Revised and greatly Improved by the introduction of Eighty Tunes not in former Editions.

MASONS' SACRED HARP:

OR,

BEAUTIES OF CHURCH MUSIC.

BY LOWELL MASON,

Professor in the Boston Academy of Music; Organist and Director of Music in the Bowdoin street Church; Editor of the Boston Academy's Collection; Handel and Haydn Collection; Choir, or Union Collection; Boston Collection of Anthems; Lyra Sacra; Choral Harmony; Boston Academy's Collection of Anthems; Modern Psalmist; Carmina Sacra, &c. and by his brother,

T. B. MASON,

Professor of Sacred Music, and Organist at Federal Street Church.

NEW EDITION, REVISED, WITH IMPORTANT IMPROVEMENTS.

VOLUME

BOSTON:

STEREOTYPED FOR THE PUBLISHERS BY HENLEY AND WRIGHT.

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MASONS' NEW MUSIC BOOKS.

MASONS' STANDARD MUSICAL WORKS!

SACRED MUSIC BOOK.

THE subscriber has just issued a New Edition of the SACRED HARP, Vol. I., by Lowell Mason, Professor in the Boston Academy of Music, Editor of the Boston Academy's Collection, Handel and Haydn Collection, Boston Anthem Book, &c., and by T. B. Mason, Professor of Sacred Music and Organist.

The "Harp" is one of the most popular and truly valuable collections of Sacred Music ever issued from the American press. Since it has been revised and improved, it meets with a still greater share of public approbation; and while the ephemeral productions of the day have had their brief existence and passed away, MASONS' SACRED HARP has been found possessed of the *merit* which has alone caused it to become a STANDARD WORK, and a great favorite with Musical Teachers, Choirs, and Musical Societies throughout the country. The present edition is got up with peculiar neatness, is handsomely printed on very fine paper, and very neatly and substantially bound; and it is the determination of the publisher to spare no pains or expense to render the "Harp" worthy of the continued liberal patronage of a discerning public.

This series of Masons' Music Books has been published with reference to supplying the *entire wants* of the country with GOOD BOOKS, in this department of literature. Thus far the undertaking has met with great success. Additions to the series will be made as fast as the wants of the country demand, and will be of that character which will be sure to sustain the high reputation which the series now enjoys.

MASONS' NEW MUSIC BOOK.—The attention of Teachers of Music, Musical Societies, Committees, Choirs, Choristers, Organists, and of the public at large, is respectfully solicited to

Masons' Sacred Harp, Vol. II.. or Beauties of Church Music; containing a great variety of choice old Tunes, arrangements from the bests Masters—with new Music, composed and arranged expressly for it by European Musicians, forming a rare collection of Psalm and Hymn Tunes, Anthems and Occasional Pieces, adapted to the wants of Churches, Choirs, Musical Societies, etc., etc. New Edition, Enlarged and Improved by the addition of one hundred and twenty pages of New Matter, including an entire new series of Chants, adapted to modern Church worship; also, containing the Popular System of Elementary Principles, peculiar to the Messrs. MASONS.

☞Teachers, Choirs, and Musical Societies, who have already had an opportunity of testing the merits of this Improved Edition of the Second Volume, by *actual use*, have expressed their unqualified approbation of its high character, and the great gratification which performances from it have afforded them. Testimonials, to the superior excellency of this Work, might be adduced from the *highest sources of Musical criticism*, both at the East and West, but it is deemed unnecessary to insert but few. The "HARP" will "speak for itself." A close scrutiny of it, with a few performances, will not fail to develop its beauties, and to commend it to the discriminating Teacher, and to the patronage of the Musical community.

Masons' Juvenile Harp; An entirely New Juvenile Singing Book, containing a copious and simplified system of Elementary Principles, adapted to the youngest learner, a large number of new and beautiful Melodies and Hymns, selected and translated from the German; together with a great variety of original and selected Hymns and Melodies, Rounds and Sentences, peculiarly adapted to Juvenile Singing schools, Common Schools, Sunday Schools, Family Circles, and for Juvenile Concerts. [illegible] selections for this work, to exclude every thing light and trifling, such as is always interesting and pleasing to learners.

NOTICES OF MASONS' SACRED HARP.

From the New Haven (Conn.) Observer.

Masons' Sacred Harp.—The first volume of the Sacred Harp has received the recommendation of the most competent judges as the *very best work extant.* This second volume, we cannot doubt, judging, as we do, on the opinion of a friend of the highest musical talents and cultivation, will be received with equal approbation. The work is very beautifully executed.

From the Hartford (Conn.) Patriot.

Masons' Sacred Harp, Vol. II., is indeed, and in truth, a *very select* and useful work, and probably *the very best collection* of *Church Music extant.* It is composed of "Gems in Melody and Harmony," of almost unequalled richness, and well suited to the different variety of metres, and should be in the hands of every lover of Sacred Music. Every denomination will promote devotional Psalmody by adopting this collection as the *standard* of *Church Music.* The work appears to us *pre-eminently* calculated for the cultivation of correct musical taste.

From the Connecticut Congregationalist.

Masons' Sacred Harp.—The first volume has been very favorably received by the public, and is spoken of by the Examining Committee of the Academy, as being "one of the most useful and scientific collections extant." The design of the editor in these successive volumes, is to furnish from the highest sources of musical talent in Europe and America, a substantial library of music, of various and permanent value. In this view, as well as on account of their distinguished merit in themselves, the series will constitute a most valuable offering to the science of Music in this country.

From the Hartford (Conn.) Courier.

New Music Book.—We have received a copy of the second volume of the Sacred Harp. The work contains a choice collection of Psalm and Hymn tunes, Anthems, Chants, &c.; many of which were composed expressly for the work, and have never before been published. The selections have been taken principally from the best authors, and are *most admirably* arranged for the accommodation and convenience of Choirs.

Some of the new tunes are *very fine;* in short, we consider the "Sacred Harp" a most useful work, and do not hesitate to recommend its introduction into all singing classes and choirs who wish a good music book.

From the Evangelist at Oberlin.

Written by Prof. Allen.

Masons' Sacred Harp.—Beautifully simple, and at the same time rich and varied in its harmonies, chaste and classic in its style, and attractive in its external appearance, it cannot fail to be highly acceptable to all the "Lovers of Sacred Song." Indeed, of rare merit, the name of its compiler, as also, of the distinguished authors from whose compositions his selections and arrangements are principally made, are a sufficient guarantee.

From the Pittsburgh Spirit of the Age.

Masons' Sacred Harp.—We have just examined a new edition, enlarged and improved, of Masons' Sacred Harp, Vol. II.

The first edition of the "Harp" made its appearance some time since, and the extent of its circulation has been unprecedented. Throughout all the numerous editions of the Harp, the editors have been happy in the arrangement of their music, as its general reception among amateurs is conclusive proof. The work before us contains the standard church tunes, which all sacred music books contain—and, in addition to these, a sufficient quantity of new music is given to make it a valuable collection for advanced choirs, as well as rudimental classes.

The new edition of the Harp fully sustains the reputation of its predecessors, which is praise *enough for any book.*

From the Committee of the Handel Society at Hudson College.

Masons' Sacred Harp.—The harp has been examined by the officers of the Society, who consider it a rich addition to our Library, and believe that its use will prove to be an important means of advancing the science of Sacred Music. Its introduction into the meetings of our Society has confirmed this belief. A proper performance of the tunes which it contains cannot fail to be interesting and profitable to our audience in the sanctuary. It would be but justice due to the successful efforts of the author, to say that the two volumes of the "Harp" together, constitute the *best collection of the kind yet published.*

From the Cleveland Herald.

Masons' Sacred Harp.—The second volume of the Harp is now to all intents and purposes a new book, having been enlarged and thoroughly improved to meet the demand of the musical world. Among the most prominent new features in the work, we notice the introduction of the elementary principles "peculiar to the Messrs. Masons," and which are held in high esteem by practical teachers, also a copious supply of Metrical and Select pieces, together with an entire new series of modern Chants, for popular church worship. Great attention has recently been paid to this style of music in Boston and other eastern cities—and we hope our music teachers will soon favor us with specimens of this spirited style of sacred music, which has heretofore been mainly confined to the performance of the Episcopal church.

From the Massillon Gazette.

Masons' Sacred Harp, Vol. II.—A new era has arisen in the history of Sacred Music. The volume before us presents a rare combination of melody, of scientific musical composition and arrangement, and beauty of typographical workmanship. The compilation of a work of this description in this beautiful form, is a task of no inconsiderable importance, requiring a musical talent of a high order.

From Mr. Dumsday, Professor of Music, Ravenna.

Masons' Sacred Harp.—I have thoroughly examined the new edition of Masons' Sacred Harp, Vol. II., and consider it the best work extant. It contains most of the favorite standard church tunes, and a large number of new and beautiful tunes which I have never seen in any other collection. The elementary exercises are of the most approved system.

From the Pittsburgh Presbyterian Advertiser.

Masons' Sacred Harp, Vol. II.—This is a beautiful work, printed on fine paper, and with elegant type. It is, indeed, a *splendid contribution* to the most delightful of all sciences.

From Professor G. W. Pratt, New Orleans.

Mason's Sacred Harp.—The Harp, in its present arrangement, pleases me. * * * I have concluded to use my influence hereafter in favor of the Harp—last improved edition of Vol. II.

From the Hudson Observer.

Masons' Sacred Harp, Vol. II.—We have not been able to give the work a very thorough examination, but we have seen enough to know that it contains much excellent music: and we consider the character and connections of the compiler as a sufficient guaranty that there is none which is decidedly inferior. The pieces composed by Mr. Lowell Mason, need no recommendation of ours. We noticed several tunes of Mr. Hasting's, taken from other works of great delicacy and pathos. We are glad to meet such pieces as Bowen, Milton, Owens, and South Street, which were brought before the public, for the first time, in the Handel and Haydn Society Collection, a work superior to all its predecessors of the same kind, and also, in some respects, to subsequent revised editions. The typographical execution of the Harp is very superior.

For sale in New York by PRATT, WOODFORD & Co.; Philadelphia by GRIGG & ELLIOTT; Cleveland by C. BRAINARD, and SANDFORD & HAYWARD, and by Booksellers generally. WM. T. TRUMAN, Publisher and Bookseller, 75 Main-st., Cin.

MASONS' SACRED HARP, VOL. I,—24th Edition, revised and greatly improved.

When THE SACRED HARP was first published, it was intended not to permit alterations in subsequent Editions; and it has remained unaltered five years. Several of the Tunes, however good they may have been in themselves, *have not been used;* and the BROTHERS MASON have, therefore, made a thorough revision of the collection. In place of the cancelled music, there has been introduced EIGHTY TUNES, mainly derived from the compositions of the most eminent German, English and other European musicians.

THE ELEMENTS OF VOCAL MUSIC have been entirely rewritten, greatly extended, and newly arranged in the precise order that is pursued in Teaching. The numerous practical exercises succeeding each lesson, will in a great measure dispense with the use of the BLACK BOARD, and also save the Teacher much time and labor.

The liberal patronage bestowed upon the Harp, renders it the duty of the publishers not to shrink from any expense requisite to so far revise and improve the work as to fully keep pace with the advances made in musical science and taste, and not only now but in future to satisfy the wants of the community, and render the Harp what they desire it to be, "a volume of GEMS in Melody and Harmony, gleaned from a wide field of ancient and modern Musical Literature."

WANT OF VARIETY is an objectionable feature of many collections of Psalmody; and to obvate so reasonable an objection, the Editors of the SACRED HARP have carefully culled choice materials from the works of about one hundred eminent masers, taking but little from any one author, thus affording a copious variety in style and adaptation to the various wants of the SINGING SCHOOL and the CHURCH.

No ordinary taste and musical learning are equal to the task of arranging and harmonizing, for permanent utility, from materials so varied in their character, a collection so extensive as this; but the general commendation which the work has received, is regarded as evidence that the EDITORS have furnished in the *Sacred Harp*, what its title indicates,—THE BEAUTIES OF CHURCH MUSIC; and it is believed that the work will receive approbation commensurate with the labor, talent and expense employed in its production.

It has been stated that not a single Tune in the *second* volume would be found in the *first* voume: and such is still the fact, with the exception of Belah, page 117: Montgomery, p. 44: Sciota, p. 120, of the present Edition of Volume I. introducedby particular request. THE PUBLISHERS

From numerous RECOMMENDATIONS *the following are selected.*

From the (Boston) Spectator.

We hope *all* will encourage 'MASONS' SACRED HARP.' We speak of Masons' Harp, because we well know its merits. We hesitate not to say, that it is the *best work extant.*

From the Baptist Advocate.

MASONS' SACRED HARP.—The lovers of Sacred Song will find a rich treat in this new collection. No one man in our country has done so much for church music as Lowell Mason. He has given us the "Boston Handel and Haydn Collection," the "Choir, or Union Collection," the "Boston Academy Collection," &c., all valuable works, and entitled to the extensive patronage which has been bestowed upon them; but it is safe to say, that the "Sacred Harp" has not an equal in the English language. This book is a volume of "gems in Melody and Harmony." Every denomination will promote *devotional* Psalmody by adopting this collection as the *standard* of church music.

From Mr. Billings, Professor of Sacred Music.

MASONS' SACRED HARP is the most complete, interesting and useful collection of Psalm and Hymn tunes I have every seen It is emphatically sacred music I will encourage its general introduction

From the New York Evangelist.

MASONS' SACRED HARP is, what it is called in the title page a, very *select* and *useful* work —the *best* collection of church music extant, for congregations *anywhere.*

From the Journal.

We are familiar with all of Masons' publications, and have carefully examined the Sacred Harp. The volue is composed of very beautiful melodies, and harmonies of almost unequalled richness. It may justly be entitled 'the beauties of music.' The tunes are admirably adapted to theffective expression of poetry, a circumstance upon which the happiest effect of christian Psalmdy depends. The work is particularly recommended to those whose object it is to suit mus to the words sung, or to make music subordinate to sentiment, and thus eminently conduce to devotion.

From M.Hamilton, Director of Music in the Methodist Church, Wheeling.

We are using MASONS' SACRED HARP in our church. I should be *much* pleased to see it in *general* use—the music will please and improve the lovers of sacred song. The tunes are well sted to the different variety of metres, and it is a desirable collection for churches and schls

[*Revised and greatly Improved by the introduction of Eighty Tunes not contained in former Editions.*]

THE

SACRED HARP;

OR,

BEAUTIES OF CHURCH MUSIC;

A NEW COLLECTION OF

PSALM AND HYMN TUNES, ANTHEMS, SENTENCES AND CHANTS,

DERIVED FROM THE COMPOSITIONS OF ABOUT

One Hundred eminent German, Swiss, Italian, French, English, and other European musicians: also, Original Tunes by German, English and American Authors many of them having been arranged or composed expressly for this work.

BY LOWELL MASON,

Professor in the Boston Academy of Music; Organist and Director of Music in the Bowdoin street Church; Editor of the Boston Academy's Collection; Handel and Haydn Collection; Choir, or Union Collection; Boston Collection of Anthems; Lyra Sacra; Choral Harmony; Boston Academy's Collection of Anthems; Modern Psalmist; Carmina Sacra, &c. and by his brother,

T. B. MASON,

Professor of Sacred Music, and Organist at Fourth Street Church.

NEW EDITION, REVISED, WITH IMPORTANT IMPROVEMENTS.

VOLUME I.

BOSTON:

STEREOTYPED FOR THE PUBLISHERS BY SHEPLEY AND WRIGHT

CINCINNATI:—TRUMAN & SPOFFORD

1850.

Hymn
1850
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TO COMPILERS AND PUBLISHERS OF MUSIC.

The SACRED HARP is the result of great labor and expense. The copyright music contained in the work, consists (in addition to the original compositions by the Masons,) of the new music furnished in manuscript. By an extensive correspondence, the editors have been able to procure a variety of beautiful tunes composed for them, by the first musical talent in Europe and America.

Subjects or arrangements from celebrated composers, as Beethoven, Haydn, Mozart, and some one hundred others. These authors never wrote psalm and hymn tunes. The tunes ascribed to them are *themes* from their various works, and arranged in their present form by other composers. In many instances, only the principal ideas contained in the tune, have been derived from the author to whom it has been ascribed. In such cases, more or less of the tune is the composition of the arranger, and it is usual to say: "Subject from Beethoven," "Arranged from Mozart," "Arranged from Gregorian Chant," &c. Many composers have in this way greatly extended the boundaries of Psalmody, and added much to the richness and variety of church music. The Sacred Harp contains a great amount of music of this class arranged by the Editors, and *al.* such tunes are claimed as *property*, under the law made and provided for the protection of such property. To arrange psalmody from such peculiar materials with judgment, accuracy, and elegance, as much scientific knowledge and labor are requisite as for composing new tunes. Music of this class was first introduced into this country in the Handel and Haydn Collection, by Lowell Mason, and his arrangements from European subjects in that work have often been inserted in other publications *without permission.*

Very many of the old tunes in this volume have been altered, newly arranged and harmonized, and are made much more easy of execution, beautiful, and useful. *all such arrangements alterations*, and *harmonies*, are also claimed as *property*. This department of the work has cost an amount of time and labor which cannot be estimated, but by those acquainted with the task.

It is hoped that a proper sense of justice and propriety, without the aid of the law of copyright, will be sufficient security to the proprietors of this work. They ask, and intend to require, that their legal claim to the benefit of their labors shall be respected.

THE PUBLISHERS.

Entered according to act of Congress, in the year **1841**, by Truman & Smith, in the Clerk's Office for the District Court of Ohio.

JUST PUBLISHED—**MASON'S YOUNG MINSTREL, or, Gems of Melody,** a new collection of Juvenile Songs, with appropriate music. Stereotyped. The public have long demanded a *new* collection of Juvenile Music; and in obedience to this call, Mr. MASON has prepared the "YOUNG MINSTREL." The work will be found peculiarly adapted to Juvenile Singing Schools, Common Schools, and Families. The author has been careful to adopt nothing that would not be decidedly of a direct moral tendency. He has most happily succeeded in combining pure moral sentiment with amusement. In the department of Juvenile Song, it is believed the volume is the most valuable and interesting one extant.

PREFACE.

The authors submit this new collection to the lovers of sacred song, with the hope that it will aid in the advancement of church music, nd receive such a share of approbation as it shall be found to merit. In the successive editions of the "Sacred Harp," no labor or expense will be spared to enrich it with new and valuable music, and render it a correct and interesting collection. The contents may be classed as follows:

First.—A selection of those approved old melodies which have so long animated the devotions of the Church of God, and are identified with our most hallowed emotions—also selections from the most popular, modern, English and American Psalm and Hymn tunes: or such as have been composed since about the middle of the last century.

Second.—New tunes composed for the editors of this work, and furnished them in manuscript by German, English, and American authors. In several cases, the names of the authors have been given with original tunes, but have often, at their own request, been withheld.

Third.—Arrangements from Gregorian Chants. There is a beautiful simplicity in this class of music which renders its performance peculiarly appropriate to religious purposes. Indeed, its devotional effects are seldom equalled; the Gregorian Chant is the most ancient church music extant, and can be traced back to the fourth century. It gives much additional interest to these tunes, to know that they are derived from the songs of the earliest christian worshippers.

Fourth.—A variety of beautiful subjects from the most eminent composers, as Haydn, Bethoven, Mozart, Rossini, Weber, Winter, Romberg, Cherubini, Pergolesi, Marcello, Himmel, Mehul, Nauman, Righini, and other celebrated masters, arranged and harmonized expressly for this work, and not to be found in any other collection. The Sacred Harp contains a great variety of this class of music, which very much increases the variety of elegant psalm and hymn tunes, and which cannot fail to gratify the lovers of sacred music.

Fifth.—Anthems and Set Pieces. This department contains a greater variety than is usual in works of this class. It embraces much that is derived from the highest sources of musical talent, and adapted to the various occasions of public worship, Musical Societies, &c.

The Introductory Rules are on the inductive system of instruction, now so predominant in Germany, Switzerland and other parts of Europe. The Rules have been prepared with great care, and are the result of extensive observation and long experience. The advantages of this method are so great, that the principles need only to be understood to be universally adopted. The copious Musical Exercises, designed for the practice of pupils, will be found of great service to Teachers in saving the amount of time that would be necessary to write the exercises upon the Black Board. They will also be found valuable to the pupils for practice during the intervals of the School. It has been intimated by some, that the principal difference between the OLD, and the *inductive* system, consists in the use of the Black Board. This is a mistake—the Black Board may be used in either system, though no more necessary in one, than in the other. The true ground of distinction lies in the admirable analysis of the elementary principles of music, furnished by the *inductive* method, and in the practical mode of presenting these principles to the mind of the pupil.

ELEMENTS OF VOCAL MUSIC.

INTRODUCTORY REMARKS.—The teacher should first direct his attention to the location of the pupils in the school room. They should be placed at one end of the room, arranged in two divisions, males and females, separated by a narrow *aisle*, each division as compact as possible with comfort. When they are properly seated, their minds should be called to the following ELEMENTARY PRINCIPLES, which may be taught either in familiar lectures, the teacher using his own language and confining himself only to the order of arrangement here laid down, or by requiring each pupil to study the various chapters successively. Whichever method the teacher may pursue, however, he must RECAPITULATE *over and over again*, until by questions, in every possible form, he is perfectly sure that the pupils not only *remember* the explanations, but that they also *understand* the subject, and the uses of all the characters in their various forms and positions. This *must be done* with every chapter, before proceeding to the next.

CHAPTER I. GENERAL DIVISION OF THE SUBJECT.

§ 1. MUSICAL sounds differ from each other in three particulars, viz:

§ 2. First, they may be LONG or SHORT, i. e. occupy a greater or less portion of time in singing.

§ 3. Second, they may be HIGH or LOW.

§ 4. Third, they may be LOUD or SOFT.

§ 5. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three departments, one department being founded on each of the above distinctions.

§ 6. (1) That department which is founded on the first distinction is called RHYTHM, and treats of the *length* of sounds.

(2) That department which is founded on the second distinction is called MELODY, and treats of the *pitch* of sounds.

(3) That department which is founded on the third distinction is called DYNAMICS, and treats of the *power* or *force* of sounds.

§ 7. General view.

Distinctions.	*Departments.*	*Subjects treated of.*
1. LONG or SHORT.	RHYTHM.	LENGTH.
2. HIGH or LOW.	MELODY.	PITCH.
3. SOFT or LOUD.	DYNAMICS.	POWER.

§ 8. "A practical knowledge of the particulars embraced under the above three departments, separate and combined, comprehends all that relates to the elementary principles of music."

QUESTIONS.—How many distinctions exist in musical sounds? What is the first distinction? What the second? What the third? How many departments are there in the elementary principles of music? What is the first department called? What the second? What the third? On which distinction is Rhythm founded? Which Melody? Which Dynamics? What is the subject of Rhythm? What of Melody? What of Dynamics? Which department relates to length of sound? Which to pitch? Which to power?

Note.—These, and other following questions, should be varied, and presented to the mind in every possible way. Let the teacher be careful that the pupils obtain a clear idea of each different distinction; of the department founded upon that distinction; and of the subject of which the department treats, or to which it relates.

The teacher will now sing two sounds of different lengths, using the syllable la, (*a* as in father) being very careful to make them of the same pitch and strength, and question as follows:

How many sounds did I make? What was the difference, if any? Which was long? Which short? To which department do the sounds belong? (See § 7.)

Note.—When these or similar questions are answered readily, the teacher may make two sounds which differ in pitch, being careful to maintain the same length and strength, and question as above, substituting in the third and fourth questions "high and low," for long and short.

These questions being answered correctly, the teacher will proceed to *power* or *force* of sounds, and go through the same exercise in this department, being careful to retain the same length and pitch, and question as above, substituting "loud and soft," for long and short.

CHAP. II. RHYTHM: OR DIVISION OF TIME.

§ 9. From the fact that musical sounds differ in length, arises the necessity of a regular marking of the time as it passes during the performance of music. This is the first essential requisite of all good performance. A practical knowledge of this is more difficult to acquire than any thing else relating to the subject; and singers are more deficient in this, as a general thing, than in either of the other departments. Hence the school should commence with *Rhythmical* exercises.

§ 10. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

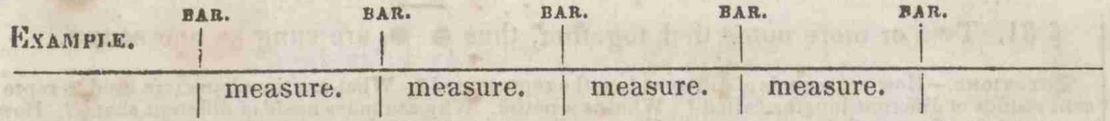
§ 11. Those portions of time into which music is divided are called MEASURES.

§ 12. The character used for dividing music into measures (or equal portions of time) is called a bar, and is made thus: |

§ 13. In this particular, every piece of music is alike; that is, every piece of music is divided by BARS INTO MEASURES.

§ 14. To illustrate more fully, we will suppose the following horizontal line to represent a tune The upright lines are bars, and the spaces between the bars are MEASURES.

EXAMPLE.

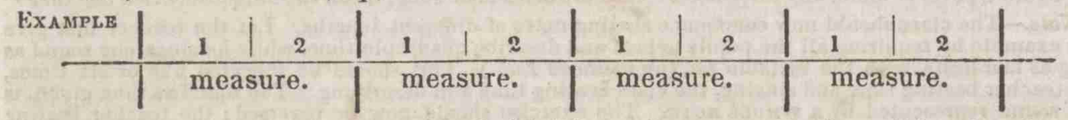


§ 15. Measures are also divided into smaller equal portions, called *parts of measures.*

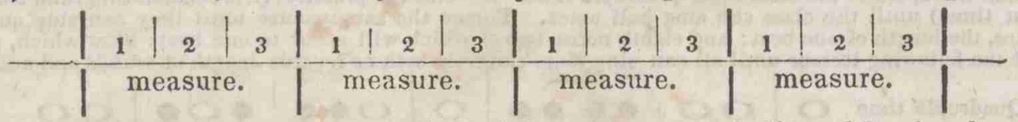
§ 16. These *parts* of measures are indicated during the performance by motions of the hand, called *beats*, or *beating time.*

§ 17. Measures are sometimes divided into *two* parts, indicated by *two* beats; viz. first, *down:* second, *up*, which is called *double time.*

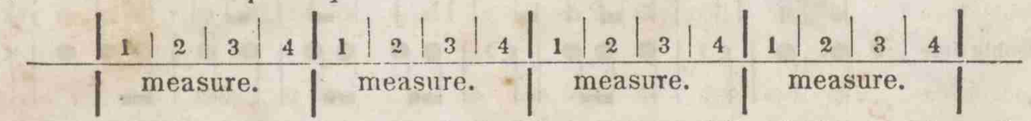
EXAMPLE



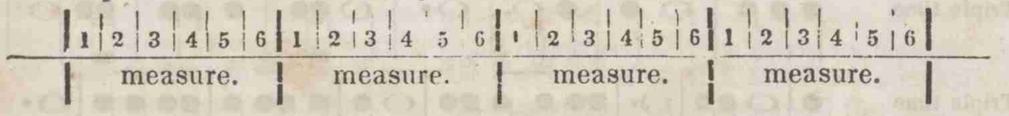
§ 18. Sometimes measures are divided into *three* parts, indicated by *three* beats; first, *down:* second, horizontally to the *left:* third, *up.* This is called *triple time.*



§ 19. Sometimes measures are divided into *four* parts, indicated by *four* beats; first, *down:* second, horizontally to the *left:* third, horizontally to the *right:* fourth, *up.* This is called *quadruple time.*



§ 20. Sometimes measures are divided into *six* parts, by *six* beats; first, *down:* second, *down:* third, horizontally to the *left:* fourth, horizontally to the *right:* fifth, *up:* sixth, *up.* This is called *sextuple time.*



§ 21. One or more parts of each measure in all the different kinds of time, should be sung *louder* than the others. The loud parts are said to be *accented;* the soft parts *unaccented.*

Double time is accented on the *first* part of the measure.
Triple time is accented on the *first* part of the measure.
Quadruple time is accented on the *first* and *third* parts of the measure.
Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.—What is that fact in the nature of musical sounds from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performance? Ans. Correct time. What is that which is more difficult to acquire than any thing else in music? Ans. Correct time. What is that in which singers are usually most deficient? Ans. Time. What is that to which those who are learning to sing are usually unwilling to attend? Ans. Time. What passes away during the performance of a piece of music? What must be done with time, as it passes? What are those portions of time called into which music is divided? What character is used to divide music into measures? How is a *bar* made? In what particular is every piece of music alike? What are measures? What are bars? What is the use of bars? Why is it necessary to divide music into measures by bars? Are there any smaller divisions than measures? What are they called? How are parts of measures indicated during singing? What are the motions of the hand called? What is the use of beating time? What kind of time is it called when we make two beats? Three beats? Four beats? Six beats? How many parts are there in double time? In triple time? In quadruple time? In sextuple time? How many beats in double time? In triple time? In quadruple time? In sextuple time? How are the beats made in double time? How in triple time? How in quadruple time? How in sextuple time? What is accent? How many parts of a measure are accented in double time? Which part? How many parts are accented in triple time? Which part? How many parts in quadruple time? Which parts. How many in sextuple time? Which parts. To which department do bars, measures, parts of measures, and beating time belong?

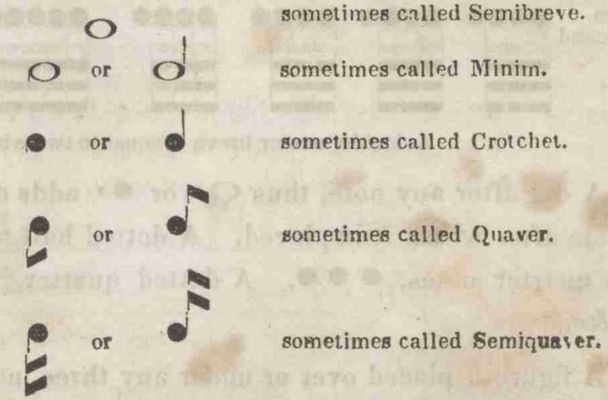
***Note.*—The teacher will now exercise the class in beating time. He cannot be too strict in this exercise. Experience proves that it lies at the *very foundation* of correct performance. If this is neglected, all subsequent instruction will be comparatively of little value. The TEACHER should first make the motions, and describe them as he makes them; as, *down, up:* or *down, left, up:* or *down, left, right, up* Then require the pupils to imitate him, all beating and describing. Go through with this exercise in all the different kinds of time, until the class can make and describe the motions exactly and together; so that there shall seem to be but one voice; and at the same time give the correct accent by describing the accented parts of the measures loud, and the unaccented soft. Never tolerate, for a moment, a slow circuitous motion of the hand, but make it pass *instantly* from one point to the other.**

CHAP. III. RHYTHM.—*Continued.*

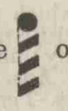
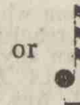
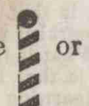
§ 22. To represent musical sounds of different lengths, it is necessary to use characters of different shape and appearance.
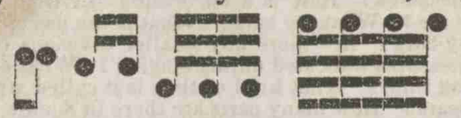
§ 23. Characters used for this purpose are called NOTES.

§ 24. There are in common use five different kinds of notes, viz:



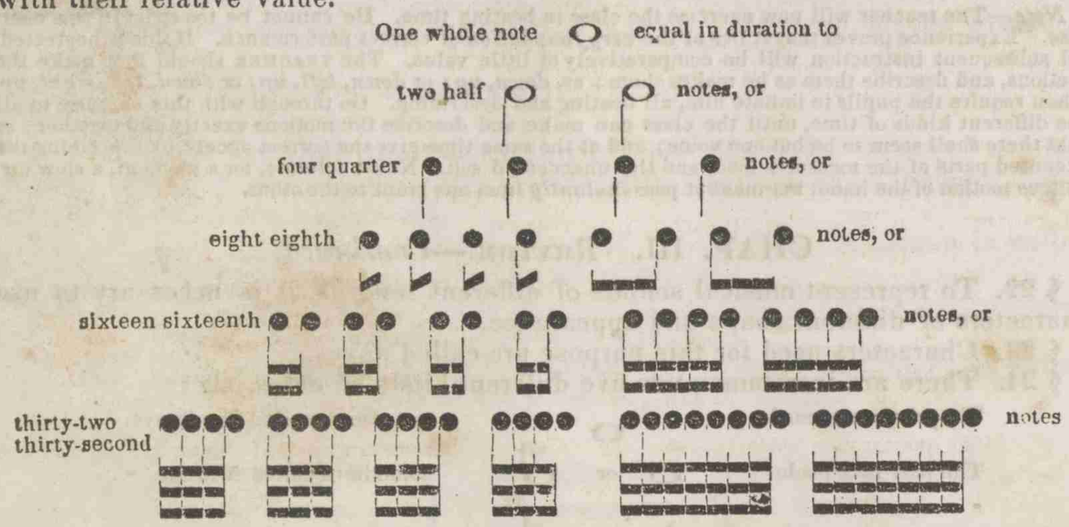
§ 25. In addition to the above three others sometimes occur: viz. the thirty-

second note, made  or  The sixty-fourth note made  or  and the double note or Breve, made  or 

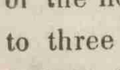
§ 26. Two or more eighth, sixteenth, thirty-second or sixty-fourth notes, may be joined together at the bottom or top, thus: 

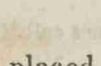
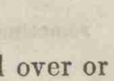
§ 27. Notes have no positive, but are of relative length; as, whole to half, half to quarter, &c. &c.

§ 28. The following table exhibits the different kinds of notes in common use, with their relative value.



A double note or breve is equal to two whole notes.

§ 29. A dot after any note, thus  or  adds one half to the original length of the note after which it is placed. A dotted half note () is therefore equal to three quarter notes,  . A dotted quarter () equal to three eights,  , &c.

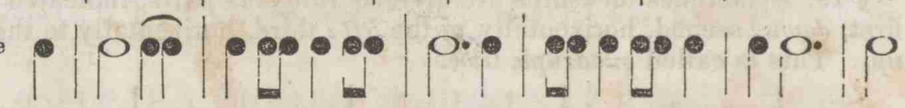
§ 30. A figure 3 placed over or under any three notes thus,  or  , reduces their length to two notes of the same description without the figure.

§ 31. Two or more notes tied together, thus  , are sung as one sound.

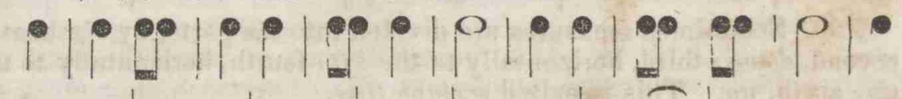
QUESTIONS.—How are sounds of different lengths represented? What are the characters used to represent sounds of different lengths called? What is a note? Why are notes made of different shape? How many kinds of notes in common use? What is the first called? Second? Third? Fourth? Fifth? How much longer is the whole note than the half note? Half than the quarter? Quarter than the eighth? &c. How many half notes are equal to one whole note? How many quarters are equal to on half? &c. &c. What other notes are there in addition to the five in common use? How many sixty-fourths are equal to one whole note? How much longer is a double note than a whole note? How may eighth, sixteenth, thirty-second notes, &c. be joined together? What is the relative proportion of notes, one with the other, as regards their length? What is the use of a dot after a note? What three notes are equal to a dotted half note? To a dotted quarter? To a dotted whole note? &c. &c. What is the effect of the figure 3, over or under any three notes? How are notes to be sung, when two or more are tied together?

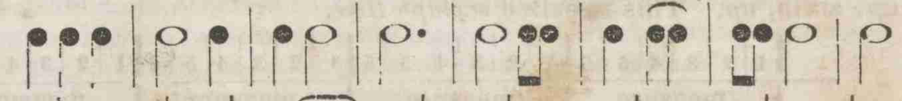
Note.—The class should now commence singing notes of different lengths. Let the teacher first give the example by requiring all the pupils to beat and describe quadruple time, while he sings one sound as long as four beats, with the syllable *La*, (pronounced *Lah.*) This should be repeated five or six times, the teacher beating time and singing, the class beating time and describing. The sound as thus given, is the sound represented by a WHOLE NOTE. The exercise should now be reversed; the teacher beating and describing time, while the class sing whole notes, or sounds as long as four beats. Pursue this exercise until all the pupils sing whole notes correctly: then the teacher will sing sounds as long as two beats or half notes, while the class beats quadruple time. Reverse the practice, (i. e. scholars sing, and teacher beat time,) until the class can sing half notes. Pursue the same course until they can sing quarter notes, the length of one beat: and eighth notes, two of which will occur to one beat: after which, practice the following lessons until all can sing them correctly both as regards length of sounds and accent.

1 Quadruple time 

2. Quadruple time 

3. Double time 

4. Double time 

5. Triple time 

6. Triple time 

7. Quadruple time 

8. Triple time 

CHAP. IV MELODY: OR THAT DISTINCTION IN MUSICAL SOUNDS WHICH CONSISTS IN THEIR PITCH; AS HIGH OR LOW

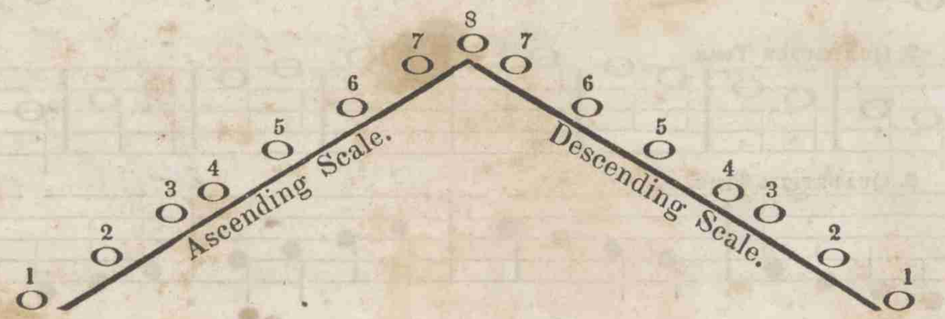
Note.—Having advanced so far in RHYTHM as to be able to sing the preceding exercises, that department may now be dropt for a short time, and the attention of the class directed to MELODY. Before commencing this subject, pupils should review CHAP. I. that they may have distinctly in mind the three distinctions, and particularly the one to which they are now about to be directed. The questions in that chapter should be repeated until the answers show that the class fully understand the three departments.

§ 32. At the foundation of Melody there is a series of eight sounds, called THE SCALE.

§ 33. The scale sustains the same relation to music, that the alphabet does to language, i. e. TUNES are made from the sounds of the scale, as words are made from the letters of the alphabet.

§ 34. The sounds in the scale *ascend* and *descend;* and are designated by numerals in their order, ascending: viz. ONE, TWO, THREE, FOUR, FIVE. SIX, SEVEN, EIGHT.

ILLUSTRATION.



§ 35. To assist in obtaining and preserving the exact pitch of the different sounds in the scale, the following syllables are used in singing, written Do, Re, Mi, Fa, Sol, La, Si, Do; pronounced *Doe, Ray, Mee, Fah, Sole, Lah, See, Doe.*

§ 36. The distance or step from any sound in the scale to another, is called an INTERVAL. Thus, from one to two, is an interval; two to three, an interval, &c.

§ 37. In the regular ascending and descending scales there are two kinds of intervals, larger and smaller. The former are called TONES, and the latter SEMITONES.

§ 38. From ONE to TWO, TWO to THREE, FOUR to FIVE, FIVE to SIX, and SIX to SEVEN, are TONES: from THREE to FOUR, and SEVEN to EIGHT, are SEMITONES. Thus the scale consists of *five* tones, and *two* semitones.

§ 39. The sounds of the scale are named from the following letters, viz. C, D, E, F, G, A, B, C.

§ 40. A scale composed of tones and semitones, in the above order, is called THE MAJOR DIATONIC SCALE

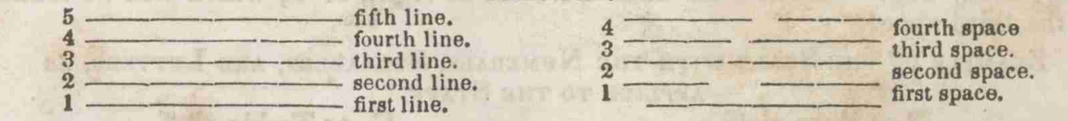
QUESTIONS.—What is the second distinction in musical sounds? What is the department called which is founded on this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of melody? How many sounds are there in the scale? What relation does the scale sustain to music? From what are tunes made? What is the use of the scale? In what way do the sounds of the scale progress? How do we designate, or speak, of the sounds of the scale? Do the numerals follow in order, ascending or descending? Why are syllables applied to the scale in singing? What syllable is applied to ONE? TWO? THREE? &c. &c. What is the distance from one sound of the scale to another called? What is an interval? How many kinds of intervals are there in the scale? What is the difference? What are the larger intervals called? What the smaller? What is the interval from ONE to TWO? TWO to THREE? THREE to FOUR? FOUR to FIVE? FIVE to SIX? SIX to SEVEN? SEVEN to EIGHT? How many tones are there in the scale? How many semitones? Between what intervals are the semitones found? Between what syllables? What is the interval from Do to Re? Re to Mi? &c. From what letters are the sounds of the scale named? What letter is one? Two? Three? &c. What is the interval from C to D? D to E? E to F? &c. What is a scale, composed of tones and semitones in the order specified, called? To which department does the scale, syllables, intervals and letters belong?

Note.—The scale of C major should now be sung several times, ascending and descending, by the teacher alone, in long, steady, equal sounds, while the class listens with the utmost care to the PITCH of every sound as it is given. When the pupils may be supposed to have a clear idea of the difference in the several sounds of the scale, they should be required to sing it. (A few will always be found who cannot get the sounds correctly. These should listen until they have a just conception of the *pitch* of sounds, after which they will have but little difficulty in singing correctly.) This practice must be continued until the sounds are given with perfect accuracy. To give variety to the exercise, the class may beat quadruple time, and sing the scale up and down in whole notes, half notes, and quarter notes.

CHAP. V. MELODY.—*Continued.*

§ 41. High and low sounds are represented by a character called a STAFF consisting of five parallel lines with their intermediate spaces.

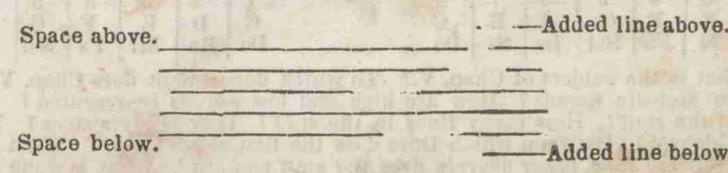
EXAMPLE.



§ 42. Each line and space of the staff is called a *degree;* thus the staff contains *nine* degrees, five lines and four spaces.

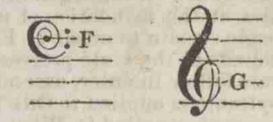
§ 43. If more than nine degrees are wanted, the spaces below or above the staff, are used; also additional lines, called ADDED LINES.

EXAMPLE.



§ 44. The letters (which are the names of the sounds in the scale,) are fixed to their places on the staff by characters called CLEFFS.

EXAMPLE.

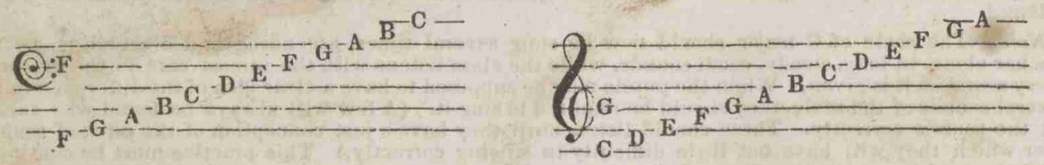


§ 45. There are two cleffs in common use, viz. the F or base cleff, and the treble or G cleff.

§ 46. The F cleff is placed on the fourth line of the staff, and fixes its letter (F) on that line.

§ 47. The G cleff is placed on the second line of the staff, and fixes its letter (G) on that line.

EXAMPLE.

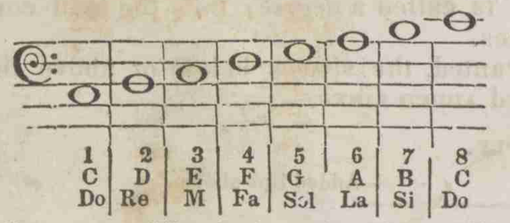


§ 48. In the F cleff, the first sound of the scale is found in the second space; the second sound on the third line; third sound in the third space; and so on, using every line and space until we come to eight, or C, on the first added line above.

§ 49. In the G cleff, the first sound of the scale is found on the added line below; the second on the space below; the third on the first line; and so on, using every degree of the staff until we come to eight, or C, which will be found in the third space.

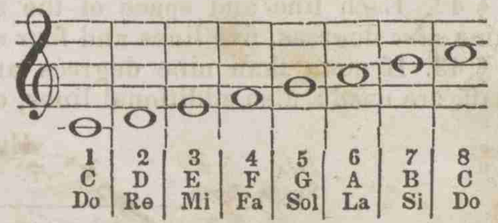
EXAMPLE OF THE SCALE WITH THE NUMERALS, SYLLABLES, AND LETTERS, AS APPLIED TO THE STAFF.

F or Base cleff.



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

G. or Treble cleff.
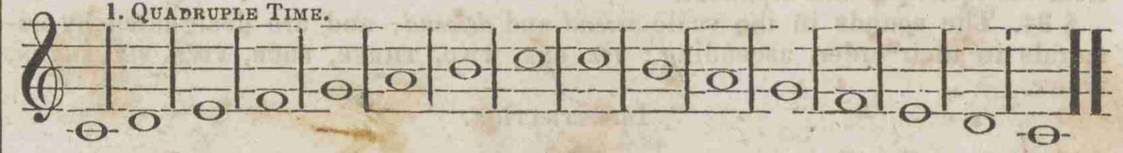


1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C
Do	Re	Mi	Fa	Sol	La	Si	Do

QUESTIONS.—What is the subject of Chap. V.? To which department does Chap. V. belong? What is the difference in Melodic sounds? How are high and low sounds represented? What is a staff? What is the use of the staff? How many lines in the staff? How many spaces? Which is the first line, the lowest or highest? Between which lines does the first space occur? What is each line and space of the staff called? How many degrees does the staff contain? What is done when more than nine degrees are wanted? What character determines the position of the sounds of the scale on the staff? Ans. The cleff. How are the letters fixed to the staff? What is the use of a cleff? How many cleffs are there in common use? What are they called? On what line is the base cleff written? On which line the treble cleff? What letter is on the cleff line in the base? What letter on the cleff line in the treble? What letter is on the space below in the base cleff? What letter on the first line? In the first space? On the second line? Third line? &c. What letter is on the first added line below in the treble cleff? What letter on the space below? On the first line? In the first space? &c. What letter is the first sound of the scale? Where is it found in the base cleff? Where is it found in the treble cleff? Where is the second sound in the F cleff? Third? Fourth? &c. Where is the second sound in the treble cleff? Third? Fourth? &c. What syllable is applied to the sound in the second space, base cleff? What syllable to the sound on the third line? In the third space? Fourth line? &c. What syllable is applied to the sound on the first added line below treble cleff? What syllable to the sound on the space below? On the first line? First space? &c. Is the staff a Rhythmical, Melodic, or Dynamic character? To which department do cleffs belong? To which department does the staff belong?

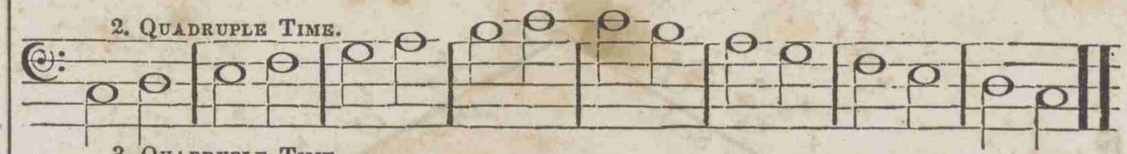
Note.—When the contents of this chapter are *well understood*, sing the following exercises until they are sung correctly.

RHYTHM AND MELODY UNITED.
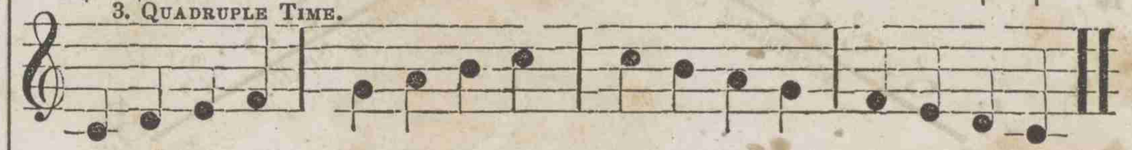
1. QUADRUPLE TIME.



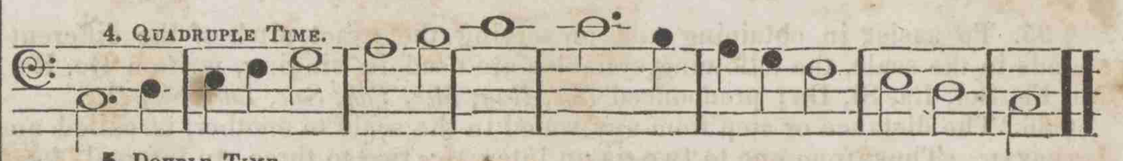
2. QUADRUPLE TIME.
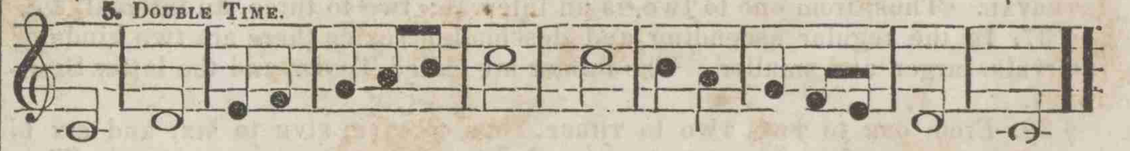


3. QUADRUPLE TIME.



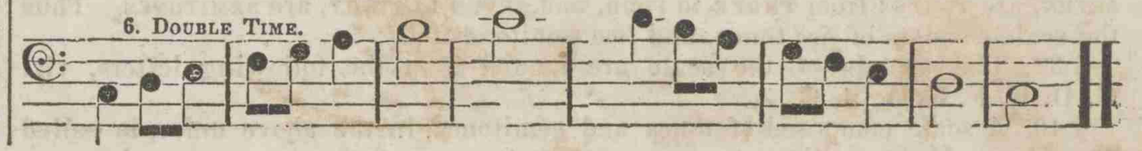
4. QUADRUPLE TIME.
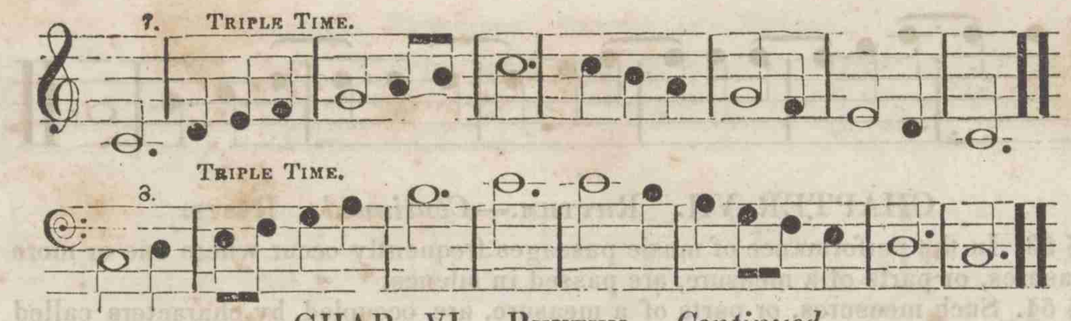


5. DOUBLE TIME.



6. DOUBLE TIME.





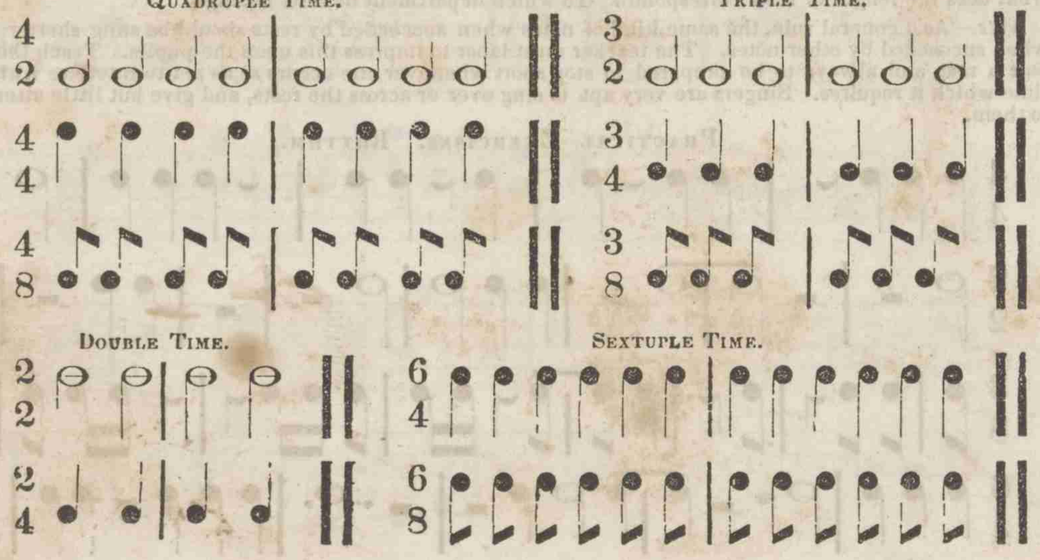
CHAP. VI. Rhythm.—*Continued.*

§ 50. There are several varieties in each different kind of time. These varieties are obtained by the use of different notes, on each part of the measure.

§ 51. To designate the kind and variety of time, figures, which express the number of parts and contents of the measures, are placed at the commencement of each tune.

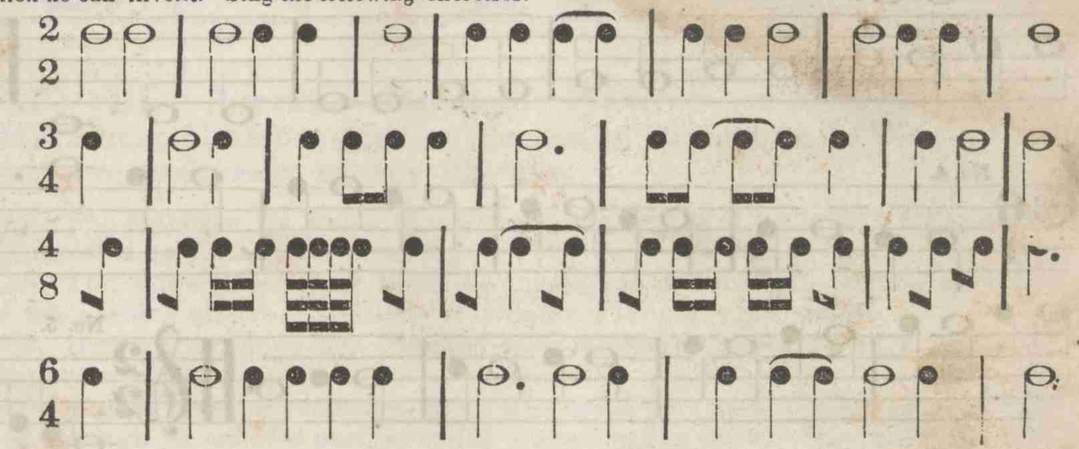
§ 52. The figures are used in the form of fractions: the upper figure or numerator, showing the kind of time or number of parts in the measures; the lower figure or denominator, denoting the particular note which will be of the same length as each part of the measure, or as one beat.

Examples of the Varieties of Measure in common use.
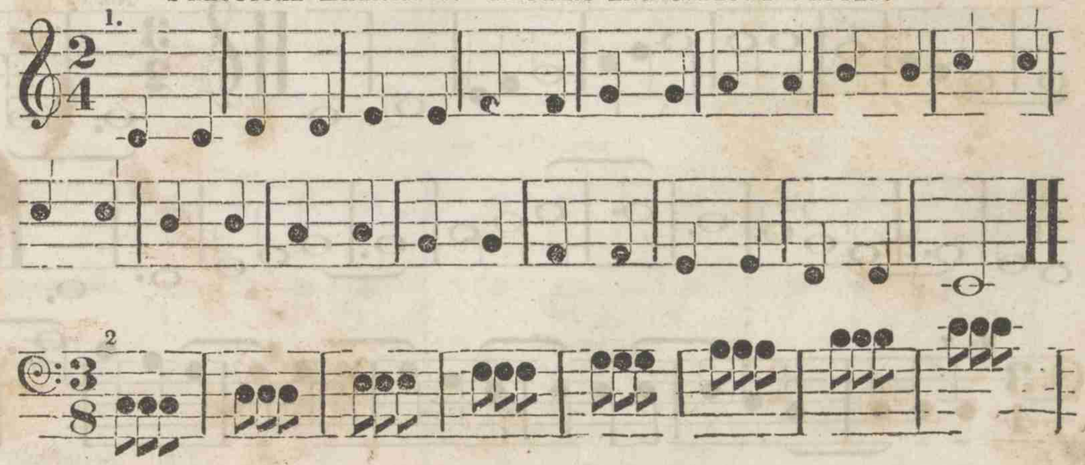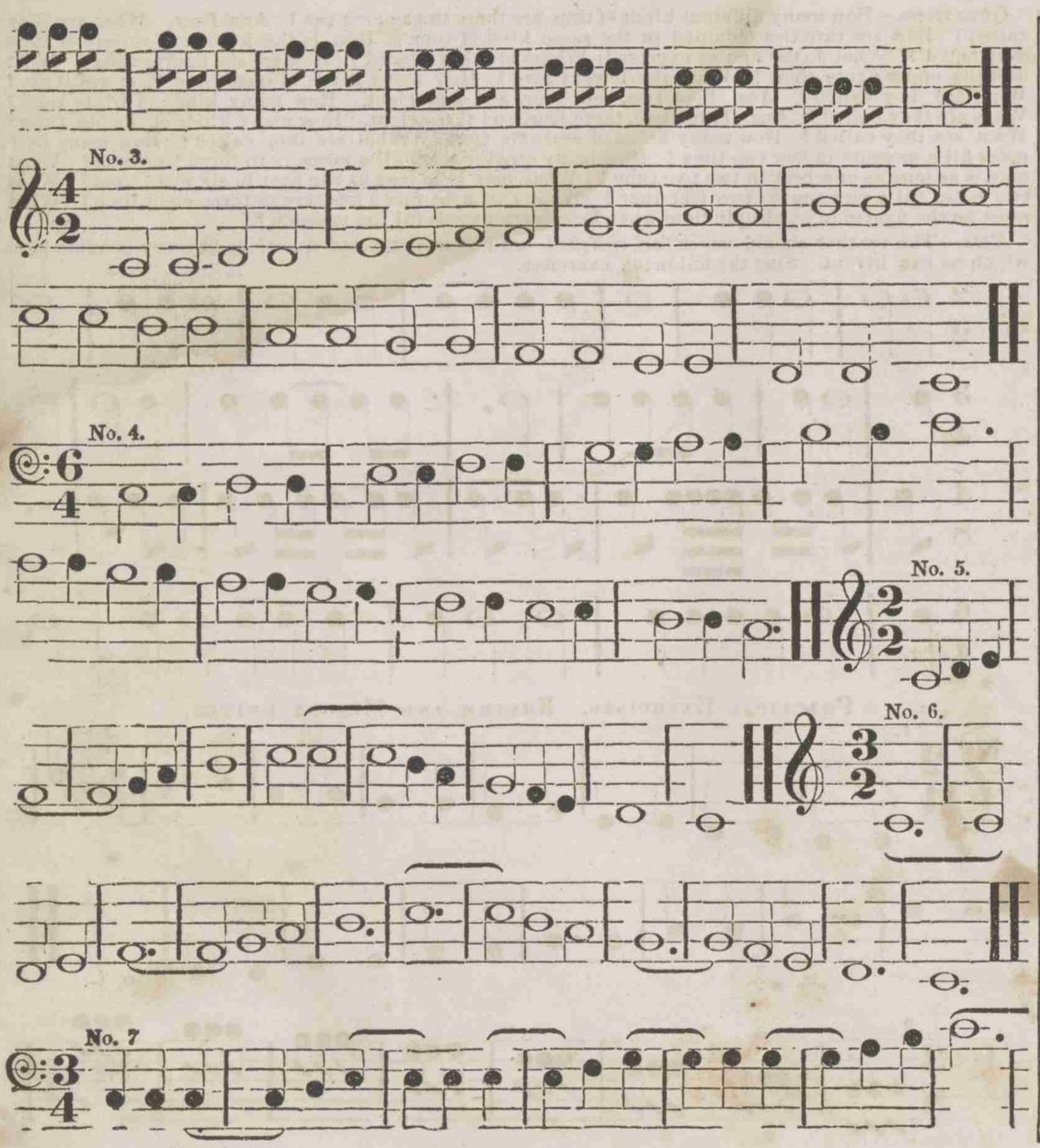


Questions.—How many different kinds of time are there in common use? Ans. Four. What are they called? How are varieties obtained in the same kind of time? How is the kind and variety of time designated? What do the figures express? Where are they placed? How are the figures used? What does the upper figure show? What the lower figure? How many kinds of quadruple time are there? What are they called? Ans. Four two, four four, and four eight. How many kinds of triple time? What are they called? Ans. Three two, three four, and three eight. How many kinds of double time? What are they called? How many kinds of sextuple time? What are they called? How many half notes fill a measure in four two time? How many quarter notes fill a measure in three four time? What note is as long as one beat in two two time? What note is as long as one beat in six eight time? What two notes fill a measure in two four time? What one note fills a measure in three eight time? What must be the figures in quadruple time when four quarter notes fill the measure?

Note.—The teacher should *never feel satisfied*, until he has proposed questions in every possible form which he can invent. Sing the following exercises.



Practical Exercises. Rhythm and Melody united.







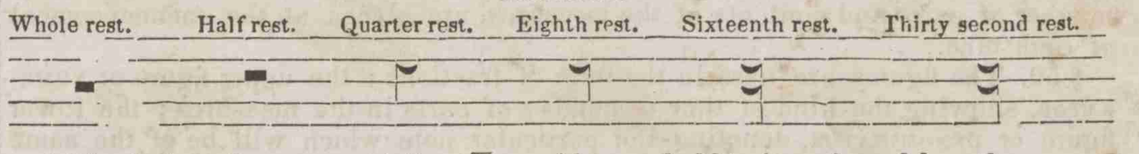
CHAPTER VII. RHYTHM.—*Continued.* RESTS.

§ 53. In the performance of music passages frequently occur where one or more measures, or parts of a measure, are passed in silence.

§ 54. Such measures, or parts of a measure, are occupied by characters called RESTS.

§ 55. Rests correspond in length with the several notes, and are named accordingly.

EXAMPLE.



§ 56. A dot after any rest thus 𝄽·, adds one half to its original length.

QUESTIONS.—How is the time in music occupied when the sounds are suspended by pauses? Ans. By rests. What is a rest? How many kinds of rests are in common use? What are they called? With what does the length of rests correspond? To which department do rests belong?

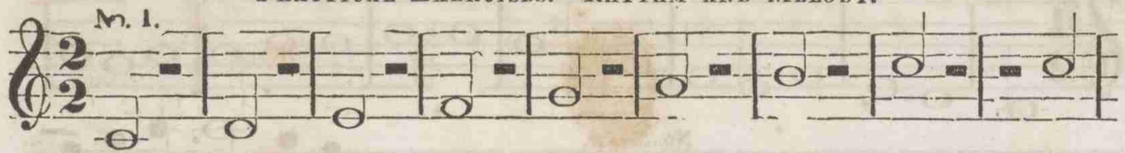
Note.—As a general rule, the same kind of notes when succeeded by rests should be sung shorter than when succeeded by other notes. The teacher must labor to impress this upon the pupils. Teach them to fear a rest, and always to be prepared to stop short whenever one occurs so as not to interfere with the time which it requires. Singers are very apt to sing over or across the rests, and give but little attention to them.

PRACTICAL EXERCISES. RHYTHM.

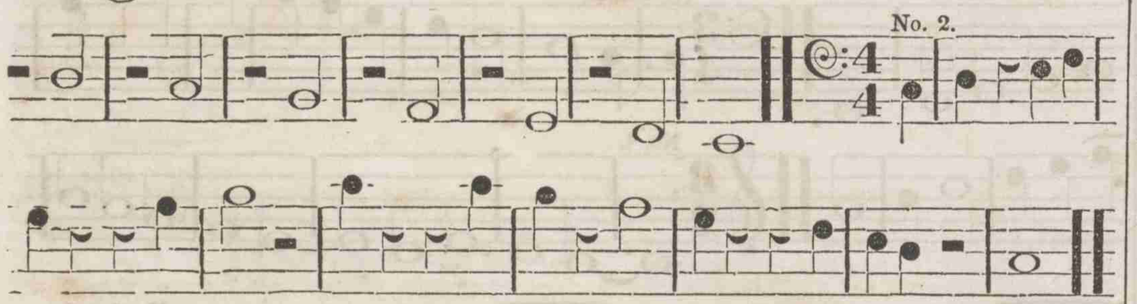


PRACTICAL EXERCISES. RHYTHM AND MELODY.
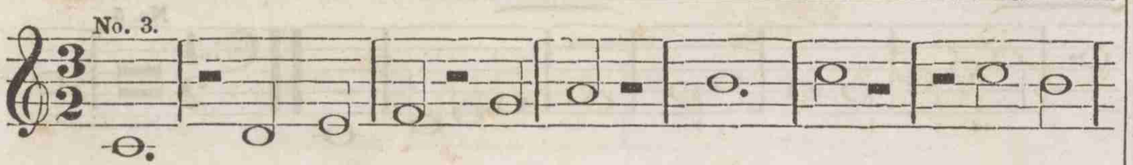
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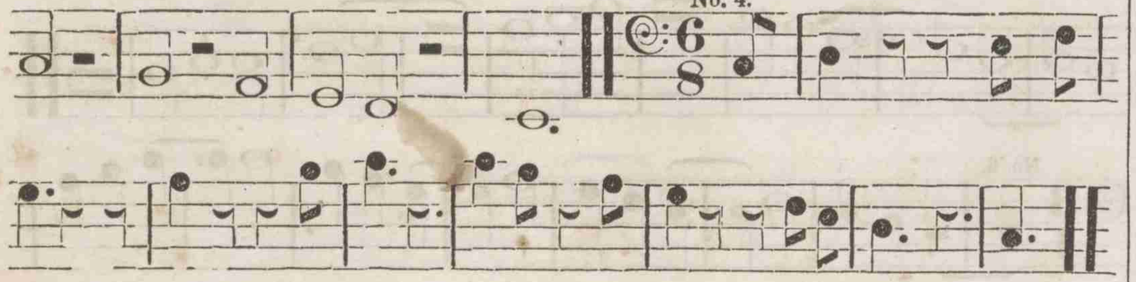


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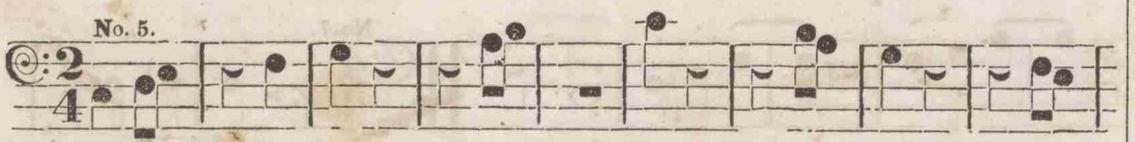


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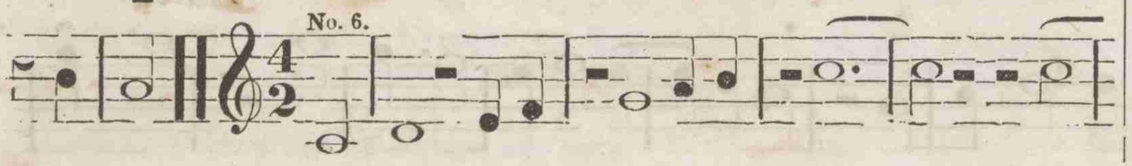
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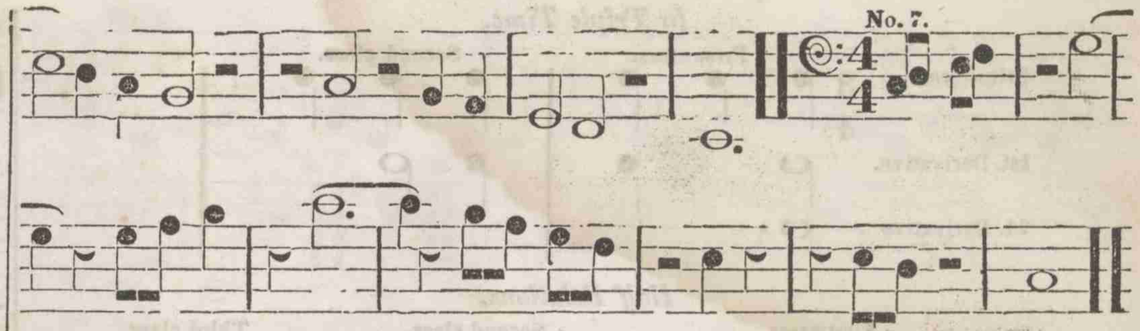


No. 5.



No. 6.



No. 7.



CHAP. VIII. RHYTHM.—*Continued.* PRIMITIVE OR DERIVED NOTES. RHYTHMICAL CLASSIFICATION OF SOUNDS IN REGARD TO LENGTH. ONE SOUND TO EACH PART OF THE MEASURE.

§ 57. The standard by which to determine the length of notes in a measure, is the shortest note used *in* the measure.

§ 58. The shortest notes are therefore considered as primitive sounds, or RELATIONS, from which all other relations of whatever length, are derived.

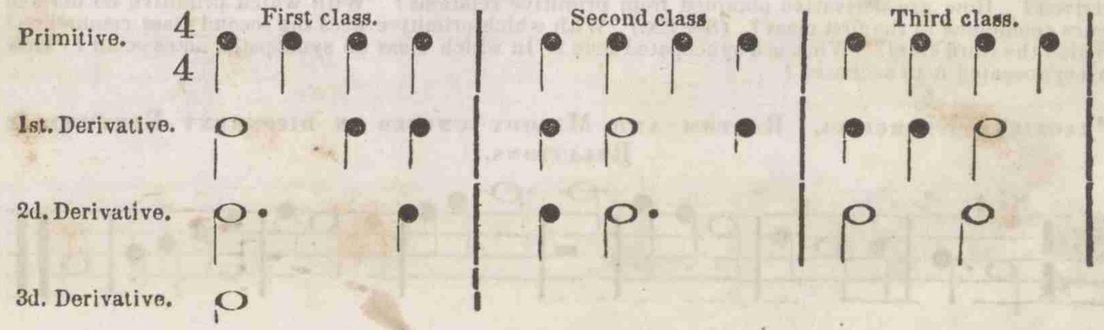
§ 59. Derived relations are obtained from primitive relations, by a union of two or more primitives.

§ 60. A note which commences on an *unaccented* part of a measure, and is continued through an *accented* part, is called a SYNCOPATED NOTE. (See example, first and second derivatives, in the second class.)

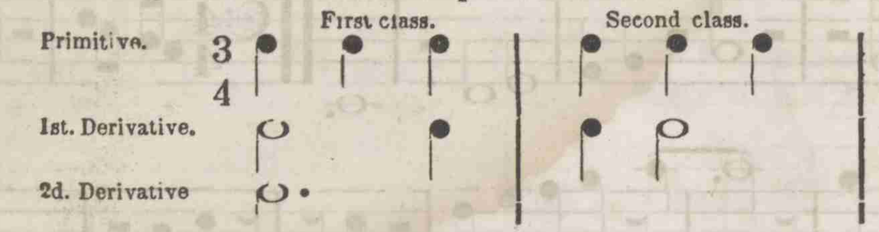
§ 61. In performance, a *syncopated note* receives accent at its commencement: and the regular accent of the measure is thus destroyed.

EXAMPLES OF QUARTER AND HALF RELATIONS.

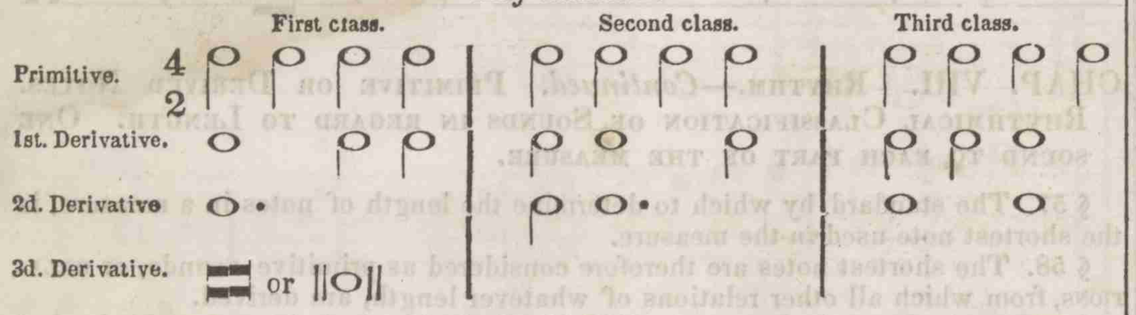
Quarter Relations.



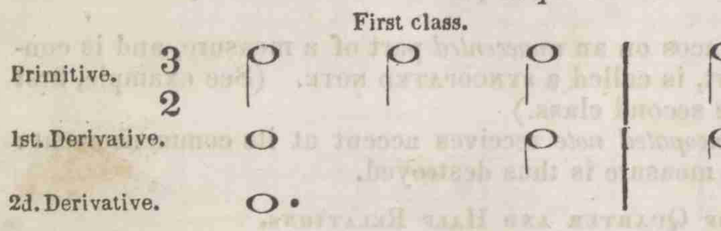
In Triple Time.



Half Relations.



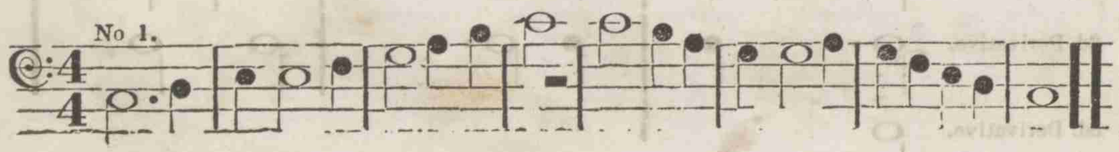
In Triple Time.



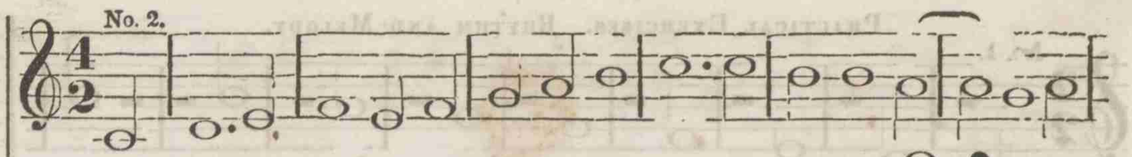
QUESTIONS.—Of what does CHAP. VIII. treat? What is the standard to determine the length of notes in a measure? What are the shortest notes in a measure considered? From what are other relations derived? How are derivative obtained from primitive relations? With which primitive do derived notes commence in the first class? (See Ex.) With which primitive does the second class commence? Which the third class? What is a syncopated note? In which class do syncopated notes occur? How is a syncopated note accented?

PRACTICAL EXERCISES. RHYTHM AND MELODY UNITED IN DIFFERENT RHYTHMICAL RELATIONS.
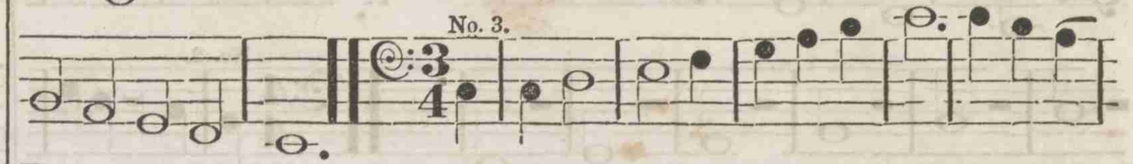
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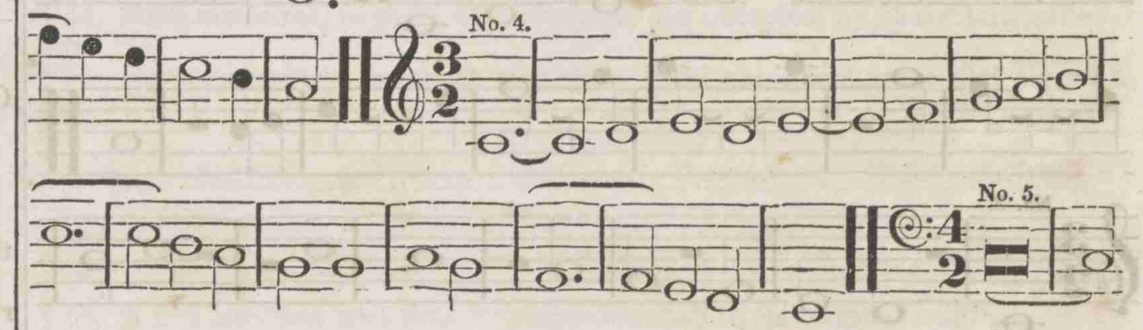
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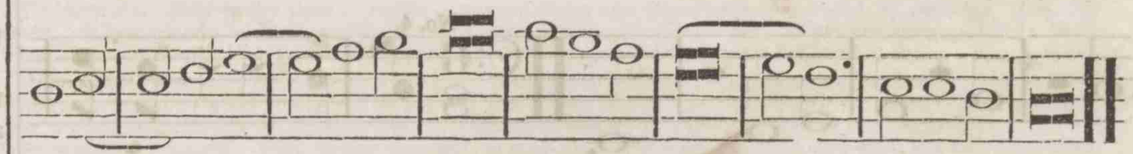
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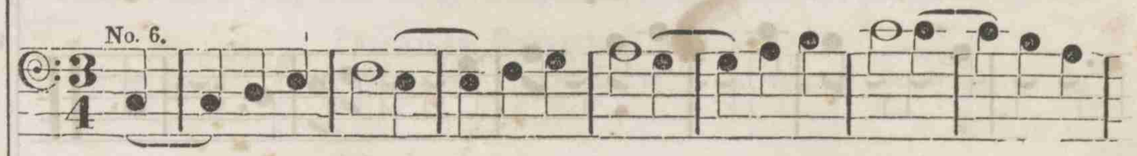


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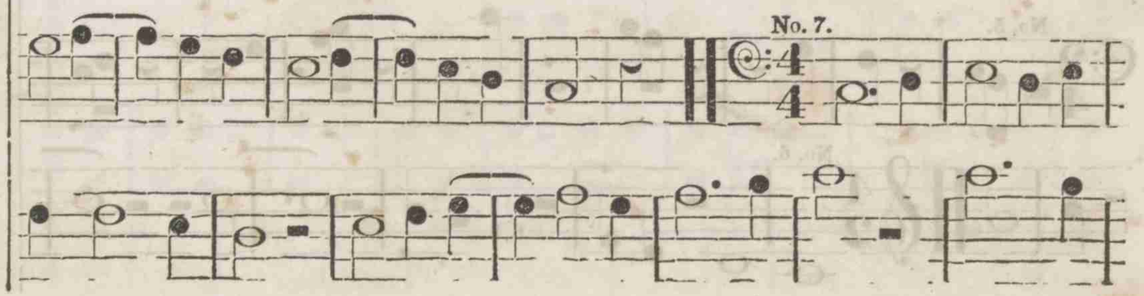


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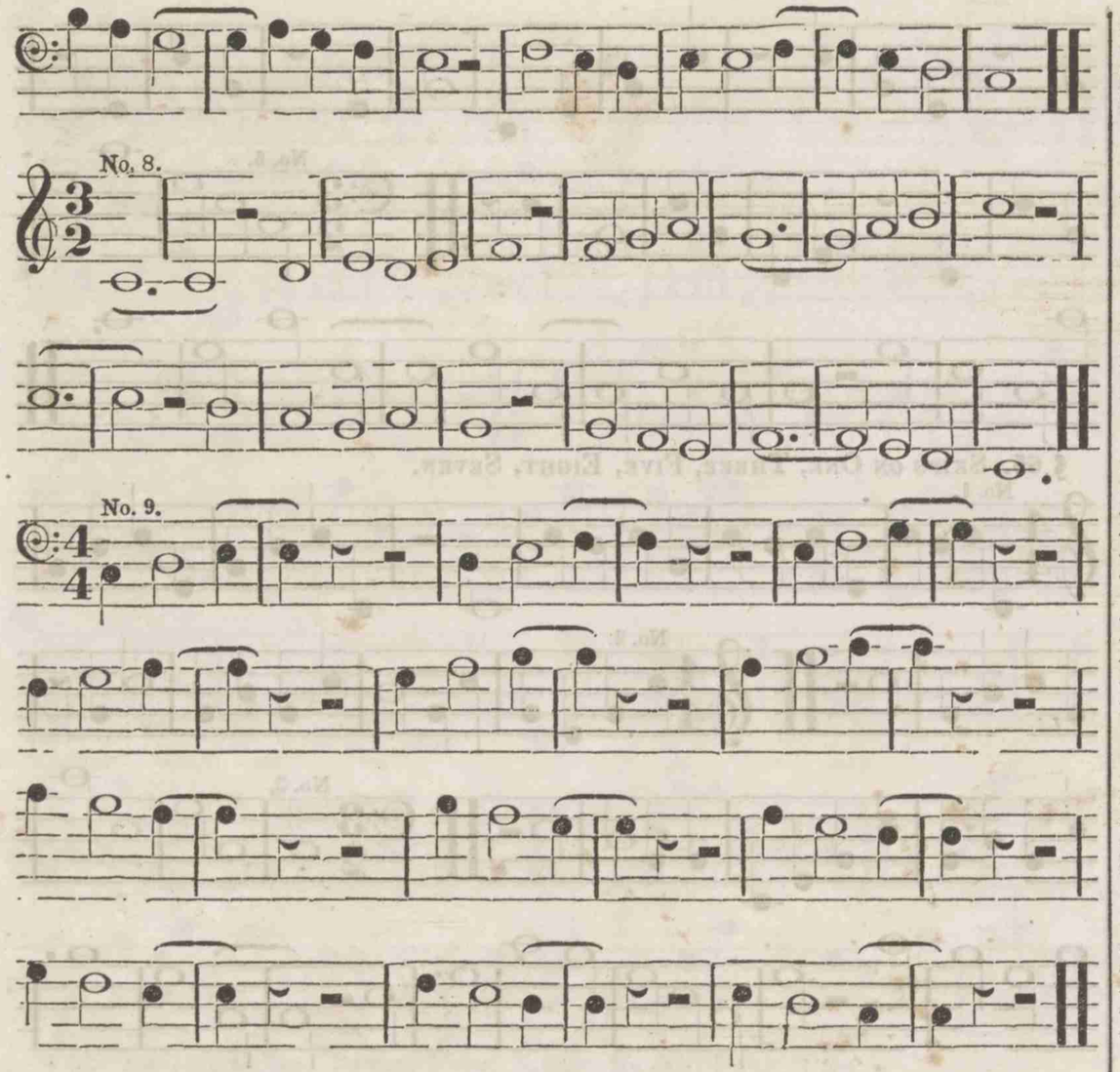


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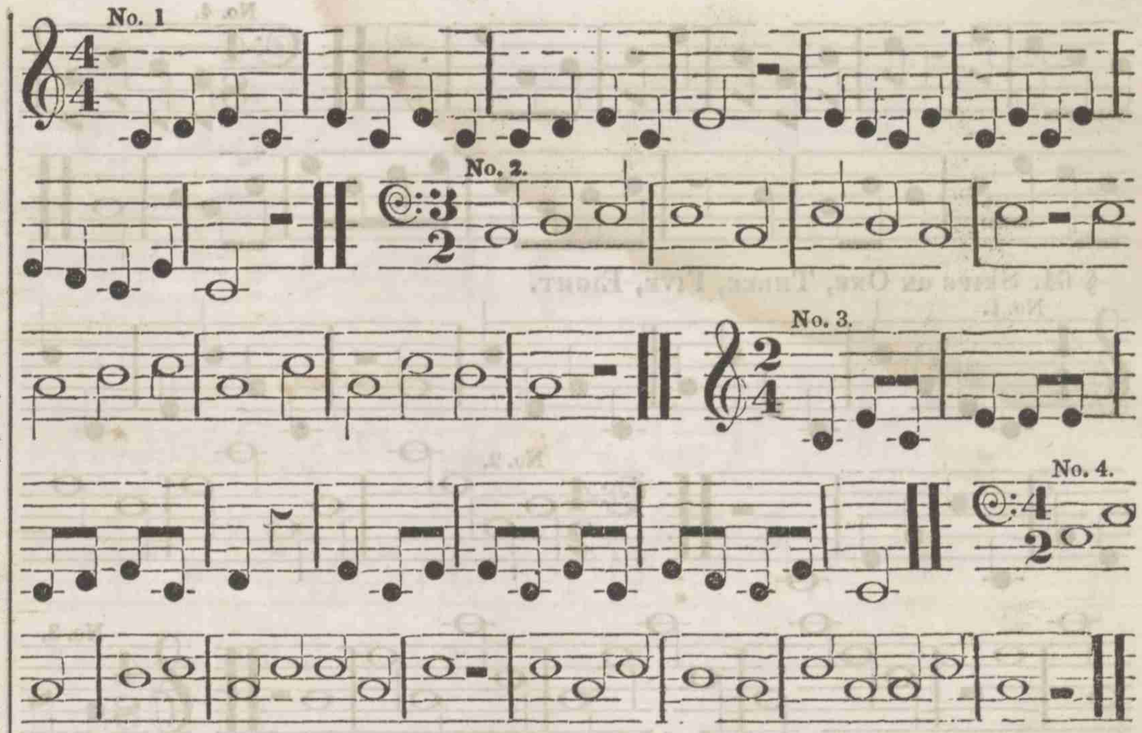


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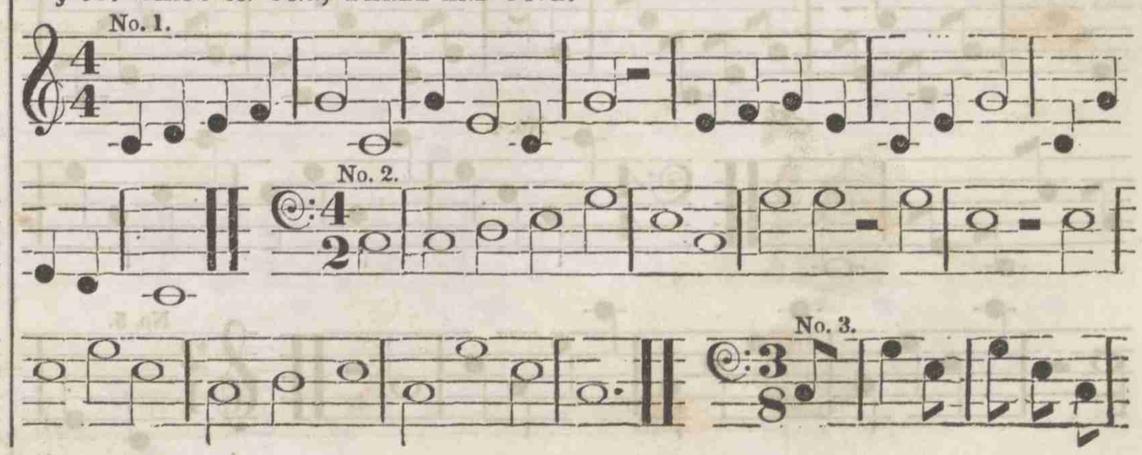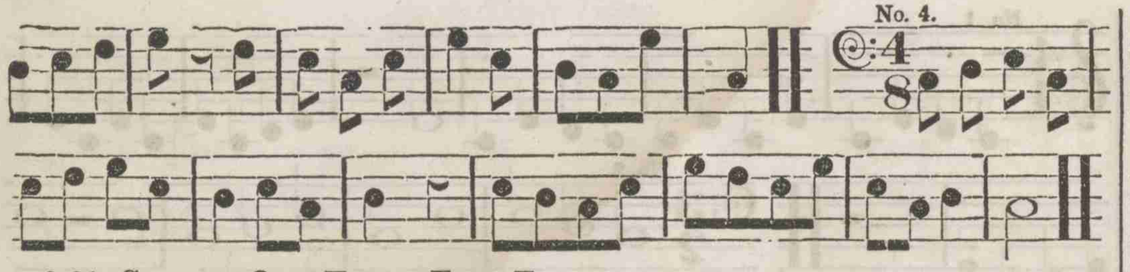




CHAP. IX. PRACTICAL LESSONS ON SOUNDS WHICH DO NOT ALWAYS SUCCEED EACH OTHER ACCORDING TO THEIR REGULAR ORDER IN THE SCALE, BUT BY SKIPS.

§ 62. SKIPS FROM ONE TO THREE, AND BACK.
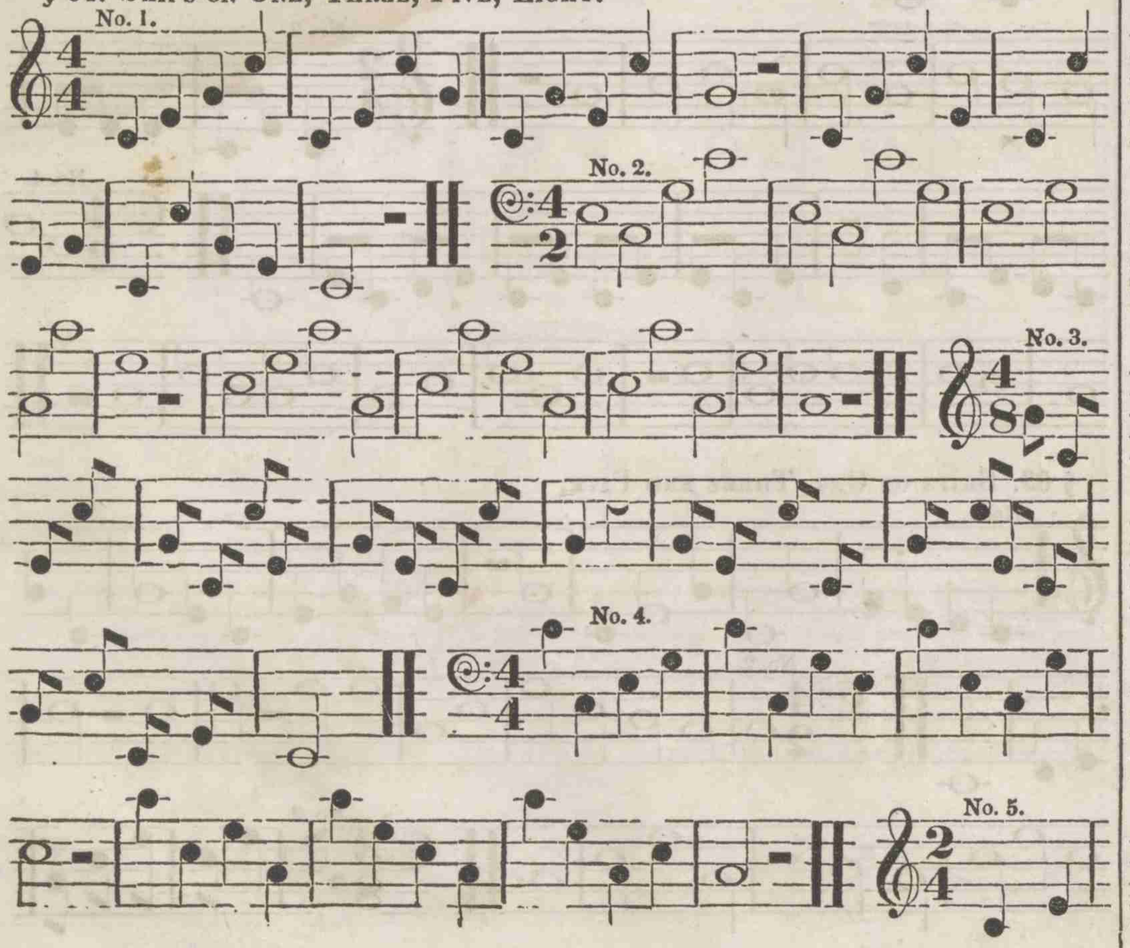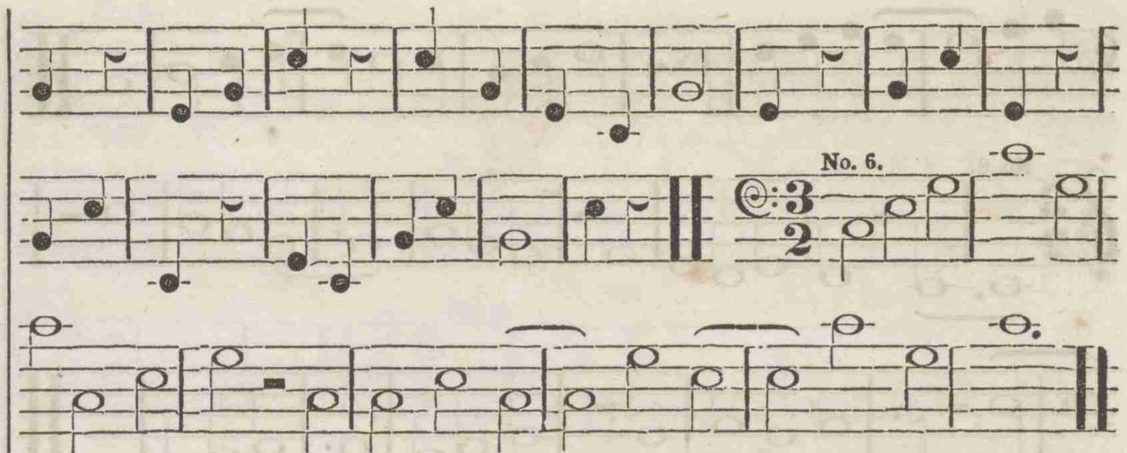


§ 63. SKIPS ON ONE, THREE AND FIVE.
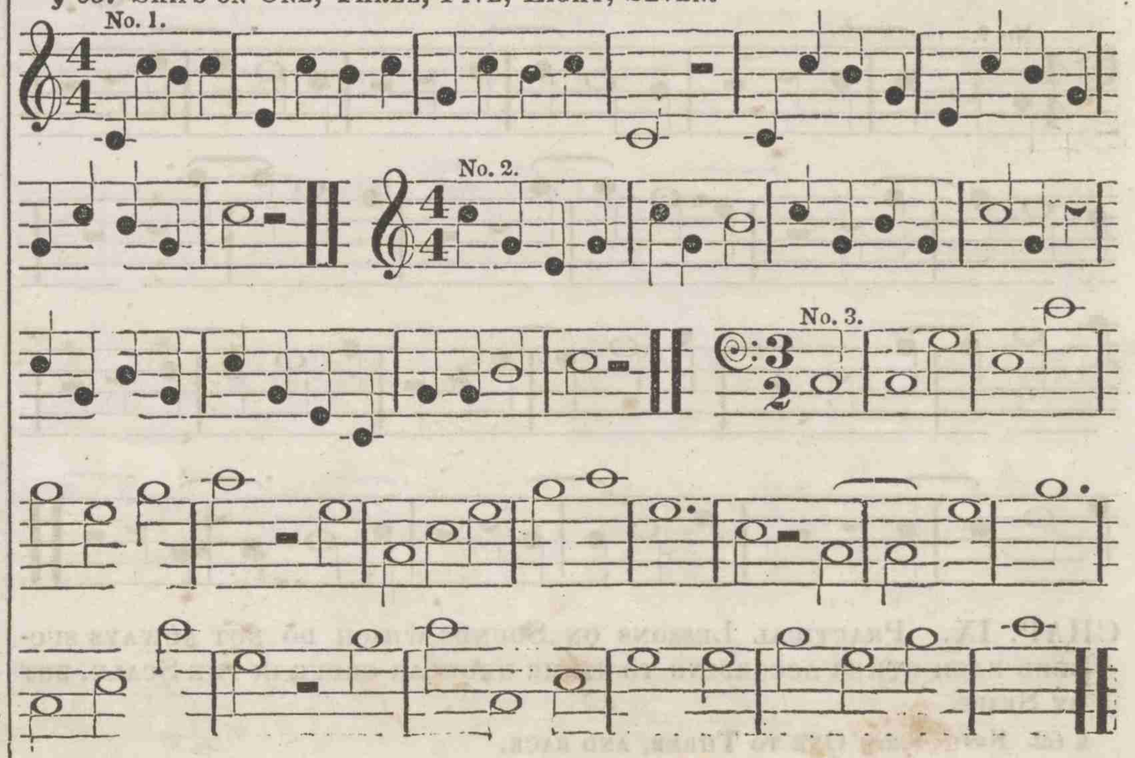




§ 64. Skips on One, Three, Five, Eight.





§ 65. Skips on One, Three, Five, Eight, Seven.
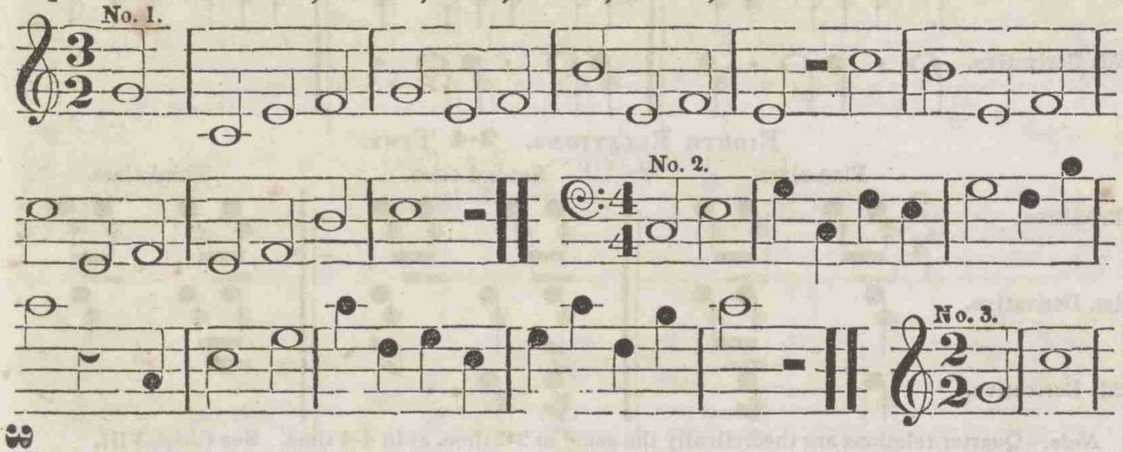


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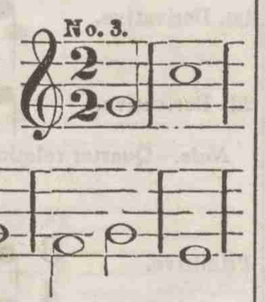


§ 66. Skips on One, Three, Five, Eight, Seven, Four.
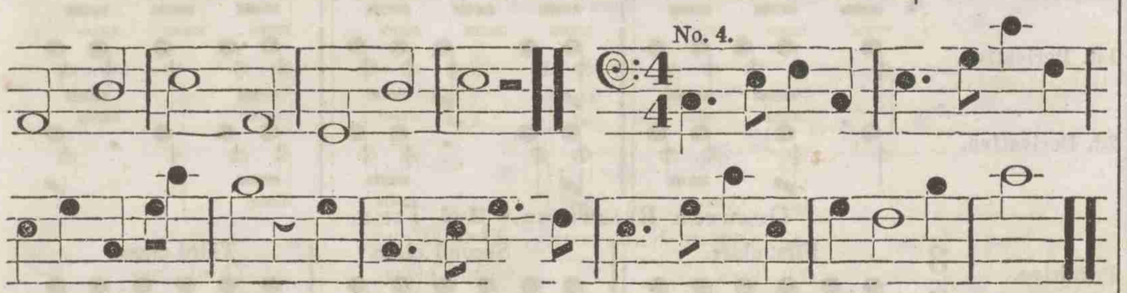
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No. 2.

No. 3.

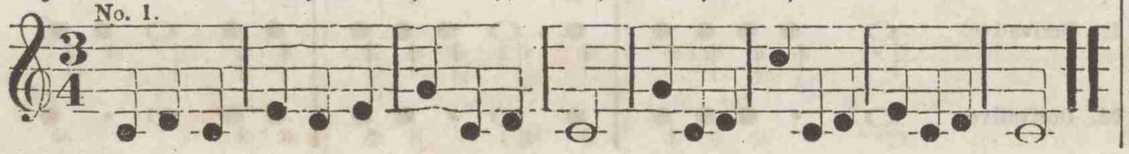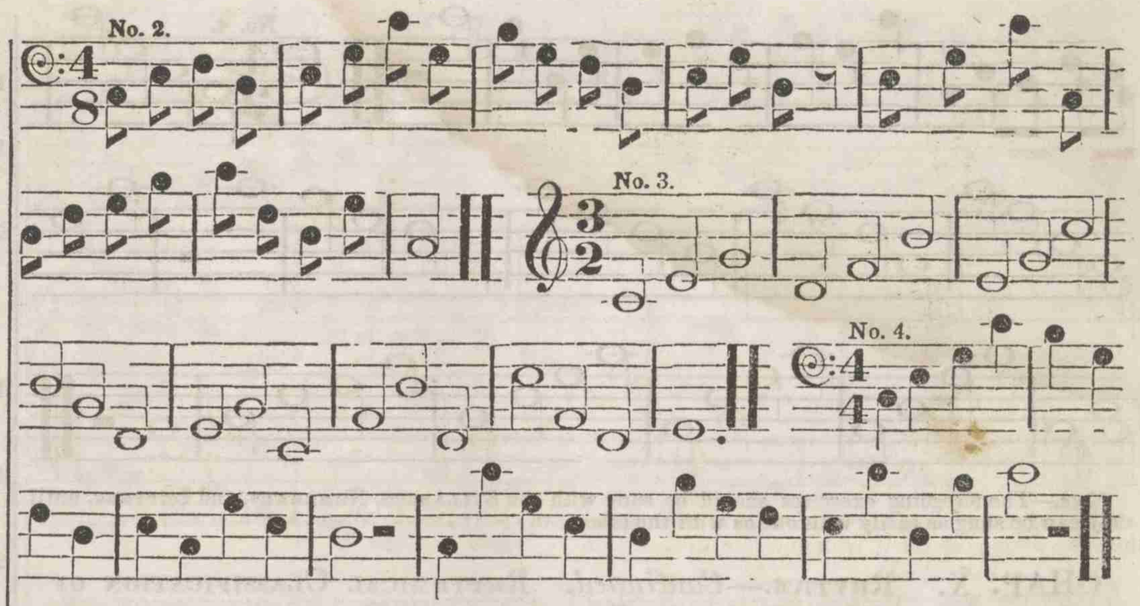




No. 4.

§ 67. Skips on One, Three, Five, Eight, Seven, Four, Two.

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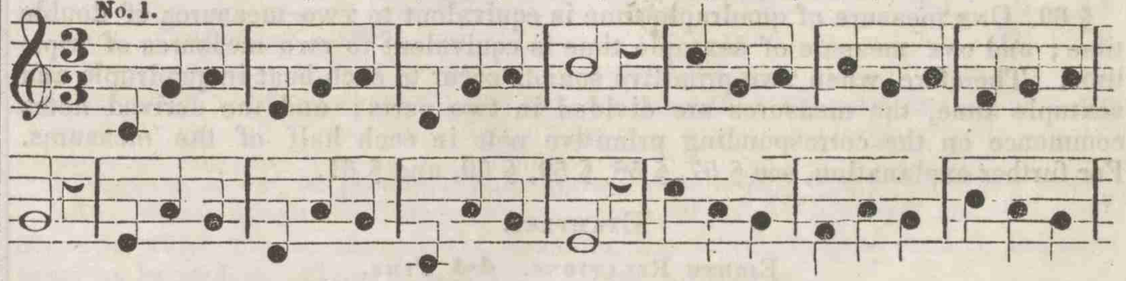


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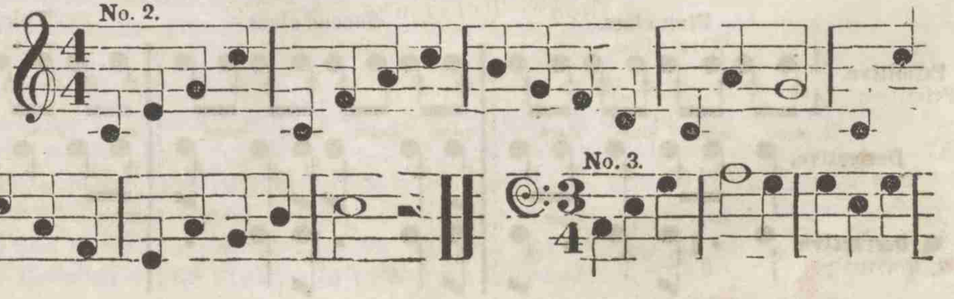
No. 4.

§ 68. Skips on One, Three, Five, Eight, Seven, Four, Two, Six.
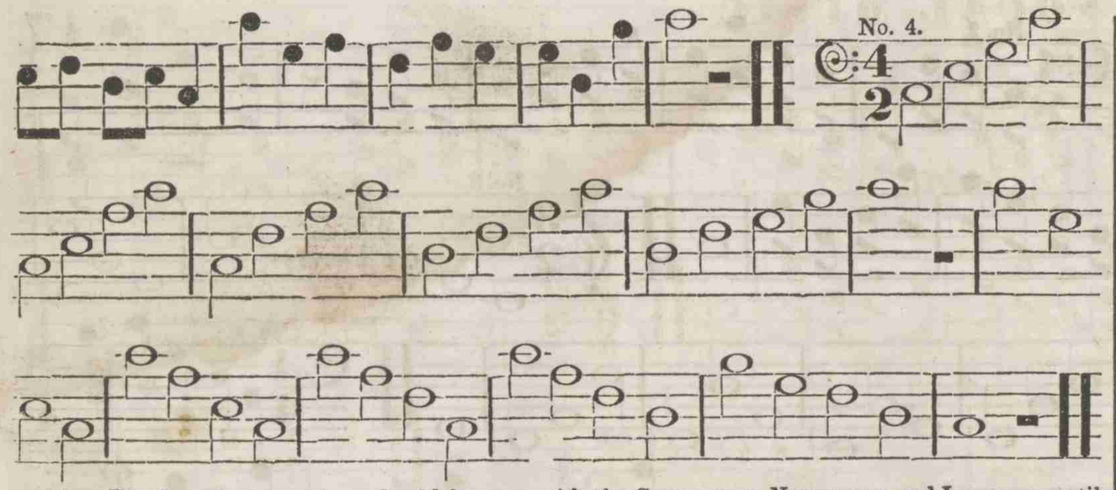
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No. 2.



No. 3.



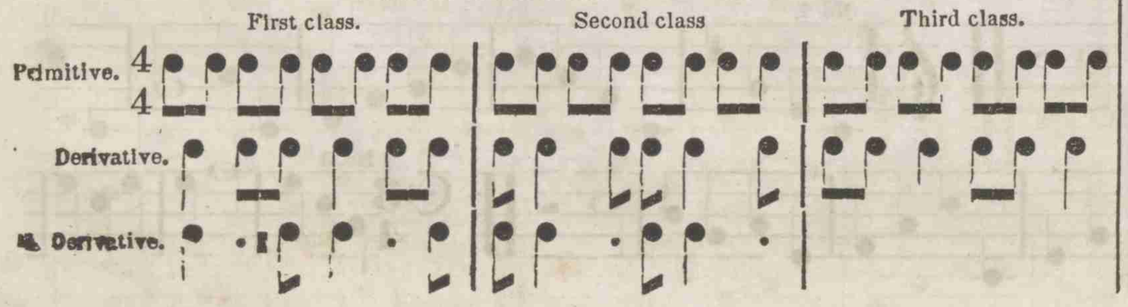
Note.—The foregoing exercises should be sung with the SYLLABLES, NUMERALS, and LETTERS, until they can be sung as easily with one as with the other.

CHAP. X. RHYTHM.—*Continued.* RHYTHMICAL CLASSIFICATION OF TWO PRIMITIVE SOUNDS TO EACH BEAT.

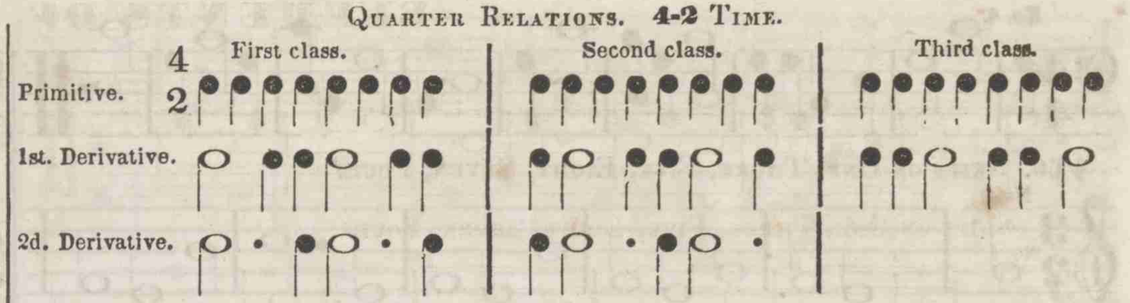
§ 69. ONE measure of quadruple time is equivalent to TWO measures of double time; and ONE measure of sextuple time is equivalent to TWO measures of triple time. Therefore, when TWO primitive sounds occur to each beat in quadruple and sextuple time, the measures are divided in two parts; and the derived notes commence on the corresponding primitive note in each half of the measures. For further explanation, see § 57, § 58, § 59, § 60, and § 61.

EXAMPLES.

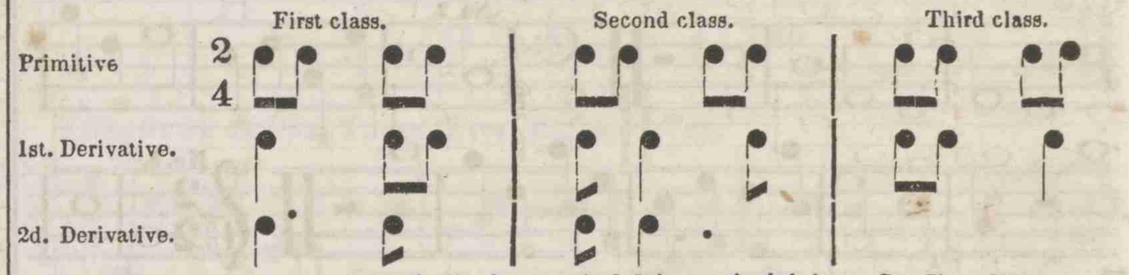
EIGHTH RELATIONS. **4-4** TIME.



QUARTER RELATIONS. **4-2** TIME.

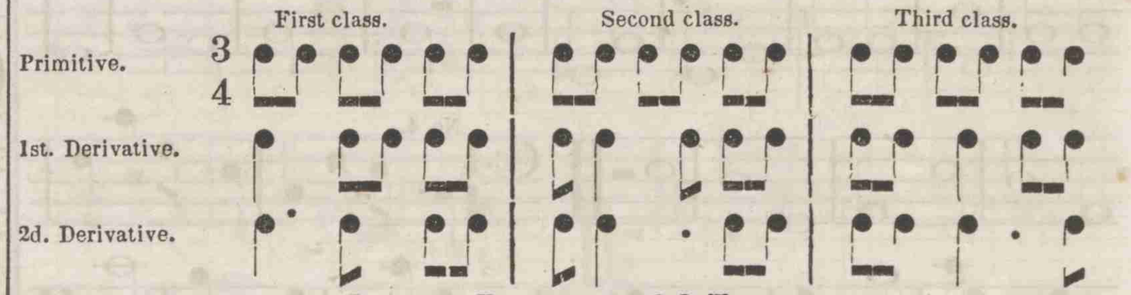


EIGHTH RELATIONS. **2-4** TIME.

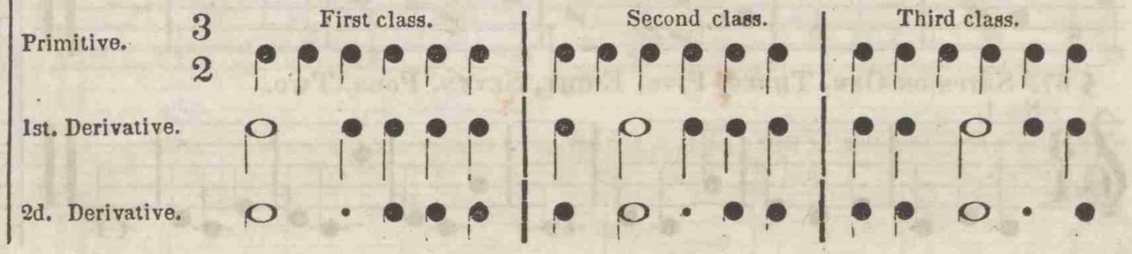


Note.—Quarter relations are theoretically the same in 2-2 time, as in 4-4 time. See Chap. VIII.

EIGHTH RELATIONS. **3-4** TIME.
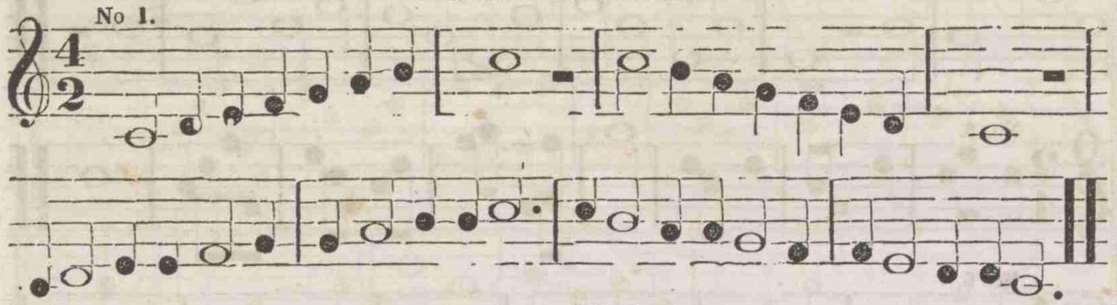


QUARTER RELATIONS. **3-2** TIME.



PRACTICAL EXERCISES.
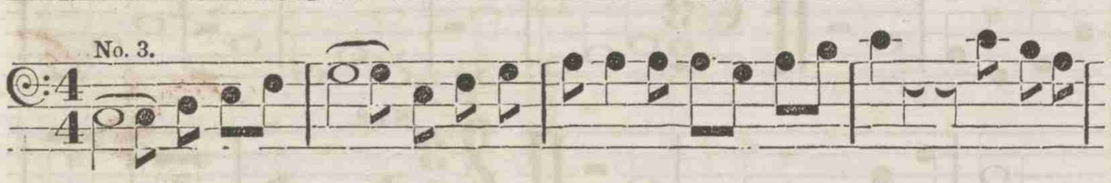
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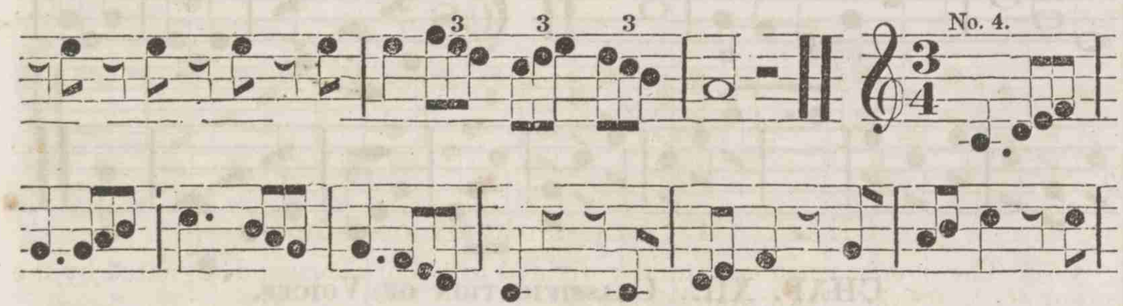
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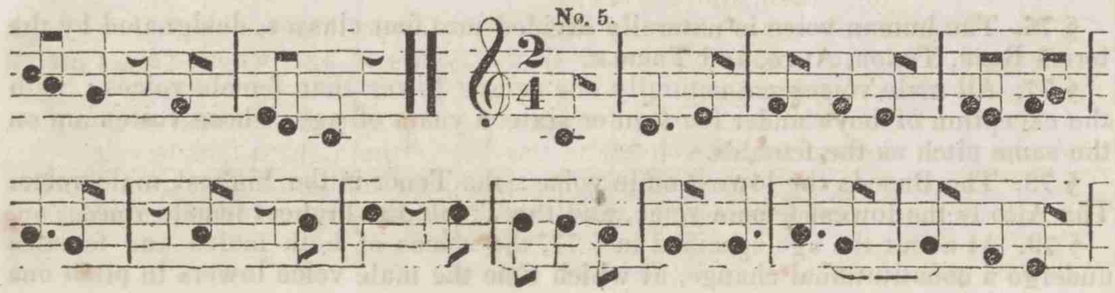


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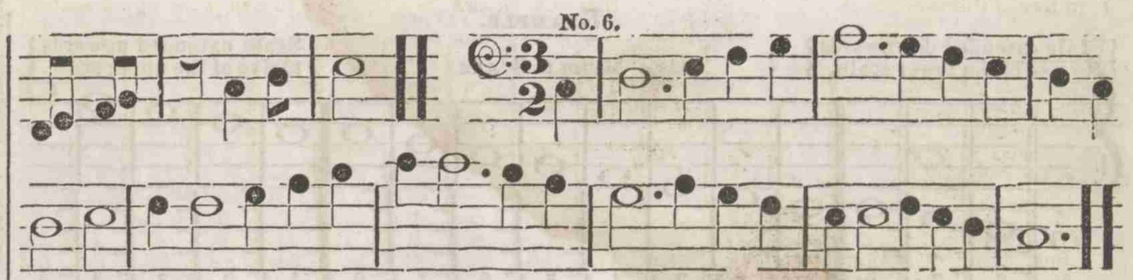


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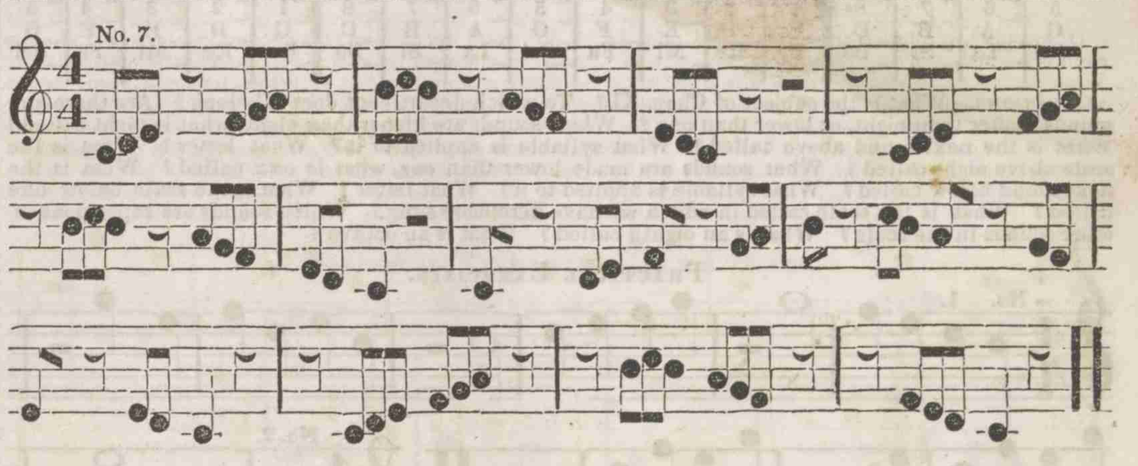
No. 5.



No. 6.



No. 7.



CHAP. XI. MELODY.—*Continued.* EXTENSION OF THE SCALE, HIGHER AND LOWER.

§ 70. Sounds can be produced both HIGHER than EIGHT, and LOWER than ONE.

§ 71. When sounds are made *higher* than *eight*, EIGHT becomes *one* of a scale *above*, in which the *sounds*, *syllables*, *numerals*, and *letters*, succeed each in the same order as heretofore. This is called the UPPER SCALE.

§ 72. When sounds are made *lower* than *one*, ONE becomes *eight* of a scale below, which is formed and named in the same way as the scale already learnt. This is called the LOWER SCALE.

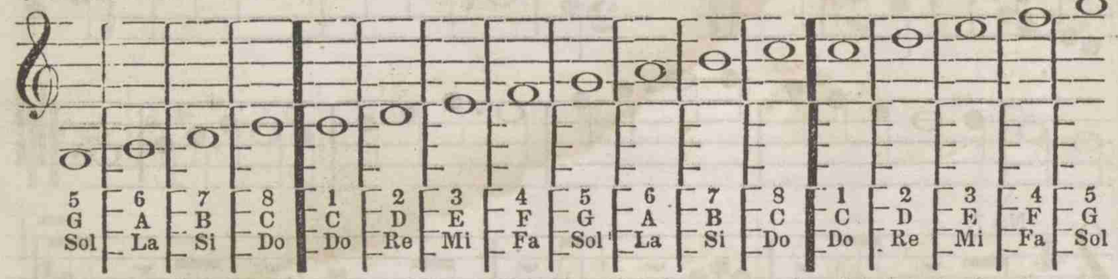
§ 73. The scale in which we have heretofore sung, is called the MIDDLE SCALE.

§ 74. Every sound is a repetition either of the eighth above, or eighth below. Thus, C, (one,) in the middle scale, is a repetition of C, (one,) in the lower scale, and of C, (one,) in the upper scale. D, (two,) in the upper, is a repetition of D, (two,) in the middle scale, and so on with all the sounds of the scale.

§ 75. The interval of an eighth, is called an OCTAVE.

EXAMPLE.

{Scale extended downwards to five of the lower scale.} MIDDLE SCALE. {Scale extended upwards to five of the upper scale.}

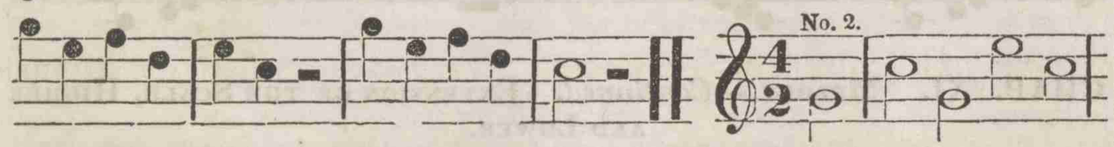


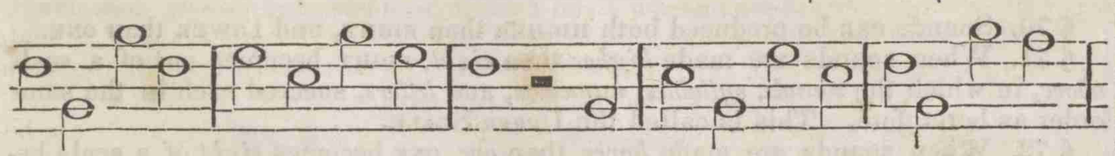
QUESTIONS.—What is the subject of Chap. XI.? To which department does it belong? Are there any sounds higher than eight, or lower than one? When sounds are higher than eight, what is eight called? What is the next sound above called? What syllable is applied to it? What letter? What is the scale above eight called? Wher sounds are made lower than *one*, what is ONE called? What is the next sound below called? What syllable is applied to it? What letter? What is the scale below one called? What is the scale called in which we have heretofore sung? Which sounds are repetitions of other sounds in the scale? What is an eighth called? What is an octave?

PRACTICAL EXERCISES.
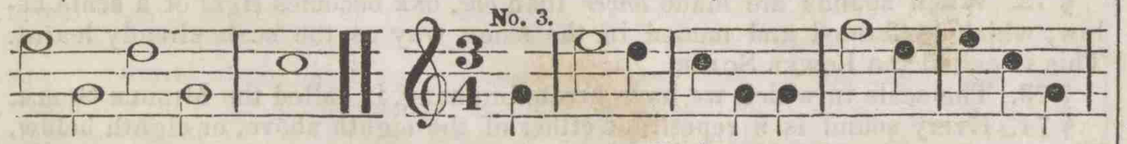
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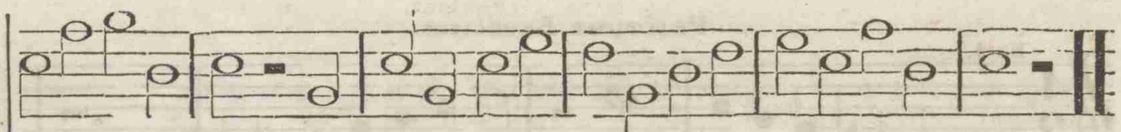


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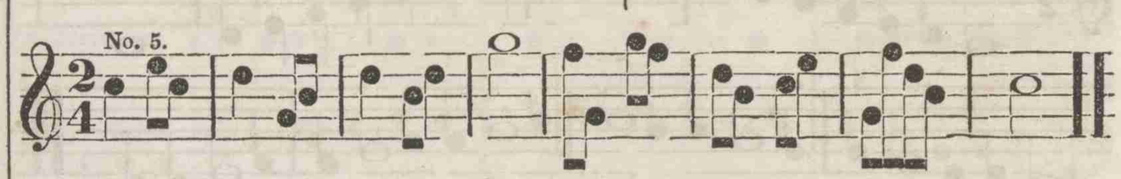


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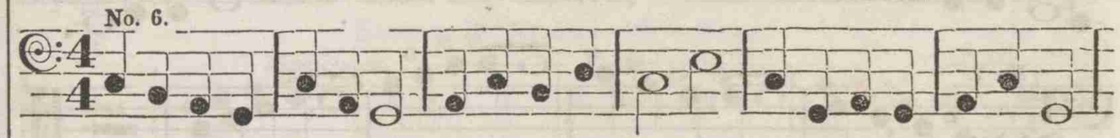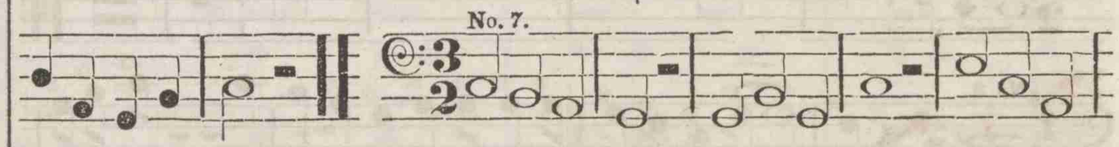




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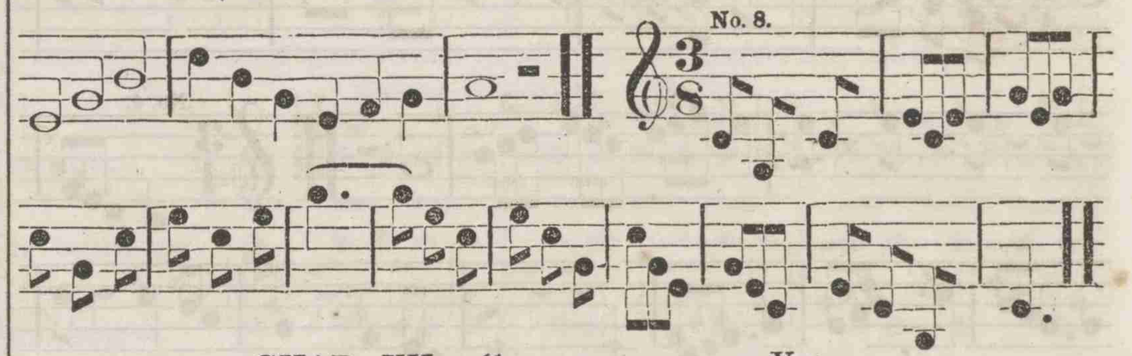


No. 6.



No. 7.



No. 8.



CHAP. XII. CLASSIFICATION OF VOICES.

§ 76. The human voice is naturally divided into four classes, designated by the terms BASE, TENOR, ALTO, and TREBLE.

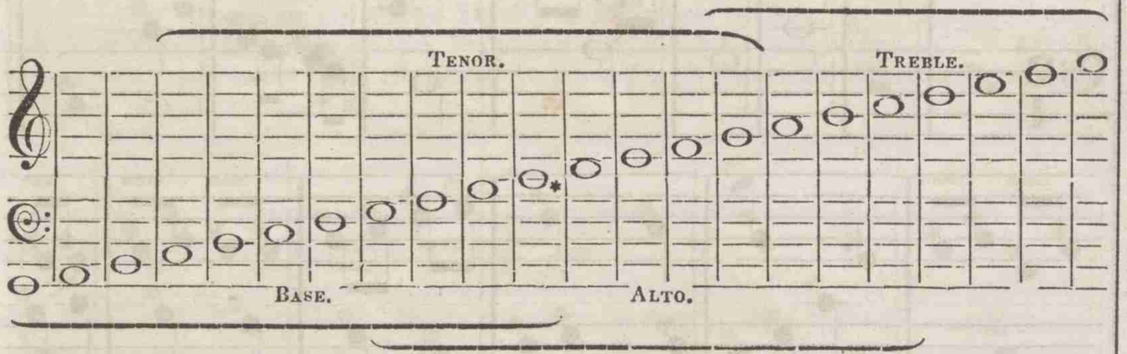
§ 77. All male voices are naturally one octave lower than female voices; with the exception of boys under fourteen or sixteen years of age, whose voices are on the same pitch as the females.

§ 78. The Base is the lowest male voice: the Tenor is the highest male voice. The Alto is the lowest female voice, and the Treble the highest female voice.

§ 79. At about the age specified in § 77, the voices of both males and females undergo a constitutional change, at which time the male voice lowers in pitch one

octave. Previous to this change, BOYS should sing ALTO or TREBLE; and after the change, BASE or TENOR.

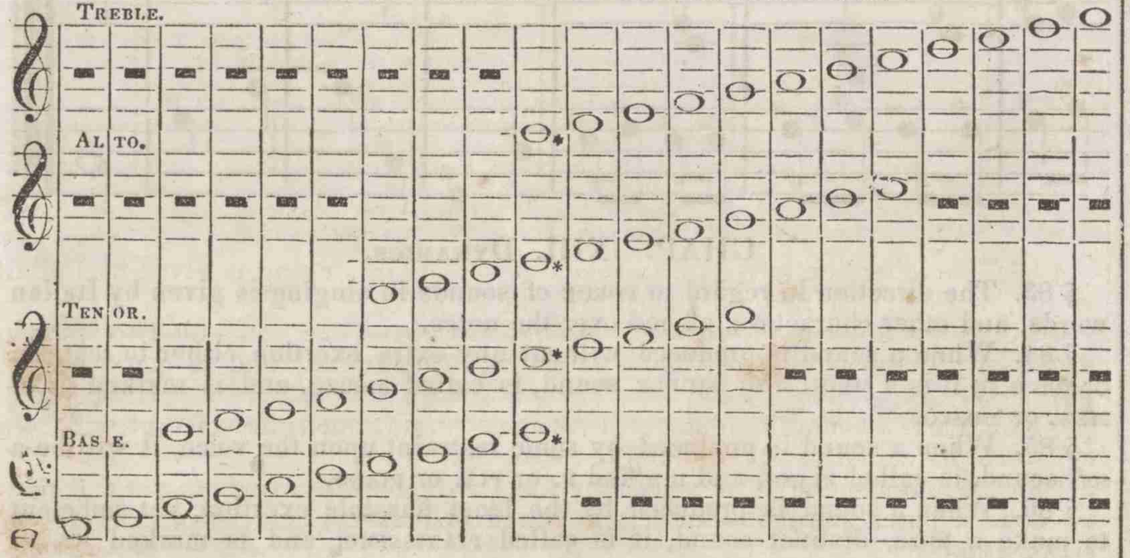
§ 80. The following example exhibits the usual compass of the male and female voice, and the brackets show about the compass of each class.



§ 81. The F cleff is used for the base, and represents the first F below middle C.

§ 82. The G cleff is used for the tenor, alto, and treble. When used for the tenor, it represents the *first* G *below* middle C. When used for the alto or treble, it represents the *first* G *above* middle C.

EXAMPLE OF THE CLEFFS AS USED IN THIS WORK.
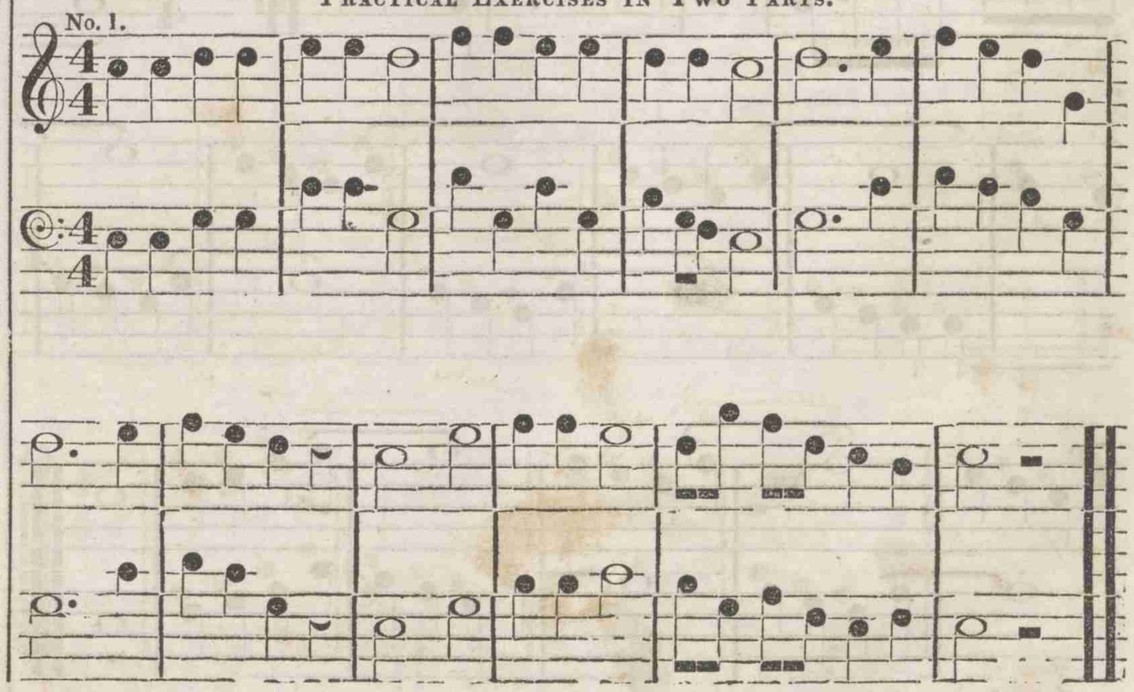


* Called Middle C.

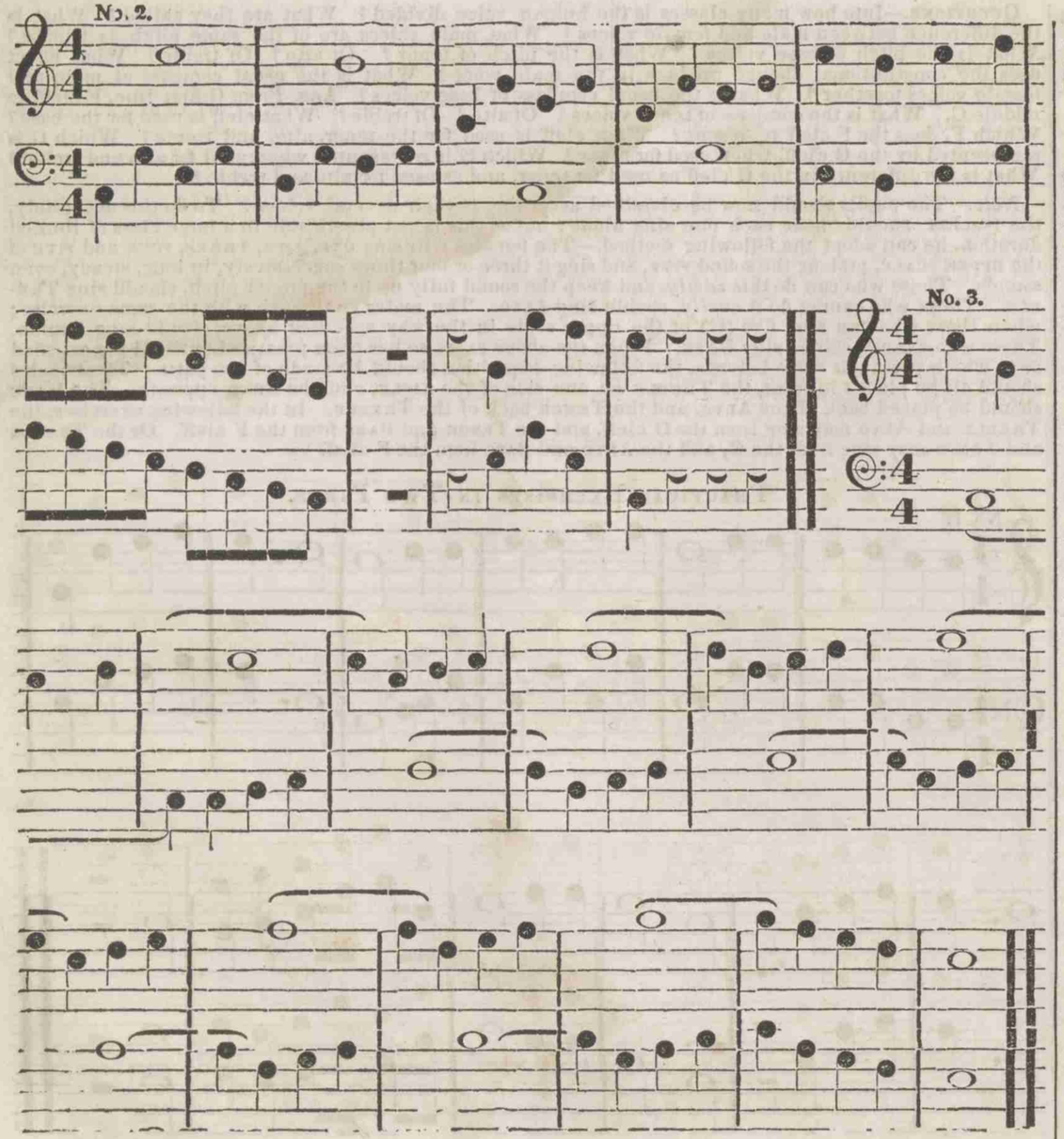
QUESTIONS.—Into how many classes is the human voice divided? What are they called? What is the difference between male and female voices? What male voices are of the same pitch as female? What is the pitch of base voices? What is the pitch of tenor? Of alto? Of treble? What effect does the constitutional change produce in the male voice? What is the usual compass of male and female voices together? What is the usual compass of base voices? Ans. From G first line, F cleff, to middle C. What is the compass of tenor voices? Of alto? Of treble? What cleff is used for the base? Which F, does the F cleff represent? What cleff is used for the tenor, alto, and treble? Which G is represented by the G cleff, when used for tenor? Which G is represented when used for alto and treble? What is the difference in the G cleff as used for tenor, and as used for alto and treble?

Note.—The pupils should now be classified according to their several voices? To do this accurately, the teacher should hear each one sing alone; but as this is not practicable in a large class of limited duration, he can adopt the following method.—The females will sing ONE, TWO, THREE, FOUR and FIVE of the UPPER SCALE, prolong the sound FIVE, and sing it three or four times successively, in long, steady, even sounds, Those who can do this *easily*, and keep the sound fully up to the proper pitch, should sing TREBLE. Those who cannot do it *easily*, should sing ALTO. The males go through with the same exercise; when those who can sing five (G) of the upper scale in the way specified above, should sing TENOR. Those who cannot, should sing BASE. When the above exercise has been practised until all are satisfied as to which part their voice belongs, the following disposition should be made of the parts. The females should all be placed in front, the TREBLE on one side of the AISLE, and the ALTO opposite. The BASE should be placed back of the ALTO, and the TENOR back of the TREBLE. In the following exercises, the TREBLE and ALTO may sing from the G cleff, and the TENOR and BASE from the F cleff. Or the TREBLE and TENOR may sing from the G, and the ALTO and BASE from the F cleff.

PRACTICAL EXERCISES IN TWO PARTS.

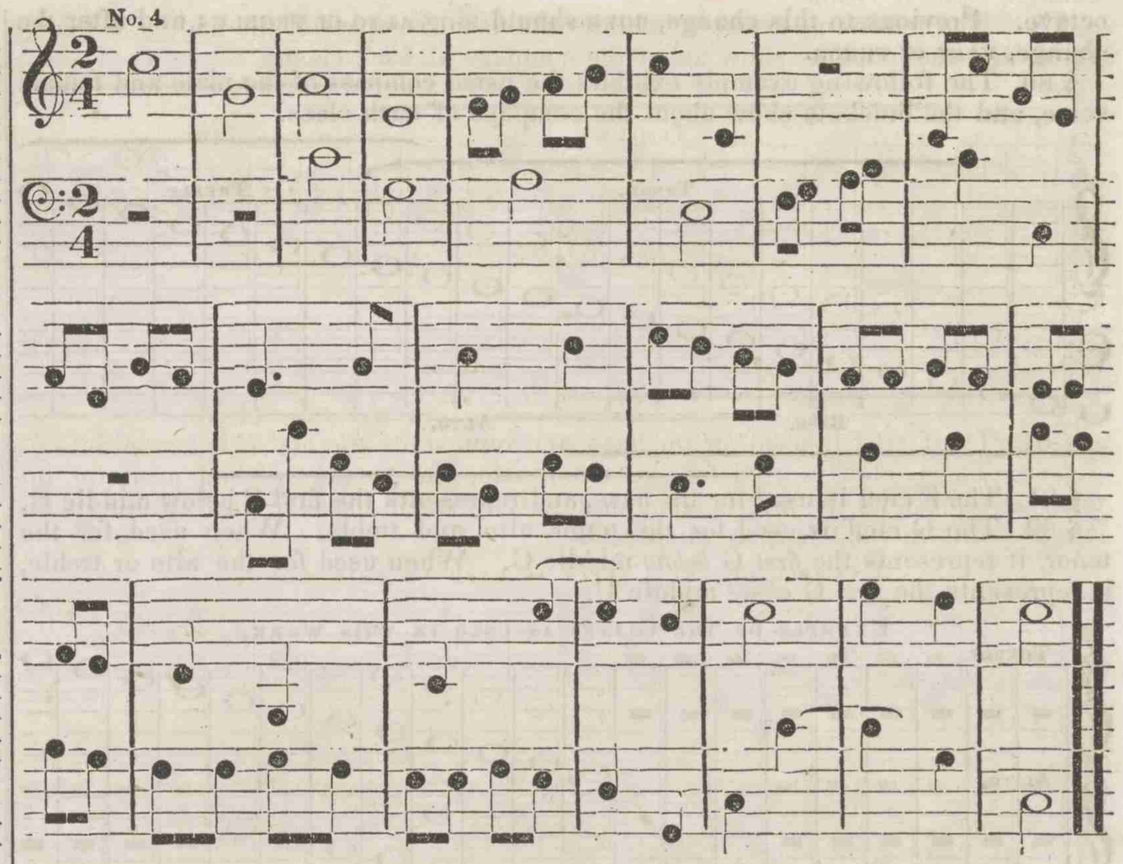


No. 2.



No. 3.

No. 4



CHAP. XIII. Dynamics.

§ 83. The direction in regard to FORCE of sounds in singing is given by Italian words, and other characters, placed over the notes.

§ 84. When a sound is produced without any extra exertion either to restrain or force it, it is a MEDIUM or MIDDLE sound, is called MEZZO, and is marked M. or MEZ. or MEZZO.

§ 85. When a sound is produced by some restraint upon the voice, it will be a *soft* sound, is called PIANO, and marked P. or PIA. or PIANO.

§ 86. When a sound is produced by the least possible exertion, yet sufficient to make a pure, distinct sound, it is called PIANISSIMO, and is marked PP. or PIANISSIMO

§ 87. When a sound is produced by some extra exertion of the vocal organs, it will be a *loud* sound, is called FORTE, and marked F. or FOR., or FORTE.

§ 88. When a sound is produced with *great energy* and exertion, it is called FORTISSIMO, and is marked FF., or FORTISSIMO.

§ 89. The foregoing are called DYNAMIC DEGREES. Thus, there are *five* Dynamic Degrees; viz. MEZZO, PIANO, PIANISSIMO, FORTE, and FORTISSIMO.

§ 90. A sound *commenced*, *continued* and *ended* with the same degree of strength, is called an ORGAN TONE.

§ 91. A sound which commences soft, and gradually increases in power, is called CRESENDO, marked CRES., or <

§ 92. A sound commencing loud, and gradually decreasing to soft, is called DIMINUENDO, and marked DIM. or >

§ 93. A sound commenced soft, gradually increased to loud, and then gradually decreased to soft, is called a SWELLING TONE, or SWELL, and marked <>

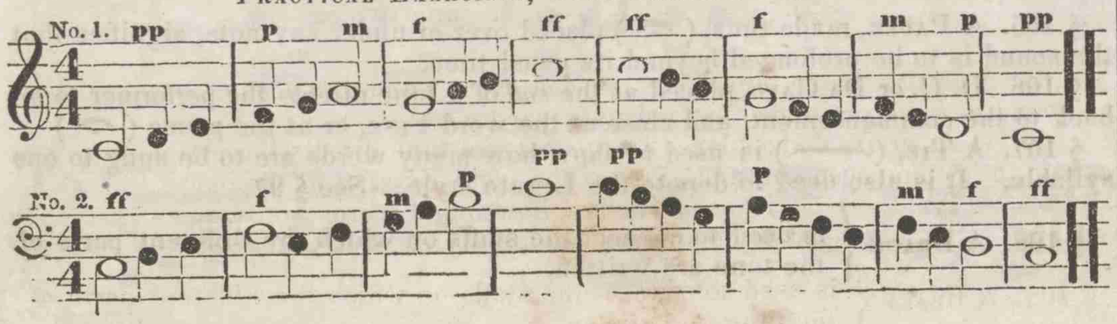
§ 94. A very sudden increase and decrease of sound, is called PRESSURE TONE, marked <> or >

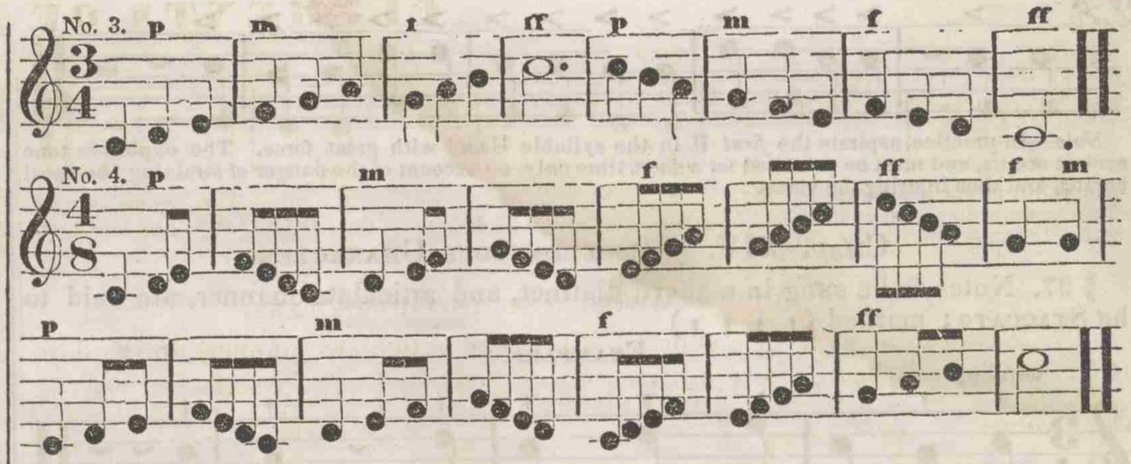
§ 95. A sound produced with great force, and instantly diminished, is called an EXPLOSIVE TONE, or FORZANDO, or SFORZANDO, marked > or SF. or FZ.

§ 96. Musical expression depends principally on the proper application of Dynamics.

QUESTIONS.—What is the subject of Chap. XIII.? How are loud and soft sounds represented? How is a medium sound produced? What is it called? How is it marked? How is a soft sound produced? What is it said to be? How is it marked? What sound is given by the least possible force of the vocal organs? How is it marked? What sound will some extra force of the vocal organs produce? How will the sound be marked? What must be done to sing a very loud sound? What is such a sound called? How is it marked? What is a Dynamic degree? How many dynamic degrees are there? What are they called? What is the meaning of *Mez? Pia?* &c. What is an organ tone? How is an organ tone produced? What sound is called *cresendo?* How is it made? How is it marked? How is a sound made called *diminuendo?* How is it marked? What is a *swell?* How is it produced? What is a pressure tone? What is an explosive tone? What else is it called? How is it marked? What is the use of Dynamics?

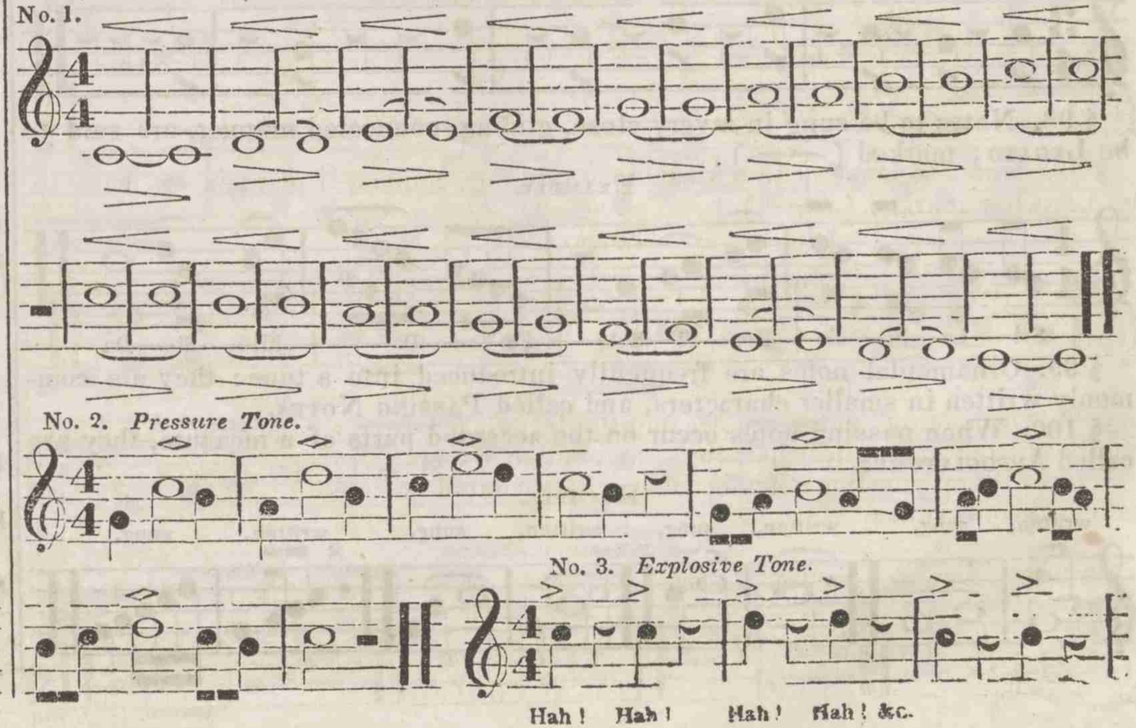
PRACTICAL EXERCISES, WITH DYNAMIC DEGREES.
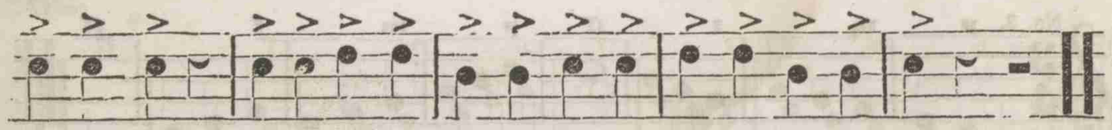




PRACTICAL EXERCISES WITH DYNAMIC TONES.

Note.—Sing the following exercise with the *cresendo*, as marked over the notes. Next with the *diminuendo*, as marked under the notes. Next with the *swell*.



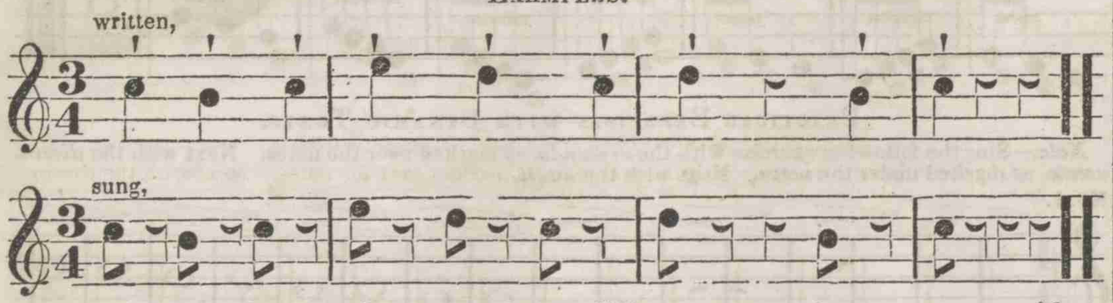


Note.—In practice, aspirate the *first* H in the syllable HAH! with great force. The explosive tone seldom occurs, and must be practised for a short time only, on account of the danger of straining the vocal organs, and thus injuring the voice.

CHAP. XIV. MISCELLANEOUS CHARACTERS.
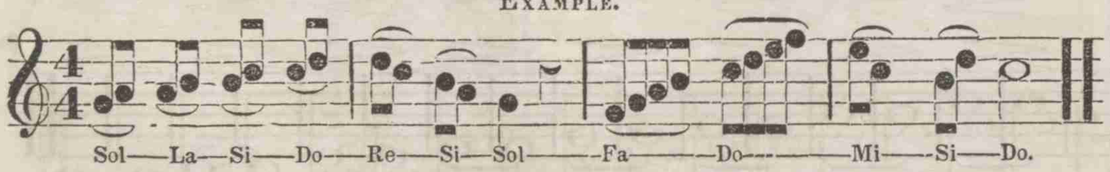
§ 97. Notes to be sung in a short, distinct, and articulate manner, are said to be STACCATO; marked (! ! ! !)

EXAMPLES.



§ 98. Notes to be sung in a very close, gliding, connected manner, are said to be LEGATO; marked (——)

EXAMPLE.



§ 99. Ornamental notes are frequently introduced into a tune: they are commonly written in smaller characters, and called PASSING NOTES.
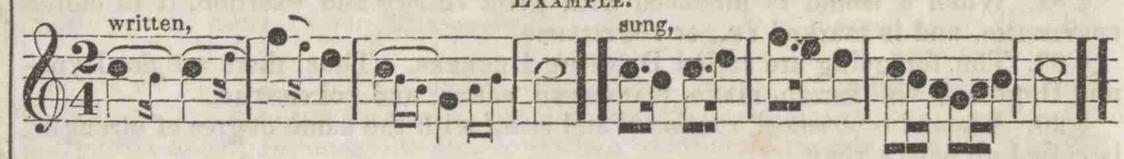
§ 100. When passing notes occur on the accented parts of a measure, they are called APPOGIATURES.

EXAMPLE.



§ 101. When passing notes occur on unaccented parts of the measure, they are called AFTER NOTES.

EXAMPLE.
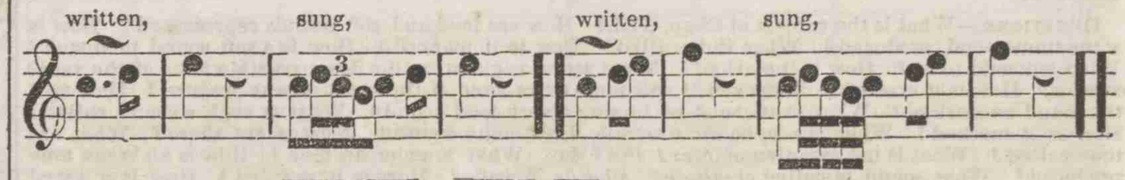


§ 102. The SHAKE OR TRILL, (tr) consists of a rapid reiteration of two sounds, distant only a tone or semitone. It is never used in common Psalmody.

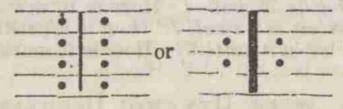
EXAMPLE.



§ 103. The TURN, (~) consists of three sounds; viz. the note over which it is placed, together with the note above and below.

EXAMPLES.



§ 104. REPEAT,  directs that a part of the music is to be sung twice.

§ 105. A PAUSE, made thus, (𝄐) placed over or under any note, signifies that the sound is to be prolonged beyond its usual time.

§ 106. D. C. or DA CAPO, placed at the *end* of a tune directs the performer to go back to the commencement, and close at the word FINE, or at the pause (𝄐)

§ 107. A TIE, (——) is used to show how many words are to be sung to one syllable. It is also used to denote the Legato style. See § 97.

§ 108. A BRACE { is used to connect the staffs on which the different parts of the tune are written.

§ 109. A Double Bar, shows the end of a strain of music, or a line of poetry.

Questions.—How are Staccato notes to be performed? How are they distinguished? What is meant by Legato? How are passages to be sung, marked Legato? What are Passing notes? What are they called on an accented part of the measure? What on an unaccented? What is the use of a Shake? What is the effect of a Turn? What is the use of a Repeat? What effect has a Pause? What is the meaning of D. C. or Da Capo? What is the use of a Tie? For what purpose is a Brace used? What is the use of a Double Bar?

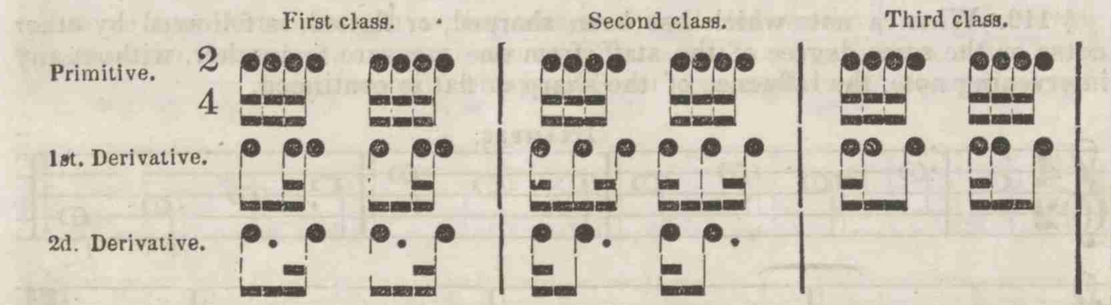
Note.—If the instruction thus far has been thorough, the class will be able to sing, at sight and by note, the following tunes: Burlington, Wilmot, Moorfield, Henry, Berea. Before commencing a tune, the teacher should direct the attention to the following particulars. The number of parts included in the Brace. The cleff which is applied to each staff The kind of time. Notice particularly which sound of the scale each part commences upon, also any place in either of the parts where the *Rhythm* or *Melody* are more difficult than the other parts of the tune. When the class commences, let the whole sing *one part first.* All, both males and females, (without regard to the difference of the Octave in the male and female voice,) sing Base; all sing Alto, all sing Tenor, and all sing Treble. Males sing Base, and females sing Alto, &c. &c. This course should be pursued during the *whole term*, or whenever a new tune is attempted. It gives the pupils confidence, and enables them to sing more independently.

CHAP. XV. Rhythmical Classification of Notes Continued from Chap. X. Four Primitive Notes to each Part of the Measure.

Note.—For explanation see § 57, § 58, § 59, § 60, § 61, § 69.
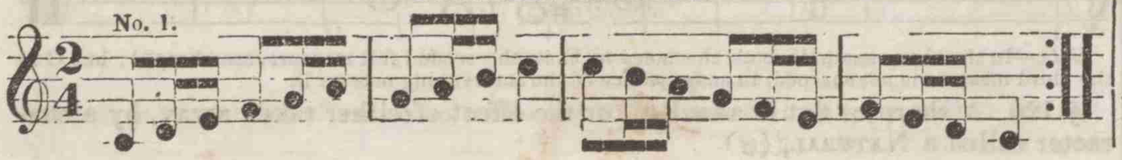
Example.

Sixteenth Relations. 2-4 Time.
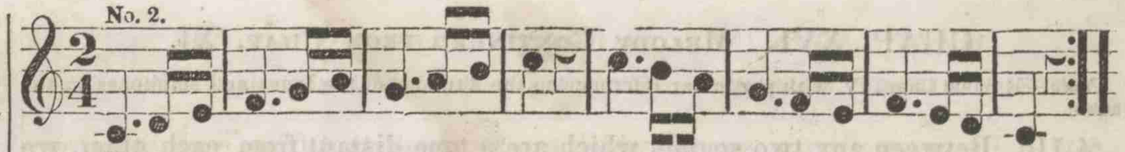


Practical Exercises.

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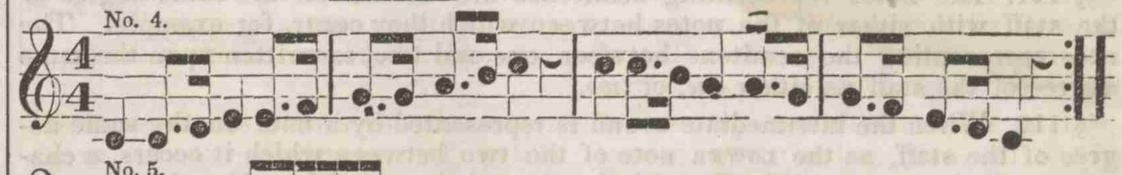


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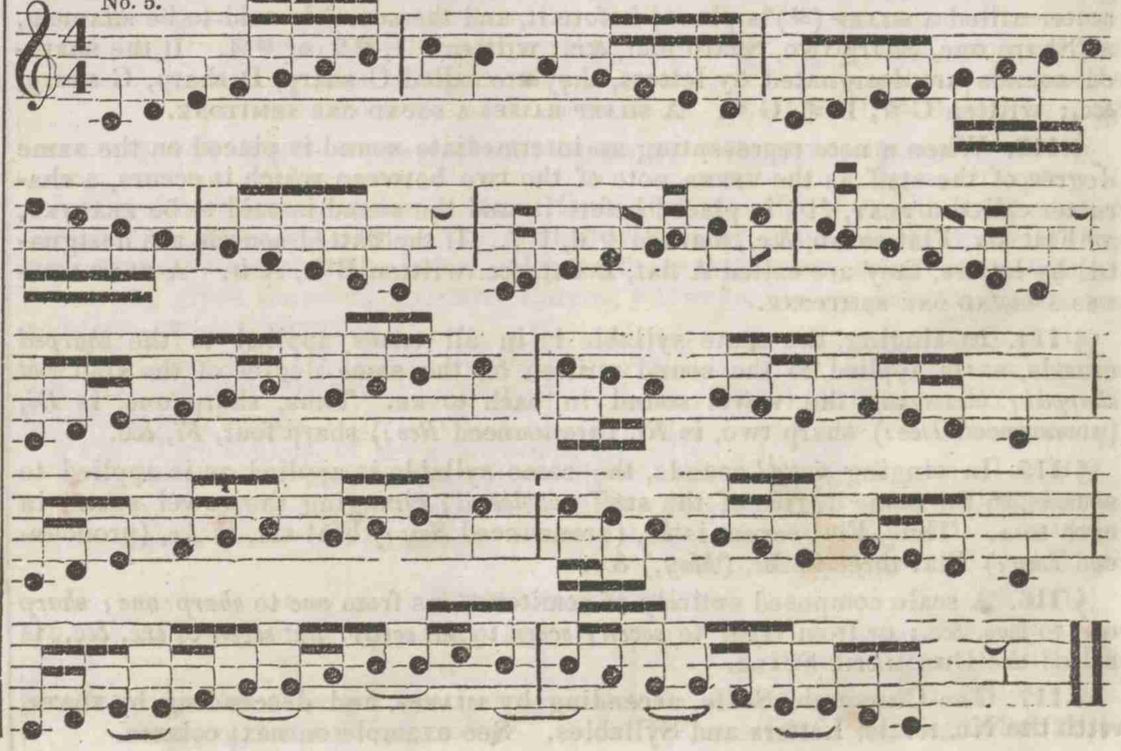


No. 3.



No. 4.



No. 5.



CHAP. XVI. Melody Continued from Chap. XI.

Note.—Review Chap. IV. with particular reference to the situation of the tones and semitones in the scale.

§ 110. Between any two sounds which are a tone distant from each other, we can have an intermediate sound, a semitone distant from each. Thus, semitones may be found between *one* and *two*, *two* and *three*, *four* and *five*, *five* and *six*, and *six* and *seven*; but *not* between *three* and *four*, or *seven* and *eight*: because those intervals are only semitones already.

§ 111. The notes representing semitones are written on the same degree of the staff with either of the notes between which they occur, for example. The note representing the semitone between one and two, is written upon the same degree of the staff as either *one*, or *two*.

§ 112. When the intermediate sound is represented by a note on the same degree of the staff, as the LOWER note of the two between which it occurs, a character called a SHARP (♯) is placed before it, and the sound is said to be SHARPED, as Sharp one, Sharp two, Sharp four, &c.; written ♯ 1, ♯ 2, or ♯ 4. If the sharped sounds are designated by letters, they are called C sharp, D sharp, G sharp, &c.; written C ♯, D ♯, G ♯. A SHARP RAISES A SOUND ONE SEMITONE.

§ 113. When a note representing an intermediate sound is placed on the same degree of the staff as the UPPER note of the two between which it occurs, a character called a FLAT, (♭) is placed before it, and the sound is said to be FLATTED, as Flat six, Flat seven, &c., marked ♭ 6, ♭ 7. If the flatted sounds are designated by letters, they are called A flat, B flat, &c. written B ♭, A ♭. A FLAT LOWERS A SOUND ONE SEMITONE.

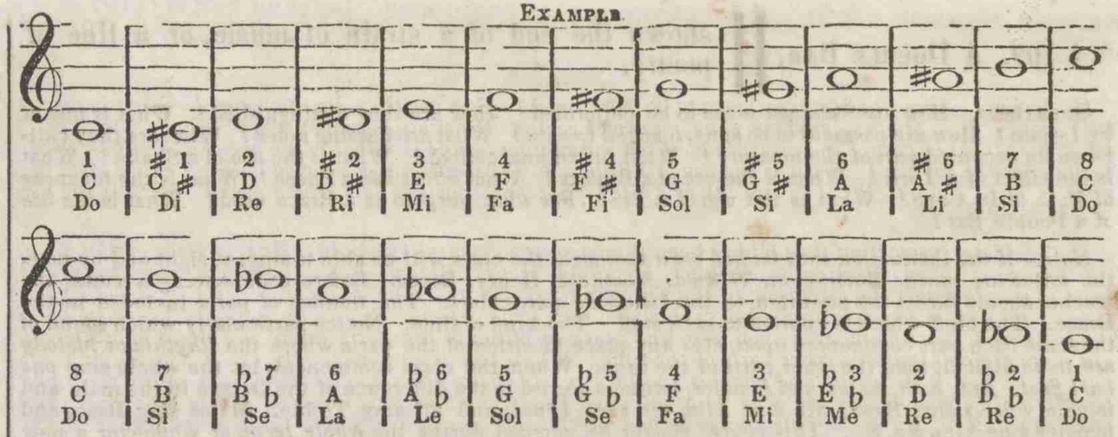
§ 114. In singing, the same syllable is in all cases applied to the *sharped* sounds, as is applied to the sound written on the same degree of the staff *not sharped*; changing the vowel sound in each to EE. Thus, sharp one, is *Di*, (pronounced *Dee*:) sharp two, is *Ri*, (pronounced *Ree*:) sharp four, *Fi*, &c.

§ 115. In singing *flatted* sounds, the same syllable is applied as is applied to sounds on the same degree of the staff *not flatted*; changing the vowel sound in each to A. Thus, Flat seven, is *Se*, (pronounced *Say*:) Flat six, is *Le*, (pronounced *Lay*:) Flat three is *Me*, (*May*,) &c.

§ 116. A scale composed entirely of semitones, as from *one* to *sharp one*; *sharp one* to *two*, &c.; or from *eight* to *seven*; *seven* to *flat seven*; *flat seven* to *six*, &c., is called the CHROMATIC SCALE.
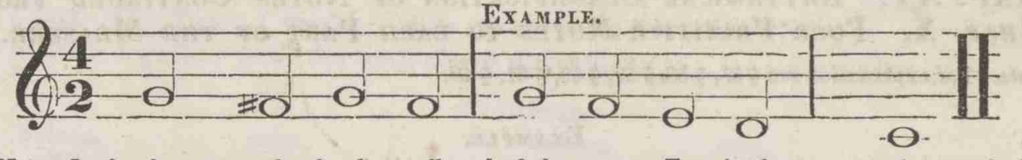
§ 117. The Chromatic Scale, ascending by SHARPS, and descending by FLATS, with the Numerals, Letters and Syllables. See example on next column.

EXAMPLE.



§ 118. A Sharp or Flat affects *all* the notes on the same letter, on which it is placed, throughout the measure in which it occurs.
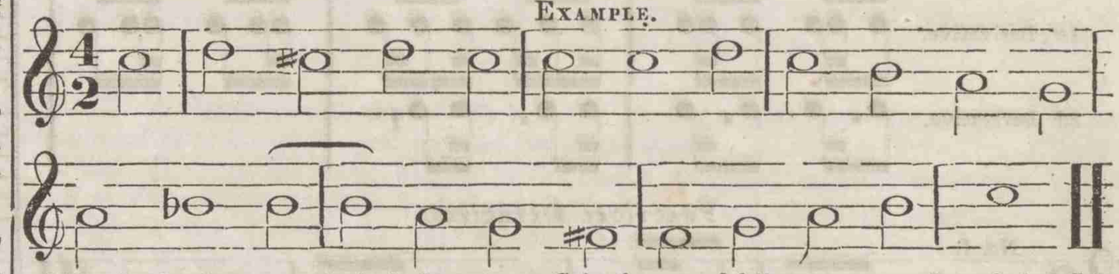
EXAMPLE.



Note.—In the above example, the sharp affects *both* the notes on F in the first measure, but *not* the F in the second measure.

§ 119. When a note which has been sharped, or flatted, is followed by other notes on the same degree of the staff, from one measure to another, without any intervening note, the influence of the sharp or flat is continued.

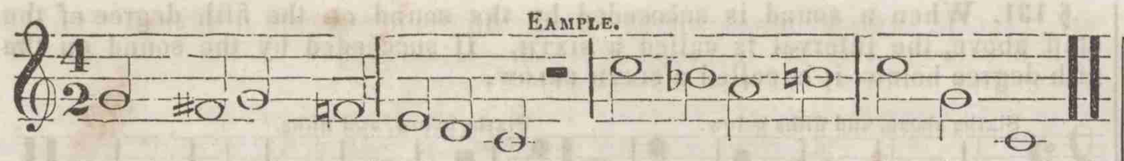
EXAMPLE.



Note.—In the above example, both the notes on C, in the second full measure, are sharped: but C in the third measure is not sharped, in consequence of the intervening note on D.

§ 120. A sharp or flat is annulled, or the effect of either taken away, by a character called a NATURAL, (♮).

EAMPLE.



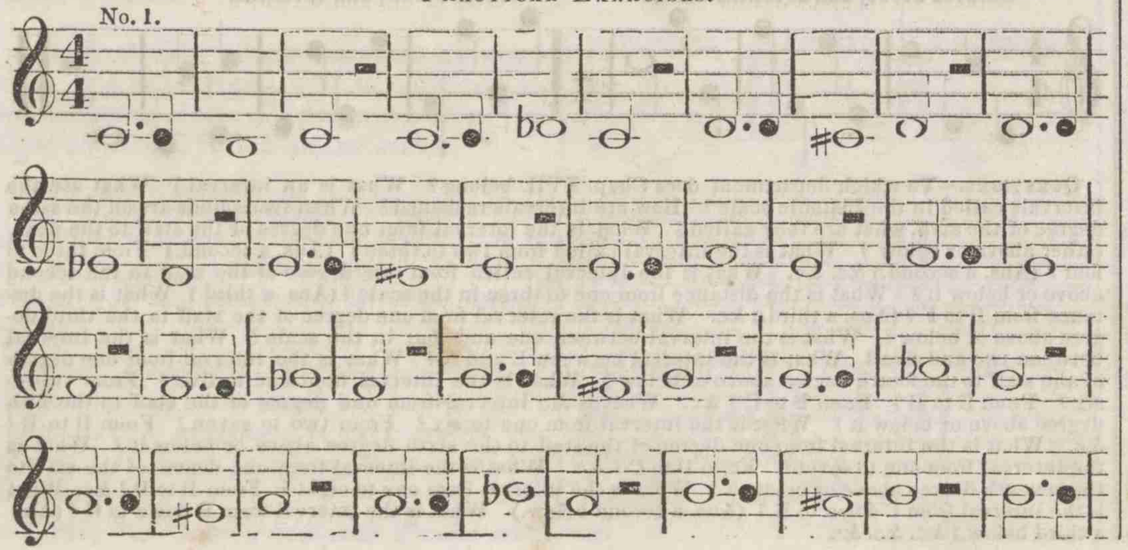
§ 121. A sharped note leads to the next note above it: a flatted note leads to the next note below it. Thus, F sharp leads to G; G sharp to A; B flat leads to A; A flat leads to G, &c. It is therefore easy to sing a sharped note immediately in connection with the next note above it, and a flatted note in connection with the next note below it.

§ 122. Sharps, Flats and Naturals used as in this chapter, are called by the general name of ACCIDENTALS.

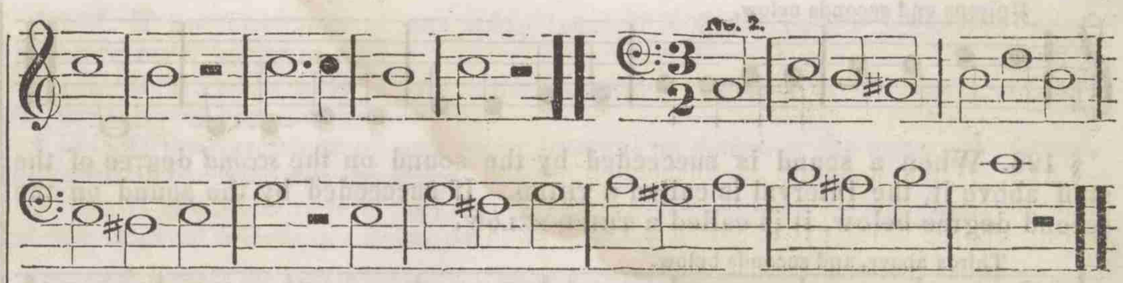
QUESTIONS.—What is the subject of Chap. XVI.? Between what sounds do the semitones occur in the Diatonic Major scale? What other scale is there besides the Diatonic scale? Of what series of intervals does the Chromatic scale consist? Between what sounds of the Diatonic scale can intermediate sounds be made? How are the intermediate sounds represented? What is the use of a Sharp? What is the use of a flat? What are sharped and flatted sounds called when designated by numerals? What are they called when designated by letters? What vowel sound is used to the syllables in singing sharped sounds? What vowel is used in singing flatted sounds? How far does the influence of a flat or sharp extend? In what case does the influence of a flat or sharp extend to more than one measure? How is a flat or sharp contradicted? What is the use of a Natural? Does a natural raise or lower a note that has previously been sharped? Does a natural raise or lower a note that has previously been flatted? Which way does a sharped note lead? Which way does a flatted note lead? What is the general name for Sharps, Flats and Naturals, as used in this chapter? Are Sharps, Flats and Naturals Rhythmical, Melodic, or Dynamic characters?

PRACTICAL EXERCISES.

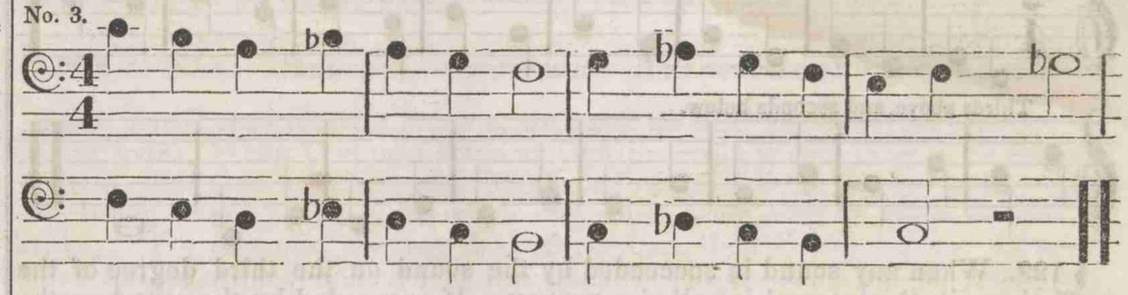
No. 1.



No. 2.



No. 3.



CHAP. XVII. MELODY.—*Continued.* DIATONIC INTERVALS.

§ 123. An interval is not only the distance from one sound of the scale to the next sound above, but is also the distance from any sound in the scale to any *other* sound, either above or below. Hence there are various intervals above and below any given sound, as SECONDS, THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS, and OCTAVES (or EIGHTHS.)

§ 124. Intervals reckoned in the Diatonic scale, are called DIATONIC INTERVALS.
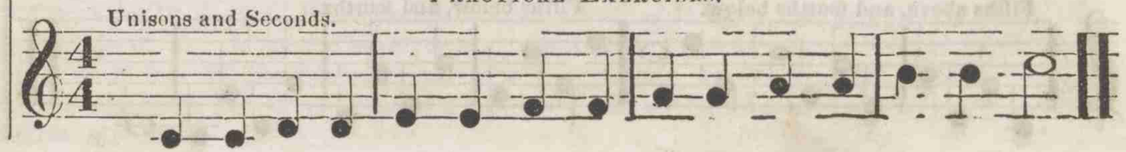
§ 125. Intervals are always reckoned from the LOWEST SOUND, UPWARDS, unless otherwise expressed.

§ 126. Two sounds, of the same pitch, are called a UNISON.

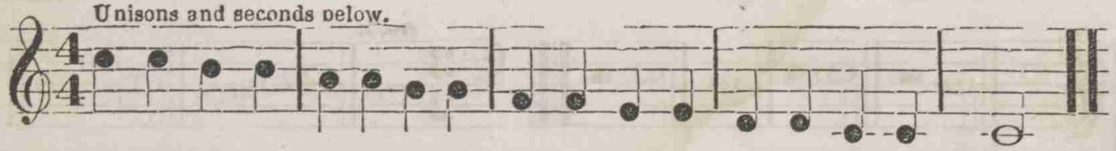
§ 127. When any sound is succeeded by the sound on the first degree of the staff above it, the interval is called a SECOND. If succeeded by the sound on the first degree below it, the interval is called a SECOND BELOW.

PRACTICAL EXERCISES.

Unisons and Seconds.

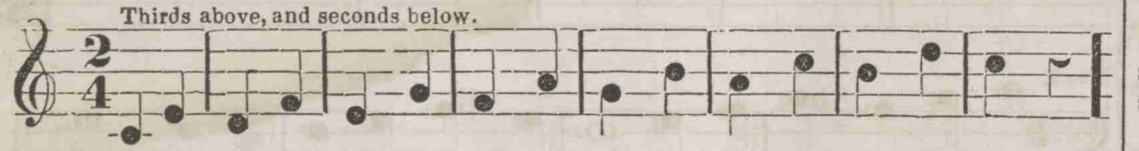


Unisons and seconds below.
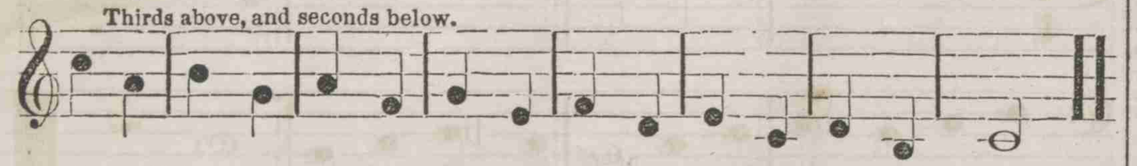


§ 128. When a sound is succeeded by the sound on the *second* degree of the staff above it, the interval is called a THIRD. If succeeded by the sound on the second degree below, it is called a THIRD BELOW.

Thirds above, and seconds below.

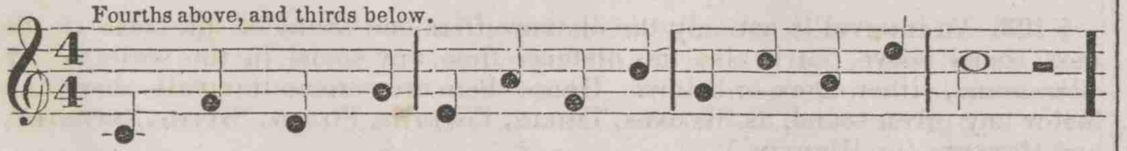


Thirds above, and seconds below.

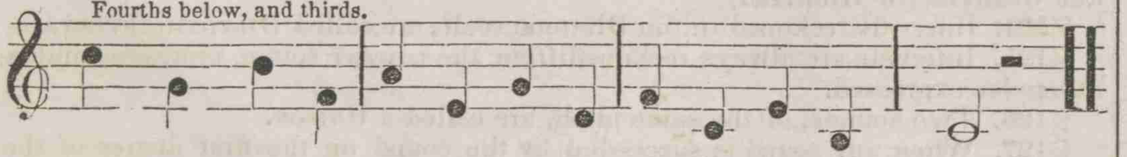


§ 129. When any sound is succeeded by the sound on the third degree of the staff above it, the interval is called a FOURTH. If succeeded by the sound on the third degree below, it is called a FOURTH BELOW.

Fourths above, and thirds below.
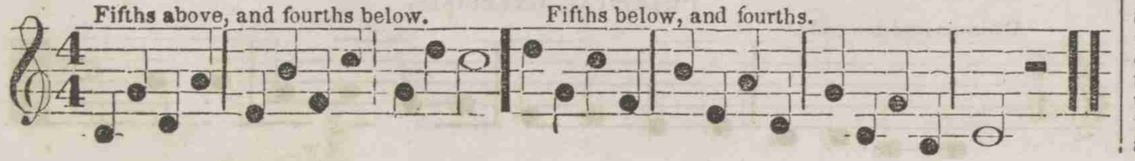


Fourths below, and thirds.
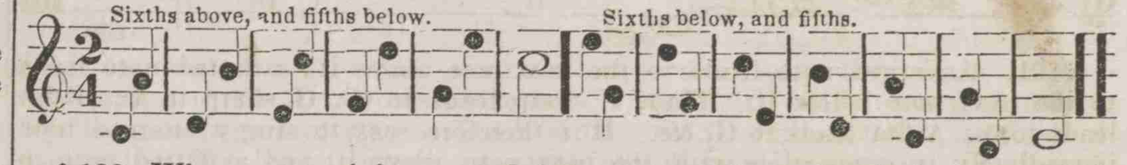


§ 130. When a sound is succeeded by the sound on the fourth degree of the staff above it, the interval is called a FIFTH. If succeeded by the sound on the fourth degree below, it is called a FIFTH BELOW.

Fifths above, and fourths below. Fifths below, and fourths.
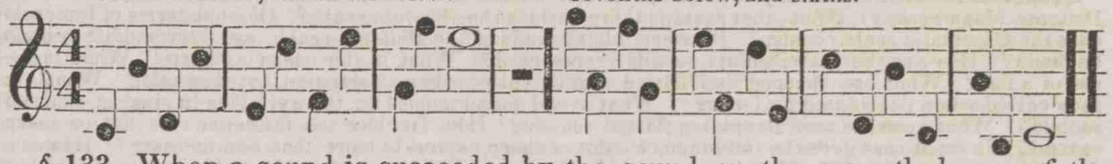


§ 131. When a sound is succeeded by the sound on the fifth degree of the staff above, the interval is called a SIXTH. If succeeded by the sound on the fifth degree below, it is called a SIXTH BELOW.

Sixths above, and fifths below. Sixths below, and fifths.



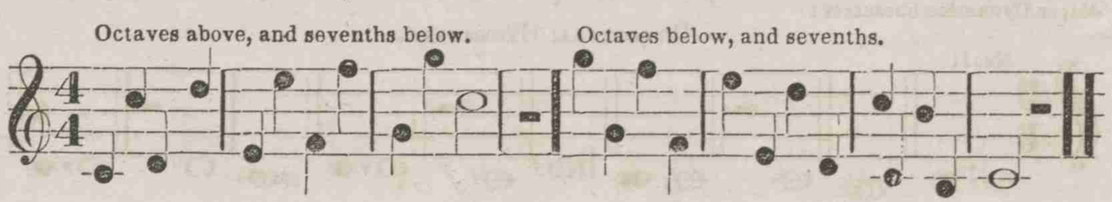
§ 132. When a sound is succeeded by the sound on the sixth degree of the staff above, the interval is called a SEVENTH. If succeeded by the sound on the sixth degree below, it is called a SEVENTH BELOW.

Sevenths above, and sixths below. Sevenths below, and sixths.



§ 133. When a sound is succeeded by the sound on the seventh degree of the staff above, the interval is called an OCTAVE or EIGHTH. If succeeded by the sound on the seventh degree below, it is called an OCTAVE BELOW.

Octaves above, and sevenths below. Octaves below, and sevenths.

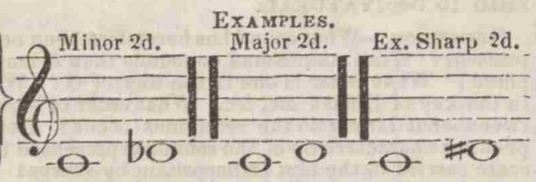


QUESTIONS.—To which department does Chap. XVII. belong? What is an interval? What are the intervals called in the Diatonic scale? How are intervals reckoned? When two sounds are on the same degree of the staff, what are they called? What is the interval from one degree of the staff to the next, either above or below? What is the interval called from two to three? (Ans. a second.) From three to four? (Ans. a second.) &c. &c. What is the interval called from one degree of the staff to the second above or below it? What is the distance from one to three in the scale? (Ans. a third.) What is the distance from D to F? (Ans. a third,) &c. What is the interval from one degree of the staff to the third degree above or below? What is the interval between one and four in the scale? What is the interval between two and five? What is the interval between E and A? What is the interval from one degree of the staff to the fourth degree above or below? What is the interval from one to five? From two to six? From E to B? From F to C? &c. What is the interval from one degree of the staff to the fifth degree above or below it? What is the interval from one to six? From two to seven? From D to B? &c. What is the interval from one degree of the staff to the sixth degree above or below it? What is the interval from one to seven? From D to C? &c. What is the interval from one degree of the staff to the seventh degree above or below it? What is the interval from one to eight? From D to D? &c. What is the interval from C down to B? (Ans. a second below.) What is the interval from B down to G? (Ans a third below,) &c. &c. &c.

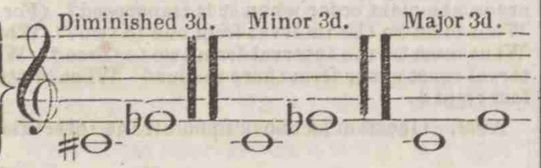
CHAP XVIII. Melody.—*Continued.* Diminished, Minor, Major, and Extreme Sharp Intervals.

§ 134. Each of the intervals is of three different kinds, or degrees of magnitude, according to the number of semitones which it contains.
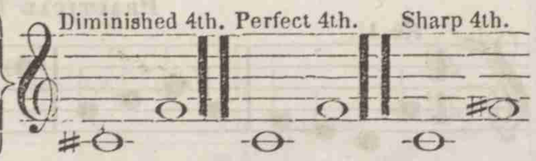
§ 135. A second which contains *one semitone, only*, is called a MINOR SECOND. If it contains *two semitones*, it is called a MAJOR SECOND. If *three semitones*, it is called an EXTREME SHARP SECOND



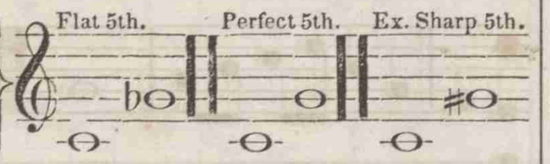
§ 136. A third which contains *two semitones, only*, is called a DIMINISHED THIRD. If it contains *three semitones*, it is a MINOR THIRD. If it contains *four semitones*, it is a MAJOR THIRD.



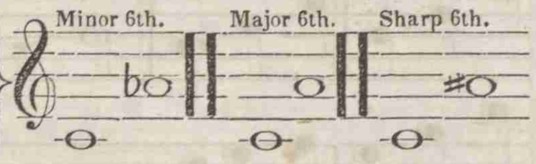
§ 137. A fourth which contains *three semitones*, is called a DIMINISHED FOURTH. If it contains *four semitones*, it is a PERFECT FOURTH. If *five semitones*, it is a SHARP FOURTH.



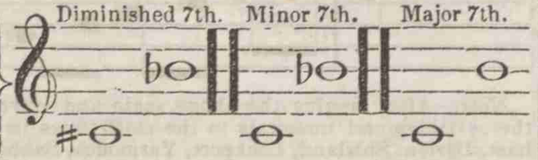
§ 138. A fifth which contains *six semitones*, is a FLAT FIFTH. If it contains *seven semitones*, it is a PERFECT FIFTH. If *eight semitones*, it is a SHARP FIFTH.



§ 139. A sixth which contains *eight semitones*, is called a MINOR SIXTH. If it contains *nine semitones*, it is a MAJOR SIXTH. If *ten semitones*, it is a SHARP SIXTH.



§ 140. A seventh which contains *nine semitones*, is a DIMINISHED SEVENTH. If it contains *ten semitones*, it is a MINOR SEVENTH. If *eleven semitones*, it is a MAJOR SEVENTH.



§ 141. An Octave contains *Twelve semitones.*

§ 142. If the *lower* note of any *minor* interval is *flatted*, or the *upper* one *sharped*, the interval becomes *major.*

§ 143. If the *lower* note of any *major* interval be *sharped* or the *upper* one *flatted*, the interval becomes *minor.*

§ 144. If the *lower* note of any *major* interval be *flatted*, or the *upper* one *sharped*, the interval becomes *extreme sharp.*

§ 145. If the *lower* note of any *minor* interval be *sharped*, or the *upper* one *flatted*, the interval becomes *extreme flat.*

Note.—Any tunes in the book in the key of C major, may now be practised. See Winchester, Mendon Tatnall, Henry, Medford, Cranbrook, and the anthem, "Salvation! O the joyful sound," &c. &c.

CHAP. XIX. Melody.—*Continued.* Transposition of the Scale.

§ 146. In all our exercises hitherto, we have taken C as one of the scale, or as the key note. When C is thus taken as One, the scale is said to be in its natural position. But C is not always the first sound of the scale or the key note. Any other letter, or any sound in the whole chromatic scale, may be taken as One, or the key. For example, we may take D as One, then E will become Two—F Three, &c., or we may take B b as One, then C will become Two—D Three, &c.

§ 147. When the scale commences on any other letter than C, it is said to be transposed. Thus: If D be taken as One, the scale is said to be transposed to D, or to be in the key of D; if E be taken as One, the scale is said to be in E, or in the key of E. If B b be taken as One, the scale is transposed to the Key of B b, &c.

§ 148. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; i. e. from three to four, and from seven to eight, must always be semitones, and all the other intervals tones.

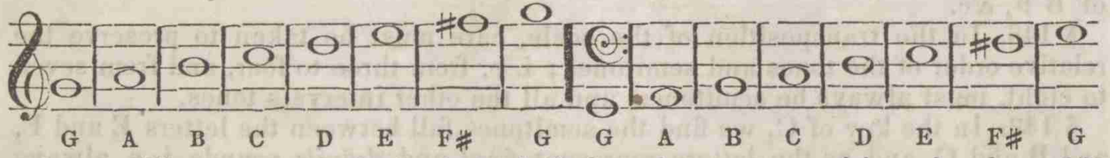
§ 149. In the key of C, we find the semitones fall between the letters E and F, and B and C, and as the letters represent *fixed* and *definite* sounds, i. e. always represent a sound of the *same* pitch or tone of voice, it follows, that it is *always* a semitone between E F and B C. The numerals and syllables do not designate any particular sound, unless used in connection with the scale or key of which we are speaking. Thus: if we wish to designate a sound by the numeral, we should say, One in the key of C; or, Five in the key of F; or, Three in the key of G. But by the letters, we always designate a particular sound, whatever scale or key we may be in, i. e. C is the same sound whether it is in the key of C, or in the key of G or F. G is the same sound whether it is in the key of D, or in the key of F or B b. E, therefore, is always a semitone below G, and C is always a semitone above B. F is always a semitone above E, and B is always a semitone below C.

§ 150. First transposition by sharps, from C to G, in which the sounds of the scale, as designated by numerals, are carried a perfect fifth higher, or a perfect fourth lower.

Note.—We must examine the scale of G, and see if the semitones (which are fixed between E and F, and B and C) are in the right place in the key of G, i. e. between three and four, and seven and eight. In order to find out the proper interval from one sound to another in the scale, in any key, we must examine it by numerals, thus: from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half tone, &c.: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters, thus: from C to D is a whole tone, E to F a half tone, &c.

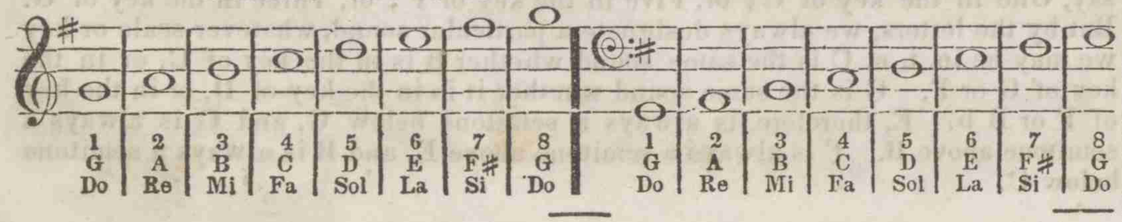
§ 151. When G is taken as the key note, (or One,) A on the next degree of the staff will be two. From one to two must be a tone. From *G* to *A* is a tone; (right.) As A is two, B must be three. From two to three must be a tone, and from A to B is a tone; (right again.) As B is three, C must be four. From three to four must be a semitone, and from B to C is a semitone. As C is four, D must be five. From four to five must be a tone. From C to D is a tone. D as five, E must be six. From five to six must be a tone. From D to E is a tone. E as six, F, or the note on the next degree of the staff must be seven. From six to seven must be a tone. From E to F is only a semitone. The interval is wrong, and the sound F must be superseded by F sharp, (♯) in order to make the interval a tone. The sound seven in the key of G, is therefore F sharp. As F sharp is seven, eight will be on G, the next degree above. From seven to eight must be a semitone, and from F sharp to G, is a semitone. Thus it will be observed that if the sound G is taken as the key note, or one of the scale, the sound seven must, wherever it occurs, in all cases, be F sharp, in order to make a tone between six and seven, and a semitone between seven and eight.

Examples.



§ 152. When a tune is in the key of G, in order to save writing the sharp (♯) before every F which may occur in the piece, it is placed once for all, at the commencement, immediately after the cleff, on the same degree of the staff, as the letter, which must be sharped, and is called the Signature (sign) of the Key.

Example.—Key of G. One Sharp as the Signature.



§ 153. One or more sharps or flats used as the signature of a key, affect all the notes on the letter or letters on which they are placed, throughout the tune: no only those written on the same degree of the staff, but also those written one or more octaves higher or lower.

§ 154. When there are no flats or sharps as a signature, it (the signature) is said to be Natural.

Questions.—What sound has heretofore been one? Ans. C. When is the scale said to be in its natural position? What other sound or sounds than C may be taken as one? When is the scale said to be transposed? What letter is one in the key of G? What letter is one in the key of D? What letter is one in the key of B flat? &c. &c. What order of intervals must be preserved in transposing the scale? Between what letters do the semitones occur? Between what numerals must they occur? What is the peculiar characteristic of the sounds represented by the letters? To what letter is the first sound of the scale carried in the first transposition by sharps? How much higher is the scale carried in the first transposition by sharps? How much lower? How must the scale be examined to ascertain if the intervals are in the right order when it is transposed? (For answer see note.) When G is one, what letter is two? What must be the interval from one to two? What is the interval from G to A? Is the interval right? What must be the interval from two to three? What letter is three? Is the interval right? What interval must occur from three to four? What letter is four in the key of G? Is the interval from three to four right?
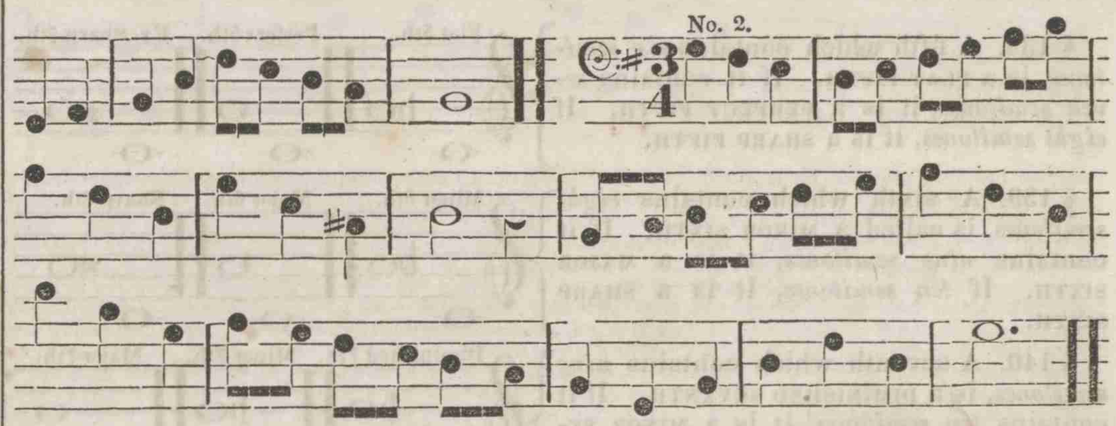
Note.—Question as above upon all the intervals in the scale.

Practical Exercises in G.

No. 1.



No. 2.



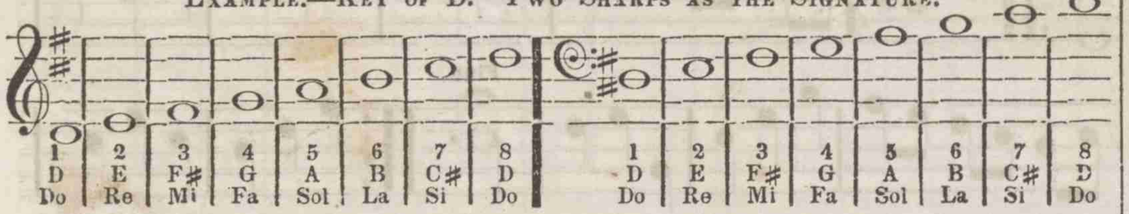
Note.—After singing the above scale and exercises until all are familiar with the new application of the syllables and numerals to the staff, tunes in the key of G may be practised. See Medway, Hingham, Darien, Shirland, Lockport, Yarmouth, Sabbath, &c. &c.

§ 155. Key of D. Second transposition by sharps, in which the sounds, as

expressed by numerals, are carried a FIFTH higher, or a FOURTH lower than in the key of G.

§ 156. When D is taken as the key note, (or one) the same order of intervals must be preserved as in the key of C and G. Examine the scale of D as in § 151. Two sharps will be found necessary, viz.: F sharp and C sharp.

EXAMPLE.—KEY OF D. TWO SHARPS AS THE SIGNATURE.

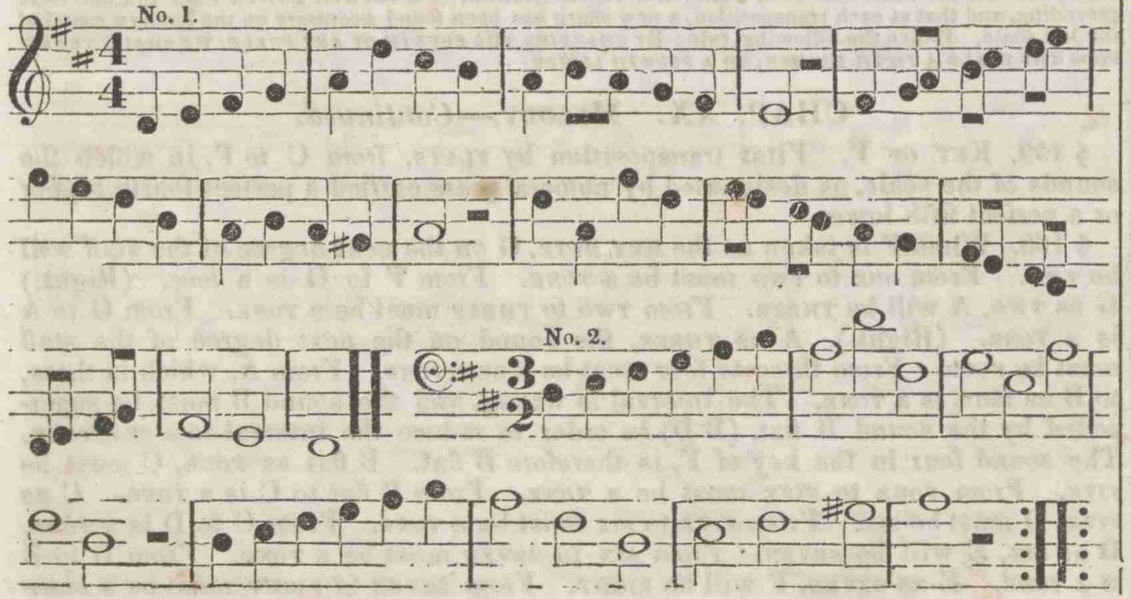


QUESTIONS.—What sound is one in the second transposition by sharps? How much higher or lower is the scale carried than in the key of G? What order of intervals must be preserved in the key of D? How must the scale be examined to ascertain if the intervals are right? When D is one, what letter will be two? What must be the interval from one to two? What is the interval from D to E? Is it right? What must be the interval from two to three? What is the interval from E to F? Is it right? Ans. No. How shall it be made right? Ans. By sharping F.
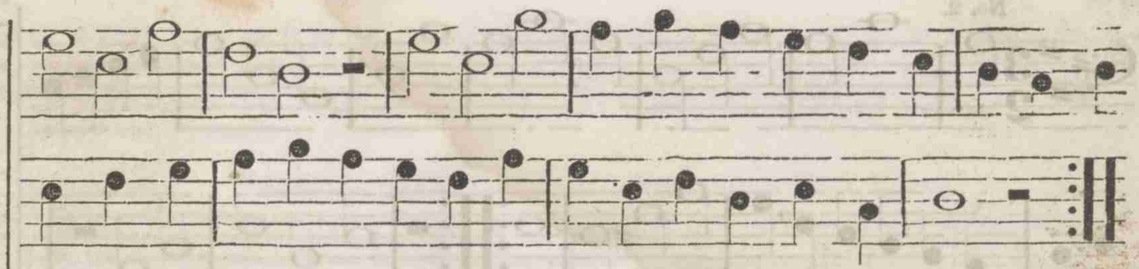
Note.—Question in this way through the whole scale.

PRACTICAL EXERCISES IN D.

No. 1.



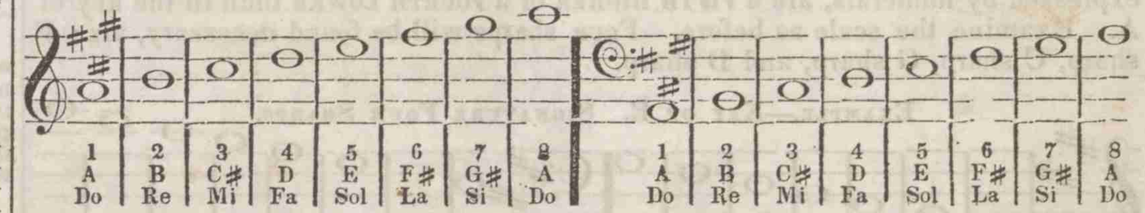
No. 2.



Note.—Sing the scale of D and the above exercises until all the pupils are familiar with the application of the syllables in the key of D. After which practice tunes in D. See Clyde, Brewer, Corinth. Howard, Oakham, &c.

§ 157. KEY OF A. Third transposition by sharps, in which the sounds, as expressed by numerals, are a fifth higher or a fourth lower than in the key of D. Examine the Scale of A, as at § 151. Three sharps will be found necessary, viz: F sharp, C sharp, and G sharp.
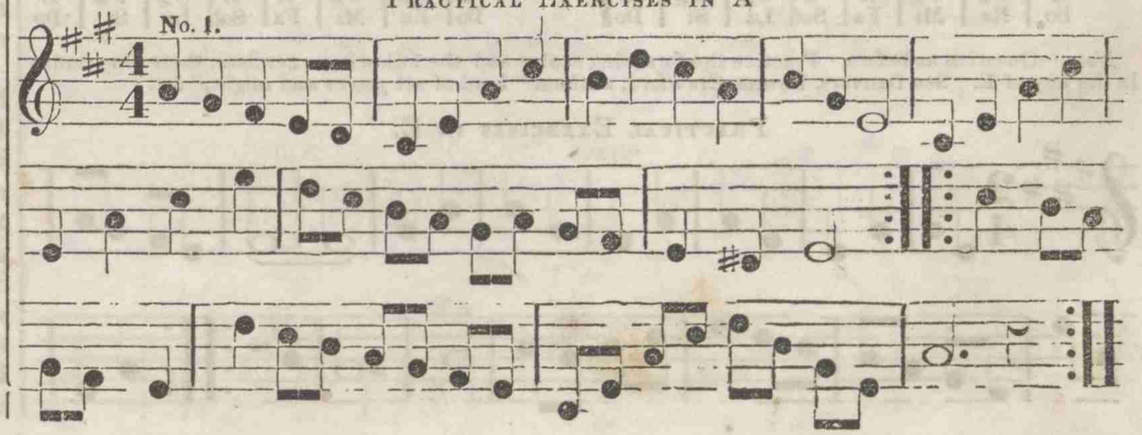
EXAMPLE.—KEY OF A. SIGNATURE THREE SHARPS.
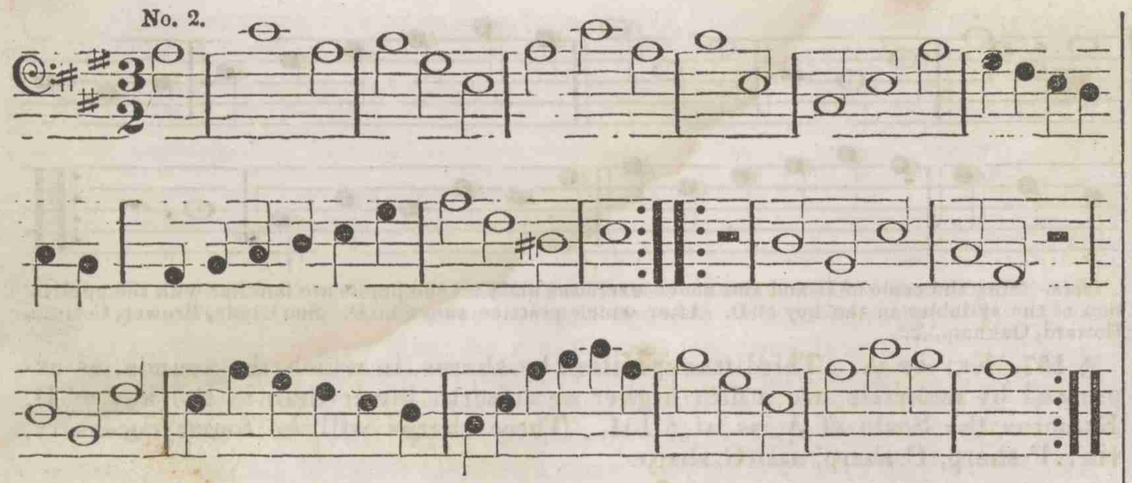


Note.—Question as before. Practice the scale of A and the following exercises, then sing tunes in the key of A. See Sterling, Saugus, Park Street, Jordan, Nuremburgh, &c. &c.

PRACTICAL EXERCISES IN A

No. 1.

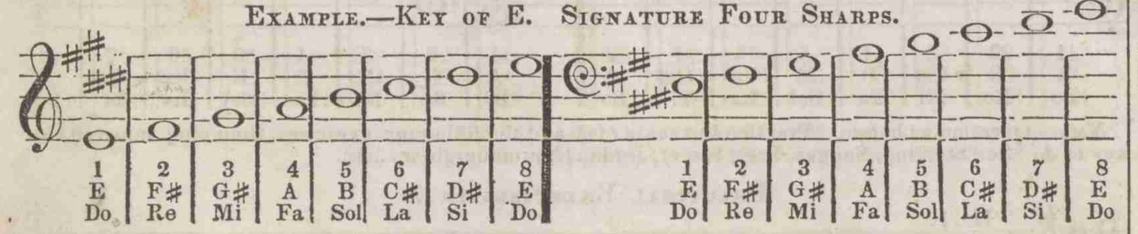


No. 2.
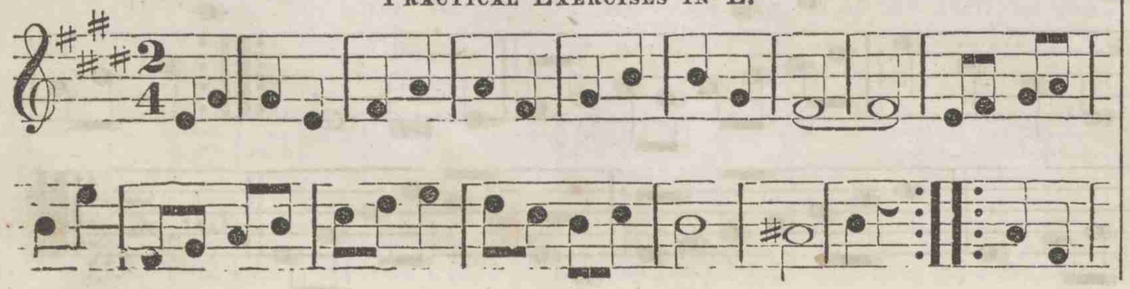


§ 158. KEY OF E. Fourth transposition by sharps, in which the sounds, as expressed by numerals, are a FIFTH HIGHER or a FOURTH LOWER than in the key of A. Examine the scale as before. FOUR sharps will be found necessary, viz: F sharp, C sharp, G sharp, and D sharp.

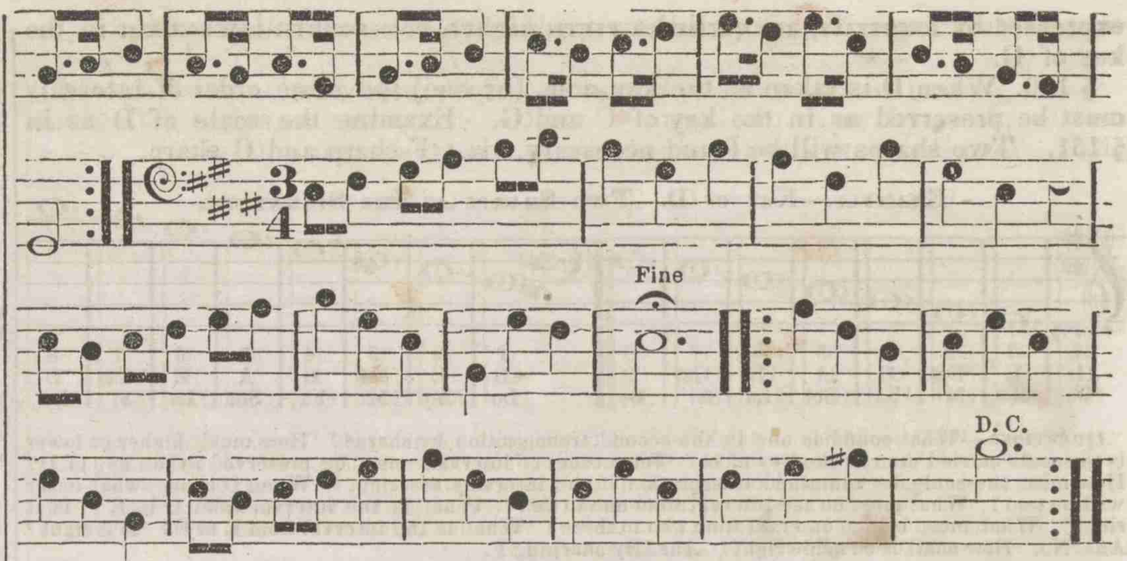
EXAMPLE.—KEY OF E. SIGNATURE FOUR SHARPS.



Note.—Question as before. Practice the foregoing scales and the following exercises, then sing tunes in the key of E. See Danvers, Downs, Crawford, anthem "Lord of all power and might," &c.

PRACTICAL EXERCISES IN E.





Note.—By pursuing the principle illustrated in the foregoing transpositions, the scale can be transposed still farther by the use of sharps; but as the keys beyond E are seldom used, it is not considered necessary to carry out the subject any farther here. It will be observed, that in each of the foregoing transpositions, the scale has been removed a FIFTH HIGHER, or a FOURTH LOWER than the one next preceding, and that at each transposition, a new sharp has been found necessary on the FOURTH sound of the last scale. Hence the following rule: BY SHARPING THE FOURTH OF ANY SCALE, WE SHALL TRANSPOSE THE SCALE A FIFTH HIGHER, OR A FOURTH LOWER.

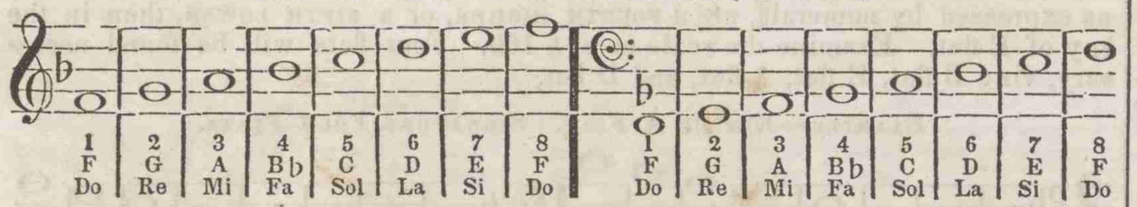
CHAP. XX. MELODY.—*Continued.*

§ 159. KEY OF F. First transposition by FLATS, from C to F, in which the sounds of the scale, as designated by numerals, are carried a perfect fourth higher or a perfect fifth lower.

§ 160. When F is taken as the KEY NOTE, G on the next degree of the staff will be TWO. From ONE to TWO must be a TONE. From F to G is a *tone.* (Right.) G as TWO, A will be THREE. From TWO to THREE must be a TONE. From G to A is a TONE. (Right.) A as THREE, the sound on the next degree of the staff must be FOUR. From three to four must be a SEMITONE. From A, which is three, to B as four, is a TONE. The interval is wrong, and the sound B must be superseded by the sound B flat, (B ♭) in order to reduce the interval to a SEMITONE. The sound four in the key of F, is therefore B flat. B flat as FOUR, C must be FIVE. From FOUR to FIVE must be a TONE. From B flat to C is a TONE. C as FIVE, D must be SIX. From FIVE to SIX must be a TONE. From C to D is a TONE. D as SIX, E will be SEVEN. From SIX to SEVEN must be a TONE. From D to E is a TONE. E as SEVEN, F will be EIGHT. From SEVEN to EIGHT must be a SEMI-

TONE. From E to F is a SEMITONE. Thus it will be observed, that if the sound F is taken as the key note or ONE of the scale, the sound FOUR must, in all cases, wherever it occurs, be B flat, in order to make the interval a semitone between THREE and FOUR, and a tone between FOUR and FIVE.

EXAMPLE.—KEY OF F. SIGNATURE ONE FLAT.
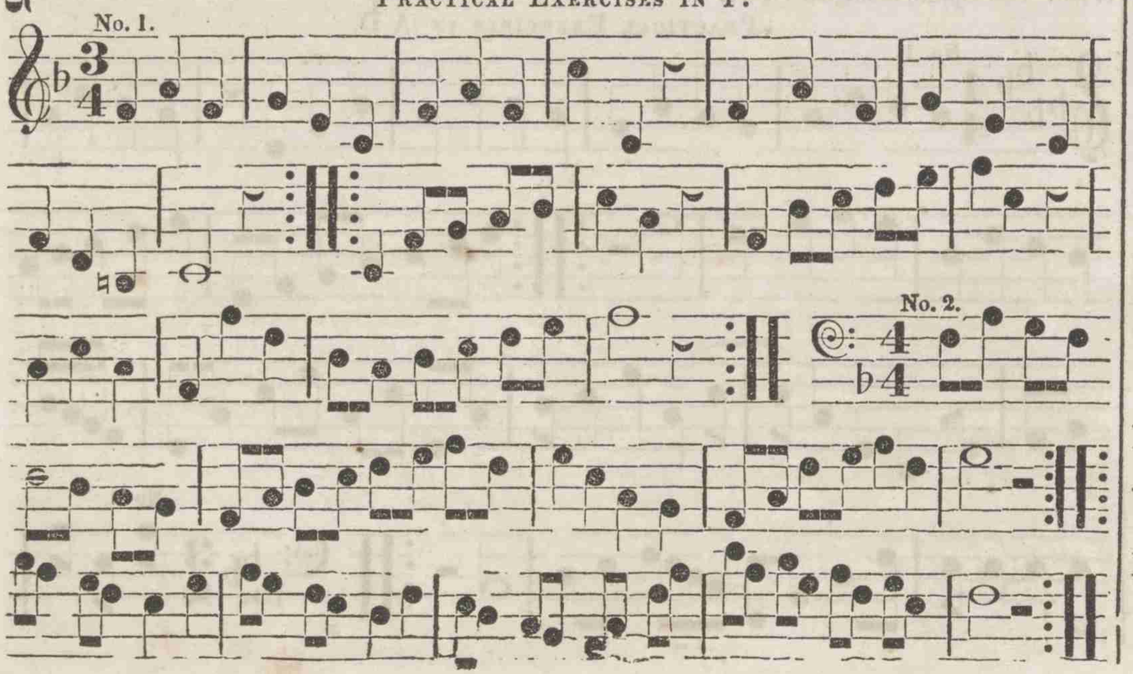


QUESTIONS.—What sound is ONE in the first transposition by flats? What is the signature to the key of F? How much higher or lower is the scale than in the key of C? How can the order of intervals be preserved in the key of F? What letter must be flatted? Why must B be flat in the key of F? On which degree of the staff does one occur in the key of F? What letter is two? What is the interval from one to two? What is the interval from F to G? &c. &c.

Note.—Sing the scale of F and the following exercises; then practice tunes in the key of F. See Bernard, Blakely, Brentford, Missionary Hymn, &c. &c.

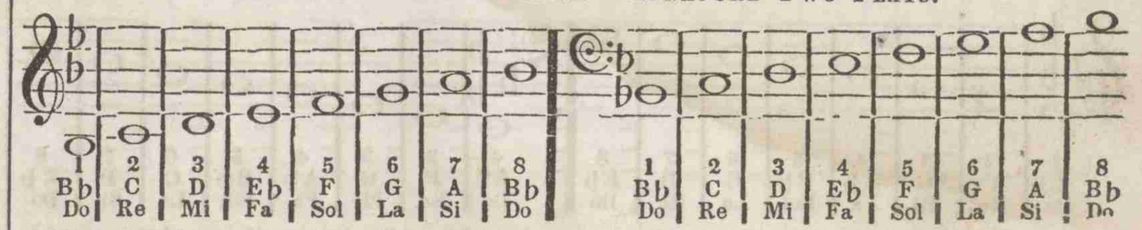
PRACTICAL EXERCISES IN F.

No. 1.



§ 161. KEY OF B FLAT. Second transposition by flats, in which the sounds, as expressed by numerals, are a FOURTH higher, or a FIFTH lower than in the key of F. Examine the scale as at § 160. Two flats will be found necessary, viz: B FLAT and E FLAT.
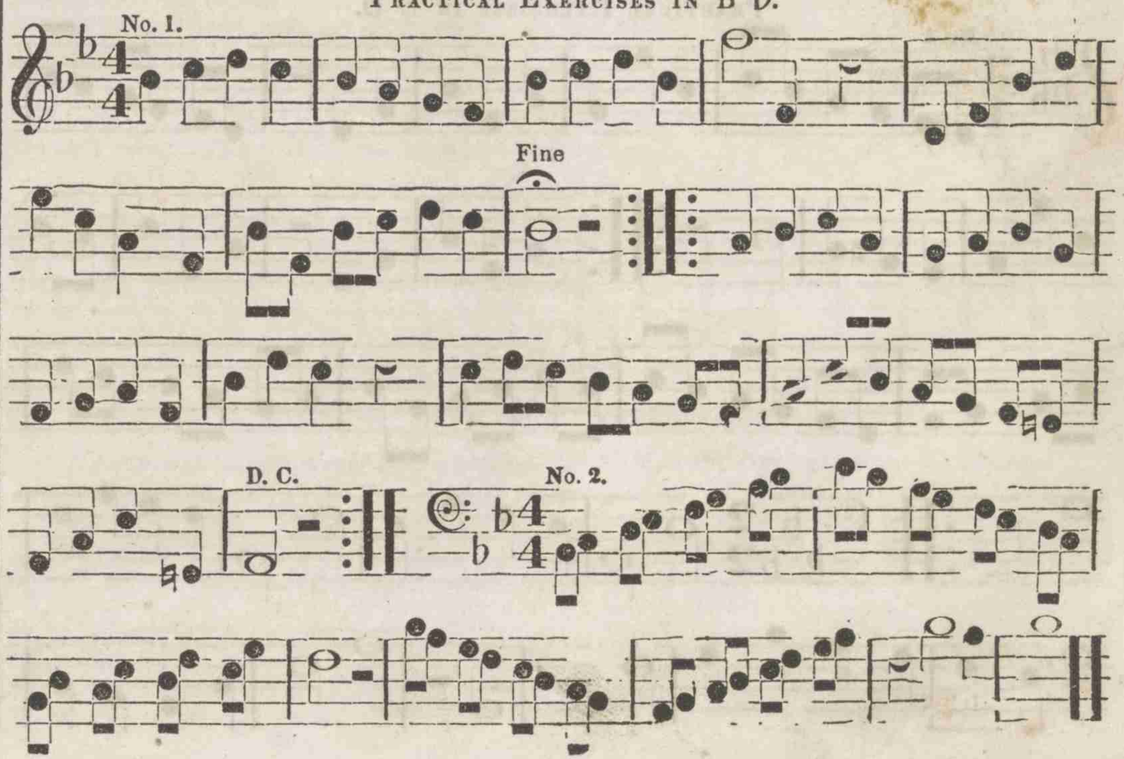
EXAMPLE.—KEY OF B FLAT. SIGNATURE TWO FLATS.



Note.—Question as heretofore. Practice the above scale and the following exercises, and sing tunes in the key of B flat. See Helam, Clifford, Woodbridge, Aijalon, China, &c. &c.

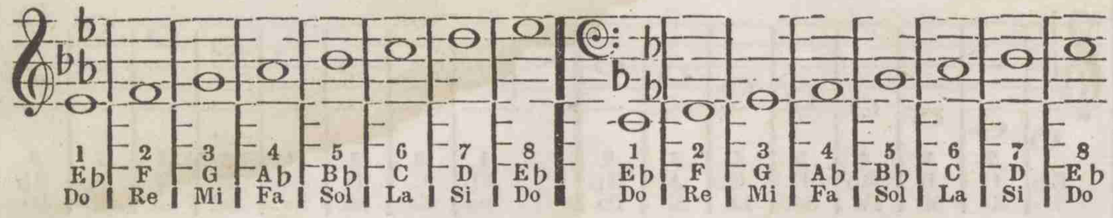
PRACTICAL EXERCISES IN B ♭.

No. 1.



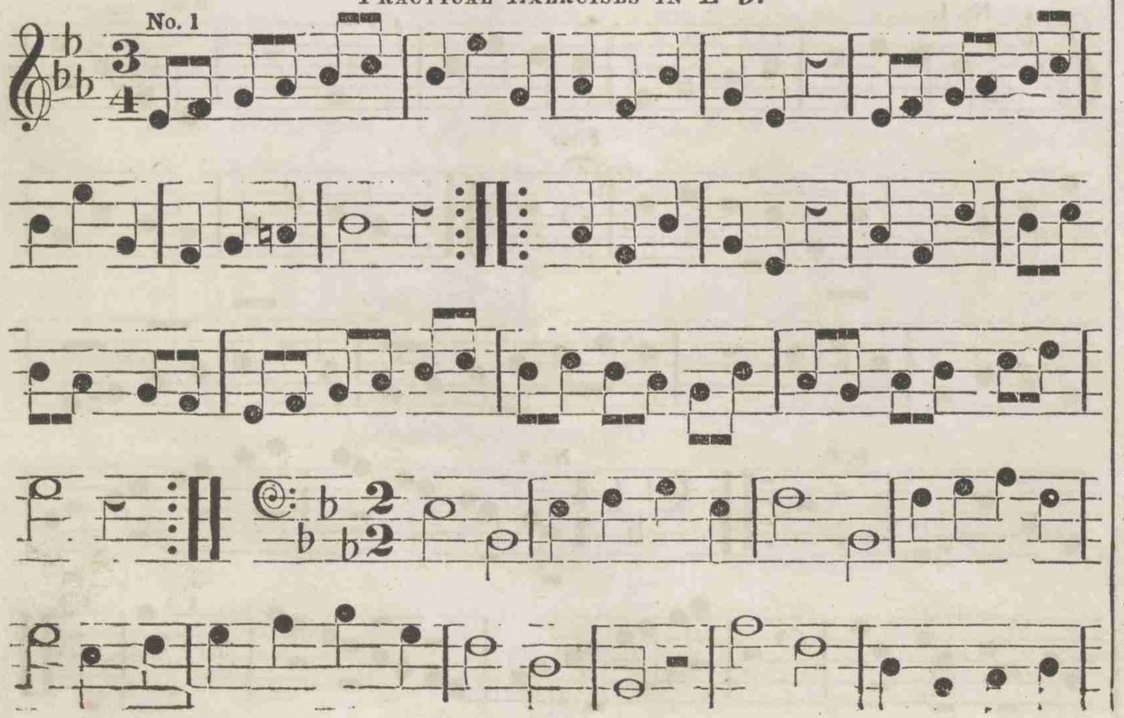
§ 162. KEY OF E FLAT. Third transposition by flats, in which the sounds, as expressed by numerals, are a FOURTH HIGHER, or a FIFTH LOWER, than in the key of B flat. Examine the scale as at § 160. Three flats will be found necessary, viz.: B flat, E flat, and A flat.

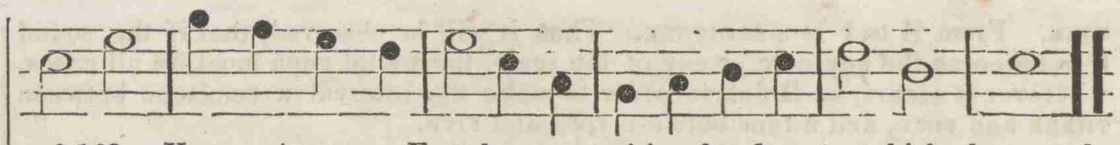
EXAMPLE.—KEY OF E FLAT. SIGNATURE THREE FLATS.



Note.—Question as heretofore. Practice the above scale and the following exercises, and sing tunes in the key of E flat. See Farnsworth, Quito, Temeni, &c.

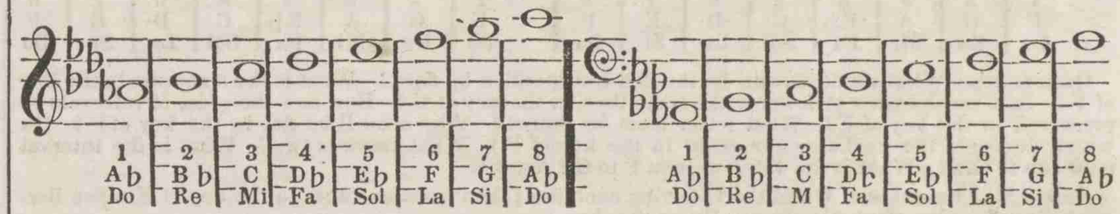
PRACTICAL EXERCISES IN E ♭.
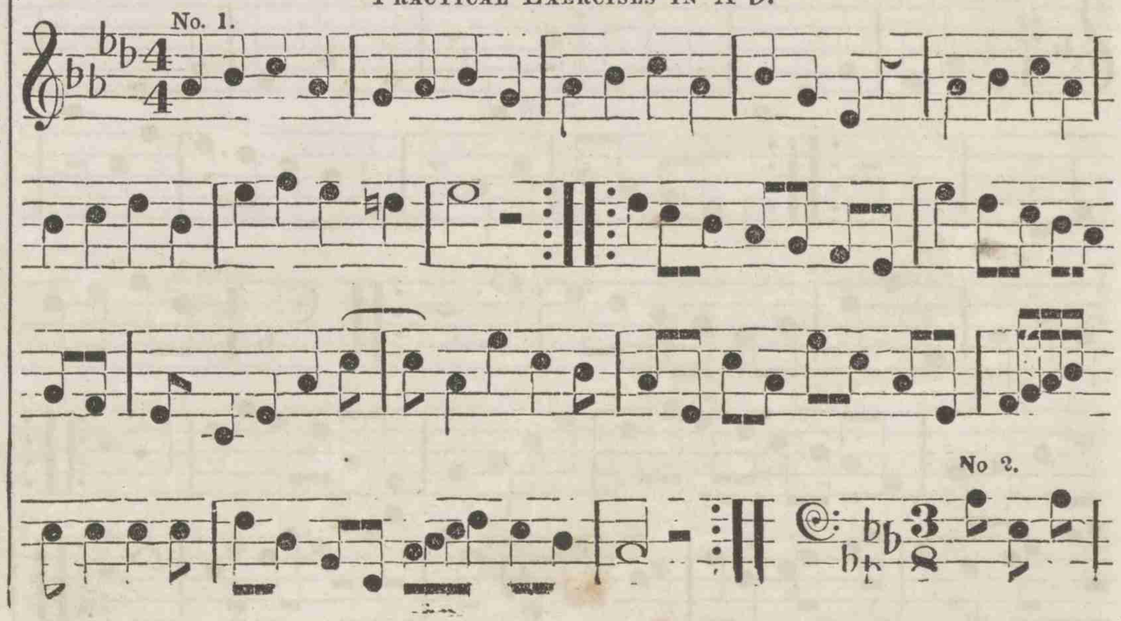




§ 163. KEY OF A FLAT. Fourth transposition by flats, in which the sounds as expressed by numerals, are a FOURTH HIGHER, or a FIFTH LOWER, than in the key of E flat. Examine the scale as at § 160. Four flats will be found necessary, viz: B flat, E flat, A flat, and D flat.
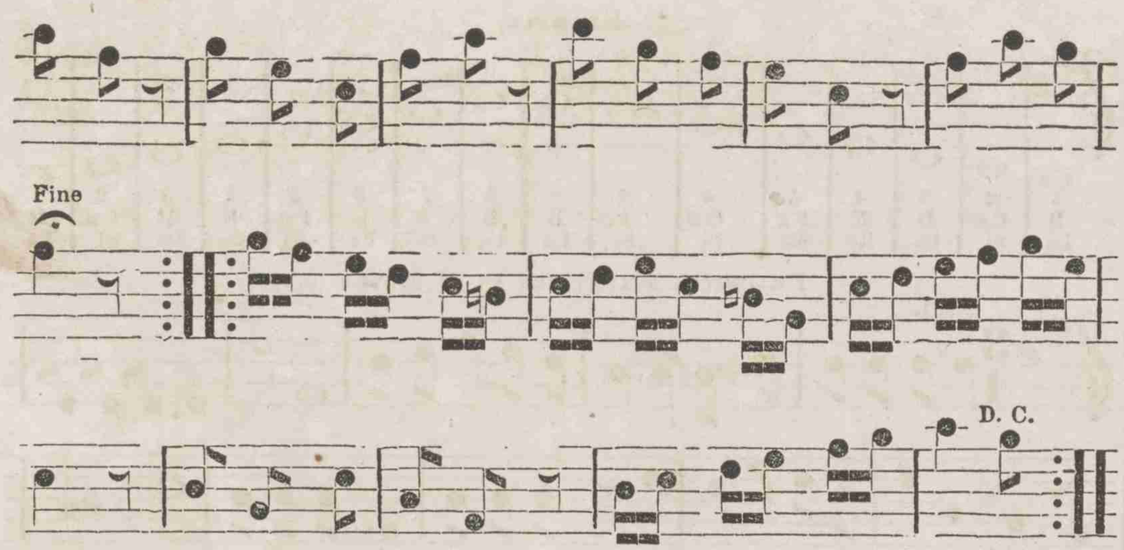
EXAMPLE.—KEY OF A FLAT. SIGNATURE FOUR FLATS.



Note.—Question as heretofore. Practice the above scale and the following exercises, and sing tunes in A flat. See Ophni, Montgomery, &c.

PRACTICAL EXERCISES IN A ♭.





Note.—By pursuing the principle illustrated in the foregoing transpositions, the scale can be transposed still farther by the use of flats; but as the keys beyond A flat are seldom used, it is not considered necessary to carry out the subject any farther here. It will be observed that in each of the foregoing transpositions, the scale has been removed a FOURTH HIGHER, or a FIFTH LOWER than the one next preceding, and that at each transposition a new flat has been found necessary on the seventh sound of the last scale: hence the following rule. BY FLATTING THE SEVENTH SOUND OF ANY SCALE, WE SHALL TRANSPOSE IT (THE SCALE) A FOURTH HIGHER OR A FIFTH LOWER.

CHAP. XXI. MELODY.—*Continued.*

§ 164. One other scale, (in addition to the Major Diatonic scale, as at Chap. IV. and the Chromatic scale, as at Chap. XVI.) is used in modern music, which is in a degree artificial: the intervals of tones and semitones being arranged in a different order from what they are in the major scale. This is called the MINOR SCALE.

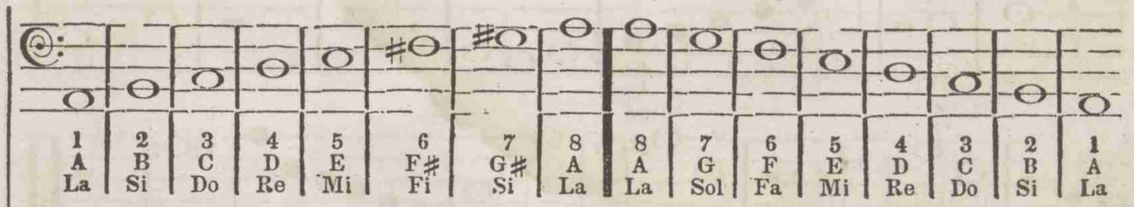
§ 165. In the minor scale, the tones and semitones do not occur in the same order, ascending, that they do in descending.

§ 166. In the ascending minor scale, the semitones must occur between TWO and THREE, and SEVEN and EIGHT. In the descending minor scale, the semitones occur between SIX and FIVE, and THREE and TWO.

§ 167. When the minor scale commences on A, or when A is taken as ONE, it is in its natural position.

§ 168. In the minor scale ascending, the SIXTH and SEVENTH sounds are altered from the signature: each sound being raised ONE SEMITONE; but in the minor scale descending, all the sounds remain unaltered.

EXAMPLE. SCALE OF A MINOR.
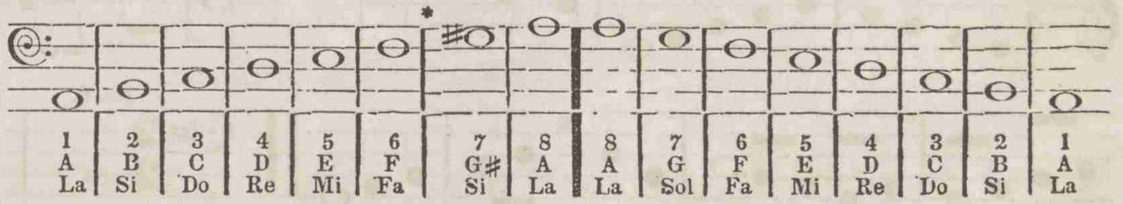


§ 169. Those major and minor scales which have the same signature, are said to be RELATED. Thus A minor is relative to C major, and C major is relative to A minor.

§ 170. The relative major to any minor key (or scale) is found a THIRD ABOVE, or is based on its THIRD; and the relative minor to any major key, (or scale) is found on its SIXTH ABOVE, or is based on its SIXTH.

§ 171. In all relative major and minor scales, the syllables and letters correspond, but the numerals do not. Thus the syllable La is applied to A, in both the natural minor and major scales. In the minor, however, it (A) is ONE, in the major it is SIX.
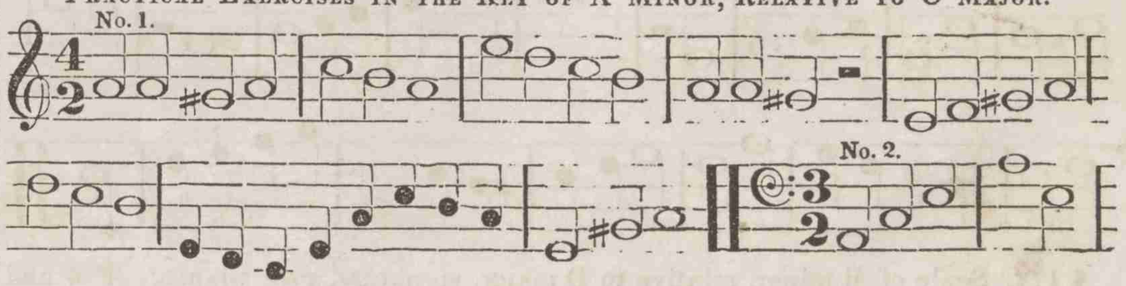
§ 172. The minor scale is often used in another form, in which there are, ascending, THREE intervals of a tone, THREE of a semitone, and ONE of three semitones: descending, it is the same as before.
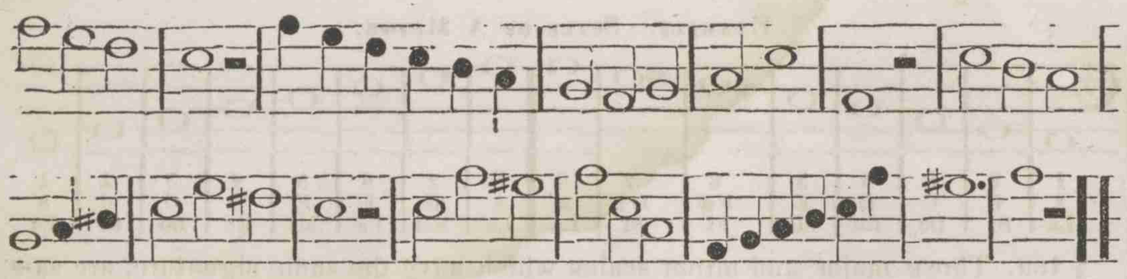
EXAMPLE.



* Interval of three semitones, or extreme sharp second.

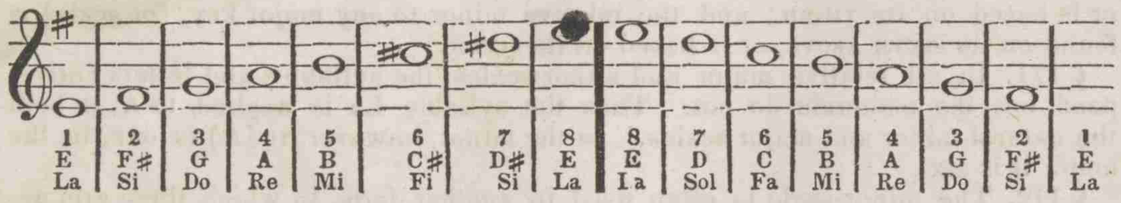
PRACTICAL EXERCISES IN THE KEY OF A MINOR, RELATIVE TO C MAJOR.



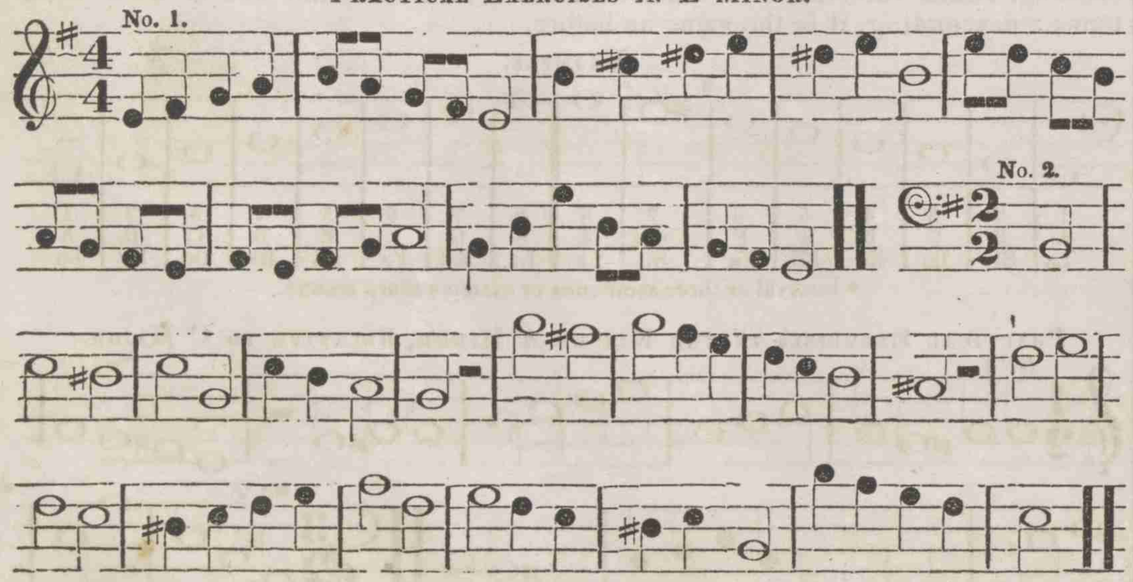


§ 173. Scale of E minor, relative to G major, signature, ONE SHARP. F ♯.

EXAMPLE.

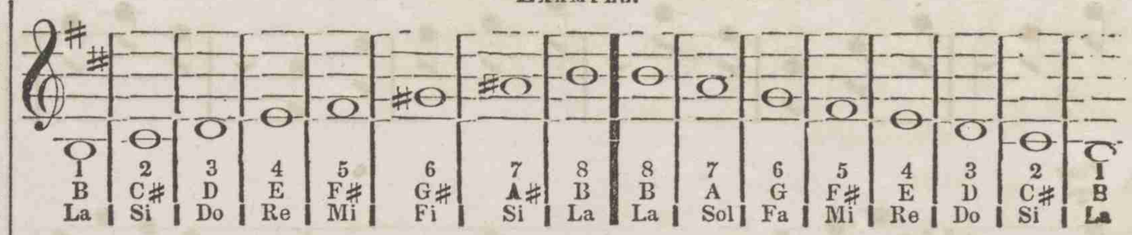


PRACTICAL EXERCISES IN E MINOR.
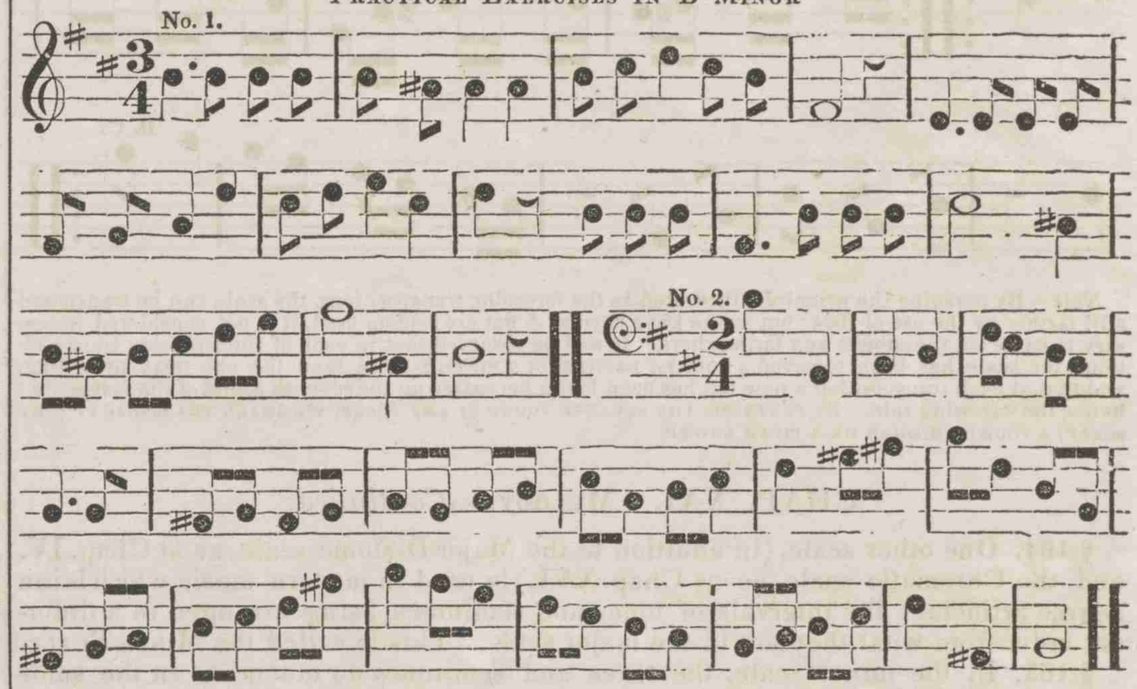


§ 174. Scale of B minor, relative to D major, signature, TWO SHARPS. F ♯ and C ♯.

EXAMPLE.
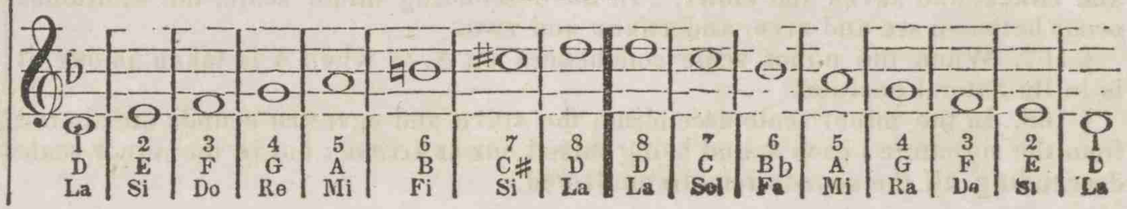


PRACTICAL EXERCISES IN B MINOR
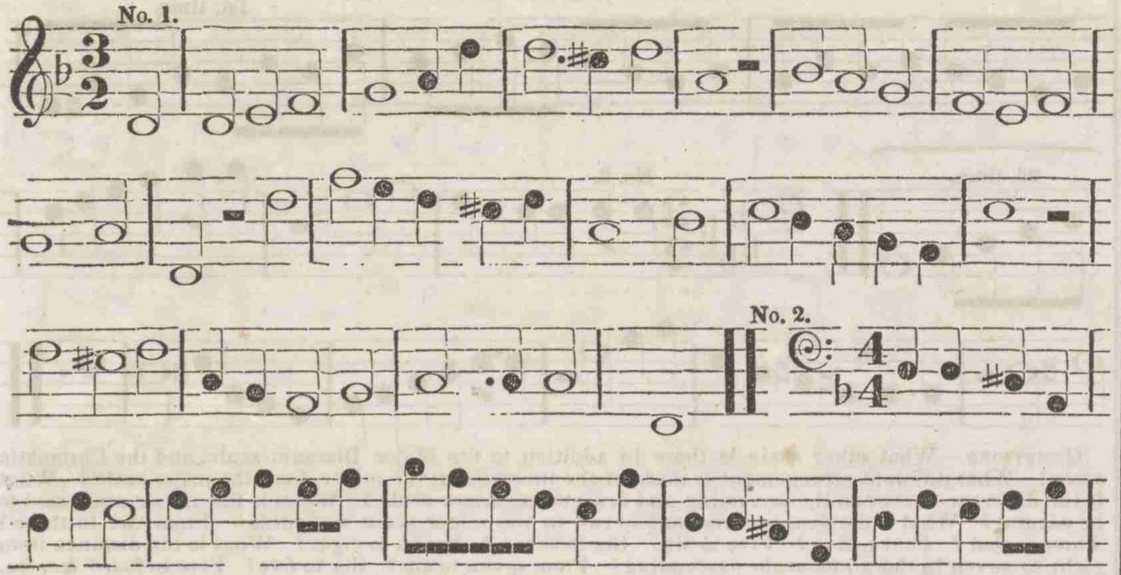


§ 175. Scale of D minor, relative to F major, signature, ONE FLAT. B ♭.

EXAMPLE.



PRACTICAL EXERCISES IN D MINOR.

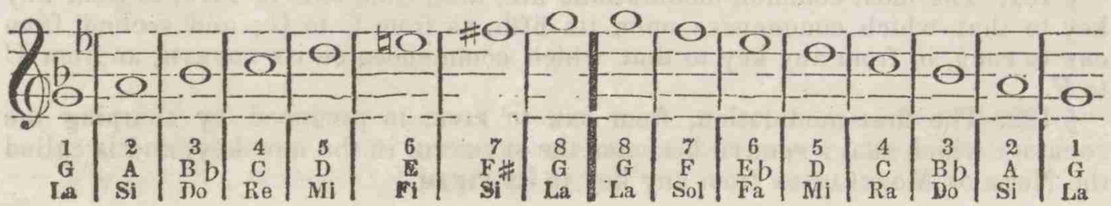
No. 1.



No. 2.
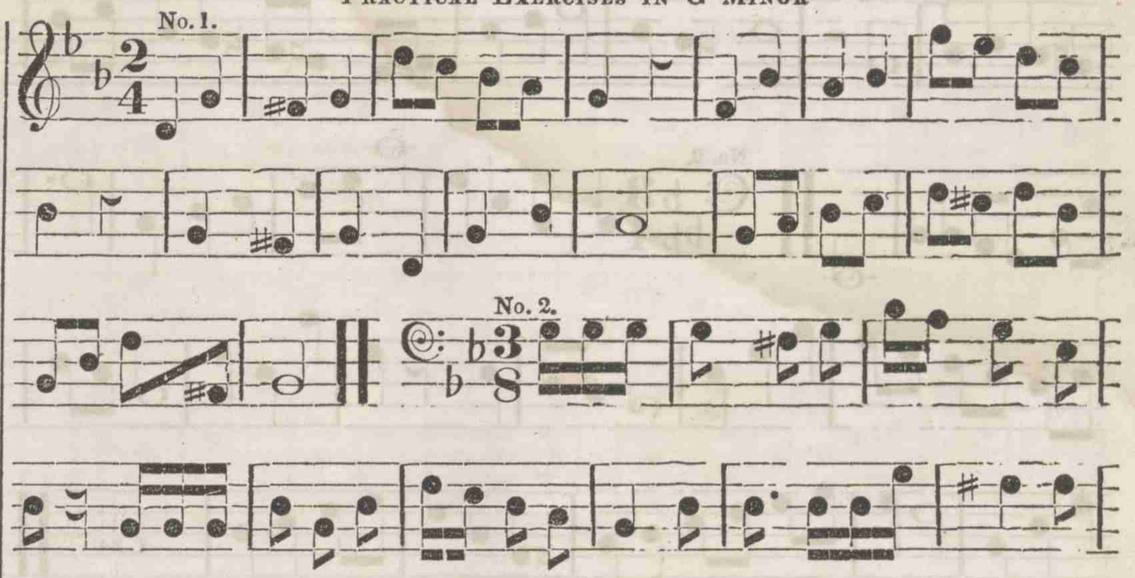
§ 176. Scale of G minor, relative to B flat major, signature, TWO FLATS. B b and E b

EXAMPLE.



PRACTICAL EXERCISES IN G MINOR
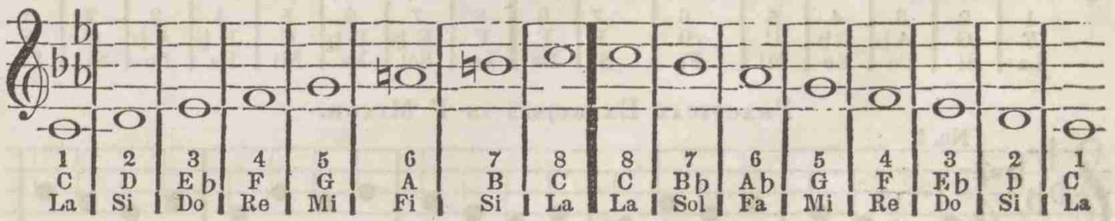
No. 1.



No. 2.
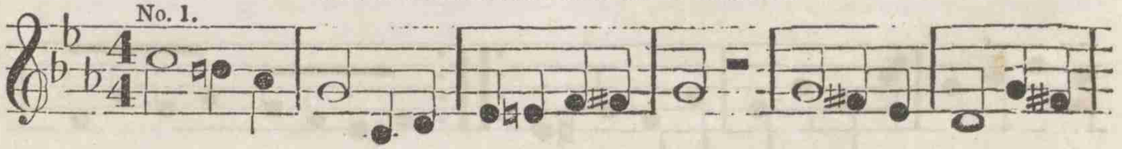
§ 177. Scale of C minor, relative to E flat major, signature, THREE FLATS. B b E b, and A b.
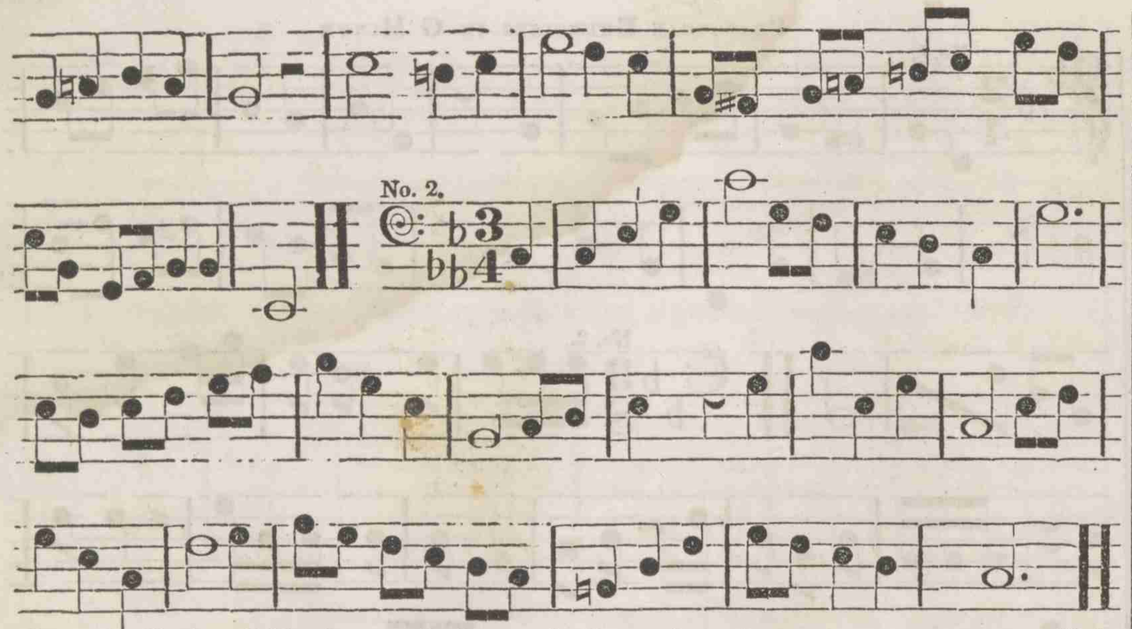
EXAMPLE.



PRACTICAL EXERCISES IN C MINOR.

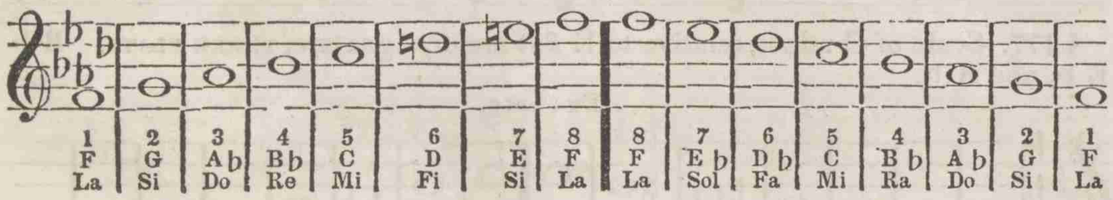
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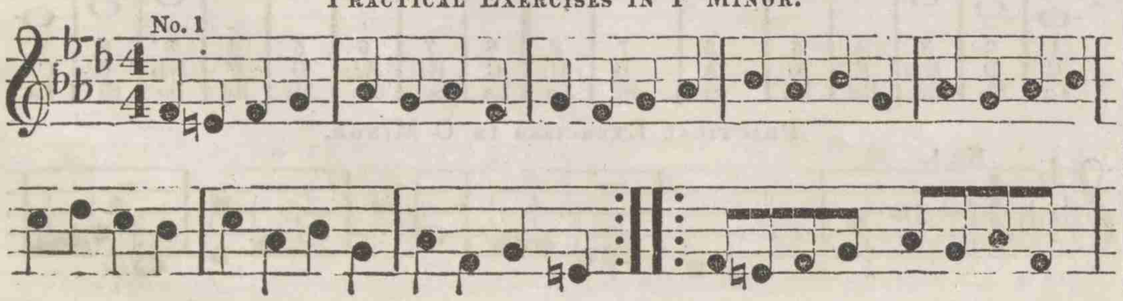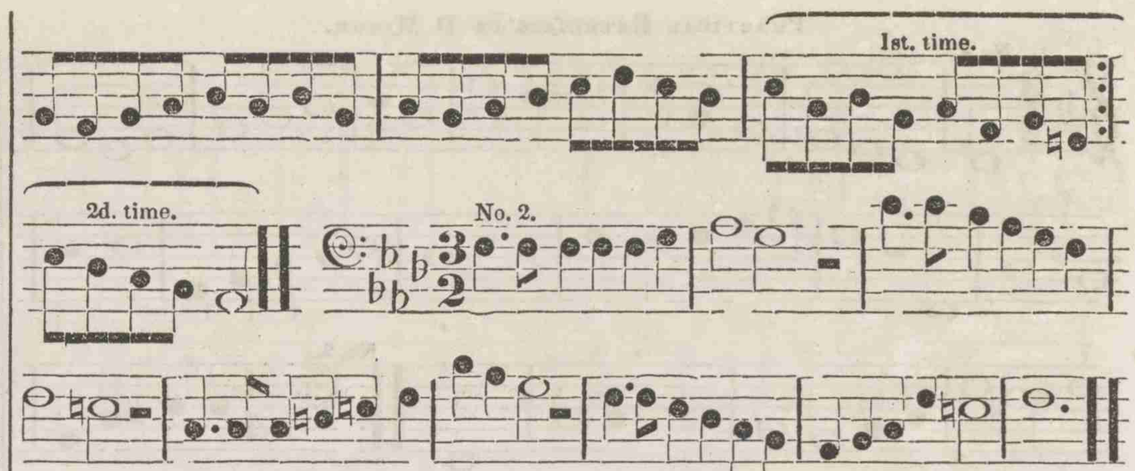




§ 178. Scale of F minor, relative to A flat major, signature, FOUR FLATS. B b, E b, A b, and D b.

EXAMPLE.



PRACTICAL EXERCISES IN F MINOR.





QUESTIONS.—What other scale is there in addition to the Major Diatonic scale, and the Chromatic scale? What different arrangement is made of the intervals in the minor, from the major scale? What is the difference between the ascending and descending minor scale? When is the minor scale said to be natural? What is the distance from one to two in the minor scale ascending? From two to three? Three to four? Four to five? Five to six? Six to seven? Seven to eight? What is the distance from eight to seven in the minor scale descending? From seven to six? Six to five? Five to four? &c. &c. What syllable is one in the minor scale? Two? Three? &c. When are major and minor scales said to be related? What is the relative major to A minor? What is the relative minor to C major? What is the relative minor to B flat major? What is the relative major to E minor? &c. &c. Where is the first sound of any major key found, in its relative minor? On what sound of any major key is its relative minor based? On what sound of any minor key is its relative major based? On what letter does the minor scale commence with a signature of one flat? Two flats? &c. &c.

Note.—The foregoing examples illustrate all the transpositions of the minor scale in common use. It can however be transposed to as many different positions as the major scale. If the instruction has been thorough in the illustrations and examples already given, the pupils will now be able to find the relative minor to any major key, tell what is its signature, on what letter it begins, and what notes must be sharped in the ascending scale, &c. &c.

CHAP. XXII. MELODY.—*Continued.* MODULATION.

§ 179. A piece of music may commence in one key, and during its progress be transposed into other keys. When music is thus transposed during its progress, the change is called MODULATION.
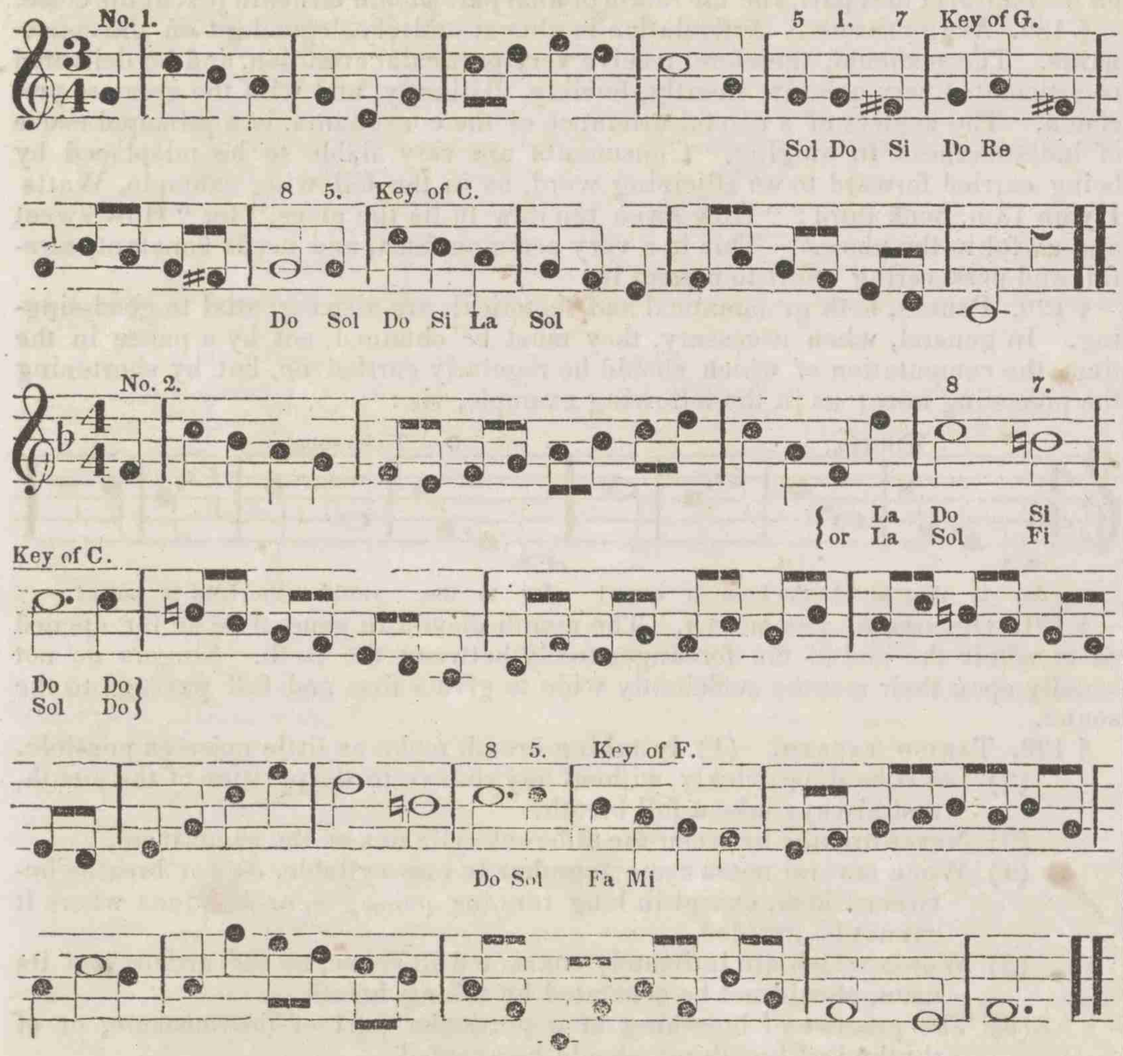
§ 180. Modulation is effected by accidental SHARPS, FLATS, or NATURALS.

§ 181. The most common modulations are, first, from ONE to FIVE, or from any key to that which commences upon its fifth, as from C to G; and second, from ONE to FOUR, or from any key to that which commences on its FOURTH, as from C to F.

§ 182. The first modulation, from ONE to FIVE, is produced by sharping the FOURTH: which SHARP FOURTH becomes the SEVENTH, in the new key, and is called the NOTE OF MODULATION from any key to its FIFTH.

PRACTICAL EXERCISES.
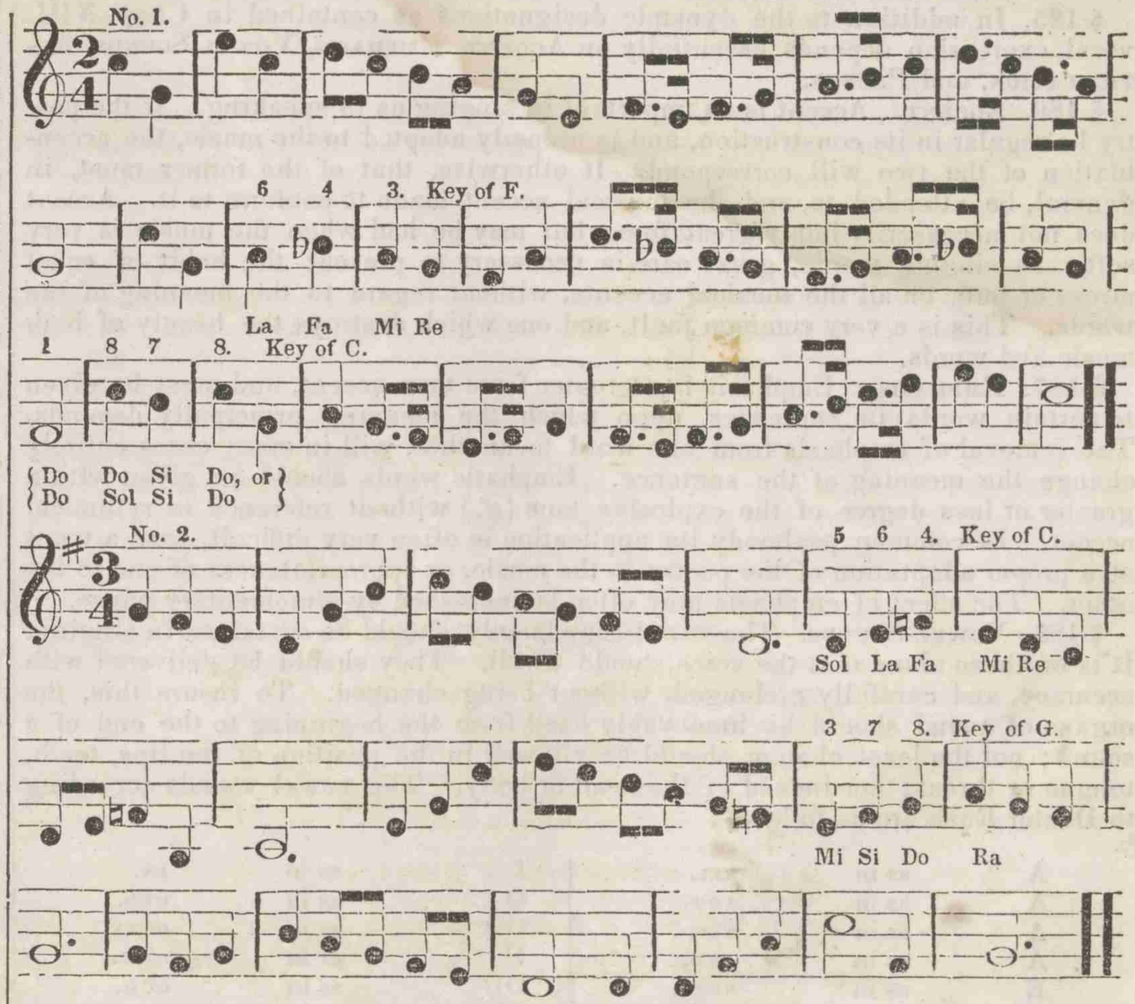
MODULATION TO THE FIFTH OF THE ORIGINAL KEY.



§ 183. The second modulation, from ONE to FOUR, is produced by FLATTING the SEVENTH: which FLAT SEVEN becomes the FOURTH in the new **key,** and is called the NOTE OF MODULATION from any key to its fourth.

PRACTICAL EXERCISES.

MODULATION TO THE FOURTH OF THE ORIGINAL KEY.



§ 184. When the new key thus introduced by modulation continues for many measures, the syllables should also be changed to conform to it, as in the foregoing examples. But where the change of key extends to two or three measures only, it will be sufficient to change the termination of the syllable applied to the note of modulation, as at § 114. and § 115

CHAP. XXIII. Expression of words in connection with Sounds, and Miscellaneous Directions.

§ 185. In addition to the dynamic designations as contained in Chap. XIII. vocal expression depends essentially on Accent, Emphasis, Vowel Sounds, Articulation, and Pauses.

§ 186. Accent. Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it. Accent does not necessarily imply great force, but may be had when the music is very soft. In singing words, great care is necessary to prevent the habit of equal stress or force on all the musical accents, without regard to the meaning of the words. This is a very common fault, and one which destroys the beauty of both music and words.

§ 187. Emphasis. Emphasis is a greater force than accent, and must be given to certain words in sentences, upon which the meaning principally depends. The removal of emphasis from one word to another, will in many cases entirely change the meaning of the sentence. Emphatic words should be given with a greater or less degree of the explosive tone (*sf.*) without reference to rythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause.
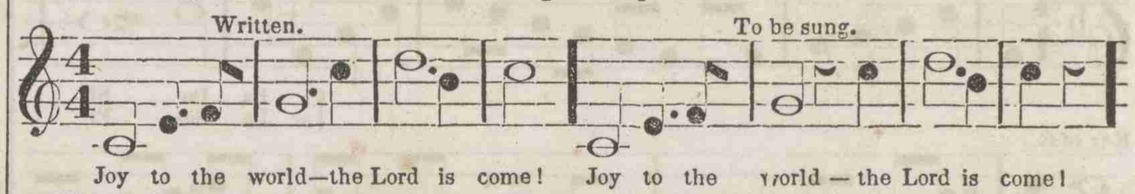
§ 188. Vowel Sounds. The vowel sounds only, should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue or throat; nor indeed of the head or body. The vowel sounds according to Doctor Rush are as follows:

A	as in	ALL.	I	as in	IN.
A	as in	ART.	O	as in	OLD.
A	as in	ALE.	OO	as in	OOZE.
A	as in	AND.	U	as in	URN.
E	as in	FEEL.	OU	as in	OUR.
E	as in	END.	OI	as in	OIL.
I	as in	ISLE.			

These should all be sung to the scale ascending and descending, in long, steady, even sounds, and great care and attention will be required to see that the sounds are given and prolonged precisely as they are heard in the words. Several of the above vowel sounds are DIPTHONGAL; the following are the principal, viz.: A as in ale, I as in isle, O, Ou, and Oi. These should be sounded chiefly on the *radical* or first part, and the *vanish* or final part should be heard just at the close.

§ 189. Articulation. Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is a principal cause of indistinctness in singing. Consonants are very liable to be misplaced by being carried forward to an adjoining word, as in the following example, Watts Hymn 13th, book third: "How swee tan daw fu lis the place," for "How sweet and awful is the place." This is a very common fault, and needs constant, careful, and persevering effort to correct it.

§ 190. Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, viz:



§ 191. Opening of the mouth. The mouth should in general be so far opened as to admit the end of the forefinger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ 192. Taking breath. (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, without any change in the position of the mouth, and always take a full breath.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath

§ 193. QUALITY OF TONE. The most essential qualities of a good tone are, *purity, fulness, firmness,* and *certainty.*

(1) A tone is PURE, or clear, when no extraneous sound mixes with it: IMPURE, when something like a hissing, screaming or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is FULL, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is FAINT when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is FIRM and CERTAIN, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, viz.:

(1) Striking below the proper sound and sliding up to it, as from *five to eight,* &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position, until the sound ceases.

§ 194. TO CORRECT FAULTS. Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupils to imitate both the bad and the good example. It is not sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupils obtain a clear perception of it, and know both how to produce it, and how to avoid it.

§ 195. In all vocal performance attend to the spirit of the words. Enter into those emotions which are expressed by the poetry. Avoid a dull, heavy, unmeaning, unfeeling, automaton-like style of performance, and cultivate that which comes from the heart, which is energetic, which has some soul, some meaning, and which is appropriate to the circumstances and to the occasion. The composer does but furnish the mere skeleton, and it depends upon the performer to say whether that inanimate form shall live and breathe, and move so as to take deep hold of the affections and control the feelings of others, thus producing the effects for which music is designed, and for which it is so admirably adapted.

§ 196. It must not be supposed that vocal music can be taught in a few lessons, or in a short time. It is at least as difficult to acquire a practical knowledge of singing, as it is to acquire a practical knowledge of Latin or Greek, or any modern language, and indeed much more so; for, while one depends almost exclusively on intellectual application and exertion, the other depends essentially on the cultivation of taste, and of those faculties which can only be gradually improved by an industrious, patient and persevering course of practice.

6

EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, by, with, &c
Accelerando. Accelerating.
Adagio. Slow.
Adagio Assai or *Molto.* Very slow and expressive.
Ad libitum. At pleasure.
Affettuoso. Tender and affecting.
Agitato. With agitation.
Alla Breve. A species of common time 4–2
Alla Capella. In church style.
Allegrissimo. Very quick.
Allegretto. Less quick than Allegro.
Allegro. Quick and lively.
Altissimo. Applicable to the notes that are above F in alt.
Amoroso, or *Con Amore.* Affectionately, tenderly.
Andante. Gentle, distinct, and rather slow.
Andantino. Somewhat quicker than Andante.
Animato, or *Con Anima.* Animated.
Assai. Very, more or much, as *Allegro Assai,* or *Adagio Assai.*
A tempo. Return to the time previously observed.
A tempo giusto. In strict and exact time.
Baritone. Between the base and tenor.
Ben. Well.
Bis. Twice.
Brillante. Brilliant.
Brio, or *Brioso.* Fervor, warmth, ardor.
Cadence. Closing strain.
Calando. Softer and slower.
Calcando. Pressing on, hurrying.
Calmato. With tranquillity, repose.
Cantabile. Graceful, singing style,
Cantante. To be executed by the voice
Cantilena. The melody or air.
Canto Fermo. A chant or melody.
Canto. The treble part in a chorus.
Cavatina. An air of only one movement.
Choir. A company or band of singers: also the part of a church where the singers are placed.
Coral, or *Choral.* A slow tune, mostly in notes of equal length.
Coda. An end or finish
Commodo. In an easy and unrestrained manner
Con affetto. With expression.
Con Brio. With fervor.
Concitato. Disturbed, agitated.
Con Dolcezza. With delicacy.
Con Dolore, or *Con Duolo.* With mournful expression.
Con Eleganza. With elegance.
Con Espressione. With expression.
Con Fuoco. With ardor, with fire.
Con Grazia. With grace and elegance.
Con Impeto. With force.
Con Impeto Dolorosa. With pathetic energy
Con Moto. With emotion.
Con Spirito. With animation, spirited.
Con Stromenti. With instruments.
Contralto. The lowest female voice.
Concitato. With agitation and vehemence.
Coro. Chorus.
Da. For.
Da Capo Begin the strain again, or from the sign.

Decrescendo. To Diminish.
Del. By.
Delicatamente. Delicately.
Devozione. Devotion.
Di Molto. Much, or very.
Dolce. Soft, sweet, gentle.
Dolcezza. Sweetness, softness.
Dolcemente. In a sweet and graceful style.
Dolente. Sorrowfully, pathetically.
Doloroso. Mournful.
Elegante. With elegance.
Energico, or *Con Energia.* With energy.
Espressivo. Expressively.
Fermato. With firmness and decision.
Fieramente. Bold, and with vehemence.
Fine, or *Fin.* The end.
Flebile. Tenderly, Mournfully.
Forzando, forz. or *fz.* See Sforzando.
Fugue. A composition which repeats, or sustains in its several parts throughout the subject with which it commences, and which is always led off by some one of its parts.
Fughetto. A short fugue.
Giusto. In just and steady time.
Glissando. In a gliding manner.
Grazioso. Smoothly, gracefully.
Grandioso. In a grand style.
Grave. A very slow and solemn movement.
Gusto, Gustoso, or *Con Gusto.* With taste, elegantly.
Impetuoso. With impetuosity.
Lamentevole. Slow and plaintive.
Lamentando, Lamentabile, or *Lamentevole.* Mournfully.
Larghissimo. Extremely slow.
Larghetto. Not so slow as Largo.
Largo. Slow and solemn.
Largo di molto. Very slow.
Legato. Close, gliding, connected style.
Legatissimo. In the closest and most gliding manner.
Leggiero. In a light, free, easy manner.
Lentando. Gradually slower and softer.
Lento, or *Lentamente.* Slow.
Loco. As written.
Ma. But.
Madrigal. A composition for voices in the ancient style of imitation and fugue.
Maestoso. With dignity, majesty.
Mancando. Growing faint and feeble.
Marcato. Strong and marked style.
Meno. Less.
Messa di voce. Moderate swell, &c.
Mesto, or *Mestoso.* Pensive and dolorous style.
Moderato. In moderate time.
Molto. Much, or very.
Morendo. Gradually dying away.
Mordente. A beat or transient shake.
Motetto. A piece of sacred music in several parts.
Non. Not.
Obligato. A continuous and indispensable accompaniment.
Orchestra. A company or band of instrumental performers; also that part of the theatre occupied by the band.
Ottava. Octave.
Parlando. In a speaking or declamatory manner.
Pastorale. Applied to easy and graceful movements in 6-8 or 12-8.
Perdendosi. Gradually diminishing of time, and decrease of sound.
Piangendo. Plaintively.
Piangevole. Despondingly, dolefully.
Piacere. At pleasure.
Pienamente. In full harmony.
Pieno, or *Piena.* Full.
Pietoso. In a religious style.
Piu. More.
Pizzicato. Snapping the violin string with the finger.
Poco. A little.
Poco a Poco. By degrees, gradually.
Pomposo. In a grand and imposing style.
Portamento. The manner of sustaining and conducting the voice. Gliding from one note to another.
Portando la voce. Sustaining the voice.
Precisione. With precision.
Presto. Quick.
Prestissimo. Very quick.
Primo. First.
Quasi. As if.
Rallentando. Slower and softer by degrees. Lentando.
Ravvivando. Reviving, animating.
Recitando. An expression in vocal music, implying a speaking manner of performance.
Recitante. In the style of recitative.
Recitative. Musical declamation.
Replica. Repeat.
Rinforzando, Rinf. or *Rinforzo.* With strong force or emphasis.
Ritornello. A short intermediate symphony.
Risoluto. With resolution, boldness.
Ritardando. Slackening the time.
Ritenuto, or *Ritenente.* Decrease in the speed of the movement.
Scherzando. In playful style.
Semplice. Chaste and simple.
Sempre. Throughout, always, as *Sempre Forte*, loud throughout.
Senza. Without.
Sforzando, or *Sfortzato.* With strong force or emphasis.
Siciliana. A movement of a light graceful character.
Simile. In like manner.
Slentando. Slackening the time.
Smorzando. A gradual diminution of tone, or softer and softer
Smanioso. With fury.
Soave. Soft, sweet. See Dolce.
Sogetto. The subject or theme.
Solfeggi. Plural of Solfeggio.
Solfeggio. A vocal exercise.
Soli. Plural of Solo.
Solo. For a single voice or instrument.
Sopra. Above.
Sostenuto. Sustained.
Sotto. Under, below.
Sotto Voce. With subdued voice.
Spiritoso. With animation.
Spiccato. Pointedly, distinctly.
Staccato. Short, detached and distinct.
Stentato. In a lingering manner, with delay.
Strepitoso. In a noisy, boisterous manner.
Stromenti. Instruments.
Subito. Quick.
Tacet. Be silent.
Tardo. Slow.
Tasto Solo. Without chords.
Tempo. Time.
Tempo a piacere. Time at pleasure.
Tempo Giusto. In exact time.
Timoroso. With timidity.
Tremando. Trembling.
Tutti. The whole. Full chorus.
Un poco Ritenuto. Rather gentle and restrained.
Un. A: as *un poco*, a little.
Va. Go on: as *Va crescendo*, continue to increase in boldness.
Veloce. In rapid time.
Vigoroso. In a bold and energetic style.
Vivace. Quick and cheerful.
Vivacissimo. Very lively.
Vivo. Cheerful.
Voce di Petto. The chest voice.
Voce di Testa. The head voice.
Voce Sola. Voice alone.
Volata. Rapid flight of notes.
Volante. In a light and rapid manner.
Volti Subito. Turn over quickly.

MASONS'

SACRED HARP.

Revised and greatly Improved by the introduction of about Eighty Tunes not contained in former Editions.]

AKRON. L. M.

Legatissimo Poco Allegro. **Arranged and Harmonized by T. B. MASON.**

TENOR.

1. The flow - - 'ry spring, at God's command, Perfumes the air, and paints the land, The summer rays, with vi - - gor shine, To raise the corn and cheer the vine.

ALTO.

2. The chang - ing seasons, months and days, De - mand suc - ces - sive songs of praise; And be the cheerful hom - - age paid, With morning light, and eve - - 'ning shade.

TREBLE.

3. And oh! may each har - mo nious tongue, In worlds unknown, thy praise pro - - long; And in those brighter courts a - - lone, Where days and years re - - - - - volve no more.

BASE.

WHITELAND. L. M.

Largetto Cantabile.

1. Thou great In - struc - tor, lest I stray, Oh teach my err - - ing feet thy way; Thy truth, with ev - er fresh de - light, Shall guide my doubtful steps a - - right.

2. Then to my God, my heart and tongue, With all their pow'rs shall raise the song: On earth thy glories I'll de - clare, Till heav'n th' im - mor - - - tal notes shall hear.

MONTGOMERY. L. M.

T. B. MASON.

Largetto e Piano.

[Originally composed for Montgomery's Hymn, "There is a calm for those who weep." See Sacred Harp, volume II.]

1. Sweet is the scene when christians die; When ho - ly souls re - - tire to rest: How mild - ly beams the clos - - ing eye! How gently heaves th' ex - piring breast.

2. So fades a summer cloud a - - way; So sinks the gale when storms are o'er; So gent - ly shuts the eye of day; So dies a wave a - long the shore.

LEYDEN. L. M.

Costellow.

1. E - ternal God, ce - lestial King, Ex - alt - ed be thy glo - rious name; Let hosts in heaven thy praises sing,

2. My heart is fixed on thee, my God, I rest my hope on thee a - lone; I'll spread thy sa - cred truth abroad,

2d ending.

And saints on earth thy love proclaim, And saints on earth thy love proclaim.

Lentando.

To all mankind thy love make known, To all mankind thy love make known.

Lentando.

Unison.

3

Awake my tongue—awake, my lyre,
With morning's earliest dawn arise;
To songs of joy my soul inspire,
And swell your music to the skies.

4

With those, who in thy grace abound,
To thee I'll raise my thankful voice;
While every land—the earth around,
Shall hear—and in thy name rejoice.

5

Eternal God, celestial King,
Exalted be thy glorious name;
Let hosts in heaven thy praises sing,
And saints on earth thy love proclaim.

Church Psalmody, Ps. 57, 4th. Pt.

ADDISON. L. M. [Double.]

Recitando, Ma A Tempo Giusto. Poco Andante.

1. The spacious firmament on high, With all the blue e - the - rial sky, And spangled heav'ns, a shining frame, Their great o - - - rig - i - - nal pro - claim. Th' unwearied

2. Soon as the evening shades pre - vail, The moon takes up the wondrous tale, And nightly to the list'ning earth, Repeats the story of her birth; While all the

3. What though in so - lemn silence all Move round this dark terrestrial ball, What though no re - al voice nor sound, Amid their radiant orbs be found, In rea - son's

sun from day to day, Does his Cre - a - tor's power dis - - play, And pub - lish - es to ev - 'ry land, The work of an al - migh - - ty hand.

stars that round her burn, And all the planets, in their turn, Con - firm the ti - dings, as they roll, And spread the truth from pole to pole.

ear they all re - joice, And ut - - ter forth a glorious voice; For - - ev - - er sing - ing, as they shine, The hand that made us is di - - - vine.

ELLENTHORPE. L. M.

Linley.

1. Say, how may earth and heaven unite? Say, how shall men with angels join? What link harmonious may be found, Natures discordant to combine?

2. Loud let the pealing or - gan swell! Breathe forth your soul in raptures high! Angels with men in music join; Music's the language of the sky.

St. PAUL's. L. M.

Dr. Green.

2d ending.

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

4 *p* The Lord is good—the Lord is kind; *f*. Great is his grace, his mercy sure; And all the race of man shall find His truth from age to age endure.

MORNING. L. M.

Moderato.

1. My ope'ning eyes with rapture see The dawn of thy re - turning day; My thoughts, O God, as - cend to thee, While thus my ear - ly vows I pay.

3. Oh bid this trifling world re - tire, And drive each carnal thought a - way; Nor let me feel one vain de - sire, One sin - ful thought through all the day.

MAYSVILLE. L. M.

Allegro.

1. The praise of Zi - on waits for thee, Great God, and praise be - comes thy house; There shall thy saints thy glo - - ry see, And there per - form their pub - - lic vows.

2. O thou, whose mercy bends the skies, To save when hum - ble sin - ners pray, All lands to thee shall lift their eyes, And ev - ry yielding heart o - - - - bey.

STONEFIELD. L. M.

Stanley. 2d ending.

1. O all ye people, shout and sing Hosannas to your heavenly King; Where'er the sun's bright glories shine, Ye nations, praise his name divine.

2. High on his everlasting throne, He reigns almighty and alone; Yet we, on earth, with angels share His kind regard, his tender care.

3. Rejoice ye servants of the Lord, Spread wide Jehovah's name abroad; Oh praise our God, his power adore, From age to age from, shore to shore.

BLENDON. L. M.

Giardini.

1. Great is the Lord! what tongue can frame An honor equal to his name? How awful are his glorious ways! The Lord is dreadful in his praise!

3. Vast are thy works, almigh - ty Lord! And nature rests upon thy word; And clouds, and storms, and fire obey Thy wise and all - controlling sway.

4. Thy glory, fearless of decline, Thy glory, Lord, shall ev - er shine; Thy praise shall still our breath employ, Till we shall rise to endless joy.

BREWER. L. M.

1. With all my powers of heart and tongue, I'll praise my maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

4 I'll sing thy truth and mercy, Lord; I'll sing the wonders of thy word; Not all the works and names below, So much thy power and glory show.

Unison.

ARNHEIM. L. M.

Altered from S. Holyoke.

2d ending.

1 The Lord is come—the heavens proclaim His birth—the nations learn his name: An unknown star directs the road Of eastern sages to their God.

2. All ye bright armies of the skies, Go, worship where the Saviour lies: Angels and kings before him bow, Those gods on high, and gods below.

3. Let i - dols totter to the ground, And their own worshippers confound, Zion shall still his glories sing, And earth confess her sovereign king.

WAYNE. L. M.

2. The trumpet swells along the sky : We hear the joyful, solemn sound ; The righteous God ascends on high, And shouts of gladness echo round.

4. Loud praises to Jehovah sing, In hymns of joy his love proclaim ; Sing praises to the heavenly King, Adore and bless his sacred name.

Unison.

CLYDE. L. M. [Chant.]

2d ending.

1. Give to our God immortal praise ; Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mercies in your song.

2. He built the earth—he spread the sky, He fixed the starry lights on high : His mercies ever shall endure, When suns and moons shall shine no more.

4. Give to the Lord of lords renown ; The King of kings with glory crown : His mercies ever shall endure, When lords and kings are known no more.

ESDRELON. L. M

A. W. L.

Moderato.

1. My soul, inspir'd with sacred love, God's ho - ly name for - ev - er bless; Of all his favours mindful prove, And still thy grateful thanks ex - press.

2. As far as 'tis from east to west, So far has he our sins re - mov'd, Who with a fa - ther's ten - der breast, Has such as fear him, always lov'd.

3. Let ev'ry creature jointly bless, The mighty Lord; and thou, my heart, With grateful joy thy thanks ex - - press, And in this concert bear thy part.

AIJALON. L. M.

Andante.

1. Thine earthly sabbaths, Lord, we love; But there's a no - bler rest a - bove; To that our longing souls as - pire, With cheerful hope and strong de - sire.

2. No more fa - tigue, no more distress, Nor sin, nor death, shall reach the place; No groan shall mingle with the songs, Which warble from im - mor - tal tongues.

3. No rude a - larms of rag - ing foes; No cares to break the long re - pose; No midnight shade, no clouded sun, But sacred, high, e - ter nal noon.

HINGHAM. L. M.

1. *mp* Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And talk of all thy truth at night, And talk of all thy truth at night.

2. Sweet is the day of sacred rest—No mortal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

3. *mf* My heart shall triumph in the Lord, And bless his works—and bless his word: Thy works of grace—how bright they shine! How deep thy counsels—how divine! How deep thy counsels, &c.

POMFRET. L. M.

Altered from Cecil.

1. *mf* ! ! Happy the church, thou sacred place, The seat of thy creator's grace; Thine holy courts are his abode, Thou earthly palace of our God, Thou earthly palace of our God.

2. Thy walls are strength—and at thy gates A guard of heavenly warriors waits; Nor shall thy deep foundation move, Fixed on his counsels and his love, Fixed on his counsels and his love.

MEDWAY. L. M.

Arranged from a "Stabat Mater."

1. My soul inspired with sacred love, God's holy name for - ever bless; Of all his favors mindful prove, And still thy grateful thanks express.

3. As far as 'tis from east to west, So far has he our sins removed, >Who, with a father's *p*tender breast,—Has such as fear him always loved.

SEASONS. L. M.

Subject from Pleyel.
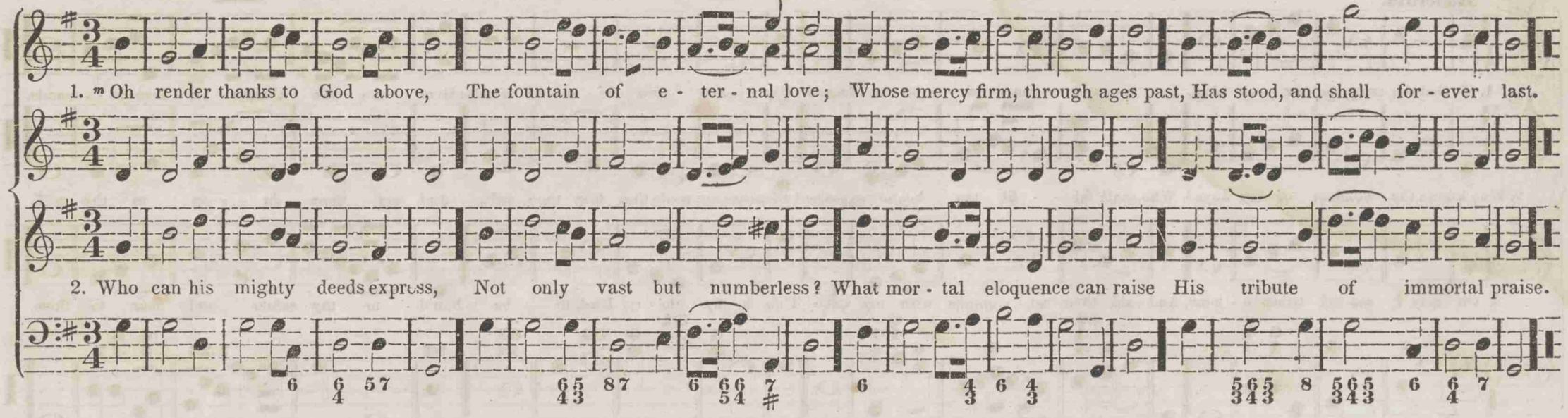
1. The flowery spring, at God's command, Perfumes the air, and paints the land: The summer rays with vig - or shine, To raise the corn, and cheer the vine.

3. The changing seasons, months, and days Demand successive songs of praise; And be the cheerful hom - age paid, With morning light, and evening shade.

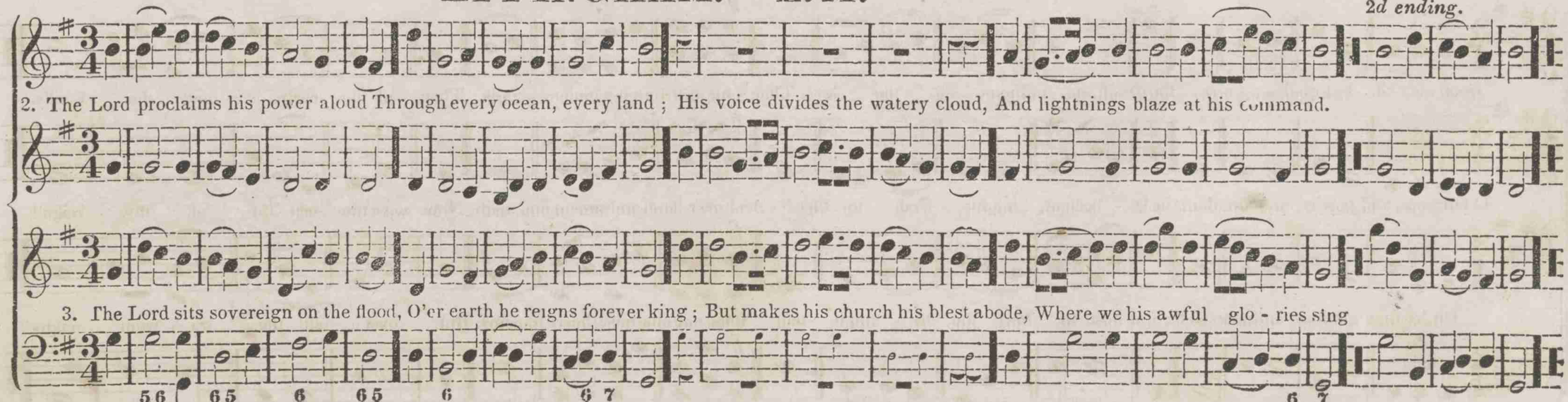
4. And oh, may each harmonious tongue In worlds unknown the praise prolong, And in those brighter courts a - dore, Where days and years revolve no more.

PILESGROVE. L. M.

N. Mitchell.



EFFINGHAM. L. M.



ST. PETER'S. L. M.

Harwood.

Moderato.

1. To God the great, the ev - - er blest, Let songs of hon - - or be ad - dress'd: His mercy firm for - ev - er stands; Give him the thanks his love de - - mands.

2. Who knows the wonders of thy ways? Who shall ful - - fil thy boundless praise? Blest are the souls that fear thee still, And pay their du - - ty to thy will.

4. Oh may I see thy tribes re - joice, And aid their tri - - umphs with my voice: This is my glo - ry, Lord, to be Join'd to thy saints and near to thee.

MIGDOL, L. M.

L. Mason.

From Carmina Sacra, by permission.

f

Soon may the last glad song a-rise, Thro' all the millions of the skies, That song of triumph which re - cords That all the earth is now the Lord's.

f

Let thrones, and pow'rs, and kingdoms be O - bedient, mighty God, to thee! And over land, and stream and main, Now wave the scep - tre of thy reign!

f

Oh let that glorious anthem swell; Let host to host the tri - umph tell, That not one rebel heart remains, But over all the Sa - viour reigns!

f

OLD HUNDRED. L. M.

Martin Luther.

Be thou, O God ! ex - alted high ; And as thy glory fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

SAUGUS. L. M.

Subject from Costellow.

1. How blest the sacred tie, that binds In sweet communion kin - dred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one!

2. To each, the soul of each how dear! What tender love ! what ho - ly fear ! How does the generous flame within Re - fine from earth and cleanse from sin !

5. Nor shall the glowing flame expire, When dimly burns frail na - ture's fire: Then shall they meet in realms above, A heaven of joy, a heaven of love.

DARIEN. L. M.

2a ending.

2. *mp* Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And talk of all thy truth at night.

2. Sweet is the day of sacred rest—No mortal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound

WINDHAM. L. M.

Read.

Broad is the road that leads to death, And thousands walk to - gether there; But wisdom shows a narrow path, With here and there a traveller.

TATNALL. L. M.

Altered from Orland.

1. Jesus shall reign where'er the sun doth his successive journeys run; His kingdom stretch from shore to shore, Till moon shall wax and wane no more, Till moon shall wax and wane no more

5. Let every creature rise and bring Glory and honor to our King: While angels strike their lyres again, Earth shall respond the joyful strain—Earth shall respond the joyful strain.

Unison. 6 6 6 4/3 6/4 #7 5 6 6 6 6/5 4 3 6 6 5 6 6 7/4

MENDON. L. M.

1. Oh praise the Lord in that blest place, From whence his goodness largely flows; Praise him in heaven—where he his face Unveiled in perfect glory shows.

4/3 6 6 6/4 6 4/6 7 6 4/3 6 5 6 6/4 7

LYNN. L. M.

L. Mason.

2d ending.

1. *p* Lord, thou hast searched and seen me through Thine eye commands with piercing view, My rising and my resting hours, My heart and flesh with all their powers.

3. Within thy circling power I stand, On every side I find thy hand: *mf* Awake— asleep—at home--abroad, I am surrounded still with God.

5. *Af* Oh may these thoughts possess my breast, Where'er I rove—where'er I rest; Nor let my weaker passions dare consent to sin - - - - - - - - - - for God is there

DANVERS. L. M.

L. MASON.

A - wake, my tongue, thy tribute bring To him who gave thee power to sing; Praise him, who is all praise a - bove, The source of wis - dom and of love.

Through each bright world above, be - hold Ten thousand thousand charms un - fold; Earth, air, and mighty seas combine, To speak his wisdom all divine

But in re - demption, oh what grace! Its wonders, oh what thought can trace! Here wisdom shines for - ev - er bright, Praise him, my soul, with sweet delight.

WINCHESTER. L. M.

Dr Croft.

2d ending.

1. *f* My soul, thy great Creator praise; When clothed in his celestial rays, He in full majesty appears, And like a robe his glory wears.

2. How strange thy works! how great thy skill, While every land thy riches fill: Thy wisdom round the world we see—This spacious earth is full of thee.

TRURO. L. M.

Dr. Burney.

1. *f* Now to the Lord a noble song! Awake, my soul, awake, my tongue; Hosanna to th'e-ter-nal name, And all his bound-less love proclaim.

3 Grace! 'tis a sweet, a charming theme, My thoughts rejoice at Jesus' name! Ye angels, dwell upon the sound; Ye heavens, reflect it to the ground.

Unison.

WAKEFIELD. L. M.

2d ending.

1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest: The Saviour's gracious call obey, And cast your gloomy fears away.

3. Here mercy's boundless ocean flows, To cleanse your guilt—and heal your woes; Here's pardon, life, and endless peace—How rich the gift!—how free the grace!

WELLS.* L. M.

Holdrad.

Slow.

1. Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

2. Life is the hour that God hath given T' escape from hell and fly to heaven: The day of grace—and mortals may Secure the blessings of the day.

* The air of this tune is found in the old Choral Books as far back as the time of Luther; it was originally written in notes of equal length.

UXBRIDGE. L. M.

L. Mason.

1. The heavens declare thy glory Lord, In every star thy wisdom shines; But when our eyes behold thy word, We read thy name in fair - er lines.

5. —Great Sun of Righteousness arise! Oh bless the world with heavenly light! Thy gospel makes the simple wise: Thy laws are pure—thy judgments right.

STERLING. L. M. [Chant.]

3. Awake the trumpet's lof - ty sound, To spread your sacred pleasure round; Awake each voice, and strike each string, And to the solemn or - gan sing.

4. Let all, whom life and breath inspire, Attend, and join the blissful choir; but chiefly ye, who know his word, Adore and love, and praise the Lord

BERNARD. L. M. [Chant.]

1. Zion, awake! thy strength renew, Put on thy robes of beauteous hue! Church of our God, arise and shine, Bright with the beams of truth divine.

2. Soon shall thy radiance stream afar, Wide as the heathen nations are; Gentiles and kings thy light shall view: All shall admire and love thee too.

DRESDEN. L. M. Six lines, or single.

Andante.

Thou prince of glo - ry, slain for me, Breathing for - give - ness in thy pray'r; That lov - ing, melting look I see: That burst - ing sigh, that ten - der tear.

Let me but hear thy dy - ing voice, Pro - nounce for - giveness in my breast; My trembling spi - rit shall re - - joice, And feel the calm of heav'nly rest.

Lord, thine a - ton ing blood ap - ply, And life or death is sweet to me; In life's last hour, thy pres - ence nigh, From fear shall set my spi - rit free.

FINE. D. C.

* May be used as L. M. single, by ending, HERE

DUKE STREET. L. M.

J. Hatton.

1. ! ! Lord, when thou didst ascend on high, Ten thousand angels filled the sky ; Those heavenly guards around thee wait, Like chariots, that attend thy state.

4. Raised by his Father to the throne, He sent his promised Spirit down, With gifts and grace for reb - el men, That God might dwell on earth again.

ALLERTON. L. M.

W. Beastall.

1. ! ! Bless, O my soul, the living God, Call home thy thoughts that rove abroad ; Let all the powers within me join, In work and worship so divine

4. Let every land his power confess, Let all the earth adore his grace : My heart and tongue with rapture join, In work and worship so divine

BRENTFORD. L. M.

2d ending.

1. Lord, when my thoughts delighted rove Amid the wonders of thy love, Sweet hope revives my droop - ing heart, And bids intruding fears depart.

2d Treble. Alto.

3. Be all my heart, and all my days Devoted to my Saviour's praise ; And let my glad o - bedience prove How much I owe—how much I love.

ROTHWELL. L. M.

1. Praise ye the Lord—let praise employ, In his own courts, your songs of joy; The spacious firmament around Shall echo back the joyful sound, Shall echo back the joyful sound.

3. Awake the trumpet's lofty sound, To spread your sacred pleasures round; Awake each voice, and strike each string, And to the solemn organ sing, And to the solemn organ sing

4. Let all, whom life and breath inspire, Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord! Adore, and love, and praise the Lord.

PARK STREET. L. M.

Venua.

1. ! ! Wake, O my soul, and hail the morn, For unto us a Saviour's born; See, how the angels wing their way, To usher in the glorious day! To usher in the glorious day!

2. *p* Hark! what sweet music, what a song, > Sounds from the bright celestial throng! *p* Sweet song, whose melting sounds impart *mf.* Joy to each raptured, listening heart, Joy to each, &c.

3. Come, join the angels in the sky, Glory to God, who reigns on high; *p* Let peace and love on earth abound, *f.* While time revolves and years roll round, While time revolves and years roll round.

ORFORD. L. M.

2. Oh! warm my heart with ho - ly fire, And kindle there a pure desire: Come, sacred Spirit, from above, And fill my soul with heavenly love.

GERMANY. L. M.

Beethoven.

Adagio Sostenuto e Piano.

Softly the shade of evening falls Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

HELAM. L. M.

1. My opening eyes with rapture see The dawn of thy returning day; My thoughts, O God, ascend to thee, While thus my early vows I pay.

2. Oh bid this trifling world retire, And drive each carnal thought away; Nor let me feel one vain desire— One sinful thought—through all the day.

4. *f* Then, to thy courts when I repair, My soul shall rise on joyful wing, The wonders of thy love declare, And join the strains which angels sing.

HEBRON. L. M.

L. MASON.

1. Thus far the Lord hath led me on, Thus far his power prolongs my days; And every evening shall make known, Some fresh memorial of his grace.

3. I lay my body down to sleep; Peace is the pillow for my head; While well appointed angels keep Their watchful stations round my bed.

4. Thus, when the night of death shall come, My flesh shall rest beneath the ground, And wait thy voice to break my tomb, With sweet salvation in the sound.

WARD. L. M.

Legato e Piano.

2d ending.

3. *p*There is a stream whose gentle flow Supplies the city of our God! Life, love, and joy still gliding through, And watering our divine abode.

4. —That sacred stream—thine holy word, Supports our faith—our fear controls: *p*Sweet peace thy promises afford, And give new strength to fainting souls.

HANOVER. L. M.

1. *Affet.* Show pity, Lord—O Lord, forgive, Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee?

2. My crimes are great—but can't surpass The power and glory of thy grace: Great God, thy nature hath no bound, So let thy pardoning love be found.

4. My lips, with shame, my sins confess, Against thy law—against thy grace: Lord, should thy judgement grow severe, I am condemned—but thou art clear.

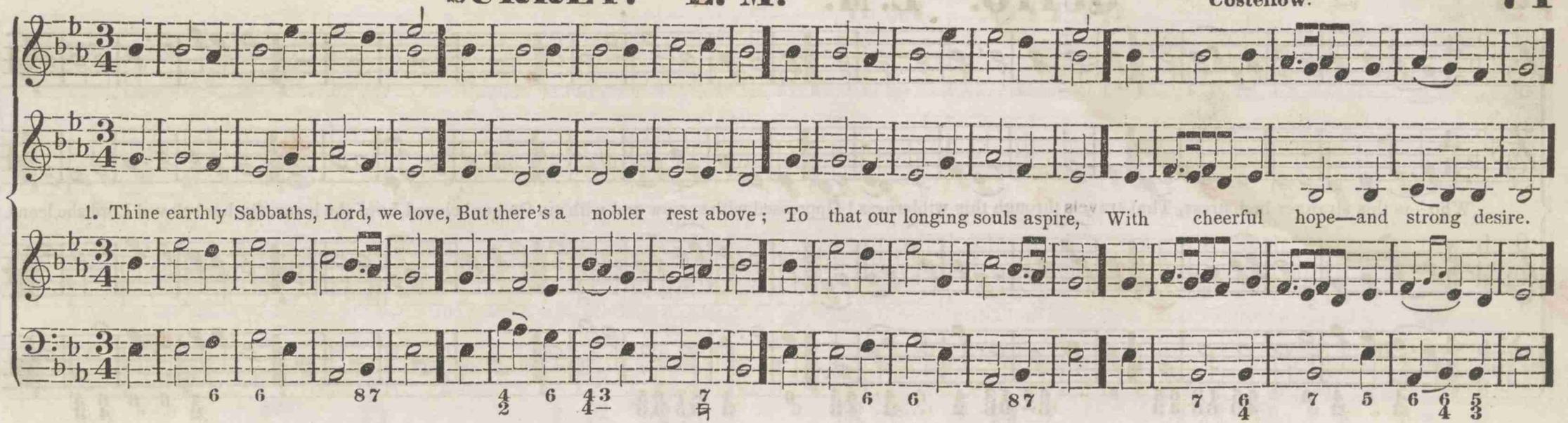
UPTON. L. M.

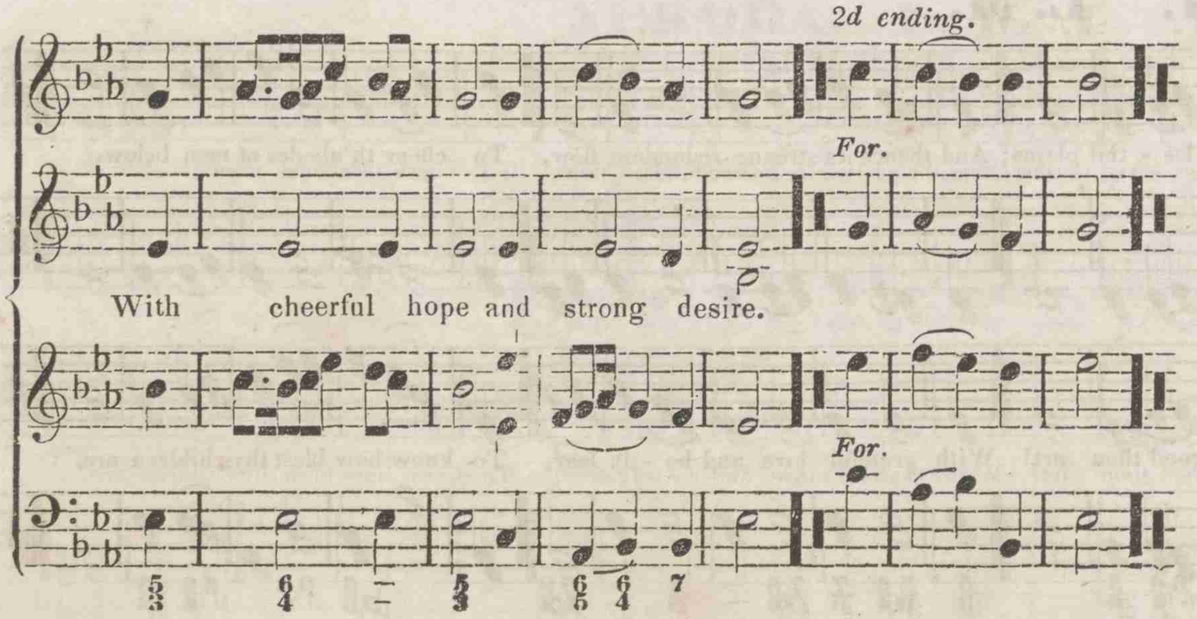
1 *f* Bless, O my soul, the living God, Call home thy thoughts that rove abroad; Let all the powers within me join, In work and worship so divine.

4. *f* Let every land his power confess, Let all the earth adore his grace: My heart and tongue with rapture join, In work and worship so di - vine.

SURREY. L. M.

Costellow.





2

No more fatigue—no more distress,
Nor sin, nor death shall reach the place;
No groans shall mingle with the songs,
Which warble from immortal tongues.

3

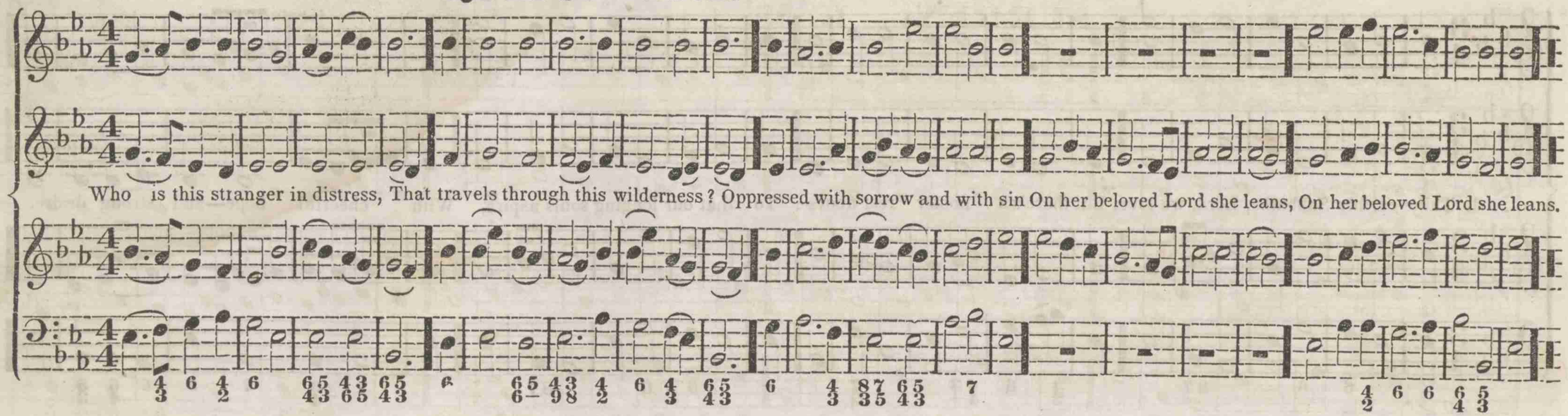
No rude alarms of raging foes,
No cares to break the long repose;
No midnight shade—no clouded sun—
But sacred, high, eternal noon.

4

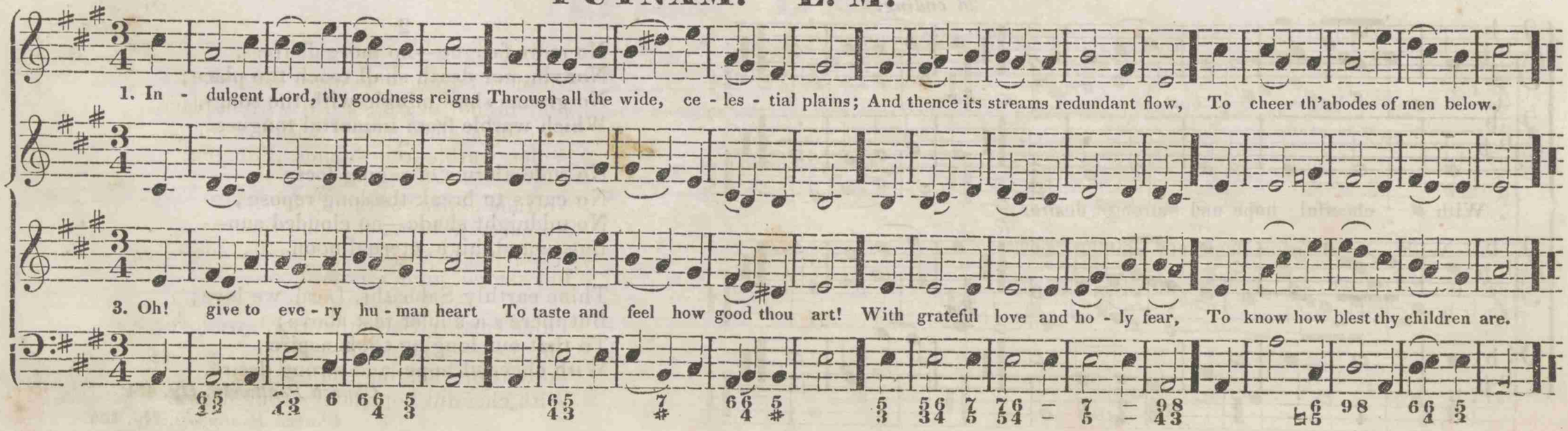
Thine earthly Sabbaths, Lord, we love;
But there's a nobler rest above;
To that our longing souls aspire
With cheerful hope, and strong desire.

Church Psalmody, Hy. 454.

QUITO. L. M.



PUTNAM. L. M.



HAMBURG. L. M.

Derived from a Gregorian Chant.

2d ending.

1. All Kingdoms and thrones to God belong ; Crown him, ye nations, in your song : His wondrous name and power rehearse ; His honors shall enrich your verse. ***Slow and soft***

2. He rides and thunders through the sky, His name, Jehovah, sounds on high : Praise him aloud ye sons of grace ; Ye saints, rejoice before his face.

3. God is our shield—our joy—our rest ; God is our King—proclaim him blest : When terrors rise—when nations faint, He is the strength of every saint. ***Slow and soft.***

NEKODA. L. M.

Andante.

1. My opening eyes with rap - - ture see The dawn of thy re - turn - ing day; My thoughts, O God, as - cend to thee, While thus my ear - ly vows I pay.

2. I yield my heart to thee a - - lone, Nor would re - ceive an - oth - er guest; E - - ter - nal King ! e - - rect thy throne, And reign sole monarch in my breast.

3. Oh bid this tri - fling world re - tire, And drive each carnal thought a - way; Nor let me feel one vain de - sire, One sin - - ful thought through all the day.

DOUGLASS. C. M.

1. To thee, my righteous King and Lord, My grateful soul I'll raise; From day to day thy works re - cord, And ev - er sing thy praise.

6. Throughout all a - ges shall endure Thine everlasting reign; Thine high do - min - ion, firm and sure, For - ev - er shall remain.

WARWICK. C. M.

Stanley.

2d ending.

1. Lord, in the morning thou shalt hear, My voice ascend - ing high; To thee will I direct my prayer, To thee lift up mine eye.

3. *p* Thou art a God, before whose sight The wicked shall not stand; Sinners shall ne'er be thy delight, - - - - - - - - - - Nor dwell at thy right hand.

4. *mf* But to thy house will I resort, To taste thy mercies there; I will frequent thine holy court, - - - - - - - - - - > And worship in thy fear

WESTFORD. C. M.

L. Mason.

1. Come let us join our cheerful songs, With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one.

3. Jesus is worthy to receive Hon - or and power divine; And blessings, more than we can give, Be, Lord, forever thine, Be, Lord, forever thine.

5. The whole creation join in one To bless the sacred name Of him who sits upon the throne, And to adore the Lamb, And to adore the Lamb.

Voice or Organ.

CANTON. C. M.

2d ending.

1. *Af* Behold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

4. Didst thou not raise my faith, O Lord? Then let thy truth appear: *mf* Saints shall rejoice in my reward, And trust as well as fear.

CLIFFORD. C. M.

1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound; Let all the cheer - ful na- - tions
2. Thou ci - ty of the Lord! be - gin The u - ni - versal song, And let the scat - tered vil - la -
3. Till midst the strains of dis - tant lands, The is - lands sound his praise; And all, combined, with one ac -

join— Let all the cheer - ful na - tions join To spread his glo - ry round— To spread his glo - ry round.
ges And let the scattered vil - la - ges The cheer - ful notes prolong;— The cheer - ful notes pro - long;—
cord— And all, combined, with one ac - cord, Je - ho - vah's glories raise— Je - ho - vah's glo - ries raise.

NEWTON. C. M.

1. I'll bless the Lord from day to day; How good are all his ways! Ye humble souls that use to pray, Come help my lips to praise.

5. O love the Lord, ye saints of his; His eye regards the just; How greatly blest their portion is, Who make the Lord their trust!
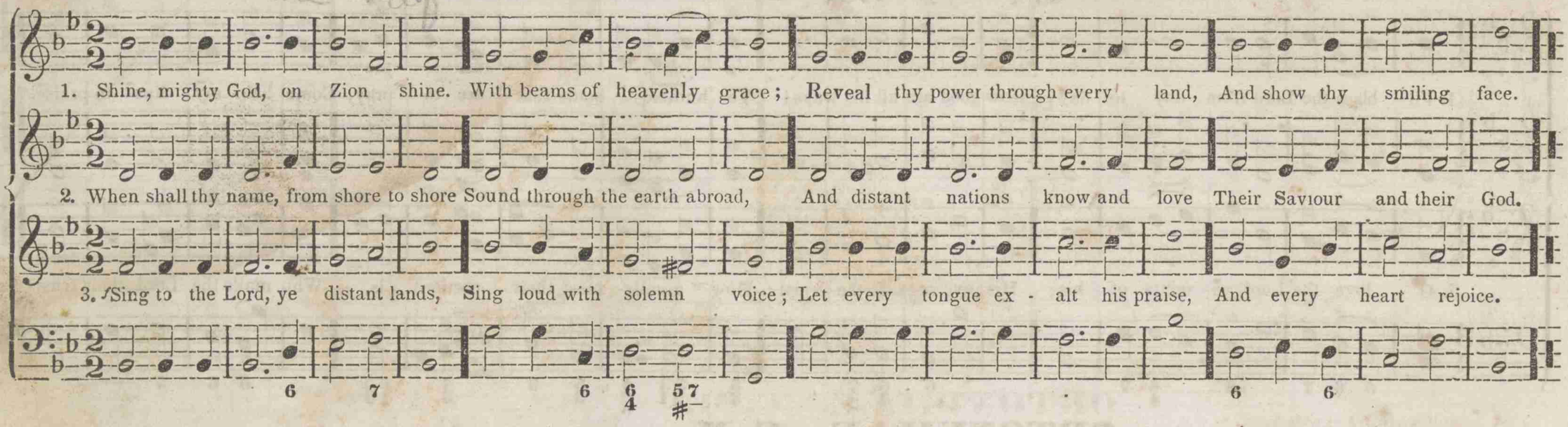
ORTONVILLE. C. M.

Moderato. Legatissimo.

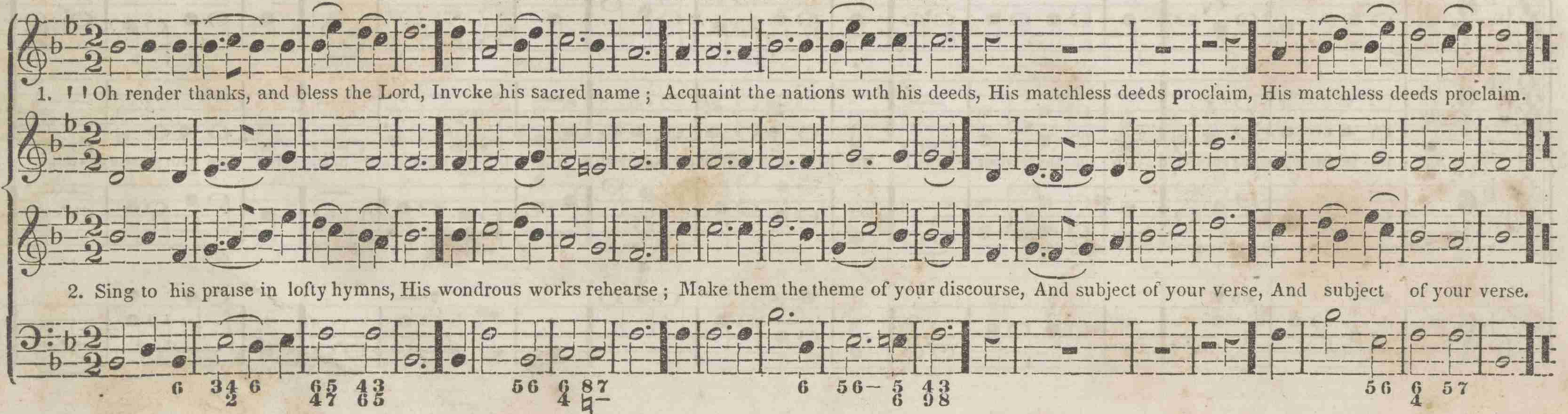
1. Ma - jes - tic sweetness sits enthron'd Up - on the Saviour's brow; His head with radiant glories crown'd, His lips with grace o'er - flow, His lips with grace o'er - flow.

PATMOS. C. M.

Derived froma Gregorian Chant.



BROOMSGROVE. C. M.



SWANWICK. C. M.

Lucas.

1. Arise, ye people, and adore, Ex - ulting strike the chord; Let all the earth—from shore to shore, Confess th' almighty Lord—Confess th' almighty Lord.

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

CHESTER. C. M.

T. Hastings

1. How oft, alas! this wretched heart Has wandered from the Lord! How oft my roving thoughts depart, Forgetful of his word! Forgetful of his word.

2. Yet sovereign mercy calls—'Return.' Dear Lord, and may I come? My vile ingratitude I mourn: Oh, take the wanderer home, Oh take the wanderer home.

5. —Thy pardoning love—so free—so sweet!—Dear Saviour, I a - dore; Oh keep me at thy sacred feet, And let me rove no more, And let me rove no more.

BLAKE. C. M.

1. I love to steal awhile away From every cumbering care, And spend the hours of setting day, In humble grateful prayer—And spend, &c. In humble, &c.

2. I love to think on mercies past, And future good implore: And all my cares and sorrows cast, On him whom I adore—And all my cares, &c. On him, &c.

HOLYOKE. C. M.

1. *mp* Lord, thou wilt hear me when I pray; <I am for - ev - er thine: —I fear before thee all the day, <Nor would I dare to sin.

2. *Len* And while I rest my weary head, —From care and business free, 'Tis sweet conversing on my bed With my own heart and thee.

3. *mf* I pay this evening sacri - fice; And when my work is done, Great God, my faith, my hope relies Upon thy grace a - lone.

TOLLAND. C. M.

Reginald Spofforth.

I sing the mighty power of God, That made the mountains rise, That spread the flowing seas abroad, And built the lofty skies.

I sing the wisdom that ordained The sun to rule the day, The moon shines full at his command, And all the stars obey.

St. JOHN's. C. M.

1. Now shall my solemn vows be paid To that al - mighty power, who heard the long re - quest I made In my dis - tressful hour.

2. *f* My lips and cheerful heart prepare To make his mercies known; Come, ye who fear my God, and hear The wonders he has done.

SAVOY. C. M. [Chant.]

1. *p* With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word.

2. *mf* Great God, how high thy glories rise! How bright thine armies shine! Where is the power with thee that vies Or truth, compared with thine?

6. *mp* Justice and judgment are thy throne, *mf* Yet wondrous is thy grace! While truth and mercy, joined in one, > Invite us near thy face.

PAXTON. C. M.

2d ending.

. Joy to the world— the Lord is come! Let earth receive her King; Let every heart prepare him room, And heaven and nature sing.

2. Joy to the world— the Saviour reigns, Let men their songs employ; While fields and floods—rocks hills and plains, Repeat the sounding joy.

4. Let all the earth his love proclaim, With all her different tongues, And spread the honors of his name, ... In melody and songs.

Unison.

WINTER. C. M.

Read.

1. *Af* Oh that the Lord would guide my ways, To keep his statutes still; Oh! that my God would grant me grace, To know and do his will.

2. Oh send thy Spirit down to write Thy law upon my heart; Nor let my tongue indulge deceit, Nor act the liar's part.

6. Make me to walk in thy commands—*mf* 'Tis a delightful road; Nor let my head, nor heart, nor hands Offend against my God.

DUNDEE.* C. M.

2d *endin*

1. Let not despair nor fell revenge, Be to my bosom known, Oh give me tears for others' woes, And patience for my own.

4. Feed me, O Lord, with needful food: I ask not wealth, or fame; But give me eyes to view thy works, A heart to praise thy name.

5. Oh may my days obscurely pass, Without remorse or care; And let me for my parting hour From day to day prepare.

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

CHELMSFORD. C. M.

WESTERN MELODY,
Inserted in the Harp by Particular Request.

Lord in the morning thou shalt hear, My voice ascending high, To thee will I di - rect my prayer, To thee lift up mine eye.

LITCHFIELD. C. M.

1. Eternal Source of joys divine, To thee my soul aspires; Oh! could I say, "the Lord is mine!" 'Tis all my soul desires.

2. My hope, my trust, my life, my Lord, Assure me of thy love; Oh! speak the kind, transporting word, And bid my fears remove.—

3. *f* Then shall my thankful powers rejoice, And triumph in my God: Till heavenly rapture tune my voice To spread thy praise abroad.

BLAKELY. C. M.

1. *mp* Come humble souls—ye mourners come, And wipe away your tears: Adieu to all your sad complaints, Your sorrows and your fears.

2. *mf* Come, shout aloud the Father's grace, And sing the Saviour's love: Soon shall you join the glorious theme In loftier strains above.

6. Transporting hope!—still on my soul With radiant glories shine, Till thou thyself art lost in joys, Immor - tal and divine.

CLARENDON. C. M.

L. Tucker.

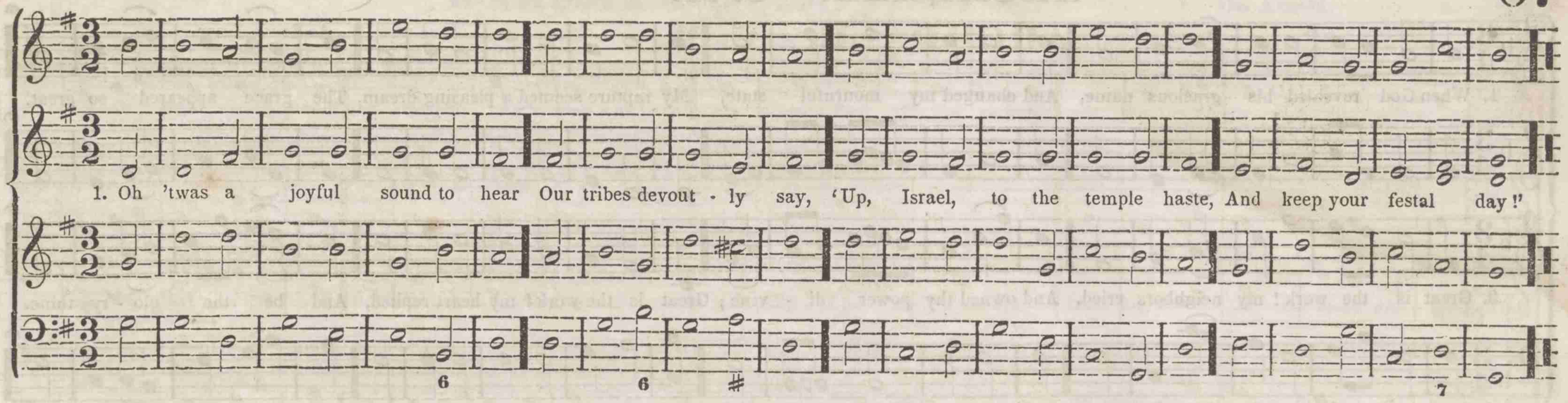
4. How happy all thy servants are! How great thy grace to me! My life, which thou hast made thy care, Lord, I de - - vote to thee

6. Here, in thy courts, I leave my vow, And thy rich grace record; Witness, ye saints, who hear me now, If I for - - sake he Lord.

BOLTON. C. M.

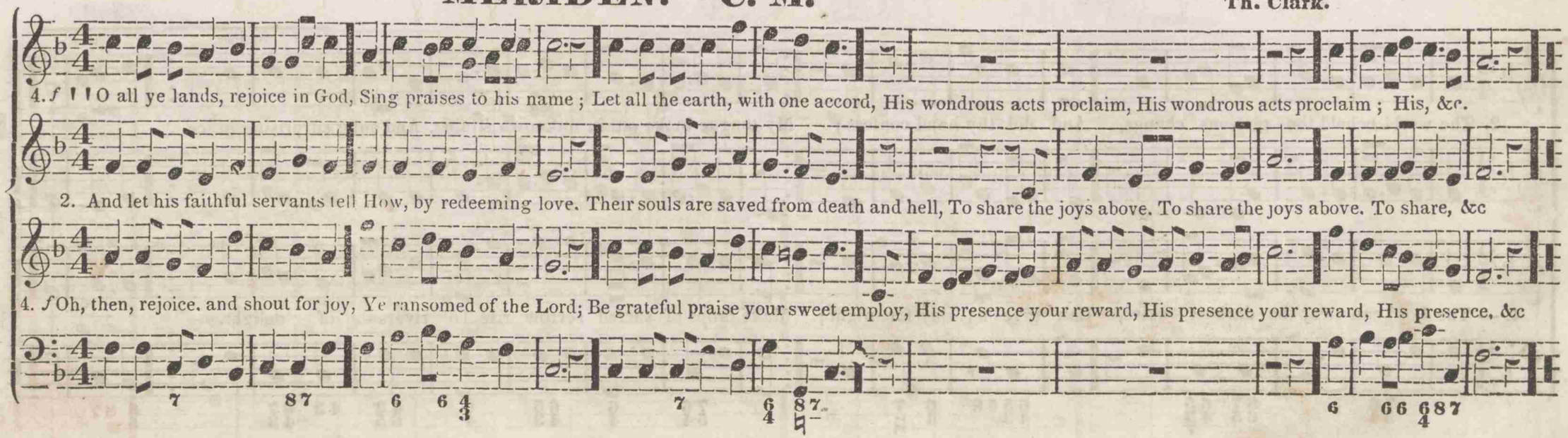
3. Great God, to thy almighty love What honors shall we raise! Not all the raptured songs above Can render equal praise, Can ren - der equal praise.

MEAR. C. M.



MERIDEN. C. M.

Th. Clark.



ARCHDALE. C. M.

Andrew Law.

1. When God revealed his gracious name, And changed my mournful state, My rapture seemed a pleasing dream, The grace appeared so great.

3. Great is the work! my neighbors cried, And owned thy power di - vine; Great is the work! my heart replied, And be the glo - ry thine.

2. The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains. And sung surprising grace.

1st time. 2d time.

4. — The Lord can clear the darkest skies, Can give us day for night; Make drops of sacred sorrow rise To rivers of delight.

WAREHAM. C. M.

Dr. Arnold.

1. O praise the Lord with one consent, And mag - ni - fy his name; Let all the servants of the Lord His wor - thy praise proclaim.

2. For this our joy and triumph is, Glad hymns of praise to sing; And with loud songs to bless the name, Of our most glo - rious King.

Instrument. *Voice.*

12

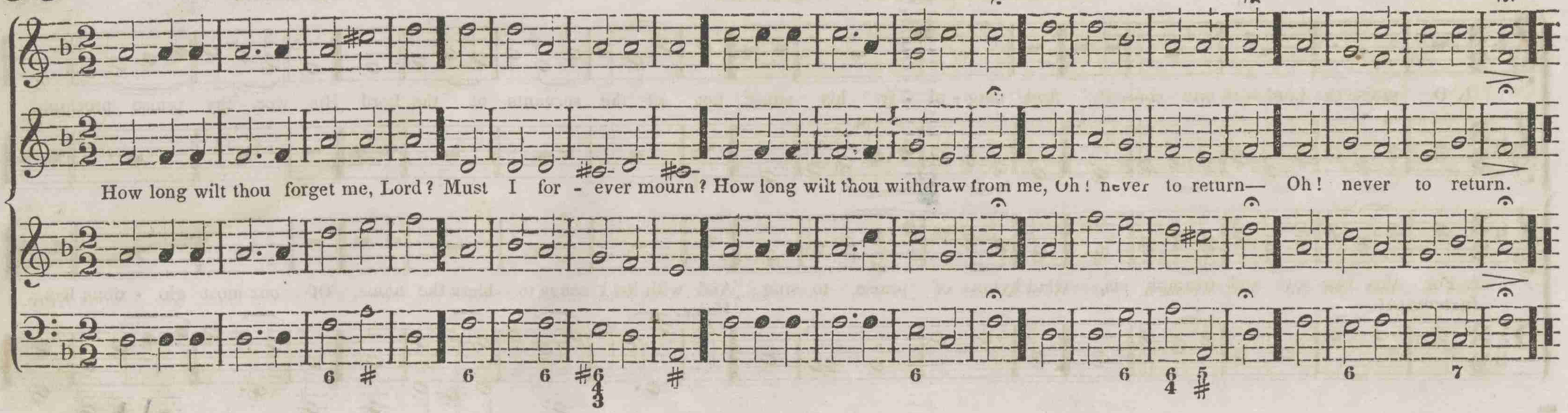
CHORUS.

2d ending.
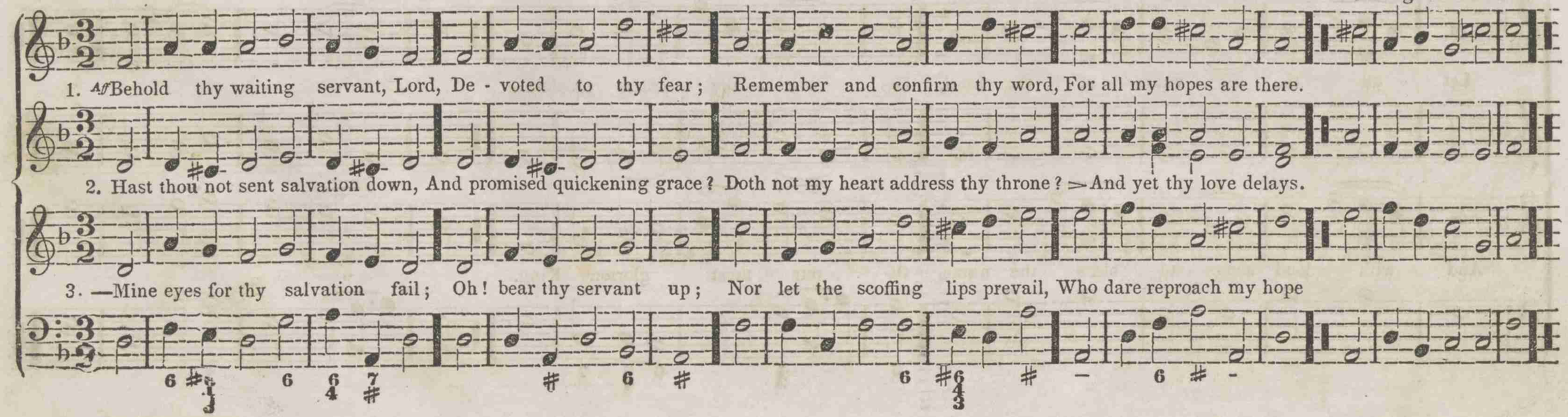
Let all the ser - vants of the Lord, His wor - thy praise proclaim.

And with loud songs to bless the name, Of our most glorious King.

EASTPORT. C. M. [Chant.]



BLACKBURN. C. M.



MEDFORD. C. M.

2d ending.

1. *f* Gird on thy sword, victorious Prince, Ride with majestic sway; *p* Thy terror shall strike through thy foes, < And make the world obey.

2. *f* Thy throne, O God, for - ever stands, Thy word of grace shall prove *p* A peaceful sceptre in thy hands, < To rule thy saints by love.

HENRY. C. M.

S. B. Pond.

1. Again the Lord of life and light Awakes the kindling ray; Dispels the dark - ness of the night, *f* And pours in - creasing day.

3. —This day be grateful homage paid. *f* And loud hosan - nas sung; Let gladness dwell in ev - ery heart, And praise on every tongue.

4. Ten thousand thousand lips shall join To hail this welcome morn, Which scatters bles - sings from its wings To nations yet unborn

LANESBORO'. C. M.

2d ending.

1. Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints a - way—My thirs - ty spirit faints a - way, Without thy cheering grace. *P Slow.*

P. Slow.

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

P. Slow.

BEREA. C. M.

p

1. We love thy ho - ly tem - ple, Lord, For there thou deign'st to dwell, And there the heralds of thy word, Of all thy mercies tell—Of all thy mercies tell.

mp dol *mf cres* *f* *dim* *p*

3. *Af* Around thine al - tar will we kneel In penitence sincere, *mf* A Saviour's mercy deeply feel, —And words of pardon hear, And words of pardon hear.

p

4. *mp dol* Or, mingling with the choral throng, *f* Our joyful voices raise, *ff* And pour the full, melodious song, In notes of grateful praise, In notes of grateful praise.

mf cres *f* *dim* *p*

CRAFTON. C. M.

1. How oft, a - las! this wretched heart, Has wandered from the Lord! How oft my roving thoughts depart, For - getful of his word.

2. Yet sovereign mercy calls—'Return.' Dear Lord, and may I come? My vile in - grat - i - tude I mourn: Oh, take the wanderer home.

5. —Thy pardoning love—so free—so sweet! Dear Saviour, I adore; Oh keep me at thy sacred feet And let me rove no more.

LEBANON. C. M

1. Lord, what is man—poor feeble man, Born of the earth at first? His life a shadow—light and vain, Still hastening to the dust.

2. Oh! what is feeble dy - ing man, Or all his sinful race, That God should make it his concern To vis - it him with grace.

BURFORD. C. M.

1. *mp* Lord, thou hast scourged our guilty land; Behold thy people mourn; Shall vengeance ever guide thy hand, And mercy ne'er re - turn?

2. Our Zion trembles at thy stroke, And dreads thy lifted hand; *Aff* Oh heal the people thou hast broke, And spare our guil - ty land.

CHESTERFIELD. C. M.

1. Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the sky, Which sorrow ne'er invades!

2. There, joys unseen by mortal eyes, Or reason's feeble ray, In ev - er bloom - ing prospect rise, Exposed to no decay.

4. Oh then, on faith's sublimest wing, <Our ardent souls shall rise, *f* To those bright scenes, where pleasures spring, Im - mor - tal in the skies.

WOODSTOCK. C. M.

D. Dutton. Jr

Slow.

1. I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble grateful prayer

2. I love to think on mercies past, And future good im - plore: And all my cares and sorrows cast, On him whom I a - dore.

SPENCER. C. M.

L. MASON.

2d ending.

1. *p* With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.

2. *mf* Great God, how high thy glories rise! How bright thine armies shine! Where is the power with thee that vies, Or truth, compared with thine?

6. *mp* Justice and judgement are thy throne, *mf* Yet wondrous is thy grace! While truth and mercy, joined in one, Invite us near thy face.

MEDFIELD. C. M.

Wm. Mather.

1. To heaven I lift my waiting eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my per - petual aid.

2. Their steadfast feet shall never fall, Whom he designs to keep; His ear attends their humble call, His eyes can never sleep.

OPHNI. C. M.

Poco Allegro.

A - bove these heavens' cre - a - ted rounds, Thy mercies, Lord, ex - - tend; Thy truth out - lives the nar - - row bounds, Where time and na - - - - ture end.

Thy jus - tice shall maintain its throne, Though mountains melt a - - - way; Thy judgments are a world un - known, A deep un - - fath - om'd sea.

Though all crea - - a - ted light de - cay, And death close up our eyes, Thy presence makes e - - ter - - nal day, Where clouds can ne - ver rise.

NICHOLS. C. M.

1. Sing, all ye ransomed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zi - on bound, Be joyful in your King— Be joyful in your King.

2. His hand di - vine shall lead you on, Through all the blissful road: Till to the sacred mount you rise, And see your gracious God, And see your gracious God.

3. Bright garlands of immor - tal joy Shall bloom on every head; While sorrow, sighing, and distress, —Like shadows, all are fled, Like shadows, all are fled.

4. *f* March on, in your Redeemer's strength, Pursue his footsteps still; With joyful hopes still fix your eyes On Zion's heavenly hill, On Zion's heavenly hill.

Tasto.

CEYLON. C. M.

Choral.

1. Oh that the Lord would guide my ways, To keep his sta - - tutes still! Oh that my God would grant me grace, To know and do his will.

2. Or - der my foot - steps by thy word, And make my heart sin - - cere; Let sin have no do - - - min - - ion, Lord, But keep my con - science clear.

3. Make me to walk in thy commands, 'Tis a de - light - - ful road; Nor let my head, nor heart, nor hands, Of - fend a - gainst my God.

DOWNS. C. M.

L. Mason.

2d ending.

1. *mf* Thou art my portion, O my God; Soon as I know thy way, My heart makes haste t' obey thy word, And suffers no delay.

2. I choose the path of heavenly truth, And glory in my choice; Not all the riches of the earth Could make me so rejoice.

4. *mp* If once I wander from thy path, I think upon my ways; —Then turn my feet to thy commands, >And trust thy pardoning grace.

CRAWFORD. C. M.

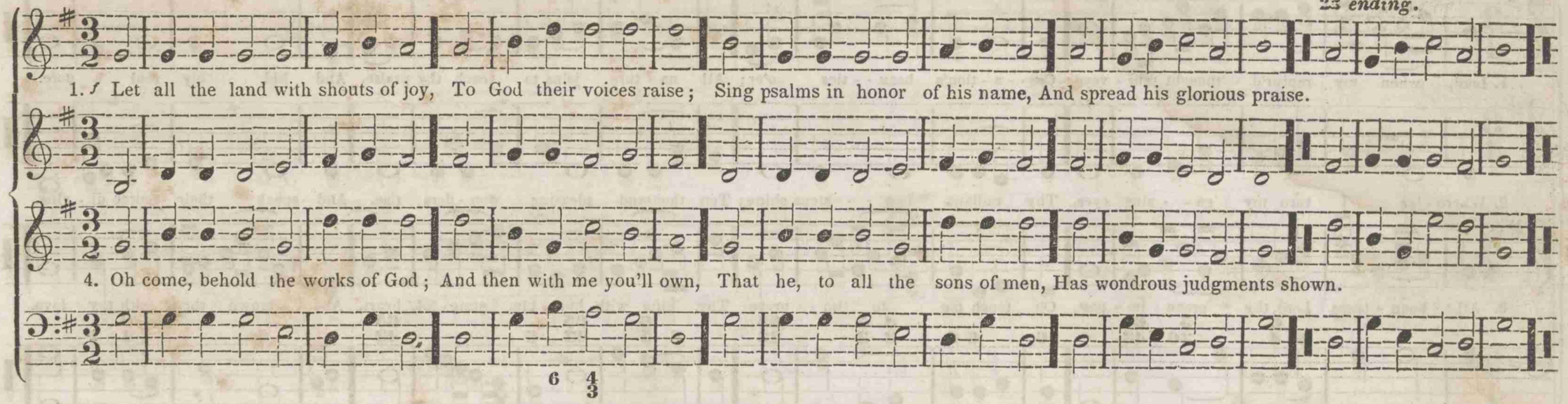
1. There is a house not made with hands, E - ternal, and on high; And here my spirit waiting stands, Till God shall bid it fly, Till God shall bid it fly.

4. We walk by faith of joys to come; Faith lives upon his word; But while the body is our home, We're absent from the Lord, We're absent from the Lord.

5. 'Tis pleasant to believe thy grace, But we had rather see; We would be absent from the flesh, And present, Lord, with thee, And present, Lord, with thee.

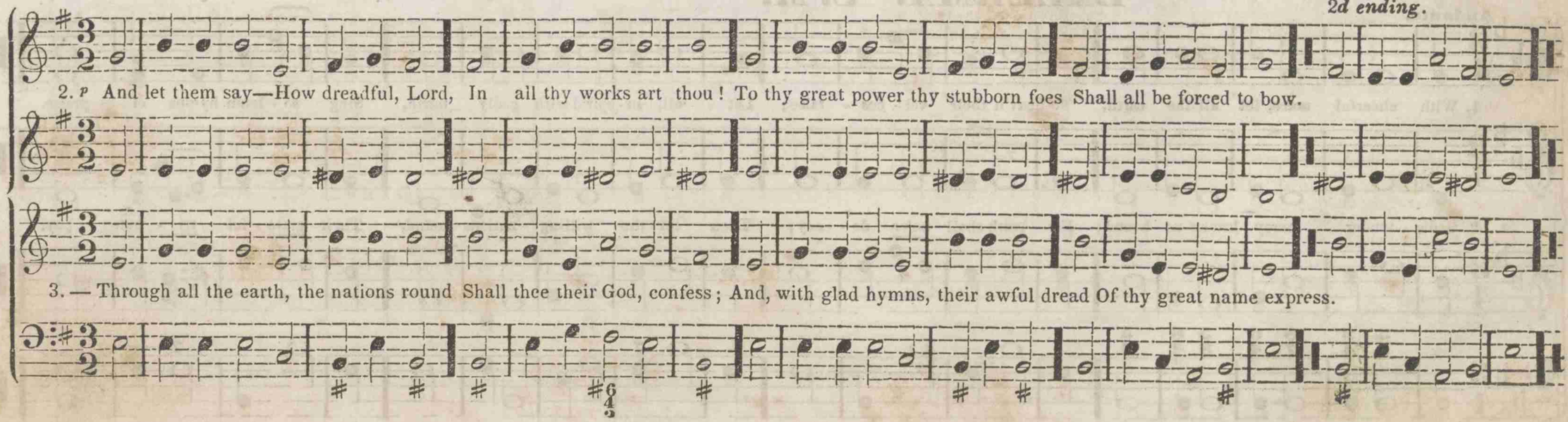
MARLOW. C. M. [Major.]

2d ending.



MARLOW. C. M. [Minor.]

2d ending.



100 ABINGTON. C. M.

Moderato.

1. Lord, when my raptur'd thought sur - veys Cre - - a - tion's beau - - ties o'er; All na - ture joins to teach thy praise, And bid my soul a dore.

2. Where - 'er I turn my ga - - zing eyes, Thy radiant foot - - steps shine; Ten thousand pleasing won - ders rise, And speak their source di - vine.

3. All boun - teous Lord, thy grace im - part, Oh teach me to im - - prove Thy gifts with hum - ble, grate - ful heart, And crown them with thy love.

BALERMA. C. M.

Andante.

1. With cheerful notes, let all the earth, To heav'n their voi - ces raise; Let all, in - spir'd with godly mirth, Sing so - lemn hymns of praise.

2. God's tender mercy knows no bound; His truth shall ne'er de - - cay; Then let the willing nations round, Their grate - ful tri - bute pay.

St. MARTIN's. C. M.

Tansur.

O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou, How glorious is thy name!

ARLINGTON. C. M.

Dr. Arne.

2d ending.

1. This is the day the Lord hath made, He calls the hours his own; Let heaven rejoice, let earth be glad, And praise surround his throne.

2. To-day he rose, and left the dead, And Satan's empire fell; To-day the saints his triumph spread, And all his wonders tell.

3. Ho - sanna to the anointed King, To David's holy Son; P Help us, O Lord, descend and bring —Salvation from thy throne.

PETERBOROUGH. C. M.

1. Once more, my soul, the rising day Salutes thy waking eyes: Once more, my voice, thy trib - ute pay To him who rules the skies.

2. Night unto night his name repeats; The day renews the sound, Wide as the heavens on which he sits To turn the seasons round.

5. Great God, let all my hours be thine, While I enjoy the light; Then shall my sun in smiles de - cline, And bring a peace - ful night.

WILMINGTON. C. M.

See! Israel's gentle Shepherd stands, With all en - gaging charms; Hark; how he calls the ten - der lambs, And folds them in his arms

CHINA. C. M.

Inserted by particular request.

Moderato.

1. Dear Saviour! when my thoughts re - - call, The wonders of thy grace, Low at thy feet, a - sham'd I fall, And hide this wretched face.

5. Oh while I breathe to thee, my Lord, The humble, contrite sigh, Con - firm the kind, for - giv - ing word, With pi - - ty in thine eye.

6. Then shall the mourner at thy feet, Re - joice to seek thy face, And grate - - ful own how kind, how sweet, Is thy for - - giv - ing grace.

TEMENI. C. M.

Moderato.

S. W. L.

1. Thee will I bless, O Lord, my God, To thee my voice I'll raise; For - ev - - - er spread thy fame a - - broad, And dai - - ly sing thy praise.

2. My soul shall glo - - ry in the Lord, His wondrous acts pro - claim; Oh let us now his love re - - cord, And mag - - ni - - - fy his name.

3. Mine eyes be - held his heav'nly light, When I implor'd his grace; I saw his glo - ry with de - - - light, And joy beam'd o'er my face.

GENEVA. C. M.

JOHN COLE, of Baltimore.

Moderato.

When all thy mercies, O my God, My ris - ing soul sur - veys, Transported with the

When all thy mercies, O my God, My rising soul sur - veys, Trans - - port - - - ed with the

When all thy mer - - cies, O my God, My ris - ing soul sur - veys, Trans - - - port - - ed with the

When all thy mercies, O my God, Transported with the

view, I'm lost In won - - - der, love and praise.

view, I'm lost In won - - der, love and praise.

view, I'm lost In won - der, love and praise.

view, I'm lost

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

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

4. Through all eternity, to thee,
A joyful song I'll raise ·
But oh! eternity's too short,
To utter all thy praise.

ELGIN.* C. M.

1 *Aff* That awful day will surely come, Th'ap - pointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

4. Oh! tell me that my worthless name Is graven on thy hands; Show me some promise in thy book, Where my salva - tion stands.

* "Or noble *Elgin* beats the heav'nward flame,
The sweetest far of *Scotia's* holy lays."—Burns.

14

CORINTH. C. M.

1. I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble grateful prayer

2 I love to think on mercies past, And future good im - plore: And all my cares and sorrows cast, On him whom I a - dore.

HOWARD. C. M.

1. Lord, near the voice of my complaint; Accept my secret prayer; To thee alone, my King, my God, Will I for help repair.

2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee de - vout - ly I'll look up, To thee de - vout - ly pray.

WESTMORELAND. C. M. [Double.]

Moravian Tune.

I'm not ashamed to own my Lord, Or to defend his cause,

Maintain the honor of his word, The glory of his cross. Jesus, my God! I know his name, His name is all my trust; Nor

will he put my soul to shame, Nor let my hope be lost.

FITCHBURG. C. M.

Leach.

1. This is the day the Lord hath made, He calls the hours his own; Let heaven rejoice—let earth be glad, And praise surround his throne.

2. To-day he rose, and left the dead, And Sa - tan's empire fell; To - day the saints his triumph spread, And all his wonders tell.

5 Hosanna in the highest strains, The church on earth can raise; The highest heavens, in which he reigns, Shall give him nobler praise.

St. ANN's. C. M.

Dr. Croft.

Now let Je - ho - vah be adored, On whom our hopes depend; For who except the mighty Lord, His peo - ple can de - fend?

MARTENA. C. M.

T. B. MASON.

Moderato. Legato.

Ma - jes - tic sweetness sits en - thron'd up - on the Saviour's brow; His head with radiant glo - ries crown'd, His lips with grace o'erflow, His lips with grace o'er - flow.

NANEA. C. M.

Moderato. Legato.

1. E - ter - nal pow'r, al - mighty God! Who can approach thy throne? Ac - cess - less light is thine a - - bode, To an - - gel eyes un - known.

2. Be - fore the radiance of thine eye, The heav'ns no longer shine; And all the glo - ries of the sky Are but the shade of thine.

3. While golden harps and an - gel tongues Re - sound im - mortal lays, Great God, per - - - mit our hum - ble songs To rise and speak thy praise.

RINDGE. C. M.

1. ! ! Let every mortal ear attend, And every heart rejoice; The trumpet of the gospel sounds, With an inviting voice—The trumpet of the gospel sounds, With, &c.

4. Ho! ye that pant for living streams, >And pine away and die, —Here you may quench your raging thirst With springs that never dry, Here, &c. With, &c.

6. The happy gates of gospel grace Stand open night and day; —*mp* Lord, we are come to seek supplies, And drive our wants away, Lord, we are come to, &c. And, &c,

STAMFORD. C. M.

Choral.

1. Great is the Lord! our souls a - dore! We won - der while we praise; Thy pow'r, O God, who can ex - plore, Or e - - qual hon - or raise?

2. Thy praise shall be my constant theme; How won - drous is thy pow'r! I'll speak the hon - ors of thy name, And bid the world a - dore.

3. Thy name shall dwell up - on my tongue, While suns shall set and rise; And tune my ev - er - - last - ing song, In realms be - yond the skies.

DEVIZES. C. M.

Tucker

1. Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one—But all their joys are one.

3. Jesus is worthy to receive Honor and power divine; And blessings, more than we can give, Be, Lord, forev - er thine— Be, Lord, forev - er thine.

4. Let all that dwell above the sky, And air, and earth, and seas, Conspire to lift thy glories high, And speak thy endless praise—And speak thy endless praise.

EUBULUS. C. M.

T. B. MASON.

Andante. A tempo Giusto.

1. My God, my Father, blissful name! Oh! may I call thee mine? May I, with sweet as - surance claim A por - tion so di - vine?

2. What - e'er thy holy will de - nies, I cheerful - ly re - sign: Lord, thou art good, and just, and wise; Oh! bend my will to thine.

3. What - e'er thy sacred will or - dains, Oh! give me strength to bear; And let me know my Father reigns, And trust his ten - der care.

CORONATION.* C. M.

O. Holden.

1. All hail, the great Immanuel's name! Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all—Bring forth the royal diadem, And crown him Lord of all.

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

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

Tasto.

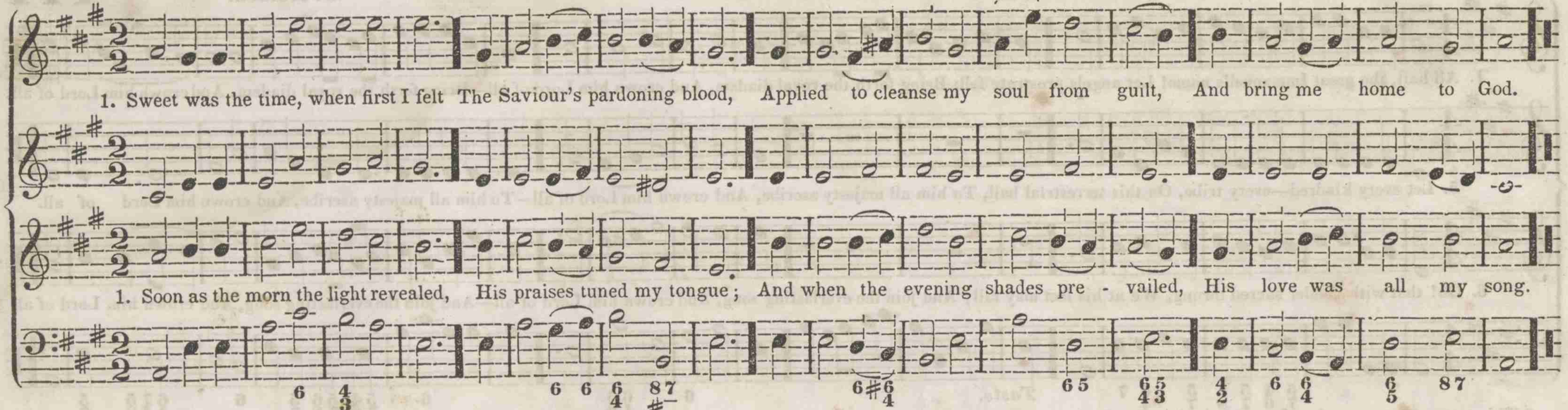
* This tune was a great favorite with the late Dr. Dwight. It was often sung by the College Choir, while he "catching as it were the inspiration of the heavenly world would join them, and lead them" with the most ardent devotion. Incidents in the life of President Dwight, p. 26.

EDINBURG. C. M.
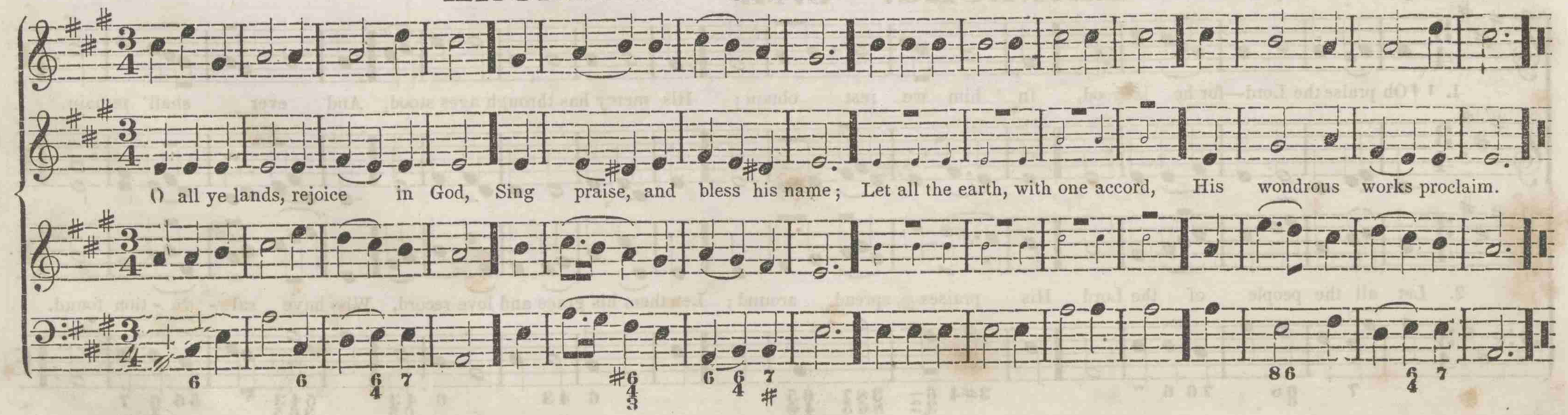
1. Oh praise the Lord—for he is good, In him we rest obtain; His mercy has through ages stood, And ever shall remain.

2. Let all the people of the Lord His praises spread around; Let them his grace and love record, Who have sal - va - tion found.

DEDHAM. C. M.



ARUNDEL. C. M.



PORTER. C. M.

Eternal power, Al - migh - ty God! Who can ap - proach thy throne? Ac - cessless light is thine a - bode, To an - gel eyes unknown, To angel eyes unknown.

Before the radiance of thine eye, The heav'ns no longer shine; And all the glories of the sky Are but the shade of thine, Are but the shade of thine.

While golden harps and an - gel tongues, Resound im - mor - tal lays, Great God, permit our humble songs To rise and speak thy praise, To rise and speak thy praise.

ONO. C. M.

Slow.

O Lord, a - nother day is flown, And we a lonely band, Are met once more be - fore thy throne To bless thy fost'ring hand.

And wilt thou lend a list'ning ear, To praises low as ours? Thou wilt, for thou dost love to hear The song which meekness pours.

And thou wilt turn our wand'ring feet, And thou wilt bless our way; Till worlds shall fail, and faith shall greet The dawn of lasting day.

JORDAN. C. M.

Billings.

1. There is a land of pure delight, Where saints immor - tal reign; E - ternal day excludes the night, And pleasures banish pain.

5. Oh, could we make our doubts remove, Those gloomy doubts that rise, And see the Canaan that we love With un - beclouded eyes;—

3. * Sweet fields, be - yond the swelling flood, Stand dressed in living green: So to the Jews fair Canaan stood, While Jordan rolled between.

6. *mf* Could we but climb where Mo - ses stood, And view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore.

* This passage may be sung by Trebles, or Tenors, or both in octaves.

CONWAY. C. M.

1. Come, let us lift our joyful eyes Up to the courts above, And smile to see our Father there, And smile to see our Father there Upon a throne of love.

3. The peaceful gates of heavenly bliss Are opened by the Son; High let us raise our notes of praise, High let us raise our notes of praise, And reach th' almighty throne

OZEM. S. M.

Arranged by T. B. MASON.

1. The Lord Je - - ho - vah reigns, Let all the na - tions fear; Let sin - ners trem - ble at his throne, And saints be humble there.

2. Je - sus, the Saviour, reigns, Let earth a - dore its Lord; Bright cherubs his at - tend - ants stand, Swift to ful - fill his word.

3. How ho - ly is his name! How fearful is his praise! Justice, and truth, and judgment join, In all his works of grace.

GOSPORT. S. M.

A Tempo Guisto.

L. MASON.
Coda.

The Lord Jehovah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

Je - sus the Saviour reigns, Let earth adore its Lord; Bright cherubs his attendants stand, Swift to ful - fil his word. Hal - le - lu - jah.

How holy is his name! How fearful is his praise! Justice, and truth, and judgment join In all his works of grace.

ALBION. S. M.

Moderato.

Be - hold his wond'rous grace! And bless Je - ho - vah's name; Ye servants of the Lord, his praise By day and night proclaim, By day and night proclaim.

He form'd the earth below, He form'd the heav'ns his throne; His grace from Zion he'll bestow, And pour his blessings down, And pour his blessings down.

Ye, who his courts at - tend, There lift your hands on high; And let your songs of praise ascend, In strains of sacred joy, In strains of sa - cred joy,

BELAH. S. M.

T. B. MASON.

Andantino. Legato.

[From the Sacred Harp, Vol II. By particular request.]

1. How charming is the place, Where my Re - - deem - er God, Un - veils the glo - - - ries of his face, And sheds his love a - broad.

2. Here, on the mer - cy seat, With ra - diant glo - - ry crown'd, Our joy - - ful eyes be - - - hold him sit, And smile on all around.

4. Give me, O Lord, a place With - - in thy blest a - bode; A - - - mong the chil - - - - dren of thy grace, The ser - vants of my God.

ZALMON. S. M.

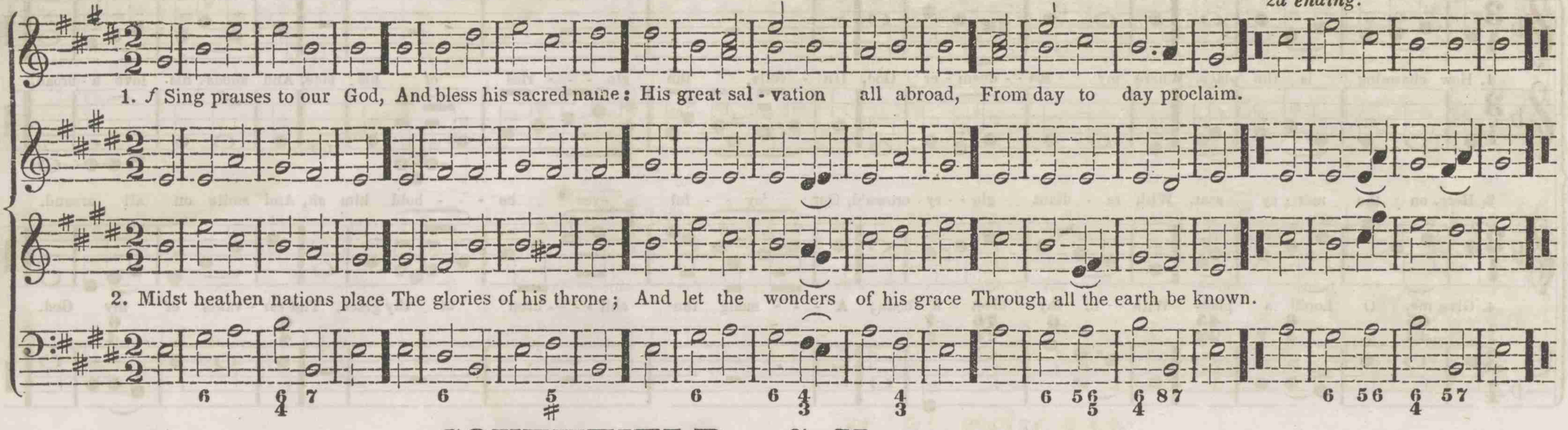
Andantino. Legato.

1. While my Re - deem - er's near, My shepherd, and my guide, I bid farewell to ev'ry fear, My wants are all supplied.

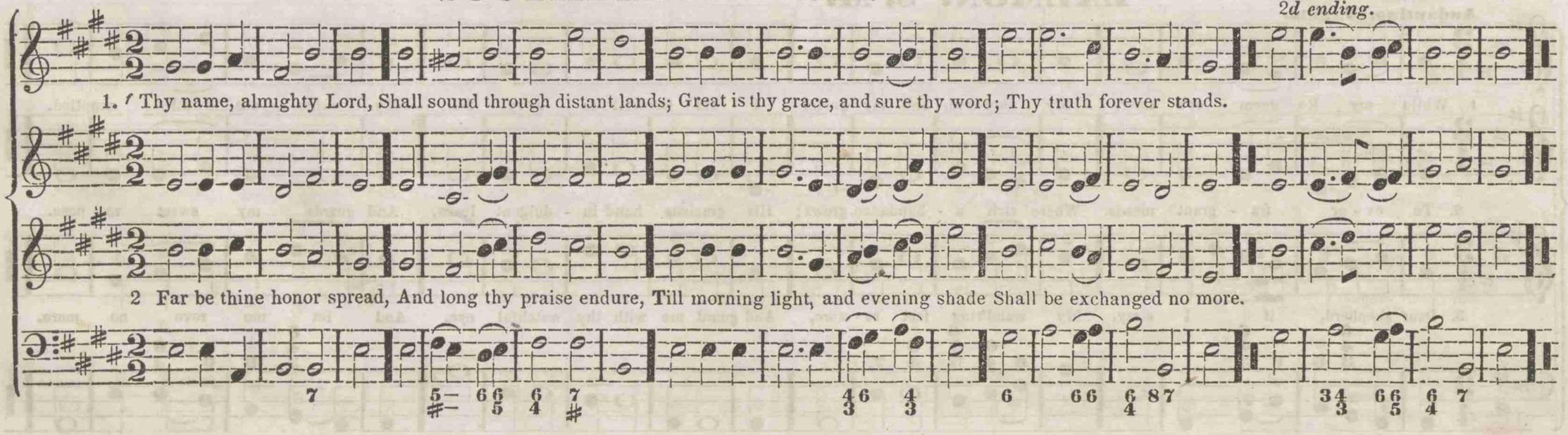
2. To ev - er fra - grant meads, Where rich a - bundance grows; His gracious hand in - dulgent leads, And guards my sweet re - pose.

3. Dear shepherd, if I stray, My wand'ring feet re - store, And guard me with thy watchful eye, And let me rove no more.

PADDINGTON. S. M.



SOUTHFIELD. S. M.



THATCHER. S. M.

1. *Af* To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes rejoice.

4. *mf* His mercy, and his truth, The righteous Lord displays, In bringing wandering sinners home, And teaching them his ways.

HAVERHILL. S. M.

1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. His bounty will provide, His saints se - curely dwell; That hand which bears cre - a - tion up, Shall guard his children well.

4. —His goodness stands approved, Unchanged from day to day; *mf* I'll drop my burden at his feet, And bear a song a - way.

St. THOMAS'. S. M.

A. Williams.

1. The Lord, the sovereign King, Hath fixed his throne on high, O'er all the heavenly world he rules, And all beneath the sky.

2. Ye angels, great in might, And swift to do his will, Bless ye the Lord, whose voice ye hear, Whose pleasure ye ful - fil.

3. Ye heavenly hosts, who wait The or - ders of your King, Who guard his churches when they pray, Oh join the praise we sing.

SCIOTA. S. M.

[From the Sacred Harp, Vol. II. By particular request.]

T. B. MASON.

Andante.

1. The Lord my shep - herd is; I shall be well sup - plied; Since he is mine and I am his, What can I want be - - side?

2. He leads me to the place Where heav'nly pasture grows; Where liv - - ing wa - - ters gent - - - ly pass, And full sal - - va - tion flows.

6. The bounties of thy love, Shall crown my future days; Nor from thy house will I re - move, Nor cease to speak thy praise.

OLMUTZ. S. M.

Arranged from a Gregorian Chant.

2d ending.

1. Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid every string awake.

4. When we in darkness walk, Nor feel the heavenly flame; Then will we trust our gracious God, And rest upon his name.

5. Soon shall our doubts and fears Subside at his control; His loving kindness shall break through The midnight of the soul.

LINSTEAD. S. M.

2d ending.

1. Mine eyes and my desire Are ev - er to the Lord; I love to plead his promised grace, And rest upon his word.

3. When shall the sovereign grace Of my forgiving God Re - store me from those dangerous ways, My wandering feet have trod?

4. O keep my soul from death, Nor put my hope to shame, For I have placed my on - ly trust In my Redeemer's name.

LABAN. S. M.

From "Spiritual Songs."

2d ending

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

2. Oh watch, and fight, and pray; The battle ne'er give o'er; Re - new it boldly every day, And help divine implore.

3. Ne'er think the victory won, Nor lay thine armor down: Thy arduous work will not be done Till thou obtain thy crown.

4. Fight on, my soul, till death Shall bring thee to thy God; He'll take thee, at thy parting breath, Up to his blest abode.

CALMAR. S. M.

Arranged from a Gregorian Chant.

2d ending.

Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat.

SHAWMUT. S. M. [Chant.]

2d ending.

1. Thy name, almighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word; Thy truth forever stands.

2. Far be thine honor spread, And long thy praise endure, Till morning light, and evening shade Shall be exchanged no more.

EUPATOR. S. M.

Mestoso. Sotto Voce.

1. My few re - volv - ing years, How swift they glide a - way! How short the term of life ap - pears, When past, 'tis but a day!

2. A dark and cloudy day, Made up of grief and sin; A host of dang' - rous foes with - out, And guilt and fear with - in.

3. Lord, through an - oth - er year, If thou permit my stay, With watch - ful care may I pur - sue The true, the liv - ing way.

SHIRLAND. S. M.

Stanley.

2d ending.

1. Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

2. But where the gospel comes, It spreads di - vin - er light, It calls dead sinners from their tombs, And gives the blind their sight.

4. *af* My gracious, God, how plain Are thy direc - tions given! Oh! may I never read in vain, *mf* But find the path to heaven.

HARLEM. S. M.

1. My Maker and my King! To thee my all I owe; Thy sovereign bounty is the spring, Whence all my blessings flow.

2. Thou ever good and kind! A thousand reasons move, A thousand ob - li - ga - tions bind My heart to grateful love.

6. Oh let thy grace inspire My soul with strength divine; Let all my powers to thee aspire, And all my days be thine.

LOCKPORT. S. M.

1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac - cord, And thus surround the throne.

3. The hill of Zion yields A thousand sacred sweets, Be - fore we reach the heavenly fields, Or walk the golden streets.

4. Then let our songs abound, And every tear be dry; We're marching thro' Im - manuel's ground, To fair - er worlds on high.

CODA. To be sung or omitted at pleasure.

Join in a song with sweet accord, And thus surround the throne— And thus sur - round the throne.

Be - fore we reach the heavenly fields, Or walk the golden streets— Or walk the golden streets.

We're marching thro' Im - manuel's ground, To fair - er worlds on high— To fair - er worlds on high.

126

TIRZAH. S. M.

Con Amore. Poco Andante. Legato.

1. My God, my pray'r at - tend! Oh bow thine ear to me, Without a hope, with - - out a friend, With - out a help but thee

2. Thy mer - cy I en - treat; Let mercy hear my cries, While humbly waiting at thy seat, My dai - ly pray'rs a - - rise.

3. Oh bid my heart re - joice, And ev'ry fear con - trol; Since at thy throne, with sup - pliant voice, To thee I lift my soul.

CAPHAR. S. M.

Choral.

1. When ov - - er - whelm'd with grief, My heart with - in me dies, Help - less and far from all re - lief, To heav'n I lift my eyes

2. Oh! lead me to the rock, That's high a - bove my head, And make the co - vert of thy wings, My shel - ter and my shade.

AYLESBURY. S. M.

Dr. Green.

1. *sf* From lowest depths of wo, To God I send my cry; Lord, hear my sup - pli - cat - ing voice, And gracious - ly re - ply!

2. Shouldst thou severely judge, Who can the tri - al bear? Forgive, O Lord, lest we despond, And quite renounce thy fear.

3. My soul with patience waits For thee, the living Lord; My hopes are on thy promise built, Thy never - failing word.

BOYLSTON. S. M.

L. Mason.

2d ending.

1. The pi - ty of the Lord To those that fear his name, Is such as tender parents feel— He knows our feeble frame.

3. *p* Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, It withers in an hour.

4. *mf* But thy compassions Lord, To endless years endure; And children's children ev - er find Thy words of promise sure.

SILVER STREET. S. M.

I. Smith.
2d beginning.

1. *f* Come—sound his praise abroad, And hymns of glory sin Je - hovah is the sovereign God, The u - ni - ver - sal King.

2. *mp* Come—worship at his throne, Come—bow before the Lord;—We are his work, and not our own; He formed us by his word.

3. To-day attend his voice, Nor dare provoke his rod; Come—like the people of his choice, And own your gracious God.

Tasto.

EVERSTON. S. M.

Animato.

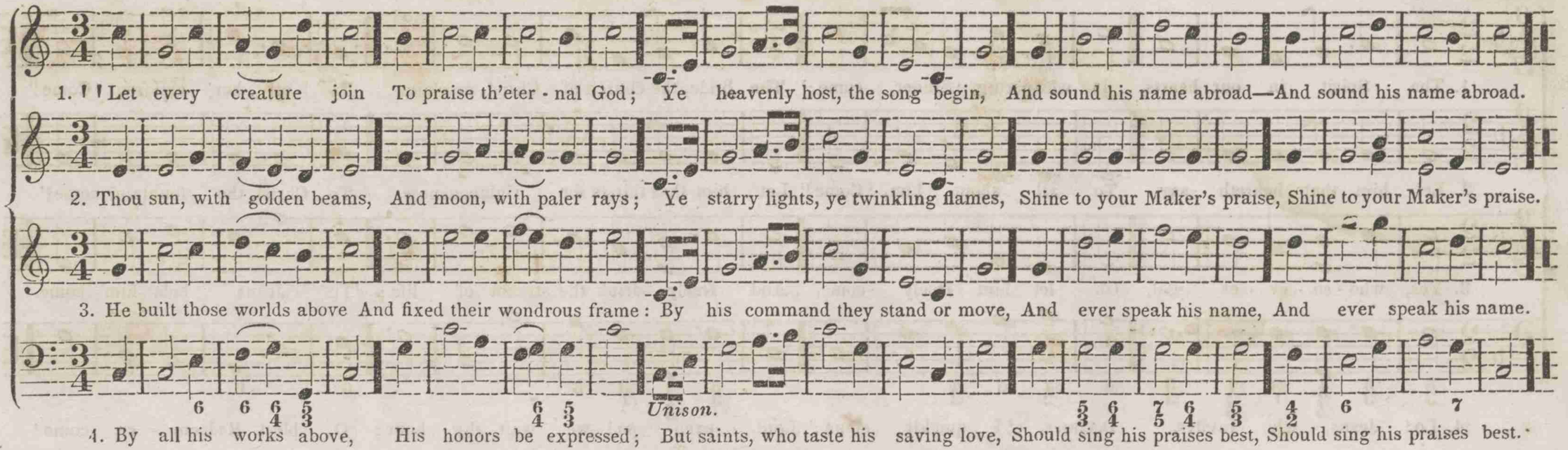
My soul, re - peat his praise, Whose mercies are so great; Whose an - ger is so slow to rise, So ready to a - bate.

His power sub - dues our sins, And his for- - giv - ing love, Far as the east is from the west, Doth all our guilt re - move.

High as the heav'ns are raised A - bove the ground we tread, So far the riches of his grace, Our high - est thoughts ex - ceed.
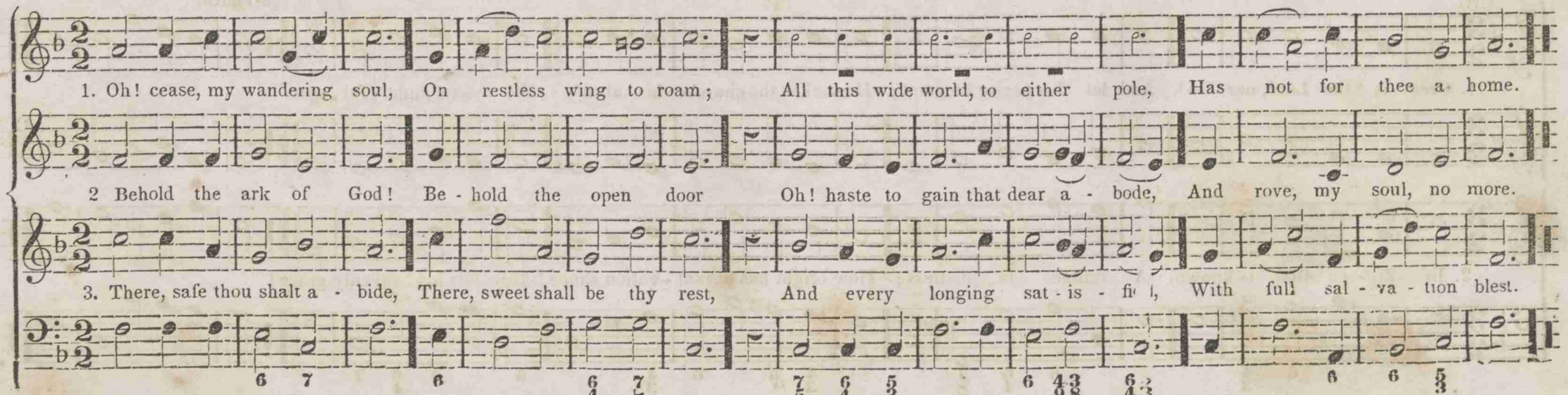
MOORFIELD. S. M.

Church Psalmody, Ps. 148, 2d. Pt.



INVERNESS. S. M.

Church Psalmody, Hy. 248. L. Mason.



OLNEY. S. M.

Hymn 253. L. Mason.

1. The Spirit in our hearts, Is whispering, 'Sinner, come;' The bride, the church of Christ, proclaims, To all her children, 'Come!'

2. Let him that heareth say To all about him, 'Come!' Let him that thirsts for righteousness, To Christ, the fountain, come!'

3. Yes, who - so - ev - er will, Oh let him freely come, And freely drink the stream of life; 'Tis Jesus bids him come.

4. Lo! Jesus, who invites, Declares, 'I quickly come:' Lord, even so! we wait thy hour; O blest Redeem - er, come!

DOVER. S. M.

2d ending.

1. Great is the Lord, our God, And let his praise be great; He makes the churches his abode, His most delight - ful seat.

2. In Zi - on God is known, A refuge in distress; How bright has his sal - vation shone! How fair his heavenly grace!

BLADENBURG. S. M.

2d ending. *

1. Exalt the Lord our God, And worship at his feet; His nature is all ho - liness, And mercy is his seat.

4. *f* Exalt the Lord our God, Whose grace is still the same; Still he's a God of ho - li - ness, And jealous for his name.

* Not to be used as a final close.

STONINGTON. S. M.
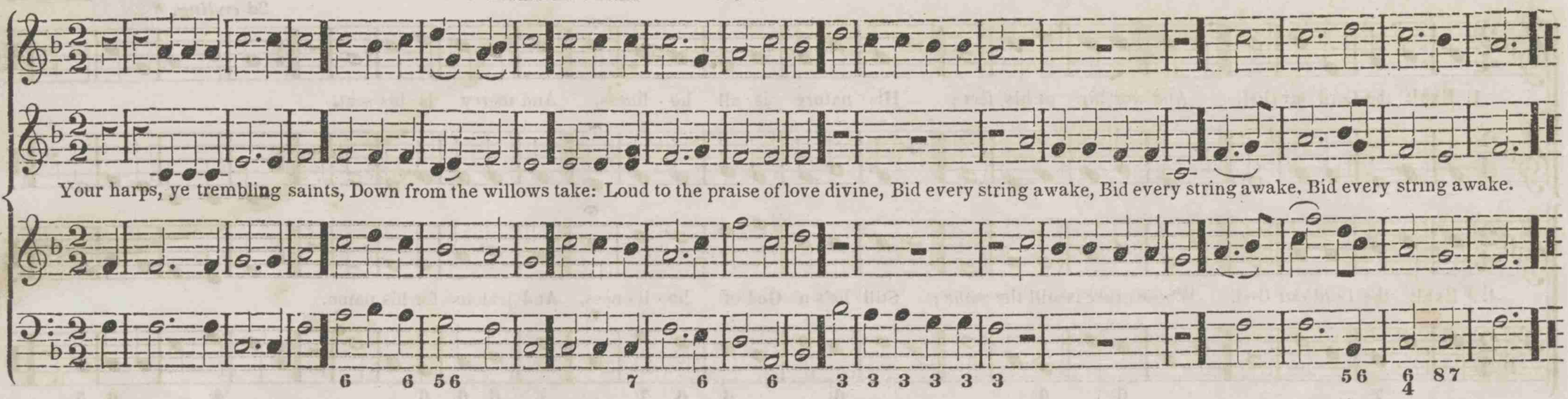
Church Psalmody, Hy. 298. L. Mason.

1. Ye trembling captives, hear! The gospel trumpet sounds; No music more can charm the ear, Or heal your heart - felt wounds.

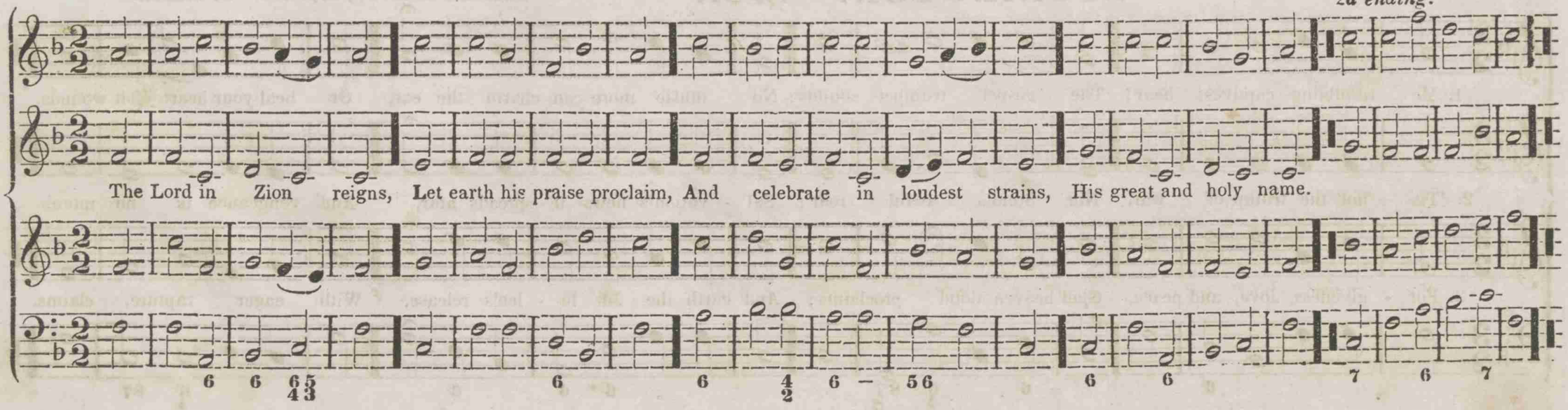
2. 'Tis not the trump of war, Nor Sinai's awful roar; Sal - vation's news it spreads afar, And vengeance is no more.

3. For - giveness, love, and peace, Glad heaven aloud proclaims; And earth the Ju bi - lee's release, With eager rapture, claims.

WARNER. S. M



WENTWORTH. S. M.



HOLEN. S. M. [Double.]

Andante. Grazioso.

1. The Lord my shepherd is, I shall be well sup - plied; Since he is mine, and I am his, What can I want be - - side?

3. If e'er I go as - tray, He doth my soul re - claim; And guides me in his own right way, For his most ho - ly name.
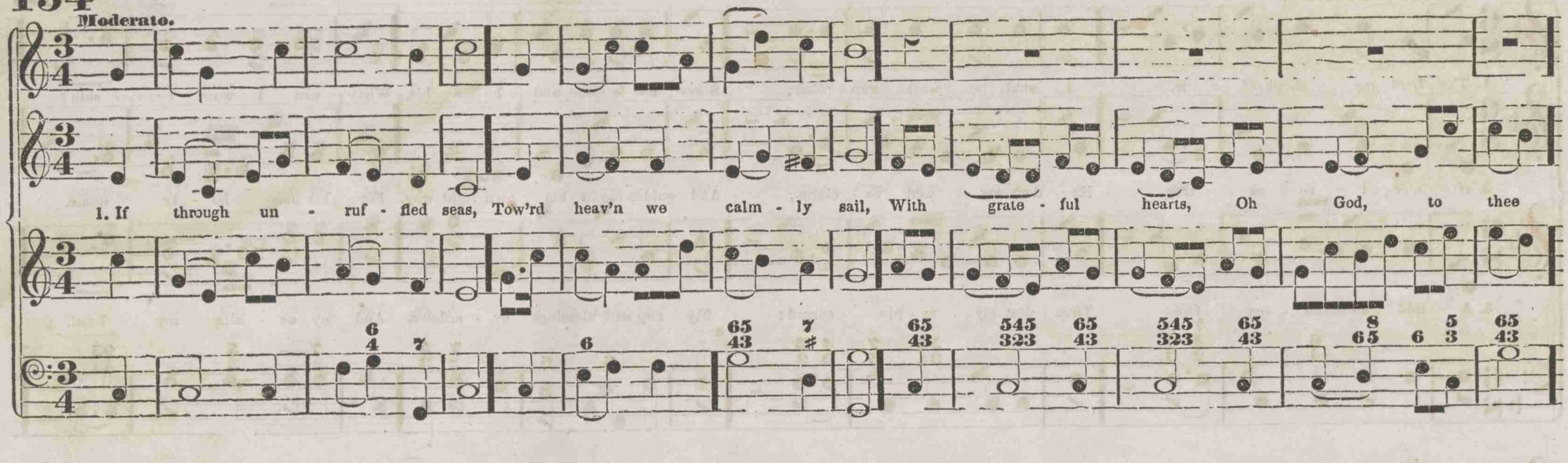
5. A - mid surround - ing foes, Thou dost my ta - ble spread: My cup with blessings ov - erflows, And joy ex - alts my head.

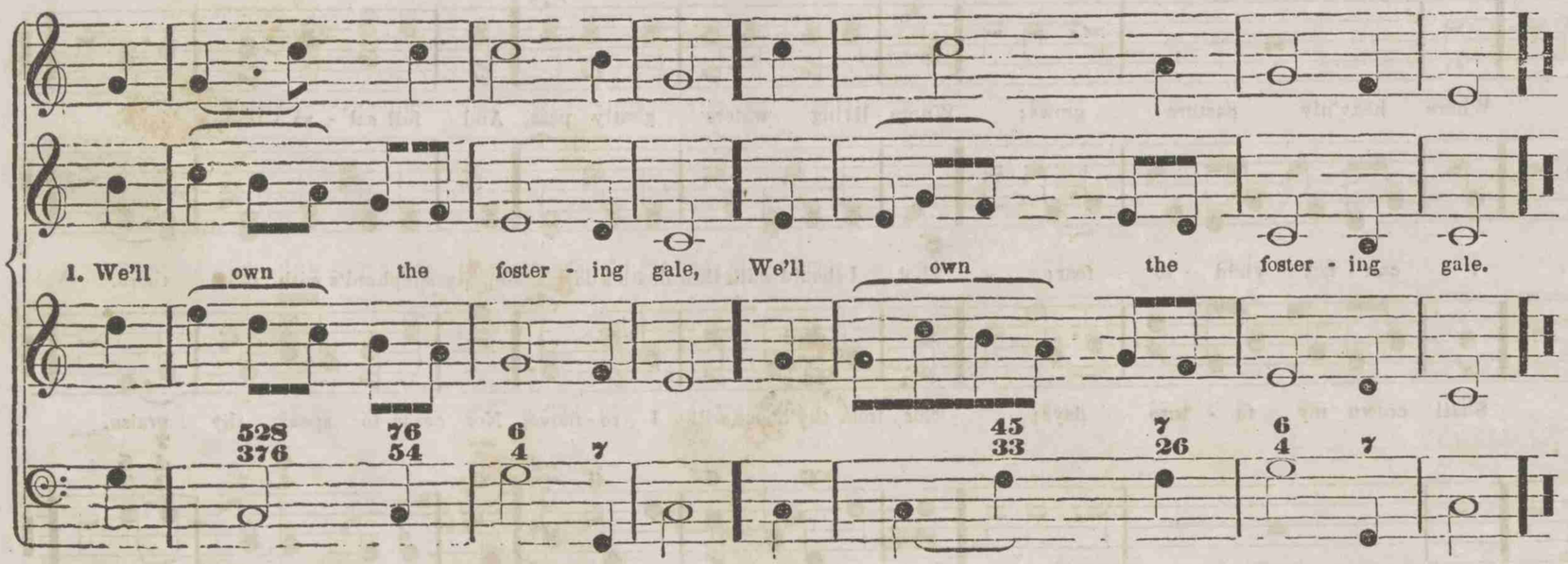
2. He leads me to the place, Where heav'nly pasture grows; Where living waters gently pass, And full sal - va - tion flows.

4. While he af - fords his aid, I can - not yield to fear; Tho' I should walk thro' death's dark shade, My shepherd's with me there.

6. The bounties of thy love, Shall crown my fu - ture days; Nor from thy house will I re - move, Nor cease to speak thy praise.

134 ELYMAS. S. M.





2.
But should the surges rise,
And rest delay to come,
Blest be the sorrows, kind the storm,
Which drives us nearer home.
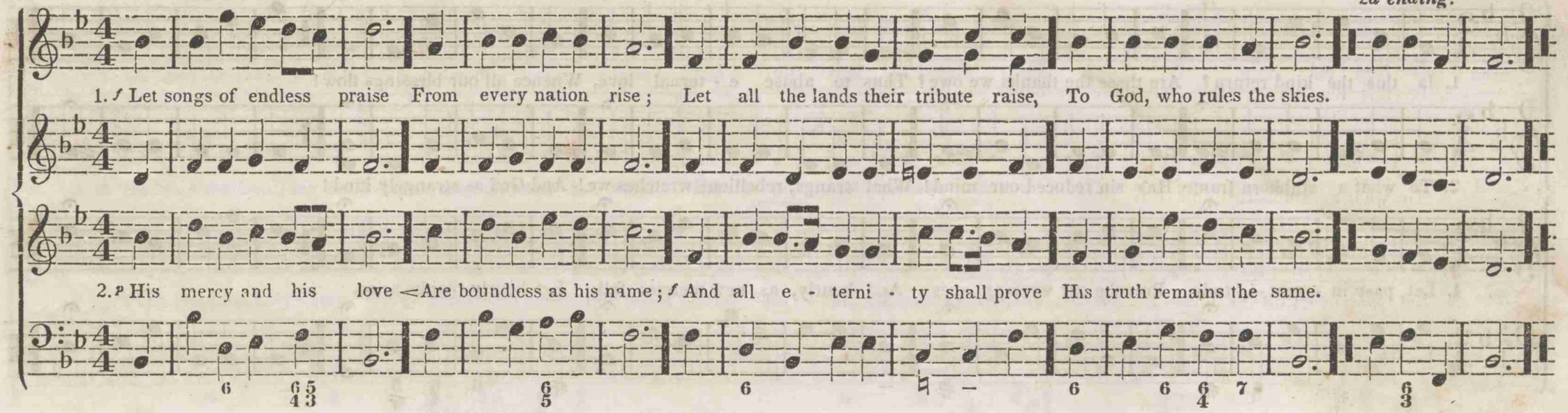
3.
Soon shall our doubts and fears.
All yield to thy control;
Thy tender mercies shall illume,
The midnight of the soul.

4.
Teach us in every state,
To make thy will our own;
And when the joys of sense depart,
To live by faith alone.

HUDSON. S. M.

R Harrison

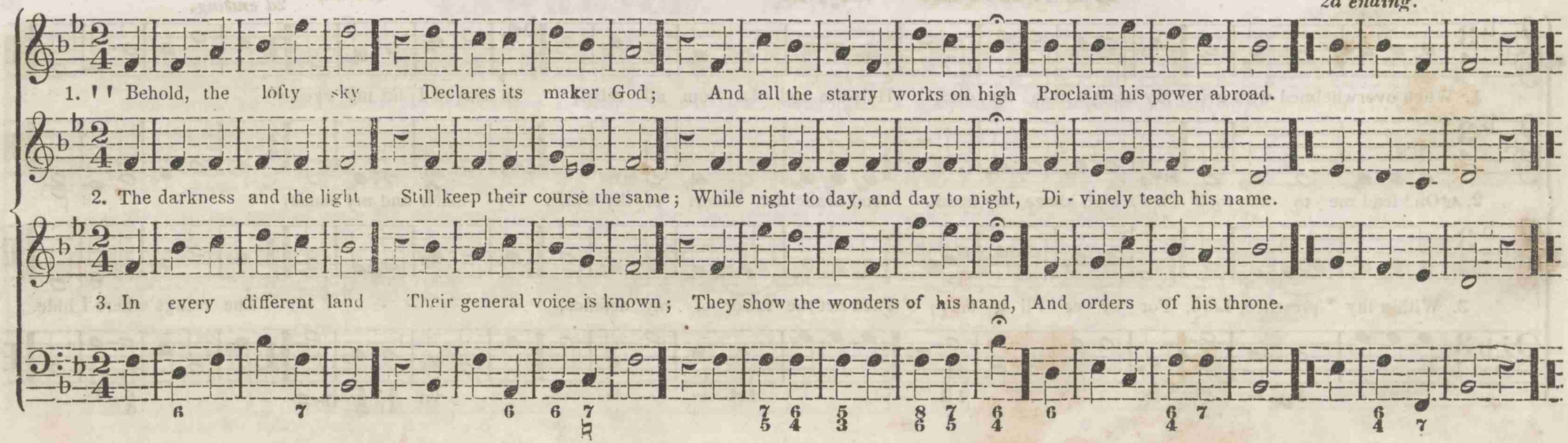
2d ending.



UTICA. S. M.

L. MASON.

2d ending.



BOXFORD. S. M.

2d ending.

1. Is this the kind return? Are these the thanks we owe? Thus to abuse e - ternal love, Whence all our blessings flow!

2. To what a stubborn frame Has sin reduced our mind! What strange, rebellious wretches we! And God as strangely kind!

4. Let past in - grat - i - tude Provoke our weeping eyes; And hourly, as new mercies fall, Let hourly thanks arise.

DUNBAR. S. M.

Corelli.

2d ending.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. *A[illegible]* Oh! lead me to the rock That's high above my head, And make the covert of thy wings My shelter and my shade.

3. Within thy presence, Lord, For - ev - er I'll a - bide; *f* Thou art the tower of my defence, - - - - - - - - - - The refuge where I hide.

WATCHMAN. S. M

Leach

1. Oh bless the Lord, my soul! His grace to thee proclaim: And all that is within me join To bless his ho - ly name.

2. Oh bless the Lord, my soul; His mercies bear in mind; For - get not all his ben - e - fits: The Lord to thee is kind.

5. Then bless his holy name, Whose grace hath made thee whole; Whose lov - ing kindness crowns thy days; Oh bless the Lord, my soul!

18

LAWRENCE. S. M.

2d ending.

1. With humble heart and tongue, My God, to thee I pray: Oh! bring me now, while I am young, To thee the living way.

4. Oh! l- thy word of grace My warmest thoughts employ; Be this, through all my following days, My treasure and my joy.

5. To what thy laws impart Be my whole soul inclined; Come, Saviour, dwell within my heart, And sancti - fy my mind.

KAMBIA. S. M.

2d ending.

3. *p* Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, - - - - - - - - - - It withers in an hour.

4. *mf* But thy compassions, Lord, To endless years endure; And children's children ever find Thy words of promise sure.

SHERWOOD. L. M. or L. M. 6 lines.
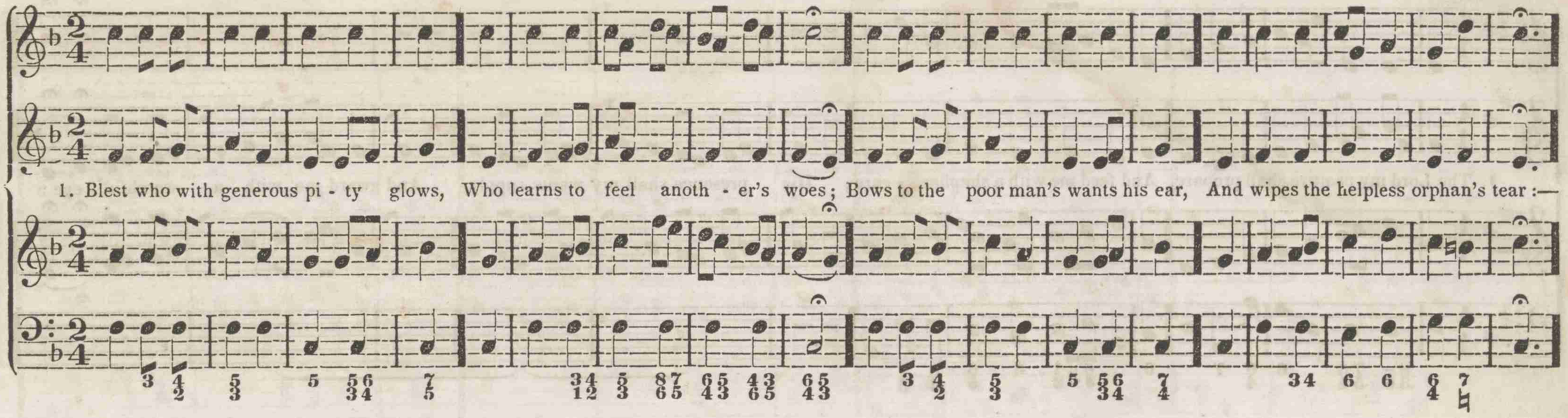
Adagio Sostenuto.

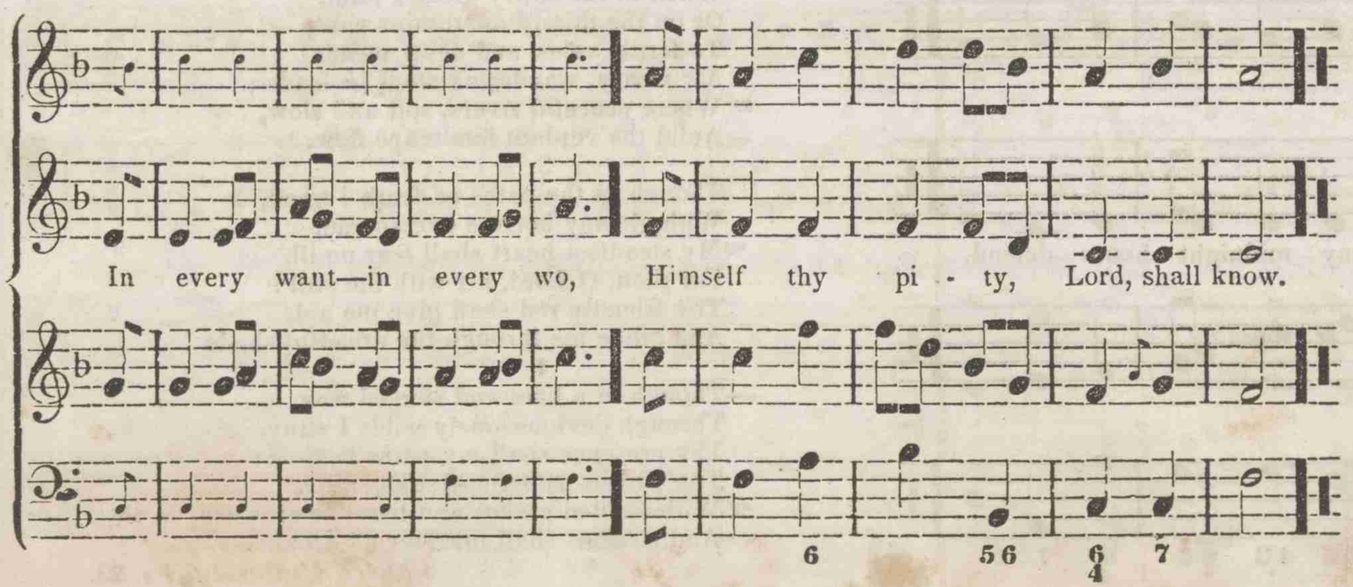
Len.

The Lord my pasture shall prepare, And feed me with a shepherd's care;
His presence shall my wants supply, And guard me with a watchful eye: } My noon-day walks he shall attend, And all my midnight hours defend.

Len.

BRIGHTON. L. M. 6 lines.





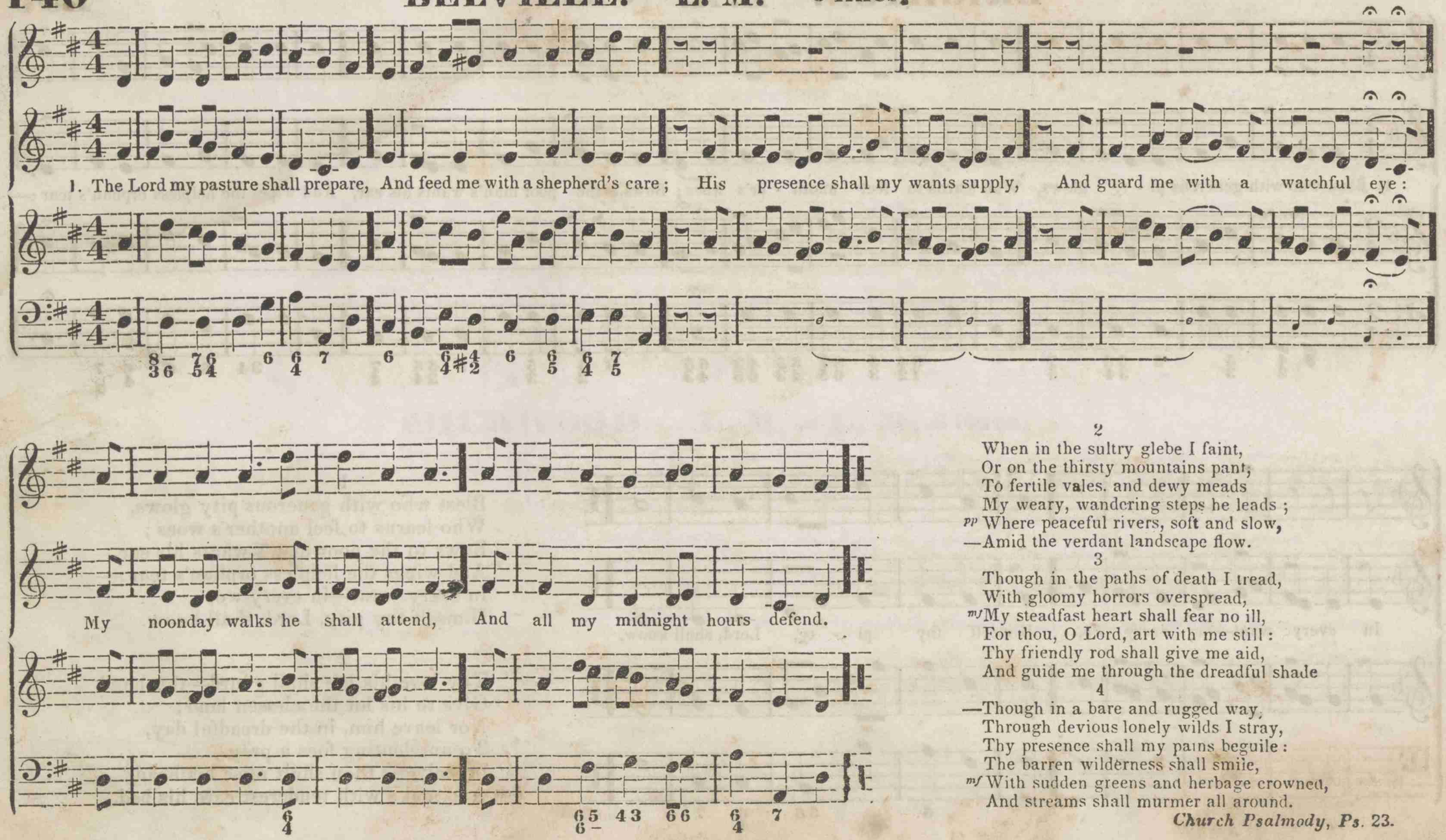
1

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

2

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

140 BELVILLE. L. M. 6 lines.



2

When in the sultry glebe I faint,
Or on the thirsty mountains pant;
To fertile vales. and dewy meads
My weary, wandering steps he leads;
pp Where peaceful rivers, soft and slow,
—Amid the verdant landscape flow.

3

Though in the paths of death I tread,
With gloomy horrors overspread,
mf My steadfast heart shall fear no ill,
For thou, O Lord, art with me still:
Thy friendly rod shall give me aid,
And guide me through the dreadful shade

4

—Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy presence shall my pains beguile:
The barren wilderness shall smile,
mf With sudden greens and herbage crowned,
And streams shall murmer all around.

Church Psalmody, Ps. 23.

GLOUCESTER. L. M. 6 lines.

Milgrove.

D. C.

D. C.

Angels of light, e - thereal fires! Arise, and sweep your awful lyres! To you the sacred right belongs, To raise the lay, and lead our songs.

D. C.

C. D.

worn out

SUDBURY. L. M. 6 lines.

D. C

D. C.

The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye.

D. C

My noonday walks he shall attend, And all my midnight hours defend.

D. C.

142 EATON. L. M. 6 lines

Wyvill

1. Awake, our souls—away, our fears, Let every trembling thought begone; Awake, and run the heavenly race, And put a cheerful courage on—

2. True, 'tis a strait and thorny road, And mortal spirits tire and faint; But they forget the mighty God, Who feeds the strength of every saint.

Sing the small notes to the second stanza.

Awake, and run the heavenly race, And put a cheerful courage on.

But they forget the mighty God, Who feeds the strength of every saint.

Sing the small notes at the beginning of the tune to the 2d and 5th stanzas.

3

The mighty God, whose matchless power
Is ever new, and ever young;
And firm endures, while endless years
Their everlasting circles run.

4

From thee, the overflowing spring,
Our souls shall drink a full supply;
While those who trust their native strength
Shall melt away—and droop—and die.

Sing the small notes to the fifth stanza.
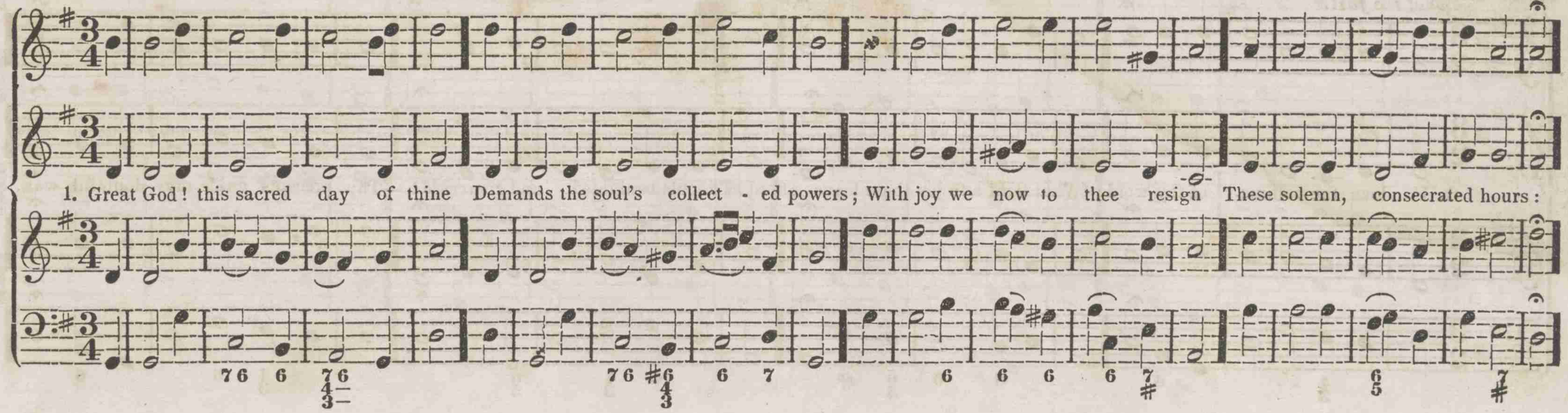
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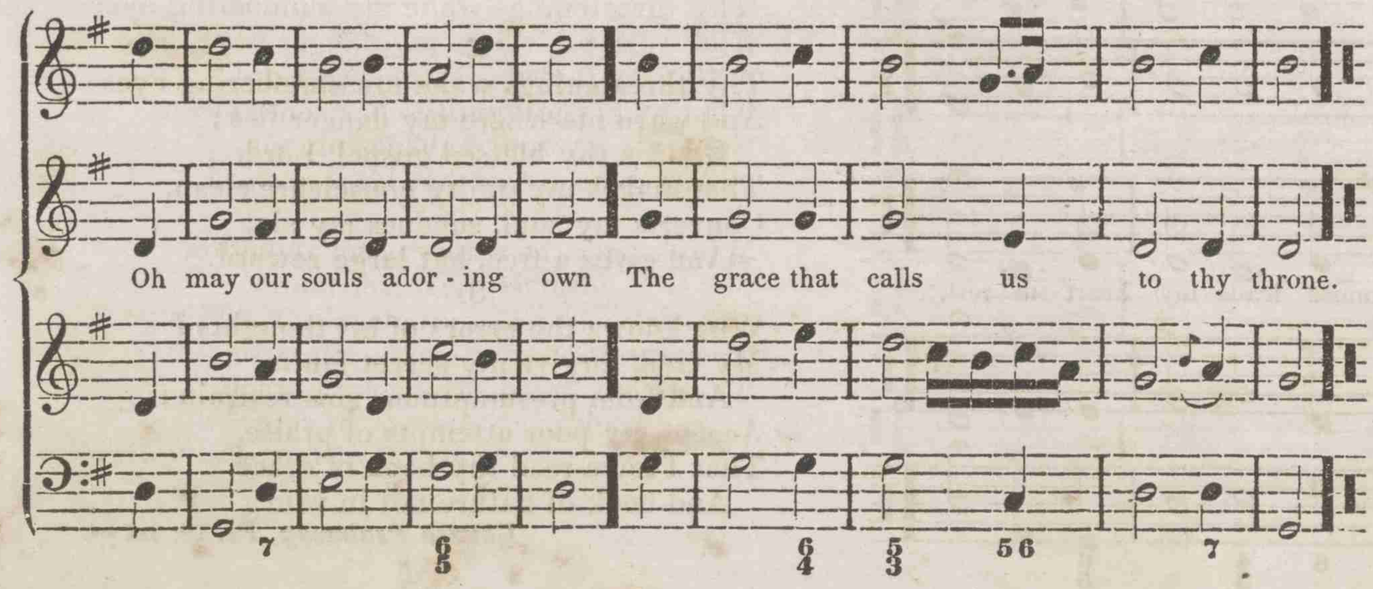
Swift as an eagle cuts the air,
We'll mount aloft to thine abode;
On wings of love our souls shall fly,
Nor tire amid the heavenly road.

Church Psalmody, Hy. 378

SALSBURY. L. M. 6 lines.

Subject from Haydn.





2

All-seeing God! thy piercing eye
Can every secret thought explore;
May worldly cares our bosom fly,
And where thou art intrude no more:
Oh may thy grace our spirit move,
And fix our minds on things above!
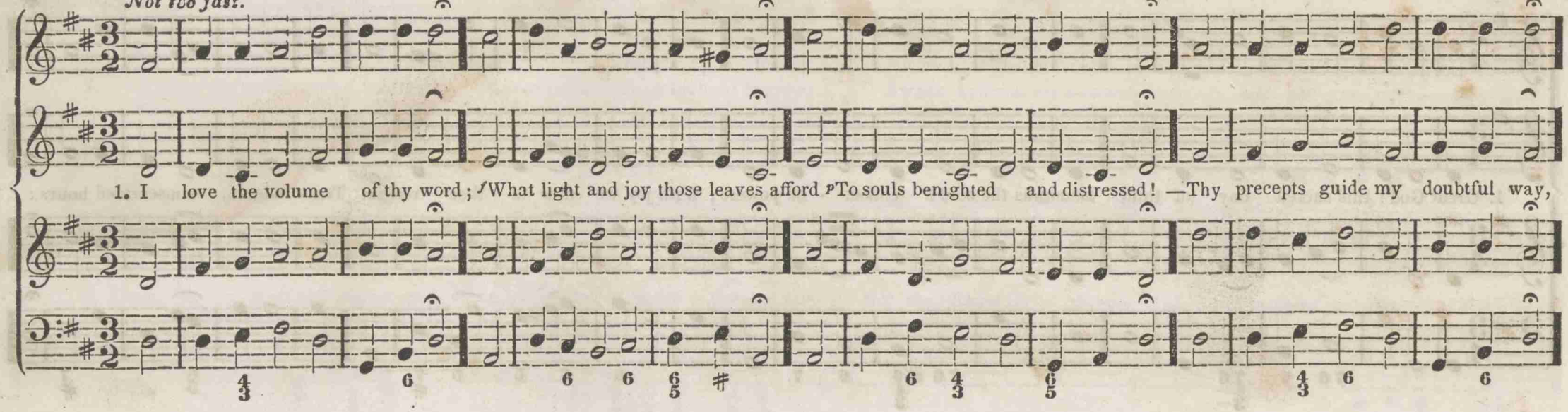
3
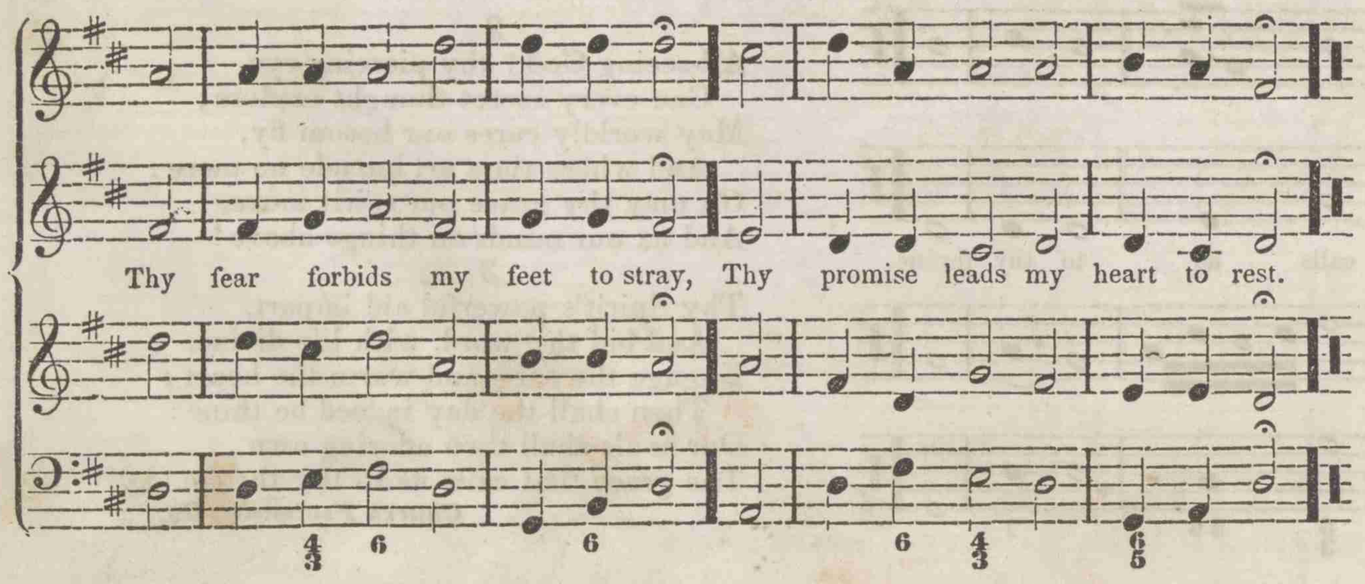
Thy Spirit's powerful aid impart,
And bid thy word, with life divine,
Engage the ear—and warm the heart;
Then shall the day indeed be thine:
Our souls shall then adoring own
The grace that calls us to thy throne.

Church Psalmody. Hy

144 NASHVILLE. L. P. M.

Not too fast. **Arranged from a Gregorian Chant.**
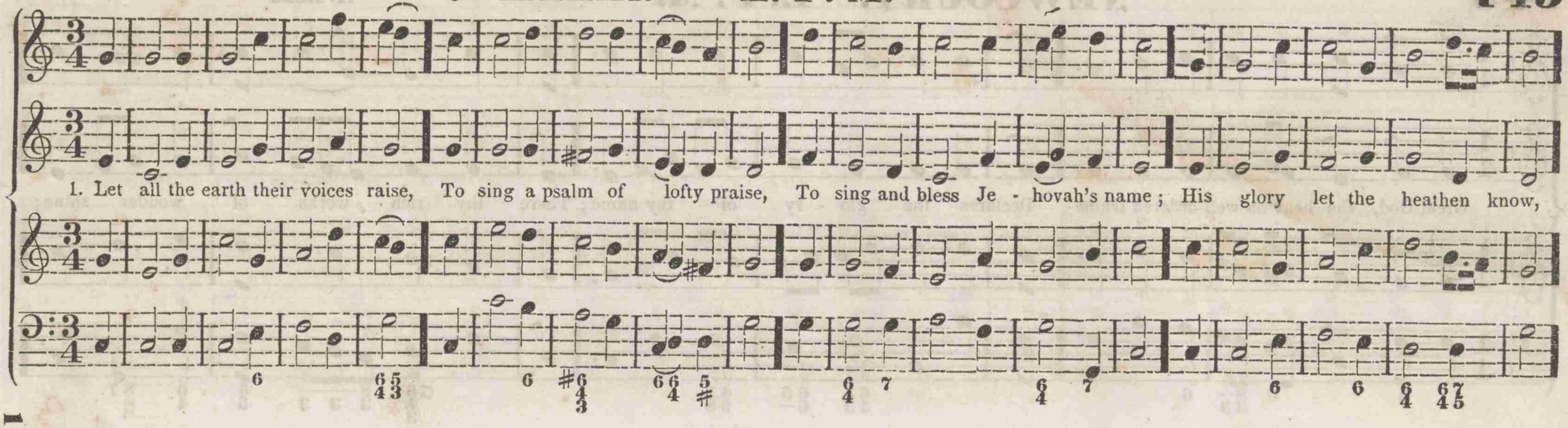




2

Thy threatenings wake my slumbering eyes
And warn me where my danger lies;
But 'tis thy blessed gospel, Lord,
That makes my guilty conscience clean,
Converts my soul, subdues my sin,
And gives a free, but large reward.

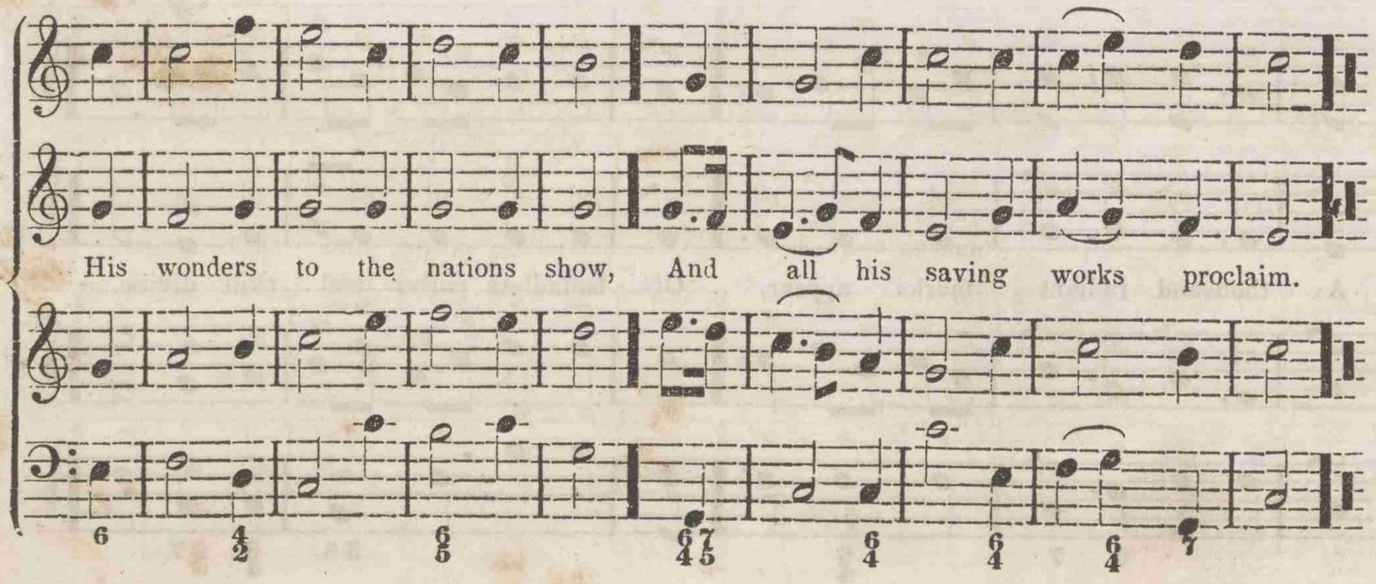
3

Who knows the errors of his thoughts?
My God, forgive my secret faults,
And from presumptuous sins restrain;
Accept my poor attempts of praise,
That I have read thy book of grace,
And book of nature not in vain

Church Psalmody, Ps. 19, 1*st pt.*



19



1

Let all the earth their voices raise,
To sing a psalm of lofty praise,
To sing and bless Jehovah's name.
His glory let the heathen know,
His wonders to the nations show,
And all his saving works proclaim.

2

Oh! haste the day—the glorious hour,
When earth shall feel his saving power,
And barbarous nations fear his name:
Then shall the race of man confess
The beauty of his holiness,
And in his courts his grace proclaim.

Church Psalmody, Ps. 96, *1st pt.*

NEWCOURT. L. P. M.

H. Bond

Great God, the heav'ns well ordered frame Declares the glo - ry of thy name; There thy rich works of wonder shine;

A thousand star - ry beau - ties there, A thousand radiant marks appear, Of boundless power and skill divine.

Voice or Organ.

GAMBIA. L. P. M.

Arranged and Harmonized by T. B. MASON.

Allegro Moderato.

1. Ye saints and servants of the Lord, The tri - umphs of his name re - cord; His sa - cred name for - ev - er bless:

2. God through the world extends his sway! The re - gions of e - ter - - nal day But shad - ows of his glo - ry are:

Where'er the circling sun dis - - plays His ris - ing beams or set - - ting rays, Due praise to his great name ad dress.

To him whose ma - jes - ty ex - cels, Who made the heav'n Where - in he dwells, Let no cre a - ted pow'r com - pare.

KENYON. L. P. M.

Arranged and Harmonized by T. B. MASON
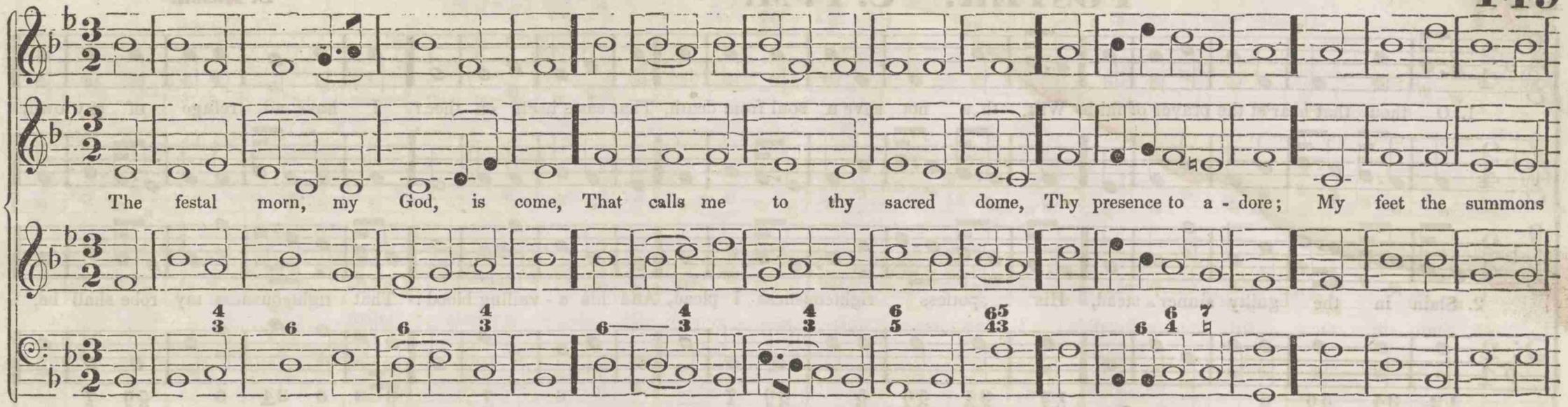
Adantino.

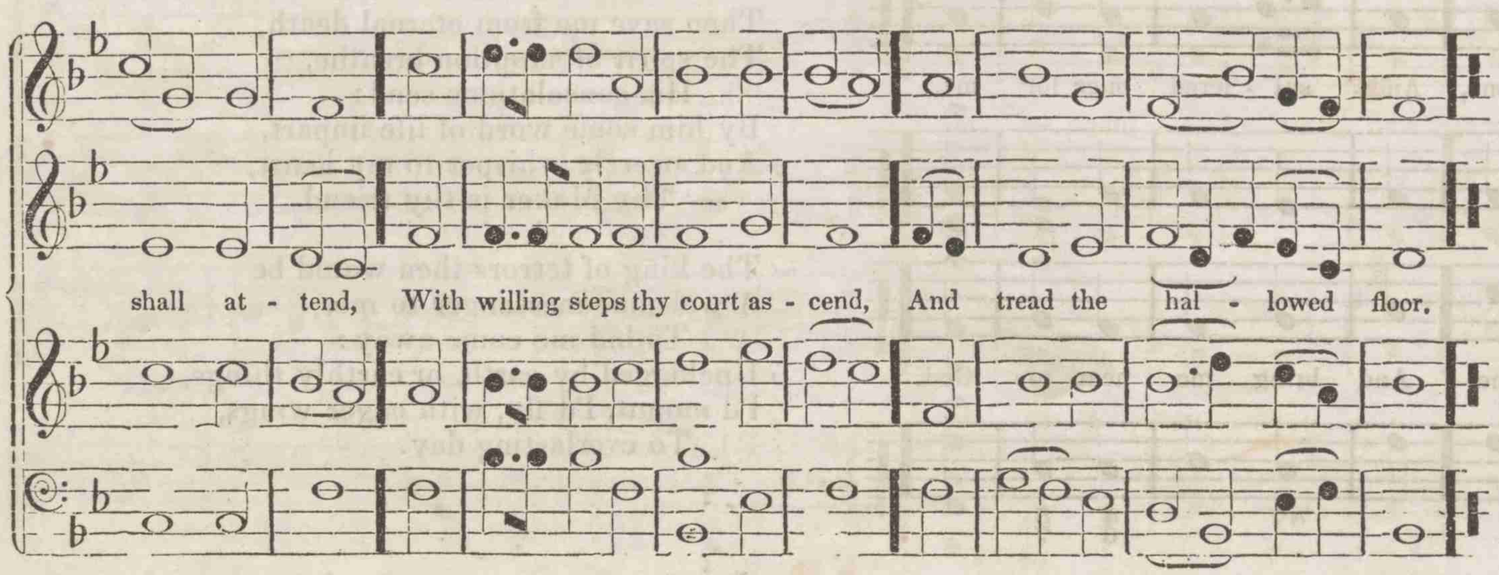
1. O God, my gra - - cious God, to thee My early pray'rs shall offer'd be; For thee my thirs - - ty soul doth pant!

2. Oh! to my long - ing eyes once more, That view of glo - - rious pow'r re - store, Which thy ma - jes - - tic house dis - plays!

My faint - - ing flesh im - plores thy grace, With - in this dry and bar - ren place, Where I re - fresh - ing wa - ters want.

Be - - cause to me thy won - - drous love, Than life it - self does dear - er prove, My lips shall al - ways speak thy praise.





2 With holy joy I hail the day,
That warns my thirsting soul away;
What transports fill my breast!
For, lo! my great Redeemer's power
Unfolds the everlasting door,
And leads me to his rest!

3 Hither, from earth's remotest end,
Lo! the redeemed of God ascend,
Their tribute hither bring;
Here, crowned with everlasting joy,
In hymns of praise their tongues employ,
And hail th' immortal King.

150 FOSTER. C. P. M.

L. Mason.

1. O thou that hear'st the prayer of faith, Wilt th u not save a soul from death, That casts itself on thee? I have no refuge of my own,

2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his a - vailing blood: That righteousness my robe shall be,

But fly to what my God hath done, And suf - fered once for me.

That mer - it shall a - tone for me, And bring me near to God.

3

Then save me from eternal death,
The spirit of adoption breathe,
His consolations send:
By him some word of life impart,
p And sweetly whisper to my heart,
—'Thy Maker is thy friend

4

mf The king of terrors then would be
A welcome messenger to me,
To bid me come away:
f Unclogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

NORWAY. C. P. M.

Subject from Mozart.

1. O Thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts it - self on thee?

2. Slain in the guilty sinner's stead, His spot - less right - eous - ness I plead, And his a - vail - ing blood:

I have no refuge of my own, But fly to what my Lord hath done, And suf - fered once for me.

That righteous - ness my robe shall be, That mer - it shall a - tone for me, And bring me near to God.

KENAZ. C. P. M.

Allegretto.

With joy shall I be - hold the day, That calls my willing soul a - way, To dwell among the blest; For lo! my great Re-

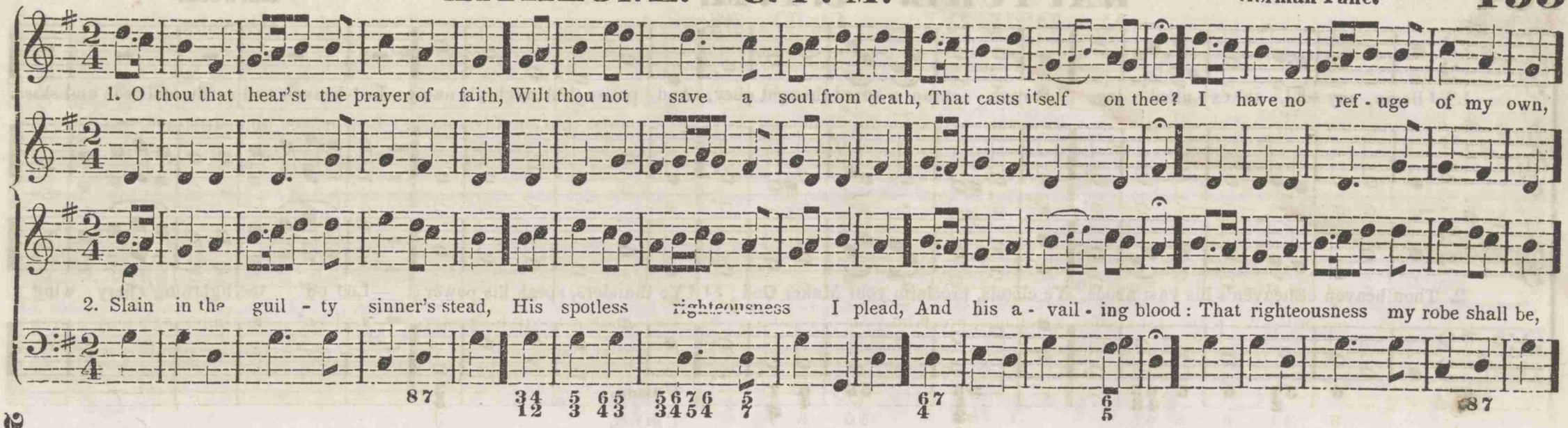
deemer's pow'r, Un - folds the ever - last - ing door, And points me to his rest.

2 Ev'n now, to my expecting eyes
The heaven-built towers of Salem rise;
Their glory I survey;
I view her mansions that contain
The angel host, a beauteous train,
And shine with cloudless day.

3 Thither, from earth's remotest end
Lo! the redeemed of God ascend,
Borne on immortal wing;
There, crowned with everlasting joy,
In ceaseless hymns their tongues employ,
Before th' Almighty King.

AITHLONE. C. P. M.

German Tune.



3

Then save me from eternal death,
The spirit of adoption breathe,
His consolations send:
By him some word of life impart,
p And sweetly whisper to my heart,
—'Thy Maker is thy friend.'
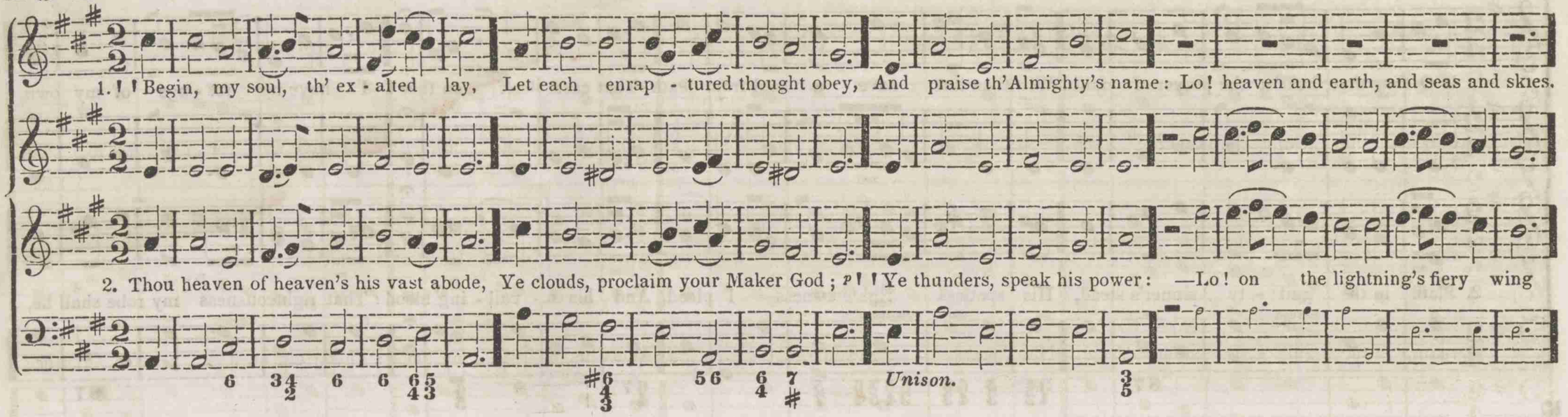
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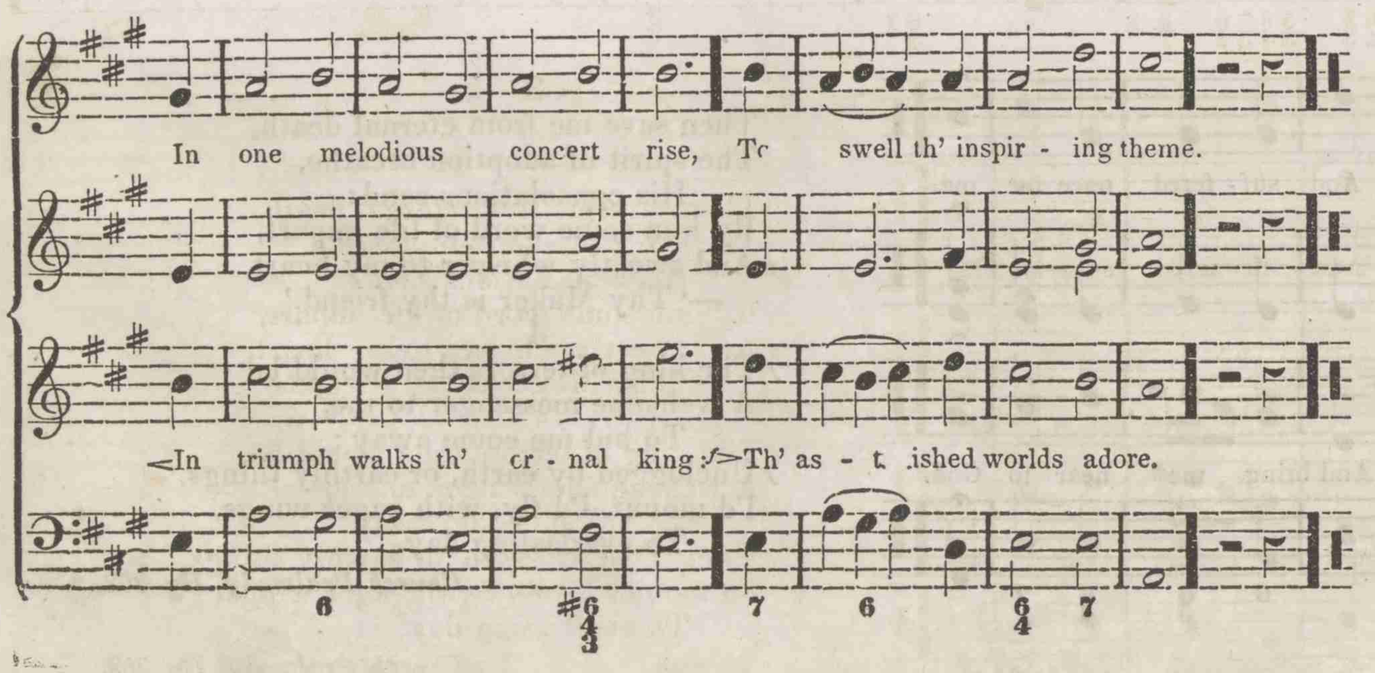
f The king of terrors then would be
A welcome messenger to me,
To bid me come away:
f Unclogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

Church Psalmody, Hy. 303.

154 RAPTURE. C. P. M.

Harwood.





3

—Ye deeps, with roaring billows rise,
To join the thunders of the skies,
f Praise him, who bids you roll;—
p His praise in softer notes declare,
pp Each whispering breeze of yielding air,
And breathe it to the soul.

4

—Wake, all ye soaring throng, and sing
Ye feathered warblers of the spring,
mp Harmonious anthems raise
To him who shaped your finer mould,
Who tipped your glittering wings with gold,
— And tuned your voice to praise.

5

f Let man, by nobler passions swayed,
Let man, in God's own image made,
His breath in praise employ;
Spread wide his Maker's name around,
Till heaven shall echo back the sound,
In songs of holy joy.

Church Psalmody, Ps. 148. 3*d pt.*

PETERS. S. P. M.

1. ! ! How pleased and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay

2. Zion—thrice happy place—Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear The sacred gospel's joyful sound.

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

Unison.

DALSTON. S. P. M.
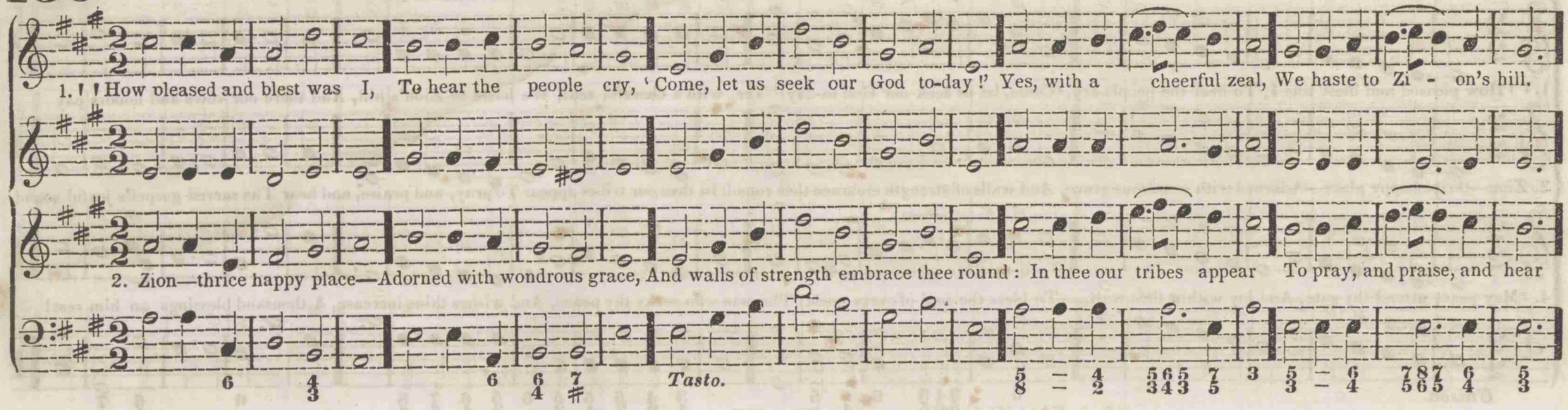
A. Williams.

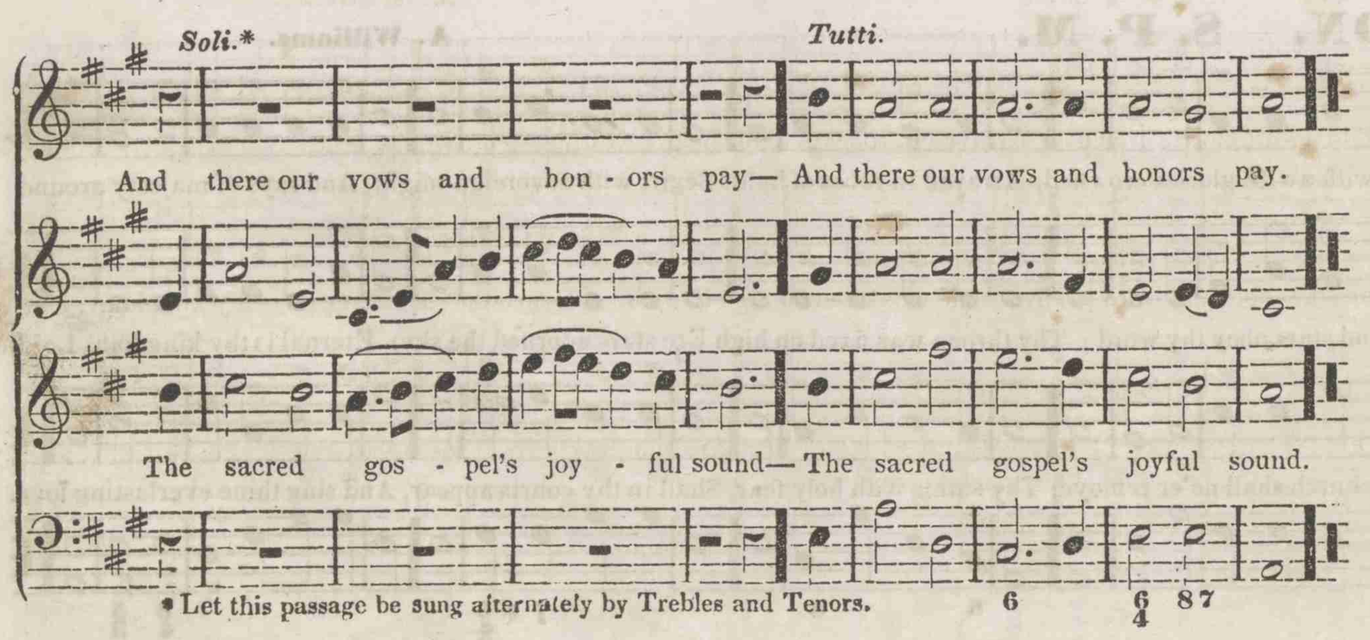
1. ! ! The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned; Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around

2. Upheld by thy commands, The world securely stands, And skies and stars obey thy word; Thy throne was fixed on high Ere stars adorned the sky: Eternal is thy kingdom, Lord.

4. Thy promises are true, Thy grace is ever new; There fixed—thy church shall ne'er remove; Thy saints with holy fear, Shall in thy courts appear, And sing thine everlasting love.

156 BETHEL. S. P. M.





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

3

Here David's greater Son
Has fixed his royal throne;
He sits for grace and judgment here:
He bids the saints be glad,
He makes the sinners sad,
And humble souls rejoice with fear.

4

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

5

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

Church Psalmody, Ps. 122, *5th pt.*

STOW. H. M.

2. mpHark, hark, the sounds draw nigh,--The joyful hosts descend; Jesus forsakes the sky, To earth his footsteps bend, He comes to bless our fallen race, fHe comes with messages of grace.

3. Bear, bear the tidings round, Let every mortal know What love in God is found, >What pity he can show, <Ye winds that blow, ye waves that roll, fSpread wide the news from pole to pole.

BETHESDA. H. M.

Dr. Green.

1. Ye tribes of Adam, join With heaven, and earth, and seas, And offer notes divine To your Creator's praise. Ye holy throng Of angels bright, In worlds of light Begin the song.

2. The shining worlds above In glorious order stand, Or in swift courses move By his supreme command. He spake the word, And all their frame From nothing came To praise the Lord.

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

HADDAM. H. M.

L. Mason

1. The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty; His glories shine With beams so bright. No mortal eye Can bear the sight

2. The thunders of his hand Still keep the world in awe; His wrath and justice stand To guard his holy law; And where his love Resolves to bless, His truth confirms And seals the grace.

4. *p* And can this mighty King Of glory condescend? And will he write his name, 'My father, and my friend?' *f* I love his name! I love his word! Join all my powers, And praise the Lord.

HARWICH. H. M.

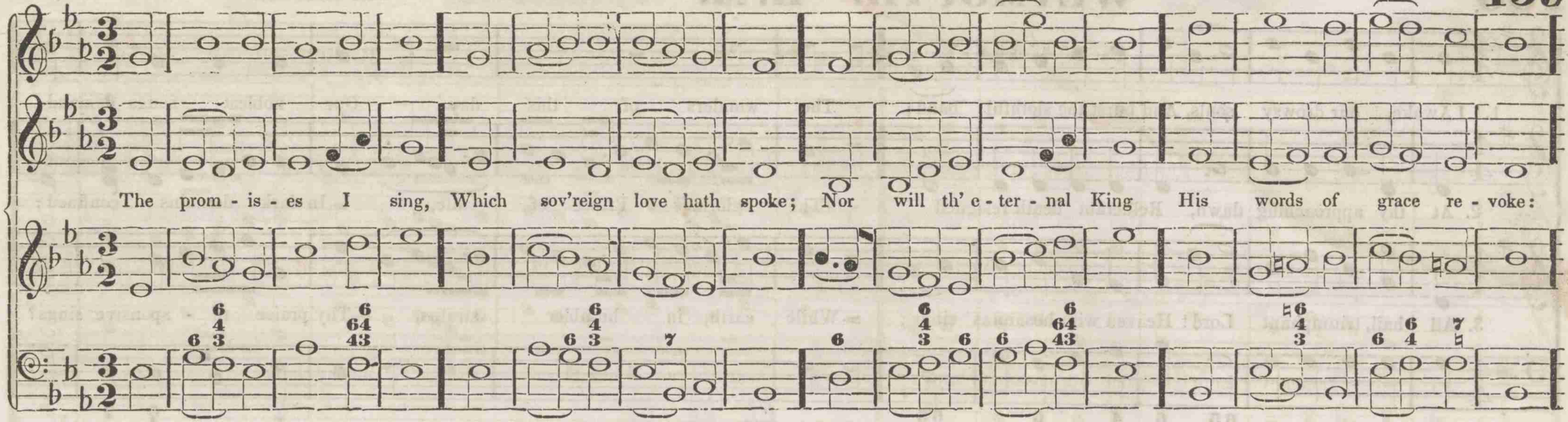
1. Give thanks to God most high, The universal Lord; The sovereign King of kings: And be his grace adored. Thy mercy, Lord, Shall still endure; And ever sure Abides thy word.

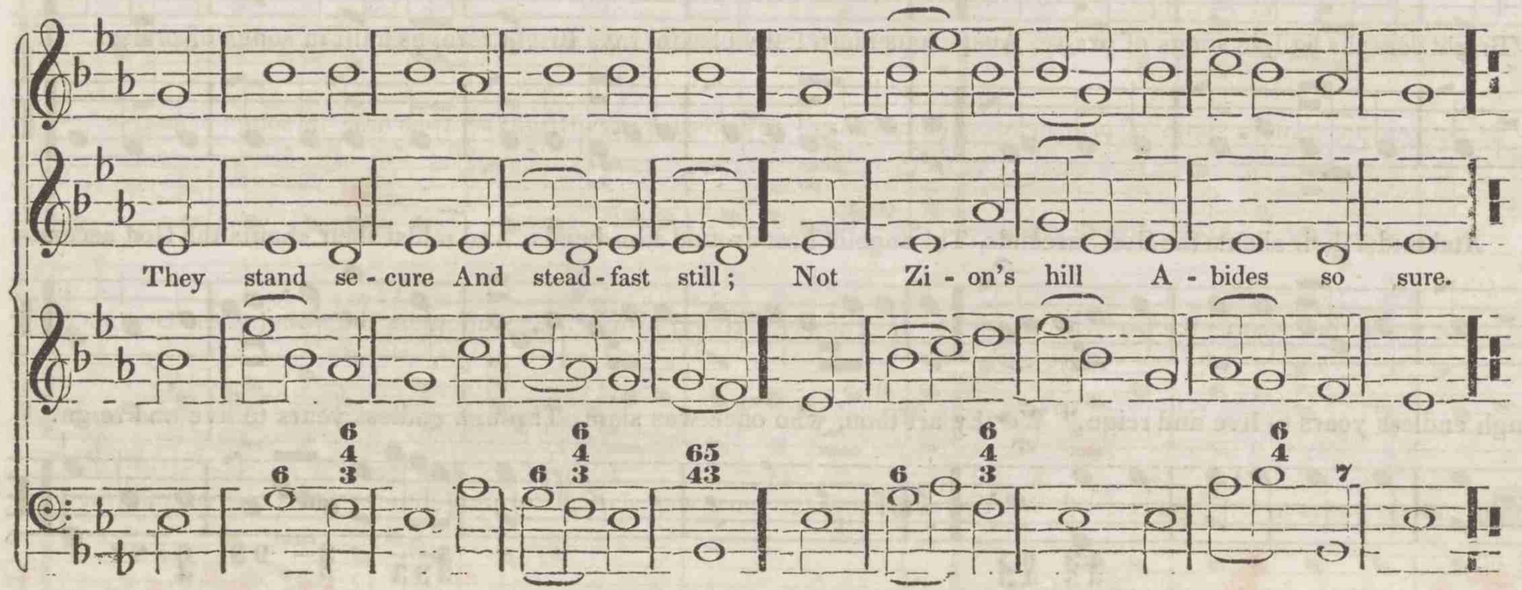
2. How mighty is his hand! What wonders hath he done! He formed the earth and seas, And spread the heavens alone. His power and grace Are still the same; And let his name Have endless praise

5. Give thanks aloud to God, To God the heavenly King; And let the spacious earth, His works and glories sing. Thy mercy, Lord, Shall still endure; And ever sure Abides thy word.

THEBEZ. H. M.

Arranged and Harmonized by T. B. MASON.





2 The mountains melt away,
When once the judge appears;
And sun and moon decay,
That measure mortal years;
But still the same, | The promise shines
In radiant lines, | Through all the flame

3 Their harmony shall sound
Through my attentive ears,
When thunders cleave the ground,
And dissipate the spheres;
'Midst all the shock | I stand serene,
Of that dread scene, | Thy word my rock.

WEYMOUTH. H. M.

R. Harrison.

1. Awake, our drowsy souls, And burst the slothful band; The wonders of this day Our noblest songs demand:

2. At thy approaching dawn, Reluctant death resigned The glorious Prince of life, In dark domains confined;

3. All hail, triumphant Lord! Heaven with hosannas rings; While earth, in humbler strains, Thy praise re - sponsive sings?

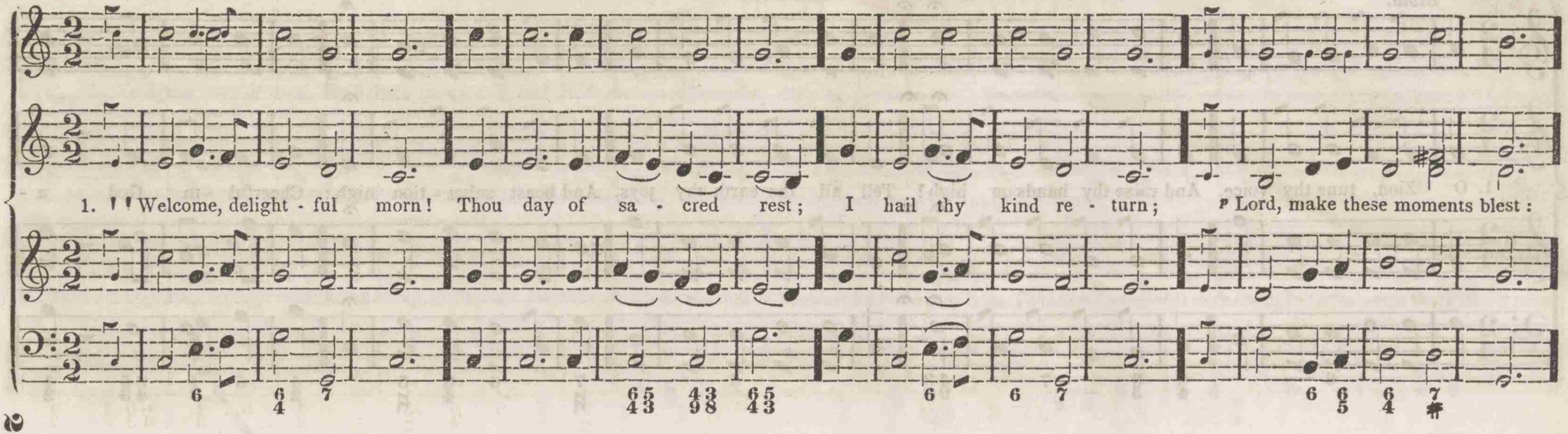
Auspicious morn! thy blissful rays Bright seraphs hail, in songs of praise, Auspicious morn! thy blissful rays Bright seraphs hail, in songs of praise.
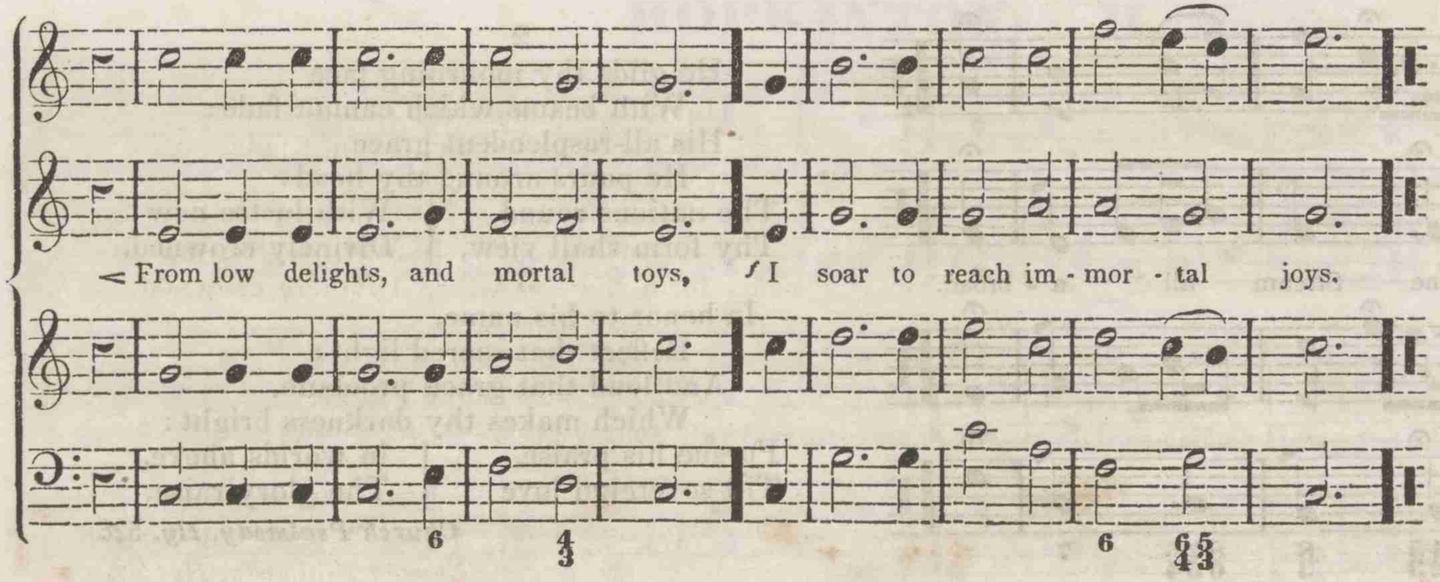
Th' angel - ic host around him bends, And midst their shouts the God ascends, Th' angelic host around him bends, And midst their shouts the God ascends.

"Worthy art thou, who once was slain, Through endless years to live and reign." Worthy art thou, who once was slain, Through endless years to live and reign.

MURRAY. H. M.

L. Mason.





2

' ' Now may the King descend,
And fill his throne of grace;
Thy ceptre, Lord, extend,
{ Sing small notes.
{ While saints address thy face:
< Let sinners feel thy quickening word,
f And learn to know and fear the Lord.
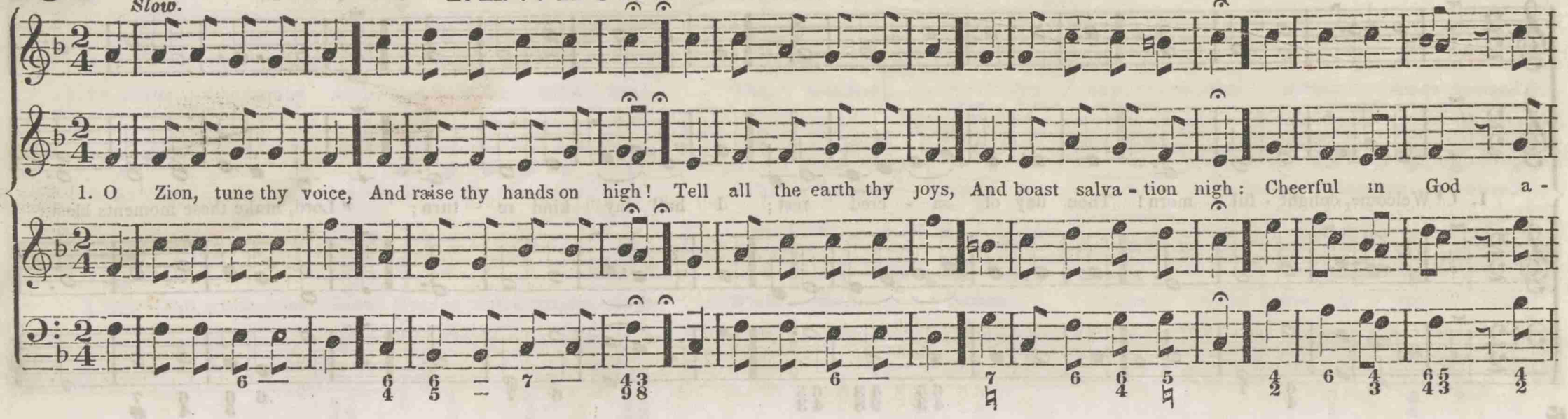
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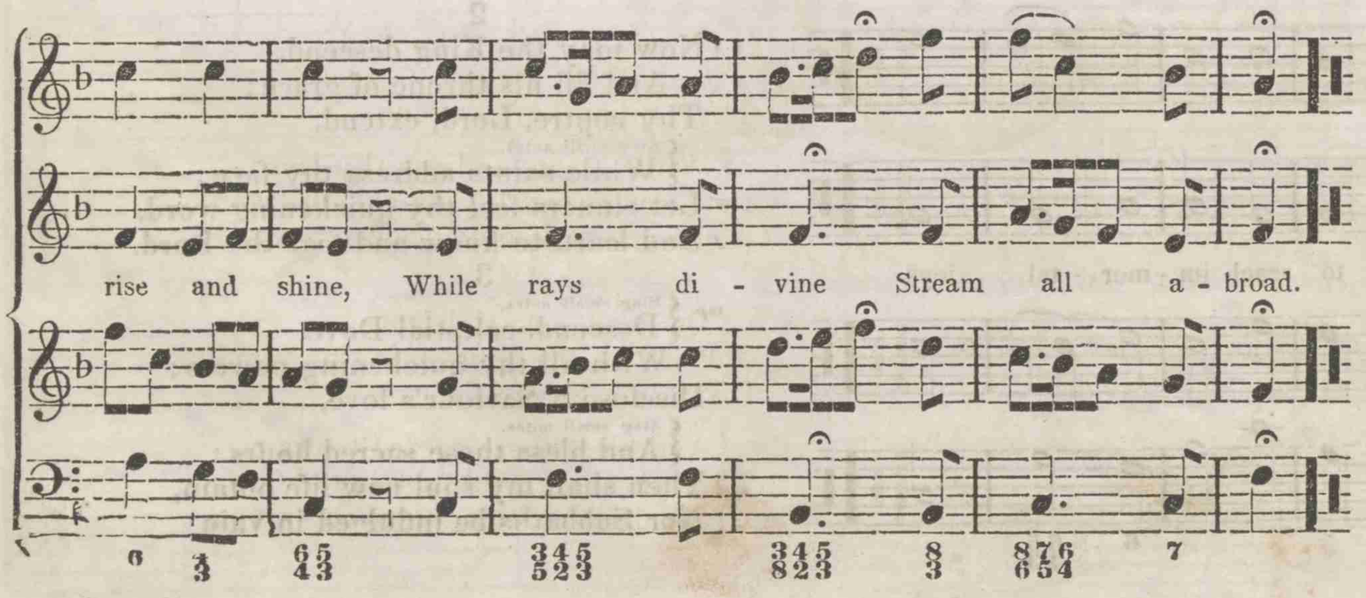
mp { Sing small notes.
{ Descend, celestial Dove,
With all thy quickening powers;
Disclose a Saviour's love,
{ Sing small notes.
{ And bless these sacred hours:
f Then shall my soul new life obtain,
Nor Sabbaths be indulged in vain

NEWBURY. H. M

M. Haydn

Slow.





2

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

3

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

Church Psalmody, Hy. 526

ZEBULON. H. M.

Church Psalmody, Hy. 250.

1. Ye dying sons of men, Immerged in sin and wo! Now mercy calls again, Its message is to you! Ye perishing and guilty, come! In mercy's arms there yet is room.

2. No longer now delay, Nor vain excuses frame; Christ bids you come to-day, Tho' poor, and blind, and lame: All things are ready, sinners, come! For every trembling soul there's room.

3. Drawn by his dying love, Ye wandering sheep, draw near! He calls you from above, The Shepherd's voice now hear: To him whoever will may come, In Jesus' arms there still is room.

HOPKINTON. H. M.

1. Ye boundless realms of joy, Exalt your Maker's name: His praise your songs employ Above the starry frame: Your voices raise, Ye cherubim, And seraphim, To sing his praise.

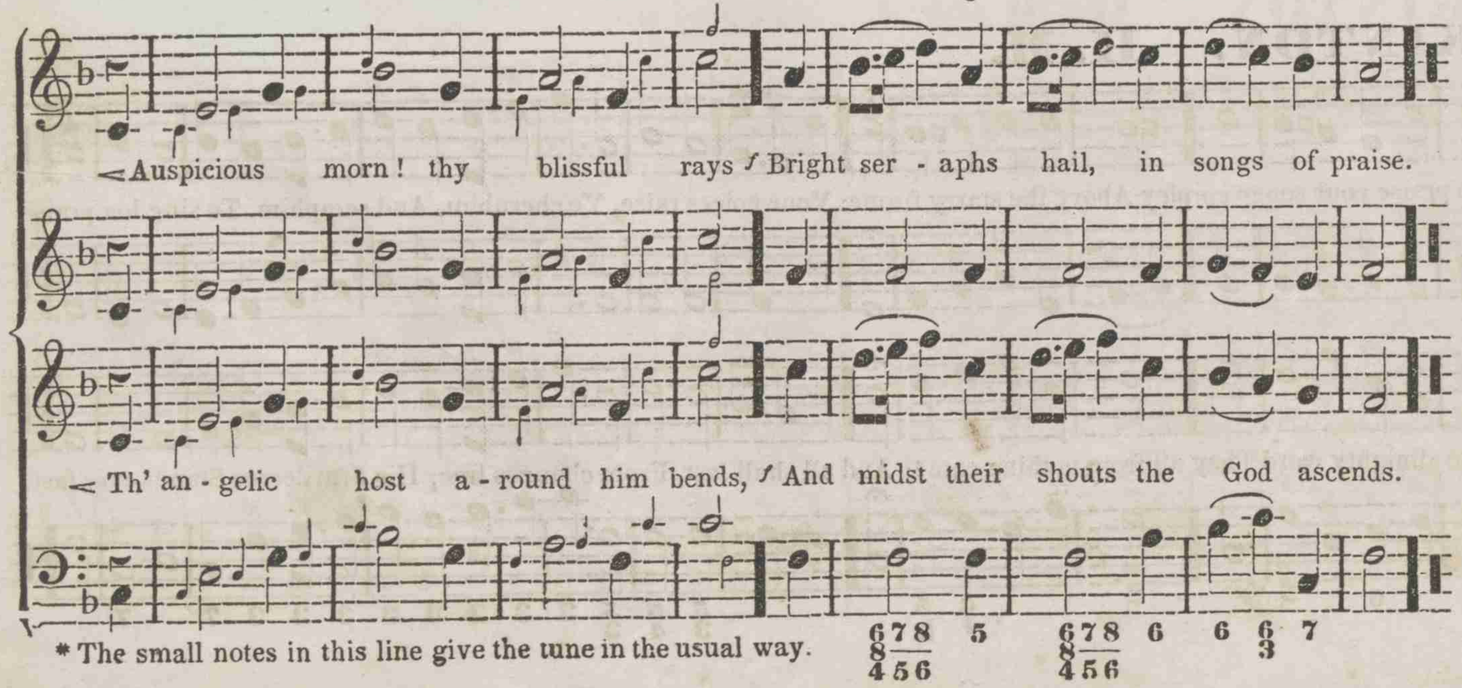
2. Let all adore the Lord, And praise his holy name, By whose almighty word They all from nothing came; And all shall last, From changes free; His firm decree Stands ever fast.

TRIUMPH. H. M.

Lockhart

1. ! ! A - wake, our drow - sy souls, And burst the slothful band; The wonders of this day Our no - blest songs de - mand:

2. —At thy approach - ing dawn Re - luctant death resigned ƒ The glorious Prince of life >In dark do - mains con - fined:



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

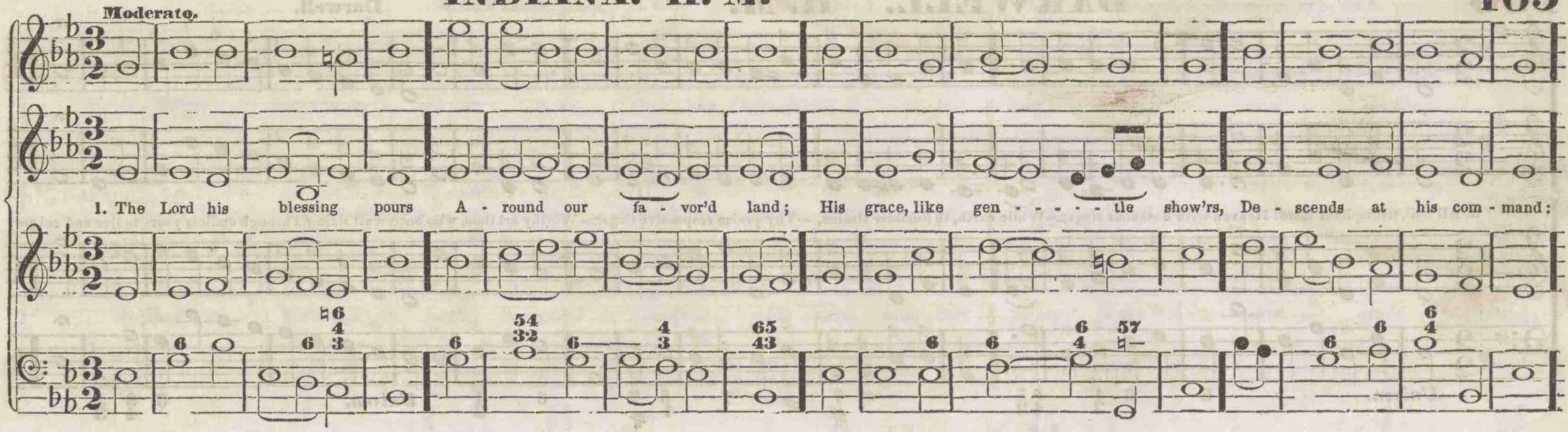
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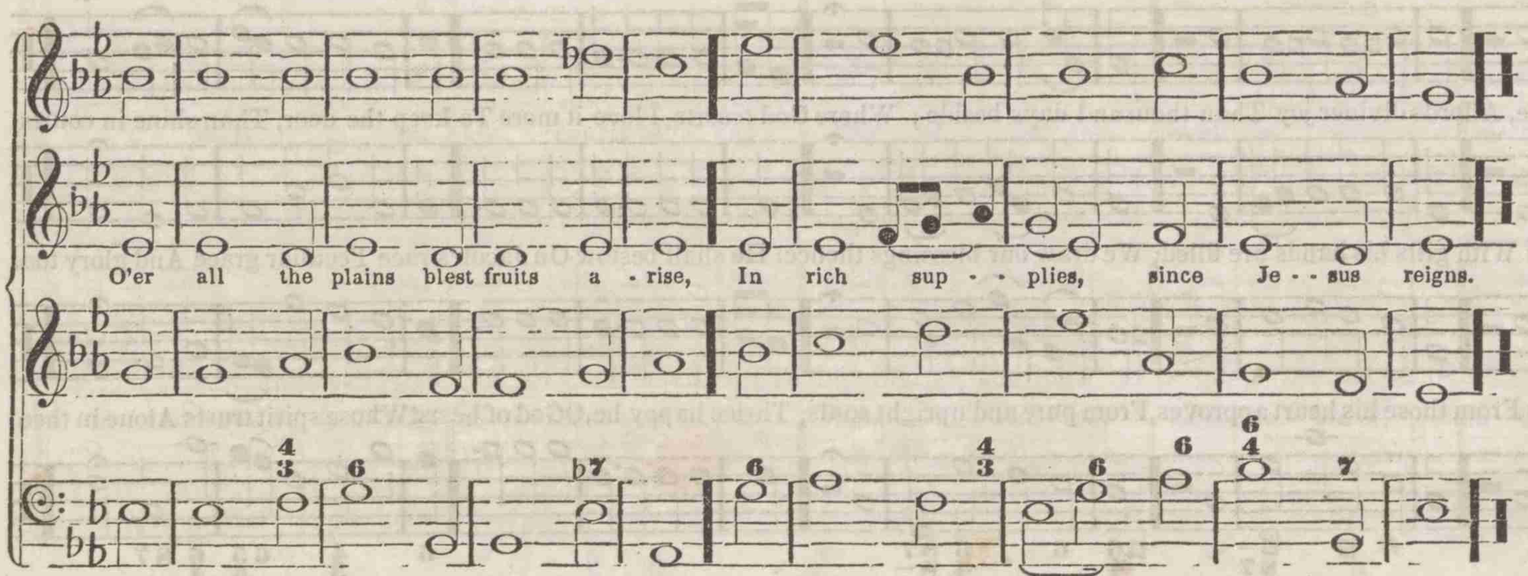
All hail, triumphant Lord!
Heaven with hosannas rings;
> While earth in humbler strains,
— Thy praise responsive sings:—
< "Worthy art thou, who once wast slain,
ƒ Through endless years to live and reign."

4

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

Church Psalmody, Hy. 451





2.

His righteousness alone
Prepares his wondrous way;
He rises to his throne,
In realms of endless day.
His steps we trace, | And, heaven in view,
His path pursue; | Adore his grace.

3.

Thy mercy, O our God,
To all thy church display;
Proclaim thy grace abroad,
And spread the gospel day.
High on thy throne, | And quickly send
Our prayer attend, | Salvation down

DARWELL. H. M.

Darwell.

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

Unison. *Unison.*

ACTON. H. M.

1. To spend one sacred day Where God and saints abide, Affords diviner joy Than thousand days beside; Where God resorts, I love it more To keep the door, Than shine in courts

2. God is our sun and shield, Our light, and our defence: With gifts his hands are filled; We draw our blessings thence: He shall bestow On Jacob's race Peculiar grace And glory too.

3. The Lord his people loves; His hand no good withholds From those his heart approves, From pure and upright souls; Thrice happy he, O God of hosts! Whose spirit trusts Alone in thee

EDGAR. 7s. [6 lines.]

2. Safely through an - oth - er week, God has brought us on our way; Let us now a blessing seek,

2. While we seek supplies of grace, Through the dear Redeem - er's name, Show thy rec - on - ciling face,

4. May the gos - pel's joyful sound Conquer sin - ners, com - fort saints; Make the fruits of grace a - bound,

2a ending.

Waiting in his courts to - day: Day of all the week the best, Emblem of e - ter - nal rest.

Take a - way our sin and shame; From our worldly cares set free, May we rest this day in thee.

Bring re - lief for all complaints: Thus let all our Sabbaths prove, Till we join the church a - bove.

MILLO. 7's.

Arranged and Harmonized by T. B. MASON.

Largo. Legato.

Who, O Lord, when life is o'er' Shall to heav'n's blest mansion's soar? Who, an ev - er wel - come guest, In thy ho - ly place shall rest?

He, whose heart thy love has warm'd, He, whose will to thine con - form'd, Bids his life un - sul - lied run, He, whose words and thoughts are one;

He, who trusts in Christ a - lone, Not in aught himself has done; He, great God, shall be thy care, And thy choicest blessings share.

MORLEY. 7's.

Arranged and Harmonized by T. B. MASON.

Con Amore. Calmato.

To thy pastures fair and large, Heav'nly shepherd, lead thy charge: And my couch with tend'rest care, 'Midst the springing grass prepare.

When I faint with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the verdant meadows flow.

Constant, to my la - test end, Thou my footsteps shall at - tend: And shalt bid my hallow'd dome Yield me an e - ter - nal home.

EDYFIELD. 7s.

Latrobe.

1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ever welcome guest, In thy ho - ly place shall rest?

2. He, whose heart thy love has warmed; He, whose will to thine conformed, Bids his life unsull - ied run; He, whose words and thoughts are one;

4. —He, who trusts in Christ alone, Not in aught himself hath done: —He, great God, shall be thy care, And thy choicest blessings share.

GRANT. 7s.
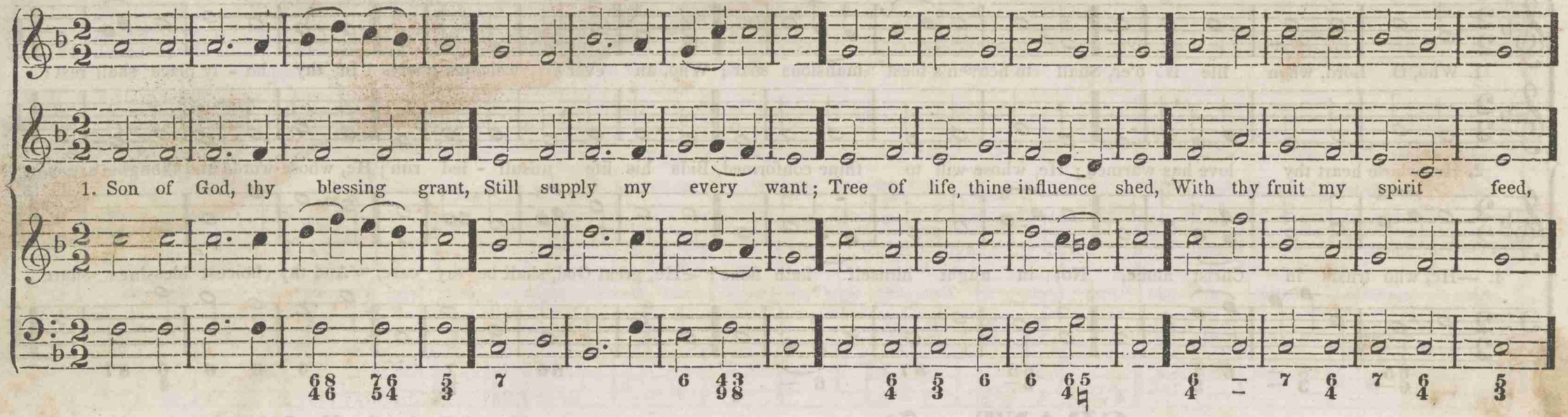
Church Psalmody, Hy. 244.

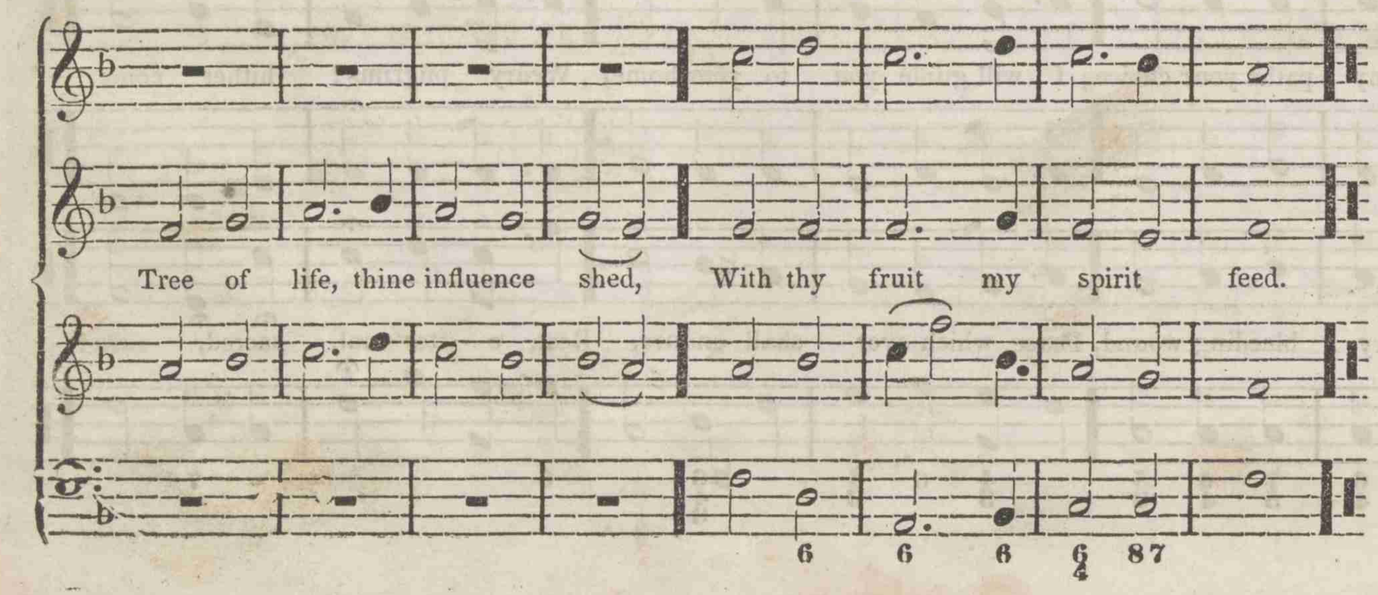
1. Come! said Jesus' sacred voice, Come, and make my paths your choice; I will guide you to your home, Weary pilgrims! hither come.

2. Hither come—for here is found Balm for eve - ry bleeding wound, Peace, which ever shall endure, Rest, e - ter - nal, sacred, sure!

TURIN. 7s.

Giardini.
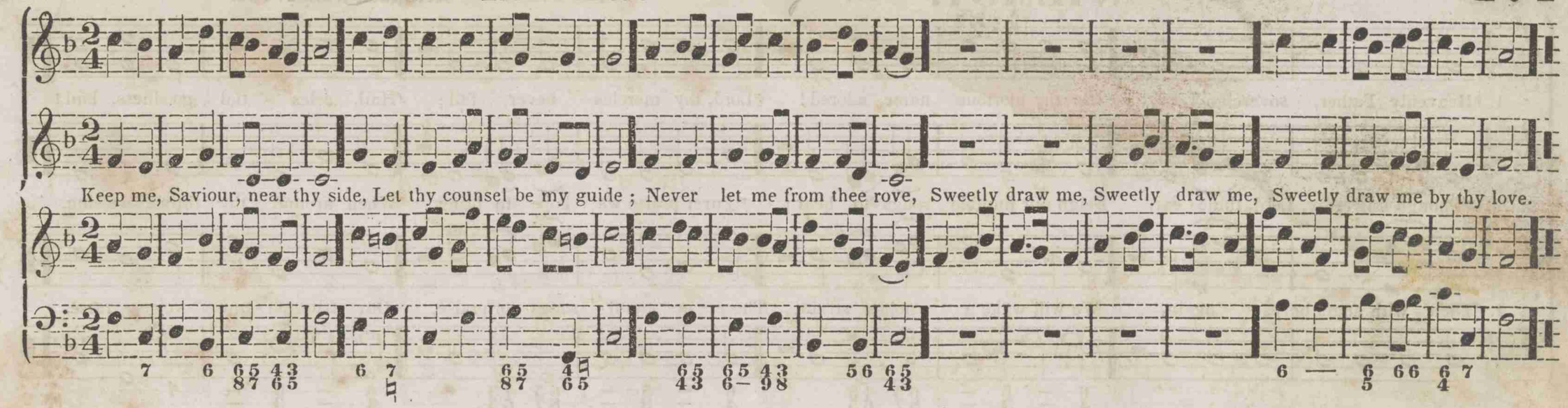




1
Son of God, thy blessing grant,
Still supply my every want;
Tree of life, thine influence shed,
With thy fruit my spirit feed.

2
p Tenderest branch, alas! am I;
Without thee I droop and die;
Weaker than a bruised reed,
Help I every moment need.
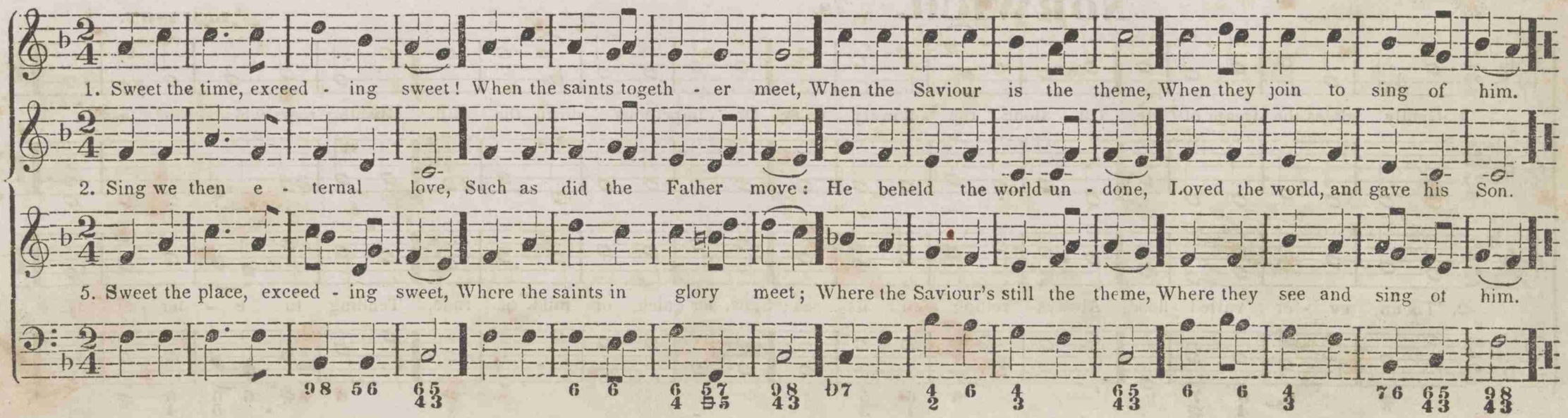
3
—All my hopes on thee depend:
Love me, save me, to the end!
Give me thy supporting grace,
Take the everlasting praise.

GRANBY. 7s.



ANFIELD. 7s.

Arranged from Wranisky.



172

WILMOT. 7s.

Arranged from Weber.

1. pHeavenly Father, sovereign Lord, fBe thy glorious name adored! pLord, thy mercies never fail; fHail, celes - tial goodness, hail!

2. pThough unworthy, Lord, thine ear, Deign our humble songs to hear; mPurer praise we hope to bring, When around thy throne we sing.

4. fThen with angel harps again, We will wake a nobler strain, There, in joyful songs of praise, Our triumph - ant voices raise.

NORWICH. 7s.

L. MASON.

1. Gently glides the stream of life, Oft along the flowery vale; Or impetuous down the cliff, Rushing roars when storms assail.

2. 'Tis an ev - er varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.

ADULLUM. 7s.

1. Children of the heavenly King As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways, Glorious in his works and ways.

2. Ye are travelling home to God, In the way the fathers trod; They are happy now, and ye Soon their happiness shall see, Soon their happiness shall see.

PLEYEL's HYMN. 7s.

Pleyel.

1. *dol* To thy pastures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, Midst the springing grass prepare.

2. When I faint, with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the verdant meadows flow.

4. Constant, to my latest end, *cresc.* Thou my footsteps shall attend; *mf* And shalt bid thy hallowed dome Yield me an e - ter nal home.

RUTLAND. 7s. 6 lines.

Subject from Winter.

D. C.

D. C.

1. Safely through anoth - er week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day:

D. C.

Day of all the week the best, Emblem of e - ter - nal rest

D. C.

7 6 5 6 6 5 6 6 6 6 7 *End.* 6 5 6 7 6 6 5 7

ALSEN. 7s.

F. L. Abel.

Slow.

1. Come! said Jesus' sacred voice, Come, and make my paths your choice: I will guide you to your home, Weary pil - grims! hither come.

2. Hither come, for here is found Balm for every bleeding wound, Peace, which ever shall endure, Rest, e - ter - nal, sacred, sure.

6 6 6 5 8 7 6 6 7 7 6 5 6 6 6 6 5 7

PILTON. 7s

1. Praise the Lord, his glory bless, Praise him in his ho - liness; Praise him as the theme inspires, Praise him as his fame requires.

2. Let the trumpet's lof - ty sound Spread its loudest notes around; Let the harp unite in praise, With the sacred minstrel's lays.

4. All who dwell beneath his light, In his praise your hearts unite; While the stream of song is poured, Praise and mag - ni - fy the Lord.

NAPLES. 7s.

Slow.

Subject from Pleyel.

1. Oh that men their songs would raise, All his goodness to declare! All Jehovah's wonders praise, Wonders which their children share!

2. Where his holy altars rise, Let his saints adore his name: There present his sacri - fice, There with joy his works proclaim.

176 SABBATH. 7s

L. Mason.

Larghetto.

1. Safely through another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts today! Day of all the week the best, Emblem

2. While we seek supplies of grace, Through the dear Redeemer's name; Show thy reconciling face, Take away our sin and shame; From our worldly cares set free, May we

2d ending.

of eternal rest, Day of all the week the best Emblem of eter - nal rest.

rest this day in thee, From our worldly cares set free, May we rest this day in thee.

3

Here we come thy name to praise;
Let us feel thy presence near:
May thy glory meet our eyes,
While we in thy house appear:
Here afford us, Lord, a taste
Of our everlasting feast.

4

May the gospel's joyful sound
Conquer sinners, comfort saints;
Make the fruits of grace abound,
Bring relief for all complaints:
Thus let all our Sabbath's prove,
Till we join the church above.

BENSON. 7s.

Slow.

1. *sf* Lord, we come before thee now; At thy feet we humbly bow; Oh do not our suit disdain! Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls depend; In compassion now descend; Fill our hearts with thy rich grace; *mf* Tune our lips to sing thy praise.

6. —Grant that all may seek and find Thee a God supremely kind: Heal the sick, the captive free; *mf* Let us all rejoice in thee.

SOUTHAMPTON. 7s

2d ending.

1. Christ, the Lord, is risen to-day, Sons of men, and angels, say! Raise your songs of triumph high; Sing, ye heavens, and earth, reply!

2. Love's redeeming work is done, Fought the fight, the battle won: Lo! our sun's eclipse is o'er, Lo! he sets in blood no more.

5. Soar we now where Christ hath led, Following our exalted head: Made like him, like him we rise, Ours the cross, the grave, the skies!

IRENIUS. 7's.

Arranged and Harmonized by T. B. MASON.

Allegretto.

Angels! roll the rock a - way! Death! yield up thy mighty prey! See! he ri - ses from the tomb, Rises with im - mor - tal bloom.

'Tis the Saviour, Seraphs, raise Your tri - umphant shouts of praise; Let the earth's re - motest bound Hear the joy in - spi - ring sound.

Praise him, all ye heav'nly choirs, Praise and sweep your golden lyres; Praise him in the noblest songs, Praise him from ten thousand tongues.

MYRA. 7's.

Arranged by T. B. MASON.

Choral.

Lord of hosts, how lovely, fair, Ev'n on earth, thy temples are! Here thy waiting people see, Much of heav'n and much of thee.

From thy gracious presence flows, Bliss that softens all our woes: While thy spirit's Ho - ly fire, Warms our hearts with pure de - sire.

Here, we suppli - cate thy throne: Here, thy pard'ning grace is known; Here, we learn thy righteous ways, Taste thy love and sing thy praise.

NUREMBURG. 7s.

Slow.

1. Praise to God! im - mortal praise, For the love that crowns our days: Bounteous source of every joy, Let thy praise our tongues employ.

2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that liberal autumn pours From her rich, o'erflowing stores,

3. These, to that dear source we owe Whence our sweetest comforts flow; These, through all my happy days, Claim my cheerful songs of praise.

WATERBURY. 7s.

1. Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ever faithful, ever sure.

2. He, with all-commanding might, Filled the new-made world with light: For his mercies shall endure, Ever faithful, ever sure.

3. All things living he doth feed: His full hand supplies their need: For his mercies shall endure, Ever faithful, ever sure.

NORTHWOOD. 7s.

1. Softly now the light of day Fades upon my sight away; Free from care, from labor free, Lord, I would commune with thee, Lord, I would commune with thee.

2d Treble. *Alto.*

2. Soon, for me, the light of day Shall forever pass away: Then, from sin and sorrow free, Take me, Lord, to dwell with thee! Take me, Lord, to dwell with thee!

HEREFORD. 7s.

Dr. John Clarke Whitfield,
Organist of Hereford Cathedral, and Prof. Mus. Camb.
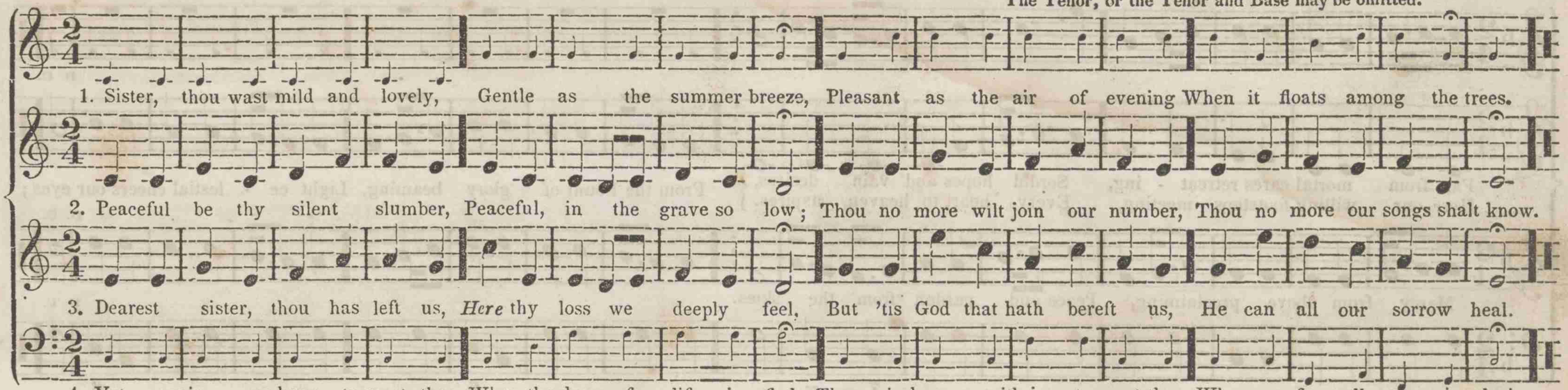
1. On thy church, O Power divine, Cause thy glorious face to shine; Till the nations from afar Hail her as their guiding star.

2. *f* Then shall God, with lavish hand, Scatter blessings o'er the land; And the world's remotest bound With the voice of praise resound.

MOUNT VERNON. 8s. & 7s.*

L. Mason.
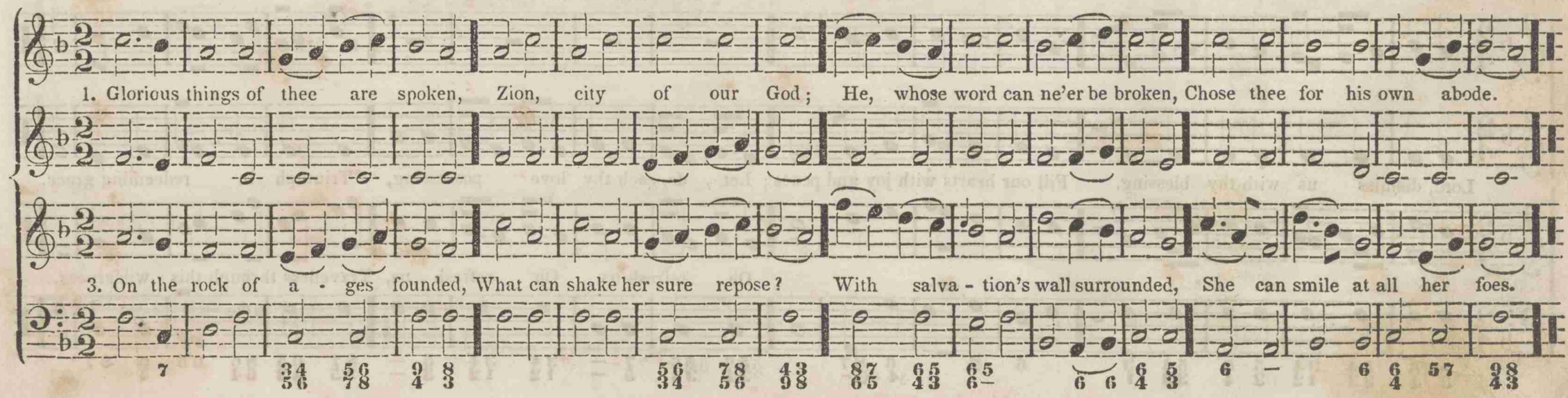
The Tenor, or the Tenor and Base may be omitted.



* Originally written on the occasion of the death of a young Lady, a member of Mount Vernon School, Boston.

WORTHING. 8s. & 7s.

Schelz.



GREENVILLE. 8s & 7s. [Double.]

Rosseau.

D. C.

D. C.

Far from mortal cares retreat - ing, Sordid hopes and vain desires,
Here, our willing footsteps meeting, Every heart to heaven aspires.

From the Fount of glory beaming, Light ce - lestial cheers our eyes;

D. C.

Mercy from above proclaiming, Peace and pardon from the skies.

D. C.

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

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us, each thy love possessing, Triumph in redeeming grace.

Oh refresh us, Oh refresh us, Travellers through this wilderness.

SMYRNA. 8s & 7s. Mozart.

1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise

3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst redeem me with thy blood.

2. Teach me some melo - dious measure, Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love.

4. By thy hand restored, defend - ed, Safe through life, thus far, I'm come! Safe, O Lord, when life is ended, Bring me to my heavenly home.

184 CROCKETT. 8s & 7s. [Double.]

1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.
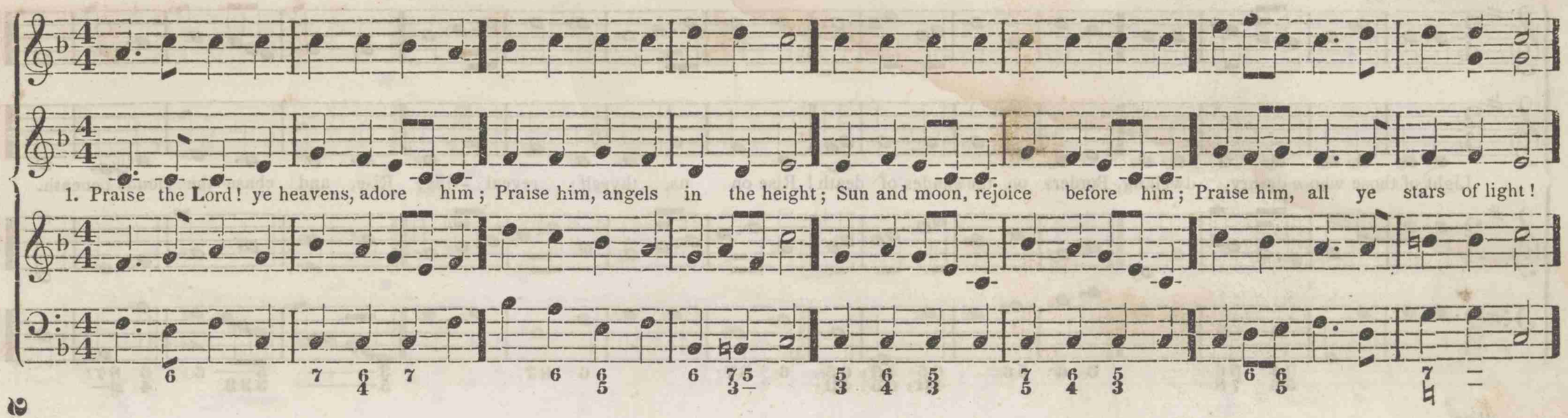
3. On the rock of ages founded, What can shake her sure repose? With sal - vation's wall surrounded, She can smile at all her foes
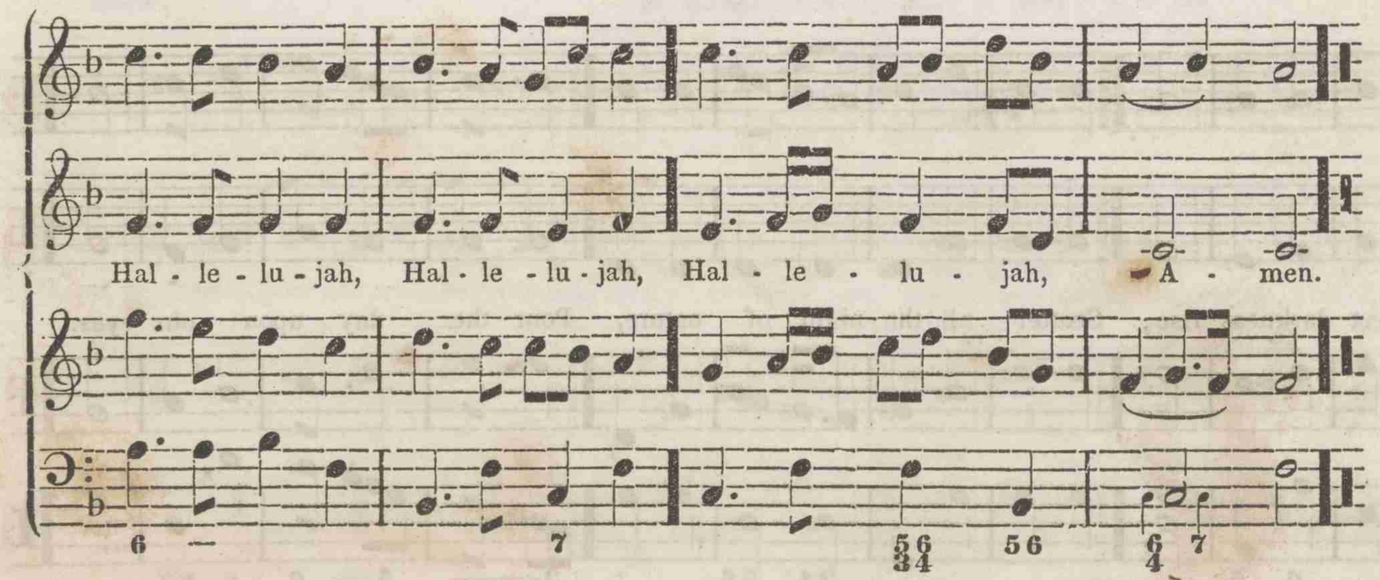
2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far excell - ing, Beaming with the gospel's light.

4. Glorious things of thee are spoken, Zion, ci - ty of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

WESTBOROUGH. 8s & 7s

Haydn.





2

Praise the Lord, for he hath spoken;
Worlds his mighty voice obeyed;
Laws which never can be broken,
For their guidance he hath made.

3 Hallelujah, Amen.

Praise the Lord, for he is glorious;
Never shall his promise fail:
God hath made his saints victorious,
Sin and death shall not prevail.

4 Hallelujah, Amen.

Praise the God of our salvation,
Hosts on high his power proclaim;
Heaven and earth and all creation,
Praise and magnify his name;
Halleluiah. Amen.

WINTHROP. 8s & 7s. [Double.]

Subject from Nauman.

Light of those whose dreary dwelling, Borders on the shades of death! Rise on us, thyself reveal - ing, Rise, and chase the clouds beneath.

Slow

Thou, of life and light Cre - a - tor! In our deepest darkness rise; Scatter all the night of nature, Pour the day upon our eyes.

TAMWORTH. 8s, 7s & 4.

Lockhart.

2d ending.

1. *mf* Songs anew of honor framing, Sing ye to the Lord alone;

All his wondrous works proclaiming, Jesus wondrous works hath done! *f* Glorious victory, Glorious victory, His right hand and arm have won.
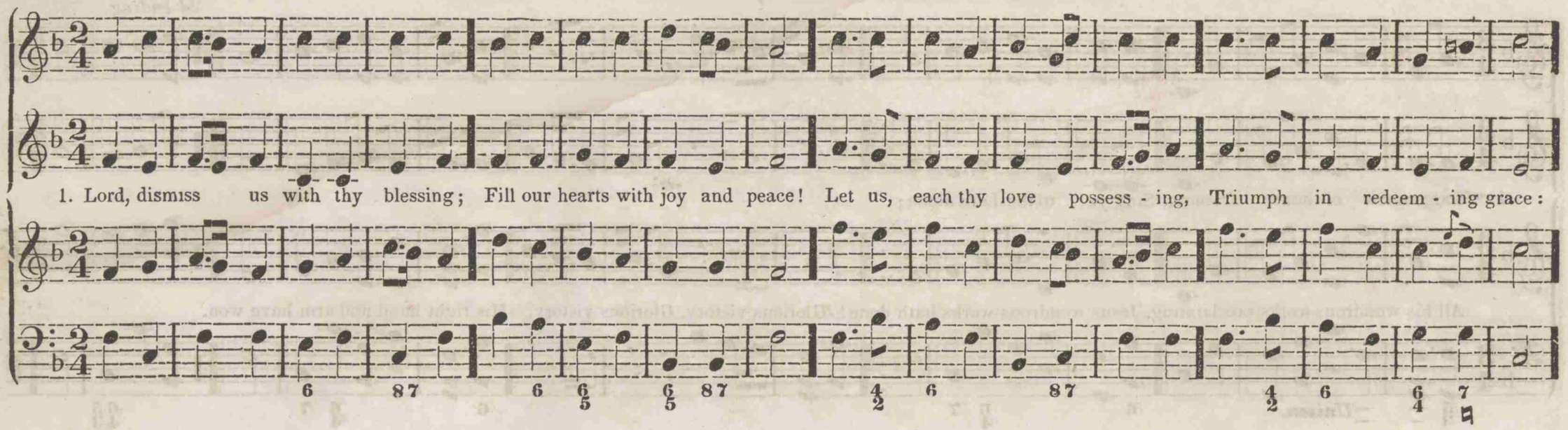
Unison.

FLEMING. 8s, 7s & 4.

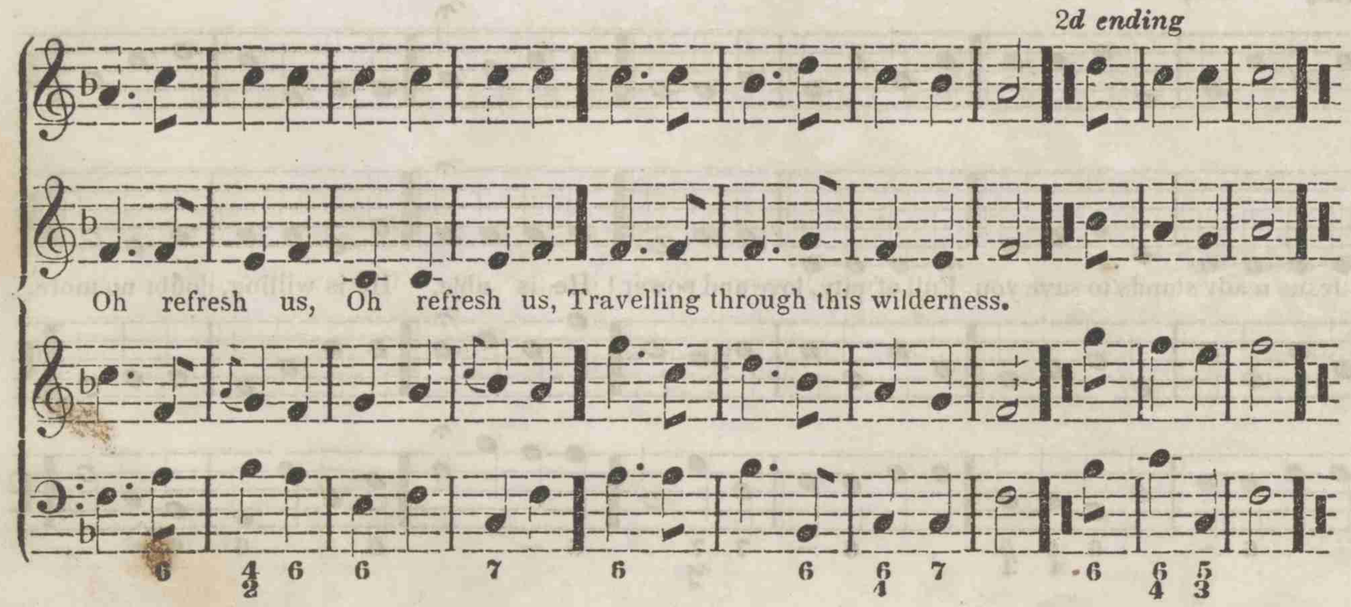
Slow.

Come, ye sinners, poor and wretched, Come in mercy's gracious hour! Jesus ready stands to save you, Full of pity, love and power! He is able, He is willing, doubt no more.

GREECE. 8s, 7s & 4.



2d ending



2

Thanks we give, and adoration,
For thy gospel's joyful sound;
May the fruits of thy salvation
In our hearts and lives abound!
May thy presence
With us evermore be found!

3

Then, whene'er the signal's given,
Us from earth to call away,
f Borne on angels' wings to heaven,
Glad the summons to obey,
mp May we ever
mf Reign with Christ in endless day!

Church Psalmody, Hy. 478.

KENDALL. 8s, 7s & 4.

1. Who, but thou, almigh - ty Spirit, Can the heathen world reclaim? Men may preach, but till thou fa - vor,
2. Thou hast promised, by the prophets, Glorious light in lat - ter days: Come, and bless be - wildered nations,
3. All our hopes, and prayers, and la - bors Must be vain without thine aid: But thou wilt not dis - ap point us,

Heathens will be still the same: Mighty Spirit! Mighty Spirit! Witness to the Saviour's name.
Change our prayers and tears to praise: Promised Spirit! Promised Spirit! Round the world diffuse thy rays.
All is true that thou hast said: Faithful Spirit! Faithful Spirit! O'er the world thine influence shed.

HELMSLEY. 8s, 7s & 4.

Altered from Dr. Madan.

1. O'er the gloomy hills of darkness, Look, my soul, be still, and gaze;
See the promi ses advanc - ing To a glorious day of grace!

f Blessed jubilee! Blessed jubilee! Let thy glorious morning dawn!

4. *f* Fly abroad, thou mighty gospel; Win and conquer, never cease!
May thy lasting, wide dominions Multi - ply and still increase:

Sway thy sceptre, sway thy sceptre, Saviour, all the world around!

CARLOW. 8s, 7s & 4.

2d ending.

Yes! we trust the day is breaking, Joyful times are near at hand;
God, the mighty God, is speaking, By his word in every land;

When he chooses, Darkness flies at his command.

Unison.

OLIPHANT. 8s, 7s & 4.

1. Guide me, O thou great Je - hovah, Pilgrim through this barren land: I am weak, but thou art mighty; Hold me with thy powerful hand;

2. Open now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through:

3. When I tread the verge of Jordan, Bid my anxious fears subside: Bear me through the swelling current, Land me safe on Canaan's side;

SOLO. TUTTI. *2d ending.*

Bread of heaven, Bread of heaven, Feed me till I want no more, Feed me till I want no more.

SOLO. TUTTI.

Strong De - liverer, Strong De - liverer, Be thou still my strength and shield, Be thou still my strength and shield.
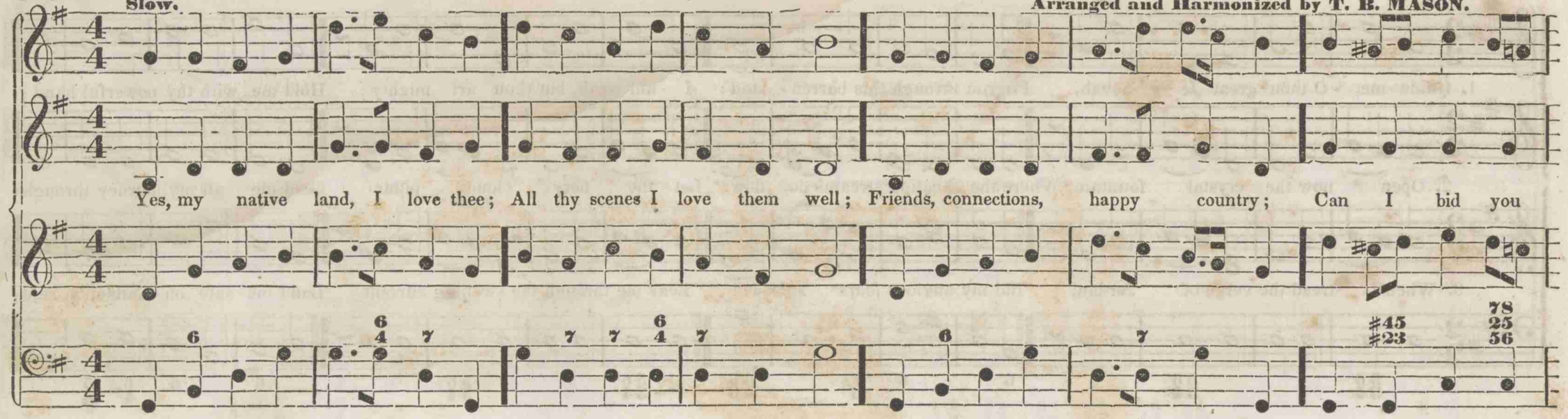
SOLO. TUTTI.
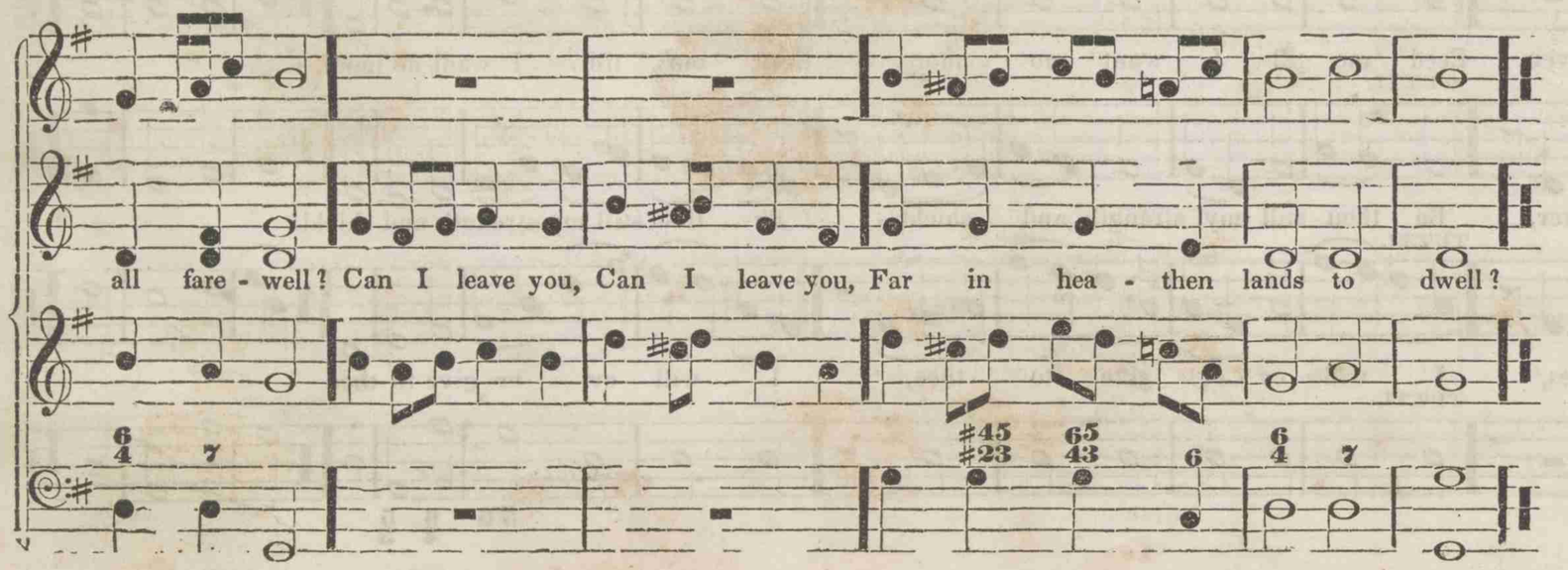
Songs of praises, Songs of praises, I will ev - er give to thee, I will ev - er give to thee.

SOLO. TUTTI.

192 HYMN. 'Yes, my native land, I love thee.' (CYREN. 8's, 7's, & 4's.)

Slow. Arranged and Harmonized by T. B. MASON.
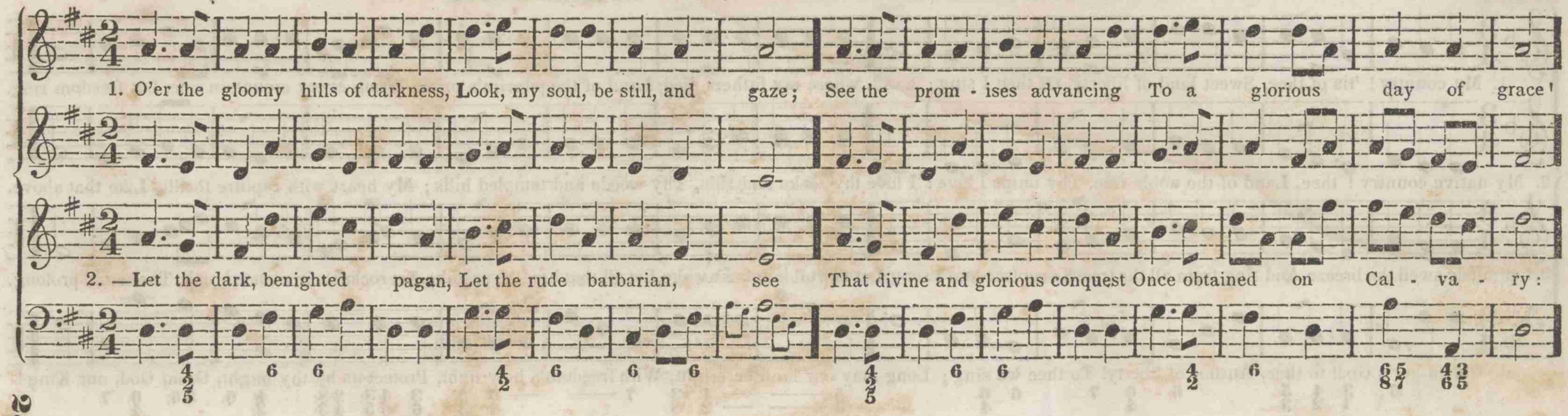




2 Yes! I hasten from you gladly,
From the scenes I love so well!
Far away, ye billows, bear me;
Lovely native land—farewell!
Pleased I leave thee,
Far in heathen lands to dwell.

3 In the desert let me labor,
On the mountain let me tell
How he died—the blessed Saviour—
To redeem a world from hell!
Let me hasten,
Far in heathen lands to dwell.

4 Bear me on, thou restless ocean;
Let the winds my canvas swell;
Heaves my heart with warm emotion,
While I go far hence to dwell,
Glad I bid thee,
Native land! Farewell, Farewell.
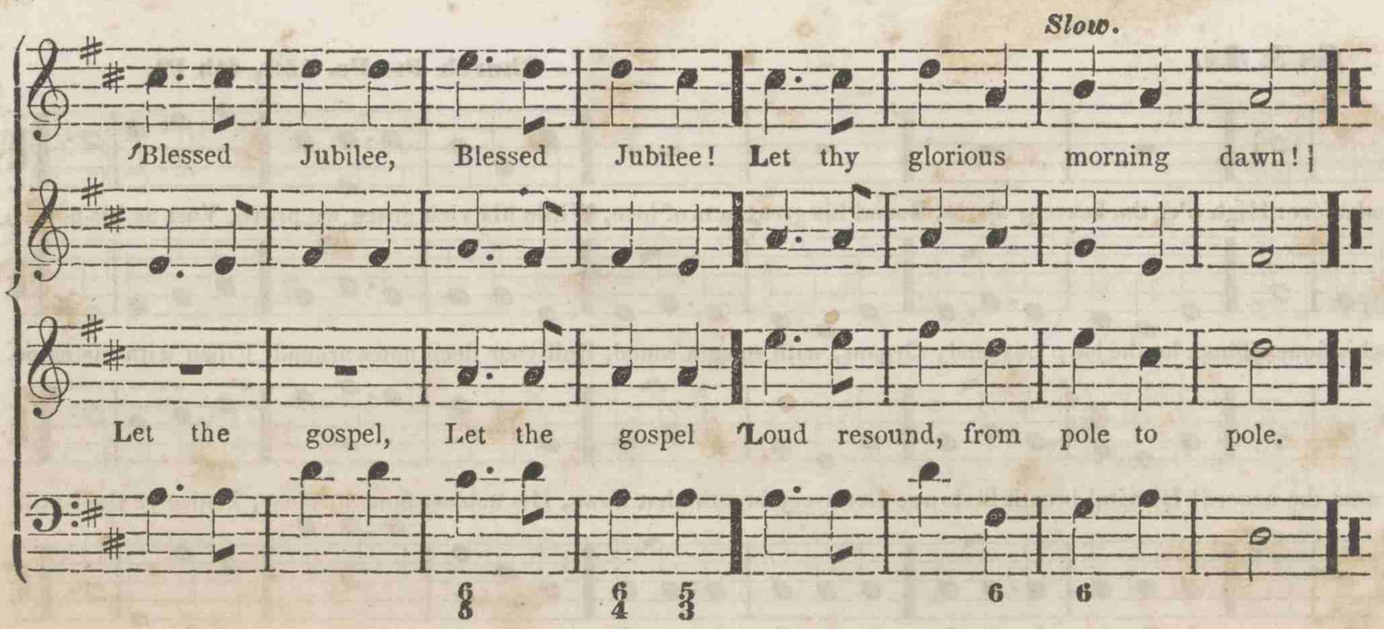
SIBERIA. 8s, 7s & 4.

S.B.Pond.



25

Slow.



3
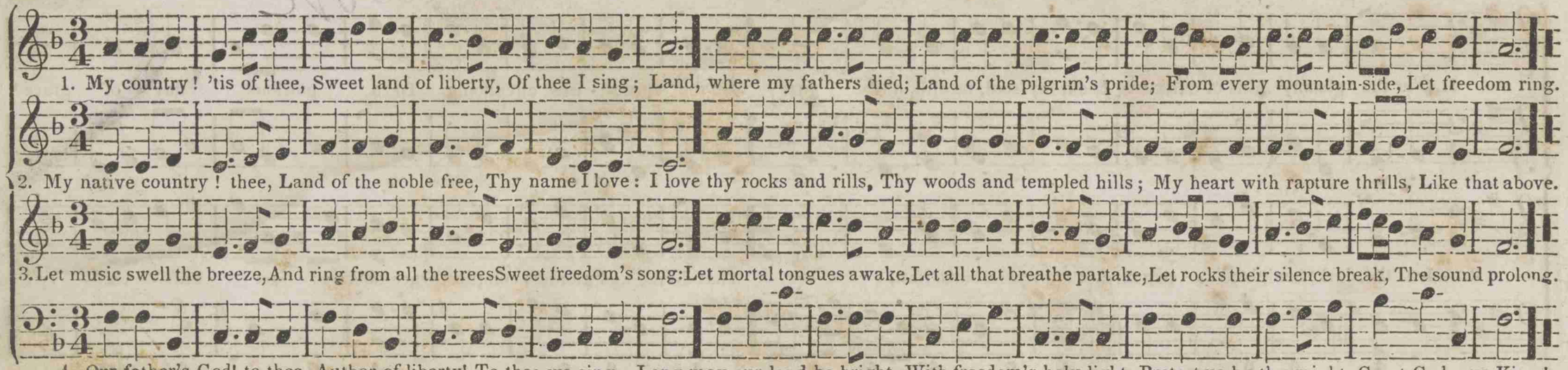
Kingdoms wide, that sit in darkness
Grant them, Lord, the glorious light;
Now, from eastern coast to western,
May the morning chase the night;
Let redemption
Freely purchased, win the day!

4

Fly abroad, thou mighty gospel,
Win and conquer, never cease!
May thy lasting, wide dominions
Multiply, and still increase:
Sway thy sceptre,
Saviour, all the world around!
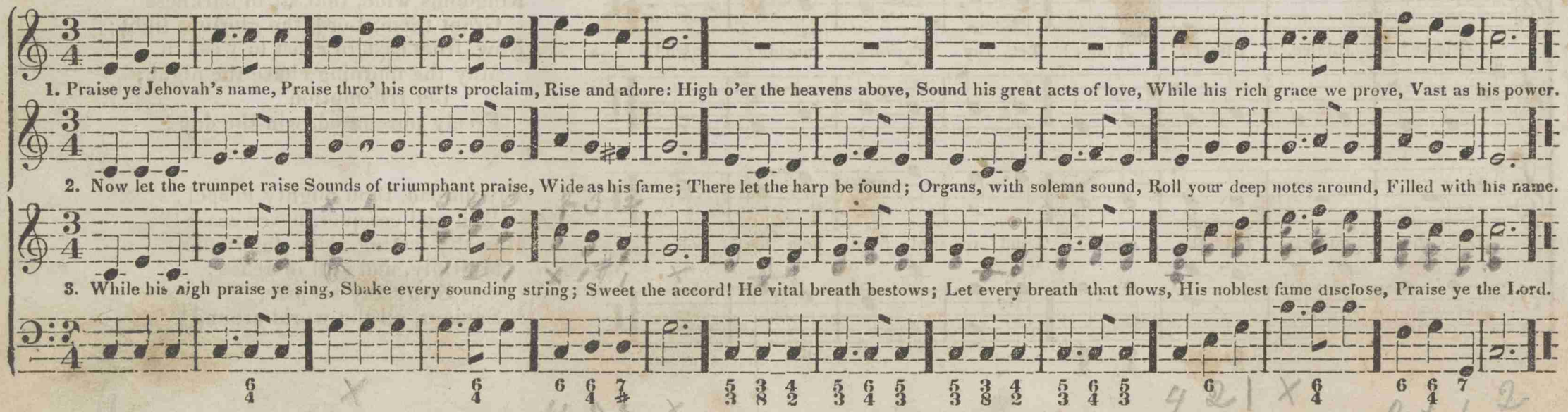
AMERICA. 6s & 4s. National Hymn.

Words by F. S. Smith.



DORT. 6s & 4s.

Church Ps Ps. 150, 4th Pt.
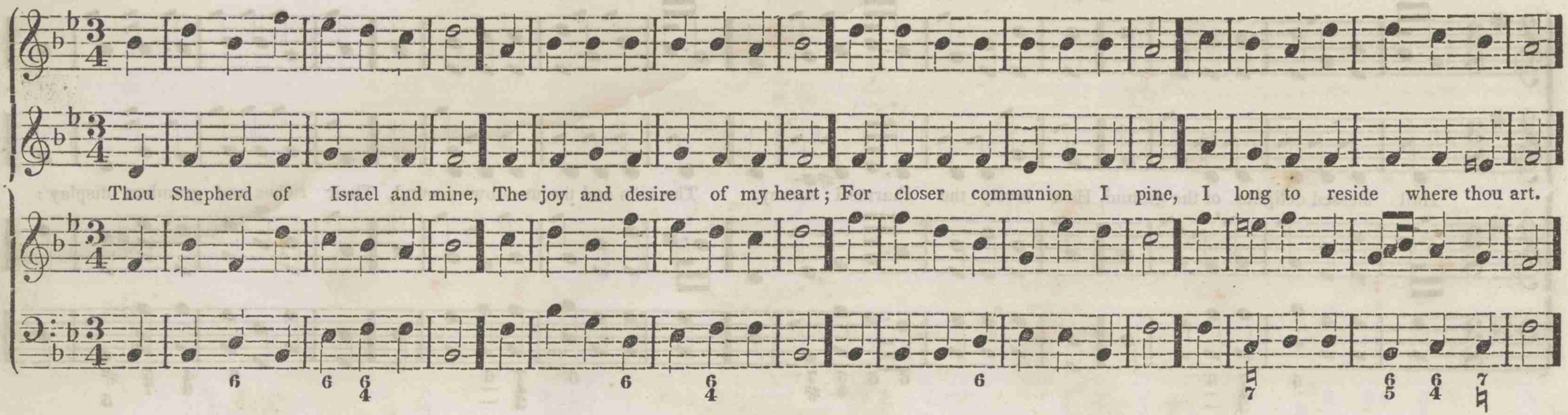


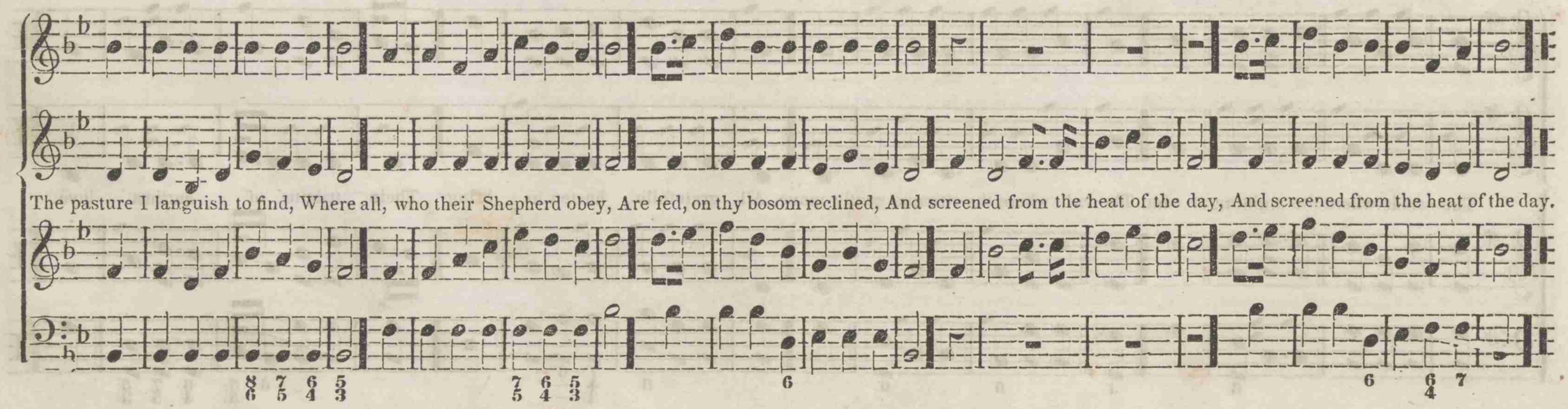
AUBURN. 8s.

Hail blessed delights of the ground, How lovely the charms I survey, The hills and the meadows around, Their riches and grandeur display:

The woods where the nightingale sing, The vale where the streams gently move, All gratefully hasten to bring Their tribute of earliest love.

WOODBRIDGE. 8s.





YARMOUTH. 7s & 6s.

Church Ps. Hy. 538.

1. When shall the voice of singing Flow joyful - ly along? When hill and valley, ringing With one triumphant song, Proclaim the contest ended.
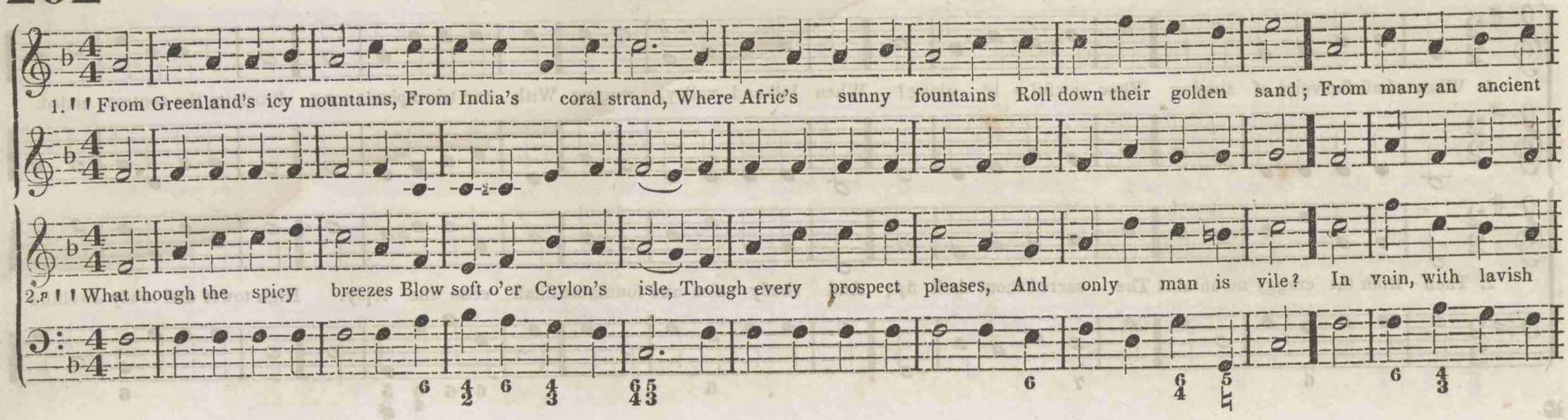
2. Then from the craggy mountains The sacred shout shall fly; And shady vales and fountains Shall echo the reply. High tower and lowly dwelling
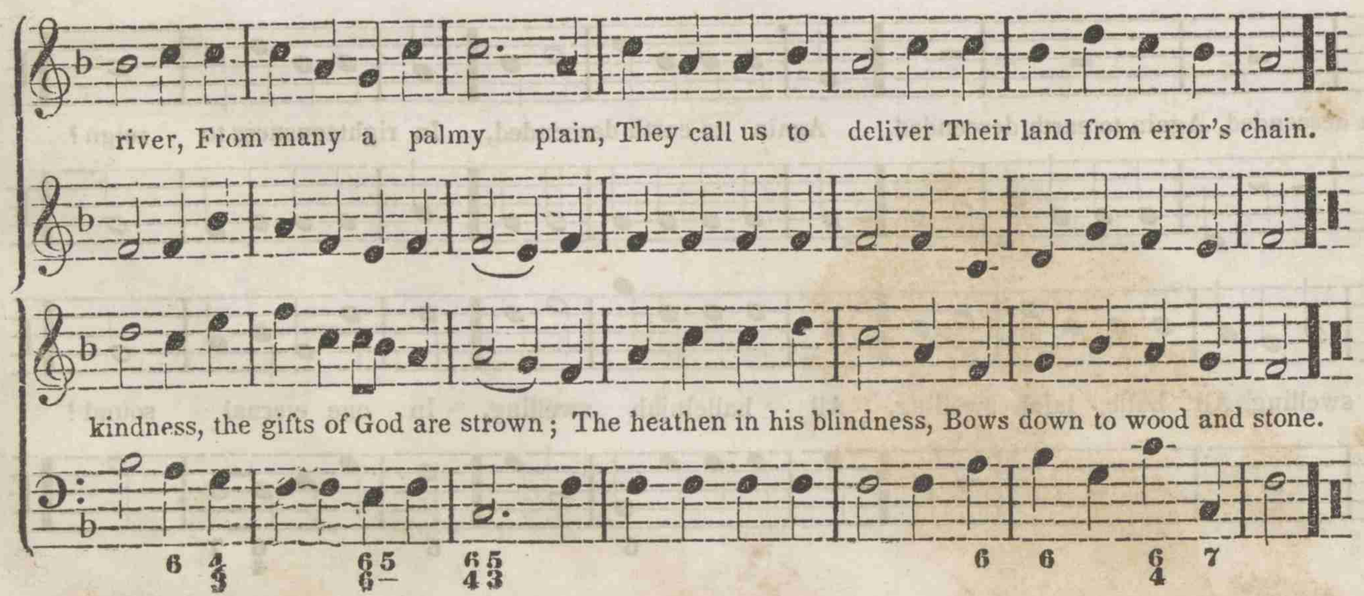
And HIM who once was slain, A - gain to earth descended, Again to earth descended, Again to earth descended, In righteousness to reign?

Shall send the chorus round, All halle - lujah swelling, All halle - lujah swelling, All hallelujah swelling, In one eternal sound!

202 MISSIONARY HYMN. 7s & 6s

L. Mason.





3

Shall we, whose souls are lighted
By wisdom from on high,
Shall we to man benighted
The lamp of life deny?
Salvation! oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name

4
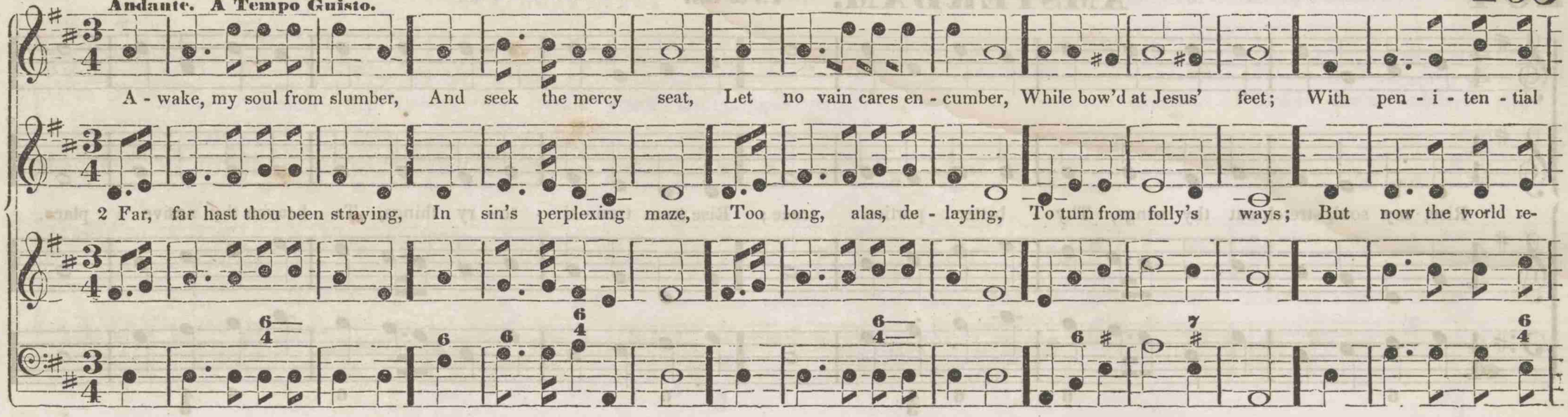
Waft, waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole,
Till o'er our ransomed nature,
The Lamb for sinners slain.
Redeemer, King, Creator,
Returns in bliss to reign.

Church Psalmody, Hy. 490

SYRION. 7's & 6's.

Words by W. S. R., Music by T. B. MASON.

Andante. A Tempo Guisto.



3 Then wake thee from thy sleeping,
Thou sear and guilty soul,
O'er all thy sins be weeping,
As moments onward roll;
Oh let not pleasure, wooing,
Entice thy feet astray,
But steadfastly pursuing,
Hold on thy heavenward way

4 Come, then, with sorrow bending,
O, come, with guilt opprest,
With all thy dark offending,
Come, seek a Saviour's breast;
'Tis there alone reposing,
Our hearts may tranquil be,
'Tis there, when life is closing,
We'll rest, O Lord, with thee.

AMSTERDAM. 7s & 6s.

Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - ry things, To heaven thy native place.

Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepared above.

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

SUMNER. 7s & 6s.

Words from "Manual of Christian Psalmody."

1. Re - member thy Cre - a - tor, While youth's fair spring is bright: Before thy cares are greater, Before comes age's night;

2. Re - member thy Cre - a - tor, Before the dust returns To earth, for 'tis its nature, And life's last ember burns;

While yet the sun shines o'er thee, While stars the darkness cheer; While life is all before thee, Thy great Cre - a - tor fear.

Before, with God who gave it, The spirit shall appear, He cries, who died to save it, Thy great Cre - a - tor fear.

206 WELDON. 7s & 6s. Church Psalmody, Hy 724

1. Praise the Lord, who reigns above, And keep his courts below; Praise him for his boundless love, And all his greatness show.

2. Praise him for his noble deeds; Praise him for his matchless power; Him, from whom all good proceeds, Let heaven and earth adore.

* By singing the small notes in this measure, the metre will be 7s. 6s & 8—Same as Siloam.

SILOAM. 7s, 6s & 8.

Words from Methodist Hymn book

1. Lord, and is thine anger gone, And art thou pac - i - fied? After all that I have done, Dost thou no longer chide?

3. As the apple of thine eye, Thy weakest servant keep; Help me at thy feet to lie, And there for - ev - er weep:

Let thy love my heart constrain, And all my restless passions sway: Keep me, lest I turn again, From out the narrow way.

Tears of joy mine eyes o'erflow, That I have any hope of heaven; Much of love I ought to know, For I have much forgiven.

*By singing the minim in this measure, the metre will be 7s & 6s—Same as Suffield, Weldon, Richmond and Amsterdam.

†By changing the Signature to one Sharp, this tune may be sung in the Major Mode.

208

MERDIN. 7s, 6s & 7s.

1. Burst, ye em'rald gates, and bring, To my raptured vision, All th'ecstatic joys that spring Round the bright Elys - ian:

4. Hark! the thrilling symphonies, Seem, methinks, to seize us; Join we too the holy lays, Sing of him who saves us;

Lo! we lift our long - ing eyes, Break ye in - ter - ven - ing skies, Sons of righteousness arise, Ope the gates of par - adise.

Sweetest sound in seraph's song, Sweetest sound on mortal's tongue, Sweetest carol ever sung, Let its echos flow along.

1. Head of the church triumphant, We joyful - ly adore thee; Till thou appear, thy members here, Shall sing like those in glory.

2. While in afflic - tion's furnace, And passing through the fire, Thy love we praise, that knows our days, And ever brings us nigher.

3. Thou dost conduct thy people Through torrents of temptation; Nor will we fear, while thou art near, The fire of trib - u - la - tion.

4. Faith now beholds the glory, To which thou wilt restore us, And earth despise, for that high prize, Which thou hast set before us.

27

We lift our hearts and voices, In blest an - tic - i - pation; And cry a - loud, and give to God, The praise of our sal - va - tion.

We lift our hands, exult - ing In thine almigh - ty favor; The love divine, that made us thine, Shall keep us thine for - ev - er.

The world, with sin and Satan, In vain our march opposes; By thee we will break through them all, And sing the song of Moses

And if thou count us worthy, We each, as dying Stephen, Shall see thee stand at God's right hand, To take us up to heaven.

LANE. 6s & 7s.

Again we lift our voice, And shout our solemn joys! Cause of highest raptures this, Raptures that shall never fail; See a soul escaped to bliss, Keep the christian Festival.

And shall we mourn to see Our fellow prisoner free, Free from doubts, and grief, and fears, In the haven of the skies? Can we weep to see the tears Wiped forever from his eyes?

No, dear companion, no, We gladly let thee go, From a suffering church beneath, To a reigning church above; Thou through Christ hast conqered death; Thou art crowned with life and love.

'Ere I sleep, for every favor.' 8s, 3 & 6.

1. Ere I sleep, for every favor, This day showed By my God, I do bless my Saviour.

2. Leave me not, but ev - er love me; Let thy peace Be my bliss, Till thou hence remove me.

3. Thou, my rock, my guard, my tower, Safely keep, While I sleep Me, with all thy pow - er.

4. And, whene'er in death I slumber, Let me rise With the wise, Counted in their num - ber.

SYRIA.* 5s & 10s.

No war nor battle's sound Was heard, the earth a - round, No hos - tile chiefs to furious combat run.

But peaceful was the night, In which the Prince of light, His reign of peace upon the earth began.

* By omitting the ties, this tune will answer for the hymn "The God of Abraham praise." Methodist Hymn Book, Hy. 295.

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URMUND. 8s & 4s.

Words from Methodist Hymn Book.

1. Hark, how the gospel trumpet sounds, Through all the world the echo bounds! And Je - sus by re -

2. Fight on, ye conquering souls, fight on, And when the conquest you have won, Then palms of victory
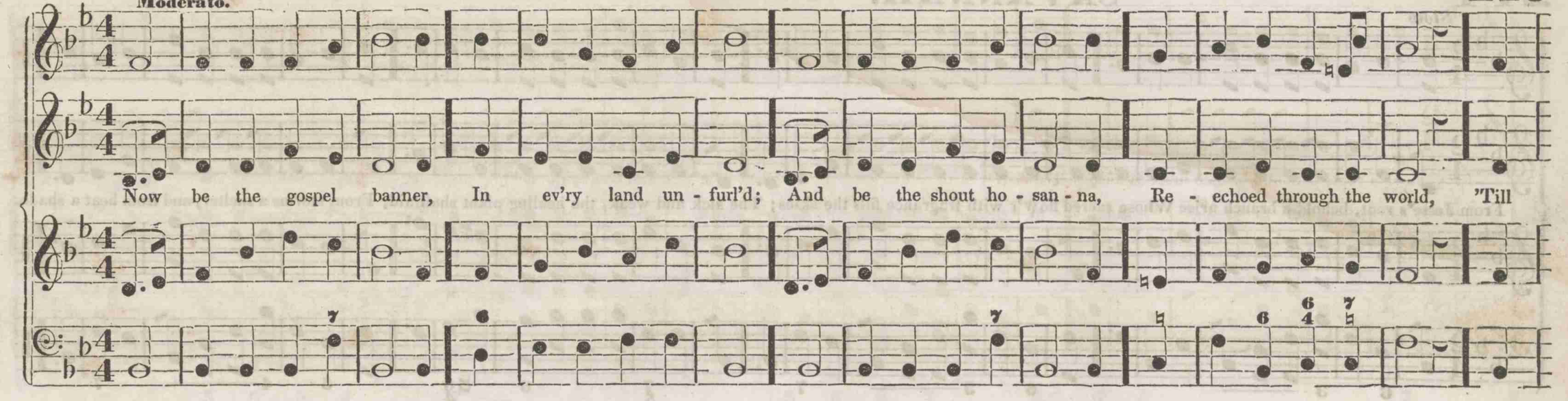
3. There we shall in full chorus join, With saints and angels all combine, To sing of his re -

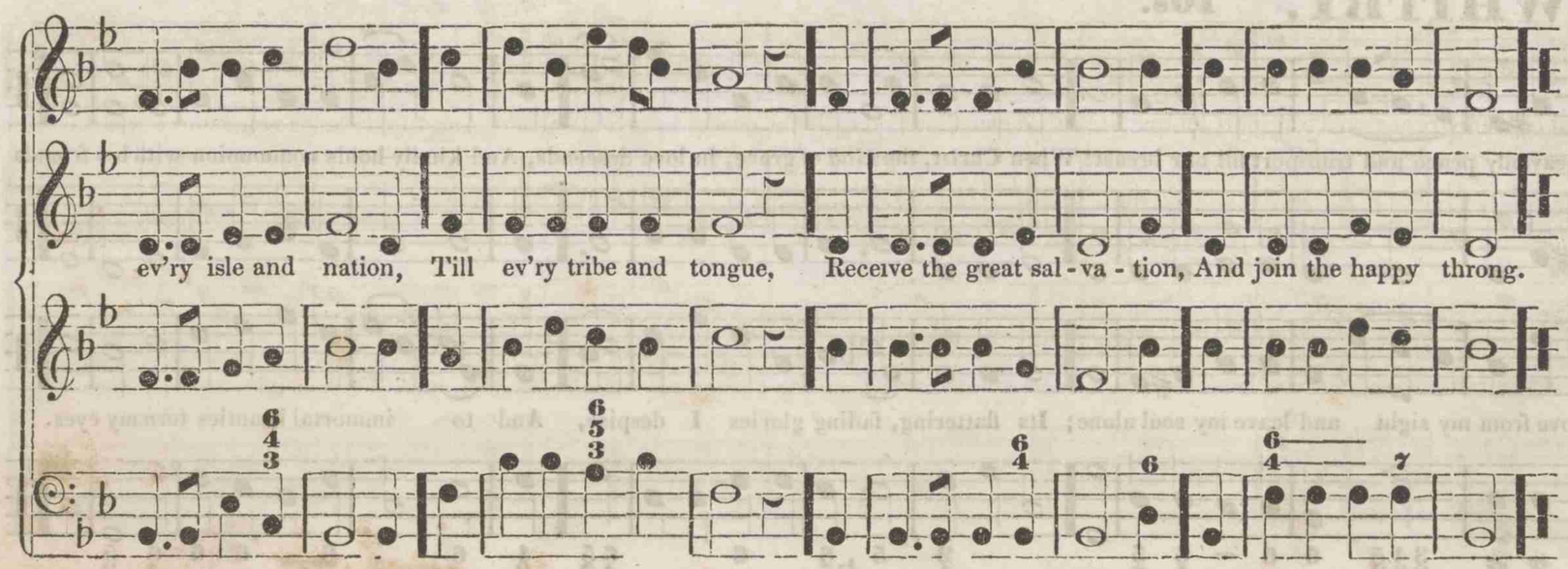
deeming blood, Is bringing sinners back to God, And guides them safely by his word, To endless day.

you shall bear, And in his kingdom have a share, And crowns of glory ever wear, In endless day.

deeming love, When rolling years shall cease to move, And this shall be our theme above, In endless day.

MISSIONARY HYMN. 'Now be the gospel banner.' (QUARTUS. 7's & 6's.) T. B. MASON. 213





2 What though th' embattled legions
Of earth and hell combine?
His arm throughout their regions
Shall soon resplendent shine;
Ride on, O Lord, victorious!
Immanuel, Prince of Peace!
Thy triumph shall be glorious;
Thy empire still increase.

3 Yes, thou shalt reign forever,
Thou Lord, and King of kings
Thy light, thy love, thy favor,
Each ransom'd captive sings:
The isles for thee are waiting,
The deserts learn thy praise,
The hills and vallies greeting,
The song responsive raise.

SAVANNAH. 10s.

Pleyel.

Slow

From Jesse's root, behold a branch arise Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

WHITBY. 10s.

1. ! ! Hail happy day! thou day of holy rest, What heavenly peace and transport fill our breast! When Christ, the God of grace, in love descends, And kindly holds communion with his friends

2. Let earth and all its vanities be gone, Move from my sight and leave my soul alone; Its flattering, fading glories I despise, And to immortal beauties turn my eyes.

WILBRAHAM. 10s.

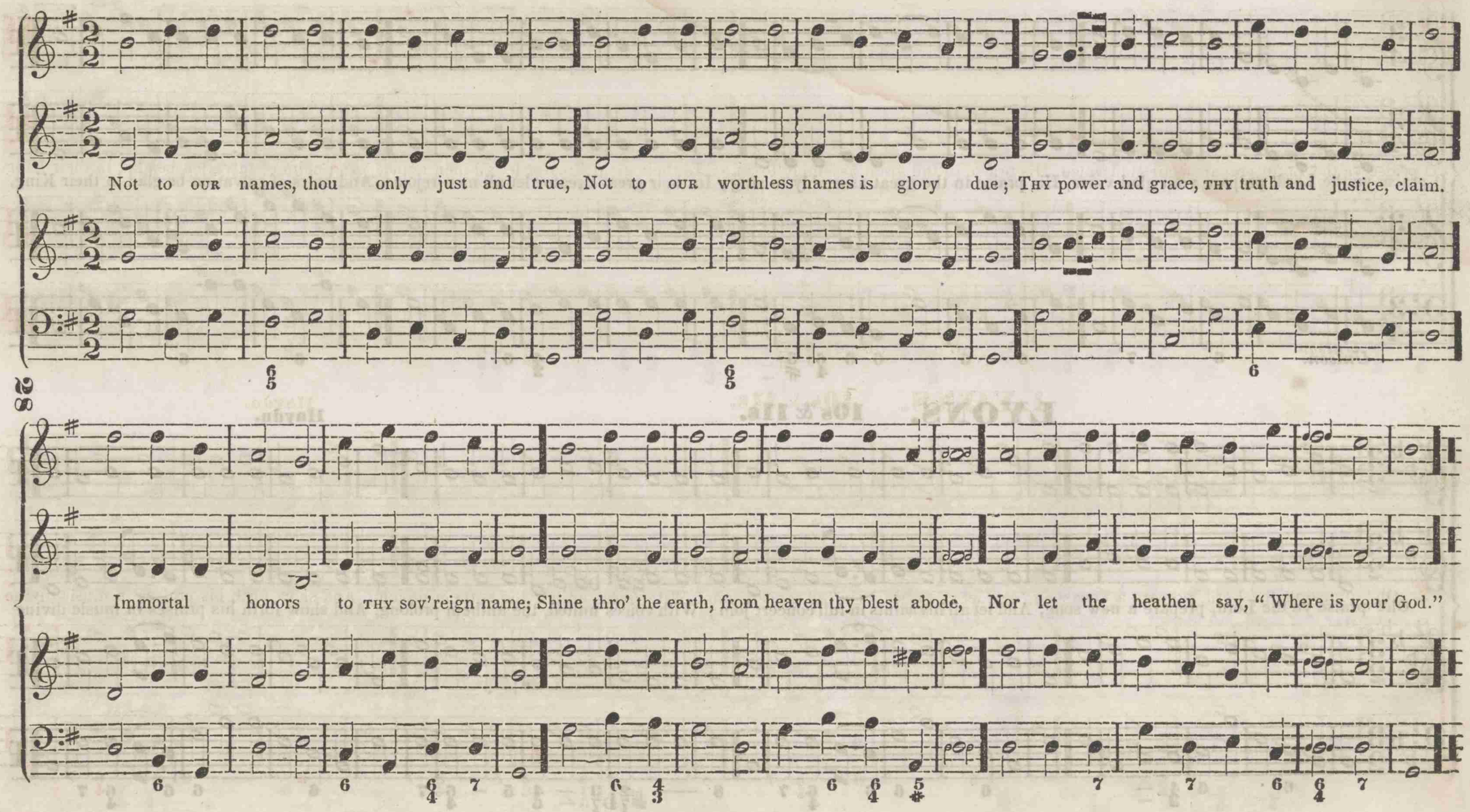
A - gain the day returns of holy rest, Which, when he made the world, Je - hovah blest; When, like his own, he

bade our labors cease, And all be pi - e - ty, and all be peace, And all be pi - e - ty, and all be peace.

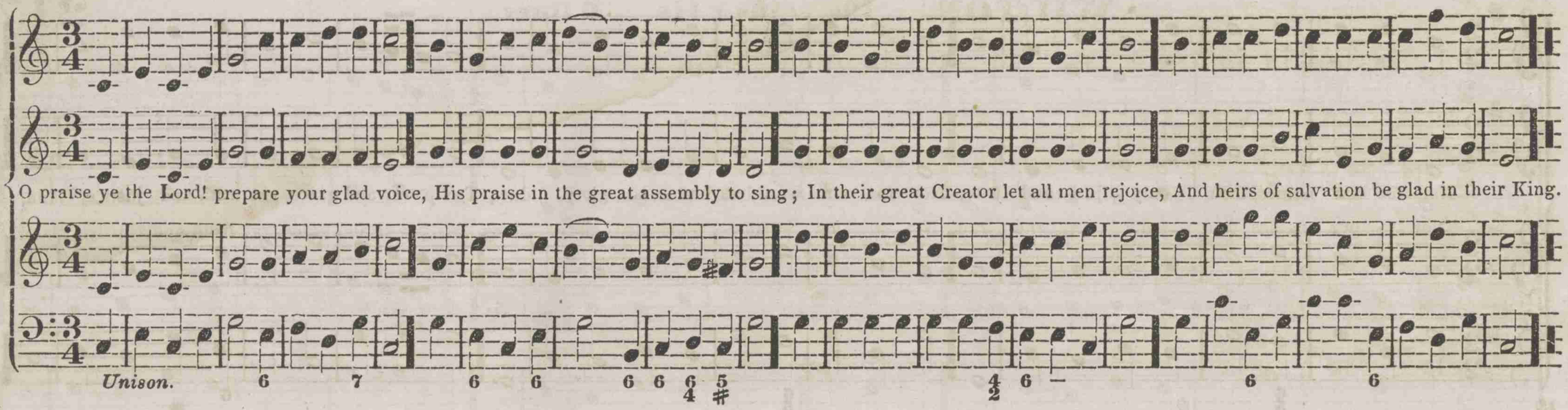
CALDWELL. 10s & 11s.

House of our God, with cheerful anthems ring While all our lips and hearts his glory sing; The opening year his graces shall proclaim,

And all its days be vocal with his name: The Lord is good, his mercy never ending; His blessings in perpetual showers descending.

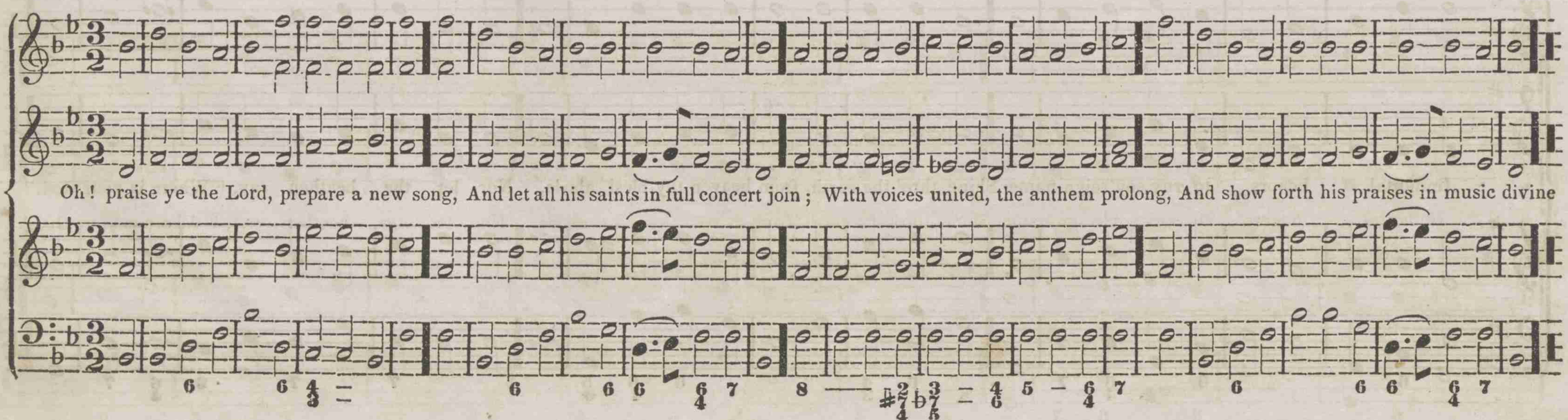

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy power and grace, thy truth and justice, claim.
Immortal honors to thy sov'reign name; Shine thro' the earth, from heaven thy blest abode, Nor let the heathen say, "Where is your God."

OSBORNE. 10s & 11s.



LYONS. 10s & 11s.

Haydn.
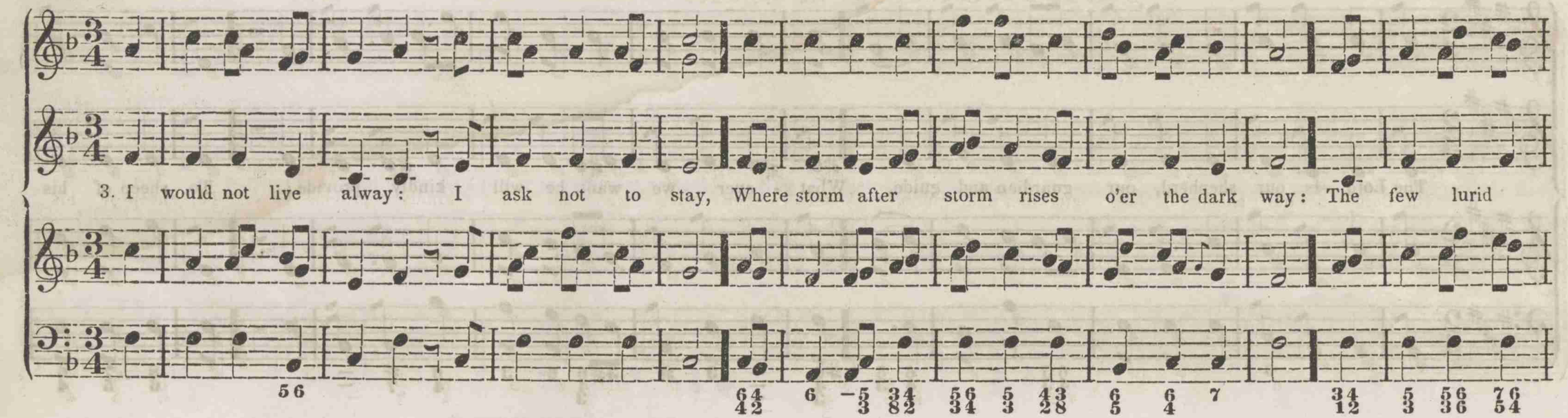


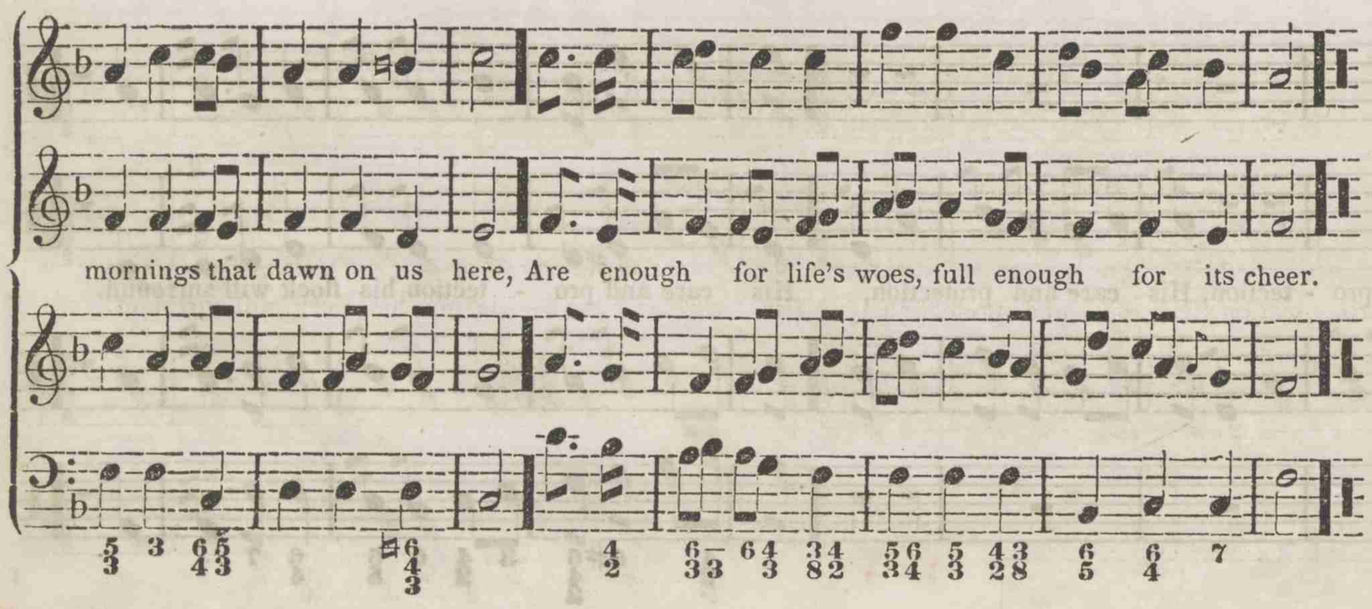
The Lord is our shepherd, our guardian and guide, What - ever we want, he will kindly provide; To sheep of his

pasture his mercies abound, His care and pro - tection, His care and protection, His care and pro - tection his flock will surround.

PRESCOTT. 11s.

George Oates





2

I would not live alway, no—welcome the tomb,
Since Jesus has lain there, I dread not its gloom;
There, sweet be my rest, till he bid me arise,
To hail him in triumph descending the skies.

3

Who, who would live alway, away from his God;
Away from yon heaven, that blissful abode,
Where the rivers of pleasure flow o'er the bright plains,
And the noon-tide of glory eternally reigns:

4

Where the saints of all ages in harmony meet,
Their Saviour and brethren, transported to greet:
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.
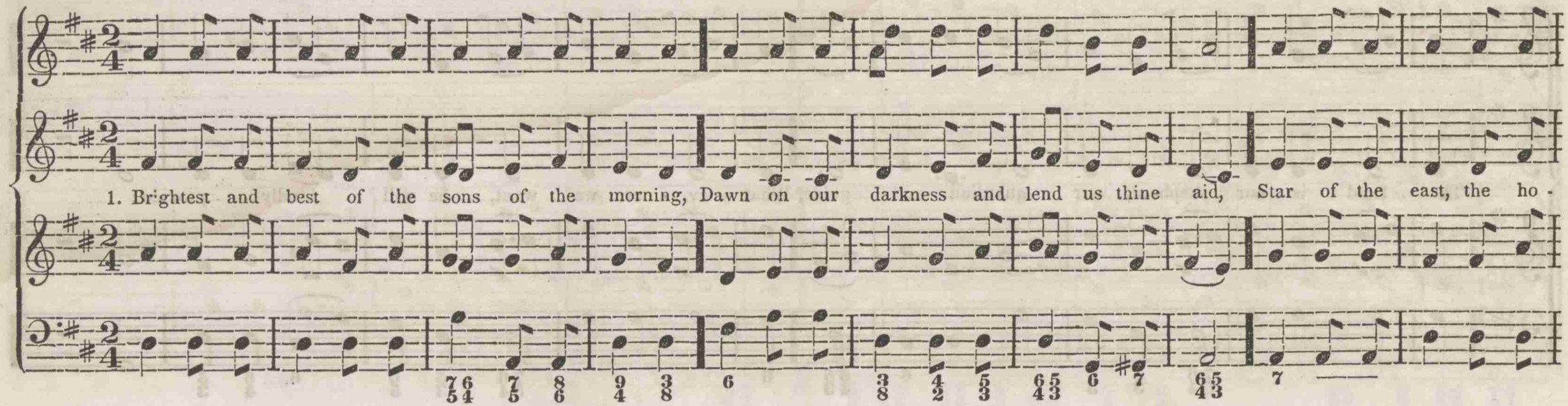
Episcopal Coll

The Lord is our shepherd, our guardian and guide, What - ev - er we want, he will kindly provide:

To sheep of his pasture his mercies abound, His care and pro - tection his flock will surround.

FOLSOM. 11s & 10s.

Arranged from Mozart.



2

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

3

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

4

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

Bishop Heber

DUREN. 12s.

Not too fast.

1. The voice of free grace cries, 'Escape to the mountain:' For Adam's lost race Christ hath opened a fountain; For sin and pollution, for every transgression,

2. Ye souls that are wounded, to the Saviour repair, Now he calls you in mercy, and can you forbear? Though your sins are increased as high as a mountain,

3. Now Jesus our King, reigns triumphantly glo - rious! O'er sin, death, and hell, he is more than victorious; With shouting proclaim it, oh trust in his passion,

His blood flows most freely in streams of salvation. Halle - lujah, &c.

His blood can remove them, it flows from the fountain. Halle - lujah to the Lamb, who has bought us a pardon, We'll praise him again, when we pass over Jordan.

He saves us most freely, oh precious salvation. Halle - lujah, &c.

2d ending.

DUREN. [CONTINUED.

Halle - lujah, to the Lamb, who has bought us a pardon, We'll praise him again, When we pass over Jordan, We'll praise him again, When we pass over Jordan.

Chant.

AZMON. S. M.

Arranged by T. B. MASON.

Stand up, and bless the Lord, Ye people of his choice: Stand up, and bless the Lord your God, With heart, and soul, and voice.

God is our strength and song, And his sal - va - tion ours; Then be his love in Christ pro - claim'd, With all our ransom'd pow'rs.

Stand up, and bless the Lord, The Lord your God a - dore; Stand up, and bless his glorious name, Hence - forth, for - ev - er - more

1. Come, let us anew, Our journey pursue, Roll round with the year, And never stand still, till the master appear, His a - dorable

2. Our life is a dream, Our time as a stream, Glides swiftly away! And the fu - gitive moment re - fuses to stay. The arrow is

3. O that each in the day Of his coming may say, 'I have fought my way through, I have finished the work thou didst give me to do.' O that each from his

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will, Let us gladly fulfil, And our talents improve, By the patience of hope, and the labor of love. By the patience of hope, and the labor of love.
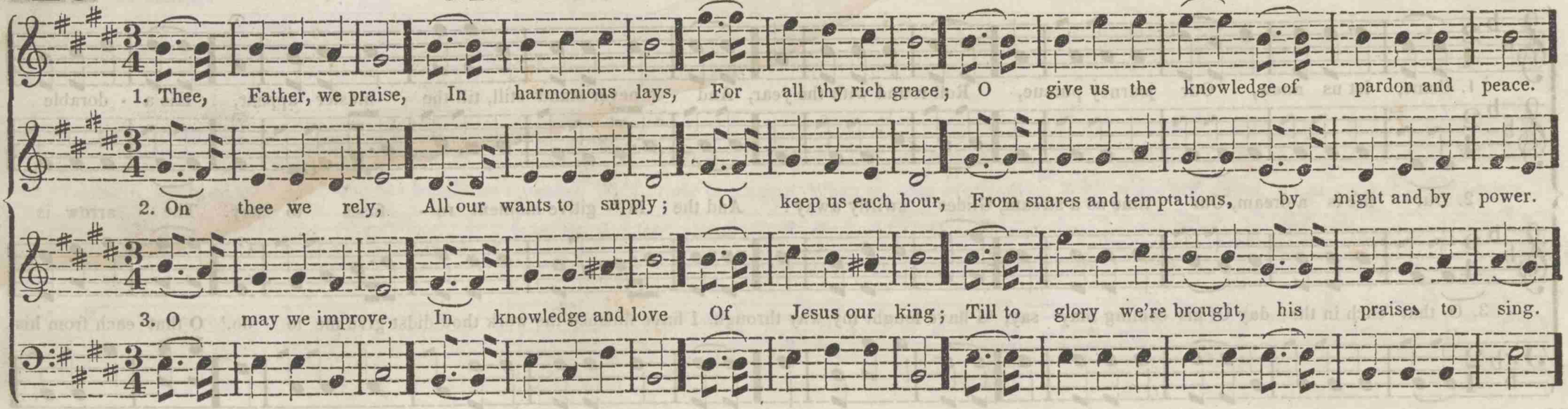
Second Treble. Alto.
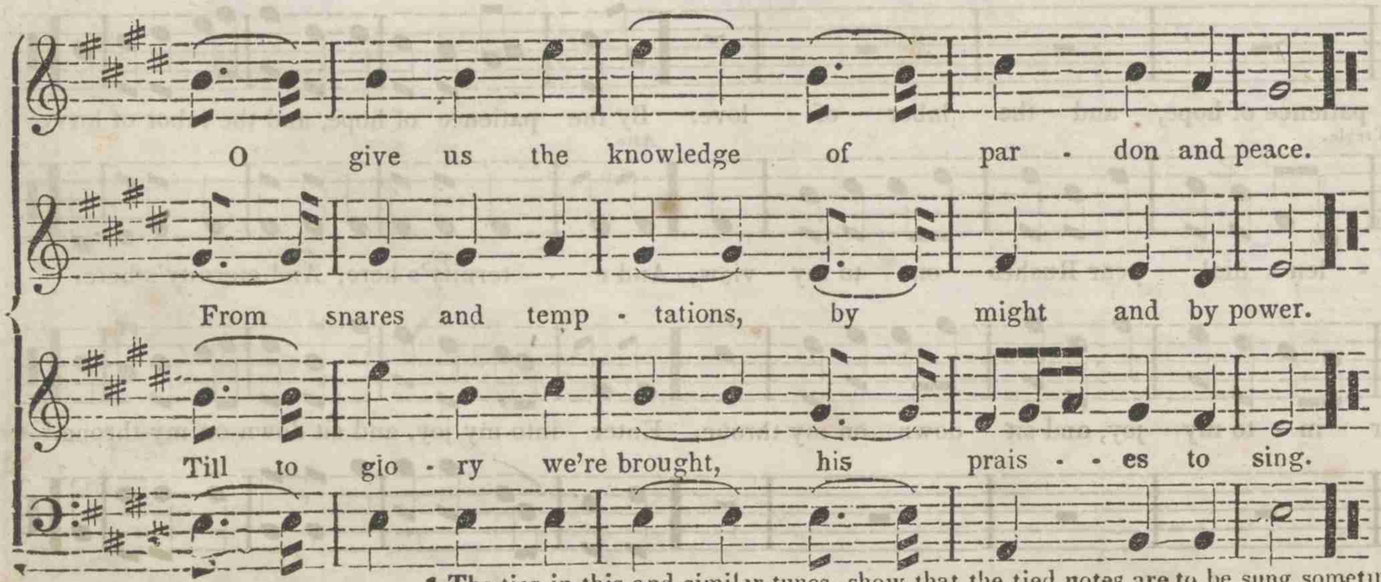
flown, The moment is gone; The moment is gone; The mil - len - nial year Rushes on to my view, And e - ternity's here, And eternity's here.

Lord, May receive the glad word, 'Well and faithfully done, Enter in - to my joy, and sit down on my throne, Enter into my joy, and sit down on my throne.'

GROTON.* 5s, 6s & 11s.

Sunday School Hymn.





4

While below, if we stray,
From the source of true joy,
Let thy merciful hand
Return, and incline us to obey thy command.

5

Our friends, may they share
Thy blessings while here,
And crown them above,
Where joys will increase, from the fountain of love.

6

May we shortly there meet,
Around thy bless'd seat:
Thy love to adore,
Where pleasure and praise will abound evermore

* The ties in this and similar tunes, show that the tied notes are to be sung sometimes to one syllable and at others to two.

TAPPAN. 11s, or 5s & 6s.

1. Our Fa - ther in heaven, We hal - low thy name! May thy king - dom holy On earth be the same!

2. For - give our transgressions, And teach us to know That humble compassion, Which pardons each foe:

O give to us dai - ly, Our por - tion of bread; It is from thy bounty, That all must be fed.

Keep us from tempta - tion, From weekness and sin, And thine be the glo - ry, For - ev - er. amen

ROWLEY. 6s & 9s, or 5s & 8s

1. Come a - way to the skies, My be - lov - ed, a - rise, And re - joice in the day thou wast born: On this fes - ti - val day,

3. With singing we praise The o - ri - gi - nal grace, By our heav - en - ly Father bestowed, Our being receive

7. Halle - lu - jah we sing, Unto Je - sus our King, In the praise of his wonder - ful love: To the Lamb that was slain,

Come ex - ult - ing a - way, And with singing to Zi - on re - turn. And with singing to Zi - on re - turn.

From his bounty and live, To the hon - or and glory of God. To the hon - or and glo - ry of God.

Halle - lu - jah, a - gain, Till with an - gels we praise him a - bove. Till with an - gels we praise him above.

OAKHAM. 6s & 9s, or 5s & 8s

1. A - way with our fears! The glad morning appears, When an heir of sal - va - tion is born! From Je - ho - vah I
2. In a rapture of joy, My life I employ, The God of my life to proclaim; 'Tis worth liv - ing for
3. My remnant of days, I spend in his praise, Who died the whole world to redeem: Be they ma - ny or

came, For his glory I am, And to him I with singing re - turn. And to him I with singing re - turn.
this, To ad - min - is - ter bliss, And sal - va - tion in Je - sus's name. And sal - va - tion in Je - sus's name.
few, My days are his due And they all are de - voted to him. And they all are de - voted to him.

f *p* *f* *p*

U

SARDIS. 8s & 6s.

1. Sing halle - lujah; praise the Lord! Sing with a cheerful voice; Ex - alt our God with one accord, And in his name rejoice:

2. There we to all e - ter - ni - ty Shall join th' angel - ic lays, And sing in perfect harmo - ny To God our Saviour's praise;

Ne'er cease to sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall u - nite.

He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain, Praise ye the Lord! Amen.

Unison. *Slow.*

WELTON. 11s, 4s & 7s.

1. If life's pleasures charm thee, give them not thy heart, Lest the gift ensnare thee, from thy God to part; His favor seek, His praises speak,

4. Dangers may approach thee, let them not alarm, Christ will ever watch thee, and protect from harm; He near thee stands, With mighty hands,

Fix here thy hope's foun - dation: Serve him and he, Will ever be, The Rock of thy sal - va - tion.

To ward off each temp - ta - tion; To Jesus fly, He's ever nigh, The Rock of thy sal - va - tion.

MARCELLUS. S. M. [Double.]

Methodist Hymn Book, Hy. 439.

1. Soldiers of Christ, arise, Now put your armour on, Strong in the strength which God supplies, Through his eternal Son;

2. Stand then in his great might, With all his strength endued; Take ye, to arm you for the fight, The pano - ply of God:

3. Stand them against your foes, In close and firm array; Legions of wily fiends oppose, Throughout the evil day:

4. Leave no unguard - ed place, No weakness of the soul; Take every virtue, every grace, And for - ti - fy the whole:

Strong in the Lord of Hosts, And in his mighty power; He who in his Redeemer trusts, Is more than conqueror.

Then when your work is done, And all your conflicts past, Ye shall o'ercome, through Christ alone, And stand entire at last.

But meet the sons of night, Oppose their vain design; Armed in the arms of heavenly light, Of righteousness divine.

Ev - er togeth - er joined, To battle all proceed · Arm ye yourselves with all the mind That was in Christ your Head

THANKSGIVING HYMN.

L. Mason.

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

3. Oh enter his gates with thanksgiving and song, Your vows in his temple proclaim; His praise with melodious accordance prolong, And bless his adorable name. 4. For good is the

Unison. *Unison.* *Unison.*

God, and Je - hovah alone, Creator, and ruler o'er all ; And we are his people, his sceptre we own : His sheep, and we follow his call, We follow his call, We follow his call.

Lord, inex - pressibly good, And we are the work of his hand : His mercy and truth from eternity stood, And shall to eternity stand, To eternity stand, To eternity stand.
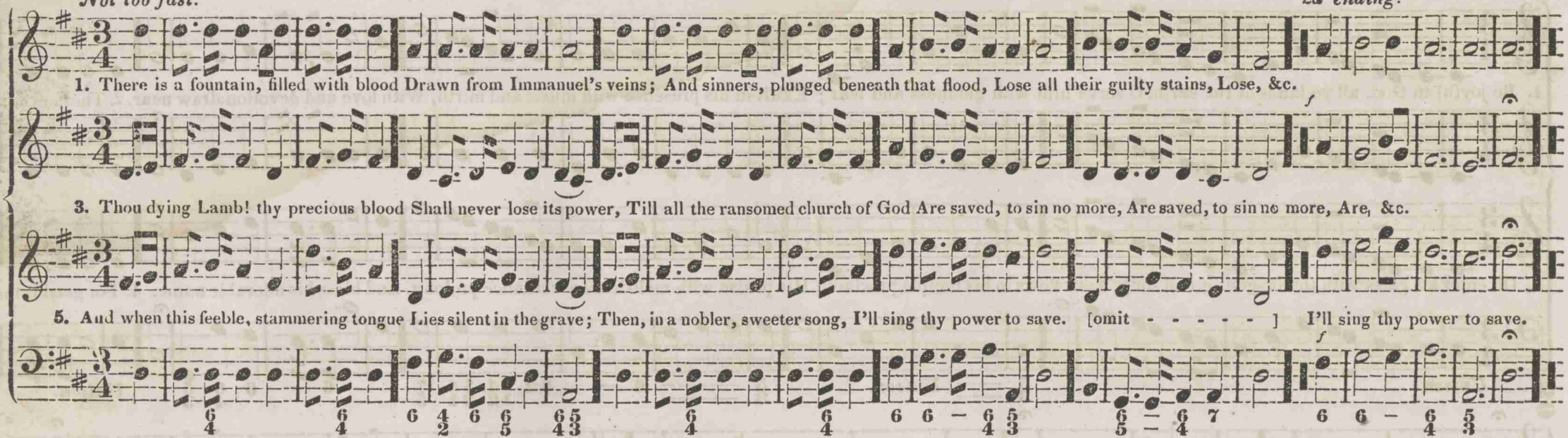
The small notes for the last stanza.

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'There is a fountain filled with blood.' [Hymn.]

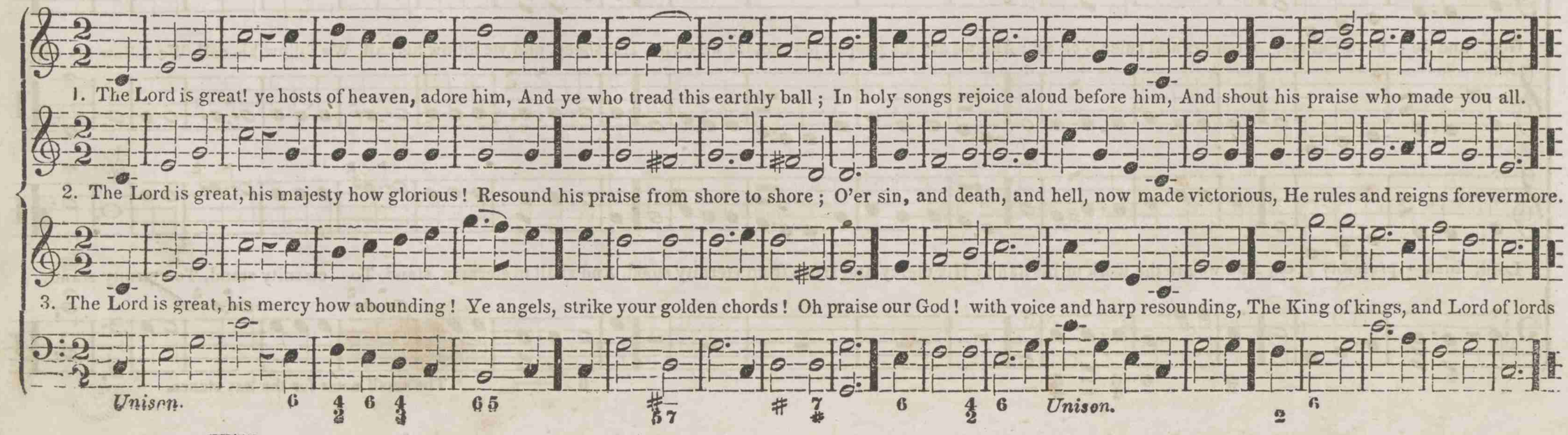
L. Mason.

Not too fast. *2d ending.*



'The Lord is great.' [Hymn.]

Words by D. Dutton, Jr. Church Psalmody, Hy. 736.



1. Thou art gone to the grave, but we will not deplore thee; Though sorrow and darkness encom - pass the tomb, The Saviour has passed through its portals before thee, And the lamp of his love is thy guide through the gloom, And the lamp of his love is thy guide through the gloom.

2. Thou art gone to the grave, we no longer deplore thee, Nor tread the rough path of the world by thy side; But the wide arms of mercy are spread to enfold thee, And sinners may hope, since the Saviour hath died, And sinners may hope, since the Saviour hath died.

3. Thou art gone to the grave, and its mansions for - saking, Perhaps thy tried spirit in doubt lingered long; But the sunshine of heav-en beamed bright on thy waking, And the song that thou heardst, was the seraphim's song, And the song that thou heardst, was the seraphim's song.

4. Thou art gone to the grave, but 'twere wrong to deplore thee, When God was thy ransom, thy guardian and guide; He gave thee, and took thee, and soon will restore thee, Where death hath no sting, since the Saviour hath died, Where death hath no sting, since the Saviour hath died.

'Haste, O sinner, now be wise.' [Hymn.]

From "Spiriual Songs" by permission.

1. Haste, O sin - ner, now be wise, Stay not, stay not for the morrow's sun: Wisdom, if you still despise, Harder is it to be won.

3. Haste, O sinner, now return, Stay not, stay not for the morrow's sun; Lest thy lamp should cease to burn, Ere salvation's work is done.

GETHSEMANE. 8s & 6s.

Words from Manual of Christian Psalmody.
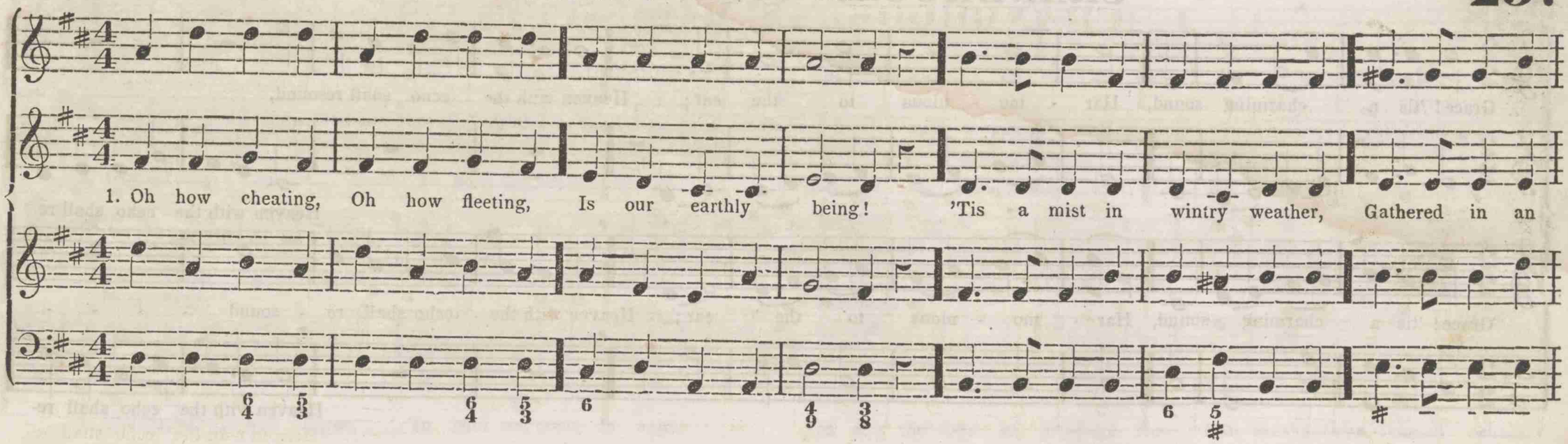
1. Beyond where Cedron's waters flow, Behold the suffering Saviour go, To sad Gethsema - ne; His countenance is all divine, Yet grief appears in every line.

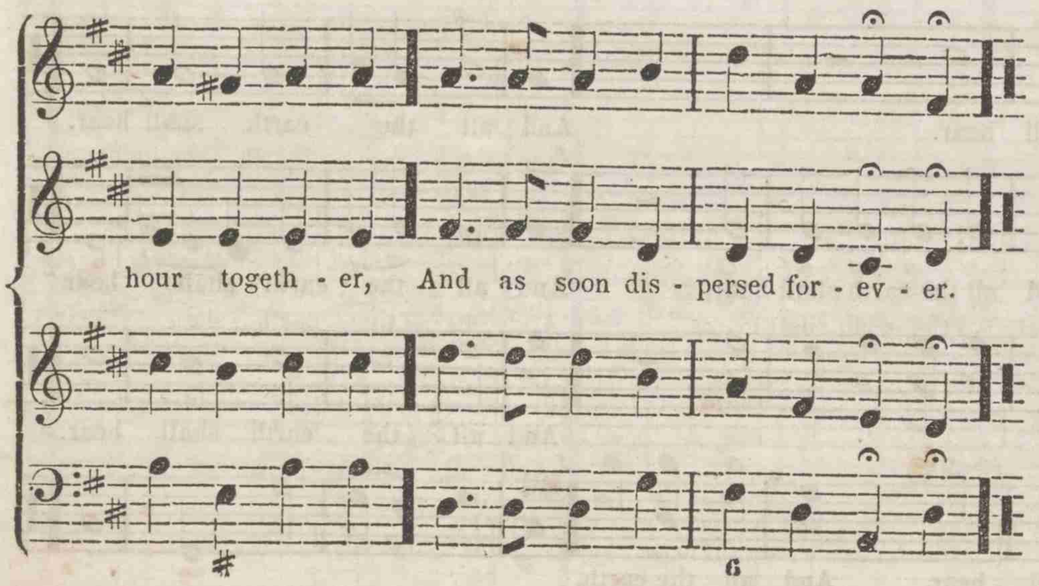
2. He bows beneath the sins of men, He cries to God, and cries again, In sad Gethsema - ne; He lifts his mournful eyes above, 'My Father, can this cup remove?'

3. With gentle resig - nation still, He yielded to his Father's will, In sad Gethsema - ne; 'Behold me here, thy only Son, And Father, let thy will be done!'

4. The Father heard, and angels there, Sustained the Son of God in prayer, In sad Gethsemane; He drank the dreadful cup of pain, Then rose to life and joy again.

5. When storms of sorrow round us sweep, And scenes of anguish make us weep; To sad Gethsemane; We'll look and see the Saviour there, And humbly bow, like him in prayer





2

Oh how cheating, oh how fleeting,
Are our days departing!
Like a deep and headlong river,
Flowing onward, flowing ever,
Tarrying not, and stopping never.

3

Oh how cheating, oh how fleeting,
Are the world's enjoyments;
All the hues of change they borrow,
Bright to-day and dark to-morrow,
Mingled lot of joy and sorrow.

4

Oh how cheating, oh how fleeting,
Is all earthly beauty!
Like a summer flow'ret flowing,
Scattered by the breezes, blowing,
O'er the bed on which 'twas growing

5

Oh how cheating, oh how fleeting,
All, yes! all that's earthly!
Every thing is fading, flying,
Man is mortal, earth is dying,
Christian! live, on Heaven relying.

CRANBROOK. S. M.

Grace! 'tis a charming sound, Har - mo - nious to the ear; Heaven with the echo shall resound,

Heaven with the echo shall re-

Grace! 'tis a charming sound, Har - mo - nious to the ear; Heaven with the echo shall re - sound - - - -

Heaven with the echo shall re-

Heaven with the echo shall resound; And all the earth shall hear. And all the earth shall hear.

sound, with the e - cho shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear

Heaven with the echo shall resound, And all the earth shall hear.

sound, And all the earth shall hear, And all the earth.

'How heavy is the night.'

Hy. 98, Book 1, Dr. Watts.

Soli. Tutti.

1. How heavy is the night, That hangs upon our eyes; Till Christ with his re - viv - ing light, O - ver our souls a rise.

2. Our guilty spirits dread To meet the wrath of heaven; But in his righteousness arrayed, We see our sins forgiven.

3. Un - holy and impure, Are all our thoughts and ways; His hands in - fected nature cure, With sanc - ti - fy - ing grace.

Instrument. *Vocal base.*

Unison. *Unison.*

4. The powers of hell agree, To hold our souls in vain: He sets the sons of bondage free, And breaks th'ac - cursed chain.

For. *Pia.* *Tutti.*

Soli.

5. Lord, we adore thy ways To bring us near to God; Thy sovereign power, thy healing grace, And thine avenging blood, And thine avenging blood

For. *Pia.*

Unison

240 EVENING HYMN.

"God that madest earth and heaven." Words by Bishop Heber

God that madest earth and heaven, Darkness and light! Who the day for toil hath given For rest the night! May thine angel

guards defend us, Slumber sweet thy mercy send us, Holy dreams and hopes attend us, This livelong night, This livelong night.

Slow.

Slow.

PARMA. C. M. [Double.]

1. Behold the glories of the Lamb, Amid his Father's throne; Prepare new honors for his name, Prepare new honors for his name, And songs before unknown.

3. Those are the prayers of all the saints, And these the hymns they raise; Jesus is kind to our complaints, Jesus is kind to our complaints, He loves to hear our praise.

5. Now to the Lamb that once was slain, Be endless blessings paid; [*Omit.*]

2. Let elders worship at his feet; The church adore around, With vials full of odors sweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

4. Thou hast redeemed our souls with blood, Hast set the prisoners free, Hast made us kings and priests to God, Hast made us, &c. And we shall reign with thee, And we shall reign, &c.

Salvation, glory, joy, remain, Salvation, glory, joy, remain, Forever on his head, Forev - er on his head.

'Watchman! tell us of the night.'

[Missionary or Christmas Hymn.]

L. Mason

Andante. *Treble Voice.* *Tenor Voice.*

Watchman! tell us of the night, What its signs of promise are; Trav'ller! o'er yon mountain's height, See that glory beaming star!
Watchman! tell us of the night, Higher yet the star ascends: Trav'ller! bless - ed-ness and light, Peace and truth its course portends!
Watchman! tell us of the night, For the morning seems to dawn; Trav'ller! darkness takes its flight, Doubt and terror are withdrawn.

Treble Voice. *Tenor Voice.*

Watchman! does its beauteous ray Aught of hope or joy foretell? Trav'ller! yes! it brings the day, Promised day of Is - ra - el!
Watchman! will its beams a - lone Gild the spot that gave them birth? Trav'ller! a - ges are its own, See, it bursts o'er all the earth.
Watchman! let thy wand'rings cease; Hie thee to thy quiet home; Trav'ller! lo! the Prince of Peace, Lo! the Son of God is come.

Chorus to 1st and 2d stanzas. *1st and 2d Treble and Base.* *Chorus to 3d stanzas.*

Trav'ller! yes; it brings the day, Promis'd day of Isra . el! Trav'ller! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come
Trav'ller! a - ges are its own, See! it bursts o'er all the earth.

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'When the spark of life is waning.' [Hymn.] Welch Air.

2. When the spark of life is waning, Weep not for me, When the languid eye is streaming, Weep not for me.

2. When the pangs of death assail me, Weep not for me, Christ is mine, he cannot fail me, Weep not for me.

When the feeble pulse is ceasing, Start not at its swift decreasing, 'Tis the fettered soul's releas - ing; Weep not for me.

Yes, though sin and doubt endeavor, From his love my soul to sever, Jesus is my strength forev - er! Weep not for me.

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'Great God! what do I see and hear.'

Martin Luther.

Great God! what do I see and hear! The end of things cre - at - ed! The Judge of mankind doth appear, On clouds of

glory seat - ed! The trumpet sounds! the graves restore The dead which they contained before! Prepare, my soul, to meet him.

BRATTLE STREET. C. M. [Double.]

Pleyel.

1 While thee I seek, protect - ing Power! Be my vain wishes stilled; And may this conse - crated hour With better hopes be filled.

3. In each event of life, how clear Thy ruling hand I see! Each blessing to my soul most dear, Because conferred by thee.

5. When gladness wings my favored hour, Thy love my thoughts shall fill; Resigned, when storms of sorrow lower, My soul shall meet thy will.

2. Thy love the power of thought bestowed; To thee my thoughts would soar: Thy mercy o'er my life has flowed; That mercy I a - dore.

4. In every joy that crowns my days, In every pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.

6. My lifted eye, without a tear, The gathering storm shall see; My steadfast heart shall know no fear; That heart will rest on thee.

BETHLEHEM. 5s, & 8s

1. Behold how the Lord Has girt on his sword; From conquest to conquest proceeds! From conquest, &c. How happy are they Who live in this day, And witness his wonderful deeds, And, &c.

2. His word he sends forth, From south to the north; From east and from west it is heard: From east, &c. The rebel is charmed; The foe is disarmed; No day like this day has appeared, No, &c.

3. To Jesus alone, Who sits on the throne, Salvation and glory belong: Salvation and glory belong All hail blessed name, Forever the same, Our joy, and the theme of our song! Our joy, &c.

BURLINGTON. 12s, 11 & 8.

Words by F. S. Smith.

1. The Prince of salvation in triumph is riding, And glory attends him along his bright way, The news of his grace on the breezes are gliding, And nations are owning his sway.

2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise; And heav'n shall re-echo the song of salvation, In rich and melodious lays.

Unison. *Unison.* *Unison.*

Alto, or Second Treble

1. When shall we meet again? Meet ne'er to sever? When will peace wreath her chain Round us for - ev - er?

Our hearts will ne'er re - pose Safe from each blast that blows In this dark vale of woes, Never, no, never!

2

When shall love freely flow
Pure as life's river;
When shall sweet friendship glow,
Changeless forever?
Where joys celestial thrill,
Where bliss each heart shall fill,
And fears of parting chill,
Never, no, never!

3

Up to that world of light
Take us, dear Saviour;
May we all there unite,
Happy forever!
Where kindred spirits dwell,
There may our music swell
And time our joys dispel,
Never, no, never.

4

Soon, shall we meet again,
Meet ne'er to sever;
Soon will peace wreath her chain,
Round us forever;
Our hearts will then repose,
Secure from worldly woes;
Our songs of praise shall close
Never, no never.

ANTHEM. 'O sing unto the Lord.'

Allegro.

O sing unto the Lord a new song, a new song.

Symphony.

O sing unto the Lord a new song, a new song.

Symphony.

O sing unto the Lord a new song, a new song.

Symphony.

O sing unto the Lord a new song, a new song.

Symphony.

Let the congre - gation of the saints praise him, Let the congre - gation of the saints,

Let the congre - gation of the saints praise him, Let the congre - gation of the saints,

32

O sing unto the Lord the Lord a new song, O sing unto the Lord a new song.

Symphony.

praise him. O sing, O sing

O sing unto the Lord, the Lord a new song, O sing unto the Lord a new song,

Symphony.

praise him. O sing unto the Lord, O sing unto the Lord, unto the Lord a new song.

'O sing unto the Lord.' [CONCLUDED.]

Let the congre - gation of the saints praise him, Let the congregation of the saints praise him,

Praise - - - - - - - - - him,

Let the congre - gation of the saints praise him, Let the congregation of the saints praise him,

Instrument. *Voice.*

Let the congre - gation of the saints praise him, Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.

Praise - - - - - - - - - him, Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.

him, praise him.

'Peace, troubled soul.'

Mazzinghi.

2d Treble.

1. Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,

2d Treble.

2. Come, freely come, by sin oppressed, Un - bur - then here thy weighty load, Here find thy refuge and thy rest,

Instrument.

Tenor.

And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.

And trust the mercy of thy God; Thy God's thy Saviour, glorious word! For - ev - er love and praise the Lord.

7 — 7 — 8 7 6 7 6 4 3 7

'Salvation belongeth unto the Lord.' [CHORUS.]

2d TREBLE.

SOLO.

SOLO.

Sal - va - tion be - long - eth be - longeth un - to the Lord, And thy blessing, and thy blessing is a

6

ORGAN.

TUTTI.

TUTTI.

and thy blessing and

mong thy peo - ple, Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy bles -
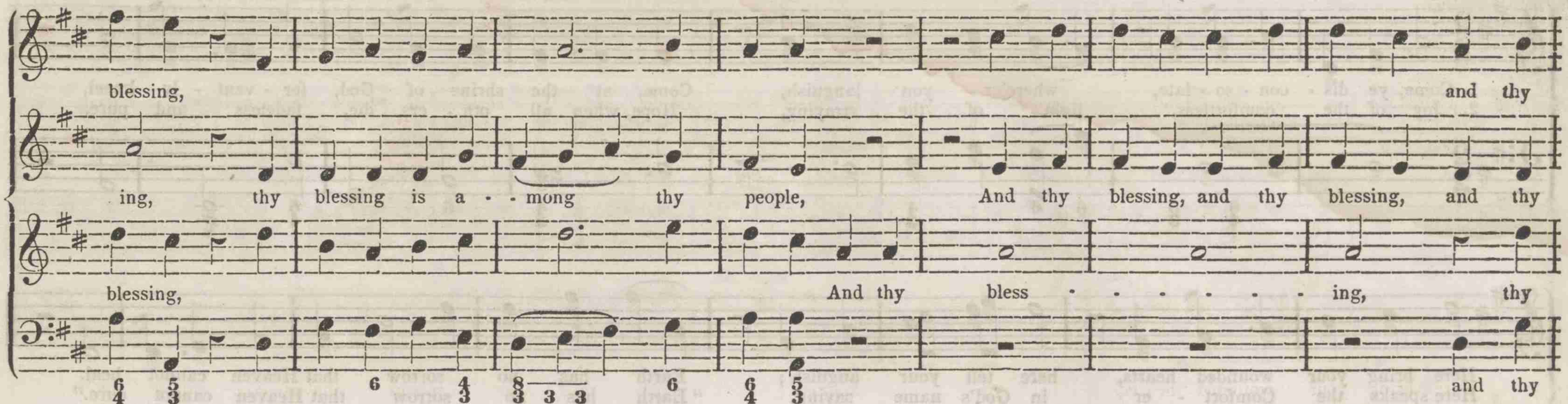
TUTTI.

and thy blessing, thy

TUTTI.

VOICE

6 | 6 5 4 3 | 6 4 5 # | 6 | 6 4 5 3


blessing, and thy
ing, thy blessing is a - - mong thy people, And thy blessing, and thy blessing, and thy
blessing, And thy bless - - - - - - ing, thy
6 5 6 4 8 6 6 5 and thy
4 3 3 3 3 3 4 3
bless - ing, and thy blessing, and thy
bless - - ing, and thy blessing is among thy peo - ple, is among thy peo - - ple.
thy
blessing, and thy blessing, thy
6 4 6 6 4 6 6 5 5—6 5
4 3 5 4 2 4 3 4 3

W

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SCLO

'Come ye disconsolate.'

Webbe. of England.

1. Come, ye dis - con - so - late, where'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
2. Joy of the comfortless, light of the straying, Hope, when all oth - ers die, fadeless and pure,

Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
Here speaks the Comfort - er in God's name saying, "Earth has no sorrow that Heaven cannot cure."

Trio—or Semi-Chorus.

1. Here bring your wounded hearts, here tell your anguish; Earth has no sor - row that Heaven cannot heal.
2. Here speaks the Comforter, in God's name, saying, "Earth has no sorrow that Heaven cannot cure."

'Hark! the song of Jubilee.' [HYMN.]

From 'Lyra Sacra' by permission.

Allegro Spiritoso.

mp *ff*

Hark! the song of Ju - bi - lee, Loud as mighty thunders roar; Or the fulness of the sea, When it breaks up - on the shore.

mp *ff*

6 — 6 7
4 ♯

Ad. Lib. *p* *f* *Tempo Primo.*

See Je - ho - vah's banners furled! Sheathed his sword; he speaks, 'tis done! Now the kingdoms of this world, Are the kingdoms

mp *Ad. Lib.* *p* *f* *Tempo Primo.*

34 5 6 6 4 6 6
12 3 4 3 — 6

'Hark, the song of Jubilee.' [CONTINUED.]

of his Son, Are the kingdoms of his Son. He shall reign from

pole to pole, With supreme unbound - ed sway: He shall reign, when like a scroll, Yonder heavens have passed away! He shall reign, when like a scroll,

p Len Tempo Primo. For.

Yonder heavens have passed a - way! have passed away, have passed a - way! Halle - lujah! for the Lord

p Len Tempo Primo. For.

God omnip - o - tent shall reign; Hal - le - lu - jah! let the word Echo round the earth and main, the earth and main.

'Hark, the song of Jubilee.' [CONCLUDED.]

Hal le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Let the word E - cho, Echo, Echo round the earth and main,

Hal - le - lu - jah! Hal - le - lu - jah! E - cho round the earth and main,

Round the earth and main, round the earth and main.

Round the earth and main, round the earth and main.

Echo, Echo, round the earth and main.

Round the earth and main, Round the earth and main.

Praise God from whom all bless - sings flow, Praise him all crea - tures here be - low, Praise him all crea - tures here be - low;

Praise him a - bove, Praise him a - bove, Praise him a bove, ye heav'nly host, Praise him a - bove,

Praise him above, Praise him a - bove, Praise him above, ye heav'nly host, Praise him a - bove,

Praise him a - bove, Praise him above, Praise him a - bove, ye heav'n - ly host, Praise him a - bove,

'Praise God from whom all blessings flow.' [CONTINUED.]

Praise him a - bove, Praise Fa - ther, Son, and Ho - ly Ghost, praise

Praise him a - bove, Praise him a - bove, ye heav'n - ly host, Praise Father, Son, and Holy Ghost, praise

Praise him a - bove, Praise Fa - ther, Son, and Ho - ly Ghost, Praise

Fa - ther, Son, and Ho - ly Ghost, Praise Fa - ther, Son, and Ho - ly Ghost. Hal - le - lujah, Halle -

Hal - le - lu - jah,

- lu - jah, Halle - lujah, Amen, Amen, Hal le - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle -

Hal - le - lu - jah,

- lu - jah, Hal - le - lujah, Halle - lujah, A - men, Amen, Halle - lujah, Amen, Halle - lujah, A - men.

'How beauteous are their feet.' [HYMN.]

1. How beau - teous are their feet, Who stand on Zion's hill; Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How

3. How happy are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 4. How blessed are our eyes, That

6. The watchmen join their voice, And tuneful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro'

sweet the tidings are! Zion, behold thy Savior, King, He reigns and triumphs here, He reigns, He reigns and triumphs here!

see this heav'nly light! Prophets and kings desir'd it long, But [- - - - -] died, But died without the sight.

all the earth a - broad, Let ev'ry na - tion now behold Their Savior and their God, behold Their Sa - vior and their God.

The first two lines of the 3d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the two measures between the brackets, [*] so as to avoid a repeti tion of the line " But died without the sight ;" and let this line be sung slow and soft

HYMN. 'Daughter of Zion.'

1. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more; Bright o'er thy hills, dawns the day-star of gladness,

2. Strong were thy foes, but the arm that subdued them, And scattered their legions, was mightier far; They fled like the chaff from the scourge that pursued them;

3. Daughter of Zion, the power that hath saved thee Extolled with the harp and the timbrel should be, Shout! for the foe is destroyed that enslaved thee,

Arise! for the night of thy sorrow is o'er. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more.

Vain were their steeds and their chariots of war. Daughter of Zion, a - wake from thy sadness! Awake! for thy foes shall oppress thee no more.

Th'oppressor is vanquished, and Zion is free. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more.

*This passage may be sung as a Duet by two Trebles or by Tenor and Base, or all the four parts may sing together.

THANKSGIVING.

1. O praise ye the Lord! prepare your glad voice, His praise in the great assem - bly to sing; In their great Creator let all men rejoice, And heirs of sal-

3. With glory adorned, his people shall sing, To God, who defence and plenty supplies; Their loud acclamations to him, their great King, Through earth shall be

First and Second Tenor. Soli.

2. Let them his great name devoutly adore; In loud swelling

vation be glad in their king.

sounded, and reach to the skies. [For the fourth stanza, see page 266, "Ye angels above, &c."]

SOLO.

In loud swelling

Chorus.

strains his praises express.

Who graciously opens his bountiful store, Their wants to relieve, and his children to bless. Who graciously opens his

strains his praises express,

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bountiful store, Their wants to relieve, their wants to relieve, and his children to bless. *Sym.* [For the 3d stanza return to page 264.]

THANKSGIVING. [CONTINUED.]

Chorus.

Solo.

4. Ye angels above, his glories who've sung, In loftiest notes, now publish his praise: We mortals, delighted, would borrow your tongue, Would join in your numbers, and chant to your lays

1*st and* 2*d Treble. Soli.*

We mortals, delighted, would borrow your tongue; Would join in your numbers, Would join in your numbers, and chant to your lays.

We mortals, delighted, delighted, Would join in your numbers, and chant, We mortals, delighted, would bor - - - row your

We mortals, delighted, would borrow your tongue; Would join in your numbers, and chant to your lays. We mortals, de- lighted, de-

We mortals. delighted, would borrow your

First time. Second time.

tongue; Would join in your numbers, and

lighted, Would join in your numbers, and chant to your lays, chant to your lays, and chant to your lays, and chant to your lays.

tongue; Would join in your numbers, and

'Salvation! Oh, the joyful sound.' [HYMN.]

For. *Pia.* *For.*

Salvation! Sal - vation! Oh the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.

For. *Pia.* *For.*

Slow and Soft. *a tempo primo. mp*

Buried in sorrow and in sin At hells dark door we lay; But we arise by grace divine, To see a heavenly day,

Slow and Soft. *a tempo primo. mp*

Unison.

Sym.

But we arise by grace divine, To see a heavenly day. Salvation! Salvation! Let the echo fly,

mf *f*

The spacious earth around; While all the armies of the sky, Conspire to raise the sound, Conspire to raise the sound.

Unison.

'O give thanks unto the Lord.' [ANTHEM.]

Jno. Smith.

TUTTI. SOLI.

O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give

TUTTI. SOLI.

thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord,

O give thanks unto the Lord.' [CONCLUDED.]

SOLI. TUTTI. SOLI.

for he is good, for he is good, is good, for his mercy endur - eth for - ever, his mercy endur - eth, his

mer - cy en - dureth for - ever, his mercy en - dureth for - ever, A - men, A - men.

'How lovely are thy dwellings.' [ANTHEM.]

Largo. First Treble. Duet.

How lovely are thy dwellings, how lovely are thy dwellings, How lovely are thy dwellings, O Lord of hosts;

Second Treble.

How lovely are thy dwellings, how lovely are thy dwellings, How lovely are thy dwellings, O Lord of hosts;

Instrument.

My soul doth long, my soul doth long to enter thy courts.

My soul doth long, my soul doth long, my soul doth long to enter thy courts. Blessed are they

Ad Lib.

Blessed are they are they who dwell in thy house, for they shall always praise thee, they shall always praise thee.

Blessed are they who dwell - - who dwell in thy house, for they shall always praise thee, they shall always praise thee.

35

Chorus. *Tenor.* *Duet.* *Tutti.*

Alto. *Second Treble.* *Alto.*

How lovely are thy dwellings, how lovely are thy dwellings, how love - ly are thy dwellings, O Lord of Hosts.

Treble.

Base.

'How lovely are thy dwellings.' [CONCLUDED.]

Blessed are they who

My soul doth long, my soul doth long, my soul doth long to enter thy courts.

Blessed are they who

Blessed are they, Blessed are they

Blessed are they who

dwell - who dwell in thy house.
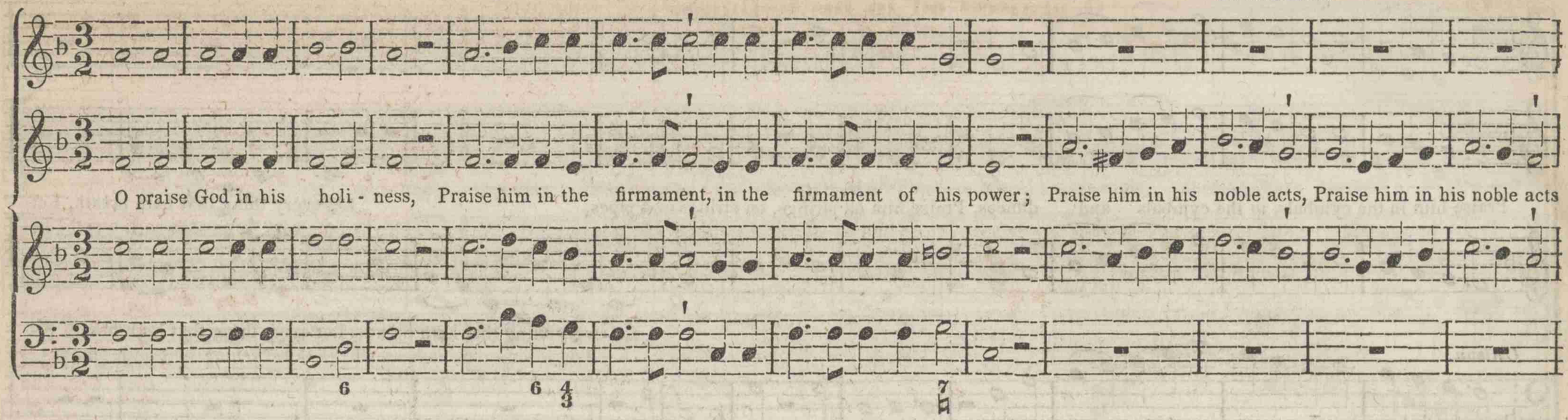
Pia.

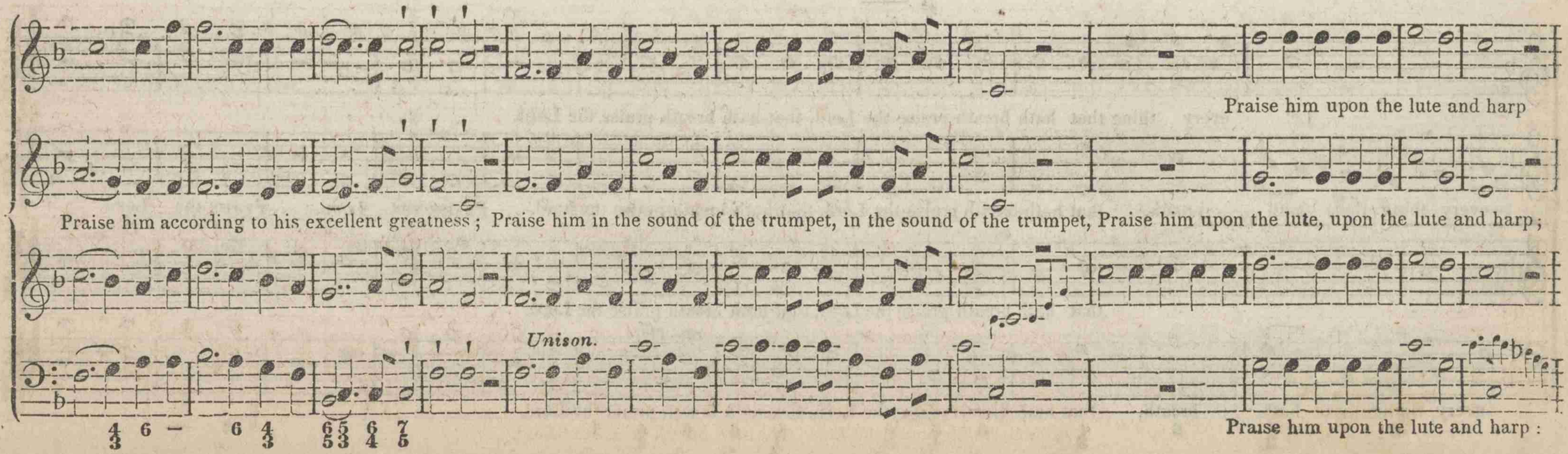
dwell in thy house, For they shall always praise thee, they shall always praise thee. A - men, A - men.

- are they who dwell in thy house.

Pia.

dwell in thy house.


O praise God in his holi - ness, Praise him in the firmament, in the firmament of his power; Praise him in his noble acts, Praise him in his noble acts


Praise him upon the lute and harp
Praise him according to his excellent greatness; Praise him in the sound of the trumpet, in the sound of the trumpet, Praise him upon the lute, upon the lute and harp;
Unison.
Praise him upon the lute and harp:

'O praise God in his holiness.' [CONCLUDED.]

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let every thing that hath breath, Let

Let every thing that hath breath, Let every thing that hath breath - - -

Unison.

Let

Let every thing that hath breath praise the Lord, that hath breath praise the Lord.

every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE the LORD.

- - - that hath breath praise the Lord, that hath breath praise the Lord.

every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord.

DISMISSION.

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure seraph - ic love increase;

Fill each breast with con - so - la - tion, Up to thee our voices raise; When we reach that blissful station, Then we'll give thee nobler praise

DISMISSION. [CONCLUDED]

Pia.

Then we'll give thee nobler praise, And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hallelujah, To God and the Lamb.

Halielujah for-

Solo Pia *Tutti For* *Solo Pia* *Tutti For*

Hallelujah For - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.

Halle - lujah, Amen, Amen, Amen.

- ev - er, Hallelujah for ev - er, Halle - lujah, for - ever and ever, Amen.

And shall be ever - more, And shall be evermore,

To Father, Son, and Holy Ghost, One God whom we adore, Be glory, as it was, is now,

And shall be ever - more, - - - -

Be glory, as it was, is now, And shall be evermore, Be glory, &c.

Slow.

ev - er more, - - - - - Be glory, as it was, is now, And shall be ev - er - more.

Be glory, as it was, is now, And shall be evermore, Be, &c.

Slow.

ev - er - more. - - -

'I will arise, and go to my Father.' [SENTENCE.]

Larghetto *Tutti.* *mf* *P Express.* *mf*

SOLO.

I will a - rise, I will arise, will a - rise, and go to my Fa - ther; and will say unto him, Father, Father, I have

SOLO.

Sym. Pia.

Ad lib. pp Tempo. mf *Lentando Pia.*

sfz pp *mf* *Pia*

sinned, have sinned, I have sinned against heav'n and before thee, before thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

'The Lord will comfort Zion.'* [SENTENCE.]

ANDANTE.

TUTTI.

SOLI.

SOLI.

The Lord will comfort Zion, he will comfort her waste places, and make her like Eden, like the garden of the Lord, Joy and gladness, Joy and gladness

Sym

Inst.

Voice.

36

TUTTI.

First time.

Second time

shall be found therein, Thanksgiving, and the voice of melody, Thanksgiving, and the voice of melody, the voice of mel - o - dy, voice of melo - dy.

Voice.

* Play the first four measures for an introductory symphony

'The Lord is in his holy temple.'

L. Mason.

Moderate. Pia. Cres. Fz. Sym. Pia.

The Lord is in his holy temple; The Lord is in his holy temple; Let all the earth, let all the earth keep silence, keep silence,

Fz. Fz.

Tutti P. Soli. Tutti F. Pia. Dim.

keep silence before him, Let all the earth, Let all the earth keep silence, keep silence, Let all the earth keep silence, keep silence before him.

Be - fore - - - him

Tasto.

'Hark! the Vesper Hymn is stealing.' [Vesper Hymn.] Russian Air.

SOLO.

Ju - bi - la - te, A - men, A - men.

2d Treble. SOLO.

1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts upon the ear.

SOLO

2. Now, like moonlight waves retreating, To the shore it dies along; Now like angry surges meeting, Breaks the mingled tide of song.

SOLO.

Ju - bi - la - te, A - men. A - men

TUTTI. F SOLO. P P

Ju - bi - la - te, A - men, A - men.

TUTTI. SOLO.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Farther now, now farther stealing, Soft it fades up - on the ear.

TUTTI. SOLO.

Hush! again, like waves retreat - ing, To the shore it dies along.

TUTTI. SOLO.

Ju - bi - la te A men. A - men

'Our Lord is risen from the dead.' [CHESHUNT.]

Altered from Dr. Arnold

Allegro Moderato.

1. Our Lord is risen from the dead, Our Jesus is gone up on high: The powers of hell are captive led, Dragged to the portals of the sky,

Dragged to the portals of the sky

2. There his triumphal chariot waits, And angels chant the solemn lay:

5. Lo! his triumphal chariot waits, And angels chant the solemn lay:

Unison.

Lift up your heads, ye heavenly gates! Ye ev - erlasting doors give way, Lift up your heads, ye heavenly gates! Ye ever - lasting doors, give way

[For 6th stanza see page 287.]

Lift up your heads, ye heavenly gates! Ye ev - erlasting doors; give way, Lift up your heads, ye heavenly gates! Ye ever - lasting doors give way.

Unison.

Second Treble. Andante. Trio.

3. Loose all your bars of massy light, un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of

First Treble.

3. Loose all your bars of massy light, And wide un - fold th' e - the - real scene; He claims these mansions as his right; Receive the King of

Base.

3. Loose all your bars of massy light, th' e - the - real scene; He claims these mansions as his right, Receive the King of

'Our Lord is risen from the dead. [CONTINUED.]

glo - ry in, He claims these mansions as his right, Receive the King of glo - ry in.

glo - ry in, He claims these mansions as his right, Receive the King of glo - ry in.
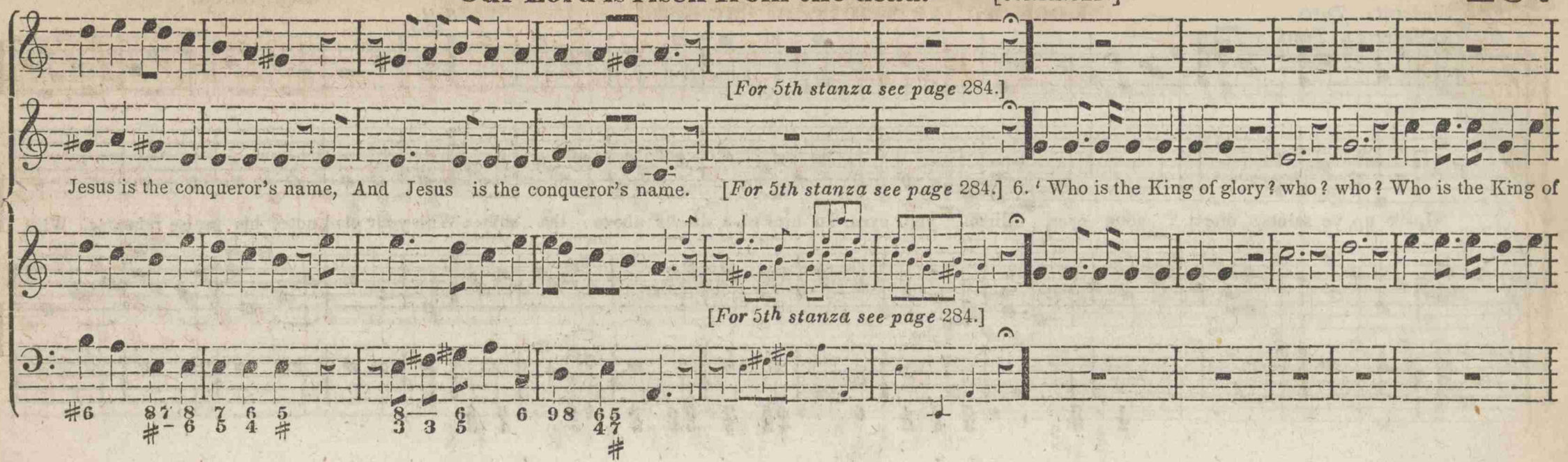
glo - ry in. Receive the King of glo - ry in.
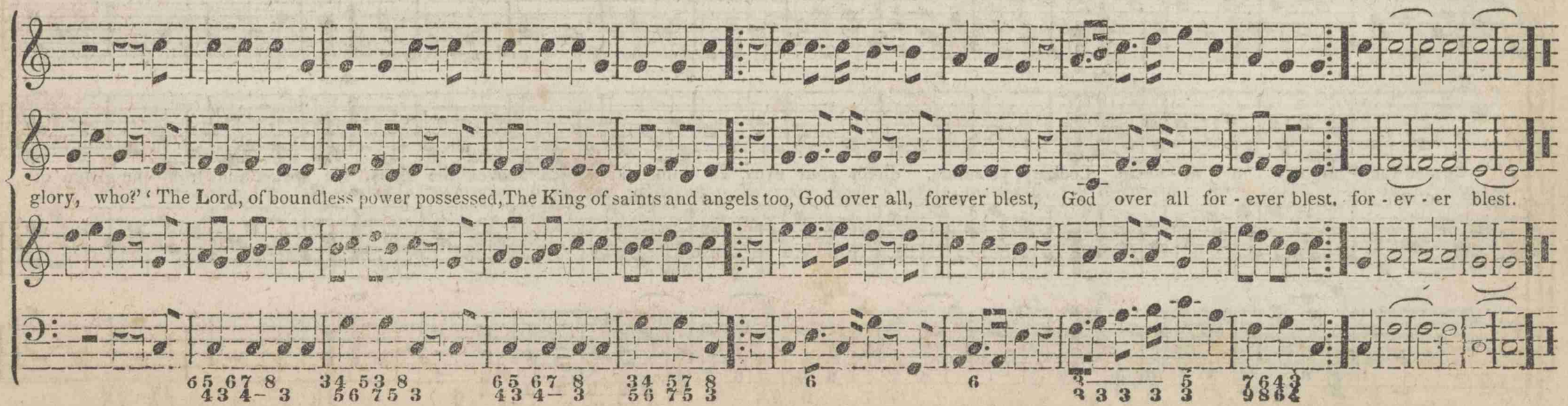
Allegro Maestoso.

4. Who is the King of glory, who? who? Who is the King of glory—who?

Who is the King of glory? The Lord, that all his foes o'ercome, That sin, and death, and hell o'erthrow; and

Who is the King of glory, who? who? Who is the King of glory—who?


[For 5th stanza see page 284.]
Jesus is the conqueror's name, And Jesus is the conqueror's name. [For 5th stanza see page 284.] 6. 'Who is the King of glory? who? who? Who is the King of
[For 5th stanza see page 284.]


glory, who?' 'The Lord, of boundless power possessed, The King of saints and angels too, God over all, forever blest, God over all for - ever blest, for - ev - er blest.

'Look up, ye saints.' [MOTETTE.]

Schwindell.

Moderato. Tutti *Soli.*

Look up, ye saints, direct your eyes, direct your eyes, To him who dwells above tha skies: With your glad notes his praise rehearse, Who

Tutti. *Soli.*

formed the mighty u - ni - verse. Look up, ye saints, direct your eyes, To him who dwells above the skies. He spake, and from the gloom of

Tutti.

f

night, At once sprang up the cheering light At once sprang up the cheering light; Him discord heard, him discord heard, and at his word,

Unison. f

Soli. *Tutti.*

Beauty awoke, Beauty a - woke and spoke the God and spoke the God Look up, ye saints, direct your eyes, To him who dwells above the skies.

290

'Before Jehovah's awful throne.' [DENMARK.] M. Madan.

Maestoso

p *m* *f* *p*

1. Before Jehovah's awful throne, Ye nations, bow with sacred joy : Know that the Lord is God alone ; He can create, and he destroy, He can create, and he destroy.

f *m* *f* *p*

Trio. Andante.

2. His sovereign power, without our aid, made us of clay, and formed us men; And when like wandering sheep, we strayed, He brought us to his fold again, He brought us to his fold again.

mp

Con Spirito

f *ff* *m*

4. We'll crowd thy gates, with thank - ful songs, High as the heaven, our voic - es raise; And earth, And earth, with her ten thousand, thousand tongues,

f *ff* *m*

Unison.

Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise.

f

Unison. *Unison.*

'Before Jehovah's awful throne.' [CONTINUED.]

Wide, wide as the world, is thy command, Vast, as eternity, eternity, thy love; Firm, as a rock, thy truth shall stand, When rolling years shall

Unison. *Unison.* *Unison.*

cease to move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move, shall cease to move.

Adagio. Affetuoso.

Vital spark of heav'nly flame, quit, O quit this mortal frame! Trembling, hoping, ling'ring, flying! Oh! the pain, the bliss of dying:

Pianissimo.

Come, fond nature, cease thy strife, And let me languish into life! Hark! they whisper, angel's say; they whisper angels say,

'Vital spark of heav'nly flame.' [CONTINUED.]

Cres. *For.* *Pia.*

'Sister spirit, come a - way!' 'Sister spirit, come away!' What is this absorbs me quite, Steals my senses, shuts my sight,

Mez. *f* *Pia.* *Cres.* *f* *Dim.* *Pia.* *f* *Pia.* *Andante.* *Pia.*

Drowns my spirit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death! The world recedes, it disappears;

Cres. *f* *Dim.* *Cres.* *f* *Allo. Staccato. f*

Heav'n opens on my eyes! My ears with sounds seraph - ic ring! Lend, lend your wings! I mount I fly, O grave, where is thy victory? O

grave where is thy victory? O death, where is thy sting? O grave, &c. O death, &c. Lend, lend your wings! I mount, I fly, O

Pia. *Tasto.*

'Vital spark of heav'nly flame.' [CONCLUDED.]

Cres. *f* *Dim.* *Pia.* *For.* *Pia.*

grave, where is thy victo - ry? thy victo - ry? O grave, where is thy victo - ry? thy victory? O death, where is thy sting, O death, O death, where, &c.

For. *For.* *Adagio.*

Lend, lend your wings; I mount, I fly, O grave, where is thy victory? thy vic - tory? O death, O death, where is thy sting?

ff

Praise ye the Lord, Glorify him for - ev - er;

Sons of

Voice.

Sons of

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.

lo! he's seated,

come before him, bring the harp, bring the cymbal, bring the harp.

High in glory lo! he's seated, see the

Sym.

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.

lo! he's seated,

ne sits in state, See the King he sits in state.

King he sits in state, see the King he sits in state.

Sons of Zion come before him, sound the lute and strike the harp, sound the

Sym. Voice. Tasto.

See the King, he sits in state,

Sym.

5 3 3 3 6 6 4 5 #

lute, strike the harp.

Sym.

Sons of Zi - on come before him, Sound the

Voice.

Sym. Voice.

5 3 7

lute and strike the harp, sound the lute and strike the harp, Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp, Sound the lute and harp.

Sound the lute and harp.

lute and strike the harp, sound the lute and strike the harp, strike the harp, strike the harp, strike the harp.

Sound the lute and harp.

Sym. 2d Voice.

'Hallelujah to the God of Israel.' [CHORUS.]

Haydn.

For.

Tasto.

Hal - le - lujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, To the God of Israel,

We will praise him, we will praise him ever, ever - more

p

We will praise him ever - more, will praise him ever ev - er - more.

Halle - lujah, the Lord is our de-

Sym. *Voice.*

Sym. *Voice*

Tasto.

We will praise him ever - more, we will praise him evermore.

fender, he will save us, he will save with his mighty arm.

f

God is great in battle, for he is the Lord of hosts.

Sym. *Voice.*

Sym. *f Voice.*

Tasto

'Hallelujah to the God of Israel.' [CONTINUED.]

Halle - lujah, He is our refuge, We will praise him for - ev - er, ever - more. Hal - le - lujah,

Tasto. Sym. Voice. Sym. Sym. Voice. Sym.

We will praise him, will praise him ever - more, will praise him, will praise him will praise him for - ev - er, for - ev - er,

for - ev - er,

for - ev - er, for-

Voice. Sym. Voice

for - ev - er, for - ev - er, ev - er, ev - er - more, for - ev - er, for - ev - er, for - ev - er, ev - er, ev - er - more,

for - ev - er, for - ev - er, ev - er, ev - er - more, for - ev - er, for - ev - er, for - ev - er, ev - er, ev - er - more,

ever, for - ev - er, for - ever, ever - more, for - ev - er, for - ever, for - ever, for - ev - er, ever - more,

6 6 6 6 5 6 6 6 6 5 *Tasto.*
5 4 3 5 4 3

for - ev - er, for - ev - er, ever, ever - more, for - ev - er, for - ev - er, for - ev - er, ever, ever - more,
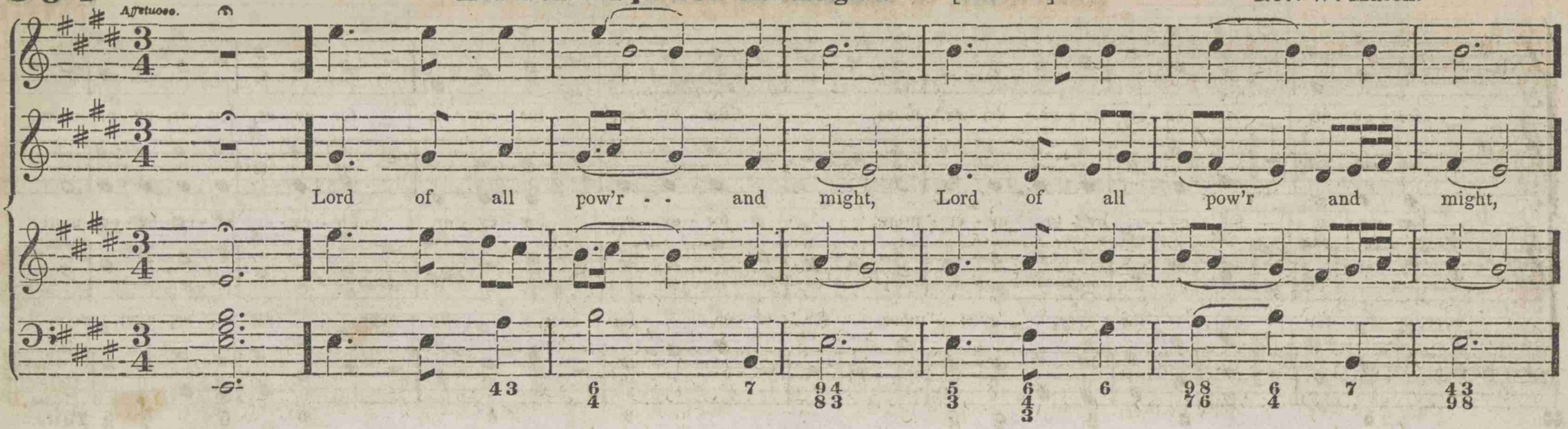
will praise him, will praise him for - ever, ever - more, will praise him, will praise him forever, ever - more. *Sym.*
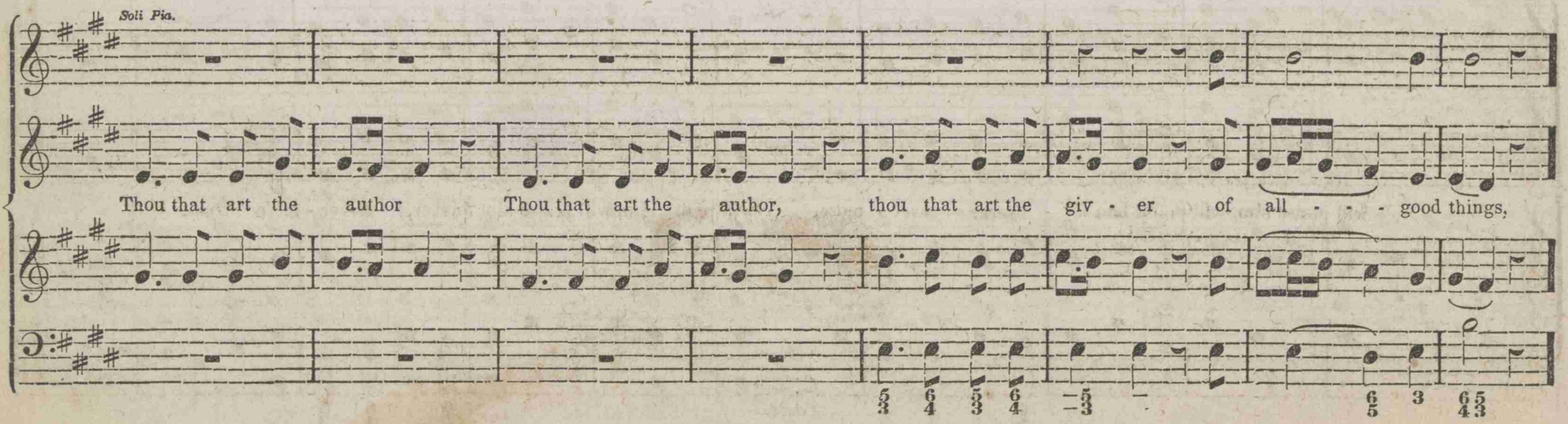
6 6 *Tasto.* 6 6 5
5 4 3 5 4 3

304

'Lord of all power and might.' [COLLECT.]

Rev. W. Mason.





Lord of all pow'r and might.' [CONTINUED.]

TUTTI F. SOLI. TUTTI. PIA.

Graft in our hearts the love of thy name, the love of thy name. increase in us true re - li - gion.

FOR. TUTTI.

SOLI.

Lord of all pow'r and might, nour - ish us, in - - - all good - ness, Lord of all pow'r and might,

'Lord of all pow'r and might.' [CONCLUDED.]

SOLI. TUTTI.

keep us.

SOLI.
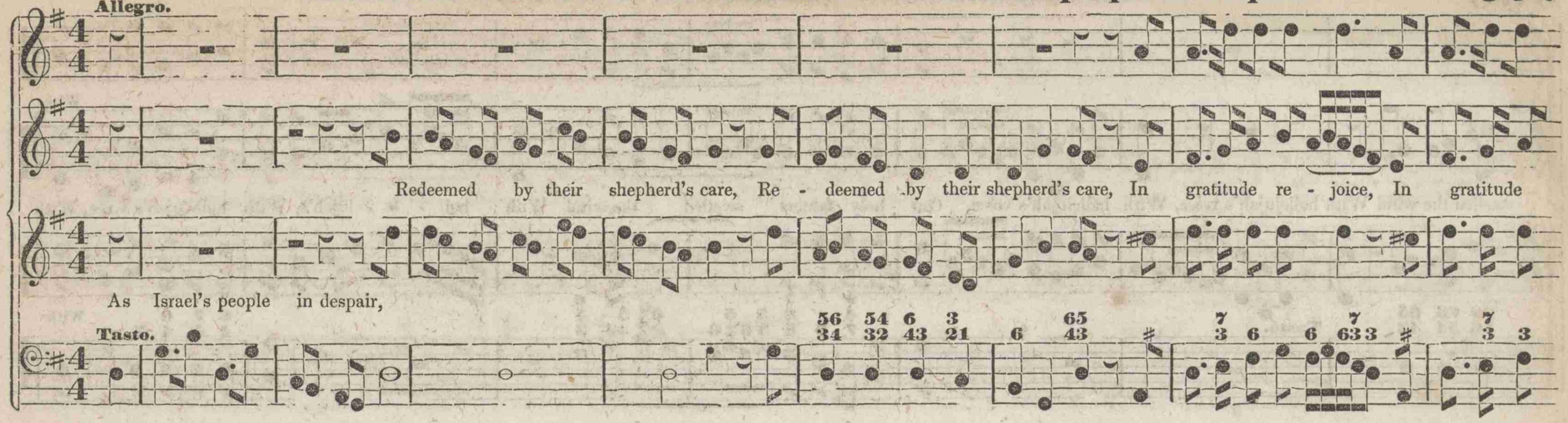
and of thy great mer - cy, and of thy great mer - cy Keep us, Keep us in the same,

Keep us, 6 $\frac{4}{3}$ 6♯6

SOLI. TUTTI FF. PP.

Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! A - men! A - men.

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



* The Anthem, "Give the Lord the Honor due unto his Name," which, in the early editions of the "Harp" commenced on this page, is transferred to the Sacred Harp, Vol. II

ANTHEM. Continued.

swelled the wind With hallelujah's voice, With hallelujah's voice, Our holy fathers swelled the wind With hal - le - lujah's, With hallelujah's voice, With

With

Tasto.

hallelujah's voice, With hallelujah's voice.

hallelujah's voice, Our holy fathers swelled the wind With hal - lelujahs, With hallelujah's voice, With hallelujah's, With hallelujah's voice.

hallelujah's voice, With hallelujah's voice.

O HOW LOVELY IS ZION. (Sentence.)

Large.

O how lovely, how lovely is Zion, Zion, city of our God. O how lovely, how lovely is Zion, Zion, cit - y of our God.

how lovely is Zion, Zion city, city of our God. Joy and peace ever dwell in thee,

how lovely, is Zion, city of our God. Joy and peace dwell in thee, Joy and peace ever dwell in thee. Amen, Amen, Amen, Amen.

O how lovely, how lovely is Zion, Zion city, city of our God.

Organ.

how lovely is Zion,

ANTHEM. 'O come let us sing unto the Lord.'

Chorus. Allegro Assai.

O come let us sing unto the Lord;

O come, let us sing un - to the Lord; O come, let us sing unto the

O come, let us sing un - to the Lord; O come, let us sing un - to the Lord; let us

O come, let us sing un - to the

O come, let us sing un - to the

Let us hearti - ly re - joice in the

Lord; let us hearti - ly re - joice - - in the

hearti - ly re - joice - - - let us hearti - ly rejoice in the

Lord; let us hearti - ly re - joice, let us in the

strength of our sal - va - tion; let us hearti - ly rejoice

let us hearti - ly re -

strength of our sal - va - tion: let us hearti - ly re - - joice - - -

let us hearti - ly re - joice

in the strength of our sal - va - tion.

- - - - joice - - - - - - in the strength of our sal - va - tion.

let us hearti - ly re - joice in the strength of our sal - va - tion.

ANTHEM. [CONTINUED.]

Verse. Treble and Base.

Let us come be - fore his presence, let us come be - fore his presence with thanksgiving, with thanksgiving; come before his

Let us

presence, let us come be - fore his presence with thanksgiving; And shew our - selves

tr SYM. tr

And

glad, and shew our - selves glad, and shew our - selves glad - - - - - - - -

shew our - selves glad, and shew our - selves glad, and shew our - selves glad - - -

- - - - - - - - in him with psalms.

tr SYM.

- in

Chorus. Largo Expressivo.

For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods

For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.

40

Recit. Base.

In his hands are all the corners of the earth, and the strength of the hills is his also. The Sea is his and he

ANTHEM. [CONTINUED.]

made it; and his hands pre - par - ed the dry land. O come, let us wor - ship; O come, let us

Duet.

Inst. Base.

Chorus.

worship, and fall down, and kneel be - fore the Lord, the Lord our Maker. O come, let us worship; O

come, let us worship; O

Voice.

ANTHEM. [CONTINUED.]

come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.

come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.

For he is the Lord, the Lord our God; and we are the peo - ple, we are the peo - ple,

Duet.

Inst. Base.

ANTHEM. [CONCLUDED.]

we are the people of his pasture, and the sheep of his hand. For he is the Lord, the Lord our God.

Chorus.

we are the peo - ple of his pasture, and the sheep of his hand. For he is the Lord, the Lord our God; and we are the

Inst

Adagio.

We are the people, we are the people of his pasture, and the sheep of his hand.

tr

people, we are the people, we are the people of his pasture, and the sheep of his hand.

Voice.

SYM. ANDANTE

M. FOR.

DUO. TENOR.

Hosanna, blessed is he that comes, Ho - sanna, Ho - sanna, Blessed is

TREBLE.

Ho - san na, Blessed is he that comes, Ho - sanna, Ho - sanna, Blessed is he that comes,

ACCOM. PIA.

he that comes, he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosan - na Ho-

He that comes in the name of the Lord, Ho - sanna, blessed is he that comes, Hosanna. Hosanna,

'Hosanna.' [CONTINUED.]

sanna in the highest, Ho - sanna, Hosanna in the highest, Hosan - na in the high - - est. -

Hosanna in the high - est, in the highest, Ho - sanna, Ho - sanna, Ho - sanna in the high - est. -

CHORUS. *For.* blessed is he that comes. *p*

Ho - sanna, blessed, blessed is he that comes, Ho - sanna, blessed, blessed is he that comes, Ho - sanna, Ho - sanna, Ho-

Ho - sanna, bless - ed is he that comes, Ho - sanna, blessed is he that comes, Ho - san - na, Ho - sanna, Ho-

Ho - san - na, blessed, blessed is he that comes, Hosan na, Ho - sanna, Ho - sanna, Ho-

FF P

sanna, Ho - sanna, Blessed is he that comes, in the name of the Lord, in the name of the Lord; Ho - sanna,

sanna, Ho - sanna, Blessed is he that comes, - - he that comes in the name of the Lord, in the name of the Lord; Ho - san - na,

sanna, Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord.

blessed is he that comes, Ho - san - na, blessed is he that comes, Ho - sanna, Ho - sanna in the highest

blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna in the highest

Ho - san - na, bless - ed is he that comes, Ho - san - na, Ho - san - na, in the highest

'Hosanna.' [CONCLUDED.]

FF PIA. PIA.

in the highest, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na. Ho - san - na in the

F P FF

highest, Ho - san - na in the high - est, Ho - sanna in the highest, Ho - sanna in the high - est.

SYM. SYM.

'Fallen is thy throne.' [HYMN.]

Martini.

TENOR. SLOW. AFFETTUOSO.

1. Fall'n is thy throne, O Is - ra - el, Silence is o'er thy plains. Thy dwellings all lie des - o - late, Thy dwellings all lie des - o - late,

TREBLE.

BASE.

is o'er thy

Thy children weep in chains. Where are the dews that fed thee On Elim's barren shore, . . . O

fed thee, On Elim's barren shore.

'Fallen is thy throne.' [CONCLUDED.]

E - lim's barren shore, That fire from heav'n, That fire from heav'n which led thee, That fire from heav'n which led thee, Now

E -lim's bar - ren shore, heav'n which led thee,

That fire from heav'n which

lights thy path no more, - - Now lights thy path no more, - Now lights thy path no more.

CRES. PIA. CRES. PIA

Sing, O heav'ns, and be joy - ful be joy - ful O earth, break forth in - to

Sing, O heav'ns, and be joy - ful, be joy - ful O earth, break forth in - to singing, O mountains break

Sing O heav'ns, and be joy - ful, be joy - ful, O earth, break forth in - to singing, O

Sing O heav'ns, and be joy - ful, be joy - ful, O earth,

sing - ing, O mountains, break forth in - to sing - ing, O mountains: the Lord hath com - fort - ed, hath com - fort - ed his

forth in - to singing, break forth in - to singing, O mountains: the Lord hath comfort - ed, hath com - fort - ed his

mountains, break forth in - to sing - ing, O moun - - - : tains, the Lord hath com - fort - ed, hath com - fort - ed his

break forth in - to sing - ing, O mountains: the Lord hath com - fort - ed, hath com - fort - ed his

'Sing O heavens.' [CONCLUDED.

people he will have mer - cy, he will have mer - cy, mercy on his af - flict - ed.
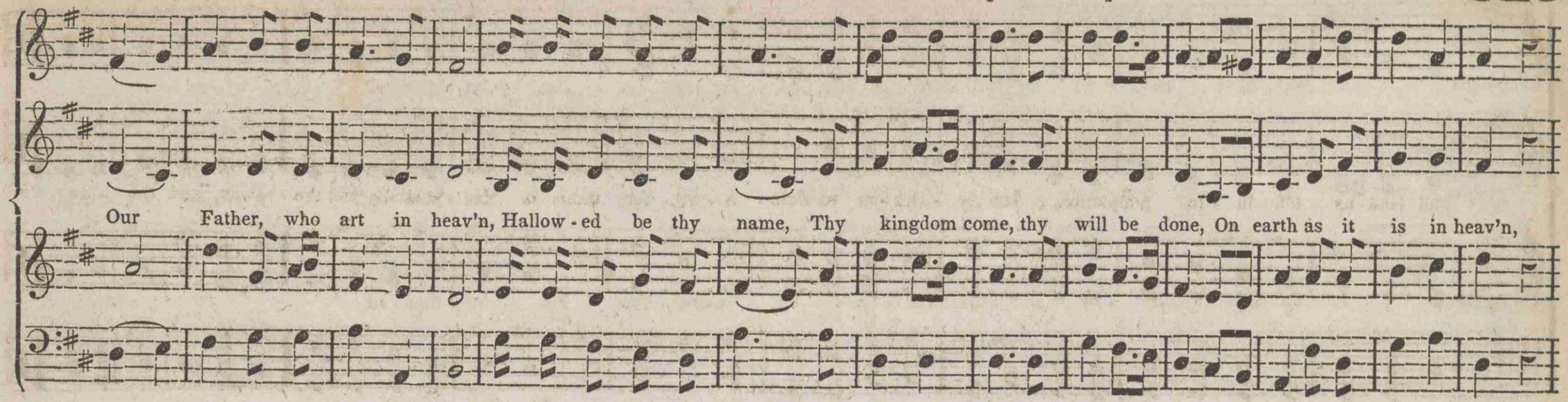
people. he will have mer - cy, he will have mercy on his af - flict - ed. A - men, A - men.
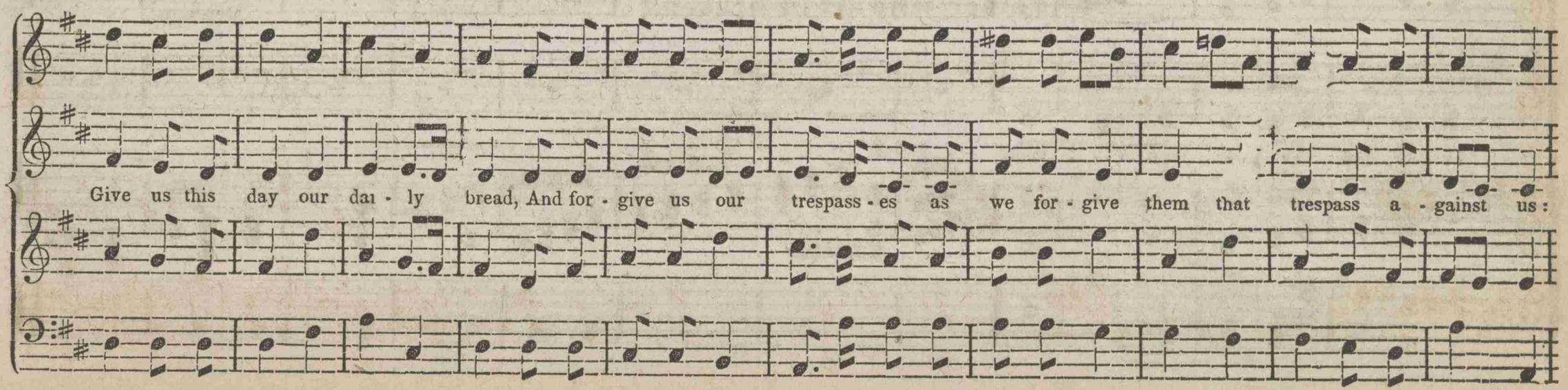
people, he will have mer - cy he will have mer - cy, mercy on his af - flict - ed.

people, he will have mer - cy, he will have mer - cy on his af - flicted.

'Our Father who art in heaven.' [LORD'S PRAYER.] Denman.

SYM. SLOW. PIA.


Our Father, who art in heav'n, Hallow - ed be thy name, Thy kingdom come, thy will be done, On earth as it is in heav'n,


Give us this day our dai - ly bread, And for - give us our trespass - es as we for - give them that trespass a - gainst us:

'Our Father who art in heaven.' [CONCLUDED.]

and lead us not in - to temptation, but de - liv - er us from e - vil, for thine is the KINGDOM, and the POWER, and the GLORY, for

ev - er, and ev - er, A - - - men.

I will praise the Lord, praise the Lord. :‖: in the congre - ga - tion, praise the Lord, :‖: in the congre - ga - tion. I will praise the Lord, I will

Adagio.

praise the Lord, in the congregation, praise the Lord, praise the Lord, in the congregation ; praise the Lord, praise the Lord, in the congregation ; praise the Lord. Amen.

'Our Father who art in heaven.' [ANTHEM.]

T. B. Mason.

Andante. *Mezzo.* *Forte.* *Mezzo.*

Our Father who art in heaven; hallowed be thy name; thy kingdom come; thy will be done on earth as it is in heaven; Give us this day our

Piano.

dai - ly bread; and for - - give us our trespass - es, as we forgive them that trespass against us. And lead us not into tempt-

cres. *dim.* *Forte.* *Piano.*

ation, but de - liver us from evil; for thine is the Kingdom, and the power, and the glory, for - ev - er, A - men.

GLORIA PATRIA.

Dr. G. K. Jackson.

Glory be to the Father, and to the Son, and to the Holy Ho - ly Ghost; As it was in the be - ginning, is
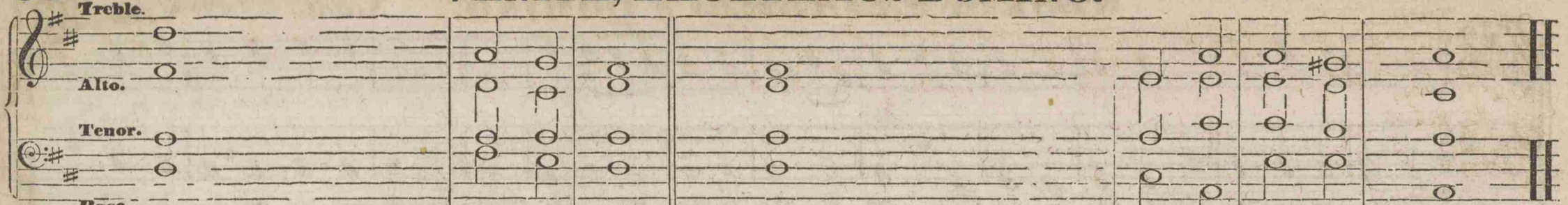
world without end - - - - - with - out end, world without end, Amen, Amen.

now and ever shall be, world with - out end, world with - out end, world without end, Amen, Amen.

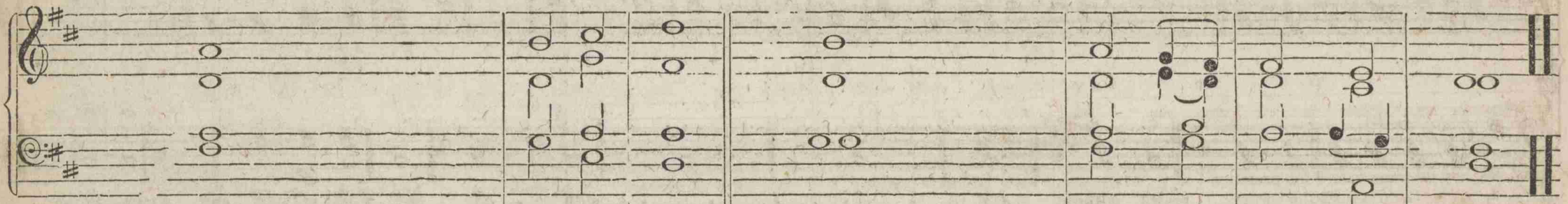
world

world without end, - - - with - out end, world without end, Amen, Amen.

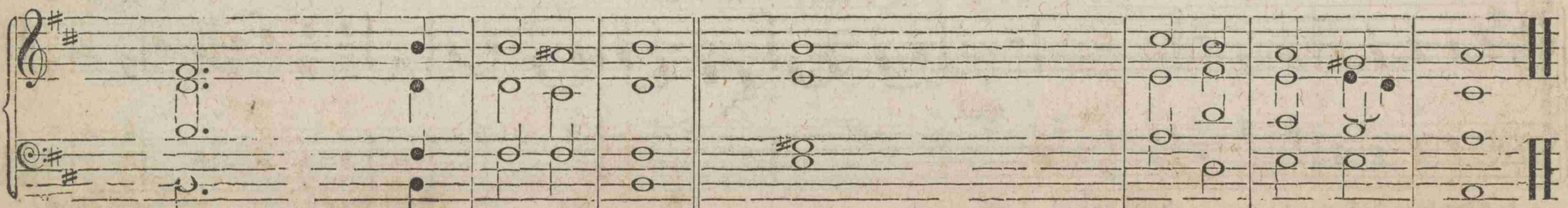
VENITE, EXULTEMUS DOMINO. No. 1.



1. O come, | let us - - - sing unto the Lord; Let us heartily rejoice in the - - - strength | of our sal- vation. **2.**
3. For the Lord is a - - - - great - God; And a great - - - - - King | a - bove all Gods. **4.**
5. The sea is his, | and - - - he made it; And his hand pre- - - - - - par - ed the dry land. **6.**
7. For he is the - - - - Lord our God; And we are the people of his pasture, | and the sheep of his - - hand. **8.**
10. Glory be to the Father, | and - to the Son, And - - - - - - to the ho - ly Ghost. **11.**

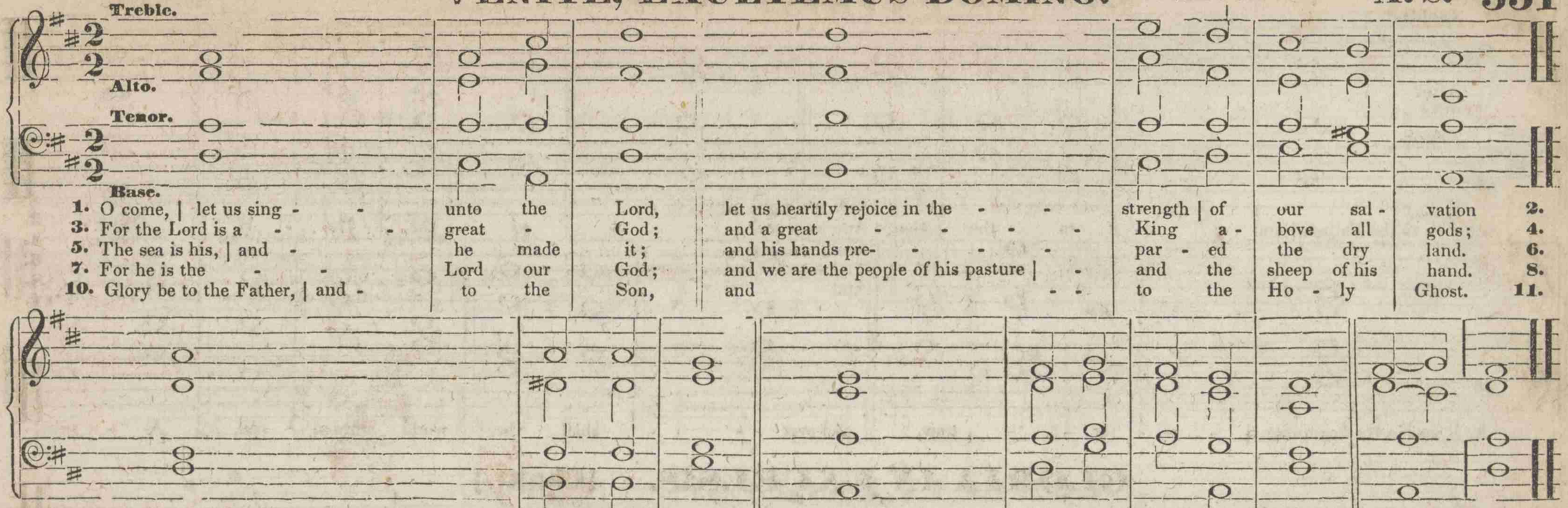


2. Let us come before his presence | - with thanks- giving; And show ourselves - - glad | in him with psalms. **3.**
4. In his hands are all the corners - - of the earth; And the strength of the - - hills | is his - - also. **5.**
6. O come, let us worship | - - - - and fall down; And kneel be- - - fore the Lord our Maker. **7.**
8. O worship the Lord | in the beauty of - ho - li - ness: Let the whole - - - . earth | stand in awe of him. **9.**
11. As it was in the beginning, | is now, | and - ever shall be; World without - - end, a - - men, a - men.



3. For he cometh, | for he cometh | to judge the earth; And with righteousness to judge the world, | and the peo - ple, with his truth. **10.**

VENITE, EXULTEMUS DOMINO. No. 2.

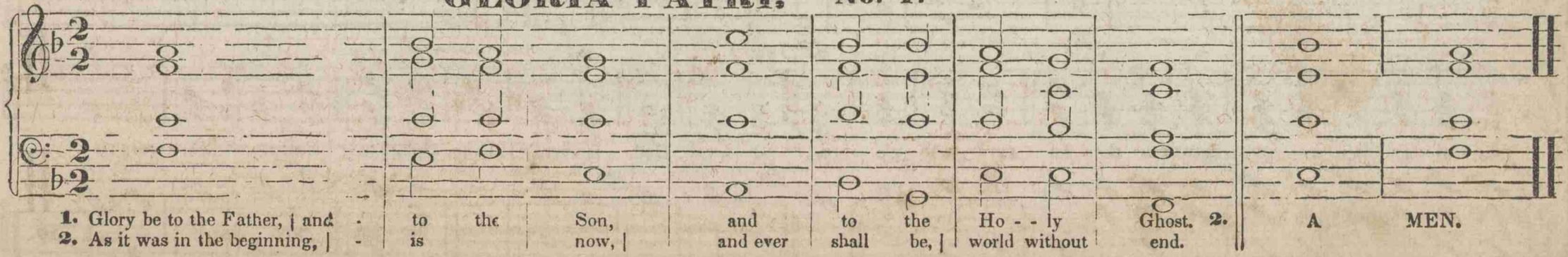


1. O come, | let us sing - - unto the Lord, let us heartily rejoice in the - - strength | of our sal - vation **2.**
3. For the Lord is a - - great - God; and a great - - - - - King a - bove all gods; **4.**
5. The sea is his, | and - he made it; and his hands pre- - - - - par - ed the dry land. **6.**
7. For he is the - - Lord our God; and we are the people of his pasture | - and the sheep of his hand. **8.**
10. Glory be to the Father, | and - to the Son, and - - to the Ho - ly Ghost. **11.**

2. Let us come before his presence | - - with thanks- giving, | and show ourselves - glad | in him with psalms. **3.**
4. In his hand are all the corners - - of the earth and the strength of the hills | is his also. **5.**
6. O come, let us worship, | - - - and fall down and kneel be- - - fore the Lord our Maker. **7.**
8. O worship the Lord, | in the beauty of - - ho - li- ness; let the whole earth stand in awe of him. **9.**
9. For he cometh, | For he cometh, | to - - judge the earth, | and with righteousness to judge the world and the peo - ple with his truth. **10.**
11. As it was in the beginning, | - - - is - now, | and ever - - shall be, world without end.

A MEN.

GLORIA PATRI. No. 1.



1. Glory be to the Father, | and - to the Son, and to the Ho - - ly Ghost. **2.** A MEN.
2. As it was in the beginning, | - is now, | and ever shall be, | world without end.

GLORIA PATRIA. No. 2.

W. NASH

Treble.
Alto.
Tenor.
Base.

Glory be to the Father, | and - - | to the | Son, | and - - | to the | Ho- - ly | Ghost.

As it was in the beginning, | - - - | is - - - | now, || and ever - - - | shall be, | world without end, | A- - men.

GLORIA IN EXCELSIS. [Chant.]

Glo - ry be to God, to God on high; and on earth peace, peace, Good will to men. We praise thee, we bless thee, we worship thee; we

glo - ri - fy thee, we give thanks to thee for thy great glo - ry. O Lord God, heavenly King, God, the Father Al - mighty.

Pia. Mez. f Mez. Dim. Pia.

O Lord, the only begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Fa - ther, that takest away the sin of the world, have mercy up - on us,

Pia. Mez. f Mez. Dim. Pia.

Mez. Pia. pp Mez.

Thou that takest away the sin of the world, have mercy up - on us. Thou that takest away the sin of the world, re - ceive - our prayer. Thou that sittest at the right hand of

Mez. Pia. pp Mez.

p For ff f

God the Father, have mercy up - on - us, For thou on - ly art ho - ly, Thou on - ly art the Lord. - Thou only, O

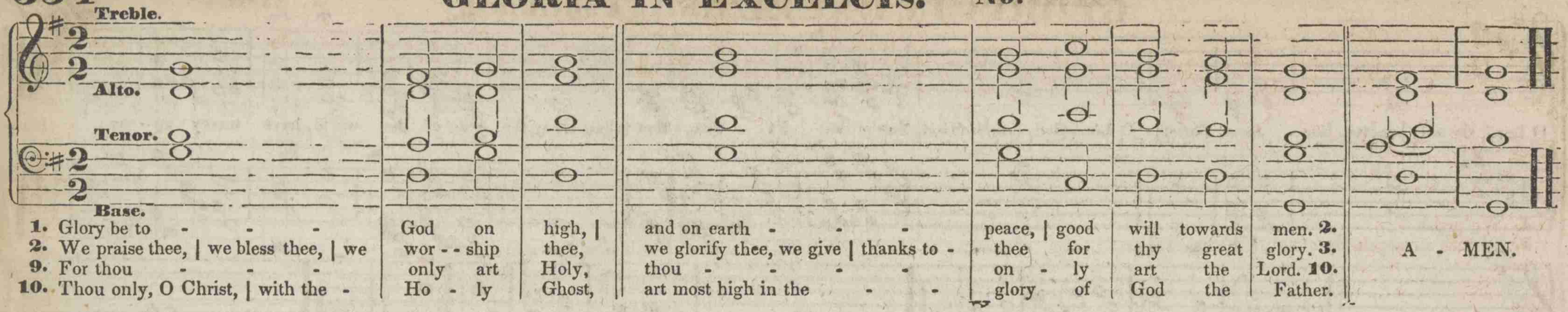
p For. ff f

pp

Christ, with the Ho - ly Ghost; art most high in the glo - ry of God the Fa - ther. A - men. - -

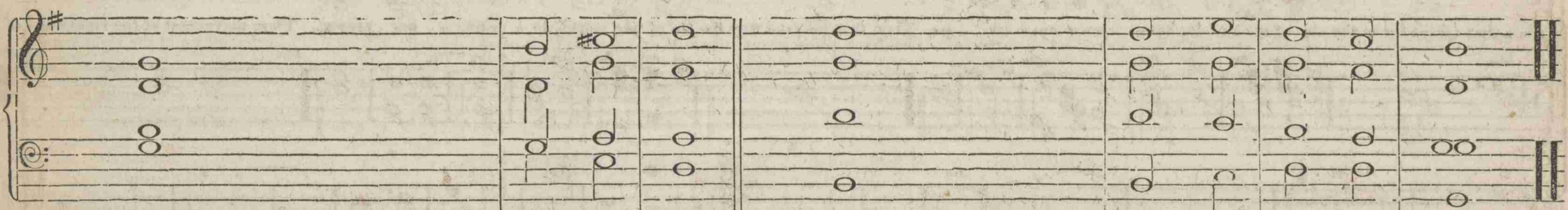
pp

GLORIA IN EXCELCIS. No.

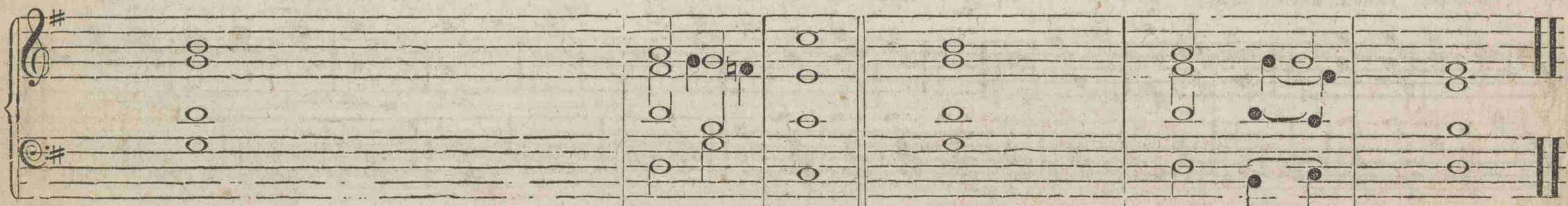


1. Glory be to - - - | God on high, | and on earth - - - peace, | good will towards men. 2.
2. We praise thee, | we bless thee, | we wor - - ship thee, we glorify thee, we give | thanks to - thee for thy great glory. 3.
9. For thou - - - only art Holy, thou - - - - on - ly art the Lord. 10.
10. Thou only, O Christ, | with the - Ho - ly Ghost, art most high in the - - - glory of God the Father.

A - MEN.



3. O Lord God, | - - - - - heavenly King, God the - - - - Fa - ther Al - mighty, 4.
4. O Lord, the only begotten Son, | - - - Je - sus Christ, O Lord, God, - - - - Lamb of God, | Son of the Father. 5.
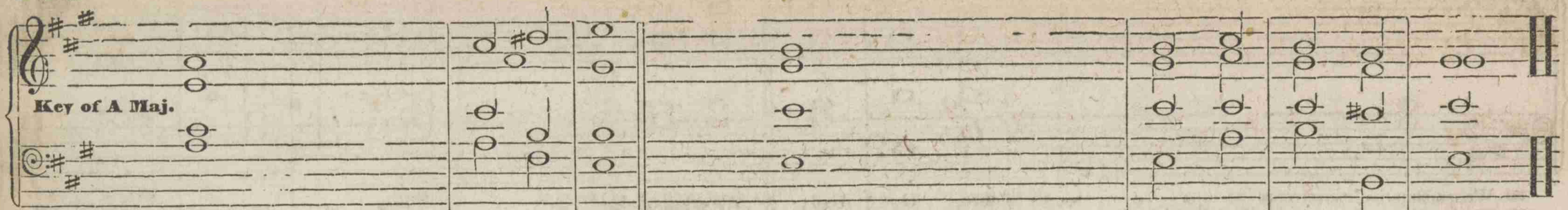


5. That takest away the - - - - - - sins of the world, have - - - mercy up - on us. 6.
6. Thou that takest away the - - - - - - - sins of the world, have - - - - mercy up - on us. 7.
7. Thou that takest away the - - - - - sins of the world, re - - - - ceive our prayer. 8.
8. Thou that sittest at the right hand God the Father, have mercy up - on us. 9.

1. We praise - - - - - thee, O God;
3. To thee all angels cry aloud; | the heavens and all the powers there- in.
We acknowledge - - thee to be the Lord. 2.
To thee cherubim and seraphim con- tin - - ual- ly do cry. 4.

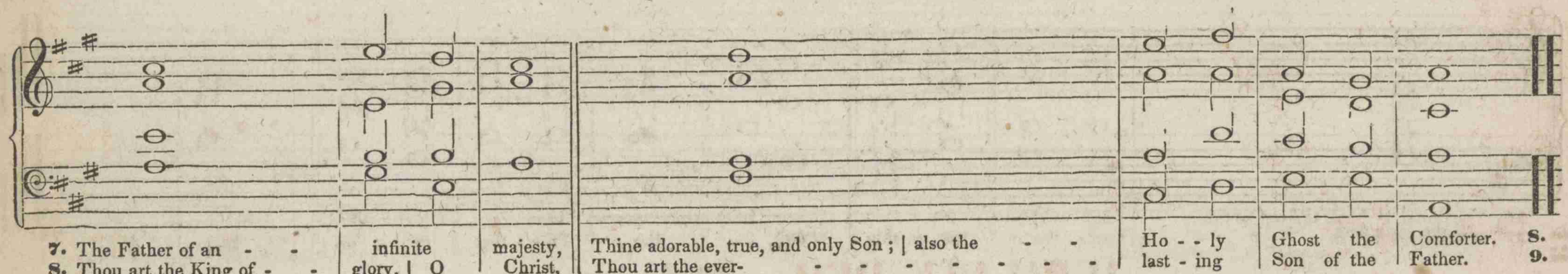
2. All the earth doth - - - wor - ship thee, the Fa - - ther ev - er- lasting. 3.

4. Ho- ly, Ho- ly, Ho- ly Lord God of Sa- - baoth, heaven and earth are full of the majesty of thy glory. 5.

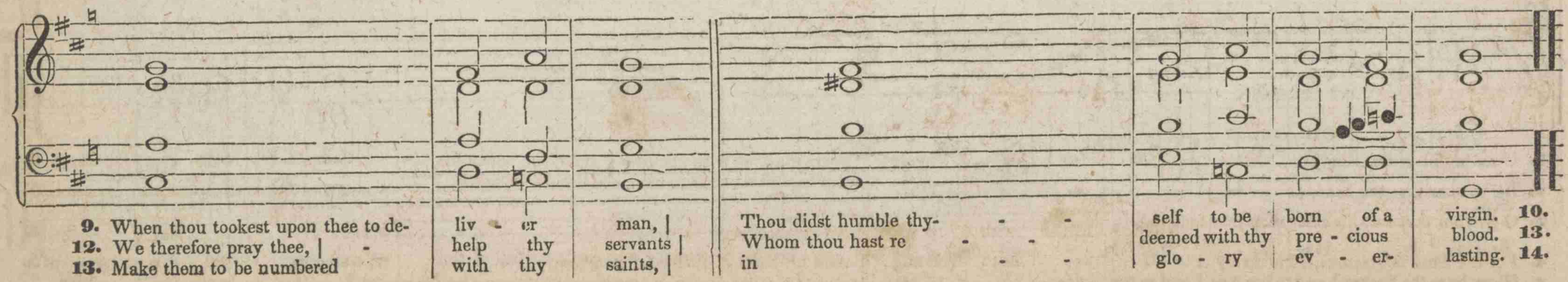
TE DEUM LAUDAMUS.—Continued.



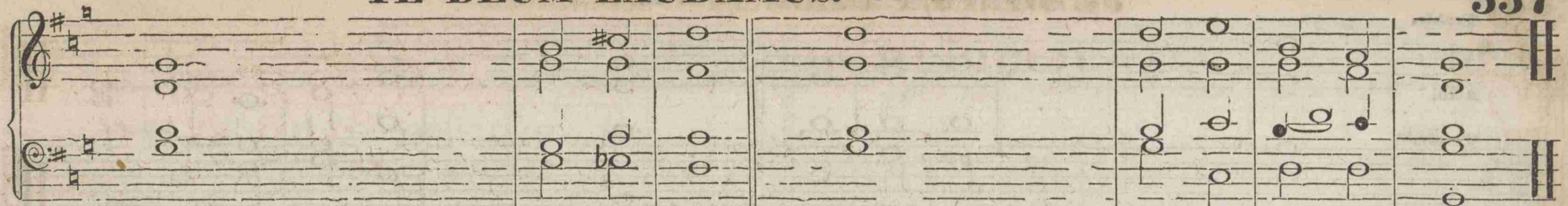
5. The glorious company of the apostles | - praise thee, The goodly fellowship of the - - - pro - phets | praise thee. 6.
6. The noble army of martyrs | - - - praise thee, The holy church throughout all the world | - - doth ac- knowledge thee. 7.
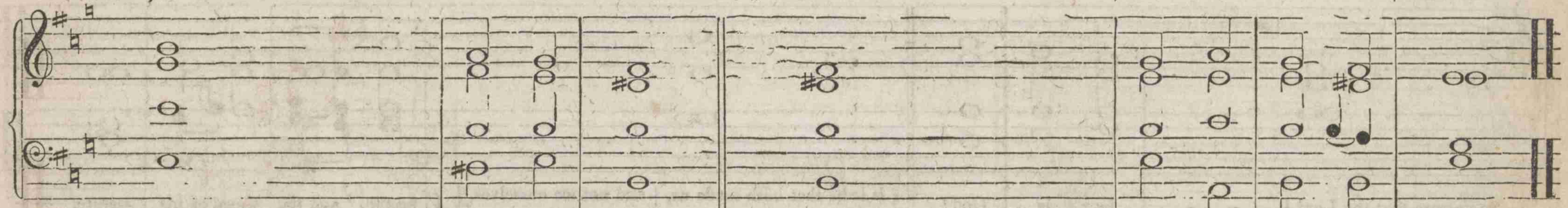


7. The Father of an - - infinite majesty, Thine adorable, true, and only Son ; | also the - - Ho - - ly Ghost the Comforter. 8.
8. Thou art the King of - - glory, | O Christ, Thou art the ever- - - - - - - - - last - ing Son of the Father. 9.



9. When thou tookest upon thee to de- liv - er man, | Thou didst humble thy- - - self to be born of a virgin. 10.
12. We therefore pray thee, | - help thy servants | Whom thou hast re - - deemed with thy pre - cious blood. 13.
13. Make them to be numbered with thy saints, | in - - glo - ry ev - er- lasting. 14.
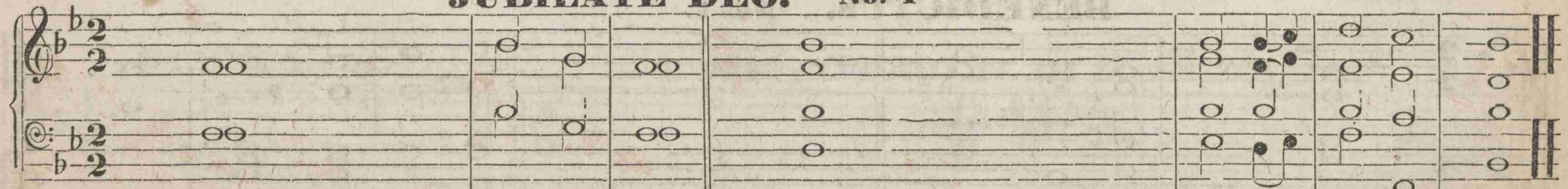


10. When thou hadst overcome the - - sharpness | of death, Thou didst open the kingdom of - heaven to all be- lievers. **11.**
11. Thou sittest at the right hand of God | in the glory of the Father; we believe thou shalt - - come to be our judge. **12.**
14. O Lord, save thy people, | and - - - bless thine heritage; Govern them and - - - lift them up for- ever. **15.**
15. Day by day we - - - - - magni - fy thee, and we worship thy name, - ev - er, world without end. **16.**
18. O Lord, in - - - - - thee have I trusted, let me - - - - nev - er be - con- founded.



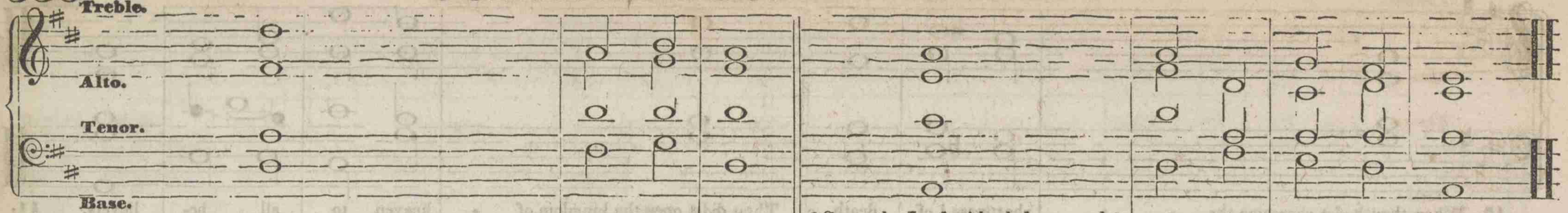
16. Vouchsafe, O Lord, to keep us this - day without sin, | O Lord, have mercy upon us, | have - mercy up- on us. **17.**
17. O Lord, let thy - - mercy be up- on us, as our - - - - trust - is in thee. **18.**

JUBILATE DEO. No. 1
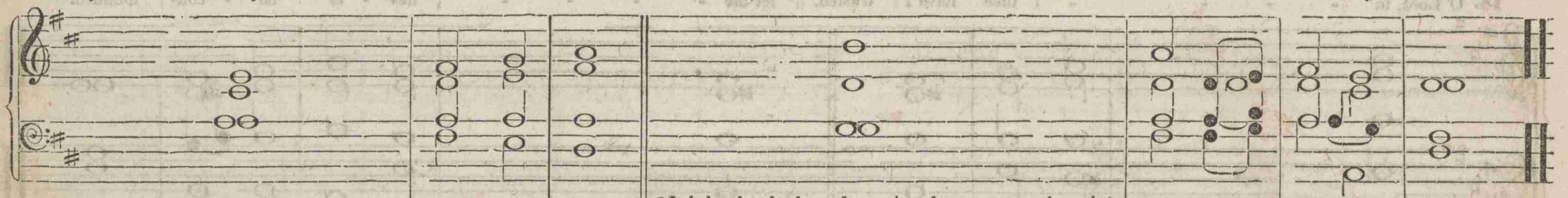


1. O be joyful in the Lord, | - - - all ye lands; Serve the Lord with gladness | and come before his presence with a song. **2.**
2. Be ye sure that the Lord, | - - - - - he is God; It is he that hath made us, | and not we ourselves, | we are his people and the sheep of his pasture. **3.**
3. O go your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

JUBILATE DEO. No. 2.

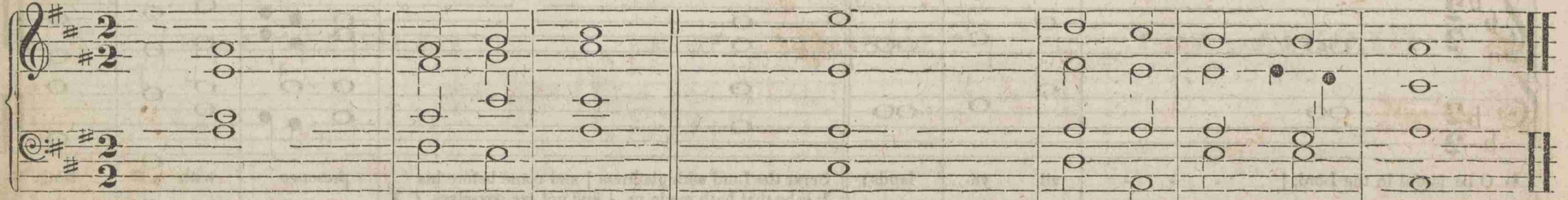


1. O be joyful in the Lord | - - - - - all ye lands, { Serve the Lord with gladness, and come before his } pre - sence with a song. 2.
3. O go your way into his gates with thanksgiving | and into his courts with praise; Be thankful unto him, and speak good of his - - - name. 4.
5. Glory be to the Father, | and - - - - - to the Son, And - - - - - to the Ho - ly Ghost. 6.
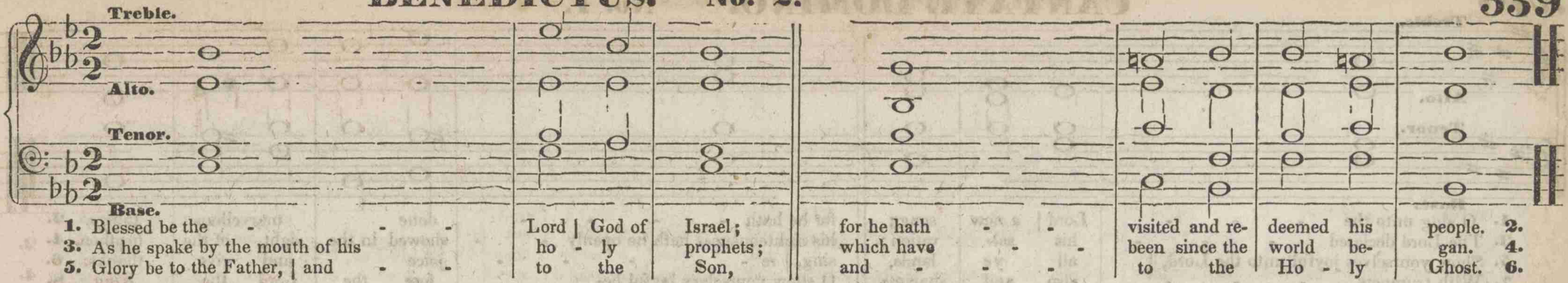


2. Be ye sure that the Lord | - - he is God: { It is he that hath made us, | and not we ourselves, | we are his } people, | and the sheep of his pasture. 3.
4. For the Lord is gracious, | his mercy is ev - er- lasting, And his truth endureth from gene- - - - - ration to gen - e - ration. 5.
6. As it was in the beginning, | is now, | and ever shall be, World without - - - - - - - - end, | A - - men, A - men.

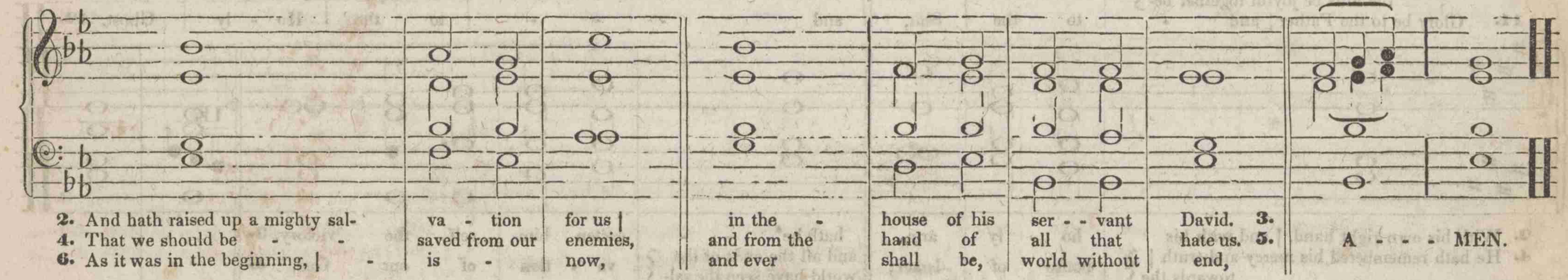
BENEDICTUS. No. 1.
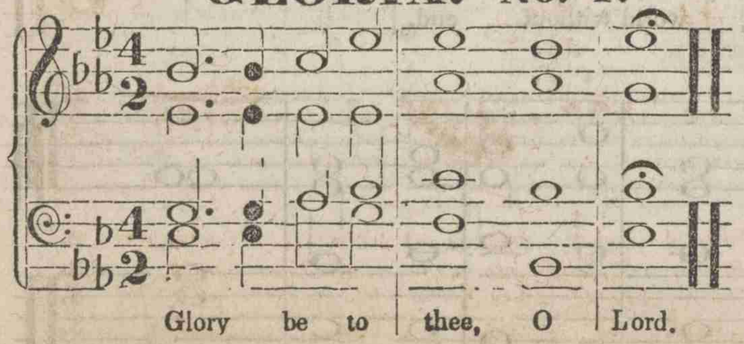


1. Blessed be the Lord - - - God of Israel, For he hath - - - - - visited and re- deemed his people. 2.
2. And hath raised up a mighty sal- va - tion for us, In the - - - - - - house of his ser - vant David. 3.
3. As he spake by the mouth of his - ho - ly prophets, Which have - - - - - been since the world - be- gan. 4.
4. That we should be saved - from our enemies, And from the - - - - - hand of all that hate us. 5.
5. Glory be to the Father, | & to the Son, | & to the Ho - ly Ghost. { As it was in the beginning, | is now, | and ever shall be, world without } end, A- men, A- men.

BENEDICTUS. No. 2.

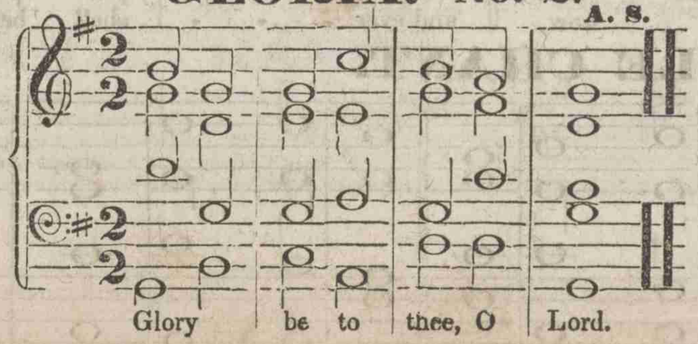




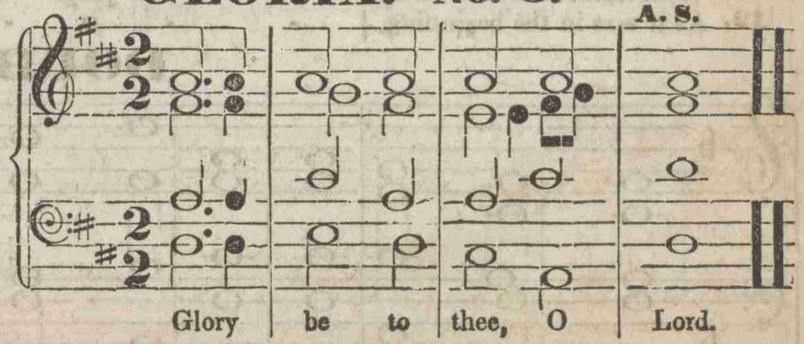
GLORIA. No. 1.



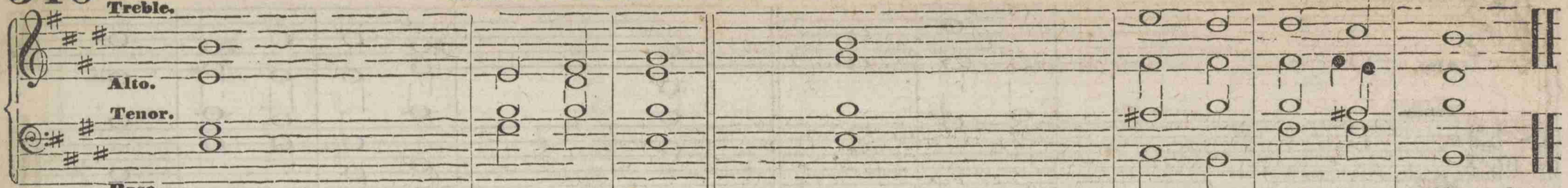
GLORIA. No. 2.



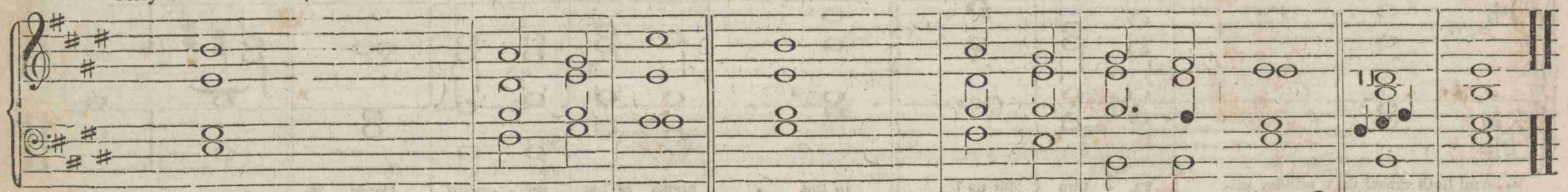
GLORIA. No. 3.



CANTATE DOMINO. No. 1.
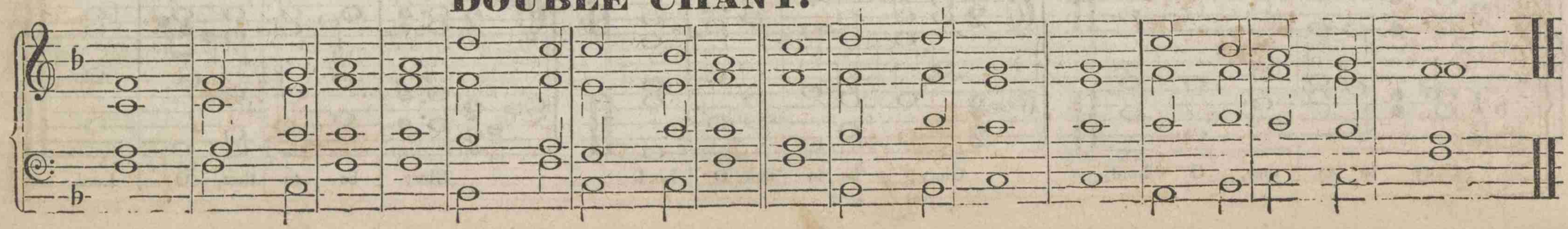


1. O sing unto the - - -	Lord | a new	song;	for he hath - - - -	done	marvellous	things.	**2.**
3. The Lord declared - - -	his sal-	vation;	his righteousness hath he openly - -	showed in the	sight of the	heathen.	**4.**
5. Show yourselves joyful unto the Lord, |	all ye	lands,	sing, | re - - - - - -	joice	and give	thanks.	**6.**
7. With trumpets - - -	also and	shawms,	O show yourselves joyful be-	fore the	Lord the	King.	**8.**
9. Let the floods clap their hands, | and let the hills be joyful together be-	fore the	Lord;	for he - - - -	cometh to	judge the	earth.	**10.**
11. Glory be to the Father | and -	to the	Son,	and - - -	to the	Ho - ly	Ghost.	**12.**



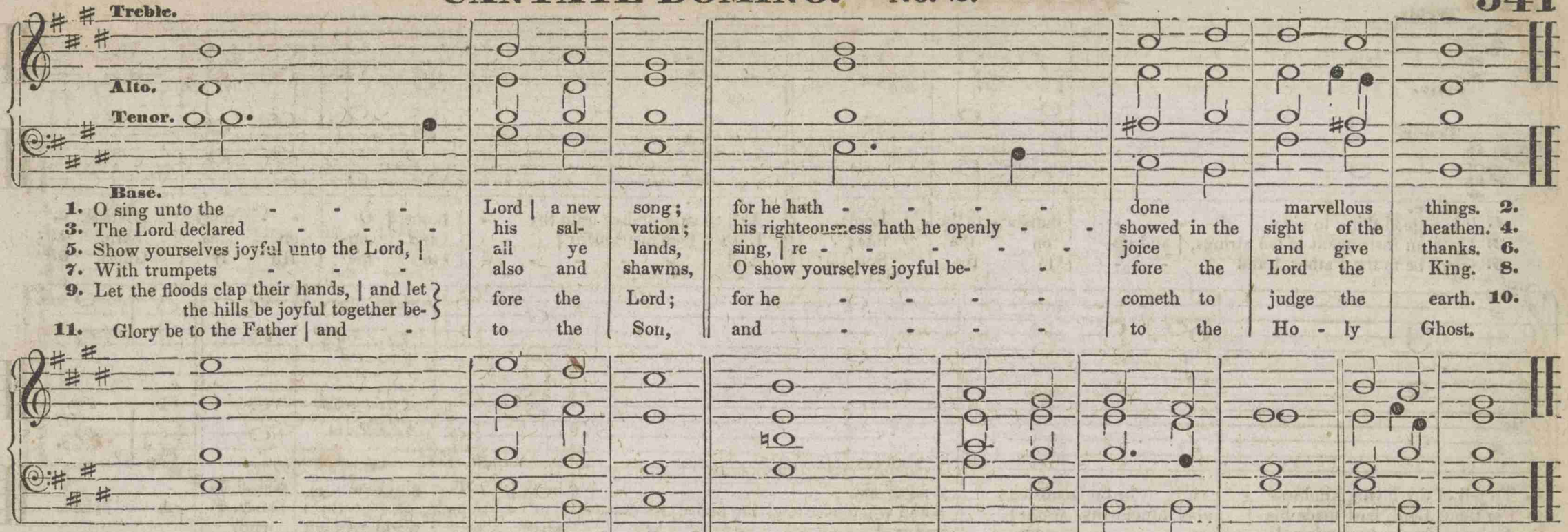
2. With his own right hand, | and with his	ho - ly	arm,	hath he - -	gotten him-	self the	victory.	**3.**
4. He hath remembered his mercy and truth | towards the	house of	Israel;	and all the ends of the world have seen the sal-	va - tion	of our	God.	**5.**
6. Praise the Lord up- - - - -	on the	harp,	sing to the harp with a	psalm	of thanks-	giving.	**7.**
8. Let the sea make a noise | and all that -	there - in	is;	the round world, | and	they that	dwell there-	in.	**9.**
10. With righteousness shall he - - -	judge the	world;	and the - -	peo - ple	with equi-	ty.	**11.**
12. As it was in the beginning, | - -	is -	now,	and ever - - -	shall be,	world without	end. |	

A- MEN.

DOUBLE CHANT.
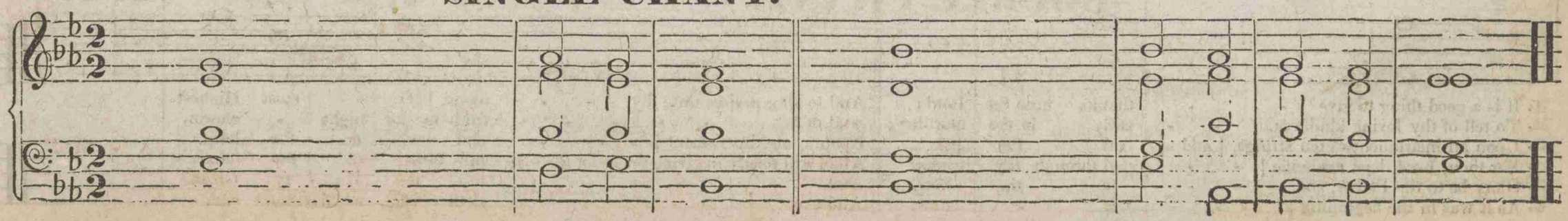


CANTATE DOMINO. No. 2.



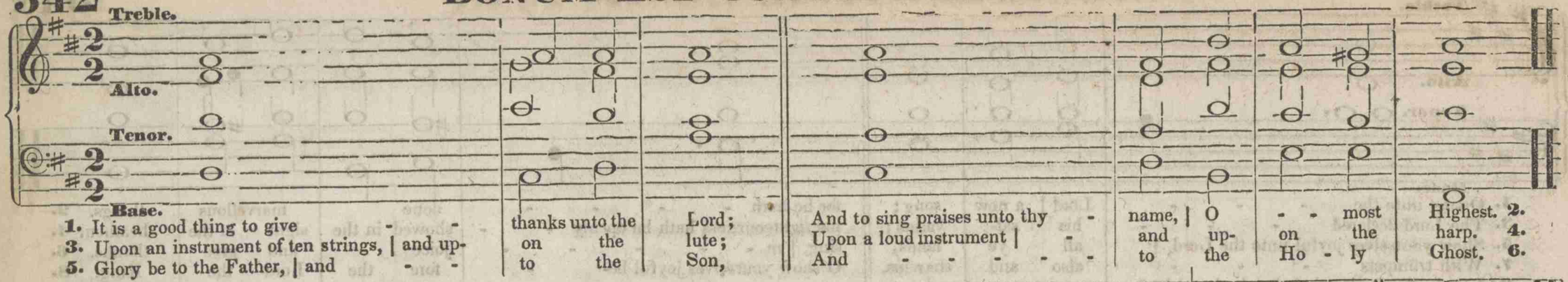
1. O sing unto the - - - Lord | a new song; for he hath - - - - done marvellous things. 2.
3. The Lord declared - - - his sal- vation; his righteousness hath he openly - - showed in the sight of the heathen. 4.
5. Show yourselves joyful unto the Lord, | all ye lands, sing, | re - - - - - joice and give thanks. 6.
7. With trumpets - - - also and shawms, O show yourselves joyful be- - fore the Lord the King. 8.
9. Let the floods clap their hands, | and let the hills be joyful together be- } fore the Lord; for he - - - - cometh to judge the earth. 10.
11. Glory be to the Father | and - to the Son, and - - - - to the Ho - ly Ghost.

2. With his own right hand, | and with his ho - ly arm, hath he - - gotten him- self the victory. 3.
4. He hath remembered his mercy and truth | towards the } house of Israel; and all the ends of the world have seen the sal- } va - tion of our God. 5.
6. Praise the Lord up- - - - - on the harp; sing to the harp with a psalm of thanks- giving. 7. A- MEN.
8. Let the sea make a noise, | and all that - there - in is; the round world, | and they that dwell there- in. 9.
10. With righteousness shall he - - - judge the world; and the - - peo - ple with equi- ty. 11.
12. As it was in the beginning, | - - is - now, and ever - - - shall be, world without end. |

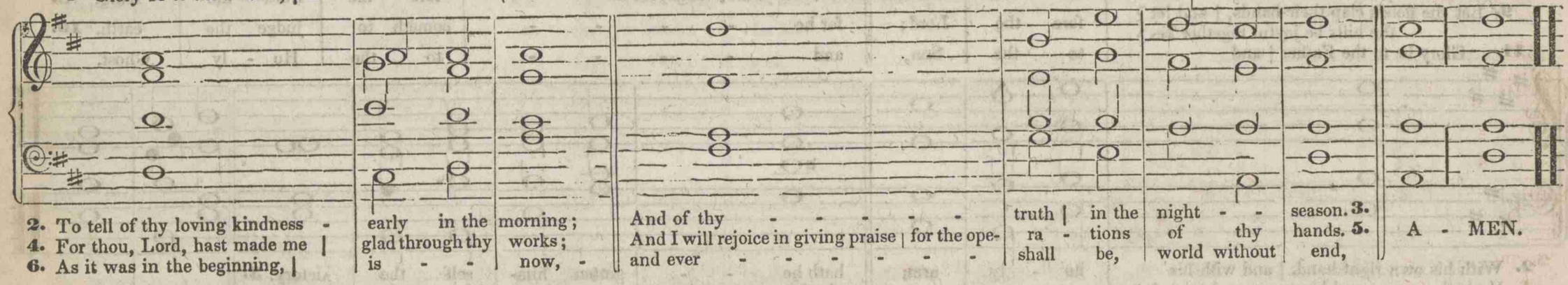
SINGLE CHANT.



BONUM EST CONFITERI. No. 1.
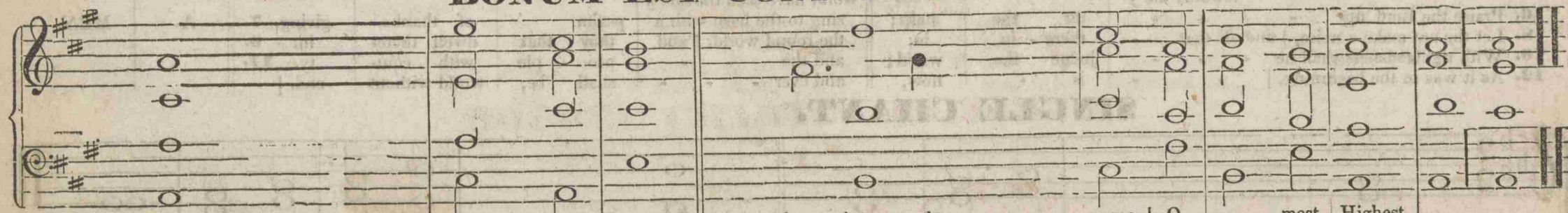


1. It is a good thing to give - - thanks unto the Lord; And to sing praises unto thy - name, | O - - most Highest. 2.
3. Upon an instrument of ten strings, | and up- on the lute; Upon a loud instrument | - on the harp. 4.
5. Glory be to the Father, | and - - to the Son, And - - - - - - to the Ho - ly Ghost. 6.



2. To tell of thy loving kindness - early in the morning; And of thy - - - - - - truth | in the night - - season. 3.
4. For thou, Lord, hast made me | glad through thy works; And I will rejoice in giving praise | for the ope- ra - tions of thy hands. 5. A - MEN.
6. As it was in the beginning, | is - - now, - and ever - - - - - - - shall be, world without end.

BONUM EST CONFITERI. No. 2.



1. It is a good thing to give - - thanks unto the Lord; And to sing praises unto thy - - name, | O - most Highest.
2. To tell of thy loving kindness - - early in the morning; And of thy - - - - - truth in the night - season.
3. Upon an instrument of ten strings, | and up- on the lute, Upon a loud instrument | - - - and up- on the harp.
4. For thou, Lord, hast made me | - - glad through thy works; And I will rejoice in giving praise | for the ope- ra - tions of thy hands. A - MEN.
5. Glory be to the Father, and - - - to the Son, And - - - - - - - to the Ho - ly Ghost.
6. As it was in the beginning | - - is - now, And ever - - shall be, world without end.

DEUS MISEREATUR. No. 1.

II.

Treble.
Alto.
Tenor.
Base.

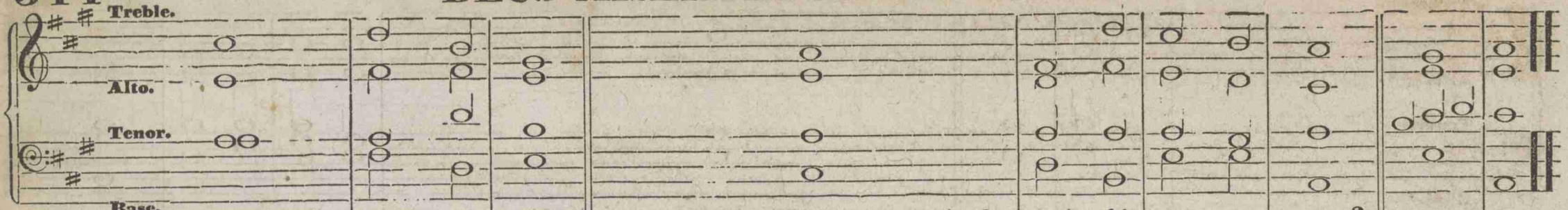
1. God be merciful unto - us | and bless us, And show us the light of thy countenance, | and be - merciful un - to us. 2.
3. Let the people - - - praise thee | O God, yea, | let all the - - - - - people praise thee. 4.
5. Let the people - - praise thee | O God, yea, | let all the - - - - - - people | praise thee. 6.
8. Glory be to the Father, | and to the Son, and - - - - - - - to the Ho - ly Ghost. 9.

2. That thy way may be known upon earth, thy saving - - - health | a- mong all nations. 3.
4. O let the nations re- - joice and be glad; for thou shalt judge the folk righteously, | and govern the na - tions up - on earth. 5.
6. Then shall the earth bring forth her increase; and our God, | even our own - God shall give us his blessing. 7.
:8:7. God - - - - - shall bless us, and all the ends of the - - world shall fear him. :8:
9. As it was in the beginning, | is - now, and ever - - shall be, world without end.

A- MEN.
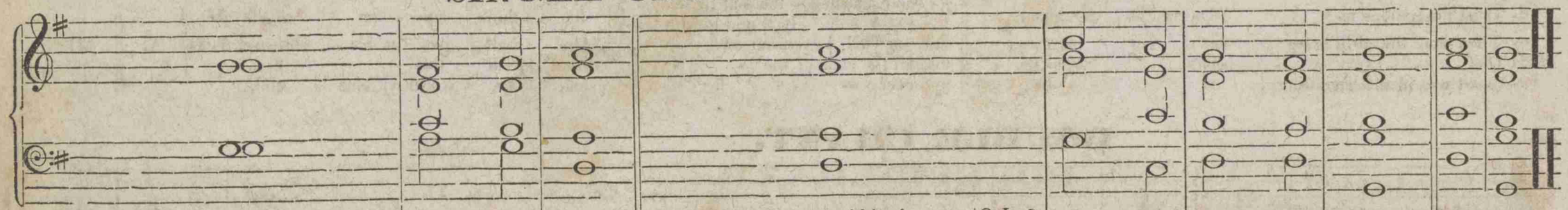
DOUBLE CHANT.

DEUS MISEREATUR. No. 2.
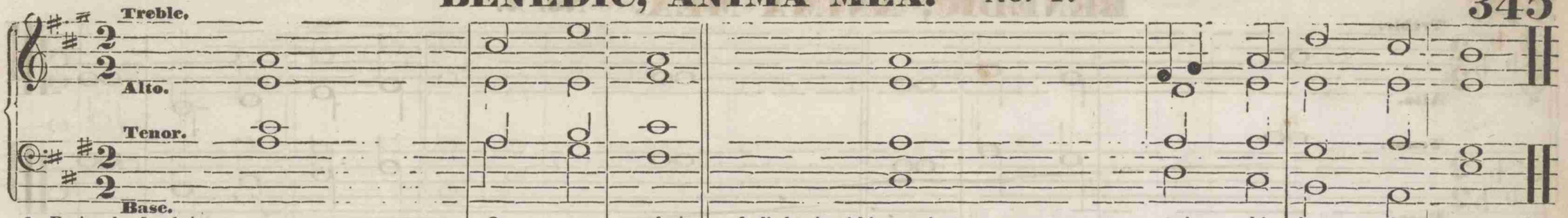


1. God be merciful unto - - us, | and bless us, And show us the light of his countenance, | and be merci- - ful un- - to us. 2.
2. That thy way may be - - known upon earth, Thy saving - - - - - - health | a- mong all nations. 3.
3. Let the people - - - praise thee, | O God; Yea, | let all the - - - - - peo- - ple praise - - thee. 4.
4. O let the nations re- - - joice and be glad, {For thou shalt judge the folk righteously | and govern the} na- - tions up- on earth. 5.
5. Let the people - - - praise thee, | O God; Yea, | let all the - - - - - peo- - ple praise - - thee. 6. A- - MEN.
6. Then shall the earth bring - forth her increase; And God, | even our own - - - God, shall give us his blessing. 7.
7. God - - - - - - shall - - bless us, And all the ends of the - - - - world shall fear - - him. 8.
8. Glory be to the Father, | and - to the Son, And - - - - - - to the Ho- - ly Ghost. 9.
9. As it was in the beginning | - is - - now, And ever - - - - - shall be world without end.

SINGLE CHANT. Psalm 122.
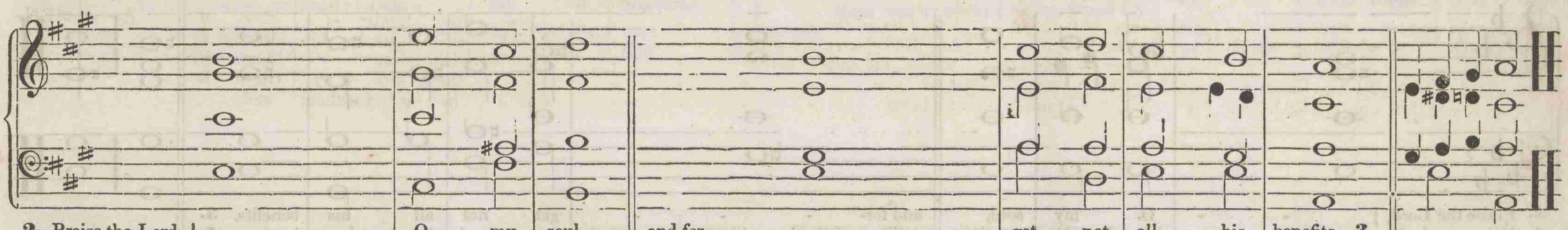


1. {I was glad when they said unto me, | let us go into the} house of the Lord. {Our feet shall stand within thy gates, | O Jerusalem, | Jerusalem is builded as a city, | that} is com- pact to- gether.
2. {Whither the tribes go up; | the tribes of the Lord, unto the testimony of Israel, | to give thanks unto the} name of the Lord. For there are set thrones of judgment, | the thrones of the house of David.
3. Pray for the peace of Jerusalem; | they shall prosper that love thee. Peace be within thy walls, | and pros- - perity with- in - thy palaces.
4. {For my brethren and companions' sakes, | I will now say} peace be with- in thee. Because of the house of the Lord our God I will seek thy good. A- MEN

BENEDIC, ANIMA MEA. No. 1.

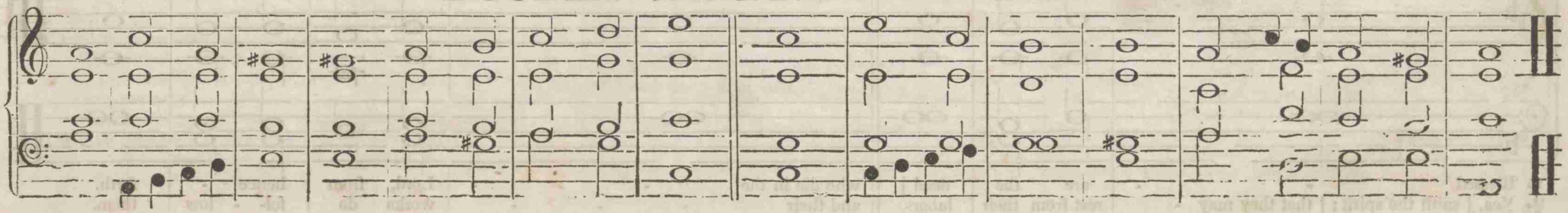


1. Praise the Lord, | - - - O my soul: | and all that is within me, | - - - praise his ho- - ly name. 2.
3. Who forgiveth - - - all thy sin | and - - - - heal - eth all thine in- firmities. 4.
5. O praise the Lord | ye angels of his, | ye that ex- cel in strength, ye that fulfil his commandments, | and hearken un- to the voice of his word. 6.
8. Glory be to the Father, | and - to the Son, and - - - - to the Ho- - ly Ghost. 9.

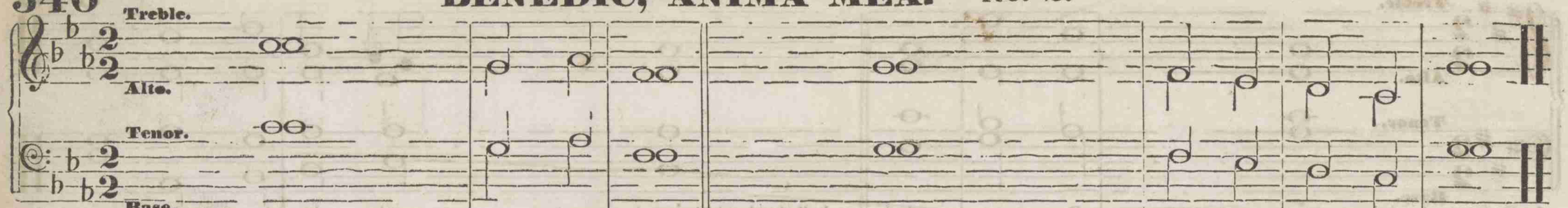


2. Praise the Lord, | - - - O my soul, and for- - - - get not all his benefits. 3.
4. Who saveth thy - - life from des- truction, and crowneth thee with - - - mercy and lov- - ing kindness. 5.
6. O praise the Lord, | all - - - ye his hosts, ye servants of - - his that do his pleasure. 7. S.
S. 7. { O speak good of the Lord, | all ye works of his | in all places of } his do- minion, praise thou the - - - Lord, - - O my soul. 8. A- - MEN.
9. As it was in the beginning, | - is - now, and ever - - - shall be, world without end.

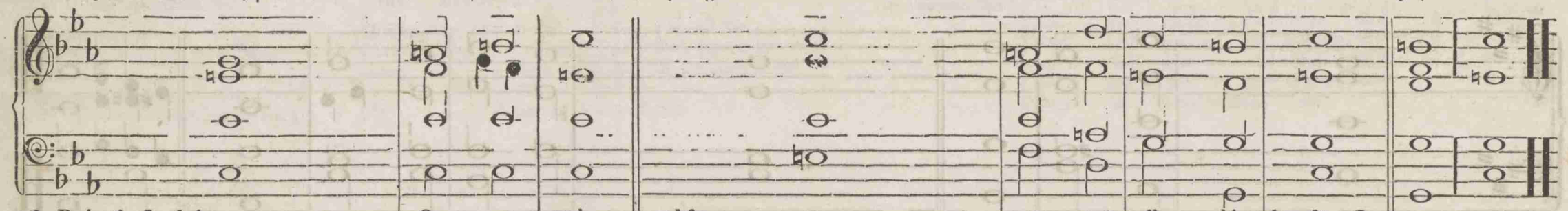
DOUBLE CHANT.



BENEDIC, ANIMA MEA. No. 2.



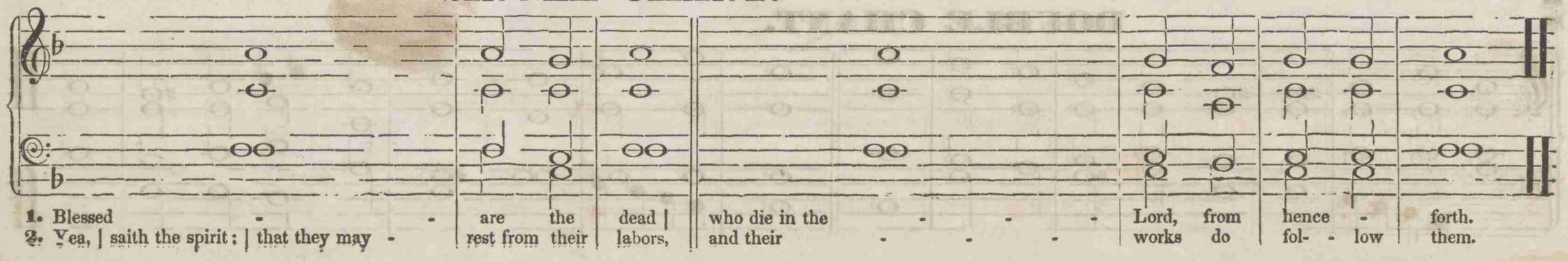
1. Praise the Lord, | - - - - O my soul: | and all that is within me, | - - - praise his ho- - ly name. 2.
3. Who forgiveth - - - - all thy sin, | and - - - - heal - eth all thine in- firmities. 4.
5. O praise the Lord | ye angels of his, | ye that ex- cel in strength, | ye that fulfil his commandments, | and hearken un- to the voice of his word. 6.
8. Glory be to the Father, | and - - to the Son, | and - - - - to the Ho- - ly Ghost. 9.



2. Praise the Lord, | - - O my soul, | and for- - - - get not all his benefits. 3.
4. Who saveth thy - - life from des- truction, | and crowneth thee with - - mercy and lov- - ing kindness. 5.
6. O praise the Lord, | all - - ye his hosts, | ye servants of - - his that do his pleasure. 7. S.
S. 7. { O speak good of the Lord, | all ye works of his | in all places of } his do- minion; | praise thou the - - - Lord, - - O my soul. 8.
9. As it was in the beginning, | - is - - now, | and ever - - - shall be, | world without end.
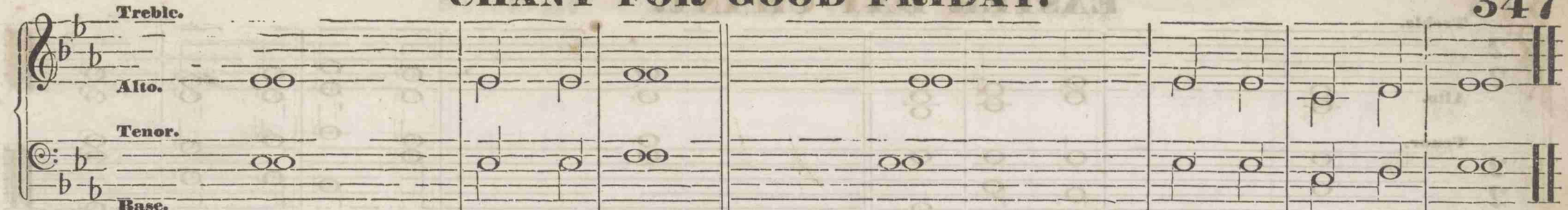
A- - MEN.

SINGLE CHANT. Rev. xiv. 13.



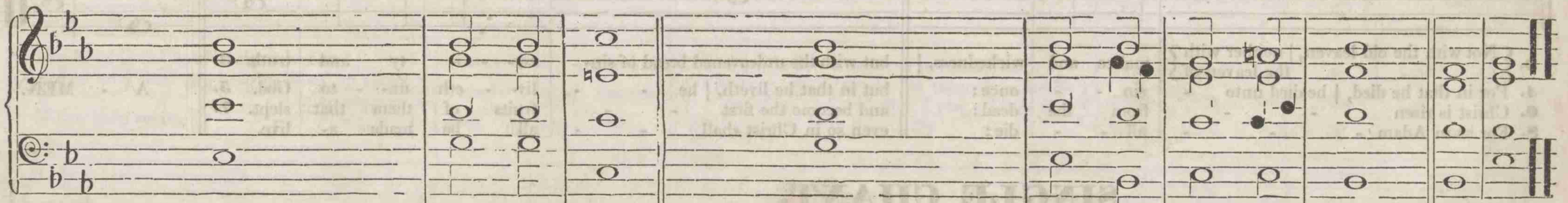
1. Blessed - - are the dead | who die in the - - - Lord, from hence - forth.
2. Yea, | saith the spirit; | that they may - rest from their labors, | and their - - - works do fol- - low them.

CHANT FOR GOOD FRIDAY.



1. My God, | my God, look upon me; | why hast thou for- sa- - ken me?
3. I am a worm, - - - - no - - man;
5. He trusted in God, | that he would de- liv - er him;
7. They part my - garments a- mong them |
9. Thy rebuke hath broken my heart; | I am - full of heaviness;
11. Sacrifice and meat offering - - thou wouldst not;
14. Glory be to the Father, | and - to the Son,

and art so far from my health, | and from the - words of my com- plaint. **2.**
a reproach of men, and des- - - pi- - sed of the people. **4.**
let him deliver him - - - if - - he will save him. **6.**
and cast - - - - lots up- on my vesture. **8.**
{ I looked to some to have pity upon me, | but } any to com- - fort me. **10.**
{ there was no man; | neither found I } any to com- - fort me. **10.**
but mine - - - - ears - - hast thou opened. **12.**
and to the Ho- - ly Ghost. **15.**

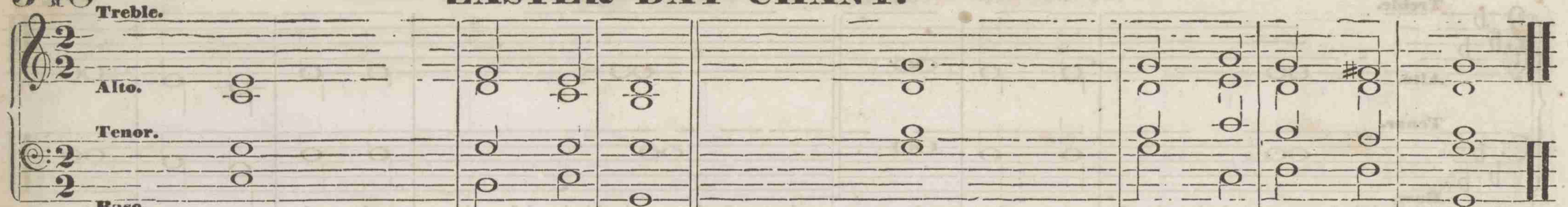


2. But - - - - thou art holy: |
4. All they that see me - - laugh me to scorn:
6. The counsel of the wicked layeth - siege a- gainst me:
8. Be thou not far from me - - - O - - Lord:
10. They gave me - - - - gall to eat:
S. **12.** Burnt offerings | and sacrifice for sin hast thou not re- quired:
13. { In the volume of thy book it is written of me, | that I should fulfil thy will, | } O my God:
15. As it was in the beginning, | - - is - now,

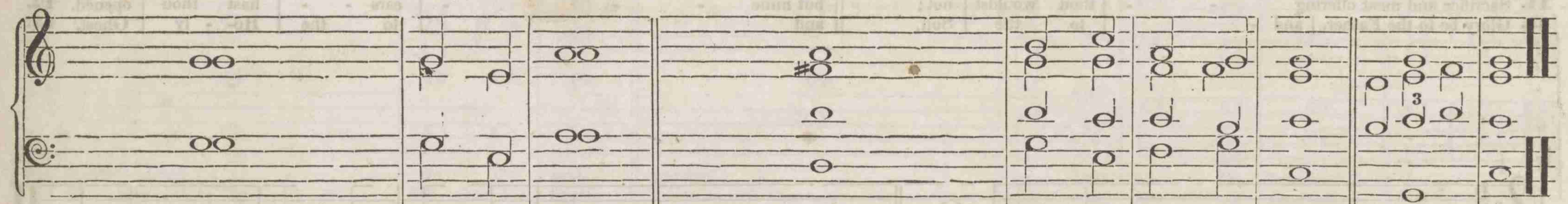
O thou that in- - - - habitest the praises of Israel. **3.**
they shoot out their lips, | they - shake the head - saying. **5.**
they pierced my - - - hands - and my feet. **7.**
O my strength, | - - - haste thee to help - me. **9.**
and when I was thirsty they gave me - vin- - e- gar to drink. **11.**
then said - - - I, - - lo! I come. **13.** S.
I am content to do it, yea, | thy - law is with- in my heart. **14.**
and ever - shall be, world without end.

A- MEN.

EASTER DAY CHANT.

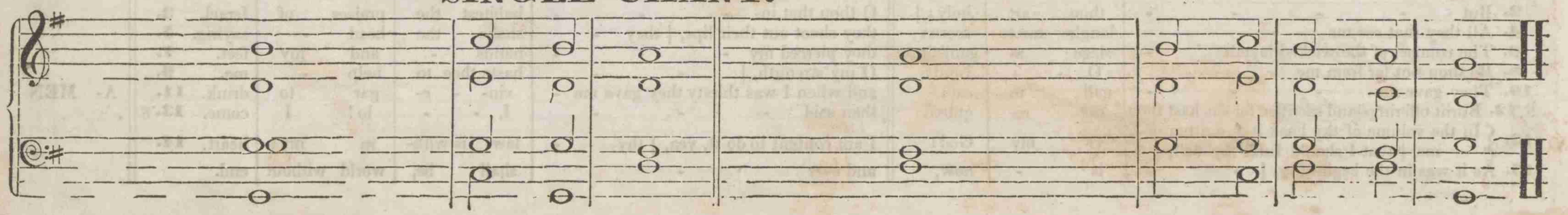


1. Christ our passover is - - sacri- - ficed for us; therefore - - - - let us keep the feast. 2.
3. Christ being raised from the dead, | - dieth no more; death hath no more do- - - - min- - ion o- - ver him. 4.
5. Likewise reckon ye also yourselves | to be dead in deed unto sin, but alive unto God through - - - Je- - sus Christ our Lord. 6.
7. For since by - - - - man came death, | by man also came the resur- - - - rec- - tion of the dead. 8.

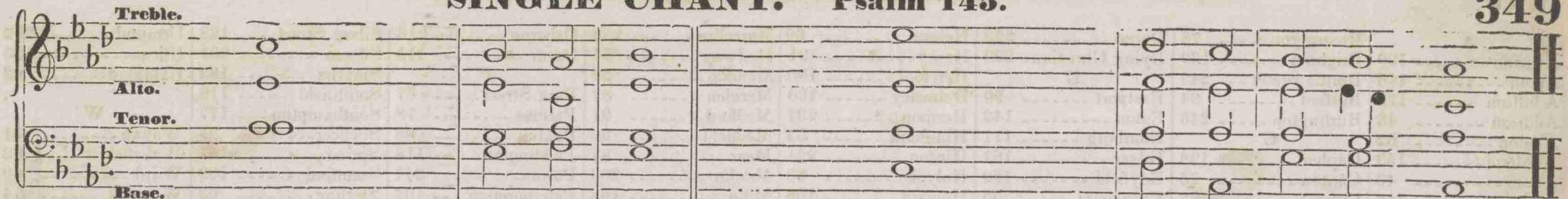


2. { Not with the old leaven, | neither with the leaven of } malice and wickedness, | but with the unleavened bread of sin- cer- - i- ty and truth. 3.
4. For in that he died, | he died unto - sin - - once: but in that he liveth, | he - - liv- - eth un- - to God. 5. A - MEN.
6. Christ is risen - - from the dead: and become the first - - fruits of them that slept. 7.
8. For as in Adam - - - all - - die: even so in Christ shall - - all be made a- live.

SINGLE CHANT.

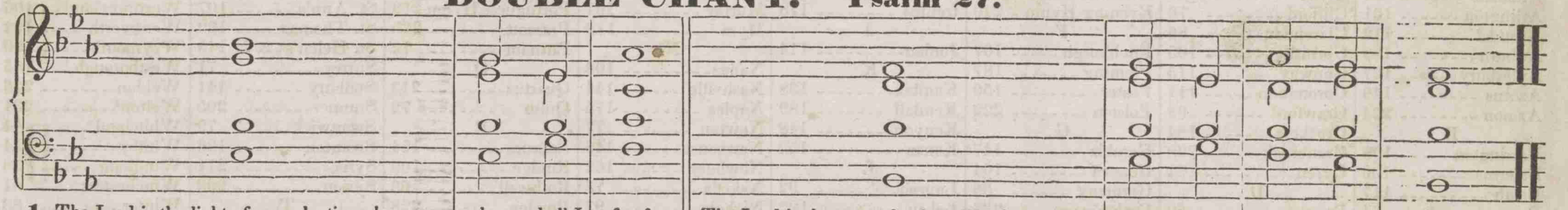


SINGLE CHANT. Psalm 145.

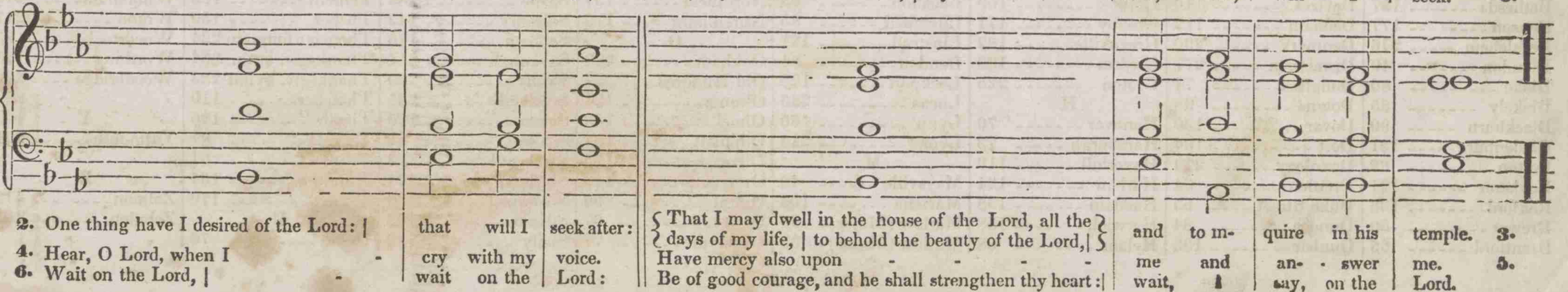


1.	The Lord is gracious | and	- -	full of com-	passion;	Slow to anger	- - -	and of	great -	mercy. 2.
2.	The Lord is	- - -	good to	all:	And his tender mercies are	- -	o- - ver	all his	works. 3.
3.	All thy works shall	- -	praise thee, | O	Lord;	And thy	- - -	saints shall	bless -	thee. 4.
4.	They shall speak of the	- - -	glory of thy	kingdom,	And	- - - -	talk of	thy -	power. 5.
5.	To make known to the sons of men his	-	migh- - ty	acts,	And the glorious	- - -	majes - ty	of his	kingdom. 6.
6.	Thy kingdom is an ever-		last- - ing	kingdom,	And thy dominion endureth through-	-	out all	gen- - e-	rations.

DOUBLE CHANT. Psalm 27.



1.	The Lord is the light of my salvation; |	-	whom shall I	fear?	The Lord is the strength of my life; | of	-	whom shall I	be a-	fraid? 2.
3.	{ And now shall my head be lifted up above mine enemies }		round a-	but me,	{ Therefore will I offer in his tabernacle sacrifi- ces of joy; | I will sing, | yea, | I will sing }		prais- - es	unto the	Lord. 4.
5.	When thou saidst, |	- - -	seek ye my	face,	My heart said unto thee, | thy	- -	face, Lord,	will I	seek. 6.



2.	One thing have I desired of the Lord: |		that will I	seek after:	{ That I may dwell in the house of the Lord, all the days of my life, | to behold the beauty of the Lord, |		and to m-	quire in his	temple. 3.
4.	Hear, O Lord, when I	-	cry with my	voice.	Have mercy also upon	- - - -	me and	an- - swer	me. 5.
6.	Wait on the Lord, |	-	wait on the	Lord:	Be of good courage, and he shall strengthen thy heart: |		wait, I	say, on the	Lord.

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