THE

TRIUMPH

BY

GEO. F. ROOT

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THE TRIUMPH:

A COLLECTION OF MUSIC CONTAINING AN

INTRODUCTORY COURSE FOR CONGREGATIONAL SINGING, THEORY OF MUSIC AND TEACHER'S MANUAL, ELEMENTARY, INTERMEDIATE AND ADVANCED COURSES,

FOR

SINGING SCHOOLS AND MUSICAL CONVENTIONS,

AND

TUNES, HYMNS, ANTHEMS AND CHANTS, FOR CHOIRS.

EDITED BY

GEO. F. ROOT.

CINCINNATI:
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PREFACE.

In the first department of the TRIUMPH the effort is made to furnish a means by which any company of people may join in a musical utterance of words, and it is thought that this department will not only promote the object for which it is prepared, but will be useful to teachers in getting up classes, as many learners having made a beginning in this way, will desire to pursue the subject more scientifically, and will go on with the other departments of the book.

In the second department, not only the elementary principles or doctrines are set forth in order, but a mode of teaching those which are most important is proposed.

The third department is called the "Elementary Course," and goes through the major keys without accidentals. The lessons here are intended for the first term of the Singing School.

In the "Intermediate Course," which is the fourth department, accidentals and the relative minor are introduced in lessons which assume such various musical forms as it is believed will make them attractive and useful to singers in the second stage of their musical advancement.

An important feature in these departments will be found in the arrangement by which tunes and other pieces in the body of the book may be used in the Singing School with the lessons, being so prepared that they contain the same kind of difficulties.

The fifth department is called the "Advanced Course," and as its name indicates, is for advanced singers.

Of the Tunes, Hymns, Anthems and Chants, which form the body of the book, it will only be said that they have been prepared with great care, and it is believed will not disappoint the friends of the various authors whose names are found with them. It may here be stated that the editor is responsible for all tunes and other pieces to which no name is attached.

It is unnecessary to specify further the new features of the TRIUMPH. They will be discovered by all who use the book, and will doubtless receive whatever attention and respect they may merit.

The TRIUMPH is peculiarly fortunate in having among its contributors and special friends some prominent musical men in different parts of the country, whose names are here mentioned in the order in which their contributions were received: C. M. Wyman Keene, N. H., H. R. Palmer, Chicago, T. M. Towne, Wisconsin, and J. E. Gould, Philadelphia. It is proper also to mention as being more immediately connected with us, P. P. Bliss, J. R. Murray, and a son of the editor, F. W. Root.

Our obligations are hereby acknowledged to all who have aided us, and especially to Messrs. Mason Brothers, of New York, for copyrights from their books that we are permitted to use.

It is with great pleasure that this opportunity is taken to express the obligations that we, in common with all American composers, teachers and musicians, are under to our beloved Dr. Mason, who has been the chief instrument in the hands of the Divine Providence [illegible] music, and its universal and intelligent acquirement, in the position it occupies wherever the English language is spoken. If [illegible]rove the TRIUMPH, we shall have great hope that it will be acceptable and useful to all.

Geo. F. Root.

[illegible]s, A[illegible] Root & Cady, in the District Court of the United States for the Northern District of Illinois.

INTRODUCTORY COURSE

FOR CONGREGATIONAL SINGING.

LET THE PEOPLE PRAISE THEE, O GOD, LET ALL THE PEOPLE PRAISE THEE. PS. LXVII.

IF we do a right action, the first effect is upon ourselves, for the exercise of any of the powers of a man is felt first by the man himself. This being true, they are in error who think there is no use in singing unless they can benefit or entertain others: for singing is not only an expression, but an exercise of our emotional nature; and the one who sings, is by this law the first to be affected by the act.

A man then may exercise and strengthen certain good affections in himself, even if he cannot sing well enough to entertain others; indeed, this may be done if he cannot sing any tune at all; for the mere emotional utterance of words that he loves, has the effect to strengthen the affections that they bring into exercise.

In ordinary congregations all could be benefitted by this emotional utterance, if once the idea of musical entertainment could be banished, and musical people would be willing to use simpler modes of utterance.

[It should be said here that singers can bring the best resources of their art to the singing of simple tunes; and every noble heart among them will be glad to do so if it will benefit his neighbor; and on occasions of public worship he will never, for his own particular benefit desire to use a tune so difficult that it will exclude others from participating, for that would be selfish, and utterly opposed to the spirit of our Christian religion.]

Every one has a song voice as well as a speech voice, and when the words we speak are emotional rather than intellectual—of the affection more than of the thought—something of the song-voice comes into them. Every term of endearment to father, mother, brother, sister, wife, child, or friend—every expression of love to the Lord or to the neighbor—has in it that emotional quality, which, carried further, becomes singing.

Another cannot sing our affection for us, for beside the fact that no two have affections exactly alike, it is a work that all may see cannot be done by proxy. Every one, therefore, who wishes to improve his emotional nature must exercise it himself.

Should any congregation desire to try this, a beginning may be made by repeating together, in the ordinary speech voice, the following hymn:—

[It would be well to have a leader who knows something of music, and who, if the people are not supplied with books, may give out the hymns two lines at a time.]

Let the utterance be deliberate and distinct.

1 Let us with a joyful mind,
Praise the Lord for He is kind:
For His mercies shall endure,
Ever faithful, ever sure.

2 He, with all-commanding might,
Filled the new-made world with light:
For His mercies shall endure,
Ever faithful, ever sure.

3 All things living He doth feed;
His full hand supplies their need:
For His mercies shall endure,
Ever faithful, ever sure.

4 Let us with a joyful mind,
Praise the Lord, for He is kind:
For His mercies shall endure,
Ever faithful, ever sure.

We might derive both benefit and pleasure from uttering in this way such other words as contain and express sentiments that we love, and that we can utter as our own, but we will not stop here, we will try to acquire a form of utterance that will be more emotional, and in which we

can more strongly exercise our affections. It must be remembered, however, that no form is useful that requires much thought while we are using it. A man in prayer would be much hindered if he were continually obliged to attend to his posture, or the grammatical structure of his sentences, or the pronunciation of his words; and a singer who is always thinking of his tune or the sound of his voice is in a similar difficulty.

It is true that we have to learn all the forms that we use, but it is equally true that they answer their right purpose only in proportion to the ease and absence of thought with which we use them. What we have done so far, we could do with very little thought, for we are accustomed to this simple utterance of words; the next step, however, will introduce us to a form that we are not accustomed to, and to which we shall have to give more time and practice.

Repeat again this hymn with the ordinary speech voice, but now separate the syllables from each other and give each one with force, being also careful to give each an equal amount of time. If each is also made short, it will aid in keeping the voices together. It may be represented thus:

Let — us, — with — a — joy — ful — mind,
Praise — the — Lord, — for — He — is — kind;
For — His — mer — cies — shall — en — dure,
Ev — er — faith — ful, — ev — er — sure.

[*Repeat the entire Hymn if the practice is needed.*]

If the audience have the words before them, this may be done altogether, (after the leader has given an example); if not, he may give out two lines at a time, as before.

[The leader will remember that this is spoken, not sung.]

What we have now done is not the step we wish to take—only a preparation for it, for this would not be a good form for the expression of either thought or affection.

We will now repeat this hymn again, but this time let us prolong the sound of the vowel in each syllable.

It should here be said that in all words the vowels are the emotional elements, and the consonants the thought elements. If we are speaking to the intellects or reasoning powers of men, we do not dwell on the vowels, but go quick and straight to the consonants. If, on the other hand, we are appealing to their feelings, and trying to draw out their emotions, we unconsciously prolong and dwell upon the vowels. This would be illustrated by the two ways in which we utter the following sentences:—

Intellectual. Two things, each of which is equal to a third, are necessarily equal to each other.

Emotional. O wondrous power!
O tender love!
That brought our Savior from above.

It is hardly necessary to say in this connection that words, to be good for music, must be emotional rather than intellectual.

Let us now repeat this hymn with this same regular movement, but dwell more on the vowel sounds, making the last syllable in each line about twice as long as either of the others. This may be represented thus:—

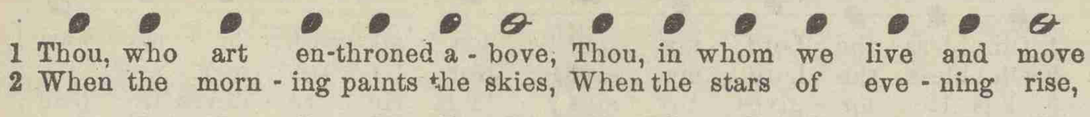
Let us with a joy - ful mind,
Praise the Lord for He is kind;
For His mer - cies shall en - dure
Ev - er faith - ful, ev - er sure.

[*Continue through the Hymn if thought best.*]

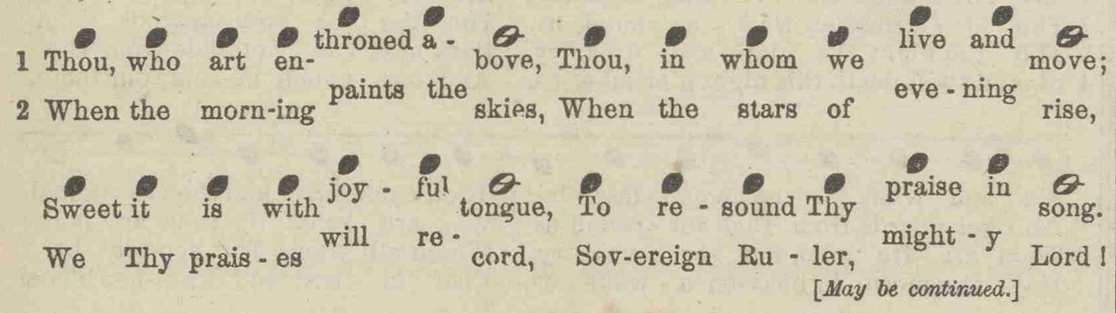
[While nothing would be said here about the pitch of the voice, it would be well for the leader in giving the example to take a pitch about D below, and keep it steadily throughout. Most of the audience would unconsciously fall into the same sound.]

Let us now take another hymn, and express it in the same way, only we will all try to give the same sound of voice. It is not necessary to have all

the voices at the same sound or pitch, but the natural tendency will be to get together in this respect, and it will be pleasanter to do so.



We have been so accustomed to hear tunes with these hymns, that the monotony of this mode of utterance, although emotional, will prevent its being useful. We will, therefore, vary the sound or pitch of the fifth and sixth syllables in each line. We will make them a little higher than the others. This may be represented thus:—

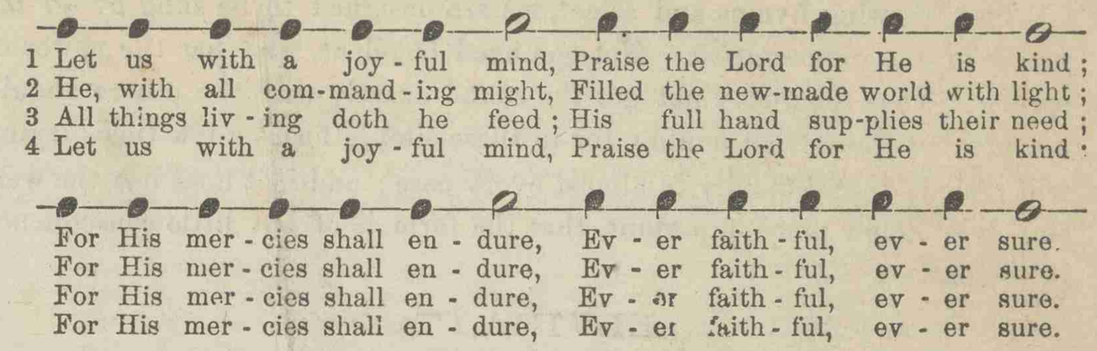


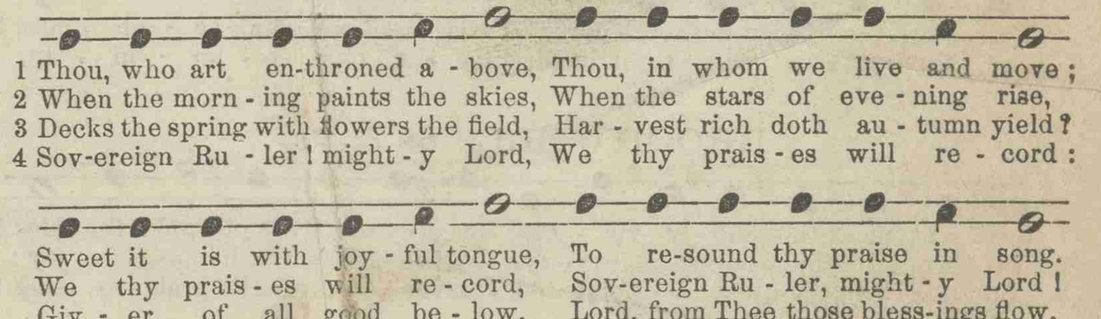
[*May be continued.*]

[The teacher will probably understand that this higher pitch is but one step above the others.]

We will now give another form for the utterance of the first hymn, but it will be easier to tell where these large dots are that note the sounds, if we have a line, on, or above, or below which, we can place them. And now it will not be necessary to print the words higher or lower with the tune, for the dots or notes will show the changes of the words. It should here be said that notes help even those who do not understand music at all, for they are a picture of the tune, and go up or down, or skip around, just as the tune does.

Let us all now join in the next tune, being guided by the notes.

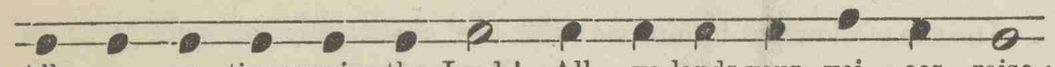
NORTHWEST. 7s.

In the following hymn we will use a still higher sound; so in the representation we must have another line:—

BLONDEL. 7s.

As soon as a form or tune is acquired so that we can use it without effort; we may commence the work of self-improvement; but if we are not accustomed to fix our minds on the words sung, but are more inclined to listen to the tune, we shall find it difficult to concentrate our thoughts as we ought.

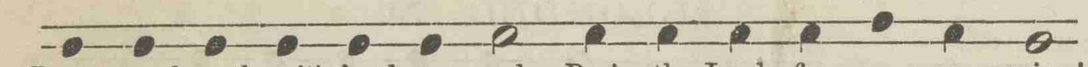
We shall be like untrained children at school, who are disturbed and distracted by every unusual sight or sound, and must try many times before we can take the sentiments contained in the words fully into our hearts, and bear them upon our song unobstructed and unhindered, up to the great object of all worship.

The following hymns and selections are designed to be sung by *all the people* in *any congregation.* Not one need be silent, who has the power of speech. That some may not get the sound exactly with the others should not prevent them from joining, for in these simple forms a few times trying will remedy that difficulty in almost every case; and if it does not, the worship is so much more important, that the form is of but little consequence in comparison

ELVIRA. 7s.



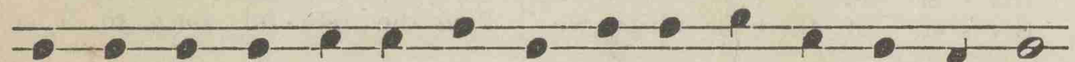
1 All ye na - tions praise the Lord! All ye lands your voi - ces raise;
2 For his truth and mer - cy stand, Past, and pres - ent, and to be,



Heaven and earth, with loud ac - cord, Praise the Lord—for ev - er praise!
Like the years of His right hand, Like His own e - ter - ni - ty.

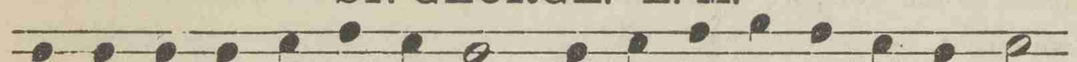
BROOKWELL. 8s & 7s.

1 Hark! what mean those ho - ly voi - ces, Sweet-ly sound - ing through the skies!
2 Hear them tell the won-drous sto - ry, Hear them chant in hymns of joy:
3 "Christ is born, the great A - noint - ed, Heaven and earth His prais - es sing!

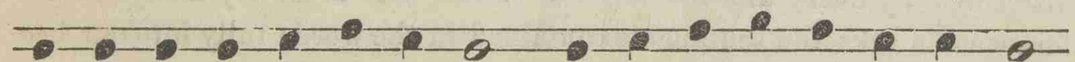


Lo! th' an - gel - ic host re - joi - ces; Heavenly hal - le - lu - jahs rise.
"Glo-ry in the high-est, glo - ry! Glo - ry be to God most high!
Oh re -ceive whom God ap - point-ed For your Proph-et, Priest and King!

ST. GEORGE. L. M.

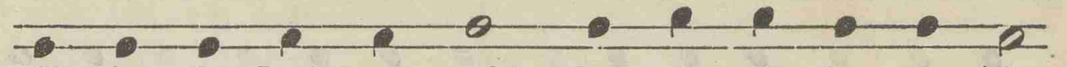


1 From all that dwell be-low the skies, Let the Cre - a - tor's praise a - rise;
2 E - ter - nal are Thy mer-cies Lord, E - ter - nal truth at-tends Thy word:



Let the Re-deem-er's name be sung, Thro' ev-ery land, by ev-ery tongue.
Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

WHITEWATER. S. M.

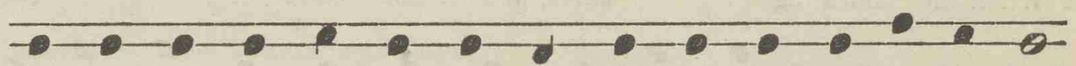


1 Oh, bless the Lord, my soul! Let all with - in me join,
2 Oh, bless the Lord, my soul! Nor let His mer - cies lie
3 'T is He for - gives thy sins; 'T is He re - lieves thy pain;

And aid my tongue to bless His name, Whose fa-vors are di - vine.
For - got - ten in un-thank - ful - ness, And with-out prais - es die.
'T is He that heals thy sick - ness - es, And makes thee young a - gain.

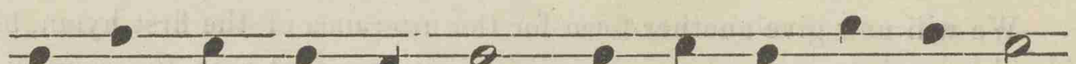
GRETRY. 8s & 7s.

1 Sav - ior, breathe an eve - ning bless-ing, Ere re - pose our spir-its seal:
2 Tho' de - struc-tion walk a - round us, Tho' the ar - row near us fly,
3 Tho' the night be dark and drea - ry, Dark-ness can not hide from Thee,
4 Should swift death this night o'er-take us, And our couch be-come our tomb,

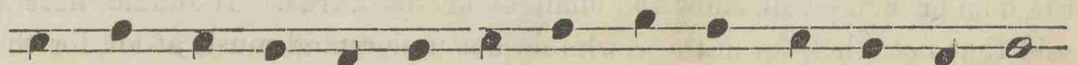


Sin and want we come con - fess - ing; Thou canst save, and thou canst heal.
An - gel guards from thee sur - round us; We are safe, if thou art nigh
Thou art He who, nev -er wea - ry, Watch-eth where Thy peo-ple be.
May the morn in heav-en a - wake us, Clad in light and death-less bloom

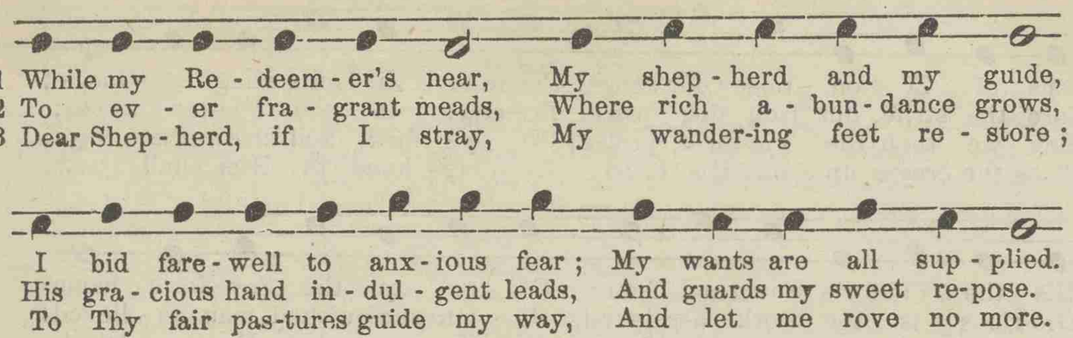
HALCYON. S. M.



1 How gen - tle God's com - mands! How kind His pre - cepts are!
2 Be - neath His watch - ful eye His saints se - cure - ly dwell;
3 Why should this anx - ious load Press down your wea - ry mind?
4 His good - ness stands ap - proved, Un-changed from day to day;

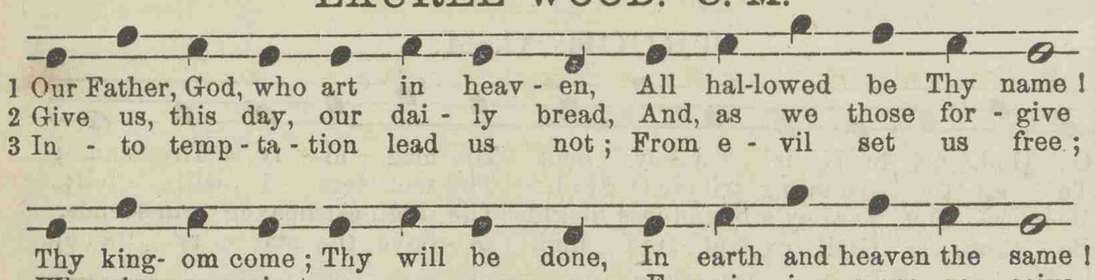


Come, cast your bur - dens on the Lord, And trust His con-stant care.
That hand which bears all na - ture up, Shall guard His chil - dren well.
Haste to your heaven-ly Fa-ther's throne, And sweet re-fresh-ment find
I'll drop my bur - den at His feet, And bear a song a - way.

MYRTLE HILL. S. M.

1 While my Re - deem - er's near, My shep - herd and my guide,
2 To ev - er fra - grant meads, Where rich a - bun - dance grows,
3 Dear Shep - herd, if I stray, My wander-ing feet re - store;

I bid fare - well to anx - ious fear; My wants are all sup - plied.
His gra - cious hand in - dul - gent leads, And guards my sweet re-pose.
To Thy fair pas-tures guide my way, And let me rove no more.

LAUREL WOOD. C. M.

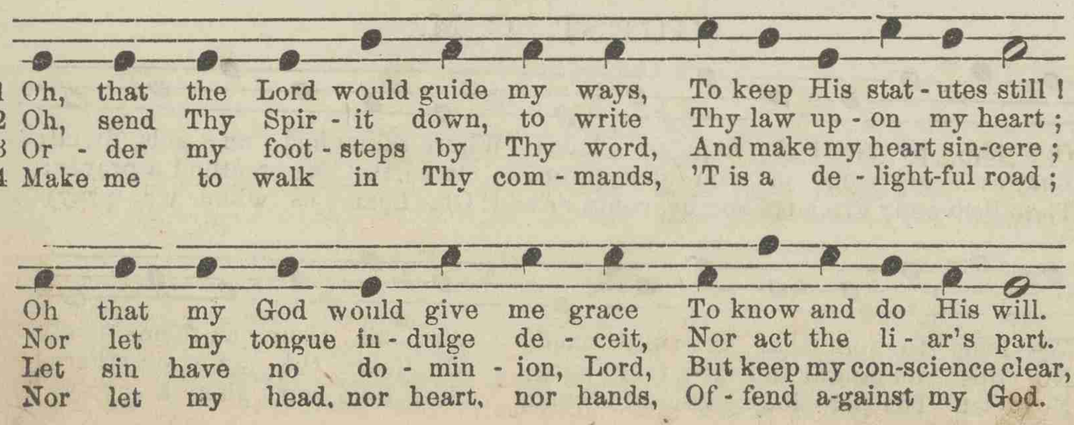


1 Our Father, God, who art in heav - en, All hal-lowed be Thy name!
2 Give us, this day, our dai - ly bread, And, as we those for - give
3 In - to temp - ta - tion lead us not; From e - vil set us free;

Thy king- om come; Thy will be done, In earth and heaven the same!
Who sin a - gainst us, so may we For - giv - ing grace re - ceive.
And thine the king - dom, thine the power And glo - ry, ev - er be.

We have here a higher sound, and in the representation will use another line.

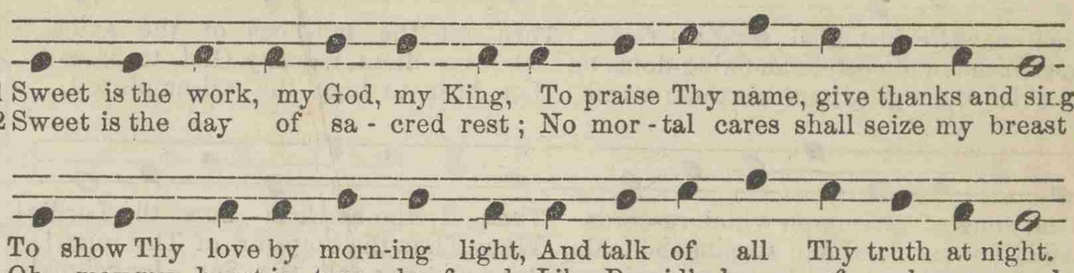
ODA. C. M.



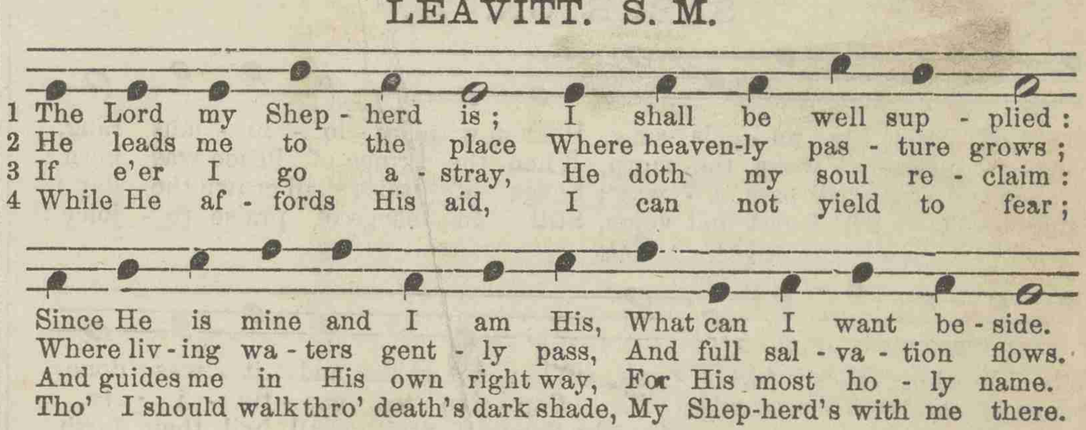
1 Oh, that the Lord would guide my ways, To keep His stat - utes still!
2 Oh, send Thy Spir - it down, to write Thy law up - on my heart;
3 Or - der my foot - steps by Thy word, And make my heart sin-cere;
4 Make me to walk in Thy com - mands, 'T is a de - light-ful road;

Oh that my God would give me grace To know and do His will.
Nor let my tongue in - dulge de - ceit, Nor act the li - ar's part.
Let sin have no do - min - ion, Lord, But keep my con-science clear,
Nor let my head, nor heart, nor hands, Of - fend a-gainst my God.

Where two words are sung to one note, they are uttered quicker

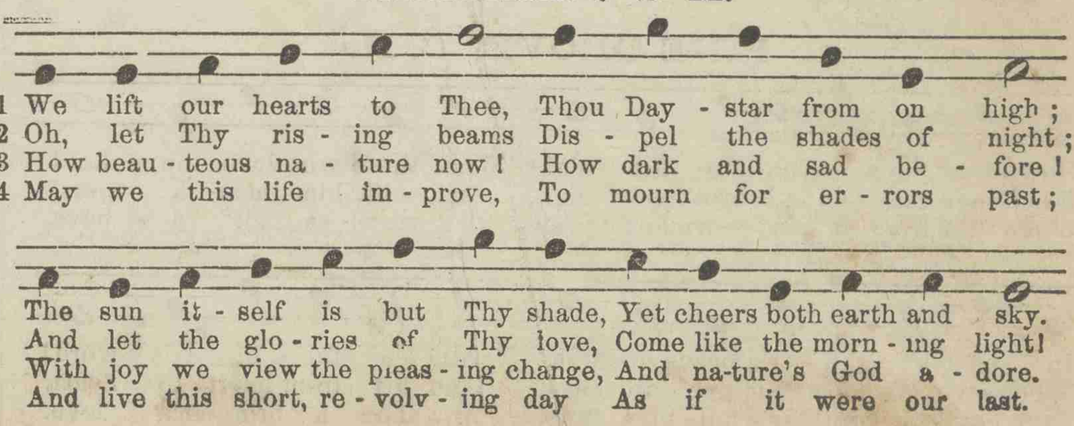
ORVIS. L. M.

1 Sweet is the work, my God, my King, To praise Thy name, give thanks and sing,
2 Sweet is the day of sa - cred rest; No mor - tal cares shall seize my breast;

To show Thy love by morn-ing light, And talk of all Thy truth at night.
Oh, may my heart in tune be found, Like Da-vid's harp of sol-emn sound.

LEAVITT. S. M.

1 The Lord my Shep - herd is; I shall be well sup - plied:
2 He leads me to the place Where heaven-ly pas - ture grows;
3 If e'er I go a - stray, He doth my soul re - claim:
4 While He af - fords His aid, I can not yield to fear;

Since He is mine and I am His, What can I want be - side.
Where liv - ing wa - ters gent - ly pass, And full sal - va - tion flows.
And guides me in His own right way, For His most ho - ly name.
Tho' I should walk thro' death's dark shade, My Shep-herd's with me there.

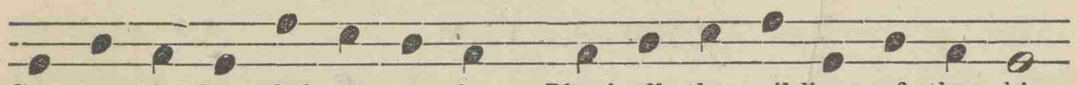
PALMTREE. S. M.



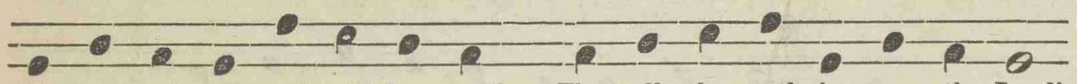
1 We lift our hearts to Thee, Thou Day - star from on high;
2 Oh, let Thy ris - ing beams Dis - pel the shades of night;
3 How beau - teous na - ture now! How dark and sad be - fore!
4 May we this life im - prove, To mourn for er - rors past;

The sun it - self is but Thy shade, Yet cheers both earth and sky.
And let the glo - ries of Thy love, Come like the morn - ing light!
With joy we view the pleas - ing change, And na-ture's God a - dore.
And live this short, re - volv - ing day As if it were our last.

ROWENA. L. M

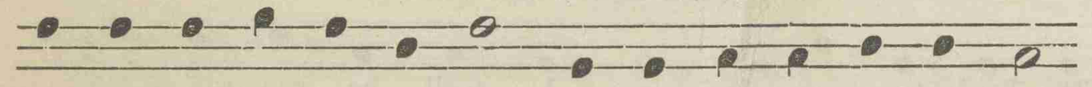


1 Soon may the last glad song a - rise, Thro' all the mil-lions of the skies.
2 Let thrones and powers and king-doms be O - be - dient, might-y God, to Thee!
3 Oh, let that glo-rious an-them swell, Let host to host the tri-umph tell,

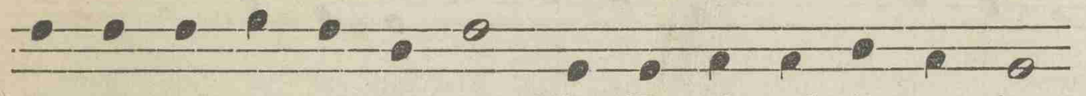


That song of tri-umph which re-cords That all the earth is now the Lord's!
And, o - ver land and stream and main, Wave Thou the scep-ter of Thy reign!
That not one reb - el heart re-mains, But o - ver all the Sav - ior reigns!

SABERTON. 7s.

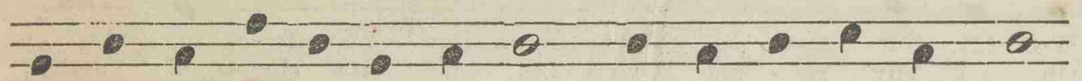


1 Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang,
2 Songs of praise a - woke the morn, When the Prince of Peace was born:
3 Heaven and earth shall pass a - way; Songs of praise shall crown the day:
4 Saints be - low, with heart and voice, Still in songs of praise re - joice;

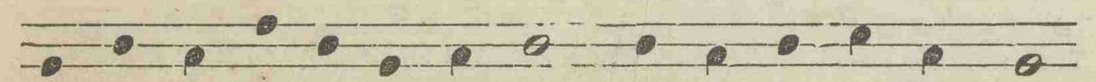


When Je - ho - vah's work be - gun, When He spake, and it was done.
Songs of praise a - rose when He Cap - tive led cap - tiv - i - ty.
God will make new heavens and earth; Songs of praise shall hail their birth.
Learn-ing here by faith and love, Songs of praise to sing a - bove.

PINE GROVE. C. M.

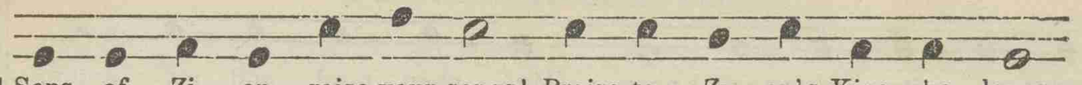


1 How sweet, how heaven-ly is the sight, When those who love the Lord
2 When each can feel his broth-er's sigh, And with him bear a part!
3 When, free from en - vy, scorn and pride, Our wish - es all a - bove,

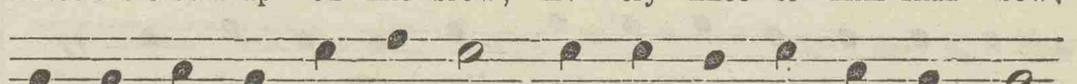


In one an - oth - er's peace de-light, And so ful - fil His word!
When sor-row flows from eye to eye, And joy from heart to heart.
Each can his broth-er's fail - ings hide, And show a broth-er's love.

EVERHART. 7s.

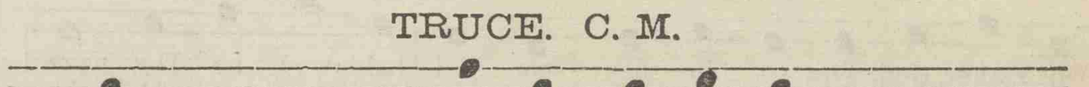


1 Sons of Zi - on, raise your songs! Praise to Zi on's King be - longs;
2 Sore the strife, but rich the prize, Pre-cious in the Vic-tor's eyes;
3 Sing we then the Vic-tor's praise; Go ye forth and strew the ways;
4 Place the crown up - on His brow; Ev - ery knee to Him shall bow;

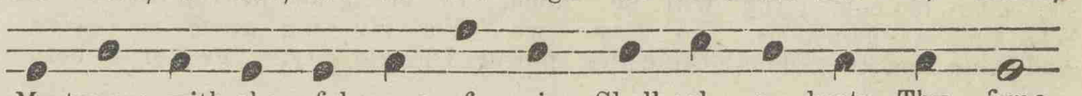


His the Vic-tor's crown and fame: Glo - ry to the Sav - ior's name!
Glo-rious is the work a-chieved, Sa - tan van-quished, man re - lieved!
Bid Him wel - come to His throne; He is wor - thy, He a - lone!
Him the bright-est ser - aph sings; Heaven proclaims Him "King of kings!"

TRUCE. C. M.

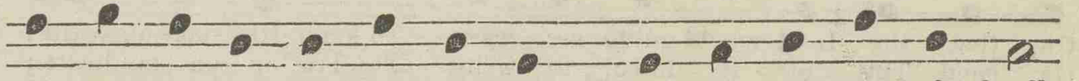


1 O God, my heart is ful - ly bent To mag - ni - fy Thy name;
2 To all the listen-ing tribes, O Lord, Thy won-ders I will tell;
3 Be-cause Thy mer - cy's bound-less height The high-est heaven tran-scends.
4 Be thou, O God, ex - al - ted high A - bove the star - ry frame;

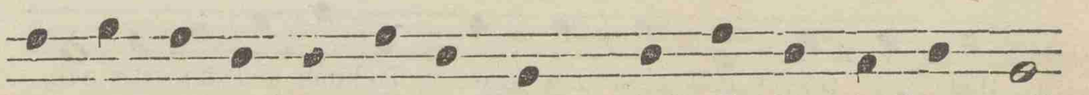


My tongue, with cheer-ful songs of praise, Shall cel - e - brate Thy fame.
And to those na - tions sing Thy praise That round a - bout us dwell.
And far be-yond th' as - pi - ring clouds Thy faith - ful truth ex - tends.
And let the world with one con - sent, Con - fess Thy glo - rious name.

GUEST. C. M.



1 O hap - py land! O hap - py land! Where saints and an - gels dwell;
2 But ev - ery voice in yon - der throng On earth has breathed a prayer:
3 Thou heaven-ly Friend! Thou heavenly Friend! Oh, hear us when we pray!



We long to join that glo-rious band, And all their an-thems swell.
No lips un-taught can join that song, Or learn the mu - sic there.
Now let Thy par - doning grace de-scend, And take our sins a - way.

When two syllables are printed under one note, they are to be sung quicker. They are to take as much time only as one syllable in the other places.

BERRINGTON. 11s & 10s.

1 Bright - est and best of the sons of the morn - ing!
2 Cold on his cra - dle the dew - drops are shin - ing,
3 Say, shall we yield him, in cost - ly de - vo - tion,
4 Vain - ly we of - fer each am - ple ob - la - tion,
5 Bright - est and best of the sons of the morn - ing!

Dawn on our dark - ness and lend us thine aid;
Low lies his Head with the beasts of the stall:
O - dors of E - dom and of - ferings di - vine?
Vain - ly with gold would His fa - vors se - cure;
Dawn on our dark - ness and lend us thine aid;

Star of the East, the ho - ri - zon a - dorn - ing,
An - gels a - dore Him in slum - ber re - clin - ing,
Gems of the moun - tain, and pearls of the o - cean,
Rich - er, by far, is the heart's a - do - ra - tion,
Star of the East, the ho - ri - zon a - dorn - ing,

Guide where our in - fant Re - deem - er is laid.
Ma - ker, and Mon - arch, and Sav - ior of all!
Myrrh from the for - est, or gold from the mine?
Dear - er to God are the prayers of the poor.
Guide where our in - fant Re - deem - er is laid.

OLOFF. S. M.

1 Is this the kind re - turn? Are these the thanks we owe?
2 To what a stub - born frame Hath sin re - duced our mind?
3 Turn, turn us, might - y God, And mold our souls a - fresh;
4 Let past in - grat - i - tude, Pro - voke our weep - ing eyes,

Thus to a - buse e - ter - nal Love, Whence all our bless - ings flow!
What strange, re-bel - lious wretch - es we! And God as strange-ly kind!
Break Sov-ereign Grace! these hearts of stone, And give us hearts of flesh.
And hour - ly as new mer - cies fall, Let hour - ly thanks a - rise.

CAPULET. 8s & 7s, Double.

1 Glo-rious things of thee are spo - ken, Zi - on, cit - y of our God;
2 On the Rock of A - ges found - ed, What can shake her own re-pose?

He whose word can ne'er be bro - ken, Chose thee for his own a - bode.
With sal - va - tion's wall sur-round - ed, She can smile at all her foes.

Lord, Thy church is still Thy dwell - ing, Still is pre - cious in Thy sight;
Glo-rious things of Thee are spo - ken, Zi - on, cit - y of our God;

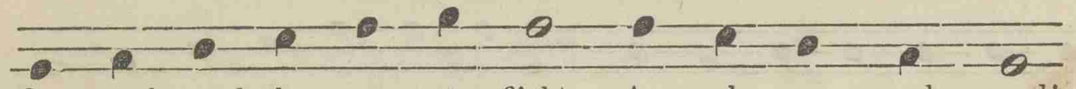
Ju - dah's tem - ple far ex - cel - ling, Beam-ing with the gos - pel's light.
He whose word can ne'er be bro - ken, Chose thee for His own a - bode.

TELFORD. 8s & 5.

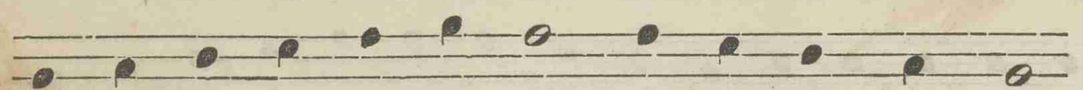
1 Sing of Je - sus, sing for - ev - er, Of the love that chang-es
2 Thro' the des - ert drear He leads them, With the bread of heaven He
3 There they see the Lord who bought them, Him who came from heaven, and
4 Sing of Je - sus, sing for - ev - er, Sing the love that chang-es

nev - er: Who or what can from Him sev - er, Those He makes His own?
feeds them, And thro' all the way He speeds them To their homes a - bove.
sought them, Him who by His spir - it taught them, Him they serve and love.
nev - er: Who or what can from Him sev - er, Those He makes His own?

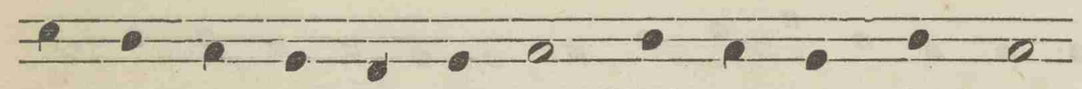
KINSIE. 7s & 5s.



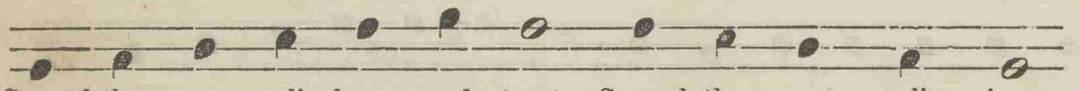
1 On - ward speed thy con-quering flight, An - gel, on - ward speed!
2 On - ward speed thy con-quering flight, An - gel, on - ward fly!
3 On - ward speed thy con-quering flight, An - gel, on - ward speed!



Cast a - broad thy ra - diant light, Bid the shades re - cede;
Long has been the reign of night, Bring the morn - ing nigh:
Morn-ing bursts up - on our sight. Lo! the time de - creed:

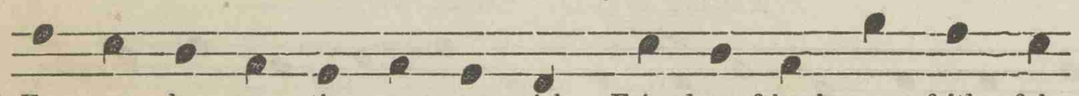


Tread the i - dols in the dust, Heath - en fanes de - stroy;
Un - to thee earth's suf - ferers, lift Their im - plo - ring wail;
Now the Lord His king - dom takes, Thrones and em - pires fall;

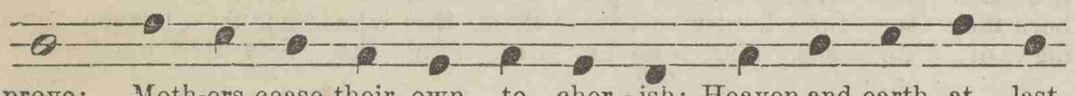


Spread the gos - pel's love and trust, Spread the gos - pel's joy.
Bear them heav - en's ho - ly gift, Ere their cour - age fail.
Now the joy - ous song a - wakes, "God is All in All!"

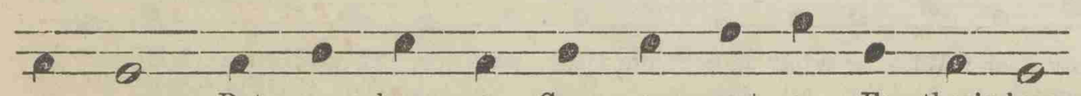
FARWELL. 8s, 7s & 4.



1 Ev - ery hu - man tie may per - ish; Friend to friend un - faith - ful
2 In the fur - nace God may prove thee, Thence to bring thee forth more

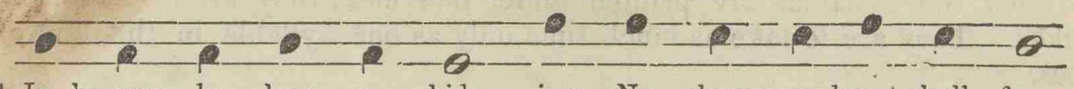


prove; Moth-ers cease their own to cher - ish; Heaven and earth at last
bright; But can nev - er cease to love thee; Thou art pre-cious in

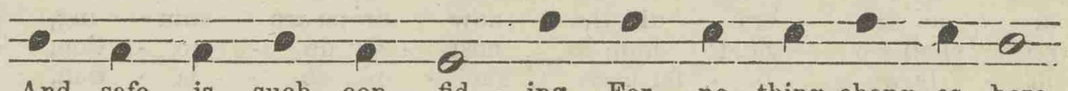


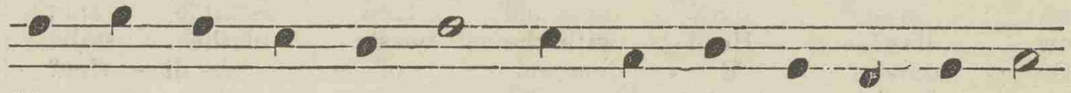
re - move: But no chang - es Can a - vert a Fa - ther's love.
His sight: God is with thee; God thine ev - er - last ing light.

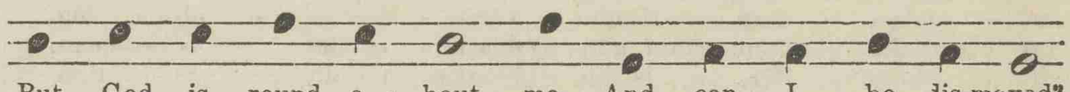
RECTOR. 7s & 6s.



1 In heaven - ly love a - bid - ing, No change my heart shall fear,
2 Wher-ev - er He may guide me, No want shall turn me back:
3 Green pas-tures are be - fore me, Which yet I have not seen;

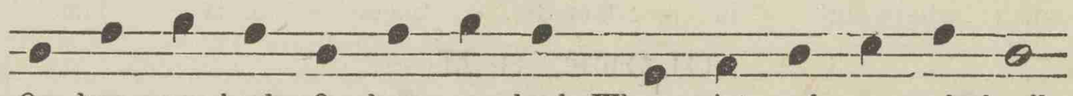


And safe is such con - fid - ing, For no - thing chang - es here.
My Shep - herd is be - side me, And no - thing can I lack.
Bright skies will soon be o'er me, Where dark - est clouds have been:

The storm may roar a - bout me, My heart may low be laid,
His wis - dom ev - er wak - eth, His sight is nev - er dim:
My hope I can not meas - ure; My path to life is free;

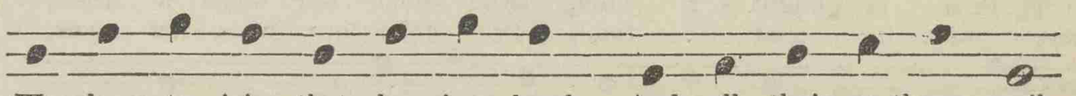


But God is round a - bout me, And can I be dis-mayed?
He knows the way He tak - eth, And I will walk with Him.
My Sav - ior has my treas - ure, And He will walk with me.

AURANIA. C. M

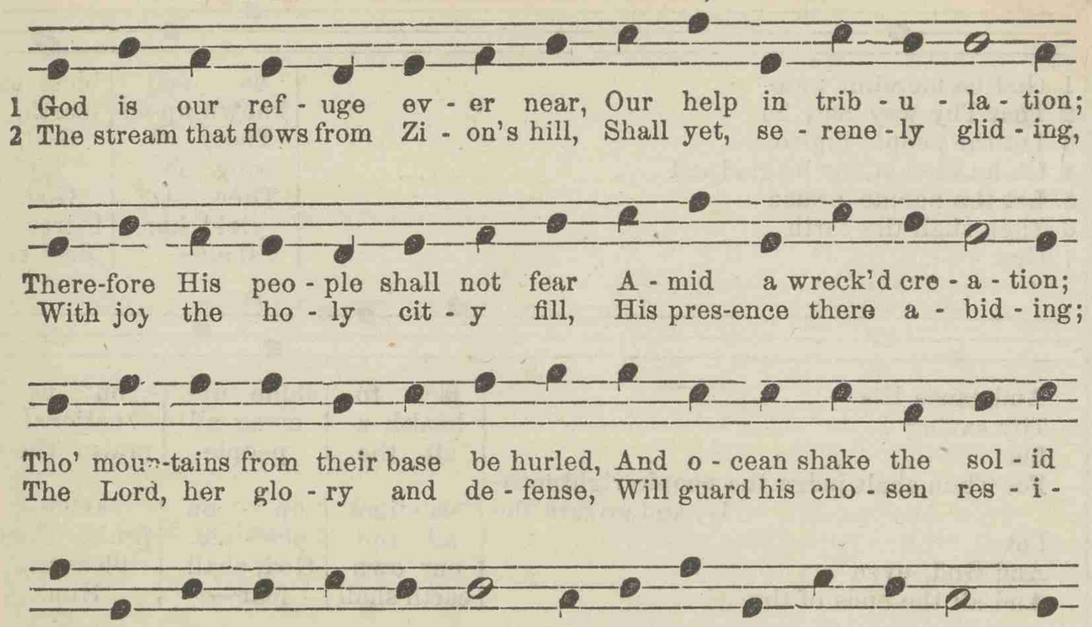


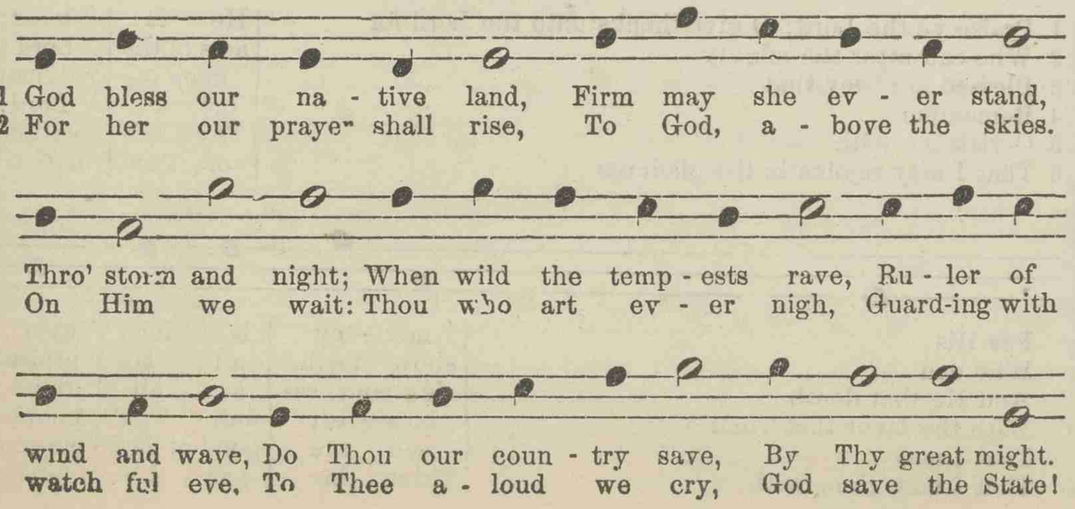
1 O hap - py land, O hap - py land, Where saints and an - gels dwell;
2 But ev - ery voice in yon - der throng On earth has breathed a prayer;
3 Thou heaven-ly Friend! Thou heaven-ly Friend! Oh hear us when we pray!
4 Be all our fresh, our youth-ful days To Thy blest ser - vice given:

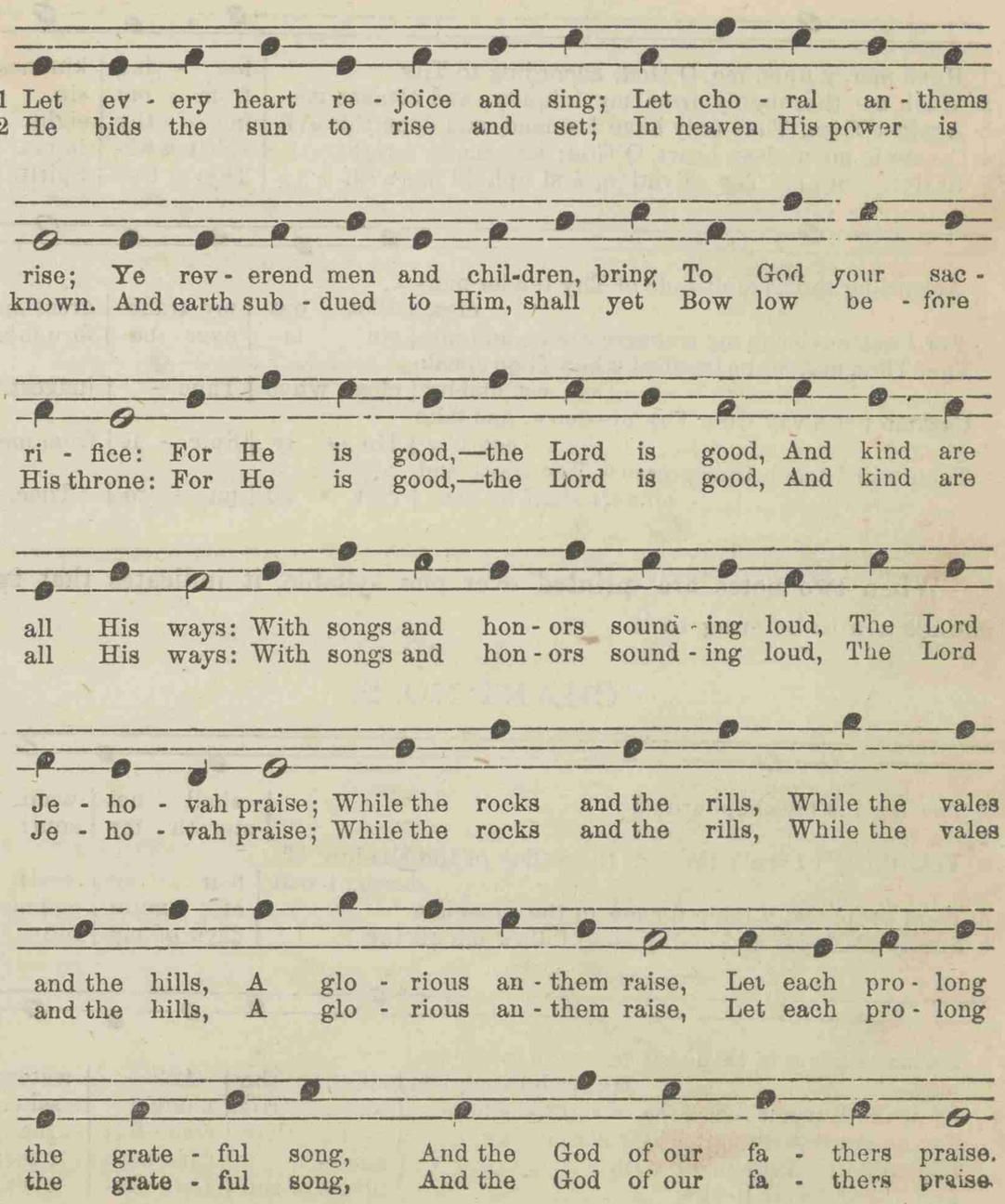


We long to join that glo - rious band, And all their an-thems swell.
No lips un-taught may join that song, Or learn the mu - sic there.
Now let Thy pardon-ing grace de - scend, And take our sins a - way.
Then we shall meet to sing Thy praise, A ran-somed band in heaven.

WITHINGTON. 8s & 7s, Peculiar.



CLEAR LAKE. 6s & 4s.

WINONA. 8s & 6s.



CHANT NO. 1.

1 Have mercy upon me, O God, according to Thy	lov - ing	kindness;
2 Wash me thoroughly from my iniquity, and cleanse me	from my	sin.
3 Against Thee, Thee only have I sinned, and done this evil	in thy	sight.
4 Create in me a clean heart, O God; and renew a right	spirit with-	in me.
5 Restore unto me Thy salvation, and uphold me with	Thy free	Spirit.

According to the multitude of Thy tender mercies,	Blot out	my trans-	gressions.
For I acknowledge my transgressions; and my	sin is	ever be-	fore me.
That Thou mayest be justified when Thou speakest, and be	clear when	Thou—	judgest.
Cast me not away from Thy presence, and take not Thy	Ho - ly	Spir - it	from me.
Then will I teach transgressors Thy ways, and sinners shall be con-	vert - ed	un - to	Thee.

When two notes are printed over one syllable, it indicates that two sounds are to be sung to it.

CHANT NO. 2.

1 The Lord is my shepherd; I	shall not	want.
2 He re-	storeth my	soul:
3 Yea, though I walk through the valley of the shadow of death, I will	fear no	evil:
4 Thou preparest a table for me in the presence	of mine	enemies.
5 Surely goodness and mercy shall follow me all the	days of my	life

He maketh me to lie down in green pastures; He leadeth me be-	side the	still—	waters.
He leadeth me in the paths of righteousness	for His	name's	sake.
For Thou art with me; Thy rod and Thy	staff they	com - fort	me.
Thou anointest my head with oil: my	cup—	run - neth	over.
And I will dwell in the	house of the	Lord for-	ever.

CHANT NO. 3

1 God be merciful unto	us and	bless us;
2 That Thy way may be	known up-on	earth,
3 Let the people praise	Thee, O	God,
4 Oh let the nations be glad and	sing for	joy;
5 Let the people praise	Thee, O	God,
6 Then shall the earth	yield her	increase;
7 God	shall—	bless us;

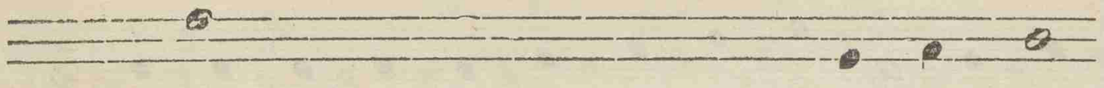
And cause His	face to	shine up-	on us.
Thy saving	health a-	mong all	nations.
Let	all the	people	praise Thee.
For Thou shalt judge the people righteously, and govern the	na - tions	up - on	earth.
Let	all the	peo - ple	praise Thee.
And God, even	our own	God, shall	bless us.
And all the ends of the	earth shall	fear—	Him.

CHANT NO. 4.

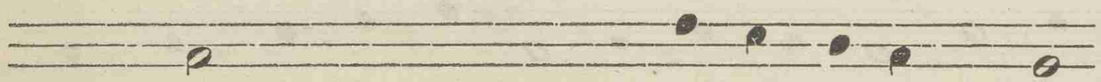
1 Praise ye the Lord: O give thanks unto the Lord for	He is	good:
2 Who can utter the mighty	acts of the	Lord?
3 Blessed are they that	keep—	judgment.
4 Remember	me, O	Lord:
5 O visit me with	Thy sal-	vation.
6 That I may rejoice in the gladness	of Thy	nation:

For His	mer - cy	is for-	ever.
Who can	show forth	all His	praise?
And He that doeth	righteousness	at all	times.
With the favor that Thou	bear - est	unto Thy	people.
That I may	see the	good of Thy	chosen.
That I may glory with	Thine in-	her - i -	tance.

CHANT NO. 5.

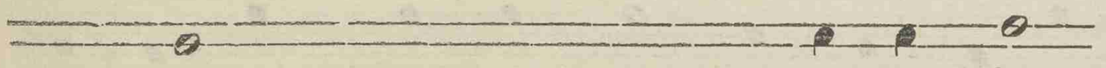


1 O give thanks unto the Lord; call up-	on His	name.
2 Sing unto Him: sing	psalms unto	Him.
3 Glory ye in His	ho - ly	name.
4 Seek the Lord,	and His	strength:
5 Remember His marvellous works that	He hath	done;
6 O ye seed of Abraham	His—	servant;
7 He is the	Lord our	God;
8 He hath remembered His covenant	for- —	ever:

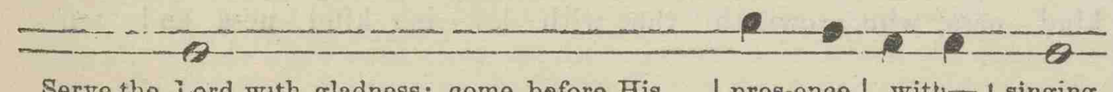


Make known His	deeds a-	mong the	people.
Talk ye of	all His	wondrous	works.
Let the heart of them re-	joice that	seek the	Lord.
Seek His	face for	ev - er -	more.
His wonders and the	judgments	of His	mouth.
Ye children of	Ja - cob	His—	chosen.
His judgments	are in	all the	earth.
The word He commanded to a	thousand	gen - er-	ations.

CHANT NO. 6.

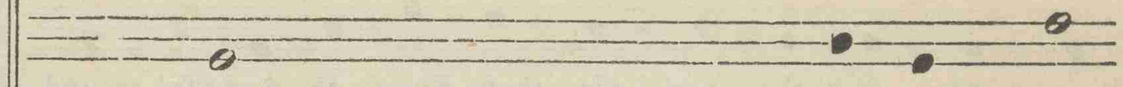


1 Make a joyful noise unto the Lord	all ye	lands.
2 Know ye that the Lord	He is	God.
3 Enter into His gates with thanksgiving, and into His	courts with	praise.
4 For the Lord is good; his mercy is	ev - er-	lasting.

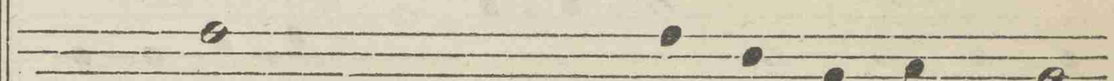


Serve the Lord with gladness: come before His	pres-ence	with—	singing.
It is He that hath made us, and not we ourselves; we are his people and the	sheep of	His—	pasture.
Be thankful unto Him and	bless—	His—	name.
And His truth endureth to	all—	gen-er-	ations.

CHANT NO. 7.

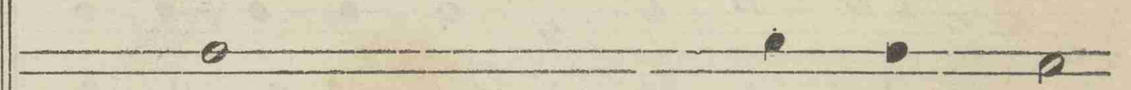


1 O come let us sing un-	to the	Lord:
2 Let us come before his presence	with thanks-	giving,
3 For the Lord is a	great—	God,
4 In His hand are the deep places	of the	earth;
5 The sea is His,	and He	made it;
6 O come let us worship and	bow—	down:
7 For He	is our	God;

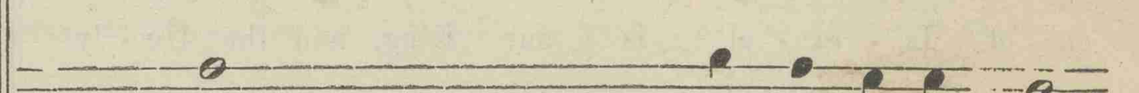


Let us make a joyful noise to the	Rock of	our sal-	vation.
And make a joyful noise	un - to	Him with	psalms.
And a great	King a-	bove all	gods.
The strength of the	hills is	His—	also.
And His hands	formed	the dry	land.
Let us kneel be-	fore the	Lord our	Maker.
And we are the people of His pasture, and the	sheep of	His—	hand.

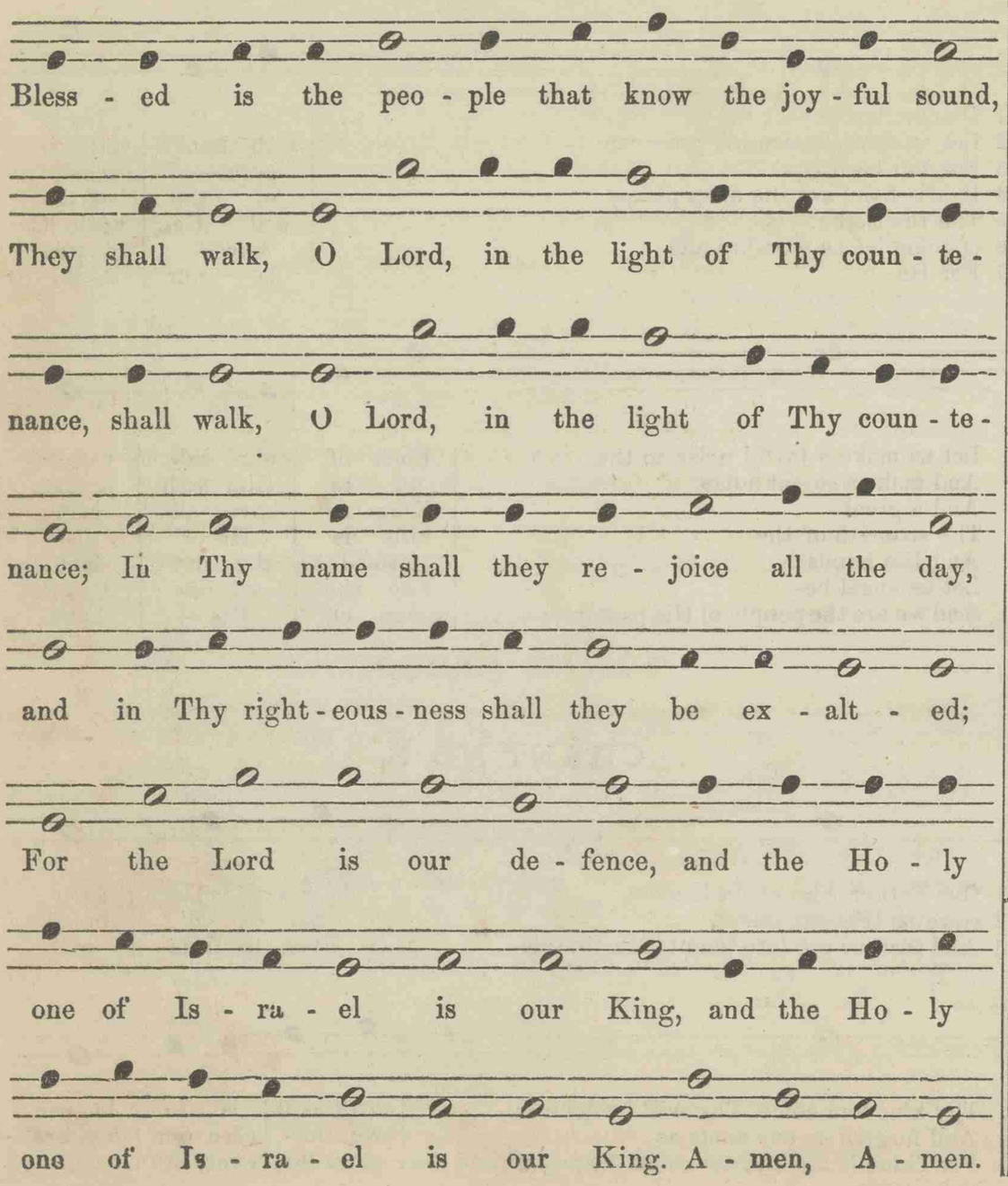
CHANT NO. 8.

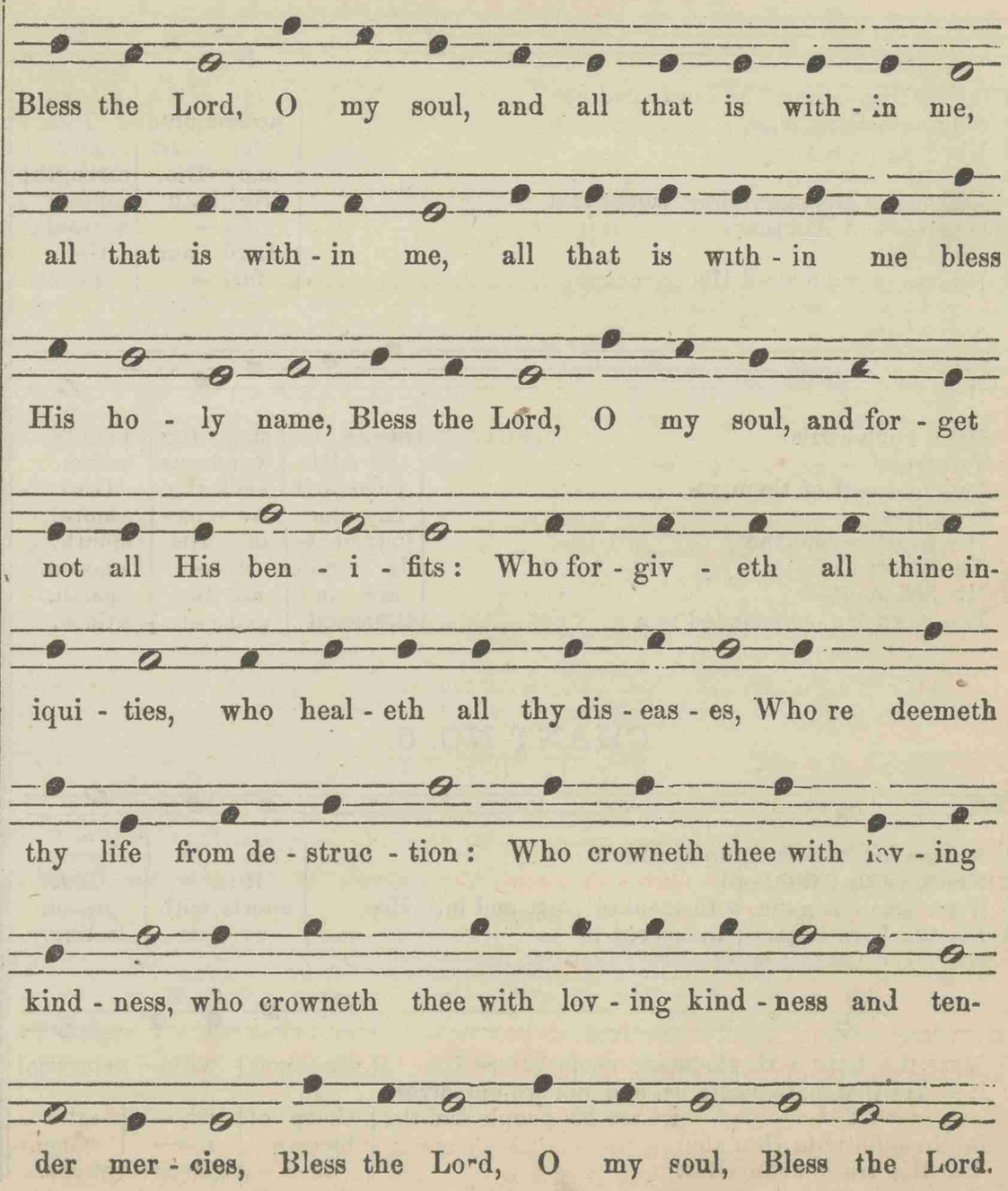


1 Our Father who art in heaven,	hallowed be Thy	name.
2 Give us this day our	dai - ly	bread
3 And lead us not into temptation, but de-	liver us from	evil.



Thy kingdom come, Thy will be done in	earth as it	is in	heaven.
And forgive us our debts as	we for-	give our	debtors.
For Thine is the kingdom, and the power, and the	glory for-	ever, A-	men.

ANTHEM, NO. 1. Blessed is the People.

ANTHEM, NO. 2. Bless the Lord.



THEORY OF MUSIC,

AND TEACHER'S MANUAL.

CHAPTER I.

GENERAL VIEW OF THE SUBJECT.

I. A musical sound is called a

TONE.

II. Every tone has three properties, viz.:

LENGTH, PITCH, POWER.

[If either of these properties could be taken away from a tone, it would cease to exist. It is therefore necessary, in written music, in order to represent a tone, to have something to stand for its length, and to have something to stand for its pitch, and something to stand for its power: and it will be easily seen that no representation of a tone can be complete, that does not provide for all these things.]

III. There are different lengths of tones, there are different pitches of tones, and different degrees of power of tones. We may take any one pitch and any one degree of power, and practice different lengths; or we may take one length and one degree of power, and practice different pitches; or we may take one length and one pitch, and practice different degrees of power: and thus, although we must have the three properties, length, pitch and power, in every tone we make, we may give more prominence to one or the other, as our musical progress may require.

IV. It might be supposed from the foregoing, that music would naturally divide itself into three departments—one in which the length of tones is the principal thing, one in which the pitch of tones is the principal thing, and one in which power of tones is the principal thing. This is the fact—and all that relates to the length of tones whether in music written or performed, is in a department called *Rhythmics*, and all that relates to the pitch of tones is in a department called *Melodics*, and all that relates to the power of tones is in a department called *Dynamics*.

RHYTHMICS. MELODICS. DYNAMICS.

[It will thus be readily understood, that when we speak of the rhythmic character of a piece of music, we have reference to the time or different lengths of tones employed; and when we speak of its melodic character, we refer to some of the many things relating to pitch; and when we speak of its dynamic character, we refer to differences of power or strength.]

V. There is another thing about tones that does not seem really to belong to either of these departments, and which, perhaps, should have a department by itself. It is called

QUALITY OF TONE.

[The tone of a flute is of one quality, the tone of a violin is of another quality, the tone of a trumpet another, and so on. All may sound together, each producing a tone of exactly the same length, exactly the same pitch, and exactly the same power—and yet a difference will be distinctly perceived.]

VI. Different qualities of tone are needed to express the different emotions that man experiences; and there are, and of course must be, just as many "qualities of tone" as there are kinds of emotions; for tones are the sounds or outward manifestations of emotions, and the voice can produce as great a variety of tones as to quality, as the heart can experience as to emotions, each emotion having its own peculiar sound.

What is a musical sound called? How many properties has a tone? What are they? Can a tone exist without length? Can it exist without pitch? Can it exist without power? How many departments are

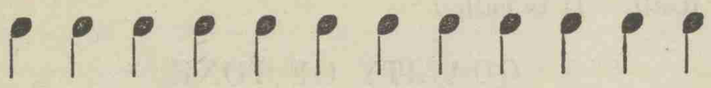
there in music? What is the first? The second? The third? In which department is the length of tones studied? In which is the pitch of tones studied? In which the power of tones? When we speak of the rhythmic character of a piece of music what do we refer to? When we speak of its melodic character to what do we refer? When we speak of its dynamic character to what? What is another thing about tones that is worthy of attention? Are the sounds produced by different instruments alike or different as to quality? How many qualities of tone can be produced by the human voice?

CHAPTER II.

RHYTHMICS, NOTES AND RESTS.

VII. If you make a succession of sounds, about as fast as the pulse beats, they may be represented by characters called

QUARTER NOTES.

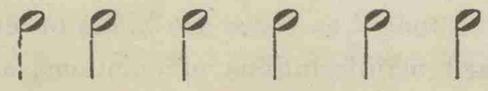


[This being the easiest length to sing, the quarter note is the standard from which we reckon and practice.]

[Take the pitch G for these exercises in Rhythmics.]

VIII. Sounds, each twice as long as a quarter note, are represented by

HALF NOTES.



IX. Sounds, each three times as long as a quarter note, are represented by

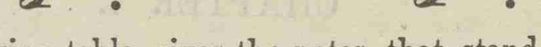
DOTTED HALF NOTES.

X. Sounds, each four times as long as a quarter note, are represented by

WHOLE NOTES.

XI. Sounds, each six times as long as a quarter note, are represented by

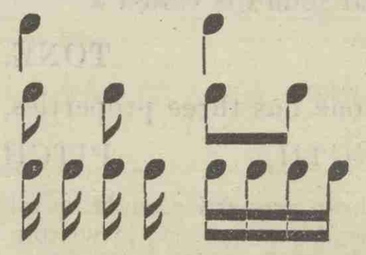
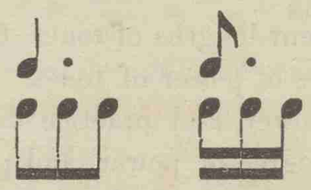
DOTTED WHOLE NOTES.



XII. The following table gives the notes that stand for sounds, half and quarter as long as those represented by quarter notes, with their names:

Quarter notes,

Eighth notes,

Sixteenth notes,

XIII. A DOTTED QUARTER NOTE is as long as three eighth notes, and and a DOTTED EIGHTH is as long as three sixteenths.

[Here, only the length or time of the tones is represented; there is no representation of any particular pitch or degree of power. The note, when it stands alone, is not enough to represent all the properties of a tone, for, although by it you can tell how long, it gives you no idea how high or low, or how loud to sing.]

XIV. If any of these sounds are sung, (and they may be, to "la," or any other syllable,) care should be taken to have the breath well taken, the tone freely given out, the vowel sound right, the consonant well emitted, and the pitch and power kept equal and steady.

XV. The first *quality of tone* to be made use of, is that which is most favorable for giving out the voice or delivering it well, and this is necessa-

rily not very emotional; for the great object at first is to utter sounds and syllables, and without obstruction caused by any wrong position of the vocal organs.

Of course, this involves taking the breath fully, using it economically, and using the right muscles both in taking and giving it out. It involves, also, opening the mouth according to the vowel or word you utter, so that the lips, mouth and tongue will not offer any unnecessary hindrance to the coming out of the tone, and also such a position of the throat as will not be either pinched up or choked on the one side, nor distended and cavernous on the other.

XVI. A figure three (3) placed over or under any three equal notes reduces the length represented by them to that of two of the same kind without the figure. Notes thus written are called TRIPLETS.

XVII. If you were to sing an exercise like the one indicated in paragraph VII, only passing in silence the time of some of the quarter notes, such silence might be indicated by

QUARTER RESTS.

XVIII. There are as many kinds of rests as there are kinds of notes.

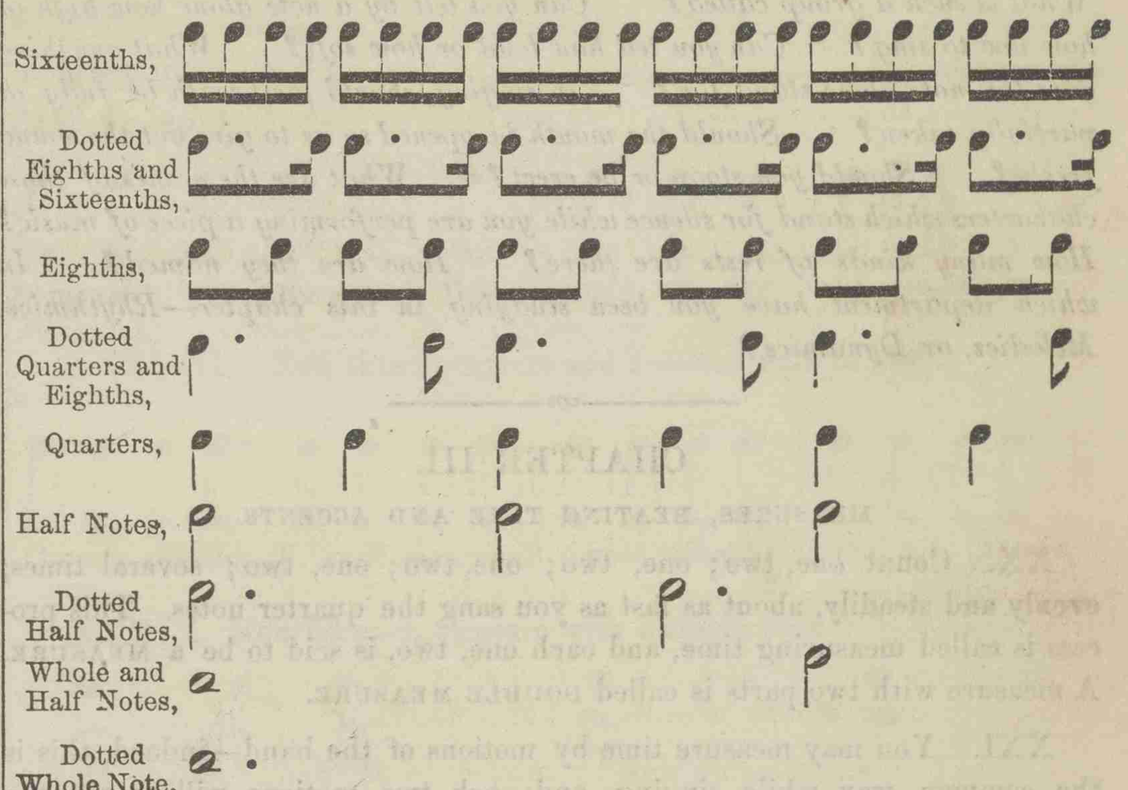
Dotted Whole.	Whole.	Dotted Half.	Half.
Dotted Quarter.	Quarter.	Dotted Eighth.	Eighth.

Sixteenth.

XIX. Each rest occupies as much time as its corresponding note in the same piece.

[There are other notes and rests such as Double, Thirty-seconds, Sixty-fourths, &c., but they are seldom used.]

The following table shows all the notes in common use.



What are the characters called that represent the length of sounds? What kind of notes stand for that length which is the easiest to sing? What kind of notes stand for sounds twice this length, or, in common language, What kind of notes are twice as long as quarter notes? What kind of notes are three times as long? What kind of notes are four times as long? What six times? What kind of notes are half as long as quarters? What are a quarter as long? How many sixteenths are equal to an eighth? How many to a dotted eighth? How many sixteenths to a quarter? To a dotted quarter? To a half? To a dotted half? To a whole? To a dotted whole? How many eighths are equal to a quarter? A half, &c., (and so on with quarters

and miscellaneously.) How does the figure 3 affect a group of notes? What is such a group called? Can you tell by a note alone how high or how low to sing? Can you tell how loud or how soft? What one thing does the note alone stand for? In singing, should the breath be fully or partially taken? Should the mouth be opened so as to give out the sound freely? Should you stoop or be erect? What are the names of those characters which stand for silence while you are performing a piece of music? How many kinds of rests are there? How are they named? In which department have you been studying in this chapter—Rhythmics, Melodics, or Dynamics?

CHAPTER III.

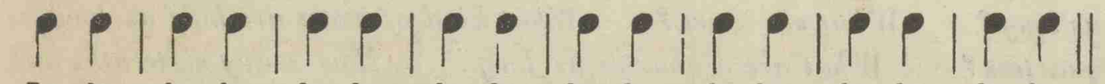
MEASURES, BEATING TIME AND ACCENTS.

XX. Count one, two; one, two; one, two; one, two; several times; evenly and steadily, about as fast as you sang the quarter notes. This process is called measuring time, and each one, two, is said to be a MEASURE. A measure with two parts is called DOUBLE MEASURE.

XXI. You may measure time by motions of the hand—indeed, this is the common way while singing, and each two motions will manifest a measure. The motions are usually down, up. These should always be prompt, the hand resting, if necessary, at the point where it stops.

XXII. Now, sing quarter notes to the syllable "la," and move the hand, or "beat time," while you sing.

This may be represented thus:



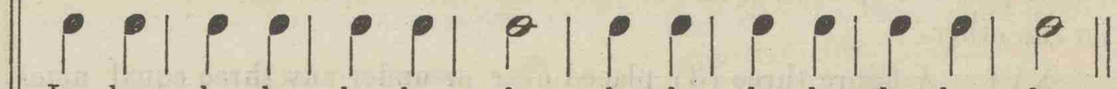
La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
Firm-ly now each voice is ring-ing, While to-geth-er all are sing-ing.

XXIII. The little upright lines are called bars, and the spaces between them are called measures. The two bars at the close, form what is called a double bar. Notice that the portions of time that you measure with the counts, or beats, are the real measures.

[These spaces between the bars in which the notes are written are only signs of measures, but for brevity are usually called measures—just as you say that this, $100, is a hundred dollars, when it is only its sign.]

XXIV. Now, sing six quarter notes (three measures), and then a tone as long as two beats, or a whole measure. Do this twice, making eight measures in all.

This would be represented thus:



La, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
Come ye tim - id ones draw near, There is naught to dread or fear.

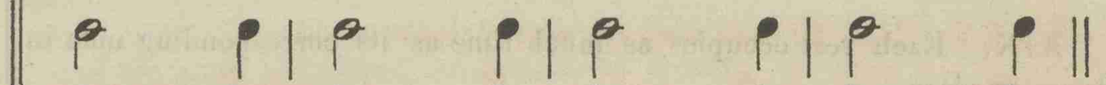
XXV. Count one, two, three; one, two, three; one, two, three; several times, evenly and steadily, about as fast as before. This is measuring time again, but now our measures have three parts instead of two, and are called TRIPLE MEASURES.

XXVI. The motions of the hand in beating triple time, are down, left, up.

XXVII. Sing four triple measures, one sound to each beat. That would be represented thus:

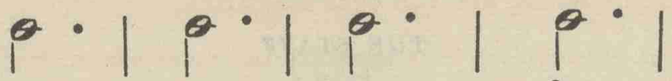
La, la, la, la, la, la, la, la, la, la, la, la.
Cheer - ful - ly, Care - ful - ly, Hope - ful - ly, Joy - ful - ly.

XXVIII. Sing four measures again, but now put a half and quarter note in each measure.



La, la, la, la, la, la, la, la.
O how long the way we're go - ing.

XXIX. Now, four measures again, but with a dotted half in each.



La, la, la, la.
How slow we go.

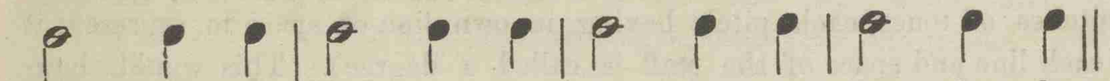
XXX. Count one, two, three, four, several times, evenly and steadily as before. These are QUADRUPLE MEASURES.

XXXI. The motions of the hand for this kind of time, or measure, are down, left, right, up.

XXXII.

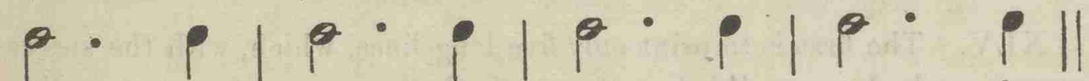
La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
Ev-'ry step that we are tak-ing, Shows some prog-ress we are mak-ing.

XXXIII. Four measures again, but now a half and two quarters in each mcasure.



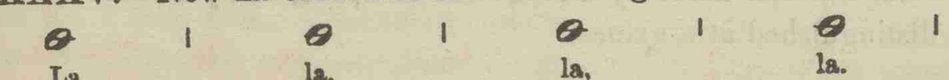
La la, la, la, la, la, la, la, la, la, la, la.
Half, quar-ter, half, quar-ter, half, quar-ter, half, quar-ter.

XXXIV. Now, a dotted half and a quarter in each measure.



La, la, la, la, la, la, la, la.
Help me, help me, sing this long note.

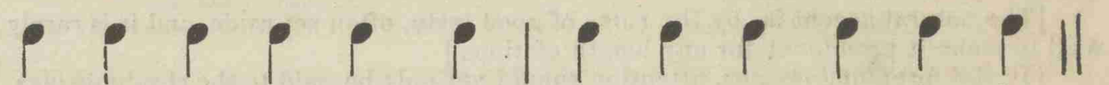
XXXV. Now fill each measure with a single sound



La, la, la, la.
Whole note; long sound.

XXXVI. Measures with six counts, or beats, are called SEXTUPLE MEASURES.

XXXVII. The beats for sextuple measures are, down, down, left, right, up, up.



La, la, la, la, la, la, la, la, la, la, la, la.
Long-est of meas-ures this one of the six parts is.

XXXVIII. Now three quarters and a dotted half in each.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
O come and sing, Friends one and all, Sweet voices bring Quick to the call.

XXXIX. Now fill each measure with a single sound.

La, la, la, la.
Oh slow, We go.

[In any of the foregoing kinds of measures, we may have eighths by singing two sounds to a beat; triplets, by singing three; sixteenths, by singing four, &c.]

XL. In any kind of measure we naturally give more strength to the first part. This is called

ACCENT.

XLI. In quadruple measure there is a lesser accent also upon the third part; and in sextuple upon the fourth part.

[In order to make the accent of the music agree with the accent of the words, when the words begin with an unaccented syllable, the music has to commence on the last part of the measure. In such cases, the last measure of the piece always lacks as much time as is used before the first full measure commences.]

XLII. When a tone begins upon an unaccented part of the measure, and continues through an accented part, the natural accent is set aside, and a new accent given, called

SYNCOPATION.

[The natural accent is, by the rules of good taste, often set aside, and it is rarely well to make it prominent for any length of time.]

[In the foregoing lessons, attention should not only be paid to the rhythmic idea, which is the prominent one, but to breathing, delivering the tone, enunciation and pronunciation, and so begin at the right place, the cultivation of the voice.]

How many kinds of measures have we learned? How did we at first manifest them? By what other mode, beside counting, can they be manifested or marked? What kind of measure has two parts, and is manifested by two counts, or beats? How are the beats made? What kind has three parts? (and so on through all.) What are the little upright lines called? What the two at the close of each lesson? What are the spaces between the bars in which the notes are written called? Which are the real measures, those written in the books, or those manifested by counts, or beats? Which are the signs of measures? In beating time, which are better, sluggish or prompt motions? How many quarter notes will fill a measure in double time? How many in triple? (and so on) What one note will fill a measure in double time? What one in triple? (and so on.) What two will fill a measure in triple time? What two in quadruple? What other two? (and so on.) How many eighths would be required to fill a measure in double time? (and so on.) What is that stress of voice called which we apply to certain parts of the measure? Where does this accent naturally fall in double measure? In triple? (and so on.) What is that accent called which is given to a tone when it commences upon the unaccented part of a measure, and continues through the accented part? What should our position be while we are singing? (and so on about cultivation of the voice.) In which department have we here been studying—Rhythmics, Melodics, or Dynamics?

CHAPTER IV.

THE STAFF

[The study of Melodics, or the pitch of sounds, usually commences with C; but G is better, because it is nearer the pitch of voices, and thus easier for those whose voices are not true, and also because having been practicing in Rhythmics at that pitch, the pupils will be more likely to give it in tune.]

XLIII. We have named the different *lengths* of tones by the different names of notes. Their pitches are named by letters. The pitch we have been using is named G.

[The teacher here sings G, F, E, D and C—first with "la," and then with syllables sol, fa mi, re, do. It will be a good plan for the class to do the same, and then name the pitches as he sings (without skipping), and also to sing as the teacher calls for the sounds by their pitch names.]

XLIV. The pitch of a tone is represented to the eye by a line or space in what is called

THE STAFF.

The staff may have as many lines and spaces as there are different pitches of tones, each pitch having its own line or space to represent it (each line and space of the staff is called a degree). This would, however, make so many lines and spaces necessary, that it would be impossible to distinguish them quickly from another. To obviate this difficulty, three important plans have been made with regard to the staff.

XLV. The first is to print only five long lines, which, with the spaces between, and above and below them, afford the means for representing nearly all the pitches of the tones of vocal music; and when more degrees are wanted, add them by means of short lines. By this plan, any degree of the staff, whether made by a long line or space, or by a short or added one, is distinguished at a glance.

XLVI. Another plan about the staff is, to make the lines and spaces

(degrees) of the staff stand for different pitches by means of characters called

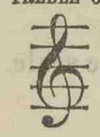
CLEFS.

It may be said in passing that the use of clefs is an expedient to make the five long lines, with their spaces, represent as far as possible the pitches most commonly made use of, and so avoid, as much as possible, the added degrees.

XLVII. There are three clefs used in this book. The

TREBLE CLEF,

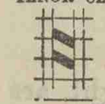
TREBLE CLEF.



Making the second line of the staff stand for the pitch G, and especially suited to ladies' voices; and the

TENOR CLEF,

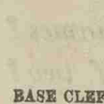
TENOR CLEF.



Making the second line also stand for G, (or rather the third space for C, which, however, amounts to the same thing), but suited to men's voices, and so to a pitch an octave lower than the treble. The other is called the

BASE CLEF,

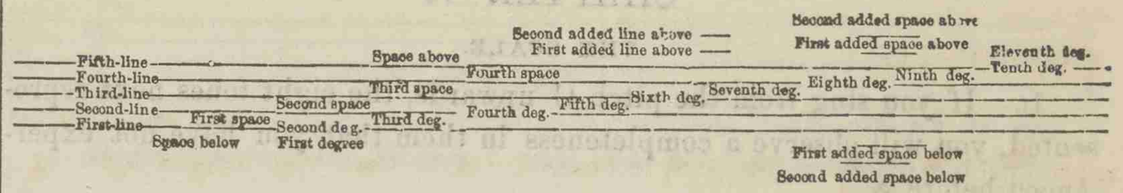
BASE CLEF



And makes the fourth line stand for F; also used for men's voices.

XLVIII. The third thing about the staff, is that each line and space may be made to stand for five different pitches, while using the same clef, by means of characters called respectively sharp, flat, double sharp and double flat. This expedient greatly diminishes the number of lines and spaces needed for the representation of the different pitches of tones, and greatly simplifies the appearance of the staff.

XLIX.



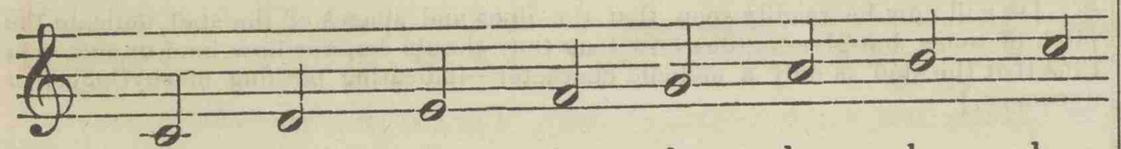
[It will now be readily seen, that the lines and spaces of the staff indicate the pitch of tones, but give no idea how long they should be, nor how loud or soft, and thus that the staff is only a melodic character—indicating nothing of rhythmics or dynamics.]

How is the length of a tone named? How is the length of a tone represented? (By a note in both cases: we speak of singing quarter notes, and call the characters that stand for these sounds by the same name.) How are the pitches of tones named? By what are the pitches of tones represented? (Here the answers are different Letters are the names of pitches, but the staff represents them to the eye. Some systems make the letters do this, but the staff is better, because it is pictorial.) How many long lines are there in the staff? How many spaces are there connected with these long lines? Would a staff be perfect that was written so near the top of a page or blackboard that there would be no space above, or so near the bottom that there would be no space below? Then do the space above or the space below belong to the staff, or are they added spaces? What is the first ADDED *space? (Ans. That which is caused by the first added line). What other name has each line and space of the staff beside first line, first space, &c.? How many degrees are there in the staff, if you do not count the added degrees? What is the other name of the first degree? The second, &c.? (and so on through). How many clefs have we? What are their names? What does the treble clef indicate? What the tenor? What the base? In which department are we here studying? Is the staff a rhythmic, melodic, or dynamic character? In which department are clefs?*

CHAPTER V.

THE SCALE.

L. If you sing from the pitch C upwards, the eight tones next represented, you will observe a completeness in them that you have not experienced before



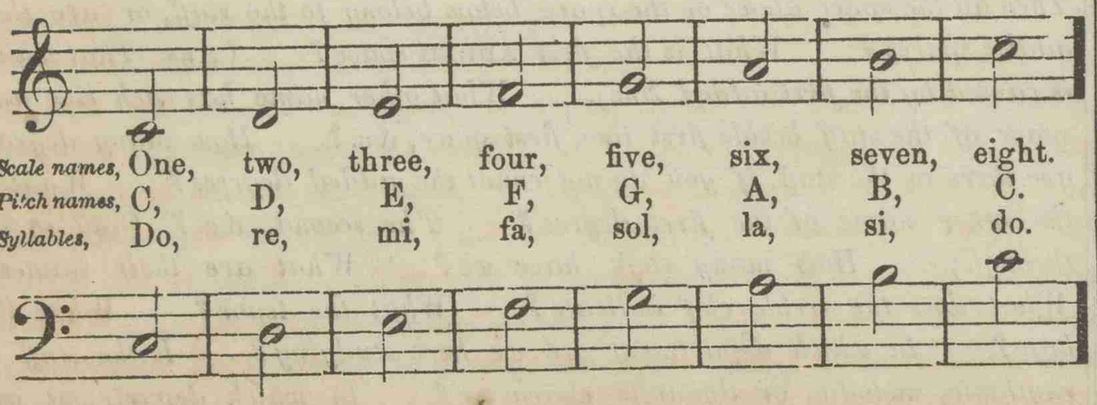
[Male voices may sing from the treble clef, although it is not strictly correct to do so.]

LI. A series of tones having such a completeness is called a

SCALE.

A scale is a family of tones, eight in number, and as a family they have names that describe their family relations. These names are some of the names of numbers.

LII.



[It is not necessary to use the tenor clef until the extension of the scale and the classification of the voices. The men at first may all sing from the base clef.]

LIII. You notice that the tone whose pitch is C (either the lower or the upper), has in this scale one peculiarity over all others, viz.: it is the most satisfactory as a resting or stopping place, or ending—indeed, a piece of music made of the tones of this scale could not sound finished or ended without it. This tone is called the key-note.

[In one of the old musical systems of Europe the syllables do, re, mi, &c., are used as the pitch names of tones; but when the names of letters are the pitch names, as in our country, the syllables are no more the names of tones than the words of a piece of poetry would be. They are used when there are no other words to the music, chiefly for the benefit of the pronunciation, enunciation and articulation.]

LIV. The difference of pitch between any two tones is called an

INTERVAL.

LV. There are two kinds of intervals, larger and smaller, in the scale. The larger are called

STEPS,

and the smaller,

HALF STEPS.

LVI. The intervals between three and four, and seven and eight, are half steps; all the others are steps.

How many tones has the scale? What are their scale names? What is the pitch name of one? What is the pitch name of two? Of three? &c. It is common to drop this more correct phrascology (pitch name or name of the pitch) and say simply, the pitch; as for example, What is the pitch of one? What is the pitch of two? &c. What syllables are sometimes used in singing the scale, and tunes and exercises made from its tones? Are syllables the names of tones? What is one or eight of the tones of the scale called? What is the pitch of our key-note? Is the scale a rhythmic, melodic or dynamic character? What is the difference of pitch between any two tones called? How many intervals are there in the scale? How many kinds of intervals

in the scale? What are they called? What is the name of the interval produced by one and two, or C and D? What by two and three, or D and E? Do intervals belong to Rhythmics, Melodics or Dynamics?

CHAPTER VI.

VARIETIES OF MEASURE.

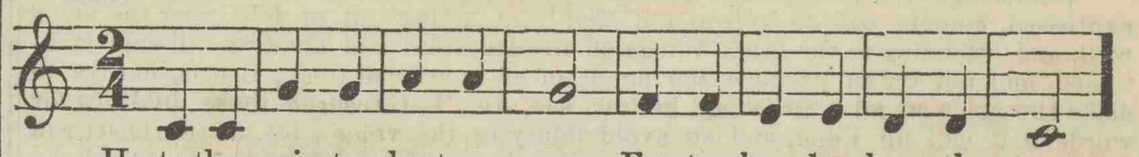
LVII. Thus far each part of a measure has been occupied by a quarter note, or its value. Any other kind of note may be taken for this purpose, and so we have

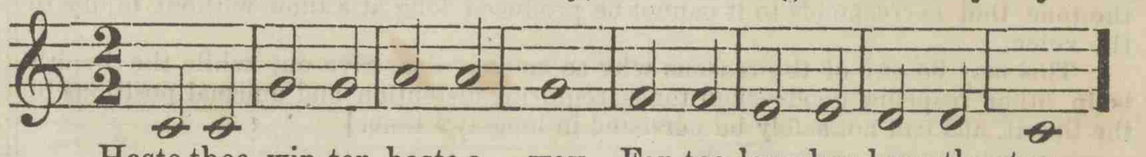
VARIETIES OF MEASURES.

[A tune will sound just the same whether represented with a quarter note (or its value), in each part of the measure, or a half or an eighth. In ordinary vocal music, varieties of measure are unnecessary; but, being in common use, we introduce them.]

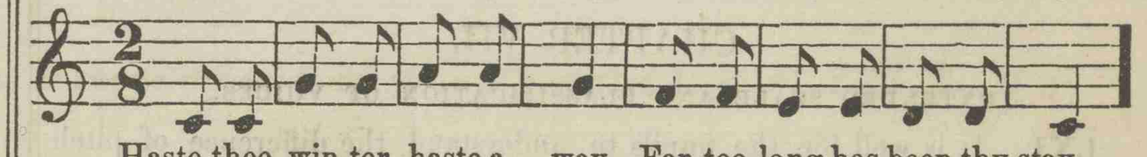
LVIII. The different *varieties* of measures, as well as the different kinds, are indicated by figures in the form of fractions. The upper indicating the kind, and the lower the variety of measure.

LIX. There may be as many varieties of measures as there are kinds of notes. The following, however, are those only in common use.

LX.

Haste thee, win-ter, haste a - way, Far too long has been thy stay.



Haste thee, win-ter, haste a - way, Far too long has been thy stay.



Haste thee, win-ter, haste a - way, Far too long has been thy stay.

[The above three examples all represent the first part of the same tune, and would be sung in the same time, and they show that notes do not represent positive, but only relative length.]

How are varieties of measures formed? What form do figures assume to indicate kinds and varieties of measures? Which figure indicates the kind of measure? Which the variety? Do notes represent positive or relative length? Do varieties of measure address the eye or ear? Do they belong to Rhythmics, Melodics, or Dynamics? What position should you take while singing? Should the breath be taken partly or fully? Should the tone be made with much breath or little? Should the throat assume a cramped and distorted, or a natural position? Should the mouth be too close, the tongue too much raised, or drawn back into the throat, or any obstruction offered to the free giving out of the tone? What is the correct sound of the vowels called? (Ans. Good pronunciation). What is the correct utterance of the consonants called? (Ans. Good enunciation). What is the distinct and correct giving of each successive sound in singing called? (Ans. Good articulation).

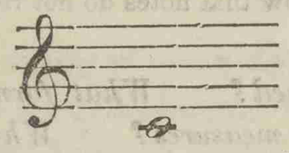
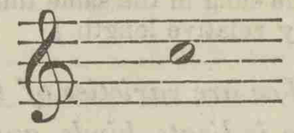
[In a single tone, and in an exercise where there is no particular emotion to be expressed, singers will do well to aim simply at giving out or delivering the voice well, and attending to the other things of vocal culture and notation already mentioned, and not try to produce too much of an emotional tone ; that is, not try to make the voice sound large, deep, hollow, sad, &c., but reserve those qualities for words that call for them, and so avoid injury to the voice ; for, as the heart can not experience any strong emotion long at a time without injury to the health, so the tone that corresponds to it cannot be produced long at a time without injury to the voice.

This may be one of the reasons why so many voices give out while the health is in other respects good—such tones requiring distention and unusual positions of the throat, and can not safely be persisted in long at a time.]

CHAPTER VII.

EXTENDED SCALE AND CLASSIFICATION OF VOICES.

LXI. It is well for the pupils to understand the difference of pitch that exists between the adult male and female voice. To accomplish this, let all sing *eight* of the scale. They will really sing an octave apart.

the male voices thus:  and the female thus: 

but most of the pupils will suppose that they are singing at the same pitch. There are various modes of making the right of this understood. One very good way is to have the female voices sustain eight, while the teacher (a man's voice) sings from his eight up to theirs. The blending at the last will show that he started an octave below, and came up to their pitch. Then have the men's voices sing their eight, and ask the females to give that exact pitch. Most of them will sing an octave too high at first; but all can soon be brought to see that their one is the same tone as to pitch, as the eight of the men's voices.

LXII. When men sing from the staff with the treble clef, they are not singing the exact pitch indicated, but what is called an eighth or octave below it. So, when women sing from the base clef, they sing an octave above the real pitch indicated there.

LXIII. Tones an octave apart have the same letters for pitch names, because there is such an agreement between them as to make them sound almost as if they were at the same pitch.

LXIV. The following example represents, as it were, a scale of two octaves in compass, and a larger staff made by putting the treble and base together (with one added line). Now, regard the male and female voices as one extended voice, and sing the following exercises, the former singing only on the base clef; and the latter on the treble (of course both singing on the added line).

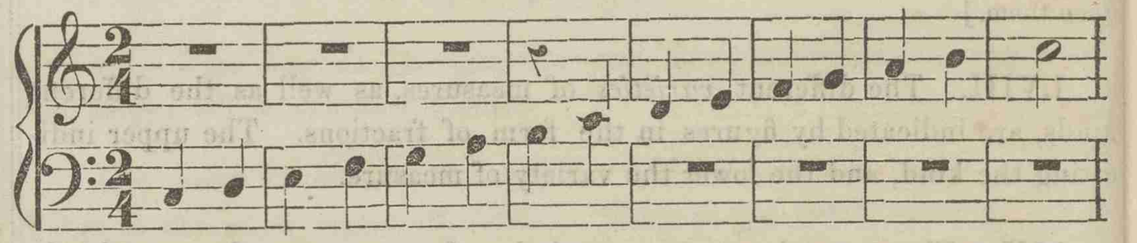
LXV. The character at the beginning that connects these two staves is called a

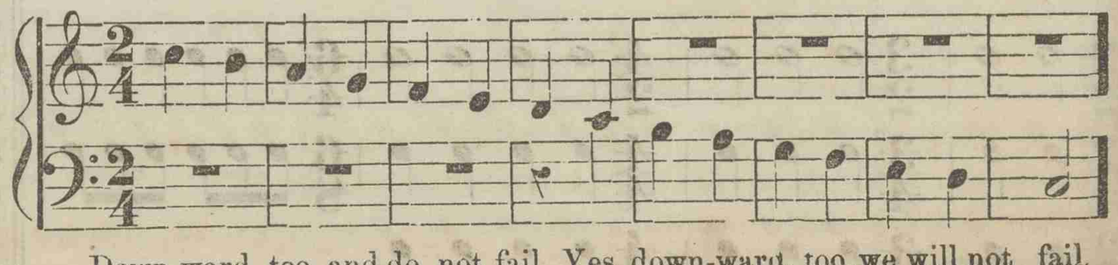
BRACE.

A whole rest is also called a

MEASURE REST,

and is used to fill a measure in any kind of time

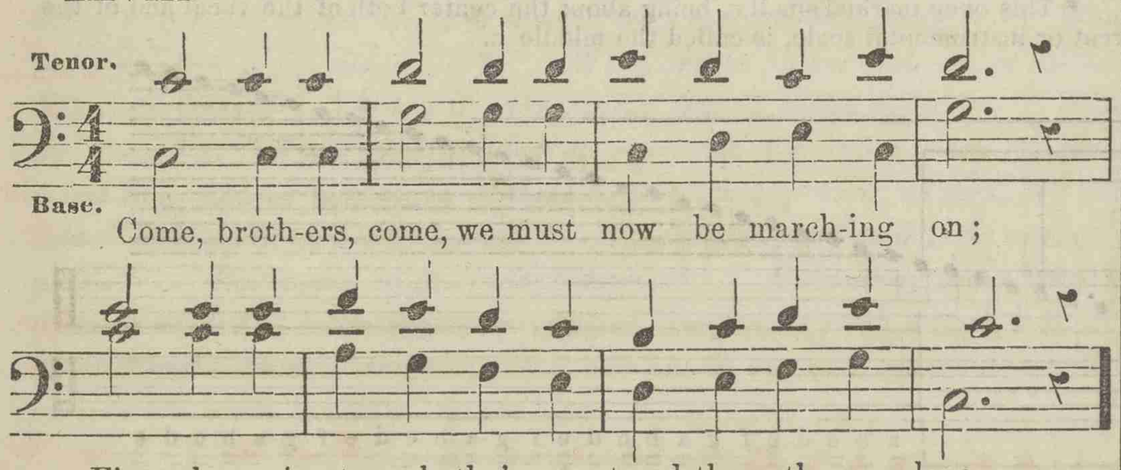


Sing we now the up-ward scale, Yes, sing we now the upward scale.

Down-ward, too, and do not fail, Yes, down-ward, too, we will not fail.

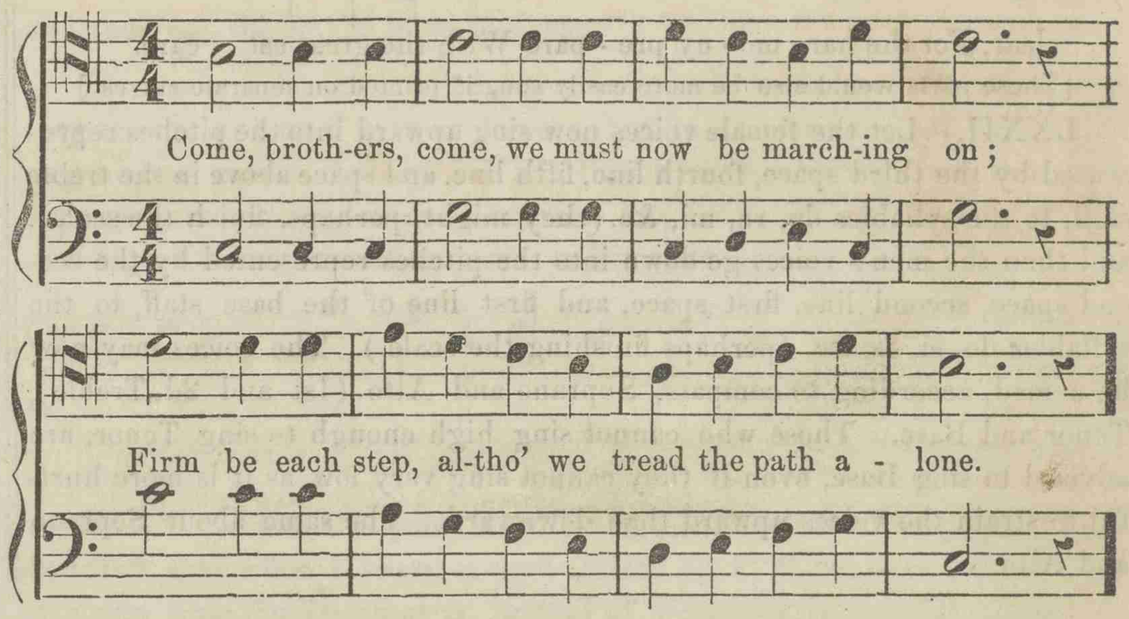
LXVI Hitherto, the men have sung no higher than eight of their scale, or one of the scale represented on the treble staff. Let them now give that tone, and considering it one, go up the scale into the pitch of the treble staff, singing do, re, mi, &c.

LXVII. As it would not be convenient to represent the higher tones of men's voices by notes on the treble staff, we will represent them by added degrees on the base staff.

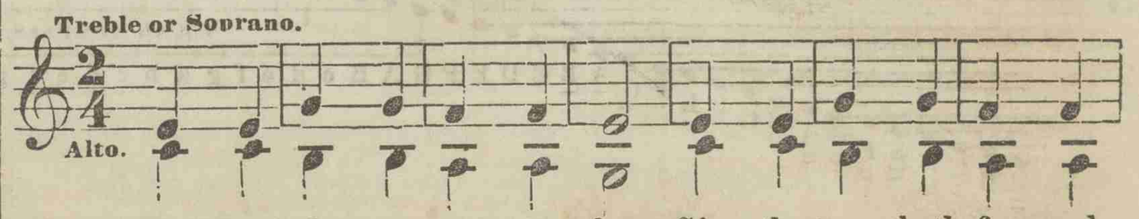
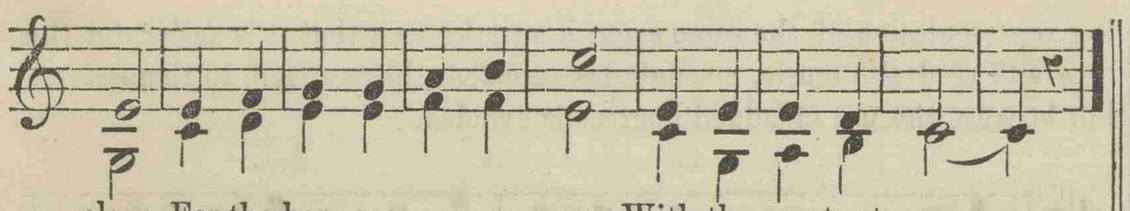
[It would be well here to explain with regard to registers, which subject will be found treated of in another place with other matters of the voice. It will, probably, be the case that some of the voices will have to change to the falsetto at two (D), certainly, some will change at three (E), and still more at four (F), leaving but few that can sing five (G), in the chest register. The pupils should be cautioned against straining their voices—encouraging them, however, to sing the high tones by using the falsetto, a certain amount of cultivation in that register being good for all, although only used in singing, by a certain kind of voice. When this is done, it should be said that those who can sing these higher tones (about F to G) without using the falsetto, may consider themselves *tenors*, or as possessing tenor voices, and in the following exercise may sing the upper part. The remainder of the men's voices may take the lower part, or, as it is commonly called, the base.]

LXVIII.

[It might be well to have each part sung alone at first, with the syllables, and perhaps with the words—observing as the first and most important thing, all that has before been taught with regard to the cultivation of the voice, and questioning upon the lessons as may be necessary.]

LXIX. It will now be seen why a tenor clef is used. In the following representation of the same song, it will be seen that it is easier for the tenors to read the music, not only because they have a staff to themselves, but because the use of added degrees is avoided.



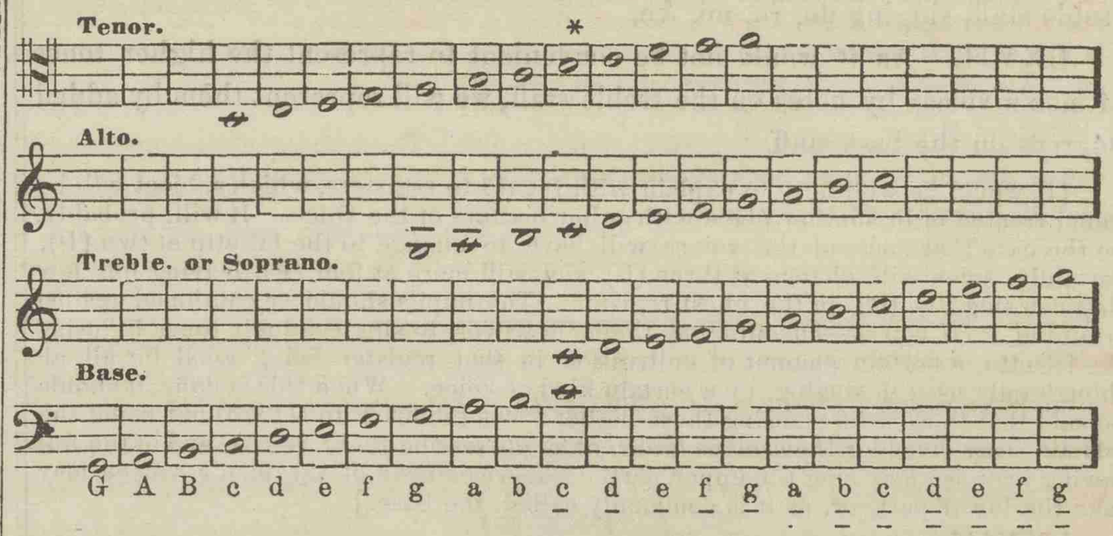
LXX. Let the female voices sing down into the pitches of the base clef, commencing with what has been one to them, but now considering it eight. Those who can sing these notes firmly, down as low as G, or five of the base scale, can sing what is called ALTO, or SECOND.

LXXI. This part cannot be conveniently written on the base staff, so the treble staff with added lines below, is used

clear, For the har - mo - ny pre - pare With the great-est care.

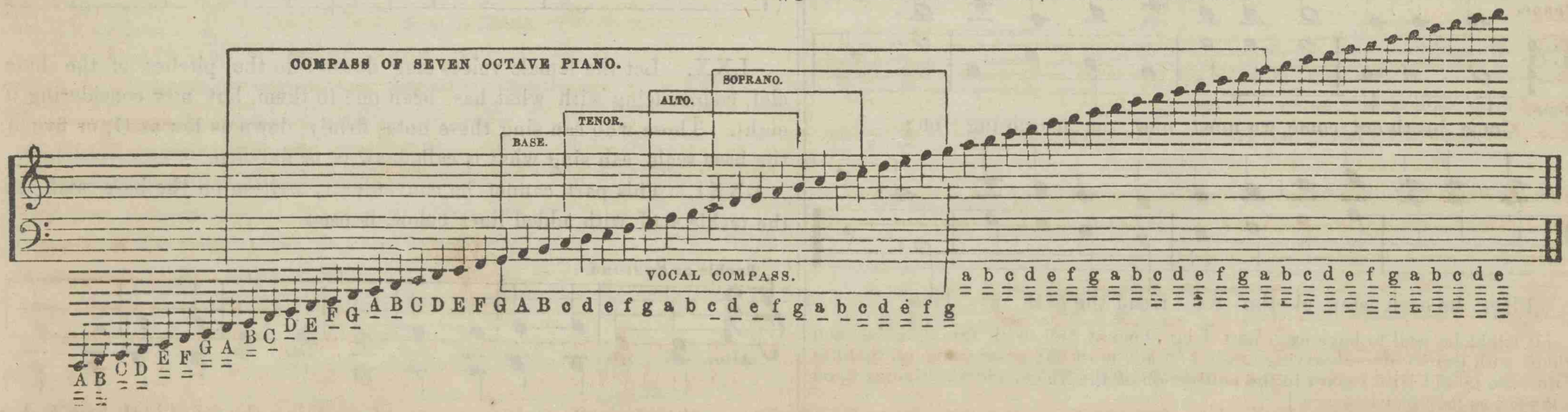
[These parts would also be more easily sung if printed on separate staves.]

LXXII. Let the female voices now sing upward into the pitches represented by the third space, fourth line, fifth line, and space above in the treble staff, to the syllables do, re, mi, &c. (they might, perhaps, finish the scale), and then the men's voices go down into the pitches represented by the second space, second line, first space, and first line of the base staff, to the syllables do, si, la, &c. (perhaps finishing the scale.) The voices may now be named, according to compass, Soprano and Alto (1st and 2d Treble), Tenor and Base. Those who cannot sing high enough to sing Tenor, are advised to sing Base, even if they cannot sing very low, as it is more hurtful to strain the voices upward than downward. The same about Soprano and Alto.

LXXIII. The following example shows the way the four parts are represented in our common vocal music, and also the compass of each part.



* This once marked small *c*, being about the center both of the vocal and of the great or instrumental scale, is called the middle c.



[It will be, of course, noticed that there are several of these scales, or series of eight tones, above (or below) each other, and joined together by each key-note being both one and eight; also, that voices can produce but few of these scales, many kinds of instruments going both higher and lower. As each series is named

as to pitch by the same letters (C, D, E, &c.), it is evident that they should have some mark to distinguish the particular series they belong to. This is done to the eye by large and small letters and dashes, and to the ear by the use of the words large, small, once marked, twice marked, &c. For instance, the pitch indicated by the second space in the base is named small c ; the octave above that, (middle c) is named once marked small c ; the octave above that twice marked small c, and so on. The octave below the second space in the base is called large C ; the octave below that, once marked large C, and so on.]

[The foregoing diagram represents nearly the highest and lowest tones the ear can appreciate. As to the voice compass, some voices can go higher and some lower than the compass shown here, but these are about the tones used in ordinary vocal music.]

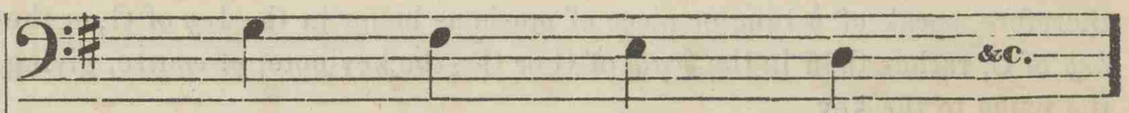
[It will be a pleasant exercise to start at middle C, and all go down as far as possible; then, starting at the same place, go up. Then, beginning as low as any of the voices can sound, go to the highest; then, if you have a piano or cabinet organ, let that begin at the lowest and go up, the voices joining when they can.]

How much difference of pitch is there between the adult male and female voice? When men sing from the treble clef, how much lower do they sing than the pitch indicated? Why do tones an octave apart have the same letters for a pitch name? What is the character called that shows how many staves are to be used at once in a piece of music? What peculiar use has the whole rest? What are the higher male voices called? What the lower? What are the higher female voices called? What the lower? What clef is used to represent the exact pitch of tenor voices? About how many of these eight-pitch scales, or octaves, are contained in the great scale of sounds? How many are used in an ordinary piano? How many in the vocal compass? How many ordinarily in a single voice? Since but seven letters are used as pitch names, how are the different octaves distinguished? What is the once marked, small c called?

CHAPTER VIII

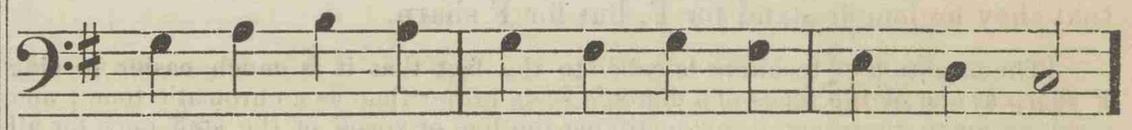
TRANSPOSITION.

LXXIV. The teacher will take the pitch G, and considering it in his own mind as eight of a new scale, sing down, thus :



La, la, la, la,

and then ask the pupils to do the same.

Those who have not studied music before will be surprised to learn, that they are not singing F in their descent, but in its place another tone, a half step higher, named F sharp. When this is made manifest, and the sharp explained, the teacher sings an exercise like the following, and asks if C is now a good home, or resting place, or key-note.

[Observe, that the two preceding exercises are not written, but simply sung by the teacher.]

LXXV. From this point it will not be difficult for the pupils to understand, that when F sharp is used instead of F, G becomes the key-note of a new scale family—that A, instead of being six, is two; B, three ; C, four ; D, five ; E, six; F sharp, seven; and G, eight, or one, again.

[As F sharp is much easier sung when in this way than when sung as a chromatic tone (sharp four in the key of C), nothing would here be said about the chromatic, nor would it be explained until after using all the intermediate tones, as they occur in the different major scales. It would be well, however, to *practice* the chromatic and minor scale as well as the major, by imitation, or rote, from a very early period of the school.]

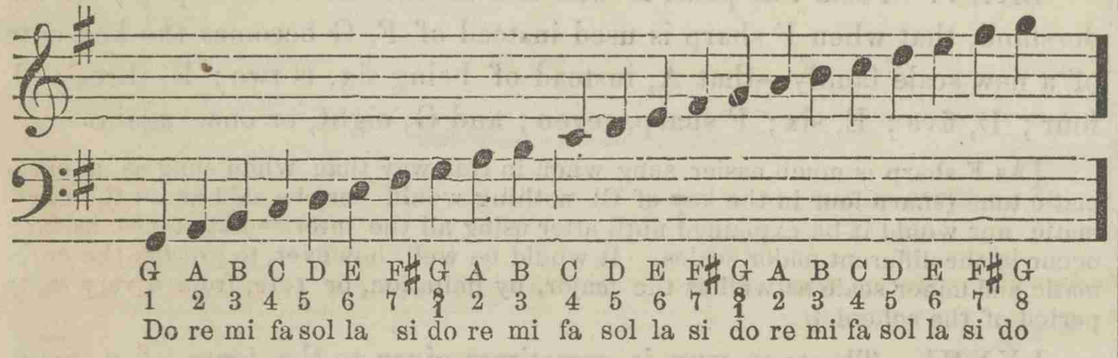
LXXVI. The term KEY is sometimes given to the tones of a scale. The key of C, for example, consists of the tones A, B, C, D, E, F and G, with this difference between key and scale, that these tones in any order, either of succession or combination, are still the key of C, while only a certain order of succession puts them into the form of the scale of C.

LXXVII. The key of G consists of the tones A, B, C, D, E, F sharp and G, in any order or combination they may have, while they form the scale of G, only when they follow each other in intervals of seconds. We

therefore, speak of a tune or piece of music as being in the *key* of G, or the *key* of C, rather than in the *scale* of G or C—the key-note, of course, giving the name to the key.

[It would be well now to practice in the key of G, by calling for various tones, the pupils applying "do" to one, "re" to two, "mi" to three, &c., bringing out the various intervals.

LXXVIII. It will be easily seen here that the line and spaces of the staff that stand for the pitch whose name is F, are of no use as they are now, because we have no such pitch in the key of G. From this it is easy to show, that the character called a sharp modifies those lines and spaces, so that they no longer stand for F, but for F sharp.

[The attention of teachers is called to the fact that it is much easier to sing F sharp as one of the tones of a diatonic scale rather than as a chromatic tone; and much easier to represent it by modifying the line or space of the staff once for all throughout the entire tune, than to do so only for a measure or part of a measure, as is done by an accidental—consequently, that the key of G properly comes before the introduction of sharp four, or any other tone of the chromatic scale.]

LXXIX. Since F sharp is a half step higher than F, it will be found that the steps and half steps occur in the same order in the scale of G that they did in the scale of C.

LXXX. The sharp, in the preceding lesson, not only modifies the degree of the staff on which it is placed, but every other degree named F; and when so placed, is the SIGNATURE of the key of G. The absence of the sharp is the signature of the key of C.

[If the pupils do not yet realize that they sing F sharp instead of F, it is easy to make it apparent by singing down from G, sometimes giving F, and sometimes F sharp.]

LXXXI. If you substitute C sharp for C, having all the other pitches the same as in the key of G, you will have a key or family of tones, of which the key-note is D.

LXXXII. The scale of D then consists of the tones D, E, F♯, G, A, B, C♯ and D, and will be just as easy to sing as the scale of C, because the steps and half steps occur in the same order.

[These tones, named with the word sharp, are no more difficult than the other tones when used in this way.]

LXXXIII. If you substitute G sharp for G, having all the other pitches as in the key of D, the result will be the key of A.

LXXXIV. The scale of A consists of the tones A, B, C♯, D, E, F♯, G♯ and A.

LXXXV The key of E consists of the tones A, B, C♯, D♯, E, F♯ and G♯. The scale of E consists of these tones in order from E to E inclusive.

LXXXVI. The key of B consists of the tones A♯, B, C♯, D♯, E, F♯ and G♯. The scale of B consists of these tones in order from B to B inclusive.

The key of F sharp consists of the tones A♯, B, C♯, D♯, E♯, F♯ and G♯. The scale of F♯ is from F♯ to F♯ inclusive.

[It will be seen from the foregoing that a key consists of seven tones, but a scale, to be complete, must have eight.]

LXXXVII. These pitches, which have been named by the word sharp, are sometimes, for convenience, named in another manner; for instance, the pitch between A and B, which was before named A sharp, is also sometimes called B flat, and a character called a flat is used to make the staff stand for this pitch when occasion requires.

LXXXVIII The flat makes any degree of the staff on which it is placed stand for a pitch a half step lower than it does in the key of C.

LXXXIX. If you substitute B flat for B, having all the other pitches the same as in the key of C, the key of F will be the result. The scale of F consists of the tones F, G, A, B♭, C, D, E and F.

XC. If you substitute E flat for E, keeping the other pitches as in the key of F, the result will be the key of B flat. The scale of B flat consists of the tones B♭, C, D, E♭, F, G, A and B♭.

XCI. The scale of E flat consists of the tones E♭, F, G, A♭, B♭, C D and E♭. The key of E flat consists of these tones in any order.

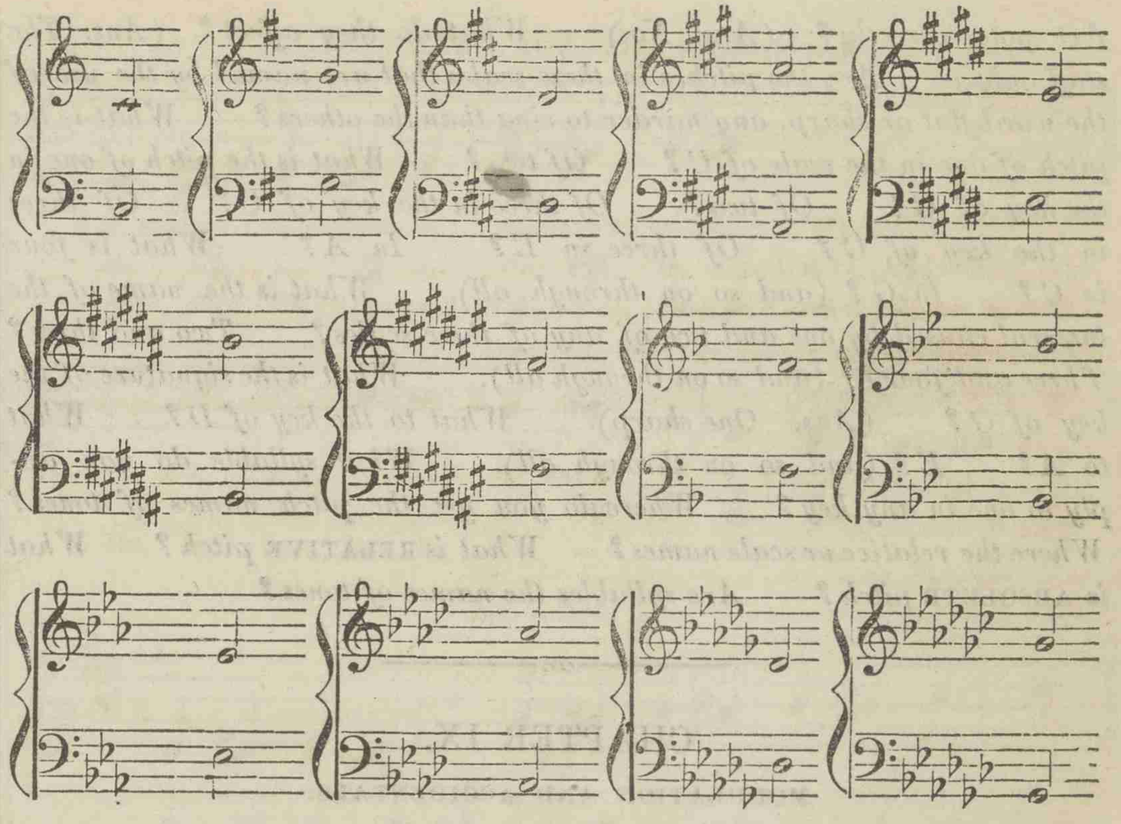
XCII. The scale of A flat consists of the tones A♭, B♭, C, D♭, E♭, F, G and A♭.

XCIII. The scale of D flat, consists of the tones D♭, E♭, F, G♭, A♭, B♭, C and D♭.

XCIV. The scale of G flat consists of the tones G♭, A♭, B♭, C♭, D♭, E♭, F and G♭.

[These scales are easy to sing because the steps and half steps occur in the same order in each. In fact, the tones named by the words sharp and flat are used for the purpose of making this order of intervals, that the scales may be thus easy and natural; and these tones, when used in this way, are no more difficult to sing than any others, and are just as *natural*—using that word in its ordinary signification.]

[It will now be seen that a tone has two relations: one to the key in which it occurs, and another to the great scale of sounds. For instance: the tone C is *one* in one key: *two* in another; *four* in another; *three* in another; *six* in another, &c. It has, however, always its place or absolute pitch among all the sounds (irrespective of keys), that the ear can appreciate. So numerals are used as the names of *relative* pitch (scale relations), and letters as the names of absolute pitch.]

XCV. The following table shows the staves properly modified by sharps and flats to indicate the keys above mentioned.

What are the names of the pitches of the tones that make the key of G? (Begin the naming with A.) What pitch is used in the key of G that is not found in the key of C? What in the key of C, that is not in the key of G? What tones make the key of D? What tones are here that are not in C? What that are not in G? (and so on of all the scales.) How many tones does it take to make a key? How many to make a scale? How does a key differ from a scale? What is a key-note? How much higher is F sharp than F? How much lower than G? How much lower than G is G flat? How much higher than F is G flat? Is the difference between F sharp and G flat a difference in name or sound? How does it affect a line or space of the staff to place a sharp upon it? What is the effect of a flat? Do sharps and flats af-

fect notes directly? (*Ans. No.*) *What do they affect?* (*Ans. The staff only.*) *Are the pitches in these scales that are named by the use of the word flat or sharp, any harder to sing than the others? What is the pitch of one in the scale of C? Of two? What is the pitch of one in the key of G? Of two? Of three in the key of C? Of three in the key of G? Of three in E? In A? What is four in C? In G?* (*and so on through all*). *What is the name of the interval caused by one and two of any of these scales? Two and three? Three and four?* (*and so on through all*). *What is the signature of the key of G?* (*Ans. One sharp*). *What to the key of D? What to A? E?* (*and so on through all*). *What syllable do you apply to one in any key? Where do you get the pitch names of tones? Where the relative or scale names? What is* RELATIVE *pitch? What is* ABSOLUTE *pitch? Are syllables the names of tones?*

CHAPTER IX.

MODULATION AND ACCIDENTALS.

XCVI. A piece of music begins and ends in the same key, but another key is often introduced during its progress.

XCVII. Going from one key to another during a piece of music is called

MODULATION.

Modulation is, therefore, indicated by changing the signification of the lines or spaces of the staff somewhere *in the tune*, instead of at the beginning. The characters that do this are called

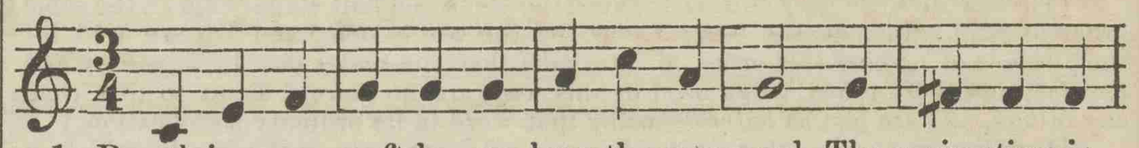
ACCIDENTALS,

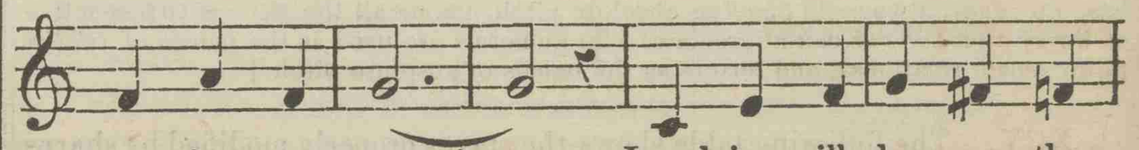
when so used.

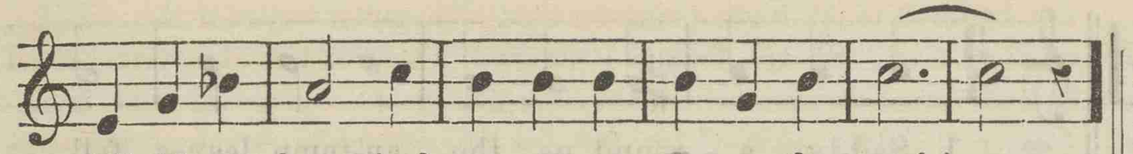
XCVIII. If a line or space already modified by a sharp, or a flat, is to be restored to its original signification, a character called a *natural* (♮), is made use of. Sharps, flats and naturals, when used as signatures, affect the lines or spaces upon which they are placed, *throughout the tune*, or until contradicted by another signature, or by accidentals; whereas, the same characters when used as accidentals, only affect the line or space upon which they are placed *to the end of the measure* in which they occur. This rule has but one exception, viz.: when the last note of the measure is on the degree of the staff affected by the accidental, and the first note of the next measure is on the same degree, the effect of the accidental continues through that measure also, thus making it possible to continue the effect of an accidental through many measures.

XCIX. The effect of an accidental may at any time be done away by another accidental.

C. In the following tune, the introduction of the tone F sharp instead of F, brings in the key of G, which, in this case, continues through the second line.

The natural in the third line stops the power of the sharp (which otherwise would continue through the measure), and makes that space of the staff stand for F again. The B flat brings in the key of F, but the effect of that accidental does not continue beyond the measure in which it occurs.

1. Breath-ing so soft-ly a - long the gay mead, The spring time is
2. Flow'r-ets a-wake in the sweet ver-nal air, And fling their new

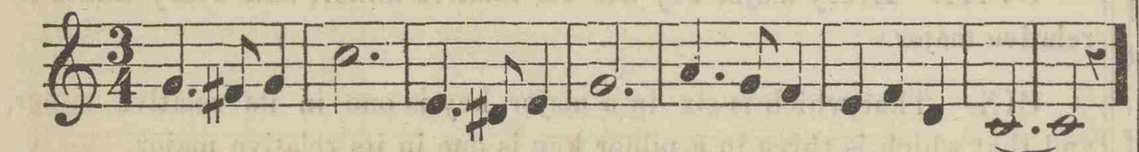


com - ing a - - gain; Laugh-ing rills dance on the
o - dors a - - round; Song birds re-turn - ing from

hill-side a - bove, And mur-mur a - way on the plain.
far dis-tant climes, With joy make the wood-lands re - sound.

When another key is introduced in the course of a piece of music, what is said to take place? How is modulation indicated? What are the characters called that do this? If a degree of the staff already modified is to be restored to its former signification, what character is used to indicate it? When sharps, flats, or naturals are used as signatures, how far does their power extend? When used as accidentals, how far? What is the exception?

CHAPTER X.

CHROMATIC SCALE.

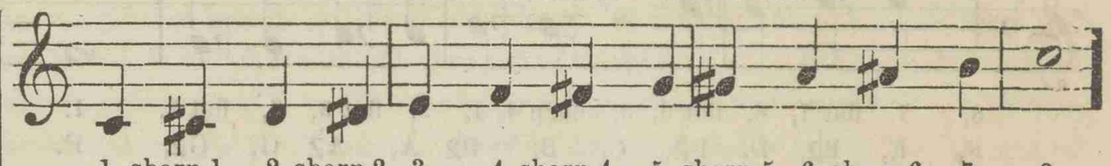
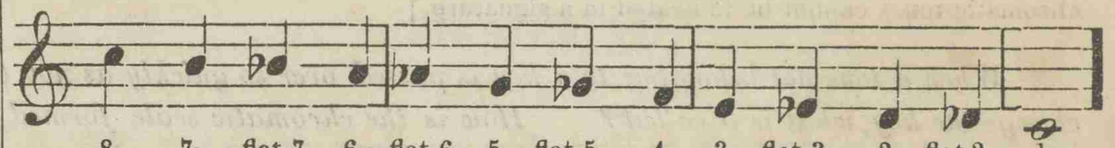
CI. A tone not belonging to a key may be introduced and passed over so quickly as not to give the impression of a change of key. For example:

O the glad day, O the glad day, When they came back from the war.

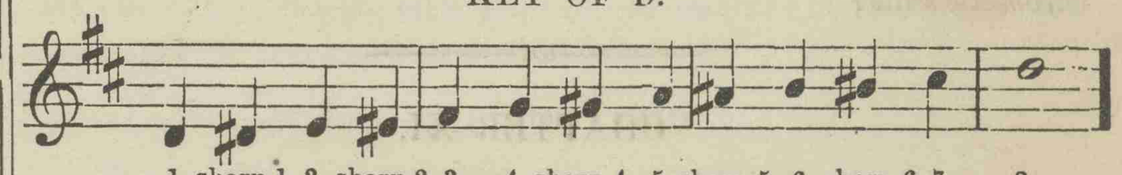
CII. Such tones are called CHROMATIC TONES. Take any scale and introduce these tones wherever it can be done (wherever the interval is a step), and you have the

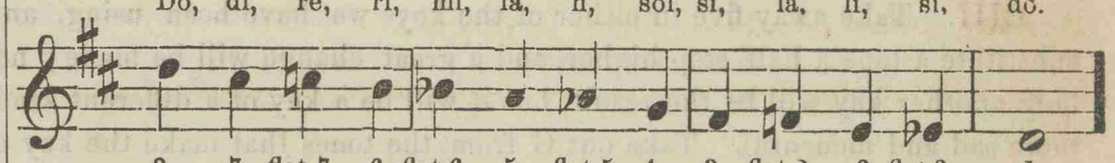
CHROMATIC SCALE

The scale we have already, may be called the

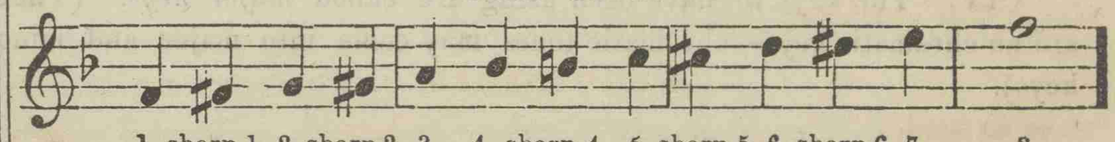
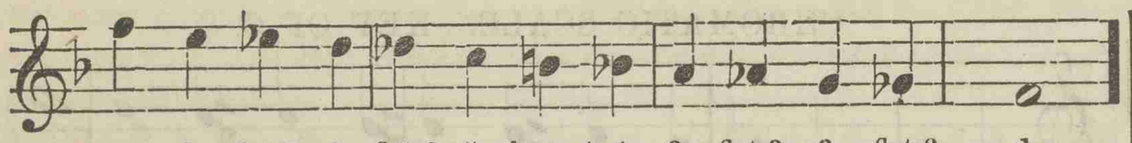
DIATONIC SCALE.

CHROMATIC SCALE. KEY OF C.

1, sharp 1, 2, sharp 2, 3, 4, sharp 4, 5, sharp 5, 6 sharp 6, 7, 8.
C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, , C.
Do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do.

8, 7, flat 7, 6, flat 6, 5, flat 5, 4, 3, flat 3, 2, flat 2, 1.
C, B, B♭, A, A♭ G, G♭, F, E, E♭, D, D♭, C.
Do, si, se, la, le, sol, se, fa, mi, me, re, ra, do

KEY OF D.

1, sharp 1, 2, sharp 2, 3, 4, sharp 4, 5, sharp 5, 6, sharp 6, 7, 8.
D, D♯, E, E♯, F♯, G, G♯, A, A♯, B, B♯, C♯, D.
Do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do.



8, 7, flat 7, 6, flat 6, 5, flat 5, 4, 3, flat 3, 2, flat 2, 1.
D, C♯, C, B, B♭, A, A♭, G, F♯, F, E, E♭, D.
Do, si, se, la, le, sol, se, fa, mi, me, re, ra, do.

KEY OF F.

1, sharp 1, 2, sharp 2, 3, 4, sharp 4, 5, sharp 5, 6, sharp 6, 7, 8.
F, F♯, G, G♯, A, B♭, B, C, C♯, D, D♯, E, F
Do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do

8, 7, flat 7, 6, flat 6, 5, sharp 4, 4, 3, flat 3, 2, flat 2, 1.
F, E, E♭, D, D♭, C, B, B♭, A, A♭ G, G♭, F.
Do, si, se, la, le, sol, se, fa, mi, me, re, ra, do.

[Since sharps, flats and naturals do not affect notes, but degrees of the staff, chromatic tones cannot be indicated in a signature.]

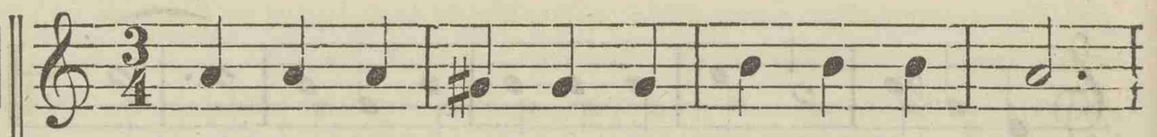
When a tone not belonging to a key is passed over so quickly as not to change the key, what is it called? How is the chromatic scale formed? How many tones has the chromatic scale? What are their scale names? What their pitch names? What syllables are affixed to them? What syllables are applied to them? What kind of interval occurs in the chromatic scale?

CHAPTER XI.

THE MINOR SCALE.

CIII. Take away five in either of the keys we have been using, and substitute a tone a half step higher, and a great change will be made; not only another key will be the result, but it will be a key of a different kind, more sad and mournful. Take out G from the tones that make the key of C, for example, and put in its place G sharp, and you have a key of this kind. It is called a *minor key*.

CIV. The keys we have been using are called *major keys*. (There are no chromatic keys—chromatic tones may come into major and minor keys).

CV. Here is a tune in this key that is made of the tones A, B, C, D, E, F, and G sharp. Try to tell by the sound what the key-note is.

1. Sad-ly a - round us the au-tumn leaves fall,
2. Deep in the for - est the gloom-y winds sigh,

While the dark clouds hang a - bove like a pall.
Bird songs and flow - ers no long - er are nigh.

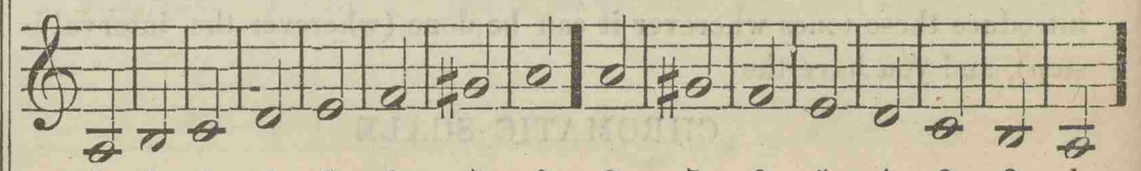
[The G sharp, which is one of the tones of this key, is represented by an accidental, and not in the signature. One reason for this is, that relative keys may have the same signature; another is, that another kind of minor scale has G in it as well as G sharp.]

CVI. The key-note here is A.

CVII. The key of A minor is said to be the relative minor to the key of C major.

CVIII. Every major key has its relative minor, and every minor its relative major.

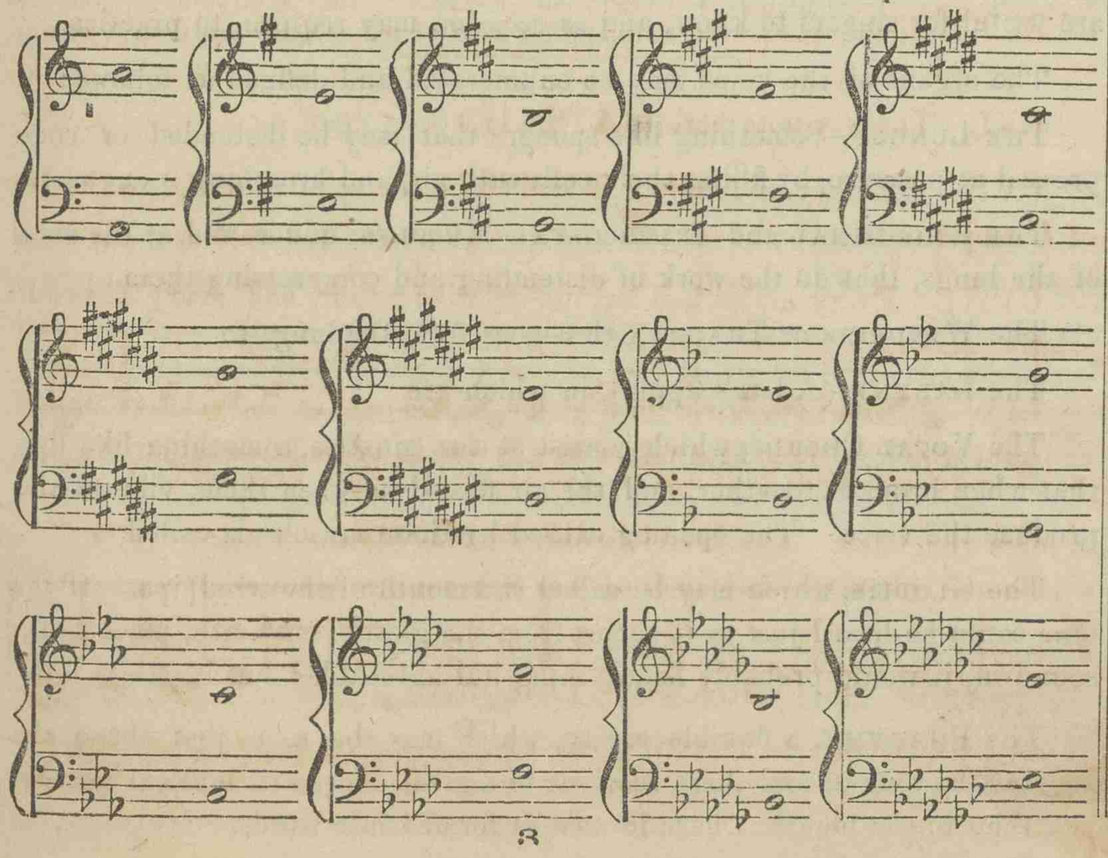
CIX. That which is six in a major key is one in its relative minor, and that which is three in a minor key is one in its relative major

CX. SCALE OF A MINOR.

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

CXI. A degree of the staff that is already modified by a sharp, can be made to stand for a pitch still half a step higher by placing upon it a character called a double sharp (×), and a character called a double flat (𝄫), makes a degree of the staff already affected by a flat, stand for a pitch still a half step lower.

[It will be remembered that keys having the same signature are said to be *relative* keys.]

CXII. The following table shows the signatures and key-notes of the minor keys.

[There are several kinds of minor scales. The one used here is generally considered the best. It is called the harmonic minor scale.]

How is the minor key made from any major key? What tones make the key of A minor? What the key of E minor? (and so on through the keys). What is the relative minor to C major? What is the relative major to A minor? What is the relative minor to G major? What the relative major to E minor? (and so on through the keys).

CHAPTER XII.

DYNAMICS.

CXIII. If you sing a sound with medium strength, it is said to be mezzo (pronounced metzo), and is indicated by this word or its abbreviation.

CXIV. The following table gives the names and abbreviations of the different dynamic degrees, with their meanings.

Pianissimo (*pp*), very soft.
Piano (*p*), soft.
Mezzo piano (*mp*), between medium and soft.
Mezzo (*m*), medium.
Mezzo forte (*mf*), between medium and loud.
Forte (*f*), loud.
Fortissimo (*ff*), very loud.

CXV. The following table shows other dynamic names and characters, which are, however, made known under the head of EXPRESSION.

Organ tone (_____), a tone commenced, continued and ended with the same strength.

Crescendo (cres. or <), commencing soft, and gradually increasing.

Diminuendo (dim or >), commencing loud, and gradually diminishing.

Swell (<>), a union of the crescendo and diminuendo.

Pressure tone (<), a sudden crescendo.

Forzando (>), a sudden diminuendo.

What is the name in music for a very soft tone? What is its abbreviation? What is the musical name of a soft tone? What is its abbreviation? (and so on through the table). What is an organ tone? What is a crescendo? (and so on.)

CHAPTER XIII.

MISCELLANEOUS.

CXVI. Where different tones are closely connected, they are said to be LEGATO. Such a style is indicated by a curve (⁀), over or under the notes.

CXVII. When such a line is placed over or under two notes on the same degree of the staff, it makes them stand for one sound, and is then called a tie.

CXVIII. When tones are made that are disconnected—as it were pointed—they are said to be STACCATO. This style of performance is indicated by characters like the following, one over each note (' ' ' ').

CXIX. Half way between *legato* and *staccato*, is MARCATO, indicated by a dot over each note.

CXX. A PAUSE (𝄐), placed over or under a note, indicates that the tone to be sung should be prolonged beyond the time usually indicated by the note.

CXXI. Dots placed before a bar, signify REPEAT. Their influence extends back to the beginning of the piece, or to a double bar, or to dots placed across the staff.

CXXII. DA CAPO, or D. C., signifies go back to the beginning, and close at the word FINE. DAL SEGNO, or D. S., signifies go back to the sign 𝄋.

CHAPTER XIV.

THE VOICE.

CXXIII. It may be well to present here, in a condensed form, those points in vocal culture which, in addition to what have been mentioned, are useful for singers to know, and as occasion may require, to practice.

The organs of the voice may be enumerated and defined as follows:

THE LUNGS.—Something like sponges that may be distended or compressed at pleasure, by filling their cells with air, and breathing it out again.

THE ABDOMINAL and INTERCOSTAL MUSCLES, under and at the sides of the lungs, that do the work of distending and compressing them.

The WINDPIPE or TRACHEA that goes from the lungs to

The LARYNX (Adam's apple), in which are

The VOCAL CHORDS; which consist of two muscles, something like lips, that when brought together, and the air forced between them, vibrate and produce the voice. The opening caused by these muscles is called

The GLOTTIS, which may be called the mouth of the windpipe. If the tone could be heard just as it comes from the glottis, without a place to resound in, it would probably be anything but agreeable; but it passes into

The PHARYNX, a flexible cavity, which may be seen just above the roots of the tongue, and there receives to a great degree its musical quality, and then to the mouth, where it may be formed into words.

BREATHING.

The breath should be taken by spreading the ribs apart and raising them upward, at the same time drawing in at the waist. When the lungs are thus filled, they seem to press upward, and to be fullest and most distended at the top, which is the best possible position for managing the breath, and for giving the singer confidence that it will not give out. This latter condition is, however, not fully attained unless the use of the breath in singing be in the right way, and that includes the two following important things, viz.: making use of as little breath as possible, and holding the abdominal muscles firmly in their *drawn in* position. In words, the breath should generally be taken only when marks of pronunciation or rhetorical pauses would be proper. Taking the breath in the syllables of a word, or after unaccented words, should be avoided.

DELIVERY OF THE VOICE.

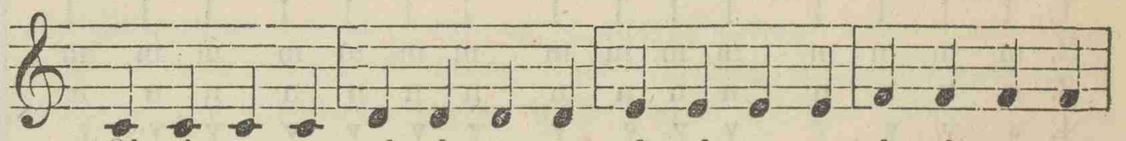
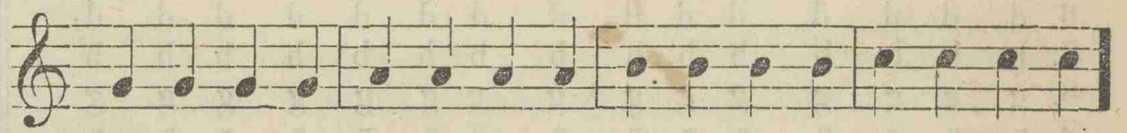
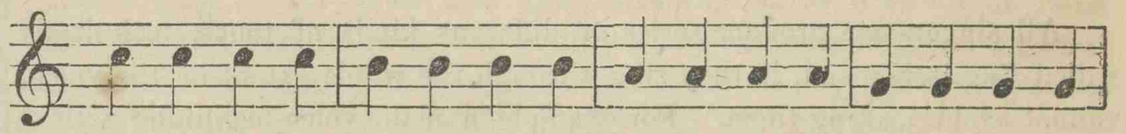
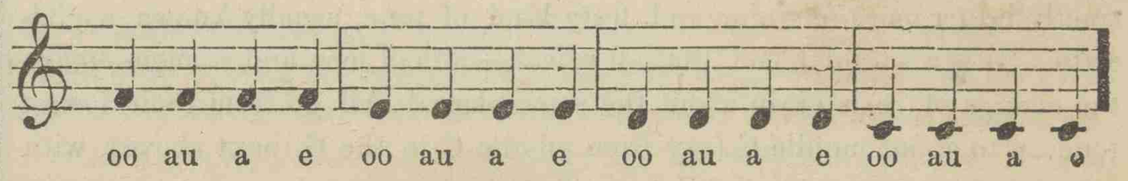
A good delivery of the voice depends upon adjusting the vocal organs for each word or vowel sound, so that there shall be no unnecessary obstruction by lips, teeth, tongue, or contraction of the throat. Some of the words and sounds of our language are much better for forming and delivering the tone than others; still, the words should not be sacrificed to the sound, although they may sometimes render a good delivery difficult. Common faults in this matter are closing the lips or teeth too much, raising the tongue or drawing it back into the throat, and contracting the throat.

PRONUNCIATION AND ENUNCIATION.

Good pronunciation depends upon forming and giving the vowel sounds correctly, and good enunciation upon the distinct utterance of the consonants. As more strength in the various muscles of articulation is required for singing than for ordinary speaking, frequent practice of the elements alone, separated from words, is very beneficial.

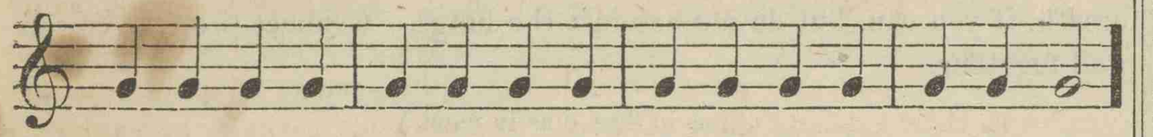
VOCAL ELEMENTS.

Give each vowel its exact sound, and see that the tones are well formed and delivered. Do not distend the pharynx, or in any way try to make the voice *emotional*, for there is here no emotion to be expressed. Simply see that the tones are given without obstruction from lips, tongue or teeth, that the lungs are well and rightly filled, and the breath properly used, and that the vowel sounds are pure and exact. Sing two or more measures in a breath, if you can, but do not exhaust the lungs. Connect the four vowels well together.

(a as in fate, e as in meet.)

(a as in hat, e as in west.)



CONSONANT ELEMENTS.

Observe that you are to give the sounds that these letters stand for in

the language, and not the names of the letters themselves. For instance, l indicates the first of the two elements that make the word "la," which is given while the end of the tongue is held against the roof of the mouth just back of the front teeth—the sound, of which m is the sign, with the mouth closed; n as in no, v as in vow, th as in thou, d as in do, b as in bow, g as in go, r as in row, which should be rolled or trilled, not much, but enough to give force and distinctness.

1. l l l l l l l l l l l l l l l l
2. m m m m m m m m m m m m m m m m
3. n n n n n n n n n n n n n n n n
4. v v v v v v v v v v v v v v v v
5. th th th th th th th th th th th th th th th th
6. d d d d d d d d d d d d d d d d
7. b b b b b b b b b b b b b b b b
8. g g g g g g g g g g g g g g g g
9. r r r r r r r r r r r r r r r r

REGISTERS.

All singers can produce series of different kinds of tones, technically called Registers; and, if they sing through the whole extent of the voice, cannot avoid making them. For example, a male voice beginning with a low tone cannot ascend to his highest without breaking more or less distinctly into a more feminine and fluty kind of tone, usually known as falsetto. It is a singular fact, that all voices—both of men and women—make the change of register in about the same place. All go from their lowest tone up to about middle C (say from middle C to the G next above), with a firm and masculine kind of voice, called the lower or chest register, then a rounder and more fluty kind of voice begins, and continues to about one octave above middle C; and this is called in women's voices the medium register, and in men's voices the falsetto. At about this point another change takes place, and the voice again assumes a firmer and more ringing quality, which continues upward through the remainder of its compass. This is called in women's voices the upper register, but in men's voices not named, as it almost never used. Indeed, men use the second register, or falsetto, but little, and many voices not at all—the lowest, or chest register being that which includes almost all their available tones. Some female voices make excellent use of the few tones of the chest register that are allotted to the sex, while others use it too much and too high; and still others, who, from natural organism or neglect, have so little strength in its tones, that they make but little use of it. The medium and upper registers are, consequently, the most important to the female voice. It is not desirable that the break from one register to the other should be removed, for by it beautiful effects are sometimes produced. The great work is equalizing these registers, and it is accomplished by practicing on the lower tones of the medium register, until they become more firm, like those of the lower, and modifying the upper tones of the lower register, until they come nearer the quality of the medium. Those who sing alto are often tempted to carry the chest register too high, not only producing, in doing so, a harsh, masculine tone, but weakening the lower part of the medium register, and injuring, if not destroying, the symmetry that should exist in every cultivated voice. The practice of the registers is excellent for every voice, if they are kept in their proper limits. No voice is injured by singing where it produces the tone easily; but the organs of the voice, like other parts of the body, may be strained and overworked, and as it were sprained and even broken.

QUALITIES OF TONE.

All persons who have the capacity to experience the different kinds or grades of joy and sorrow, fear, reverence, awe, &c., have the organs and powers for giving them exact and true expression, and the different sounds of the voice, that are used for this purpose are technically called qualities of tone. The pharynx is the organ by which the qualities of tones are prin-

cipally made, and when guided by right understanding of this subject, and accustomed to be shaped into the right form to express the emotions of the singer, becomes wonderfully sensitive to every shade of feeling. Some singers seem to adjust the pharynx to produce one quality of tone, and this tone they never vary except to make it louder and softer. If a base, he distends the pharynx, perhaps, so that he may get the large or deep quality that he delights in; and this prevails, whatever may be the subject of his song. Such a person seems always to be thinking of his voice, instead of what he is singing about, and, of course, never gives a true expression, excepting to words that belong to that quality. Another has a preference for a different quality; but his performance is liable to the same objection, if he does not change according to the emotion to be expressed.

The following table, from Palmer's "Rudimental Class Teaching," shows at a glance all the sounds of our language.

A has four sounds—ale, arm, all, at.
B has one sound—babble.
C has four sounds—city, come, discern, ocean.
D has two sounds—deed, effaced.
E has two sounds—eel, ell.
F has two sounds—fife, of.
G has three sounds—gem, gone, mirage (*me-rash*).
H has one sound—high.
I has two sounds—isle, ill.
J has one sound—June.
K has one sound—kirk.
L has one sound—listlessly.
M has one sound—mum.
N has two sounds—noon, bank.
O has three sounds—ode, moon, bon.
P has one sound—peep.
Q has one sound—queen.
R has two sounds—farm, bright.
S has four sounds—so, as, sure, treasure.
T has two sounds—title, portion.
U has three sounds—mute, up, full.
V has one sound—vivid.
W has two sounds—way-ward, pow-wow.
X has three sounds—sex, exist, Xerxes.
Y has three sounds—yet, rhyme, hymn.
Z has two sounds—fizzle, azure.
Ch has three sounds—cheek, chagrin, choir.
Gh has three sounds—cough, aghast, furlough.
Ph has one sound—nephew.
Th has two sounds—thin, then.
Wh has one sound—when.
Oi has one sound—oil.
Ou has two sounds—found, soup.

The foregoing subjects may be taken up at any time in the progress of a class, and practiced upon more or less, according to circumstances. The opening of each lesson is a good time to do this; and a good way is, to have the teacher sing as he wishes the pupils to sing, and have them imitate. The exercise should follow from teacher to pupil without loss of time, and with constant variety. He can in this way give out just such tones and vowel sounds and words as are most needed, and in the way they should be done, and make the work more lively and interesting than by using either book or blackboard; or, he can call for tones of the scale (after they have learned the scale), making a point of whatever he is practicing.

As before intimated, it would be well to practice the major, minor and chromatic scales by rote from an early period. Such practice is not only of great importance in the real work of learning to sing, and of training the musical perceptions, voice and taste, but may be made very interesting. The teacher sings such a tone, or phrase, or scale, or part of a scale, as he wishes the class to learn, and they give it after him—first one, then the other (teacher and class), in perfect time—the teacher adapting his examples to their capacity and their needs, and drawing, perhaps, his examples and illustrations from the surrounding circumstances. This course keeps the work fresh and full of life, the teacher making constant variety in his examples, and the class watching with interest the new things that the teacher brings out, and always keeping themselves ready to "follow the leader."

This plan of alternate singing between teacher and pupils is excellent for improvement in all the points of vocal culture: and since music is so eminently an imitative art, this is a legitimate and orderly way of making attainment in it.

It is quite an art to do this kind of work, for it requires not only knowledge and musical skill, but fertility of invention, and great readiness and aptness in "turning things to account." However, "practice makes perfect," in this as in other things, and all who will, may acquire it in some degree.

It is an excellent plan to spend the first half hour of each lesson in this "*viva voce*" (living voice) teaching and practice, and preparation for it on the part of the teacher will be time well spent. The major, minor and chromatic scales, the elements of language, the different qualities of tone, exercises for execution and expression, and many other things in music, are, doubtless, best learned in this way.

CHAPTER XV.

ELEMENTARY HARMONY.

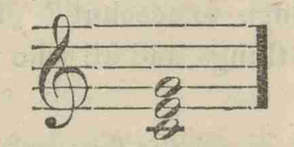
CXIV. We have called the scale a family of tones, with C for the principal one, or, as it were, the head of the family. Each tone of the scale may in turn be the principal of another kind of family, called a chord. A chord consists of three or more tones of different pitches heard together.

The chord family is different from the scale family, inasmuch as it consists of tones heard together, while the scale consists of tones heard one after another, or, the scale consists of seconds *succeeding* each other, while the chord consists of different intervals produced *simultaneously*.

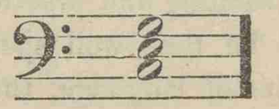
When we hear a choir sing, or a band play, or a piano or an organ, the music consists mostly of a succession of chords. The one most used is called the common chord.

The common chord is made by taking any tone, and giving it, with its third and fifth, or, in other words, by considering any tone of the scale *one*, and finding from it, *three* and *five*, and then combining them together. Let us take C as *one*, all singing it to "la;" now sing *three* from it, or a third (remember that intervals are always reckoned upward, unless otherwise especially directed); now *five* from it, or a fifth. Now choose which you please, the principal tone, or its third or fifth, and give them all together. In doing this, you are producing the common chord of C.

The female voices are singing what would be noted thus:



The male voices what would be noted thus:

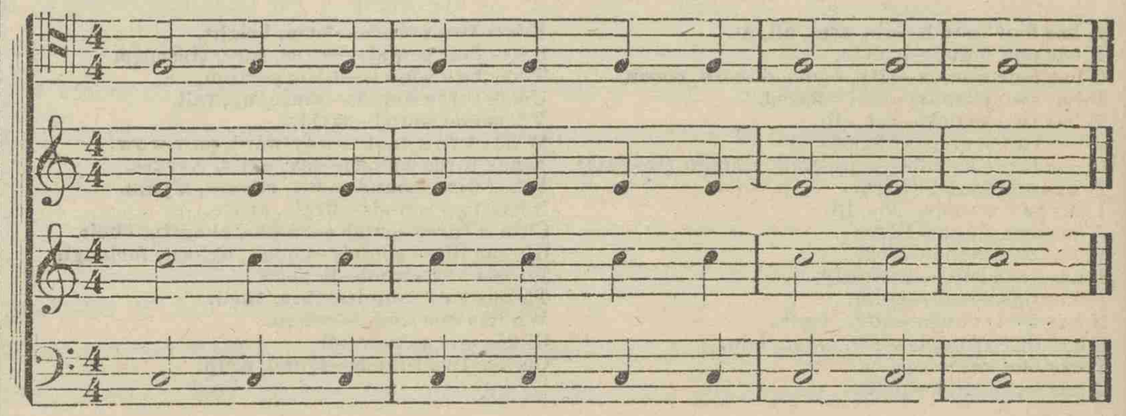


And both are right: and were one, three and five to be given in a still higher scale, or in a lower one, they would be right also. Any possible combination of the tones C, E and G, or all the tones named with these letters, make only the common chord of C.

In the study of chords every tone and its octave are regarded as the same; for example, in the chord of C, every C is regarded as one, or eight; every E, three; and every G, five—so that any E is the third in the chord of C, and any G the fifth. According to this, there are but three different tones in the common chord, although by doubling them or adding their octaves, you may increase the number.

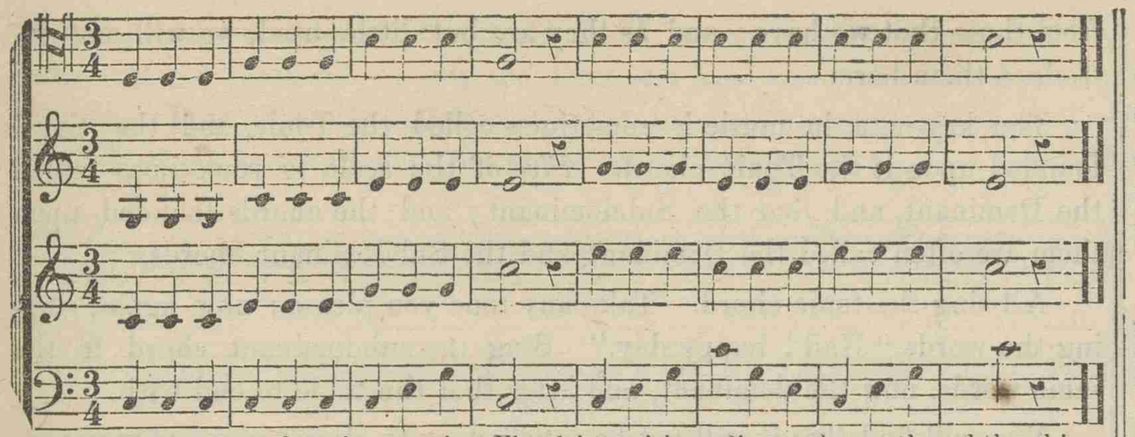
Vocal music is mostly written in four parts; therefore, to give each part a tone, one of the tones of the common chord must be doubled, or its octave taken. We have *one*, *three*, *five*, and *one* or *eight*; or, we may have *one*, *three*, *five* and *five* (at the same pitch, or an octave above or below); or, we may double the third, although that is avoided as much as possible.

Bases sing *one*, altos *three*, tenors *five*, and sopranos *eight*. This would be represented thus:

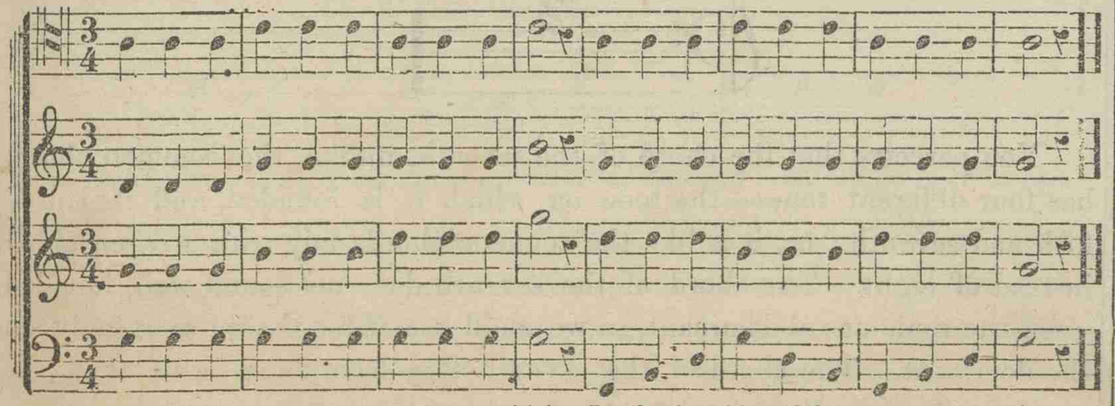


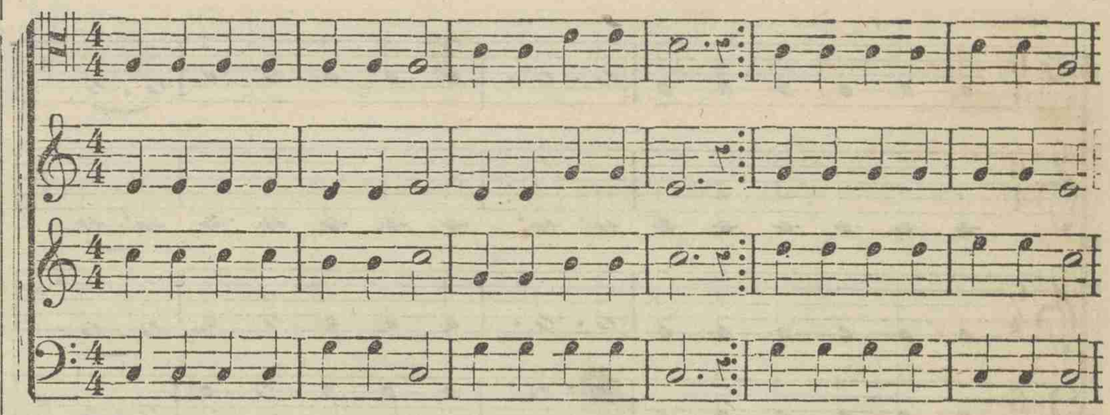
Sing we in har - mo - ny, our na - tive land.

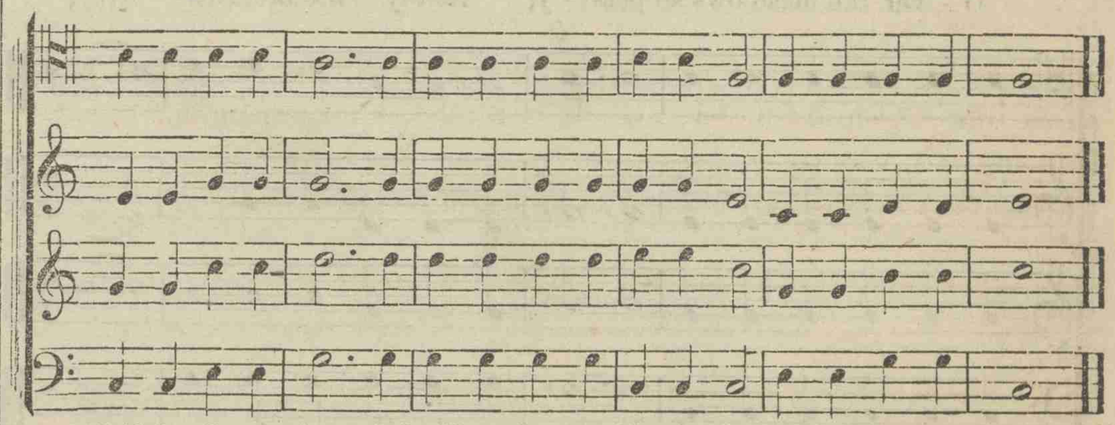
If any possible combination of the tones C, E and G will make the common chord of C, it follows that the common chord of C may have many forms. In the following lesson, some of the forms are given that it may have within the vocal compass. Observe that all the tones of this lesson are in the common chord of C. Please notice while you sing, whether you are giving the principal tone of the chord, or its third or fifth.



See the bright sun in his glo-ry a-rise, Flood-ing with ra-diance the earth and the skies.

Now, let us take another tone of the scale, and build a common chord upon it. Let it be *five*—*five* of the scale is then taken as *one* of a chord, and as the pitch of *five* is G, the chord is named the chord of G. What is a third from G? or, if G is one, what is three? What is a fifth from G, or five, in the chord of G? The common chord of G is then composed of the tones G, B and D. All sing these tones, giving them one after the other; then, choosing which you please, sing them all together. You observe that the lesson consists of different forms of but one chord, that which is formed on G, or five of the scale. It will be an excellent plan to name before singing, the tones each part has (first, third, fifth, or one three, five).

Up-ward, still up-ward, the sun mounts on high, In the deep blue of the clear sum-mer sky.

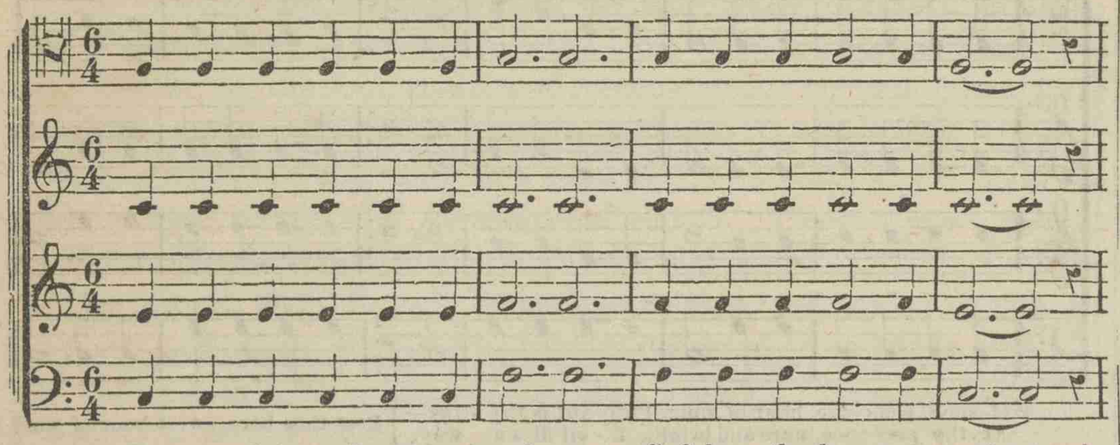
Let us now sing a song in which we shall have alternately the common chord of C, and the common chord of G, or the chord formed on *one* of the scale and chord formed on *five*. It will be a very good plan to name the chords before singing. As the tone G belongs to both chords, when you see that note in the part you sing, you will have to notice the other parts before you can tell which chord it belongs to.

Wel-come, wel-come, hour of song, Pleas-ant is thy sway—
At thy pres-ence, pure and bright, E - vil flies a way. } Rest thee here, sweet hour of song,



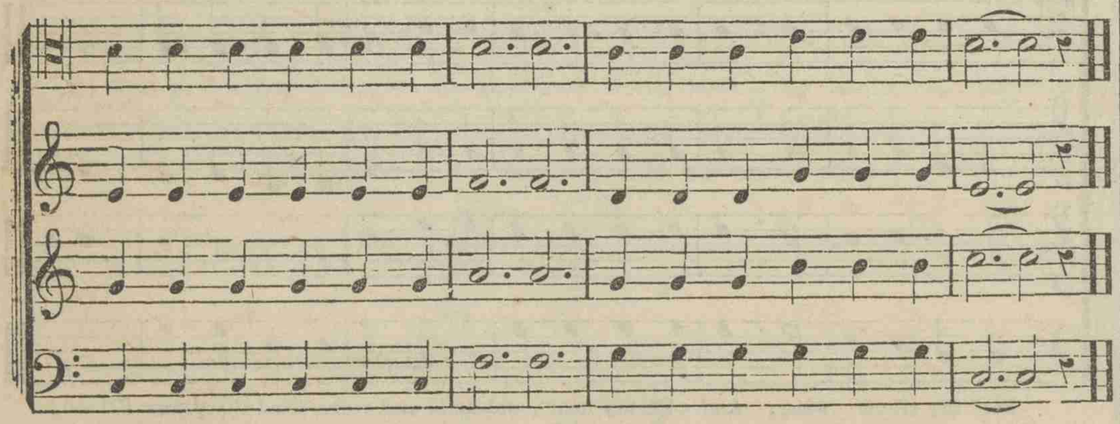
Fold thy sil-ver wing; And with my heart, and hand and voice, Glad thy praise I'll sing.

Let us now form a chord on *four* of the scale. All sing *four*, now a third above it, now a fifth. We see that taking *four* of the scale as *one* of the chord, *one*, *three* and *five* gives us F, A and C, or the common chord of

F. Now practice different forms of this chord in lessons like the preceding. Notice the fact that the tone C belongs not only to the chord of C, but to the chord of F (just as G belongs both to the chord of C and the chord of G). Let the pupils name the chords in the following lesson, which consists of the three chords introduced—the chord on *one* of the scale, the chord on *five* of the scale, and the chord on *four*.



O - ver the mead-ows so pearl - y, Soft-ly the breez-es stray,



Bear-ing the song of the wild-bird, Far to the wood-lands a - way.

We could form a common chord on *two* of the scale, on *three*, and on *six* and *seven*; but the common chords of these tones sound very differently from those that we have; and as they are but little used, we will not introduce them here.

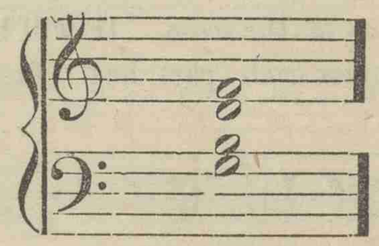
The key-note, in music is sometimes called the Tonic, and the chord founded upon it the Tonic chord. *Five* of the scale is sometimes called the Dominant, and *four* the Subdominant; and the chords founded upon them are often called the Dominant and the Subdominant chords.

All sing the tonic chord. Take any tone you please; now again, singing the words "Hail! happy day." Sing the subdominant chord to the same words, now the dominant, and after that the tonic to end with.

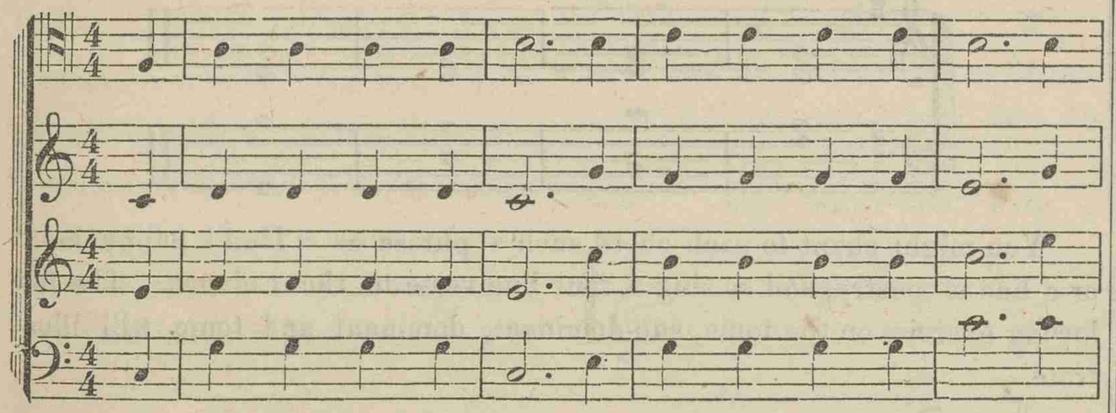
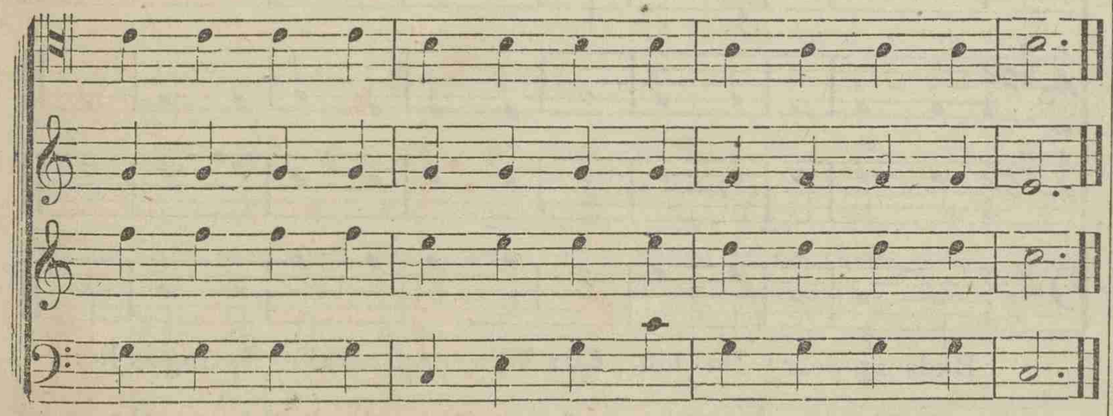
You will find that it will not be satisfactory to close a piece of music on any other chord than the tonic chord. What tone of the scale is the tonic chord founded on? What the dominant? What the subdominant?

Bases sing one of the dominant chord, tenors three, and altos five (G, B, D).

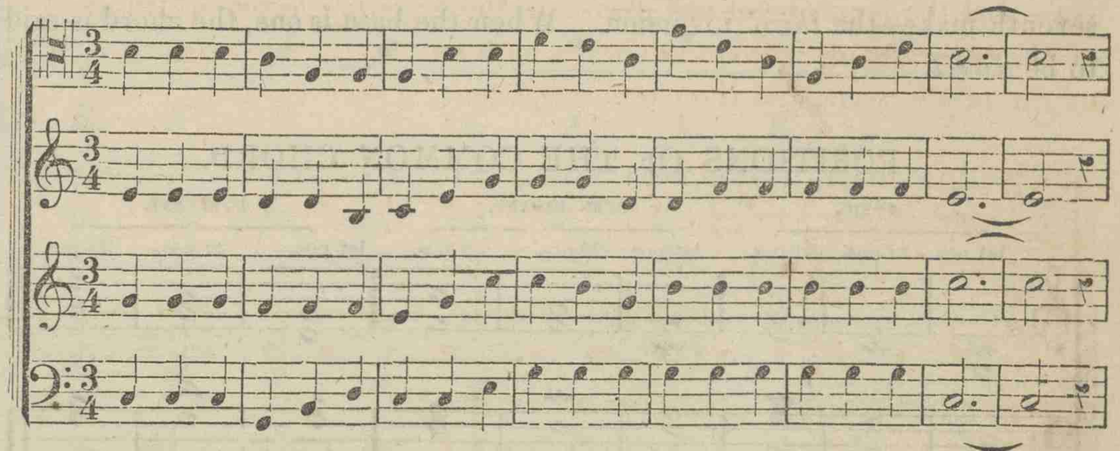
We will now make a new chord, by having the soprano add F, or *seven*, to this common chord. This makes what is called the chord of the seventh, and would be represented thus:



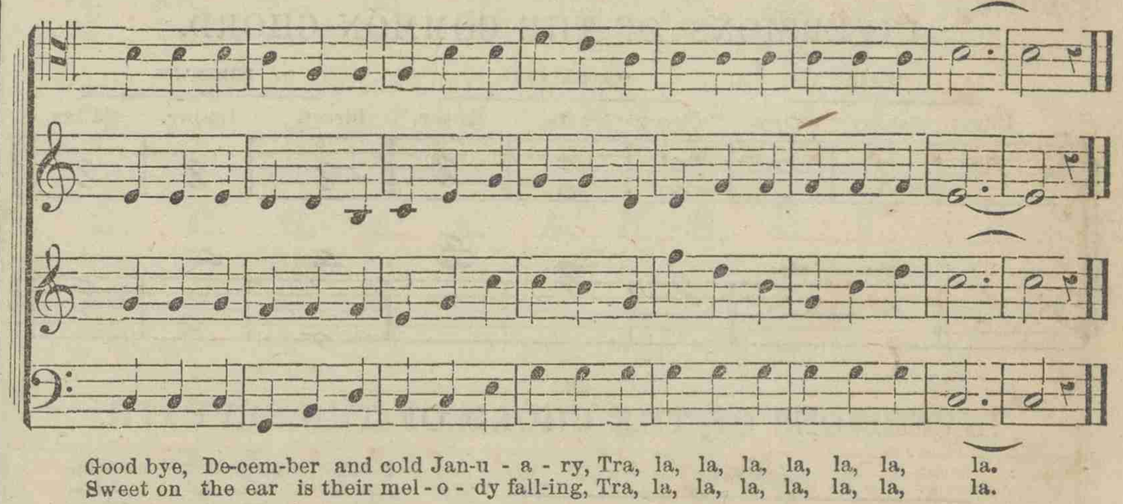
You perceive that the chord of the seventh, unlike the common chord, has four different tones—the tone on which it is founded, and its third, fifth and seventh; or, it is like the common chord, only with a seven added instead of eight. The chord of the seventh does not sound well, founded upon the tonic or subdominant, so we shall use it for the present only on the dominant. The chord of the seventh may have more forms than the common chord, because it has more tones.

In the following lesson, the tonic chord is occasionally introduced, because it is not pleasant to stay too long at a time upon the chord of the seventh. It is, of course, understood that any possible combination of the tones G, B, D and F, is only the chord of the seventh of G.

Now gent - ly flows the song, Now firm - er and more strong; Now

loud - er still, with right good will, The joy - ful notes pro - long.

It will be seen that the common chord is sometimes used without a fifth, and the chord of the seventh sometimes without a fifth, and sometimes without a third. This is done partly because it would not always sound well, and would be difficult to have a part (soprano, alto, tenor or base), jump about so as to make the chord full, and partly for other reasons which we cannot now explain. Before singing the following lesson, name each chord, and while singing it, try to notice at each syllable, whether you are singing *one*, *three*, *five* or *seven* of a chord.



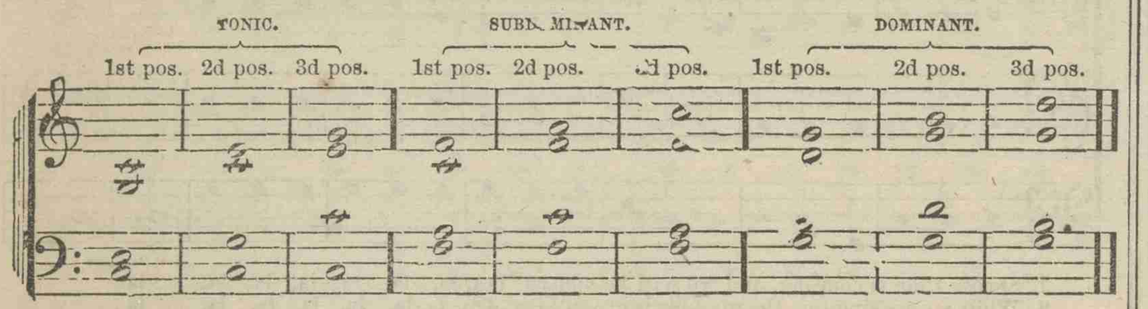
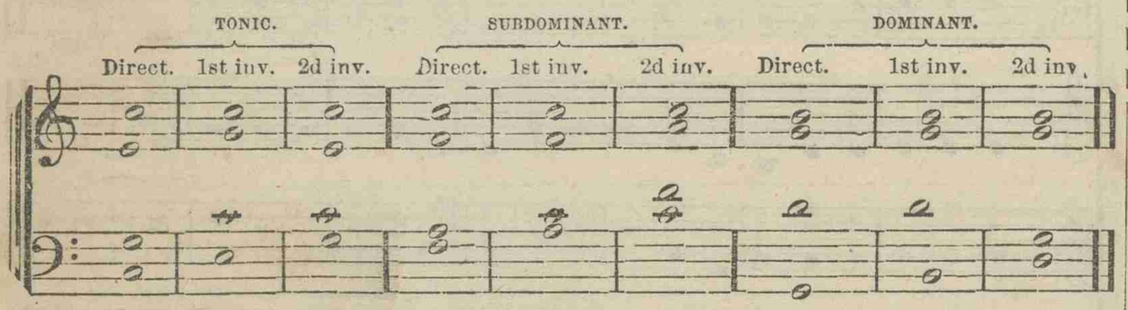
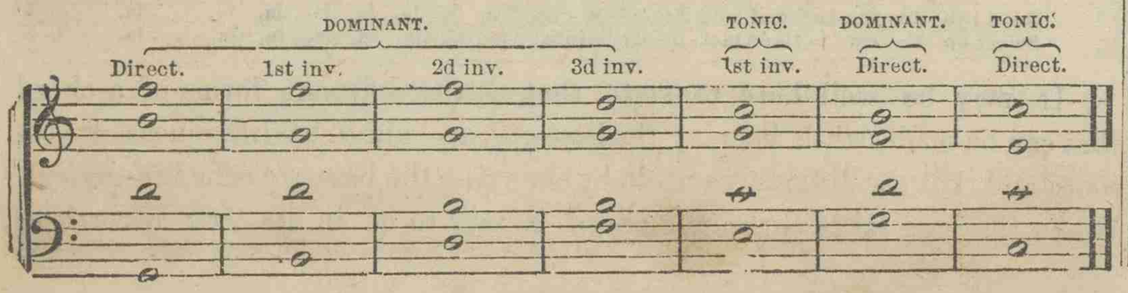
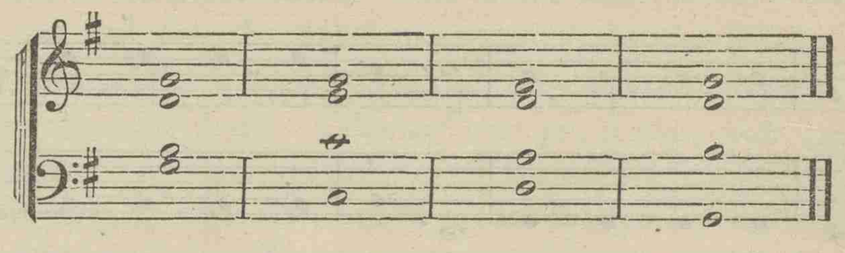
1. Spring time is com-ing, and we will be mer-ry, Tra, la, la, la, la, la, la, la;
2. While we are sing-ing, the song-birds are call-ing, Tra, la, la, la, la, la, la, la;

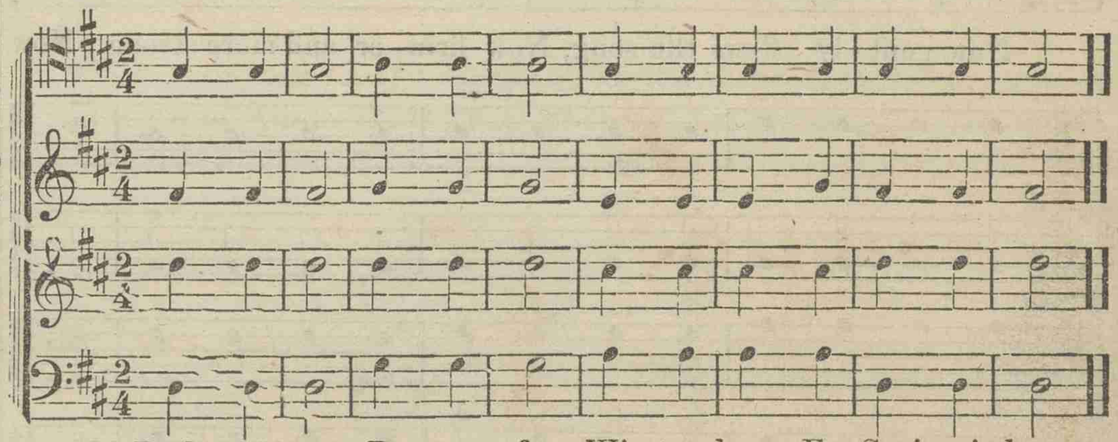


Good bye, De-cem-ber and cold Jan-u - a - ry, Tra, la, la, la, la, la, la, la.
Sweet on the ear is their mel - o - dy fall-ing, Tra, la, la, la, la, la, la, la.

It may be well here to state, that all the different forms of a chord that can be made, while keeping the base *one*, are said to be differences of *positions*, and that the differences made by changing the base are called *inversions*. When the base takes three, the chord is said to be in its *first* inversion;

and when the base takes five, it is said to be in its *second* inversion. Since the chord of the seventh has one more tone than the common chord, it can have one more inversion. So, seven in the base in the chord of the seventh makes the *third* inversion. When the base is one, the chord is said to be *direct.*

POSITIONS OF THE COMMON CHORD.

INVERSIONS OF THE COMMON CHORD.

INVERSIONS OF THE CHORD OF THE SEVENTH.

Now form the common chord on the tonic in the key of G. Now on the subdominant. Now on the dominant. Now tonic to close with. This would be illustrated thus, (such a succession of chords is called a cadence)

You might chant to each chord such a phrase as "Hail! happy day," or a line of poetry, and so sing a four line verse to the cadence. The following exercise on the tonic, sub-dominant, dominant and tonic will illustrate.



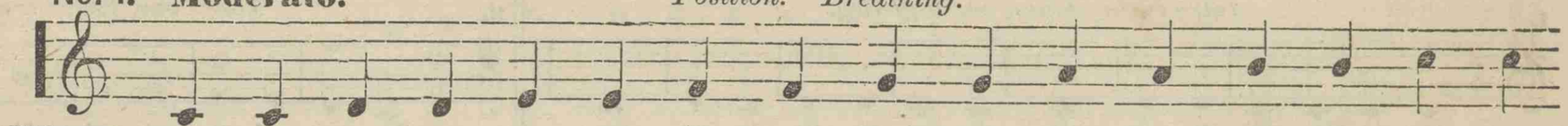
It would be an excellent plan to form and practice in this way the tonic, subdominant and dominant chords in each key After this, it would be well to analyze the chords in the lessons of the elementary course, particularly the one which goes through all the keys on page 79.

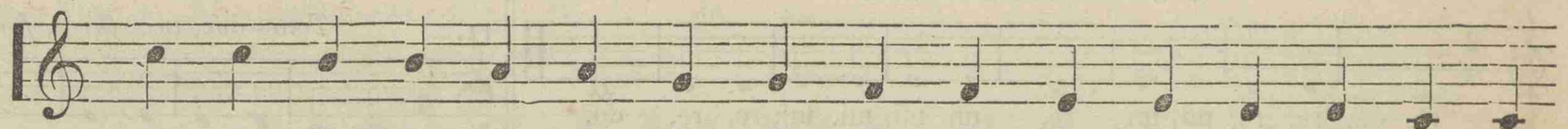
We have here but entered on the subject of harmony. Many chords are used in this book that we have not here spoken of. But what has been done will point out the way in which this important subject should be studied.

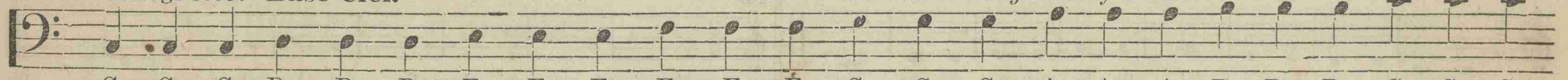
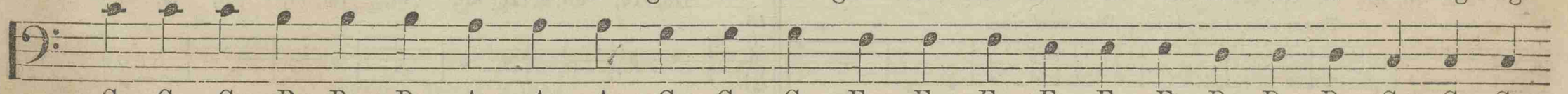
ELEMENTARY COURSE.

When the Scale, Staff, Quarter Notes and Clef have been introduced, these lessons may be commenced. As men are often called upon to sing from the treble staff, and women often find it desirable to read from the base, exercises for all are written on both. Introduce the new subjects mentioned over each lesson before practicing it.

No. 1. Moderato. *Position. Breathing.*



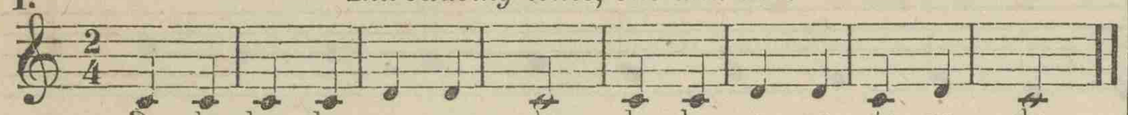
Pitch names, or absolute pitch. C, C, D, D, E, E, F, F, G, G, A, A, B, B, C, C,
Scale names, or relative pitch. One, one, two, two, three, three, four, four, five, five, six, six, seven, seven, eight, eight.
Syllables. Do, do, re, re, mi, mi, fa, fa, sol, sol, la, la, si, si, do, do.
Words. Up - ward now with cheer - ful voi - ces, Step by step the lad - der climb - ing,

C, C, B, B, A, A, G, G, F, F, E, E, D, D, C, C.
Eight, eight, seven, seven, six, six, five, five, four, four, three, three, two, two, one, one.
Do, do, si, si, la, la, sol, sol, fa, fa, mi, mi, re, re, do, do.
Down-ward now! each heart re - joic - es, In the num - bers sweet - ly chim - ing.

No. 2. Allegretto. Base Clef. *Do not take breath between the syllables of a word.*

C, C, C, D, D, D, E, E, E, F, F, F, G, G, G, A, A, A, B, B, B, C, C, C.
One, one, one, two, two, two, three, three, three, four, four, four, five, five, five, six, six, six, seven, seven, seven, eight, eight, eight.
Do, do, do, re, re, re, mi, mi, mi, fa, fa, fa, sol, sol, sol, la, la, la, si, si, si, do, do, do.
Now in the base clef the voi - ces to - geth - er A - gain on the mu - sic - al lad - der as - cend - ing sing.

C, C, C, B, B, B, A, A, A, G, G, G, F, F, F, E, E, E, D, D, D, C, C, C.
Eight, eight, eight, seven, seven, seven, six, six, six, five, five, five, four, four, four, three, three, three, two, two, two, one, one, one
Do, do, do, si, si, si, la, la, la, sol, sol, sol, fa, fa, fa, mi, mi, mi, re, re, re, do, do, do.
Firm - ly, but care - ful - ly, free, yet u - nit - ed - ly, Har - mo - ny sweet shall our num - bers de - scend - ing bring.

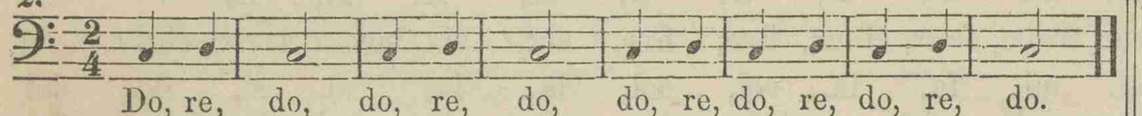
For explanation of any of these terms, or for mode of introducing any of these subjects, see "Theory of Music and Teacher's Manual."
The words and directions in *italics* are to keep the pupil in mind of those things which all teachers agree are important, and which should become habits as soon as possible

BUILDING THE SCALE.

No. 3. Double Measure. Figures. Half Note. Bar. Double Bar.

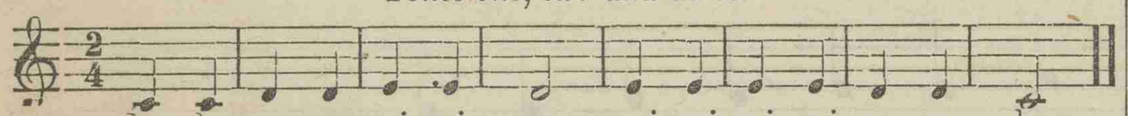
1. *Introducing tones, one and two.*

Do, do, do, do, re, re, do, do, do, re, re, do, re, do.

2.



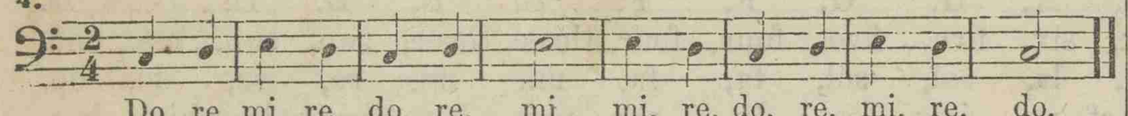
Do, re, do, do, re, do, do, re, do, re, do, re, do.

3. *Tones one, two and three.*



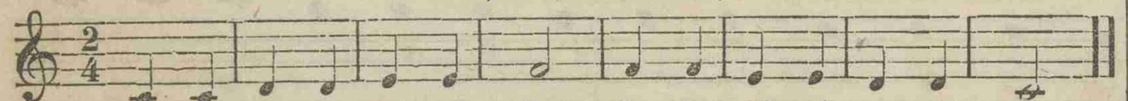
Do, do, re, re, mi, mi re, mi, mi, mi, mi, re, re, do.

4.



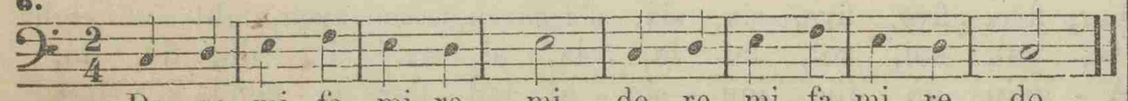
Do, re, mi, re, do, re, mi mi, re, do, re, mi, re, do.

5. *Tones one, two, three and four.*



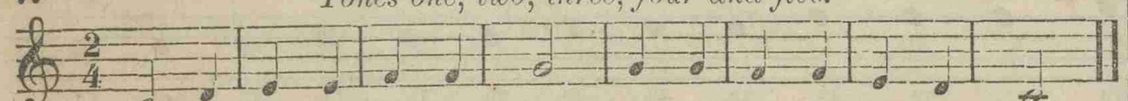
Do, do, re, re, mi, mi, fa, fa, fa, mi, mi, re, re, do.

6.



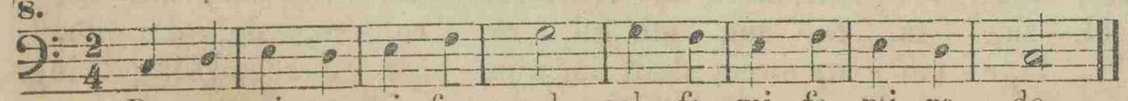
Do, re, mi, fa, mi, re, mi, do, re, mi, fa, mi, re, do.

7. *Tones one, two, three, four and five.*



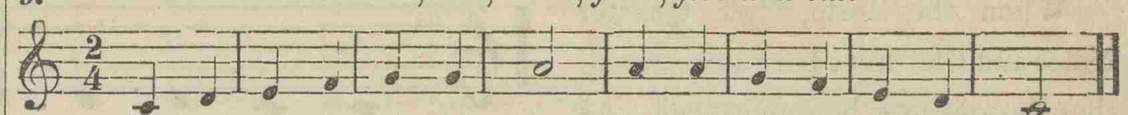
Do, re, mi, mi, fa, fa, sol, sol, sol, fa, fa, mi, re, do.

8.



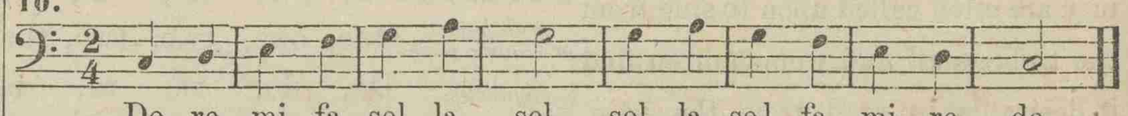
Do, re, mi, re, mi, fa, sol, sol, fa, mi, fa, mi, re, do.

9. *Tones one, two, three, four, five and six.*



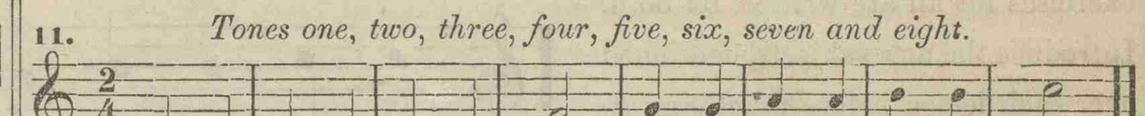
Do, re, mi, fa, sol, sol, la, la, la, sol, fa, mi, re, do.

10.



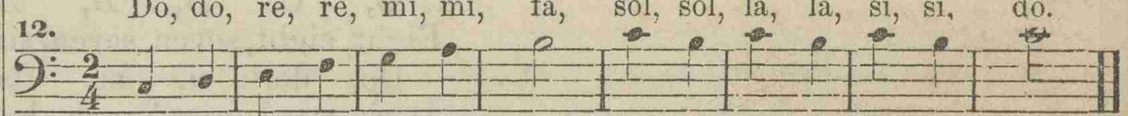
Do, re, mi, fa, sol, la, sol, sol, la, sol, fa, mi, re, do.

11. *Tones one, two, three, four, five, six, seven and eight.*

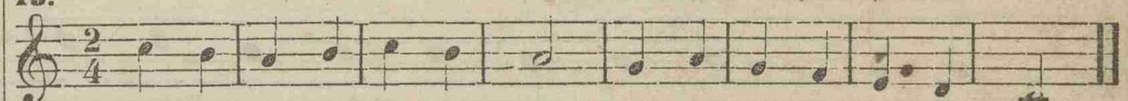


Do, do, re, re, mi, mi, fa, sol, sol, la, la, si, si, do.

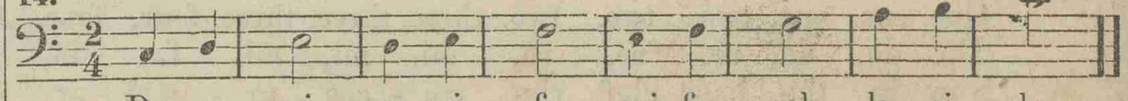
12.



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

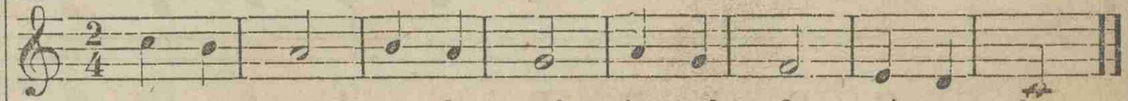
13.

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

14.



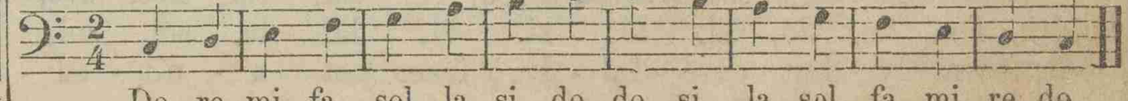
Do, re, mi, re, mi, fa, mi, fa, sol, la, si, do

15.



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

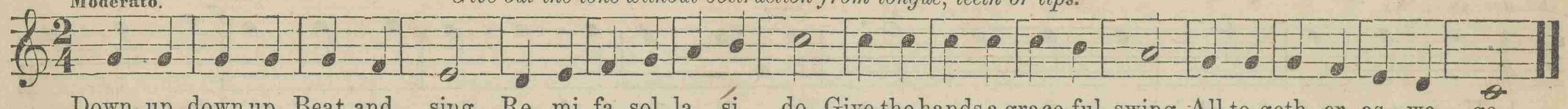
16.



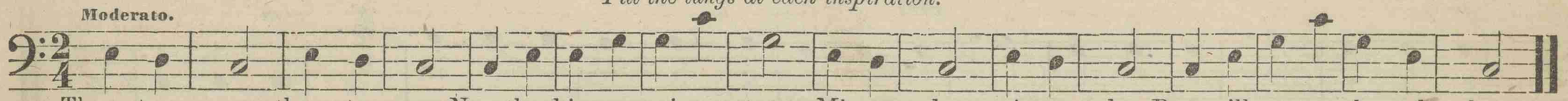
Do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do.

[This page is inserted for those who desire a more gradual development of the scale.]

No. 4. Beating Time. Commencing on Five.

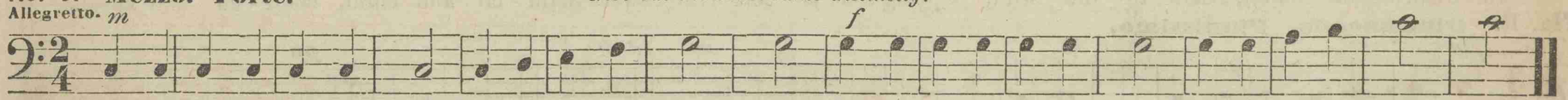
Give out the tone without obstruction from tongue, teeth or lips.

Down, up, down up, Beat and sing, Re, mi, fa, sol, la, si, do, Give the hands a grace-ful swing, All to-geth-er as we go.

No. 5. Commencing on Three. Skips. One, Three, Five and Eight.

Fill the lungs at each inspiration.

Three, two, one, three, two, one, Now the skips our voi-ces try, Mi, re, do, mi, re, do, But we'll con-quer by and by.

No. 6. Mezzo. Forte.

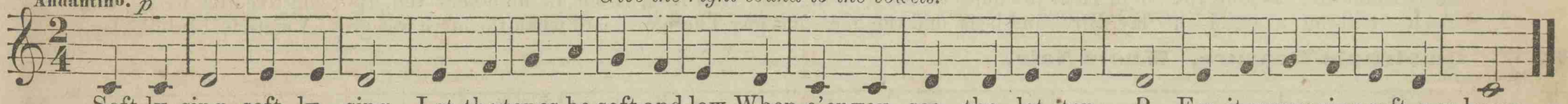
Give out the consonants distinctly.



When you see the let-ter M, Mez-zo you must sing, sir, But when F is writ-ten down, Make the mu-sic ring, sir.

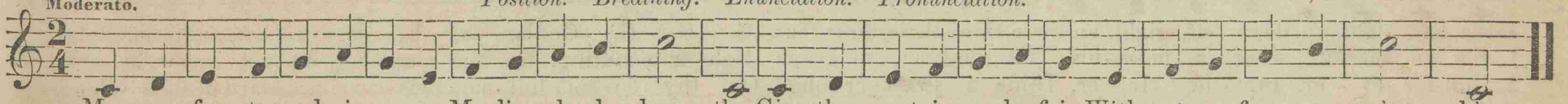
No. 7. Piano.

Give the right sound to the vowels.

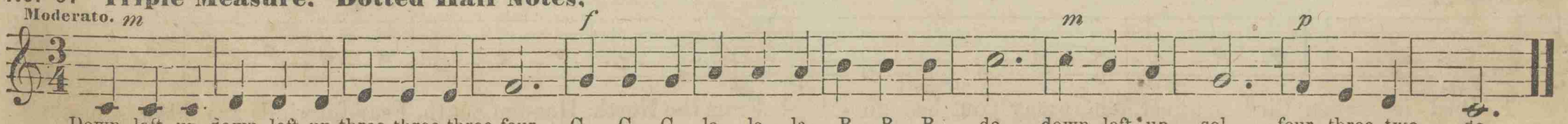


Soft-ly sing, soft-ly sing, Let the tones be soft and low, When-e'er you see the let-ter P, For it means sing soft, you know.

No. 8.

Position. Breathing. Enunciation. Pronunciation.

Mez-zo, for-te and pi-a-no, Me-dium, loud and gen-tle, Give them out in or-der fair, With-out a frown or wrin-kle

No. 9. Triple Measure. Dotted Half Notes.



Down, left, up down, left, up, three, three, three, four, G, G, G, la, la, la, B. B, B, do, down, left, up, sol, four, three, two, do.

Now let the tones of the new meas-ure ring, For you will find it a ver-y good thing; ver-y good thing; ver-y good thing.

No. 10. Crescendo, Fortissimo.

Allegro *m* *cres* *ff*

1. Haste ye a - way! haste ye a - way! For it is com - ing, 'tis com - ing, 'tis com - ing, O
2 Haste to the wild, maid - en and child; Where is the drum - ming, the chirp and the hum - ming, O

m *cres* *ff* *m*

haste ye a - way, Haste ye a - way, For it is com - ing, the beau - ti - ful day, beau - ti - ful day.
there Spring hath smil'd, Haste to the wild, Spring time is com - ing, sweet maid - en and child, maid - en and child.

No. 11. Diminuendo, Pianissimo.

Andante. *m* *p* *m* *dim* *pp*

1. Slow-ly sound-ing a - long the dell, Hear the tones of the ev'n-ing bell, Rest from la-bor its num-bers tell, Its plain-tive num-bers tell.
2. Soft - ly trill-ing a child-ish lay, Birds and bees 'mid the blos-soms gay, These we heard when the morn was grey, A sim-ple, bird-like lay.

No. 12. Quadruple Measure. Whole Note.

Moderato.

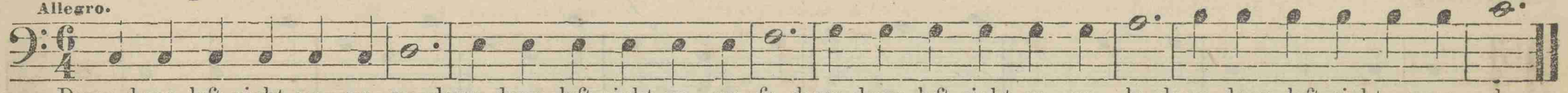
Down, left, right, up, down, left, right, up, three, three, three, three, four, G, G, G, G, la, la, la, la, down, left, right, up, eight.
1. E - ven meas-ure, what a pleas - ure, 'Tis the time to keep; High - er mounting, to the count-ing, As we on - ward sweep.
2. Roll for - ev - er, rap - id riv - er, Thine a sweet - er song. On thy bo - som hill - side blos - som Sea-ward floats a - long.

No. 13. *Position. Breathing. Enunciation. Pronunciation. Articulation. Throat and mouth opened naturally.*

Allegretto. *m* *cres* *f*

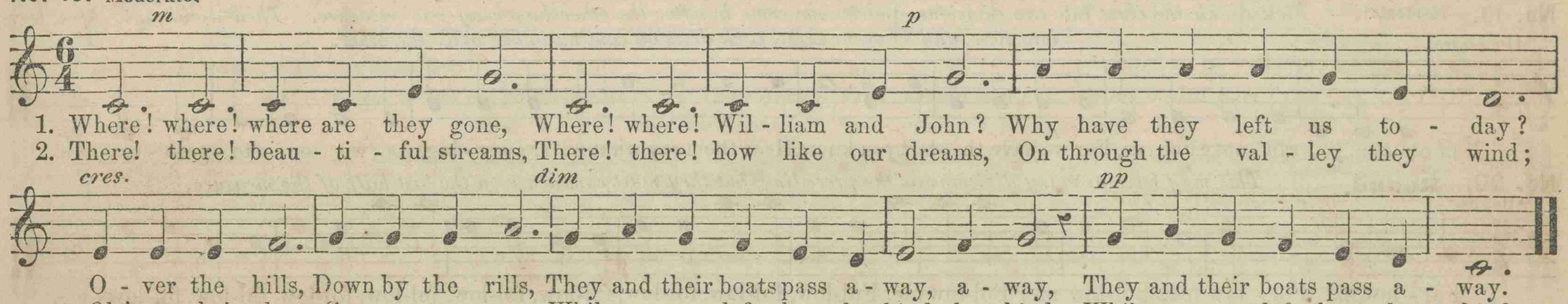
1. Bird - ie sweet, Bird - ie sweet, Where may you be go - ing? From the North, Has-ten South, Fear-ful winds are blow - ing.
2. Bird - ie sweet, Bird - ie sweet, When you are re - turn - ing, Come to me, Let me see, What new songs you're learn-ing.

No. 14. Sextuple Measure. Dotted Whole Note.



Down, down, left, right, up, up, re, down, down, left, right, up, up, fa, down, down, left, right, up, up, la, down, down, left, right, up, up, do.
Clear and firm, hold the tones long, Take the breath well to sus-tain, Strive in each line of the song, Time and good tune to main-tain.

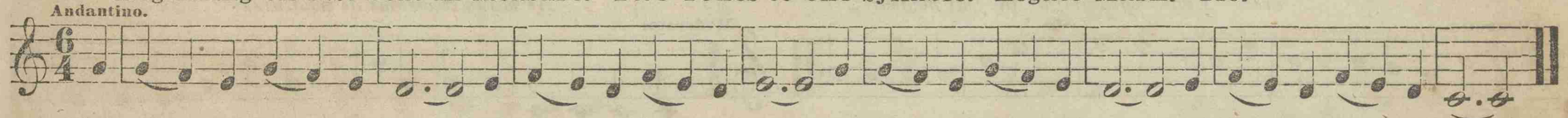
No. 15. Moderato.



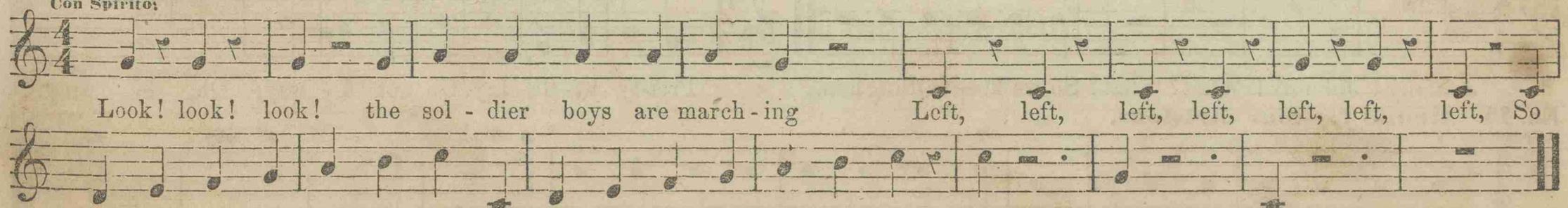
1. Where! where! where are they gone, Where! where! Wil - liam and John? Why have they left us to - day?
2. There! there! beau - ti - ful streams, There! there! how like our dreams, On through the val - ley they wind;

O - ver the hills, Down by the rills, They and their boats pass a - way, a - way, They and their boats pass a - way.
Oh! at their plays, See our es-trays, While we are left here be-hind, be - hind, While we are left here be - hind

No. 16. Beginning on last beat in Measure. Two Tones to one Syllable. Legato Mark. Tie.

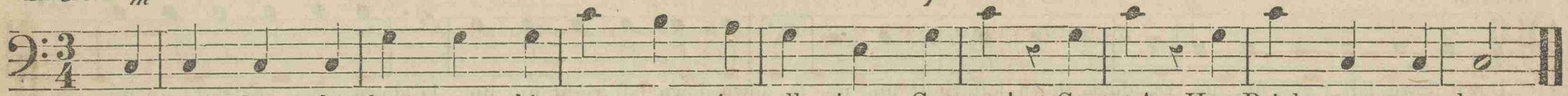


Sol, sol, mi, sol, mi, re, mi, fa, re, fa, re, mi, sol, sol, mi, sol, mi, re, mi, fa re, fa, re, do..
How calm, how sweet to rest, When toils of day are done, 'Mid scenes we love the best, And watch the set - ting sun.

No. 17. Rests. (Quarter, Half, Dotted Half and Whole.)

Look! look! look! the sol - dier boys are march - ing Left, left, left, left, left, left, left, So
on - ward all to - geth - er move, Un - til they hear the word they love, Halt! halt! halt!

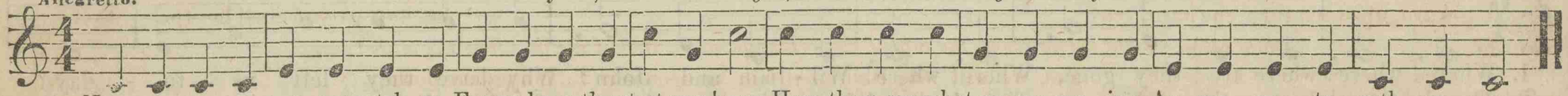
Free, clear tone. Prompt time.

No. 18.

Allegretto: *m* *f*

1. O gai - ly the plow - man his ox - en is call - ing, Gee up! Gee up! Haw Bright, now come here.
2. A-round them the dead leaves are qui - et - ly fall - ing, How gay the day, How bright and how clear.

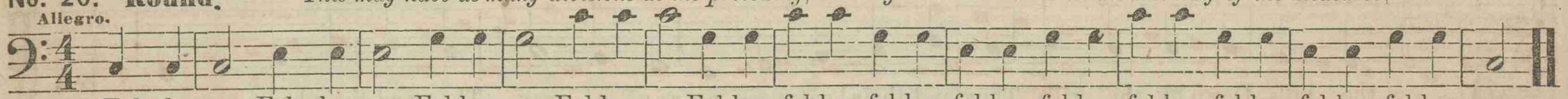
No. 19. Round. *First divide the class into two divisions, and let one come in after the other has sung one measure. Then divide into three, then into four, and so on to eight, each division coming in one after the other.*

Allegretto.



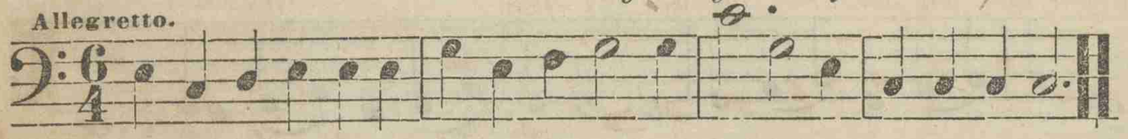
Now come on, you can - not catch us, For we have the start you know, Hear them say what we are say - ing, As we on to - geth - er go.

No. 20. Round. *This may have as many divisions as the preceding, but they must commence on the last half of the measure.*

Allegro.

Fol - low me, Fol - low me, Fol-low me, Fol-low me, Fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low me.

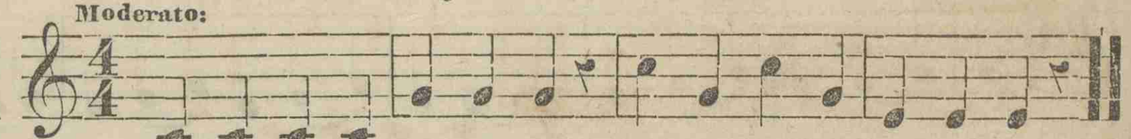
No. 21. Round. *This may also have as many divisions as it has measures. Each beginning on the full measure.*

Allegretto.

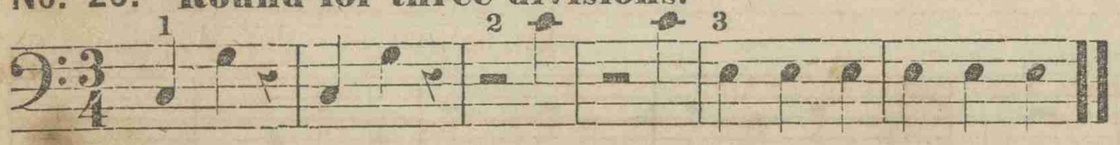


Lit-tle Phil. Prize, when he o-pen'd his eyes, Said ha! ha! 'tis time to a-rise.

No. 22. Round. *As many divisions as measures*

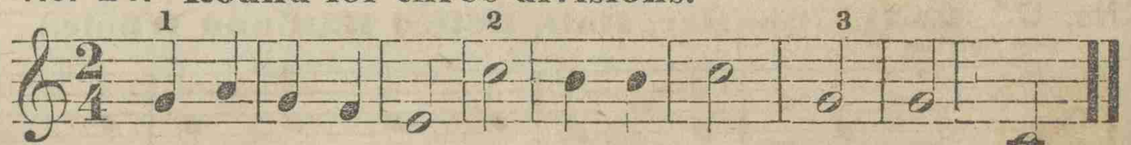
Moderato:

Pip-ing up so clear and strong, Cuck-oo, Cuck-oo, hear the song.

No. 23. Round for three divisions.



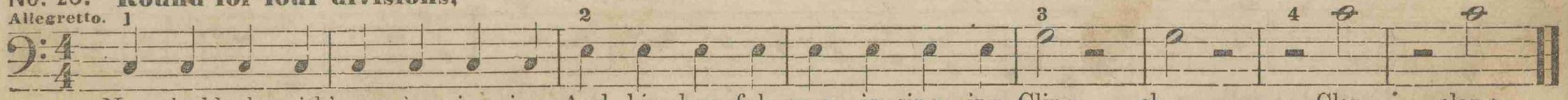
John-ny! John-ny! What? what? So we keep call-ing him.

No. 24. Round for three divisions.



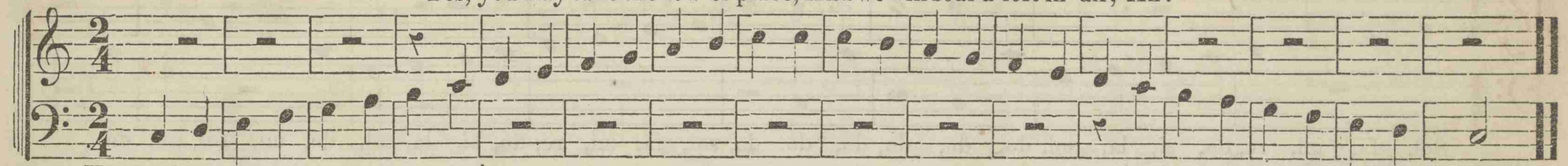
Pret-ty lit-tle May, Go not a - way, Oh, do stay.

No. 25. Round for four divisions.

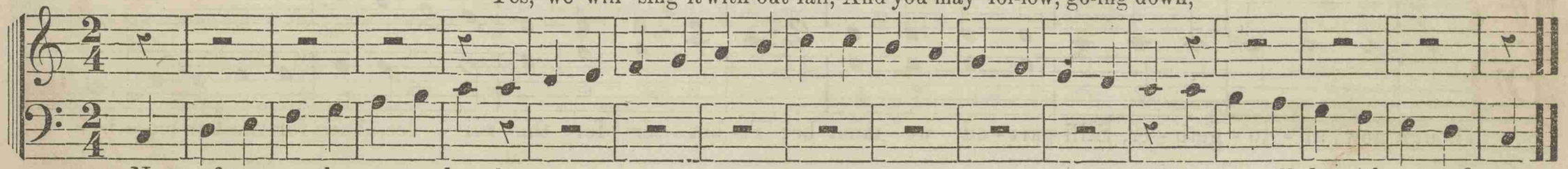
Allegretto.

Now the black-smith's arm is swing - ing, And his cheer-ful song is sing - ing, Cling, cling, Clang, clang.

No. 26. Difference of Pitch between Male and Female Voice. Real Pitch of Clefs. Middle C. Brace.

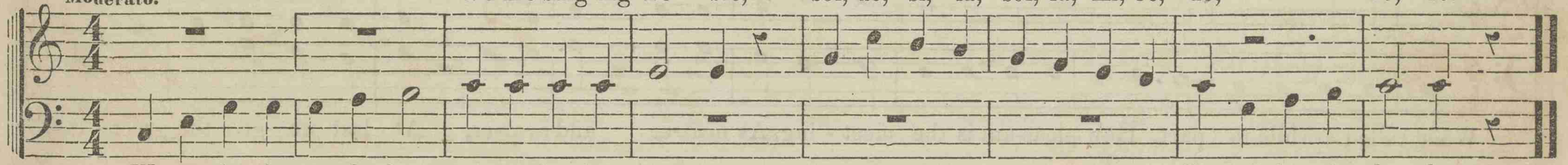
Male voices sing in base clef, and female voices in treble, singing together only middle C.

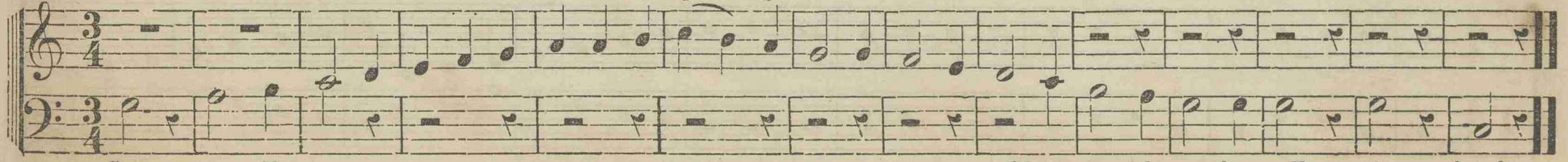
Yes, you may take the low-er place, And we will soar a-loft in air, Ah!

Up-ward, up-ward thro' the base, yes! Ah, hap-py you must be up there.

No. 27. *Male voices should not go above the added line—female voices should not go below the added line.*

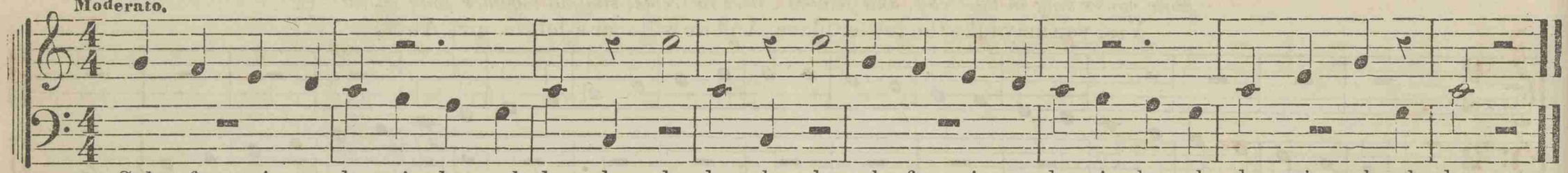
Yes, we will sing it with-out fail, And you may fol-low, go-ing down,

Now af-ter us the up-ward scale, Which we will do with-out a frown.

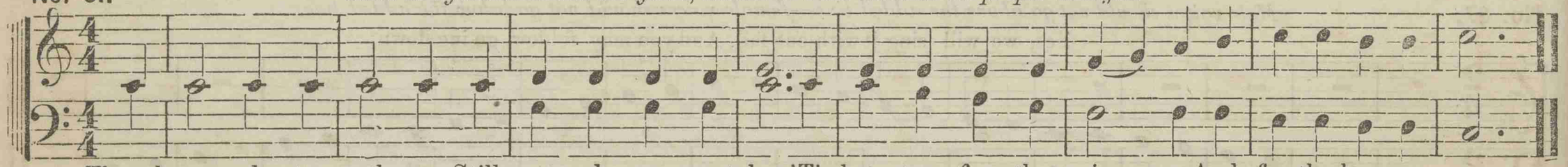
No. 28. *Do not tresspass on each other's premises.*

Moderato. We are sing-ing tre - ble, sol, do, si, la, sol, fa, mi, re, do, do, do.

We are sing-ing, on the base, we are sing-ing, Do, sol, la, si, do, do.

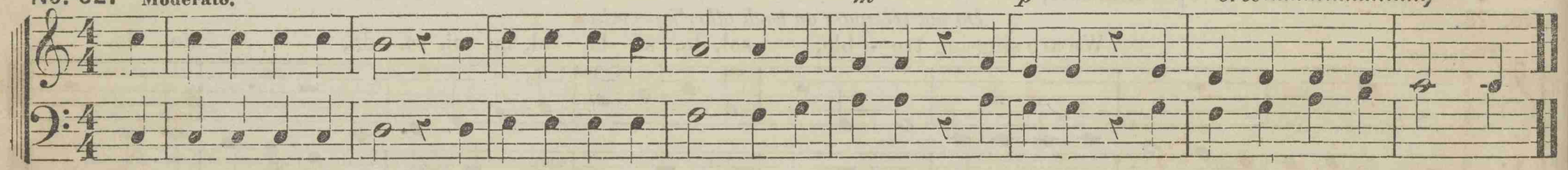
No. 29. Come with me where the sun-beams are spark-ling bright, Thro' mead-ows fair, Oh!

Come, come, Oh come, Oh, come with me where all is bright.

No. 30. *Position. Breathing. Free tone. Articulation*

Moderato.

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

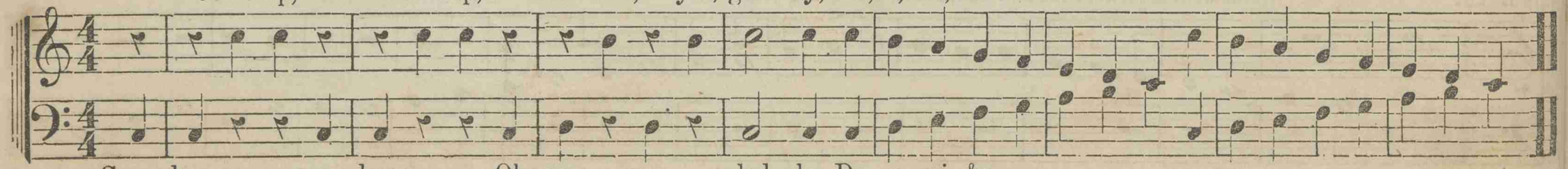
No. 31. *When no dynamic marks are given, the words must indicate the proper strength.*

Though now al - to - geth - er, Still part - ed we must be; 'Tis bet - ter for the voi - ces, And for the har-mo - ny.

No. 32. Moderato.

m *p* *cres.....f*

When called a-while to part, How pleas-ant is the meet - ing, As near-er and near-er, At last we give the greet - ing.

No. 33.

Come up, Come up, Yes, yes, glad - ly, Do, si, la, &c



Come down, come down, Oh, yes, yes, glad - ly, Do, re, mi, &c.

No. 34. SOUND.

Extension of the scale. Classification of the Voices. Tenor Clef.

TENOR. Allegretto.

ALTO. Sound. Now, then, al - to - geth - er, Let us take a low - er tone,

TREBLE. Sound. Now, then, al - to - geth - er, Let us take a low - er tone,

Sound, Now, then, al - to - geth - er, Let us take a low - er tone.

BASE.

Sound.

Good bye to tre - ble, al - - to,

Good bye to tre - ble,

Good bye to tre - ble, al to, ten - or, Here we are a - lone.

No. 35. NOW ONCE MORE.

Allegretto.

Measure Rest.

Now, once more to - geth - er, but up - ward will go, Come, let the meas - ured num - bers

Now, once more to - geth - er, but up - ward will go, Come, let the meas - ured num - bers

Now, once more to - geth - er, but up - ward will go, Come, let the meas - ured num - bers

That's too high, good bye,

flow, For the mel - o - dy is there.

flow, Yes, let them soar, Hear the mel - o - dy, mel - o - dy there.

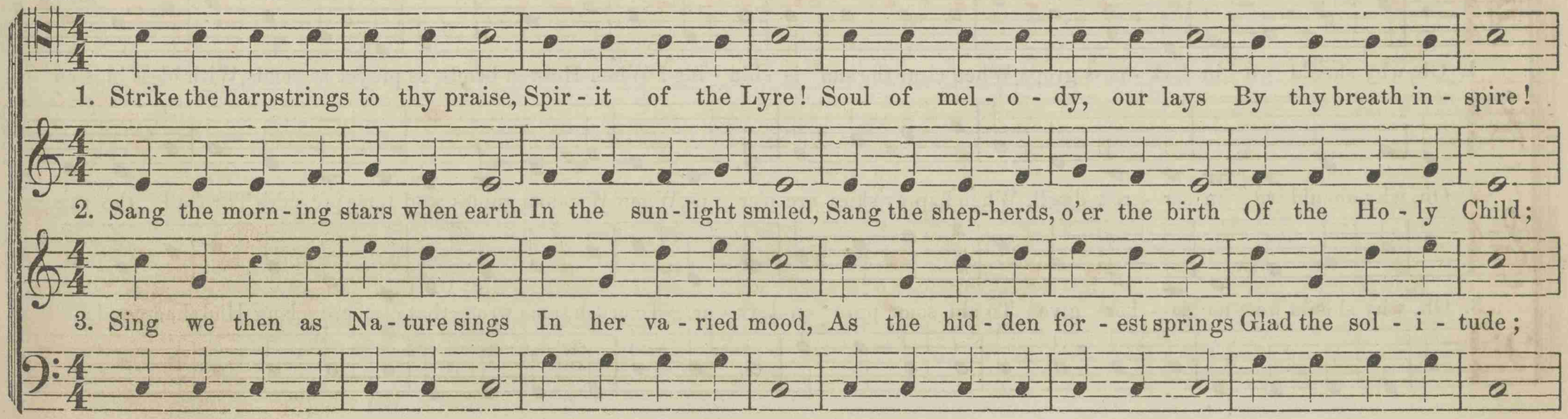
flow, Yes, let them soar to the up - per air, For mel - o - dy is there.

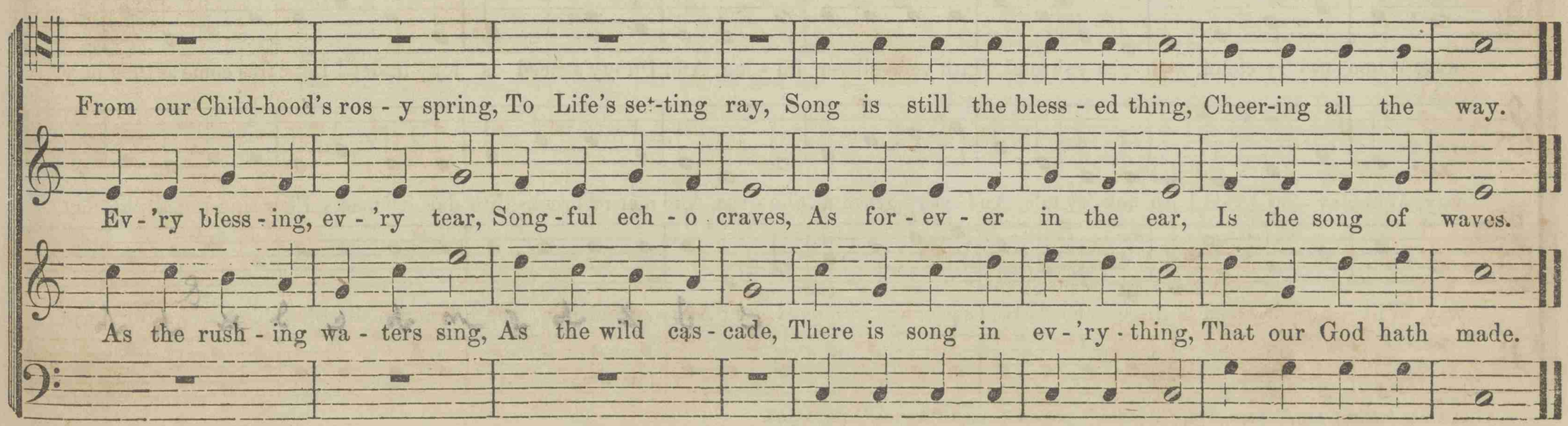
Hear the mel - o - dy, mel - o - dy there.

After singing this lesson, the class may sing "Anamosa" and "Bandline," page 229.

No. 36. MUSIC.

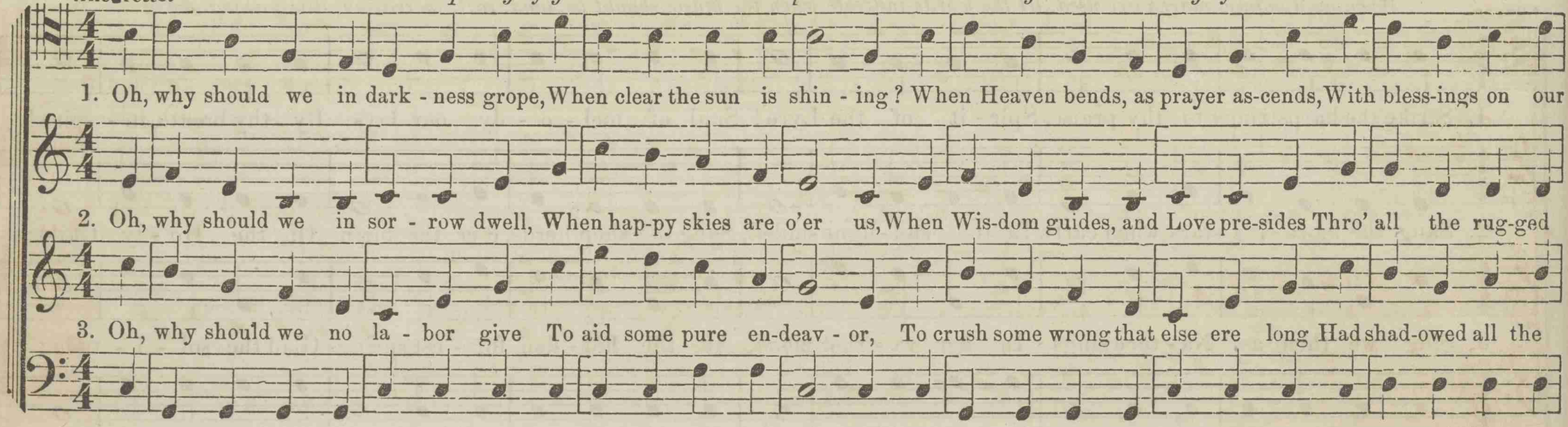
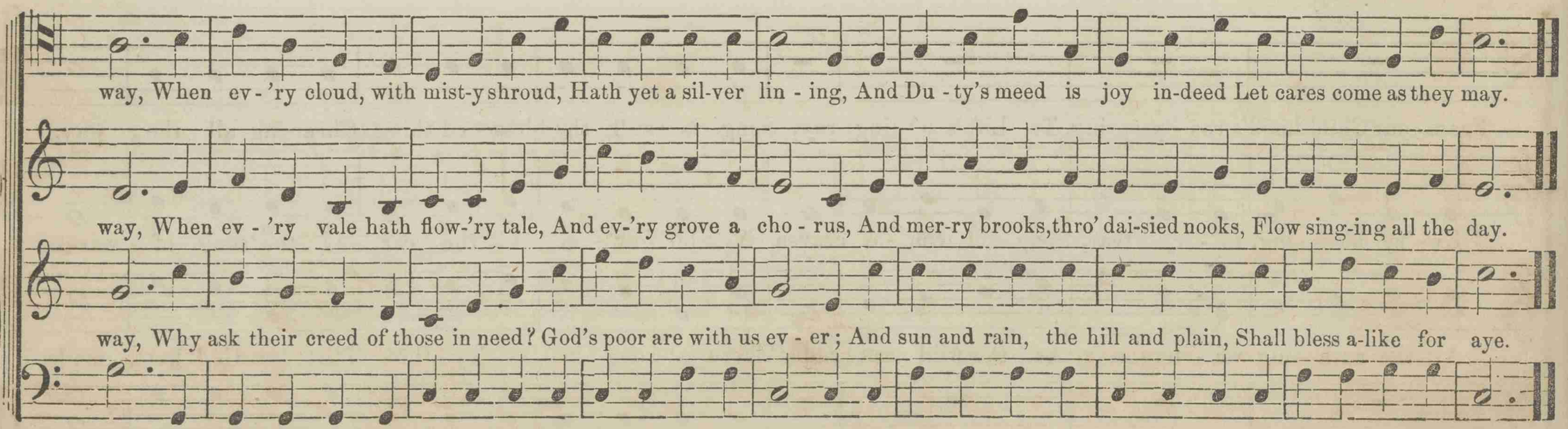
Allegro. *When no dynamic marks are used, let the words indicate when the music should be loud, soft, increasing, diminishing, &c.*





After this, sing "Appledore," page 237, and "Almond" and "Ashmore," page 209

No. 37. OH, WHY SHOULD WE.

Allegretto. *See that the quality of your tone is suited to express the words correctly. See "Theory of Music."*



After this, "Circleton," page 276, "Apollo," page 179, and "Agnes," page 156.

No. 38. IN THE KEY OF G.

Moderato.

The Scale and Key of G. *See "Theory of Music and Teacher's Manual."*

1. G, G, F sharp, E, E, D, C, C, B, B, A, A, G, G, G, A, A, B, B, C, Give the pitch names full and free.

2. Now we're in the key of G, Fa. fa, mi, mi, re, re, do, Now sing up-ward first to C, High-er then our song shall go.

3. Eight, eight, seven, seven, six, six, five, Four, four, three, three, two, two, one; One, one, two, two, three, three, four, This is all, there are no more.

After practicing intervals in the key of G, sing "Eytinge," page 231.

No. 39. BASES AND TENORS.

Allegretto.

cres.....ff

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

sol, sol, fa, mi

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

Bas-es and Ten-ors sing up the first scale, Al-tos and Tre-bles con-tin-ue to sail, Up where the mu-sic is blow-ing a gale.

Do, re, mi, &c. After this sing "Cameo," page 182. sol, sol, sol, do.

No. 40. NOW, THE GLORIOUS DAY HAS COME.

This piece is especially adapted to a free delivery of the voice. Words by "PAULINA," written for this work.

f

Allegro.

1. Now the glo - rious day has come, Day of pro - cla - ma - tion, Sound the cym - bal, beat the drum, O - ver all the na - tion;

2. Keep it as a fes - tal day, Sa - cred to the hu - man, Make it joy - ous as ye may, Res-cued man and wo-man;

3. Free-dom speaks, let all the world Hush its wild com - mo - tion, Free-dom's ban - ner is un-furled, O - ver earth and o - cean;

ff *f* *ff* *f*

Shout the wel-come loud and long! Tell in proud o - ra - tion, Right has tri-umphed o - ver wrong, God has freed the na-tion.

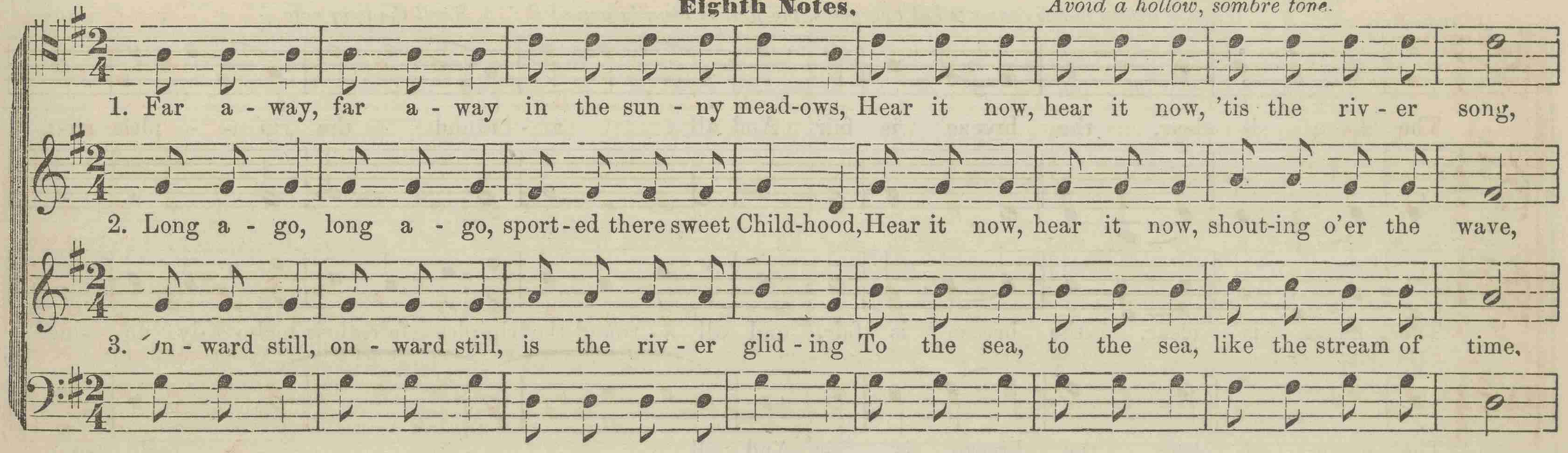
Ring thro' earth the glad re - frain, Day of pro - cla - ma - tion, Shout till skies give back the strain, God hath freed the na-tion.

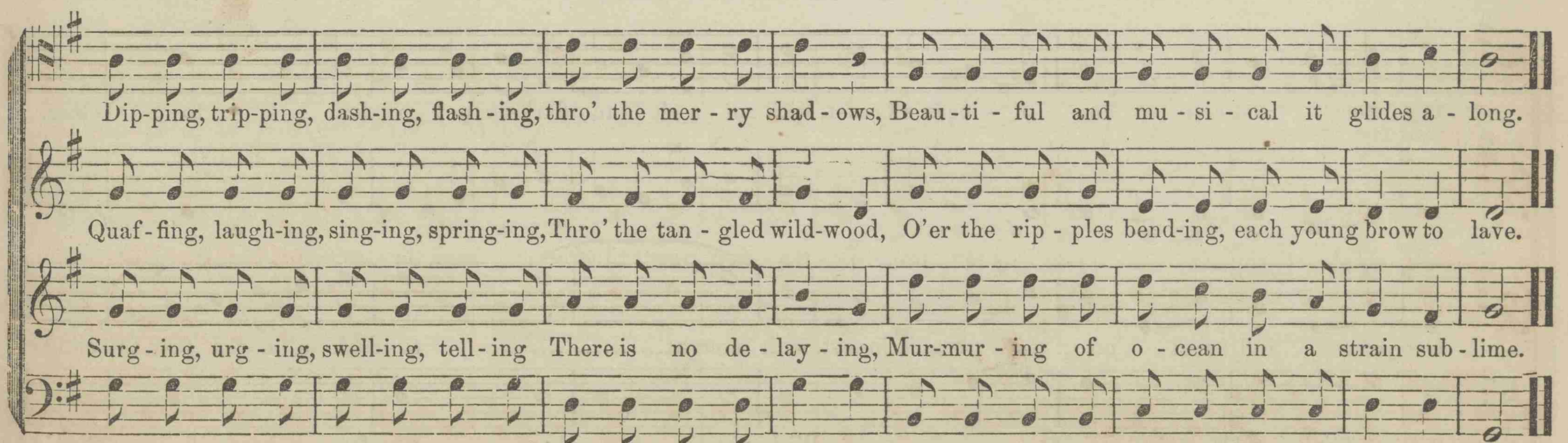
Shout! with ev - 'ry star dis-played, Day of pro - cla - ma - tion! Nev-er shall a Plei - ad fade, From the con-stel-la-tion.

After this, sing "Kinsie," page 268.

No. 41. THE RIVER'S SONG.

Eighth Notes. *Avoid a hollow, sombre tone.*





After this, "Winona," page 270 (practice with treble and alto on the same staff), and "Collyer," page 182 (practice two eighth notes to one syllable).

No. 42. BOAT SONG

Andantino.

When a legato mark connects but two notes, the first is usually accented. *Swell the long note.*

The moon is clear, the breeze is fair, And all a - round the rip - - ples sing,

The moon is clear, the breeze is fair, and all a - round the rip-ples fair, their mel-o - dy do sing.

The moon is clear, the breeze is fair, And all do sing.

O come and rest on o - cean's breast, with not a cloud to dark-en, not a fear to cling.

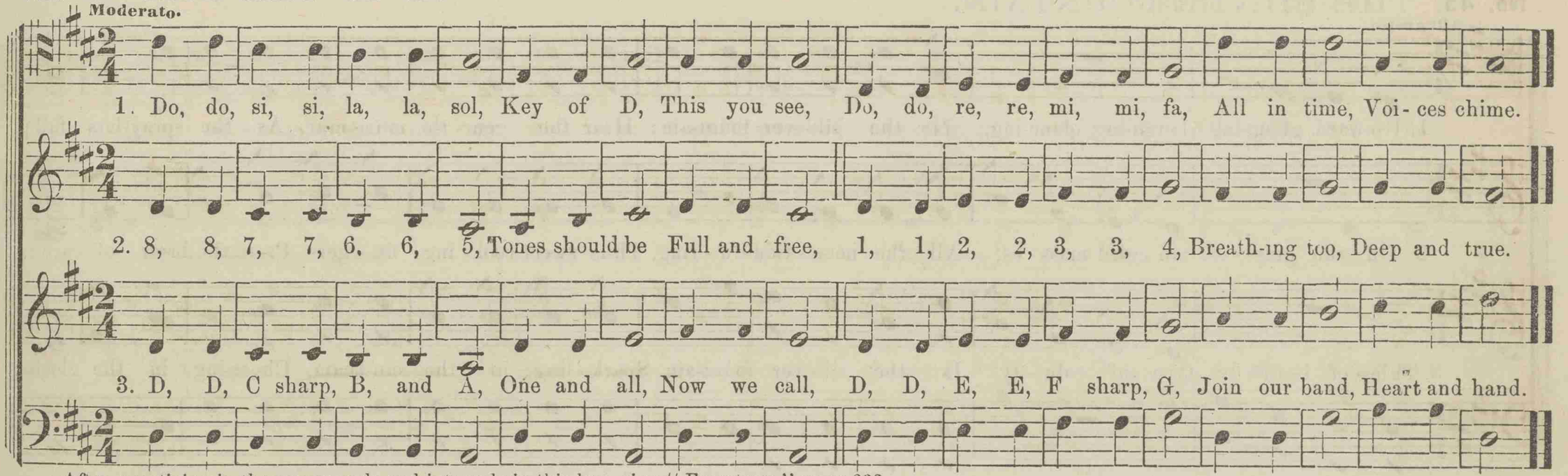
O come and rest on o - cean's breast, with nought..... to dark-en nor a fear to cling.

With not a cloud nor fear to cling.

After this, "Clymer," page 211, "Clio," page 183, and "Bellflower" and "Blue Island," page 157

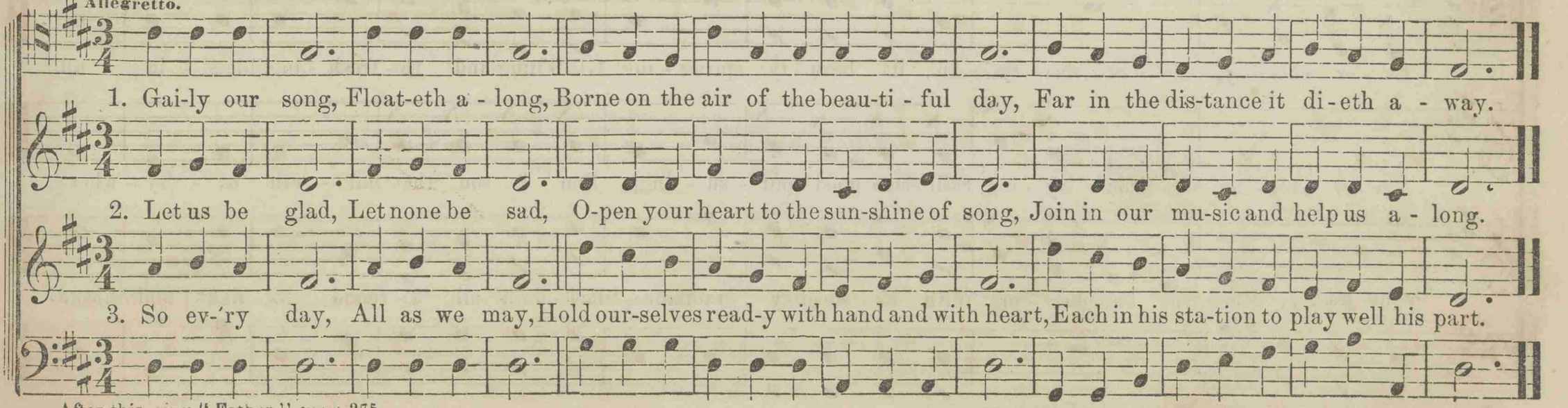
No. 43. THE KEY OF D.

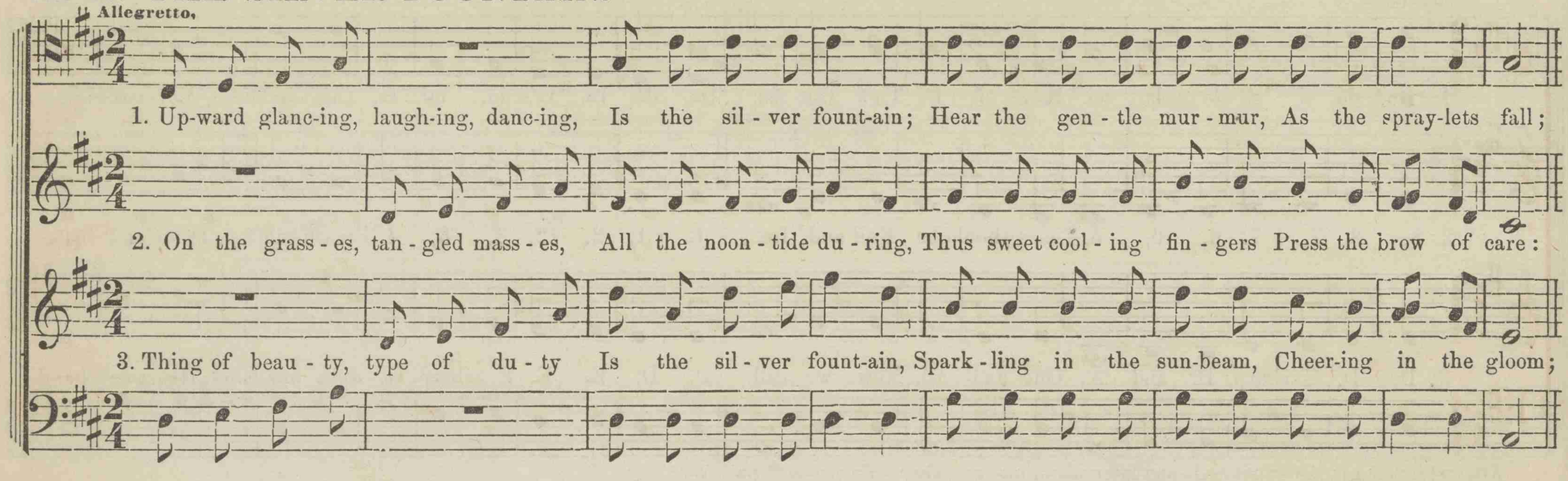
Moderato.



After practicing in the upper scale and intervals in this key, sing "Freestone," page 232.

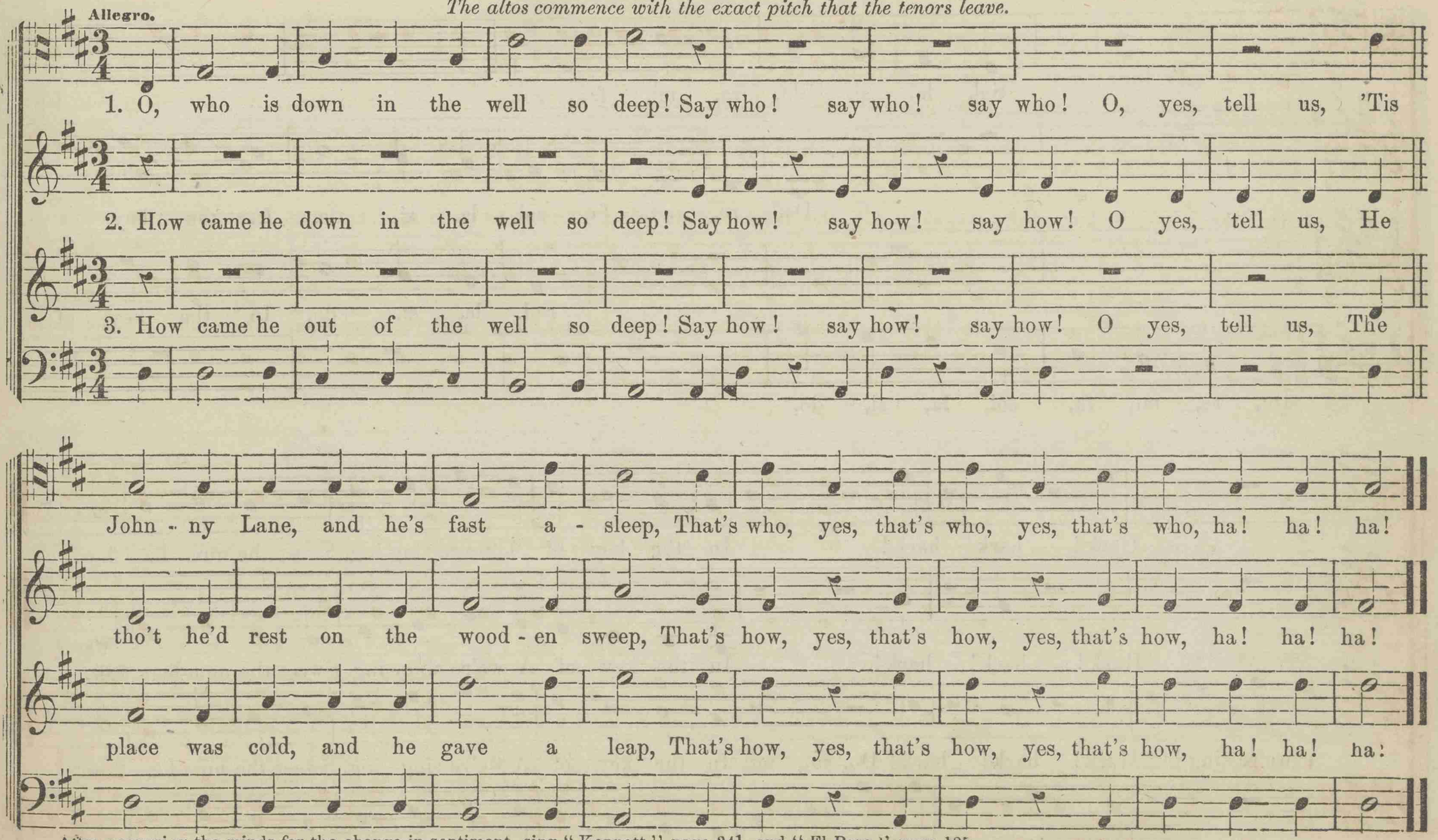
No. 44. GAILY OUR SONG.

Allegretto.

After this, sing "Father," page 275.

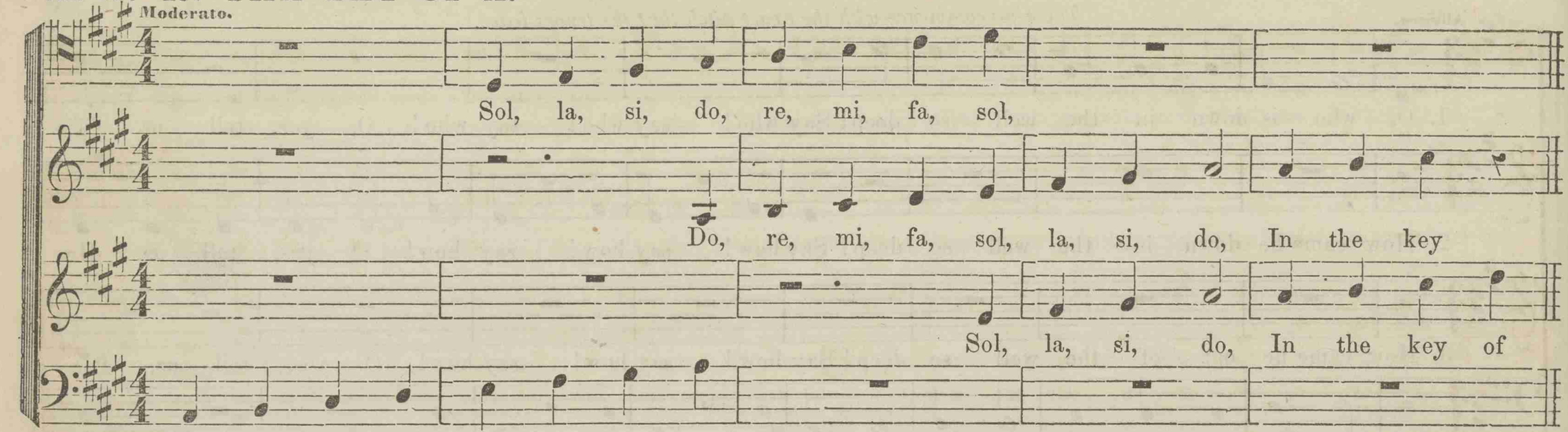
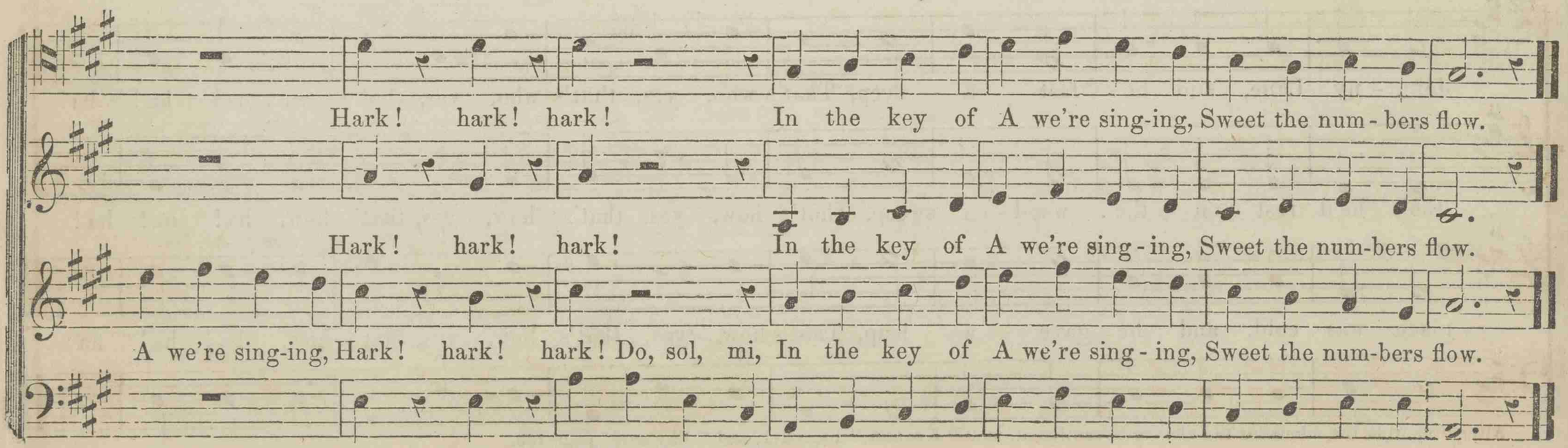
No. 45. THE SILVER FOUNTAIN.

After this, "Blossom," page 254, and "De Vere," page 159.

No. 46. O, WHO IS DOWN IN THE WELL.

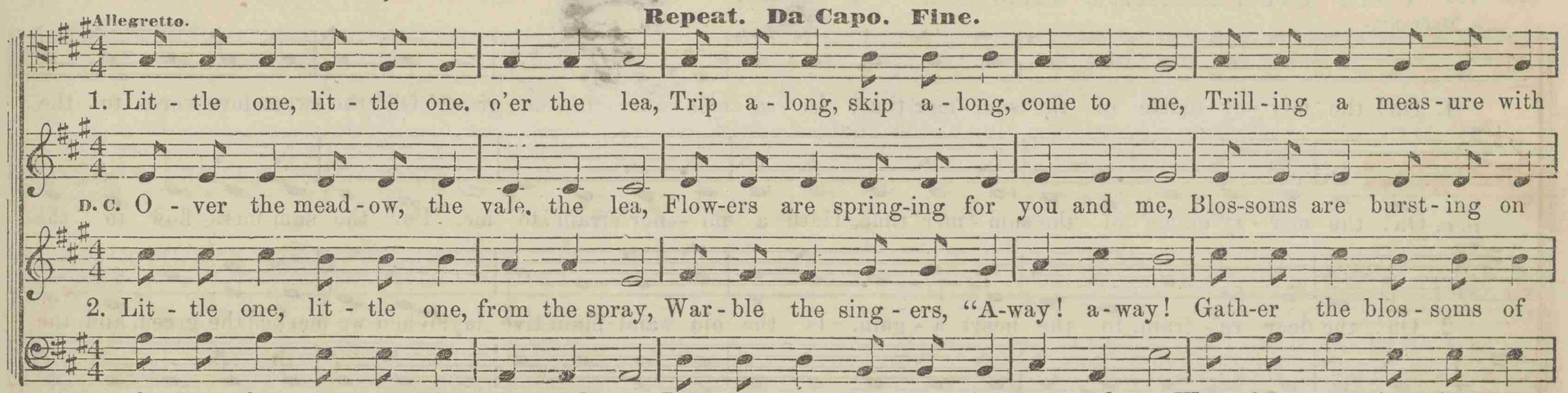
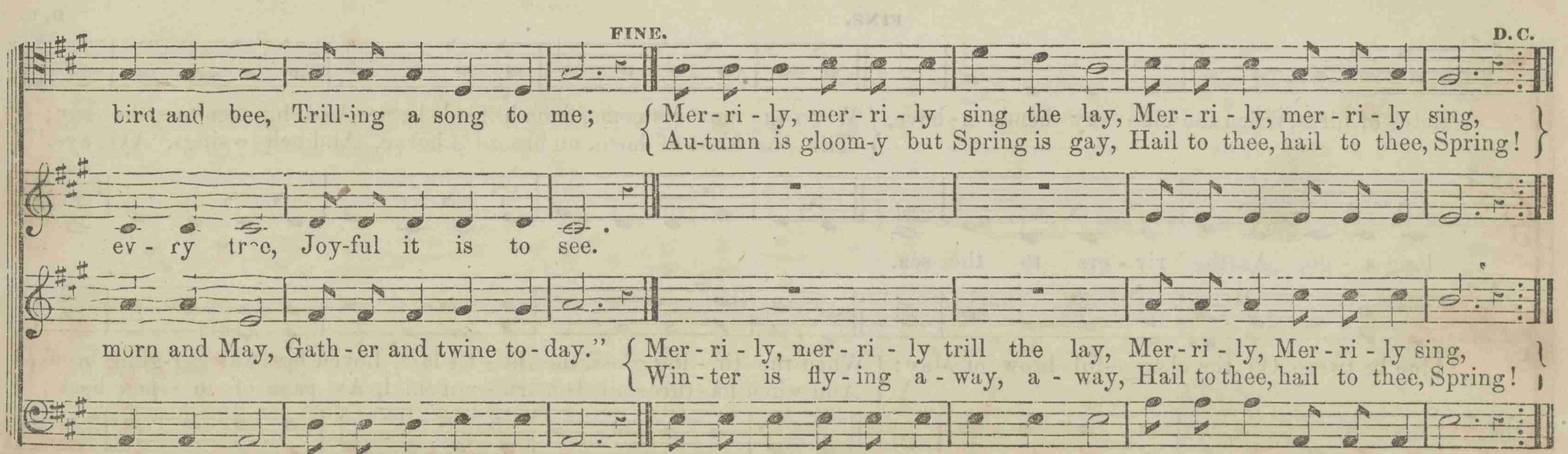
The altos commence with the exact pitch that the tenors leave.



After preparing the minds for the change in sentiment, sing "Kennett," page 241, and "El Paso," page 185.

No. 47. IN THE KEY OF A.

After practicing intervals, sing "Ermine," page 239, and "Jerroid," page 215.

No. 48. LITTLE ONE, COME.

Repeat. Da Capo. Fine.

After this, "Hazel," page 187.

No. 49. OH! THE MERRY CHIME.

Moderato.

1. Oh! the mer - ry chime of the sum - mer time, In a blos - som la - den grove! Oh! the sweet love words to the

D. C. Oh! the mer - ry chime of the sum - mer time, Hath a mi - nor strain to me, For the sum-mers flow to the

2. Oh! the dear re - frain, to the heart a - gain, Is the old and plain-tive lay, When we marked the green, and the

D. C. Oh! the mer - ry chime of the sum - mer time, Hath a mi - nor strain to me, For the sum - mers flow to the

FINE. D. C.

notes of birds, When the blue sky bends a - bove, { When the mow-ers come, from hill-side home, And chil-dren toss the hay; / Till the blast of horn, on breeze is borne, And ech - o sings, "Aye, aye." }

long a - go, As the riv - ers to the sea.

blue be-tween, On the change-ful brow of May; { When the tir - ing glass, the lit - tle lass, Loved best was gur-gling brook, / And when na - ture smiled on tru - ant child, As page of o - pen book; }

long a - go, As the riv - ers to the sea.

After this, "Ithamer," page 215

No. 50. GLIDING ON.

Andantino.

Glid - ing on, glid - ing on, O'er the si - lent sea,

Glid - ing, glid - ing, glid - ing, glid - ing, O'er the calm and si - lent sea,

Glid - ing on, glid - ing on, O'er the calm and si - lent sea,

Glid - ing on, Glid - ing on, O'er the si - lent sea,

While our song, while our song Fills the air with mel - o - dy.

While our song,..... while our song..... Fills the air with mel - o - dy.

While our song, while our song, Fills the air with mel - o - dy.

While our song, while our song Fills the air with mel - o - dy.

After this, "Heath Hill," page 187, and "Castlemont," page 248.

No. 51. IN THE KEY OF E.

Moderato.

Do, si, la, sol, Sol, sol, sol, sol,

Do, si, la, sol, Do si, re, do,

Do, si, la, sol, mi, re, fa, mi, do, si, la, sol, fa, mi,
The key of E, The key of E, The key of E, In har - mo - ny; Now the voi - ces trip - ping

Do, si, la, sol, Sol, sol, sol, do.

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

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

re, Sol, la, si, do.
down, Now the voi - ces trip - ping down, Now the voi - ces trip - ping down, In mel - o - dy.

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

After this, "Murray's Chant," page 163, and "Ironville," page 189.

No. 52. FURTHER ON.

Words by J. R. MURRAY.

Allegretto.

1. O the light shines down from the com-ing day, Fur-ther on! fur-ther on! And our hearts are glad as we
2. Let us all re - joice as we jour-ney still, Fur-ther on! Fur-ther on! See the warm bright beams break-ing
3. There's a bright-er day for our hearts to know, Fur-ther on! Fur-ther on! There's a sweet-er song than we

press our way, Fur - ther on! Fur - ther on! For Hope and Faith seemed well nigh past, And
o'er the hill, Fur-ther on! Fur-ther on! Let songs of joy our path - way cheer, Wh.
sing be - low, Fur - ther on! Fur-ther on! Its beams shall chase a - way the night, Its
all our sky was o - ver-cast, But we see the bright morn-ing rise at last, Fur-ther on! fur-ther on!
Faith and Hope a - gain draw near, As we wait the day that will soon ap-pear, Fur-ther on! Fur-ther on!
mu-sic make our hearts grow light, As its gold-en rays burst up - on our sight, Fur-ther on! fur-ther on!

After this, anthem "Blessed is the people," page 302.

No. 53. FAIR AS THE MORNING.

Dotted Eighth and Sixteenth. Dotted Quarter.

Moderato.

1. Fair as the morn - ing, bright as the day, Vis - ion of beau - ty, fade not a - way; O - ver the mount - ain,

2. An-gel of slum - ber, bright as the day, Vis - ion of beau - ty, tar - ry for aye; Chase from the spir - it

3. Fain would I tell thee all I have known, Dream - ing and bless - ed wak - ing a - lone; Vis - ion of beau - ty

Chorus after each verse.

o - ver the sea, Come in my dreams to me. Far and wide the ech - oes roll a - long,

shad - ows of care, Leave but thy pres - ence there. Far and wide the ech - oes roll a - long,

tar - ry for me, Un - der the Dream - land tree. Far and wide the ech - oes roll a - long,

After this, "Andros," page 179, and "Appenine," page 180.

FAIR AS THE MORNING.—Concluded

While the day world sings its bus - y song; But what are all its la - bors to me, Un - der the Dream-land tree?

No. 54. I KNOW A FAIRY BOWER.

From the "Musical Curriculum."

Moderato. FINE. D. C.

1. { I know a fai - ry bow - er with - in the leaf - y dell, / Where 'mid the wood-bine arch - es the mer-ry song-birds dwell; } { 'Tis sweet to hear their mu - sic, se - cure from sum-mer's heat, / And pass the noon-tide hours..... with - in their cool re - treat }

D. C. { O come then to the bow - er with-in the leaf - y dell, / Where 'mid the wood-bine arch - es, the mer-ry song-birds dwell. }

2. { The wild rose blush-es sweet - ly, and lifts her per-fum'd head / When morn-ing wakes from slum-ber, and hours of life are fled. } { The sun-shine tries how vain - ly, to peep a - mid the leaves, / With-in these love-ly arch - es, That na - ture bright-ly weaves. }

D. C. { O come then to the bow - er with-in the syl - van dell, / Where na-ture's robes are bright- est, and mer-ry song-birds dwell. }

After this, "Barone," page 210

No. 55. IN THE KEY OF F.

Allegretto

1. In the key of F we sing, ha, ha, In the key of F we sing, ha, ha, We'll laugh and sing, ha,

2. Now the pitch names let us sing, ha, ha, Now the pitch names let us sing, ha, ha, F, E, D, C, ha

3. Now the scale names let us sing, ha, ha, Now the scale names let us sing, ha, ha, Eight, seven, six, five, ha,

ha, ha, ha, And mu - sic bring, ha, ha, ha, ha, We'll laugh and sing and mu - sic bring, ha, ha, ha, ha, ha, ha, ha, ha.

ha, ha, ha, We all a - gree, ha, ha, ha, ha, We all a - gree, We all a - gree, ha, ha, ha, ha, ha, ha, ha, ha.

ha, ha, ha, For truth we'll strive, ha, ha, ha, ha, One, two, three, four, We'll sing no more, ha, ha, ha, ha, ha, ha, ha, ha.

After this, "Banner," page 247, and chorus of "Oleander," page 166.

No. 56. THE BROOKLET.

Moderato.

Dal Segno.

From the "Musical Curriculum."

1. By the brook-let clear where the wil-low boughs sway, In the soft wind from the west, Are the grass-y slope and the

And the wil-low waves and the

2. Yes, the brook-let sings where the wil-low bends low, And my heart joins in the song, And the hap-py flow'rs on the

And it fans my cheek and it

FINE.

DAL SEGNO.

flow-ers so gay Of the home I love the best; O the soft wind from the pine hills comes with per-fume on its wings,

flow-ers look up, And the brook-let gai-ly sings.

grass-y slope glow, And I join their bright-eyed throng; Then the soft wind comes with per-fumed breath from off the west-ern hills,

kiss-es the flow'rs, And the wil-low branch-es fills.

After this, "Millmont," page 191, and anthem "Bless the Lord," page 306.

No. 57. SING, BROTHERS, SING.

From the "Musical Curriculum."

Andantino.

1. Sing, brothers, sing; Sing, brothers, sing, Time's on the wing, Time's on the wing, Bear - ing a-
2 Yes, brothers, sing; Yes, brothers, sing; Time's on the wing, Time's on the wing, Still, af - ter

1. Sing, broth - ers, sing; Sing, broth - ers, sing: Time's on the wing, Time's on the wing,
2. Yes, broth - ers, sing; Yes, broth - ers, sing; Time's on the wing, Time's on the wing,

way, Hopes that to - day Close round the young spirit cling;..... But do not sigh That thus they fly,
night, Com - eth the light— And af - ter win - ter the spring;..... So, do not grieve, Sor - rows will leave,

Bear - ing a - way Hopes that to - day Close round the young spirit cling; But do not sigh That thus they
Still, af - ter night, Com - eth the light, And af - ter win - ter the spring; So, do not grieve, Sor - rows will

Oth-ers will come When they are gone. Sing, brothers, sing; Sing, brothers, sing; While time is fly-ing a - long.....
When comes the day With cheering ray. Yes, brothers, sing; Yes, brothers, sing; Tho' time is fly-ing a - way.....

fly. Oth - ers will come When they are gone. Yes, brothers, sing; Yes, brothers, sing; While time is fly - ing a - long.
leave, When comes the day With cheering ray. Yes, brothers, sing; Yes, brothers, sing; Tho' time is fly - ing a - way.

After this, "Medallion," page 192. The tenor and base are put together, because their words are sung together. It is more difficult to read the tenor from the base clef, but practice makes perfect.

No. 58. IN THE KEY OF B FLAT.

Moderato.

Bas - es! All ex - act, as one we sing, Now in har - mo - ny! Now in u - ni - son!

Here! All ex - act, as one we sing, Now in har - mo - ny! Now in u - ni - son!

Al - tos! All ex - act, as one we sing, Now in har - mo - ny! Now in u - ni - son!

Here!

Once a-gain in har-mo-ny! Then a-gain in u - ni-son, Then the mel - o - dy floats a - long Fill-ing all with the breath of song.

Once a-gain in har-mo-ny! Then a-gain in u - ni-son, Then the mel - o - dy floats a - long Fill-ing all with the breath of song.

Once a-gain in har-mo-ny! Then a-gain in u - ni-son, Then the mel - o - dy floats a - long Fill-ing all with the breath of song.

After this, sing "Palace,' page 167.

No. 59. SWIFTLY O'ER THE TIDE.

From the "Musical Curriculum."

Moderato.

1. { Swift - ly o'er the tide, Fai - ry lit - tle May, My dar - ling May, / In our boat we glide, Fai - ry lit - tle May, My dar - ling May, } Spark - ling in our path - way See the

2. { On our light bark flies, Fai - ry lit - tle May, My dar - ling May, / With the breeze she vies, Fai - ry lit - tle May, My dar - ling May, } Spark - ling as we pass them See the

3. { Now the sun de-scends, Fai - ry lit - tle May, My dar - ling May, / Thus the bright day ends, Fai - ry lit - tle May, My dar ling May, } Spark - ling in the star - beams, Still the

my dar - ling,

mer - ry, mer - ry rip - ples play, As we sing our joy - ous song, Fai - ry lit - tle May, My dar - ling May.

mer - ry, mer - ry rip - ples play, As we sing our joy - ous song, Fai - ry lit - tle May, My dar - ling May.

mer - ry, mer - ry rip - ples play, As we sing our joy - ous song, Fai - ry lit - tle May, My dar - ling May.

After this, "Penndale," page 194, and anthem "Our soul waiteth," page 301.

No. 60. WHERE IS WILLIE?

Tenderly. **Varieties of Measure.** *Words and Music by* JAMES R. MURRAY

1. Where is my lit - tle one hid - ing to night? Wil - lie? Wil - lie?

2. Ah! but my heart is for - get - ting its pain, Wil - lie! Wil - lie! dar - ling,

3. Yet in the home that is o - ver the Sea, Wil - lie! dar - ling Wil - lie,

Come from your hid - ing place, lit - tle eyes bright! Wil - lie, Wil - lie, lov - ing and true.

Nev - er on earth shall I see thee a - gain, Wil - lie, Wil - lie, lov - ing and true.

Art thou not wait - ing with wel - come for me? Wil - lie, Wil - lie, lov - ing and true.

After explaining the different varieties of measure, sing "Pearl River," page 194, and "Newhope," page 220.

No. 61. THE SILVER LAKE.

From the "Musical Curriculum."

Moderato.

The key of E flat—(*like the key of E in representation.*)

1. Come with me, the moon is beam-ing O'er the sil - ver wa - ters of the lake so fair; See ye not the
2. O de - lay not, time is fly - ing, And our com-rades call us from the peb - bly strand, E'en the gen - tle
3. Wake the harp to ac - cents ten - der, Soft - ly sweep the chords and war - ble sweet - est lays, While the star - ry
white sails gleam-ing, And the rip - ples laugh - ing in the sum - mer air? Come with me, the boat is wait - ing, And the
breeze is sigh - ing, As it waits to bear us from the dew - y land; 'Mid the hills in beau - ty gleam-ing, Still the
hosts in splen-dor, Greet their pla - cid mir - ror with an ear - nest gaze; Earth is heav'n in fair - est seem-ing, And the

After this, the chorus of "September," page 170, and "Trempeleau," page 197.

THE SILVER LAKE.—Concluded.

dis - tant voi - ces sweet-est ech-oes wake; Come, O come, the moon is beam-ing O'er the laugh-ing wa-ters of the sil-ver lake.

dis - tant voi - ces sweet-est ech-oes wake; Come, O come, the moon is beam-ing O'er the laugh-ing wa-ters of the sil-ver lake

dis - tant voi - ces sweet-est ech-oes wake; Come, O come, the moon is beam-ing O'er the laugh-ing wa-ters of the sil-ver lake

No. 62. FAIRY LAND.

Words and Music by J. R. M.

Moderato.

1. Fai - ry land! fai - ry land! Come to me in dreams to-night; Fai-ry land! fai - ry land! Bring me treas-ures fair and bright.

2. Fai - ry land! fai - ry land! Come and soothe me in my sleep; Fai-ry land! fai - ry land! Bring me balm for eyes that weep.

3. Fai - ry land! fai - ry land! Give me loy - al friends tho' few; Fai-ry land! fai - ry land! Let my sweet-est dreams come true.

After this, "Delta," page 248, and "Renfrew," page 169.

No. 63. THE HILLSIDE.

From the "Musical Curriculum."

Moderato. **Key of A flat**—*(like the key of A in representation.)* 1st time. 2d time. Chorus. Echo.

1. To the rock - y hill - side let us go, Ere twi - light shad - ows fall;
   And we'll list the ech - oes as they wake, At ev - 'ry joy - ous.....call;
   List the ech - oes, List the

2. On the rock - y hill - side fra-grant grows The hon - ey - suck - le sweet,
   And the spread - ing fern its o - dor sends From man - y a calm re - treat.
   'Mid the flow - ers, 'Mid the

3. From the rock - y hill - side thro' the vale, The brook - let soft - ly hies,
   With a mur - mur sweet as lul - la - by Where fold - ed blos - som.....lies;
   Mur-murs swell-ing, Mur - murs

Chorus. Echo. Chorus. Echo.

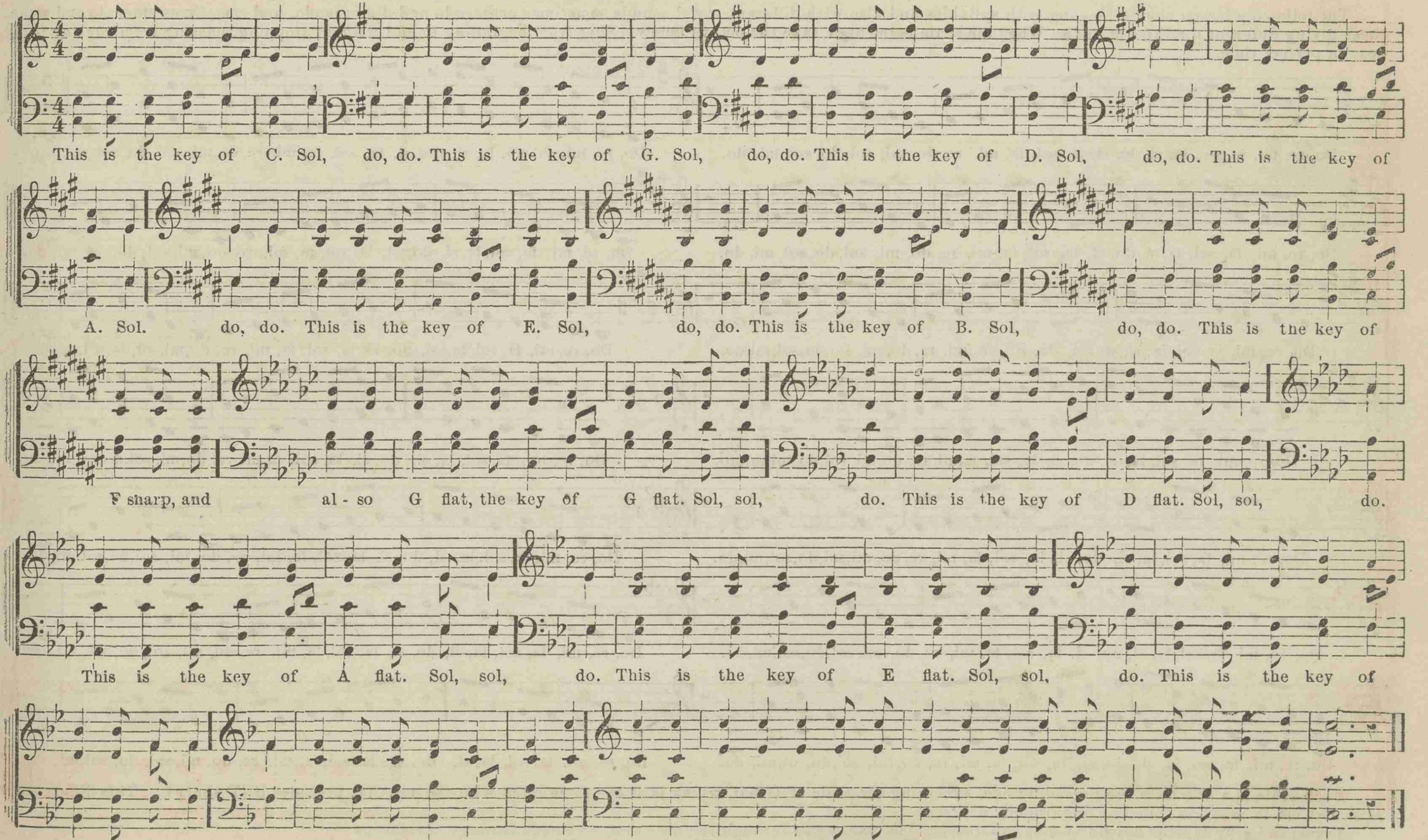
ech-oes, List the ech - oes, List the ech-oes, As they an-swer ev-'ry joy-ous call, An-swer ev-'ry joy-ous call.

flow-ers, And the ech-oes, And the ech-oes, Let us seek the cool and calm re - treat, Seek the cool and calm re - treat.

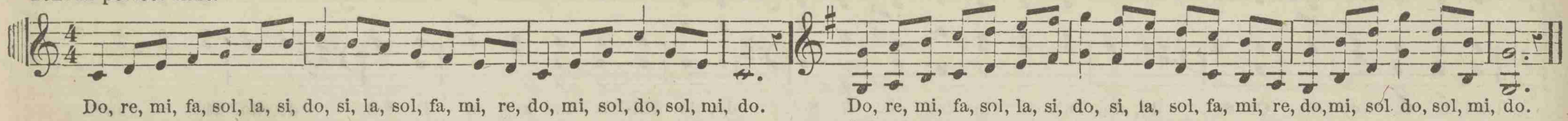
swell-ing, Soft-ly tell-ing, Soft-ly tell-ing Of the banks where bloom the star-ry eyes, Banks where bloom the star-ry eyes.

The echo should be performed by four voices in another room, sufficiently closed or distant to make them sound like an echo. Let the last echo commence before the chorus closes.

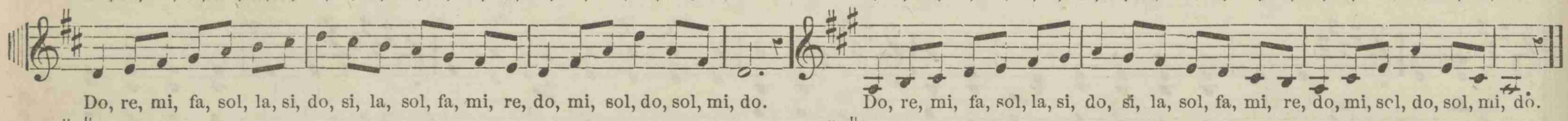
After this, anthem "Thou wilt show me," page 304, "Vicar," page 199, and "Meredith," page 276.

No. 64. Cadence Transposed into All the Keys.

No. 65. The Major Scales.

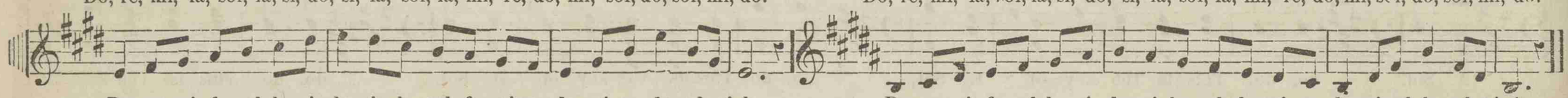
The following lesson should be sung with syllables and also with different vowel sounds sometimes crescendo and diminuendo, and sometimes staccato and sometimes giving different qualities of tone. When the scale is too high, take the octave below. Sing from beginning to end without stopping, passing from one key to the next in perfect time.



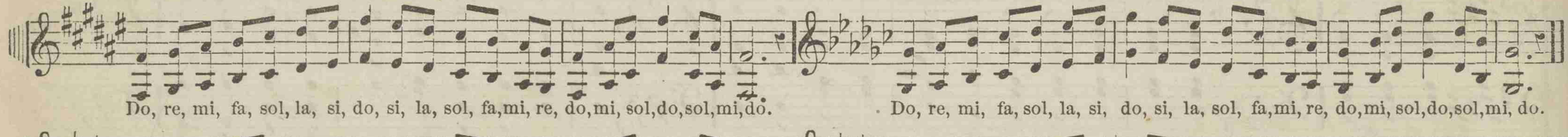
Do, re, mi, fa, sol, la, si, do, si, la, sol, fa, mi, re, do, mi, sol, do, sol, mi, do.



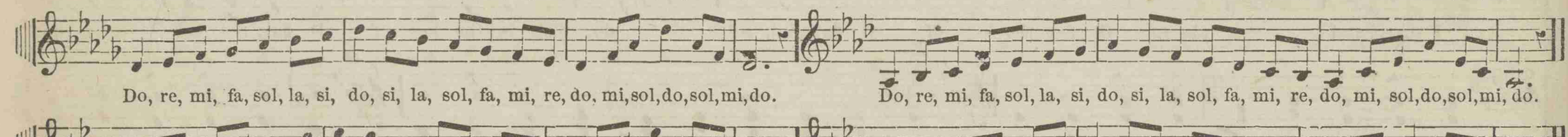
Do, re, mi, fa, sol, la, si, do, si, la, sol, fa, mi, re, do, mi, sol, do, sol, mi, do.



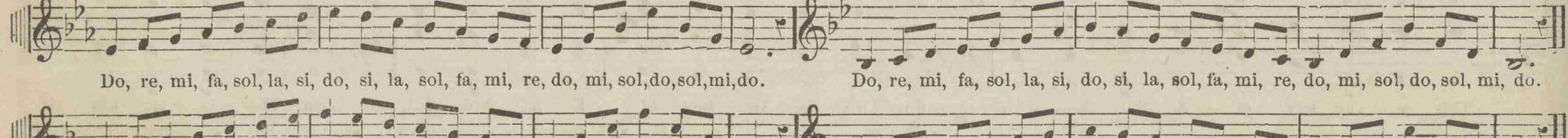
Do, re, mi, fa, sol, la, si, do, si, la, sol, fa, mi, re, do, mi, sol, do, sol, mi, do.



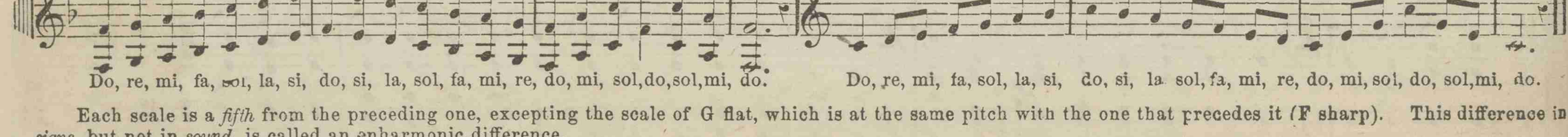
Do, re, mi, fa, sol, la, si, do, si, la, sol, fa, mi, re, do, mi, sol, do, sol, mi, do.



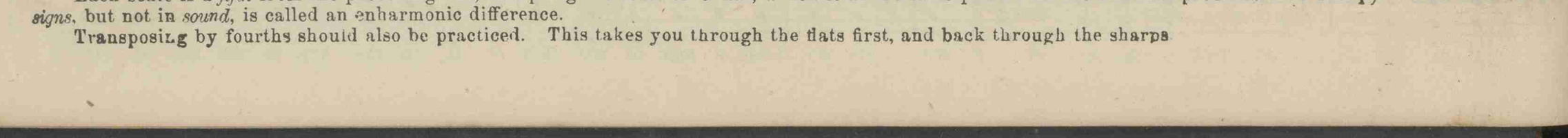
Do, re, mi, fa, sol, la, si, do, si, la, sol, fa, mi, re, do, mi, sol, do, sol, mi, do.



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



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



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

Each scale is a *fifth* from the preceding one, excepting the scale of G flat, which is at the same pitch with the one that precedes it (F sharp). This difference in *signs*, but not in *sound*, is called an enharmonic difference.

Transposing by fourths should also be practiced. This takes you through the flats first, and back through the sharps

INTERMEDIATE COURSE.

No. 66. COME JOIN OUR HAPPY THRONG.'

H. R. PALMER.
From the "Song Queen," by permission.

Sharp Four. *(See "Theory of Music, page 30.)*

Allegretto. FINE.

1. Come join our hap-py, hap-py throng, Dear friends sing this mer-ry, mer-ry song, While thus we the har-mo - ny pro-long, Come friends join our lay.
D.C. When all thus mer-ri - ly u-nite, Our sing - ing will ev - er give de-light, And all e - vil tho'ts will put to flight, Then sing while we may.

2. Join na - ture's mer-ry round-de-lay, Thro' wood-land and mead-ows let us stray, And pass pleas - ant - ly the hours a-way, Then join, join us all.
D.C. Thus na - ture plays her fai - ry lyre, Decked out in her hol - i - day at - tire, In - vites us her love - li-ness to share, Then haste to her call.

D. C.

Yes, we will join the mer-ry strain, While thus we meet hap - pi - ly a - gain, And dull care we'll cheer-ful -ly re-sign, On this fes - tive day.

Sweet flow'rs will greet us as we go, All smil - ing with ti - ny drops of dew, Their fra-grance and beau-ty ev - er new, Our hearts will en - thrall.

After this. "Advance" and "Annabel," page 155; and "St. Catherine," page 255.

No. 67. O, THE QUEEN OF NIGHT IS RISING.

Allegro. **Flat Seven. Changing Key.**

1. O, the Queen of Night is ris - ing In her beau-ty o'er the sea, And the twink-ling stars are sing - ing Of a bless-ed time to

2. O, the Queen of Night is smil-ing On the cher-ished haunts of yore, Where the ab-sent have been gath-er'd And the dear ones gone be-

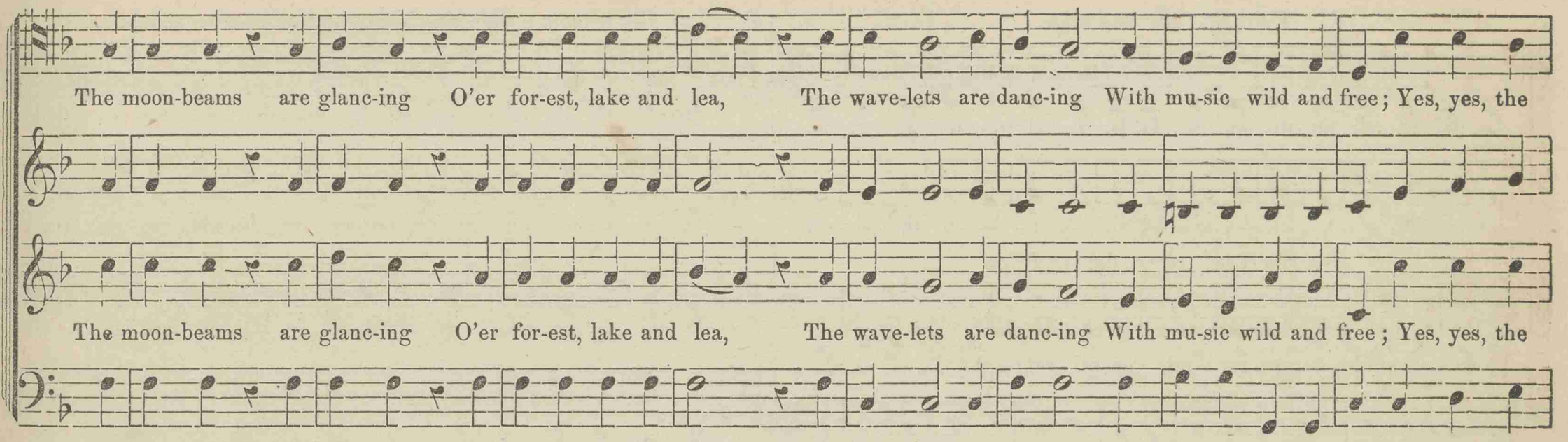
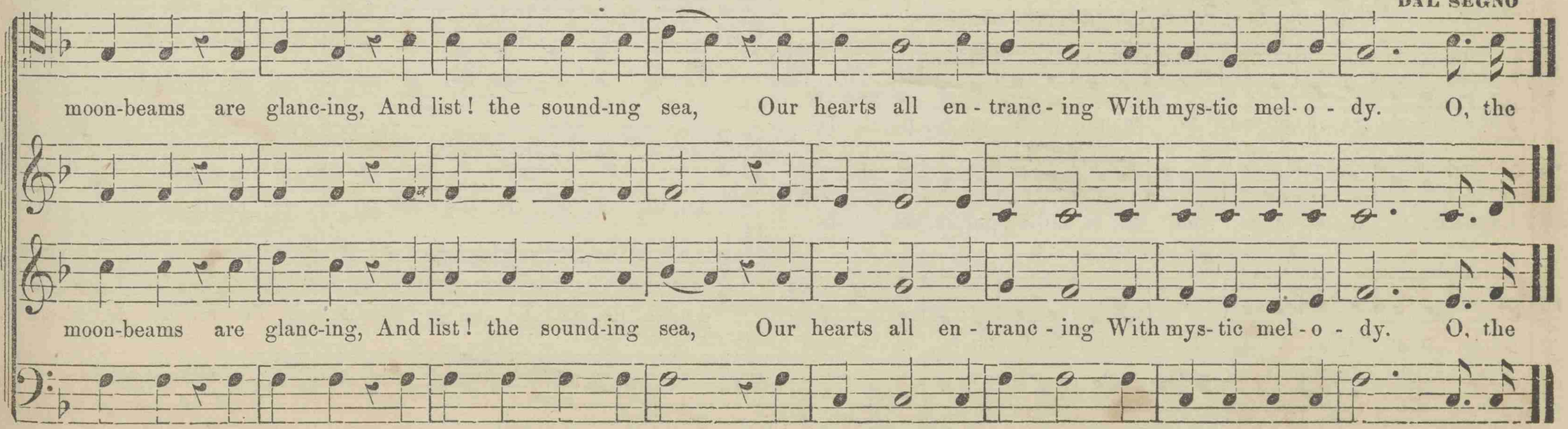
FINE.

be. Tho' we hear no earth-ly voi - ces, Yet the gen-tle eyes a - bove, Have a sol - ace for our sor-row, Have a rap-ture for our love.

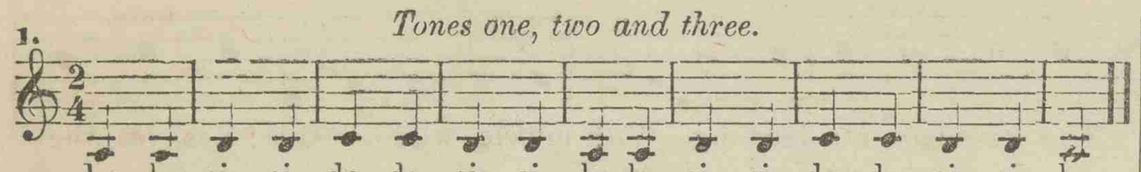
D.S. Queen of Night is ris - ing, In her beau-ty o'er the sea; And the twink-ling stars are sing-ing Of a bless-ed time to be.

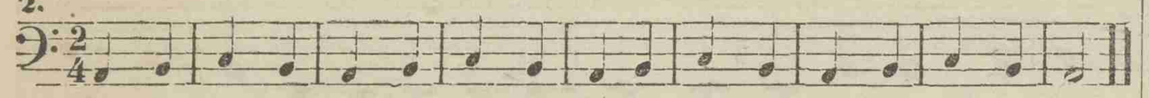
fore: To the home of ear-ly child-hood, To the dear fam - il - iar eaves, We have come with joys and sor-row, As the reap-er brings his sheaves

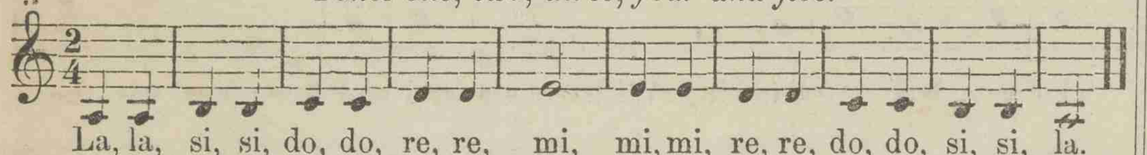
D.S. Queen of Night is ris - ing, In her beau-ty o'er the sea, And the twink-ling stars are sing-ing Of a bless-ed time to be.

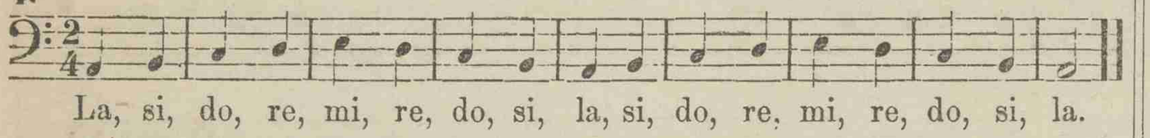
O, THE QUEEN OF NIGHT IS RISING.—Concluded.

DAL SEGNO

After this, anthem, "Lift up your heads," page 308

No. 68. BUILDING OF THE MINOR SCALE.

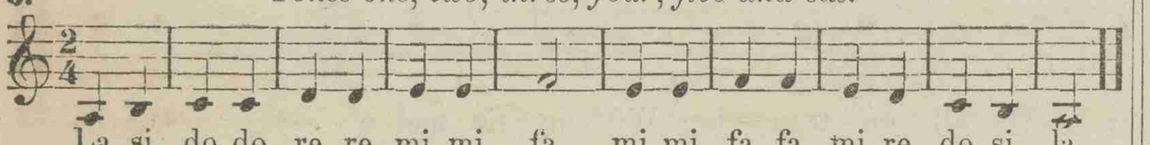
1. *Tones one, two and three.*

La, la, si, si, do, do, si, si, la, la, si, si, do, do, si, si, la.

2.

La, si, do, si, la, si, do, si, la, si, do, si, la, si, do, si, la,

3. *Tones one, two, three, four and five.*

La, la, si, si, do, do, re, re, mi, mi, mi, re, re, do, do, si, si, la.

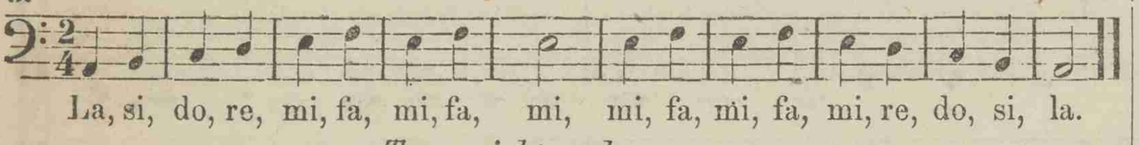
4.

La, si, do, re, mi, re, do, si, la, si, do, re, mi, re, do, si, la.

5. *Tones one, two, three, four, five and six.*

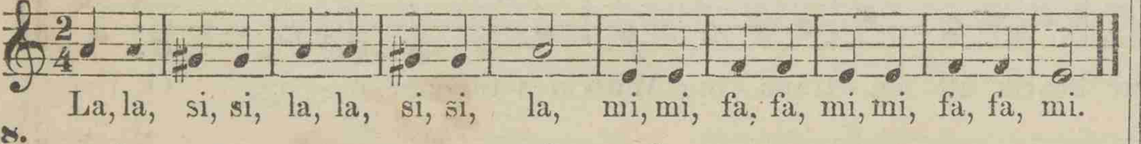


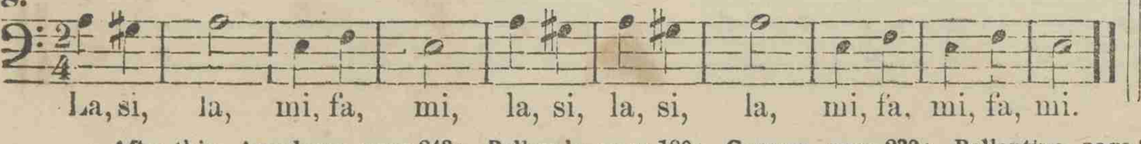
La, si, do, do, re, re, mi, mi, fa, mi, mi, fa, fa, mi, re, do, si, la.

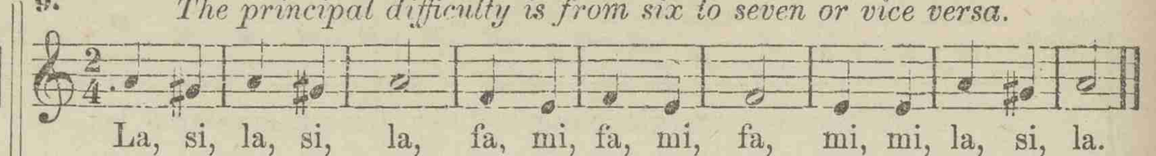
6.

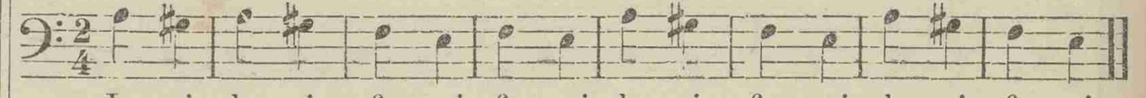


La, si, do, re, mi, fa, mi, fa, mi, mi, fa, mi, fa, mi, re, do, si, la.

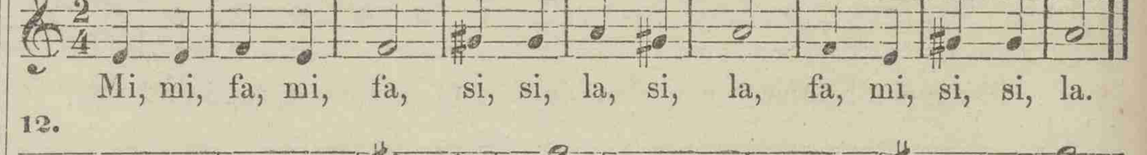
Tones eight and seven.

La, la, si, si, la, la, si, si, la, mi, mi, fa, fa, mi, mi, fa, fa, mi.

8.

La, si, la, mi, fa, mi, la, si, la, si, la, mi, fa, mi, fa, mi.

9. *The principal difficulty is from six to seven or vice versa.*

La, si, la, si, la, fa, mi, fa, mi, fa, mi, mi, la, si, la.

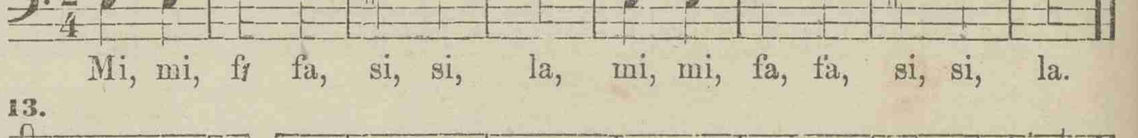
10.

La, si, la, si, fa, mi, fa, mi, la, si, fa, mi, la, si, fa, mi.

11.

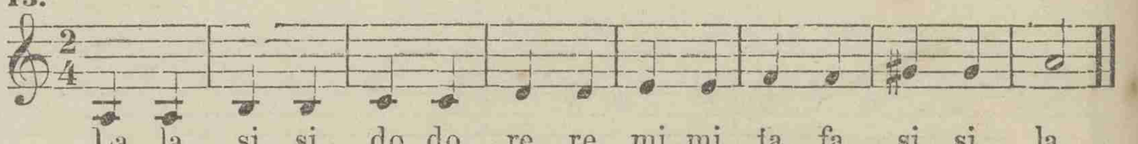


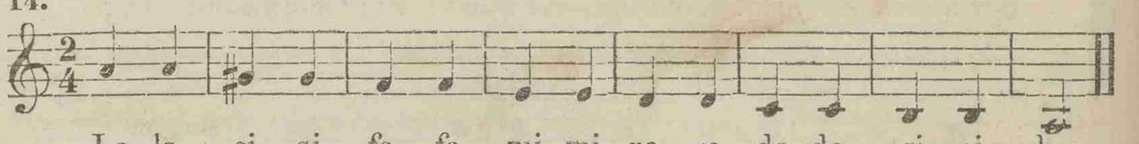
Mi, mi, fa, mi, fa, si, si, la, si, la, fa, mi, si, si, la.

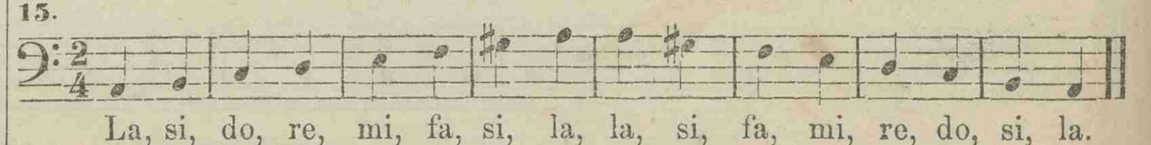
12.

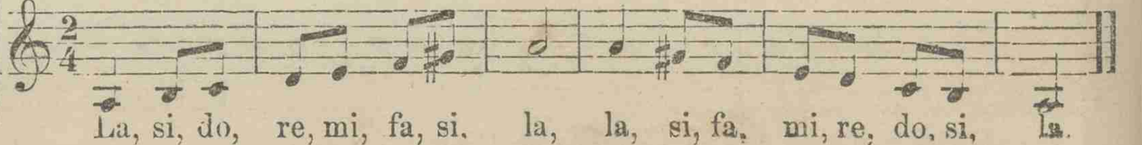


Mi, mi, fa, fa, si, si, la, mi, mi, fa, fa, si, si, la.

13.

La, la, si, si, do, do, re, re, mi, mi, fa, fa, si, si, la.

14.

La, la, si, si, fa, fa, mi, mi, re, re, do, do, si, si, la.

15.

La, si, do, re, mi, fa, si, la, la, si, fa, mi, re, do, si, la.

16.

La, si, do, re, mi, fa, si, la, la, si, fa, mi, re, do, si, la.

After this—Arcadome, page 243; Bellevale, page 180; Curwen, page 230; Ballentine, page 210; and Artwell, page 247.

No. 69. "GENTLY SIGHS THE BREEZE."

H. R. PALMER.

From the "Song Queen," by permission.

Moderato. **SOLO, or SEMI-CHORUS.** *For the practice of the Triplet.*

1. Gen-tly, gen - tly sighs the breeze, As it floats a-mong the trees; Like a voice of ser-aph bright, Sing-ing to the world good night.
2. Gen-tly, gen - tly sighs the breeze, As it floats a-mong the trees; Like a voice of ser-aph bright, Sing-ing to the world good-night.

CHORUS, Subdued. (*Sing the syllable "la" through the entire Chorus rather staccato.*)

La, la, la, la, la, &c.

La, la, la, la, la, &c.

La, la, la, la, la, &c.

La, la, la, la, la, &c.

Ev-'ry hill and ev - 'ry glade, In the twi-light seems to fade; While the whis-p'ring breez-es say Or - i - sons for close of day.
Now the birds are gone to rest, O'er the earth night, sa - ble drest, Hides her beau-ties from our sight; We, dear friends, must bid good-night.

After this, Hymn, "We shall Know," page 296: Dixfield and Derringford, page 184; and Dear Home, page 212.

No. 70. JUST LIKE LOVE.

Sharp Four and Flat Seven. P. P. Bliss.

Allegretto.

Just like love is yon-der rose, Heav'nly fragrance round it throws, Yet tears its dew - y leaves disclose, And in the midst of thorns it blows,

Just like love is yon-der rose, Heavn'ly fragrance round it throws, Yet tears its dew - y leaves disclose, And in the midst of thorns it blows,

FINE. **Andantino.**

Just like love, just like love, In the midst of thorns it blows, Just like love, just like love, just like love. Cull'd to bloom up - on the breast,

Just like love, just like love, In the midst of thorns it blows, Just like love, just like love, just like love. Cull'd to bloom up - on the breast,

JUST LIKE LOVE.—Concluded.

D. C.

Tho' rough thorns the stem in - vest, They must be gath-er'd with the rest, And with it to the heart be press'd, And with it to the heart be press'd.

Tho' rough thorns the stem in - vest, They must be gath-er'd with the rest, And with it to the heart be press'd, And with it to the heart be press'd.

After first D. C. go from "Fine" to here.

Adagio.

D. C.

And when rude hands the twin buds sever, They die, and they shall blos-som nev - er; And yet, the thorns be sharp as ev - er, be sharp as ev - er. Oh,

And when rude hands the twin buds sever, They die, and they shall blos-som nev - er; And yet, the thorns be sharp as ev - er, be sharp as ev - er. Oh,

After this—"Cheyenne," page 183; "Content and Cluster" page 158; and Anthem, "The Lord is Good," page 305.

No. 71. LIGHT AND SHADE. E Minor.

Moderato.

1. Gloom and dark-ness o-verspread the earth, But with day-light com-eth joy and mirth: What tho' tem-pests give us pain,

2. Clouds and dark-ness o-ver-arch the sky, But be-yond the sun is clear and high: What tho' win-t'ry winds may blow,

3. So, when dark-ness falls up-on our way, Faint not—fear not—joy comes with the day: What tho' sor-row may ap-pal,

Smil-ing peace will come a-gain— Smil-ing peace, with mel-o-dy and mu-sic in the pat-ter of the sum-mer rain.

Spring will breathe so soft and low. Spring will sure-ly breathe so soft that all the blos-soms of the field and wood shall glow.

Still, with hope on Him we call. Yes, with hope-ful hearts, on Him who loves us and whose watchful care is o-ver all.

After this—"Darrow," page 184; "Castellan," page 158: "Clare," page 211: and Anthem "Give ear, O Shepherd," page 513.

No. 72. WHISTLING FARMER BOY.

GEO. F. ROOT.
From "FOREST CHOIR."

Allegretto.

1. See the mer - ry farm - er - boy Tramp the mead-ows thro'; Swing his hoe in care - less joy, While dash-ing off the dew:

2. When the farm-er - boy, at noon, Rests be-neath the shade, List-'ning to the cease-less tune, That's thrill-ing thro' the glade;

3. When the bus - y day's em-ploy Ends at dew - y eve, Then the hap - py farm - er - boy Doth haste his work to leave,

Bob - o - link in ma - ples high Trills his notes of glee; Farm - er - boy a gay re - ply, Now whis - tles cheer - i - ly.

Long and loud the har-vest fly Winds his bu - gle 'round; Long, and loud, and shrill and high, He whis - tles back the sound.

Trudg-ing down the qui - et vale, Climb-ing o'er the hill, Whis-tling back the change-less wail Of plain - tive Whip-poor-will.

INTERLUDE, *to be whistled.*

Piano or Organ.

4. Farmer-boy is blithe and gay,
Morning, noon or night;
Song or glee or roundelay,
He's whistling with delight:
Merry heart, so full of glee,
Over-full of fun!
Hear him whistling merrily
Until the day is done.

No. 73. SEE-SAW. F. W Root.

Allegretto.

1. Life is a see - saw board—how we go A - way to the skies all sun-ny; Downward, and never so

2. He who ex - ults on the up - ward plank Too high for a re - cog - ni - tion, (Having near sight) has the

3. One and an - oth - er are fall - ing still From ends that are near - est Heav - en; Friends who were faithful thro'

swift, so low, As when we have lost our mon-ey. Life is a see-saw board—friend and foe, Here - a - way, there - a - way,

poor to thank For gain - ing his proud po - si - tion. Life is a see-saw board—friend and foe, Here - a - way, there - a - way,

good and ill, And foes we have late for - giv - en. Life is a see-saw board—friend and foe, Here - a - way, there - a - way,

After this, "Diadem," page 159, "Ericson," page 185, and "Fontleroy" and "Flotow," page 186.

SEE-SAW.—Concluded.

There - a - way, There - a - way, Here - a - way, there - a - way, how they go.

how they go, Here - a - way, Here - a - way, Here - a - way, there - a - way, how they go.

No. 74. COME, BROTHERS, AROUSE YE.

Moderato. B Minor.

1. Come, brothers, arouse ye, arm ! arm ! for the right! Day flings out her banners, hail ! hail to the light ! As Lib - er - ty's vanguard, on ! on for the right.

2. O! Ark of our Freedom, true, true to the trust, We stand by our birthright, guard, guard it we must, Or Ensign of Heaven, wave, wave o'er our dust.

3. From valley and hillside, haste, haste, to the field ; See foemen on-rushing, now, now, shall they yield ; As mighty All - Father, Thou, Thou art our Shield.

4. So, brothers, arouse ye ! arm, arm for the fight, Day flings out her banner, hail, hail to the light ; Wrong, furl thy black pinions. Back, back to the night.

After this, "Guardwell," page 186, and anthem "Now, when Jesus was born," page 310.

No. 75. AWAY, AWAY, THE TRACK IS WHITE.

Moderato. Published in Sheet Form with Accompaniment. Words by EMILY HUNTINGTON MILLER.

1. A - way! a - way! the track is white, The stars are shi - ning clear to night, The win - ter winds are sleep - ing; The

2. A - way! a - way! our hearts are gay, And need not breathe by night or day A sigh for sum - mer pleas - ure; The

3. A - way! a - way! a - cross the plain, We sweep as sea - birds skim the main, Our puls-es gai - ly leap - ing; The

moon a - bove the stee - ple tall, A sil - ver cres-cent o - ver all, Her si - lent watch is keep - ing Her si - lent watch is

mer - ry bells ring gai - ly out, Our lips keep time with song and shout, And laugh in hap-py meas - ure, And laugh in hap - py

stars are bright the track is white, There's joy in ev - 'ry heart tonight, While win-ter winds are sleep - ing, While win-ter winds are

After this, "Hibbard" and 'Inez Hymn" page 188, and "Julian," page 216.

AWAY, AWAY, THE TRACK IS WHITE. CONCLUDED.

CHORUS.

keep - ing. Then jin-gle, jin gle, jin-gle, jin-gle, Bells and hoofs are gay; Clatter, clatter, clatter, clatter, Clat-ter, clat-ter,

meas - ure. Clack, clack, clack, clack,

sleep - ing. Then jin-gle, jin-gle, jin-gle, jin-gle, Bells and hoofs are gay; Clatter, clatter, clatter, clatter, clatter, clat-ter,

clatter, clatter, Jin-gle, jin-gle, jin-gle, jin-gle, What a mer-ry lay; Clatter, clatter, clat-ter, As we dash a - way.

Clack, clack,

clatter, clatter, Jin-gle, jin-gle, jin-gle, jin-gle, What a mer-ry lay; Clatter, clatter, clatter, As we dash a - way.

Some Sleigh Bells, keeping time with the music and a few Torpedos, to imitate the crack of the whip, will make the Chorus still more effective.

No. 76. THERE'S A WITCHING LIGHT IN THE STARS TO-NIGHT.

Words by MATTIE WINFIELD TORREY. *Sing first four lines every time in Da Capo for a chorus.* *Music by* J. R. MURRAY.

1. There's a witching light in the stars to - night, As they weave their spell around us, And the moon hangs
2. Hap - py sail - ors we, o'er the sil - ver sea, Where the soft - est gales are blowing, As we on - ward
3. O, the winds are sweet and our bark is fleet, And the waves lie calm - ly sleeping, While the moon a-

FINE.

clear as a sil - ver sphere, Till her diamond rays have crowned us; O, the sil - v'ry spray, as we float a-way, Brightens
float in our fai - ry boat, With the stars to watch our go - ing; O, our oars keep time to the mystic rhyme, Of the
bove, with an eye of love, Her ceaseless watch is keeping; Let the laugh and song, as we float a- long, Go out

D.C.

on the gleam - ing o - cean, While in per - fect rhyme do our hearts beat time To our light bark's gen - tle mo - tion.
wa - ter spir - it sing - ing. As she floats a - far, In her sea foam car, From the o - cean caverns springing.
o'er the wa - ters sounding, For each eye is bright As this summer night, And each heart with pleasure bounding.

After this, "Junaliska" and "Keyesville," page 216, "Freeland," "Hawthorndell" and "Grand Vision," page 161.

No. 77. THERE'S NO TIME LIKE THE PRESENT TIME.

Sing the large words every time in the D. C. for a chorus.

Words by E. E. REXFORD. Music by JAMES R. MURRAY.

Moderato. FINE.

1. There's no time like the present time; The fu-ture is not ours; If we would make our lives sublime, Improve the present hours.

2. There's no time like the pres-ent time; The deeds we do to-day, May make our mem-o-ries sub-lime, When we have pass'd a-way.

3. There's no time like the pres-ent time, For do-ing kind-ly deeds, And gath'ring in a gen-'rous store To serve our future needs;

D. C.

For oh! how lit-tle can we tell What fu-ture hours may bring; So, if we use the *pres-ent* well, Our *past* shall bear no sting, For oh!

The *pre-sent* is the time to build The structure of our *past;* Let ev-'ry stone and tile be made Of deeds and thoughts to last, For oh!

To-day we write a page of life The fu-ture shall un-fold; But let there be no tale of strife, No dross a-mong the gold, For oh!

No. 78. SONG IN SUNSHINE.

Melody by Miss M. E. Morton.

Allegro. *First and third verses f. Second verse pp.* *From here to Coda after D. C.*

1. Sing a - way, ye joy-ous birds, While the sun is o'er us! If I on - ly knew your words I would swell the cho - rus:

2. Soft - ly as an an-gel's wing Comes an in - spi - ra - tion: Oh, that my poor soul could sing Wor - thy of cre - a - tion!

3. I would sound a note of joy, Thro' the vales o' Dev - on, Sweet as love's when he a boy New - ly came from heav - en;

D. C.

Sing ye warblers of the sky! Sing, ye hap - py thrush - es! And ye lit - tle ones that lie Down a - mong the rush - es.

Like the sol-emn chant-ing tree, Na - ture in de - vo - tion: Like the mer - ry, harp - ing bee, Har - mo - ny in mo - tion

Till the bu - sy world be-guiled With its ech - oes ring - ing, Shouted, "Hark! for Na-ture's child Her own song is sing - ing."

After this—"Myron," "Minneiska," "Maroan Sea," page 164; and "Israella," page 189.

SONG IN SUNSHINE.—Concluded.

CODA after D. C.

La, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la

No. 79. One, Two, Three. (Round in Two Parts.) P. P. B.

1, 2, 3, Sing, do, re, mi, Beat the time and fol - low me.

And you shall quickly see, that thus good time we win;

No. 80. Count the Time. (Round in Three Parts.)

Come, count the time for me, Count, now be - gin,

Now, one, two, three, four, one, two, three, four, one, two, three, four. one, two, three.

No. 81. "They March to the Rolling Drum." (Round in Three Parts.)

[*Roll the R.*]

They march, they march to the roll - ing drum, The sol - diers bold! see they come, they come, to the r-r-r-r-r-ll - ing drum.

No. 82. Now we say Farewell. (Round in Two Parts.)

Now we say farewell, Our pleasant work is done Good bye, then, good bye then all Un - til to - mor - row's sun

No. 83. WHEN MY SHIP COMES IN.

GEO. HAYWOOD. Arranged by G. F. R.

Published in sheet form with accompaniment.

Moderato.

1. When my ship comes in, I will have me a home By the shore of the dark blue sea,
In the qui - et depths of the shad - ow - y woods Of the land of the brave and free;
I will build me a cot on the

D. C. When the winds are wild on the bil - low - y sea, In the beau - ty of night and storm.

2. For the wan-d'rer sad a re - treat shall there be, And a loaf for the hun - gry poor;
And mis - for - tune's chil-dren a wel - come shall meet. When they come to our o - pen door;
And we'll nev - er for - get all the

D. C. The pro - tect - ing hand of the Friend ev - er near, Of the Fa - ther and Friend of all.

D. C. **CHORUS,** *after* D. C.

moss - y cliff, Where the breeze comes balm-y and warm; When my ship comes in, when my ship comes in, With the gal - lant treas-ure that she

lov - ing care, Wheth-er weal or woe shall be - fall, When my ship comes in, when my ship comes in, With the gal - lant treas-ure that she

bears for me, What a home I'll have, when my ship comes in From the far off isles of the sound-ing sea.

bears for me, What a home I'll have, when my ship comes in From the far off isles of the sound-ing sea.

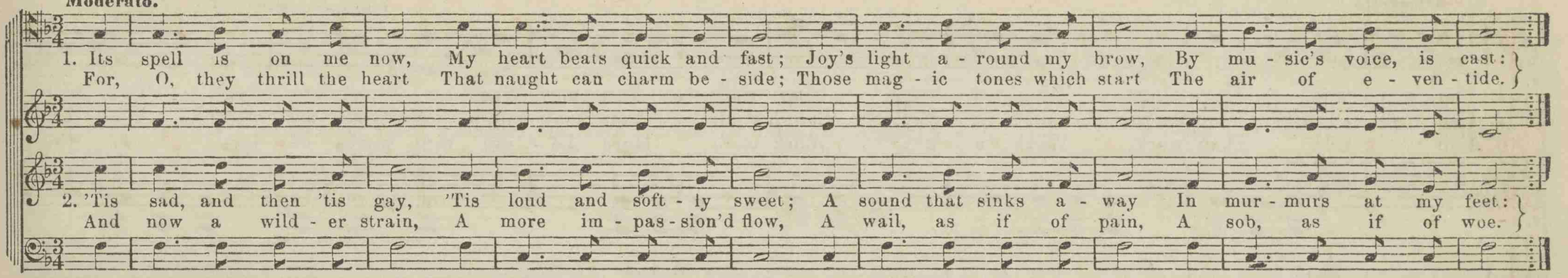
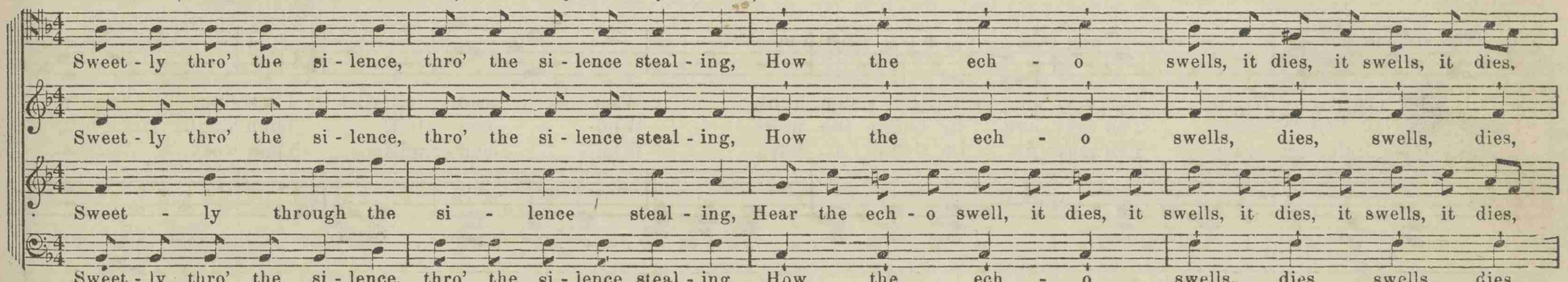
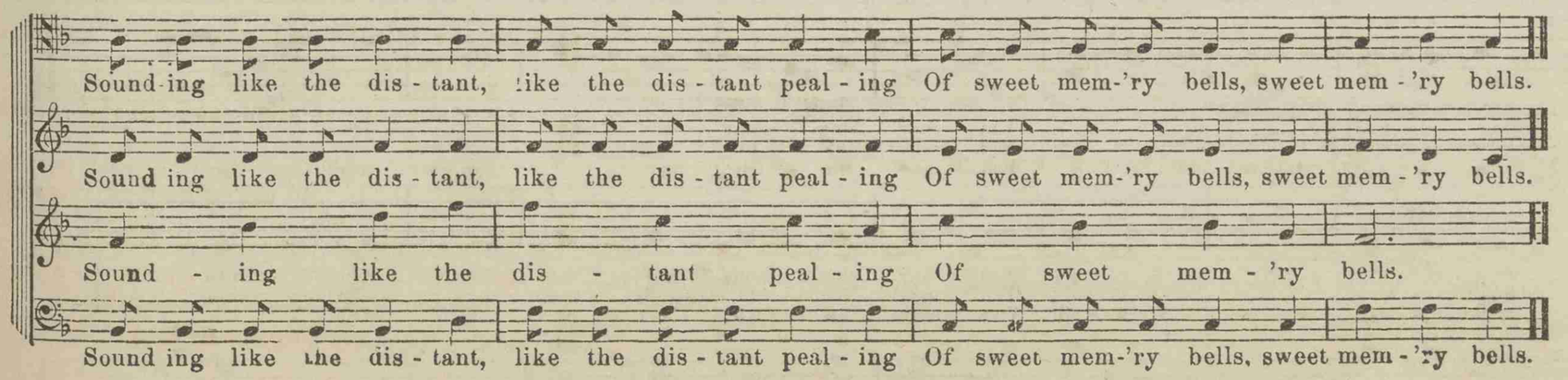
3. As the months and years shall be rolling away,
Our endeavor and aim shall be,
All the wrong to shun, and the right to pursue,
And we'll learn from the wond'rous sea,
That if clouds, and the storm and the wreck shall come
We shall know that sorrow and pain,
Like the ocean storm, may endure for a night,
But the sunshine will come again.

Chorus—When my ship comes in, &c.

After this, "Because He Loved Me So," page 286; "Jesus by the Sea," page 284; "Manitou," page 191.

No. 84. SWEETLY THRO' THE SILENCE.

Words by MATTIE WINFIELD TORREY. Music by J. R. MURRAY.

Moderato.

CHORUS. (*Observe the crescendo and diminuendo, as indicated by the words of the Chorus.*)

3. And now it dies away,
Of its own sweetness dies,
As the last beam of day
Is fading from the skies;
Yet, on the air of night
There lingers yet the sigh
That tells our darken'd sight
Where music pass'd us by.

Chorus—Sweetly through, &c.

After this, "Oakwood," page 166; "Natalie," page 192; "Our Beautiful Home," page 295.

No. 85. CAN YOU SING?

Allegretto

Words and Music by P. P. BLISS.

1. Can you sing? Then sing, Sing a - way, Sing well: You may sing a song to night, That will
2. Can you laugh? Then laugh, Laugh a - way, Langh well: You may laugh if you are poor: Wis - er
3. Can you work? Then work, Work a - way, Work well: Here be - gin your works of love, If the

CHORUS.

tell for Truth and Right, You may sing some bur - den light, Who can tell? Then sing, Sing a-
ones have laughed be - fore, You may live to laugh the more, Who can tell? Then laugh, Laugh a-
Mas - ter doth ap - prove, You may fin - ish them a - bove, Who can tell? Then work, Work a-

1. Then sing,
2. Then laugh,
3. Then work,

way, Sing a - way, Sing a - way, Sing well; You may sing some bur - den light, Who can tell?
way, Laugh a - way, Laugh a - way, Laugh well; You may live to laugh the more, Who can tell?
way, Work a - way, Work a - way, Work well; You may fin - ish them a - bove, Who can tell?

Sing a - way, Sing a - way, Sing well; You may sing some bur - den light, Who can tell?
Laugh a - way, Laugh a - way, Laugh well; You may live to laugh the more, Who can tell?
Work a - way, Work a - way, Work well: You may fin - ish them a - bove, Who can tell?

No. 86.

COME OVER THE LAKE.

Gaily.

Words and Music by J. R. MURRAY

1. Come ov - er the lake with me, love, The moon is shin - ing clear and bright, And ov - er the mim-ic sea, love, We'll
2. Sweet o - dors from new mown hay, love, As - cend from ev - ery mead and vale, A - non from the for - est gray, love, Trills
3. A - far in the clear blue sky, love, The stars are shin - ing bright for thee, O haste while my boat is nigh, love, O

FINE. **REFRAIN.**

In Da Capo sing first verse every time. D. C.

gai - ly float to night. O! mer - ri - ly, O! mer-ri-ly O! Gently go O! merrily, O! cheerily O-ver the waves we go.
forth the night-in - gale.
haste a - way with me.

Mer - ry, cheer - y, O-ver the waves we go, Mer - ry, cheer - y Over the waves we go.

gai - ly float to night. Mer-ri-ly, O! Mer-ri-ly O! O-ver the waves we go, Merrily O! Cheerily O! Over the waves we go.
forth the night-in - gale.
haste a - way with me.

Mer - ry, Cheer - y, Mer - ry, Cheer - y.

After this "Questway" and "Red Wing," page 195, "Goldfield," page 240, "Planet" and "Pennock's Porch," page 167.

No. 87. THE FARMER'S SONG. (Quartet and Chorus.)

Words and Chorus by B. R. HANBY.

Andantino QUARTET.

1. Up the steeps the morn is bound-ing, Hark! the milk-maid's song is sound-ing, Voice of bird and bee re-sound-ing; Up my
2. Now, while earth and sky are glow-ing, Speed the plow-ing, speed the mow-ing, Gay the song that cheers our go-ing; Glad-ly
3. Now the west-ern sun de-scend-ing, Shad-ows with the light are blend-ing; Lo! the herds are homeward wend-ing; Cease the

CHORUS.
Allegretto.

lads, be blithe as they. { Cheer-i-ly, cheer-i-ly, we heed the call, heed the call, heed the call; Cheer-i-ly, cheer-i-ly we
Mer-ri-ly, mer-ri-ly, we hast-en all, hast-en all, hast-en all; Mer-ri-ly, mer-ri-ly we

toil we while we may. { Cheer-i-ly, cheer-i-ly, we heed the call, heed the call, heed the call; Cheer-i-ly, cheer-i-ly we
Mer-ri-ly, mer-ri-ly, we hast-en all, hast-en all, hast-en all; Mer-ri-ly, mer-ri-ly we

toil, but not the lay. { Cheer-i-ly, cheer-i-ly, we heed the call, heed the call, heed the call; Cheer-i-ly, cheer-i-ly we
Mer-ri-ly, mer-ri-ly, we hast-en all, hast-en all, hast-en all; Mer-ri-ly, mer-ri-ly we

THE FARMER'S SONG.—Concluded.

FINE. Second Time pp.

heed the call, Hail to the dawn* of day.
hast - en all, Forth* with a hap - py lay.

Oh sing with the maid and the bird and the hum - ble bee.

heed the call, Hail to the dawn* of day.
hast - en all, Forth* with a hap - py lay.

Oh sing with the maid and the bird and the hum - ble bee.

* It will be necessary to change the words of the chorus for the last verse. Instead of "Hail to the dawn," say "Hail to the *close* of day." Instead of "Forth," say "*Home* with a happy lay."

Close with the first section of the chorus.

La, la, la, la, la, La, la, la, la, la, la, la, Sweet-ly we join in the glad-some mel - o - dy, La, la, la, la, la, la, la.

La, la, la, la, la, La, la, la, la, la, la, la, Sweet-ly we join in the glad-some mel - o - dy, La, la, la, la, la, la, la.

After this—"Dverton," "Carino" and "Doyenne," page 238; "Ophinett," "Orland's Rest" and "Nectarine," page 221; and "Nilsen," page 220.

No. 88. SAIL ON, MY BARK. C. M. WYMAN.

Andantino.

1. Sail on, sail on, thou fearless bark, Wher-ev - er blows the welcome wind; It can-not lead to scenes more dark—more sad than those we

2. Sail on, sail on thro' endless space, Thro' calm, thro' tempest stop no more; The stormiest sea's a rest-ing place, To him who leaves such

Rit.

leave be-hind. Each wave that pass-es seems to say, Tho' death beneath our smile may be Less cold we are, less false than they Whose

hearts on shore. Or if some des-ert land we meet, Where nev - er yet false heart-ed men Pro-faned a world that else were sweet. Then

No. 89. LITTLE ACTS OF KINDNESS.

T. MARTIN TOWNE.

Allegretto.

smil - ing wreck'd thy hopes and thee.

rest thee, bark, but not till then.

1. Lit - tle acts of kindness, Tri - fling though they are, How they seem to bright - en

2. Lit - tle acts of kindness, How they cheer the heart! What a world of glad - ness

3. Lit - tle acts of kindness, Noth-ing do they cost: Yet when they are want - ing

This dark world of care! Lit - tle acts of kindness, O, how po-tent they, To dis - pel the shad-ows Of life's cloud - y day.

Will a smile im - part! How a gen-tle ac-cent Calms the troubled soul, When the waves of pas - sion O'er it wild - ly roll.

Life's best charm is lost! Lit - tle acts of kindness, Rich-est gems of earth, Though they seem but tri - fles, Price - less is their worth.

After this—"Oliver," "Plimpton" and "Quinlan," page 222; and Hymn, "Savior and Friend," page 290.

No. 90. FOREST ECHOES.

A second dot adds to the length of the note half as much as the first one.

Moderato.

1. A - long the path of the dim old for - est, I strayed in the dew - y dawn; And heard far a - way in the

2. They stirr'd my heart with their low, sweet voices, Like chimes of a ho - lier land; As tho' far a - way mid the

Chorus. *Echo. Chorus. Echo.

si - lent shadows, The echoes of the morn. Hark! hark! hark! Hark! hark! hark! Once a - gain re - ply! Once a - gain re-

si - lent branches, Were happy an - gel band: Hark! hark! hark! Hark! hark! hark! Once a - gain re - ply! Once a - gain re- -

Chorus. Echo. Chorus. Echo. Chorus. Echo.

ply! Echo! Echo! Echo! Echo! Echo! sweet good bye! Echo sweet good bye!

ply Echo! Echo! Echo! Echo! Echo sweet good bye! Echo sweet good bye!

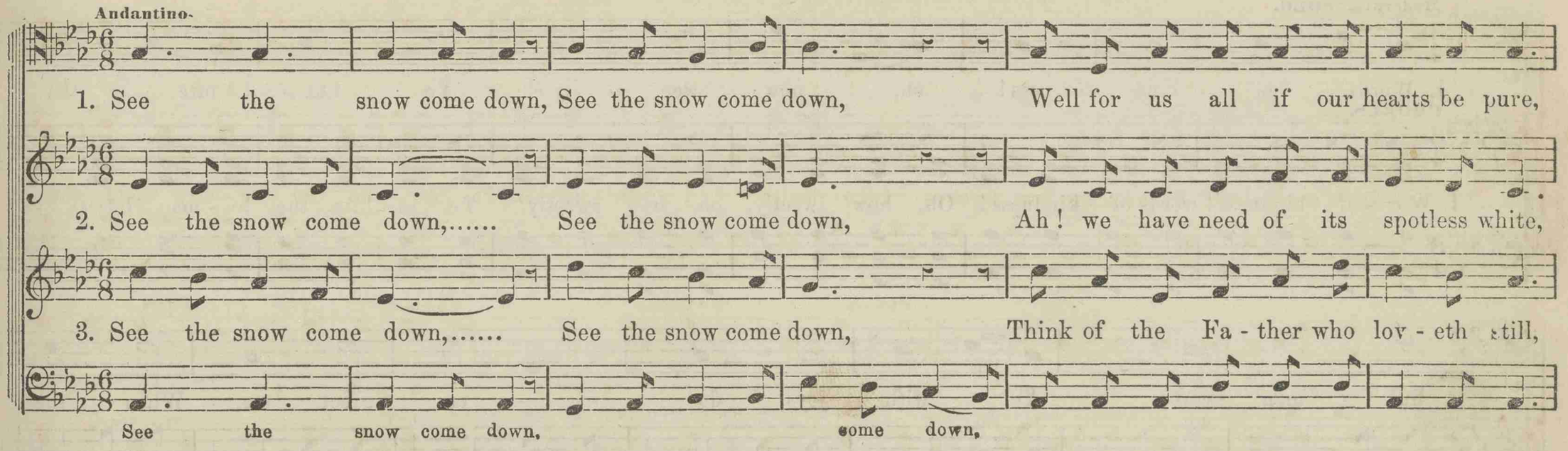
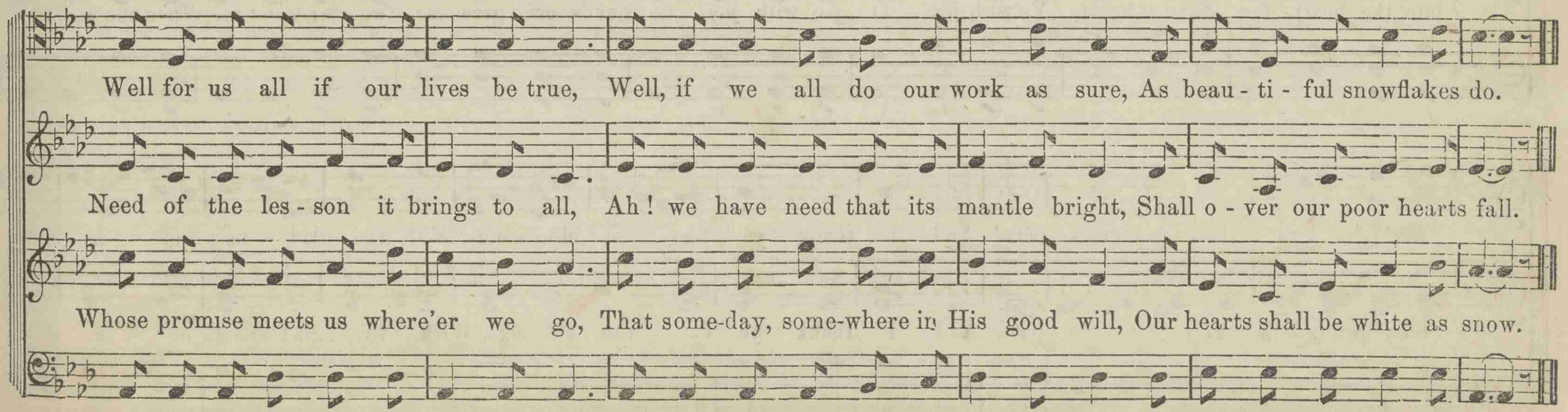
3. They floated down thro' the list'ning silence,
Like tones of a silver dream; [sorrow,
From realms far away where there was no
By life's unruffled stream:
Hark! echo sweet, &c.

4. And evermore, thro' the silent marches,
Where life's busy moments throng,
I hear far away in the quiet shadows,
Those blissful notes of song.
Hark! echoes sweet, &c.

* If convenient, let four clear, true voices in another room, sing the echo—shutting themselves up until the imitation is correct. The last echo should commence a little before the chorus finish their last word

No. 91. SEE THE SNOW COME DOWN.

Words and Music by J. R. MURRAY.



After this, "Look and Live," page 285, "Vineyard," page 199, and "Willow Farm," page 172.

No. 92. WORDS OF KINDNESS.

J. R. MURRAY

Moderato. SOLO.

1. Words of kind - ness! oh, now sweet - ly Ye sa - lute the

CHORUS.

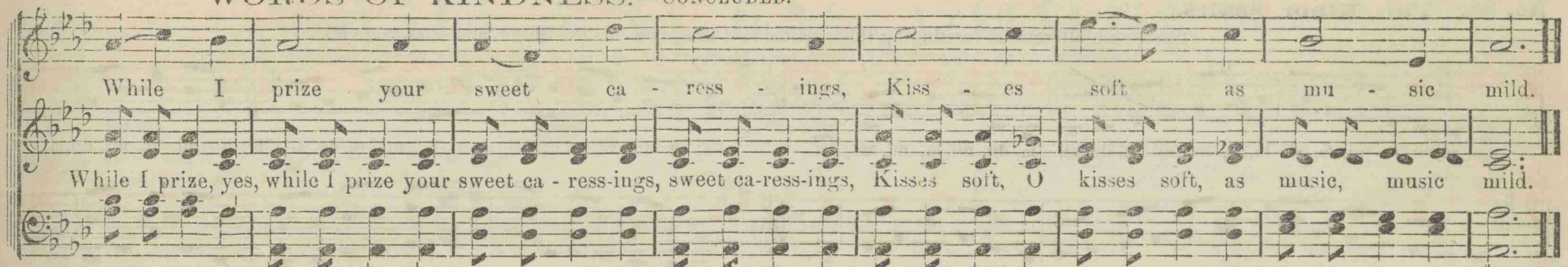
1. Words of kindness! words of kindness! Oh, how sweetly, oh, how sweetly, Ye sa - lute the hu - man heart, sa -

hu - man heart; Ye with joys do ev - er greet me, When the

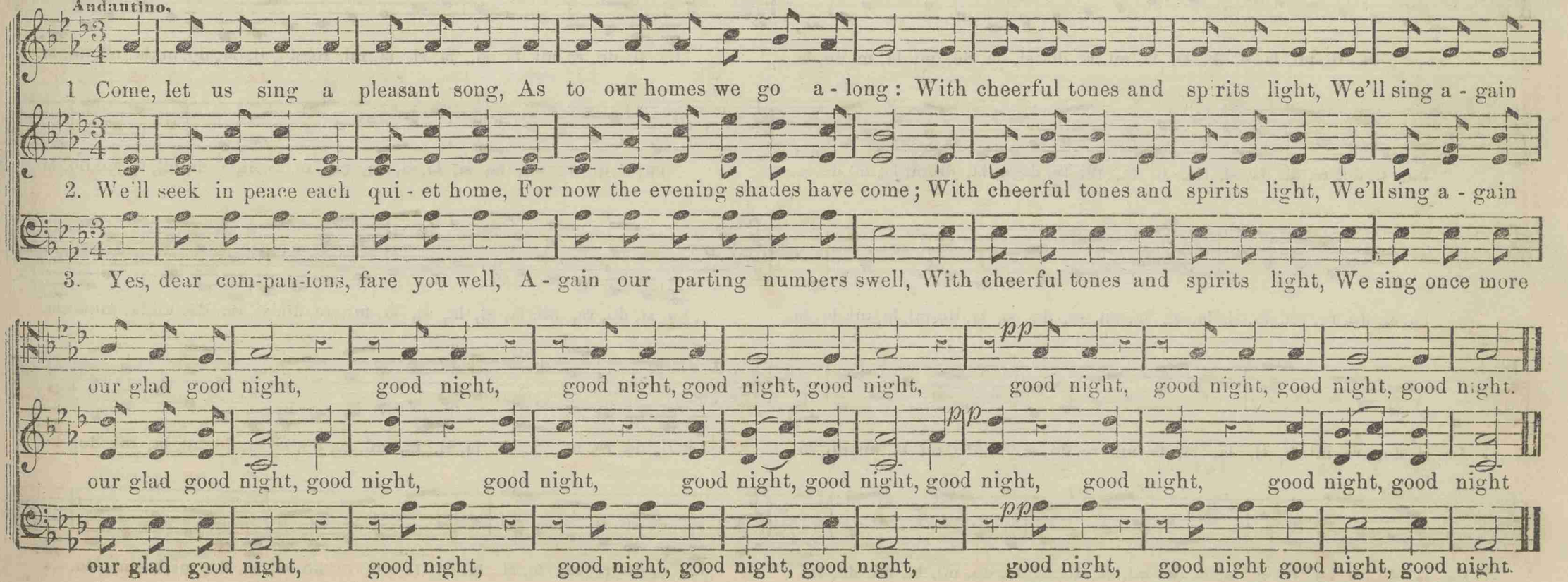
lute the heart, the human heart, Ye with joy, O ye with joy do ev - er greet me, ev - er greet me, When the world, the

world doth care im - part! And I thank ye for the bless - ings, With the glad - ness of a child,

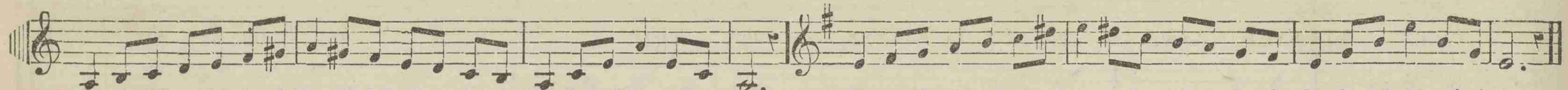
busy world, doth weary care im - part, And I thank ye for the blessings, With the glad - ness of a child

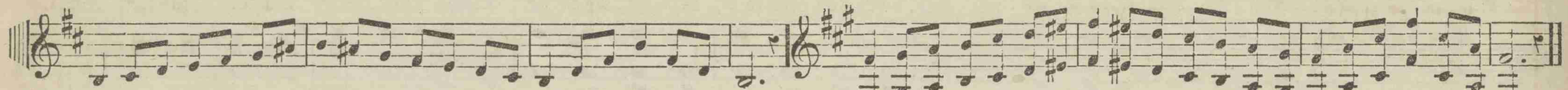
WORDS OF KINDNESS.—Concluded.

After this, "Wabash Avenue," page 172, "Rhineland," page 223, "Wilding," page 172, "Yare Valley," page 201. Also, in the key of D flat, "Yelam" and 'Zinda," page 201, and "Tourjee," page 223.

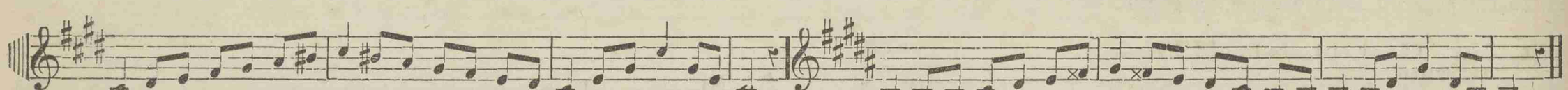
No. 93. GOOD NIGHT.

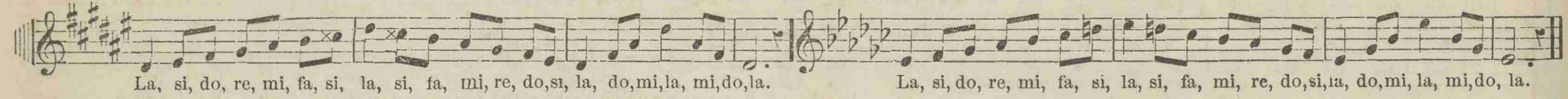


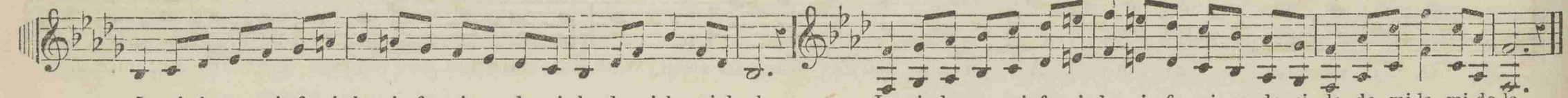
No. 94. The Minor Scales.

Observe the directions for singing these scales that are given for the Major Scales on page 80.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

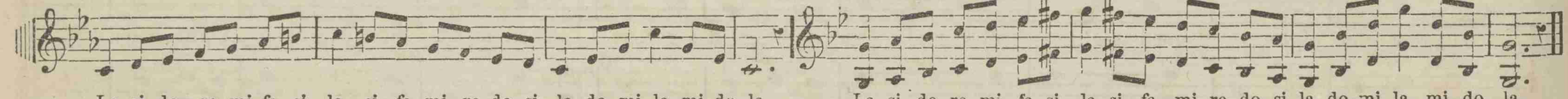
La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

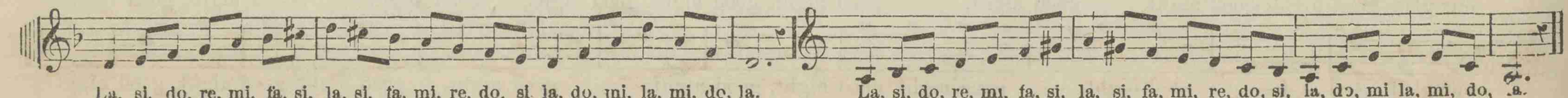
La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.



La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi, la, mi, do, la.

La, si, do, re, mi, fa, si, la, si, fa, mi, re, do, si, la, do, mi la, mi, do, la.

ADVANCED COURSE.

HOME AGAIN RETURNING.

Words by Mattie Winfield Torrey. G. F. R

(Published in sheet form.)

BASE.

ALTO.

1. We have wan - dered long from the house-hold throng, From the old fa - mil - iar pla - ces, And our hearts are light with our
2. Tho' the winds are light and the skies are bright In the land where we've been stray - ing, Tho' the clime is fair and a
3. How our heart still clings to the sim - ple things We have loved in days long van - ished! Ere our lives grew cold, and our

TENOR.

joy to - night, As we greet your smil - ing fa - ces. From our na - tive shore we will roam no more While the
balm - y air With its sum - mer flow'rs is play - ing, Yet our hearts turned still, with a right good will, To the
hearts felt old, Or the dreams of youth were ban - ished! We have wan - dered far, but our guid - ing star, O'er the

SOPRANO.

bright skies bend a - bove us; Naught shall tempt our feet from our blest re - treat, With the friends who tru - ly
land be - yond the o - - cean; And we breathed its name and we sang its fame With a tide of sweet e -
West - ern wa - - ters burn - ing, Sheds its star - ry light on our dark - est night, And we're home a - gain re -

HOME AGAIN RETURNING.—Concluded.

CHORUS.

love us. Home re turn - ing nev - er more from thee to stray,
mo - tion.
turn - ing!

Oh, we are home a - gain re - turn - ing, home a - gain re - turn - ing, Nev - er more to wan-der from our hap-py land a - way,

Oh, we are home a - gain re - turn - ing, home a - gain re - turn - ing, Nev-er more to wan-der from our hap-py land a - way,

Home a - gain home a - gain, Oh, joy - ful lay.

Oh, we're home a - gain re - turn - ing home a - gain re - turn - ing, Pour it forth with thankful hearts, the joy - ful, joy - ful lay.

Oh, we're home a - gain re - turn - ing home a - gain re - turn - ing, Pour it forth with thankful hearts, the joy - ful, joy - ful lay.

HAIL OUR NATAL MORN!

Maestoso. H. R. PALMER.

1. Hail our coun-try's na - tal morn! Hail our spread-ing kin-dred born! Hail thou ban - ner not yet torn! Still wav - ing o'er the FREE!
2. Who would sev - er Free-dom's shrine? Who would draw th' in-vid-ious line? Though by birth one spot be mine, Yet dear is all the rest:
3. By our al - tars pure and free, By our law's deep-root-ed tree, By the past dread mem-o - ry, And by our MAR-TYRS slain,

While, this day, in fes - tal throng, Mil - lions swell the pat - triot song, Shall not we thy notes pro - long? Hal-low'd ju - bi - lee!
Dear to me the SOUTH'S fair land, Dear the cen - tral mount-ain band, Dear NEW ENG-LAND'S rock - y strand, Dear the prai - ried WEST.
By our com - mon pa - rent tongue, By our hopes, bright, buoy-ant, young, By the tie of coun - try strong, U - nit - ed we'll re - main.

CHORUS.

Hail! all hail! Hail! all hail! Hail! all hail! Still wav - ing o'er the free.

Hail our coun-try's na - tal morn, Hail ye mil - lions yet un - born; Hail thou ban-ner yet un - torn, Still wav - ing o'er the free.

Hail! all hail! Hail! all hail! Hail! all hail! Still wav - ing o'er the free.

A SWEET LITTLE CHILD.

Words by REV C. HARTLEY. *Music by* T. MARTIN TOWNE.

Andantino.

1. I re - mem - ber thee well..... a sweet..... lit - tle child..... So mod -
2. O, thy brow..... is so fair..... and arched..... with such grace..... While crown -

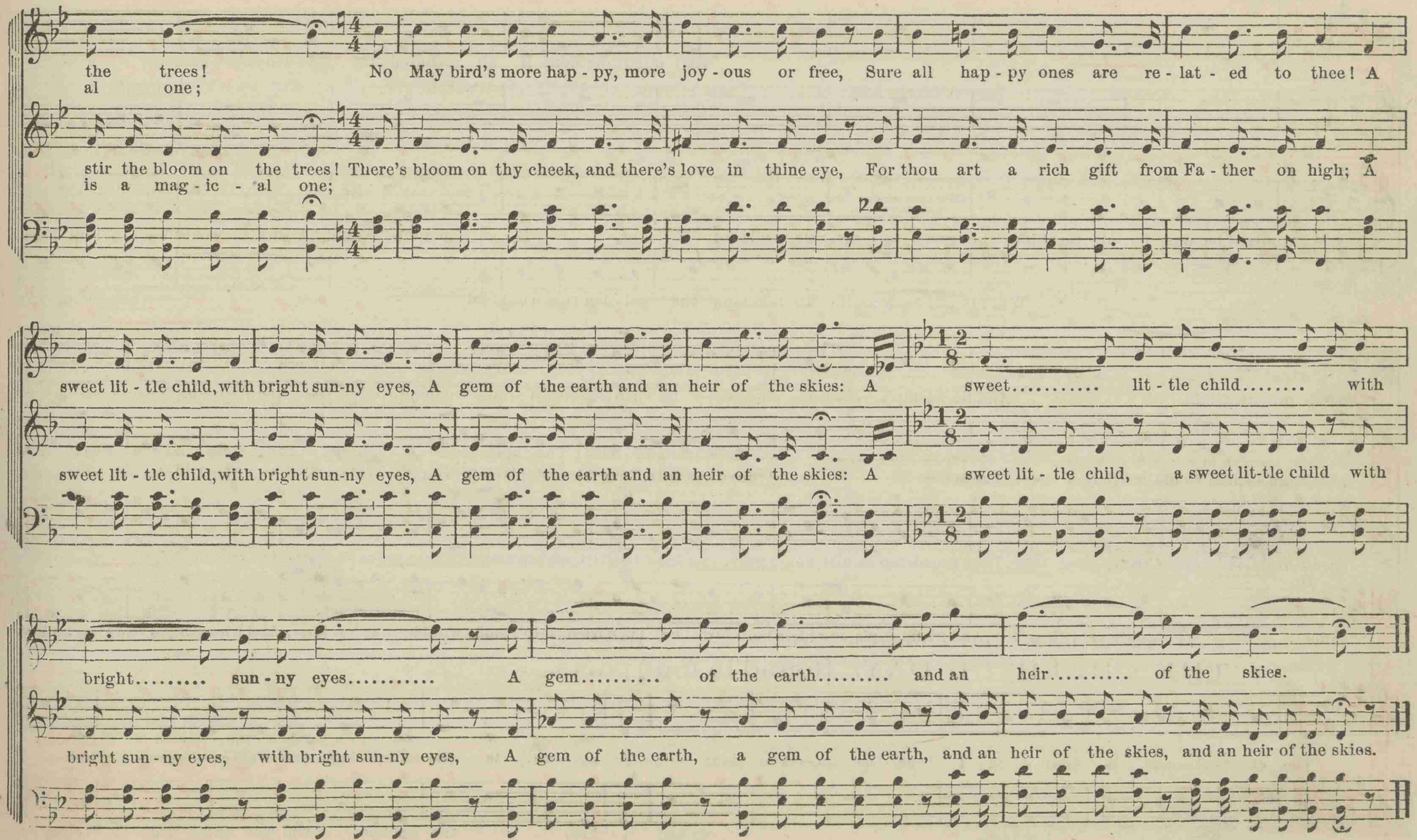
1. I re - mem-ber thee well, I re - member thee well, a sweet lit - tle child, a sweet lit - tle child, So mod-est and gen -
2. O, thy brow is so fair, O, thy brow is so fair, and arched with such grace, and arched with such grace, While crowning thy ho -

est and gen - tle so love - ly and mild..... Thy voice..... like a harp..... that
ing thy ho - ly and heav - en - ly face..... Thy lips..... they are like..... a

tle, so mod-est and gen - tle, so love - ly and mild, so love-ly and mild; Thy voice like a harp, thy voice like a harp that
ly, while crowning thy ho - ly and heav-en - ly face! and heav-en - ly face! Thy lips, they are like, thy lips they are like a

yields..... to the breeze..... Where the zeph - yrs of spring..... stir the bloom..... on
rose..... in the sun..... And thy soft..... cunning laugh..... is a mag - ic -

yields to the breeze, that yields to the breeze, Where the zeph-yrs of spring, where the zeph - yrs of spring stir the bloom on the trees,
rose in the sun, a rose in the sun, And thy soft cunning laugh, and thy soft cun-ning laugh is a mag - ic - al one.

A SWEET LITTLE CHILD. Concluded.

THE GOLDEN RULE.

F. W. ROOT.

Con Moto.

What might be done if all mankind The gol - den rule would fol - low,

If all the gol-den rule would keep, Then

What might be done if all mankind The gol - den rule would fol - low, If all mankind would fol - low, would fol - low, Then

What might be done if all mankind The gol - den rule would fol - low Then friendship's

Would prove less false And friendship's vows less hol-low be Then friendship's smile would prove less false And friendship's vows less hollow.

friendship's smile would prove less false, The smile would prove less false, Then friendship's smile would prove less false, And friendship's vows less hollow.

friendship's smile would prove less false, Then friendship's smile would prove less false, Then friendship's smile would prove less false, And friendship's vows less hollow.

smile would prove less false, And friendship's vows less hol - low be, Then friendship's smile would prove less false, And friendship's vows less hollow.

THE CHEERFUL DAY. Round in four parts.

The cheer-ful day is dawn - ing, I hear the cuc - koo sing; To ush - er in the morn - ing, And wel - come gen - tle Spring.

Cuc - koo! Cuckoo! cuckoo. I hear the cuckoo, And wel - come gen - tle Spring.

COME AND REST. (Trio for Female voices.)

Andantino.

1st. Treble.

C. M. WYMAN.

Rit. Espress.

1. Come and rest ye wea - ry, Come where hap-py voic-es greet While the even-ing shades sur-round you, Rest, rest, rest and be your

2nd. Treble.

2. Now no care an - noy - ing, Sounds of toil all hush'd and still La - bor's sweet re-ward en - joy - ing Sleep, sleep, sleep and fear no

Alto.

slumber sweet, Rest, rest, rest and be your slumber sweet, Rest, rest.

coming ill, Sleep, sleep, sleep and fear no coming ill, Sleep sleep.

SERENADE.

Andantino. Words by MISS A. B. EDWARDS Music by O. D. ADAMS.

sleep,

1. Sleep, dear - est, sleep! The sil-ver moon is shin - ing—

2. Sleep, dear - est, sleep! The world at peace is ly - ing—

sleep,

sleep,

cres..... *ff* *m.....* *dim.....* *rit-e-dim* *p*

O - ver the throbbing sea, The beating, and pas - sion-ate sea, Her vir - gin brow in - clin - ing, As I in - cline o'er thee! sleep! sleep!

On - ly the nightwinds free, The pas-sion - ate nightwinds so free, Around thy door are sigh - ing, As now I sigh for thee! sleep! sleep!

sleep.

THE HAPPY FARMER.

From the "Coronet."

Moderato.

TENOR.

1. My song I sing at early dawn of day, As forth to la - bor in the fields I take my way; I
2. Be - fore the shades of eve begin to fall I turn toward the cottage 'neath the elm trees tall; And

ALTO.

My song I sing at dawn of day, of day, As to the fields I take my way, my way;
Be - fore the shades be - gin to fall, to fall, I turn, I turn beneath the elm trees tall,

SOPRANO.

My song I sing at dawn of day, of day, As to the fields I take my way, my way;
Be - fore the shades be - gin to fall, to fall, I turn, I turn beneath the elm trees tall,

BASS.

brush the dew from many a sparkling flower, And breathe the od - dors sweet from every woodland bower; I
liv - ing ech - oes greet my joy - ful song, As gai - ly there I mingle in the household throng. O

I brush the dew from many a sparkling flower, And breathe from ev - ery woodland bower.
And hark echoes, they greet my song, my song, As there I'm with the household throng.

I brush the dew from many a sparkling flower, And breathe from ev - ery woodland bower. I
And hark! echoes, they greet my song, my song, As there I'm with the household throng. Cheer-

THE HAPPY FARMER.—Concluded.

plow my field and sow the shining grain, I swing my scythe a - cross the grassy plain; My
cheer - ful is my plain and simple life, I would not change for turmoil, care and strife. I

I plow my field, I sow the grain, the grain, I swing my scythe across the plain, the plain;
Cheerful, cheerful my simple life, my life, I would not change for care and strife, and strife;

plow my field I sow the grain, the grain, I swing my scythe across the plain, the plain;
ful, cheerful my simple life, my life, I would not change for care and strife, and strife;

I plow my field, I swing my scythe,
Cheerful, cheerful I would not change

heart is light, my arms are free and strong, And so I sing and so I labor all day long.
try to love my neighbor as my - self, And find contentment with my lot, my greatest wealth.

My heart is light, my arms are strong, are strong, And so I la - bor all day long.
I try to love my neighbor as myself, And find content my greatest wealth.

My heart is light, my arms are strong, are strong, And so I la - bor all day long.
I try to love my neighbor as myself, And find content my greatest wealth.

LAUGHING SONG.

J. F. Root.
From "Sabbath Bell."

Allegretto

Ha, ha, ha! Laughing is con - ta - gious, ha, ha, ha! And sometimes ad - van - ta-gious, ha, ha, ha! But ver - y care - ful

ver - y care-ful

Ha, ha, ha! Laughing is con - ta - gious, ha, ha, ha! And sometimes ad - van - ta-gious, ha, ha, ha! But ver - y careful be, and

But ver - y, ver - y

ver - y careful be, and laugh, ha, ha, ha, ha! ha, ha, ha, ha! Oh!

be, and laugh with cau-tion now, ha, ha, ha, ha! ha, ha, ha, ha! Oh!

laugh with cau - tion now, ha,ha,ha! ha,ha,ha,ha! ha,ha,ha,ha! Oh!

care - ful, ver - y careful be, ha, ha! For wise men laugh but rare - - - ly, The rea - son we'll state fair - - - ly, They think it's not becoming, To be

LAUGHING SONG.—Concluded.

Oh! ha, ha, ha, ha, ha, ver-y low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ver - y low, ha, ha, ha, ha, ha!

Oh! ver - y, ver - y low, Oh! ha, ha, ha ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Oh! ha, ha, ha, ha, ha, ver-y low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

found in au - y funning, So their laugh is ver - y low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! ha, ha, ha, ha, ha, ha, ha, ha.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

Ha, ha, na, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

SHEPHERD'S SONG

Music from Kreutzer's "Night in Grenada." *Arr. by* F. W. ROOT.
Words by J. R. MURRAY.

Allegretto. (In Da Capo sing first verse each time.)

1. Down from the loft - y mountains, Where all the day we roam, We hast - en to the fountains, And

2. We come all free from sor - row, With lightsome hearts and gay, And we shall taste to - mor - row, What

pleas - ant vales of home; Our cheerful song is ring - ing, No care nor fear we know; The hills send back our singing In

we en - joy to-day: For sim - ple joys are last - ing, And simple pleasures true, No shad - ow o - ver - cast - ing, To

After Da Capo go from here to Coda.

ech - oes soft and low, The hills send back our singing, In ech - oes soft and low: In humble ways and sweet content, Our

make us sigh for new, No shad - ow o - ver-cast - ing To make us sigh for new: And to our hearts may nev - er come, The

SHEPHERD'S SONG.—Concluded.

SOPRANO SOLO.

peace - ful shep-herd lives are spent, Our flocks se - cure we keep, Our flocks se - cure we keep. O bet - ter than the
And when the sun - set
great world's noise and bus - y hum, But peace and qui - et rest, But peace and qui - et rest.

DA CAPO.

splendor That shines in all that gold can bring, Are all the joys, Are the joys we sing, we sing, we sing.....
golden, It's brightest glories o'er us fling, Our song we sing, Ah! our song we sing, we sing, we sing.....

fz *fp* *fp*

CODA.

In ech - oes soft and low, The hills send back our mer - ry song, In ech - oes soft and low.
In ech - oes soft and low, In ech-oes soft and low, The hills send back our mer - ry song, In ech - oes soft and low.

THE CONTEST.

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

Moderato.

O no, join ours, no, ours, O no, join ours, join

Which side shall we join, Which side shall we join? which side? Which side shall we join? Which side shall we

join ours, of course, Oh, this This is the side you should join, you should

ours, join ours, Now you'd really better come with us, with us, Come, come, come,

join, shall we join? which side? Let us all sing to-geth-er, Let us

join, you should join, O, the ten-or are so grasping, They would leave us none at all,

THE CONTEST.—Concluded.

Yes, we'll all sing to-geth-er, yes, we'll all sing to-geth-er, Yes, yes, yes, yes, We will all sing to-geth-er, We will

all sing to-geth-er, Yes, yes, all sing to-geth-er, Yes, yes, yes, yes, We will all sing to-geth-er, We will

Yes, we'll all sing to-geth-er, Yes, we'll all sing to-geth-er, Yes, yes, yes, yes, We will all sing to-geth-er, We will

No, no, No, not all to-geth-er, No! no! no! no! We will not sing all to-geth-er, We will

all sing to-geth-er, Yes, yes, yes, yes, We will all sing to-geth-er, We will all sing to-geth-er.

all sing to-geth-er, Yes, yes yes, yes, We will all sing to-geth-er, We will all sing to-geth-er.

not sing all to-geth-er, No, no. no, no, We will not sing all to-geth-er, We will not sing all to-geth er, no!

O, SUMMER NIGHT.

Arranged for this Work by F. W. ROOT.

Andante Mosso. **SOLO. Soprano or Tenor.**

1. O sum - mer night, so soft - ly bright, How sweet the
2. O sum - mer night, &c.

CHORUS.

1. O sum - mer night, so soft - ly bright, O sum - mer night, so soft-ly bright, so soft-ly bright, How sweet the bower, How sweet the
2. O sum - mer night, &c.

bower, where sleeps thy cradled flower. The light gale hies,

bower, where sleeps, where sleeps thy cradled flower, where sleeps thy gentle and light cradled flower, The light gale

to rock her bed, And scat - ter dew a - round her head, Then o'er her
The bud re-

hies to rock her bed, to rock her bed, And scat - ter dew a-round her head, a - round her head, Then o'er her fly - ing, then o'er her
The bud re - pos - es, the bud re-

O. SUMMER NIGHT.—Concluded.

fly - ing, She whis-pers sigh - ing, Sleep on till morn-ing light, Sweet flower good night, ...
pos - es, Her veil she clos - es, The gale, the gale sighs round, With soft - er sound, ...

fly - ing, She whispers sighing, She whis-pers sighing, Sleep on till morn, Sleep on till morning light, till morning light, Sweet flower good night, sweet
pos - es, Her veil she clos - es, Her veil she clos-es, The gale sighs round, The gale, the gale sighs round with softer sound; Sweet flower good night, sweet

..... Sweet flower good night, Sweet flower good right, Sweet flower good night.....

flow-er, sweet flow-er good night, Till morning light, sweet flower good night, Till morning light, sweet flower good night, sweet flower good

..... good night, good night; No spoil - er shall come near thee, dear-est, lul - la - by, No blight shall dare to sere thee, dear - est, lul - la - by.

night, good night, good night; No spoil - er shall come near thee, dear-est, lul - la - by, No blight shall dare to sere thee, dear - est, lul - la - by.

HARK! THE SONG. (*New Words.*)

From the HUGUENOTS. *Arr. by* F. W. ROOT.

Molto Leggiero.

p

Hark! the song, the song of joy and glad - ness, Light and free, all free from care and sad - ness; Sweet and low our

Hark! the song, the song of joy and glad - ness, Light and free, all free from care and sad - ness; Sweet and low our

tune - ful voi - ces swell - ing, Loud we sing our song of home; While sweet and low our songs of love a - wak - ing Hope and joy, we

f *p*

tune - ful voi - ces swell - ing, Loud we sing our song of home; While sweet and low our songs of love a - wak - ing Hope and joy, we

all our toil for - sak - ing, Sing of home, our hap - py, hap - py home, ah; Yes, sing we now of home. Bright the rays of

mf

all our toil for - sak - ing, Sing of home, our hap - py, hap - py home, ah; Yes, sing we now of home. Bright the rays of

HARK! THE SONG.—Concluded.

hope are shin - ing o'er us, Bright the path of life leads on be - fore us; Love and joy our bo - soms fill, Yes, love and joy our

p *f*

hope are shin - ing o'er us, Bright the path of life leads on be - fore us; Love and joy our bo - soms fill, Yes, love and joy our

bo - soms fill; While sweet and low our songs of love a - wak - ing Hope and joy, we all our toil for - sak - ing, Sing of home, our

rit.

bo - soms fill; While sweet and low our songs of love a - wak - ing Hope and joy, we all our toil for - sak - ing, Sing of home, our

hap - py, hap - py home, ah; Yes, sing we now of home, hap - py home, hap - py home.....

f

hap - py, hap - py home, ah; Yes, sing we now of home, hap - py home, hap - py home, hap - py home, hap - py home.....

CHICAGO STREET-CRIES. (Round, in Six Parts.)

End with the second measure, when you are ready.

P. P. Bliss.

1 **Allegretto.**

Hark to the street-cries in the nois - y cit - y! Loud - er and loud - er they fall up - on the ear. "Right this

2

way, Sir,' 'Take a carriage?' 'Apples, peanuts, cakes and pies!' 'Oh, here's your nice sweet or-ang-es!' 'The Adams House close by!' 'Bring out your

3

ole clo!' 'Here's your fresh fish!' 'Fire! Fire! Fire!'

4

'Trib - e - une— Times, Eve - nine Jine - 'l— five - e - clock - ng!' 'Straw - aw - aw!'

5

'P'lice! P'lice! P'lice! P'lice!' 'Bur - ling - ton an' Quin - cy cars!' 'Auc - tion! auc - tion!' 'Milk be - low!'

6

'Can you tell me, Sir, when the ten - o - clock train goes?' 'Mis - ter, black your boots?' 'O, I've lost my watch!' 'Hurry up!'

COMIN' THRO' THE RYE. (Newly Set.)

If a bod - y meet a bod - y com - in' thro' the rye, If a bod - y kiss a bod - y need a bod - y cry.
Ev - 'ry las - sie has her lad - die, none they say have I, Yet the lads all smile at me when com - in' thro' the rye.

LOUD THE STORM IS ROARING. (*New Words.*)

From "Crispino e la Comare," by RICCI.

Arr. by F. W. ROOT.

Andante Maestoso.

TENORS and BASES in Unison.

f

Loud the storm is roar - ing Down the tor-rents pour-ing; Join we now the cho - rus, Tho' dark - ness is o'er us.

Thun-ders crash a - bove us, Still from hearts that love us Comes the sweet song of hope, The sweet song of hope and joy.

SOPRANOS and ALTOS in Unison.

Sweet - er seem the bird songs, When storm blasts are o - ver; Bright-er dawns the spring-time, When Win-ter drear is past.

LOUD THE STORM IS ROARING.—CONTINUED.

2d time omit this and go to Coda.

All our fan-cied sor - row, Turn'd to joy to - mor - row, Will but give great-er joy, Will give great-er joy at last.

All our fan-cied sor-row, Turn'd to joy to-mor-row, Will but give great-er joy, Will give great-er joy at last.

Still the sun in beau - ty Bright is shin - ing, Tho' the clouds in dark - ness Hide their sil - ver lin ing.

Still the sun in beau - ty Bright is shin - ing, in dark-ness hide their lin-ing.

DAL SEGNO. Coda.

And tho' for-tune send thee No bright ray, Hope her light will lend thee All the wea-ry way. last. Thus tho' storms are wild-ly

And tho' for-tune send thee No bright ray, Hope her light will lend thee All the wea-ry way. last. Thus tho' storms are wild-ly

LOUD THE STORM IS ROARING.—Concluded.

1st time.

rag - ing o'er us, We will gai - ly laugh and sing, Ha, ha, ha, we'll laugh, ha, ha, ha, and sing, We will laugh and sing. Thus tho'

rag - ing o'er us, We will laugh and sing, laugh and sing. Thus tho'

2d time. FASTER.

sing La, la, tra, la, la, la, la, la, la, la, la, tra, la, la, la, la, la, la; Yes, we'll sing, yes, we'll sing, We'll laugh and sing.

sing Tra, la, la, la, la, la, la, tra, la, la, la, la, la, la, la, la, la, la; Yes, we'll sing, yes, we'll sing, We'll laugh and sing.

FASTER.

sing Tra, la, la, la, la, tra, la, la, la, la, tra, la, la, la, la, tra, la, la, la, la; Yes, we'll sing, yes, we'll sing, we'll laugh and sing.

sing La, la, &c.

COME, FOLLOW ME. (Round in Three Parts.)

From the "Musical Album."

1

Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me.

2

Whith - er shall I fol - low, fol - low, fol - low?

3

Whith - er shall I fol - low, fol - low thee? To the green-wood, to the green-wood, to the green-wood, green-wood tree

WELCOME TO MAY. (Round, in Four Parts.)

1 Moderato. 2

Hail to the month, to the cheer-ing month of May. Now to the woods, to the leaf-y woods a-way.

3 4

Hear the mer-ry war-blers, the war-blers on the spray; We will all be as hap-py, yes, as hap-py as they.

AH! HOW, SOPHIA.

Arranged from a celebrated Round by Dr. CALLCOTT.

Soprano. (*In Chorus.*)

Ah! how, So-phi-a, can you leave, can you leave Your lov-er, your lov-er, and of hope be-reave!

Tenor. (*In Chorus.*)

Go fetch the In-dian's bor-row'd plume, bor-row'd plume; Yet rich-er, Yet rich-er far than that your bloom:

Base. (*In Chorus.*)

I'm but a lodg-er in her heart, in ´her heart; And more than me, and more than me, I fear, have

Go, go, go. go fetch the In-dian's, fetch the' In-dian's, fetch the In-dian's, fetch the In-dian's, Go fetch the In-dian's Go fetch the

Go, go, go, go, Go, go, go, go, Go fetch the In-dian's, Go fetch the

Ah! how, So-phia. Ah! how, So-phia, Ah! how, So-phia, Ah! how, So-phia, phia, phia, Ah! how, So-phia, phia,

part. I'm but a lodg-er, I'm but a lodg-er, I'm but

AH! HOW, SOPHIA.—CONCLUDED.

In - dian's, Go fetch the In - dian's, Go fetch the In - dian's, fetch the In - dian's, fetch the In - dian's bor - row'd

In - dian's, Go fetch the In - dian's, Go fetch the In - dian's, fetch the In - dian's, fetch the In - dian's bor - row'd

phia, Ah! how, So - phia, phia, phia, Ah! how, So - phia, phia, phia, Ah! how, So - phia, Ah! how So - phi - a, can you

lodg - er, I'm but a lodg - er, I'm but a lodg - er, I'm but a lodg - er in her

plume; Ah! how, So - phia, phia, phia Ah! how, So - phia, phia,

plume; Go fetch the In - dian's, Go fetch the In - dian's, Go fetch the In - dian's, Go fetch the

leave, Ah! how, So - phia, phia, phia, Ah! how, So - phia, phia, phia, Ah! how, So - phia, phia,

heart, I'm but a lodg - er, I'm but a lodg - er, I'm but a lodg - er, I'm but a

First time. Second time.

phia, Ah! how, So-phia, Ah! how, So - phi - a, can you leave, Go, go, go, leave, can you leave, Ah! how, So - phia, phia, phia, Ah! how, So-phia.

In-dian's, fetch the In - dian's bor-row'd, bor-row'd plume, Go, go, go, plume, bor-row'd plume, Ah! how, So-phia, phia, phia, Ah! how, So-phia.

phia, Ah! how, So-phia, Ah! how, So - phi - a, can you leave; Ah! how, So- leave, can you leave, Ah! how, So-phia, phia, phia, Ah! how, So-phia.

lodg-er, I am but a lodg - er in her heart, heart, in her heart; Ah! how, So-phia, phia, phia, Ah! how, So-phia

NOT A TEAR, NOT A FEAR. (*New Words.*)

From "The Huguenots." *Arr. by* F. W. ROOT

Allegretto.

pp

1. Not a tear—not a fear At the bugle's sounding, Haste away,—no delay, Soldiers brave and true; Sabres clash—helmets flash,

D.C. Not a tear—not a fear At the bugle's sounding, Haste away,—no delay, Soldiers brave and true; Sabres clash—helmets flash,

2. Hear the drum, see them come, Shall we falter? Never! Wrong must fail—Right prevail, Raise our banners high: Hear the shout, ringing out,

FINE.

Every heart is bounding, Comes the call, "Forward all," Dearest love, adieu! Forward now, on our captain's word re-ly-ing,

Every heart is bounding, Comes the call, "Forward all," Dearest love, adieu!

Lib-er-ty for-ev-er, Firmly stand, sword in hand, Bound to do or die." Forward now, on our captain's word re-ly-ing,

NOT A TEAR, NOT A FEAR.—Concluded

Forward now, All our country's foes de - fy - ing, Loudly now, Hear the Battle Cry resound, Yes, loud..... hear the Battle Cry, The

Forward now, All our country's foes de - fy - ing, Loudly now, Hear the Battle Cry resound, Yes, loud.... hear the Battle Cry, The

f *ff* D.C

Battle Cry resound! Onward, onward, On to fame and glory, Onward, onward, on to fame and glory glo - ry.

ff

Dim - - - - - - - *p*

Battle Cry resound! Onward, onward, On to fame and glory, Onward, onward, on to fame and glory, glo - - - - ry.

f *ff*

THE FOREST FESTIVAL.

Words by J. R MURRAY

Music Arr. from Offenbach's "Orpheus" by F. W. ROOT.

Allegro leggiero.

1. Sweetest pleasure without measure, Greets us in the woods to-day, As we haste with dear com-pan-ions, From the noi-sy town a-way, Where

2. Kind-ly gleaming, bright eyes beaming, Merry hearts and friendly smiles, Wait us in the woodland now, Where beau-ty ev-ry heart beguiles, Where

brooklets flowing, zeph-yrs blowing, Sing-ing birds in branch-es high, All in-vite us, and de-light us, Giv-ing joy we can-not buy.

ber-ries fair and flow-ers rare, Shall give us roy-al feast to-day, Hearts are light and fac-es bright As to the woods we haste a-way.

Yes! yes! yes! yes! Hap-pi-ness is ours to-day; Come! come! come! come! To the woods a-way! a-way! Yes! yes! yes! yes! Hap-pi-ness is

Yes! yes! yes! yes! Hap-pi-ness is ours to-day; Come! come! come! come! To the woods a-way! a-way! Yes! yes! yes! yes! Hap-pi-ness is

THE FOREST FESTIVAL.—Concluded.

ours to - day, Come! come! come! come! To the woods a - way! a - way! a - way! a - way! a - way! a - way! a - way! a - way! a -

Come! come! come! come! come! come! come a -

ours to - day, Come! come! come! come! To the woods a - way! a - way! a - way! a - way! a - way! a - way! a - way! a - way! a -

FINE.

All in unison.

way. Now let us all in health - ful pleas-ure Pass the hours, the
way. O bright-ly shine the sum - mer glo - ries Of the fields and

way. *Cres.*

ff

D. C.

hap-py hours a - way, a - way the hap-py hours, While all joy - ful-ly with hearts and voices Sing to-geth - er of this hap-py day, this hap - py day.
woodlands and the smiling meadows fair, so fair And O lightly bounds with glad e-mo-tion Ev - ery heart de-light - ing in these beauties sweet and rare.

THE FUNERAL BELL.

LARGO SOSTENUTO.

Words and Music by W. J. R

pp *cres.* *mf dim.* *pp*

1. Wave of sound a - bove us float - ing on the breez - es swell, How the shiv - 'ring
2. Slow ly up the val - ley wind - ing, comes a si - lent train, Bear - ing in their

breez - es, breez - es swell,
si - lent, si - lent train,
toll - ing, toll - ing dwell,

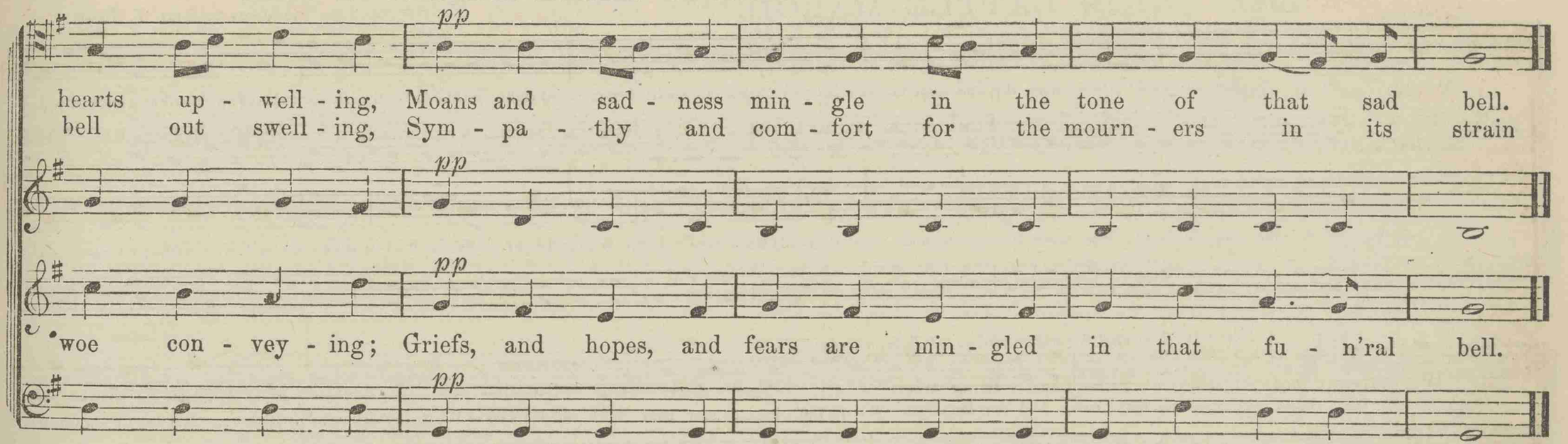
3. Won - drous tales of fu - ture bliss with - in its toll - ing dwell; More than hu - man-

cres. *mf* *cres.* *mf*

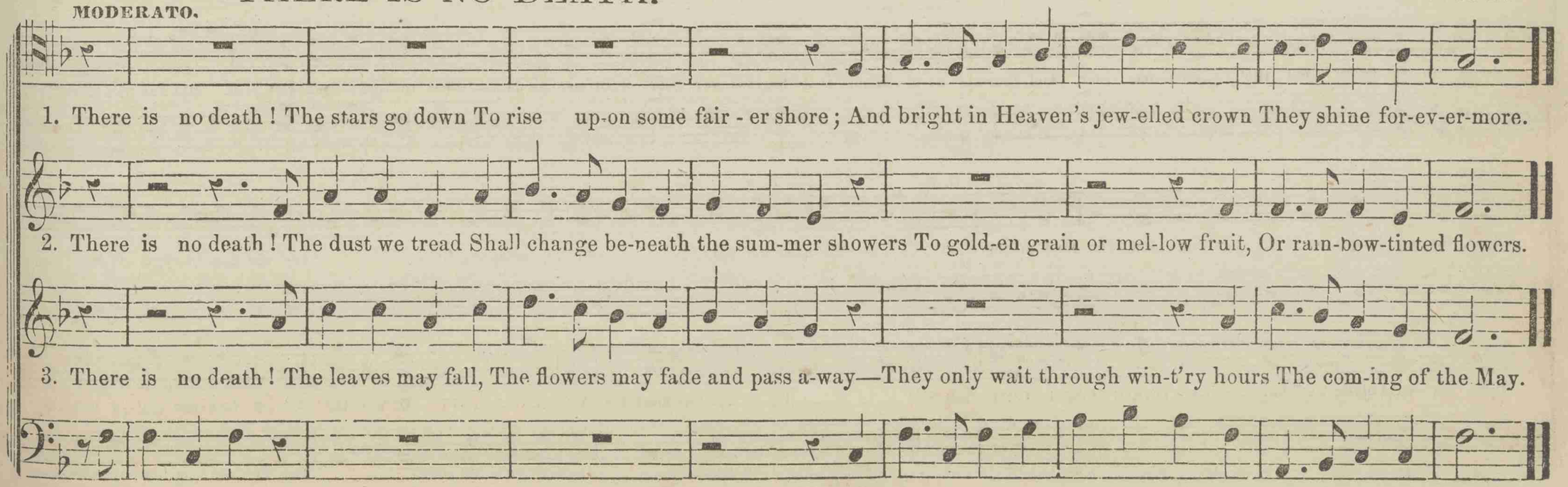
air a - round us doth of sor - row tell; Tears in its vi - bra - tions dwell - ing, Gath - er'd sighs from
'midst a si - lent form re - leas'd from pain: As they near the ho - ly dwell - ing Loud - er seems the

sor - row, sor - row tell,
. . . from pain, from pain,
sol - emn, sol - emn knell,

voic'd for woe, ap - pears that sol - emn knell; To the mourn - er, com - fort say - ing To the list - 'ner,

THE FUNERAL BELL.—Concluded.

THERE IS NO DEATH.

J. R. M.



THE UNION BATTLE MARCH.

Arrangement and words by GEO. F. ROOT.

Maestoso.

On, broth-ers! on to the bat-tle-field! Once more the foe-man to us shall yield! Once more with free-dom and right our shield! We'll strike for our land! we'll stike for our homes And

On, broth-ers! on to the bat-tle-field! Once more the foe-man to us shall yield! Once more with free-dom and right our shield! We'll strike for our land! we'll strike for our homes And

FINE. *After first Da Capo, omit this section, and go to "In the morning light."*

sweet lib-er-ty. What tho' can-non may roar, And mus-kets flash— What tho' le-gions may pour With sud-den dash— What tho' crim-son'd with gore, 'Mid bat-tle's crash, We

sweet lib-er-ty. What tho' can-non may roar, And mus-kets flash— What tho' le-gions may pour With sud-den dash— What tho' crim-son'd with gore, 'Mid bat-tle's crash, We

D. C.

fight for our homes, we fight for our land, The land of the free! In the morn-ing light, In the morn-ing light, See the ban-ner gai-ly wav-ing,

fight for our homes, we fight for our land, The land of the free! In ..... the morn-ing light..... O see the star-ry ban-ner gai-ly wav-ing

In the morn-ing light, In the morn-ing light, See the ban-ner gai-ly wav-ing,

THE UNION BATTLE MARCH.—Concluded.

gai - ly wav - ing o'er us, Yes, un - furl - ing wide, wide its beau - teous folds, O'er the hearts of free - men tried and

o'er us..... Un - furl - ing wide..... its beau - teous folds ..... A - bove a thou - sand hearts of free - men tried and

gai - ly wav - ing o'er us, Yes, un - furl - ing wide, wide its beau - teous folds, O'er the hearts of free - men tried and

true..... Proud - ly shall it wave, Proud - ly shall it point, Yes, in glo - ry point the way, shall

true ..... Proud - - - - - ly shall the em - - - - - blem of Co - lum - bia's glo - ry Point the way be-

true, Of free - men tried and true; Yes, proud - ly shall it wave, Proud - ly shall it point,

D. C.

point the way be - fore us. Yes, till ev - 'ry wrong, Ev - 'ry trai-t'rous wrong, Shall for - ev - er van - ish from our view, from our view.

fore us..... Till ev - 'ry foul..... and trai-t'rous wrong ..... shall feel its pow'r, And ev - er van - ish from our view.....

point the way be fore us. Yes, till ev ry wrong Ev - 'ry trai-t'rous wrong, Shall for - ev - er van - ish from our view, from our view.

THE MOUNTAIN MINERS' SONG. (*New Words.*)

Arranged from "Offenbach" by F. W. Root

Allegretto.

1. Onward on-ward up the mountain side, Farewell the prai-ries far be - low, Firm and joy-ful whatso-e'er be - tide, We the mer - ry min - ers gai - ly

go, We go, we go, we go, we go, yes, Yes to the mountain pass we go, we go, we go, Yes to the mountain

We go, we go, we go.

THE MOUNTAIN MINERS' SONG.—CONTINUED.

pass we mer-ry min-ers gai-ly go, yes, yes, yes, Yes for the gold is there we know, we know, we know, Yes for the gold is there beneath the

crystal waters flow, Then in or-der firm move on, move on, and do not tar-ry for the prize is just be - fore the craggy rocks that frown a -

THE MOUNTAIN MINERS' SONG.—CONTINUED.

bove our path shall yield the shin - ing ore, Yes to the mountain pass we go, we go, we go, Yes to the mountain

pass we mer - ry min-ers gai - ly go, yes, yes, yes, Yes for the gold is there we know, we know, we know, Yes for the gold is

THE MOUNTAIN MINERS' SONG.—Continued.

there for the gold is there in the crystal flow In or - der firm move on, move on, move on, Our toilsome march is done is near-ly

done, But should the howling tempests blow, The tem - pest blow..... Still to the mountain pass we'll go, we'll go, we'll go,

THE MOUNTAIN MINERS' SONG.—Concluded.

still for the gold is there we know, we know, we know, on, move on, move on, move on to the
to the mountain pass, to the mountain pass, to the mountain pass, to the mountain.

Faster. Accellerate.

pass we merry miners gaily go, we merry miners gai-ly go, we go, we go, we go, we go.....

8va 8va 8va

ELIJAH AND I.

P. P. Bliss.

BASE SOLO.

1. The house that you see un - der - neath the great pine, With walls that are paint - ed and
2. There on the side - hill of the wood - land close by, In a house that is not half so
3. 'Tis good in his blue eyes the twin - kle to see, That the mill may go wrong nev - er
4. He laughs when I frown, and he hums when I sigh The pleas - ant love dit - ties of

VOCAL ACCOMPANIMENT.

La, la, la, la, la, la, la, la, la, &c.

La, la, la, la, la, la, la, la, la, la, &c.

La, la la, la, la, la, la, la, la, la. &c.

La, la, la, la, la, la, la, la, la, &c.

doors that are fine, And mead - ows and corn - fields a - round it are mine, And mead - ows and corn-fields a - round it are mine.
wide or so high E - li - jah, my mil - ler, lives, *rich - er* than I, E - li - jah, my mil - ler, lives, *rich - er* than I.
troub - les his glee; 'Tis I that must pay for the mend-ing, not he, 'Tis I that must pay for the mend-ing, not he.
days that are by; Now who is the rich - er, E - li - jah or I? Now who is the rich - er, E - li - jah or I?

FAREWELL MY MOUNTAIN HOME.

Maestoso. For Men's Voices. H. S. Saroni.

First Tenor.

1. Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell, fare-
2. Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell, fare-

Second Tenor.

SOLO. CHORUS. SOLO. CHORUS.

First Base.

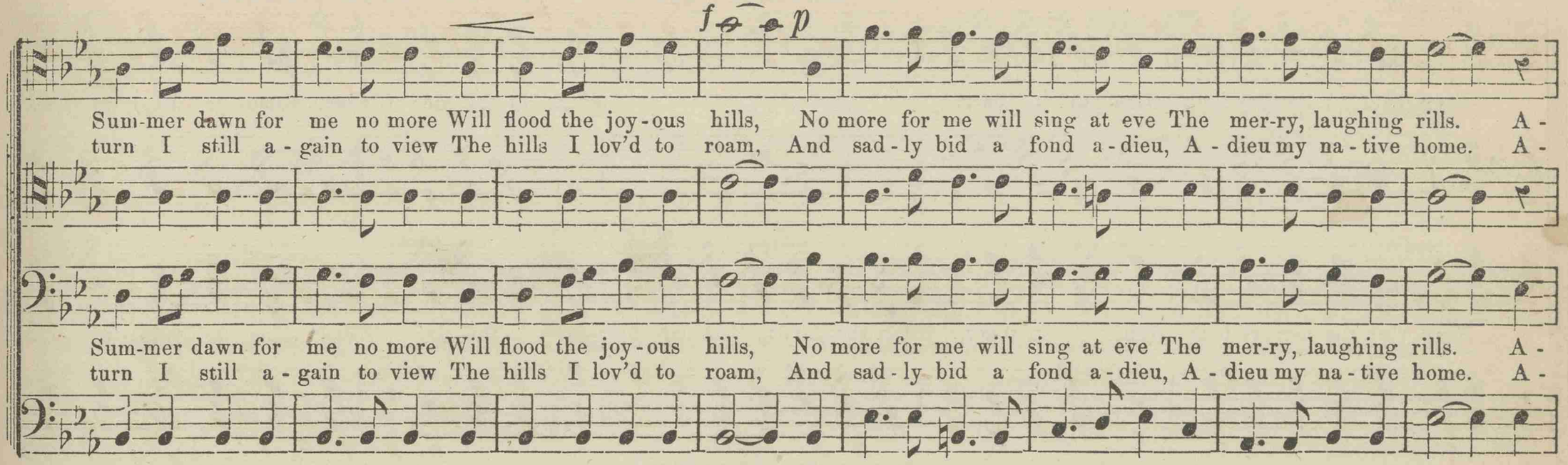
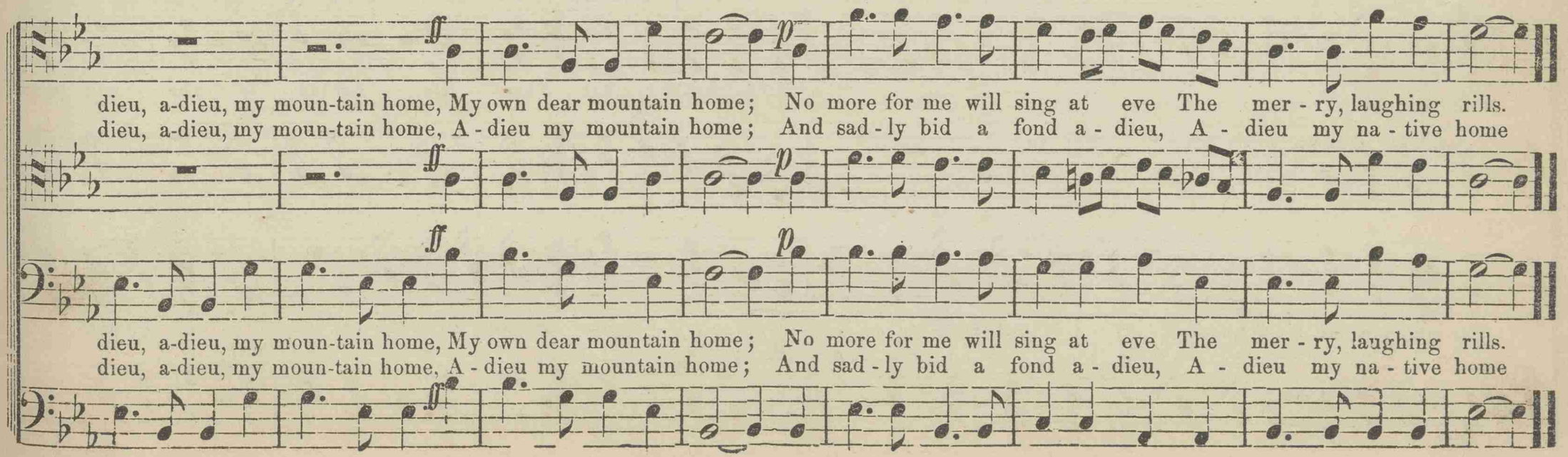
1. Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell, fare-
2. Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell, fare-

Second Base.

well my mountain home; With si - lent tears I part, I leave a - mid your pur - ple groves The sun-shine of my heart. The
well my boyhood's dream; The hopes of oth - er years A - las, the heart can on - ly woo Its mem - o - ries in tears. Yet

Dim.

well my mountain home; With si - lent tears I part, I leave a - mid your pur - ple groves The sun-shine of my heart. The
well my boyhood's dream; The hopes of oth - er years A - las, the heart can on - ly woo Its mem - o - ries in tears. Yet

FAREWELL MY MOUNTAIN HOME.—Concluded.



RING, RING THE MERRY BELLS.

From the "Cornet." *Arr. by* G. F. R.

Allegretto.

Ring, ring the mer-ry bells from ev-'ry tow'r, High in the air. Come, come ye hap-py ones

Ring, ring the mer-ry bells from ev-'ry tow'r, Let the star-ry ban-ner float in the air. Come, come ye hap-py ones

FINE.

from near and far, To the brave prepare. Sweet the car-ol of the wild birds

from near and far, Now the joy-ful wel-come to the brave pre-pare. Sweeter than the car-ol of the wild birds

RING, RING THE MERRY BELLS.—CONTINUED.

are their voi-ces as they come, arch-es ring, arch-es ring, With their welcome, with their

are their voi-ces as they come, While the fest-al arch-es ring, While the fes-tal arch-es ring, With their welcome, with their

welcome home! Yes, welcome, welcome home from the war, Honor'd and brave, honor'd and brave! In grateful notes our voi-ces we pour, To

welcome home! Yes, welcome, welcome home from the war, Honor'd and brave, honor'd and brave! In grateful notes our voi-ces we pour,

To

RING, RING THE MERRY BELLS.—Concluded.

those who went our land to save. Up from the val - ley, down from the hill, Borne on the breeze thro'

To the no-ble hearts who went our land to save. Up from the val - ley, down from the hill, Borne on the breezes thro' the

those who went our

breeze thro'

D. C.

for - est still, the Wel-come, wel-come, hon - or'd and brave, Ye who went our land to save.

for - est dark and still, the cry is Wel-come, wel-come, hon - or'd and brave, Welcome, no-ble hearts who went our land to save.

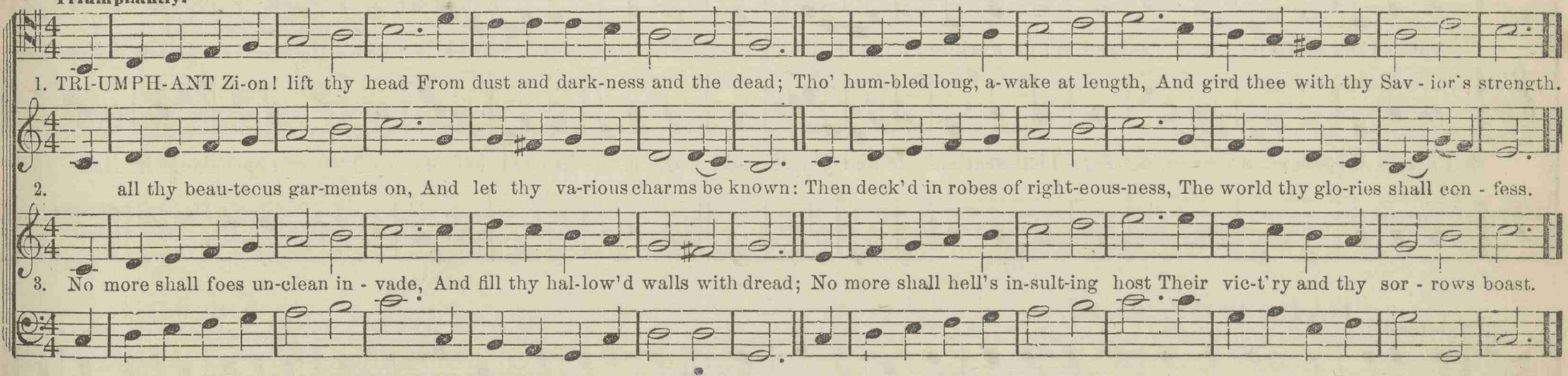
for est still. the

Ye who went our

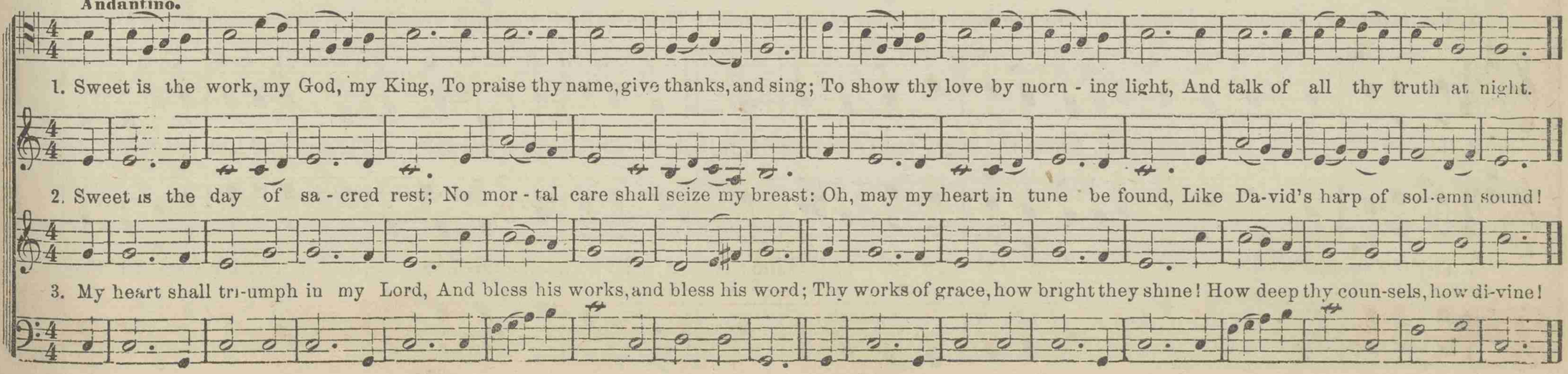
TUNES, HYMNS, ANTHEMS AND CHANTS.

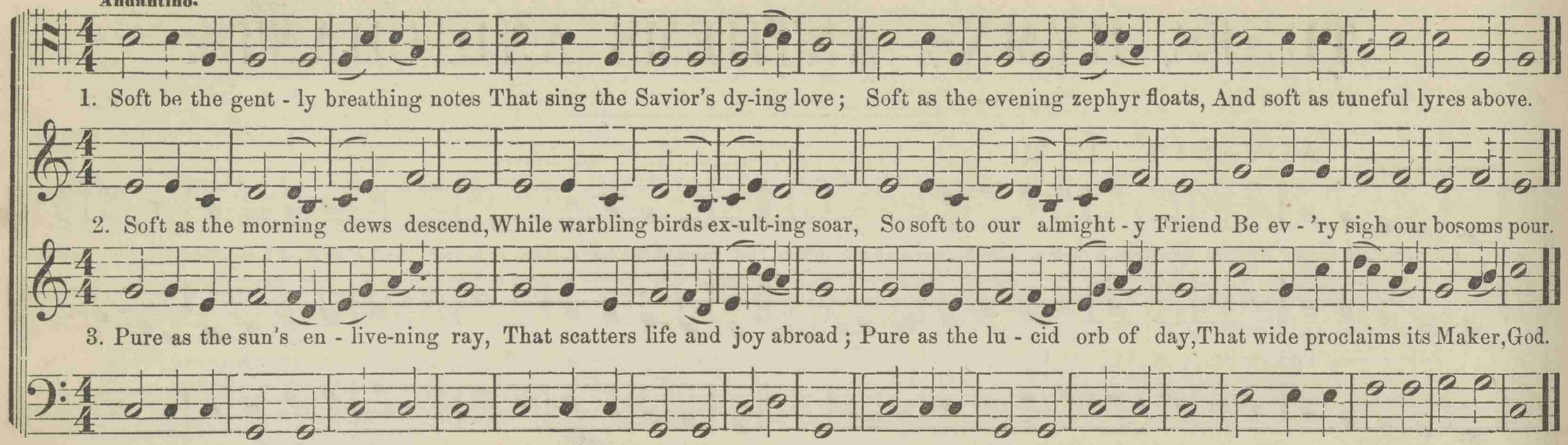
ADVANCE. L. M.

Triumphantly.



ANNABEL. L. M.

Andantino.

AGNES. L. M.

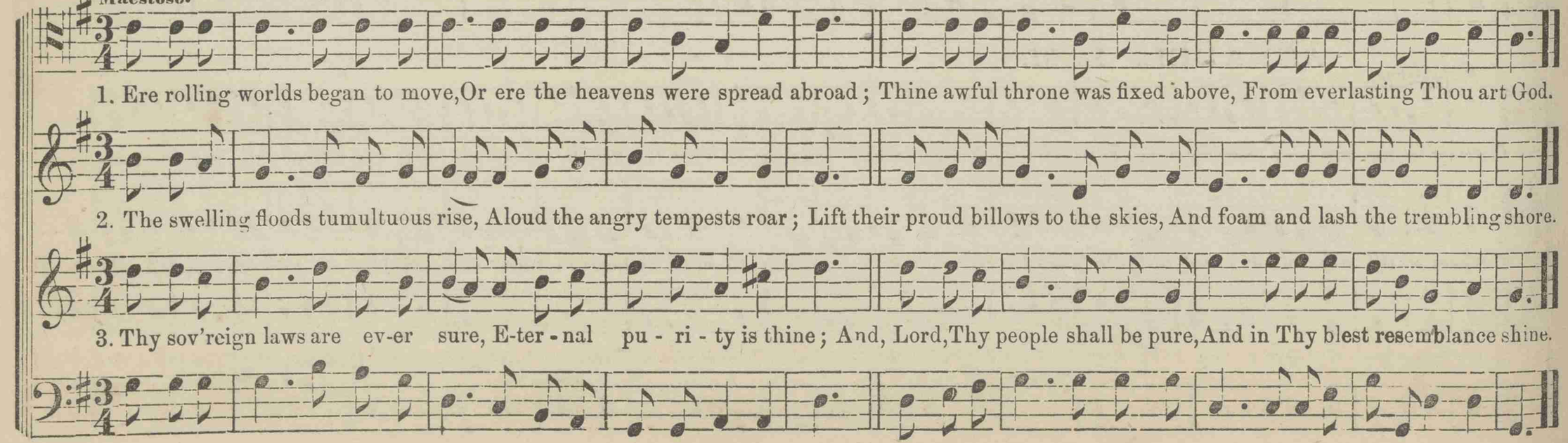
Andantino.

1. Soft be the gent - ly breathing notes That sing the Savior's dy-ing love; Soft as the evening zephyr floats, And soft as tuneful lyres above.

2. Soft as the morning dews descend, While warbling birds ex-ult-ing soar, So soft to our almight - y Friend Be ev - 'ry sigh our bosoms pour.

3. Pure as the sun's en - live-ning ray, That scatters life and joy abroad; Pure as the lu - cid orb of day, That wide proclaims its Maker, God.

BARSTOW. L. M.

C. M. Wyman

Maestoso.

1. Ere rolling worlds began to move, Or ere the heavens were spread abroad; Thine awful throne was fixed above, From everlasting Thou art God.

2. The swelling floods tumultuous rise, Aloud the angry tempests roar; Lift their proud billows to the skies, And foam and lash the trembling shore.

3. Thy sov'reign laws are ev-er sure, E-ter - nal pu - ri - ty is thine; And, Lord, Thy people shall be pure, And in Thy blest resemblance shine.

BELLFLOWER. L. M.

Andantino.

1. Bless, O my soul! the liv - ing God; Call home thy tho'ts that rove abroad: Let all the powers with-in me join In work and wor-ship so di - vine.

2. Bless, O my soul! the God of grace His fa-vors claim our high-est praise; Why should the wond-ers he hath wrought Be lost in si-lence, and for - got?

3. Let ev - ery land his power confess; Let all the earth a-dore his grace: My heart and tongue with rap-ture join, In work and wor - ship so di - vine.

BLUE ISLAND. L. M.

Allegro.

1. How pleasant, how di-vine - ly fair, O Lord of hosts, Thy dwellings are! With long desire my spir-it faints, To meet th' assemblies of thy saints, To meet th' assemblies of thy saints.

2. My flesh would rest in thine a - bode; My panting heart cries out for God: My God! my King! why should I be So far from all my joys and Thee! So far from all my joys and Thee.

BLEST TIE. L. M.

Andantino.

1. How blest the sa - cred tie that binds, In un ion sweet, ac-cording minds! How swift the heavenly course they run, Whose heart and faith and hopes are one.

2. To each the sou. of each how dear! What jea.-ous care, what ho - ly fear! How doth the gen'rous flame within, Re-fine from earth and cles . om in!

CASTELLAN. L. M.

New Hymn

Moderato.

1. "To die is gain," if burn-ing woe No long-er makes the tear-drops flow; And all the pain of world like this Is swal-low'd in a sea of bliss.
2. "To die is gain," if hope can shed Her ra-diance round the dy - ing bed; If faith can lift the clos - ing eye, To view the glo-ries of the sky.
3. "To die is gain," if cru - el death Is con-quer'd by the dy - ing breath; And we, all vic-tor-crown'd, can sing, "O death, where is thy ven-om sting?"
4. "To die is gain," if Christ is nigh, And we on wings of faith can fly To heav'n a-bove, where an-gels wait, To ope for us the shin - ing gate.

CONTENT. L. M.

From BRICCIALDI, *by* J. R. MURRAY.

Moderato.

1. O Lord, how full of sweet con-tent Our years of pil-grim - age are spent! Where'er we dwell, we dwell with thee, In heav'n, in earth, or on the sea.
2. To us re - main nor place nor time; Our coun-try is in ev - 'ry clime: We can be calm and free from care On an - y shore, since God is there.

CLUSTER. L. M.

Andantino.

1. Soon may the last glad song a - rise Thro' all the mil-lions of the skies—That song of tri-umph which re-cords That all the earth is now the Lord's.
2. Let thrones and pow'rs and king-doms be O - be - dient, might-y God, to thee! And, o - ver land and stream and main, Wave thou the scep-tre of thy reign!

DIADEM. L. M:

With dignity.

1. The Lord how won-drous are His ways! How firm His truth, how large His grace! He takes His mer-cy for His throne, And thence He makes His glo-ries known.

2. Not half so high His power hath spread, The starry heavens a-bove our head, As His rich love ex-ceeds our praise, Ex-ceeds the high - est hopes we raise.

3. Not half so far has na-ture placed The ris - ing morn-ing from the west, As His for-giv - ing grace re-moves, The dai - ly guilt of those He loves.

DE VERE. L. M.

Moderato.

1. Thy hap-py ones a strain be-gin; Dost thou not, Lord, glad souls pos-sess? Thy cheer-ful Spirit dwells with-in; We feel Thee in our joy-ful-ness.

2. Our mirth is not a-fraid of Thee; Our life re - joic-es to be bright; We would not from our glad-ness flee, But give full wel-come to de-light.

3. We turn to Thee a smil - ing face, Thou send-est us the smile a-gain; Our joy, the rich-ness of Thy grace, Thine own, the cheer of this glad strain.

EMERALD. L. M.

Maestoso.

1. Oh, come, loud anthems let us sing, Loud thanks to our al-might-y King! For we our voices high shall raise, When our salvation's Rock we praise.

2. In-to His presence let us haste, To thank Him for His fa-vors past: To Him address in joyful songs The praise that to His name belongs.

ELSENBURGH. L. M.

G. W. Lovejoy.

Andantino.

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

2. There is a place where Je-sus sheds, The oil of gladness on our heads. A place, than all beside more sweet; It is the blood-bought mercy-seat.

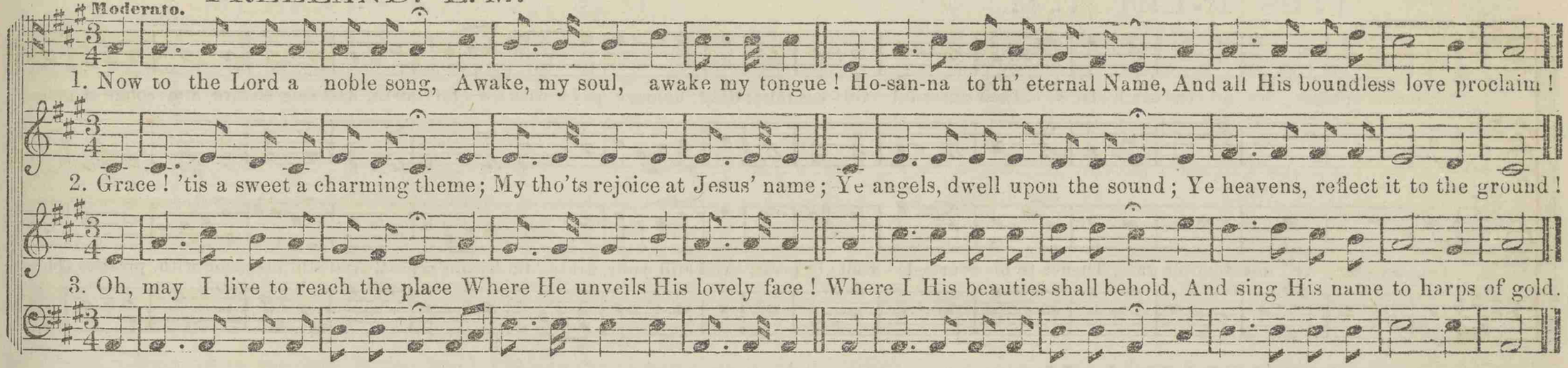
ETRUSCA. L. M.

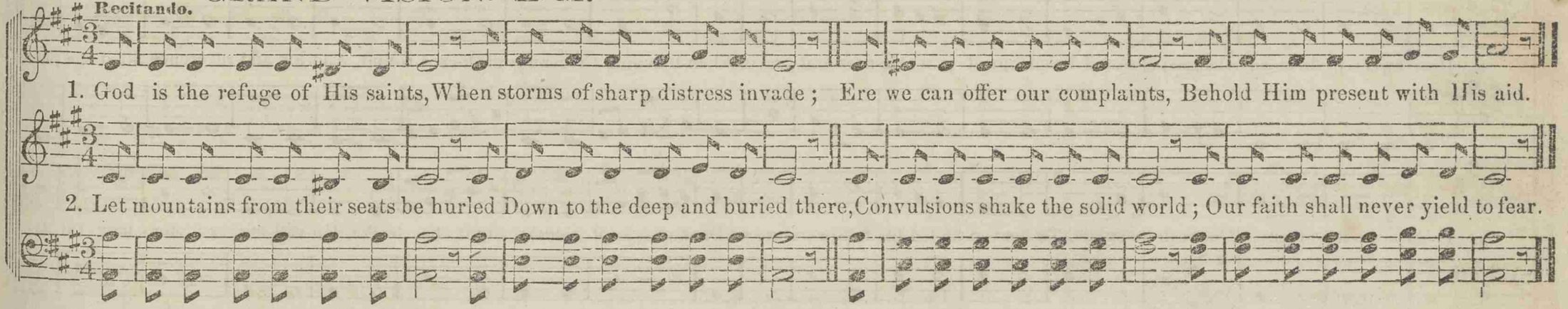
O. D. Adams.

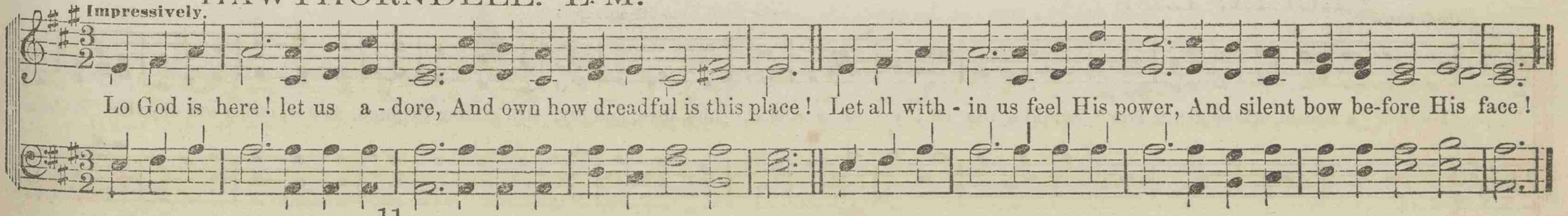
Moderato.

1. Kingdoms and thrones to God belong; Crown Him, ye nations, in your song; His wondrous name and power rehearse; His honors shall enrich your verse.

2. God is our shield, our joy, our rest; God is our King, proclaim Him blest; When terrors rise, when nations faint, He is the strength of ev-'ry saint.

FREELAND. L. M.

GRAND VISION. L. M.



HAWTHORNDELL. L. M.

IVES' INLET. L. M.

Allegretto.

1. With one consent, let all the earth To God their cheer-ful voi - ces raise; Glad homage pay, with aw - ful mirth, And sing be-fore him songs of prais.

2. Oh, en - ter ve his tem-ple gate, Thence to his courts de - vout - ly press; And still your grate - ful hymns repeat, And still his name with prais-es bless.

JAVNELLE. L. M.

Andantino.

1. How sweetly flow - ed the gospel sound From lips of gen - tle-ness and grace, When listening thousands gath-ered round, And joy and reverence filled the place!

2. From heaven he came, of heaven he spoke, To heaven he led his followers' way; Dark clouds of gloomy night he broke, Un-vail-ing an im - mor - tal day.

LUCIA. L. M.

Moderato.

There is a stream, whose gentle flow Supplies the cit - y of our God, Life, love, and joy, still gliding through, And watering our di - vine a - bode.

MURRAY'S CHANT. L. M.

P. P. Bliss.

Moderato.

1. Oh, render thanks to God a-bove, The fountain of e - ter - nal love; Whose mercy firm, thro' ages past, Hath stood, and shall forever last.

2. Who can His might-y deeds express—Not on-ly vast, but num-ber-less! What mortal el - o-quence can raise His tribute of im - mor-tal praise.

3. Ex-tend to me that fa-vor, Lord, Thou to thy chosen dost af-ford; When thou return'st to set them free, Let thy salvation vis - it me.

MIRABELLE. L. M.

Con Spirito. *It will be observed that there are three kinds of time in this tune.*

1. A - wake my soul! lift up thine eyes; See where thy foes a-gainst thee rise, In long ar - ray, a numerous host; A-wake, my soul, or thou art lost!

2. Thou tread'st upon en-chant-ed ground; Perils and snares be - set thee round; Be - ware of all; guard ev' - ry part; But most the trai - tor in thy heart.

3. Come then, my soul! now learn to wield The weight of thine immortal shield; Put on the ar - mor from a - bove, Of heav'n-ly truth, and heav'nly love.

MYRON. L. M.

C. M. WYMAN.

1. O for a sweet, in-spir-ing ray, To an-i-mate our fee-ble strains, From the bright realms of end-less day, The bliss-ful realms where Je-sus reigns.

2. Im mor-tal g'o-ries crown his head, While tune-ful hal-le-lu-jahs rise, And love, and joy and tri-umph spread Thro' all th' as-sem-blies of the skies.

3. He smiles, and ser-aphs tune their songs To bound-less rap-ture, while they gaze; Ten thou-sand thou sand joy-ful tongues Re sound his ev-er-last-ing praise.

MINNEISKA. L. M.

F. W. ROOT, 1859.

Moderato.

1. Come, wea-ry souls, with sin dis-tress'd, Come, and ac-cept the prom-is'd rest; The Sav-ior's gra-cious call o-bey, And cast your gloom-y fears a-way.

2 Here mer-cy's bound-less o-cean flows, To cleanse your guilt and heal your woes; Par-don, and life, and end-less peace, How rich the gift! how free the grace!

3. Dear Sav-ior, let thy pow'r-ful love Con-firm our faith, our fears re-move; O, sweet-ly reign in ev-'ry breast, And guide us to e-ter-nal rest

MAROAN SEA. L. M.

Sostenuto.

1. The bil-lows swell, the winds are high; Clouds o-ver-cast my win t'ry sky: Out of the depths to Thee I call: My fears are great, my strength is sm all.

2. A-mid the roar-ing of the sea, My soul still hangs her hopes on Thee; Thy con-stant love, thy faith-ful care, Is all that saves me from de-sp-ir.

NEVER FEAR. L. M. Double.

Hymn by Mrs C. E. Q.

FINE. D. C.

1. The wind is high the night is drear, The heaving bil - lows coldly sweep,
   A lit - tle band o'er whelmed with fear Are tossing on the troubled deep.
   Could bid the stars in glo - ry shine And guide them to the distant shore.
   O where is He whose word di - vine Could still the wind's tempestuous roar,

2. He tar-ries on the mountain yet, Where oft His wea - ry steps have trod,
   His locks with chill-ing dews are wet, What con-de - scen - sion in our God!
   He comes your sinking bark to save And says "Tis I, be not a - fraid."
   But now be - hold Him on the wave, Look up ye sad ones un-dis - mayed

3. Thus when up - on the sea of life The christian's bark is wildly driven,
   When waves of sorrow, care and strife, Would turn it from its course to Heaven,
   For lo thy Sa - vior still is near And says "Tis I, be not a - fraid."
   What though the night be dark and drear, Look up O sad one un-dis - mayed

NEW DAY. L. M.

Cantabile.

1. In sleep's serene ob - liv - ion laid, I safe - ly passed the si - lent night; A - gain I see the breaking shade, I drink a - gain the morn - ing light.

2. New born, I bless the wak-ing hour, Once more, with awe, rejoice to be; My con-scious soul resumes her power, And springs, my guardian God, to thee!

3. Oh! guide me thro' the va-rious maze, My doubtful feet may this day tread; And spread thy shield's protecting blaze, When dangers press around my head.

GLEANDER. L. M.

SOLO.

1. Sweet harp of Ju - dah, shall thy sound No more be heard on earth - ly ground? No mor - tal raise the lay a - gain, That rung thro' Ju - dah's saint - ed reign.
2. No; for to high - er worlds be - long The won - ders of thy sa - cred song; Thy pro - phet-bards might sweep thy chords, Thy glo - rious bur - then was the Lord's.
3. Yet, harp of Ju - dah! rung thy strain, And woke thy glo - ries not in vain; Yet, tho' in dust thy frame be hurl'd, Thy spir - it rules a wid - er world.

Andantino.

1. Sweet harp of Ju - dah, shall thy sound No more be heard on earth - ly ground? No mor-tal raise the lay a - gain, That rung thro' Ju-dah's saint-ed reign.

2. No; for to high - er worlds be long The won-ders of thy sa-cred song; Thy pro-phet-bards might sweep thy chords, Thy glo-rious bur-then was the Lord's.

3. Yet, harp of Ju - dah! rung thy strain, And woke thy glo-ries not in vain; Yet, tho' in dust thy frame be hurl'd, Thy spir - it rules a wid - er world.

OAKWOOD. L. M.

P. P. Bliss.

With energy.

1. A-wake, our souls! a-way, our fears! Let ev-'ry trem-bling tho't be gone; A-wake, and run the heav'n-ly race, And put a cheer-ful cour-age on!

2. From Thee, the o-ver flow-ing spring, Our souls shall drink a fresh sup-ply; While such as trust their na-tive strength Shall melt a-way, and droop and die.

3. Swift as an ea - gle cuts the air We'll mount a - loft to thine a - bode; On wings of love our souls shall fly, Nor tire a - mid the heav'n-ly road!

PLANET. L. M.

T. F. SEWARD.

Moderato.

1. Praise ye the Lord! my heart shall join In work so pleasant, so di - vine: My days of praise shall ne'er be passed, While life and, tho't, and being last.

2. Hap - py the man, whose hopes re - ly On Israel's God: He made the sky And earth and seas, and all their train, And none shall find His promise vain.

3. He loves His saints, He knows them well, But turns the wicked down to hell: Thy God, O Zi - on, ev - er reigns, Praise Him in ev - er - last - ing strains.

PALACE. L. M.

Andantino.

1. Behold a Stranger at the door: He gently knocks, has knocked before; Has waited long, is waiting still, You treat no other friend so ill.

2. Oh, welcome Him, the Prince of Peace! Now make His gentle reign increase! Throw wide the door each willing mind; And be His empire all mankind.

PENNOCK'S PORCH. L. M.

Moderato.

Awake, my soul, and with the sun Thy dai- ly stage of duty run; Shake off dull sloth, and joy-ful rise, To pay thy morning sac - ri - fice.

QUIMBY. L. M.

JAMES FLINT.

Maestoso.

1. Stand up, my soul! shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end - less joy, Where Je-sus, thy great Cap-tain's gone.

2. Hell and thy sins re - sist thy course; But hell and sin are van-quished foes: Thy Je-sus nailed them to the cross, And sung the tri - umph when he rose.

ROTHSCHILD. L. M.

D. SHRYOCK.

Moderato.

1. Praise ye the Lord; ex - alt his name, While in his ho - ly courts ye wait,—Ye saints, who to his house be - long, Or stand at - tend-ing at his gate.

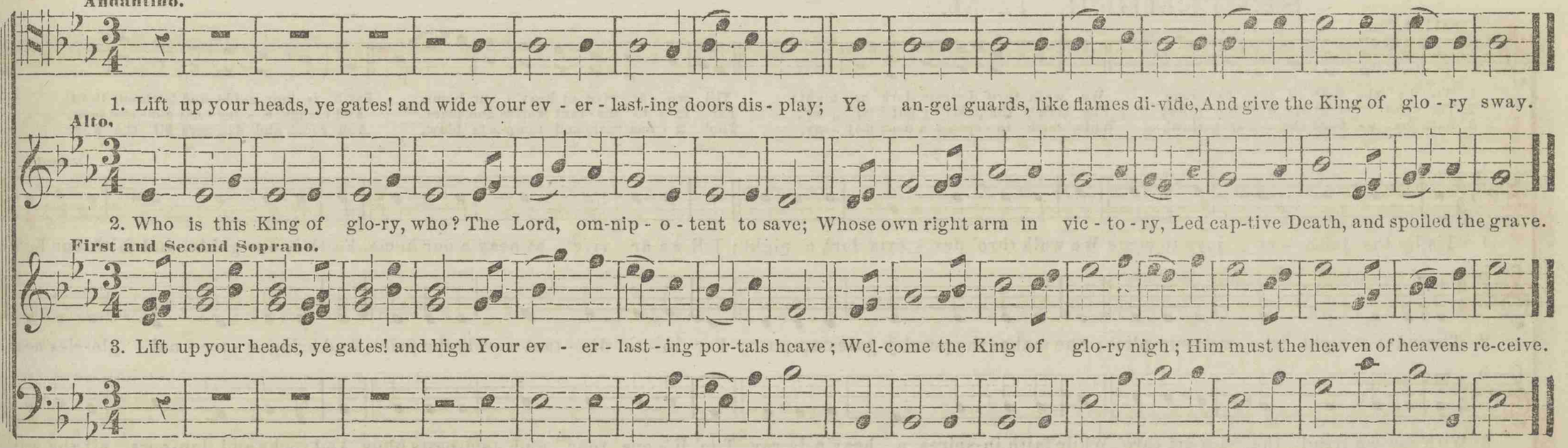
2. Praise ye the Lord! the Lord is good! To praise his name is sweet em-ploy; Is - rael he chose of old, and still His church is his pe - cu - liar joy.

RUBENSTEIN. L. M.

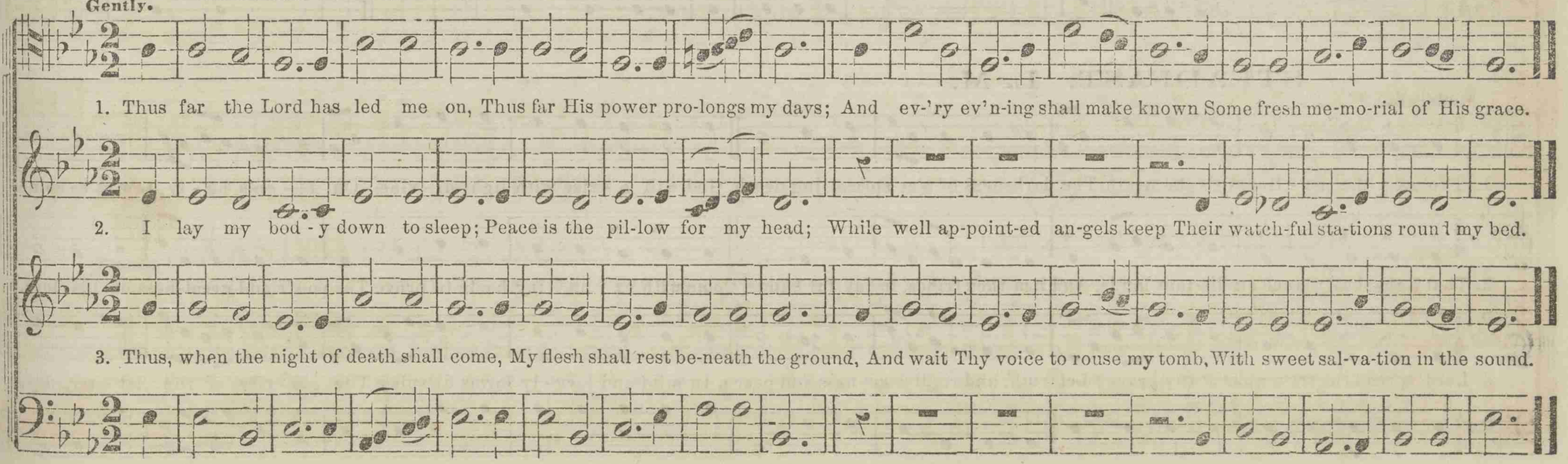
Andantino.

From every storm - y wind that blows, From ev - ery swell-ing tide of woes, There is a calm, a sure re - treat; 'Tis found before the mercy seat.

RENFREW. L. M.



REMINGTON. L. M.



SEPTEMBER. L. M.

SOLO.

1. 'Tis by the faith of joys to come We walk thro' des-erts dark as night; Till we ar - rive at heav'n, our home, Faith is our guide, and faith our light.
2. The want of sight she well sup - plies; She makes the pearl - y gates ap - pear; Far in - to dis - tant worlds she pries, And brings e - ter - nal glo - ries near.
3. With joy we tread the des - ert thro', While faith in - spires a heav'n-ly ray, Tho' li - ons roar, and temp-e-ts blow, And rocks and dan-gers fill the way.

Ritard.

1. 'Tis by the faith of joys to come We walk thro' des - erts dark as night; Till we ar - rive at heav'n our home, Faith is our guide, and faith our light.

2. The want of sight she well sup-plies; She makes the pearl-y gates ap-pear; Far in - to dis - tant worlds she pries, And brings e - ter - nal glo-ries near.

3. With joy we tread the des-ert thro', While faith in-spires a heav'n-ly ray, Tho' li - ons roar and tem-pests blow, And rocks and dan-gers fill the way.

STEADFAST. L. M.

Moderato.

1. Tho' now the na - tions sit be neath The dark-ness of o'er-spread-ing death, God will a - rise with light di - vine, On Zi - on's ho - ly tow'rs to shine.

2. That light shall glance on dis-tant lands, And hea-then tribes, in joy-ful bands, Come with ex - ult - ing haste to prove The pow'r and great-ness of his love.

3. Lord, spread the tri-umphs of thy grace; Let truth, and right-eous-ness and peace, In mild and love - ly forms dis-play The glo - ries of the lat - ter day.

TRUVERTON. L. M.

From SCHUMANN by F. W. ROOT.

Moderato.

1. With all my power of heart and tongue, I'll praise my Maker in my song; An - gels shall hear the notes I raise, Ap - prove the song, and join the praise.

2. To God I cried when troubles rose; He heard me, and subdued my foes: He did my ris - ing fears con-trol, And strength diffused through all my soul.

3. I'll sing thy truth and mer - cy, Lord, I'll sing the wonders of thy word; Not all thy works and names below So much thy power and glo-ry show.

UNION HILL. L. M.

J. E. GOULD.

Con Spirito.

1. Wake, O my soul, and hail the morn, For un - to us a Savior's born, See how the an - gels wing their way, To ush - er in the glo - rious day.

2. Hark! what sweet music, what a song, Sounds from the bright ce-les-tial throne; Sweet song whose melting sounds impart Joy to each raptured list'ning heart.

VANDEVERE. L. M.

Gently.

Soft is the light of Sabbath eve, And soft the sunbeams ling'ring there, For these blest hours the world I leave Wafted on wings of faith and prayer.

WILDING. L. M.

CHARLES HEYER.

Andantino.

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

2. There is a place where Je-sus sheds The oil of gladness on our heads,— A place than all besides more sweet; It is the blood-bought mercy seat.

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

WABASH AVENUE. L. M.

Con Moto.

1. Oh, hallowed is the land and blest, Where Christ, the Ruler, is confessed! Oh, happy hearts and happy homes, To whom the great Redeemer comes!

2. Lift up your heads, ye mighty gates! Behold the King of glo - ry waits: The King of Kings is drawing near, The Sav - ior of the world is here.

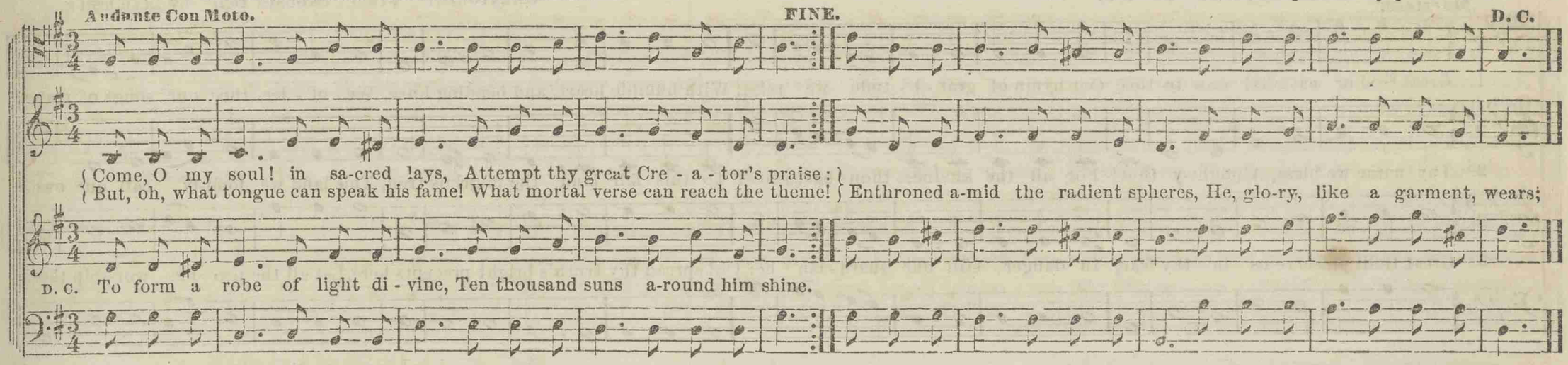
3. Fling wide the portals of your heart: Make it a tem - ple set a - part From earthly use for heaven's employ, Adorned with prayer, and love, and joy.

WILLOW FARM. L. M.

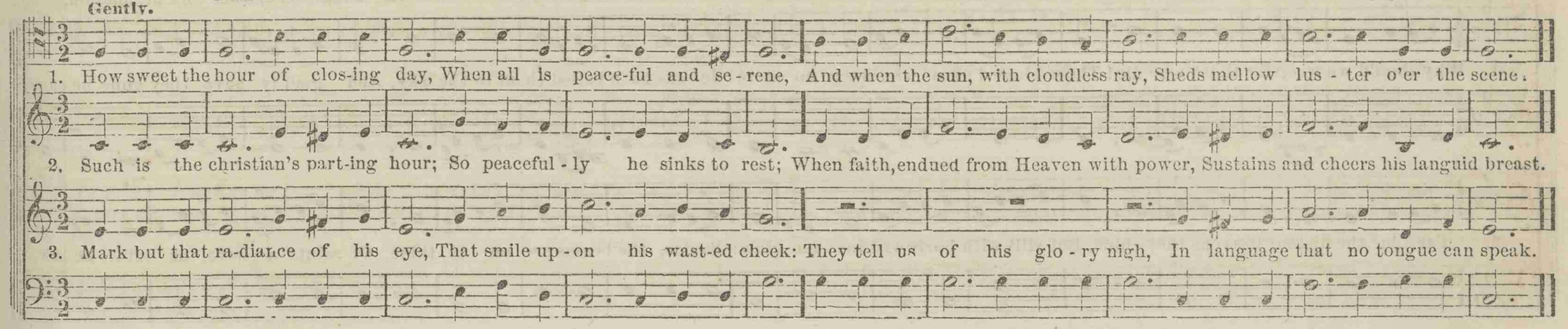
Andantino.

Why will ye waste on tri fling cares That life which God's compassion spares? While, in the various range of thought, The one thing needful is for - got.

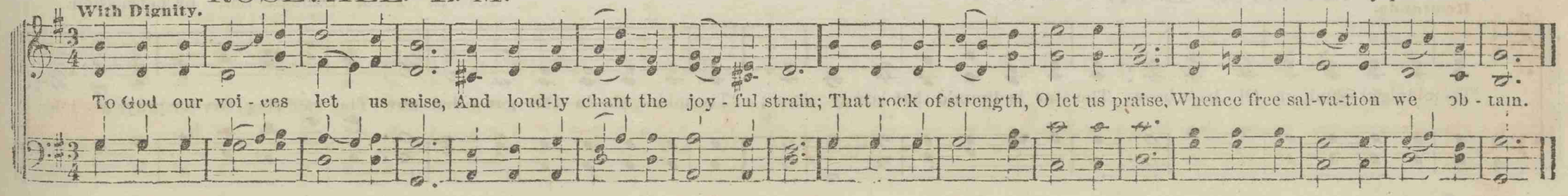
GOLDEN GATE. L. M.

G. F. R. From "Diapason" by permission.

CLOSING DAY. L. M.

G. F. R. "From Sabbath Bell" by permission.



ROSEHILL. L. M.

J. E. Sweetser. From "Sabbath Bell" by permission.

SAFALA. L. M.

GREATOREX. From "Sabbath Bell" by permission.

Maestoso.

1. Great God of nations! now to thee Our hymn of grat - i - tude we raise; With humble heart, and bending knee, We of - fer thee our songs of praise.

2. Thy name we bless, Almight-y God! For all the kindness thou hast shown To this fair land the pilgrims trod, This land we fond-ly call our own.

3. Great God! preserve us in thy fear, In danger still our guard - ian be; Oh! spread thy truth's bright precepts here, Let all the peo - ple wor-ship thee.

MURILLO. L. M.

G. F. R. From "Diapason" by permission.

1. Why should we weep for those who die! Those blessed ones who weep no more? Je - sus hath called them to the sky, And glad-ly have they gone be - fore.

2. Far in the distant heavens they shine, But still with borrowed lus - ter glow: Savior, the beams are on - ly thine, Of saints a - bove, or saints be-low.

MELTA. L. M.

G. F. R. From "Sabbath Bell" by permission.

Recitando.

'Tis midnight—and, on Ol - ive's brow, The star is dimm'd that late-ly shone; 'Tis midnight—in the gar - den now The suff'ring Sav-ior prays a - lone.

SHELTER. L. M.

J. Q. W. From "The Coronet" by permission.

Moderato.

1. God is the re-fuge of his saints, When storms of sharp distress in-vade; Ere we can of-fer our complaints, Behold him pres-ent with his aid.

2. Loud may the troubled o-cean roar; In sa-cred peace our souls a-bide; While ev-ery nation, ev-ery shore, Trembles, and dreads the swelling tide.

3. There is a stream, whose gentle flow Supplies the cit-y of our God: Life, love and joy still gliding through, And watering our di-vine a-bode.

DECANDRIA. L. M.

G. F. R. From "The Diapason" by permission.

1. "We've no a-bid-ing cit-y here," This may distress the worldly mind; But should not cost a saint a tear, Who hopes a bet-ter rest to find.

2. "We've no a-bid-ing cit-y here," Sad truth, were this to be our home; But let this thought our spi-rits cheer, "We seek a cit-y yet to come."

LILLIAN. L. M

G. F. R. From "The Sabbath Bell" by permission.

Gently, and not too Fast.

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.

WHEELER. L. M.

G. F. R. From the "Diapason," by permission

SOLO. Tenor or Soprano. *(This Solo is better for Tenor than Soprano, if the voice be high and pure.)*

1. Soft be the gen - tly breath-ing notes That sing the Sav-ior's dy - ing love; Soft as the ev'n - ing ze phyr floats, And soft as tune - ful lyres a - bove.

CHORUS.

2. Soft as the morn-ing dews de-scend, While war bling birds ex-ult-ing soar, So soft to our al-might - y Friend Be ev - 'ry sigh our bo-soms pour.

3. Pure as the sun's en - liv'n-ing ray, That scat-ters life and joy a-broad; Pure as the in - cid orb of day, That wide pro-claims its Mak-er, God.

4. Pure as the breath of ver - nal skies, So pure let our con - tri - tion be; And pure-ly let our sor-rows rise To Him who bled up - on the tree.

MEED. L. M.

G. F. R. From the "Sabbath Bell," by permission.

1. How sweet-ly flow'd the gos - pel sound, From lips of gen - tle-ness and grace, When list'ning thousands gather'd round, And joy and rev'rence fill'd the place.

2 "Come, wan-d'rers to my Fa-ther's home, Come, all ye wea - ry ones, and rest;" Yes, sa cred Teach-er, we will come, O - bey thee, love thee, and be blest.

HILLSDALE. L. M.

Moderato.

G. F. R. From the "Sabbath Bell," by permission."

Come, O my soul! in sa - cred lays, At-tempt thy great Cre a tor's praise; But O! what tongue can speak his fame? What mor-tal verse can reach the theme.

THE OLD HUNDREDTH. L. M.

From MAROT AND BEZA'S PSALMS. Geneva 1543.

With one con-sent let all the earth To God their cheer-ful voi - ces raise; Glad hom-age pay, with aw - ful mirth, And sing be - fore him songs of praise

DUKE STREET. L. M.

J. L. HATTON.

Un - to the Lord, un - to the Lord, O, sing a new and joy - ful song! De-clare his glo - ry, tell a - broad The won-ders that to him be - long.

ROCKINGHAM. L. M.

From "CARMINA SACRA," by permission.

Prais - es to Him who built the hills; Prais-es to Him the stream who fills; Prais-es to Him who lights each star That spark-les in the blue a - far.

WINDHAM. L. M.

DANIEL READ.

Broad is the road that leads to death, And thou-sands walk to-geth - er there; But wis-dom shows a nar - row path, With here and there a trav - el - er.

FEDERAL STREET. L. M.

H. K. OLIVER. From "CARMINA SACRA," by permission.

God in his tem - ple let us meet; Low on our knees be - fore him bend; Here he hath fixed his mer - cy seat, Here on his Sab - bath we at - tend.

ROSEDALE. L. M.

GEO. F. ROOT, 1843.

Great God, to thee my ev'n - ing song With hum-ble grat - i - tude I raise: Oh let thy mer - cy tune my tongue, And fill my heart with live - ly praise.

HAMBURG. L. M.

From "CARMINA SACRA," by permission.

Thou great In-struct-or, lest I stray, O teach my err-ing feet thy way! Thy truth, with ev-er fresh de-light, Shall guide my doubt-ful steps a-right.

TALLIS' EVENING HYMN. L. M.

TALLIS.

Glo-ry to thee, my God, this night, For all the bless-ings of the light; Keep me, O keep me, King of kings, Be-neath thine own al-might-y wings.

MENDON. L. M.

God is our sun, he makes our day; God is our shield, he guards our way; From all as-saults of hell and sin, From foes with-out and foes with-in.

STONEFIELD. L. M.

STANLEY.

O all ye peo-ple, shout and sing Ho-san-nas to your heav'n-ly King; Where'er the sun's bright glo-ries shine, Ye na-tions, praise His name di vine.

PARK STREET. L. M.

VENUA.

Wake, O my soul, and hail the morn, For un-to us a Savior's born; See, how the angels wing their way, To usher in the glorious day, To usher in the glorious day.

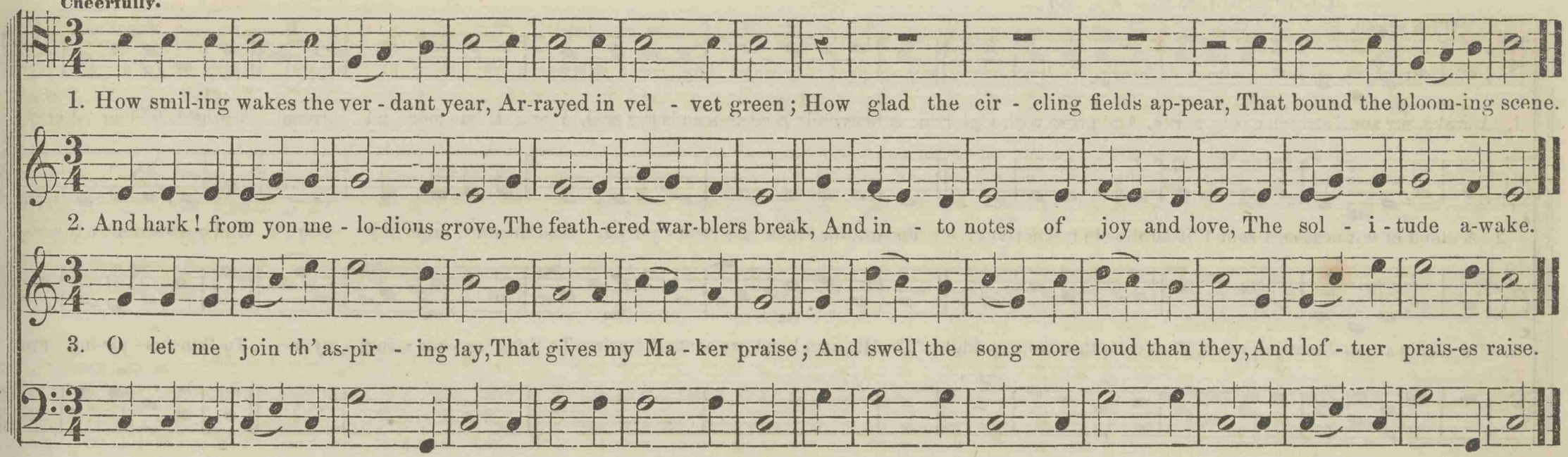
ALL SAINTS. L. M.

W. KNAPP.

Who shall as-cend thy heav'n-ly place, Great God, and dwell be-fore thy face? The man who loves re-li-gion now, And hum-bly walks with God be-low.

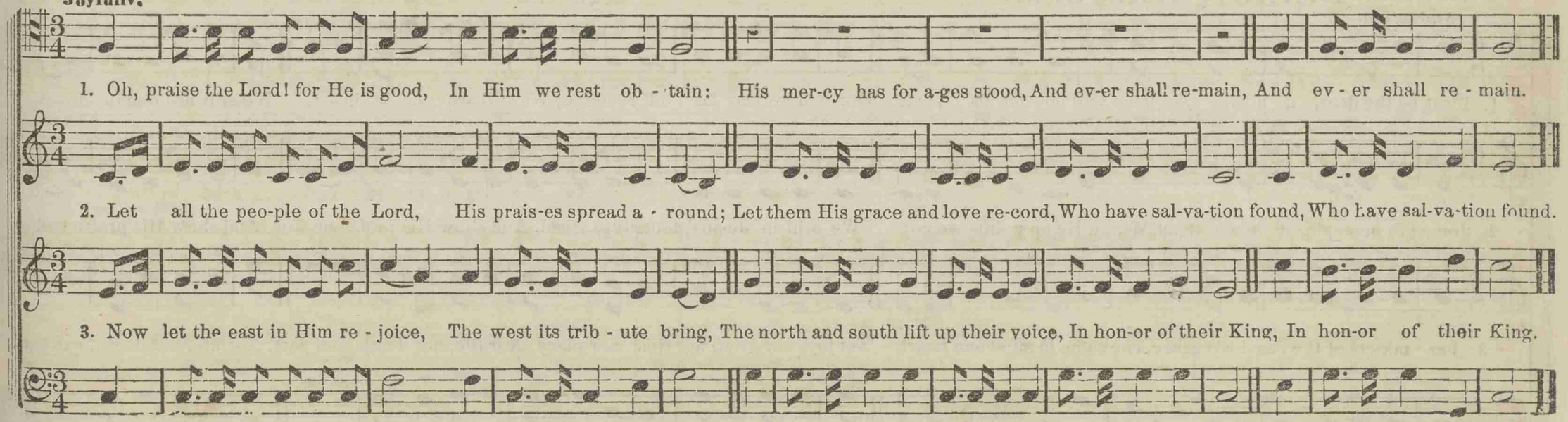
APOLLO. C. M.

Cheerfully.

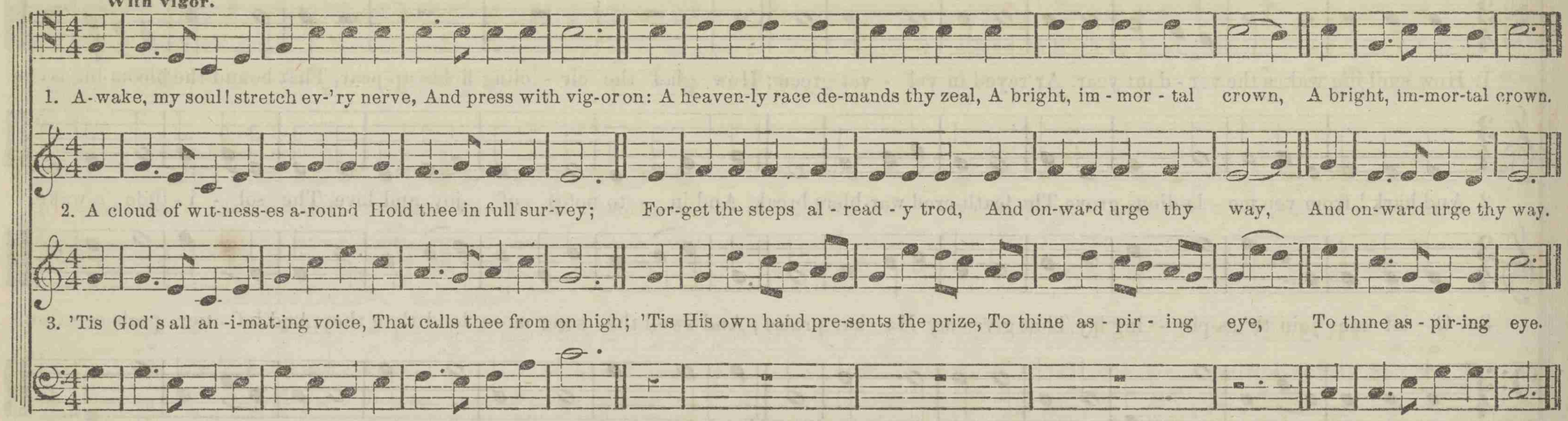


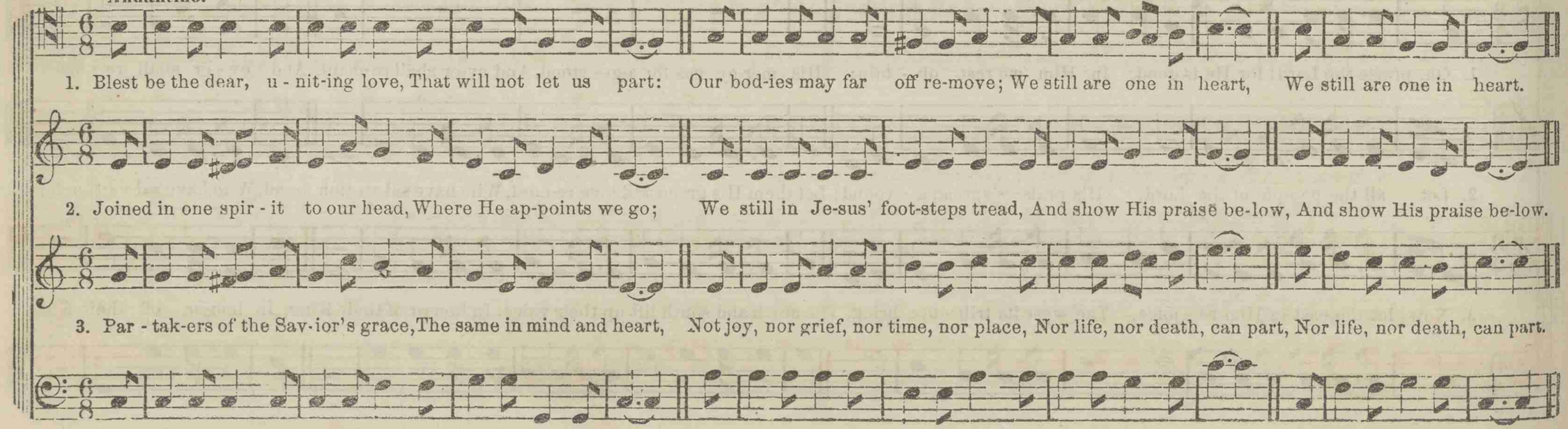
ANDROS. C. M.

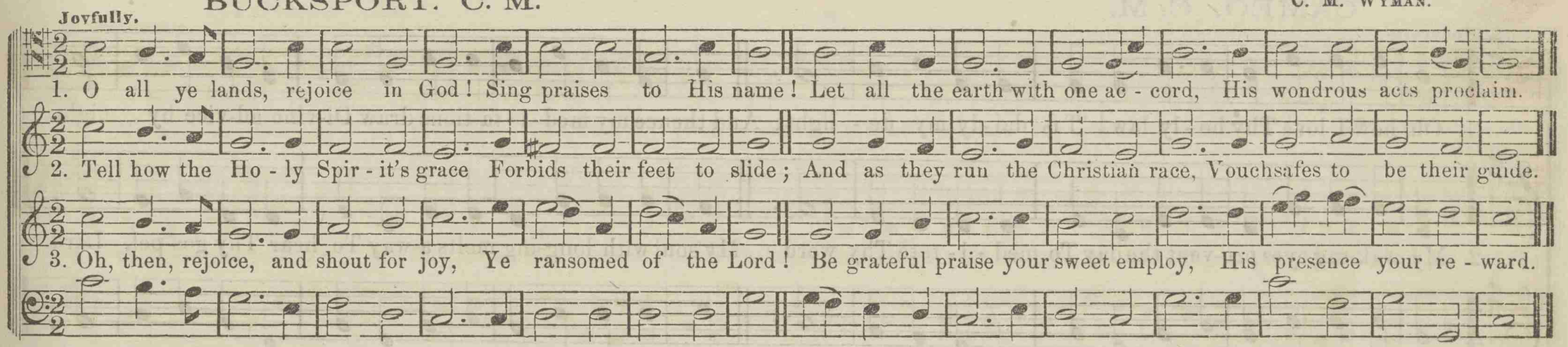
Joyfully.

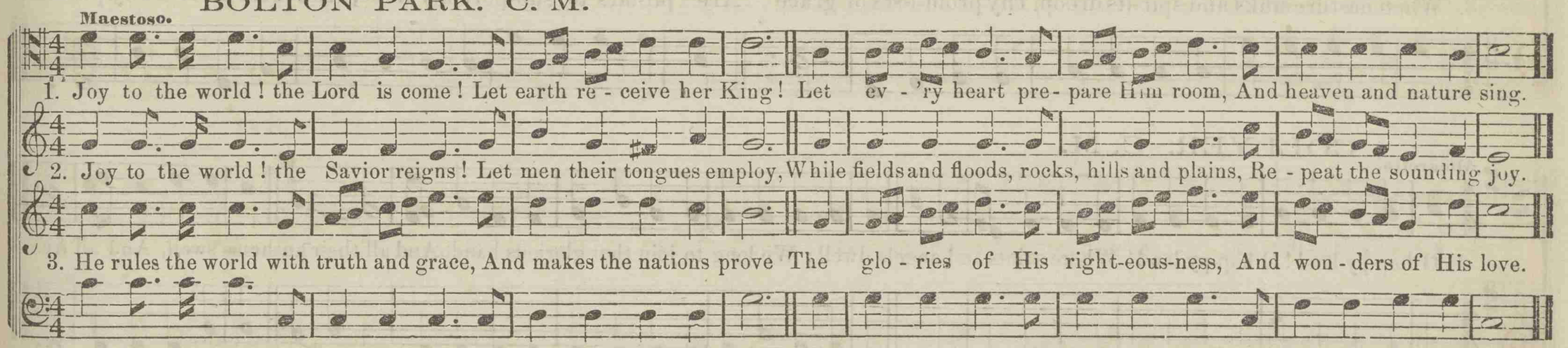


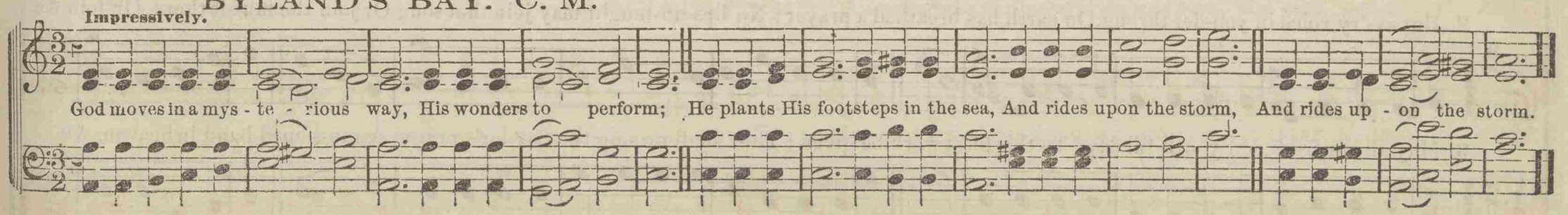
APPENINE. C. M.

With vigor.

BELLEVALE. C. M.

Andantino.

BUCKSPORT. C. M.

C. M. WYMAN.

BOLTON PARK. C. M.



BYLAND'S BAY. C. M.

CAMEO. C. M.

Moderato.

1. Oh, how I love Thy ho - ly law! 'T is dai - ly my de - light; And thence my med - i - ta-tions draw Di-vine ad-vice by night.

2. My wak-ing eyes pre-vent the day To med - i - tate Thy word My soul with long-ing melts a-way To hear Thy gos-pel, Lord.

3. When na-ture sinks and spir-its droop, Thy prom-i-ses of grace Are pil-lars to sup-port my hope, And there I write Thy praise.

COLLYER. C. M.

Allegretto.

1. O hap-py land! O hap-py land! Where saints and angels dwell; We long to join that glorious band, And all their anthems swell, And all &c.

2. But ev-'ry voice in yon-der throng, On earth has breathed a prayer: No lips un-taught may join that song, Or join the mu-sic there, Or join &c.

3. May all our fresh, our youth-ful days To this blest work be given; Then shall we sing the Sav-ior's praise, A ran-somed band in heaven, &c.

CLIO. C. M.

Andantino.

1. My soul how love - ly is the place To which thy God re-sorts! 'Tis heav'n to see his smil-ing face, Tho' in his earth-ly courts.

2. 'Tis there the mon - arch of the skies His sav - ing pow'r displays; And light breaks in up - on our eyes, With kind and quick'ning rays.

3. With his rich gifts the heav'n-ly Dove De-scends and fills the place; While Christ reveals his wondrous love, And sheds a - broad his grace.

CHEYENNE. C. M.

Moderato.

1. Now joy - ful strains we lift on high, A - mid the faith-ful throng Of those who Je - sus mag - ni fy In sweet and ho - ly song.

2. With an - gel-hosts that dwell a-bove, And weave their gold-en lays A - round the throne of truth and love, We glad ho-san - nas raise.

3. We cel - e - brate the glorious name Of earth's Re-deem-er King; Our tongues a-loud his pow'r proclaim, In heart his grace we sing.

DERRINGFORD. C. M.

Moderato.

1. I'll bless the Lord, I'll bless the Lord, In all His won-drous ways; My soul His mer-cies shall re cord, My tongue shall chant His praise.
2. From dawn to eve, with heart, with voice, His good-ness I'll pro - claim. Till all that hear me shall re - joice In His re-deem - ing name.

DIXFIELD. C. M.

Maestoso.

There comes a bright-er day,..... Shall have tri-umph - ant sway.
On high thy ban-ner swell,..... Of Heaven's re-deem-ing power.

1. Op-pres - sion shall not al-ways reign; There comes a bright-er day, When free-dom burst from ev-'ry chain, Shall have tri-umph - ant sway.
2. Ring, Lib-er - ty, thy glo-rious bell, On high thy ban-ner swell, Let trump on trump the tri-umph swell, Of Heaven's re-deem-ing power.

DARROW. C. M.

Moderato.

1. When waves of sor-row round me swell, My soul is not dis-mayed; I hear a voice I know full well: "'Tis I; be not a - fraid."
2. When black the threat-'ning clouds ap-pear, And storms my path in-vade, That voice shall calm each ris-ing fear: "'Tis I; be not a - fraid."

ERICSON. C. M.

Moderato.

1 I'm not ashamed to own my Lord, Or to de-fend his cause; Maintain the hon-or of his word, The glo-ry of his cross.

2. Je-sus, my God!—I know his name—His name is all my trust; Nor will he put my soul to shame, Nor let my hope be lost.

3. Firm as his throne his promise stands, And he can well se-cure What I've com-mitt-ed to his hands, Till the de-ci-sive hour.

EL PASO. C. M.

Allegretto.

1. A-rise, my soul, my joy-ful power, And triumph in my God; And triumph in my God; A-wake, my voice, and loud proclaim His glorious grace a-broad.

2. The cit-y of my blest a-bode Is walled around with grace; is walled around with grace; Salvation for a bul-wark stands To shield the sa-cred place.

EVAREST. C. M.

Moderato.

Ye hosts of heav'n, ye mighty ones, As-cribe, with one ac-cord, The strength, the power, the majesty, To your al-might-y Lord.

FONTLEROY. C. M.

Moderato.

1. The mercies of my God and King My tongue shall still pursue: Oh, happy, they.....who, while they sing, Those mercies, share them, too

2. As bright and lasting as the sun, As lofty as the sky, From age to age.....Thy word shall run, And chance and change defy.

FLOTOW. C. M.

J. R. MURRAY.

Andantino.

1. To our Redeemer's glorious name Awake the sacred song! O, may His love—im - mor-tal flame, Tune ev-'ry heart and tongue

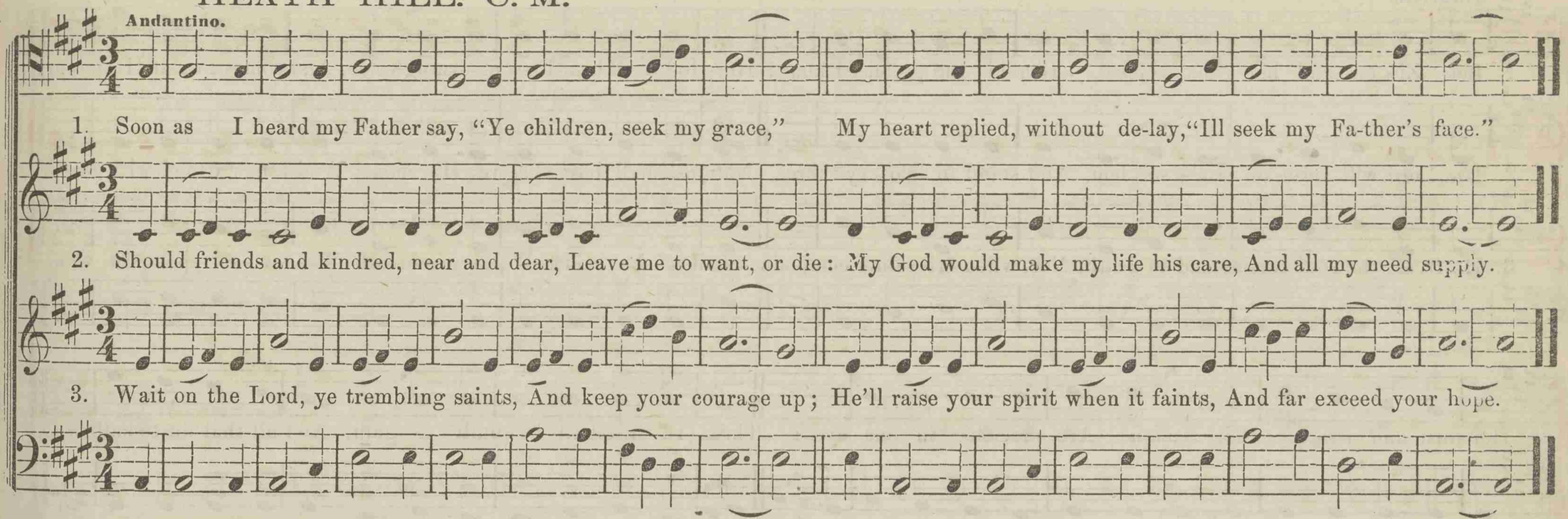
2. His love what mortal tho't can reach! What mortal tongue display! Im - ag - i - na-tion's utmost stretch In wonder dies a - way.

GUARDWELL. C. M.

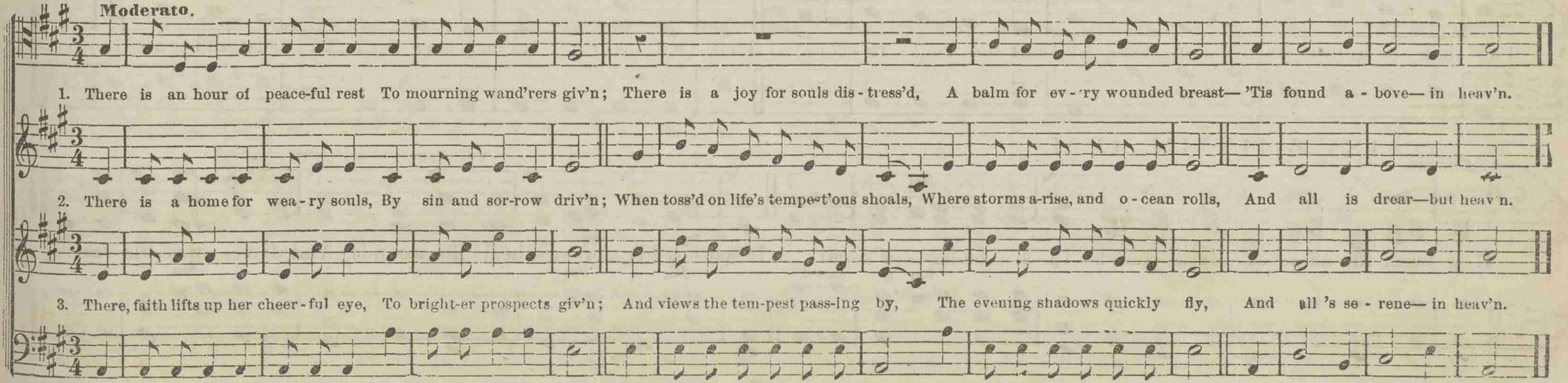
Maestoso.

1. With songs and hon - ors sounding loud, Address the Lord on high: O - ver the heavens He spreads His cloud, And waters veil the sky.

2. He sends His showers of blessings down To cheer the plains be - low; He makes the grass the mountains crown, And corn in valleys grow

HEATH HILL. C. M.

HAZEL. C. M. Peculiar.

Can be sung to ordinary common metre by repeating third line of words.



HIBBARD. C. M. Double.

Allegretto.

1. Let Zi - on and her sons rejoice, Behold the promised hour! Her God hath heard her mourning voice, And comes t'exalt His power.

2. The Lord will raise Je - ru - sa - lem, And stand in glo - ry there; Nations shall bow before His name, And kings attend with fear.

3. He frees the soul condemned to death, Nor, when His saints complain, Shall it be said that praying breath Was ev - er spent in vain.

Her dust and ru - ins that remain Are precious in our eyes: Those ru - ins shall be built a - gain, And all that dust shall rise.

He sits a sovereign on His throne, With pit - y in His eyes: He hears the dying prisoner's groan, And sees their sighs a - rise.

This shall be known when we are dead, And left on long re - cord, That nations yet unborn may read, And trust and praise the Lord.

INEZ HYMN. C. M.

Andantino.

How sweet the name of Jesus sounds In a be-liev - er's ear; It soothes his sorrows, heals his wounds, And drives away his fear.

IRONVILLE. C. M.

Allegretto.

1. To our Redeemer's glorious name A - wake the sa-cred song; Oh, may his love—im-mor - tal flame! Tune ev - 'ry heart and tongue

2. His love, what mortal tho't can reach! What mortal tongue display; Im - ag - i - na-tion's utmost stretch In won - der dies a - way.

3. Dear Lord, while we, a - dor-ing, pay Our hum-ble thanks to thee, May ev' - ry heart with rapture say, "The Sav - ior died for me."

ISRAELLA. C. M.

From Schumann, by F. W. Root.

Moderato.

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

2. Why rest-less, why cast down, my soul? Trust God; and he'll employ His aid for thee, and change these sighs To thankful hymns of joy.

3. Why rest-less, why cast down, my soul? Hope still; and thou shalt sing The praise of him who is thy God, Thy health's eter - nal spring.

LANCASTER. C. M.

REV. R. HARRISON.
Furnished by JAMES HARRISON.

Con Spirito.

1. Oh, for a shout of sa - cred joy To God, the sov'reign King! To God, the sov'reign King! Let ev'ry land their tongues employ, And hymns of tri-umph sing.

2. Je-sus, our God, as-cends on high; His heav'nly guards around, His heav'nly guards around, Attend him ris-ing thro' the sky, With trumpets' joy - ful sound.

3. While an-gels shout and praise their King, Let mortals learn their strains; Let mortals learn their strains, Let all the earth his honor sing, O'er all the earth he reigns.

LOMBARD. C. M.

O. D. ADAMS

Andantino.

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

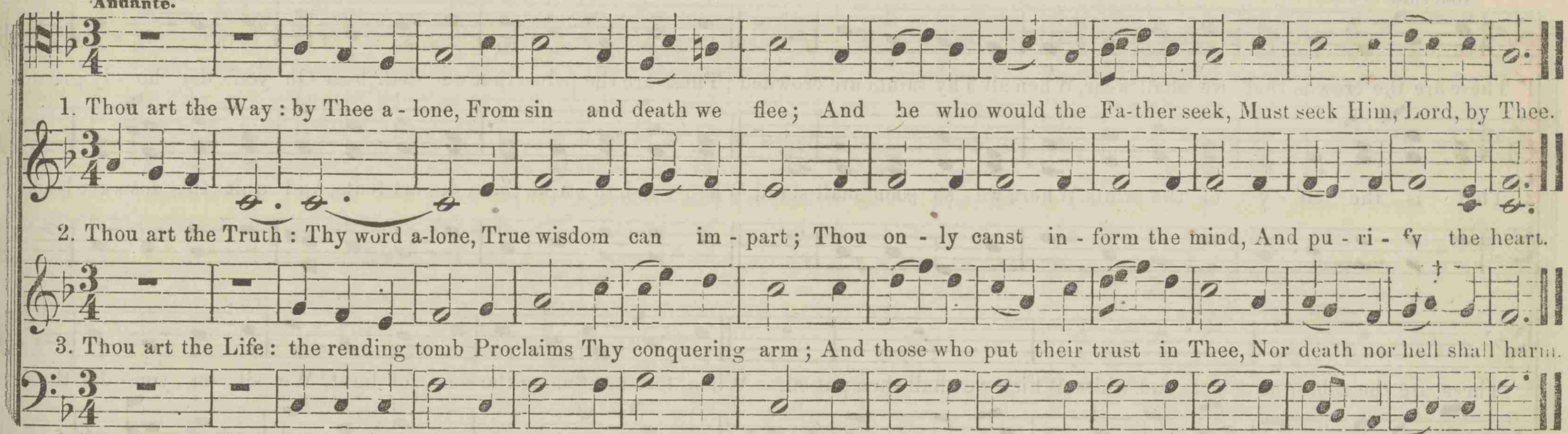
2. In dark-est shades if He ap-pear, My dawn-ing is be - gun: He is my soul's bright morning star, And He my ris-ing sun.

3 Fear-less of hell, and ghast-ly death, I'd break thro' ev-'ry foe; The wings of love and arms of faith Should bear me conqu'ror thro'.

MANITOU. C. M.

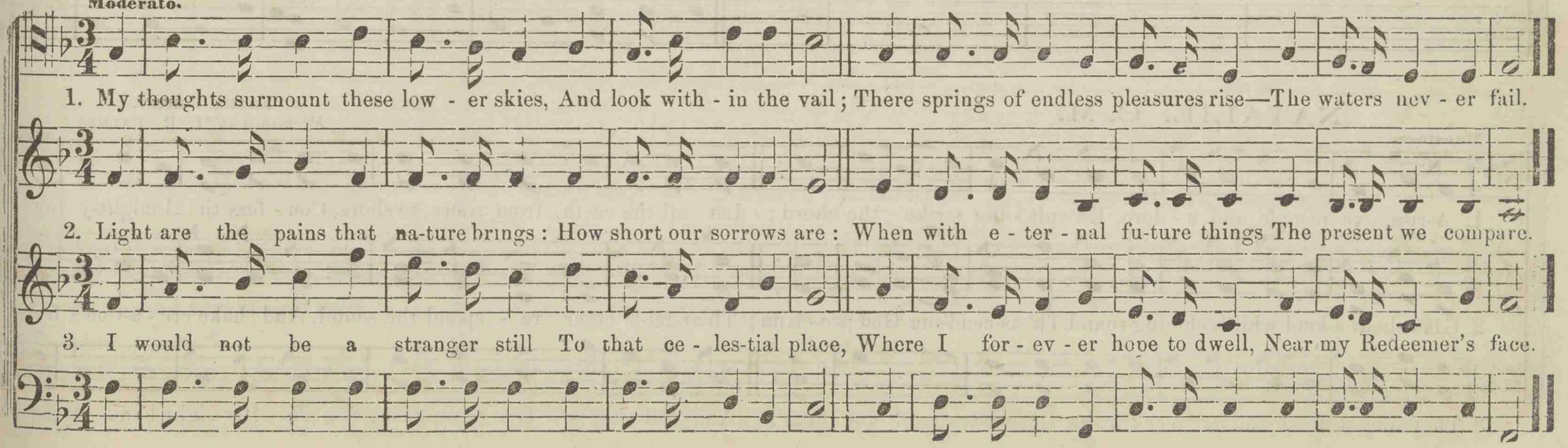
H. R. PALMER.

Andante.



MILLMONT. C. M.

From Mendelssohn, by F. W. ROOT.

Moderato.

MEDALLION. C. M., Double.

Moderato.

1. These are the crowns that we shall wear, When all Thy saints are crowned; These are the palms that we shall bear On yon - der ho - ly ground.

2. That is the cit - y of the saints, Where we so soon shall stand, When we shall strike these des-ert tents, And quit this des - ert land.

These are the robes, un-soiled and white, Which we shall then put on, When, fore-most 'mong the sons of light, We sit on yon - der throne.

Then wel-come toil, and care and pain! And wel-come sor-row too! All toil is rest, all grief is gain With such a prize in view.

NATALIE. C. M.

FRANK FOREST.
Furnished by H. R. PALMER.

Maestoso.

1. A-rise, ye peo-ple and a - dore, Ex - ult - ing strike the chord; Let all the earth, from shore to shore, Con - fess th' al-might-y Lord.

2. Glad shout a-loud, while echo-ing round, Th' as-cend-ing God pro-claim; Th' angel-ic choir re - spond the sound, And shake cre - a-tion's frame

3 They sing of death and hell o'er-thrown In that tri-umph-ant hour; And God ex-alts His con-quering Son To His right hand of power.

OGLE COUNTY. C. M.

P. P. Bliss.

Andantino.

1. Oh! could our tho'ts and wish-es fly, A - bove these gloom - y shades, To those bright worlds beyond the sky, Which

Above these gloomy shades, Above these gloom - y shades,
Or reason's feeble ray, Or reason's fee - ble ray,
To guide our upward aim. To guide our up - - ward aim;

2. There joys unseen by mor - tal eyes, Or rea - son's fee - ble ray, In ev - er blooming pros - pect rise, Un-

3. Lord! send a beam of light di - vine To guide our up - ward aim; With one re - vi - ving touch of thine Our

sor - row ne'er in - vades!

con - scious of de - cay.

lan - guid hearts in - flame.

OLOFF. C. M.

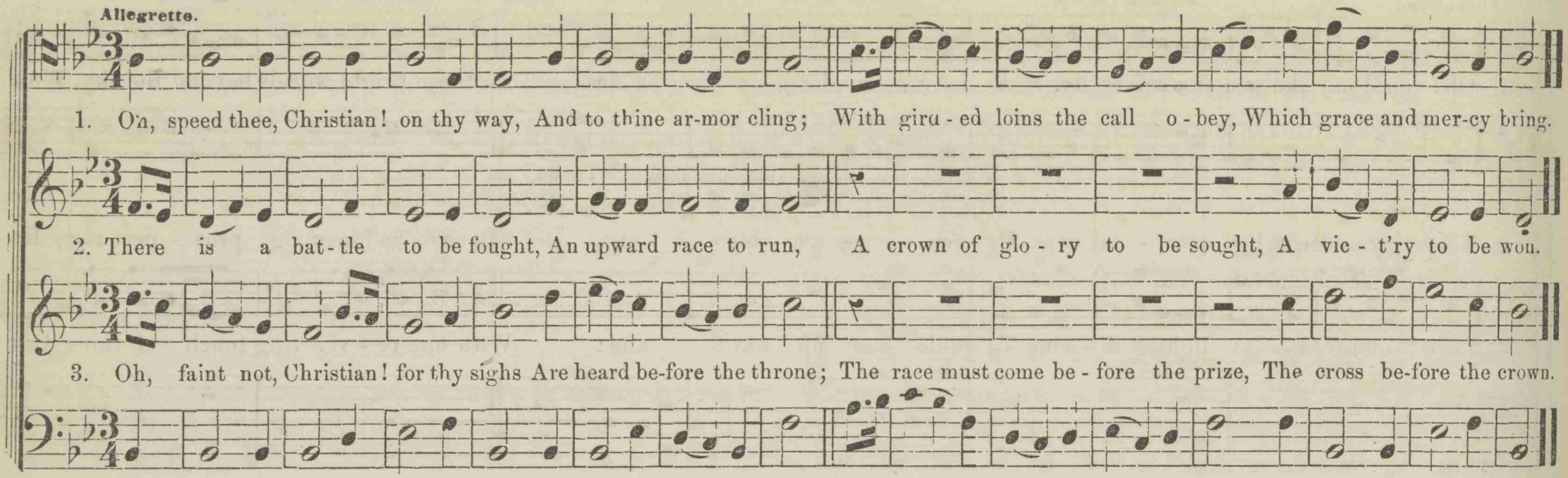
Moderato.

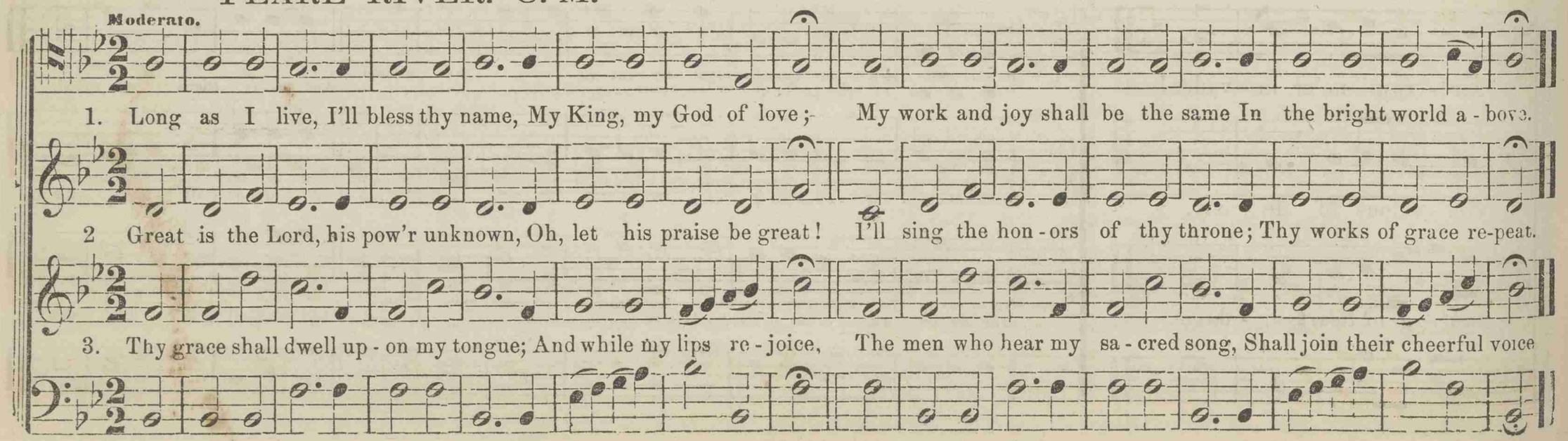
1. While shepherds watch'd their flocks by night, All seat - ed on the ground,
The an - gel of the Lord came down, (*omit*.....) And glo - ry shone a - round.

2. "Fear not," said he, (for mighty dread Had seiz'd their trou - - bled mind,)
"Glad ti - dings of great joy I bring, (*omit*.....) To you and all man - kind.

3. "To you, in Da - vid's town, this day, Is born of Da - - vid's line,
The Savior, who is Christ, the Lord, (*omit*.....) And this shall be the sign."

PENNDALE. C. M.



PEARL RIVER. C. M.

QUESTWAY C. M

Andantino.

1. With joy we hail the sa - cred day Which God hath called His own; With joy the summons we o - bey To wor - ship at His throne.

2. Thy chos - en tem - ple, Lord, how fair! Where will - ing votaries throng To breathe the humble, fer-vent prayer, And pour the cho - ral song.

3. Great God, we hail the sa - cred day Which Thou hast called Thine own; With joy the summons we o - bey To wor - ship at Thy throne.

ROBERTS. C. M.

H. R. Palmer.

Prayerfully.

1. Be mer - ci - ful to me, O God! Be mer - ci - ful to me; For though I sink be - neath Thy rod, Yet do I trust in Thee.

2. Thou knowest, Lord, my flesh, how frail, Strong tho' my spir - it be; Oh, then as - sist when foes as - sail, The soul that clings to Thee.

REDWING. C. M.

P. P. Bliss

Firmly.

No change of time shall ev - er shock My trust, O Lord, in Thee; For Thou hast al - ways been my Rock, A sure de - fense to me.

SEMINARY HILL. C M. No. 1.

C. M. WYMAN.

Allegretto.

1. Sweet was the time when first I felt, The Savior's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

2. In prayer my soul drew near the Lord, And saw His glo - ry shine; And when I read His ho - ly word, I called each promise mine.

4. Rise, Savior, help me to prevail, And make my soul Thy care; I know Thy mer - cy can-not fail— Let me that mer - cy share.

SEMINARY HILL. C. M. No. 2.

C. M. WYMAN.

Moderato.

3. But now, when evening shade prevails, My soul in darkness mourns; And when the morn the light re-veals, No light to me re - turns.

SWEET REST. C. M.

Andantino.

When lan-guor and dis-ease in-vade, This trembling house of clay, 'Tis sweet to look beyond my pain, And long to fly a - way.

TOLLINGHILL. C. M. 6 lines, *or Double by singing first half twice, for first verse.*

Steady time. *Repeat the words in large type after each verse to end with.* **FINE.** **D.C.**

1. **Thou must go forth a - lone, my soul, Thou must go forth a - lone;** To oth - er scenes, to oth - er worlds, That mor-tal hath not known.

2. Thou must go forth a - lone, my soul, To tread the nar-row vale; But He, whose word is sure, hath said His mer - cy shall not fail.

3. Thou must go forth a - lone, my soul, To meet thy God a - bove; But shrink not—He has said, my soul, He is a God of love!

TREMPELEAU. C. M.

Allegretto.

1. A - gain the Lord of life and light, A-wakes the kind-ling ray, Un - seals the eye-lids of the morn, And pours re - ful-gent day.

2. Oh, what a night was that which wrapt A guil-ty world in gloom! Oh, what a Sun, which broke this day, Tri-umph-ant from the tomb!

3. This day be grate-ful hom-age paid, And loud ho-san-nas sung; Let glad-ness dwell in ev - 'ry heart, And praise on ev-'ry tongue

TEMPLE HILL. C. M.

Maestoso.

1. Why search ye in the narrow tomb For Him who lives on high? Heaven spreads her gates to make Him room, His glory fills the sky.

2. Lift up your hearts, and stretch your eyes, The Savior is not here: Behold the Con-quer - or a - rise, To grace a brighter sphere.

TREASURE. C. M.

Andantino.

1. By cool Si - lo - am's shady rill How fair the lil - y grows! How sweet the breath be - neath the hill, Of Sharon's dew - y rose!

2. Lo, such the child, whose ear - ly feet, The paths of peace have trod, Whose se - cret heart, with influence sweet, Is upward drawn to God.

UNITED PRAISE. C. M.

Moderato.

How did my heart rejoice to hear, My friends de - vout - ly say: "In Zi - on let us all ap - pear And keep the solemn day."

VINEYARD. C. M.

Moderato.

1. How sweet, how heav'n-ly is the sight, When those who love the Lord In one an - oth -er's peace de - light, And so ful - fil His word.

2. When each can feel his broth-er's sigh, And with him bear a part! When sor-row flows from eye to eye, And joy from heart to heart.

3. When free from en - vy, scorn and pride, Our wish - es all a - bove, Each can his broth-er's fail - ings hide, And show a broth - er's love!

VICAR. C. M.

T. W. HANNUM.

Andante.

1. When as re-turns this sol - emn day, Man comes to meet his God, What rites, what hon-ors shall he pay, How spread His praise a - broad?

2. From mar-ble domes and gild - ed spires Shall clouds of in-cense rise? And gems, and gold, and gar-lands deck The cost - ly sac - ri - fice.

3. Vain, sin - ful man! cre - a - tion's Lord Thine off'-rings well may spare; But give thy heart, and thou shalt find, Thy God will hear thy prayer.

WILLETT. C. M.

Moderato.

1. When all thy mer - cies, O my God, My ris - ing soul sur - veys, Trans - ported with the view, I'm lost In won - der, love, and praise!

2. When, in the slip - pery paths of youth, With heedless step I ran, Thine arm, unseen, convey'd me safe, And led me up to man.

3. Through all e - ter - ni - ty to thee A joy - ful song I'll raise: But, oh! e - ter - ni - ty's too short To ut - er all thy praise.

WARDWAY. C. M.

Andantino.

1. Let ev - - - ery mor - - tal ear at - - - tend, And ev - - ery heart re - - - - joice; The
2. Ho! all ye hun - - gry, starv - - ing souls, That feed up - - on the wind, And

1. Let ev - ery mor - tal ear at - tend, Let ev - ery mor - tal ear at - tend, And ev - ery heart re - joice, And ev - ery heart re - - joice; The
2. Ho! all ye hun - gry, starv - ing souls, Ho! all ye hun - gry, starv - ing souls, That feed up - on the wind, That feed up - - on the wind, And

trum - - pet of the gos - - pel sounds With an in - - - vit - - - ing voice.
vain - - ly strive with earth - - ly toys To fill an emp - - - ty mind.

trum - pet of the gos - pel sounds, The trum - pet of the gos - pel sounds With an in - vit - ing voice, With an in - - vit - ing voice.
vain - ly strive with earth - ly toys, And vain - ly strive with earth - ly toys To fill an emp - ty mind, To fill an emp - ty mind.

YARE VALLEY. C. M.

Cantabile.

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

2. Order my footsteps by Thy word, And make my heart sincere; Let sin have no do - min - ion, Lord, But keep my conscience clear.

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

YELAM. C. M.

With dignity

'Tis by Thy strength the mountains stand, God of e - ter-nal power! The sea grows calm at Thy command, And tempests cease to roar.

ZINDA. C. M.

C. M. WYMAN.

Reverentially.

1. Fa - ther of mercies God of love, My Fa-ther and my God; I'll sing the honors of Thy name, And spread Thy praise abroad.

2. Teach me in time of deep dis - tress, To own Thy hand, O God; And in sub-mis - sive si - lence learn, The lessons of Thy rod.

3. Then may I close my eyes in death, Redeem'd from anxious fear; For death itself, my God, is life, If Thou be with me there.

HARVILLE. C. M.

JAMES FLINT. From the "Shawm," by permission.

Andantino.

O Thou, who dryest the mourner's tears, How dark this world would be; If, when deceived and wounded here, We could not fly to Thee.

MICAH. C. M.

GREATOREX. From the "Shawm," by permission.

1. O that I knew the secret place Where I might find my God! I'd spread my wants before His face, And pour my woes abroad.

2. I'd tell Him how my sins arise, What sorrows I sus - tain; How grace decays, and com - fort dies, And leaves my heart in pain.

LYRA. C. M.

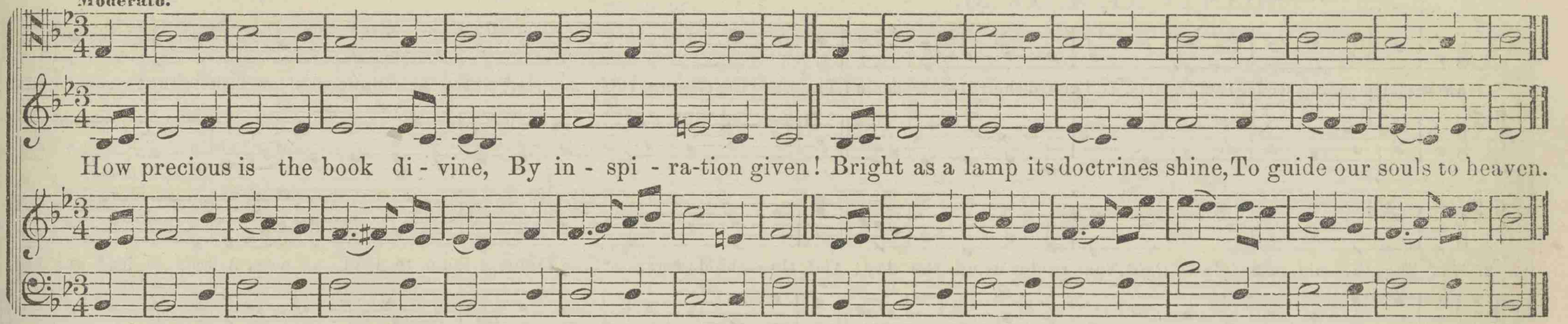
G. F. R. From the "Sabbath Bell," by permission.

Slowly and Reverentially.

How dread are Thine e - ter - nal years, O ev - er - last - ing Lord! By prostrate spirits day and night In-ces-sant-ly adored.

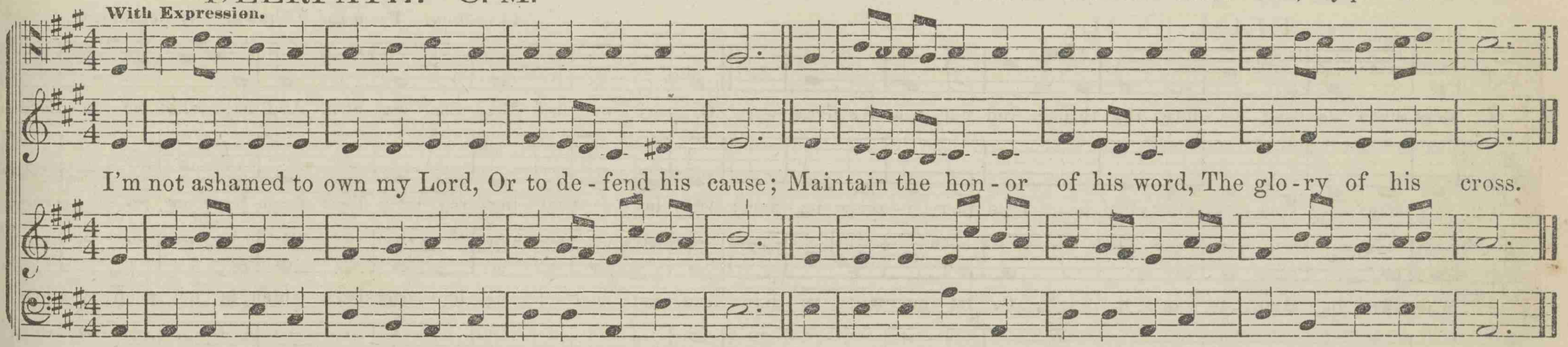
GUIDE. C. M.

H. W. J. From the "Coronet," by permission.

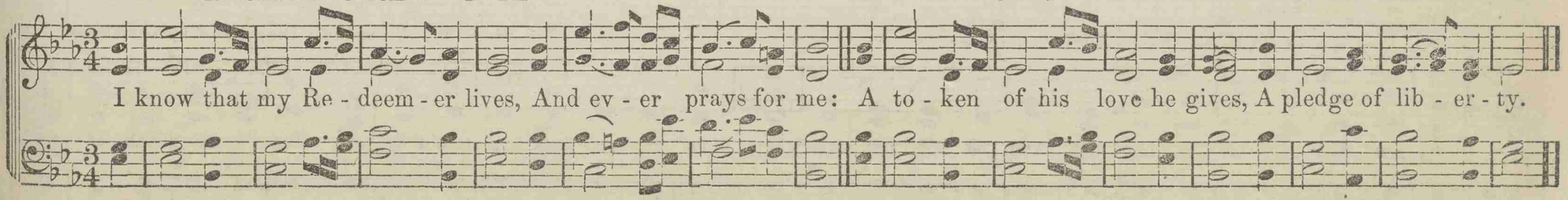
Moderato.

DEERPATH. C. M.

G. F. R. From the "Sabbath Bell," by permission.

With Expression.



BRADFORD. C. M.

Arranged by G. F. R. From the "Shawm," by permission.

MONTCALM. C. M.

G. F. R. From the "Diapason," by permission

1. How shall the young secure their hearts, And guard their lives from sin? Thy word the choicest rules imparts, To keep the conscience clean, To keep the conscience clean.

2. 'Tis like the sun, a heav'n-ly light, That guides us all the day; And, thro' the dan-gers of the night, A lamp to lead our way, A lamp to lead our way.

ELIM. C. M.

Andantino.

GERATOREX. From the "Shawm," by permission."

1. Lord, when we bend be-fore thy throne, And our con-fes-sions pour; O, may we feel the sins we own, And hate what we de-plore.

2. Our con-trite spir-its pit-ying see, True pen-i-tence im-part; And let a heal-ing ray from Thee Beam hope on ev-'ry heart.

3. When we dis-close our wants in pray'r, O, let our wills re-sign; And not a tho't our bo-som share Which is not whol-ly thine.

CALM. C. M.

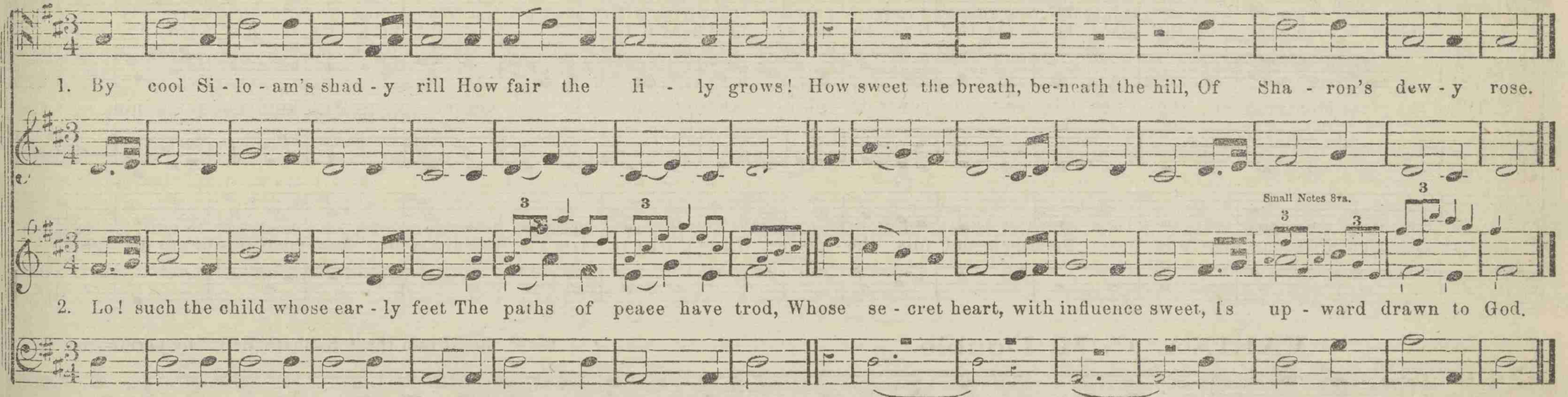
G. F. R. From the "Diapason," by permission.

Think gen-tly of the err-ing one; And let us not for-get; How-ev-er dark-ly stain'd by sin, He is our broth-er yet.

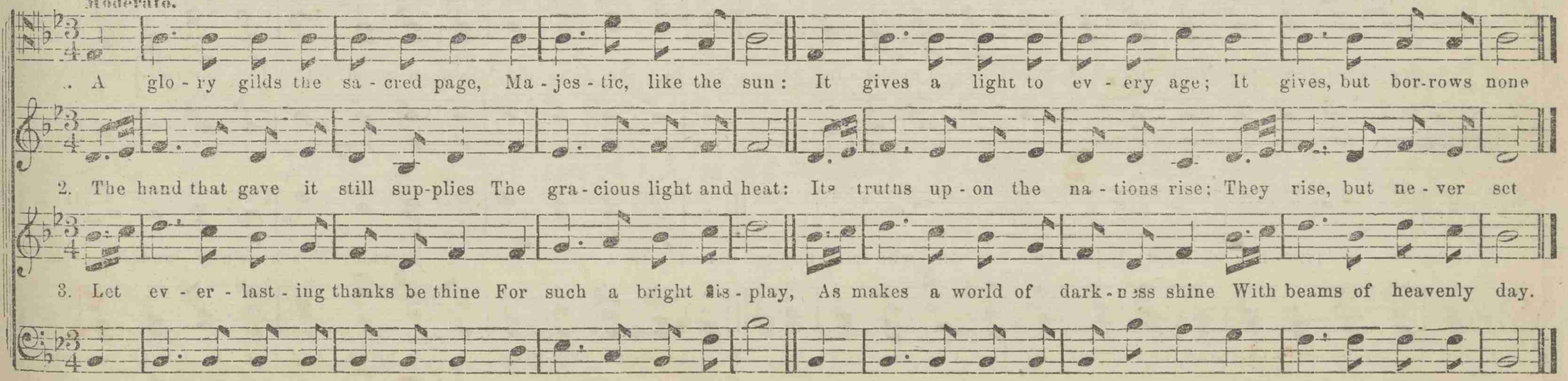
SILOAM.* C. M.

From the "Dulcimer,"
By permission of F. J. Huntington, N. Y.

With gentleness. Cres. and Dim. *(May be sung as a Quartett.--The small notes, seldom used, are intended for the flute or some similar instrument.)*



GLASGOW. C. M.

G. F. R. From the "Shawm," by permission.

*The effort was made to obtain some music in Mr. Woodbury's hand-writing, but without success. His many friends will, however, be glad to see attached to one of his most beautiful tunes a fac-simile of his autograph. See pages 338, 339 and 340, for fac-similes of the hand-writing of other prominent musical men.

SPIRES. C. M.

G. F. R. From the "Diapason," by permission.

SOLO, for Soprano Voice.

1. My soul, how love - ly is the place To which thy God re - sorts! 'Tis heav'n to see his smil - ing face, Tho' in his earth - ly courts.

2. There the great Mon-arch of the skies His sav - ing pow'r dis - plays; And light breaks in up - on our eyes With kind and quick-'ning rays.

3. With his rich gifts the heav'n ly Dove De-scends and fills the place; While Christ re-veals his won-drous love, And sheds a - broad his grace.

VARINA. C. M. Double.

G. F. R. From the "Sabbath Bell," by permission.

Not too fast.

1. There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite day ex - cludes the night, And pleas-ures ban - ish pain.

3. Sweet fie'ds, be yond the swell - ing flood, Stand dress'd in liv - ing green; So to the Jews old Ca-naan stood, While Jor - dan roll'd be - tween.

2. There ev - er - last - ing spring a - bides, And nev - er - with-'ring flow'rs; Death, like a nar - row sea, di - vides This heav'n-ly land from ours.

4. But tim -'rous mor - tals start and shrink To cross this nar - row sea; And lin - ger, shiv-'ring on the brink, And fear to launch a - way.

CORONATION. C. M.

O. HOLDEN

All hail the pow'r of Je - sus' name! Let an-gels pros-trate fall; Bring forth the roy-al di - a - dem, And crown him Lord of all: Bring forth the roy - al di - a - dem, And crown him Lord of all.

DEDHAM. C. M.

GARDINER.

Sweet was the time when first I felt The Sav - ior's par-d'ning blood Ap-plied to cleanse my soul from guilt, And bring me home to God.

STEPHENS. C. M.

JONES.

To our al - might - y Mak - er, God, New hon - ors be ad-dress'd; His great sal - va - tion shines a broad, And makes the na - tions bless'd.

DUNDEE. C. M.

SCOTTISH.

O Je - sus, thou the beau - ty art Of an - gel - worlds a - bove; Thy name is mu - sic to the heart, En - chant - ing it with love

ST. ANN'S. C. M.

DR. CROFT.

Thro' all the chang ing scenes of life, In troub - le and in joy, The prais - es of my God shall still My heart and tongue em - ploy.

CHINA. C. M.

SWAN.

Why do we mourn de - part - ing friends, Or shake at death's a - larms? 'Tis but the voice that Je - sus sends To call them to his arms.

ST. MARTIN'S. C. M.

TANSUR.

O Thou, to whom all crea-tures bow, With-in this earth-ly frame, Thro' all the world, how great art Thou! How glo-rious is thy name!

MARLOW. C. M.

From "CARMINA SACRA," by permission.

Lord, how se-cure my con-science was, And felt no in-ward dread! I was a-live with-out the law, And tho't my sins were dead.

CHRISTMAS. C. M.

HANDEL.

A-wake, my soul, stretch ev-'ry nerve, And press with vig-or on; A heav'n-ly race de-mands thy zeal, A bright, im-mor-tal crown, A bright, im-mor-tal crown.

CANTERBURY. C. M.

From "Playford's Psalms and Hymns."

The Lord is on-ly my sup-port, And he that doth me feed; How can I then lack an-y-thing, Where-of I stand in need.

WINDSOR. C. M.

From the "Scotch Psalter."

O God, our help in a-ges past, Our hope for years to come, Our shel-ter from the storm-y blast, And our e-ter-nal home.

TALLIS. C. M.

TALLIS.

CHANT, SOLO OR SEMI-CHORUS. CHORUS. SOLO OR SEMI-CHORUS. CHORUS.

O all ye na-tions, praise the Lord, Each with a dif-f'rent tongue; In ev-'ry lan-guage learn his word, And let his name be sung

ALMOND. S. M.

Moderato.

1. O where shall rest be found, Rest for the wea - ry soul; 'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole.

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

3. Be-yond this vale of tears There is a life a - bove, Un-meas - ured by the flight of years, And all that life is love.

ASHMORE. S. M.

Allegretto.

1. My soul, re-peat His praise, Whose mer-cies are so great; Whose an-ger is so slow to rise, So read-y to a - bate, So read-y to a - bate.

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

3. High as the heav'ns are raised, A-bove the ground we tread, So far the rich-es of His grace, Our high-est tho'ts ex - ceed, Our high-est tho'ts ex-ceed.

BARONE. S. M.

Joyfully.

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

2. How charming is their voice! How sweet the tidings are!— "Zi - on, behold thy Sav - ior King! He reigns and triumphs here."

3. How hap-py are our ears, That hear the joy - ful sound, Which kings and prophets wait - ed for, And sought, but nev-er found!

BALLENTINE. S. M.

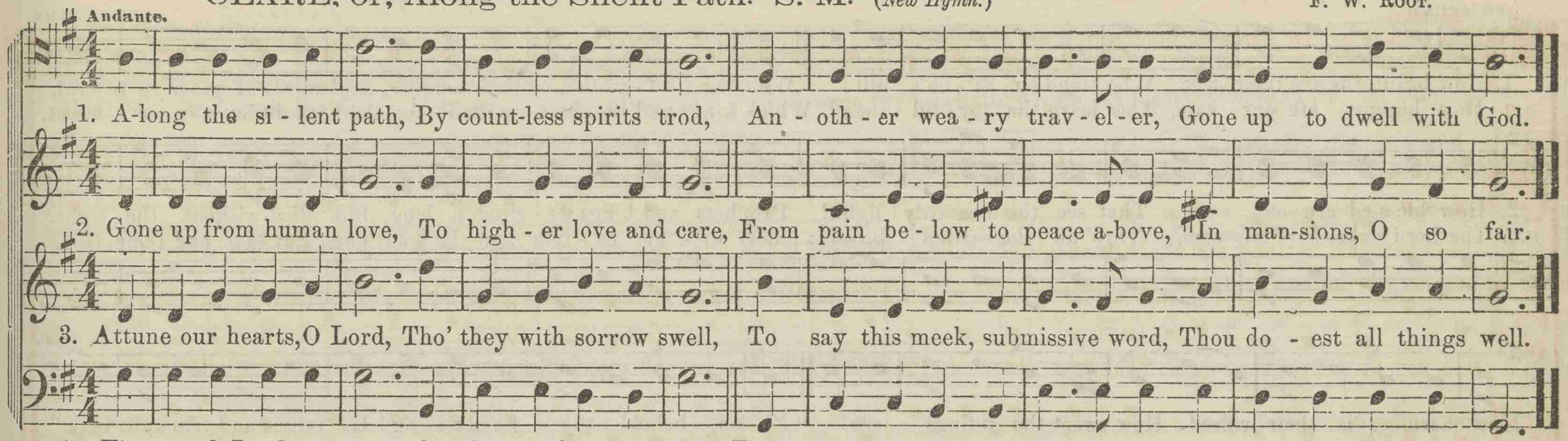
Moderato.

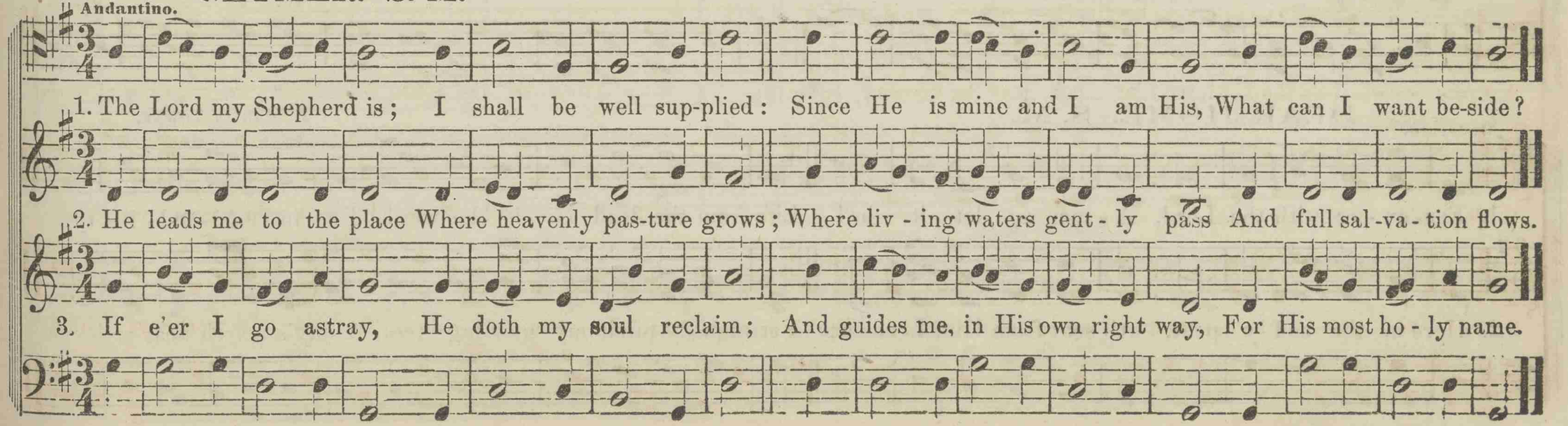
1. Come, we who love the Lord, And let our joys be known; Join in a song of sweet ac - cord, And thus sur - round the throne.

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

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

CLARE, or, Along the Silent Path. S. M. (*New Hymn.*)

F. W. ROOT.

CLYMER. S. M.



DUCHESS HILL. S. M. Triple, *or Double by repeating first verse as a chorus after each two.*

Andantino. FINE.

1. How beauteous are their feet, Who stand on Zi - on's hill! Who bring sal - va-tion on their tongues, And words of peace re - veal.
D.C. How hap-py are our ears, That learn the joy - ful sound, Which kings and prophets waited for, And sought but nev - er found.

2. How bless-ed are our eyes, That see this heavenly light! Prophets and kings de - sired it long, But died without the sight.
D.C. The Lord makes bare His arm, Thro' all the earth a - broad: Let ev - 'ry na - tion now be-hold Their Sav - ior and their God.

D.C.

How charming is their voice! How sweet the tidings are!—"Zi - on, behold thy Savior King! He reigns and triumphs here."

The watchmen join their voice, And tuneful notes em - ploy; Je - ru - sa - lem breaks forth in songs, And deserts learn the joy.

DEAR HOME. S. M.

T. Martin Towne.

Moderato.

1. For - ev - er with the Lord, A - men so let it be! Life from the dead is in the word, 'Tis im - mor - tal - i - ty.

2. Here in the bod - y pent, Ab-sent from Him I roam; Yet night-ly pitch my mov-ing tent, A day's march near-er home.

EARLY MORN. S. M.

Two kinds of time.

1. Give to the winds thy fears; Hope on, be not dismayed; God hears thy sighs and counts thy tears; God shall lift up thy head.

2. Thro' waves and clouds and storms, He gently clears thy way: Wait thou His time: the dark-est night Shall end in brightest day.

EMELIA. S. M.

Allegretto.

1. Sweet is the work, O Lord, Thy glo-rious acts to sing, To praise Thy name and hear Thy word, And grateful offerings bring.

2. Sweet, at the dawning light, Thy boundless love to tell, And when approach the shades of night, Still on the theme to dwell.

FAIR ISLAND. S. M.

C. M. WYMAN.

Firmly.

1. I stand on Zion's mount, And view my starry crown; No power on earth my faith can shake, Nor hell can thrust me down.

2. The lofty hills and towers,
That lift their heads on high,
Shall all be leveled low in dust—
Their very names shall die.

3. The vaulted heavens shall fall,
Built by Jehovah's hands;
But firmer than the heavens, the Rock
Of my salvation stands

GOLDEN CITY. S.M.

Cantabile.

1. Come, we who love the Lord, And let our joys be known; Join in a song of sweet ac - cord, And thus sur - round the throne.
2. The hill of Zi - on yields A thousand sa - cred sweets Be-fore we reach the heaven - ly fields, Or walk the gold-en streets.
3. Then let our songs a-bound, And ev - ery tear be dry; We're marching through Immanuel's ground, To fair - er worlds on high.

1. Come, we who love the Lord, And let our joys be known; Join in a song of sweet ac - cord, And thus surround the throne.
2. The hill of Zion yields A thousand sacred sweets Before we reach the heaven-ly fields, Or walk the gold-en streets.
3. Then let our songs abound, And every tear be dry; We're marching through Immanuel's ground, To fairer worlds on high.

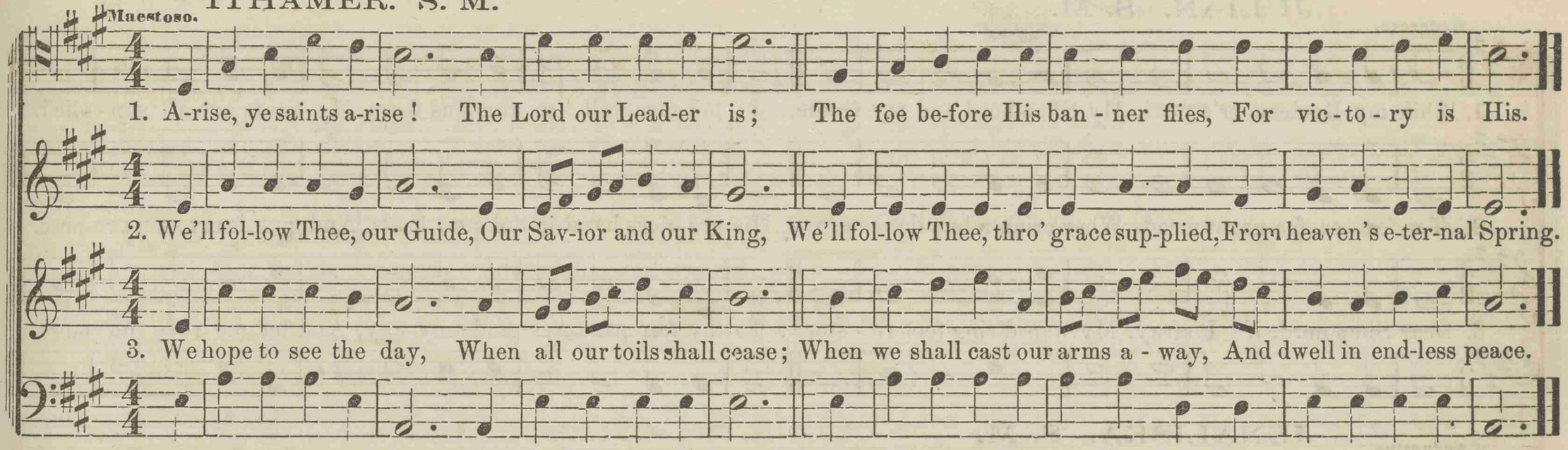
1. Come, we who love the Lord, And let our joys be known; Join in a song of sweet ac - cord, And thus sur - round the throne.
2. The hill of Zi - on yields A thousand sa - cred sweets Be-fore we reach the heaven - ly fields, Or walk the gold-en streets.
3. Then let our songs a-bound, And ev - ery tear be dry; We're marching through Immanuel's ground, To fair - er worlds on high.

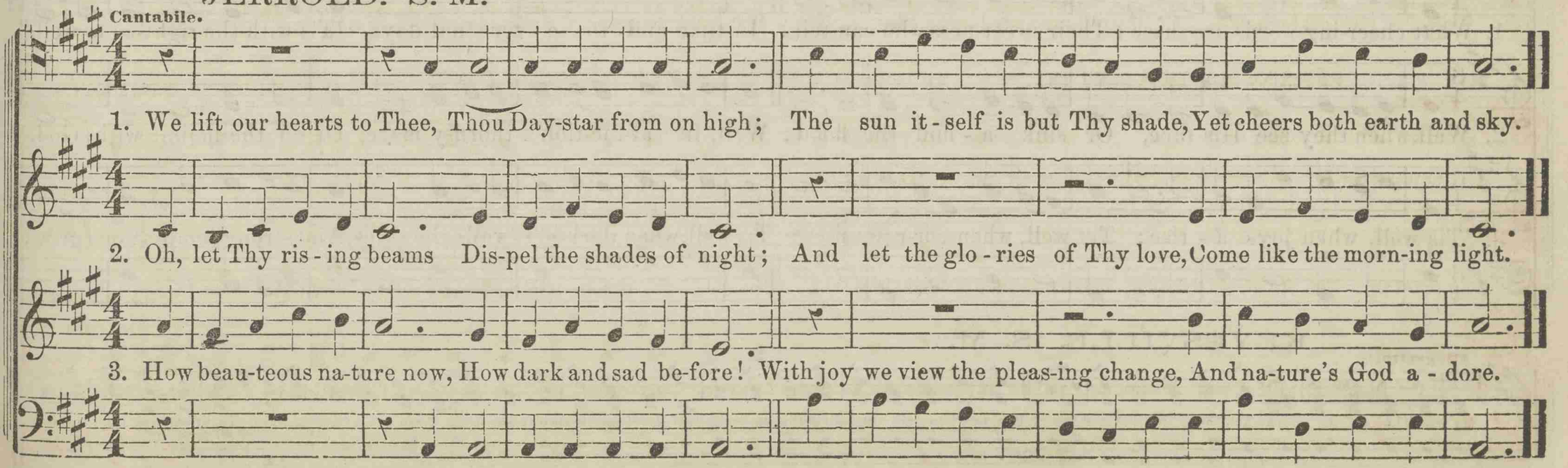
HIAWATHA. C. M.

W. Irving Hartshorn.

Gently. Ritard.

1. One sweet-ly sol - emn thought Comes to me o'er and o'er, Near-er my part - ing hour am I Than e'er I was be - fore.
2. Near-er my Fath - er's house, Where man-y mansions be; Near-er the throne where Je-sus reigns,—Nearer the crys - tal sea;
3. Near-er my go - ing home, Lay - ing my bur - den down, Leav-ing my cross of heav - y grief, Wear-ing my star - ry cross.

ITHAMER. S. M.

JERROLD. S. M.



JULIAN. S. M.

N. D. Coon.

Moderato.

1. While my Re-deem-er's near, My Shep-herd and my Guide, I bid fare-well to anx-ious fear; My wants are all sup-plied.

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

3. Dear Shep-herd, if I stray, My wan-d'ring feet re-store; To thy fair pas-tures guide my way, And let me rove no more.

JUNALISKA. S. M.

Andantino.

1. What cheer-ing words are these? Their sweet-ness who can tell? In time and to e-ter-nal days, "'Tis with the right-eous well."

2. Well, when they see His face, Or sink a-mid the flood; Well, in af-flic-tion's thorn-y maze, Or on the mount with God.

3. 'Tis well, when joys a-rise; 'Tis well, when sor-rows flow; 'Tis well, when dark-ness vails the skies, And strong temptations grow.

KEYESVILLE. S. M.

Allegretto.

My soul! be on thy guard; Ten thou-sand foes a-rise: The hosts of sin are press-ing hard To draw thee from the skies; The hosts of sin are press-ing hard To draw thee from the skies.

KIRTLAND PLACE. S. M.

Allegretto.

1. "The Lord is risen indeed:" Now is His work performed; Now is His mighty Captive freed, And death our foe disarmed.

2. "The Lord is risen indeed:" At - tend - ing an-gels, hear: Up to the courts of heaven, with speed, The joy - ful tid - ings bear.

3. Then take your golden lyres, And strike each cheerful chord; Join all the bright ce - les - tial choirs, To sing our ris - en Lord.

LAKE STREET. S. M.

With dignity.

1. Great is the Lord our God, And let His praise be great; He makes His churches His a - bode, His most de-light-ful seat.

2. These temples of His grace— How beau - ti - ful they stand! The honors of our native place, And bulwarks of our land.

3. In Zi - on God is known, A ref - uge in dis - tress; How bright has His sal - va-tion shone Thro' all Her pal - a - ces.

LA GRANGE. S. M.

Andantino.

Oh, cease my wandering soul, On restless wings to roam; All this wide world, to ei - ther pole, Hath not for thee a home.

LONGFELLOW. S. M.

Allegretto. SOLO.

1. My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to a - bate

CHORUS.

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

3. High as the heavens are raised Above the ground we tread, So far the riches of his grace Our hignest tho'ts ex - ceed.

4. My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to a - bate.

LIGONIER. S. M.

Allegretto.

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

2. Oh, bless the Lord, my soul! Nor let his mercies lie For-got-ten in un-thankfulness, And without praises die.

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

MARLAND'S MILLS. S. M.

Andantino.

1. A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky.
2. To serve the present age, My call-ing to full - fill;— Oh, may it all my powers engage, To do my Master's will.

MORIAL. S. M.

CHARLES HEYER.

Moderato.

1. To praise our Shepherd's care, His wis-dom, love, and might, Your loudest, lof - tiest songs prepare, And bid the world u - nite,
2. Supremely good and great, He tends His blood-bought fold; He stoops, tho' throned in highest state, The feeblest to up - hold.

1. To praise our Shepherd's care, His wisdom, love, and might,..... Your loudest, loftiest songs prepare, And bid them all u - nite.
2. Supremely good and great, He tends His blood-bought fold,..... He stoops, tho' throned in high -est state, The feeblest to up - hold.

NORTHERN LIGHT. S. M.

C. M. WYMAN.

Andantino.

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from ev - 'ry eye.
2. The Son of God in tears The wondering an - gels see! Be thou as - ton-ished, O my soul! He shed those tears for thee.
3. He wept that we might weep: Each sin demands a tear: In Heaven a - lone no sin is found, And weeping is not there.

NEWHOPE. S. M.

Andantino.

1. My soul! be on thy guard; Ten thou-sand foes a - rise; The hosts of sin are press-ing hard To draw thee from the skies.

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

3. Ne'er think the vic - t'ry won, Nor once at ease sit down; Thy ar-duous work will not be done Till thou ob-tain thy crown.

NILSEN. S. M.

Andante.

1. Is this the kind re- turn? Are these the thanks we owe? Thus to a-buse e- ter-nal love, Whence all our bless-ings flow? Whence all our bless-ings flow?

2. To what a stub-born frame Hath sin re-duced our mind! What strange re-bel-lious wretch-es we! And God as strange-ly kind! And God as strange-ly kind!

3. Turn, turn us, might-y God! And mold our souls a-flesh; Break, sov-'reign Grace! these hearts of stone, And give us hearts of flesh, And give us hearts of flesh.

4. Let past in-grat - i - tude Pro - voke our weep-ing eyes, And hour - ly, as new mer - cies fall, Let hour - ly thanks a - rise, Let hour-ly thanks a - rise

NECTARINE. S. M.

Andantino.

1. When o - ver-whelm'd with grief, My heart with - in me dies; Help - less, and far from all re - lief, To heav'n I lift mine eyes.
2. O, lead me to the Rock That's high a - bove my head! And make the cov - ert of thy wings My shel - ter and my shade.
3. With - in thy pres - ence, Lord, For - ev - er I'll a - bide; Thou art the tow'r of my de - fense, The ref - uge where I hide.

OPHINETT. S. M.

Moderato.

1. My soul, it is thy God Who calls thee by his grace; Now loose thee from each cum-b'ring load, And bend thee to the race, And bend thee to the race.
2. Make thy sal - va - tion sure, All sloth and slum-ber shun; Nor dare a mo - ment rest se - cure, Till thou the goal hast won, Till thou the goal hast won.
3. Thy crown of life hold fast; Thy heart with cour-age stay; Nor let one trem-bling glance be cast A - long the back-ward way, A-long the back-ward way.

ORLAND'S REST. S. M.

Moderato. J. R. MURRAY.

1. Send down thy rest, O God! Our toils and tears to crown; Too long the thorn-y path we've trod; Thy rest, O God, send down; Too long the thorn-y path we've trod; Thy rest, O God, send down!
2. A liv - ing faith im-part Our ques-tion-ing to still; With hope in-spire each faint-ing heart, And nerve each fal-t'ring will; With hope in-spire each faint-ing heart, And nerve each fal-t'ring will.

OLIVER. S. M.

F. W. Root.

Allegretto.

1. Come, sound His praise a - broad, And hymns of glo-ry sing; Je - ho-vah is the sov'reign God, The u - ni - ver-sal King.

2. He formed the deeps unknown, He gave the seas their bound; The watery worlds are all His own, And all the solid ground.

PLIMPTON. S. M.

N. D. Coon.

Moderato.

1. My soul, re - peat His praise, Whose mer-cies are so great; Whose an - ger is so slow to rise, So read - y to a - bate.

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

QUINLAN. S. M.

Andantino.

1. How gen - tle God's commands! How kind His precepts are! Come, cast your burden on the Lord, And trust His constant care.

2. Beneath His watch-ful eye His saints se - cure-ly dwell, That hand which bears all nature up, Shall guard His children well.

RHINELAND. S. M.

CHARLES HEYER.

Andantino

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 liv - ing wa - ters gently pass, And full sal - va - tion flows.

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

SCHUMANN. S. M.

F. W. ROOT, 1859.

Moderato.

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

2. Near - er my Father's home, Where many man - sions be; Near - er the throne where Jesus reigns, Nearer the crystal sea.

3. Near - er my Father's home, Lay - ing my bur - den down, Leav - ing my cross of heavy grief, Wearing my starry crown.

TOURJEE. S. M,

P. P. BLISS.

Quietly.

1. Night is the time to rest, How sweet, when labors close, To gather round an aching breast, The curtain of repose.

2 Night is the time to rest. To wet with unseen tears, Those graves of memory where sleep The joys of other years.

3. Night is the time to pray,
Our Savior oft withdrew
To desert mountains far away
So will His followers do.

4. Night is the time for death,
When all around is peace,
Calmly to yield the weary breath,
From sin and suffering cease.

CHAPLET. S. M.

Moderato.

G. F. R. From the "Diapason" by permission.

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

3. How hap - py are our ears, That hear the joy - ful sound, Which kings and prophets waited for, And sought, but nev-er found, Which kings and prophets

on their tongues, And words of peace reveal. 2. How charming is their voice! How sweet the tidings are!—"Zion, behold thy Savior King! He reigns and triumphs here.

waited for, And sought, but never found! 4. How blessed are our eyes, That see this heavenly light! Prophets and kings desired it long, But died without the sight.

GREENWOOD. S. M.

Andantino.

J. E. SWEETSER. From the "Sabbath Bell" by permission.

1. How honored is the place, Where we a - dor - ing stand, Zi - on, the glo - ry of the earth, And beau - ty of the land.

2. Bul-warks of grace de - fend The cit - y where we dwell; While walls, of strong sal - va - tion made, De - fy th'assults of hell.

CROSBY. S. M.

G. F. R. From "The Sabbath Bell," by permission.

Andante.

1. While my Redeemer's near, My Shepherd and my Guide, I bid farewell to ev - 'ry fear; My wants are all sup - plied.

2. To ev - er fragrant meads, Where rich abundance grows, His gracious hand in-dul-gent leads, And guards my sweet repose.

SHEPHERD. S. M.

G. F. R. From "The Coronet," by permission.

Andantino.

1. The Lord my Shepherd 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 living waters gently pass, And full sal - va - tion flows.

AHIRA S. M.

Greatorex. From "The Sabbath Bell," by permission.

Behold! the day is come, The righteous Judge is near; And sinners, trembling at their doom, Shall soon their sentence hear.

EVLEEN. S. M.

G. F. R. From the "Diapason," by permission.

Graceful and Flowing.

1. How gentle God's commands! How kind His precepts are! Come, cast your bur - dens on the Lord, And trust His constant care.

2. Be - neath His watchful eye His saints se - cure-ly dwell; That hand which bears all na - ture up, Shall guard His children well.

WINCHELL. S. M.

W. B. B. and G. F. R. From the "Diapason," by permission.

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

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

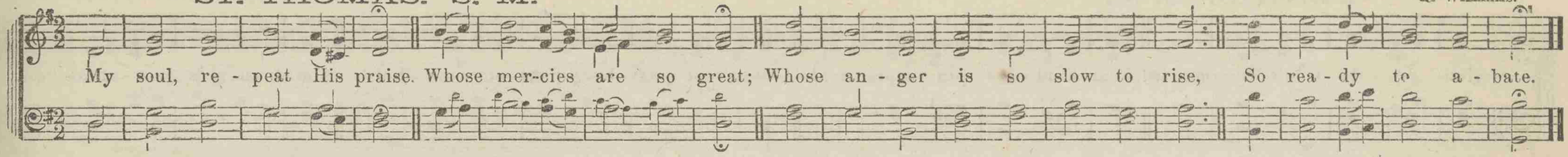
CRESCENT LAKE. S. M.

G. F. R. From the "Diapason," by permission.

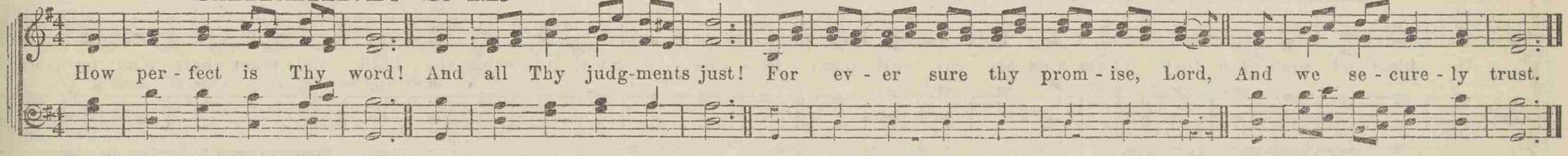
How charming is the place Where my Redeemer, God, Unveils the beauties of His face, And sheds His love abroad.

ST. THOMAS. S. M.

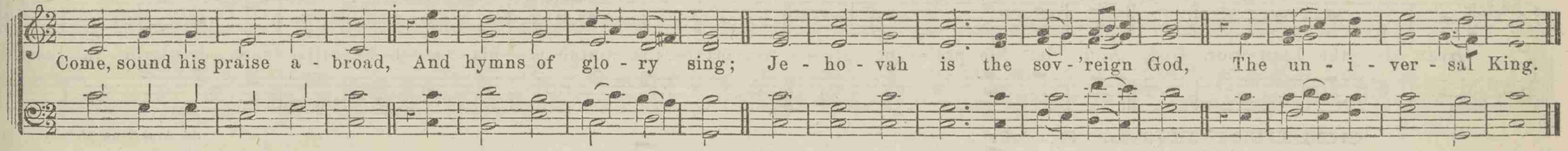
A. Williams.



SHIRLAND. S. M.

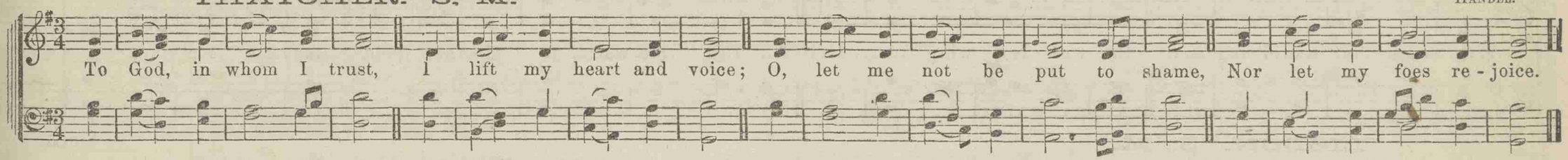
Stanley.

SILVER STREET. S. M.

I. Smith.



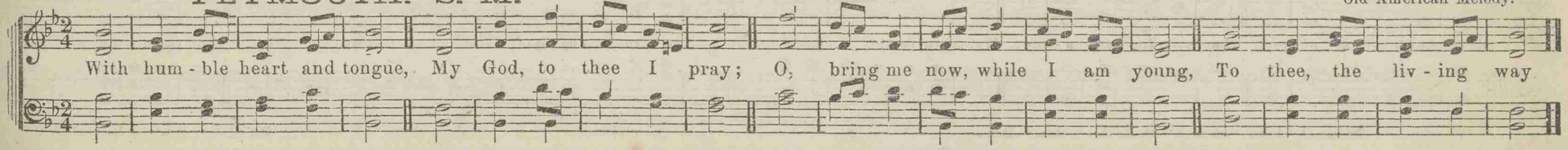
THATCHER. S. M.

Handel.



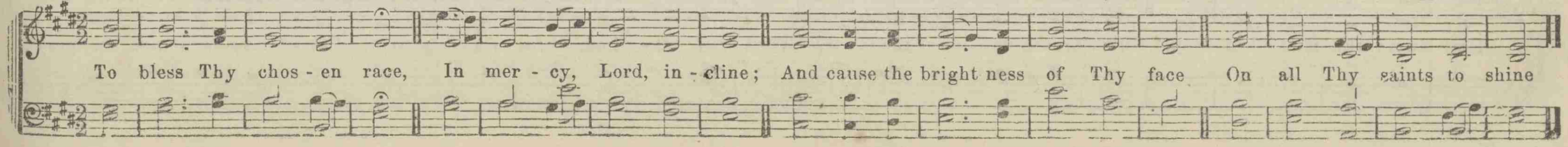
PLYMOUTH. S. M.

Old American Melody.



MORNINGTON. S. M.

Mornington.



DENNIS. S. M.

From "CARMINA SACRA," by permission.

How gen - tle God's com-mands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.

BADEA. S. M.

GERMAN.

O, bless - ed souls are they Whose sins are cov - er'd o'er; Di - vine - ly blest, to whom the Lord Im - putes their sins no more.

DOVER. S. M.

From "CARMINA SACRA," by permission.

Great is the Lord our God, And let his praise be great; He makes the church-es his a - bode, His most de - light - ful seat.

GOLDEN HILL. S. M.

Old American Melody.

O cease, my wan-d'ring soul, On rest - less wing to roam; All this wide world, to ei - ther pole, Has not for thee a home.

LISBON. S. M.

READ.

Wel-come, sweet day of rest, That saw the Lord a - rise; Wel-come to this re-viv-ing breast, And these re-joic-ing eyes; Wel-come to this re - viv-ing breast, And these re-joic-ing eyes.

STATE STREET. S. M.

J. C. WOODMAN. From "CARMINA SACRA," by permission.

How sweet the melt - ing lay, Which breaks up - on the ear, When at the hour of ris - ing day, Chris - tians u - nite in pray'r.

ANAMOSA. 7s.

Reverentially.

1. Thou, who art en-throned a - bove, Thou in whom we live and move; Sweet it is with joy - ful tongue, To re-sound Thy name in song

2. When the morn-ing paints the skies, When the stars of eve - ning rise, We Thy prais - es will ac-cord, Sov-'reign Ru - ler, might-y Lord.

3. Decks the spring with flowers the field, Har-vest rich doth au - tumn yield; Giv - er of all good be-low, Lord, from Thee these bless-ings flow.

BANDLINE. 7s.

Moderato.

1. Hark! the skies with mu-sic sound, Heav'n-ly glo-ry beams a-round; Christ is born! the an-gels sing, Glo - ry to the new-born King.

2. Peace is come, good will ap-pears, Sinners wipe a - way your tears; Christ for you in flesh to - day Hum-bly in the man - ger lay.

3. Mor-tals, hail the glo-rious King! Rich-est in-cense cheer-ful bring, Praise and love Em-man-uel's name, And His bound-less grace pro - claim.

CURWEN. 7s.

F W. Root

Maestoso.

1. Wake the song of ju - bi - lee! Let it ech - o o'er the sea: Now is come the promised hour: Jesus reigns with sov'reign power.

2. All ye nations! join and sing, "Christ, of lords and kings, is King!" Let it sound from shore to shore, "Jesus reigns for ev - er - more!"

DAY OF REST. 7s, 6 lines.

Moderato.

1. Safe - ly through an - oth - er week, God has brought us on our way; Let us now a blessing seek Waiting in His

2. While we pray for pard'ning grace, Thro' the dear Re-deem-er's name, Show Thy re - con - cil - ing face; Take a - way our

courts to - day; Day of all the week the best, Emblem of e - ter - nal rest.

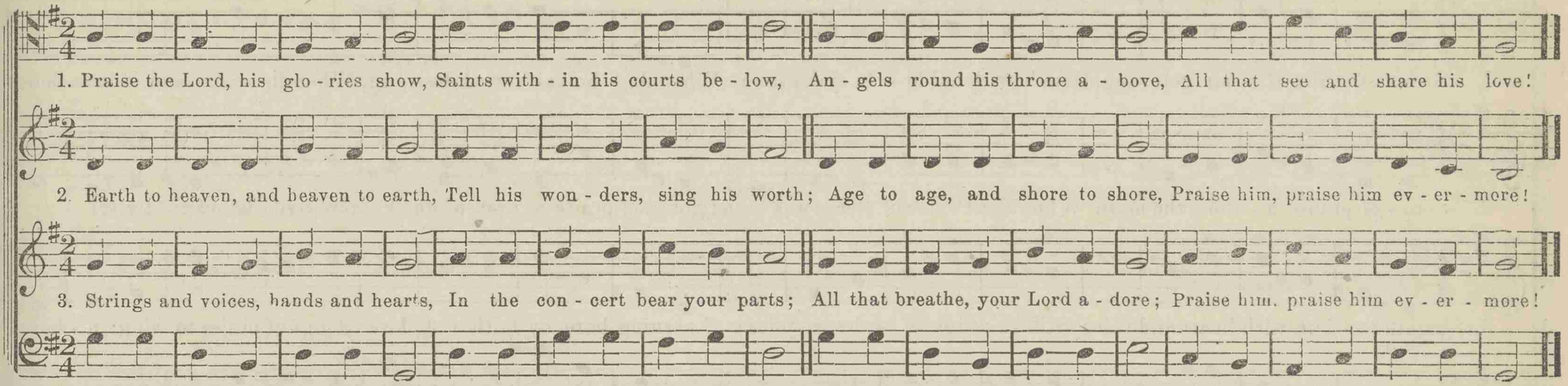
sin and shame: From our worldly cares set free, May we rest this day in Thee.

1. Jesus, hail! Thou great I AM!
High and holy is Thy name;
Angel-harps resound Thy praise;
Saints adore Thy saving grace
Every creature bows the knee,
Worshiping Thy majesty.

2. Hail, Thou everlasting Lord!
"God with us!" incarnate Word!
Glory of Thy church Thou art.
Life and light of every heart:
Angels, saints, below, above,
Join to praise Thy boundless love.

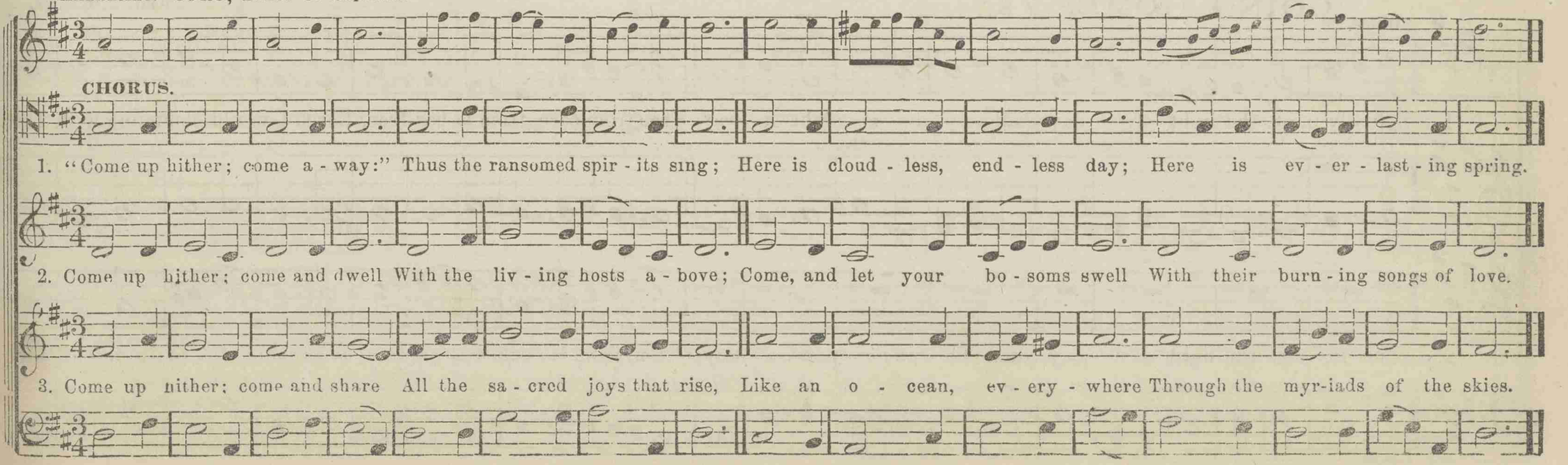
EYTINGE. 7s.

Moderato.



FONTAINE. 7s.

Andantino. SOLO, Tenor or Soprano.

CHORUS.

FREESTONE. 7 s.

Maestoso.

1. Songs of praise the an-gels sang, Heav'n with hal-le - lu - jahs rang, When Je - ho-vah's work be - gun, When he spake, and it was done.

2. Songs of praise a - woke the morn, When the Prince of Peace was born: Songs of praise a - rose when he Cap-tive led cap - tiv - i - ty.

3. Saints be - low, with heart and voice, Still in songs of praise re-joice; Learning here, by faith and love, Songs of praise to sing a - bove.

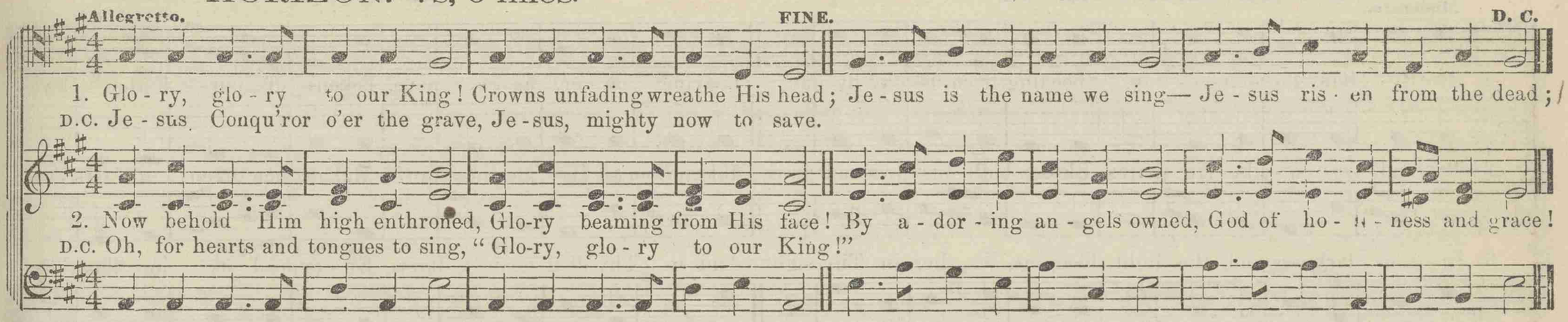
GOING HOME. 7 s.

THEO. T. CRANE.

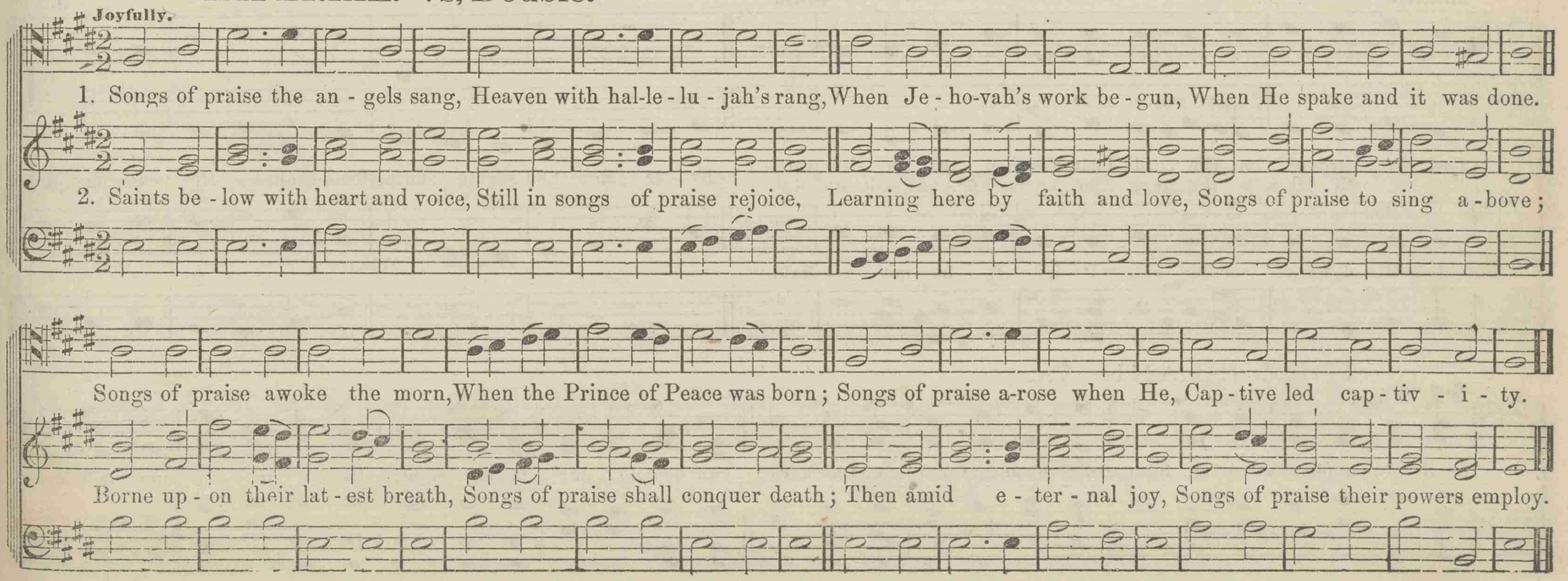
Dolce.

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 sorrow free, Take me, Lord, to dwell with Thee.

HORIZON. 7s, 6 lines.

IMPERIAL. 7s, Double.

C. M. WYMAN.



HIGH SCHOOL. 7s.

New Hymn by Rev. E. C. Porter.

Moderato.

1. Swiftly glide the hours a - way, Speeding from us day by day; Leaving ev - er, as they move, Tokens of our Father's love.

2. Toil and rest a - like He shares, Blesses both our joys and cares, Makes them all His goodness prove, Makes them tokens of His love.

3. In the darkness and the light, Keep us, Fa - ther, in Thy sight; And to Thy dear home a - bove, Ev - er lead us in Thy love.

HARING. 7s, Double.

J. R. Murray.

Quietly. FINE. D.C.

{Cast thy burden on the Lord; Lean thou on - ly on His word;
Ev - er will He be thy stay, Tho' the heavens shall melt a - way.}

Ev - er in the raging storm, Thou shalt see His cheering form,

D.C. Hear His pledge of coming aid, "It is I, be not a - fraid."

IDEZ ISLAND. 7s.

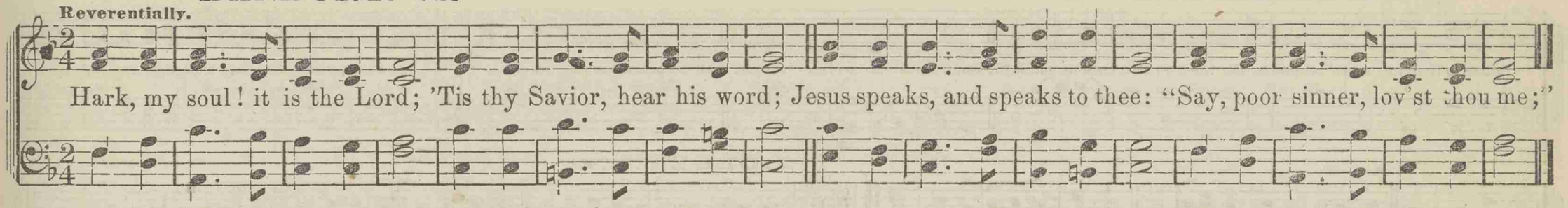
Moderato.

High in yonder realms of light, Dwell th' en-raptured saints a - bove; Far beyond our feeble sight, Happy in Im - man - uel's love.

DANBURY. 7s.

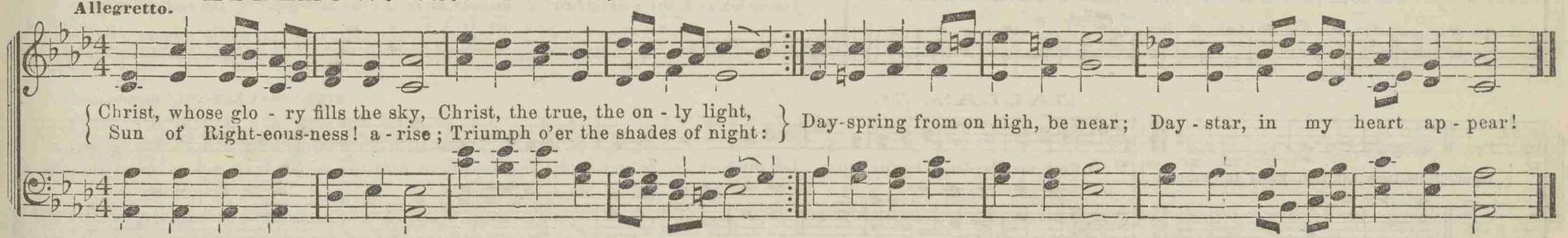
G. F. R. From the "Diapason," by permission.

Reverentially.

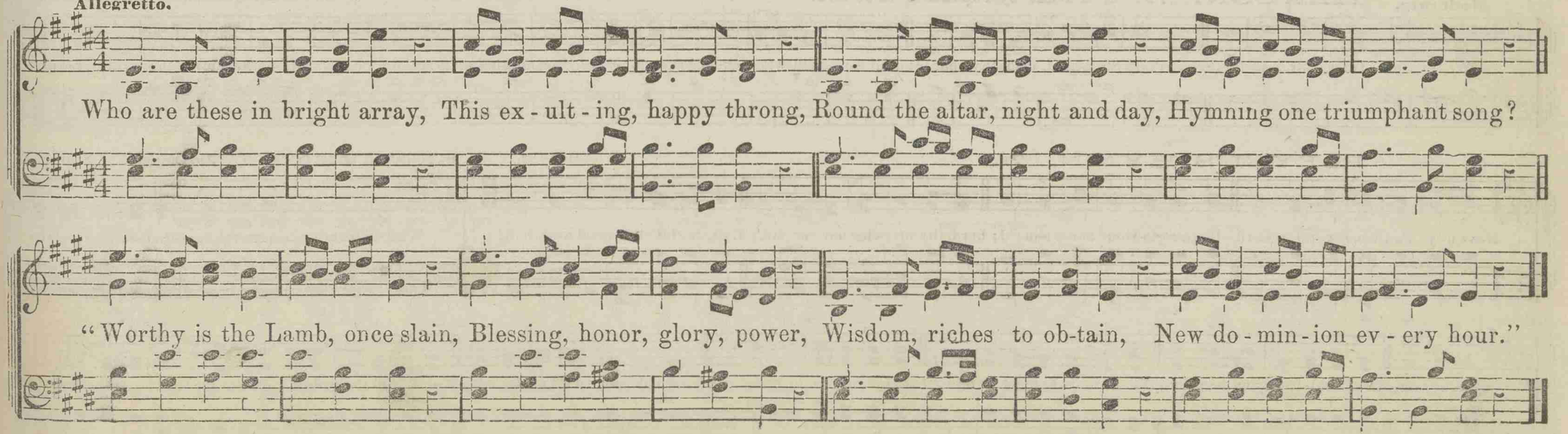


BIGELOW. 7s. 6 lines.

G. F. R. From the "Shawm," by permission.

Allegretto.

IVES. 7s. Double.

E. Ives.

Allegretto.

NUREMBURG. 7s.

GERMAN.

Praise to God, im - mor - tal praise, For the love that crowns our days; Boun-teous Source of ev - 'ry joy, Let thy praise our tongues em-ploy.

SEYMOUR. 7s.

WEBER.

Lord, what of-f'ring shall we bring At thine al-tars

when we bow? Hearts, the pure, un-sul-lied spring, Whence the kind af-fec-tions flow.

HOLLEY. 7s.

GEORGE HEWS.

Come, my soul, thy suit pre-pare; Je - sus loves to an - swer pray'r; He him-self in - vites thee

DALLAS. 7s.

From "CARMINA SACRA," by permission.

near, Bids thee ask him, waits to hear.

Keep me, Sav-ior, near thy side, Let thy coun-sel be my guide; Nev - er let me from thee move, Sweet-ly draw me by thy love.

HENDON. 7s. Or 6 lines by repeating first two.

Moderato.

From "CARMINA SACRA," by permission.

To thy pas - tures, fair and large, Heav'n-ly Shep-herd, lead thy charge; And my couch with ten-d'rest care, Midst the spring-ing grass pre - pare, Midst the spring-ing grass pre - pare.

PLEYEL'S HYMN. 7s.

GERMAN.

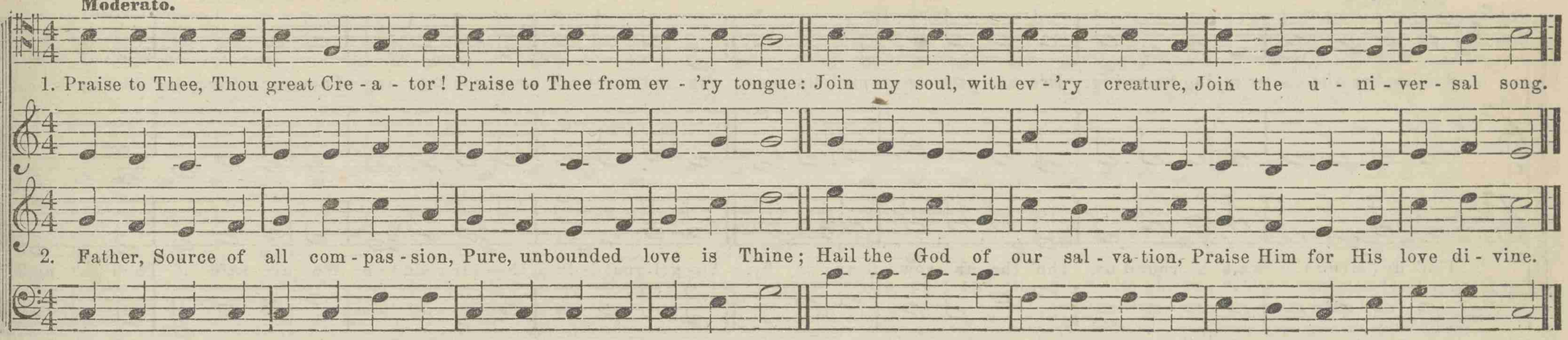
Heav'n-ly Fa-ther, sov-'reign Lord, Be thy glo-rious name a-dor'd; Lord, thy mer-cies nev - er fail; Hail, ce - les - tial good-ness, hail!

BENEVENTO. 7s Double.

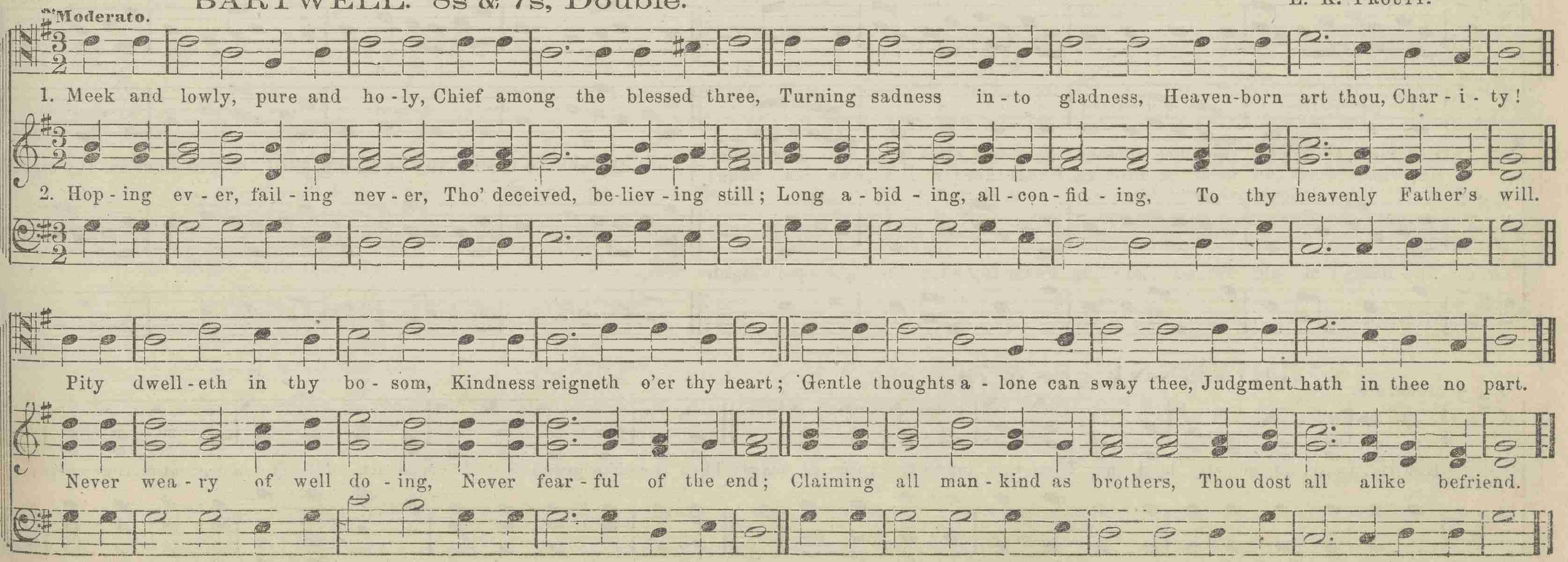
S. WEBBE.

While with cease-less course the sun Hast-ed thro' the

form-er year, Ma-ny souls their race have run, Nev-er more to meet us here. Fixed in an e - ter - nal state, They have done with all be-low; We a lit - tle lon-ger wait, But how lit-tle, none can know.

APPLEDORE. 8s & 7s.

BARTWELL. 8s & 7s, Double.

E. K. PROUTY.



CARINO. 8s & 7s.

Arranged by W. S. TILDEN.

Reverently.

1. Sav-ior, breathe an ev'n-ing bless-ing, Ere re-pose our spir-its seal: Sin and want we come con-fess-ing; Thou canst save, and thou canst heal.

2. Tho' de-struc-tion walk a-round us, Tho' the ar-row near us fly, An-gel-guards from thee sur-round us; We are safe if Thou art nigh

DYERTON. 8s & 7s Double.

Moderato.

FINE.

D. C.

Glo-rious things of thee are spok-en, Zi-on, cit-y of our God;
He whose word can ne'er be brok-en, Chose thee for His own a-bode:
} Lord, thy church is still thy dwell-ing, Still is pre-cious in thy sight;

D. C. Ju-dah's tem-ple far ex-cel-ling, Beam-ing with the gos-pel's light.

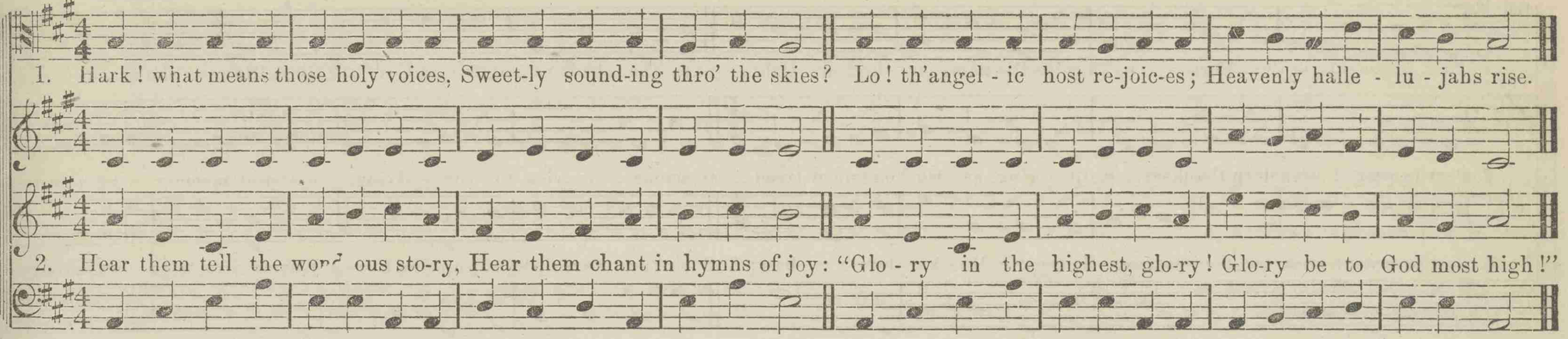
DOYENNE. 8s & 7s.

Moderato.

Gen-tly, Lord! oh, gen-tly lead us, Thro' this lone-ly vale of tears; Thro' the chan-ges thou'st de-creed us, Till our last great change ap-pears.

ERMINE. 8s & 7s.

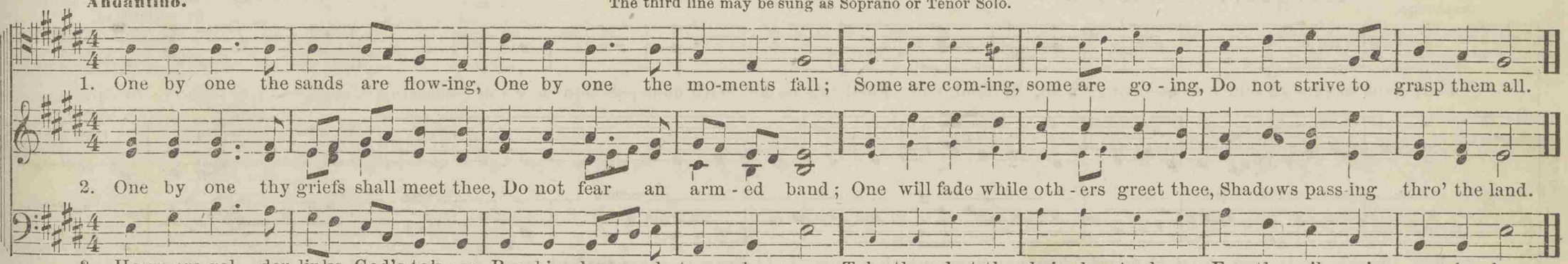
Moderato.

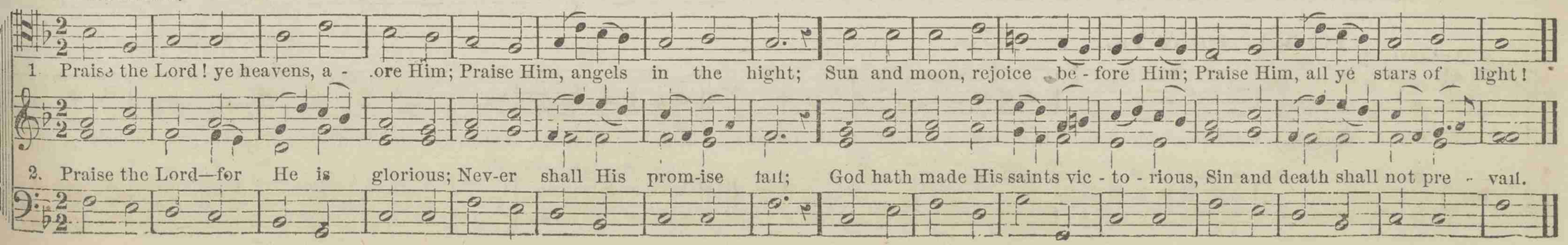


ONE BY ONE. 8s & 7s.

J. E. Gould.

Andantino.

The third line may be sung as Soprano or Tenor Solo.

FRONDED PALM. 8s & 7s.

Moderato.

GOLDFIELD. 8s & 7s.

W. A. Briggs.

Con espressione

1. Part in peace! is day before us? Praise His name for life and light; Are the shadows length'ning o'er us? Bless His care who guards the night.

2. Part in peace! with deep thanksgiving, Rend'ring as we homeward tread, Gracious ser - vice to the living. Tranquil memory to the dead.

3. Part in peace! such are the praises, God, our Ma - ker loveth best; Such the worship that up - rais - es Human hearts to heavenly rest.

BETAH. 8s & 7s.

From Von Weber, *by* Dr. Mason.
By permission.

Andante.

1. Crown his head with end-less bless-ing, Who, in God, the Fa-ther's name, With com-pas-sion nev - er ceas-ing, Comes sal - va - tion to pro-claim.

2. Lo! Je - ho - vah, we a - dore thee! Thee, our Sav-ior! thee, our God! From thy throne, let beams of glo - ry Shine thro' all the world a - broad.

IONA. 8s & 7s.

F. W. Root.

Andante.

Like the eagle, upward, onward, Let my soul in faith be borne; Calmly gazing, skyward, upward, Let my eye, unshrinking turn.

KENNETT. 8s & 7s, 6 lines, Peculiar.

Con moto.

1. Hark! ten thou - sand harps and voi - ces Sound the note of praise a-bove: Je - sus reigns, and heaven re - joi - ces; Je-sus reigns, the God of love:

2. King of glo - ry, reign for - ev - er! Thine an ev - er - last-ing crown: Noth-ing from Thy love shall sev-er Those whom Thou hast made Thine own:

3. Sav - ior, hast - en Thine ap-pear-ing; Bring, oh, bring the glo - rious day, When the m ght-y sum-mons hear-ing, Earth-ly things shall pass a - way.

See, He sits on yon - der throne; Je - sus rules the world a - lone. Hal - le - lu - jah, Hal - le - lu - jah, Hai - le - lu jah, A - men.

Hap-py ob - jects of Thy grace, Des-tined to be - hold Thy face. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

Then, with gold - en harps we'll sing, "Glo-ry, glo - ry to our King!" Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

GREENVILLE. 8s & 7s Double.

ROUSSEAU.

Far from mor-tal cares re-treat-ing, Sor-did hopes and vain de-sires,
Here our will-ing foot-steps meet-ing, Ev-'ry heart to heav'n as-pires:
From the fount of glo-ry beam-ing, Light ce-les-tial cheers our eyes;

FINE. D. C.

D. C. Mer-cy from a-bove pro-claim-ing, Peace and par-don from the skies.

SICILY. 8s & 7s.

Come, thou long-ex-pect-ed Je-sus, Born to

set thy peo-ple free; From our fears and sins re-lease us, Let us find our rest in thee.

NETTLETON. 8s & 7s Double.

FINE.

Come, thou fount of ev-'ry bless-ing! Tune my heart to grateful lays;
Streams of mer-cy, nev-er ceas-ing, Call for songs of loudest praise:
Teach me some melodious

D. C. Fill my soul with sa-cred pleas-ure, While I sing re-deem-ing love

D. C.

meas-ure, Sung by rap-tur'd saints a-bove.

WORTHING. 8s & 7s.

Moderato.

From "CARMINA SACRA," by permission.

Glo-rious things of thee are spok-en, Zi-on, cit-y of our God; He whose word can ne'er be brok-en, Chose thee for his own a-bode.

AUTUMN. 8s & 7s Double.

Scotch Melody.

Gen-tly, Lord, O gen-tly lead us Thro' this lone-ly vale of tears. Thro' the chang-es thou'st de-creed us, Till our last great change ap-pears; When temp-ta-tion's darts as-sail us, When in

de-vious paths we stray, Let thy good-ness nev-er fail us, Lead us in thy per-fect way.

SHINING SHORE. 8s & 7s Peculiar.

G. F. ROOT.

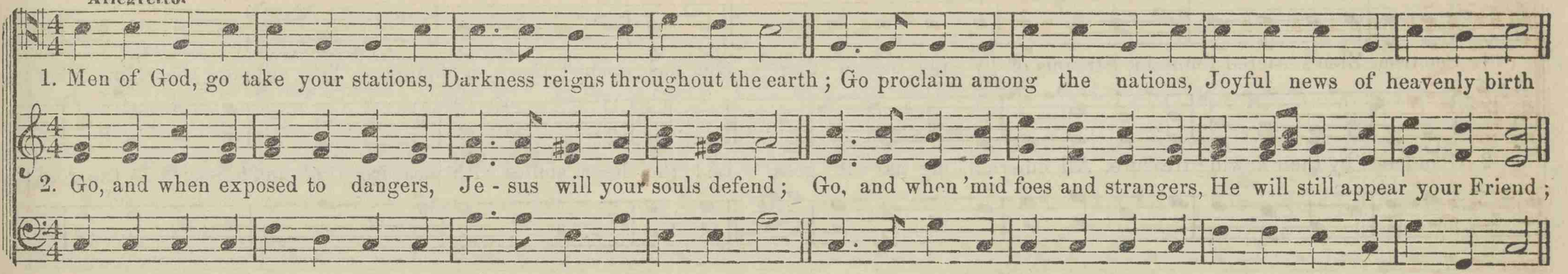
My days are glid-ing swift-ly by, And I, a pil-grim stran-ger, Would not de-tain them

as they fly! Those hours of toil and dan-ger: For, O, we stand on Jor-dan's strand. Our friends are pass-ing o-ver, And just be-fore the shin-ing shore We may al-most dis-cov-er.

ARCADOME. 8s, 7s & 4s.

JOHN MORRISON.

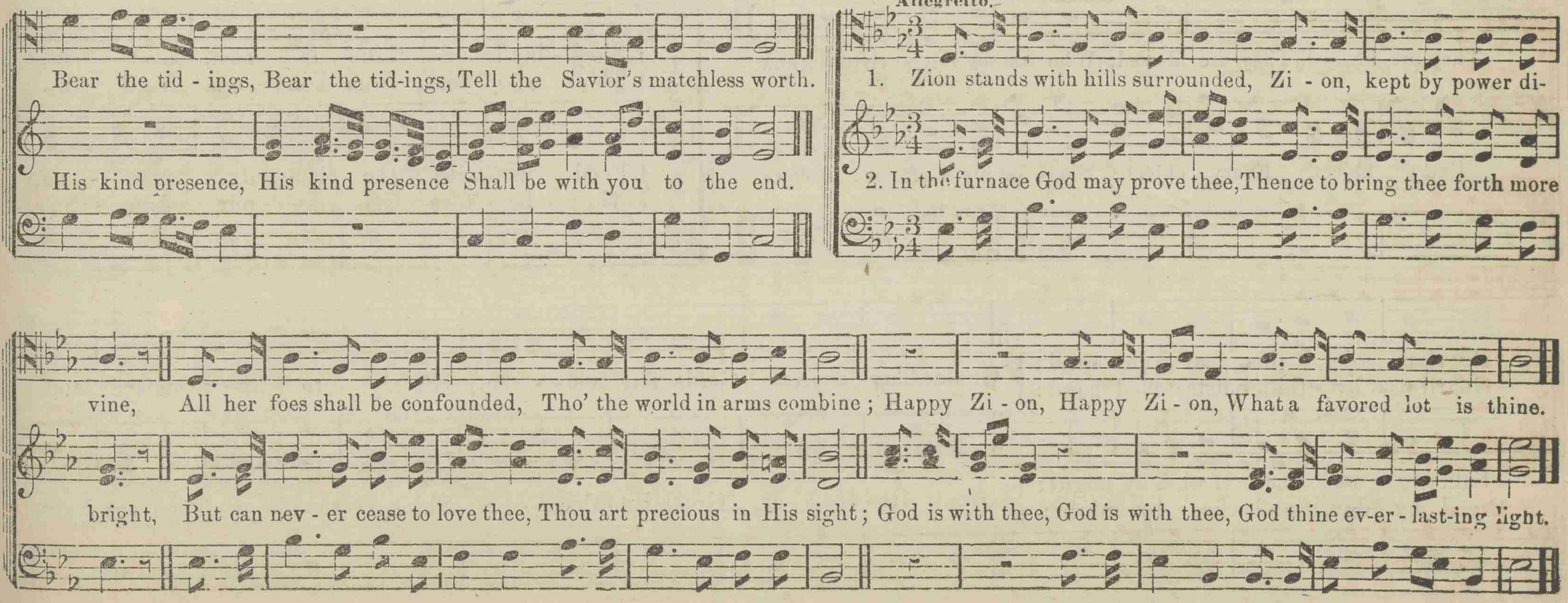
Allegretto.



BRAUN. 8s, 7s & 4s.

W. S. B. MATHEWS.

Allegretto.



MINNESOTA. 8s, 7s & 4s, or 8s & 7s, 6 lines.

WILL. HILL.

Moderato

1. See from Zion's sacred fountain, Streams of liv - ing waters flow— God has opened there a fountain, That supplies the plains below:

2. Gladdened by their flowing treasure, All en - rich - ing as it goes, Lo! the desert smiles with pleasure, Buds and blossoms as the rose:

They are blessed, They are blessed, Who its sov'reign virtues know.

Every object, Every object, Sings for joy where'er it flows.

DEARDON. 8s, 7s & 4s.

J. R. MURRAY.

Moderato.

1. { Shep - herd of thine Is - rael, lead us,
   { Thou who hast from bond - age freed us,

2. { Feed us with the heavenly man - na,
   { Go be - fore us as our ban - ner,

{ Pilgrims o'er this bar - ren sand;
{ Guard us by thine outstretched hand: } Guide Thy chosen, Guide Thy cho - sen, Safely to the promised land.

{ Fainting, we may feel Thy might;
{ Cloud by day, and fire by night; } Great Re - deem - er, Great Re - deem - er, Shine a - round us, Thou art light.

DELIVERANCE. 8s, 7s, & 4s.

J. M. PELTON. 1808.

Andantino.

1. Guide me, O thou great Jehovah! Pilgrim thro' this barren land; I am weak, but thou art mighty; Hold me with thy powerful hand: Bread of heaven!

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!

OLDS. 8s, 7s, & 4s.

W IRVING HARTSHORN.

Entreatingly.

Bread of heaven! Feed me till I want no more

Strong Deliverer! Be thou still my strength and shield.

1. On the moun-tain top ap-pear-ing, Lo! the sa-cred her-ald stands, Welcome

2. Has thy night been long and mournful? Have thy friends un-faith-ful proved? Have thy

news to Zi-on bear-ing, Zi-on long in hos-tile lands; Mourning cap-tive! Mourning cap-tive! God himself will loose thy bands.

foes been proud and scornful, By thy sighs and tears un-moved? Cease thy mourning, Cease thy mourning! Zi-on still is well be-loved.

HAMDEN. 8s, 7s, & 4.

Dr. L. Mason, by permission.

{ Guide me, O thou great Je - ho - vah, Pil - grim thro' this bar - ren land :
{ I am weak, but thou art might - y, Hold me with thy power - ful hand ;

} Bread of heav - en, Feed me till I want no more.

AMELIA. 8s, 7s, & 4s.

Geo. B. Loomis, From the "Diapason," by permission.

FIRST TIME. SECOND TIME.

1. { Savior, like a shepherd lead us; Much we need thy ten - der care ;
{ In thy pleasant pastures feed us ; [Omit . . .] For our use thy folds prepare; Blessed Jesus! Blessed Jesus! Thou hast bought us, thine we are.

2. { Thou hast promised to receive us, Poor and sinful though we be ;
{ Thou hast mer - cy to relieve us, [Omit . . .] Grace to cleanse, and power to free; Blessed Jesus! Blessed Jesus! Let us early turn to thee.

ASHCROFT. 8s, 7s & 4s.

From the "Diapason," by permission.

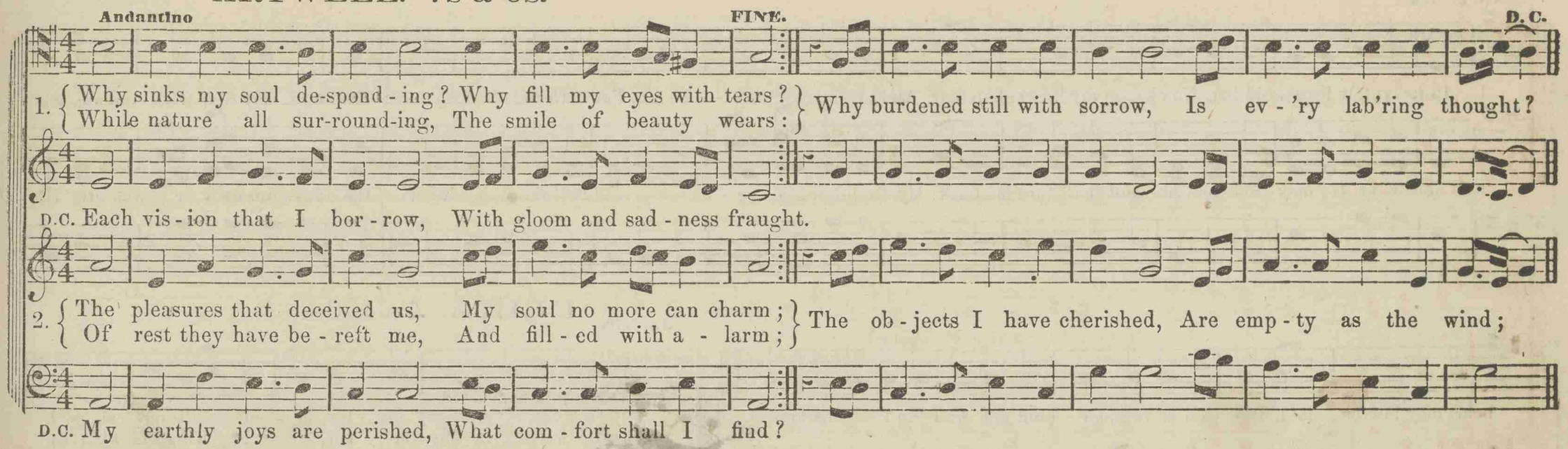
1. In thy name, O Lord, assembling, We, thy people, now draw near; Teach us to rejoice with trembling; Speak, and let thy servants hear,— Hear with meekness,— Hear thy word with godly fear.
2. While our days on earth are lengthened, May we give them, Lord, to thee; Cheered by hope, and daily strengthened, We would run, nor weary be, Till thy glory, Without clouds, in heaven we see.

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

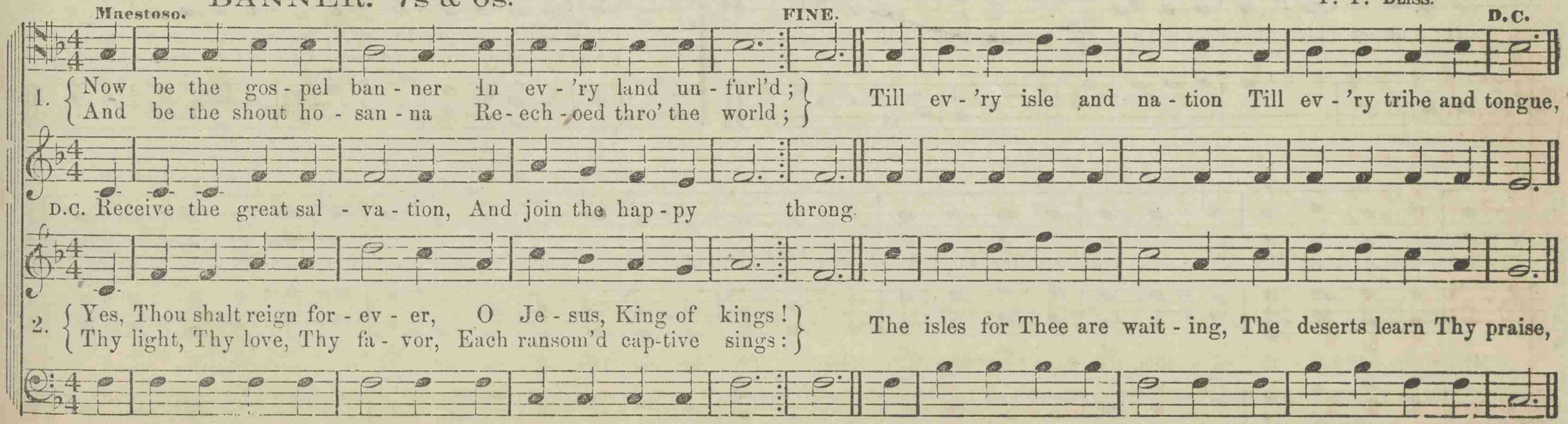
Dr. L. Mason, by permission.

Dim. *p* 1st 2d *p*

Star of peace, to wanderers weary, Bright the beams that smile on me; Cheer the pi - lot's vis - ion drea-ry, Far, far at sea, Far, far at sea.

ARTWELL. 7s & 6s.

BANNER. 7s & 6s.

P. P. Bliss.



CASTLEMONT. 7s & 6s.

Allegretto.

1. In heaven-ly love a-bid-ing, No change my heart shall fear, And safe in such con - fid - ing, For noth-ing changes here: The storm may roar with - out me, My heart may low be laid, But God is round a - bout me, And can I be dis-mayed.

2. Wher-ev- er He may guide me, No want shall turn me back; My Shep-herd is be - side me, And noth-ing can I lack: His wis-dom ev - er wak-eth. His sight s nev-er dim: He knows the way He tak-eth, And I will walk with Him.

DELTA. 7s & 6s.

Joyfully.

1. { To Thee, my God, my Sav - ior, My soul, ex-ult-ing sings, / Re - joic-ing in Thy fa - vor, Al-might-y King of kings! }

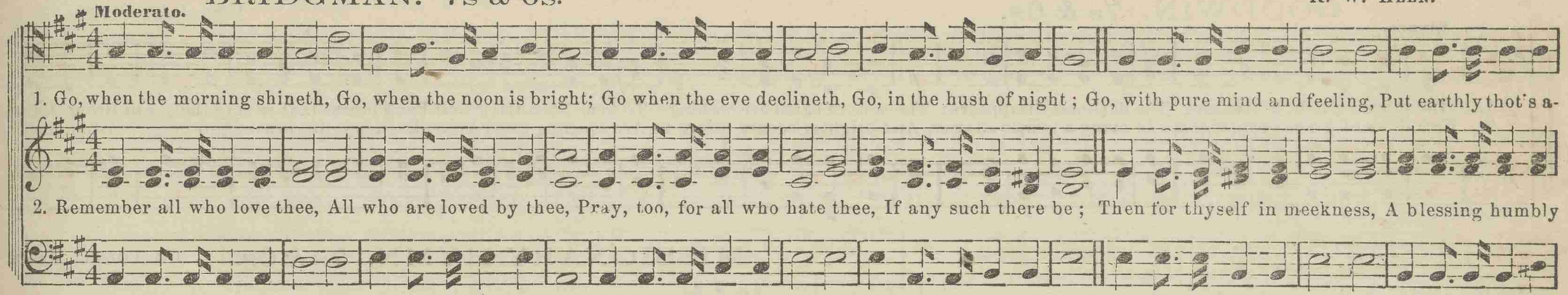
2. { Soon as the morn with ro - ses, Be-decks the dew-y east, / And when the sun re - po - ses Up - on the o-cean's breast, }

I'll cel - e - brate Thy glo - ry, With all the saints a - bove, And tell the joy - ful sto - ry Of Thy re-deem - ing love.

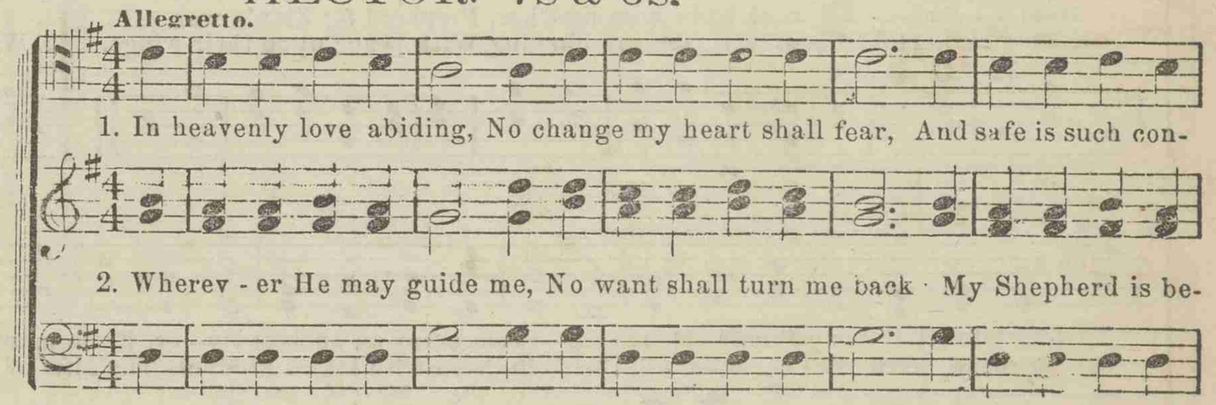
My voice in sup - pli - ca - tion, My Sav - ior, Thou shalt hear: Oh, grant me Thy sal - va - tion, And to my soul draw near.

BRIDGMAN. 7s & 6s.

A. W. REEN.



HECTOR. 7s & 6s.



GOODWIN. 7s & 6s.

GEO. JAMES WEBB.

Vivace.

1. The morning light is breaking, The darkness disappears; The sons of earth are waking To pen - i-ten-tial tears: Each breeze that sweeps the ocean Brings tidings
2. Rich dews of grace come o'er us, In many a gentle shower, And brighter scenes before us Are opening every hour: Each cry to heaven go - ing, A-bun-dant

from a - far Of nations in com-mo-tion, Prepared for Zion's war.
answers brings, And heav'nly gales are blowing, With peace upon their wings.

MISSIONARY HYMN. 7s & 6s.

DR. LOWELL MASON.

1. From Greenland's icy mountains, From India's coral strand, Where Afric's sunny
2. What though the spicy breezes Blow soft o'er Ceylon's isle; Though every prospect

fountains Roll down their golden sand,—From many an ancient riv - er, From many a palmy plain, They call us to de - liv - er Their land from er-ror's chain.
pleases, And on - ly man is vile; In vain with lavish kindness The gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone!

AMSTERDAM. 7s & 6s. Peculiar.

{ Rise, my soul, and stretch thy wings, Thy better portion trace; }
{ Rise, from all terrestrial things Towards heaven thy native place; } Sun, and moon, and stars decay; Time shall soon this earth remove; Rise my soul, and haste away To seats prepared a-bove.

AGASSIZ. 6s & 4s.

With expression.

1. Nearer, my God, to Thee, Nearer to Thee: E'en tho' it be a cross That raiseth me, Still all my song shall be, Nearer, my

2. Tho' like a wan-der-er, Daylight all gone, Darkness be o-ver me, My rest a stone, Yet in my dreams, I'd be Nearer, my

God to Thee, Nearer, my God to Thee, Nearer to Thee.

God to Thee, Nearer, my God to Thee, Nearer to Thee.

BERYL. 6s & 4s.

Cheerfully.

1. There is a happy land, Far, far away, Where saints in glory stand,

2. Bright in that happy land, Beams ev'ry eye, Kept by a Father's hand,

Bright, bright as day; Oh, how they sweetly sing, Worthy is our Savior King! Loud let His praises ring, Praise, praise for aye.

Love can-not die; Oh, then to glory run! Be a crown and kingdom won; And bright above the sun, We reign for aye.

CAMPAIGN. 6s & 4s

H E. KIMBALL.

Maestoso.

1. Roll on, thou joyful day, When tyranny's proud sway, Stern as the grave, Shall to the ground be hurl'd, And freedom's flag unfurl'd,

2. Trump of glad ju - bi - lee, Echo o'er land and sea, Freedom for all; Let the glad tidings fly, And every tribe re - ply,

Shall wave throughout the world O'er ev - 'ry slave.

Glo - ry to God on high, At slavery's fall.

LIGHT SERENE. 6s & 4s.

Gently.

1. Come, Light se - rene, and still Our in - most bo - soms fill;

2. Ex - alt our low desires; Ex - tin - guish passion's fires;

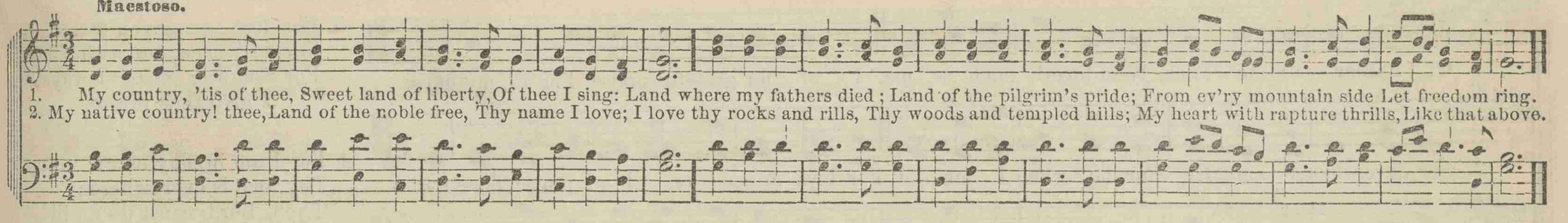
Dwell in each breast: We know no dawn but thine; Send forth thy beams divine, On our dark souls to shine, And make us blest.

Heal ev - 'ry wound: Our stubborn spir - its bend; Our i - cy coldness end; Our devious steps defend, While heavenward bound

AMERICA. 6s & 4s.

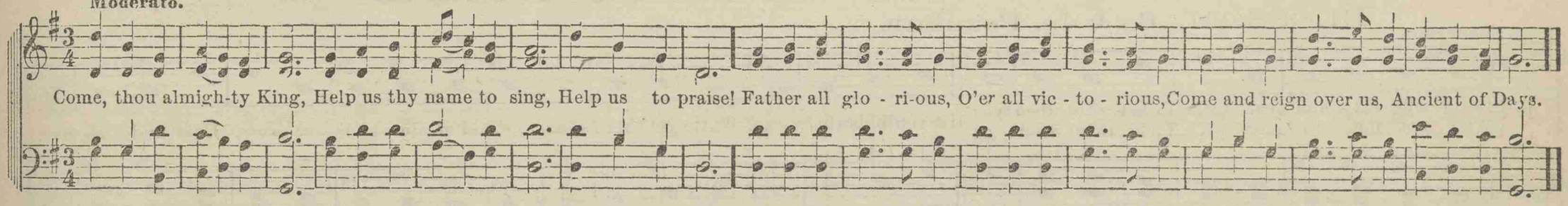
ENGLISH.

Maestoso.

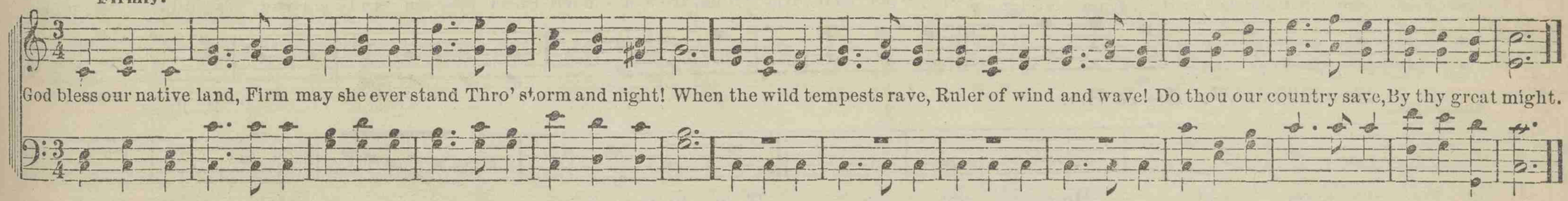


ITALIAN HYMN. 6s & 4s.

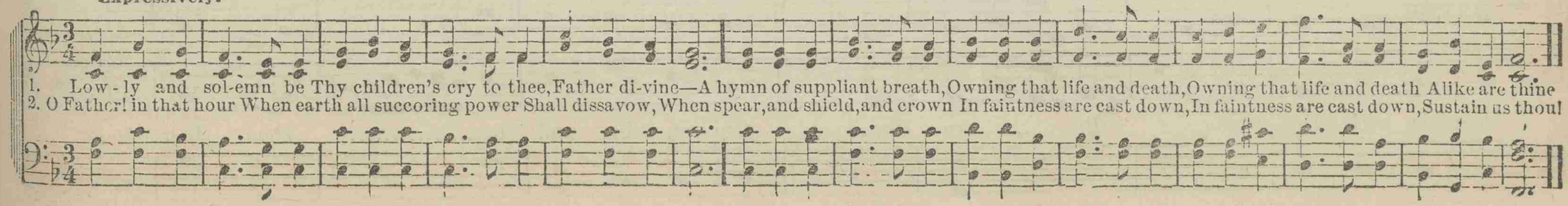
GIARDINI.

Moderato.

DORT. 6s & 4s.

DR. MASON by permission.

Firmly.

NOWLIN. 6s & 4s.

F. W. ROOT.

Expressively.

CARYL. 6s & 4.

From Franz, by F. W. ROOT. *Words by* JAMES R. MURRAY.

Trustfully.

1. O, Father un - to Thee, Who loveth such as me, I of - fer grateful praise For all my days.

2. For days when I am glad, For days when I am sad, For days of good or ill I praise Thee still.

3. For dear ones given me,
For dear ones now with Thee,
For rough or pleasant ways,
I give thee praise.

4. For I am in Thy care;
Thy love is everywhere;
Thou, Lord, canst do no ill—
I trust Thee still.

BLOSSOM. 6s & 4s, Peculiar.

Moderato.

1. { Child of sin and sor-row, Filled with dismay, / Wait not for to - mor-row, Yield thee to-day: } Heaven bids thee come, While yet there's room; Child of sin and sor - row, Hear and o - bey.

2. { Child of sin and sor-row, Why wilt thou die? / Come, while thou canst bor-row, Help from on high: } Grieve not that love, Which, from a - bove, Child of sin and sor-row, Would bring thee nigh.

SORROW. 5s & 3s.

P. P. BLISS.

Andantino.

1. Do not mourn, poor child, Do..... not cry; Thou shalt find re - pose..... By and by.

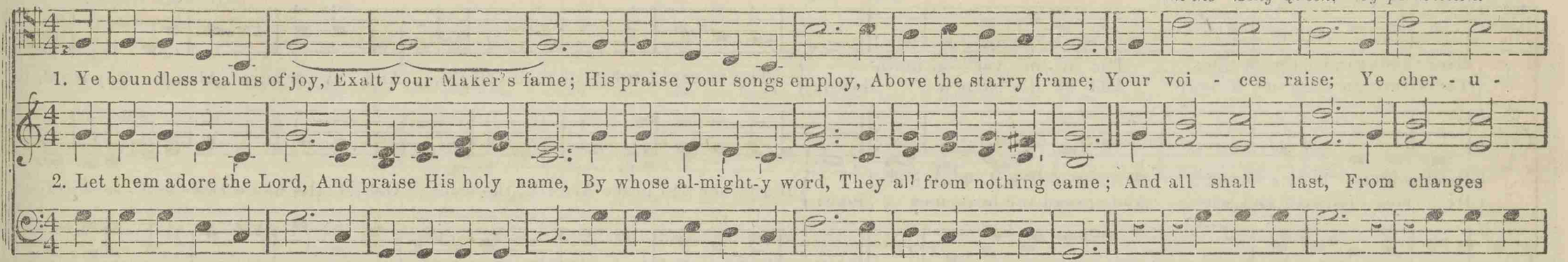
2. Struggle with thy pain, Be..... re - signed; Qui - et, by and by,..... Thou shalt find.

ST. CATHERINES. H. M.

H. R. PALMER.

From the "Song Queen," by permission.

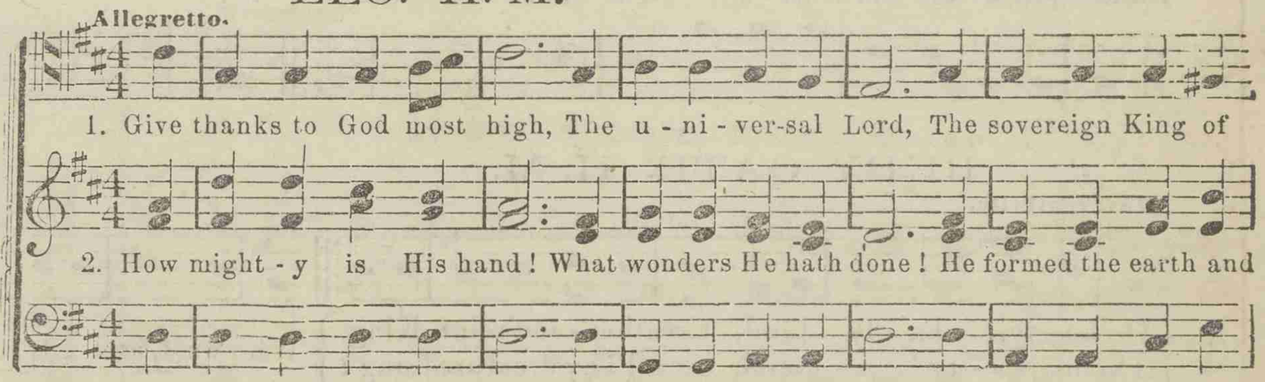
With energy.



ELO. H. M.

J. R. MURRAY.

Allegretto.



CURTIS. H. M.

P. P. Bliss

With dignity.

1st. 2d.

1. { Give thanks to God most high, The u - ni - ver - sal Lord, } Thy mercy, Lord, Still shall endure, And ev - er sure Abides Thy word.
   { The sovereign King of Kings; And be His name a - dored: }

2. { How mighty is His hand! What wonders He hath done! } His power and grace Are still the same; And let His name Have end - less praise.
   { He formed the earth and seas, And spread the heavens a - lone: }

3. { He saw the nations lie All perishing in sin; } Thy mercy, Lord, Still shall endure, And ev - er sure Abides Thy word.
   { And pitied the sad state The ruined world was in: }

RUBY GATE. H. M.

Reverentially.

1. { O ho - ly, ho - ly Lord, Creation's sov'reign King, } Who wast, and art, And art to be; Nor time shall see, Thy sway depart.....
   { Thy maj-es - ty a - dored, Let all Thy creatures sing: }

2. { Great are Thy works of praise, O God of boundless might! } Let all a - bove And all be - low, Conspire to show Thy boundless love.....
   { All just and true Thy ways, Thou King of saints in light! }

3. { Who shall not fear Thee, Lord, And magnify Thy name? } Nations shall throng From every shore, And Thee adore, In ho - ly song.....
   { Thy judgments sent abroad, Thy holiness proclaim: }

CLINTON. H. M.

W. IRVING HARTSHORN. 1868.

Bold and Emphatic.

1. Re - joice! the Lord is King; Your Lord and King a - dore: Mor - tals, give thanks and sing, And triumph ev - er - more; Lift up your hearts, lift up your

2. Je - sus, the Sav - ior, reigns, The God of truth and love; When he had purg'd our stains, He took his seat a - bove: Lift up your hearts, lift up your

voice; Re - joice! a - gain I say, re - joice?

voice; Re - joice! a - gain I say, re - joice!

CANEA. H. M.

J. M. PELTON.

Moderato.

1. O Thou that hear - est prayer, At - tend our hum - ble cry, And

2. If earth - ly pa - rents hear Their chil - dren when they cry; If

let thy ser - vants share Thy bless-ings from on high; We plead the promise of the Lord, Grant us thy ho - ly Spir - it, Lord!

they, with love sin - cere, Their va - ried wants sup - ply; Much more wilt thou thy love dis - play, And answer when thy chil - dren pray.

HADDAM. H. M.

DR. MASON. From the "Carmina Sacra" by permission.

Allegro.

1. The Lord Je - ho-vah reigns, His throne is built on high; The garments he assumes Are light and maj - es - ty; His glo - ries shine With beams so bright,

2. The thunders of his hand Still keep the world in awe; His wrath and justice stand To guard his ho - ly law; And where his love Re - solves to bless,

LENOX. H. M.

EDSON.

With Spirit.

No mor - tal eye can bear the sight. Ye tribes of A - dam, join With heaven, and earth, and seas, And of - fer notes di - vine.

His truth con-firms And seals the grace. Ye tribes of A - dam, 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 an - gels bright, Ye ho - ly throng Of an - gels bright, In worlds of light Be - gin the song.

To your Cre - a - tor's praise; Ye ho-ly throng Of an-gels bright, Ye ho - ly throng Of an-gels bright, In worlds of light Be - gin the song.

BETHESDA. H. M.

ENGLISH.

Flowing.

{ Lord of the worlds a - bove, How pleasant and how fair, }
{ The dwellings of thy love, (*Omit*..... } Thy earth-ly temples are To thine abode My heart aspires, With warm desires, To see my God.

NASHVILLE. L. P. M.

Arr. Dr. Mason. From "Carmina Sacra" by permission.

Not to fast.

1. I love the volume of thy word; What light and joy those leaves afford To souls be-night-ed and distressed! { Thy precepts guide my doubtful way / Thy fear forbids my feet to stray, } Thy promise leads my heart to rest.

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, and large reward.

NEWCOURT. L. P. M.

H Bond.

Moderato.

1. I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers; My days of praise shall ne'er be past, While life and thought and being last, Or immortality endures.

2. How blest the man whose hopes rely On Israel's God, he made the sky, And earth and seas, with all their train; His truth forever stands secure; He saves th'oppressed, he feeds the poor, And none shall find his promise vain.

DALSTON. S. P. M.

A. Williams.

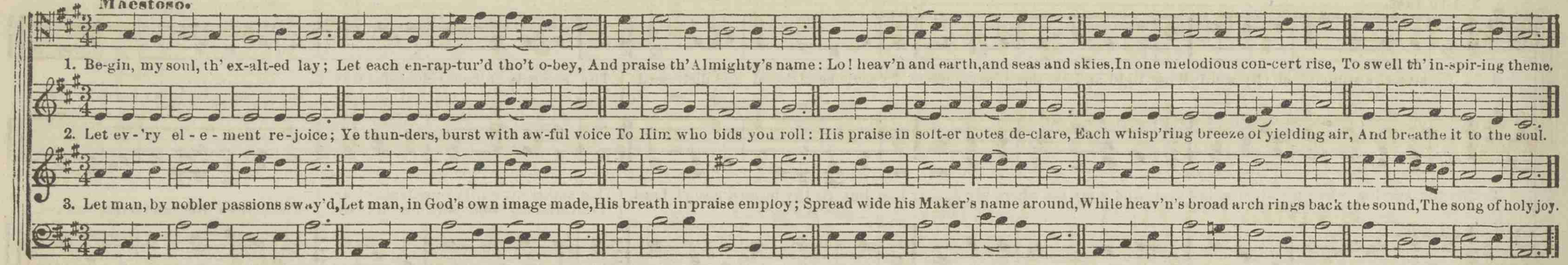
Moderato.

1. How pleased and blessed was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honors pay.

2. Zion, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round! In thee our tribes appear To pray, to praise, and hear The sacred Gospel's joy-ful sound.

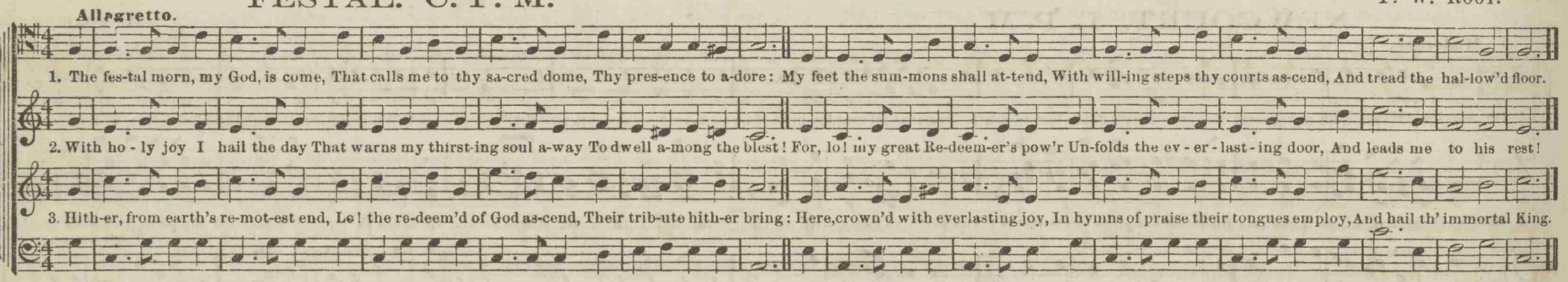
JOYFUL PRAISE. C. P. M.

C. M. WYMAN



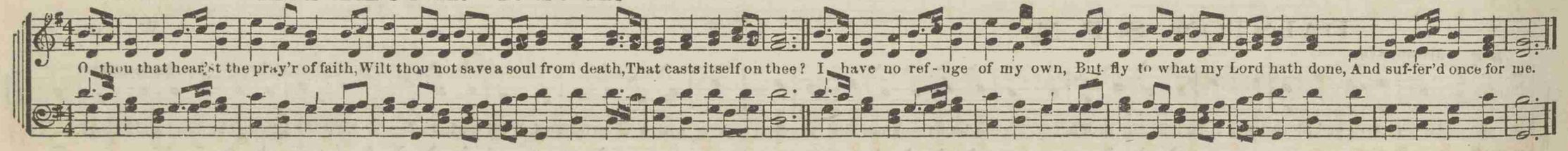
FESTAL. C. P. M.

F. W. ROOT.



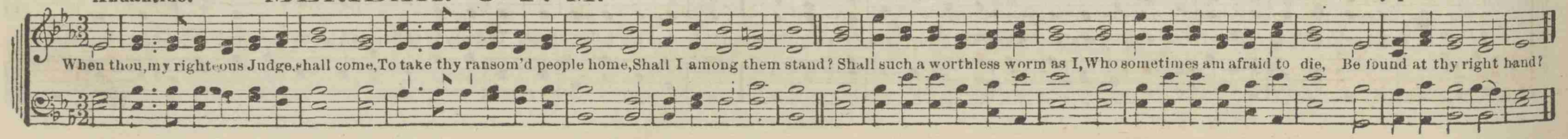
AITHLONE. C. P. M.

From the "Carmina Sacra."

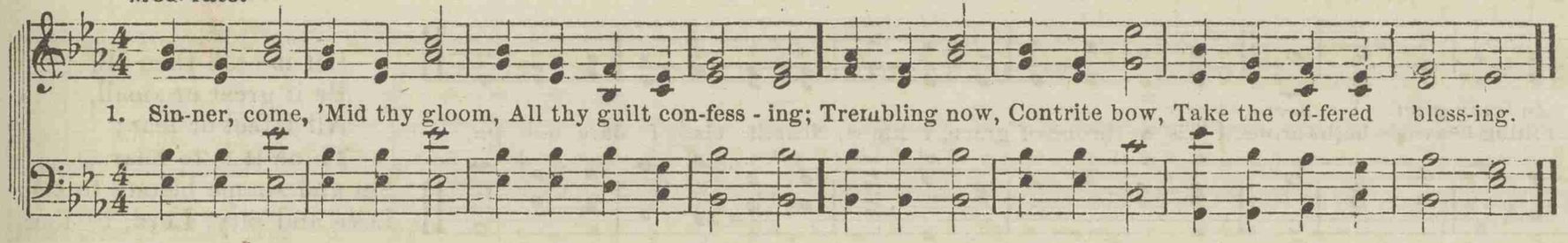


MERIBAH. C. P. M.

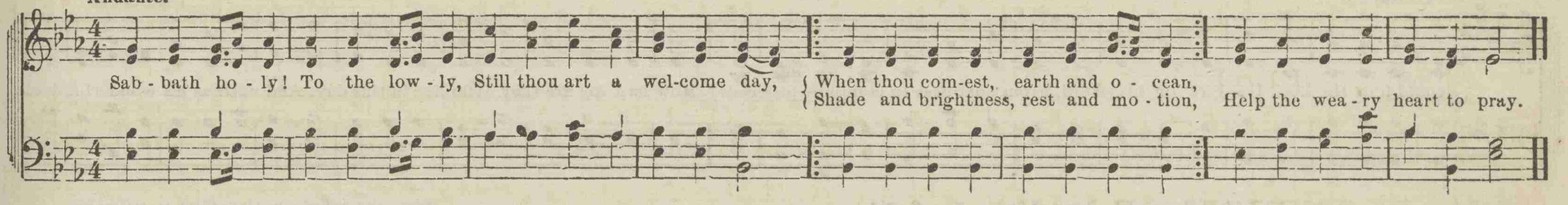
Dr. L. MASON. By permission.

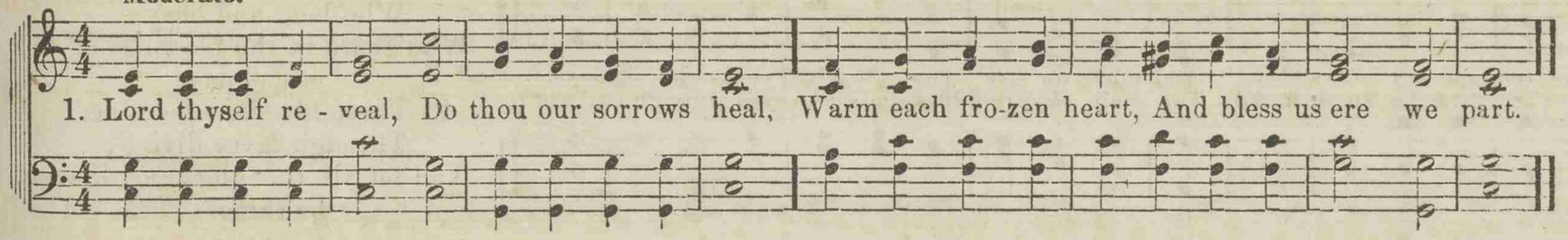


SINNER COME. 3s & 6s.

Moderato.

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

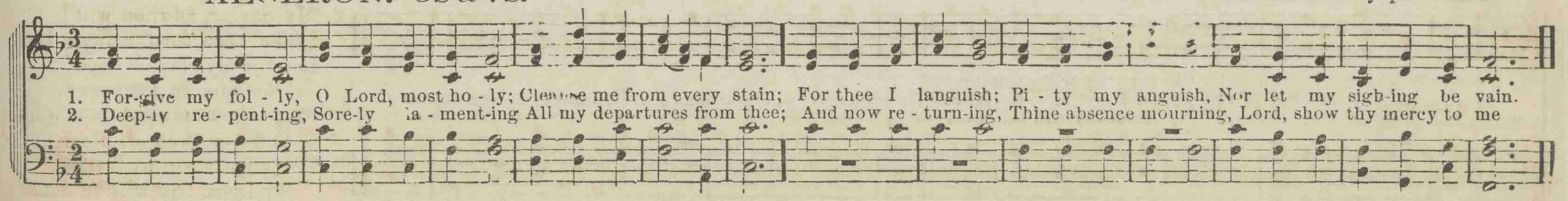
SABBATH HOLY. 4s & 7s.

Andante.

LUCOMBE. 5s & 6s.

Moderato.

2. Hear us when we pray,
Drive every doubt away·
Ease each burden'd breast,
In thee may we find rest.

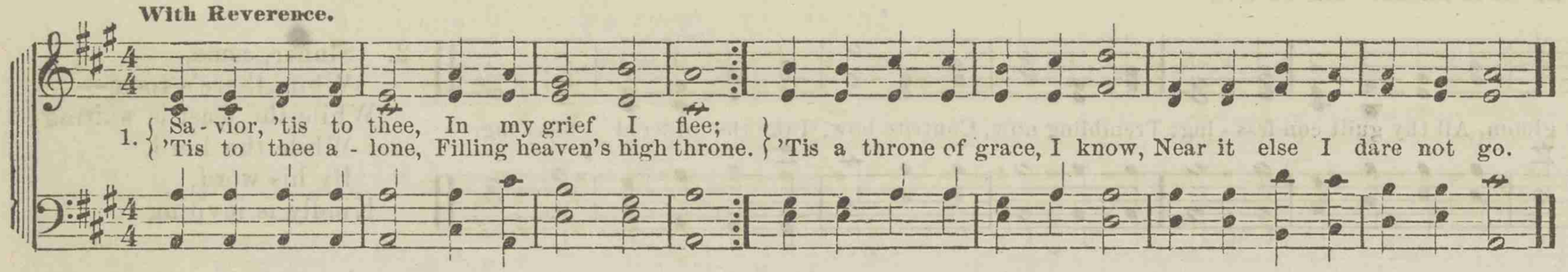
3. Faith and hope increase,
Fill every soul with peace;
Raise our hearts above
And fill us with thy love.

ALCERON. 5s & 7s.

From the "Sabbath Bell" by permission.

COLLINS. 5s & 7s.

From the "Asaph," by permission.

With Reverence.

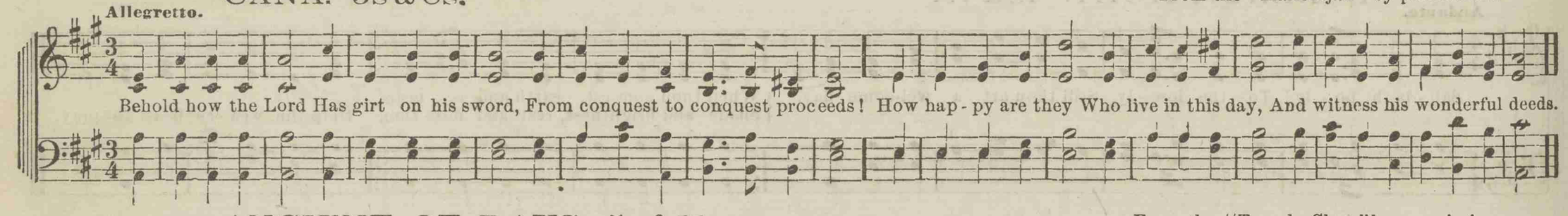


2.
Let me tell thee all,
Be it great or small,
All I feel or fear;
Thine it is to hear,
Sin and shame belong to me;
Love and pity, Lord, to thee.

CANA. 5s & 8s.

From the "Hallelujah" by permission.

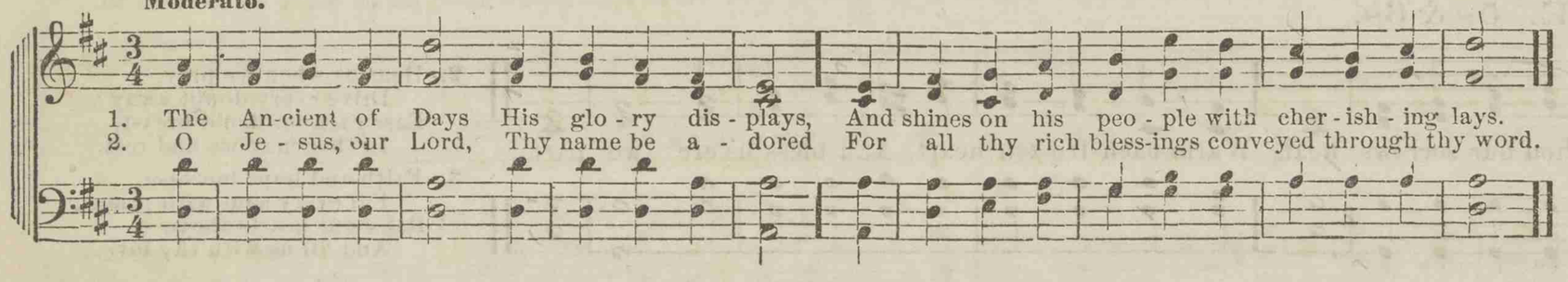
Allegretto.



ANCIENT OF DAYS. 5s & 11.

From the "Temple Choir" by permission.

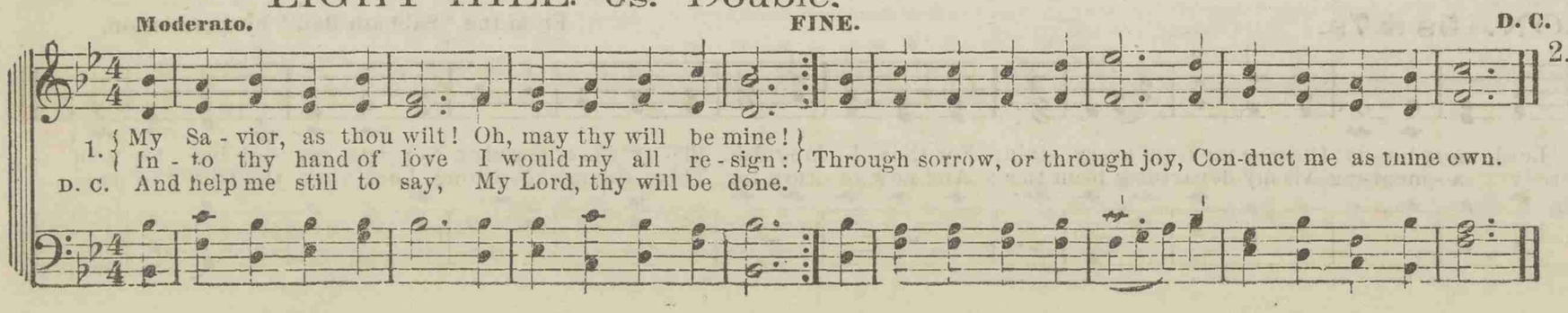
Moderato.



3. Thrice happy are they
Who hear and obey,
Who share in the blessings of this gospel day.
4. These blessings be mine,
Through favor divine;
And let all the glory, my Savior, be thine.

LIGHT HILL. 6s. Double.

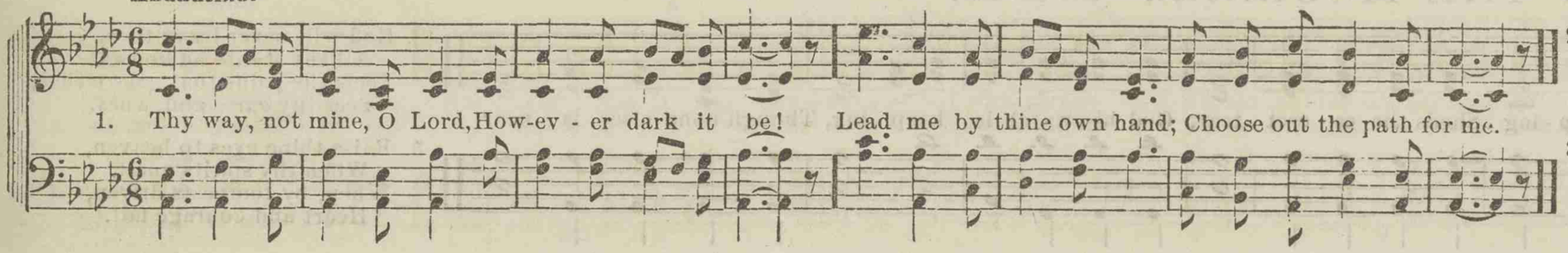
Moderato. FINE. D. C.



2. My Savior, as thou wilt!
Tho' seen thro' many a tear,
Let not my star of hope
Grow dim or disappear:
Since thou on earth hast wept,
And sorrowed oft alone,
If I must weep with thee,
My Lord, thy will be done

ADA STREET. 6s.

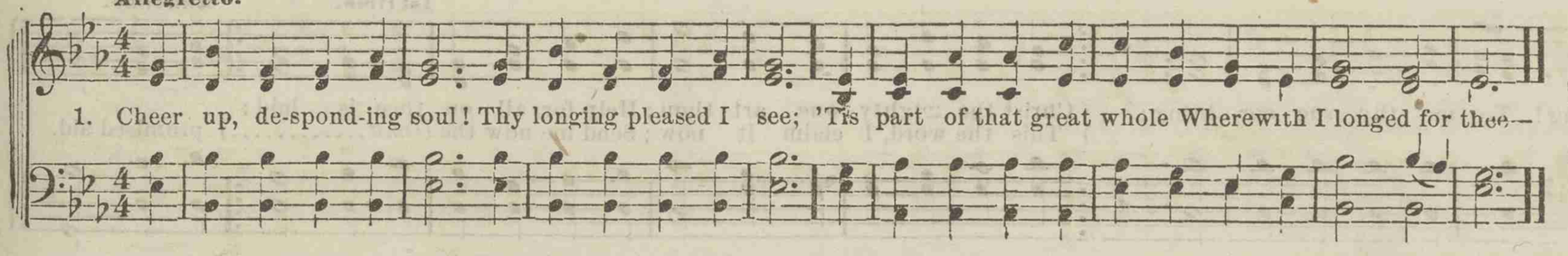
H. W. J.

Andantino.

2. I dare not choose my lot,
I would not, if I might;
Choose thou for me, my God,
So shall I walk aright.

3. The kingdom that I seek
Is thine: so let the way
That leads to it be thine,
Else I must surely stray.

DALNA. 6s.

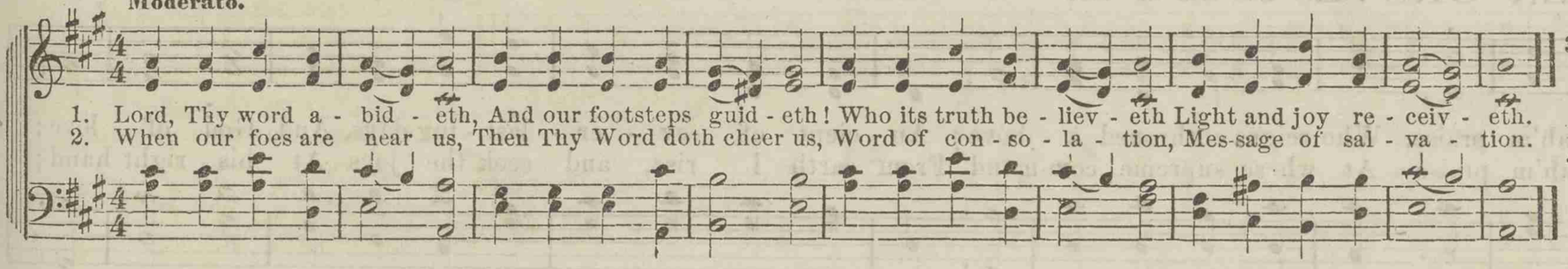
G. F. R. From the "Diapason," by permission.

Allegretto.

2.
To claim thee for my own,
I suffered on the cross:
Oh, were my love but known,
All else would be as dross!—

LORD THY WORD ABIDETH. 6s.

G. F. R. From the "Chapel Gems" by permission.

Moderato.

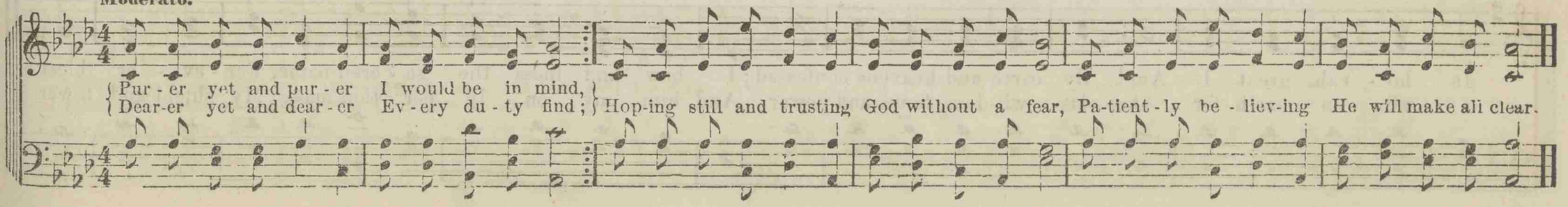
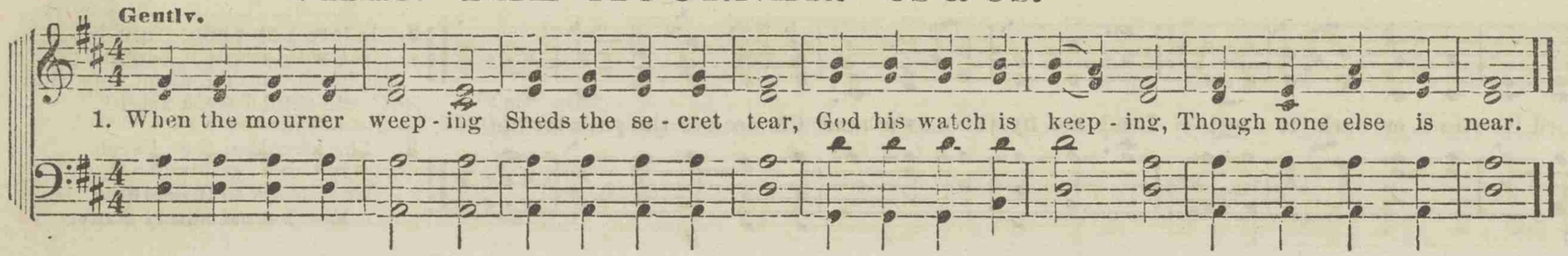


3. When the storms are o'er us,
And dark clouds before us,
Then its light directeth,
And our way protecteth.

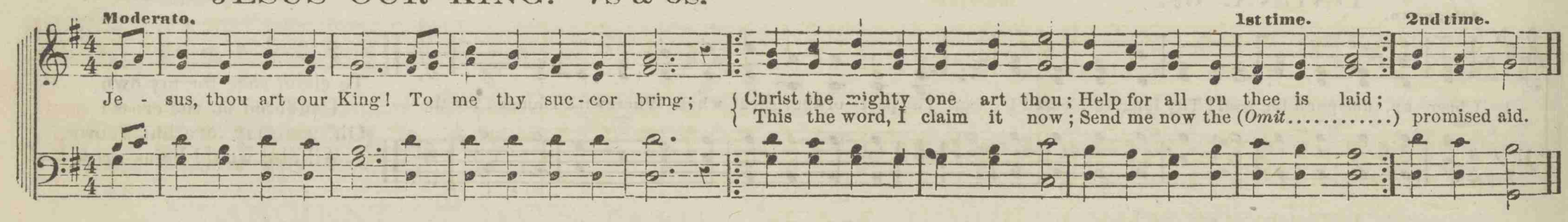
4. Who can tell the pleasure,
Who recount the treasure,
By Thy Word imparted
To the simple hearted.

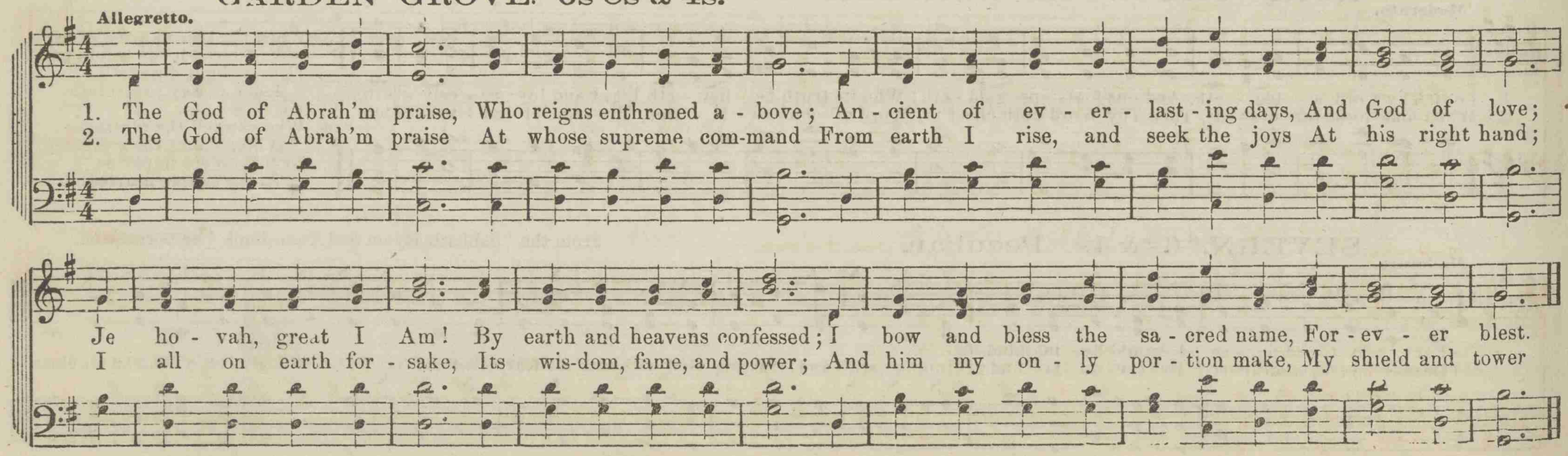
SEVERN. 6s & 4s. Peculiar.

From the "Sabbath Hymn and Tune Book" by permission.

Moderato.

WHEN THE MOURNER. 6s & 5s.

2. God will never leave thee,
All thy wants he knows,
Feels the pains that grieve thee,
Sees thy cares and woes.

3. Raise thine eyes to heaven,
When thy spirits quail,
When, by tempests driven,
Heart and courage fail.

JESUS OUR KING. 7s & 6s.

GARDEN GROVE. 6s 8s & 4s.



GARLAND WREATH. 6s 8, 10, &4.

Andantino.

1. What-e'er God does is well! His children find it so: Some doth he not with plen-ty bless, Yet loves them not the less; But draws their hearts unto himself a-
2. What-e'er God does is well! In patience let us wait: He doth himself our burden bear, He doth for us take care, And he, our God, knows all our wea-ry

REINETTE. 7s &3.

Moderato.

way..... O hearts, o - bey!
days..... O, give him praise!

{ Jes-us, Sun of righteousness, Brightest beam of love di-vine,
{ With the early morning rays Do thou on our darkness shine, And dispel with purest light All our night!

HEAD OF THE CHURCH. 7s & 4s.

Moderato.

1st time. 2nd time.

Head of the Church tri-umph-ant We joy - ful - ly a - dore thee, Till thou ap - pear thy members here, Still sing like those in glo - ry,
We lift our hearts and voi - ces, With blest an - ti - ci - pa - tion, And cry a - loud and give to God The praise of our sal- (*Omit....*) va - tion.

WHEN THE VALE. 7s &4.

Moderato.

1st time. 2nd time.

{ When the vale of death appears, Faint and cold this mor-tal clay,
{ Blest Re-deem - er, sooth my fears, Light me thro' the gloomy (*Omit*) way; Break the shadows, Break the shadows, Ush - er in e - ter - nal day.

KINSIE. 7s & 5s.

With energy.

1. On-ward speed thy con-quering flight, An - gel, on-ward speed! Cast a - broad thy ra-diant light, Bid the shades re - cede;

2. On-ward speed thy con-quering flight, An - gel, on-ward fly! Long has been the reign of night, Bring the morn - ing nigh;

3. On-ward speed thy con-quering flight, An - gel, on - ward speed! Morn-ing bursts up - on our sight, Lo! the time de - creed:

Tread the i - dols in the dust, Heath-en fanes de - stroy; Spread the gos - pel's love and trust, Spread the gos - pel's joy.

Un - to thee earth's suf - ferers lift Their im - plor - ing wail; Bear them heav - en's ho - ly gift, Ere their cour - age fail.

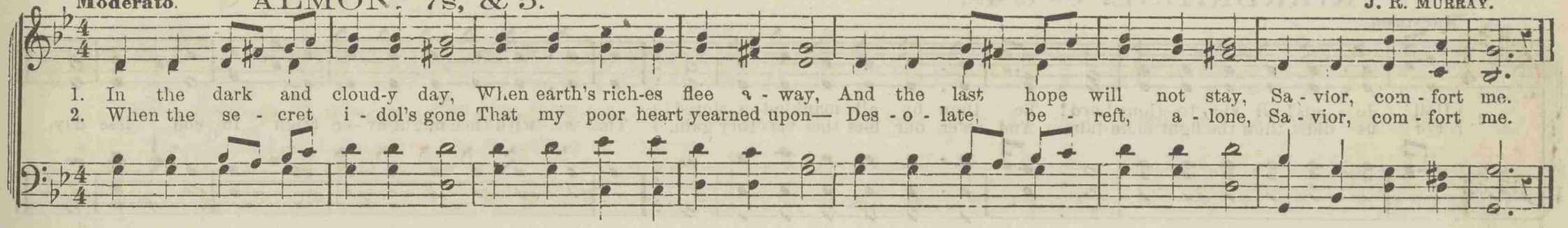
Now the Lord His king-dom takes, Thrones and em - pires fall; Now the joy - ous song a-wakes, "God is All in All!"

ALMON. 7s, & 5.

Moderato.

J. R. MURRAY.

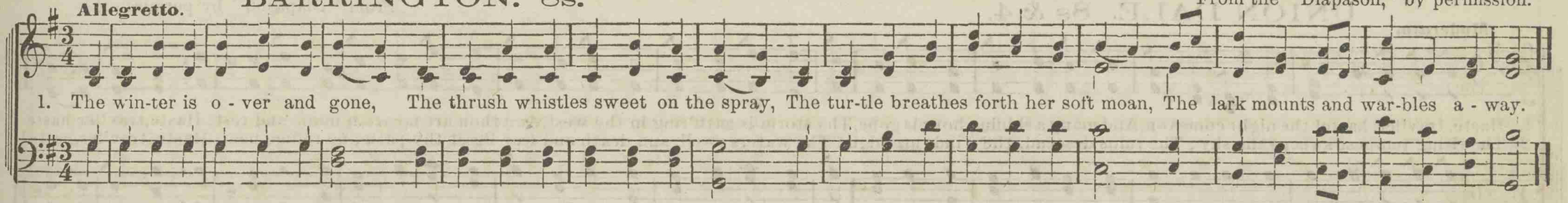
1. In the dark and cloud-y day, When earth's rich-es flee a - way, And the last hope will not stay, Sa - vior, com - fort me.
2. When the se - cret i - dol's gone That my poor heart yearned upon— Des - o - late, be - reft, a - lone, Sa - vior, com - fort me.



BARRINGTON. 8s.

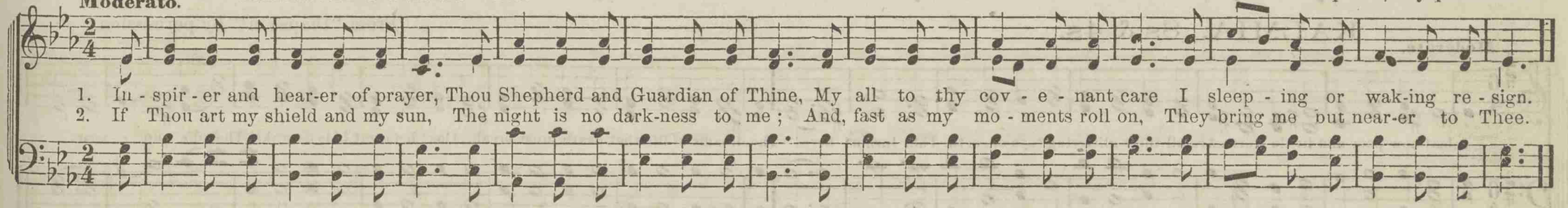
Allegretto.

From the "Diapason," by permission.

1. The win-ter is o - ver and gone, The thrush whistles sweet on the spray, The tur-tle breathes forth her soft moan, The lark mounts and war-bles a - way.

MANASSEH. 8s.

Moderato.

E. H. BAILEY. From the "Diapason," by permission.

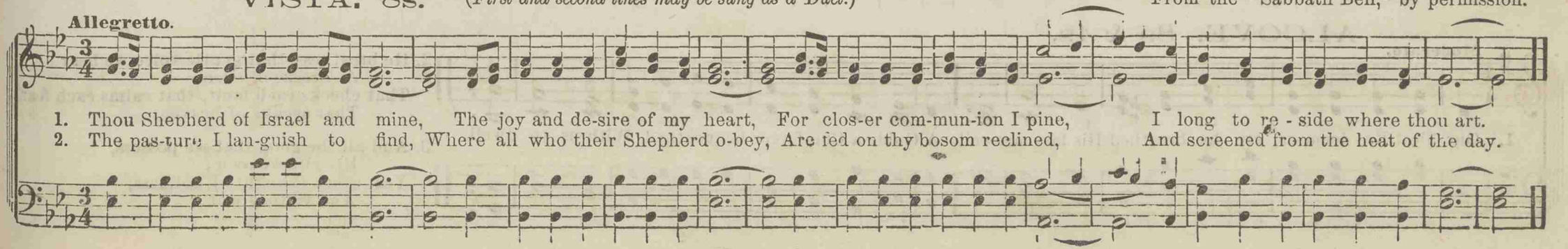
1. In - spir - er and hear-er of prayer, Thou Shepherd and Guardian of Thine, My all to thy cov - e - nant care I sleep - ing or wak-ing re - sign.
2. If Thou art my shield and my sun, The night is no dark-ness to me; And, fast as my mo - ments roll on, They bring me but near-er to Thee.

VISTA. 8s.

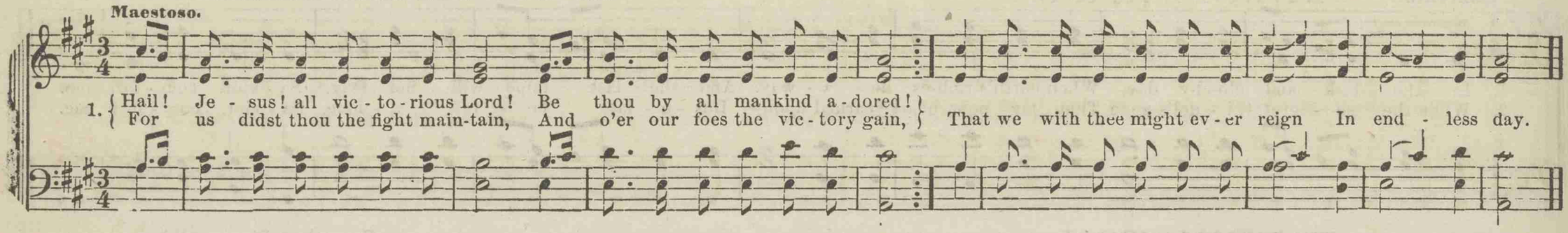
(*First and second lines may be sung as a Duet.*)

From the "Sabbath Bell," by permission.

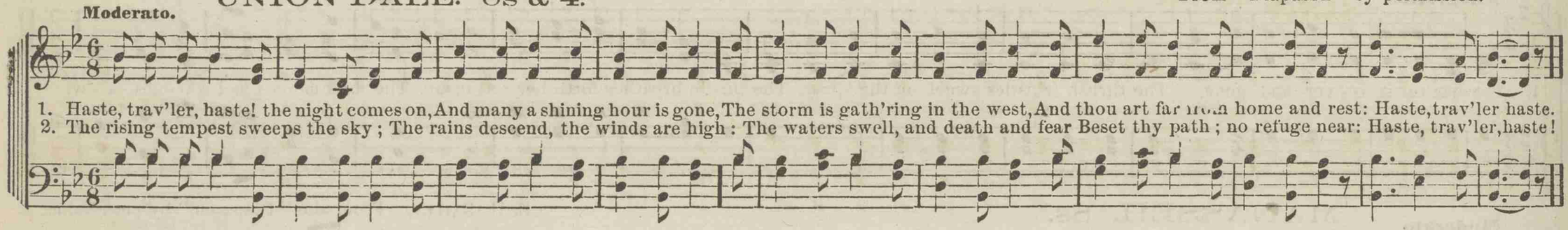
Allegretto.

1. Thou Shepherd of Israel and mine, The joy and de-sire of my heart, For clos-er com-mun-ion I pine, I long to re - side where thou art.
2. The pas-ture I lan-guish to find, Where all who their Shepherd o-bey, Are fed on thy bosom reclined, And screened from the heat of the day.



KIRKBRIDGE. 8s & 4s.

UNION DALE. 8s & 4.

From "Diapason" by permission.



KALMIA. 8s & 4s.

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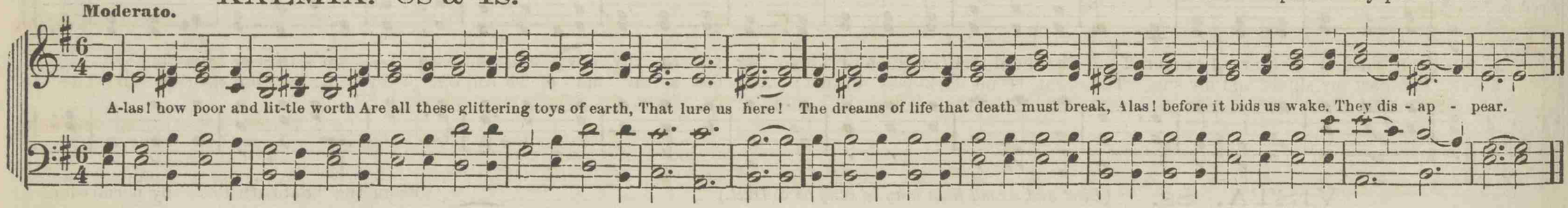
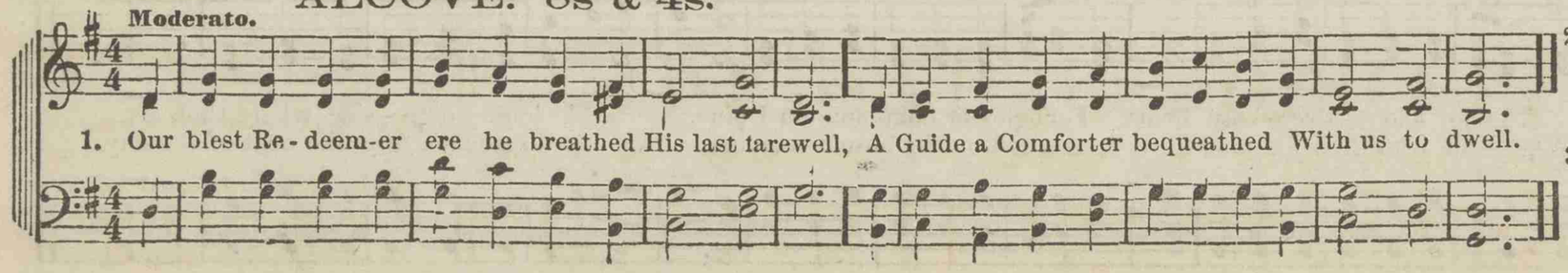
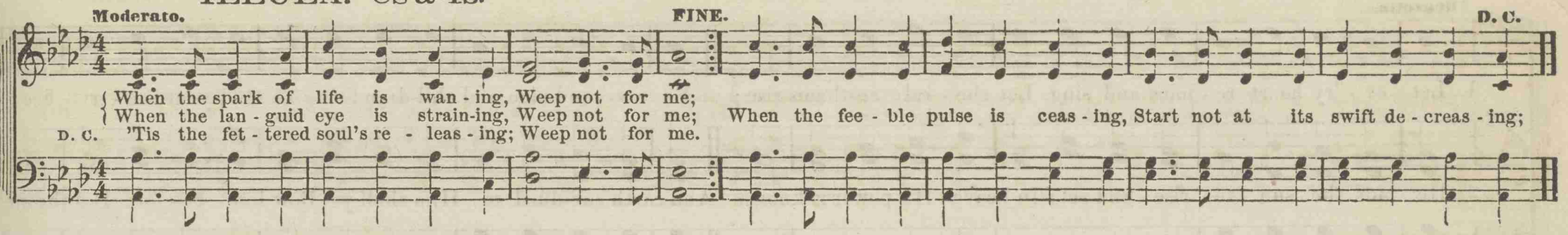
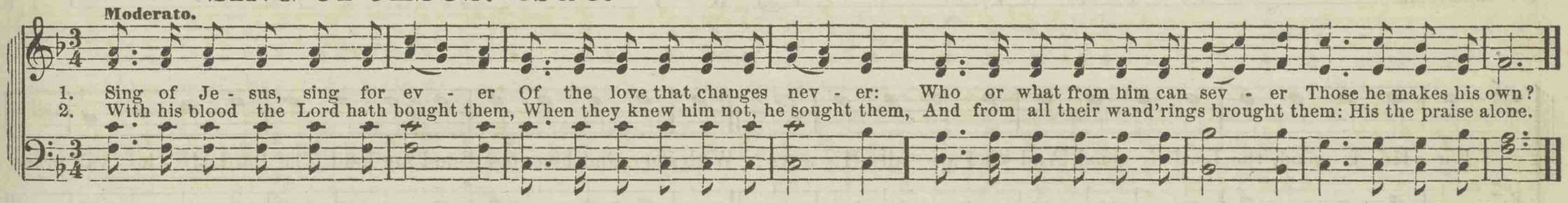

ALCOVE. 8s & 4s.



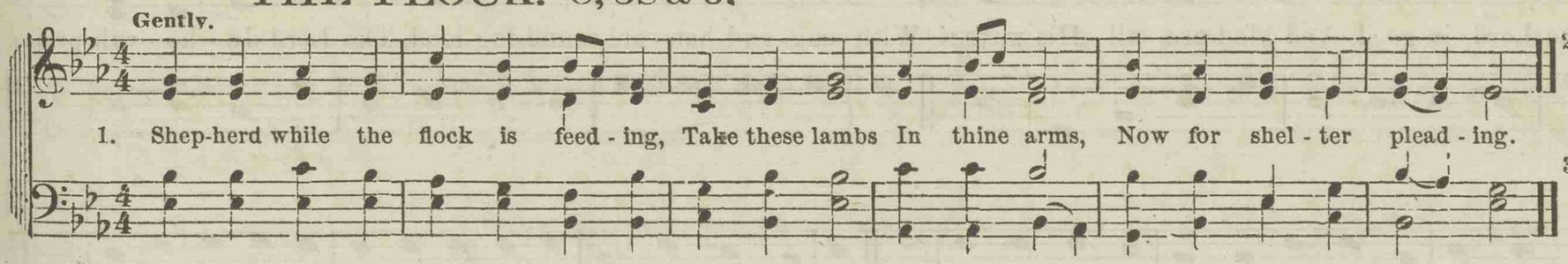
2. He breathes—that gentle voice we hear
As breeze of even:
That checks each fault, that calms each fear,
That speaks of heaven.

3. And all the good that we possess,
His gift we own;
Yea, every thought of holiness,
And victory won.

ILLULA. 8s & 4s.

SING OF JESUS. 8s & 5.



THE FLOCK. 8, 3s & 6.

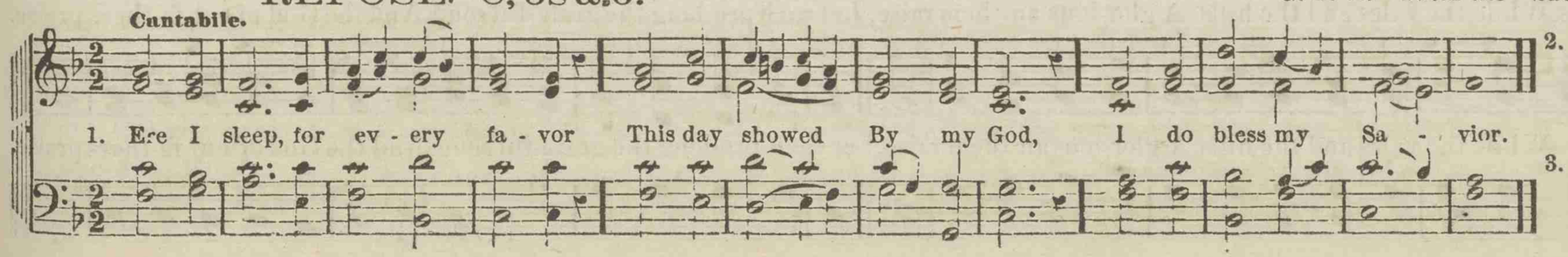


2. While the storm of life is low'ring,
Night and day,
Beasts of prey,
Lurking are devouring.

3. Shepherd, every grace combining,
Keep these lambs
In thine arms,
On thy breast reclining.

REPOSE. 8, 3s & 6.

G. F. R. From the "Sabbath Bell" by permission.



2. Leave me not, but ever love me;
Let thy peace
Be my bliss,
Till thou hence remove me.

3. And, whene'er in death I slumber,
Let me rise
With the wise,
Counted in their number

WINONA. 8s & 6s. Peculiar.

Allegretto.

1. Let ev - 'ry heart re - joice and sing, Let cho - ral an-thems rise; Ye rev-'rend men and chil-dren bring To God your sac - ri - fice;

2. He bids the sun to rise and set; In heaven His power is known. And earth sub-dued to Him shall yet Bow low be - fore His throne:

For He is good, the Lord is good, And kind are all His ways: With songs and hon - ors sound-ing loud, The Lord Je - ho - vah praise

For He is good, the Lord is good, And kind are all His ways: With songs and hon - ors sound-ing loud, The Lord Je - ho - vah praise.

While the rocks and the rills, While the vales and the hills, A glor-ious an-them raise, Let each pro-long the grate-ful song, And the God of our fa-thers praise.

While the rocks and the rills, While the vales and the hills, A glor-ious an-them raise, Let each pro-long the grate-ful song, And the God of our fa-thers praise.

EVENING HOUR. 8s & 6.

Gently

1. The Sabbath day has reached its close! Yet, Sa-vior, ere I seek re - pose, Grant me the peace thy love bestows— Smile on my even - ing hour!
2. If ev - er I have found it sweet To worship at my Sa-vior's feet, Now to my soul that bliss re - peat—Smile on my even - ing hour!

CAPE RACE. 8s & 6.

From the "Diapason," by permission.

Moderato.

1. Lo! the storms of life are break - ing; Faithless fears our hearts are shak - ing; For our suc - cor un - der - tak - ing, Lord and Sa - vior, help us!
2. Lo! the world, from thee re - bel - ling, Round thy church in pride is swell-ing! With thy word their mad-ness quelling, Lord and Sa - vior, help us!

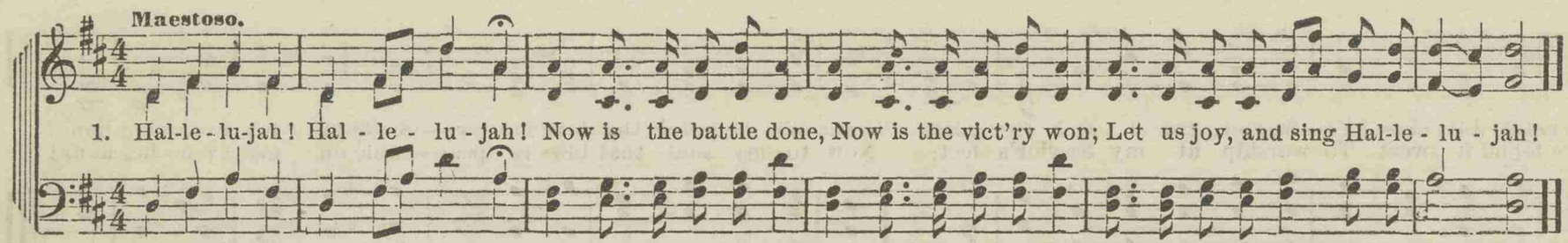
THE PATRIOT'S PRAYER. 8s & 6s. Double.

SCOTCH.

Maestoso.

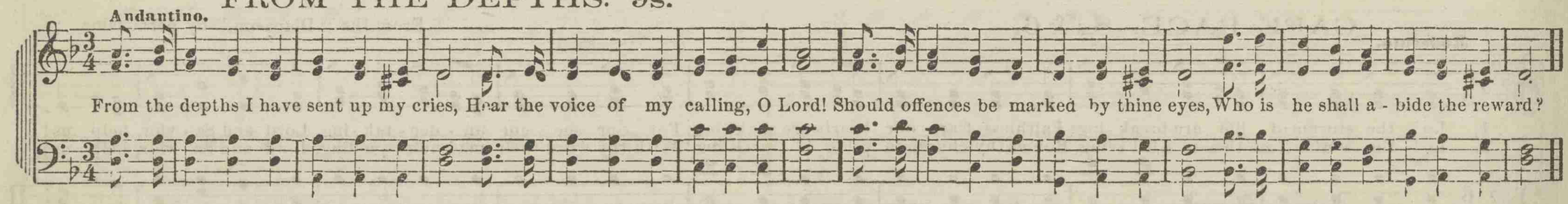
1. From foes that would the land de-vour; From guilt - y pride, and lust of power; From wild se - di - tion's law-less hour; From yoke of slav - e - ry; From blind-ed zeal, by fac - tion led; From gid - dy change, by fan - cy bred; From poisoned er - ror's ser - pent head, Good Lord, preserve us free!
2. De - fend, O God, with guardian hand, The laws and rul - ers of our land, And grant thy churches grace to stand In faith and un - i - ty! Thy Spir - it's help of thee we crave, That thy Mes - si - ah, sent to save, Re - turn - ing to the world, might have A peo - ple serv - ing thee!

XANTHA. 8 6s 5 & 4.

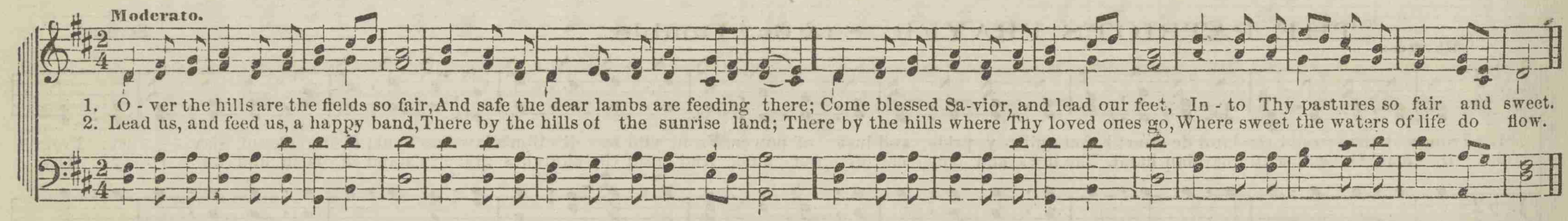
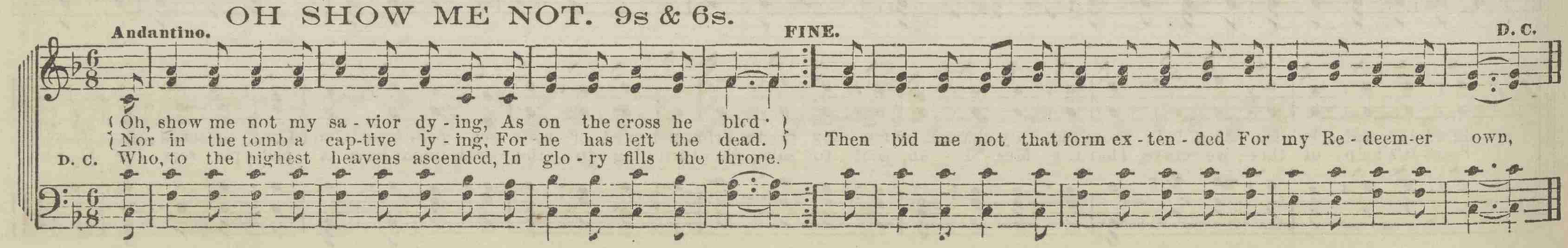


2. Hallelujah, Hallelujah!
Lord, by thy passion, save
Us from the endless grave:
Let us ever sing
Hallelujah!

FROM THE DEPTHS. 9s.



PASTURES FAIR. 9s.

Geo. B. Loomis.

OH SHOW ME NOT. 9s & 6s.

WORK IN GOD'S VINEYARD. 10s & 8s.

B. R. HANBY.

Allegretto.

1. Work in God's vineyard, Je-sus hath call'd thee, Call'd thee from darkness in - to the light; Breaking the chain that long hath en-

2. Faithful thy God hath promised sal - va - tion, Faithful thy load of sor - row He'll bear; Leading the contrite safe thro' temp-

3. Youth, in its ardor, manhood, in glo - ry, In - fan - cy, life's path all yet untrod; Childhood with dimples, age, with locks

thrall'd thee, Work while the day lasts, and work with thy might.

ta - tion, Up to the mansions He goes to prepare.

hoa - ry, All have a work in the vineyard of God.

SHIELD US. 10s & 4s.

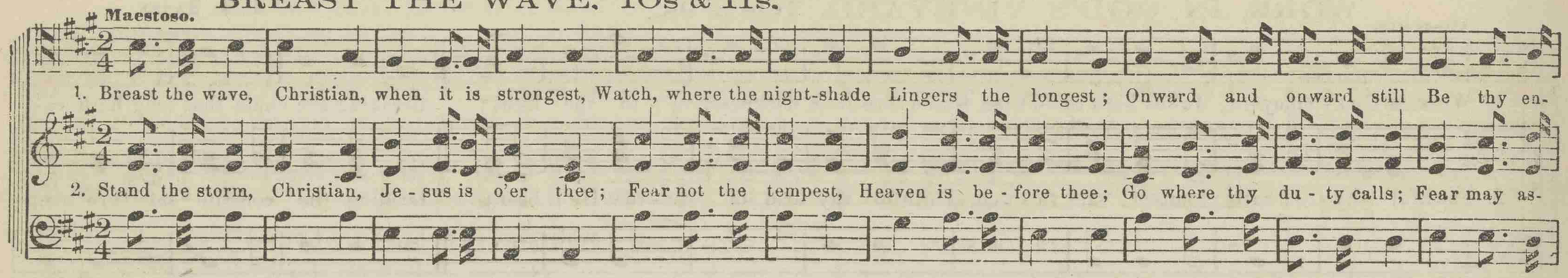
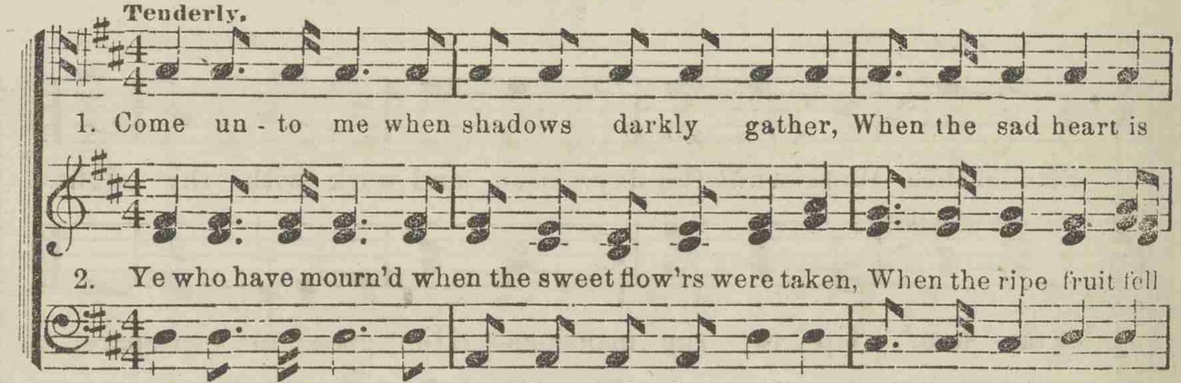
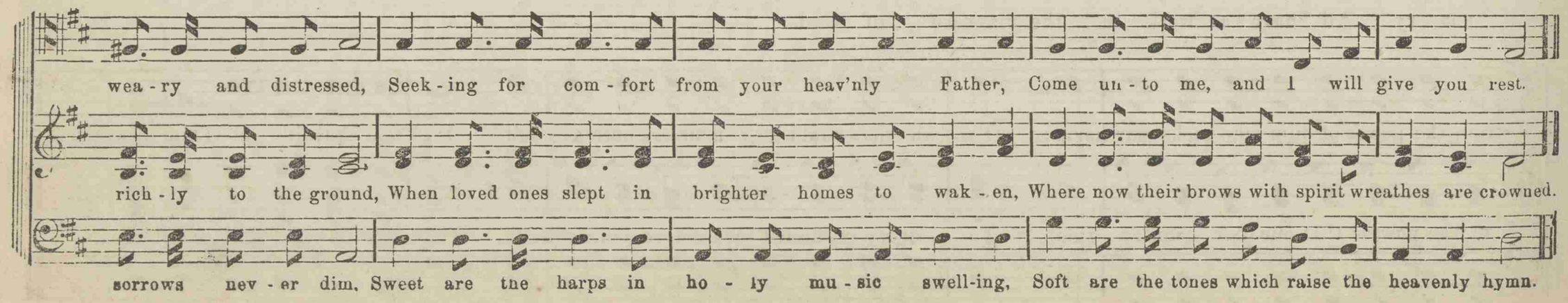
Moderato.

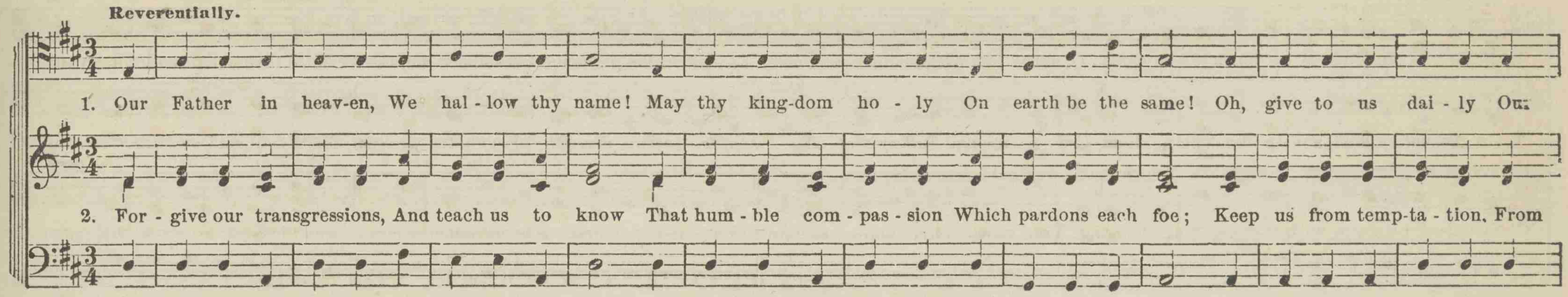
1. Come, Lord, and shield Thy children with thine arm; Re-

2. And grant us peace with - in the church and school, Peace

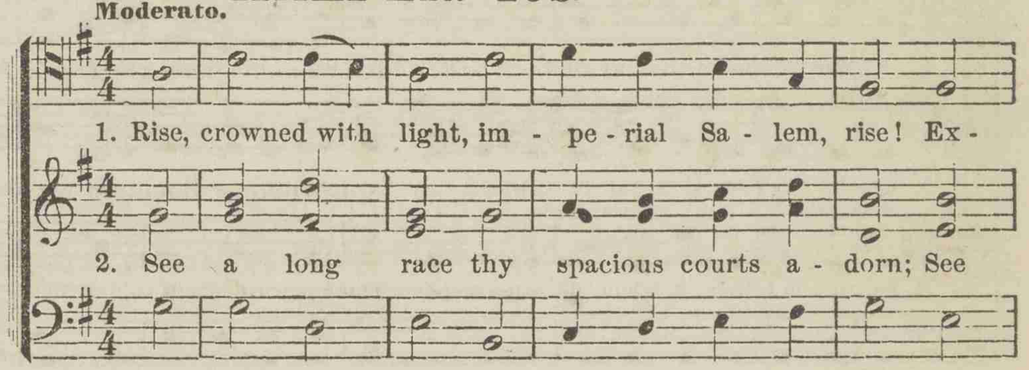
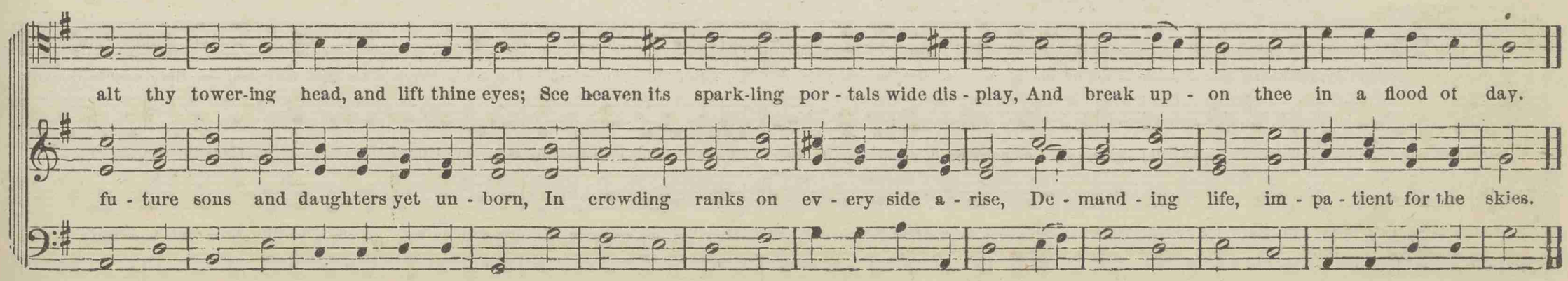
strain the power of him who seeks our harm: O'er all that would Thy members here as - sail Do Thou prevail, do Thou prevail.

to the powers that our fair country rule, To every wounded conscience aching heart, Thy peace impart! Thy peace impart!

BREAST THE WAVE. 10s & 11s.

COME UNTO ME. 10s & 11s.

FATHER. 11s.

Reverentially.

HELPER. 10s.

Moderato.



CIRCLETON. 11s & 8s.

Allegretto.

1. Be joy-ful in God, all ye lands of the earth; O, serve him with gladness and fear: Ex - ult in his presence with music and mirth; With love and devotion draw near.

2. Je - ho-vah is God, and Je - ho - vah a - lone, Cre - a - tor and Rul-er o'er all; And we are his peo-ple; his scep-tre we own; His sheep, and we follow his call.

3. O, en-ter his gates with thanksgiving and song; Your vows in his temple proclaim: His praise in melodious accordance prolong, And bless his a-dor - a - ble name.

MEREDITH. 10s.

Andantino

1. A-gain re-turns the day of holy rest, Which when he made the world, Jehovah blest; When, like his own, he bade our labors cease, And all be piety, and all be peace.

2. Let us de-vote this con-se-crat-ed day To learn his will, and all we learn o-bey; So shall he hear, when fervently we raise Our supplications and our songs of praise.

3. Fa - ther in heav'n! in whom our hopes con-fide, Whose pow'r de-fends us, and whose pre-cepts guide, In life our Guar-dian, and in death our Friend, Glo - ry su-preme be thine, till life shall end.

VIOLETTE. 11s.

Andantino.

1. O eyes that are wea-ry, and hearts that are sore! Look off un - to Je - sus, now sor-row no more! The light of his coun-te-nance shin-eth so bright, That here, as in heav-en, there need be no night

2. While look-ing to Je - sus, my heart can-not fear; I trem - ble no more when I see he is near: I know that his pres-ence my safe-guard will be, For, "Why are ye troub-led?" he saith un-to me

3. Still look-ing to Je - sus, oh, may I be found, When Jor-dan's dark wa-ters en-com-pass me round: They bear me a-way in his pres-ence to be; I see him still near - er whom al-ways I see.

SAVANNAH. 10s.

From Pleyel

From Jes-se's root, be-hold a branch a-rise, Whose sa-cred flow'r with fra-grance fills the skies; The sick and weak, the heal-ing plant shall aid, From storms a shel-ter and from heat a shade.

LYONS. 10s & 11s, or 5s & 6s.

Haydn.

O praise ye the Lord, pre-pare a new song, And let all his saints in full con-cert join; With voi-ces u-nit-ed, the an-them pro-long, And show forth his prais-es in mu-sic di-vine.

FOLSOM. 11s & 10s.

From Mozart.

Bright-est and best of the sons of the morn-ing, Dawn on our dark-ness and lend us thine aid; Star of the east, the ho-ri-zon a-dorn-ing, Guide where our in-fant Re-deem-er is laid.

PORTUGUESE HYMN. 11s.

Romish Melody.

The Lord is our shep-herd, our guard-ian and guide, What-ev-er we want he will kind-ly pro-vide; To sheep of his pas-ture his mer-cies a-bound, His care and pro-tec-tion, his

care and pro-tec-tion, His care and pro-tec-tion his flock will sur-round.

SCOTLAND. 12s.

Whitefield.

The voice of free grace cries, es-cape to the mount-ain; For Ad-am's lost race Christ hath o-pen'd a

fount-ain, For sin and un-clean-ness, for ev-'ry trans-gres-sion, His blood flows most free-ly in streams of sal-va-tion, His blood flows most free-ly in streams of sal-va-tion.

WHO WILL MEET ME?

From "Chapel Gems"

Moderato.

1. Who will meet me when I die? Who will lead me to the sky? Who will love me in that land? In that spir - it land? An - gels bright will meet me, An - gels bright, an - gels bright; An - gels bright will meet me, In that spir - it land.

2. When my Sa - vior from on high? Calls my spir - it to the sky, Who will meet me on the strand Of that spir - it land? An - gels bright will meet me, An - gels bright, an - gels bright; An - gels bright will meet me, In that spir - it land.

3. Who will hush my trem-bling heart? Who will heav'n-ly joy im - part? Who will love me in that land? In that spir - it land? An - gels bright will meet me, An - gels bright, an - gels bright; An - gels bright will meet me, In that spir - it land.

I WILL SEEK MY FATHER.

Music from Blumenthal, by F. W. ROOT.

R everential.

1. When the morn is bright and fair, When sweet song-sters charm the air, I will lift my voice in pray'r, I will seek my Fa - ther;

2. In the sol - i - tude a - part, In the wil - der - ness or mart, Oh! my sore-ly tempt-ed heart, I will seek my Fa - ther;

3. When the ev'n - ing sun is red, When each blos-som droops its head, Kneel-ing low be-side my bed, I will seek my Fa - ther;

Lest my feet should go a-stray From His pure and per-fect way; Lest I grieve Him as I may, I will seek my Fa - ther.

In the dark-ness as the day, He shall be my Guide and Stay; I will lean on Him al - way— I will seek my Fa - ther.

That I slum-ber in His care, Shield-ed from each harm-ful snare; And for life or death pre-pare: I will seek my Fa - ther.

THOU KNOWEST THAT I LOVE THEE.

With Expression. F. W. Root.

1. Thou knowest how each word of Thine Hath pierc'd the soul before Thee; Thou knowest how this heart of mine Would in the dust a-dore Thee;

2. Thou knowest earth was counted dross, As heaven's hopes drew nearer; That I have borne the heav-y cross, Thy frail re-pent-ant hear-er:

3. Thou knowest what I can-not speak, For grief my soul is fill-ing; Thou knowest that the flesh is weak, The spir-it tru-ly will-ing;

That it hath bow'd beneath Thy rod And owns no tho't a-bove Thee; Thou knowest all things, O my God, Thou knowest that I love Thee.

Thou knowest that my home, my all, Was not enthron'd a-bove Thee: That I have hark-en'd to Thy call; Thou knowest that I love Thee

That I wo'd tread where Thou hast trod, Tho' ruin frown a-bove Thee; Thou knowest all things, Savior, God, Thou knowest that I love Thee.

THE BEACON LIGHT.

From "Chapel Gems.

Andantino.

1. We are sail - ing o'er an o - cean, To a far and for - eign shore, And the waves are dash-ing round us, And we hear the break-ers roar:
2. Tho' the skies are dark a - bove us, And the waves are dash-ing high, Let us look to - ward the bea - con, We shall reach it by and by:
3. He will keep it ev - er burn-ing, From the light-house of his love, And it al - ways shines the brightest When the skies are dark a - bove:

But we look a - bove the bil - lows, In the dark - ness of the night, And we see the stead - y gleam-ing Of our change-less bea-con light.

'Tis the light of God's great mer-cy, And he holds it up in view, As a guide-star to his chil-dren, As a guide to me and you.
If we keep our eyes up - on it, And we steer our course a - right, We shall reach the har - bor safe - ly By the bless-ed bea - con light.

CHORUS.

O, the light is flash-ing brightly, From a calm and storm-less shore, Where we hope to cast our an - chor When our voy - ag - ing is o'er.

LEAD ME TO THE ROCK.

From Beethoven, by G. F. R.

Andantino.

1. "Lead me to the Rock that is high-er than I," In its shel-ter I'll hide while the storm pass-es by.
I'll yield like the flow'r-et that bends to the gale, And bows with-out break-ing when tem-pests as-sail. } Then, ris-ing a-

2. "Lead me to the Rock that is high-er than I," When the glare of the noon-tide is high in the sky.
When faint from the "bur-den and heat of the day," Oh, lend me thy screen from the sun's burning ray! } With-in thy cool

new when the storm is o'er-past, A-dore him, who sends both the calm and the blast.

shad-ow my al-tar I'll raise, And send up the incense of prayer and of praise.

3.

"Lead me to the Rock that is higher than I,"
When my path through the desert is scorching and dry.
My spirit shall find her deep craving supplied
In the streams of salvation that flow from thy side.
I'll bathe where thy waters refreshingly stray
And then with rejoicing go forth on my way.

4.

Oh, draw me, kind father, in faith to thy side;
In thy "secret pavilion" I fain would abide.
My Covert in danger, my Screen from the heat,
My spirit's Refreshment, my one sure Retreat,
Oh strong Rock of Ages, my frailty sustain!
Though mountains should crumble, thou still shalt remain.

A THOUSAND YEARS.

("And they lived and reigned with Christ a thousand years." Rev. xx. 4.)

HENRY C. WORK. By permiss.on.
Words prepared by WM. O. CUSHING.

Maestoso.

1. Lift up your head, des-pond-ing Chris - tian, Fling to the winds your need-less fears; Zi-on's bright King, your Guide and Sav - ior,

2. What if the clouds, one lit - tle mo - ment, Hide the sweet light where morn ap-pears? Bright is the day, where Christ in glo - ry,

CHORUS.

Says you shall reign a thou - sand years. A thou - sand years, my own be - lov - ed! 'Tis the bright day from heav'n un - roll'd;

Says you shall reign a thou - sand years. A thou - sand years, my own be - lov - ed! 'Tis the bright day from heav'n un - roll'd;

'Tis the glad morn, whose fade-less glo - ry, Proph-ets and bards so long fore - told.

'Tis the glad morn, whose fade-less glo - ry, Proph-ets and bards so long fore - told.

3. Strong are the foes thy path surrounding,
Scorning alike thy prayers and tears;
Sweet is the voice of Him whose promise
Says you shall reign a thousand years.
A thousand years, &c.

4. A thousand years! O day of glory!
'Tis the bright star when morn appears;
The herald dawn of blissful ages,
And every day a thousand years.
A thousand years, &c.

JESUS BY THE SEA.

J. F. ROOT.
From "Chapel Gems."

Reverentially.

1. O I love to think of Je - sus as He sat be - side the sea; Where the waves were on - ly mur-m'ring on the strand;

2. O I love to think of Je - sus as He walk'd up - on the sea; When the waves were roll - ing fear - ful - ly and grand;

3 O I love to think of Je - sus as He walk'd be-side the sea; Where the fish-ers spread their nets up - on the shore;

When He sat with - in the boat, on the sil - ver wave a - float, While He taught the wait-ing peo - ple on the land.

How the winds and waves were still, at the bid - ding of His will, While He brought His lov'd dis - ci - ples safe to land.

How He bade them fol - low Him, and for - sake the paths of sin, And to be His true dis - ci - ples ev - er - more.

CHORUS.

O I love to think of Je - sus by the sea; O I love to think of Je - sus by the sea, And I

O I love to think of Je - sus by the sea; O I love to think of Je - sus by the sea, How He

O I love to think of Je - sus by the sea; O I love to think of Je - sus by the sea, And I

JESUS BY THE SEA.—Concluded.

love the pre - cious Word, Which He spake to them that heard, While He taught the wait - ing peo - ple by the sea.

walk'd up - on the wave, His be - lov - ed ones to save, While He brought them safe - ly o'er the storm - y sea.

long to leave my all, At the dear Re - deem-er's call, And His true dis - ci - ple ev - er - more to be.

LOOK AND LIVE.

Words and Music by P. P. Bliss.

Moderato.

1. { Look to Je - sus, wea - ry one, Look and live, look and live; Look at what the Lord has done, Look and live; }
   { See Him lift - ed on the tree, Look and live, look and live; Hear Him say, "Look un - to me," Look and live; }

2. { Tho' un - wor - thy, vile, un-clean, Look and live, look and live; Look a - way from self and sin, Look and live; }
   { Long by Sa - tan's power en-slaved, Look and live, look and live; Look to me, ye *shall be saved*, Look and live; }

3 { Tho' you've wan-der'd far a - way, Look and live, look and live; Har - den not your heart to - day, Look and live; }
  { 'Tis thy Fa - ther calls thee home, Look and live, look and live; *Who - so - ev - er will may come*, Look and live; }

CHORUS.

Look! the Lord is lift - ed high, Look to Him, He's ev - er nigh, Look and live, why will ye die? Look and live.

BECAUSE HE LOVED ME SO.

Moderato. *Words by* EMILY HUNTINGTON MILLER. *Music by* GEO. F. ROOT.

1. I love to hear the sto - ry Which an - gel voi - ces tell, How once the King of glo - ry Came down on earth to dwell:

2. I'm glad my bless - ed Sav - ior Was once a child like me, To show how pure and ho - ly His lit - tle ones might be:

3. To sing His love and mer - cy My sweet - est songs I'll raise, And though I can - not see Him I know He hears my praise!

I am both weak and sin - ful But this I sure - ly know, The Lord came down to save me, Be-cause He loved me so.

And if I try to fol - low His foot - steps here be - low, He nev - er will for - get me, Be-cause He loves me so

For He has kind - ly prom - ised That I shall sure - ly go, To sing a - mong His an - gels, Be-cause He loves me so.

"CHRISTIAN! WALK CAREFULLY."

JAMES R. MURRAY.

Allegretto.

1. Chris-tian! walk care - ful - ly, dan - ger is near! On, in thy jour - ney, with trembling and fear, Shares from with - out, and temp -

2. Chris-tian! walk hum - bly, ex - ult not in pride; All that thou hast is by Je - sus sup - plied; Hold - ing thee up, he di -

3. Chris-tian! walk prayer-ful - ly, oft wilt thou fall If thou for - get on thy Sa - vior to call, Safe shalt thou walk thro' each

ta - tion with - in, Seek to en - tice thee a - gain in - to sin. Chris-tian! walk cheer - ful - ly, tho' the fierce storm Dark - en thy

rect - eth thy ways. To him be ev - er the glo - ry and praise. Chris-tian! walk stead - fast - ly, while it is light: Swift are ap -

tri - al and care, If thou art clad in the ar - mor of prayer. Chris-tian! walk hope - ful - ly, trouble and pain. Cease when the

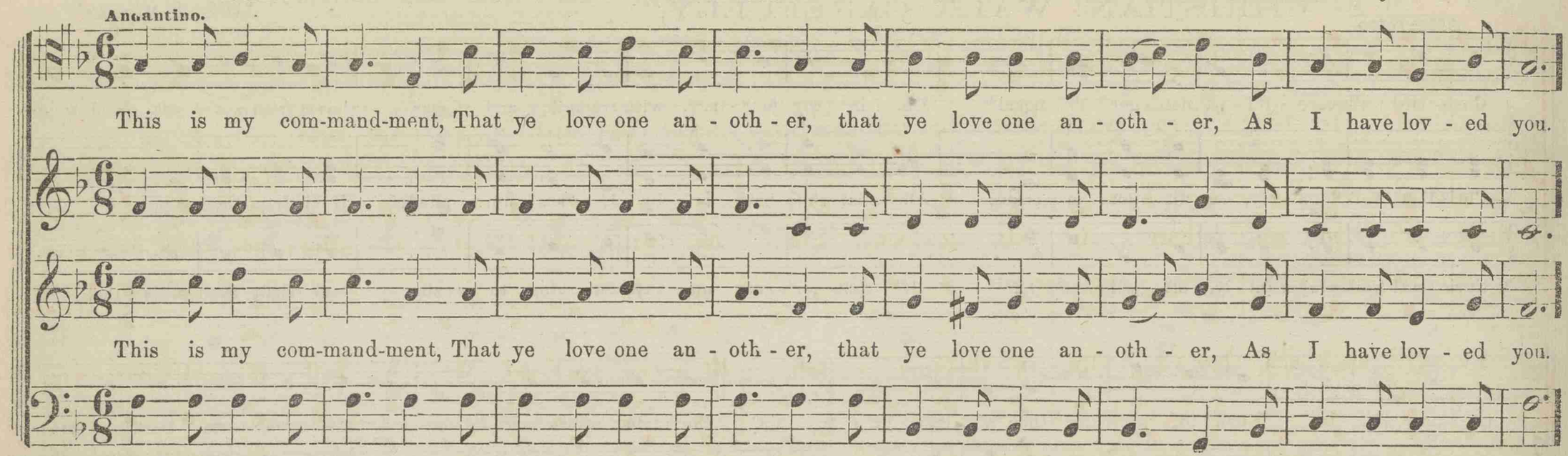
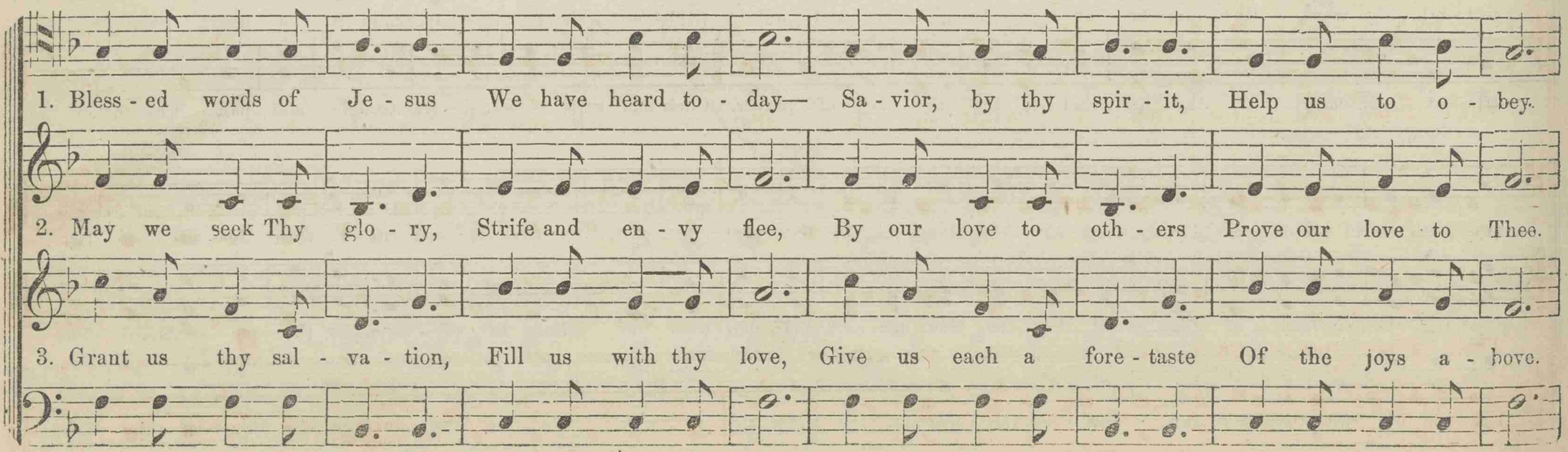
sky with the clouds of a - larm, Soon will those clouds and the tem - pest be past, And thou dwell safe - ly with Je - sus at last.

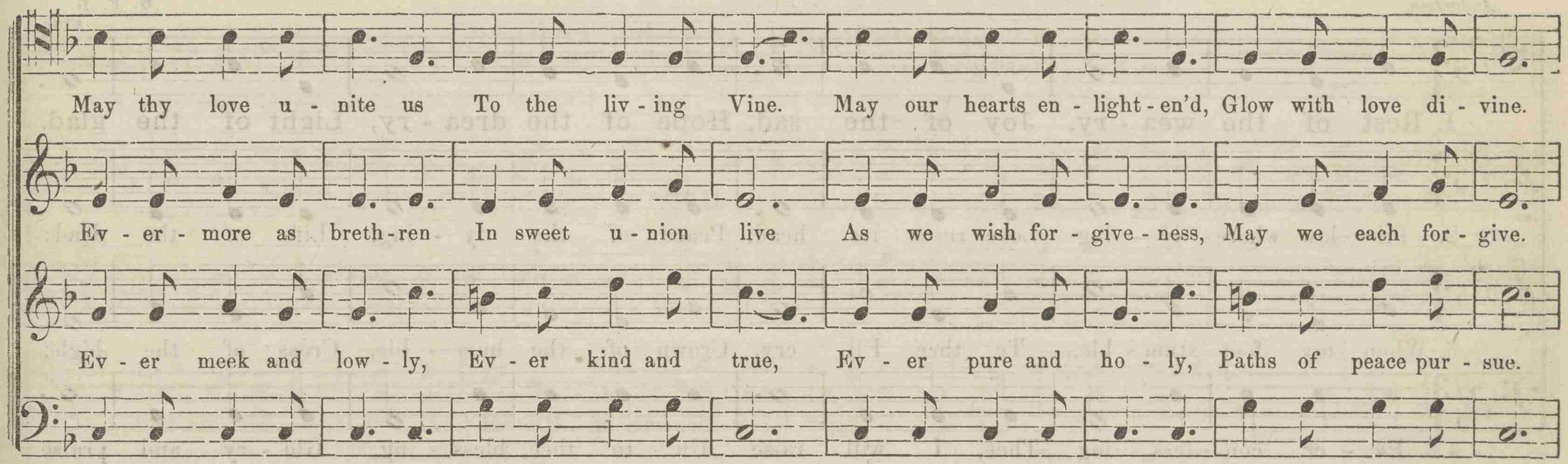
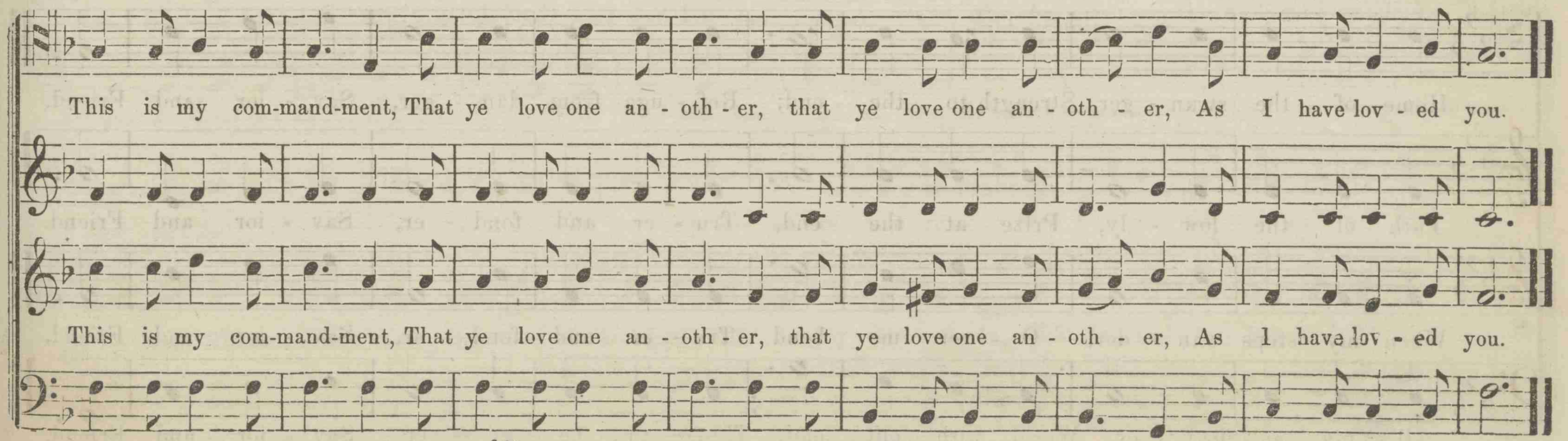
proaching the shadows of night, All that thy Mas - ter hath bid - den thee do Haste to per - form, for thy mo - ments are few.

hav - en of rest thou dost gain, This from the lips of the Judge, thy re - ward, "En - ter for - ev - er, the joy of thy Lord!"

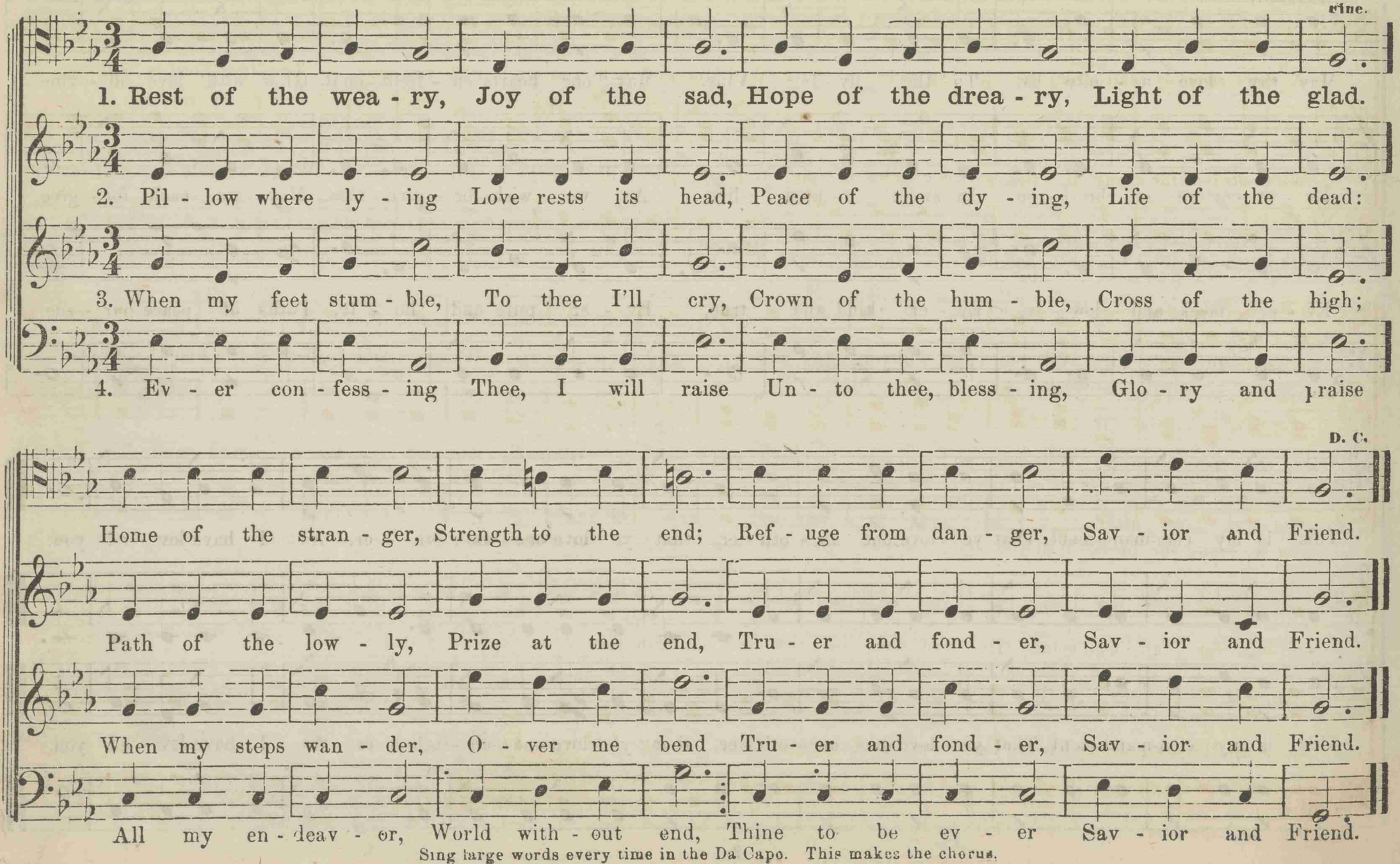
THIS IS MY COMMANDMENT:

Words and Music by P. P. BLISS

Andantino.

THIS IS MY COMMANDMENT.—Concluded.



SAVIOR AND FRIEND.

Andantino. G. F. R.

Sing large words every time in the Da Capo. This makes the chorus.

WILL YOU GO?

Words by M. B. C. SLADE.

Earnestly.

This is essentially the melody of a young Hottentot, and was sent from Africa by a missionary there.

1. A voice sweet-ly calls from the shin-ing world a - bove, Will you go? will you go? will you go?.. .. The dear Lord is call-ing in

2. We've strayed far a-way in the wil - der - ness of sin, Will you go? will you go? will you go?..... Where an-gels are wait-ing to

3. Oh! come ere life's sun - set has fad - ed in the west, Will you go? will you go? will you go?..... To man-sions pre-par - ing for

ac-cents full of love, Will you go? will you go? will you go?..... A - far He sees you and calls you home; His love is

lead the wan - d'rer in, Will you go? will you go? will you go?..... With ten - der mer - cy the Shep-herd stands, To lead you

you a - mong the blest, Will you go? will you go? will you go?..... O'er sin's dark moun-tains no long - er stray, Come walk with

wait-ing for all who come; His love your sor - row and sin can now re-move, Will you go? will you go? will you go?.....

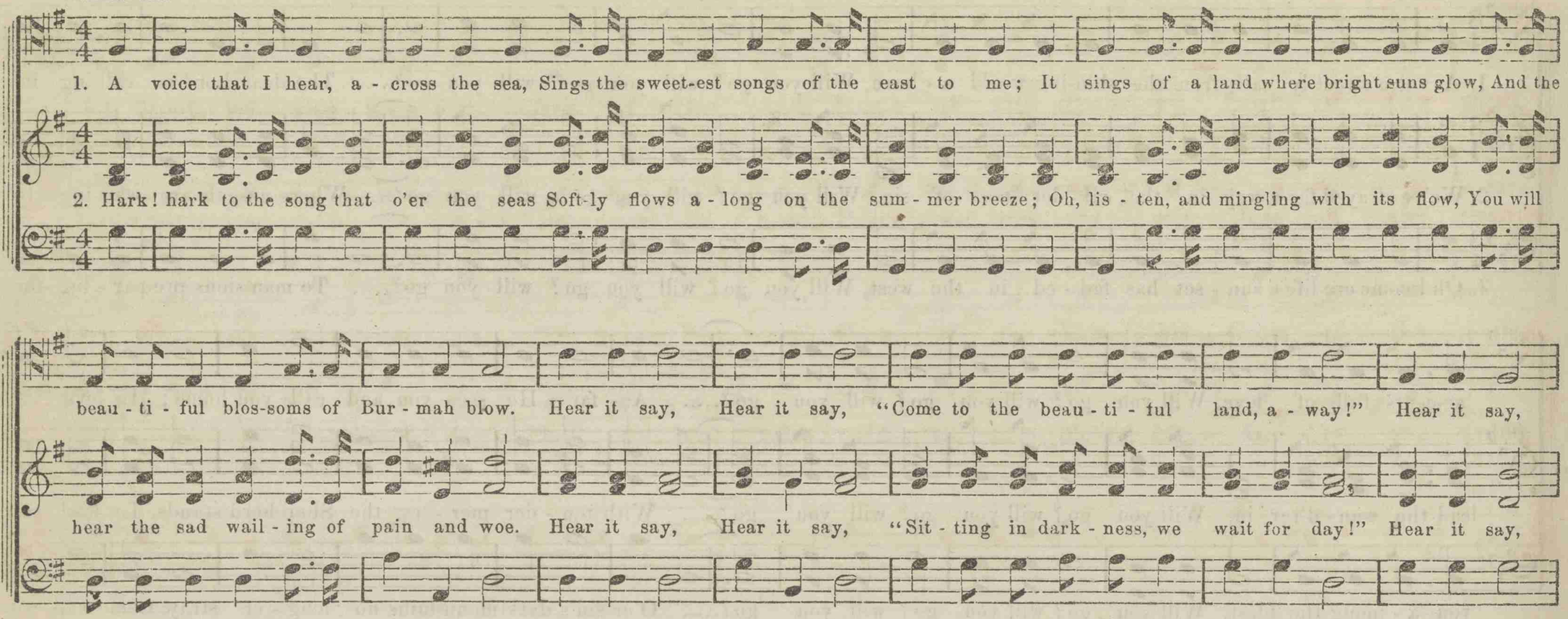
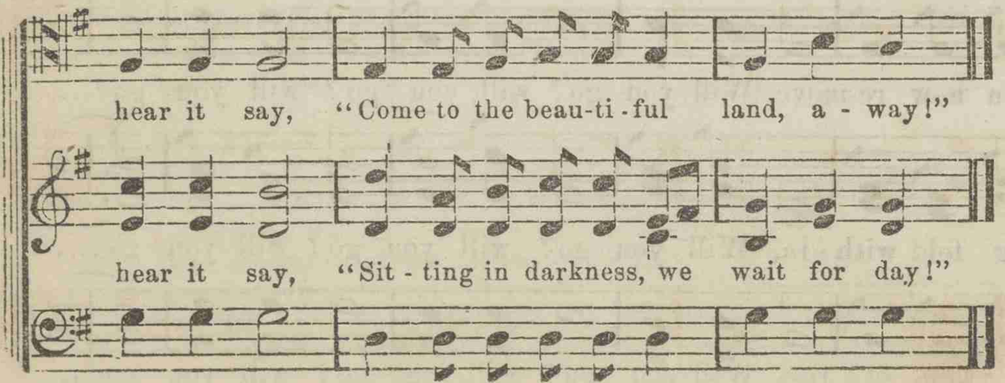
in with His own strong hands; He loves to bring you His lov-ing fold with - in, Will you go? will you go? will you go?.....

us in the nar - row way That leads a - bove to the hap-py land of rest, Will you go? will you go? will you go?... ..

THE SONG FROM OVER THE SEAS.

B. R. HANBY.

Allegretto



Third verse.

For, under the palm-trees' lovely shade,
There the dreadful shrine of the idol's made;
The land of the east is bright and fair,
But sorrow and sin and death are there.

Hear it say,

"Come, in the night of our need, away!"

Fourth verse.

Oh, children of God, from east and west,
So the heathen come to the heavenly rest!
And Burmah beseechingly begs to-day,
That you pity and help her and show the way.

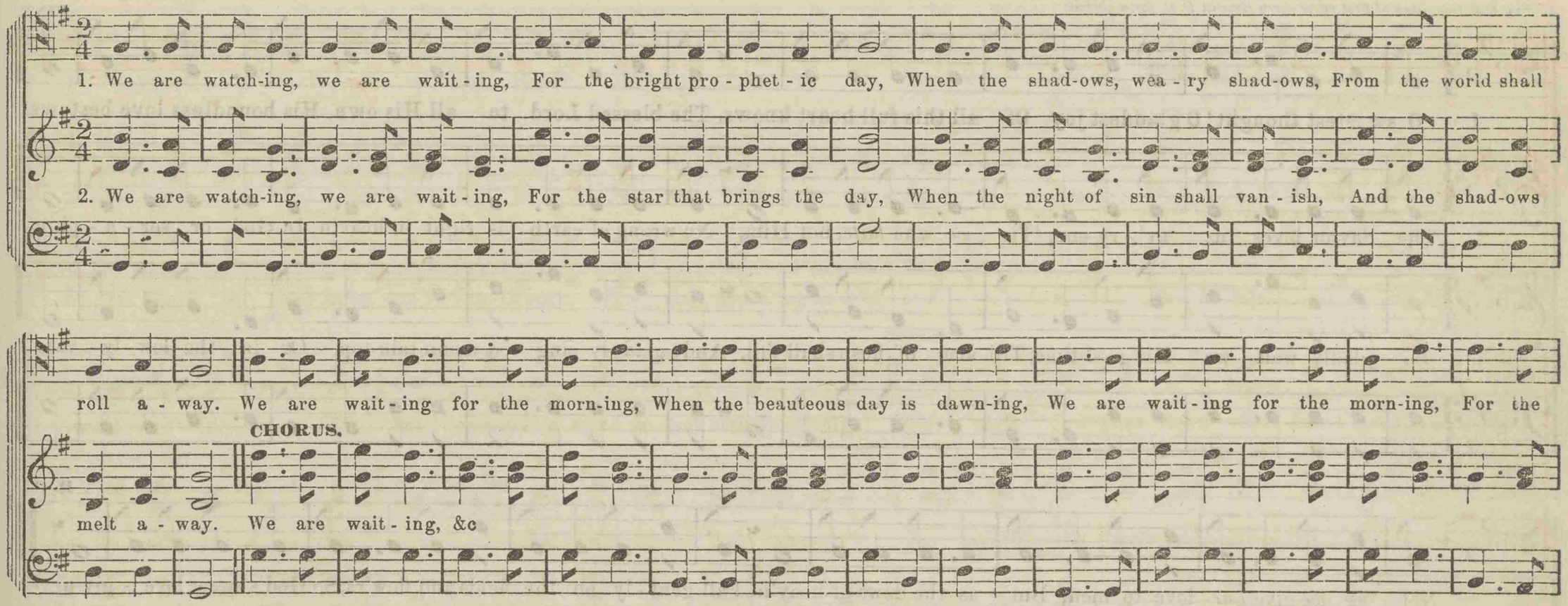
Hear her say,

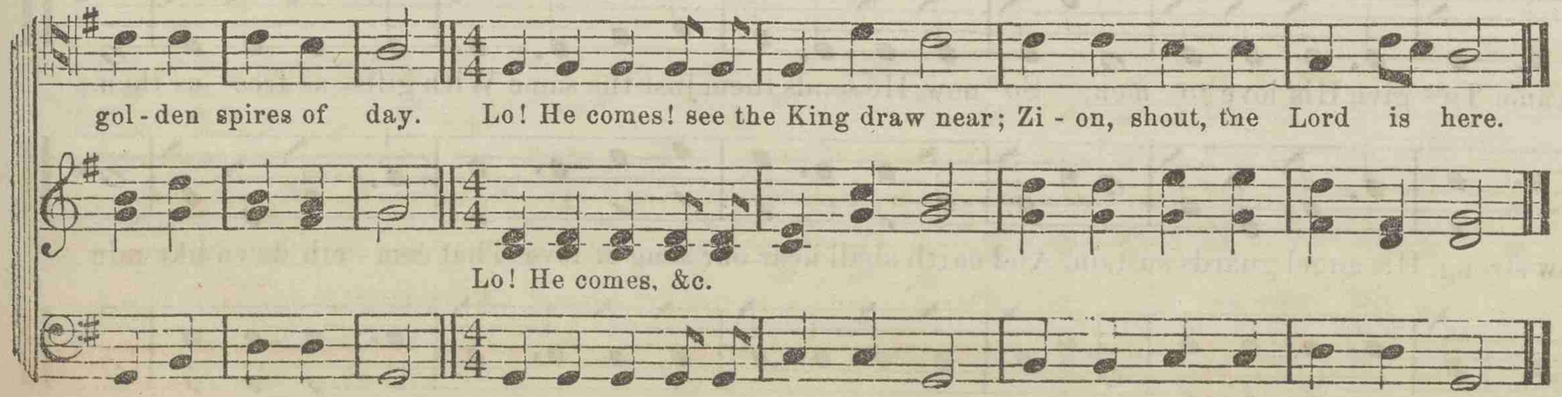
"Come, ye, and lead us to God, we pray!"

THE BEAUTEOUS DAY.

G. F. R. From "Chapel Gems."

Slow.





3. We are watching, we are waiting,
For the beauteous King of day;
For the chiefest of ten thousand,
For the Light, the Truth, the Way.
We are waiting, &c.

4. We are watching, we are waiting,
For the bright prophetic day,
When the shadows, weary shadows
From the world shall roll away.
We are waiting, &c.

THE FATHER'S LOVE:

Words by J. R. MURRAY.

Sing first four lines of first verse every time in D. C. for a chorus.

FINE.

1. O sweetest thought! O gladdest joy Of all this full heart knows, The blessed Lord to all His own, His boundless love bestows.

2. The Savior loves us ev'-ry one, 'Tis *we* who *hate*, not Him, No wrong of earth is right in heav'n, In God or ser-a-phim,

3. So gladly wait we His good time, Till arm of flesh shall fail, And glad-ly sing on moun-tain-top, Or in the low-ly vale.

D. C.

Not as *we* give *our* love to men, But as the dews of heav'n Fall gent-ly on the fields and flow'rs, So God's sweet love is giv'n.

And as of old His an-gels came To give His love to men, So now He sends them just the same With gifts as free as then.

His love shall make our hearts grow strong, His angel guards sustain, And earth shall hear our song of love That com-eth down like rain

OUR BEAUTIFUL HOME.

Words by EMILY HUNTINGTON MILLER.
Music by G. F. R.

Moderato.

1. Be-yond the dark riv - er of death, Be-yond where its wa - ters are swell-ing, The home of my spir - it is

2. No grief in that beau - ti - ful home! No sor - row can en - ter its por-tals! But glad are the voi - ces that

3. No tears in that beau - ti - ful home, No sin from our Sav - ior to sev - er! The King in His beau - ty our

CHORUS.

wait - ing for me, The land where the ran - somed are dwell-ing. No night in that beau - ti - ful home! No

join in its song, The song of the shin - ing im - mor - tals. No night in that beau - ti - ful home! No

eyes shall be - hold, And join in His prais - es for - ev - er! No night in that beau - ti - ful home! No

shade on its glo - ry is seen; The won-der - ful riv - er of wa - ter of life Flows soft thro' the mead-ows of green.

shade on its glo - ry is seen; The won-der - ful riv - er of wa - ter of life Flows soft thro' the mead-ows of green.

WE SHALL KNOW EACH OTHER THERE.

J. R. MURRAY.

Moderato.

1. When our earth-ly life is end-ed, And our earth-ly mis-sion done, We shall go a-cross the riv - er At the set - ting of the sun;

2. Yes, we'll meet them in the cit - y That is just a-cross the strand, And our hearts shall leap with rap-ture, When we take them by the hand.

3. Do not tell us that our loved ones Lose their earth-ly mem'-ries quite, When they sing a-mong the an-gels In the heaven-ly man-sions bright.

And in God's ce - les-tial man-sions, Cloth'd in gar-ments strange-ly fair, We shall meet those gone be-fore us, We shall know each oth-er there.

Oh, how sweet shall be the meet-ing, Earth-ly words can ne'er de-clare, We shall know the bliss of heav-en, When we meet each oth-er there.

Oh, I know that we shall know them, Tho' the an-gel robes they wear, When they bid us wel-come o - ver, We shall know our lov'd ones there!

AS DOWN IN THE SUNLESS RETREATS.

E CHAMBERLIN.

Slowly **ALTO SOLO.**

1. As, down in the sun - less re - treats of the o - cean, Sweet flow - ers are spring - ing no mor - tal can see, So,
2. As still to the star of its wor - ship, tho' cloud - ed, The nee - dle points faith - ful - ly o'er the dim sea, So,

deep in my heart, the still prayer of de - vo - tion, Un - heard by the world, ri - ses si - lent to Thee,
dark as I roam, thro' this win - try world shroud - ed, The hope of my spir - it turns trem - bling, to Thee,

ALTO.

mf

My God! si - lent to Thee— Pure, warm, si - lent to Thee.
My God! trem - bling to Thee; True, fond, trem - bling to Thee

RITARD

So, deep in my heart, the still prayer of de - vo - tion, Un - heard by the world, ri - ses si - lent to Thee.
So, dark as I roam, thro' this Win - try world shroud - ed, The hope of my spir - it turns trem - bling, to Thee

RITARD

p

O LOVE THE LORD.

Allegretto.

O love the Lord, For the Lord pre-serv - eth the faith - ful, O love the Lord, O love the

O love the Lord, The Lord preserv - eth the faith - ful,

O love the Lord, O love the Lord, O love the

For the Lord pre-serv - eth, O love the Lord, love the

FINE.

Lord, For the Lord pre - serv - eth the faith - ful. Be strong in the Lord, be strong in the Lord, And he shall es -

The Lord pre-serv - - - - - - eth the faith - ful.

Lord, For the Lord pre - serv - eth the faith - ful. Be strong in the Lord, be strong in the Lord. And he shall es -

O LOVE THE LORD.—Concluded.

D. C.

tab - lish, shall es - tab - lish thy heart, All ye who put your trust in the Lord, All ye who put your trust in the Lord.

tab - lish, shall es - tab - lish thy heart, All ye who put your trust in the Lord, All ye who put your trust in the Lord.

SING UNTO THE LORD.

T. M. Towne.

Moderato.

Un - to the Lord, un - to the Lord, Sing un - to the Lord, O ye saints of his; And give thanks at the remembrance of his

Sing Sing

Un - to the Lord, un - to the Lord, Sing un - to the Lord, O ye saints of his; And give thanks at the remembrance of his

SING UNTO THE LORD.—Concluded.

Ritard. A tempo.

ho - li - ness, Of his ho - li - ness, of his ho - li - ness. Sing un - to the Lord, Sing un - to the Lord,

ho - li - ness, Of his ho - li - ness, of his ho - li - ness. Sing un - to the Lord, Sing un - to the Lord,

Sing un - to the Lord, O ye saints of his, Sing un - to the Lord, O ye saints of his. A - men! A - men!

Sing un - to the Lord O ye saints of his. A - men! A - men!

OUR SOUL WAITETH.

Moderato.

Our soul wait - eth for the Lord: He is our help and shield, For our heart shall re - joice, shall re-

Our soul wait - eth for the Lord: He is our help and shield, For our heart shall re-

For our heart shall re - joice,

joice in Him, be - cause we have trust-ed in His ho - ly name. Let Thy mer - cy, O Lord, be up - on us, ac-

joice in Him, be - cause we have trust-ed in His ho - ly name. Let Thy mer - cy, O Lord, be up - on us, ac-

cord-ing as we hope in Thee. Let Thy mer - cy, O Lord, be up - on us, ac - cord-ing as we hope in Thee.

cord-ing as we hope in Thee. Let Thy mer - cy, O Lord, be up - on us, ac - cord-ing as we hope in Thee.

BLESSED IS THE PEOPLE.

From "Introductory Course for Congregational Singing."

Moderato.

Bless-ed is the peo - ple that know the joy - ful sound, They shall walk, O Lord, in the light of Thy

Bless-ed is the peo - ple that know the joy - ful sound, They shall walk, O Lord, in the light of Thy

coun - te-nance, shall walk, O Lord, in the light of Thy coun - te-nance; In Thy name shall they re - joice all the day,

coun - te-nance, shall walk, O Lord, in the light of Thy coun - te-nance; In Thy name shall they re - joice all the day,

BLESSED IS THE PEOPLE.—Concluded.

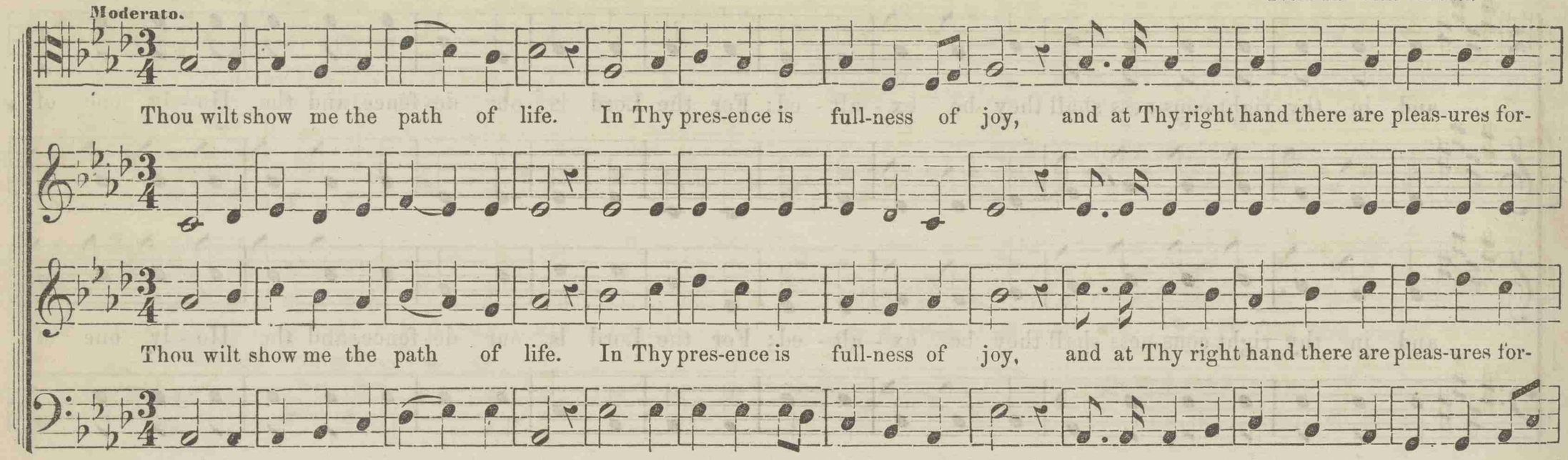
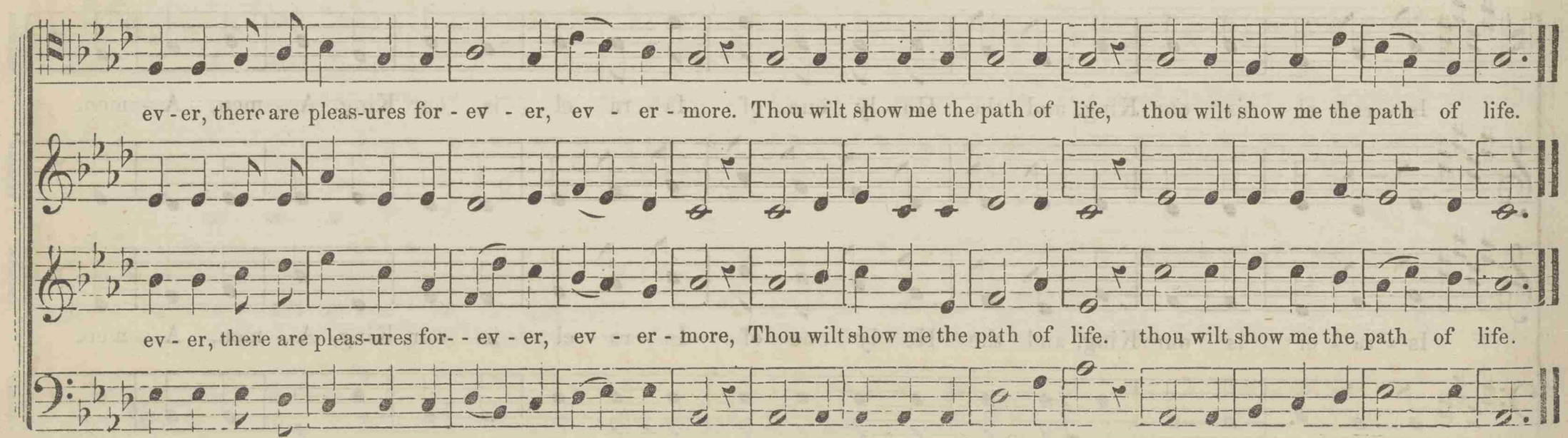
and in thy right-eous-ness shall they be ex - alt - ed; For the Lord is our de-fence, and the Ho - ly one of

and in thy right-eous-ness shall they be ex - alt - ed; For the Lord is our de-fence, and the Ho - ly one of

Is - ra - el is our King, and the Ho - ly one of Is - ra - el is our King, A - men, A - men.

Is - ra - el is our King, and the Ho - ly one of Is - ra - el is our King, A - men, A - men.

"THOU WILT SHOW ME THE PATH OF LIFE."

From the "New Coronet."



THE LORD IS GOOD.

JAMES R. MURRAY

Moderato.

The Lord is good un - to them that wait for Him, To the soul that seek-eth Him; Therefore will I trust in Him, Therefore will I trust in

Therefore will I trust in

The Lord is good un - to them that wait for Him, To the soul that seek-eth Him; Therefore will I trust in Him, Therefore will I trust in

Therefore will I trust in

Him, The Lord is good to them that wait for Him, There - fore will I trust in Him, A - men, A - men.

Him, The Lord is good, the Lord is good, is good to them that wait for Him, Therefore will I trust in Him, will trust in Him, A - men, A - men.

Him, The Lord is good to them that wait for Him, There - fore will I trust in Him, A - men, A - men.

Him, The Lord is good, the Lord is good, is good to them that wait for Him, Therefore will I trust in Him, will trust in Him, A - men, A - men.

BLESS THE LORD.

From "Introductory Course for Congregational Singing."

Andantino.

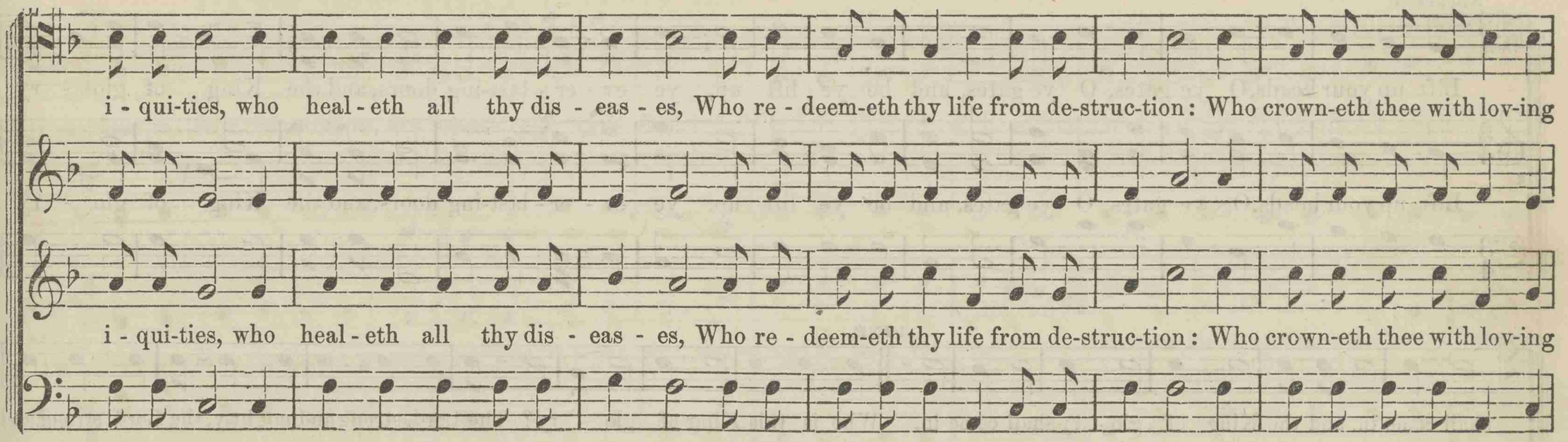
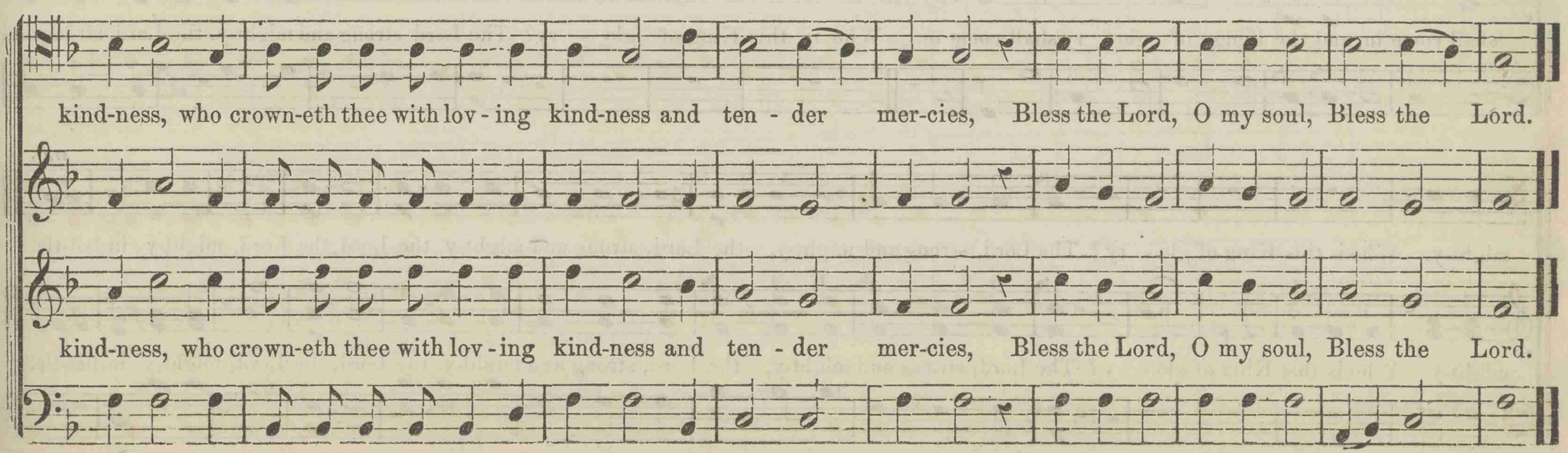
Bless the Lord, O my soul, and all that is with - in me, all that is with - in me, all that is with - in me bless His

Bless the Lord, O my soul, and all that is with - in me, all that is with - in me, all that is with - in me bless His

ho - ly name, Bless the Lord, O my soul, and for-get not all His ben - i - fits: Who for - giv - eth all thine in-

ho - ly name, Bless the Lord, O my soul, and for-get not all His ben - i - fits: Who for - giv - eth all thine in-

BLESS THE LORD.—Concluded.



LIFT UP YOUR HEADS.

Allegretto.

Lift up your heads, O ye gates, O ye gates, and be ye lift up, ye ev - er - last-ing doors, and the King of glo - ry

Lift up your heads, O ye gates, O ye gates, and be ye lift up, ye ev - er - last-ing doors, and the King of glo - ry

FINE.

shall come in, and the King of glo - ry shall come in. Who is this King of glo - ry? The Lord, strong and might-y, the Lord, strong and

shall come in, and the King of glo - ry shall come in. Who is this King of glo - ry? The Lord, strong and might-y, the Lord, strong and

D.C.

might-y. Who is this King of glo - ry? The Lord, strong and might-y, the Lord, strong and might-y, the Lord, the Lord, might-y in bat-tle.

might-y. Who is this King of glo - ry? The Lord, strong and might-y, the Lord, strong and might-y, the Lord, the Lord, might-y in bat-tle.

UNTO HIM THAT LOVED US.

O. D. ADAMS.

Moderato.

Un - to Him that loved us, and washed us from our sins, and washed us from our sins in His own blood, and hath made us kings and

Un - to Him that loved us, and washed us from our sins, and washed us from our sins in His own blood, and hath made us kings and

priests un - to God and His Father; to Him be glo - ry and do - min-ion for - ev - er and ev - er, A - men, A - - men.

priests un - to God and His Father; to Him be glo - ry and do - min-ion for - ev - er and ev - er, A - men, A - - men.

NOW WHEN JESUS WAS BORN.

G. F. R.

Moderato

Now when Je - sus was born in Beth-le - hem of Ju - de - a in the days of Her - od the King, be - hold their came wise

Now when Je - sus was born in Beth-le - hem of Ju - de - a in the days of Her - od the King, be - hold their came wise

Now when Je - sus was born in Beth-le - hem of Ju - de - a in the days of Her - od the King, be - hold their came wise

men from the east to Je - ru - sa - lem, say - ing Where is he that is born King of the Jews? Where is he that is

men from the east to Je - ru - sa - lem say - ing Where is he that is born King of the Jews? Where is he that is

men from the east to Je - ru - sa - lem, say - ing Where is he that is born King of the Jews? Where is he that is

where is he

NOW WHEN JESUS WAS BORN.—Concluded.

born King of the Jews? For we have seen his star in the east, for we have seen his star in the east, And are

born King of the Jews? For we have seen his star in the east, for we have seen his star in the east, And are

born King of the Jews? For we have seen his star in the east, for we have seen his star in the east, And are

come to wor-ship him, and are come to wor-ship him; For we have seen his star in the east and are come to wor-ship him.

come to wor-ship him, and are come to wor-ship him; For we have seen his star in the east and are come to wor-ship him.

come to wor-ship him, and are come to wor-ship him; For we have seen his star in the east and are come to wor-ship him.

PRAISE THE LORD ALL YE NATIONS.

WILL HILL.

Allegretto

O praise the Lord all ye nations, Praise Him all ye people, praise Him all ye people, O praise the Lord,

O praise the Lord all ye nations, Praise Him all ye people, praise Him all ye people, O praise the Lord,

praise Him all ye people, For His mer - ci - ful kindness is great tow'rd us, is great tow'rd us, and the truth of the

praise Him all ye people, For His mer - ci - ful kindness is great tow'rd us, is great tow'rd us, and the truth of the

Lord en - du - reth for - ev - er, for - ev - er and ev - er, ev - er and ev - er, Praise ye the Lord.

Lord en - du - reth for - ev - er, for - ev - er and ev - er, ev - er and ev - er, Praise ye the Lord.

GIVE EAR, O SHEPHERD OF ISRAEL.

Andantino.

Give ear, O Shepherd of Is - ra - el, Thou that leadest Joseph like a flock, Thou that dwellest between the cherubims, that

Give ear O Shepherd of Is - ra - el, Thou that leadest Joseph like a flock, Thou that dwellest between the cherubims, that

FINE.

dwellest between the cherubims, shine forth, shine forth. Turn us again, O God of Hosts, and cause Thy face to shine upon us, Thy

dwellest between the cherubims, shine forth, shine forth. Turn us again, O God of Hosts, and cause Thy face to shine upon us, Thy

Turn us a - gain, O God of Hosts,

D.C.

face to shine upon us, and we shall be saved..... and we shall be saved, and we shall be saved.

face to shine upon us, and we shall be saved, Turn us a - gain, O God of Hosts, and we shall be saved, and we shall be saved.

THE LORD'S PRAYER.

CHAS. HEYER.

Andante. pp

Our Fa - ther, our Fa - ther, our Fa - ther, who art in heav'n, hal-low'd be thy name; Thy king-dom come, thy will be done, thy king-dom

pp

Our Fa - ther, our Fa - ther, our Fa - ther, who art in heav'n, hal-low'd be thy name; Thy king-dom come, thy will be done, thy king-dom

come, thy will be done on earth as it is in heav'n. Give us this day our dai - ly bread; and for - give, and for-give, for-give us our

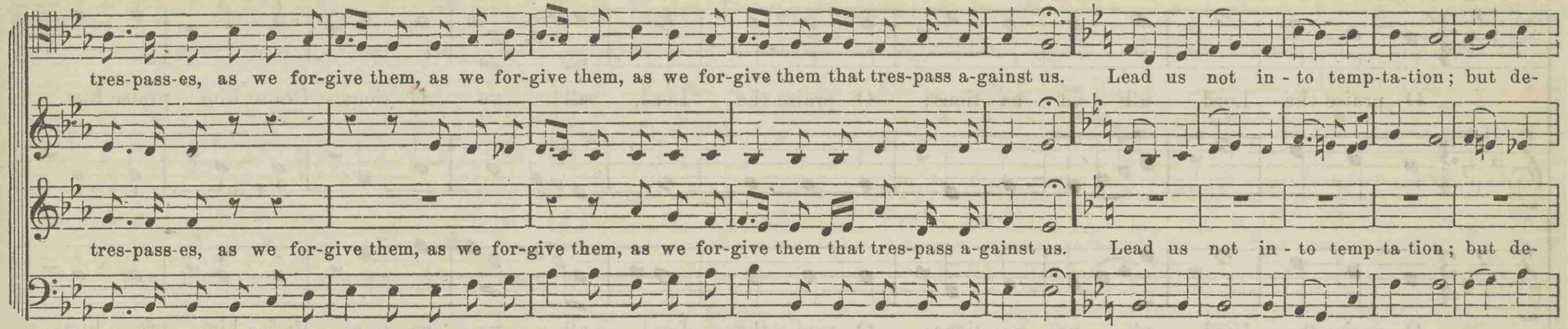
come, thy will be done on earth as it is in heav'n. Give us this day our dai - ly bread; and for - give, and for-give, for-give us our

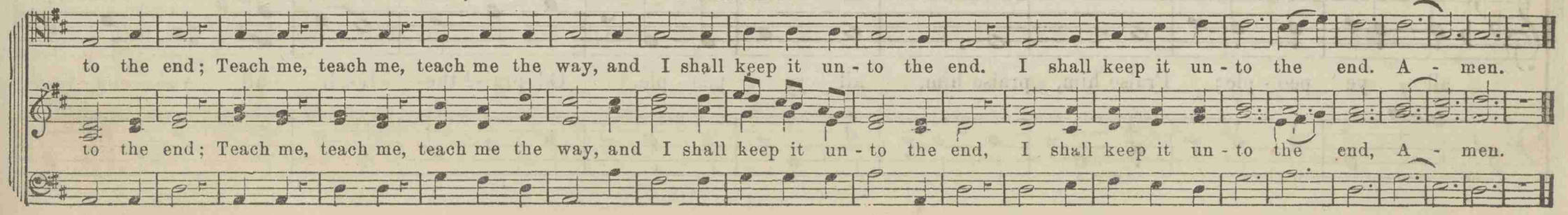
TEACH ME, O LORD.

Moderato.

Teach me, O Lord, the way of thy stat-utes, Teach me, O Lord, the way of thy stat-utes, Teach me the way, the way of thy stat-utes, and I shall keep it un-

Teach me, O Lord, the way of thy stat-utes, Teach me, O Lord, the way of thy stat-utes, Teach me the way, the way of thy stat utes, and I shall keep it un-

THE LORD'S PRAYER.—Concluded.

TEACH ME, O LORD.—Concluded.



O PRAISE THE LORD.

T. Martin Towne.

Allegretto.

O praise the Lord, all ye na - tions; O praise the Lord, all ye na - tions. Praise him, praise him,

O praise the Lord, all ye na - tions; O praise the Lord, all ye na - tions. Praise him, praise him,

all ye peo - ple; Praise him, praise him, all ye peo - ple. O! praise the Lord, all ye na - tions.

Praise him,

all ye peo - ple; Praise him, praise him, all ye peo - ple. O! praise the Lord, all ye na - tions.

O PRAISE THE LORD.—Concluded.

For his mer - ci - ful kind - ness is great to - ward us, And the truth of the Lord en - dur - eth for -

For his mer - ci - ful kind - ness is great to - ward us, And the truth of the Lord en - dur - eth for -

ev - er! And the truth of the Lord en - dur - eth for - ev - er! A - men! A - men!

ev - er! And the truth of the Lord en - dur - eth for - ev - er! Praise ye the Lord, A - men! A - men!

PUT ON THE WHOLE ARMOR.

P. P. Bliss.

BASE SOLO. Moderato.

Finally, my brethren, be strong in the Lord, And in the power of His might.....

Put on the whole armor, the ar - mor of God, that ye may be a - ble, be

Put on the whole armor of The ar - mor of God, God..... that ye may be a - ble to be

Go from here to Coda to close with.

a - ble to stand, Put on the whole ar - mor, the armor of God, That ye may be able to stand. Having your loins girt a-

a - ble to stand, stand..... Put on the whole ar - mor of The armor of God, God,..... That ye may be able to stand. Having your loins girt a-

bout with truth, and having on the breast-plate of righteousness, and your feet shod with the gos - pel of peace.

bout with truth, and having on the breast-plate of righteousness, your feet shod with the gos - pel of peace.

PUT ON THE WHOLE ARMOR.—Concluded.

A - bove all, tak - ing the shield of faith, wherewith ye shall be a - ble to quench all the fier - y darts, to quench the fier-y

A - bove all, tak - ing the shield of faith, wherewith ye shall be a - ble to quench all the fier - y darts, to quench the fier-y

darts of the wick - ed. And take ye the helmet, the helmet of sal - va-tion, And the sword of the spir-it, the word of God;

darts of the wick - ed. And take ye the helmet, the helmet of sal - va-tion, And the sword of the spir-it, the word of God;

DAL SEGNO. 𝄋 *Coda after Dal Segno.*

The sword of the spir - it, the word of God, That ye may be a - ble to stand. to stand.

The sword of the spir - it, the word of God, That ye may be a - ble to stand, to stand.

And hav - ing done all.

WITH MY WHOLE HEART.

F. W Root.

Andante.

With my whole heart have I sought thee,

With my whole heart have I sought thee, O let me not wan-der, let me not

O let me not wan-der from thy commandments,

With my whole heart have I sought thee.

With my whole heart have I sought thee, O let me not wan-der, O

wander from thy commandments, let me not wander from thy commandments,

let me not wan-der from thy com-mand-ments

O let me not

let me not wan-der from thy com-mand-ments,

let me not wan-der from thy com-mand-ments.

OH TRUST IN GOD.

J. M. PELTON.
Words from the German.

Marcato. *mp* CRES.

1. Oh trust in God, the God of our sal - va - tion, Trust in the Lord, to heal our des - o - la - tion! The cause is precious

2. Oh trust in God, the God of earth and o - cean, His cause is safe, though earth were in com - mo-tion; Should floods arise and

ff *mf*

in His sight, He has an arm of boundless might, He has an arm of boundless might; Oh trust to God nor yield to fear, Our

tempests roar, And millions threaten to devour, And millions threaten to de - vour; Yet trust in God in Him con - fide, And

CRES. *ff* *m*

help-er is for - ev - er near, Our help-er is for - ev - er near; In darkness as in light, In darkness as in light

in his sa-cred peace a-bide, And in his sa-cred peace a-bide; Who reigns for - ev - er more, Who reigns for - ev - er more.

THE TEN COMMANDMENTS.

J. E. GOULD.
Paraphrase by REV. ALFRED TAYLOR

Unison of all parts.

Hear, O Israel! the Lord thy God hath spoken! Thy God; from Si - nai's mountain, all these words:

Inst.

Cho.

𝄋 Moderato.

FINE.

Worship, saith God, no gods but me, No gra - ven im - age make, My sacred name revered by thee, In vain thou shalt not take;
D.C. These Ten Commandments truth impart, Proclaimed by Christ himself; Love God, thy Lord, with all thy heart, Thy neighbor as thy - self,

My ho - ly day thou shalt not break, Thy parents love and serve, No human life in anger take, Heart un - de - filed preserve.

The Ten Commandments.—Concluded.

Rit. D. C.

Thou shalt not steal, nor false-ly swear, To cov-et thou shalt nev-er dare.

Dolce. Cres. *f*

Thou shalt not steal, nor false-ly swear, To cov-et thou shalt nev-er dare.

BLESSED ARE THEY.

Andante.

Bless-ed are they that do his commandments, that

Bless-ed are they that do his commandments, that

they may have right to the tree of life, And may en-ter in thro' the gates in-to the cit-y.

they may have right to the tree of life, And may en-ter in thro' the gates, thro' the gates, in-to the cit-y.

OUR HEAVENLY FATHER.

J. E. Gould.

Moderato.

Our heavenly Fa - ther, hear our prayer, Thy name be hallowed every - where, Thy kingdom come; thy perfect will, In earth as heaven, let

Ritard - - - - Pia. tem.

all ful - fil, let all ful - fil; Give this day's bread, that we may live, For - give our sins as we for - give, Help us temp - ta - tion

Piu Moderato. *Repeat for Amen.*

A - - - - - men! A - - - - men!

to withstand; From e - vil shield us by thy hand; Now and for - ev - er un - to thee, The kingdom, power, and glo ry be.

LOVE YOUR ENEMIES.

Recitando.

Ye have heard that it hath been said Thou shalt love thy neighbor and hate thine enemy. But I say unto you,

Moderato.

Love your en - e-mies, bless them that curse you, do good to them that hate you, and pray for them which dispitefully use you and per - se-cute

Love your en - e-mies, bless them that curse you, do good to them that hate you, and pray for them which dispitefully use you and per - se-cute

you; That ye may be the children of your Fa-ther which is in heaven, That ye may be the children of your Fa-ther which is in heaven.

you; That ye may be the children of your Fa-ther which is in heaven, That ye may be the chil-dren of your Fa-ther which is in heav'n.

CONSIDER THE LILIES:

Moderato.

Con - sid - er the lil - ies of the field, how they grow. They toil not, they toil not, neither do they spin; And

Con - sid - er the lil - ies of the neld, how they grow. They toil not, they toil not, neither do they spin; And

yet I say un - to you, That e - ven Sol - o - mon in all his glo - ry was not ar - ray'd like one..... of these.

yet I say un - to you, That e - ven Sol - o - mon in all his glo - ry was not ar - ray'd like one..... of these.

TEACH ME, O LORD.

F. W. Root.

Adagio.

p

p

Teach me, O Lord, the way of thy statutes, and I shall keep it un - to the end. Give me un-der-standing, and

I shall keep thy law; Give me un-der-standing, and I shall keep thy law, and I shall keep thy law: Yea,

Yea. I shall ob - serve it,

I shall ob-serve it with my whole heart, Yea, I shall ob-serve it with my whole heart. A - men, A - men.

O GIVE THANKS UNTO THE LORD.

Allegretto.

O give thanks un-to the Lord, Call up - on His ho - ly name: Make known his deeds among all

O give thanks un - to the Lord, O give thanks un-to the Lord, Call up - on His ho - ly name: Make known his deeds among all

peo - ple. O give thanks un - to the Lord, O give thanks un - to the Lord, O give thanks un - to the Lord. A - men, A - men.

O give thanks un - to the Lord.

peo - ple. O give thanks un - to the Lord, O give thanks un - to the Lord, O give thanks un - to the Lord. A - men, A - men.

HELP US, O GOD OF OUR SALVATION.

J. R. MURRAY.

Reverently.

Help us, O God of our sal - va - tion, For the glo - ry of thy name. Help us, O God of our sal - va - tion, and de - liv - er us, and purge a -

Cres.

way our sins, and de - liv - er us, and purge a - way our sins, and purge a - way our sins, For the glo - ry of thy name, the

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

glo - ry of thy name, For the glo - ry of thy name, the glo - ry of thy name. A - men.

BLESSED ARE THE MEN WHO FEAR HIM.

Theme from Mendelssohn's "Elijah"

Moderato.

Bless - ed are the men who fear Him, They ev - er walk in the ways of peace. Bless - ed are the men who fear Him,

Bless - ed are the men who fear Him, They ev - er walk in the ways of peace. Bless - ed are the men who fear Him,

They ev - er walk in the ways of peace, They ev - er walk in the ways of peace. Bless-ed are the men who fear Him,

They ev - er walk in the ways of peace, They ev - er walk in the ways of peace. Bless-ed are the men who fear Him,

BLESSED ARE THE MEN WHO FEAR HIM.—CONTINUED.

They ev - er walk in the ways of peace, In the ways of peace, the ways of peace. Thro' darkness ris-eth light, light,

They ev - er walk in the ways of peace, in the ways of peace, the ways of peace. Thro' darkness ris-eth light, light,

They ev - er walk in the ways of peace, In the ways,

light to the up - right, light to the up - right, Thro' dark - ness ris - eth light

Thro' darkness ris - eth light, Thro'

light to the up - right, Thro' darkness ris - eth light to the upright, Thro' dark.....

light to the Thro' darkness ris - eth light, Thro' darkness ris - eth

BLESSED ARE THE MEN WHO FEAR HIM.—Concluded

Thro' darkness, darkness riseth light to the up - - right. Bless-ed are the men who fear Him, They ev-er walk in the

darkness light, Thro'

.....ness, Thro' darkness ris eth light to the up - - right. Bless-ed are the men who fear Him, They ev-er walk in the

light, Thro' darkness riseth light

ways of peace, They ev-er walk in the ways of peace, They ev-er walk in the ways of peace.

ways of peace, They ev-er walk in the ways of peace, They ev-er walk in the ways of peace.

ways of peace,.....They ev-er walk in the ways of peace, They ev-er walk..... in the ways, the ways of peace.

BLESSED AND HOLY.

Moderato.

Bless-ed and ho - ly, Blessed and ho - ly, Blessed and ho - ly is he who has part in the first res - ur - rec - tion, On

Bless-ed and ho - ly, Blessed and ho - ly, Blessed and ho - ly is he who has part in the first res - ur - rec - tion, On

such the sec-ond death hath no power, On such the second death hath no power, but they shall be priests of God and of Christ, they shall be

such the sec-ond death hath no power, On such the second death hath no power, but they shall be priests of God and of Christ, they shall be

priests of God and of Christ, And shall reign with him a thousand years, shall reign with him a thou - sand years. A - men.

priests of God and of Christ, And shall reign with him a thousand years, shall reign with him a thou - sand years. A - men.

BEHOLD! O GOD, OUR SHIELD.

Moderato.

Be - hold! O God, our shield, and look up-on the face of thine a - nointed, For a day in thy courts is bet-ter than a thousand, a day in thy is bet - - -

Be - hold! O God, our shield, and look up-on the face of thine a - nointed, For a day in thy courts is bet-ter than a thousand, a day in thy

courts is bet - ter than a thousand, is bet - ter than a thousand, I had rath - er be a door-keeper in the house of my God, than to dwell in the

- - - - - - - ter

courts is bet - ter than a thousand, is bet - ter than a thousand, I had rath - er be a door-keeper in the house of my God, than to dwell in the

tents of wick - ed - ness, For the Lord God is a sun and a shield, a sun and a shield, The Lord will give grace and glo -

tents of wick - ed - ness, For the Lord God is a sun and a shield, a sun and a shield, The Lord will give grace and glo - ry, The Lord will give

The Lord will give grace and glo

BEHOLD! O GOD, OUR SHIELD.—Concluded.

ry, The Lord will give grace and glo - ry, And no good thing will He withhold from them that walk up - right - ly. O Lord, O Lord of

grace and glo - ry, And no good thing will He withhold from them that walk up-right - ly. O Lord, O Lord of

ry, The Lord will give grace and glo - ry, And no good thing will He withhold from them that walk up - right - ly. O Lord, O Lord of

Hosts, Bless-ed is the man that trust-eth in Thee. Blessed, Blessed, Bless-ed is the man. Bless-ed, Blessed is he that trusteth in Thee.

Hosts, Blessed is the man that trust-eth in Thee. Bless - ed is the man that trust - eth in Thee . . . . . Bless-ed

Hosts, Bless-ed is the man that trust-eth in Thee. Blessed, Blessed, Bless-ed is the man. Bless-ed, Blessed is he that trusteth in Thee.

Blessed, Blessed, Blessed, Blessed is he that trusteth in Thee. Bless-ed, Bless-ed, Bless-ed is the man that trust - eth in Thee.

is the man that trust - eth in Thee. Bless - ed is the man that trust - eth in Thee.

Blessed. Blessed, Blessed. Blessed is he that trusteth in Thee. Bless-ed, Bless-ed, Bless-ed is the man that trust - eth in Thee.

I PRAISE THEE, O LORD, MY GOD.

Arranged from a solo in Mendelssohn's "St. Paul."

Allegretto.

I praise thee, O, Lord, my God, with all my heart for - ev - er-more, for - ev - er-more, I praise thee, O Lord, my God, with

more,

I praise thee, O, Lord, my God, with all my heart for - ev - er-more, for - ev - er-more, I praise thee, O Lord, my God, with

all my heart for - ev - er more, with all my heart, with all my heart, for - ev - er more; For great is thy mer - cy to-wards

all

all my heart for - ev - er more, with all my heart, with all my heart, for - ev - er more; For great is thy mer - cy to-wards

I PRAISE THEE, O LORD, MY GOD.—Concluded.

me, and thou hast de - liv - er - ed my soul from the low-est, from the low-est hell, From the low-est, from the low-est, low - est

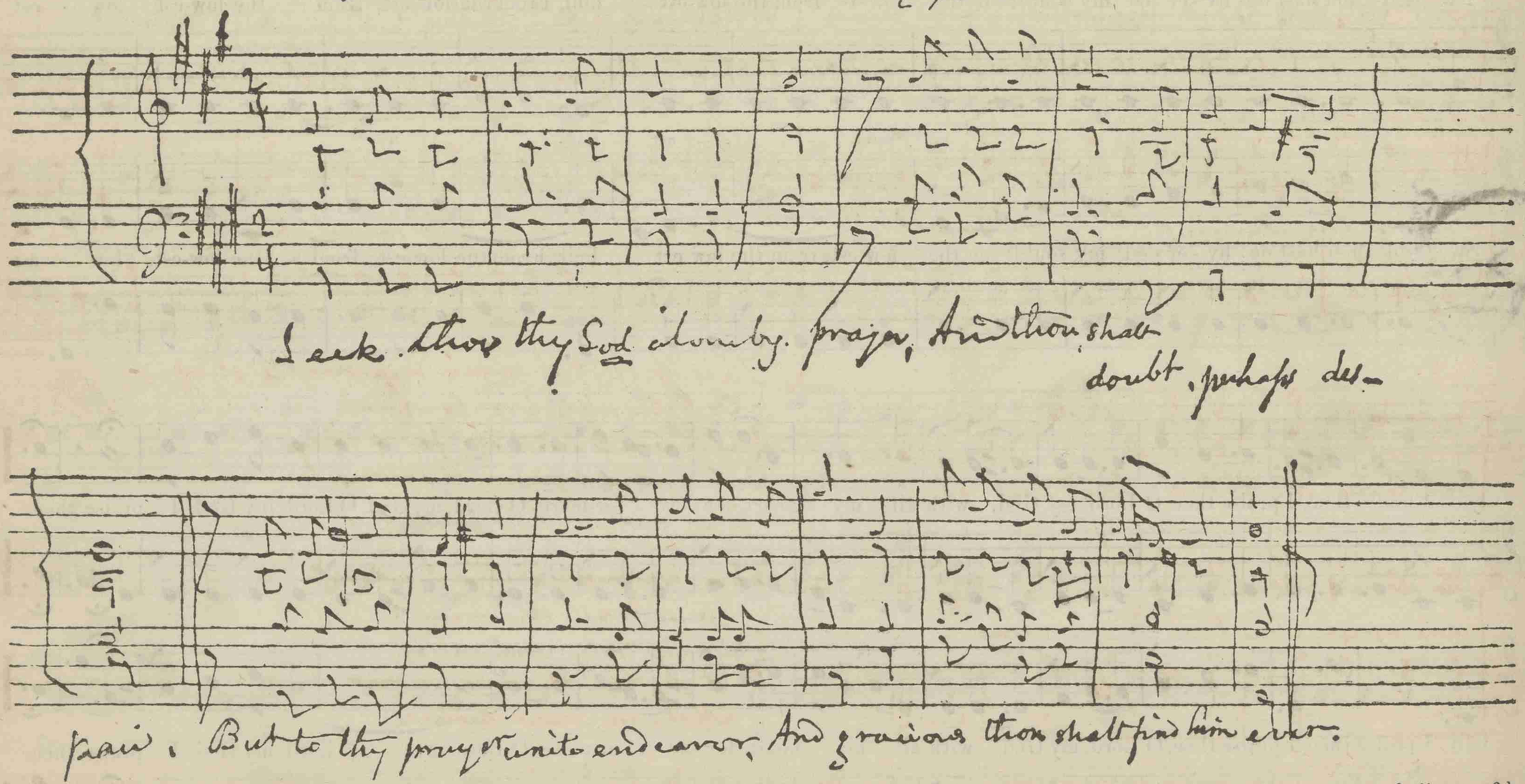
low - - - - - - est hell,

me, and thou hast de - liv - er - ed my soul from the low-est, from the low-est hell, From the low-est, from the low-est, low - est

hell; I praise thee, I praise thee, O Lord, my God, with all my heart, for - ev - er-more, O Lord, my God, O Lord, my God, I praise thee.

hell; I praise thee, I praise thee, O Lord, my God, with all my heart, for - ev - er-more, O Lord, my God, O Lord, my God, I praise thee.

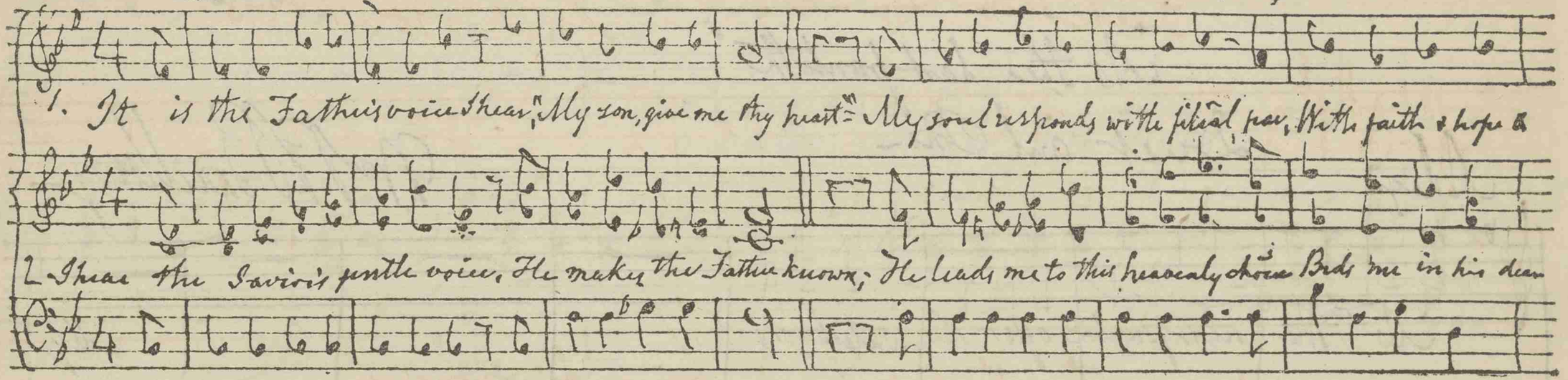
Seek thou thy God. Lowell Mason
April 5th, 1868



We print on this and the two following pages fac similes of the hand-writing (words and music) of the most prominent musical men of our country, feeling confident that in so doing we shall give pleasure to many thousands who sing their music.

The compositions in each case are excellent, and although not so easily read as printed music, will well repay careful study and a heartfelt performance. —EDITOR

With emotion. **The Decision. L. C. M.** T. Hastings. Words & music

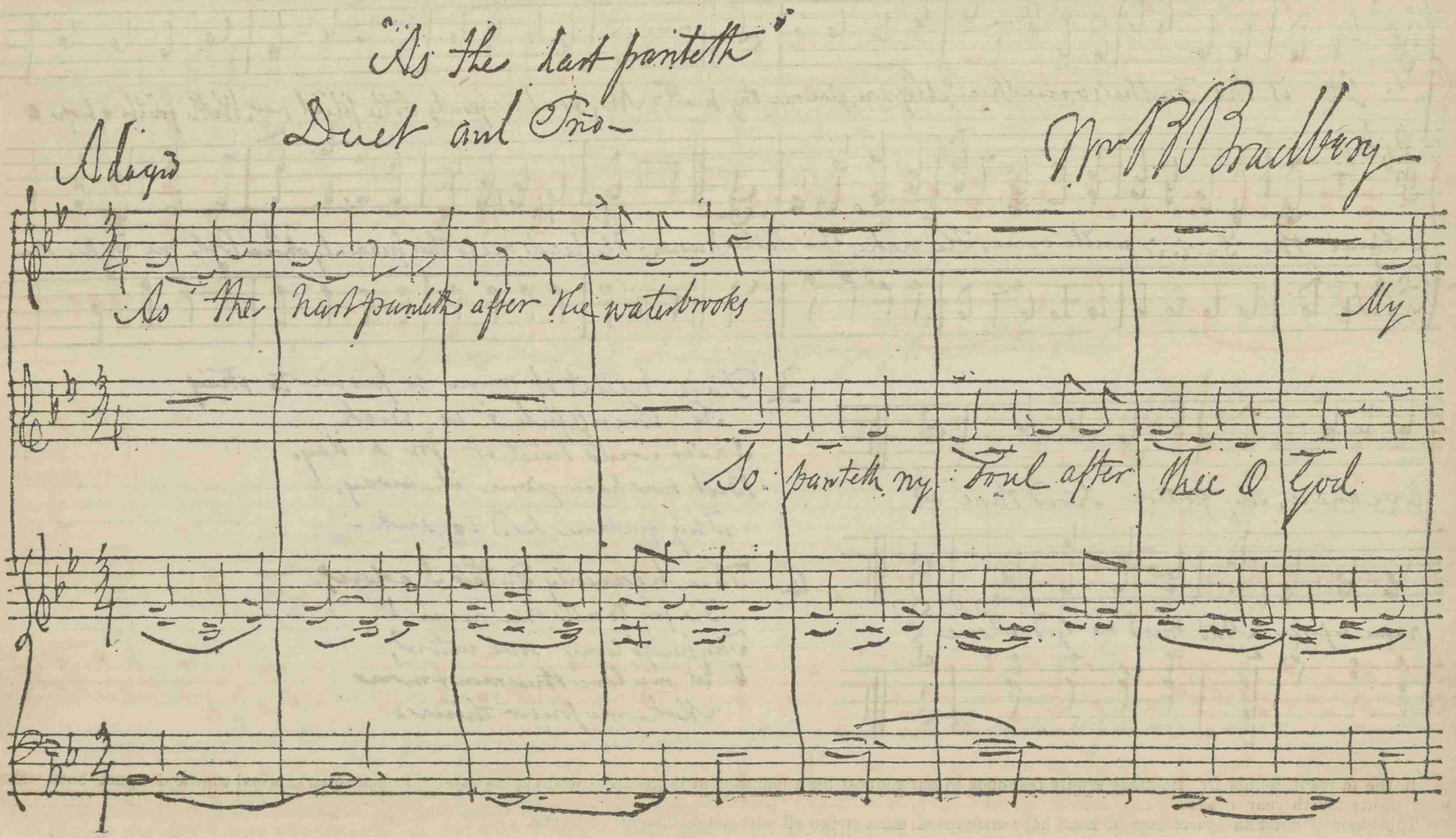


3. This heart of mine so prone to stray
So changeful & so weak
I never could trust it for a day,
But now have given it away.
Thy guidance Lord to seek.

4. Thee, heavenly Father I adore,
'Tis joy to call thee mine!
Thy image to my soul restore,
O let me love thee more & more
Make me forever thine.

In the letter in which Dr. Hastings kindly responds to our request for a manuscript in his hand writing, he says, "I enclose an original tune and hymn, both written in my eighty-fourth year of age."

The vigor of mind and steadiness of hand here manifested, must strike all with astonishment.—EDITOR.

This beautiful composition was written for, and presented to the editor of this work by Mr. Bradbury, some years ago, as a contribution to a book of Sabbath Evening Melodies at that time in contemplation. By adding another voice to the Trio, a chorus is formed, and the piece rendered more generally useful. The first part is an excellent specimen of Mr. Bradbury's hand-writing.

AS THE HART PANTETH.—Continued.

soul thirsteth for God, for the liv - ing God. O when shall I come and ap -

O when shall I come and ap - pear be - fore God?

pear be - fore God. Hope thou in

Why art thou cast down. O my soul, And why art thou dis - qui - et - ed with - in me.

AS THE HART PANTETH.—Continued.

Cres .... *f*

God. Hope thou in God, for I shall yet praise Him for the health of His countenance. Hope thou in God, Hope thou in

Hope thou in God.

CHORUS.

God, Hope thou in God, Hope thou in God.

Hope thou in God, Hope in God, Hope thou in God. For I shall yet praise Him, for I shall yet praise Him, who is the

AS THE HART PANTETH.—Concluded.

Hope thou in God, Hope thou in God, Hope thou in God.

health of my countenance and my God. Hope thou in God, Hope thou in God, Hope in God, Hope thou in

Hope thou in God, Hope thou in God, Hope thou in God.

Hope thou in God. Hope thou in God, Hope in God, Hope thou in

Hope thou in God, Hope thou in God, Hope in God, Hope thou in

God. For I shall yet praise Him, for I shall yet praise Him, who is the health of my countenance, and my God. A - men.

O THAT I COULD FOREVER DWELL.

E. CHAMBERLIN.

1st Soprano. Andantino.

1. O that..... I could..... for - ev - er dwell..... De - light - ed at..... my Sav - ior's
2. The world..... shut out..... from all..... my soul..... And heav'n..... brought in..... with all..... its

2nd Soprano. Sempre *mp*

Alto.

1. O that I could for - ev - er dwell, De - light - ed at my Sav - ior's feet; O that I could for - ev - er dwell, De - light - ed at my
2. The world shut out from all my soul, And heaven bro't in with all its bliss; The world shut out from all my soul, And heaven bro't in with

Sempre *p*

feet..... Be - hold..... the form I love..... so well And all..... his ten - der words..... re - peat.
bliss..... O is..... there aught from pole..... to pole One mo - ment to com - pare..... with this?

f *mp*

Sav - ior's feet, Be - hold the form I love so well And all his ten - der words— his ten - der words re - peat.
all its bliss, O is there aught from pole to pole One mo - ment to com - pare— to com - pare with this?

f *ff* *pp*

I love so well
From pole to pole

f *pp*

DAUGHTER OF ZION.

DUET. Moderato. P. P. BLISS

Soprano.

Daughter of Zi - on from the dust, Ex - alt thy fall - en head; A - gain in thy Re - deem - er trust,

Alto.

A - gain in thy

He calls thee, he calls thee, he calls thee from the dead; He calls thee, he calls thee, he calls thee from the dead.

Tenor.

A - wake! a - wake, put on thy strength—Thy beau - ti - ful, thy beau - ti - ful ar - ray; The day of free - dom

Base.

dawns at length, the Lord's ap - point - ed day. The day of free - dom dawns at length, the Lord's ap - point - ed day.

DAUGHTER OF ZION.—Continued.

CHORUS. Maestoso.

They come, they come, thine ex-iled bands, Where'er they rest or roam, Have heard thy voice in dis - tant lands, And hast - en hast - en

Fast.

With songs, with songs,

to their home. Thus, tho' de - part-ed joys..... we mourn, And doubts and fears an - noy; With songs, with songs, the ransom'd shall re-

With songs, with songs,

DAUGHTER OF ZION.—Concluded

with songs, with songs, with songs,

turn, And ev - er - last - ing joy, And ev - er - last - ing joy, And ev - er - last - ing joy. With songs and

with songs, with songs, with songs,

With songs the ransom'd shall re - turn, with songs of joy.

ev - er - last-ing joy. With songs, with songs of joy, with songs of joy, with songs of joy, with songs of joy.

With songs..... of joy, with songs..... of joy. With songs the ransom'd shall re - turn, with songs of joy.

LET THE HEAVENS REJOICE.

Maestoso.

Let the heavens rejoice, Let the heavens rejoice, And let the earth be glad, the earth be glad. Let the sea roar.

Let the heavens rejoice, Let the heavens rejoice. And let the earth be glad, the earth be glad. Let the sea roar. . . . . .

Let the heavens rejoice, Let the heavens rejoice, And let the earth be glad, the earth be glad. Let the sea roar . . . . . Let the sea roar—

Andantino.

Let the sea roar and the full-ness there-of, Let the sea roar and the full-ness there-of. Let the fields be joy-ful, and all that is there-in; Then shall

Let the sea roar and the full-ness there-of, Let the sea roar and the full-ness there-of. Let the fields be joy-ful, and all that is there-in; Then shall

all the trees of the wood re-joice. Let the fields be joy-ful, and all that is there-in. Then shall all the trees of the wood re-

all the trees of the wood re-joice. Let the fields be joy-ful, and all that is there-in. Then shall all the trees of the wood re-

LET THE HEAVENS REJOICE.—CONCLUDED.

joice Be - fore the Lord, Be-fore the Lord For he com-eth, For he com . eth to judge the earth. He shall judge the world with right-eous-ness,

joice Be - fore the Lord, Be-fore the Lord. For he com-eth, For he com - eth to judge the earth. He shall judge the world with right-eous-ness,

Moderato.

And the people with his truth. Let the heav'ns rejoice, Let the heav'ns rejoice, And let the earth be glad, the earth be glad.

And the people with his truth. Let the heav'ns rejoice, Let the heav'ns rejoice. And let the earth be glad, the earth be glad.

Let the sea roar . . . . .

Let the sea roar . . . .

Let the sea roar, and the full-ness there-of. Let the sea roar, and the full-ness there-of. A - men.

Let the sea roar . . . . . .

Let the sea roar, and the full ness there-of. Let the sea roar, and the full-ness there-of. A - men.

HOW BEAUTIFUL.

G. F. R. From the "Sabbath Bell," by permission.

Moderato.

How beau-ti-ful up-on the mountains are the feet of him that bringeth good ti-dings, that publisheth peace; that

The watchmen shall lift up their

saith unto Zi-on, Thy God reign - eth, thy God reign - eth. How beautiful upon the mountains, How beautiful,

The watchmen shall lift up their

voice, to - geth - er shall they sing, For they shall see eye to eye,

How beautiful they sing, How beautiful upon the mountains, how beautiful, When the Lord shall

voice, to - geth - er shall they sing, For they shall see eye to eye,

HOW BEAUTIFUL—Concluded

Con Spirito.

Break forth in-to joy, break forth in-to joy,.....

bring, shall bring a-gain Zi-on. Break forth in-to joy, Sing, ye waste pla-ces

Break forth in-to joy,.....

of Je-ru-sa-lem, for the Lord hath comforted his peo-ple; Sing, ye waste pla-ces of Je-ru-sa-lem, Sing, sing to-

geth-er, Sing, sing to-geth-er, for the Lord hath comforted his peo-ple, For the Lord hath comforted his peo-ple. A-men.

HOW LOVELY IS ZION. Solo and Chorus.

G. F. R. From the "Sabbath Bell" by permission.

Moderato.

Soprano Solo.

CHORUS

O how love - ly,

How love - ly is Zi - on, how love - ly is Zi - on, how love - ly is Zi - on, cit - y of our God, How love - ly is Zi - on, how

O how love - ly, Zi - on, cit - y of our God, O how love - ly, O how love - ly is Zi - on,

love - ly is Zi - on, how love - ly is Zi - on, cit - y of our God. How love-ly, how love - ly, how

cit - y of our God! How love - ly is Zi - on, how love - ly is

love - ly is Zi - on! Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, Joy and peace shall dwell in thee,

HOW LOVELY IS ZION.—Concluded

Zi - on,..... how love - ly is Zi - on how love - ly! *p*

Joy and peace shall dwell in thee,. Joy and peace shall dwell in thee! How love-ly is Zi - on, how love - ly is Zi - on, how

O how love - ly, O how love - ly, Zi - on, cit - y

love - ly is Zi - on, cit - y of our God, How love - ly is Zi - on, how love - ly is Zi - on, how love - ly is Zi - on,

of our God, O how love - ly, O how love - ly is Zi - on, cit - y of our God! A - men.

cit - y of our God. How love-ly how love - ly, how love - ly is Zi - on! A - men.

MY SHEEP HEAR MY VOICE.

J. R. MURRAY.

Slow and Soft

Go from here to Coda in D. C.

My sheep hear my voice, hear my voice, and I know them, And they fol - low me, they fol - low me, And I give unto them e-

ter - nal life, And I give unto them e - ter - nal life, My sheep hear my voice, hear my voice, and I know them,

And they fol - low me, they fol - low me, And they shall never perish, Neither shall any pluck them out of my hand,

D. C. CODA. Rit. FINE.

Neither shall any pluck them out of my hand, And they shall nev - er per - - ish, and they shall nev - er per - ish.

OH PRAISE THE LORD.

Allegretto. G. F. R.

FULL CHORUS.

Oh praise the Lord, ex - alt His name; The boun - ti - ful, the mer - ci - ful, The ev - er bless - ed

Oh praise the Lord, ex - alt His name; The boun - ti - ful, the mer - ci - ful, The ev - er bless - ed

King: Let ev - 'ry voice with loud ac - claim, In thank - ful - ness, and joy - ful - ness His glo - ries sing;

King: Let ev - 'ry voice with loud ac - claim, In thank - ful - ness, and joy - ful - ness His glo - ries sing;

QUARTETTE OR SEMI-CHORUS.

For the bless - ings of the field, For the stores the gar - dens yield, For the joy the har - vests bring,

For the bless - ings of the field, For the stores the gar - dens yield, For the joy the har - vests bring,

OH PRAISE THE LORD.—CONTINUED.

DUET TREBLE AND ALTO.

grate - ful prais - es now we sing. All that Spring, with boun - teous hand, Scat - ters o'er the smil - ing land;

grate - ful prais - es now we sing. All that Spring, with boun - teous hand, Scat - ters o'er the smil - ing land;

DUET TENOR AND BASE.

QUARTETTE OR SEMI-CHORUS.

All that liber - al Au - tumn pours From her o - ver - flow - ing stores; These, great God, to thee we owe,

All that liber - al Au - tumn pours From her o - ver - flow - ing stores; These, great God, to thee we owe,

Source whence all our bless - ings flow; And, for these, our souls shall raise Grate - ful vows, and sol - emn praise

Source whence all our bless - ings flow; And, for these, our souls shall raise Grate - ful vows, and sol - emn praise.

OH PRAISE THE LORD.— CONCLUDED.

FULL CHORUS.

Oh praise the Lord, ex - alt His name; The boun - ti - ful, the mer - ci - ful, The ev - er bless - ed

Oh praise the Lord, ex - alt His name; The boun - ti - ful, the mer - ci - ful, The ev - er bless - ed

King: Let ev - 'ry voice with loud ac - claim, In thank - ful - ness, and joy - ful - ness His glo - ries sing; In

King: Let ev - 'ry voice with loud ac - claim, In thank - ful - ness, and joy - ful - ness His glo - ries sing; In

thank - ful - ness and joy - ful - ness, In thank-ful - ness His glo - ries sing; A.....men.

His glo.....ries sing,

thank - ful - ness and joy - ful - ness, In thank-ful - ness His glo - ries sing; A - men and a.....men.

His glo.....ries sing

SHEPHERD OF THINE ISRAEL, LEAD US.

C. M. WYMAN.

BASE SOLO. Moderato.

Shep - herd of thine Is - rael, lead us, Pil-grims, o'er this bar - ren land; Thou, who hast from bond-age freed us, Guard us by thine

Slent ..... ad lib.

out-stretch'd hand, Guard us by thine out-stretch'd hand.

CHORUS.

Thou who hast from bond-age freed us, Guard us by thine out-stretch'd hand.

Thou who hast from bond-age freed us, Guard us by thine out-stretch'd hand.

SOLO.

Guard thy cho-sen, guard thy cho-sen,

CHORUS.

Safe - ly to the prom-is'd land.

Rit .....

Safe - ly to the prom-is'd land.

TENOR SOLO

Feed us with the heav'n-ly man-na. Faint-ing may we feel thy might.

SHEPHERD OF THINE ISRAEL, LEAD US.—Concluded.

SOLO. Soprano Obligato.

Go be - fore us as our ban - ner, Cloud by day and fire by night

Go be-fore us as our ban-ner, Cloud by day and fire by night.

(*Inst*) Go be-fore us (*Inst.*) as our ban-ner, (*Inst.*) Cloud by day (*Inst.*) and fire by night.

CHORUS.

Great Re - deem - er, great Re - deem - er,

Great Re - deem - er, great Re - deem - er,

Cres.

Shine a - round us, thou art light.

Shine a - round us, thou art light.

Shine a - round us, thou art light

ALTO SOLO.

When we come to death's dark riv - er, Bid the swell - ing stream di - vide;

CHORUS.

Thou who canst our life de - liv - er, Bear us thro' the sun-der'd tide; Prais-es, prais - es, Will we sing on Ca-naan's side, on Ca-naan's side.

Thou who canst our life de - liv - er, Bear us thro' the sun-der'd tide; Prais-es, prais - es, Will we sing on Ca-naan's side, on Ca-naan's side.

SOFT FLOATING ON THE AIR. (Quartet and Distant Chorus.)

F. W. ROOT.

Words by J. R. M. Arranged by G. F. R.

QUARTET. Andante.

1. Soft floating on the evening air Come sweetest songs of praise, As wor-ship-ers in yonder church, Their tuneful voic-es raise;

2. And o-ver all the singing band Hangs heav'n-ly peace to-night, While un-seen list'ners hover 'round From an-gel homes of light;

3 Go forth, O hum-ble wor-ship-ers, And let your faith be strong, For heartfelt praise is not in vain, And God hath heard your song;

They sing of bet-ter land than this, They sing of bet-ter love— Of rest to come, and per-fect bliss In homes prepared a-bove.

"How gen-tle God's commands," they say, "How kind His precepts are: Come, cast your burdens on the Lord, And trust His constant care."

So let your hearts and voices say To Him all praise be giv'n, Till singing band and an-gel choir, As one are joined in heav'n.

SOFT FLOATING ON THE AIR.—CONCLUDED.

QUARTET. *When singing with the Chorus, very light and distinct.*

Hark! soft float-ing on the air; hark! hark! The ev'n-ing song, The ev'ning song of praise, hark! hark! hark! hark!

The quartet will commence their second and third verses just before the chorus closes, as indicated by the small notes.

Hark! soft float-ing on the air; hark! hark! The ev'n-ing song, The ev'ning song of praise, hark! hark! hark! hark!

CHORUS. *Humming, with mouth shut, to represent distant music.* *(For the ending, let the chorus repeat the last half of the tune without the quartet, a little slower, and dying away.)*

BELLS.

Words by J. R. MURRAY. *Music by* F. W. ROOT

Lento Sostenuto.

1. Bells of ear - ly morn - ing, Cheer - i - ly to la - bor call - ing me; From re-fresh-ing slum - ber Do I rise and haste to an-swer thee.

2 Bells of Sab bath morn - ing, Sooth - ing - ly thy tones sa - lute mine ear, Tell - ing of the Fa - ther, Who to all his own is ev - er near.

3. Bells of Heav'n-ly morn - ing, Sweet - ly call-ing from a storm-less shore, Ye are best and dear - est, Voi - ces of the lov'd ones gone be - fore.

Do I an - swer thee.
Who is ev - er near
Voi ces gone be - fore.

HARK! THE HERALD ANGELS.

Duet Soprano and Alto.

1. Hark! the her-ald-an-gels sing: "Glo-ry to the new-born King;" With th' angel-ic host, pro-claim: "Christ is born in Beth-le-hem."
2. Mild He lays His glo-ry by, Born that man no more may die; Born to raise the sons of earth; Born to give them second birth.
3. Hail! the heaven-born Prince of peace! Hail! the Sun of righteousness! Light and life to all He brings, Risen with heal-ing in His wings.

CHORUS after each verse.

Hark! the her-ald-ang-els sing, the her-ald-an-gels sing, Glo-ry, glo-ry to the new-born King, the new-born King.

Hark! the her-ald an-gels sing, Glo-ry to the newborn King, Glo-ry, glo-ry to the newborn King.

SINGERS OF THE MYSTIC CLIME.

Not too slow. Words and music by J. R. MURRAY.

1. { O Sing-ers of the Mys-tic clime, Ye are not far a-way,
   { For sweet-ly to my spir-its' ear, Come an-gel songs to day; And gen-tly o'er my wea-ry heart Storm tossed and tem-pest driven,
   D. C. Ye pour your balm of heal-ing sounds, The mel-o-dies of Heaven. D. C.

2. { O not be-yond the dis-tant stars, The homes of those I love,
   { And nev-er on a far off shore, And nev-er far a-bove, But ev-er pres-ent at my side The dear ones walk a-long
   D. C. To guide my feet in sur-er ways, And cheer me with their song. D. C.

3. { I can-not touch their hands, I know, Their robes I can-not see,
   { But still I hear their mus-ic sweet And still they walk with me, I fol-low where their voic-es lead, While earthly sounds grow dim,
   D. C. The Dear Lord's mes-sen-gers are they, To bring me up to him. D. C.

SOFTLY FADES THE TWILIGHT RAY. Quartet, Solo and Chorus.

Andantino. *The first verse is to be sung as a Quartet and the third as a Chorus.* T. MARTIN TOWNE. **FINE.**

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

3. Sav - ior, may our Sab - baths be, Days of peace and joy in thee; Till in heaven our souls re-pose, Where the sab-bath ne'er shall close.

Solo for Soprano. **Ad Lib.** **D. C.**

2. Peace is on the world abroad; 'Tis the ho - ly peace of God, Sym - bol of the peace within, When the spir - it rests from sin.

O HOW PURELY. (Trio for Female voices.)

Andantino.

1. O how pure - ly, O how sure - ly, Live the in - no - cent in heart; Ev - er light - ly, Ev - er bright-ly, Ev - ery hour doth joy im - part.

2. An - gels standing, where we're wandering, Watch our walk and guard our way; Like the show-ers on the flow - ers, So fall bless - ings all the day.

THOU ART FAIRER.---Recitative, Trio and Chorus.

Recitative ad lib.

My heart is in - dit - ing a good mat-ter, I speak of the things which I have heard touch-ing the King; My tongue is the pen of a rea - dy writ - er.

TRIO. Andante. *1st Soprano.*

Thou art fair - er, Thou art fair - er than the chil - dren of men; Grace is pour - ed in - to thy lips, Grace is

2d Soprano.

Thou art fair - er, Thou art fair - er than the chil - dren of men; Grace is pour - ed in - to thy lips, Grace is

Alto.

CHORUS.

pour - ed in - to thy lips, Grace is pour - ed in - to thy lips. There-fore, God..... hath bless'd thee for - ev - er,

pour - ed in - to thy lips, Grace is pour - ed in - to thy lips. There-fore, God hath bless'd thee for - ev - er,

THOU ART FAIRER.—Concluded.

There - fore, God hath bless'd thee for - ev - er; There - fore, God hath bless'd thee for - ev - er; There - fore, God hath bless'd thee for -

There - fore, God hath bless'd thee for - ev - er; There - fore, God hath bless'd thee for - ev - er; There - fore, God hath bless'd thee for -

After Repeat.

ev - er; There - fore, God hath bless'd thee for - ev - - - - - - - er; A - - - men A - - - - - - - men.

ev - er; There - fore, God hath bless'd thee for - ev - - - - - - - er; A - - - men A - - - - - - - men.

FREEDOM AND TRUTH. (Quartet and Chorus.)

T. Martin Towne.
Words by R. A. C.

QUARTET.

1. Gone are the gloomy a - ges, When tyrants ruled a - lone— When Freedom's voice, thro' all the earth, Found not an answ'ring tone; When

2. Wide o'er a-wak-en'd nations Their glorious voice is heard, And as the mighty ocean waves, By tempest waves are stirr'd E'en

3. Ere long re - mot-est nations Shall list - en to their voice, And 'neath the influence of their sway, Earth's farthest realms rejoice. Then

er-ror, like a darksome cloud, En - vel-oped all the lands, And truth could on - ly find a shroud At per - se - cu - tion's hands.

so, beneath those clarion tones, The na-tions rouse from sleep, And tyrants tremble on their thrones, And anx - ious vig - ils keep.

o-ver all the ransomed world, Truth's ho-ly light shall shine, And Earth's proud banners shall be furled Be - fore Im-man-uel's shrine.

FREEDOM AND TRUTH.—Concluded.

CHORUS.

Freedom and truth! God speed them both! Their banners float unfurled; Their bat-tle-cry has now be-gun To ech-o round the world.

Freedom and truth! God speed them both! Their banners float unfurled; Their bat-tle-cry has now be-gun To ech-o round the world.

TRUTH AND FREEDOM.

Earnestly. FINE. D. C.

1. { He who seeks the truth, and trembles At the dan-gers he must brave, / Is not fit to be a Freeman; He at best is but a Slave. } Be thou like the no-ble Ancients, Scorn the threat that bids thee fear:

D. C. Speak! no mat-ter what be-tide thee; Let them strike, but make them hear.

2. { Be thou like the first A-pos-tles—Be thou like he-ro-ic Paul; / If a free thought seeks expres-sion Speak it bold-ly! speak it all! } Face thine en-e-mies—ac-cus-ers! Scorn the pris-on rack or rod!

D. C. And if thou hast truth to ut-ter, Speak, and leave the rest to God.

UNIVERSITY ANTHEM.

Words by J. M. GREGORY. *Music by* G. F. ROOT.

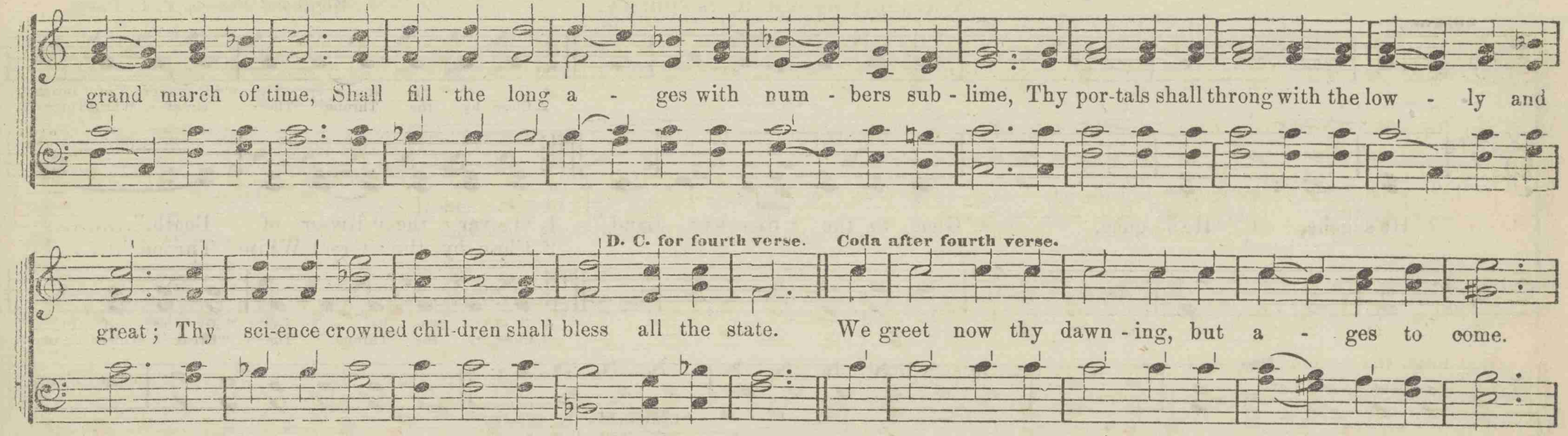
Written for the inaugural exercises of the Illinois Industrial University.

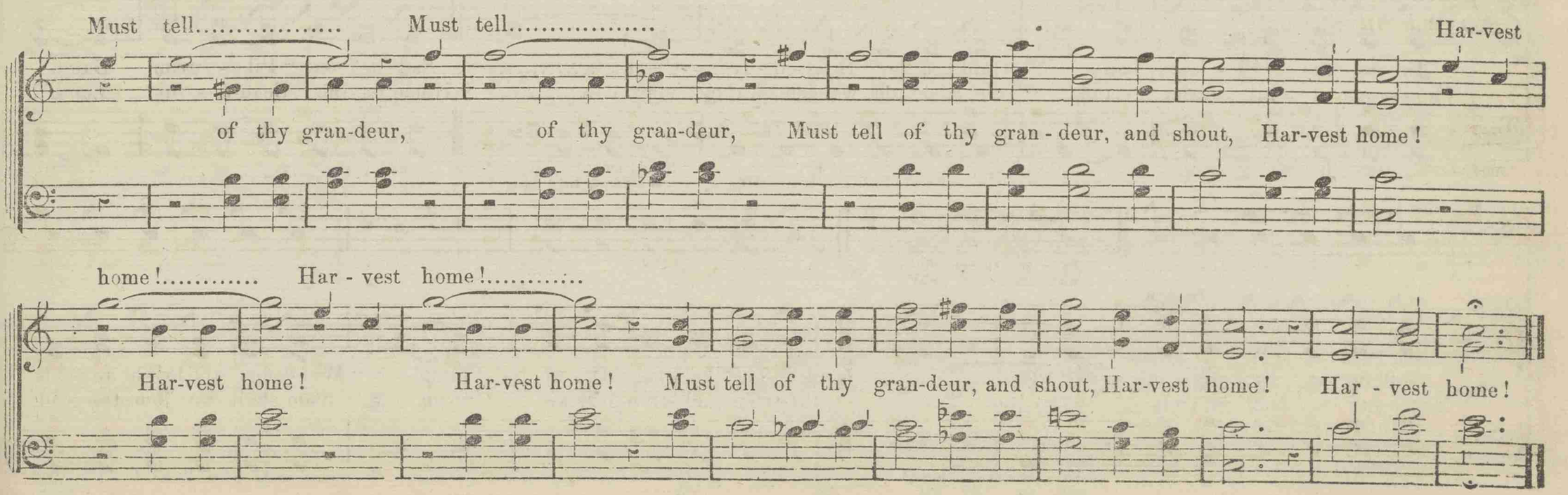
Allegretto.

1. We hail thee! great Fount-ain of learn-ing and light, There's life in thy ra-diance, There's hope in thy might; We greet now thy dawn-ing, but what sing-ers' rhyme, Shall fol-low thy course down the a-ges of time. 2. O'er homes of the mil-lions, o'er fields of rich toil Thy sci-ence shall shine as the sun shines on soil. And Learn-ing and La-bor—fit head for fit hand, Shall crown with twin glo-ries our broad prai-rie land. 3. And as gen-e-ra-tions, in the

D.C. 4. Then hail thee! blest Fount-ain of learn-ing and light, Shine on in thy glo-ry, rise ev-er in might; We greet now thy dawn-ing; but a-ges to come Must tell of thy gran-deur, and shout har-vest home. [*Go from here to Coda.*]

UNIVERSITY ANTHEM.—Concluded.





HE'S GONE. Quartet:

IN MEMORY OF WM. B. BRADBURY.

Words and Music by P. P. BLISS.

Adagio.

1. O - ver the Riv - er, The "Riv - er of Death."
2. Close by the Throne, The Great White Throne."

He's gone, He's gone, Gone to the "Si - lent Land." 1. O - ver the "Riv-er of Death."....
2. Close by the "Great White Throne."....

1. O - ver the Riv - er, The "Riv - er of Death."
2. Close by the Throne, The "Great White Throne."

"Heav - en - ly Choirs."
Oh, wel - come they sing.

In - to the "Si - lent Land." Glad are the "Heav-en - ly Choirs,"..... Sad is our "Pil - grim Band."
"Thou-sands of chil - dren stand." "Wel-come, oh, wel-come," they sing,..... "Home to the "Beau-ti - ful Land."

"Heav - en - ly Choirs."
Oh, wel - come, they sing.

"Ev - er - green shore."
way, On our way.

Safe on the "Ev - er-green Shore,"..... Join-ing the glad "JU - BI - LEE," "Wel-come," the bright an - gels
"March-ing a - long," on our way,..... Pil-grims and stran-gers we roam, Soon shall we join the glad

"Ev - er - green Shore,"
way, On our way.

HE'S GONE.—Concluded.

Bright an - gels say, Join the glad throng.

Bright an - gels say,..... Join the glad throng,.

say,..... "White Robes are wait - ing for thee,"..... "Wel - come," the bright an - gels say,.....
throng,..... Soon shall be "Rest-ing at Home."..... Soon shall we join the glad throng.....

Bright an - gels say, Join the glad throng

Bright an - gels say. Join the glad throng.

IN REPEAT SING SECOND VERSE.

Coda. *From "Dear Ones all at Home."*

"White Robes are wait - ing for thee." Love, rest and home, Sweet, sweet home. O how sweet it will be

Soon shall be "Rest - ing at Home." Love, rest and home, Sweet, sweet home. O how sweet it will be

there to meet the dear ones all at home. O how sweet it will be there to meet The dear ones all at home.

there to meet the dear ones all at home. O how sweet it will be there to meet The dear ones all at home.

PRAYER. (Quartet.)

J. M. PELTON.

Andantino.

1. Go, when the morning shineth, Go, when the noon is bright, Go, when the eve de - clin - eth, Go,
2. Or, if 'tis e'er de - nied thee In sol - i - tude to pray, Should ho - ly tho'ts come o'er thee, When
in the hush of night; Go with pure mind and feel - ing, Put earthly tho'ts a - way, And in God's presence
friends are round thy way, E'en then, the si - lent breath - ing Thy spir - it lifts a - bove, Will reach His throne of
kneel - ing, Do thou in se - cret pray, And in God's presence kneel - ing, Do thou in se - cret pray.
glo - ry, Where dwells e - ter - nal love, Will reach that throne of glo - ry, Where dwells e - ter - nal love.

REGNA TERRÆ.

Translated and adapted by G. F. R. From the "Diapason," by permission.

SOLO. Tenor or Soprano. *Con Spirito*

Reg - na ter-ræ can - ta - te, can - ta - te De - o, Reg - na ter - ræ, Psa - li - te, psa - li - te Dom - i - no, Can - ta - te, can ta - te, can
All ye na-tions, O sing ye Je - ho-vah's prais-es, All ye na tions, mag - ni - fy, glo - ri - fy ev-er-more, Sing prais-es, sing prais-es, ex-

ta - te psa - li - te, Dom - i - no.
alt and mag-ni - fy ev - er-more.

CHORUS.

Reg-na ter - ræ, Can - ta - te De - o, Reg - na ter - ræ, Psa - li - te Dom-i - no, Can-
All ye na-tions, Sing to Je - ho - vah, All ye na-tions, glo - ri - fy ev-er-more, Sing

Reg - na ter - ræ, Can-ta-te, can-ta - te De - o, Reg - na ter-ræ, Psa - li - te, psa-li-te Dom - i - no, Can-
All ye na-tions, O sing ye Je-ho-vah's prais-es, All ye na-tions, mag-ni-fy, glo-ri - fy ev-er-more, Sing

Can - ta - te De - o, Reg-na ter - - ræ,
Sing to Je - ho - vah, All ye na - - tions,

ta - te, can - ta - te, can - ta - te Dom - i - no.
prais-es, sing prais-es. sing prais-es to his name.

ta - te, can - ta - te, can - ta - te Dom - i - no.
prais-es, sing prais-es, sing prais-es to his name.

SOLO. Soprano.

Da - te glo-riam De-o su - per Is - ra - el et su - per coe - los glo-riam, glo-riam e-jus.
Glo - ry give to God a - bove the heav'ns, a-bove the heav'ns, O praise and mag-ni-fy his pow-er.

REGNA TERRÆ.—CONTINUED.

CHORUS.

Da - te glo-riam De - o su - per Is - ra - el et su - per cœ - los, glo-riam, glo-riam e - jus. Om - nes gen - tes plau - di - te
Glo - ry give to God a - bove the heav'ns, a-bove the heav'ns, O praise and mag - ni - fy his pow - er. All ye na - tions, sing to his

Glo - ry give to God a . bove the heav'ns, a-bove the heav'ns, O praise and mag - ni - fy his pow - er. All ye na - tions, sing to his

man - i - bus, Ju - bi - la - te De - o in vo - ce ex - ul - ta - ti - o - nis, Om - nes gen - tes plau - di - te, man - i - bus.
ho - ly name, and re - joice in him with the voice, the voice of ex - ult - a - tion, All ye na - tions, sing to his ho - ly name.

ho - ly name, and re - joice in him with the voice, the voice of ex - ult - a - tion, All ye na - tions, sing to his ho - ly name.

SOLO. Soprano.

Ju - bi - la - te De - o, Ju - bi - la - te De - o in vo - ce ex - ul - ta - ti - o - nis.
and re - joice in him..... and re-joice in him with the voice, the voice of ex-ult - a - tion.

CHORUS.

Ju - bi - la - te De - o, ju - bi - la - te
Hal-le - lu - jah, A - men, hal - le - lu - jah,

Hal - le - lu - jah, A - men, hal - le - lu - jah,

REGNA TERRÆ.—Concluded.

De - o, Reg - na ter - ræ, Can - ta - te De - o, Reg - na ter - ræ, Psa - li - te Dom - i - no, Can - ta - te, can-
A - men, All ye na - tions, Sing to Je - ho - vah, All ye na - tions, glo - ri - fy ev - er - more, Sing prais - es, sing

De - o, Reg - na ter - ræ, Can - ta - te, can - ta - te De - o, Reg - na ter - ræ, Psa - li - te, psa - li - te Dom - i - no, Can - ta - te, can-
A - men, All ye na - tions, O sing ye Je-ho-vah's prais-es, All ye na - tions, mag - ni - fy, glo - ri - fy ev - er - more, Sing prais - es, sing

Can - ta - te De - o, Reg-na ter - - ræ,
Sing to Je - ho - vah, All ye na - - tions,

ta - te, can - ta - te Dom - i - no, Can - ta - te, can - ta - te psa - li - te re - gi nos - tro, re - gi - nos - tro, Can-
prais-es, sing prais-es to his name, Sing prais - es, sing prais - es, sing, sing, and praise, and mag - ni - fy his great name, Sing

O praise Je - ho - vah, O praise Je - ho - vah, praise, Sing and praise, and mag - ni - fy his great name, O praise Je-

ta - te, can - ta - te Dom - i - no, Can - ta - te De - o, can - ta - te De - o, Psa - li - te re - - - gi nos - - - tro, Can - ta - te,
prais - es, sing prais-es to his name, O praise Je - ho-vah, O praise Je - ho - vah, praise, Sing and mag - - - ni - fy..... his name, O praise Je-

(*For Latin words, see Tenor.*) Sing prais - es, sing prais - es, sing, sing, and praise, and mag - ni - fy his great name, Sing

ta - te, can - ta - te, Psa - li - te re - gi nos - tro, re - gi nos - tro, Can - ta - te Dom - i - no, Can - ta - te Dom - i - no.
prais - es, sing prais - es, sing, sing, and praise, and mag-ni - fy his great name, O mag - ni - fy his name, O mag - ni - fy his name.

ho - vah, O praise Je - ho - vah, praise, sing and praise, and mag - ni - fy his great name,

De - o, can - ta - te De - o, Psa - li - te re - - - gi nos - - - tro, Can - ta - te Dom - i - no, Can - ta - te Dom - i - no.
ho - vah, O praise Je - ho - vah, praise, sing and mag - - - ni - fy..... his name, O mag - ni - fy his name, O mag - ni - fy his name.

sing prais - es, sing, sing, and praise, and mag - ni - fy his great name

OUR DAYS ARE AS A SHADOW.

Andante.

Our days on the earth are as a sha - dow, and there is none a - bid - ing; We are but of yes - ter - day, of yes - ter - day;

There is but a step be - tween us and death. Man's days are as grass; As a flower of the field, so he

flour - ish - eth, he ap - pear - eth, he ap - pear - eth for a lit - tle time, and then, and then van - ish - eth a - way.

OUR DAYS ARE AS A SHADOW—Concluded.

Allegro.

But the mer - cy of the Lord is from ev - er - last - ing to ev - er - last - ing up - on them that fear him, that

But the mer - cy of the Lord is from ev - er - last - ing to ev - er - last - ing up - on them that fear him, up - on them that

But the mer - cy of the Lord is up - on them that

But the mer - cy of the Lord is from ev - er - last - ing to ev - er - last - ing up - on them that

fear him. his righteousness, his righteousness, to children's children, to children's children; But the

fear him, and his right - - - - - - - - - eous - ness..... un - to chil - - - - - - - - - dren's chil - dren, and his

fear him. his righteousness, his righteousness, to children's children, to children's children; But the

mer - cy of the Lord, But the mer - cy of the Lord is from ev - er - last - ing to ev - er - last - ing, up - on them that fear him.

right - - - - - - - - eous - ness..... from ev - - - - - - - - - er - last - ing, up - on them that fear him.

mer - cy of the Lord, But the mer - cy of the Lord is from ev - er - last - ing to ev - er - last - ing, up - on them that fear him.

THE GOD OF ISRAEL.

ROSSINI.

Allegro Moderato.

The God of Is - ra - el, The Lord is our Re - deem - - er; God of Ja - cob, de-

8va.

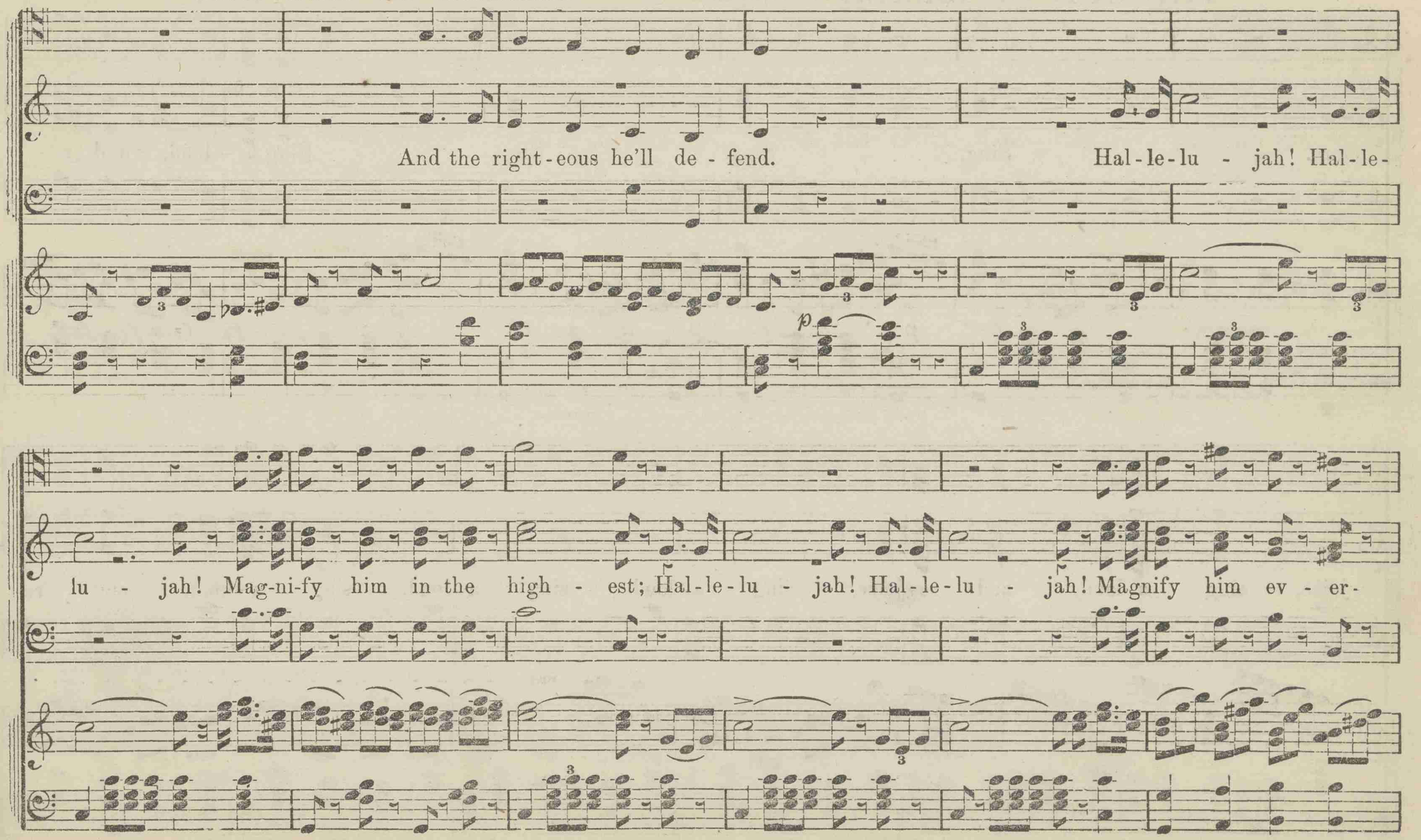
Organ or Piano-Forte.—8, or 16, or 45 measures may be played as a Symphony.

sert us not in bat - tle: For the Lord is great in power,

loco.

p

THE GOD OF ISRAEL.—Continued.



THE GOD OF ISRAEL.—Continued.

more. Sing, Sing, Sing, Sing a - loud, and re -

joice, sing a - loud, and re - joice, sing a - loud, sing a - loud, sing a - loud, and re -

THE GOD OF ISRAEL.—CONTINUED.

joice, sing, sing, and re - joice, sing, sing, and re - joice, re - joice, re - joice, re - joice, re -

- - - *loco.*

f *p* *f*

FINE.

FINE.

- joice. Of - fer him the sac - ri - fice of gladness, Of - fer him the sac - ri - fice of

FINE.

FINE. *f* *pp*

THE GOD OF ISRAEL.—Concluded.

gladness: He will re-ward thee with his bless-ing; O sing praises un-to his name: Of-fer him the

f

2d time end here, and return to the beginning. | *1st time only.*

sac-ri-fice of glad-ness; O sing prai-ses un-to his name: He will re-ward thee with his bless-ing;

THE LORD IS GREAT.

RIGHINI.

Larghetto Maestoso.

f
The Lord is great, greatly to be prais-ed, The Lord is great, greatly to be prais-ed, who shall not

f *f* *p*
The Lord is great, and great-ly to be prais-ed, The Lord is great, and great-ly to be prais-ed, who shall not

The Lord is great, greatly to be prais-ed, The Lord is great, greatly to be prais-ed, who shall not

fear him, and glo-ri-fy his name, and glo-ri-fy his name? The Lord is great, and greatly to be prais-ed,

fear him, and glo-ri-fy. and glo-ri-fy his name? The Lord is great, and greatly to be prais-ed,

f *p*
fear him, and glo-ri-fy, and glo-ri-fy his name? The Lord is great, and great-ly to be prais-ed,

fear him, and glo-ri-fy, and glo-ri-fy his name? The Lord is great, *f* The Lord is great, and greatly to be prais-ed.

THE LORD IS GREAT—Continued.

The Lord is great, the Lord is great, and greatly to be prais-ed, great-ly to be prais-ed; Who shall not fear his name?

The Lord is great, and great-ly to be prais-ed, great-ly to be prais-ed; Who shall not fear his name?

The Lord is great, and great-ly to be prais-ed, great-ly to be prais-ed; Who shall not fear his name? All

The Lord is great, and great-ly to be prais-ed, great-ly to be prais-ed; Who shall not fear his name?

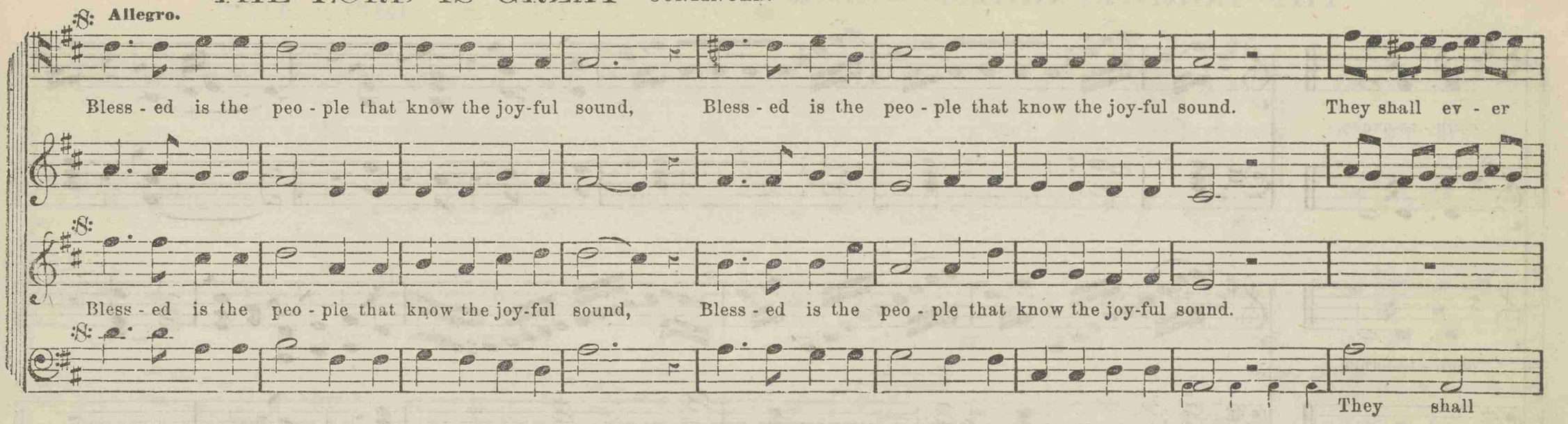
all nations shall come, shall come and worship him, and glo - ri - fy his name. Who shall not fear Him? Who shall not fear Him?

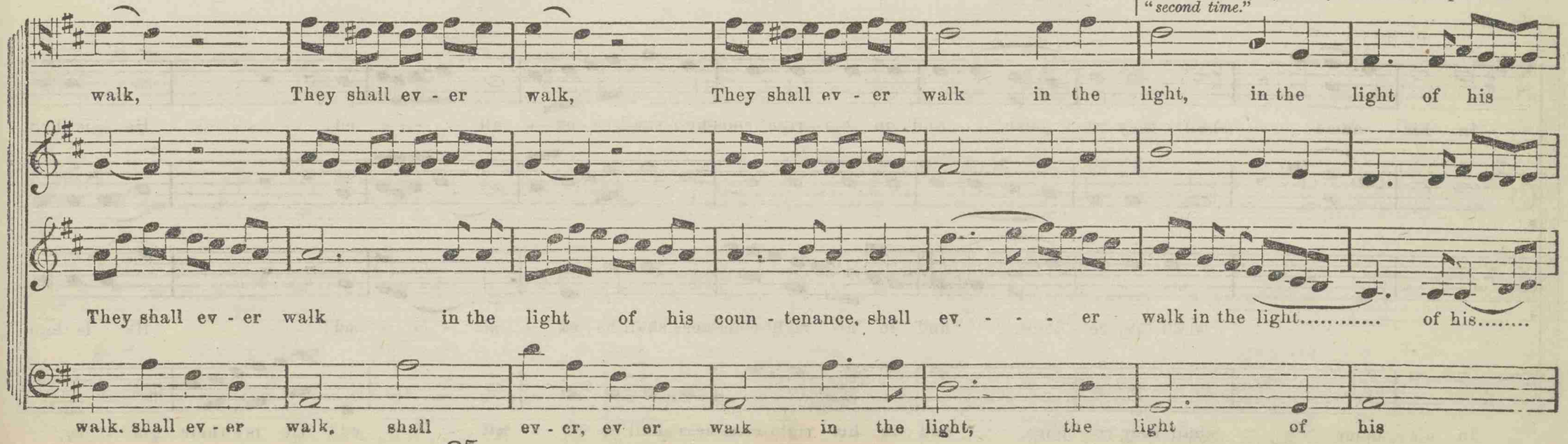
all nations shall come and wor - ship him, and glo - ri - fy his name. Who shall not fear Him? Who shall not fear Him?

nations, all nations shall come and worship him, and glo - ri - fy his name. Who shall not fear Him? Who shall not fear Him?

and wor - - - - ship, worship him, and glo - ri fy his name Who shall not fear Him? Who shall not fear Him?

THE LORD IS GREAT—CONTINUED.



In the "Dal Segno," omit from here to the place marked "second time."

THE LORD IS GREAT—Continued.

coun - te-nance.

coun - te-nance.

coun - te-nance.

coun - te-nance.

In his name shall they re - joice, and in his righ' eous-ness shall be ex - alt - - - ed! He is their

shall they re - joice, and in his right-eous-ness shall be ex - alt - - - ed! He is their

In his name shall they re - joice, and in his right-eous-ness shall be ex - alt - - ed! He is their glo - ry.

THE LORD IS GREAT—CONTINUED.

glo - ry, He is their glo - ry, He is their glo - ry, their glo-ry and their strength, their glo - ry, their

glo - ry, He is their glo - ry, He is their glo - ry, their glo-ry and their strength, their glo - ry, their

He is their glo - - ry, He is their glo - - ry, their glo - - ry, their glo-ry and their strength, He is their glo - - - - -

Dal Segno.
(Blessed is the people.)

SECOND TIME.

glo-ry, their glo-ry, their glo - - ry and their strength..... light in the light, in the light of his

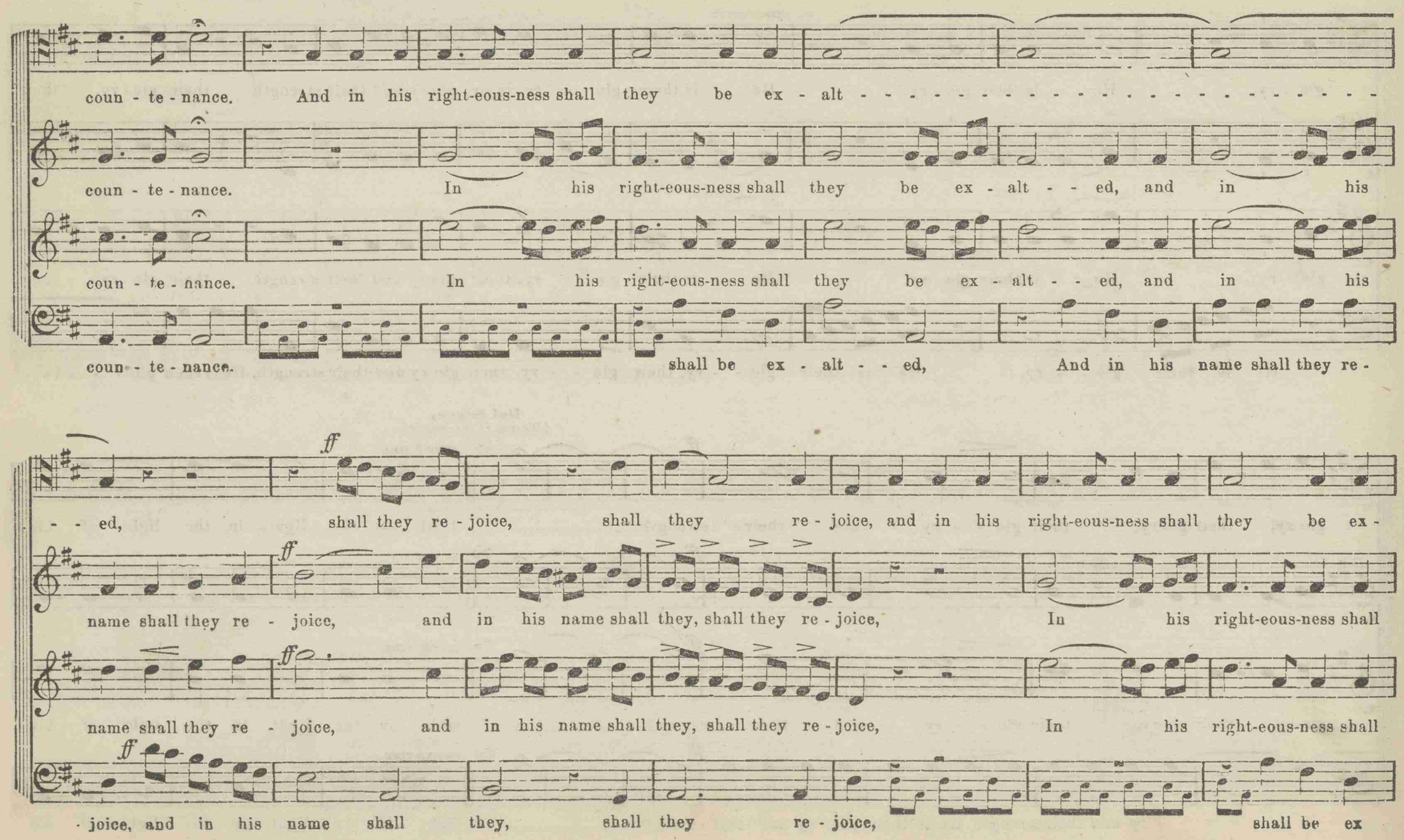
SECOND TIME.

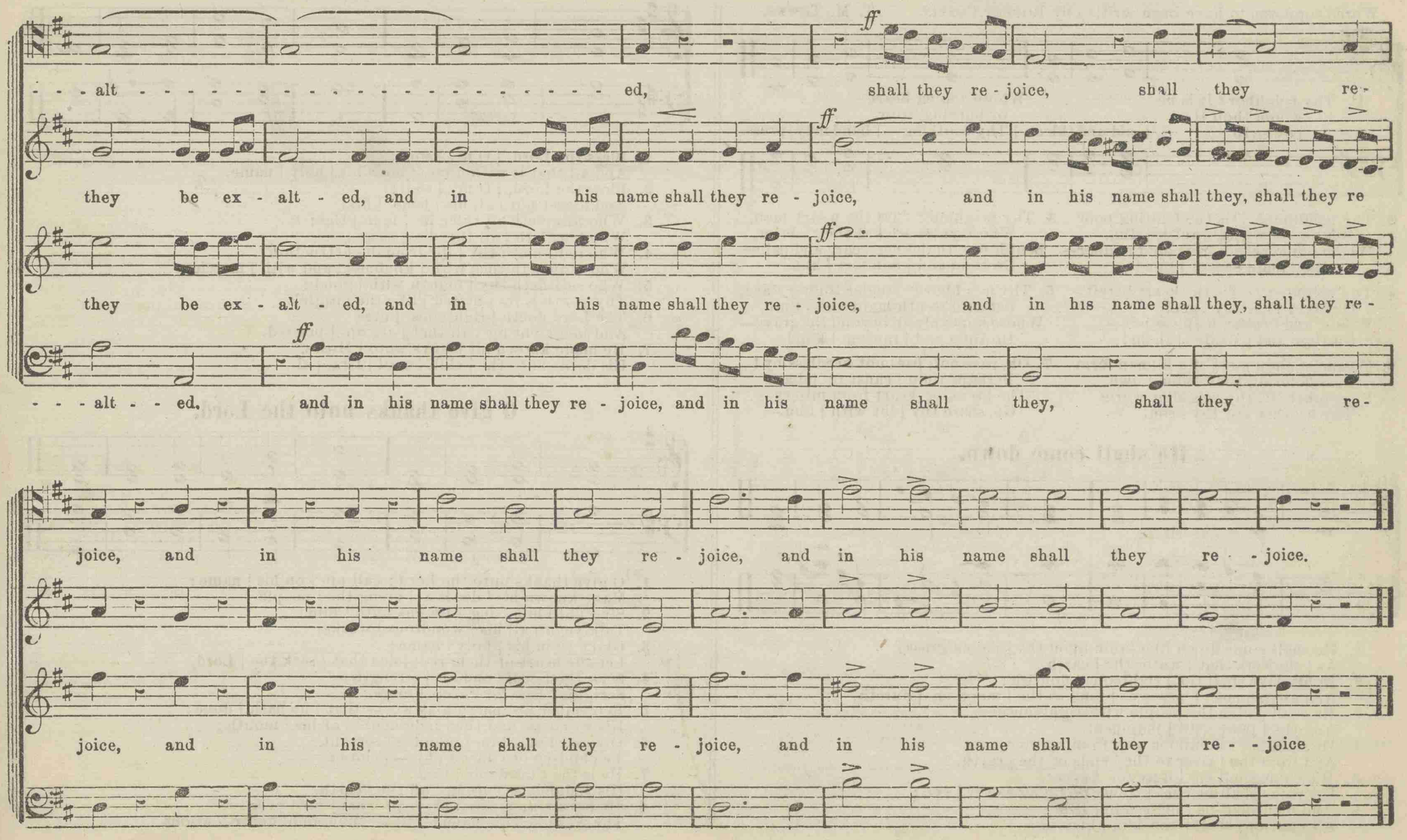
glo-ry, their glo-ry, their glo - - ry and their strength..... walk in the light, in the light of his

SECOND TIME.

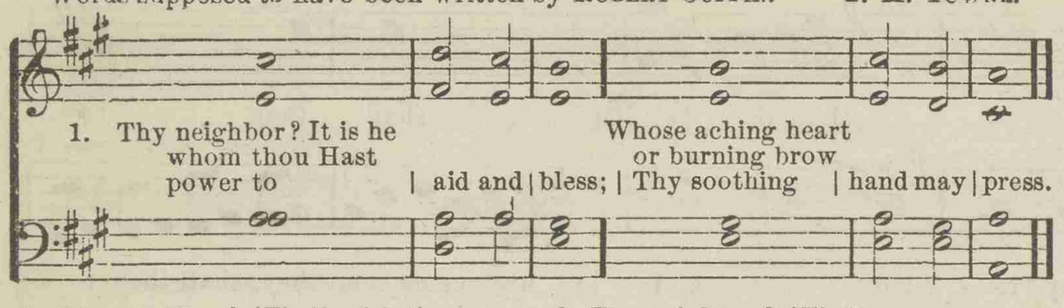
- - - - - - - - - - ry and their strength, He is their glo - ry and their strength..... light in the light, in the light of his

THE LORD IS GREAT—Continued.



THE LORD IS GREAT—Concluded.

Who is my Neighbor?

Words supposed to have been written by ROBERT COFFIN. T. M. TOWNE.



2. Thy neighbor? 'Tis the fainting poor
Whose eye with | want is | dim,
Whom hunger sends from door to door—
Go thou and | succor | him!

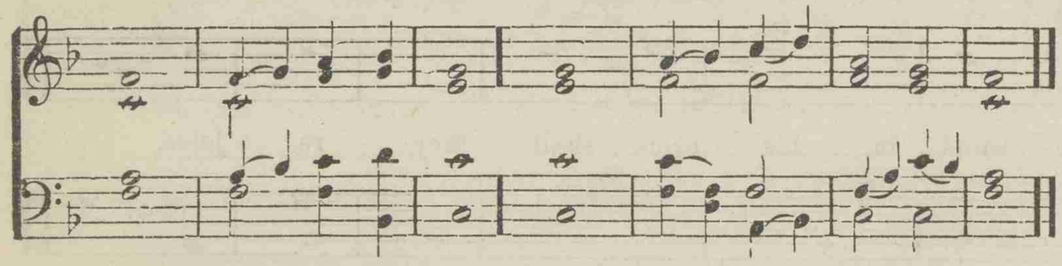
3. Thy neighbor? 'Tis the weary man,
Whose years are | at their | brim,
Bent low with sickness, care, and pain—
Go thou and | comfort | him!

4. Thy neighbor? 'Tis the heart bereft
Of every | earthly | gem;
Widow and orphan helpless left—
Go thou and | shelter | them!

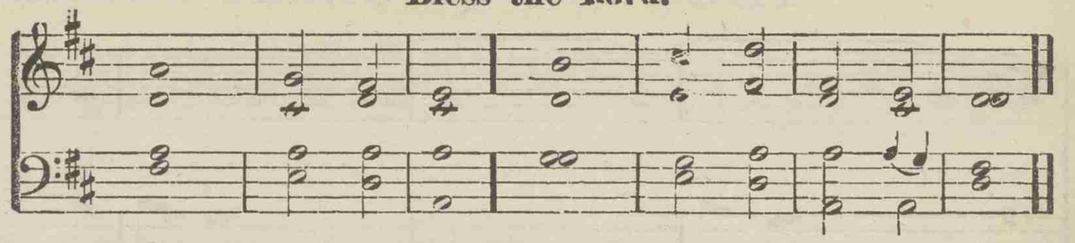
5. Thy neighbor? Yonder toiling slave,
Fetter'd in | thought and | limb,
Whose hopes are all beyond the grave—
Go thou and | ransom | him!

6. Whene'er thou meet'st a human form
Less favor'd | than thine | own,
Remember 'tis thy neighbor worm
Thy brother | or thy | son.

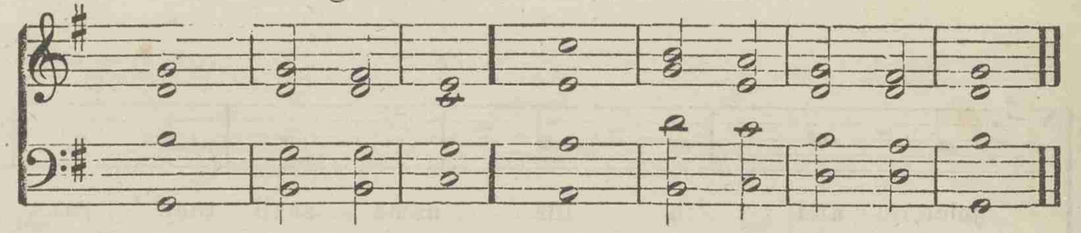
7. Oh, pass not, pass not heedless by!
Perhaps thou | canst re- | deem
The breaking heart from misery—
Go, share thy | lot with | him.—

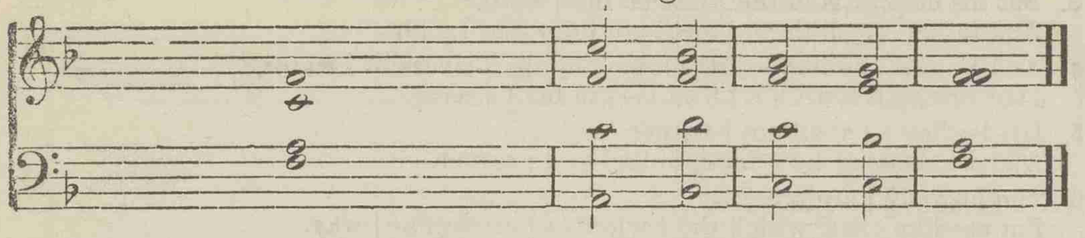
He shall come down.

1. He shall come down like | rain upon the | mown grass;
As | showers that | water the | earth.
2. In his days shall the | righteous | flourish;
And abundance of peace as | long as the | moon en- | dureth.
3. He shall judge the people with righteousness,
And the | poor with | judgment.
4. He shall have dominion also from sea to sea,
And from the | river to the | ends of the | earth.
5. His name shall en- | dure for- | ever:
His name shall be con- | tinued as | long as the | sun;
6. And men shall be | blessed in | Him:
All | nations shall | call him | blessed

Bless the Lord.

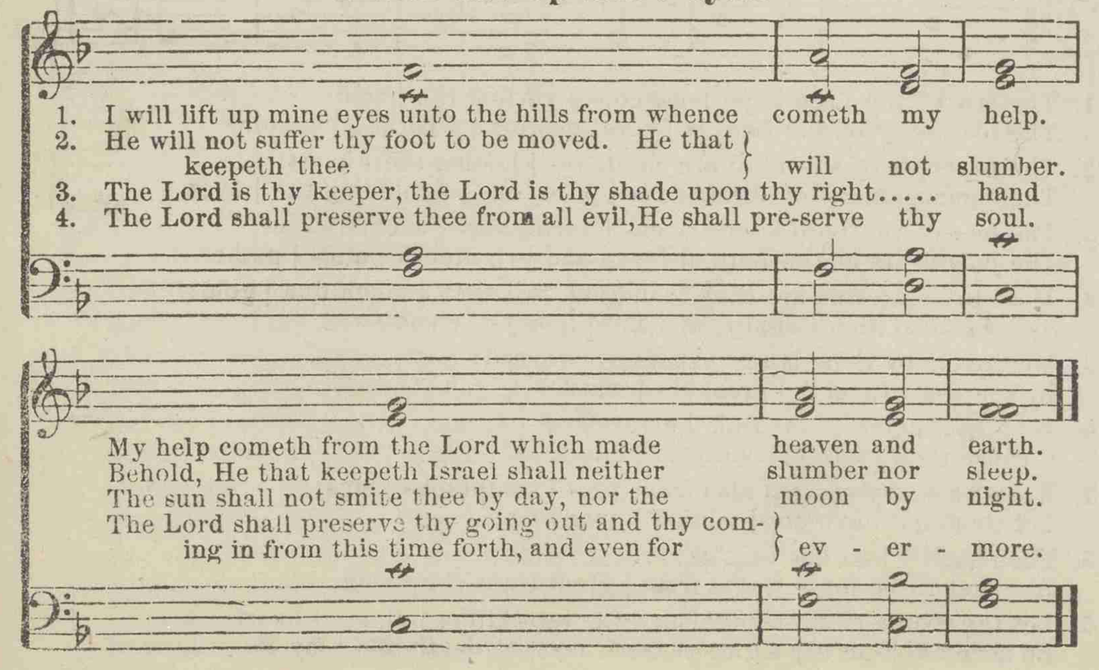


1. Bless the Lord, | O my | soul;
And all that is within me, | bless his | holy | name.
2. Bless the Lord, | O my | soul;
And forget not | all his | bene- | fits.
3. Who forgiveth all thine in- | iqui- | ties;
Who | healeth | all thy dis- | eases;
4. Who redeemeth thy | life from de- | struction;
Who crowneth thee with | kindness | and with | mercies;
5. Who satisfieth thy | mouth with | good:
Thy youth is re- | newed | like the | eagle's.
6. The Lord doeth | righteous- | ness
And judgment for | all that | are op- | pressed.
7. He made known his | ways unto | Moses,
His deeds unto the | children of | Isra- | el.

O give thanks unto the Lord.

1. O give thanks unto the Lord; call up- | on his | name:
Make known his | deeds a- | mong the | people.
2. Sing unto him, sing | psalms unto | him:
Talk ye of | all his | wondrous | works.
3. Glory ye in his | holy | name:
Let the heart of them re- | joice that | seek the | Lord.
4. Seek the Lord, | and his | strength:
Seek his | face for | ever- | more.
5. Remember his marvellous works that | he hath | done;
His wonders, and the | judgments | of his | mouth;
6. O ye seed of Abra- | ham his | servant,
Ye children of | Jacob | his— | chosen.
7. He is the | Lord our | God:
His judgments | are in | all the | earth.
8. He hath remembered his cove- | nant for | ever;
The word he commanded, to a | thousand | gener- | ations.

The Ten Blessings.

1. Blessed are the poor in spirit : for | theirs is the | kingdom of | heaven.
2. Blessed are they that mourn : for | they shall be | comfort- | ed.
3. Blessed are the meek : for | they shall in- | herit the | earth.
4. Blessed are they which do hunger and thirst after righteousness: for | they | shall be | filled.
5. Blessed are the merciful: for | they shall ob- | tain | mercy.
6. Blessed are the pure in heart : for | they shall | see | God.
7. Blessed are the peace-makers : for they shall be | called the | children of | God.
8. Blessed are they which are persecuted for righteousness' sake: for | theirs is the | kingdom of | heaven.
9. Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you, falsely | for | my | sake.
10. Rejoice, and be exceeding glad ; for great is your reward in heaven : for so persecuted they the | prophets which | were be- | fore you.

I will lift up mine eyes.

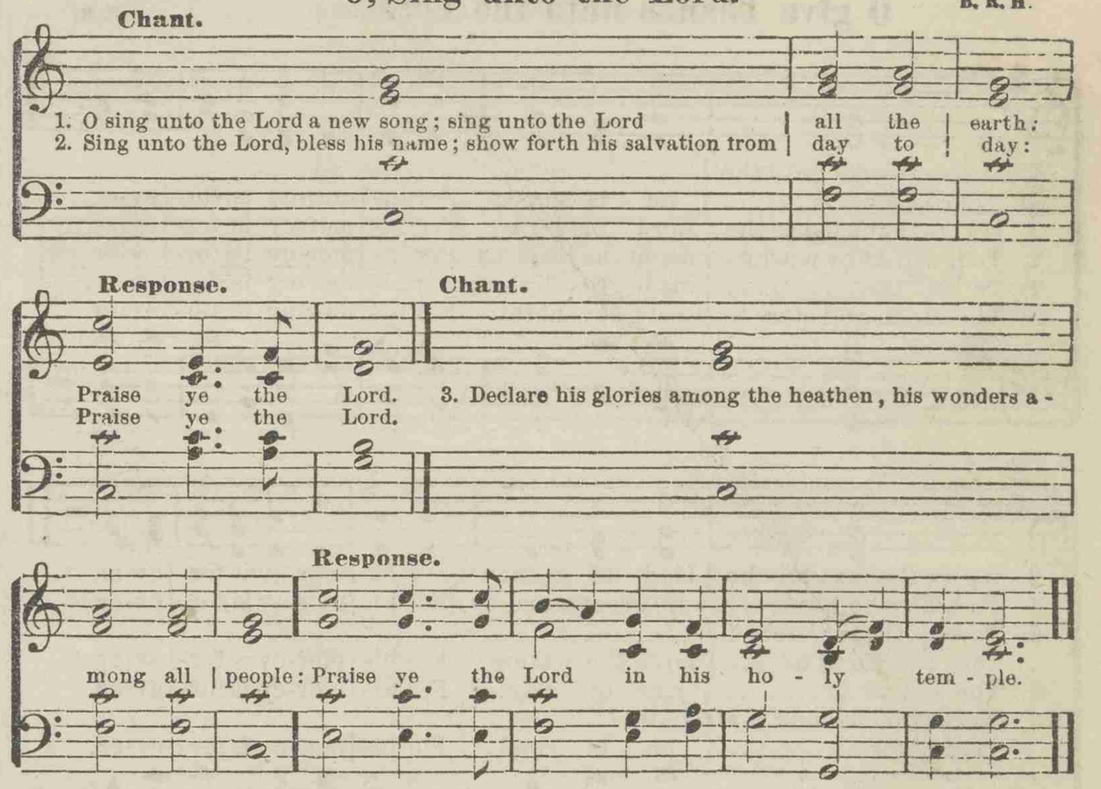


1. I will lift up mine eyes unto the hills from whence cometh my help.
2. He will not suffer thy foot to be moved. He that keepeth thee } will not slumber.
3. The Lord is thy keeper, the Lord is thy shade upon thy right..... hand
4. The Lord shall preserve thee from all evil, He shall pre-serve thy soul.

My help cometh from the Lord which made heaven and earth.
Behold, He that keepeth Israel shall neither slumber nor sleep.
The sun shall not smite thee by day, nor the moon by night.
The Lord shall preserve thy going out and thy coming in from this time forth, and even for } ev - er - more.

O, Sing unto the Lord.

B. R. H.



4. For the Lord is great, and greatly to be praised; he is to be feared a- | bove all | gods: } Praise ye the Lord.
5. For all the gods of the nations are idols; but the | Lord made the | heavens: } Praise ye the Lord.
6. Honor and majesty are before him; strength and beauty are | in his | sanctuary: } Praise ye the Lord in his holy temple.

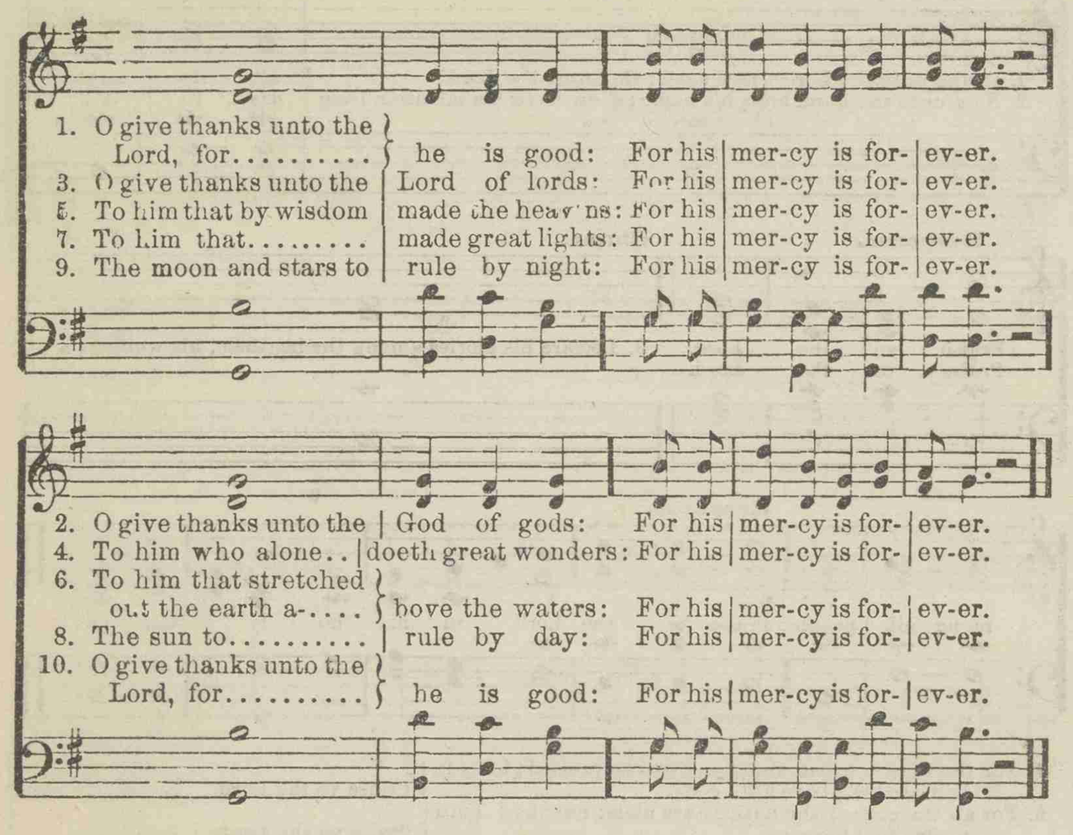
7. Give unto the Lord, O ye kindreds of the people, give unto the Lord | glory and | strength. } Praise ye the Lord.
8. Give unto the Lord the glory due unto his name; bring an offering, and come in- | to his | courts: } Praise ye the Lord.
9. O, worship the Lord in the beauty of holiness; fear before him | all the | earth. } Praise ye the Lord in his holy temple.

10. Let the heavens rejoice, and let the | earth be | glad: Praise ye the Lord.
11. Let the sea roar, and the | fullness there- | of: Praise ye the Lord.
12. Let the field be joyful, and all that | is there- | in: Praise ye the Lord in his holy temple

13. Then shall all the trees of the wood rejoice be- | fore the | Lord: } Praise ye the Lord.
14. For he cometh, for he cometh to | judge the | earth: Praise ye the Lord.
15. He shall judge the world with righteousness, and the | people with his | truth: } Praise ye the Lord in his holy temple

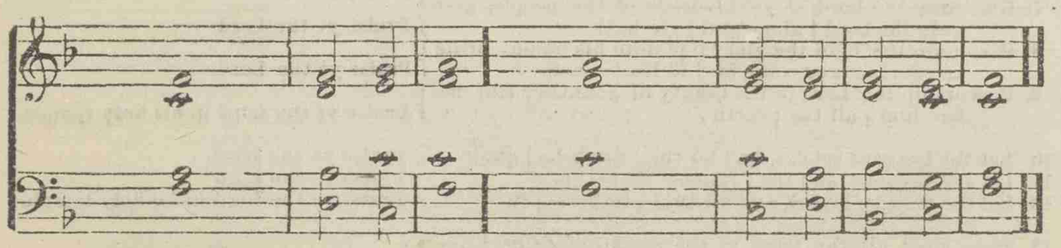
O give Thanks unto the Lord.

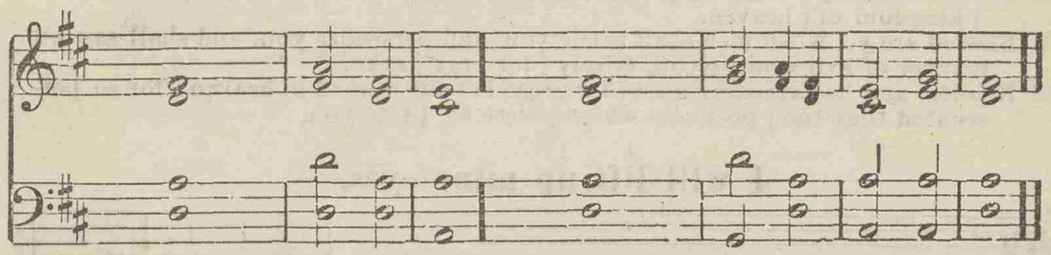
C. P. E.



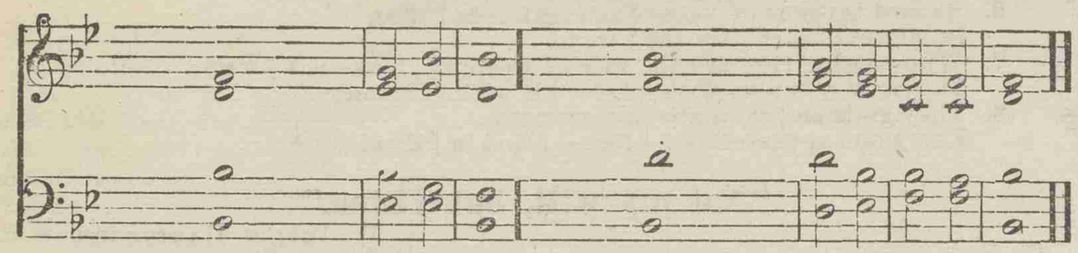
1. O give thanks unto the Lord, for..... } he is good: For his | mer-cy is for- | ev-er.
3. O give thanks unto the | Lord of lords: For his | mer-cy is for- | ev-er.
5. To him that by wisdom | made the heavens: For his | mer-cy is for- | ev-er.
7. To him that..... | made great lights: For his | mer-cy is for- | ev-er.
9. The moon and stars to | rule by night: For his | mer-cy is for- | ev-er.

2. O give thanks unto the | God of gods: For his | mer-cy is for- | ev-er.
4. To him who alone.. | doeth great wonders: For his | mer-cy is for- | ev-er.
6. To him that stretched out the earth a-..... } bove the waters: For his | mer-cy is for- | ev-er.
8. The sun to..... | rule by day: For his | mer-cy is for- | ev-er.
10. O give thanks unto the Lord, for..... } he is good: For his | mer-cy is for- | ev-er.

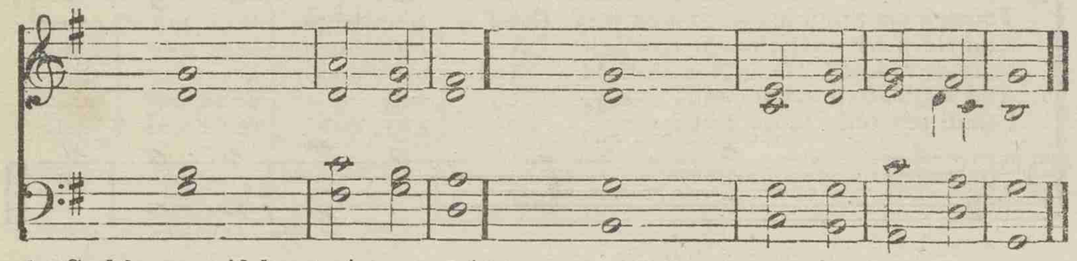
Blessed is the Man.

1. Blessed | is the | man
That walketh not in the | counsel | of the un- | godly:
2. Nor standeth in the | way of | sinners,
Nor sitteth in the | seat — | of the | scornful.
3. But his delight is in the | law of the | Lord,
And in his law doth he | meditate | day and | night.
4. And he shall be like a tree planted by the | rivers of | water,
That bringeth forth his | fruit — | in his | season.
5. His leaf also | shall not | wither,
And whatsoever he | doeth | shall — | prosper.
6. The ungodly | are not | so,
But are like chaff which the | wind — | driveth a- | way.
7. Therefore the ungodly shall not | stand in the | judgment,
Nor sinners in the congre- | gation | of the | righteous.
8. For the Lord knoweth the | way of the | righteous;
But the way of the un- | godly | shall — | perish. Ps. i.

The Law of the Lord

1. The law of the Lord is perfect, con- | verting the | soul:
The testimony of the Lord is | sure, making | wise the | simple.
2. The precepts of the Lord are right, re- | joicing the | heart:
The commandment of the Lord is | pure, en- | lightening the | eyes
3. The fear of the Lord is clean, en- | during for- | ever:
The judgments of the Lord are true and | righteous | alto- | gether.
4. More to be desired are they than gold, yea than | much fine | gold:
Sweeter also than | honey, and the | honey- | comb.
5. Moreover, by them is thy | servant | warned:
In keeping | them is | great re- | ward.
6. Who can under- | stand his | errors?
Cleanse thou | me from | secret | faults.
7. Keep back thy servant also from pre- | sumptuous | sins;
Let them not have do- | minion | over | me.
8. Then shall I | be up- | right;
And I shall be inno- | cent from | great trans- | gresion.
9. Let the words of my mouth, and the meditation | of my | heart,
Be acceptable in thy sight, O Lord, my | Strength and | my Re- | deemer.

Ps. xix. 7—14.

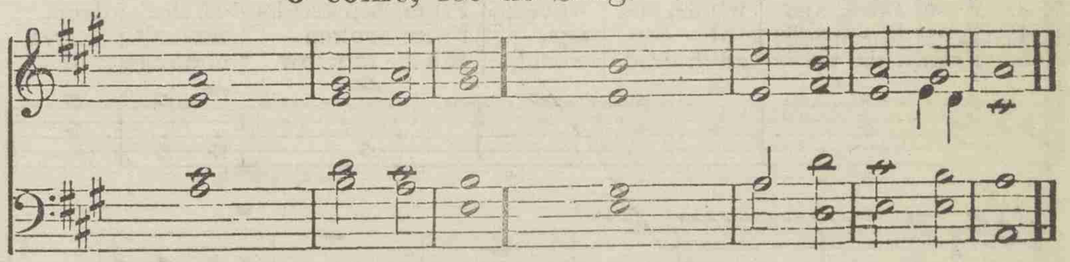
The Lord is my Shepherd

1. The Lord is my Shepherd, I | shall not | want:
   He maketh me to lie down in green pastures; he leadeth me be- | side the | still — | waters.
2. He restoreth my soul; he leadeth me in the paths of righteousness, for his | name's | sake.
   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 | comfort | me.
3. Thou preparest a table before me in the presence of mine enemies; thou anointest my head with oil, my | cup runneth | over.
   Surely goodness and mercy shall follow me all the days of my life, and I shall dwell in the | house of the | Lord for- | ever. Ps. xxiii.

God, be Merciful unto Us.



1. God be merciful unto | us, and | bless us,
   And cause his | face to | shine up- | on us.
2. That thy way may be | known upon | earth,
   Thy saving | health a- | mong all | nations.
3. Let the people | praise thee, O | God;
   Let | all the | people | praise thee.
4. O let the | nations be | glad,
   And | sing — | for — | joy:
5. For thou wilt judge the people | righteous- | ly,
   And govern the | nations up- | on — | earth
6. Let the people | praise thee, O | God;
   Let | all the | people | praise thee
7. Then shall the earth | yield her | increase;
   And God, even | our own | God, will | bless us.
8. God will | bless — | us:
   And all the ends of the | earth shall | fear — | him. Ps. lxvii.

O come, let us Sing.



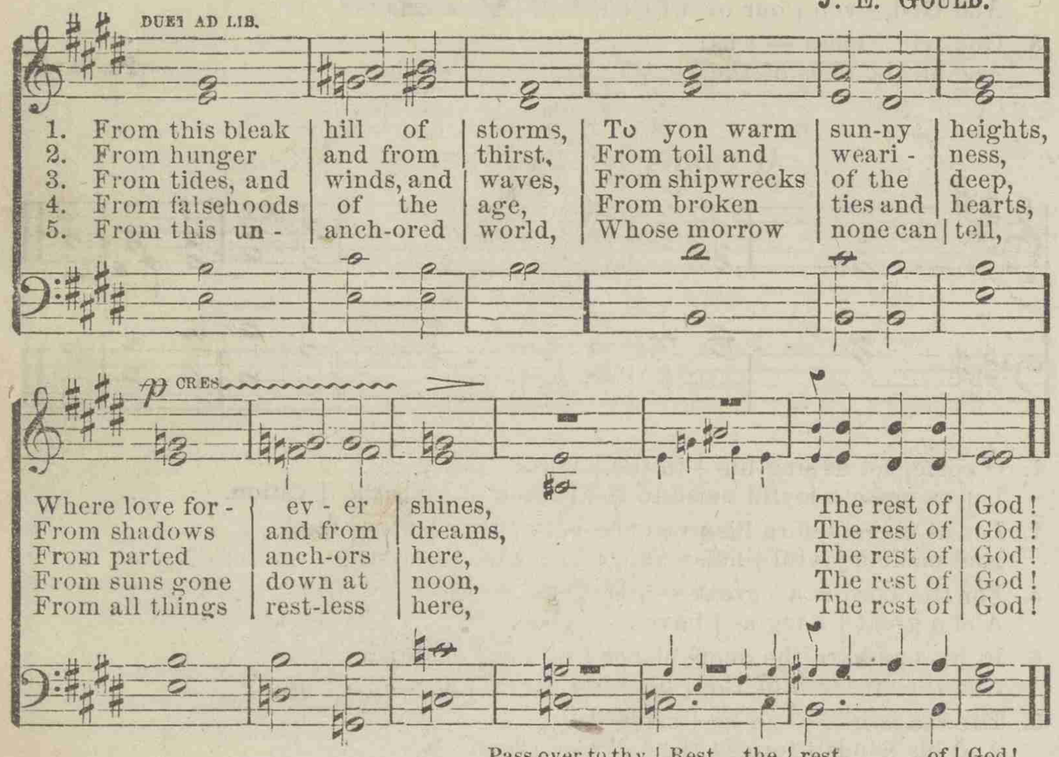
1. O come, let us sing un- | to the | Lord;
   Let us make a joyful noise to the | Rock of | our sal- | vation.
2. Let us come before his presence with | thanksgiv- | ing,
   And make a joyful | noise unto | him with | psalms.
3. For the Lord is a | great — | God,
   And a great | King a- | bove all | gods.
4. In his hand are the deep places | of the | earth;
   And the strength of the | hills is | his — | also.
5. The sea is his, | and he | made it;
   And his hands | formed the | dry — | land
6. O come, let us worship | and bow | down,
   Let us kneel be- | fore the | Lord, our | Maker.
7. For | he is our | God,
   And we are the people of his pasture | and the | sheep of his | hand.
   Ps. xcv. 1—7.

Make a Joyful Noise.—*May be sung to the above Chant.*

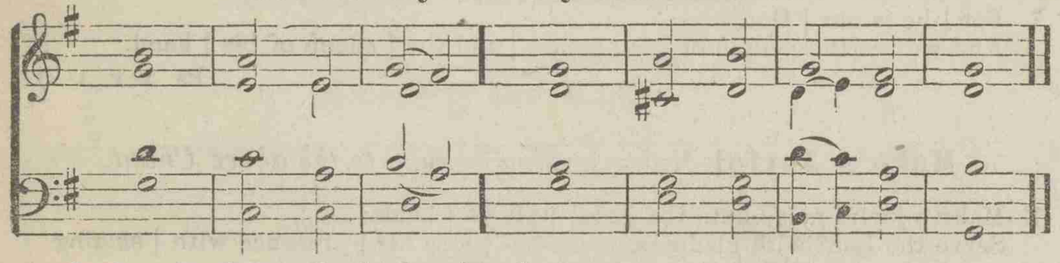
1. Make a joyful noise unto the Lord, | all ye | lands;
   Serve the Lord with gladness, come be- | fore his | presence with | singing.
2. Know ye that the Lord | he is | God:
   He hath made us, and not we ourselves; his people, and the | sheep — | of his | pasture.
3. Enter into his gates with thanksgiving, into his | courts with | praise,
   Be thankful unto | him, and | bless his | name.
4. For the Lord is good; his mercy is | ever- | lasting,
   And his truth en- | dureth to | all gener- | ations. Ps. c.

Pass Over to thy Rest.

J. E. GOULD.

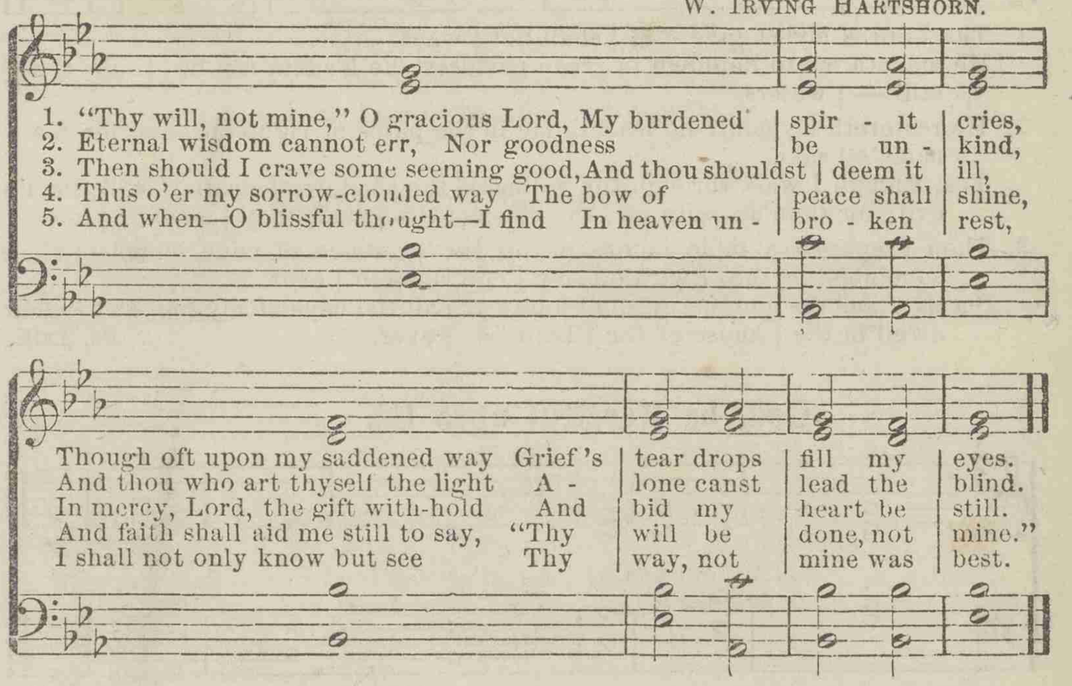


How lovely are thy Tabernacles.

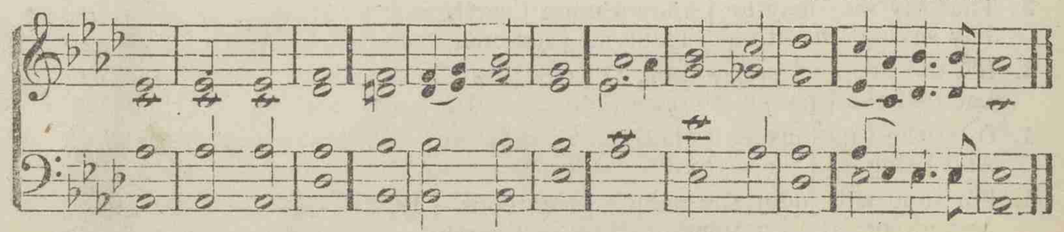


1. How lovely are thy | taber- | nacles,
   O | Lord — | of — | hosts.
2. My soul longeth, yea, even fainteth for the | courts of the | Lord:
   My heart and my flesh crieth | out for the | living | God.
3. Yea, the sparrow hath | found an | house,
   And the swallow a | nest | for her- | self;
4. Where she may | lay her | young;
   Thine altars, O Lord of Hosts, my | King— | and my | God.
5. Blessed are they that | dwell in thy | house:
   They will | still be | praising | thee.
6. Blessed is the man whose | strength is in | thee,
   In whose | heart | are the | ways.
7. Who passing through the vale of weeping | make it a | well:
   The early rain also doth | cover | it with | blessings.
8. They go from | strength to | strength;
   Every one appeareth be- | fore— | God in | Zion.

"Not my will, but Thine."

W. IRVING HARTSHORN.

Nearer to thee.

C. M. WYMAN.



Nearer, my God, to thee, Near- | er to | thee.
Ev'n though it be a cross That | raiseth | me.
Still all my song shall be, Nearer, my | God, to | thee. | Nearer to | thee.

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