with-
house of the Lord. Peace be with - in thy walls, Peace be with - in thy walls, Peace be with-
- in thy walls, And pros - per - i - ty with - in thy pal - a - ces. Peace be with - in thy walls,
- in thy walls, And pros - per i - ty with - in thy pal - a ces. Peace be with - in thy walls,
Peace be with - in thy walls, and pros - per - i - ty, pros - per - i - ty with - in thy pal - a - ces. A - men, A - men.
Peace be with - in thy walls, and pros - per - i - ty, pros per i ty with in thy pal - a - ces. A men, A - men.

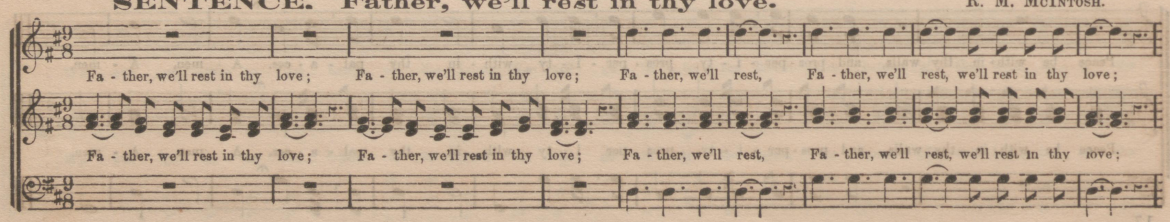
254 SENTENCE. The man the Lord doth choose shall be holy. (Num. xvi. 7.)

Dr. A. Brooks Everett.

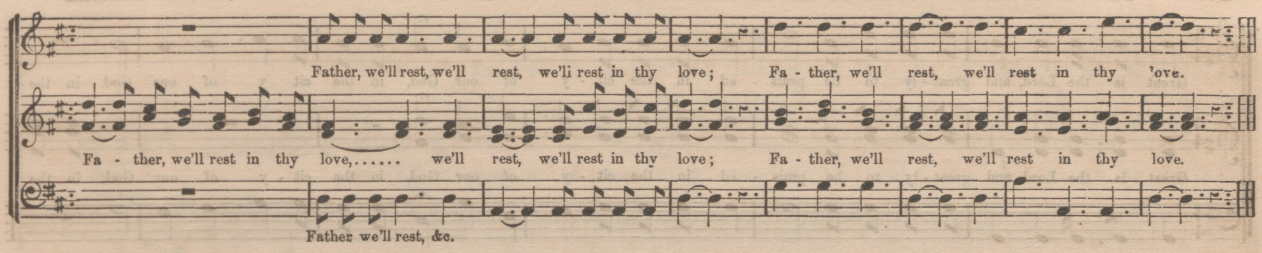


SENTENCE. Father, we'll rest in thy love.

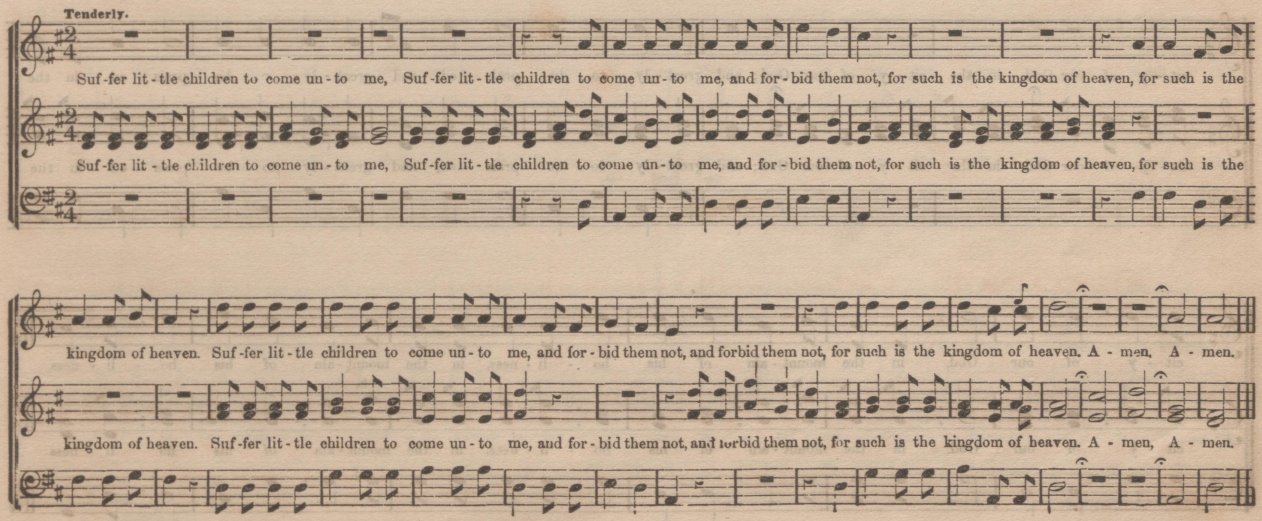
R. M. McIntosh.



Father, we'll rest in thy love. Concluded

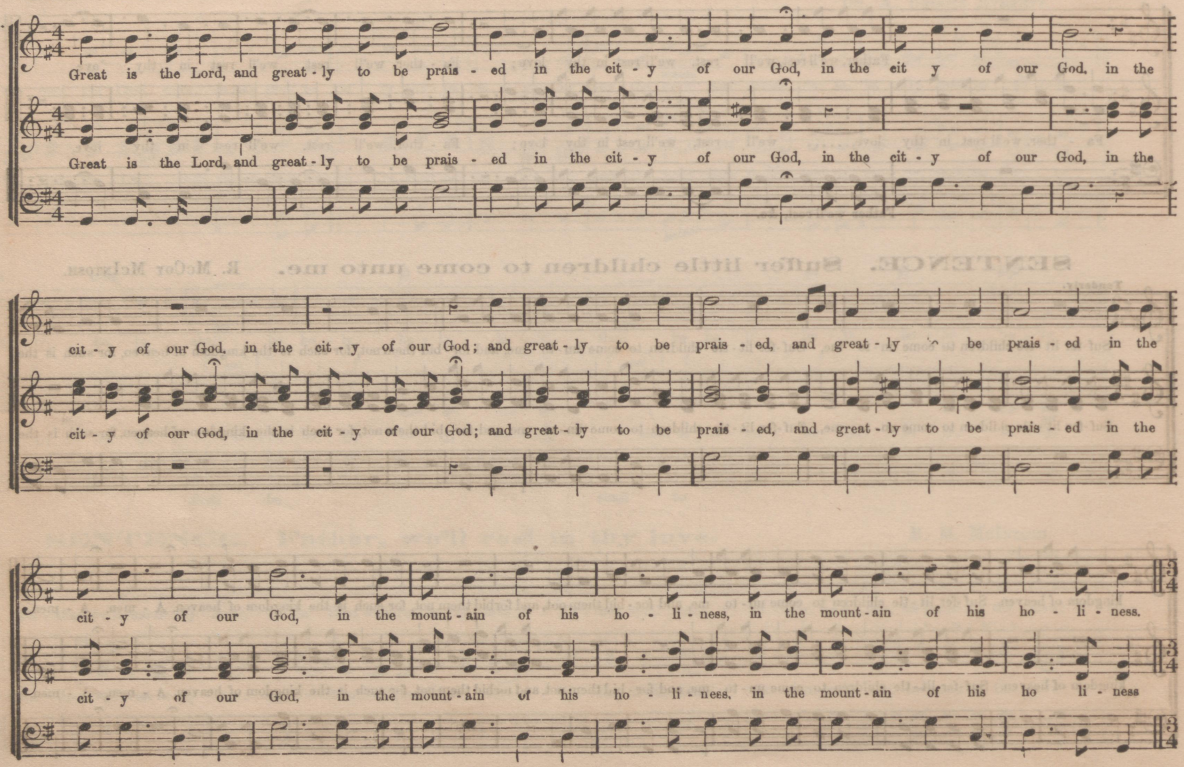


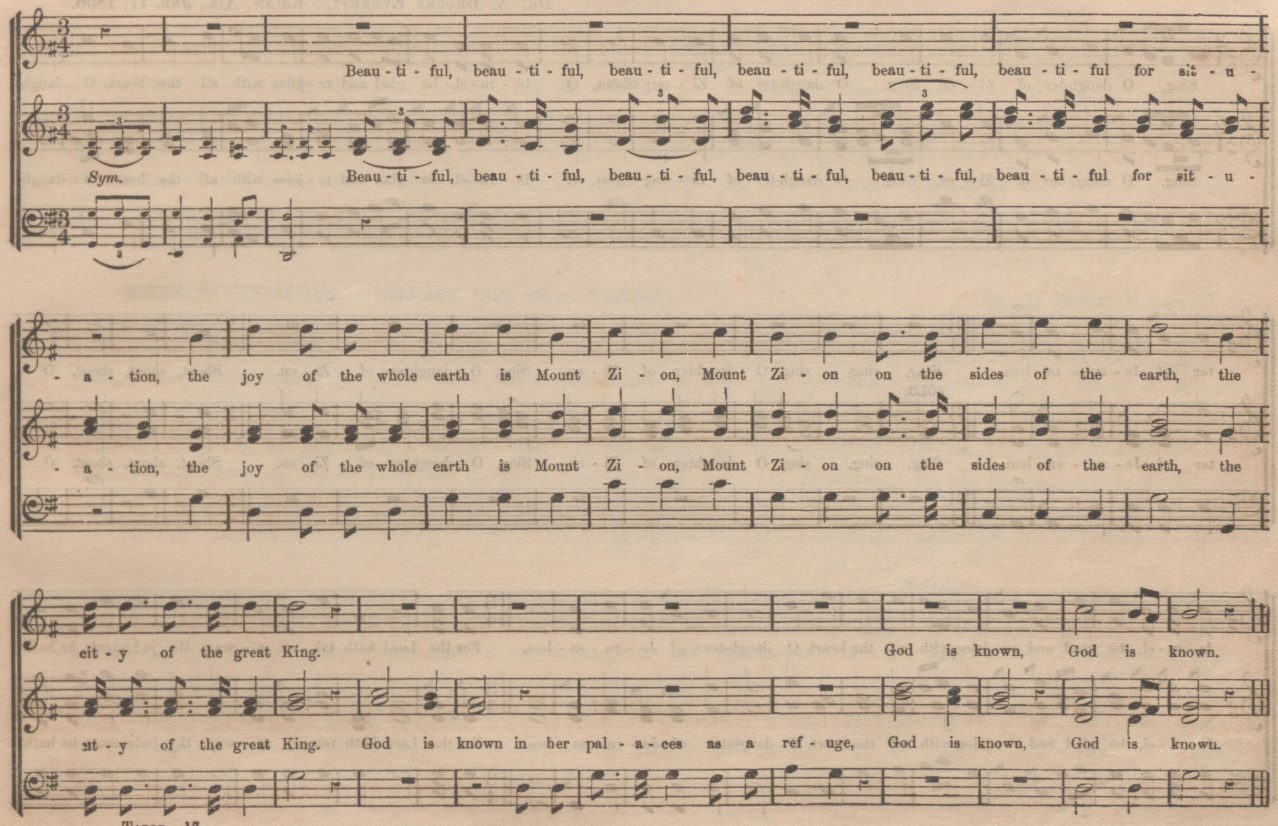
SENTENCE. Suffer little children to come unto me. R. McCoy McIntosh.



256 ANTHEM. Great is the Lord.

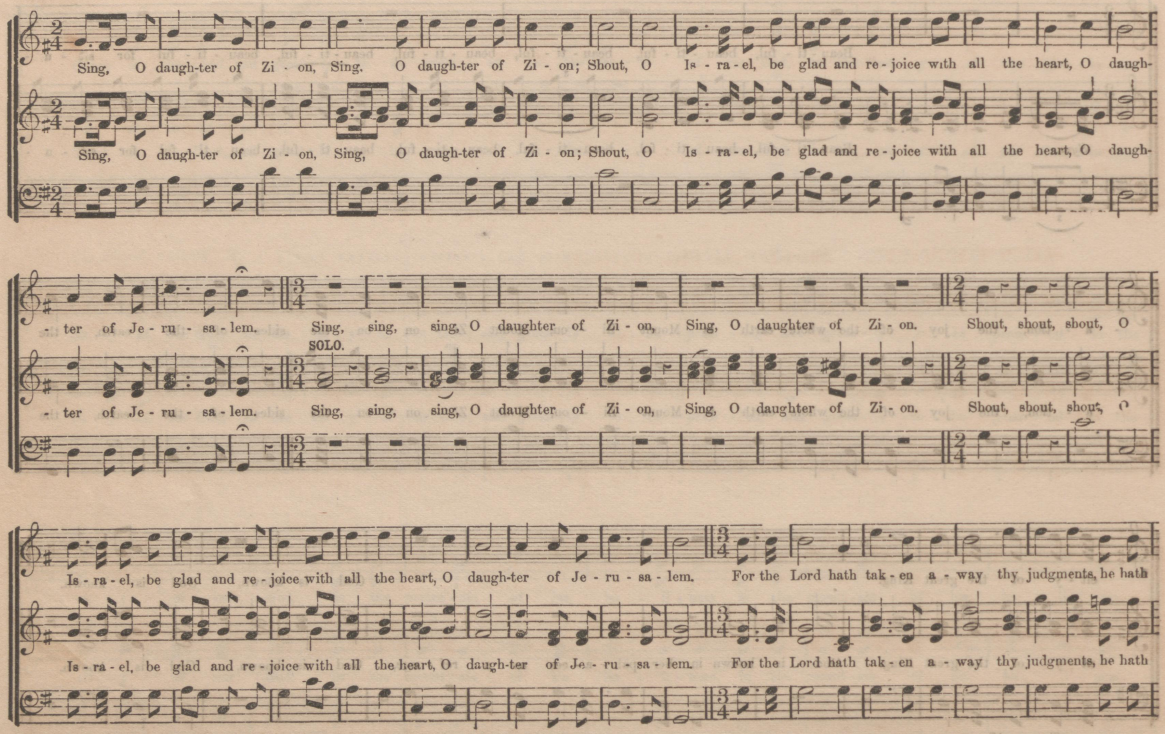
EMILLIUS LAROCHE.



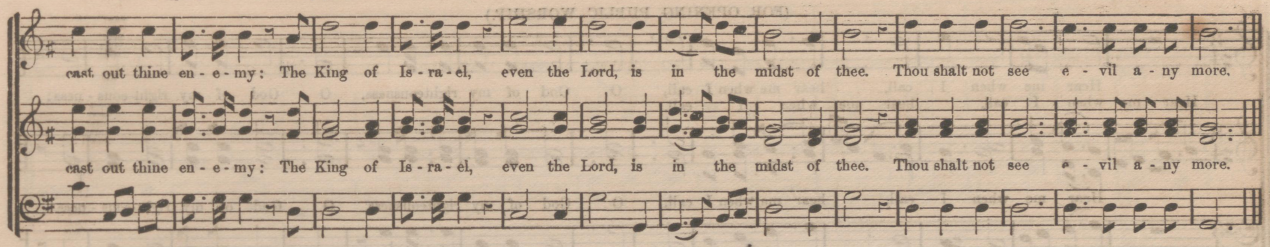

Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful for sit - u -
Sym.
Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful for sit - u -
- a - tion, the joy of the whole earth is Mount Zi - on, Mount Zi - on on the sides of the earth, the
- a - tion, the joy of the whole earth is Mount Zi - on, Mount Zi - on on the sides of the earth, the
cit - y of the great King. God is known, God is known.
cit - y of the great King. God is known in her pal - a - ces as a ref - uge, God is known, God is known.

258 ANTHEM. Sing, O daughter of Zion. (Zeph. iii. 14, 15.)

Dr. A. Brooks Everett. Eutaw, Ala., Jan. 17, 1856.

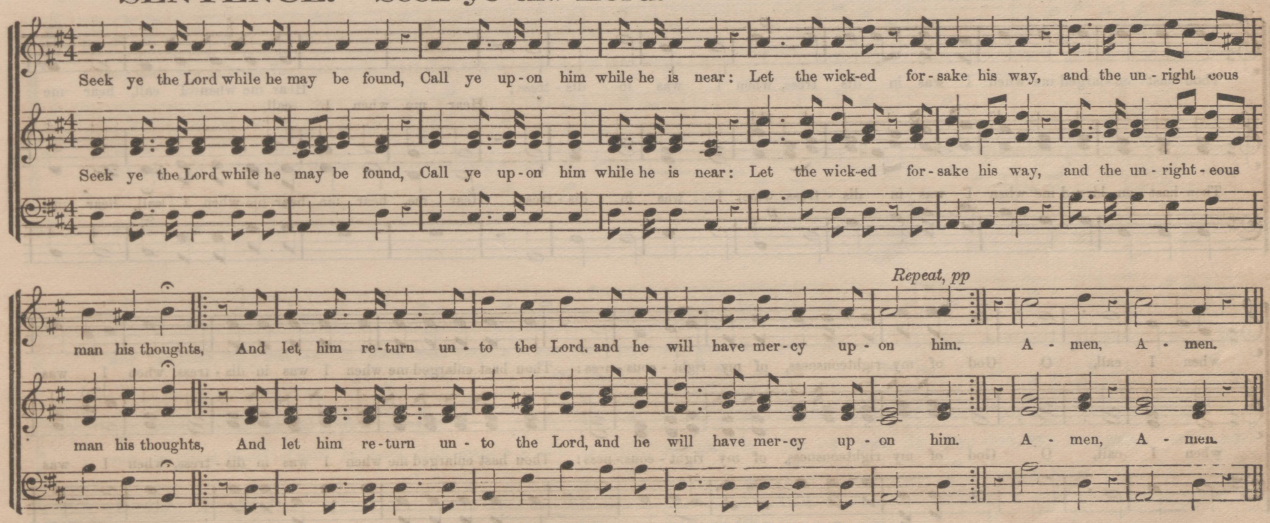


Sing, O daughter of Zion. Concluded.



SENTENCE. Seek ye the Lord.

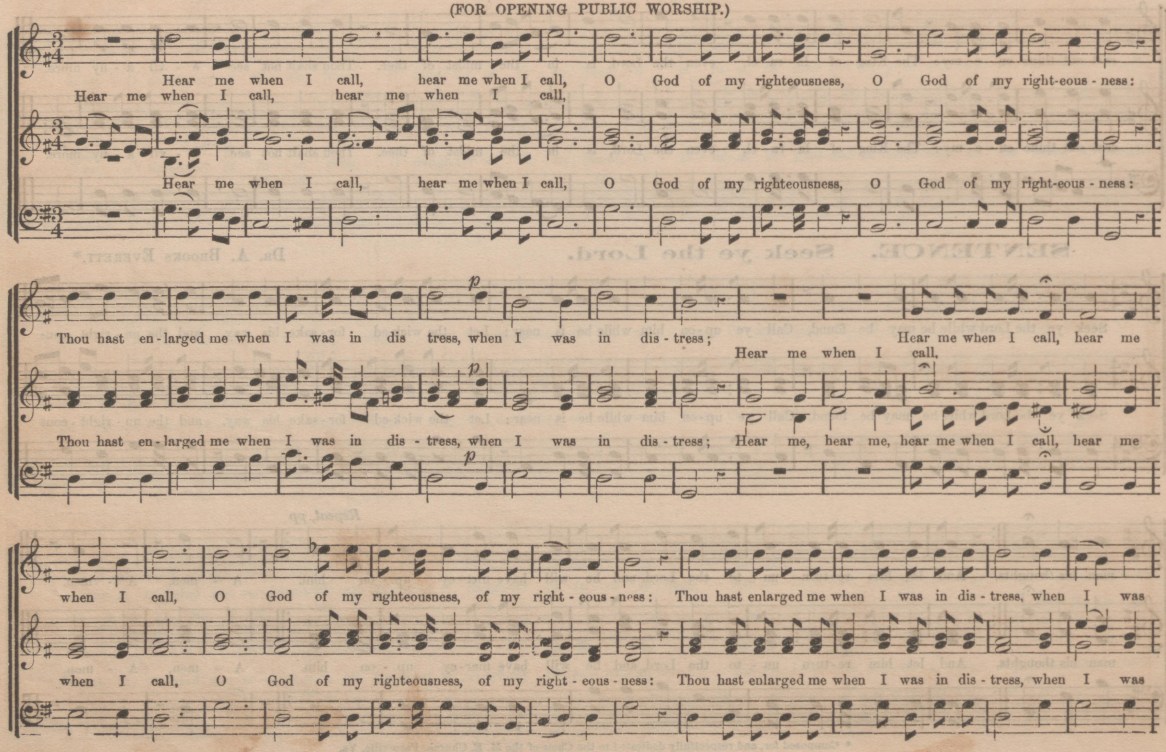
Dr. A. Brooks Everett.*



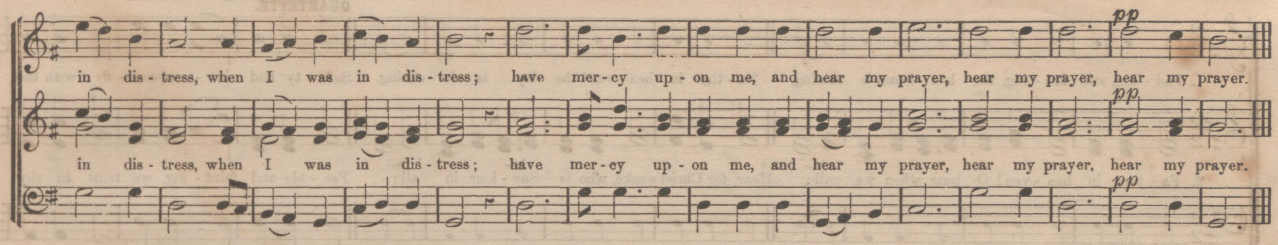
* Composed for, and respectfully dedicated to the Choir of the M. E. Church, Farmville, Va.

260 ANTHEM. Hear me when I call. (Ps. iv. 1.) Dr. A. Brooks Everett

(FOR OPENING PUBLIC WORSHIP.)

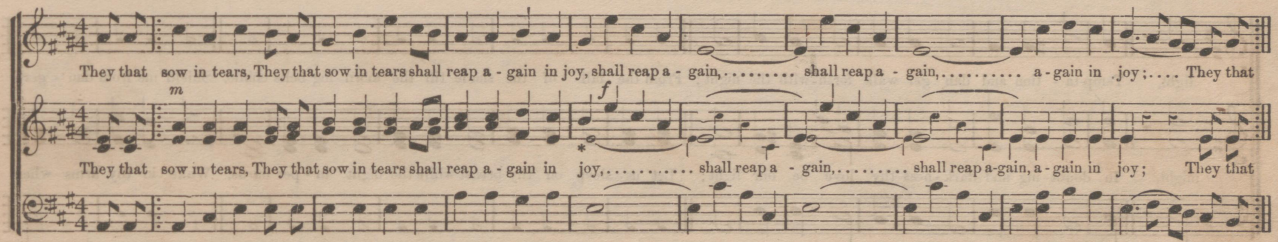


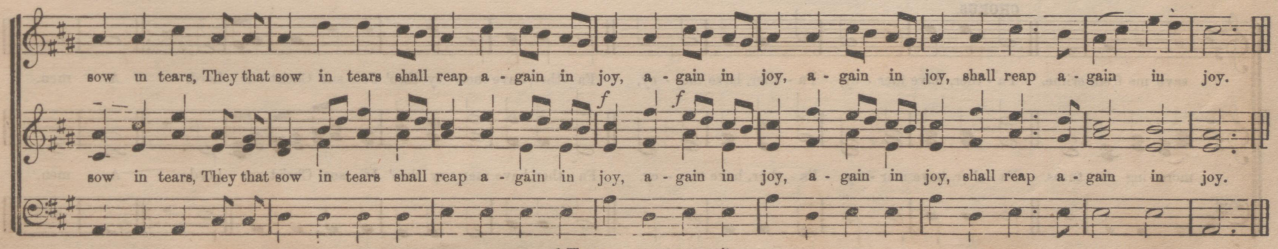
Hear me when I call. CONCLUDED



ANTHEM. They that sow in tears.

I. B. WOODBURY.





* The small notes for the Alto

262 THE LAST BEAM.

QUARTETTE.

1. Fad - ing, still fad - ing, the last beam is shining, Fa - ther in hea - ven! the day is de - clining, Safe - ty and in - no - cence fly with the

2. Fa - ther in hea - ven! O hear when we call; Hear, for Christ's sake, who is Sav - iour in all; Fee - ble and faint - ing, we trust in thy

light, Temp-ta - tion and dan - ger walk forth with the night; From the fall of the shade till the morn - ing bells chime, Shield me from dan - ger,

might, In doubt - ing and dark - ness thy love be our light; Let us sleep on thy breast while the night ta - per burns, Wake in thy arms when

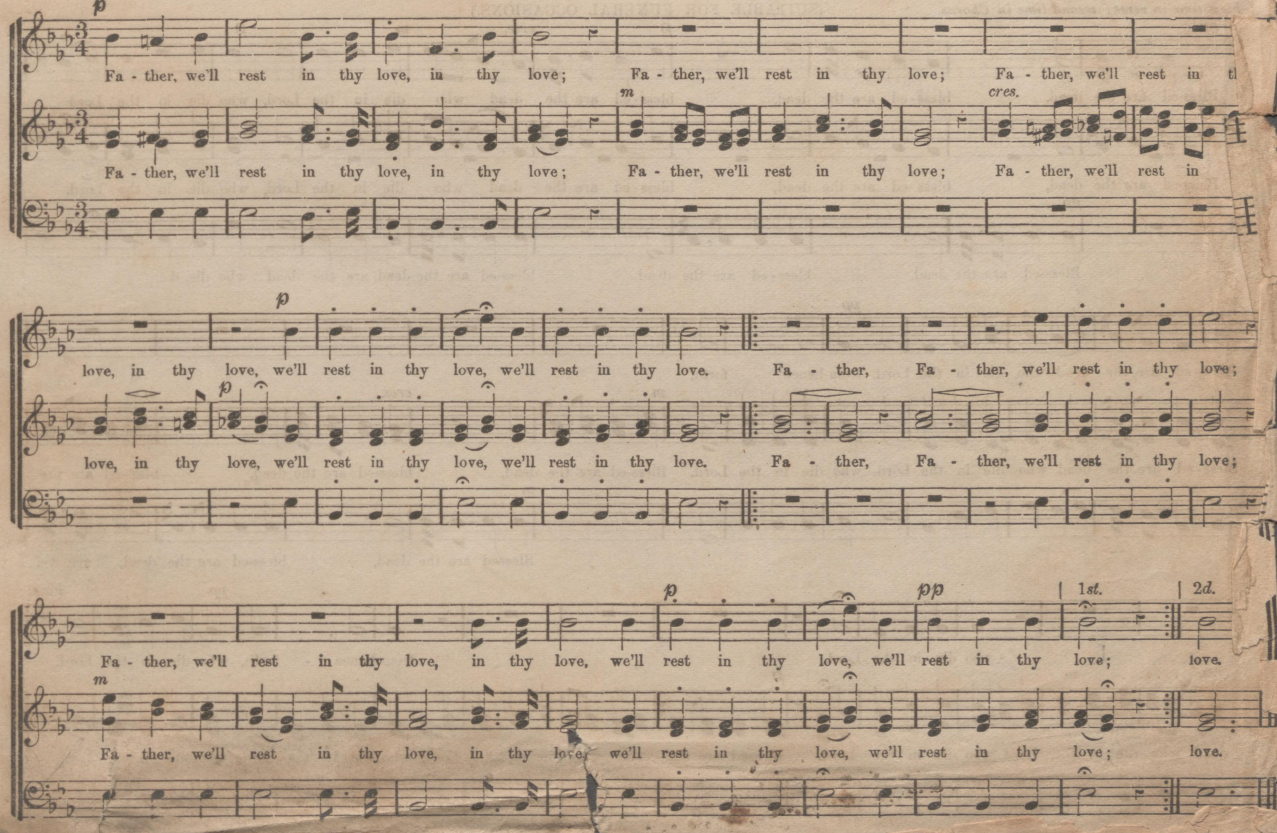
CHORUS.

save me from crime. Fa - ther, have mer - cy, Fa - ther, have mer - cy, Fa - ther, have mer - cy thro' Je - sus Christ our Lord. A - men.

morn - ing re - turns. Fa - ther, have mer - cy, Fa - ther, have mer - cy, Fa - ther, have mer - cy thro' Je - sus Christ our Lord. A - men.

Father, we'll rest in thy love.

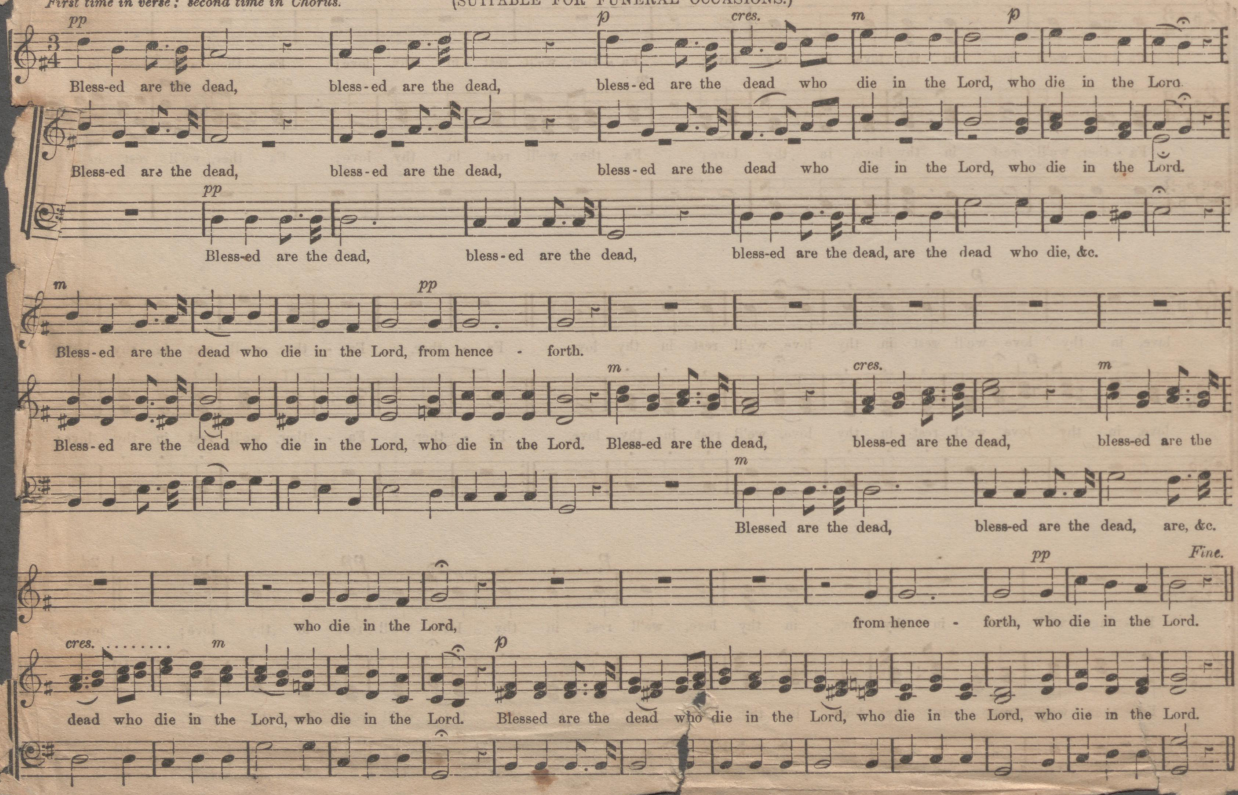
Dr. A. B. Everett. From the "Church Peal."



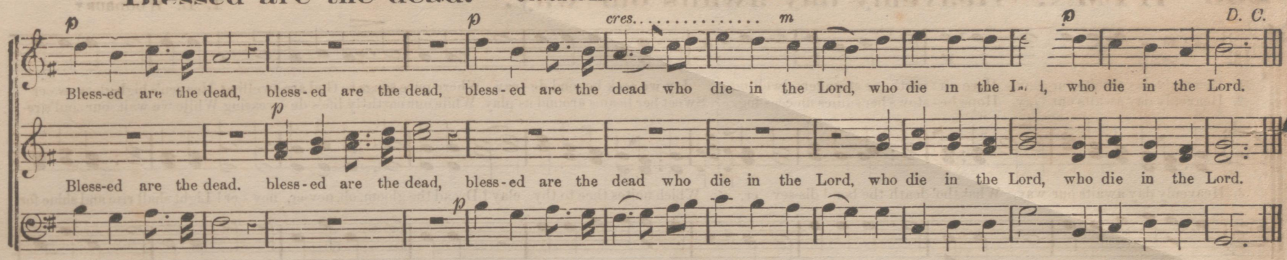
264 Blessed are the dead who die in the Lord.

DR. A. BROOKS EVERETT

First time in verse; second time in Chorus. (SUITABLE FOR FUNERAL OCCASIONS.)

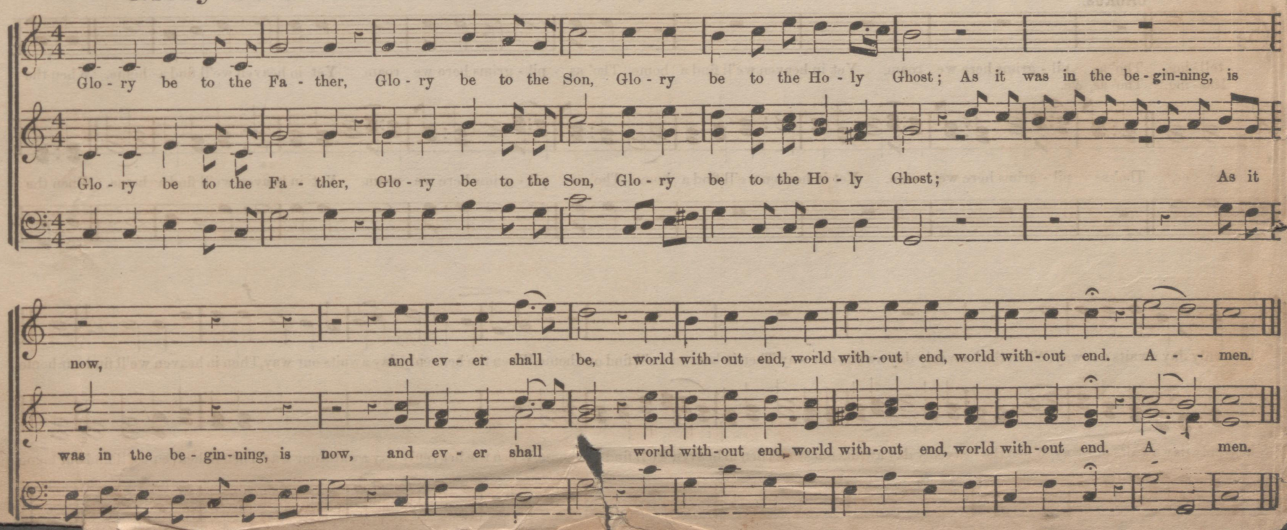


Blessed are the dead. Concluded.



Glory be to the Father.

Chapple.



266 HYMN. Heavenly day awaits our way.

I. B. WOODBURY

1. Heavenly day awaits our way, Here on earth as strangers dwelling, Joy we seek beyond de - cay, Where pure songs to God are swelling, Heaven's high glory ev - er
2. Heavenly day awaits our way, Hope be - stows her smiles un-ceas-ing, Sweet her beams around us play, While our earth-ly life's de - creasing. While we wait our soul's re-

3. Heavenly day awaits our way, What tho' death the bond dis-sev - er, Which unites thee to thy clay? Dread the gloom, oh, nev-er, nev - er! Light shall rise and shine for

CHORUS.

tell - ing, Tho' as pil - grims here we roam, Yet in heaven we'll find a home, Tho' as pil - grims here we roam, Yet in heaven we'll find a home. When the
leas - ing, Tho' as, &c.

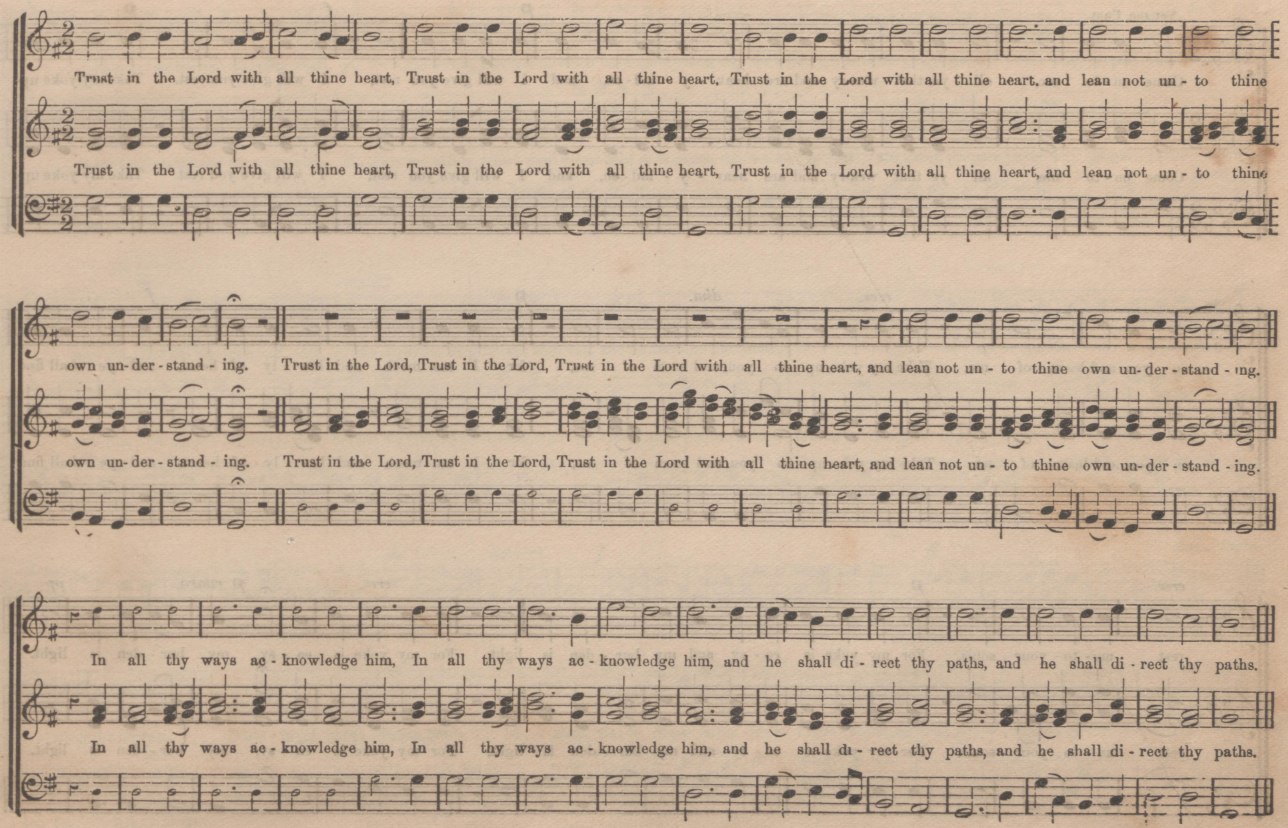
ev - er, Tho' as pil - grims here we roam, Yet in heaven we'll find a home, Tho' as pil - grims here we roam, Yet in heaven we'll find a home. When the

f

heavenly day awaits our way, When the heavenly day awaits our way, Then in heaven we'll find our home, When the heavenly day awaits our way, Then in heaven we'll find our home.

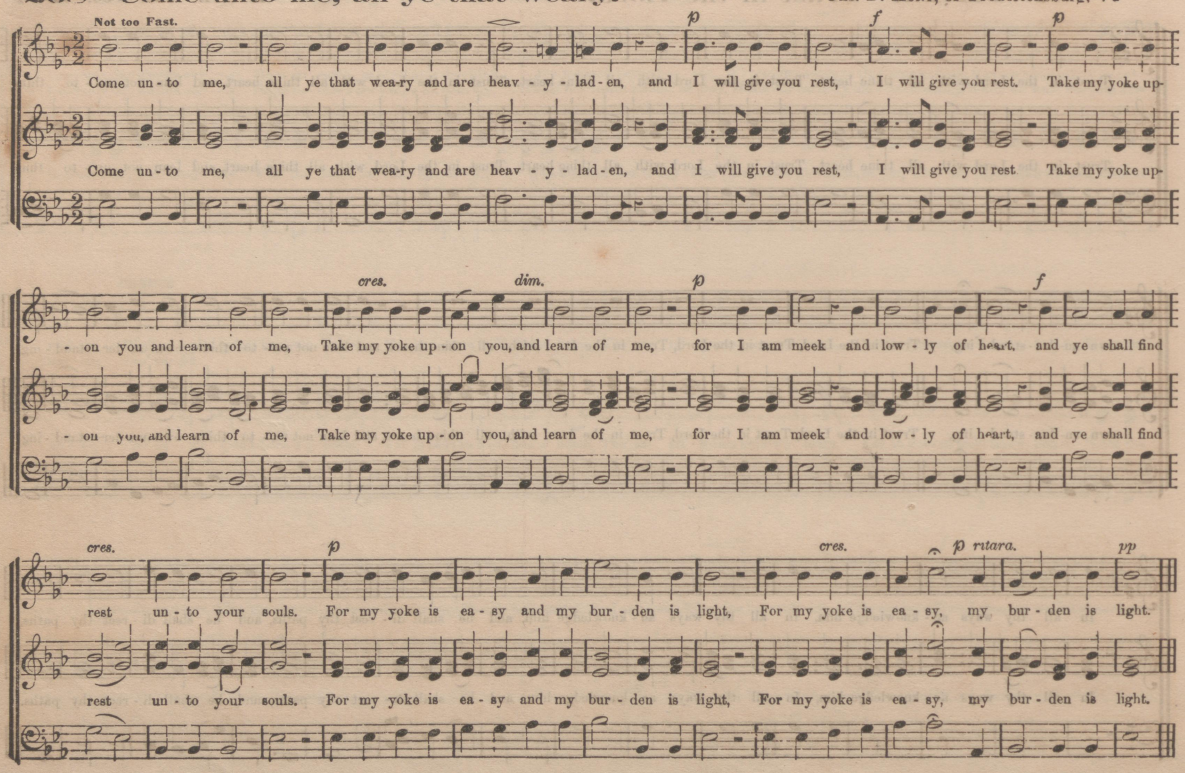
heavenly day awaits our way, When the heavenly day awaits our way, Then in heaven we'll find [illegible]ome, When the heavenly day awaits our way, Then in heaven we'll find our home.

ANTHEM. Trust in the Lord.

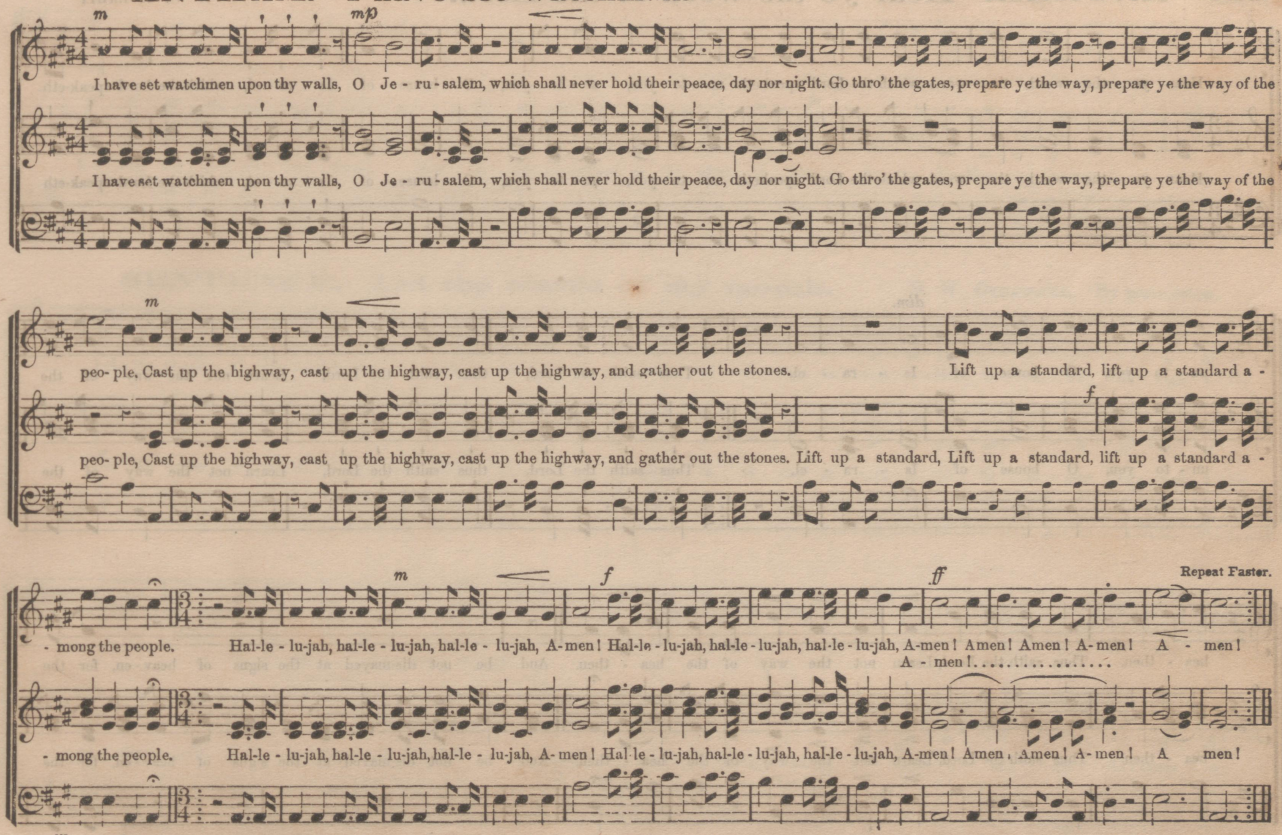


268 Come unto me, all ye that weary.

Jas. D. Hunt, of Fredericksburg, Va

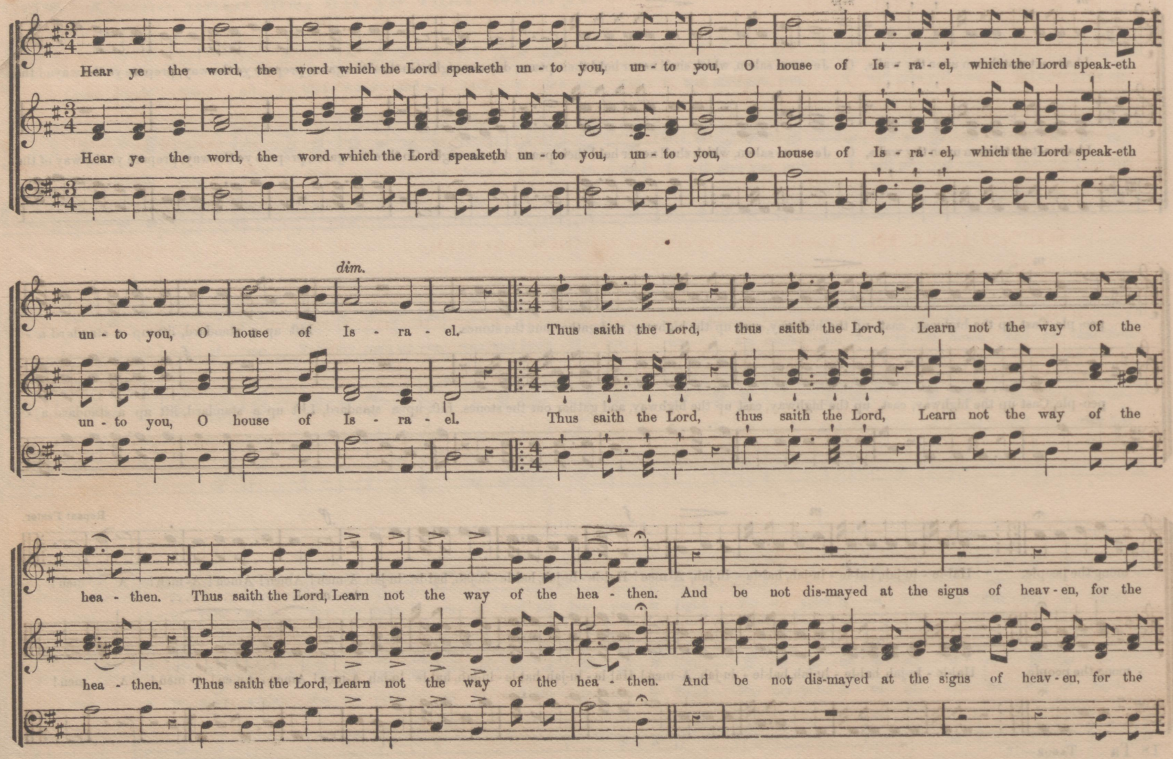


ANTHEM. I have set watchmen.

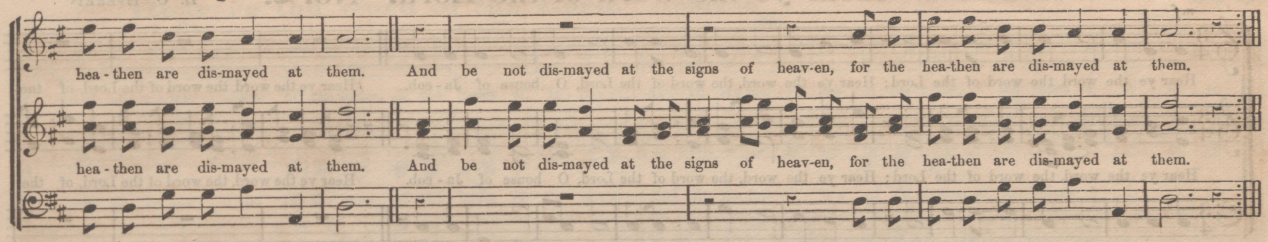


270 ANTHEM. Hear ye the word of the Lord.

L. C. Everett

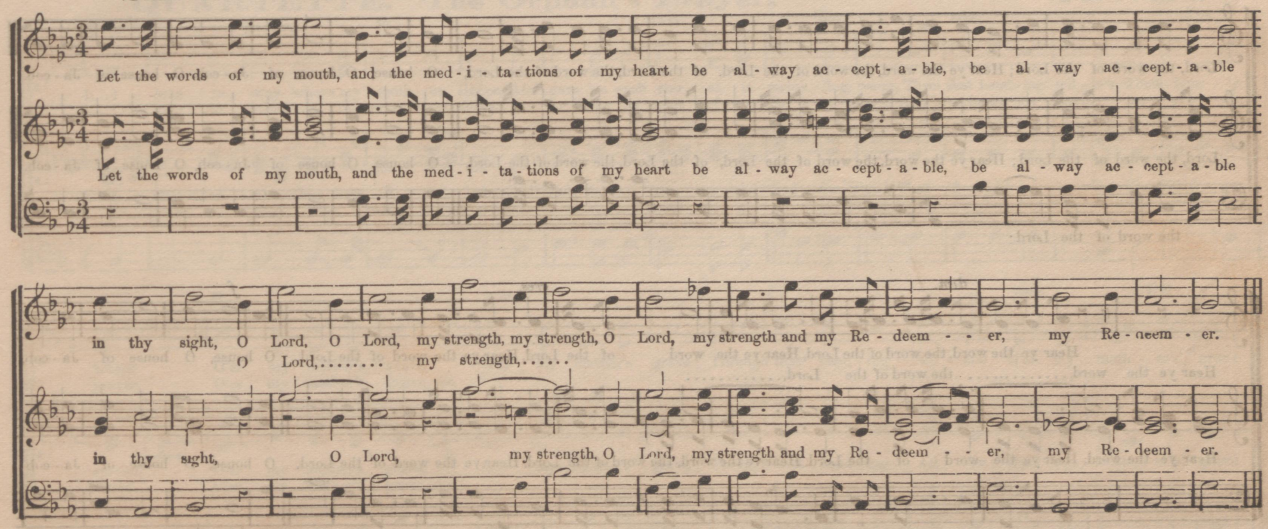


Hear ye the word of the Lord. CONCLUDED.

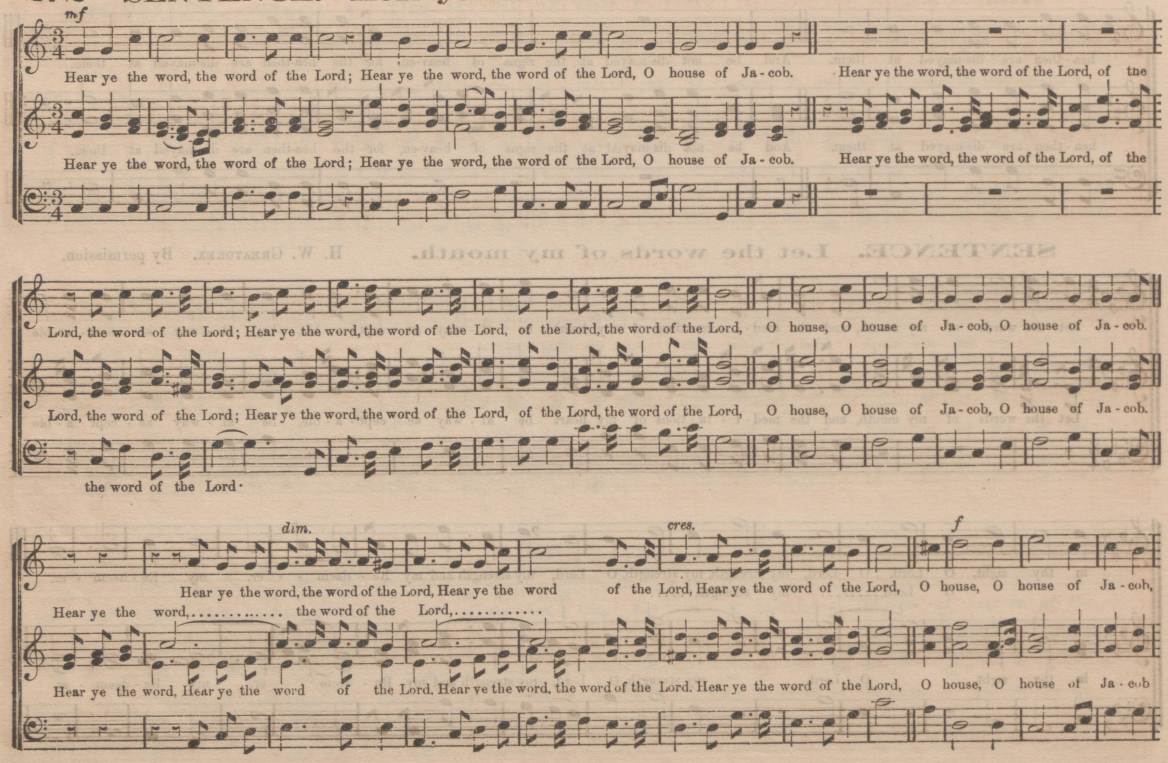


SENTENCE. Let the words of my mouth.

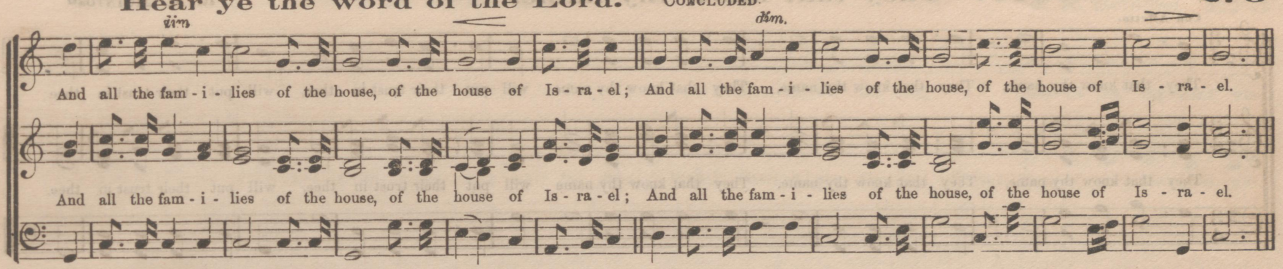
H. W. GREATOREX. By permission.



272 SENTENCE. Hear ye the word of the Lord. No. 2. L. C. Everett

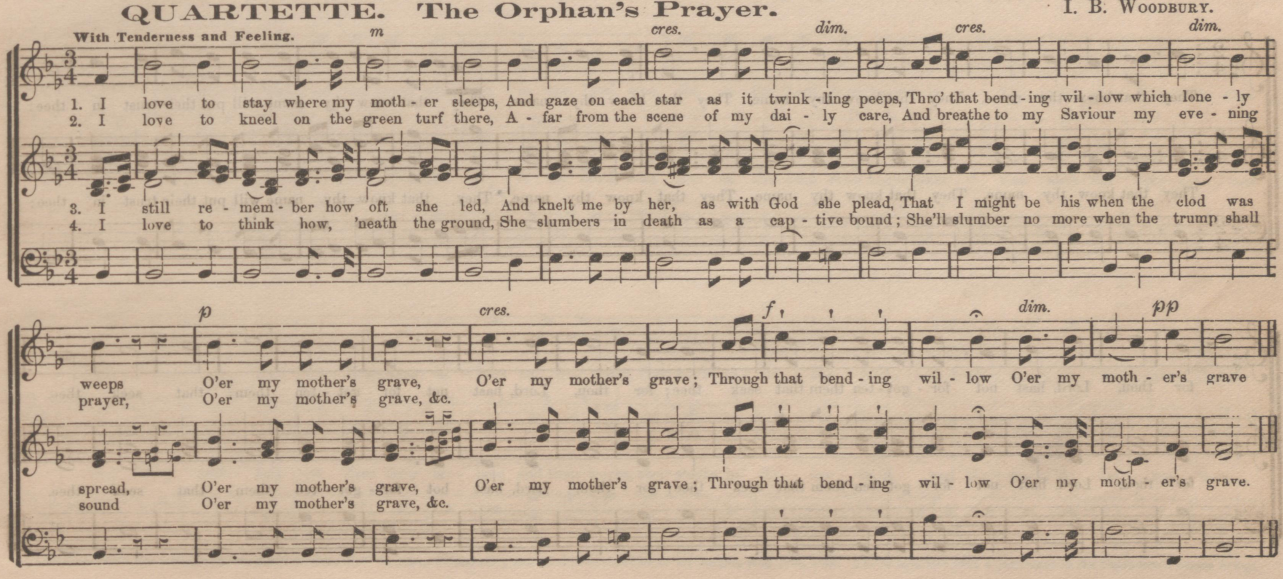


Hear ye the word of the Lord. CONCLUDED.



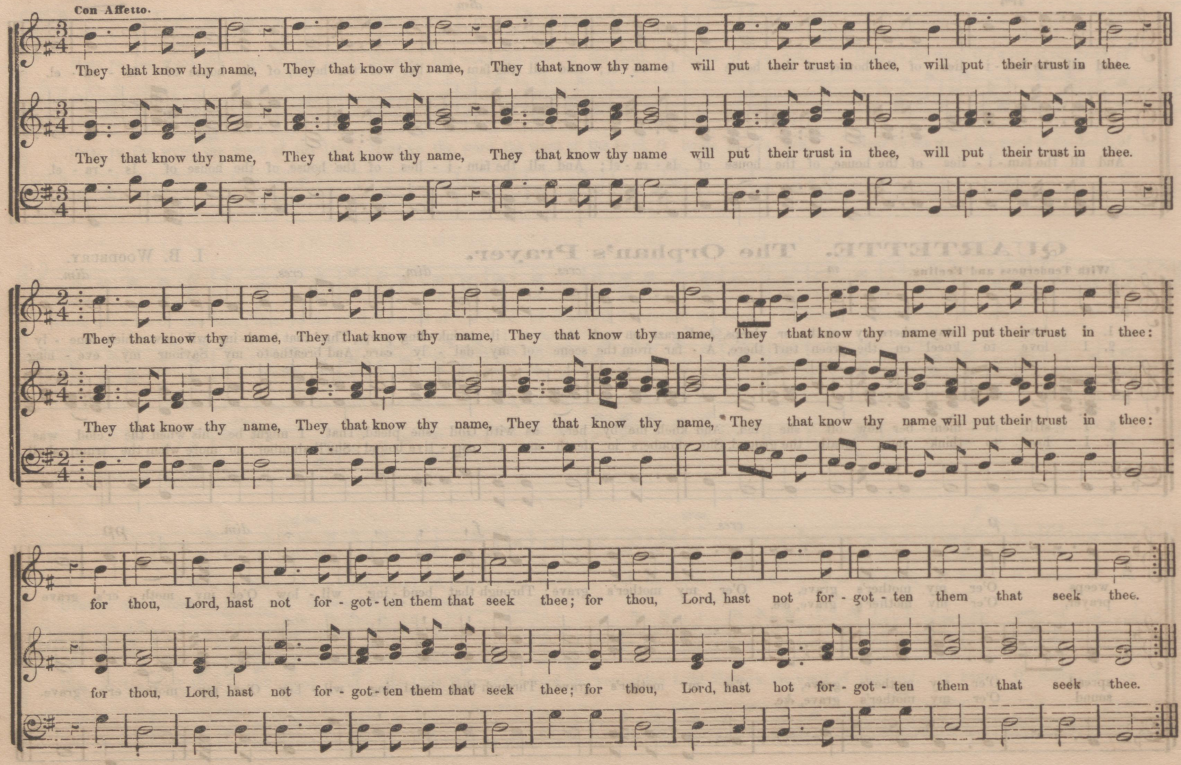
QUARTETTE. The Orphan's Prayer.

I. B. WOODBURY.

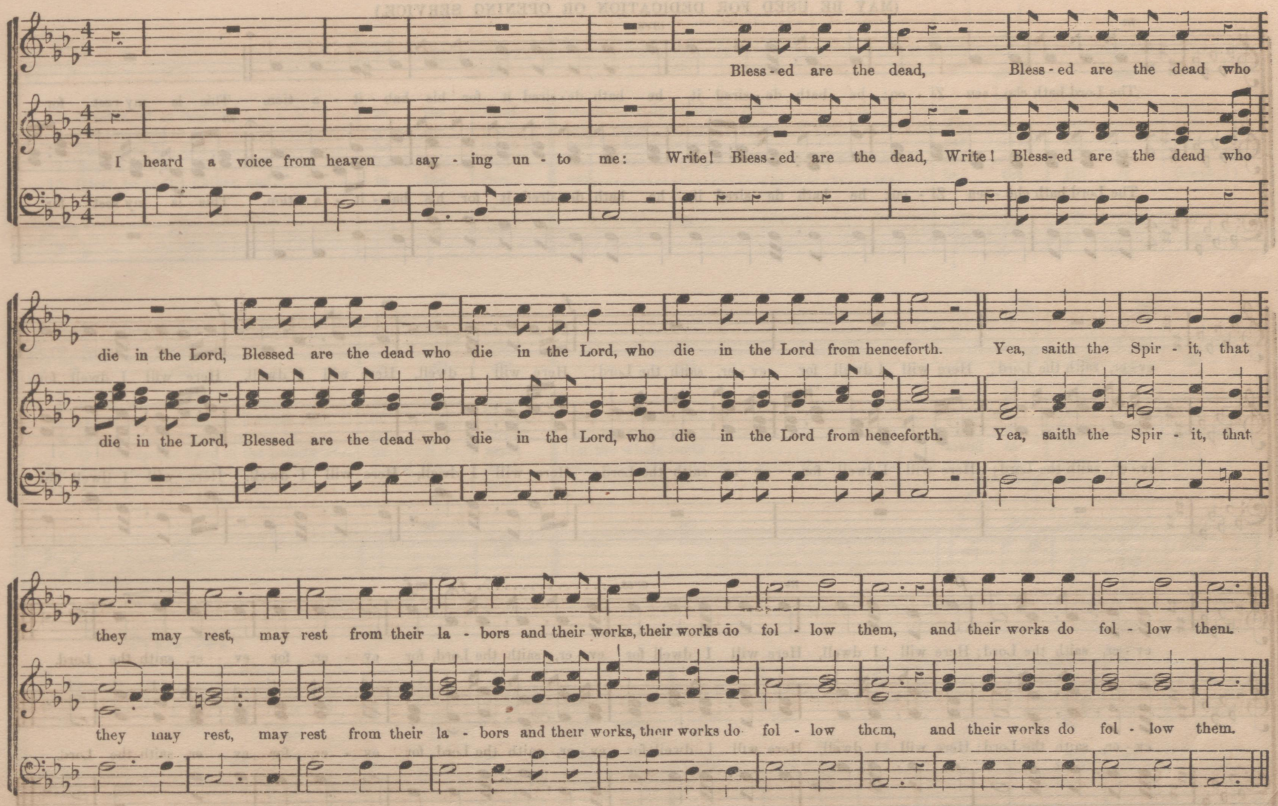


74 **INTROIT. They that know thy name.** A. M. McINTOSH

Con Affetto.



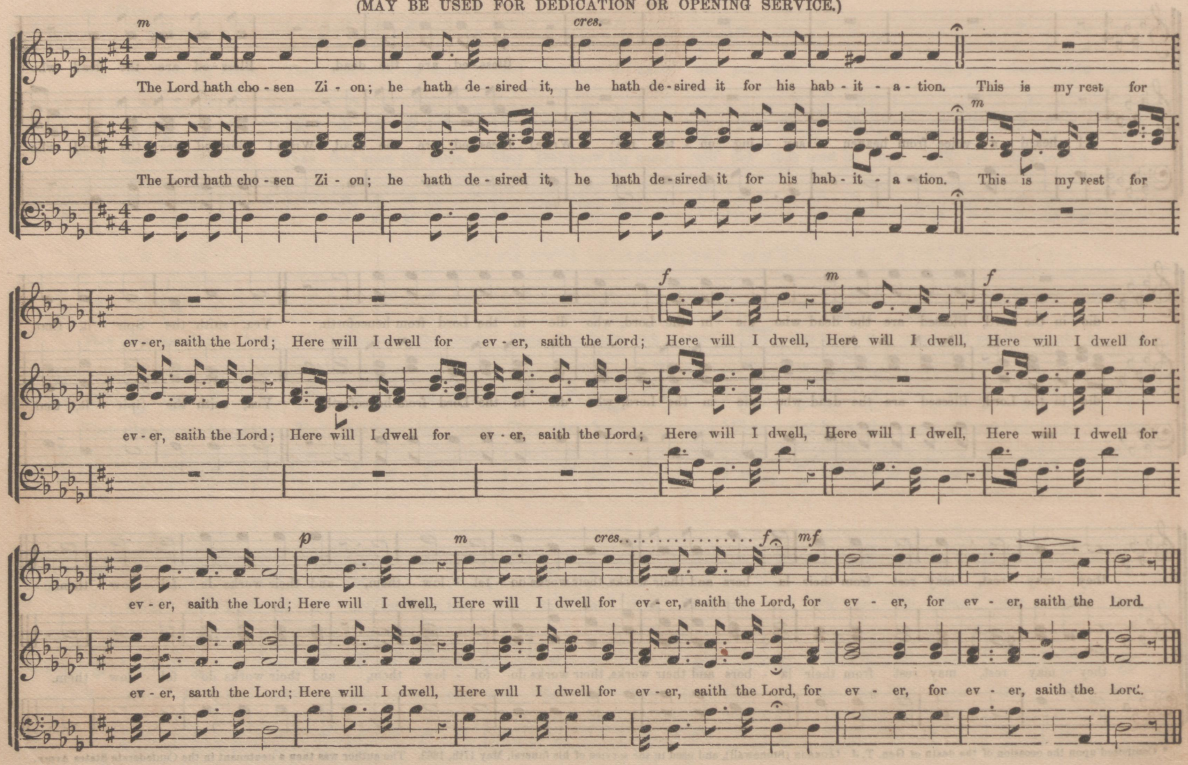
I heard a voice in heaven.*



* Composed upon the occasion of the death of Gen. T. J. JACKSON (Stonewall), and used in the service of his funeral, May 17th, 1863. The author was then a lieutenant in the Confederate States Army.

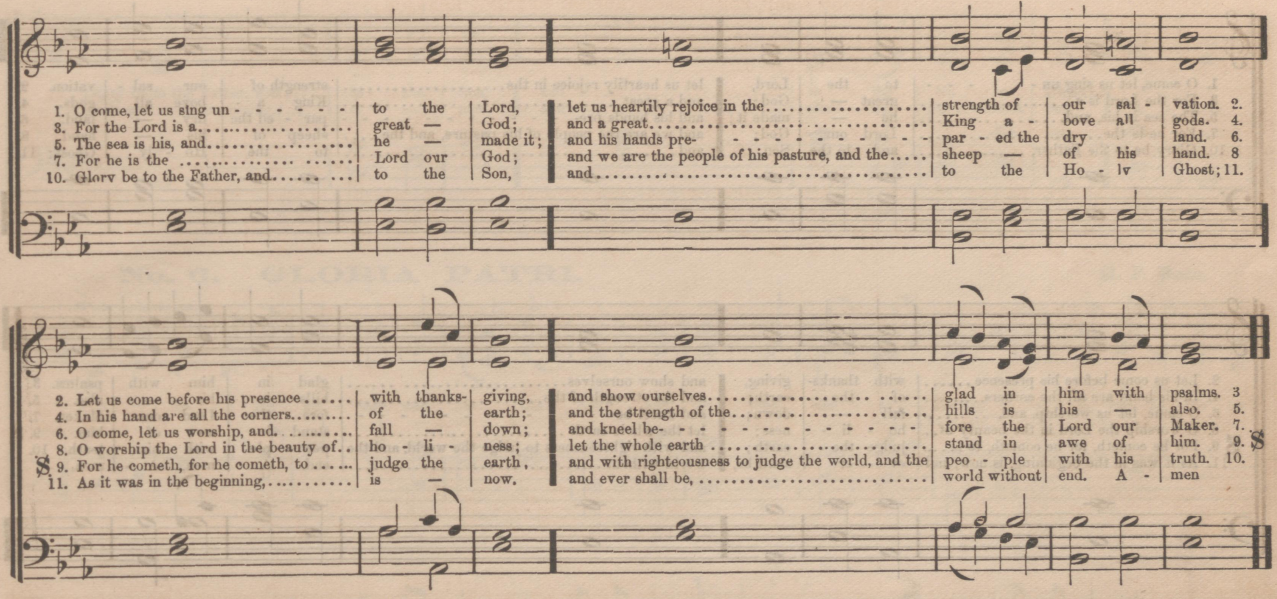
276 **ANTHEM. The Lord hath chosen Zion.** R. M. McIntosh.

(MAY BE USED FOR DEDICATION OR OPENING SERVICE.)



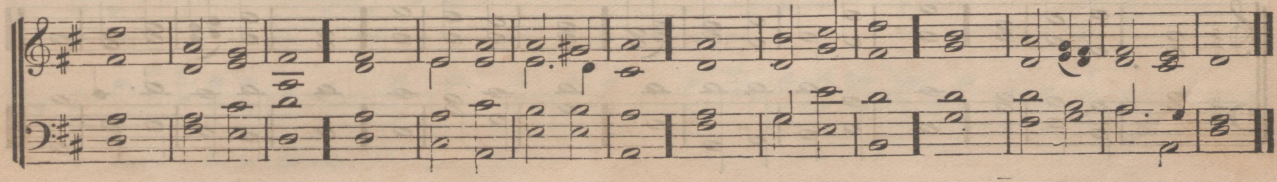
No. 1. VENITE, EXULTEMUS DOMINO.

W. H. W. Darley.

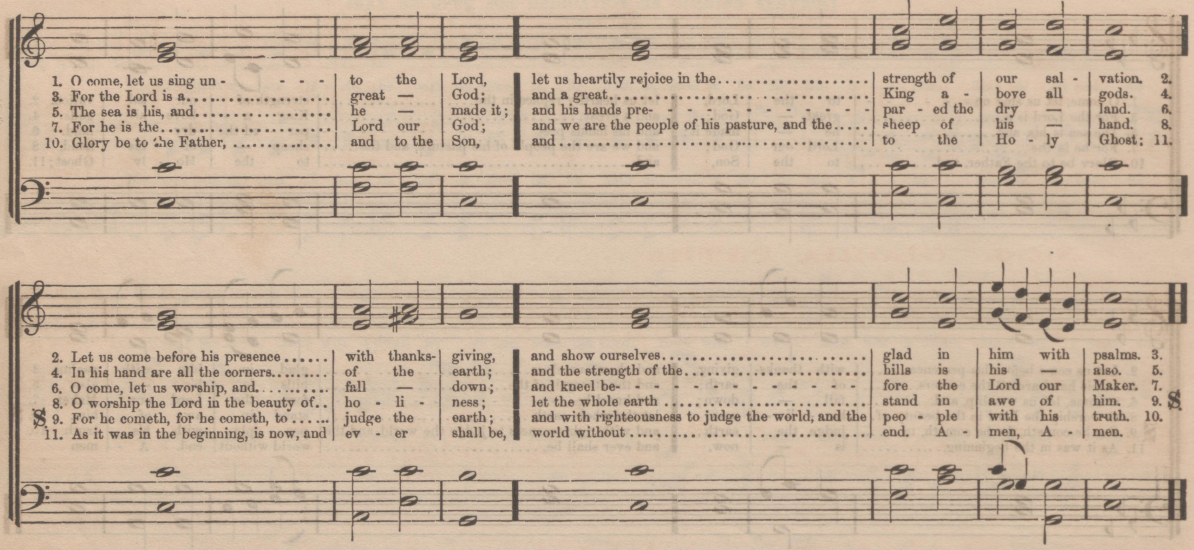


No. 2.

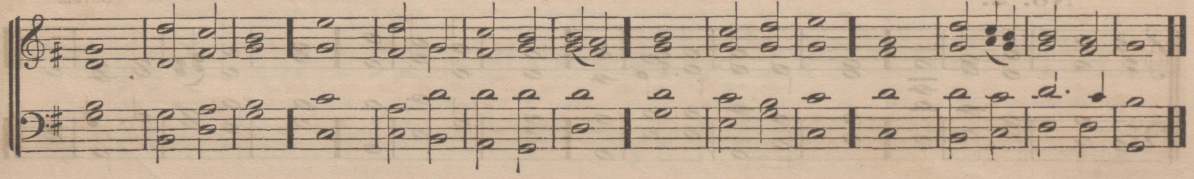
Boyce.



278 **No. 3. VENITE, EXULTEMUS DOMINO.** Dr. A. B. E.

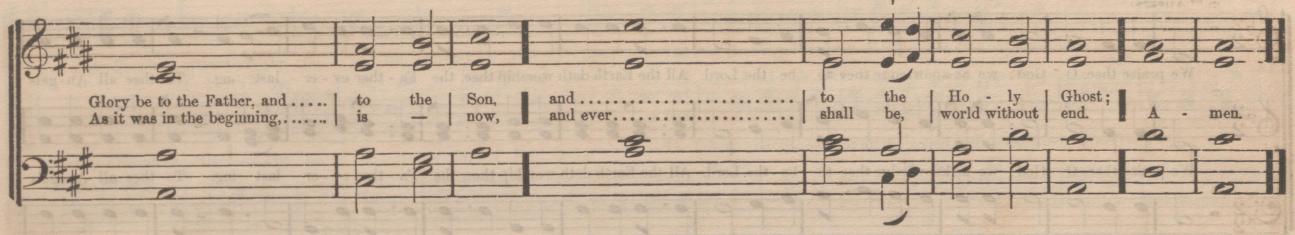


No. 4. Russell.



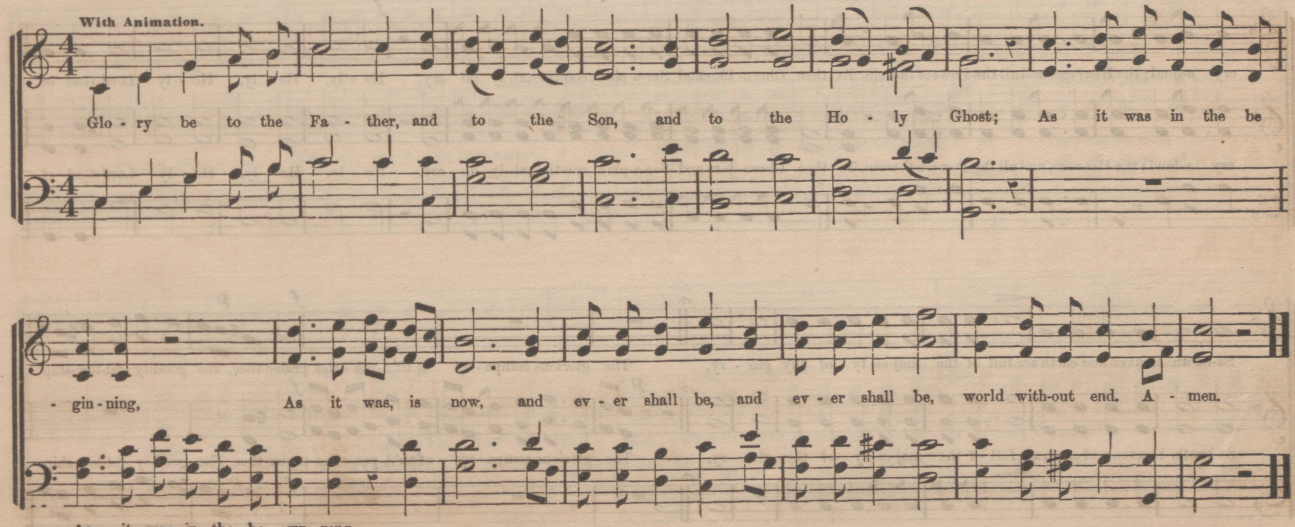
No. 5. GLORIA PATRI.

L. C. Everett.

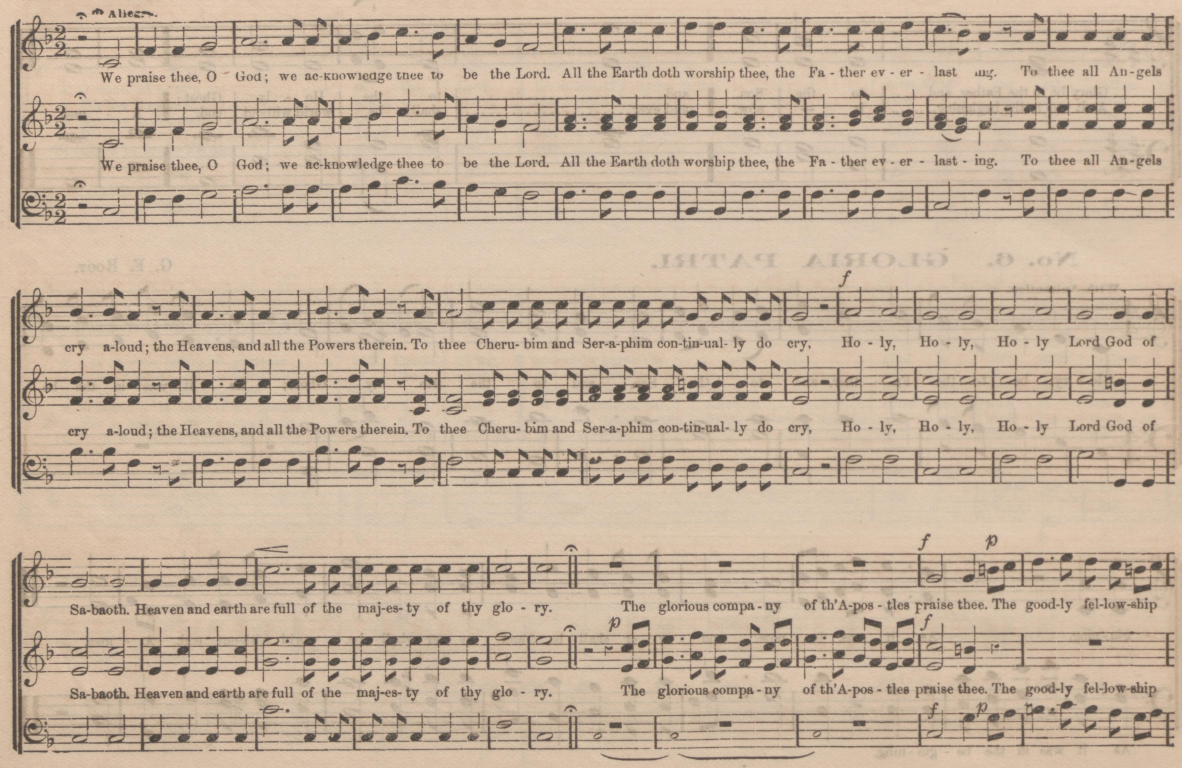


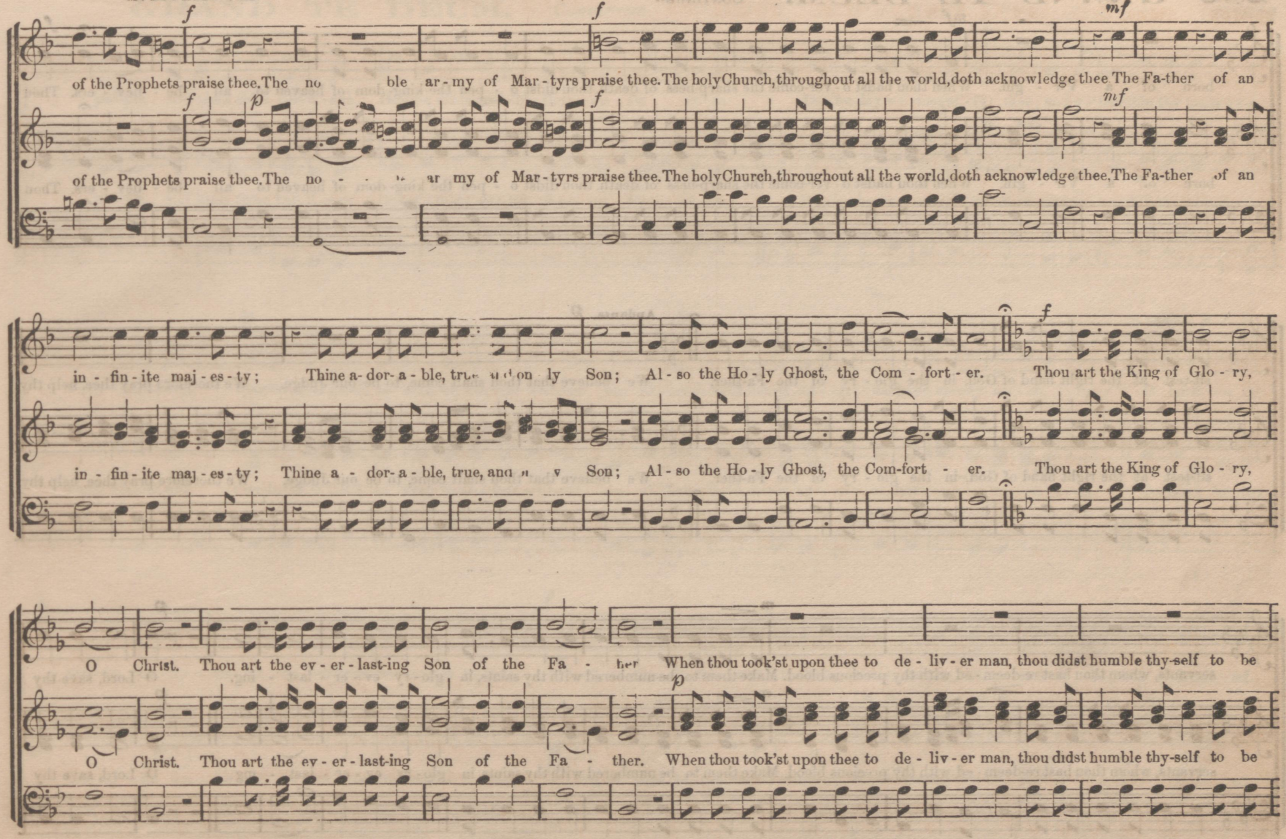
No. 6. GLORIA PATRI.

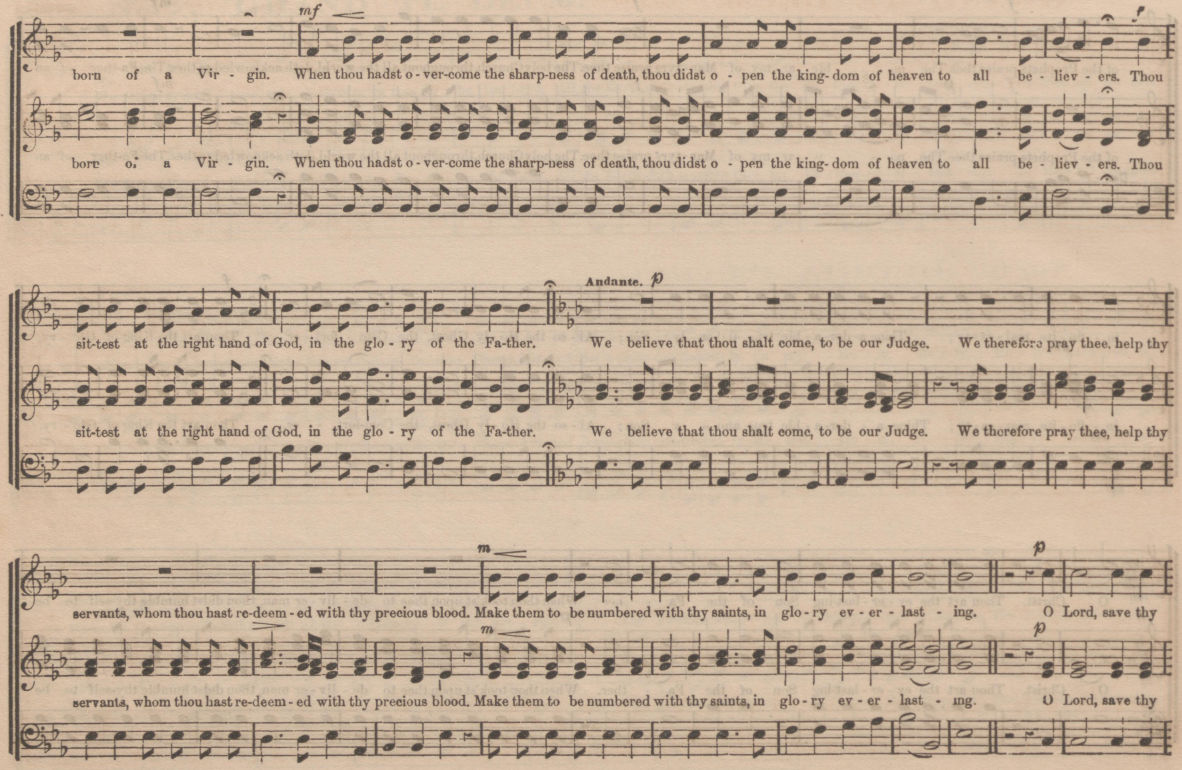
G. F. Root.

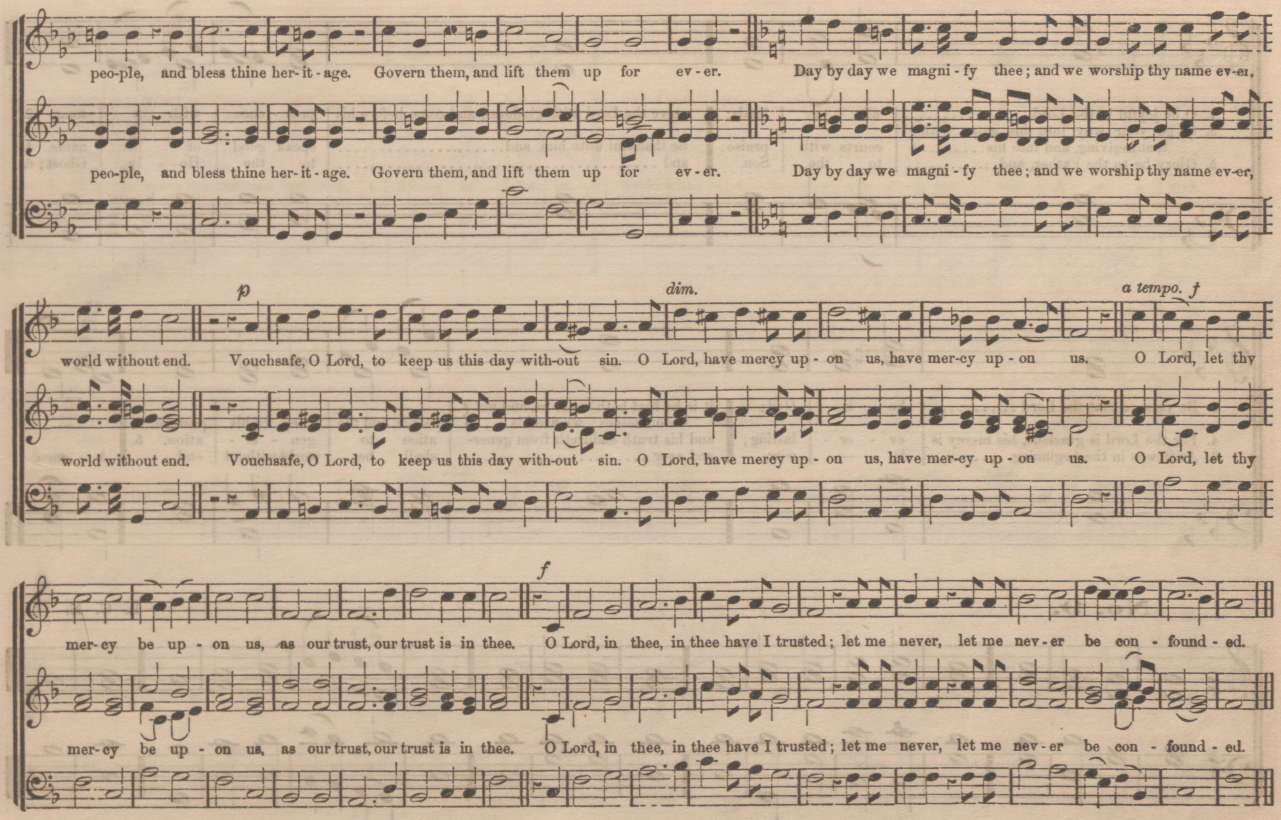


280 **No. 7. GRAND TE DEUM.** Wm. Jackson

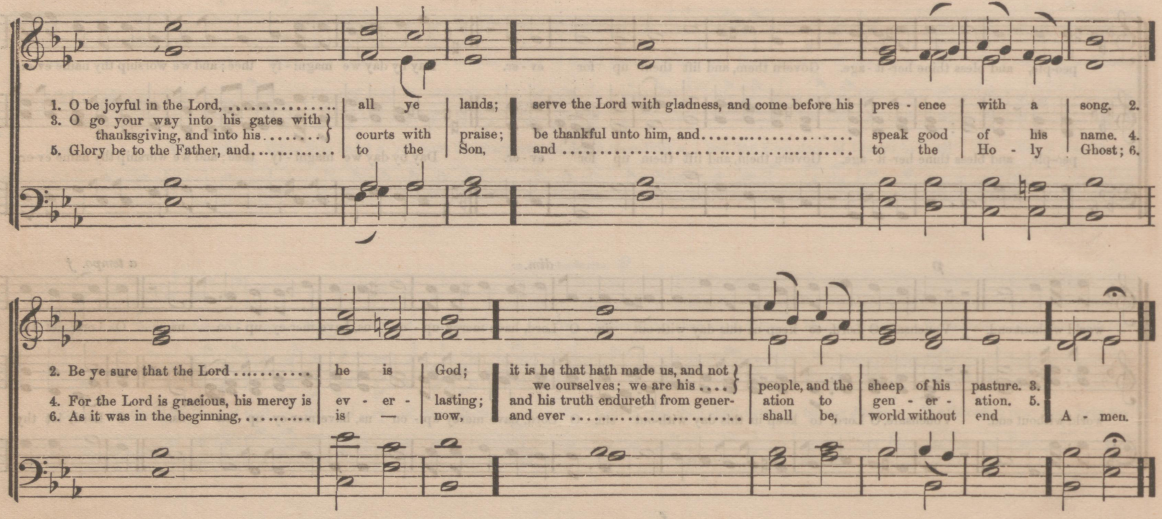



of the Prophets praise thee. The no ble ar-my of Mar-tyrs praise thee. The holy Church, throughout all the world, doth acknowledge thee The Fa-ther of an
of the Prophets praise thee. The no - - - ar my of Mar-tyrs praise thee. The holy Church, throughout all the world, doth acknowledge thee. The Fa-ther of an
in-fin-ite maj-es-ty; Thine a-dor-a-ble, true and on ly Son; Al-so the Ho-ly Ghost, the Com-fort-er. Thou art the King of Glo-ry,
in-fin-ite maj-es-ty; Thine a-dor-a-ble, true, and o ly Son; Al-so the Ho-ly Ghost, the Com-fort - er. Thou art the King of Glo-ry,
O Christ. Thou art the ev-er-last-ing Son of the Fa - ther When thou took'st upon thee to de-liv-er man, thou didst humble thy-self to be
O Christ. Thou art the ev-er-last-ing Son of the Fa - ther. When thou took'st upon thee to de-liv-er man, thou didst humble thy-self to be


mf
born of a Vir - gin. When thou hadst o - ver-come the sharp-ness of death, thou didst o - pen the king- dom of heaven to all be - liev - ers. Thou
born of a Vir - gin. When thou hadst o - ver-come the sharp-ness of death, thou didst o - pen the king- dom of heaven to all be - liev - ers. Thou
sit-test at the right hand of God, in the glo - ry of the Fa-ther.
Andante. p
We believe that thou shalt come, to be our Judge. We therefore pray thee, help thy
sit-test at the right hand of God, in the glo - ry of the Fa-ther.
We believe that thou shalt come, to be our Judge. We therefore pray thee, help thy
m
p
servants, whom thou hast re-deem - ed with thy precious blood. Make them to be numbered with thy saints, in glo - ry ev - er - last - ing. O Lord, save thy
m
p
servants, whom thou hast re-deem - ed with thy precious blood. Make them to be numbered with thy saints, in glo - ry ev - er - last - ing. O Lord, save thy


peo-ple, and bless thine her-it-age. Govern them, and lift them up for ev-er. Day by day we magni-fy thee; and we worship thy name ev-er,
peo-ple, and bless thine her-it-age. Govern them, and lift them up for ev-er. Day by day we magni-fy thee; and we worship thy name ev-er,
p
dim.
a tempo. f
world without end. Vouchsafe, O Lord, to keep us this day with-out sin. O Lord, have mercy up-on us, have mer-cy up-on us. O Lord, let thy
world without end. Vouchsafe, O Lord, to keep us this day with-out sin. O Lord, have mercy up-on us, have mer-cy up-on us. O Lord, let thy
f
mer-cy be up-on us, as our trust, our trust is in thee. O Lord, in thee, in thee have I trusted; let me never, let me nev-er be con-found-ed.
mer-cy be up-on us, as our trust, our trust is in thee. O Lord, in thee, in thee have I trusted; let me never, let me nev-er be con-found-ed.

No. 8. JUBILATE DEO.



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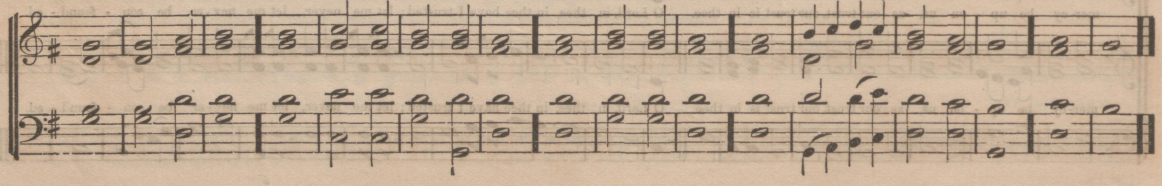

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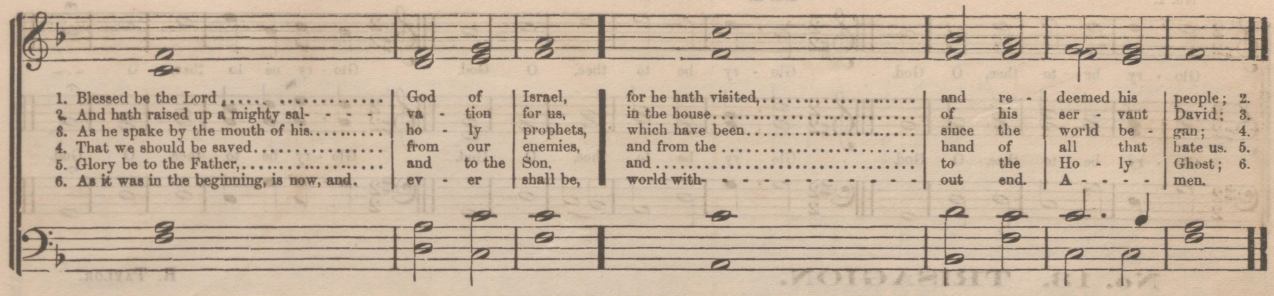

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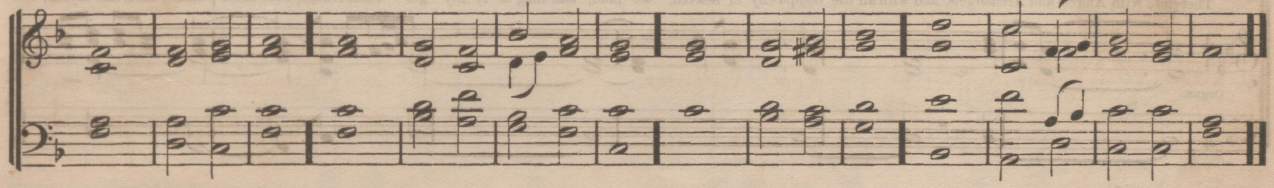

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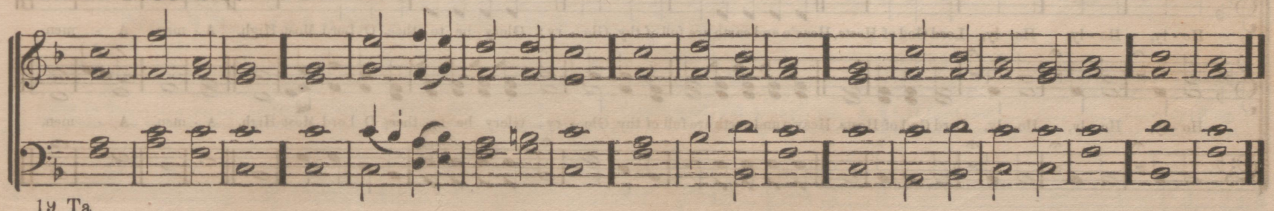

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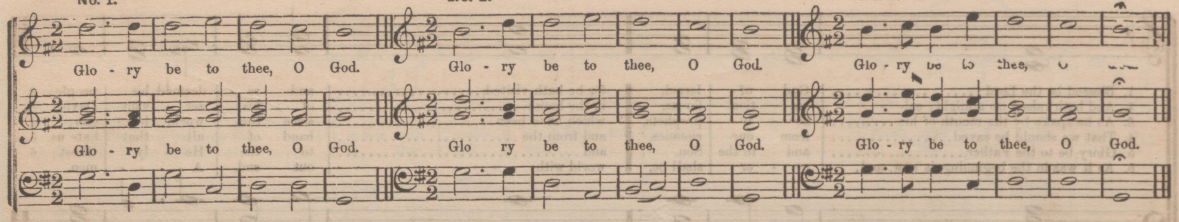

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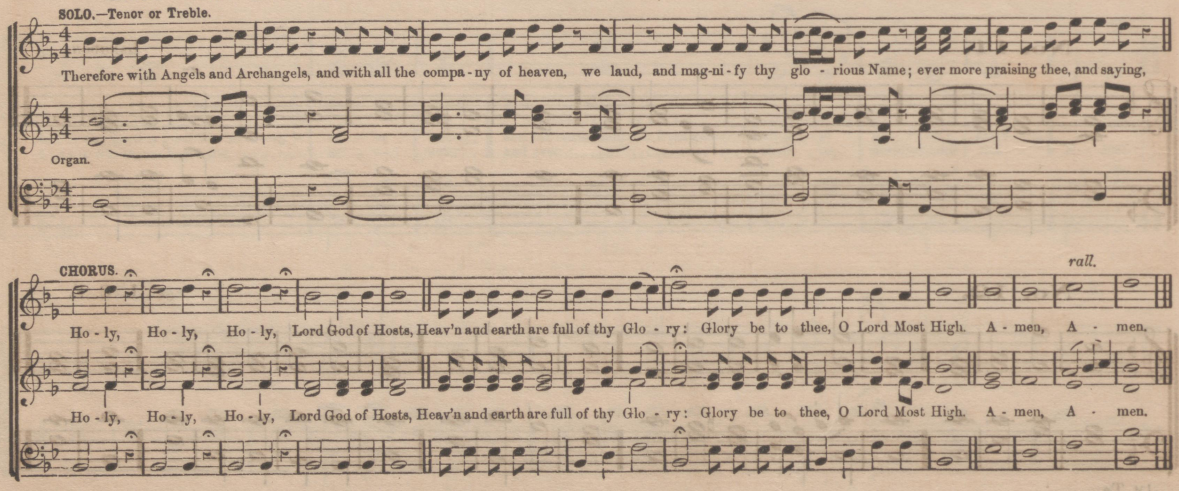
No. 13. TRISAGION.

R. TAYLOR.



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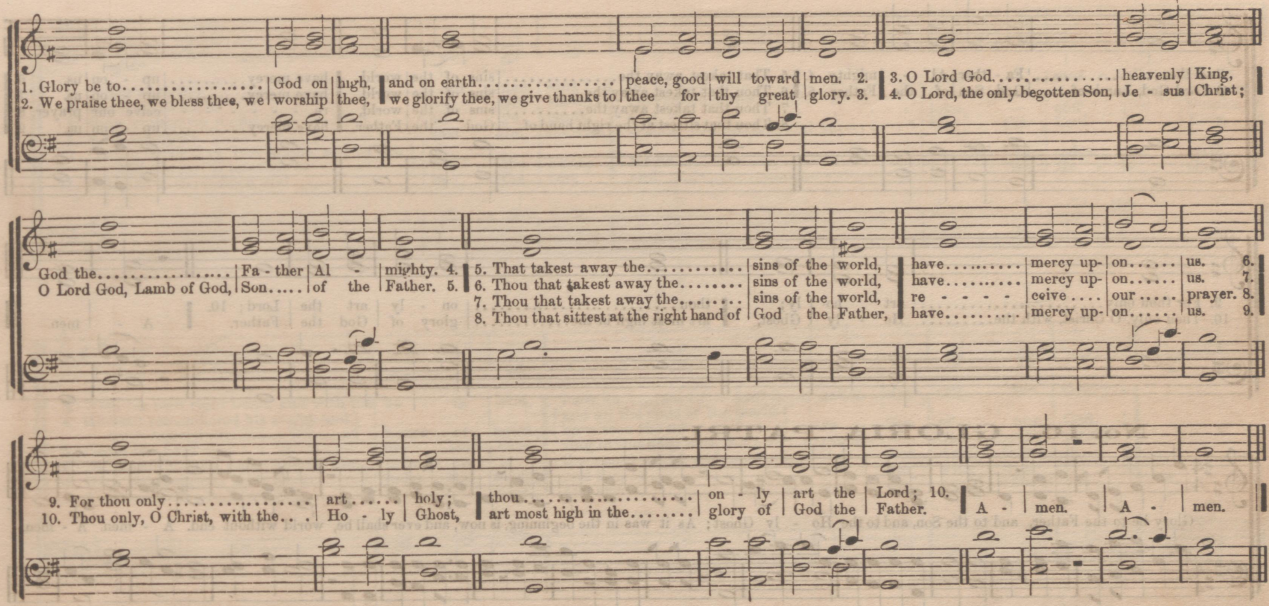

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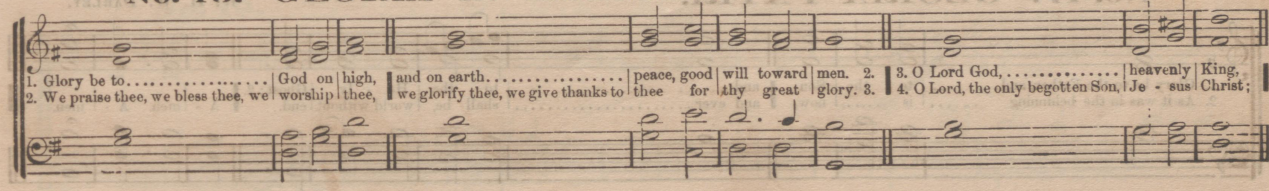

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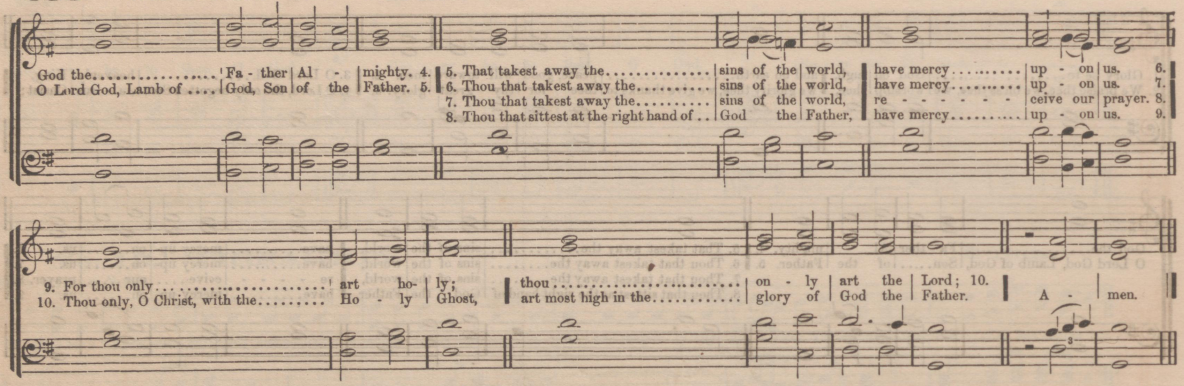

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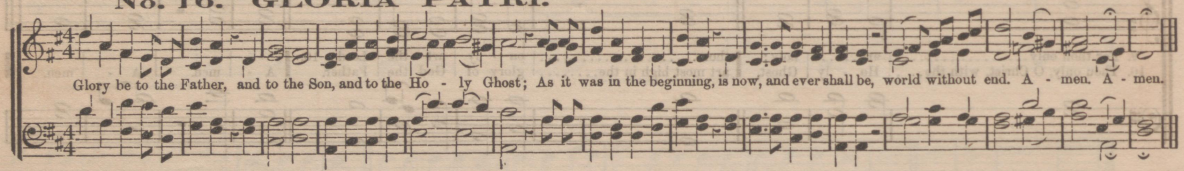

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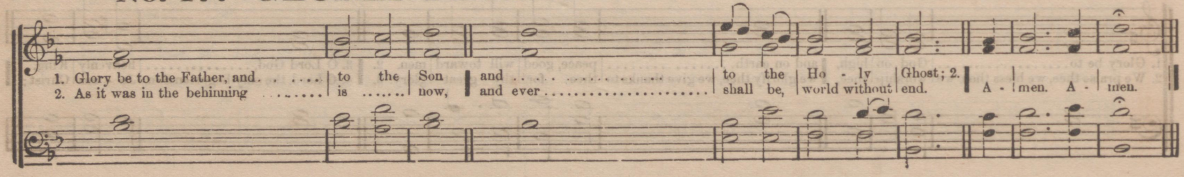

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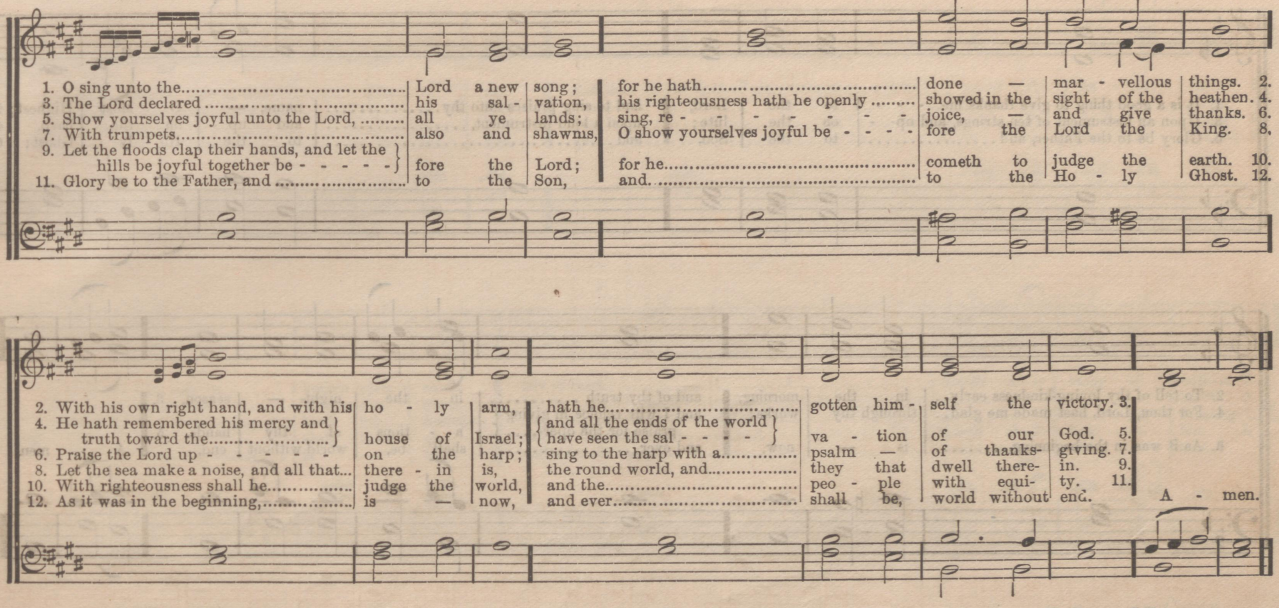
DR. RANDALL.



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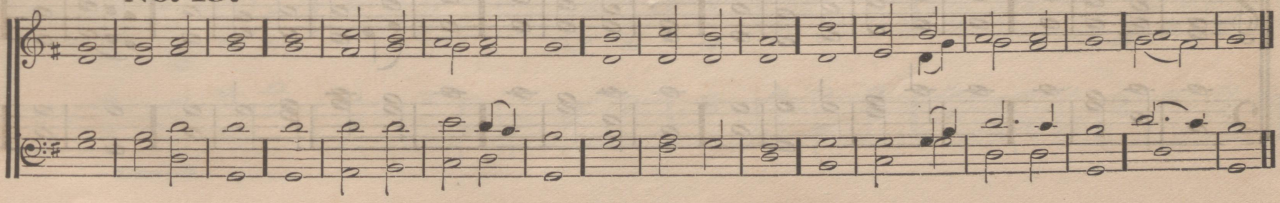

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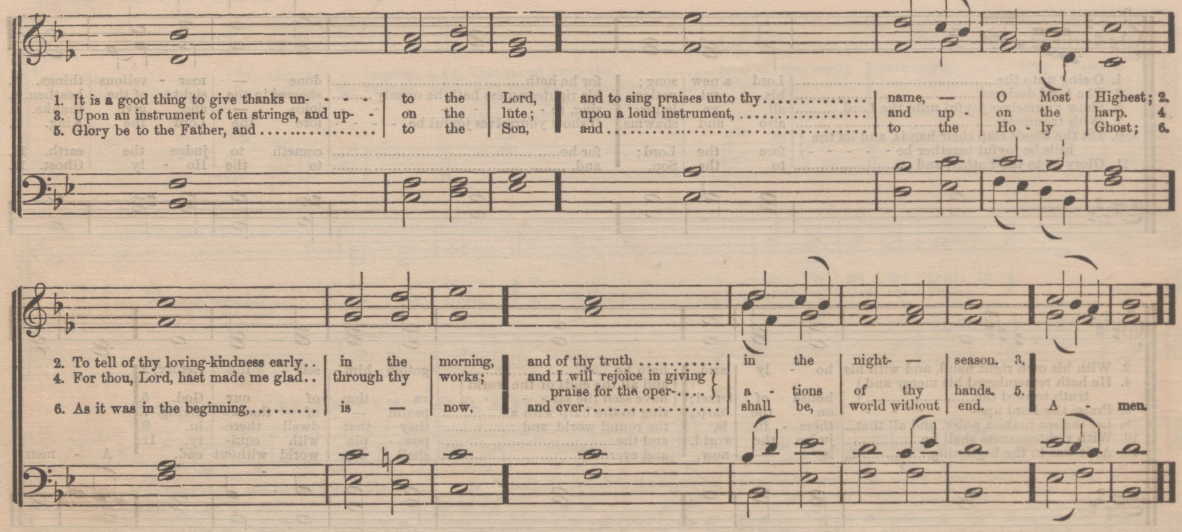

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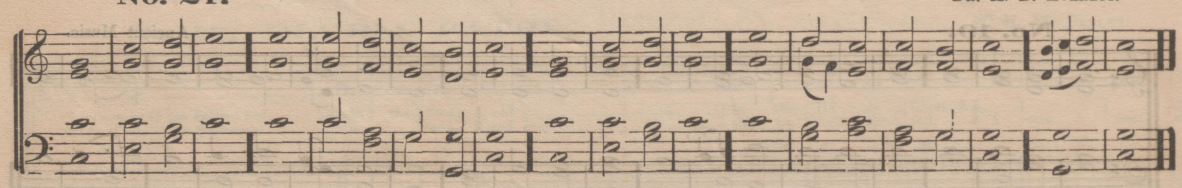

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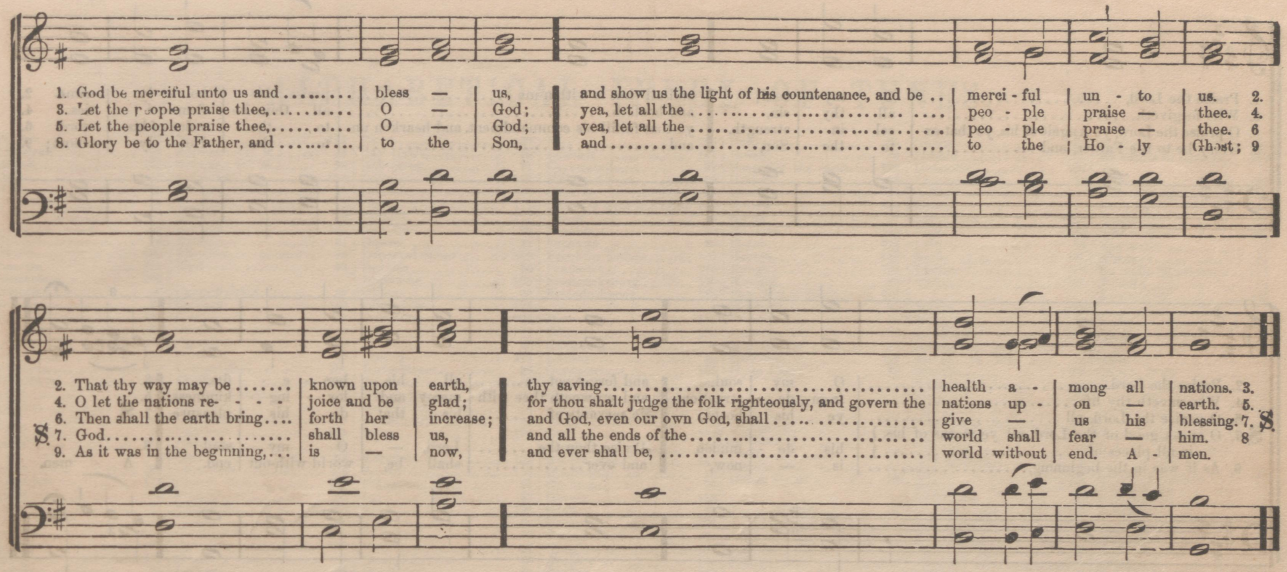

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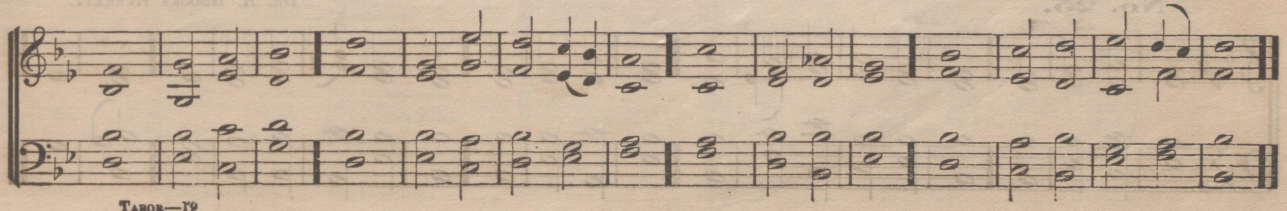

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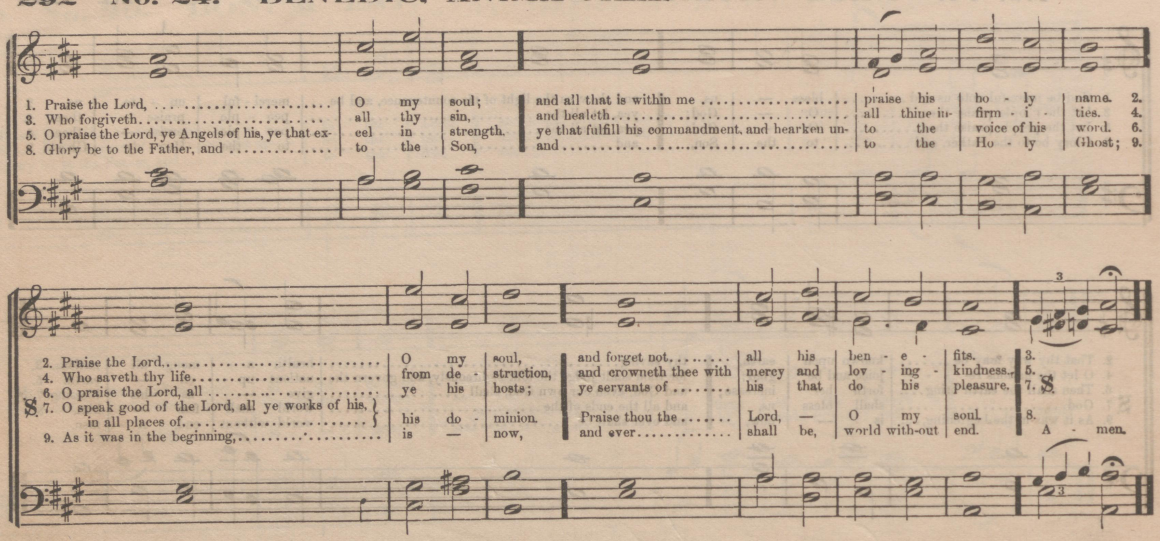

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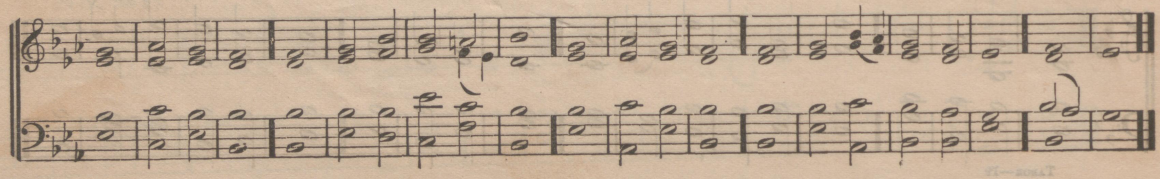

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