FAVORITE SONGS

BY H. R. CHRISTIE,

ASSISTED BY

T. H. R. CHRISTIE.

CINCINNATI:
PUBLISHED BY R. W. CARROLL & CO.
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FAVORITE SONGS:

A NEW COLLECTION OF MUSIC FOR

CONGREGATIONS, SUNDAY-SCHOOLS,

SINGING CLASSES AND CONVENTIONS.

WITH A COMPLETE ELEMENTARY DEPARTMENT.

Miss Sallie M.S

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PREFACE.

It is well known to all experienced teachers of church and Sunday-school music, that there are a few pieces in almost every collection that soon become popular, and that the real value of a book is to be estimated by the number of such pieces it contains, rather than by the number and size of its pages. In other words, it is *quality*, not quantity, that makes a good book. And it is by this rule, that we would invite our friends of the profession, and the public generally, to examine this little volume; which, we believe, furnishes sufficient variety, in all the various meters, systematically arranged, to supply the demands of any ordinary congregation. In our own work, as practical teachers of music, we have thoroughly tested every composition in its pages, and found them all to be Favorite Songs,—hence the name.

In this connection, both our sense of duty, and appreciation of pleasure, require us to acknowledge our great indebtedness to Prof. R. M. McIntosh, of Vanderbilt University, for permission to use many of his most popular copyrights, as well as for a large amount of valuable music never before published.

Prof. McIntosh has always been a kind and liberal friend to the younger members of the profession, in this and all other respects, and it is, therefore, no wonder that so many of them use his numerous works, which are, perhaps, the best of all American publications of sacred music, if we except those of Dr. Lowell Mason.

And now we do most humbly dedicate our feeble effort in behalf of church music to the true followers of Jesus, of whatever name or sect. May His blessing go with it, and rest upon all who receive it.

The Authors.

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INTRODUCTION.

EVERY impression made upon the mind through the sense of hearing is termed a

SOUND.

All sounds having determinate height or depth are called

TONES;

And *these*, by combination and succession, according to certain laws, constitute

MUSIC.

It has been demonstrated that there are but

SEVEN PRIMARY TONES

in nature, from which all music is derived. But these seven tones can be procured on any key, and may be repeated *ad infinitum*, or to the utmost limit of our appreciation. They are also susceptible of an illimitable variety of combinations and progressions, so that the number of musical compositions essentially differing in their character and effect which it is possible to originate or compose from these seven primary tones and their replicates, is absolutely beyond human computation.

Tones have three essential properties, viz.:

Length, Pitch, and Power;

and are susceptible of three fundamental distinctions, as

Long or Short, High or Low, Loud or Soft.

Hence we shall classify the elements herein to be explained under three general heads according as they may relate to one or another of these tonal distinctions, viz.:

Rhythmics, Melodics, Dynamics.

Each of these general divisions, or headings, we will term a

DEPARTMENT.

Every thing relating to the length or duration of tones will be explained under the head of Rhythmics; whatever concerns the pitch of tones will be found under the head of Melodics; and all that pertains to the power or force of tones will be treated of under the head of Dynamics.

To render this department of our work more convenient as a text-book for learners, we shall not take up and pursue the departments separately, disposing of one fully before proceeding to another; but shall combine them somewhat as they are usually combined in the instructions of good teachers; for in teaching, the different departments should be blended together and taught in conjunction.

But, whilst we shall have some reference to the order in which the elements are generally brought out in singing classes, it is no part of our design to lay down a plan of instruction to be followed by the teacher, but merely to explain the principles of musical notation in such a systematic and classified form as will render them convenient for reference. We act upon the presumption that no teacher worthy of public confidence needs any other method to guide him than that stereotyped upon his own mind by long and diligent study of the subject.

CHAPTER I.

RHYTHMICS.

Division of Time—Bars, Measures, and "Beating Time."

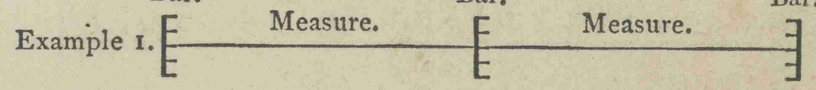
Time, as it passes during the execution of music, is divided by vertical lines, called

BARS,

into equal portions, called

MEASURES;

thus:



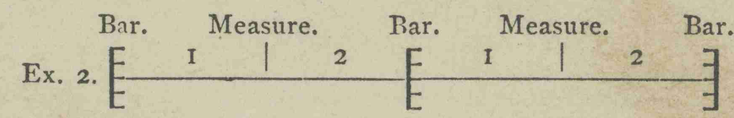
The horizontal line in the above example is intended to represent time. We have divided it into two equal portions, and supposing that it occupied eight seconds to draw the line, each division will represent four seconds of time.

The vertical lines are bars, and the spaces between the bars are measures.

Measures are subdivided, and thus smaller equal portions of time are obtained, which are called

PARTS OF MEASURES.

Every measure is divided into two or more parts, and each measure is named according to the number of its divisions.



In the above example each measure is divided into two parts, by the use of the short line standing between the bars. A measure thus divided, *into two parts*, constitutes what is called

* This department is taken, by permission, from Prof. McIntosh's "**HERMON**," which is perhaps, the fullest and most masterly collection of Church music published in this country.

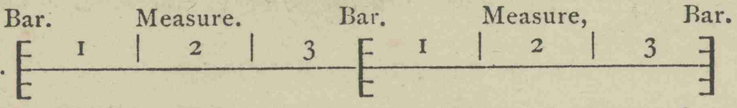
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Double Measure, or Double Time.*

We have employed figures to represent the parts of measures, and shall continue to do so at present, though they are not thus employed in music, as will be seen hereafter.

All measures are not divided into two parts only, as in Example 2, because all music is not written in double time. We will now illustrate another kind of time.

Ex. 3.



In Example 3, each measure is divided into three parts. A measure thus divided, or consisting of three divisions, is called

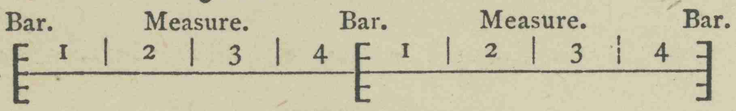
Triple Measure, or Triple Time.

Below are the two other kinds of time commonly used, viz.:

Quadruple Time and Sextuple Time.

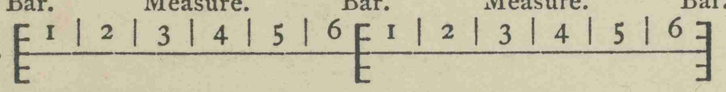
QUADRUPLE TIME.

Ex. 4.



SEXTUPLE TIME.

Ex. 5.



It will be observed that there are four parts in each measure of quadruple time, and six in each measure of sextuple time.

BEATING TIME.

To enable us to keep the time accurately in singing, and to distribute it properly among the various notes in a piece of music, so that each note shall have its exact relative duration, it is customary to aid the mind in its rhythmic computations by certain motions of the hand, which are called

BEATS, OR BEATING TIME.

In double, triple, and quadruple time, there is one motion of the hand, or one beat, to each part of the measure. Hence there are just as many beats in each measure of these kinds of time as there are parts. In sextuple time, where the movement is not required to be *very slow*, the effect is generally better if *three parts are performed to each beat*, in which case there would be but two beats to the measure —performed the same as in double time. But when a slow movement is desired, it is usually indicated by the word *pastorale*, and then each measure requires *six beats;* the first and second, *downward;* the third, *left;* the fourth, *right;* and the fifth and sixth, *upward;* or there may be three downward and three upward beats.

In *nine* and *twelve* part measures (marked $\frac{9}{8}$ and $\frac{12}{8}$), which are but little used, *three parts of the measure* are invariably sung to a beat, while the beats are performed the same as in triple and quadruple measure.

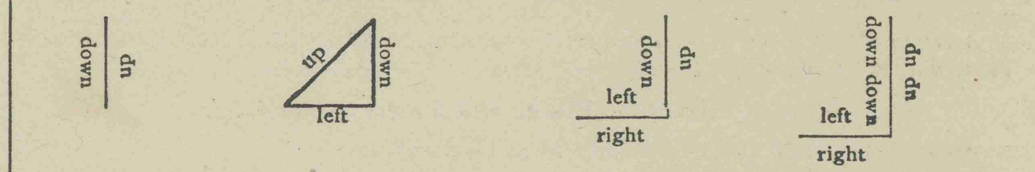
In double time there are two beats to each measure, the first part having a *downward* motion of the hand, and the second part an *upward* motion—down, up.

In triple time there are three beats to the measure, the hand moving *down* to the first division, *left* to the second, and *up* to the third—down, left, up.

There are four beats to each measure of quadruple time, and may be performed, first *down*, second *left*, third *right*, and fourth *up*—down, left, right, up. In elementary classes, however, where but fifteen or twenty lessons are given, we would recommend that the beats be performed the same in this kind of time as in double —down, up, down up, to each measure.

This answers every purpose, and saves the learner a good deal of trouble.

MOTIONS OF THE HAND IN BEATING TIME.



Note.—The pupil should be particular to make the beats promptly, and to name them in exact time, according to the parts of the measure they represent.

CHAPTER II.

DYNAMICS.

ACCENT.—Every measure in music has one or more strong parts; that is, one or more parts that are required to be sung with a greater stress or force of voice than the other parts.

This stress, or force of voice, is called

ACCENT.

and the part or parts of a measure receiving the distinctive stress are said to be

Accented.

By accent, then, is meant singing one or more parts of a measure *louder* than the others.

* Some musicians object to the use of the word *time* in this sense, contending that the word *measure* should be strictly adhered to in this connection; as double *measure*, triple *measure*, etc. We are no sticklers for set words or phrases, and have no hesitation in using any word which we think will enable our pupils to grasp our meaning. We therefore employ the words *measure* and *time*, in this connection, indiscriminately, and in doing so, we believe we are following the example of the best writers on the subject.

In double time the first part of the measure is accented, and the second is unaccented—that is, the first part is sung with a greater stress of voice than the second.

In triple time there is one accented part in each measure, and two unaccented parts. The *first part* is accented, the second and third parts are unaccented—first *loud*, second and third *soft*.

In quadruple time the first and third parts are accented—second and fourth unaccented.

In sextuple time, the first and fourth parts are accented—the others are unaccented.

In a nine part measure, the first, fourth, and seventh parts are accented, and in a twelve part measure, the first, fourth, seventh, and tenth parts are accented.

Note.—It will be frequently found necessary, in order to give expression to the words, to vary from the general rules of accent as above laid down; but every good reader will be able to determine when such variation is demanded.

CHAPTER III.

MELODICS.

The Major Diatonic Scale, its Construction, etc.

A series of seven tones, with the first repeated, making eight in all, bearing certain relations to each other in point of pitch, is termed the

Major Diatonic Scale, or simply the Major Scale.

What these relations are will shortly be explained.

The tones of the scale are named from the first eight numerals, 1, 2, 3, 4, 5, 6, 7, 8, the lowest being called one, the next above it two, and so on: the highest is called eight, the next below it seven, and so on. In applying the names of numerals to the sounds of the scale we use the *cardinal* numbers, one, two, three, etc., and not the *ordinal* numbers, first, second, third, etc.

The difference of pitch between any two tones of the scale is called an

Interval.

There are seven intervals in the scale.

These are of two kinds, large and small.

The large intervals are called STEPS, and the smaller being just half as great as the large, are called half steps.

Note.—The term scale is derived from *Scala*, the Latin word for ladder; hence the aptitude of the terms steps and half steps for the intervals.

Two of the seven intervals are half steps, and they occur between 3 and 4, and 7 and 8.

The other five are whole steps.

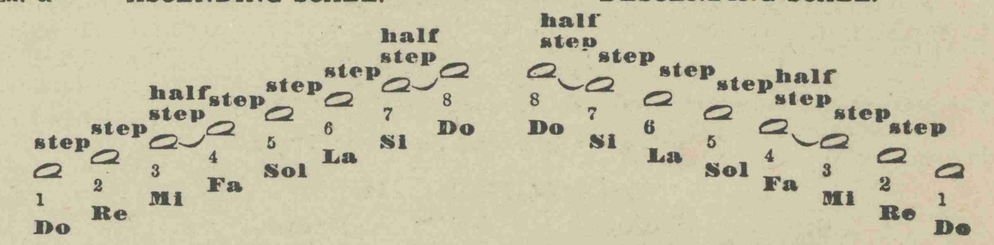
The order of the intervals in every major scale, then, is as follows, viz.: from 1 to 2 a whole step; from 2 to 3 a whole step; from 3 to 4 a *half step;* from 4 to 5 a whole step; from 5 to 6 a whole step; from 6 to 7 a whole step; from 7 to 8 a *half step.*

SYLLABLES.—To aid the learner in getting the correct pitch of the tones, a certain syllable is applied to each. The syllable Do is applied to 1, Re to 2, Mi to 3, Fa to 4, Sol to 5, La to 6, Si to 7, and Do again to 8, which is the same sound as 1, for the eighth sound of the scale is obtained by repeating the first.

We represent the scale below, with the numerals and syllables adapted, ascending and descending.

THE MAJOR SCALE.

Ex. 6.



The syllables are pronounced, Doe, Ray, Mee, Fah, Sole, Lah, See.

CHAPTER IV.

MELODICS, CONTINUED.

The Staff, Letters, and Clefs.

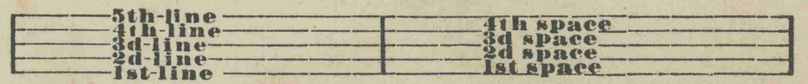
In music the scale is represented on a character called a

STAFF,

which is composed of five horizontal parallel lines, and the four spaces coming between them, thus

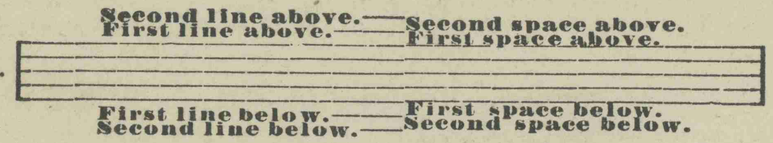
STAFF,

Ex. 7.



The lines and spaces are counted from the lowest upward. Each line of the staff is called a degree, and each space is called a degree. There are, therefore, nine degrees in the staff—five lines and four spaces. When it is necessary to write music lower or higher than the staff, which is very often the case, short lines above and below the staff are used, called *lines above* and *lines below;* and the spaces below them are called *spaces above* and *spaces below*, thus:

Ex. 8.



Any number of these lines and spaces may be employed, and if they were made long like the others, their multiplicity would frequently so confuse the eye that it would be impossible to read the music.

The degrees of the staff, lines and spaces (including the lines and spaces above and below), are named from the first seven letters of the alphabet, A, B, C, D, E, F, G. In order to name all the musical degrees from but seven letters, these have to be repeated. Every eighth degree, counting the degrees consecutively, is named from the same letter as the first—just as every seventh day is called Sunday.

These letters are generally applied in two ways to the staff. For instance, in one way of applying them the *second line* is called G, in the other way it is called B.

To determine which of these two ways of applying the letters is to be observed in any special instance, we must look to a character called a

CLEF.

A clef is simply the representative of a letter, and was originally the plain Roman capital letter itself. It has gone through many changes, however, until it has assumed a form but little resembling that of the letter it is used to represent.

There are two clefs in common use.

Each clef, as above intimated, represents a particular letter, and fixes its position on the staff. This is termed the

Clef Letter,

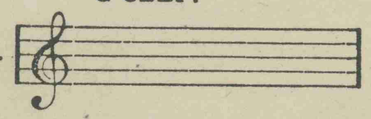
and from this it is easy to find out the places of the other letters, as they follow each other in alphabetical order. One is called the

G CLEF.

and is made thus:

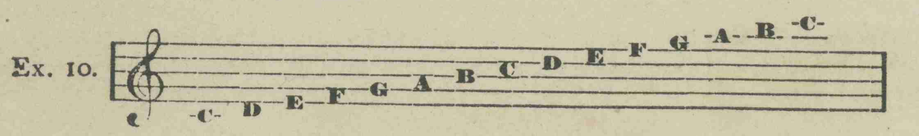
G CLEF.

Ex. 9.



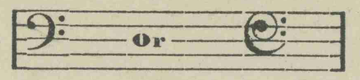
It represents, or fixes G on the second line of the staff, where the body of the clef is situated. Or, rather, it determines that that line shall represent the tone G in our tonal system. In this clef the letters are applied thus, commencing with the first line below the staff:

Ex. 10.



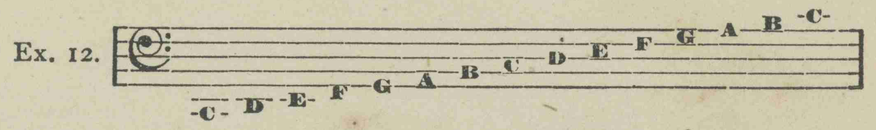
The other is called the F clef, and is made thus:

Ex. 11.



and represents or fixes F on the fourth line of the staff, where the body of the character is situated. In this clef the letters are applied as follows, commencing with the second added line below the staff:

Ex. 12.



Note.—In this country the G clef is used for three parts, Treble, Alto, and Tenor. But when it is used for the tenor, which is intended to be sung by male voices, it represents G an octave lower than when used for either of the other two parts, which are designed for female voices, owing to the natural difference of an octave in the pitch of male and female voices. The F clef is used for the Bass.

Between the letters E and F there is but half a step— also between the letters B and C. Between each two of the other letters, taking them consecutively, the interval is a whole step.

Letters represent POSITIVE, ABSOLUTE pitch— that is, *the same letter always represents the same tone.*

THE NOTE.

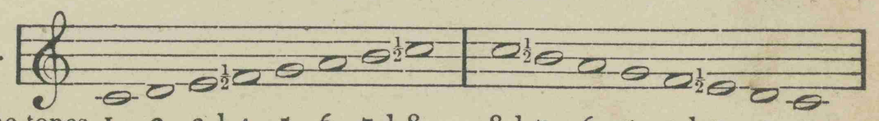
THE NOTE.—This 𝅝 character is used, melodically, to point out to the performer the tones that are to be sung. If the note stands on G, for instance, the tone G is to be sung; if it stands on A, the tone A is to be sung—for tones, considered in relation to absolute pitch, are named from the letters which give names to the degrees of the staff on which they are represented. A tone indicated by a note standing on C is called C, and so on.

The note is written on every line or space representing a tone belonging to a piece of music, and it is by its use that the singer knows what tones are intended.

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

THE SCALE ON THE G CLEF STAFF.

Ex. 13.

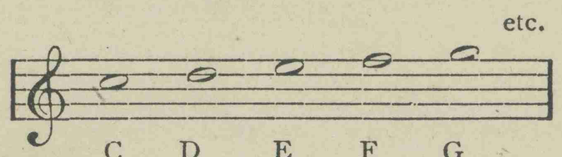


Names of the tones	1	2	3½	4	5	6	7½	8	8½	7	6	5	4½	3	2	1
Absolute pitch	C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
Syllables	Do	re	mi	fa	sol	la	si	do	do	si	la	sol	fa	mi	re	do

When notes occur higher than 8, then 8 is regarded as 1 of a scale above, and the notes follow each other in the same order that they do in the scale below, thus:

NOTES ABOVE 8. 8 REGARDED AS 1 OF A SCALE ABOVE.

Ex. 14.

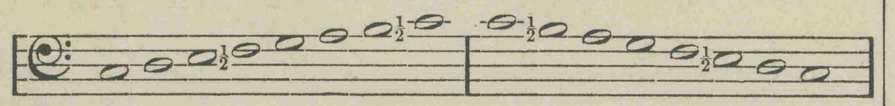


	C	D	E	F	G
(8)	1	2	3	4	5
	Do	re	mi	fa	sol

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

THE SCALE ON THE F CLEF STAFF.

Ex. 15.

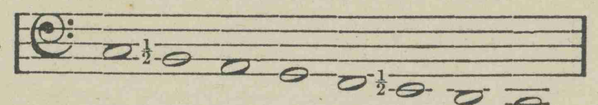


Names of the tones	1	2	3½	4	5	6	7½	8		8½	7	6	5	4½	3	2	1
Absolute pitch	C	D	E	F	G	A	B	C		C	B	A	G	F	E	D	C
Syllables	Do	re	mi	fa	sol	la	si	do		do	si	la	sol	fa	mi	re	do

And when notes occur lower than 1, then 1 is regarded as 8 of a scale below, thus:

NOTES BELOW 1. 1 REGARDED AS 8 OF A SCALE BELOW.

Ex. 16.



	C	½	B	A	G	F	½	E	D	C
(1)	8	½	7	6	5	4	½	3	2	1
	Do	½	si	la	sol	fa	½	mi	re	do

When notes ascend above 8 and below 1, as in Examples 14 and 16, the scale is said to be *extended*, and it is spoken of as the

Extended Scale.

One (1) of the scale is called the
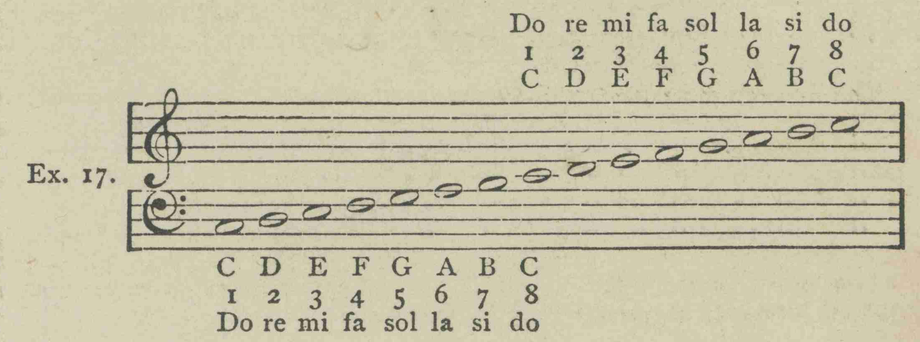
Key-Tone, or Key-Note.

So also is the octave of 1, or 8.

In the major scale the syllable Do is always applied to the key-note, and One, Do, and key-note all mean, or apply to, the same thing—the lowest note in the scale. So that when we speak of the key-note it will be understood that we allude to One or Do.

Note.—It may be well to remind the learner of the fact that the lowest tone of Example 13, exactly corresponds, in absolute pitch, with the highest tone of Example 15; and that the two staves are connected by the introduction of a single line, thus:

Ex. 17.



CHAPTER V.

RHYTHMICS.

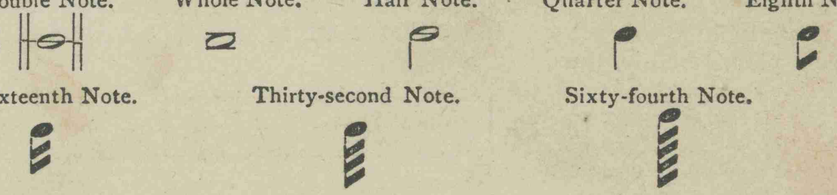
Notes, Rests, Time Signature, Tie, Period, and Double Bars.

NOTES.—The note is used for another purpose besides that explained in Chapter IV. It is used to represent the relative lengths of tones.

For this purpose it is made to assume various shapes or appearances, in order to represent tones of different lengths.

This is its rhythmic use. It usually assumes about eight different appearances, which we give below:

Ex. 18.
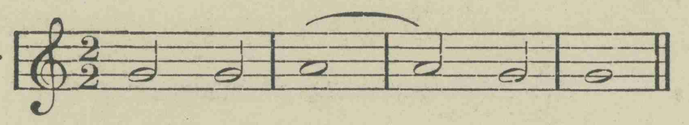


The names of the notes imply their relative lengths. The whole note is equal to two half notes, or four quarter notes. The half is equal to two quarters, or four eighths, etc.

TIE.

Thus:

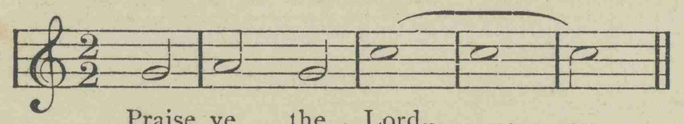
Ex. 31.



When notes are connected by the tie, as above, the first only is named, and dwelt on for all connected with it.

All the notes united by the tie are sung to the same syllable of the poetry, thus:

Ex. 32.

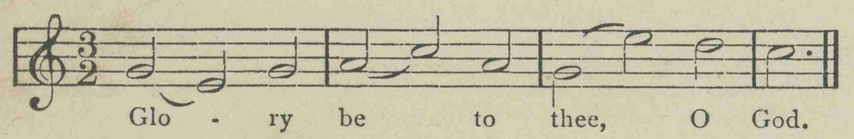


When two or more tones, represented on *different* degrees of the staff, are intended to be sung to the same syllable in the poetry, the notes representing the tones to be sung to one syllable are connected by a character called a

SLUR, ⁀ OR ⁀.
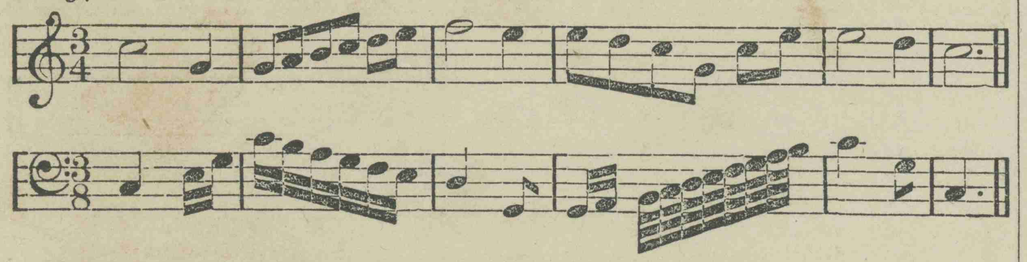
Thus:

Ex. 33.
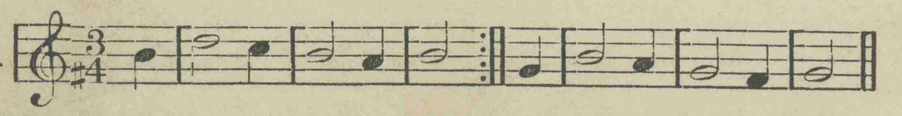


When eighth, sixteenth, and thirty-second notes are thus used, they are joined as follows:

Ex. 34.



When a portion of the music is to be repeated, it is indicated by a row of dots across the staff, thus:—

Ex. 35.

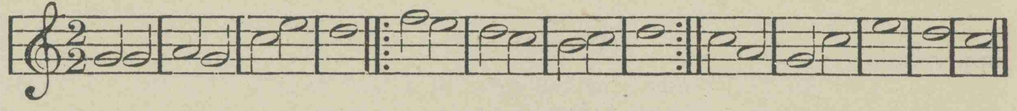


which is called a

Repeat.

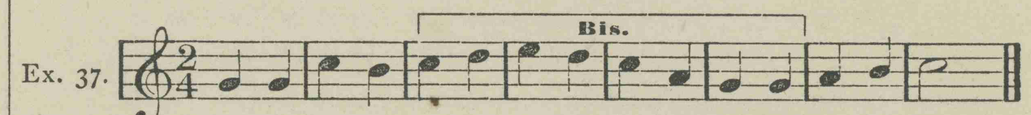
When two rows of dots occur in a piece of music, the first to the right and the second to the left of a bar, the portion lying between them is to be repeated, thus:—

Ex. 36. | To be repeated. |



Or the same performance may be indicated by the word "Bis," (signifying twice), enclosed by a line and placed over the part which is to be repeated, thus:—

Ex. 37.



The letters D. C., stand for *Da Capo*, an Italian term, signifying "from the beginning," and which, when placed over the end of the staff, directs the singer back to the beginning, to end at some interior point, usually designated by the word *Fine*.

The words DAL SEGNO, or their initials, *D. S.*, signifying "from the sign," are used to indicate a return to the sign (𝄋) That part of the music between the sign (𝄋) and *Fine*, is the closing part of the piece.

This character (𝄐) when placed over a note or rest, signifies that its time is to be prolonged beyond the usual length; and in performing the beats, the hand during such prolongation must remain at the point it may have reached, in describing the legitimate time of the note or rest. And when it is thus used we call it a

Hold;

but when it is placed *over a bar* or *between two notes*, we call it a

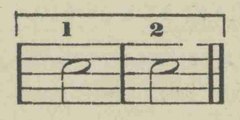
Pause;

for the simple reason that it indicates a pause in time—a *silent* suspension of movement—not a prolongation of sound.

The period bar (𝄀) or double bar (𝄁) is used to show the end of a period or strain of music, or the end of a line of poetry. It is different from the measure bar, and sometimes occurs in the middle of a measure. *It may occur anywhere in the measure.* If the strain of music or line of poetry terminate at the end of a measure, the period or double bar will be found there, and then it takes the place of the measure bar.

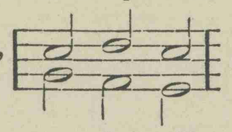
No reference must be had to this bar in keeping the time.

A TRIPLE BAR OR CLOSE (𝄂) is used to indicate the end of a composition.

A DOUBLE ENDING, 

is used when some part of a tune is to be repeated, and shows that the note or notes under figure 1 should be sung *before* repeat. If slurred, both repeating; and those under 2 *after* the should be sung after repeating.

A REDITE, :‖: signifies a repetition of the words.
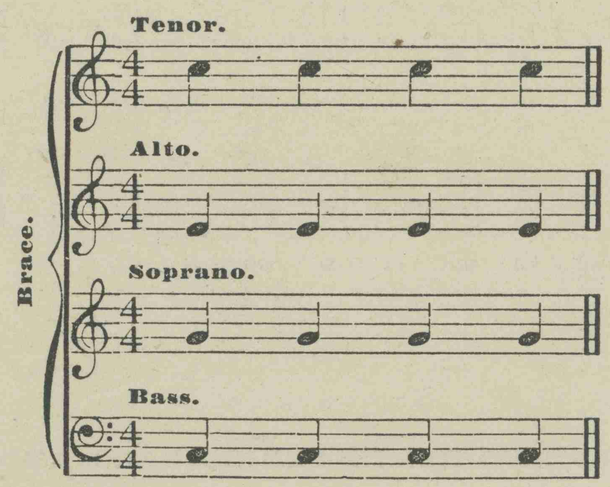
CHOOSING NOTES,  give the performer liberty to sing either—upper or lower.

The number of parts, as Bass, Tenor, Alto, and Soprano, that move together or form the *score*, are connected on the left by a character called a

Brace.
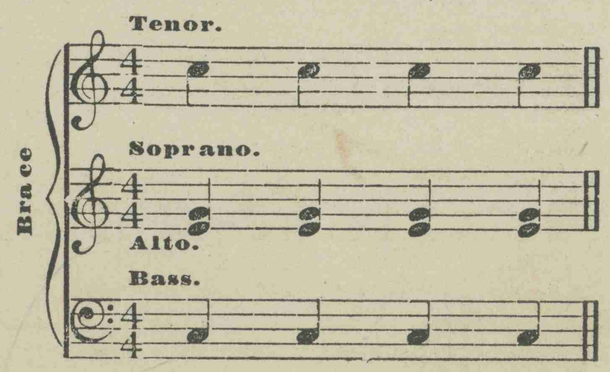
Thus:

Ex. 38.
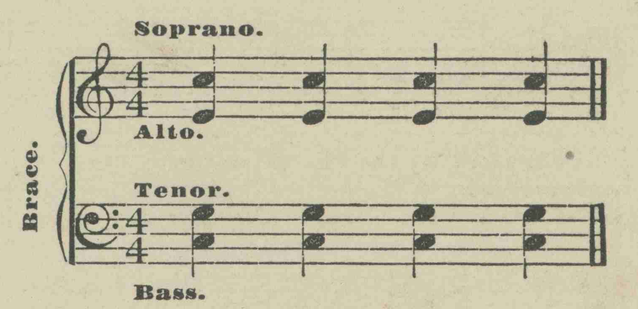


Sometimes four parts are written on three staves, thus:

Ex. 39.



And sometimes on two staves, thus:
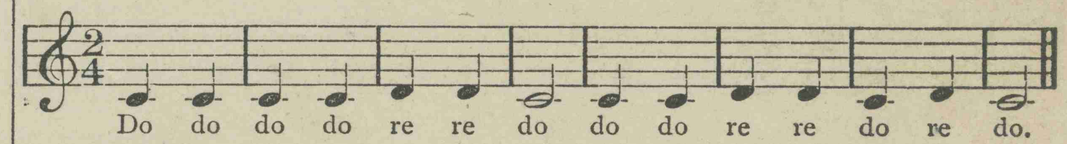
Ex. 40.
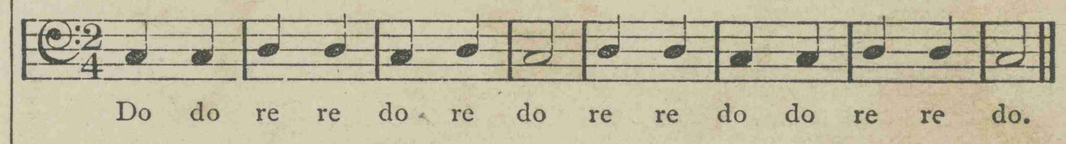


CHAPTER VIII.

BUILDING THE SCALE BY CONSECUTIVE INTERVALS.
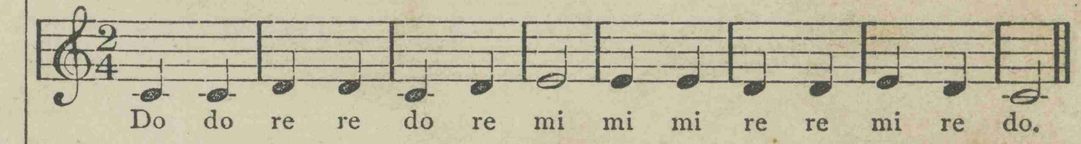
1 INTRODUCING TONES ONE AND TWO.
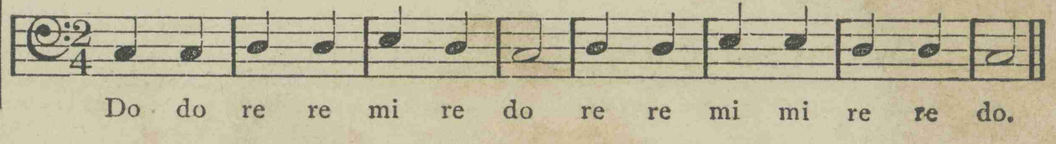


2
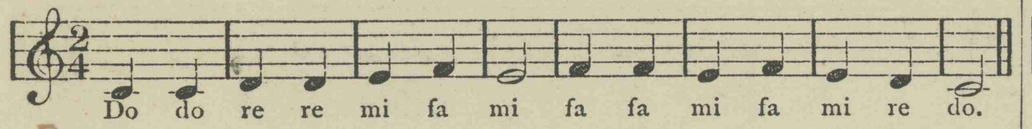


3 TONES, ONE, TWO, AND THREE.
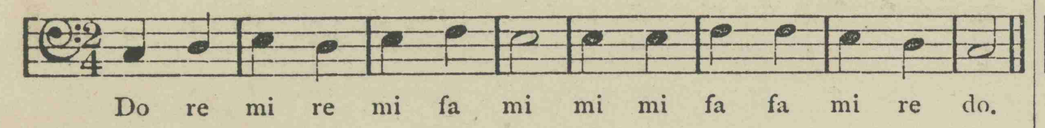


4



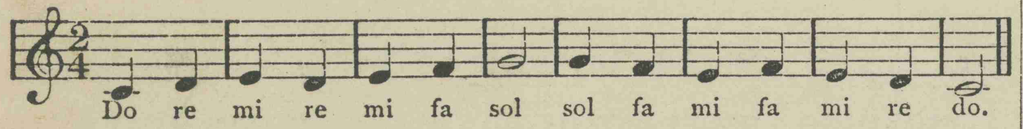
5 **TONES, ONE, TWO, THREE, AND FOUR.**



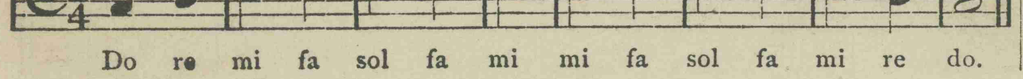
6



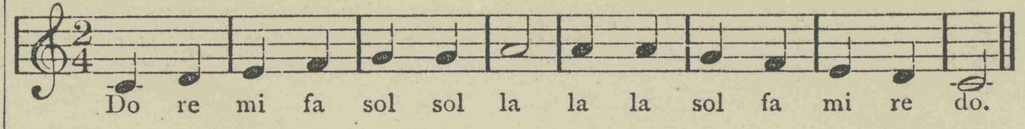
7 **TONES, ONE, TWO, THREE, FOUR, AND FIVE.**
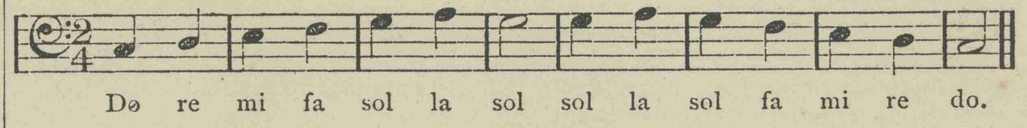


8
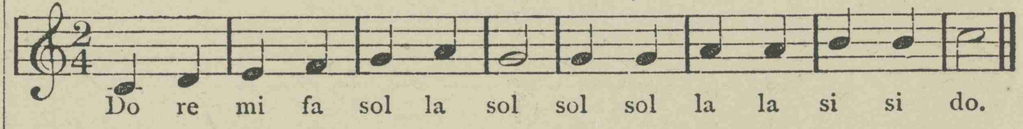


9 **TONES, ONE, TWO, THREE, FOUR, FIVE, AND SIX.**



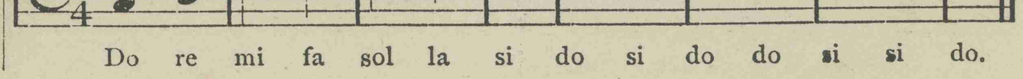
10



11 **TONES, ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, AND EIGHT.**



12

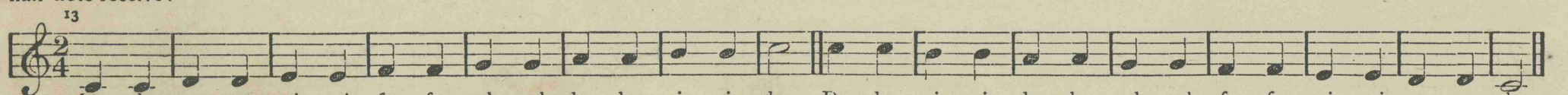


CHAPTER IX.
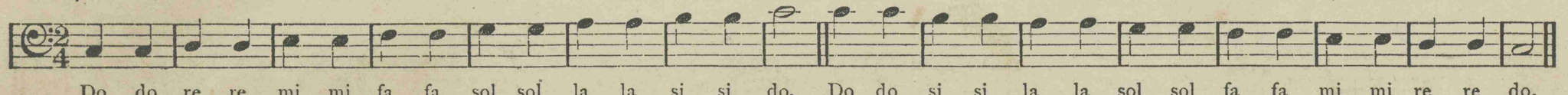
DOUBLE MEASURE, QUARTER NOTE PRIMITIVE, HALF NOTE RECEIVING TWO BEATS, PERIOD BARS, AND CLOSE.

Which clef is used? What kind of measure? How many beats? Which is accented? What kind of a note is primitive? Then how many beats must the half note receive? *

13

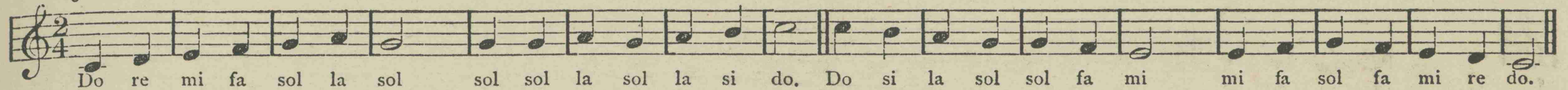


14

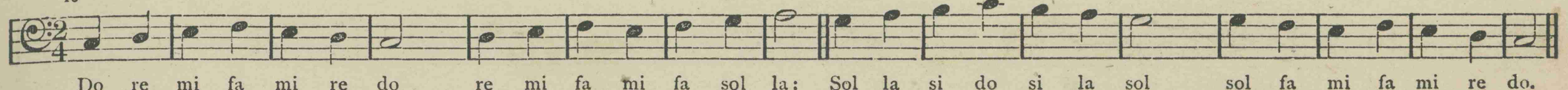


* These and similar questions may be asked and answered on the introduction of each exercise.

15

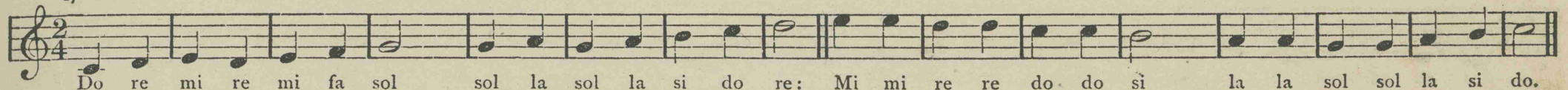


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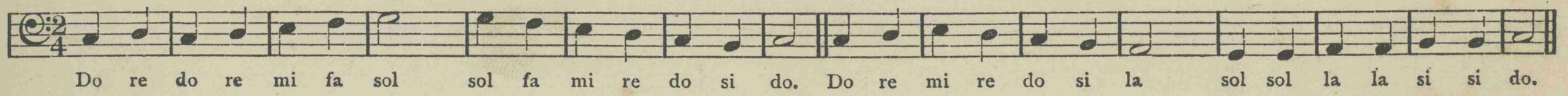


THE SCALE EXTENDED BY CONSECUTIVE INTERVALS—ASCENDING AND DESCENDING.

17



18

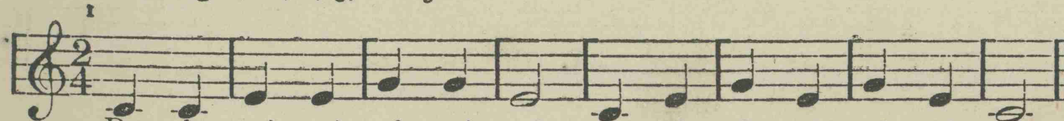


CHAPTER X.

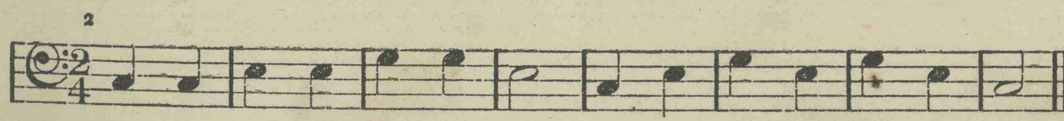
BUILDING THE SCALE BY SKIPS.

Introducing tones, 1, 3, and 5.

1

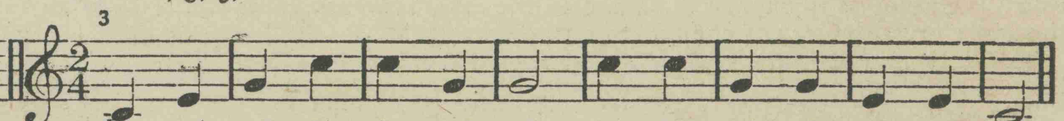


2

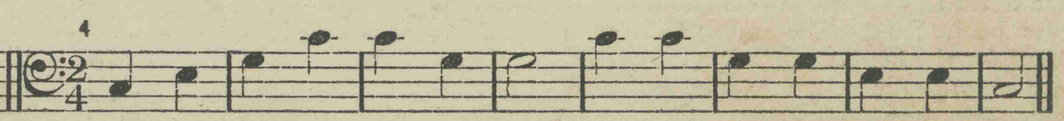


Tones 1, 3, 5, and 8.
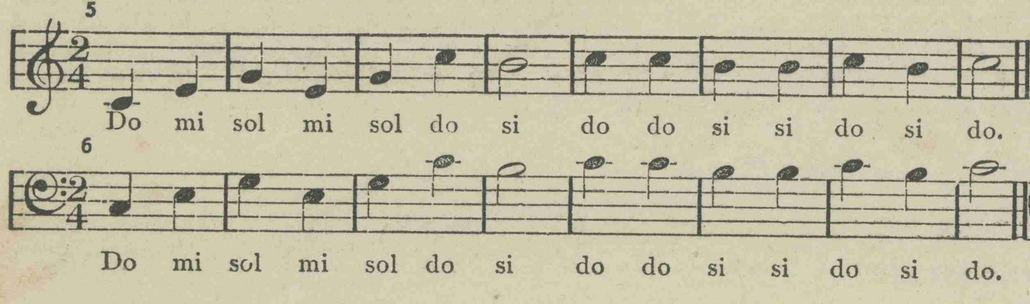
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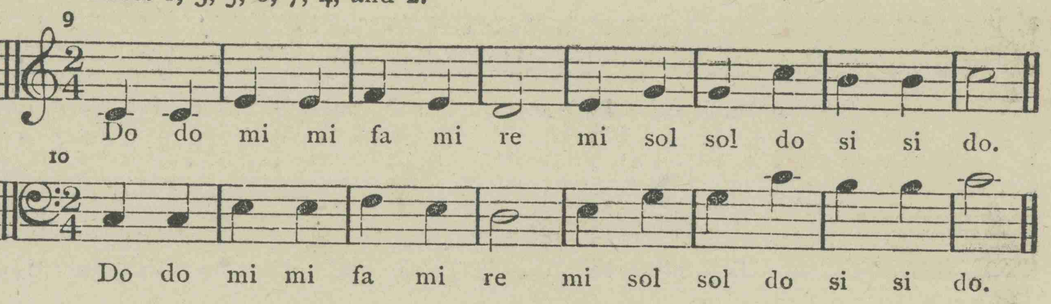


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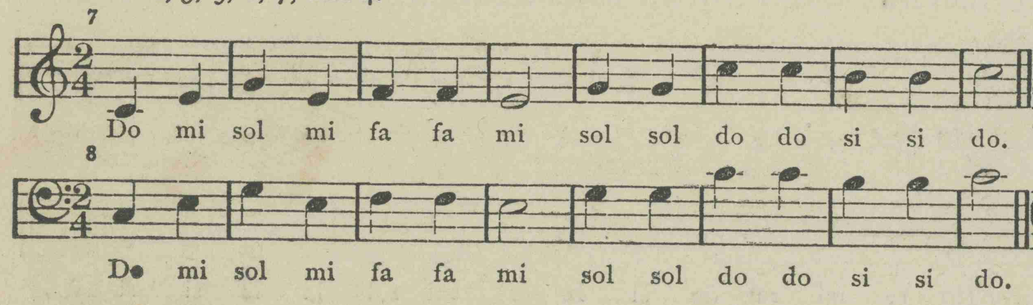


Tones 1, 3, 5, 8, and 7.
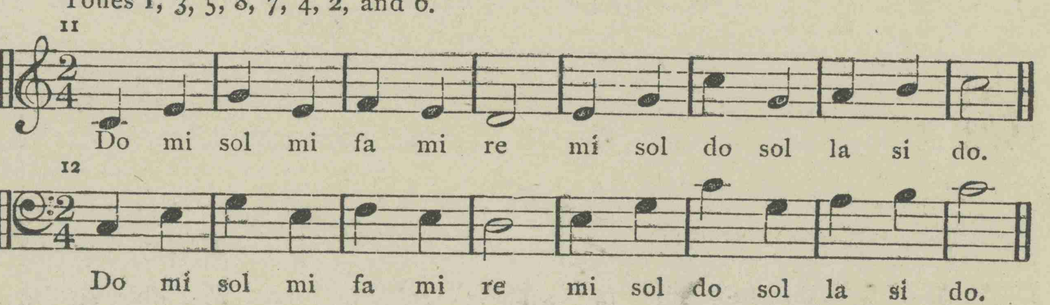


Tones 1, 3, 5, 8, 7, 4, and 2.



Tones 1, 3, 5, 8, 7, and 4.



Tones 1, 3, 5, 8, 7, 4, 2, and 6.



CHAPTER XI.

MELODICS, CONTINUED.

Sharps, Flats, and Natural.—Transposition of the Scale.

The Transposition of the Scale, *in fact*, consists in singing or performing the scale at different elevations. In common language, however, the term "transposition" is employed to express a change in the mere representation of the scale on the staff; or to signify the changing of the positions of the *notes* on the staff.
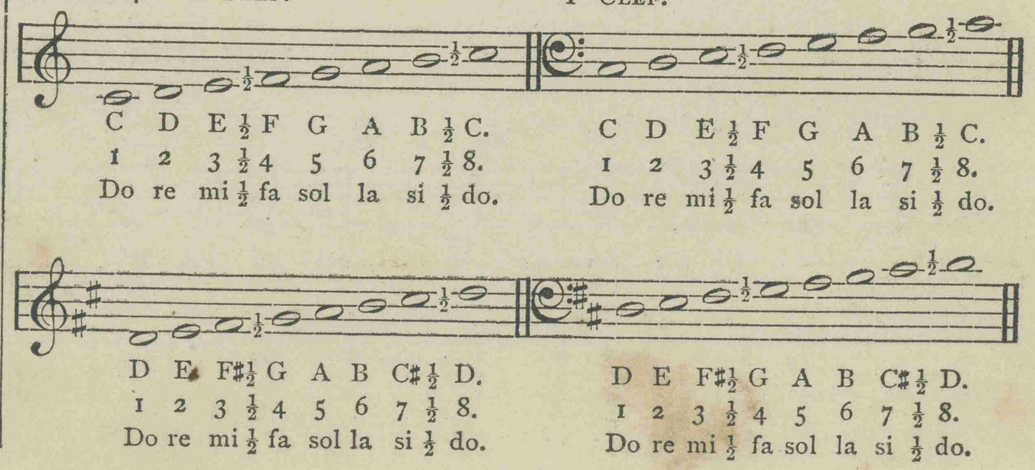
The scale *has no fixed position on the staff*. We may commence on any letter, line or space, and build up a scale thereon.

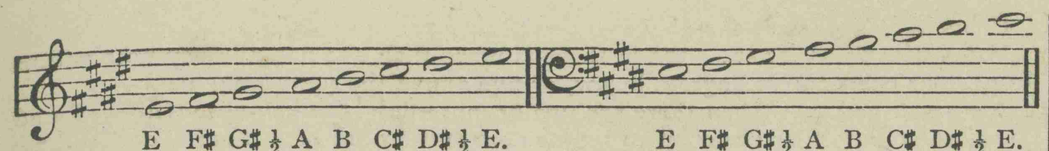
The scale is said to be BASED on that degree (letter) which is taken as the key-note, or the tone one. In Example 13, we have based the scale, in the G clef, on the letter C, first added line below the staff—that is, we have taken the first added line below for the key-note. In Example 15, F clef, we have taken the *second space* for the key-note.

These are the first or normal positions of the scale in the two clefs. The key-note may, however, be placed on any letter (line or space) and a scale constructed thereon, thus:

THE SCALE IN DIFFERENT POSITIONS, IN BOTH CLEFS.
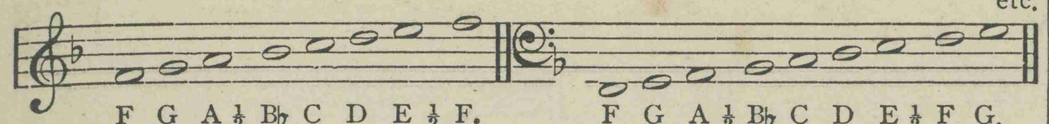
Ex. 41. G CLEF. F CLEF.
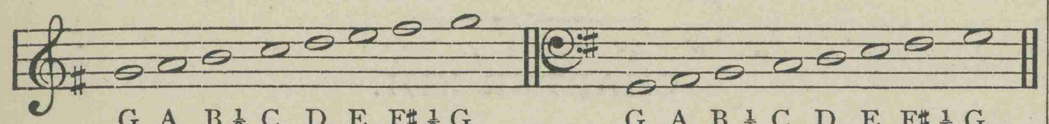




E F♯ G♯ ½ A B C♯ D♯ ½ E. E F♯ G♯ ½ A B C♯ D♯ ½ E.
1 2 3 ½ 4 5 6 7 ½ 8. 1 2 3 ½ 4 5 6 7 ½ 8.
Do re mi ½ fa sol la si ½ do. Do re mi ½ fa sol la si ½ do.

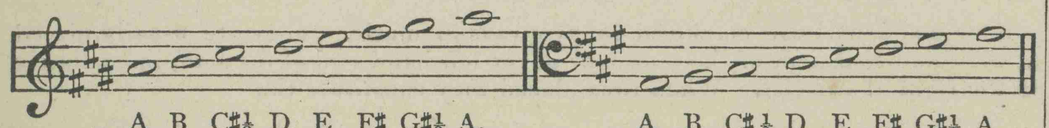
etc.



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

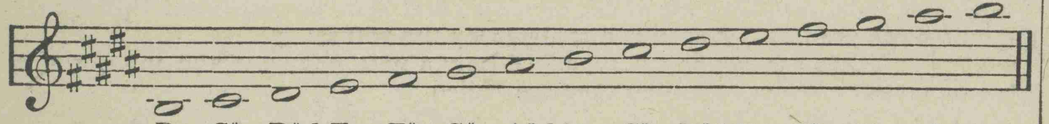


G A B ½ C D E F♯ ½ G. G A B ½ C D E F♯ ½ G.
1 2 3 ½ 4 5 6 7 ½ 8. 1 2 3 ½ 4 5 6 7 ½ 8.
Do re mi ½ fa sol la si ½ do. Do re mi ½ fa sol la si ½ do.



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

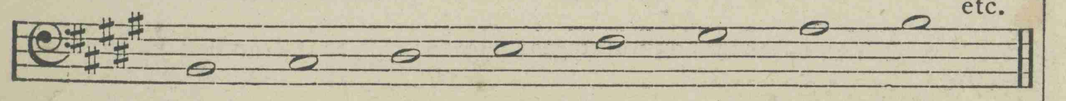
G CLEF.



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

The above in the F CLEF.

etc.



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

We have now based the scale on every primary degree of the staff, in both clefs. That is to say, we have taken each letter as the key-note—one of the scale. But in doing this, in order to preserve the proper order of the intervals, and keep the steps and half steps in their established places, we have had to employ two characters (these ♯ ♭) not yet explained.

The first (this ♯) is called a

Sharp,

and is a sign of elevation, showing that all the notes occupying the same degree with it are to be sung or performed a half step higher than the degree itself represents on which it is written.

The second (this ♭) is called a

Flat,

and is a sign of depression, showing that all the notes occupying the same degree with it are to be sung or performed a half step lower than the degree represents on which it is written.

NOTE.—*A sharp or flat on a letter in one position affects that letter in every position in which it may be found. For example, a sharp on the letter F, first space in the G clef, affects all the notes coming on F the fifth line equally with those on the first space, and so on.*

A NATURAL, made thus ♮, is used to contradict a previous sharp or flat, and restore the note affected to its original pitch.

Note 2.—The necessity for the employment of sharps and flats in the different representations of the scale on the staff, or why the proper order of intervals can not be preserved without their use, we shall not here attempt to explain, as this can only be satisfactorily taught *verbally*, and by practical illustrations on the blackboard.

In *reality*, a knowledge of this is of *no practical utility* in singing, any way; and we would respectfully suggest to the teacher of elementary classes that he omit it entirely, and confine himself simply to the explanations herein given, and at the conclusion of the course his pupils will sing better than if he had occupied an evening or two trying to drill the theory of this matter into them. In a short course of instruction, comprising but fifteen or twenty lessons, all useless theory should be dispensed with, and only so much attempted to be taught as is absolutely necessary to enable the pupils to practice intelligently and understandingly such plain music as it is proper to bring out in so short a course. The teacher should remember that singing is *not* a *science*, but an ART—*not theory*, but PRACTICE—and regulate his instructions accordingly.

Much time is thrown away by teachers in a pedantic attempt to *display* what they know of music, instead of *imparting* it to their pupils.

CHAPTER XII.

MELODICS, CONTINUED.

Rules for Finding the Key-Note in Different Keys.

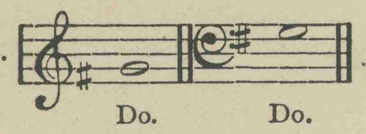
The sharps and flats placed at the beginning of a piece of music furnish us a clue to the position of the scale, whether we understand all about the theory of transposition or not. The very necessity for their employment gives us a rule, if

they are systematically located on the staff, as they nearly always are, by which we are enabled to tell instantly where the key-note or Do is, and from this we can readily find out the places of the other notes, especially after having learned the simple rules for reading notes hereafter to be explained.

Rule for Finding the Key-Note in the Sharps.

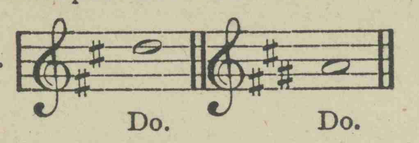
When there is but one sharp, the key-note will be found on the first degree above the sharp, thus:

Ex. 42.



When there are two or more sharps, the key-note is found, in both clefs, the first degree above the right hand sharp, or the sharp standing the farthest to the right. That is to say, if the right hand sharp is on a space, the first line above that space will be Do; if the sharp standing the farthest to the right hand is on a line, Do, the key-note, will be on the first space above the line that the sharp is on, thus:

Ex. 43.



Rule for Finding the Key-Note in the Flats.

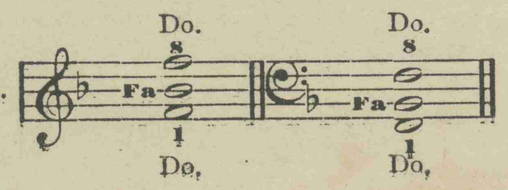
When there is but one flat, the syllable Fa will be found on the same degree with the flat. That is, if the flat is on the third line, Fa will be on that line also. If the flat is on the *second* line, Fa will be on *that* line, thus:

Ex. 44.



Therefore, the key-note, or Do, will be found four degrees below the flat, counting the degree on which the flat stands—for the syllable Fa is applied to the fourth of the scale, and Do is applied to one, so Do must come four degrees below Fa; or, which is the same thing, five degrees above. When there is but one flat, *one* will always be found *four degrees below it, and eight five degrees above it*, counting the degree on which the flat stands, thus:

Ex. 45.

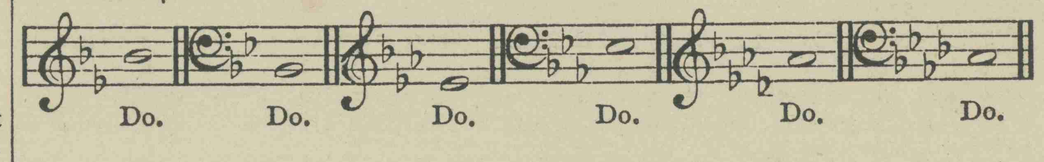


Count the degrees *in* the above example, and prove the rule.

More than one Flat.—When there is more than one flat, the key-note will be found four consecutive degrees below, or five above the right hand flat.

Another Rule.—When there are two or more flats, the key-note will be found on the same line or space occupied by the next to the right hand flat; or on the same degree with that flat which has *but one* to the right of it. That is, if the flat standing next farthest to the right is on a line, Do is on that line; if it stands on a space, Do is on that space.

Ex. 46.



CHAPTER XIII.

MELODICS, CONTINUED.

Key Signature—Accidental Sharps and Flats, and the Natural.

Sharps and flats are employed in two ways in music. They are usually placed at the commencement of the music, or at the left hand end of the staff, immediately to the right of the clef. When thus placed they constitute the

Signature to the Key, or the Key Signature, or the Sign of the Key,

and are called

Incidental

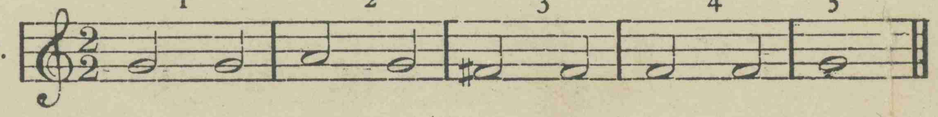
sharps and flats, and they are valid, or their effect is to be continued throughout the entire composition, or until contradicted by the natural (♮).

Sometimes they are employed to affect only a note or two in the interior of a piece of music. When thus used they are called

Accidental

sharps and flats, and their influence is continued only through the measure in which they occur, unless the following measure commences on the same degree, or same note, that is sharped or flatted in the previous measure, in which case their effect is continued through the next measure, and, indeed, still on, till some subsequent measure commences on a different degree from that occupied by the accidental.

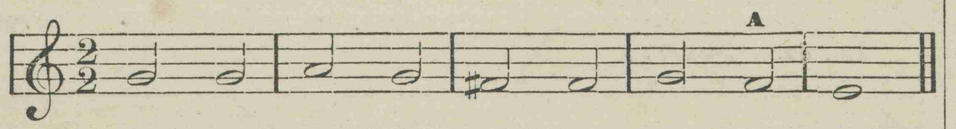
Ex. 47.



In the above example, the effect of the sharp in the third measure is continued through the fourth measure, because the fourth measure commences on the same note affected by the sharp in the third.

In the following example, the influence of the sharp only extends through the measure in which it occurs, because the next measure commences on a different note, or degree.

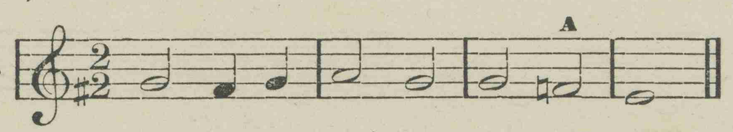
Ex. 48.
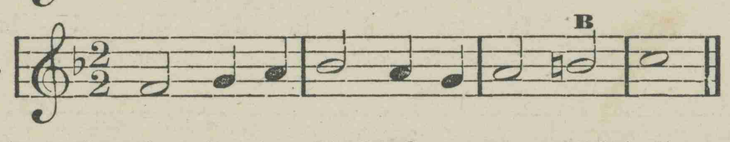


The note on the first space, at A, is not affected by the sharp in the previous measure.

When a note previously sharped or flatted is to be restored to its original pitch, it is indicated by the natural, which is written immediately to the left of the note to be restored, thus:

Ex. 49.



Ex. 50.



In Example 49 there is a sharp on F, the first space, which indicates that all the notes written on that space are to be made a half step higher than they would be without the sharp. At A there is a natural to the left of the note standing on F, which contradicts the previous sharp; or is a sign that the note must be sung as if the sharp had not been previously employed.

In Example 50 there is a flat on B, the third line, which directs that all the notes on that line are to be made a half step lower than they would without the flat. At B there is a natural to the left of the note standing on the third line, which contradicts the previous flat on that degree, and shows that the note is to be sung as if no flat had been previously employed.

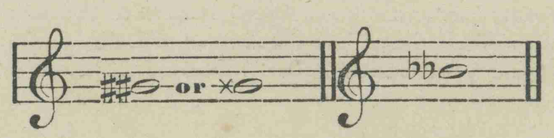
When a natural contradicts a *sharp*, it has the effect of a *flat;* and when it contradicts a *flat*, it has the effect of a *sharp*.

Double Sharps and Flats.

Sharps and flats are sometimes employed doubly. The double sharp is made thus: 𝄪, or thus: ×, and is a sign of an elevation of a whole step.
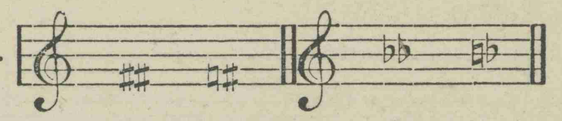
The double flat is written thus: 𝄫, and is a sign of a depression of a whole step.

Ex. 51.



The natural contradicts the double sharp and flat. When but one of the sharps or flats is to be contradicted, the other is allowed to remain with the natural, thus:

Ex. 52.

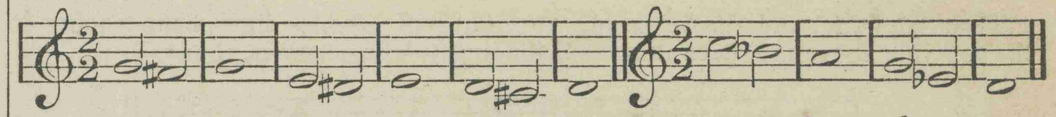


To aid the learner in getting the correct pitch, it is customary to change the vowel sound of the syllable applied to a note affected by an accidental sharp or flat.

When an accidental sharp occurs to the left of a note, the vowel sound of the syllable is changed to the long sound of E. Thus: Fa ♯ is pronounced fee; do ♯, dee; re ♯, ree, and so on. When an accidental flat occurs to the left of a note, the vowel sound of the syllable is changed to the long sound of A. Si ♭ is pronounced să; mi ♭, mă, etc.

Example of the above on the staff.

Ex. 53.



Sol fee sol, mi ree mi, re dee re. Do să la, sol mă re.

When a natural contradicts a sharp, the vowel sound of the syllable applied to the restored note is the same as where a note is flatted.

When a natural contradicts a flat, the vowel sound of the syllable applied is the same as when a note is sharped.

CHAPTER XIV.

MELODICS, CONTINUED.

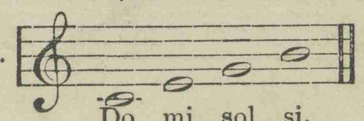
Rules for Reading Notes in Different Keys.

Note 1.—If the learner will study the following relations of notes, and make himself perfectly familiar with them, he will experience but little difficulty in reading the syllables in any key.

Note 2.—The teacher should train his class systematically and thoroughly in what is contained in this chapter, and he will find himself well rewarded for his labor by the facility his pupils will acquire in reading the syllables in all the keys.

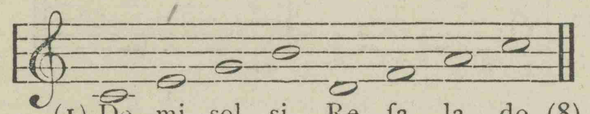
RULES.—When do takes any line, mi will and *must* take the next line above; sol will take the next line above mi, and si the next line above sol, thus:

Ex. 54.



Then re will and *must* take the first space above the line that do occupies, and fa the next space above re, and la the next space above fa, and do belonging to eight, the next space above la, thus:

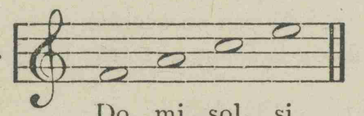
Ex. 55.



(1) Do mi sol si, Re fa la do. (8)

If do takes a *space*, mi will take the next space above it, sol the next, and si the next, thus:

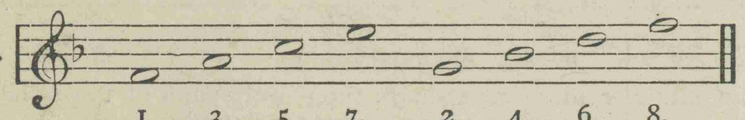
Ex. 56.



Do mi sol si.
1 3 5 7.

Then re, fa, la, and do belonging to eight will take the lines, commencing on the first line above the space that do belonging to one occupies, thus:

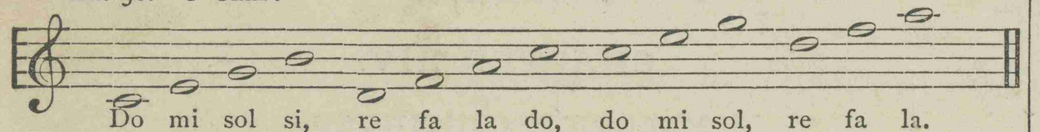
Ex. 57.



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

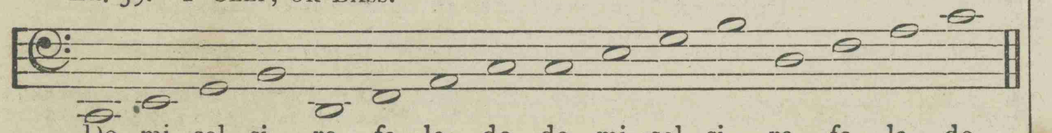
Note.—The following lessons should be carefully studied and practiced by the learner—not sung, but the relative positions of the notes well fixed in the mind.

Ex. 58. G CLEF.
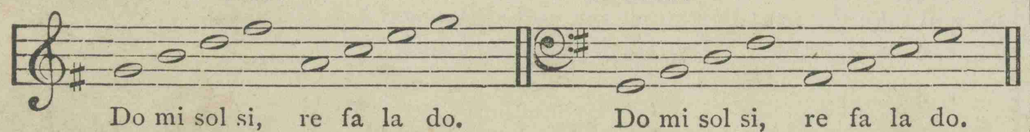


Do mi sol si, re fa la do, do mi sol, re fa la.

Ex. 59. F CLEF, OR BASS.
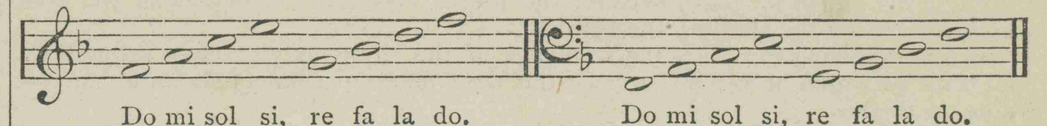


Do mi sol si, re fa la do, do mi sol si, re fa la do.

Ex. 60. G CLEF. F CLEF.



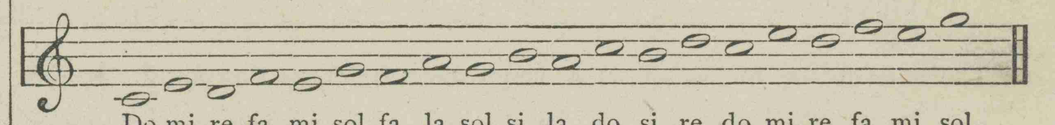
Do mi sol si, re fa la do. Do mi sol si, re fa la do.

Ex. 61. G CLEF. F CLEF.
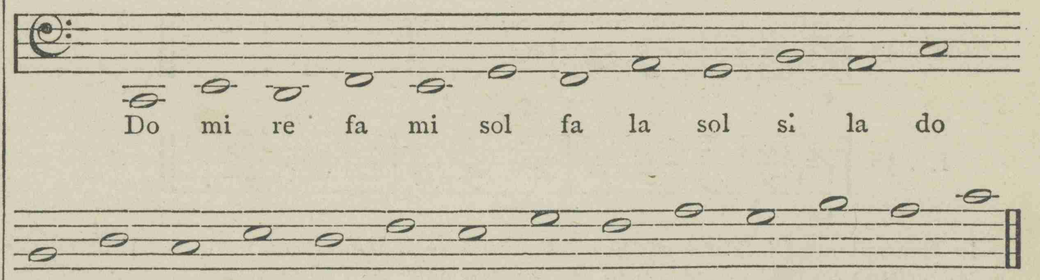


Do mi sol si, re fa la do. Do mi sol si, re fa la do.

Ex. 62. G CLEF.



Do mi re fa mi sol fa la sol si la do si re do mi re fa mi sol.

Ex. 63. F CLEF.



Do mi re fa mi sol fa la sol si la do

si re do mi re fa mi sol fa la sol si la do.

CHAPTER XV.

NAMES OF KEYS.

Diagram of the Keys commonly Used, and their Signatures.

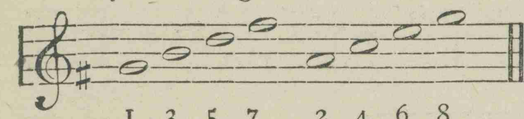
Every key (and by the term key is simply meant the pitch of the scale) derives its name from the letter on which the key-note is placed. If the key-note is on C, it is called the key of C. If the letter G is taken as the key-tone, it is called the key of G, etc. If the key-note is on B♭, it is called the key of B♭. If the key-tone is represented on C♯, it is called the key of C♯, and so on. The following are the keys commonly used, with their appropriate signatures:

DIAGRAM OF KEYS AND THEIR SIGNATURES.

KEYS WITH SHARP SIGNATURES.

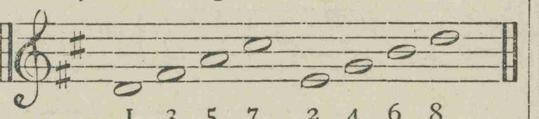
Ex. 64.

Key of G—Signature F♯.



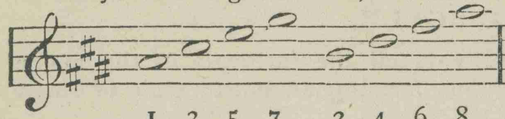
1 3 5 7 2 4 6 8
Do mi sol si re fa la do.

Key of D—Signature F♯, C♯.



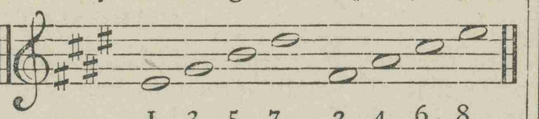
1 3 5 7 2 4 6 8
Do mi sol si re fa la do.

Key of A—Signature F♯, C♯, G♯.



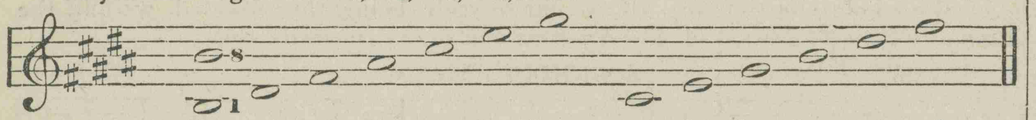
1 3 5 7 2 4 6 8
Do mi sol si re fa la do.

Key of E—Signature F♯, C♯, G♯, D♯.



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

Key of B—Signature F♯, C♯, G♯, D♯, A♯.

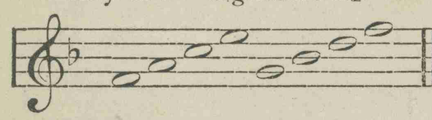


Do mi sol si re fa la re fa la do mi sol.

KEYS WITH FLAT SIGNATURES.

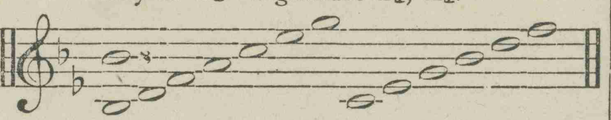
Ex. 65.

Key of F—Signature B♭.



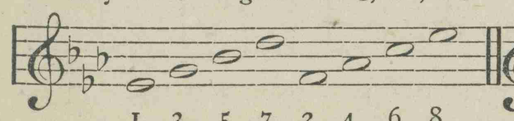
1 3 5 7 2 4 6 8
Do mi sol si re fa la do.

Key of B♭—Signature B♭, E♭.



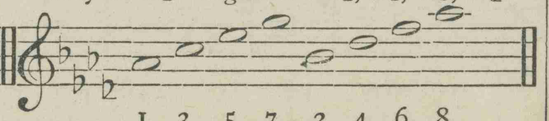
1 3 5 7 2 4 6 8 2 4 6 8 3 5
Do mi sol si re fa la re fa la do mi sol.

Key of E♭—Signature B♭, E♭, A♭.



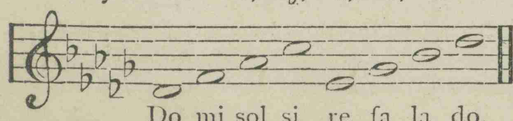
1 3 5 7 2 4 6 8
Do mi sol si re fa la do.

Key of A♭—Signature B♭, E♭, A♭, D♭.



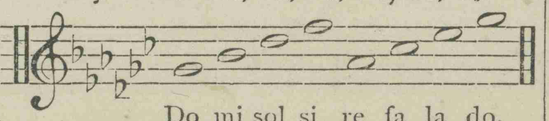
1 3 5 7 2 4 6 8
Do mi sol si re fa la do.

Key of D♭—B♭, E♭, A♭, D♭, G♭.



Do mi sol si re fa la do.

Key of G♭—B♭, E♭, A♭, D♭, G♭, C♭.

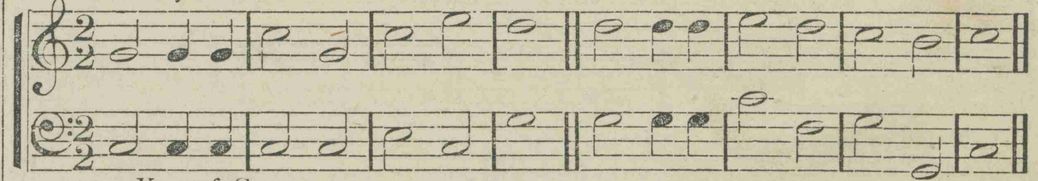


Do mi sol si re fa la do.
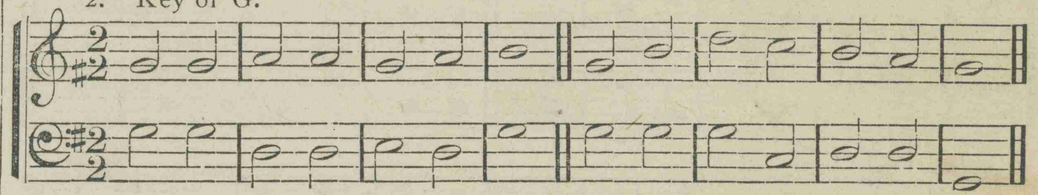
CHAPTER XVI.

PRACTICAL EXERCISES IN THIRTEEN KEYS—TWO PARTS.
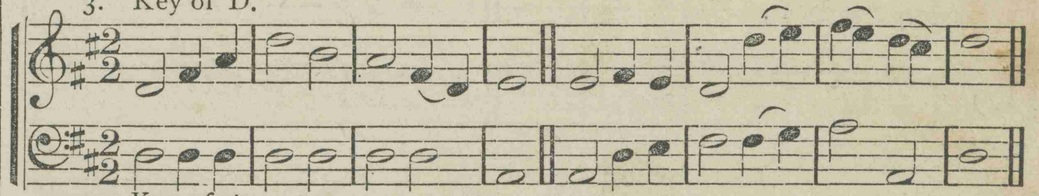
1. Key of C.
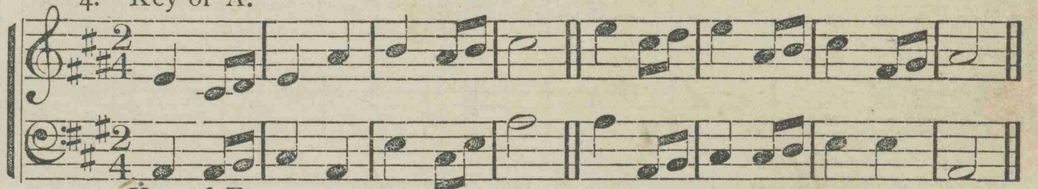


2. Key of G.
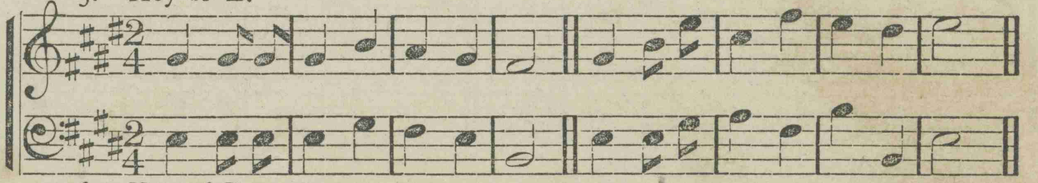


3. Key of D.
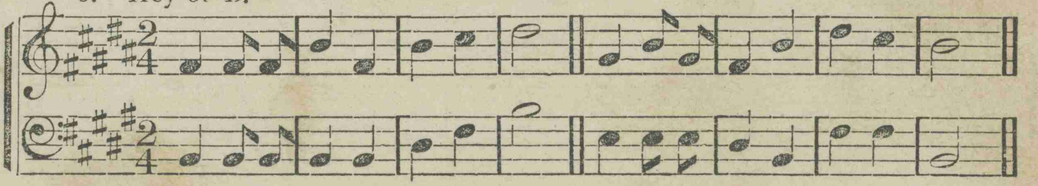


4. Key of A.
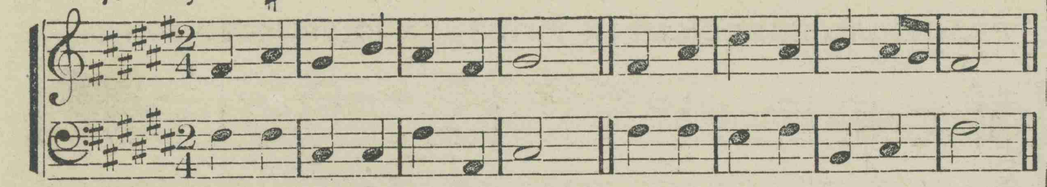


5. Key of E.
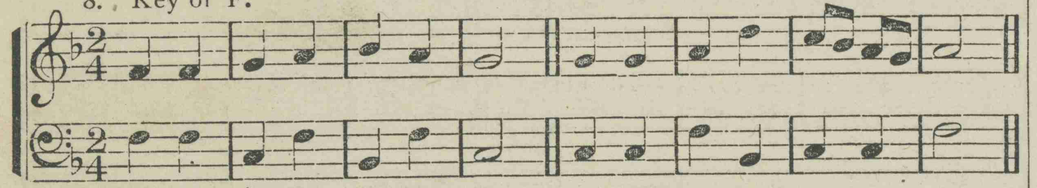


6. Key of B.
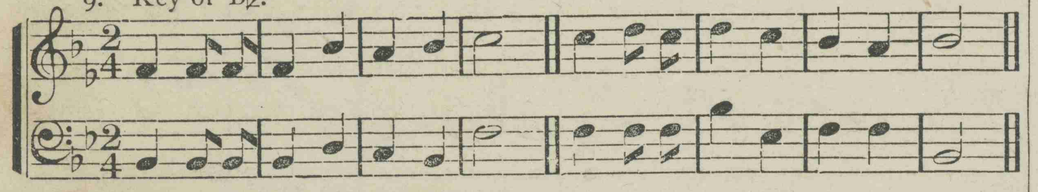


7. Key of F♯.
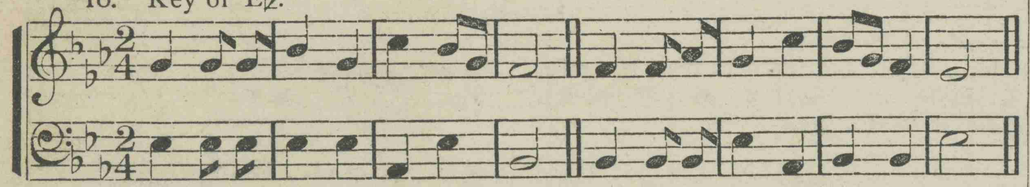


8. Key of F.
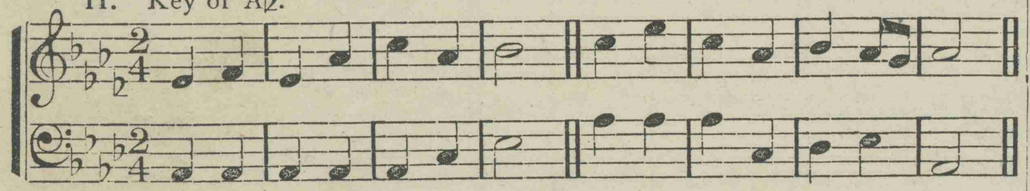


9. Key of B♭.
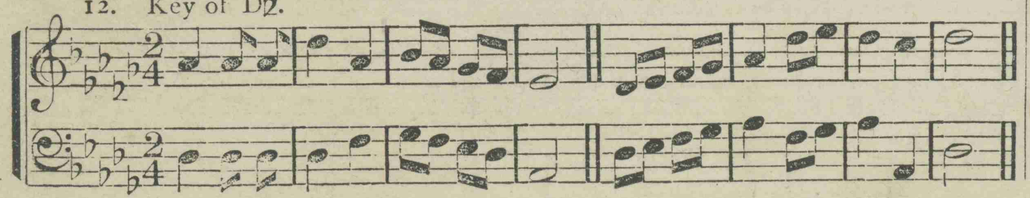


10. Key of E♭.
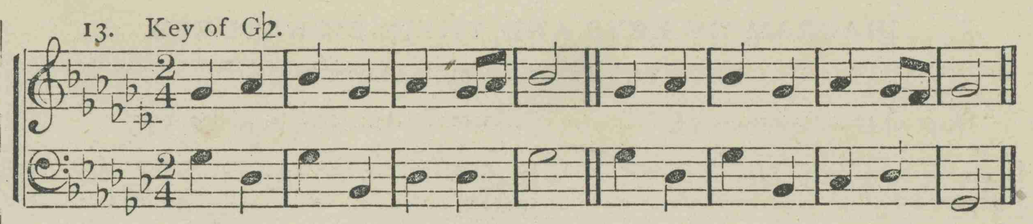


11. Key of A♭.



12. Key of D♭.



13. Key of G♭.



CHAPTER XVII.
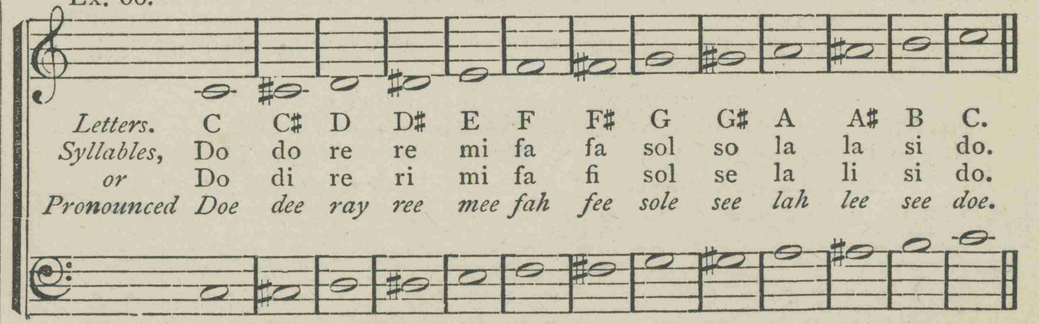
CHROMATIC SCALE.

By the use of sharps and flats we may divide all the intervals of the major scale that are whole steps into half steps, thus forming an entire scale of small intervals or half steps, called the

Chromatic Scale.

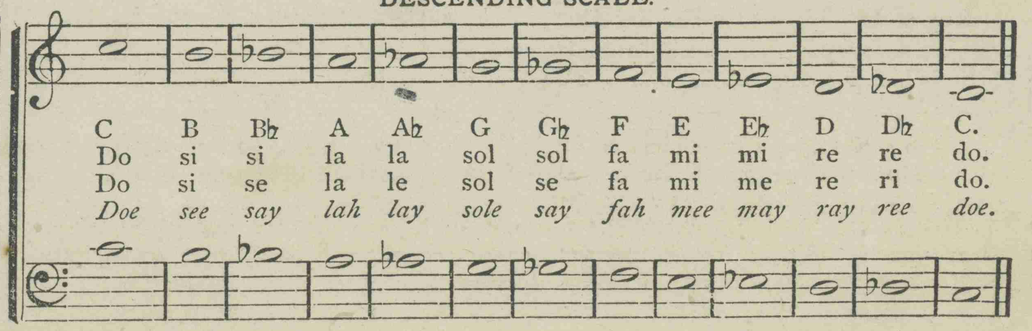
All the whole steps (tones) of the major scale being thus divided, we find the chromatic scale to consist of *thirteen tones* and *twelve intervals*, thus:

Ex. 66. **ASCENDING SCALE.**



Letters.	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C.
Syllables,	Do	do	re	re	mi	fa	fa	sol	so	la	la	si	do.
or	Do	di	re	ri	mi	fa	fi	sol	se	la	li	si	do.
Pronounced	*Doe*	*dee*	*ray*	*ree*	*mee*	*fah*	*fee*	*sole*	*see*	*lah*	*lee*	*see*	*doe.*

DESCENDING SCALE.



C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C.
Do	si	si	la	la	sol	sol	fa	mi	mi	re	re	do.
Do	si	se	la	le	sol	se	fa	mi	me	re	ri	do.
Doe	*see*	*say*	*lah*	*lay*	*sole*	*say*	*fah*	*mee*	*may*	*ray*	*ree*	*doe.*

To avoid a liability to mistake the change of syllable for the change of sound, we recommend the use of the syllables of the major scale, as given in the first example above.

Each degree of the chromatic scale preceded by a sharp or flat is named after the degree of the staff on which it appears to the eye, with the word *sharp* or *flat* affixed, thus: C sharp, D sharp, F sharp, B flat, A flat, G flat, etc.; but in naming degrees by the numerals, it is proper to say, sharp one, sharp two, flat seven, flat six, etc.

CHAPTER XVIII.

THE MINOR SCALE.
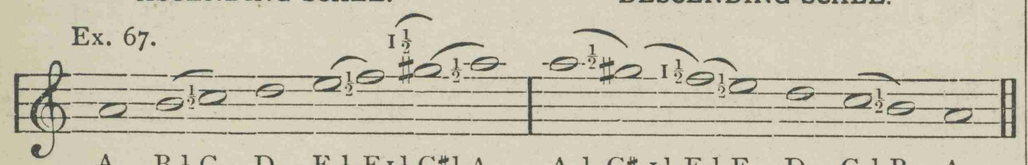
The Minor Scale has two forms, the Harmonic and the Melodic.

The harmonic form is the only systematic and consistent one, however, having the same intervals in the ascending and descending series; whilst in the melodic form the intervals are not the same in the ascending as in the descending scale. In *fact*, the ascending and descending series of the melodic form constitute *two separate and distinct scales*, requiring different harmonic treatment.

MINOR SCALE—HARMONIC FORM.

ASCENDING SCALE. DESCENDING SCALE.

Ex. 67.



A	B ½	C	D	E ½	F 1½	G♯½	A	A ½	G♯ 1½	F ½	E	D	C ½	B	A.
1	2 ½	3	4	5 ½	6 1½	7♯½	8	8 ½	7♯ 1½	6 ½	5	4	3 ½	2	1.
La	si ½	do	re	mi ½	fa 1½	sol♯½	la	la ½	sol♯ 1½	fa ½	mi	re	do ½	si	la.

On examination of the harmonic form of the minor scale, as represented above, the student will perceive that it contains three intervals of a *step*, three of a *half-step* each, and one of a *step and a half*.

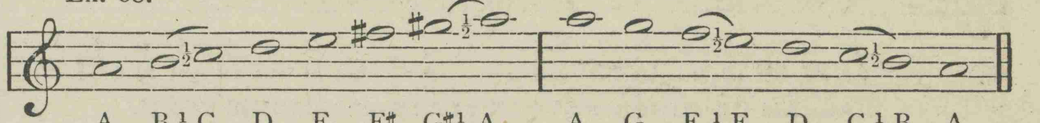
This is the form in which the minor scale is now mostly used; and when the harshness of the superfluous interval between 6 and 7 is desired to be obviated, it is done by the introduction of a foreign tone.

(There are other forms of this scale, but we deem it unnecessary to introduce them here, as they are seldom used.)

MINOR SCALE—MELODIC FORM.

ASCENDING SCALE. DESCENDING SCALE.

Ex. 68.



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

By the above example, it will be seen that in the melodic form the ascending and descending scales are very different. In the ascending scale the two half-steps occur between 2 and 3 and 7 and 8; while in the descending scale they occur between 6 and 5 and 3 and 2.

Every minor scale has the same signature that the major scale has on the sixth of which it is based, and hence they are called parallel "keys" or scales. C major and A minor, for instance, are parallel scales.

The third of any minor scale is 1 in its parallel major, and the sixth of any major scale is 1 in its parallel minor.

In the major scale the syllable Do is always applied to the tonic (1), but in the minor the syllable La is always applied to the tonic (1).

Singers are sometimes troubled to know whether a piece of music is in the major or minor mode. If the bass commences and ends on the sixth of the major scale (La), and the fifth of the major scale (Sol) frequently occurs sharped, the piece of music may be considered in the minor scale. But to determine the question definitely, it is necessary to analyze the harmony of the whole composition.

Below we give a diagram of the minor keys parallel to the major keys given in Example 46.

DIAGRAM OF MINOR KEYS IN SHARPS—HARMONIC FORM.

Ex. 69.

Key of A Minor—Parallel of C Major. E Minor—Parallel of G Major.



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

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

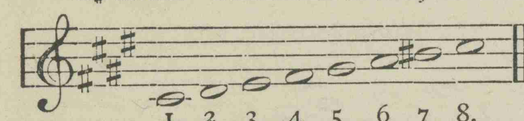
B Minor—Parallel of D Major. F♯ Minor—Parallel of A Major.



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

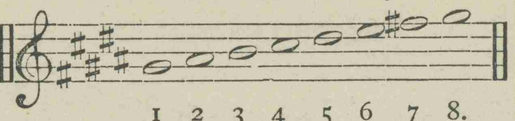
1 2 3 4 5 6 7 8.
La si do re mi fa sol♯ la.

C♯ Minor—Parallel of E Major.



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

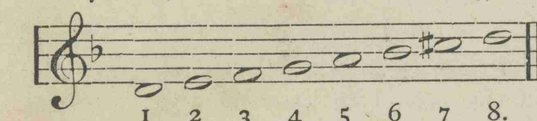
G♯ Minor—Parallel of B Major.



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

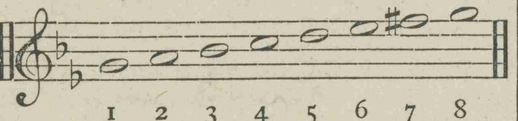
DIAGRAM OF MINOR KEYS IN FLATS—HARMONIC FORM.

Ex. 70. D Minor—Parallel of F Major.



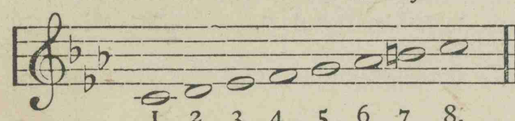
1 2 3 4 5 6 7 8.
La si do re mi fa sol♯ la.

G Minor—Parallel of B♭ Major.



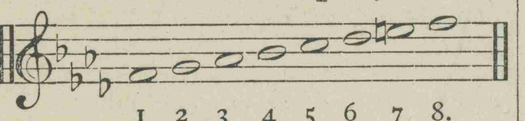
1 2 3 4 5 6 7 8
La si do re mi fa sol♯ la.

C Minor—Parallel of E♭ Major.



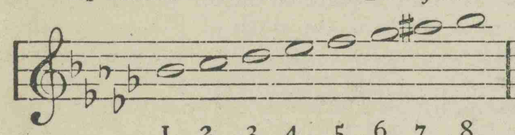
1 2 3 4 5 6 7 8.
La si do re mi fa sol♯ la.

F Minor—Parallel of A♭ Major.



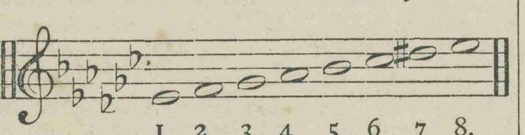
1 2 3 4 5 6 7 8.
La si do re mi fa sol♯ la.

B♭ Minor—Parallel of D♭ Major.



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

E♭ Minor—Parallel of G♭ Major.



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

CHAPTER XIX.

FORCE OF TONES.

1. A medium force of tone is called *Mezzo;* it is marked *mez.*, or *m.*
2. A force of tone *softer* than Mezzo is called *Piano;* it is marked *Pia.*, or *p.*
3. A force of tone *louder* than Mezzo is called *Forte;* it is marked *for.*, or *f.*
4. A force of tone *softer* than Piano is called *Pianissimo;* it is marked *pp.*
5. A force of tone *louder* than Forte is called *Fortissimo;* it is marked *ff.*
6. A force of tone *louder* than Piano and *softer* than Mezzo is called *Mezzo-Piano;* it is marked *mez. pia.*, or *mp.*
7. A force of tone *louder* than Mezzo and *softer* than Forte is called *Mezzo-Forte;* it is marked *mez. for.*, or *mf.*

CHAPTER XX.

FORM OF TONES.

A tone sustained with equal force throughout its whole duration is called an ORGAN TONE; it may be marked thus ═══.

A tone beginning *Piano* and gradually increasing to *Forte*, is called CRESCENDO; it is marked by divergent lines, <; or cres.

A tone beginning *Forte* and gradually diminishing to *Piano* is called DIMINUENDO; it is marked by convergent lines, >; or dim.

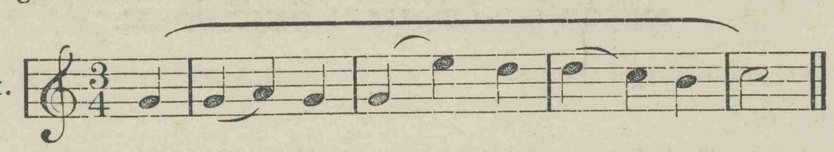
A union of *Crescendo* and *Diminuendo* is called a SWELL; it marked thus: <>.

PRESSURE FORM.—A very sudden *Crescendo* or *Swell* is called the PRESSURE FORM; it is thus marked, < or <>.

SFORZANDO.—A tone which is produced very suddenly and forcibly, and instantly diminished is called an EXPLOSIVE TONE; or SFORZANDO, or FORZANDO (sförtzan-do or förtzan-do); it is designated thus, >, or by sf. or fz.

LEGATO.—When successive tones are performed in a closely connected manner, so as to be bound into one another, or intervolved, they are said to be sung LEGATO (Le-gâ-to or Le-gah-to). The Legato is indicated by a curved line (⁀), called a legato mark, thus:
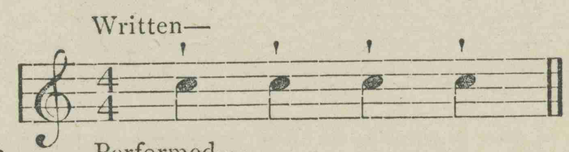
Ex. 71.



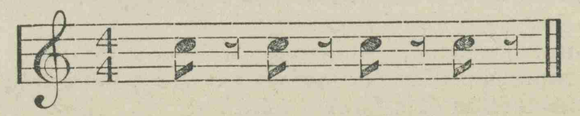
STACCATO.—When notes are delivered in a short, pointed, distinct, or very articulate manner, they are said to be STACCATO (Stac-kâ-to or Stac-kah-to). Staccato is indicated by points, thus: (' ' ' '), thus:

Written—

Ex. 72.



Performed—



MARCATO.—A less degree of Staccato, or MARCATO, is indicated by dots, thus:

• • • • • • • •

CHAPTER XXI.

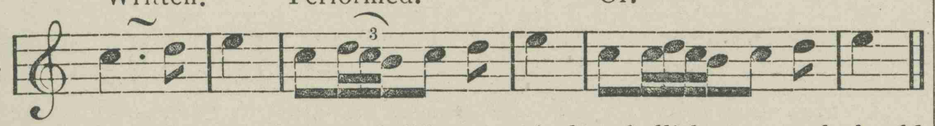
MELODICS AND DYNAMICS.

Grace Tones, Trill, Turn, etc

The TURN (~) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick; thus:

Written. Performed. Or.

Ex. 73.
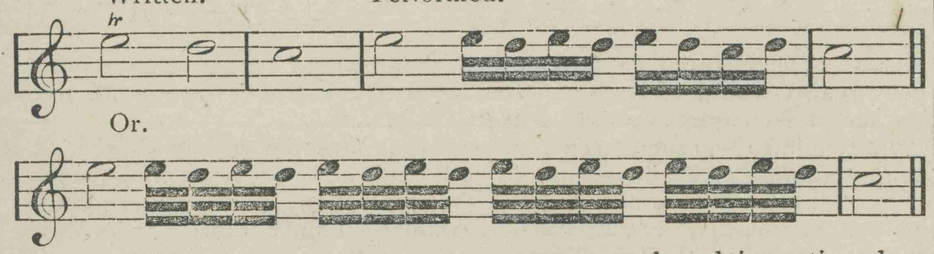


The TRILL (tr) or SHAKE is a very brilliant musical embellishment, and should be much cultivated by those who would acquire smoothness and flexibility of voice.

It is a quick reiteration of two tones, bearing the relation of a step or a half-step, thus:
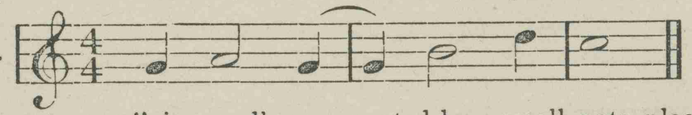
Written. Performed.

Ex. 74. Or.



SYNCOPATION.—When a tone commences on an unaccented, and is continued on the accented part of the measure, it is said to be Syncopated, thus:
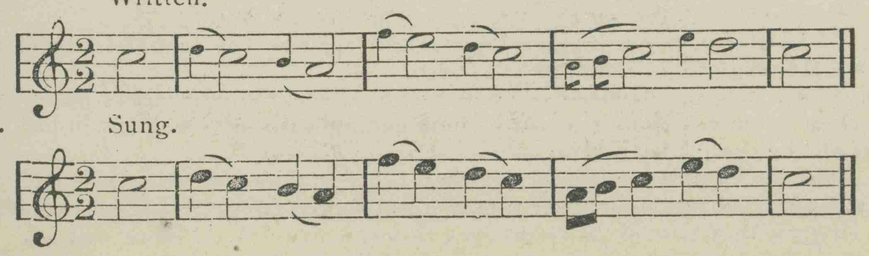
Ex. 75.



The "APPOGGIATURA" is usually represented by a small note placed before a large one upon an accented part of the measure. It takes half the value of the large note, except when the latter is dotted—then it takes two-thirds, thus:

Written.
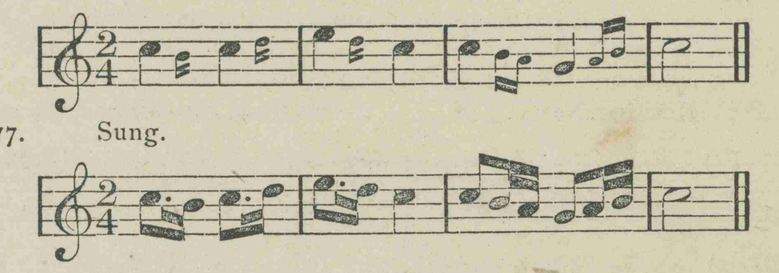
Ex. 76. Sung.



When the small note follows a large one, on an unaccented part of the measure, it is called an *After Note*, thus:

Written.
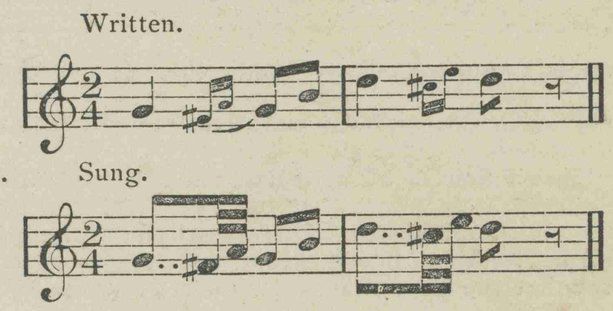
Ex. 77. Sung.



The DOUBLE APPOGGIATURA consists of two notes, one above and the other below the principal; which are always intended to be sung with grace and rapidity, thus:

Written.
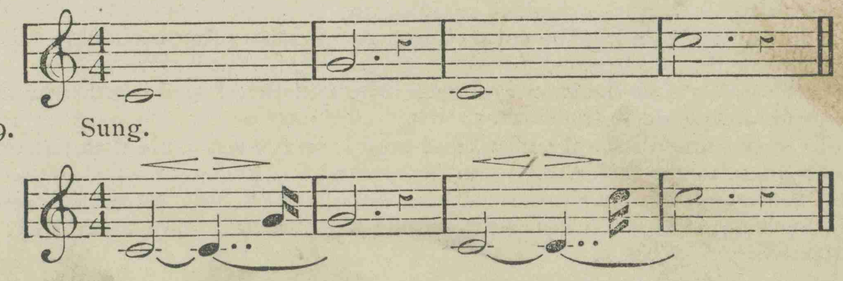
Ex. 78. Sung.



PORTAMENTO is a technical term used to indicate the carriage or manner of conducting the voice from one tone to another, in order to connect them smoothly and gracefully. It is generally limited to cases in which the two tones form a third, fifth, or some larger intervallic relation, and they are sung to two separate syllables, thus:

Written.

Ex. 79. Sung.



CHAPTER XXII.

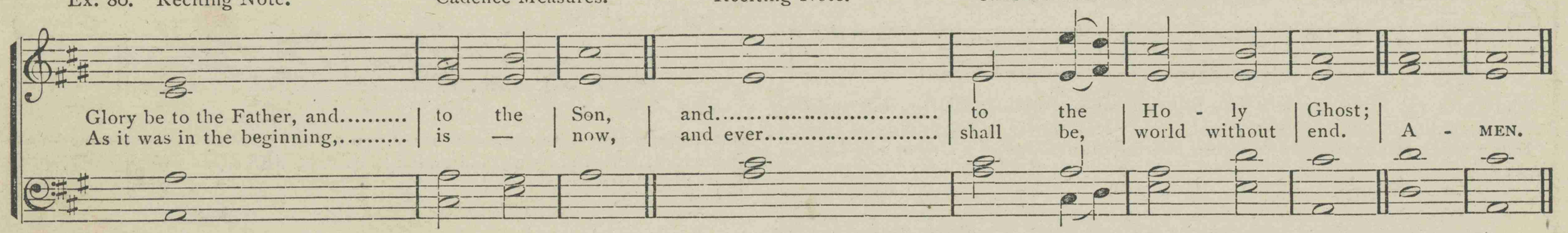
CHANTS AND CHANTING.

There are two regular forms of the Chant—Single and Double. The Single chant has two parts and is composed of a RECITING NOTE and TWO CADENCE MEASURES followed by a RECITING NOTE and THREE CADENCE MEASURES, thus:

SINGLE CHANT.

L. C. EVERETT.

Ex. 80. Reciting Note. Cadence Measures. Reciting Note. Cadence Measures.



A Double Chant is composed of two single chants, and, therefore, has four parts.

There are also "Peculiar Chants," which are constructed to suit odd metres, and words of peculiar rhythm.

The "A—men" may follow in all forms of the chant, just as it may in any other style of church music.

The reciting note gives no indication of time or rhythmical proportion; nor are there any definite rules on the subject, except such as govern in good reading. Hence, we may say that the time of its duration is determined by the number of words to be chanted to it, and that these should be delivered about as fast as a good reader would read them. But when the object is congregational chanting, the cadence measures should be in strict time.

"Pronounce together," is a command that must be rigidly obeyed, as it lies at the foundation of all excellence in both choir and congregational chanting.

Special attention should be given to enunciation, accent, and emphasis; and to all punctuation marks and pauses—grammatical and rhetorical; otherwise the service will be worse than a failure.

CHAPTER XXIII.

GENERAL DIRECTIONS TO SINGERS.

1. When singing, stand or sit erect, so as to use the vocal organs with ease.
2. Hold the music upon a level with the eyes, or nearly so.
3. Take deep, full, and noiseless respirations, at such places as will not injure the sense of the words; but be careful not to breathe oftener than is absolutely necessary to sustain good tones.
4. Attack sounds with decision and certainty, and avoid striking below the correct tone and sliding up to it.
5. Hold long sounds steadily, firm, and equal, and do not yield to the desire to slide up or down to the following sound as a relief.
6. The emission of tone should be free, open, round, full, pure, and resonant; it should be instantaneous, firm, and decided; without hesitancy, trembling, wavering, or drawling.
7. Endeavoring to manage the swelling and diminishing of the voice, when required, with due gradual proportions.
8. In singing the words should be pronounced the same as in reading or speaking; the vowels being *sung* and the consonants *articulated*.
9. The letter *a*, when it is used as an article, or as the initial letter of a syllable, should be pronounced *ä*, as in *A-men*.
10. The article *the*, before consonants, should be pronounced as *e* in *met*, *yet*, etc. But when it comes before a word commencing with a vowel, it should be pronounced like the pronoun *thee*.
11. Always commence promptly when the signal is given by the teacher or director, and do not wait for some one else to commence first. If there are a thousand singers, they should all commence as one voice—at the same *instant*.

FAVORITE SONGS.

ANDREW. L. M.

R. M. McINTOSH.

1. Thine earth - ly Sab - baths, Lord, we love; But there's a no - bler rest a - bove;
2. No more fa - tigue, no more dis - tress; Nor sin nor hell shall reach the place;
3. No rude a - larms of rag - ing foes; No cares to break the long re - pose;

To that our la - b'ring souls as - pire, With ar - dent pangs of strong de - sire.
No sighs shall min - gle with the songs Which war - ble from im - mor - tal tongues.

No mid - night shade, no cloud - ed sun, But sa - cred, high, e - ter - nal noon.

BARGELT. L. M.

R. M. McINTOSH.

Ritard.

1. God of my life, thro' all my days, My grateful pow'rs shall sound thy praise ; The song shall wake with op'ning light, And warble to the si - lent night.

2. When anxious cares would break my rest, And griefs would tear my throbbing breast, Thy tuneful praises raised on high Shall check the murmur and the sigh.

Ritard.

3. When death o'er nature shall prevail, And all the pow'rs of language fail, Joy thro' my swimming eyes shall break, And mean the thanks I can not speak.

4. But oh, when that last conflict's o'er, And I am chained to flesh no more, With what glad accents shall I rise To join the mu - sic of the skies.

BEAUFORT. L. M. Double.

L. C. EVERETT.

Fine.

D. C.

1. { He dies, the Friend of sinners dies! Lo! Salem's daughters weep around; / A solemn darkness veils the skies, A sudden trembling shakes the ground. } Come, saints, and drop a tear or two, For Him who groan'd beneath your load;

D. C. He shed a thousand drops for you, A thousand drops of rich-er blood.

2. { Here's love and grief beyond degree: The Lord of glo - ry dies for man! / But lo! what sudden joys we see! Je - sus, the dead, revives a - gain! } The rising God forsakes the tomb; Up to his Father's courts he flies;

D. C. Cherubic legions guard him home, And shout him welcome to the skies!

BROOKS. L. M.

1. 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 Da-vid's harp of sol-emn sound.

3. My heart shall triumph in my Lord, And bless his works, and bless his word; Thy works of grace, how bright they shine! How deep thy counsels, how divine!

CRICHLOW. L. M.

R. M. McINTOSH.

R. M. McINTOSH.

1. Oh, that my load of sin were gone! Oh, that I could at last sub-mit At Je-sus' feet to lay it down! To lay my soul at Jesus' feet!
2. Rest for my soul I long to find: Sav-iour of all, if mine thou art, Give me thy meek and lowly mind, And stamp thine image on my heart.
3. Break off the yoke of in-bred sin, And ful-ly set my spir-it free: I can not rest till pure within, Till I am whol-ly lost in thee.
4. Fain would I learn of thee, my God; Thy light and eas-y burden prove, The cross, all stained with hallowed blood, The labor of thy dying love.
5. I would, but thou must give the power; My heart from every sin release; Bring near, bring near the joyful hour, And fill me with thy perfect peace.
6. Come, Lord, the drooping sinner cheer, Nor let thy chariot wheels de-lay: Appear, in my poor heart appear, My God, my Saviour, come away!

DEVOTION. L. M.

Arr. by R. M. McINTOSH.

1. Show pit - y, Lord, O Lord, forgive, Let a re - pent-ing reb - el live: Are not thy mer - cies large and free? May not a sin - ner trust in thee?

2. My crimes are great, but don't surpass The power and glory of thy grace; Great God, thy nature hath no bound, So let thy pard'ning love be found.

3. Oh, wash my soul from ev - ery sin! And make my guilty conscience clean! Here on my heart the burden lies, And past of - fens -es pain mine eyes.

DILLON. L. M. 6 Lines.

R. M. McINTOSH.

1. { 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.

2. { When in the sul - try glebe I faint, Or on the thirst-y mountain pant, }
   { To fertile vales and dewy meads, My weary, wand'ring steps he leads, } Where peaceful rivers, soft and slow, A-mid the verdant landscape flow.

EVANTO. L. M.

T. H. R. CHRISTIE.

Ritard.

1. Of him who did sal - va-tion bring, I could for - ev - er think and sing; A - rise, ye need-y, he'll re-lieve; A - rise, ye guilt-y, he'll for-give.

2. Ask but his grace, and lo, 'tis given! Ask, and he turns your hell to heaven: Tho' sin and sorrow wound my soul, Je-sus, thy balm will make it whole.

Ritard.

3. To shame our sins he blushed in blood, He closed his eyes to show us God: Let all the world fall down and know That none but God such love can show.

HUBBARD. L. M.

EMILIUS LAROCHE.

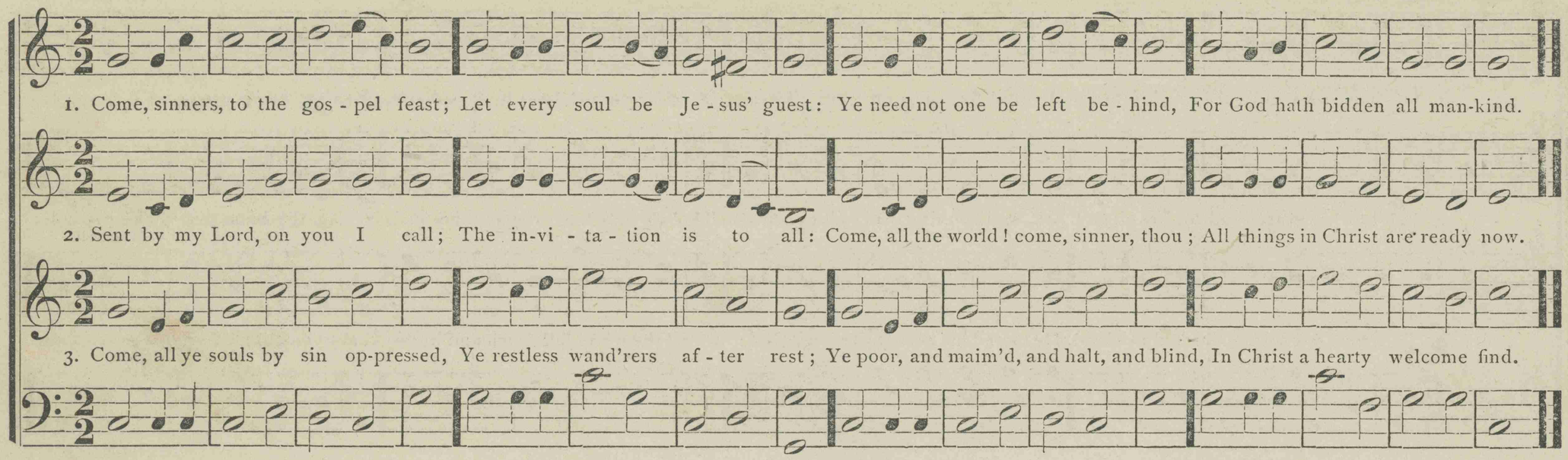
1. Lord, when my thoughts delight-ed rove, A - mid the won-ders of thy love, Sweet hope revives my drooping heart, And bids in-trud-ing fear de - part.

2. Re - pent-ant sor - row fills my heart, But mingling joy al - lays the smart; Oh, may my fu - ture life de-clare The sor-row and the joy sin - cere.

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

KAVANAUGH. L. M.

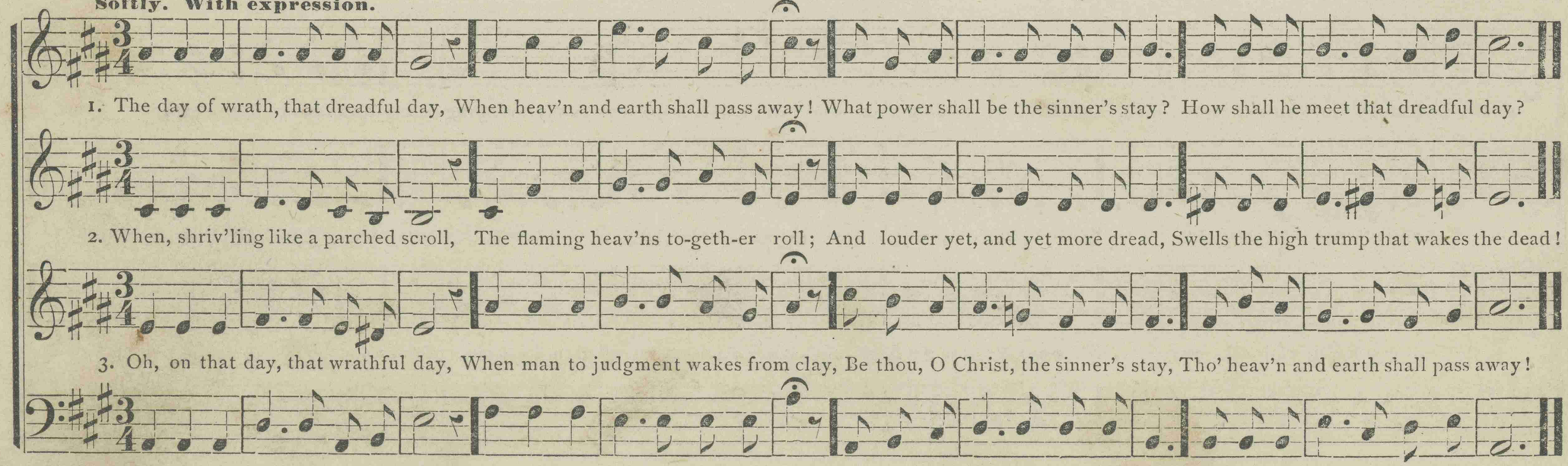
R. M. McINTOSH.



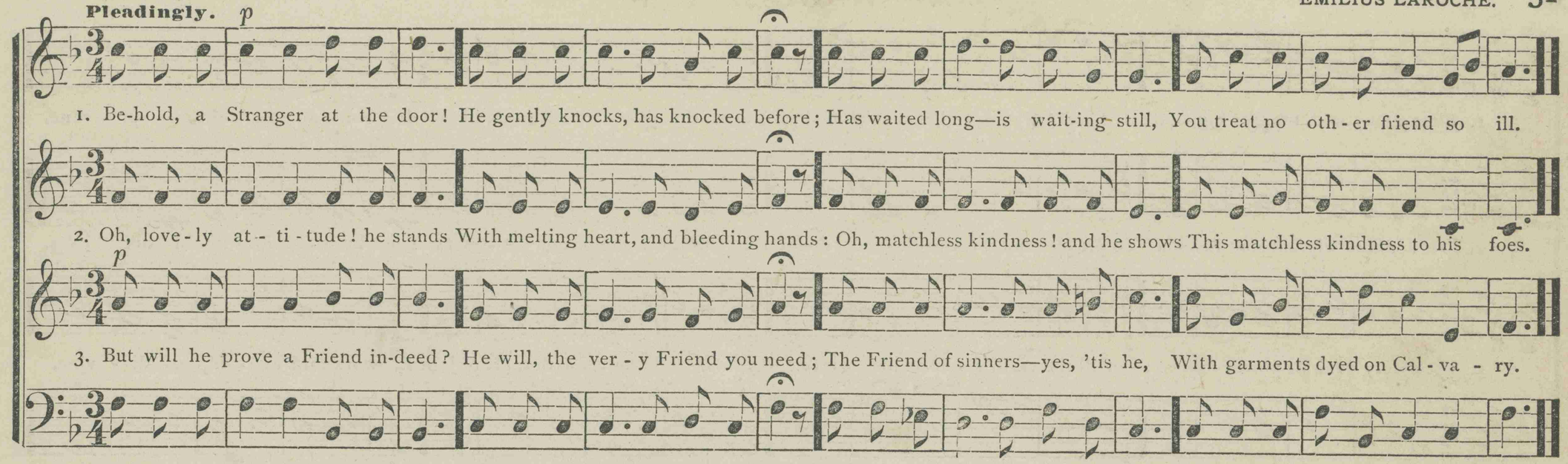
KEENER. L. M.

R. M. McINTOSH.

Softly. With expression.
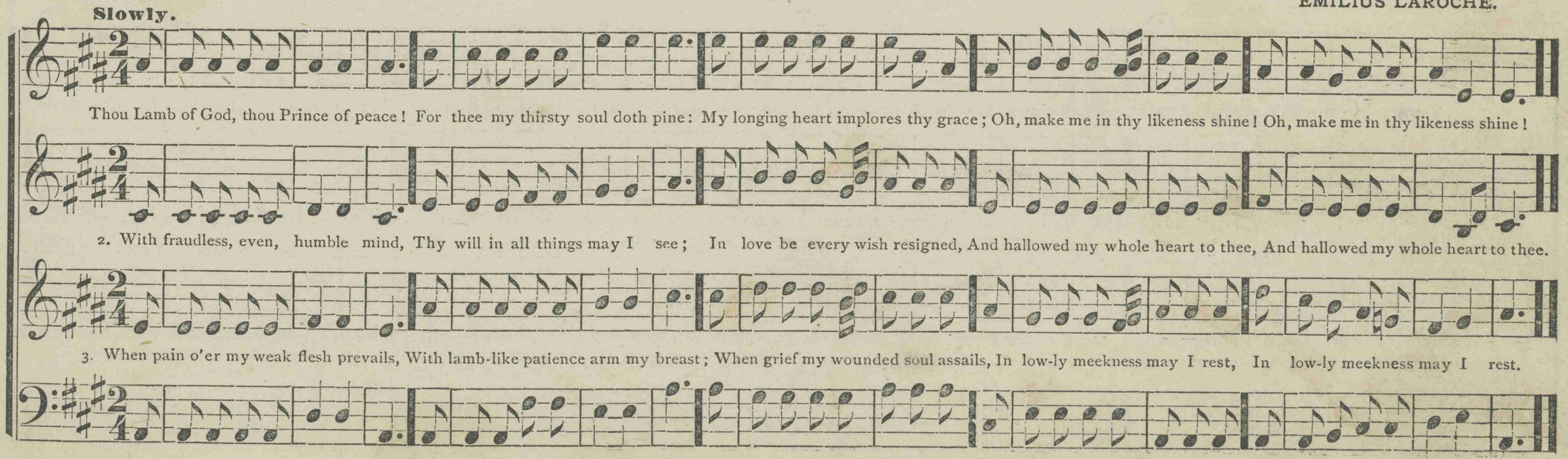


LOULIE'S CHANT. L. M.



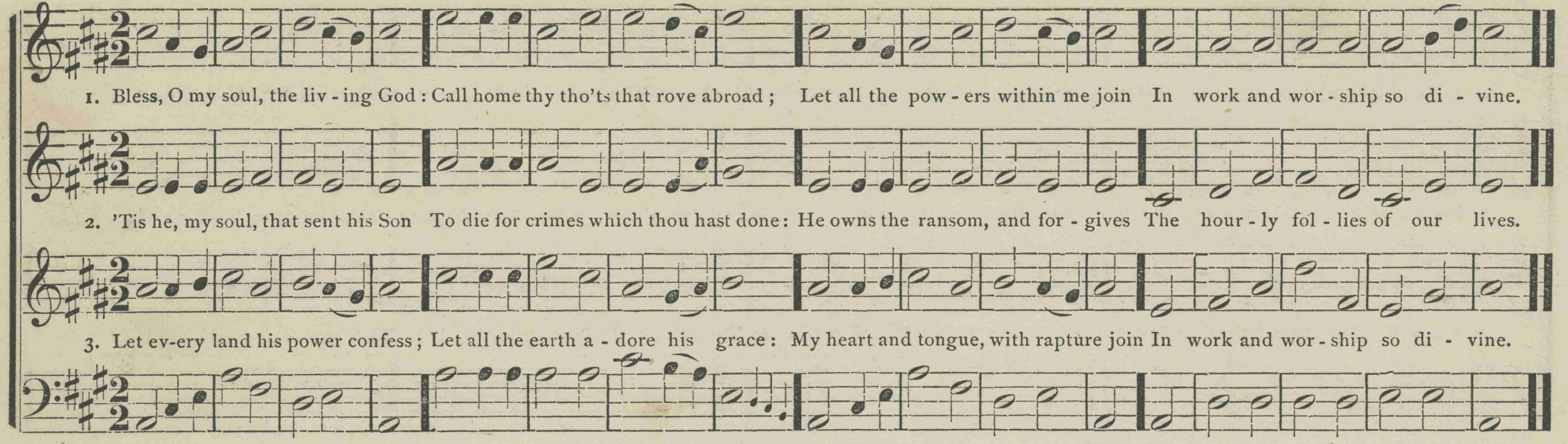
NANNIE'S CHANT. L. M.

EMILIUS LAROCHE.



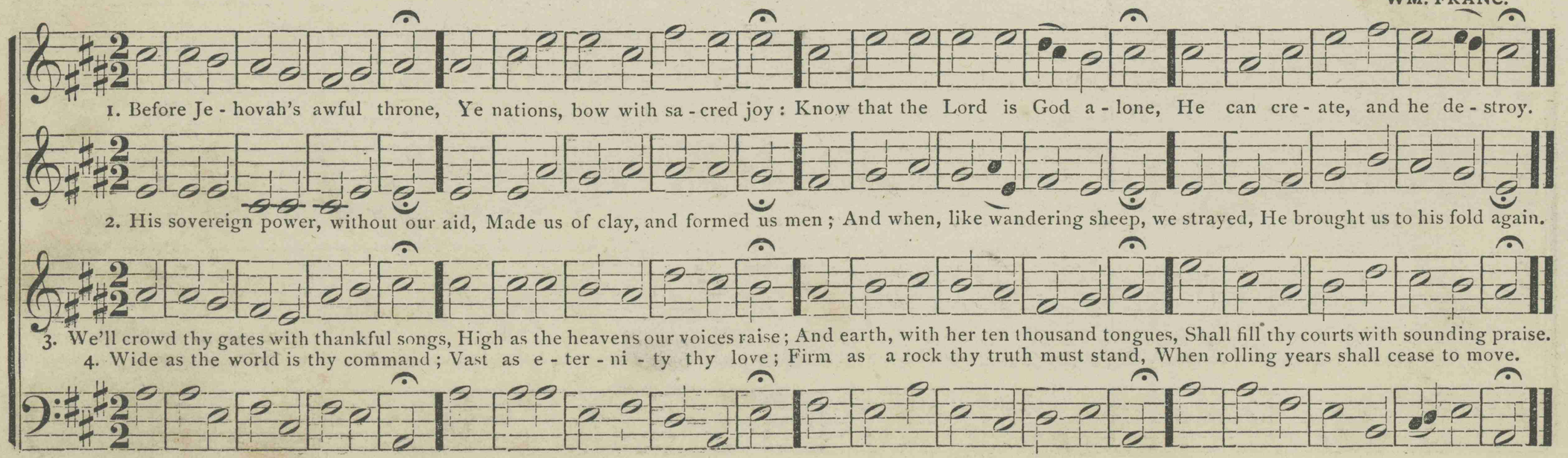
NAUWETA. L. M.

R. M. McINTOSH.



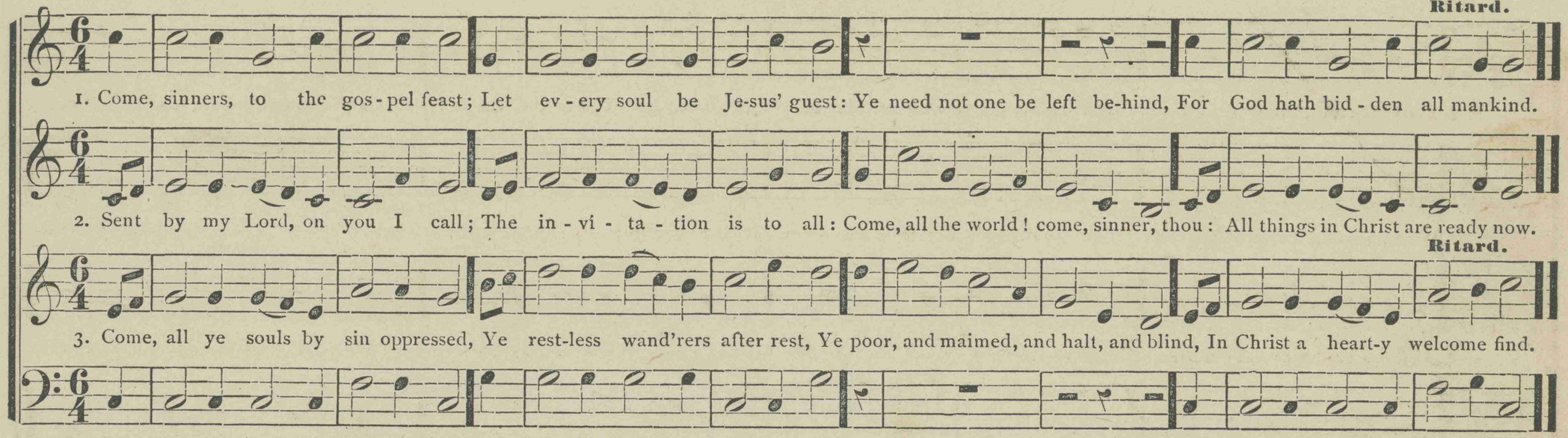
OLD HUNDRED. L. M.

WM. FRANC.



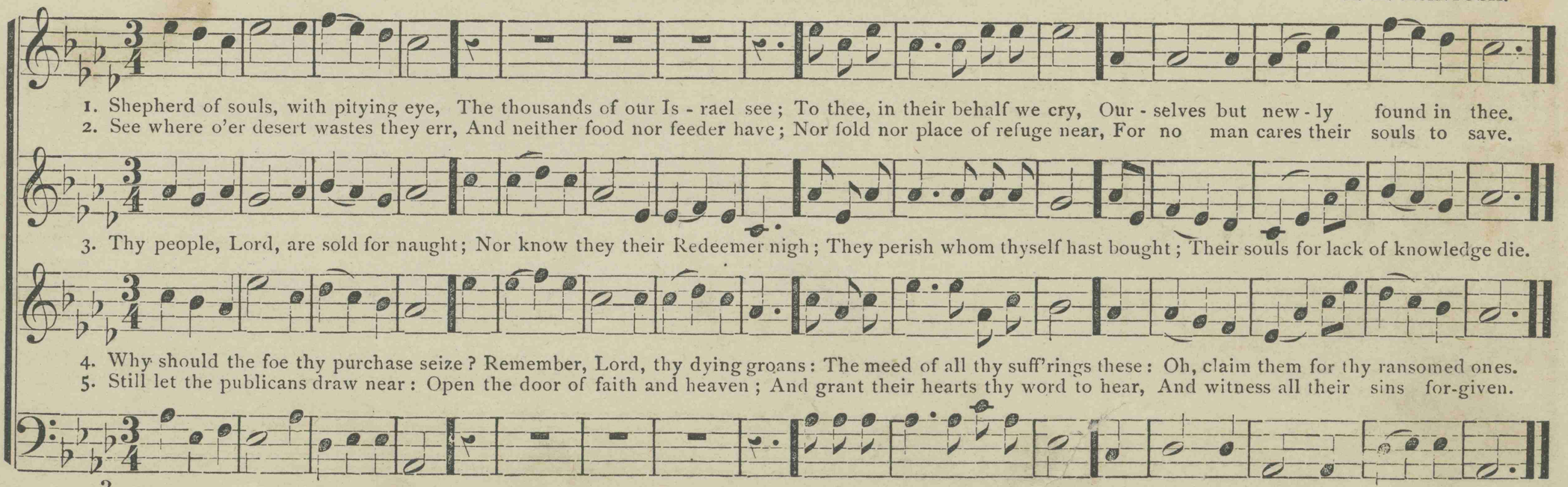
RETREAT. L. M.

Dr. T. HASTINGS.



SHIBBOLETH. L. M.

R. M. McINTOSH.



STOWELL. L. M.

Dr. A. B. EVERETT.

1. From every stormy wind that blows, From ev-ery swelling tide of woes, There is a calm, a sure retreat; 'Tis found before the mercy seat.

2. There is a place where Jesus sheds The oil of gladness on our heads, A place of all on earth most sweet; It is the blood-bought mercy seat.

3. There is a scene where spirits blend, Where friend holds fellowship with friend; Tho' sundered far, by faith they meet Around one common mercy seat.

SUMMERS. L. M.

R. M. McINTOSH.

Earnestly.

1. High in the heav'ns, e-ter-nal God, Thy goodness in full glo-ry shines; Thy truth shall break thro' every cloud That veils and darkens thy designs.

2. For ev-er firm thy just-ice stands, As mountains their founda-tions keep; Wise are the wonders of thy hands, Thy judgments are a might-y deep.

3. Thy pro-vi-dence is kind and large, Both man and beast thy boun-ty share; The whole crea-tion is thy charge. But saints are thy peculiar care.
4. My God, how ex-cel-lent thy grace! Whence all our hope and comfort springs; The sons of Ad-am in distress Fly to the shadow of thy wings.

WITHERS. L. M.

1. 'Tis by the faith of joys to come, We walk thro' deserts dark as night, Till we arive at heav'n our home, Faith is our guide, and faith our light.

2. The want of sight she well supplies; She makes the pearly gates appear; Far in - to distant worlds she pries, And brings e-ter - nal glo - ries near.

3. Cheerful we tread the desert through, While faith inspires a heavenly ray, Though lions roar and tempests blow, And rocks and dangers fill the way.

ZUNDEL. L. M. 6 lines.

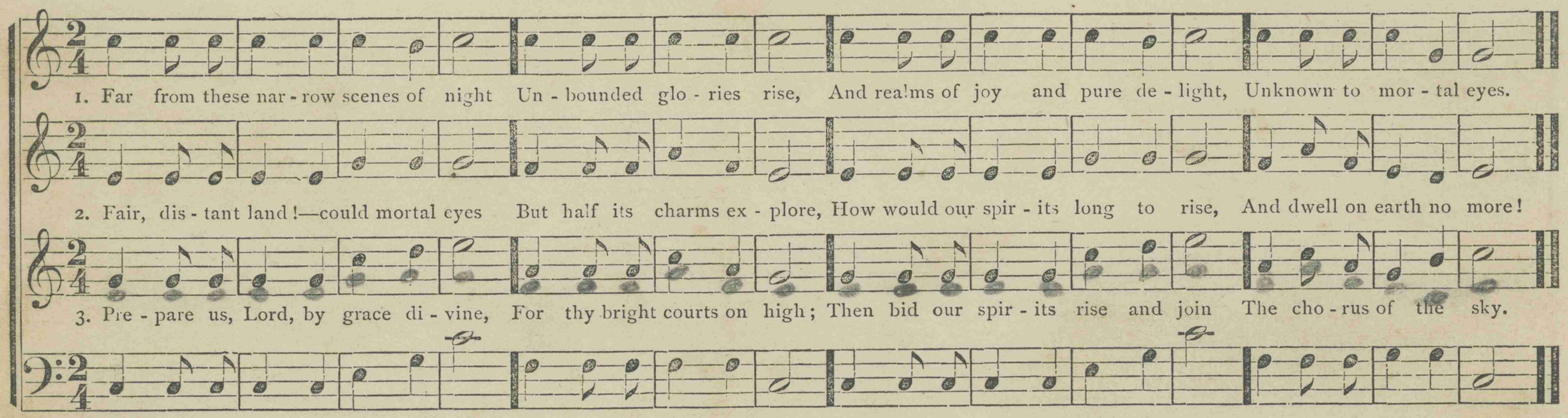
L. C. EVERETT.

1. { Father of lights, from whom proceeds, Whate'er thy ev - ery creature needs, / Whose goodness provi-dent-ly nigh, Feeds the young ravens when they cry,— } To thee I look, my heart prepare; Suggest and heark-en to my prayer.

2. { Since, by thy light, my - self I see Na - ked, and poor, and void of thee, / Thine eyes must all my thoughts survey, Preventing what my lips would say: } Thou seest my wants, for help they call, And ere I speak thou know'st them all.

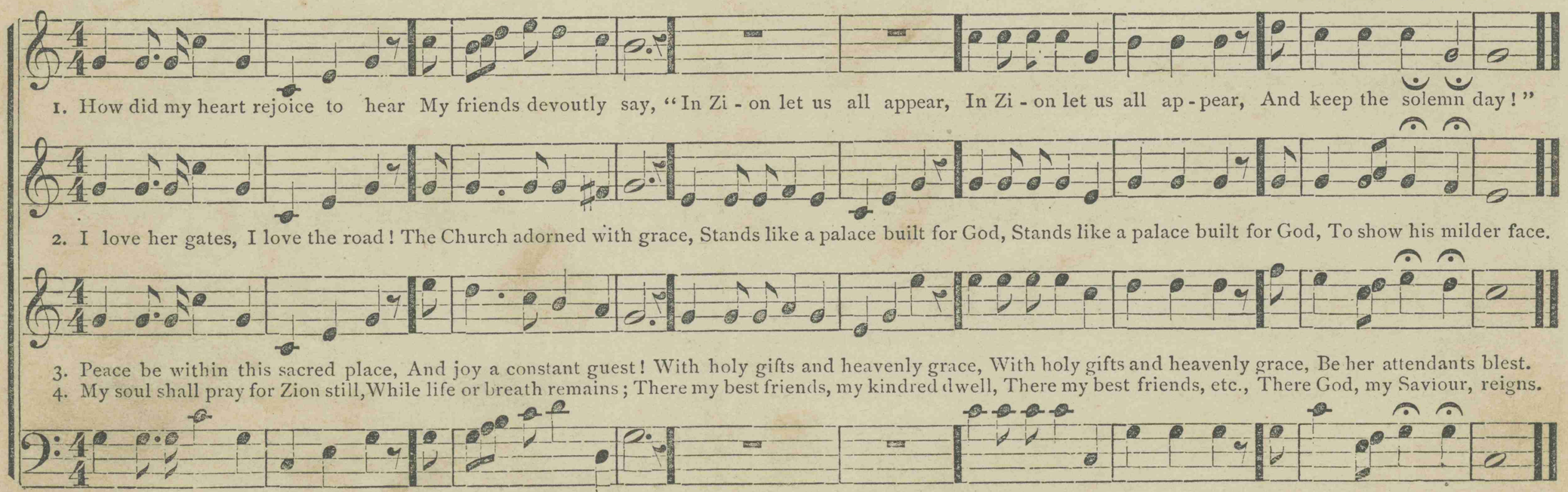
ASHVILLE. C. M.

Dr. A. B. EVERETT.



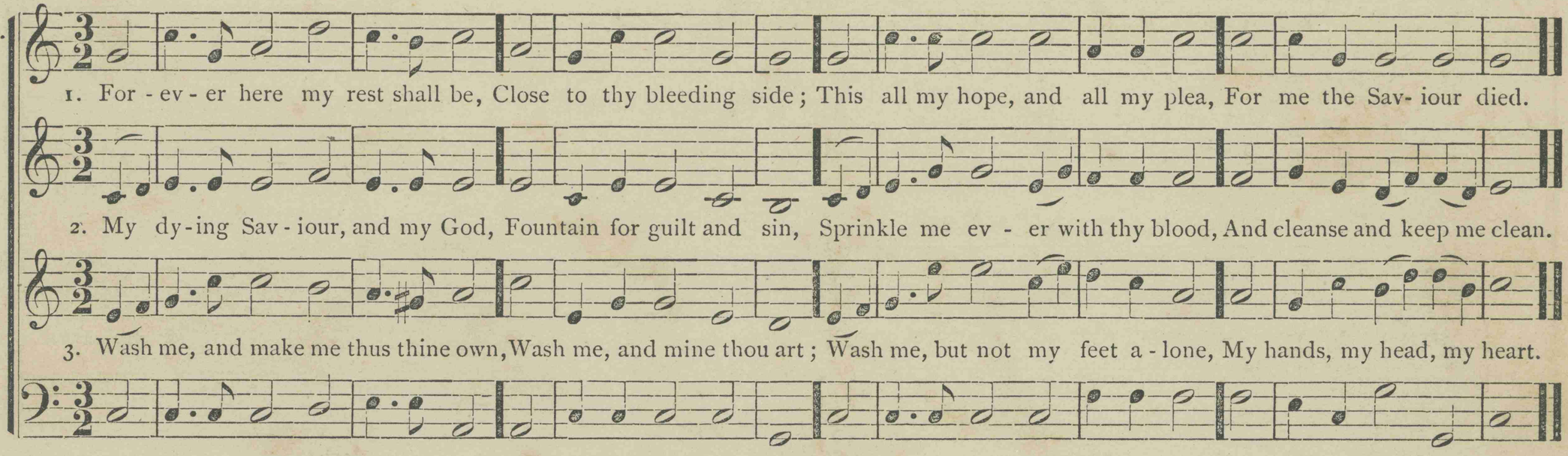
AUGUSTA. C. M.

EMILIUS LAROCHE.



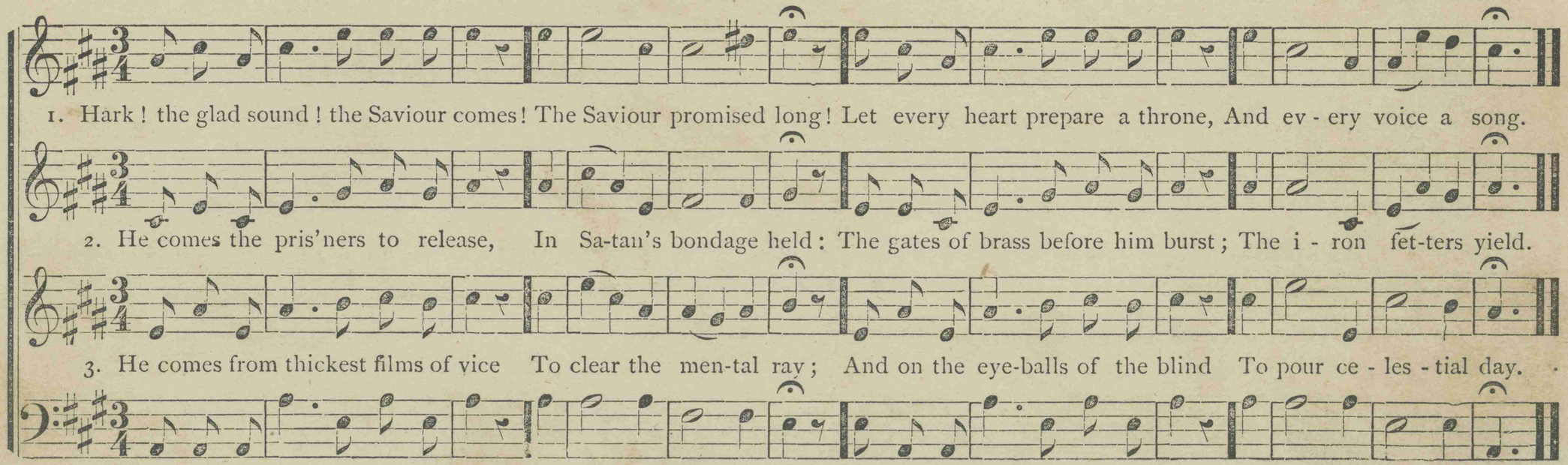
CAPERS. C. M.

R. M. McINTOSH.



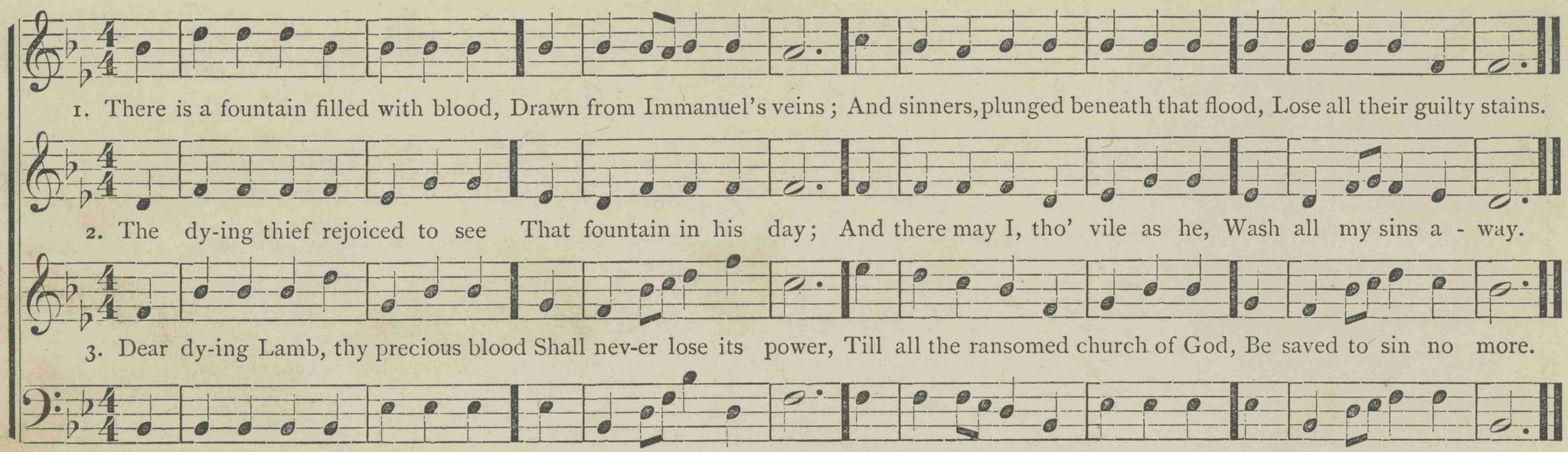
CLAY STREET. C. M.

R. M. McINTOSH.



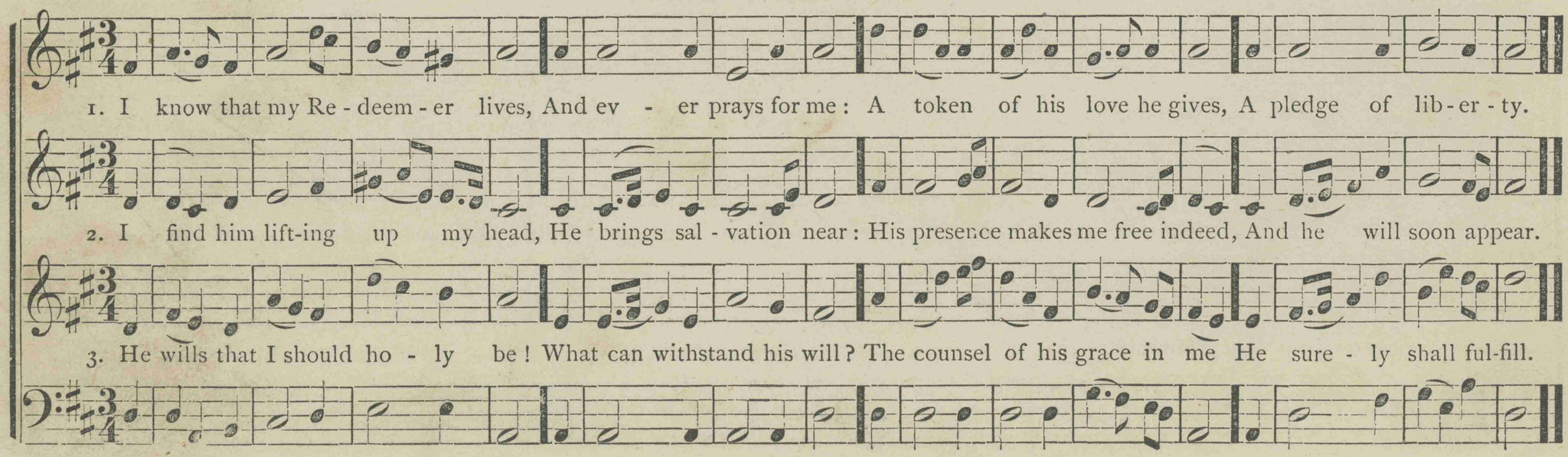
DOGGETT. C. M.

R. M. McINTOSH.



EARLY. C. M.

R. M. McINTOSH.



FAIRFAX. C. M.

R. M. McINTOSH.

1. When verdure clothes the fertile vale, And blossoms deck the spray, And fragrance breathes in ev - ery gale, How sweet the ver - nal day.

2. Hark! how the feathered warblers sing! 'Tis nature's cheerful voice; Soft mu - sic hails the love - ly spring, And woods and fields re - joice.

3. O God of na - ture and of grace, Thy heavenly gifts im - part; Then shall my med - i - ta - tion trace Spring, blooming in my heart.
4. In - spired to praise, I then shall join Glad nature's cheerful song; And love and grat - i - tude di - vine At - tune my joy - ful tongue.

GORMAN. C. M.

L. C. EVERETT.

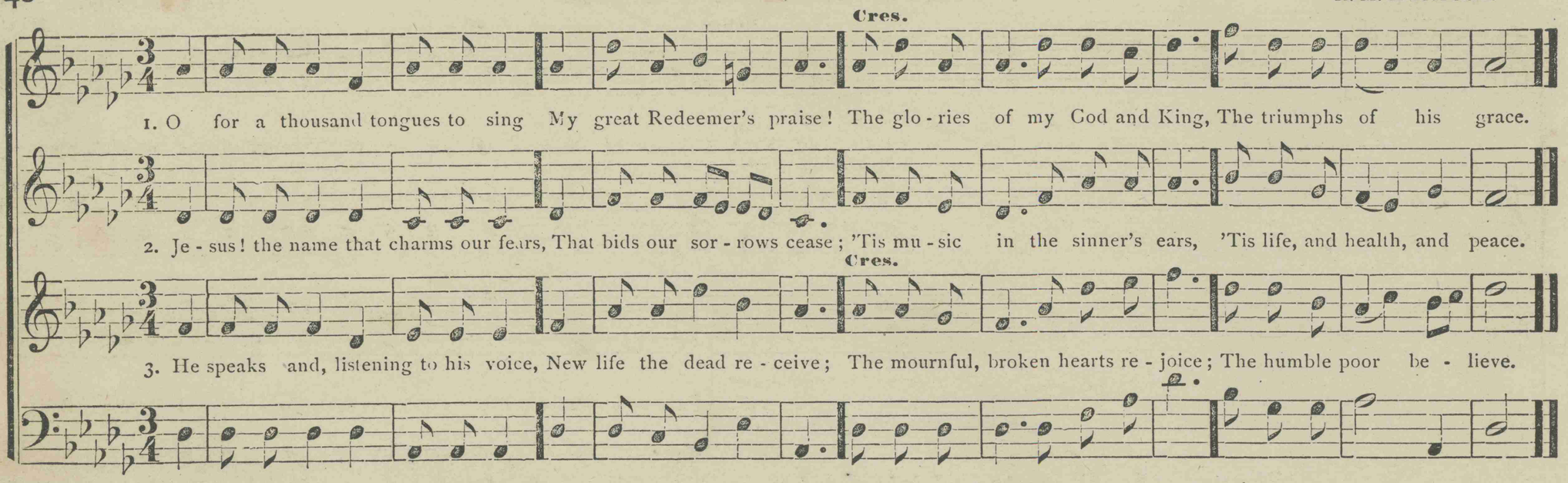
1. How sweet, how heav'nly is the sight, When those who love the Lord In one another's peace de - light, And thus ful-fill his word, And thus ful-fill his word.

2. When each can feel his brother's sigh, And with him bear a part; When sorrow flows from eye to eye, And joy from heart to heart, And joy from heart to heart.

3. When, free from envy, scorn, and pride, Our wishes all a - bove, Each can his brother's failings hide, And show a brother's love, And show a brother's love.

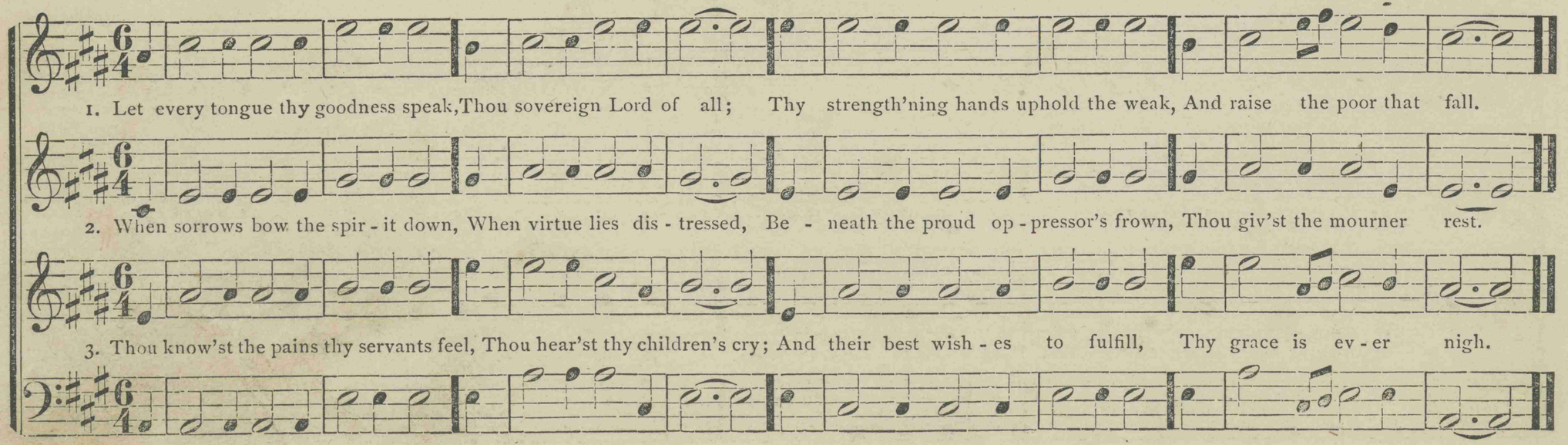
GREEN. C. M.

R. M. McINTOSH.



HEAD. C.M.

M. J. McGLASSON.



HECTOR. C. M. Double.

JOHN A. McINTOSH.

Fine.

D. C.

1. Sing, oh ye ransomed of the Lord, Your great De - liv-'rer sing:
Pil - grims, for Zi - on's cit - y bound, Be joy - ful in your King.
D. C. Till to the sa - cred mount you rise, And see your smiling God.

A hand Di-vine shall lead you on, Through all the bliss-ful road,

2. There garlands of im - mor - tal joy Shall bloom on ev - ery head,
While sor-row, sigh-ing, and dis-tress Like shadows, all are fled.
D. C. And let the prospect cheer your eye, While lab'ring up the hill.

March on in your Redeemer's strength, Pur - sue his footsteps still;

HELEN. C. M.

R. M. McINTOSH.

1. My God, the spring of all my joys, The life of my de - lights, The glo - ry of my brightest days, And comfort of my nights.

2. In dark-est shades if thou ap - pear, My dawning is be - gun; Thou art my soul's bright morning star, And thou my ris - ing sun.

3. The opening heavens around me shine With beams of sa - cred bliss, If Je - sus show his mer-cy mine, And whisper I am his.

HERMON. C. M. Double.

Rev. JOHN P. McFERRIN.

Fine. D. C.

1. How hap-py ev-ery child of grace, Who knows his sins for-given!
This earth, he cries, is not my place, I seek my place in heaven;
A country far from mor-tal sight;—Yet oh, by faith, I see

D. C. The land of rest, the saints' delight, The heaven prepared for me.

2. A stranger in the world be-low, I calm-ly so-ourn here;
Nor can its hap-pi-ness or woe Pro-voke my hope or fear;
Its e-vils in a moment end, Its joys as soon are past!

D. C. But oh, the bliss to which I tend, E-ter-nal-ly shall last.

HOME. C. M. Double.

R. M. McINTOSH.

Fine. D. C.

1. Oh, land of rest, for thee I sigh: When will the mo-ment come
When I shall lay my ar-mor by, And dwell in peace at home?
No tran-quil joys on earth I know, No peace-ful, sheltering dome:

D. C. This world's a wil-der-ness of woe—This world is not my home.

2. To Je-sus Christ I fled for rest: He bade me cease to roam,
And lean for suc-cor on his breast, And he'd con-duct me home.
I should at once have quit the field Where foes with fu-ry foam,

D. C. But ah! my passport was not seal'd—I could not yet go home.

JUDKINS. C. M.

1. "Shepherds, re-joice, lift up your eyes, And send your fears a - way; News from the re-gions of the skies, A Saviour's born to - day.

2. "Je - sus, the God whom an-gels fear, Comes down to dwell with you: To - day he makes his entrance here, But not as monarchs do.

3. "No gold, nor pur-ple swaddling-bands, Nor roy - al shin-ing things: A man-ger for his cra-dle stands, And holds the King of kings."

KERLIN. C. M.

EMILIUS LAROCHE.

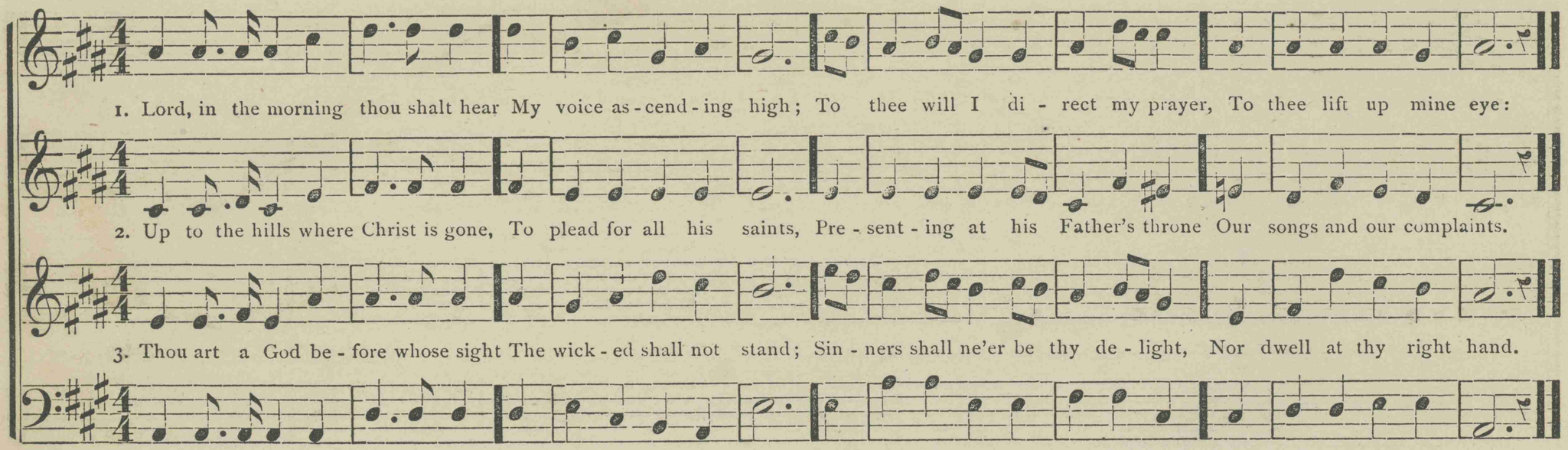
1. Ce - les - tial Dove, Come from a-bove, And guide me in thy ways: My heart pre-pare For solemn prayer, And tune my lips to praise.

2. O - pen mine eyes, And make me wise, My interest to dis - cern: From ev - ery sin, With - out, with-in, In - cline my heart to turn.

3. Fly to my aid, When I'm a - fraid, Or plung'd in deep dis - tress; My foes sub-due, And bring me through This howling wil - der - ness.

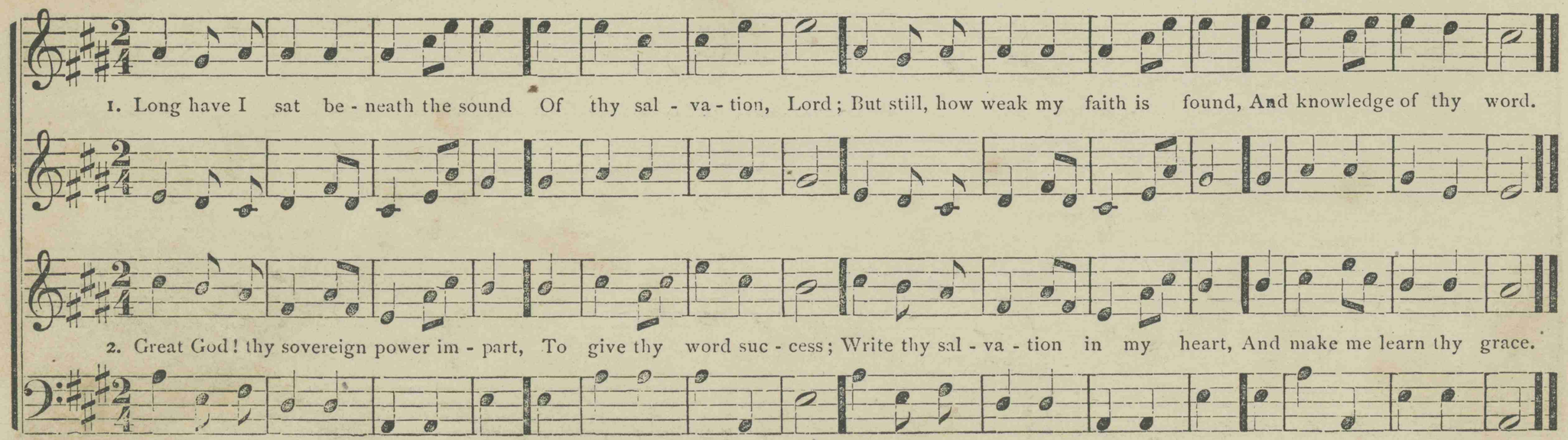
LEFTWICH. C. M.

R. M. McINTOSH.

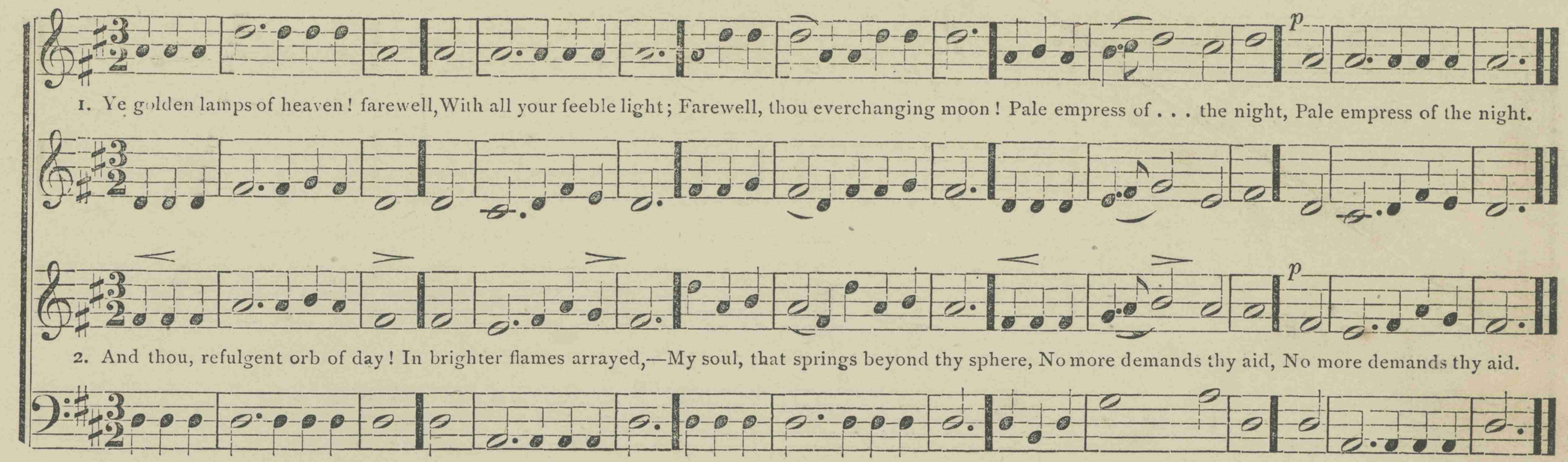


LOMAX. C. M.

L. C. EVERETT.

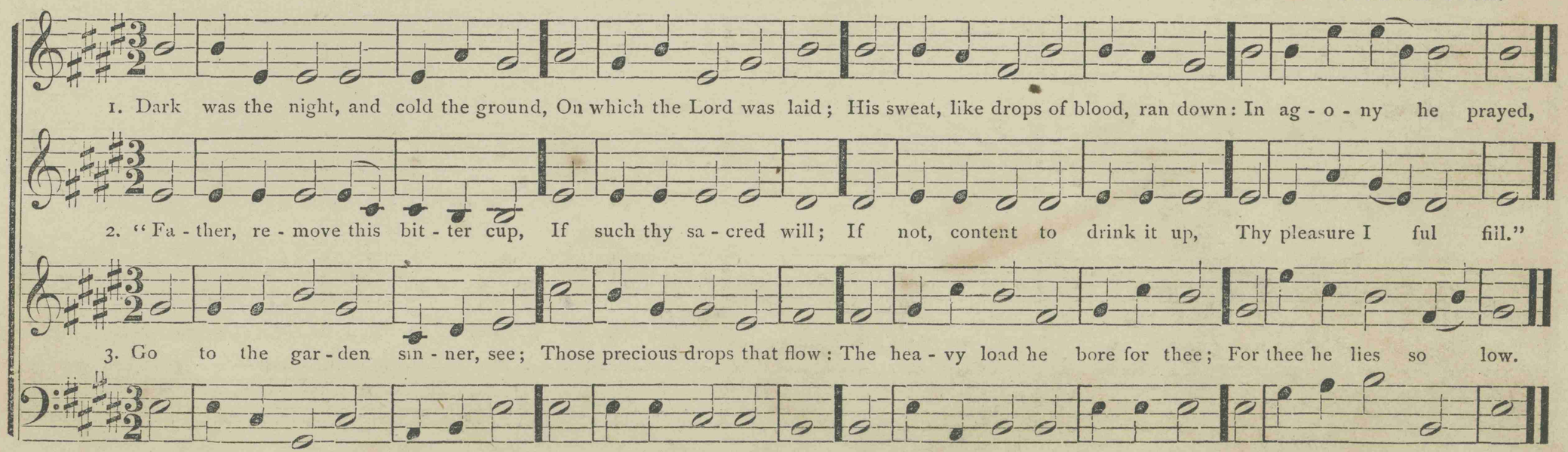


MATTIE. C. M.



PAINE. C. M.

R. M. McINTOSH.



PARKS. C. M. Double.

Dr. A. BROOKS EVERETT.

1. And let this fee - ble bod - y fail, And let it droop or die: My soul shall quit the mournful vale, And soar to worlds on high,—

2. In hope of that im - mor - tal crown, I now the cross sus - tain; And glad - ly wander up and down, And smile at toil and pain:

3. Sure - ly he will not long de - lay: I hear his Spir - it cry, "A - rise, my love, make haste away! Go, get thee up and die.

Shall join the dis - em - bodied saints, And find its long-sought rest, That on - ly bliss for which it pants, In my Redeemer's breast.

I suf - fer out my three-score years, Till my De - liv - 'rer come, And wipe a - way his servant's tears, And take his ex - ile home.

O'er death, who now has lost his sting, I give thee vic - to - ry; And with me my re - ward I bring, I bring my heaven for thee."

SOLITUDE. C. M.

L. C. EVERETT.

1. Je - sus, to thee I now can fly, On whom my help is laid: Oppressed by sins, I lift my eye, And see the shadows fade.

2. Be - liev - ing on my Lord, I find A sure and present aid: On thee a - lone my constant mind Be ev - ery moment stayed!

3. Whate'er in me seems wise or good, Or strong, I here dis - claim: I wash my garments in the blood Of the a - ton - ing Lamb.
4. Je - sus, my strength, my life, my rest, On thee will I de - pend, Till summoned to the marriage-feast, When faith in sight shall end!

SPRING. C. M.

L. C. EVERETT.

1. Father, I stretch my hands to thee, No oth - er help I know; If thou withdraw thy - self from me, Ah! whither shall I go?

2. What did thine on - ly Son en - dure, Be - fore I drew my breath! What pain, what la - bor to se - cure My soul from end - less death!

3. O Je - sus, could I this be - lieve, I now should feel thy power! Now my poor soul thou would'st retrieve, Nor let me wait one hour.

VAUGHAN. C. M.

R. M. McINTOSH.

1. When the worn spir - it wants re - pose, And sighs her God to seek, How sweet to hail the even - ing's close That ends the wear - y week!

2. How sweet to hail the ear - ly dawn That o - pens on the sight, When first the soul-re - viv - ing morn Beams its new rays of light!

3. Sweet day! thy hours too soon will cease, Yet, while they gent - ly roll, Breathe, Holy Spir - it, source of peace, A sabbath o'er my soul.

VIRGINIA. C. M.

N. E. EVERETT.

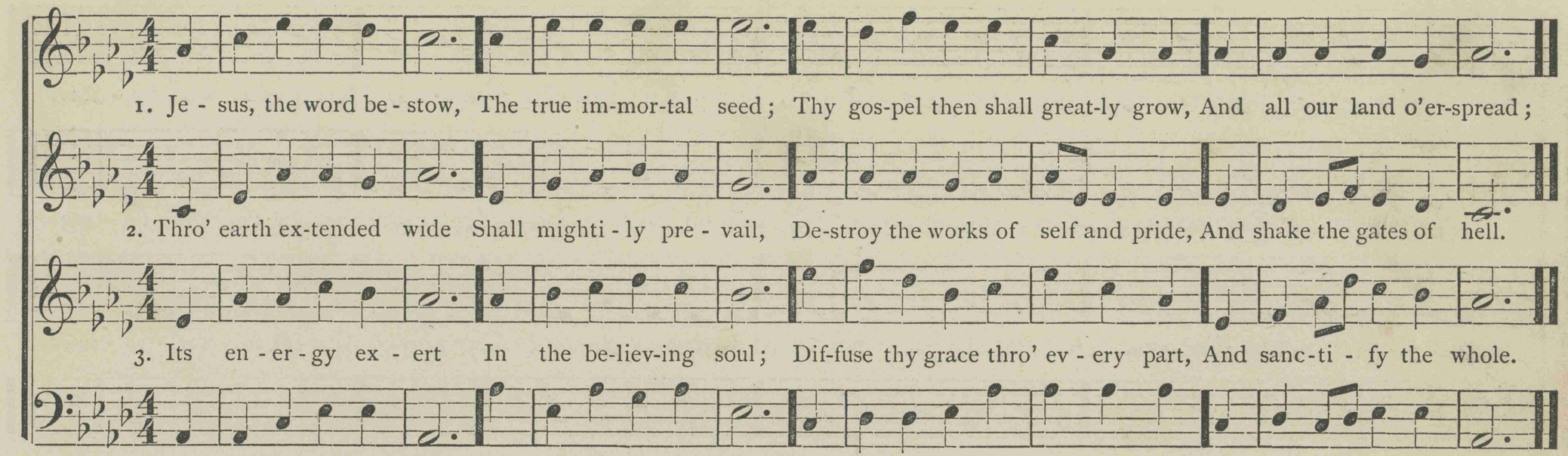
1. When musing sor - row weeps the past, And mourns the present pain, 'Tis sweet to think of peace at last, And feel that death is gain.

2. 'Tis not that murm'ring thoughts arise, And dread a Father's will; 'Tis not that meek sub - mission flies, And would not suf - fer still:—

3. It is that heaven-born faith sur - veys The path that leads to light, And longs her ea - gle plumes to raise, And lose her - self in sight:

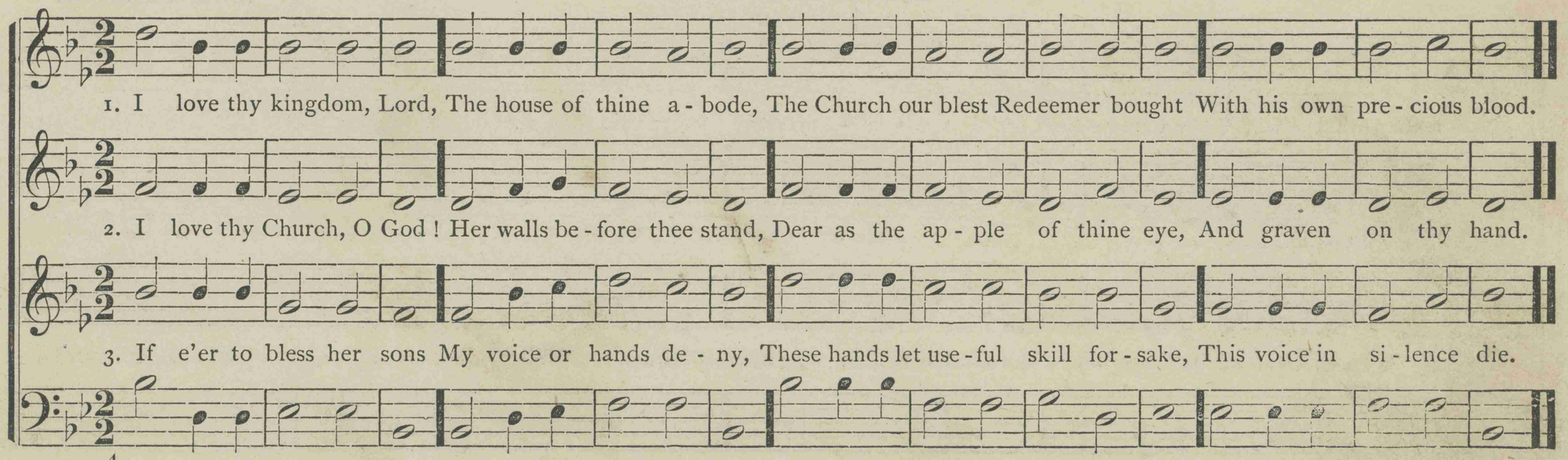
ATKINSON. S. M.

R. M. McINTOSH.



ASHTON. S. M.

Dr. A. B. EVERETT.



BRANCH. S. M.

R. M. McINTOSH.

1. One sweetly sol-emn thought Comes to me o'er and o'er, Near-er my part-ing hour am I, Than e'er I was be-fore.

2. Near-er my Fa-ther's house, Where many man-sions be, Near-er the throne where Jesus reigns, Near-er the crys-tal sea.

3. Near-er my go-ing home, Lay-ing the bur-den down, Leav-ing my cross of heav-y grief, Wear-ing my star-ry crown.

CLAIBORNE. S. M.

EMILIUS LAROCHE.

1. Oh, where shall rest be found—Rest for the wea-ry soul? 'Twere vain the ocean depths to sound, Or pierce to ei-ther pole.

2. This world can nev-er give The bliss for which we sigh: 'Tis not the whole of life to live, Nor all of death to die.

DOUGLAS. S. M. Double.

1. A few more years shall roll, A few more seasons come; And we shall be with those that rest, Asleep within the tomb:

2. A few more storms shall beat, On this wild rock - y shore; And we shall be where tempests cease, And surges swell no more:

3. A few more struggles here, A few more partings o'er, A few more toils, a few more tears, And we shall weep no more:
4. A few more sabbaths here Shall cheer us on our way; And we shall reach the endless rest, Th' eternal sabbath - day.

REFRAIN.

Then, O my Lord, pre - pare My soul for that great day; Oh, wash me in thy precious blood, And take my sins a - way!

Then, O my Lord, pre - pare My soul for that great day; Oh, wash me in thy precious blood, And take my sins a - way!

DUNCAN. S. M.

R. M. McINTOSH.

1. Sow in the morn thy seed, At eve hold not thy hand: To doubt and fear give thou no heed—Broad-cast it o'er the land.

2. Be - side all wa - ters sow, The highway furrows stock, Drop it where thorns and thistles grow, Scatter it on the rock.

3. The good, the fruitful ground, Expect not here nor there; O'er hill, o'er dale, by plots, 'tis found; Go forth, then, every - where.

EVERETT. S. M.

R. M. McINTOSH.

Devotional.

1. Did Christ o'er sinner's weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from every eye.

2. The Son of God in tears The wond'ring an - gels see: Be thou astonished, O my soul: He shed those tears for thee.

3. He wept that we might weep: Each sin demands a tear: In heaven a - lone no sin is found, And there's no weeping there.

FOSTER. S. M.

1. To bless thy cho - sen race, In mer-cy, Lord, in - cline; And cause the brightness of thy face On all thy saints to shine:

2. That so thy won-drous way May thro' the world be known; While distant lands their tribute pay, And thy sal - va - tion own.

3. Let diff'ring na - tions join To cel - e - brate thy fame; Let all the world, O Lord, combine To praise thy glo-rious name.

GALE. S. M.

W. L. MONTAGUE.

1. I love thy kingdom, Lord! The house of thine a - bode, The Church our blest Re - deemer saved With his own precious blood.

2. I love thy Church, O God! Her walls before thee stand, Dear as the ap - ple of thine eye, And gra-ven on thy hand.

HAYES. S. M.

EMILIUS LAROCHE.

Softly.

1. Oh, for the death of those Who slumber in the Lord! Oh, be like theirs my last re - pose, Like theirs my last re - ward.

2. Their bodies in the ground, In si - lent hope may lie, Till the last trumpet's joy-ful sound Shall call them to the sky.

3. Their ransomed spirits soar On wings of faith and love, To meet the Saviour they a - dore, And reign with him a - bove.

HILTON. S. M.

T. H. R. CHRISTIE.

1. Not with our mor - tal eyes Have we be - held the Lord; Yet we re-joice to hear his name, And love him in his word.

2. On earth we want the sight Of our Re-deem-er's face; Yet, Lord, our in-most thoughts delight To dwell up - on thy grace.

3. And when we taste thy love, Our joys di-vine - ly grow Un - speak - a - ble, like those a - bove, And heav'n begins be - low.

HOUGH. S. M.

1. To-morrow, Lord, is thine, Lodged in thy sovereign hand, And if its sun a - rise and shine, It shines by thy com - mand.

2. The present moment flies, And bears our life a - way; Oh, make thy servants tru - ly wise, That they may live to - day.

3. Since on this winged hour E - ter - ni - ty is hung, Wa - ken, by thy al - mighty power, The a - ged and the young.

HUNT. S. M.

R. M. McINTOSH.

1. Je - sus, my truth, my way, My sure, un - err - ing light, On thee my fee - ble steps I stay, Which thou wilt guide a - right.

2. My wisdom and my guide; My coun - sel - lor thou art; Oh, nev - er let me leave thy side, Or from thy paths de - part.

3. I lift mine eyes to thee, Thou gracious, bleeding Lamb, That I may now en - light - ened be, And nev - er put to shame.

MAGRUDER. S. M.

EMILIUS LAROCHE.

1. We by his Spir - it prove, And know the things of God! The things which freely of his love He hath on us be - stowed.

2. His Spir - it us he gave, Who dwells in us we know: The witness in our - selves we have, And all its fruits we show.

3. The meek and low - ly heart That in our Sav - iour was, To us his Spir - it does im - part, And signs us with his cross.

MASTERTON. S. M.

W. L. MONTAGUE.

1. Je - sus, the Lord most high, Thy poor - est servant own; And give me strength to glo - ri - fy And serve my God a - lone;

2. Inspired with humble fear, And prin - ci - pled with grace, My earthly Mas - ter to re - vere, As stand - ing in thy place.

3. Whate'er for man I do, I do as to the Lord; From God the mer - ci - ful and true, Ex - pect - ing my re - ward.

McTYEIRE. S. M.

1. How beauteous are their feet, Who stand on Zi - on's hill; Who bring sal - va - tion on their tongues, And words of peace re-veal.

2. How charming is their voice! How sweet the tidings are! "Zi - on, be - hold thy Sav-iour King; He reigns and triumphs here!"

3. How hap-py are our ears That hear this joy-ful sound, Which kings and pro-phets wait - ed for, And sought, but never found!

MOULTON. S. M.

Dr. L. C. CHISHOLM.

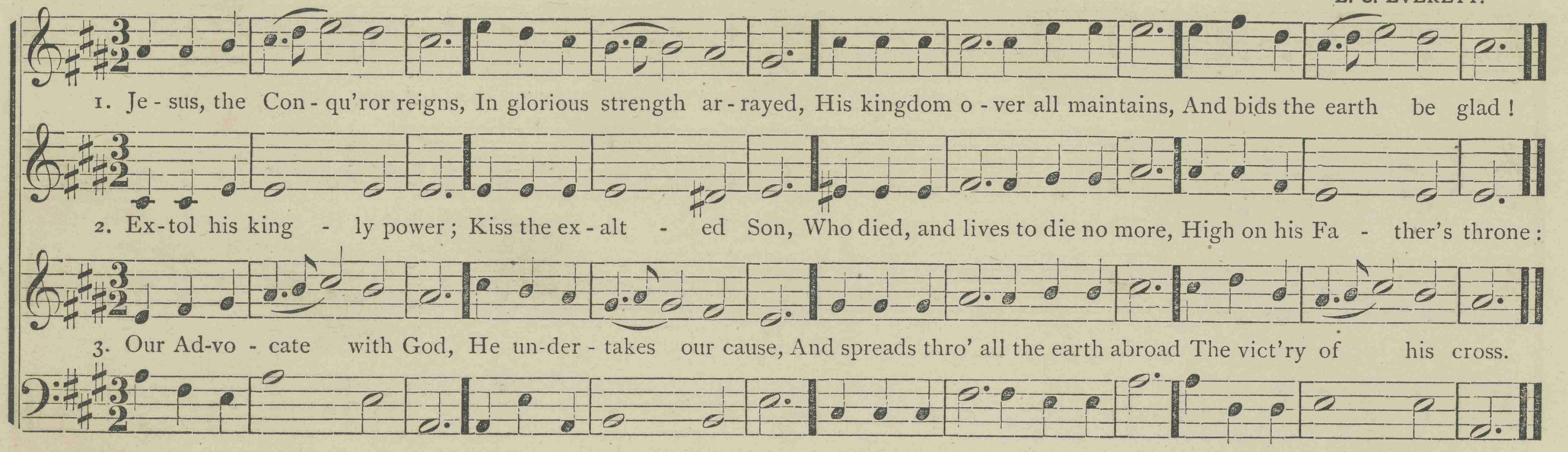
1. Your harps, ye trembling saints, Down from the willows take; Loud, to the praise of love di - vine, Bid every string a - wake.

2. Though in a foreign land, We are not far from home; And near - er to our house a - bove, We ev-ery moment come.

3. His grace will to the end Strong-er and brighter shine; Nor pres-ent things, nor things to come, Shall quench the spark divine.

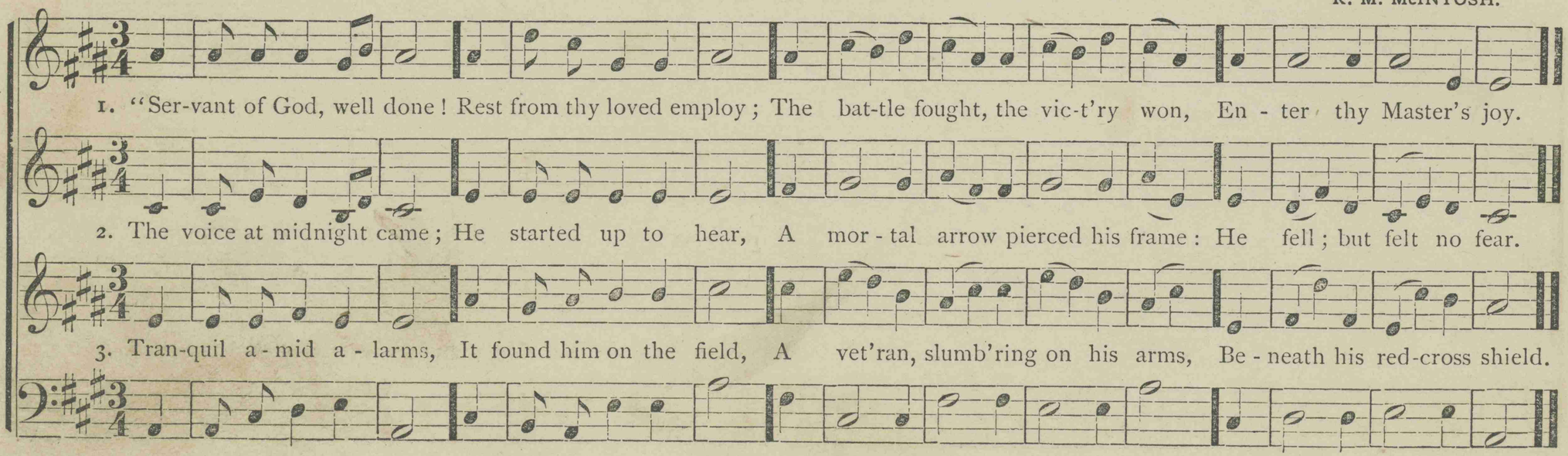
PAUL. S. M.

L. C. EVERETT.



RANSOM. S. M.

R. M. McINTOSH.



RICHMOND. S. M. Double.

Dr. A. B. EVERETT.

1. A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky;

2. Arm me with jealous care, As in thy sight to live; And oh, thy servant, Lord, prepare A strict account to give!

To serve the present age, My call - ing to ful - fill; O may it all my powers en - gage To do my master's will!

Help me to watch and pray, And on thyself re - ly, Assured if I my trust betray, I shall for - ev - er die.

SCHUMANN. S. M.

L. C. EVERETT.

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

2. He leads me to the place Where heavenly pasture grows, Where living waters gently pass, And full salva-tion flows, And full sal-va-tion flows.

3. If e'er I go a-stray, He doth my soul re-claim, And guides me in his own right way, For his most holy name, For his most ho-ly name.

SOMERSET. S. M.

B. H. EVERETT.

1. Our will-ing feet shall stand With-in the tem-ple door, While young and old, in many a band, Shall throng the sa-cred floor.

2. With-in these walls may peace And har-mo-ny be found; Zi-on, in all thy pal-a-ces Pros-per-i-ty a-bound.

3. For friends and breth-ren dear, Our prayer shall nev-er cease; Oft as they meet for wor-ship here, God send his peo-ple peace.

HARGROVE. H. M. (6666, 88.)

1. Re - joice, the Lord is King, Your Lord and King a - dore; Mor - tals, give thanks, and sing, And tri - umph ev - er - more:
2. Je - sus, the Sav - iour reigns, The God of truth and love: When he had purged our stains, He took his seat a - bove:
3. His king - dom can not fail, He rules o'er earth and heaven; The keys of death and hell Are to our Je - sus given:
4. He sits at God's right hand Till all his foes sub - mit, And bow to his com - mand, And fall be-neath his feet:
5. Re - joice in glo - rious hope, Je - sus the Judge shall come, And take his ser - vants up To their e - ter - nal home:

Lift up your hearts, ... lift up your voice; Re-joice a - gain, I say, Re - joice.
Last Verse. We soon shall hear . . . . . th'archangel's voice, The trump of God shall sound, Re - joice.

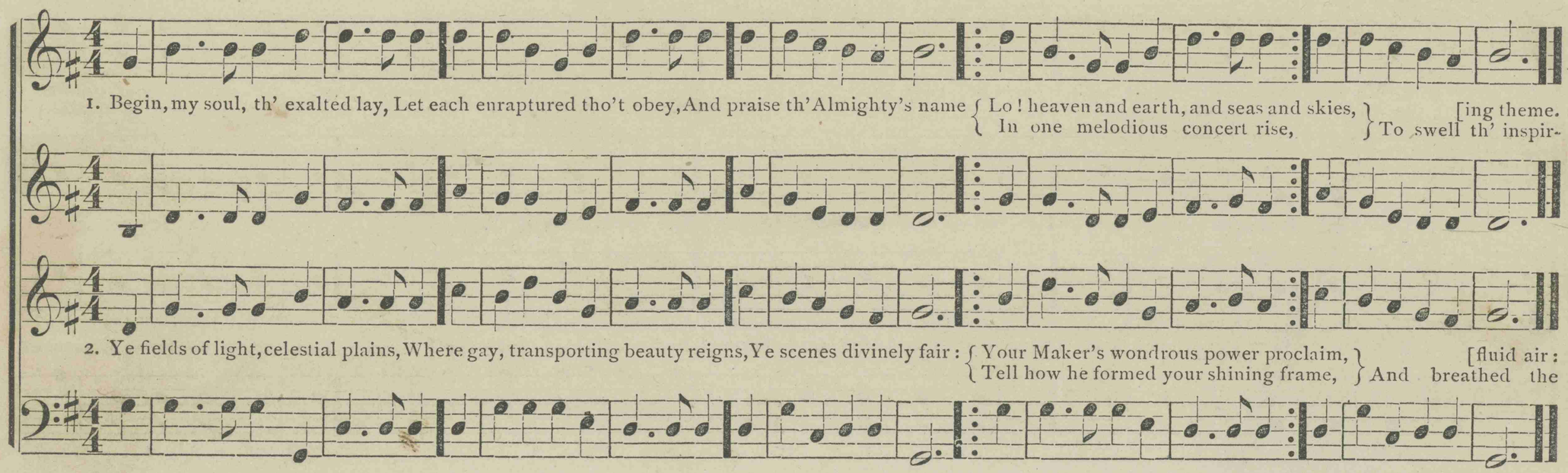
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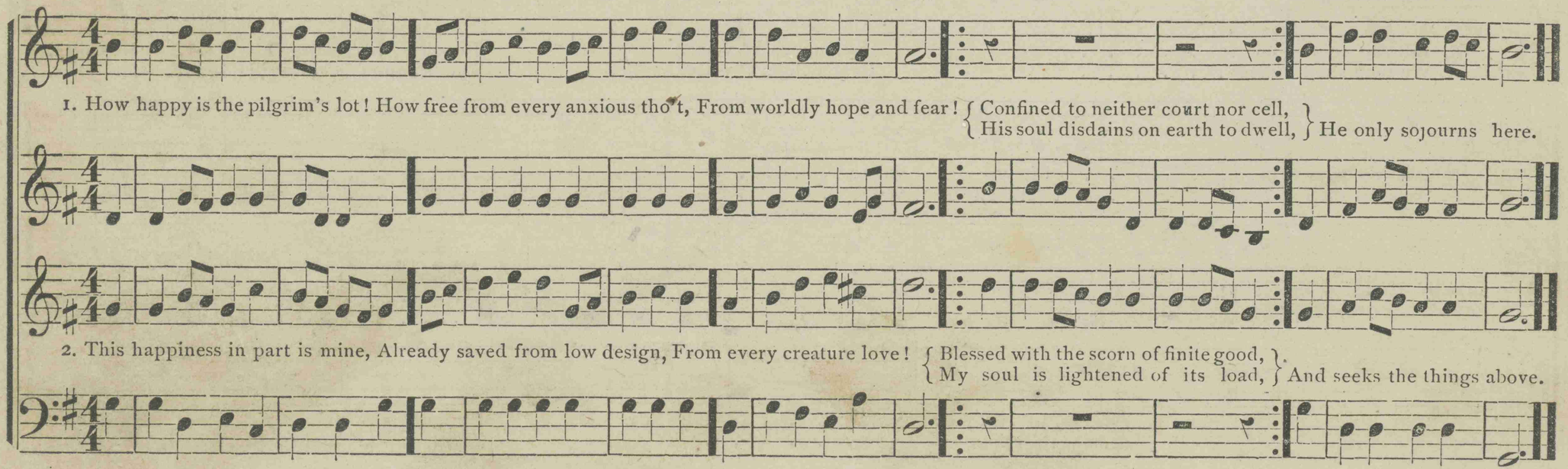
GREGORY. C. P. M. (886, 886.)

L. C. EVERETT.



LISTENIUS. C. P. M. (886, 886.)

Dr. A. B. EVERETT.



ALBA. 7s.

Dr. A. B. EVERETT.

1. Lord, whom winds and seas o - bey, Guide us through the wat - 'ry way: In the hollow of thy hand Hide, and bring us safe to land.

2. Je - sus, let our faith - ful mind Rest, on thee a - lone reclined; Ev - ery anxious thought re - press, Keep our souls in perfect peace.

3. Keep the souls whom now we leave; Bid them to each oth - er cleave; Bid them walk on life's rough sea; Bid them come by faith to thee.
4. Save, till all these tempests end, All who on thy love depend: Waft our hap - py spir - its o'er; Land us on the heavenly shore.

AMER. 7s.

Dr. A. B. EVERETT.

1. Soft - ly now the light of day Fades up - on our sight a - way; Free from care, from labor free, Lord, we would commune with thee.

2. Soon for us the light of day Shall for - ev - er pass a - way: Then, from sin and sorrow free, Take us, Lord, to dwell with thee.

BEEMER. 7s.

R. M. McINTOSH.

1. Poor and need - y though I be, God, my Ma - ker, cares for me; Gives me clothing, shelter, food, Gives me all I have of good.

2. He will lis - ten when I pray; He is with me night and day; When I sleep, and when I wake, Keeps me safe for Je - sus' sake.

3. He who reigns a - bove the sky Once be - came as poor as I; He whose blood for me was shed Had not where to lay his head.
4. Though I la - bor here a - while, He will hless me with his smile; And when this short life is past, I shall rest with him at last.

COOKHAM. 7s.

Arr. by R. M. M.

1. Children of the heavenly King, As we journey, let us sing; Sing our Saviour's wor - thy praise, Glo - rious in his works and ways.

2. We are trav'ling home to God In the way our fathers trod; They are happy now, and we Soon their hap - pi - ness shall see.

3. O ye banished seed, be glad! Christ our Ad - vo - cate is made: Us to save, our flesh assumes, Broth - er to our soul becomes.

LEE. 7s.

L. C. EVERETT.

1. Lo! the stone is rolled a - way, Death yields up his might - y prey; Je - sus, ris - ing from the tomb, Scat - ters all its fear - ful gloom.

2. Praise him, ye ce - les - tial choirs, Praise and sweep your golden lyres; Praise him in the no - blest songs, From ten thousand thousand tongues.

PARKER. 7s.

Dr. A. B. EVERETT.

1. Ho - ly, ho - ly, ho - ly Lord, God the Father and the Word, God the Comfort - er, receive Blessings more than we can give.

2. Thee while man, the earth-born sings Angels shrink within their wings: Prostrate seraphim a - bove Breathe un - ut - ter - a - ble love.

3. Happy they who nev - er rest, With thy heavenly presence blest! They the heights of glory see, Sound the depths of De - i - ty.
4. Fain with them our souls would vie; Sink as low and mount as high: Fall, o'erwhelmed with love, or soar; Shout, or si - lent - ly a - dore!

PUMROY. 7s.

L. C. EVERETT.

1. Lord, we come before thee now, At thy feet we humbly bow; O do not our suit dis - dain: Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls de - pend; In compas - sion now de - scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

3. In thine own ap - point - ed way, Now we seek thee, here we stay; Lord, we know not how to go Till a blessing thou be - stow.

RYLAND. 7s.

Dr. A. B. EVERETT.

1. Gracious Spir - it, love di - vine, Let thy light within me shine; All my guilt - y fears re - move, Fill me full of heaven and love.

2. Speak thy pardoning grace to me, Set the burdened sinner free; Lead me to the Lamb of God, Wash me in his precious blood.

STINSON. 7s.

Dr. A. B. EVERETT.

1. Morning breaks up - on the tomb; Je - sus scatters all its gloom! Day of triumph! thro' the skies, See the glorious Saviour rise.

2. Christian, dry your flowing tears; Chase your un-be - lieving fears; Look on his de - sert-ed grave; Doubt no more his power to save.

TRINITY. 7s.

From "Amaranth."

CHORUS.

1. { Depth of mercy! can there be Mer - cy still reserved for me? / Can my God his wrath forbear? Me, the chief of sinners, spare? } God is love, I know, I feel; Jesus weeps and loves me still; Jesus weeps, He weeps and loves me still.

2. { I have long withstood his grace, Long provoked him to his face; / Would not hearken to his calls; Grieved him by a thousand falls. } God is love, I know, I feel; Jesus weeps and loves me still; Jesus weeps, He weeps and loves me still.

GREGG. 7s. 6 lines.

R. M. McINTOSH.

1. { Saviour, Prince of Israel's race, See me from thy lof - ty throne; }
   { Give the sweet re - lenting grace, Soft-en now this heart of stone! } Stone to flesh, O God, con-vert; Cast a look, and break my heart.

2. { By thy Spir - it, Lord, re-prove, All mine in-most sins re - veal; }
   { Sins a-gainst thy light and love, Let me see, and let me feel; } Sins that cru - ci - fied my God, Spilled a - gain thy precious blood.

ROCK OF AGES. 7s. 6 lines.

Dr. THOMAS HASTINGS.

Fine. D. C.

1. Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy wounded side which flowed,
D. C. Be of sin the dou-ble cure, Save from wrath and make me pure.

2. Could my tears for - ev - er flow, Could my zeal no lan-guor know, These for sin could not a - tone; Thou must save, and thou a - lone:
D. C. In my hand no price I bring, Sim - ply to thy cross I cling.

3. While I draw this fleeting breath, When my eyes shall close in death, When I rise to worlds un - known, And be - hold thee on thy throne,
D. C. Rock of A - ges, cleft for me, Let me hide my - self in thee.

MARTYN. 7s. Double.

S. B. MARSH.

Fine. D. C.

{ Ma - ry to her Saviour's tomb Hasted at the ear - ly dawn;
{ Spice she brought, and sweet perfume, But the Lord she loved was gone. } For awhile she weeping stood, Struck with sorrow and sur - prise,

D. C. Shedding tears, a plenteous flood, For her heart supplied her eyes.

McFERRIN. 7s. Double.

R. M. McINTOSH.

Fine. D. C.

1. { Ho - ly Spir - it, faithful guide, Ev - er near the Christian's side;
   { Gently lead us by the hand, Pilgrims in a des - ert land; } Wea - ry souls will still re - joice, While they hear that sweetest voice,
   D. C. Whisp'ring softly, wand'rer, come! Follow me, I'll guide thee home.

2. { Ev - er present, tru - est Friend, Ev - er near thine aid to lend,
   { Leave us not, to doubt and fear, Groping on in darkness drear, } When the storms are raging sore, Hearts grow faint, and hopes give o'er,
   D. C. Whisp'ring softly, wand'rer, come! Follow me, I'll guide thee home.

3. { When our days of toil shall cease, Waiting still for sweet re - lease,
   { Nothing left but heaven and prayer, Wond'ring if our names are there; } Wad - ing deep the dismal flood, Pleading nought but Jesus' blood;
   D. C. Whisp'ring softly, wand'rer, come! Follow me, I'll guide thee home.

SLATER. 7s. Double.

R. M. McINTOSH.

Fine.

D. C.

1. { Je - sus, lov - er of my soul, Let me to thy bosom fly,
   { While the near - er wa - ters roll, While the tem - pest still is high: } Hide me, O my Saviour, hide, Till the storm of life be past;
D. C. Safe in - to the ha - ven guide, O receive my soul at last!

2. { Oth - er ref - uge have I none, Hangs my help - less soul on thee;
   { Leave, ah! leave me not a - lone, Still support and comfort me! } All my trust on thee is stayed, All my help from thee I bring,
D. C. Cov - er my de - fenseless head With the shadow of thy wing.

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

I. B. WOODBURY.

1. { Zi - on stands with hills surrounded, Zi - on, kept by power di - vine:
   { All her foes shall be confounded, Tho' the world in arms combine: } Happy Zi - on, hap - py Zi - on, What a favored lot is thine!

2. { Ev - ery human tie may perish; Friend to friend un - faithful prove;
   { Mothers cease their own to cherish: Heaven and earth at last re - move; } But no changes, But no changes, Can at - tend Je - ho - vah's love.

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

R. M. McINTOSH.

1. Hear, O sin-ner, mer-cy hails you; Now with sweetest voice she calls;
Bids you haste to seek the Saviour, Ere the hand of jus-tice falls; Trust in Jesus; Trust in Jesus; 'Tis the voice of mer-cy calls.

2. Haste, O sin-ner, to the Sav-iour; Seek his mer-cy, while you may;
Soon the day of grace is o-ver; Soon your life will pass a-way; Haste to Jesus, Haste to Jesus, You must per-ish if you stay.

GILL. 8s, 7s & 4s.

R. M. McINTOSH.

1. Lo! he comes, with clouds de-scending, Once for favored sin-ners slain!
Thousand thousand saints at-tend-ing, Swell the triumph of his train! Hal-le-lu-jah! Hal-le-lu-jah! God ap-pears on earth to reign.

2. Ev-ery eye shall now be-hold him, Robed in dreadful ma-jes-ty:
Those who set at naught and sold him, Pierced and nailed him to the tree, Deep-ly wail-ing, Deeply wailing, Shall the true Mes-si-ah see.

BERRY. 8s & 7s. Single.

EMILIUS LAROCHE.

1. Si - lent - ly the shades of evening Gath-er round my low - ly door; Si - lent - ly they bring be-fore me Fa - ces I shall see no more.

2. Oh, the lost, the un - for - got - ten, Though the world be oft for - got; Oh, the shrouded and the lone-ly,— In our hearts they perish not.

3. Liv-ing in the si - lent hours, Where our spir - its on - ly blend, They, unlinked with earthly trouble, We, still hoping for its end.

SOULE. 8s & 7s. Double.

R. M. McINTOSH.

Fine. D. C.

1. { Come, thou long ex-pect - ed Je - sus, Born to set thy peo - ple free; }
   { From our fears and sins re-lease us, Let us find our rest in thee; } Israel's Strength and Conso - la - tion, Hope of all the earth thou art;

D. C. Dear De - sire of ev - ery na - tion, Joy of ev - ery long-ing heart.

2. { Born thy peo-ple to de - liv - er, Born a child, and yet a King; }
   { Born to reign in us for - ev - er, Now thy gracious kingdom bring: } By thine own E - ter - nal Spir - it, Rule in all our hearts a - lone;

D. C. By thine all - suf - fi - cient mer-it, Raise us to thy glorious throne.

PIERCE. 8s. (Anapestic.)

1. We speak of the realms of the blest, That country so bright and so fair; And oft are its glories con - fest, But what must it be to be there!

2. We speak of its freedom from sin, From sorrow, temptation, and care, From tri - als without and with - in— But what must it be to be there!

3. We speak of its service of love, The robes which the glorified wear, The church of the First-born a-bove— But what must it be to be there!

ALEXANDER. 7s & 6s. (76, 76, 77, 75.)

R. M. McINTOSH.

1. { Hearken to the solemn voice, The awful midnight cry! } { Lo, he comes to keep his word, }
   { Waiting souls, rejoice, rejoice, And see the bridgroom nigh! } { Light and joy his looks impart; } Go ye forth to meet the Lord, And meet him in your heart.

2. { Ye who faint beneath the load Of sin, your heads lift up; } { In the midnight of your grief, }
   { See your great redeeming God, He comes, and bids you hope! } { Jesus doth his mourners cheer; } Lo! he brings you sure relief; Believe, and feel him here!

SEARCY. 7s & 6s. (76, 76, 77, 76.)

R. M. McINTOSH.

Fine.

D.C.

1. { Fa - ther of our dy - ing Lord, Re - mem - ber us for good;
   { Oh ful - fill his faith - ful word, And hear his speaking blood! } Give us that for which he prays: Fa - ther glo - ri - fy thy Son!
D. C. Show his truth, and power, and grace, And send the promise down.

2. { True and faithful witness, thou, O Christ, the Spir - it give!
   { Hast thou not re - ceived him now, That we might now re - ceive? } Art thou not the liv - ing head? Life to all thy limbs im - part:
D. C. Shed thy love, thy Spir - it shed, In ev - ery waiting heart.

REID. 6s & 9s, or 11s & 9s.

EMILIUS LAROCHE.

1. Come away to the skies—My beloved, arise, And rejoice in the day thou wast born; On this festival day, Come exulting away, And, with singing, to Zion return.

2. We have laid up our love, With our treasure above, Tho' our bodies continue below; The redeemed of the Lord–We remember his word, And, with singing to Paradise go.

3. There, oh! there at his feet, We shall joyfully meet, And be parted in body no more; We shall sing to our lyres, With the heavenly choirs, And our Saviour in glory adore.

HUNTINGTON. IIS, or IIS & I2S.

1. Oh, gar-den of Ol - i - vet, dear honored spot, The fame of thy wonder shall ne'er be for - got; The

The theme most transporting to ser-aphs a-

2. Come, saints, and adore him, come, bow at his feet! Oh, give him the glo - ry, the praise that is meet; Let joy - ful ho - san-nas un-ceas-ing a-

Let

theme most transport-ing to ser-aphs a - bove; The triumph of sor-row, the triumph of love! The triumph of sor-row, the triumph of love!

bove; . . . . . .

rise, ... And join the full cho-rus that gladdens the skies, And join the full cho-rus that gladdens the skies.

joy - ful ho - san - nas un - ceas-ing a - rise,

CLING TO CHRIST. 6s & 4s. (64,64; 66,64.)

Dr. A. B. EVERETT.

1. Cling to the Mighty One, Cling in thy grief; Cling to the Ho - ly One, He gives re - lief; Cling to the Gracious One, Cling in thy pain,
2. Cling to the Liv - ing One, Cling in thy woe; Cling to the Lov-ing One Thro' all be - low; Cling to the Pardoning One, He speaketh peace;
3. Cling to the Bleed-ing One, Cling to his side; Cling to the Ris - en One, In him a - bide; Cling to the Com-ing One, Hope shall a - rise;

Cling to the Faithful One, He will sus - tain.

Cling to the Heal-ing One, Anguish shall cease.
Cling to the Reigning One, Joy lights thine eyes.

BONAR.

JESUS IS MINE. 6s & 4s. (64, 64; 66, 64.)

R. M. McINTOSH.

1. Fade, fade each earth-ly joy, Je - sus is mine; Break ev - ery ten - der tie,
2. Tempt not my soul a - way, Je - sus is mine; Here would I ev - er stay,
3. Farewell, ye dreams of night, Je - sus is mine; Mine is a dawning bright,
4. Farewell, mor - tal - i - ty, Je - sus is mine; Wel - come e - ter - ni - ty,

Je - sus is mine; Dark is the wil - der-ness, Earth has no rest-ing-place, Je - sus a - lone can bless, Je - sus is mine.
Je - sus is mine; Per - ish - ing things of clay, Born but for one brief day, Pass from my heart a - way, Je - sus is mine.

Je - sus is mine; All that my soul has tried, Left but a dis - mal void,— Je - sus has sat - is - fied, Je - sus is mine.
Je - sus is mine; Wel-come, oh, loved and blest, Welcome, sweet scenes of rest, Welcome, my Saviour's breast, Je - sus is mine.

1. Head of the Church triumphant, We joy-ful - ly a - dore thee; Till thou appear, Thy members here Shall sing like those in glo - ry:

2. While in affliction's fur - nace, And passing thro' the fire, Thy love we praise, Which knows no days, And ever brings us nigh-er:

3. Thou dost conduct thy peo - ple Thro' torrents of tempt - a - tion; Nor will we fear, While thou art near, The fire of trib-u - la - tion:

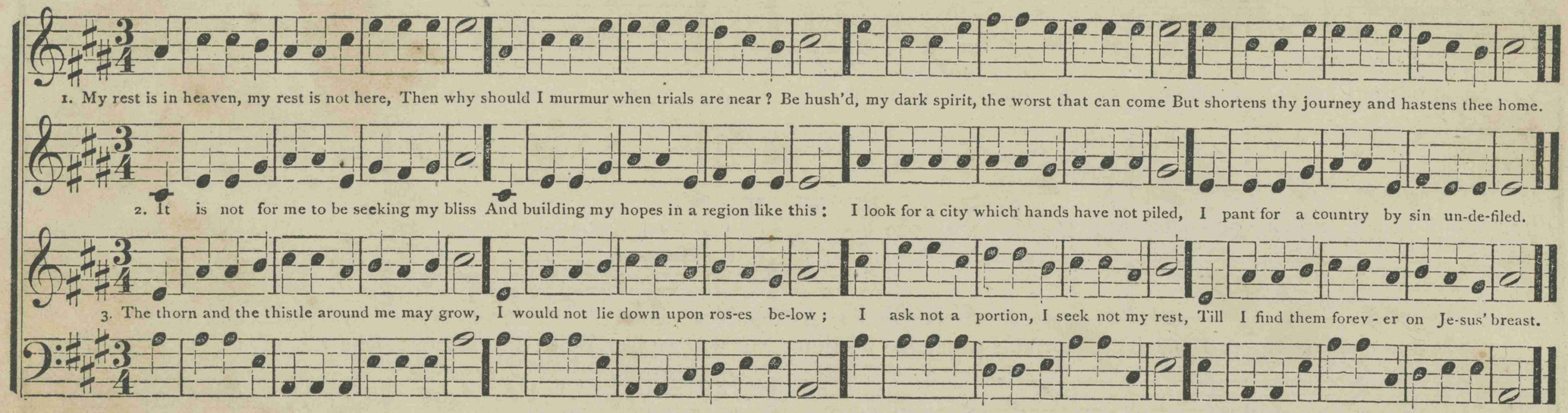
We lift our hearts and voi - ces, With blest an - ti - ci - pa - tion, And cry aloud, And give to God The praise of our sal - va-tion.

We clap our hands, ex - ult - ing In thy almight-y fa - vor: The love divine, Which made us thine, Can keep us thine for - ev - er.

The world, with sin and Sa - tan, In vain our march op-po - ses; By thee we shall Break thro' them all, And sing the song of Mo-ses.

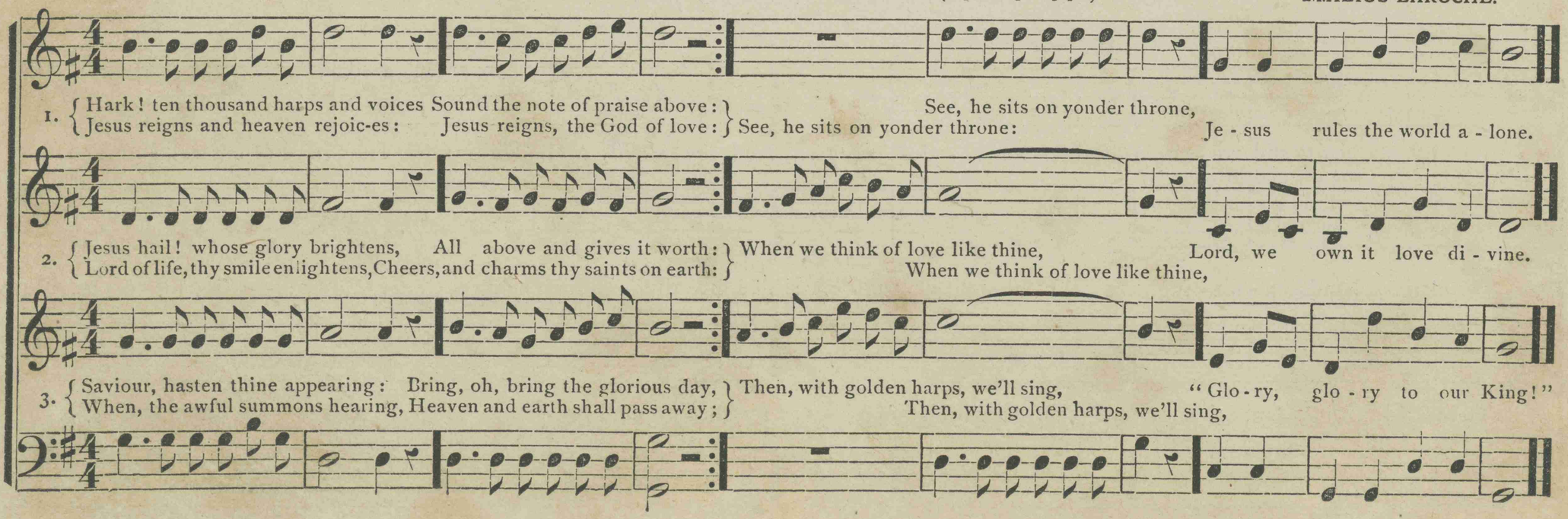
MY REST IS IN HEAVEN. IIs.

L. C. EVERETT.



CENTREVILLE. 8s & 7s. (87, 87, 77.)

EMILIUS LAROCHE.



1. Hail the blest morn! see the great Me - di - a - tor Down from the re - gions of glo - ry de - scend;

2. Bright in the east, lo! the Son of the morn - ing Dawns on our dark - ness, and lends us his aid;

3. Cold on his cra - dle the dew - drops are shin - ing, Low lies his head with the beasts of the stall,

Shep - herds, go wor - ship the babe in the man - ger, Lo! for his guard the bright an - gels at - tend.

While his pure light, the ho - ri - zon a - dorn - ing, Guides where our in - fant Re - deem - er is laid.

An - gels a - dore him in slum - ber re - clin - ing, Ma - ker, and Mo - narch, and Sa - viour of all.

ALL PRAISE TO THE LAMB! 10s & 11s.

H. R. CHRISTIE.

1. All praise to the Lamb! ac - cept - ed I am, Through faith in the Saviour's a - do - ra - ble name:

2. Not a doubt doth arise, to dark - en the skies, Or hide for a moment my Lord from mine eyes:

In him I con - fide, his blood is ap - plied; For me he hath suf - fer'd, for me he hath died.

In him I am blest, I lean on his breast, And lo! in his wounds I con - tin - ue to rest.

1. What is life? 'tis but a va - por, Soon it vanishes a - way: Life is like a dy - ing ta - per: Oh, my soul, why wish to stay?

2. See that glo - ry, how re - splen - dent! Brighter far than fan - cy paints, There in majes - ty transcendent, Jesus reigns, the King of saints.

3. Joy - ful crowds, his throne surrounding, Sing with rapture of his love: Thro' the heav'ns his praises sounding, Filling all the courts a - bove!

Why not spread thy wings and fly Straight to yonder world of joy? Why not spread thy wings and fly Straight to yonder world of joy?

Spread thy wings, my soul, and fly Straight to yonder world of joy, Spread thy wings, my soul, and fly Straight to yonder world of joy.

Spread thy wings, my soul, and fly Straight to yonder world of joy, Spread thy wings, my soul, and fly Straight to yonder world of joy.

FARMVILLE. 8s & 6s. (88, 86.)

EMILIUS LAROCHE.

1. Just as I am— with-out one plea, But that thy blood was shed for me, And that thou bidd'st me come to thee,
2. Just as I am— and wait - ing not To rid my soul of one dark blot, To thee, whose blood can cleanse each spot,
3. Just as I am— though toss'd a - bout With many a con - flict, many a doubt, With fears with - in, and wars with - out,
4. Just as I am— poor, wretched, blind; Sight, rich - es, heal - ing of the mind, Yea, all I need, in thee to find,
5. Just as I am— thou wilt re - ceive, Wilt wel - come, par - don, cleanse, re - lieve, Be - cause thy prom - ise I be - lieve,
6. Just as I am— thy love un - known Has bro - ken ev - ery bar - rier down: Now to be thine, yea, thine a - lone,

IRBY. 8s & 6s. (86, 86, 88.)

Dr. A. B. EVERETT.

O Lamb of God, I come! O Lamb of God, I come!
O Lamb of God, I come! O Lamb of God, I come!

1. How calm and beau-ti - ful the morn That gilds the sa - cred tomb,
2. Ye mourning saints, dry ev - ery tear For your de-part - ed Lord;
3. Now cheer-ful to the house of prayer Your ear - ly foot-steps bend,

Where once the Cru - ci - fied was borne, And veiled in midnight gloom! Oh, weep no more the Sav-iour slain, The Lord is risen—he lives a - gain.
"Be - hold the place, he is not here;" The tomb is all un - barred; The gates of death were closed in vain, The Lord is risen—he lives a - gain.
The Sav - iour will him-self be there, Your Ad - vo - cate and Friend; Once by the law your hopes were slain, But now in Christ ye live a - gain.

HAPPY PILGRIMS.

Words by Mrs. M. B. C. SLADE. R. M. McINTOSH.

SEMI-CHORUS.

1. To the heaven - ly Je - ru - sa-lem They are sing-ing, as they go; And the King thereof shall welcome them, For he loves, he loves them so.

2. In the heaven - ly Je - rusalem, No more night their souls shall know; There the Lord's dear face shall shine on them, For he loves, he loves them so.

CHORUS.

Through the open, through the open, pearly portals Sounds the wondrous, sounds the wondrous new-made song; And the anthems, and the anthems of im-
There the crystal, there the crystal riv - er flow-eth, There the healing, there the healing leaves are found; There no sorrow, there no sorrow ev - er

Through the o - - pen, pearly portals, Sounds the wond - - rous new-made song; And the an - - thems of im-
There the crys - - tal riv - er floweth, There the heal - - ing leaves are found; There no sor - - row ev-er

Through the open, through the open, pearly portals Sounds the wondrous, sounds the wondrous new-made song; And the anthems, and the anthems of im-
There the crystal, there the crystal riv-er floweth, There the healing, there the healing leaves are found; There no sor-row, there no sorrow ev - er

- mor - tals Greet the hap - py, greet the hap - py pil - grim throng.
go - eth, And e - ter - nal, and e - ter - nal joys a - bound.

- mor - tals Greet the hap - - - - py pil - grim throng.
go - eth, And e - ter - - - - nal joys a - bound.

- mor - tals Greet the hap - py, greet the hap - py pil - grim throng.
go - eth, And e - ter - nal, and e - ter - nal joys a - bound.

3 In the heavenly Jerusalem,
All their tears shall cease to flow;
No more sorrow, pain nor death for them,
For he loves, he loves them so.
They shall serve him there, forever,
Sweetly singing songs of love;
They shall wander from him never
In that blissful world above.

4 To that heavenly Jerusalem,
With the pilgrims will you go?
Singing songs of endless praise with them,
For he loves, he loves them so.
By the crystal flowing river,
Where the joyous anthems swell,
Will you enter and forever
In the heavenly city dwell.

HE LEADETH ME.

Mrs. R. M. McINTOSH.

1. He lead - eth me! oh, bless-ed thought, Oh, words with heavenly comfort fraught! What-e'er I do, where'er I be, Still
2. Sometimes, 'mid scenes of deepest gloom, Sometimes, where E-den's bowers bloom, By wa - ters still, o'er troubled sea— Still
3. Lord, I would clasp thy hand in mine, Nor ev - er mur-mur nor re - pine:— Con - tent what-ev - er lot I see, Since
4. And when my task on earth is done, When, by thy grace the victory's won, E'en death's cold wave I will not flee, Since

CHORUS. Repeat Chorus *pp*

'tis God's hand that leadeth me! He leadeth me, leadeth me; He leadeth me! By his own hand he leadeth me.
'tis his hand that leadeth me!
'tis my God that leadeth me!
God thro' Jordan leadeth me!

He leadeth me, leadeth me; He leadeth me! By his own hand he leadeth me.

ELAM. 5, 5, 9.

R. M. McINTOSH.

Moderato.

1. Midst sor-row and care, There's one that is near, And ev - er de-lights to re - lieve us.
2. 'Tis Je - sus our Friend, On whom we de - pend, For life and for all its rich bless - ings.

3 When trouble assails,
His love never fails,
He meets us with sweet consolation.

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

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

6 My Saviour and Friend,
On whom we depend,
My heart shall forever adore thee.

1. Op-press'd with noonday's scorching heat, To yonder cross I flee ;.Beneath its shelter take my seat: No shade like this for me.

2. Beneath that cross clear waters burst—A fountain sparkling free; And there I quench my desert thirst: No spring like this for me.

3. A stranger here, I pitch my tent Beneath this spreading tree ; Here shall my pilgrim life be spent: No home like this for me.
4. For burdened ones a rest-ing place, Beneath that cross I see: Here I cast off my wear-i-ness: No rest like this for me.

No shade like this for me! No shade like this for me. Be-neath its shel-ter take my seat: No shade like this for me.

No spring like this for me!, No spring like this for me. And there I quench my des-ert thirst: No spring like this for me.

No home like this for me! No home like this for me. Here shall my pil-grim life be spent: No home like this for me.
No rest like this for me! No rest like this for me. Here I cast off my wear-i-ness: No rest like this for me.

THE LORD WILL PROVIDE.

R. M. McINTOSH.

1. In some way or other the Lord will provide; It may not be my way, It may not be thy way; And yet in his own way "The Lord will provide."

2. At some time or other the Lord will provide; It may not be my time, It may not be thy time; And yet in his own time "The Lord will provide."

3. Despond, then, no longer; the Lord will provide; And this be the token, No word he hath spoken Hath ev - er been broken, "The Lord will provide."
4. March on, then, right boldly; the sea shall divide; With Canaan before us, With heaven's mercy o'er us; We'll join in the chorus, "The Lord will provide."

REFRAIN.

The Lord will provide, The Lord will provide; It may not be my way, It may not be thy way; And yet in his own way "The Lord will provide."

The Lord will provide, The Lord will provide; It may not be my way, It may not be thy way; And yet in his own way, "The Lord will provide."

Words by Mrs. M. B. C. SLADE.

LET THEM COME.

W. O. PERKINS, by per. R. M. McINTOSH.

1. Oh, I love to think how Je - sus, When he walked on earth below, Used to bless the lit - tle children, For he loved them, loved them so!
2. When the mothers came and brought him, Tender in - fants young and small, And so earnest - ly be - sought him For his blessing on them all.
3. Though disci - ples would re - buke them, Turn the lit - tle ones a - way, In his gentle arms he took them, And they heard him sweetly say—
4. Lit - tle children, now from Je - sus, Will you his dear blessing seek? From his home on high he sees us, Hear him kindly to us speak.
5. Just as close his arms will hold you; Just as kind his blessings fall; Just as warm his love en - fold you, Just as sweetly doth he call.

CHORUS.

let them come! let them come! Of the lit - tle ones saith he: For the blessed heavenly kingdom Of such as they shall be.

Un - to me, un - to me, Of the lit - tle ones saith he: For the blessed heavenly kingdom Of such as they shall be.

Un - to me, un - to me, Of the lit - tle ones saith he: For the blessed heavenly kingdom Of such as they shall be.

let them come! let them come! Of the lit - tle ones saith he: For the blessed heavenly kingdom Of such as they shall be.

COME UNTO ME.

Words by Mrs. M. B. C. SLADE.

Dr. A. B. EVERETT.

1. Hark, the gentle voice of Jesus fall-eth Ten-der-ly up-on your ear; Sweet his cry of love and pity call-eth; Turn and list-en, stay and hear.

2. Take his yoke, for he is meek and lowly, Bear his bur-den, of him learn. He who calleth is the Mas-ter, ho-ly, He will teach if you will learn.

3. Then his loving, tender voice o-bey-ing, Bear his yoke, his bur-den take; Find the yoke his hand is on you laying, Light and ea-sy for his sake.

CHORUS.
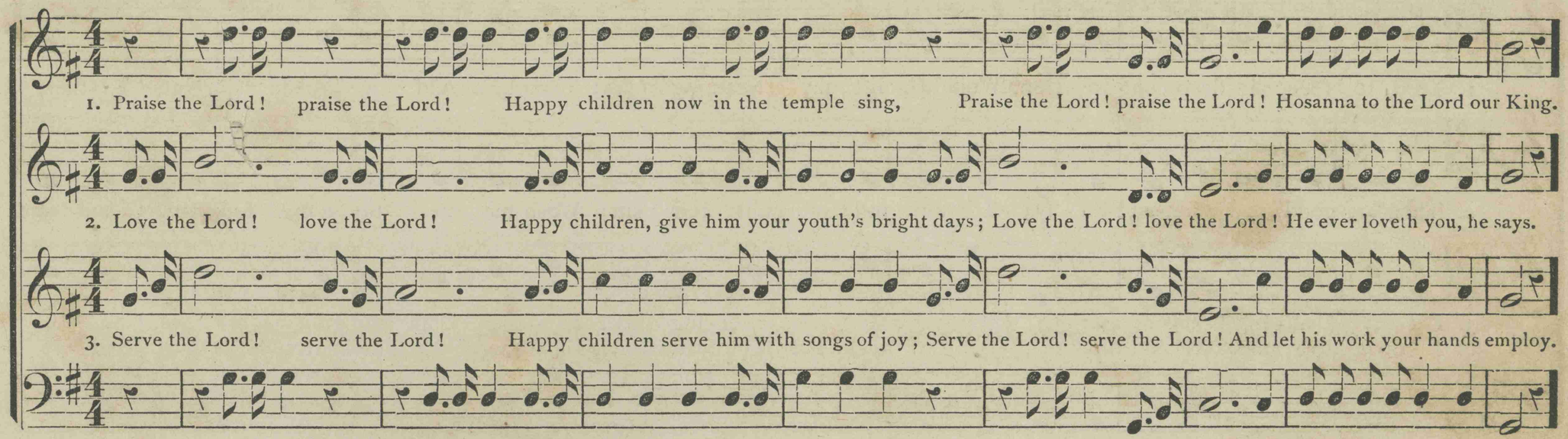
Ye that labor and are heavy la-den, Lean upon your dear Lord's breast; Ye that labor and are hea-vy la-den, Come, and I will give you rest.
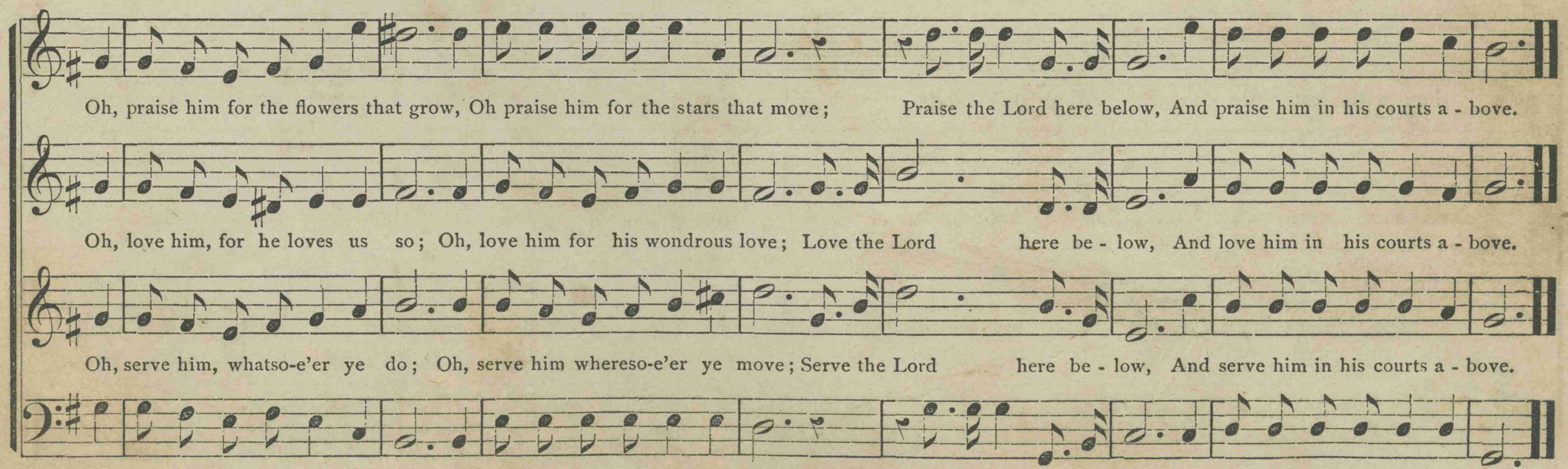
Ye that labor and are heavy laden, Lean upon your dear Lord's breast; Ye that labor and are hea-vy la-den, Come, and I will give you rest.

PRAISE THE LORD!

Words by Mrs. M. B. C. SLADE.

Dr. A. BROOKS EVERETT.





A SONG OF CONTRITION.

1. Lord, to thee, in deep con - tri - tion, Would I lift my streaming eyes; Thou hast said a broken spir - it, Fa - ther,
2. Thou art good, and pure, and ho - ly; I am full of guilt and sin; Wash me in thy sa-cred fountain, Cleanse and
3. Let thy heal - ing beams of mer - cy, Drop, for me, one cheer - ing ray; Fa - ther, from thy gracious presence, Cast, oh,
4. Lord, for-give me, own and bless me, I am weak, but thou art strong, In the path of heavenly wis-dom, Gent - ly

REFRAIN.

thou wilt not de - spise. All my hope, All my plea, Je - sus, thou hast died for me.
make me pure with - in. All my hope, All my plea, Je - sus, thou hast died for me.
cast me not a - way. All my hope, All my plea, Je - sus, thou hast died for me.
lead my soul a - long. All my hope, All my plea, Je - sus, thou hast died for me.

THE KINGDOM COMING. (Missionary.)

1. From all the dark plac - es Of earth's heath-en rac - es Oh, see how the thick shadows fly! The voice of sal - va - tion
2. The sun - light is glanc - ing O'er ar - mies ad - vanc - ing To con - quer the king - doms of sin; Our Lord shall pos - sess them,
3. With shout-ing and sing - ing, And ju - bi - lant ring - ing, Their arms of re - bel - lion cast down, At last ev - ery na - tion,

A - wakes ev - ery na - tion, Come o - ver and help us, they cry.
His pres - ence shall bless them, His beau - ty shall en - ter them in.

CHORUS.

The king - dom is com - ing, Oh, tell ye the sto - ry, God's
The Lord of sal - va - tion Their King and Re - deem - er shall crown!
The king - dom is com - ing, Oh, tell ye the sto - ry, God's
ban - ner ex - alt - ed shall be! The earth shall be full of His knowledge and glo - ry, As wa - ters that cov - er the sea.
ban - ner ex - alt - ed shall be! The earth shall be full of His knowledge and glo - ry, As wa - ters that cov - er the sea.

Words by Mrs. M. B. C. SLADE.

THE TEN VIRGINS.

EMILIUS LAROCHE.

1. Once, forth to meet the bridegroom, At night ten virgins went; Five lamps were trimmed for burn - ing, In five the oil was spent,

2. Then all the fool - ish vir - gins Their need be - gan to tell; And all the wise ones an - swered, Go ye to them that sell.

3. Lord, Lord, un - to us o - pen, The fool-ish vir-gins cried; I know you not, un - to them, The bridegroom's voice re-plied.

And while they slept and slumbered, At midnight rose the shout, Be - hold the bridegroom com - eth, To meet him go ye out.

The fool - ish vir - gins has-tened, In darkness, fear, and shame; The wise ones ready wait - ed, And lo! the bridegroom came.

O Christians, learn the les - son, Your lamps be wise and trim, And when the bridegroom com - eth, Go glad - ly in with him.

THE TEN VIRGINS. Concluded.

CHORUS.

Watch ye, therefore, watch I say, Watch ye, therefore, watch and pray; Ye know not the hour, ye know not the day The Son of man may come.

Watch ye, therefore, watch I say, Watch ye, therefore, watch and pray; Ye know not the hour, ye know not the day The Son of man may come.

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

Dr. A. B. EVERETT.

1. Star of peace, to wand'rers wea - ry, Bright the beams that smile on me; Cheer the pi - lot's vi - sion dreary, Far, far at sea.

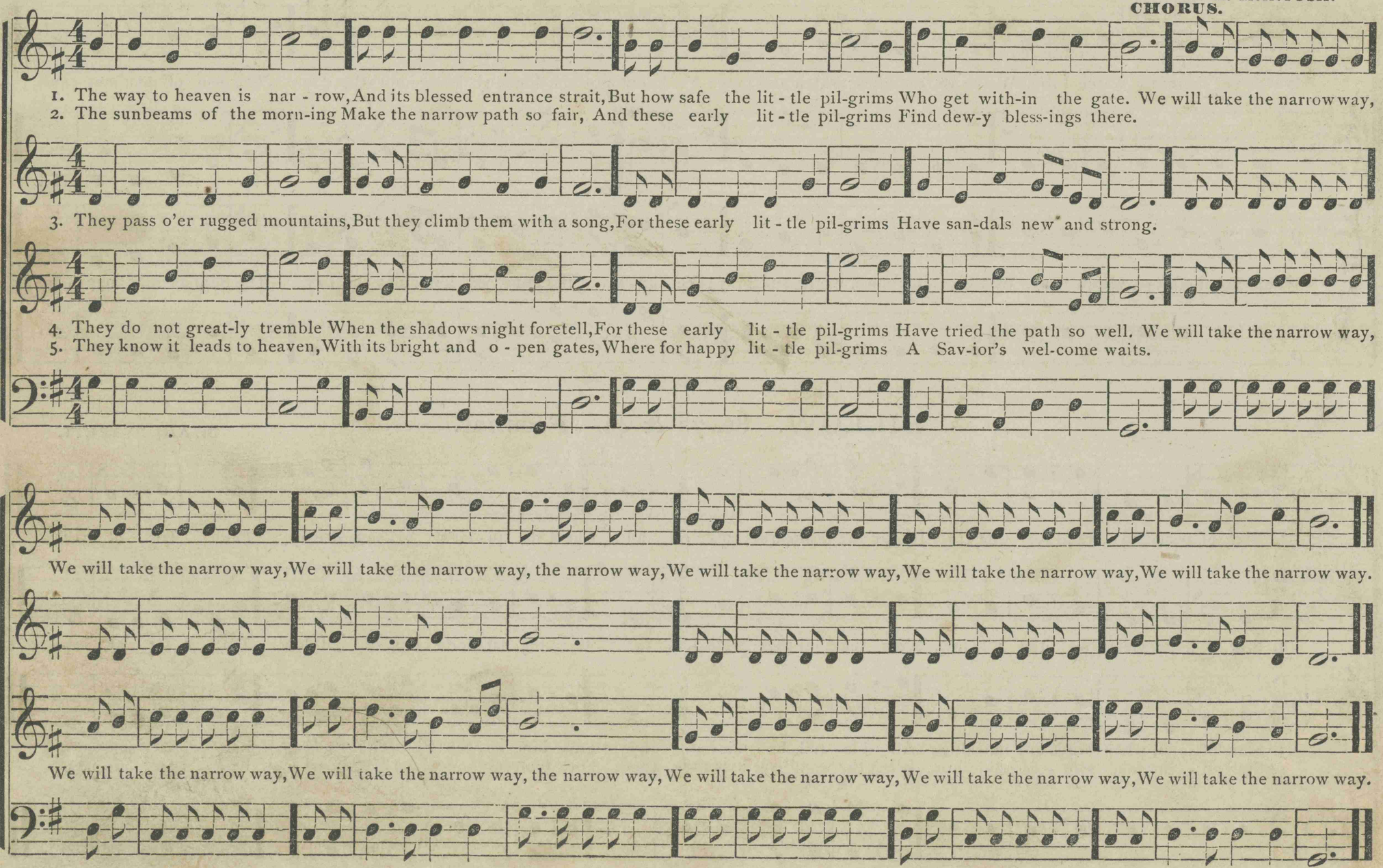
2. Star of hope, gleam on the bil - low, Bless the soul that sighs for thee; Bless the sai - lor's lone-ly pil - low, Far, far at sea.

3. Star of faith, when winds are mocking, All his toil, he flies to thee; Save him on the bil-lows rocking, Far, far at sea.
4. Star di - vine, oh, safe - ly guide him, Bring the wand'rer home to thee; Sore temp-ta-tions long have tried him, Far, far at sea.

THE NARROW WAY.

R. M. McINTOSH.

CHORUS.



Words by KATE CAMERON.

A SONG OF PRAISE.

H. R. CHRISTIE.

1. Prais-es to our gra-cious Sav - ior Now with lov - ing lips we sing, And to him a thank-ful trib-ute All our hearts and voic-es bring.

2. Now we come, a band of schol-ars, Gath-ered with our teach - ers dear, And with-in our school so pleas-ant Words of truth and love we hear.

3. Thro' the week that is be - fore us Let us bear these tho'ts in mind: That an - oth - er Sab-bath, com-ing, Bet - ter chil-dren here may find.

CHORUS.

Je - sus is our faith-ful Friend, And his mer - cy has no end; He will love us, he will save, Give us life be - yond the grave.

Je - sus is our faith-ful Friend, And his mer - cy has no end; He will love us, he will save, Give us life be - yond the grave.

Words by Mrs. M. B. C. SLADE.

PEACE, BE STILL!

R. M. McINTOSH.

1. Rocked up-on the rag - ing bil - low, While the tempest tossed the deep, Calm-ly, on the sea - man's pil - low, Je - sus lay in qui - et sleep.

2. Frightened, faithless, trembling, tearful, Je - sus kind - ly to them saith, Why, oh, why are ye so fear - ful? How is it ye have no faith?

3. When with sor-rows o'er us break-ing, Or with sin's wild tem-pest tossed, If we cry, the Mas - ter seek-ing, Save us, Lord, or we are lost!

Wild - er grew the storm and fast - er; Soon the waves the ves - sel fill; Wake, they cry, we per - ish, Mas - ter! He can save us if he will.

Lord, we per - ish, they are cry - ing; Save us, Lord, they pray, un - til, Calm as soft - est zeph-yrs sigh - ing, Wind and sea o - bey his will.
Nei - ther wind nor sea shall harm us; All o - bey the heavenly will; If we trust him he will calm us; Peace di - vine our souls shall fill.

CHORUS.

Sweet - ly hear the Sav - iour say - ing— Stormy sea and tem-pest stay - ing, Wind and wa - ters all o - bey - ing, Hear him say-ing, "Peace, be still!"

Sweet - ly hear the Sav - iour say - ing— Stormy sea and tem pest stay - ing, Wind and wa - ters all o - bey - ing, Hear him say-ing, "Peace, be still!"

TO CANAAN.

Words by Mrs. M. B. C. SLADE.

Dr. A. BROOKS EVERETT.

SOLO.

1. We are march-ing to Ca - naan, thro' the des - ert vast, And the Lord, with cloud by day And with light of his pres - ence,
2. Tho' we thirst in the des - ert, thou art ev - er nigh, Giv - ing wa - ters, clear and sweet; If we faint on the jour - ney,
3. Green and cool E - lim's palm trees, where we peace - ful rest, Dew - y shel - ter sweet and fair; There our Shepherd has borne us,
4. When the swell - ing of Jor - dan sounds up - on the shore, When its part - ed waves we see, We will sing glad ho - san - nas,

CHORUS.

till the night is past, Is shin-ing o'er our way. To Jor-dan when we come, As we cross the bil-low's foam. Come thou
man - na from on high Is fall - ing at our feet.
on his gen - tle breast, So lov - ing is his care.
joy - ful pass - ing o'er, We're coming un - to thee.

o'er its wave, our guide to be. We are com-ing, com - ing, lead us safe - ly home, Till the shin-ing land we see.

Rit.

Words by KATE CAMERON.

LET US PASS OVER THE RIVER.

R. M. McINTOSH.

1. When our work is end - ed, we shall sweet-ly rest, 'Mid the saint - ed spir - its, on our Saviour's breast; All our tri - als o - ver, we shall
2. Earth hath man - y sor - rows, but they can not last, And our great-est trou-bles quick-ly will be past; If we look to Je - sus, he will
3. When the storm is o - ver, sweet will be the calm, Af - ter life's long bat - tle, bright the vic - tor's palm: And the cross of anguish which now

CHORUS.

glad - ly sing, Grave! where is thy vic-t'ry? Death! where is thy sting? Tho' the dark waves roll high, we will be un - dis-mayed,
give us strength; By his grace we shall be con - que - rors at length. Tho' the dark waves roll high, we will be un - dis-mayed,
weighs us down; We'll ex-change in Heav-en for a shin - ing crown. Tho' the dark, etc.

"Let us pass o - ver the riv - er, And rest un - der the shade, Rest un - der the shade, Rest un - der the shade of the trees."

"Let us pass o - ver the riv - er, And rest un - der the shade, Rest un - der the shade, Rest un - der the shade of the trees."

THE MUSTARD SEED.

Words by Mrs. M. B. C. SLADE.

R. M. McINTOSH.

1. Liken the kingdom to the springing, Springing of smallest seeds we know: Soon in the branches birds are singing, So shall the heavenly kingdom grow.

2. Say not, too humble seems thy planting, Trust in the sto-ry Je-sus told. Dews of his grace our Lord is granting, Soon shall it yield an hundred fold.

3. Oh, the re-joic-ing, when at e-ven, Thy la-bor ended, Safe at home, High in the branches, up in heaven, Singing, "O Lord! thy kingdom's come!"

CHORUS.

Wide o'er the mead, Fling thou the seed! Sun-shine of heav-en shall be giv-en; Seed of the king-dom free-ly sow.

Wide o'er the mead, Fling thou the seed! Sun-shine of heav-en shall be giv-en; Seed of the king-dom free-ly sow.

Words by KATE CAMERON.

THE WISE VIRGINS.

R. M. McINTOSH.

1. Lo! the bridegroom at the door! He will not tar - ry long; Quickly must we en - ter in, To join the feast and song.

2. Knowing not the day or hour We faith - ful vi - gils kept; Did not let our lamps go out, Though all a - round us slept.

3. Let us fol - low af - ter them, The cho - sen of the Lord! Ours to watch and wait for him, And ours the great re ward.
4. May our lit - tle light so shine, That all can see the way; While we wait for Christ to come, We still must watch and pray.

CHORUS.

All our lamps burn bright, burn bright, All our lamps we trim; Midnight falls—our Mas - ter calls, We gladly go with him.

All our lamps burn bright. . . .

All our lamps burn bright, ... All our lamps we trim; Midnight falls—our Mas - ter calls, We gladly go with him.

All our lamps burn bright, burn bright,

FOOT STEPS OF JESUS.

Words by Mrs. M. B. C. SLADE.

Music by Dr. A. B. EVERETT.

1. Sweetly, Lord, have we heard thee calling, Come, fol - low me! And we see where thy foot prints falling, Lead us to thee.
2. Tho' they lead o'er the cold dark mountains, Seek - ing his sheep; Or a - long by Si - lo - am's fountains, Help - ing the weak.
3. If they lead through the temple ho - ly, Preach - ing the word; Or in homes of the poor and low - ly, Serv - ing the Lord.
4. Though, dear Lord, in thy pathway keeping, We fol - low thee; Through the gloom of that place of weeping, Geth - sem - a - ne!
5. If thy way and its sor - rows bearing, We go a - gain, Up the slope of the hill-side, bearing Our cross of pain.
6. By and by, through the shining portals, Turn - ing our feet, We shall walk with the glad immortals, Heaven's golden streets.
7. Then at last when on high he sees us, Our journey done, We will rest where the steps of Je - sus End at his throne.

CHORUS.

Foot prints of Je - sus, that make the path-way glow; We will fol - low the steps of Je - sus where-e'er they go.

Foot prints of Je - sus, that make the path-way glow; We will fol - low the steps of Je - sus where-e'er they go.

Words by Mrs. M. B. C. SLADE.

TO THAT CITY WILL YOU GO?

Dr A. B. EVERETT.

1. Where the jasper walls are beaming, Where the pearly portals are glowing; Where the golden street is gleaming, Where the crystal waters are flowing:—
2. O - pen are the shining portals, Shut by night or day are they nev - er, With the glorified im - mor - tals, Will you dwell within them forev - er?
3. In that many mansioned dwelling, Je - sus, one for you is pre - par - ing; Where hosannas glad are swelling, Will you come their joy sweetly sharing?
4. Joy - ful - ly in - to the keep - ing Of our loving Lord are we go - ing; No more sorrow, pain, nor weeping, No more waves of woe o'er us flowing.
5. There shall be no days declin - ing, Tho' no sun nor moon light the heaven; From amidst the throne is shining, Glory from the Lord freely giv - en.

CHORUS.

Down be - side that wondrous riv - er, Where the trees of healing grow, We shall meet and live forev - er, To that ci - ty will you go.

Down be - side that wondrous riv - er, Where the trees of healing grow, We shall meet and live forev - er, To that ci - ty will you go.

Repeat pp.

THE MARRIAGE OF THE KING'S SON.

Words by Mrs. M. B. C. SLADE.

R. M. McINTOSH.

1. Once a feast was made and the board was laid, And the king ar - ray'd in his gar - ments fair; For my son, said he, shall the
2. Forth a - gain he sent and his ser - vants went To the bid - den guests, but they turned a - way; Then the king was wroth, and he
3. Once a - gain he cried, for my feast sup - plied, From the high-way side, gath - er one and all. Lo, they quick-ly haste to the
4. When our King shall call, may we one and all, In his pal - ace hall haste to take our seat; Wedding garments fair love and

CHORUS.

glad feast be; Bear my mes - sage free, bid the guests be there. When for you and me such a call shall be, When the King cries come, shall we
hastened forth, And the sounds of wrath filled the fes - tal day.
marriage feast, To each low - ly guest 'tis a wel - come call. When for you and me such a call shall be, When the King cries come, shall we
grace prepare, We'll re-joic - ing wear, when the King we meet.

joy - ful rise and go? Oh, re - joice, re - joice, for I hear his voice, To his feast we'll haste, for he loves us so.

joy - ful rise and go? Oh, re - joice, re - joice, for I hear his voice, To his feast we'll haste, for he loves us so.

GOING HOME.

Arr. y R. M. M.

1. Now our barque has left its moorings, And our hands have spread the sail;
2. Not a wind to drive us land-ward Where so many dangers lie;
3. Well we know the hid-den break-ers That would ground our little boat:
4. Earth - ly cares and earthly pleasures, We must bid them all adieu:
5. Come and join us, loved com-pan-ions, There is room for every one;
6. And we need not fear the bil - lows Tho' they threaten to devour;
7. Bles - sings on the ship sal - va - tion! Now we near the happy shore;

We are waiting for the ris - ing Of a kindly fav'ring gale.
But a breeze to bear us on - ward To our haven in the sky.
Well we know the bay so shallow Where it would be death to float.
Yonder is our promised har - bor With its shining tow'rs in view.
With the Bible for a com-pass, Soon our voyage will be done.
Je - sus is our friend and pi - lot, And we trust his love and power.
Glo - ry, glory, hal-le - lu - jah! We will shout for evermore!

CHORUS.
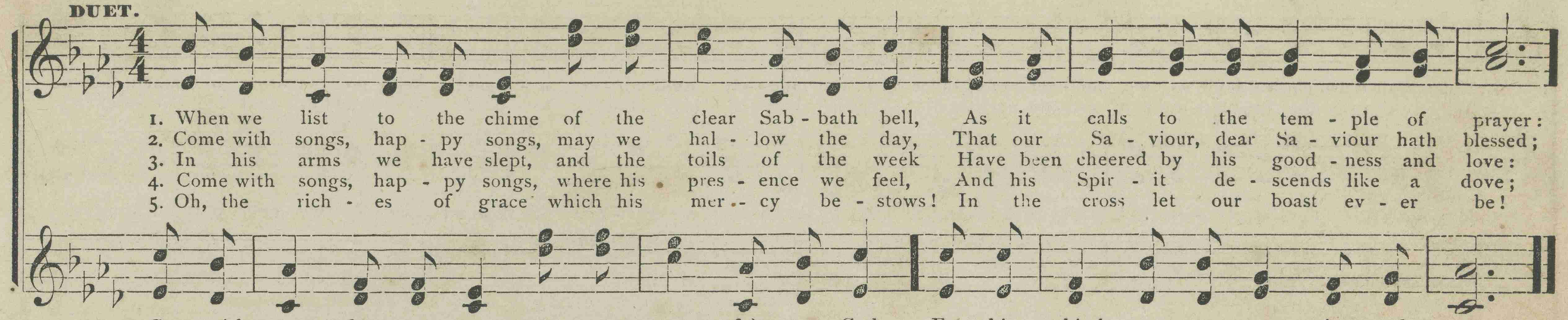
"We are out on the o - cean sail - ing, Homeward bound we swiftly glide, We are out on the ocean sail - ing To a home be-yond the tide."

"We are out on the o - cean sail - ing, Homeward bound we swiftly glide, We are out on the ocean sail-ing To a home be-yond the tide."
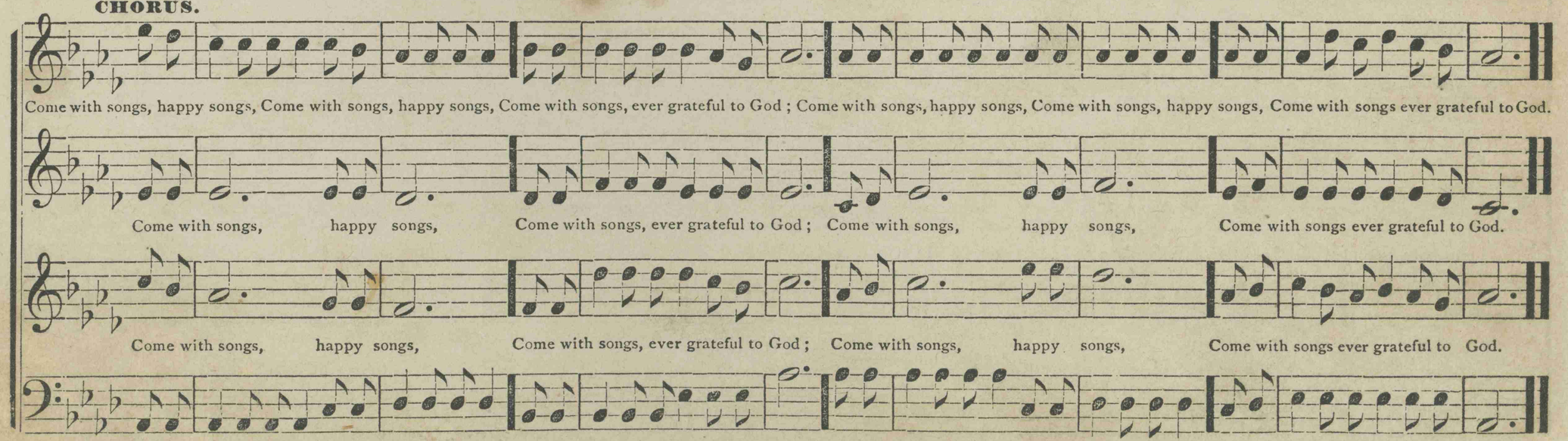
COME WITH SONGS, HAPPY SONGS.

Words by FANNY CROSBY. R. M. McINTOSH.

DUET.



CHORUS.



KATE CAMERON.

LET US PRAY.

R. M. McINTOSH.

1. Come with faith, earnest faith, as we of - fer our prayer To the bless-ed Re-deem - er a - bove: With no sha-dow of doubt would we
2. While we pray that his bless-ing may rest on each soul That is here in his pres-ence to - day, We would ask that the sin - sick may
3. May the world's darkest plac - es grow bright with his smile, Till the earth is a gar - den of flowers; And if we are but toil - ing for

CHORUS.

trust in his care, And re - ly on his in - fi - nite love. Let us pray, ev - er pray, Let us
all be made whole, Though they yet for themselves nev - er pray.
Christ all the while, What can e - qual a plea - sure like ours? Let us pray, ev - er pray, Let us
Let us pray, ev - er pray,

pray when the morn - ing is bright; Let us pray, ev - er pray, Let us pray at the com - ing of night.
pray when the morn - ing is bright; Let us pray, . . . ev - er pray, Let us pray at the com - ing of night.
Let us pray, ev - er pray,

SHOWERS OF BLESSINGS.

1. Lord, I hear of show'rs of blessings Thou art scatt'ring full and free; Show'rs the thirst - y land re-fresh-ing: Let some droppings fall on me.
2. Pass me not, O God, my Fa - ther, Sin - ful tho' my heart may be; Thou might'st leave me, but the rath - er Let thy mer - cy light on me.

3 Pass me not, O gra-cious Sav-iour, Let me live and cling to thee; Fain I'm long - ing for thy fa - vor: Whilst thou'rt calling, call for me.
4. Pass me not, O might-y Spir - it; Thou canst make the blind to see; Wit-ness - es of Je - sus' mer - it: Speak the word of power to me.

5. Love of God, so pure and changeless; Blood of Christ, so rich and free; Grace of God, so rich and boundless, Mag-ni - fy it all in me.
6. Pass me not, thy lost one bringing; Bind my heart, O Lord, to thee; Whilst the streams of life are springing, Bless-ing oth - ers, Oh, bless me.

REFRAIN.

E - ven me, e - ven me, Let some droppings fall on me; E-ven me, e-ven me, Let some droppings fall on me.

E - ven me, e - ven me, E-ven me, e-ven me,

E - ven me, e - ven me, Let some droppings fall on me; E-ven me, e-ven me, Let some droppings fall on me.

E - ven me, e - ven me, E-ven me, e-ven me.

CAN IT BE?

EMILIUS LAROCHE.

1. Gra-cious Sav-iour, can it be There a-waits a crown for me, Set with gems, so pure, so bright, Spark-ling each with heaven-ly light?

2. Can it be, a harp of gold, Glitt'ring bright, these hands shall hold? That this voice shall join the song, Sung by an-gels round the throne?

3. Shall I pass the pearl-y gates? Shall I walk the gold-en streets? Shall I see the great white throne, And be-hold the Lamb there-on?

Yes, oh, yes, if you be-lieve, Je-sus has a crown to give! Yes, oh, yes, if you be-lieve, Je-sus has a crown to give!

Yes, oh, yes, if you be-lieve, Je-sus has a harp to give! Yes, oh, yes, if you be-lieve, Je-sus has a harp to give!

Yes, oh, yes, if you be-lieve, Je-sus has a heaven to give! Yes, oh, yes, if you be-lieve, Je-sus has a heaven to give!

PRAISE THE SAVIOUR.

Fine. D. C.

1. Praise the Saviour, all ye na-tions, Praise him, all ye hosts a - bove;
Shout with joyful ac - clam-a - tions, His di - vine, vic - to-rious love:
D. C. Be my all to him de - vot - ed, To my Lord my all I owe.

Be his kingdom now pro-mot - ed, Let the earth her mon-arch know;

2. With my substance I will hon - or My Re-deem - er and my Lord;
Were ten thousand worlds my manor, All were no - thing to his word:
D. C. Let his friends of ev - ery sta - tion, Gladly join to spread his fame.

While the her - alds of sal - va - tion His a - bound-ing grace proclaim,

REFRAIN.

Praise the Sav - iour, All ye hosts a - bove; Praise the Sav - iour, For his might - y love.

Praise the Sav - iour, All ye hosts a - bove; Praise the Sav - iour, For his might - y love.

"COME TO ME." (Chant.)

R. M. McINTOSH.

1. With tearful eyes I look around, Life seems a dark and | storm - y | sea; ‖ Yet, 'midst the gloom, I hear a sound, A heavenly whisper
2. It tells me of a place of rest; It tells me where my . . | soul may | flee; ‖ Oh, to the weary, faint, oppress'd, How sweet the bidding,

3. When nature shudders, loath to part From all I love, en- | joy and | see, ‖ When a faint chill steals o'er my heart, A sweet voice utters
4. Come, for all else must fail and die; Earth is no resting- | place for | thee; ‖ Heavenward direct thy weeping eye; I am thy portion:
5. O voice of mercy! voice of love! In conflict, grief, and | ag - o - | ny, ‖ Support me, cheer me, from above, And gently whisper

"Come to me, Come to me."

"Come to me, Come to me."
"Come to me, Come to me."

ALL'S WELL. (Chant.)

Words by Miss H. McEWEN KIMBALL.

Dr. A. B. EVERETT.

1. The day is ended! Ere I . . . | sink to | sleep, ‖ My weary spirit . . . |
2. With loving kindness curtain . | thou my | bed, ‖ And cool in rest my . . |
3. At peace with all the world, dear | Lord, and | thee, ‖ No fears my soul's un - - - |

seeks re- | pose in | Thine; ‖ Father! forgive my trespasses . . . | and | keep ‖ This | lit - tle | life of | mine.

burn - ing | pil - grim | feet; ‖ Thy pardon be the pillow . . | for my | head— ‖ So | shall my | sleep be | sweet.
wa - vering | faith can | shake; ‖ All's well! which ever side the . . | grave, for | me, ‖ The | morn - ing | light may | break.

THE FATHER-LAND. 9s & 8s, with Chorus.

1. There is a place where my hopes are stayed, My heart and my treas - ure are there; Where ver - dure and blos - soms
2. There is a place where the an - gels dwell, A pure and a peace - ful a - bode; The joys of that place no

3. There is a place where my friends are gone, Who suf - fered and worshipped with me; Ex - alt - ed with Christ, high
4. There is a place where I hope to live When life and its la - bors are o'er, A place which the Lord to

nev - er fade, And fields are e - ter - nal - ly fair. That bliss - ful place is my fa - ther - land;
tongue can tell; For there is the pal - ace of God. That bliss - ful place, etc.

CHORUS.

on his throne, The King in his beau - ty they see. That bliss - ful place is my fa - ther - land;
me will give, And then I shall sor - row no more. That bliss - ful place, etc.

By faith its de - lights I ex - plore; Come, fa - vor my flight, an - gel - ic band, And waft me in peace to that shore,

By faith its de - lights I ex - plore; Come, fa - vor my flight, an - gel - ic band, And waft me in peace to that shore.

HEAR YE THE WORD OF THE LORD. (Anthem.)

L. C. EVERETT.

Hear ye the word, the word which the Lord speak-eth un - to you, un - to you, Oh, house of Is - ra - el, which the Lord speak-eth

Hear ye the word, the word which the Lord speak-eth un - to you, un - to you, Oh, house of Is - ra - el, which the Lord speak-eth

Dim.

un - to you, oh, house of Is - ra - el. Thus saith the Lord, thus saith the Lord, Learn not the way of the

un - to you, oh, house of Is - ra - el. Thus saith the Lord, thus saith the Lord, Learn not the way of the

hea - then. Thus saith the Lord, Learn not the way of the hea - then. And be not dis-mayed at the signs of heav - en, for the

hea - then. Thus saith the Lord, Learn not the way of the hea - then. And be not dis-mayed at the signs of heav - en, for the

hea - then are dis-mayed at them. And be not dis-mayed at the signs of heav - en, for the hea-then are dis-mayed at them.

hea - then are dis-mayed at them. And be not dis-mayed at the signs of heav - en, for the hea-then are dis-mayed at them.

SANCTUS.

R. M. McINTOSH.

Largo. *p* *m* *p* Cres. *f* *ff*

Ho - ly, Ho - ly, Ho - ly, Lord God Al - mighty, Heaven and earth are full of thy glo - ry; Glo - ry be to thee,

Ho - ly, Ho - ly, Ho - ly, Lord God Al - mighty, Heaven and earth are full of thy glo - ry; Glo - ry be to thee,

p Cres. *f* *ff* *p* *pp* Dim.

Glo - ry be to thee, Glo - ry be to thee, Glo - ry be to thee, O Lord Most High, O Lord Most High.

Glo - ry be to thee, Glo - ry be to thee, Glo - ry be to thee, O Lord Most High, O Lord Most High.

BOW DOWN THINE EAR. (Anthem.)

R. M. McINTOSH.

Soft and slow.

1. Bow down thine ear, O Lord, bow down thine ear, O Lord, Bow down thine ear, and hear me,

Cres.

Bow down thine ear, O Lord, bow down thine ear, O Lord, Bow down thine ear, O Lord,

Bow down thine ear, O Lord, ... and hear me, Bow down thine ear, and hear me,

mf *p* *mf*

Bow down thine ear, O Lord, and hear me, For I am poor, I am poor and need - y. Pre - serve my

mf *p*

Bow down thine ear, O Lord, and hear me, For I am poor, I am poor and need - y.

mf *p* *mf*

Pre - serve my soul . . . .

Cres. **Dim.**

soul, ... Pre - serve my soul, for I am ho - ly, I am ho - ly, I am ho - ly.

mf **Cres.** **Dim.**

Pre - serve my soul, Pre - serve my soul, for I am ho - ly, I am ho - ly, I am ho - ly.

Cres. **Dim.**

. . . . . Pre - serve my soul, . . .

m Cres. Dim. f

O thou, my God, save thy serv - ant, that trust - eth in thee, that trust - eth in thee. So will I praise thee, O

m Cres. Dim. f

O thou, my God, save thy serv - ant, that trust - eth in thee, that trust - eth in thee. So will I praise thee, O

m Cres. Dim. f

ff

Lord, will I praise thee, O Lord, and glo - ri - fy thy name, and glo - ri - fy thy name. . . O Lord,

ff

Lord, will I praise thee, O Lord, and glo - ri - fy thy name, and glo - ri - fy thy name, . . O Lord,

ff

f ff p f

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

f ff p f

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

f ff p f

I WAS GLAD WHEN THEY SAID UNTO ME. (Anthem.)

R. M. McINTOSH.

Allegretto.

I was glad when they said un - to me, I was glad when they said un - to me, We will go in - to the

I was glad when they said un - to me, I was glad when they said un - to me, We will go in - to the

house of the Lord, We will go in - to the house of the Lord, We will go, We will go,

house of the Lord, We will go in - to the house of the Lord, We will go, We will go,

We will go in - to the house of the Lord, We will go in - to the house, the house of the Lord, in - to the

We will go in - to the house of the Lord, We will go in - to the house, the house of the Lord, in - to the

Andante.

house of the Lord. Peace be with - in thy walls, Peace be with - in thy walls, Peace be with-

house of the Lord. Peace be with - in thy walls, Peace be with - in thy walls, Peace be with-

- in thy walls, And pros - per - i - ty with - in thy pal - a - ces. Peace be with - in thy walls,

p

- in thy walls, And pros - per - i - ty with - in thy pal - a - ces. Peace be with - in thy walls,

Peace be with - in thy walls, and pros-per - i - ty, pros-per - i - ty with - in thy pal - a - ces. A - men, A - men.

Peace be with - in thy walls, and pros-per - i - ty, pros-per - i - ty with - in thy pal - a - ces. A - men, A - men.

BLESSED IS HE THAT CONSIDERETH THE POOR. (Anthem.)

R. M. McINTOSH.

Allegretto.

Bless - ed is he that con - sid - er - eth the poor, Bless-ed, bless - ed, bless - ed is he, Bless - ed is he that con-

Bless - ed is he that con - sid - er - eth the poor, Bless-ed, bless-ed, bless - ed is he, Bless - ed is he that con-

- sid - er - eth the poor. The Lord will de - liv - er him, The Lord will de - liv - er him, The Lord will de - liv - er him in

- sid - er - eth the poor. The Lord will de - liv - er him, The Lord will de - liv - er him, The Lord will de - liv - er him in

time of trou - ble, The Lord will pre-serve him and keep him a - live, The Lord will pre-serve him and keep him a - live, And

time of trou - ble, The Lord will pre-serve him and keep him a - live, The Lord will pre-serve him and keep him a - live. And

BLESSED IS HE THAT CONSIDERETH THE POOR. Concluded.

Rit.

he shall be bless-ed up-on the earth, And he shall be bless-ed up-on the earth. A-men, A-men, A - - men.

he shall be bless-ed up-on the earth, And he shall be bless-ed up-on the earth. A-men, A-men, A - - men.

FATHER, WE'LL REST IN THY LOVE. (Sentence.)

R. M. McINTOSH.

Father, we'll rest in thy love; Father, we'll rest in thy love: Father, we'll rest, Father, we'll rest, we'll rest in thy love;

Father, we'll rest in thy love; Father, we'll rest in thy love; Father, we'll rest, Father, we'll rest, we'll rest in thy love;

:S: D. S.

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

Fa - ther, we'll rest in thy love, . . . we'll rest, we'll rest in thy love; Father, we'll rest, we'll rest in thy love.

Father, we'll rest,

BY THE RIVERS OF BABYLON. (Anthem.)

Dr. A. B. EVERETT.

By the riv - ers of Ba - by-lon, there we sat down, yea, we wept when we remembered Zi - on, re - membered Zi - on, re-

By the riv - ers of Ba - by-lon, there we sat down, yea, we wept when we remembered Zi - on, re - membered Zi - on, re-

mem - bered Zi - on. We hanged our harps up - on the wil - lows in the midst there-of; For they that car - ried us a-

mem - bered Zi - on. We hanged our harps up - on the wil - lows in the midst there-of; For they that car - ried us a-

way cap - tive, re-quired of us a song: And they that wast - ed us re-quired of us mirth, Say - ing, say - ing,

way cap - tive, re-quired of us a song: And they that wast - ed us re-quired of us mirth, Say - ing, say - ing,

Sing us one of the songs of Zi - on. How shall we sing the Lord's song in a strange land? If I for - get thee, O Je-

Sing us one of the songs of Zi - on. How shall we sing the Lord's song in a strange land? If I for - get thee, O Je-

rusalem, Let my right hand for - get her cunning, If I do not remember thee, let my tongue cleave to the roof of my mouth; If I pre-

rusalem, Let my right hand for - get her cunning, If I do not remember thee, let my tongue cleave to the roof of my mouth; If I pre-

fer not Je - ru - sa-lem a - bove my chief joy, If I pre - fer not Je - ru - sa-lem a - bove my chief joy, joy.

1st. 2d.

fer not Je - ru - sa-lem a - bove my chief joy, If I pre - fer not Je - ru - sa-lem a - bove my chief joy, joy.

GREAT IS THE LORD. (Anthem.)

R. M. McINTOSH.

Great is the Lord, and greatly to be prais-ed in the cit - y of our God, in the cit - y of our God, in the

Great is the Lord, and great-ly to be prais-ed in the cit - y of our God, in the cit - y of our God, in the

cit - y of our God, in the cit - y of our God; and great-ly to be prais-ed, and greatly to be prais-ed in the

cit - y of our God, in the cit - y of our God; and great-ly to be prais-ed, and great-ly to be prais-ed in the

cit - y of our God, in the mountain of his ho - li - ness, in the mountain of his ho - li - ness.

cit - y of our God, in the mountain of his ho - li - ness, in the mountain of his ho - li - ness.

Beau-ti - ful, beau - ti - ful, beau-ti - ful, beau - ti - ful, beau-ti - ful, beau - ti - ful for sit - u-

Sym.

Beau-ti - ful, beau - ti - ful, beau-ti - ful, beau - ti - ful, beau-ti - ful, beau - ti - ful for sit - u-

- a - tion, the joy of the whole earth is Mount Zi - on, Mount Zi - on on the sides of the earth, the

- a - tion, the joy of the whole earth is Mount Zi - on, Mount Zi - on on the sides of the earth, the

cit - y of the great King. God is known.

cit - y of the great King. God is known in her pal - a - ces as a re - fuge, God is known, God is known.

BEAUTIFUL ZION.

R. M. McINTOSH.

1. Beauti-ful Zi - on, built a - bove, Beauti-ful cit - y that I love! Beauti-ful gates of pearl - y white, Beauti-ful tem - ple—God its light!
2. Beauti-ful heav'n where all is light, Beauti-ful an - gels clothed in white; Beauti-ful strains that never tire. Beauti-ful harps thro' all the choir;
3. Beauti-ful crowns on ev - ery brow, Beauti-ful palms the conquerors show; Beauti-ful robes the ransomed wear, Beauti-ful all who en - ter there;
4. Beauti-ful throne for Christ our King, Beauti-ful songs the an - gels sing; Beauti-ful rest—all wanderings cease, Beauti-ful home of per-fect peace;

CHORUS.

He who was slain on Cal - va - ry, Opens those pearl-y gates to me, Opens those pearly gates to me. Zi - on, Zi - on, Zi-
There shall I join the cho-rus sweet, Worshiping at the Saviour's feet, Worshiping at the Saviour's feet.

Thither I press with ea - ger feet, There shall my rest be long and sweet, There shall my rest be long and sweet. Zi - on, Zi - on, Zi-
There shall my eyes the Saviour see, Haste to his heavenly home with me, Haste to his heavenly home with me.

- on! Beau-ti- ful Zi - on, built a - bove, Beauti-ful cit - y that I love! Beauti-ful gates of pearl-y white, Beauti-ful tem-ple—God its light.

- on! Beauti - ful Zi - on, built a - bove, Beauti-ful cit - y that I love! Beauti-ful gates of pearl-y white, Beauti-ful tem-ple—God its light.

COME AND WORSHIP. (Anthem.)

Oh, come let us wor-ship, come let us wor-ship, come let us wor-ship, and bow down and kneel be - fore the Lord, the

Oh, come let us wor-ship, come let us wor-ship, come let us wor-ship, and bow down and kneel be - fore the Lord, the

Lord, our Mak - er, For he is the Lord, the Lord our God, And we are his peo - ple, and the sheep of his hand, We are his

God, ...

Lord, our Mak - er, For he is the Lord, the Lord our God, And we are his peo - ple, and the sheep of his hand, We are his

God, ...

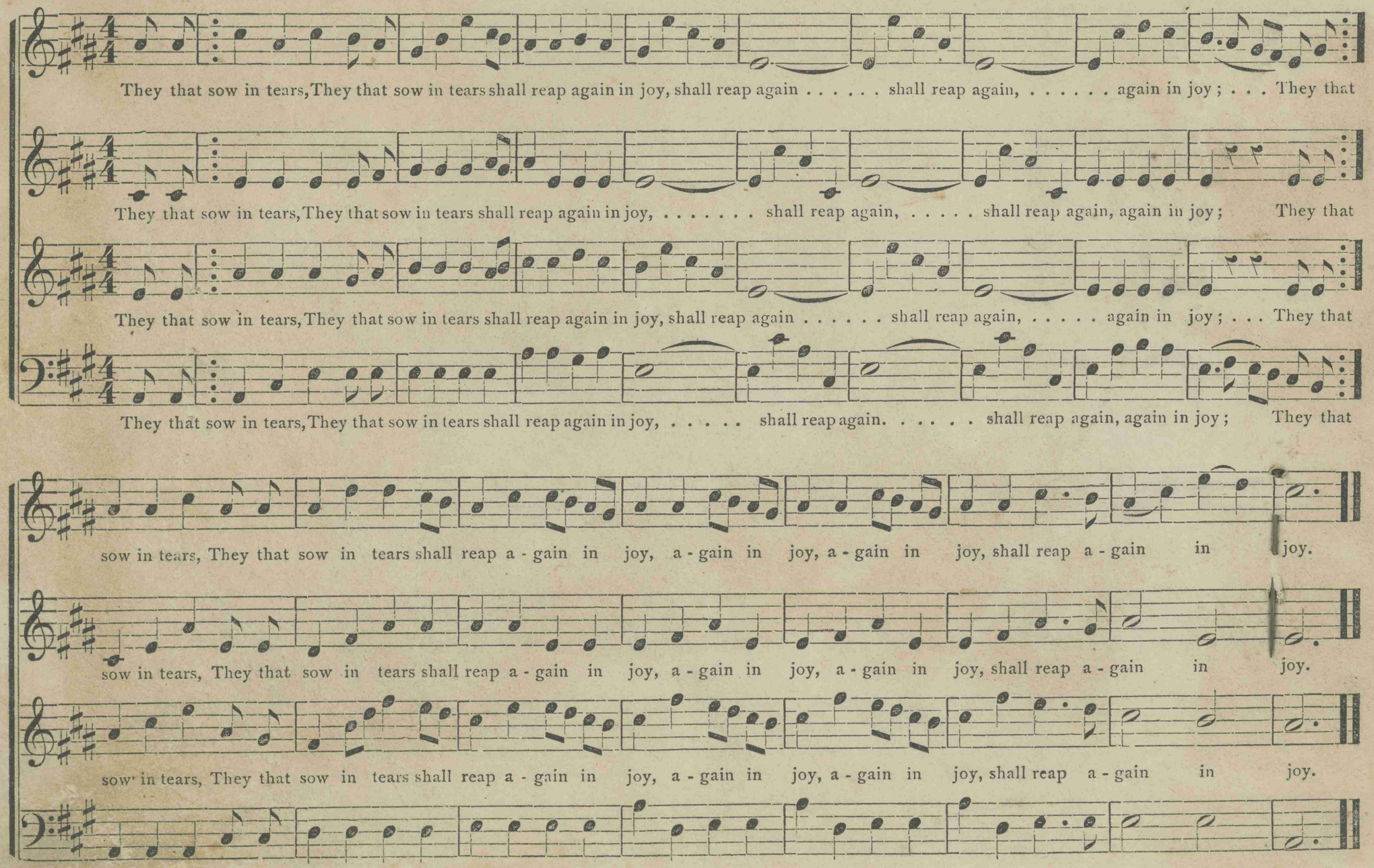
peo-ple, and the sheep of his hand, We are his peo-ple, we are his peo-ple, we are his peo-ple, and the sheep of his hand. A - men.

Rit.

peo-ple, and the sheep of his hand, We are his peo-ple, we are his peo-ple, we are his peo-ple, and the sheep of his hand. A - men.

THEY THAT SOW IN TEARS. (Anthem.)

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