THE
WESTERN PSALMODIST:

A NEW SYSTEM OF NOTATION;

A COLLECTION OF CHURCH MUSIC,

CONSISTING OF A GREAT VARIETY OF

PSALMS AND HYMNS, TUNES, ANTHEMS AND SACRED SONGS,

ORIGINAL AND SELECTED,

Including many new and beautiful Tunes never before published.

WELL ADAPTED TO

CHRISTIAN CHURCHES, SINGING SCHOOLS, &C.

HARMONIZED AND ARRANGED BY

ANDREW W. JOHNSON.

POST OFFICE: CORNERSVILLE, GILES COUNTY, TENN.

NASHVILLE:

PUBLISHED BY A. W. JOHNSON; PRINTED AT THE NASHVILLE UNION OFFICE, NO. 62, CHERRY STREET.

1853.

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Hymn
1853
John

PREFACE.

By the request of many highly respectable friends, and the great demand for such a book as the auther has placed before the public eye—a work that he supposes will meet the wishes of numerous friends and acquaintances, and with a full sense of the responsibility of preparing a work to be used in the worship of God. It contains, in addition to the most favorite and useful tunes in common use, a great variety of new and valuable music; many beautiful compositions have been presented to the author for publication; the music will be found rich in harmony, melodious and easy of execution. Several new pieces are now placed in this book that never before have been published, some of which the author claims as being arranged by himself. The author is aware that his work will not be permitted to pass without some degree of censure; most particularly from those who do not feel disposed to place merit but upon such as may have emanated from themselves. He, however, invites the strictest scrutiny, and will cheerfully submit to the decision of that portion of the public who are willing, after testing its merits, to bestow upon it that amount of praise to which its practical utility and general usefulness entitle it.

GENERAL DIRECTIONS.

Let the teacher require the scholar to sit or stand erect, with the mouth duly open, so far that the end of the finger may have free play between the teeth. It is essential to good singing that some words and syllables should have more stress of voice than others, and that the same syllables should be accented in singing as in speaking, such words or syllables are called accented or emphatic. You should never exert yourself, or strain your voice in singing so as to make a change in your countenance; a tone is full and clear, when it is given with complete, free and unconstrained exertion of the appropriate organs of sound. The breath should be fully drawn and used only to produce the sound. In singing by note, care should be taken to sound the notes round and smooth, always taking care to preserve a proper accent, which is the life and beauty of music. Learners should understand the tunes well by note before they undertake to sing them to verse or poetry; each part should be sung so soft as to distinctly hear the teacher's voice. Loud singing is calculated to create confusion and discord, and is apt to make persons conceity in their own voice and performance. All affectation should be avoided; for it is disgusting in the performance of sacred music. The nearest perfection at which we can arrive in singing, is to pronounce the words, and make the sounds as feeling as if the sentiments and sounds were our own. The great Jehovah, who implanted in our nature the noble faculty of vocal performance, is jealous of the use to which we apply our talents.

All are advised to learn to sing; it gives us employment in our leisure hours, and qualifies us for singing correctly the praises of Almighty God.

The author has taken pains to exclude every character that is of no utility or benefit. These improvements consist chiefly of the following particulars:

1st. The use of only three varieties of time.
2nd. Discarding the theory of the minor scale.
3rd. The use of flats and sharps to determine the key, is laid aside.
4th. The seven letters placed in all parts of music, the same.
5th. The use of the figures 1, 2, at the end of a tune, excluded.

VARIETIES OF MEASURE OR MODES OF TIME.

1st. We have placed only three varieties of time in this book; each variety expressed by figures, double measure, triple measure, sextuple measure. Different varieties with the same measure note is of no use; the four varieties of common time in my former publications, are all placed in one variety, the three of treble in one, the two of compound in one. You will observe in this book only three parts of music written to each tune; the counter is left out, as it is but seldom ever used either in school or church.

GENERAL OBSERVATIONS.

THE MINOR SCALE EXCLUDED.

2nd. There is no ground for such distinction; it answers no practical purpose whatever; it is difficult to conjecture why it was invented; it is calculated to involve the whole subject in mystery. The minor scale is no more nor less than portions of two octaves of the natural scale, commencing with the sixth of the octave below the key, and ending with the sixth in the octave above. It is a part of the scale embracing such a portion of half intervals, as to secure a plaintive effect and when a certain amount of this plaintive influence is introduced it has been called the minor scale or minor key.

THE SIGNATURE.

3rd. The flats and sharps at the commencement of a tune, is of no use only to remove the key note, so that most of the notes could be placed within the staff, or to prevent as many leger lines from occurring as possible, they have been laid aside, and the word *key* and its letter supplied in their places.

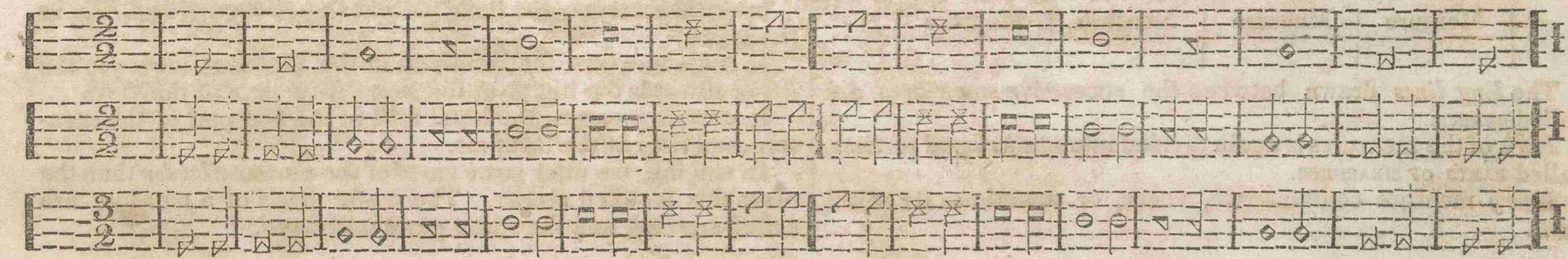
THE POSITION OF THE LETTERS.

4th. The cliffs are entirely left out, and the first seven letters of the alphabet placed on each line and space the same way, in all the parts of a tune commencing with space below D, first line E, and so on with the letters through the staff, in all the parts teachers and students will find a great advantage in this arrangement, and the student will find his mind no longer confused by the various positions of seven letters. Much might be said in favor of this mode of writing music, but as there can be no particular objection to it, I will submit it to the public to judge for themselves.

THE FIGURES AT THE END OF A TUNE LAID ASIDE.

5th. This plan of writing music, might have been done away with long since, had composers of music noticed the motion of the hand at the beginning of the tune.

PRACTICAL EXERCISES FOR THE VOICE.



INTRODUCTION.

Lesson I. General Divisions.

We shall consider the subject of Vocal Music under these three natural divisions: viz., RHYTHM, MELODY, and DYNAMICS.

I. RHYTHM treats of the *length of sounds* and *divisions of time.*
II. MELODY treats of the *pitch* and *succession of sounds.*
III. DYNAMICS treats of the *strength* and *force of sounds.*

These three divisions embrace all the different modifications of sounds used in singing.

In *Rhythm* we are to consider sounds as *long* or *short.*
In *Melody*, we consider sounds as *high* or *low.*
In *Dynamics*, as *loud* and *soft*, &c.

FIRST DIVISION. RHYTHM.

Lesson II. Measures.

The *Time* of a piece of music is divided into *small equal portions* called MEASURES; like the following line.

| Measure | Measure | Measure | Measure |

The *long lines* drawn between the successive measures are called BARS.

Each of the measures is again divided into *smaller equal portions*, called PARTS OF MEASURES.

Every measure contains TWO, THREE, or sometimes six *equal parts.*

MEASURE OF TWO PARTS.

| 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 |

MEASURE OF THREE PARTS.

| 1 | 2 | 3 | 1 | 2 | 3 | 1 | 2 | 3 | 1 | 2 | 3 |

MEASURE OF SIX PARTS.

| 1 | 2 | 3 | 4 | 5 | 6 | 1 | 2 | 3 | 4 | 5 | 6 | 1 | 2 | 3 | 4 | 5 | 6 |

A measure with TWO parts is called DOUBLE measure;
" " THREE " " TRIPLE "
" " SIX " " SEXTUPLE "

Lesson III. Beating time and Accent.

The parts of measures are marked by a quick *motion of the hand*, called BEATING TIME.

In *double* measure, the hand *falls* at the *first* part, and *rises* at the *second.*

In *triple* measure, the hand *falls* at the *first* part, moves to the *left* or towards the breast at the *second*, and *rises* at the *third.*

In *sextuple* measure, the hand falls at the first part of the measure, and rises at the last part.

In singing, we utter some parts of the measure *louder* than the rest; this is called ACCENT. The *louder* parts of a measure are called *accented*, and the softer parts *unaccented.*

In *double* measure, the *first* and *third* part is *accented*, and the others unaccented.

In *triple* measure, the *first* part is *accented*, and the other two unaccented.

In *sextuple* measure, the *first* and *fourth* parts are accented.

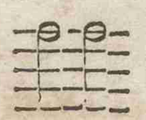
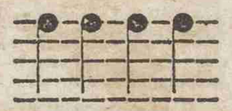
Lesson IV. Notes.

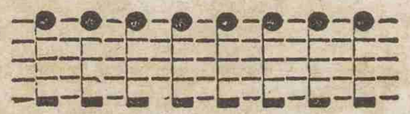
The *parts of measure* with which we have become acquainted, are filled with NOTES.

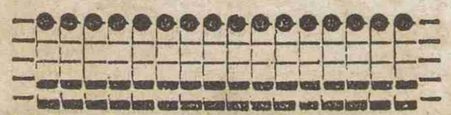
Notes have no positive, but are of relative length; as, whole to half, half to quarter, &c., &c.

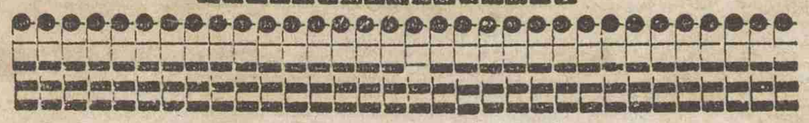
The following table exhibits the different kinds of notes in common use, with their relative value.

One whole note equal in duration to

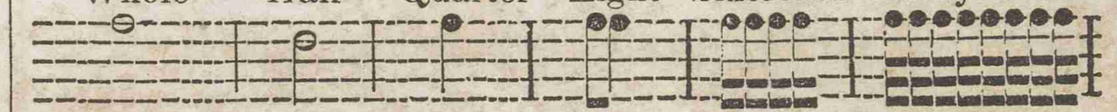
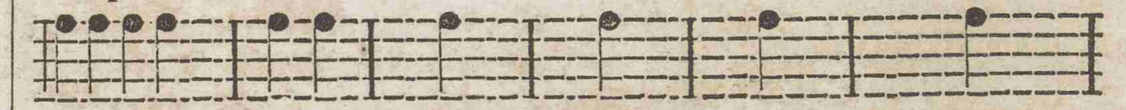
two half notes, or

four quarter  notes, or

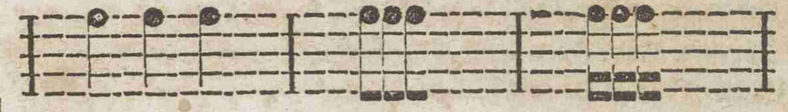
eight eighth  notes, or

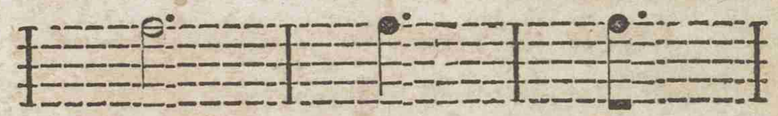
sixteen-six teenth  notes, or

thirty-two thirty second  notes.

The following table shows the comparative value of the several kinds of notes, compared with quarters:

Whole Half Quarter Eight Sixteenth Thirty-second

Equal

When *three* equal notes are united, a note equal to two is used with a POINT or DOT after it, which stands for the third note; thus:

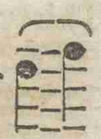


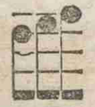
Equal

A *point* thus adds to a note *one half* its value.

Two or more notes tied together: thus, called notes of syncopation, are sung as one sound; name the first note and continue the sound on the remainder with the beats as in other measure.

When *three* notes are to be performed in the *time* of *two* of the same kind, a figure three is placed over them: thus, oc-

cupy only the time of two: thus,

A slur  includes the notes applied to one syllable.

The stems of notes being joined, shows they must be applied to one syllable: thus, 

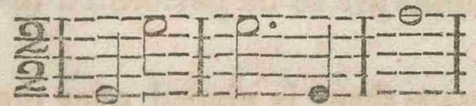
A repeat shows that the music must be sung twice from it to the next repeat or close of the tune: thus,

What is signified by De Capo?

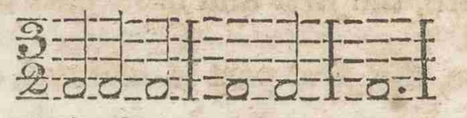
It shows from whence the performer must return back, and, close the tune at the end of the first strain.

Lesson V. Varieties of measure.

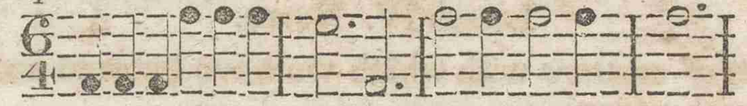
The varieties of measure are determined by the kind of notes, and the number of part in the measure, which are shown by two figures placed one above the other, thus $\frac{2}{2}$ $\frac{3}{2}$ &c. The *upper* figure denotes the *number of parts*, and the *lower* figure, the *kind of notes*. Thus $\frac{3}{2}$ denotes *three halves* [*minims*] in a measure; and it is then called *three half* time or measure.

The *double* measure is

two half notes, or their equivalent in a measure.

The *triple* measure is



three halves or their equivalent in a measure.

The *sextuple* measure is

six quarter notes or their equivalent in a measure.

Why is the first variety called double time?

Because it is measured by even time as 2 4 8.

Why is the next variety called triple time?

Because it is measured by odd numbers three fold.

Why is the next variety called sextuple time?

Because it is six fold, each half of the measure being three fold.

Lesson VI. Rests.

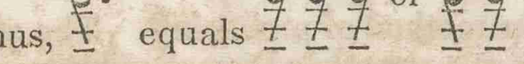
Rests are *marks of silence*, and derive their *name* and their *length* from the notes whose place they supply.

Whole rest Half rest Quarter rest

[Below the line] [Above the line]

Eight rest Sixteenth rest Thirty second rest

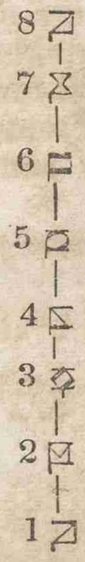
N. B. The *whole* rest, however, always fills a measure in every variety of measure.

Rests may be pointed in the same manner as notes; that is, a pointed rest is equal to three halves of the same rest without a point: thus, equals 

SECOND DIVISION: MELODY.

Lesson VII. The Scale.

Some sounds are *higher* than others, as in the following series:



The *lowest* sound in this series is called ONE, the *next* is called TWO, the *third* is called three and so on up to eight.

The distance from one to two is a tone, also from two to three, four to five, five to six, and six to seven.

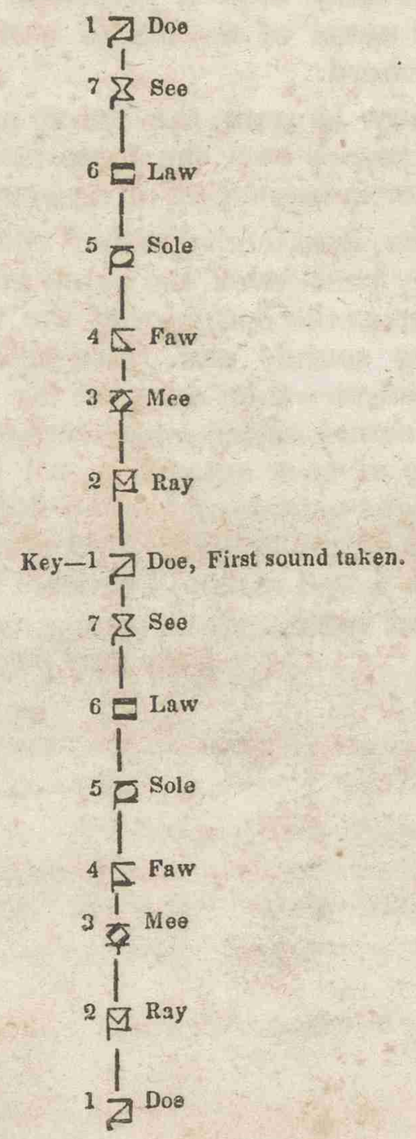
The distance from three to four, and from seven to eight, is only half as great, and is called a semi-or half-tone.

Two tones and then a semitone constitute a tetrachord; as the first four notes of the above series; the last four notes also form a tetrachord.

Thus it may be seen, the voice produces the same series of sounds, and passes over the same intervals, and forms the same scale, whether in ascending or descending an octave.

If the voice is extended either above or below the octave, it will naturally pass over the same gradation of sounds and intervals, as far as the compass of the voice extends. For example, take *any* sound, and raise the voice by the regular intervals an octave—then descend the octave, by the same steps, to the first sound taken—proceed an octave below—and you have a scale of two octaves in all respects similar, in each of which are eight sounds and seven natural intervals. The voice thus *naturally* forms, upon the first sound taken, two octaves; and this (the first sound taken) becomes the key or governing sound in the ear and voice.

[*See next page.*]



In practising the scale, after the scholars can go through with the eight notes in succession, but *one* note should be taken at a lesson.

The following is the method of practising. The scholars sound one, two, three, or *doe, ray, mee;* then they sound *three* several times; and finally alternate *one, three*, until they get the interval well fixed in the ear; and can give *mee* correctly, when the teacher says *three*, and then *doe* when he says *one*.

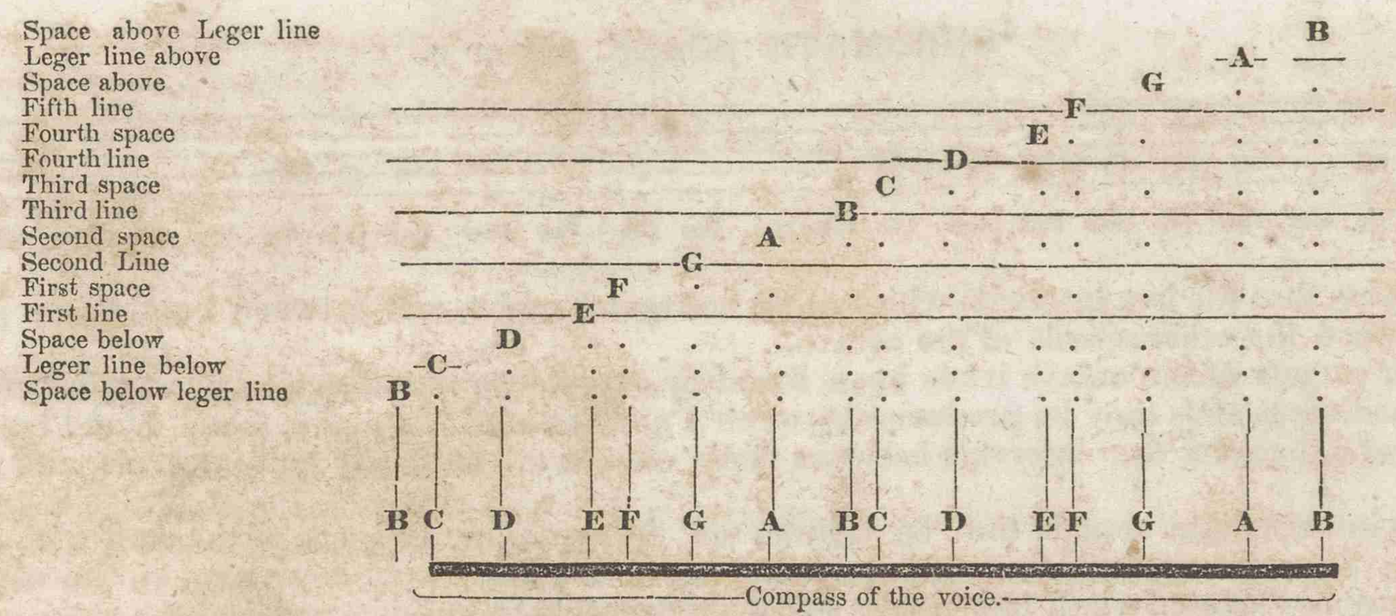
Five is then practiced in the same manner, in connection with one and three. Afterwards, *eight* is taken with them.

These four principal notes are now practised a long time, before the other notes are undertaken.

Then *seven, four, six,* and *two* are gradually added.

The seven sounds are represented by the first seven letters of the alphabet, they stand the same on all the various parts of music as follows:

[*See next page.*]



In the application of these seven letters as names to the several sound of the octave on instruments, it was necessary that one of the seven should be applied to the key. Any letter might have been selected; but C was the letter applied to the key.

The half-intervals, therefore, on all instruments occur between E and F, and between B and C.

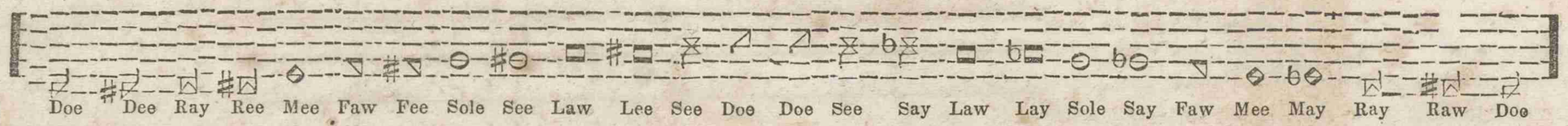
C is the same sound on all instruments. D is the same sound; A; and so of all the other letters.

An instrument that produces but one sound, if it produces that sound at all times without variation, (which is the case with the tone-fork,) will furnish the means of ascertaining all the other sounds. If the instrument, for example, gives C, and the sound D is required—D is obtained by rising one whole-interval above the sound given, if B is required, it is always found a half-interval below C, &c.

The human voice consists only of two octaves; taking in consideration the female voice, which is an octave higher than that of the male, makes three octaves,

The compass of the voice is from B, second space below the staff to B second space above it, and when music is written for the full compass of the voice the spaces immediately above and below the stop, also the short lines called added lines, are used in numbering intervals. Count from the bottom upwards.

CHROMATIC SCALE. KEY OF C.



It is proved by instruments that the less intervals which occur between 3 and 4, and between 7 and 8, are precisely half as great as those which occur between the other sounds of the octave.

Now between the other sounds of the octave it has been found by experience that the voice, by an effort, may produce intermediate sounds. Thus intermediate sounds may be produced between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and between 6 and 7; but not between 3 and 4, and 7 and 8, because the intervals between those sounds are naturally half-intervals, and no smaller interval is practicable.

The notes representing intermediate sounds may be written on the same line or space of the staff with either of the notes between which they occur. Thus, the note representing the sound between 1 and 2 may be written on the same line or space with either of those notes. 1 may be elevated a half-interval, or 2 may be depressed a half-interval, and the same sound will be produced.

If it is proposed to elevate the lower sound, a ♯ is used, and the sound is called a sharp 1st, a sharp 4th, &c.

If it is proposed to depress the upper sound, a ♭, (the sign of depression,) is used, and the sound is called a flat 3d, a flat 7th, &c.

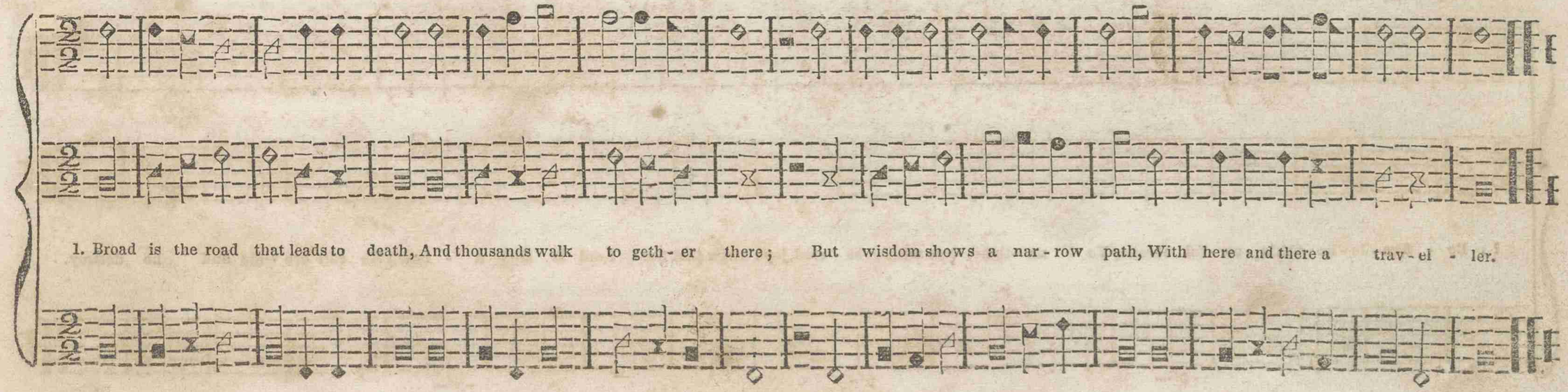
☞ A sharp ♯ elevates the pitch of a note a half-interval.

☞ A flat ♭ depresses the pitch of a note a half-interval.

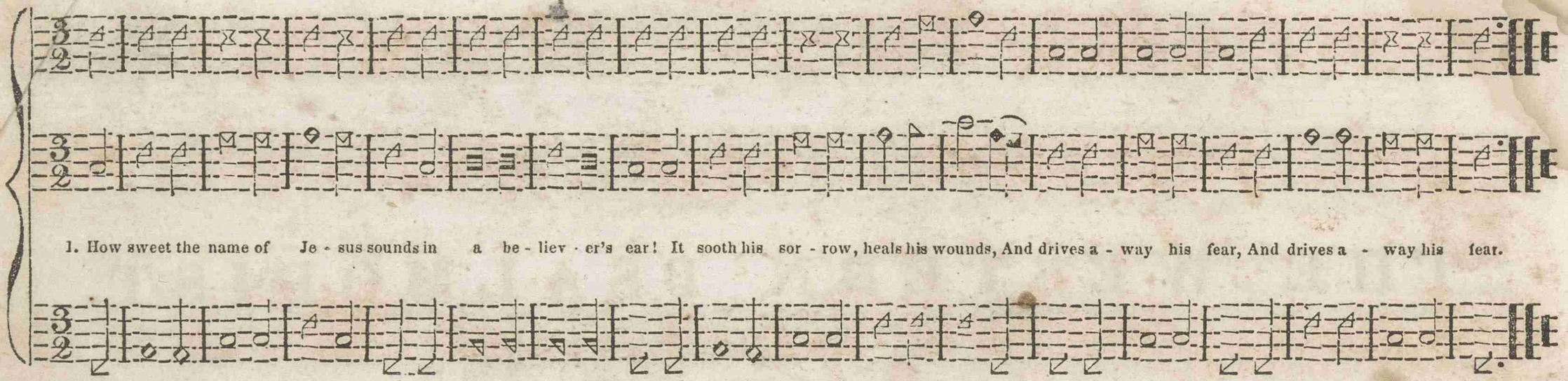
In the application of names to the intermediate sounds, the voice is assisted in producing the proper elevation or depression by changing the vowel sound of the syllable used. Thus when a sharp occurs before Doe, Ray, Faw, &c., these syllables should be pronounced Dee, Ree, Fee, &c. When a flat occurs before a note, the intermediate sound should be attempted by pronouncing See, Mee, &c., thus, Say, May, &c.

THE WESTERN PSALMODIST.

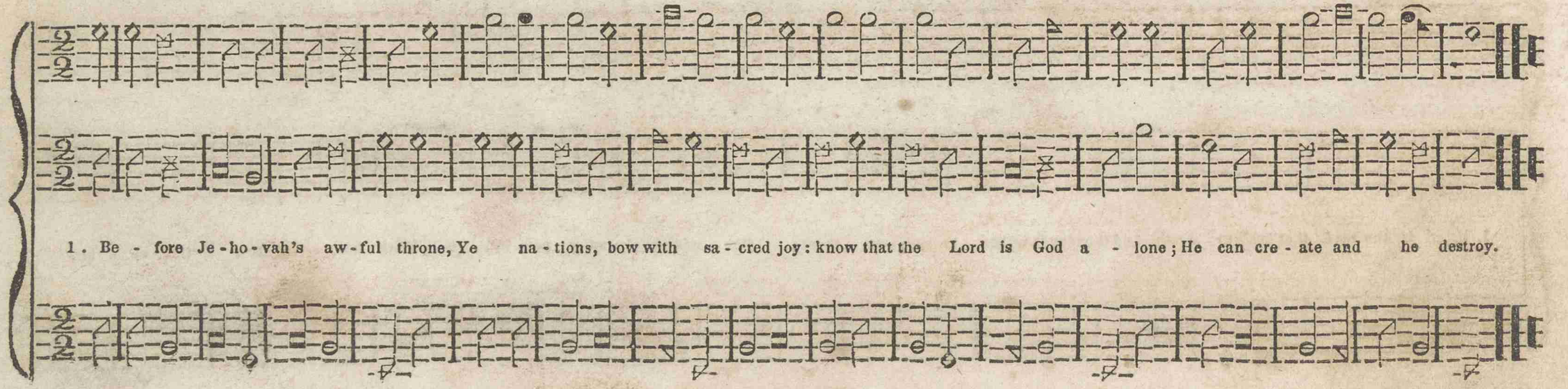
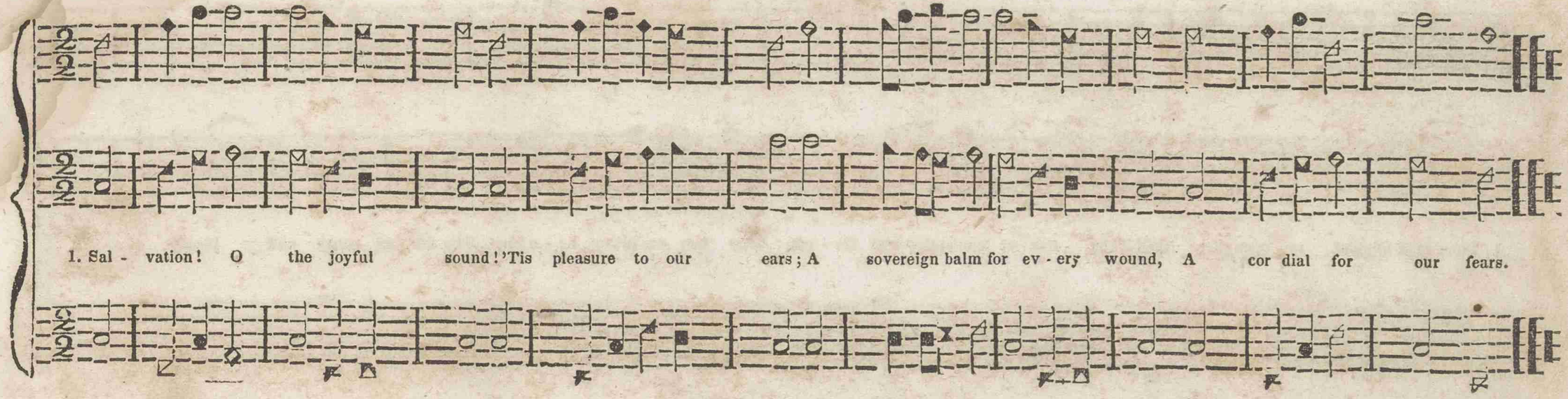
WINDHAM. L. M.—KEY OF B. A. DARE.

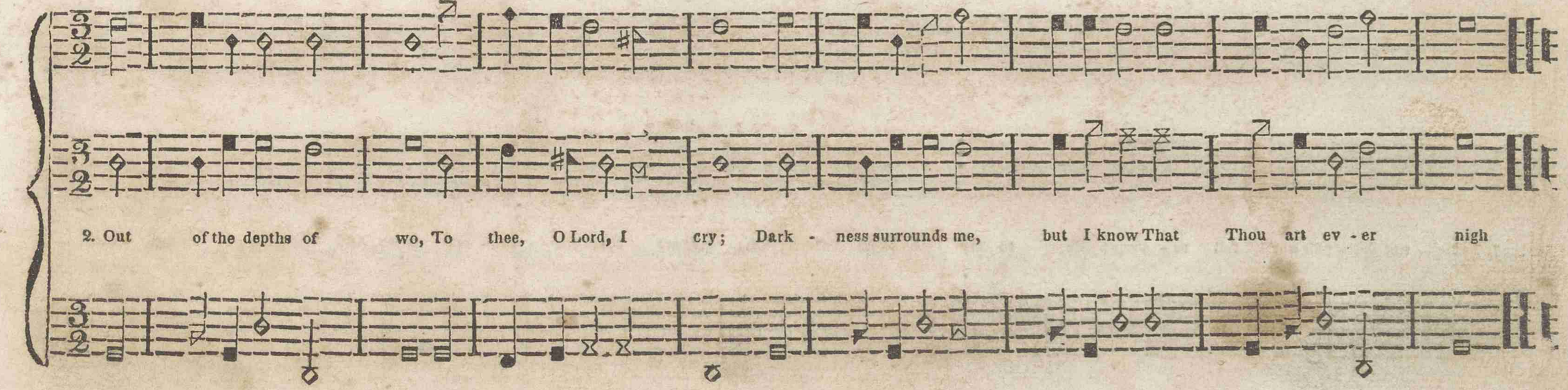


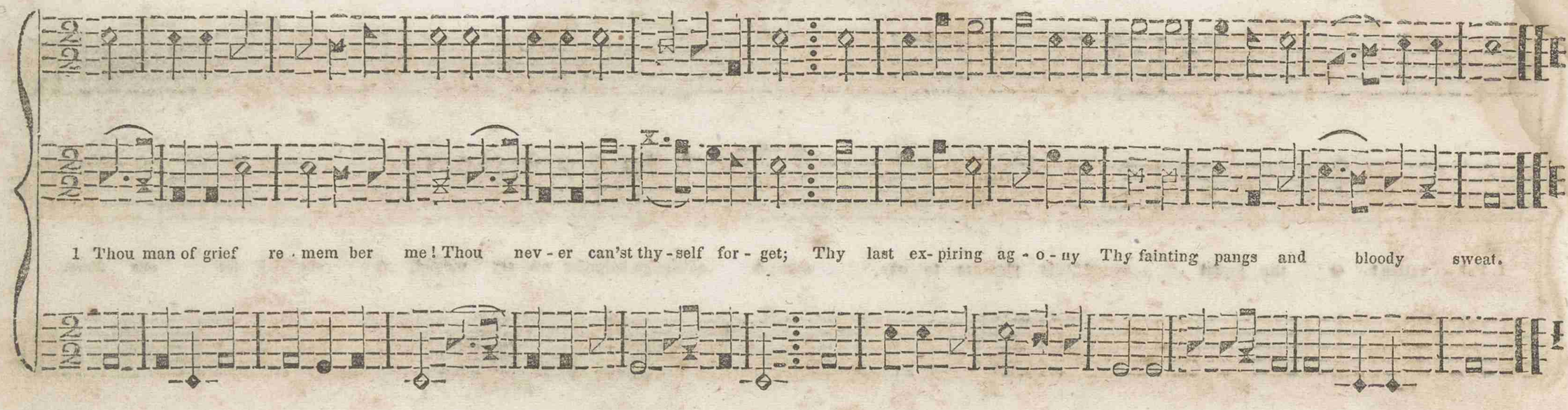
ORTONVILLE. C. M.—KEY OF D.



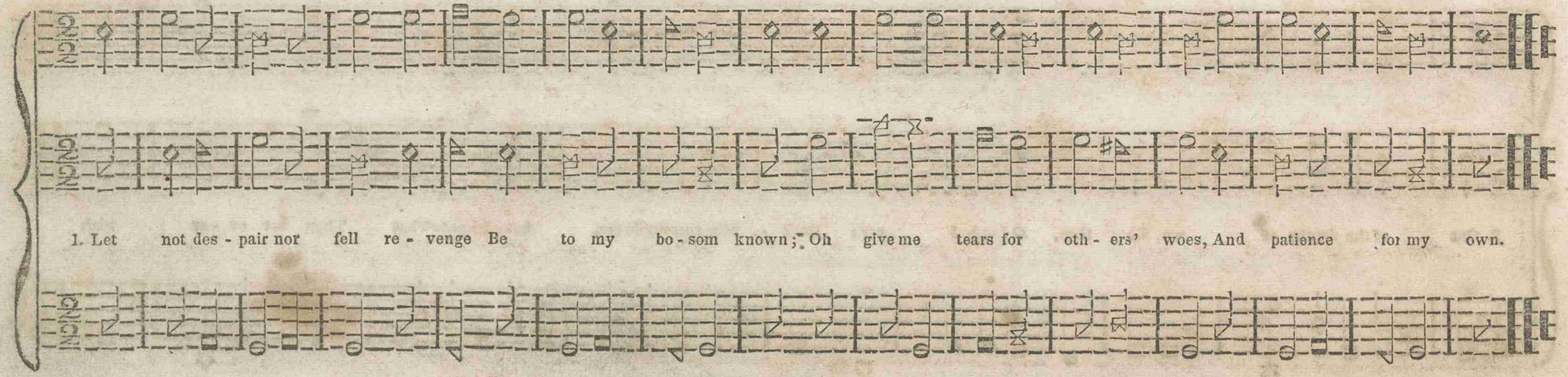
OLD HUNDRED. L. M.—KEY OF C.

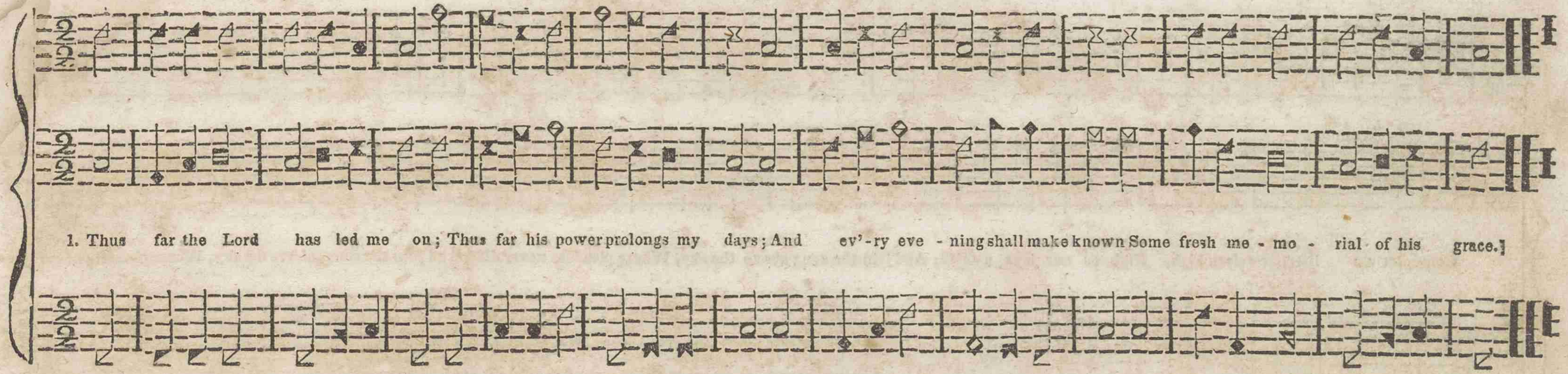
MARTIN LUTHER

PRIMROSE. C. M.—KEY OF D.

KAMBIA. L. M.—KEY OF G.

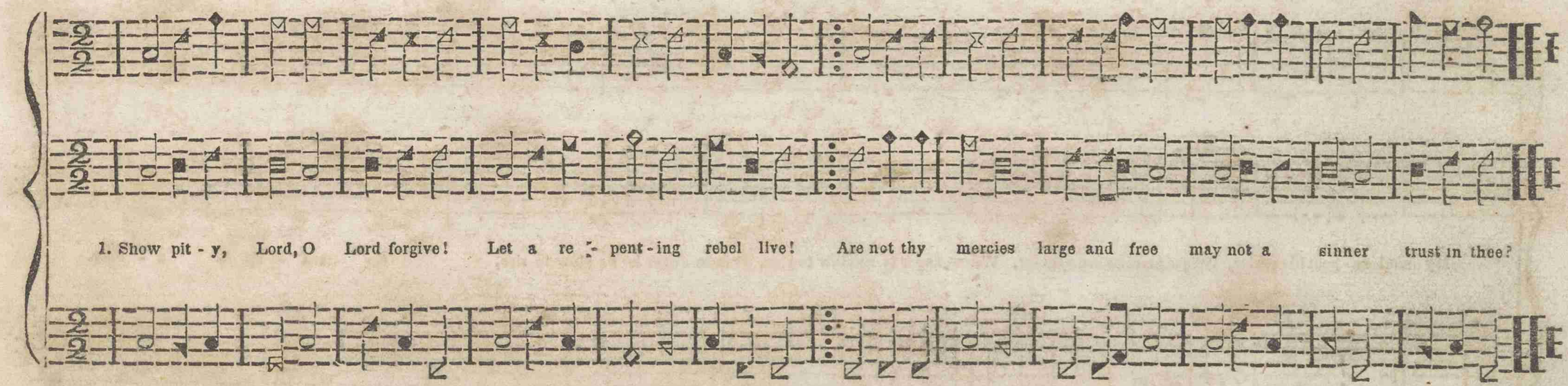
A. DARE.

KEDRON. C. M.—KEY OF C.

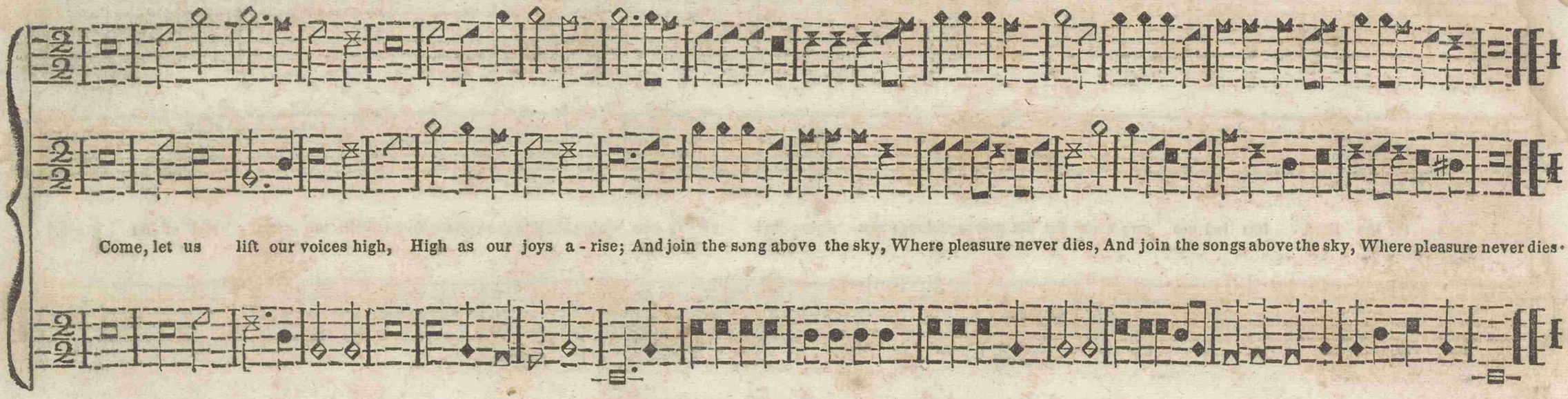


DUNDEE. C. M.—KEY OF A.

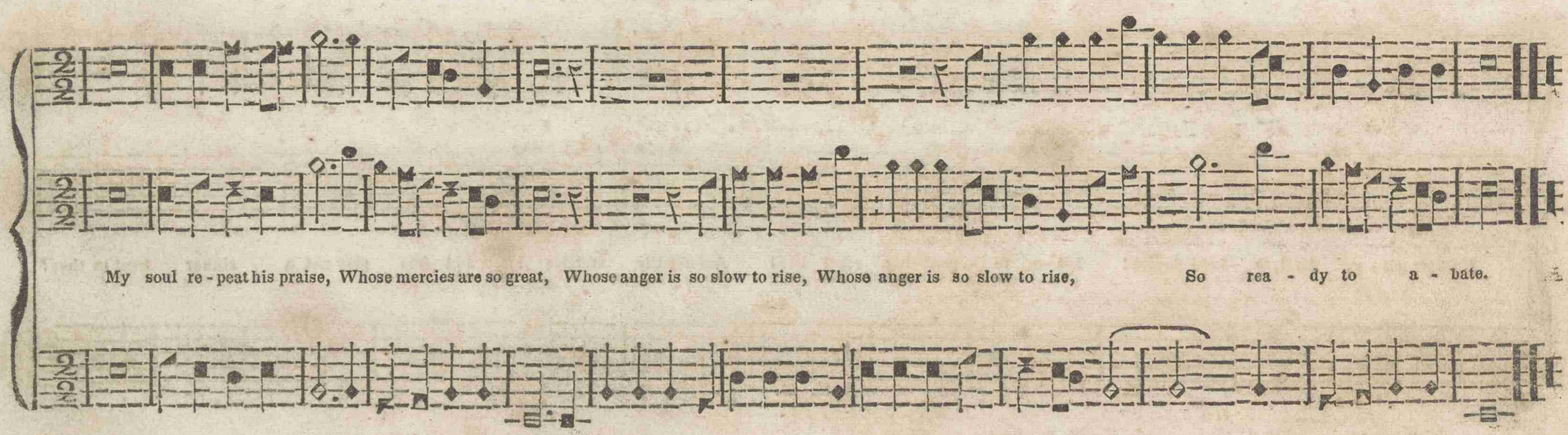
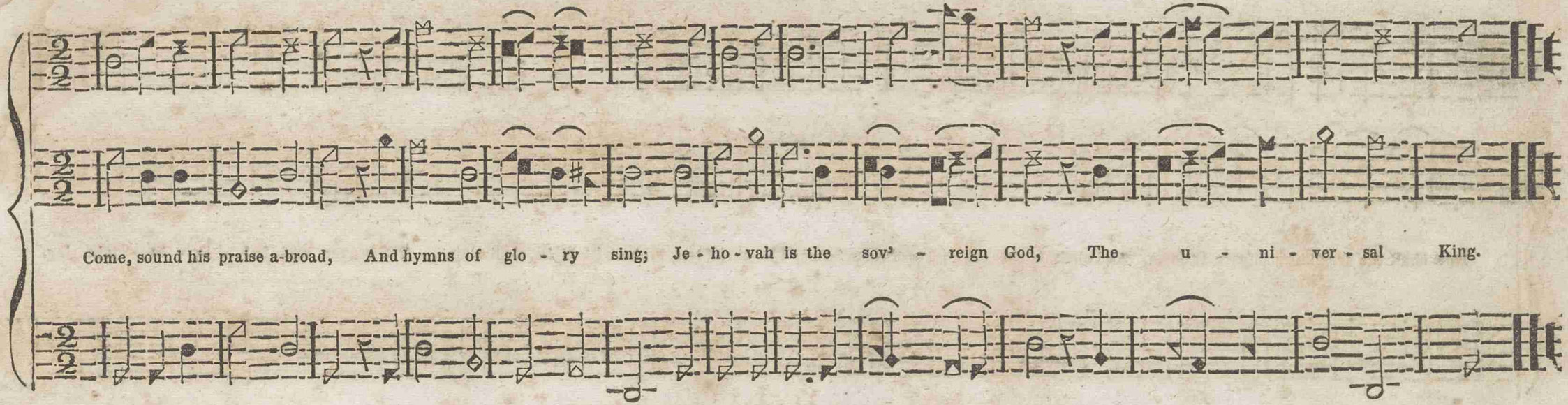


HEBRON. L. M.—Key of D.

B

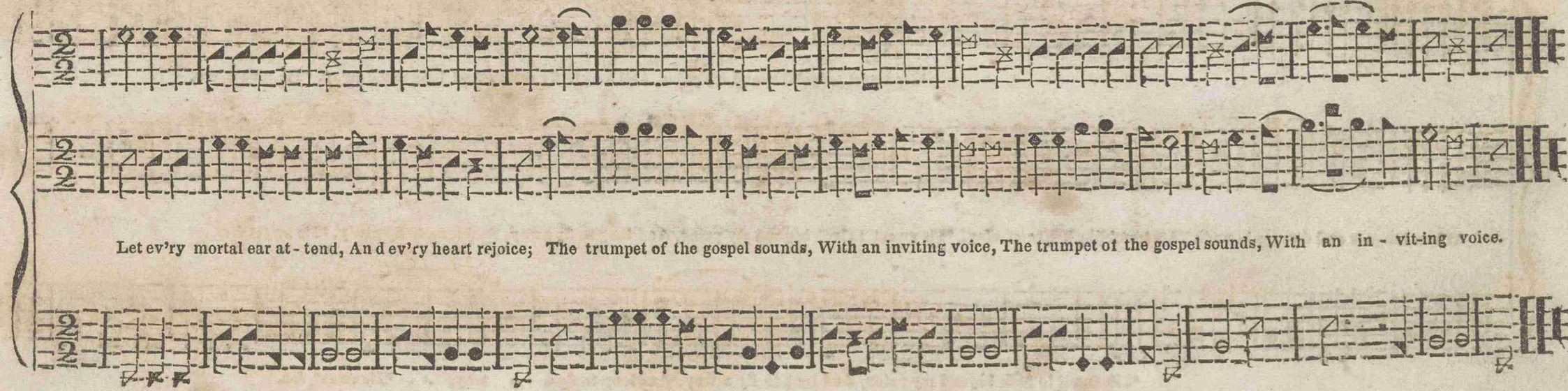
DEVOTION. L. M.—Key of C.

FAIRFIELD. C. M.—Key of E.

HITCHCOCK.

AMERICA, S. M.—Key of E.

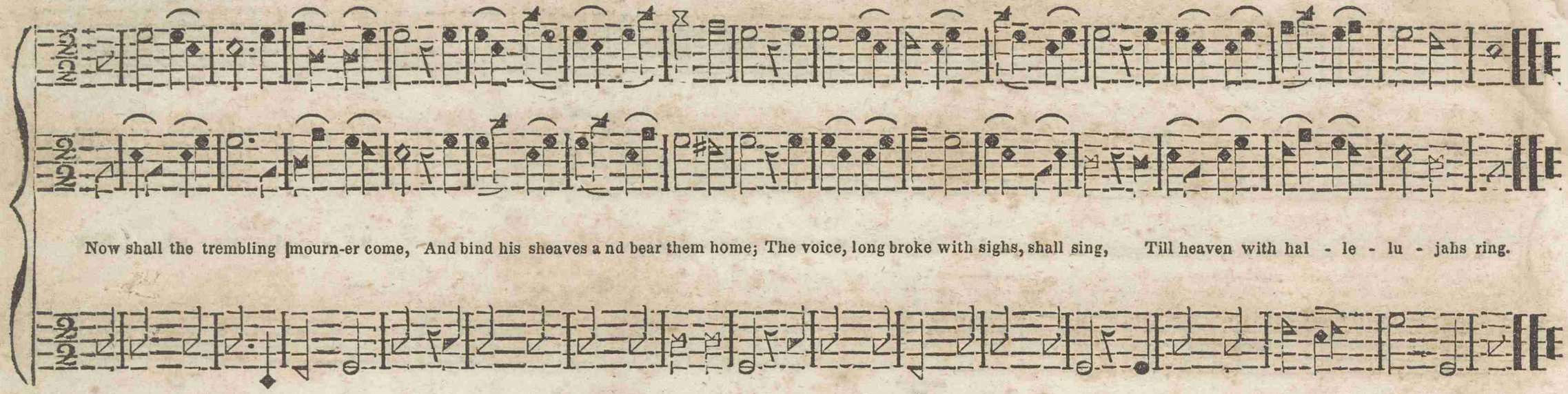
WETMORE.

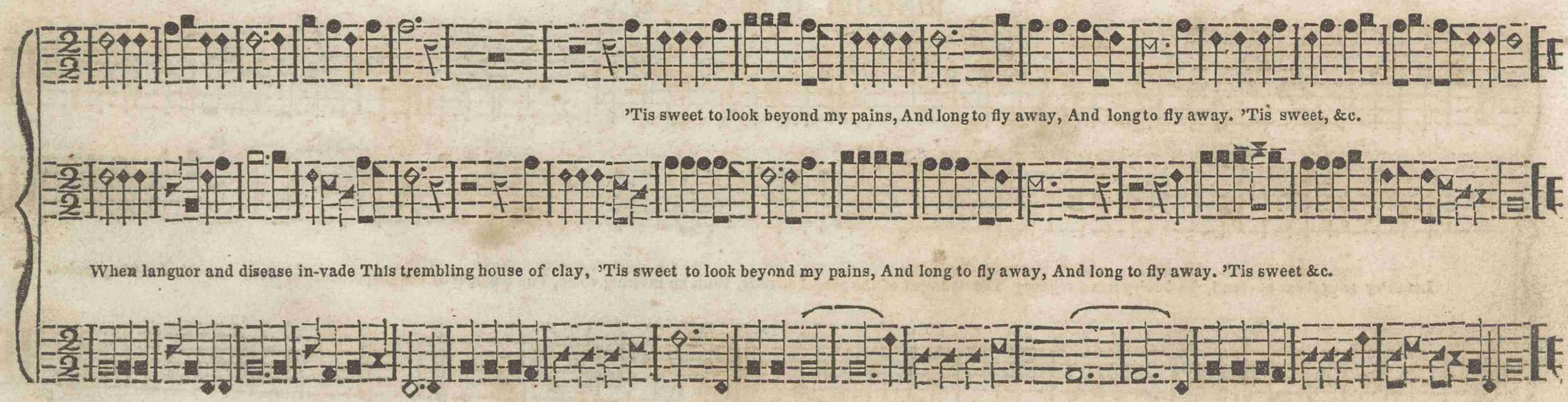
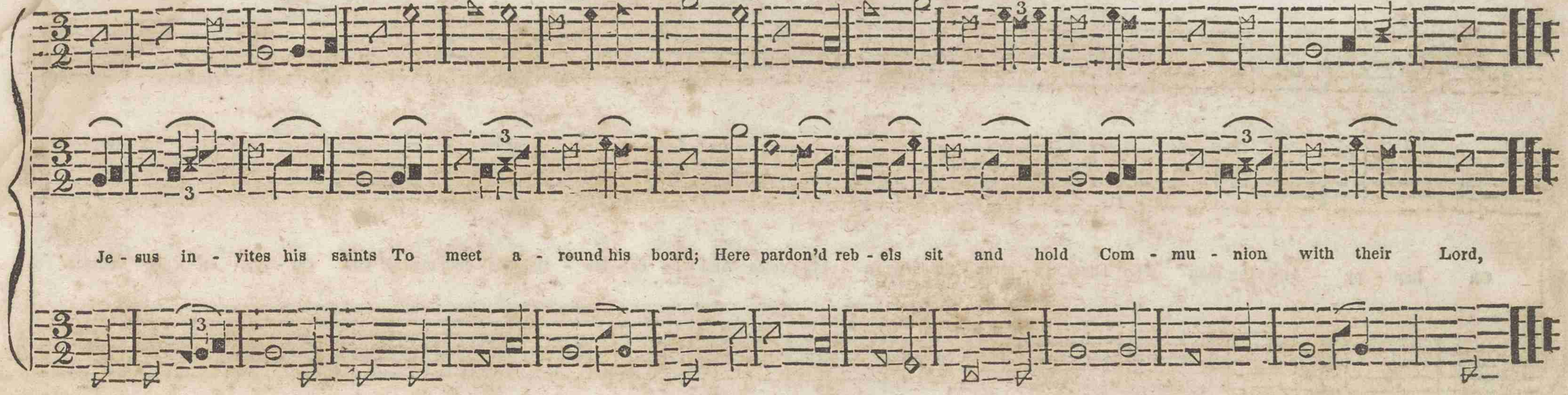


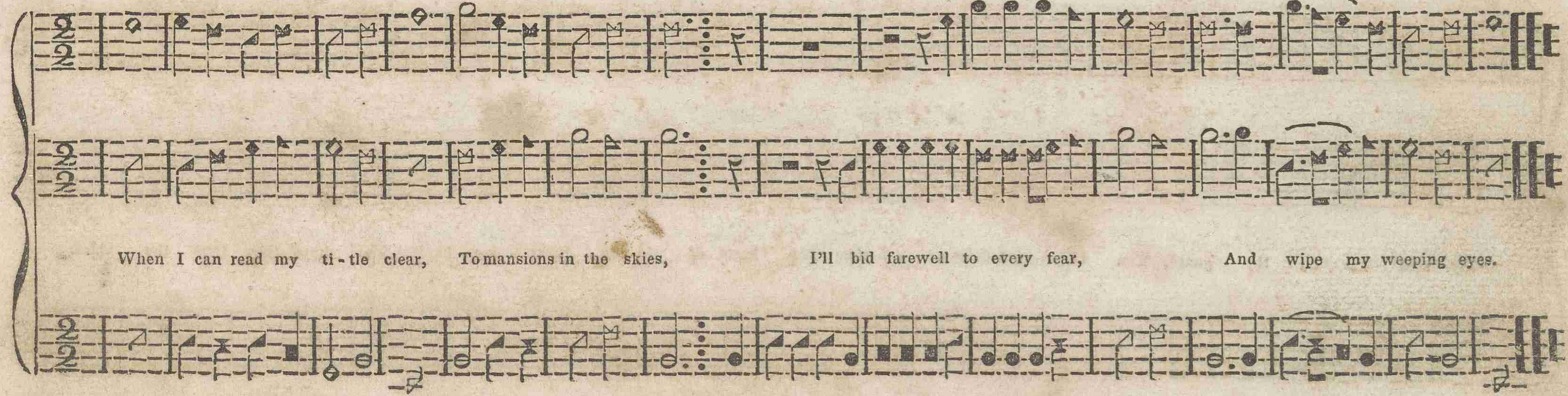
RINDGE. C. M.—KEY OF C.

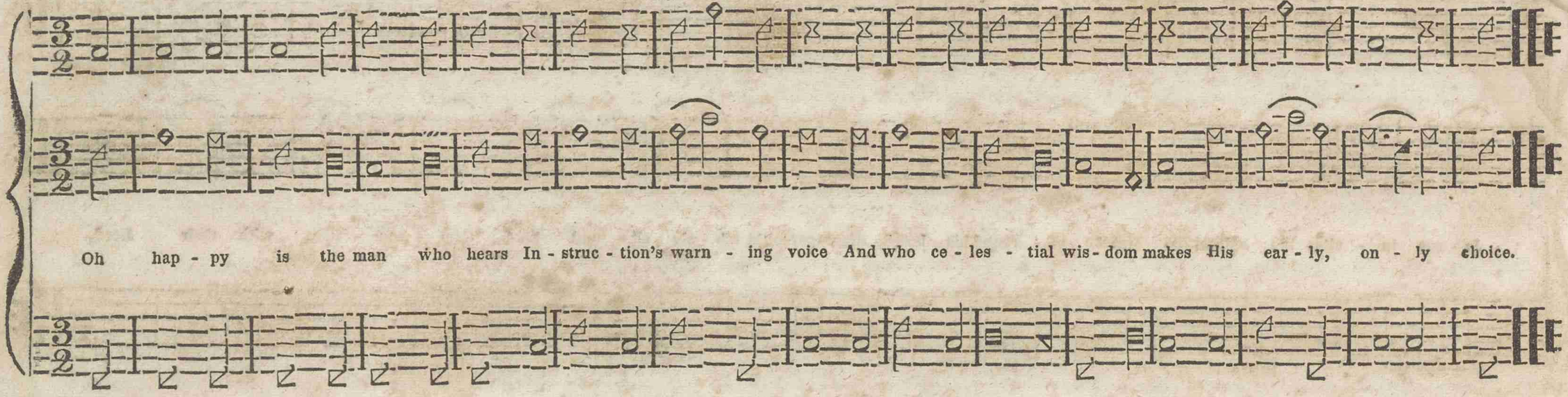


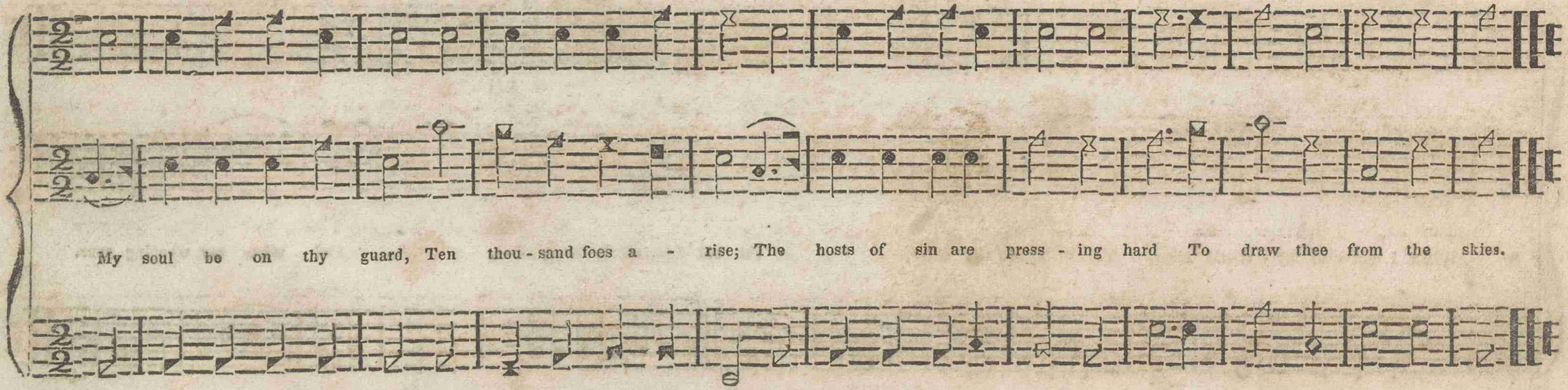
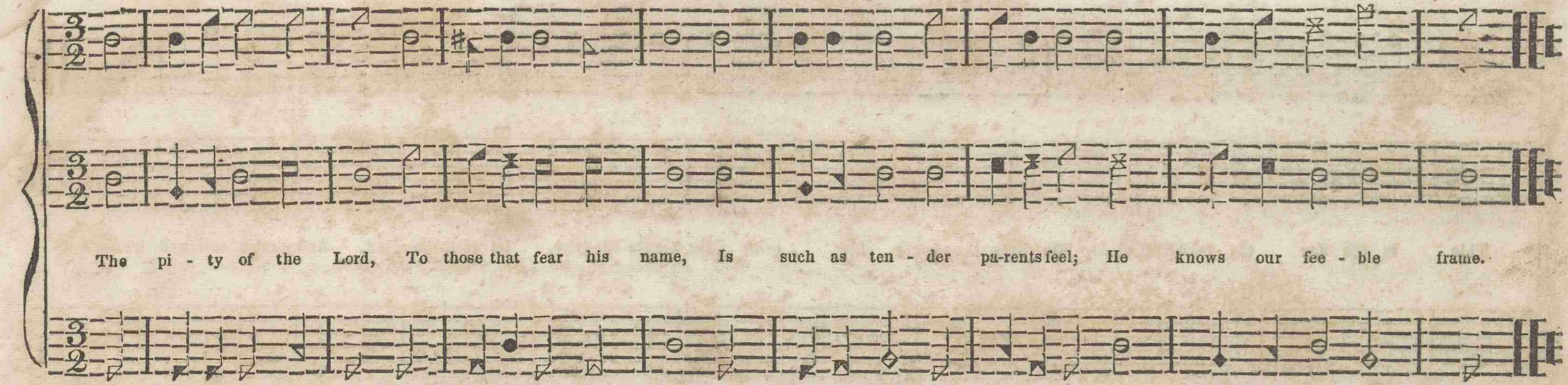
SHOEL. L. M.—Key of A.

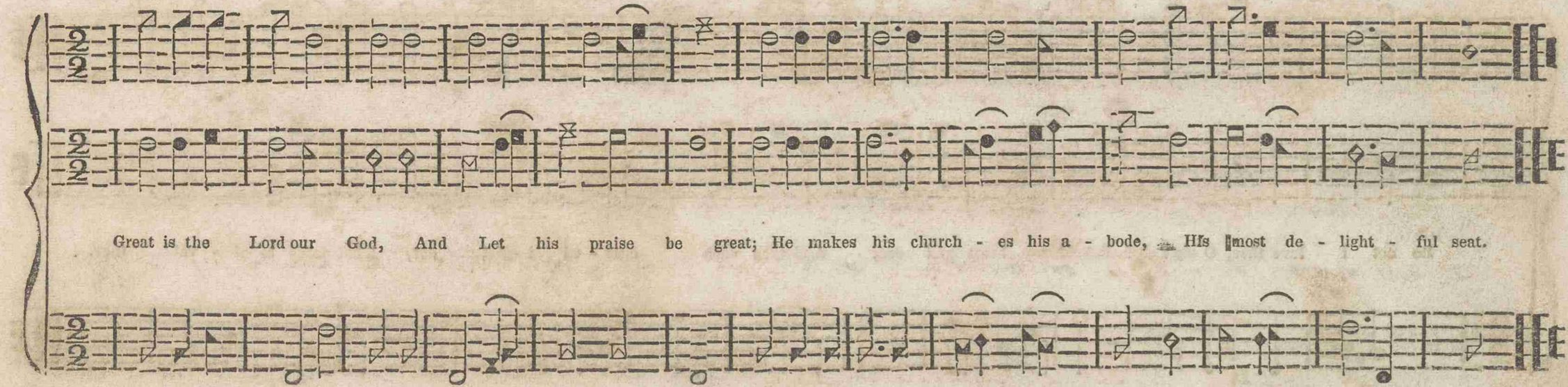


NORTH SALEM. C. M.—Key of B.



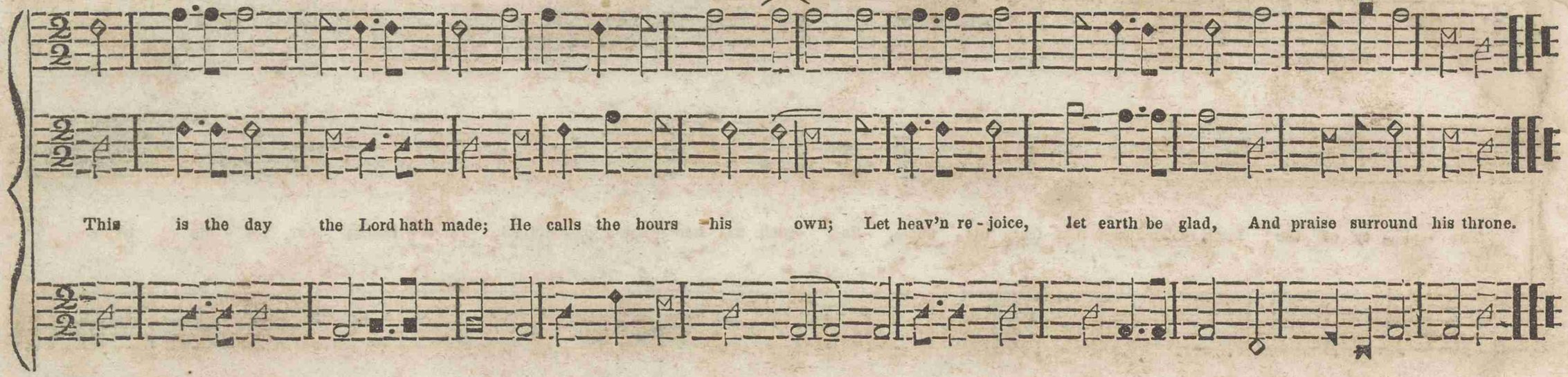
NINETY-FIFTH. C. M.—KEY OF C. COTTON.

BALARMA. C. M.—Key of D.

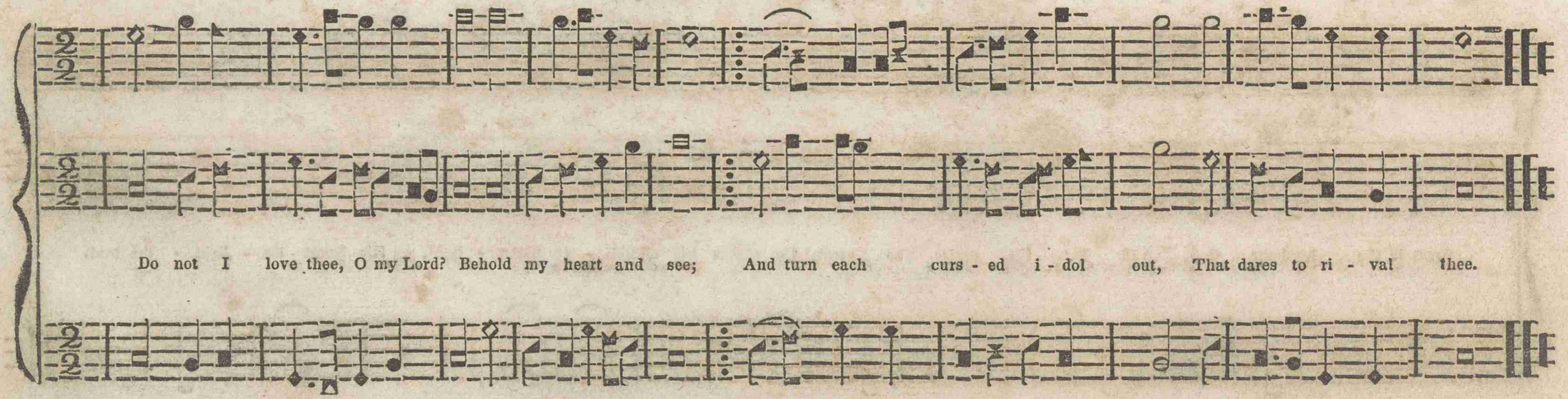
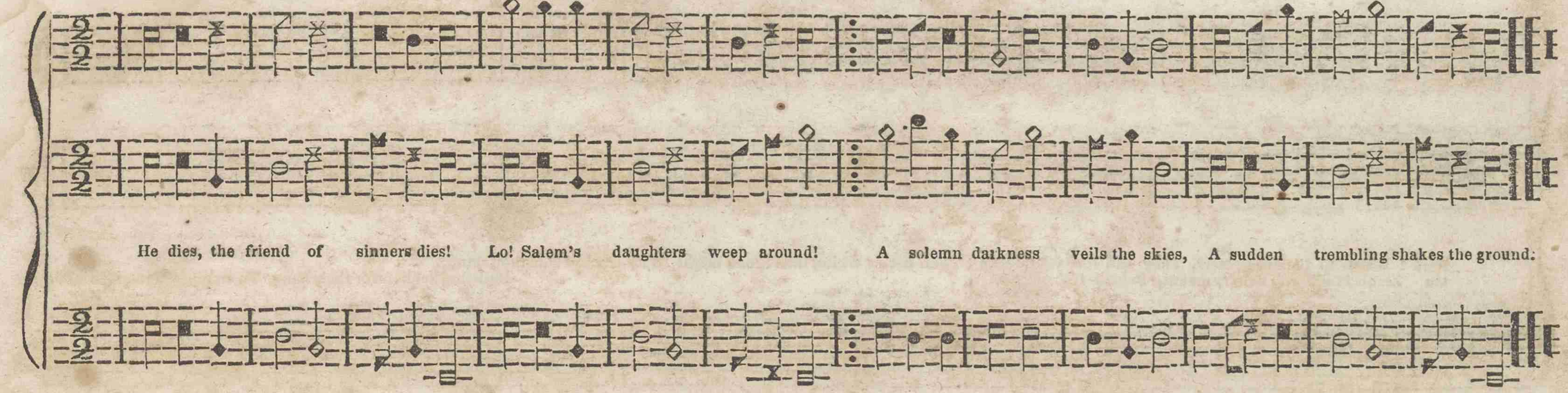
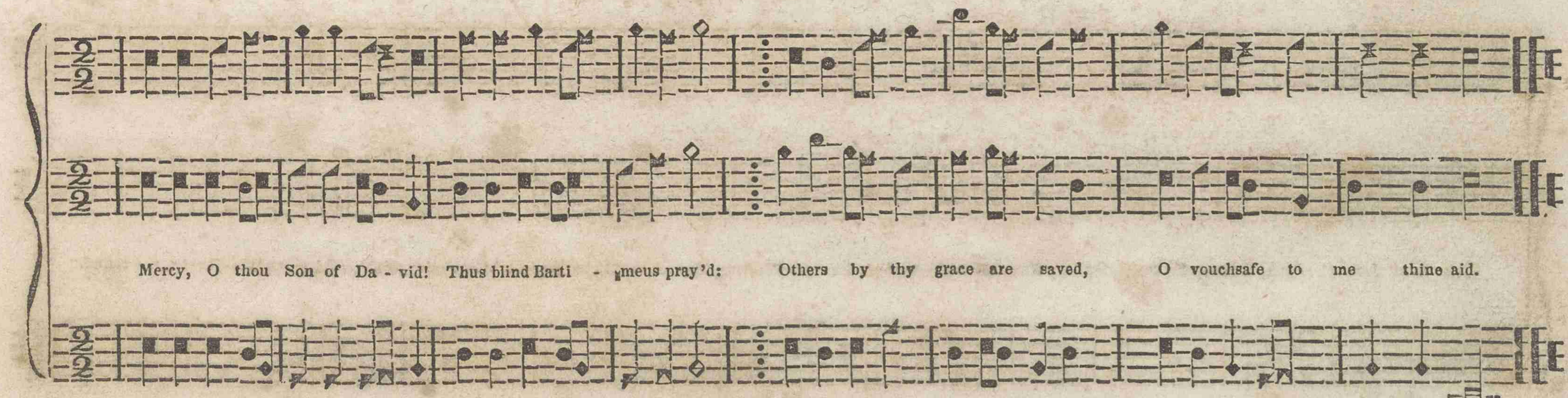


LABAN. S. M.—Key of F.

BOILSTON. S. M.—Key of E.

SOUTHFIELD. S. M.—Key of G.

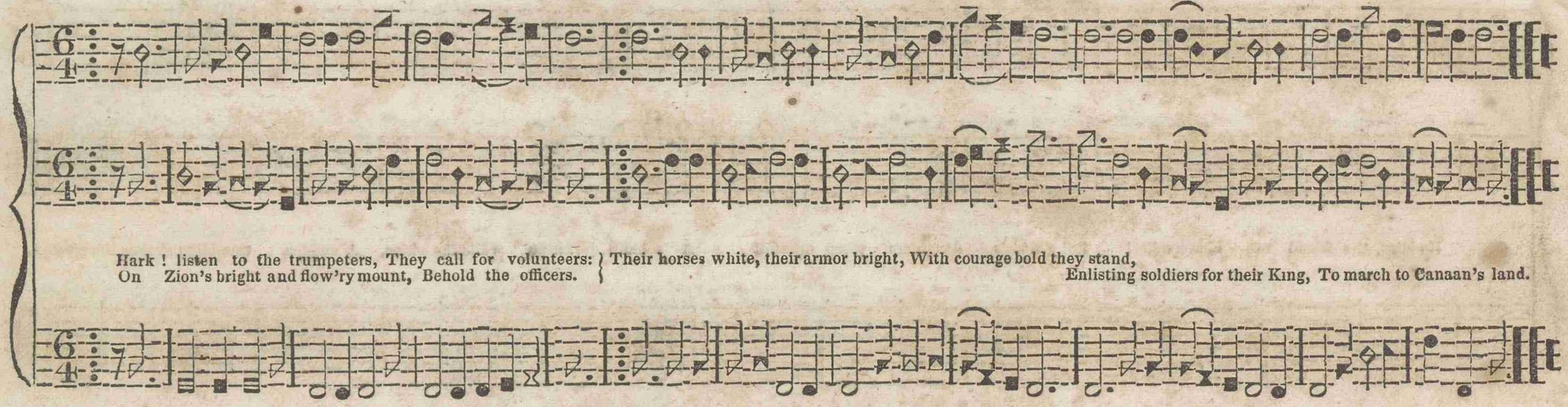


ARLINGTON. C. M.—Key of B.



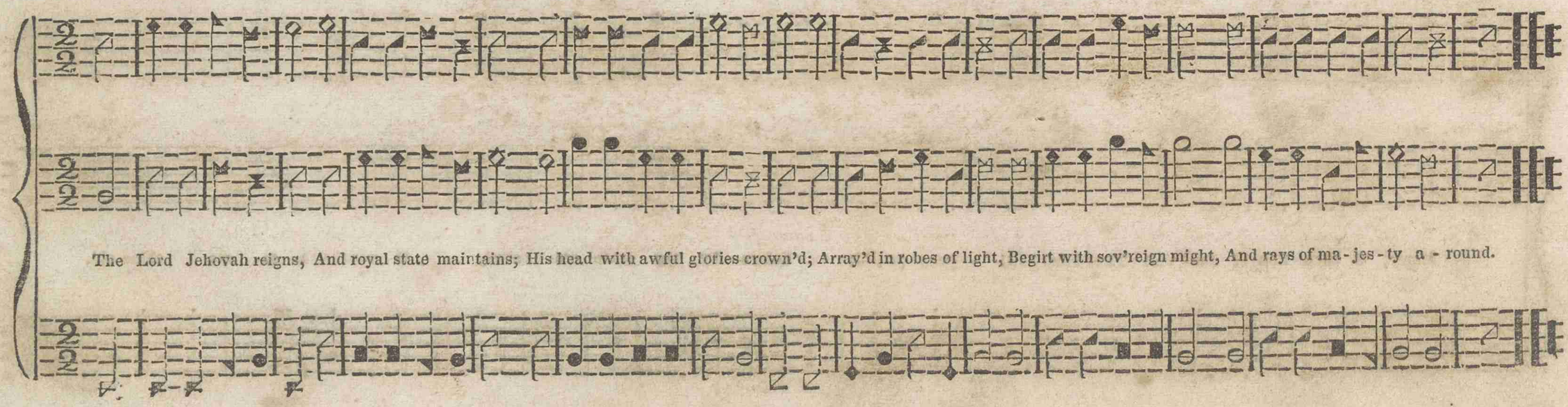
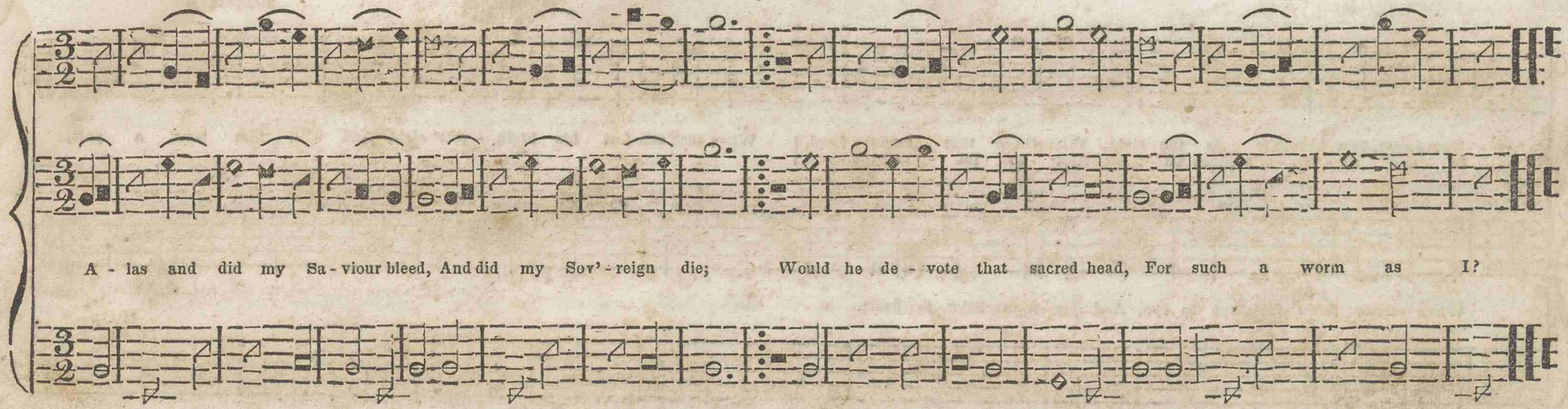
DETROIT. C. M.—Key of C.

RESTORATION. 8's & 7's.—KEY OF E.

THE CHRISTIAN SOLDIER. C. M.—Double.—Key of A.

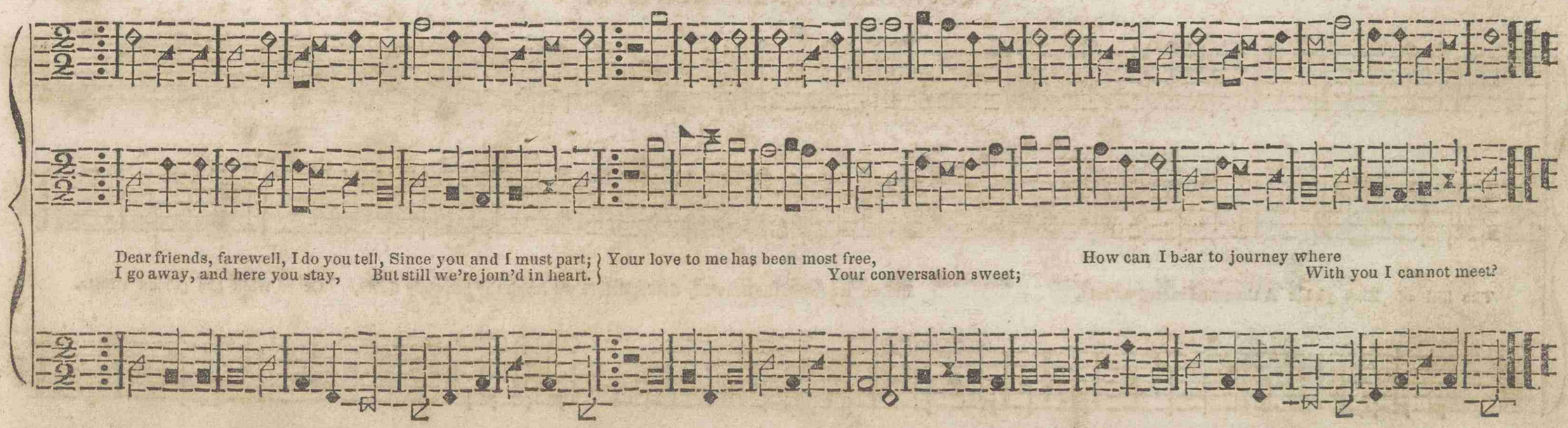
MOORE.

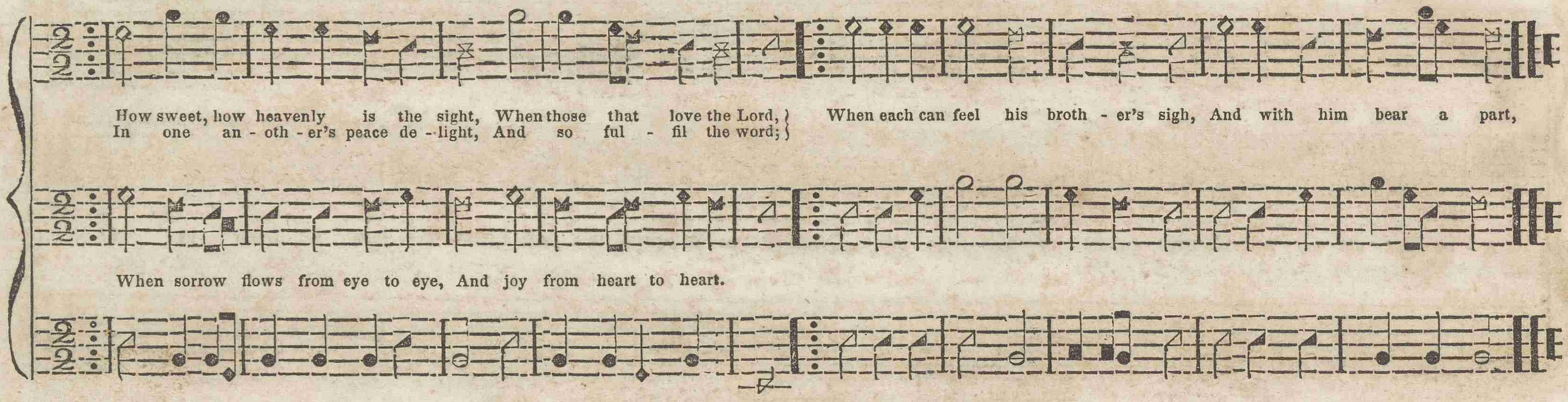


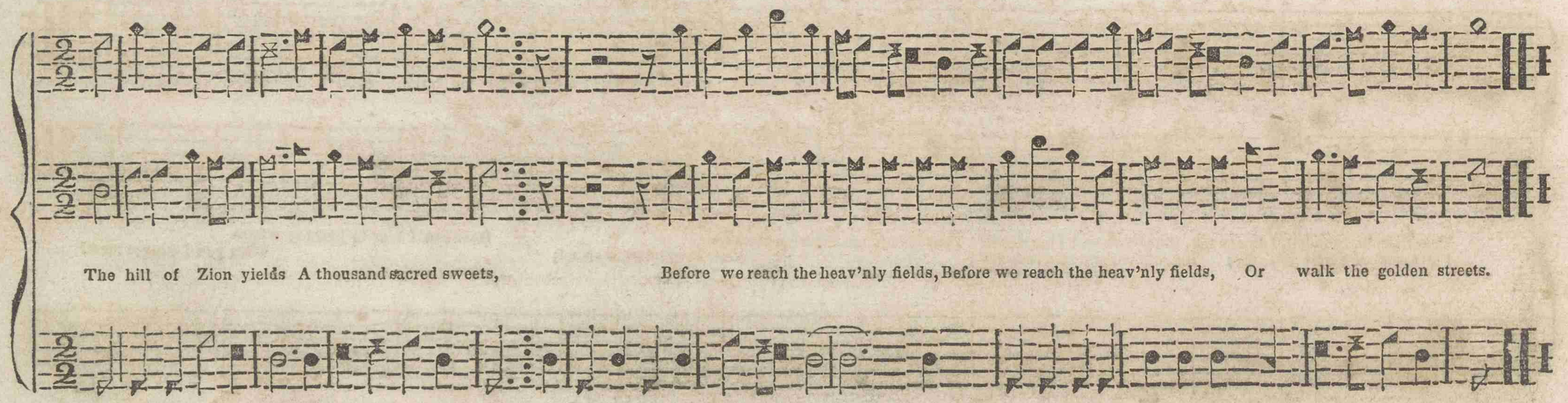
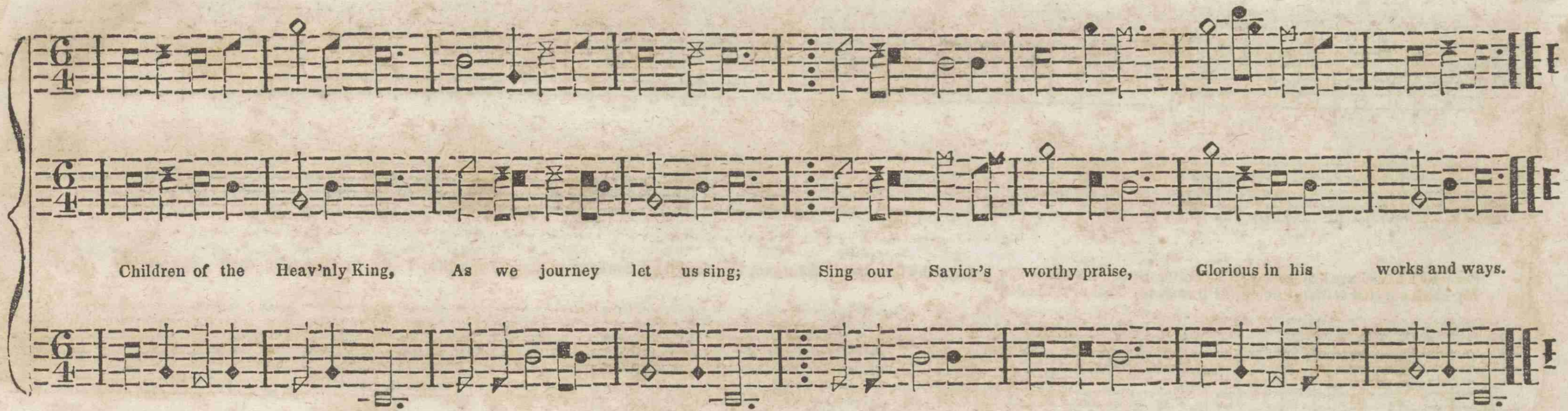
DALSTON. S. P. M.—Key of C.

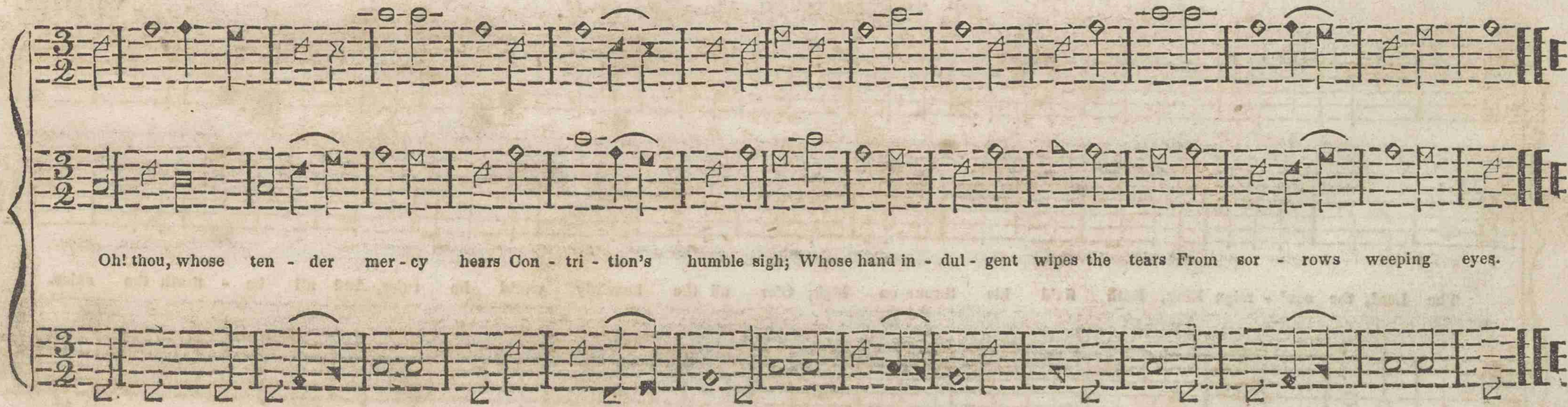
A. WILLIAMS.



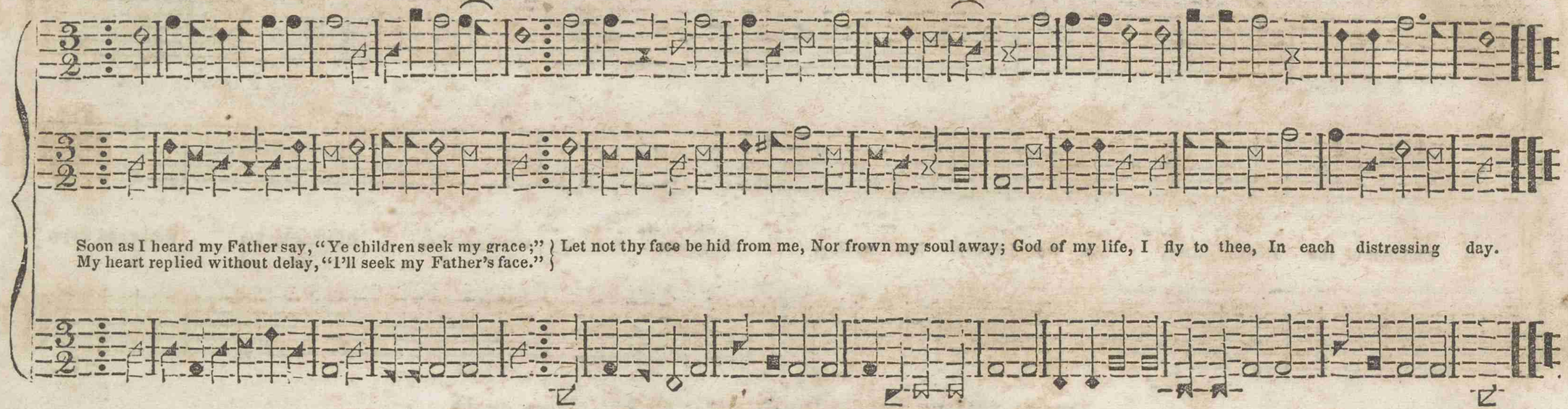
MINISTER'S FAREWELL. C. M.—Key of B.

CANAAN'S LAND. C. M.—Double.—Key of C.

Decapo.

CONCORD. S. M.—Key of E.

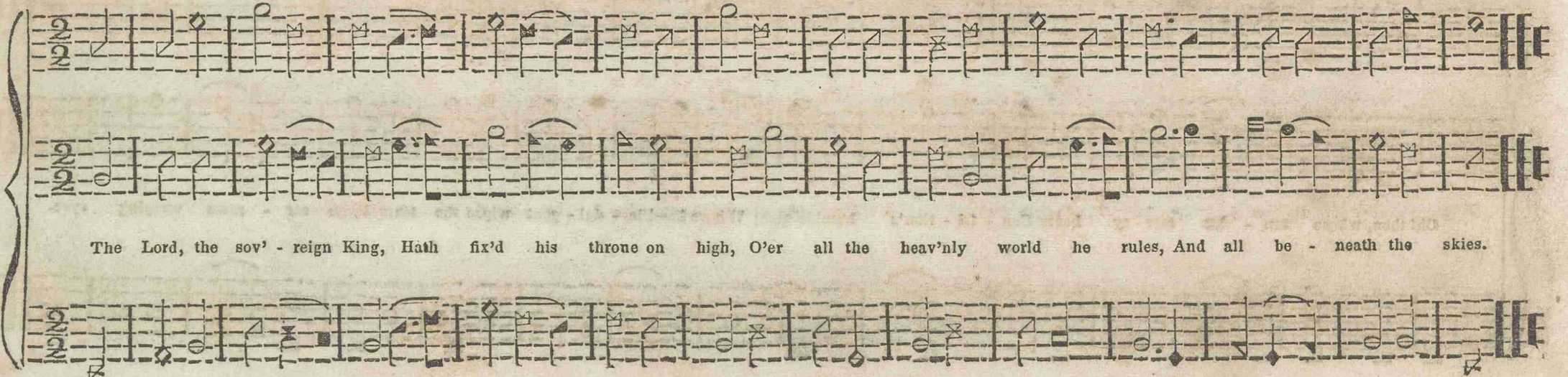
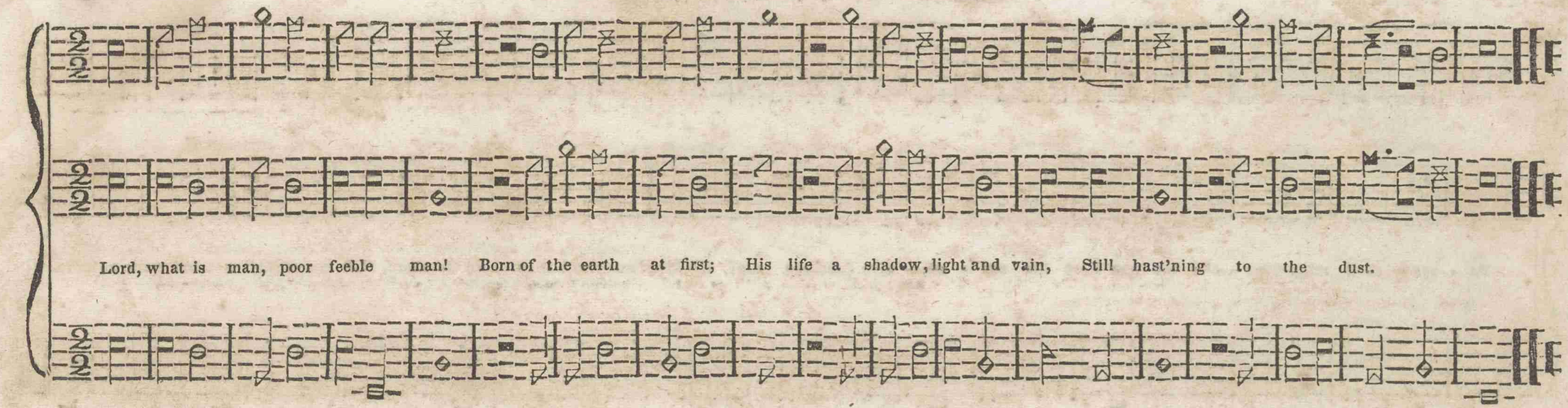
HOLDEN.

THE PENITENT'S PRAYER. C. M.—Key of D.



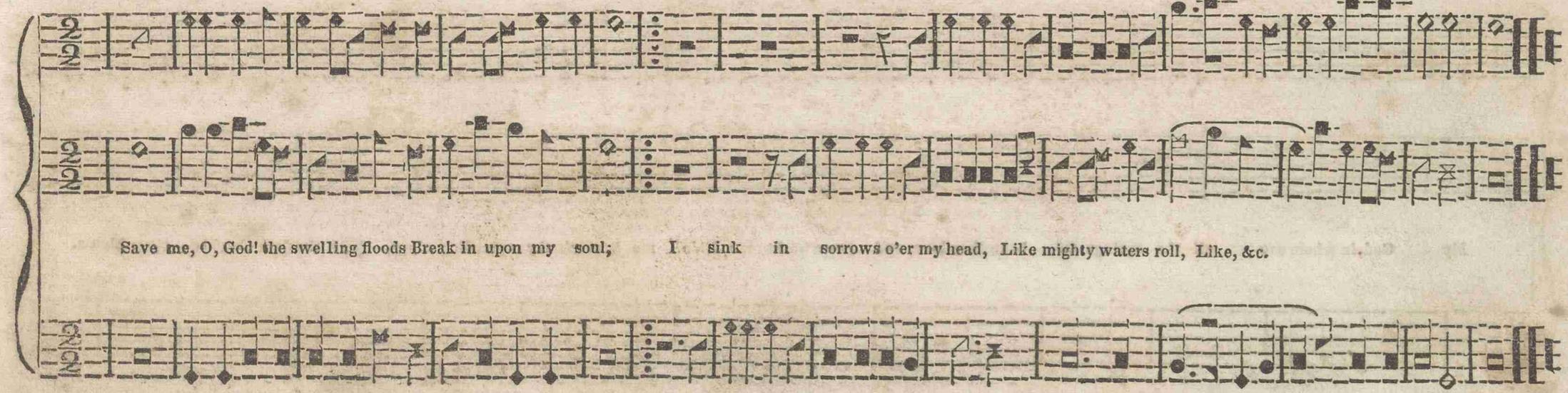
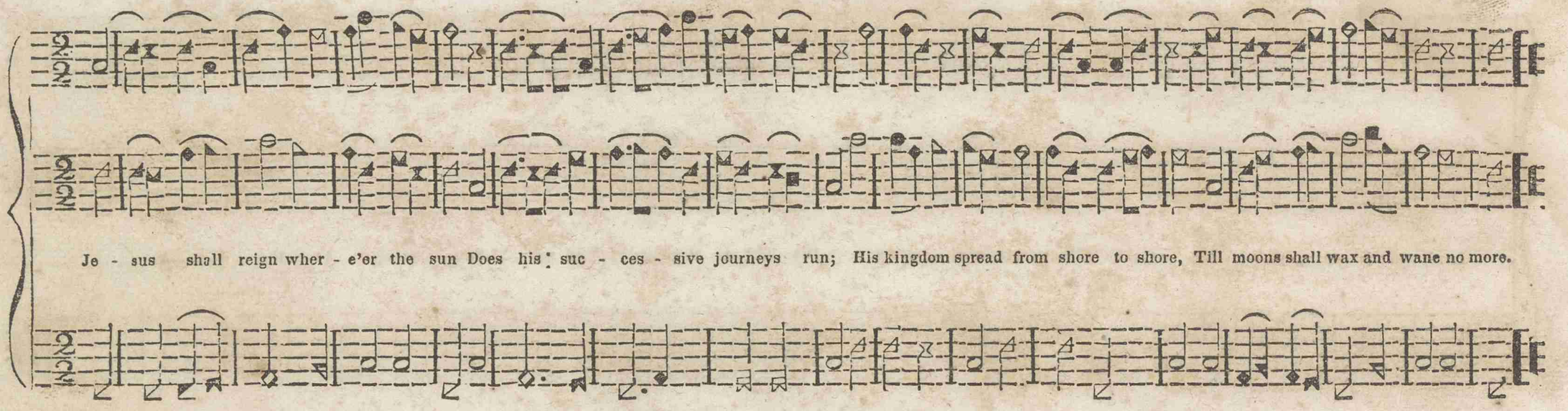
FARNHAM. C. M.—Double.—Key of E.

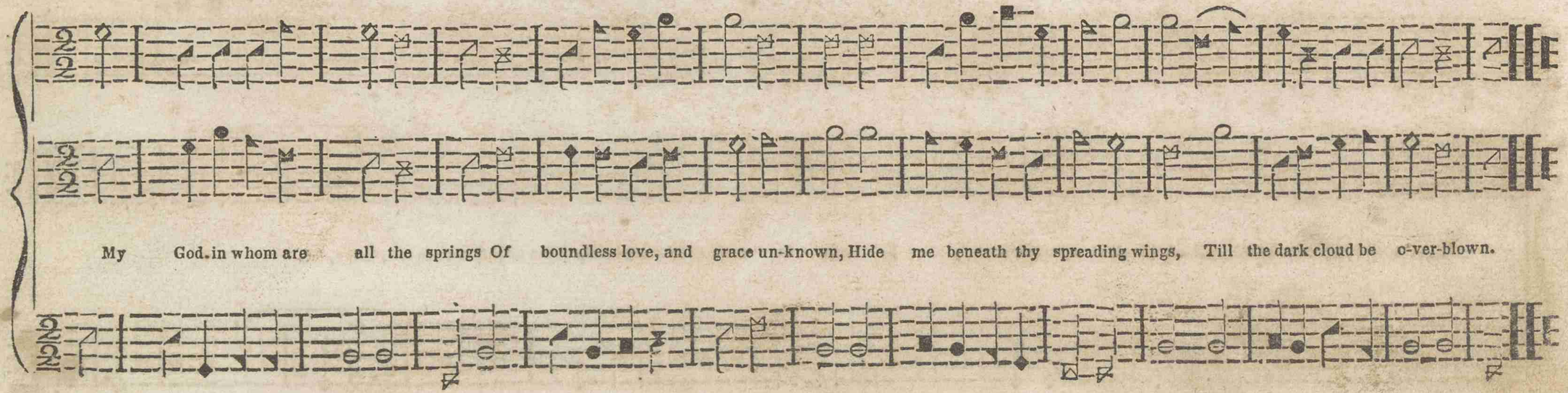


ST. THOMAS. S. M.—Key of C.

WILLIAMS.



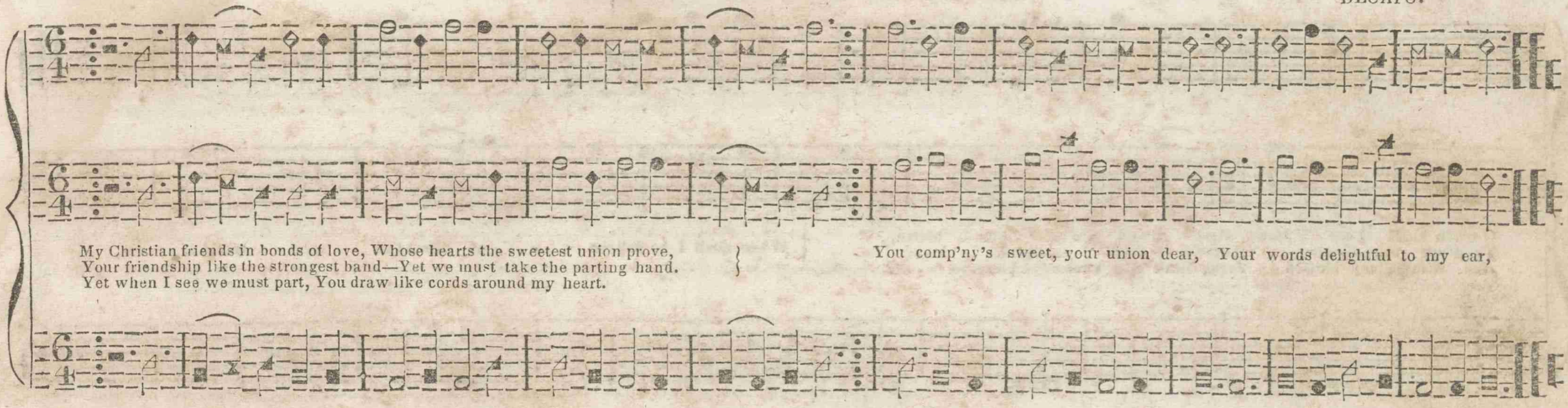
SUTTON. C. M.—Key of C.

GOFF.

BRIMFIELD. L. M.—Key of D.

UPTON. L. M.—Key of C.



THE PARTING HAND. L. M.—Key of B.

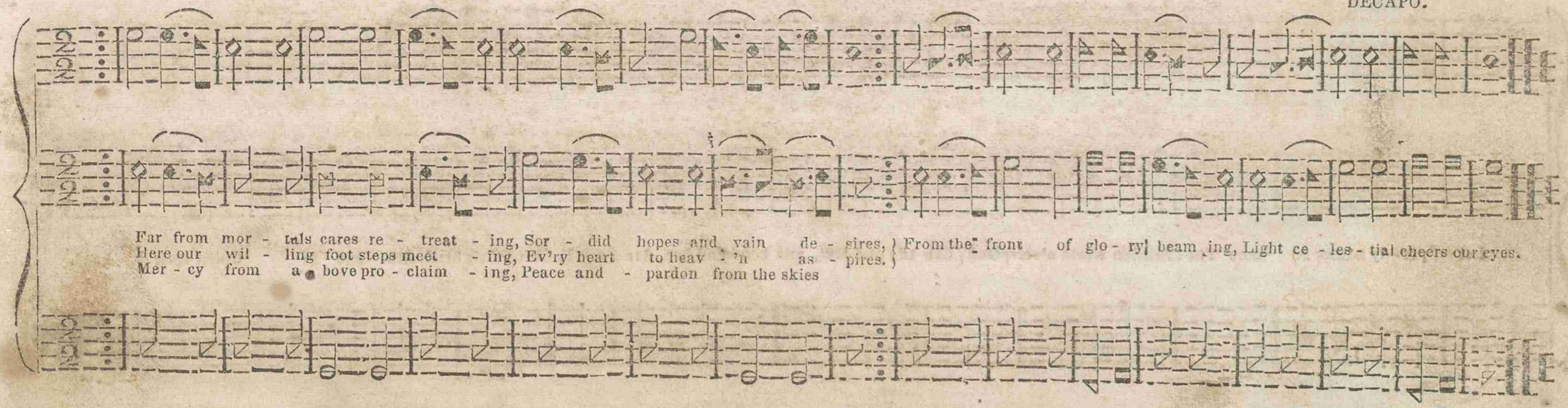
DECAPO.

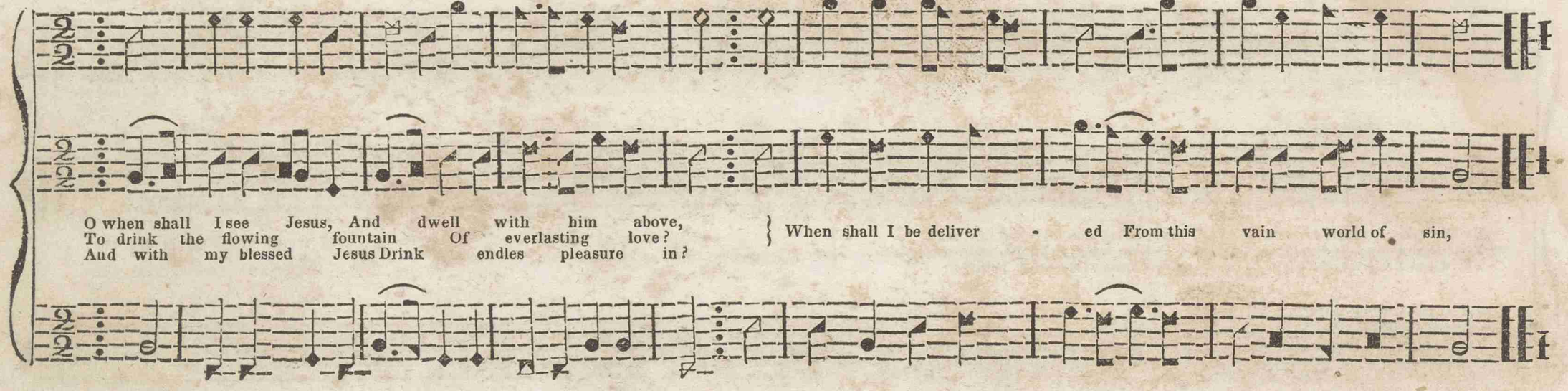
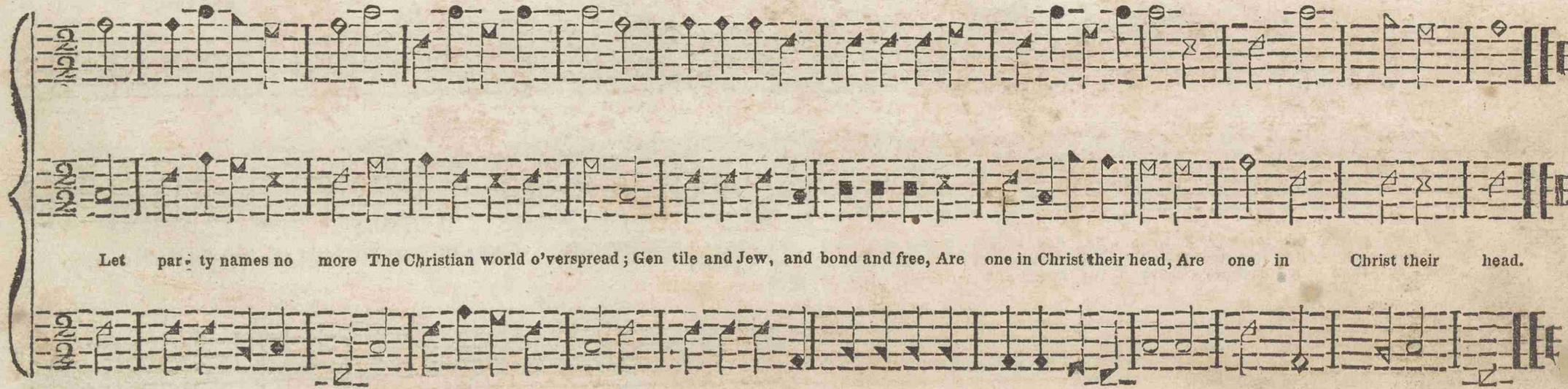
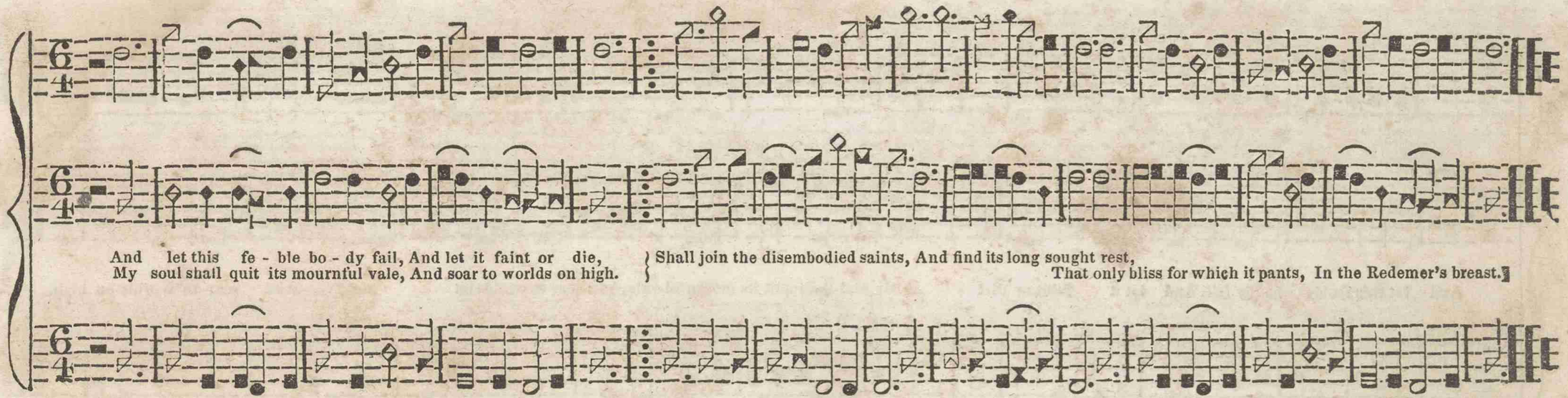


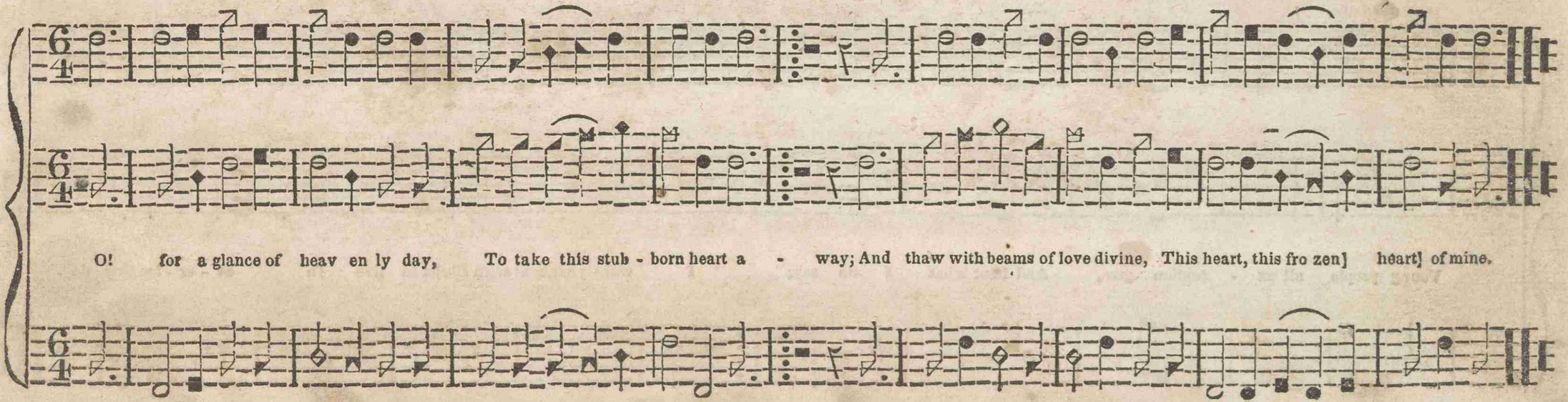
C

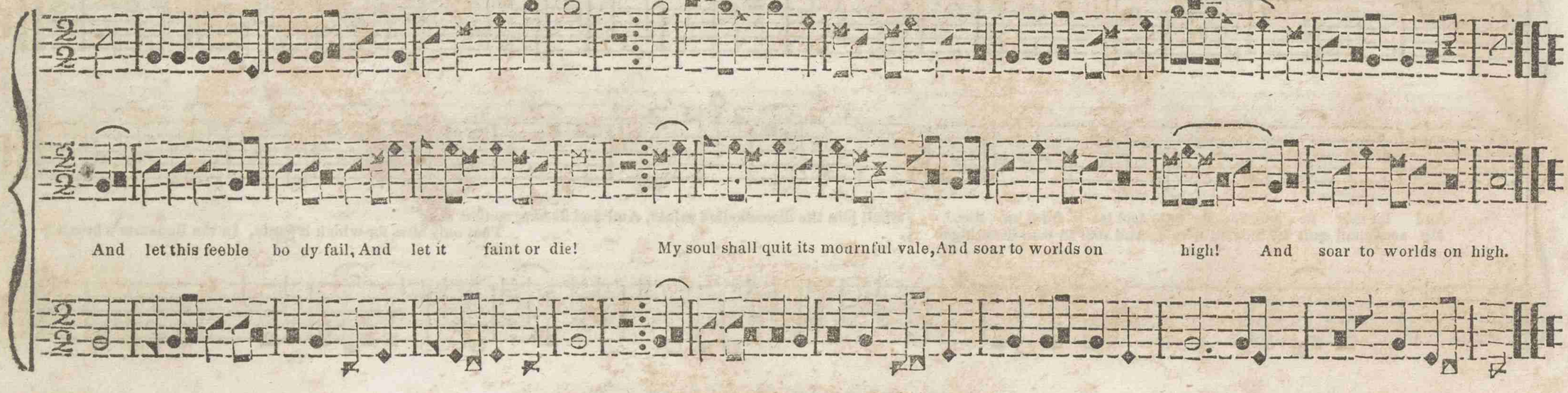
GREENVILLE 8s. 7s.—Key of A. (DOUBLE.)

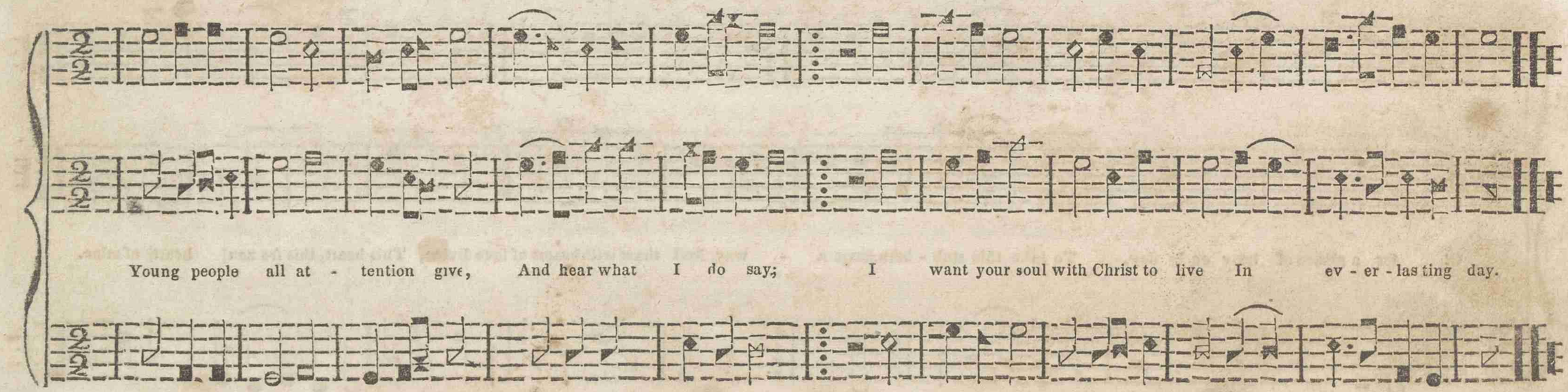
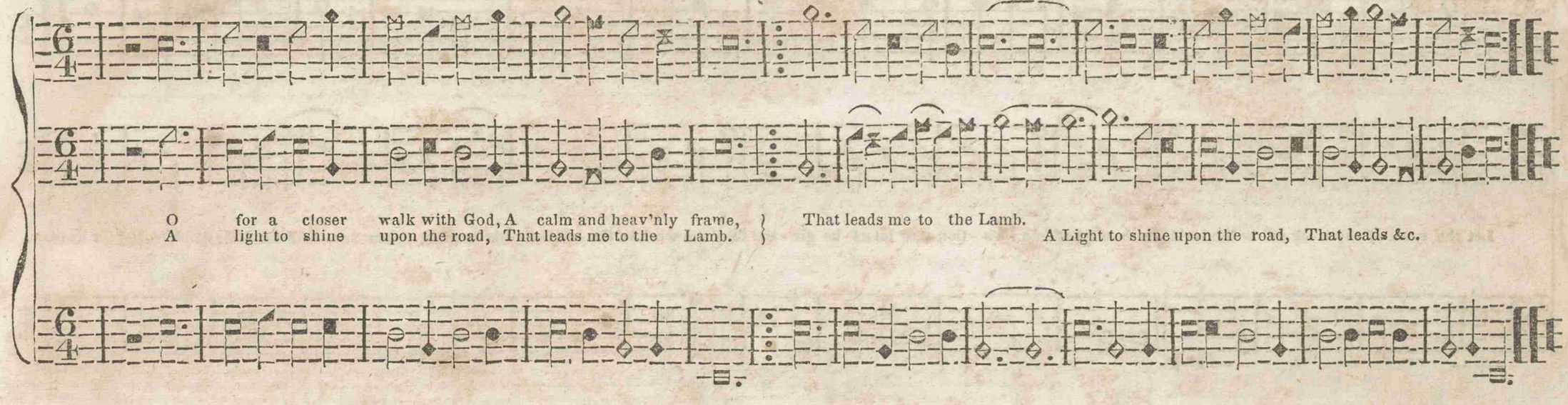
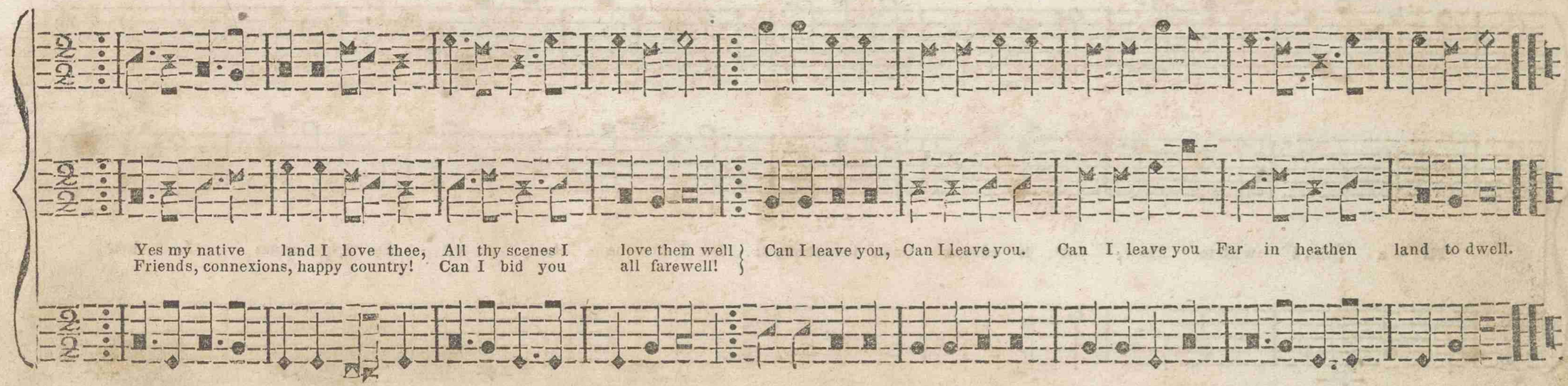
ROUSSEAU.

DECAPO.

NEWARK. 7s. & 6s.—Key of C.

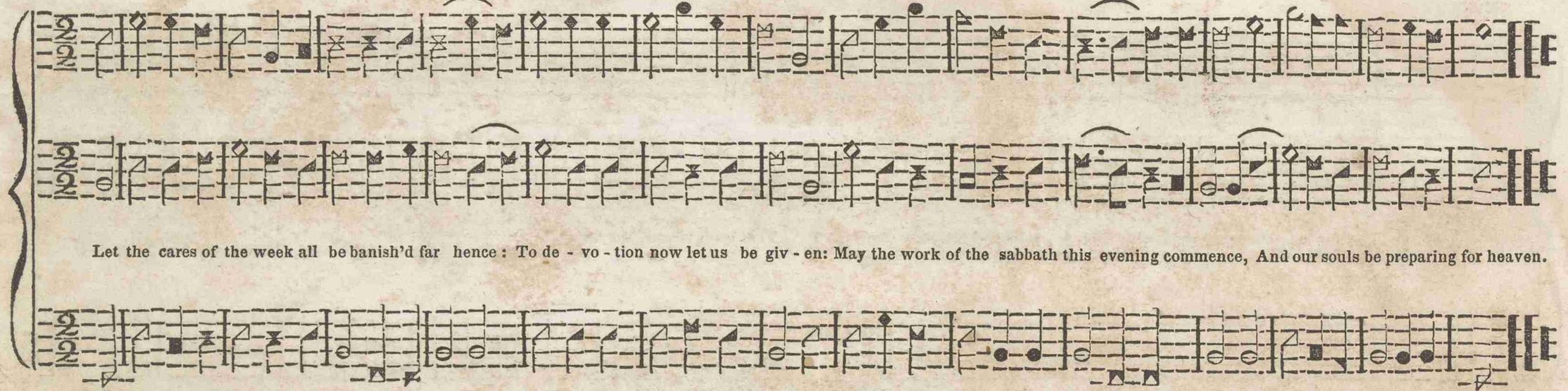
DECAPO.

LOUISVILLE. S. M.—Key of D.

ILLINOIS L. M.—KEY OF G.

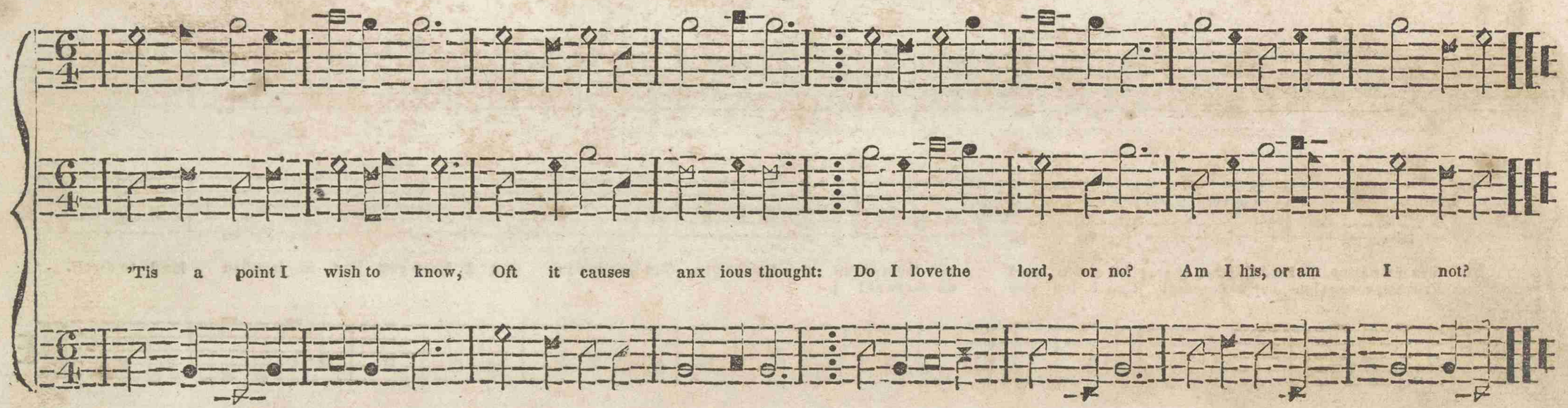
A. W. JOHNSON.

REFLECTION. C. M.—Key of C.

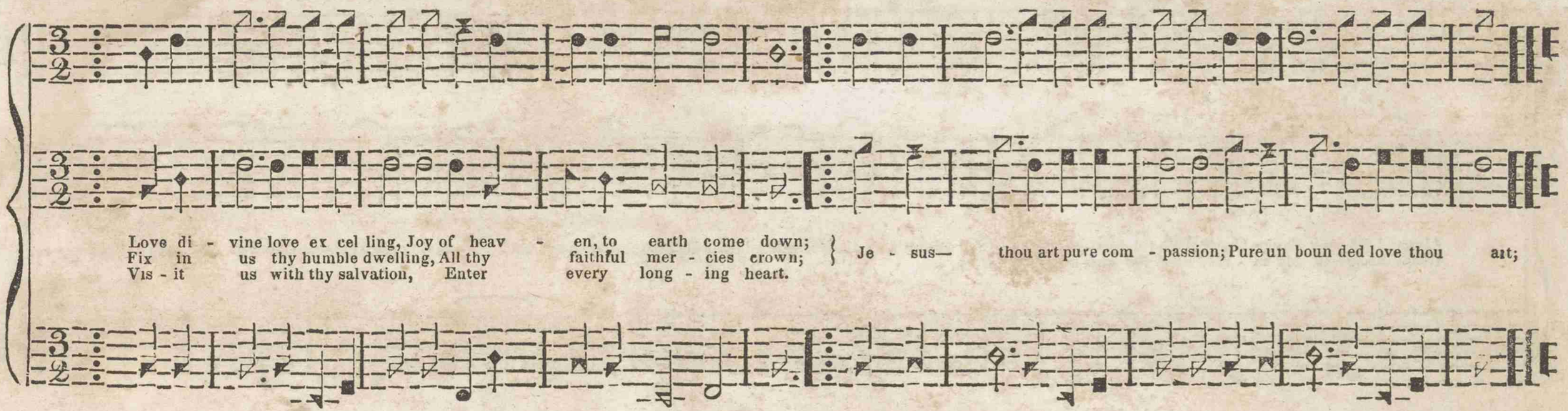
DAVIDSON.

LIVERPOOL. C. M.—Key of A

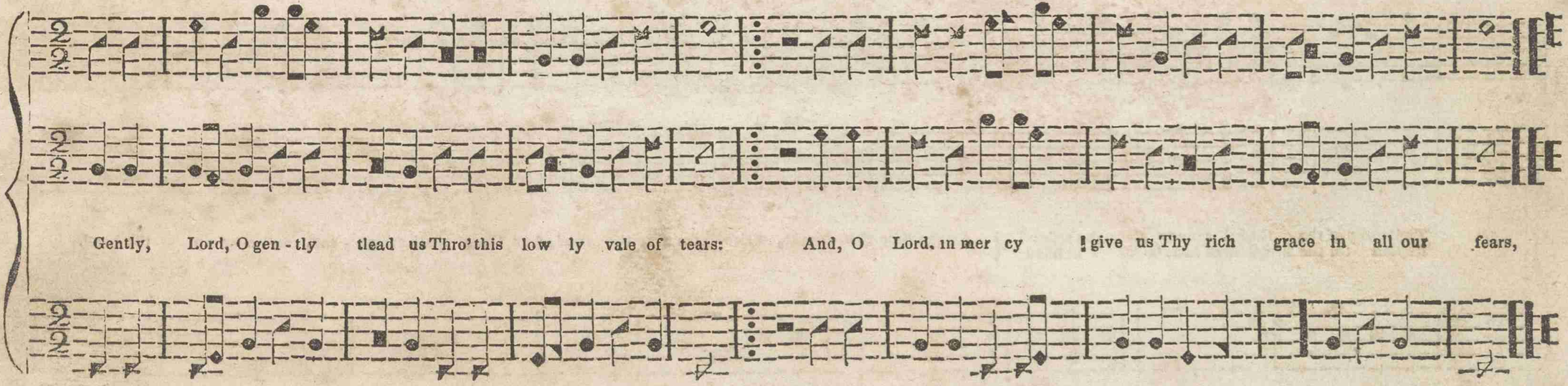
M. C. H. DAVIS.

FAREWELL. P. M—KEY OF C. J. PARKS.

VERNON. 12's & 9's.—Key of C.

E. Heritage.

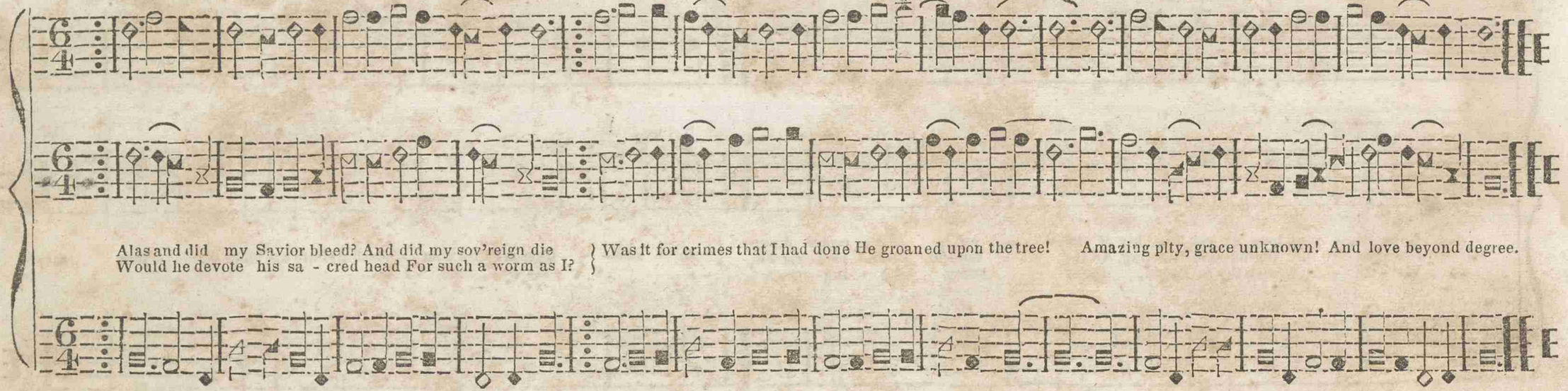


EBENEZER. 7's.—Key of C.

DECAPO.

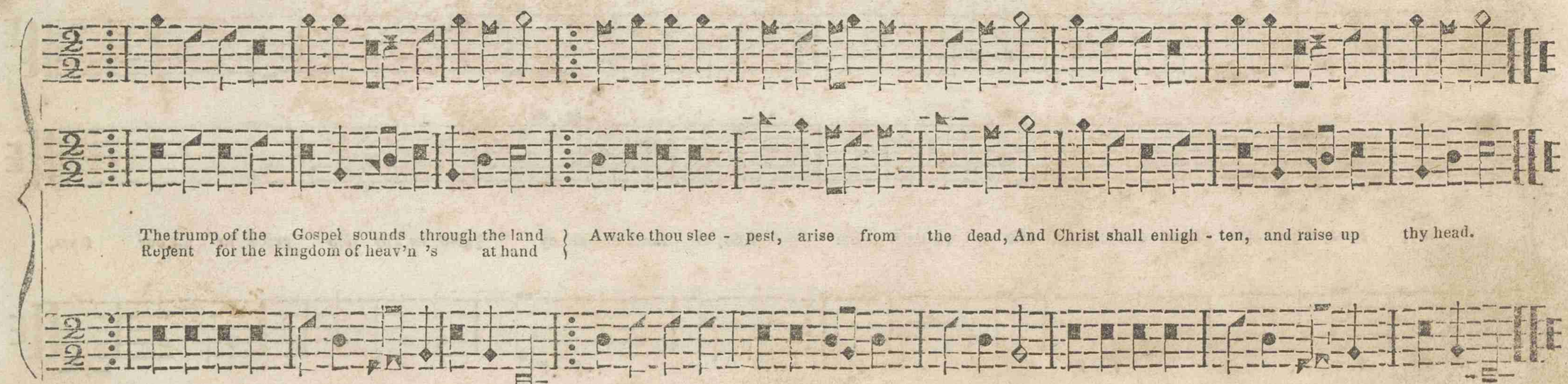


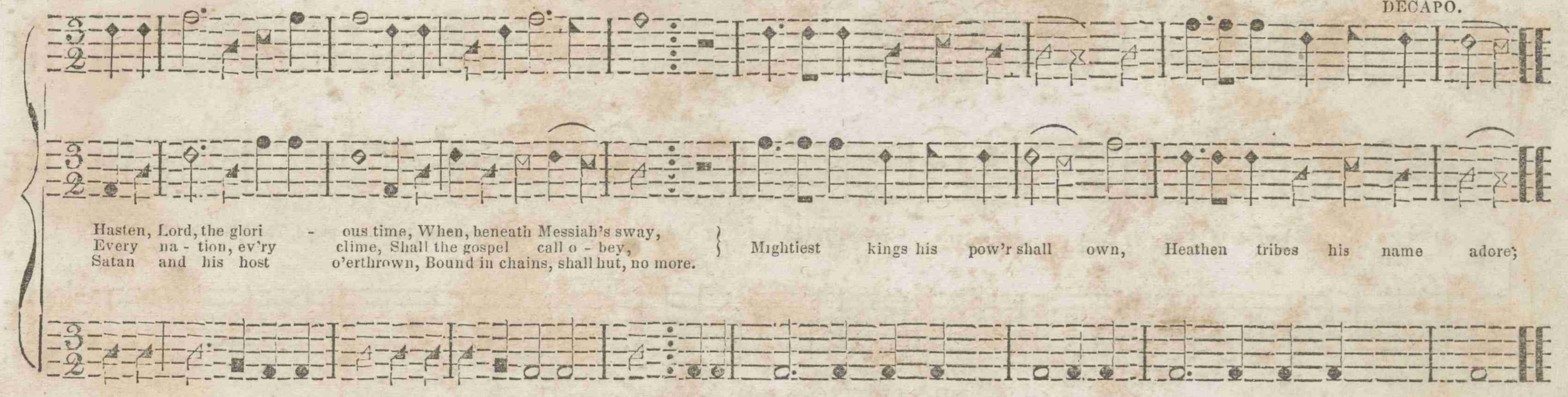
CONFIDENCE. 0'4. 7's.—KEY OF C. A. W. JOHNSON.

GALLATIN. C. M.—Key of B.

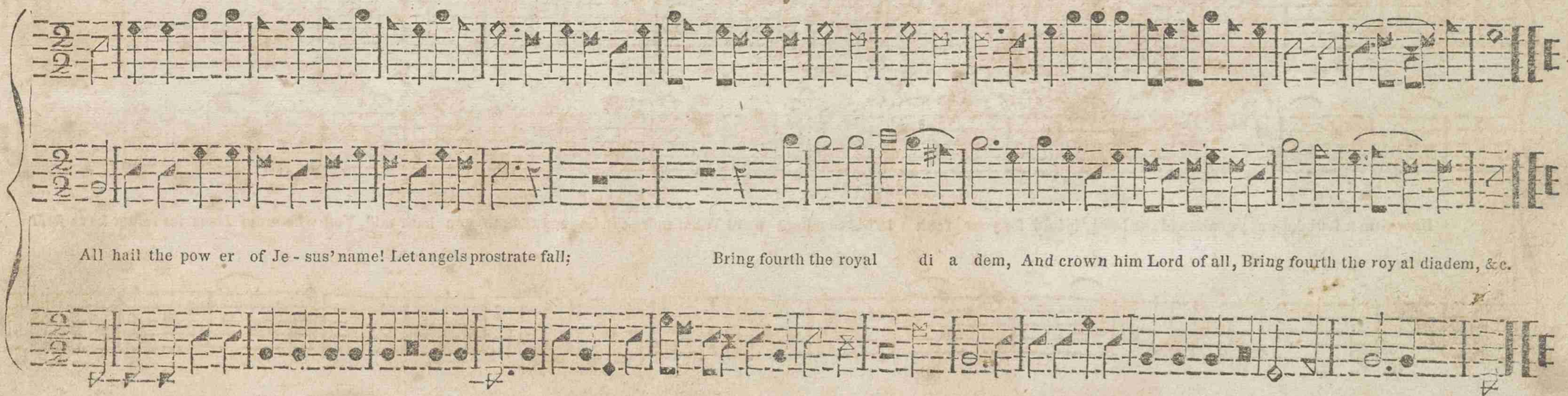
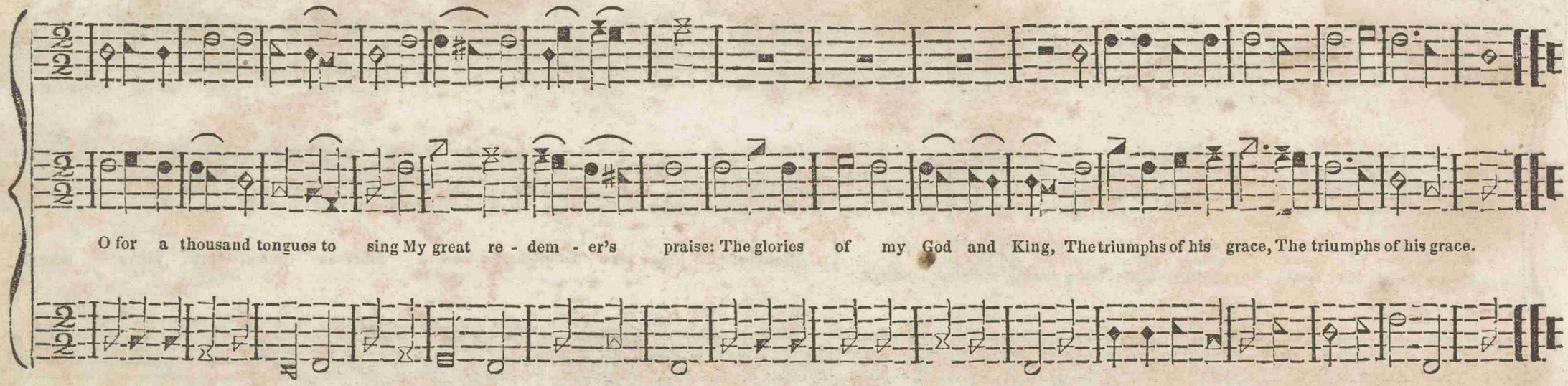
A. W. Johnson.

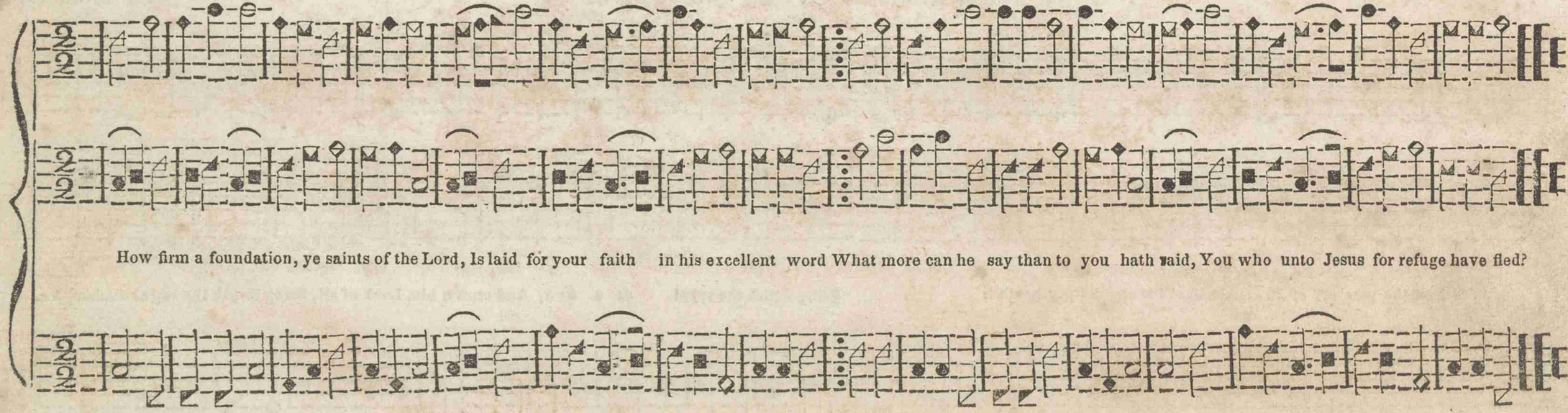


VENERATION. 12's. 12's. 11's. 11's.—Key of E.

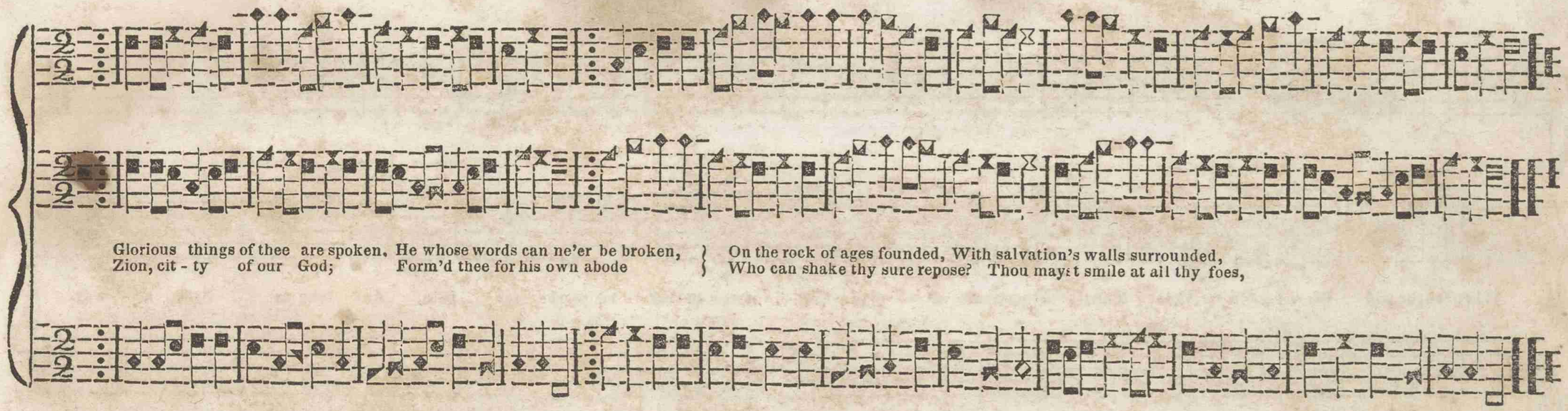
A. W. Johnson.

ELTHAM. 7's.—Key of B. (double.)

DECAPO.

CORONATION. C. M.—Key of C.

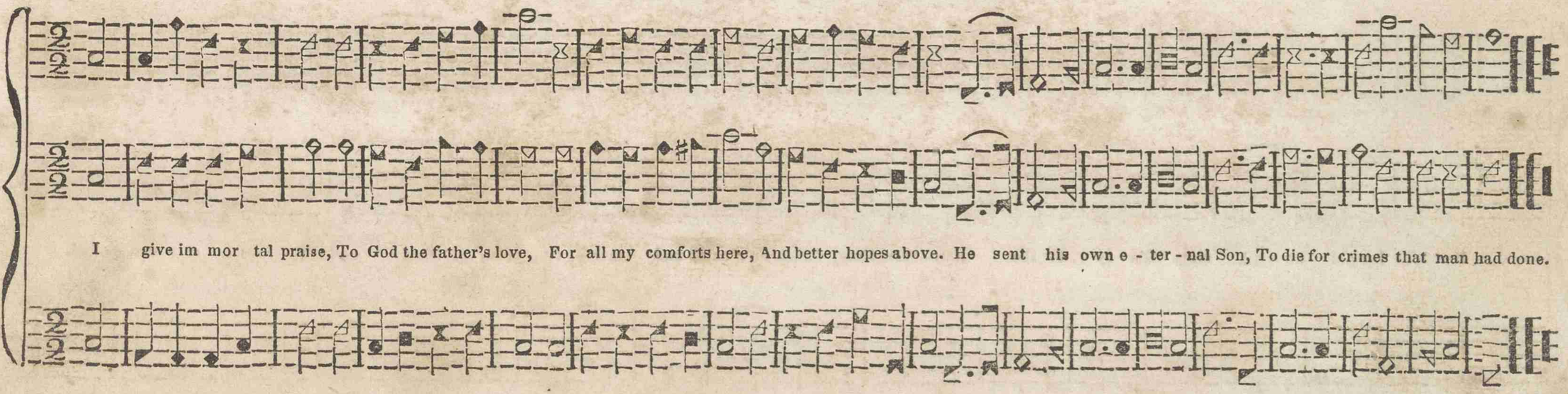
O. Holden.

WESTFORD. C. M.—Key of G. L. Mason.

PROTECTION. P. M.—Key of D.

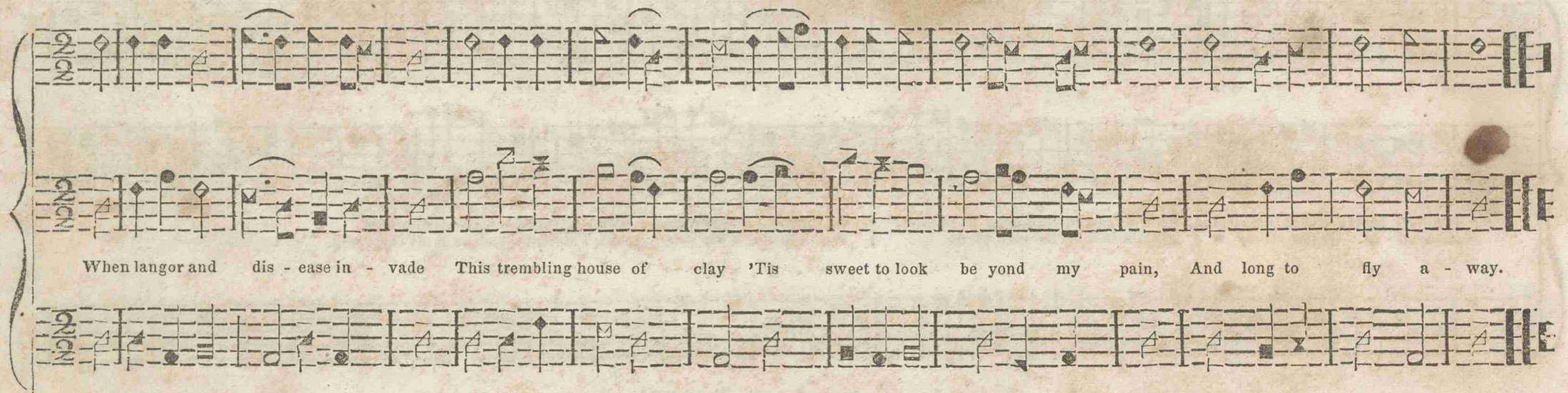
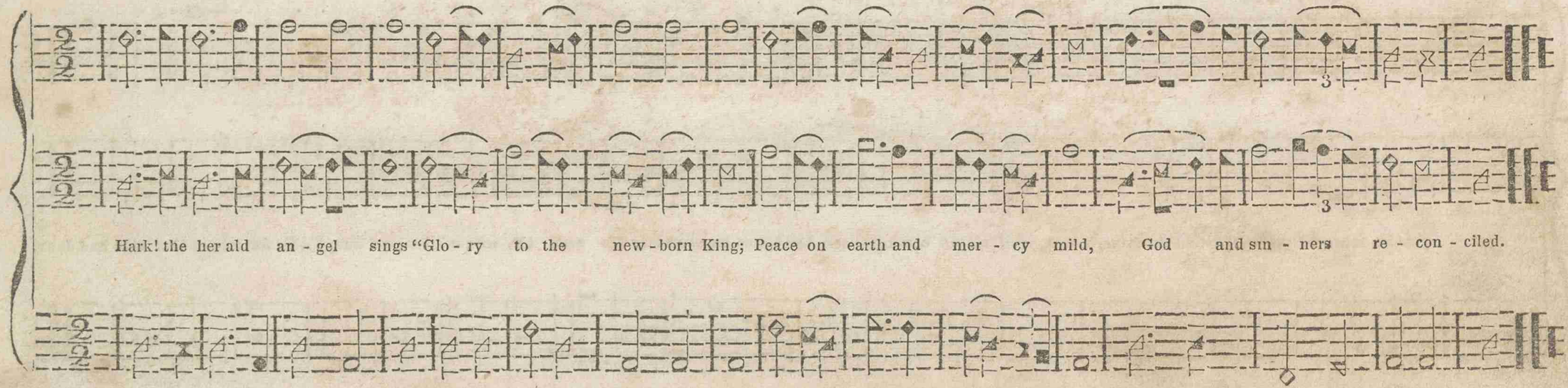
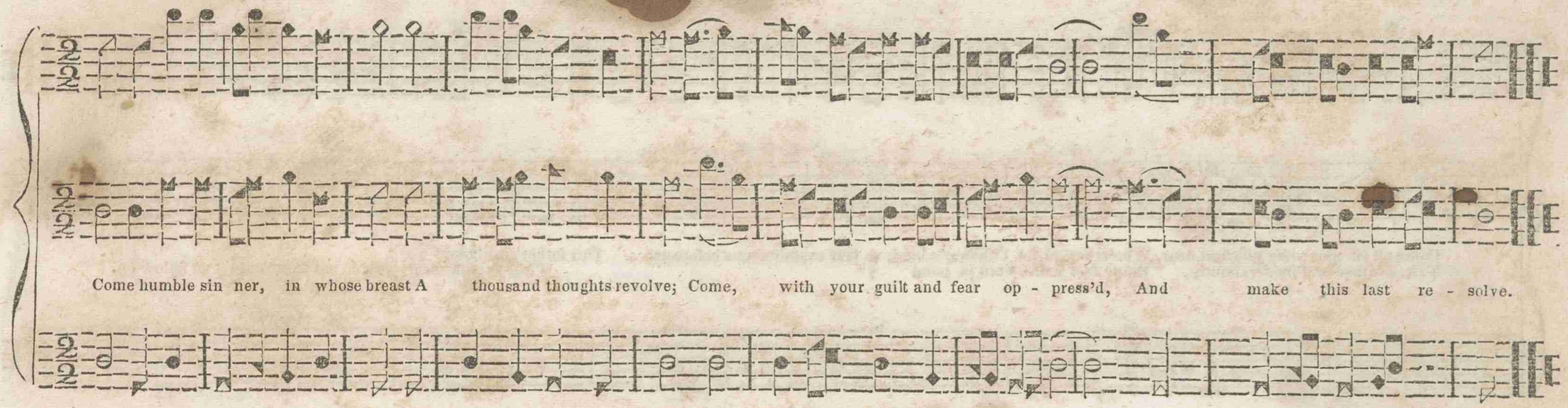


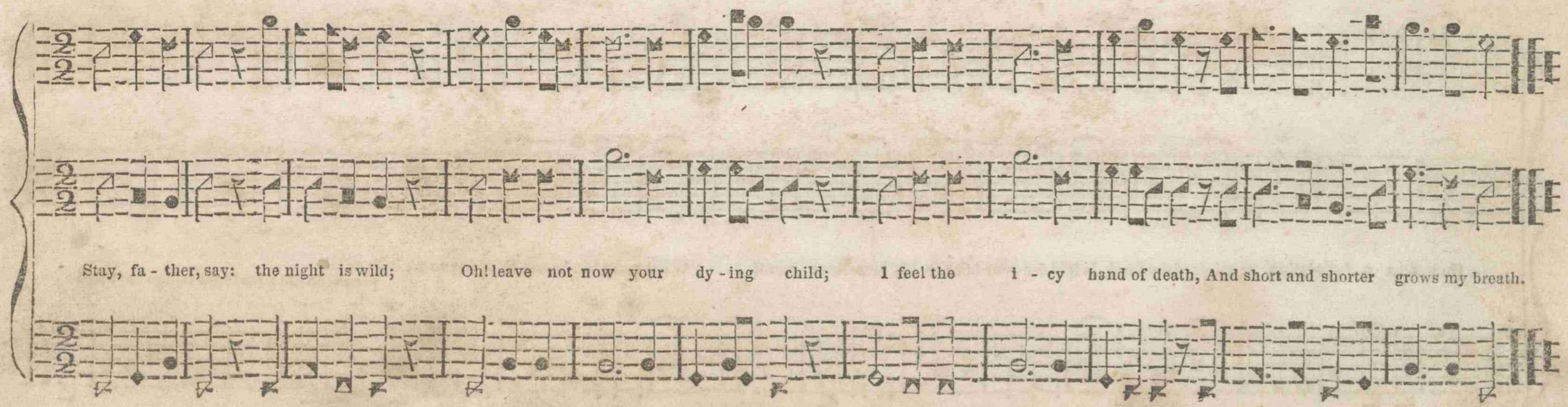
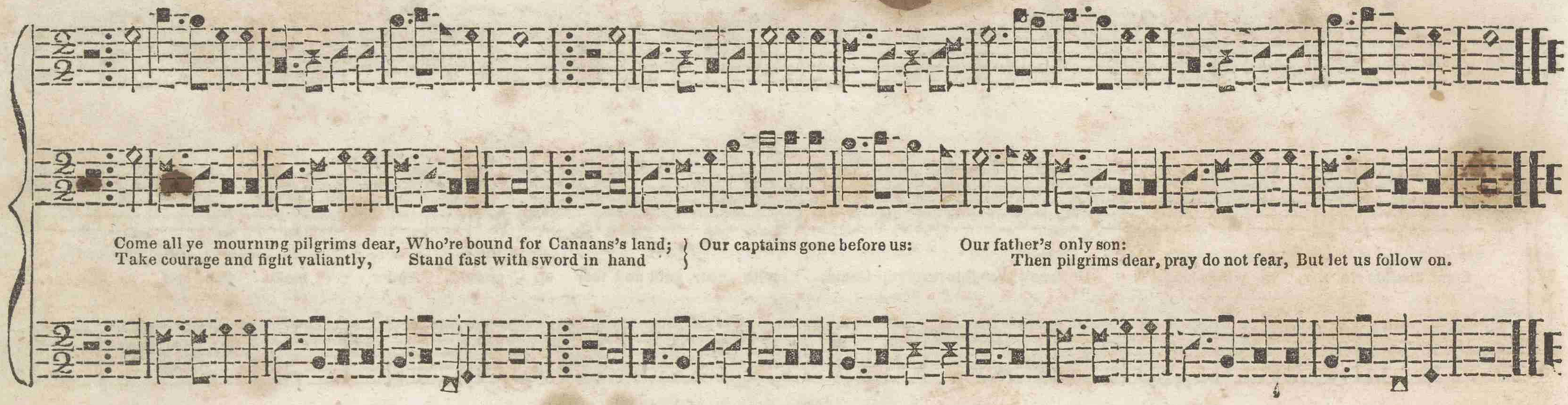
JEFFERSON. 8's. 7's.—Key of F.

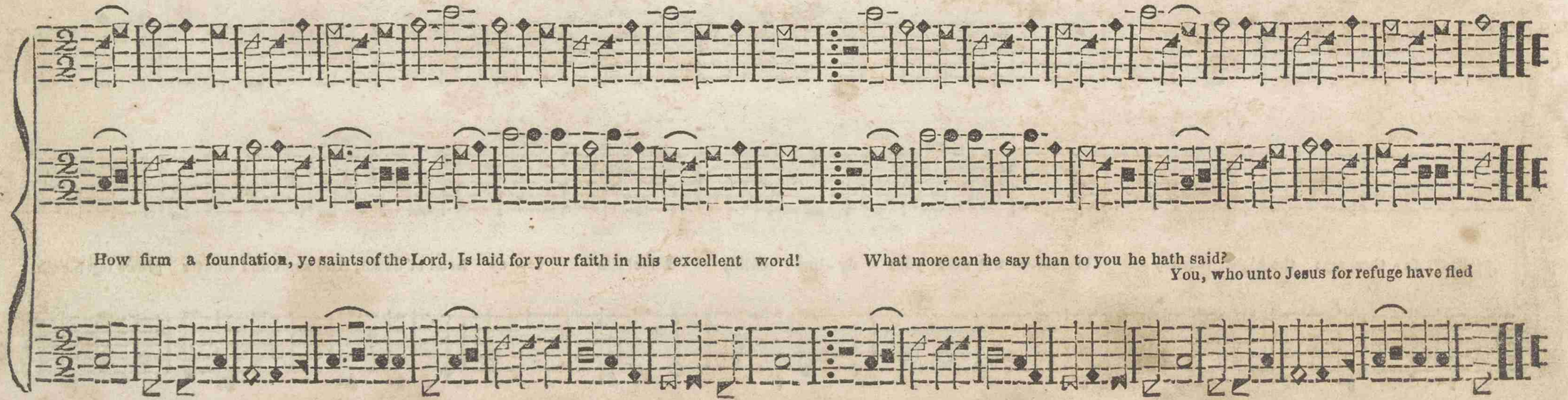


STOW 11's. 6's. 6's. 8's. 8 's.—Key of D.

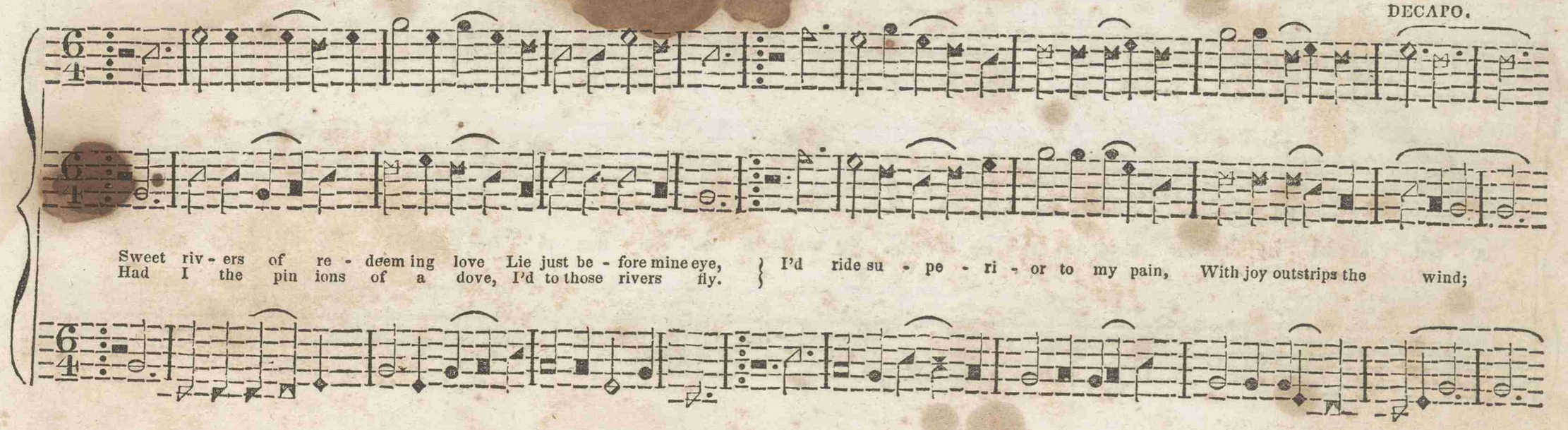


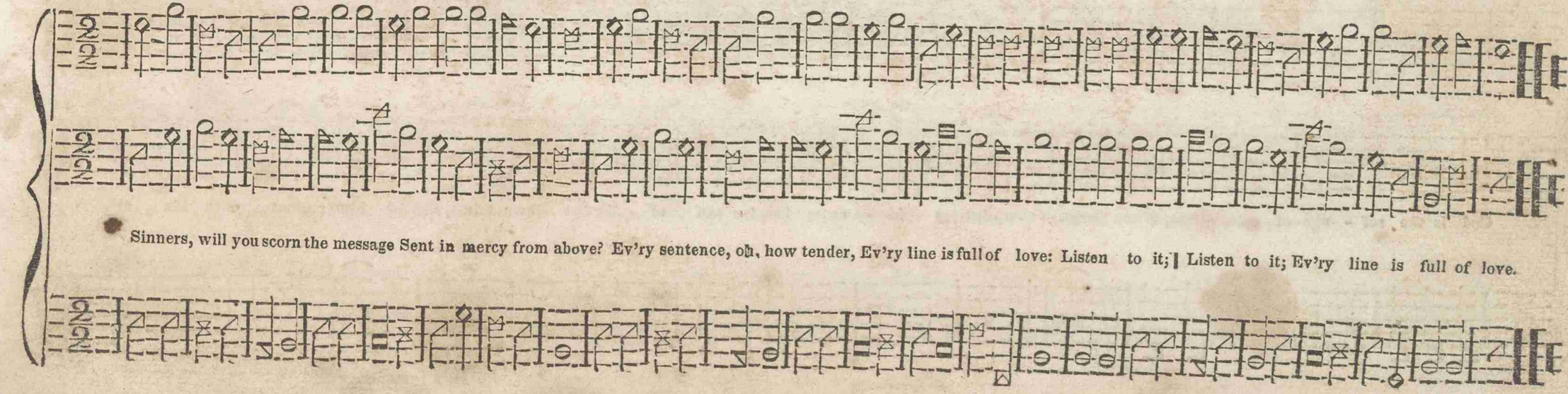
DUNLAP'S CREEK. C. M.—Key of B:

COOKHAM. 7's.—Key of B.



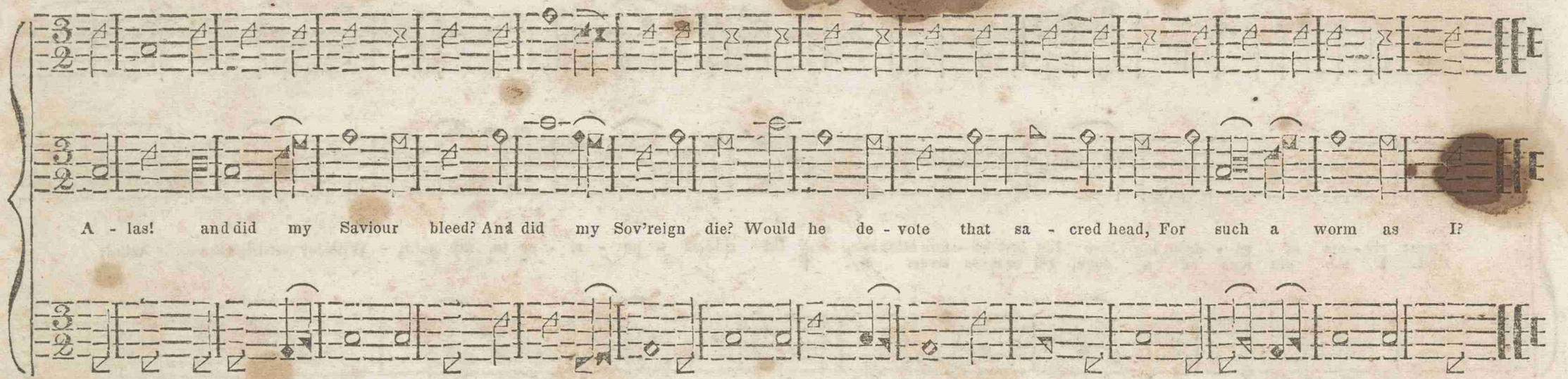
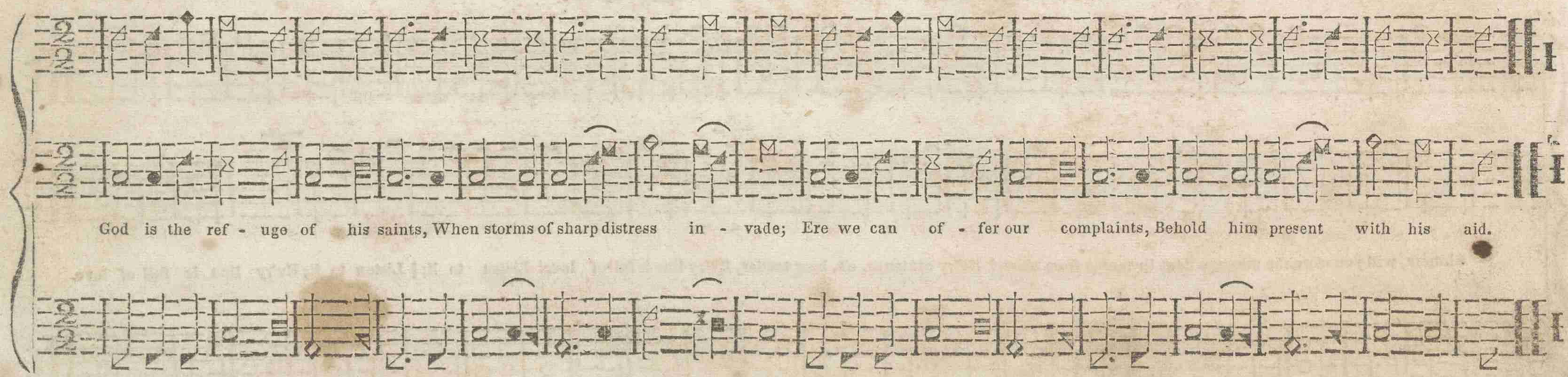
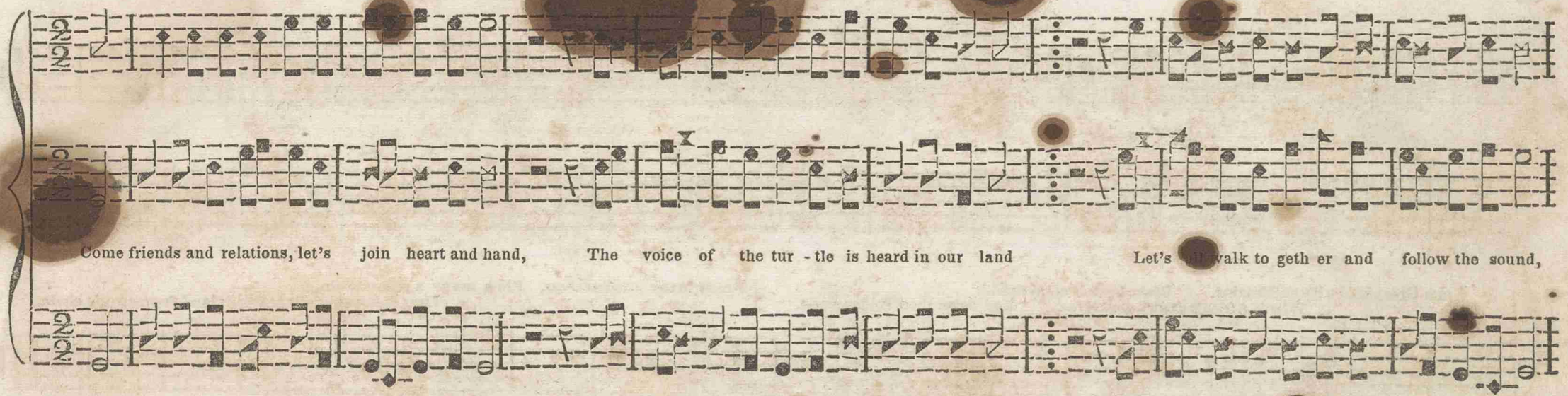
TEMPERANCE HYMN. L. M.—KEY OF C.

PILGRIM. 8's. 6's. 8's. 6's. 7's. 6's. 8's. 6's.—Key of C.

SINCERITY. 11's.—Key of D.

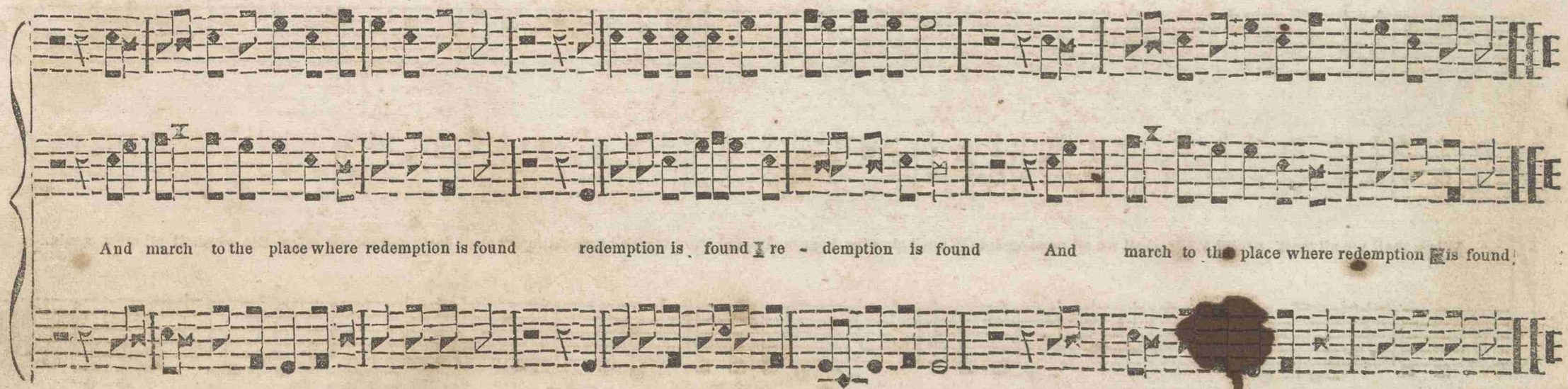


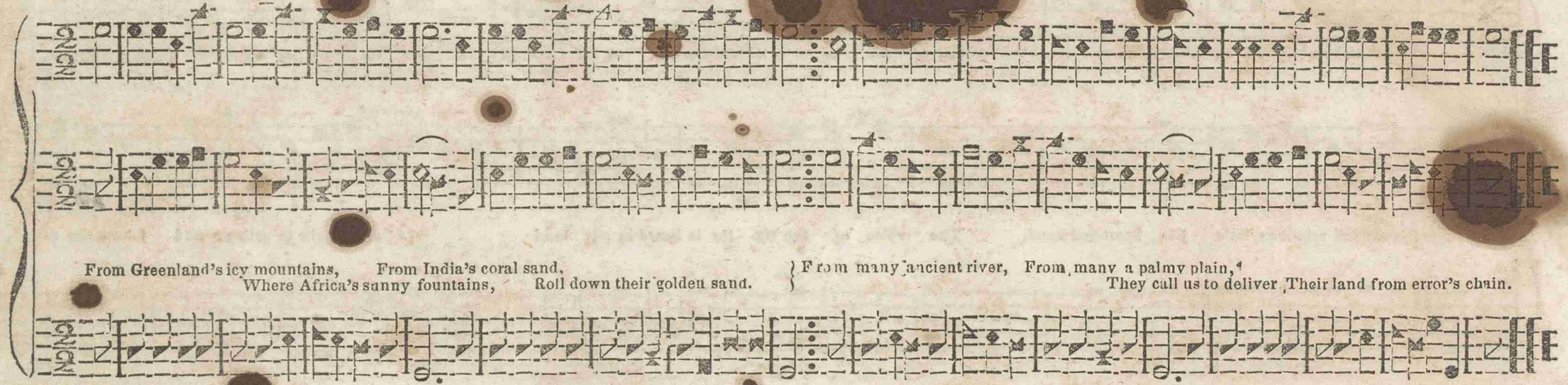
DOVER. C. M.—Key of C.

DECAPO.

COBURN. 8's. 7's, & 4's.—Key of C.

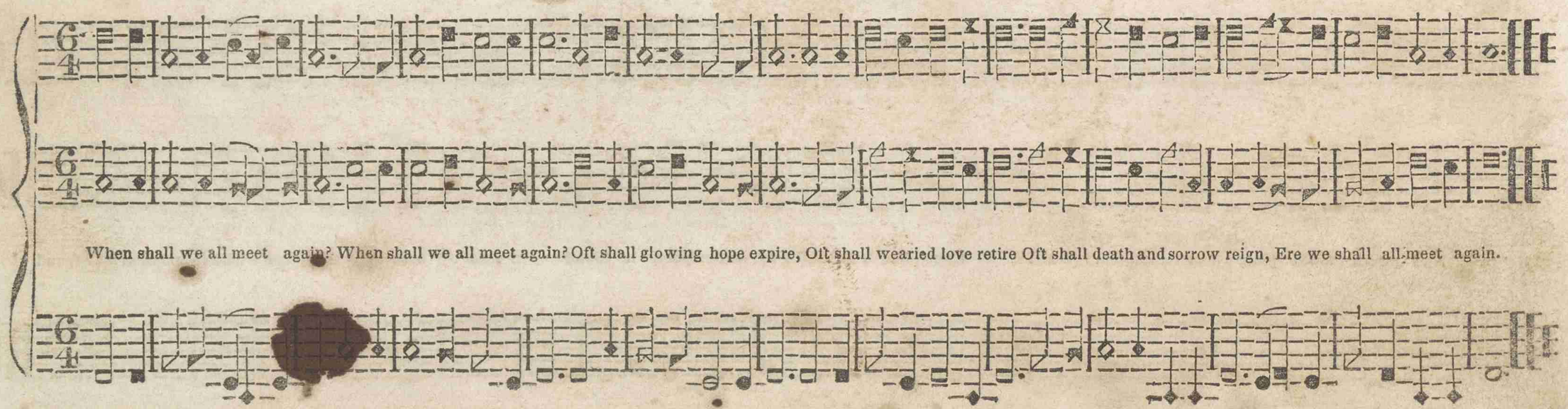
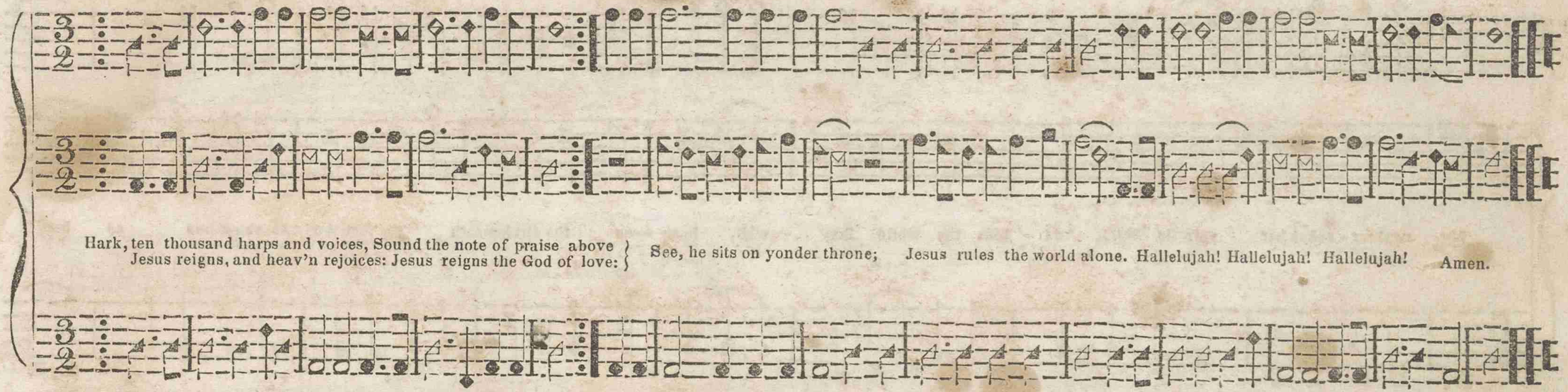


AVON. C. M.—Key of D.

WARD. L. M.—Key of D.

Come friends and relations, let's join heart and hand, The voice of the tur - tle is heard in our land Let's all walk to geth er and follow the sound,

D

And march to the place where redemption is found redemption is found re - demption is found And march to the place where redemption is found

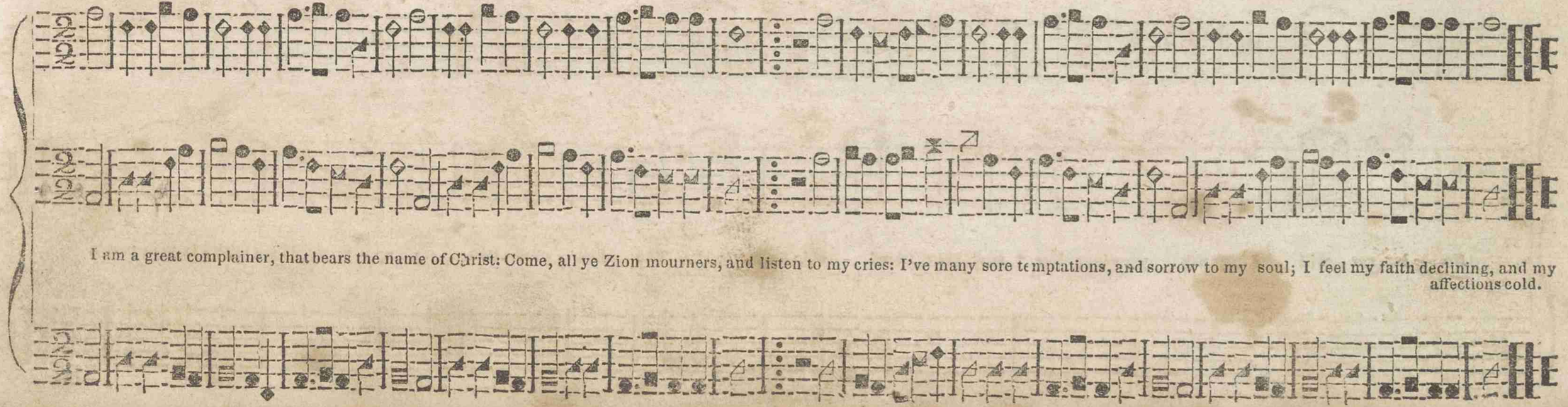


DISMISSION. P. M.—KEY OF F. A. W. JOHNSON.



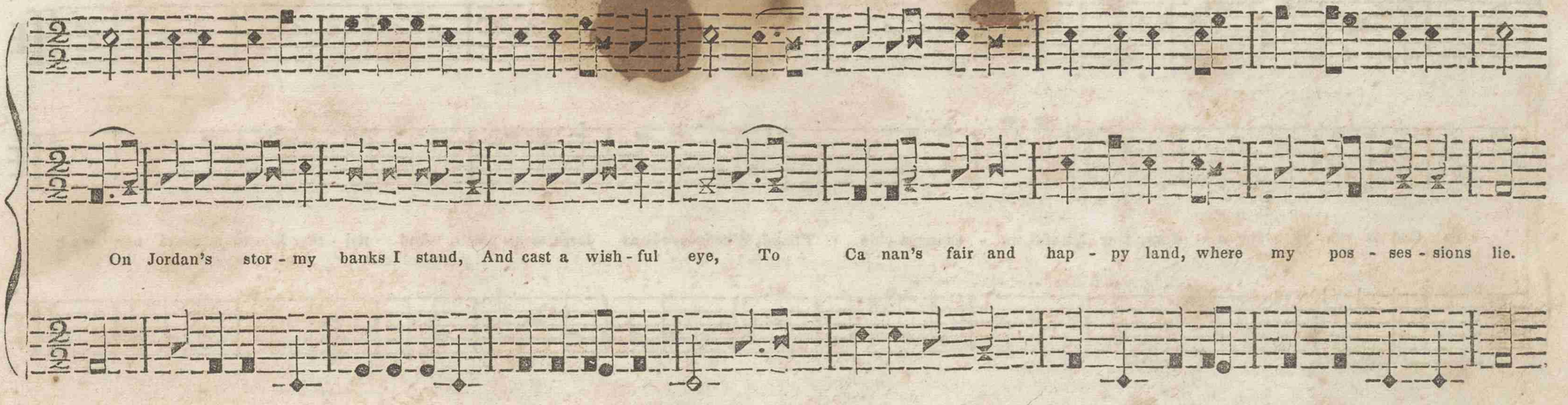
COMPLAINER. 7's. 6's.—Key of B.

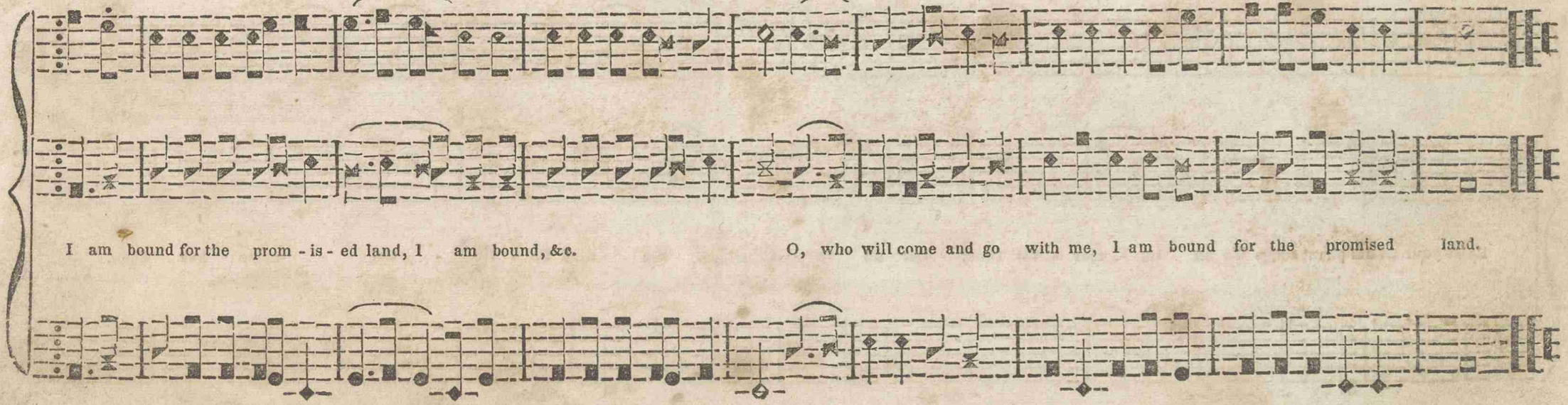
Wm. Walker.



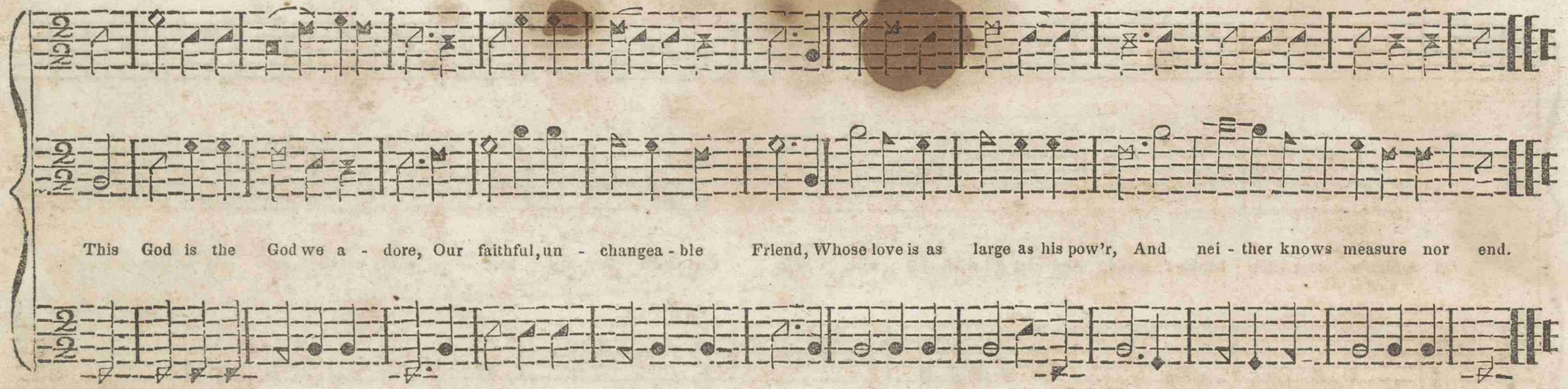
LEANDER. C. M.—Key of E. (double.) Austin

My soul for - sakes her vain de light, And bids the world fare - well, Base as the dirt beneath thy feet, And mis chiev ous as hell.

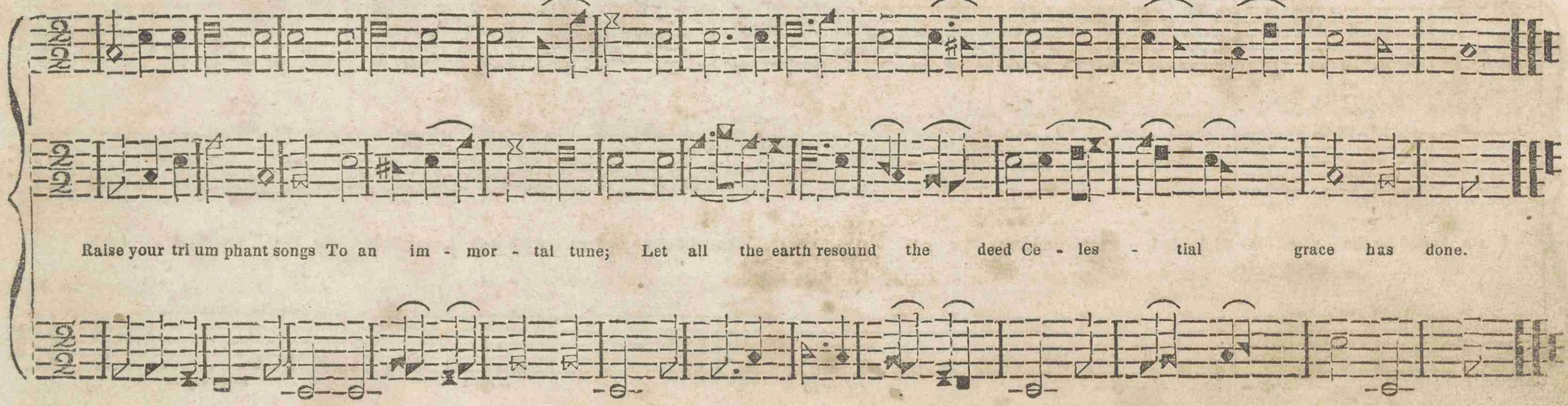
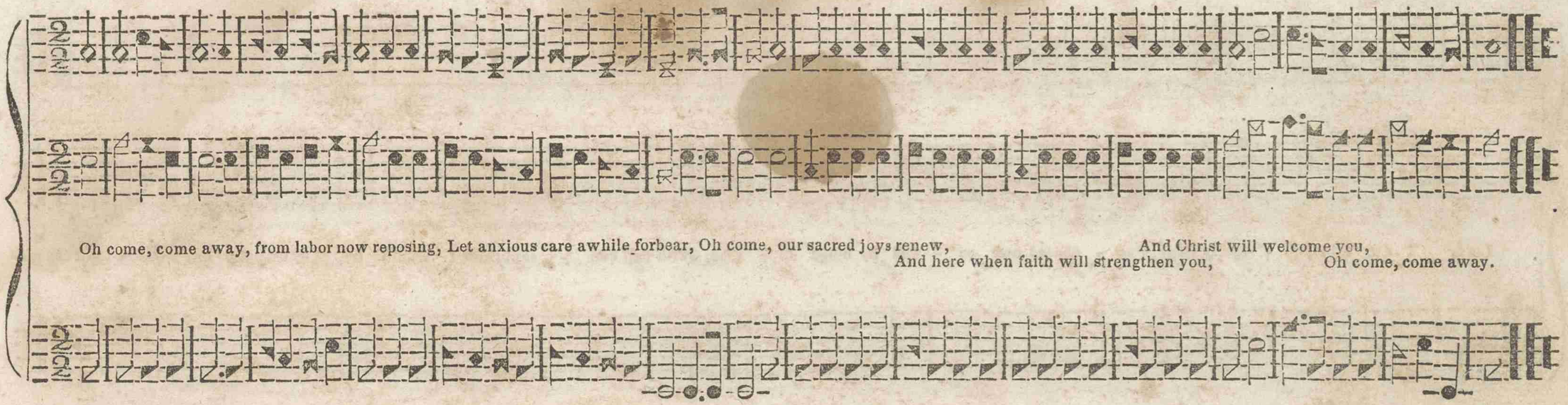
No lon ger will I ask your love, Nor seek your friend - ship more; The hap - piness that I ap - prove, Is not with in your pow'r.

On Jordan's stor - my banks I stand, And cast a wish - ful eye, To Ca nan's fair and hap - py land, where my pos - ses - sions lie.

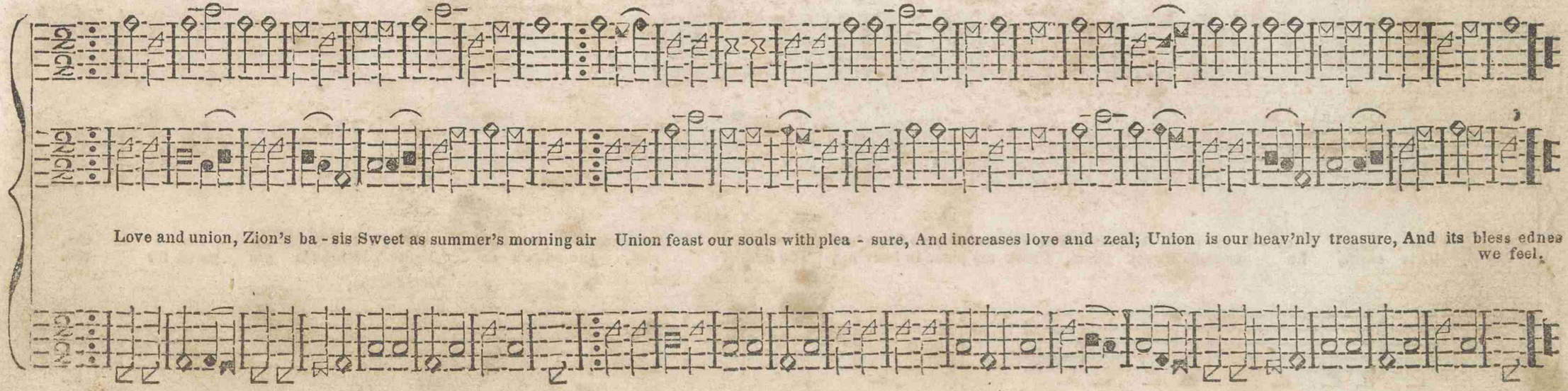

I am bound for the prom - is - ed land, I am bound, &c.
O, who will come and go with me, I am bound for the promised land.

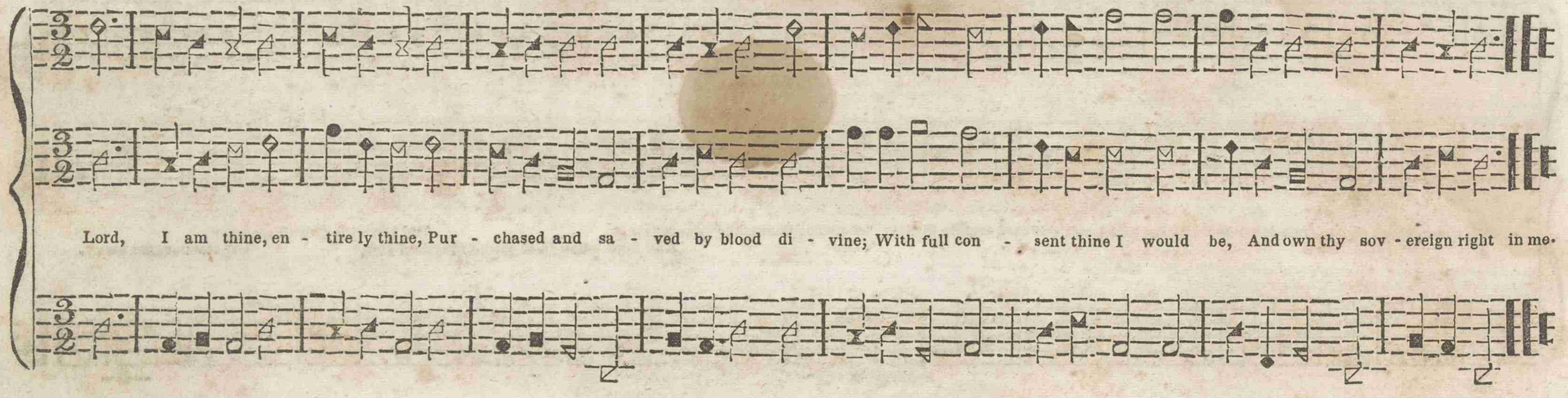
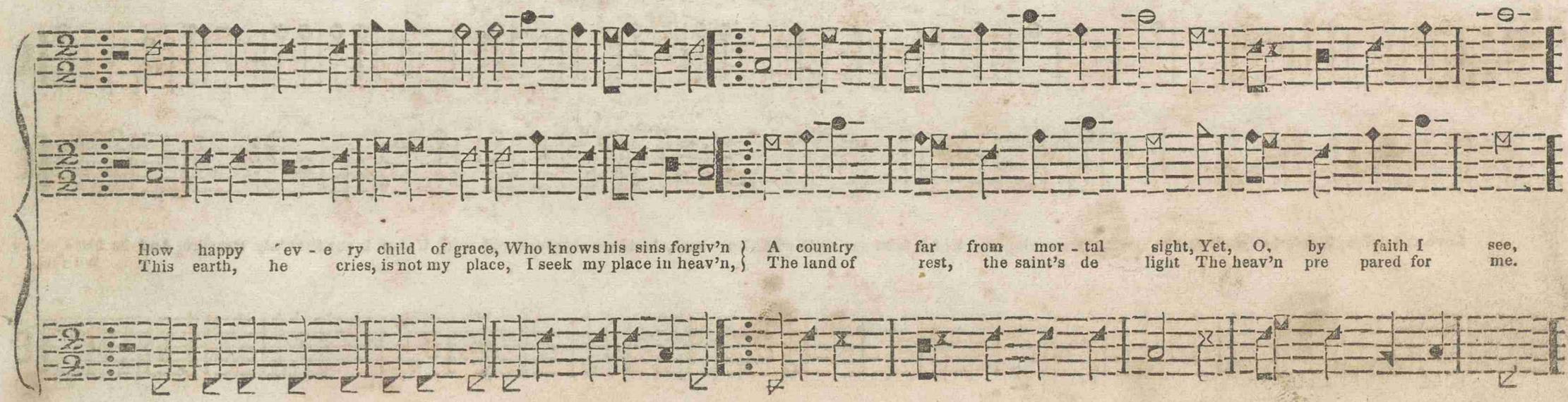
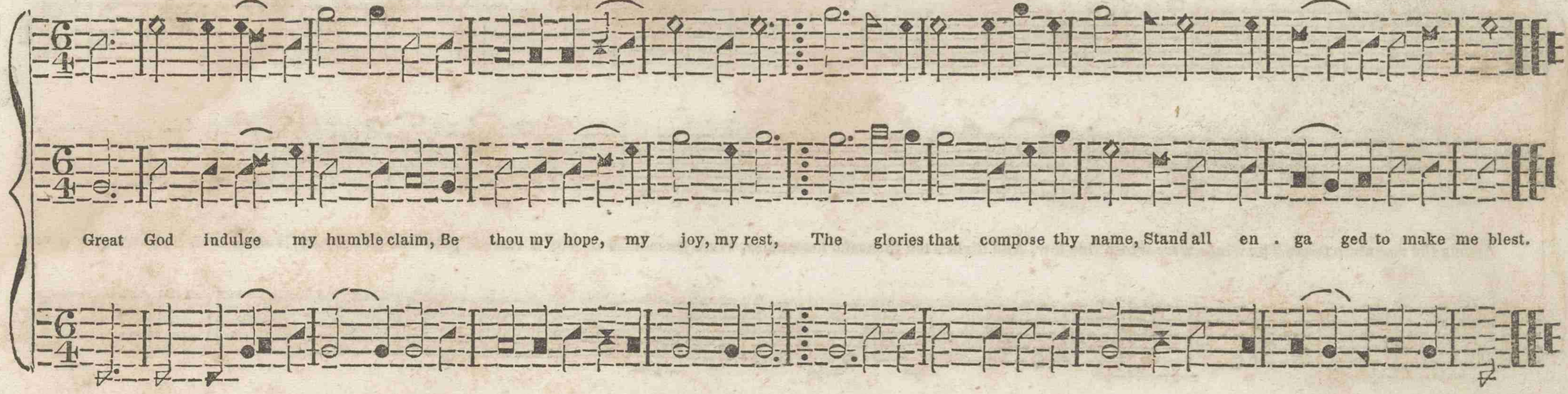
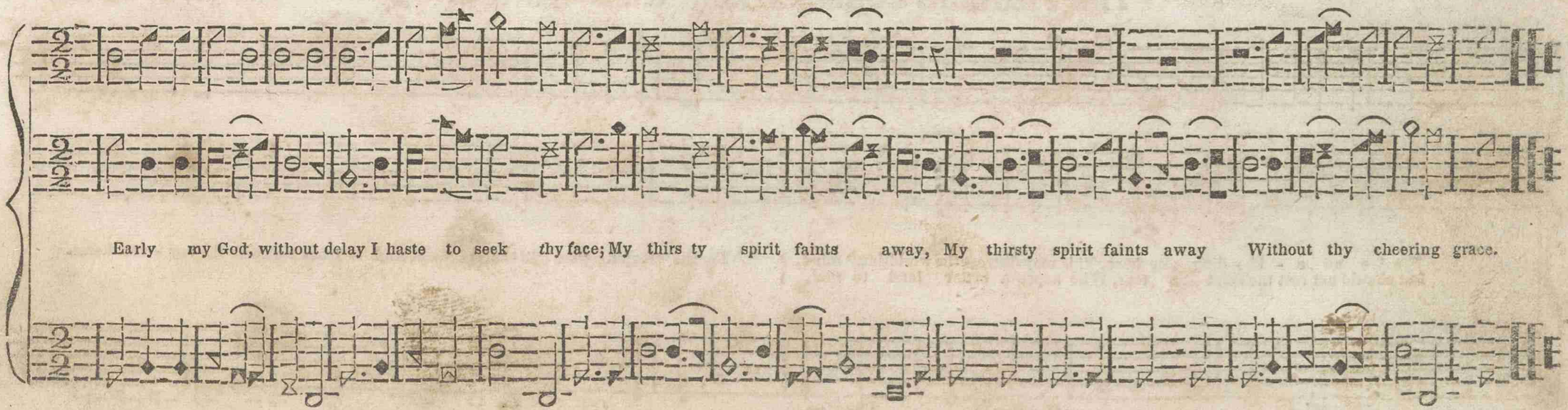
BERKLEY. 8's.—Key of C.



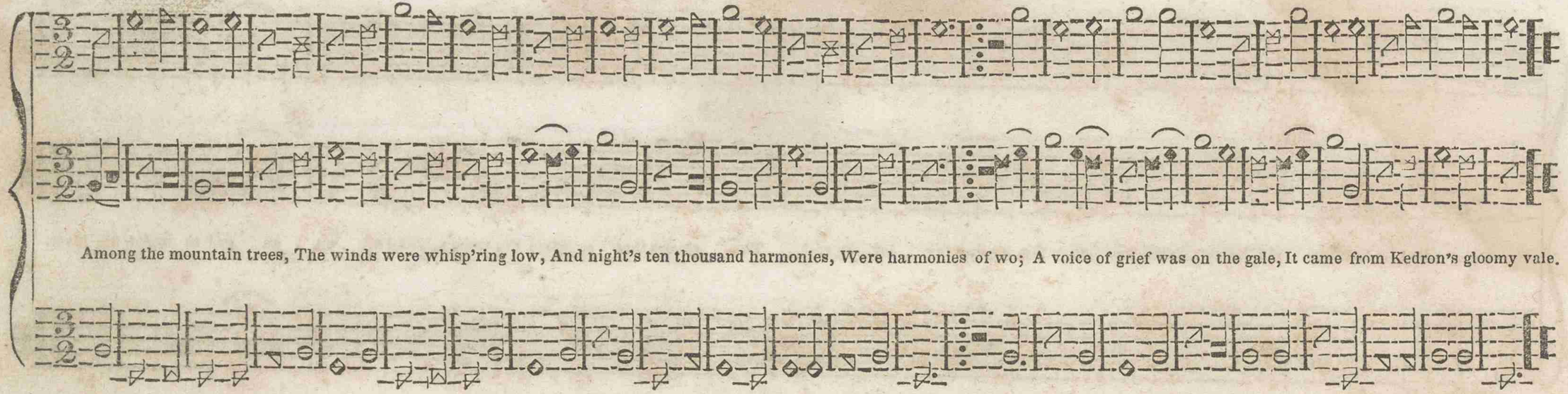
WATCHMAN. S. M.—Key of F.

Leach.

LYTTLETON. 8's. 7's.—Key of D.

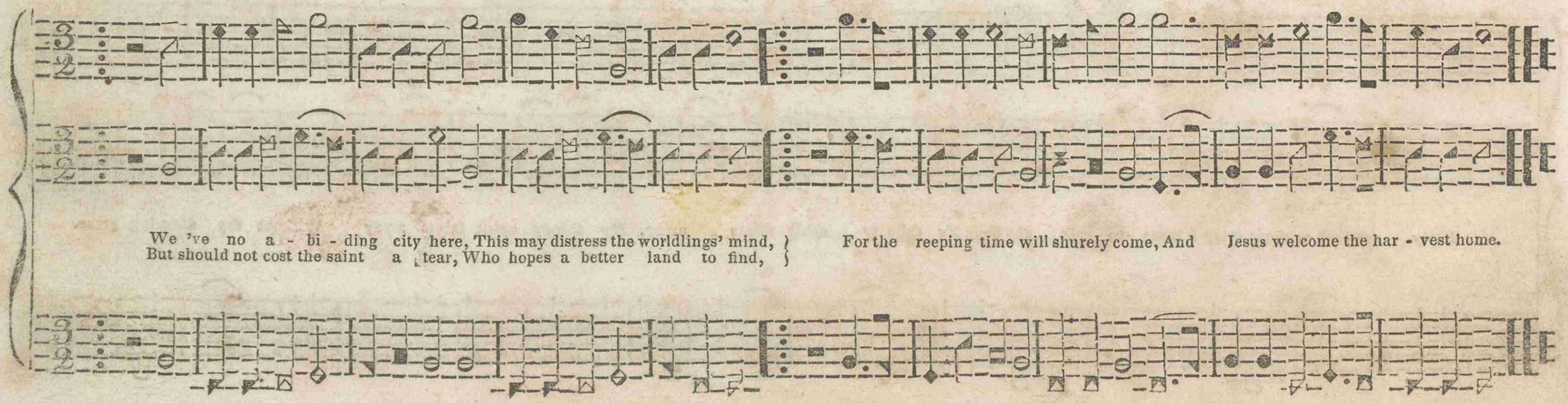
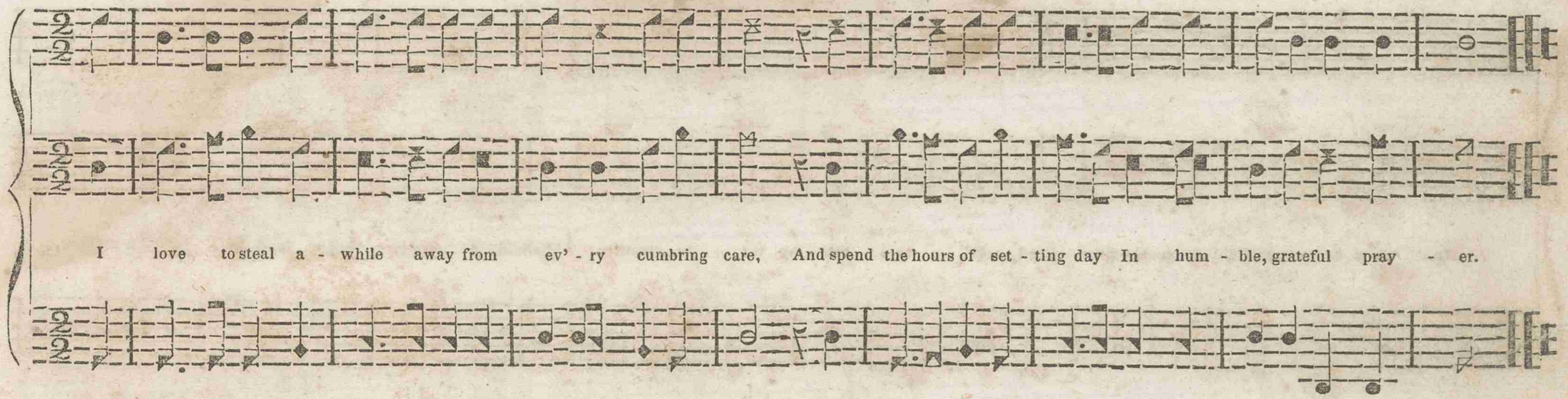


ROCKINGHAM. L. M.—Key of B.

WOODLAND. C. M.—Key of D. (decapo.) A. W. Johnson.

LANESBORO C. M.—Key of E.

THE BETRAYAL. 6's. 6's. 8's. 6's. 8's. 8's.—Key of C.

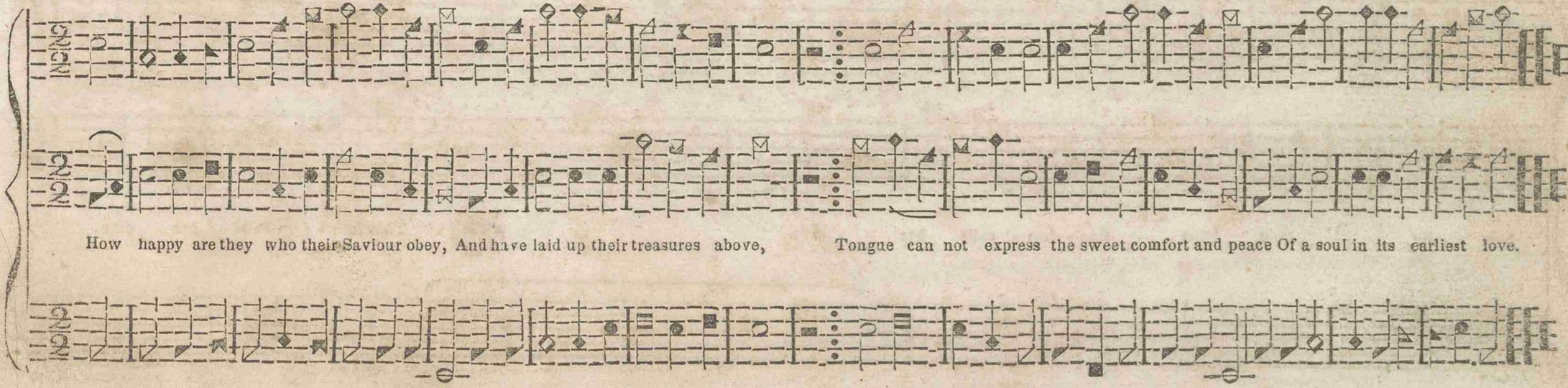
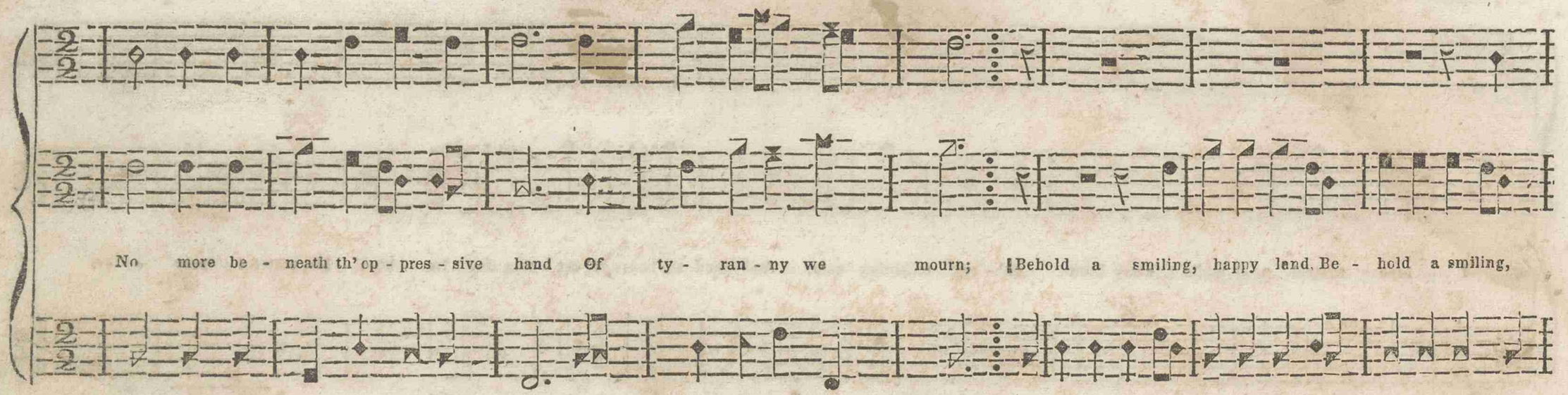
T. W. Brents.



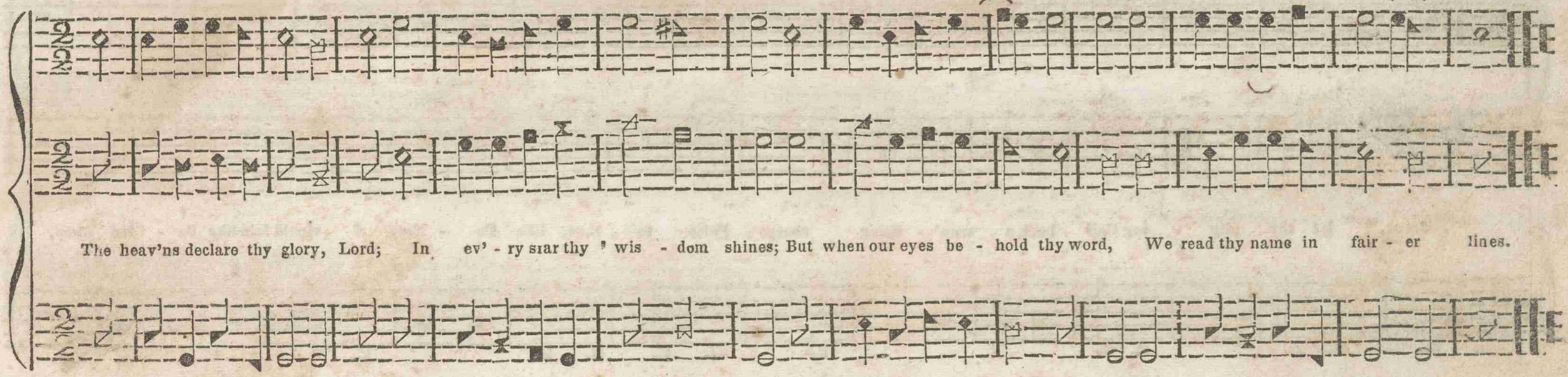
THE PILGRIM'S CONSOLATION. C. M.—Key of C.

J. G. Stinson.



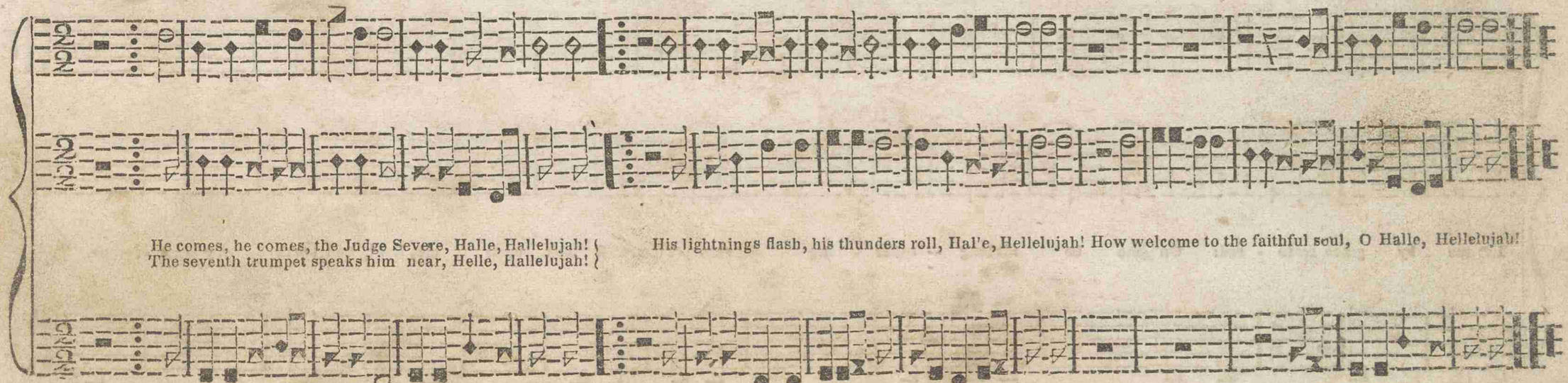
TRUE HAPPINESS. 11's. 9's.—KEY OF F.

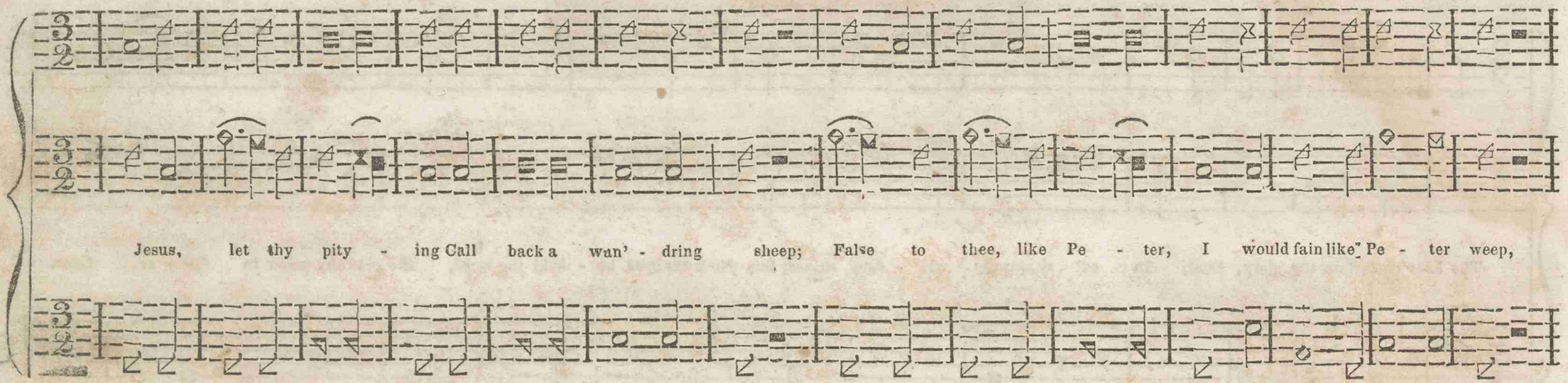
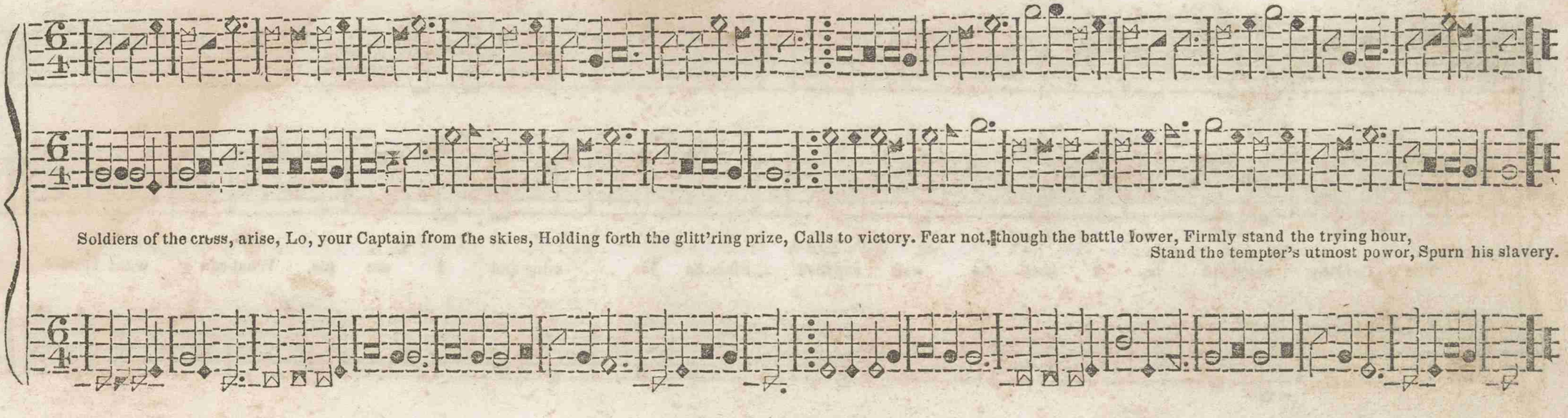
T. W. BRENTS.

No more be - neath th' op - pres - sive hand Of ty - ran - ny we mourn; Behold a smiling, happy land. Be - hold a smiling,
hap - py land, That free - dom calls her own, That free - dom calls her own.

UXBRIDGE. L. M.—Key of A.

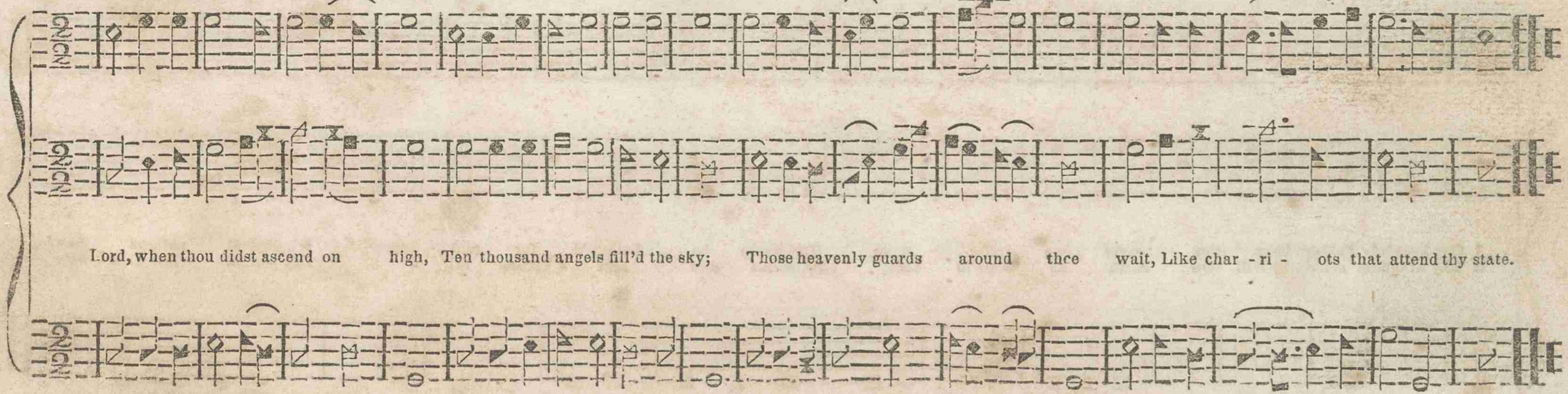


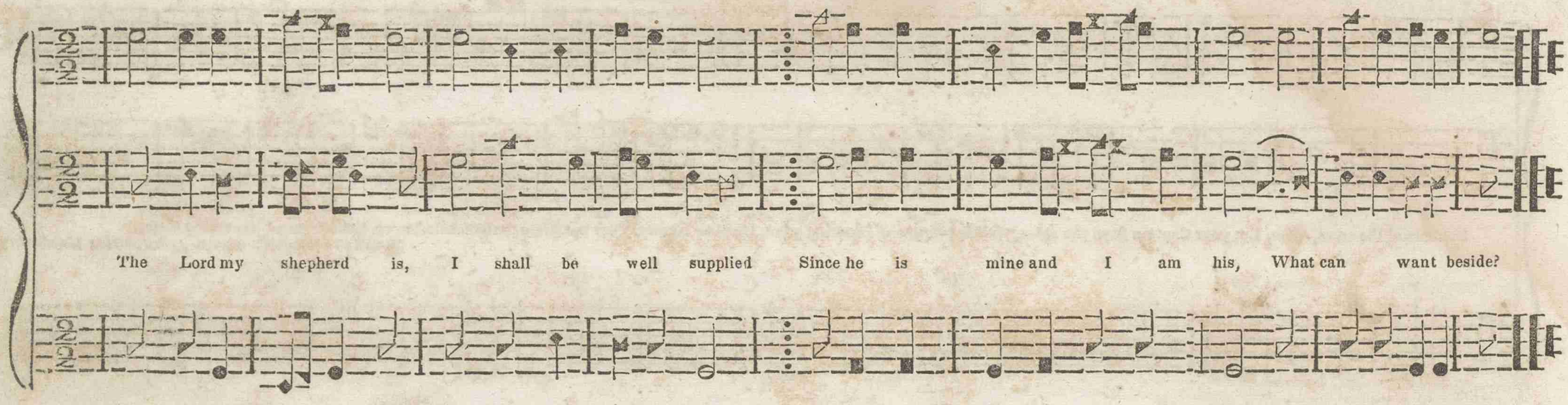
HALLELUJAH. L. M.—Key of G.

Harrison.

PENITENCE. 7's. 6's. & 8s.—Key of D.

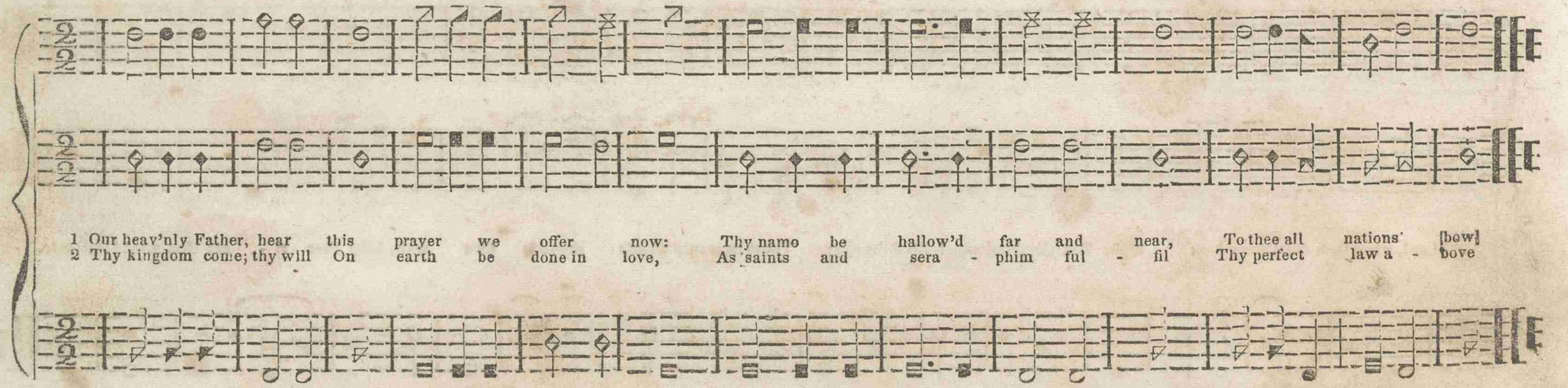
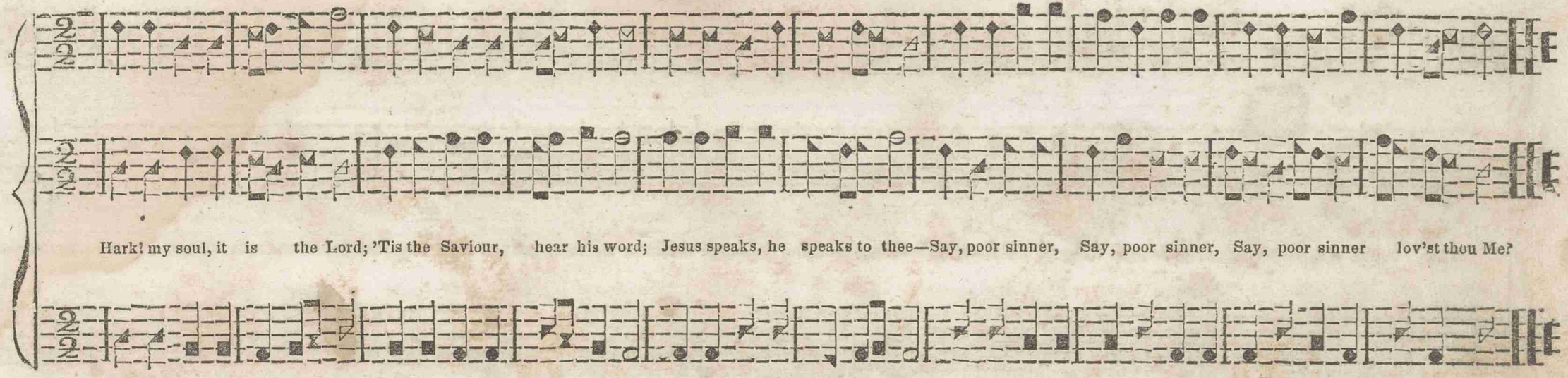
W. H. Oakeley.



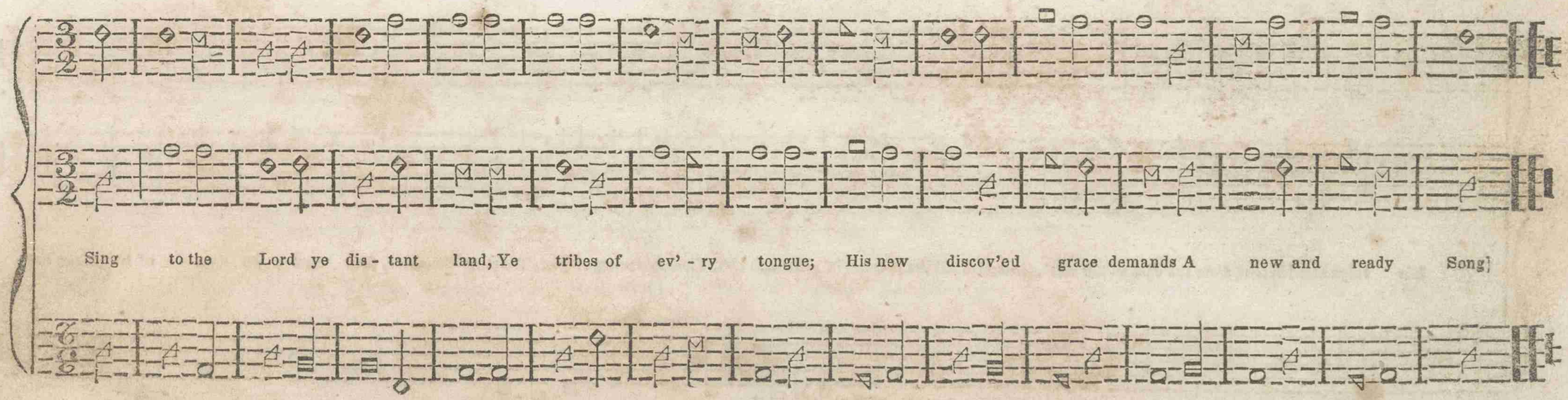
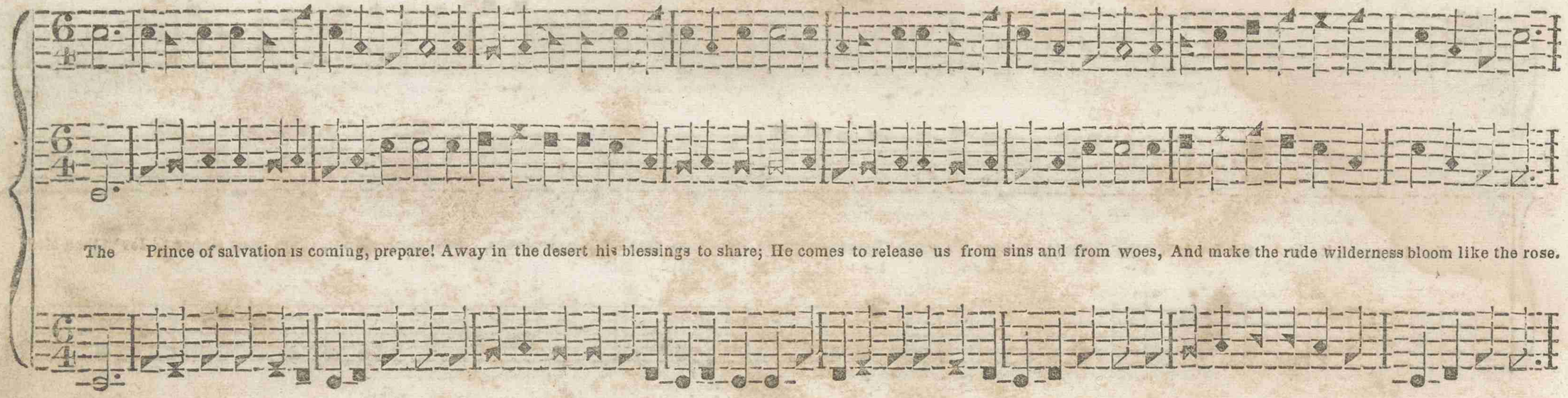
DUKE STREET L. M.—KEY OF A. J. HATTON.

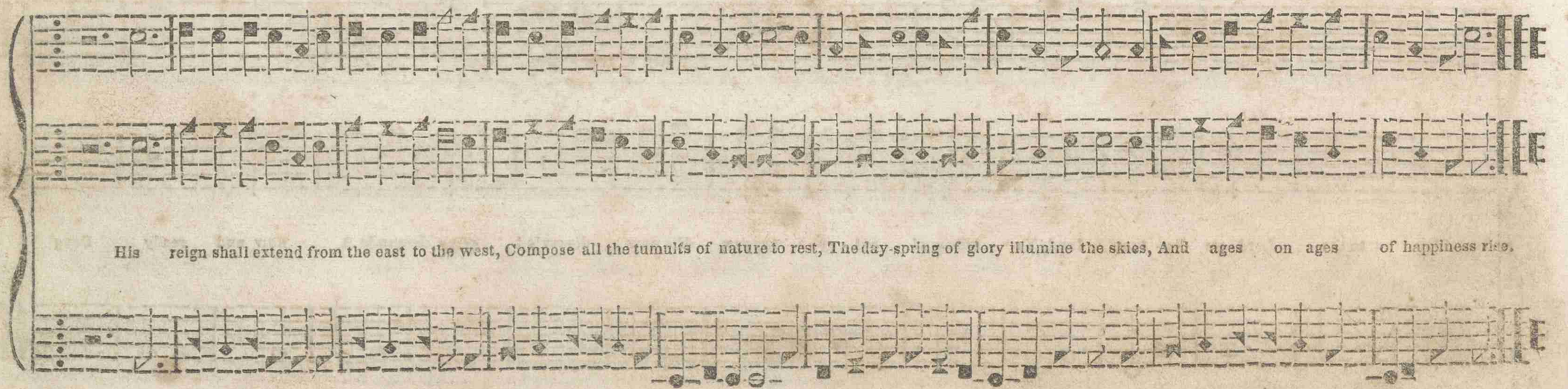
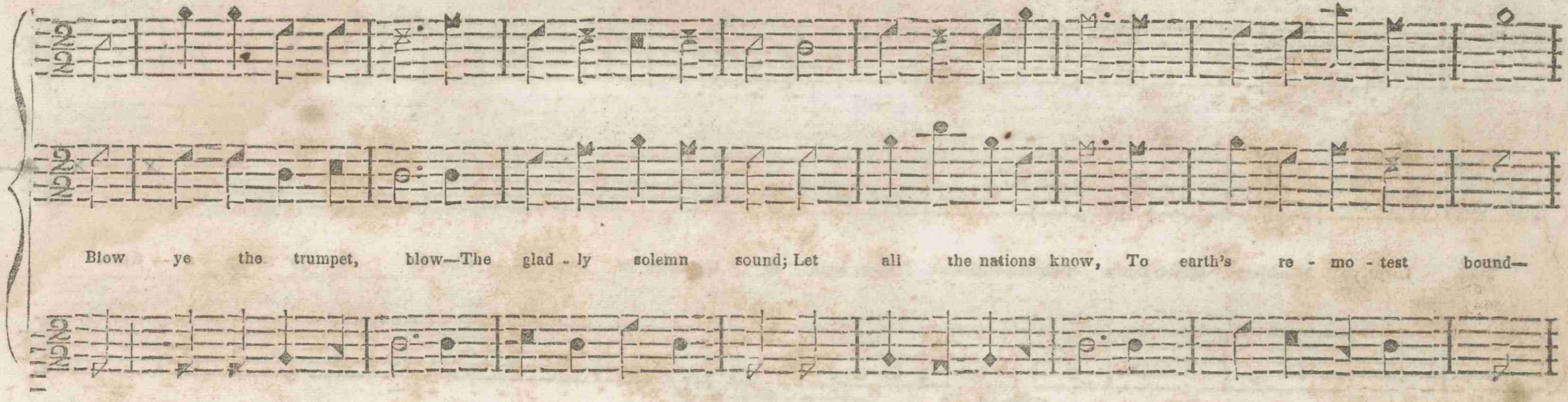


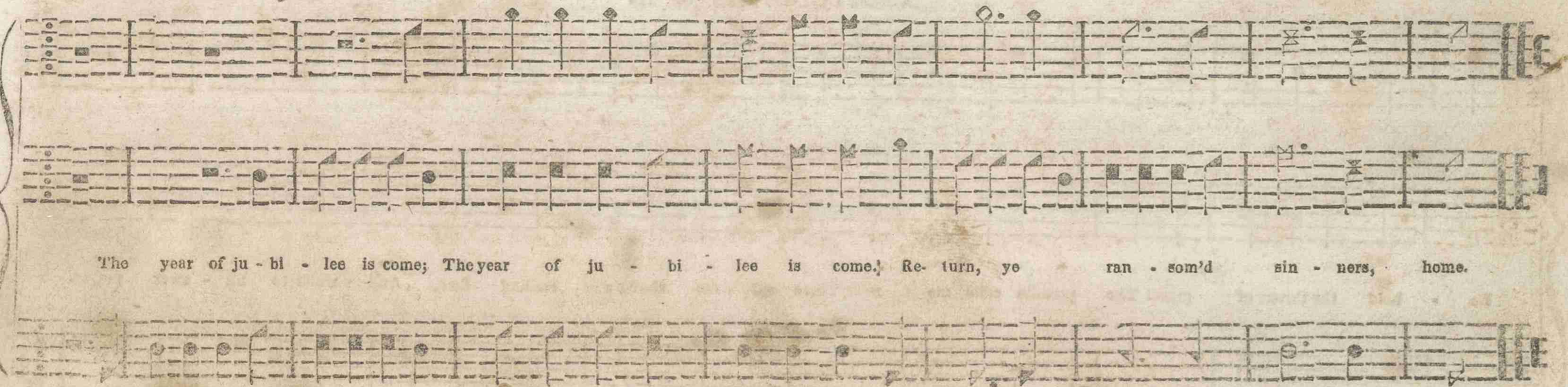


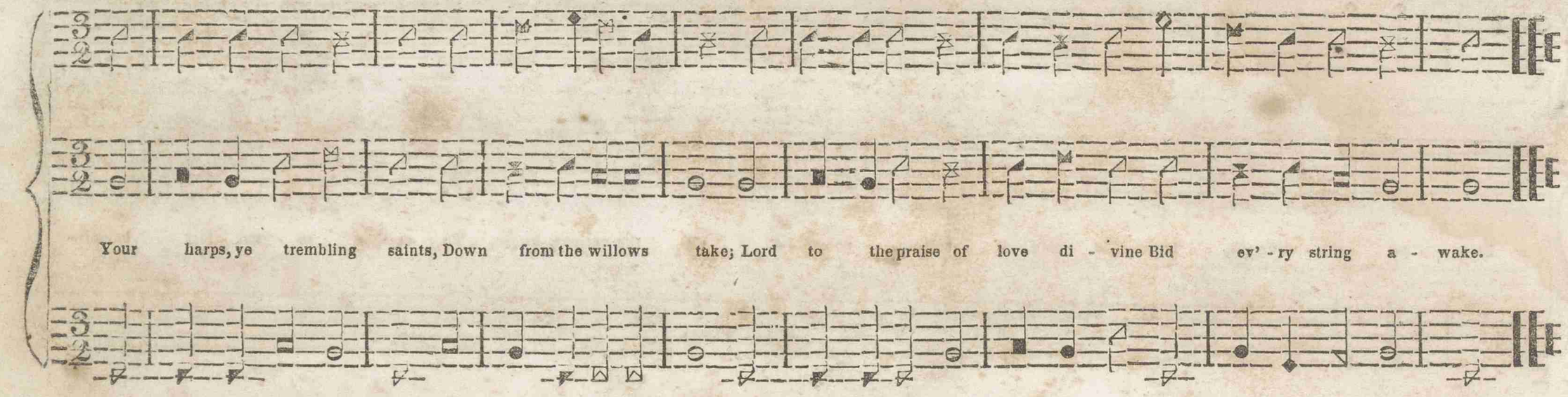
SHAWMUT. S. M.—Key of G.



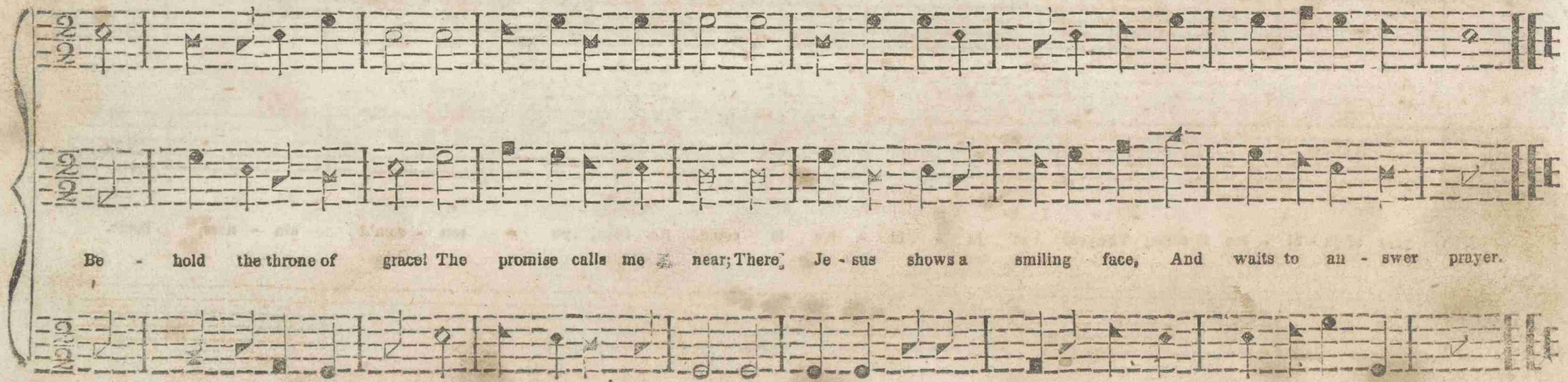
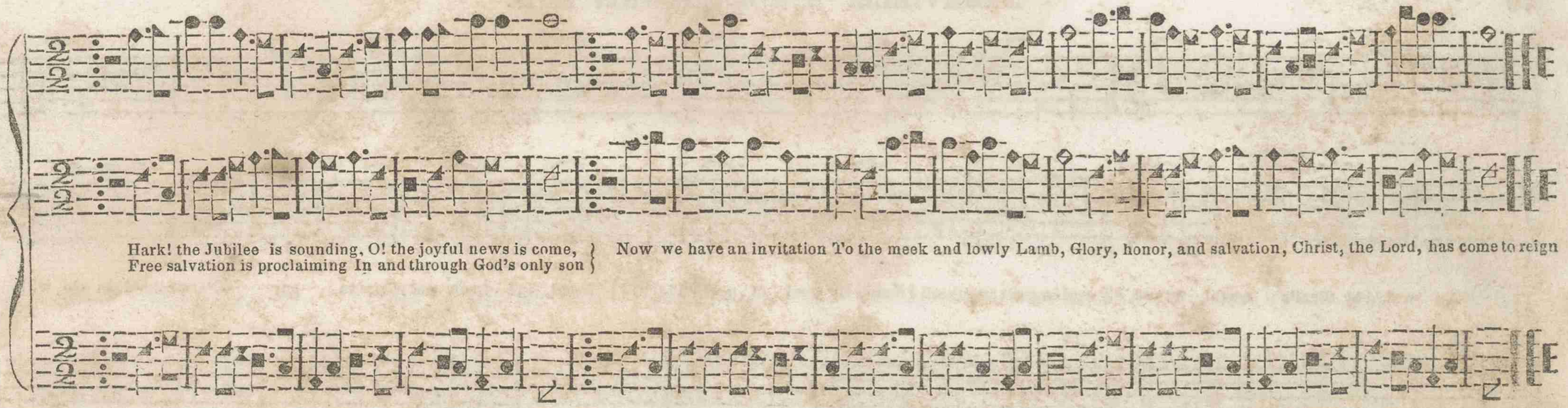
E MEAR. C. M.—Key of B.


The Prince of salvation is coming, prepare! Away in the desert his blessings to share; He comes to release us from sins and from woes, And make the rude wilderness bloom like the rose.

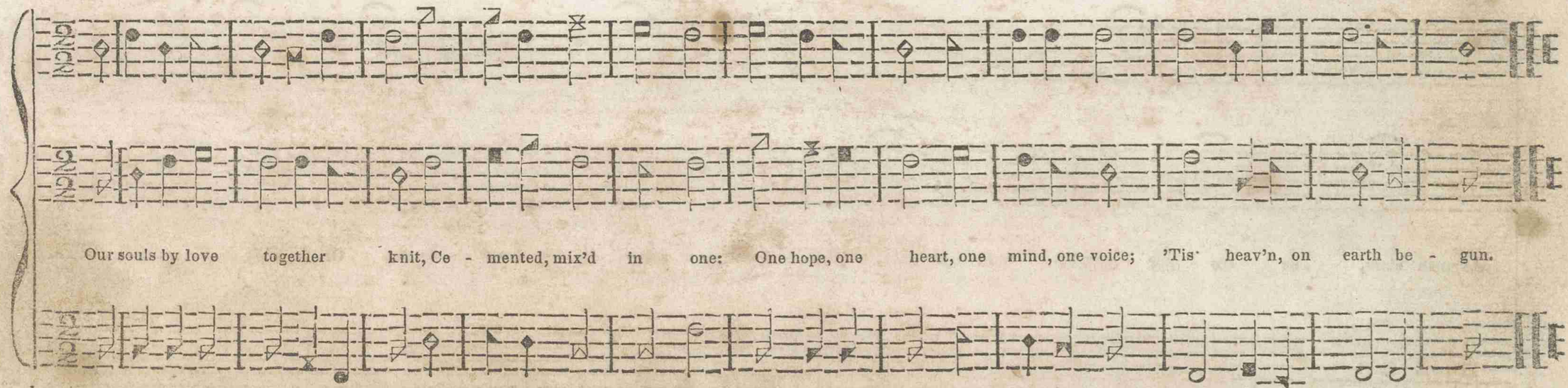

His reign shall extend from the east to the west, Compose all the tumults of nature to rest, The day-spring of glory illumine the skies, And ages on ages of happiness rise.

Blow ye the trumpet, blow—The glad - ly solemn sound; Let all the nations know, To earth's re - mo - test bound—


The year of ju - bi - lee is come; The year of ju - bi - lee is come; Re- turn, ye ran - som'd sin - ners, home.

OLMUTZ. S M.—Key of C.

COMTON.—Key of A.

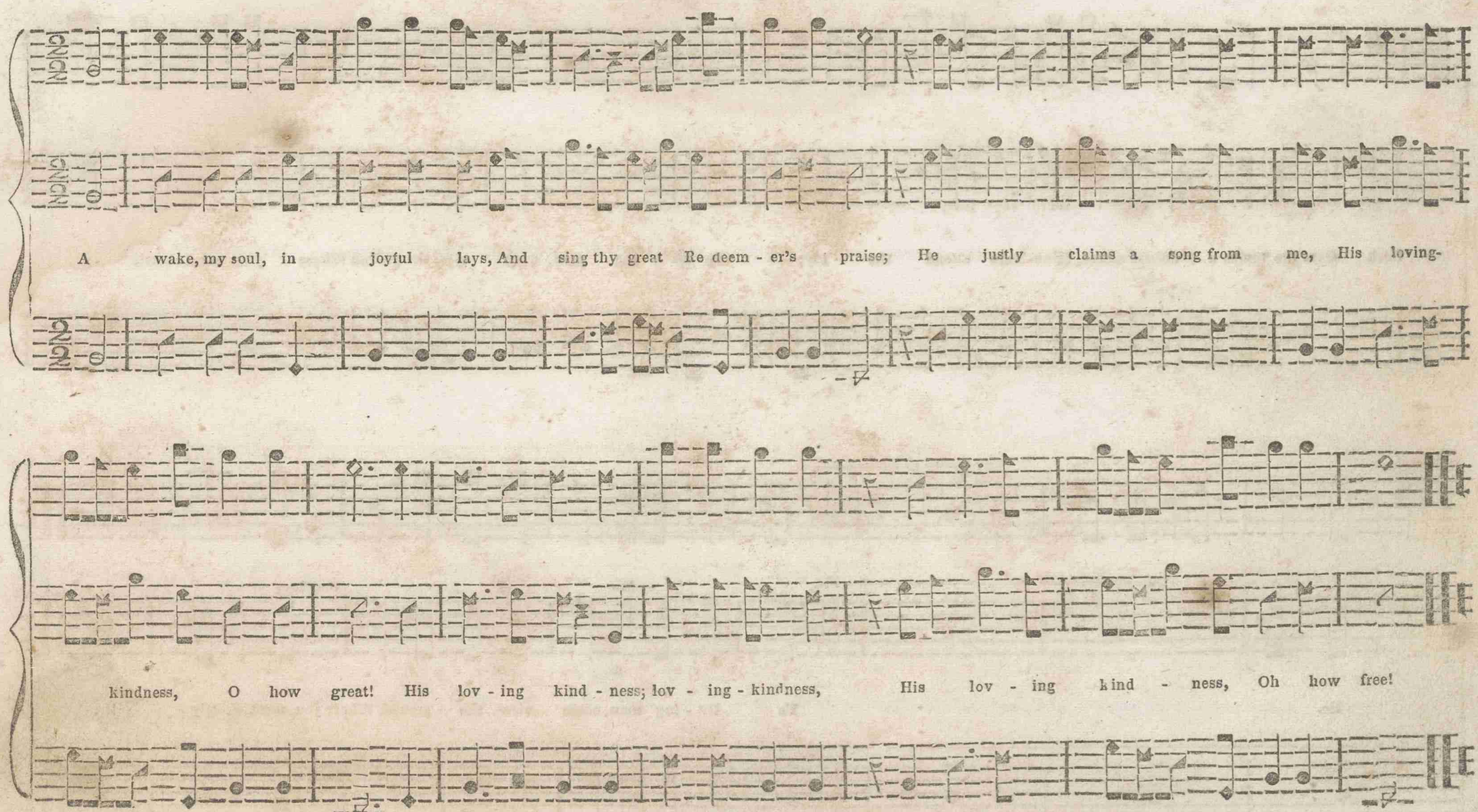
E. K. Prouty.

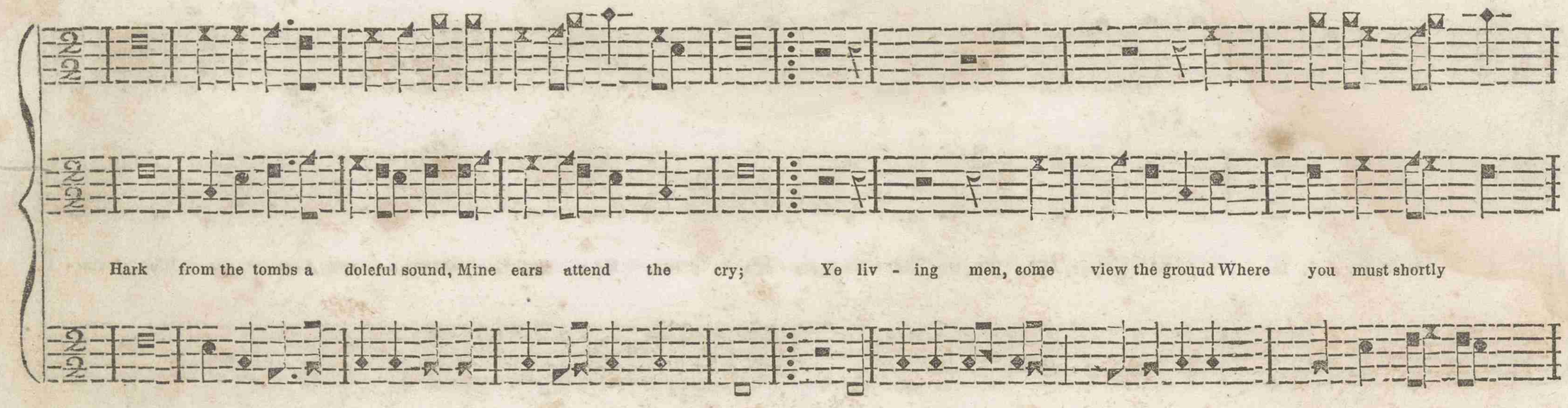


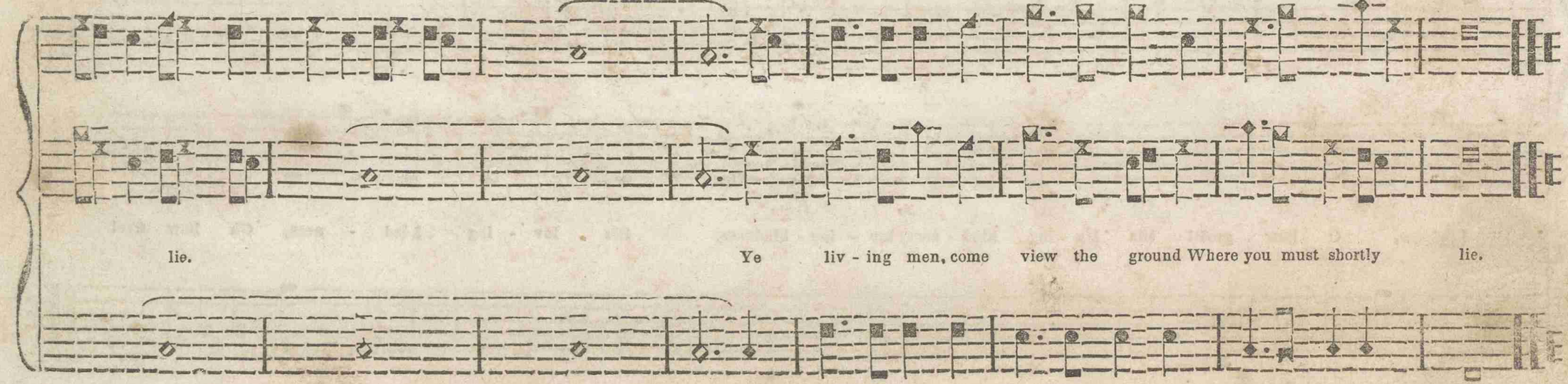
DOWNS. C. M.—Key of G. L. Mason.

NASHVILLE. 8, 8, 6, 8, 6.--Key of D.

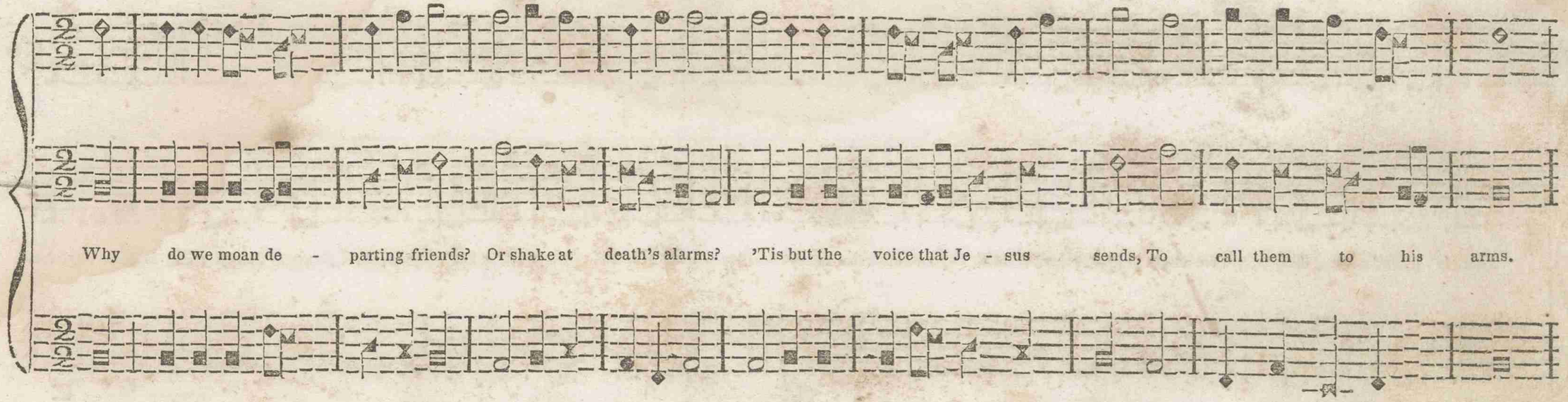
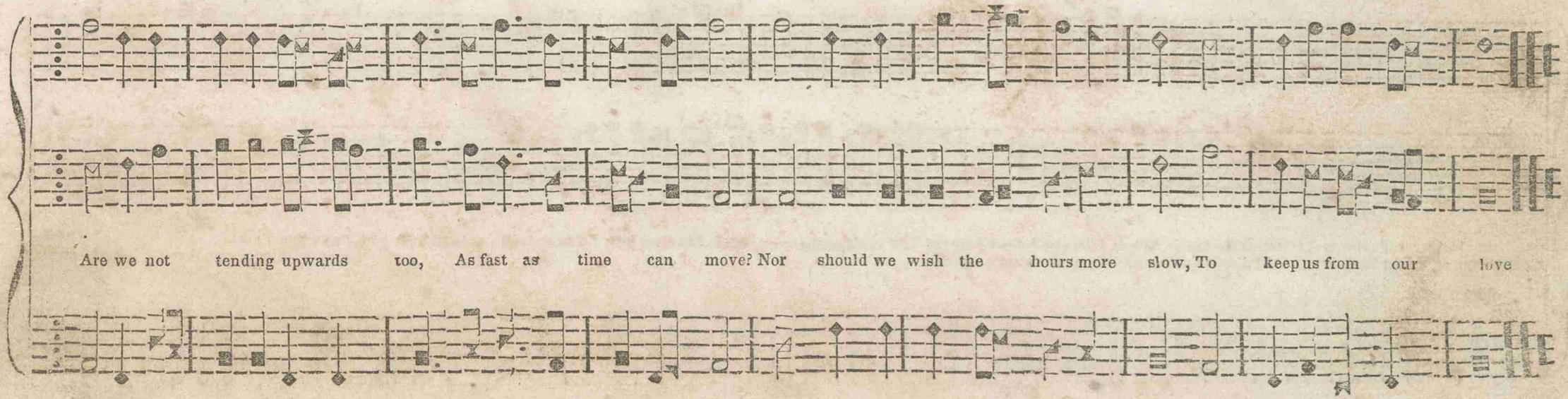
A wak'd by Sinai's awful sound, My soul in guilt and thrall I found, My soul in guilt and thrall I found, And knew not where to go; O'erwhelm'd in sin, with

Anguish slain, The sin - ner must be born a - gain, The sin - ner must be born a - gain Or sink to endless wo.

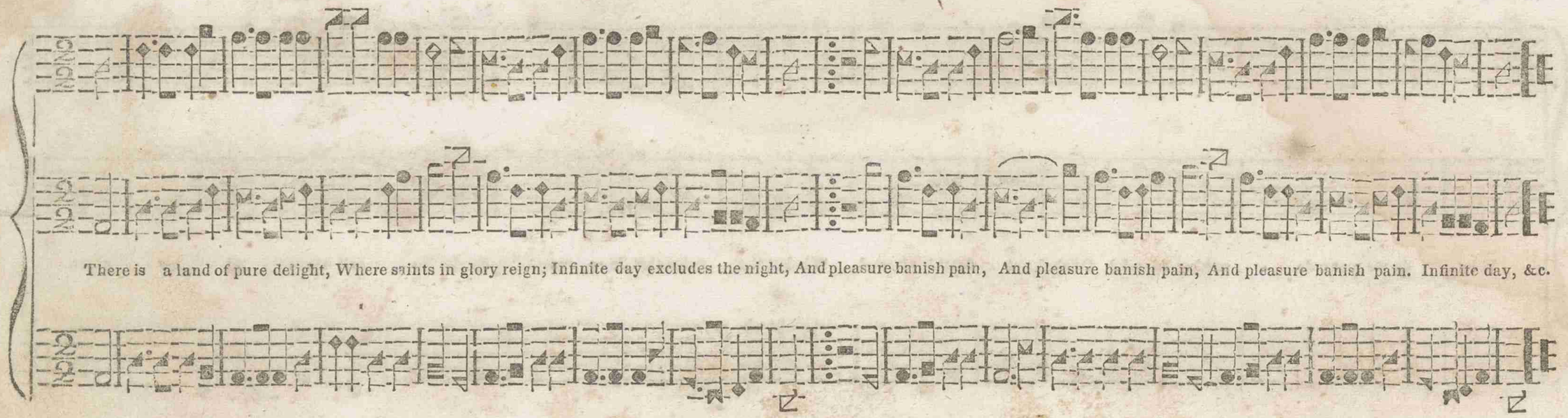
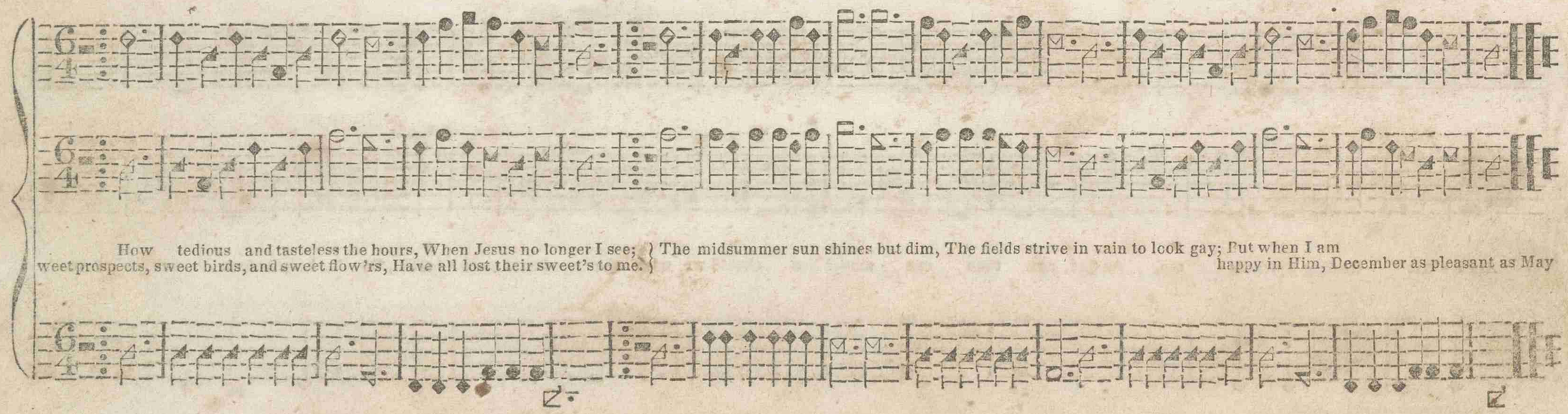
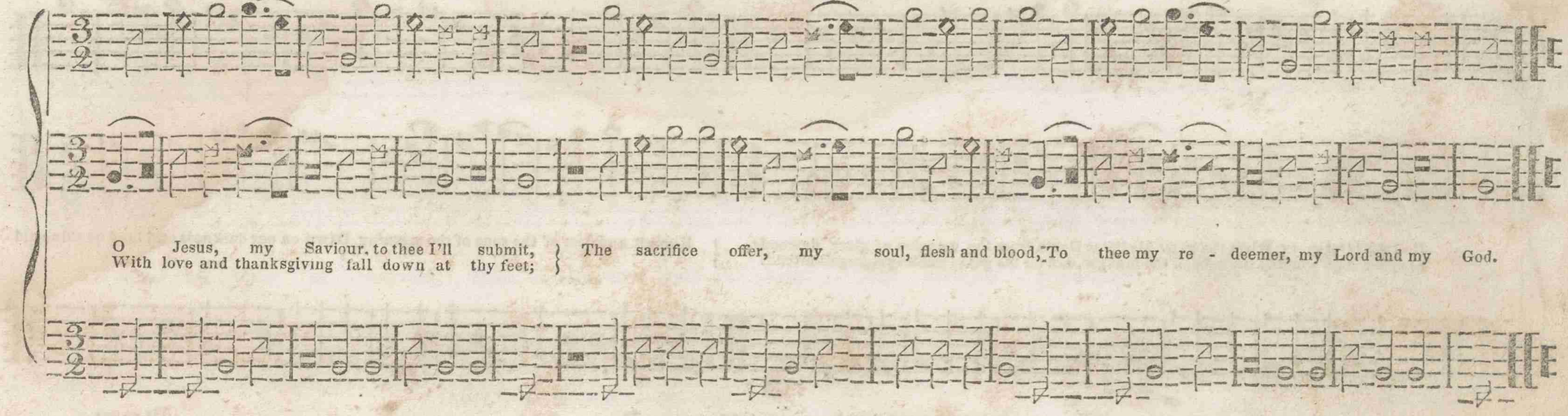
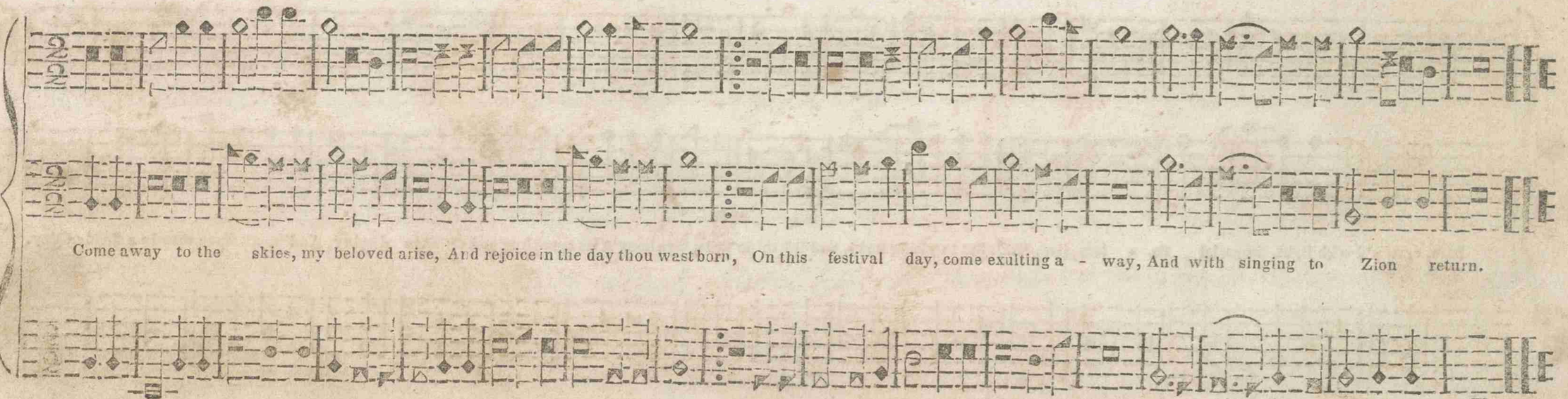

A wake, my soul, in joyful lays, And sing thy great Re deem - er's praise; He justly claims a song from me, His loving-
kindness, O how great! His lov - ing kind - ness; lov - ing - kindness, His lov - ing kind - ness, Oh how free!


Hark from the tombs a doleful sound, Mine ears attend the cry; Ye liv - ing men, come view the grouud Where you must shortly

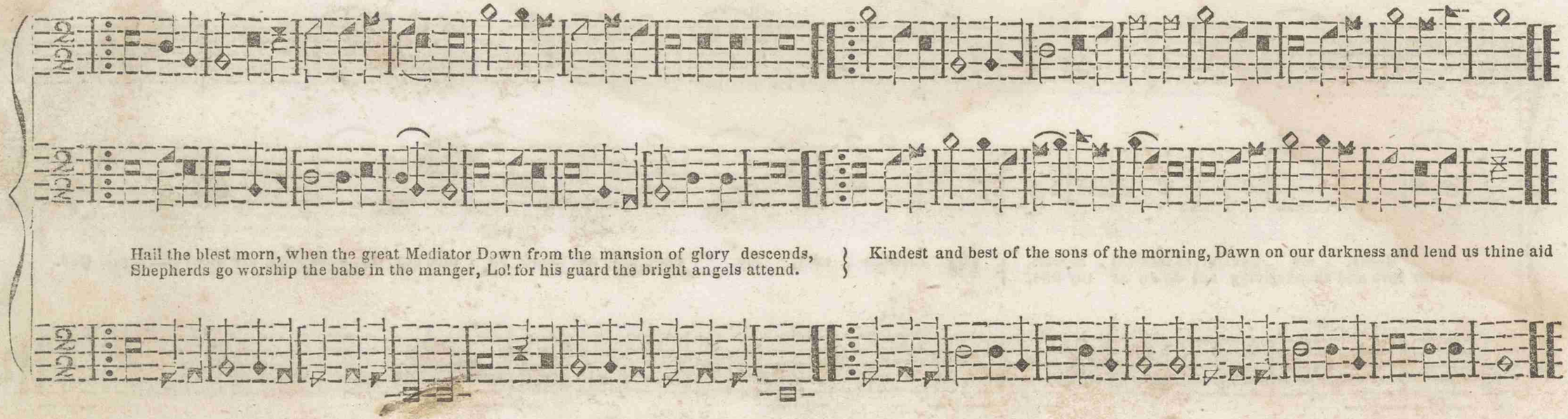

lie. Ye liv - ing men, come view the ground Where you must shortly lie.


Why do we moan de - parting friends? Or shake at death's alarms? 'Tis but the voice that Je - sus sends, To call them to his arms.

Are we not tending upwards too, As fast as time can move? Nor should we wish the hours more slow, To keep us from our love

PLENARE. C. M.—Key of B.

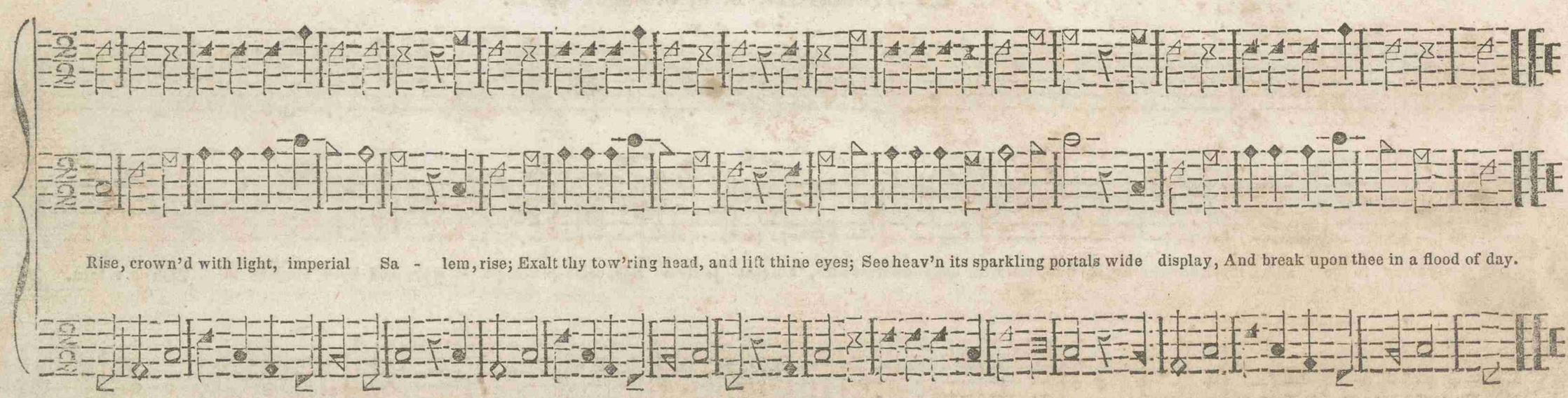
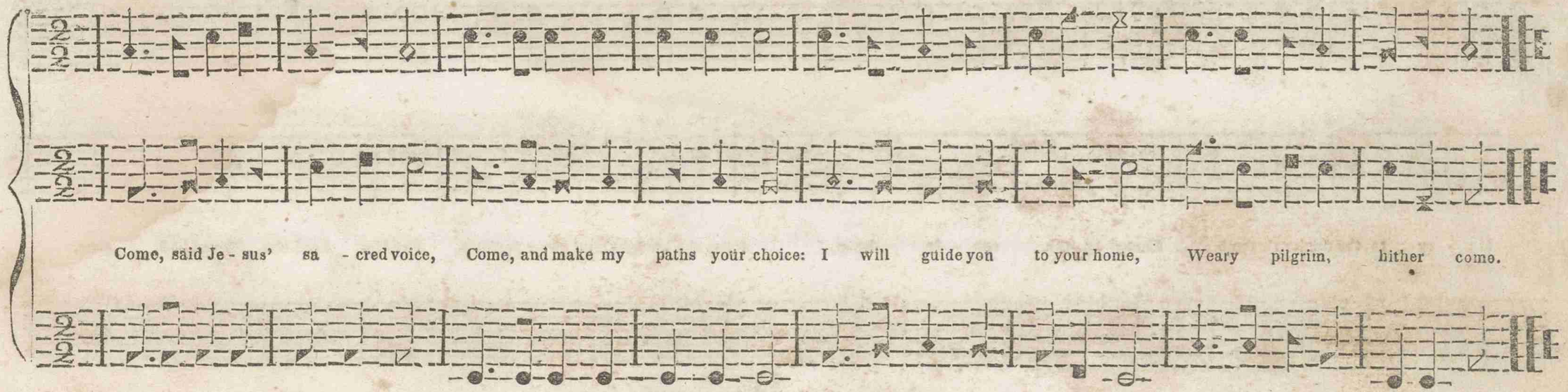
A. C. Clark.

GREENFIELDS. 8's.—Key of B. (DOUBLE.)

EXULTATION. 6, 6, 9.—KEY OF E.

THE STAR IN THE EAST. P. M.—Key of E.

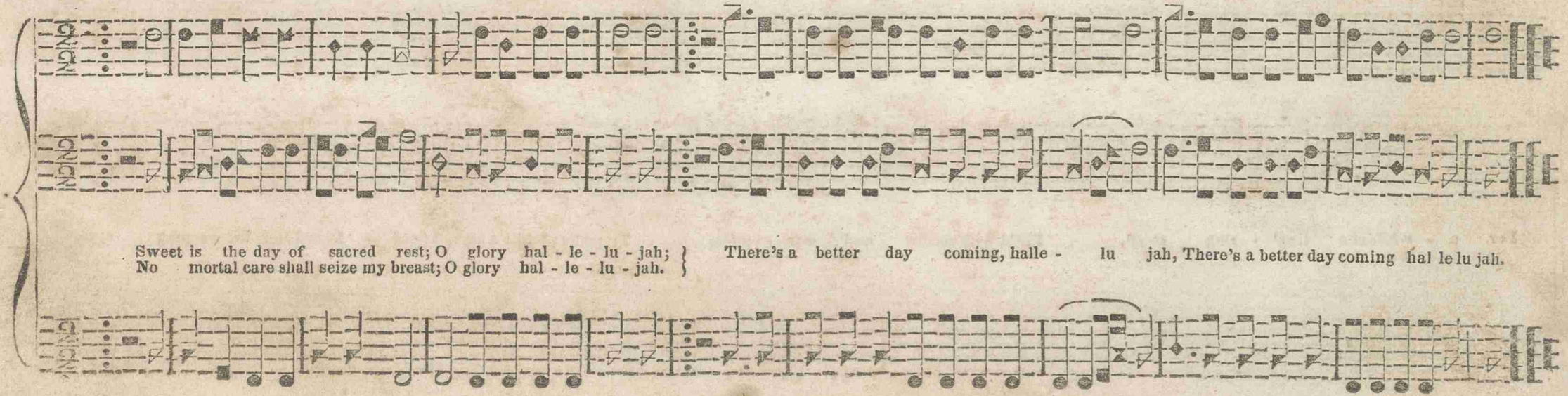
DECAPO.

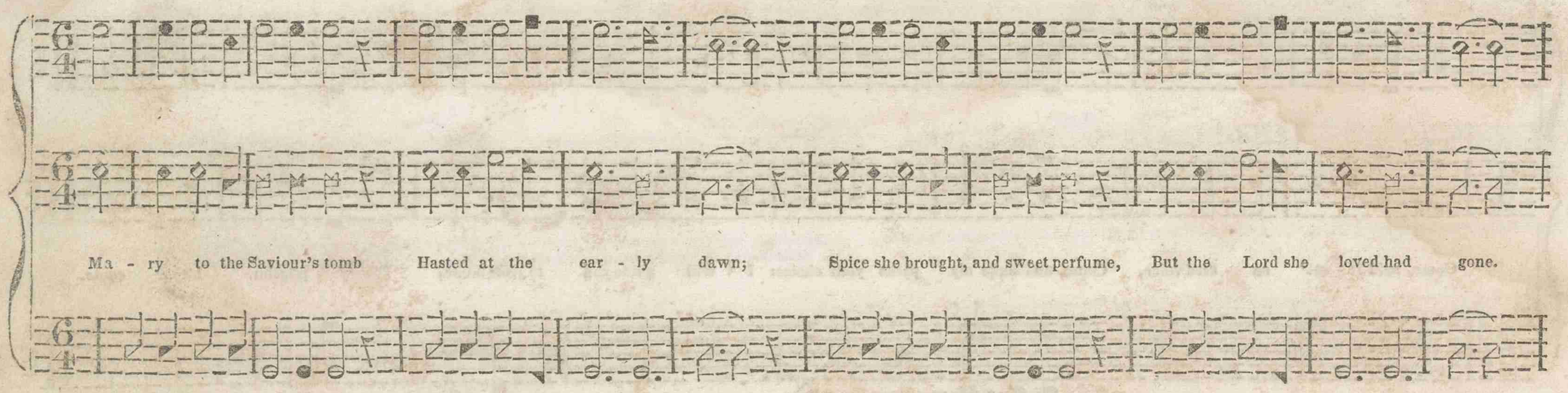
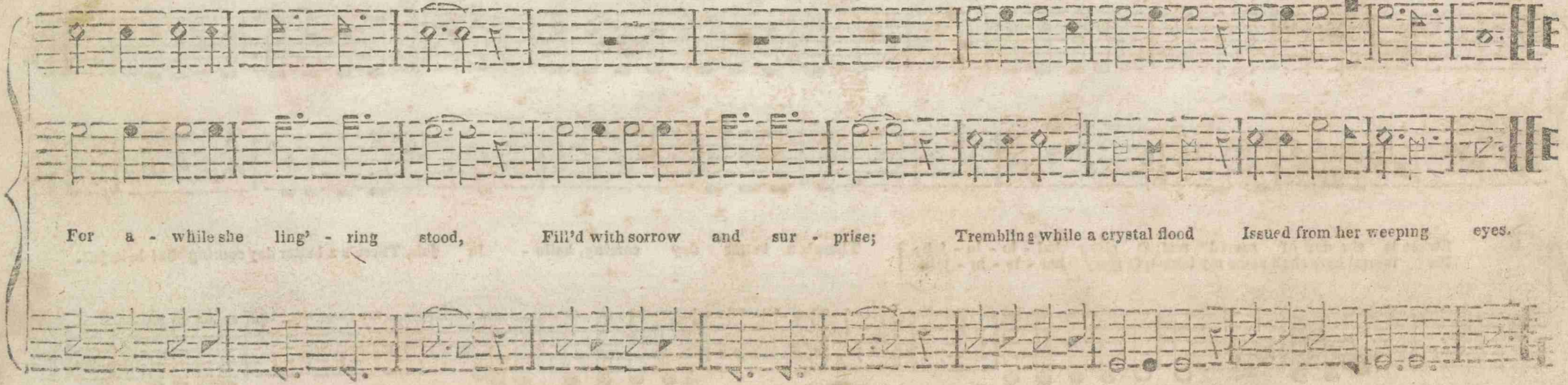


SAVANNAH. 10's.—Key of D.

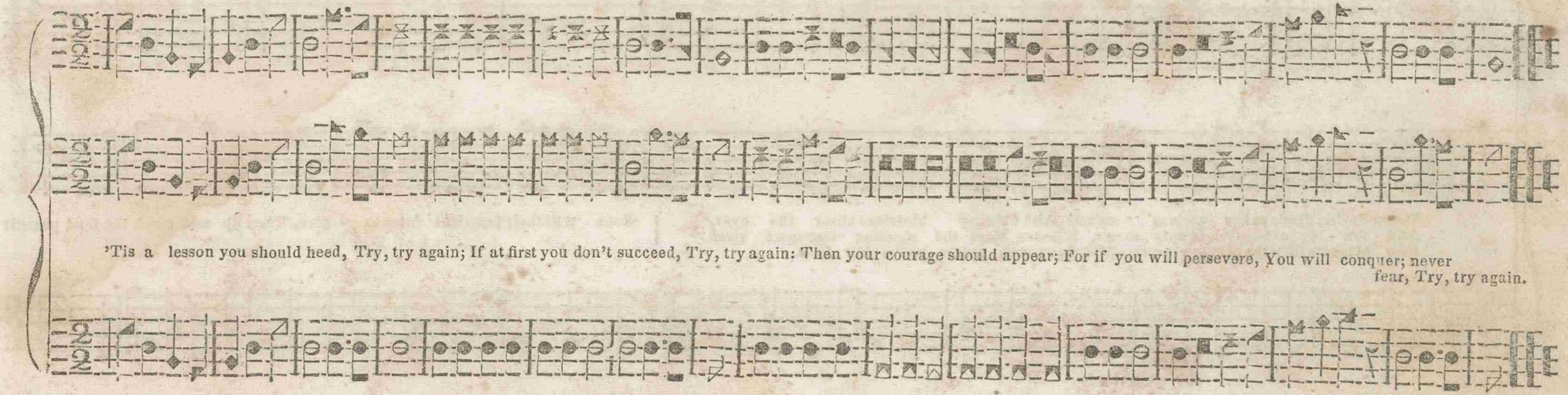
Pleyel.



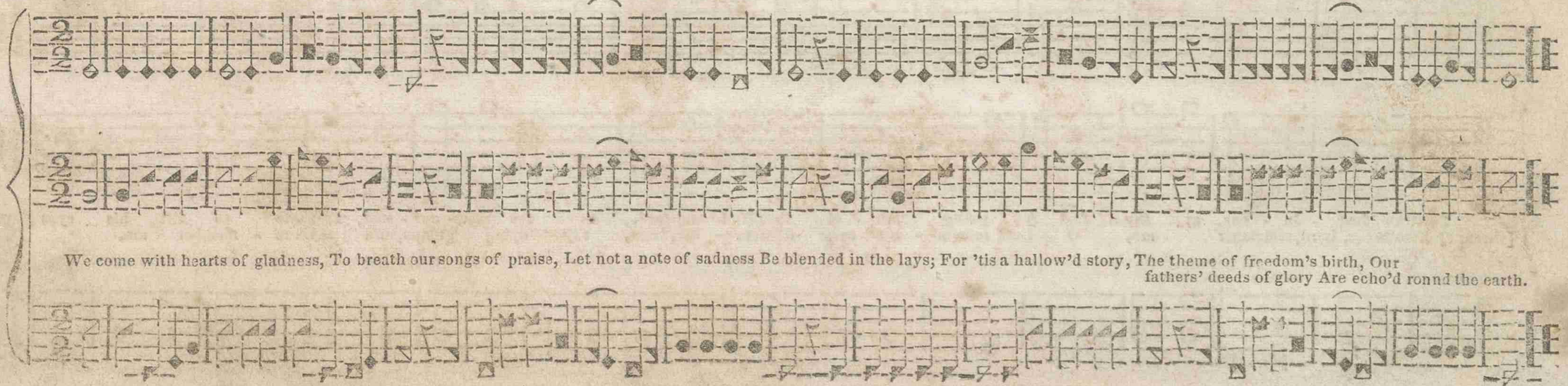
"THER'S A BETTER DAY COMING." L. M.—KEY OF G.

MARTYN. 7's—Key of A. (double.)



TRY AGAIN. 6, 4, 6, 4, 6, 6, 6, 4.—Key of E.

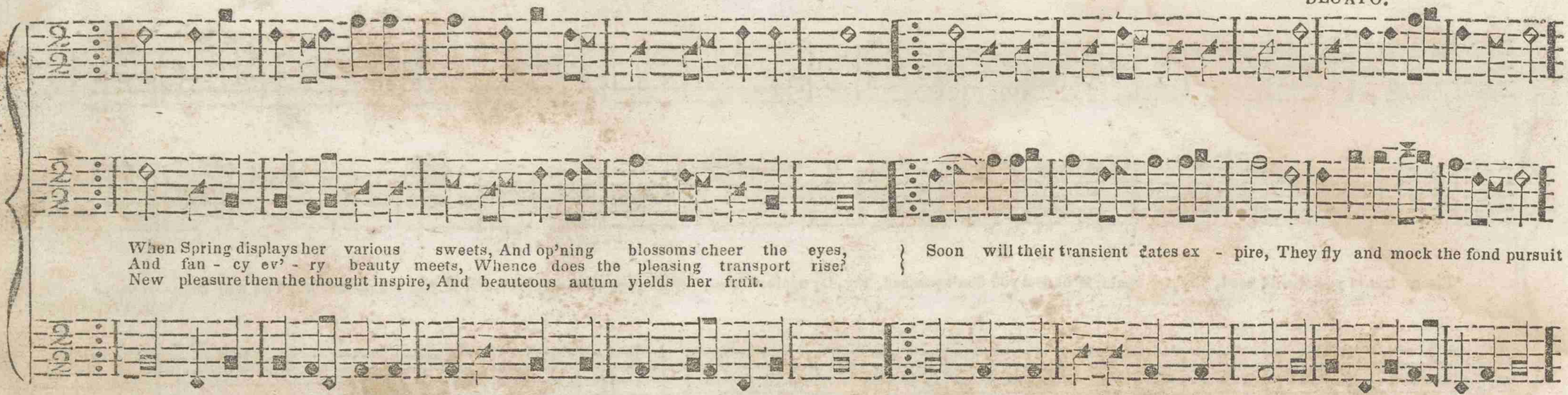


INDEPENDENCE. C. M.—Key of C.

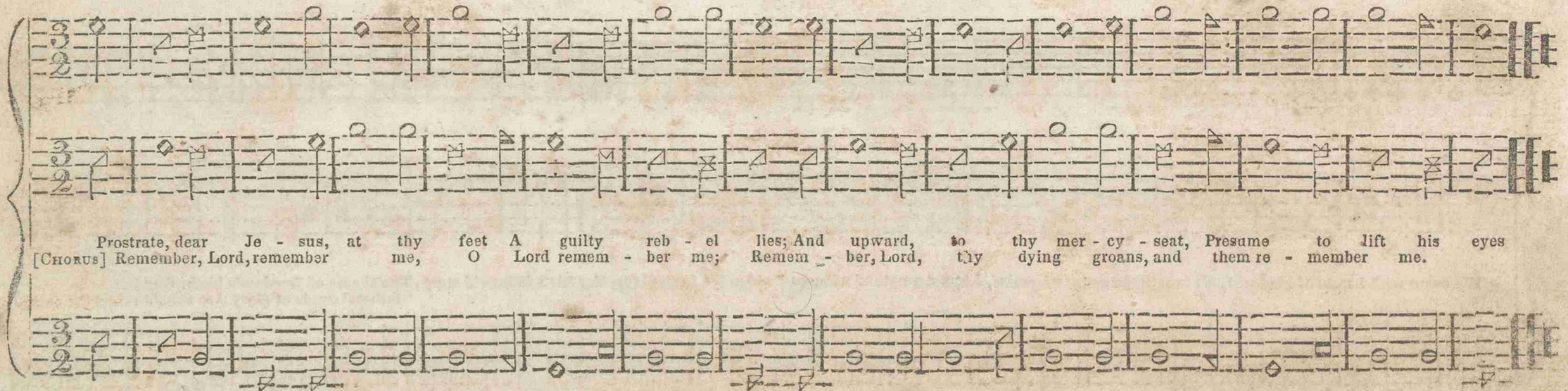
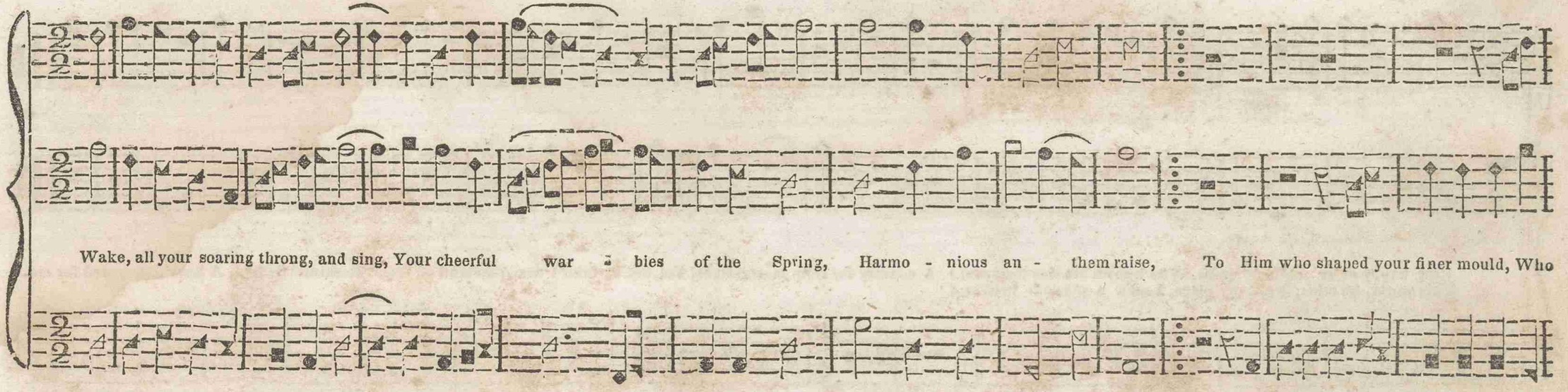


AMBOY. L. M.—Key of B.

DECAPO.

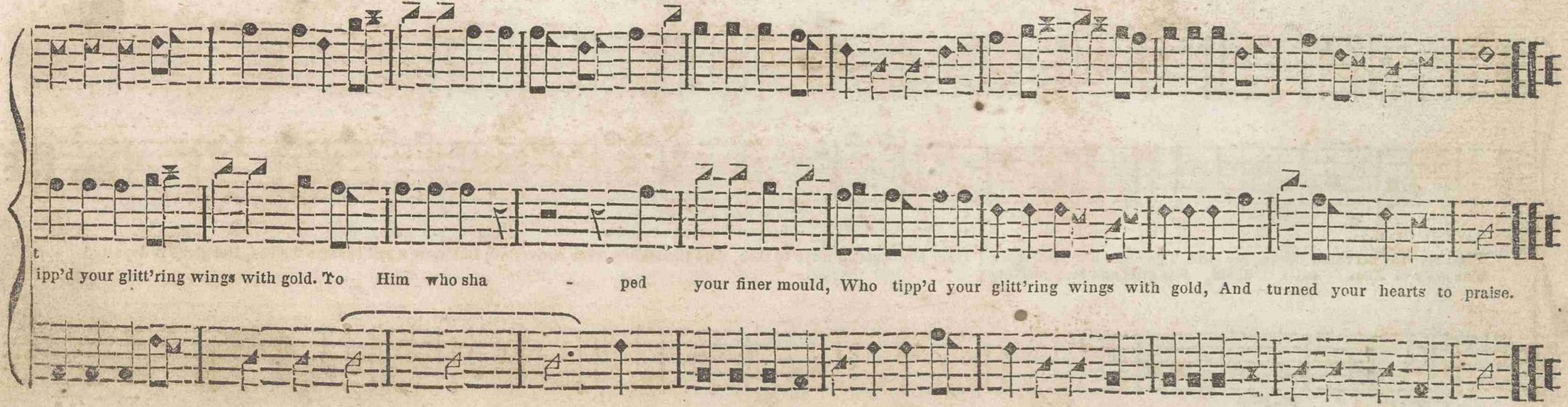


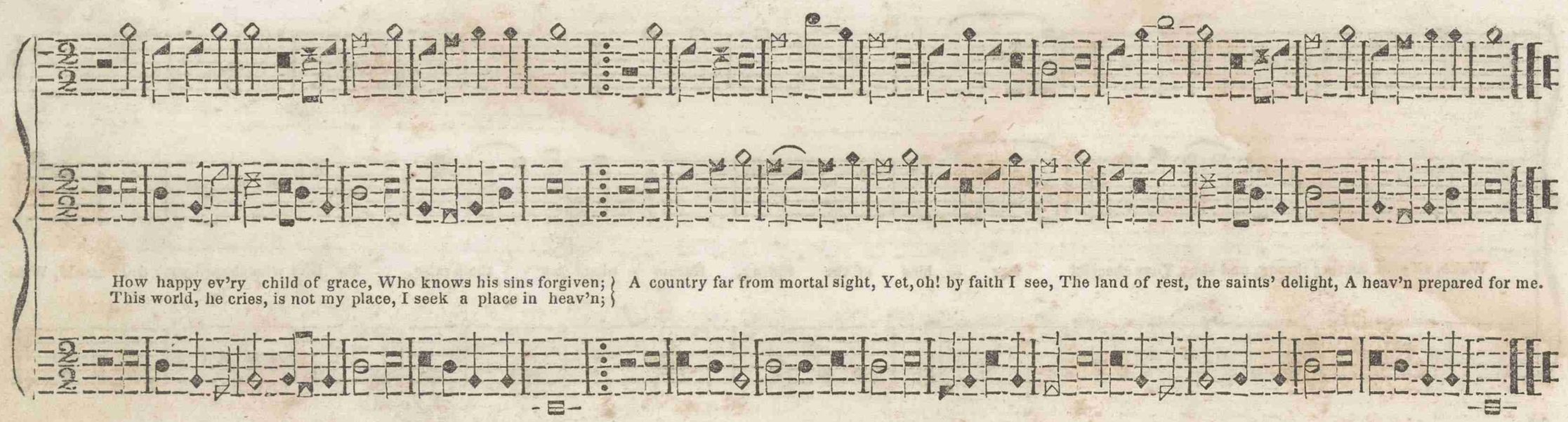
REMEMBER ME. C. M.--Key of C.

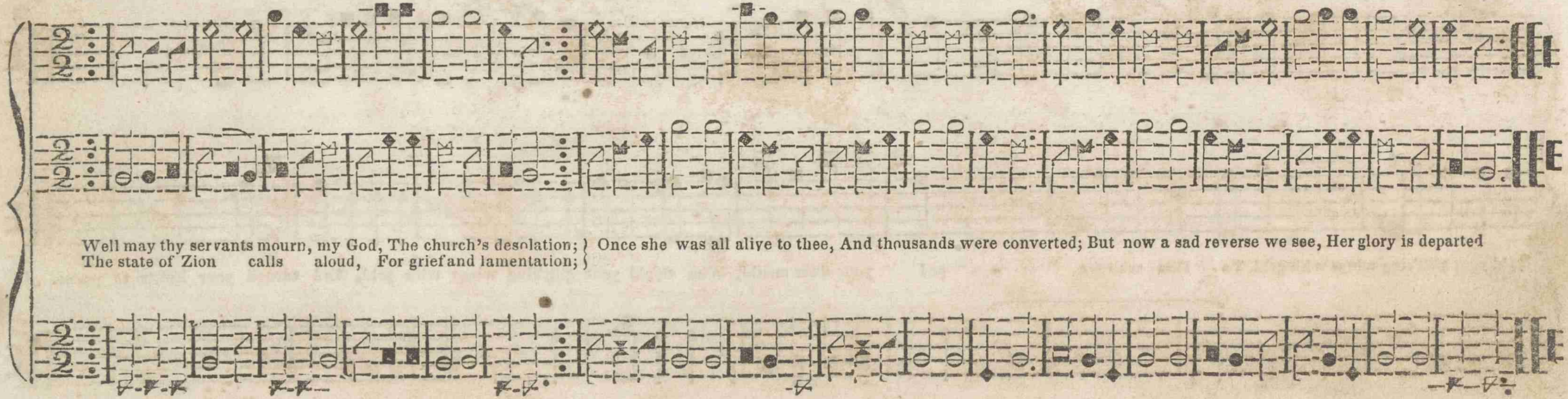


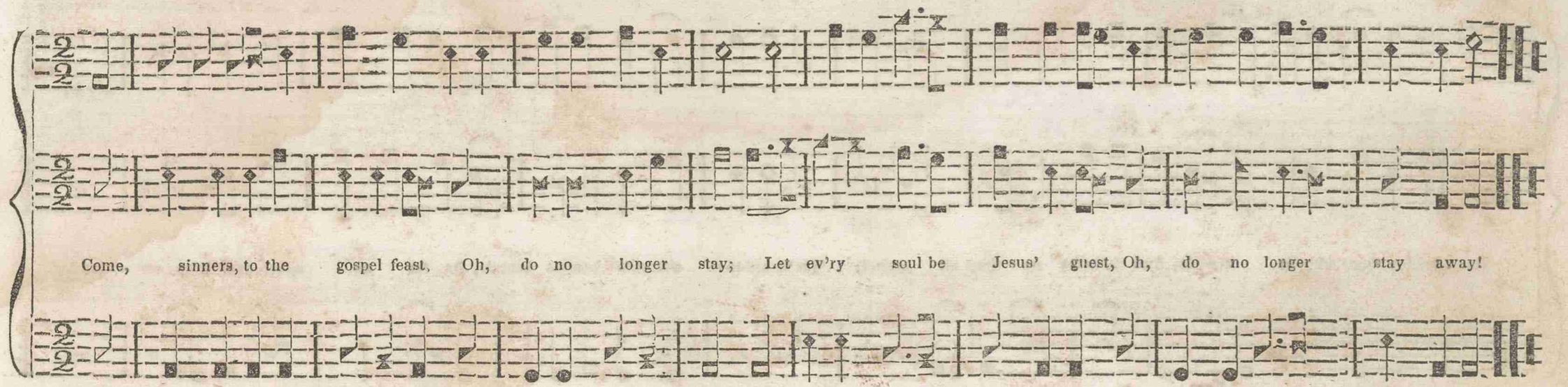
Wake, all your soaring throng, and sing, Your cheerful war - bies of the Spring, Harmo - nious an - them raise, To Him who shaped your finer mould, Who

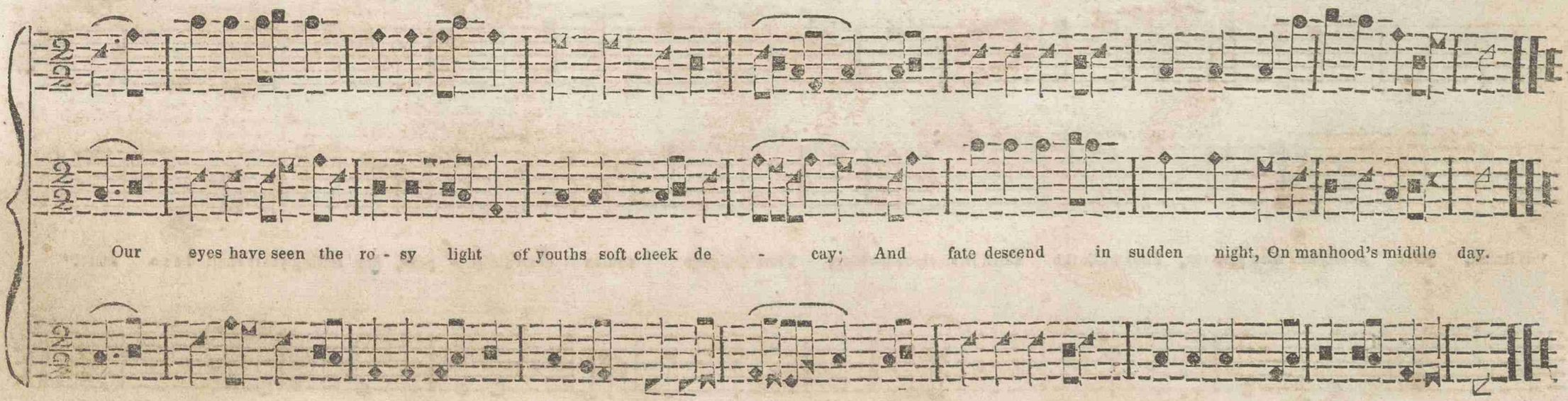
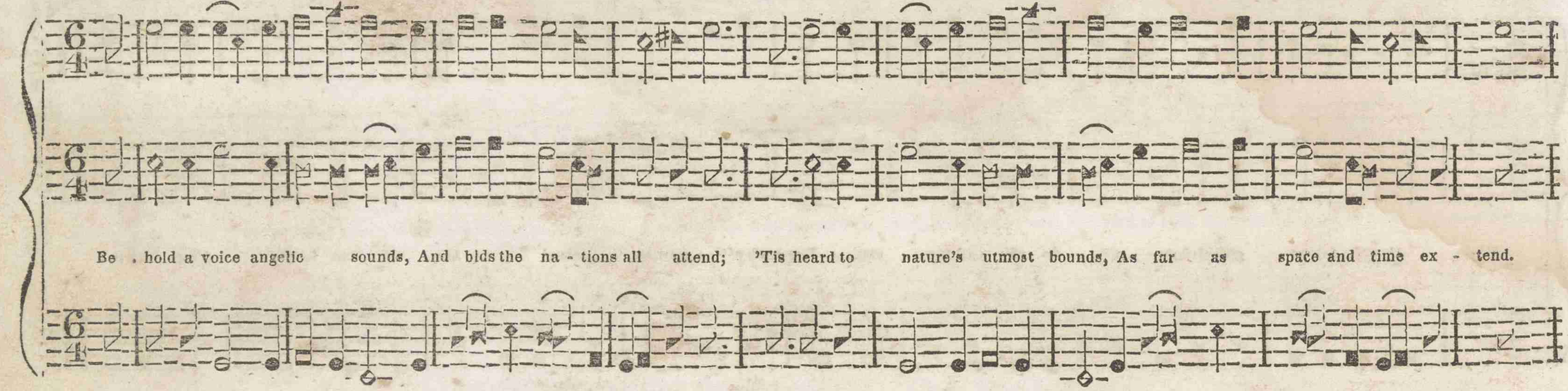
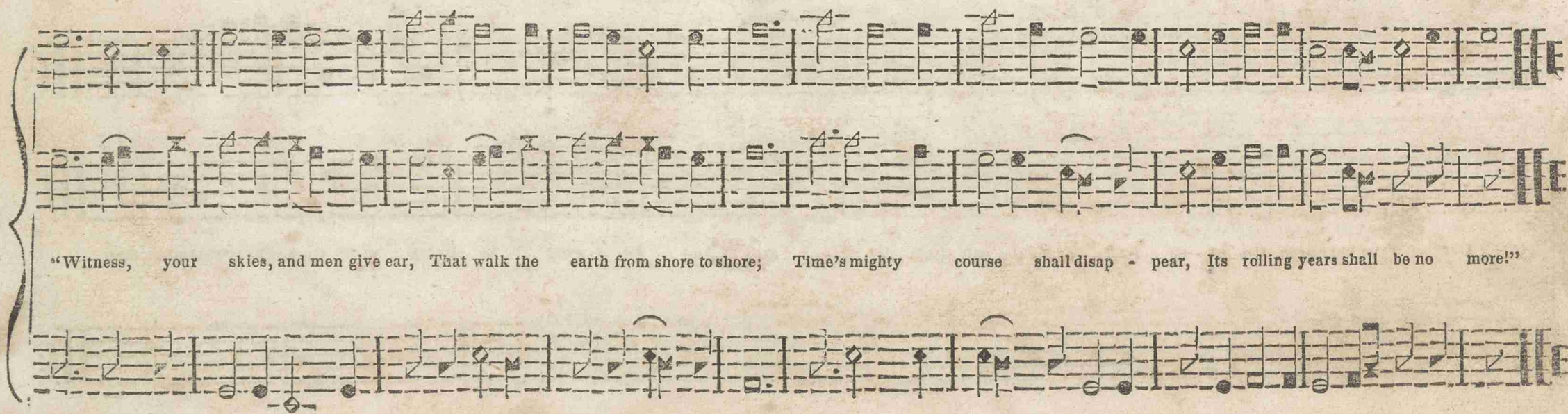
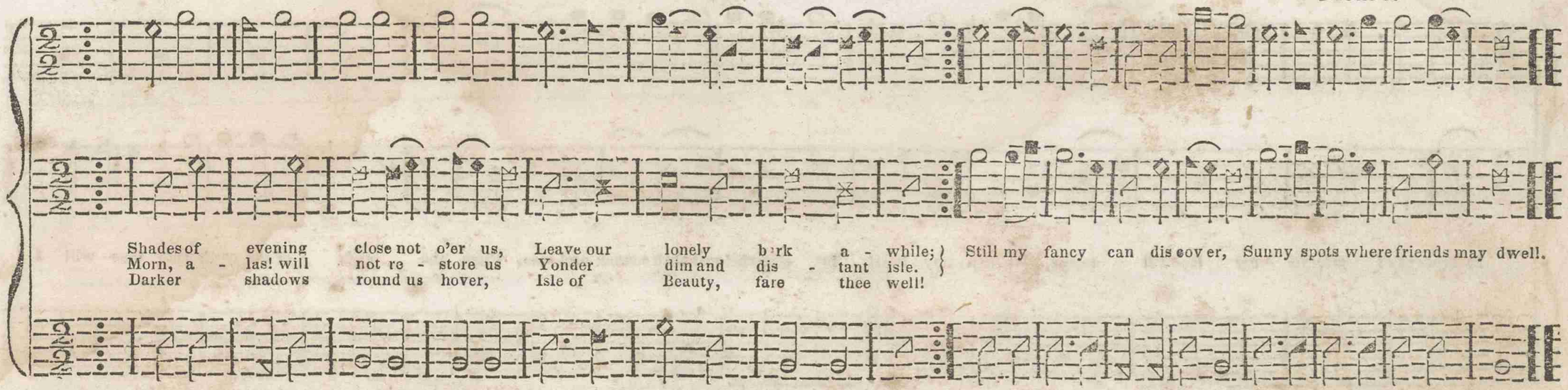
F

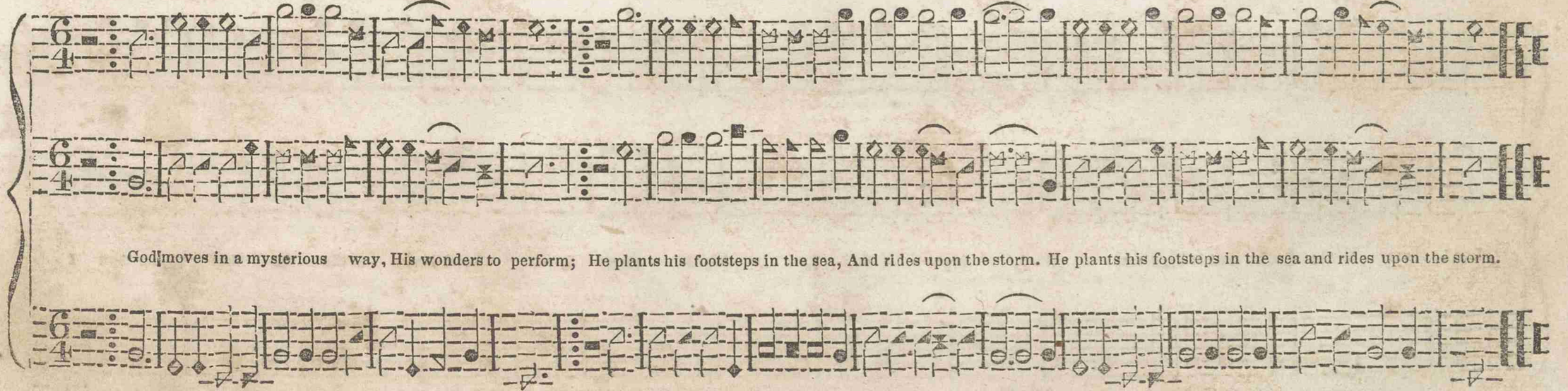

t
ipp'd your glitt'ring wings with gold. To Him who sha - ped your finer mould, Who tipp'd your glitt'ring wings with gold, And turned your hearts to praise.

THE CHILD OF GRACE. C. M.—Key of E. (double.)

THE CHURCH'S DESOLATION. 8's. & 7's.—Key of C.





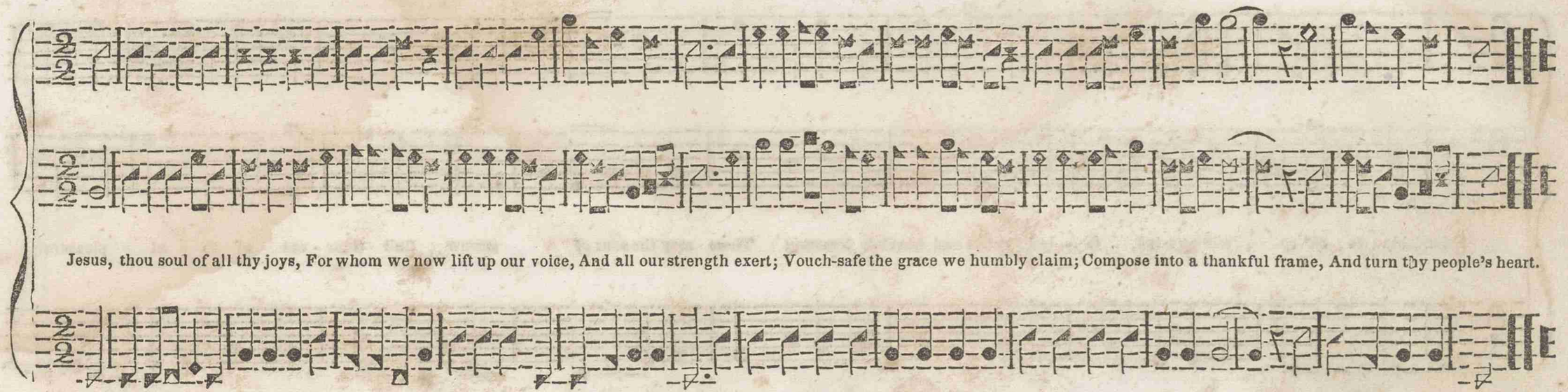
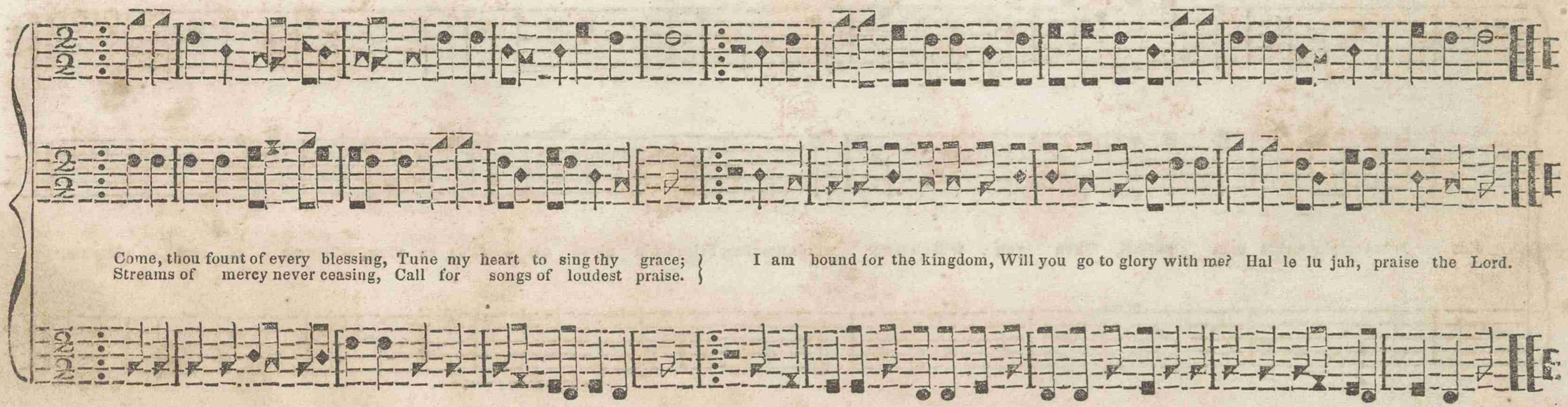
PISGAH. C. M.—Key of D.

MAJESTY NEW. L. M.—Key of A.

DECAPO.

UPHAM. C. M.—KEY OF C.

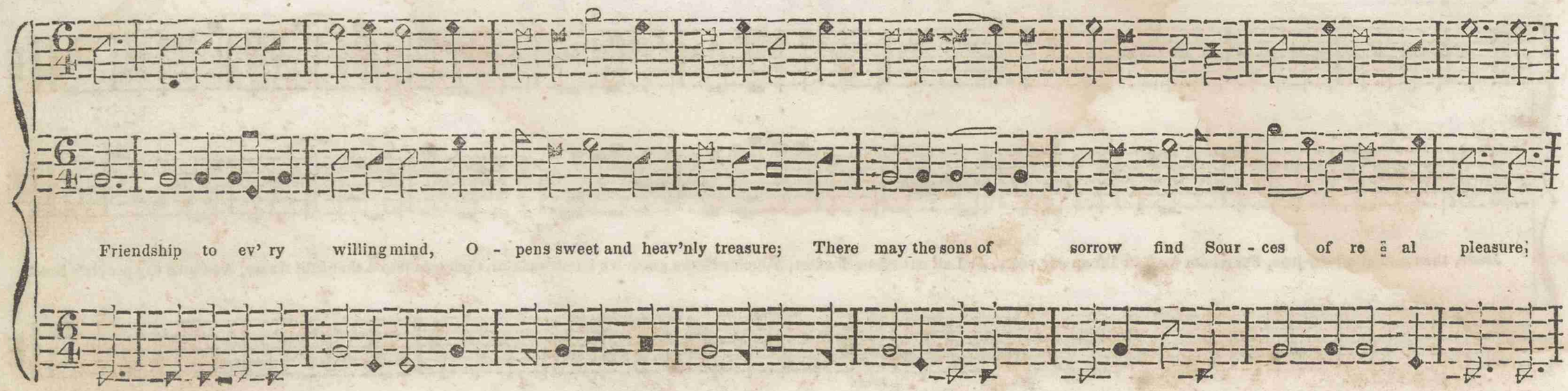
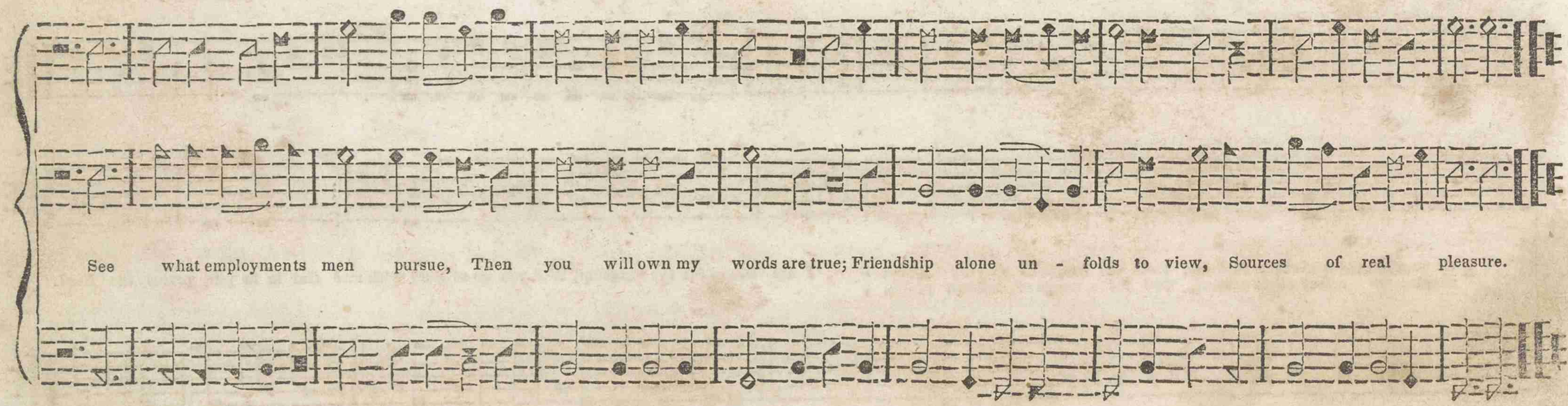
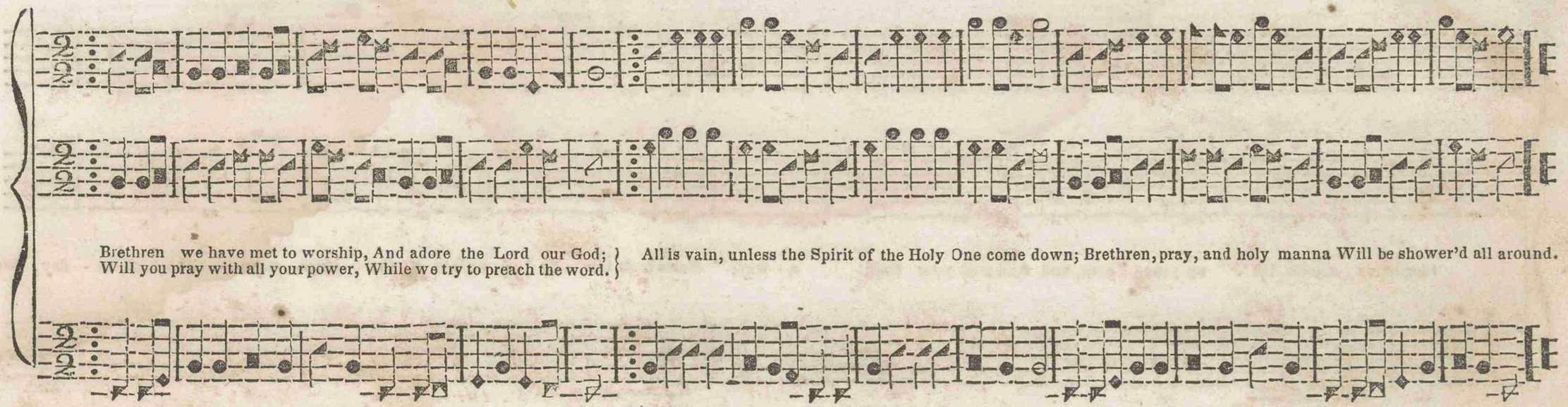
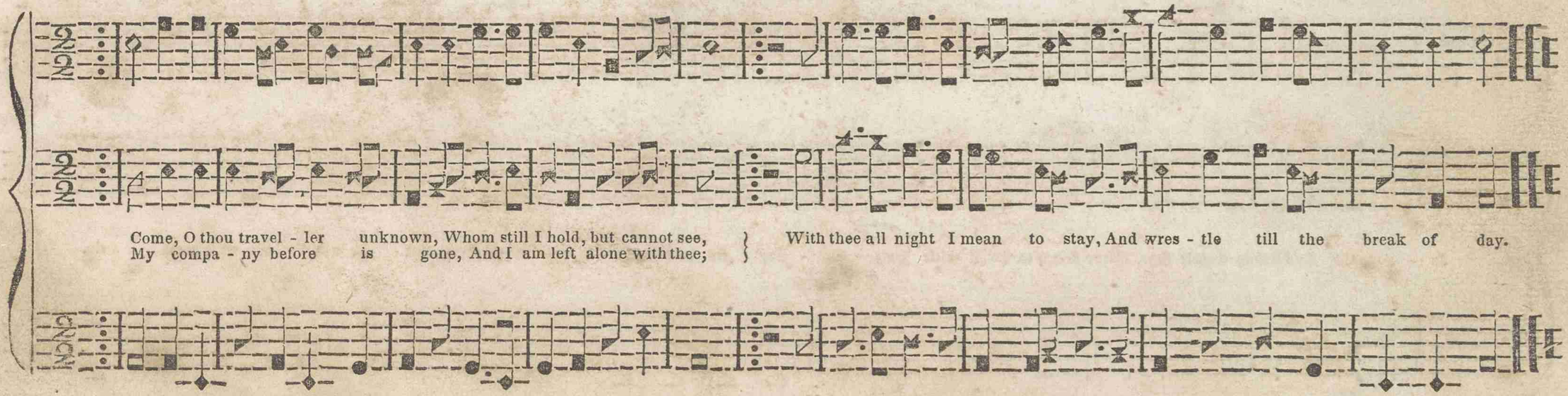
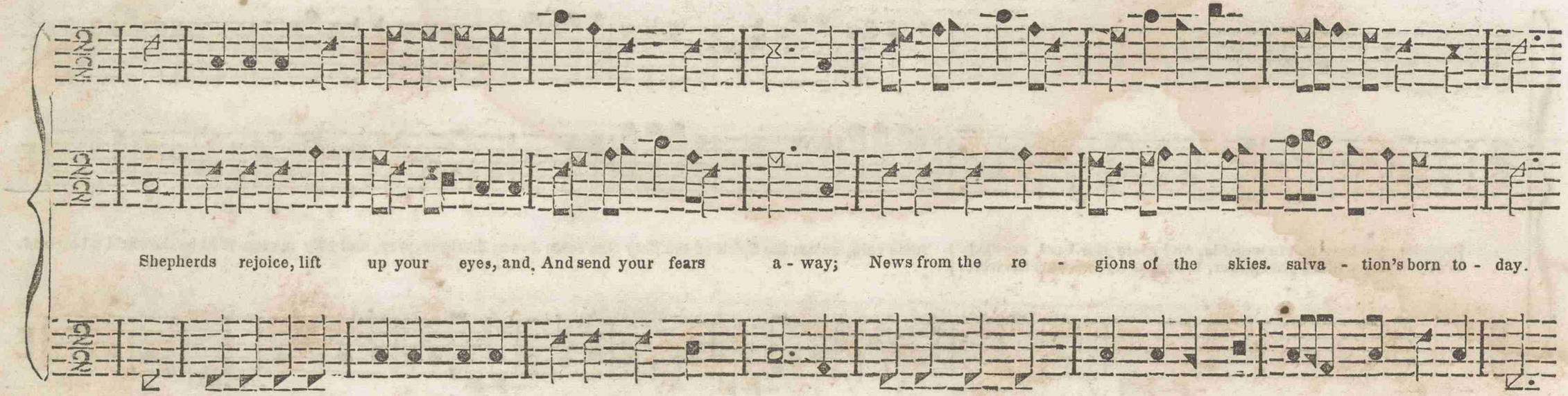
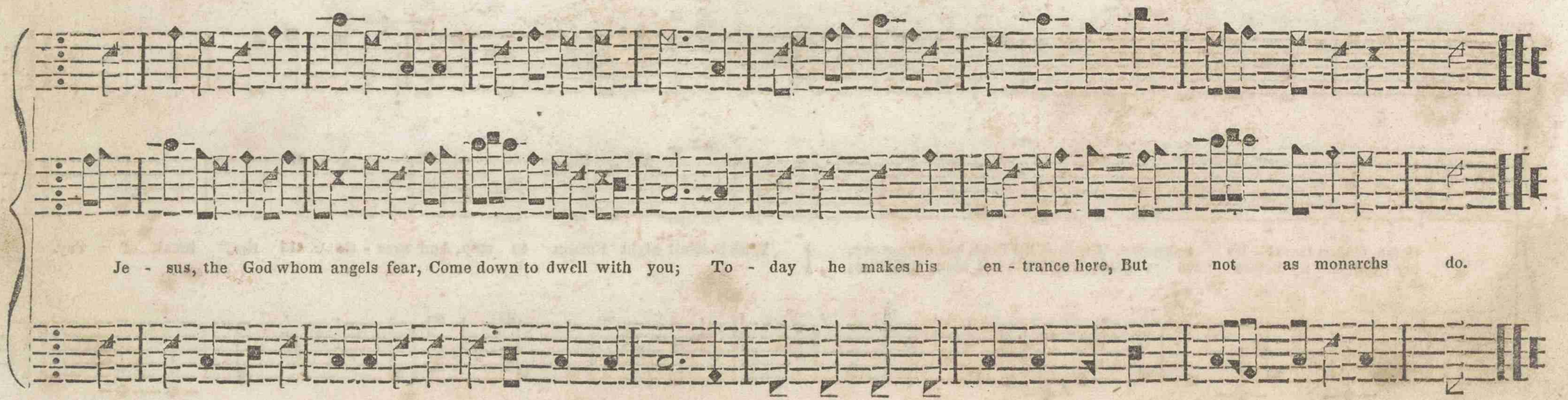
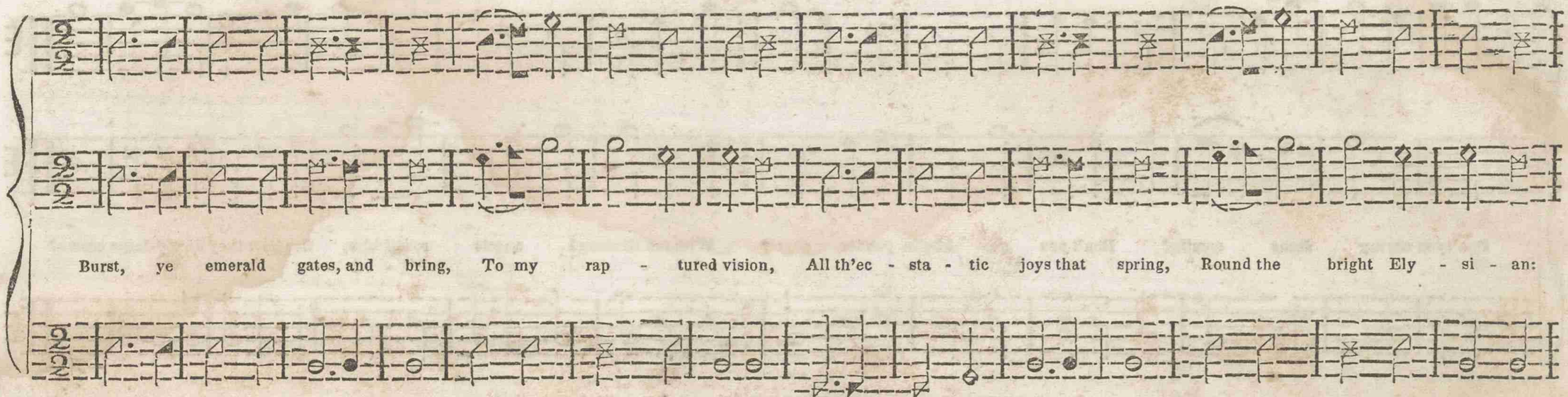
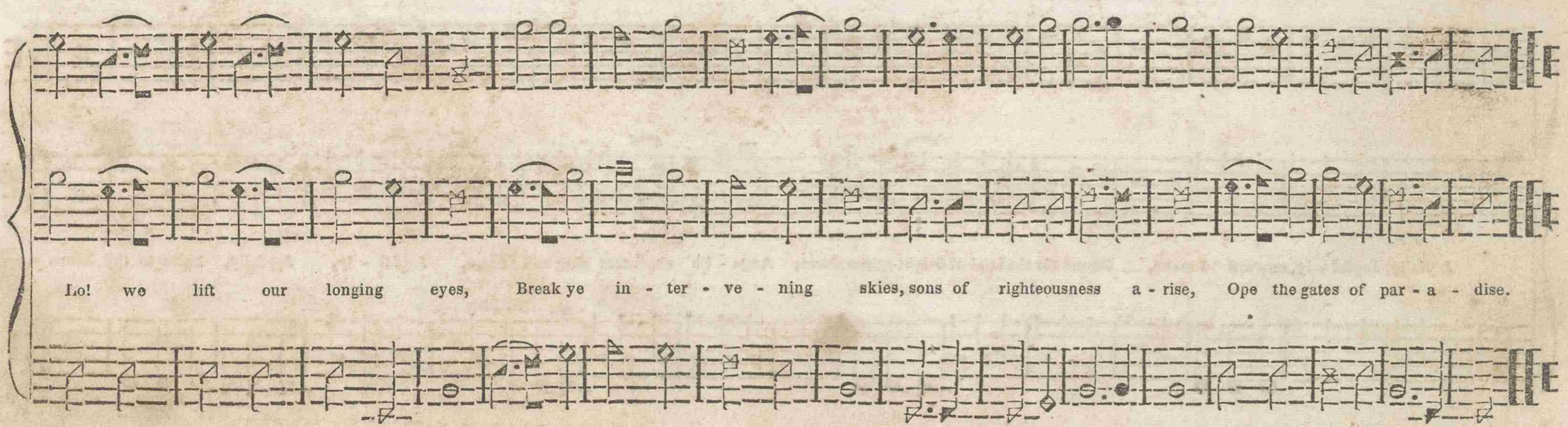


HUNTSVILLE. 11, 11, 12, 11, 11.—Key of C.

In seasons of grief to my God I'll repair, When my heart is o'erwhelmed with sorrow and care, From the ends of the earth unto thee will I

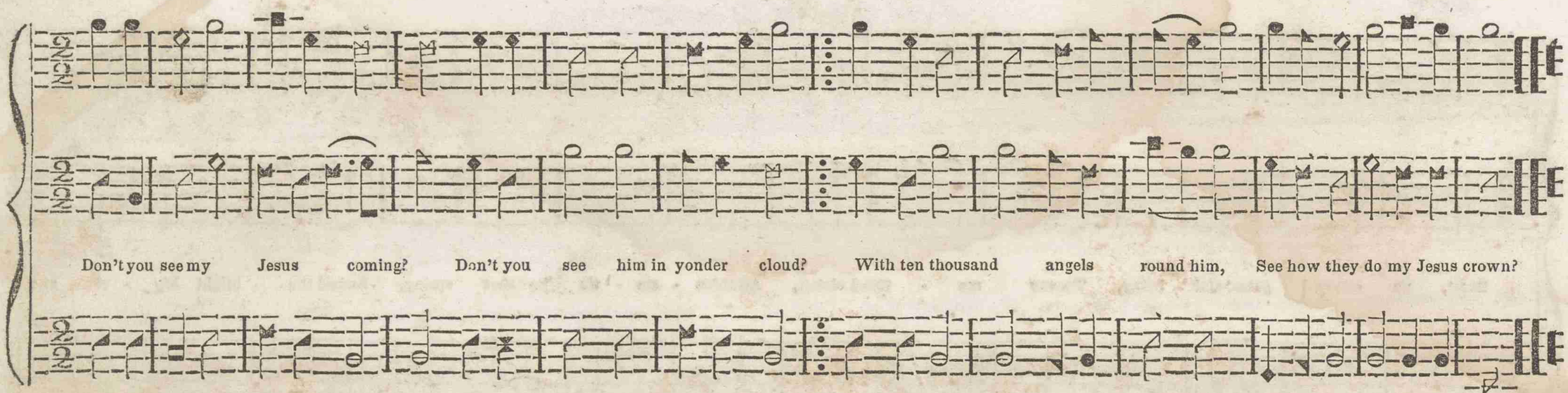
cry, Lead me to the Rock that is high - er than I, high - er than I, higher than I, Lead me to the Rock that is higher than I.

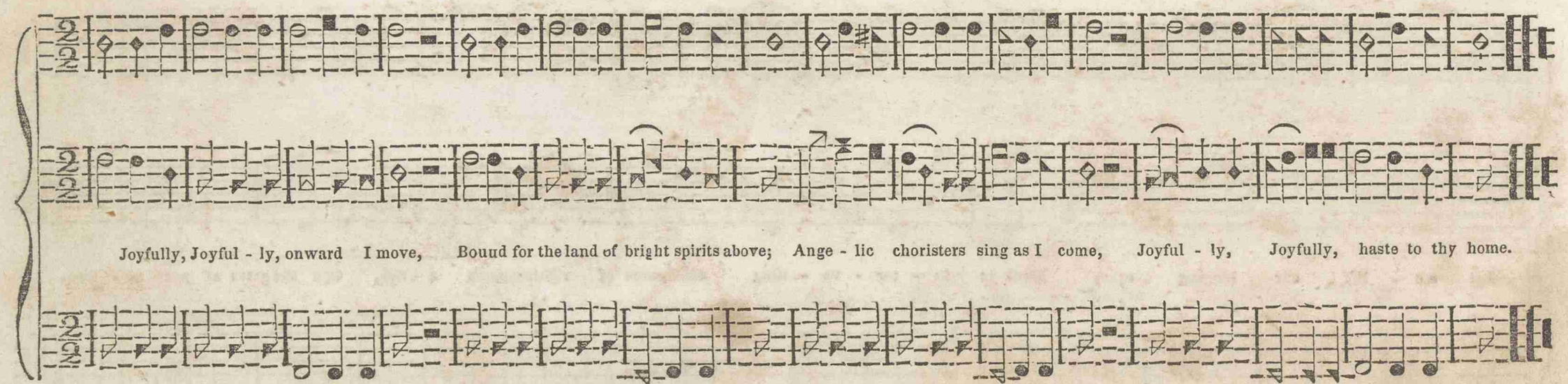
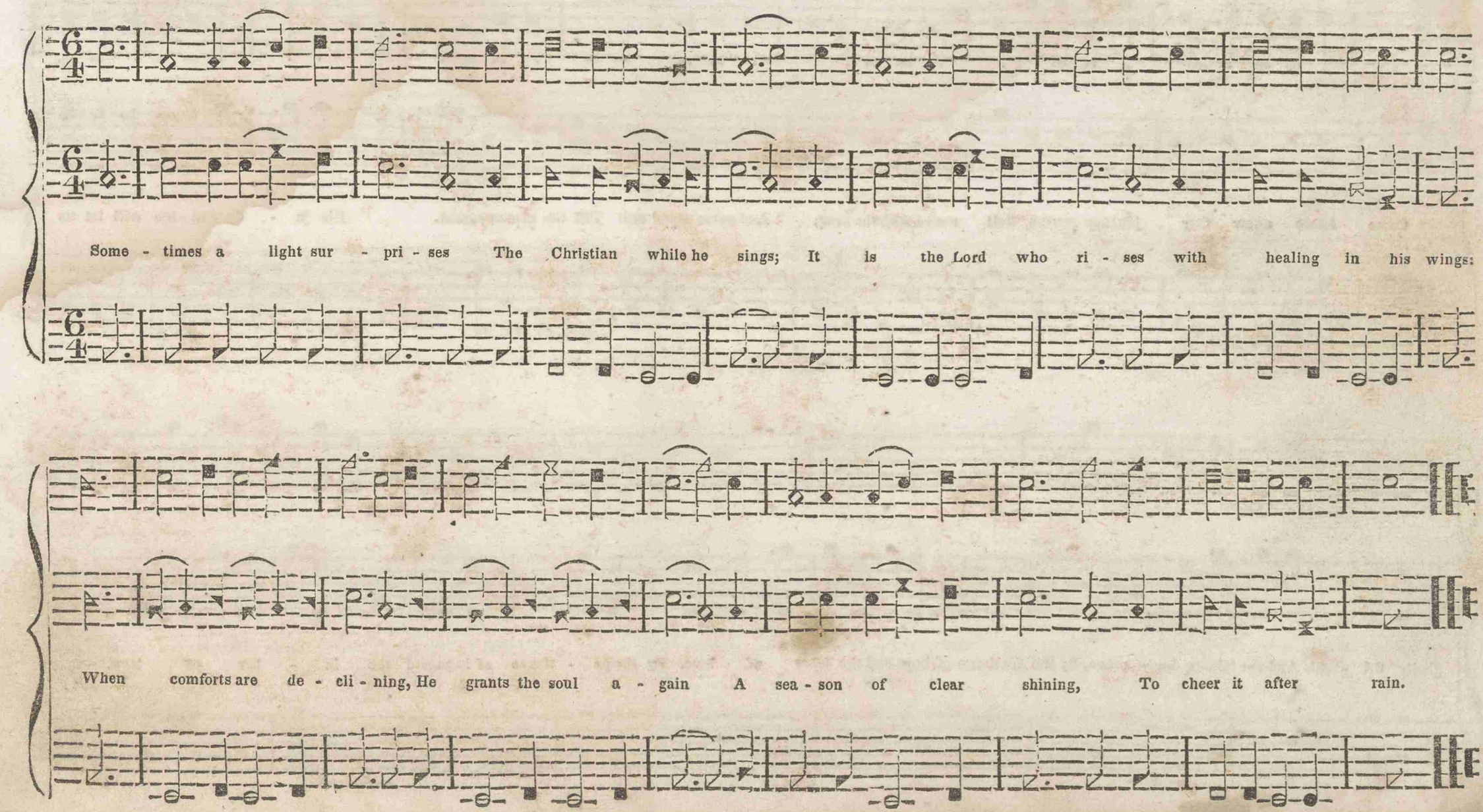
WILLOWBY. 8's. & 6's.—Key of C.

WARRENTON. 8s. 7's.--Key of G.

HEAVENLY TREASURE. 8, 8, 8, 7.—Key of C.

Miss M. T. Durham.

THE TRAVELLER. L. M.—Key of A. (double.)

Shepherds rejoice, lift up your eyes, and, And send your fears a - way; News from the re - gions of the skies. salva - tion's born to - day.

Je - sus, the God whom angels fear, Come down to dwell with you; To - day he makes his en - trance here, But not as monarchs do.

Burst, ye emerald gates, and bring, To my rap - tured vision, All th'ec - sta - tic joys that spring, Round the bright Ely - si - an:

Lo! we lift our longing eyes, Break ye in - ter - ve - ning skies, sons of righteousness a - rise, Ope the gates of par - a - dise.

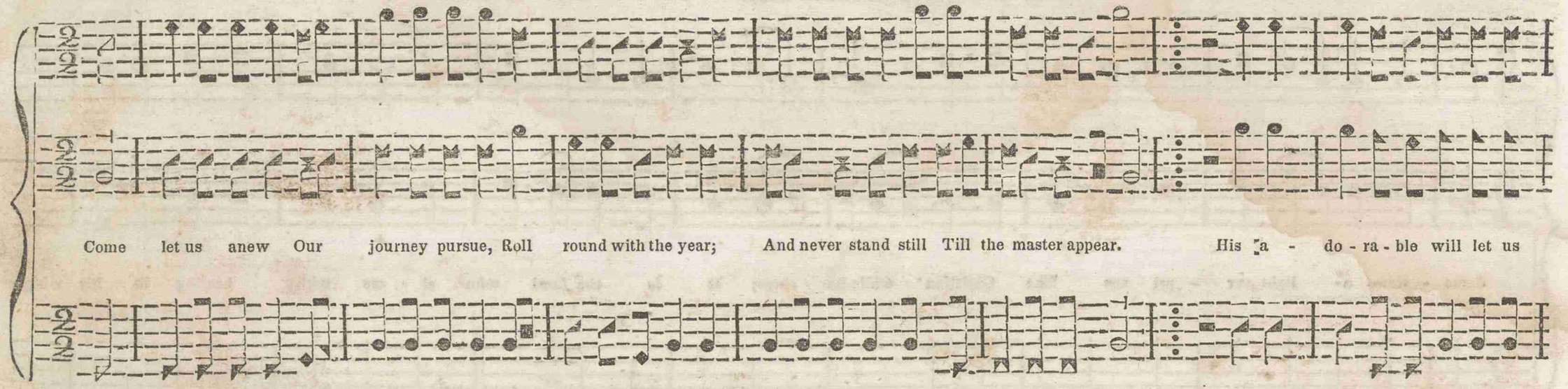
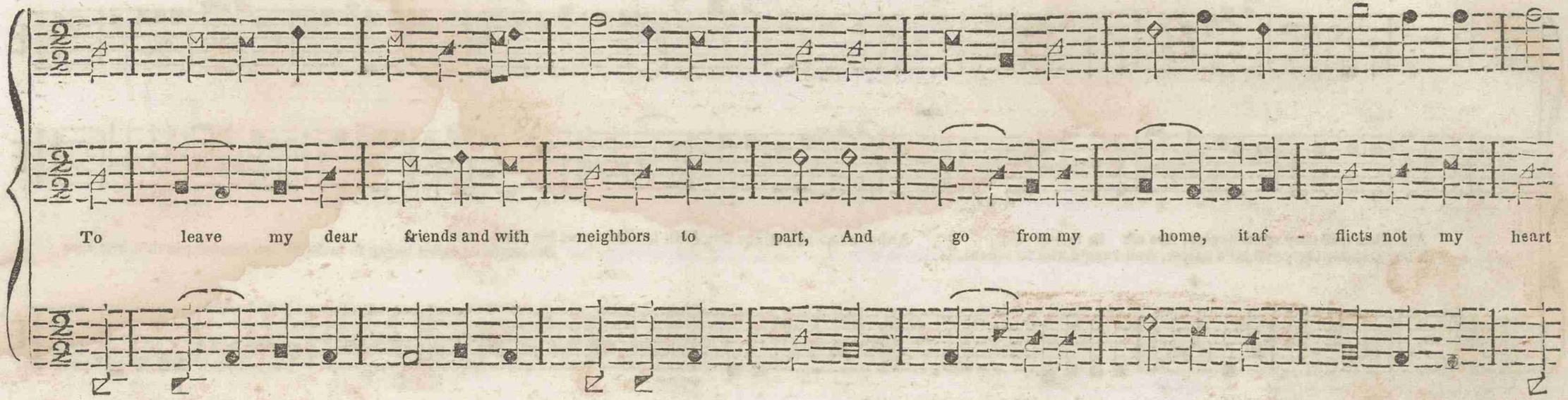
HEAVENLY PROSPECT. 8's. & 7's.—Key of C.

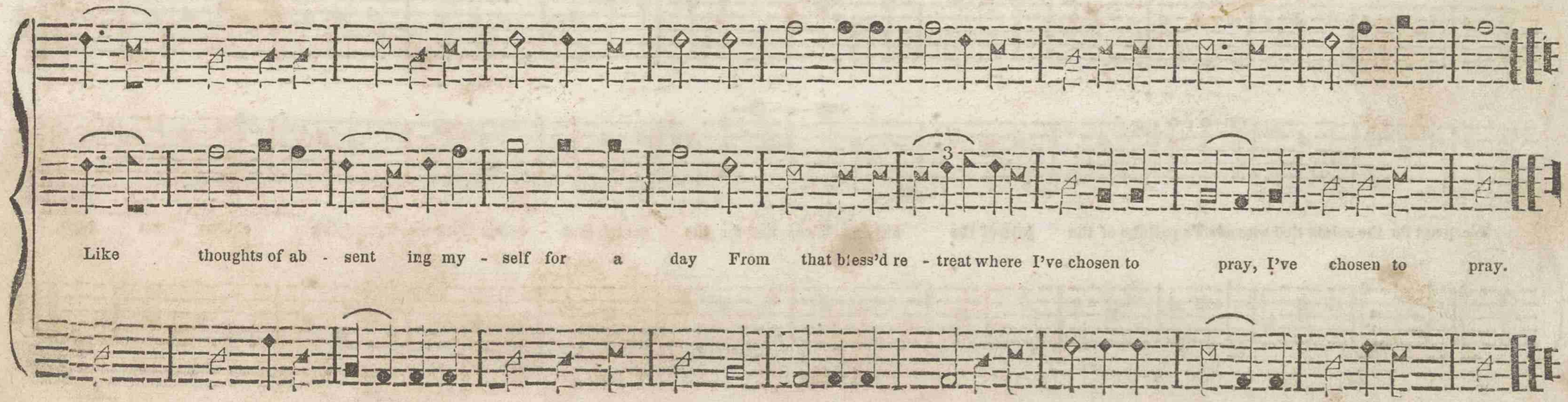
A. W Johnson.



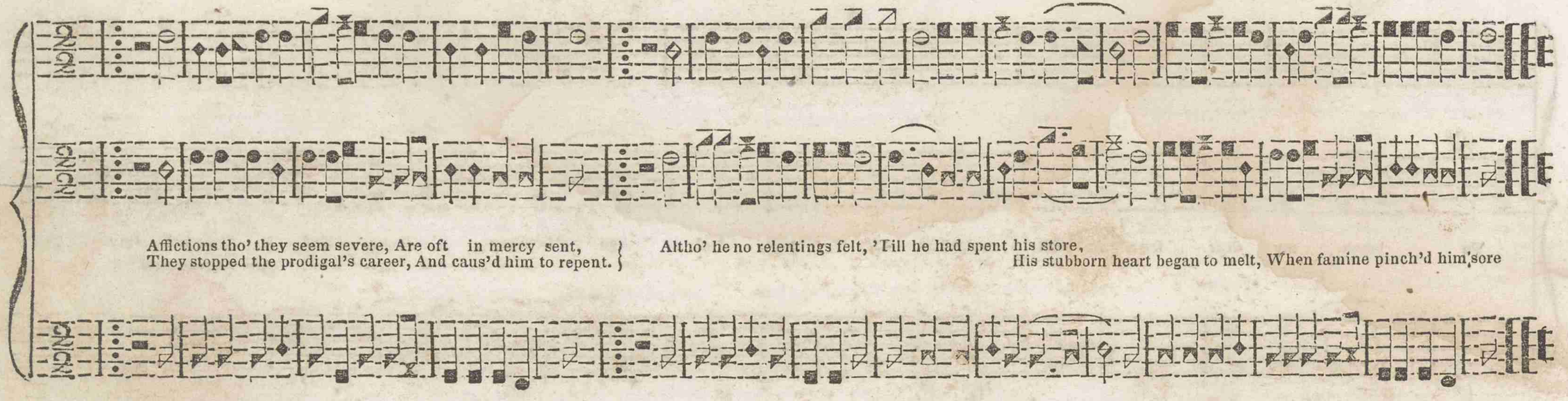
JOYFULLY, JOYFULLY. 10's.—Key of G.

Some - times a light sur - pri - ses The Christian while he sings; It is the Lord who ri - ses with healing in his wings:
When comforts are de - cli - ning, He grants the soul a - gain A sea - son of clear shining, To cheer it after rain.

OXFORD. 5, 6, 11.—Key of C.

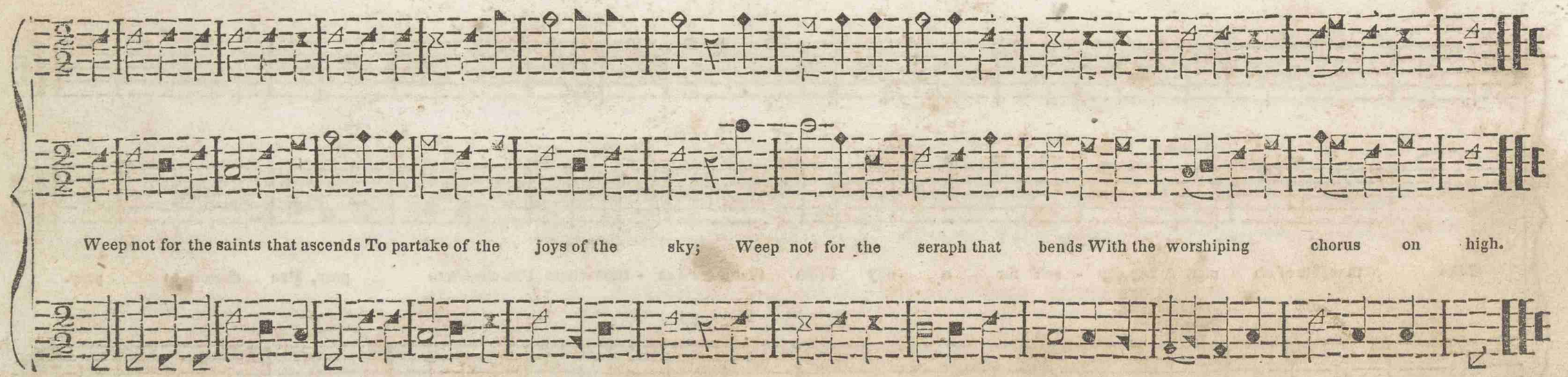
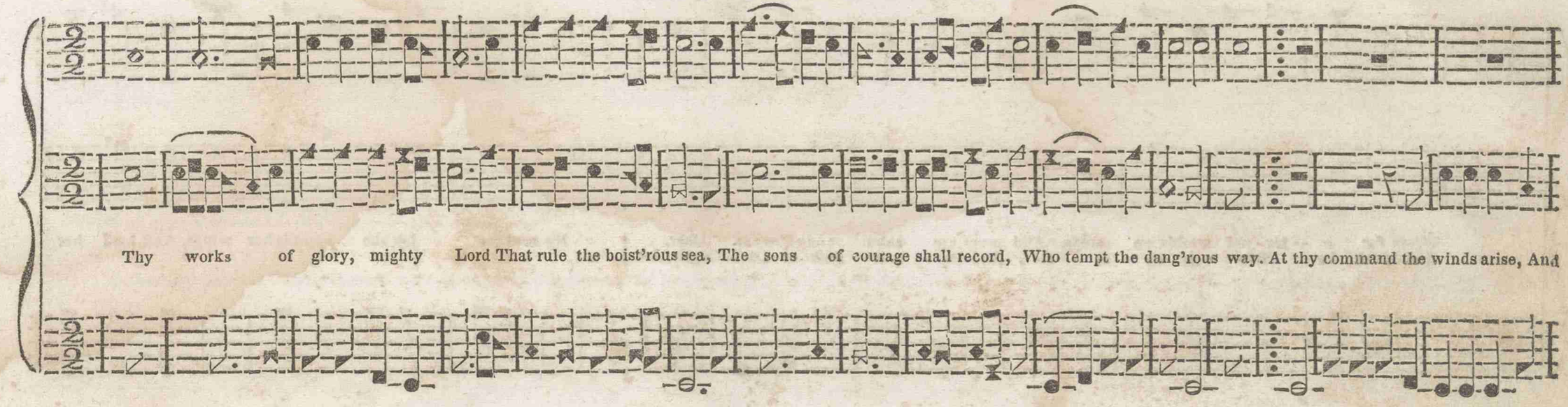


To leave my dear friends and with neighbors to part, And go from my home, it af - flicts not my heart

Like thoughts of ab - sent ing my - self for a day From that bless'd re - treat where I've chosen to pray, I've chosen to pray.

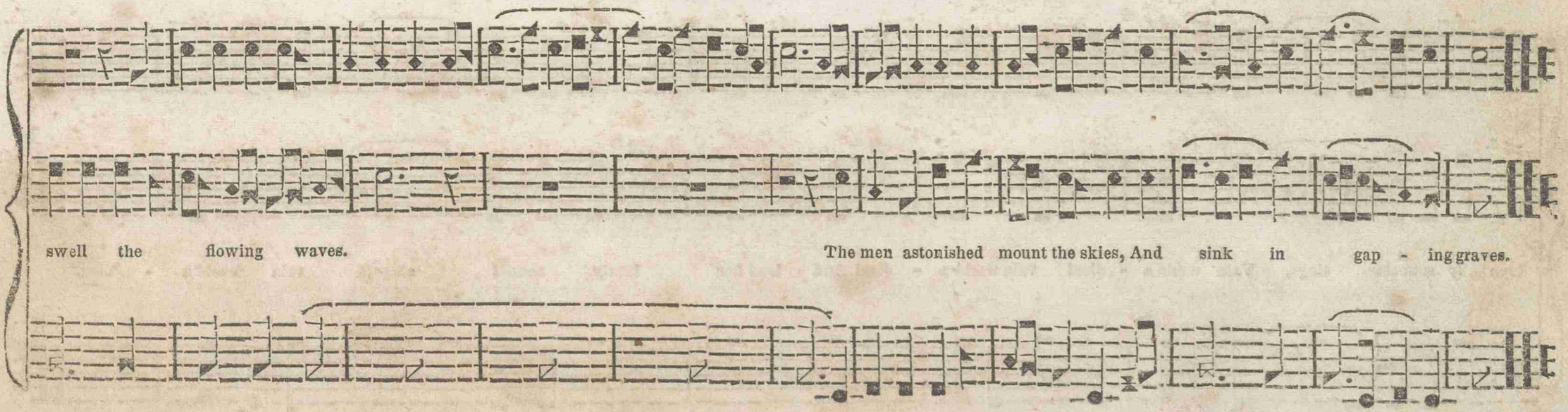
TENNESSEE. P. M.—Key of G.



SAINTS' REST. 8's. & 7's.—Key of D. M. W. Wilson.



Thy works of glory, mighty Lord That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way. At thy command the winds arise, And

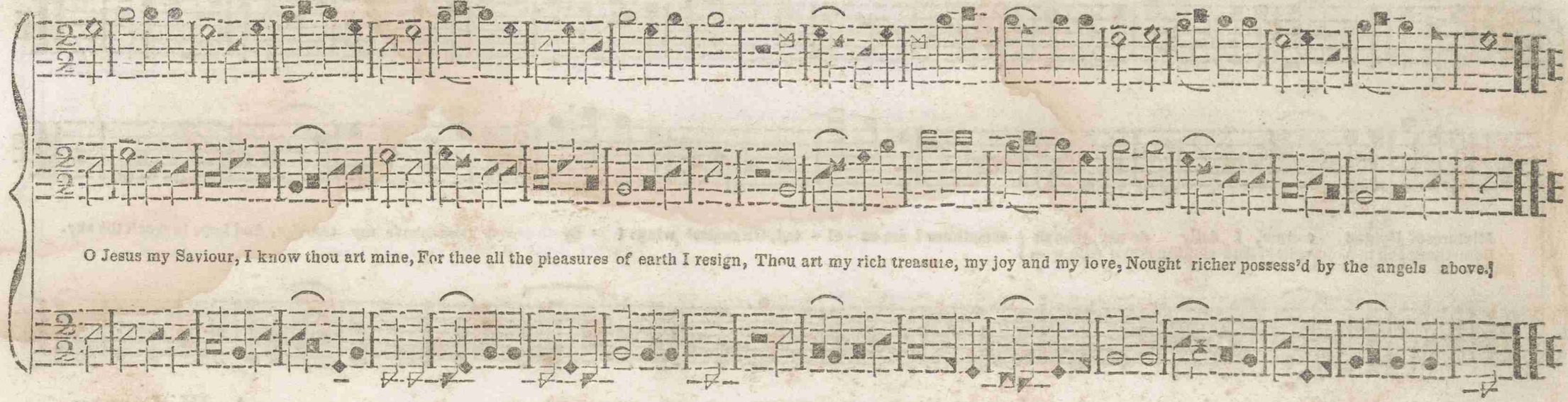
G

swell the flowing waves.
The men astonished mount the skies, And sink in gap - ing graves.

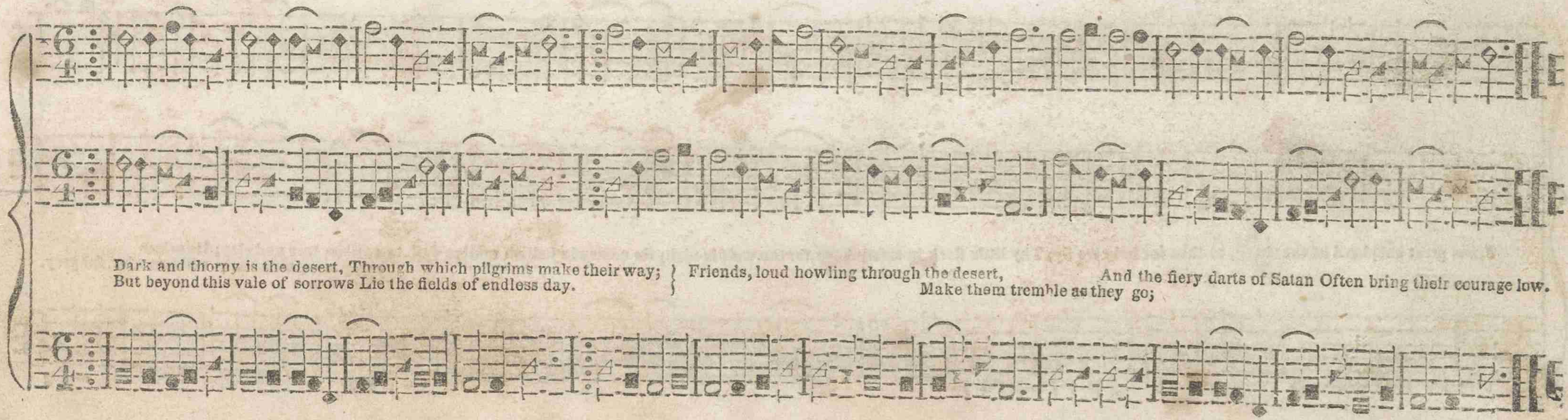
THE SONNET. L. M.—Key of A.

T. W. Brents.

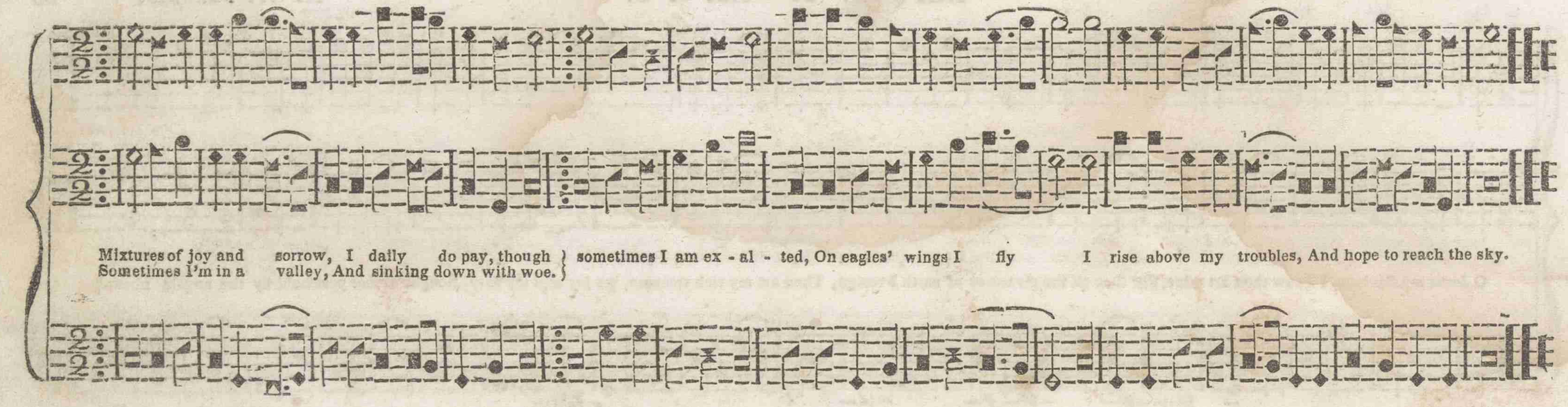
When for e - ter - nal worlds we stear, And seas are calm and skies are clear,
And faith in live - ly ex - er - cise, And dis - tant hills of Ca - naan rise.

My soul for joy she spreads her wings, And loud her

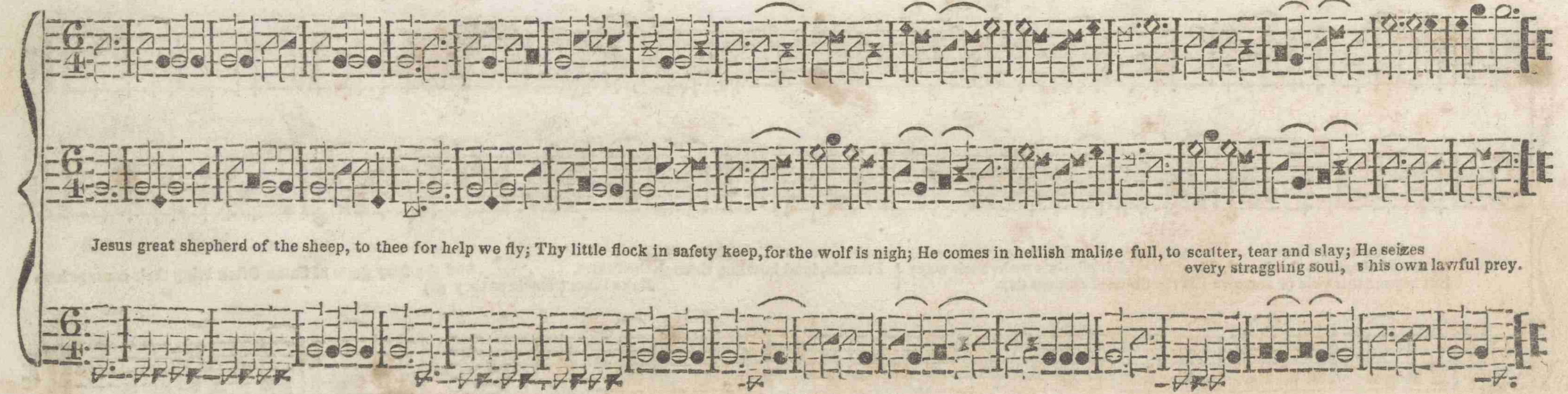
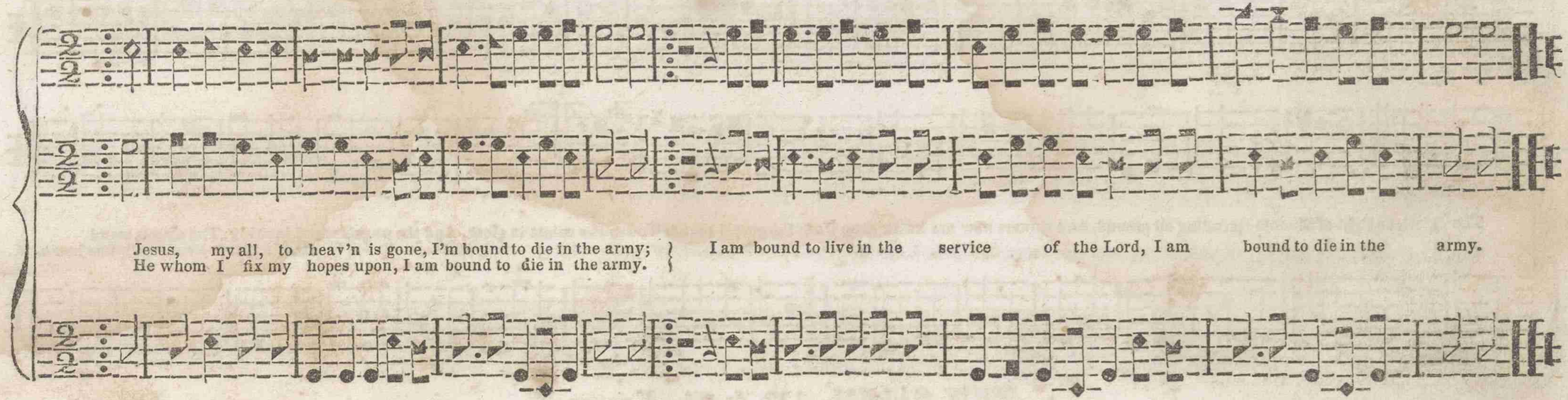
love - ly sonnets sings, Vain world a - dieu! vain world a - dieu! And loud her lovely sonnet sings, vain world a - dieu.

THE THORNY DESERT. 8's. & 7's.—Key of B

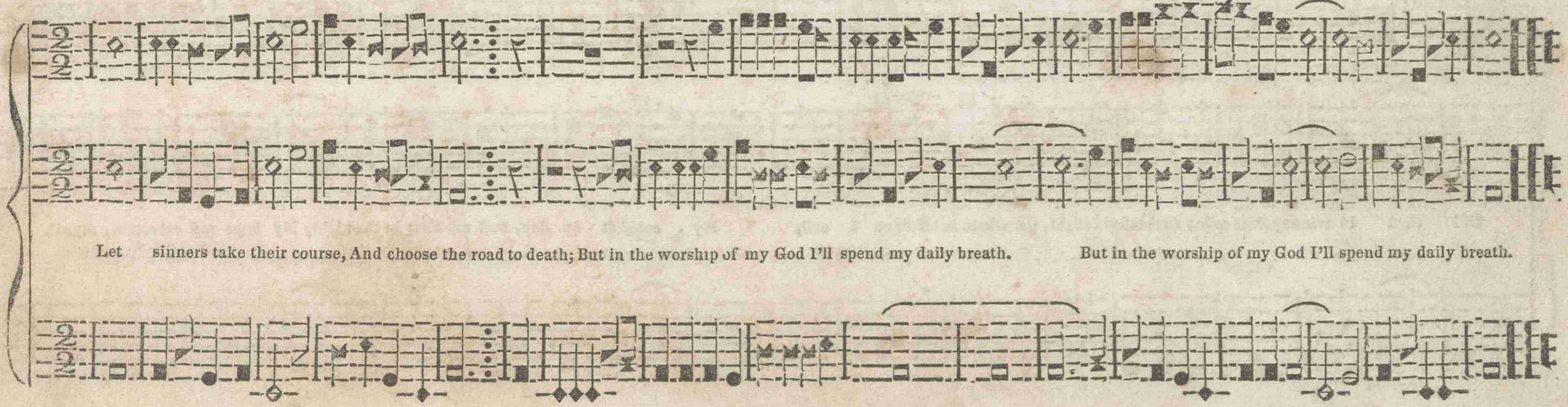
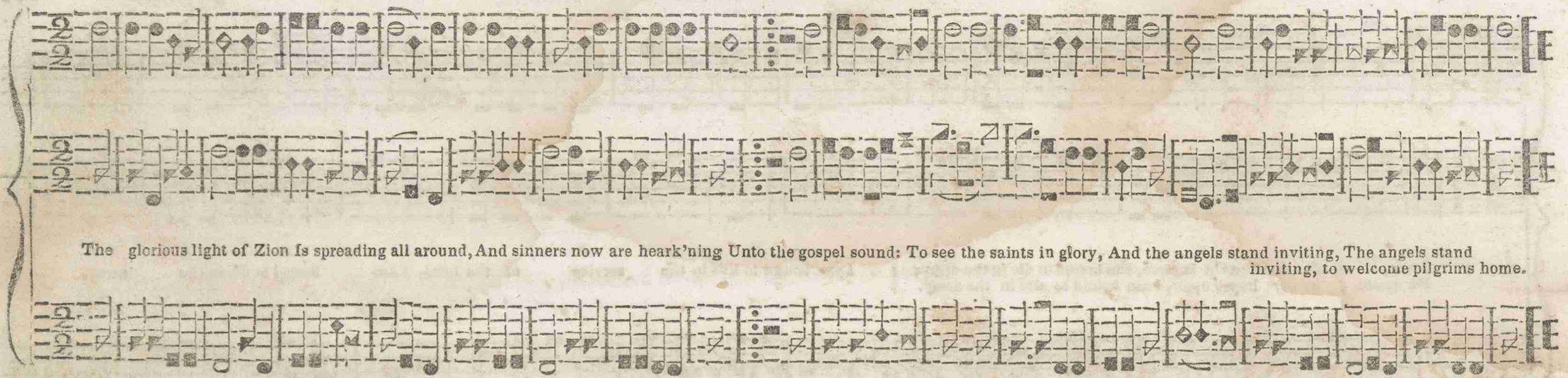


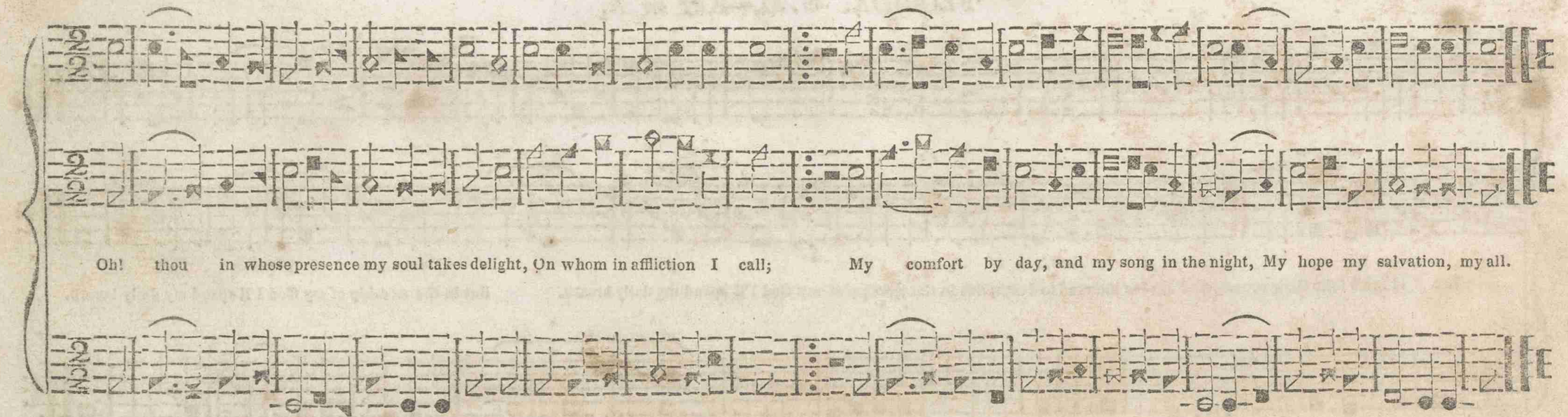
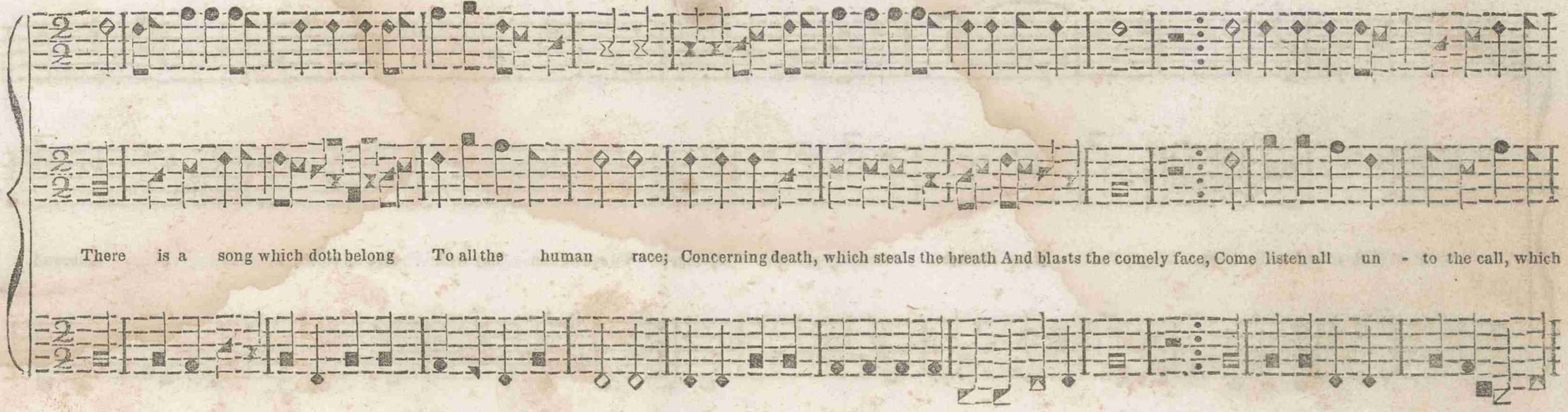
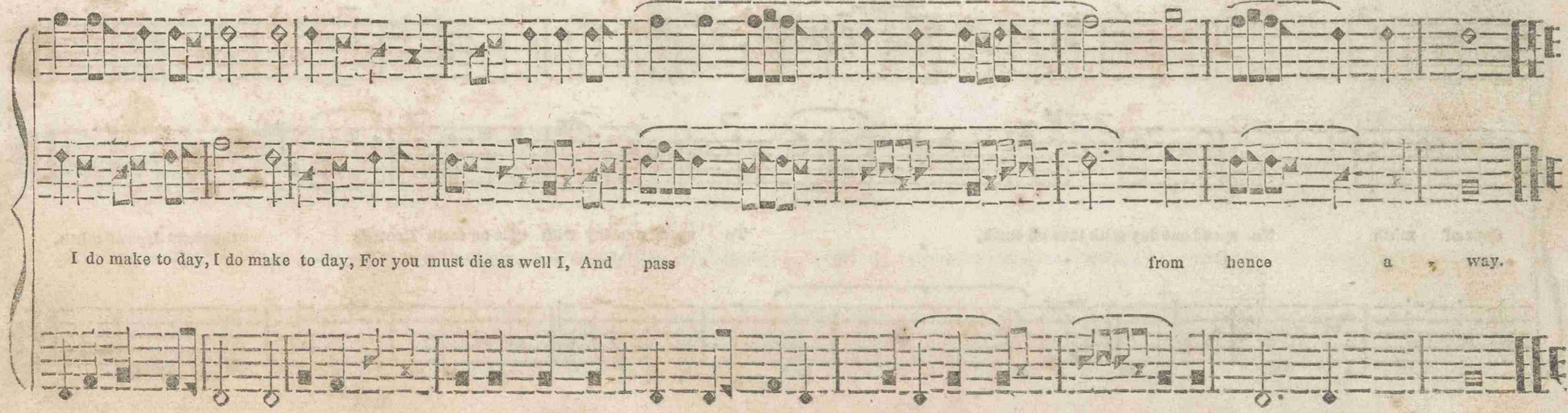
COMMISERATION. 8s. 7's.—Key of C.

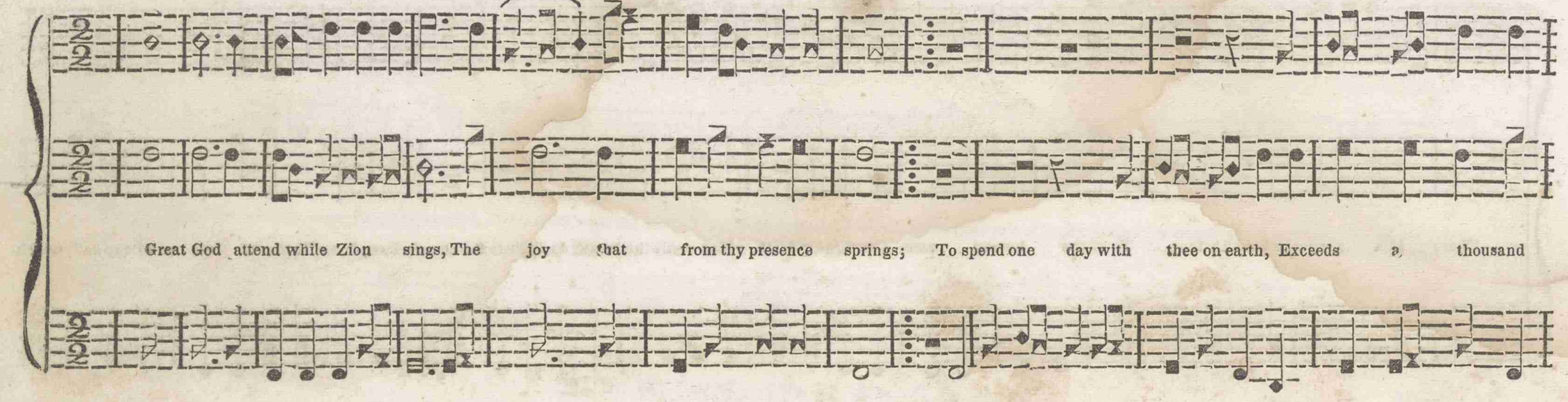
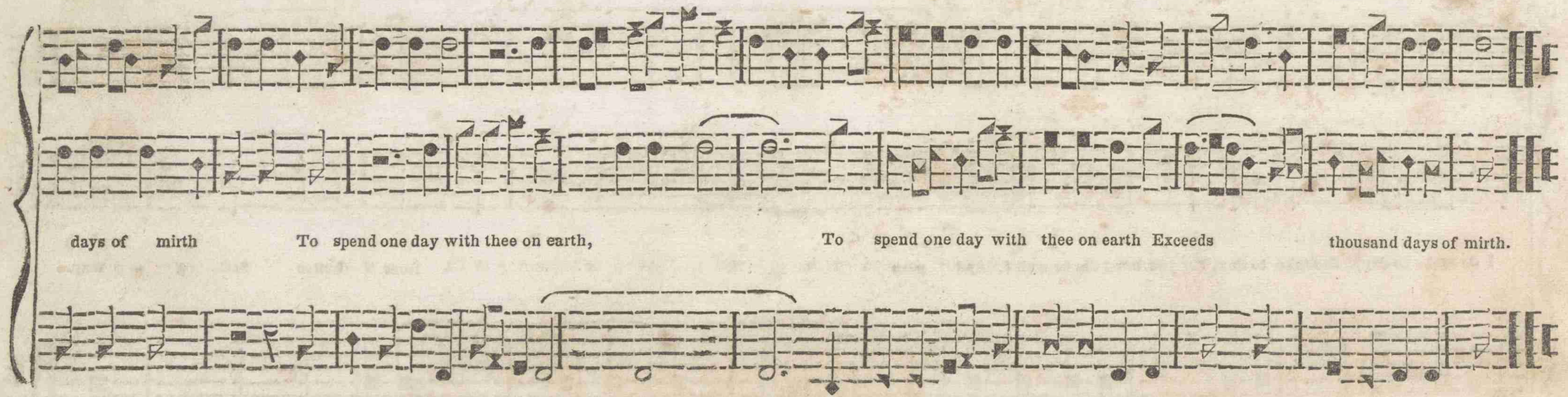
J. E. Frost.

SAFETY IN UNION. C. M.—Key of C.

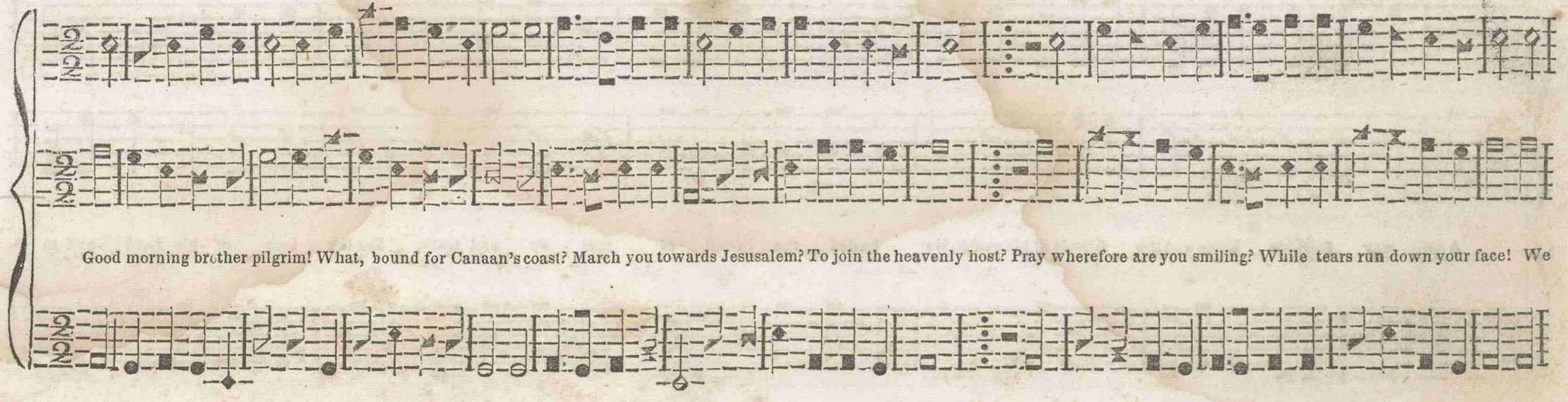
A. W. Johnson.



FLORIDA. S M.—Key of A.



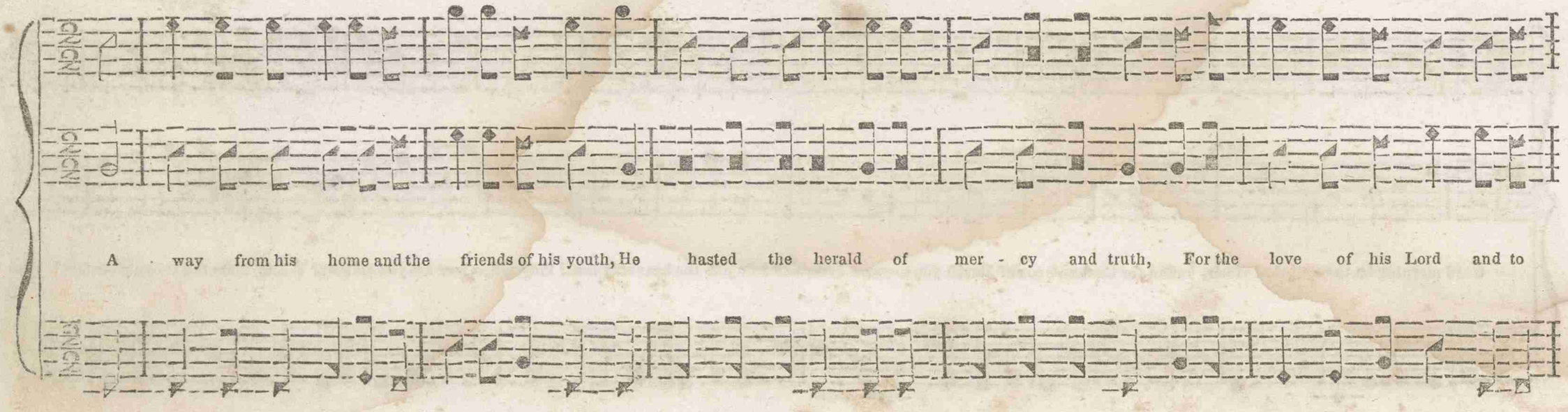
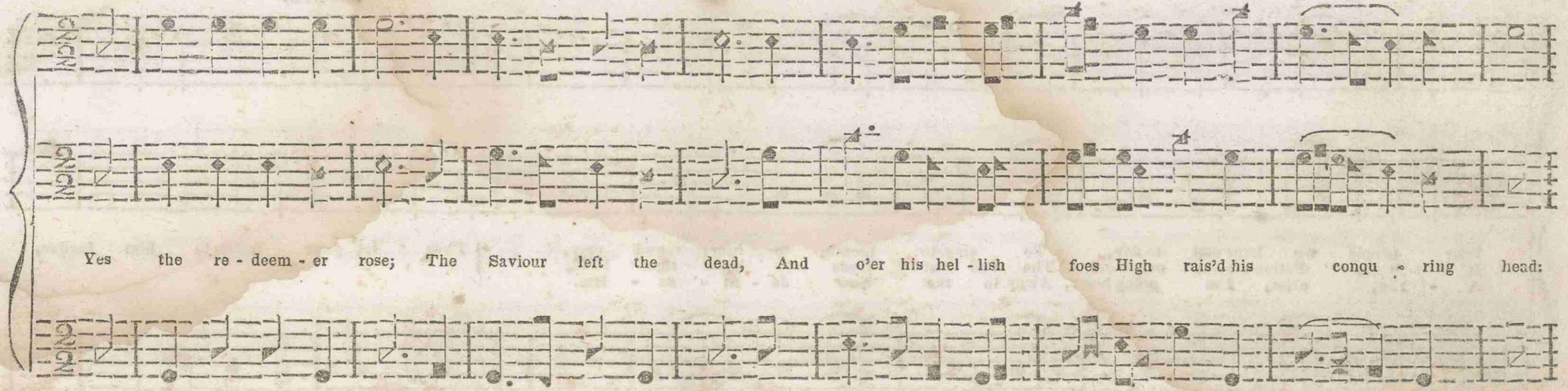
NEW SALEM 11's. & 8's.—KEY OF F. LEWIS.


There is a song which doth belong To all the human race; Concerning death, which steals the breath And blasts the comely face, Come listen all un - to the call, which

I do make to day, I do make to day, For you must die as well I, And pass from hence a - way.

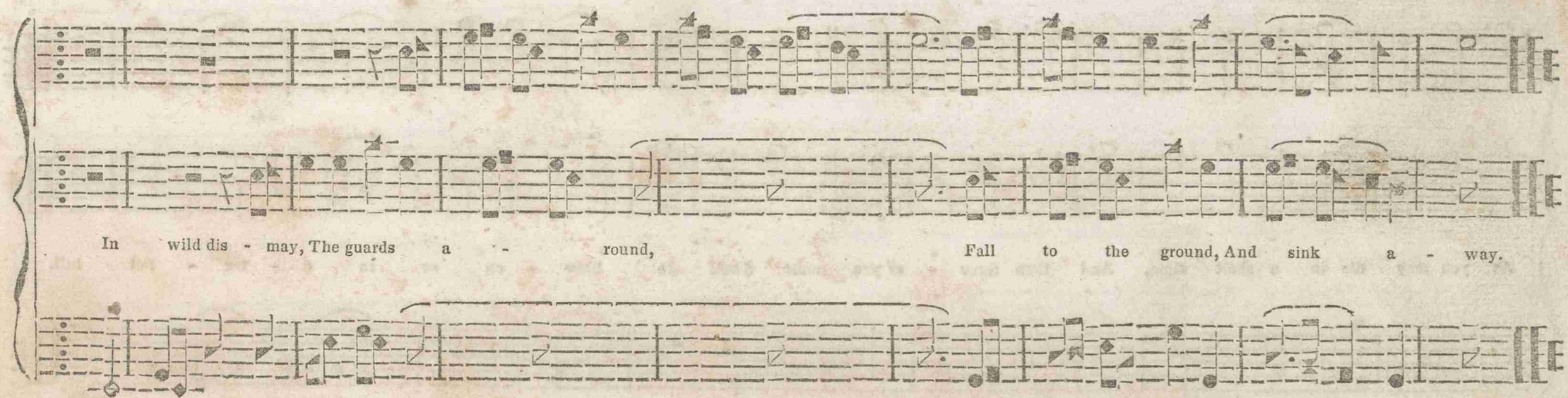
BALLSTOWN L. M.—Key of G.




Good morning brother pilgrim! What, bound for Canaan's coast? March you towards Jesusalem? To join the heavenly host? Pray wherefore are you smiling? While tears run down your face! We
soon shall cease from toiling, And reach that heav'ly place, And reach that heav'ly place. We soon shall cease from toiling; And reach that heav'ly place.

THE FAITHFUL SENTINEL.—Key of C.

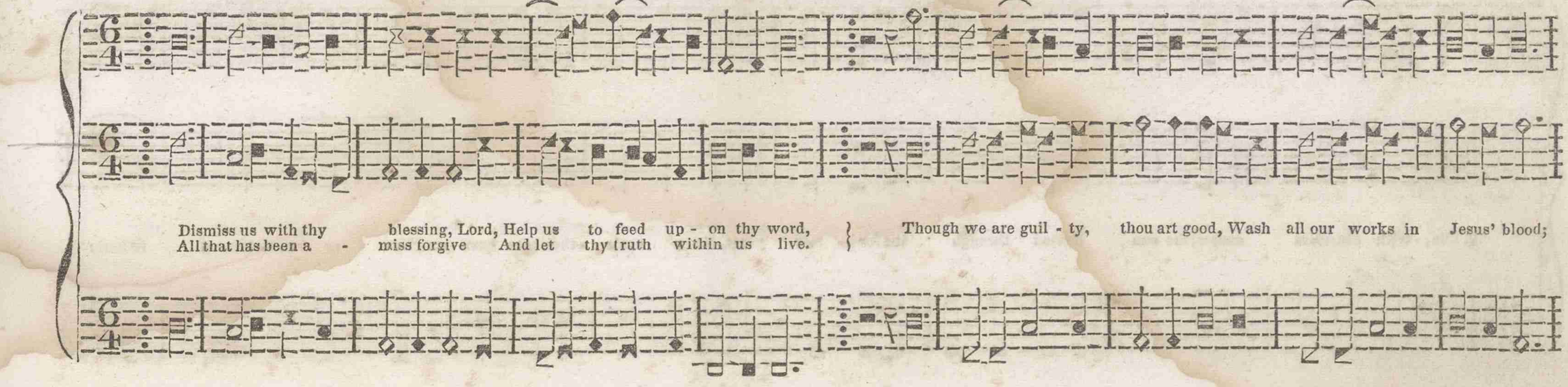
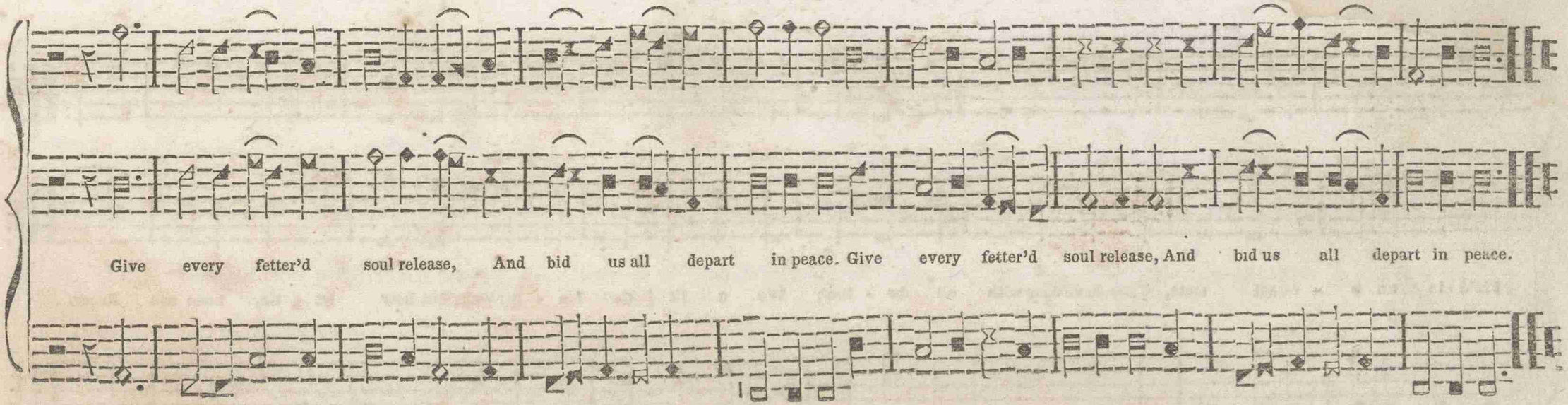
T. W. Brents.

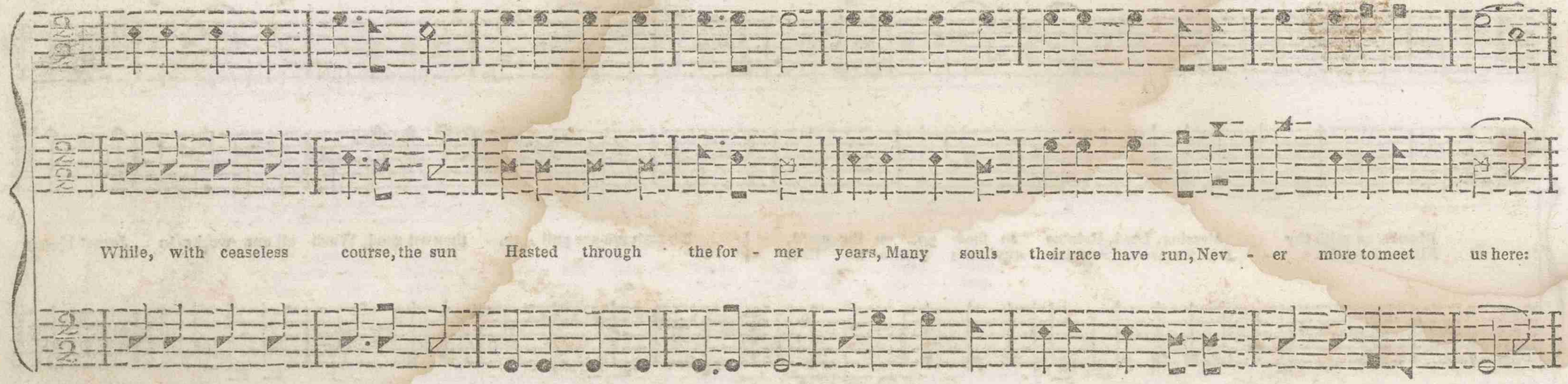
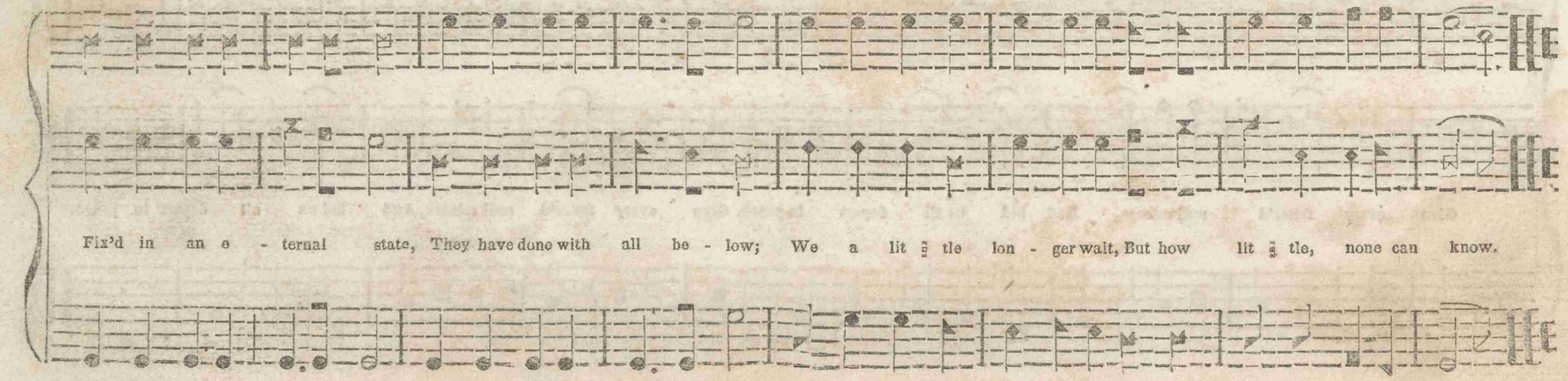
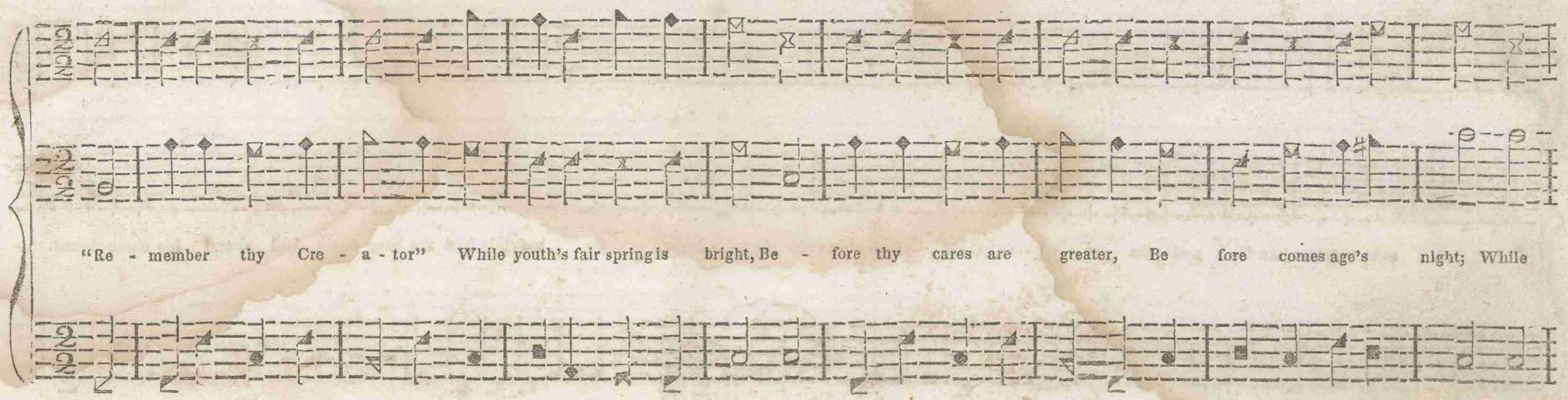
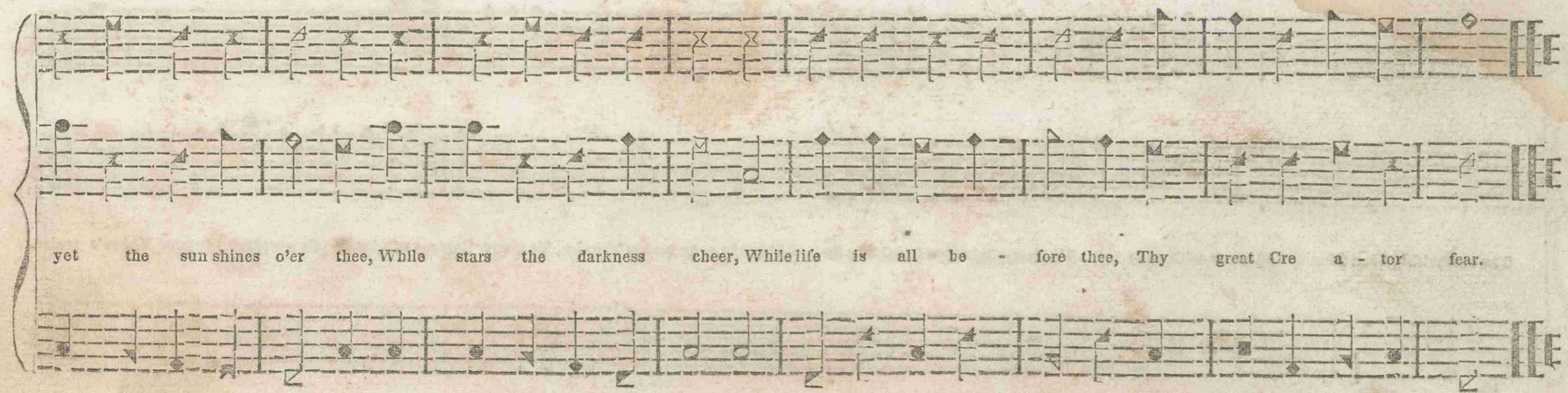


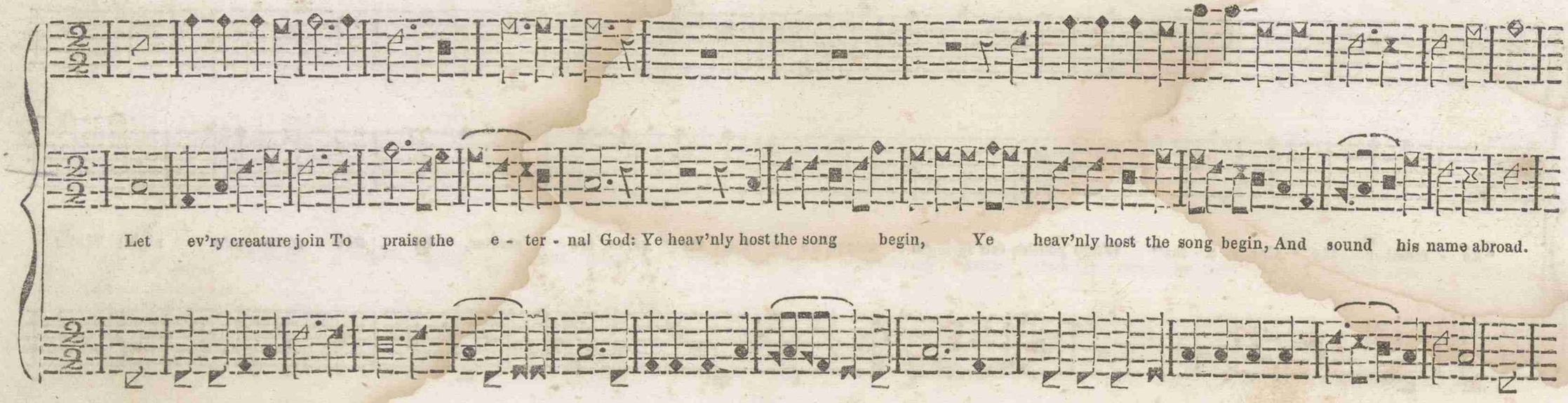
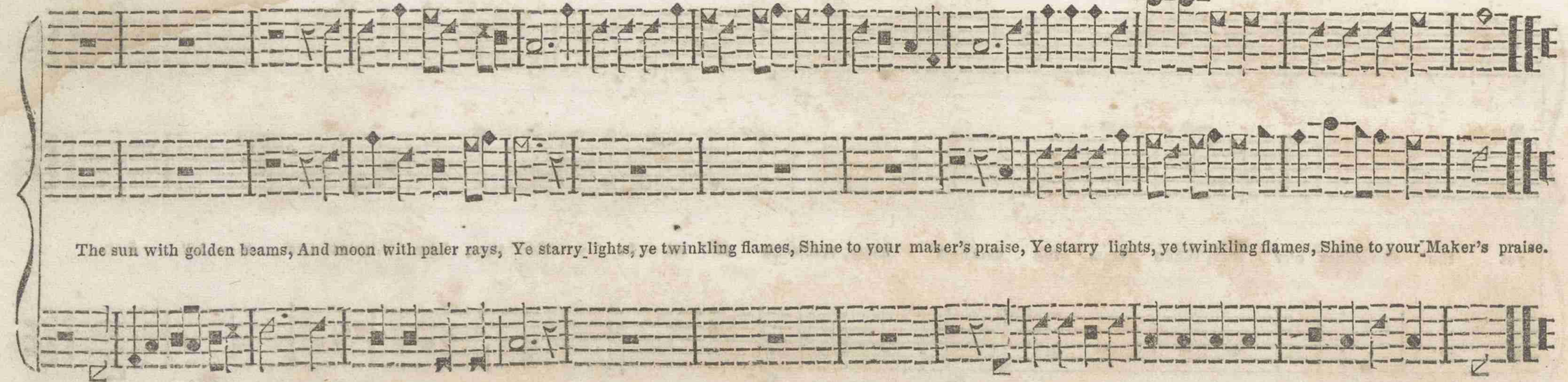
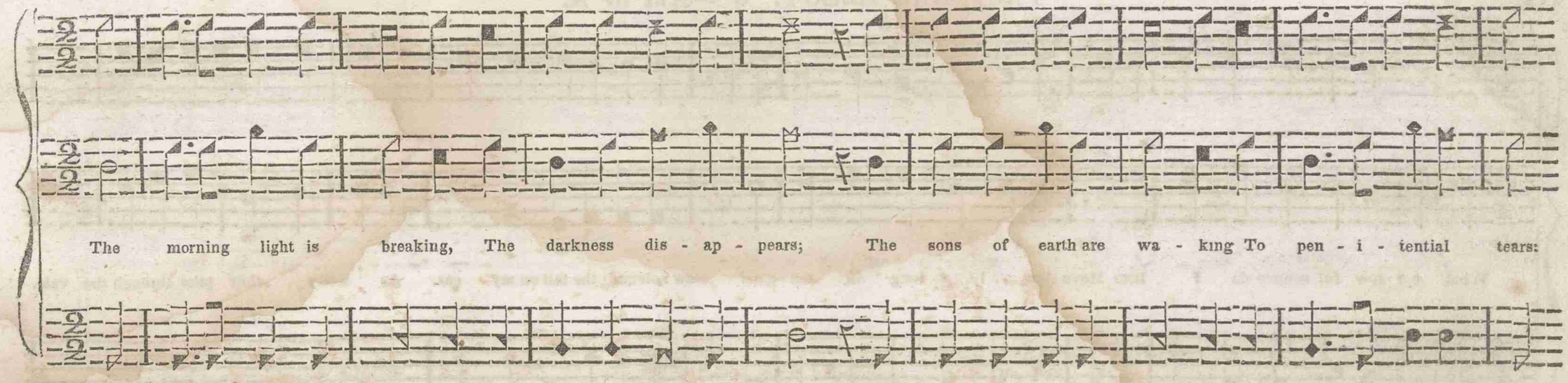
Yes the re - deem - er rose; The Saviour left the dead, And o'er his hel - lish foes High rais'd his conqu - ring head:

In wild dis - may, The guards a - round, Fall to the ground, And sink a - way.

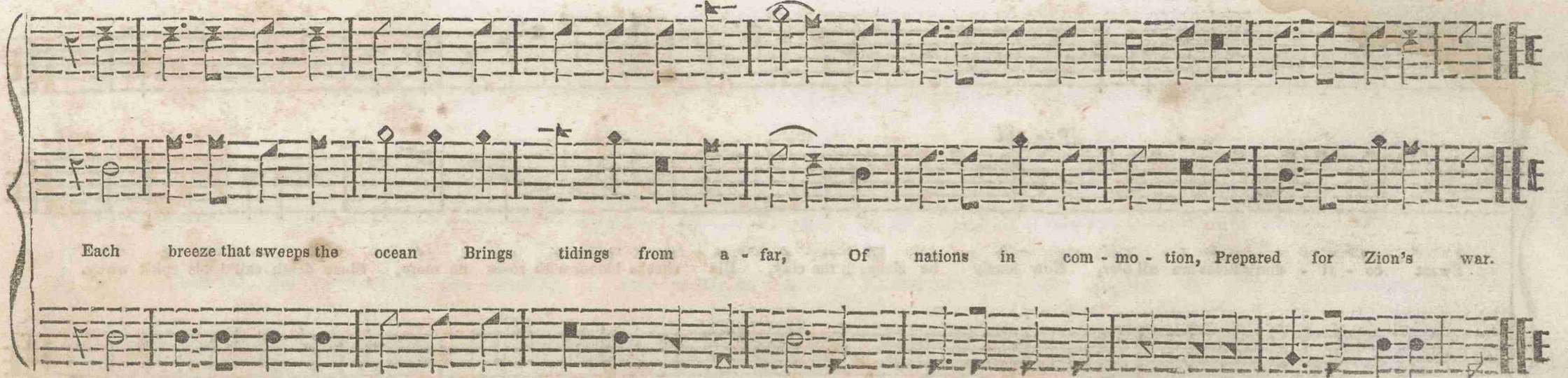
DECAPO.

Dear people we have met to-day, To sing, to preach, to hear and pray, } Then let your hearts to him incline,
It is our Father's great command, The road that leads to his right hand;
A - rise, arise, I'm going home, Away to the New Je - ru - sa - lem.

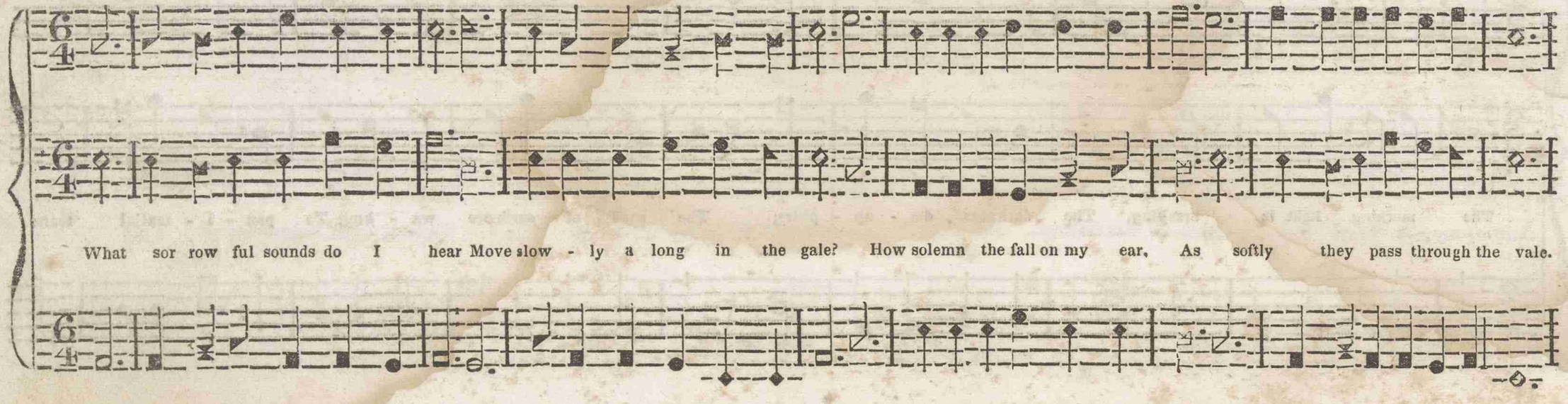
As you may die in a short time, And then forev - er you must dwell In heav - en or in e - ter - nal hell.

Dismiss us with thy blessing, Lord, Help us to feed up - on thy word,
All that has been a - miss forgive And let thy truth within us live.
Though we are guil - ty, thou art good, Wash all our works in Jesus' blood;

Give every fetter'd soul release, And bid us all depart in peace. Give every fetter'd soul release, And bid us all depart in peace.

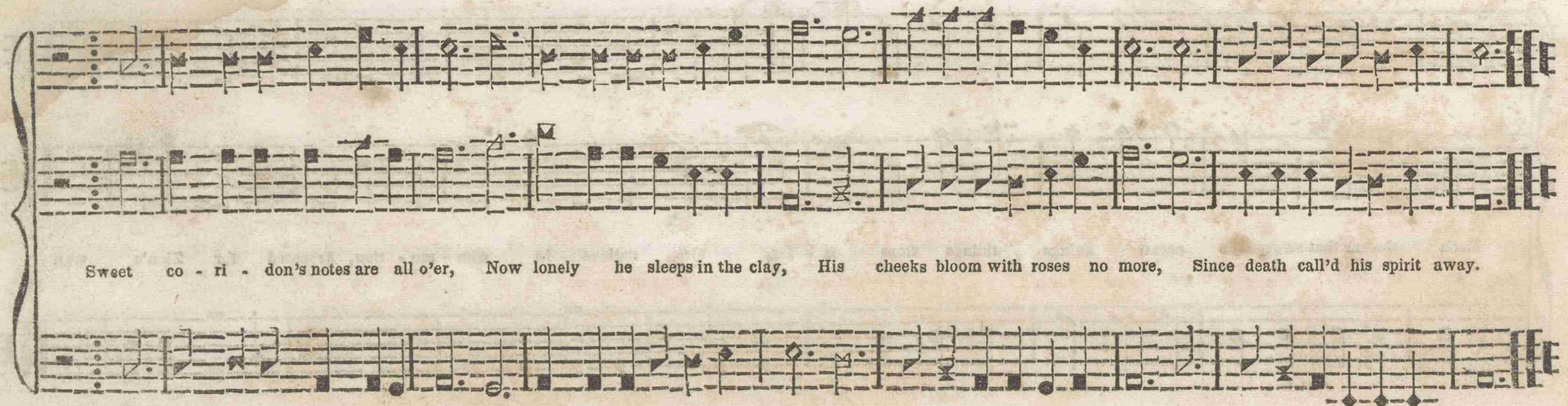
BENEVENTO. 7's.—Key of A.

"Re - member thy Cre - a - tor" While youth's fair spring is bright, Be - fore thy cares are greater, Be fore comes age's night; While

yet the sun shines o'er thee, While stars the darkness cheer, While life is all be - fore thee, Thy great Cre a - tor fear.

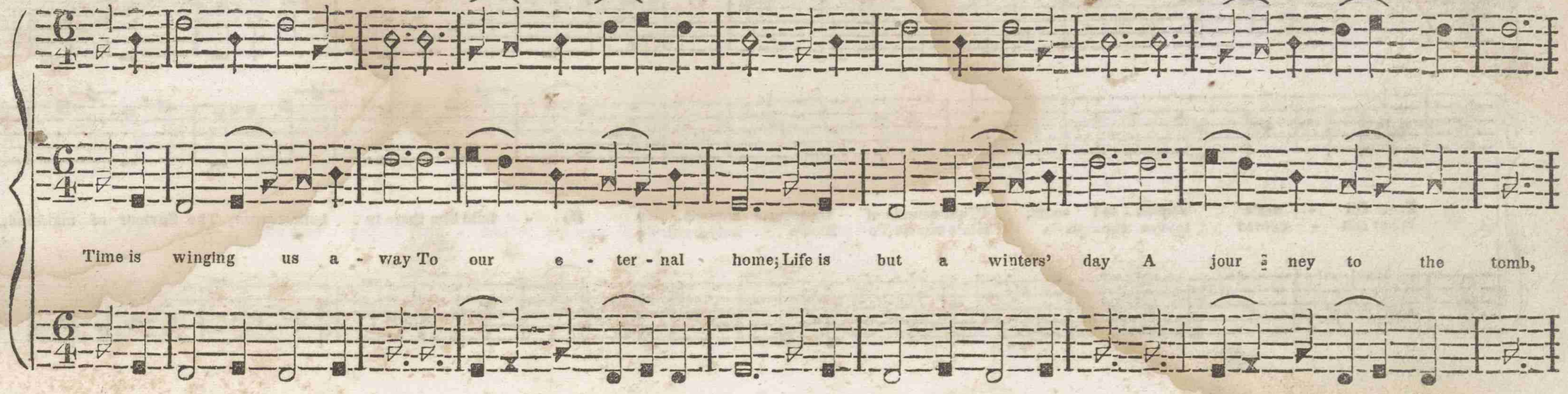
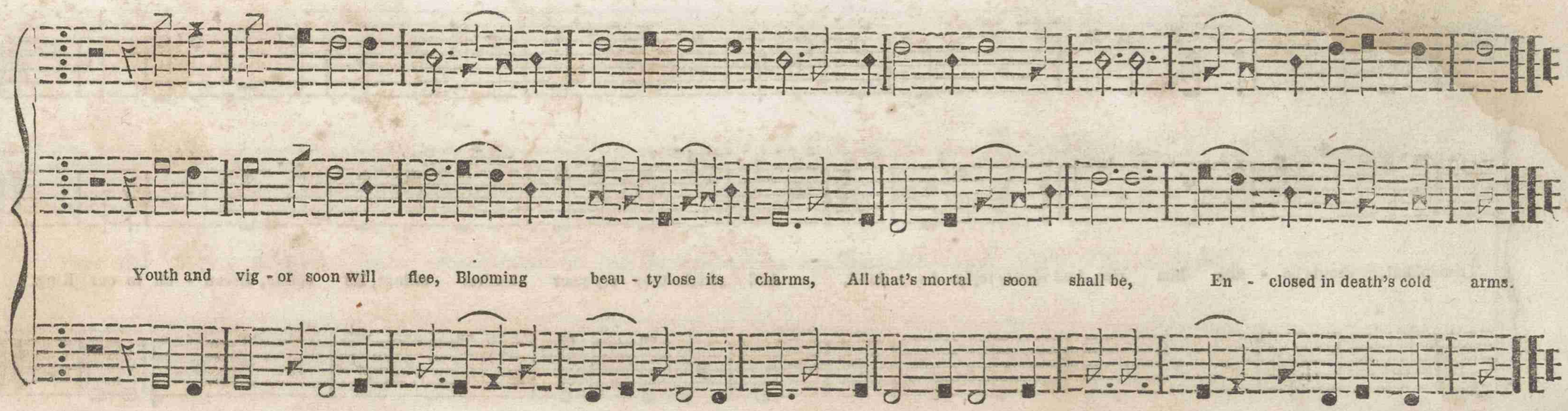
NEWBURGH. S. M.--Key of D.


The morning light is breaking, The darkness dis - ap - pears; The sons of earth are wa - king To pen - i - tential tears:

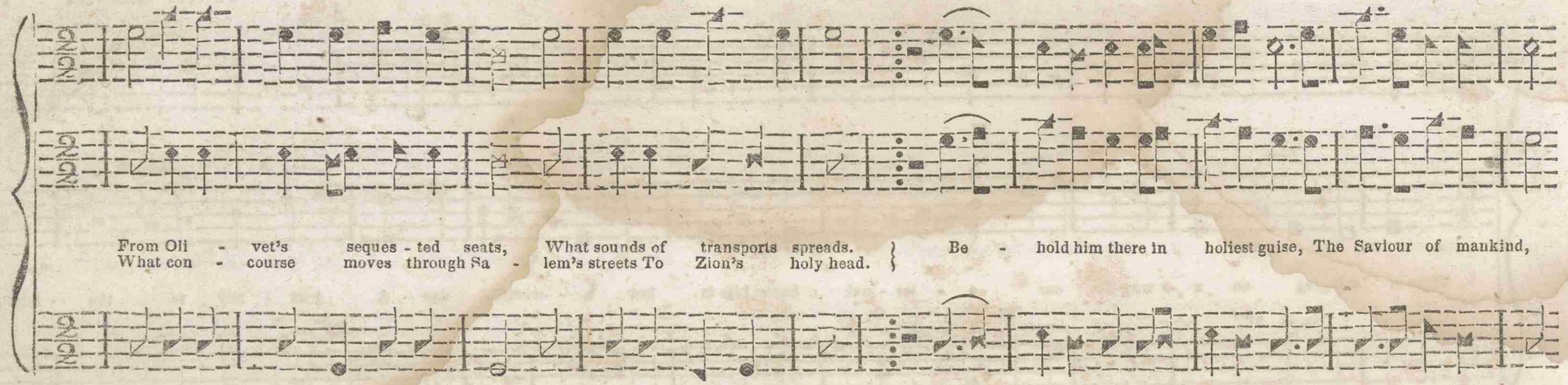
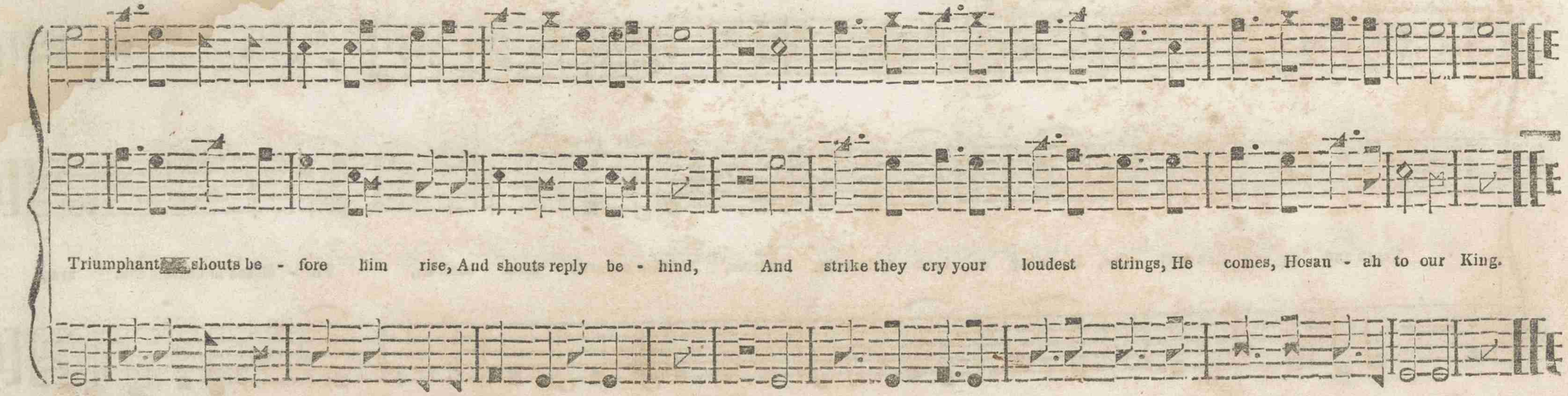
H

Each breeze that sweeps the ocean Brings tidings from a - far, Of nations in com - mo - tion, Prepared for Zion's war.

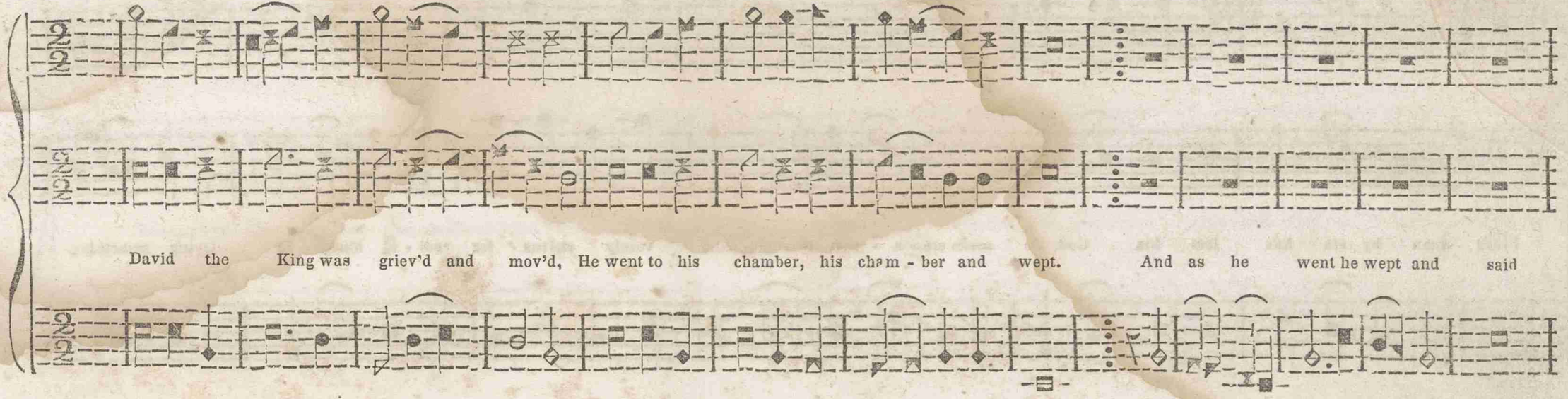
PASTORAL ELEGY. 8's.—Key of A.

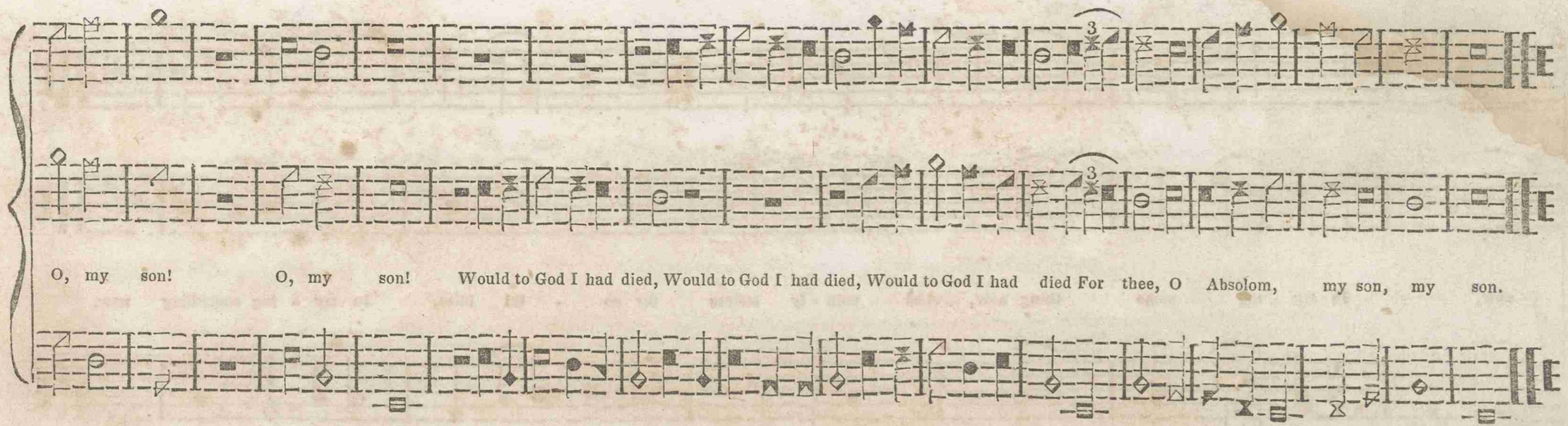





Time is winging us a - way To our e - ter - nal home; Life is but a winters' day A jour - ney to the tomb,

Youth and vig - or soon will flee, Blooming beau - ty lose its charms, All that's mortal soon shall be, En - closed in death's cold arms.


From Oli - vet's seques - ted seats, What sounds of transports spreads.
What con - course moves through Sa - lem's streets To Zion's holy head.
Be - hold him there in holiest guise, The Saviour of mankind,

Triumphant shouts be - fore him rise, And shouts reply be - hind, And strike they cry your loudest strings, He comes, Hosan - ah to our King.

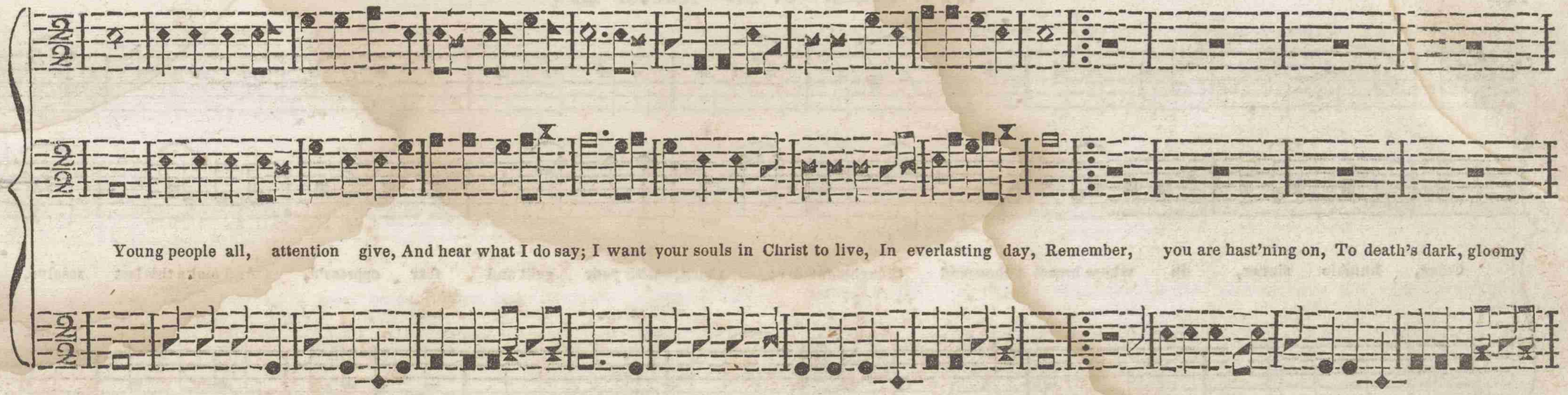

David the King was griev'd and mov'd, He went to his chamber, his cham - ber and wept. And as he went he wept and said

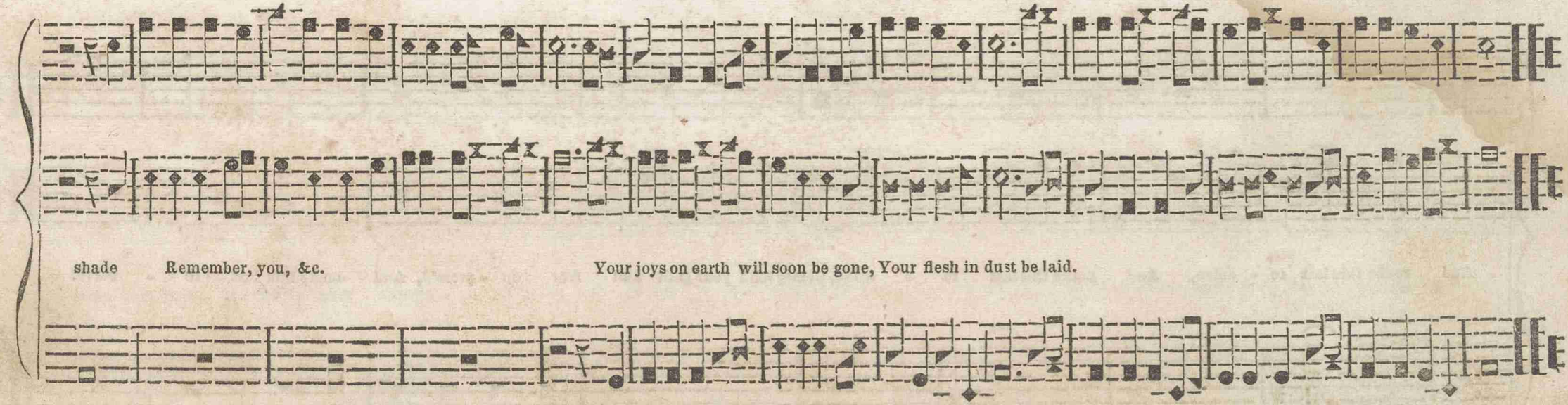

O, my son! O, my son! Would to God I had died, Would to God I had died, Would to God I had died For thee, O Absolom, my son, my son.

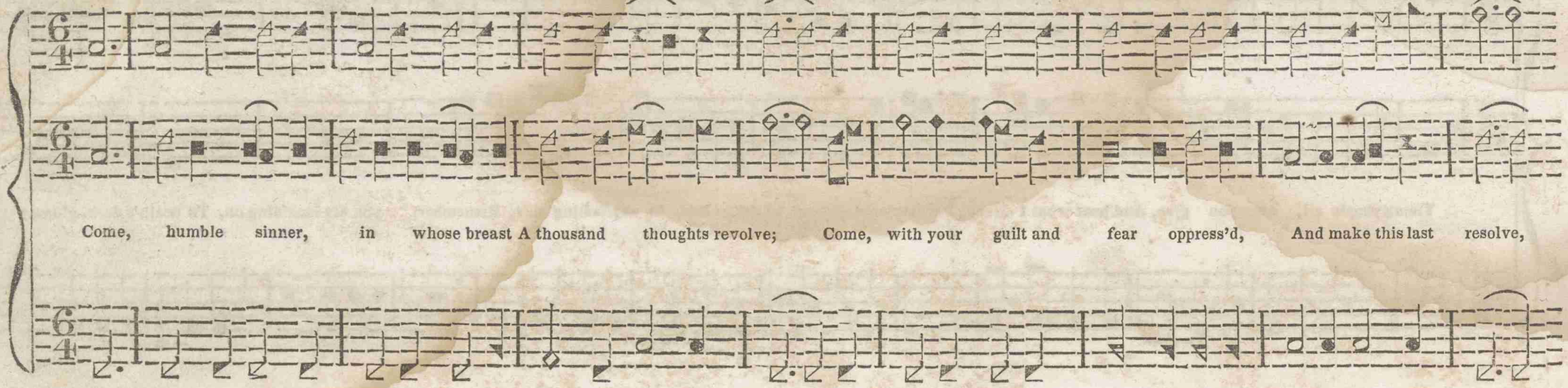
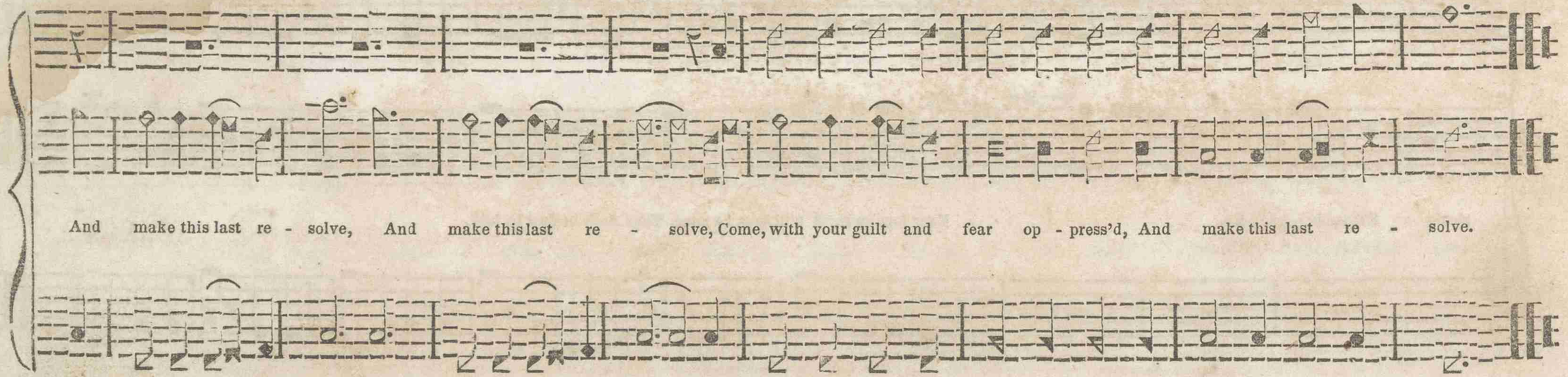
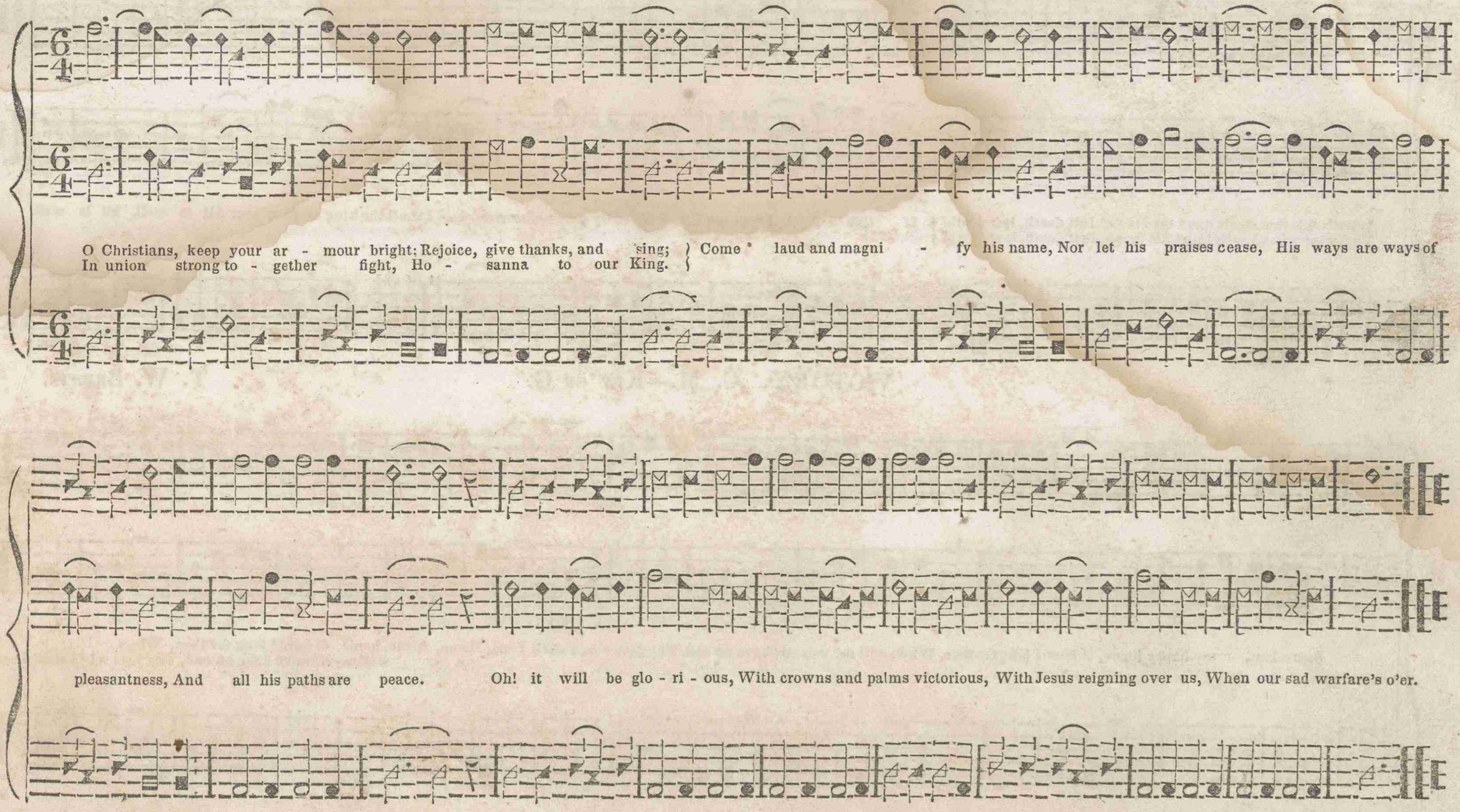
SOMETHING NEW. C. M.—Key of D.

Since man by sin has lost his God, He seeks cre - a - tion through; And vainly strives for sol - id bliss, in trying something

new, In try - ing some - thing new, And vain - ly strives for so - lid bliss, In try - ing something new.

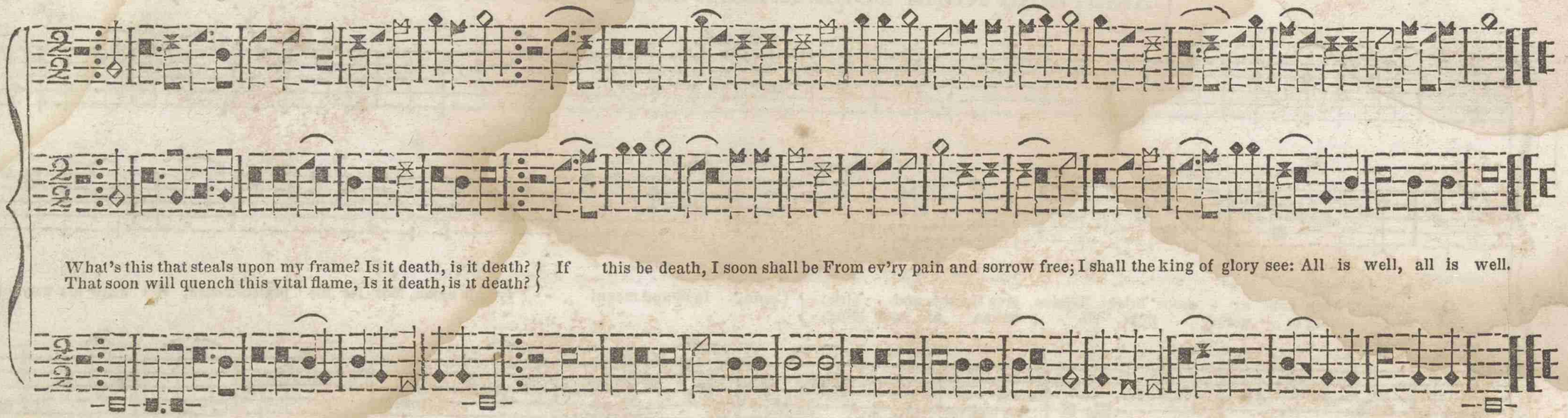

Young people all, attention give, And hear what I do say; I want your souls in Christ to live, In everlasting day, Remember, you are hast'ning on, To death's dark, gloomy


shade Remember, you, &c.
Your joys on earth will soon be gone, Your flesh in dust be laid.

ATWATER. C. M.—Key of D.

O Christians, keep your ar - mour bright; Rejoice, give thanks, and sing;
In union strong to - gether fight, Ho - sanna to our King.
Come laud and magni - fy his name, Nor let his praises cease, His ways are ways of
pleasantness, And all his paths are peace.
Oh! it will be glo - ri - ous, With crowns and palms victorious, With Jesus reigning over us, When our sad warfare's o'er.

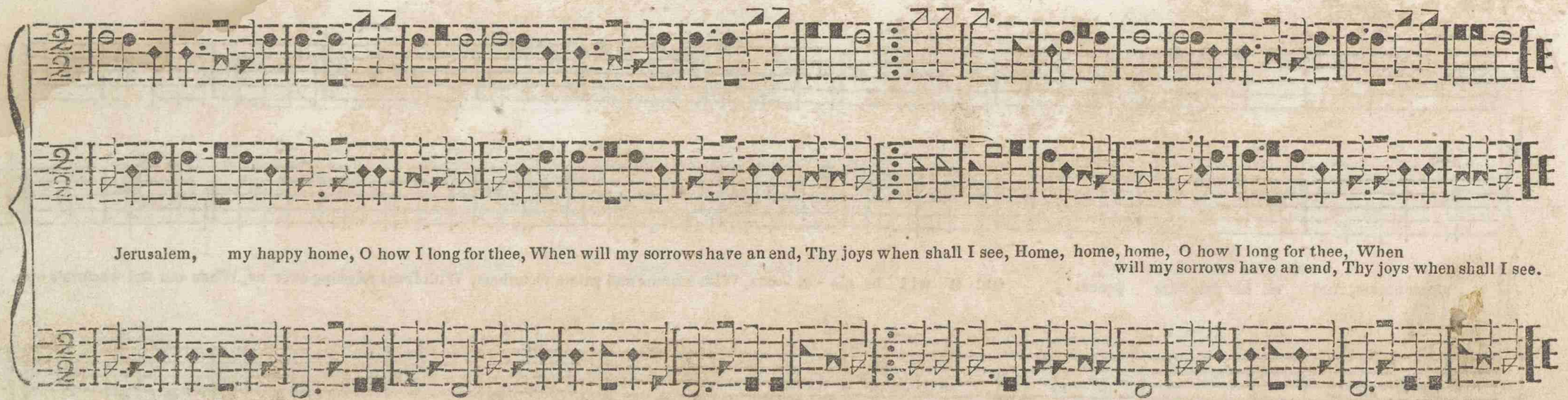
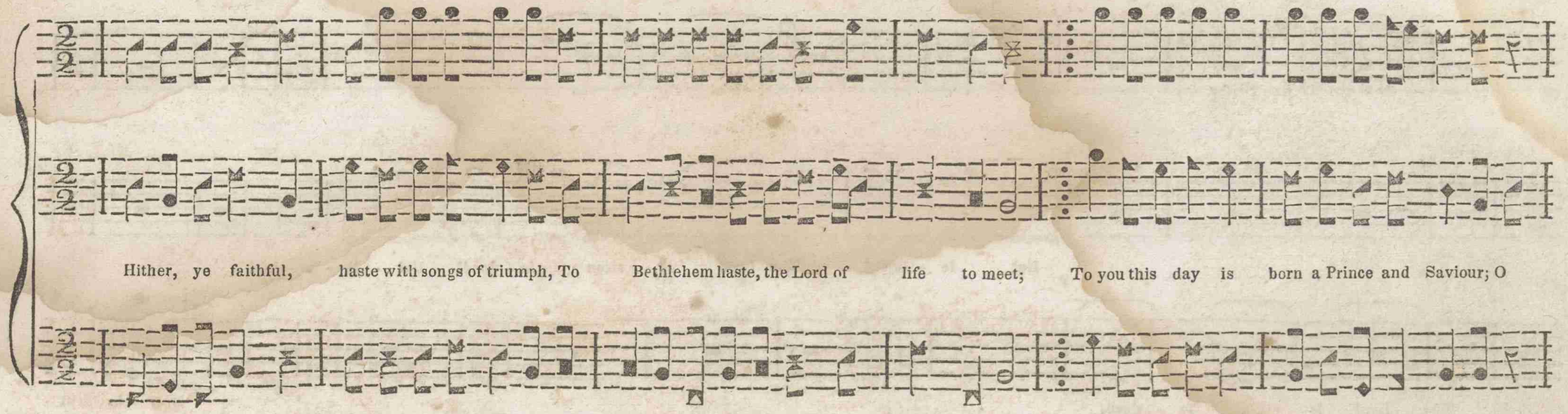
ALL IS WELL. 8, 6, 8, 6, 8, 8, 8, 6.—Key of E.

A. W. Johnson.

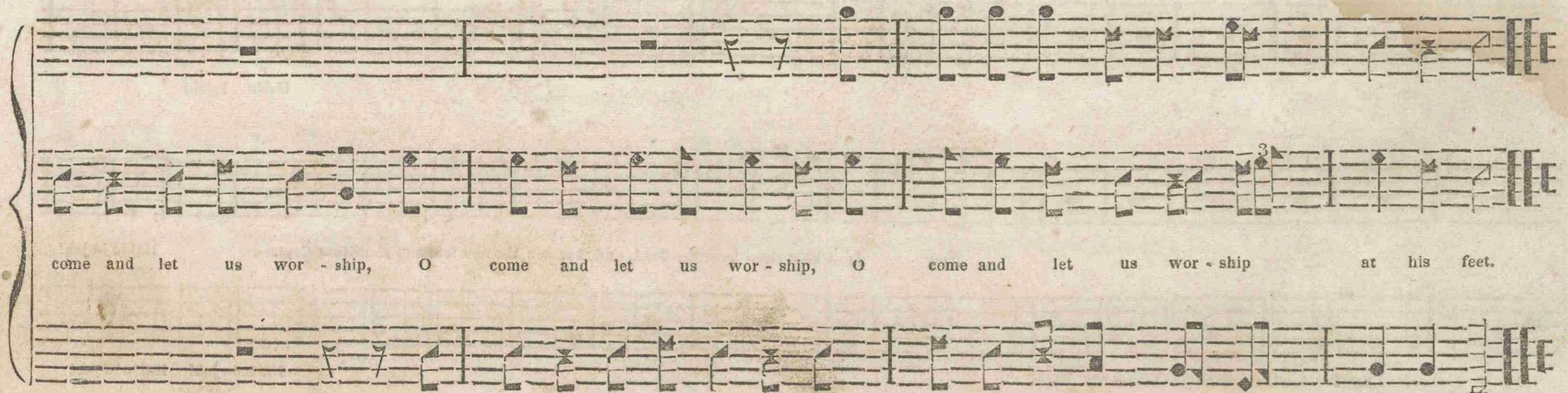


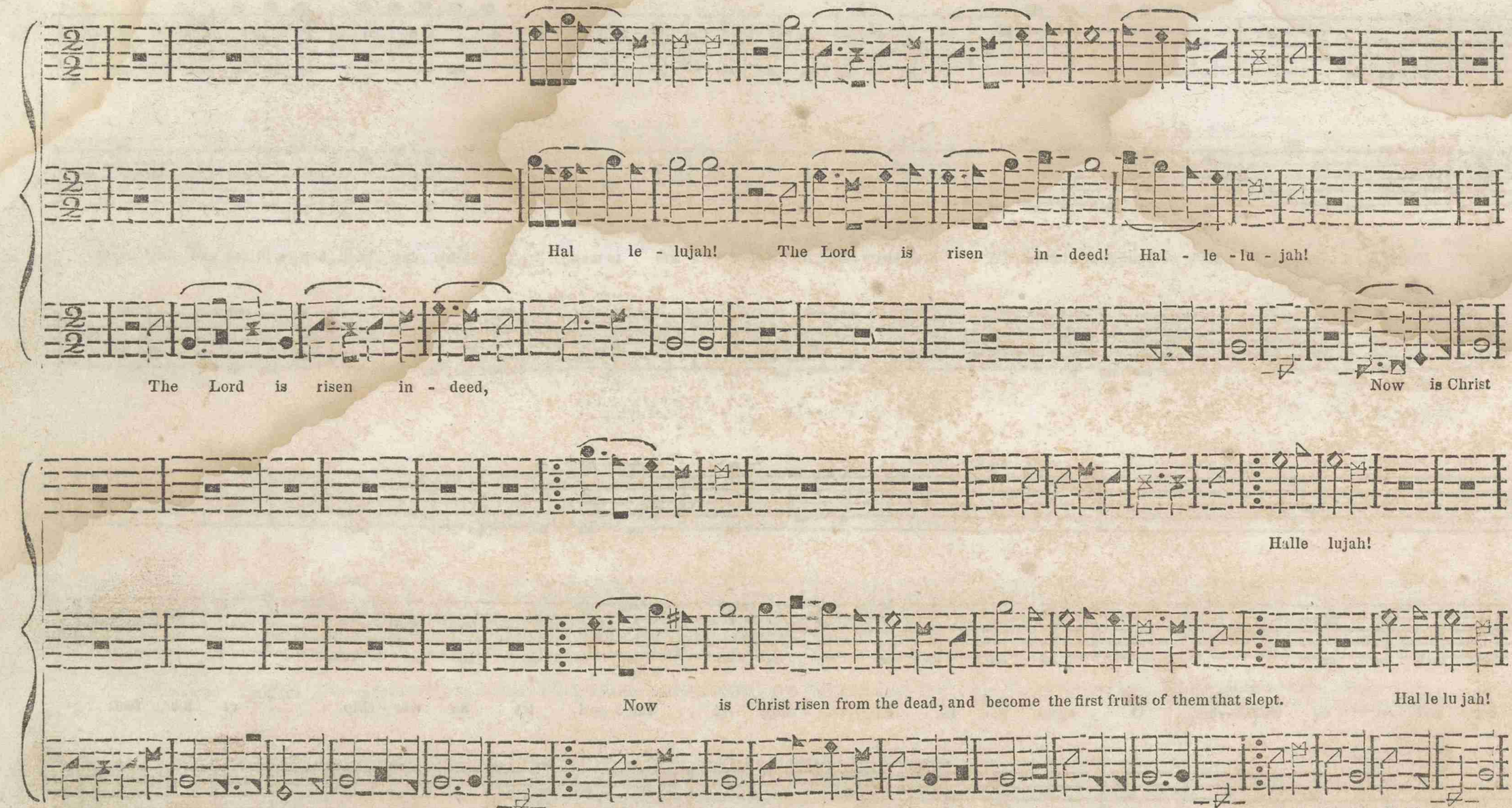
VICTORY. C. M.—Key of G.

T. W. Brents.



Hither, ye faithful, haste with songs of triumph, To Bethlehem haste, the Lord of life to meet; To you this day is born a Prince and Saviour; O


come and let us wor - ship, O come and let us wor - ship, O come and let us wor - ship at his feet.

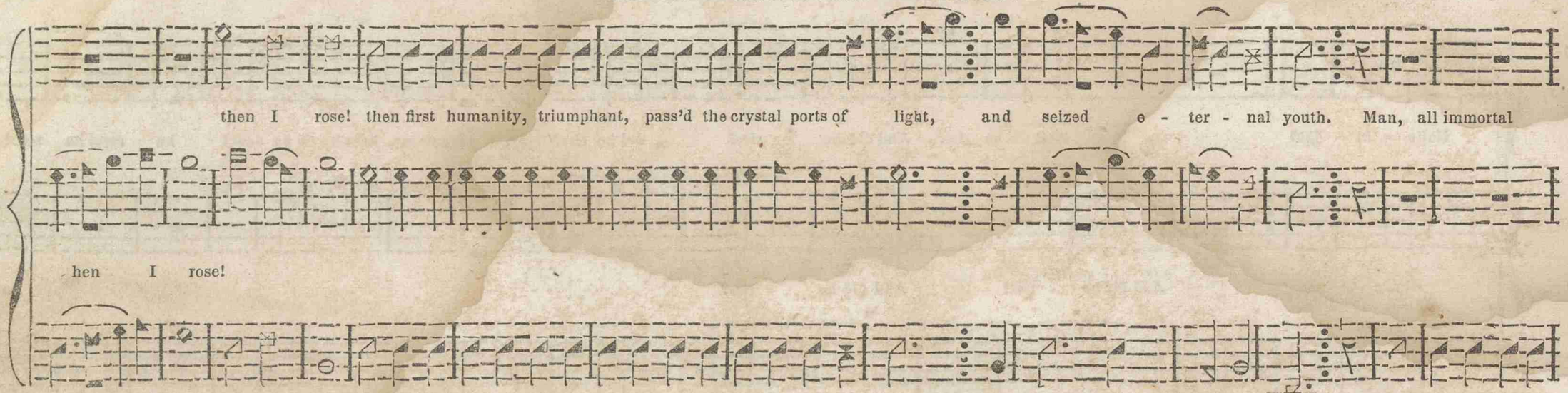
EASTER ANTHEM.—Key of C.

Halle - lu - jah! And did he rise? And did he rise? did he rise? Hear, O ye nations, hear it, O ye dead! he rose! he rose!

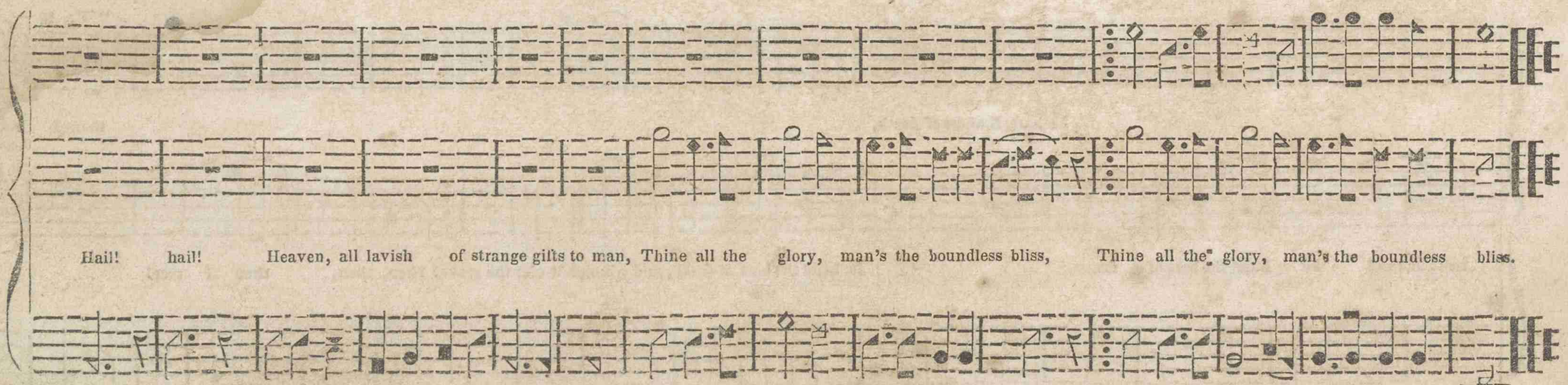
And did he rise? And did he rise? he

And did he rise? And did he rise? he rose! he rose! he

he burst the bars of death, then I rose!

rose! he rose! he burst the bars of death, he burst the bars of death, and triumph'd o'er the grave! Then, then, then I rose!

he burst the bars of death. then I rose!

then I rose! then first humanity, triumphant, pass'd the crystal ports of light, and seized e - ter - nal youth. Man, all immortal
hen I rose!


Hail! hail! Heaven, all lavish of strange gifts to man, Thine all the glory, man's the boundless bliss, Thine all the glory, man's the boundless bliss.

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