# MASON'S SACRED HARP

OR

# BEAUTIES OF CHURCH MUSIC.

VOLUME II.

NEW EDITION, ENLARGED AND IMPROVED,

CONTAINING

ONE HUNDRED AND TWENTY PAGES NOT CONTAINED IN FORMER EDITIONS.

BOSTON:

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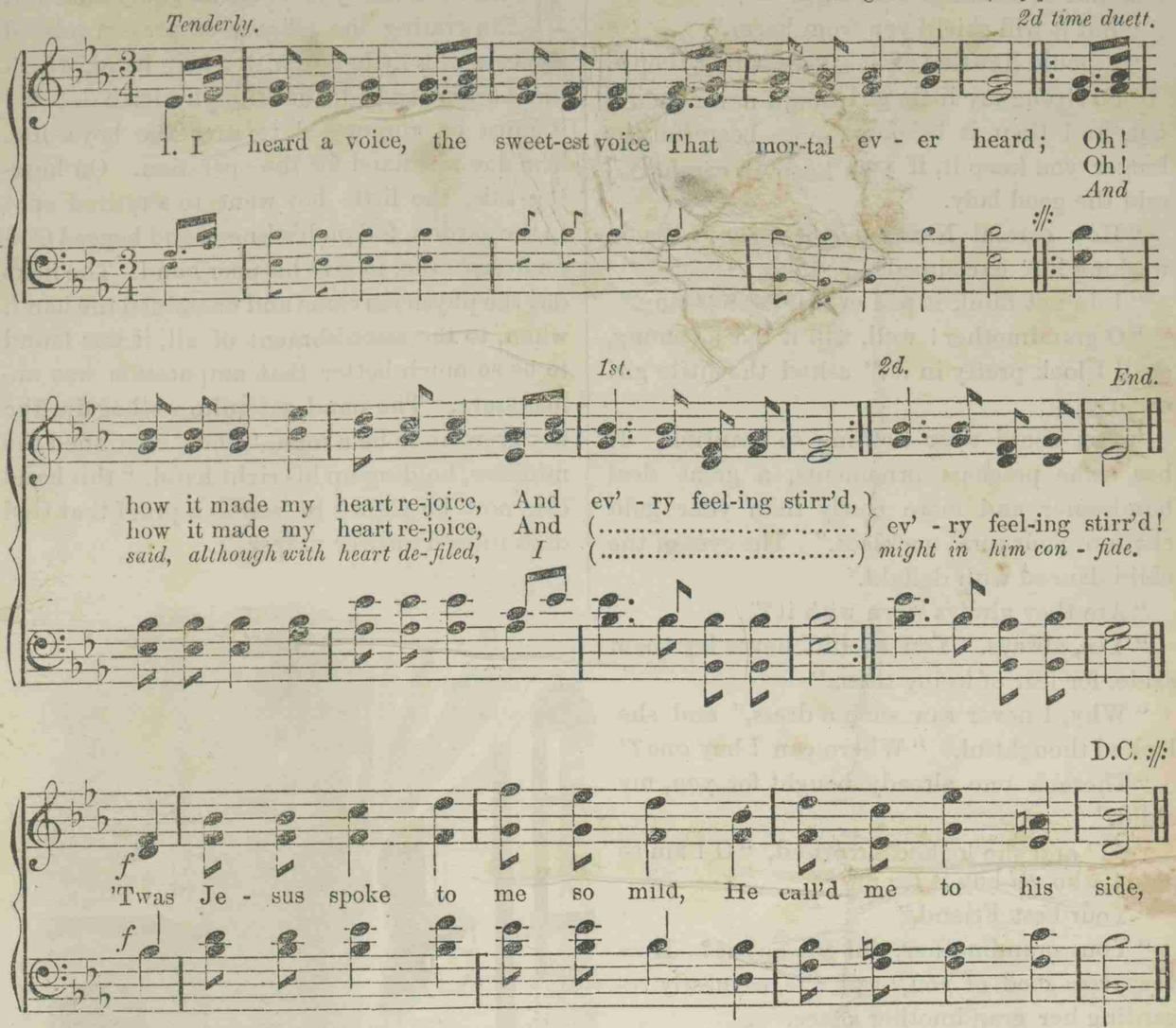
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1845.

Poetry by
Rev. PETER STRYKER, D.D.

## THE SWEETEST VOICE.

Music by J. E. GOULD.
From "Songs of Gladness," by permission.




2 I saw his face, the fairest face
That mortal ever saw;
I long'd the Saviour to embrace,
From him new life to draw.
"Come unto me," he kindly said,
"And I will give thee rest;
The ransom-price I fully paid—
Repent! believe! be blest!"

3 I felt his love, the strongest love
That mortal ever felt;
Oh, how it drew my soul above,
And made my hard heart melt!
My burden at his feet I laid,
And knew the joy of heaven,
As in my willing ear he said
The blessed word, "*Forgiven!*"

4 Dear Saviour, let me ever sing
Thy praise, while I have breath;
Each night and morn my tribute bring,
Until I sleep in death;
And then my soul, beyond the sky,
Shall join, with sweet acclaim,
With all the ransom'd throng on high,
To praise Messiah's name.

*Entered according to Act of Congress, A.D. 1868, by J. E. GOULD, in the Clerk's Office of the District Court for the Eastern District of Pennsylvania.*

For the Child's World.

## PLANTING, WATERING AND PRAYING;

OR, MAGGIE'S FAITH.

as it was over she took her little brother and went out; and, when we returned to the planting ground, we saw the dear children [illegible]

went out; and, when we returned to the plant-
ing ground, we saw the dear children kneeli

MASONS' NEW MUSIC BOOKS.

# MASONS' NEW MUSIC BOOKS.

## MASONS' STANDARD MUSICAL WORKS!

## SACRED MUSIC BOOK.

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

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

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

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

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

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

**Masons' Juvenile Harp;** An entirely New Juvenile Singing Book, containing a copious and simplified system of Elementary Principles, adapted to the youngest learner, a large number of new and beautiful Melodies and Hymns, selected and translated from the German; together with a great variety of original and selected Hymns and Melodies, Rounds and Sentences, peculiarly adapted to Juvenile Singing schools, Common Schools, Sunday Schools, Family Circles, and for Juvenile Concerts. Great care has been taken, in the selections for this work, to exclude every thing light and trifling, while at the same time it will be found that a great portion of the Music is of a lively, cheerful, and exhilarating character, such as is always interesting and pleasing to learners.

## NOTICES OF MASONS' SACRED HARP.

*From the New Haven (Conn.) Observer.*

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

*From the Hartford (Conn.) Patriot.*

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

*From the Connecticut Congregationalist.*

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

*From the Hartford (Conn.) Courier.*

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

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

*From the Evangelist at Oberlin.*

Written by Prof. Allen.

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

*From the Pittsburgh Spirit of the Age.*

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

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

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

*From the Committee of the Handel Society at Hudson College.*

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

*From the Cleveland Herald.*

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

*From the Massillon Gazette.*

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

*From Mr. Dumsday, Professor of Music, Ravenna.*

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

*From the Pittsburgh Presbyterian Advertiser.*

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

*From Professor G. W. Pratt, New Orleans.*

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

*From the Hudson Observer.*

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

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

# EDITOR'S ADVERTISEMENT.

THE rapid increase of musical knowledge, and the improvement in musical taste and skill during the last few years, are cheering to every Christian; and in connexion with the increasing interest daily manifested in the subject by the whole community, call for devout gratitude to Him who is the "Author of all good."

The object in furnishing this second volume of the SACRED HARP, is to contribute something toward extending the variety of Psalmody; and the contents of the work may be appropriately classed under the following heads, viz:

FIRST.—Old favorite compositions, not contained in the first volume.

SECOND.—A variety of modern European and American tunes, which have, in consequence of their *merit*, become incorporated with the standard music of the church.

THIRD.—*Themes*, derived from celebrated composers, and now for the first time arranged as metrical tunes. Among the eminent musicians whose works have been consulted in preparing this portion of the volume, are, Angier, Arnold, Auberlen, Blangini, Beethoven, Bach, Crust, Corelli, Cherubini, Callcott, Durante, Dupuis, Farrant, Frank, Graun, Goudimel, Glaser, Giardini, Geminiani, Horsley, Hiller, Heighington, Hellwig, Haydn, Handel, Kubler, Kreutzer, Kotzeluch, Kocher, Latrobe, Morley, Meyer, Methfessel, Mehul, Mazzinghi, Mozart, Neukomm, Naumann, Nageli, Purcell, Pergolesi, Portogallo, Pleyel, Playford, Rousseau, Rotscher, Romberg, Rink, Richer, Reichardt, Ravenscroft, Rossini, Stanley, Spohr, Spofford, Silcher, Shield, Schultz, Schneider, Schein, Sabbatini, Taylor, Tallis, Venua, Vogler, Vanhall, Wranisky, Winter, Wheal, Weber, Zelter, and others

FOURTH.—*Original Tunes*, composed by American and European musicians, and now for the first time published, many of which were written expressly for this work.

FIFTH.—*Anthems, Set Pieces, &c.* These are numerous, embracing a great variety in style and subjects, and will be found adapted to various occasions of public worship.

The Editor would express his gratitude to those musical gentlemen who have aided him by their compositions and advice during the progress of the work, and particularly to his brother, LOWELL MASON who has not only composed and arranged many new tunes expressly for this volume, but has kindly permitted numerous beautiful compositions to be taken from the various collections of which he is the editor.

*Enlarged, Revised, and Improved, by the addition of One Hundred and twenty pages, not contained in former Editions.*

THE

# SACRED HARP:

OR

# BEAUTIES OF CHURCH MUSIC.

## VOLUME II.

A NEW COLLECTION OF

PSALM AND HYMN TUNES, ANTHEMS, MOTETTS, SENTENCES AND CHANTS,

DERIVED FROM THE HIGHEST SOURCES OF THE MUSICAL TALENT OF EUROPE AND AMERICA,

MANY OF WHICH WERE COMPOSED OR ARRANGED EXPRESSLY FOR THIS WORK,

CONSTITUTING A WORK PROBABLY COMBINING AS MUCH BEAUTY AND UTILITY AS WAS EVER PUBLISHED.

COLLECTED AND ARRANGED BY T. B. MASON, PROFESSOR OF MUSIC AND ORGANIST.

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1847.

# PUBLISHERS' NOTICE.

## TO EDITORS AND COMPILERS OF MUSIC BOOKS.

The copyright music contained in this work embraces a great portion of the entire volume, and may be divided into three classes.*

*First Class.*—Original Tunes by the Editor, and by several celebrated composers, who have written many beautiful pieces expressly for this work. In some instances, the authors' names are given, but in many cases they are omitted. This class embraces a great variety as to style, metre, &c.

*Second Class.*—*Themes*, derived from Beethoven, Cherubini, Mozart and others. These musicians never wrote Psalm and Hymn Tunes, and the tunes ascribed to them are merely *subjects* derived from their various productions, and arranged in their present form by other composers. In many instances, only the principal ideas contained in the piece have been derived from the author named. In such cases, more or less of the tune is the composition of the arranger, and it is usual to say, "*subject from Beethoven*," "*subject from Rossini*,"—"*arranged from Gregorian Chant*"—"*arranged from Romberg*," &c. Many composers have in this way greatly extended the boundaries of Psalmody, and have added much to the richness and variety of Church Music. This Book contains a great number of such tunes, and they are claimed as *property*, under the copyright law, made and provided for the protection of such property. To arrange Psalmody from such peculiar materials with judgment, accuracy, and elegance, as much scientific knowledge and labor are requisite, as for composing new tunes.

*Third Class.*—Old tunes, altered, newly arranged and harmonized, and made much more easy of execution—beautiful and useful. *All such alterations, arrangements and modifications* are also claimed as *property;* and they have cost an amount of labor and time, which cannot be appreciated but by those acquainted with the task. In many cases, not only has the *melody* or *air* been newly arranged, but the three other parts (Base, Tenor and Alto,) are the composition of the arranger.

The proprietors ask, and intend to require, that their legal claim to the benefit of their labors shall be respected. Compilers and publishers are therefore cautioned against selecting from this work.

Entered, according to the Act of Congress, in the year Eighteen Hundred and Forty-three, by Wm. T. Truman, in the Clerk's Office of the District Court of Ohio.

* It is proper to state that the author has, by *special permission*, selected many gems, scattered through various collections of copyright music, published in different parts of the United States, notice of which is here given, that compilers may not ignorantly trespass upon the rights of those who have kindly *permitted* their music to be introduced into this collection. In *no instance* has the music of others been placed in this volume *without permission.*

SOUTHERN BAPTIST THEOLOGICAL SEMINARY LIBRARY 2825 Lexington Road Louisville, KY 40280

This Institution was established for the promotion of Musical Science and taste. It was incorporated by the Legislature in 1834. The first object of the Association after its organization, was to secure the services of a Professor of Music, whose qualifications were of a *high order*. This choice fell upon Mr. T. B. Mason, then a resident of Boston. Mr. Mason accepted the Professorship, and continues to fill it with ability and usefulness.

The results of the operations of the Academy have been a great reformation and rapid improvement in the character and style of Church Music, not only in this city, but throughout a wide extent of country. The influence of the untiring efforts of Mr. Mason, in instructing Juvenile and advanced classes—in the preparation of Teachers, and as conductor of the Academy's Choir, have been most manifest; and an impulse has been given to this "divine art," which if followed up by well directed effort, cannot fail to make its influence co-extensive with this entire portion of the United States.—*Com. Adv.*

The Officers of the Academy are,

Hon. Jacob Burnet, L. L. D., *President.*
J. E. Challis, *Vice President.*
C. C. Dana, *Corresponding Secretary.*
C. R Folger, *Recording Secretary.*
A. Merrill, *Treasurer.*

W. E. Norris, *Librarian.*
T. Newell, }
W. G. Neilson, } *Trustees.*
D. Decamp, }

PROFESSORS.

Mr. Mason, *Vocal Conductor.*
Mr. Müller, *Organist.*

Report of the Committee of the "Eclectic Academy of Music," on Musical Publications, unanimously adopted by the Government and Members, March 24th.

The Committee regard the publication of Musical works, arranged on the immovable basis of science and correct taste, as one of the very best means of introducing a pure and elevated style of Sacred Music.

The Sacred Harp, Vol. I, has been before the public several years, and its striking excellence has been so generally appreciated, that it is probably not going too far to say that it is one of the most useful and scientific collections extant.

The Sacred Harp, Vol. II, has been carefully examined by your Committee, who cannot but regard it as possessing, in an eminent degree, that chaste, classic beauty of melody and richness of harmony, which constitute "the soul of Music," and which cannot fail to render it a *standard* work.

It is confidently believed that the efforts made by the Editor of the "Sacred Harp" to furnish an extended variety of *good*, "*Stock Music*," and such as will be found *permanently* useful and interesting, will receive the approbation of Churches, Choirs and Singers generally.

*A copy of the Records.*

C. R. FOLGER, *Secretary of the Academy.*

# ELEMENTS OF VOCAL MUSIC.

The System of Elementary Instruction, adopted in this work, is the same as used in the revised edition of Mason's Sacred Harp, Vol. I. This system is believed to be the best extant. It is characterized by simplicity, comprehensiveness, progressiveness, and for the copiousness of the Exercises by which the Principles are illustrated; and embraces all that should be inserted in a work of this kind. It has met with universal favor, and is here inserted in accordance with the desire of many Practical Teachers, who have most successfully used it.

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

## CHAPTER I. General Division of the Subject.

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

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

§ 3. Second, they may be high or low.

§ 4. Third, they may be loud or soft.

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

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

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

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

§ 7. General view.

| *Distinctions.* | *Departments.* | *Subjects treated of.* |
|---|---|---|
| 1. Long or Short. | Rhythm. | Length. |
| 2. High or Low. | Melody. | Pitch. |
| 3. Soft or Loud. | Dynamics. | Power. |

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

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

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

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

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

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

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

## CHAP. II. Rhythm: or Division of Time.

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

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

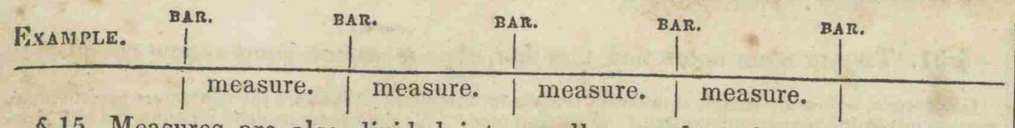
§ 11. Those portions of time into which music is divided are called Measures.

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

§ 13. In this particular, every piece of music is alike; that is, every piece of music is divided by bars into measures.

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

EXAMPLE.

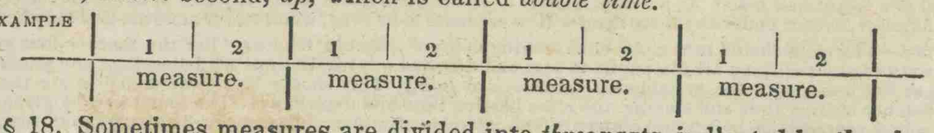



§ 15. Measures are also divided into smaller equal portions, called *parts of measures.*

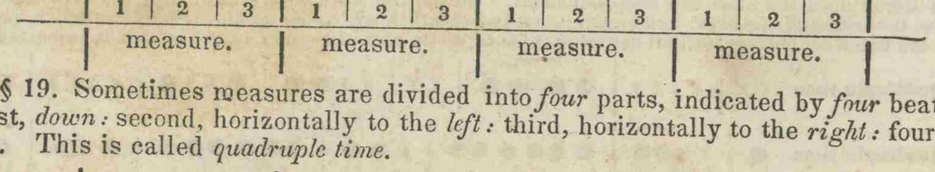
§ 16. These *parts* of measures are indicated during the performance by motions of the hand, called *beats*, or *beating time.*

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

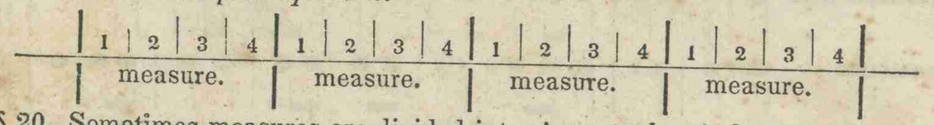
EXAMPLE



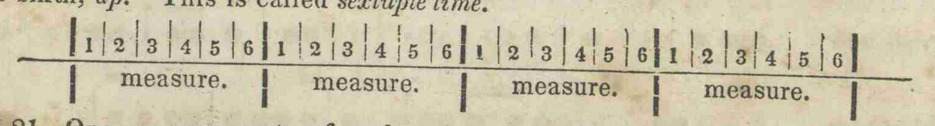

§ 18. Sometimes measures are divided into *three* parts, indicated by *three* beats; first, *down:* second, horizontally to the *left:* third, *up.* This is called *triple time.*




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




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




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

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

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

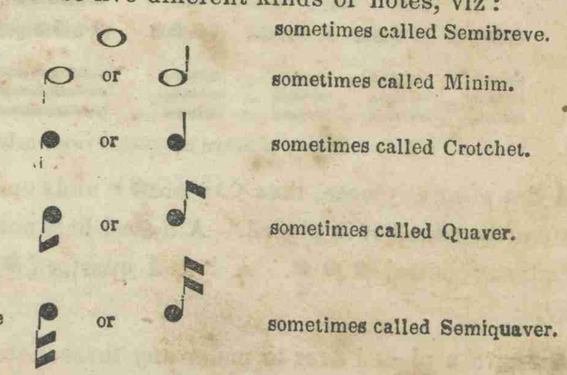
*Note.*—The teacher will now exercise the class in beating time. He cannot be too strict in this exercise. Experience proves that it lies at the *very foundation* of correct performance. If this is neglected, all subsequent instruction will be comparatively of little value. The TEACHER should first make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

## CHAP. III. RHYTHM.—*Continued.*

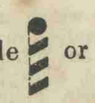
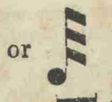
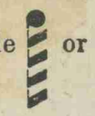
§ 22. To represent musical sounds of different lengths, it is necessary to use characters of different shape and appearance.

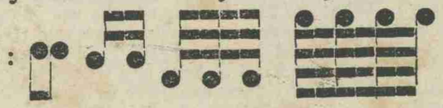
§ 23. Characters used for this purpose are called NOTES.

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



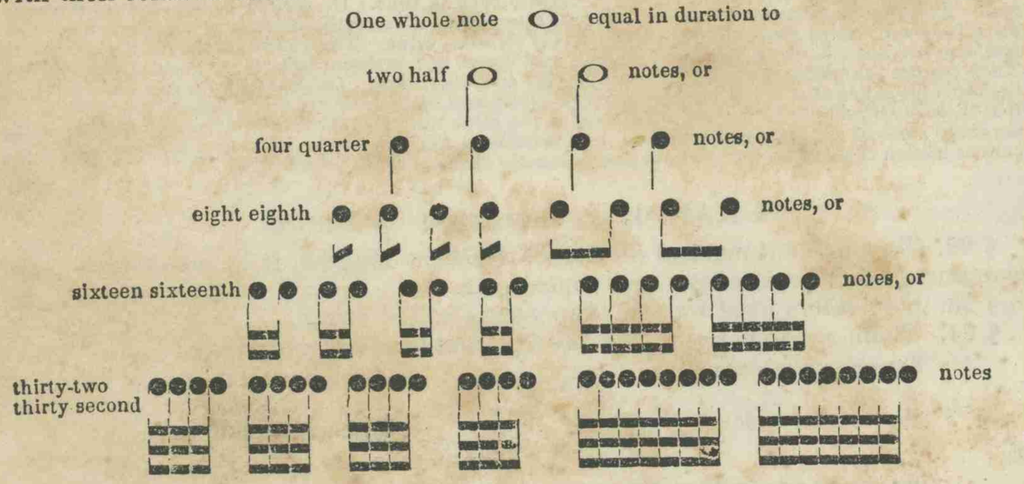

§ 25. In addition to the above three others sometimes occur: viz. the thirty-

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

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

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

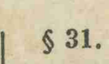
§ 28. The following table exhibits the different kinds of notes in common use, with their relative value.




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

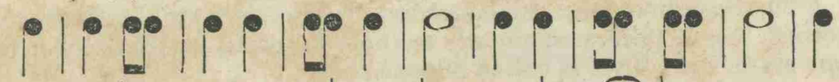
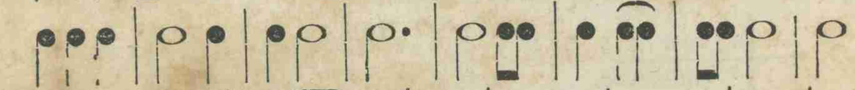
§ 29. A dot after any note, thus  or  adds one half to the original length of the note after which it is placed. A dotted half note () is therefore equal to three quarter notes,  . A dotted quarter () equal to three eights,  , &c.

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

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

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

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

1. Quadruple time 
2. Quadruple time 
3. Double time 
4. Double time 
5. Triple time 
6. Triple time 
7. Quadruple time 
8. Triple time 

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

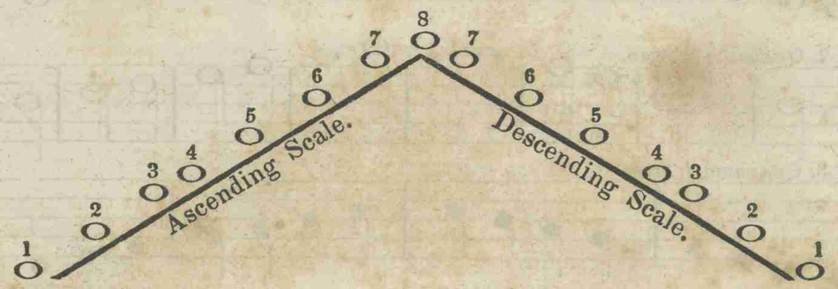
*Note.*—Having advanced so far in RHYTHM as to be able to sing the preceding exercises, that department may now be dropt for a short time, and the attention of the class directed to MELODY. Before commencing this subject, pupils should review CHAP. I. that they may have distinctly in mind the three distinctions,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

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

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

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

ILLUSTRATION.




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

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

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

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

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

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

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

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

## CHAP. V. MELODY.—*Continued.*

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

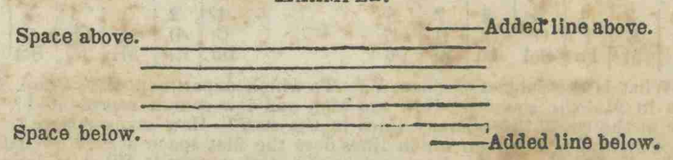
EXAMPLE.

| | | | |
|---|---|---|---|
| 5 | fifth line. | 4 | fourth space. |
| 4 | fourth line. | 3 | third space. |
| 3 | third line. | 2 | second space. |
| 2 | second line. | 1 | first space. |
| 1 | first line. | | |

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

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

EXAMPLE.




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

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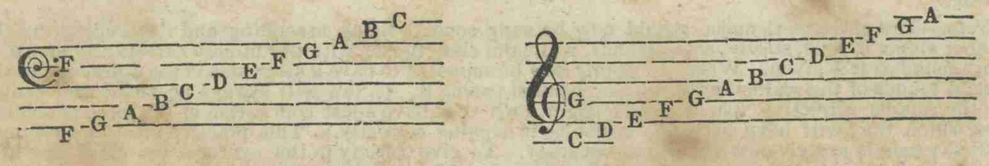
§ 45. There are two cleffs in common use, viz. the F or base cleff, and the treble or G cleff.




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

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

EXAMPLE.

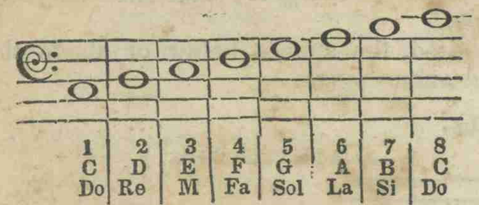



§ 48. In the F cleff, the first sound of the scale is found in the second space; the second sound on the third line; third sound in the third space; and so on, using every line and space until we come to eight, or C, on the first added line above.

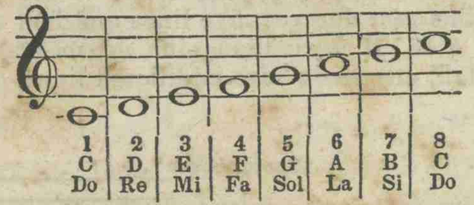
§ 49. In the G cleff, the first sound of the scale is found on the added line below; the second on the space below; the third on the first line; and so on, using every degree of the staff until we come to eight, or C, which will be found in the third space.

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

F or Base cleff.




G. or Treble cleff.
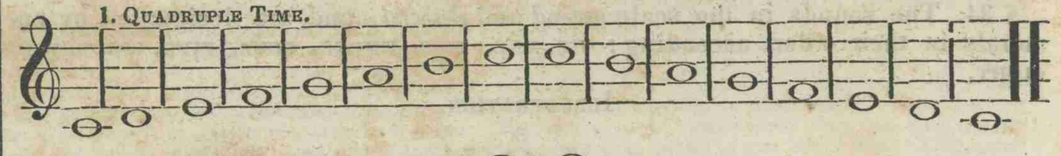



QUESTIONS.—What is the subject of Chap. V.? To which department does Chap. V. belong? What is the difference in Melodic sounds? How are high and low sounds represented? What is a staff? What is the use of the staff? How many lines in the staff? How many spaces? Which is the first line, the lowest or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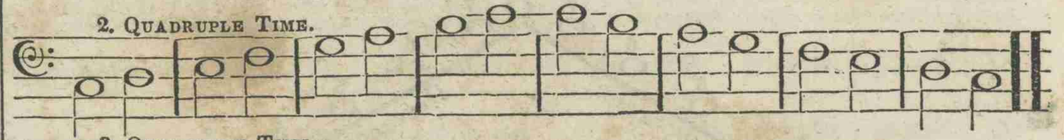
*Note.*—When the contents of this chapter are *well understood*, sing the following exercises until they are sung correctly.

RHYTHM AND MELODY UNITED.
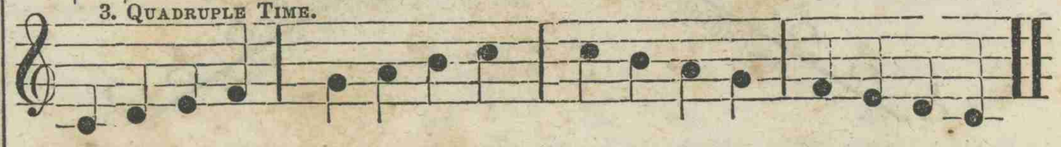
1. QUADRUPLE TIME.
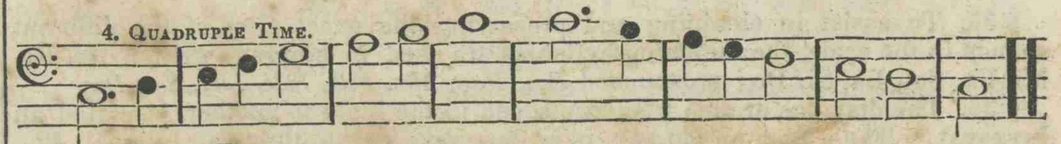


2. QUADRUPLE TIME.



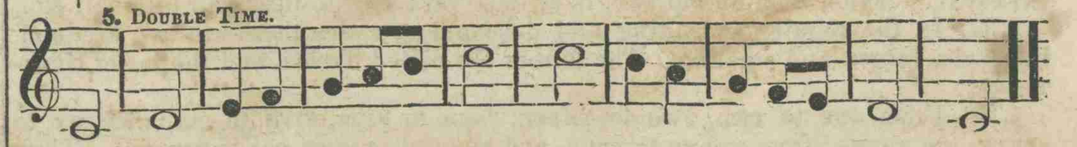
3. QUADRUPLE TIME.
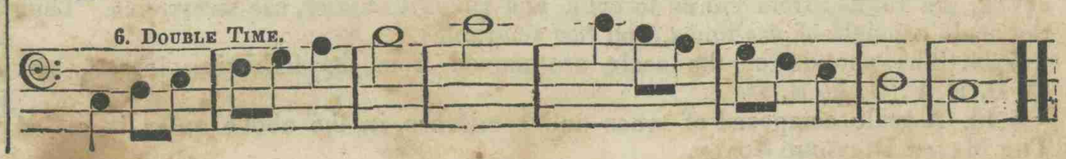


4. QUADRUPLE TIME.
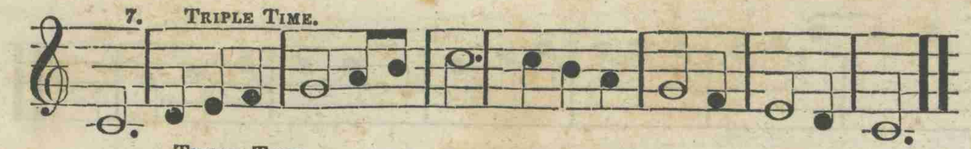


5. DOUBLE TIME.
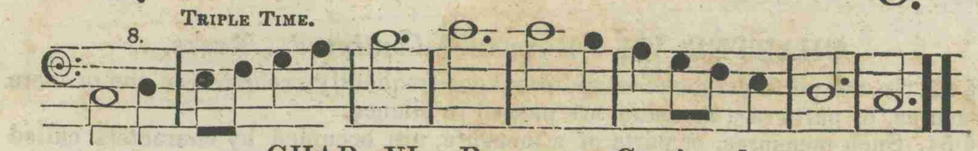


6. DOUBLE TIME.



7. TRIPLE TIME.



8. TRIPLE TIME.



## CHAP. VI. RHYTHM.—*Continued.*

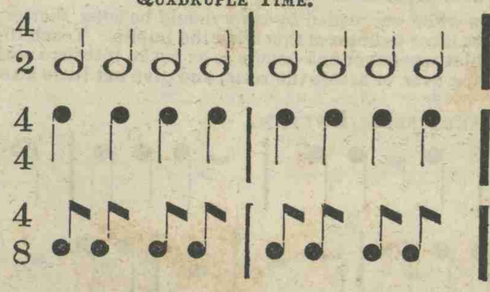
§ 50. There are several varieties in each different kind of time. These varieties are obtained by the use of different notes, on each part of the measure.

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

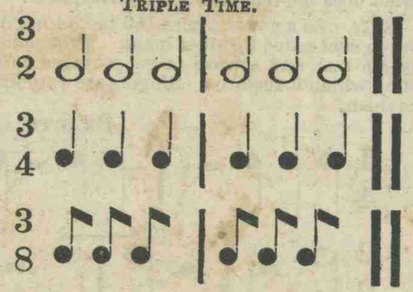
§ 52. The figures are used in the form of fractions: the upper figure or NUMERATOR, showing the kind of time or number of parts in the measures; the lower figure or DENOMINATOR, denoting the particular note which will be of the same length as each part of the measure, or as one beat.

EXAMPLES OF THE VARIETIES OF MEASURE IN COMMON USE.

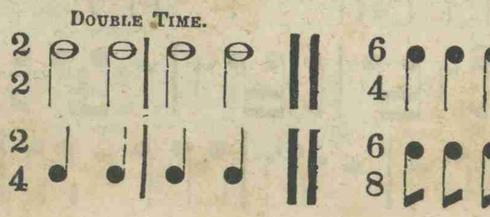
QUADRUPLE TIME.



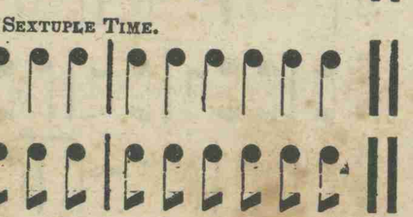
TRIPLE TIME.



DOUBLE TIME.

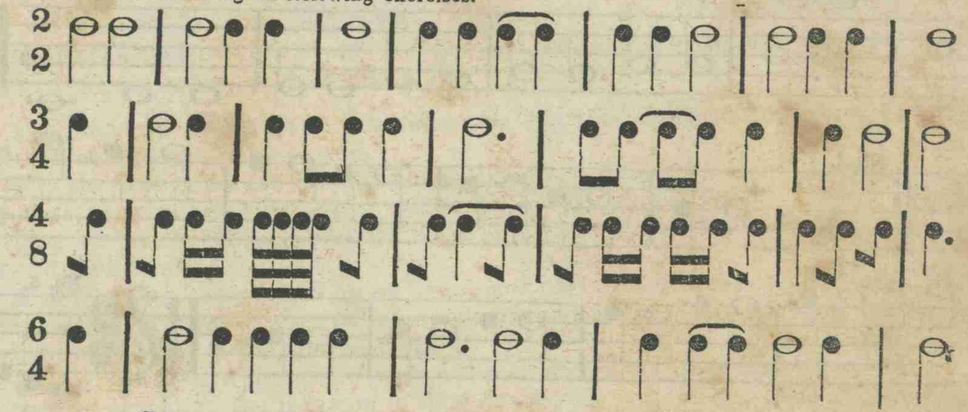


SEXTUPLE TIME.
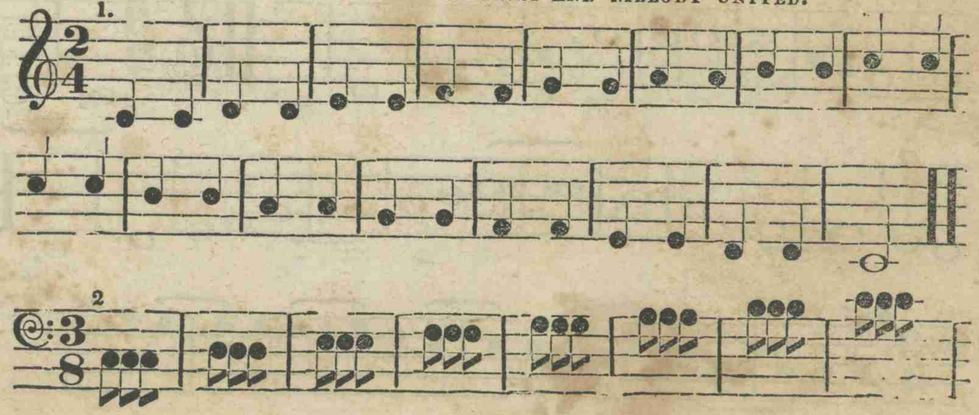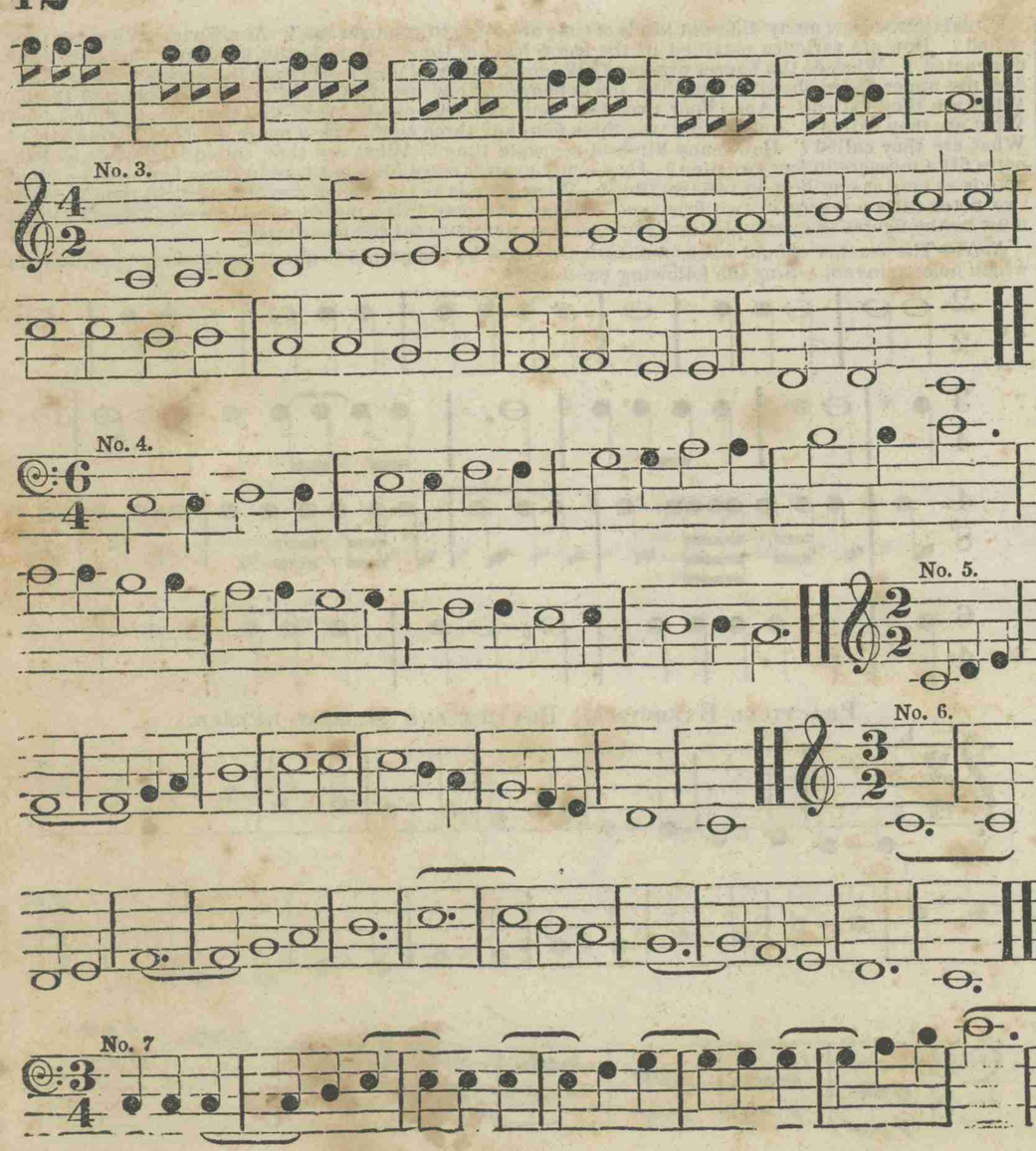


QUESTIONS.—How many different kinds of time are there in common use? Ans. Four. What are they called? How are varieties obtained in the same kind of time? How is the kind and variety of time designated? What do the figures express? Where are they placed? How are the figures used? What does the upper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

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



PRACTICAL EXERCISES. RHYTHM AND MELODY UNITED.







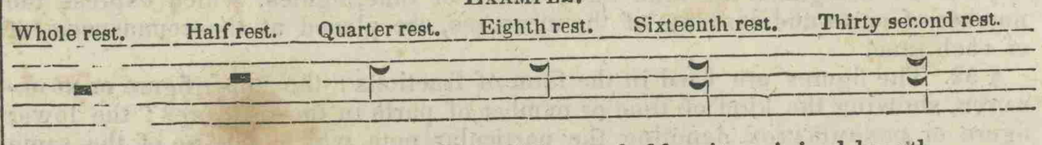

## CHAPTER VII. Rhythm.—*Continued.* Rests.

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

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

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

Example.

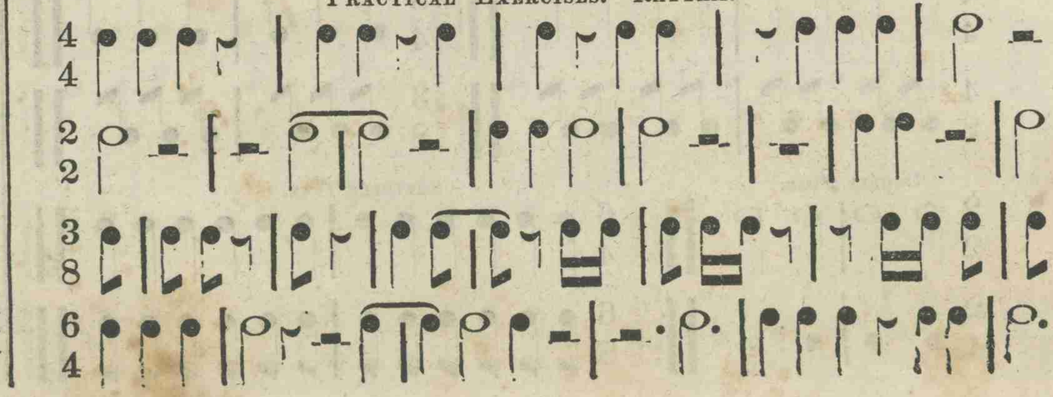



§ 56. A dot after any rest thus 𝄽·, adds one half to its original length.
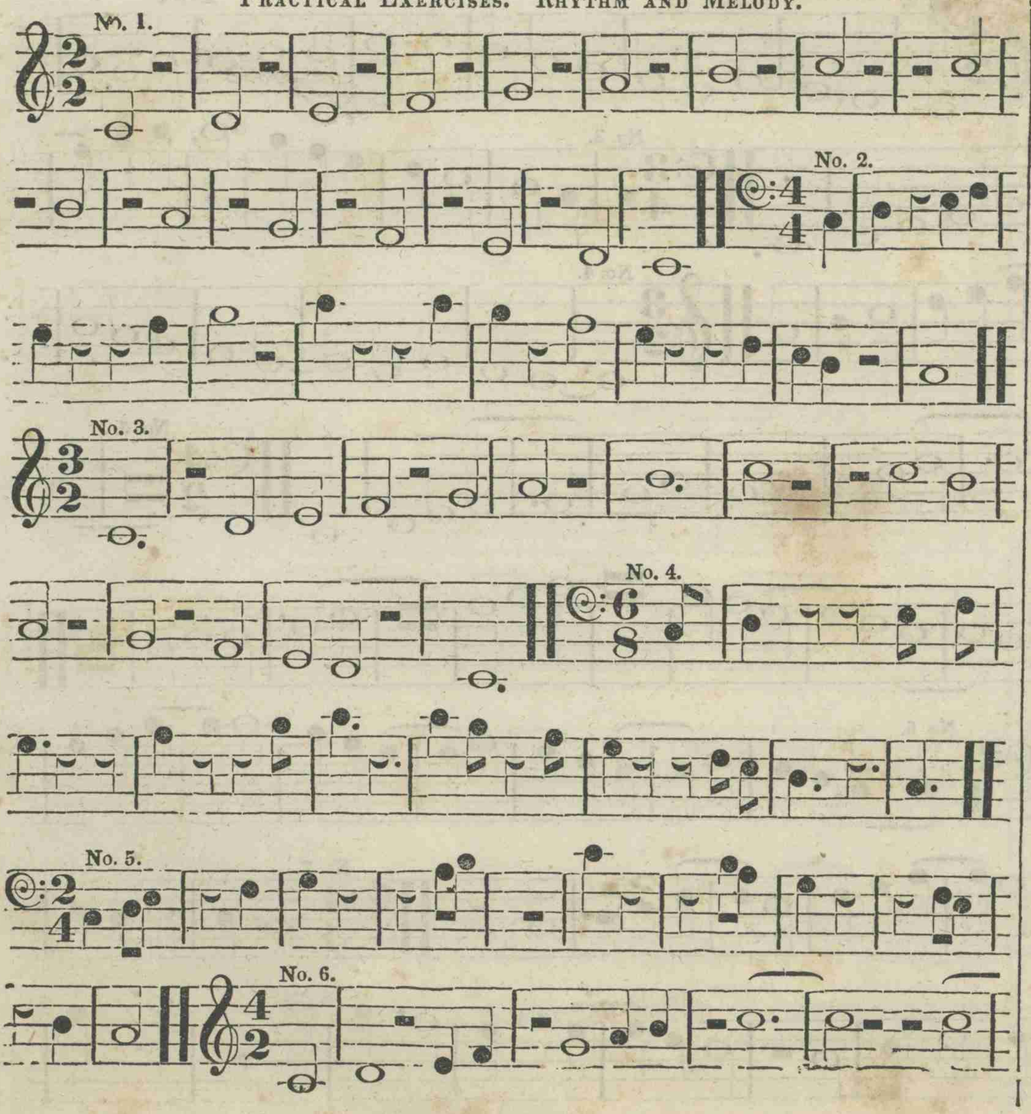
Questions.—How is the time in music occupied when the sounds are suspended by pauses? Ans. By rests. What is a rest? How many kinds of rests are in common use? What are they called? With what does the length of rests correspond? To which department do rests belong?
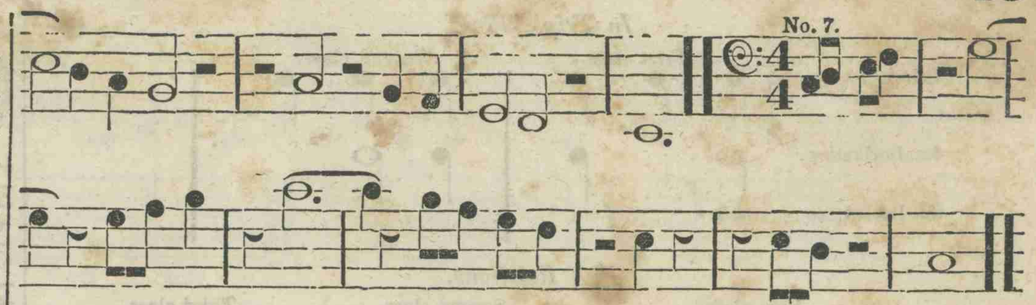
*Note.*—As a general rule, the same kind of notes when succeeded by rests should be sung shorter than when succeeded by other notes. The teacher must labor to impress this upon the pupils. Teach them to fear a rest, and always to be prepared to stop short whenever one occurs so as not to interfere with the time which it requires. Singers are very apt to sing over or across the rests, and give but little attention to them.

Practical Exercises. Rhythm.



PRACTICAL EXERCISES. RHYTHM AND MELODY.







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

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

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

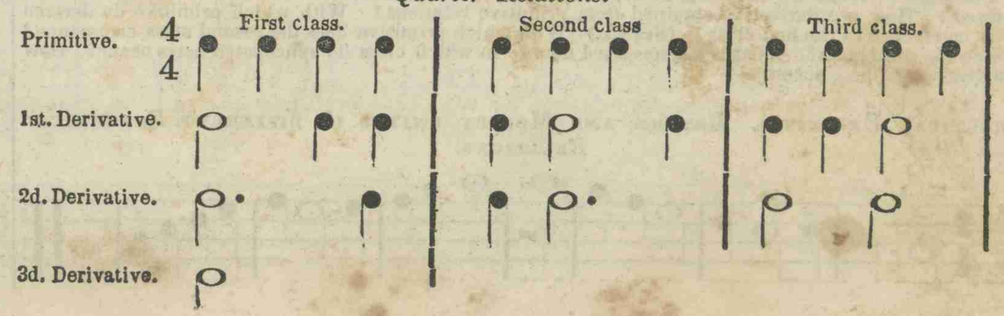
§ 59. Derived relations are obtained from primitive relations, by a union of two or more primitives.

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

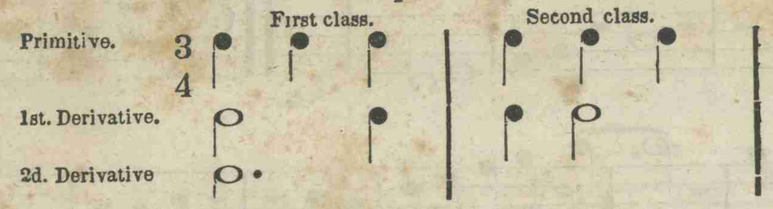
§ 61. In performance, a *syncopated note* receives accent at its commencement: and the regular accent of the measure is thus destroyed.

EXAMPLES OF QUARTER AND HALF RELATIONS.

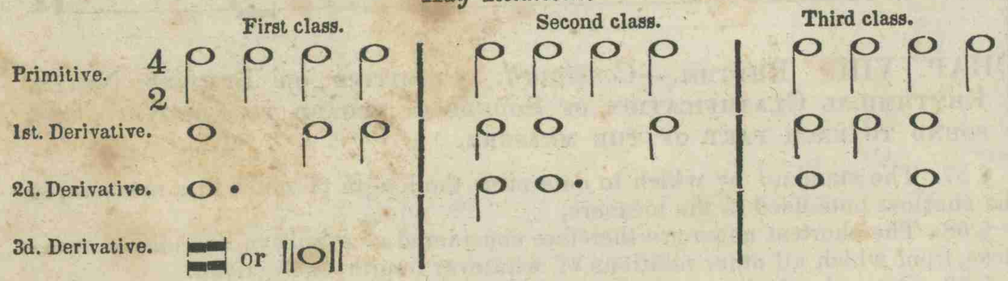
*Quarter Relations.*



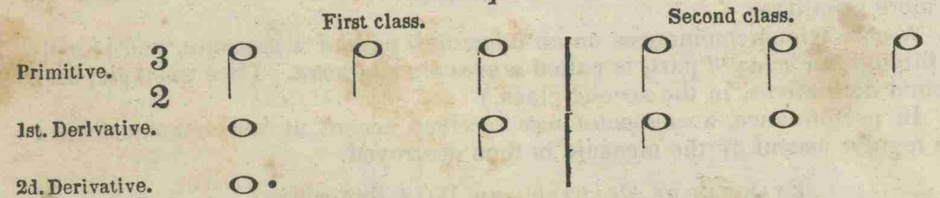
*In Triple Time.*




*Half Relations.*



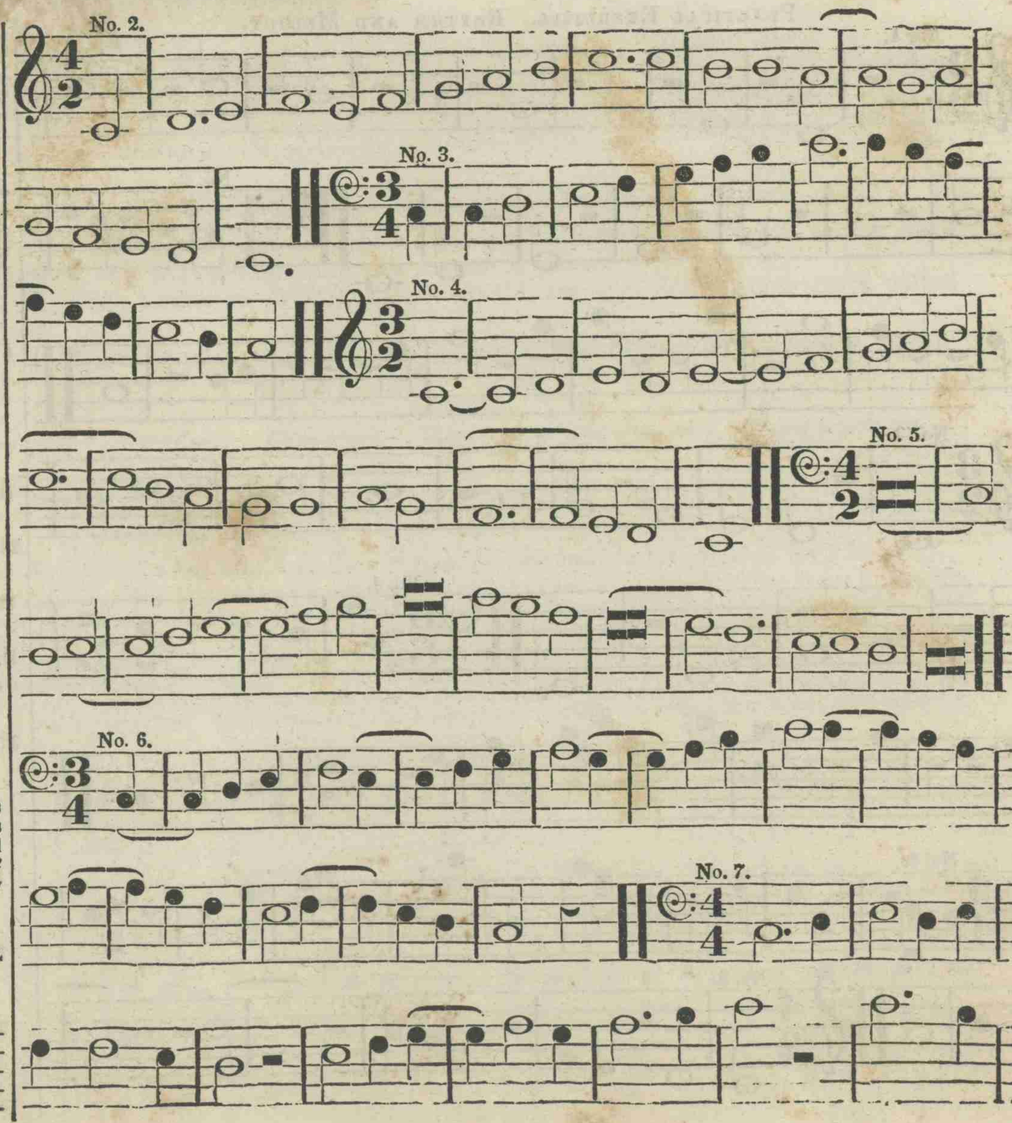

*In Triple Time.*
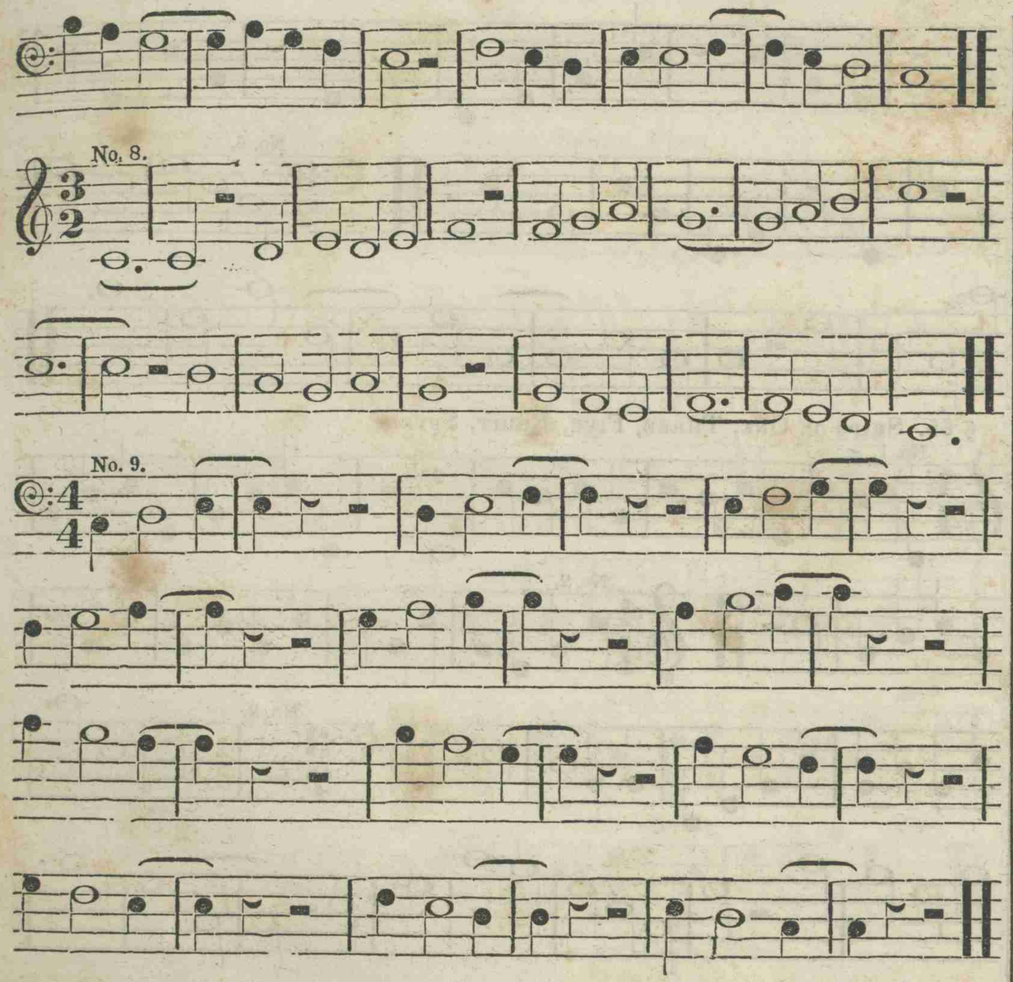



QUESTIONS.—Of what does CHAP. VIII. treat? What is the standard to determine the length of notes in a measure? What are the shortest notes in a measure considered? From what are other relations derived? How are derivative obtained from primitive relations? With which primitive do derived notes commence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

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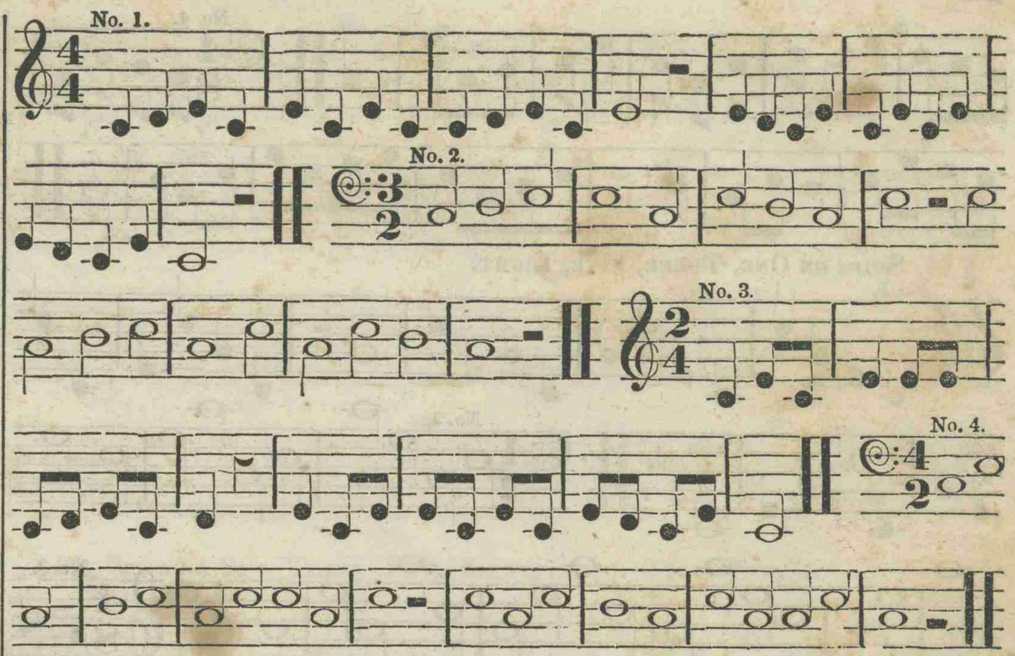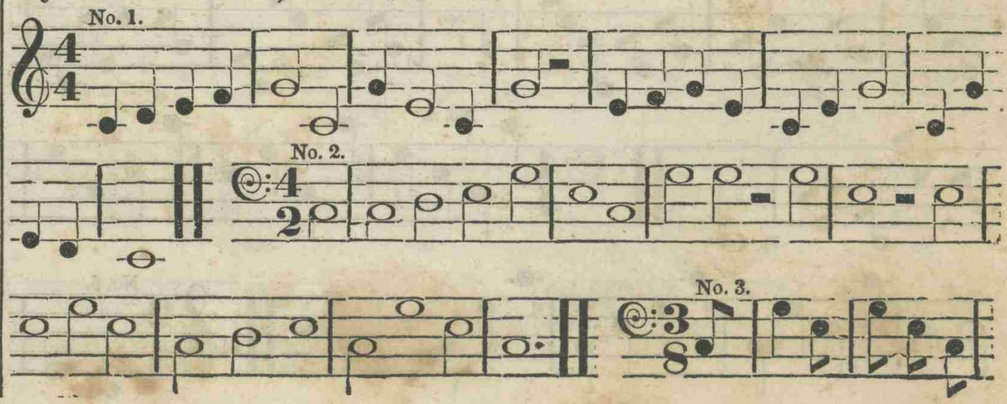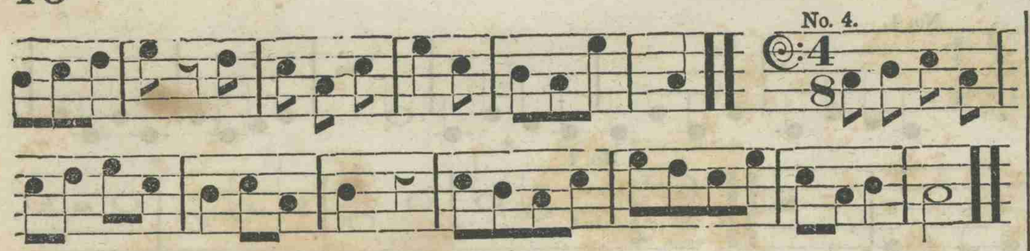





CHAP. IX. PRACTICAL LESSONS ON SOUNDS WHICH DO NOT ALWAYS SUCCEED EACH OTHER ACCORDING TO THEIR REGULAR ORDER IN THE SCALE, BUT BY SKIPS.

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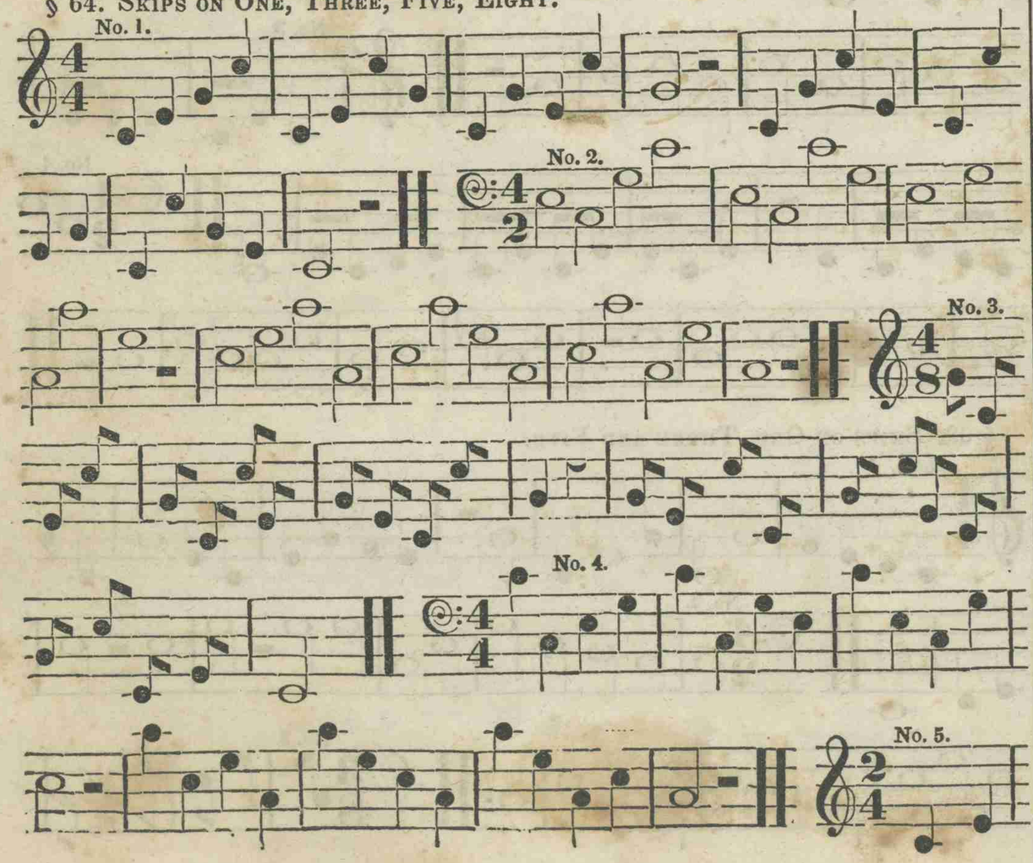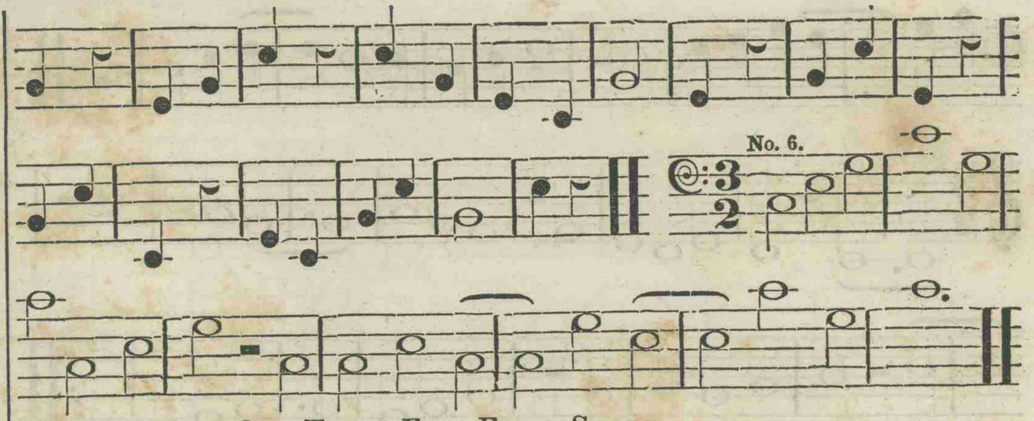



§ 63. SKIPS ON ONE, THREE AND FIVE.





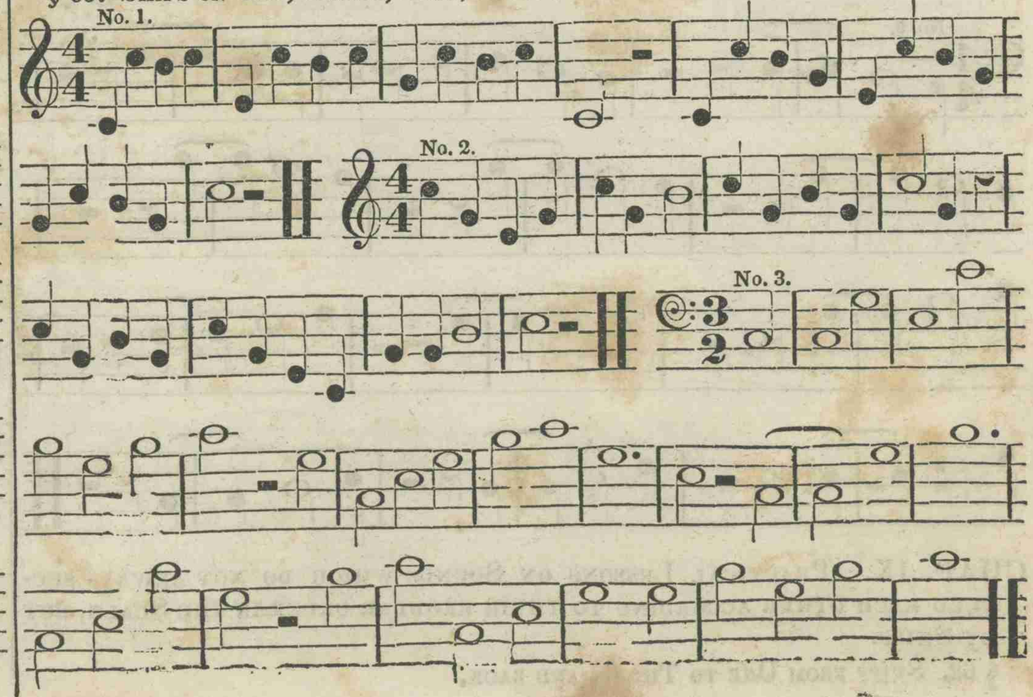

§ 64. Skips on One, Three, Five, Eight.
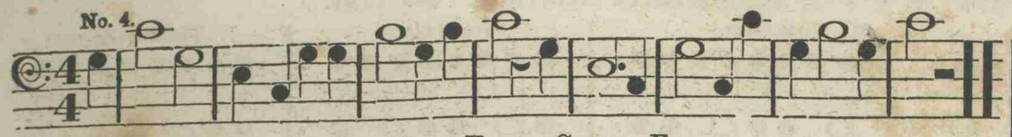






§ 65. Skips on One, Three, Five, Eight, Seven.
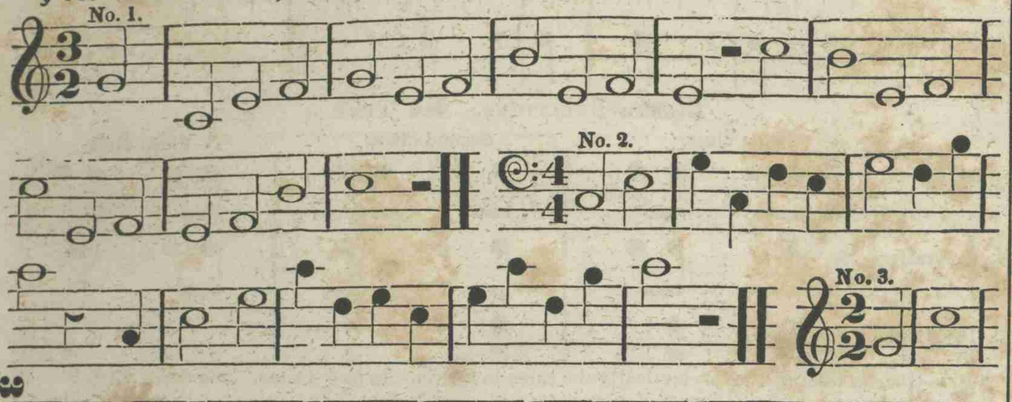


No. 4.



§ 66. Skips on One, Three, Five, Eight, Seven, Four.
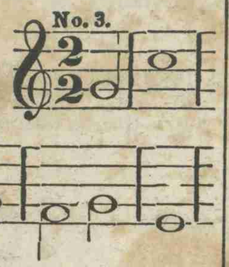
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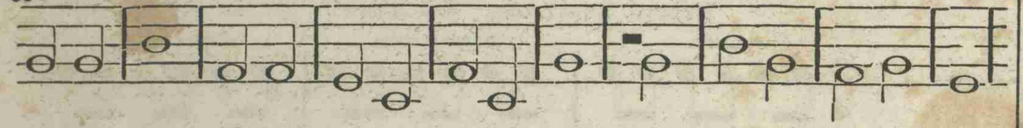


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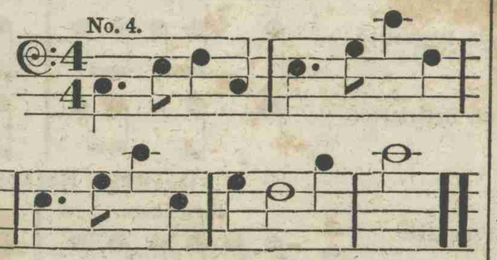


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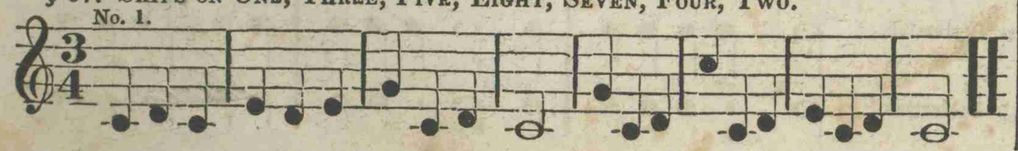


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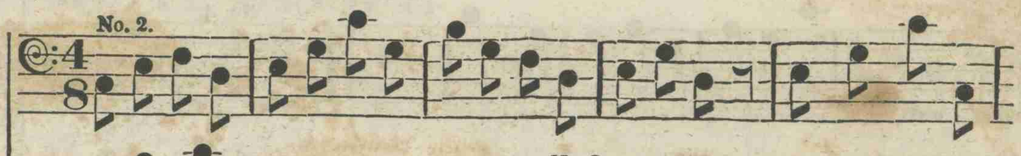


§ 67. Skips on One, Three, Five, Eight, Seven, Four, Two.

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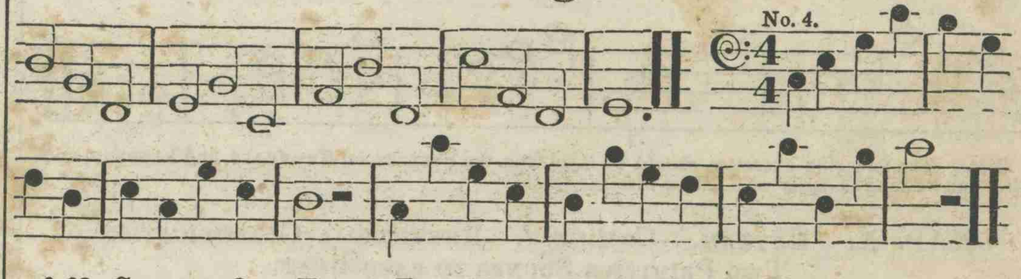


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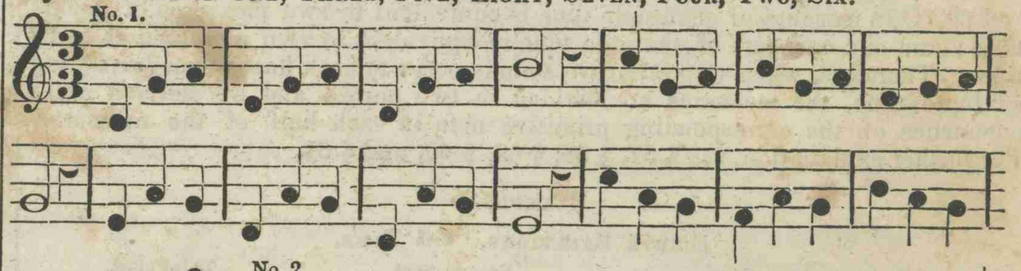




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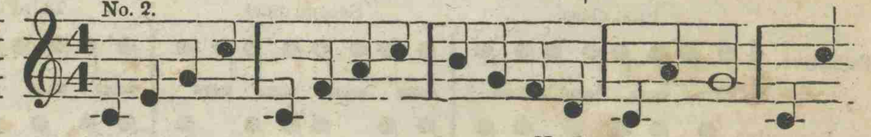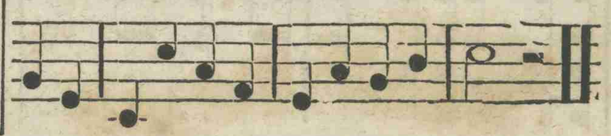


§ 68. Skips on One, Three, Five, Eight, Seven, Four, Two, Six.

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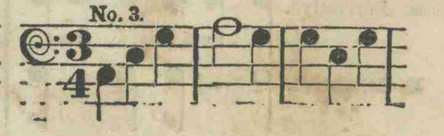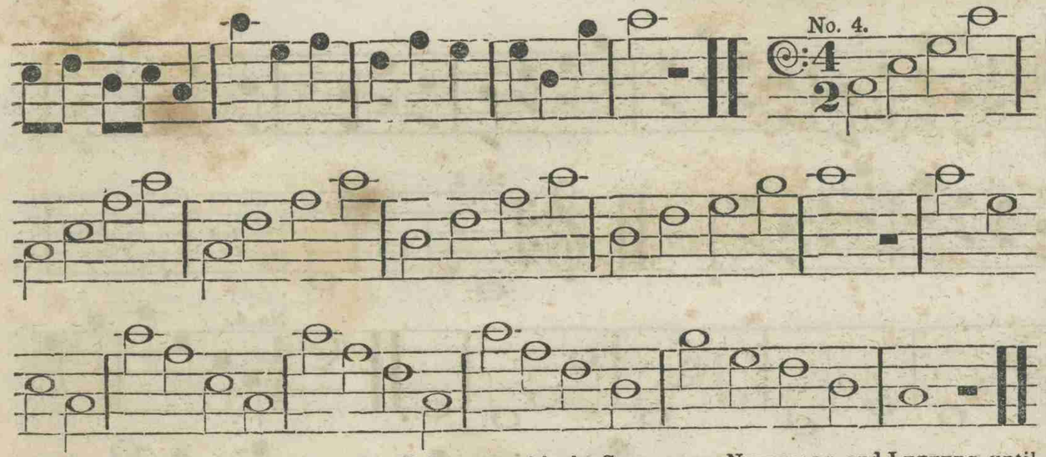


No. 2.





No. 3.





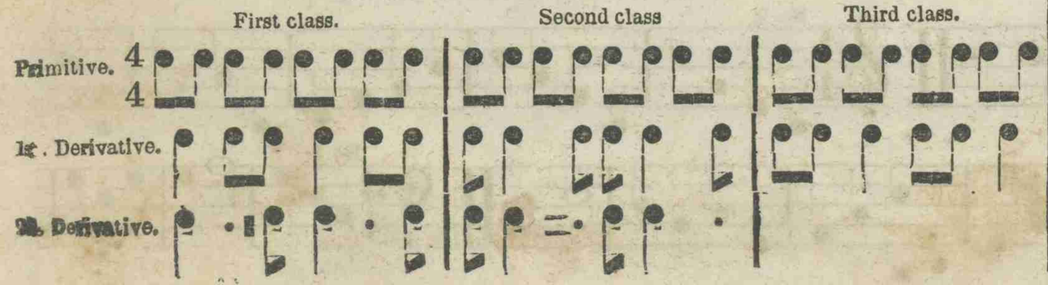

*Note.*—The foregoing exercises should be sung with the SYLLABLES, NUMERALS, and LETTERS, until they can be sung as easily with one as with the other.

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

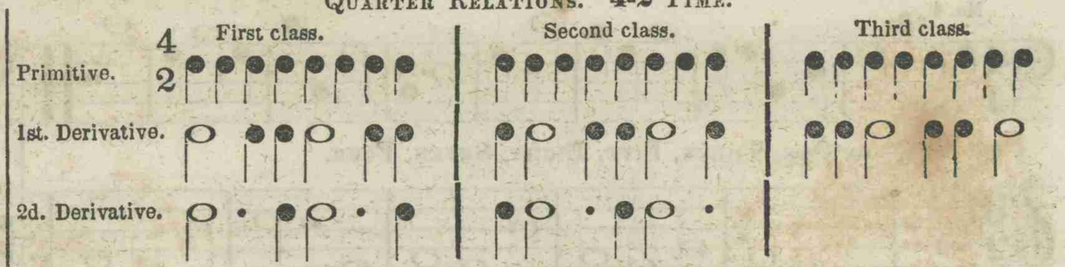
§ 69. ONE measure of quadruple time is equivalent to TWO measures of double time; and ONE measure of sextuple time is equivalent to TWO measures of triple time. Therefore, when TWO primitive sounds occur to each beat in quadruple and sextuple time, the measures are divided in two parts; and the derived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

### EXAMPLES.

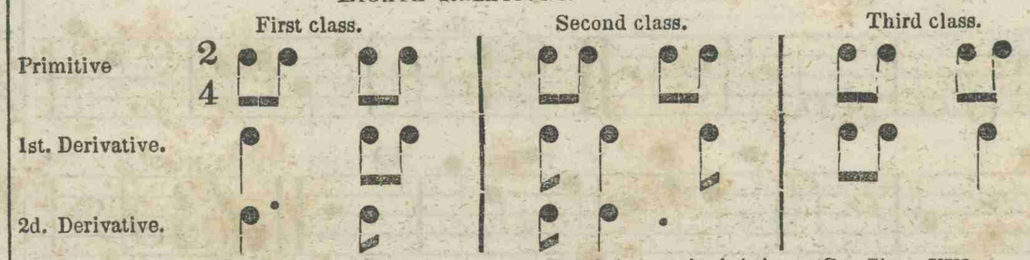
EIGHTH RELATIONS. **4-4** TIME.




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

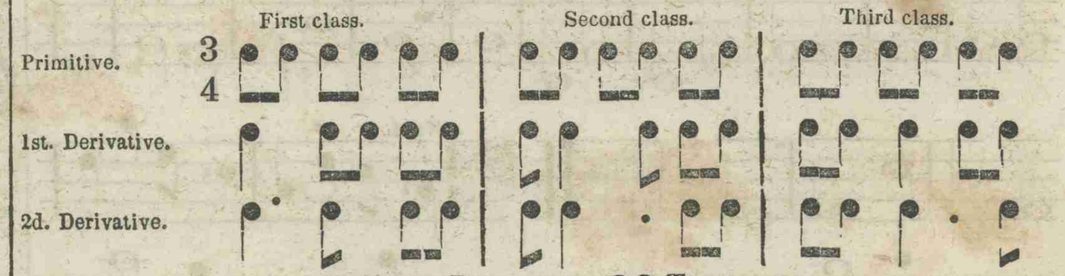



EIGHTH RELATIONS. **2-4** TIME.

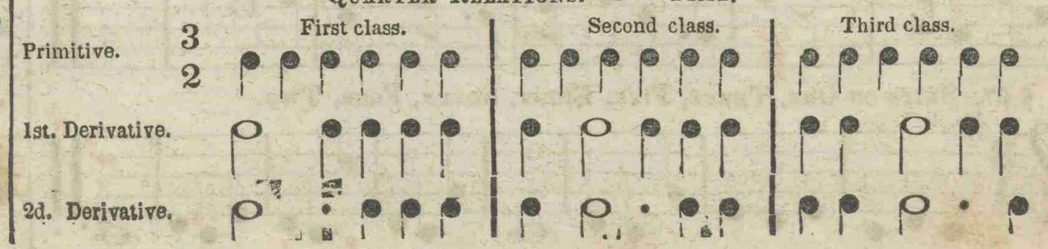



*Note.*—Quarter relations are theoretically the same in 2-2 time, as in 4-4 time. See Chap. VIII.

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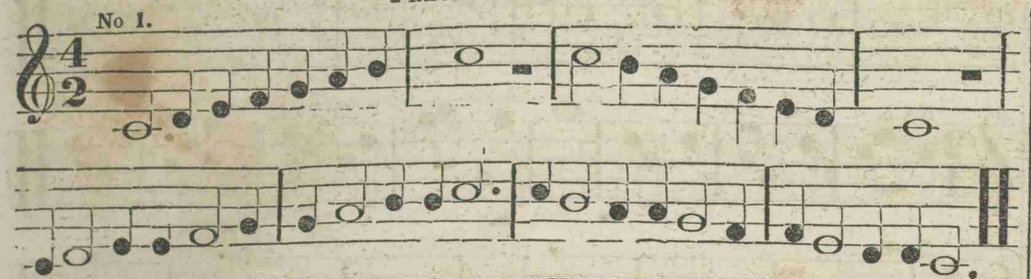



QUARTER RELATIONS. **3-2** TIME.
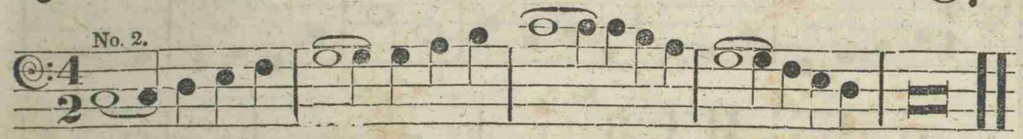


PRACTICAL EXERCISES.
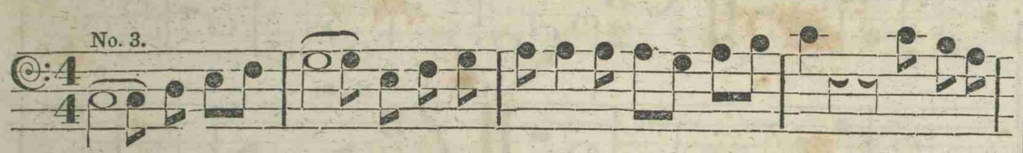
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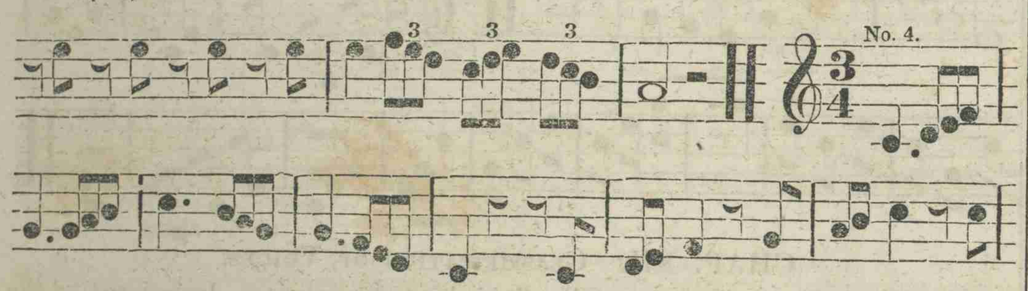
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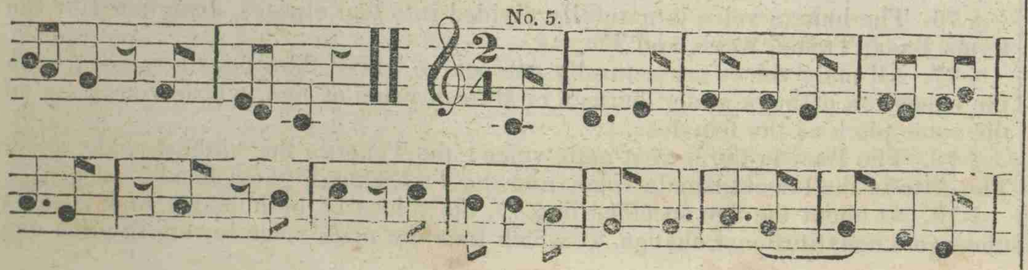


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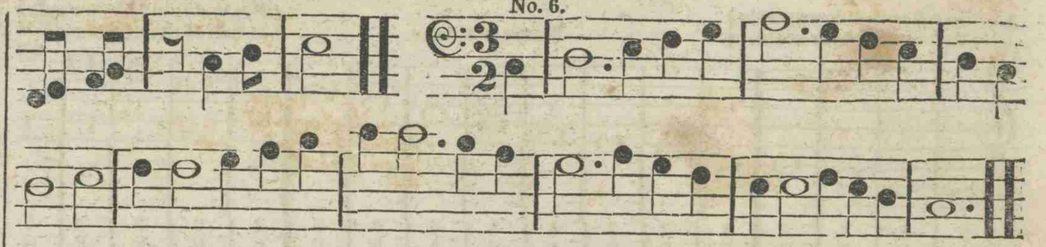


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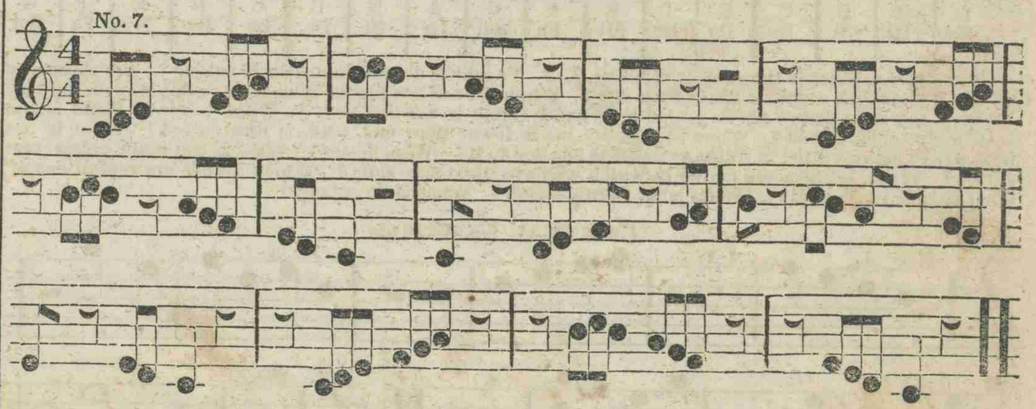


No. 5.



No. 6.



No. 7.



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

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

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

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

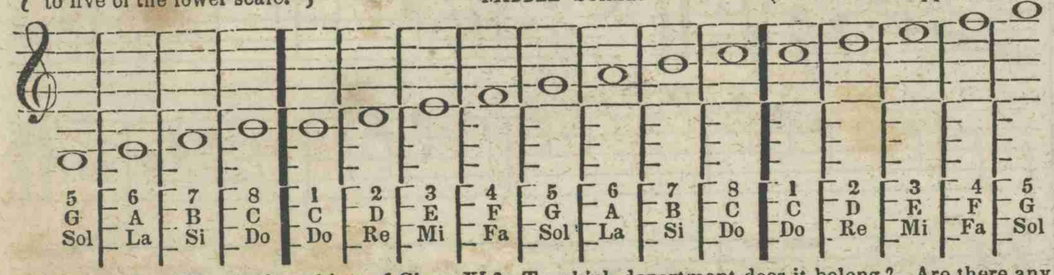
§ 73. The scale in which we have heretofore sung, is called the MIDDLE SCALE.

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

§ 75. The interval of an eighth. is called an OCTAVE.
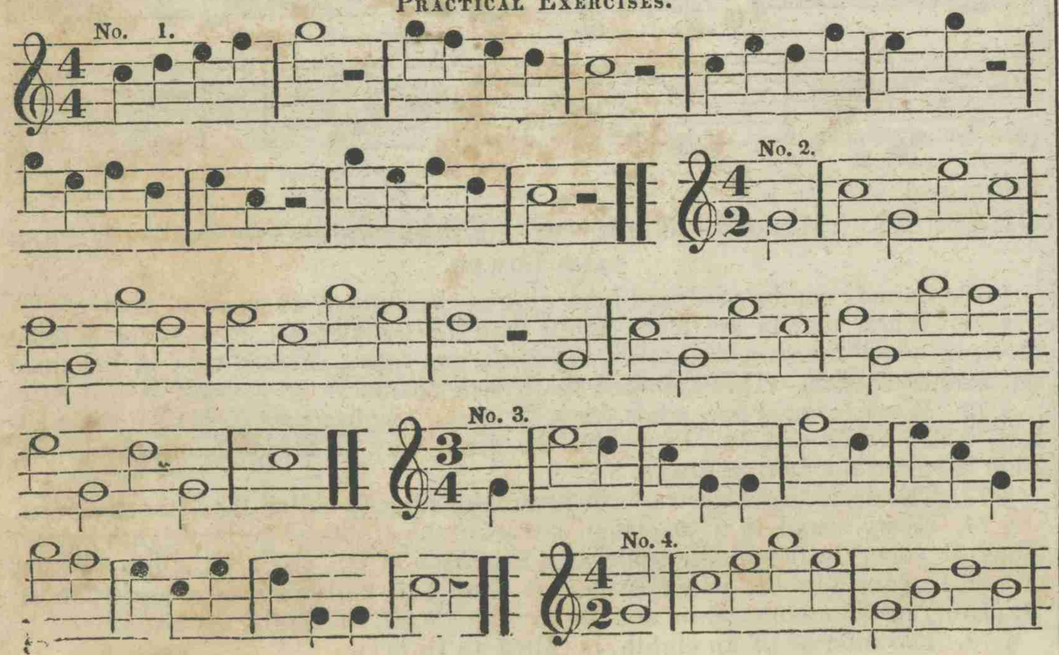
EXAMPLE.
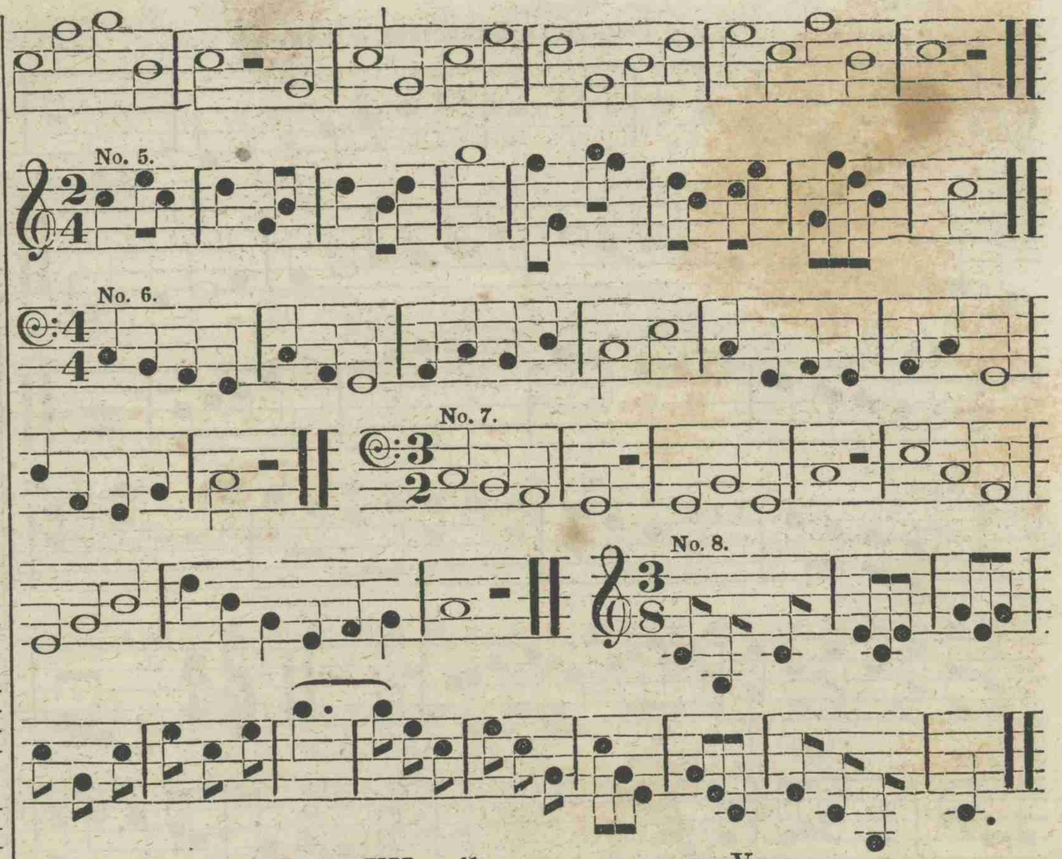
{Scale extended downwards to five of the lower scale.} MIDDLE SCALE. {Scale extended upwards to five of the upper scale.}




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

PRACTICAL EXERCISES.







## CHAP. XII. CLASSIFICATION OF VOICES.

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

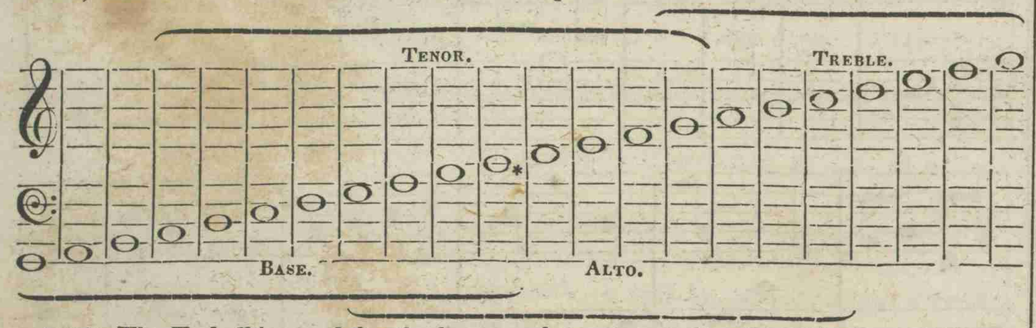
§ 77. All male voices are naturally one octave lower than female voices; with the exception of boys under fourteen or sixteen years of age, whose voices are on the same pitch as the females.

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

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

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

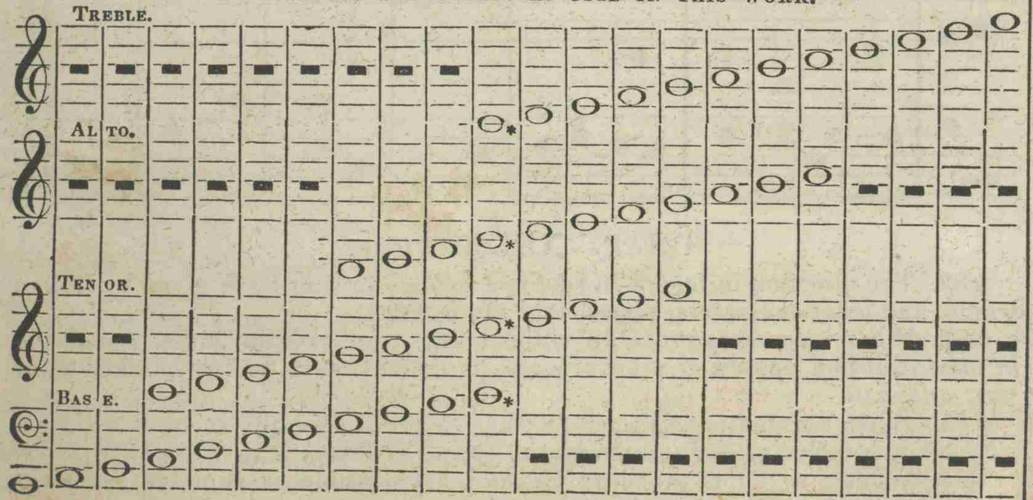
§ 80. The following example exhibits the usual compass of the male and female voice, and the brackets show about the compass of each class.




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

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

EXAMPLE OF THE CLEFFS AS USED IN THIS WORK.
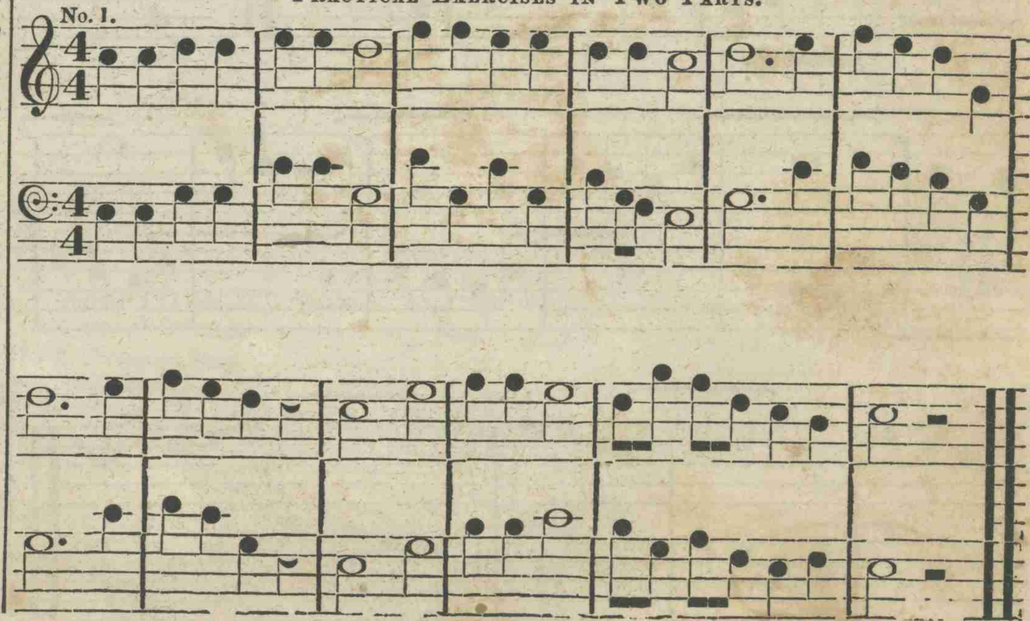



* Called Middle C.

QUESTIONS.—Into how many classes is the human voice divided? What are they called? What is the difference between male and female voices? What male voices are of the same pitch as female? What is the pitch of base voices? What is the pitch of tenor? Of alto? Of treble? What effect does the constitutional change produce in the male voice? What is the usual compass of male and female voices together? What is the usual compass of base voices? Ans. From G first line, F cleff, to middle C. What is the compass of tenor voices? Of alto? Of treble? What cleff is used for the base? Which F, does the F cleff represent? What cleff is used for the tenor, alto, and treble? Which G is represented by the G cleff, when used for tenor? Which G is represented when used for alto and treble? What is the difference in the G cleff as used for tenor, and as used for alto and treble?
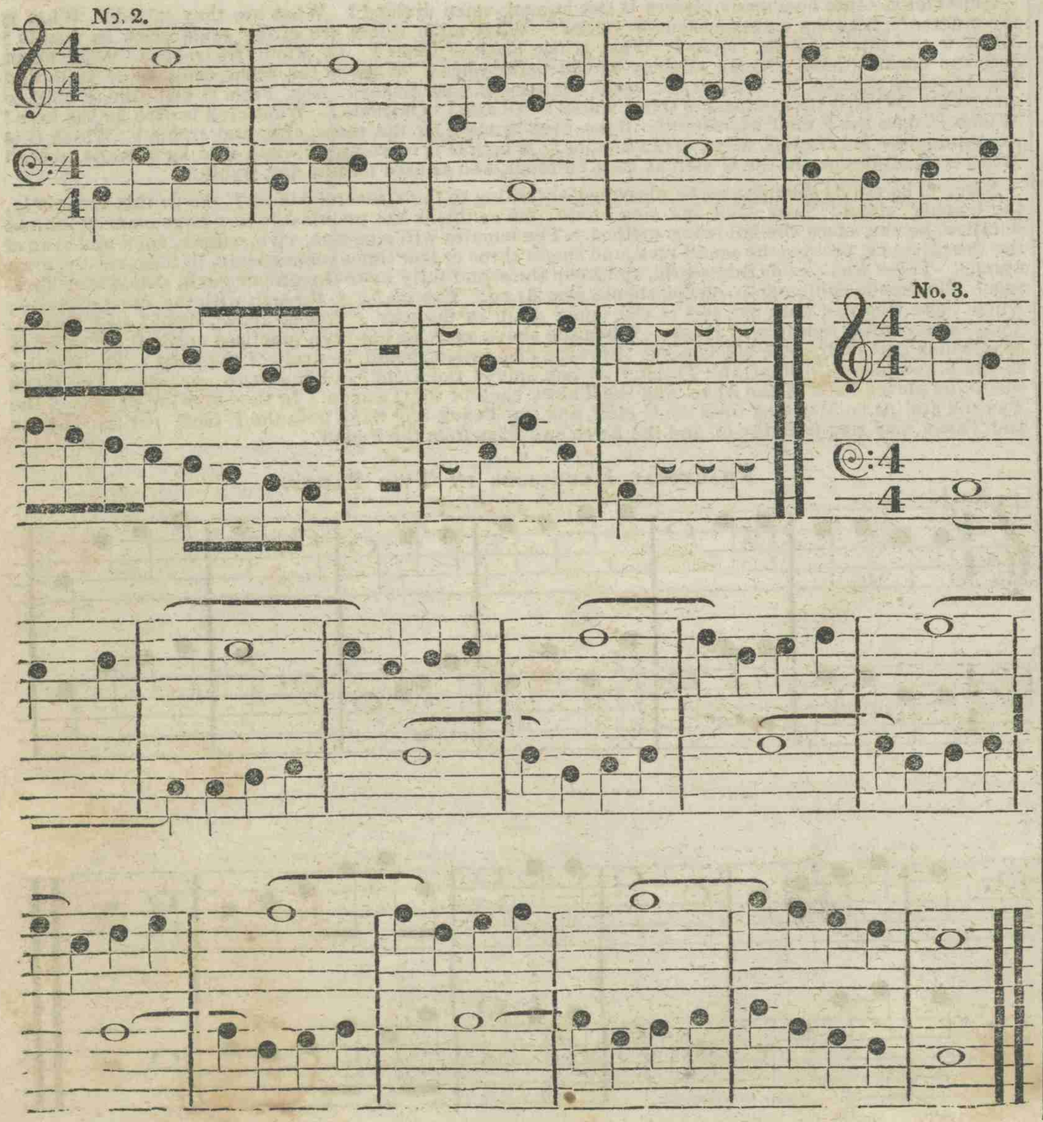
*Note.*—The pupils should now be classified according to their several voices? To do this accurately, the teacher should hear each one sing alone; but as this is not practicable in a large class of limited duration, he can adopt the following method.—The females will sing ONE, TWO, THREE, FOUR and FIVE of the UPPER SCALE, prolong the sound FIVE, and sing it three or four times successively, in long, steady, even sounds, Those who can do this *easily*, and keep the sound fully up to the proper pitch, should sing TREBLE. Those who cannot do it *easily*, should sing ALTO. The males go through with the same exercise; when those who can sing five (G) of the upper scale in the way specified above, should sing TENOR. Those who cannot, should sing BASE. When the above exercise has been practised until all are satisfied as to which part their voice belongs, the following disposition should be made of the parts. The females should all be placed in front, the TREBLE on one side of the AISLE, and the ALTO opposite. The BASE should be placed back of the ALTO, and the TENOR back of the TREBLE. In the following exercises, the TREBLE and ALTO may sing from the G cleff, and the TENOR and BASE from the F cleff. Or the TREBLE and TENOR may sing from the G, and the ALTO and BASE from the F cleff.

PRACTICAL EXERCISES IN TWO PARTS.

No. 1.



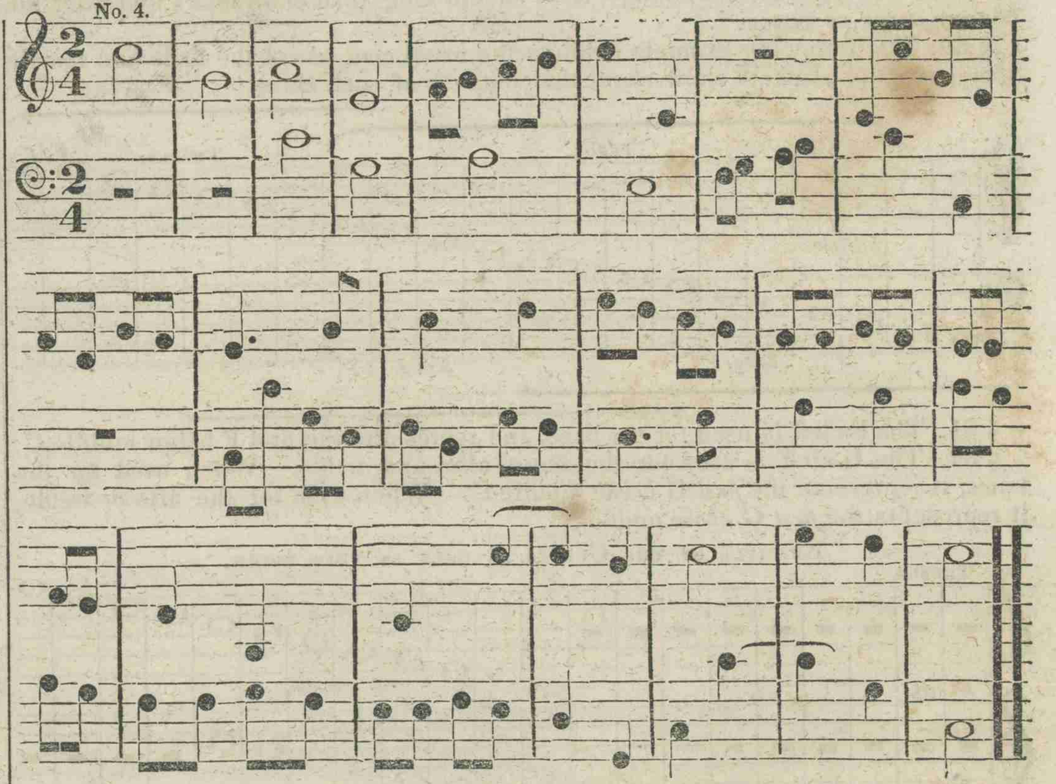
No. 2.



No. 3.



No. 4.



## CHAP. XIII. Dynamics.

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

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

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

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

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

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

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

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

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

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

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

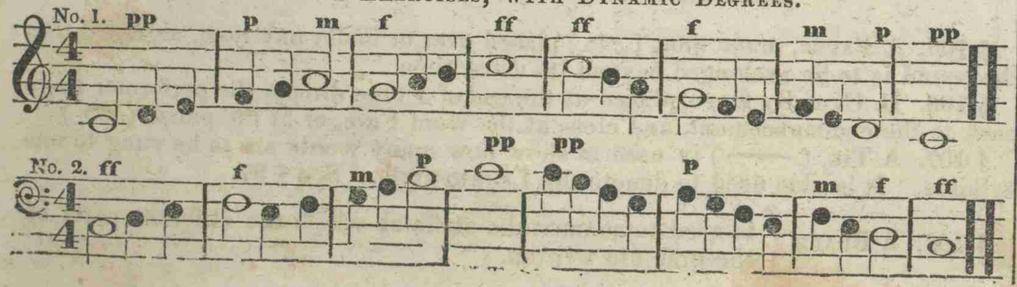
§ 94. A very sudden increase and decrease of sound, is called PRESSURE TONE, marked <> or >

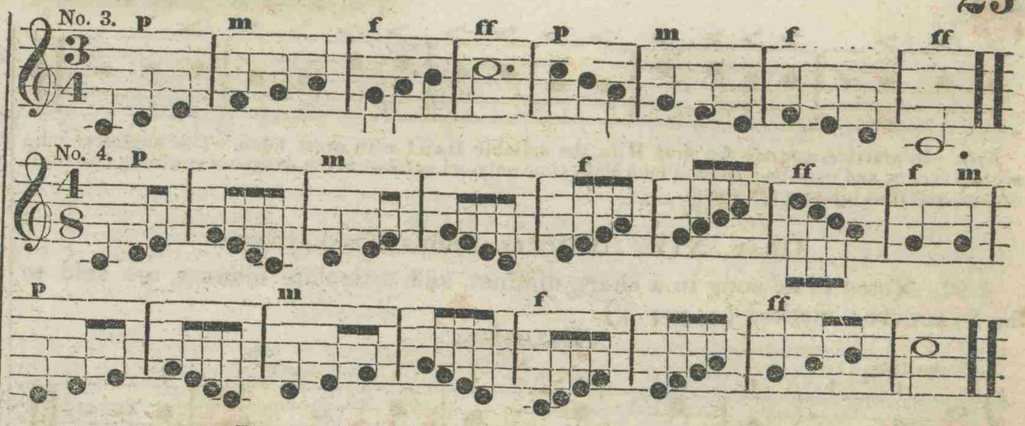
§ 95. A sound produced with great force, and instantly diminished, is called an EXPLOSIVE TONE, or FORZANDO, or SFORZANDO, marked > or SF. or FZ.

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

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

PRACTICAL EXERCISES, WITH DYNAMIC DEGREES.

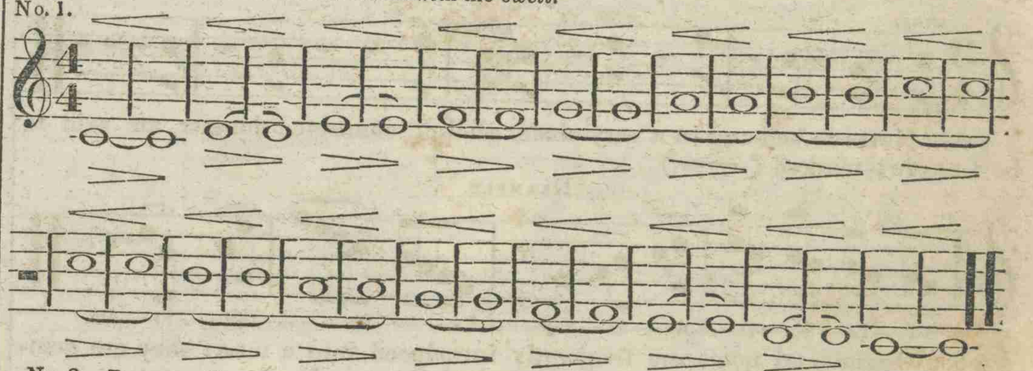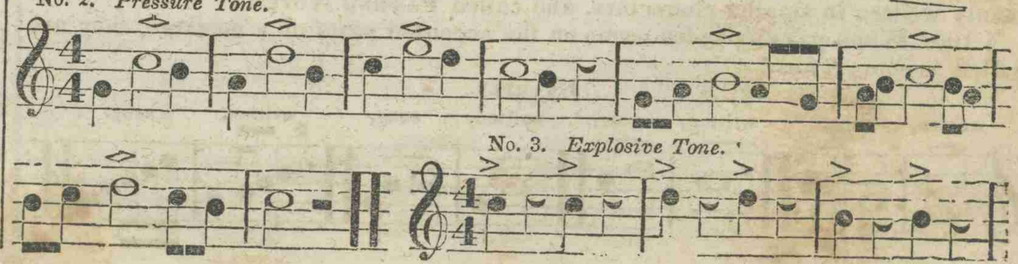



PRACTICAL EXERCISES WITH DYNAMIC TONES.

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

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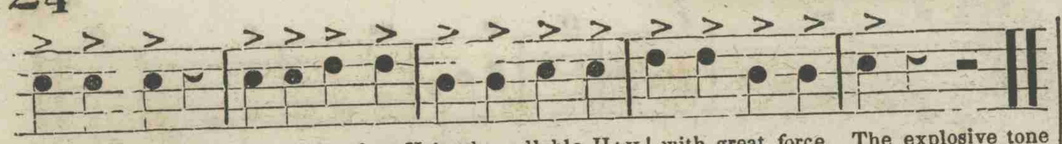


No. 2. *Pressure Tone.*



No. 3. *Explosive Tone.*



Hah! Hah! Hah! Hah! &c.
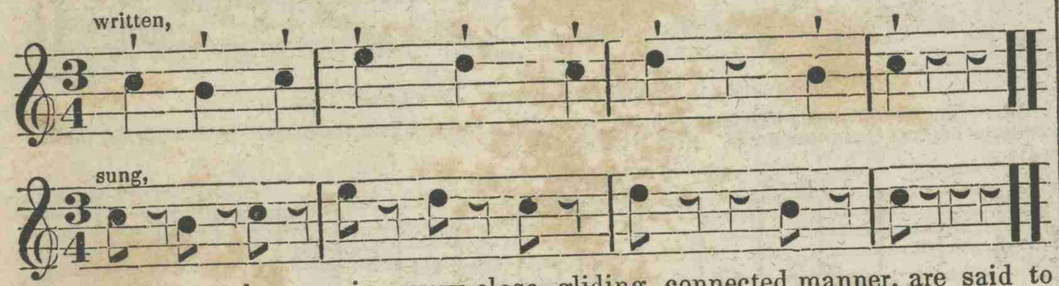


*Note.*—In practice, aspirate the *first* H in the syllable HAH! with great force. The explosive tone seldom occurs, and must be practised for a short time only, on account of the danger of straining the vocal organs, and thus injuring the voice.

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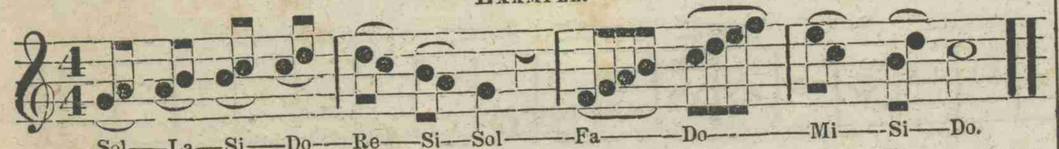
§ 97. Notes to be sung in a short, distinct, and articulate manner, are said to be STACCATO; marked (ı ı ı ı)

EXAMPLES.




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

EXAMPLE.




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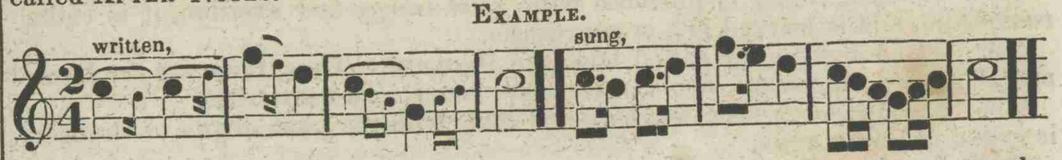
§ 100. When passing notes occur on the accented parts of a measure, they are called APPOGIATURES.

EXAMPLE.



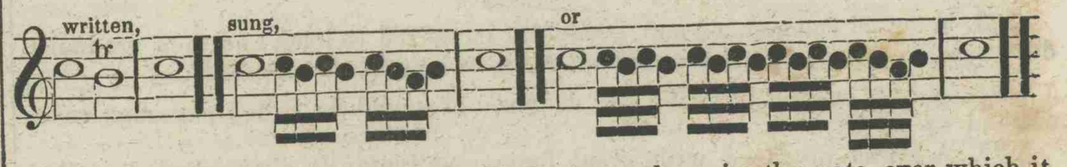

§ 101. When passing notes occur on unaccented parts of the measure, they are called AFTER NOTES.

EXAMPLE.




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

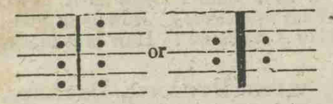
EXAMPLE.




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

EXAMPLES.




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

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

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

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

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

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

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

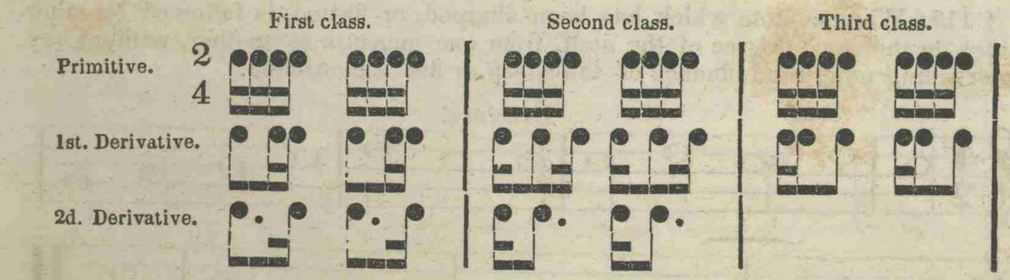
*Note.*—If the instruction thus far has been thorough, the class will be able to sing, at sight and by note, the following tunes: Burlington, Wilmot, Moorfield, Henry, Berea. Before commencing a tune, the teacher should direct the attention to the following particulars. The number of parts included in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

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

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

Example.

Sixteenth Relations. 2-4 Time.




Practical Exercises.

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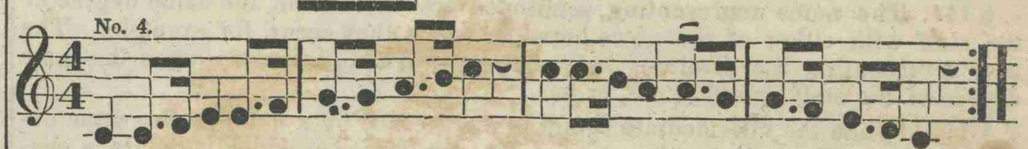


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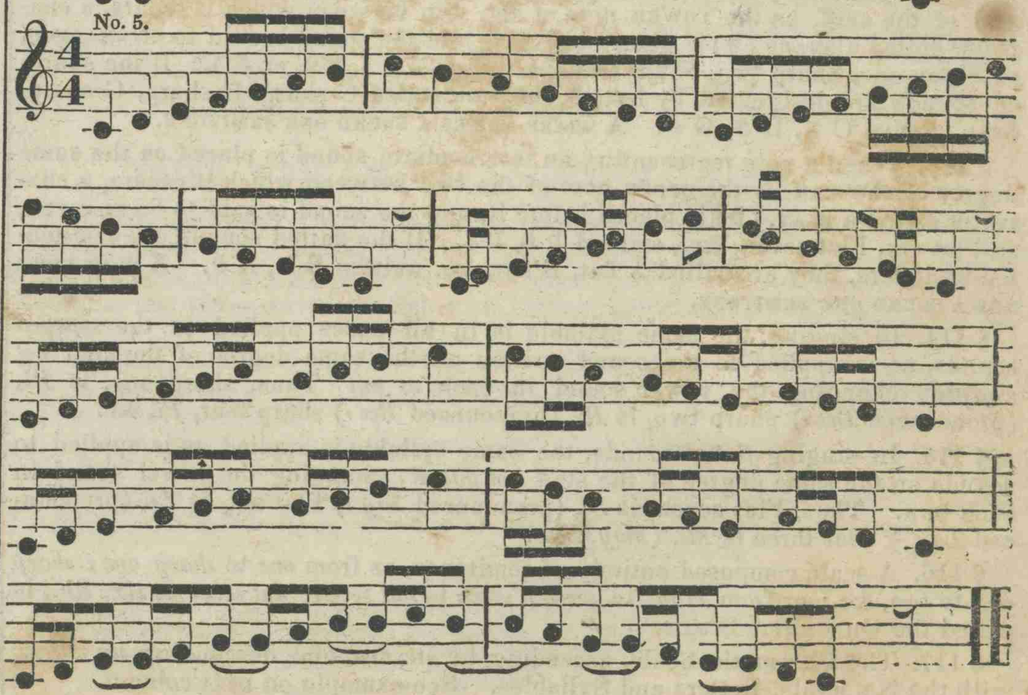


No. 3.



No. 4.



No. 5.



## CHAP. XVI. Melody Continued from Chap. XI.

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

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

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

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

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

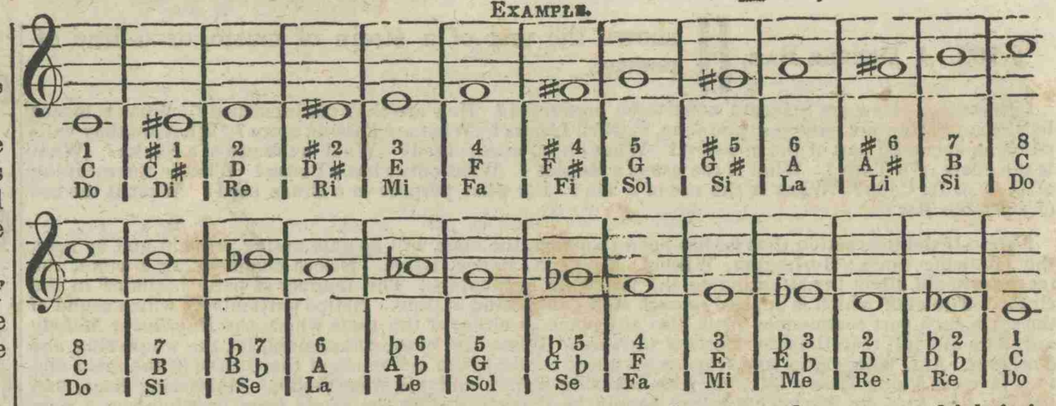
§ 114. In singing, the same syllable is in all cases applied to the *sharped* sounds, as is applied to the sound written on the same degree of the staff *not sharped*; changing the vowel sound in each to EE. Thus, sharp one, is *Di*, (pronounced *Dee:*) sharp two, is *Ri*, (pronounced *Ree:*) sharp four,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

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

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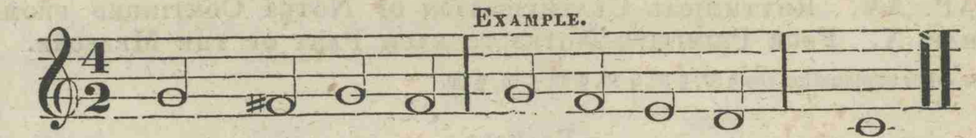
§ 117. The Chromatic Scale, ascending by SHARPS, and descending by FLATS, with the Numerals, Letters and Syllables. See example on next column.

EXAMPLE.




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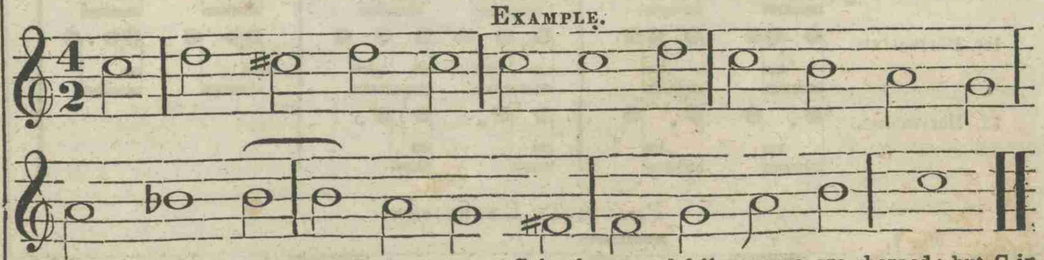
EXAMPLE.



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

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

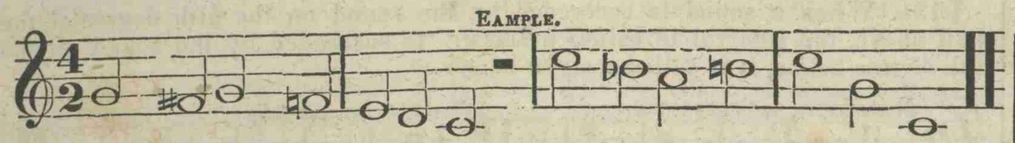
EXAMPLE.



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

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

EAMPLE.
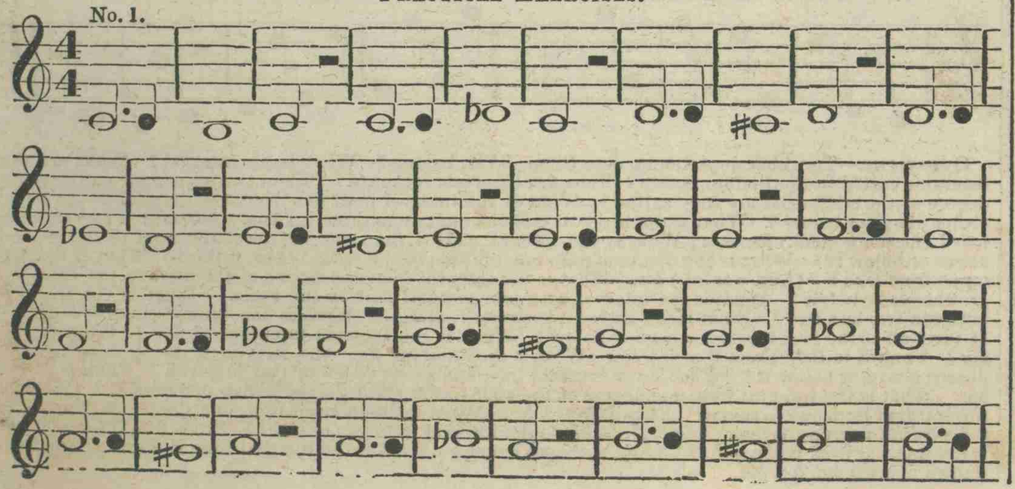


§ 121. A sharped note leads to the next note above it: a flatted note leads to the next note below it. Thus, F sharp leads to G; G sharp to A; B flat leads to A; A flat leads to G, &c. It is therefore easy to sing a sharped note immediately in connection with the next note above it, and a flatted note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

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

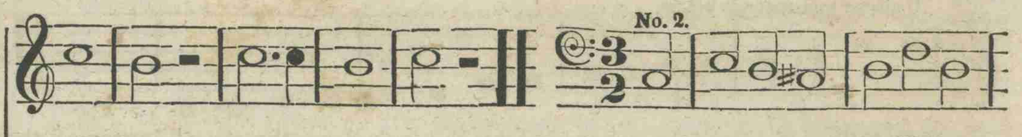
QUESTIONS.—What is the subject of Chap. XVI.? Between what sounds do the semitones occur in the Diatonic Major scale? What other scale is there besides the Diatonic scale? Of what series of intervals does the Chromatic scale consist? Between what sounds of the Diatonic scale can intermediate sounds be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

PRACTICAL EXERCISES.
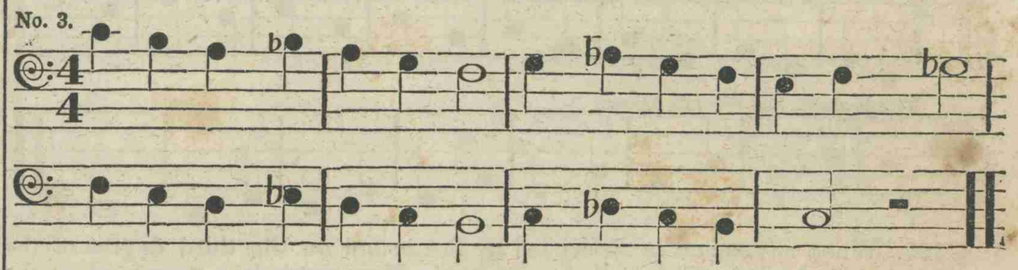
No. 1.



No. 2.



No. 3.



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

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

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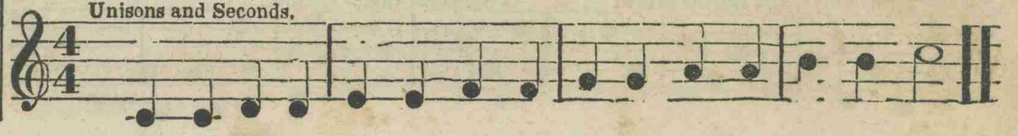
§ 125. Intervals are always reckoned from the LOWEST SOUND, UPWARDS, unless otherwise expressed.

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

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

PRACTICAL EXERCISES.

Unisons and Seconds.
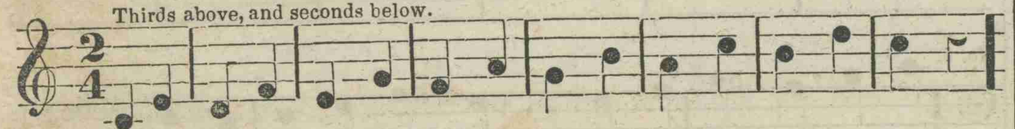


Unisons and seconds below.
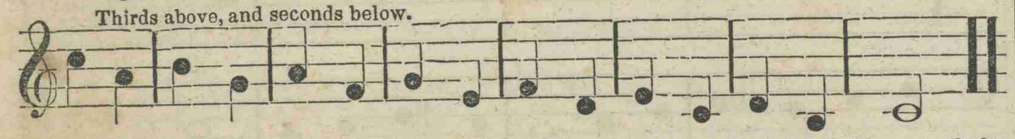


§ 128. When a sound is succeeded by the sound on the *second* degree of the staff above it, the interval is called a THIRD. If succeeded by the sound on the second degree below, it is called a THIRD BELOW.

Thirds above, and seconds below.

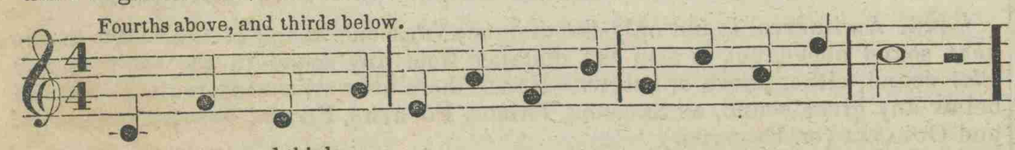


Thirds above, and seconds below.

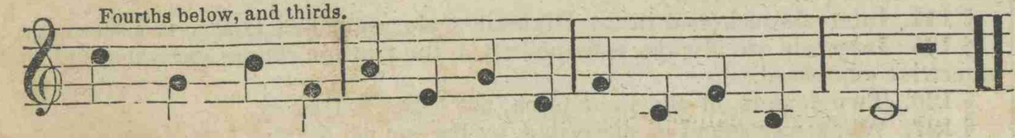


§ 129. When any sound is succeeded by the sound on the third degree of the staff above it, the interval is called a FOURTH. If succeeded by the sound on the third degree below, it is called a FOURTH BELOW.

Fourths above, and thirds below.
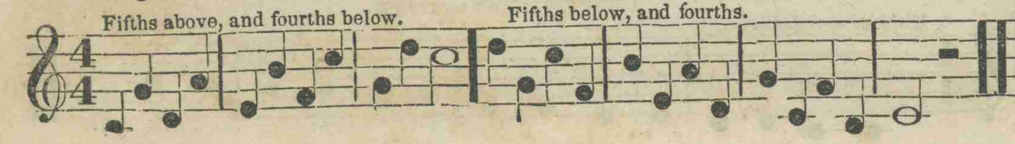


Fourths below, and thirds.



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

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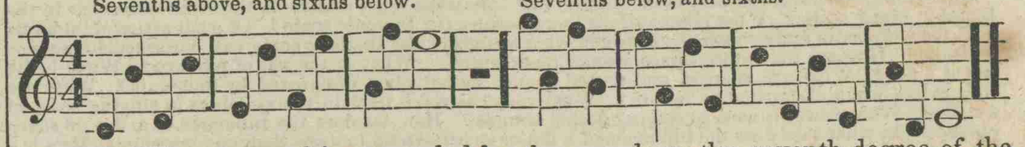


§ 131. When a sound is succeeded by the sound on the fifth degree of the staff above, the interval is called a SIXTH. If succeeded by the sound on the fifth degree below, it is called a SIXTH BELOW.

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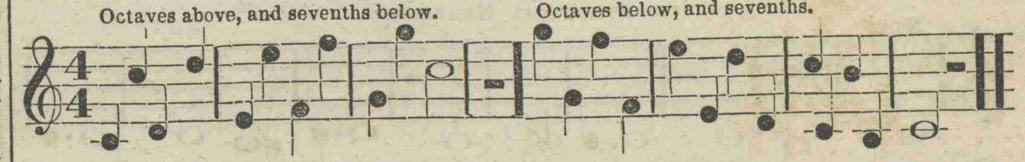


§ 132. When a sound is succeeded by the sound on the sixth degree of the staff above, the interval is called a SEVENTH. If succeeded by the sound on the sixth degree below, it is called a SEVENTH BELOW.

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



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

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



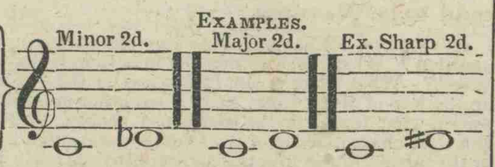
QUESTIONS.—To which department does Chap. XVII. belong? What is an interval? What are the intervals called in the Diatonic scale? How are intervals reckoned? When two sounds are on the same degree of the staff, what are they called? What is the interval from one degree of the staff to the next, either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

## CHAP. XVIII. MELODY.—*Continued.* DIMINISHED, MINOR, MAJOR, AND EXTREME SHARP INTERVALS.

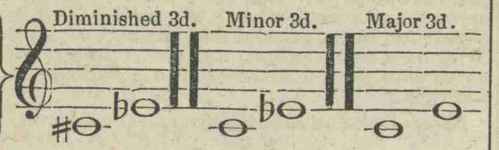
§ 134. Each of the intervals is of three different kinds, or degrees of magnitude, according to the number of semitones which it contains.

§ 135. A second which contains *one semitone, only*, is called a MINOR SECOND. If it contains *two semitones*, it is called a MAJOR SECOND. If *three semitones*, it is called an EXTREME SHARP SECOND.
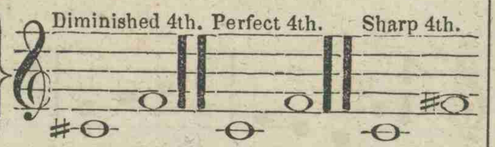
EXAMPLES.



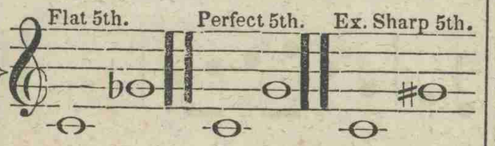

§ 136. A third which contains *two semitones, only*, is called a DIMINISHED THIRD. If it contains *three semitones*, it is a MINOR THIRD. If it contains *four semitones*, it is a MAJOR THIRD.




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




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




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




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




§ 141. An Octave contains *Twelve semitones.*

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

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

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

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

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

## CHAP. XIX. MELODY.—*Continued.* TRANSPOSITION OF THE SCALE.

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

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

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

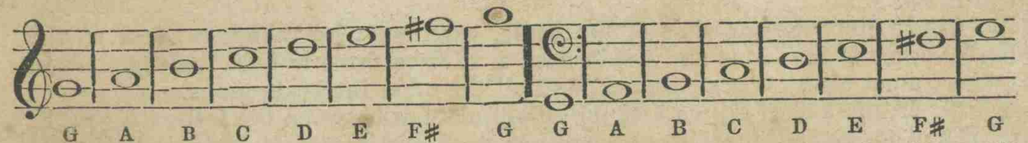
§ 149. In the key of C, we find the semitones fall between the letters E and F, and B and C, and as the letters represent *fixed* and *definite* sounds, i. e. always represent a sound of the *same* pitch or tone of voice, it follows, that it is *always* a semitone between E F and B C. The numerals and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

§ 150. FIRST TRANSPOSITION BY SHARPS, from C to G, in which the sounds of the scale, as designated by numerals, are carried a perfect fifth higher, or a perfect fourth lower.

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

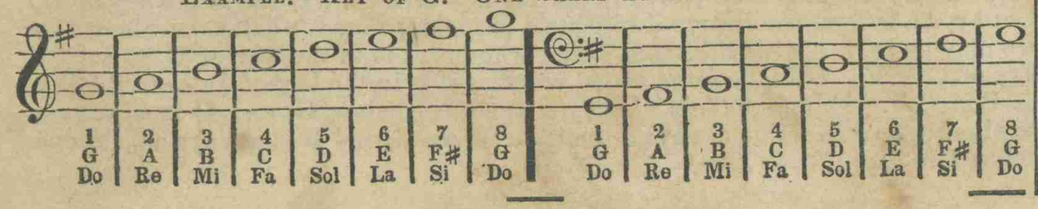
§ 151. When G is taken as the KEY NOTE, (or One,) A on the next degree of the staff will be TWO. From one to two must be a TONE. From *G* to *A* is a TONE; (right.) As A is TWO, B must be THREE. From two to three must be a TONE, and from A to B is a TONE; (right again.) As B is THREE, C must be FOUR.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

EXAMPLES.




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

EXAMPLE.—KEY OF G. ONE SHARP AS THE SIGNATURE.
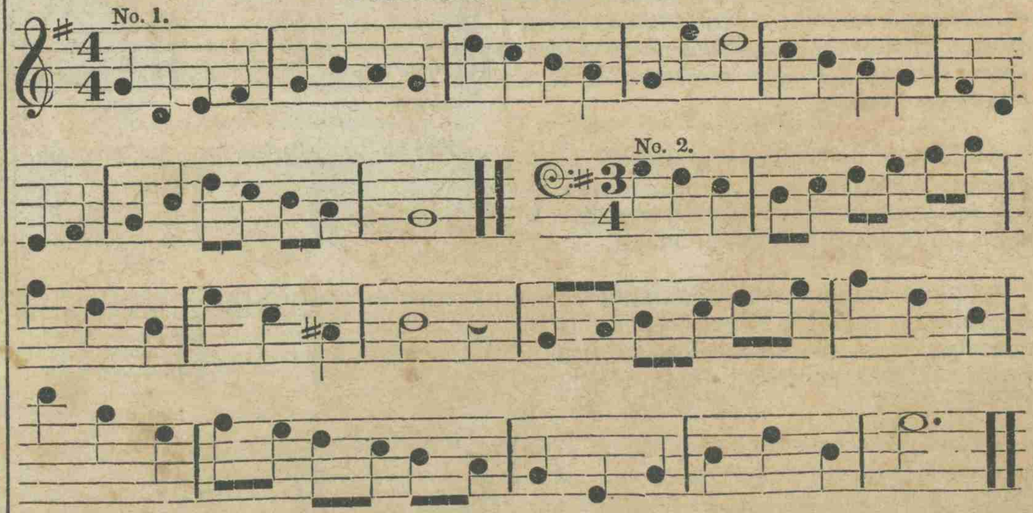



§ 153. One or more sharps or flats used as the signature of a key, affect all the notes on the letter or letters on which they are placed, throughout the tune: not only those written on the same degree of the staff, but also those written one or more octaves higher or lower.

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

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

*Note.*—Question as above upon all the intervals in the scale.

PRACTICAL EXERCISES IN G.
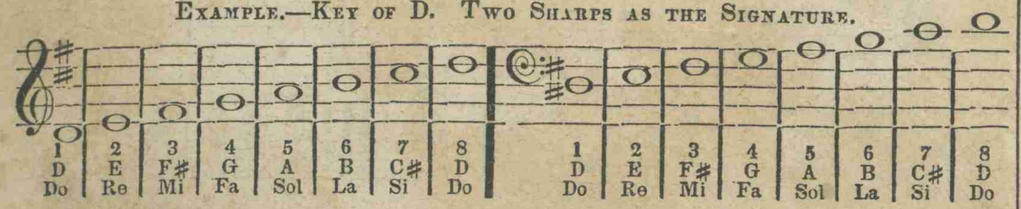



*Note.*—After singing the above scale and exercises until all are familiar with the new application of the syllables and numerals to the staff, tunes in the key of G may be practised. See Medway, Hingham, Darien, Shirland, Lockport, Yarmouth, Sabbath, &c. &c.

§ 155. KEY OF D. Second transposition by sharps, in which the sounds, as

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

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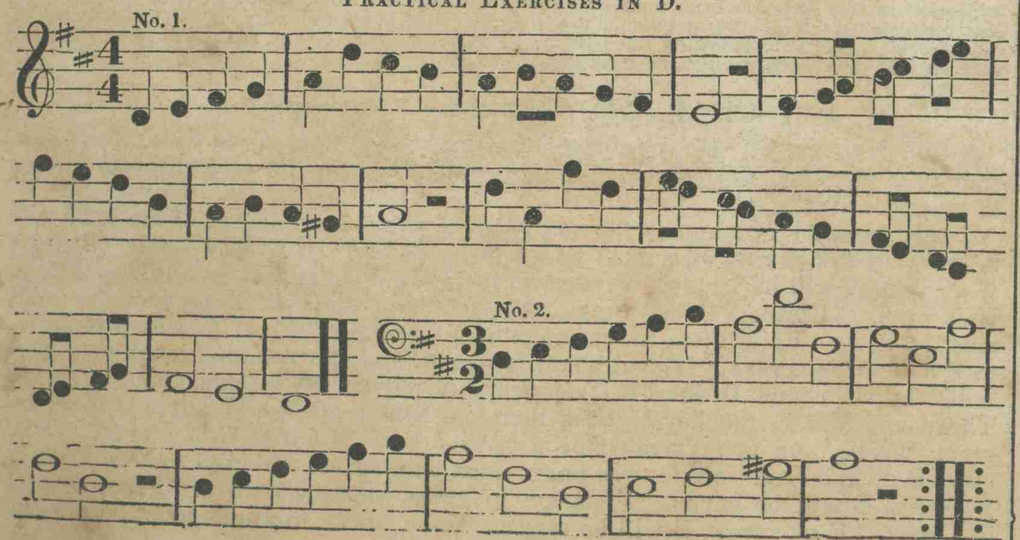
EXAMPLE.—KEY OF D. TWO SHARPS AS THE SIGNATURE.
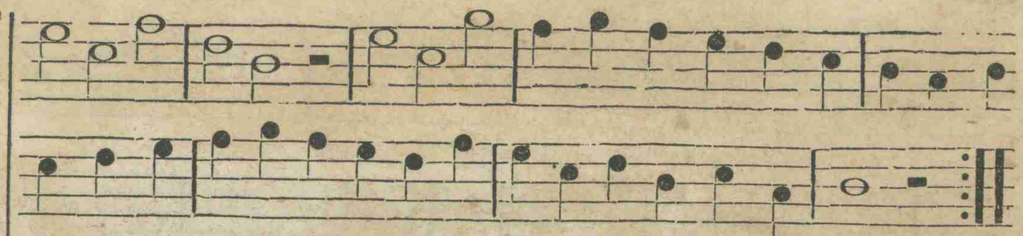



QUESTIONS.—What sound is one in the second transposition by sharps? How much higher or lower is the scale carried than in the key of G? What order of intervals must be preserved in the key of D? How must the scale be examined to ascertain if the intervals are right? When D is one, what letter will be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

*Note.*—Question in this way through the whole scale.

PRACTICAL EXERCISES IN D.

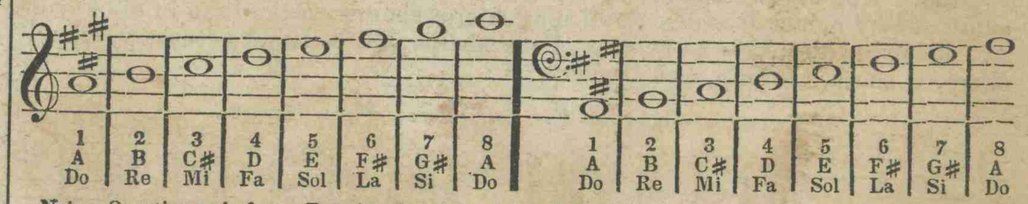





*Note.*—Sing the scale of D and the above exercises until all the pupils are familiar with the application of the syllables in the key of D. After which practice tunes in D. See Clyde, Brewer, Corinth. Howard, Oakham, &c.
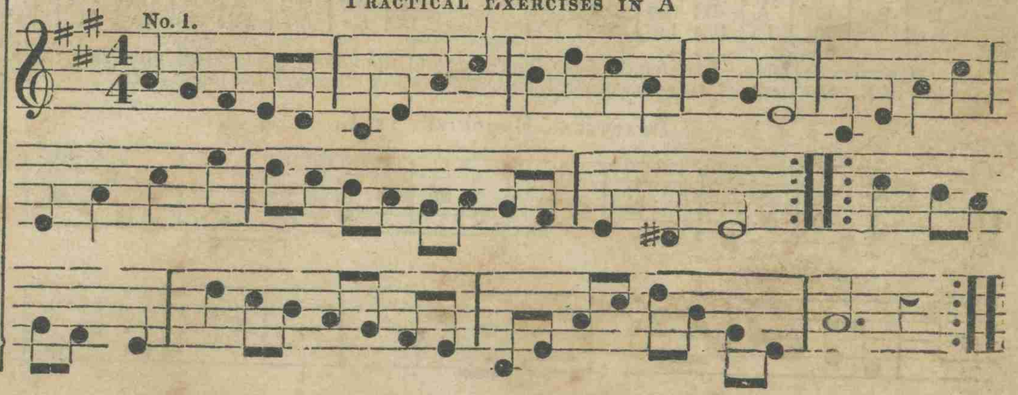
§ 157. KEY OF A. Third transposition by sharps, in which the sounds, as expressed by numerals, are a fifth higher or a fourth lower than in the key of D. Examine the Scale of A, as at § 151. Three sharps will be found necessary, viz: F sharp, C sharp, and G sharp.

EXAMPLE.—KEY OF A. SIGNATURE THREE SHARPS.
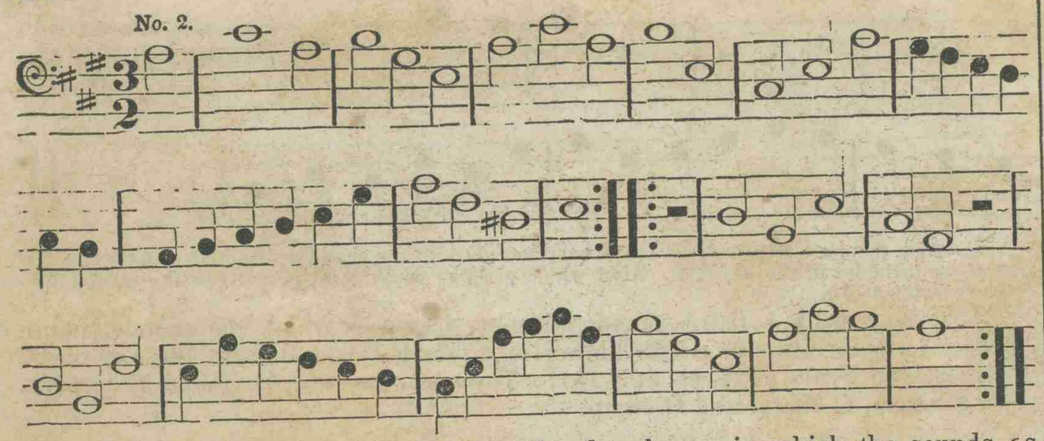



*Note.*—Question as before. Practice the scale of A and the following exercises, then sing tunes in the key of A. See Sterling, Saugus, Park Street, Jordan, Nuremburgh, &c. &c.

PRACTICAL EXERCISES IN A

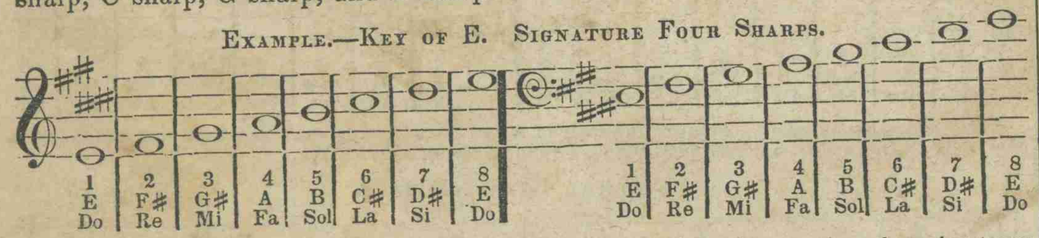


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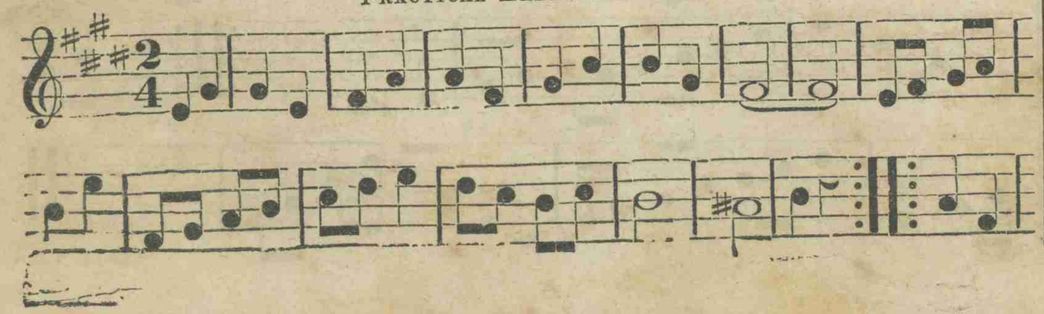


§ 158. KEY OF E. Fourth transposition by sharps, in which the sounds, as expressed by numerals, are a FIFTH HIGHER or a FOURTH LOWER than in the key of A. Examine the scale as before. FOUR sharps will be found necessary, viz: F sharp, C sharp, G sharp, and D sharp.
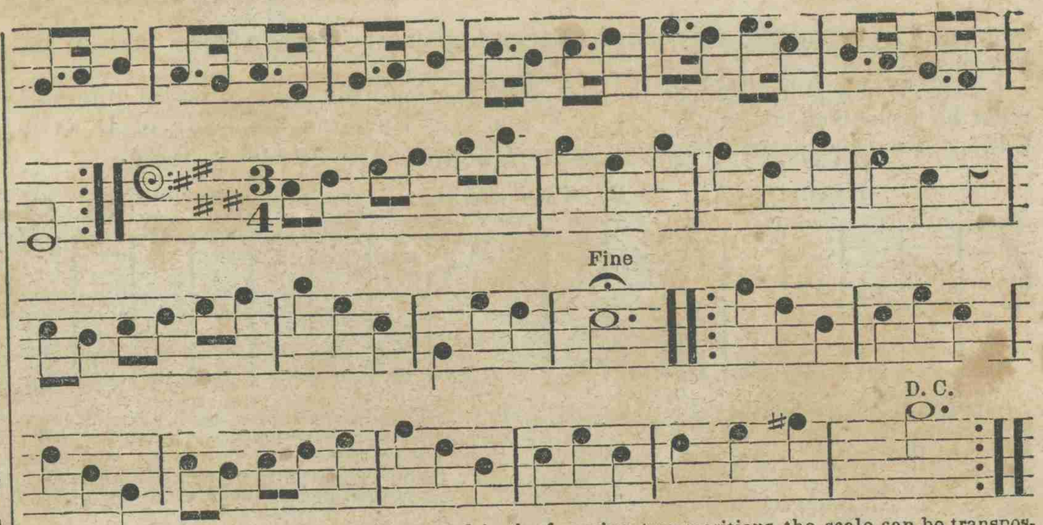
EXAMPLE.—KEY OF E. SIGNATURE FOUR SHARPS.




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

PRACTICAL EXERCISES IN E.






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

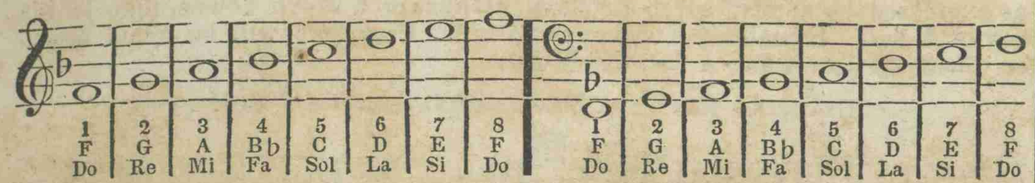
## CHAP. XX. MELODY.—*Continued.*

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

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

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

EXAMPLE.—KEY OF F. SIGNATURE ONE FLAT.




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

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

PRACTICAL EXERCISES IN F.

No. 1.
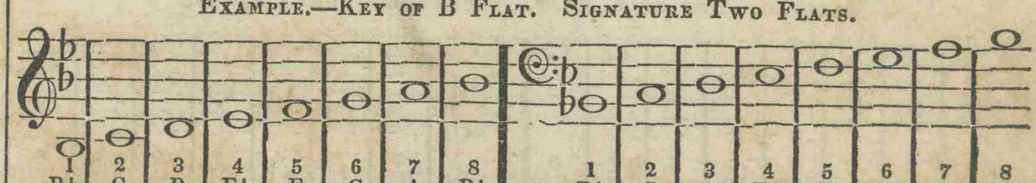


No. 2.



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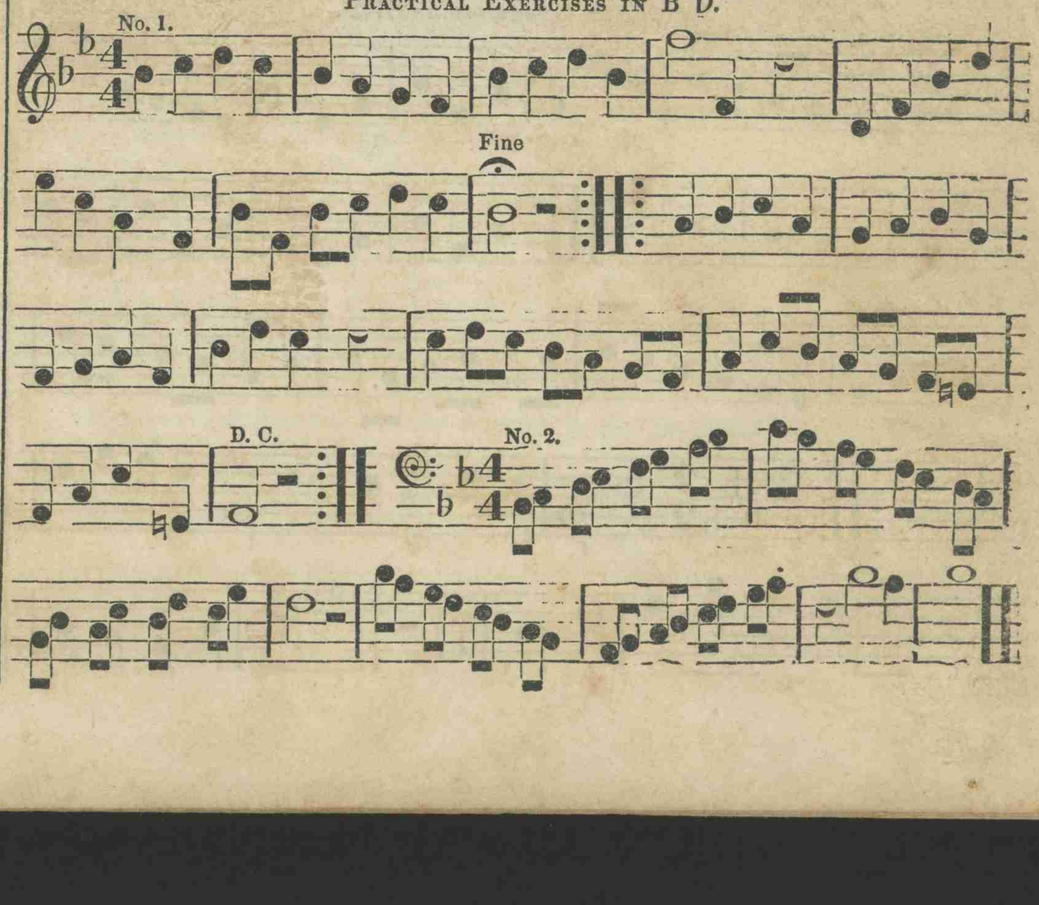
EXAMPLE.—KEY OF B FLAT. SIGNATURE TWO FLATS.




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

PRACTICAL EXERCISES IN B ♭.

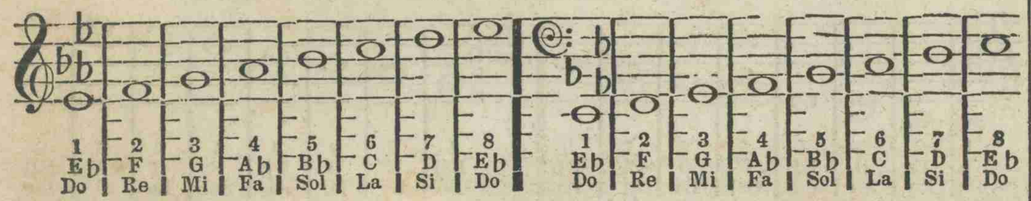
No. 1.




No. 2.

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

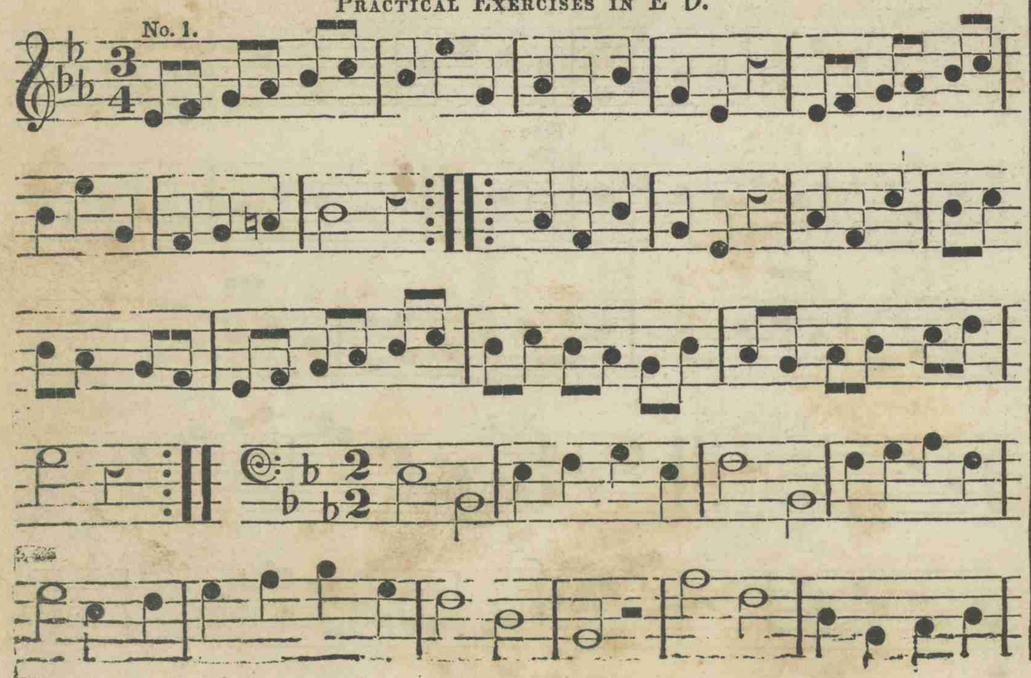
EXAMPLE.—KEY OF E FLAT. SIGNATURE THREE FLATS.
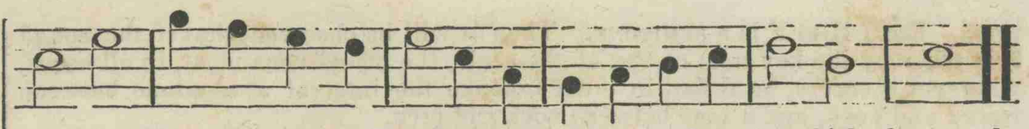



*Note.*—Question as heretofore. Practice the above scale and the following exercises, and sing tunes in the key of E flat. See Farnsworth, Quito, Temeni, &c.

PRACTICAL EXERCISES IN E ♭.

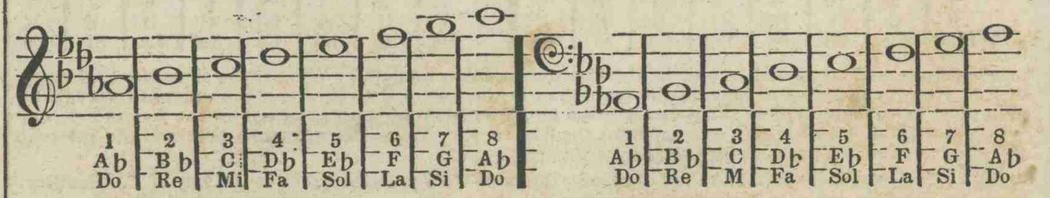
No. 1.





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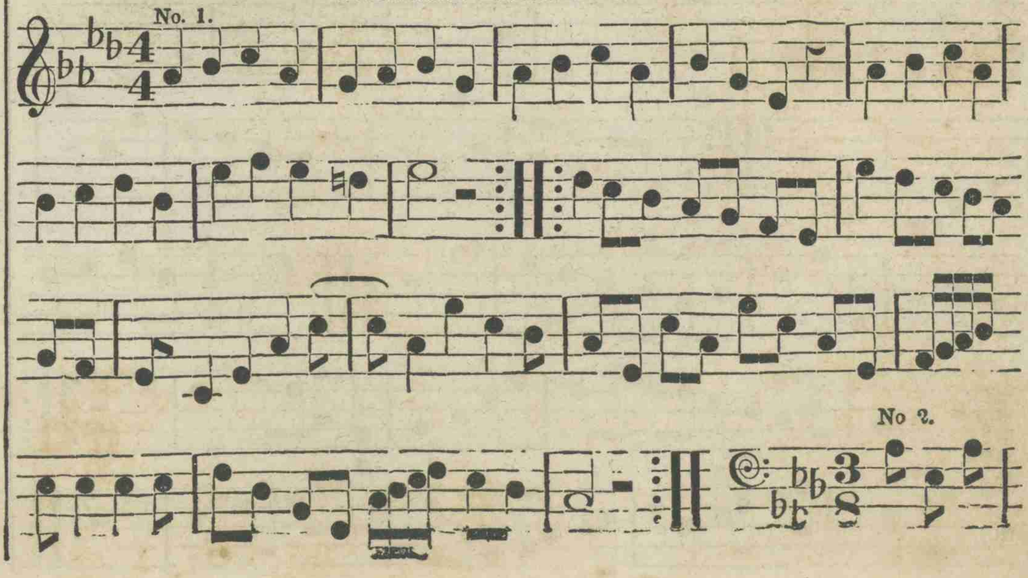
EXAMPLE.—KEY OF A FLAT. SIGNATURE FOUR FLATS.
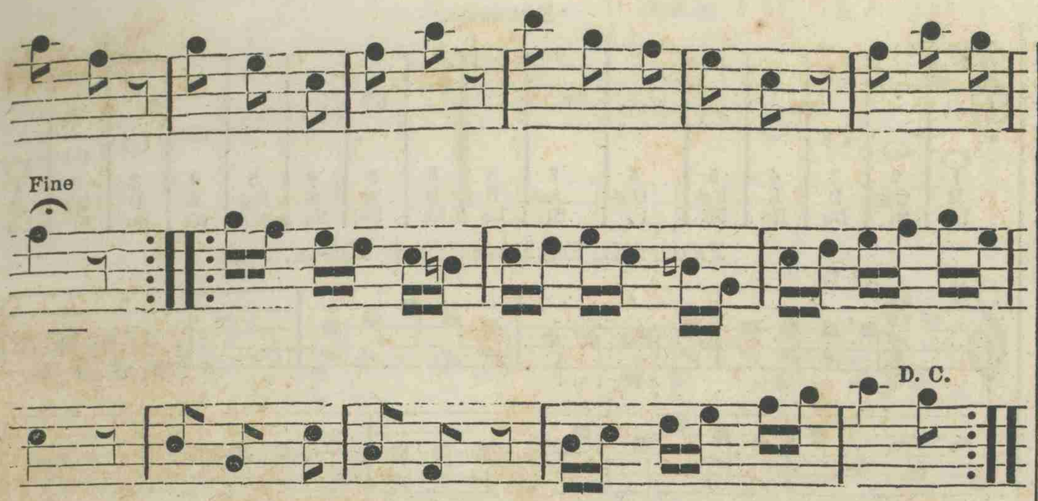



*Note.*—Question as heretofore. Practice the above scale and the following exercises, and sing tunes in A flat. See Ophni, Montgomery, &c.

PRACTICAL EXERCISES IN A ♭.

No. 1.



No 2.




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

## CHAP. XXI. MELODY.—*Continued.*

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

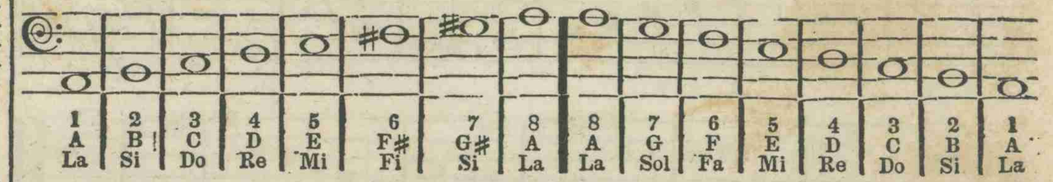
§ 165. In the minor scale, the tones and semitones do not occur in the same order, ascending, that they do in descending.

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

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

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

EXAMPLE. SCALE OF A MINOR.



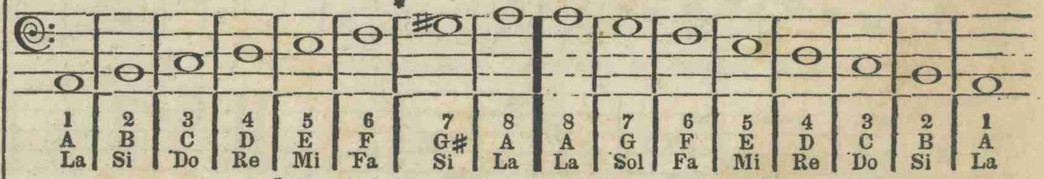

§ 169. Those major and minor scales which have the same signature, are said to be RELATED. Thus A minor is relative to C major, and C major is relative to A minor.

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

§ 171. In all relative major and minor scales, the syllables and letters correspond, but the numerals do not. Thus the syllable La is applied to A, in both the natural minor and major scales. In the minor, however, it (A) is ONE, in the major it is SIX.

§ 172. The minor scale is often used in another form, in which there are, ascending, THREE intervals of a tone, THREE of a semitone, and ONE of three semitones: descending, it is the same as before.

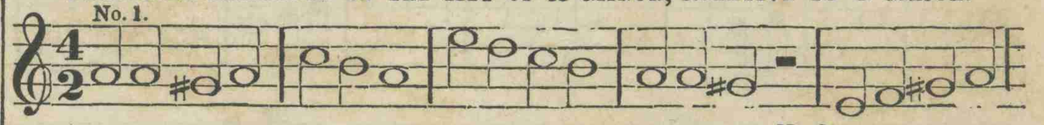
EXAMPLE.




* Interval of three semitones, or extreme sharp second.
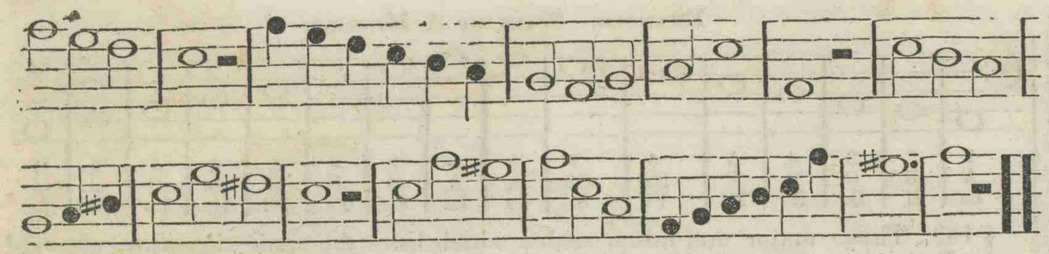
PRACTICAL EXERCISES IN THE KEY OF A MINOR, RELATIVE TO C MAJOR.

No. 1.



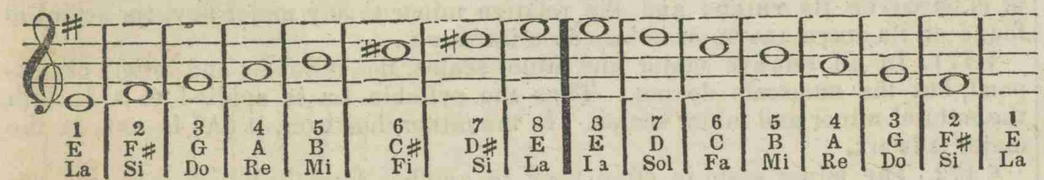
No. 2.



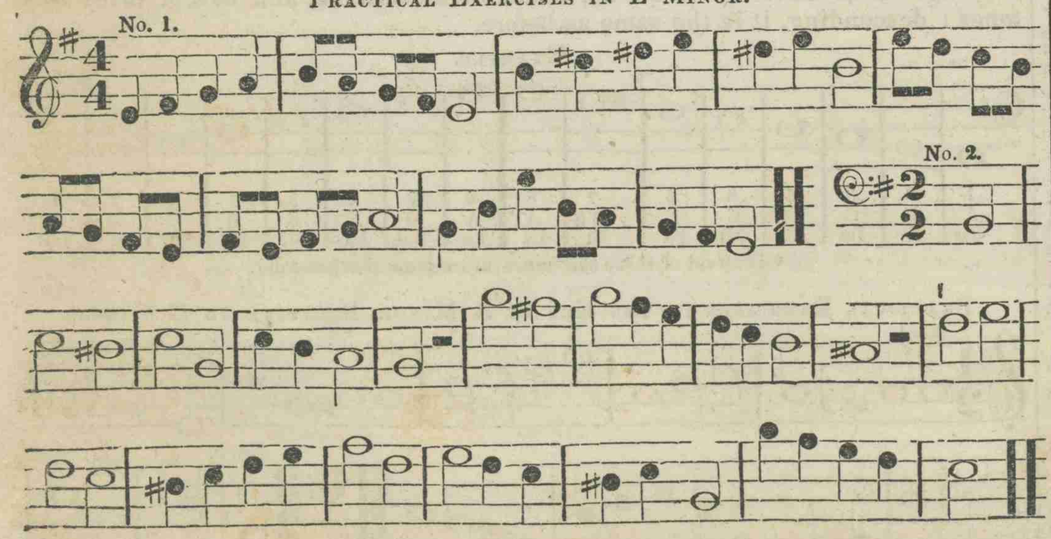


§ 173. Scale of E minor, relative to G major, signature, ONE SHARP. F ♯.

EXAMPLE.

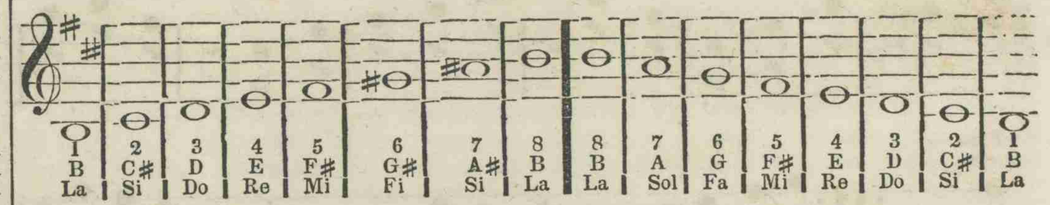



PRACTICAL EXERCISES IN E MINOR.
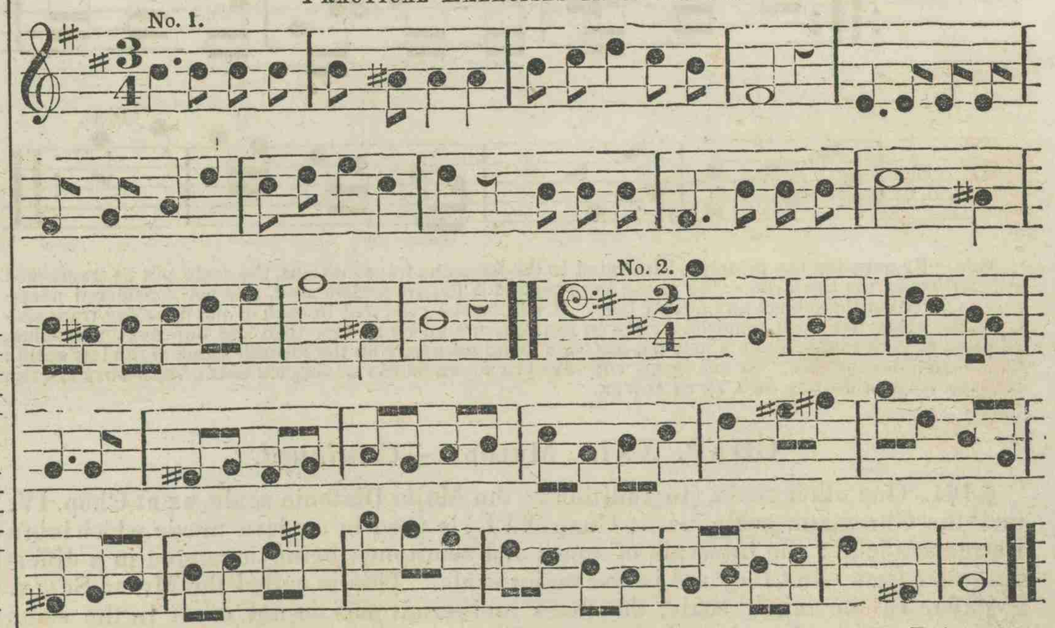



§ 174. Scale of B minor, relative to D major, signature, TWO SHARPS. F ♯ and C ♯.

EXAMPLE.
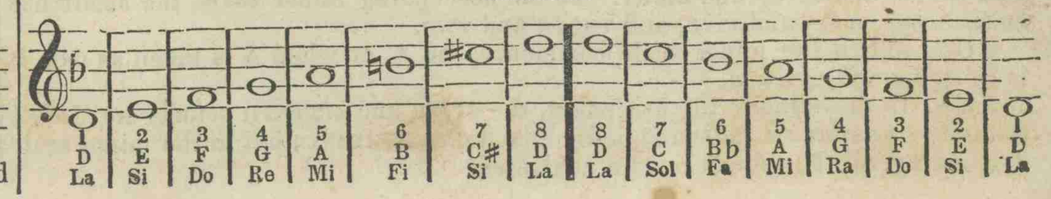



PRACTICAL EXERCISES IN B MINOR.
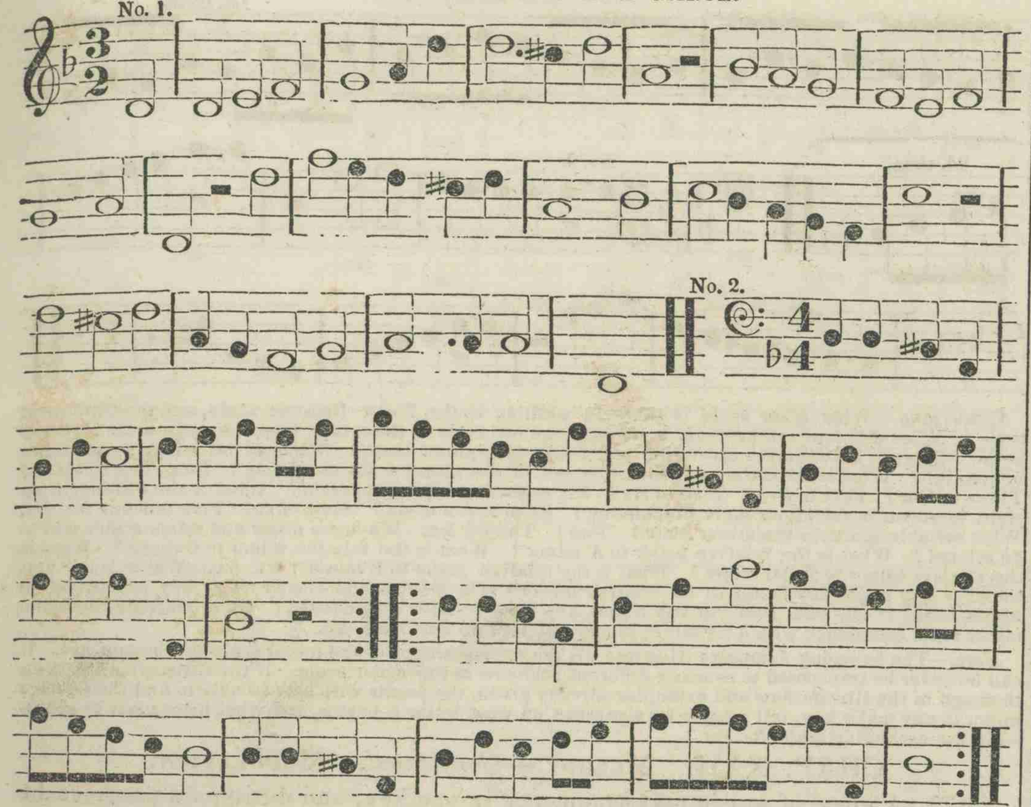



§ 175. Scale of D minor, relative to F major, signature, ONE FLAT. B ♭.

EXAMPLE.



PRACTICAL EXERCISES IN D MINOR.

No. 1.

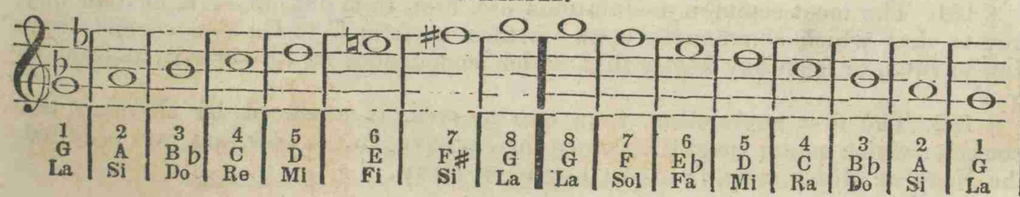


No. 2.
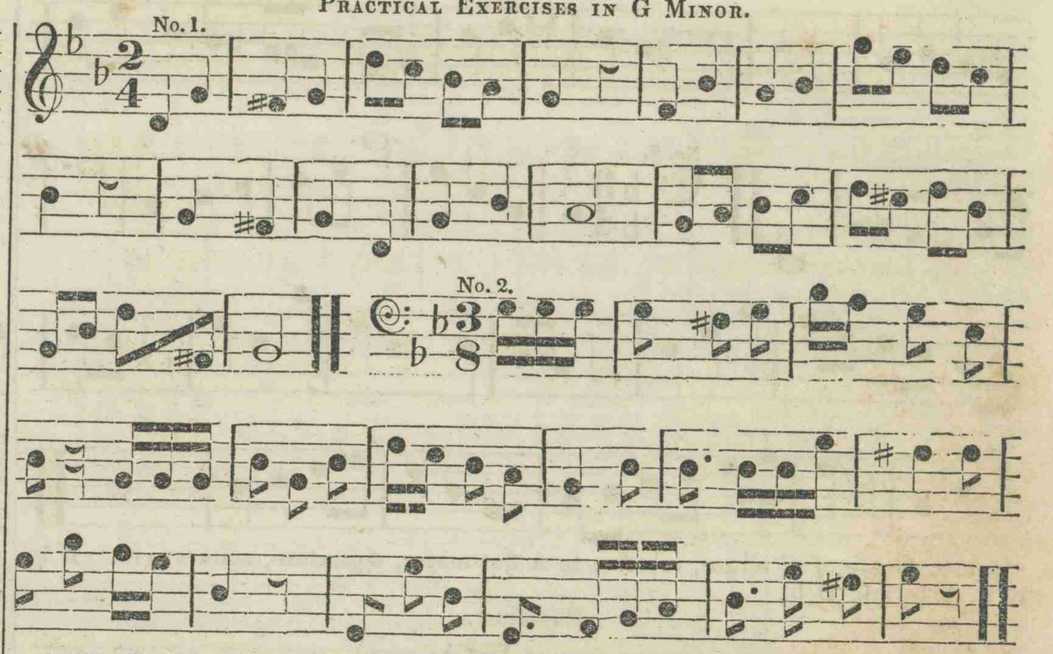


§ 176. Scale of G minor, relative to B flat major, signature, TWO FLATS. B b and E b.

EXAMPLE.




PRACTICAL EXERCISES IN G MINOR.

No. 1.
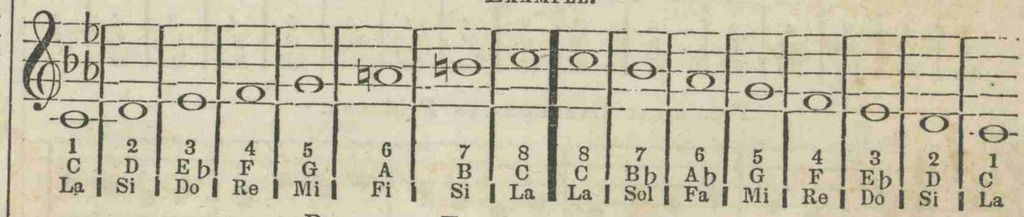


No. 2.
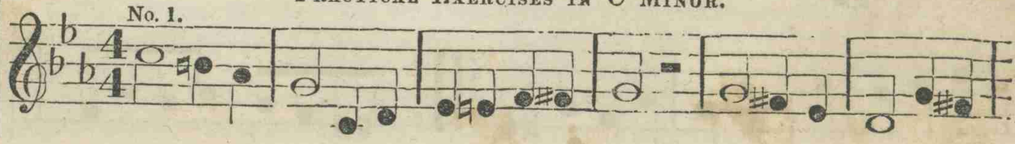


§ 177. Scale of C minor, relative to E flat major, signature, THREE FLATS. B b E b, and A b.

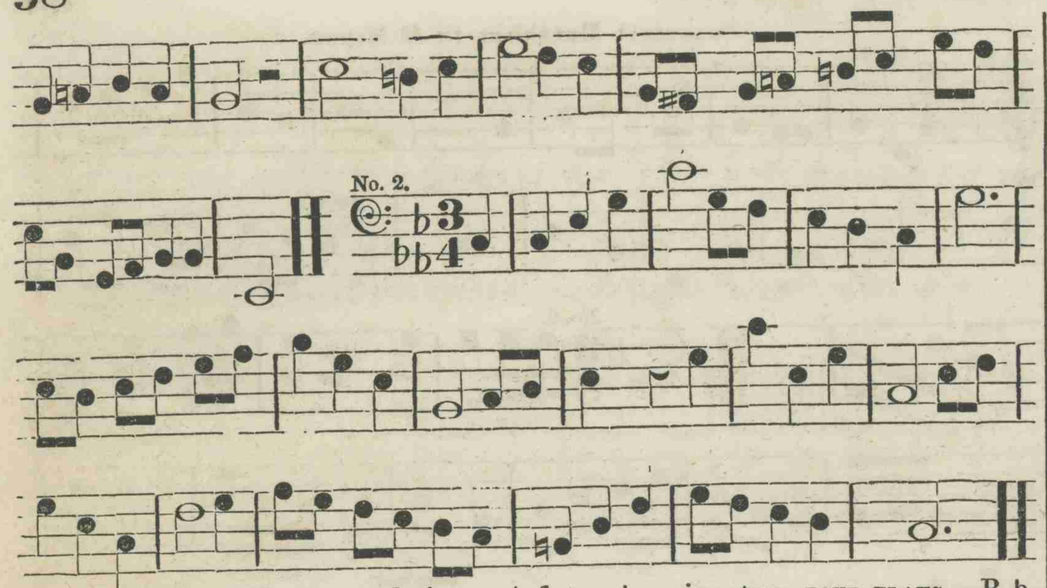
EXAMPLE.




PRACTICAL EXERCISES IN C MINOR.

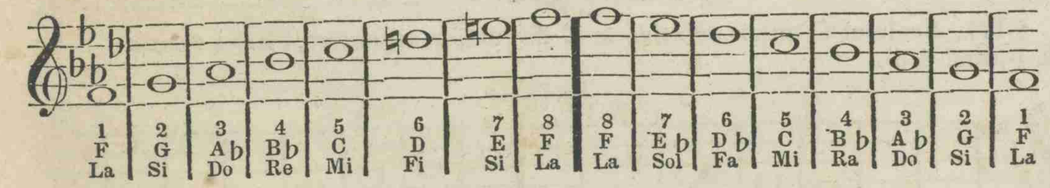
No. 1.
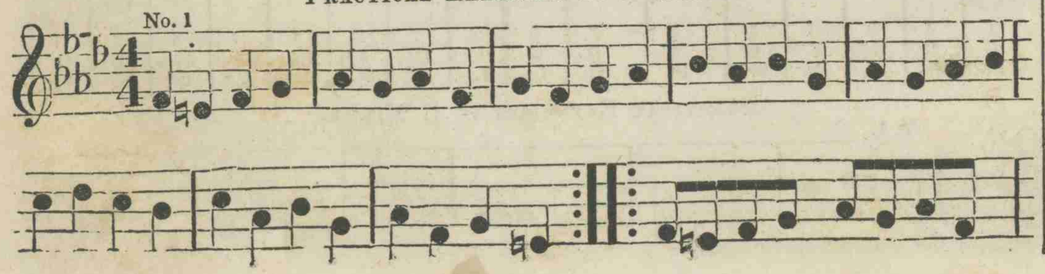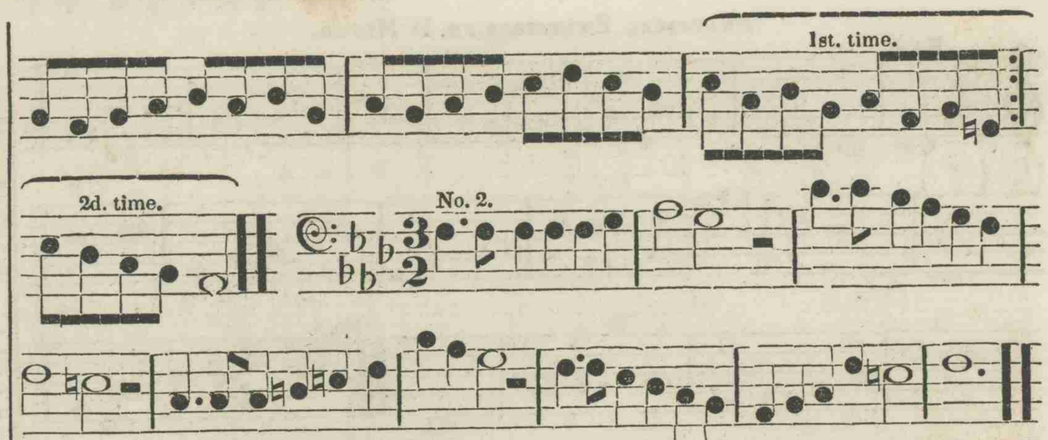





§ 178. Scale of F minor, relative to A flat major, signature, FOUR FLATS. B ♭, E ♭, A ♭, and D ♭.

EXAMPLE.




PRACTICAL EXERCISES IN F MINOR.







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

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

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

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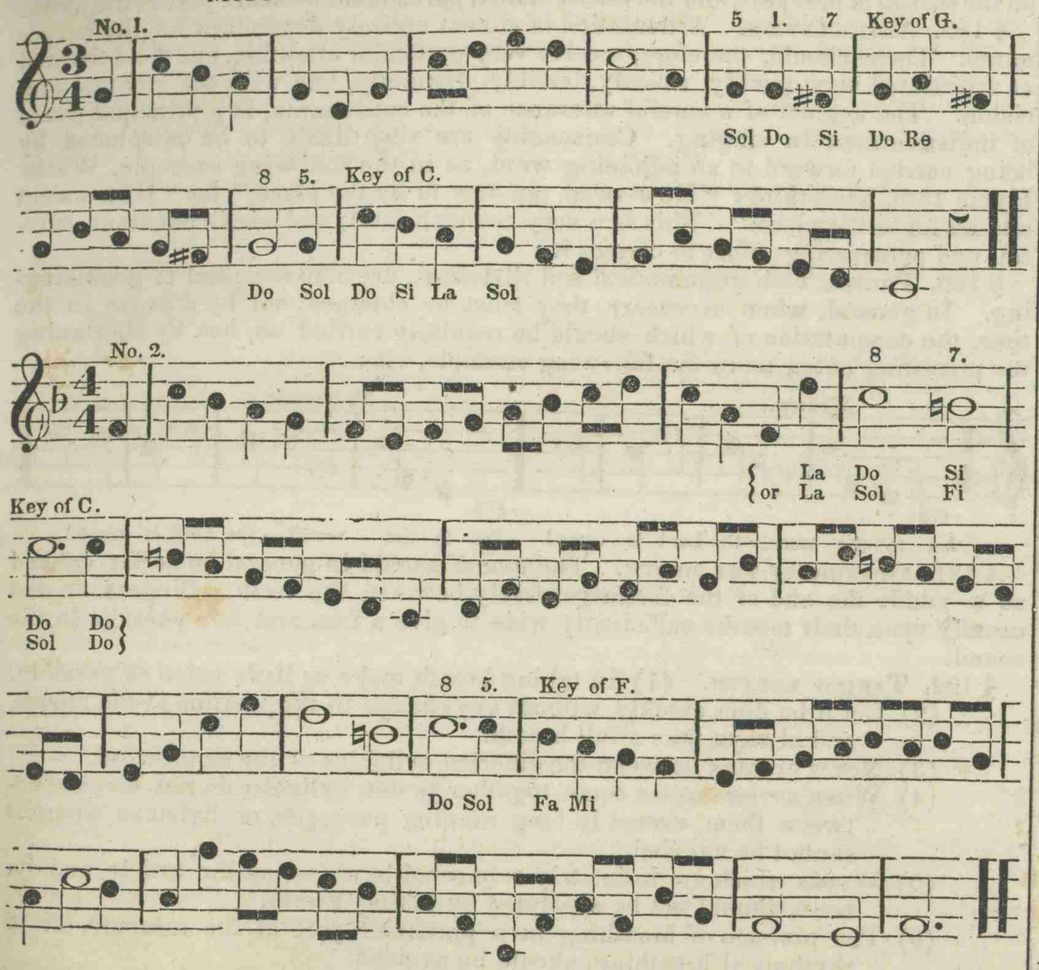
§ 180. Modulation is effected by accidental SHARPS, FLATS, or NATURALS.

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

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

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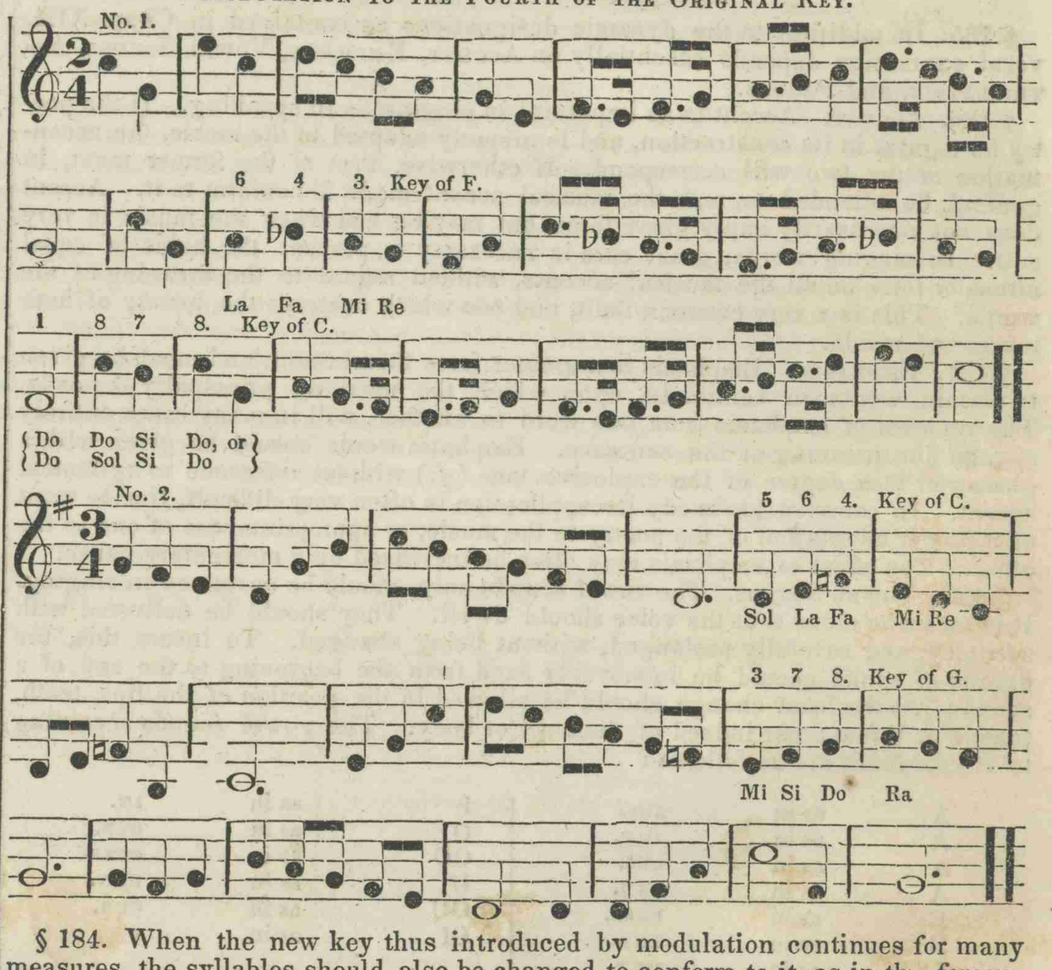
MODULATION TO THE FIFTH OF THE ORIGINAL KEY.




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

PRACTICAL EXERCISES.

MODULATION TO THE FOURTH OF THE ORIGINAL KEY.




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

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

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

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

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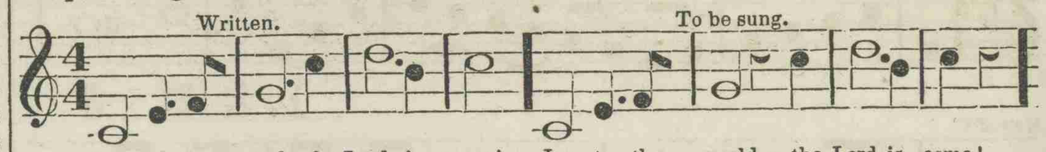
§ 188. Vowel Sounds. The vowel sounds only, should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the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

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

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

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

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




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

§ 192. Taking breath. (1) In taking breath make as little noise as possible.
(2) Let it be done quickly, without any change in the position of the mouth, and always take a full breath.
(3) Never breathe between the different syllables of the same word.
(4) When several notes come together to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.
(5) Words which are intimately connected in sense, as the article and its noun, should not be separated by taking breath.
(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.
(7) Take breath no more frequently than is necessary.
(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath.

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

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

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

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

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

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

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

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

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

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

## EXPLANATION OF MUSICAL TERMS.

*A*, signifies in, for, by, with, &c
*Accelerando.* Accelerating.
*Adagio.* Slow.
*Adagio Assai* or *Molto.* Very slow and expressive.
*Ad libitum.* At pleasure.
*Affettuoso.* Tender and affecting.
*Agitato.* With agitation.
*Alla Breve.* A species of common time 4–2
*Alla Capella.* In church style.
*Allegrissimo.* Very quick.
*Allegretto.* Less quick than Allegro.
*Allegro.* Quick and lively.
*Altissimo.* Applicable to the notes that are above F in alt.
*Amoroso,* or *Con Amore.* Affectionately, tenderly.
*Andante.* Gentle, distinct, and rather slow.
*Andantino.* Somewhat quicker than Andante.
*Animato,* or *Con Anima.* Animated.
*Assai.* Very, more or much, as *Allegro Assai,* or *Adagio Assai.*
*A tempo.* Return to the time previously observed.
*A tempo giusto.* In strict and exact time.
*Baritone.* Between the base and tenor.
*Ben.* Well.
*Bis.* Twice.
*Brillante.* Brilliant.
*Brio,* or *Brioso.* Fervor, warmth, ardor.
*Cadence.* Closing strain.
*Calando.* Softer and slower.
*Calcando.* Pressing on, hurrying.
*Calmato.* With tranquillity, repose.
*Cantabile.* Graceful, singing style,
*Cantante.* To be executed by the voice
*Cantilena.* The melody or air.
*Canto Fermo.* A chant or melody.
*Canto.* The treble part in a chorus.
*Cavatina.* An air of only one movement.
*Choir.* A company or band of singers: also the part of a church where the singers are placed.
*Coral,* or *Choral.* A slow tune, mostly in notes of equal length.
*Coda.* An end or finish
*Commodo.* In an easy and unrestrained manner
*Con affetto.* With expression.
*Con Brio.* With fervor.
*Concitato.* Disturbed, agitated.
*Con Dolcezza.* With delicacy.
*Con Dolore,* or *Con Duolo.* With mournful expression.
*Con Eleganza.* With elegance.
*Con Espressione.* With expression.
*Con Fuoco.* With ardor, with fire.
*Con Grazia.* With grace and elegance.
*Con Impeto.* With force.
*Con Impeto Dolorosa.* With pathetic energy
*Con Moto.* With emotion.
*Con Spirito.* With animation, spirited.
*Con Stromenti.* With instruments.
*Contralto.* The lowest female voice.
*Concitato.* With agitation and vehemence.
*Coro.* Chorus.
*Da.* For.
*Da Capo* Begin the strain again, or from the sign
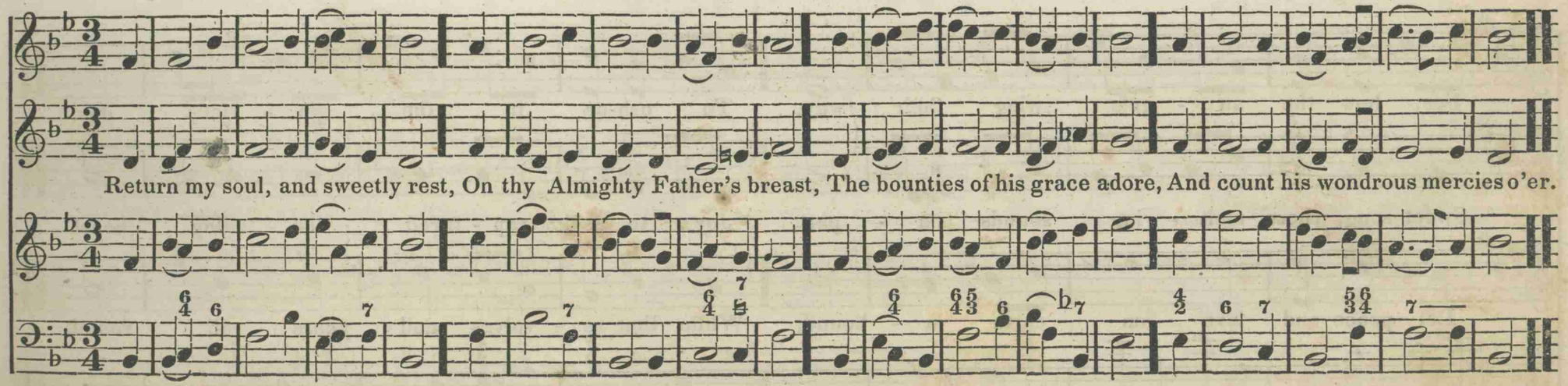
*Decrescendo.* To Diminish.
*Del.* By.
*Delicatamente.* Delicately.
*Devozione.* Devotion.
*Di Molto.* Much, or very.
*Dolce.* Soft, sweet, gentle.
*Dolcezza.* Sweetness, softness.
*Dolcemente.* In a sweet and graceful style.
*Dolente.* Sorrowfully, pathetically.
*Doloroso.* Mournful.
*Elegante.* With elegance.
*Energico*, or *Con Energia.* With energy.
*Espressivo.* Expressively.
*Fermato.* With firmness and decision.
*Fieramente.* Bold, and with vehemence.
*Fine*, or *Fin.* The end.
*Flebile.* Tenderly, Mournfully.
*Forzando, forz.* or *fz.* See Sforzando.
*Fugue.* A composition which repeats, or sustains in its several parts throughout the subject with which it commences, and which is always led off by some one of its parts.
*Fughetto.* A short fugue.
*Giusto.* In just and steady time.
*Glissando.* In a gliding manner.
*Grazioso.* Smoothly, gracefully.
*Grandioso.* In a grand style.
*Grave.* A very slow and solemn movement.
*Gusto, Gustoso*, or *Con Gusto.* With taste, elegantly.
*Impetuoso.* With impetuosity.
*Lamentevole.* Slow and plaintive.
*Lamentando, Lamentabile*, or *Lamentevole.* Mournfully.
*Larghissimo.* Extremely slow.
*Larghetto.* Not so slow as Largo.
*Largo.* Slow and solemn.
*Largo di molto.* Very slow.
*Legato.* Close, gliding, connected style.
*Legatissimo.* In the closest and most gliding manner.
*Leggiero.* In a light, free, easy manner.
*Lentando.* Gradually slower and softer.
*Lento*, or *Lentamente.* Slow.
*Loco.* As written.
*Ma.* But.
*Madrigal.* A composition for voices in the ancient style of imitation and fugue.
*Maestoso.* With dignity, majesty.
*Mancando.* Growing faint and feeble.
*Marcato.* Strong and marked style.
*Meno.* Less.
*Messa di voce.* Moderate swell, &c.
*Mesto*, or *Mestoso.* Pensive and dolorous style.
*Moderato.* In moderate time.
*Molto.* Much, or very.
*Morendo.* Gradually dying away.
*Mordente.* A beat or transient shake.
*Motetto.* A piece of sacred music in several parts.
*Non.* Not.
*Obligato.* A continuous and indispensable accompaniment.
*Orchestra.* A company or band of instrumental performers; also that part of the theatre occupied by the band.
*Ottava.* Octave.
*Parlando.* In a speaking or declamatory manner.
*Pastorale.* Applied to easy and graceful movements in 6-8 or 12-8.
*Perdendosi.* Gradually diminishing of time, and decrease of sound.
*Piangendo.* Plaintively.
*Piangevole.* Despondingly, dolefully.
*Piacere.* At pleasure.
*Pienamente.* In full harmony.
*Pieno*, or *Piena.* Full.
*Pietoso.* In a religious style.
*Piu.* More.
*Pizzicato.* Snapping the violin string with the finger.
*Poco.* A little.
*Poco a Poco.* By degrees, gradually.
*Pomposo.* In a grand and imposing style.
*Portamento.* The manner of sustaining and conducting the voice. Gliding from one note to another.
*Portando la voce.* Sustaining the voice.
*Precisione.* With precision.
*Presto.* Quick.
*Prestissimo.* Very quick.
*Primo.* First.
*Quasi.* As if.
*Rallentando.* Slower and softer by degrees. Lentando.
*Ravvivando.* Reviving, animating.
*Recitando.* An expression in vocal music, implying a speaking manner of performance.
*Recitante.* In the style of recitative.
*Recitative.* Musical declamation.
*Replica.* Repeat.
*Rinforzando, Rinf.* or *Rinforzo.* With strong force or emphasis.
*Ritornello.* A short intermediate symphony.
*Risoluto.* With resolution, boldness.
*Ritardando.* Slackening the time.
*Ritenuto*, or *Ritenente.* Decrease in the speed of the movement.
*Scherzando.* In playful style.
*Semplice.* Chaste and simple.
*Sempre.* Throughout, always, as *Sempre Forte*, loud throughout.
*Senza.* Without.
*Sforzando*, or *Sfortzato.* With strong force or emphasis.
*Siciliana.* A movement of a light graceful character.
*Simile.* In like manner.
*Slentando.* Slackening the time.
*Smorzando.* A gradual diminution of tone, or softer and softer
*Smanioso.* With fury.
*Soave.* Soft, sweet. See Dolce.
*Sogetto.* The subject or theme.
*Solfeggi.* Plural of Solfeggio.
*Solfeggio.* A vocal exercise.
*Soli.* Plural of Solo.
*Solo.* For a single voice or instrument.
*Sopra.* Above.
*Sostenuto.* Sustained.
*Sotto.* Under, below.
*Sotto Voce.* With subdued voice.
*Spiritoso.* With animation.
*Spiccato.* Pointedly, distinctly.
*Staccato.* Short, detached and distinct.
*Stentato.* In a lingering manner, with delay.
*Strepitoso.* In a noisy, boisterous manner.
*Stromenti.* Instruments.
*Subito.* Quick.
*Tacet.* Be silent.
*Tardo.* Slow.
*Tasto Solo.* Without chords.
*Tempo.* Time.
*Tempo a piacere.* Time at pleasure.
*Tempo Giusto.* In exact time.
*Timoroso.* With timidity.
*Tremando.* Trembling.
*Tutti.* The whole. Full chorus.
*Un poco Ritenuto.* Rather gentle and restrained.
*Un.* A: as *un poco*, a little.
*Va.* Go on: as *Va crescendo*, continue to increase in boldness.
*Veloce.* In rapid time.
*Vigoroso.* In a bold and energetic style.
*Vivace.* Quick and cheerful.
*Vivacissimo.* Very lively.
*Vivo.* Cheerful.
*Voce di Petto.* The chest voice.
*Voce di Testa.* The head voice.
*Voce Sola.* Voice alone.
*Volata.* Rapid flight of notes.
*Volante.* In a light and rapid manner.
*Volti Subito.* Turn over quickly.

# MASON'S SACRED HARP.

## VOLUME II.

### MADRID. L. M.

WHITAKER.
Arranged by HEINRICH OELSCHLAGEN.



# ULVERSTON. L. M.

MILGROVE.
Arranged by V. NOVELLO.

Wake, O my soul and hail the morn, For un - to us a Sa - vior's born;
Hark! what sweet mu - sic, what a song, Sounds from the bright ce - les - tial throng!
Come, join the an - gels in the sky, Glo - ry to God who reigns on high;

See, how the an - gels wing their way, To ush-er in the glo - rious day.
Sweet song, whose melt - ing sounds im - part, Joy to each rap - tured list - ening heart.
Let peace and love on earth a - bound, While time re - volves and years roll round.

born;

throng!

high;

day.

heart.

round.



Lord in thy great, thy glo - rious name, I place my hope, my on - ly trust, Save me from

Unison.

sor-row, guilt, and shame, Thou ev - er gra - cious, ev - er just, Thou ev - er gra-cious, ev - er just.

## RAMOTH. L. M. [CHANT.]

L. MASON.

1. When we, our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful thoughts oppress'd, And Zi - on was our mournful theme.

2. Our harps, that when with joy we sung, Were wont their tuneful parts to bear, With si-lent strings, neglected hung, On willow trees that withered there.

## PARAN. L. M.

From KUBLER.

From morning dawn to evening close, On thee, O Lord, our hopes re -pose: To thy great name, with joy we'll raise Tri - umphant songs of grateful praise.

# EGLON. L. M. [DOUBLE.]

Arranged From G. F. KUBLER.

1. Zi - on, awake! thy strength renew, Put on thy robes of beauteous hue; Church of our God, a-rise and shine, Bright with the beams of truth divine. 2. Soon shall thy radiance stream afar,

Mezzo.

Wide as the heathen na-tions are, Gentiles and kings thy light shall view: All shall admire and love thee too—
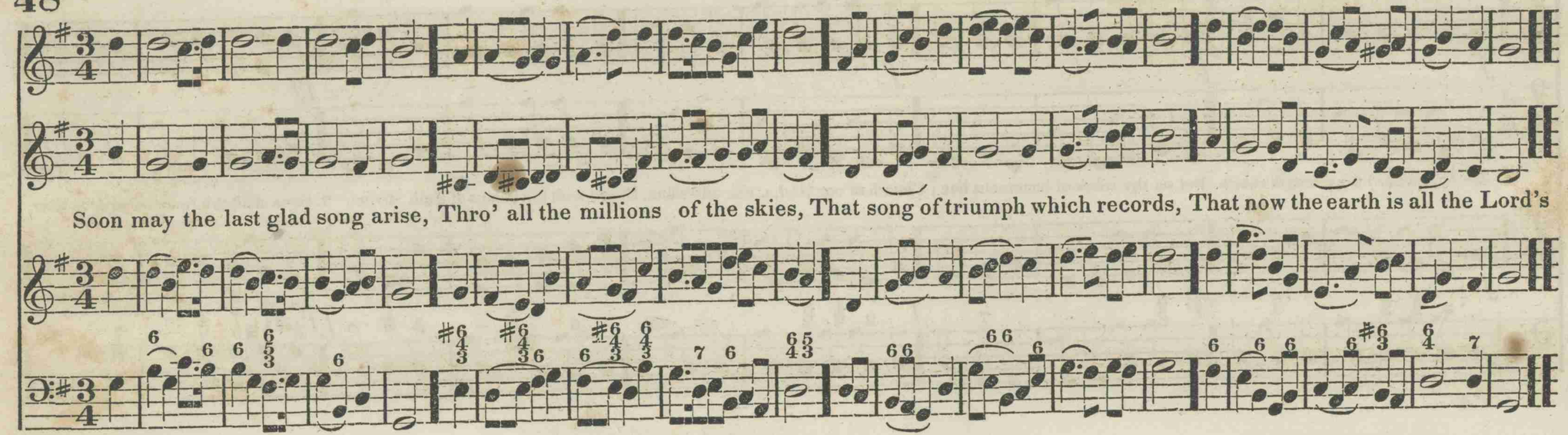
Coda.

All shall ad - - mire and love thee too.

All shall admire and love thee too.

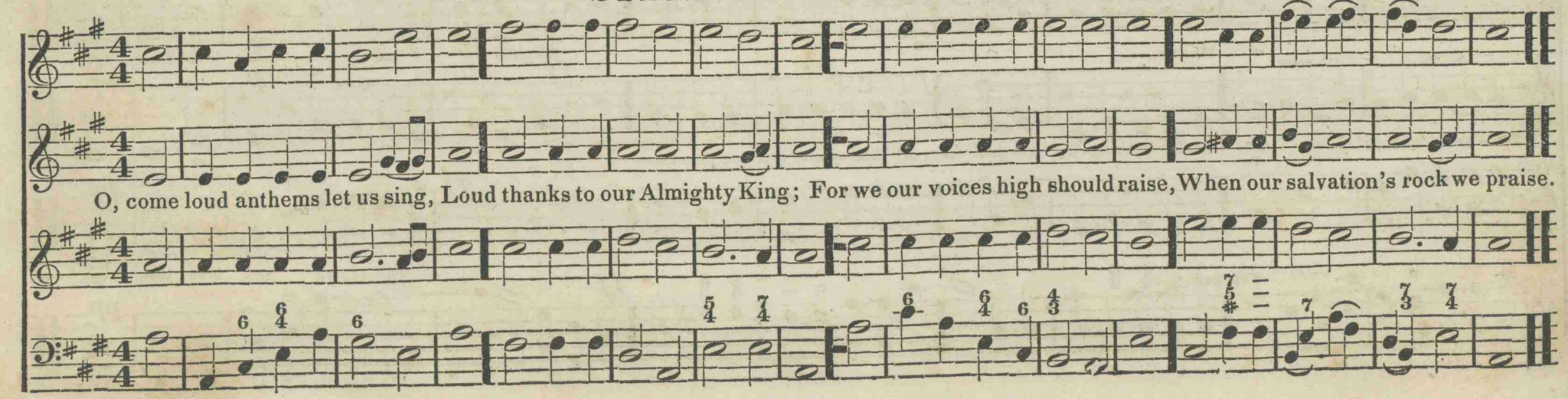
## KINGSTON. L. M.

REV. W. E. MILLER.
Arranged by V. NOVELLO.




## STERLING. L. M.

Arranged by VINCENT NOVELLO.



## DUNSTAN. L. M.

MADAN.

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

2. For him shall endless prayer be made, And praises throng to crown his head; His name like sweet perfume, shall rise With every morning sa-cri-fice.

## CARMEL. L. M.

L. MASON.

1. My God, my King, thy various praise Shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glo-ry raise the song.

3. Thy works with boundless glo-ry shine, And speak thy ma-jes-ty di-vine; Let every realm with joy pro-claim The sound and hon-or of thy name.

## BOWEN. L. M.

Subject from HAYDN.

1. Up to the fields where angels lie, And living wa - ters gent -ly roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

3. Great All in All! e - ter -nal King! Let me but view thy love - ly face, And all my powers shall bow and sing Thine endless grandeur and thy grace.

## TALLIS' EVENING HYMN.

TALLIS.

1. Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, oh keep me, King of kings, Beneath thine own al - mighty wings.

2. Forgive me, Lord, for thy dear Son, The ill that I this day have done; That with the world, myself, and thee, I, ere I sleep, at peace may be.

4. Teach me to live, that I may dread The grave as lit - tle as my bed; Teach me to die, that so I may Rise glorious at the aw- ful day.

soul.

grace.

y wings.

may be.

ful day.



Largetto Cantabile.

1. Thou great Instructor, lest I stray, Oh teach my err-ing feet thy way; Thy truth with, ever fresh delight, Shall guide my doubtful steps aright.

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

## MONTGOMERY. L. M.

T. B. MASON.

Largetto e Piano.

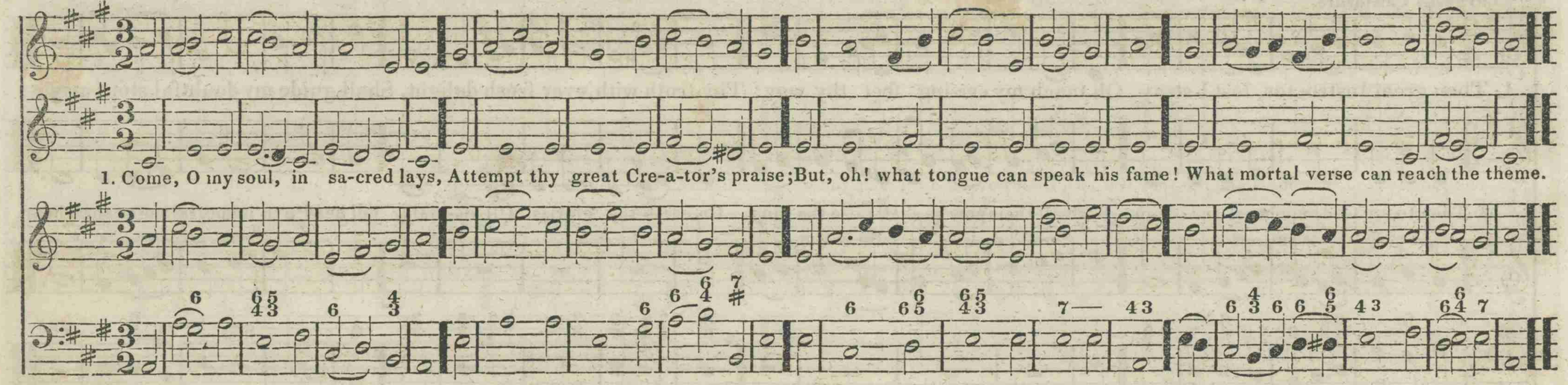
[Originally composed for Montgomery's Hymn, "There is a calm for those who weep." See page 218.

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

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

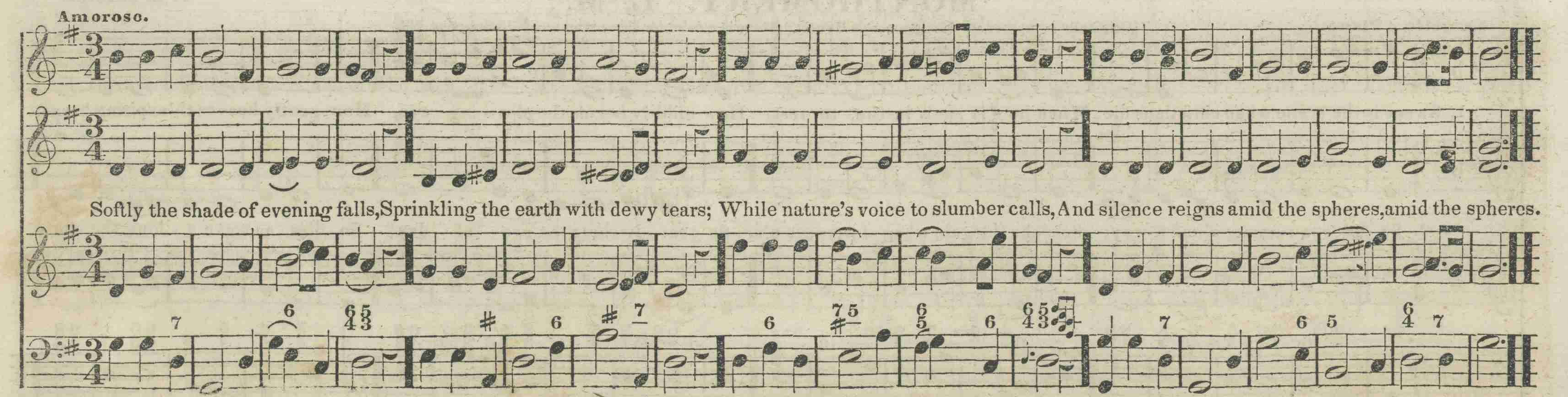
## ATLANTIC. L. M.

GEO. OATES.
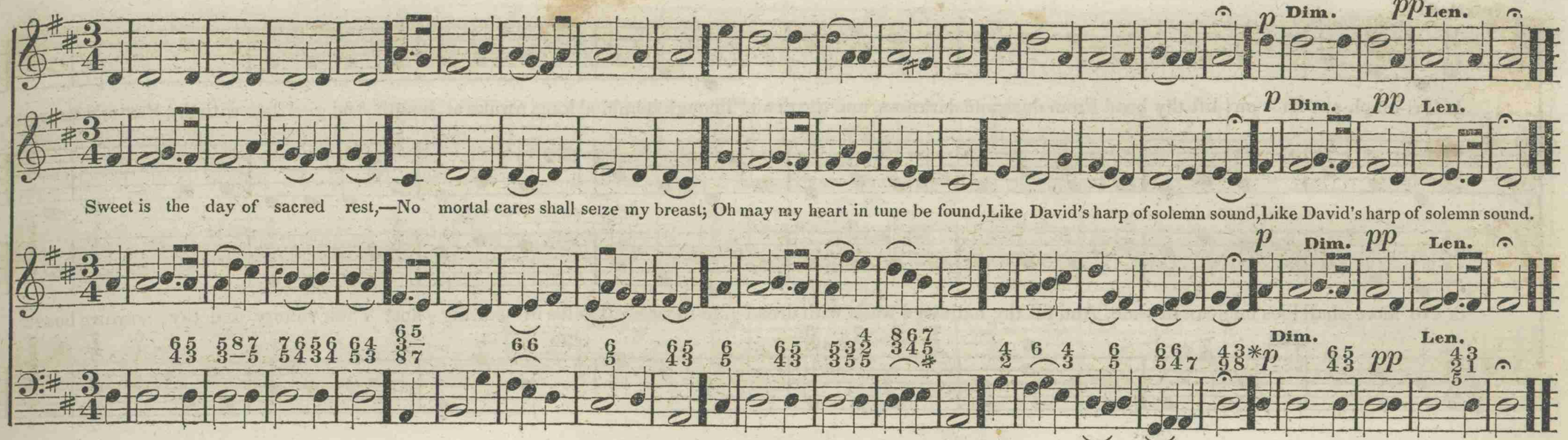



## SOUTH STREET. L. M.

Arranged from HAYDN.



## LUDLOW. L. M.

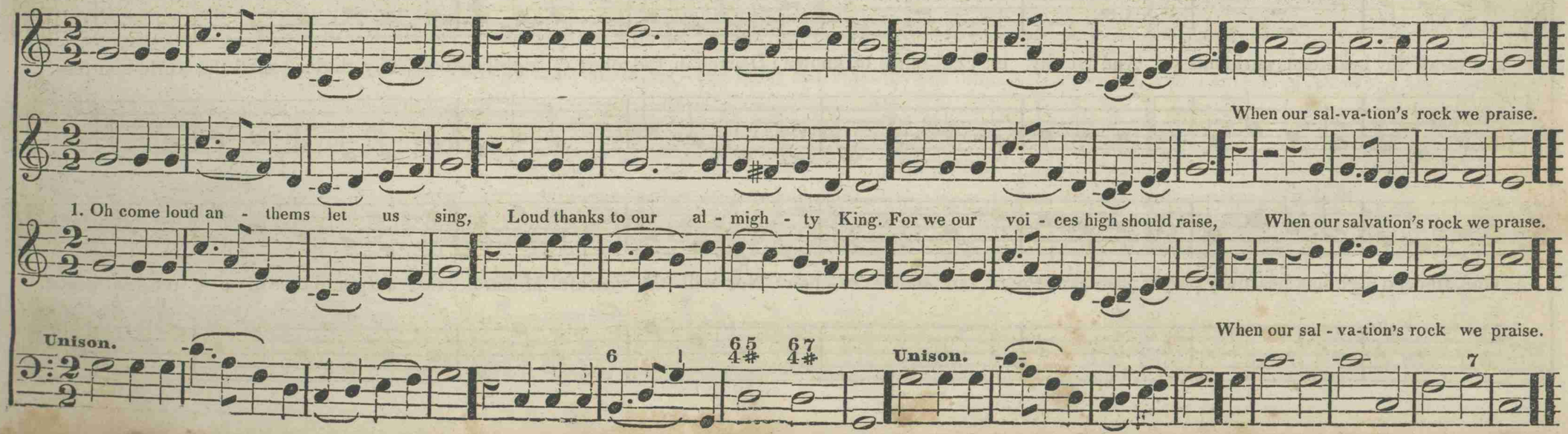
Arranged from DR. CROTCH.




* This tune may end here, or the last line may be added.

## EPAHR. L. M.

REGINALD STINEBOLD.



# AE. L. M. (DOUBLE.)

L. MASON.

Spirited.

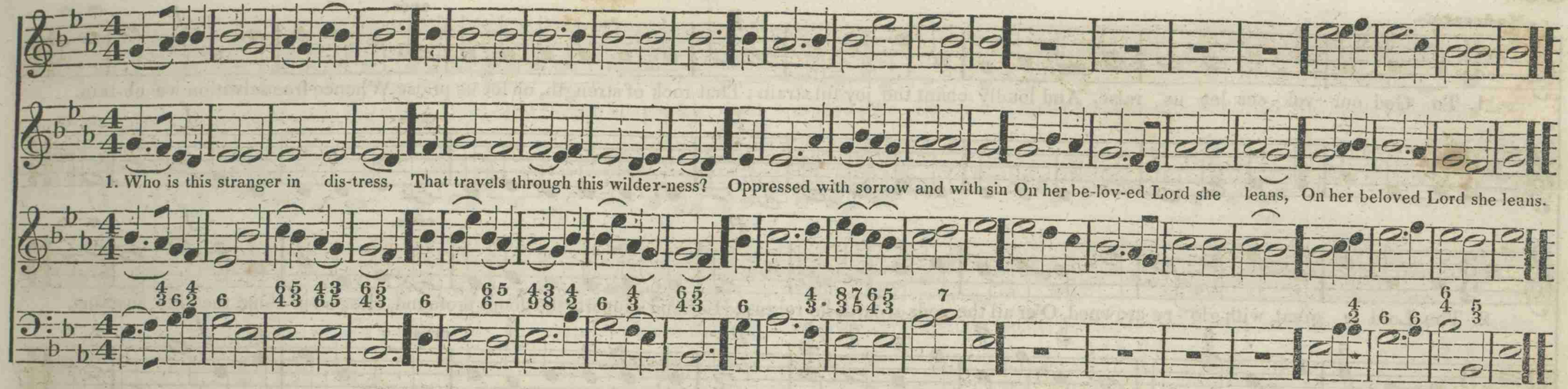
1. Tri-umph-ant Zi - on! lift thy head From dust, and darkness, and the dead! Though humbled long, awake at length, And gird thee with thy Savior's strength.

3. No more shall foes unclean in-vade, And fill thy hallowed walls with dread; No more shall hell's in - sulting host Their victory and thy sorrows boast.

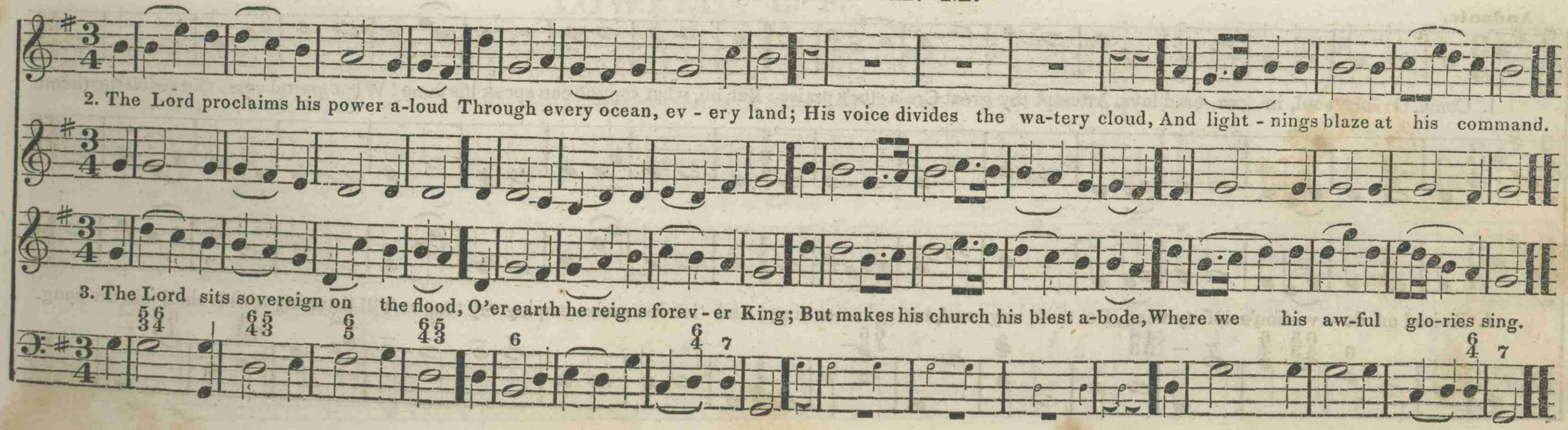
2. Put all thy beauteous garments on, And let thy ex - cel-lence be known; Decked in the robes of righteousness, Thy glories shall the world con-fess.

4. God, from on high has heard thy prayer; His hand thy ru - in shall re - pair: Nor will thy watchful Monarch cease To guard thee in e - ter - nal peace.

## QUITO. L. M.




## EFFINGHAM. L. M.



## DEYGER. L. M.

L. MASON.

Moderato.

1. To God our voi - ces let us raise, And loudly chant the joy-ful strain ; That rock of strength, oh let us praise, Whence free salvation we ob-tain.

2. The Lord is great, with glo - ry crowned, O'er all the gods of earth he reigns ; His hand supports the deeps profound, His power alone the hills sustains.

## HADAR. L. M.

L. MASON.

Andante.

1. Come, O my soul, in sa -cred lays, Attempt thy great Cre-a- tor's praise : But, oh, what tongue can speak his fame ! What mortal verse can reach the theme.

4. Raised on de - vo-tion's lof -ty wing, Do thou, my soul, his glo-ries sing ; And let his praise employ thy tongue, Till listening worlds shall join the song.

ob-tain.

sustains.

reach the theme.

ll join the song.



## BUTLER. L. M.

1. Thine earth-ly Sabbaths, Lord, we love: But there's a nobler rest a-bove; To that our longing souls as-pire, With cheerful hope, and strong desire.

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

## LOWELL. L. M.

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

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

## TIMSBURY. L. M.

I. SMITH.

1. Je - ho - vah reigns, let all the earth In his just govern - ment re-joice; Let all the isles, with sacred mirth, In his applause unite their voice.

1. Je - ho -vah reigns, his throne is high, His robes are light and ma -jes - ty; His glo-ry shines with beams so bright, No mortal can sustain the sight.
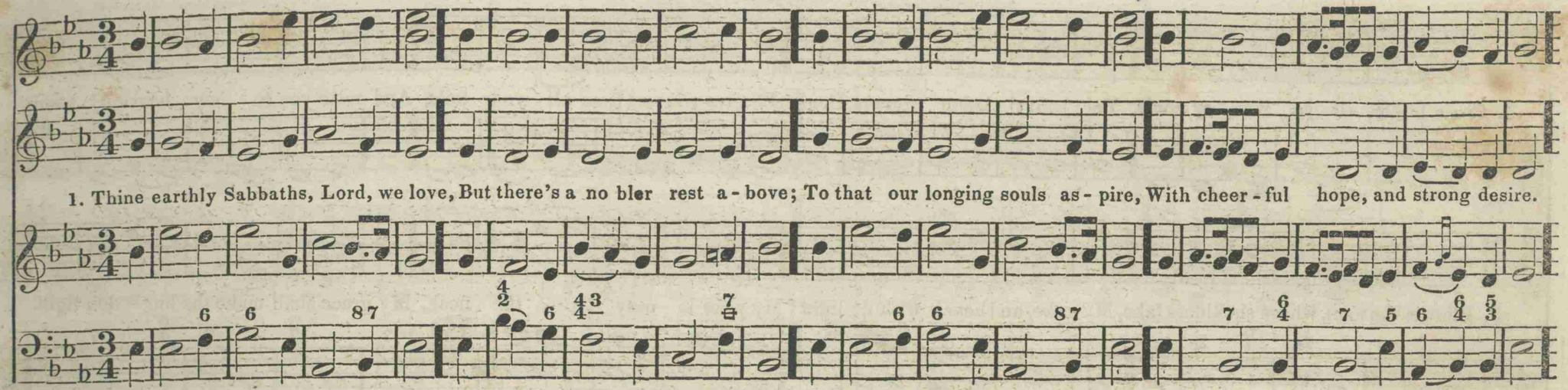
## STONEFIELD. L. M.
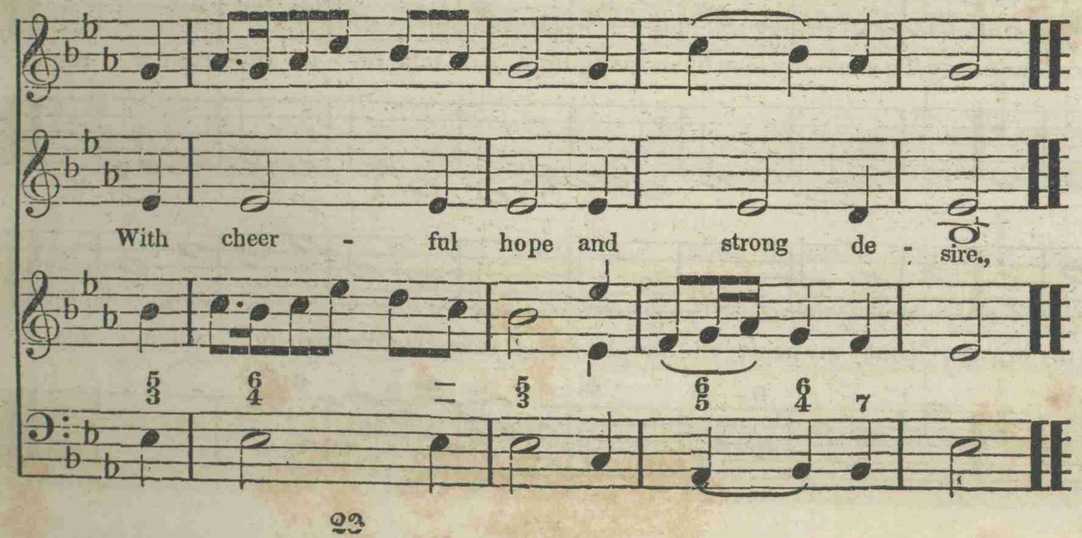
STANLEY.

1. *p* O all ye peo-ple, shout and sing Ho-san-nas to your heaven - ly King; Where'er the sun's bright glories shine, Ye nations, praise his name divine.

2. High on his ev-erlasting throne, He reigns almigh-ty and a - lone; Yet we, on earth, with an - gels share His kind regard, his ten - der care.

3. *f* Re - joice ye servants of the Lord, Spread wide Jehovah's name abroad; Oh praise our God, his power a-dore, From age to age, from shore to shore.







2

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

3

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

4

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

*Church Psalmody, Hy.* 454.

## WARRINGTON. L. M.

1. Come hither, all ye wea - ry souls, Ye heavy laden sinners, Come; I'll give you rest from all your toils, And raise you to my heavenly home.

3. Blest is the man, whose shoulders take, My yoke, and bear it with de-light; My yoke is easy to the neck, My grace shall make the bur - den light.

## GREEN'S HUNDREDTH. L. M.

DR. GREEN.

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 sa- cred rest, No mor- tal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound.

enly home.

den light.

7

n at night.

emn sound.

# MILTON. L. M.

Arranged from HAYDN.



Adagio Sostenuto.

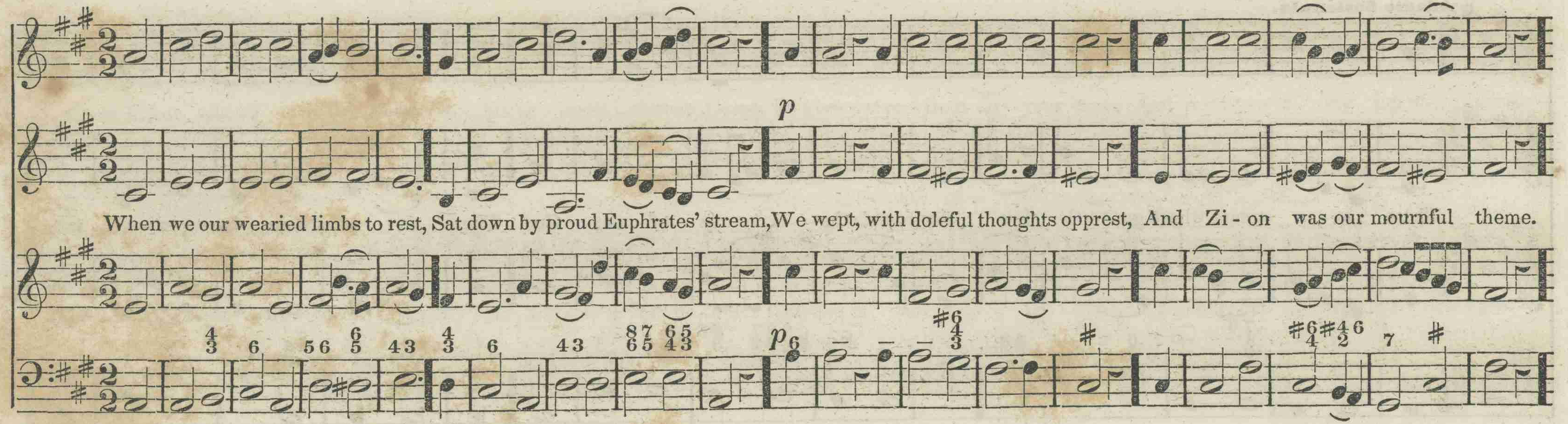
There is a stream whose gen - tle flow Sur-rounds the ci - ty of our God, There is a stream, whose gen - tle flow
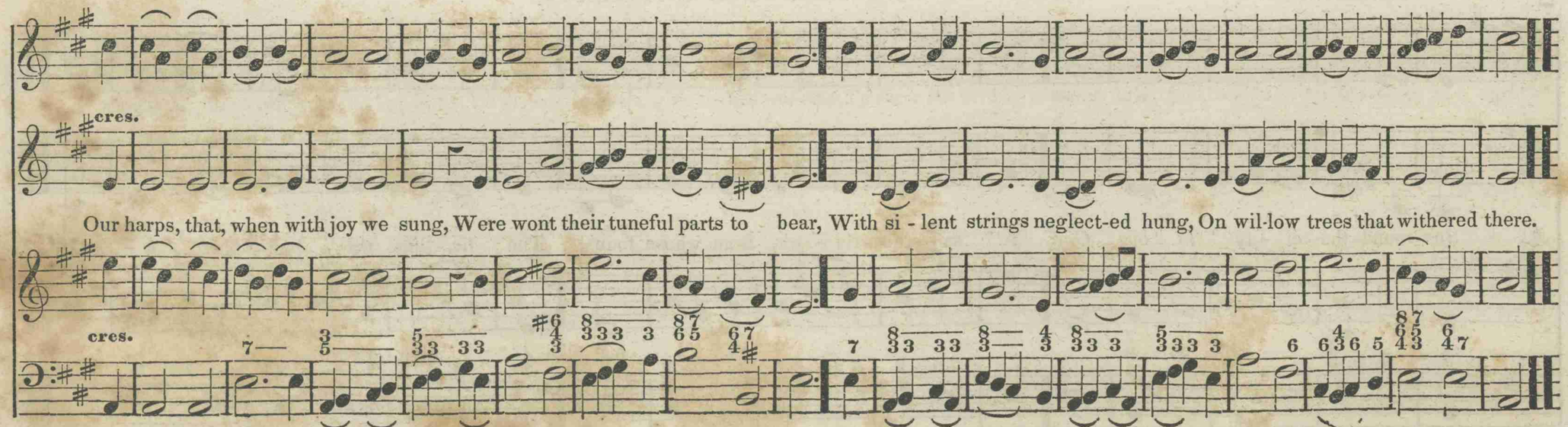
[4]

Sur-rounds the ci - ty of our God, A sa - cred riv - er, from whose fount, The liv - ing wa - ters flow a - broad.

# RICHMOND. L. M.

Arranged from DE LA MAIN.






## DAMASCUS. L. M. [6 lines.] Subject from MEHUL.

1. Blest who with generous pi - ty glows, Who learns to feel a - noth-er's woes; Bows to the poor man's wants his ear,

2. Thy love his life shall guard, thy hand Give to his lot the chos-en land; Nor leave him in the dreadful day.

And wipes the helpless orphan's tear: In ev' - ry want, in ev' - ry woe, Himself thy, pi - ty Lord shall know.

To un - re - lenting foes a prey. In sickness thou shalt raise his head, And make with tenderest care his bed.

## TOPSFIELD. L. M. [CHANT.]

L. MASON.

1. Ye christian heralds,go proclaim Salvation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

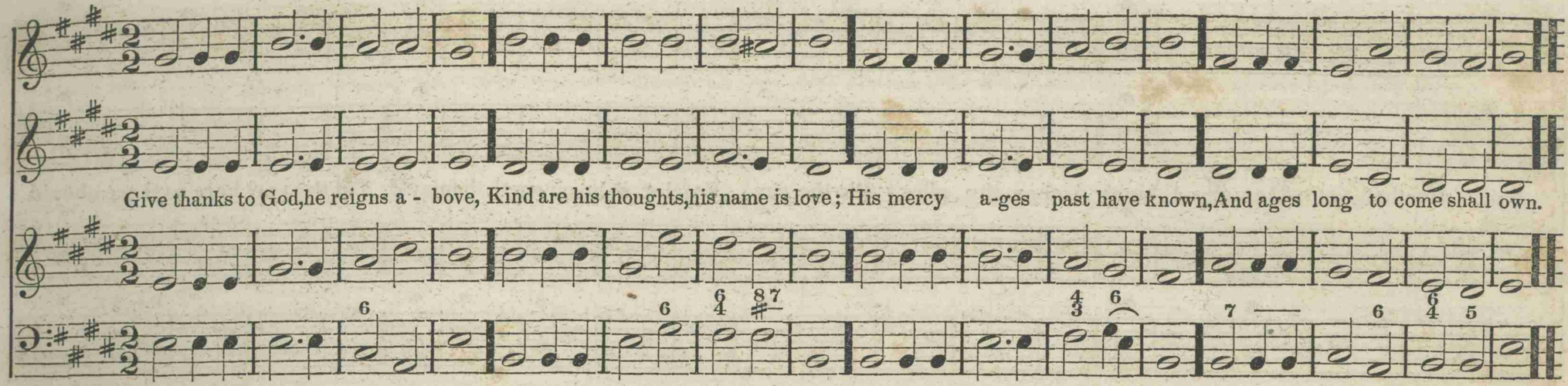
2. He'll shield you with a wall of fire— With holy zeal your hearts inspire; Bid raging winds their fu-ry cease, And calm the savage breast to peace.

## COSTELLOW. L. M.

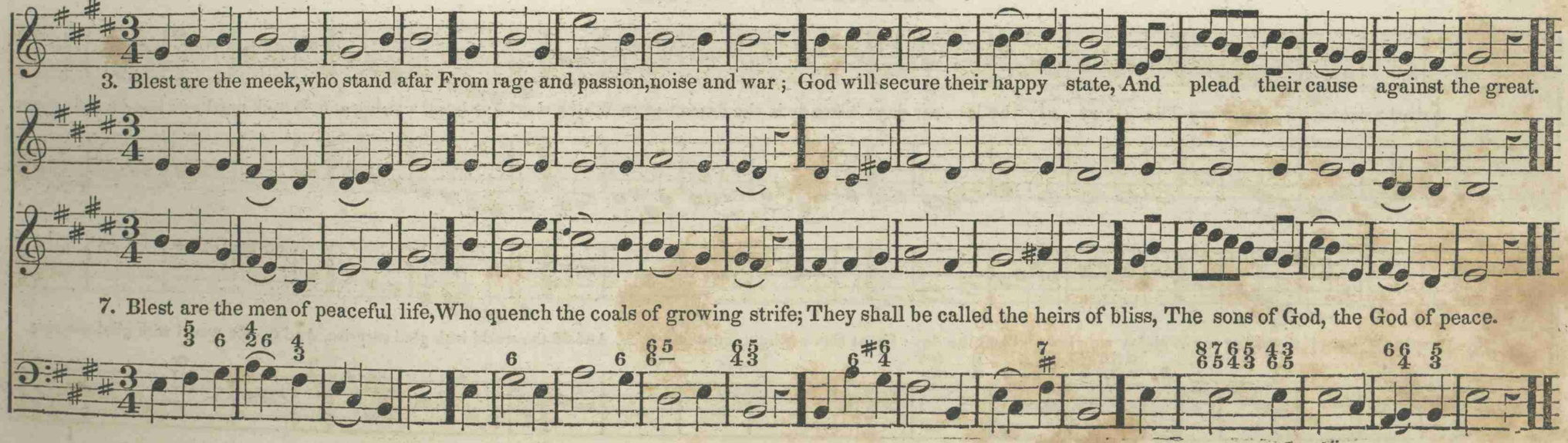
Arranged from COSTELLOW.

2. While God invites,how blest the day! How sweet the gospel's charming sound! Come, sinners,haste,oh, haste away, While yet a pardoning God is found.

## IOWA. L. M. [CHANT.]

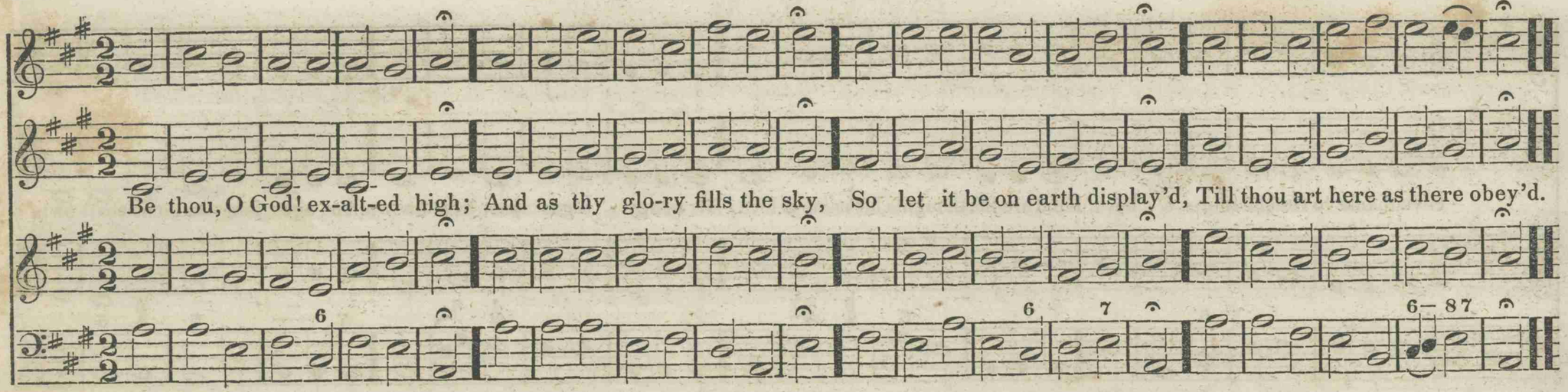



## WATSON. L. M.
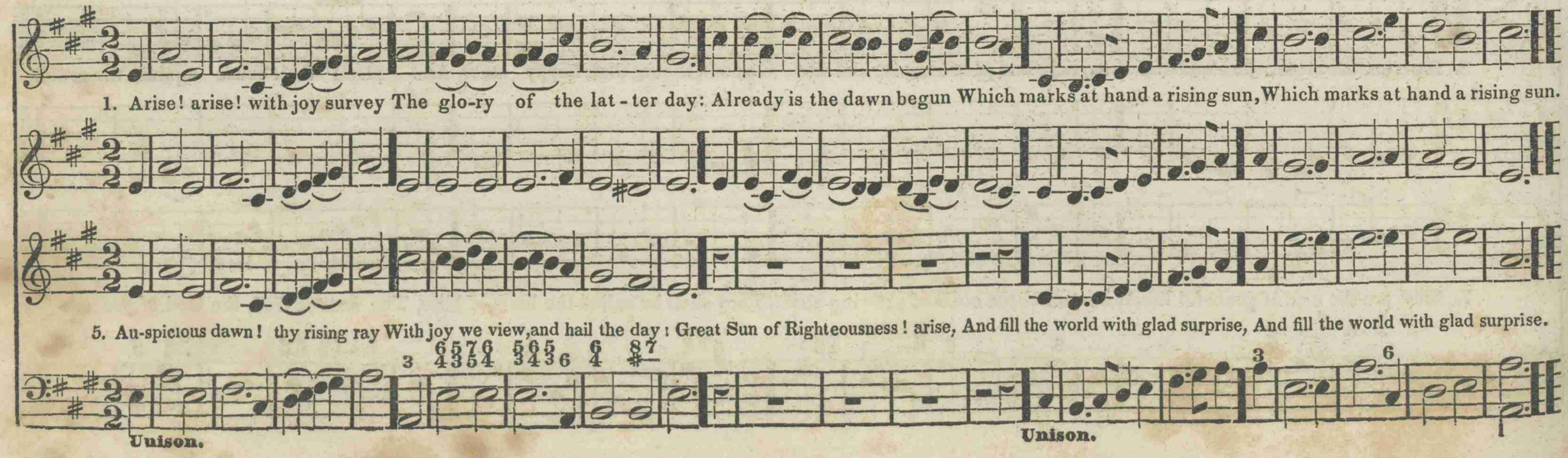


## OLD HUNDRED. L. M.

MARTIN LUTHER.




## MARION. L. M.

L. MASON.



## HELAM. L. M.

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

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

4. *f* Then, to thy courts when I re - pair, My soul shall rise on joy - ful wing, The wonders of thy love de-clare, And join the strains which angels sing.

## PILESGROVE. L. M.

N. MITCHELL.

1. *m* Oh render thanks to God a - bove, The fountain of e - ter - nal love; Whose mercy firm, through ages past, Has stood, and shall for-ev-er last.

2. Who can his migh-ty deeds express, Not on - ly vast but num - ber-less? What mor-tal eloquence can raise His trib-ute of im-mortal praise.

## CLINTON. L. M.

1. Sal-va-tion is for-ev-er nigh The souls who fear and trust the Lord; And grace, descending from on high, Fresh hopes of glo-ry shall af-ford.

2. His righteous-ness is gone before, To give us free ac-cess to God; Our wandering feet shall stray no more, But mark his steps and keep the road.

## MISSOURI. L. M.

In-dulgent Lord, thy goodness reigns Through all the wide ce-les-tial plains; And thence its streams redundant flow, And cheer th' a-bodes of men be-low.

Through nature's works its glo-ries shine, The cares of provi-dence are thine; And grace e-rects our ruined frame, A fair-er temple to thy name.

Let nature burst in-to a song; Ye echoing hills, the notes pro-long; Earth, seas, and stars, your anthems raise, All vocal with your Maker's praise.

## HEBRON. L. M.

1. Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And every evening shall make known, Some fresh me - mo - rial of his grace.

3. I lay my bo-dy down to sleep; Peace is the pil - low for my head; While well ap-point-ed an - gels keep Their watchful sta-tions round my bed.

4. Thus, when the night of death shall come, My flesh shall rest beneath the ground, And wait thy voice to break my tomb, With sweet salva-tion in the sound.
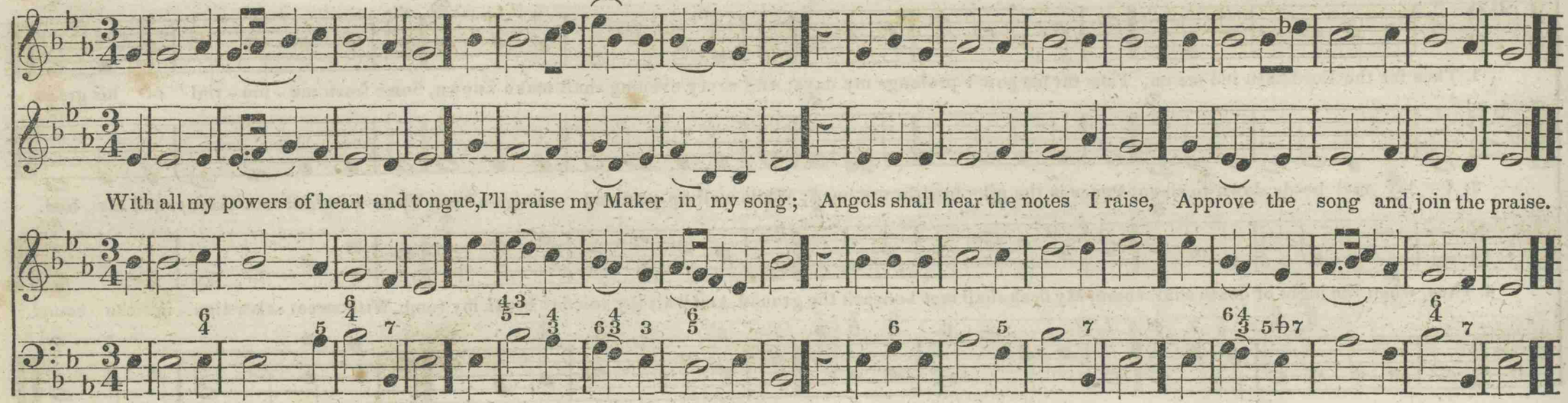
## WARD. L. M.

Legato e Piano.

3. *p* There is a stream whose gentle flow, Supplies the ci - ty of our God! Life, love, and joy still gliding through, And watering our di-vine a - bode.
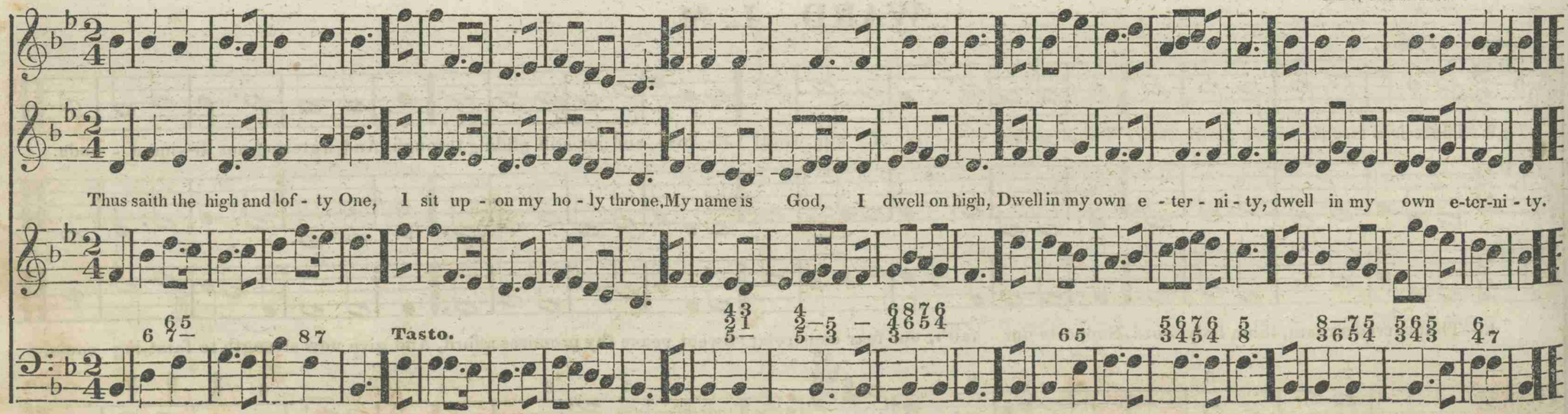
4.—That sacred stream, thine holy word, Supports our faith, our fear con-trols; *p* Sweet peace thy promises afford, And give new strength to faint-ing souls.

## LUTON. L. M.




## NANTWICH. L. M.

DR. MADAN.



join the praise.

DAN.

own e-ter-ni - ty.

## QUEBEC. L. M.
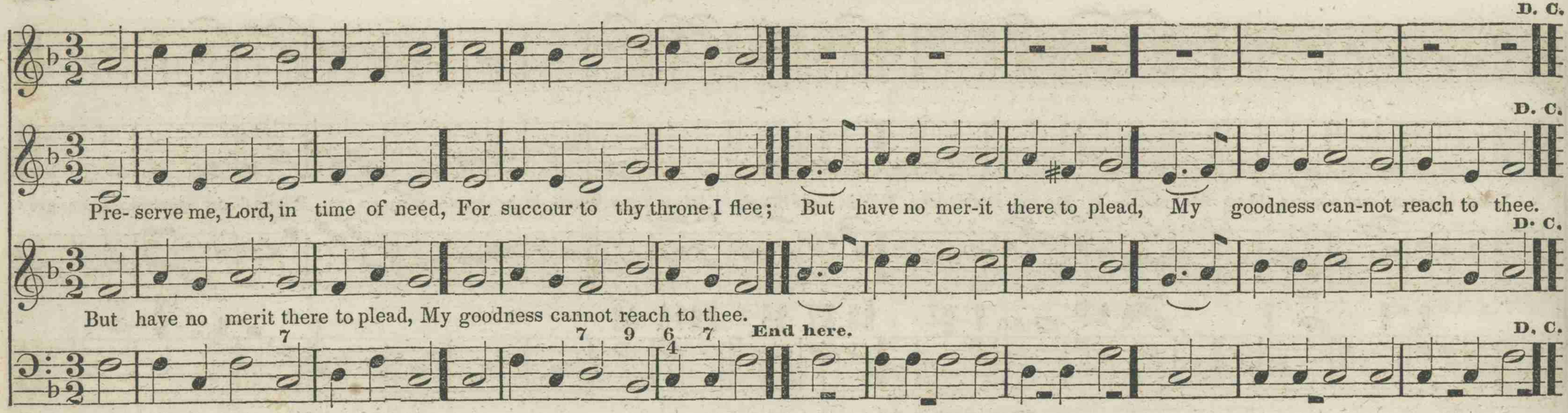


Thou, whom my soul admires above All earth - ly joy and earthly love, Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow, Where do thy sweetest pastures grow.

## EASTON. L. M.

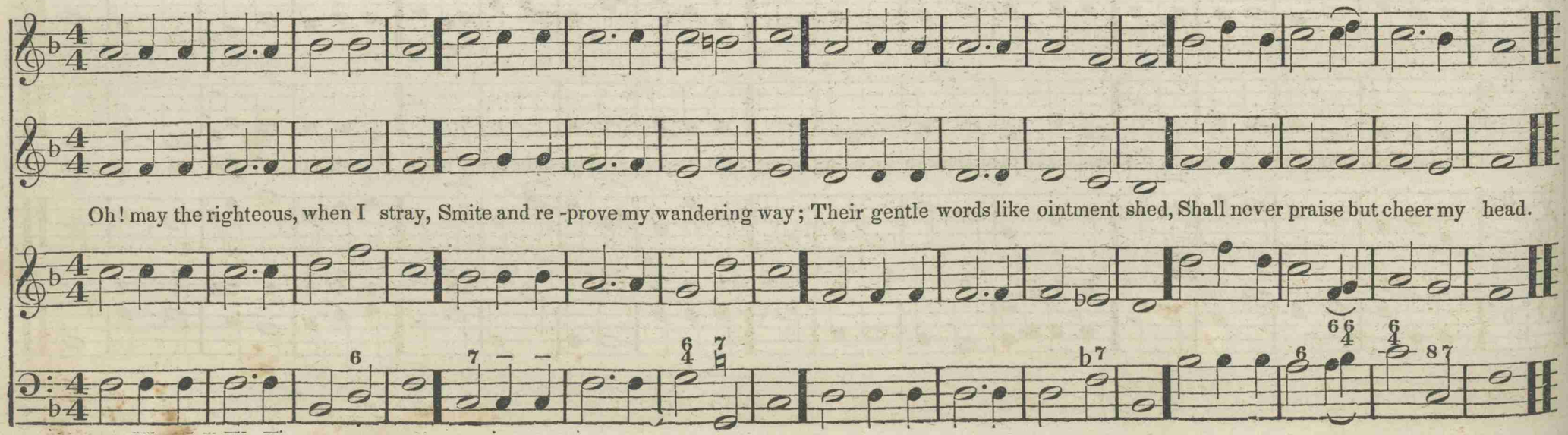
Arranged from MOZART,

Come, smiling hope, and joy sincere, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin compel you to de-part.

## SOMERS. L. M. [6 lines.]




## TALBOT. L. M. [CHANT.]



## WINCHELSEA. L. M.

PRELLEUR.

TENOR.

ALTO.

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Be - neath his feet tremendous roll.

TREBLE.

BASE.

10

## - OHIO. L. M.

T. B. MASON.

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

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

3. Their streaming eyes to - geth - er flow For hu- man guilt, and hu- man wo; Their ardent prayers together rise, Like mingling flames in sa -cri - fice.

# SAFFORD. L. M.

Derived from an Italian Melody.

Oh hap - - py day, that fix'd my choice, On thee, my Sa - - vior and . . my God;

Well may this glow - ing heart re - - joice, And tell its rap - - tures all a - broad.

# MEDEBA. L. M.

Arranged from ROMBERG.

Moderato.

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morn - ing light, And

2. Sweet is the day of sa - cred rest, No mor - tal care shall seize my breast; Oh may my heart in tune be found, Like

talk of all thy truth at night, And talk of all thy truth at night.

And talk of all . . . . thy truth at night.

Da - vid's harp of sol - emn sound, Like David's harp . . . of sol - emn sound.

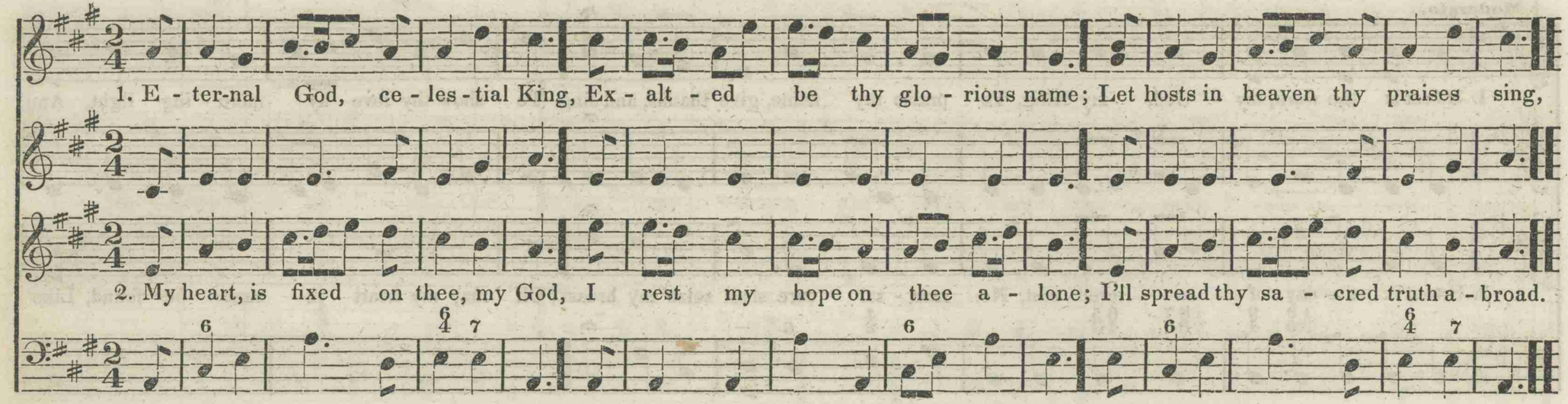
3
My heart shall triumph in my Lord,
And bless his works, and bless his word:
Thy works of grace, how bright they shine.
How deep thy counsels, how divine.
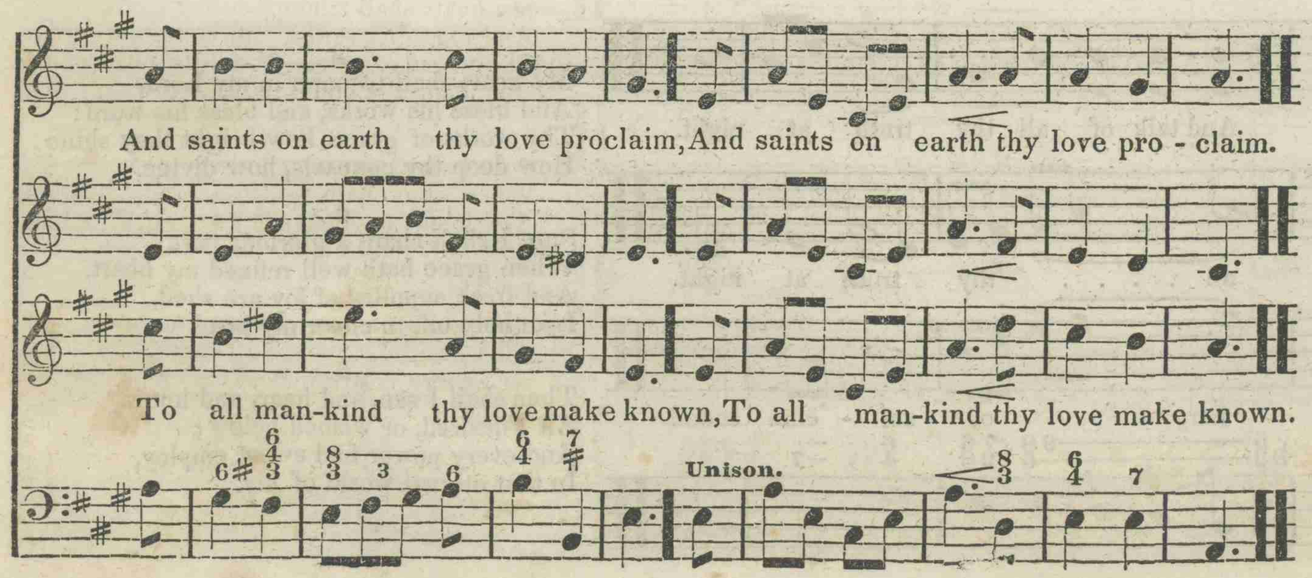
4
Sure I shall share a glorious part,
When grace hath well refined my heart,
And fresh supplies of joy are shed,
Like holy oil, to cheer my head.

5
Then shall I see, and hear, and know
All I desired, or wished below;
And every power find sweet employ,
In that eternal world of joy.

# LEYDEN. L. M.

COSTELLOW.







3

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

4

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

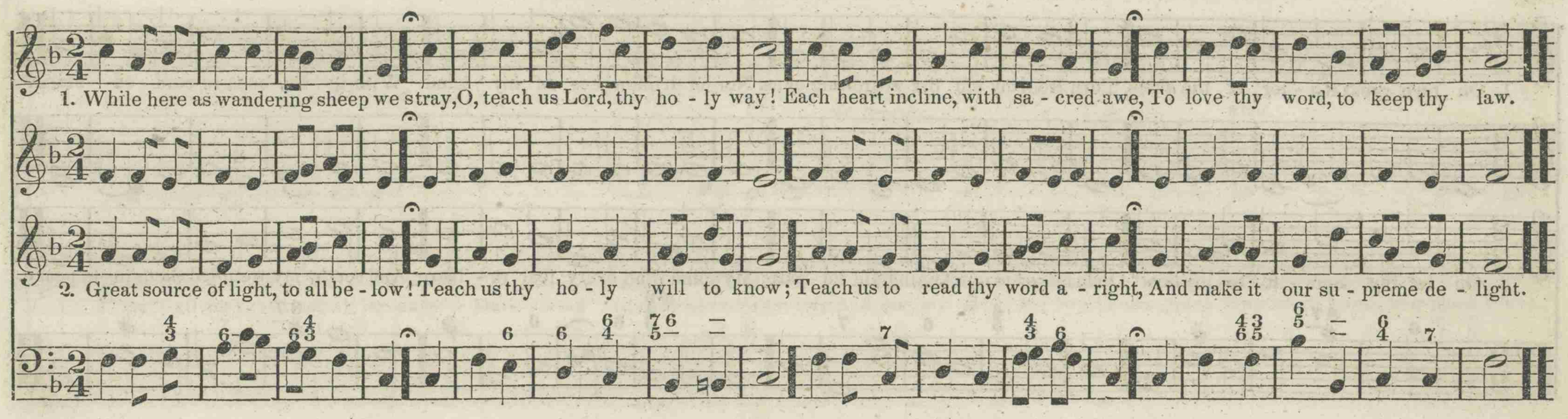
5

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

*Church Psalmody, Ps. 57, 4th Pt.*
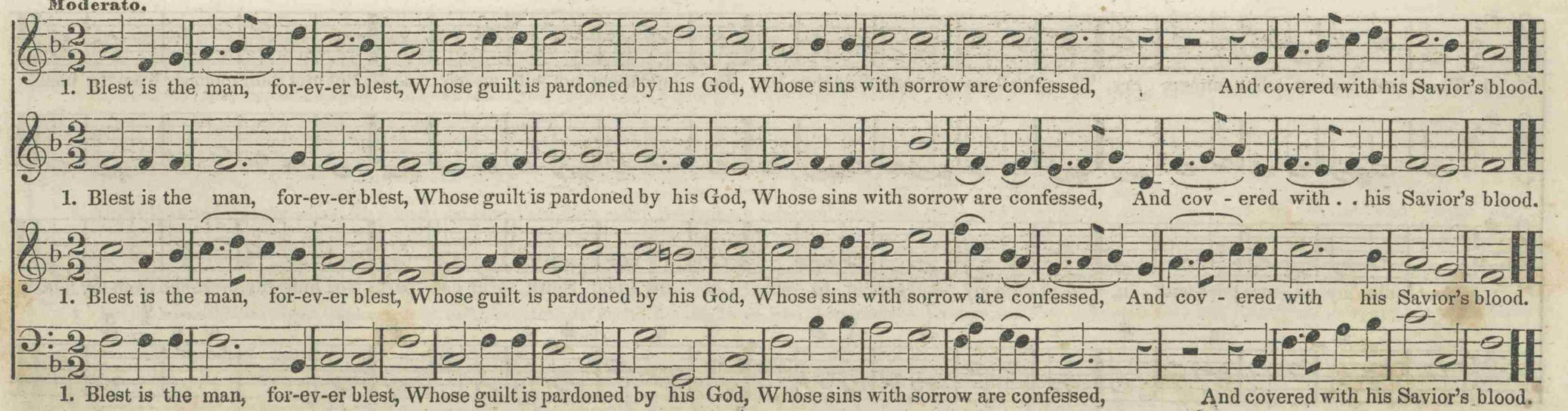
## GORDON. L. M.

Arranged from ROUSSEAU.




## SERED. L. M.

L. MASON.



## MEROM. L. M.

1. Oh turn, great Ru - ler of the skies, Turn from my sin thy searching eyes, Nor let th'offen- ces of my hand With-in thy book re-cord - ed stand.
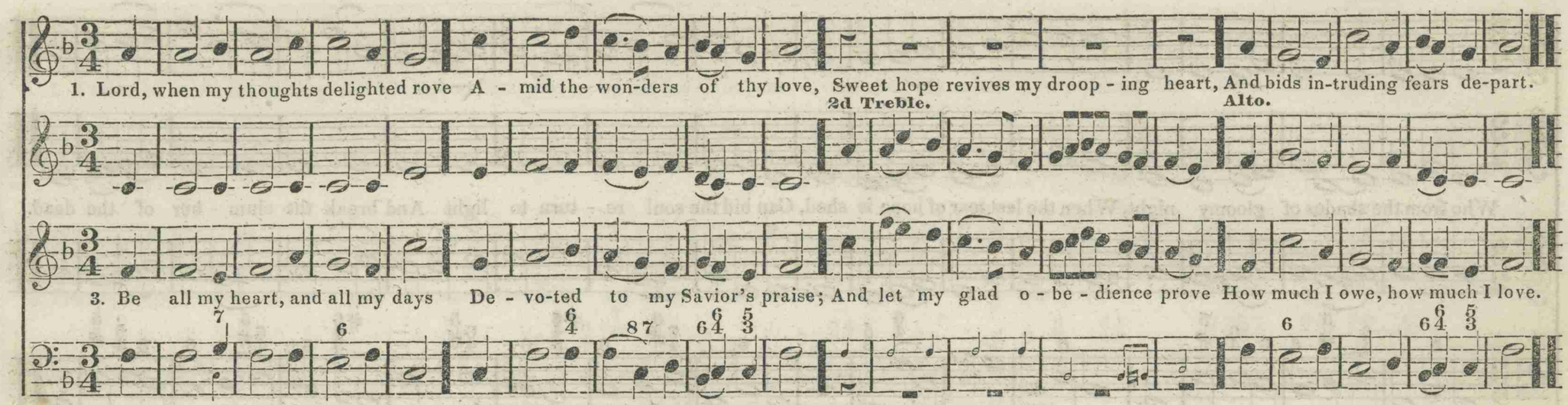
3. Oh let thy Spir - it to my heart Once more his quickening aid im - part; My mind from every fear re - lease, And soothe my troubled thoughts to peace.

## GOLAN. L. M.

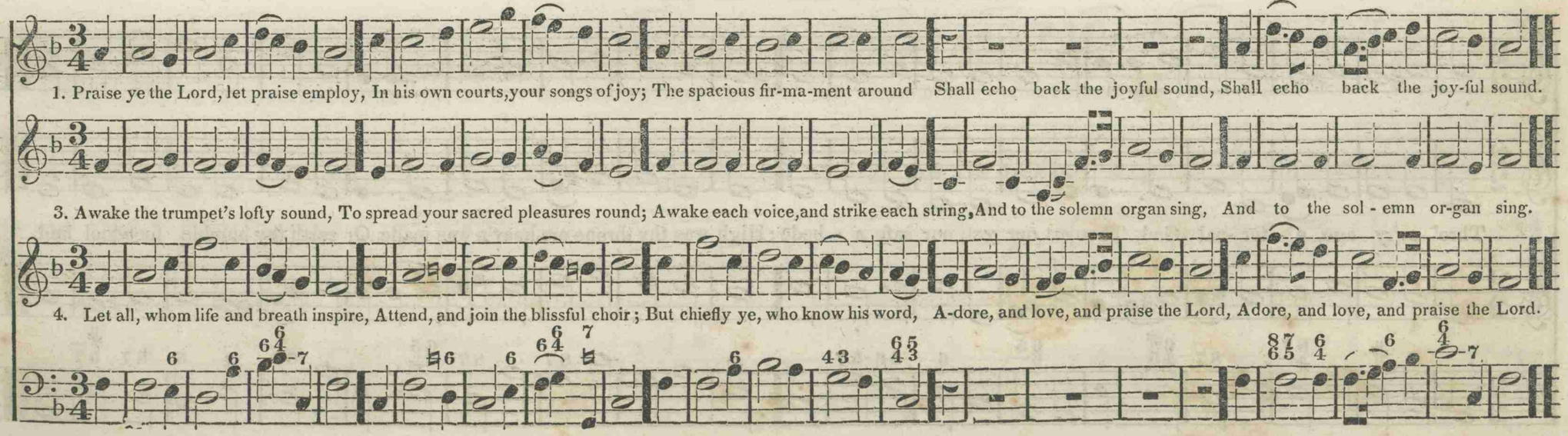
1. Thou, that hearest when sinners cry, Though all my crimes before thee lie, Be - hold them not with an-gry look, But blot their memory from thy book.

2. Cre - ate my na -ture pure with - in, And form my soul averse to sin: Let thy good Spirit ne'er de - part, Nor hide thy presence from my heart.

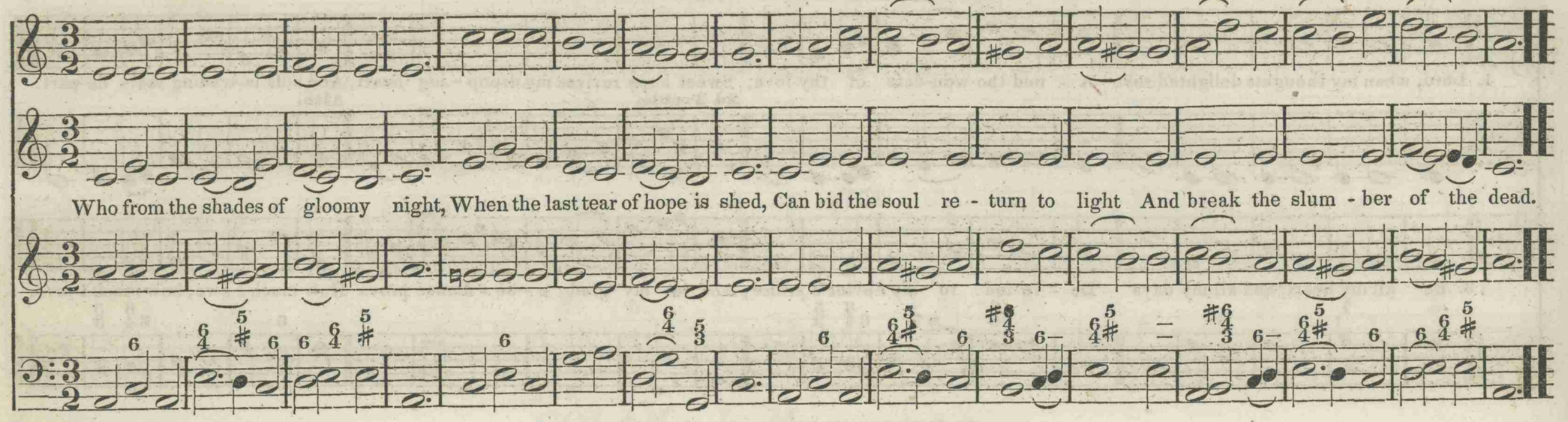
## BRENTFORD. L. M.



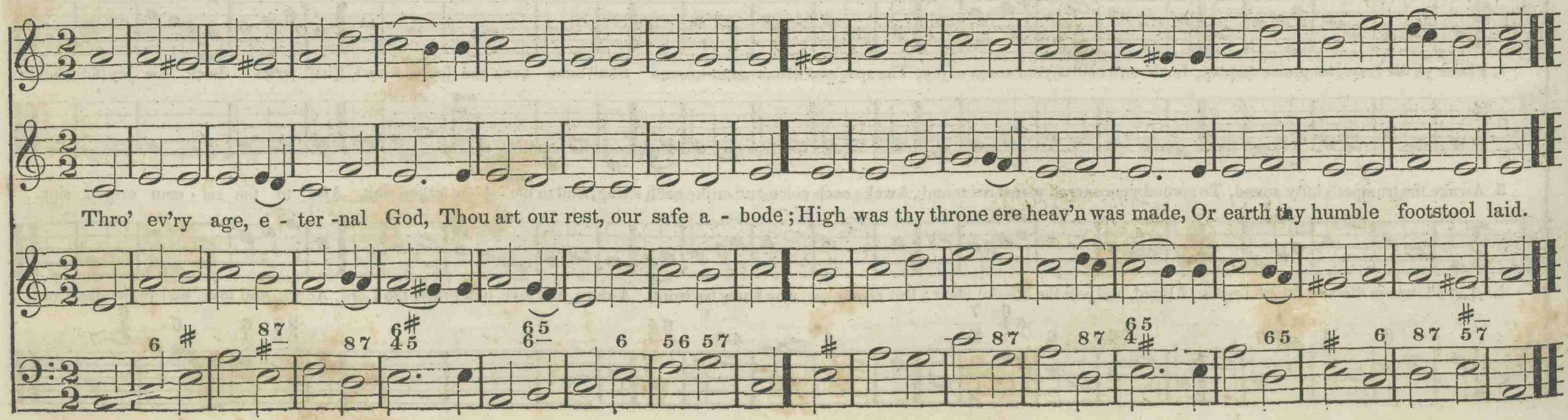

## ROTHWELL. L. M.



## PENFIELD. L. M.




## MACEDONIA. L. M.



## DORCHESTER. C. M.

1. Father of mercies, in thy word What endless glo - ry shines! For - ev - - er be thy name a - dored For these ce - les - tial lines.

3. Here springs of conso - lation rise To cheer the faint - ing mind; And thirs - ty souls re - ceive sup - plies, And sweet re - fresh - ment find.

11

## COVENTRY. C. M.

L. MASON.

1. Oh, could our thoughts and wishes fly, A - bove these gloomy shades, To those bright worlds be-yond the sky, Which sorrow ne'er in - vades.

4. Oh then, or faith's sub - limest wing, Our ardent souls shall rise, To those bright scenes, where pleasures spring, Im-mortal in the skies.

# BRATTLE STREET. C. M. (*Double.*)

**Arranged from PLEYEL.**

**Andante Cantabile.**

1. While thee I seek, pro - tect - ing power! Be my vain wishes stilled; And may this conse - crated hour With bet - ter hopes be filled.

3. In each e - vent of life, how clear Thy ruling hand I see! Each blessing to my soul most dear, Be - cause conferred by thee.

5. When gladness wings my fa - vored hour, Thy love my thoughts shall fill; Resigned when storms of sorrow lower, My soul shall meet thy will.

2. Thy love the power of thought bestowed; To thee my thoughts would soar: Thy mer - cy o'er my life has flowed; That mer - cy I a - dore.

4. In eve - ry joy that crowns my days, In eve - ry pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.

6. My lift - ed eye without a tear, The gath'ring storm shall see; My steadfast heart shall know no fear; That heart will rest on thee.

## EDSON. C. M. (DOUBLE.)

Arranged expressly for this work,
From LUIGI SPOHR.

Andante. Dolce e piano.

When verdure clothes the fer - tile vale, And blossoms deck the spray; And fragrance breathes in eve-ry gale, How sweet the vernal day!

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.

Hark, how the feathered warblers sing! 'Tis na-ture's cheerful voice; Soft mu - sic hails the love-ly spring, And woods and fields rejoice.

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.

## STEPHENS. C. M.

JONES.

1. To our al - migh - ty Ma - ker, God, New hon- ors be addressed; His great sal - va - tion shines a - broad, And makes the nations blest.

3. Let all the earth his love pro- claim, With all her different tongues, And spread the honor of his name, In mel - o - dy and songs.

## ROCHESTER. C. M.

God, my sup- port- er and my hope, My help for - ev - er near, Thine arm of mer - cy held me up, When sinking in des - pair.

## RIDGEWAY. C. M.

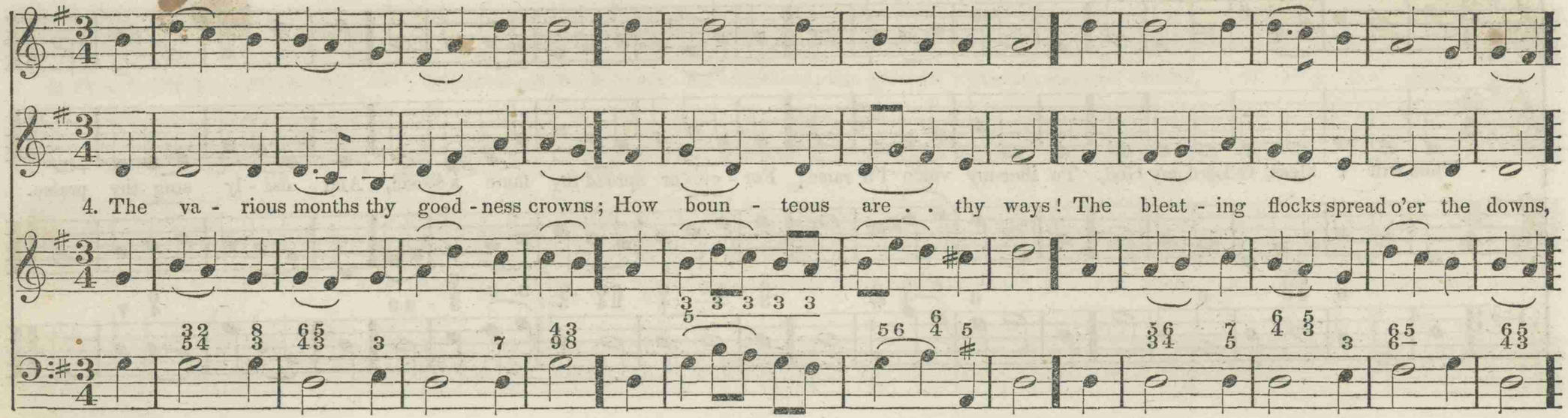
Thee will I bless, O Lord, my God, To thee my voice I'll raise; For - ev - er spread thy fame a-broad, And dai - ly sing thy praise.

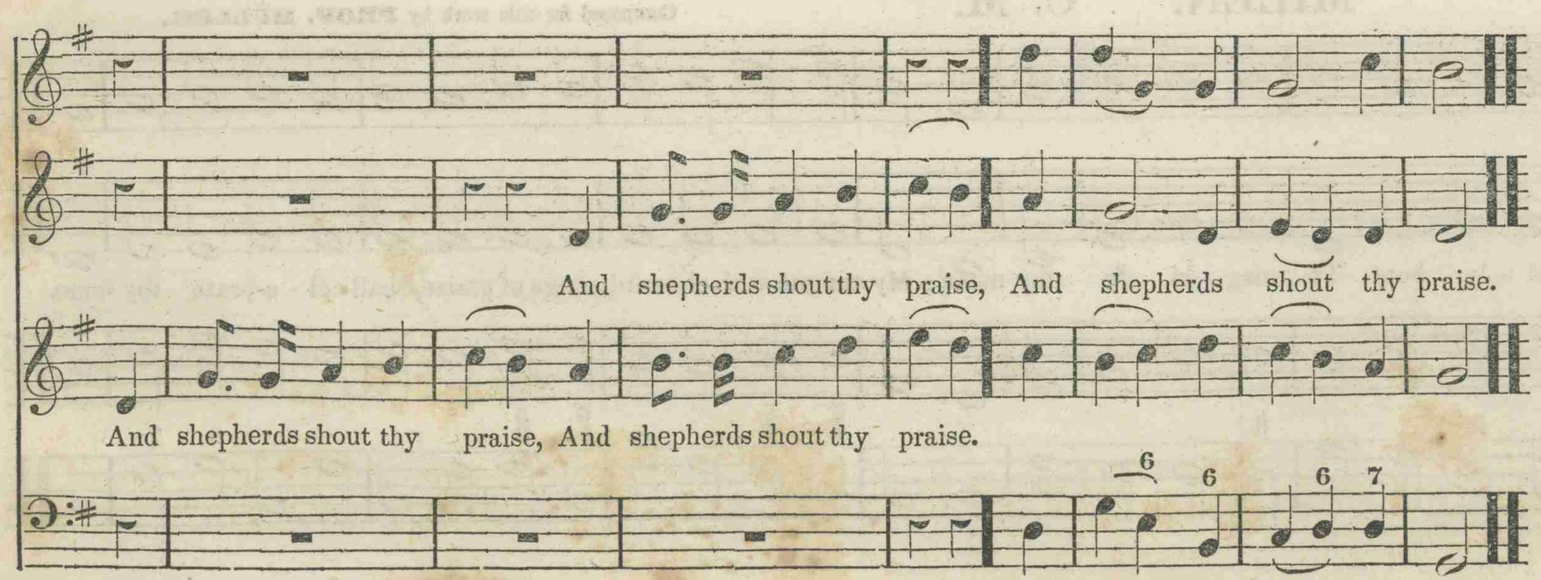
## MILEN. C. M.

Composed for this work by **PROF. MÜLLER.**

O God, my heart is ful - ly bent To mag - ni - fy thy name; My tongue with cheerful songs of praise, Shall cel - e-brate thy fame.

## SALEM. C. M.

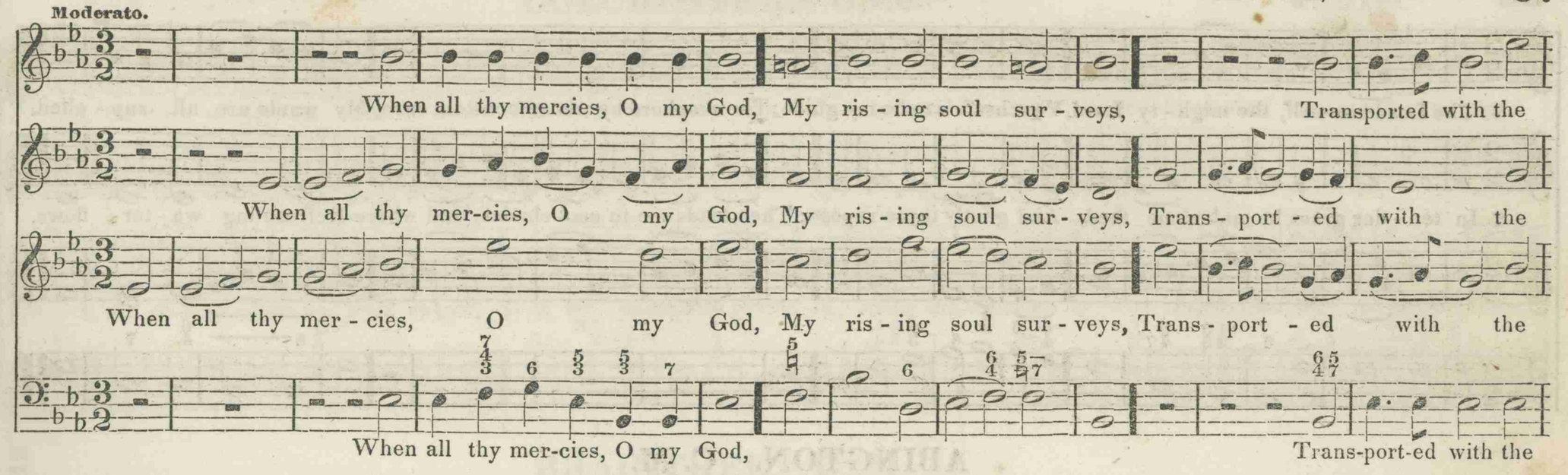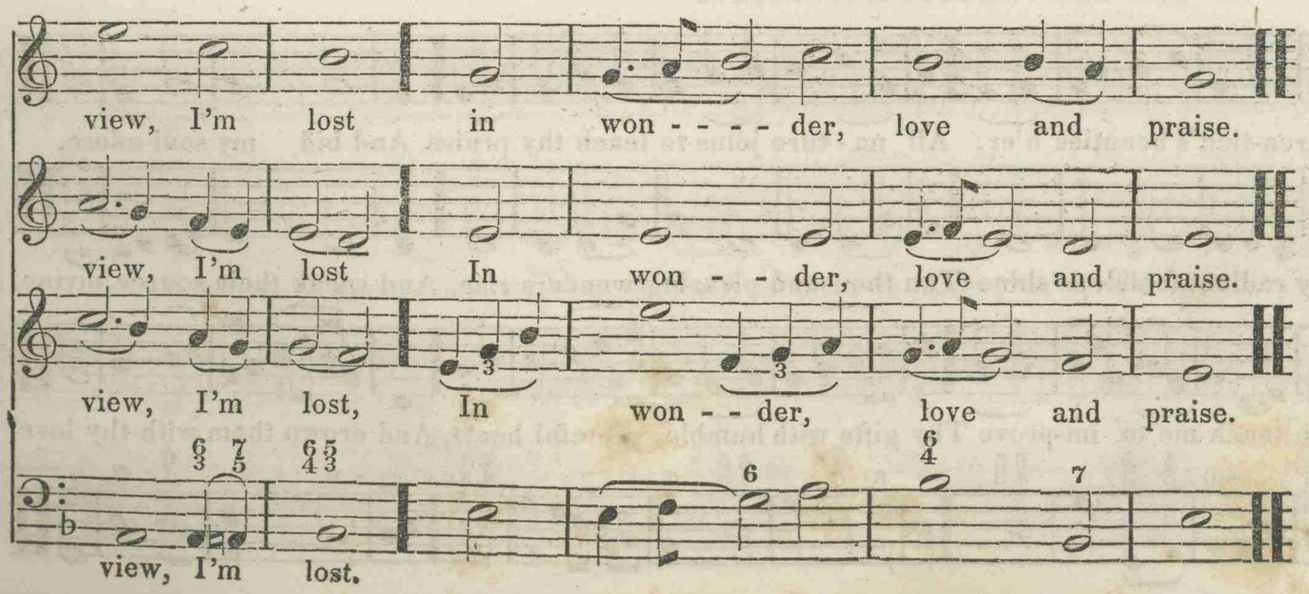



1
The Lord is good, the heavenly king,
He makes the earth his care;
Visits the pastures every spring,
And bids the grass appear.

2
The times and seasons, days and hours,
Heaven, earth, and air are thine;
When clouds distil in fruitful showers,
The author is divine.

3
The softened ridges of the field
Permit the corn to spring;
The valleys rich provision yield,
And all the laborers sing.







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

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

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

## KENT. C. M.

LORD MORNINGTON.

2. The Lord him-self, the migh - ty Lord, Vouchsafe's to be my guide; The shepherd by whose constant care, My wants are all sup - plied.

2. In ten - der grass he makes me feed, And gently there repose; Then leads me to cool shades, and where Refresh-ing wa - ter flows.

## ABINGTON. C. M.

Moderato.

1. Lord, when my raptured thought surveys, Crea-tion's beauties o'er; All na - ture joins to teach thy praise, And bid my soul adore.

2. Where-'er I turn my ga-zing eyes, Thy radiant footsteps shine; Ten thousand pleasing wonders rise, And speak their source divine.

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

## COLCHESTER. C. M.

WILLIAMS.

1. Oh 'twas a joy - ful sound to hear Our tribes de - voutly say, 'Up, Is - rael, to the temple haste, And keep your fes - tal day!'

2. At Sa-lem's courts we must ap-pear, With our as-sembled powers, In strong and beauteous or - der ranged, Like her u - ni - ted towers.

12

## BRAINTREE. C. M.

In God's own house pronounce his praise, His grace he there re - veals; To heaven your joy and won - der raise, For there his glo - ry dwells.

## STADE. C. M

DOCT. BURNEY.

To our Re - deem-er's glo - rious name, A - wake the sa - cred song! Oh, may his love, im - mor - tal flame!

Tune eve - ry heart and tongue! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - - - - men.

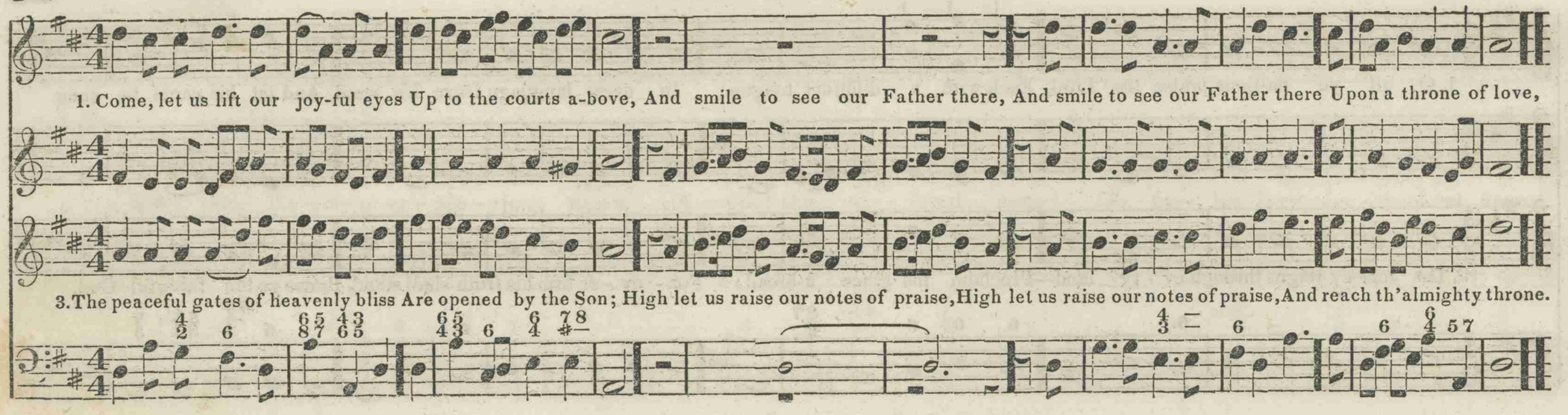
1. O all ye na-tions praise the Lord, Each with a different tongue; In every language learn his word, And let his name be sung.

2. His mer-cy reigns through ev'-ry land—Proclaim his grace a-broad: For - ev - er firm his truth shall stand, Praise ye the faith-ful God.

## BOWDOIN. C. M.
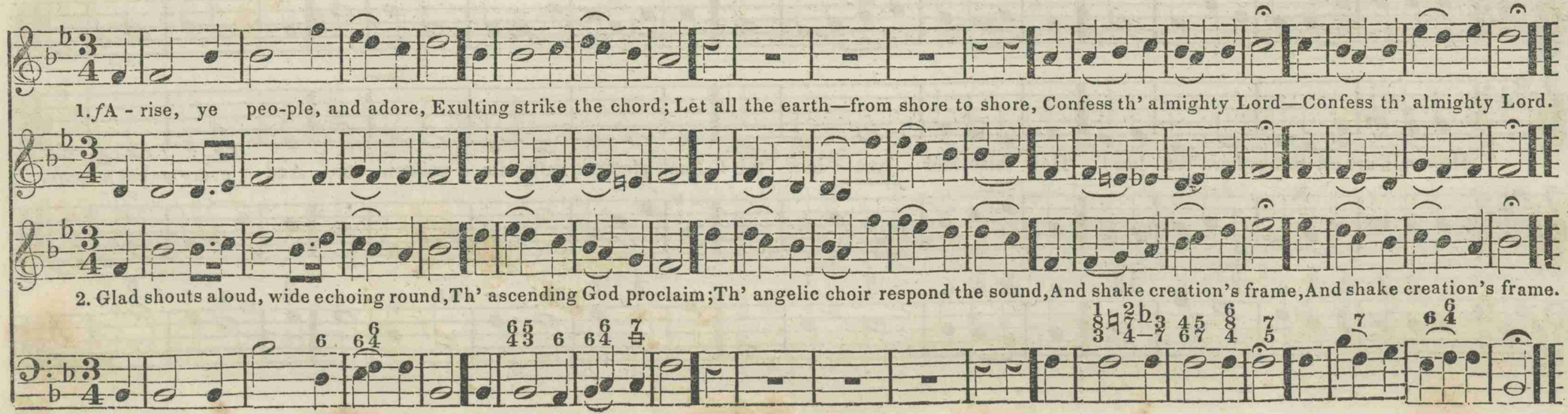
How vain are all things here be - low! How false, and yet how fair! Each pleasure hath its poi-son too, And every sweet a snare.

## CONWAY. C. M.




## SWANWICK. C. M.

LUCAS.



## HIRAM. C. M.

L. MASON.

1. In vain I trace cre-a-tion o'er, In search of sol - id rest, The whole creation is too poor, To make me tru - ly blest, To make me truly blest.

2. Let earth and all her charms depart, Unworthy of the mind; In God alone this restless heart En - du - ring bliss can find, En - du-ring bliss can find.

## HAWLEY. C. M.

L. MASON.

1. Oh, could our thoughts and wish-es fly, A- bove these gloomy shades, To those bright worlds beyond the sky, Which sorrow ne'er in - vades.

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

## ALBERT. C. M.

From the Manhattan Coll. by permission.

Moderato.

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

## BARBY. C. M.

Hope looks beyond the bounds of time, When what we now de - plore, Shall rise in full im - mor- tal prime, And bloom to fade no more.

Allegretto.

1. To God, our strength, your voice a - loud, In strains of glo - - ry raise; . . The great Je -

2. Now let the gos - pel trum - pet blow, On each ap - point - ed feast, . . And teach his

3. This was the stat - ute of the Lord, To Is - rael's fa - vored race; . . And yet his

4. With psalms of hon - or, and of joy, Let all his tem - ples ring; . . Your va - rious

- - ho - vah, Ja - - cob's God, Ex - alt in notes of praise, *(Repeat last line.)*

wait - ing church to know The Sab - bath's sa - cred rest. *(Repeat last line.)*

courts pre - serve his word, And there we wait his grace. *(Repeat last line.)*

in - - stru - ments em - ploy, And songs of tri - umph sing. *(Repeat last line.)*

* The tune may end here, or the last line may be repeated.

# JORDAN. C. M.

BILLINGS.

1. There is a land of pure de-light, Where saints im-mor-tal reign; E-ter-nal day ex-cludes the night, And pleasures banish pain.

5. Oh, could we make our doubts re-move, Those gloomy doubts that rise, And see the Ca-naan that we love With un-be-cloud-ed eyes.

3. *Sweet fields be-yond the swell-ing flood, Stand dressed in liv-ing green: So to the Jews fair Canaan stood, While Jordan rolled be-tween.

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

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

1. Awake, my soul, stretch every nerve, And press with vigor on: A heavenly race demands thy zeal, A bright immortal crown, A bright immortal crown.

2. 'Tis God's all an-i - ma-ting voice That calls thee from on high; 'Tis his own hand presents the prize To thine as-pir-ing eye, To thine as-pir-ing eye.

## BELA. C. M.

13

Choral.

Great God, at - tend my hum - ble call, Nor hear my cries in vain; Oh let thy grace pre - vent my fall, And still my hopes sus - tain.

## ARIOCH. C. M.



Slow and soft.

1. How sad our state by na-ture is! Our sin—how deep it stains! And Sa - tan holds our captive minds Fast in his { slavish chains. dim.

2. But hark! a voice of sovereign grace Sounds from the sa - cred word—Ho ye de - spair - ing sinners, come, And trust { up - on the Lord. dim.

Cres.

3. My soul o-beys the gracious call, And runs to this re - lief; I would be-lieve thy promise, Lord: Oh! help { my un - be - lief. dim.

4. A guil-ty, weak, and helpless worm, On thy kind arms I fall: Be thou my strength and righteousness, My { Savior, and my all. Cres.

## ALLOA. C. M.

Moderato.

5. From all thy works, O Lord, shall spring, The sound of joy and praise; Thy saints shall of thy glory sing, And show the world thy ways, And show the world thy ways

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

# ANTIOCH. C. M.

Arranged From HANDEL.

Allegro.

1. Joy to the world, the Lord is come!—Let earth receive her King; Let ev' - ry heart pre - pare him room, And

And heaven and nature sing, . . . . . And heaven and na-ture sing.

heaven and na - ture sing— And heaven and na - ture sing, . . . . . And heaven and nature sing.

heaven and na - ture sing— And heaven and na - ture sing, . . . . . And heaven and nature sing.

And heaven and nature sing, And heaven and nature sing, And heaven and nature sing.

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

3
No more let sin and sorrow grow,
Nor thorns infest the ground;
He comes to make his blessings flow
Far as the curse is found.

4
He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love.

# COOS. C. M. [DOUBLE.]

Andante e pia.

1. While thee I seek, pro-tect-ing Power! Be my vain wishes stilled; And may this con-se - cra - ted hour With bet-ter hopes be filled.

3. In each e-vent of life, how clear thy rul - ing hand I see! Each blessing to my soul most dear, Because conferred by thee.

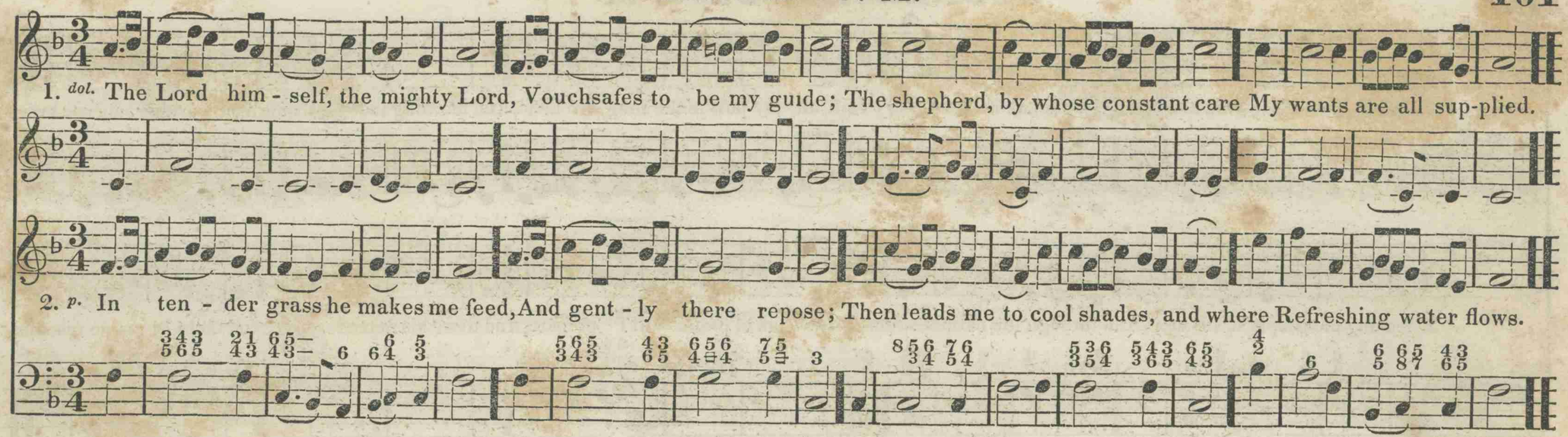
5. When gladness wings my fa-vored hour, Thy love my thoughts shall fill; Resigned, when storms of sor - row lower, My soul shall meet thy will.

2. Thy love the power of thought bestowed; To thee my thoughts would soar: Thy mercy o'er my life has flow'd; That mercy I adore, That mercy I adore.
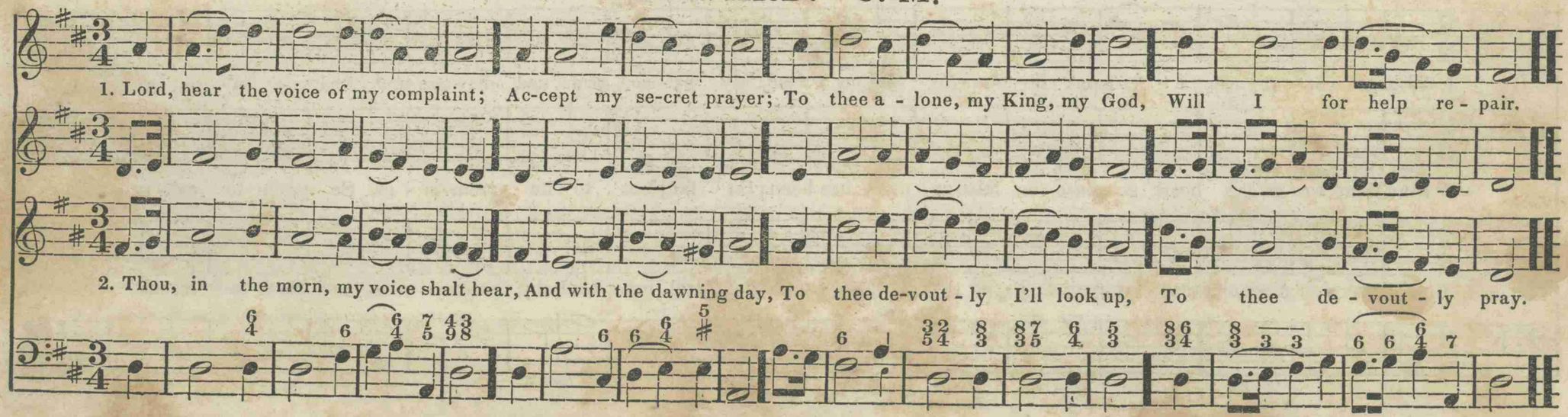
4. In ev'- ry joy that crowns my days, In every pain I bear, My heart shall find delight in praise, Or seek re-lief in prayer, Or seek re-lief in prayer.

6. My lift - ed eye, without a tear, The gathering storm shall see; My steadfast heart shall know no fear; That heart will rest on thee, That heart will rest on thee.

## HEATH. C. M.
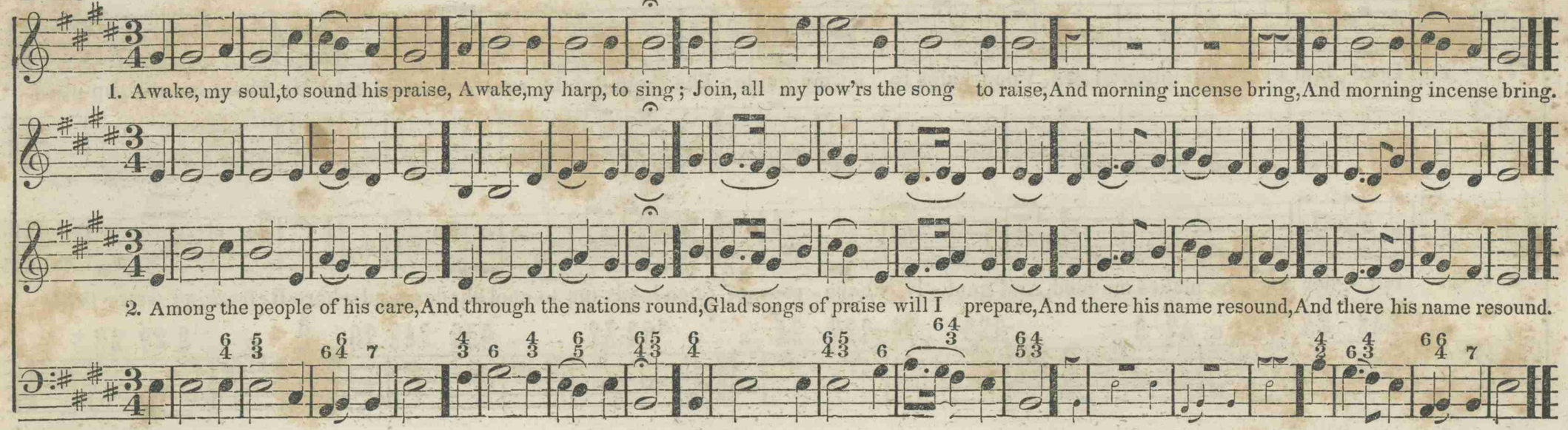



## HOWARD. C. M.
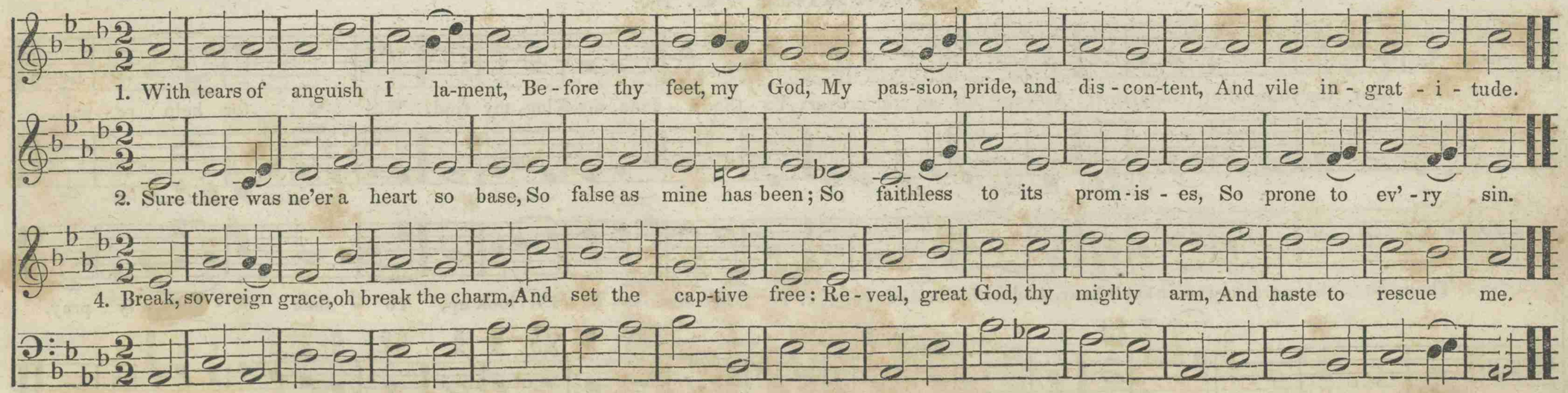


## HUDDERSFIELD. C. M.

DR. MADAN.




## MIAMI. C. M.

Composed for this work by Prof. Meuller.



## LANESBORO'. C. M.

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

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

## CHESTER. C. M.

T. HASTINGS.

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

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

5. Thy pardoning love so free, so sweet! Dear Sa - vior, I a - dore; Oh keep me at thy sa - cred feet, And let me rove no more, And let me rove no more.

## PHATER. C. M.

1. Oh praise the Lord, for he is good, In him we rest ob - tain; His mer - cy has through a - ges stood, And ev - er shall re - main.

2. Let all the peo - ple of the Lord His praises spread a-round; Let them his grace and love re - cord, Who have sal - va - tion found.

Unison.

## NORTHFIELD. C. M.

From the Manhattan Coll.

While here I set at Je - sus' feet, A - mid the vale of tears; I'll trust his grace and sing his praise, Nor yield to death and fear.

## ZENAS. C. M.

This Tune may be used as Long Metre, by singing the small notes and omitting the ties.

As pants the hart for cooling streams, When heat-ed in the chase, So longs my soul, O God, for thee, And thy re-fresh-ing grace.

For thee, my God, the living God, My thirs-ty soul doth pine; Oh, when shall I be-hold thy face, Thou ma - jes-ty di - vine.
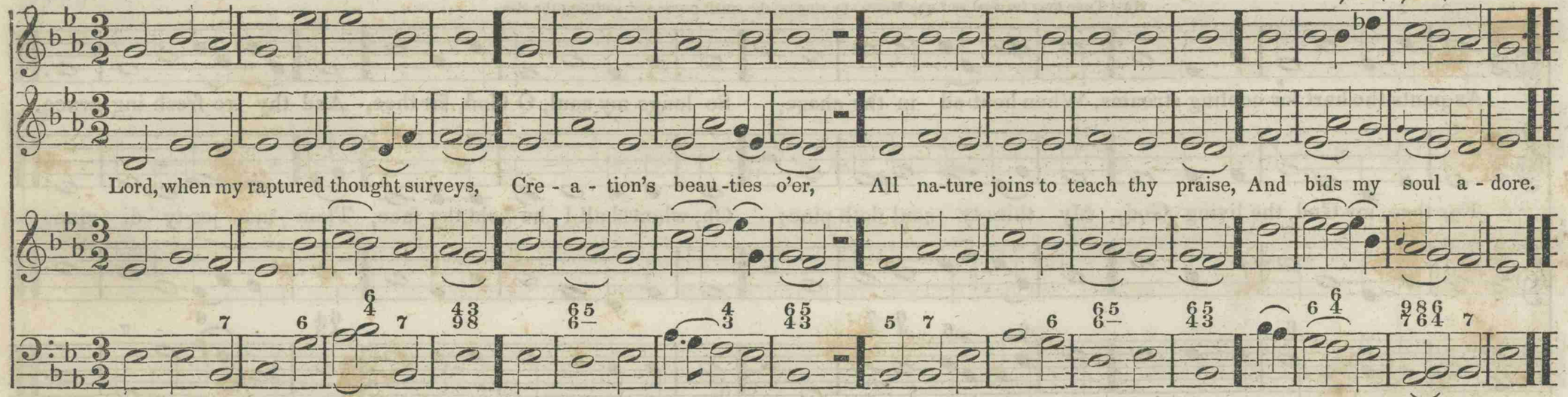
14

## KENDALL. C. M.

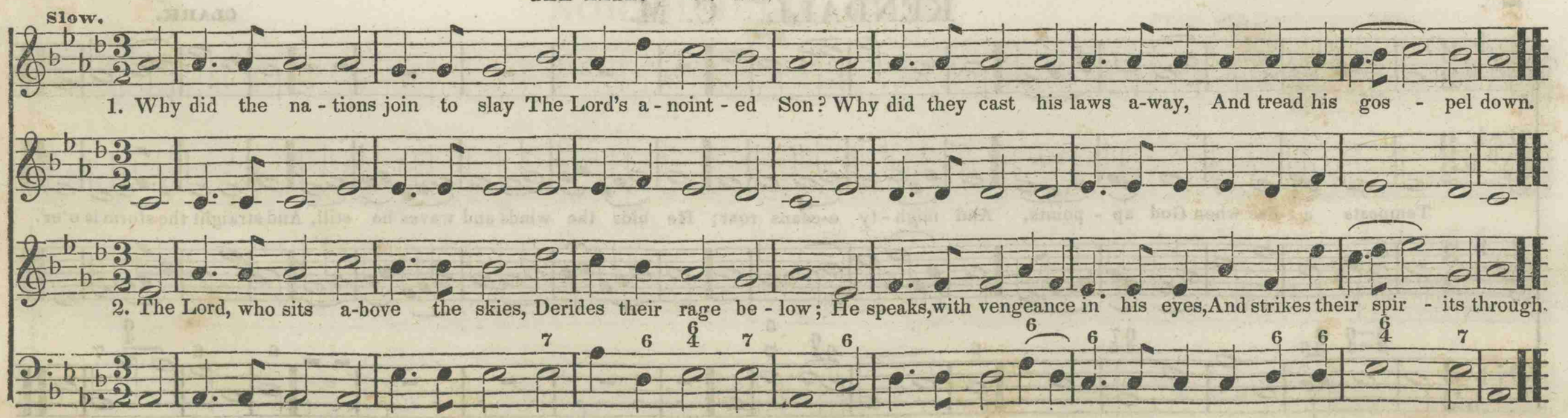
CLARK.

Tempests a - rise when God ap - points, And migh - ty o-ceans roar; He bids the winds and waves be still, And straight the storm is o'er.

## MANCHESTER. C. M.




## APHA. C. M.



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

2. *f* My lips and cheer-ful heart pre-pare To make his mercies known; Come, ye who fear my God, and hear The won - ders he has done

## HENRY. C. M.
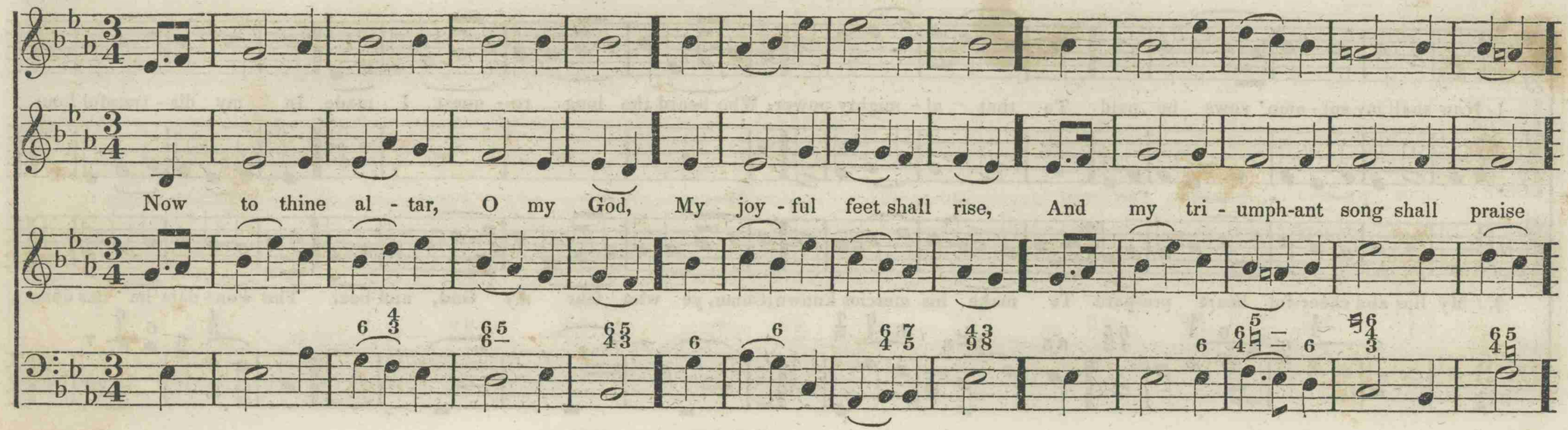
S. B. POND.
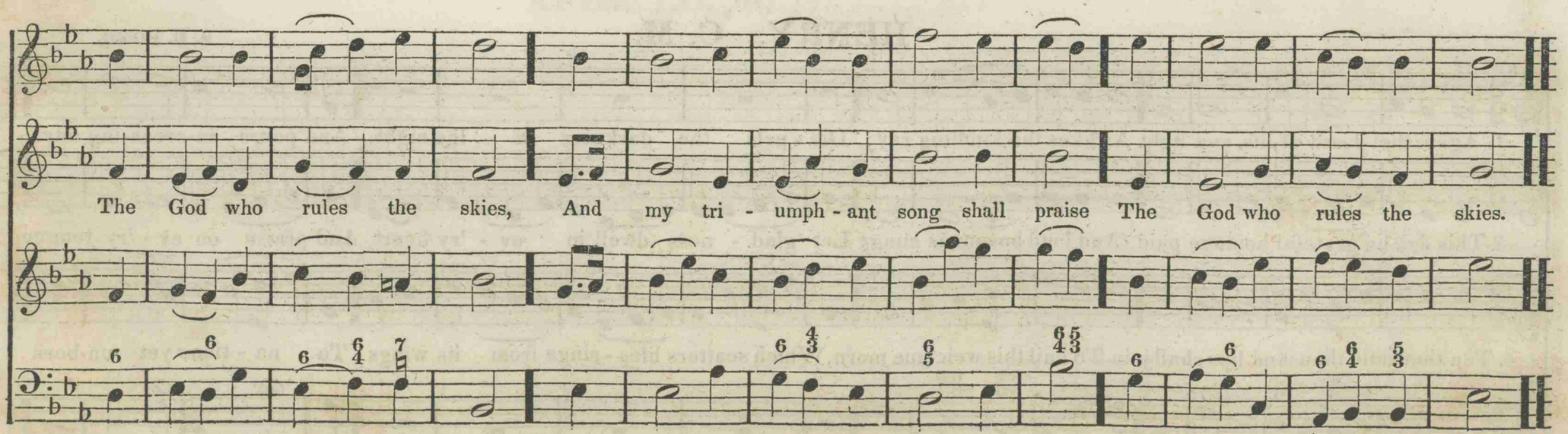
1. Again the Lord of life and light Awakes the kindling ray; Dis - pels the darkness of the night, *f* And pours in-creas-ing day.

3 This day be grateful homage paid, *f* And loud hosannas sung; Let glad - ness dwell in ev - 'ry heart, And praise on ev - 'ry tongue.

4. Ten thousand thousand lips shall join To hail this welcome morn, Which scatters bles - sings from its wings To na - tions yet un-born

## CASTINE. C. M.


Now to thine al - tar, O my God, My joy - ful feet shall rise, And my tri - umph-ant song shall praise


The God who rules the skies, And my tri - umph - ant song shall praise The God who rules the skies.

praise

kies.



## BALERMA. C. M.

Andante.

1. With cheer-ful notes, let all the earth, To heav'n their voices raise; Let all, inspir'd with godly mirth, Sing solemn hymns of praise.

2. God's ten-der mer-cy knows no bound; His truth shall ne'er decay; Then let the wil-ling nations round, Their grateful tribute pay.

## ORTONVILLE. C. M.

Moderato. Legatissimo.

1. Ma-jes-tic sweetness sits enthron'd Upon the Savior's brow; His head with radiant glories crown'd, His lips with grace o'erflow, His lips with grace o'erflow.

## RHEGIUM. C. M.

Oh! praise the Lord with one con-sent, And mag - ni - fy his name; Let all the ser - vants of the Lord His worthy praise pro - claim.

## LUTZEN. C. M.

MARTIN LUTHER.

Choral.

1. To our al - migh - ty Ma - ker, God, New hon - ors be addressed; His great sal - va - tion shines a-broad, And makes the na-tions blest.

2. He spake the word to Abraham first, His truth ful - fils the grace; The Gen-tiles make his name their trust, And learn his righteousness.

3. Let all the earth his love pro-claim, With all her different tongues, And spread the hon - or of his name, In mel - o - dy and songs.

## GUERNSEY. C. M.

What shall I render to my God, For all his kindness shown? My feet shall visit thine a - bode, My songs address thy throne, My songs address thy throne.

## CAMBRIDGE. C. M.
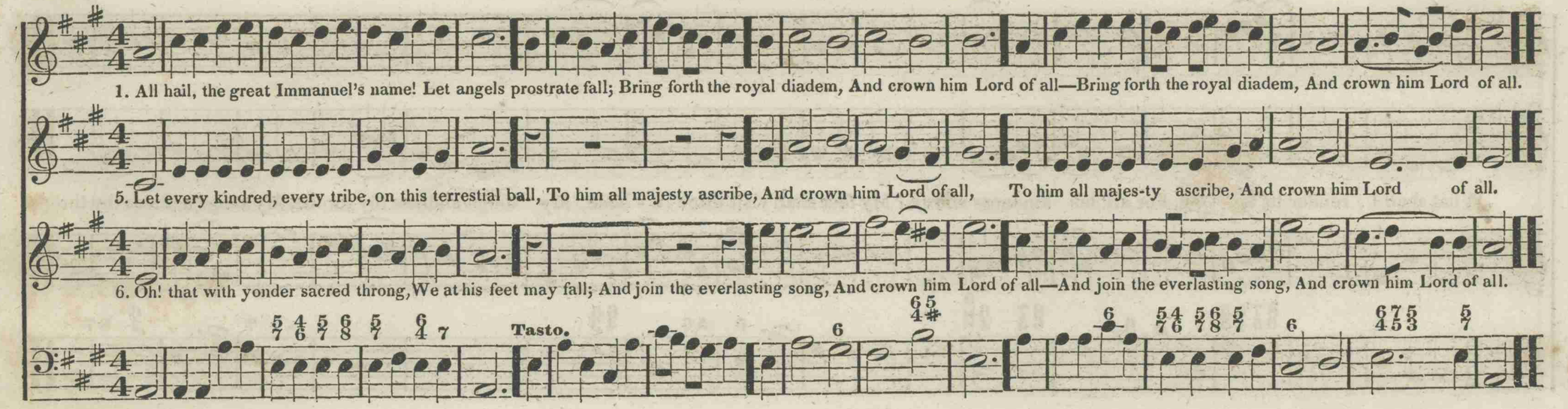
DR. RANDALL.

1. Sing to the Lord a new-made song, Who wondrous things has done: With his right hand, and holy arm, The conquest he has won, The conquest he has won.

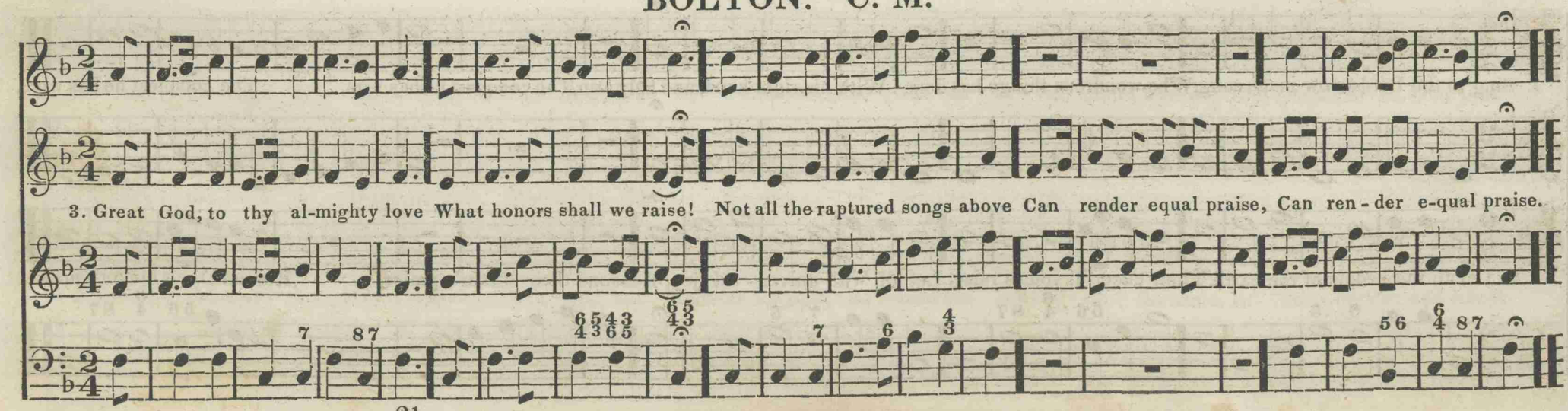
4. Let all the people of the earth Their cheerful voices raise, Let all, with univer - sal joy, Resound their Maker's praise, Resound their Maker's praise.

## CORONATION. C. M.

O. HOLDEN.




## BOLTON. C. M.



## NINEVEH. C. M.

Moderato.

1. Whom have we, Lord, in heaven, but thee, And whom on earth be - side? Where else for suc - cor can we flee, Or in whose strength con - fide.

2. Thou art our portion here be - low, Our promised bliss a - bove; Ne'er may our souls an ob - ject know So precious as thy love.

3. When heart and flesh, O Lord, shall fail, Thou wilt our spir- its cheer, Support us through life's thorny vale, And calm each anxious fear.

4. Yes, thou shalt be our guide through life, And help and strength sup-ply; Sus-tain us in death's fear - ful strife, And welcome us on high.

15

## IRISH. C. M.

1. O all ye lands, re - joice in God, Sing praises to his name; Let all the earth, with one accord, His wondrous acts pro - claim.

2. And let his faith - ful ser-vants tell How, by re -deem-ing love, Their souls are saved from death and hell, To share the joys a - bove.

# ARCHDALE. C. M.

ANDREW LAW.

1. When God revealed his gra-cious name, And changed my mourn-ful state, My rapture seemed a pleasing dream, The grace ap-peared so great.

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

1st time. 2d time.

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

4. The Lord can clear the dark-est skies, Can give us day for night; Make drops of sa-cred sor-row rise To riv-ers of de-light.

## EUSTIS. C. M.

Adagio Sostenuto.

1. As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God for thee, And thy re - freshing grace.

2. For thee, my God, the living God, My thirsty soul doth pine; Oh, when shall I be - hold thy face, Thou ma - jes - ty di - vine.
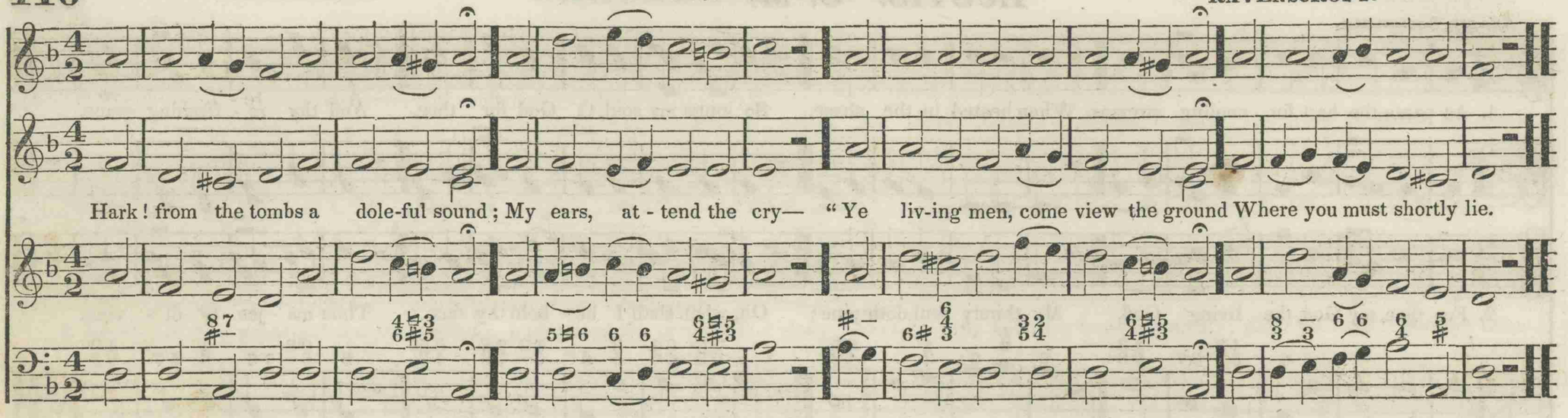
## PRINCETON. C. M.

1. Lift up to God the voice of praise, Whose breath our souls inspired; Loud and more loud the anthems raise, With grateful ardor fired, With grateful ardor fired.

2. Lift up to God the voice of praise, Whose goodness, passing thought, Loads every moment, as it flies, With ben - efits unsought, With ben - e - fits unsought.

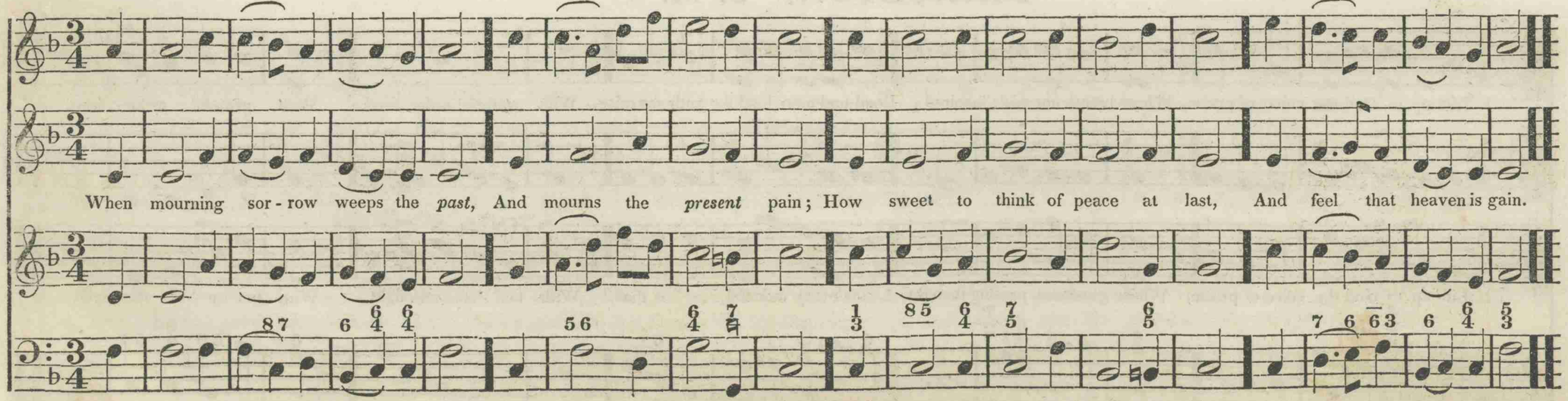
## BANGOR. C. M.

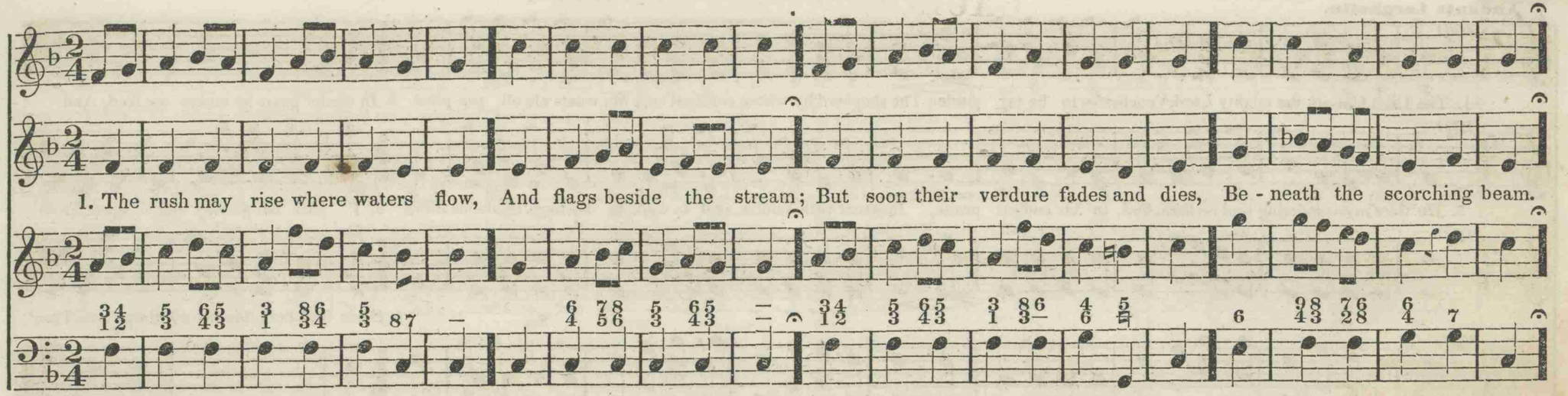
RAVENSCROFT.

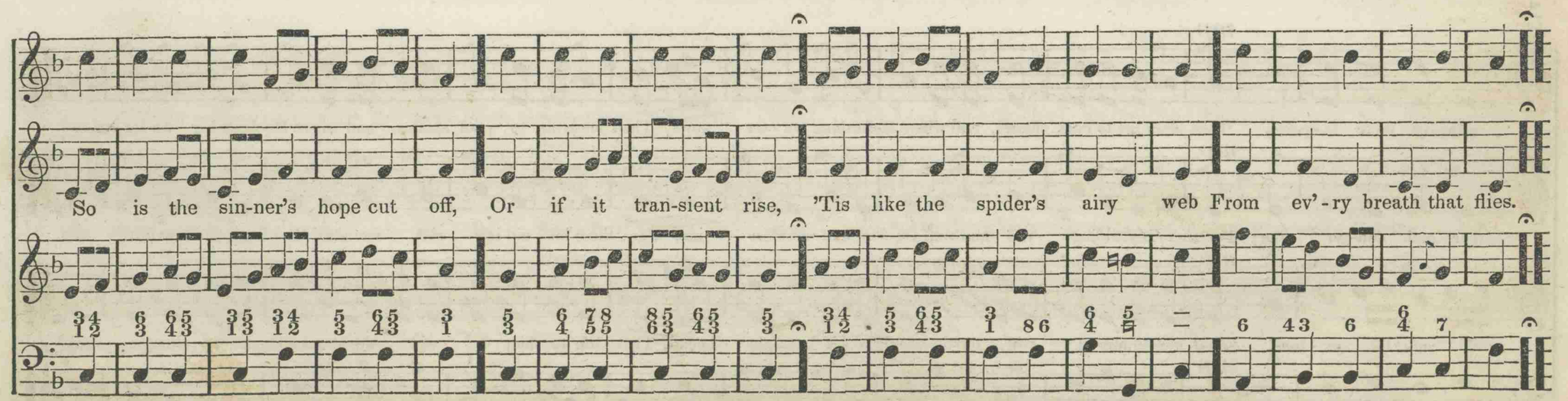



## NEVA. C. M.

Subject from HAYDN.




1. The rush may rise where waters flow, And flags beside the stream; But soon their verdure fades and dies, Be - neath the scorching beam.


So is the sin-ner's hope cut off, Or if it tran-sient rise, 'Tis like the spider's airy web From ev'-ry breath that flies.

# GAULOS. C. M.

[DOUBLE.] Arranged From BEETHOVEN.

Andante Larghetto.

1. The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd by whose constant care My wants are all sup-plied. 2. In tender grass he makes me feed, And

3. He does my wandering soul reclaim, And, to his endless praise, In-struct with humble zeal to walk In his most righteous ways. 4. I pass the gloomy vale of death, From

5. Since God doth thus his wondrous love, Thro'

[11]

gent-ly there re-pose; Then leads me to cool shades, and where Refreshing wa-ter flows, Then leads me to cool shades, and where Re-fresh-ing wa-ter flows.

fear and dan-ger free; For there his aiding rod and staff De-fend and comfort me, For there his aid-ing rod and staff De-fend and comfort me.

all my life ex-tend, That life to him I will devote, And in his temple spend, That life to him I will devote, And in his temple spend.

Maestoso.

1. The Lord our God is clothed with might, The winds o-bey his will; He speaks, and in his heavenly height, the roll - ing sun stands still.

3. Howl winds of night! your force combine! Without his high be - hest, Ye shall not, in the mountain pine, Dis - turb the sparrow's nest.

5. Ye nations, bend, in reverence bend, Ye monarchs wait his nod, And bid the cho-ral song as-cend To cel - e - brate our God.

2. Re - bel, ye waves, and o'er the land With threatening as-pect roar! The Lord up-lifts his aw-ful hand, And chains you to the shore.

4. His voice sublime is heard a - far, In dis - tant peals it dies; He yokes the whirlwinds to his car, And sweeps the howling skies.

5. Ye na-tions, bend, in reverence bend; Ye mon-archs, wait his nod, And bid the cho-ral song ascend To cel - e - brate our God.

## NICHOLS. C. M.

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

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

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

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

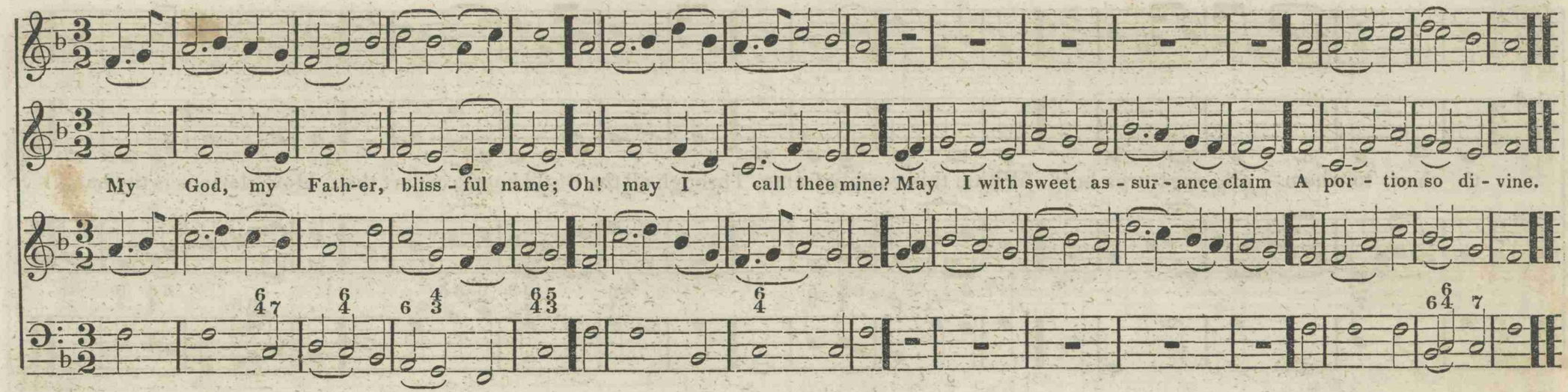
Tasto.

## LITCHFIELD. C. M.

1. E - ter - nal Source of joys di - vine, To thee my soul as-pires; Oh! could I say, "the Lord is mine!" 'Tis all my soul desires.
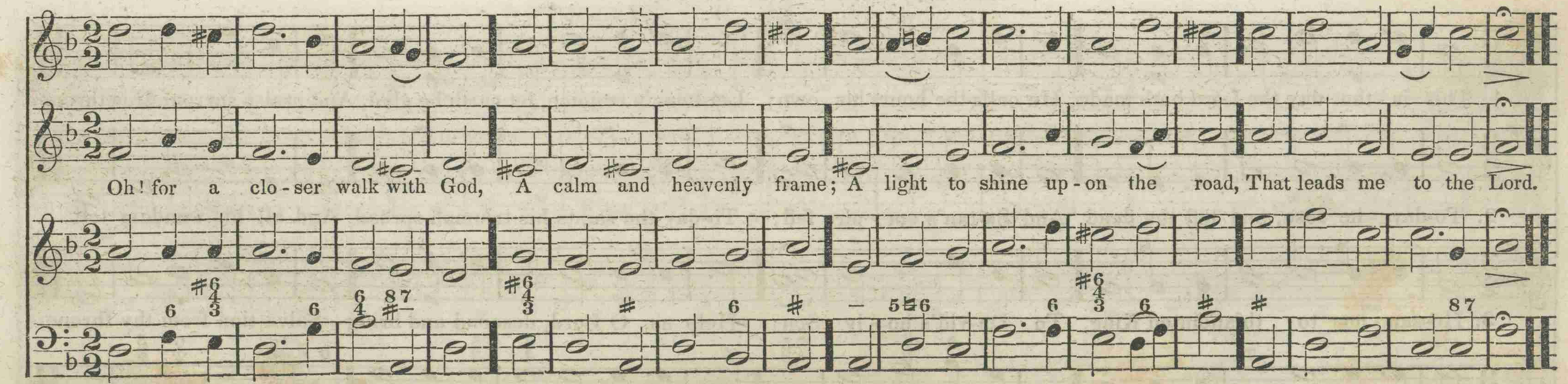
2. My hope, my trust, my life, my Lord, As - sure me of thy love; Oh! speak the kind, trans-port-ing word, And bid my fears remove.—

3. Then shall my thankful pow'rs rejoice, And tri - umph in my God: Till heavenly rap-ture tune my voice To spread thy praise abroad.
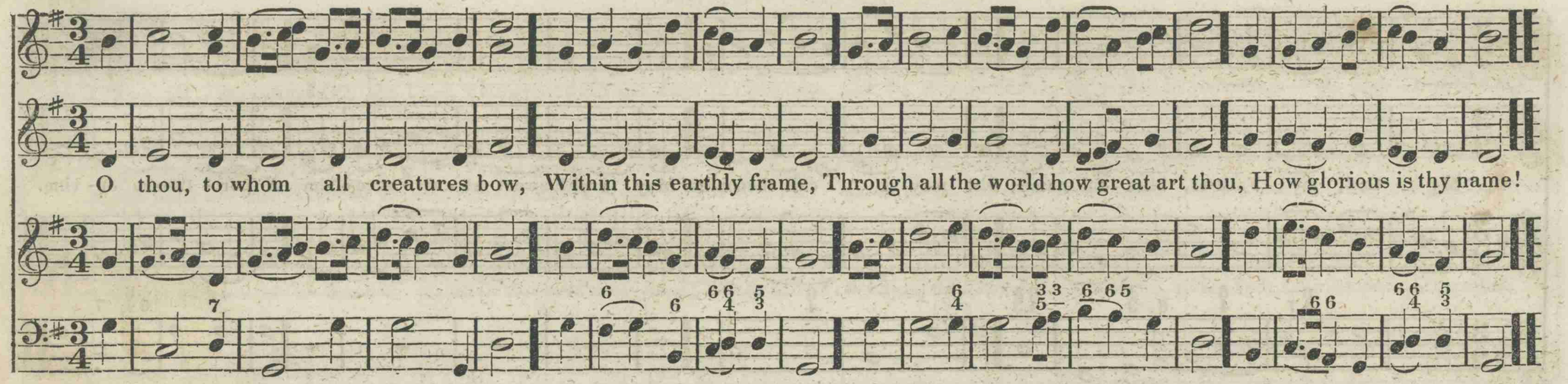



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## WACHUSETT. C. M.



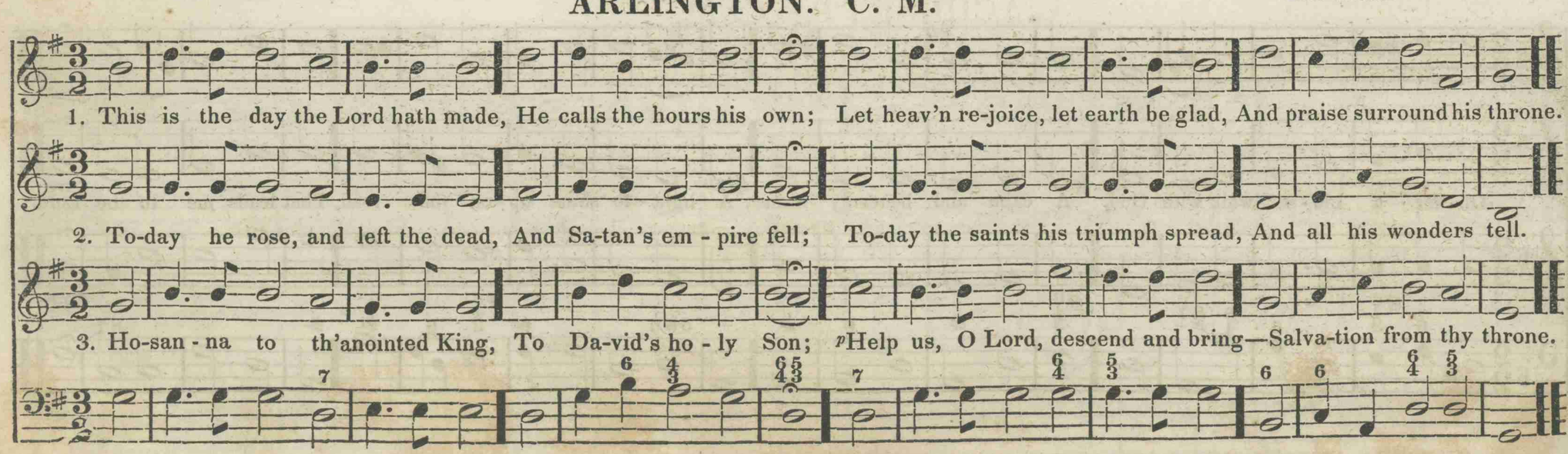
## ST. MARTIN'S. C. M.

TANSUR.
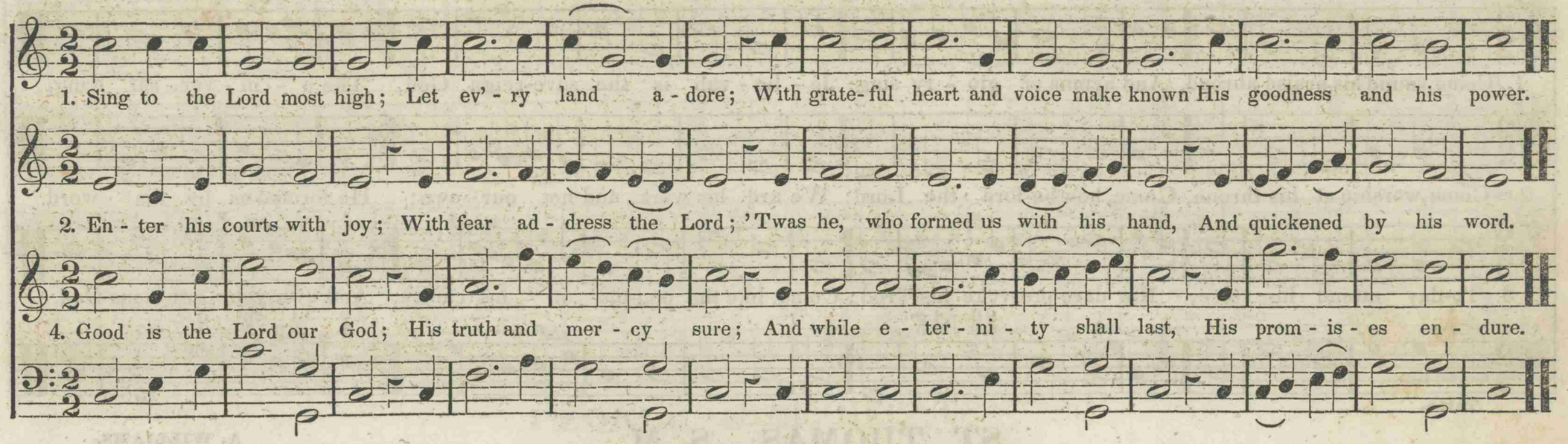



## ARLINGTON. C. M.

DR. ARNE.
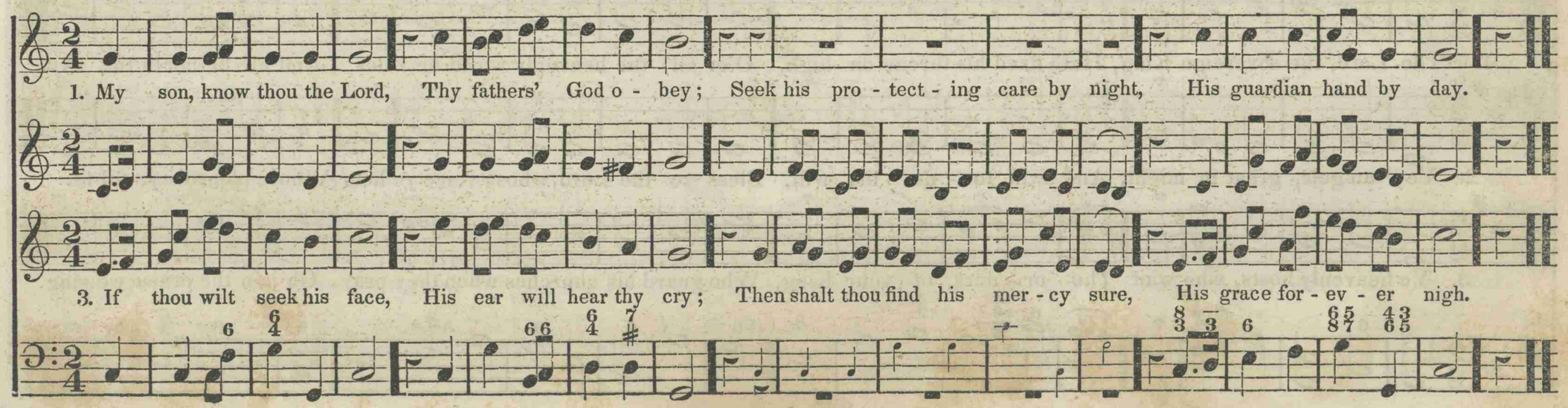


## JUNIATA. S. M.

T. B. MASON.




## TROAS. S. M.



## SILVER STREET. S. M.

I. SMITH.

1. *f* Come, sound his praise abroad, And hymns of glo - ry sing: Je - ho - vah is the sove-reign God, The u - ni - ver - sal King.

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

3. To-day attend his voice, Nor dare pro-voke his rod; Come, like the peo-ple of his choice, And own your gra-cious God.

Tasto.

## ST. THOMAS. S. M.

A. WILLIAMS.

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

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

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

## HEZRON. S. M.

1. While my Re - deemer's near, My shepherd, and my guide, I bid fare - well to ev' - ry fear; My wants are all supplied.

2. To ev - er fra -grant meads, Where rich a - bundance grows, His gra - cious hand in - dul - gent leads, And guards my sweet re - pose.

## PEORIA. S. M.

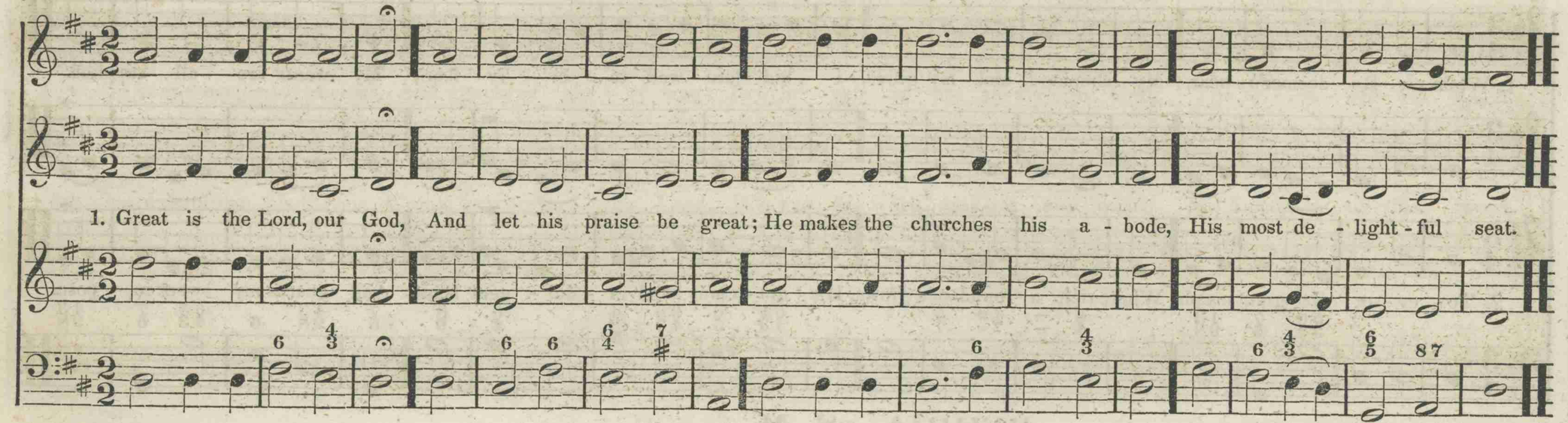
1. My God, my life, my love, To thee, to thee I call; I cannot live, if thou re -move, For thou art all in all, For thou art all in all.

2. Nor earth, nor all the sky Can one de - light af-ford, No, not a drop of re - al joy, Without thy presence, Lord, Without thy presence Lord.

3. Thou art the sea of love, Where all my pleasures roll; The cir- cle, where my passions move, And centre of my soul, And centre of my soul.
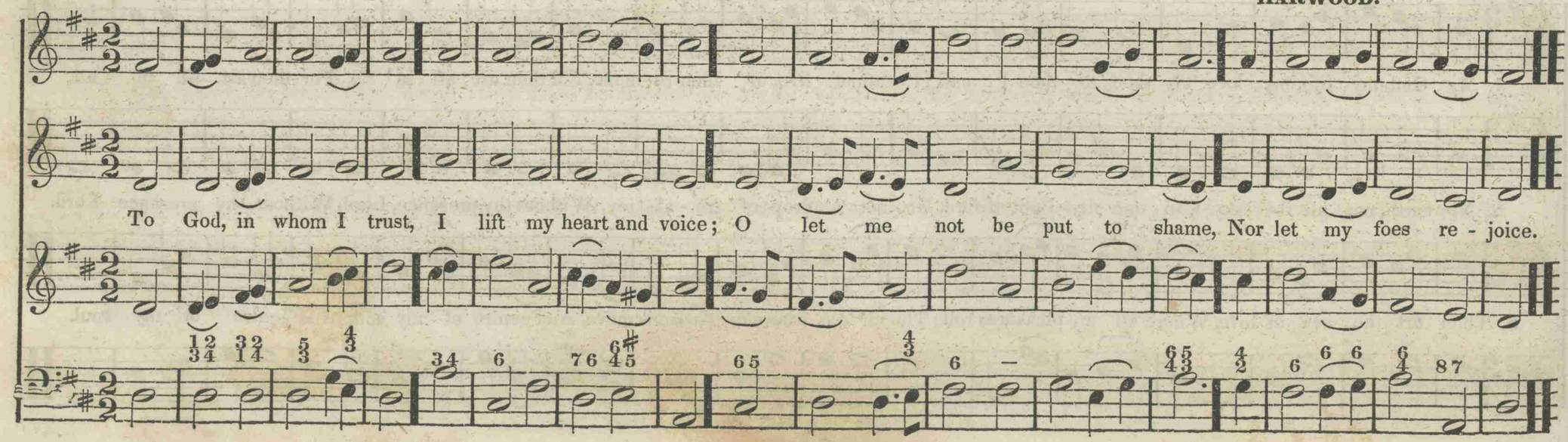
## WESTMINSTER. S. M.

[CHANT.] DR. BOYCE.




## EASTBURN. S. M.

HARWOOD.



## LABAN. S. M.

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

2. Oh watch, and fight, and pray; The battle ne'er give o'er; Re - new it bold-ly eve-ry day, And help di - vine im-plore.

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

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

## HAVERHILL. S. M.

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

2. His bounty will provide, His saints se - cure-ly dwell; That hand which bears crea - tion up, Shall guard his children well.

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

## SCIOTO. S. M.

T. B. MASON.

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

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

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

## CLAPTON. S. M. [CHANT.]

JONES.

1. Thy name, Al-migh - ty Lord, Shall sound through dis-tant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

2. Far be thine hon - or spread, And long thy praise en - dure; Till morning light and evening shade Shall be exchanged no more.

Tasto.

Tasto.

1. I love thy Kingdom, Lord, The house of thine a - bode, The church our blest Redeem - er saved With his own precious blood.

3. For her my tears shall fall; For her my prayers as - cend; To her my cares and toils be given, Till toils and cares shall end.

5. Je - sus, thou friend di - vine, Our Savior, and our King, Thy hand from ev' - ry snare and foe, Shall great de - liverance bring.

17

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

4. Be - yond my high-est joy I prize her heavenly ways, Her sweet communion, solemn vows, Her hymns of love and praise.

6. Sure as thy truth shall last, To Zi - on shall be given The brightest glories earth can yield, And brighter bliss of heaven.

## AHIRA. S. M.

Furnished for this work by Prot. Muller.

1. Oh! bless the Lord my soul, Let all with - in me join, And aid my tongue to bless his name, Whose fa-vors are di - vine.

3. 'Tis he forgives thy sins—'Tis he relieves thy pain—'Tis he that heals thy sick-ness - es, And gives thee strength a - gain.

4. He crowns thy life with love, When ransomed from the grave; He, who redeemed my soul from hell, hath sovereign power to save.

## BARKER. S. M.

Andante Grazioso.

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

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

- vine.

- gain.

save.

- side.

flows.

## LISBON. S. M.



1. Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes, Welcome to this reviving breast, And these rejoicing eyes.

4. My willing soul would stay In such a frame as this, Till called to rise and soar away, To everlasting bliss, Till called to rise, and soar away, To everlasting bliss.

## MOUNT EPHRAIM. S. M.

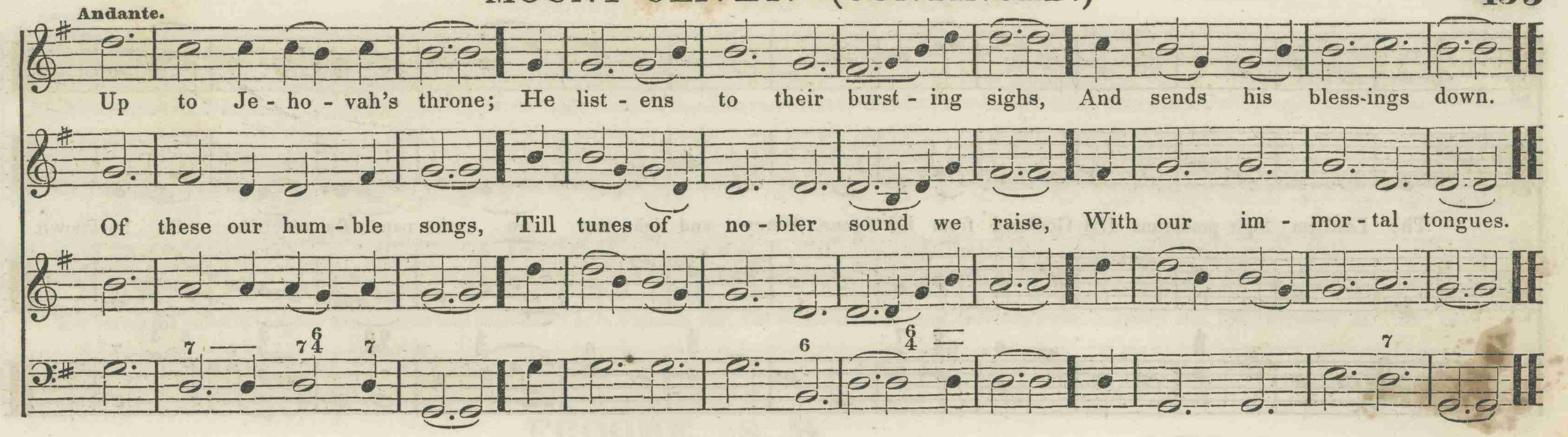
MILGROVE.
Arranged by VINCENT NOVELLO.

1. To God in whom I trust, I lift my heart and voice. Oh! let me not be put to shame, Nor let my foes re-joice.

## MOUNT OLIVET. S. M. (Double.)

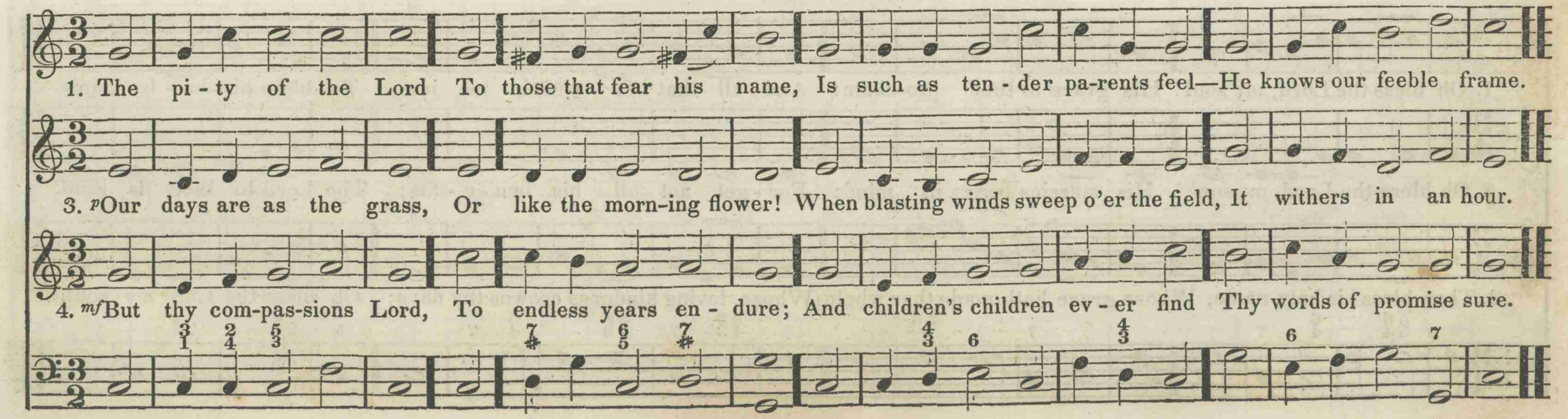
Andante.

How sweet the melt - ing lay, That breaks up - on the ear, When christ - ians
So Je - sus rose to pray, Be - fore the morn - ing light; Once on the
with the morn's first ray, U - nite in praise and prayer! The breez - es waft their cries,
chill - ing mount did stay, And wrest - le all the night, Ac - cept, O Lord, the praise

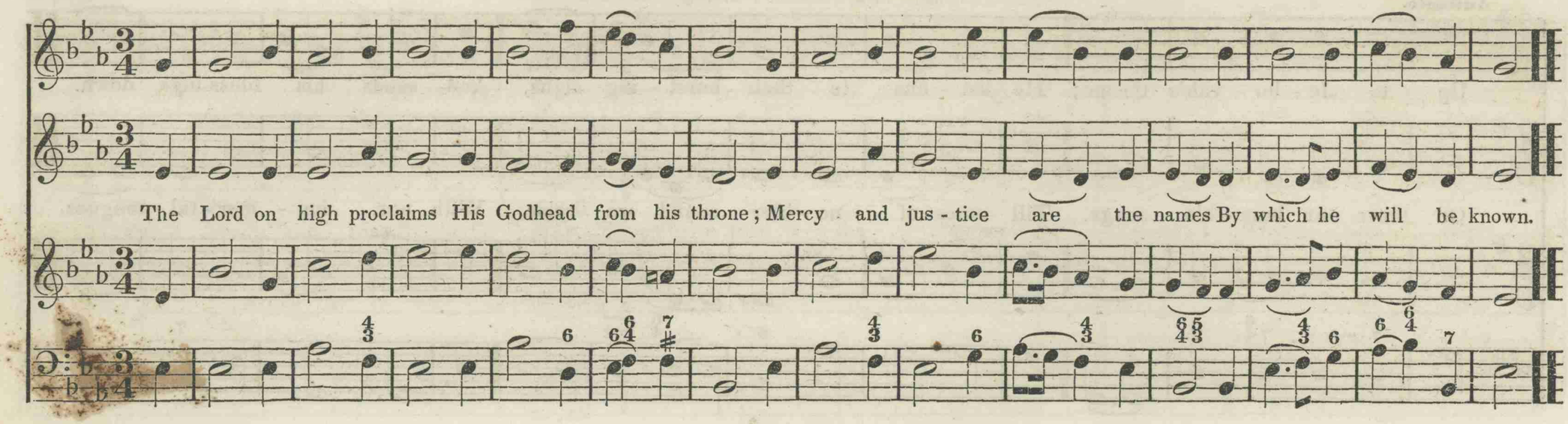



## BOYLSTON. S. M.
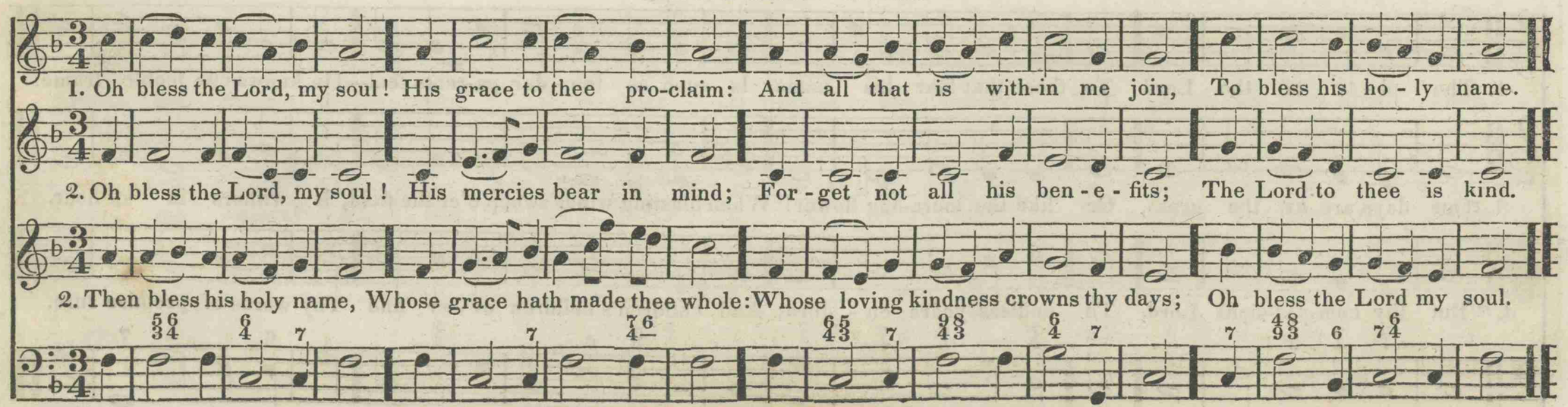
L. MASON.



## SUTTON. S. M.




## LYSTRA. S. M.



## DIMON. S. M.

L. MASON.

Largo.

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

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

## FROOME. S. M.

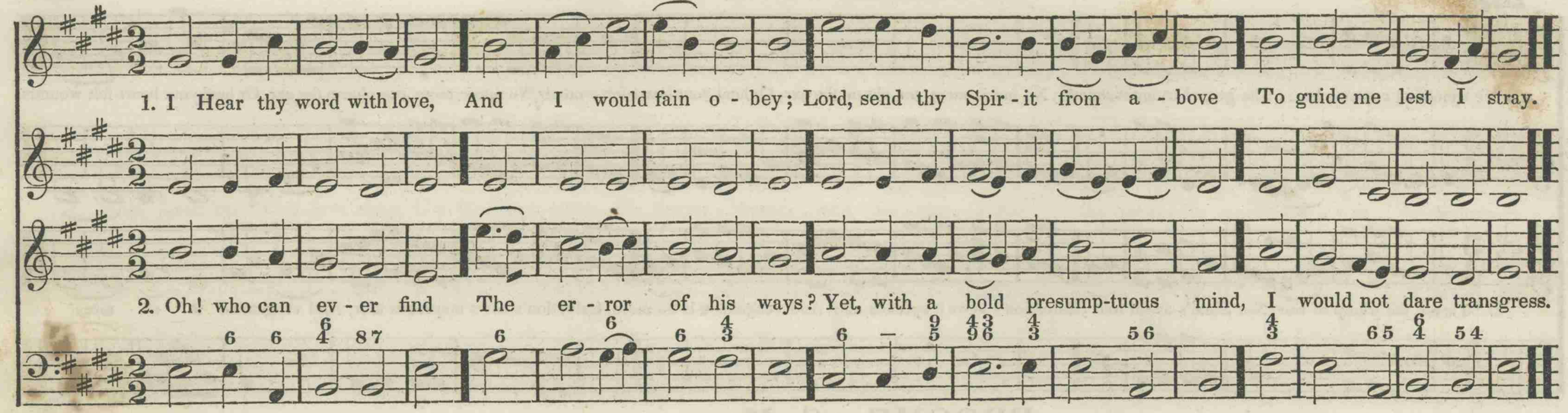
I. HUSBAND.

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

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

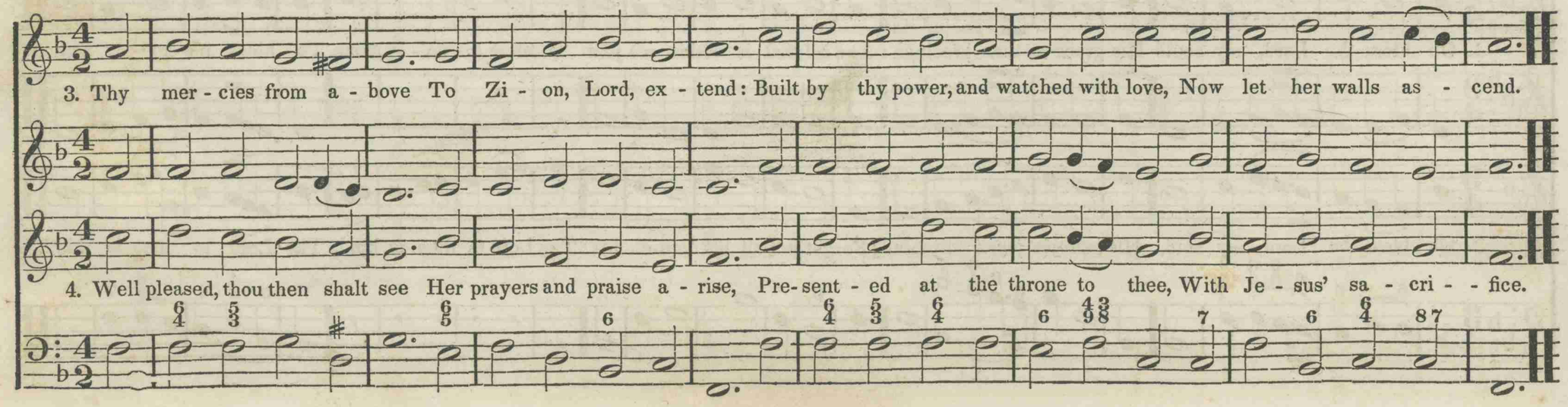
## MORNINGTON. S. M.






## CHIOS. S. M.

Arranged from a Composition by FRANC. 1545.



## AHOVAN. S. M.

1. Welcome, sweet day of rest, That saw the Lord a - rise; Welcome to this re - vi - ving breast, And these re - joic - ing eyes!

3. One day, a - mid the place Where God my Savior's been, Is sweeter than ten thousand days Of pleas - ure and of sin.

4. My wil-ling soul would stay In such a frame as this, Till called to rise, and soar a - way, To ev - er - last - ing bliss.

## GOLDEN HILL. S. M.
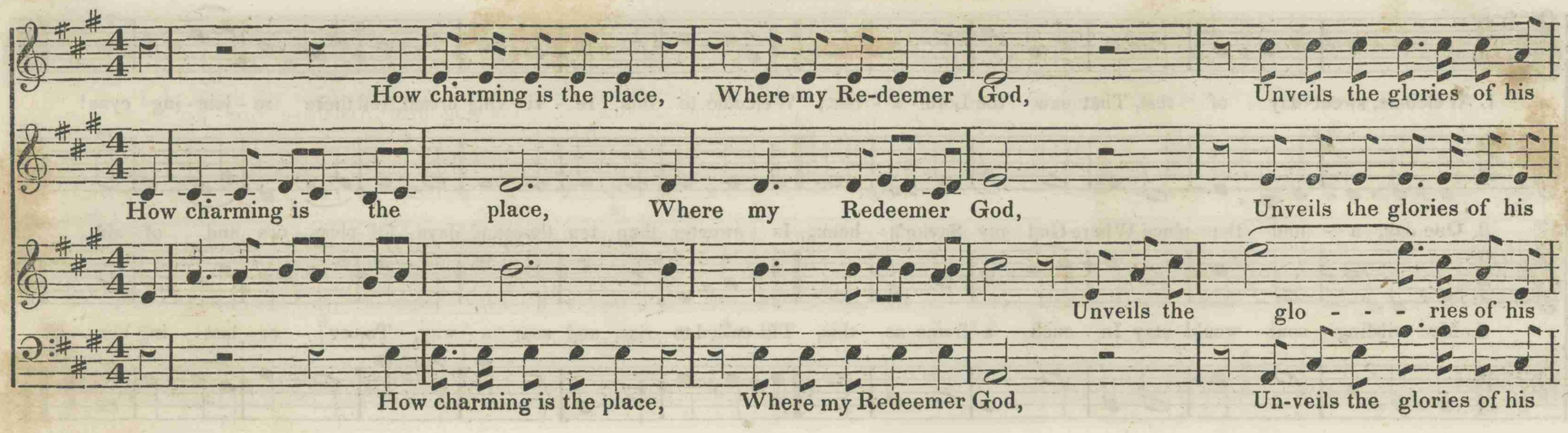
From a Western Melody.
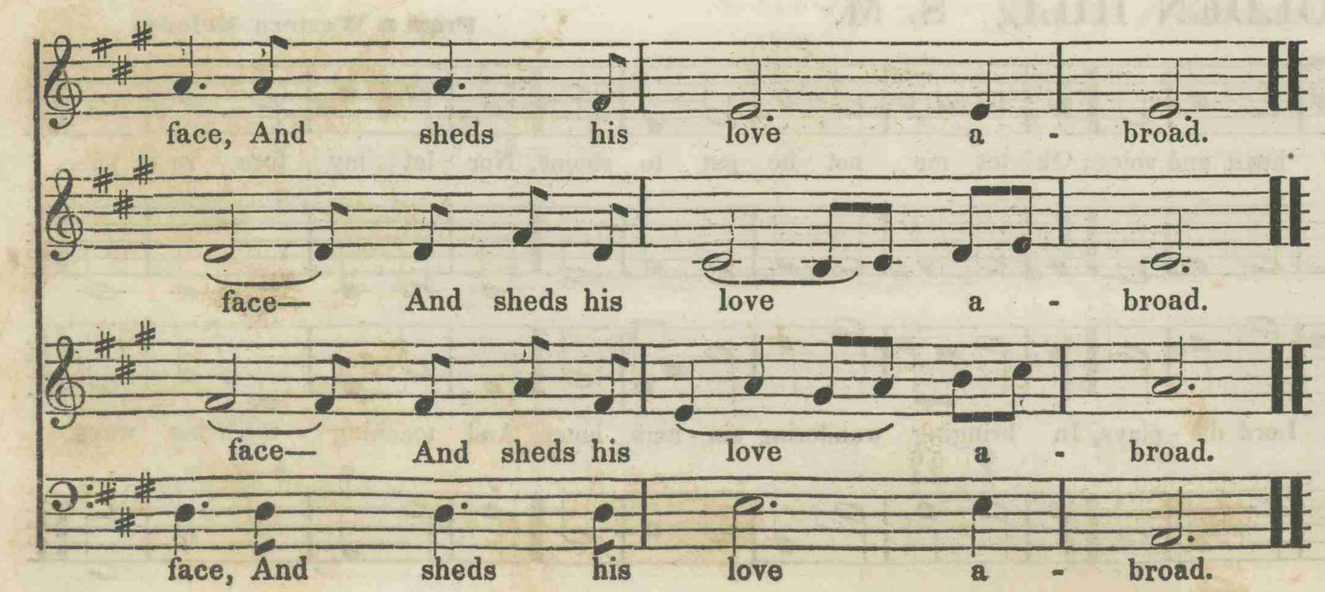
Slow.

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

4. His mer - cy and his truth, The righteous Lord dis - plays, In bringing wandering sin - ners home, And teaching them his ways.

## PAULUS. S. M.







2

Here, on a mercy seat,
With radiant glory crowned,
Our joyful eyes behold him sit
And smile on all around.

3

To him their prayers and cries
Each contrite soul presents:
And while he hears their humble sighs,
He grants them all their wants.

4

Give me, O Lord a place
Within thy blest abode:
Among the children of thy grace,
The servants of my God.

## ZARA. S. M.

1. While my Re - deemer's near, My shepherd, and my guide, I bid farewell t'ev - - - ry fear; My wants are all supplied.

2. To ev - er fragrant meads, Where rich a-bundance grows, His gra - - - cious hand in - dul - - gent leads, And guards my sweet repose.

3. Dear Shep-herd, if I stray, My wandering feet restore; And guard me with thy watch - - ful eye, And let me rove no more.

## FORBES. S. M.

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

3. Dear shep-herd if I stray, My wandering feet restore; And guard me with thy watchful eye, And let me rove no more.

## NEAH. S. M. [DOUBLE.]

1. Far as thy name is known The world declares thy praise; Thy saints, O Lord, be-fore thy throne, Their songs of hon-or raise.

3. Let strangers walk a-round The ci-ty where we dwell, Compass and view thine ho-ly gound, And mark the building well;

5. How de-cent, and how wise! How glorious to be-hold! Be-yond the pomp that charms the eyes, And rites adorned with gold.

2. With joy thy peo-ple stand on Zion's cho-sen hill, Proclaim the wonders of thy hand, And counsels of thy will.

4 The or-der of thy house, The worship of thy court, The cheerful songs, the solemn vows; And make a fair re-port.

6. The God we worship now Will guide us till we die; Will be our God, while here be-low, And ours a-bove the sky.

# RABBAH. S. M.

Arranged From PAESIELLO.

Andante.

1. The Lord my shepherd is; I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side! 2. He leads me to the

place, Where heavenly pasture grows; Where living waters gent-ly pass; And full sal-va-tion flows, Where living waters gently pass, And full salvation flows.

3. If e'er I go a - stray, He doth my soul re -claim; And guides me in his own right way, For his most ho-ly name. 4. While he affords his

aid, I cannot yield to fear; Tho' I should walk thro' death's dark shade, My shepherd's with me there, Tho' I should walk thro' death's dark shade, My shepherd's with me there.

5. A - mid surrounding foes Thou dost my ta-ble spread; My cup with blessings o - ver-flows, And joy exalts my head. 6. The bounties of thy

love shall crown my future days; Nor from thy house will I remove, Nor cease to speak thy praise; Nor from thy house will I remove, Nor cease to speak thy praise.

## DORT. S. M.

CHORAL.

1. Ex - alt the Lord our God, And worship at his feet; His na-ture is all ho - li - ness, And mer-cy is his seat.

## MUSKINGUM. S. M.

CHORAL. T. B. MASON.

1. Lord, what a fee - ble piece Is this, our mor-tal frame! Our life, how poor a tri - fle 'tis, That scarce deserves the name!

2. Our moments fly a-pace, Our feeble powers de - cay; Swift as a flood our has - ty days Are sweeping us away.

3. Then, if our days must fly, We'll keep their end in sight; We'll spend them all in wisdom's way, And let them speed their flight.

1. Be-hold the morn-ing sun Be - gins his glo - rious way; His beams through all the na - tions run, And life and light con-vey.

2. But where the gos - pel comes, It spreads di - vin - er light, It calls dead sin - ners from their tombs, And gives the blind their sight.

4. *Aff* My gracious God, how plain Are thy di - rec - tions given! Oh! may I nev - er read in vain, *mf* But find the path to heaven.

## EUPATOR. S. M.

**Mestoso. Sotto Voce.**

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

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

3. Lord, through another year, If thou per-mit my stay, With watch-ful care may I pur-sue, The true, the liv - ing way.

## JAZAR, S. M. or C. M. by singing the small notes in the first line.

Andante.

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 wondrous way May through the world be known; While dis-tant lands their homage pay, And thy sal - va - tion own.

## OLMUTZ. S. M.

Arranged from a Gregorian Chant.

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

4. When we in dark-ness walk, Nor feel the heavenly flame; Then will we trust our gracious God, And rest up - on his name.

5. Soon shall our doubts and fears Sub-side at his con-trol; His lov-ing kindness shall break through The midnight of the soul.

## BELAH. S. M.

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

2. Here, on the mer - cy - seat, With ra-diant glo - ry crowned, Our joy - - - ful eyes. . . be - hold . . . him sit, And smile on all a-round.

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

## FAIRFIELD. S. M.

R. HARRISON.

19

1. The Sa - vior's glo-rious name For - ev - er shall en - dure, Long as the sun, his matchless fame Shall ev - er stand se - cure.

3. O Is - rael, bless him still, His name to hon - or raise; Let all the earth his glo - ry fill, Midst songs of grate-ful praise.

## EDREI. S. M.

Arranged by MÄHLER.

How gen-tle God's command! How kind his precepts are, Come, cast your burdens on the Lord, And trust his constant care.

His bounty will pro-vide, His saints se-cure-ly dwell; That hand which bears creation up, Shall guard his children well.

His goodness stands approved, Unchanged from day to day; I'll drop my bur-den at his feet, And bear a song a-way.

## SHELBY. S. M.

Arranged from NAGELI. by MAHLER.

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

He leads me to the place, Where heavenly pasture grows; Where living waters gently pass, And full salvation flows, And full salvation flows.

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

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

4. Then let our songs abound, And ev' - ry tear be dry; We're marching through Im-man-uel's ground, To fair - er worlds on high.

CODA. To be sung or omitted at pleasure.

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

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

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

## DUDLEY. S. P. M.

The Lord Je - ho - vah reigns, And roy - al state main - tains, His head with aw - ful glo-ries crowned;

Ar - rayed in robes of light, Be - girt with sovereign might, And rays of ma - jes - ty around, And rays of ma - jes - ty a - round.

Not too fast.

1. How plea - sant 'tis to see Kin - dred and friends a - gree, Each in his prop - er sta - tion move;

2. Like fruit - ful showers of rain, That wa - ter all the plain, De - scend - ing from the neigh - boring hills;

And each ful - fil his part, With sym - pathizing heart, In all the cares of life and love, In all the cares of life and love.

Such streams of pleasure roll Through every friendly soul, Where love, like heavenly dew, dis - tils, Where love like heavenly dew, dis - tils.

Unison.

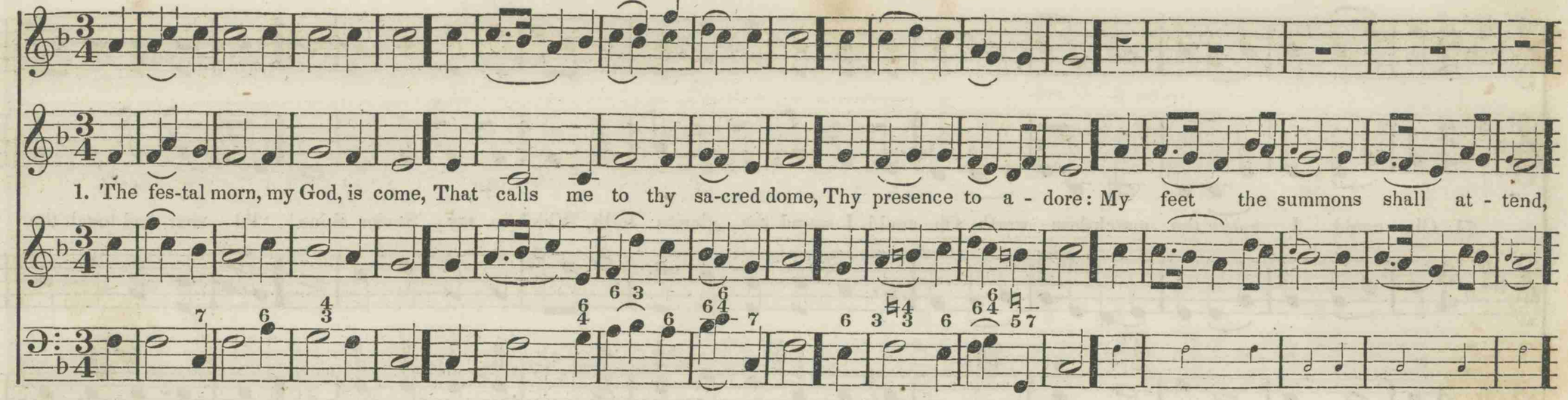
## HAWLEY. S. P. M.

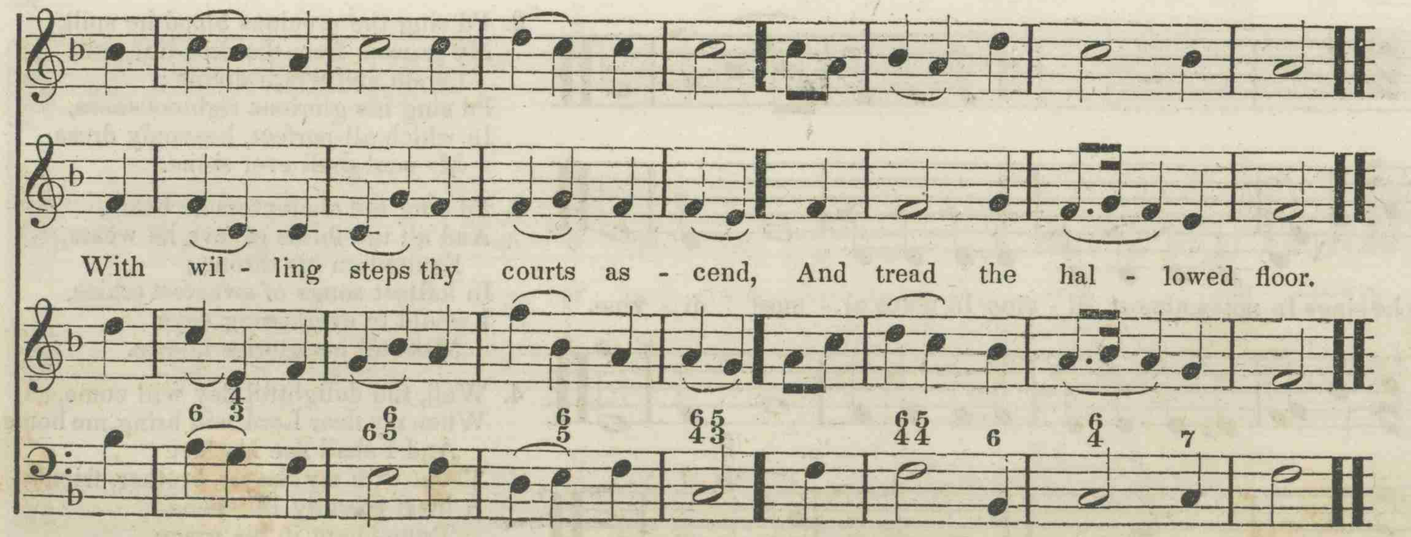
RADIGER.

How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to - day!"

Tasto.

Yes, with a cheerful zeal, We haste to Zi - on's hill, And there our vows and hon - ors pay.




2

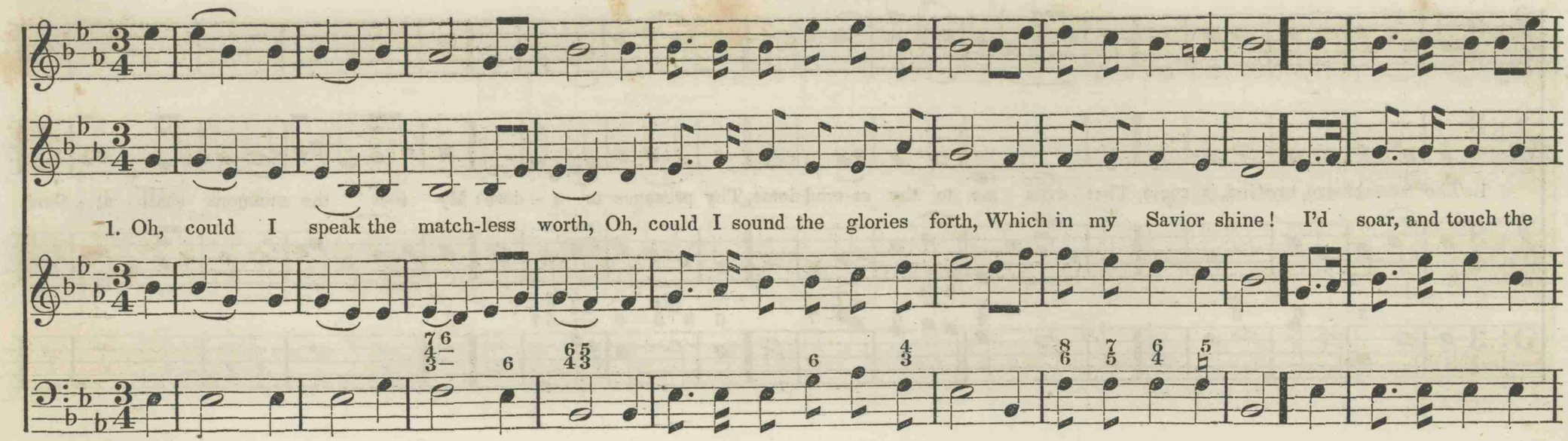
With holy joy I hail the day,
That warns my thirsting soul away;
What transports fill my breast!
For, lo! my great Redeemer's power
Unfolds the everlasting door,
And leads me to his rest.

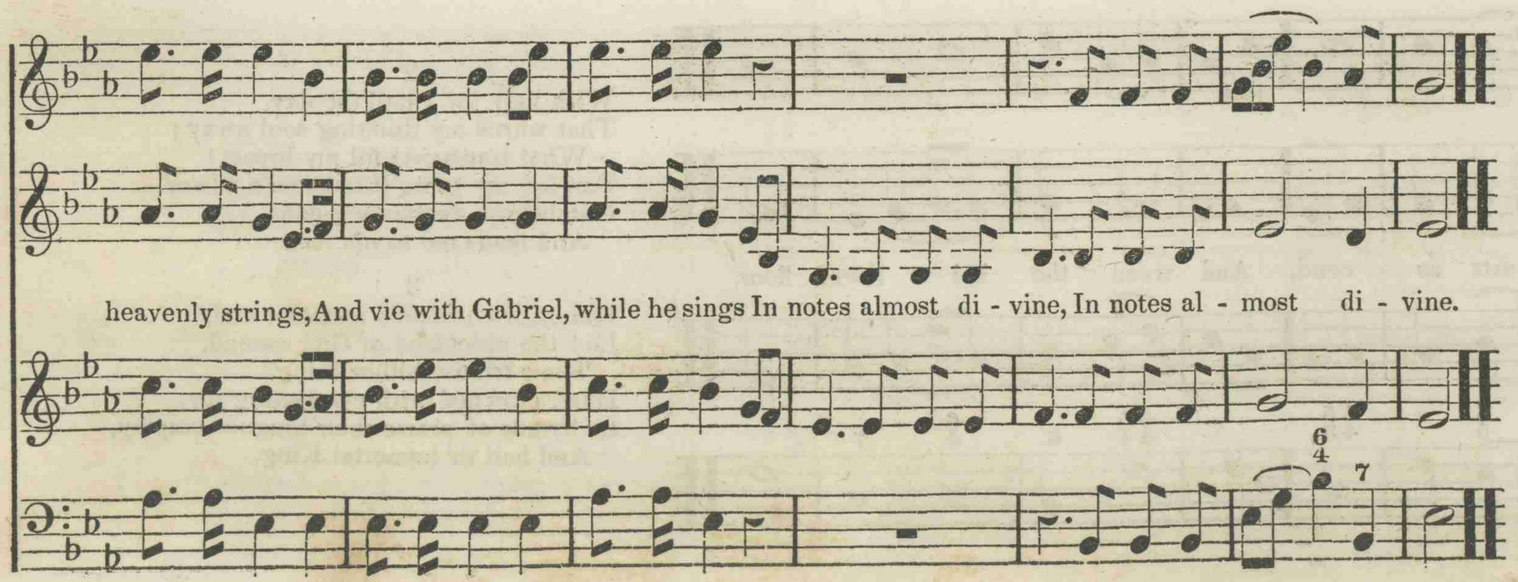
3

Hither, from earth's remotest end,
Lo! the redeemed of God ascend,
Their tribute hither bring:
Here, crowned with everlasting joy,
In hymns of praise their tongues employ,
And hail th' immortal King.

# ARIEL. ˊC. P. M.

L. MASON.

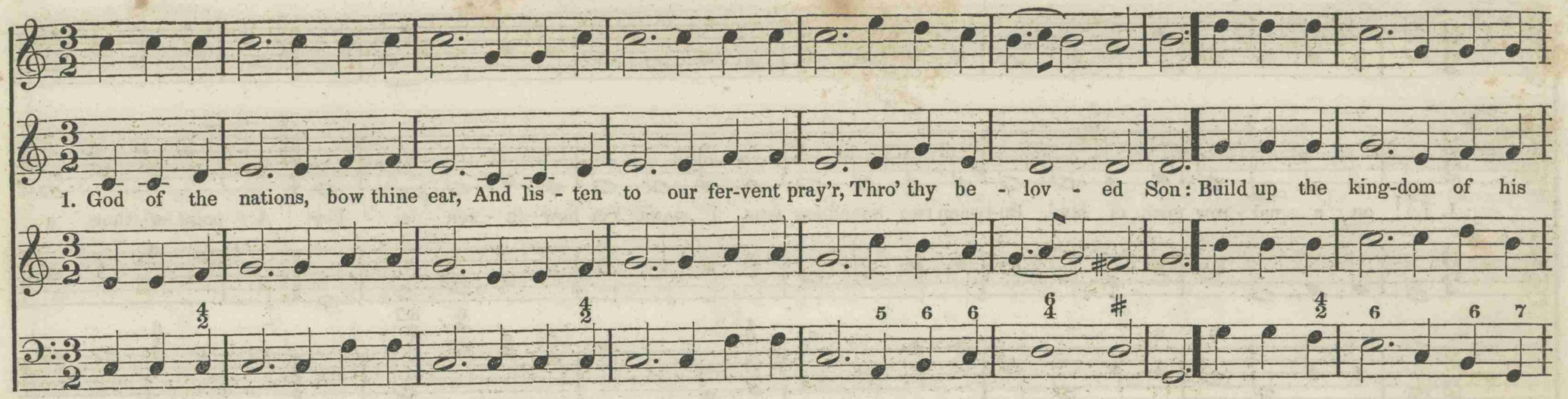


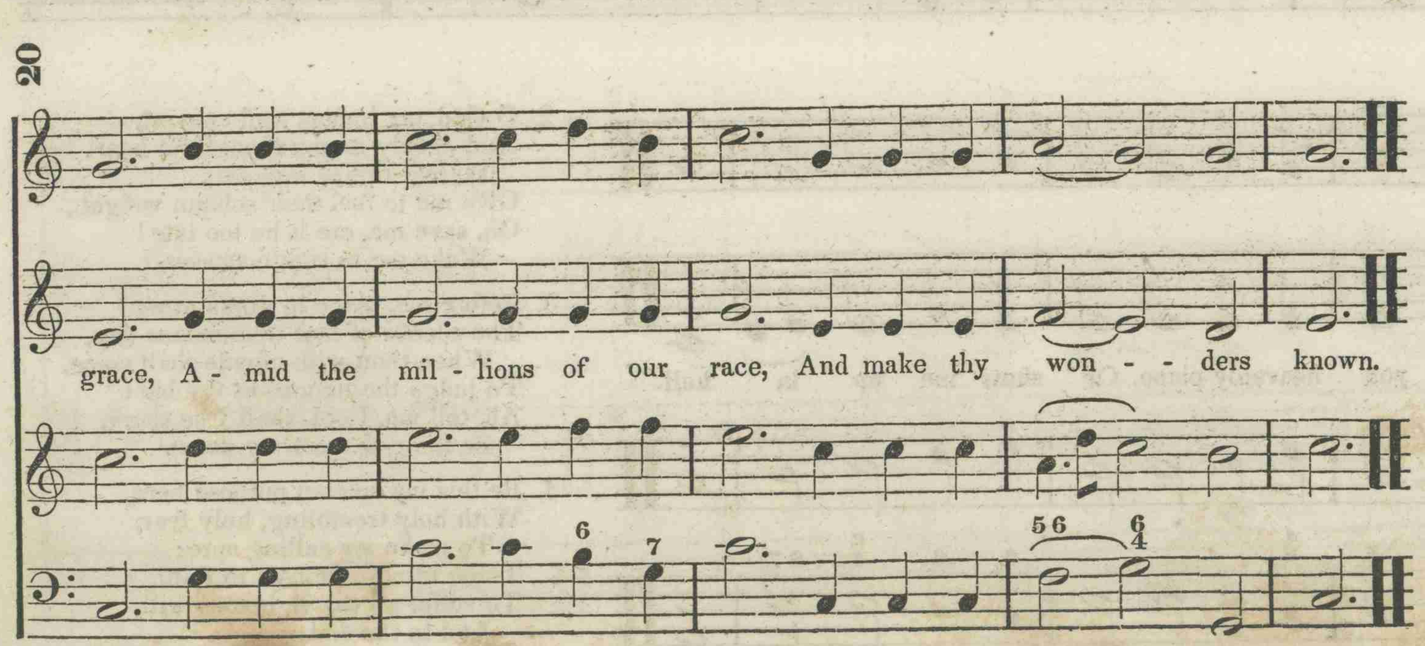




2. I'd sing the precious blood he spilt,
My ransom from the dreadful guilt
Of sin and wrath divine:
I'd sing his glorious righteousness,
In which all-perfect, heavenly dress
My soul shall ever shine.

3. I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne;
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

4. Well, the delightful day will come,
When my dear Lord will bring me home,
And I shall see his face:
Then, with my Savior, brother, friend,
A blest eternity I'll spend,
Triumphant in his grace



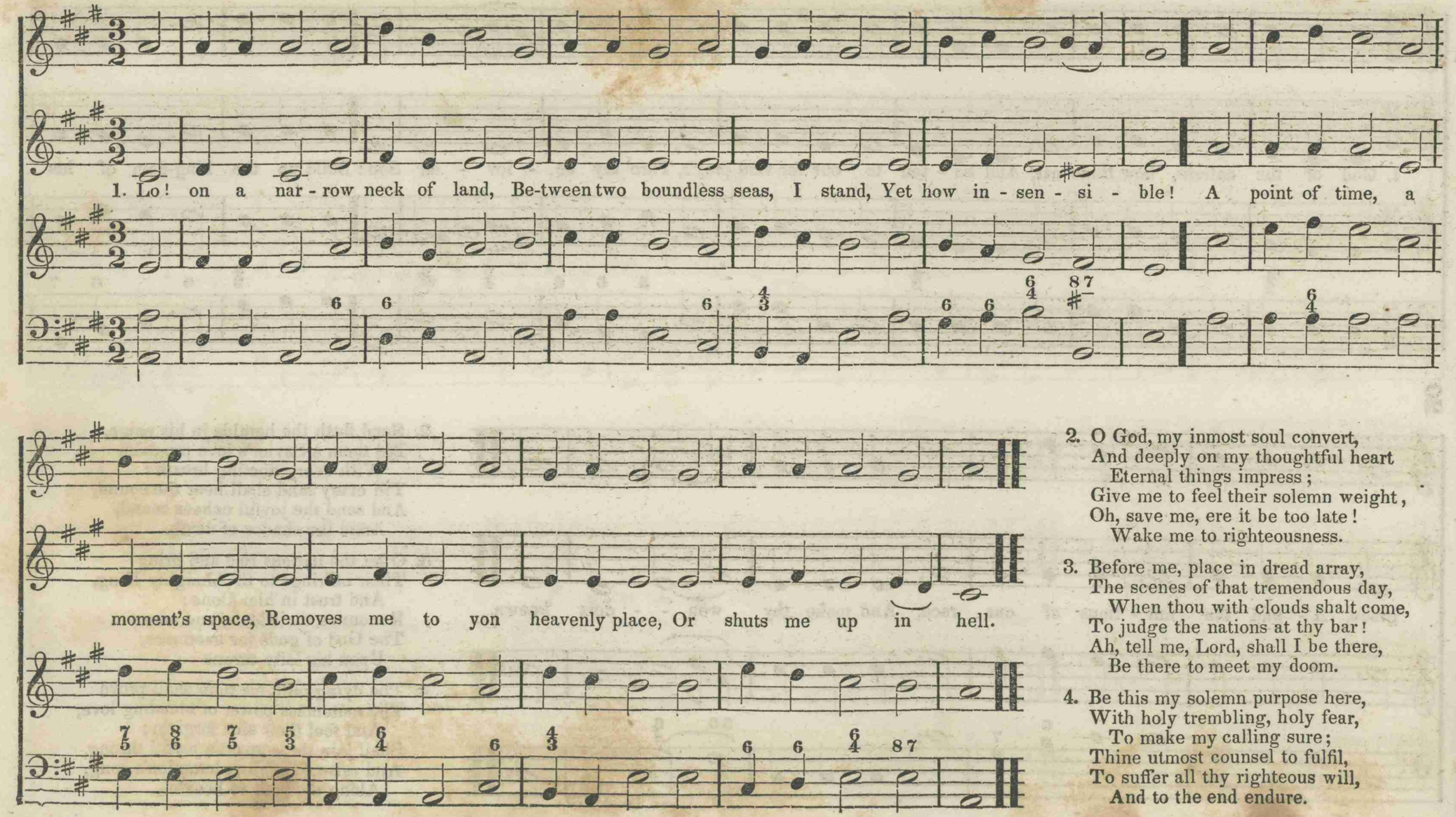




2. Send forth the heralds in his name,
Bid them a Savior's love proclaim
With every fleeting breath;
Till every land shall hear the sound,
And send the joyful echoes round,
Amid the shades of death.

3. O let the nations rise and bring
Their off'rings to th' Almighty King,
And trust in him alone;
Renounce their idols, and adore
The God of gods for evermore,
Upon his lofty throne

4. The dying millions then shall prove
The matchless power of bleeding love,
And feel their sins forgiv'n;
Shall join the convert's joyful throng,
And raise on high redemption's song,
Along the path to heav'n.

# PARION. C. P. M.




2. O God, my inmost soul convert,
And deeply on my thoughtful heart
Eternal things impress;
Give me to feel their solemn weight,
Oh, save me, ere it be too late!
Wake me to righteousness.

3. Before me, place in dread array,
The scenes of that tremendous day,
When thou with clouds shalt come,
To judge the nations at thy bar!
Ah, tell me, Lord, shall I be there,
Be there to meet my doom.

4. Be this my solemn purpose here,
With holy trembling, holy fear,
To make my calling sure;
Thine utmost counsel to fulfil,
To suffer all thy righteous will,
And to the end endure.

Siciliano.

1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Sa - vior shine! I'd soar, and touch the

heavenly strings, And vie with Ga - briel, while he sings In notes al - most di - vine.

3

I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne;
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

4

Soon the delightful morn will come,
When my dear Lord will bring me home,
And I shall see his face:
Then, with my Savior, brother, friend,
A blest eternity I'll spend,
Triumphant in his grace.

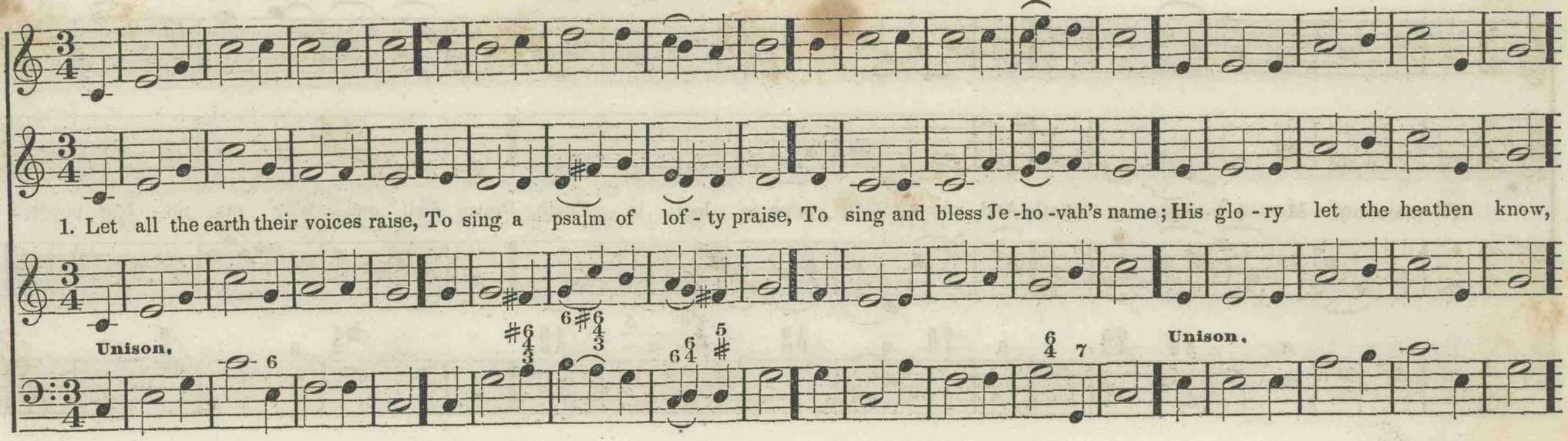
# KENYON. L. P. M.

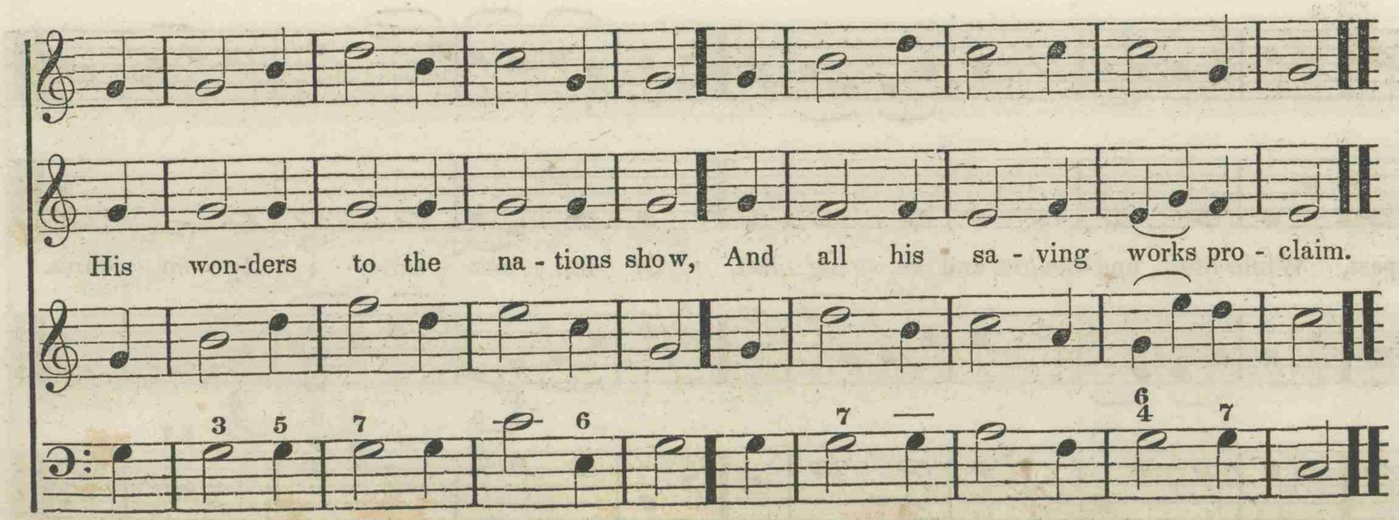
Arranged and harmonized expressly for the Harp.

Andantino.

O God, my gra - cious God, to thee, My ear - ly prayers shall of-fered be: For thee my thirs - ty soul shall pant!

My faint - ing flesh im - plores thy grace, With - in this dry and bar - ren place, Where I re - fresh-ing wa - ters want.




1

Let all the earth their voices raise,
To sing a psalm of lofty praise,
To sing and bless Jehovah's name;
His glory let the heathen know,
His wonders to the nations show,
And all his saving works proclaim.

2

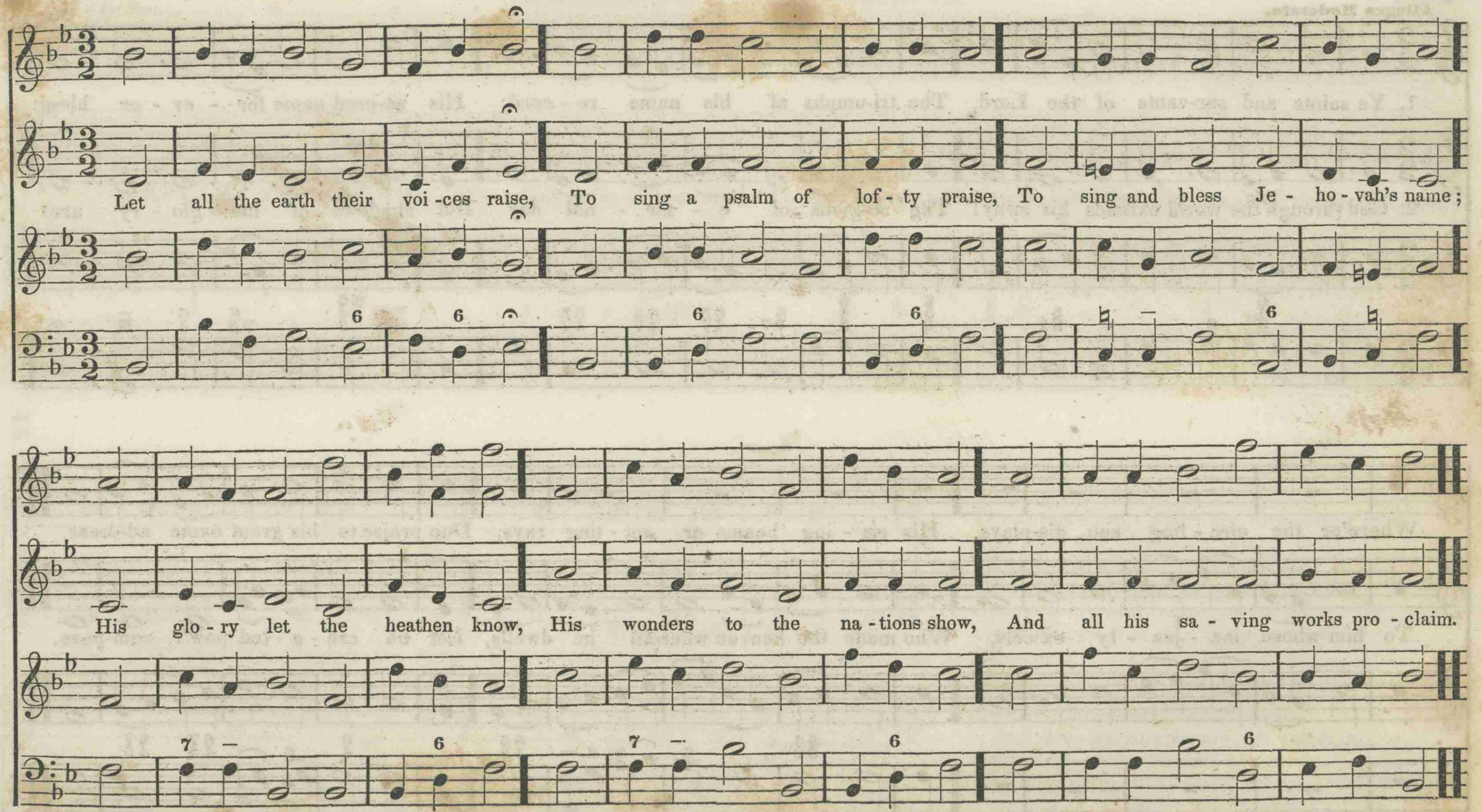
Oh! haste the day, the glorious hour,
When earth shall feel his saving power,
And barbarous nations fear his name:
Then shall the race of man confess
The beauty of his holiness,
And in his courts his grace proclaim.

# MARTIN'S LANE. L. P. M.

DR. ARNE.

I'll praise my Ma - ker with my breath, And when my voice is lost in death, Praise shall em - ploy my no - bler pow'rs:

My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - - i - ty en - dures.


Let all the earth their voi-ces raise, To sing a psalm of lof-ty praise, To sing and bless Je-ho-vah's name;
His glo-ry let the heathen know, His wonders to the na-tions show, And all his sa-ving works pro-claim.

# GAMBIA. L. P. M.

Arranged and harmonized by T. B. MASON.

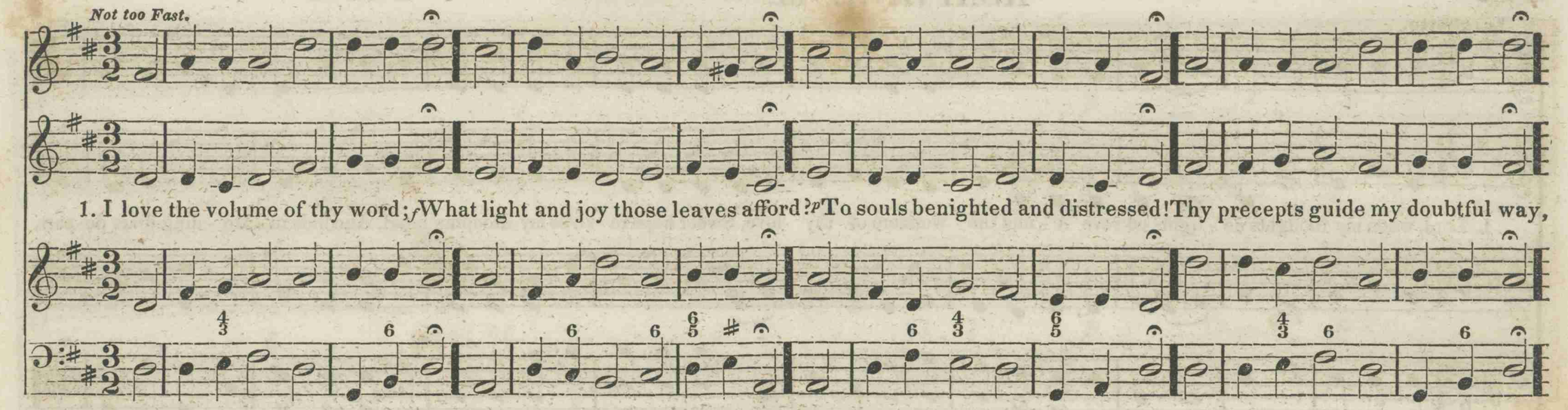
Allegro Moderato.
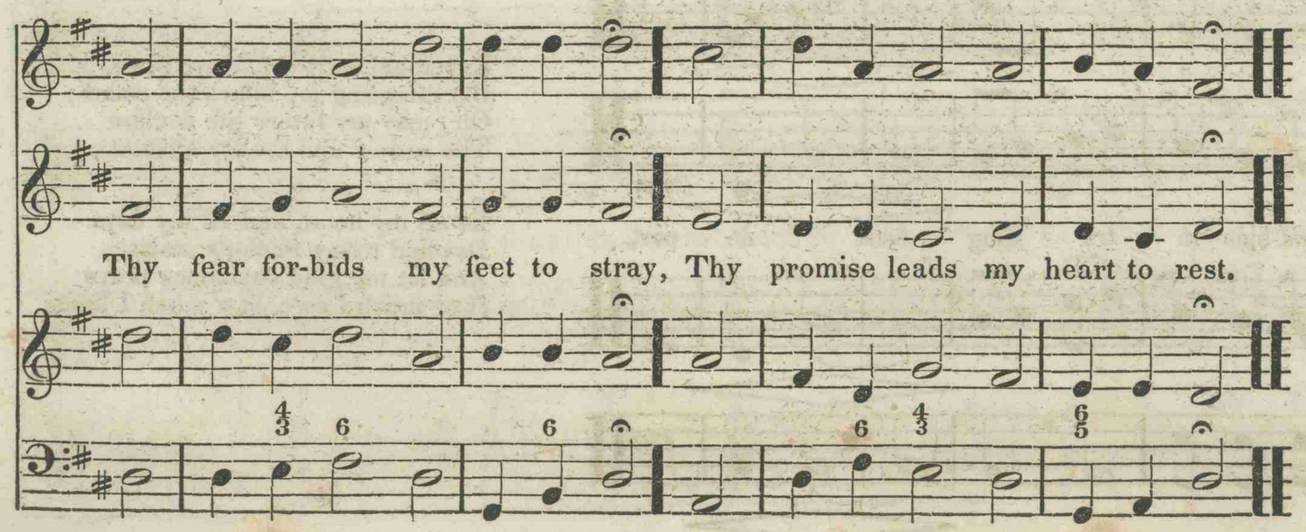
1. Ye saints and ser-vants of the Lord, The tri-umphs of his name re - cord: His sa-cred name for - ev - er bless:

2. God through the world extends his sway! The re-gions of e - ter - nal day But shadows of his glo - ry are:

Where'er the circ - ling sun dis-plays His ris - ing beams or set - ting rays, Due praise to his great name ad-dress.

To him whose ma - jes - ty ex cels, Who made the heaven wherein he dwells, Let no cre - a - ted pow'r com-pare.







2

Thy threatenings wake my slumbering eyes
And warn me where my danger lies;
But 'tis thy blessed gospel, Lord,
That makes my guilty conscience clean,
Converts my soul, subdues my sin,
And gives a free, but large reward.

3

Who knows the errors of his thoughts?
My God, forgive my secret faults,
And from presumptuous sins restrain;
Accept my poor attempts of praise,
That I have read thy book of grace,
And book of nature not in vain.

*Church Psalmody, Ps. 19th, 1st. Part*

# ASAPH. L. M.

L. MASON.

Larghetto.

1. Lord, when my thoughts de - light- ed rove A - mid the wonders of thy love, Sweet hope re -vives my drooping heart, And bids in - tru - ding fears de- part,

Sweet hope re - vives my drooping heart, And bids in - tru - ding fears de - part.

2
Repentant sorrow fills my heart,
But mingling joy allays the smart;
Oh! may my future life declare
The sorrow and the joy sincere.

3
Be all my heart, and all my days
Devoted to my Savior's praise;
And let my glad obedience prove
How much I owe, how much I love

## OWENS. L. M. (6 LINES.) Arranged from MOZART.

Sostenuto Adagio.

Lord, when my thoughts de - light ed rove, A - mid the won - ders of thy love, Sweet hope re - vives my droop- ing heart,

And bids in - tru - ding fears de - part. Lord, so my thoughts de - light -ed rove, A - mid the won - ders of thy love.

# PRAGUE. L. M. [6 LINES.]

From the Manhattan Collec. by permission.

1. Wea-ry of wandering from my God, And now made wil - ling to re - turn;
I hear, and bow be - neath the rod; To him with pen - i - tence I mourn:
I have an Ad - vo - cate a - bove, A

Friend be - fore the throne of love, A Friend be - fore the throne of love.

Cres. For.

2

O Jesus, full of pard'ning grace;
More full of grace than I of guilt;
Yet once again I seek thy face,
Whose precious blood for man was spilt;
O! freely my backslidings heal,
And love the dying sinner still.

3

Now give me, Lord, the tender heart
That trembles at th'approach of sin;
A godly fear to me impart;
Implant and root it deep within:
That I may know thy sovereign pow'r,
And never dare offend thee more.
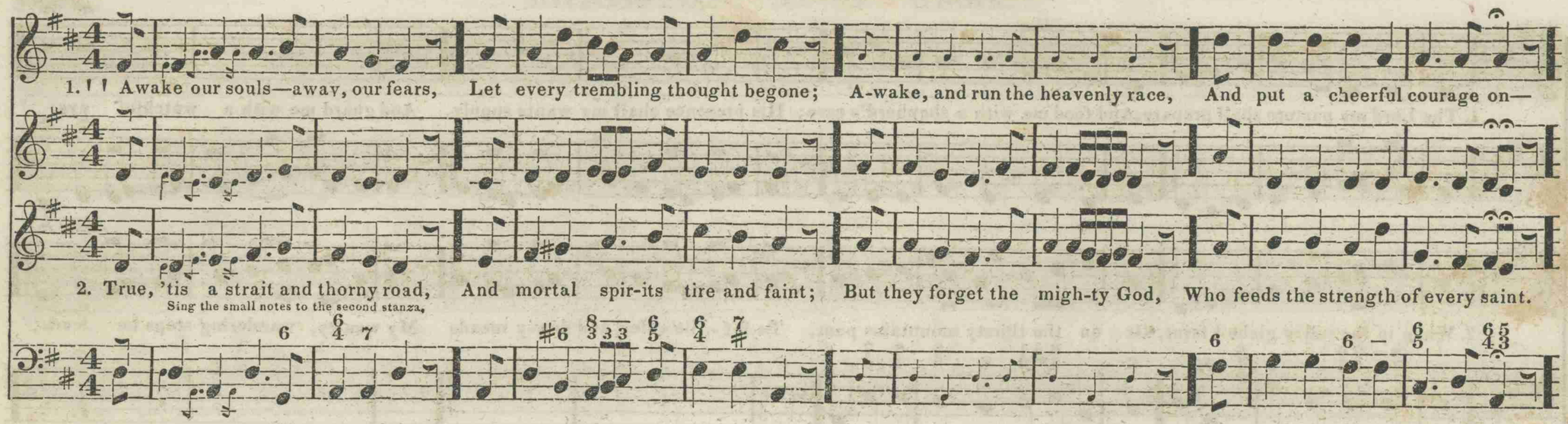
Spirited.

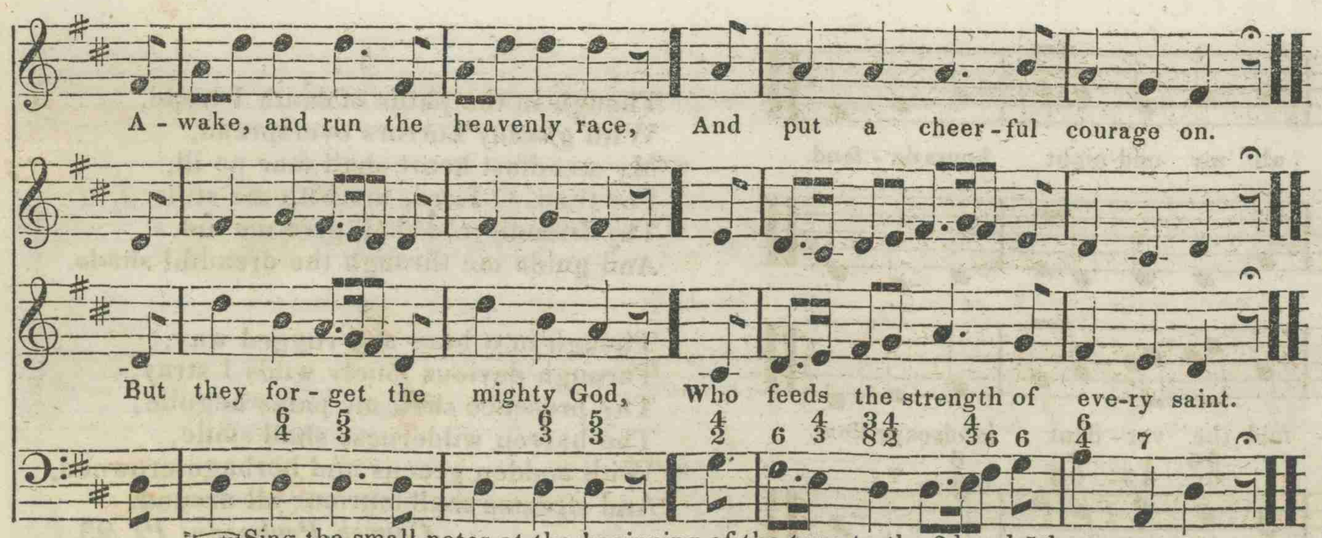
{1. A - rise, in all thy splendor, Lord, Let power at - tend thy gracious word;
Un - vail the beauties of thy face, And show the glo - ries of thy grace.} 2. Dif-fuse thy light and truth a-broad, And

be thou known th' al - migh - ty God; Make bare thine arm— thy power dis-play, While truth and grace thy scep-tre sway.

# EATON. L. M. 6 lines.

WYVILL.




3

The mighty God, whose matchless power
Is ever new, and ever young;
And firm endures, while endless years
Their everlasting circles run.

4

From thee, the overflowing spring,
Our souls shall drink a full supply;
While those who trust their native strength
Shall melt away—and droop—and die.

Sing the small notes to the fifth stanza.

5

Swift as an eagle cuts the air,
We'll mount aloft to thine abode;
On wings of love our souls shall fly,
Nor tire amid the heavenly road.

*Church Psalmody, Hymn* 378.

## MOAB. H. M.
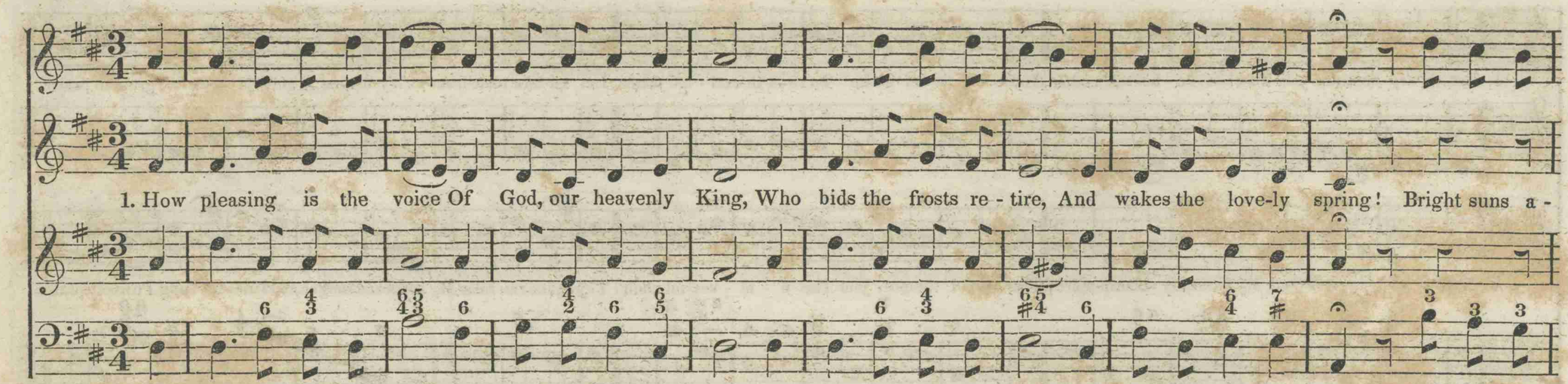
1. Let ev'-ry creature join To bless Je-ho-vah's name, And ev'-ry power u-nite To swell th'exal-ted theme: Let na-ture raise from ev'-ry tongue, A general song of grateful praise.
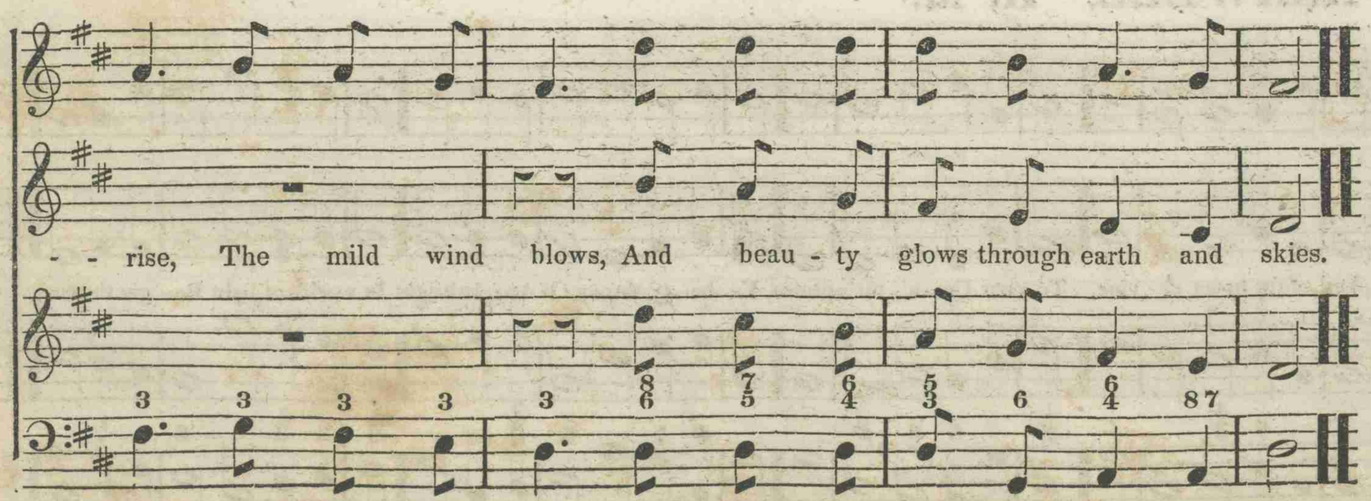
3. As-sist me, gracious God; My heart, my voice in-spire; Then shall I humbly join The u-ni-ver-sal choir: Thy grace can raise My heart and tongue, And tune my song To lively praise.

## ASHWELL. H. M.

Ye tribes of Ad-am join, With heaven, and earth, and seas, And of-fer notes di-vine, To your Cre-a-tor's praise, Ye ho-ly throng Of Angels bright In worlds of light Be-gin the song.

# UFOR. H. M.





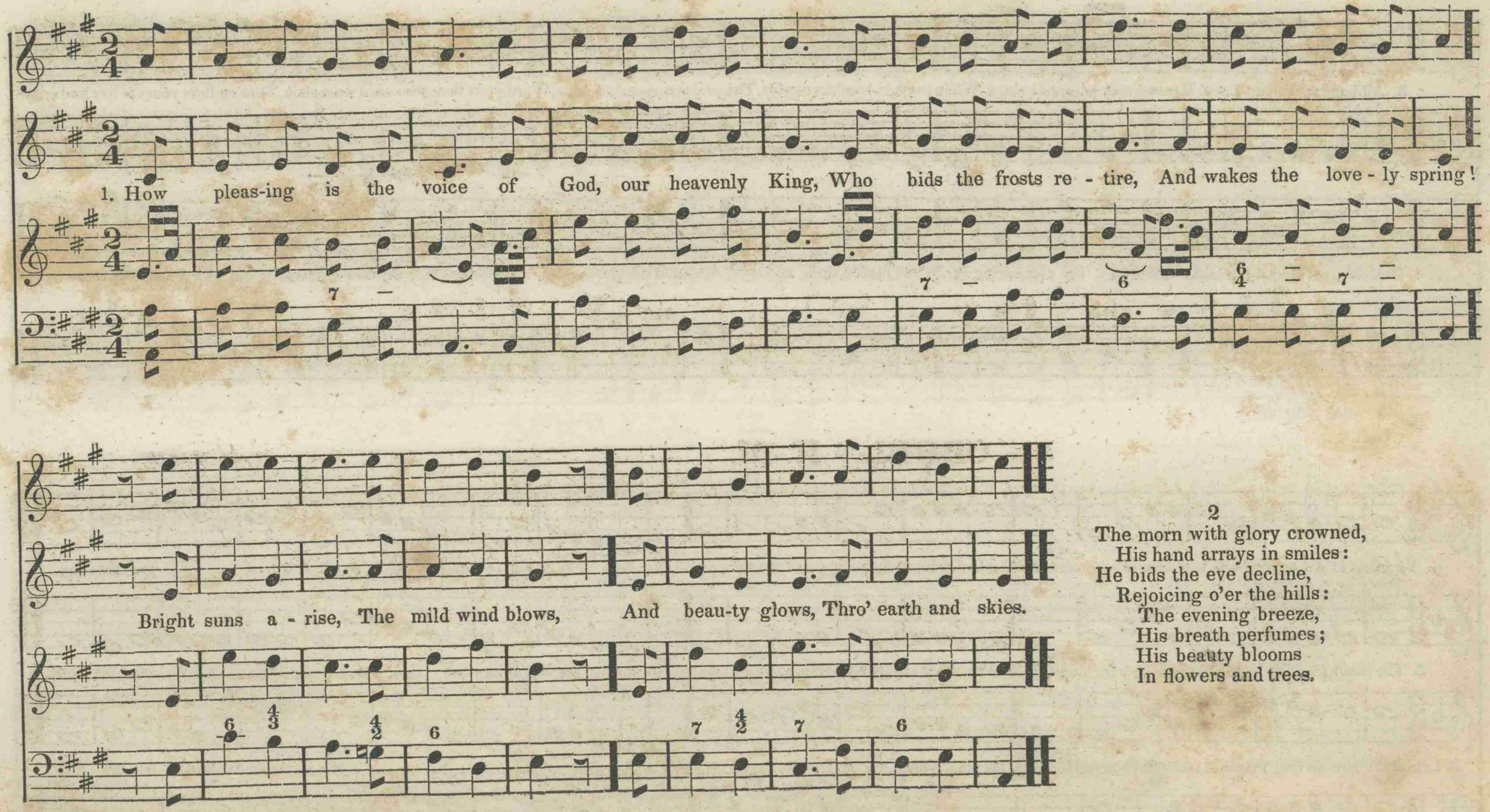


2

The morn with glory crowned,
His hand arrays in smiles:
He bids the eve decline,
Rejoicing o'er the hills:
The evening breeze | His beauty blooms
His breath perfumes; | In flowers and trees.

3

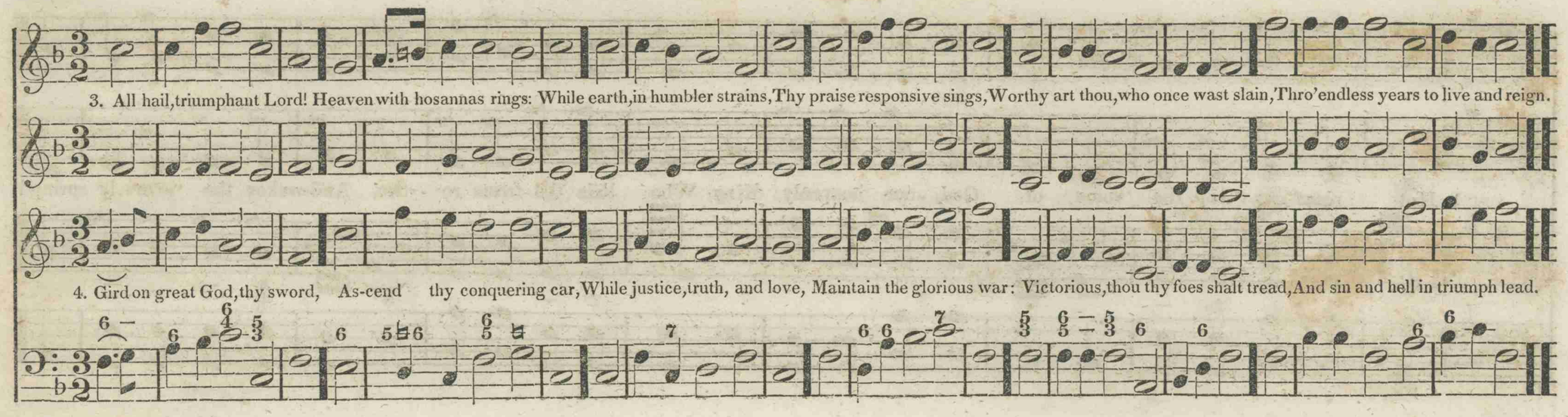
With life he clothes the spring,
The earth with summer warms:
He spreads th'autumnal feast,
And rides on wintry storms:
His gifts divine | And round the year
Through all appear; | His glories shine.




2

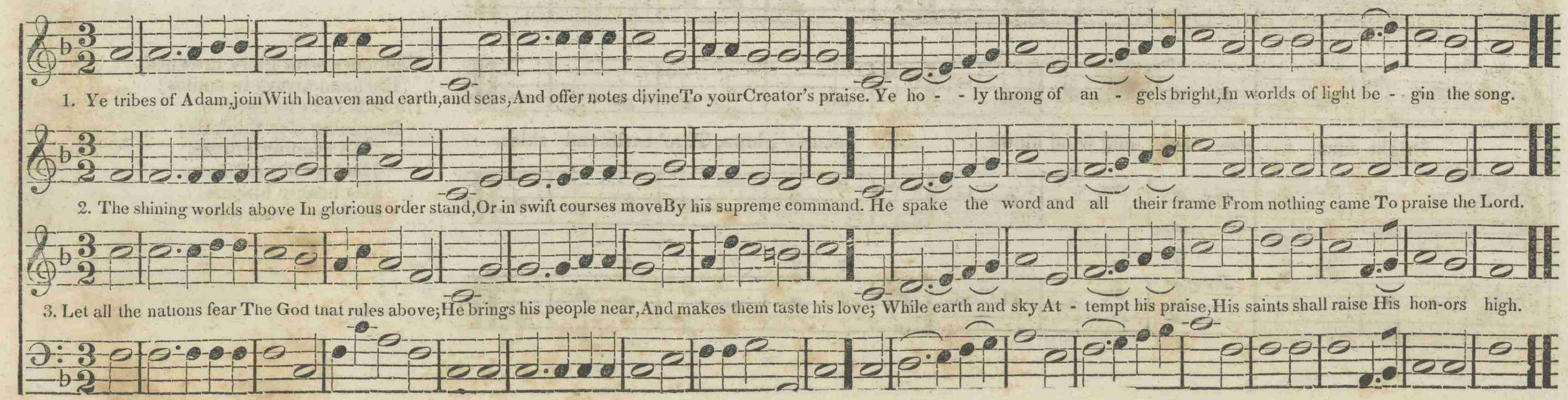
The morn with glory crowned,
His hand arrays in smiles:
He bids the eve decline,
Rejoicing o'er the hills:
The evening breeze,
His breath perfumes;
His beauty blooms
In flowers and trees.

## CONNOR. H. M.

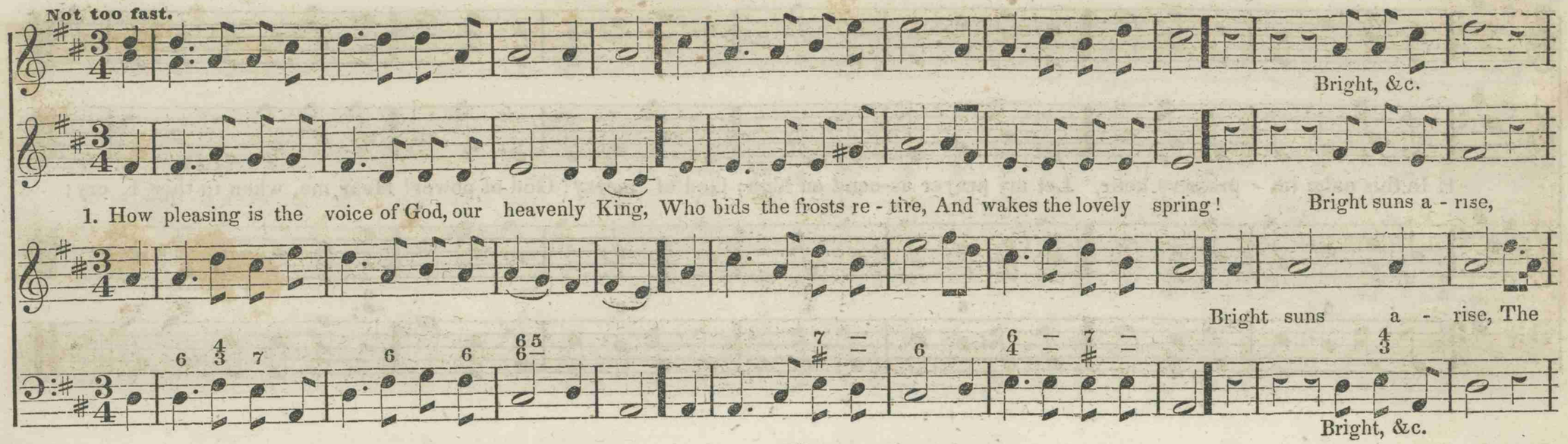



## OPHEL. H. M.

T. B. MASON.



## BEZA. H. M.




2
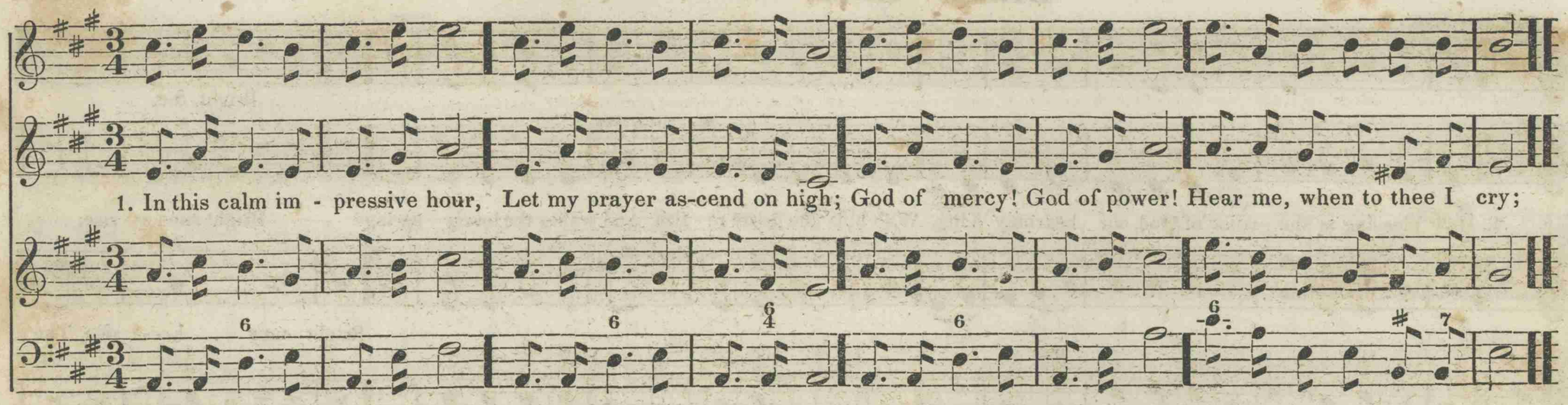
The morn with glory crowned,
His hand arrays in smiles:
He bids the eve decline,
Rejoicing o'er the hills:
The evening breeze | His beauty blooms
His breath perfumes; | In flowers and trees.

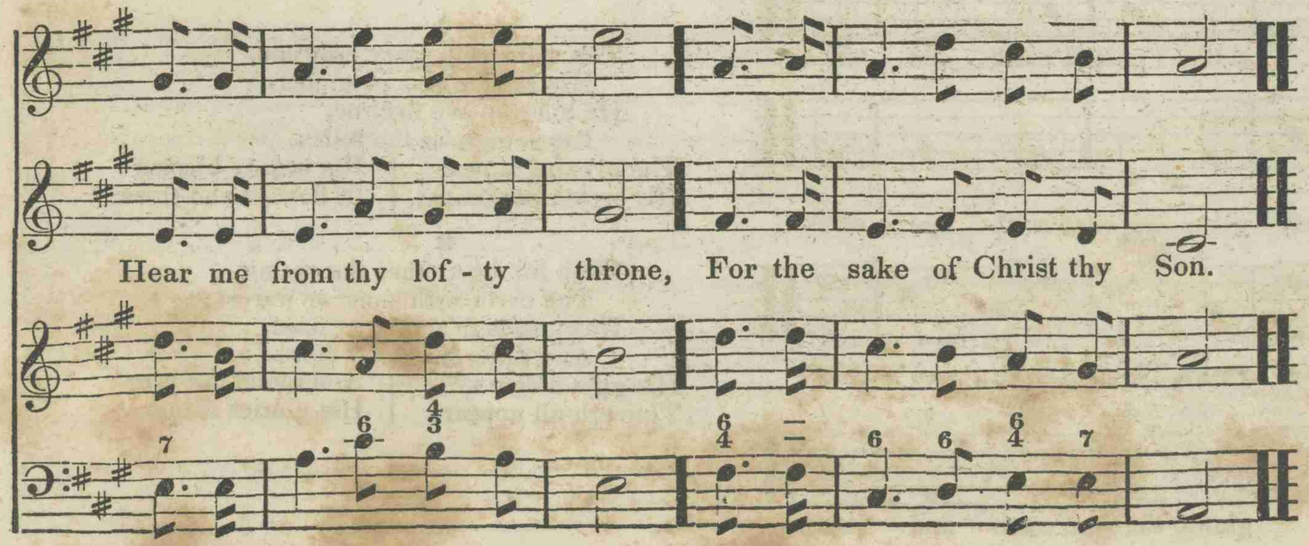
3

With life he clothes the spring,
The earth with summer warms:
He spreads th'autumnal feast,
And rides on wintry storms:
His gifts divine | And round the year
Through all appear; | His glories shine.

# HAWTHORN. 7s, 6 lines.

F. GEMINIANI.
Arranged by G. P. R. PLATZ.




2
With the morning's early ray,
While the shades of night depart;
Let thy beams of light convey
Joy and gladness to my heart;
Now o'er all my steps preside,
And for all my wants provide.

3
Oh! what joy that word affords,
"Thou shalt reign o'er all the earth;"
King of kings, and Lord of lords!
Send thy gospel heralds forth;
Now begin thy boundless sway,
Usher in the glorious day.

## EASTER HYMN. 7s.

DR. MORGAN.
Arranged by W. HORSLEY, Mus. Bac. Oxon.

Christ the Lord is risen to - day; Hal - le - lu - jah! Sons of men and angels say. Hal - le - lu - jah!

Raise your joys and triumphs high, Hal - - le - lu - jah! Sing ye heavens and earth re-ply, Hal - - le - lu - jah!

## DALLAS. 7s.

Subject from CHERUBINI.

Slow.

Keep me, Savior, near thy side, Let thy counsel be my guide; Nev - er let me from thee rove, Sweet-ly draw me by thy love.

## OREB. 7s.

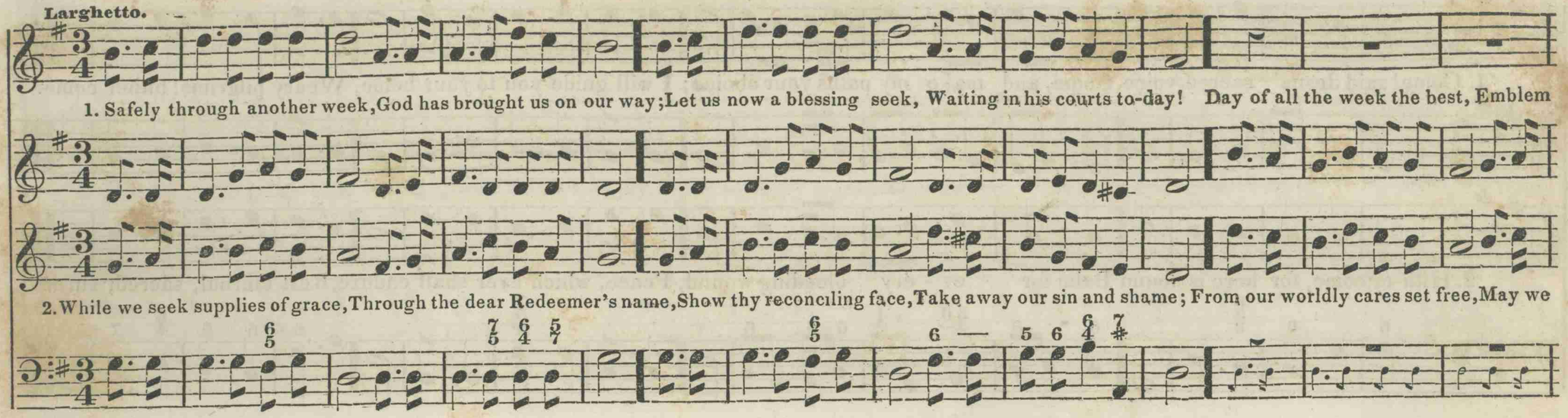
Arranged and harmonized by T, B. MASON.

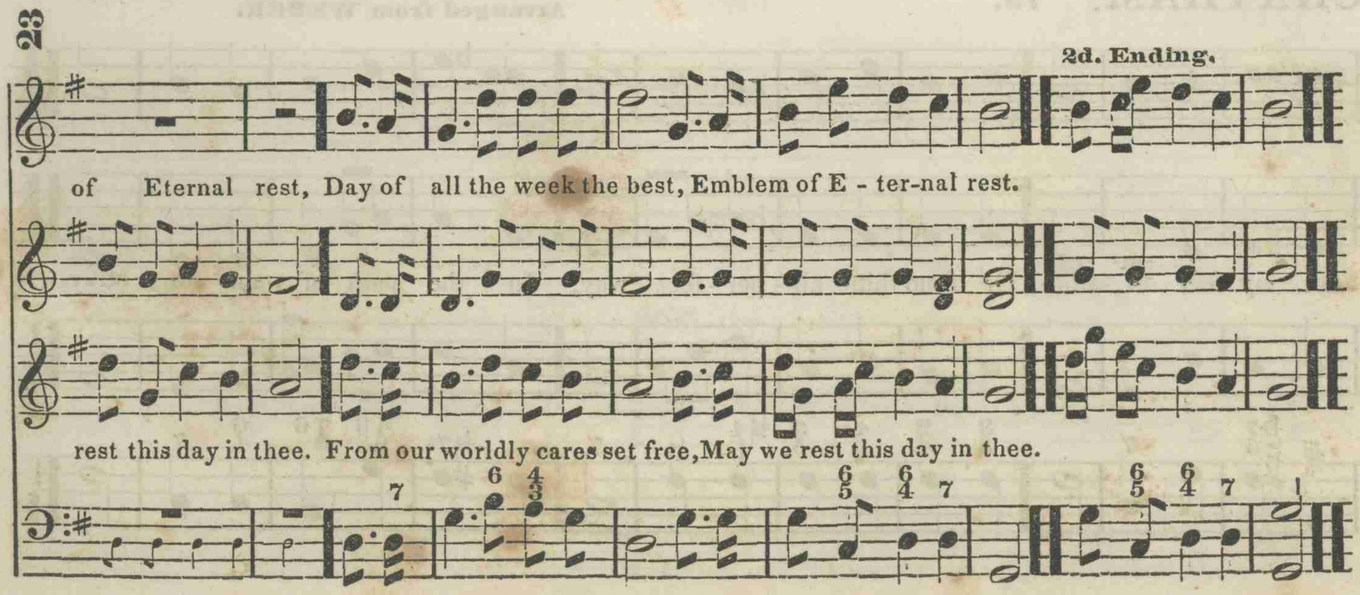
Slow.

1. Gra - cious Spir - it—Love di - vine; Let thy light with-in me shine; All my guil - ty fears re-move, Fill me with thy heavenly love.

2. Speak thy pard'ning grace to me, Set the burdened sin - ner free; Lead me to the Lamb of God, Wash me in his pre-cious blood.

3. Life and peace to me im - part; Seal sal - va - tion on my heart; Breathe thy-self in - to my breast, Earn-est of immor - tal rest.




3

Here we come thy name to praise;
Let us feel thy presence near:
May thy glory meet our eyes,
While we in thy house appear
Here afford us, Lord, a taste
Of our everlasting feast

4

May the gospel's joyful sound
Conquer sinners, comfort saints;
Make the fruits of grace abound,
Bring relief for all complaints:
Thus let all our Sabbath's prove,
Till we join the church above.

*Church Psalmody, Hy.* 461

## HART'S. 7s.

MILGROVE.
Arranged by V. NOVELLO.

1. Come! said Jesus' sacred voice, Come, and make my paths your choice; I will guide you to your home, Weary pilgrims! hither come.
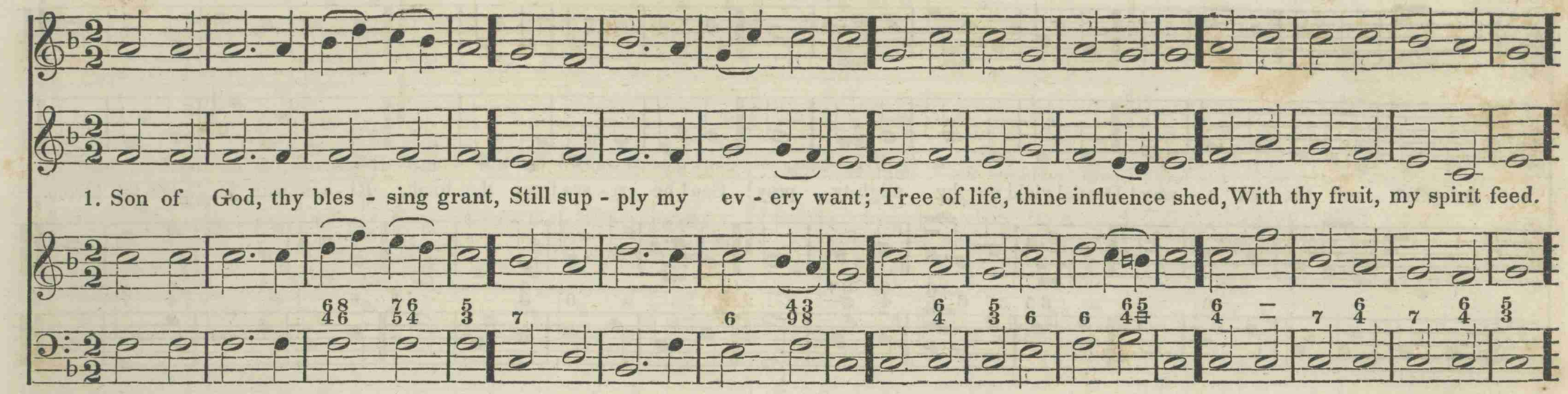
2. Hith-er come, for here is found Balm for ev - ery bleeding wound, Peace, which ever shall endure, Rest eternal, sacred, sure.

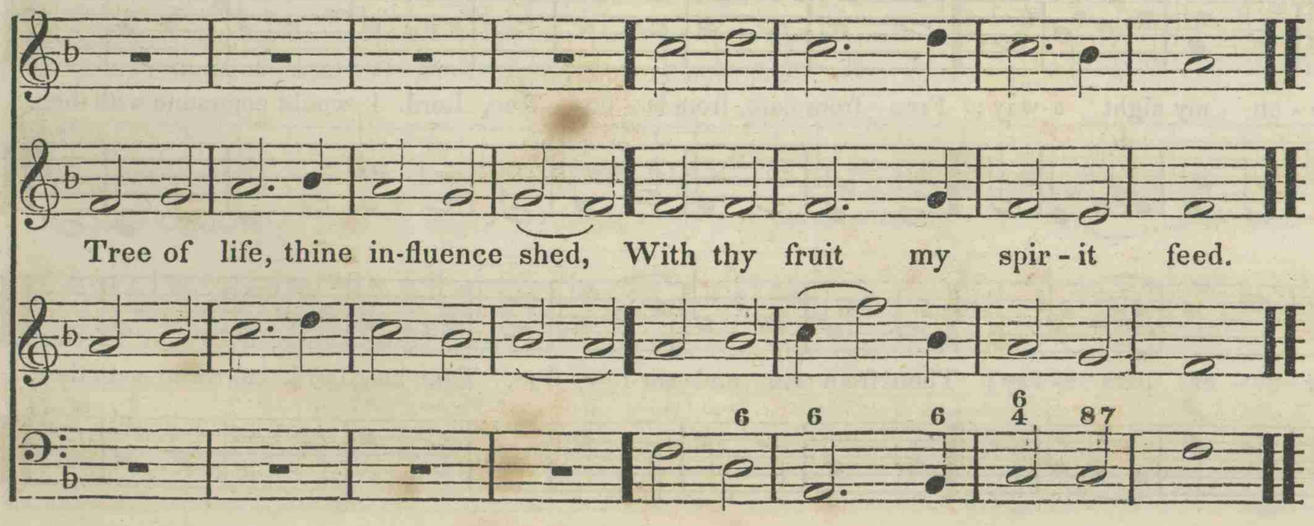
## CHATHAM. 7s.

Arranged from WEBER.

Very Slow.

Sa - cred wis-dom! be my guide; Suf - fer not my feet to slide; Or from thine all - per - fect way, In the path of sin to stray.




1
Son of God, thy blessing grant,
Still supply my every want;
Tree of life, thine influence shed,
With thy fruit my spirit feed.

2
*p* Tenderest branch, alas! am I;
Without thee I droop and die;
Weaker than a bruised reed,
Help I every moment need.

3
—All my hopes on thee depend;
Love me, save me, to the end!
Give me thy supporting grace,
Take the everlasting praise.

*Church Psalmody, Hy.* 364.

## BATES. 7s.
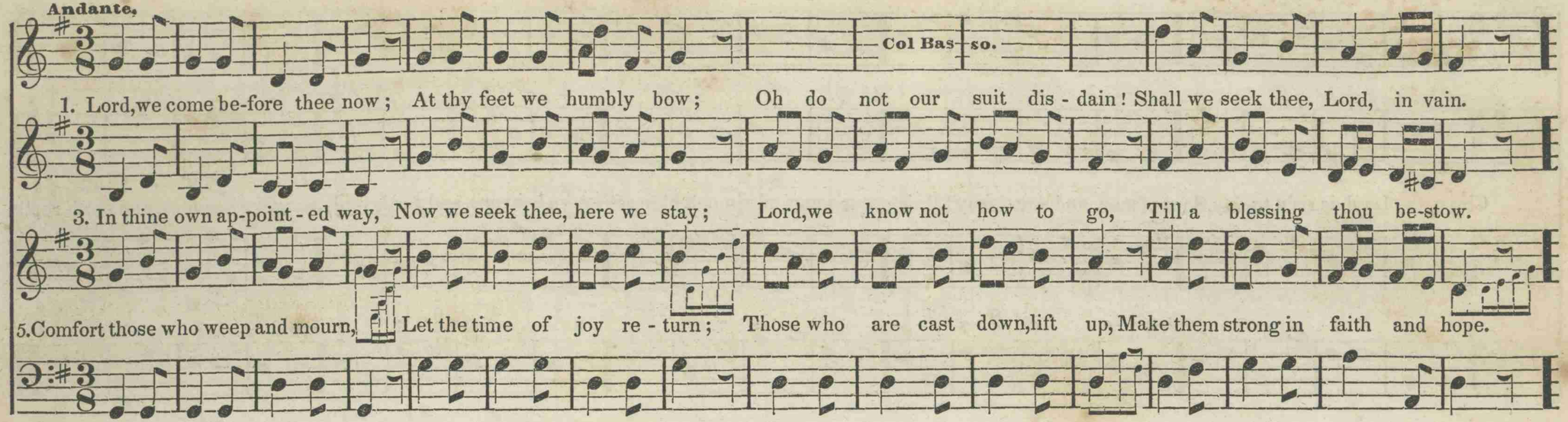
An-gels! roll the rock a - way! Death! yield up thy migh-ty prey! See! he ri - ses from the tomb, Ri - ses with im - mor - tal bloom.

## ESHTEMOA. 7s.

T. B. MASON.

1. Soft - ly now the light of day Fades up - on my sight a-way; Free from care, from la - bor free, Lord I would commune with thee.

2. Soon, for me, the light of day Shall for - ev - er pass a-way; Then from sin and sor-row free, Take me, Lord, to dwell with thee.


Andante.
Col Bas-so.
1. Lord, we come be-fore thee now; At thy feet we humbly bow; Oh do not our suit dis - dain! Shall we seek thee, Lord, in vain.
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.
5. Comfort those who weep and mourn, Let the time of joy re - turn; Those who are cast down, lift up, Make them strong in faith and hope.
f
2. Lord, on thee our souls de - pend; In com - pas-sion now de-scend; Fill our hearts with thy rich grace; Tune our lips to sing thy praise.
4. Send some message from thy word, That may joy and peace af-ford; Let thy Spir-it now im - part Full sal - va-tion to each heart.
6. Grant that all may seek and find Thee a God supreme - ly kind: Heal the sick, the captive free; Let us all re-joice in thee.
1
2

## WADE. 7s.

Christ, the Lord, is ris'n to-day, Sons of men, and angels say! Raise your songs of triumph high; Sing, ye heavens, and earth reply, Sing, ye heavens, and earth reply.

## KIR. 7s.

Adagio.

Ho - ly, ho - ly, ho - ly Lord! Live by heaven and earth a-dored! Filled with thee let all things cry, Glo - ry be to God most high.

## MARTYN. 7s. [DOUBLE.] From the Manhattan Collec. by permission. S. B. MARSH.
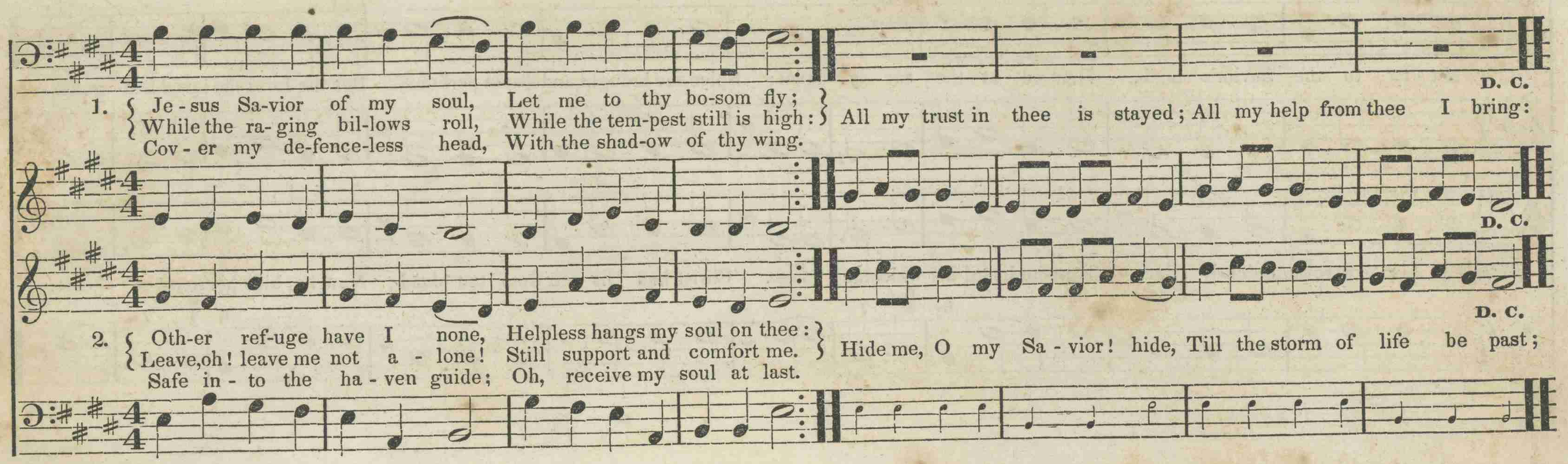
1. Ma - ry to the Savior's tomb, Hast-ed at the ear - ly dawn; Spice she brought,and sweet perfume, But the Lord she loved had gone.

2. But her sor-rows quick-ly fled, When she heard his welcome voice: Christ had ris - en from the dead; Now he bids her heart re - joice.

For awhile she lingering stood, Filled with sorrow and sur - prise; Trembling while a chrystal flood, Issued from her weeping eyes.

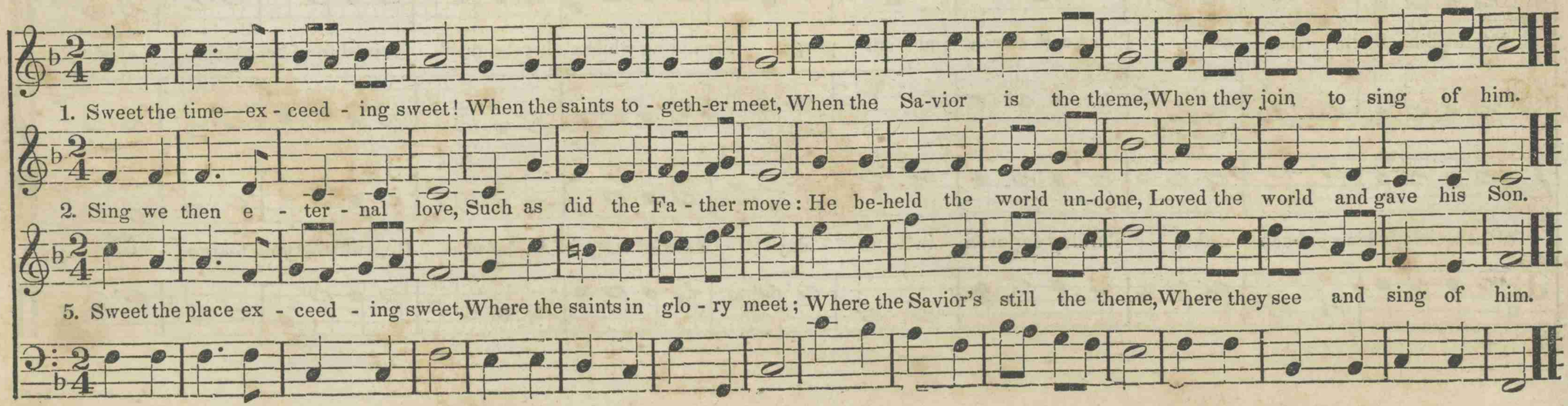
What a change his word can make, Turning darkness in - to day! Ye who weep for Je-sus' sake, He will wipe your tears a - way.

## PARAN. 7s. [DOUBLE.]




## GADI. 7s.

**Arranged and harmonized by T. B. MASON.**



Adagio.

1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, Midst the springing grass prepare.
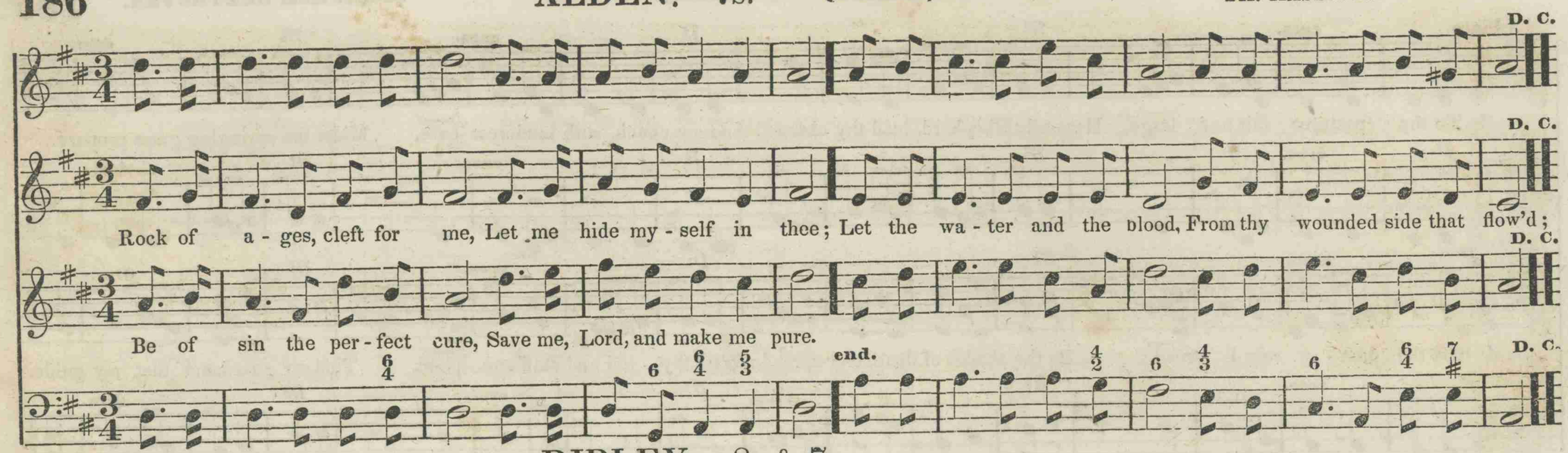
3. Safe the drea - ry vale I tread, By the shades of death o'er-spread: With thy rod and staff sup - plied, This my guard, and that my guide.

2 When I faint, with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the verdant meadows flow.

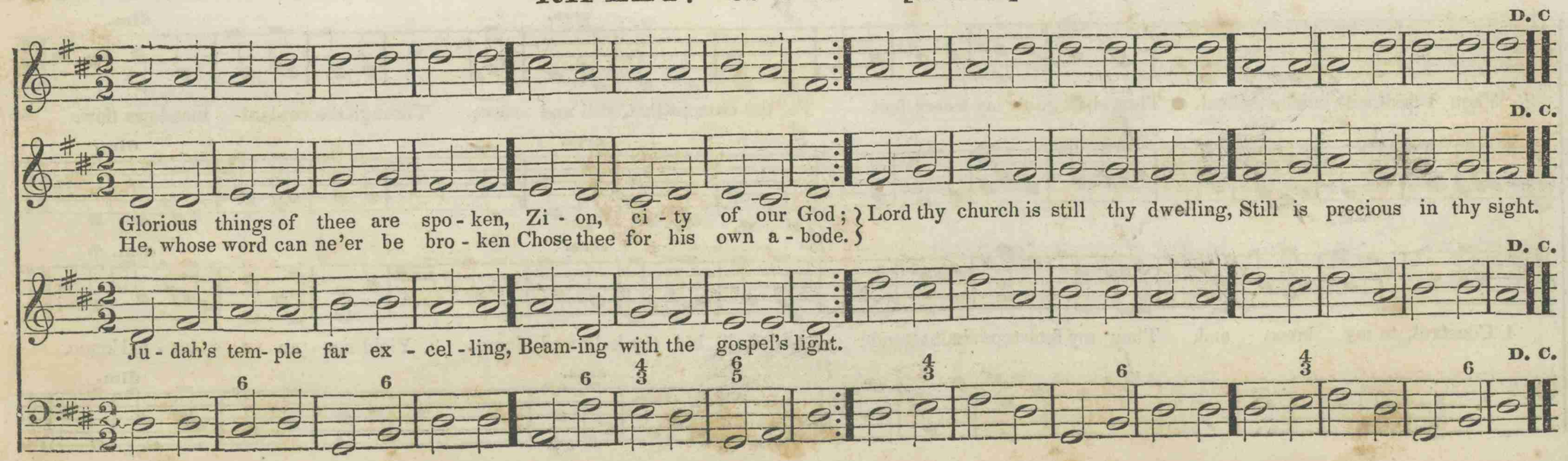
4. Constant, to my latest end, Thou my footsteps shalt attend; And shalt bid thy hallowed dome Yield me an e - ter - nal home.
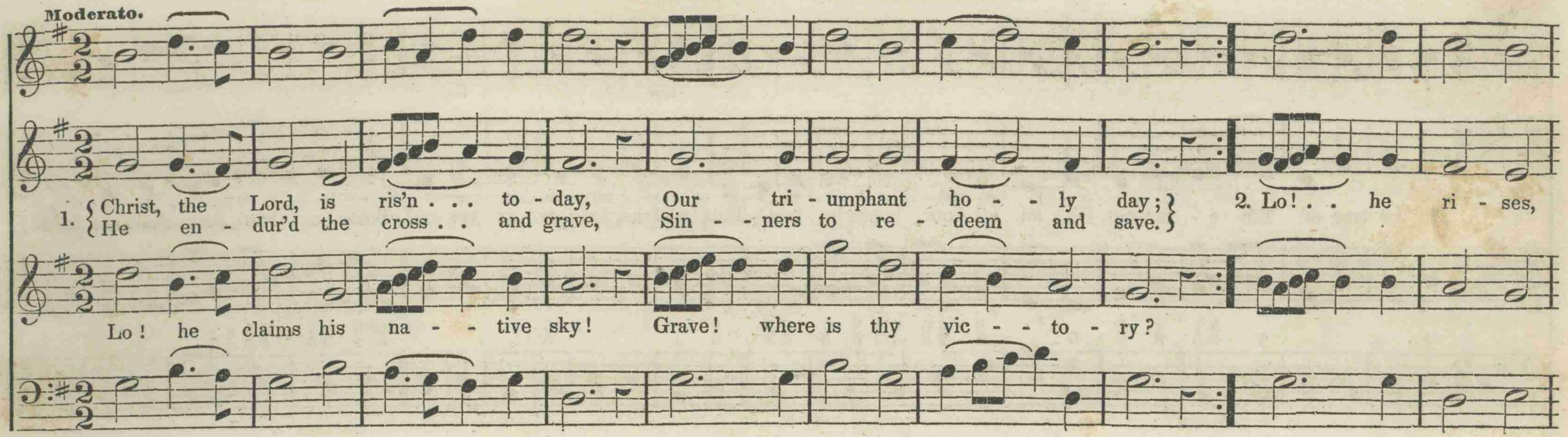
## ALDEN. 7s. (6 LINES.)

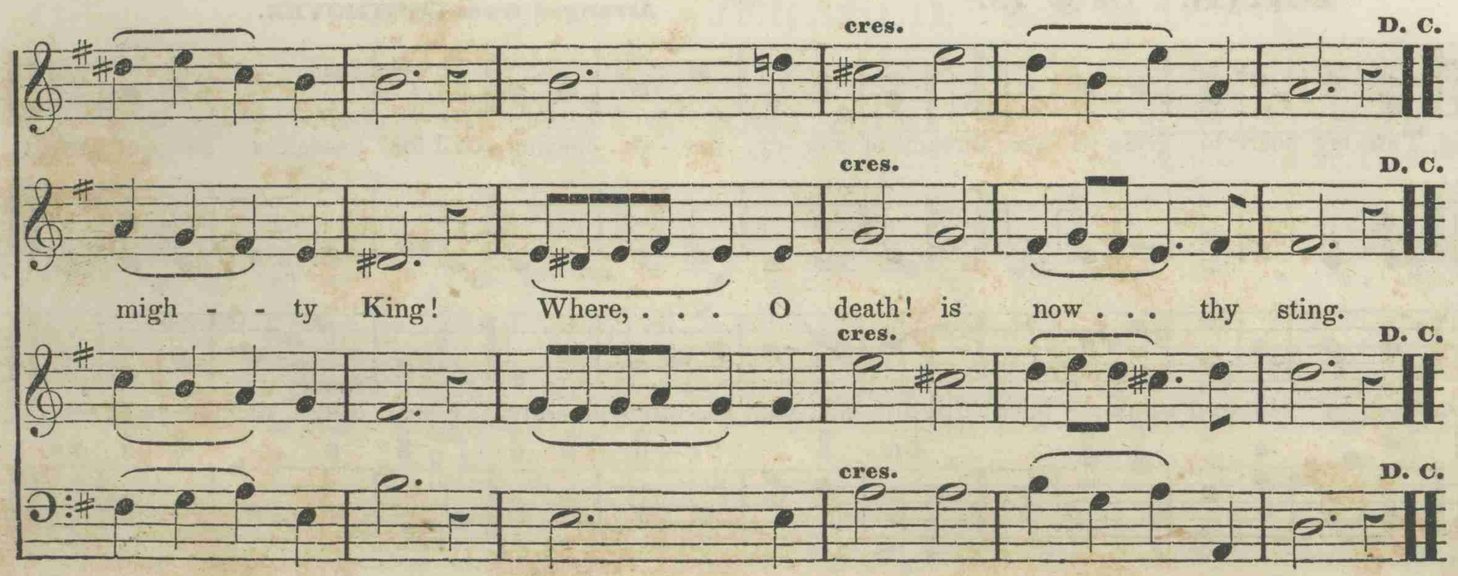
TH. HASTINGS.




## RIPLEY. 8s & 7s. [DOUBLE.]
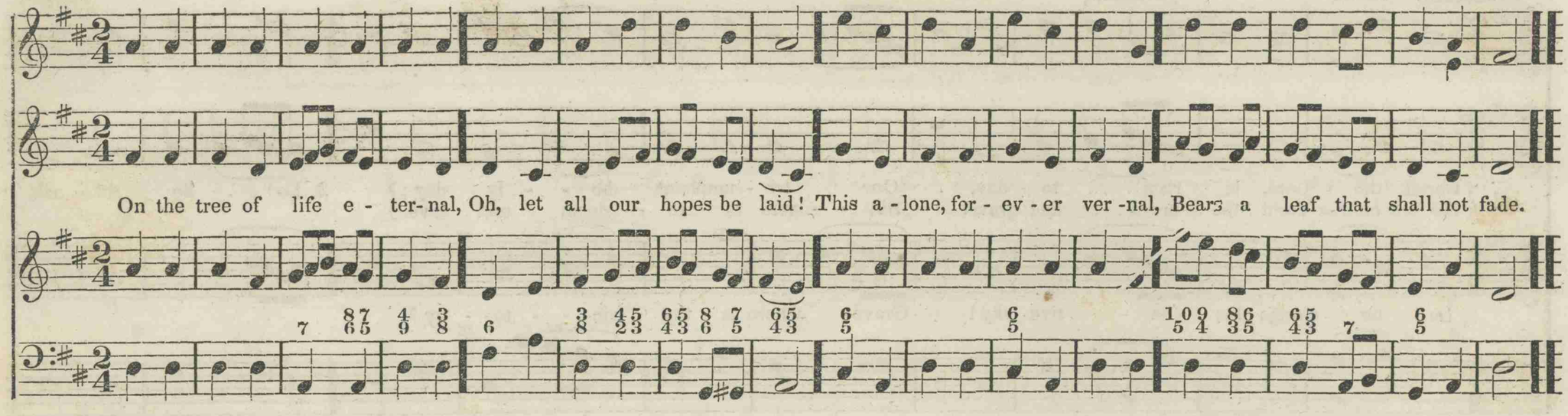





3
Sinners! see your ransom paid,
Peace with God forever made:
With your risen Savior, rise;
Claim with him the purchased skies.

4
Christ, the Lord, is risen to-day,
Our triumphant holy day:
Loud the song of victory raise;
Shout the great Redeemer's praise.
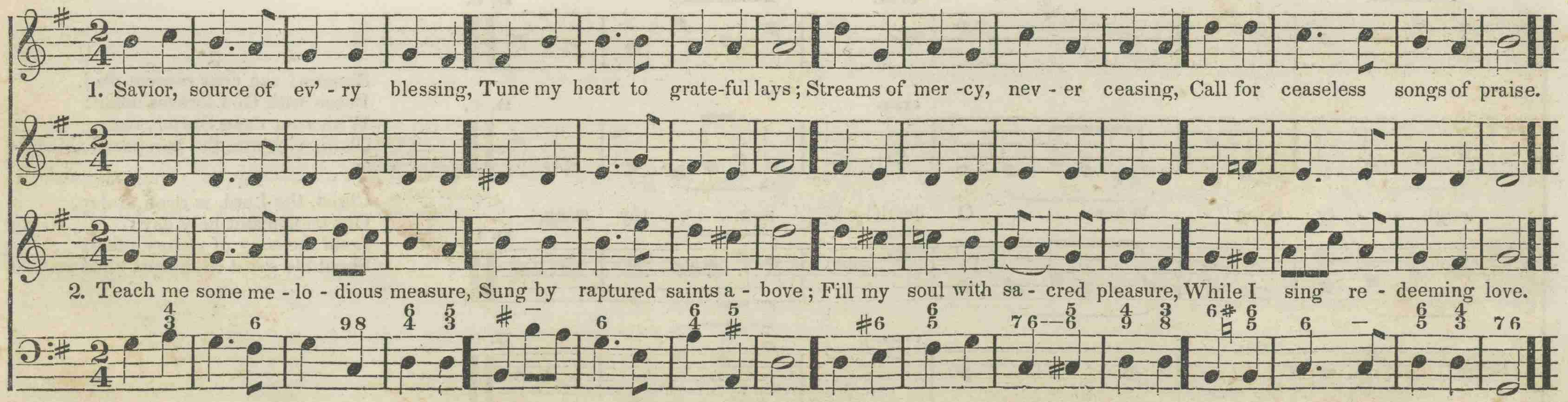
## CESAREA. 8s & 7s.

Subject from MOZART.




## DANE. 8s & 7s.

Arranged from BEETHOVEN.



## EXETER. 8s & 7s. [DOUBLE.] Subject from ROSSINI.

Lovely is the face of nature, Decked with spring's un -fold-ing flowers, } Birds with songs the time be - guiling, Chant their lit -tle notes with glee, D.C.
While the sun shows every feauture, Smiling through de-scending showers; }

But to see a Savior smiling, Is more soft, more sweet to me.

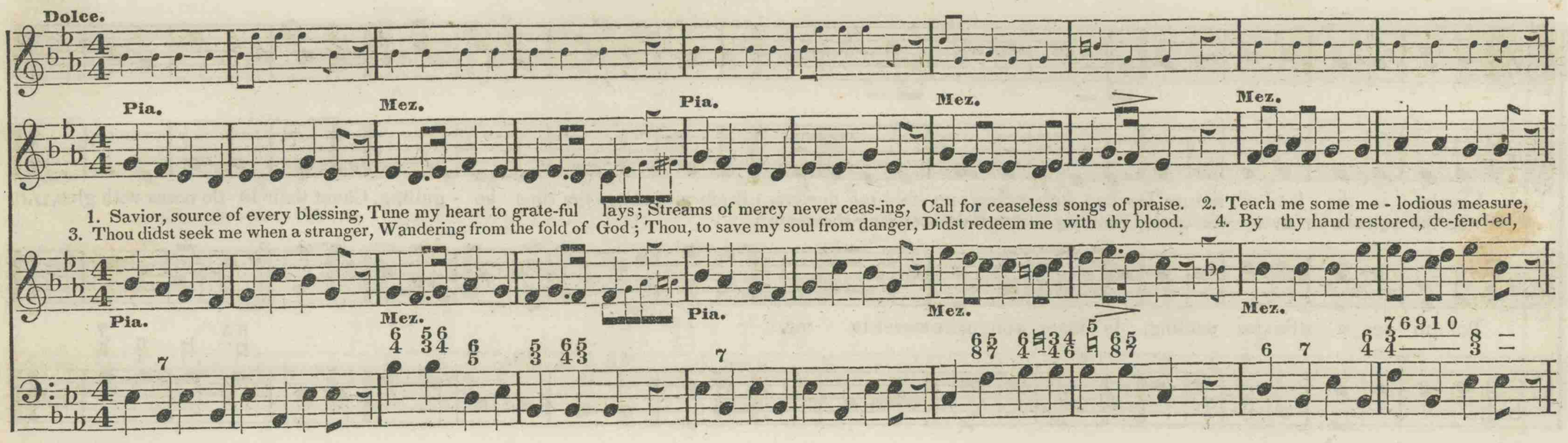
## JERAULD. 8s & 7s.

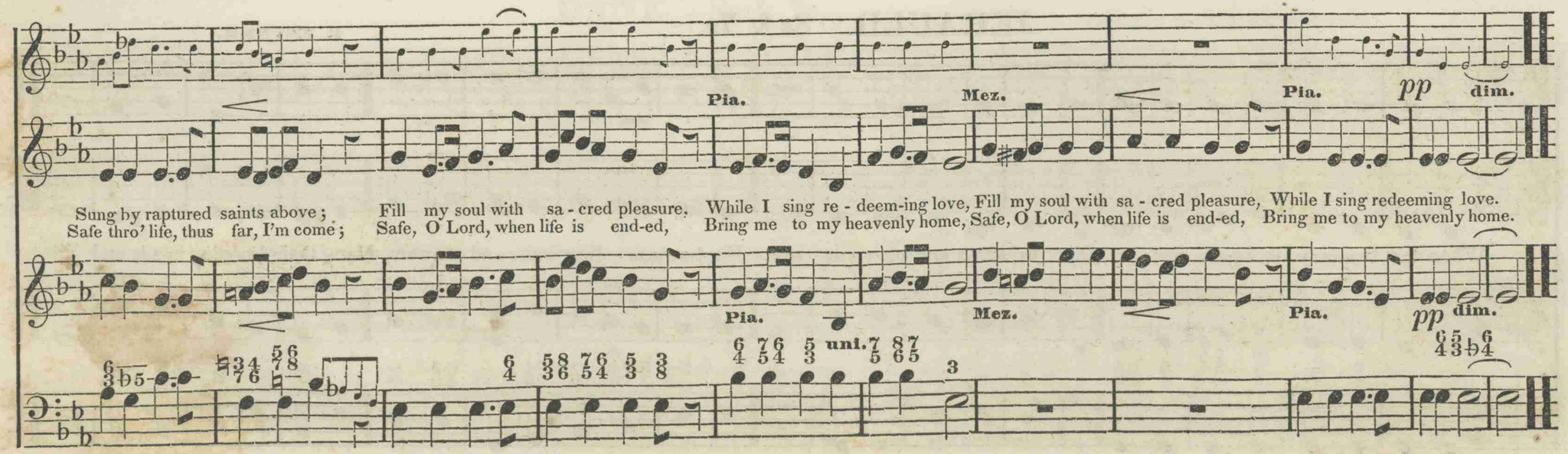
C. ZEUNER.

When the winter's tem-pest low - ers, O'er a bleak and clou - dy sky, Na -ture's fa - ding fruits and flowers, Hang their drooping heads and die.

# MELZAR. 8s & 7s.

Arranged From "Der Engel des Herrn," by NEUKOMM.



## FRANKFORT. 8s & 7s. (Double.)

Arranged by M. P. Mahler.
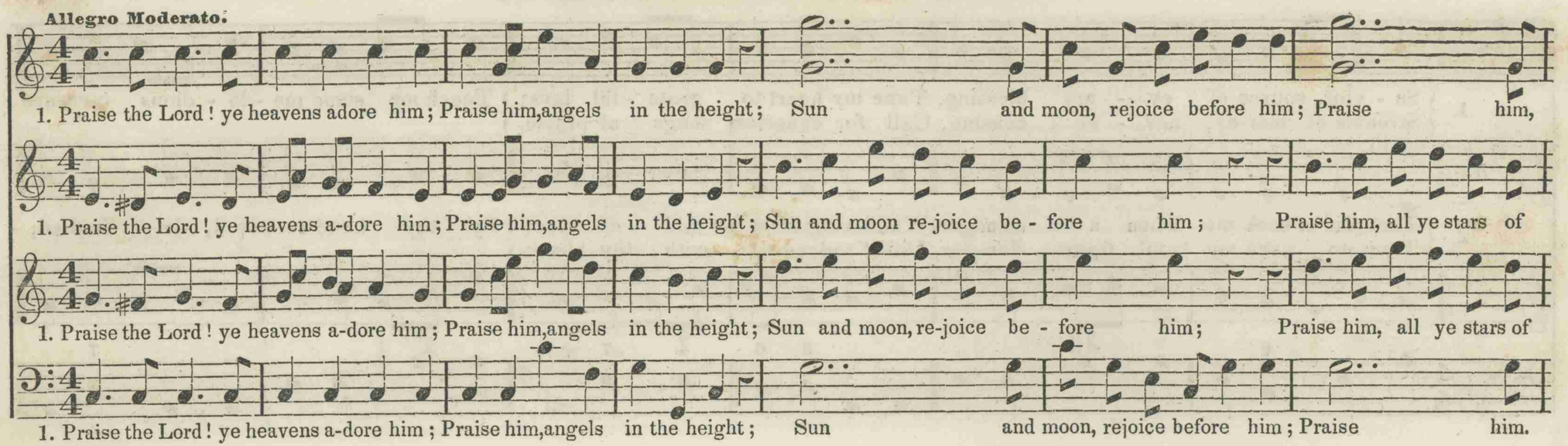
1. Sa - vior, source of ev - ery blessing, Tune my heart to grate - ful lays;
   Streams of mer-cy, nev - er ceasing, Call for ceaseless songs of praise.
   Teach me some me - lo - dious measure
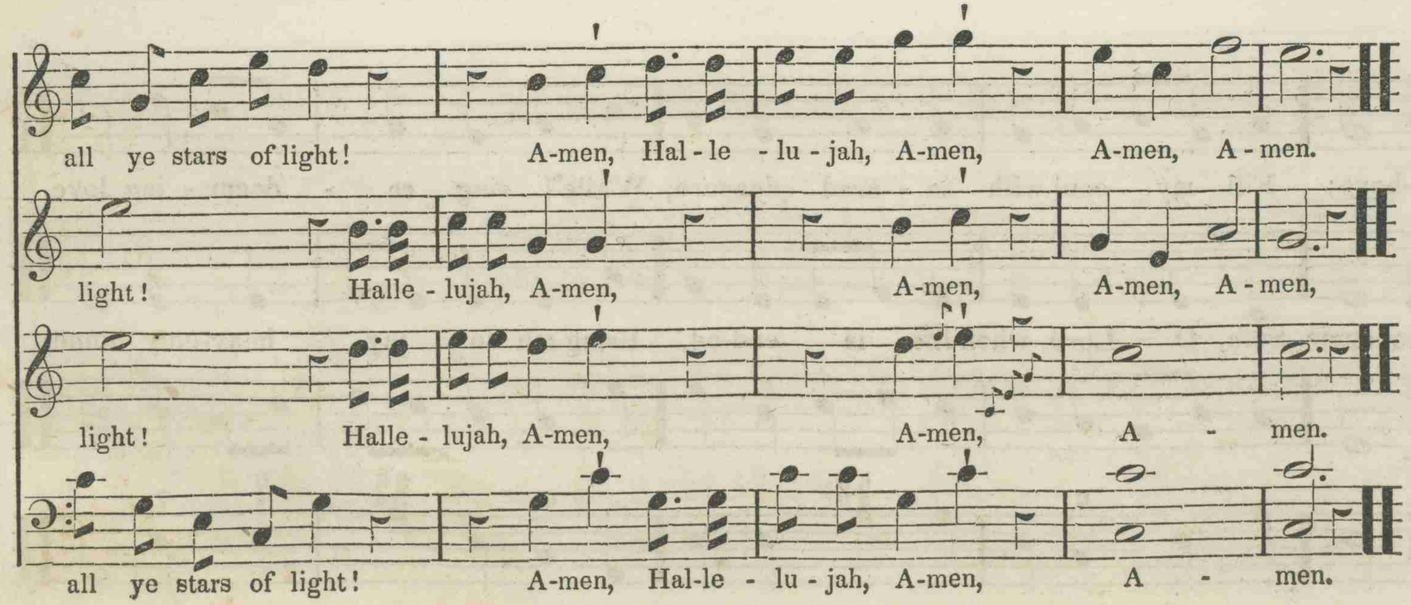
2. Thou did'st seek me when a stranger, Wandering from the fold of God;
   Thou, to save my soul from dan-ger, Did'st redeem me with thy blood.
   By thy hand re-stored, de - fend-ed,

Sung by rap - tured saints a-bove; Fill my soul with sa - cred pleasure, While I sing re - deem - ing love.

Safe through life thus far I'm come, Safe, O Lord, when life is end-ed, Bring me to my heav-enly home.

# PEREZ. 8s & 7s. with hallelujah.







2

Praise the Lord—for he hath spoken;
Worlds his mighty voice obeyed;
Laws which never can be broken,
For their guidance he hath made.
Hallelujah, Amen.

3

Praise the Lord—for he is glorious;
Never shall his promise fail;
God hath made his saints victorious,
Sin and death shall not prevail.
Hallelujah, Amen.

4

Praise the God of our salvation,
Hosts on high his power proclaim,
Heaven and earth, and all creation,
Praise and magnify his name!
Hallelujah, Amen.

1. One there is, a-bove all oth-ers, Well deserves the name of Friend; His is love beyond a brother's Cost-ly—free and knows no end.

2. When he liv - ed on earth a-based, Friend of sinner's was his name; Now, a-bove all glo - ry rais-ed, He re - joi - ces in the same.

25

Which of all our friends, to save us, Could, or would have shed his blood? But this Sav-ior died to have us Rec-on-ciled in him to God.

Oh, for grace our hearts to soft-en! Teach us, Lord, at length to love; We a - las! for-get too of - ten What a Friend we have a - bove.

# AMALAND. 8s & 7s. [DOUBLE.]
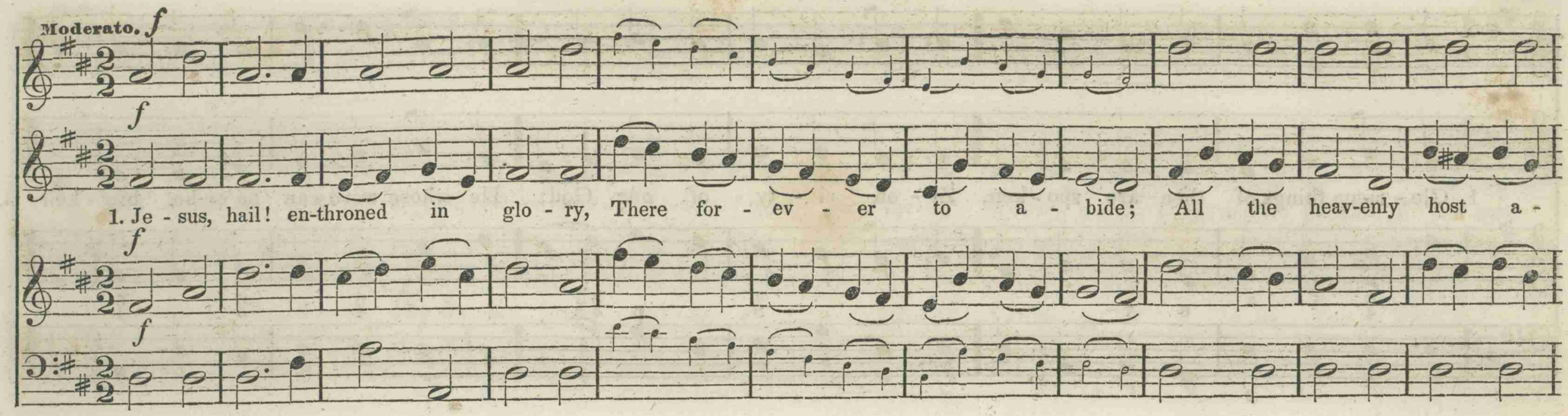
Allegro.

1. Hark! what mean those ho - ly voi-ces, Sweetly sounding through the skies? Lo! th'an-gel - ic host re - joi - ces; Heavenly hal - le - lu-jahs rise.

Hear them tell. Hear them chant.

2. Hear them tell the wondrous sto - ry, Hear them chant in hymns of joy, "Glo-ry in the highest—glo-ry! Glo-ry be to God most high!"

Hear them tell. Hear them chant.
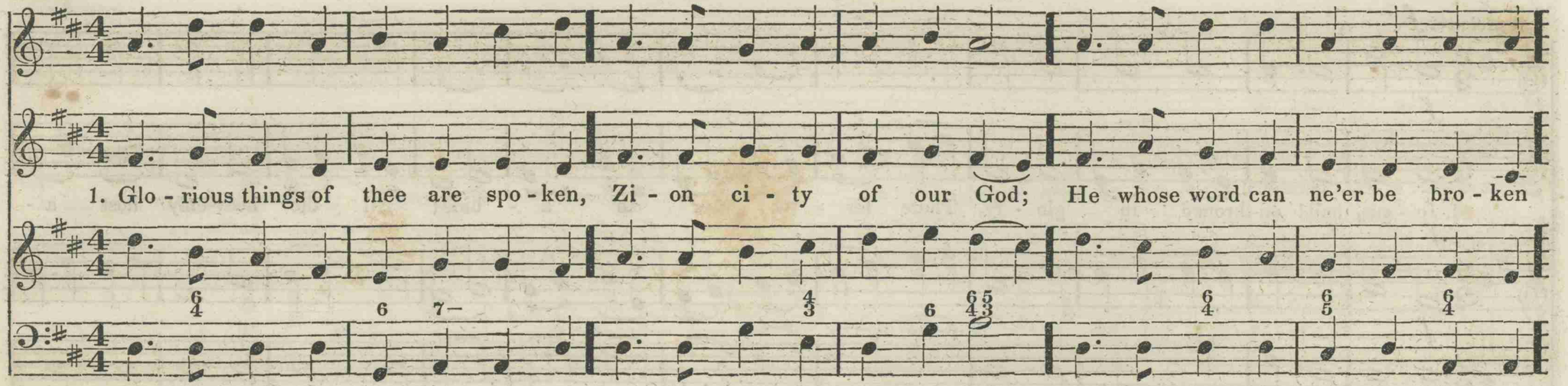



2
There for sinners thou art pleading—
There thou dost our place prepare;
Thou for us art interceding,
Till in glory we appear.

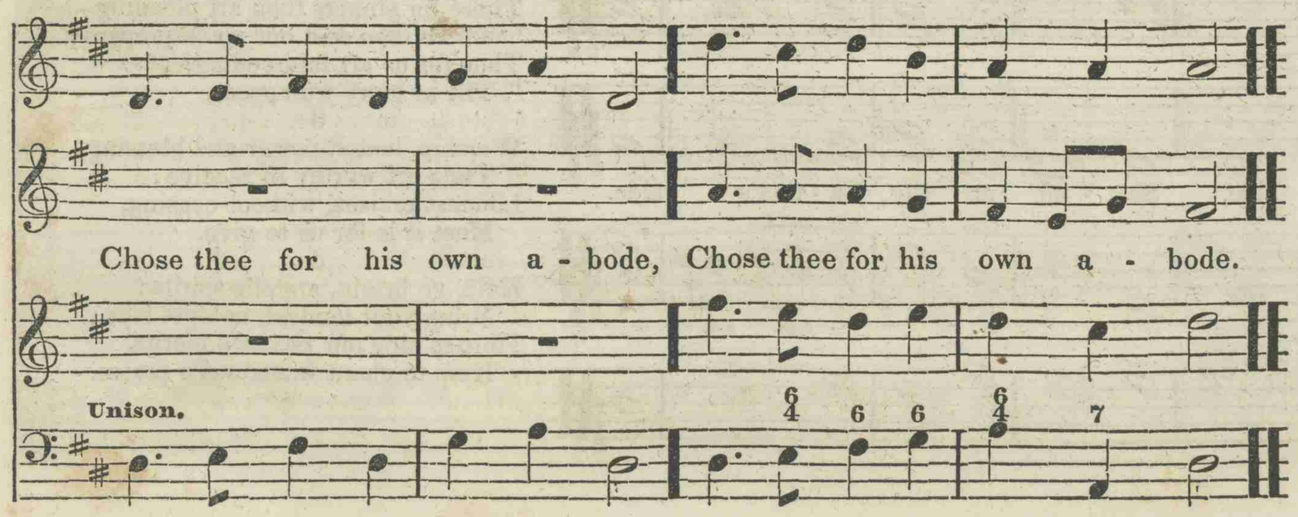
3
Worship, honor, power and blessing,
Thou art worthy to receive:
Loudest praises, without ceasing,
Meet it is for us to give.

4
Help, ye bright, angelic spirits!
Bring your loudest, noblest lays;
Help to sing our Savior's merits,
Help to chant Immanuel's praise.

# CLARK. 8s & 7s.






2
Lord thy church is still thy dwelling,
Still is precious in thy sight;
Judah's temple far excelling,
Beaming with the gospel's light.

3
On the rock of ages founded,
What can shake her sure repose?
With salvation's wall surrounded,
She can smile at all her foes.

4
Glorious things of thee are spoken,
Zion, city of our God,
He whose word can ne'er be broken,
Chose thee for his own abode.

# WILLIAMSTOWN. 8s & 7s.

[DOUBLE.] From the Manhattan Coll. by permission.

Slow.

Lord of all this wide cre - a - tion, God of mer - cy, God of grace; Hear the cry of des - o - la - tion, From the millions of our race.
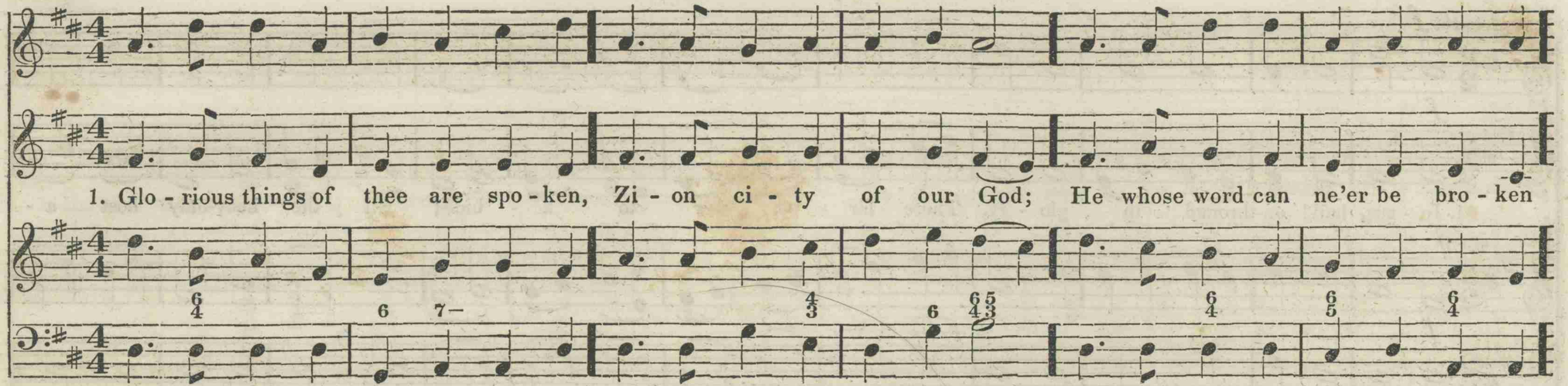
Lands in ig - no-rance be-night - ed, Still to sin and death a prey; Let them all be cheer'd and lighted By the gospel's quickening ray.

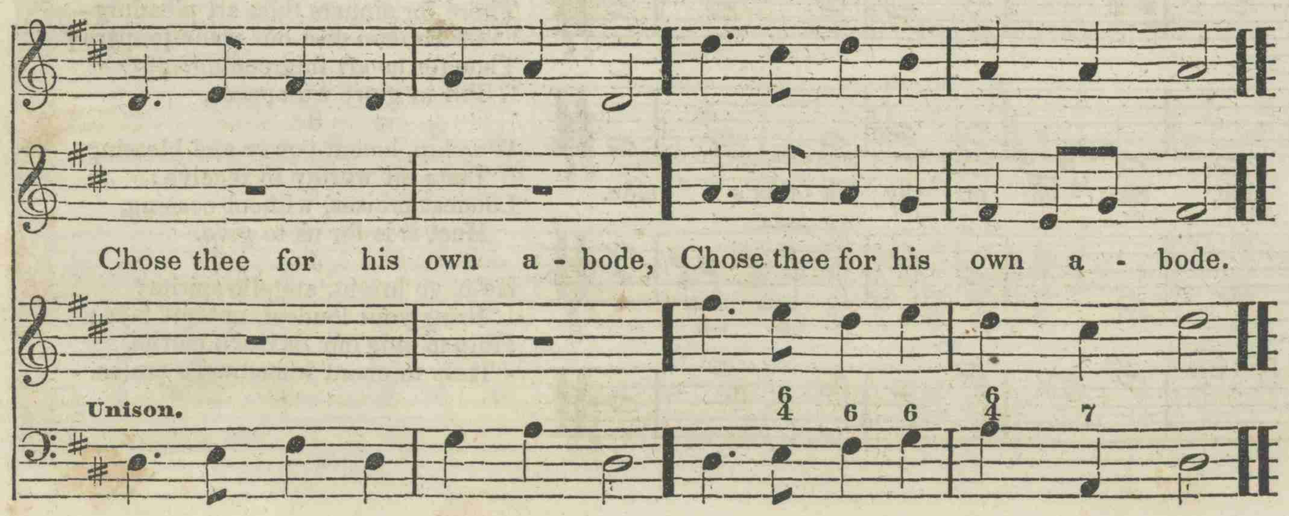
pia.

cres.

# CLARK. 8s & 7s.






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Judah's temple far excelling,
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## WILLIAMSTOWN. 8s & 7s.

[DOUBLE.] From the Manhattan Coll. by permission.

Slow.

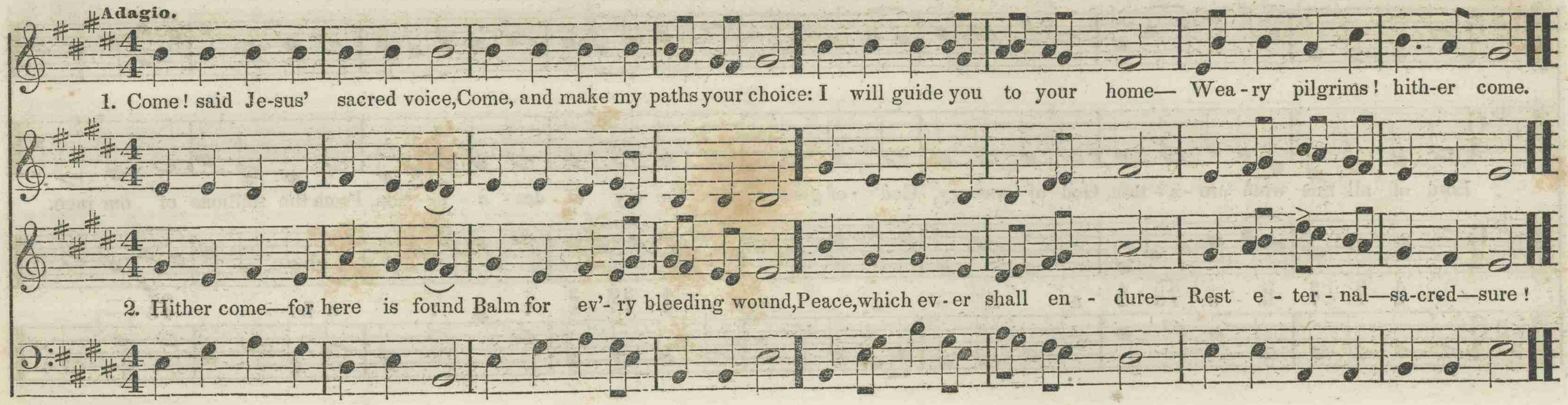
Lord of all this wide cre - a - tion, God of mer -cy, God of grace; Hear the cry of des - o - la - tion, From the millions of our race.

Lands in ig - no-rance be-night - ed, Still to sin and death a prey; Let them all be cheer'd and lighted By the gospel's quickening ray.
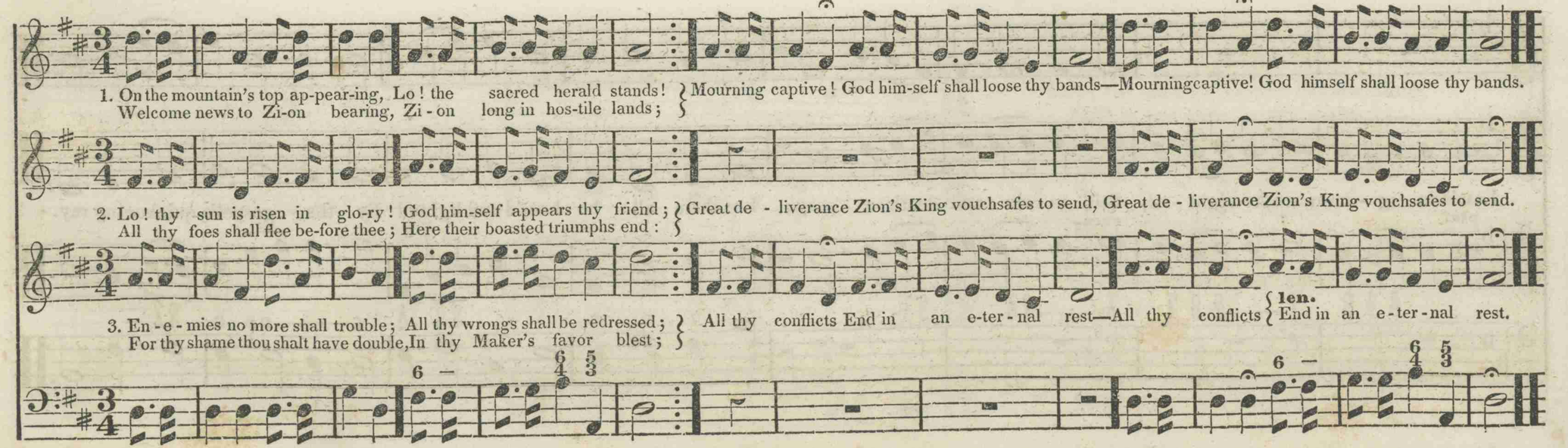
pia.
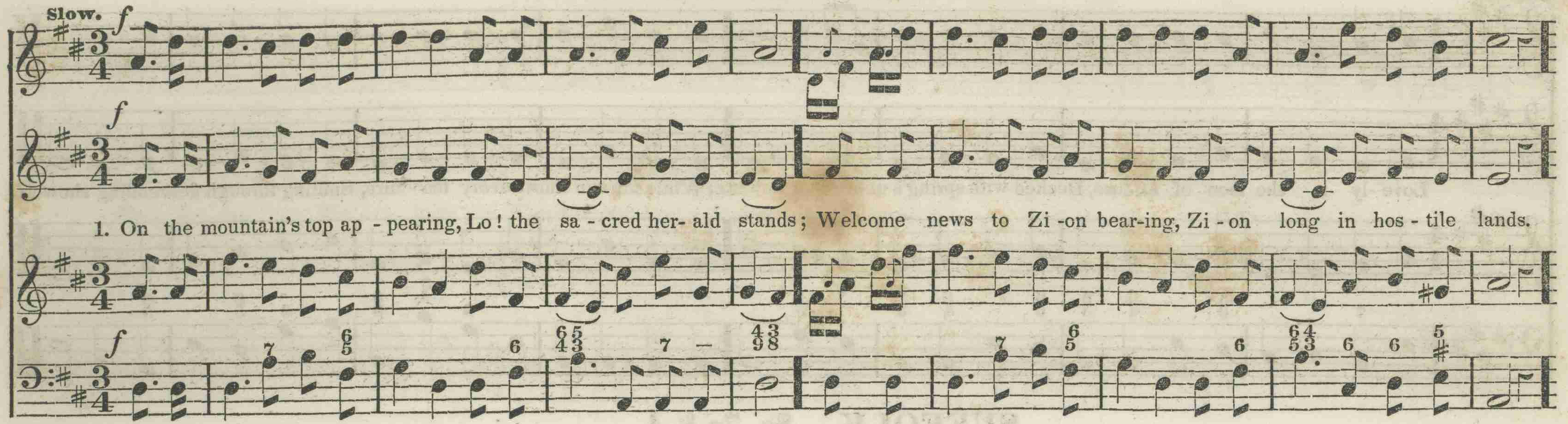
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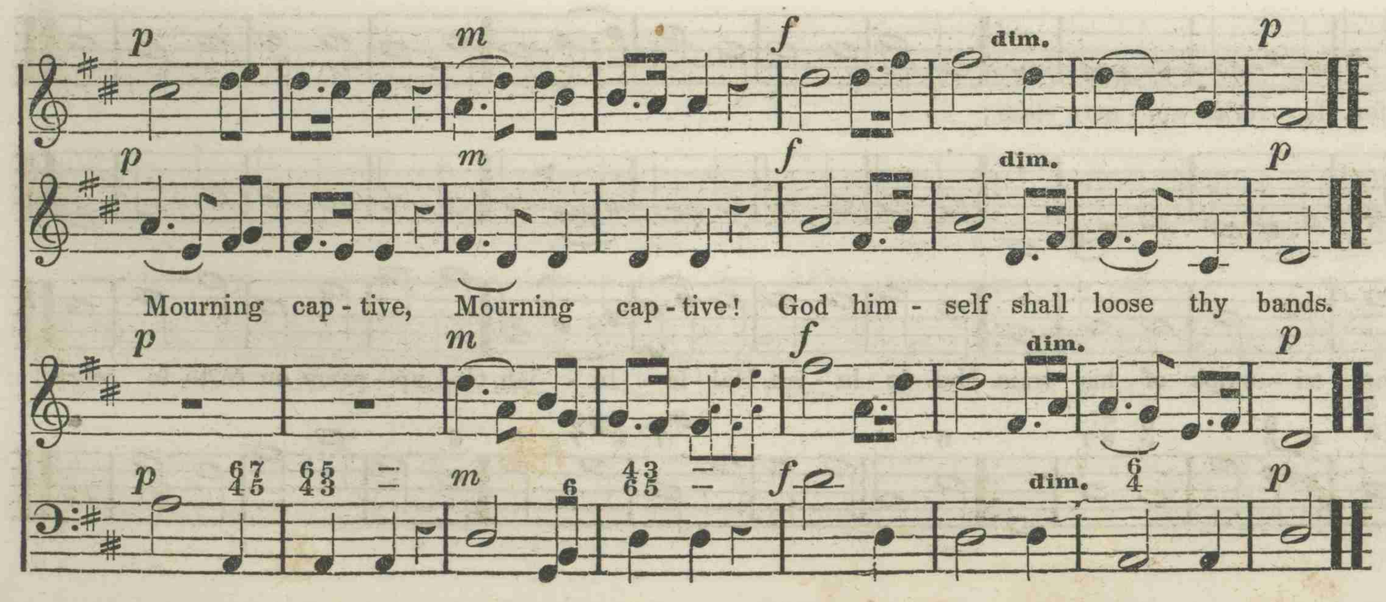
## AR. 7s, 8s & 7s.




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






2

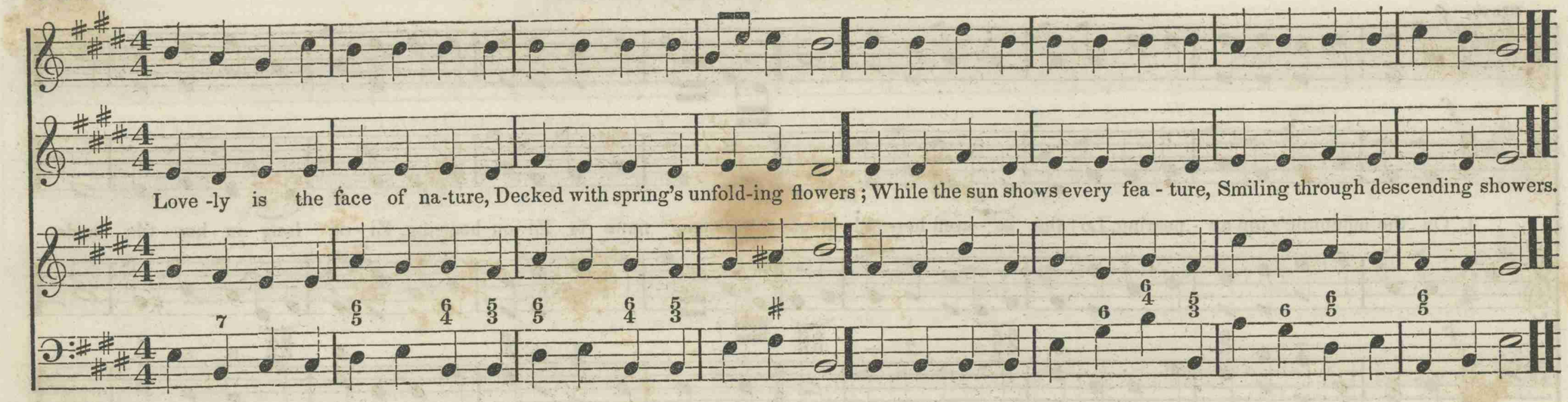
Lo, thy son is risen in glory,
God himself appears thy friend;
All thy foes shall flee before thee;
Here their boasted triumphs end:
Great deliverance
Zion's King will surely send.

3

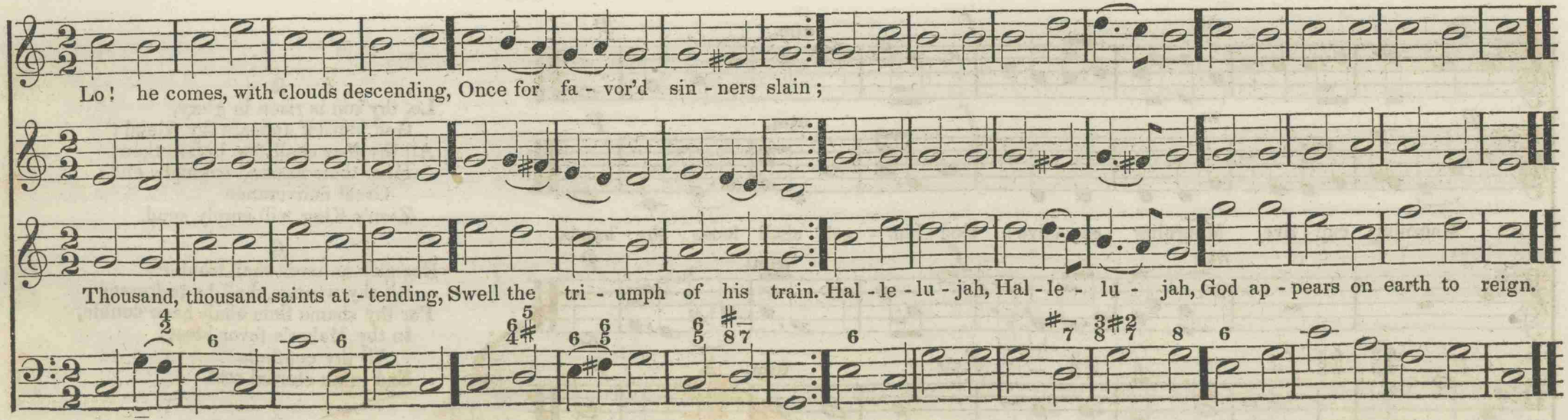
Enemies no more shall trouble;
All thy wrongs shall be redressed;
For thy shame thou shalt have double,
In thy Maker's favor blest;
All thy conflicts
End in an eternal rest.

## MESSINA. 8s & 7s, or 8, 7s & 4.

KOZELUCH.




## SUFFOLK. 8s, 7s & 4.



Hear, O sin - ner; Mer - cy hails you, Now with sweetest voice she calls; Bids you haste to seek the Sa - vior, Ere the hand of jus - tice falls.

26

Hear, O sin - ner, Hear, O sin - ner, 'Tis the voice of mer - cy calls, 'Tis the voice of mer - cy calls.

Ritard. Tempo Primo.

## RICEBOROUGH. 8s, 7s & 4

From the cross up - lift - ed high, Where the Sa - vior deigns to die, What me - lo - dious sounds I hear, Bursting on the

rav - ished ear; "Love's re-deem-ing work is done, Come and welcome, Come and wel-come, Come, and wel - come, sin - ner, come."

An-gels! from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's sto - ry,

Now pro-claim Mes - si - ah's birth: Come and wor - ship, come and wor-ship, Wor-ship Christ, the new born King.

# CALVARY. 8s & 7s, or 8s, 7s, & 4. Arranged from STANLEY.

Hark! the voice of love and mer - cy, Sounds a - loud from Cal - va - ry: See, it rends the rocks a - sun - der,

Shakes the earth and veils the sky; "It is finished," "It is finished!" Hear the dy - ing Sa - vior cry.

An - gels! from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's sto - ry,

Now pro - claim Mes - si - ah's birth: Come and wor - ship, Come and wor - ship, Wor - ship Christ, the new born King.

*p* *f* slow. slow.

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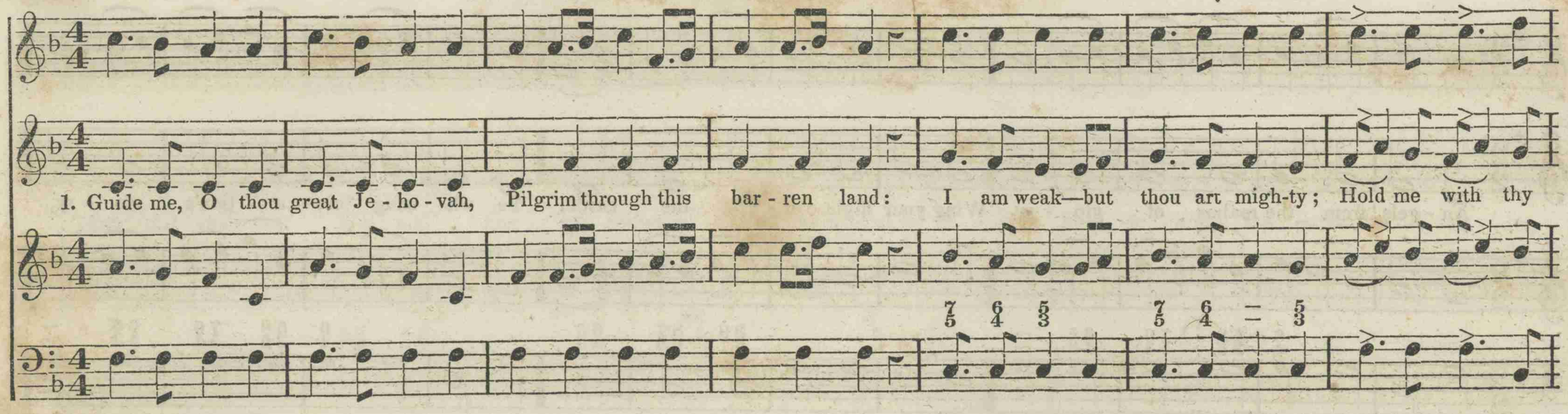
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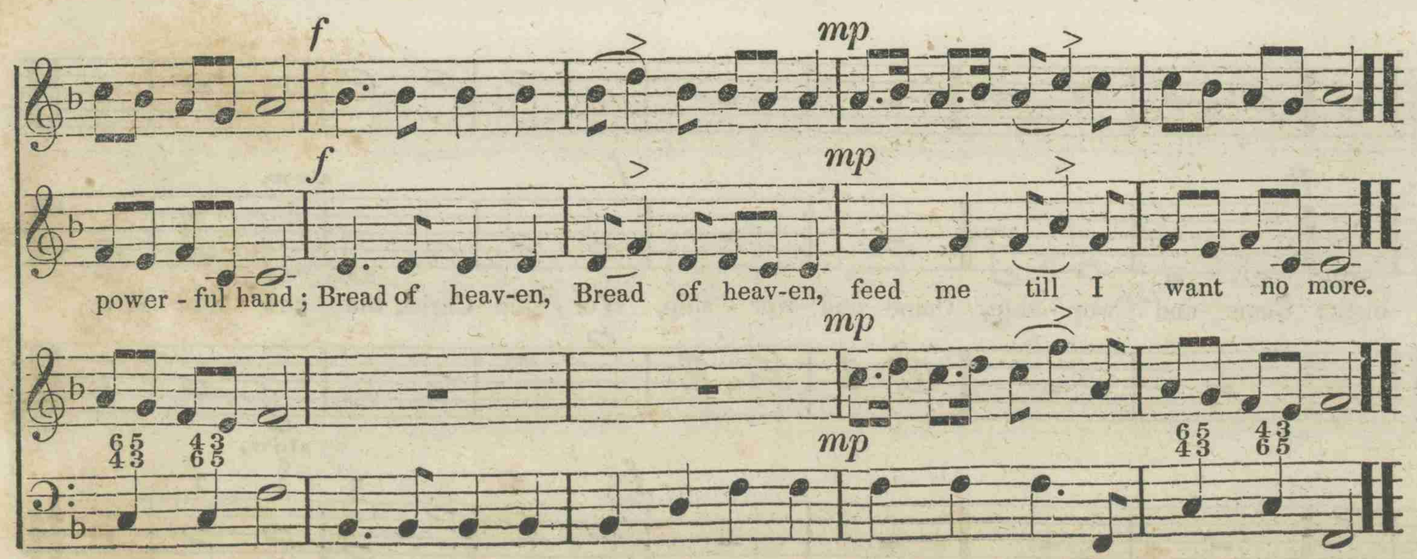
An - gels! from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's sto - ry,

Now pro - claim Mes - si - ah's birth: Come and wor - ship, Come and wor - ship, Wor - ship Christ, the new born King.

*p* *f* slow. slow.

# ANATHOTH. 8s, 7s & 4.







2

Open now the crystal fountain,
Whence the healing streams do flow;
Let the fiery cloudy pillar
Lead me all my journey through:
Strong Deliverer,
Be thou still my strength and shield.

3

When I tread the verge of Jordan,
Bid my anxious fears subside:
Bear me through the swelling current,
Land me safe on Canaan's side;
Songs of praises
I will ever give to thee.

## WILWORTH. 8s.

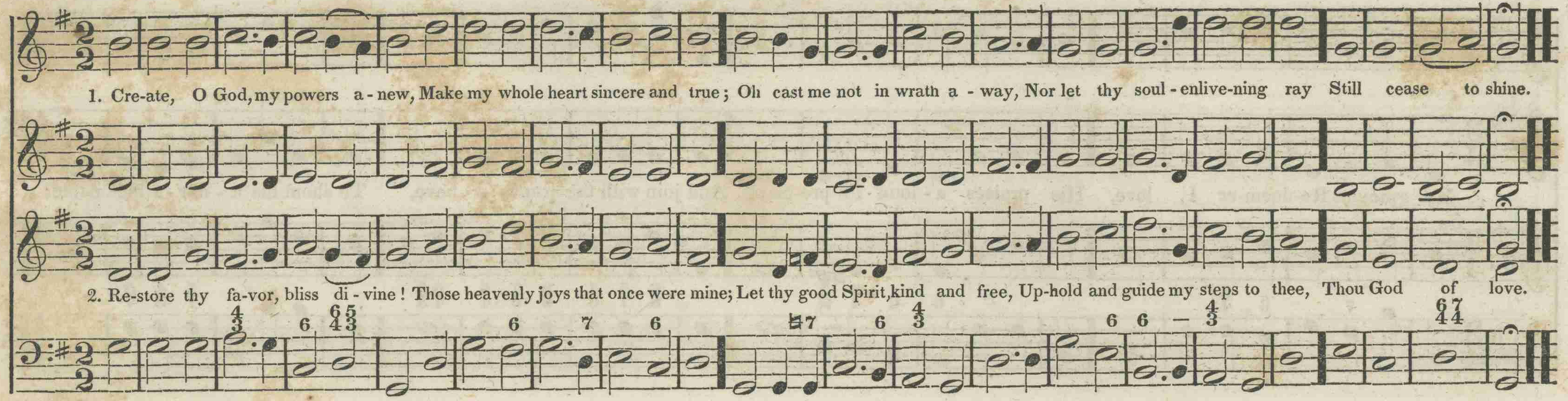
My gracious Re-deem-er I love, His praises a - loud I'll pro-claim, And join with the armies a - bove, To shout his a - dor - a-ble name.

## GALENA. 8s. [SINGLE.]
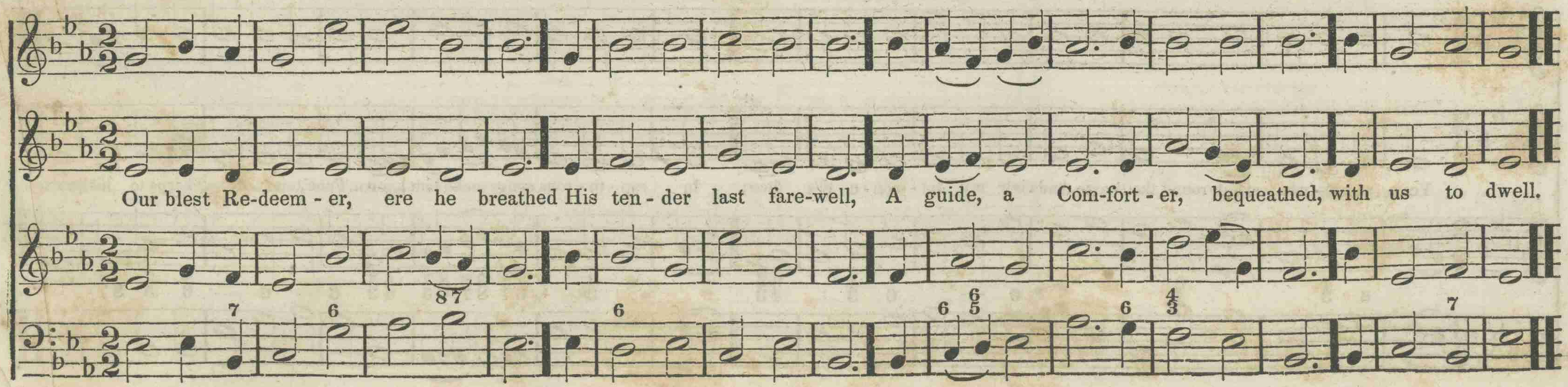
From the Manhattan Collection, by permission.

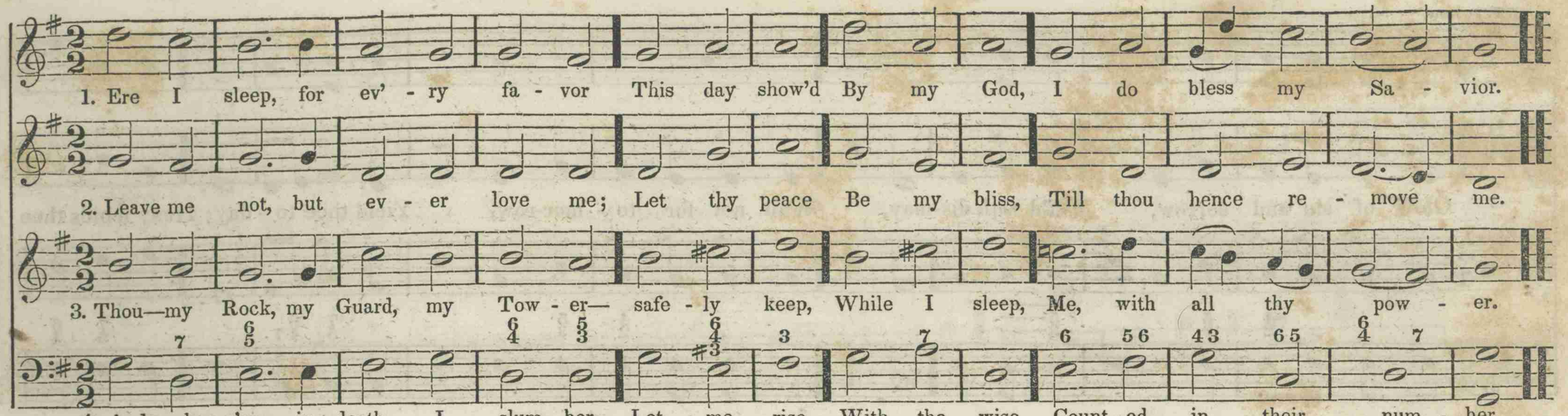
Ye an-gels who stand round the throne, And view my Im - man - u - el's face; In rap - tu - rous songs make him known, Tune, tune your soft harps to his praise.

## CARTER. 8s & 4s.
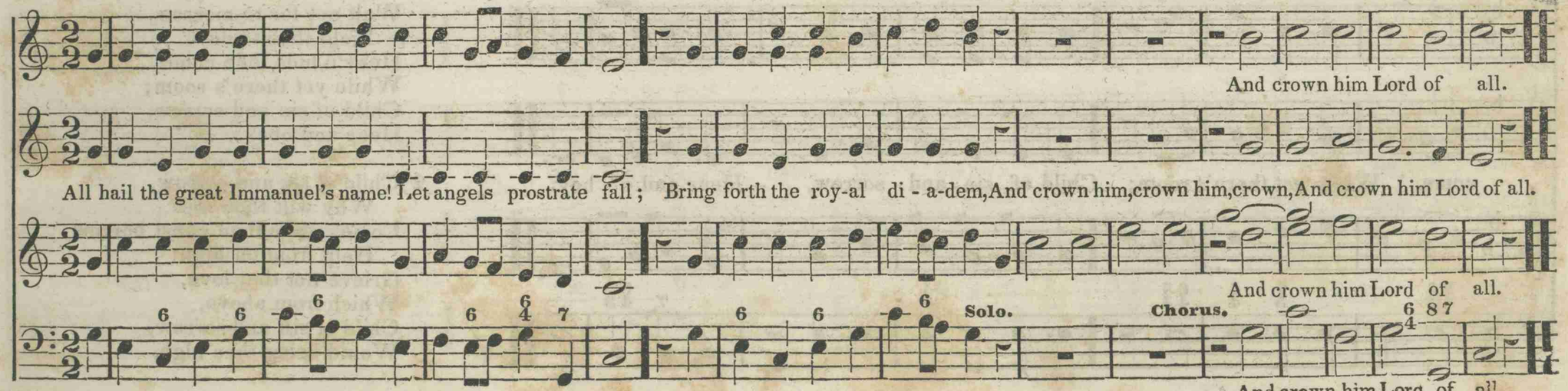



## GREENWOOD. 8s, 6, 4.





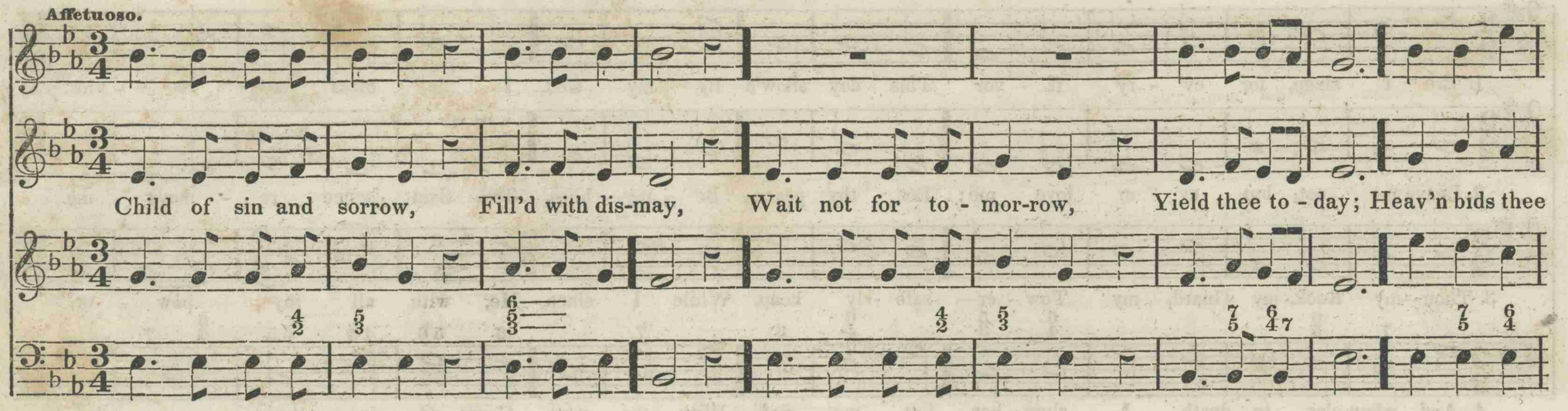

27

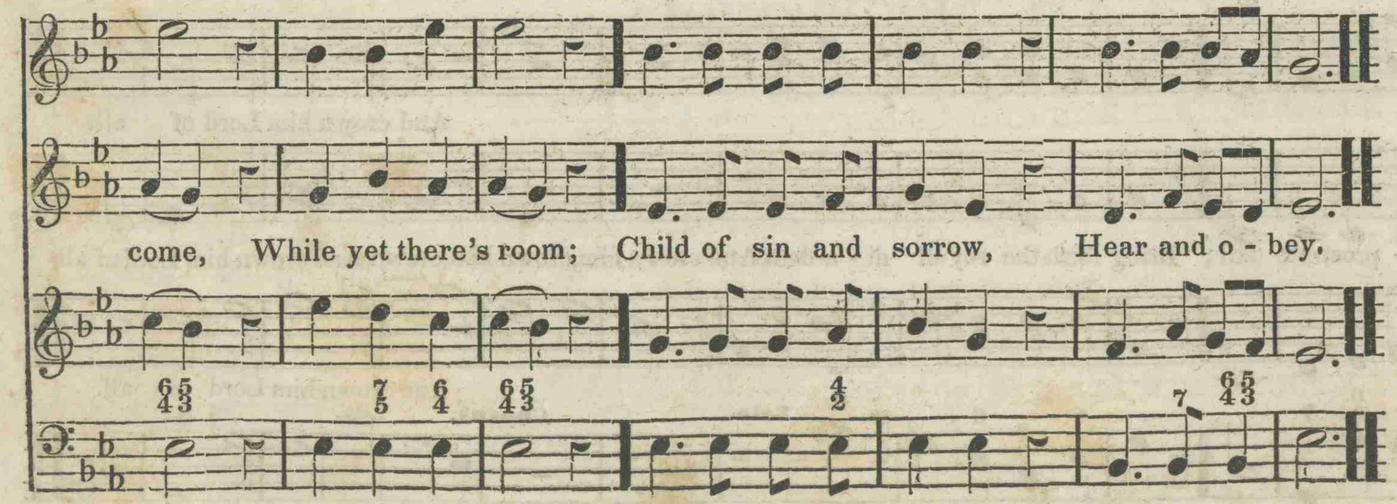
## All hail the great Immanuel's name. [HYMN.] SHRUBSOLE.



# HYMN. 'Child of sin and sorrow.' (BARRINGTON. 6s & 5s.)

L. MASON.




1 Child of sin and sorrow,
Fill'd with dismay,
Wait not for to-morrow,
Yield thee to-day;
Heav'n bids thee come,
While yet there's room;
Child of sin and sorrow,
Hear and obey.

2 Child of sin and sorrow,
Why wilt thou die?
Come, while thou canst borrow
Help from on high:
Grieve not that love,
Which from above,
Child of sin and sorrow,
Would bring thee nigh.

Nor war nor bat-tle's sound Was heard the world a - round, No hos - tile chiefs to fu-rious com - bat ran.

But peaceful was the night, In which the Prince of light His reign of peace up - on the earth be - gan.

# ARARAT. 10s.

Moderato.

1. Hail, hap - py day! thou day of ho - ly rest, When heaven-ly peace and trans-port fill our breast!

2. Let earth and all its van - i - ties be gone, Move from my sight, and leave my soul a - lone;

3. Fain would I mount and pen - e - trate the skies, And on my Sa - vior's glo - ries fix my eyes;

When Christ, the God of grace, in love de - scends, And kind - ly holds com - mu - nion with his friends.

Its flat-tering, fa - ding glo - ries I de - spise, And to im - mor - tal beau - ties turn my eyes.

Oh! meet my ri - sing soul, thou God of love, And waft it to the bliss - ful realms a - bove.

## HAVRE. 10s.

1. A-long the banks where Babel's current flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead

2. The tune-less harp, that once with joy we strung, When praise employed and mirth inspired the lay, In mournful silence, on the willows hung, And growing grief prolonged the tedious day.

## FERNANDINA. 10s & 11s.

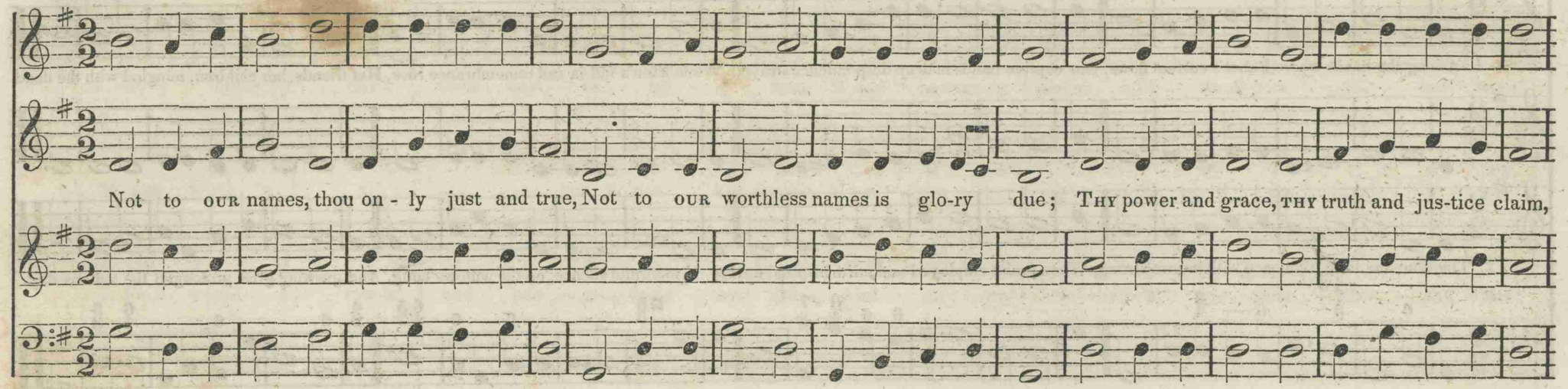
1. Ye ser-vants of God, your Master proclaim, And publish a - broad his wonderful name; The name all-vic -to-rious of Je-sus ex - tol; His kingdom is glorious, he rules over all.

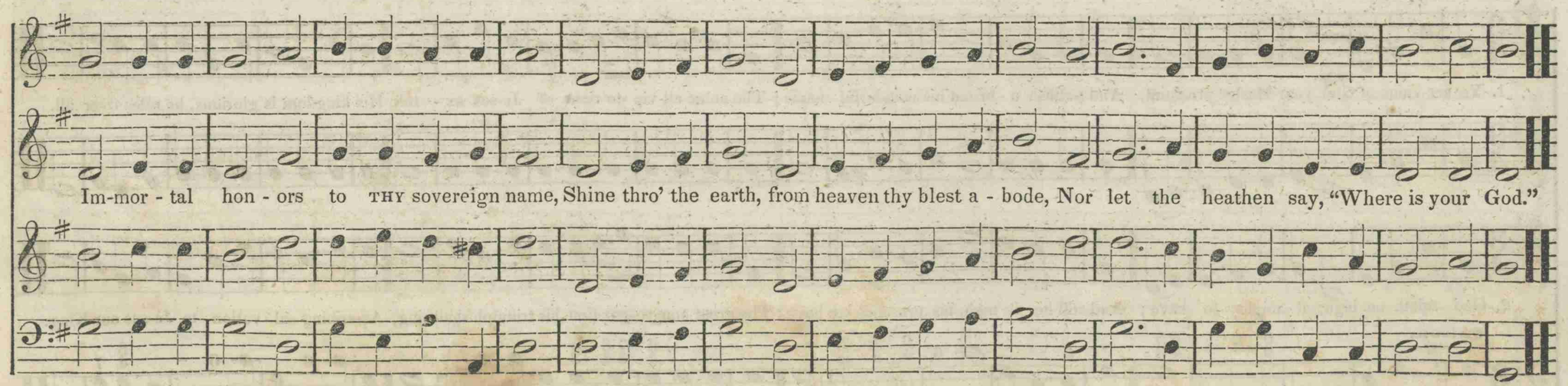
2. God ruleth on high, al - mighty to save; And still he is nigh, his presence we have: The great congre-ga- tion his triumph shall sing, As-cribing sal - vation to Je-sus our King.

Unison.
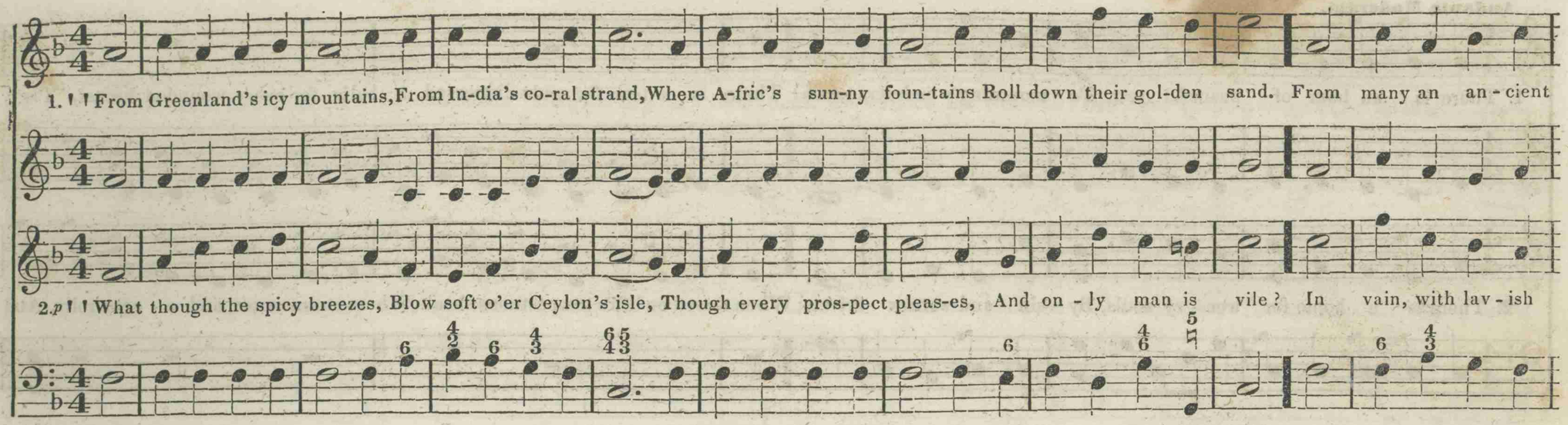
# GEZER. 10s. [6 LINES.]

T. B. MASON.



# MISSIONARY HYMN. 7s & 6s.




3 Shall we, whose souls are lighted
By wisdom from on high,
Shall we to man, benighted
The lamp of life deny?
Salvation! oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

4 Waft, waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature,
The lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

*Church Psalmody, Hymn* 490.

# SELA. 8s & 6s.

Andante Moderato.

1. There is an hour of peaceful rest, To mourning wanderers given: There is a tear for souls distressed, A balm for every wounded breast, 'Tis

2. There is a home for wea - ry souls, By sin and sorrow driven; When tossed on life's tempestuous shoals, Where storms arise, and o - cean rolls, And

found a - lone, a - - lone in heaven.

all is drear, is drear but heaven.

Ending for last stanza.

the dawn of heaven.

the dawn of heaven.

the dawn of heaven.

3

There faith lifts up the cheerful eye,
The heart no longer riven;
And views the tempest passing by,
The evening shadows quickly fly,
And all serene, serene, in heaven.

4

There fragrant flowers immortal bloom,
And joys supreme are given;
There rays divine disperse the gloom;
Beyond the dark and narrow tomb
Appears the dawn, the dawn, of heaven.

# How calm and beautiful. C. M. with two 8s.

**From the Manhattan Coll. by permission.**

**Moderato.**

1. How calm and beau - ti - ful the morn That gilds the sa - cred tomb, Where once the Cru - ci - fied was borne, And veil'd in midnight gloom!

2. Ye mourning saints, dry ev' - ry tear For your de - part - ed Lord, "Be - hold the place, he is not there," The tomb is all un - barr'd:

28

**Pia. Expressivo.** **for.**

O, weep no more, the Sa - vior slain; The Lord is ris'n, he lives a - gain.

The gates of death were closed in vain; The Lord is ris'n, he lives a - gain.

3. Now cheerful to the house of pray'r
Your early footsteps bend,
The Savior will himself be there,
Your Advocate and Friend:
Once by the law your hopes were slain,
But now in Christ ye live again.

4. How tranquil now the rising day!
'Tis Jesus still appears,
A risen Lord to chase away
Your unbelieving fears:
O, weep no more your comforts slain,
The Lord is ris'n, he lives again.

4. And when the shades of evening fall,
When life's last hour draws nigh,
If Jesus shines upon the soul,
How blissful then to die:
Since he has ris'n that once was slain,
Ye die in Christ to live again.
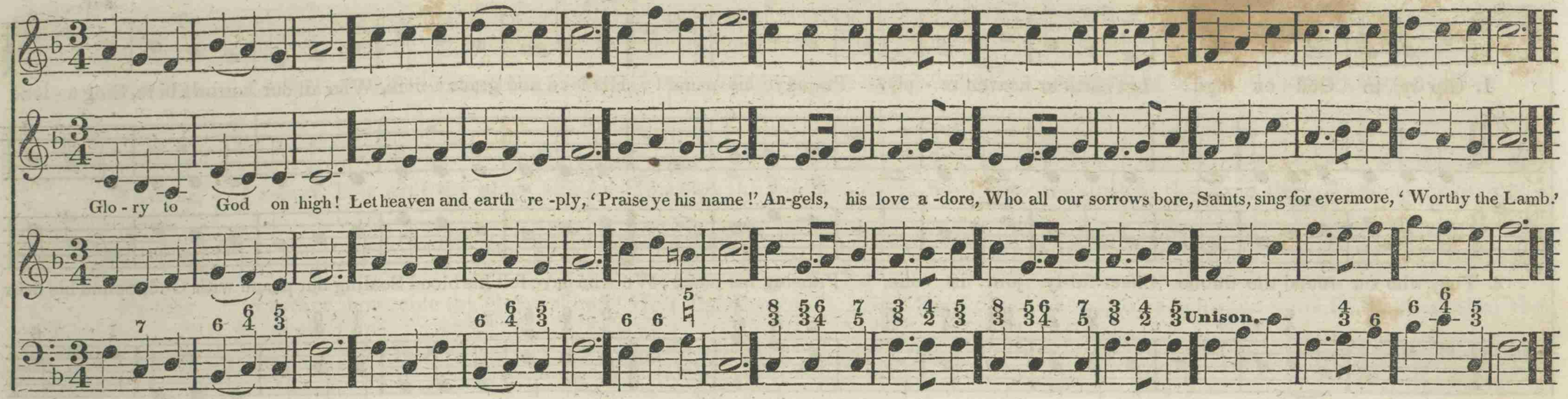
# There is a calm for those who weep.

Music by T. B. MASON.
Words by Montgomery.

Larghetto e Piano.

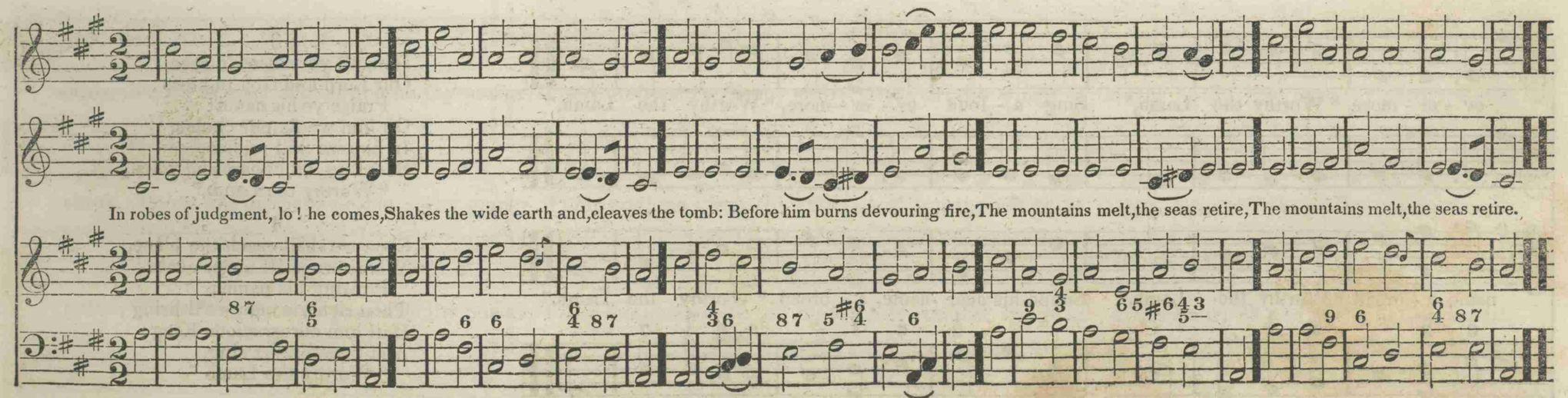
There is a calm for those who weep, A rest for wea - - ry pil - grims found; They
The storm that wrecks the win - try sky No more dis - turbs their deep re - pose, Than
I long to lay this pain - ful head, And ach - ing heart be - neath the soil; To
soft - - ly lie and sweet - - ly sleep Low in the ground, Low in the ground.
sum - - mer eve - ning's la - - - test sigh, That shuts the rose, That shuts the rose.
slum - - ber in that dream - - less bed, From all my toil, From all my toil.

## OAKHAM. 6s & 4s.




## MONMOUTH. L. M.

LUTHER.



# WICKHAM. 6s & 4s.

From the Manhattan Coll. by permission.

Pia. for.

1. Glo -ry to God on high! Let earth to heaven re - ply, Praise ye his name! His love and grace a-dore, Who all our sorrows bore, Sing a - loud

2. They who sur -round the throne Cheer-ful-ly join in one, Praising his name; We who have felt his blood Sealing our peace with God, Sound his dear

ev - er - more, "Worthy the Lamb," Sing a - loud ev - er - more, "Worthy the Lamb."

name a - broad, "Worthy the Lamb," Sound his dear name, a - broad, "Worthy the Lamb."

3

Join, all ye ransom'd race,
Our Lord and God to bless:
Praise ye his name;
On him we fix our choice,
In him we will rejoice,
Shouting with heart and voice,
"Worthy the Lamb."

4

Soon we shall reach the place,
Where we shall never cease
Praising his name;
Then richer songs we'll bring;
Hail him our gracious King:
And thus forever sing,
"Worthy the Lamb"

Fa-ther, Fa-ther, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the

Fa-ther, Fa-ther, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the

Fa-ther, Fa-ther, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the

skies. Those mighty orbs proclaim thy power, Their motions speak thy skill; And on the wings of every hour, We read thy patience still.

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skies. Those mighty orbs proclaim thy power, Their motions speak thy skill; And on the wings of every hour, We read thy patience still.

# HYMN. CONTINUED.

Andante Soli.

But when we view thy strange de-sign, To save rebellious worms, Where vengeance and com-pas-sion join, In their di - vin - est

But when we view thy strange de-sign, To save rebellious worms, Where vengeance and com-pas-sion join, In their di - vin - est

But when we view thy strange de-sign, To save rebellious worms, Where vengeance and com-pas-sion join, In their di - vin - est

forms. Here the whole De - i - ty is known; Nor dares a crea - ture guess, Which of the glo - ries bright est shone, The

forms. Here the whole De - i - ty is known; Nor dares a cre - ture guess, Which of the glo - ries bright-est shone, The

forms. Here the whole De - i - ty is known; Nor dares a crea - ture guess, Which of the glo - ries bright-est shone, The

**Siciliana Andante.**

justice or the grace. Now the full glories of the Lamb A-dorn the heavenly plains; Bright seraphs learn Immanuel's name, And try their choicest

justice or the grace. Now the full glories of the Lamb A-dorn the heavenly plains; Bright seraphs learn Immanuel's name, And try their choicest

justice or the grace. Now the full glories of the Lamb A dorn the heavenly plains; Bright seraphs learn Immanuel's name, And try their choicest

strains, Oh! may I bear some humble part, In that im-mor-tal song! Won-der and joy shall tune my heart, And love command my tongue.

strains, Oh! may I bear some humble part, In that im-mor-tal song! Won-der and joy shall tune my heart, And love command my tongue.

strains, Oh! may I bear some humble part, In that im-mor-tal song! Won-der and joy shall tune my heart, And love command my tongue.

# I WOULD NOT LIVE ALWAY.

Arranged for this work, from a Manuscript by—C. W. H. T.

Andante.

I would not live al - way: I ask not to stay, Where storm af - ter storm ri-ses o'er the dark way:
Who, who would live al - way, a - - way from his God; A - way from yon hea - ven that bliss - ful a - bode,
The few lu - rid mornings that dawn on us here, Are e-nough for life's woes, full e - nough for its cheer.
Where the riv - ers of pleas-ure flow o'er the bright plains, And the noontide of glo - ry e - ter - nal - ly reigns:

I would not live al - way, no wel - come the tomb, Since Je-sus has lain there, I dread not its gloom.
When the saints of all ages in har - mo-ny meet; Their Savior and breth- ren trans-port-ed to greet,

29

There sweet be my rest, till he bid me a - rise, To hail him in tri - umph de - scend-ing the skies.
While the an-thems of rap - ture un - ceas-ingly roll, And the smile of the Lord is the feast of the soul.

# ANTHEM. STRIKE THE CYMBAL.

PUCITTA.

Allegro. Sym.

Treble Solo.

Strike the cym-bal, roll the tym-bal, Let the trump of tri-umph sound.

Piano Forte.

Tenor. CHORUS.

Power-ful sling-ing, head-long bring-ing, Proud Go-li-ath to the ground.

Alto.

Power-ful sling-ing, head-long bring-ing, Proud Go-li-ath to the ground.

Treble.

Power-ful sling-ing, head-long bring-ing Proud Go-li-ath to the ground.

Base.

Sym. 8 Va.

Solo Treble.

From the river, re - ject - ing quiv - er Ju - dah's he - ro takes the stone.

Piano Forte.

CHORUS.

Spread your ban - ners, shout ho - san - nas, bat - tle is the Lord's a - lone.

Spread your ban - ners, shout ho - san - nas, bat - tle is the Lord's a - lone.

Spread your ban - ners, shout ho - san - nas, bat - tle is the Lord's a - lone.

Sym. 8 Va.

Solo Treble. Solo Tenor.

See ad-vances, with songs and dances, All the band of Is - rael's daughters; Catch the sound ye hills and wa - ters.
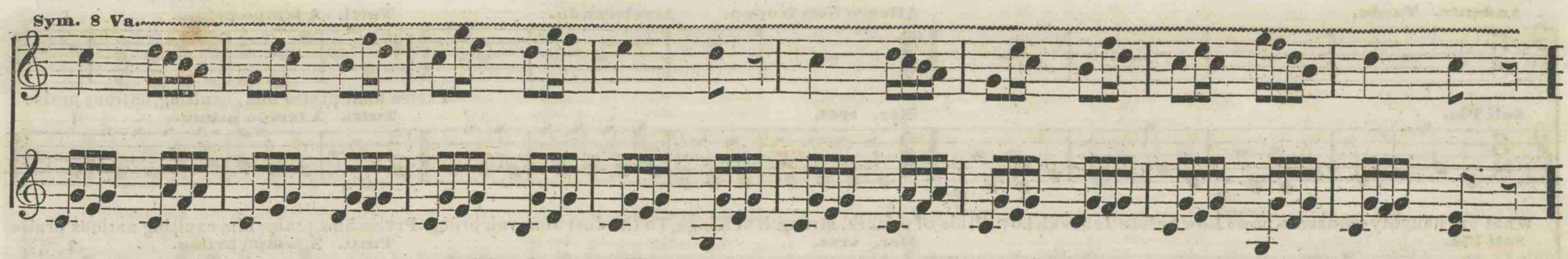
CHORUS.

Spread your ban - ners, shout ho - san - nas, bat - tle is the Lord's a - lone.

Spread your ban - ners, shout ho - san - nas, bat - tle is the Lord's a - lone.
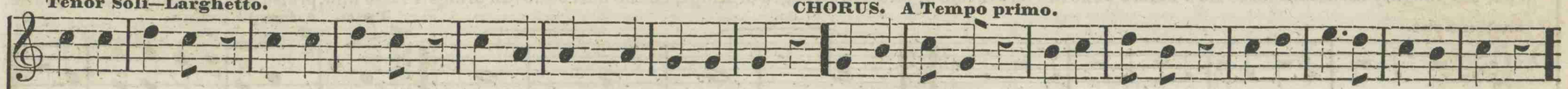
Spread your ban - ners, shout ho - san - nas, bat - tle is the Lord's a - lone.

Sym. 8 Va.



Tenor Soli—Larghetto.

CHORUS. A Tempo primo.



God of thunder, rend a - sunder, all the pow'r Phi-lis-tia boasts; What are nations, what their stations? Israel's God is Lord of hosts.

Alto Soli—Larghetto.
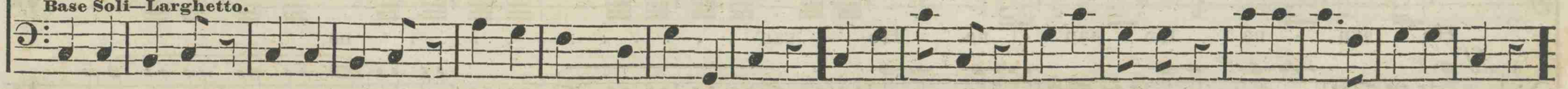


God of thunder, rend a - sunder, all the pow'r Phi-lis-tia boasts; What are nations, what their stations? Israel's God is Lord of hosts.

Treble Soli—Larghetto.



God of thunder, rend a - sunder, all the pow'r Phi-lis-tia boasts; What are nations, what their stations? Israel's God is Lord of hosts.

Base Soli—Larghetto.



# ANTHEM. CONTINUED.

Andante. Tardo. Allegro Non troppo. Accelerando. Tutti. A tempo primo. 1

Praise him, praise him, exulting nations praise.

Soli Pia. Mer. cres. Tutti. A tempo primo. 1

What are haughty monarchs now? Low before Jehovah bow. Pride of princes, strength of Kings, To the dust Jehovah brings. Praise him, praise him exulting nations praise.

Soli Pia. Mer. cres. Tutti. A tempo primo. 1

What are haughty monarchs now? Low before Jehovah bow. Pride of princes, strength of Kings, To the dust Jehovah brings. Praise him, praise him, exulting nations praise.

Instrument. Tutti. A tempo primo. 1

2 *ff*

Ho - san - na. Ho - san - na. Ho - san . . . . . na.

2 *ff*

Ho - san - na Ho - san - na. Ho - san . . . . . na.

2 *ff*

Ho - san - na Ho - san - na. Ho - san . . . . . na.

2 *ff*

Allegro Moderato.

When the Lord shall build up Zi - on, He shall ap - pear in his glo - - ry, in his

When the Lord shall build up Zi - on, He shall ap-pear, shall ap-pear in his glo - - ry, in his

When the Lord shall build up Zi - on, He shall ap-pear, shall ap-pear in his glo - - ry, He shall ap-pear in his

When the Lord shall build up Zi - on, He shall ap-pear in his glo - - ry, in his

glo - - ry, He shall ap-pear in his glo - - ry.

glo - - ry, He shall ap - pear in his glo - - - - - ry, in his glo - ry.

Solo Treble. Andante.

glo - ry, He shall ap-pear in his glo - ry.

glo - ry. He shall ap-pear in his glo - ry

O pray for the peace of Je - ru - sa-lem. They shall pros-per that love thee, They shall prosper that love thee.

Chorus. Allegro Moderato.

Peace be within thy walls, Peace be within thy walls, within thy walls, And plenteousness within thy pal - a - ces, And plenteousness with-

Peace be within thy walls, Peace be within thy walls, Peace be within thy walls, And plenteousness within thy pal - a-ces, And plenteousness with-

Peace be within thy walls, Peace be within thy walls, Peace be within thy walls, And plenteousness within thy pal - a-ces, And plenteousness with-

Peace be within thy walls, Peace be within thy walls, within thy walls, And plenteousness within thy pal - a - ces, And plenteousness with-

Largo. Solo or semi-chorus. pia. Chorus. Allegro Moderato.

in thy pal - a - ces. O pray for the peace, the peace of Jeru - salem. Peace be within thy walls, Peace be within thy

Largo. Solo or semi-chorus. pia.

in thy pal - a - ces. O pray for the peace, the peace of Jeru - salem. Peace be within thy walls, Peace be within thy walls, And

Largo. Solo or semi-chorus. pia.

in thy pal - a - ces. O pray for the peace, the peace of Jeru - salem. Peace be within thy walls, Peace be within thy walls, And

Largo. Solo or semi-chorus. pia.

30 in thy pal a - ces. O pray for the peace, the peace of Jeru - salem. Peace be within thy walls, Peace be within thy

First time omit the Amen, and pass to the Duett.

walls, And plenteousness within thy palaces. Peace be within thy walls, Peace be within thy walls, And plenteousness within thy palaces.

First time omit the Amen, and pass to the Duett.

plenteousness,and plenteousness within thy palaces. Peace be within thy walls, Peace be within thy walls, And plenteousness,and plenteousness within thy palaces.

First time omit the Amen, and pass to the Duett.

plenteousness,and plenteousness within thy palaces. Peace be within thy walls, Peace be within thy walls, And plenteousness,and plenteousness within thy palaces.

First time omit the Amen, and pass to the Duett.

walls, And plenteousness within thy palaces. Peace be within thy walls, Peace be within thy walls, And plenteousnes within thy palaces

# ANTHEM. CONTINUED.

To be sung at the close, only. **Fine.** ✻**Duett. 1st & 2d Trebles, Andante.**

A-men. A - men. This shall be my rest, shall be my rest forever, for - ev - er saith the Lord, Here will I dwell, Here will I dwell, for

To be sung at the close, only. **Fine.**

A-men. A - men. This shall be my rest, shall be my rest forever, for - ev - er, saith the Lord, Here will I dwell, Here will I dwell,

To be sung at the close, only. **Fine.** **Instrument.**

A-men A - men.

To be sung at the close, only. **Fine.**

**Da Capo to the Solo or semi-chorus, "O pray for the peace." page 16.**

I delight there-in, for I delight there-in, Here will I dwell, Here will I dwell, for I delight therein, for I . . . . . de-light there-in. .$.

for I delight therein, delight therein, Here will I dwell, Here will I dwell, for I delight, for I . . . . . de-light there-in. .$.



* If upon any occasion the Anthem should be considered too long, this Duett may be omitted.

1st Treble.

The Lord is my strength, my strength and my song,

2d Treble.

The Lord is my strength, my strength and my song, And he is be -

Base.

The Lord is my strength, my strength and my song, And

The Lord is my strength, my strength and my song, And he is be-come my sal-va - - - - - - -

come my sal - - va - - - - - - - - - tion, And he is become my sal - va - - - - - - - - tion,

he is be - come my sal - va - - - - - tion. The Lord is my strength and my song, The

va-tion. The Lord is my strength and my song, And he is be - come my sal - va - tion, my sal-va - - - - - - - - - - - - - - - - -

And he is be - come my sal - va - - - - - - - - - tion, my sal - va - - - - - - - -

Lord is my strength, my strength and my song, And he is be-come my sal - vation, become my sal-

- - - - - - - - - - - - - - tion, my sal - va-tion, my sal - va-tion. He is my God, I will ex -

- - - - - - - - - - - - - - tion, my sal - va - tion, my sal - va - tion. He is my God, I will ex -

va - - - - - - tion, my sal - va-tion. He is my God, I will ex - alt him,

alt him I will ex - alt him, I will ex - alt him, He is my God, He is my

alt him, I will ex - alt him, I will ex - alt him, He is my God, He is my God,

I will ex - alt him, I will ex - alt him, He is my God, He is my God,

God, I will ex - alt him, I will ex - alt him, I will ex - alt him, I will ex-alt . . . . . him.

I will ex - alt him, I will ex - alt him, I will ex - alt him, I will ex-alt . . . . . him.

I will ex - alt him, I will ex - alt him, I will ex - alt him.

# CHORUS. THE LORD SHALL REIGN.

Tenor.

Soli.

The Lord shall reign for-ev-er and ev - er, for-ev-er and ev - er, The

2d Treble.

Soli.

1st Treble.

The Lord shall reign forever and ev - er,

Base. Soli.

The Lord shall reign forever and ev - er, for-ev - er and ev-er, The Lord shall reign for-ev-er and ev-er,

Chorus.

Lord shall reign for-ev - - - - - er, Hal - - - - - - - - le - lu - jah! Hal - le - lu -

Chorus.

shall reign for - ev - er. Hal - - - - - - - - - - - - le - - lu - jah! for-ev-er and ev - er. Hal - le - lu -

Chorus.

Hal - - - - - - - - le - - - lu - - - jah! The Lord shall reign for-ev - er and ev - er.

Chorus.

shall reign for - ev - er, Hal - - - - - - - - - le - lu - jah!

jah! Hal - le - lu-jah! Hal - - - - - le - - lu - - jah! The Lord shall reign for-ev-er and ev - er.

jah! Hal - - lelujah! Hal - - - - - - - - - - - - - le - lu - jah! The Lord shall reign forev-er and ever. Hal-

Hal - le - lu - jah! Hal-le - lu - jah! Hal - - - - - - - - - le - lu - - jah! Hal - - - - le - -

Hal-le - lu - jah! Hal - le - lu - jah!

Hal - - le - lu - jah! The Lord shall reign for - ev - - er, The Lord shall reign for-ev - - - - er. Hal - -

- - - - - - - - le - - lu - - jah! Hal - le - lu - jah! The Lord shall reign for - ev - er.

- - - lu - - jah! Hal - - - le - lu - jah! Hal-le - - - lu - - jah! The Lord shall reign forev-er and ev-er.

Hal - - - le - lu - - jah! The Lord shall reign forev-er and ev-er, the Lord shall reign for - ev - er. Hal - -

## CHORUS. CONTINUED.

- - - - - - - - - - - - - - - - - - le - lu - jah! The Lord shall reign forev - er and ev - - - er.

Hal - - - - - - - - - - le - lu - jah! The Lord shall reign . . . . for - ev - er and ev - er. Hal - le - lu - jah! Hal - - -

Hal - - - - - - - - - le - lu - jah! The Lord shall reign for - ev - er and ev - er. Hal - le - lujah! Hal - le -

- - - - - - - - le - - - - lu - - - jah! Hal - le - lu - jah! Hal -

Hal - - - - - - - - - - - - - - - - - le - lu - jah! Hal - - le - lu - jah! A - - - - - men.

- - - - - - - - - - le - - - - lu - - - jah! Hal - - le - lu - jah! A - - - - - men.

- - lu - jah! Hal - le - lu - jah! Hal - - le - lu - - jah! A - - - - - men.

- - - - le - - - - lu - - - - jah Hal - le - lu - jah! Hal - le - lu - jan! A - - - - - men.

# HYMN. O thou whose power.

Words by DR. JOHNSON. Music by WHITAKER.

LARGHETTO. Treble Solo.

O thou, O thou whose power o'er moving worlds pre - sides, Whose voice, whose voice cre - a - ted and whose wis-dom

Accomp't.

Tenor. Chorus.

O thou whose power o'er moving worlds pre - sides, Whose voice cre - a - ted and whose wisdom guides;

Alto. Chorus.

O thou whose power o'er moving worlds pre-sides, Whose voice cre - a - ted and whose wisdom guides;

Treble. Chorus.

guides; O thou, O thou whose power o'er moving worlds pre - sides, Whose voice, whose voice cre - a - ted and whose wisdom guides;

Base. Chorus.

31

Treble Solo.

On darkling man, On darkling man in pure, in pure ef - ful-gence shine: And cheer, and cheer the clouded mind with light, with light di -

Chorus.

On darkling man in pure ef - fulgence shine; And cheer the clouded mind with light and life di-vine.

Chorus.

On darkling man in pure ef - fulgence shine; And cheer the clouded mind with light and life di-vine.

Chorus.

- vine; On darkling man, on darkling man in pure, in pure ef-fulgence shine; And cheer, and cheer the clouded mind with light and life di-vine.

Chorus.

On darkling man in pure ef - fulgence shine; And cheer the clouded mind with light and life di-vine.

Solo.

'Tis thine, 'tis thine a - lone to calm the pi - ous, heart, With si - lent, si - lent con - fi - dence, and ho - ly

Accomp't.

rest; From thee, from thee, great God we spring, to thee we bend; Path, Motive, Guide, O - ri - gi - nal, O - ri - gi - nal and

Chorus. *mf* dim. *p* *m*

'Tis thine, 'tis thine a - lone to calm the pi - ous breast, With si-lent, si-lent con - fidence and ho - ly rest, From thee, great God, we spring, to thee we

Chorus. *mf* dim. *p* *m*

'Tis thine a - lone to calm the pi - ous breast, With si-lent, si-lent con - fidence and ho - ly rest, From thee, great God, we spring, to thee we

Chorus. *mf* dim. *p* *m*

end. 'Tis thine, 'tis thine a - lone to calm the pi - ous breast, With si-lent, si-lent con - fidence and ho - ly rest, From thee, From thee, great God, we spring, to thee we

Chorus. *mf* dim. *p* *m*

bend, Path, Motive, Guide, O - ri - gi-nal, O - ri - gi - nal, End, End, Path, Motive, Guide, O - ri - ginal and End.

bend, Path, Motive, Guide, O - ri - gi-nal, O - ri - gi - nal, End, End, Path, Motive, Guide, O - ri - gi-nal and End.

bend, Path, Motive, Guide, O - ri - gi - nal, O - ri - gi - nal, End, End, Path, Motive, Guide, O - ri - gi-nal and End.

# JUBILATE DEO.

L. MASON.

Tenore. Allegro.

1. O be joy - ful, O be joy - ful, be joy - ful in the Lord, O be joy - ful, O be joy - ful, O be joy - ful in the Lord,

Alto.

1. O be joy - ful, O be joy - ful, be joy - ful in the Lord, O . . . . be joy - ful, O be joy - ful in the Lord,

Soprano.

1. O be joy - ful, O be joy - ful, be joy - ful in the Lord, O be joy - ful, O be joy - ful, O be joy - ful in the Lord,

Basso.

Sub Base.

1. O be joy - ful, O be joy - ful, be joy - ful in the Lord, O be joy - ful, O be joy - ful, O be joy - ful in the Lord,

O . . . . . be joy - ful in the Lord, all ye lands. 2. Serve the Lord with glad - - - -

O be joy - ful in the Lord, be joy - ful in the Lord, all ye lands. 2. Serve the Lord with

O be joy - ful in the Lord, be joy - ful in the Lord, all ye lands.

O be joy - ful in the Lord, be joy - ful in the Lord, all ye lands. 2. Serve the Lord with glad - - ness, with

- - ness, with glad - - - - ness, And come be - fore his pres - ence with a song— song.

glad - ness, And come be - fore his pres - ence, his pres - - ence, And come be - fore his presence with a song— song.

2. Serve the Lord with glad - ness, And come be - fore his pres - - ence, his presence with . . . a song— song.

glad - - - ness, with glad - ness, And come be - fore his pres - ence with a song— song.

**Andante. Maestoso.**

3. Be ye sure that the Lord he is God: . . . . . We are his peo -ple, and the

It is he that hath made us, And not we ourselves; We are his peo -ple, and the

It is he that hath made us, And not we ourselves; We are his peo - ple, and the

3. Be ye sure that the Lord he is God: . . . . . We are his peo- ple, and the

sheep of his pas- ture. Be ye sure that the Lord he is God: . . . . . .

sheep of his pas- ture. It is he that hath made us, And not we our - selves;

sheep of his pas- ture. It is he that hath made us, And not we our - selves;

sheep of his pas - ture. Be ye sure that the Lord he is God: . . . . . .

We are his peo - ple, and the sheep of his pas - ture, We are his peo - ple, and the sheep of his pas - ture.

We are his peo - ple, and the sheep of his pas - ture, We are his peo - ple, and the sheep of his pas - ture.

We are his peo - ple, and the sheep of his pas - ture, We are his peo - ple, and the sheep of his pas - ture

We are his peo - ple, and the sheep of his pas - ture, We are his peo - ple, and the sheep of his pas - ture.

Allegro.

4. O go your way, O go your way, O go your way, go your way in - to his gates with thanksgiving, O go your way, go your

4. O go your way, O go your way, O go your way, go your way in - to his gates with thanksgiving, O go your way, go your

4. O go your way, O go your way, O go your way, go your way in - to his gates with thanksgiving, O go your way, go your

Sub Base.

4. O go your way, O go your way, O go your way, go your way in - to his gates with thanksgiving, O go your way, go your

*f*

way in - to his gates with thanksgiving, O go your way . . . with thanksgiving, And in - to his courts . . with

way in - to his gates with thanksgiving, O go your way, go your way in -to his gates with thanksgiving, And in - to his courts, his courts with

way in - to his gates with thanksgiving, O go your way, go your way in -to his gates with thanksgiving, And in - to his courts, his courts with

*f*

way in - to his gates with thanksgiving, O . . go your way . . . . with thanksgiving, And in - to his courts with

*mp* **Crescendo. Poco a Poco.**

praise; . . . . . Be thank-ful un - to him, Be thankful un - to him, . . . and speak

*mp* **Crescendo. Poco a Poco.**

praise, And in - to his courts, his courts with praise; Be thank-ful un - to him, Be thank-ful un - to him, . . . and speak

*mp* **Crescendo. Poco a Poco.**

praise, And in - to his courts, his courts with praise; Be thank-ful un - to him, Be thank-ful un - to him, and speak good . .

*mp* **Crescendo. Poco a Poco.**

praise; . . . . . Be thank-ful un - to him, Be thank-ful un - to him, . . . and speak

*f* 1 2

good, . . . and speak good, . . . and speak good, speak good, . . . speak good of his name. name.

*f* 1 2

good, . . . and speak good, . . . And speak good, speak good of his name, speak good of his name. name.

*f* 1 2

. . . and speak good, . . . and speak good, . . . and speak good of his name, speak good of his name. name.

*f* 1 2

good, . . and speak good, . . . and speak good, speak good of his name, speak good of his name. name.

Solo Andante — Tutti. m — cres. — dim. — Solo.

5. For the Lord is gra-cious, And his truth en - dur - eth to all gen - e - ra - tions, For all

Solo. — Tutti. m — cres. — dim. — Solo.

5. For the Lord is gra-cious, his mer-cy is ev - er - last - ing; And his truth en - dur - eth to all gen - e - ra - tions, For all

Solo. — Tutti. m — dim. — Solo.

5. For the Lord is gra-cious, his mer-cy is ev - er - last - ing; And his truth en - dur - eth to all gen - e - ra - tions, For the

Solo. — Tutti. m — cres. — dim. — Solo.

5. For the Lord is gra-cious, And his truth en - dur - eth to all gen - e - ra - tions, For the

32

Tutti.

Lord is gra-cious, his gra - - - - - cious, And his truth en - dur - eth to all gen - e - ra - tions, his

Tutti.

Lord is gra-cious, his mer - cy is ev - er - last - ing, And his truth en - dur - eth to all gen - e - ra - tions, his

Tutti.

Lord is gra-cious, his mer - cy is ev - er - last - ing, And his truth en - dur - eth to all gen - e - ra - tions, to

Tutti.

Lord is gra-cious, is - - - - - - - cious, And his truth en - dur - eth to all gen - e - ra - tions, his

truth en - dur - eth to all gen - e - ra - tions— Solo. to all gen - e - ra - tions. Tutti. A - - - men.

all . . . . . gen - e - ra - tions— Solo. to all gen - e - ra - tions. Tutti. A - - - men.

truth en - dur - eth to all gen - e - ra - tions— Solo. to all gen - e - ra - tions. Tutti. A - - - men.

truth en - dur - eth to all gen - e - ra - tions— Solo. Senza Organo. to all gen - e - ra - tions. Tutti. Full Organ. A - - - men

## WAYNSVILLE. 8s, 7s, & 4.

TH. HASTINGS.

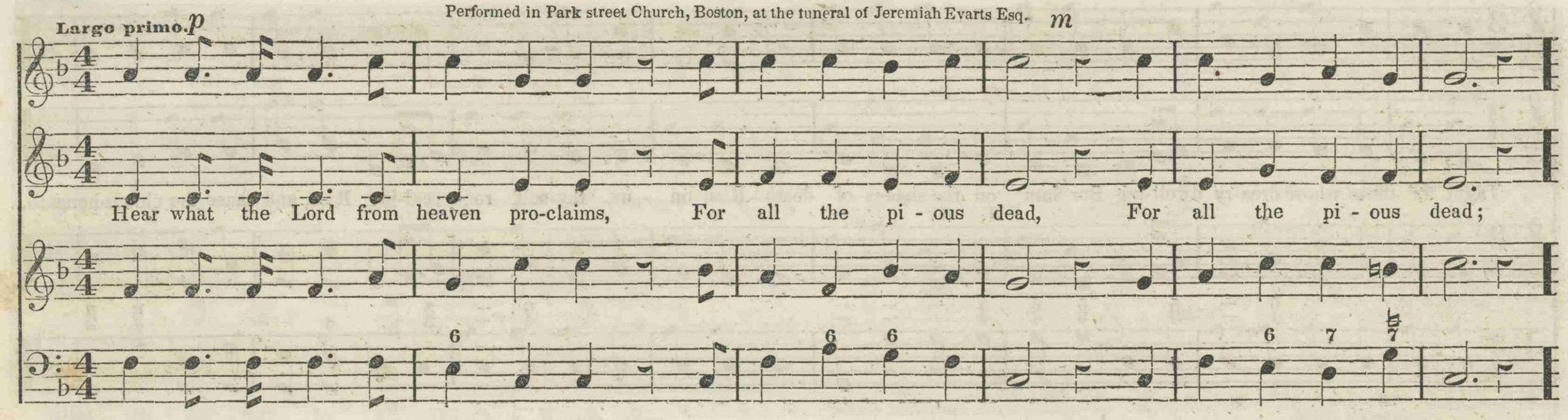
1. Songs a - new of hon - or fra-ming, Sing ye to the Lord a - lone; Glo-rious vic-tory— His right hand and arm hath won.
All his wondrous works pro-claim-ing— Je sus wondrous works hath done?

Light of those whose drea-ry dwell-ing Bor-ders on the shades of death! Rise on us, thy-self re - veal-ing, Rise, and chase the clouds beneath.

Thou, of life and light Cre - a - tor! In our deep-est dark-ness rise; Scat-ter all the night of na-ture, Pour the day up - on our eyes.

# HYMN. Hear what the Lord from heav'n proclaims.

Performed in Park street Church, Boston, at the funeral of Jeremiah Evarts Esq.



Second Stanza. *p* cres.

They die in Je - sus, and are blest; How kind their slum-bers are— How kind their slum-bers are!

*mf*

From suff-ring and from sin released, And freed from ev '- ry snare— And freed, And freed from ev' - ry snare.

Third Stanza.

*m*

Far from this world of toil and strife, They're pres - ent with the Lord— They're pres - ent with the Lord;

*mf*

*cres.*

*f*

*dim.*

The la-bors of their mor-tal life, End in a large re - ward— a large re - ward— a large re - ward.

*dim.*

Allegretto Maestoso.

We praise thee, O God, we acknowledge thee to be the Lord; all the earth doth worship

We praise thee, O God, we . . acknowledge thee to be the Lord; all the earth doth wor - - ship thee, doth worship thee, all the earth doth worship

we acknowledge thee to be the Lord; all the earth doth wor - ship thee, . . . . . .

Unison.

We praise thee, O God, we . . acknowledge thee to be the Lord; doth worship thee, worship thee, . . .

Soli.

thee, doth wor - ship thee, the Fa - ther ev - er - last - - ing, To thee all an - gels cry a - - loud,

thee, doth wor - ship thee, the Fa - ther ev - er - last - ing, To thee all an - gels cry a - - loud,

. . doth wor - ship thee, the Fa - ther ev - er - last - ing, To thee all an - gels cry a - -

. . doth wor - ship thee, the Fa - ther ev - er - last - ing,

Chorus. *f*

The heavens, and all the powers there - in.

Soli.

To thee

Chorus. *f*

The heavens, and all the powers there - in.

To thee

Chorus. *f*

- - loud, The heavens, and all the powers there - in.

Soli.

To thee, cher - u - bim, cher - u - bim and seraph - im con - tin - ual - ly do cry:

Chorus. *f*

The heavens, and all the powers there - in.

The heavens, and all the powers there - in.

Adagio.

cher - u - bim, cher-u - bim and ser-aphim con - tin - ually do cry:—

Ho - ly! Ho - ly! Ho - ly! Lord God of Sabaoth!

cher - u - bim, cher-u - bim and ser - aphim con - tin - ual - ly do cry:—

Ho - ly! Ho - ly: Ho - ly! Lord God of Sabaoth!

Ho - ly! Ho - ly! Ho - ly! Lord God of Sabaoth!

Ho - ly! Ho - ly! Ho - ly! Lord God of Sabaoth!

Allegro.

Ho - ly! Ho - ly! Ho - ly! Lord God of Sabaoth!

Heaven and earth are full of thy great glo - ry, of thy glo - -

Ho - ly! Ho - ly! Ho - ly! Lord God of Sabaoth!

Heaven and earth are full of thy great glo - ry, Heaven and earth are

Ho - ly! Ho - ly! Ho - ly! Lord God of Sabaoth!

Heaven and earth are full of thy great glo - ry, Heaven and earth are

Ho - ly! Ho - ly! Ho - ly! Lord God of Sabaoth!

Heaven and earth are full of thy great glo - ry, of thy glo - - -

33

Adagio.

- - - - - - - - - ry, Heaven and earth are full of the ma -jes- ty, of thy . . . . . great glc - - - ry, . . A - men, A - men.

full of thy great glo - ry, Heaven and earth are full of the ma -jes-ty, are full of the ma -jes-ty of thy great glo - - - ry, . . A - men. A - men.

full of thy great glo - ry, Heaven and earth are full of the ma -jes-ty, are full of the ma -jes-ty of thy great glo - - - - ry, . . A - men. A - men.

- - - - ty, Heaven and earth are full of the ma - jesty, are full of the ma -jes-ty of thy great glo - - - ry A - men, A - men.

# Great is the Lord. [ANTHEM.]

Arranged from DR. CALLCOTT.

Allegro.

*f*

Great is the Lord, and greatly to be praised, and greatly to be praised, and greatly to be praised, In the ci - ty of our

Soli.

*f*

God, in the ci - ty of our God, in the mountain of his ho-li -ness, in the mountain of his ho - li - ness. Great is the Lord, and greatly to be praised,

Great . . . . . is the

Chorus. *f*

Chorus. *f*

Lord, . . and great-ly to be praised In the ci - ty of our God, In the ci -ty of our God, in the mountain of his ho - li-ness, in the

Great is the Lord, and greatly to be praised,

Chorus.

*f*

mountain of his ho - li - ness, Great is the Lord, and great-ly to be praised, Great is the Lord, and great-ly to be praised, In the

Chorus, *f*

Unison.

*p*

Soli. Chorus.

ci - ty of our God, In the ci - ty of our God, In the mountain of his ho -li-ness, In the mountain of his ho - l - ness, Great is the Lord, and

Chorus.

*f*

great - ly to be prais -ed, In the ci - ty of our God, in the mountain of his ho - li - ness, A - men, A - men.

*f*



Tenor.

Base.

Treble.

Alto.

Allegro Moderato.

m cres. f m Slow.

1. The earth is the Lord's and the fulness thereof; The world and they that dwell therein. 2. For he hath founded it up - on the seas, And es - tablished it up-on the floods.

m cres. f m slow.

[25]

Tenor. A tempo primo.

3. Who shall as - cend in - to the hill of the Lord? And who shall stand in his ho - - ly place?

Base.

Treble.

4. He that hath clean hands, and a pure heart; Who hath not lif - ted up his soul un - to van - i - ty.

Alto.

m cres. f m dim. p

5. He shall receive the blessing from the Lord, And righteousness from the God of his salvation— And righteousness from the God of his sal - va - tion.

m cres. f dim. p

6. This is the gen-e-ra-tion of them that seek him, That seek thy face, O God of Jacob. 7. Lift up your heads, O ye gates; and be ye lift-ed up, ye ev-er -

dim. Slow. p f A tempo primo.

m f dim. Slow. p f A tempo primo.

*ff*

*m*

last-ing doors, And the King of Glo - ry shall come in— the King of Glo-ry shall come in— the King of Glo-ry shall come in. 8. Who is this King of Glo-ry?

*ff*

*ff*

Who is this King of Glo - ry? The Lord— The Lord, strong and migh-ty, The Lord—The Lord, migh-ty in bat-tle.

*ff*

9. Lift up your heads, O ye gates; E-ven lift them up, ye ev-er - last - ing doors, And the King of Glo - ry shall come in— The King of Glo-ry shall come in— The

King of Glo-ry shall come in. 10. Who is this King of Glo-ry? Who is this King of Glo-ry? The Lord of hosts— The Lord of hosts, he is the King of Glory—

he is the King of Glo-ry— he is the King—the King of Glo-ry— he is the King—the King of Glo - ry— he is the King of Glo - ry.

## GEBAL. S. M.

34

Andante.

Where shall the man be found, That fears t'of-fend his God, That loves the gospel's joy - ful sound, And trem - bles at the rod.

2. The Lord shall make him know the se-crets of his heart, The won-ders of his covenant show, And all his love im - part.

3. The dealings of his power Are truth and mer - cy still, With such as keep his cov - enant sure, And love to do his will.

# 266 Morn of Zion's glory.

Words by S. F. SMITH.

Moderato Maestoso.

1. Morn of Zi - on's glo - ry, Brightly thou art breaking, Ho - ly joys, thy light is waking; Morn of Zi - on's glo - ry.

2. Morn of Zi - on's glo - ry, Ev' - ry hu-man dwell-ing, With thy notes of joy is swelling; Morn of Zi - on's glo - ry.

3. Morn of Zi - on's glo - ry, Now the night is riv - en, Now the star is high in heaven; Morn of Zi - on's glo - ry.

Ancient saints foretold thee, Seraph - angels glad behold thee; See them glide, Far and wide, Streams of rich sal-va - tion, Flow to ev'- ry na - tion.

Dis-tant hills are ring-ing, Echoed voices sweet are singing: Haste thee on, Like the sun, Paths of splendor tracing, Heathen midnight chasing.

Joyful hearts are bounding, Hal-le - lujahs now are sounding; Peace with men, Dwells again, Jesus reigns for ev - er, Jesus reigns for - ev - er.

# Wake the song of jubilee. [HYMN.] Arranged from a 'Dona Nobis,' by HAYDN.

Allegro.

Wake! Wake! Wake the song of ju - bi - lee, Wake! Wake! Wake the song of ju - bi - lee, Let it e - cho o'er the sea!

Wake! Wake! Wake the song of ju - bi - lee, Wake! Wake! Wake the song of ju - bi - lee, Let it e - - - - - - - - - cho o'er the

Wake! Wake! Wake the song of ju - bi - lee, Wake! Wake! Wake the song of ju - bi - lee, Let it e - - - - - - - - - cho o'er the

Wake! Wake! Wake the song of ju - bi - lee, Wake! Wake! Wake the song of ju - bi - lee, Let it e - cho o'er the sea!

*ff*

Wake the song of ju - bi - lee, the song of ju - bi - lee, the song of ju - bi - lee, Let it e - cho o'er the sea, Let it e - cho o'er the sea!

sea! Wake the song of ju - bi - lee, the song of ju - bi - lee, the song of ju - bi - lee, Let it e - cho o'er the sea, Let it e - cho o'er the sea!

*ff*

sea! . . . . . the song of ju - bi - lee, Let it e - cho o'er the sea, Let it e - cho o'er the sea!

*ff*

Wake the song of ju - bi - lee, the song of ju - bi - lee, the song of ju - bi - lee, Let it e - cho o'er the sea, Let it e - cho o'er the sea!

Now is come the promised hour; Je - sus reigns with sovereign power! 2. All ye na - tions, join and sing, 'Christ, of lords and kings is

Now is come the promised hour; Je - sus reigns with sovereign power! 2. All ye na - tions join and sing, 'Christ, of lords and kings is

Now is come the promised hour; Je - sus reigns with sovereign power! 2. All ye na - tions join and sing, 'Christ, of lords and kings is

Je - sus reigns with sovereign power! 2 All ye na - tions join and sing, 'Christ, of lords and kings is

King!' of lords . . . and kings is King!' 'Christ, of lords and kings is King!' Let it sound from shore to shore, Je - sus reigns

King!' 'Christ, of lords and kings is King!' 'Christ, of lords and kings is King!' Let it sound from shore to shore, Je - sus reigns

King! 'Christ, of lords and kings is King!' 'Christ, of lords and kings is King!' Let it sound from shore to shore, Je - sus reigns

Unison.

King!' 'Christ, of lords and kings is King! 'Christ of lords and kings is King!' Let it sound from shore to shore, Je - sus reigns

for - ev - er - more! for - ev - er-more! for- ev - er-more! 3. Now the des - ert lands re -joice, And the is - lands join their voice, the islands

for - ev - er - more! for - ev - er-more! for - ev - er-more! 3, Now the des - ert lands re - joice, And the is - - lands join . .

for - ev - er - more! for - ev - er-more! for - ev - ermore! 3. Now the des - ert lands re - joice, And the is - - lands join . . .

for - ev - er - more! for - ev - er-more ! for - ev - er-more! 3. Now the des - ert lands re - joice, And the is - lands join their voice the islands

join their voice; Yea, the whole cre - a - tion sings, Je - sus is the King of kings. Wake the song of ju - bi - lee, Wake the song of ju - bi - lee,

their . . voice; Yea, the whole cre -a - tion sings, Je - sus is the King of kings. . . . . .

. . their voice; Yea, the whole cre -a - tion sings, Wake the song of ju - bi - lee, Wake the song of ju - bi - lee,

Unison.

join their voice; Yea; the whole cre-a - tion sings, Je - sus is the King of kings. . . . . .

Wake the song of ju - bi - lee, Wake the song of ju - bi - lee, Let it e - cho, e - cho o'er the sea!

Wake the song of ju - bi - lee, Wake the song of ju - bi - lee, Let it e - cho o'er the sea!

Wake the song of ju - bi - lee, Wake the song of ju - bi - lee, Let it e - cho o'er the sea!

Wake the song of ju - bi - lee, Wake the song of ju - bi - lee, Let it e - - cho, e - cho o'er the sea!

*p* *f* *ff* *p* *p*

Let it e - cho o'er the sea! Wake the song of ju - bi - lee; Let it e - cho, e - cho, o'er the sea. Wake the song of

*p* *f* *ff* *p* *p*

Let it e - cho o'er the sea! e - cho, e - cho, e - cho o'er the sea! Let it e - cho, e - cho, o'er the sea. Wake the song of

*p* *f* *ff* *p* *p*

Let it e - - cho o'er the sea! Wake the song of ju - bi - lee, Let it e - cho, e - cho, o'er the sea. Wake the song of

Unison. Unison.

*p* *f* *ff* *p* *p*

let it e - cho o'er the sea! Wake the song of ju - bi - lee, Let it e -- cho, e - cho, o'er the sea, Wake the song of

ju - bi - lee, Let it echo, echo, echo, Let it e - cho o'er the sea! Wake the song of ju - bi - lee, Wake the song of

ju - bi - lee. Let it echo, echo, echo, Let it echo, o'er the sea! Wake the song of ju - bi - lee, Wake the song of

ju - bi - lee, Let it echo, echo, echo, Let it echo, o'er the sea! Wake the song of ju - bi - lee, Wake the song of

ju - bi - lee, Let it echo, echo, echo, Let it echo, o'er the sea! Wake the song of ju - bi - lee, Wake the song of

ju - bi - lee, Wake the song of ju - bi - lee, the song of ju - bi - lee, the song of ju - bi - lee, Wake! Wake!

ju - bi - lee, Wake the song of ju - bi - lee, the song of ju - bi - lee, the song of ju - bi - lee, Wake! Wake!

ju - bi - lee, Wake the song of ju - bi - lee, the song of ju - bi - lee, the song of ju - bi - lee, Wake! Wake!

ju - bi - lee Wake the song of ju - bi - lee, the song of ju - bi - lee, the song of ju - bi - lee, Wake! Wake!

# Again the day returns of holy rest. [HYMN.]

Moderato.

1. A-gain the day re-turns of ho-ly rest, Which, when he made the world, Je-ho-vah blest; When, like his own, he bade our labors cease, And all be pie-ty, and all be peace.

2. Let us devote this con-se-crated day, To learn his will, and all we learn o-bey; So shall we hear, when fervently we raise Our sup-pli-cations, and our songs of praise.

Larghetto. cres. Glory supreme be thine— Glory supreme be thine— Adagio.

3. Father of heaven ! in whom our hopes confide, Whose power defends us, and whose precepts guide; In life our Guardian—and in death our Friend;

Glory supreme be thine— be thine. till time shall end.

Larghetto. cres. Glory supreme be thine— be thine. Adagio.

Glory supreme be thine— Glory supreme be thine.

35

## ZOPHAR. C. M.

Arranged From VOGLER.

1. The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd, by whose constant care My wants are all sup-plied.

2. In ten-der grass he makes me feed, And gent-ly there re - pose; Then leads me to cool shades, and where re-fresh-ing wa-ter flows.

# DUET AND CHORUS. There is a stream.

L. MASON.

Andante.

1. There is a stream—There is a stream—There is a stream, whose gen-tle flow, Sup -
2. That sacred stream—That sacred stream—That sacred stream, thine ho - ly word, That

- plies the ci - ty of our God,
all our ra - ging fear controls.

Life, love and joy still gli - ding through, Life, love and joy . . . . still gli - ding through, And
Sweet peace, thy promises, thy promises af - ford, Sweet peace thy promises, thy promi-ses af-ford, And

Chorus.

wat'ring, And wat'ring, And wat'ring, And wat'ring, And wat' - ring our di - vine a - bode, And wat'ring our di - vine a-bode.
give new strength, And give new strength, And give new strength to faint - ing souls, And give new strength to faint - ing souls.

Solo.

Sweet peace, Sweet

Solo.

Sweet peace, Sweet

Chorus.

Chorus.

And give new strength to faint-ing souls, And give new strength to fainting souls.

Chorus.

peace Thy prom-is-es, af - ford, And give new strength to fainting souls, And give new strength to fainting souls.

Chorus.

peace Thy prom-i-ses, thy prom-is-es af - ford, And give new strength to faint-ing souls, And give new strength to faint-ing souls.

Chorus.

Sym.

# HYMN. Rest, Christian, rest.

Solo Piano. Arranged for this work.

Solo. Rest, Rest, Rest, christian,

Largo Piano.

Solo. Rest, Rest, Rest, christian,

Organ or Piano-forte.

dim. pp

Solo. Rest, Rest, Rest, christian,

Rest, Rest, Rest, christian,

Rest, In heav-en blest, Rest, . . christian, Rest.

Solo Soprano.

Rest, In heav-en blest, Rest, christian, Rest. Rest, christian, Rest, Thou art fled, to realms of

Rest, In heav-en blest, Rest, christian, Rest. Piano. Pia.

Rest, Rest, In heav-en blest, Rest, christian, Rest, Rest. . .

endless day, In Heav - en blest, By warb - ling choirs of ser - aphs led, Soar, christian, soar a-way, Soar a - way.

**Tenor Solo.**

Rest, Rest, Rest, chris-tian, Rest, In heav - en blest; Rest, . . . chris-tian, Rest,

**2d Treble Solo.**

Rest, Rest, Rest, chris-tian, Rest, In heav - en blest; Rest, chris-tian, Rest,

**1st Treble Solo.**

Rest, Rest, Rest, chris-tian, Rest, In heav - en blest; Rest, chris-tian, Rest,

**Base Solo.**

Rest, Rest, Rest, chris-tian, Rest, In heav - - - en blest; Rest, chris - tian, Rest, Rest,

**Soprano Solo.**

Soar,christian, Soar, . . . christian, Soar, In heaven blest, . christian rest, Rest, Rest,christian,Rest In heaven blest, Rest, Rest christian Rest.

**Tenor Chorus.**

Soar,christian,Soar, Soar,christian,Soar, In heaven blest, Soar christian,Soar,christian,Soar, Rest,christian,Rest, Rest, Rest, christian, Rest.

**2d Treble Chorus.**

Soar,christian,Soar, Soar,christian,Soar, In heaven blest, Soar,christian,Soar,christian,Soar, Rest,christian,Rest, Rest, Rest,christian, Rest.

**1st Treble Chorus.**

Soar,christian,Soar, Soar,christian,Soar, In heaven blest, Soar,christian,Soar,christian,Soar, Rest,christian,Rest, Rest, Rest, christian, Rest.

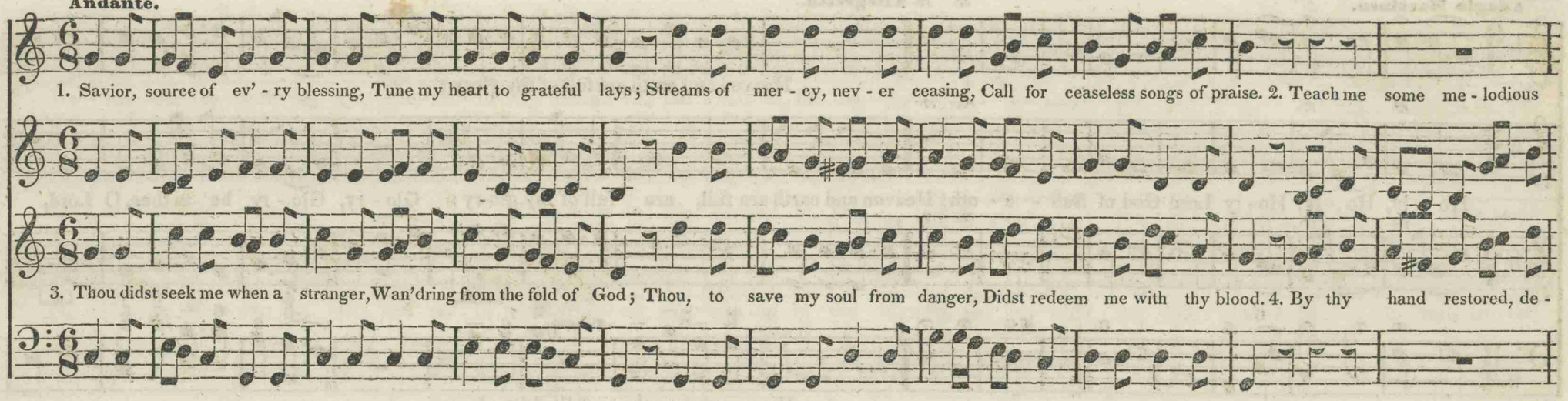
**Base Chorus.**

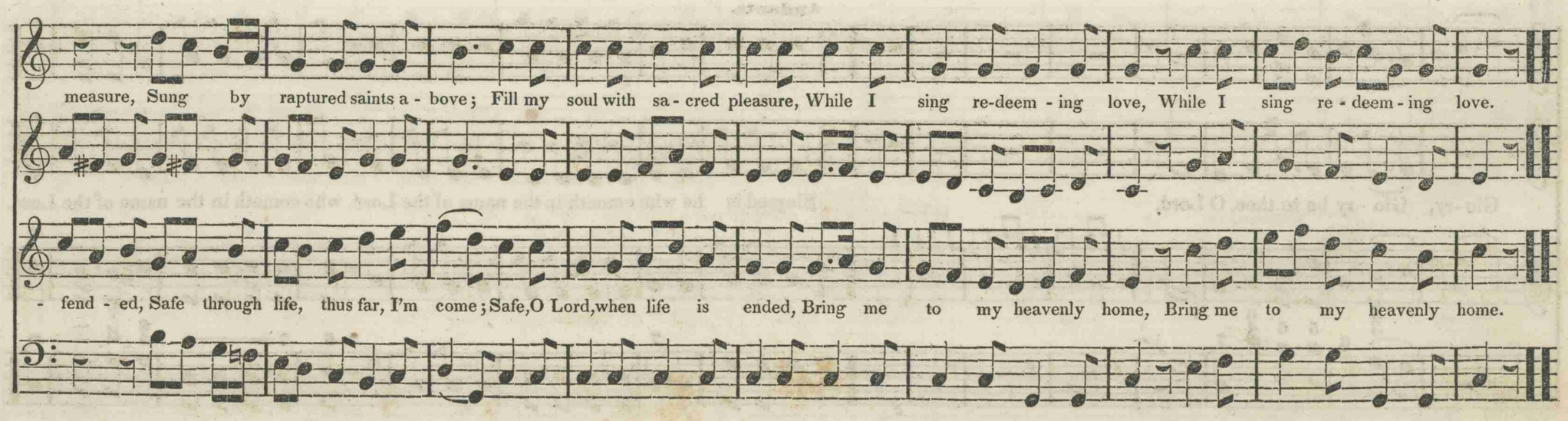
Soar,christian,Soar, Soar,christian,Soar, In heaven blest, Soar,christian,Soar,christian,Soar, Rest,christian,Rest, Rest, Rest christian,Rest

# WILBERFORCE. 8s & 7s.
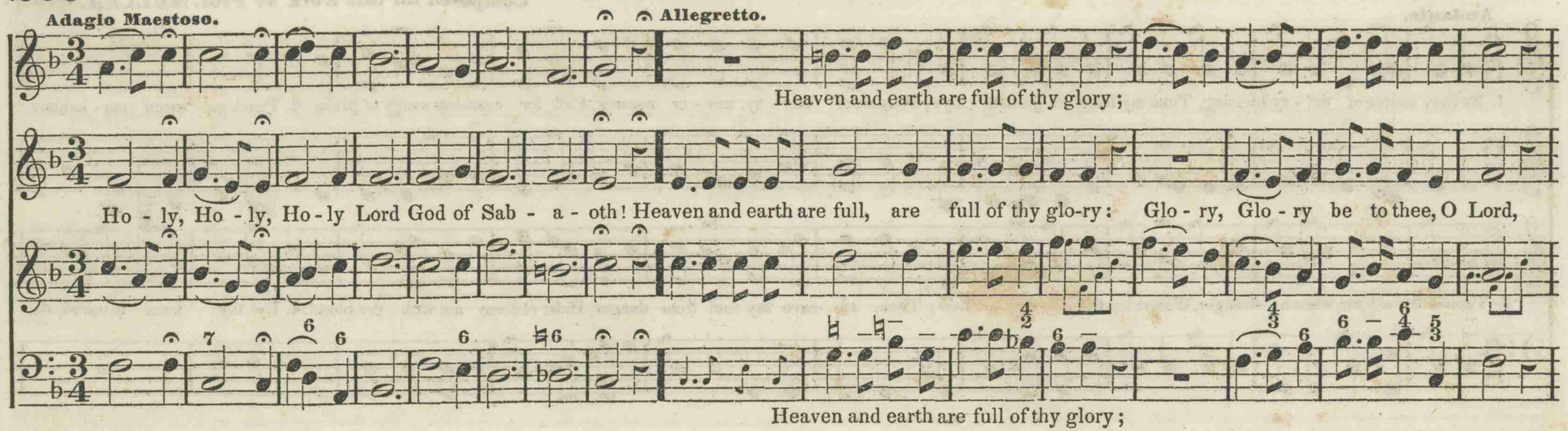
Composed for this work by Prof. MULLER.
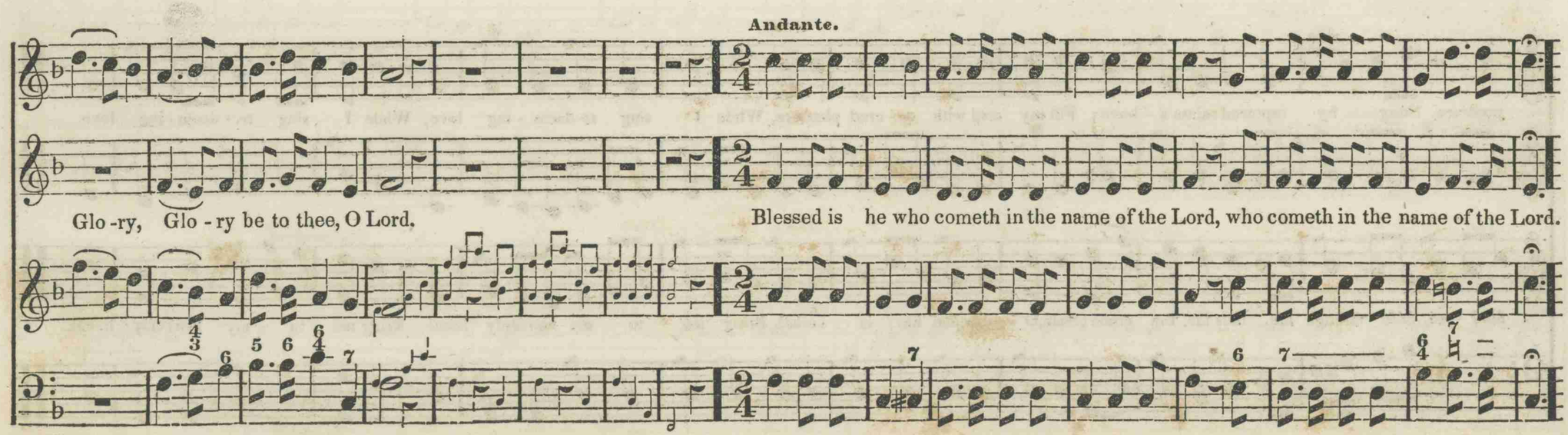
Andante.



# SANCTUS AND HOSANNA.






Ho - san - na, Ho - san - na, Ho - san - na in the high-est, Ho - san - na in the highest, in the high - est, Ho - san - na in the highest, in the

Ho - san - na, Ho - san - na, Ho - san - na in the highest, in the high - - - - est, Ho - san - na in the high - -

Ho - san - na, Ho - san - na, Ho - san - na in the high- est, Ho - san - na in the highest, in the high - est, Ho - san - na in the highest, in the

high - est, Ho - san - na in the high - est, in the high - - - - - - - est. A - men.

- - - - est, Ho - san - na in the high - est, in the high - - - - - - - est. A - men.

high - est, Ho - san - na in the high - est, in the high - - - - - - - - est. A - men.

# The Lord descended from above.

[Ps. 18. STERNHOLD and HOPKINS' Versification.]

Andante.

1. The Lord de - scend-ed from a - bove, And bowed the heavens most high, And un - der -neath his feet he cast The darkness of the sky.

Allegro Mezzo Forte.

Full roy- al- ly he rode, And on the wings of mighty winds, On

On cherubim and seraphim Full roy- al - ly he rode, And on the

On cherubim and seraphim Full roy- al - ly he rode, And on the

Full roy -al - ly he rode, . . . of mighty winds, On

wings of mighty winds, Came flying all a - broad, Came flying all a - broad, all a - - broad, . . . . . Came flying all a -

wings of mighty winds, Came flying all a - broad, Came flying all a - broad, Came flying all a - broad, On cherubim and seraphim, Full roy-al - ly he

wings of mighty winds, Came flying all a - broad, Came flying all a - broad, Came flying all a - broad, On cherubim and seraphim, Full roy-al -ly he

wings of mighty winds, Came fly - - ing flying all abroad, Came flying all a - broad, all a - broad, . . . . . and

broad, And on the wings of mighty winds, Came fly- ing all a - broad.

rode, And on the wings of mighty winds, Came fly- ing all a - broad.

rode, And on the wings of mighty winds, Came fly-ing all a - broad.

on the wings of mighty winds, Came fly - ing all a - broad.

Andante.

2. He sat se - rene up - on the clouds, Their fu - ry to restrain; And he, as

Andante.

On cherubim and seraphim, On cherubim and seraphim, Full roy - - -

sovereign Lord and King, For-ev - er - more shall reign.

On cher -u-bim and

Allegro.

On cher - u - bim and

On cherubim and seraph-im, On cher- u- bim and seraph - im, Full roy - -

- - - - - - - - al -ly he rode, And on the wings of mighty winds, On wings of mighty winds, Came flying all a - broad, Came fly-ing all a -

ser-aph-im Full roy- al ly he rode, And on the wings of mighty winds, Came flying all a - broad, Came fly-ing all a - broad, Came

ser-aph-im Full roy-al- ly he rode, And on the wings of mighty winds, Came flying all a - broad, Came fly-ing all a - broad, Came

- - - - - - - - - al - ly he rode . . . of mighty winds, And on the wings of mighty winds, Came flying, fly -ing all a- broad, Came fly -ing all a -

- - - broad, all a - broad, On cher-u-bim and ser-aph-im Full roy - - - - - - - - al - ly he rode, And on the wings of mighty winds, Came fly- ing all a - broad.

Slow.

fly- ing all a - broad, On cher-u -bim and seraph-im Full roy-al - ly he rode, And on the wings of mighty winds, Came fly - ing all a -broad.

Slow.

fly- ing all a - broad, On cher-u-bim and seraph-im Full roy- al - ly he rode, And on the wings of mighty winds, Came fly - ing all a -broad.

- - - broad, all a- broad, On cher-u- bim and ser-aph-im Full roy - - - - - - - - al - ly he rode, And on the wings of mighty winds, Came fly - ing all a -broad.

## Praise ye the Lord. [ANTHEM.]

Arranged from PERGOLESI.

Largo Maestoso.

Allegro.

Cry out and shout, . . . . . .

Praise ye the LORD, Praise ye the LORD, Glo - ri - fy his name . . . for - ev - - - - er - more. Cry out and shout, . . . . . .

Praise ye the LORD, Praise ye the LORD, Glo - ri - fy his name . . . for - ev - - - - er - more. Cry out and shout, O in -

. . . . . cry out and shout, . . . . . O in - hab - i - tant of

. . . . . cry out and shout, cry out and shout, O in - hab- i -tant of Zi - - - - on, O in - hab - i - tant of Zi - on, of

- hab- i -tant of Zi - on, Cry out and shout, . . . . . O in - hab - i- tant of Zi - on, of

hab - i- tant of Zi - on, Cry out and shout, Cry out and shout, O in - hab-i- tant of Zi - - - - on, O in - hab - i - tant of

Zi - on, O in - hab - i - tant of Zi - - on, Cry out and shout, . . . . . Cry out and

Zi - on, O in - hab - i - tant in - hab- i - tant of Zi - on, Cry out and shout, O in - hab-i - tant of Zi - on, Cry out and

Zi - on, O . . . in - hab-i-tant of Zi - on, Cry out and shout, O in - hab - i - tant of Zi - on, Cry out and

Tasto.

Zi - on, O in - hab - i - tant of Zi - on, Cry out and shout, . . . . . O in - hab - i - tant of Zi - on,

shout, . . . . . in - hab - i - tant of Zi - on, for great is the ho - ly one of Is - rael, great is the ho - ly one of

shout, O in - hab - i - tant of Zi - - on, for great is the ho - ly one of Is - rael, great is the ho - ly one of

shout, O in - hab - i - tant of Zi - - on, for great is the ho - ly one of Is - rael, great is the ho - ly one of

Cry out and shout, O in - hab - i - tant of Zi - on, for great is the ho - ly one of Is - rael, great is the ho - ly one of

Is - rael, great in the midst of thee, great in the midst of thee. A - men, A - - men.

Is - rael, great in the midst of thee, great in the midst of thee, A - men, A - men.

Sym.

Is - rael, great in the midst of thee, great in the midst of thee, A - men, A - men.

Unison.

Is - rael, great in the midst of thee, great in the midst of thee, A - men, A - men.

# Make a joyful noise unto the Lord.

[ANTHEM IN CHANTING STYLE.]

Allegro. Moderato.

Make a joyful noise un- to the Lord, all the earth: Make a loud noise, and rejoice, and sing praise, Sing un -to the Lord, un - to the Lord with the harp,

With the

With the harp and the voice of a psalm.

With the harp and the voice of a psalm. With trumpet, with trumpet and sound of cornet, Make a joyful noise before the Lord the King.

harp . . . and the voice of a psalm.

With the harp and the voice of a psalm.

The world . . and they that dwell there - in. Let the floods clap their hands:

Let the sea roar, and the ful - ness there - of; The world, the world and they that dwell there - in. Let the floods clap their hands; Let the hills be

The world and they that dwell there - in. Let the floods clap their hands;

The world and they that dwell there - in. Let the floods clap their hands:

Thirds.

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Largo.

joy - ful be - fore the Lord, be - fore the Lord: For he cometh to judge the earth. With righteousness shall he judge the world, and the people with e - qui - ty. A - men.

Largo.

Unison.

# Oh how lovely is Zion. [SENTENCE.]

**TENOR. Largo. Solo.**

Oh how love-ly, how love-ly is Zi-on, Zi-on, ci-ty of our God; Oh how love-ly, how love-ly is Zi-on, Zi-on, ci-ty

**ALTO. Solo.**

Oh how love-ly how love-ly is Zi-on, Zi-on, ci-ty of our God; Oh how love-ly, how love-ly is Zi-on, Zi-on, ci-ty

**SOPRANO. Solo.**

Oh how love-ly, how love-ly is Zi-on, Zi-on, ci-ty of our God; how love-ly is Zi-on, Zi-on, ci-ty

**BASE. Solo.**

Oh how love-ly, how love-ly is Zi-on, Zi-on, ci-ty of our God; Oh . . . how love-ly is Zi-on, Zi-on, ci-ty

ci-ty of our God; Oh . . . how love-ly is Zi-on, Zi-on, ci-ty, ci-ty of our God; Shall dwell in thee, Joy and peace shall dwell in

ci-ty of our God; Oh how love-ly; how lovely is Zi-on, Zi-on, ci-ty, ci-ty of our God; Joy and peace shall dwell in thee, Joy and peace shall dwell in

ci-ty of our God; Oh how love-ly; how lovely is Zi-on, Zi-on, ci-ty, ci-ty of our God; Joy and peace shall dwell in thee, Joy . . and peace shall dwell in

ci-ty of our God; Zi-on, ci-ty, ci-ty of our God; shall dwell in thee, Joy and peace shall dwell in

**Soli.**

thee, Oh how lovely is Zi - on, ci - ty of our God: Joy and peace shall dwell in thee,

thee, Oh how lovely is Zi-on, ci - ty of our God; Joy and peace shall dwell in thee,

thee, Oh how lovely is Zi - on, ci - ty of our God; Joy and peace shall dwell in thee,

thee, Oh how lovely is Zi-on, ci - ty of our God; Joy and peace shall dwell in thee,

**Chorus.**

Oh how lovely, lovely, is Zi-on, Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and

Oh how lovely, lovely is Zi-on, Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and

Oh how lovely, lovely is Zi - on, Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and

Oh how lovely, lovely is Zi-on, Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and

shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.

shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee, dwell in thee.

Joy - - - and peace, Joy - - - and peace dwell in thee, dwell in thee.

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, dwell in thee.

peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.

peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.

peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.

Moderato.

1. Je - ru - salem! my glorious home! Name ev-er dear to me! When! When shall my labors have an end.

1. Je - ru - salem! my glorious home! Name ev-er dear to me! When! When shall my labors have an end, In joy - - - - - - - - - - In joy - - - - - - - - -

1. Je - ru - salem! my glorious home! Name ev-er dear to me! When! When shall my labors have an end. In joy - - - - - - - - - - In joy - - - - - - - - -

1. Je - ru - salem! my glorious home! Name ev-er dear to me! When! When shall my labors have an end,

In joy - - - - - and peace with thee.

In joy - - - - and peace with thee. 2. Oh when thou ci - ty of my God, Shall I thy courts as - cend, Where congregations ne'er break

In joy - - - - and peace with thee. 2. Oh, when, thou ci - ty of my God, Shall I thy courts as - cend, Where congregations ne'er break

In joy - - - - and peace with thee.

up, And Sab - baths have no end? 3. There happier bow'rs than E - - den's, bloom, No sin nor sor - row know:

up, And Sab - baths have no end? 3. There happier bow'rs than E - - den's, bloom, No sin nor sor - row know:

Tutti. *f*

Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you, Je - ru - salem! Je - rusalem!

Tutti. *f*

Blest seats! thro'rude and stormy scenes, I onward press to you, I onward press to you, to you, to you, Je - ru - salem! Je - rusalem!

Tutti. *f*

Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you, Je - ru - salem! Je - ru-salem!

Tutti.

Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you, Je - ru - salem! Je - ru - salem!

Name ev-er dear to me! 4. Why should I shrink at pain and wo? Or feel at death dis - may? I've Ca - naan's good - ly land in

Name ev-er dear to me!

Name ev-er dear to me!

Name ev-er dear to me! Why should I shrink at pain and wo? Or feel at death dis - may? I've Ca-naan's good - ly land in

cres. *f* *m* *p* *f*

view, And realms of end - less day. 5. Je - ru - sa - lem! my glorious home! My soul still pants for thee; Then, Then shall my la-bors have an end.

*m* *p* *f*

Je - ru - sa - lem! my glorious home! My soul still pants for thee; Then, Then shall my la-bors have an end, When

*m* *p* *f*

Je - ru - sa - lem! my glorious home! My soul still pants for thee; Then, Then shall my la-bors have an end, When

cres. *f* *m* *p* *f*

view, And realms of end - less day. 5. Je - ru - sa - lem! my glorious home! My soul still pants for thee; Then, Then shall my la - bors have an end,

Tutti.

When I - - - - - - - - - - thy joys shall see—When I thy

I thy joys— When I thy joys— When I - - - - - - - - thy joys shall see—When I thy

I thy joys— When I thy joys— Tutti. When I - - - - - - - thy joys shall see—When I thy

Tutti.

When I - - - - - - - thy joys shall see—When I thy

joys shall see? Je - ru - sa-lem! Je - ru - sa-lem! Name ev - er dear to me! Je - ru - sa-lem!

joys shall see? Je - ru - sa-lem! Je - ru - sa-lem! Name ev - er dear to me! Je - ru - sa-lem!

joys shall see? Je - ru - sa-lem! Je - ru - sa-lem! Name ev-er dear to me! Je - ru - sa-lem!

joys shall see? Je - ru - sa-lem! Je - ru - sa-lem! Name ev-er dear to me! Je - ru - sa - lem!

Allegro.

Solo. Treble or Tenor.

1. Lift up your state - ly heads, ye
2. Swift from your gol - den hin - ges

doors, With has - ty reverence rise, Ye ev - er - last - ing doors that guard The pas - sage to the skies. (Cho's.)
leap, Your barriers roll a - way, And throw your bla - zing por - tals wide And burst the gates of day. (Cho's.)

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*f* Chorus. *p* *f* *f*

For see, For see the King of glory comes, the King of glory comes Along the e-ter -nal road, For see the King, the King of glory comes, the King of glory comes Along the eternal road.

dol. dol.

*f* Chorus. *p* *p* *f* *p* *f*

For see he comes For see he comes,

# I was glad, when they said unto me. [ANTHEM.] DR. CALLCOTT.

Sym.

Solo. Treble.

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

Slow Base.

Duo. 1st and 2d Trebles.

house of the Lord, We will go in to the house, We will go in - to the house, &c.

Tutti.

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

Tutti.

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

Tutti.

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

Solo. Tutti.

Peace be with - in thy walls, Peace be with - in thy walls,

Solo. Tutti.

Peace be with - in thy walls, Peace be with - in thy walls, And plenteousness with-in thy pal - a - ces.

Solo. Tutti.

Peace be with - in thy walls,

Solo. Tutti.

Peace be with - in thy walls, Peace be with - in thy walls,

Tutti.

Solo. Tutti.

Peace be with-in thy walls, Peace be with-in thy walls, And plenteousness, and plenteousness within thy pal - a - ces. A - men, A - men.

Solo. Tutti.

Tutti,

# ANTHEM. How beautiful upon the mountains.

IS. 52. 7. L. MASON.

TENOR.

ALTO. Solo.

7. How beau - ti - ful up - on the moun-tains Are the feet of him that bring-eth good ti - dings, that pub - lish - eth

TREBLE. Solo.

7. How beau - ti - ful up - on the moun-tains Are the feet of him that bring-eth good ti - dings, that pub - lish - eth

BASE.

peace; That bring-eth good ti - dings, good ti - dings of good, that pub - lish-eth sal - - va - tion; That saith un - to Zi - on,

peace; That bring-eth good ti - dings, good ti - dings of good, that pub - lish-eth sal - - va - tion; That saith un - to Zi - on,

Chorus. Solo.

THY GOD REIGNETH! THY GOD REIGNETH! Thy watchmen shall lift up the voice; With the voice to - geth - er shall they

Chorus.

THY GOD REIGNETH! THY GOD REIGNETH!

Chorus.

THY GOD REIGNETH! THY GOD REIGNETH!

Chorus. Solo.

THY GOD REIGNETH! THY GOD REIGNETH! Thy watchmen shall lift up the voice; With the voice to - geth - er shall they

sing; For they shall see eye to eye When the Lord shall bring, shall bring a - gain Zi - on.

When the Lord shall bring, shall bring a - gain

When the Lord shall bring, shall bring a - gain

sing; For they shall see eye to eye When the Lord shall bring, shall bring a - gain Zi - on.

Chorus. *f*

Break forth in - to joy, Break forth in - to joy, sing to - geth - er, Ye waste pla - ces of Je - ru - sa - lem!

Chorus. *f* Solo.

Zi - on, Break forth in - to joy, Break forth in - to joy, sing to - geth - er, Ye waste pla - ces of Je - ru - sa - lem! For the Lord hath

Chorus. *f* Solo.

Zi - on, Break forth in - to joy, Break forth in - to joy, sing to - geth - er, Ye waste pla - ces of Je - ru - sa - lem! For the Lord hath

Chorus. *f*

Break forth in - to joy, Break forth in - to joy, sing to - geth - er, Ye waste pla - ces of Je - ru - sa - lem!

Chorus.

He hath re - deem - ed Je - ru - sa - lem!

Chorus.

com - fort - ed, hath com - fort - ed his peo - ple, He hath re - deem - ed Je - ru - sa - lem! He hath re - deem - ed Je - ru - sa - lem!

Chorus.

com - fort - ed, hath com - fort - ed his peo - ple, He hath re - deem - ed Je - ru - sa - lem! He hath re - deem - ed Je - ru - sa - lem!

Chorus.

He hath re - deem - ed Je - ru - sa - lem!

Solo.

He hath re - deem- ed Je - ru - sa - lem! The Lord hath made bare his ho - ly arm, in the eyes of all . . . . . the

He hath re - deem- ed Je - ru - sa - lem!

He hath re - deem- ed Je - ru - sa - lem!

Solo.

He hath re - deem- ed Je - ru - sa - lem! The Lord hath made bare his ho - ly arm, in the eyes of all . . . . . the

Chorus.

na-tions, And all the ends, the ends of the earth shall see the sal - va - tion of our God, And all the ends of the earth shall see the sal -

Chorus.

na-tions, And all the ends, the ends of the earth shall see the sal - va - tion of our God, And all the ends of the earth shall see the sal -

Chorus.

na-tions, And all the ends, the ends of the earth shall see the sal - va - tion of our God, And all the ends of the earth shall see the sal -

Chorus.

ff

- - va - tion of our . . God.

Chorus.

A - men, A - men,

Chorus.

A - men, A - men, A - men, A - men.

ff

- - va - tion of our . . God

Solo.

Chorus.

A - men, } A - men,
A - - - - - - - - - men, }

Solo.

Chorus.

A - men, } A - men, A - men, A - men
A - - - - - - - - - men, }

ff

- - va - tion of our . . God.

Solo.

Chorus.

A - men, } A - men,
A - - - - - - - - - men, }

Solo.

Chorus.

A - men, } A - men, A - men, A - men.
A - - - - - - - - - men, }

ff

- - va - tion of our . . God

Chorus.

A - men, A - men,

Chorus.

A - men, A - men, A - men, A - men.

## HYMN. Daughter of Zion.

L. MASON.

TENOR. Allegro.

Daughter of Zi - on! Daughter of Zi - on!

ALTO.

Daughter of Zi - on! Daughter of Zi - on!

TREBLE.

Daughter of Zi - on! Daughter of Zi - on!

BASE.

Daughter of Zi - on! Daughter of Zi - on!

Daughter of Zi - on! a - wake from thy sad -ness! A - wake! A - wake! A - wake from thy sad-ness! A - wake! for thy foes shall op -

Daughter of Zi - on! a - wake from thy sad -ness! A - wake! A - wake! A - wake from thy sad-ness! A - wake! for thy foes shall op -

Daughter of Zi - on! a - wake from thy sad -ness! A - wake! A - wake! A - wake from thy sad-ness! A - wake! for thy foes shall op -

Daughter of Zi - on! a - wake from thy sad -ness! A - wake! A - wake! A - wake from thy sad-ness! A - wake! for thy foes shall op -

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- press thee no more, thy foes shall op - press thee no more.

- press thee no more, thy foes shall op - press thee no more.

- press thee no more, thy foes shall op - press thee no more.

- press thee no more, thy foes shall op - press thee no more.

Chorus.

A - rise! for the night of thy sorrow is

Solo

Chorus.

Bright o'er the hills dawns the day - star of glad- ness, Bright o'er the hills dawns the day-star of gladness, A - rise! for the night of thy sorrow is

Solo.

Chorus.

Bright o'er the hills dawns the day - star of glad- ness, Bright o'er the hills dawns the day- star of gladness, A - rise! for the night of thy sorrow is

Chorus.

A - rise! for the night of thy sorrow is

*p*

Solo.

o'er, the night of thy sor - row is o'er. Daughter of Zi - on! Daughter of Zi - on! Daughter of Zi - on! a - wake from thy

*p*

o'er, the night of thy sor - row is o'er. Daughter of Zi - on! Daughter of Zi - on!

*p*

o'er, the night of thy sor - row is o'er. Daughter of Zi - on! Daughter of Zi - on! Solo.

*p*

o'er, the night of thy sor - row is o'er. Daughter of Zi - on! Daughter of Zi - on! Daughter of Zi - on! a - wake from thy

Chorus.

sad-ness! A - wake! A - wake! A -wake from thy sadness! A-wake! for thy foes shall op - press thee no more, thy foes shall op-press thee no

Chorus.

A - wake! A - wake! A -wake from thy sadness! A-wake! for thy foes shall op - press thee no more, thy foes shall op-press thee no

Chorus.

A - wake! A - wake! A - wake from thy sadness! A-wake! for thy foes shall op - press thee no more, thy foes shall op-press thee no

Chorus.

sad-ness! A - wake! A - wake! A - wake from thy sadness! A-wake! for thy foes shall op - press thee no more, thy foes shall op-press thee no

more.

*f*

Strong were thy foes, but the arm that sub -

more.

*f*

Strong were thy foes, but the arm that sub -

more.

*f*

Strong were thy foes, but the arm that sub -

more.

*f*

Strong were thy foes, but the arm that sub

- dued them, And scattered their le - gions, was mighti - er far. . . . . They

- dued them, And scattered their le - gions, was mighti - er far. They fled like the chaff from the scourge that pur - sued them, They

- dued them, And scattered their le - gions, was mighti - er far. They fled like the chaff from the scourge that pur - sued them, They

- dued them, And scattered their le - gions, was mighti - er far. . . . . They

fled like the chaff from the scourge that pursued them, Vain were their steeds and their chariots of war! Vain were their steeds and their

fled like the chaff from the scourge that pursued them. Vain were their steeds and their chariots of war! Vain were their steeds and their

fled . . . . . Vain were their steeds and their chariots of war! Vain were their steeds and their

fled like the chaff from the scourge that pursued them. Vain were their steeds and their chariots of war! Vain were their steeds and their

chariots of war, Daughter of Zi - on! Daughter of Zi - on! Chorus. A - wake! A -

chariots of war, Daughter of Zi - on! Daughter of Zi - on! Solo. Daughter of Zi - on! Chorus. a - wake from thy sad- ness! A - wake! A -

chariots of war, Daughter of Zi - on! Daughter of Zi - on! Solo. Daughter of Zi - on! Chorus. a - wake from thy sad- ness! A - wake! A -

chariots of war, Daughter of Zi - on! Daughter of Zi - on! Chorus. A - wake! A -

- wake! A - wake from thy sadness! A-wake! for thy foes shall op - press thee no more, thy foes shall op - press thee no more.

- wake! A -wake from thy sadness! A-wake! for thy foes shall op - press thee no more, thy foes shall op -press thee no more.

- wake! A - wake from thy sadness! A-wake! for thy foes shall op - press thee no more, thy foes shall op - press thee no more. Sym.

- wake! A -wake from thy sadness! A -wake! for thy foes shall op - press thee no more, thy foes shall op - press thee no more.

Andantino. Soli.

Daughter of Zi - on! the power that hath saved thee, Extolled with the harp and the timbrel should be;

Daughter of Zi - on! the power that hath saved thee, Extolled with the harp and the timbrel should be;

Daughter of Zi - on! the power that hath saved thee, Extolled with the harp and the timbrel should be;

Daughter of Zi - on! the power that hath saved thee, Extolled with the harp and the timbrel should be;

Daughter of Zi-on! the power that hath saved thee Extolled with the harp and the timbrel should be, Extolled with the harp and the timbrel should be;

Daughter of Zi-on! the power that hath saved thee Extolled with the harp and the timbrel should be, Extolled with the harp and the timbrel should be;

Daughter of Zi-on! the power that hath saved thee Extolled with the harp and the timbrel should be, Extolled with the harp and the timbrel should be;

Daughter of Zi-on! the power that hath saved thee Extolled with the harp and the timbrel should be, Extolled with the harp and the timbrel should be;

**Allegro. Tutti.**

Shout! for the foe is destroyed that enslav'd thee, Th'op-pressor is vanquished and Zi - on is free! Shout! for the foe is destroyed that en -

Shout! for the foe is destroyed that enslav'd thee, Th'oppressor is vanquished and Zi - on is free! Shout! for the foe is destroyed that en -

Shout! for the foe is destroyed that enslav'd thee, Th'oppressor is vanquished and Zi - on is free! Shout! for the foe is destroyed that en -

Shout! for the foe is destroyed that enslav'd thee, Th'oppressor is vanquished and Zi - on is free! Shout! for the foe is destroyed that en -

- slav'd thee, Shout! for the foe is destroyed that en - slav'd thee, Th'op-pres-sor is vanquished and Zi - on is free, Th'op-pres -sor is

- slav'd thee, Shout! for the foe is destroyed that en - slav'd thee, Th'op-pres-sor is vanquished and Zi - on is free, Th'op-pres - sor is

- slav'd thee, Shout! for the foe is destroyed that en - slav'd thee, Th'op-pres-sor is vanquished and Zi - on is free, . . . . . .

- slav'd thee, Shout! for the foe is destroyed that en - slav'd thee, Th'op-pres-sor is vanquished and Zi - on is free Th'op-pres-sor is

vanquished and Zi - on is free, Zi - on is free, Zi - on is free. Daughter of Zi - on! Daughter of Zi - on!

vanquished and Zi - on is free, Zi - on is free, Zi - on is free. Daughter of Zi - on! Daughter of Zi - on!

. . . . . Zi - on is free, Zi - on is free. Daughter of Zi - on! Daughter of Zi - on!

vanquished and Zi - on is free, Zi - on is free, Zi - on is free. Daughter of Zi - on! Daughter of Zi - on!

Daughter of Zi - on! a - wake from thy sad - ness! A - wake! A - wake! A - wake from thy sad-ness! A - wake! for thy foes shall op -

Daughter of Zi - on! a - wake from thy sad - ness! A - wake! A - wake! A - wake from thy sad-ness! A - wake! for thy foes shall op -

Daughter of Zi - on! a - wake from thy sad - ness! A - wake! A - wake! A - wake from thy sad-ness! A - wake! for thy foes shall op -

Daughter of Zi - on! a - wake from thy sad - ness! A - wake! A - wake! A - wake from thy sad-ness! A - wake! for thy foes shall op -

- press thee no more, thy foes shall op - press thee no more, no more, no more, A - wake! for thy foes shall op - - press thee no

- press thee no more, thy foes shall op - press thee no more, no more, no more, A - wake! for thy foes shall op - - press thee no

- press thee no more, thy foes shall op- - press thee no more, no more, no more, A - wake! for thy foes shall op - - press thee no

- press thee no more, thy foes shall op - press thee no more, no more, no more, A - wake! for thy foes shall op - - press thee no

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more, shall op - press thee no more, thy foes shall op - press thee no more, no more, no more, no more.

more, shall op - press thee no more, thy foes shall op - press thee no more, no more, no more, no more.

more, shall op - press thee no more, thy foes shall op - press thee no more, no more, no more, no more.

more, shall op - press thee no more, thy foes shall op - press thee no more, no more, no more, no more.

# ANTHEM. Awake, put on thy strength.

Abridged from W. JACKSON.

Solo.

A - wake, a-wake, put on thy strength, O Zi - on, put on thy strength, O Zi - on, O,

A - wake, a-wake, put on thy strength, O Zi - on, put on thy beau- ti - ful gar-ments, O,

Solo.

A - wake, a-wake, put on thy strength, O Zi - on, put on thy beau-ti - ful gar-ments,

Solo.

A - wake, put on thy strength, O Zi - on, put on thy strength, O Zi - on, O,

Tutti.

O Je - ru - sa - lem, O Je - ru - sa - lem, the ho - ly ci - ty, A - wake, awake, put on thy strength, O Zi - on, put

Tutti.

O Je - ru - sa - lem, O Je - ru - sa - lem, the ho - ly ci - ty, A - wake, awake, put on thy strength, O Zi - on, put

Tutti. Sym.

O Je - ru - sa - lem, O Je - ru - sa - lem, the ho - ly ci - ty, A - wake, awake, put on thy strength, O Zi - on, put

Tutti.

O Je - ru - sa - lem, O Je - ru - sa - lem, the ho - ly ci - ty, A - wake, awake, put on thy strength, O Zi - on, put

Solo.

on thy strength, O Zi - on, put on thy beau-ti - ful gar - ments,

Tutti. For.

A - wake, a- wake, put

Solo. Pia.

on thy strength, O Zi - on, put on thy beau- ti - ful

Tutti. For.

garments, A - wake, a- wake, put

Solo. Pia.

on thy strength, O Zi - on, put on thy beau- ti - ful

Tutti. For.

garments, A - wake, a- wake, put

Solo. Pia.

on thy strength, O Zi - on, put on thy beau-ti - ful gar - ments,

Tutti. For.

A - wake, a- wake, put

Solo. Pia.

on thy strength, thy strength, O Zion, put on thy beau-ti-ful garments,

Tutti. For.

O, O Je - ru - sa -lem, the ho - ly ci - ty,

Solo. Pia.

on thy strength, thy strength, O Zion, put on thy beauti- ful garments,

Tutti. For.

O, O Je - ru - sa -lem, the ho - ly ci- ty,

Solo. Pia.

on thy strength, thy strength, O Zion, put on thy beauti- ful garments,

Tutti. For.

O Je -ru - sa -lem, the ho - ly ci- ty,

Solo. Pia.

on thy strength, thy strength, O Zion, put on thy beauti -ful garments,

Tutti. For.

O, O Je -ru - sa -lem, the ho - ly ci- ty,

O Je - ru- sa- lem, the ho - ly ci - ty.

The redeemed of the Lord shall re-

O Je - ru- sa- lem, the ho - ly ci - ty.

The re - deem-ed of the Lord shall re - turn.

Sym.

O Je - ru- sa- lem, the ho -ly ci - ty. Sym,

The re - deem-ed of the Lord shall re - turn.

O Je - ru- sa- lem, the ho -ly ci - ty.

The re-deemed of the Lord shall re-

- turn,

Sorrow and mourning shall pass away, shall pass away, shall pass away, shall pass away, shall

ev- er - last-ing joy shall be up -on their head,

For.

shall pass, shall pass, shall pass, shall

turn.

Sorrow and mourning shall pass a - way, shall pass a-way, shall pass away, shall pass away, shall

pass a - way,

pass a - way, The re - deem-ed of the Lord shall re - turn, The re-deemed of the Lord shall re- turn,

Sym.

pass a - way, The re - deem-ed of the Lord shall re - turn, Sym.

pass a - way, The redeemed of the Lord shall re - turn, ev -er -

ev -er - last- ing joy shall be up-on their head, ev-er - last-ing joy shall be up -on their head, sorrow and mourning shall pass away

ev - er - last- ing joy shall be up-on their head, ev- er - last-ing joy shall be up -on their head, sor - - row and mourning

Pia.

ev - er - last- ing joy shall be up-on their head, ev- er - last-ing joy shall be up -on their head, sorrow and mourn - - - - - - - - ing

- last-ing joy shall be up - on their head, ev-er - last-ing joy . . shall be up - on their head, Sorrow and mourning shall pass away,

shall pass a - way, shall pass a - way, shall pass, shall pass a - way. A - wake, a - wake,

shall pass a - way, shall pass a - way, shall pass a - way. A - wake, a - wake, put

shall pass a - way, shall pass a - way, shall pass a - way. A - wake, a - wake, put

shall pass a - way, shall pass a - way, shall pass, shall pass a - way. A - wake, a - wake,

A - wake, awake, put on thy strength O Zi - on, Awake, awake, put on thy strength, Awake, awake, put

on thy strength, O Zion, Awake, awake, put on thy strength, Awake, awake, put

Sym.

on thy strength, O Zion, Awake, awake, put on thy strength, Awake, awake, put

A - wake, awake, put on thy strength, O Zi - on, Awake, awake, put on thy strength, Awake, awake, put

on thy strength, put on thy strength, thy strength, O Zi - - on, put on thy beau- ti - ful garments,

on thy strength, put on thy strength, thy strength, O Zi - - on, put on thy beau-ti - ful

on thy strength, put on thy strength, O Zi - - on, put on thy beau-ti - ful

on thy strength, put on thy strength, thy strength, O Zi - - on, put on thy beau- ti - ful garments,

O, O Je - ru - sa - lem, the ho - ly ci - ty, O Je - ru - sa - lem, the ho - ly ci - ty, A - men, A - men.

garments, O, O Je - ru - sa - lem, the ho - ly ci - ty, O Je - ru - sa - lem, the ho - ly ci - ty, A - men, A - men.

garments, O Je - ru - sa - lem, the ho - ly ci - ty, O Je - ru - sa - lem, the ho - ly ci - ty, A - men, A - men.

O, O Je - ru - sa - lem, the ho - ly ci - ty, O Je - ru - sa - lem, the ho - ly ci - ty, A - men, A - men.

# PSALM. Lift up your heads, eternal gates.

L. MASON.

Maestoso.

1. Lift up your heads, e - ter - nal gates, Lift up your heads, e - ter - nal gates, Unfold, to en -ter- tain, The King of glo - ry; see, he comes With his celestial train, he

3. Lift up your heads, e - ter - nal gates, Lift up your heads, e - ter - nal gates, Unfold, to en- ter-tain, The King of glo- ry; see, he comes With all his shining train, he

comes, he comes With his ce- les- tial train. Who is the King of glo - ry? who? Who is the King of glo - ry? who? The Lord for strength re-

comes, he comes With all his shining train. Who is the King of glo - ry? who? Who is the King of glo - ry? who? The Lord of hosts re -

First time.

- nowned, The Lord for strength renowned ; In bat- tle migh-ty, In bat- tle mighty, O'er his foes, E - ter- nal vic - tor crowned.

First time.

First time.

- nowned, The Lord of hosts renowned ;(Pass to the words 'Of glory &c.')

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Second time.

Second time.

Of glo - ry he a - lone is King, Of glo -ry he a- lone is King, Who is with glory crowned, Who is with glory crowned, Who is with glory crowned.

Second time.

Second time.

# MIRIAM'S SONG.



(TWO SETS OF WORDS.)

Sing the first time with four voices, one on each part, and repeat in chorus.

Allegretto.

Solo, or Chorus.

:𝄋: 1. Sound the loud timbrel o'er Egypt's dark sea,— Je - ho - vah has triumphed, his people are free. :𝄋: Sing for the pride of the
:𝄋: 2. Praise for the vict'ry all praise to the Lord, His word was our arrow, his breath was our sword. :𝄋: Who shall re-turn to tell

Solo, or Chorus.

Solo, or Chorus.

:𝄋: 1. Shout the glad tidings, ex - ult - ing - ly sing, Je - ru - sa - lem triumphs, Mes-si - ah is King. :𝄋: Zi - on! the mar-vellous
:𝄋: 2. Shout the glad tidings, ex - ult - ing · ly sing, Je - ru - sa - lem triumphs, Mes-si - ah is King. :𝄋: Tell how he cometh, from

Solo, or Chorus.

ty - rant is broken, His chariots and horsemen all splen-did and brave, How vain was their boasting, the Lord has but spo-ken, And
E - gypt the sto - ry, Of those she sent forth in the hour of her pride, The Lord hath looked out from his pil - lar of glo - ry, And

sto - ry be tel-ling, The son of the high - est, how love-ly his birth! The bright-est arch - an - gel in glo-ry ex - cel - ling, He
na - tion, to na-tion, The heart cheering news, let the earth e - cho round; How free to the faith-ful he of-fers sal-va - tion, With

First time, four voices,—*piano*.—Repeat in chorus, *forte*.

char - iots and horsemen are sunk in the wave. :$: Sound the loud tim - brel o'er E - gypt's dark sea, Je-
all her brave thousands are dash'd in the tide.

First time, four voices,—*piano*,—Repeat in chorus, *forte*.

stoops to re - deem thee, he reigns o'er the earth. :$: Shout the glad ti - dings, ex - ult - ing - ly sing, Je-
joy ev - er - last - ing his peo - ple are crown'd.

Tutti. *ff*

ho - vah has tri-umphed, his peo - ple are free. :$: His peo - ple are free, his peo - ple are free.

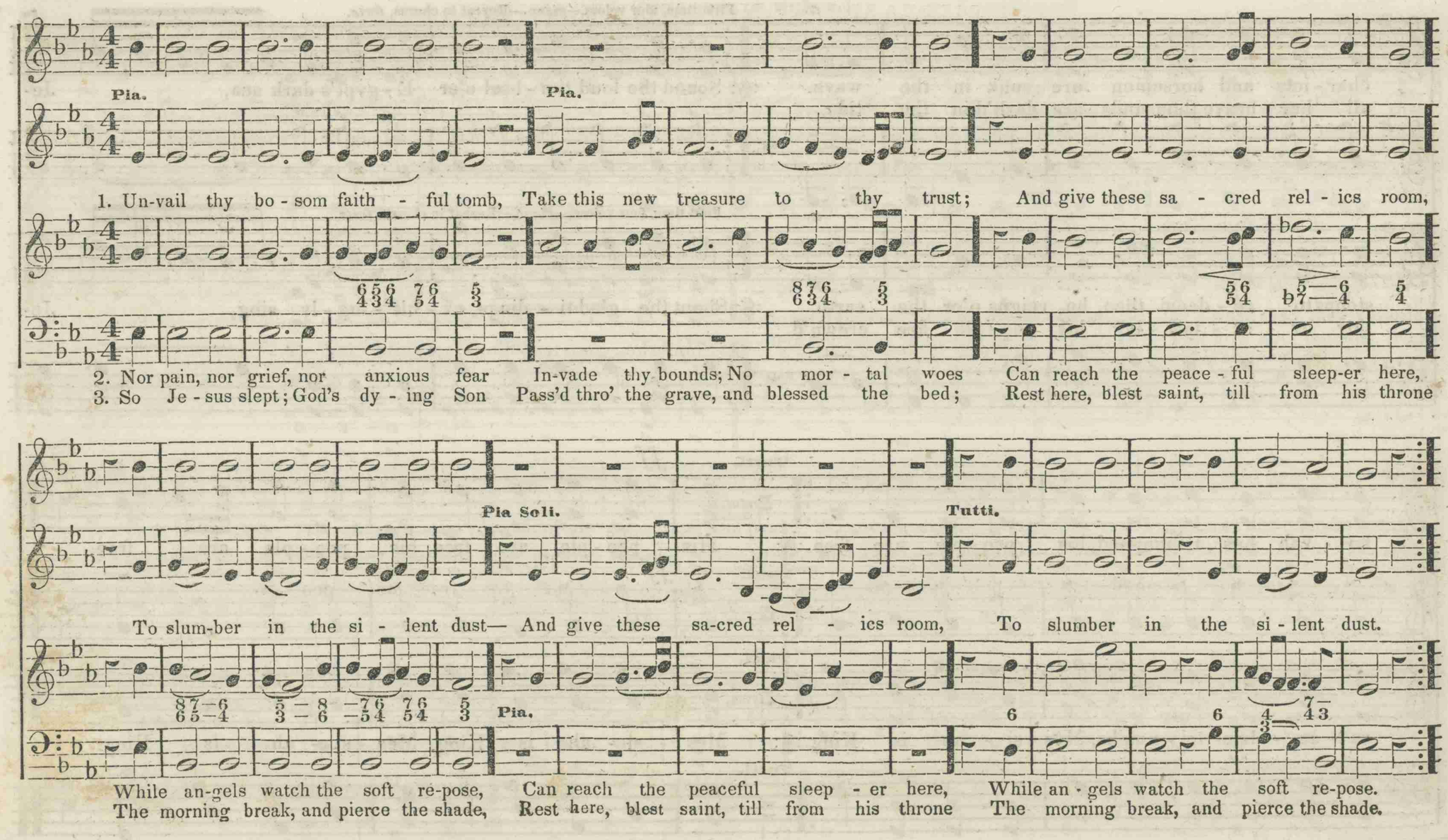
Tutti. *ff*

ru - sa - lem tri - umphs, Mes - si - ah is King. :$: Mes - si - ah is King, Mes - si - ah is King.

Tutti.

# Unvail thy bosom, faithful tomb.

[Dead March in the Oratorio of Saul.] HANDEL.



Verse 4th.
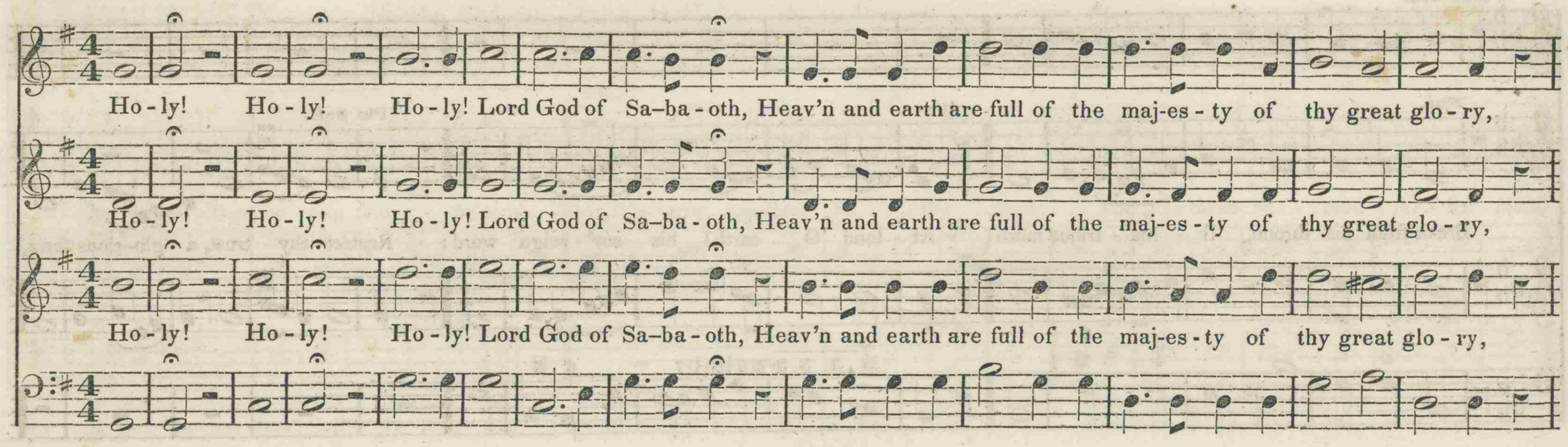
For. dim. Pia Soli.
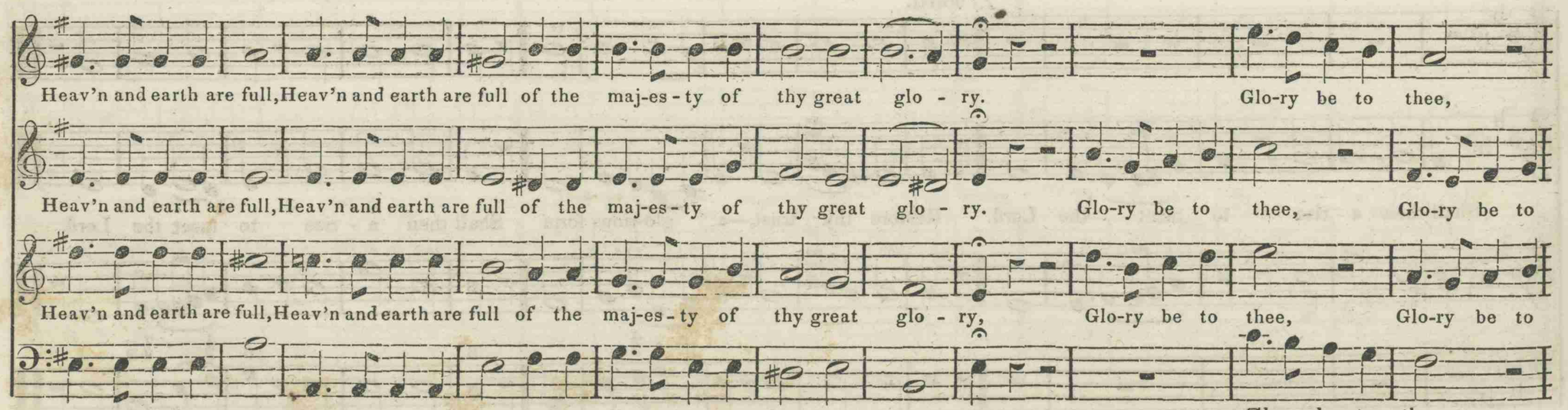
Break from his throne, Il - lus - trious morn; At - tend O earth! his sov'- reign word; Restore thy trust, a glo- rious form,

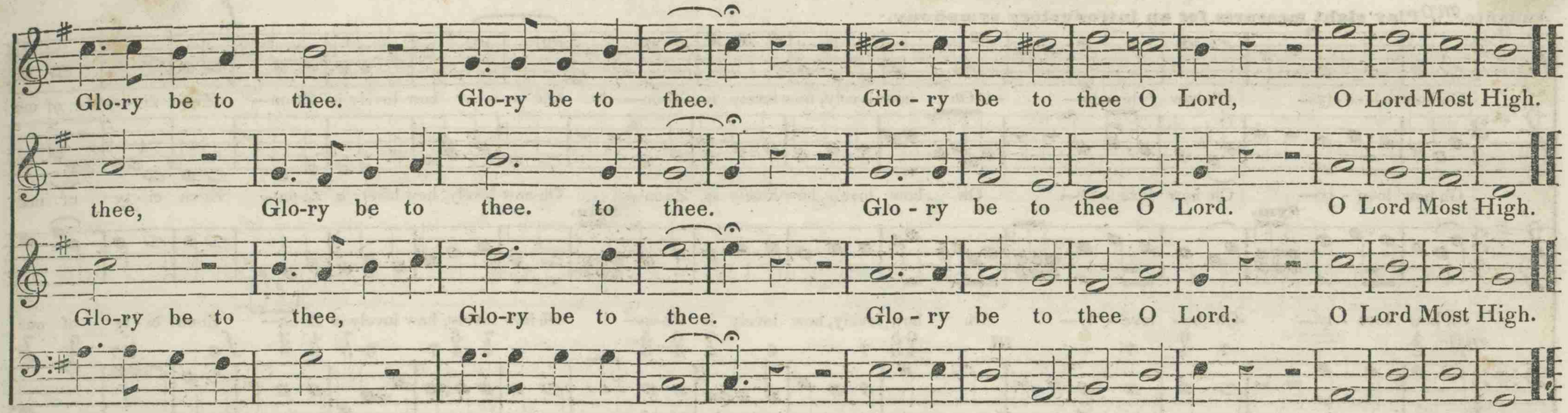
*ff* Tutti.

Shall then a - rise to meet the Lord. Restore thy trust,—a glo-rious form Shall then a - rise to meet the Lord.

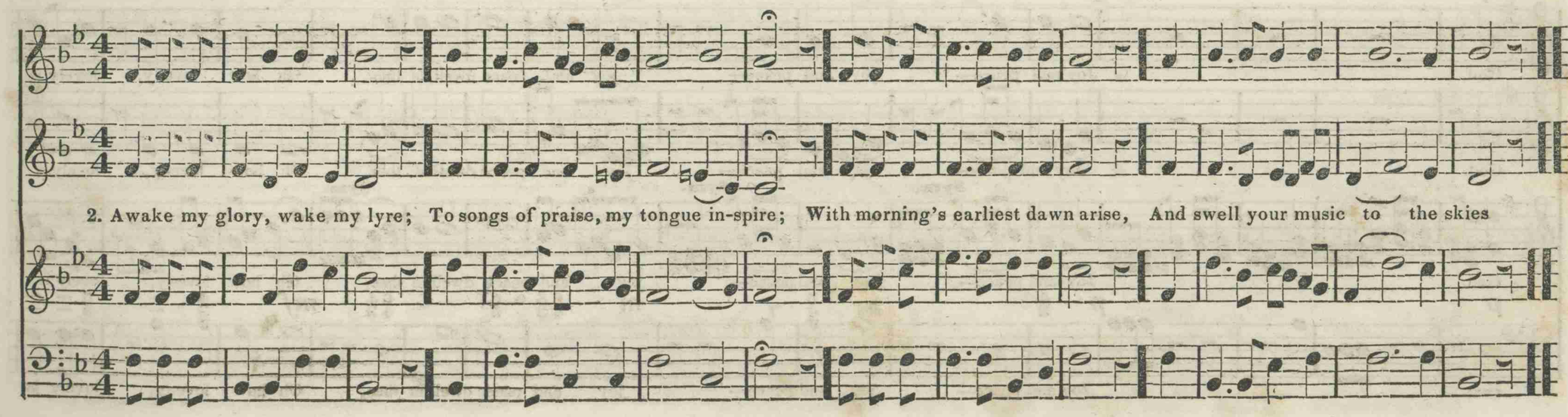
## SENTENCE. HOLY LORD GOD OF SABAOTH.







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

## ACHSA. L. M.


2. Awake my glory, wake my lyre; To songs of praise, my tongue in-spire; With morning's earliest dawn arise, And swell your music to the skies

# O how lovely is Zion.

[MOTETT.] **Subject from an 'Agnus Dei,' by MOZART.**

**Andante.** *mp* **Play eight measures for an introductory symphony.**

Oh how love - ly— Oh how love-ly— Oh how lovely, how lovely is Zi-on— Oh - - - how lovely is Zi-on— Zi-on ci - ty of our

Oh how love - ly— Oh how love - ly— Oh how lovely, how lovely is Zi-on— Oh how lovely, how lovely is Zi-on— Zi-on ci - ty of our

Sym. Sym.

Oh how love - ly— Oh how love - ly— Oh how lovely, how lovely is Zi-on— Oh how lovely, how lovely is Zi-on— Zi-on ci - ty of our

Oh how love - ly Oh how love - ly— Oh how lovely, how lovely is Zi-on— Oh how lovely, how lovely is Zi-on— Zi-on ci - ty of our

God. Joy and peace— joy and peace— joy and peace dwell in thee, Oh how love-ly, lovely is

God. Joy and peace— joy and peace— joy and peace dwell in thee, Oh how love-ly, lovely is

Sym. Sym. Sym.

God. Joy and peace— joy and peace— joy and peace dwell in thee, Oh how love-ly, lovely is

God. Joy and peace— joy and peace— joy and peace dwell in thee, Oh how love-ly, lovely is

Zi-on— love - ly is Zi-on— love - ly is Zion— love - ly is Zi-on— Oh how love-ly, how love-ly is Zi - on—

Zi-on— joy - - - - - - - and peace dwell - - - - in thee - - - - Oh how love - ly is Zi - on—

Zi - on— love - ly is Zi - on— love - ly is Zi-on— love - ly is Zi-on— Oh how love-ly— how love-ly is Zi - on—

Zi-on— Oh how love - - - - ly is Zi - on—

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Joy and peace, Joy and peace ever dwell in thee— Joy and peace— Joy and peace ev-er dwell in thee— dwell in thee— dwell in thee, dwell in thee,

Joy and peace, Joy and peace ever dwell in thee— Joy and peace— Joy and peace ev-er dwell in thee— dwell in thee— dwell in thee, dwell in thee.

Joy and peace, Joy and peace ever dwell in thee, Joy and peace Joy and peace ever dwell in thee dwell in thee dwell in thee, dwell in thee.

sym. pia.

Joy and peace, Joy and peace ever dwell in thee—Organ. Joy and peace ever dwell in thee— dwell in thee— dwell in thee, dwell in thee.

# PSALM. O praise ye the Lord.

Subject from MOZART.

Allegro.

1. O praise ye the Lord! pre-pare your glad voice, His praise in the great as - sem-bly to sing; In their great Cre - a - tor let all men rejoice, And

3. With glo - ry a - dorned, his people shall sing To God, who de - fence and plen-ty sup - plies: Their loud ac-cla - mations to him their great King, Thro'

heirs of sal - va - tion be glad in their King. 2. Let them his great name de - vout - ly a - dore; In loud swelling strains his prais-es ex-press,

earth shall be sounded, and reach to the skies. 4. Ye an - gels a - bove, his glo-ries who've sung, In loft - i - est notes, now pub-lish his praise;

Who gra -cious- ly o - pens his boun- ti - ful store, Their wants to re - lieve, and his children to bless. *For the last stanza only.*

*Coda.*

We mor-tals, de - light- ed, would bor-row your tongue; Would join in your num-bers, and chant to your lays, and chant to your lays, and chant to your lays.

## ANTHEM. O Praise the Lord.

Arranged from HANDEL.

**Tenor. Mod. Maestoso. Sostenuto.**

**2d Treble.**

O praise the Lord with one con- sent, O praise the Lord with one con-sent, And mag - - ni - fy his name, Praise the Lord with one con -

**Air.**

sent, and mag - - ni - fy his name. Let all the servants of the Lord His worthy praise, his worthy praise pro-claim.

His wor -thy praise, His wor-thy, worthy praise pro-claim.

sent, and mag - - ni - fy his name. Let all the servants of the Lord His worthy praise, his worthy praise pro-claim.

Let all the servants of the Lord His wor -thy praise, His worthy, worthy praise pro-claim.

Allegro.

O be joy- ful in God, all ye lands, O be joy -ful in God, all ye lands, all ye lands, O be joy - ful in God, all ye

Sym. Sym.

lands, O be joy - ful in God, all ye lands, make his praise glo - rious, O be joy - ful in God, all ye lands, in God, all ye

Pia.

Org.

[34]

lands, . . in God, all ye lands, in God, all ye lands, O be joy - ful in God, all ye lands, Make his praise glo - rious.

Fortis. dim. cres.

lands, O be joy - ful in God, all ye lands, in God, all ye lands, O be joy - ful in God, all ye lands, Make his praise glo - rious.

Voice.

O be joy - ful in God, all ye lands, . . . . . O be joy - ful in God, all ye lands,

Recitative.

One thing have I de - sired of the Lord, which I will re - quire.

Sym. Andante.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

dwell in the house of the Lord all the days of my life. To be - hold the fair beau - ty of the Lord, To be -

Organ.

Voice.

- hold the fair beau - ty of the Lord, and to vis - it, to vis - it his tem-ple, to be - hold the fair beauty of the

Lord, and to vis - it his tem - ple, and to vis - it his tem - ple. A - men. A - men.

Moderato.

The Lord is in his ho - ly tem- ple; The Lord is in his ho - ly tem - ple; Let all the earth keep si - lence,

keep si - lence be - fore him, . . Let all the earth keep si - lence, keep si - lence be - fore . . him.

## What though downy slumbers flee. [HYMN.]

Soprano 1st Soli.

What tho' dow-ny slumbers flee, Strangers to my couch and me; While with God's pro-tec - tion blest, Cares and fears ne'er haunt my breast.

Soprano 2d.

Instrument.

Soprano 1st. Soli.

ad lib.

Midst the si-lence of the night Mingling with those Angels bright, Whose har-monious voi-ces raise, Ho-ly songs of grate - ful praise.

Soprano 2d.

Soprano 3d.

Alto. Soli.

Midst the throng his gen-tle ear Shall my grateful ac - cents hear; From on high will he im-part, Se - cret com-fort to my heart.

Tenor.

Base.

Tenor. Tutti.

Alto.

Lift-ing all my thoughts a-bove; On the wings of faith and love; Blest al - ter-na - tive to me Thus to sleep or wake with thee.

Soprano.

Base.

# CHANT. THE LORD'S PRAYER.

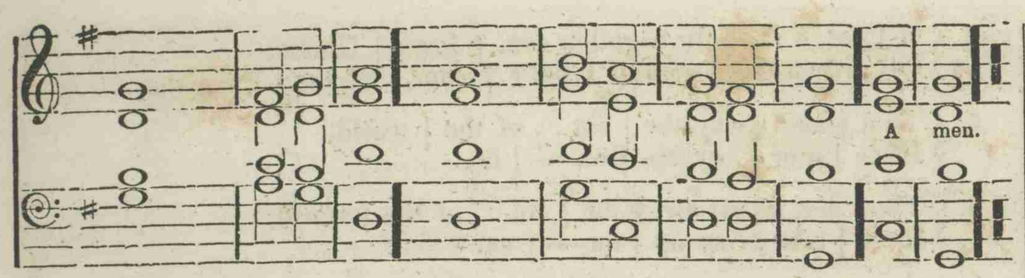
Our Fa - ther who art in heaven, hal-low - ed be thy name: thy king-dom come: thy will be done on earth as it is in heaven.

Give us this day our dai - ly bread: and for - give us our tres -pass- es, as we for - give them that tres -pass a - gainst us:

*p* *m* cres. *f* *p* For. Adagio.

And lead us not in -to temp-ta- tion, but de - liv-er us from e - vil; for thine is the kingdom, and the power, and the glory: for-ev-er and ev - er. A - men

*p* *m* cres. *j* *f* *p*




REV. IV. 8. & 11. and V. 10 & 13.

1. { Holy, 4 holy, ^ holy, ^ | Lord . . God Al- | mighty,
. { Which was, ^ and | is, and | is to | come.

2. { Thou art worthy, O Lord, ^ to receive glory, ^ and
. { | honor . . and | power;
. { For thou hast created all things, ^ and for
. { thy pleasure they | are and | were cre- | ated.

3. { Worthy is the Lamb | that was | slain.
. { To receive power, ^ and riches, ^ and wisdom, ^ and
. { strength, ^ and | honor . . and | glory . . and | blessing.

4. Blessing, ^ and honor, ^ and | glory . . and | power,
. { Be unto him that sitteth upon the throne, ^
. { And unto the | Lamb for | ever . . and | ever. ‖ AMEN.

PSALM 105. 1–4.

1. O give thanks unto the Lord; 4 call up- | on his | name.
2. Make known his | deeds a- | mong the | people.
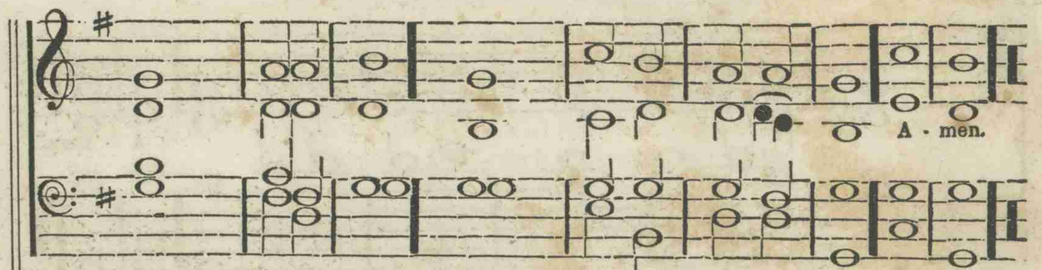
3. Sing unto him, ^ sing | psalms . . unto | him.
4. Talk ye of | all his | wondrous | works.

5. Glory ye in his | holy | name:
6. Let the heart of them re- | joice that | seek the | Lord.

7. Seek the Lord ^ | and his | strength;
8. Seek his | face, . . seek his | face . . ever- | more.

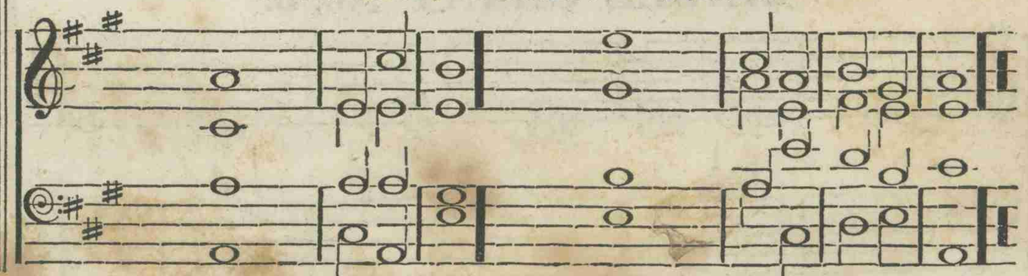
DIRECTIONS.—The bars ( | ) separate the words sung to the chanting note from those sung in the cadence. This mark ( ^ ) shows where breath may be taken. The dots ( . . ) show to which notes of the cadence the words are sung when there are more than two syllables.



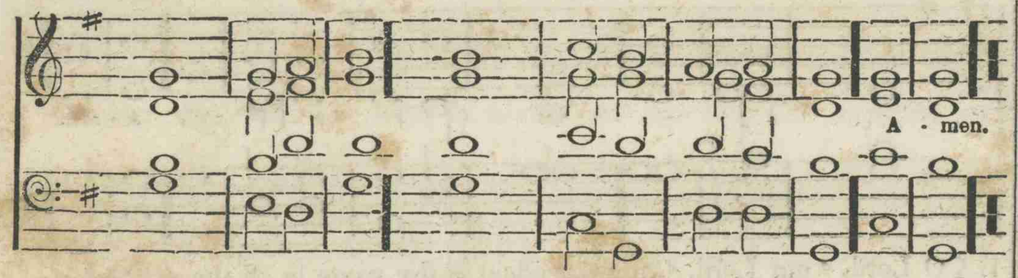



1. { O Lord, ^ our Lord, ^ how excellent is thy name in all the earth; ^
. { Who has set thy glory a- | bove the | heavens.
. { Out of the mouth of babes and sucklings hast
. { thou ordained strength, because of thine enemies; ^
. { That thou mightest still the | ene . . my | and . . the a- | venger.
2. { When I consider the heavens, the work of thy fingers; ^
. { The moon and the stars, which | thou . . hast or- | dained,
. { What is man, that thou art mindful of him? ^
. { And the son of | man . . that thou | visit . . est | him.
3. { For thou hast made him a little lower than the angels, ^
. { Thou hast crowned him with | glo . . ry and | honor.
. { Thou madest him to have dominion over the works of thine hand; ^
. { Thou hast put | all things | under . . his | feet.
4. { All sheep and oxen, ^ yea, and beasts of the field; ^
. { The fowls of the air, ^ and the fish of the sea, ^
. { And whatsoever passeth through the | paths . . of the | sea.
. O Lord, ^ our Lord, ^ how excellent is thy | name in | all the | earth.

## SINGLE CHANT No. 3.



## SINGLE CHANT No. 4.




GLORIA IN EXCELSIS.

1. { Glory be to | God on | high,
   { And on earth | peace, ^ good | will to | men.

2. { We praise thee, ^ we bless thee, ^ we | worship | thee,
   { We glorify thee, ^ we give thanks to thee for | thy great | glo- | ry.
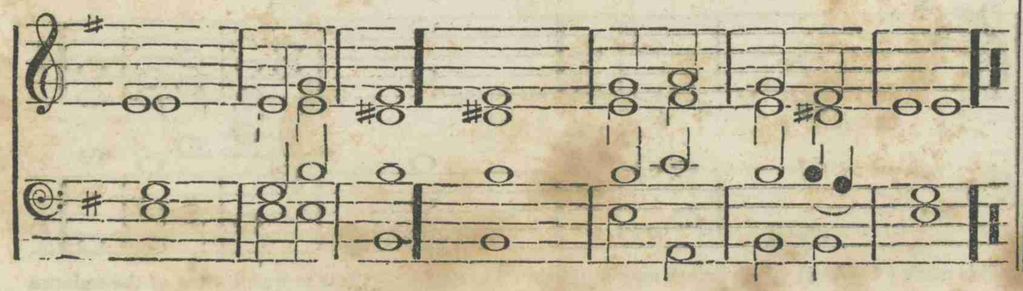
3. { O Lord God, ^ | heavenly | king,
   { God the | Father | Al- | mighty.

(Down to 4th verse, Chant No. 5.)

9. { For thou | only . . art | holy,
   { Thou | only | art the | Lord.

10. Thou only, ^ O Christ, ^ with the | Holy | Ghost,
    Art most high in the glory of | God the | Fa — | ther. ‖ AMEN.

## SINGLE CHANT No. 5.



4. { O Lord, ^ the only begotton son, | Jesus | Christ;
   { O Lord God, ^ Lamb of God, ^ | Son . . of the | Fa- | ther.

5. { That taketh away the | sin . . of the | world,
   { Have | mer . . cy up- | on — | us.

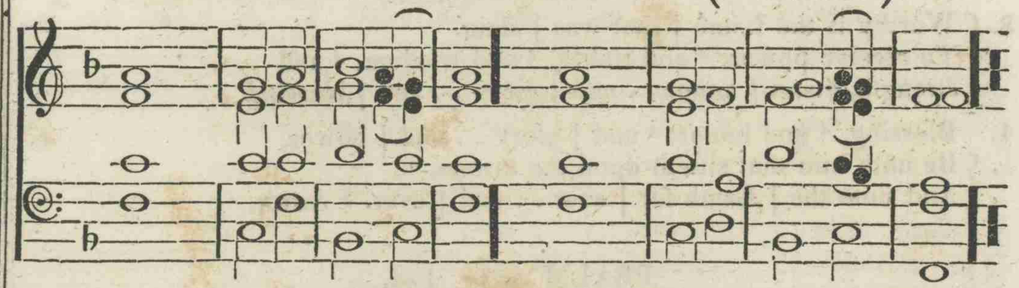
6. { Thou that takest away the | sin . . of the | world,
   { Have | mer . . cy up | on — | us.

7. { Thou that takest away the | sin . . of the | world,
   { Re- | ceive — | our — | prayer.

8. { Thou that sittest at the right hand of | God the | Father,
   { Have | mer . . cy up | on — | us:

(Go back to the 9th verse, Chant No. 4.)

## SINGLE CHANT No. 6. (*Peculiar*)
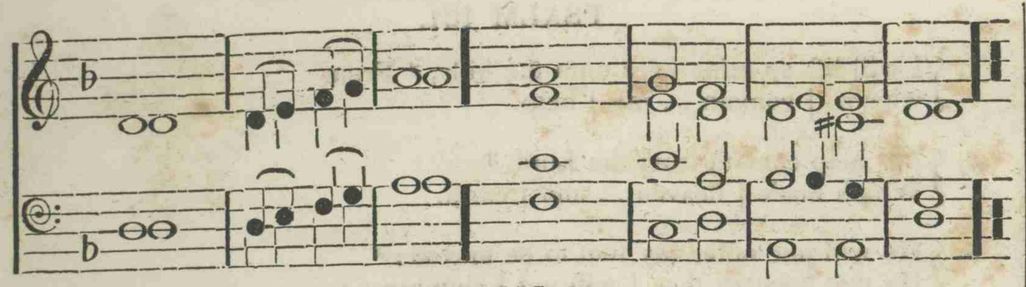


THE LORDS PRAYER.

1. { Our Father, who art in heaven, ^ | hallow . . ed | be thy | name;
   { Thy kingdom come, ^ thy will be done on | earth . . as it | is in | heaven:

2. Give us this day, ^ | our — | daily | bread,
   { And forgive us our trespasses, ^ as we forgive
   { them that | trespass . . a- | gainst— | us.

3. { And lead us not into temptation, ^ but de | liver | us from | evil;
   { For thine is the kingdom, ^ and the power, ^ and
   { the glory, ^ for- — | ever | A— | men.

## SINGLE CHANT No. 7.



PSALM 90.

1. Lord,ᐞ thou hast been our dwelling place ᐞ In | all . . gene- | rations :‖
. { Before the mountains were brought forth, ᐞ or ever thou
. { hadst formed the earth and the world, ᐞ Even
. { from everlasting to ever | lasting ᐞ | Thou art | God.

2. { Thou turnest man to destruction; ᐞ and sayest,
. { Return, ᐞ ye | chil . . dren of | men.
. { For a thousand years in thy sight ᐞ are but as
. { yesterday when it is past, ᐞ
. { and | as a | watch . . in the | night.

3. { Thou carriest them away as with a flood, ᐞ they are
. { as a sleep; ᐞ In the morning they are like grass ᐞ
. { which | groweth | up:
. { In the morning it flourisheth and groweth up; ᐞ
. { In the evening it is cut | down, ᐞ *cut* | *down*, ᐞ and | withereth.

4. { For we are consumed by thine anger, ᐞ
. { And by thy | wrath . . are we | troubled.
. { Thou hast set our iniquities before thee, ᐞ
. { Our secret sins in the | light of | thy — | countenance.
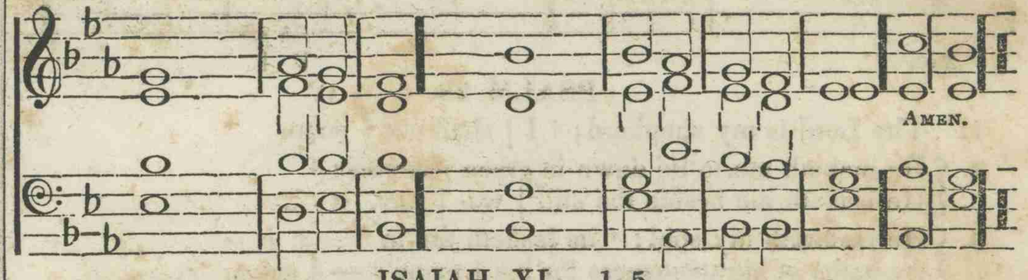
5. { For all our days are passed away in thy wrath; ᐞ
. { We spend our years as a | tale . . that is | told.

. { The days of our years are three-score years and ten; ᐞ
. { And if by reason of strength they be fourscore years, ᐞ
. { Yet is their strength labor and sorrow: ᐞ
. { For it is soon cut | off . . and we | fly a | way.

6. { Who knoweth the power of thine anger? ᐞ even
. { according to thy fear; | so . . is thy | wrath:

. { So teach us to number our days, ᐞ that
. { we may ap- | ply our | hearts . . unto | wisdom.

## SINGLE CHANT No. 8.




ISAIAH XL. 1–5.

1. { Comfort ye, ᐞ comfort ye my people, | saith your | God.
. { Comfort ye, ᐞ comfort ye my | people, | saith your God.

2. { Speak ye comfortably to Jerusalem, ᐞ and cry unto her,
. { That her warfare is accomplished, ᐞ
. { that her in | iqui-ty is | pardoned:

. { For she hath received of the
. { Lord's hand | double . . for | all her | sins.
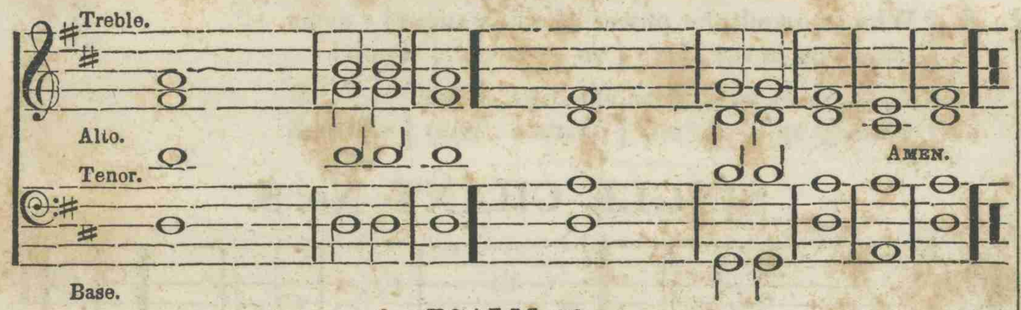
3. { The voice of him that crieth in the wilderness, ᐞ
. { Prepare ye the | way . . of the | Lord,
. Make straight in the desert a | highway . . for | our — | God.

4. { Every valley shall be exalted, ᐞ
. { And every mountain and hill shall be | made — | low;

. { And the crooked shall be made straight, ᐞ
, { And the | rough — | places | plain.

5. { And the glory of the Lord shall be revealed, ᐞ
. { And all flesh shall | see it . . to- | gether.
. For the | mouth . . of the | Lord hath | spoken it.

## SINGLE CHANT No. 9.




### PSALM 23.

1. The Lord is my shepherd; ^ I | shall not | want.

2. { He maketh me to lie down in green pastures; ^
. { He leadeth me beside the still | wa- | ters.

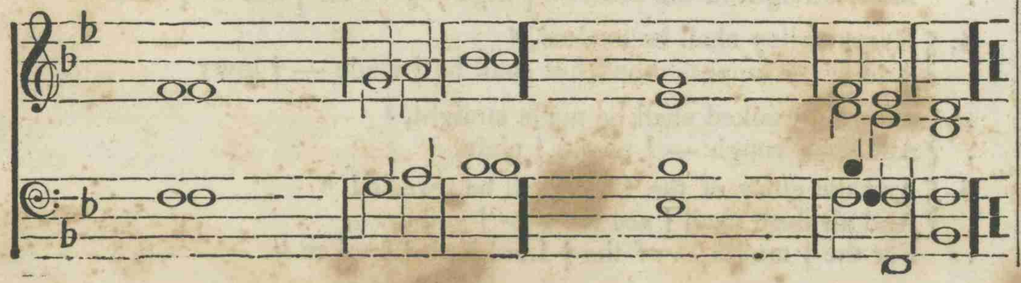
3. { He restoreth my soul; ^ he leadeth me in
. { the paths of righteousness for his | name's — | sake.

4. { Yea, ^ though I walk through the valley of the shadow of death, ^
. { I will fear no evil: ^ for thou art with me; ^
. { Thy rod and thy staff they | *p* comfort | me. ——— ———

5. { Thou preparest a table before me in the presence of mine enemies, ^
. { Thou anointest my head with oil; ^ my | cup . . runneth | over.

6. { Surely goodness and mercy shall follow me all
. { the days of my life; ^ and I will dwell in the
. { house of the Lord ^ for | ev — | er. ‖ A- | men.

## SINGLE CHANT No. 10.



### PSALM 121.

1. { I will lift up mine eyes unto the hills, ^ From
. { whence | cometh . . my | help.

2. { My help cometh from the Lord, ^
. { Which made | heaven . . and | earth.

3. { He will not suffer thy foot to be moved: ^
. { He that keepeth thee | will not | slumber.

4. { Behold, he that keepeth Israel, ^
. { Shall not | slumber . . nor | sleep.

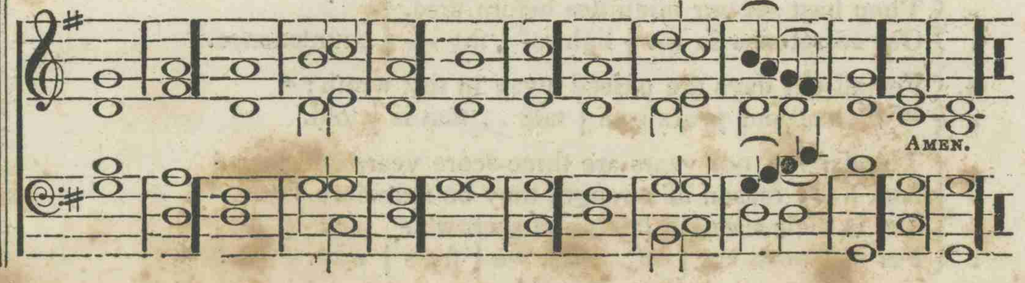
5. { The Lord is thy keeper; ^ The Lord is thy shade
. { upon thy | right — | hand.

6. { The sun shall not smite thee by day, ^
. { Nor the | *p* moon by | night.

7. { The Lord shall preserve thee from all evil: ^
. { He shall pre | serve thy | soul.
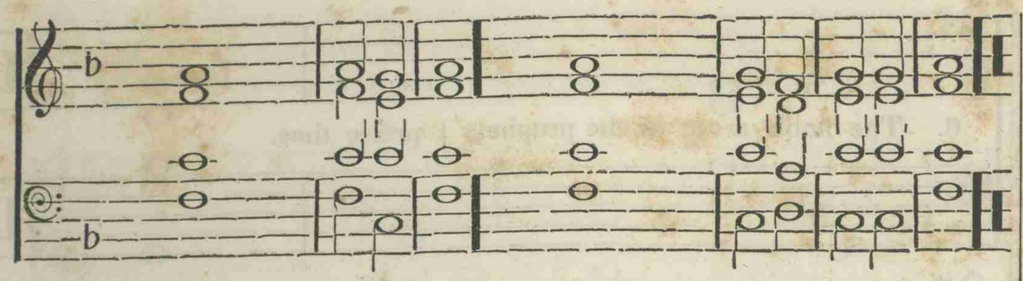
8. { The Lord shall preserve thy going out, ^ and thy coming in, ^
. { From this time forth, ^ and even forevermore. | A— | men.

## CHANT No. 11.



## SINGLE CHANT No. 12.

Tallis.



### PSALM 67.

1. God be merciful unto | us ⁄ and | bless us;
. And show us the light of his countenance, ⁄ and
. be | merci . . ful | unto | us.

2. That thy way may be | known up . . on | earth;
. Thy saving | health ⁄ a | mong all | nations.

3. Let the people praise thee, ⁄ | O — | God;
. Yea, ⁄ let | all the . . people | praise — | thee.

4. O let the nations rejoice ⁄ | And be | glad,
. For thou shalt judge the people righteously, ⁄
. And govern the | na . . tions up- | on — | earth.
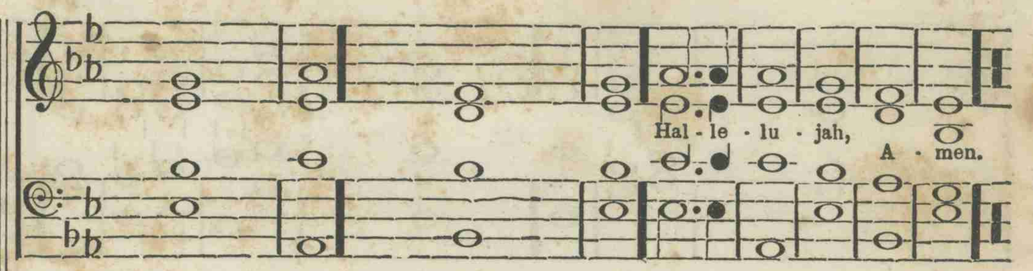
5. Let the people praise the, ⁄ | O — | God;
. Yea, ⁄ let | all the . . people | praise | thee.

6. Then shall the earth bring | forth her | increase,
. And God, ⁄ even our | own . . God shall | give us . . his | blessing.

7. God shall | bless — | us;
. And all the ends of the | world ⁄ shall | fear — | him.

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

## SINGLE CHANT No. 13. (*Peculiar*)




### THE BEATITUDES. Matt. v. 3—12.

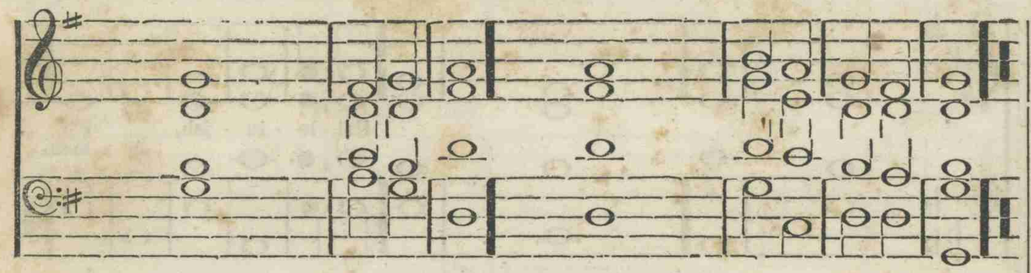
1. Blessed are the poor in spirit:
. For theirs is the kingdom of | heaven,
. Blessed are they that mourn: for they shall be | comforted.

2. Blessed are the meek: for they shall inherit the | earth.
. Blessed are they that do hunger and thirst after
. righteousness: for they shall be | filled.

3. Blessed are the merciful: for they shall obtain | mercy.
. Blessed are the pure in heart: for they shall see | God.

4. Blessed are the peace-makers:
. For they shall be called the children of | God.
. Blessed are they who are persecuted for righteousness' sake:
. For theirs is the kingdom of | heaven.

5. Blessed are ye when men shall revile you, ⁄ and
. persecute you, ⁄ and shall say all manner of evil
. against you falsely, ⁄ for | my sake;
. Rejoice and be exceeding glad, ⁄ for great is your
. reward in heaven; ⁄ For so persecuted they the
. prophets which were be- | fore you. Hallelujah, Amen.

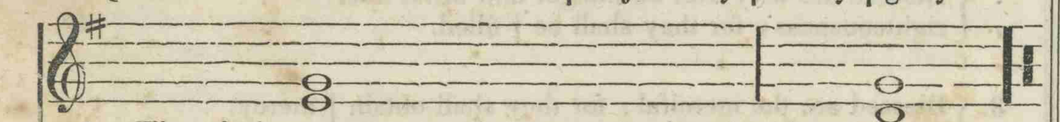


TE DEUM LAUDAMUS.

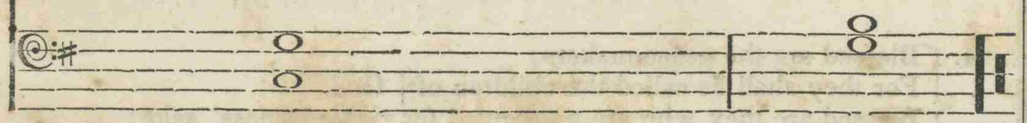
1. We praise thee, O God; ^
. We acknowledge | thee to . . be the | Lord.
. All the earth doth worship thee, ^ the | Father | ever- | lasting.

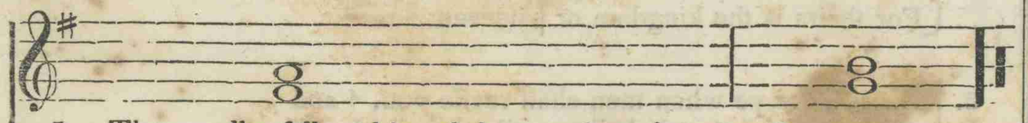
2. To thee all angels cry aloud; ^
. The heavens, ^ and all the | powers . . there- | in:
. To thee, ^ cherubim and seraphim con- | tinual- | ly do | cry,

3. Holy, ^ holy, ^ holy ^ | Lord . . God of | Sabaoth;
. Heaven and earth are full of the | majes . . ty | of thy | glory.

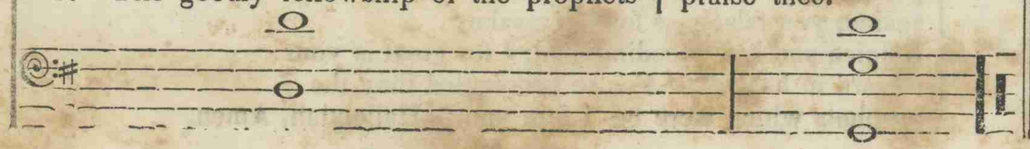


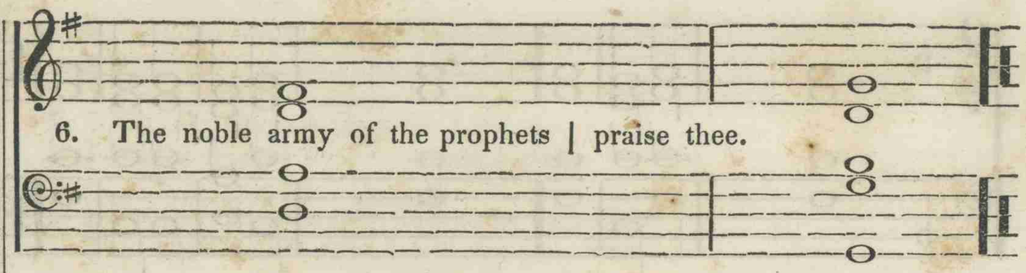
4. The glorious company of the apostles | praise thee.
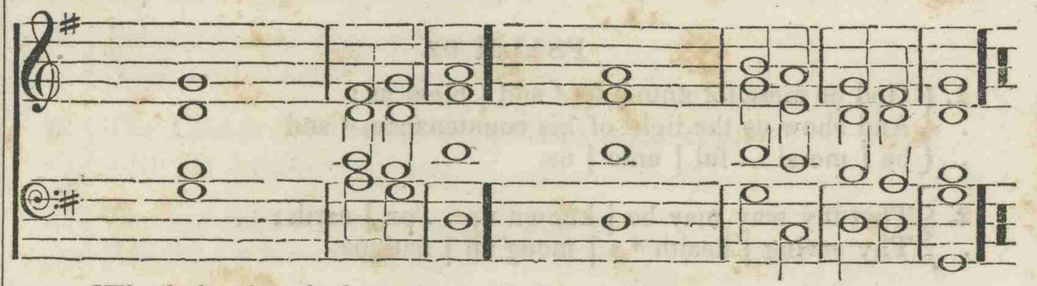




5. The goodly fellowship of the prophets | praise thee.
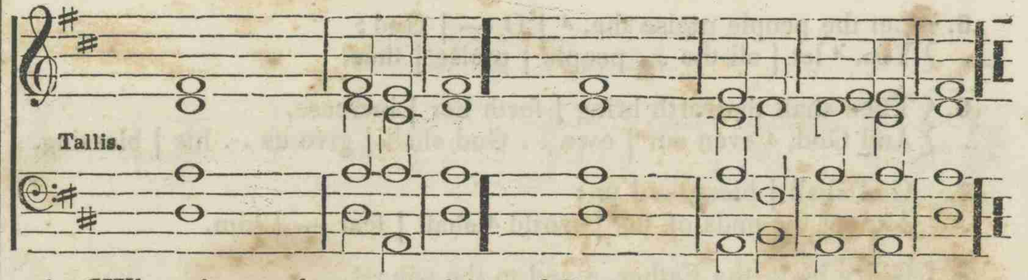




6. The noble army of the prophets | praise thee.



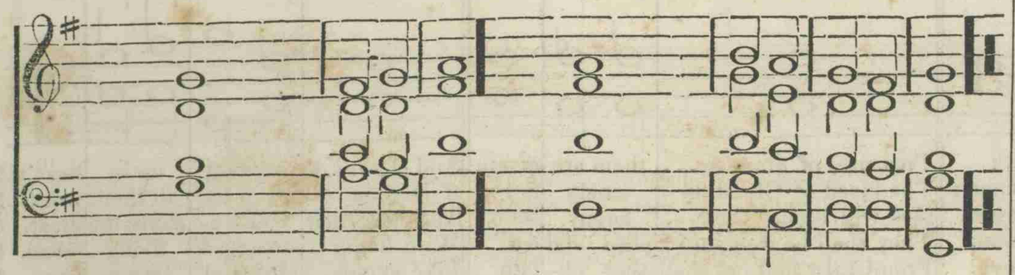
7. The holy church throughout all the world
. doth ac- | knowledge | thee,—
. The Father of an infinite majesty; ^ Thine adorable, true,
. and only son; ^ Also the | Holy | Ghost the | comforter.

8. Thou art the king of | glory . . O | Christ;
. Thou art the ever — | lasting | Son . . of the | Father.



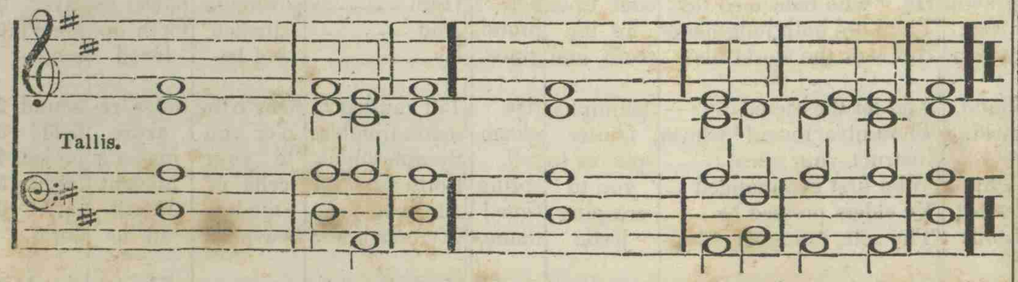

9. When thou tookest upon thee to deliver man; ^
. Thou didst humble thyself to be | born . .of a | Virgin,
. When thou hadst overcome the sharpness of death; ^
. Thou didst open the kingdom of | Heaven . . to | all be | lievers.

10. Thou sittest at the right hand of God,
. in the | glory . . of the | Father,
. We believe that thou shalt | come to | be our | Judge.
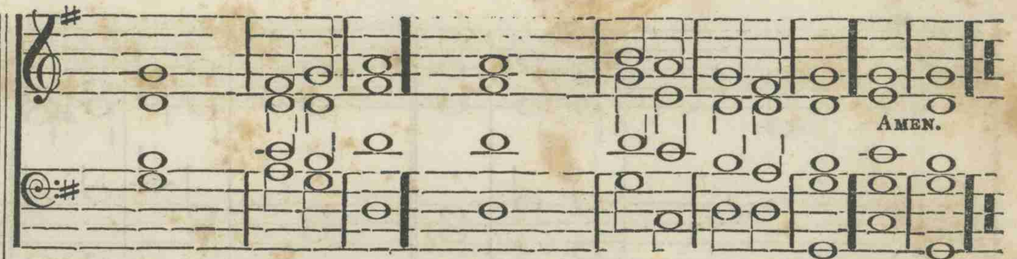


11. We therefore pray thee, help thy servants,
. Whom thou hast redeemed with thy | precious | blood,
. Make them to be numbered with
. thy | saints in | glory . . ever- | lasting

12. O Lord, ⁴ save thy people and bless thy heritage, ⁴
. Govern them; ⁴ and lift them | up for- | ever.
. Day by day we magnify thee; ⁴ and we
. worship thy name ever, | world | without | end.
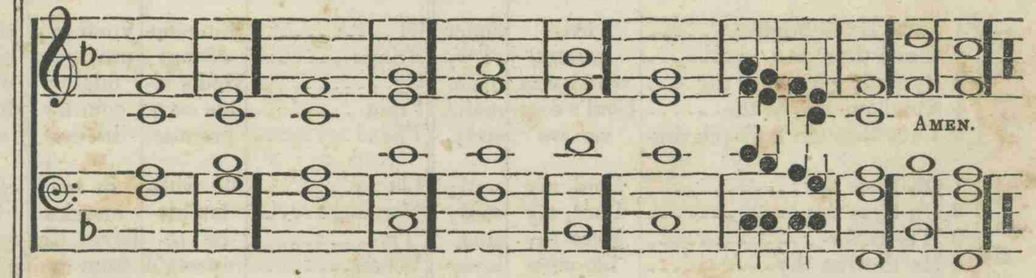



13. Vouchsafe, O Lord, to keep us this | day with . . out | sin,
. O Lord, have mercy upon us, ⁴ have | mer . . cy up- | on — | us.
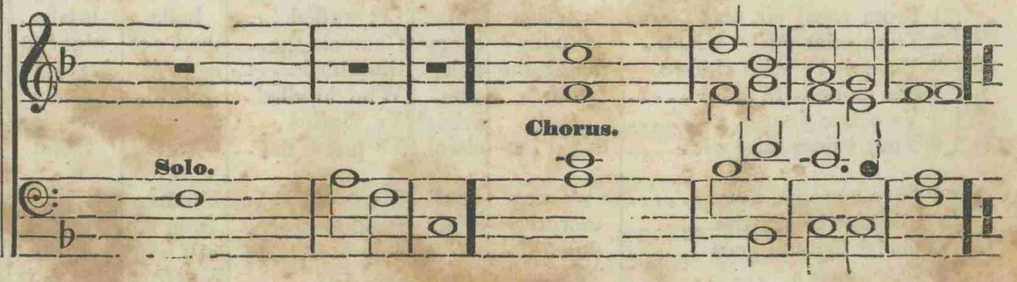



14. O Lord let thy mercy be upon us; ⁴
. as our | trust . . is in | thee.
. O Lord, ⁴ in thee have I trusted; ⁴
. let me | never | be con- | founded. Amen.

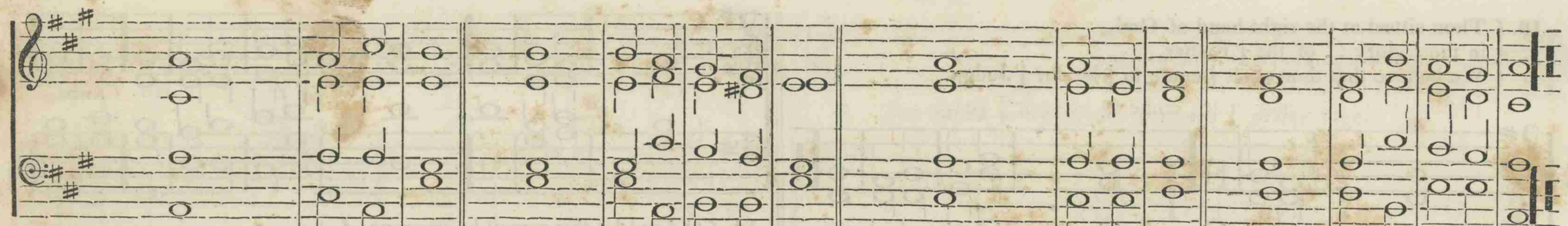
## CHANT No. 15. (*Peculiar*)




## SINGLE CHANT No. 16



# DOUBLE CHANT No. 17.



*Selection in L. M.*

1 Blest are the humble ----- souls that see Their empty--- ness and pover- ty: Treasures of grace to--- them are given, And crowns of joy laid up in heav'n.2
2 Blest are the men of----- broken heart; Who mourn for sin with inward smart: The blood of Christ di-- vinely flows, A healing --- balm for all their woes. 3
3 Blest are the meek ^ who-- stand a- far From rage and- passion, noise and war: God will secure their--- happy state, And plead their cause a- gainst the great. 4
4 Blest are the souls that--- thirst for grace, Hunger and--- long for righteous- ness: They shall be well sup-- plied and fed With living-- streams & living bread. 5
5 Blest are the men whose -- mercies move To acts of----- kindness and of love: FromChrist,theLord,shall they ob- tain Like sympa-- thy and love a- gain. 6
6 Blest are the pure, ^ whose hearts are clean, Who never---- tread the ways of sin: With endless pleasure -- they shall see A God of ---- spotless puri- ty. 7
7 Blest are the men of----- peaceful life, Who quench the coals of growing strife: They shall be called the - heirs of bliss, The sons of-- God ^ the God of peace. 8
8 Blest are the faithful, ^ ---- who par- take Of pain and--- shame for Jesus' sake: Their souls shall triumph in the Lord, Eternal ----- life is their re- ward.

*Selec. C. M.*

1 Faith is the brightest ----- evi- dence Of ---------- things be- yond our sight;
2 It sets time past in------- present view, Brings ------- distant prospects home,
3 By faith we know the---- world was made By ---------- God's al- mighty word;
4 Abraham obeyed the------ Lord's com- mand, From -------- his own country driv'n;
5 Thus through life's pilgrim- age we stray, The--------- promise in our eye;

It pierces through the--- veil of sense, And -------- dwells in heavenly light. 2
Of things a thousand--- years a- go, Or --------- thousand years to come. 3
We know the heavens and earth shall fade, And -------- be a- gain re- stor'd. 4
By faith he sought a---- promised land, But -------- found his rest in heav'n.5
By faith we walk the --- narrow way, That ------- leads to joys on high.

*Selec. in S. M.*

1 Oh bless the ---------- Lord, my soul; Let ---------- all with- in me join,
2 Oh bless the ---------- Lord, my soul; Nor---------- let his mercies lie,
3 'Tis he for- ---------- gives thy sins, 'Tis---------- he re- lieves thy pain,
4 He crowns thy--------- life with love, When -------- ransom'd from the grave;
5 He fills the ---------- poor with good; He ---------- gives the sufferers rest:
6 His wondrous---------- works and ways He ---------- made by Moses known;

And aid my tongue to-- bless his name,
Forgotten in un-------- thankful- ness,
'Tis he that heals thy--- sickness es,
He, ^ who redeemed thy- soul from hell
The Lord hath judgments for the proud,
But sent the world his -- truth and grace,

Whose ------ favors vine. 2
And -------- without praises die. 3
And -------- gives the strength a gain. 4
Hath ------- sovereign power to save. 5
And -------- justice for th' op- press'd.6
By --------- his be- loved son.

*Hymn L. M.*

1 From vocal air, and------ concave skies Let wafted ---- halle- lujahs sound,
2 Thou solar orb! ^ whose -- ruddy beam Compels the--- shades of night to yield,
3 Ye stars! ^ who circle---- round the pole, Illumined ----- with dis- tinguish'd rays,
4 His name with pious ----- praises sing, Who kindled-- first the beamy light:
5 Ye active youths, in------ manly prime! Ye virgins ---- deckd with blooming grace!
6 Your voices raise with ---- mix'd ac- claim, To praise the -- uni- versal Lord:

And let the sacred------ triumphs rise
Thou silver moon! ^ whose fainter gleam
Instruct your vocal----- spheres to roll,
Who first commanded -- you to spring
Ye elders pressed by---- creeping time!
The sole, ^ august, ^ ma- jestic name,

Till vaulted -- heav'n the notes re- bound. 2
scarce trembles o'er you azure field! 3
Symphonious to your maker's praise. 4
Forth from the cells of ancient night. 5
And you ye-- tender infant race! 6
O'er earth and heaven by all a- dor'd.
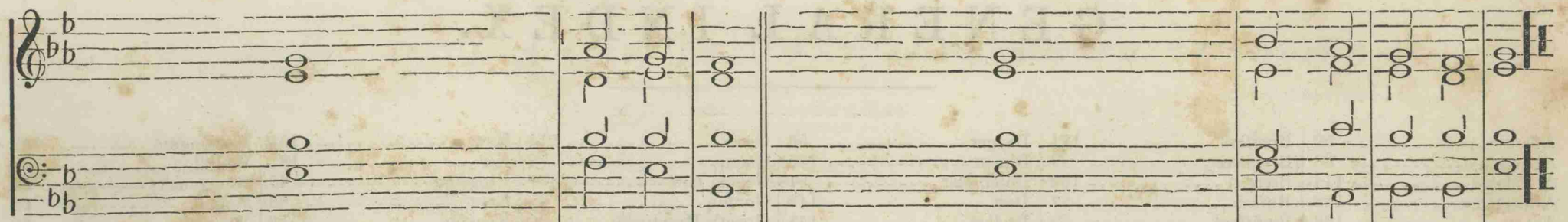
*Hymn 7's*

1 Give us room, that ------ we may dwell, Zion's-------- children cry a- loud:
2 Oh how bright the------- morning seems, Brighter ------ from so dark a night:
3 Lo! ^ thy sun goes ------ down no more, God him- ----- self will be thy light:
4 Zion, now a ---------- rise and shine! Lo! thy ------ light from heav'n is come!

See their numbers ^ ---- how they swell!
Zion is like ---------- one that dreams
All that caus'd thee ---- grief be- fore
These that crowd from-- far are thine;

How they --- gather like a cloud! 2
Fill'd with--- wonder and de- light. 3
Buried ------ lies in endless night. 4
Give thy ---- sons and daughters room.

*Hymn 8's.* *Hymn 7's.* *Selec. in S. M.* *Sel. C.M.* *Selec. in L. M.*



*Selec. in L. M.*

1 Thou only sovereign of my heart, ^ My refuge, ^ my all -- mighty friend;
2 Whither, ^ ah! wither shall I go, ^ A wretched wanderer- from my Lord?
3 Eternal life thy words impart; ^ On these my fainting---- spirit lives:
4 Let earth's alluring joys combine, ^ While thou art near, in vain they call;
5 Thy name my inmost powers adore; ^ Thou art my life, ^ my joy my care:
6 Low at thy feet my soul would lie; 5 Here safety dwells ^ and peace di- vine:

And can my soul from thee depart, On whom a------ lone my hopes de- pend? 2
Can this dark world of sin and woe, One glimpse of--- happi- ness af- ford? 3
Here sweeter comforts cheer my heart, Than all the--- round of nature gives. 4
One smile, ^ one blissful smile of thine, My dearest --- Lord! out- weighs them all. 5
Depart from thee? ^ 'tis death, 5 'tis more, ^ 'Tis endless ruin, deep de- spair! 6
Still let me live beneath thine eye, ^ For life ^ e------ ternal life is thine.

*Sel. C.M.*

1 And can my heart aspire so high, ^ To say, "My------- Father, God!"
2 I would submit to all thy will, ^ For thou art------- good and wise;
3 Thy love can cheer the darksome gloom, ^ And bid me--- wait se- rene;
4 My Father! ^ Oh! permit my heart To plead her------- humble claim;

Lord, ^ at thy feet I long to lie, And---------- learn to kiss the rod. 2
Let every anxious thought be still, Nor---------- one faint murmur rise. 3
'Till hopes and joys immortal bloom, And---------- brighten all the scene. 4
And ask the bliss those words impart, In---------- my Re- deemer's name.

*Selec. in S.M.*

1 I love thy kingdom, Lord, ^ The house of---------- thine a- bode,
2 I love thy church, O God! ^ Her walls be---------- fore thee stand,
3 For her my tears shall fall; ^ For her my---------- prayers as cend;
4 Beyond my highest joy I prize her---------- heavenly ways,
5 Jesus thou friend divine, ^ our Saviour---------- and our king,
6 Sure as thy truth shall last, ^ To Zion---------- shall be given

The church our blest Redeemer sav'd With---------- his own precious blood 2
Dear as the apple of thine eye, And---------- graven on thy hand. 3
To her my cares and toils be given, ^ 'Till---------- toils and cares shall end. 4
Her sweet communion, ^ solemn vows, ^ Her-------- hymns of love and praise. 5
Thy hand from every snare and foe, ^ Shall--------- great de- liverance bring. 6
The brightest glories earth can yield, And---------- brighter bliss of heav'n

*Hymn 7's.*

1 Light of those whose dreary dwelliug Borders on the----- shades of death!
2 Thou, ^ of life and light creator! ^ In our deepest ------- darkness rise;
3 Still we wait for thine appearing; ^ Life and joy thy ----- beams im- part;
4 Save us in thy great compassion, ^ Oh thou prince of----- peace and love!
5 By thine all sufficient merit, ^ Every burdened---------- soul re- lease;

Rise on us, thyself revealing, ^ Rise, and ---------- chase the clouds be- neath. 2
Scatter all the night of nature, ^ Pour the---------- day up- on our eyes. 3
Chasing all our fears, 4 and cheering, Every --------- meek and contrite heart. 4
Give the knowledge of salvation, ^ Fix our ---------- hearts on things a- bove. 5
Every weary, wandering spirit Guide in---------- to thy perfect peace.

*Hymn 8's.*

1 O Shepherd of Israel divine! ^ Too far from thy---------- fold .. I have stray'd;
2 My soul would look upward to thee, ^ Though prostrate I'll cry .. from the dust;
3 Thou, ^ thou, art my strength and my shield, ^ Henceforth in thy arm .. I'll con- fide;
4 Salvation belongs to the Lord, ^ Deliverance must ------- come .. from his hand;
5 Shepherd of Israel divine, ^ Thy life giving---------- presence .. I feel;
6 For strength and deliverance I wait; ^ On thee, in my---- trouble .. I call,

What hand can restore me but thine, Thus ---------- wounded .. cast down .. & dis may'd! 2
No other salvation I see, ^ In---------- no .. other name .. will I trust. 3
The weapons alone I will wield, Thy---------- wisdom .. and mer .. cy pro- vide. 4
O! ^ who would not trust in his word, Ac---------- knowl .. edge his right to com- mand. 5
Let the light of thy countenance shine, ^ Thine ------ arm .. now in mer .. cy re- veal. 6
My sinful backslidings I hate, ^ Up---------- hold me .. dear Lord .. or I fall.

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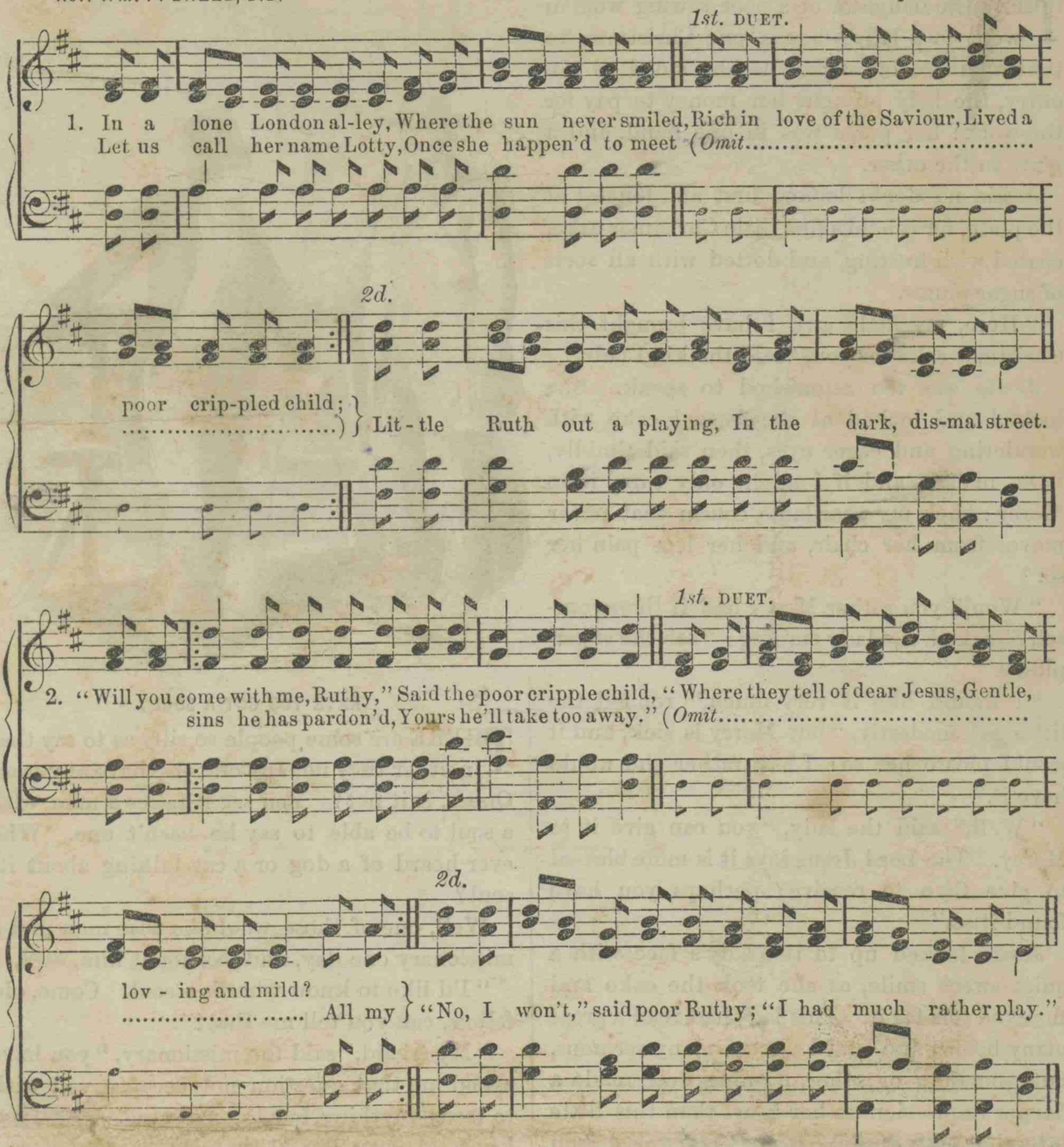

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And thus sweetly she died.

Words versified by
Rev. WM. P. BREED, D.D.

# LOTTY'S MESSAGE.

Music by
J. E. GOULD.




3. But the heart of poor Ruthy,
God in mercy then stirr'd;
And he made that heart open
To the poor cripple's word.
Then she said, "Yes, dear Lotty,
I will go there with you;
And perhaps loving Jesus
Will poor me pardon too."

4. Sunday came, but no Ruthy
Came to that Sabbath-school,
So lame Lotty to see her
Went in love for her soul.
When Ruth's doorway she enter'd,
How her heart wept and bled!
For poor Ruth's mother told her,
"Oh, my child she is dead!"

5. But, thank God! she, while dying,
Had so joyfully said,
"Oh, dear mother, stop crying,
For to die I don't dread.
Mother, find out poor Lotty,
Tell her how Ruthy died,
Trusting all to her Jesus,
Who was once crucified.

6. "Tell her I'm up in heaven,
Waiting there till she come,
Telling Jesus how Lotty
Show'd poor me the way home."
Then her eyes they grew heavy,
Deep her bosom then sigh'd,
She fell back on her pillow,
And thus sweetly she died.

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