HARMONIA SACRA,

BEING A COMPILATION OF

GENUINE CHURCH TUNES,

CONSISTING OF A NEW VARIETY OF MEASURES

Adapted to Every Voice,

CONNECTED WITH A CONCISE EXPLANATION OF

THE PRINCIPLES OF VOCAL MUSIC,

EXEMPLIFIED AND ILLUSTRATED BY NUMEROUS RULES

FOR A PLAIN AND COMPREHENSIVE METHOD OF TEACHING

BY JOSEPH FUNK AND SONS.

"Sing unto the Lord a new song, and his praise in the congregation of saints." "Sing aloud unto God our strength; make a joyful noise unto the God of Jacob." "Sing ye praises with understanding."

SIXTH EDITION.

MOUNTAIN VALLEY, VA.

PUBLISHED BY THE AUTHORS.

1858.

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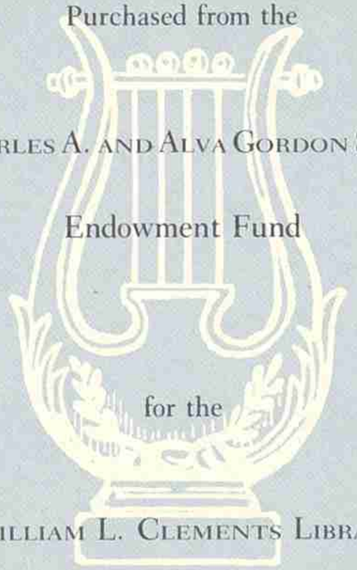

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HARMONIA SACRA,

BEING A COMPILATION OF

GENUINE CHURCH MUSIC.

COMPRISING A GREAT VARIETY OF METRES,

All Harmonized for Three Voices.

TOGETHER WITH A COPIOUS EXPLICATION OF

THE PRINCIPLES OF VOCAL MUSIC.

EXEMPLIFIED AND ILLUSTRATED WITH TABLES

IN A PLAIN AND COMPREHENSIVE MANNER.

BY JOSEPH FUNK AND SONS.

"And the ransomed of the Lord shall return and come to Zion with songs and everlasting joy upon their heads; they shall obtain joy and gladness, and sorrow and sighing shall flee away.—Isaiah.

NINTH EDITION.

MOUNTAIN VALLEY, VA.

[NEAR HARRISONBURG.]

PUBLISHED BY THE AUTHORS.

1858.

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THE NINTH EDITION.

—:o:—

In presenting a new Edition of the "*Harmonia Sacra,*" to the public—the Authors flatter themselves that they present a work which will merit that favor from the public which it has heretofore commanded. The publishers have spared neither expense nor labor to get out a work, in point of workmanship, which will compete with any publication of the day. The forms of the notes have been slightly modified, so as to be more readily distinguished by a glance of the eye; the music and arrangement are the same with the former Edition.

The publishers claim the exclusive right to the use of the figurate notes as herein presented.

Respectfully submitted.

PREFACE.

WHEREVER man inhabits the earth the power of music is felt and acknowledged. This influence of sweet sounds, like most other gifts of our bountiful Creator, may be so used as to be the instrument of much good, or perverted to the purposes of deep and extensive evil.*

As it would be a most pernicious error to imagine that the love of music is the same thing with Christian piety, so it would be a mistake of no trifling magnitude, to deny the utility of music in awakening and strengthening our devotional affections. That utility has been demonstrated in every age by the happy experience of those who have aspired to hold communion with the Father of mercies. And it is a fact as consolatory as it is remarkable, that while Christians are lamentably divided in many articles of their faith and practice, they all agree that God should be praised in musical strains; and that, when the heart goes with the voice, this is one of the most delightful and edifying parts of His worship. Hence, in addition to those divine songs with which it has pleased the Holy Spirit himself to fill many a page of the Inspired Volume, and in imitation of them, a great number of the servants of God have employed the talents He has given them, in furnishing materials for this branch of worship, adapted to the manifold situations and emotions of the pious mind. And similar exertions have been made to supply a large and variegated treasure of music, suited in union with those poetic materials, to express and to heighten our religious desires, hopes, and enjoyments. By these COMBINED MEANS, we feel more intensely and more profitably, that in God we live, move and have our being; that all our blessings

* "Music though consecrated to the service of the sanctuary, and capable of good improvement in subserviency to devotion, has been, and is often, wretchedly abused to the vilest purposes. It should, therefore, be used in religious ordinances with jealousy and caution, lest it should produce a false fervor, and subserve the cause of vice, delusion, superstition, or enthusiasm."—DR. SCOTT.

are bestowed by his paternal kindness, and that our everlasting welfare results from his redeeming love towards us in Christ Jesus our Lord.

Since the first Edition of the "Genuine Church Music" was brought before the public, some changes in music have taken place. Among which, the practice of applying seven different syllables to the seven original sounds or notes of the scale, has gained considerable ascendency, and is worthy of notice. And as this mode of solmization has become so prevalent, we think it advisable to adopt it in this our revised, enlarged, and improved edition.

But, as we are well aware that the patent note system is far preferable, and has many advantages over the round, we have had the three notes, to which the three syllables, Do, Re, and Si are applied, also characterized in a uniform style with the others, so that the singers are enabled to apply the syllables to them on sight, with the same ease as they do to the four characters. By this method, the repetition of Faw, Sol, and Law, in the scale—which has been objectionable to some—is avoided, and may be deemed an improvement.

Moreover, as the principal motive and intention in bringing out this work is to promote the cause of religion and devotion, and a solemn, dignified, and expressive style of singing in the church of God, we have for the greater convenience of worshiping assemblies, divided it into two parts. The First Part containing a variety of the most appropriate tunes and hymns, of the various kinds of metres to be sung in the time of public worship. And these are arranged in metrical order, forming a series of metres from Long Metre or Metre First, throughout all the different kinds of poetic measures up to Metre Seventy-three. This order and arrangement of the metres will be found very convenient for the chorister, in selecting suitable tunes for the psalms and hymns which are to be sung by the congregated worshipers.

The Second Part is composed mostly of longer tunes, set pieces, and anthems, whose rhythmical constrution is somewhat more intricate and difficult to perform. These are more particularly adapted to be sung in Singing-schools and Societies, though they all abound with solemn and devotional matter, not unbecoming a worshiping assembly in the House of God.

But notwithstanding the different changes and the new arrangement of matter in this Edition, the great mass of the musical and poetical compositions are identical with those in the former Editions, to which a number of tunes and hymns of a later date have been added, which we trust will be found of equal merit with those dignified, solemn, and heart-affecting productions of musical genius which have stood the test of time, and survived the changes of fashion. Such music, with its sublime, flowing, melodious style and pathetic expression, will never become obsolete in THE HOUSE OF GOD; it cannot even lose a particle of its interest, while human nature remains unaltered. No frequency of use can wear out these venerable airs with the Zion traveler; no fondness for novelty can make us insensible to their sterling merit. Other pieces which are added, will be found we doubt not, to possess much attractive beauty, and have been selected with a view to the singing of "Psalms and hymns, and spiritual songs," constructed in a vast variety of poetic measures.

The Rudiments and Elucidation of the science of Vocal Music, which succeed this preface, have cost us much research and labor; and for the acquisition of which, many standard works on music, both German and English, have been consulted, together with our own knowledge and experience gained from teaching for a long series of years. And no pains have been spared, to lay before our readers, in a plain, familiar and comprehensive style—illustrated by examples and tables—every thing that is necessary in acquiring a practical knowledge of the science of Vocal Music.*

In conclusion, that this work may be instrumental in promoting, in some degree, the praises of HIM, the Triune God and everlasting Father, whom angels adore, and to whom all the redeemed incessantly sing high hallelujahs, is the fervent wish of

THE COMPILERS.

* Although this work is principally intended for vocal performance, as the notes are formed in a different figurate manner, to facilitate the learner in applying the syllables to them; yet its elementary principles are equally applicable to instrumental performance, as they go hand in hand. The pitch of a note is the same whether it proceed from the vocal organs, or from the pipe or string of an instrument or any other sounding body. The scales of vocal and instrumental music—their tones and semitones, with all the intervals, both major and minor, and the letters which represent them are the same; as also the common chord with its inversions, and the inversions of all the intervals of the diatonic scale.

TO TEACHERS.

The position of a teacher of sacred church music is an important and highly responsible one. He should be prepared and qualified to teach and instruct his class in the elements of music, with correctness and facility, both in theory and pratice, and to do this he should make it his object to become as familiar as possible with the method of instruction, and of imparting knowledge in an easy and familiar manner. He should be deeply imbued with a desire of doing good, and of refining the taste, and elevating the affections. Music should be with him not merely an entertainment, a pastime, or a *means of support;* but as a talent to be used for the service of HIM to whom angels sing their high hallelujahs, and who gave it to man therewith to praise Him who is worthy of all honor and praise. Hence singing-schools of sacred Psalmody should be conducted in a proper manner, and according to the intention for which they are instuituted; and although a singing school is not a direct place of worship, it certainly is a place where its members should be trained and prepared for the service and participation of that holy place.

A school of sacred vocal music has so far a resemblance to the house of God, that it is a scene from which all levity should be banished far away. During a great part of the time spent in our employment, we are singing words of the most solemn and devotional import. And is such an avocation to be contemplated as a mere unmeaning form, or to be trifled with as a despicable jest? It is impossible, if the heart possesses any reverence for God and religion. All decent people admit that a light carriage in the church deserves severe rebuke; and for our part we cannot see that much less reprehension is due to the same carriage in a school of Psalmody. To have no ear, no relish for the beauties of harmony, is a defect which those who labor under it should certainly not be forward to betray. We can at best only think of it with compassion. But when a stupid contempt of music obtrudes itself into a school, with the additional deformity of injustice, bad breeding, and the scorn of sacred things, it deserves the utmost severity of censure.

It is an obvious principle in every department of religious worship, that emotions should be unfeigned. They should not be suffered to rise merely through gratified taste, but be made to spring up in the mind while it is employed in the contemplation of holy things. This important distinction will not be preserved in the hours of devotion, where it has been neglected in the seasons of practice. It requires specific religious training in schools and family circles; and will not be maintained in any other way. Habit has its influence in devotion, as in other things. The deportment of singers and teachers during the hours of practice, therefore becomes a matter of great moment. To cultivate the praises of the highest God, is a solemn work, and should ever be so regarded. Volumes would fail to show the importance of this principle. How, then, can any teacher of devotional music dare to treat it with neglect? Yet this neglect seems to be almost universal. No wonder that the friends and cultivators of the art have so many difficulties to encounter. Let their efforts be fully Christianized, and the difficulties will be seen to vanish.

OF

VOCAL MUSIC.

COME youth, and with profundity explore
This sacred science; ponder and adore
The beauties which in harmony abound,
And the exalted rapture of sweet sound:
Direct you thoughts to those harmonic lays,
And in poetic numbers your CREATOR praise.

CHAPTER I.

OF MUSIC AND MUSICAL SOUNDS.

Section 1.—Music is composed of sounds produced by the human voice or by different kinds of musical instruments, varying in pitch according to certain fixed and determinate degrees. The pitch and gradation of these sounds from the lowest or most grave, to the highest or most acute, form the whole scale of musical sounds.

A combination and succession of these sounds, sweetly tuned and performed in rhythmical order, have by their rich, mellifluent, melodious, and harmonious progression,—their sweetly moving accents and flowing numbers, a benign, winning, and powerful influence over the human mind.

Sec. 2.—The *Natural Scale* of musical sounds, though its extent is unlimited, consists only of *seven primary notes*. For it is found that after singing or playing these seven notes, if we continue the series, we repeat another scale similar to the first, and so on, as far as the extent of the voice or the instruments will go. The voice in producing these sounds naturally passes from the first sound taken, a *step* to the second; from the second a *step* to the third; from the third a *half-step* to the fourth; from the fourth a *step* to the fifth; from the fifth a *step* to the sixth; from the sixth a *step* to the seventh; and from the seventh a *half step* to the eight, which completes the Octave, and is the first note of a succeeding scale.

NOTE.—The whole range of *human hearing* comprised between the lowest note of the organ, and the highest cry of known insects, seems to include about *nine octaves*, which will extend to sixty-four diatonic intervals.

Sec. 3.—There are three distinctions made in musical sounds; 1st, they may be *high* or *low*; 2nd, they may be *long* or *short*; 3rd, they may be *loud* or *soft*.

These three distinctions of sound embrace PITCH, LENGTH and POWER. Pitch regards a sound as *high or low*; Length as *long or short*; and Power, as *loud* or *soft*; and these three distinctions form the essential property and peculiar qualification of good musical sounds.

On these three distinctions are founded three Departments, namely, MELODY, RHYTHM, and DYNAMICS or Musical Elocution, which departments will be noticed and treated in their proper places.

Sec. 4.—The doctrine of music may be arranged under six different heads: 1. Notation; 2. Rhythm; 3. Intonation; 4. Melody; 5. Harmony; and 6. Dynamics or Musical Elocution. But such is the nature of music, that the different heads or departments cannot be treated separately and apart; but by their close connection, they will be inter-

mingled in theory and practice, though in the main they may be considered separately.

Note 1.—By Notation are given or represented all the marks and characters appropriate for the purpose of writing music, with their signification and use.

2. Rhythm is the division of time into short portions, by a regular succession of motion, impulses, and sounds, with regard to measure, accent, emphasis, and cadence; and flowing numbers, in the union of music and poetry.

3. Intonation is the practicing the notes of the scale with the voice, or playing them on an instrument, according to fixed degrees of sound, and to give a correct sound to all the diatonic intervals, the triads and their inversions, and all the disjoint intervals in the whole scale.

4. Melody is an agreeable succession of single sounds in a piece arranged according to the laws of Intonation and Rhythm, so as to be musical and pleasing to the ear. Melody and Intonation are closely connected.

5. Harmony is an agreeable succession of chords, or concordant notes, in two, three or four parts, moving together according to the rules of progression, which produce a diversity of flowing sounds highly pleasing, attractive, inviting and delightful.

6. Dynamics or Musical Elocution, consists in giving each tone or note that sound, stress, and modulation of voice which the subject of the poetry requires, in relation to loud or soft, strong or mild, and the swelling or diminishing of the sounds or notes.

QUESTIONS.

Of what is music composed?—What forms the whole scale of musical sounds?—Has the scale of musical sounds any limitation?—Of how many primary sounds does the scale consist?—If there are only seven primary sounds, how can the scale be unlimited?—How many distinctions are made in musical sounds?—What is the first distinction?—The second?—The third?—What forms the essential property of good musical sounds?—What departments are founded on these three distinctions?—Under how many heads is the doctrine of music treated?—What are those six heads?

CHAPTER II.

NOTATION.

OF THE STAFF, CLEFS, LETTERS, &c.

Sec. 5. The pitch of musical sounds or tones is represented by a character called a Staff, on which the scale and music is written with notes. The *position* which the notes occupy on the staff, represents the *pitch*, and the notes, by their relative value, the *length* of sounds.

The Staff consists of five lines and four spaces. Each line and each space is called a degree of sound; thus there are nine degrees of sound on the staff. When more than nine degrees are wanted, the spaces below and above the staff are used; and if a still greater compass is wanted, additional lines are used, called leger or added lines.

THE STAFF WITH ADDED LINES.

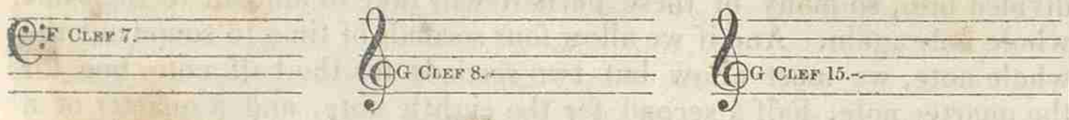
Sec. 6.—Each part of music has a separate staff, and these differ in pitch. Hence to adjust their pitch, and to distinguish them, a character is used called a Clef. There are two Clefs in common use, the F Clef and the G Clef.

The F Clef represents F, the fourth line of the Base staff, and the seventh sound of the general scale of music.

The G Clef represents G, the second line of the Tenor staff, and the eighth sound of the general scale. It is also used on the second line of the Treble staff, representing G also, and the *fifteenth sound* of the general scale, when sung by a female voice.

EXAMPLES OF THE STAFFS AND CLEFS.

Base Staff and Clef. Tenor Staff and Clef. Treble Staff and Clef.

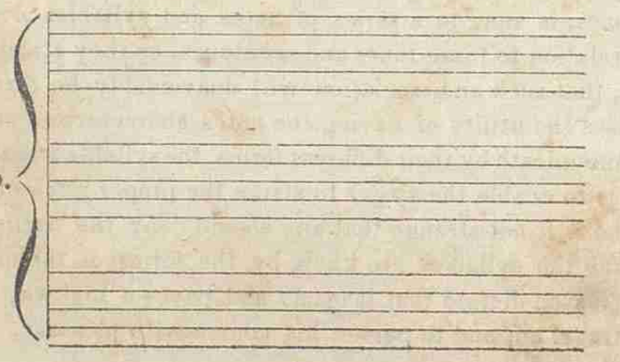


Note.—It is ascertained, that the interval between the male voice and the female, is exactly an octave, which is the most perfect chord in the scale of music. Hence as the Treble is principally assigned to female voices, it is placed an octave higher in the General Scale than the Tenor. From this we learn that the All-Wise Creator has implanted harmony in the sexes of the human race. [How happy would all those be who stand together in matrimonial relation, if they would observe, by a pious life, and a holy conversation, in Christian love, to fill up the interval of life with sweet harmonious chords, so that no dissonant or jarring string might vibrate between them.]

Sec. 7.—Brace.—When music is written on these staffs, and performed simultaneously, they are united by a character called a *Brace*, and form a Score. The Score, however, may consist of *two*, *three*, or *four* parts. When two parts only are united, it is called a *Duet;* when three parts, a *Trio*, and when four parts, a *Quartet*.

EXAMPLE:

Score of Trio.



Sec. 8.—Numerals.—Numerals are used to point out the different degrees of sound in the scale of music. They will also be exclusively used, in this work, in a fractional position, to indicate the different measures in the movement of Common, Triple, and Compound time.

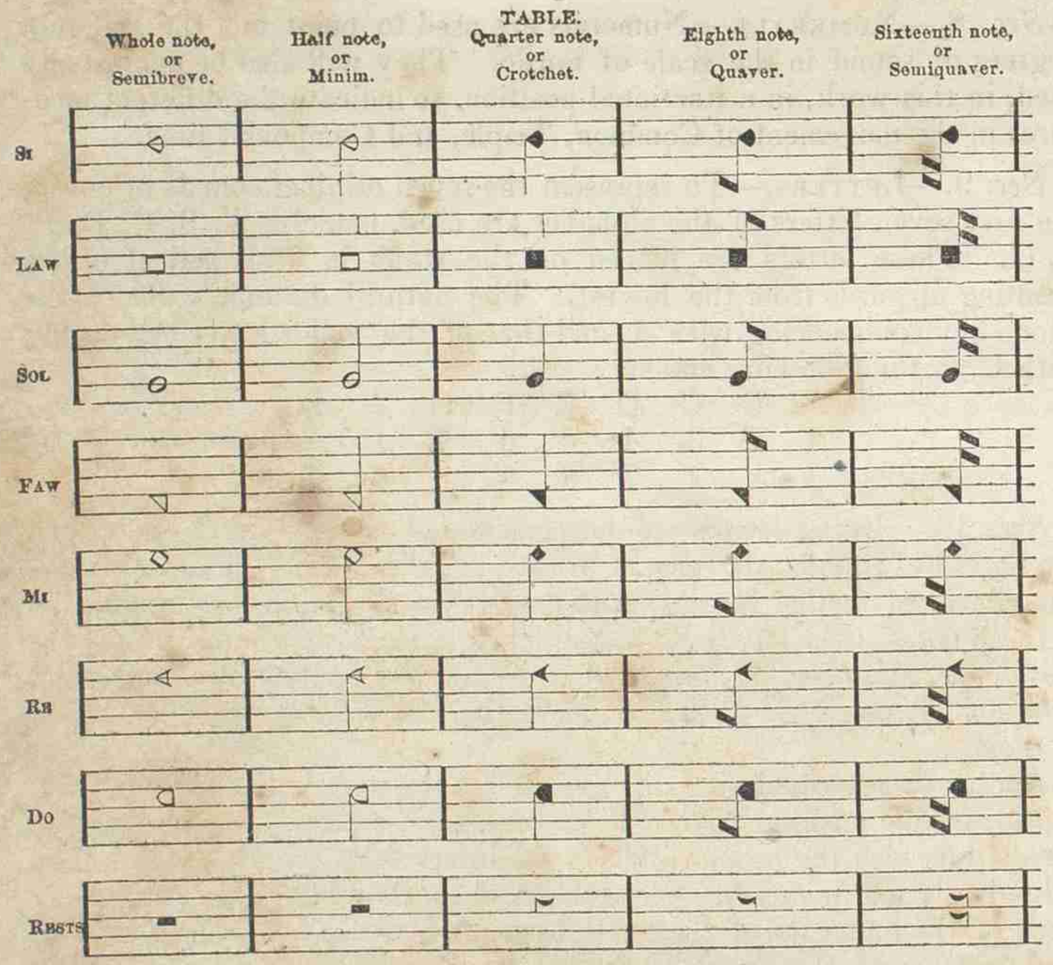
Sec. 9.—Letters.—To represent the seven original sounds of music, the first seven letters of the alphabet are used, namely, A, B, C, D, E, F, G. These letters are placed on the staffs in alphabetical order, counting upwards from the lowest. The natural diatonic scale of the minor key commencing with A, and that of the major key commencing with C, in the following manner:

	A	B	C	D	E	F	G	A	B	
	1	2	3	4	5	6	7			Numerals of the minor scale.
Numerals of the major scale.			1	2	3	4	5	6	7	

Sec. 10.—But as letters are not calculated to show forth and adjust the *length* of sounds, the proper length is indicated by the form of certain characters called Notes. And besides the rhythmical representation of these notes, they have also a distinct figurate form whereby the syllables *do*, *re*, *mi*, *faw*, *sol*, *law*, and *si* are applied to them in solmization, individually, on sight—their form indicating the syllable which is applied to them.

And as these syllables are always used in the scale in the same relation and invariable position to the key, they form a strong and inseparable association with the proper pitch of the intervals of the scale which they individually and invariably occupy. And as they have thus the proper pitch of the intervals of the scale associated with their names, it is of great service to the vocal performer, to have them communicated to the mind on sight, as thereby he will be enabled to strike the proper interval of the scale *on sight* of the note, and be relieved of the irksome task of finding the name by calculation, in every change of key. See those notes with their corresponding *Rests* exemplified by the following

TABLE.



As these notes, by their names—as a whole note, a half note, &c.—indicate to the *mind*, their proper relation of sound; and by their heads, stems, hooks or dashes, represent to the *eye*, the same relative length, it is almost superfluous to state, that *one* semibreve is equal in duration of time, to *two* minims, or *four* crotchets, or *eight* quavers, or *sixteen* semiquavers. For it is evident that as many parts as the whole note is divided into, so many of these parts it will take to amount to the same whole note again. And if we allow four seconds of time to sound out the whole note, we must allow but two seconds for the half note, one for the quarter note, half a second for the eighth note, and a quarter of a second for the sixteenth. This is the invariable proportion and comparative relation in which these notes stand to each other; a strict observance of which is of the highest importance, both to the vocal and to the instrumental performer.

Rests are marks of silence, and are named after the notes which they represent.

Note 1.—Other notes are sometimes used, as a thirty-second, and sixty-fourth: these notes are, however, too quick and short for sacred music and can easily be dispensed with.

A note called a Breve—from which the semibreve derived its name—was also formerly used: but this note is too long and heavy a sound for any musical expression.

Note 2.—Nothing can be more certain than the fact that there is a true and inseparable union and association formed between these syllables which are applied to the notes and the proper pitch or sound of the intervals which they respectively and invariably occupy in the scale. For on this fact is founded the whole doctrine of transposition, and of transposing with the keys, the syllables with their notes, in their relative position to the keys. And it is evident that when the diatonic scale, which consists of tones and semitones, is sung to a series of notes and syllables always applied in the same order and relation to those tones and semitones, as they stand in their fixed position in the scale, that such an association will unavoidably be formed between them.

And hence arises the utility of having the notes characterized and formed in such a manner as to communicate by their different forms, the syllable which is applied to them, individually, so as to enable the singer to strike the proper pitch of the sound on sight of the note. And is it not strange that any should deny the usefulness of the character notes by which the syllables are know by the forms of the notes, when common sense and sound reason dictate that it opens and paves a highway for the student of vocal music, to travel on, and to pursue his course with pleasure, till he has acquired

a profound and complete knowledge of the science of music. And is this in any wise degrading to the science—diminishing its value—or robbing it of its intrinsic merit? By no means. It is adorning it with the vesture of simplicity, the richest dress in which it and its sister sciences can be arrayed. And in proof of this, let us cast our eyes to other arts and sciences, and see what has been done by the use of different characters, to pave the way for instruction, and to communicate to the mind correct ideas of what is to be inculcated and taught, and we will find an almost endless variety of characters, figures, cuts, drawings and delineations used to facilitate the learner in his progress in gaining scientific knowledge.

Do not the Lexicographers, WALKER and WEBSTER, in their famed Dictionaries—which are taken as standard works—use many different characters, to convey to the mind, on sight, a correct pronunciation of the words, and the proper sounds of the letters,—all of which might be acquired by a reference to grammar rules? And is there less propriety for the singer to have the correct sound of the notes conveyed to the mind on sight, by characters which might otherwise be acquired by having reference to the rules laid down in the science; which is, by making a calculation from the key?

NOTE 3.—Rests are essential to music, in order to keep the accent in its proper place in the measure; and if sparingly used and skilfully observed, give variety, beauty, and expression both to music and poetry. When long intervals of silence occur in any part of the score, it is deemed best to continue the staff without marking the rest; and let those on the silent part, for their own improvement, notice the parts which others are singing, and mark the time with them, till they arrive at the place where their own parts unite again. This is far preferable to poring over their own staff and measures of silence, by which is gained but little improvement.

Sec. 11.—Notes become subject to some variation, by having additional characters annexed or added.

A dot or point (.) placed after any note, adds one-half to its original length. Thus a dotted whole note is equal in length to three half-notes; a dotted half note to three quarters, and so on.

Four dots between the lines of the staff mark the place from whence a strain or piece of music is repeated.

EXAMPLES:

Sec. 12.—A Pause (𝄐) placed over or under a note protracts or lengthens it out about one third longer than its original time: though this protraction may be longer or shorter according to the expression of the poetry, and the taste of the judicious performer.

A soft graceful swell given to a paused note, followed by a momentary rest is highly ornamental.

The pause is frequently used on the note of the last syllable in a line of poetry, and agrees with its final pause, which, in reading, is marked with a suspension of the voice.

The pause is also used over *Rests* which need lengthening out; as also over *Bars*, where it is thought proper to have a momentary pause between two measures. Some of the most striking effects depend upon this character, and when well performed, it adds strength and beauty to music and poetry.

EXAMPLE:

Sec. 13.—Notes are frequently tied together by a circular line called a Tie: or grouped together by hooks or dashes. All the notes thus tied or grouped, are sung or warbled to one syllable of verse.

If three notes are thus tied or grouped together, with the figure 3 above or below them, they are performed in the time of two notes of the same kind without the figure, and are called Triplets. Triplets, when smoothly and skilfully performed, are ornamental to music.

EXAMPLES:

QUESTIONS.

On what character is the Scale and music written?—With what characters is music written on the staff?—How many degrees of sound can be written on the staff?—What is done when more than nine degrees of sound are wanted?—If a still greater compass is needed?—How many clefs are in common use?—Why are they called the F clef and the G clef?—How many sounds does the Octave contain?—What is a score?—How many letters of the alphabet are used to represent musical sounds?—How many original sounds are there in music?—How many notes are in common use?—How are the notes named?—What is the form of the whole note? Ans. An open note without a stem.—The half note? A. An open note with a stem.—The quarter note? A. A black note with a stem.—The eighth note? A. A black note with a stem and one hook.—The sixteenth note? A. A black note with a stem and two hooks.—How much does a dot add to a note?—What do dots indicate when used on the staff?—What is the use of the pause?—On what note is the pause most frequently used?—What is a tie?—A group?—A Triplet?

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CHAPTER III.

NOTATION.

OF SHARPS, FLATS, NATURALS, &c.

Sec. 14.—The diatonic scale consists of five tones and two semitones. These are sometimes called *steps* and *half steps*, because the voice steps along through the scale from one interval to the other; but the interval of a semitone is only half the distance of the interval of a tone. And to adjust the semitones and always keep them in their fixed position in the scale, throughout the course of transposition three characters are used—a *Sharp* (♯), a *Flat* (♭), and a *Natural* (♮). A sharp *raises* a letter or note a semitone; a flat *depresses* a letter or note a semitone; and a natural *restores* a letter or note thus sharped or flatted, to its original sound. When these characters occur, in the course of a piece of music, they are called *Accidentals*, and operate only on the note before which they are placed.

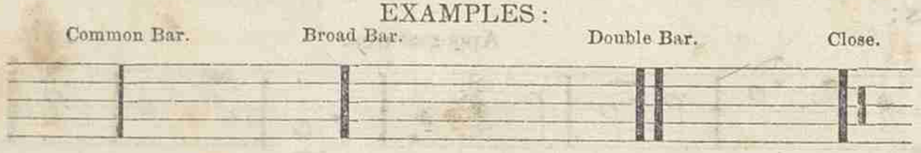
When sharps or flats are placed at the commencement of a tune, they operate on all the notes of the letters which are thus sharped or flatted, throughout the tune. Thus they prepare and adjust the tones and the semitones for the new key, and become the signature (or sign for the key note) to the tune. And when accidentals occur throughout the tune, on the letters thus sharped or flatted, they are raised or depressed, as the case may require, by a natural.

EXAMPLES:

Sec. 15.—BARS.—When music is written on the staff, it is divided into measures by a character called a Bar.

There are three bars in use on the staff—the common bar, the broad bar, and the double bar. When a short bar is added to the broad bar, it forms a close.

EXAMPLES:



The common bar is used to divide the staff into equal timed measures according to the measure note or notes, of either Common, Triple or Compound measures.

The broad bar is used, by some authors, at the close of each line in poetry. But as that frequently falls in the middle of the regular measures of the staff, it is omitted by others. However as the last syllable of each line of poetry is distinguished by the *final pause*, which marks the bounds of the metre by a suspension of the voice, there can be no impropriety in using it to point out that important syllable or word.

The double bar is used at the end of a strain which is to be repeated from the mark of repetition. (*Example Sec.* 11.) It is also used at a change of measure from Common to Triple, or Compound time, or the reverse. Also at a change of mood from major to minor, or the reverse. Likewise at the commencement of a chorus.

The close is used at the end of a tune or any piece of music.

Sec. 16.—Syncopated and Driving Notes.—A syncopated note is the blending of two notes into one—an unaccented with an accented in the middle of a measure, with the previous accented note of the same measure tied with it. As this note is struck on the unaccented part, while the hand, in marking the time is at rest, and its sound continued over the accented part, while the hand is in motion, the regular movement in that measure is thereby thwarted, or broken in upon, which produces a fluttering effect on the note, or on the syllable or word applied.

When a longer note is wanted in a measure than the measure will contain, the long note is cut through, and one part is put in the next measure, and both parts tied together across the bar: these two notes compose the *driving note*. Thus *two half notes sung across a bar*, produce the same sound with *a whole note in a measure;* a half and a fourth note across the bar, the same sound with a dotted minim in a measure. The same remarks apply to two fourth notes driven across a bar, and a half note in a measure.

The driving note is sometimes called a *syncope*—a synonymous term with syncopation—both signifying the division, or cutting through a note by a bar, or accent expressed or understood. Hence the driving note may also be termed a syncope, as it is cut through by the bar, and commences on the unaccented part of the measure, and extends to the accented.

Appogiatura.—The appogiatura is a note of embellishment. It is a diminutive note, prefixed to a principal note, and is always on the accented part of the measure. It borrows its time from the principal note that follows and to which it is tied. As this note produces a fluttering sound similar with that of a syncope, it may be brought in at this place and classed with the syncopated notes.

Passing or Transient Notes.—These are also called *ornamental and grace notes*. They, too, are diminutive notes, and are used between, the essential notes, where they become intermediate steps, on the unaccented parts of the measure in passing from one disjoint interval to another, and thus connect, embellish, and soften those intervals, diminish the roughness of the leap, and direct an easy and graceful movement. They borrow their time from the preceding note to which they are tied.

CHOOSING NOTES.—Choosing notes are set perpendicularly one above the other, either of which may be sung: and as there is always a concordant interval between them, both may be sung at the same time, by different voices.

EXAMPLES:

NOTE.—Since the diminutive notes in the preceding section are merely ornamental, and not taken into the account in the harmony; and since other graces—*so called*—are frequently introduced, in many works, such as the Acciacatura, Cadenza, Gruppetto Mordento, Portamento di voce, Transient Shake, Continued Shake, Stracino, and the Turn; the only design of the most of which is, to display the dexterity and facility of execution of the performer; and when skilfully performed they *may* be tolerated; but they have no place in music designed to exhibit and call forth the emotions of the heart. They have no soul in them. And when they are reserved for the flight of some fanciful injudicious performer, they too often prove the empty wanderings of ignorance and folly. And rather than simplicity should be so offended, it would be better to dispense with them altogether. They are rather ornamental than graceful, designed to give brilliancy, and not to excite emotions. The imagination may indeed be amused, but the heart remains uninterested. Such an attempt at display exhibits not only want of taste and judgment, but also want of science. The fact is, that music resembles every other art; the farther a person advances in the study of *it*, the more does he delight in the simplicity of manner, and the less is he attracted by superficial ornament.—PORTER'S MUS. CYC.

QUESTIONS.

Of what does the diatonic scale consist?—How many tones and semitones are contained in the scale?—What characters are used to regulate those tones and semitones?—What effect has a sharp on a letter or note?—A flat?—A natural?—What effect have flats and sharps when placed at the beginning of a tune?—What is the use of rests?—Has each note a corresponding rest?—What is the use of the common bar?—The broad bar?—The double bar?—The close?—What is a syncopated note?—A driving note?—Appogiatures?—Passing or grace notes?—Choosing notes?

———:o:———

CHAPTER IV.

NOTATION.

OF RHYTHMICAL MEASURES IN COMMON, TRIPLE AND COMPOUND TIME.

Sec. 17.—Among the differents writers on music, no less than twenty-six different measures of time have been brought out, all of which

are marked or expressed by numerals placed in a fractional position. Those of Common or even time are expressed by the fractions $\frac{2}{1}$, $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$, $\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$, $\frac{4}{16}$. Those of Triple or uneven time are expressed by the fractions $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$. And those of Compound time--which is also an even time by the fractions $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$, $\frac{12}{16}$, $\frac{12}{32}$, $\frac{18}{8}$, $\frac{18}{16}$, $\frac{18}{32}$, $\frac{24}{16}$, $\frac{24}{32}$. Many of the foregoing measures have however gone out of use; but some are still retained by some authors, which when dispensed with, will simplify and improve the science. If we retain seven different measures of the twenty-six above-mentioned, it will be an ample supply for all the purposes of music, no matter how intricate the rythmical construction may be.

Of the seven different measures which will be retained and used in this work, three will be in Common time, two in Triple, and two in Compound.

The numerals used for all these different measures will be placed in a fractional position, to which fractions the whole note will be the integer. Thus the fractions will at once express the contents of the different measures to which they are invariably used.

Sec. 18.—Common or Even Time.—To Common or even time will be assigned three distinct measures; the first will be marked with the figures $\frac{2}{2}$; the second $\frac{4}{4}$; and the third; $\frac{2}{4}$. Of these three measures it will however, be found that the first and second, by their close connection and commingling, are identical, save that to the first may be assigned a slower movement, as it is mostly employed to the most solemn, devotional, and dignified music for the church of God. These measures are called *even* because they naturally divide into even parts—two and four, and have feet of equal or even measured verse applied to them; and in their primitive state will admit of no other feet of poetry; though they may be so arranged and varied in their derivatives, that they will admit all the various metres that are contained in poetry, to be sung to them.

Measures are in their primitive state when they are filled with the notes which the fraction, by which they are marked, expresses. The upper figure or numerator to the fraction, giving the number of notes which a primitive measure contains; and the lower figure or denominator to the fraction, points out into how many parts the whole note is divided, and thus specifies whether they be half, fourth, or eighth notes.

Sec. 19.—The three foregoing measures will be illustrated in their primitive state, with a number of derivatives, by the following

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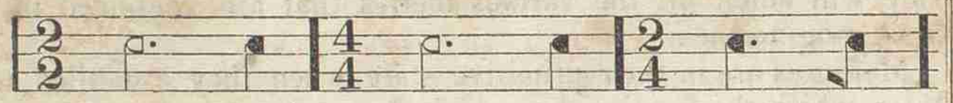

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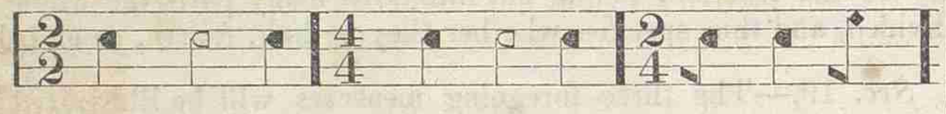

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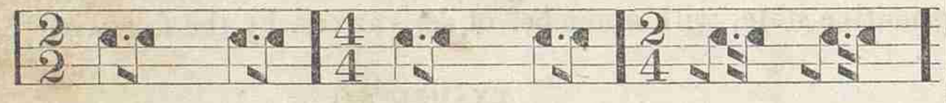

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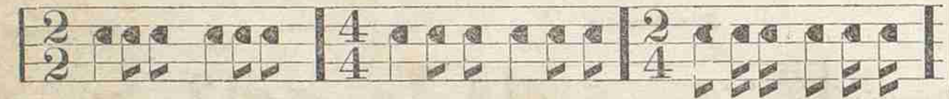

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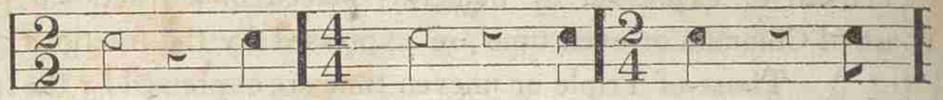

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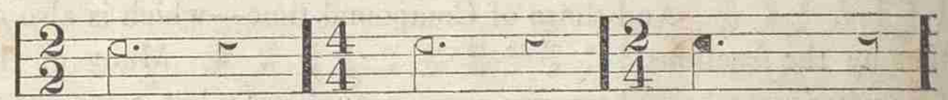

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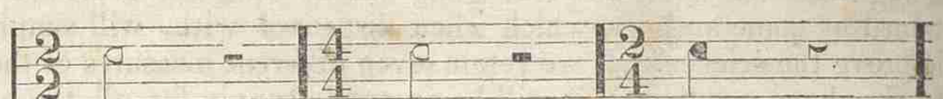

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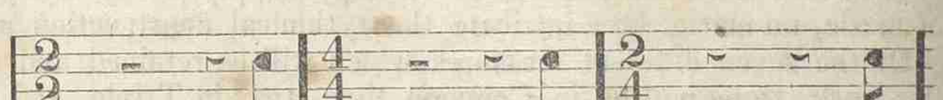

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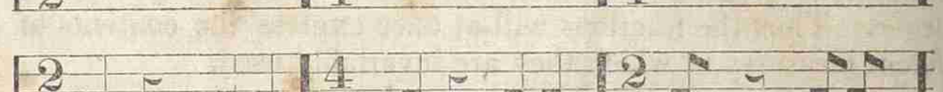

21.

Note.—In the foregoing examples of the three measures of Common or even time, their primitives and their derivatives, the learner will readily discover that these measures are alike in nature, and that the first and second are identical. For in the third example of derivatives, the derivative of the first is the primitive of the seeond, and the derivative of the second is the primitive of the first; and in all the subsequent derivatives their measures are alike. They are also the same in their accents, for in many tunes they intermix, having in some measures two minims and one accent; and in others four crotchets with two accents.

The third measure differs from the first and second only in that it has a minim for

its measure note, whereas the others have a semibreve; and consequently its rhythmical movement is faster.

Sec. 20.—Triple or Uneven Time.—To Triple or uneven time will be assigned two distinct measures. The first is marked by the fraction $\frac{3}{2}$; and the second by $\frac{3}{4}$. These two measures are identical in their rhythmical construction, and only differ in the length of their measure notes; the first containing three minims in its primitive measure, and the second three crotchets; in consequence of which, the second flows along more quickly in its rhythmical movement than the first.

These measures are called uneven, because they naturally divide into *three* equal parts; and thus having an uneven number of notes in their primitive measures, none other than uneven measured verse can readily be applied to them in their primitive state. But they may be so varied and arranged in their derivatives, that verse composed of all the various kinds of feet and metres may be applied to them.

As in Common or even time, so in Triple or uneven time, the fractions point out or mark the contents of the primitive measures. The improper fraction $\frac{3}{2}$ designates by its upper figure or numerator, 3, that three notes fill the measure; and the lower figure or denominator 2, designates that the whole note is divided into two parts, and consequently those three notes which fill the measure are half notes. In like manner the fraction $\frac{3}{4}$ designates that three fourth notes constitute its primitive measure.

Sec. 21.—These two measures of Triple time will be illustrated in their primitive form, and with a number of their derivatives, by the following

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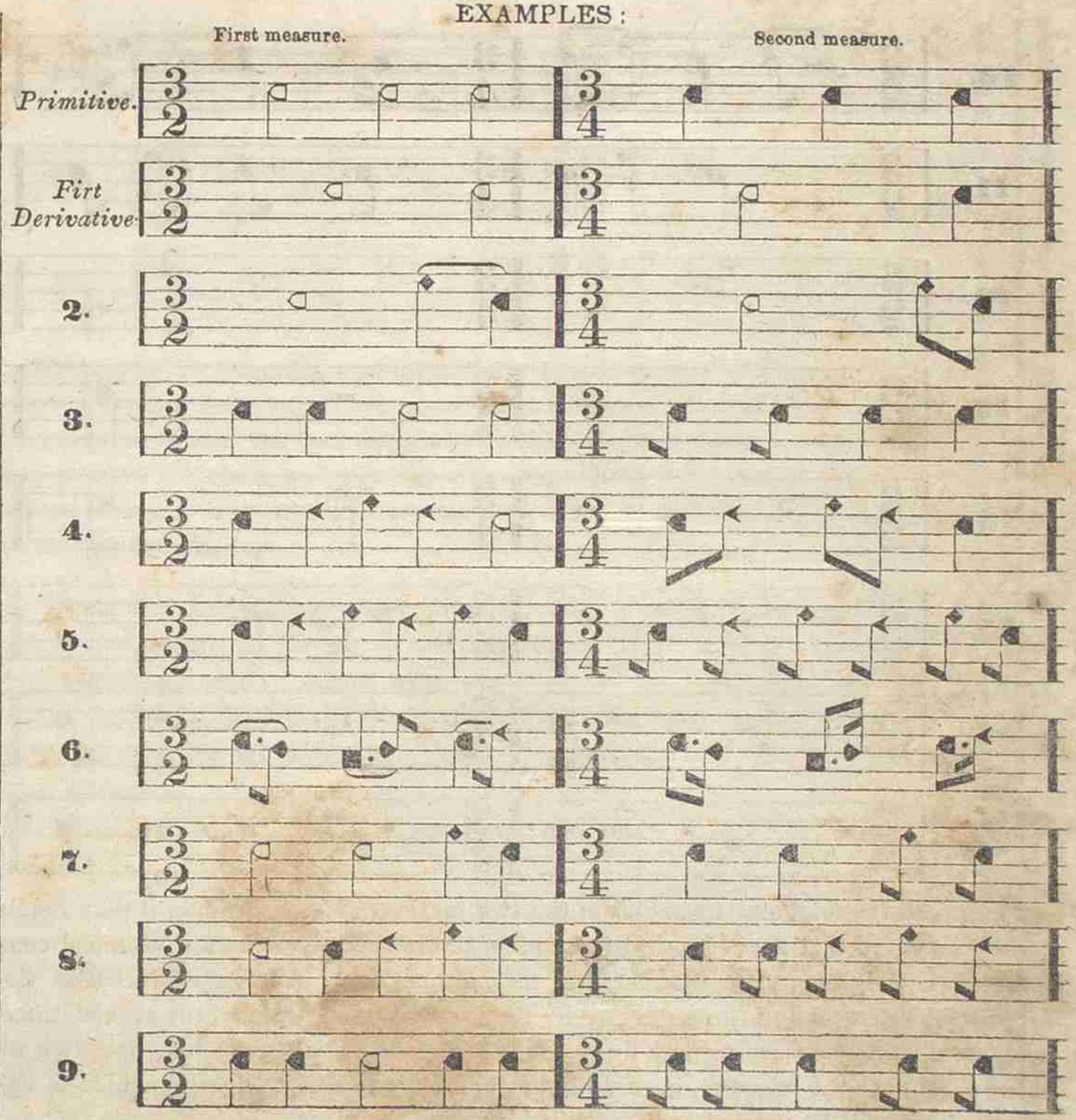

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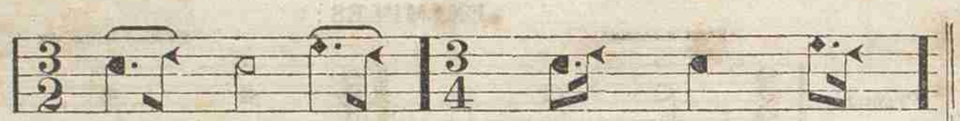

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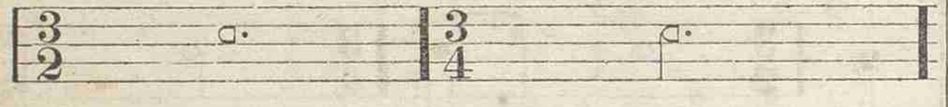

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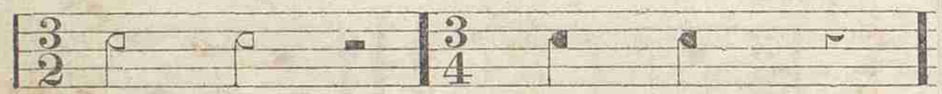


16.

17.

Note.—In the foregoing examples of the two measures of Triple time, it may readily be discovered that in their primitives and in their derivatives their rhythmical construction is the same, save that the first measure is slower in its movement than the second—the first having three minims in its primitive measure, and the second three crotchets. These measures may be so constructed and varied, as to take one, two or three accents to the measure, according to the requisition of the poetry which is applied. This will be noticed and illustrated in its proper place.

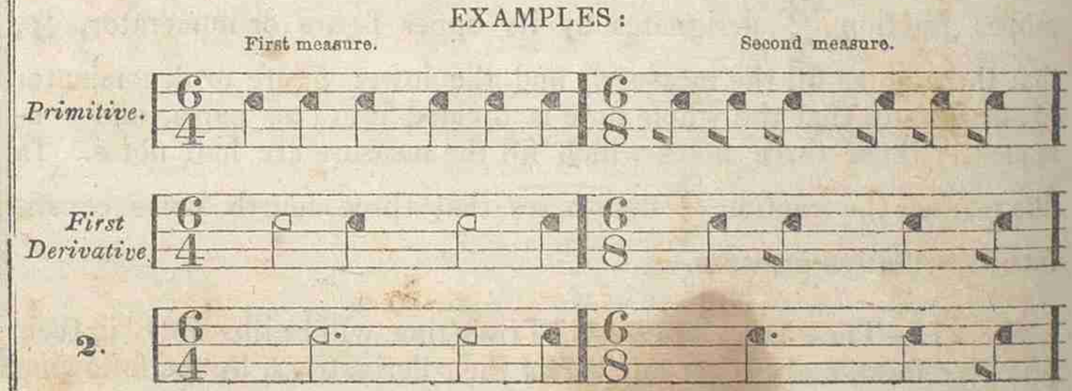
Sec. 22.—Compound or Double Triple Measures.—The compound measure is an even measure; as two uneven numbers added together make an even.—Two distinct measures will be assigned to Compound time: the first of which will be designated by the fraction $\frac{6}{4}$, and the second by $\frac{6}{8}$. These two measures, like the former, are identical in their rhythmical construction, and only differ in the duration of their time; as the fourth notes are longer than the eighth.

These measures are even, because they naturally divide into two equal parts, and have two accents in each measure.

As in Common and Triple time, so in Compound, the fractions point out the contents of the primitive measures. The improper fraction $\frac{6}{4}$ designates that six fourth notes constitute the primitive measure; and the fraction $\frac{6}{8}$, that six eighth notes are contained in the primitive measure.

Sec. 23.—See the measures of Compound time—their primitives, with many of their derivatives—illustrated by the following

EXAMPLES:



Note.—In the foregoing examples of the two measures of Compound time, it will readily be seen that they are the same in their primitive construction, and in their derivatives, save that the first contains two pointed minims in a measure, and the second two pointed crotchets, and consequently, the second is performed faster than the first. These measures may be so constructed and varied as to take two feet of dactylic verse, or two feet of trochaic.

In all the foregoing examples of the primitive and derivative measures, in Common, Triple and Compound time, it will be found that by the various constructions and rhythmical arrangement of the different notes and ties, in the various measures, all the different feet of poetry may be applied to them, and agree with them in time, accent, emphasis, and cadence.

QUESTIONS.

How many varieties of measures are used in this work?—What are the different kinds of time and movement of these seven measures?—Ans. Common or even time; Triple or uneven time; and Compound time.—How many varieties has Common time?—Triple?—Compound?—By what fractions are the three measures of Common time marked?—The two measures of Triple time?—The two measures of Compound?—Is the Compound measure an even or an uneven measure? Ans. It is an even measure because two uneven numbers added together make an even.—Can these seven different measures and movements be so arranged and constructed in their notes that all the different feet of poetic measures may be applied to, and agree with them, in all their rhythmical construction, relative to time, accent, emphasis and cadence?

CHAPTER V.

RHYTHM.

OF TIME, ACCENT, EMPHASIS, AND CADENCE.

Sec. 24.—Nothing is more essential to the due performance of music than adjusting the *time* to the intention and meaning of the poetry; for some of the most striking effects of music are produced by the change of time. The *slow* naturally has a solemn, grave, and serious tendency, and the *lively* tends to joy and cheerfulness. Destroy the time, or thwart the measure, and you rob the strain of its interest and charm. And the less we are made sensible of any thing mechanical in giving or keeping the time, the more fully will the effect of the melody and harmony be allowed to operate, and the more deeply will the mind be penetrated with the feeling to be awakened.

But as notes are used in different rhythmical measures and movements, as also have different measures of poetry applied, they have not a positive length, but only a relative: yet it is proper that some definite time should be fixed for all the different measures in the movements of Common, Triple and Compound time, as a standard to guide the chorister to a consistent movement in all those measures: from which, however, it may be allowed to vary according to the requirement of the poetry.

Perhaps the most appropriate time which can be assigned to all the foregoing varieties of measure, is *three seconds* to the first and second measures of Common, and to the first of Triple and Compound time; and the third of Common and second of Triple and Compound, about one-third faster.

Thus we have six measures—the first and second of Common Time being blended into one—all of various rhythmical movements; this being an ample supply for all the poetic measures that can be written.

All the measures of Common time have *two* beats, in the measure; a *down* beat on the first part of the measure, and an *up* beat on the second; and when two feet of trochaic verse are applied to them, they have two accents, but when only one foot of verse is applied, they have but one accent.

The measures in Triple time have *three* beats to each measure, two *down* and one *up*. In their primitive state they have but one accent, and one dactylic foot of verse applied to them; but each measure may be so varied, as to take two, and even three accents to the measure, with two or three feet of trochaic verse.

The Compound measures have always two accents in each, whether the verse be even or uneven—trochaic or dactylic, and *two* beats to each measure, a *down* beat on the first part, and an *up* beat on the second.

Each of the foregoing measures in their different movements, may be so arranged, as to take as many accents as it has beats performed to it: but no accented syllable can properly be sung to a note on which the hand is not in motion, when marking the time. (See Chap. 6.)

The first and second measures of Common time are identical in their rhythmical construction, as is evidently seen in the examples of the derivatives in Chap 4, Sec. 19. But still it may be of some advantage to music, to retain them both, and use the first to those pieces, the most of whose measures contain but one foot of verse and one accent; and the second to those pieces whose measures mostly contain two feet of verse and two accents.

Note.—To measure musical time with accuracy and precision, a vibratory pendulum may be used, which may be regulated by the length of its cord, to swing or vibrate to any given time.

A pendulum is a heavy body, such as a piece of brass or lead, suspended by a wire or cord, so as to swing backwards and forwards. And when it swings it is said to vi-

brate; and that part of a circle through which it vibrates is called its arc. The vibrations are nearly equal whether it pass through a lesser or greater space of its arc; so that there will be no material difference in its vibrations or oscillations, whether it pass *six feet*, through its arc, or only *six inches*. Hence,

A ball of some heavy metal, of about one inch in diameter, suspended by a fine dense cord of 39.2 inches in length from the centre of the ball to the centre of its motion, or the pin from which it is suspended will vibrate once every second. The length of this pendulum will vibrate to the beats of the measures of the third movement of Common Time; and to the first of Triple, and the second of Compound: each of these movements having one second allowed to each part of their measures, and consequently to each beat.

For the first and second movements of Common Time, and the first of Compound, the cord of the pendulum must be 88.2 inches long: this makes one vibration in one and a half seconds, and vibrates in accordance with those measures which have two beats to the measure, and are performed in three seconds.

The second movement of Triple Time has no equivalent in its measure, as it has three beats to perform in two seconds; whereas the third movement of Common Time has but two in the same space of time; and consequently this requires a cord whose length is but 17 inches, to vibrate in accordance with the beating of its time.

There is now an instrument constructed called a Metronome, which by a short pendulum, with a sliding weight, and set in motion by clock-work, serves to measure time in music.

Sec 25.—Accent and emphasis form the essence of versification and music. It is from this source that poetry and music derive their dignity, variety, expression, and significancy. Without these requisites music and poetry would be heavy and lifeless; they would fail to animate our feelings; and the meaning of the verse would be ambiguous and unintelligible. Consequently, as the accent of the music must exactly and invariably agree with the accent and emphasis of poetry, when united, it makes it indispensably necessary for the learner to acquire some knowledge of the nature and propriety of accent and emphasis, and the rules for applying them, both to music and poetry.

Accent is the laying of a peculiar stress of the voice on a certain syllable in a word, or on a note in music, that they may be better heard than the rest, or distinguished from them. Every word of more than one syllable, has one or more syllables accented. For example: the words *music*, *musical*, and *musically* have the first syllable accented; the words *become*, *becoming*, and *becomingly* have the second syllable accented; and the words *contravene*, *contravener*, and *contravention*, have the third syllable accented. Now, when monosyllables, which, properly speaking have no accent, are combined with other syllables, and form a phrase, the stress which is laid on one syllable, in preference to another, is called emphasis; and thus emphasis, in monosyllables, supplies the place of accent and is the same with it in dissyllables and polysyllables.

Sec. 26.—Time in music and poetry is the quantity or length by which is assigned to every particular note and syllable its due measure, without making it either longer or shorter than it ought to be. There are two kinds of time in music, namely, *Common or equal time*, and *Triple or unequal time*. These Times are regulated by the accent, which is laid on particular parts of the measure, the regulation of which must agree with the measure of poetry into feet, where the accent is laid on particular syllables, by means of which the voice steps along through the verse in a regularly measured pace, which is delightful, musical, and pleasing.

Poetry is measured by feet. All feet in poetry consist either of two or of three syllables. Feet of two syllables are equal, and feet of three syllables are unequal. Consequently poetry may be divided into two parts, namely, *equal measured verse*, and *unequal measured verse*. Verse of equal measure consists of feet of two syllable, and verse of unequal

measure consists of feet of three syllables. Each of these measures may be subdivided into two parts: the first or equal measure into TROCHAIC and IAMBIC, and the second or unequal measure into DACTYLIC and ANAPAESTIC measure.

Verses of Trochaic measure consist of feet of two syllables, having the first syllable of each foot accented, and the last unaccented.

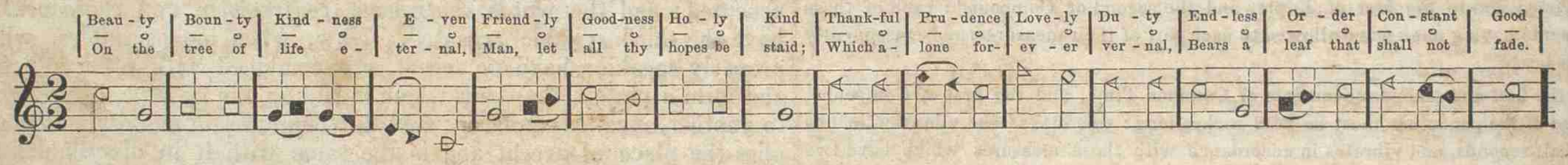
Verses of Iambic measure consist also of feet of two syllables, having the first syllable of each foot unaccented, and the second accented.

Verses of Dactylic measure consist of feet of three syllables, having the first syllable of each foot accented, and the last two unaccented.

Verses of Anapaestic measure consist also of feet of three syllables, having the first two syllables unaccented, and the last accented.

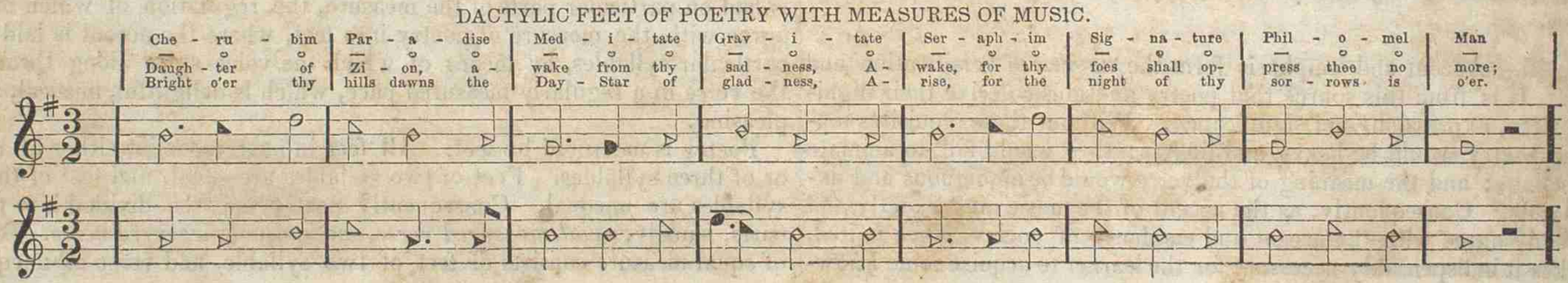
EXAMPLES:

TROCHAIC FEET OF POETRY, WITH MEASURES OF MUSIC.

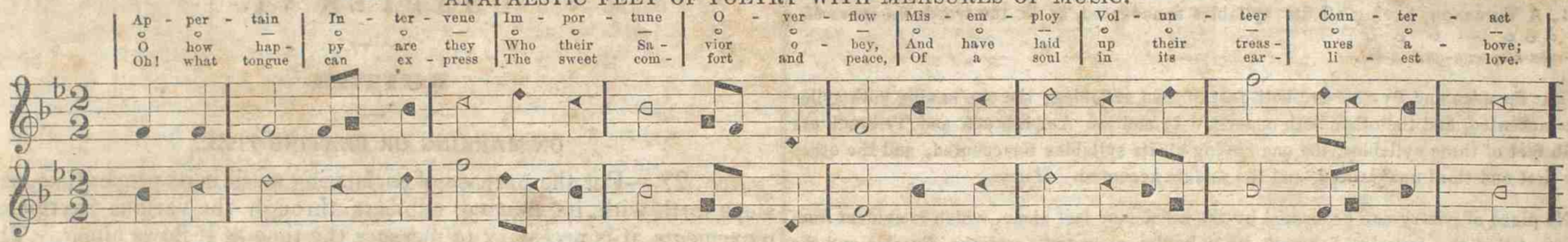


IAMBIC FEET OF POETRY WITH MEASURES OF MUSIC.

DACTYLIC FEET OF POETRY WITH MEASURES OF MUSIC.



ANAPAESTIC FEET OF POETRY WITH MEASURES OF MUSIC.



In the foregoing representations, where the poetic measures are divided into their respective feet of two and three syllables, the words used at the head of each of their divisions, represent by their accent, the respective feet of poetry and measures of music to which they belong. Thus the Trochaic foot is represented by the dissyllables, beauty, bounty, kindness, &c., the Iambic, by befriend, become, attend, compose, &c.; the Dactylic, by the trisyllables cherubim, paradise, meditate, gravitate, &c., and the Anapaestic, by appertain, intervene, importune, overflow, &c.

In the example of Trochaic feet, it will readily be seen, that the accent of the poetry, in each division, agrees with the accent of the music. But, as the first part of the musical measure is invariably accented, and the last part unaccented, it will be discovered, that,

In the example of Iambic measure the feet must be divided by the common bar, and the first syllable of each foot put in the last part of the measure, and the last syllable in the first part, as may readily be seen in the example. And thus the accent of the poetic feet and of the musical measures will agree and be retained in their proper places.

In the example of the Dactylic feet, it will be seen that the poetic feet agree with the measures of music; they both having the accent on the first part; but,

In the example of Anapaestic feet it will be discovered that the foot of poetry must be divided by the bar, and the first two syllables of each foot put in the last part of one measure, and the last syllable in the first part of the next; so that the two unaccented syllables possess the unaccented part of the musical measure, and the accented syllable the accented part.

The preceding are the principal feet and measures, of which all species of English verse wholly or chiefly consist. These measures, however, are capable of many variations, by their intermixture with each other, and by the admission of secondary feet. From this intermixture it is, that we have such a variety of metres.

NOTE.—The *secondary* feet of poetry are—

1. A SPONDEE, having both the words or syllables accented, as in the words, *A-men, pale moon.*

2. A PYRRHIC, having both the words or syllables unaccented, as *on the high rock.*

3. An AMPHIBRACH, having the first and last syllables unaccented, and the middle one accented, as in the words, *de-light-ful, a-mend-ment.*

4. A TRIBRACH, having all its syllables unaccented, as in the words *nu-me-ra-ble*, *va-ri-a-ble*, *con-quer-a-ble*.

The Spondee and Pyrrhic are both feet of two syllables; the one having both syllables accented, and the other both unaccented; and the Amphibrach and Tribrach are both feet of three syllables, the one having all its syllables unaccented, and the other the first and third unaccented, and the middle accented. Hence,

No piece of poetry can be formed by the secondary feet alone, which is evident from the fact that the Spondee has both its syllables accented; and the Pyrrhic and the Tribrach have all their syllables unaccented: consequently the Spondaic measure would form a line in succession of all *accented* syllables; and the measures of the Pyrrhic and Tribrach would each form a line in succession of all *unaccented* syllables. The Amphibrach measure, as it has the first and third syllables unaccented, and the second accented, would, by a regular succession of its feet, form a line of one accented syllable and two unaccented ones, and thus lose itself in the Dactylic or Anapaestic measure. Hence it is evident that there can be no poetry formed of the four secondary feet alone; but that they only tend to improve, enrich, beautify, and diversify the poetry of the four principal feet.

QUESTIONS.

Have notes a positive, or only a relative length?—May not some positive length of time be assigned to them and to the different measures?—What is the most appropriate length of the first two measures of Common time and the first measure of Triple and of Compound?—How much faster should the last measure of their movements be sung?—How many accents have the measures of Common time?—The measures of Triple?—Of Compound?—Have their measures more or less accents according to their rhythmical construction?—How many accents can each measure take? Ans. As many as it has beats.—How many beats have the measures of Common time?—Of Triple?—Of Compound?—What is accent?—What is time in music and poetry?—How is poetry measured?—How many different feet of poetry are there in common use?

CHAPTER VI.

RHYTHM.

ON MARKING OR BEATING TIME.

Sec 27.—For the purpose of performing music in its proper time, as it steps forth with its flowing numbers through the various rhythmical movements, it is necessary to measure the time as it flows along. This measurement is performed by the singers with a motion of the hand down and up in regular process of time, principally on the accented part or parts of the measure. For this marking of the time, the right hand should be used, and the motion of it should be so quick as to allow the rest to be equal with the motion. The first part of every measure, in all the various movements, has a down beat. In the measures of Common time, which contain four fourth notes there is a down beat on the first, a rest on the second, an up beat on the third, and a rest on the fourth; and when these measures have but two notes, the rest of the hand should likewise be equal to the motion.

In the measures of Triple time where there are three beats in the measures, two down and one up, the rest of the hand should likewise be equal to the motion. And in the measures of Compound time the rest of the hand should be double to that of its motion; for where there are six quarter notes in a measure, there is a down beat on the first, a rest on the second and third, an up beat on the fourth, and a rest on the fifth and sixth; and in all the various forms of the measure, the rest should be double to the motion. And as there is a down beat on the first part of every measure in all the movements of time; so all the measures in the various movements and rhythmical construction, have the first part accented; and thus the hand and accent of the voice move together.

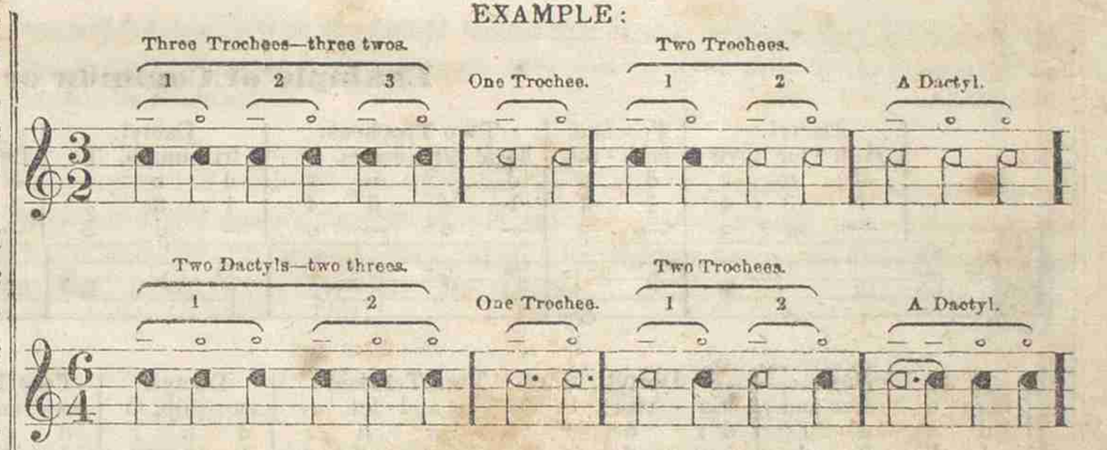
When the measures of Common time contain but two parts, with one foot of trochaic verse, they have but one accent, which is on the first part; but when they contain four parts with two trochaic feet of verse, they have two accents, which are on the first and third parts of the measure, being the same parts on which the hand is in motion. And thus the hand and the accent of the voice still move together.

The measures of Triple time, when in their primitive state, have but one accent, which is on the first part; and in that state they take *one* foot of dactylic verse. But they may be so constructed as to take *two* and *three* accents and two and three feet of trochaic verse. For where the measure contains two crotchets and two minims, and has two feet of trochaic verse applied, it has two accents; one on the first part, which falls on the first crotchet, and the other on the second part, which falls on the first minim: and when it has six crotchets and three feet of trochaic verse applied, it has three accents— one on each part of the measure, which is on the same part the beat is performed in marking the time. In beating this measure, the hand falls on the first crotchet, and rests on the second,—falls, in the second beat, on the third, and rests on the fourth,—and rises on the fith, and rests on the sixth; thus it has an accent to every beat, and the hand and accent still move together.

The measures of Compond time, have two accents, and also two beats, which fall on the *first* and *fourth* parts. They contain either two feet of dactylic verse, or two feet of trochaic—according to their construction.

Sec. 28.—The Compound measure is an even measure, it can take *two threes*—or two feet of unequal measured verse; but cannot, like Triple measure, take *three twos*, or three feet of equal measured verse. And notwithstanding the equal quantity of notes which fill their measures, they differ widely in their rhythmical movement,—the one taking *two threes*, with *two* accents and *two* beats; and the other, *three twos*, with *three* accents and *three* beats, as in the following

EXAMPLE:

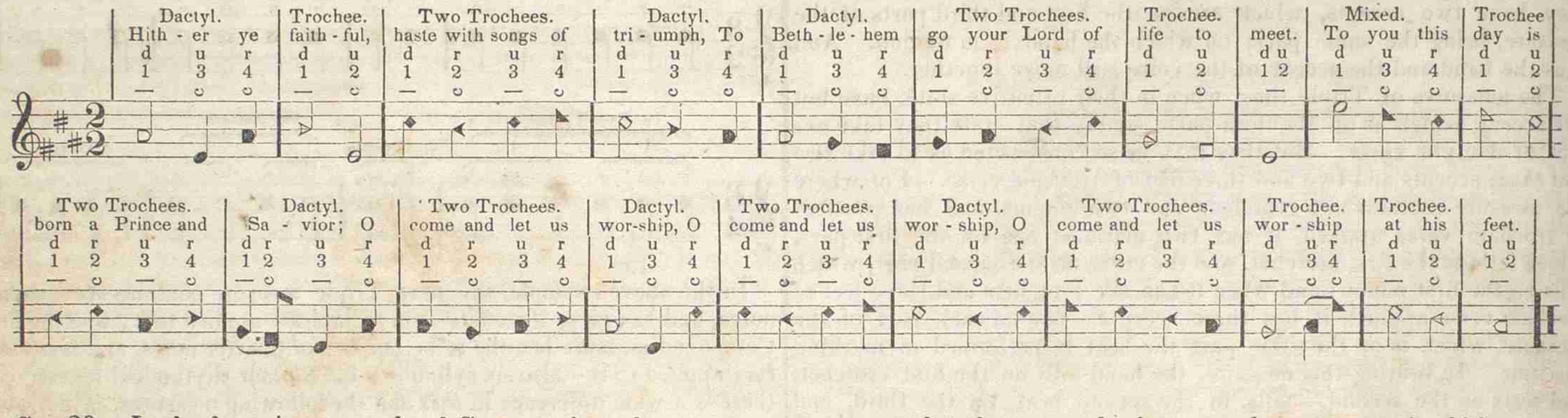


In the above example, the *first* Triple measure contains six quarter notes, and has *three Trochees*—six syllables—applied to it; and the first Compound measure has the same number of quarter notes, and *two Dactyls* applied to it—also six syllables; but in their rhythmical movements there is a wide difference in *this* and the following measures, as indicated by the abbreviatures.

Sec. 29.—Since a practical knowledge of time and accent, and of beating time with accuracy, according to the movement of the various measures, lies at the foundation of correct performance, and is the most important requisite, we will illustrate it more clearly by the following examples.

In these examples will be used the following abbreviatures, viz: *d* will stand for *down beat; u* for *up beat;* and *r* for *rest.* The *dash* (—) marks the accented note, and the *semi-circle* (ᴗ) the unaccented. The numerals point out the parts of the measures, according to their divisions. For the poetic feet written in each measure, and their respective accents, see Sec. 26, with examples.

Example of Common or Even Time. (See Sec. 30.)



Sec. 30.—In the foregoing example of Common time, the movement is marked for two half notes to the primitive measure; and yet there are six measures with four quarter notes. Now the measures which contain two half notes, have one accent, and one foot of trochaic verse: and those which contain four quarter notes have two accents, and two feet of trochaic verse, and yet they move smoothly and sweetly together throughout the whole tune. Each of these measures has two beats—one *down* and one *up*. There is an accented down beat on the first part of every measure, in all movements of time; and when the measure contains two half notes, there is an unaccented up beat, as in that state it has but one accent, and one foot of trochaic verse; but when it consists of four quarter notes, it has an accent on the up beat also, and contains two feet of trochaic verse. All the measures can take as many accents as they have *regular* beats; and no measure should have more beats than it can take accents.

Throughout this example are found measures containing *one*, *two*, *three*, and *four* syllables of verse—all combined in one piece of music, moving in succession. Moreover, some of these measures have but one accent, and embrace one foot of trochaic verse, and others one foot of dactylic. Other measures have two accents, and two feet of trochaic verse. Hence we see how various the measures, in the self-same tune may be formed in their rhythmical construction, to answer the purposes of the various kinds of poetic numbers, and still retain a uniform movement and regular beat on all the accented parts of the measures. Hence also the propriety of giving only *two* beats to the measures of *all* the movements of Common time, which are nothing more than primitives

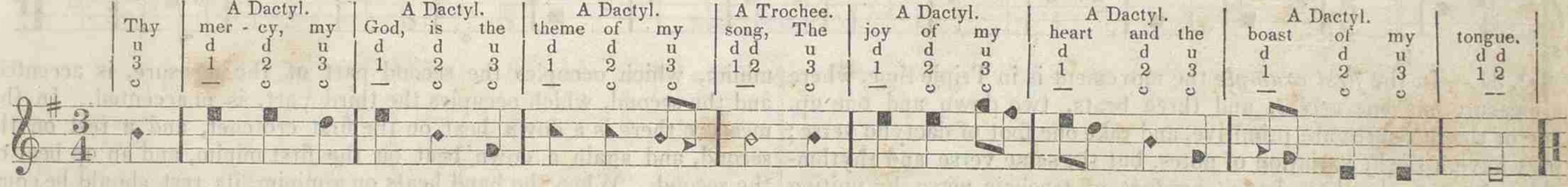
and derivatives to each other, and should in all cases, be treated as such. (See examples, Sec. 19.)

Note.—It is proper to observe here, that when a measure in $\frac{2}{4}$ time has a pointed crotchet in the first part of the measure, the point is swelled out, as it falls on the second part of the measure, which is frequently accented; but when in $\frac{4}{4}$ time there are pointed crotchets in the first or second part of the measure, they are not swelled, but smoothly lengthened out, because they fall on such parts of the measure which cannot be accented.

In poetry and music the greatest attention is due to accent: for it is by a due observance of the accent, that the poet is led and guided through the measures of his poetic numbers and sweetly flowing lays; and the musician, in the construction of his musical measures and rhythmical progression.

Examples of Triple or Uneven Time. (See Sec. 31.)

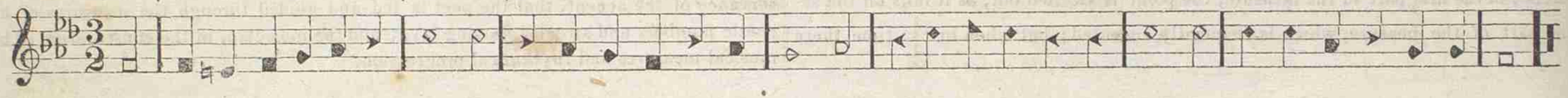
EXAMPLE FIRST.



EXAMPLE SECOND.

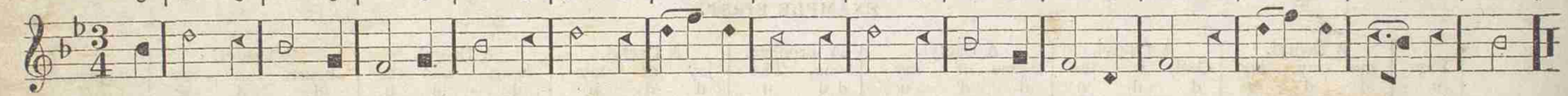
EXAMPLE THIRD.

What	Three Trochees. less than thy Al-might-y	Trochee. word, Can	Three Trochees. raise my heart from earth and	Trochee. dust, And	Three Trochees. bid me cleave to thee, my	Trochee. Lord, My	Three Trochees. life, my treas-ure, and my	trust.
u	d r d r u r	d d u	d r d r u r	d d u	d r d r u r	d d u	d r d r u r	d d
3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2
o	— o — o — o	— o	— o — o — o	— o	— o — o — o	— o	— o — o — o	—



EXAMPLE FOURTH.

Iambus. The Spir-	Iambus. it of	Iambus. re-deem-	Iambus. ing grace,	Iambus. Give us	Iambus. in faith	Iambus. to claim;	Iambus. To wres-	Iambus. tle till	Iambus. we see	Iambus. thy face,	Iambus. And know	Iambus. thy hid-	Iambus. den name.
u	d d u	d d u	d d u	d d u	d d u	d d u	d d u	d d u	d d u	d d u	d d u	d d u	d d
3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2
o	— o	— o	— o	— o	— o	— o o	— o	— o	— o	— o	— o o	— o o	—



Sec. 31.—In the *first example* the movement is in Triple time, where the measure has *one accent*, and three beats, two down and one up. Some of the measures are primitive, and take one foot of dactylic verse; others have a slight variation of notes, but the same verse and rhythmical numbers; and others have one foot of trochaic verse, by uniting the two crotchets of the first and second parts of the measure into one minim.

In the *second example*, the movement is also in Triple time, where the measure has two accents, and two feet of trochaic verse applied to it. By the *abbreviatures* the pupil will see that one foot of verse is sung to the two crotchets, and another to the two minims which are in a measure; and thus the first crotchet, which occupies the first part of the measure is accented, and the second unaccented; and the first minim, which occupies the second part of the measure, is accented, and the second, which occupies the third part, is unaccented. In this measure there is a down beat on the first crotchet, and a rest on the second, and again a down beat on the first minim, and an up beat on the second. When the hand beats on a minim, its rest should be equal with its motion.

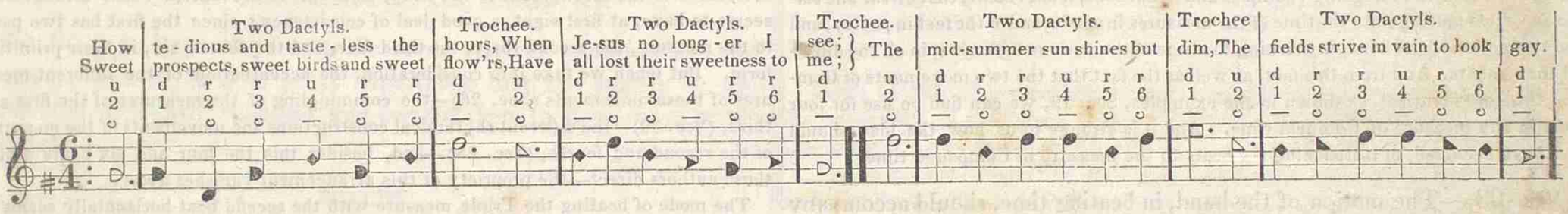
In the *third example* we have the same movement as in the second, save that the measures vary in their rhythmical construction; some of which having three accents, and three feet of trochaic verse; and others one accent, and one foot of the same verse contained in them: all of which is clearly seen by the abbreviatures in the examples. (Sec. 29.)

In the *fourth example*, we have the same Triple movement and measure as in the first, except that in these measures the first and

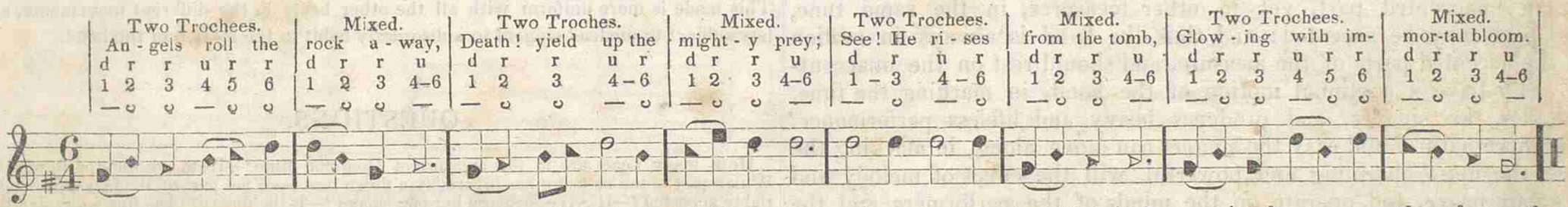
second parts of the measure are united in one note and sung to one syllable; thus including one trochaic foot, whereas in the first example the measure is in its primitive state, and embraces one foot of dactylic verse. Both these measures are however, subject to the same accentuation. Hence we see that the Triple measures are subject to three varieties of accent, and to which may be applied various feet of poetic measures.

Examples of Compound or Double-Triple Time. (See sec. 32.)

EXAMPLE FIRST.



EXAMPLE SECOND.



Sec. 32.--In the *first example* is given the first movement of Compound time. This measure has two accents, and always two beats; a down beat on the first note of the primitive measure, and an up beat on the fourth, and in its primitive state, has two feet of dactylic verse applied to it, as in the examples. When this measure contains two pointed minims, and one foot of trochaic verse, it has *in that form*, but one accent, which is frequently the case at the close of one line of poetry, and the commencement of another. The pupil will readily discover by the abbreviatures, (Sec. 29,) that the rest of the hand in marking this measure, is double to that of its motion, which should be duly observed and practiced.

In the *second example*, the movement is also in Compound time, with the measures varied and constructed with notes and ties, in such a manner as to apply two feet of trochaic verse to some, and one foot and a half to others. The motion of the hand, in beating time, should be as quick on a long note as it is on a short one, so that a regular and uniform motion and rest be sustained throughout all the measures of a whole piece of music.

Note.—From the foregoing examples and definitions, it is evident, that *accent* and *emphasis*, adjust and regulate the time of the measures in music, and of the feet in poetry, and also the motion of the hand, in marking the time of the various measures, in all the different movements. And from this fact, as well as the fact that the two movements of Common time are identical, as shown in the examples, Sec. 19, we can find no use for four beats in any measure of Common time. And it is strange to us how the idea should ever have occurred, of introducing six beats to the measure of Compound time.

Sec. 33.—The motion of the hand, in beating time, should accompany the accent. And although the hand must in some measures, beat on an unaccented part, yet in other measures, in the same tune, that part may be accented: and thus the hand is always in motion on the accented parts of the measure, and should rest on the unaccented. To have a continual motion of the hand, in marking the time, shackles the singers, and produces heavy and lifeless performance. The more natural and easy the singers can move along, in marking the time, the more charming and powerful will the effect of melody and harmony prove, and operate on the minds of the performers and the audience.

Sec. 34.—Decency and order should characterize the marking of the time. The hand should be kept open, and move perpendicularly up and down, with a quick motion, but not too high. The rest of the hand should always be equal to its motion, and in slow movements about double. In Triple time, the hand has two down beats and one up: in all the other movements the motion of the hand is simply up and down. All contortion, closing, twisting, or irregular motion of the hand, should be carefully guarded against, and avoided, and an easy motion and rest sustained throughout.

Note.—Some authors arrange the measures of the different movements into four divisions, namely: Double, Triple, Quadruple, and Sextuple, and give two beats to the first, three to the second, four to the third, and six to the fourth. This arrangement seems to have, at first sight, a good deal of consistency; since the first has two parts to the measure, the second three, the third four, and the fourth six, in their primitive form. But when we take into consideration, the accentuation of the different measures of those movements (Sec. 26)—the commingling of the measures of the first and third, (Sec. 30)—the different rhythmical constructions and movements of the measures of the second and fourth, (Sec. 28)—and, besides this the four and six beats which those authors direct—the propriety of this arrangement vanishes away.

The mode of beating the Triple measure with the second beat horizontally seems to have gained some practice: though we decidedly prefer two down beats and one up. This mode is more uniform with all the other beats in the different movements, and less subject to mislead singers to a disorderly habit in the motion of the hand.

QUESTIONS.

How many beats are in the measure of Common time?—How are they performed?—Which part of the measure has invariably a down beat?—What part of the measure is invariably accented?—Has the measure but one accent?—If the measure has four notes and two accents, on what parts of the measure do the accents fall?—Are the beats then performed on the accented parts of the measure?—How many beats has the measure of Triple time?—How are the beats performed?—How many accents are in it when in its primitive form?—Can it take more than one accent in its derivative measures?—How many beats has the measure of Compound time?—How many accents?—On what parts of the measure do the accents fall?—Are the beats performed on the accented parts of the measure?—Must the accents of the measures of music and of the feet of poetry always agree?—If the measure of Triple time contains six quarter notes, and the measure of Compound time contains the same number, will they agree in their movement?—Why not?

CHAPTER VII.

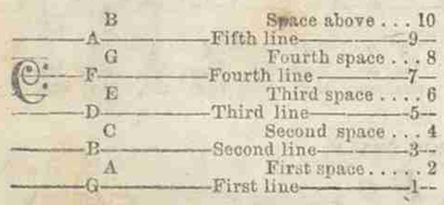
INTONATION.

MELODY—MUSICAL INTERVALS, SCALES, &c.

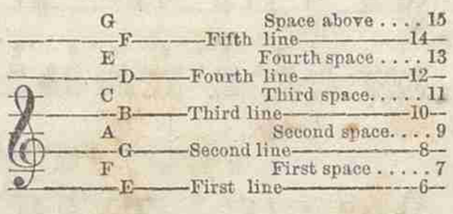
Sec. 35.—As letters represent the seven original sounds on the staff of music, (Sec. 9,) it is of great importance that the student be well acquainted with their situation, and commit them to memory, as on the following

SCALES.

BASE STAFF.



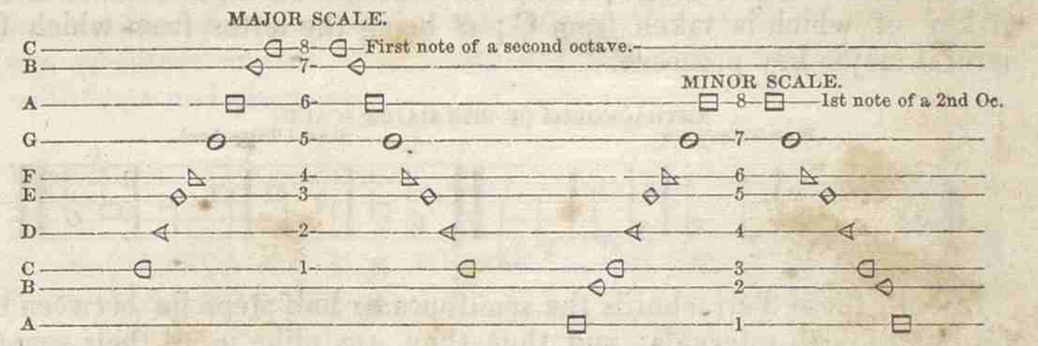
TENOR AND TREBLE STAFF.



Sec. 36. As musical sounds may be *high* or *low*, (Sec. 3,) a Scale is used to represent them in their different pitch.

In the following scales of the major and minor modes, is represented the gradual succession of the tones and the semitones, rising by steps and half steps, counting from the lowest upwards, and thus forming the diatonic scale in both keys.

DIATONIC SCALE—MAJOR AND MINOR.



Each of the above scales is made up of seven sounds, (Sec. 2,) with the inversion of the *first*, which becomes an eighth, and thus completes the octave, and commences a second scale.

These scales consist of five tones and two semitones—or five steps and two half steps—which are distinguished, on this scale, by the lines and spaces; the spaces of the semitones being only half as wide as those of the tones. By this the pupil will discover, that the semitones lie between B and C, and E and F: they also lie, *invariably*, between the syllables Si and Do, and Mi and Faw. The letters and notes are placed on the lines, in the above scale, in the same order in which they are placed in their natural position on the lines and in the spaces of the staff.

Sec. 37.—By comparing the sounds C,D,E,F, of the major scale above, with G, A, B, C, we find that the distance of each of these *fourths*, consists of three tones and a semitone; therefore any tune formed by one, will be similar to that of the other.

These four sounds are termed a *Tetrachord;* they composed the Ancient Greek scale, and the enumeration of all the sounds of their system; though it appears from Gardiner's "Music of Nature," that their music was all written in the minor scale. The two Tetra-

chords, taken in succession, form the diatonic scale; the chief sound or key of which is taken from C; *it* being the letter from which the natural major key proceeds.

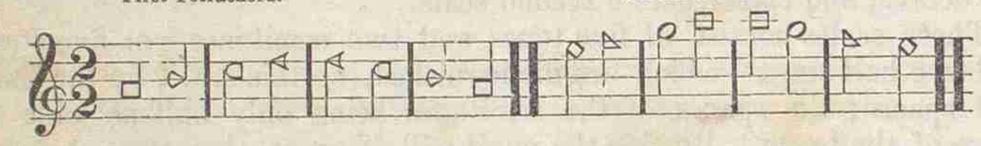
TETRACHORDS OF THE MAJOR SCALE.

First Tetrachord. Second Tetrachord.

In both these Tetrachords the semitones or half steps lie between the third and fourth intervals; and thus they are alike in all their sounds, except that the first commences on C, and the second on G.

TETRACHORDS OF THE MINOR SCALE.

First Tetrachord. Second Tetrachord.

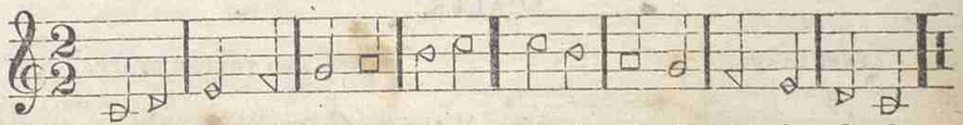


The Tetrachords of the minor scale are unlike in the location of the semitones, the first of which has the half step between the second and third; and the second has it between the first and second of the scale. They also differ with the Tetrachords of the major, owing to the fact, that those of the major proceed from C and G; and the minor from A and E. Both the major and the minor, however, have the semitones between B and C, and E and F; as also between Si and Do, and Mi and Faw.

NOTE.—In counting intervals, IN THIS WORK, both the extremes will be counted and taken into the number. Thus, C, D, E, F, form four intervals of the scale, reckoning from grave to acute; though there are only three *intervals* or *spaces* between them. The term INTERVAL is applied both to the distance between the notes, and to the notes themselves. Thus, E is not only said to be at the distance of a third above C, but is *itself* called the *third* above C; G is not only said to be at the distance of a *fifth* above C, but is itself called a fifth above C; in both which cases the extremes are taken into the number. So when the voice, gradually ascending or descending by intervals, is compared to steps and half steps, the first sound will, of course, be its first step, the second sound its second, the third, its third, &.; and as the scale is unlimited, whatever sound or letter the voice or the instrument may strike, there are still intervals below it or above, from which that step proceeds. In the scale of music, the half steps, are taken into the *number* of intervals as well as those of the steps.

Sec. 38.—Two disjoint Tetrachords, one arranged above the other, form the diatonic scale. Those two Tetrachords, the first of which proceeds from C, and the second from G, form the major scale; and those two, the first of which proceeds from A, and the second from E, form the minor scale.

NATURAL MAJOR SCALE.



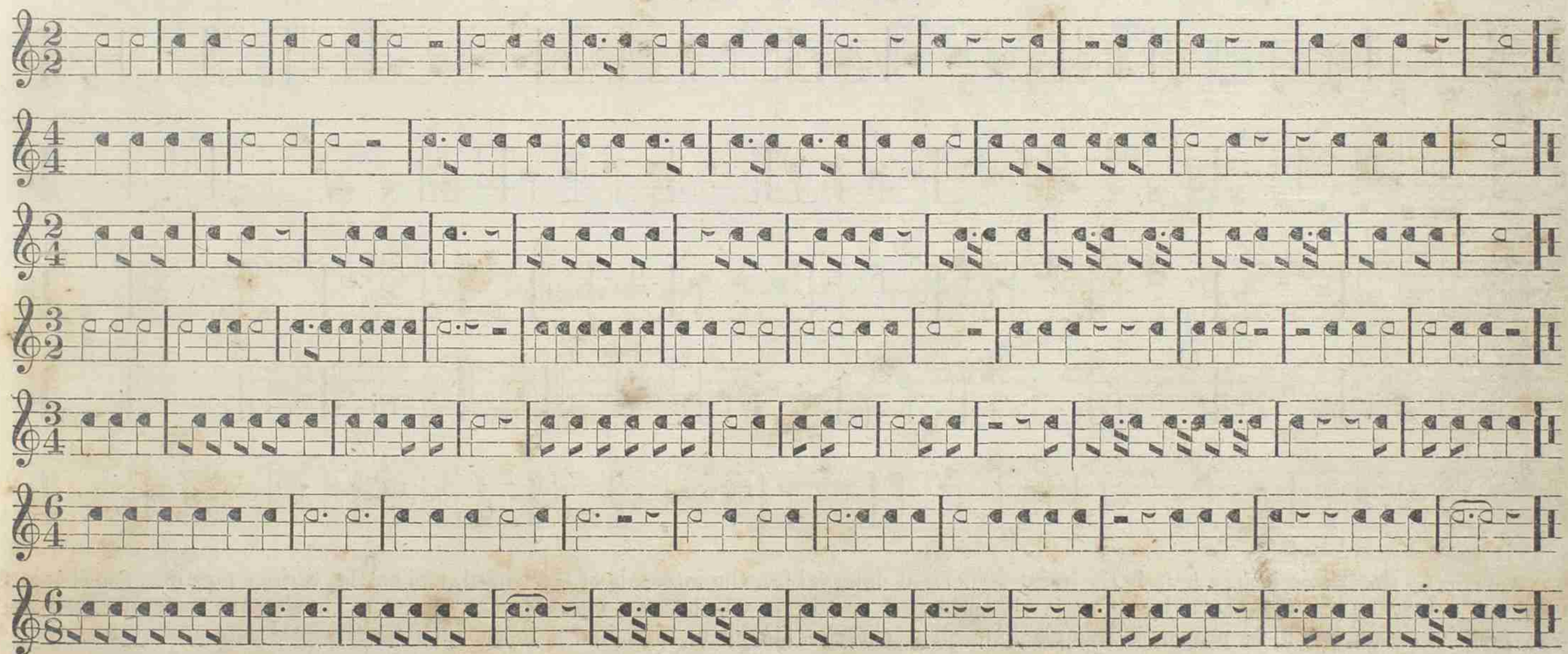
	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Written—	Do,	Re,	Mi,	Faw,	Sol,	Law,	Si,	Do.	Do,	Si,	Law,	Sol,	Faw,	Mi,	Re,	Do.
Pron'd—	doe,	ray,	me,	faw,	sole,	law,	see,	doe.	doe,	see,	law,	sole,	faw,	me,	ray,	doe.

NATURAL MINOR SCALE.

NOTE.—It is very desirable that singers pronounce the syllables clearly and distinctly, in solmization: it adds greatly to the beauty of music, and will lead to a correct pronunciation of the poetry, when applied to music, which is of the greatest importance.

Sec. 39.—The following rhythmical exercises should be practiced in a school, with a full accent, and a regular marking of the time, until the pupils have acquired a ready motion of the hand, and a command of voice, in striking the accented notes with strength and firmness, and with a clear voice; and the unaccented in a soft, smooth and easy manner. In training a school, no pains should be spared in the intonation of the voice, and in a regular marking of the time, as thereon depends, *wholly*, all future success in bringing out music in rhythmical order, and with taste and elegance.

EXERCISES IN RHYTHM.



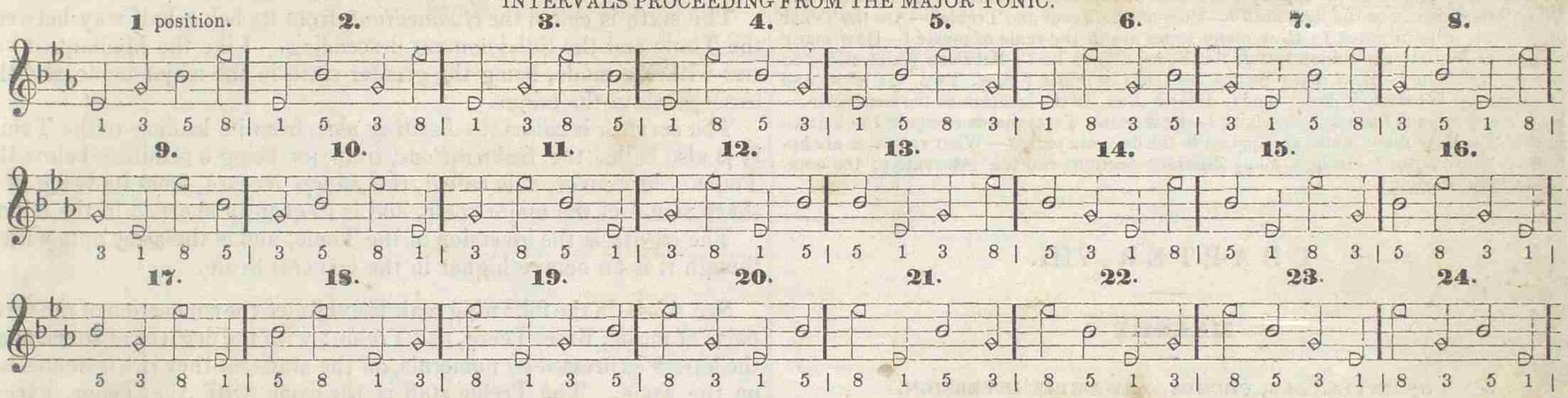
Sec. 40.—The following exercises should be practiced till the pupils have acquired firmness in sounding, with precision, and with a smooth and clear voice, every interval in the diatonic scale, ascending and descending, both in the major and the minor keys: also till they have gained a thorough knowledge of the location of the semitones in their different positions, in both keys.

EXERCISES IN MELODY.

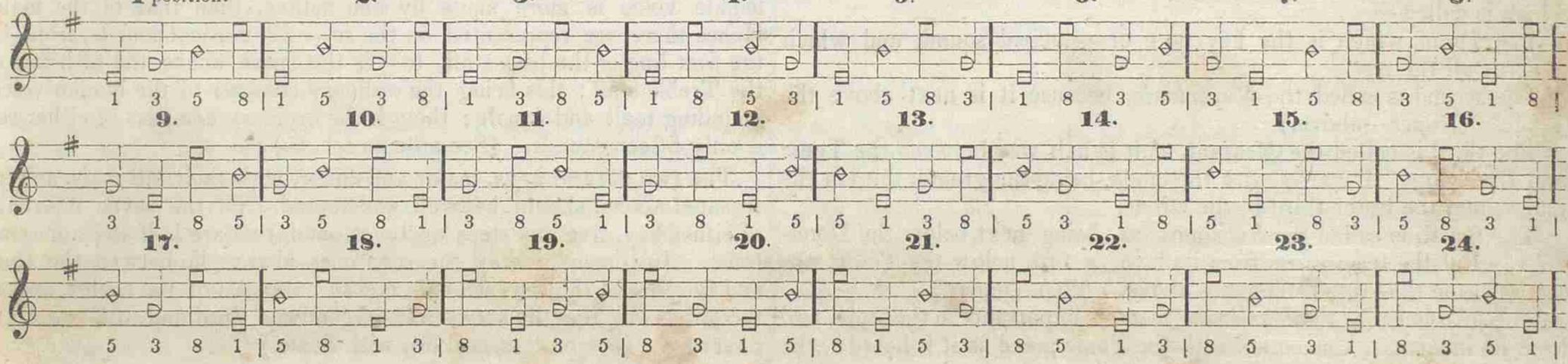
Sec. 41.—As the Tonic or key note is the most important interval in the musical, scale, and the chord based on it the principal one in every piece of music, it will be proper, in this place, to give, exercises on the intervals of this chord, and on the various positions and changes in which these intervals may be sung, having the tonic of either the major or the minor scale for their fundamental note.

Exercises on the intervals of the Common Chord.

INTERVALS PROCEEDING FROM THE MAJOR TONIC.



INTERVALS PROCEEDING FROM THE MINOR TONIC.



QUESTIONS.

How many letters of the alphabet are used to represent musical sounds?—How are these letters placed on the Base staff?—How on the Tenor and Treble?—Are the Tenor and Treble alike in pitch?—How many tones are in the scale of music?—How many semitones?—Between which letters do the semitones lie?—Between which notes do the semitones lie?—How many modes are there in music? Ans. Two, the major and the minor.—Wherein do these modes differ? Ans. In the location of the semitones.—How many sounds form a Tetrachord?—How many Tetrachords compose the diatonic scale?—How many notes are applied to the diatonic scale?—What syllables are applied to these notes?—In how many different positons can the intervats of the common chord be sung?

—:o:—

CHAPTER VIII.

MELODY.

OF INTERVALS, CHORDS, AND THEIR INVERSION.

Sec. 42.—The intervals of the scale are seven, (Sec. 2,) the first of which is called—

The *Tonic*, which is the key note or principal sound, and which governs all the rest.

The second is called the *Supertonic*, because it is next above the Tonic. (*Super*—above.)

The third is called the *Mediant*, as it is half way between the Tonic and Dominant. It varies with the mode, being the greater third in the major, and the lesser third in the minor.

The fourth is called the *Subdominant*, being next below the Dominant. But the term arises from its being a fifth below the Tonic, the same degree that the dominant is above. (*Sub*—under.)

The fifth is called the *Dominant*, from its importance in the scale, and from its immediate connection with the Tonic; and as it is heard in the Base immediately before the final perfect cadence, it is said to govern the Tonic, in both the major and the minor scales.

The sixth is called the *Submediant*, from its being half way between the Tonic and the Subdominant descending. Like the Mediant, it varies with the mode, being the greater sixth in the major mode, and the lesser sixth in the minor.

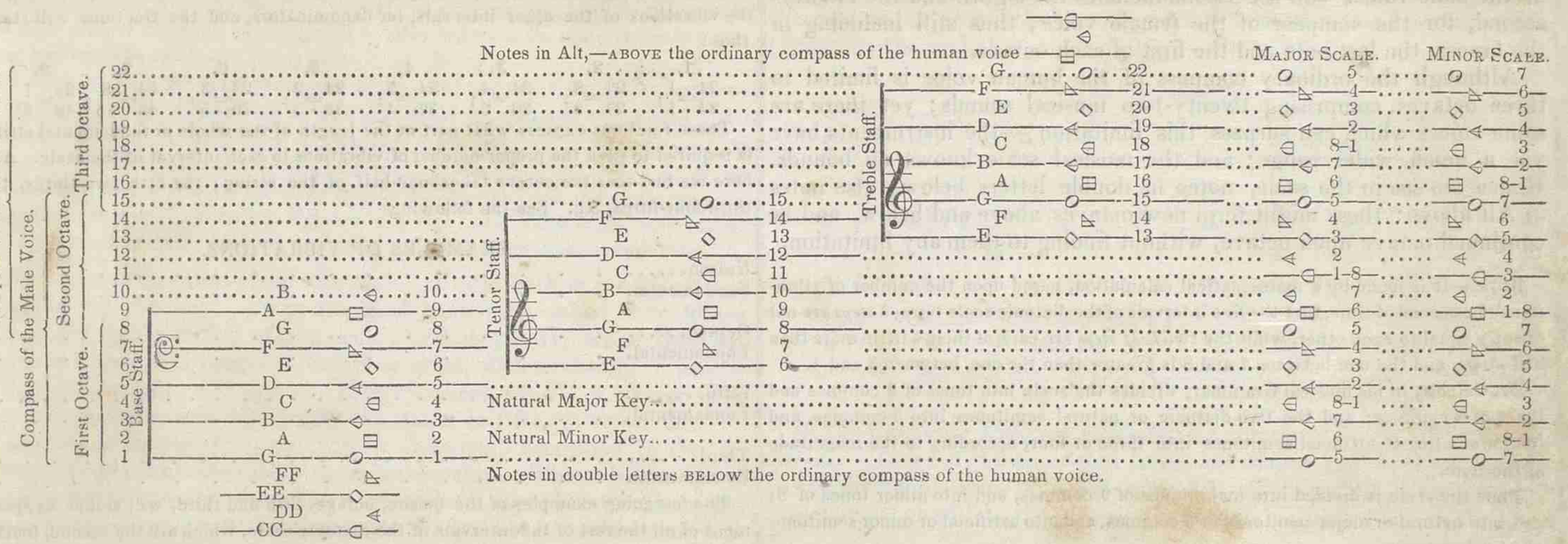
The seventh is called the *Leading note*, from its leading to the Tonic. It is also called the *Subsemitone*, from its being a semitone below the Tonic. Moreover, it is called the *sharp seventh*, from its being of a sharp sound in the major scale, and is frequently sharped in the minor.

The eighth is the inversion of the Tonic, and is the same note with it though it is an octave higher in the General Scale.

Sec. 43.—In the following scale is exhibited the connection of the three parts of music, Base, Tenor, and Treble; with the degrees of sound of all the letters expressed by numerals, on the staffs, as they rise in acuteness, on the scale. The Treble staff is the same with the Tenor, except that it rises an octave higher in the scale; owing to the fact, that the female voice is more acute by one octave, than that of the male. Hence there are represented on the scale 22 musical sounds, from G, the first line of the base staff, to G, the space above the fifth line of the Treble staff; this being the ordinary compass of the human voice, including male and female: though the ordinary compass of either sex is only fifteen sounds. (See note on sec. 6.)

The two natural keys, major and minor, with their intervals, as represented above, should be well understood. Of the seven intervals, of either key, five are steps or tones, and two are half steps or semitones. In the major key the semitones always lie betwen the third and fourth and the seventh and eighth intervals of the scale; and in the minor key they lie between the second and third and fifth and sixth intervals. (See on this, sec. 36, with Scale.)

THE GENERAL SCALE OF MUSIC.



From the fact that there are but seven original sounds in the scale of music; and that it takes eight sounds to complete the scale, some difficulty seems to arise, in finding out the eighth sound. But when it is taken into consideration, that the key note of either the major or the minor scale, is always taken as *one*, and is the first interval in the diatonic scale; and that it occurs or comes round again every eighth interval—[like the Sabbath, which is the first day of the week, and comes round every eighth day; though there are but seven days in the week]—it is easily perceived, that the eighth is nothing more than an inversion of the first; and with the same sound that commences a succeeding scale, the preceding is completed: thus the Tonic is the first sound in the scale, and is also the last.

By the three braces which include the octaves in the above scale, it will be seen that the first brace includes the first note and the eighth; the second brace includes the eighth and the fifteenth; and the third includes the fifteenth and the twenty-second. Thus it is manifest that the last note of a preceding octave, is the first note of a succeeding. The same method is perceivable in the braces of the double octaves;

the first of which includes the first and the fifteenth, for the compass of the male voice; and the second includes the eighth and the twenty-second, for the compass of the female voice; thus still including in the braces, the last note and the first of each octave.

Although the ordinary compass of the human voice is limited to three octaves, comprising twenty-two musical sounds; yet there are some voices which can surpass this limitation;—the instruments have yet a much wider range; and the musical scale knows no bounds. Hence we see in the scale, notes in double letters below; also notes in Alt above: these might form new octaves above and below, and be continued octave upon octave, without finding to them any limitation.

Note.—It is found by a mathematical calculation, based upon the number of vibrations to a second of time, that the five intervals of the diatonic scale termed *steps* are not exactly equal to each other, while the two *half steps* are each of them a little more than half steps, and the one between 7 and 8 is greater than the one between 3 and 4.

Dr. Calcott, in his musical Grammar, divides the scale into tones of 9 commas and tones of 8 commas; and the two diatonic or natural semitones into 5 commas, and the chromatic, or artificial semitones into three or four, according to the magnitude of the tone.

Thus the scale is divided into major tones of 9 commas, and into minor tones of 8; and into natural or major semitones of 5 commas, and into artificial or minor semitones of 3 or 4 commas.

According to this theory, if we suppose a string on an instrument which sounds out one or Do of the scale, to have 24 vibrations in a second of time, then one-half of its length, vibrating at the same tension, will sound eight of the scale, and will vibrate just twice as fast, or 48 times to the second. Preserving this ratio, the relative number of vibrations to every sound of the present scale will be as follows:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8
24	27	30	32	36	40	45	48

Now, in order to give the length of a string which will make the proper number of vibrations to each of the intervals of the scale, we must take 24, the number of vibrations for the fundamental or 1, for a numerator, and the other numbers, which give the vibrations of the other intervals, for denominators, and the fractions will stand thus:

1.	2.	3.	4.	5.	6.	7.	8.
$\frac{24}{24}=\frac{1}{1}$;	$\frac{24}{27}=\frac{8}{9}$;	$\frac{24}{30}=\frac{4}{5}$;	$\frac{24}{32}=\frac{3}{4}$;	$\frac{24}{36}=\frac{2}{3}$;	$\frac{24}{40}=\frac{3}{5}$;	$\frac{24}{45}=\frac{8}{15}$;	$\frac{24}{48}=\frac{1}{2}$.

These fractions express what part of the length of the whole or fundamental string is required to give the proper number of vibrations to each interval of the scale. And here we find that the octave takes one-half of the string; the fifth two-thirds, the third four-fifths, &c. See the following

EXAMPLES OF VIBRATIONS.

Unison..... 1
Fundameutal. 1

Octave..... 2
Fundamental. 1

Fifth..... 3
Fundamental. 2

Third..... 5
Fundamental. 4

The foregoing examples of the unison, octave, fifth and third, will suffice as specimens of all the rest of the intervals of the diatonic scale, which are the second, fourth, sixth and seventh, the length of whose strings is expressed above.

From the foregoing examples, we see that the proportion of the vibrations for each interval of the scale is fixed. And according to this theory, if we suppose the distance from 1 to 2 of the natural scale, or from C to D, to be 22, then the scale will stand as follows:

From 1 to 2;	2 to 3;	3 to 4;	4 to 5;	5 to 6;	6 to 7;	7 to 8.
22	20	12	22	20	22	13

Thus when we take 22, the distance from 1 to 2, as the standard of a step, then from 2 to 3 will be a step of 20, and so on, as in the above diagram.

Now if the intervals of the scale could be performed according to this mathematical standard, which is based on the number of vibrations of a string to each interval as represented above, it would produce the most perfect harmony. But as the scale in this arrangement could not be transposed to other letters of the scale, it would in this fixed position, like the purest honey, soon cloy. Hence.

In order to adjust the scale to an equal temperament, all the distances, as just given in the mathematical diagram, are added together, the aggregate of which is 131; this number divided by 12, the number of semitones in the scale, will produce $10\frac{11}{12}$, as the distance of each half step; and making each step twice as great, will give, $21\frac{10}{12}$, as the distance of a step. Thus all the tones of the scale are equalized, and so are the semitones also, and made just half the distance of a tone; and in this equal temperament it is transposed to all the letters of the scale, and to all the chromatic semitones.

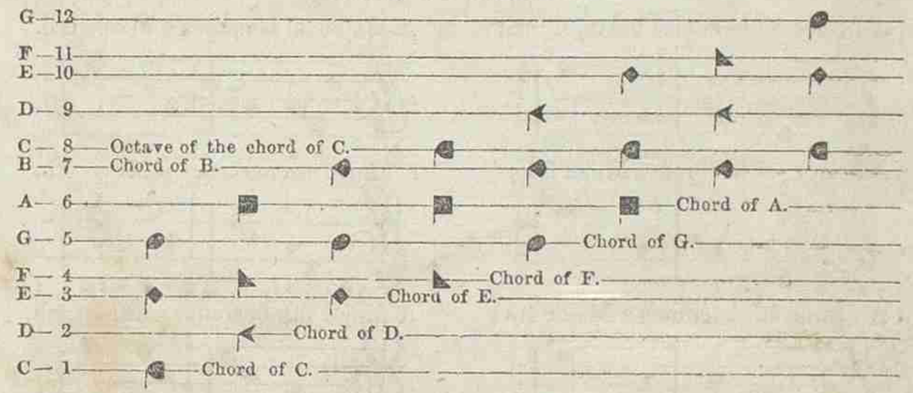
Sec. 44.—The intervals of the scale are used both in a conjoint and in a disjoint manner. They are used conjointly, when they follow each other in the order of the scale; and disjointly, when they are separated, and form longer intervals or skips, such as the third, fourth, fifth, sixth, seventh and eighth. (See exercises, sec. 41.) These skips may also include their octaves, as the tenth, twelfth, fifteenth, &c.

Disjoint intervals are consonant or dissonant, according to the degrees of sound they are distant from each other. The combination of sound produced by the *first*, *third*, *fifth*, and *eighth* intervals of the scale, major or minor, called the Common Chord or harmonic triad, (exercises, sec. 41,) are consonant intervals, and when sounded together, form a delightful chord, producing the most sublime and pleasant harmony; but the second and seventh are discords. (See table, sec. 50.)

A Common Chord or harmonic triad, consists of a fundamental note, and its third and fifth, and usually its octave: and notwithstanding the chord which proceeds from the key note is the most perfect, yet every letter of the scale may be made the fundamental note of a common chord, major, minor, or imperfect.

Every consonant triad must have a perfect, or major fifth. A major triad has a major third from the *first* to the *third*, and a minor third from the *third* to the *fifth*; and a minor triad has a minor third from the *first* to the *third*, and a major third from the *third* to the *fifth*. (Examine the scale.)

SCAE OF TRIADS.



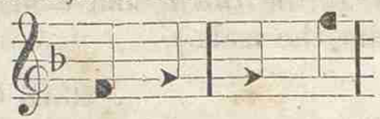
In the foregoing scale are exhibited six consonant triads, and one dissonant. Three of the consonant triads are major, and three are minor. In the dissonant triad, both the thirds are minor, and so is the fifth, in consequence of which, the chord is dissonant.

Sec. 45.—Inversion of Intervals.—When the lower note of any interval is placed an octave higher, or the higher note an octave lower, the change thereby produced is called *inversion*. Any interval and its inversion complete the octave. Thus let C and D form a major second, then invert C by placing it an octave higher, and it will produce, from D to C, a minor seventh, which, with the major second, completes the octave. Moreover, let B and C form a minor second, then invert B, by removing it an octave above, and it will produce from C to B, a major seventh, which, with the minor second, completes the octave,

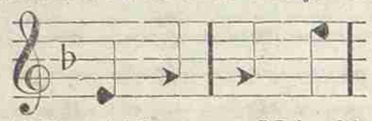
INTERVALS AND THEIR INVERSION.

A Minor 2d becomes a Major 7th;

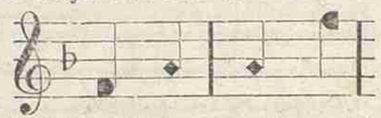
A Major 2d becomes a Minor 7th.



A Minor 3d becomes a Major 6th;



A Major 3d becomes a Minor 6th.



A Minor 4th becomes a Major 5th;

A Major 4th becomes a Minor 5th.

A Minor 5th becomes a Major 4th;

A Major 5th becomes a Minor 4th.

A Minor 6th becomes a Major 3d;

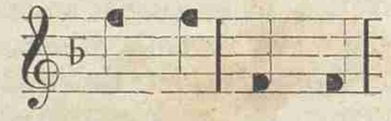
A Major 6th becomes a Minor 3d.

A Minor 7th becomes a Major 2d;

A Major 7th becomes a Minor 2d.

A Unison become an 8th;

An 8th becomes a Unison.



In the foregoing inversions of Major and minor intervals, are exhibited fourteen, namely minor and major seconds, minor and major thirds, &c., with unison and octave. These will be farther noticed in treating on Harmony, Chap. 10.

QUESTIONS.

How many intervals are in the diatonic scale?—How are they called as they ascend?—How many sounds does the general scale contain?—How many octaves?—Is the musical scale limited to 22 sounds?—What is the difference between the pitch of the Tenor and the Treble staff?—Between the major and the minor keys?—Between which of the intervals are the semitones located in the major scale?—In the minor?—What different effects do the different locations of the semitones in those keys produce?—What is to be understood by conjoint intervals?—What by di-joint?—What is a common chord or Harmonic Triad?—What is a Major Triad?—A Minor?—A dissonant?—Are the major and the minor Triads both consonant?—Why are they consonant?—What is meant by inversion?—How many different intervals are produced by inversion.

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CHAPTER IX.

MELODY.

TRASPOSITION OF THE SCALE.

Sec. 46.—There are two modes or keys in music, the major and the minor, (Sec. 36 and 43.) In their natural state, the major has C for its fundamental note or key, and the minor has A. But were the keys confined to these two letters alone, their bounds would be too limited. Consequently, there is a much wider range provided for them by transposition. For this purpose flats and sharps are used as signs, to modulate the sounds, by means of which not only every musical letter, but every chromatic semitone may be made the tonic or key note both major and minor. Hence there are twenty-four keys in the scale of music, twelve of which are major and twelve are minor.

In the scale of the major and minor modes, (Sec. 36,) the half steps or semitones lie between B and C, and E and F; and in the major scale they lie between the third and fourth and seventh and eighth intervals; and in the minor they lie between the second and third and fifth and sixth intervals; and in both scales they lie between the syllables Mi and Faw, and Si and Do. Now in this their natural position, the tones and semitones of the letters and of the notes of the major and minor scales agree; but as the letters are immovably fixed in the scale—and the intervals of the scale, when transposed, also keep their fixed position in relation to the tonic or key note, there is a disunion produced, by their removal, between the fixed scale of the letters, and the moving scale of the keys, which must be adjusted and modulated by the use of flats and sharps on the letters, so that they yield to the new key according to its requirement.

In order to make each one of the twelve semitones in the chromatic scale the key note of a major scale, and also of a minor, it is requisite to use five sharps and six flats, or six sharps and five flats, as follows:

In the natural scale the major key is on C and the minor on A: but when the signature is—

F sharp,.....	the	Major	key	is	G....	the minor is E
F, C sharp, ...	"	"			D....	" " B
F, C, G sharp,.....	"	"			A....	" " F♯
F, C, G, D sharp, ...	"	"			E....	" " C♯
F, C, G, D, A sharp,.....	"	"			B....	" " G♯
F, C, G, D, A, E sharp,...	"	"			F♯...	" " D♯
B flat,.....	"	"			F....	" " D
B, E flat, ...	"	"			B♭..	" " G
B, E, A flat, ...	"	"			E♭..	" " C
B, E, A, D flat,.....	"	"			A♭..	" " F
B, E, A, D, G flat,.....	"	"			D♭..	" " B♭
B, E, A, D, G, C flat, ...	"	"			G♭..	" " E♭

When the keys are transposed by sharps, they rise a fifth in the scale, and the dominant of the former scale becomes the key note of a new scale; and when they are transposed by flats, they are lowered a fifth, and the subdominant of the former scale becomes the key note of a new scale. Thus every additional sharp or flat removes the scale in like manner to the next dominant or subdominant.

In the remove of the scale, there should never more than six sharps or six flats be used. For either six sharps or six flats will remove the key to the same interval, as in the above scale, six sharps remove the major key to F♯, and six flats to G♭; which is the intermediate semitone between F and G, and the self-same interval of the scale.

It is a very singular fact—which evidently arises from the division of the scale into twelve semitones—that if we take any number of sharps to transpose the key, the complement to twelve of flats will transpose it to the same interval. For instance, seven sharps bring the major key on C♯; and five flats—the complement to twelve—bring it on D♭, the same chromatic interval. Seven flats transpose the key on C♭; and five sharps—the complement to twelve—transpose it on B, which is the same chromatic interval of C♭. This will hold good with any number of sharps and the complement of flats to twelve; or of flats, and the complement of sharps to twelve. But in such cases double flats and double sharps would have to be used, which, for the facility of execution, should be avoided in all cases.

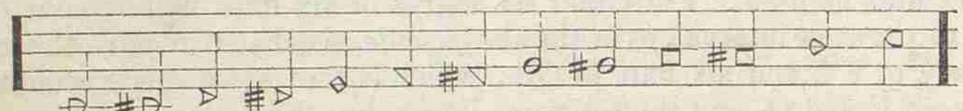
The two keys stand in relation to each other. The relative minor is a third below or a sixth above the major, on the scale; and the relative major is a third above, or a sixth below the minor, on the scale. When the scale is changed, and the keys removed to other letters, higher or lower, they always stand in the same relation; and thus we have the fundamental notes of both keys, in every scale. (See Table, page 44, 45.)

Sec. 47.—Besides the diatonic scale, which is composed of tones and

semitones, there is another called the *Chromatic Scale*, which is composed of semitones alone. The chromatic scale is, however, nothing more than a subdivision of the diatonic into semitones; which is effected by the use of flats and sharps. This scale ascends by sharps and descends by flats, as seen in the following scale.

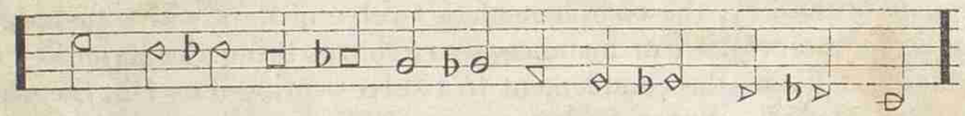
CHROMATIC SCALE.

Ascending by Sharps.



Do, do, Re, re, Mi, Faw, faw, Sol, sol, Law, law, Si, Do.

Descending by Flats.



Do, Si, si, Law, law, Sol, sol, Faw, Mi, mi, Re, re, Do.

NOTE.—The doctrine which holds forth that the semitones are produced by a change of the vowel sounds of the syllables applied to the notes, seems to be somewhat doubtful and uncertain; for if the slender sound of a vowel in the syllable applied to a note, would raise a note a semitone; and if the broad sound would depress it, what would be the consequence where words or syllables of both broad and slender sounds are sung to the same letter and sound of the scale?—which is evidently the case in many tunes; and for the proof of which, it will only be necessary to refer to the following tunes, namely: Sterling, Miles' Lane, Martyn, Bozrah, Tavoy, &c. Now, by giving proper attention to the above-named tunes, it will be found, when the poetry is applied to the notes, that in many measures there will be broad and slender vowel sounds applied to consecutive notes of the same sound—of the same letter; and yet no deviation from the self-same sound heard or discovered, by the application of the different vowel sounds. And even when vocal and instrumental music are performed together, there is no discordance of sound discoverable on these notes; but all the sounds, both from the vocal organs, and from the strings and pipes, mingle and flow together, in sweetest unison and harmony.

From the foregoing remarks, it is evident, that if the different sounds of the vowels by their broad and slender sounds, have the power to change the pitch of a note a semitone higher or lower, in one instance, they have the same power also in other instances; and if such be the case, will it not be best to guard against their changing the sounds of the notes in every case; and to get the proper pitch of the accidental semitones, by a change of sound, and not by a change of syllable? as by far the greater number of notes that would be affected, by that change, would thereby become discordant and unharmonious.

A proper knowledge of the Chromatic scale will lead to a more full and extensive knowledge of the Diatonic, in its different positions when transposed. For by the *flats* and *sharps* used in the Chromatic scale, the keys of the Diatonic are modulated, and the tones and semitones fixed in the proper intervals in the new keys, in every change of key, and it will be obvious to the student, that the Chromatic scale is nothing more than a subdivision of the Diatonic into semitones; where the lower letter of a tone is sharped, or the upper flatted to produce the intermediate semitone, and thus form a scale of semitones alone.

Sec. 48.—It should be well understood, that the letter of the key note or tonic is *always* taken as ONE, and that the tonic may assume *any letter or Chromatic semitone* as the key note, either of the major or of the minor key, and that in the major scale the order of intervals must always be from 1 to 2 a tone; from 2 to 3 a tone; from 3 to 4 a semitone; from 4 to 5 a tone; from 5 to 6 a tone; from 6 to 7 a tone; from 7 to 8 a semitone And in the minor scale from 1 to 2 a tone; from 2 to 3 a semitone; from 3 to 4 a tone; from 4 to 5 a tone; from 5 to 6 a semitone; from 6 to 7 a tone, and from 7 to 8 a tone. To this order, in the minor scale there may be some exception: for wherever the seventh leads to the key, it is sharped, and thus produces a semitone between the seventh and eighth.

This is the order of the keys, in their intervals, *in every position*, which is manifested in the scales of the Table of Transposition. In the first scales major and minor, the intervals are *natural*, as the keys are in their natural position—the major key on C, and the minor key on A. But so soon as the scales are transposed to other letters, more or less flats or sharps must be used, to modulate the sounds in their new position. For instance,—

Let G, the dominant of the natural major scale be taken as the key note or tonic of a new major scale, according to the scale of G in the following Table: then from G to A is a tone, from 1 to 2 a tone; from 2 to 3 a tone, from A to B a tone; from B to C a semitone, from 3 to 4 a semitone; from 4 to 5 a tone, from C to D a tone; from D to E a tone, from 5 to 6 a tone; from 6 to 7 a tone, from E to F naturally a semitone, which must here be a tone, and consequently F must be sharped; then, from F sharp to G a semitone, and from 7 to 8 a semitone. Thus we find, that in the major key of G, F must be sharped.

In like manner as sharps raise the keys a fifth to the *dominant*, so flats lower them a fifth, (Sec. 46,) to the *subdominant*. For by making F sharp, the major key will be transposed from C to G, the dominant, a fifth higher; and by making B flat, the major key will be transposed from C to F, the subdominant, a fifth lower.

Note.—By inversion the fifth above will become a fourth below; and the fifth below will become a fourth above.

As the major and the minor scales stand in relation together, and invariably keep their relative position, in every remove; the minor being a relative to the major, a third below or a sixth above; and the major being a relative to the minor a third above or a sixth below; and as they are alike in the intervals of the dominant and subdominant, they are subject to the same order, when transposed, also in the inversion of the intervals.

Let D, the subdominant of the natural minor scale, be taken as the key note or tonic of a new minor scale; then from D to E is a tone, and from 1 to 2 is a tone; from 2 to 3 a semitone, and from E to F a semitone; from F to G a tone, and from 3 to 4 a tone; from 4 to 5 a tone, and from G to A a tone; from A to B a tone, but from 5 to 6 only a semitone, therefore B must be made flat; then from B♭ to C is a tone, and from 6 to 7 a tone; from 7 to 8 a tone, and from C to D a tone. Hence we see the necessity of making B flat in the key of D minor or F major.

Note.—In all the foregoing changes of key by flats and sharps, the vocal performer has no difficulty in making the flat and sharp sounds of the letters, seeing that the syllables of the scale having the proper sounds of them associated with their names; and the natural rise and fall of the voice is the same in every change of key; and thus the singer performs them without being aware of it, except when accidentals occur. But the case is otherwise with the instrumental performer, where, on keyed instruments, the keys of the chromatic semitones are short keys, constructed between the long keys of the natural scale; thus between the long keys of A and B, is a short key, to strike the semitone A sharp or B flat; and as there is naturally but a semitone between B and C; also between E and F, there are no short keys between B and C, and E and F, because they are the natural semitones in the diatonic scale; but between C and D, D and E, F and G, G and A, there are also short keys to strike the semitones of C sharp or D flat; D sharp or E flat; F sharp or G flat; and G sharp or A flat. Hence, the player on an instrument must observe to strike the short keys on all the letters that are sharped or flatted in the signature, throughout the whole piece of music. From this fact it follows, that the less number of sharps and flats that can be used in the signature, the easier will be the execution to the instrumental performer.

The necessity and use of the *Chromatic Scale*, at the front of the following Table of Transposition, is because the *keys* are movable, and changeable in their position, and the *letters* of the scale are permanent and fixed. Here the student will see at a glance, how the semitones run out from the chromatic scale, through all the movable scales—

which are represented in this table in the form of a ladder—preparing and adjusting the intervals of the new scales for their assumed key, both major and minor. But,

For want of room on this table, we have given only two examples of the minor scale in connection with its relative major, which, if due attention be given to this, it will be amply sufficient to give the learner a due knowledge of the minor scale in connection with the major; as the relative minor is *always* a third below or a sixth above its relative major; and the relative major a third above or a sixth below its relative minor.

The minor scale has of late been too much neglected and set aside, and we think every effort should be made to revive it again. We have as much need now to express our sorrow, humility, and penitence by the minor key, as those in former ages. (See more on minor scale, p. 45.)

TABLE OF TRANSPOSITION.

SCALES WITH SHARPS.

Chromatic Scale.	Scales of C Maj. and A Min. NATURAL.	Scale of G. ONE SHARP.	Scale of D. TWO SHARPS.	Scale of A. THREE SHARPS.	Scale of E. FOUR SHARPS.	Scale of B. FIVE SHARPS.	Scale of F♯. SIX SHARPS.
C natural							
B natural						B —8— Do	
A sharp or B flat						A♯ —7— Si	
A natural	A —8— Law			A —8— Do			
G sharp or A flat				G♯ —7— Si		G♯ —6— Law	
G natural	G —7— Sol	G —8— Do					
F sharp or G flat		F♯ —7— Si		F♯ —6— Law		F♯ —5— Sol	F♯ —8— Do
F natural	F —6— Faw						E♯ —7— Si
E natural	E —5— Mi	E —6— Law		E —5— Sol	E —8— Do	E —4— Faw	
D sharp or E flat					D♯ —7— Si	D♯ —3— Mi	D♯ —6— Law
D natural	D —4— Re	D —5— Sol	D —8— Do	D —4— Faw			
C sharp or D flat			C♯ —7— Si	C♯ —3— Mi	C♯ —6— Law	C♯ —2— Re	C♯ —5— Sol
C natural	C —8— Do C —3— Do	C —4— Faw					
B natural	B —7— Si B —2— Si	B —3— Mi	B —6— Law	B —2— Re	B —5— Sol	B —1— Do	B —4— Faw
A sharp or B flat							A♯ —3— Mi
A natural	A —6— Law A —1— Law	A —2— Re	A —5— Sol	A —1— Do	A —4— Faw		
G sharp or A flat					G♯ —3— Mi		G♯ —2— Re
G natural	G —5— Sol	G —1— Do	G —4— Faw				
F sharp or G flat			F♯ —3— Mi		F♯ —2— Re		F♯ —1— Do
F natural	F —4— Faw						
E natural	E —3— Mi		E —2— Re		E —1— Do		
D sharp or E flat							
D natural	D —2— Re		D —1— Do				
C sharp or D flat							
C natural	C —1— Do						

SCALES WITH FLATS.

Chromatic Scale.	Scale of C. Natural.	Scales of F Maj. and D Min. One Flat.	Scale of B♭. Two Flats.	Scale of E♭. Three Flats.	Scale of A♭. Four Flats.	Scale of D♭. Five Flats.	Scale of G♭. Six Flats.
C natural							
B natural							
B flat or A sharp			B♭ —8— Do				
A natural			A —7— Si				
A flat or G sharp					A♭ —8— Do		
G natural			G —6— Law		G —7— Si		G♭ —8— Do
G flat or F sharp							F —7— Si
F natural		F —8— Do	F —5— Sol		F —6— Law		E♭ —6— Law
E natural		E —7— Si					D♭ —5— Sol
E flat or D sharp			E♭ —4— Faw	E♭ —8— Do	E♭ —5— Sol		C♭ —4— Faw
D natural		D —6— Law	D —3— Mi	D —7— Si		D♭ —8— Do	B♭ —3— Mi
D flat or C sharp					D♭ —4— Faw	C —7— Si	A♭ —2— Re
C natural	C —8— Do	C —5— Sol	C —2— Re	C —6— Law	C —3— Mi	B♭ —6— Law	G♭ —1— Do
B natural	B —7— Si	C —7— Sol	B♭ —1— Do	B♭ —5— Sol	B♭ —2— Re	A♭ —5— Sol	F —3— Mi
B flat or A sharp		B♭ —6— Faw				G♭ —4— Faw	E♭ —2— Re
A natural	A —6— Law	A —5— Mi				F —3— Mi	C —1— Do
A flat or G sharp			A♭ —4— Faw	A♭ —1— Do	A♭ —5— Sol	E♭ —2— Re	
G natural	G —5— Sol	G —4— Re	G —3— Mi			C —1— Do	
G flat or F sharp					G♭ —4— Faw		
F natural	F —4— Faw	F —3— Do	F —2— Re		F —3— Mi		
E natural	E —3— Mi	E —2— Si					
E flat or D sharp			E♭ —1— Do		E♭ —2— Re		
D natural	D —2— Re	D —1— Law					
D flat or C sharp					D♭ —1— Do		
C natural	C —1— Do						

In the above Table, it will be observed, that we have ascended in each successive scale, a *fifth*, or descend a *fourth*—according to the order of inversion,—and that in the ascending scales by sharps, one additional sharp was required at each successive transposition; and in the descending scale by flats, one additional flat was required. This is the regular order of transposition, both by sharps and flats.

MINOR SCALE.

"We hardly know why it is, but tunes written in the minor scale have been exceedingly rare in some of the singing-books that have been published for a few years past. Our fathers, we know, used this scale much more extensively than we have been accustomed to do. Have we become degenerate plants of a strange vine? Has the very decided predominance given to the major scale been owing to the fact that we have come to be a very joyful and happy people; and that we have no occasion for sorrow

humiliation, penitence, sadness and grief? Many of the Psalms, if the sentiment contained in them, and the feelings expressed there, be a criterion of judgment, were sung in the minor strain. This is the natural expression of emotions of sadness, penitence, and grief. And certainly our Creator hath established the laws of the minor scale as really as he has the major scale. He has adapted that to our natures, and our natures to that, as really as he has our natures and the major scale, the one to the other. And in a world like ours there is certainly a demand for tunes written in the minor scale. As long as we live in a world of sorrow—as long as we are sinful beings—have transgressions to confess, and mercies for which to supplicate, we shall have need to do it in strains and in a manner corresponding to the feelings of the heart. But so little has this key been used of late, that many choirs know not how to perform a minor tune creditably; and many singers are highly prejudiced against it. And the reason is, not that their natures do not, at proper times require it; but because they have been educated to execute major music solely, and have no taste for any thing else; so that education and taste here do not at all answer to the demands of nature. Seldom do we hear a tune sung any where in that key, on the Sabbath at public worship, or in the social circle; and when such tunes have been selected, it has been a somewhat difficult thing to execute them, so little has the voice been accustomed to sing in this scale."

QUESTIONS.

What do we understand by the word MODE? Ans. A certain disposition of the tones and semitones of the scale, with respect to the tonic or key note.—How many modes are there in music?—How are these two modes called?—Wherein does the major mode differ from the minor?—How many different keys can be had in the scale of music?—How many major?—How many minor?—What characters are used in transposing the keys?—What effect does a sharp, placed on a letter produce?—A flat?—Of what does the Chromatic scale consist?—How many semitones does the Chromatic scale contain?—In what intervals do the major and the minor scales differ?—What is the position of the relative minor key to any major?—The relative major to any minor?—Do the major and minor keys always stand in the same relative position?

CHAPTER X.

HARMONY.

OF CHORDS, THEIR INVERSION, &c.

Sec. 49.—For the purpose of music, sounds must be agreeable in themselves; they must have that clearness which distinguishes them from mere noise, and that sweetness which distinguishes them from harsh and disagreeable sounds. A succession of single musical sounds forms MELODY; and a succession of combined melodical sounds forms HARMONY. In other words, melody consists in the agreeable succession of single sounds; and harmony consists in the succession of a combination and accordance of different sounds.

Not only may single intervals be inverted and changed, (Sec. 45,) but also the combined intervals of chords may be inverted. The Common Chord or Harmonic Triad, which is based on each letter of the scale, as its fundamental note, (see Scale, Sec. 44,) may, by inversion, assume *three* different positions on each letter; the first of each being a *direct* chord, and the other two *inverted* chords.

These Triads or common chords, in the following scale are close chords; as no chord can be formed closer together than a third. Every chord is known by its *fundamental sound;* thus the first chord presented in the following scale, is called the chord of C, because it has C for its *fundamental sound.* The chord of D has D for its *fundamental sound;* the chord of E has E, &c.

The first position of each of the following chords has its *fundamental sound* the lowest, the *third* in the middle, and the *fifth* the highest.

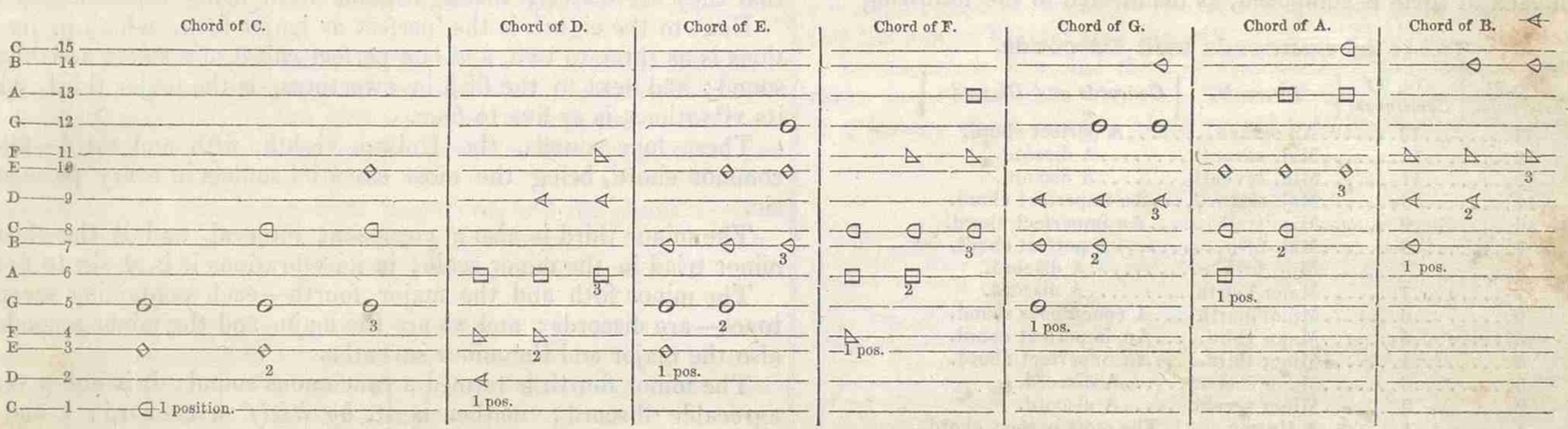
The *second* position has the *third* the lowest, the *fifth* in the middle, and the *fundamental* the highest: because the fundamental is *inverted.*

The *third* position has the *fifth* the lowest, the *fundamental* in the middle, and the *third* the highest, because the third is *inverted*.

Thus every letter has a direct chord, and two inverted chords. The *fundamental note*, of each letter is taken as *one*, from which the degrees of pitch of all the others are counted. Thus when the *first* or fundamental note is inverted it becomes an eighth; and when the third is inverted, it of course becomes a tenth from the fundamental note; but as the fundamental note by inversion, becomes *one* of a *new octave*, so the tenth may, in like manner, become a *third* in the *new octave*. (See keys on General Scale, Sec. 43.)

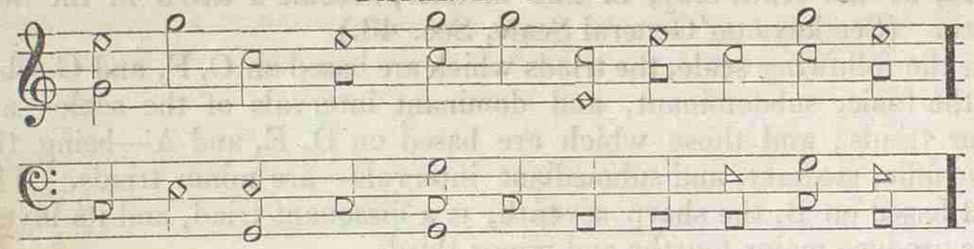
In the following scale, the triads which are based on C, F, and G—being the tonic, subdominant, and dominant intervals of the scale—are major triads; and those which are based on D, E, and A—being the supertonic, mediant, and submediant intervals—are minor triads. The triad based on B, the sharp seventh, is a dissonant triad, and its inversions produce major fourths and minor thirds.

INVERSION OF THE HARMONIC TRIAD OR COMMON CHORD.



Chords of disjoint intervals may be dispersed into greater degrees or leaps, and passing in different ways, over many intermediate intervals in proceeding from one note of the chord to the other, as in the following examples of

DISPERSED CHORDS.



Sec. 50.—As intervals or chords are *consonant* or *dissonant*, according to the degrees of sound of which they are composed,—and as there are fourteen intervals in the diatonic scale, (Sec. 45,) it will be expedient to give a representation of them, and of the number of semitones of which each of them is composed, as manifested in the following

Table of Concords and Discords.

No. of Intervals.	*No. of Semitones.*	*Intervals.*	*Concords and Discords.*
14	13	An octave	A perfect chord.
13	12	Maj. seventh	A discord.
12	11	Min. seventh	A discord.
11	10	Maj. sixth	An imperfect chord.
10	9	Min. sixth	An imperfect chord.
9	8	Maj. fifth	A perfect chord.
8	7	Min. fifth	A discord.
7	7	Major fourth	A discord.
6	6	Minor fourth	A concinnous sound.
5	5	Major third	An imperfect chord.
4	4	Minor third	An imperfect chord.
3	3	Major second	A discord.
2	2	Minor second	A discord.
1	1	A Unison	The most perfect chord.

The Unison, or the same identical sound, although it cannot properly be reckoned an *interval*, is always considered as such when employed in harmony. And as the scale of music is unlimited, we cannot see that it could be otherwise: for there are always intervals, or steps below and above, from which every interval must proceed, or step, no matter where it is found in the scale. (See note on Sec. 37.) And when the voices of the different parts of music, throughout a piece, sweetly harmonize, on the different chords, and close on a unison, must they not close on an interval of the scale?

The unison is an accordance or coincidence of sound proceeding from an equal number of vibrations of sounding bodies in a given time, and is the most perfect of all the musical sounds in the whole scale of music. (See vibration note, page 38.)

Next to the unison is the octave, which consists in a double number of vibrations in a given time, and is so sweet a chord, with the unison that they are scarcely distinguishable from being the self-same sound.

Next to the eighth is the perfect or major fifth, which in its vibrations is as three to two, and is a perfect chord of a sweet and charming sound; and next to the fifth in sweetness, is the major third, which in its vibrations, is as five to four.

These four sounds, the Unison, eighth, fifth and third—form the common chord, being the most essential sounds in every piece of music.

The minor third is also a consonant interval, and is the third of a minor triad in the minor scale; in its vibrations it is as six to five.

The minor fifth and the major fourth—each containing seven semitones—are discords; and so are the major and the minor seconds; and also the major and the minor sevenths.

The minor fourth is termed a concinnous sound; it is not a very disagreeable discord; neither is it, *by itself*, a concord: 1 and 4 are rather dissonant, but when six is added they become consonant. Also 5 and 8 do not perfectly accord; but when 3 is introduced they become concordant.

The major and minor sixths—the one containing 10 semitones and

the other 9, are both imperfect chords, though they are frequently used in harmony.

The foregoing order of consonant and dissonant intervals, in the diatonic scale, is applicable to all the octaves in the scale of music, no matter to how many octaves the General Scale may ascend or descend. For in like manner as 1, 3, 5, 8, in the first octave harmonize, so will 8, 10, 12, 15, harmonize in the second; 15, 17, 19, 22, in the third, &c. All the octaves are the same, except as they differ in gravity and acuteness. If 1, 8, 15, and 22, the fundamental notes of four octaves rising in acuteness, were sounded together by musical voices, it would produce a volume of sound which could not easily be distinguished from being the self-same sound proceeding from one voice. The same effect will be produced by striking four keys of the same letter at once, on a well-tuned instrument.

Sec. 51.—The chief excellence of harmony, or music performed in different parts, consists in a proper succession of the fundamental chords of the scale; a due order of the different notes in their inversions; and the enchaining and binding together the chords in their harmonical progression.

The tonic or key note is the most important, and the chord based on it is the principal one in every piece of music, both in the major and minor keys. Regularly every tune both begins and ends with the tonic chord.

Next to the key note, the dominant or fifth of the scale takes rank. It occurs more frequently in a piece of music than any other note, as by far the greater number of chords in ordinary tunes contain it. For this reason, and because it is the base note which regularly leads to a final close, it is called the *dominant.* The chord based on this note is also called the dominant chord, which occurs more frequently than any other except the chord of the tonic. In modulation by sharps, the dominant is also the key note of the nearest relative key.

The subdominant is the next note of importance in the scale, because its chord has the *tonic* for its *fifth.* In modulation by flats, it is the key note of the second relative key, having the original key note for its dominant.

NOTE.—As the dominant is a fifth above the tonic, and is the nearest relative key in the *ascending scale,* and to which the tonic is transposed by sharps; so the subdominant is a fifth below the tonic, and is the nearest relative key in the *descending scale,* and to which the key is transposed by flats. Hence the name *sub*-dominant.

The submediant is the third in relative importance, as its chord has two notes in common with the tonic chord, and must hence intimately blend, as also enchain with the other chords. This note is also the principal chord or tonic of the relative minor key. (See inversion of the Harmonic Triads, &c., Sec. 49.)

In the minor key, the third of the scale, or the tonic of the relative major key, frequently occurs. These chords have likewise two notes in common, which sweetly blend together in harmonical progression.

QUESTIONS.

What is the quality of good musical sounds?—In what does melody consist?—In what harmony?—How many positions can the common chord assume by inversion?—Can each letter of the scale be made the fundamental note of the common chord?—What is the first position of the chord of each letter called?—What are the inverted positions called?—What is the difference between the major and the minor triads?—What is a close chord?—A dispersed chord?—Is the unison an interval in the scale of music?—How can it be an interval when it is identical? Ans. Because wherever it is found in the scale, there is an interval below or above, from which it takes its steps?—Which are the intervals in the scale that compose the common chord?—Are the minor fifth and major fourth concords or discords?—How many semitones does each of them contain?—How many intervals does the diatonic scale contain?—If there are but eight intervals in the octave, how can you get fourteen?—Are the major and the minor sixths consonant or dissonant intervals?—Will the consonant intervals in one octave be consonant throughout all the octaves in the General Scale?—What is the chief excellence of harmony?—Which is the most important chord?—The next of importance to the tonic?—The next of importance to the dominant?—The next to the subdominant?

CHAPTER XI.

DYNAMICS.

MUSICAL ELOCUTION.

Sec. 52.—A good quality of tone is an essential property to dynamic expression; and that quality consists in *purity*, *fulness* and *firmness*.

A tone is PURE, when it is clear and smooth, having no extraneous sounds mixed with it; such as hissing screaming or mumbling sounds. Impurity of sound is often produced by an improper position of the mouth.

A tone is FULL, when it is delivered in a free and unconstrained use of the appropriate organs of sound, and with a good volume of voice. Faintness of sound is often produced by a careless or negligent use of the vocal organs.

A tone is FIRM, which is correctly given, and held steadily, without change during the whole length of the note; being perfectly under the control of the performer.

Hence, striking below the proper sound and sliding up to it, as from *five* to *eight*, &c. A wavering or trembling of the voice; and a change just at the close of a tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases, should be carefully guarded against and avoided. Moreover, the voice may be rendered disagreeable by being too *nasal*, *labial*, *dental*, or *guttural*: that is, it may be forced too much through the nose, the lips, the teeth, or be formed too deeply in the throat. All these disagreeable sounds should be carefully corrected.

The most effectual way to correct these errors in producing sounds, is to let the pupil sound on the syllable *awe*, frequently, by marking the position of the vocal organs while sounding, and then proceed sounding the syllables which are applied to the notes, keeping the vocal organs, as much as possible, in the same position while sounding them. By this process the voice will acquire both strength and sweetness, and free itself from every disagreeable impediment. Care, however, should be taken that the voice be not made too guttural by this process.

A blending of the words when applied to music is an injury to good performance, and impairs and lessens the power of music. And, as many who read with a clear and distinct articulation, are apt to slide into this error, when *singing*, it is deemed expedient to give a few examples, to show where the blending of words, not only debases the sentence, but in some instances perverts the meaning of the phrase. For instance:

Example 1.	A storm that last..still morning,
For	A storm that lasts till morning.
Ex. 2.	He is content in..neither place,
For	He is content in either place,
Ex. 3.	Over waste..sand deserts,
For	Over wastes and deserts.
Ex. 4.	Who ever heard of such a..notion,
For.	Who ever heard of such an ocean.
Ex. 5.	Swee..tis the da..yof sacre..drest,
For.	Sweet is the day of sacred rest.
Ex. 6.	O com..man..dlet us worship,
For.	O come and let us worship,
Ex. 7.	My hear..tshall trium..phin the Lord,
For	My heart shall triumph in the Lord,
Ex. 8.	Call whil..e may be foun..Doh see..kim while..e's near,
For	Call while he may be found, Oh seek him while he's near.
Ex. 9.	Ser..vim wi..thall thy art..an min Dan..dworshi..pim with fear,
For	Serve him with all thy heart and mind, And worship him with fear.
Ex. 10.	He by hi..zown almighty wor..Dwill all your fear..sremove,
For	He by his own almighty word Will all your fears remove.

Besides this we sometimes hear the words *when*, *where*, *while* &c., pronounced in singing, as if they were written, whe..en, whe..are, whe..ile, &c.—All such incorrect and corrupt pronunciation and articulation has a tendency to obscure the expression and destroy the beauty of the sentence.

Note.—Whenever the teacher discovers a fault, let him first point it out and imitate it himself, and afterwards give the true style of performance; then let him require the pupils to imitate both the correct and incorrect examples. It is not enough for the teacher to say that a fault exists; he must actually point it out, and exhibit it by his own performance; and this over and over again, until the pupils obtain a clear perception of it, and know both how to produce it, and how to correct and avoid it.

Sec. 53.—One of the greatest excellencies of sacred vocal music, is that strict union which should ever subsist between the words and the music. Hence the first object of the chorister is, to choose a tune to which the words are suited or ally themselves, both in sentiment and quality. Much of the beauty and strength of sacred music depends upon this. For psalms and hymns of prayer and supplication, a minor key should generally be chosen, because it is of a plaintive, soft, and melting quality: and for those of praise and thanksgiving, a major key, because it is of a cheerful, lively, and animating quality. This may be considered a general rule, yet there may be some exceptions, as some tunes of the major key partake, in some measure, of the soft, gentle, and subduing qualities of the minor, and some of the minor key, in some degree, partake of the enlivening and cheering qualities of the major. Hence, as there are psalms and hymns which contain devotional matter, of both prayer and praise intermingled, so there are tunes suited for all those poetical productions which are adapted to the emotions of the pious mind. Now, when the poetry is truly expressive, and thus adapted to music, there is something grand and subduing in the harmonious progression of full chords, which brings a calm over the soul, rivets the attention, and enraptures the feelings in view of the sentiment, and thus produces a frame of mind, in the Zion traveler, which is highly devotional.

Sec. 54.—In the connection of words with musical sounds, good elocution is necessary, as well for the vocal musician as for the orator. Every word to which music is applied, should be pronounced distinctly and grammatically. The sound should be prolonged entirely on the vowel, and the mouth kept open in one fixed position from the beginning to the end of the sound, and the consonants before and after the vowels forcibly and quickly, yet distinctly articulated. Without this, little expression can be given to vocal music; and for good and dignified performance it is indispensably necessary that it be strictly observed.

Every word, and every sentence, should be pronounced, in singing, with a clear voice, and with the same distinctness as when spoken or read; so that the sentiment of the poetry when united with the sound of music, be well understood. For to "Sing with the Spirit and to sing with the understanding also," those heaven-inspiring words in unison with the sweet strains of music, with their soft and soothing accents, is what has such a benign and powerful influence over the human mind. And when singers can realize the subject, and enter into the proper feeling and spirit of the poet, there is but little danger of not producing dynamic expression and musical elocution. And nothing can compensate for a want of feeling, and the realization of the expression of the poetry; because in the performance, the tone, the graces in the modulation of the voice, and sound, should all be suited to the subject which the poetry expresses, which is the *only true guide* to dynamical expression and musical elocution.

Note.—"Writers have attempted, with great ingenuity, to lay down rules for the varieties of expression; but whoever undertakes to follow rules in giving expression, presents us with a mere skeleton, without life and animation. Every appearance of effort disgusts us.... True expression clothes her song in characteristic display of grace, majesty, and pathos; not a single note will be breathed in vain. She wisely considers that ornament should ever be subordinate to the sentiment, and that the grand end of the composition is to speak to the judgment as well as the hearing. The most common mistake with composers and church choirs is, in attempting to express words and not ideas.—Singing the word *small* with such softness as scarcely to be heard, or exerting all the powers of the lungs on the word *large*, is punning, not expressing; trifling with the words and neglecting the sentiment. Instead of considering how this or that word should be executed, the first object should be to study the true meaning and character of the subject, so that effect may not only be given to a word here and a word there, but the sense of the whole sentence expressed, so as to be understood and *felt*. It is true, the expression of the whole is conveyed by appropriate emphasis

on particular words, but it is not simply the words which demand emphasis, but their connection with the sentence. Religious feeling is full of dignified and placid joy, of which the gentle swelling of the emphatic words gives the most appropriate idea.

"Many terms are prefixed, by composers, to the several strains, as directions for the performer. These terms are usually Italian, such as *Andanti*, *Affetuoso*, &c.—In following such directions, there is danger in attempting to express what the performer does not actually feel. In such a case the effect will often be ludicrous; and at best can but astonish us with the art and dexterity manifested. In true expression, the composer and performer are lost sight of; the attention is riveted, and the feelings enraptured in view of the sentiment."—PORTER'S MUS. CYCLOPEDIA.

In all vocal performance of sacred music, singers should enter into those emotions which are expressed by the poetry. They should avoid a dull, heavy, unfeeling style of performance, and cultivate that which comes from the heart,—which has some soul, some meaning, and which is appropriate to the words and music. There is something in the nature of musical tones when combined with *sacred poetry*, which is heavenly and divine; and in the pious mind, produces that lowly prostration of soul, and those pure affections with which we ought to approach the throne of the Deity.

—:o:—

ORIGIN AND UTILITY OF MUSIC.

"The capacity of the human mind for poetry and music has been common to every age and nation; and though too generally perverted to evil and sinful purposes, it was doubtless originally implanted by the CREATOR, for wise and holy reasons, and should be consecrated to His service and glory. Accordingly, hymns or songs of praise form a considerable portion of the Sacred Scriptures, some of which were composed on particular occasions, and sung as a part of solemn worship at the time or afterward, in commemoration of the transactions celebrated in them.—Ex. 15; 1 Sam. 2; 2 Sam 22.

But it was not with man that this heavenly science originated. It claims to have descended from the skies. For when the Lord "laid the foundations of the earth.... the morning-stars sang together, and all the sons of God shouted for joy." Job 38: 4–7. And at the nativity of CHRIST, when there appeared to the shepherds "a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will towards men." From this we may readily infer, that these heavenly songsters were no strangers in Eden, in that day, when the Creator himself walked and talked with his earth-born children in Paradise, and that the sound was prolonged by them in that blissful and happy place.

Hence sacred song is coeval with the creation; and the first music of the human voice must have been a holy exercise of a joyous ascription of praise to the bountiful Lord and Creator. And how consoling and heart-cheering has this heavenly science ever since proven to the people of God, both under the Old and the New Testamant dispensation, in awakening and strengthening their devotional affections, when holding communion with the Father of Mercies!

What a high rank did music obtain under King David, that sweet singer of Israel, and his son Solomon, who not only cultivated it to a high extent, but by the inspiration of the Spirit of God, furnished materials for the devotional exercises, which are highly valued by the people of God, and have been added to the inspired volume. How great must their influence have been, in promoting this heavenly science, when, at the dedication of the Temple, there were about four thousand singers and players on instruments, (according to 1 Chron. 23: 5.) who performed together with so much accuracy, that their sounds were as ONE SOUND to be heard in praising the Lord. And when they lifted up their voice, with the trumpets and cymbals, and instruments of music, and praised the Lord, the house was filled with a cloud, even the house of the Lord: so that the Priests could not stand to minister by reason of the cloud: for the glory of the Lord had filled the house of God. 2 Chron. 5: 7–14.

"We can scarcely enlarge our thoughts to conceive the effects which these high praises of God, sung by so vast a multitude, with harmonious elevation of heart and voice, on these joyful occasions, must have produced. It naturally leads us to consider the songs of the redeemed of the Lord in glory: and perhaps we are not, in this world, capable of more just and spiritual ideas of them, than are suggested by these subjects, though we may be sure that they are unspeakably more sublime, enlarged, and refined."

"Hear I or deam I hear their distant strains,
Sweet to the soul, and tasting strong of heaven."

"How holy, how glorious is the God we worship! How wonderful are his perfections! 'It is good to sing praises unto his name,' from the affections of an overflowing heart. What can be more delightful than songs of joy issuing from lips that taste the love of God! Such were the Psalms of David, and such the songs of the primitive christians, the martyrs, and the reformers. Such are the songs we should cultivate. They will prove a rich foretaste of joys unseen and eternal."

HARMONIA SACRA.

"A Poet he, and touched with heav'ns own fire,
Who with bold rage or solemn pomp of sounds,
Inflames, exalts, and ravishes the soul:
Now tender, plaintive, sweet almost to pain
In love dissolves you; now in sprightly strains
Breathes a gay rapture through your thrilling breast;
Or melts the heart with airs divinely sad:
Or wakes to horror the tremendous strings.
Such was the Bard, whose heavenly strains of old,
Appeased the fiend of melancholy Saul."—Armstrong.

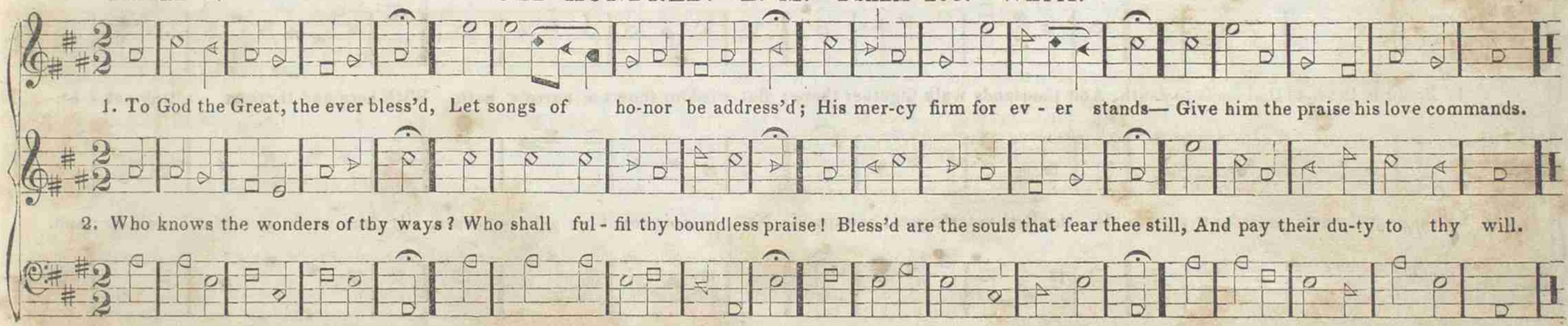
—:o:—

PART I.

Containing the Most Appropriate Tunes of Different Metres, for Public Worship.

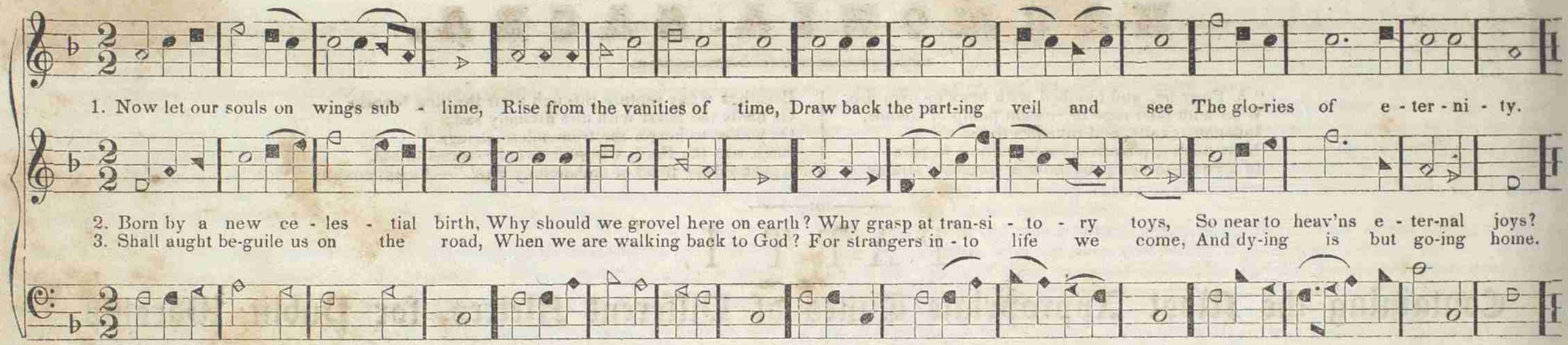
—:o:—

Metre 1. OLD HUNDRED. L. M. Psalm 106.—Watts.



METRE 1.

NEWRY. L. M. HYMN 278.—VILLAGE HYMNS.

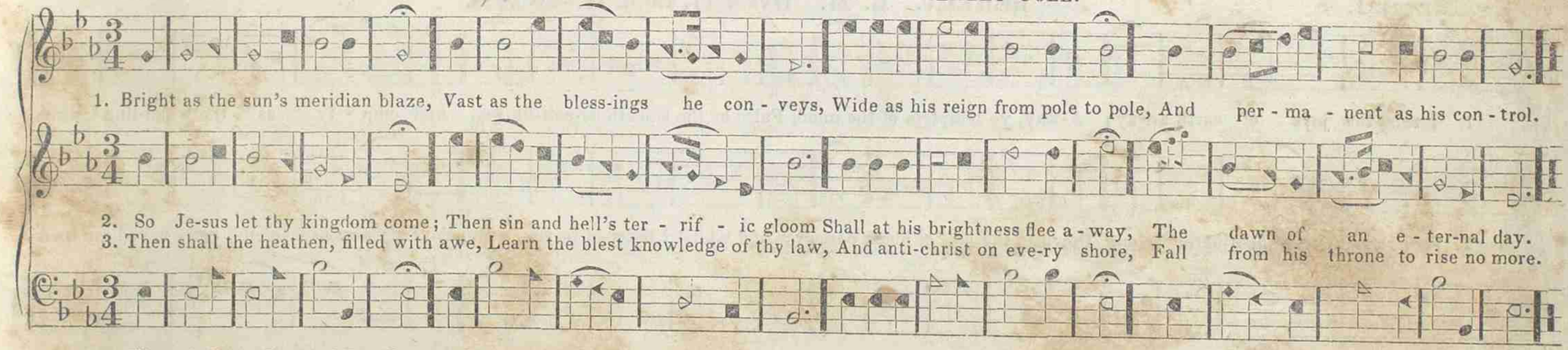


METRE 1.

WINDHAM. L. M. HYMN 158. BOOK II.—WATTS.

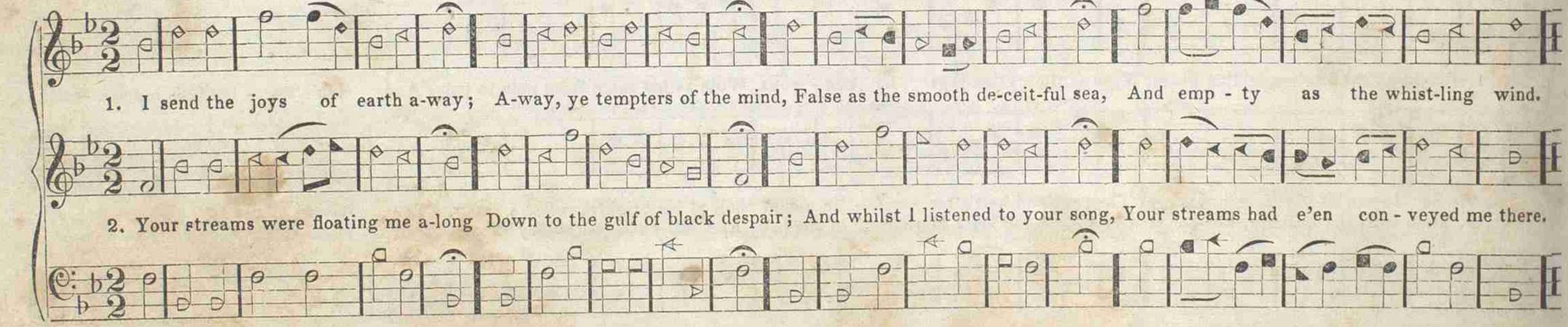
METRE 1. UXBRIDGE. L. M. HYMN 123.—RIPPON.

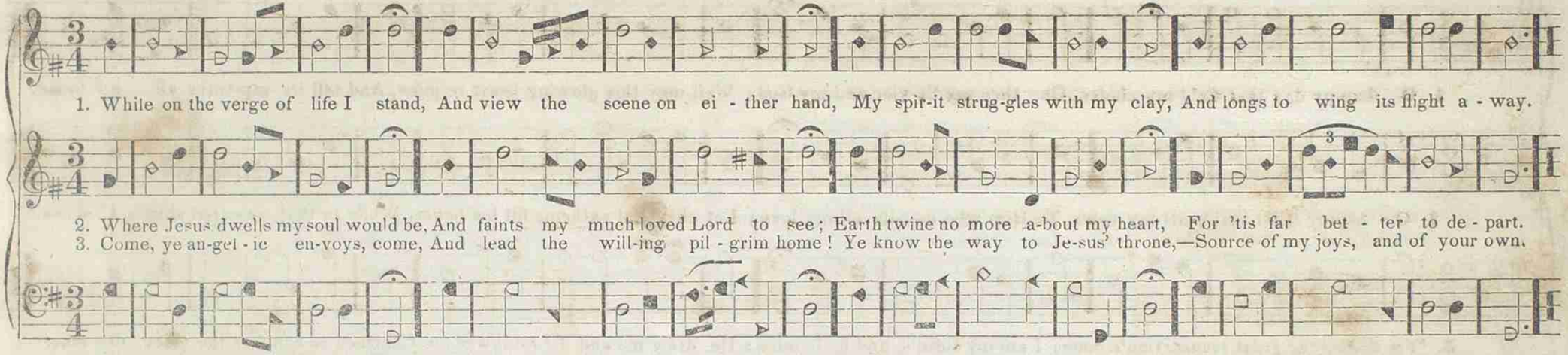
METRE 1. LUTON. L. M. HYMN 285.—ASSEMBLY COLL.



METRE 1. SALEM. L. M. HYMN 115.—VILL. HYMNS.

METRE 1. BERLIN. L. M. HYMN 11, BOOK II.—WATTS.





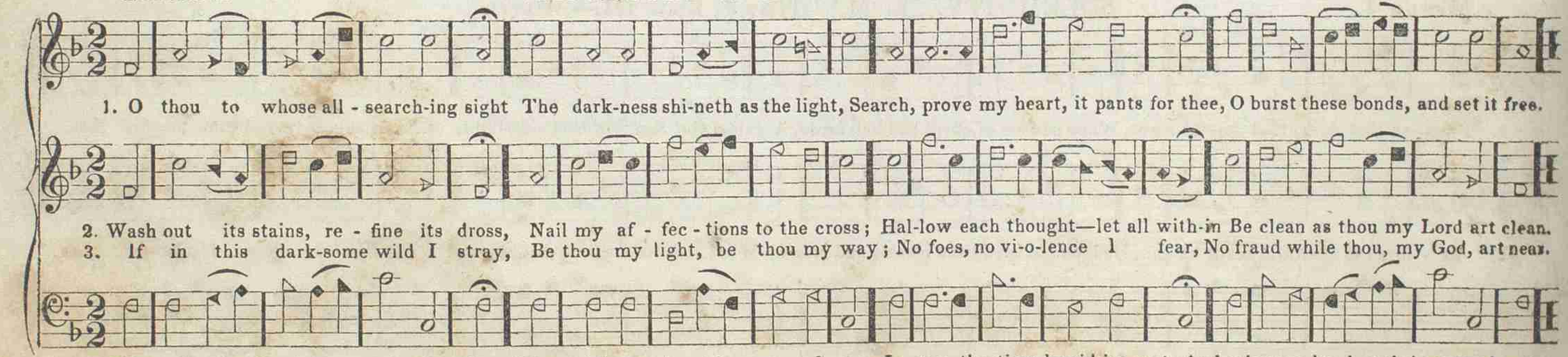
1. While on the verge of life I stand, And view the scene on ei - ther hand, My spir-it strug-gles with my clay, And longs to wing its flight a - way.
2. Where Jesus dwells my soul would be, And faints my much loved Lord to see; Earth twine no more a-bout my heart, For 'tis far bet - ter to de - part.
3. Come, ye an-gel - ic en-voys, come, And lead the will-ing pil - grim home! Ye know the way to Je-sus' throne,—Source of my joys, and of your own.
4. That blissful in - ter-view, how sweet, To fall trans - port-ed at his feet: Raised in his arms to view his face, Through the full beamings of his grace.
5. As with a ser-aph's voice to sing! To fly as on a che-rub's wing! Performing with un-wea-ried hands, The present Sa-vior's high commands.

METRE 1. SOLEMNITY. L. M. HYMN 1, BOOK III.—WATTS.

1. 'Twas on that dark, that doleful night, When powers of earth and hell arose, A-gainst the Son of God's de-light, And friends betrayed him to his foes.
2. Be - fore the mournful scene be-gan, He took the bread and bless'd and break; What love thro' all his actions ran! What wondrous words of grace he spake.
3. "This is my bo - dy broke for sin, Re-ceive and eat the living food;" Then took the cup and bless'd the wine; "'Tis the new cov'-nant in my blood."
4. For us his flesh with nails was torn, He bore the scourge, he felt the thorn; And justice pour'd upon his head Its hea-vy ven-geance in our stead.

METRE 1. GRAVITY. L. M. HYMN 120.—SACRED SONGS.

METRE 1. ALFRETON. L. M. HYMN 116.—METH. COLL.

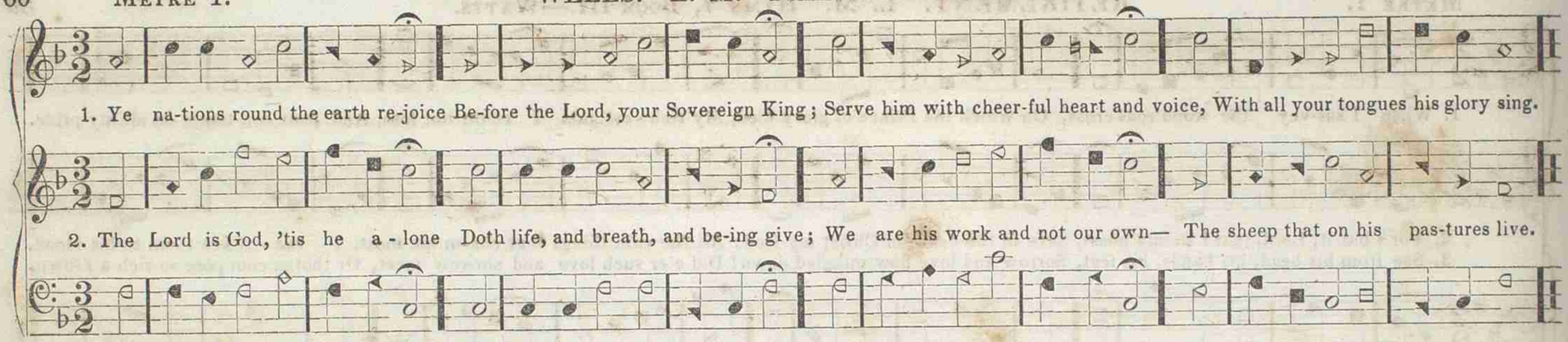


1. When I sur-vey the wond'rous cross, On which the Prince of glory died, My rich - est gain I count but loss, And pour con-tempt on all my pride.
2. For - bid it, Lord, that I should boast, Save in the death of Christ my God; All the vain things that charm me most, I sac - ri-fice them to his blood.
3. See from his head, his hands, his feet, Sorrow and love flow mingled down! Did e'er such love and sor-row meet, Or thorns com-pose so rich a crown.
4. His dy - ing crim-son like a robe, Spreads o'er his bo - dy on the tree; Then am I dead to all the globe, And all the globe is dead to me.
5. Were the whole realm of nature mine, That were a pres - ent far too small; Love so a - maz - ing, so di - vine, Demands my soul, my life, my all.

1. Lo! round the throne at God's right hand, The saints in countless myriads stand, Of eve-ry tongue redeemed to God, Ar - rayed in gar-ments washed in blood.
2. Through tribulation great they came: They bore the cross, despised the shame: From all their la-bors now they rest, In God's e - ter - nal glo - ry blest.
3. Hun-ger and thirst they feel no more; Nor sin, nor pain, nor death de-plore: The tears are wiped from every eye, And sor - row yields to end - less joy.
4. They see their Sa-vior face to face, And sing the tri-umphs of his grace; Him day and night they ceaseless praise; To him their loud ho - san - nas raise.
5. Wor-thy the Lamb for sinners slain, Thro' end-less years to live and reign; Thou hast redeemed us by thy blood, And made us kings and priests to God.

METRE 1.

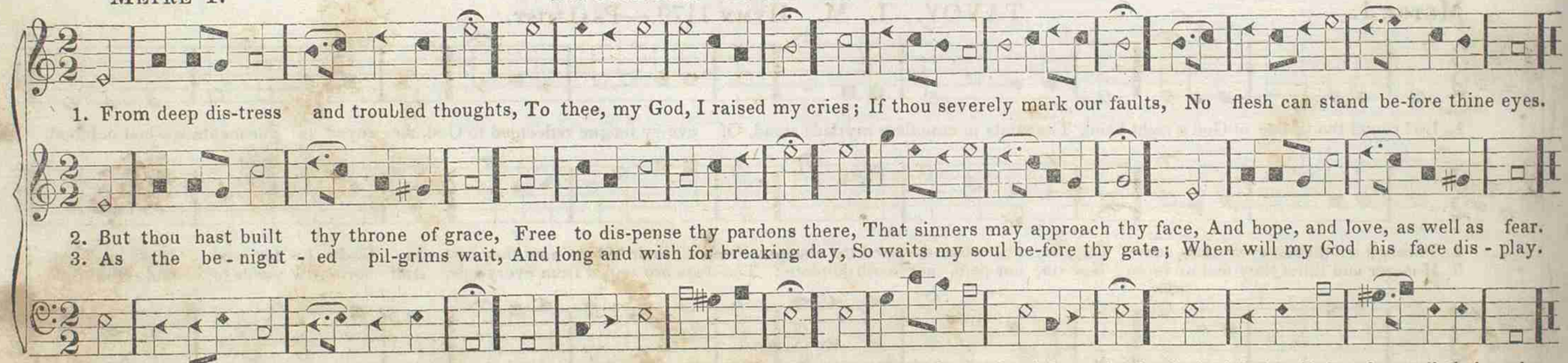
WELLS. L. M. PSALM 100.—WATTS.



1. Ye na-tions round the earth re-joice Be-fore the Lord, your Sovereign King; Serve him with cheer-ful heart and voice, With all your tongues his glory sing.
2. The Lord is God, 'tis he a-lone Doth life, and breath, and be-ing give; We are his work and not our own— The sheep that on his pas-tures live.
3. En-ter his gates with songs of joy—With prais-es to his courts re-pair, And make it your di-vine em-ploy To pay your thanks and honors there.
4. The Lord is good, the Lord is kind, Great is his grace, his mer-cy sure; And the whole race of man shall find, His truth from age to age en-dure.

METRE 1.

BOURBON. L. M. PSALM 130.—WATTS.



1. From deep dis-tress and troubled thoughts, To thee, my God, I raised my cries; If thou severely mark our faults, No flesh can stand be-fore thine eyes.
2. But thou hast built thy throne of grace, Free to dis-pense thy pardons there, That sinners may approach thy face, And hope, and love, as well as fear.
3. As the be-night-ed pil-grims wait, And long and wish for breaking day, So waits my soul be-fore thy gate; When will my God his face dis-play.
4. My trust is fix'd up-on thy word, Nor shall I trust thy word in vain; Let mourning souls ad-dress the Lord, And find re-lief from all their pain.
5. Great is his love, and large his grace, Through the redemption of his Son; He turns our feet from sinful ways, And pardons what our hands have done.

1. Je-sus ! dear name, how sweet it sounds ! Replete with balm for all our wounds : His word declares his grace is free, Come, need-y sin - ner, "come and see."

2. He left the shining courts on high, Came to our world to bleed and die ; Je-sus the Lord hung on a tree ; Come, thoughtless sin - ner, "come and see."

3. Your sins did pierce his bleeding heart, Till death had done its dread-ful part ; His boundless love extends to thee ; Come, trembling sin - ner, "come and see."
4. His blood can cleanse the foulest stain, Can make the vi - lest sin - ner clean ; This fountain open stands for thee ; Come, guilt-y sin - ner, "come and see."

METRE 1. MAGDEBURG. L. M. PSALM 103, PART I.—WATTS.

1. Bless, O my soul, the liv - ing God, Call home thy thoughts that rove abroad ; Let all my powers within me join In work and wor - ship so di - vine.

2. Bless, O my soul, the God of grace ; His fa-vors claim the highest praise ; Why should the wonders he hath wrought Be lost in si - lence and for-got.
3. 'Tis he, my soul, that sent his Son To die for crimes which thou hast done : He owns the ransom, and for-gives The hour-ly fol - lies of our lives.

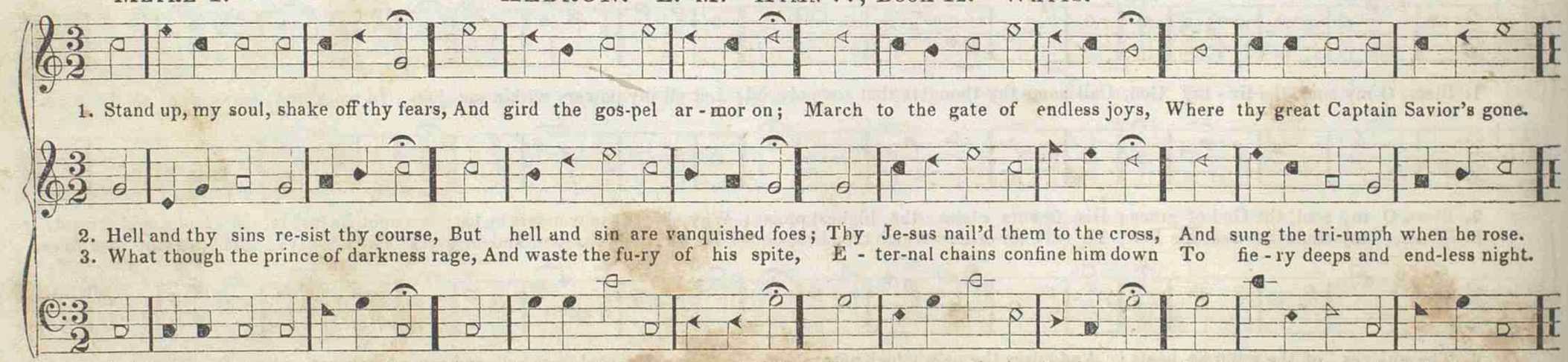
4. The vi - ces of the mind he heals ; And cures the pain which nature feels ; Redeems the soul from hell, and saves Our wasting lives from threatning graves.
5. Our youth decayed, his power repairs ; His mer-cy crowns our grow-ing years ; He fills our store with eve-ry good, And feeds our souls with heavenly food.

METRE. 1

KEDRON. L. M. HYMN 136.—RIPPON.

METRE 1.

HEBRON. L. M. HYMN 77, BOOK II.—WATTS.

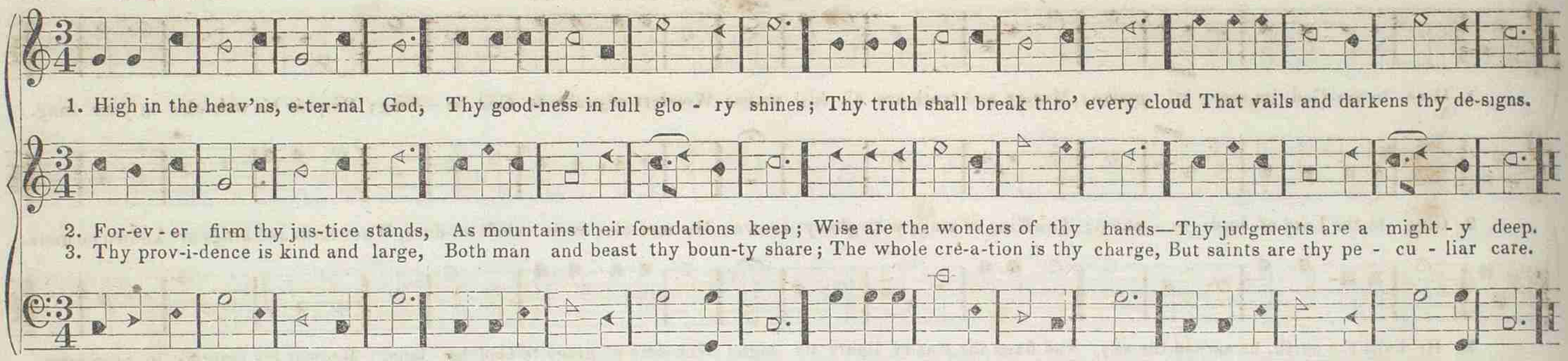


1. Give to our God im-mor - tal praise; Mer-cy and truth are all his ways; Wonders of praise to God be - long; Re-peat his mer-cies in your song.
2. Give to the Lord of lords re - nown; The King of kings with glo-ry crown; His mer-cies ev-er shall en-dure, When lords and kings are known no more.
3. He built the earth, he spread the sky, And fixed the star-ry lights on high: Won-ders of grace to God be - long, Re-peat his mercies in your song.
4. He fills the sun with morn-ing light, He bids the moon di - rect the night: His mercies ev-er shall endure, When suns and moons shall shine no more.

METRE 1. TENDER THOUGHT. L. M. HYMN 42.—RIPPON.

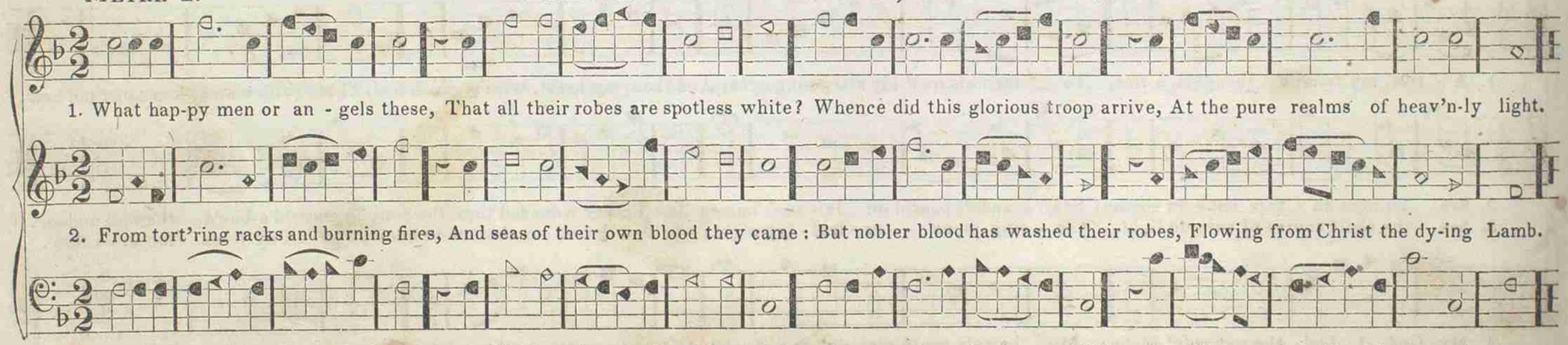
1. A - rise, my tend'rest thoughts, a-rise, To torrents melt my streaming eyes; And thou, my heart, with anguish feel, Those evils which thou canst not heal.
2. See hu-man na - ture sunk in shame; See scandals pour'd on Je - sus' name; The Father wounded thro' the Son; The world a-bus'd, the soul undone.
3. See the short course of vain de-light, Clo - sing in ev - er - last - ing night;—In flames that no abatement know, Tho' bri-ny tears for ev-er flow.
4. My God, I feel the mournful scene; My bowels yearn o'er dy - ing men! And fain my pity would reclaim, And snatch the fire-brands from the flame
5. But fee - ble my com - pas-sion proves, And can but weep where most it loves; Thy own all-sav-ing arm employ, And turn these drops of grief to joy.

METRE 1. PROVIDENCE. L. M. PSALM 36.—WATTS.



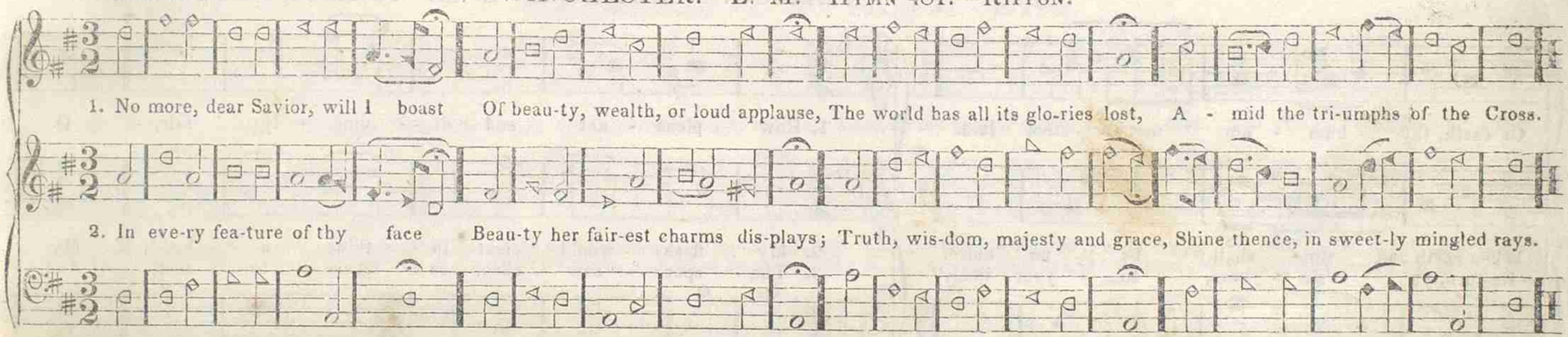
1. High in the heav'ns, e-ter-nal God, Thy good-ness in full glo - ry shines; Thy truth shall break thro' every cloud That vails and darkens thy de-signs.
2. For-ev - er firm thy jus-tice stands, As mountains their foundations keep; Wise are the wonders of thy hands—Thy judgments are a might - y deep.
3. Thy prov-i-dence is kind and large, Both man and beast thy boun-ty share; The whole cre-a-tion is thy charge, But saints are thy pe - cu - liar care.
4. My God, how ex-cel-lent thy grace; Whence all our hope and comfort springs, The sons of A-dam in dis - tress, Fly to the shad - ow of thy wings.
5. From the pro-vis - ion of thy house We shall be fed with sweet re - past; There mer-cy like a riv-er flows, And brings salvation to our taste.
6. Life, like a foun-tain, rich and free, Springs from the pres-ence of my Lord; And in thy light our souls shall see The glories promised in thy word.

METRE 1. BREWER. L. M. HYMN 40, BOOK I.—WATTS.



1. What hap-py men or an - gels these, That all their robes are spotless white? Whence did this glorious troop arrive, At the pure realms of heav'n-ly light.
2. From tort'ring racks and burning fires, And seas of their own blood they came: But nobler blood has washed their robes, Flowing from Christ the dy-ing Lamb.
3. Now they approach th' Almighty throne, With loud ho-san-nas night and day; Sweet anthems to the great Three-One Measure their bless'd e-ter - ni - ty.
4. No more shall hunger pain their souls; He bids their parching thirst be gone, And spreads the shadow of his wings To screen them from the parch-ing sun.

METRE 1. WINCHESTER. L. M. HYMN 481.—RIPPON.



METRE 1. AMANDA. L. M. PSALM 90.—WATTS.

1. Through eve-ry age, e - - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne ere heaven was made,
2. Long hadst thou reigned ere time be - gan, Or dust was fash - ioned in - to man, And long thy king-dom shall en - dure,
3. But man, weak man, is born to die, Made up of guilt and van - i - ty; Thy dread-ful sen-tence, Lord, was just;
4. A thous-and of our years a - mount Scarce to a day in thine ac - count; Like yes - ter-day's de - part - ed light,
5. Death, like an o - ver - flow - - ing stream, Sweeps us a - way; our life's a dream; An emp - ty tale; a morn - ing flower,

METRE 1. ADISHAM. L. M. PSALM 84, PART I.—WATTS.

1. How pleas - ant and di - vine - ly fair, O
2. My flesh would rest in thine a - - bode; My
3. The spar - row choos - es where to rest, And
4. Bless'd are the saints who sit on high, A -
5. Bless'd are the souls who find a place, With -

Or earth, thy hum - ble foot - stool laid.
When earth and time shall be no more.
"Re-turn, ye sin - ners, to your dust."
Or the last watch of end - - ing night.
Cut down and with - - ered in an hour.

METRE 1. ROCKBRIDGE. L. M. PSALM 92.—WATTS.

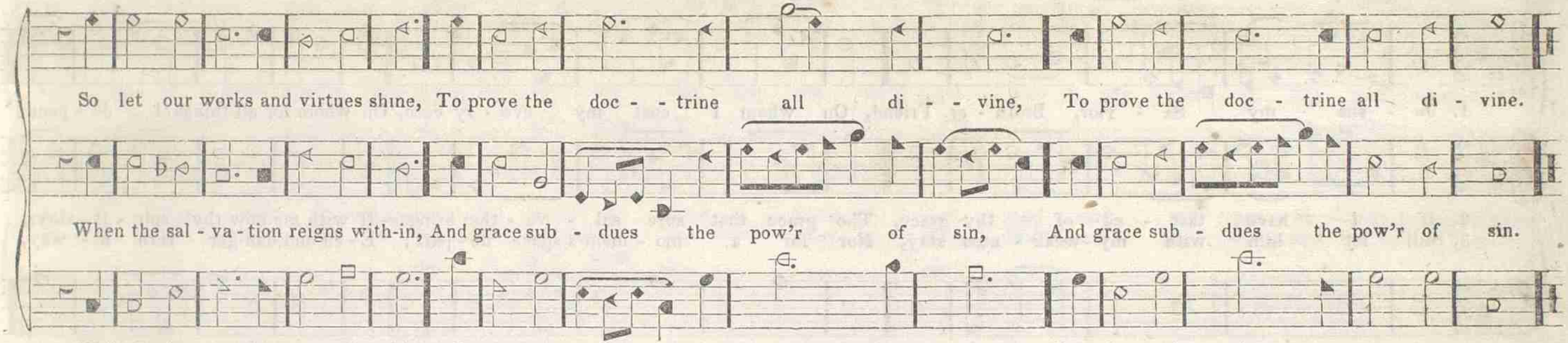
METRE 1. SHOEL. L. M. HYMN 78, BOOK 1.—WATTS.

1. Who is this fair One in dis - tress, That tra - vels through the wil - der - ness? And press'd with sor-rows and with sins,
2. This is the spouse of Christ our God, Bought with the treas - ures of his blood; And her re - quest, and her com - plaint,
3. O let my name en - grav - en stand Both on thy heart and on thy hand; Seal me up - on thine arm, and wear
4. Strong - er than death thy love is known, Which floods of wrath could nev - er drown; And hell and earth in vain com - bine,
5. But I am jeal-ous of my heart, Lest I should once from thee de - part; Then let thy name be well im - press'd,

METRE 1. KIMBOLTON. L. M. HYMN 132, BOOK I.—WATTS.

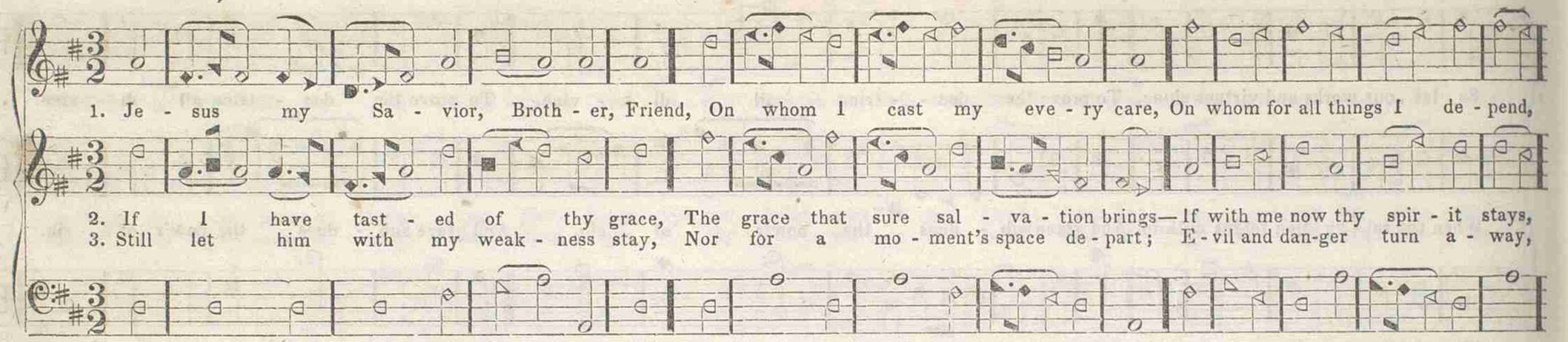
On her be - - lov - ed Lord she leans.
Is but the voice of eve - ry saint.
The pledge of love for ev - er there.
To quench a fire so much di - vine.
As a fair sig - net, on my breast.

1. So let our lives and lips ex - press, The ho - ly gos - pel we pro - fess;
2. Thus shall we best pro - claim a - broad The hon - or of our Sa - vior God,
3. Our flesh and sense must be de - nied, Pas-sion and en - vy, lust and pride;
4. Re - li - gion bears our spir - - its up, While we ex-pect that bless - ed hope,

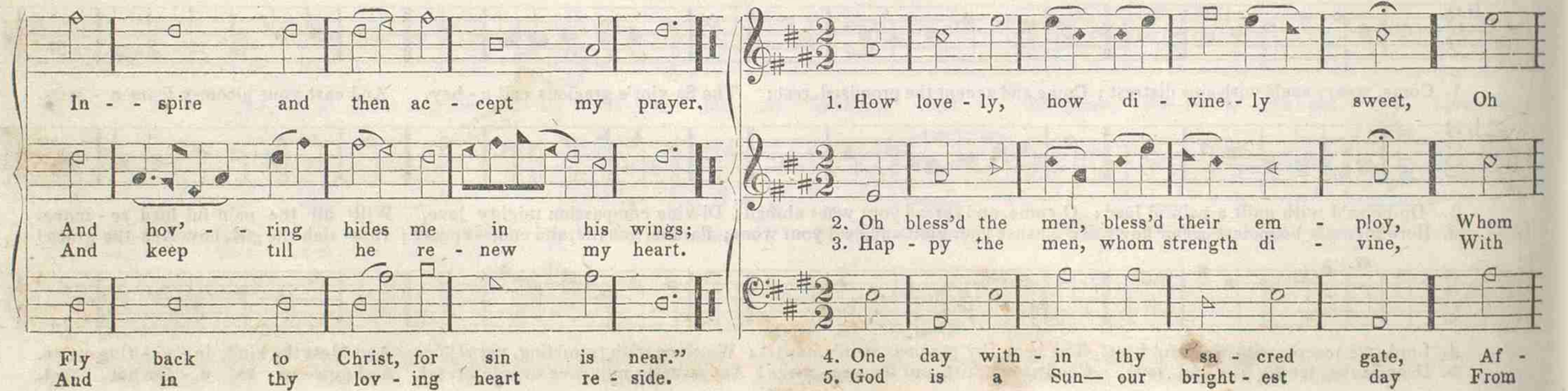


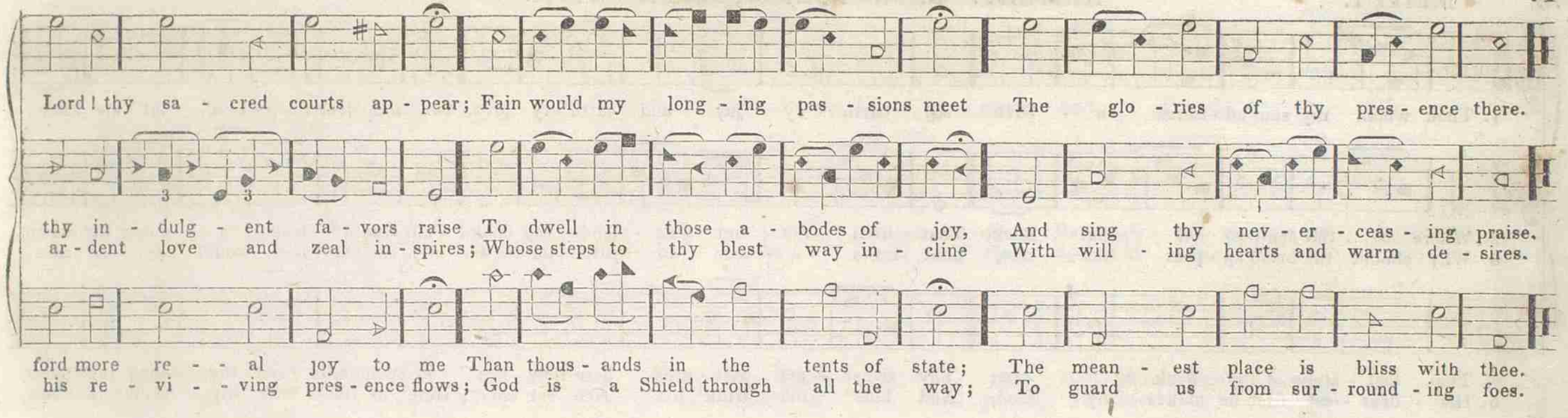
METRE 1. RADNOR. L. M. HYMN 117.—RIPPON.

METRE 1. NEW SABBATH. L. M. HYMN 158.—METH. COLL.



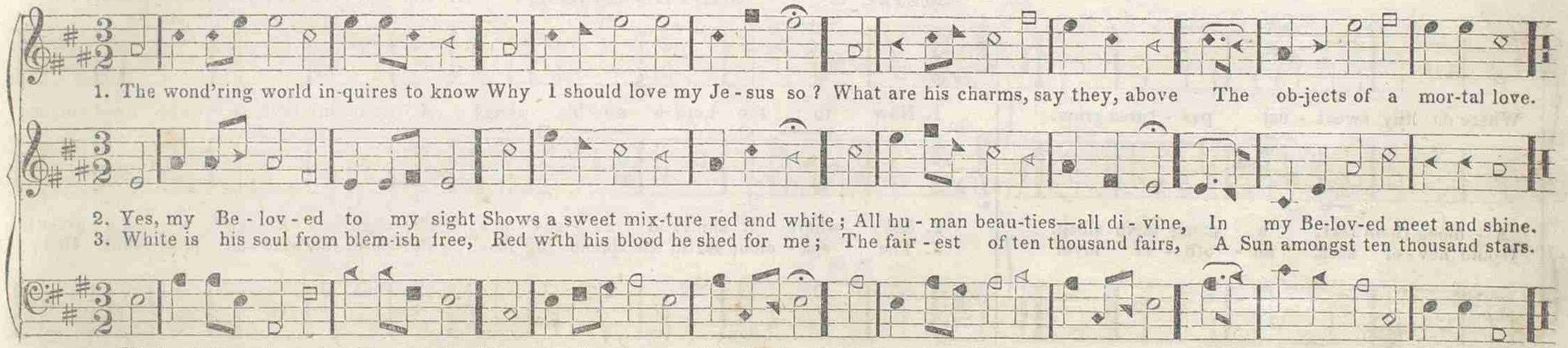
METRE 1. PORTUGAL. L. M. HYMN 343.—RIPPON.



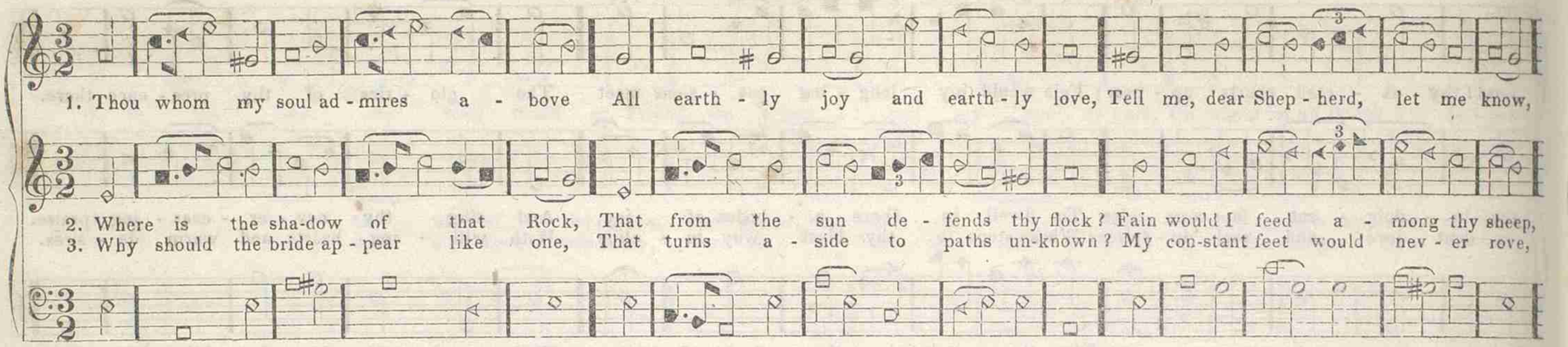


METRE 1.

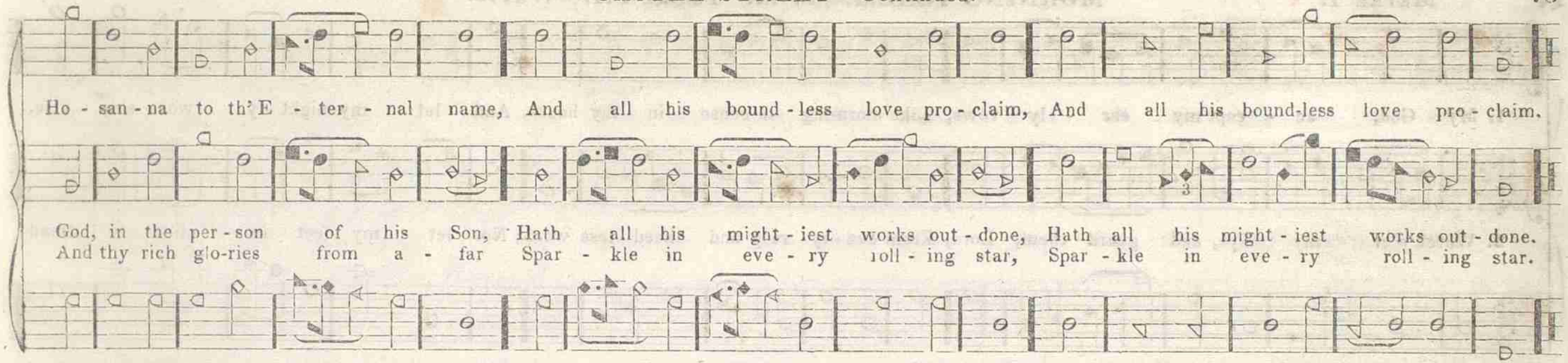
ABINGDON. HYMN 75, BOOK I.—WATTS.



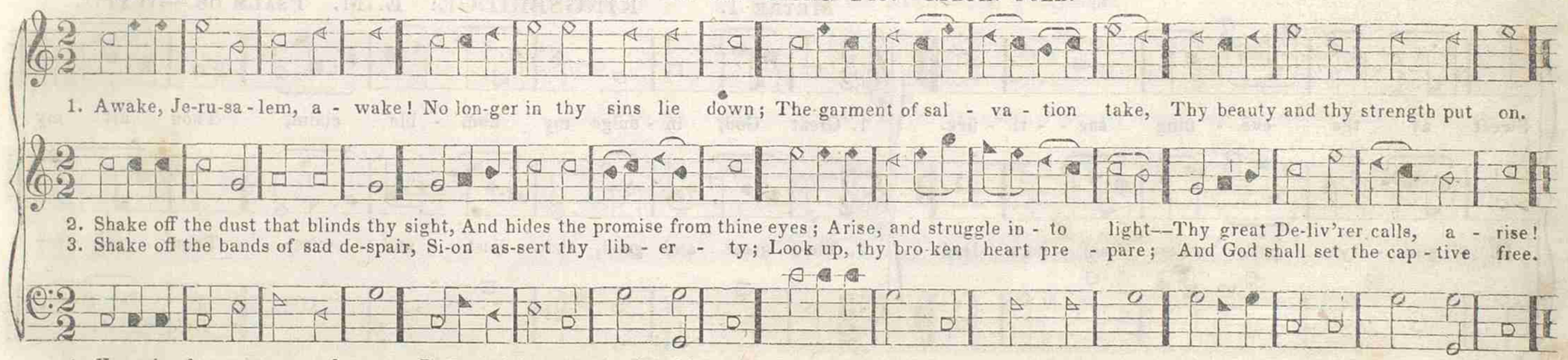
METRE 1. ARMLEY. L. M. HYMN 67, BOOK I.—WATTS.



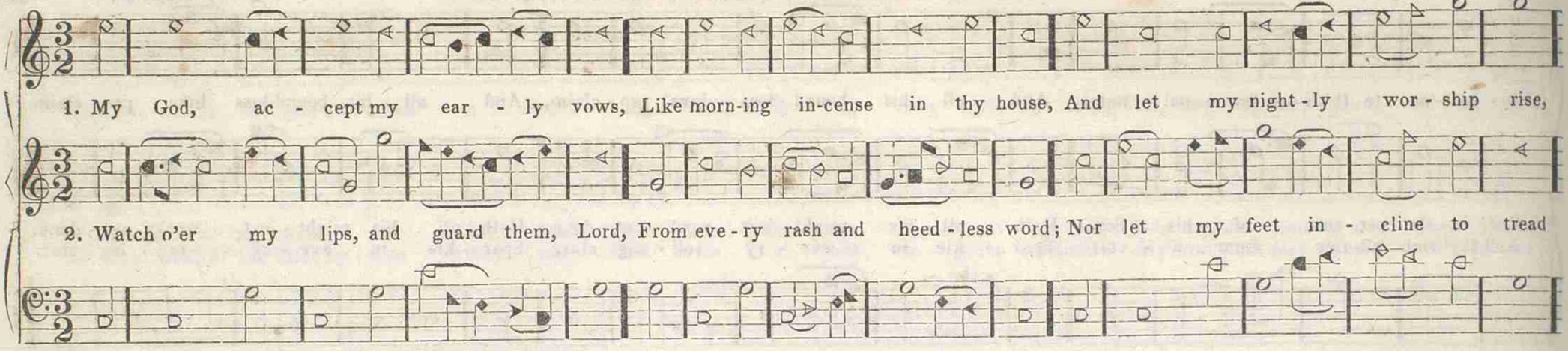
METRE 1. CASTLE STREET. L. M. HYMN 47, BOOK II.—WATTS.



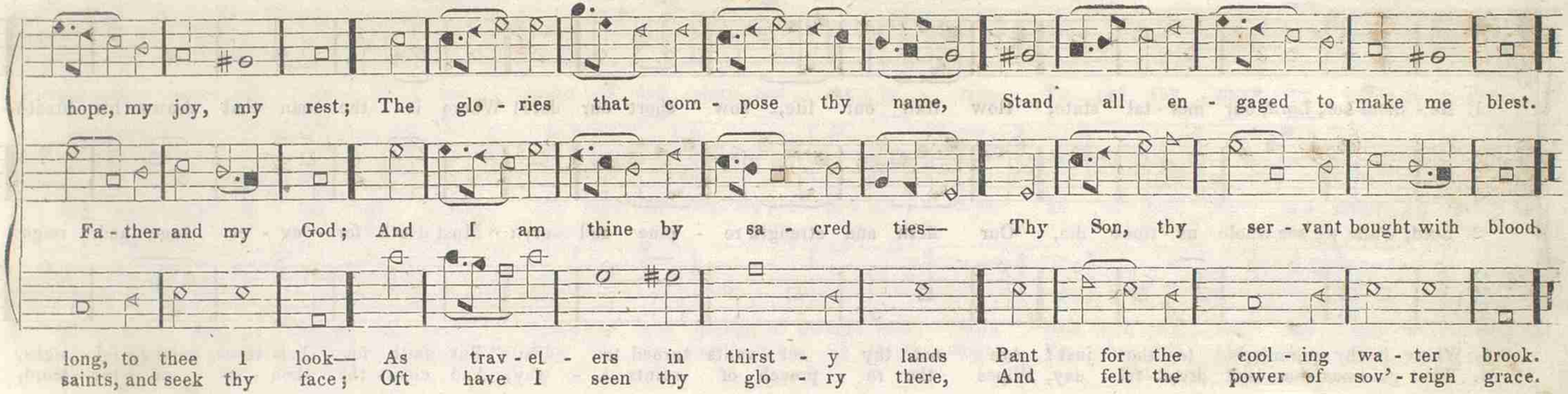
METRE 1. ORLAND. L. M. HYMN 145.—METH. COLL.



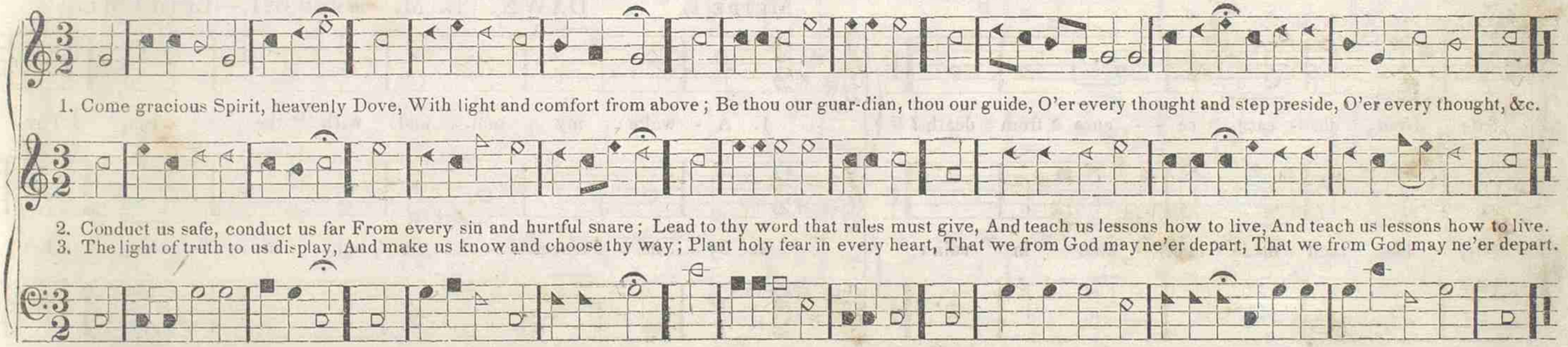
METRE 1. MORNING PSALM. L. M. PSALM 141.—WATTS.



METRE 1. KINGSBRIDGE. L. M. PSALM 63.—WATTS.



METRE 1. BRIDGEWATER. L. M. HYMN 211.—CH. PSALMIST.

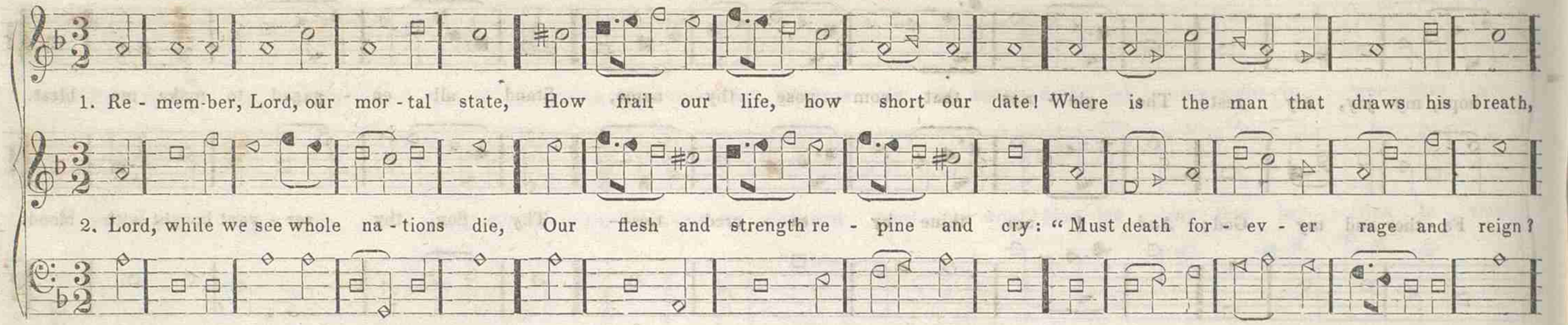


1. Come gracious Spirit, heavenly Dove, With light and comfort from above; Be thou our guar-dian, thou our guide, O'er every thought and step preside, O'er every thought, &c.

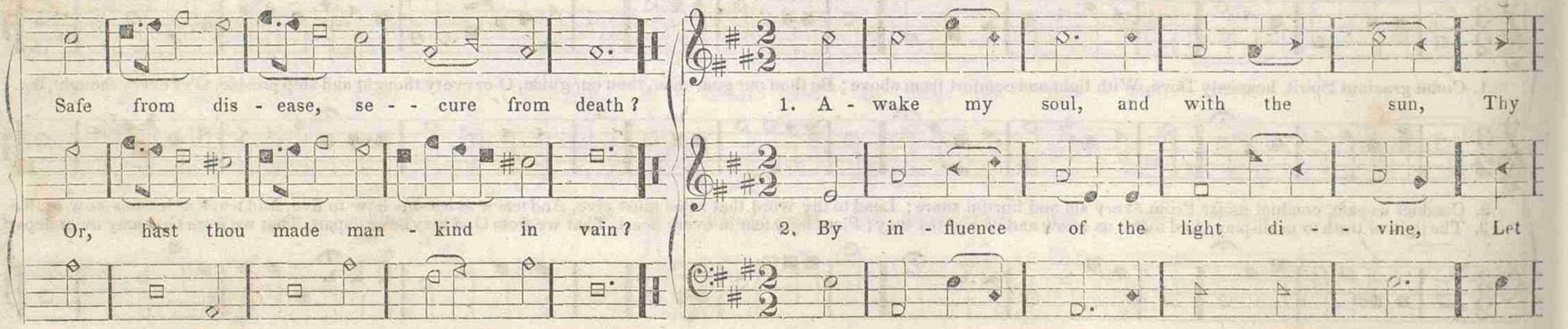
2. Conduct us safe, conduct us far From every sin and hurtful snare; Lead to thy word that rules must give, And teach us lessons how to live, And teach us lessons how to live.
3. The light of truth to us display, And make us know and choose thy way; Plant holy fear in every heart, That we from God may ne'er depart, That we from God may ne'er depart.

4. Lead us to holiness, the road That we must take to dwell with God; Lead us to Christ the living way, Nor let us from his pastures stray, Nor let us from his pastures stray.
5. Lead us to God, our fi-nal rest, In his enjoyment to be bless'd; Lead us to heaven, the seat of bliss, Where pleasure in per-fec-tion is, Where pleasure is per-fec-tion is.

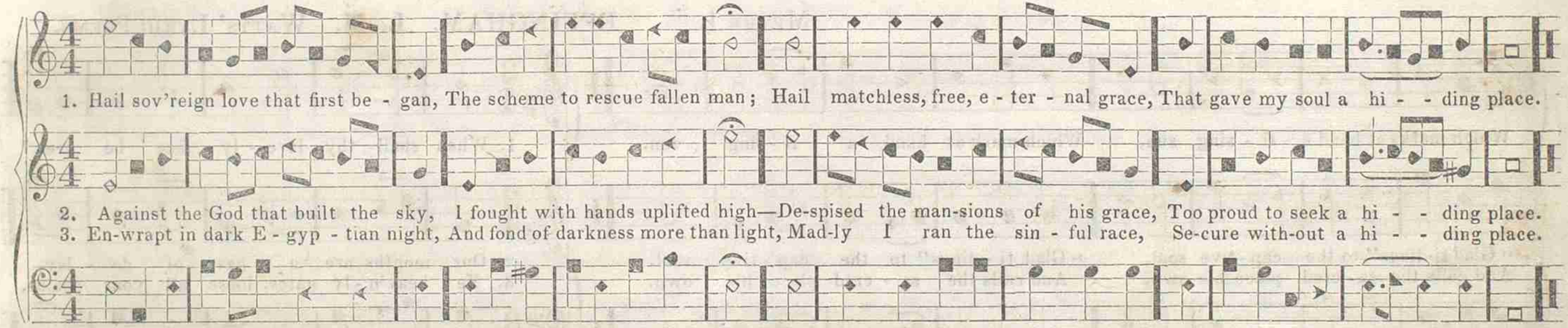
Metre 1. BROOKFIELD. L. M. Psalm 89, Part VI.—Watts.



Metre 1. DAWN. L. M. Hymn 621.—Luth Coll.

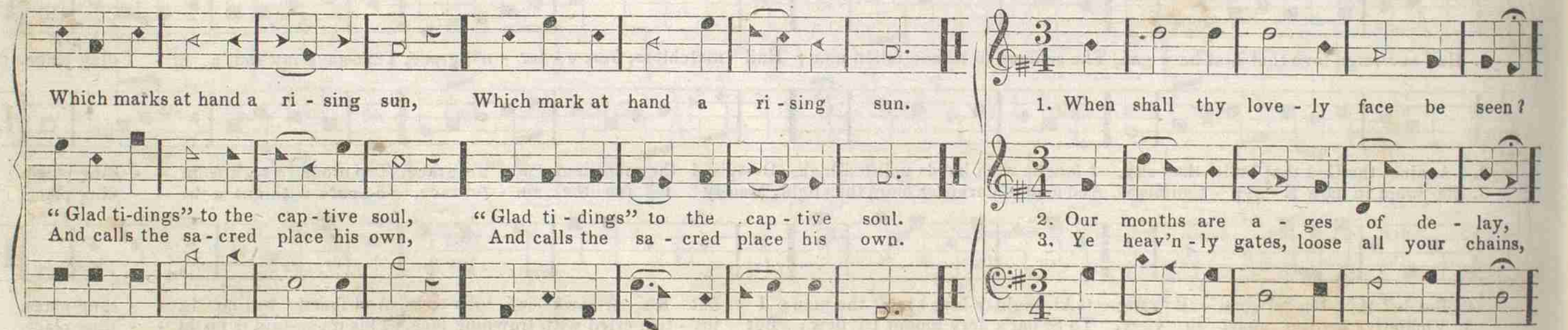


METRE 1. HIDING PLACE. L. M. HYMN 111.—CHRISTIAN LYRE.



METRE 1. PARK STREET. L. M. HYMN 513.—CH. PSALMODY.

METRE 1. EFFINGHAM. L. M. WATTS' LYRIC POEMS.



When shall our eyes be - hold our God! What lengths of dis-tance lie be - tween, And hills of guilt a hea - vy load.

And slow - ly eve - ry mo - ment wears: Fly wing-ed time and roll a - way, These te - dious rounds of slug - gish years.
Let the e - ter - nal pil - lars bow; Bless'd Sav-ior, cleave the star - ry plains, And make the crys - tal moun - tains flow.

And pray and wait the gen' - ral doom; Come thou the soul of all our joys, Thou THE DE - SIRE OF NA - TIONS, come.
Our flesh lies pant - ing, Lord, for thee, And eve - ry limb and eve - ry joint, Stretch - es for im - mor - tal - i - - ty.

METRE 1.

VESTAL. L. M. HYMN 277.—VIRGINIA SELEC.

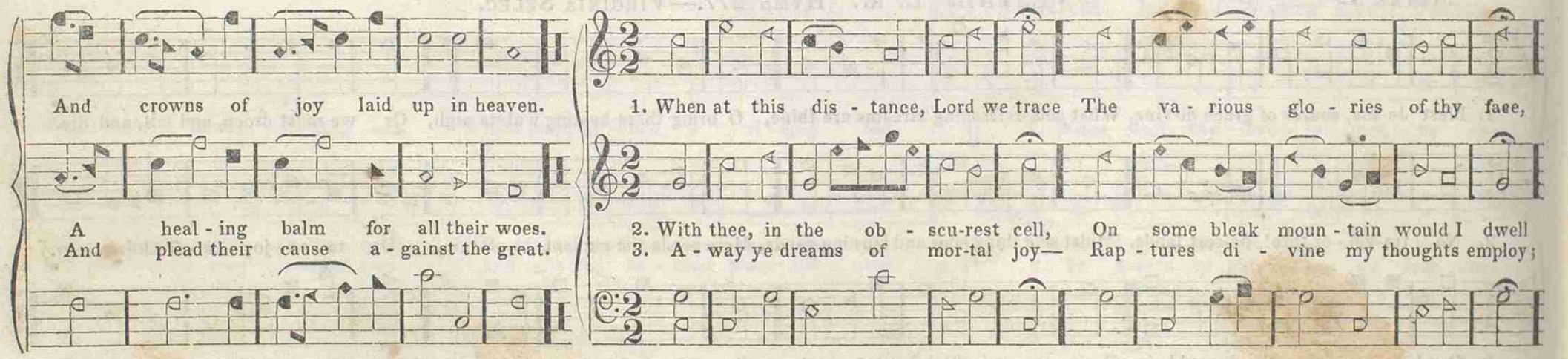
1. Blest Je-sus, source of grace di-vine, What soul-refreshing streams are thine, O bring these healing waters nigh, Or we must droop, and fall, and die.

2. No tra-vel - er thro' de-sert lands, 'Midst scorching suns and burning sands, More needs the current to ob-tain, Or to en - joy re - fresh-ing rain.

3. Our long-ing souls a-loud would sing, Spring up, ce-lest-ial fountain, spring; To an a - bund - ant riv-er flow, And cheer this thirst-y land be - low.
4. May this blest riv - er near my side Through all the des-ert gent-ly glide; Then in Im-man-uel's land above, Spread to a sea of joy and love.

METRE 1. DANVERS. L. M. HYMN 102, BOOK I.—WATTS.

METRE 1. HAMILTON. L. M. HYMN 135.—RIPPON.



What trans - port pours o'er all our breast, And charms our cares and woes to rest, And charms our cares and woes to rest.

Rath - er that pomp - ous courts be - hold, And share their gran - deur and their gold, And share their grandeur and their gold.
I see the King of glo - ry shine, And feel his love, and call him mine, And feel his love, and call him mine.

And bid - ding earth - ly scenes fare - well, Cried, "Lord, 'tis pleas - ant here to dwell," Cried, "Lord, tis pleasant here to dwell."
That grand as - sem - bly would we join, Where all thy saints a - round thee shine, Where all thy saints a-round thee shine.

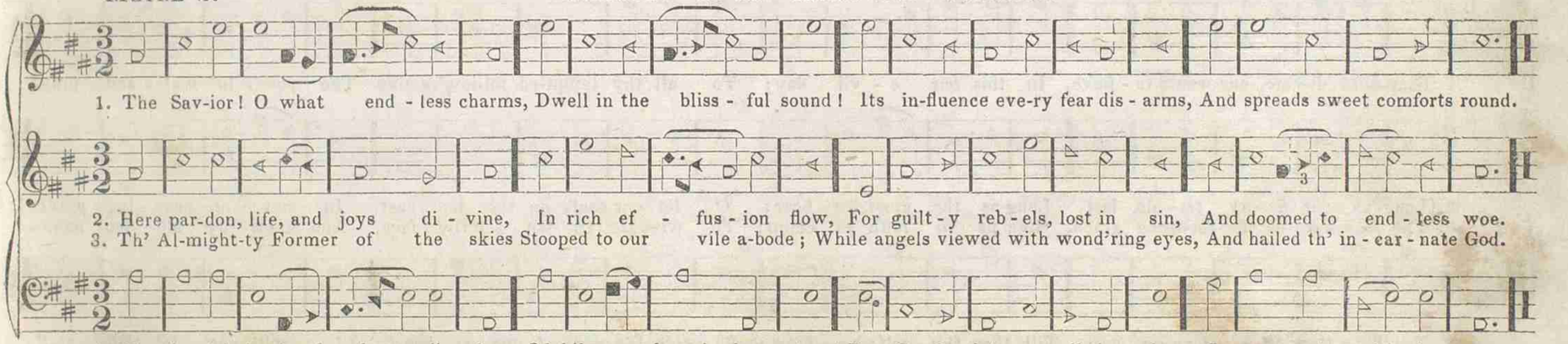
METRE 1. CONFORMITY. L. M. HYMN 243.—ASSEM. COLL.

1. Je - sus my Sa - vior, let me be More per - fect - ly conform'd to thee; Im-plant each grace, each sin dethrone, And form my temper like thine own.
2. My foe, when hun-gry, let me feed, Share in his grief, sup - ply his need, The haughty frown may I not fear, But with a low-ly meekness bear.
3. Let the en - ven-om'd heart and tongue, The hand out-stretch'd to do me wrong, Ex-cite no feel - ing in my breast But such as Je-sus once ex-pressed.
4. To oth - ers let me al - ways give What I from oth-ers would receive; Good deeds for e-vil ones re - turn, Nor when provoked with anger burn.
5. This will pro-claim how bright and fair The pre - cepts of the gos-pel are; And God him-self, the God of love, His own re-semblance will approve.

METRE 1. GILGAL. L. M. HYMN 139, BOOK II.—WATTS.

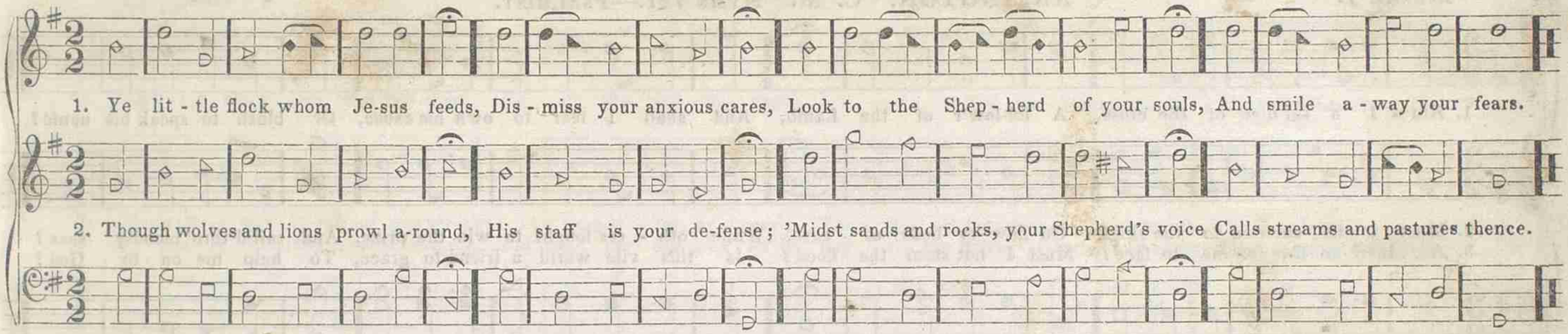
METRE 1. REPOSE. L. M. HYMN 312.—CH. PSALMODY.

METRE 2. BARBY. C. M. HYMN 309.—PSALMIST.

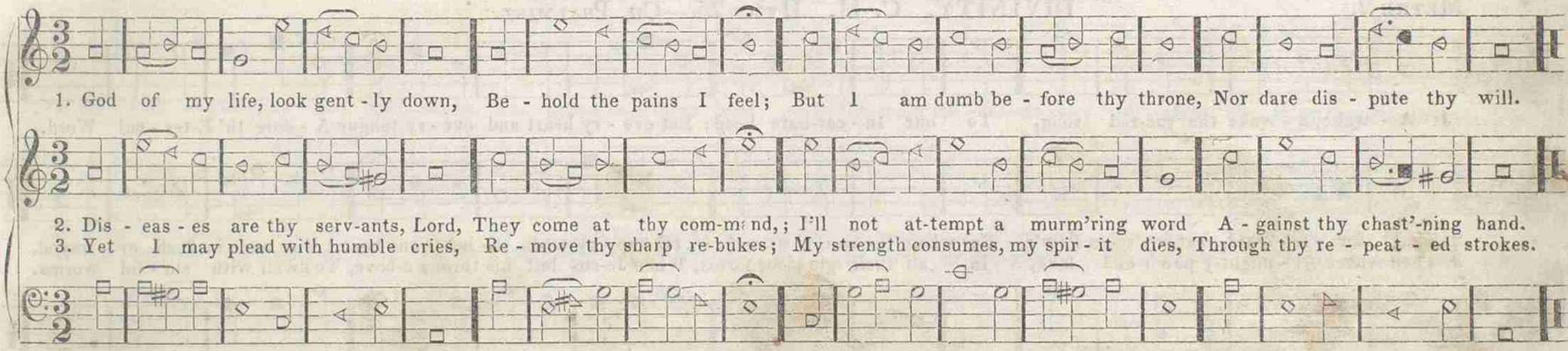


METRE 2. DUBLIN. C. M. PSALM 130.—WATTS.

METRE 2. BALERMA. C. M. HYMN 550.—VA. SELEC.



METRE 2. CROWLE. C. M. PSALM 39, PART III.—WATTS.

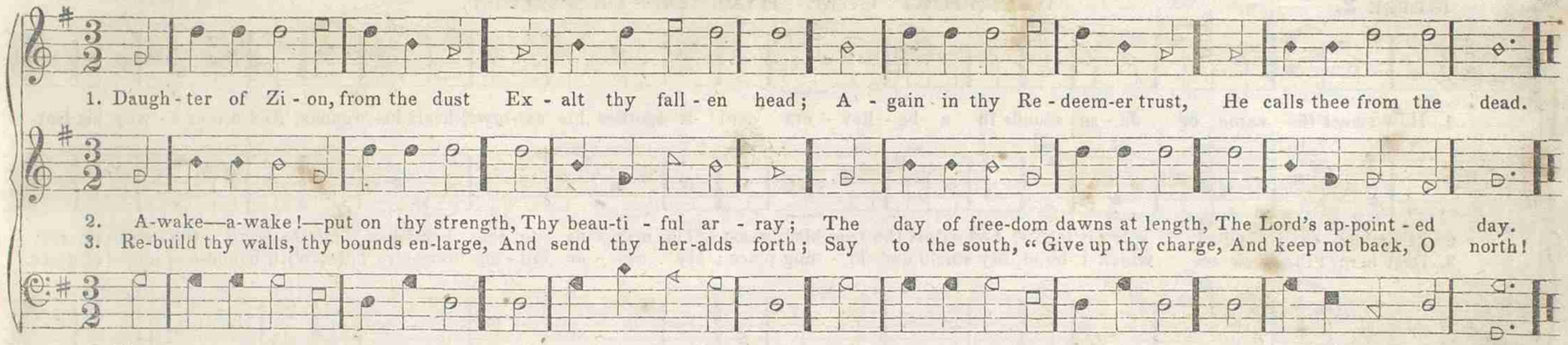


METRE 1. ARLINGTON. C. M. HYMN 721.—PSALMIST.

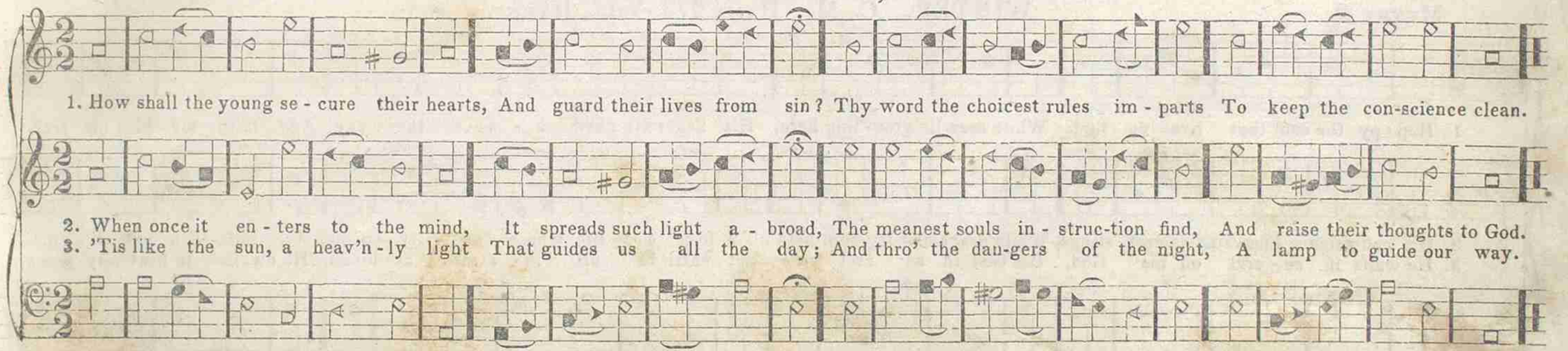
1. Am I a sol-dier of the cross, A fol-low'r of the Lamb, And shall I fear to own his cause, Or blush to speak his name?
2. Must I be car-ried to the skies On flow'-ry beds of ease, While oth - ers fought to win the prize, And sail'd thro' blood-y seas?
3. Are there no foes for me to face? Must I not stem the flood? Is this vile world a friend to grace, To help me on to God?
4. Sure I must fight if I would reign, In-crease my cour - age Lord; I'll bear the toil, en - dure the pain, Sup - port - ed by thy Word.
5. The saints in all this glo-rious war, Shall con-quer tho' they die; They see the tri - umph from a - far, And seize it with their eye.

METRE 2. DIVINITY. C. M. HYMN 75.—CH. PSALMIST.

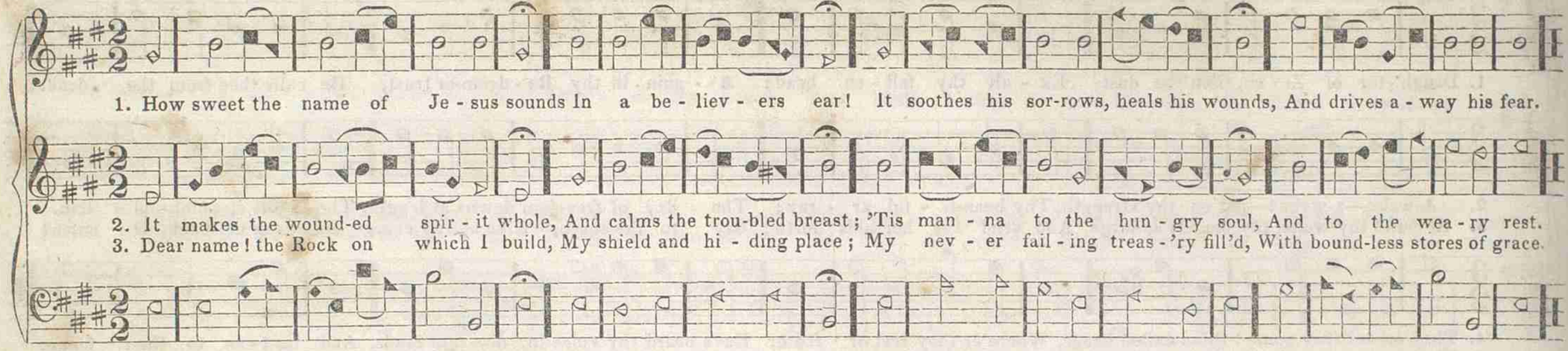
1. A - wake, a - wake the sac-red song, To our In - car-nate Lord; Let eve - ry heart and eve - ry tongue A - dore th' E-ter - nal Word.
2. That aw - ful Word, that sov'reign Pow'r, By whom the worlds were made, (O hap - py morn, il - lus-trious hour,) Was once in flesh ar - rayed.
3. Then shone Al - might-y pow'r and love, In all their glo-rious forms, When Je-sus left his throne a-bove, To dwell with sin - ful worms.
4. To dwell with mis - er - y be - low, The Sa - vior left the skies, And sunk to wretch-ed-ness and woe, That worth-less *man* migh rise.
5. A - dor - ing an - gels tuned their songs, To hail the joy - ful day, With rap-ture, then, let mortal tongues Their grate-ful wor - ship pay.



METRE 2. WALSAL. C. M. PSALM 119, PART IV.—WATTS.



METRE 2. WARWICK. C. M. HYMN 124.—CH. PSALMIST.



METRE 2. WINTER. C. M. HYMN 273. VILL. HYMNS.

METRE 2. ST. OLAVES. C. M. HYMN 131.—METH. COLL.

1. Fa - ther! I stretch my hands to thee; No oth - er help I know; If thou withdraw thyself from me, Ah, whither shall I go? Ah, whith - er shall I go?

2. What did thine only Son en - dure, Be - fore I drew my breath! What pain, what labor to se-cure My soul from endless death, My soul from end-less death!
3. O Je-sus, could I this be - lieve, I now should feel thy power, Now my poor soul thou wouldst reprieve, Nor let me wait one hour, Nor let me wait one hour.

4. Au-thor of faith, to thee I lift My wea - ry, long-ing eyes; O let me now re-ceive that gift, My soul without it dies, My soul with-out it dies.
5. Sure-ly thou canst not let me die; O speak, and I shall live! And here I will un-wea-ried lie, Till thou thy Spirit give, Till thou thy Spir - it give.

METRE 2. ST. STEPHENS. C. M. HYMN 627.—PSALMIST.

1. When lan - guor and dis - ease in - vade This trem - bling house of clay, 'Tis sweet to look be-yond my pains, And long to fly a - way.

2. Sweet to look in - ward, and at - tend The whis - pers of his love; Sweet to look up-ward to the place Where Je - sus pleads a - bove.
3. Sweet to look back, and see my name In life's fair book set down; Sweet to look for-ward and be - hold E - ter - nal joys my own.

4. Sweet to re - flect how grace di - vine My sins on Je - sus laid; Sweet to re - mem-ber that his blood My debt of suff-'ring paid.
5. Sweet in his right - eous - ness to stand, Which saves from sec-ond death; Sweet to ex - pe-rience day by day, His Spir - its quick'ning breath.

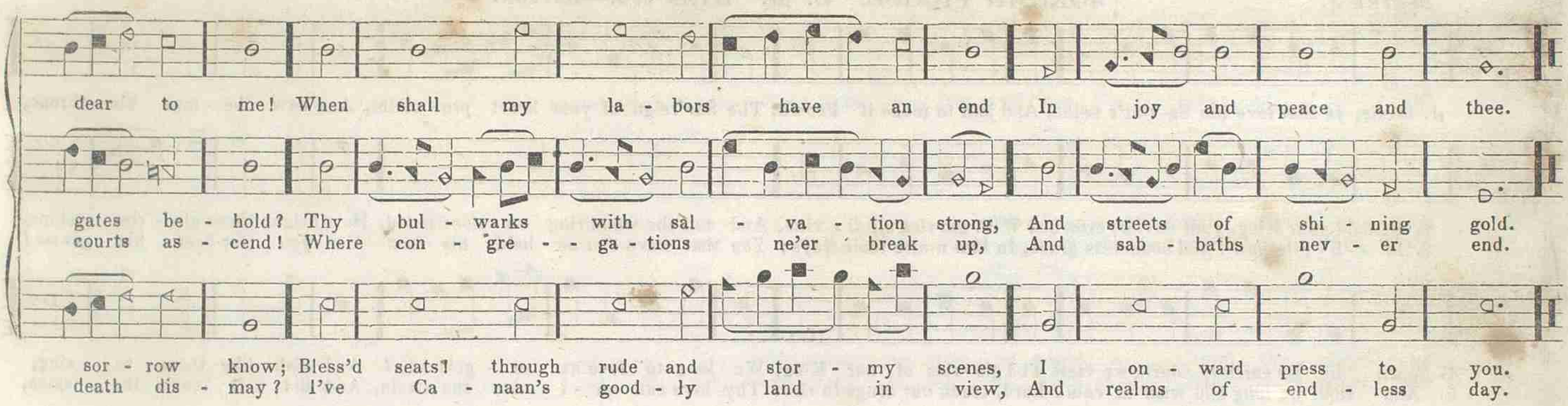
METRE 2. ST. MARTIN'S. C M. HYMN 1, BOOK 1.—WATTS.

1. Be - hold the glo - ries of the Lamb, A - midst his Fa - ther's throne; Pre - pare new hon - ors for his name,
2. Let el - ders wor - ship at his feet, The church a - dore a - round, With vi - als full of o - dors sweet,
3. Those are the prayers of all the saints, And these the hymns they raise; Je - sus is kind to our com-plaints,
4. E - ter - nal Fa - ther, who shall look In - - to thy se - cret will? Who but the Son shall take that book,
5. He shall full - fil thy great de - crees, The Son de - serves it well; Lo in his hands the sov - 'reign keys,

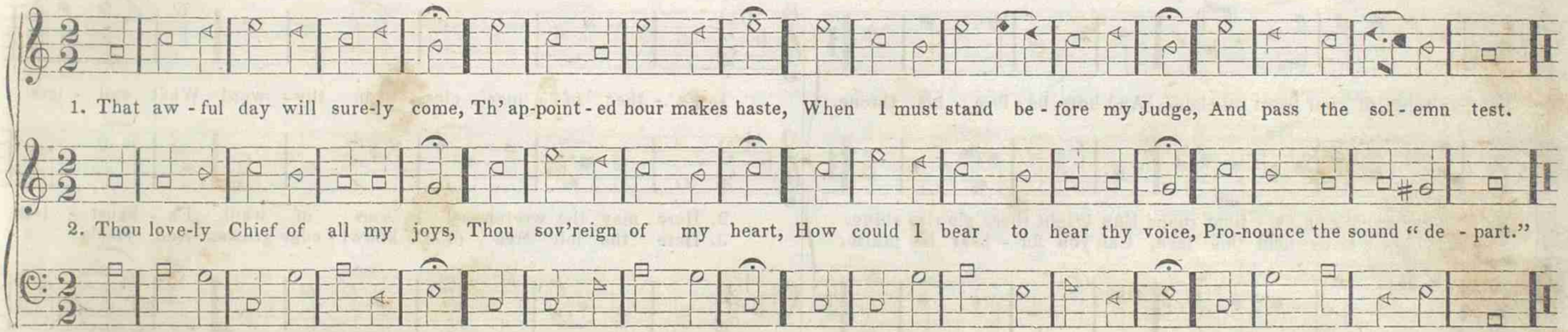
And songs be - fore un - known.
And harps of sweet - er sound.
He loves to hear our praise.
And o - pen eve - ry seal.
Of heaven, and death, and hell.

METRE 2. HEAVENLY JERUSALEM. C. M. HYMN 1166.—PSALMIST.

1. Je - - ru - sa - lem! my hap - - py home, Name ev - er
2. When shall these eyes thy heaven - built walls And pear - ly
3. O when thou cit - y of my God, Shall I thy
4. There hap - pier bowers than E - den's, bloom, Nor sin nor
5. Why should I shrink at pain and woe, Or feel at

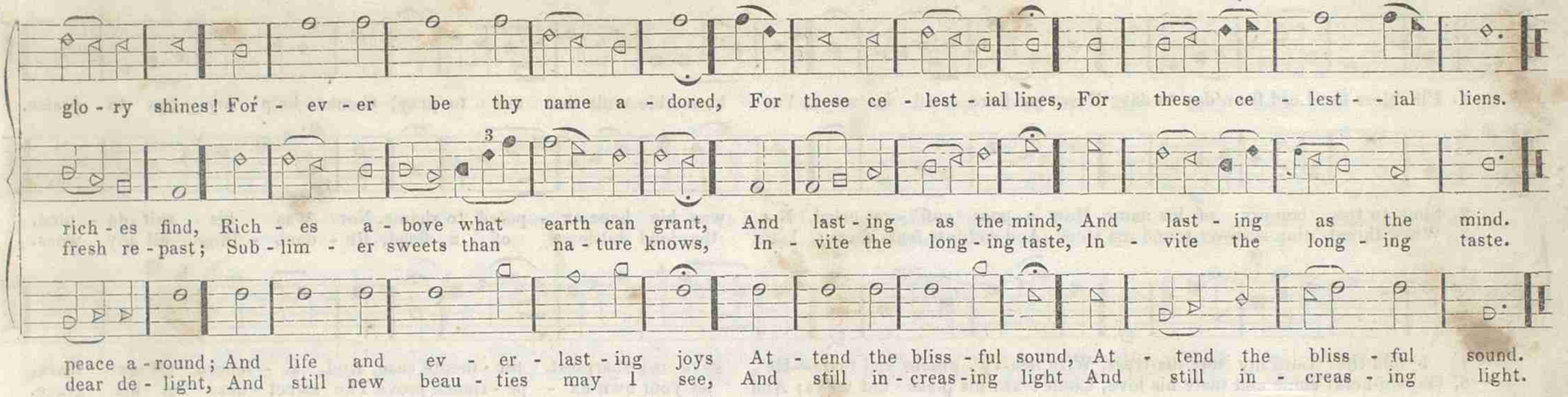


METRE 2. WINDSOR. C. M. HYMN 107, BOOK II.—WATTS.



METRE 2. SOLEMN PRAISE. C. M. HYMN 175.—RIPPON.

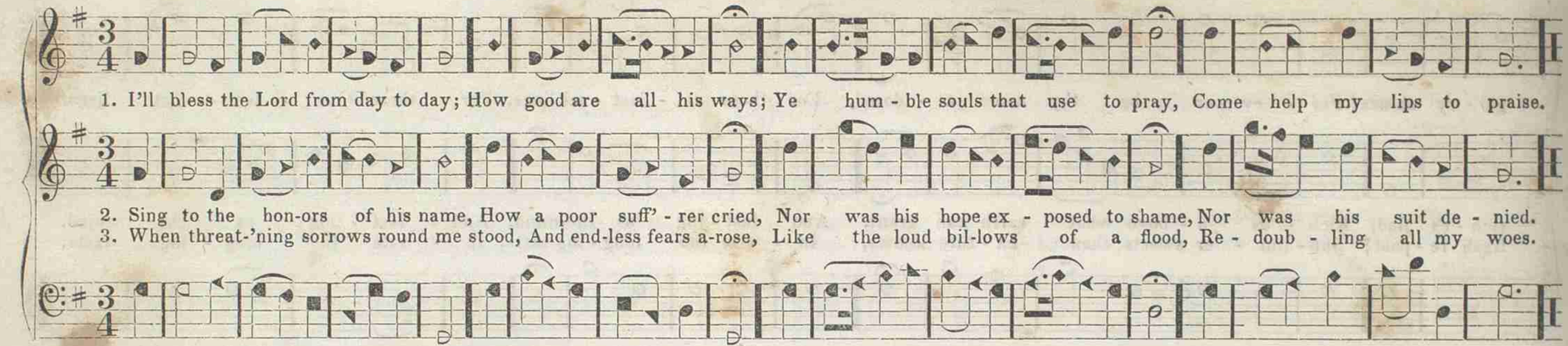
METRE 2. SWANWICH. C. M. HYMN 46.—RIPPON.



METRE 2.

EVENING TWILIGHT. C. M. HYMN 492.—GER. REF. COLL.

METRE 2. IRISH. C. M. PSALM 34, PART I.—WATTS.



METRE 2. ISLE OF WIGHT. C. M. PSALM 119, PART XII.—WATTS.

1. What wisdom, ma-jes-ty, and grace Thro' all the gos-pel shine! 'Tis God that speaks, and we con-fess The doc - trine most di - vine.

2. Down from his starry throne on high, Th'Al-might-y Sa-vior comes; Lays his bright robes of glo-ry by, And fee - ble flesh as - sumes.
3. The might-y debt that sinners owed Up-on the cross he pays; Then thro' the clouds as-cends to God, 'Midst shouts of loft - iest praise.

4. There He our great High Priest appears, Before his Fa-ther's throne; Min-gles his mer-its with our tears; And pours sal - va - tion down.
5. Great God, with rev'rence we adore Thy jus-tice and thy grace, And on thy faith-ful-ness and pow'r Our firm de - pend - ence place.

METRE 2. MEDFIELD. C. M. PSALM 23, PART II.—WATT.

1. My Shepherd will supply my need, Je - ho - vah is his name; In pas-tures fresh he makes me feed, Be - side the liv-ing stream.

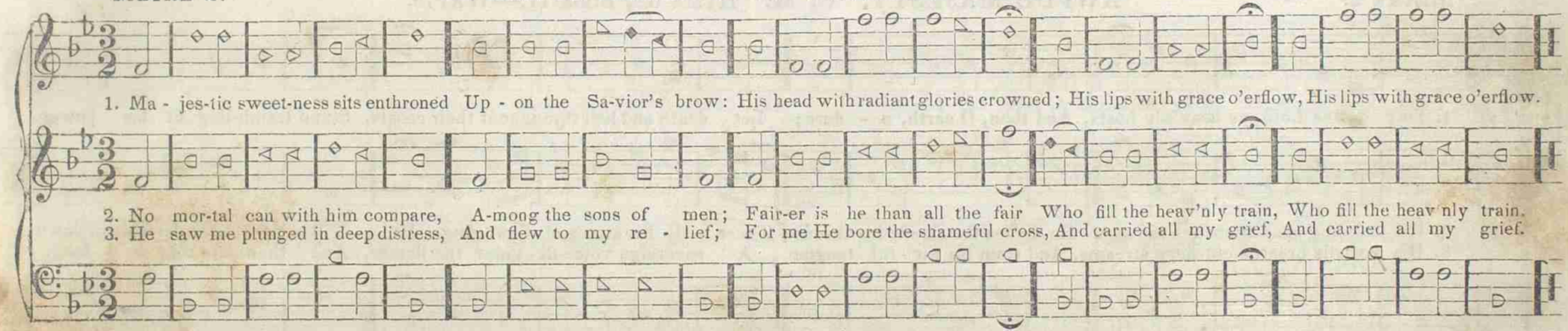
2. He brings my wand'ring spirit back When I for - sake his ways, And leads me for his mer - cy's sake, In paths of truth and grace.
3. When I walk thro' the shades of death, Thy pres - ence is my stay; One word of thy sup - port - ing breath Drives all my fears a - way.

4. Thy hand, in sight of all my foes Doth still my ta-ble spread My cup with bles-sings o - ver - flows, Thine oil a-noints my head.
5. The sure pro-vis-ions of my God At - tend me all my days; O may thy home be my a - bode, And all my work be praise.

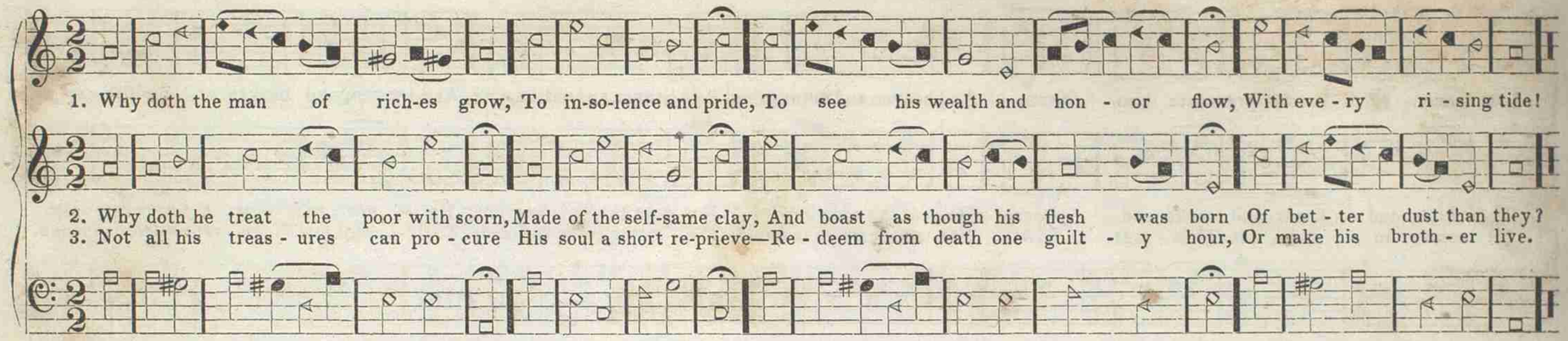
METRE 2. GENEVA. C. M. HYMN 693.—PSALMIST.

METRE 2. ANTIOCH. C. M. HYMN 41.—CH. HYMN BOOK.

METRE 2. ✕ ORTONVILLE. C. M. HYMN 145.—CH. PSALMIST.



METRE 2. BRUNSWICK. C. M. PSALM 49.—WATTS.



METRE 2. AWFUL MAJESTY. C. M. HYMN 62, BOOK II.—WATTS.

METRE 2. **UNION. C. M.** HYMN 34.—RIPPON.

1. God moves in a mys - te - rious way, His won-ders to per - form; He plants his foot - steps in the sea, And rides up - on the storm.

2. Deep in un - fath - om - - a - ble mines Of nev-er-fail - ing skill, He treas-ures up his bright de-signs, And works his Sov'reign will.

3. Ye fear-ful souls, fresh cour - age take— The clouds ye so much dread Are big with mer - cy, and shall break In bless-ings on your head.

4. Judge not the Lord by fee - ble sense, But trust him for his grace: Be-hind a frown - ing Prov - i - dence He hides his smi-ling face.

5. His pur-pos - es will ri - pen fast, Un-fold-ing eve - ry hour; The bud may have a bit - ter taste, But sweet will be the flower.

METRE 2. **YOUTHFUL PIETY. C. M.** HYMN 538.—VILL. HYMNS.

1. Come let us now for - get our mirth, And think that we must die; What are our best de-lights on earth, Com-pared with those on high.

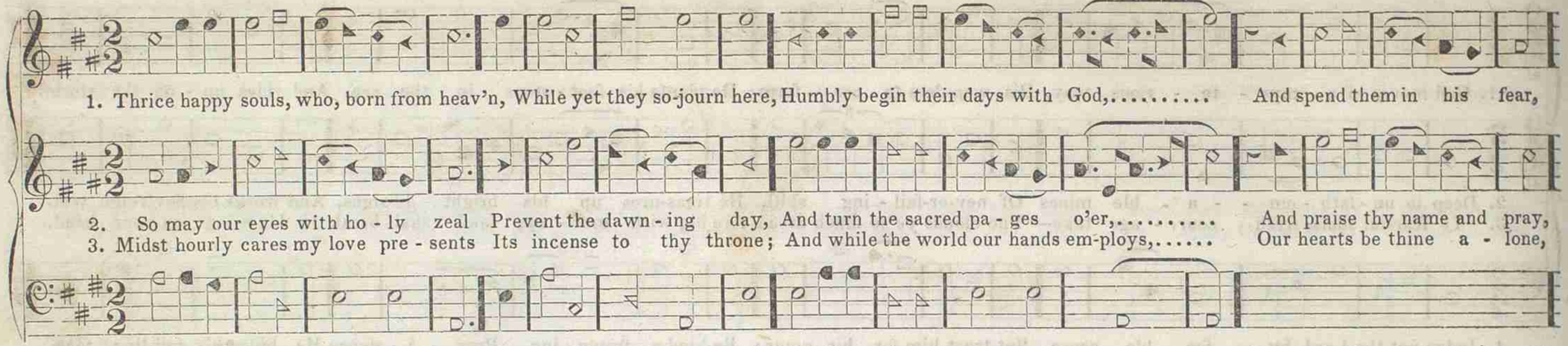
2. Our pleas-ures here will soon be past, Our brightest joys de - cay; But pleas-ures there for-ev - er last, And can-not fade a - way.

3. Here sins and sor - rows we de-plore, With ma-ny cares dis - tress'd: But there the mourners weep no more, And there the wea - ry rest.

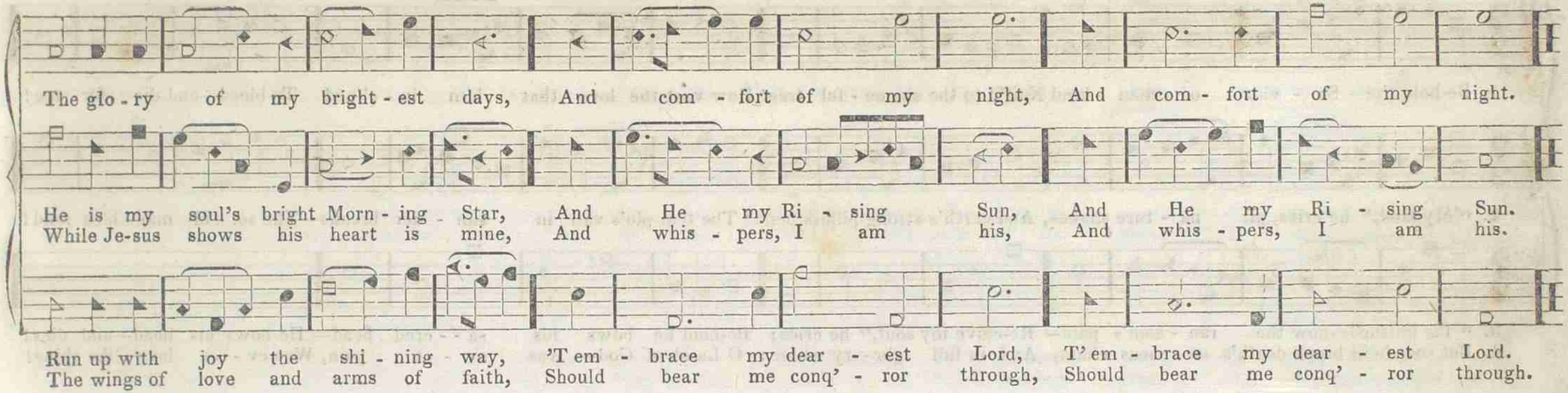
4. Our dear-est friends, when death shall call, At once must hence de - part; But there we hope to meet them all, And nev-er, nev - er part.

5. Then let us love and serve the Lord, With all our youth-ful pow'rs; And we shall gain the great re - ward, This glo - ry shall be ours.

DEVIZES. C. M. HYMN 226.—RIPPON.



METRE 2. PARADISE. C. M. HYMN 54, BOOK II.—WATTS.



METRE 2. AUGUSTA. C. M. HYMN 506.—ASSEMBLY COLL.

METRE 2. ASBURY. C. M. HYMN 109.—CH. PSALMODY.

1. Be-hold the Sa - vior of man - kind Nail'd to the shame - ful tree! How vast the love that him in - clined To bleed—and die for me!

2. "My God," he cries, all na - ture shakes, And earth's strong pillars bend! The tem-ple's vail in sun - der breaks—The sol - id mar - bles rend!

3. "Tis finished—now the ran - som's paid— Re-ceive my soul," he cries; Be-hold he bows his sa - - cred head— He bows his head—and dies!
4. But soon he'll break death's en - vious chain, And in full glo - ry shine: O Lamb of God— was ev - er pain, Was ev - er love like thine!

METRE 2. PIETY. C. M. HYMN 173.—CH. PSALMODY.

To bleed—and die for me.

The sol - id mar - bles rend!

He bows his head—and dies!
Was ev - er love like thine!

1. Blest Je - sus! when my soar - ing thoughts O'er all thy gra - ces rove,

2. Not soft-est strains can charm my ears Like thy be - lov - ed name!
3. Wher-e'er I look, my wond - 'ring eyes Un - num-bered bless - ings see;

4. Hast thou a ri - val in my breast?— Search, Lord—for thou canst tell;
5. No—thou art pre - cious to my heart, My por - tion and my joy;

O'er all thy graces rove, How is my soul in trans - port lost— How is my soul in trans - port lost— In won - der, joy and love!

Like thy be-lov-ed name; Nor aught be-neath the skies in - spire, Nor aught be - neath the skies in - spire, My heart with e-qual flame.
Un - num-ber'd blessings see; But what is life with all its bliss, But what is life with all its bliss, If once com-pared with thee.

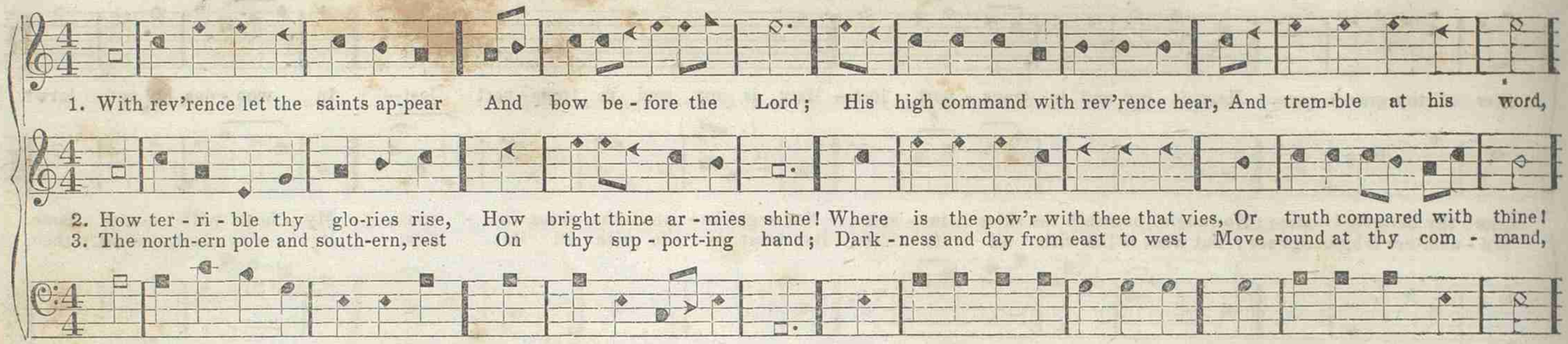
Search, Lord—for thou canst tell If aught can raise my pas - sions thus, If aught can raise my pas - sions thus, Or please my soul so well.
My por - tion and my joy; For-ev - er let thy bound - less grace, For - ev - er let thy bound-less grace My sweetest thoughts employ.

METRE 2. BETHEL. C. M. PSALM 102.—WATTS.

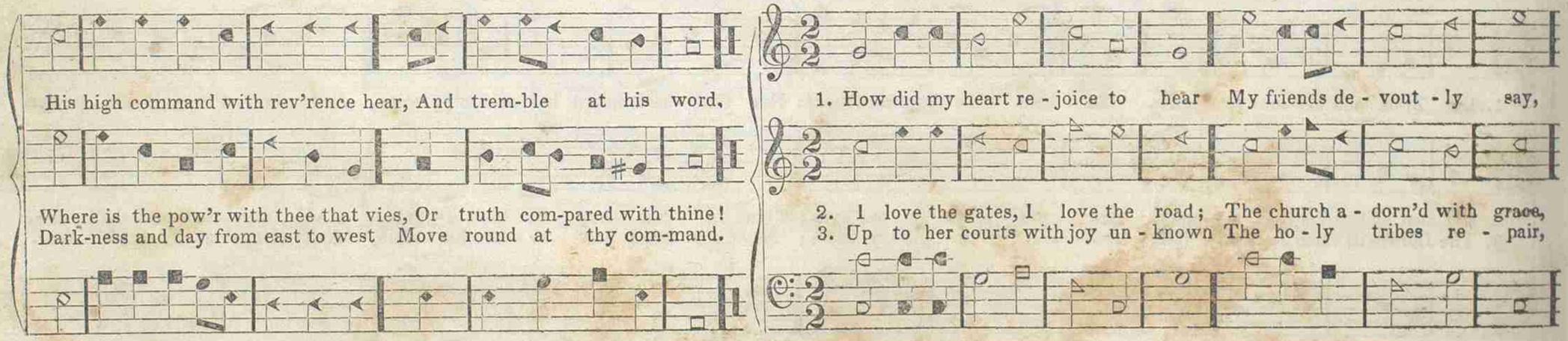
1. Let Zi-on and her sons re - joice, Be - hold the prom-ised hour; Her God hath heard her mourning voice, And comes t' ex - alt his power.

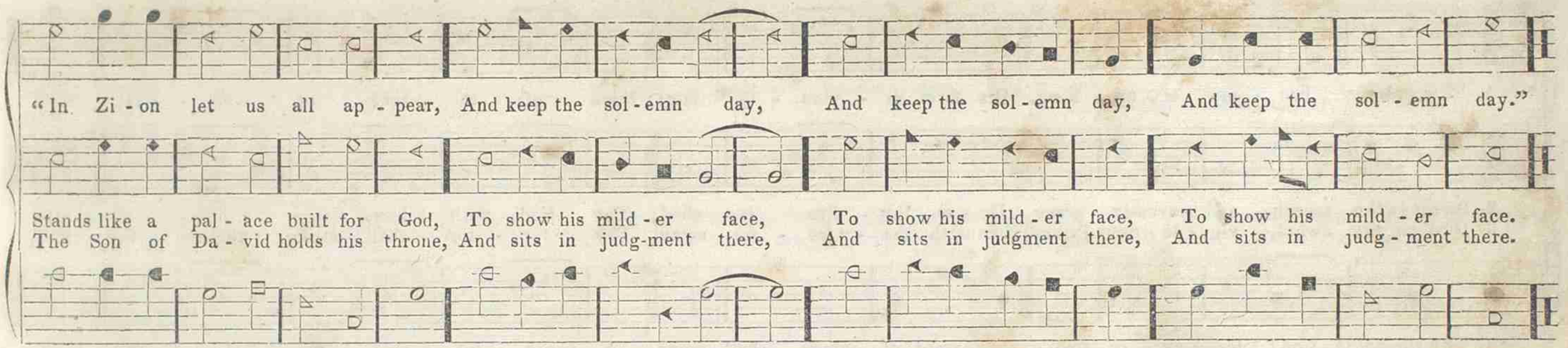
2. Her dust and ru-ins that re - main, Are pre - cious in our eyes; Those ru - ins shall be built a - gain, And all that dust shall rise.
3. The Lord will raise Je-ru-sa - lem, And stand in glo - ry there; Na - tions shall bow be - fore his name, And Kings at - tend with fear.

4. He sits a Sov-'reign on his throne, With pi - ty in his eyes; He hears the dy - ing pris'ners groan, And sees their sighs a - rise.
5. He frees the souls con-demned to death; And when his saints com-plain, It sha'n't be said that "pray-ing breath, Was ev - er spent in vain."

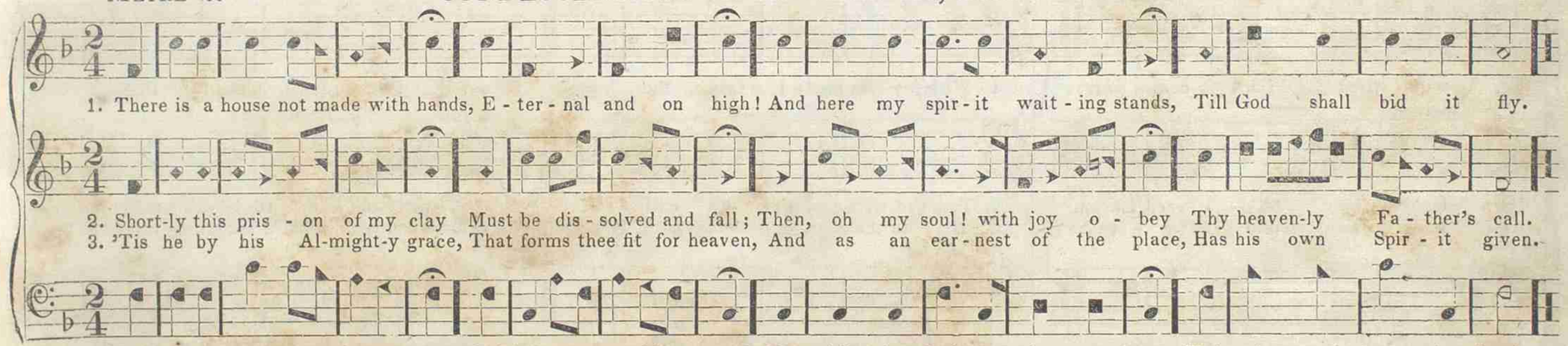


METRE 2. CAMBRIDGE. C. M. PSALM 122.—WATTS.





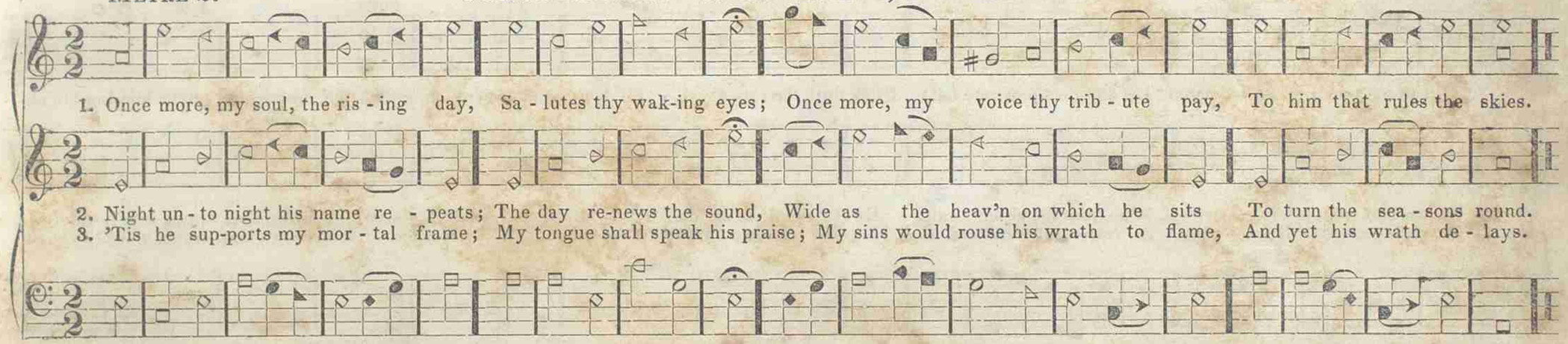
METRE 2. CONDESCENSION. C. M. HYMN 110, BOOK 1.—WATTS.



METRE 2. HENRY. C. M. PSALM 45.—WATTS.

METRE 2. SALFORD. C. M. HYMN 125.—WATTS.

METRE 2. CONSOLATION. C. M. HYMN 6, BOOK II.—WATTS.



METRE 2. PRIMROSE. C. M. HYMN 76, BOOK II.—WATTS.

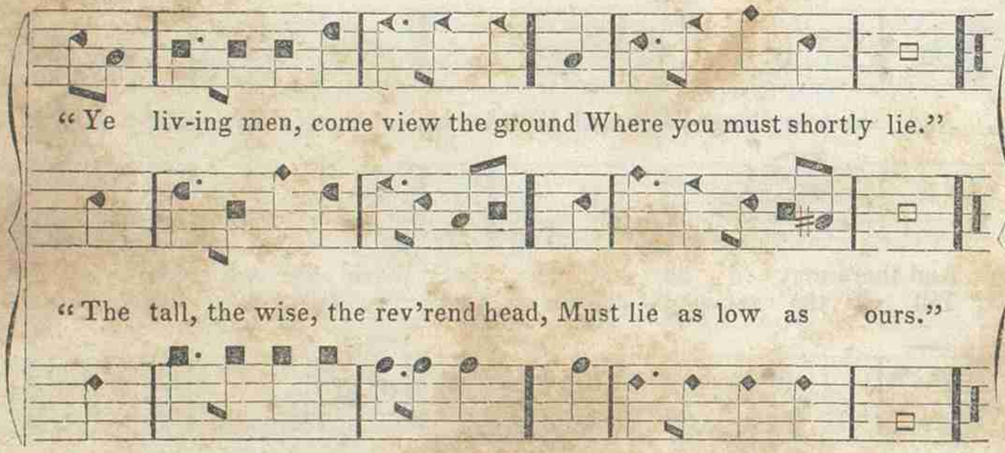
METRE 2. MILES' LANE. C. M. HYMN 177.—RIPPON.

METRE 2. BANGOR. C. M. HYMN 111.—VIR. SELEC.

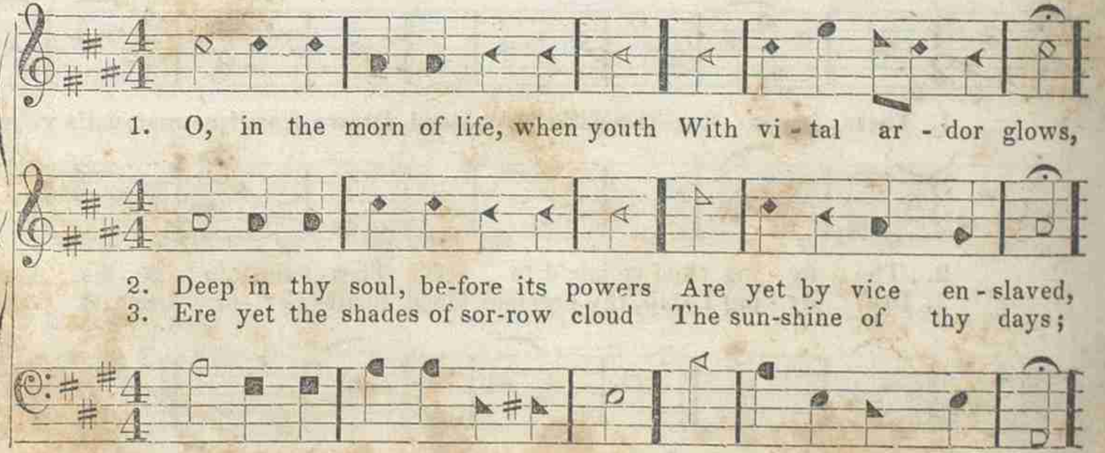
METRE 2. SOLON. C. M. HYMN 128.—VILL. HYMNS.

METRE 2. FUNERAL THOUGHT. C. M. HYMN 63, BOOK II.—WATTS.

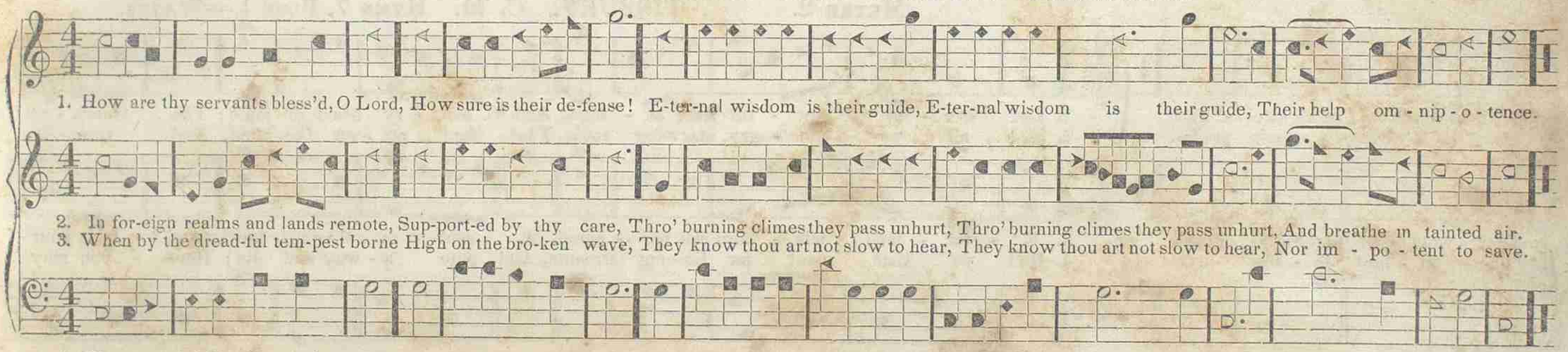
METRE 2.



YOUTHFUL GLORY. C. M. HYMN 503.—REF. COLL.

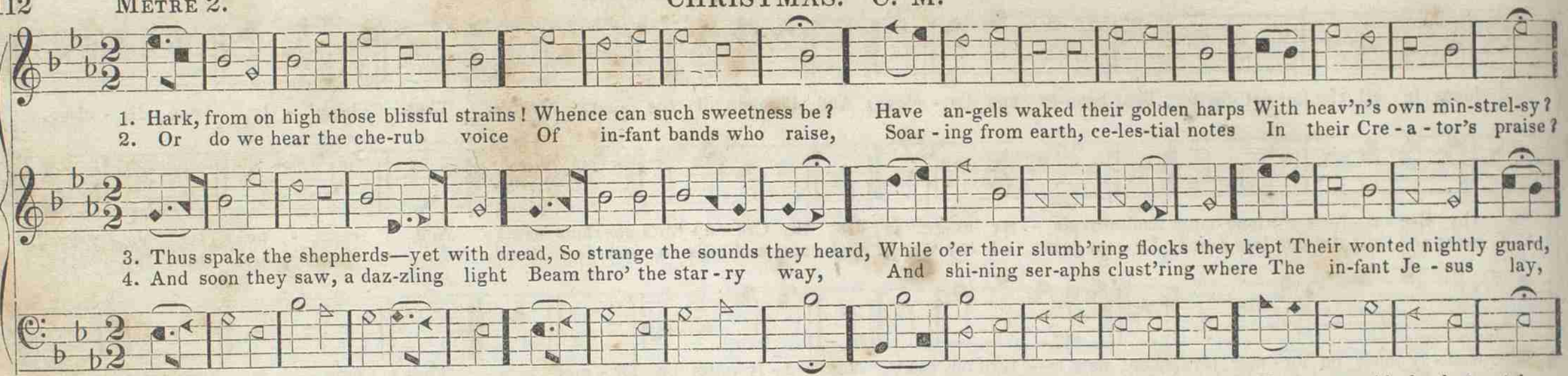


METRE 2. DIVINE PROTECTION. C. M. HYMN 249.—SACRED SONGS.



CHRISTMAS. C. M.

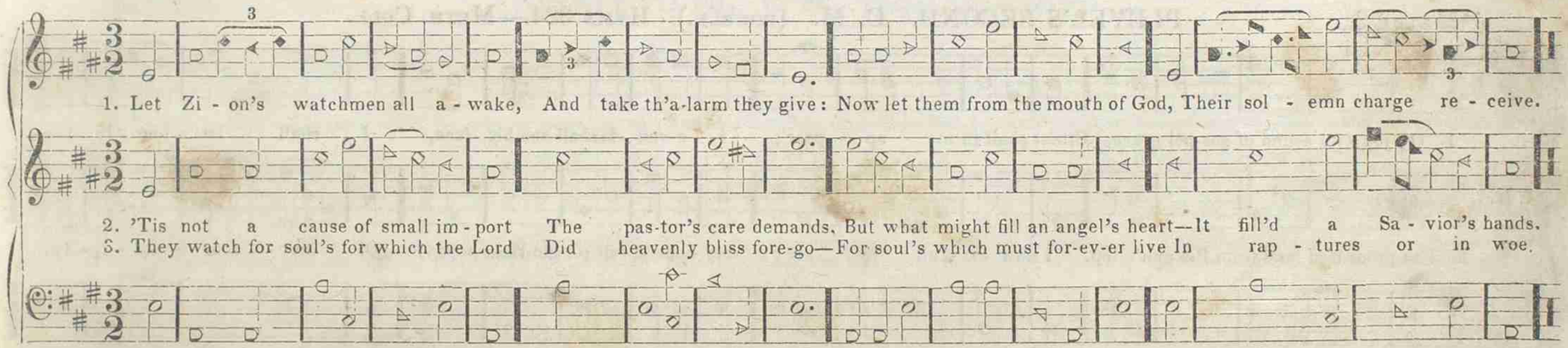
METRE 2.



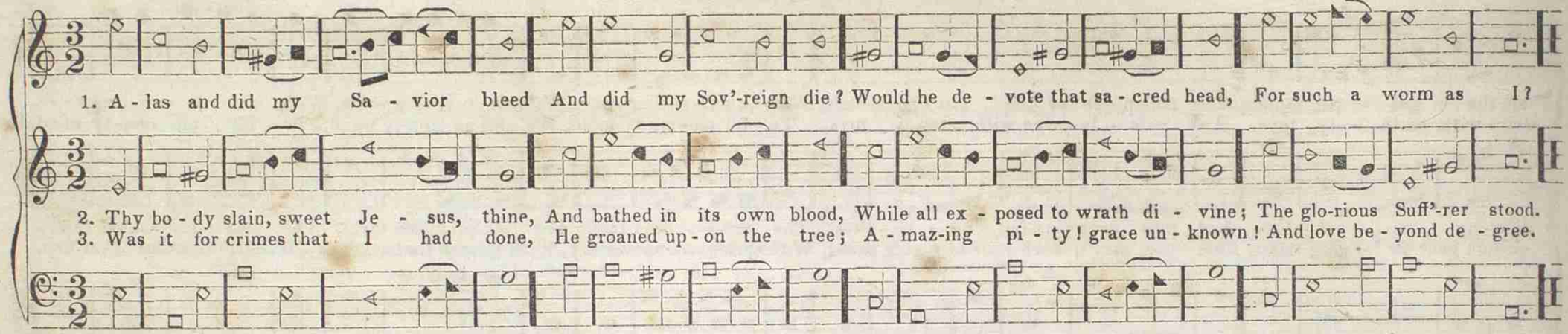
TISBURY. C. M. HYMN 7, BOOK I.—WATTS.

METRE 2.

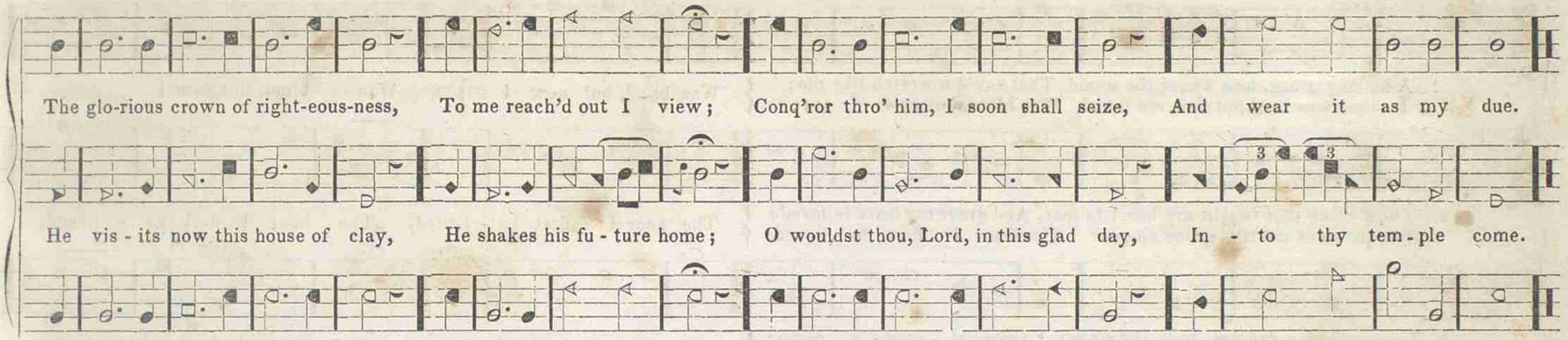
METRE 2. NEW MARK. C. M. HYMN 496.—ASSEM. COLL.



METRE 2. LIBERTY HALL. C. M. HYMN 9, BOOK II.—WATTS.

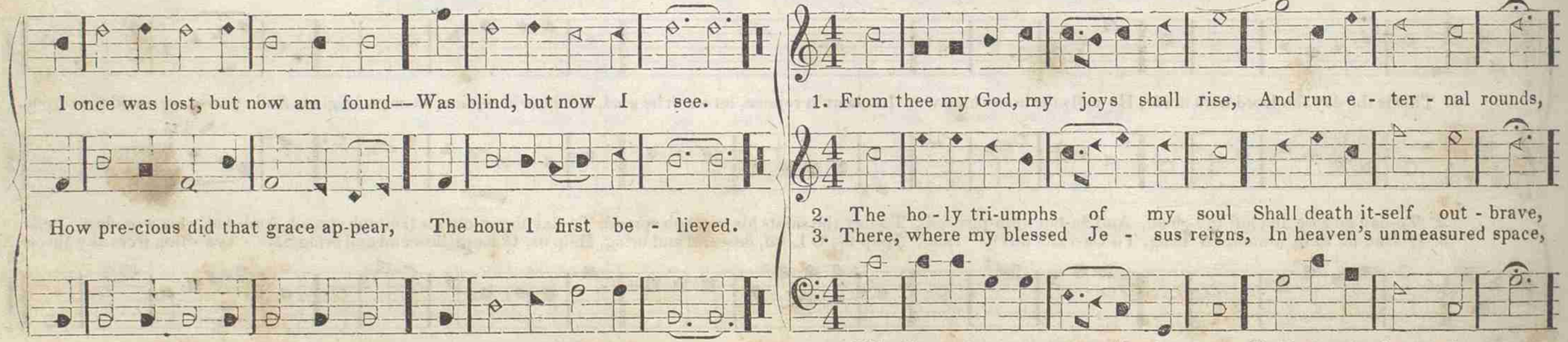


METRE 2. PLEYEL'S SECOND. C. M. (DOUBLE.) HYMN 324.—METH. COLL.



METRE 2. **NINETY-FIFTH. C. M.** PSALM 118.—WATTS.

METRE 2. WILTSHIRE. C. M. HYMN 75, BOOK 11.—WATTS.



METRE 2. ROCHESTER. C. M. PSALM 34.—WATTS.

METRE 2. MISSIONARY'S ADIEU. C. M. (DOUBLE.) HYMN BY J. L. SHUCK.

1. My dear-est, love-ly, na-tive land, Where peace and pleasure grow,
   Where joy with fairest, soft-est hand, Wipes off the tears of woe—
   Thy Sab-baths, laws, and happy shores, And names, I love them well,

2. O sa-cred home, how sweet thou art, And all thy scenes how dear!
   Thou dost with cords entwine my heart, And seem'st to say, "stay here!"
   Thou al-ways didst an an-gel prove, My youth-ful fears to quell,

3. My pa-rents, brothers, sisters, friends, My warm af-fec-tion know,
   And love from each my path at-tends, And can I from thee go,
   The thoughts of days that now are past, No pen nor tongue can tell;

4. No sighs of grief my bo-som heave, No tears of an-guish roll;
   My friends, my *all* I *glad-ly* leav, For Je-sus cheers my soul.
   Ye winds, then, waft me far a-way, The tale of love to tell;

METRE 2.

And look-ing o'er those rich-est stores, How can I say, Fare-well!

Thou STILL art clad with smiles of love, And can I say, Fare-well!

Though to my heart they cling so fast, Yet I *must* say, Fare-well!
To coun-try, home, and friends I say, Fare-well! O yes, Fare-well!

MOUNT PLEASANT. C. M. HYMN 41, BOOK I.—WATTS.

1. These glo-rious minds, how bright they shine! Whence all their
2. From tort'-ring pains to end-less joys, On fie-ry
3. Now they ap-proach a spot-less God, And bow be
4. The un-veiled glo-ries of his face A-mong his
5. Tor-ment-ing thirst shall leave their souls And hun-ger

white..... ar - ray? How came they to these hap - py seats Of ev - er - last - ing day, Of ev - er - last - ing day.

wheels..... they rode, And strange - ly washed their rai - ment white, In Je-sus' dy-ing blood, In Je - sus' dy - - ing blood.
fore..... his throne; Their warb - ling harps and sa - cred songs A - dore the Ho-ly One, A - dore the Ho - - ly One.

saints..... re - side, While the rich treas - ure of his grace Sees all their wants sup-plied, Sees all their wants sup - plied.
flee..... as fast; The fruit of life's im - mor - tal tree Shall be their sweet re - past, Shall be their sweet re - past.

METRE 2. MARTYRS. C. M. HYMN 292,—CH. PSALMODY.

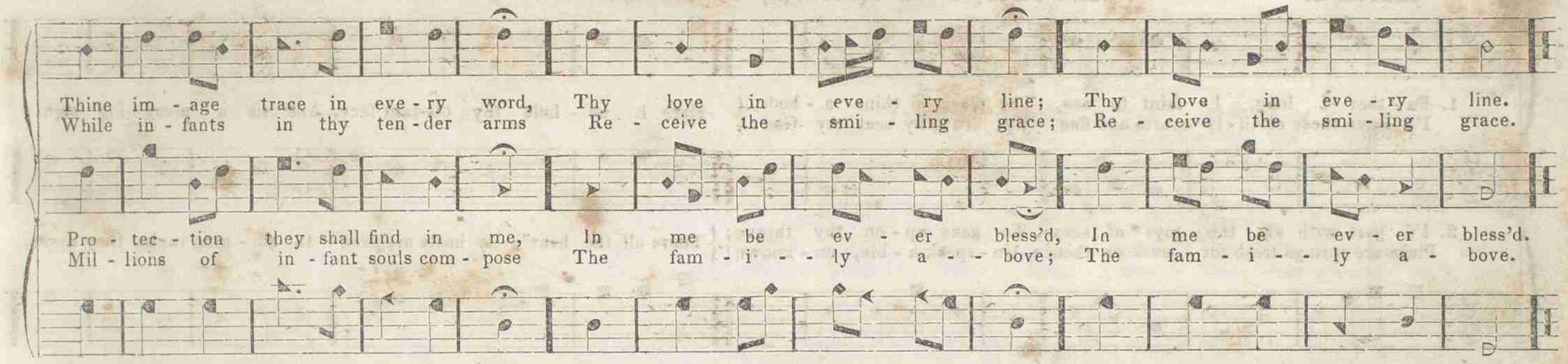
1. Oh thou whose ten der mer - cy hears Con - tri-tion's humble sigh; Whose hand in-dulg-ent, wipes the tears From sor-rows weeping eye.

2. See, Lord, be - fore thy throne of grace, A wretched wand'rer mourn: Hast thou not bid me seek thy face? Hast thou not said "re - turn?"
3. And shall my guilt - y fears pre - vail To drive me from thy feet? Oh, let not this dear ref - uge fail, This on - ly safe re - treat.

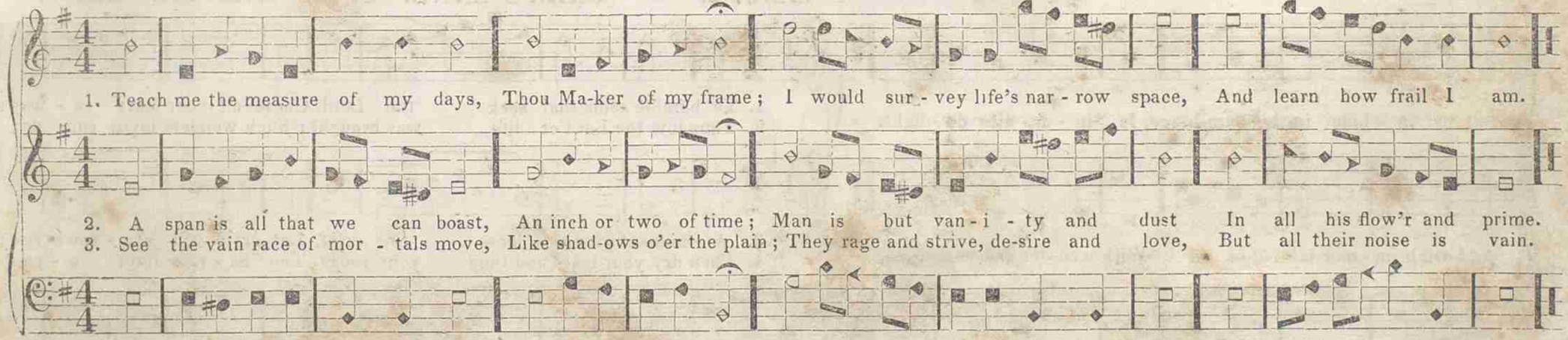
4. Ab - sent from thee, my Guide, my Light! With-out one cheering ray, Through dangers, fears, and gloom-y nights, How des - o - late my way.
5. Oh! shine on this be - night - ed heart! With beams of mercy shine! And let thy heal-ing voice im - part A taste of joy di - vine.

FARNHAM. C. M. (DOUBLE.) HYMN 187.—RIPPON.

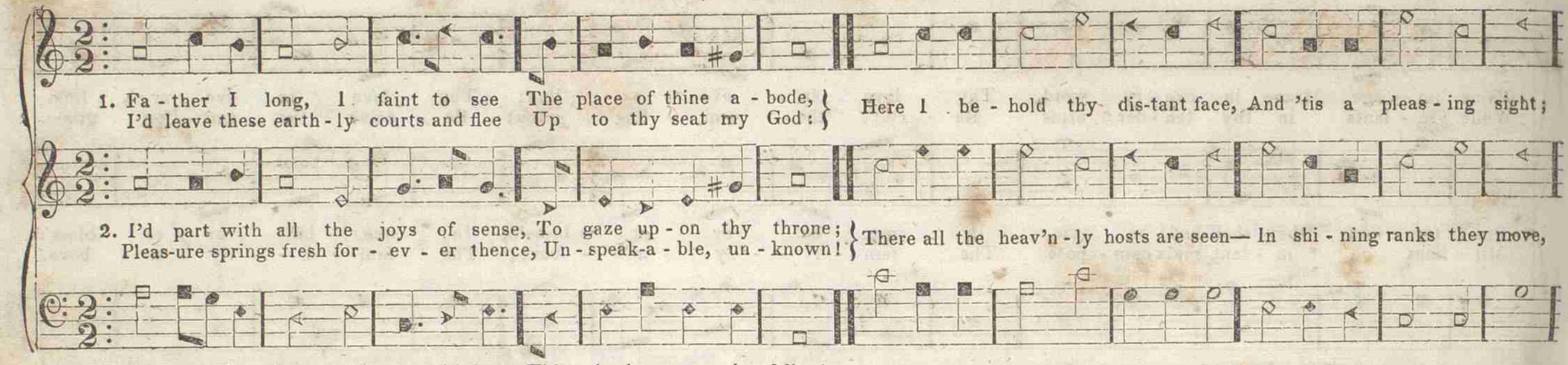
METRE 2. BLESSED INFANCY. C. M. HYMN 556.—RIPPON.



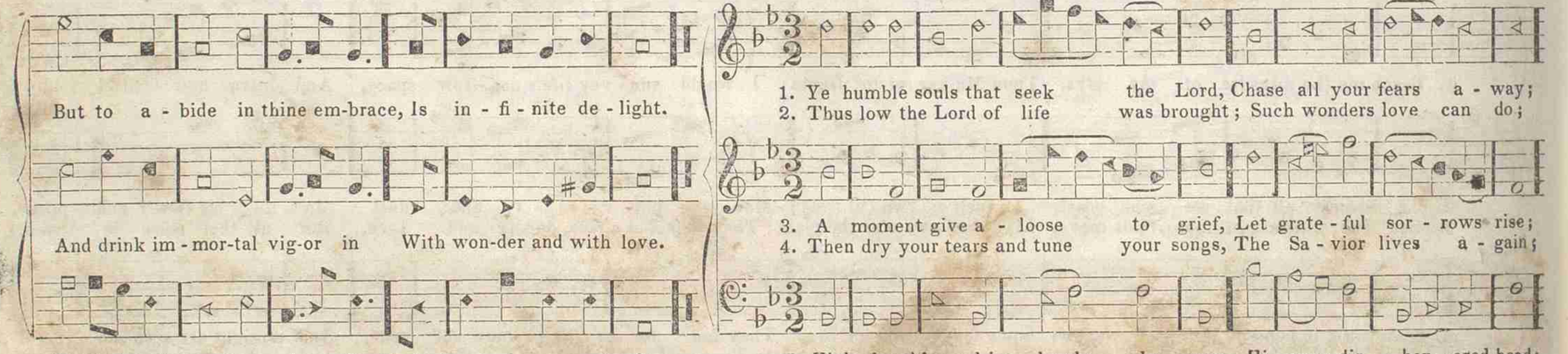
METRE 2. SUFFIELD. C. M PSALM 39, PART II.—WATTS.

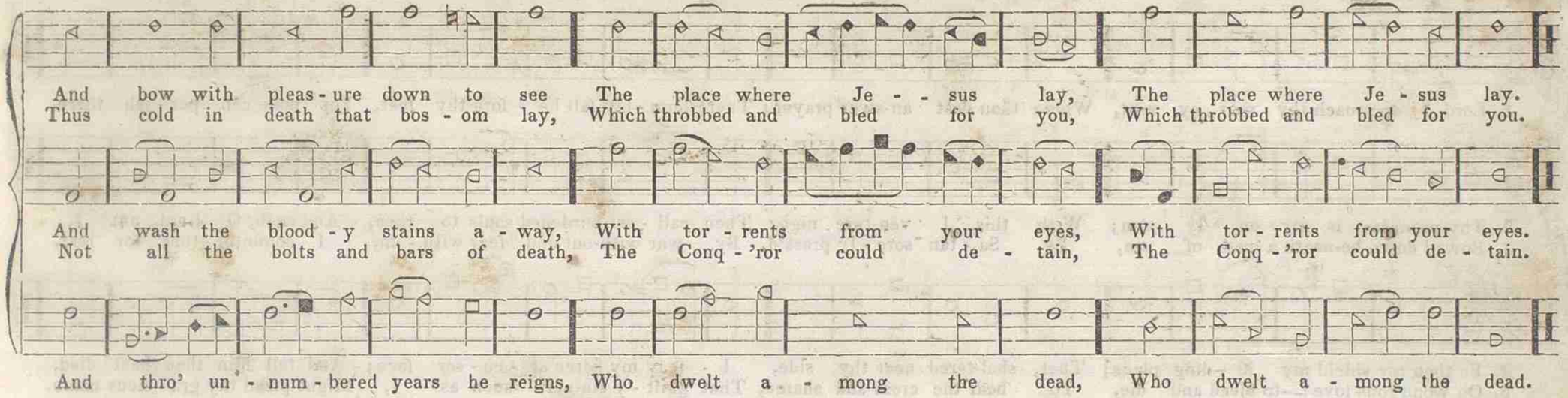


METRE 2. FIDUCIA. C. M. (DOUBLE.) HYMN 68, BOOK II.—WATTS.



METRE 2. CARR'S LANE. C. M. HYMN 144.—RIPPON.

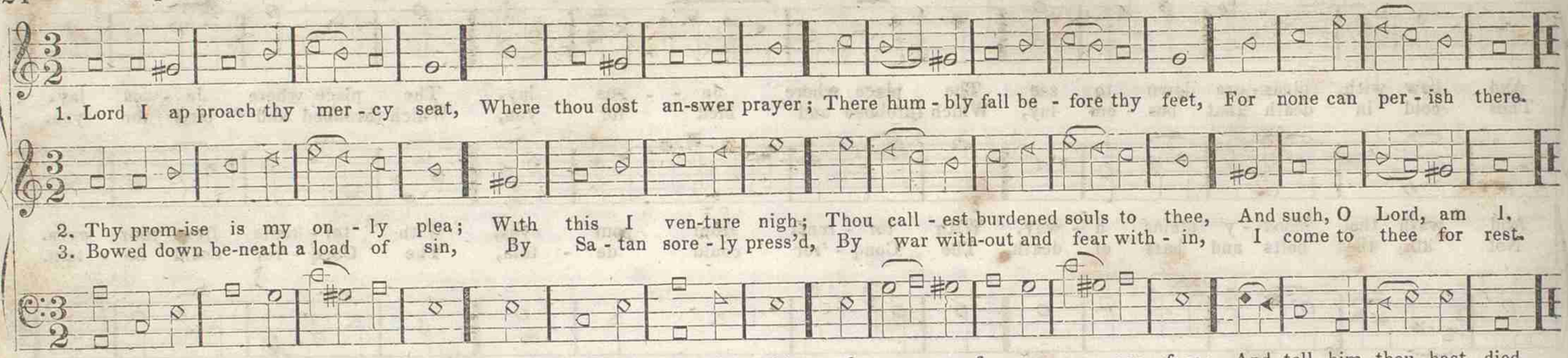




METRE 2. ST. ANN'S. C. M. HYMN 94, BOOK II.—WATTS.

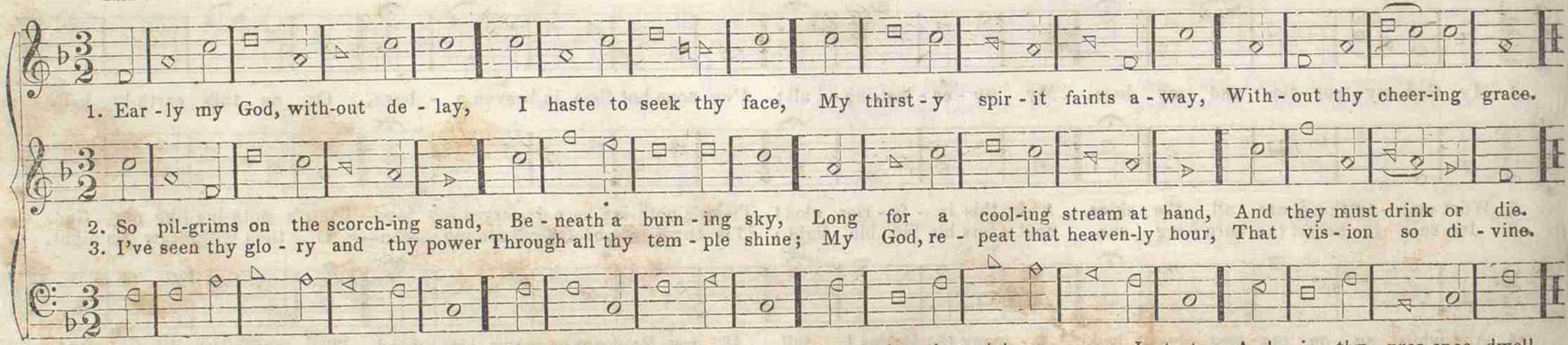
METRE 2.

BURFORD. C. M. HYMN 290.—CHURCH PSALMODY.



METRE 2.

BEDFORD. C. M. PSALM 63, PART I.—WATTS.



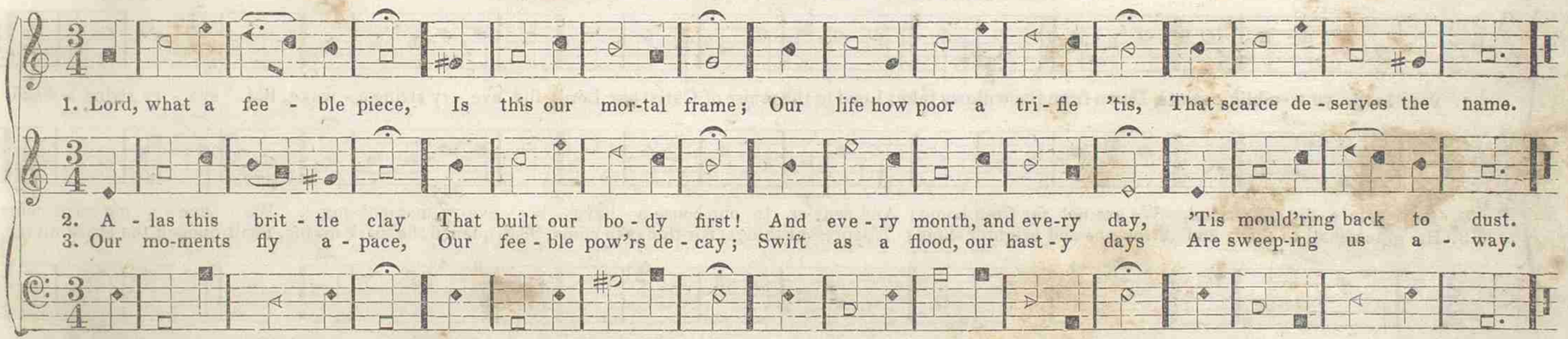
METRE 3. SHIRLAND. S. M. HYMN 93, BOOK II.—WATTS.

METRE 3. AYLESBURY. S. M. PSALM 25, PART I.—WATTS.

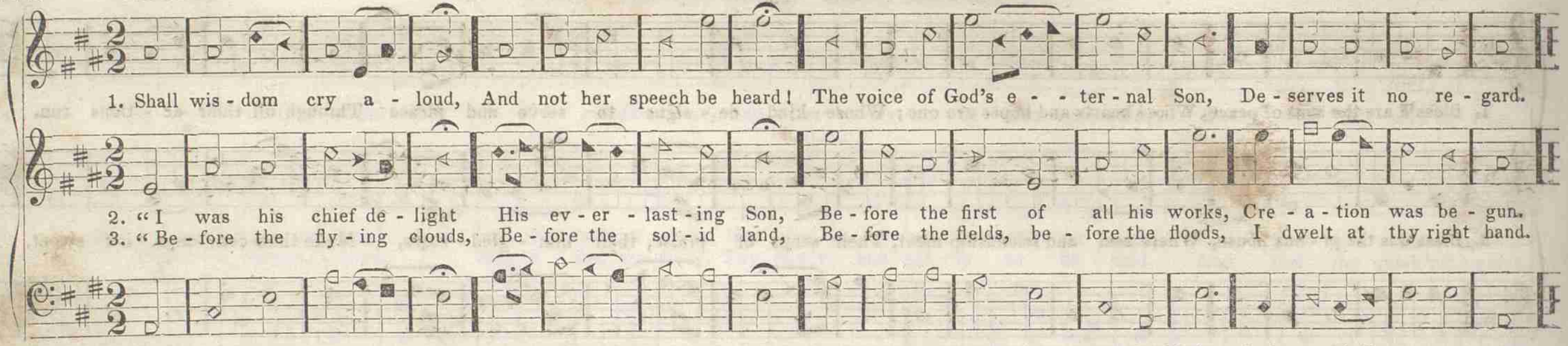
METRE 3. WATCHMAN. S. M. PSALM 63.—WATTS.

METRE 3. BOYLESTON. S. M. PSALM 103.—WATTS.

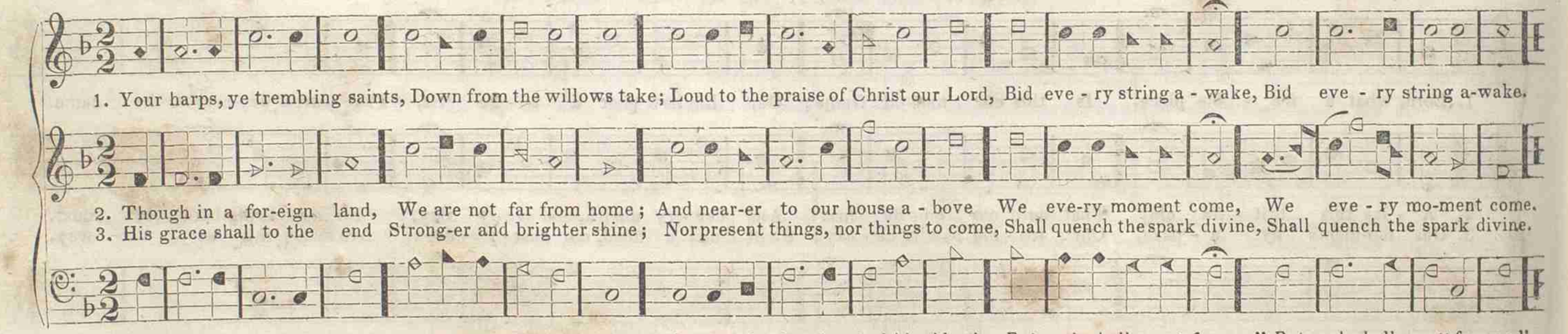
METRE 3. LITTLE MARLBOROUGH. S. M. PSALM 90.—WATTS.

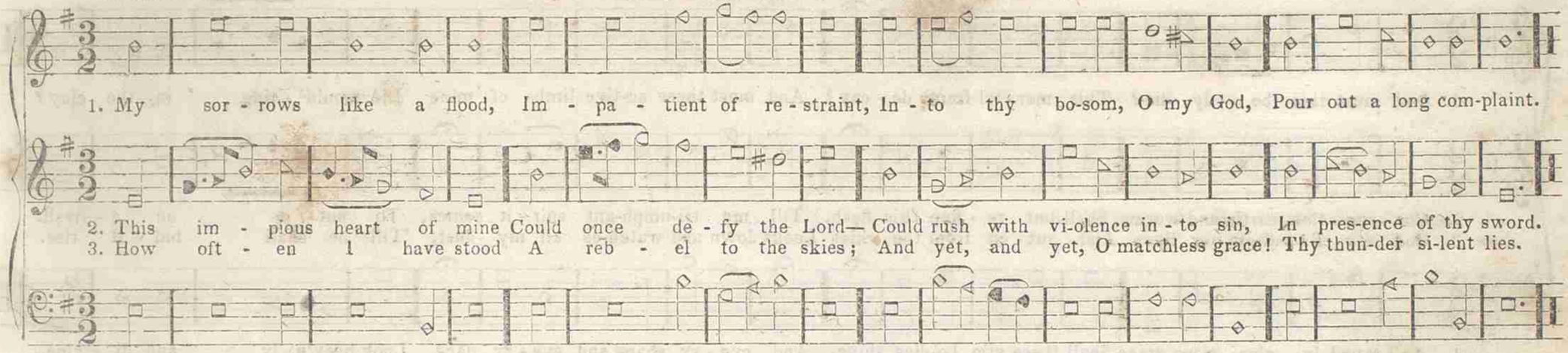


METRE 3. ST. THOMAS. S. M. HYMN 92, BOOK I.—WATTS.

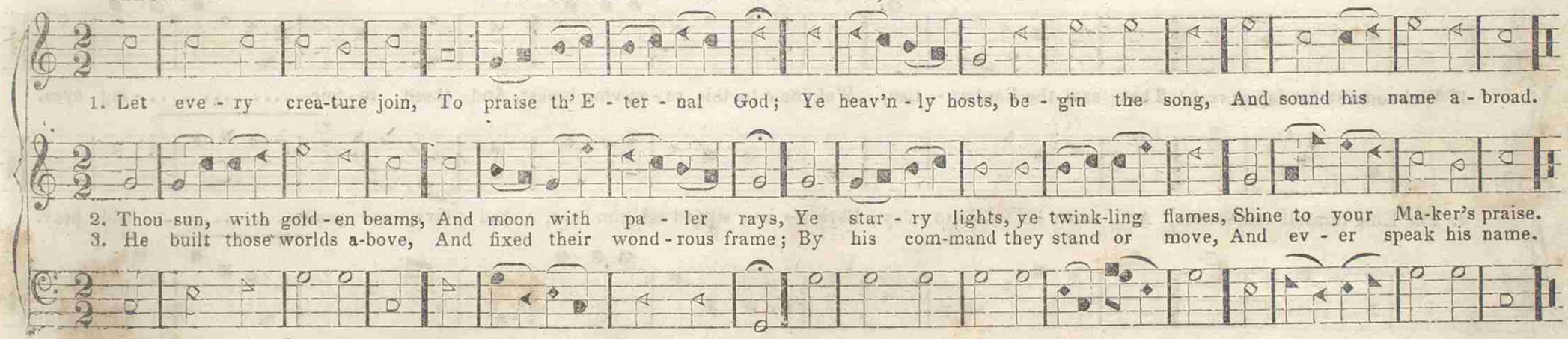


METRE 3. MOUNT EPHRAIM. S. M. HYMN 224.—RIPPON.





METRE 3. CHESTER. S. M. PSALM 148, PART I.—WATTS.



METRE 3.

EGYPT. S. M. HYMN 110, BOOK II.—WATTS.

METRE 3.

LISBON. S. M. HYMN 14, BOOK II.—WATTS.

METRE 3. NEW HOPE. S. M. HYMN 30, BOOK II.—WATTS.

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

2. The sorrows of the mind, Be ban - ished from the place! Re - lig - ion nev - er was de - signed To make our pleas-ures less.
3. Let those refuse to sing, Who nev - er knew our God; But fav'rites of the heav'n-ly King May speak their joys a - broad.

4. The God that rules on high And thun-ders when he please, Who rides up - on the storm - y sky, And man - a - ges the seas.
5. This aw-ful God is ours, Our Fa - ther and our love; He shall send down his heav'nly pow'rs To car - ry us a - bove.

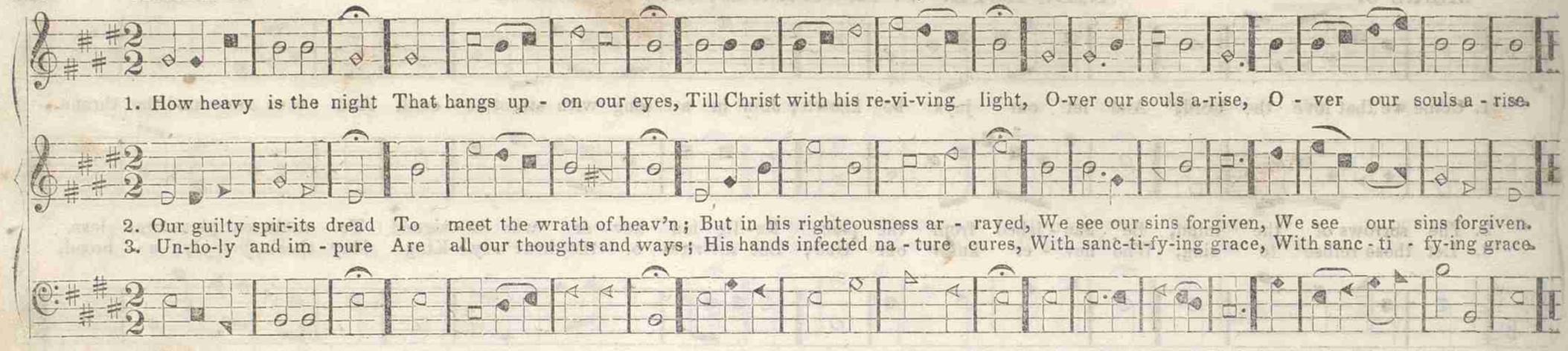
METRE 3. IDUMEA. S. M. HYMN 74, BOOK II.—WATTS.

1. Is this the kind re - turn, And these the thanks we owe Thus to a - buse e - ter - nal love, Whence all our bless-ings flow.

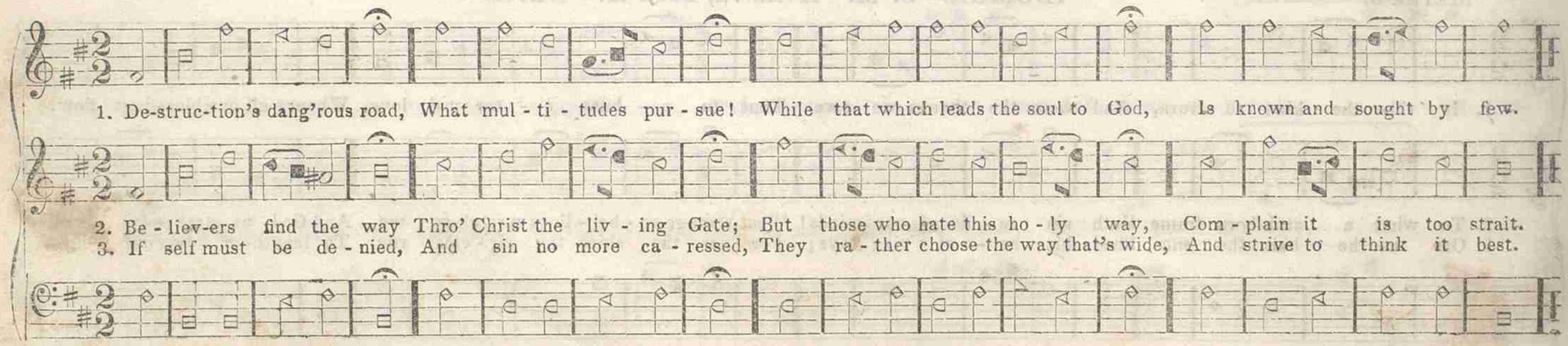
2. To what a stub-born frame Hath sin re - duced our minds! What strange re - bel - lious wretch-es we, And God as strange-ly kind.
3. On us he bids the sun Shed his re - vi - ving rays; For us the skies the cir - cles run, To length-en out our days.

4. The brutes o - bey their God, And bow their necks to men; But we more base, more bru - tish things, Re - ject his ea - sy reign.
5. Turn, turn us might - y God! And mould our souls a - fresh; Break, sov'reign grace, these hearts of stone, And give us hearts of flesh.

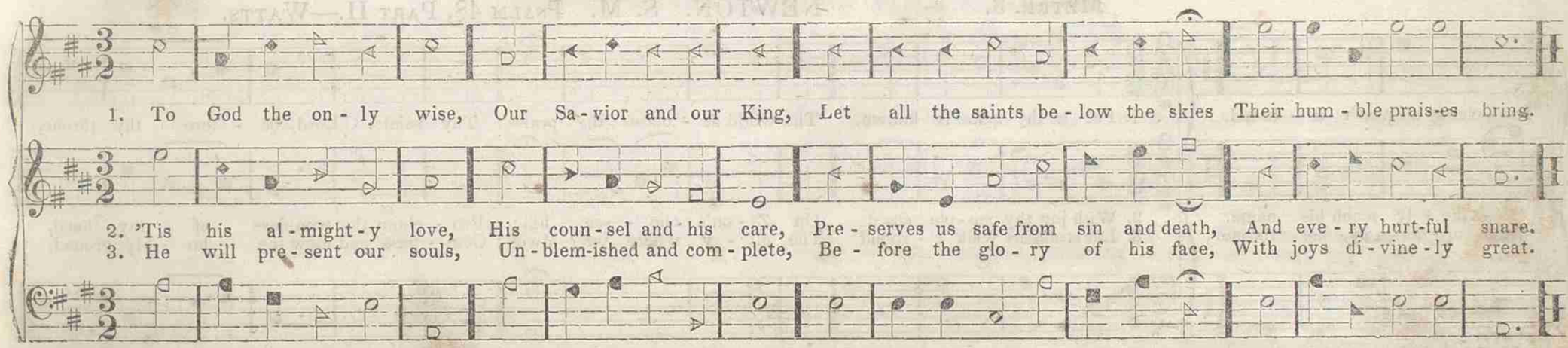
METRE 3. REVIVING LIGHT. S. M. HYMN 98, BOOK I.—WATTS.



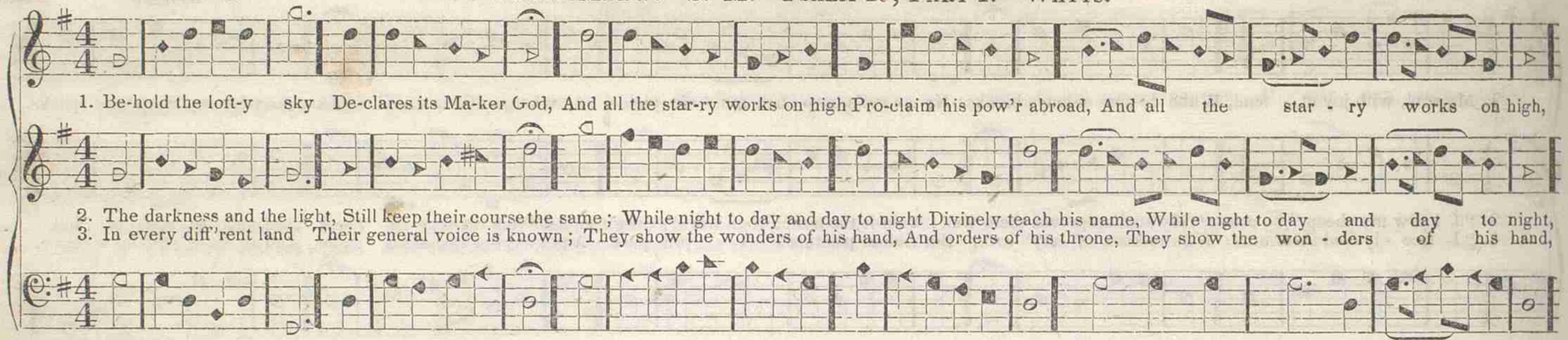
METRE 3. STRAIT GATE. S. M. HYMN 25.—VILL. HYMNS.



METRE 3. HUMBLE PRAISES. S. M. HYMN 51, BOOK I.—WATTS.



METRE 3. SUBLIMITY. S. M. PSALM 19, PART I.—WATTS.



METRE. 3. NEWTON. S. M. PSALM 48, PART II.—WATTS.

CHORUS—To be sung or omitted at pleasure.

METRE 3.

NINETY-THIRD. S. M. PSALM 45.—WATTS.

METRE 3. BALTIMORE. S. M. HYMN 36, BOOK II.—WATTS.

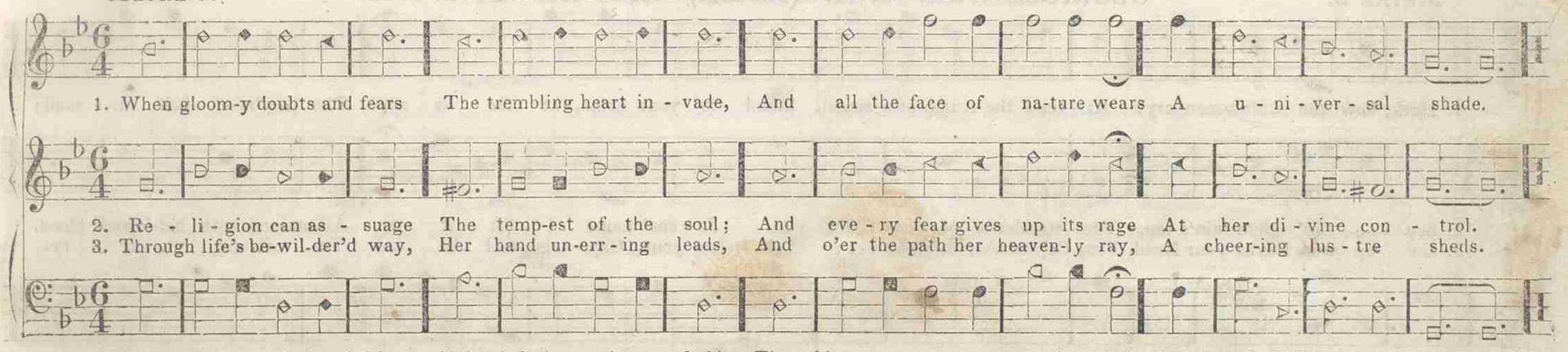
1. Well, the Re-deem-er's gone, T'ap-pear be-fore our God, To sprin--kle o'er the fla--ming throne,
2. No fie--ry ven-geance now, No burn-ing wrath comes down: If Jus--tice calls for sin--ner's blood,
3. Be-fore his Fa-ther's eye, Our hum-ble suit he moves! The Fa--ther lays his thun--der by,
4. Now may our joy-ful tongues Our Ma-ker's ho-nor sing; Je-sus the Priest, re-ceives our songs,
5. We bow be-fore his face, And sound his glo-ries high; "Ho-san--na to the God of grace,
6. "On earth thy mer-cy reigns And tri-umphs all a-bove: But Lord, how weak are mor--tal strains,

METRE 3. WRENTHAM. S. M. HYMN 468.—LUTH. COLL.

To sprin-kle o'er the fla-ming throne, With his a-ton-ing blood.
If jus-tice calls for sin-ner's blood, The Sa-vior shows his own.
The Fa-ther lays his thunder by, And looks, and smiles, and loves.
Je-sus the Priest, receives our songs, And bears them to the King.
Ho-san-na to the God of grace, Who lays his thunder by.
But Lord, how weak are mortal strains, To speak im-mor-tal love."

1. What cheer-ing words are these! Their sweet-ness who can tell?
2. In eve-ry state se-cure, Kept by Je-ho-vah's eye,
3. 'Tis well when joys a-rise, 'Tis well when sorrows bow,
4. 'Tis well when on the mount They feast on dy-ing love,
5. 'Tis well when at his throne They wres-tle, weep, and pray,

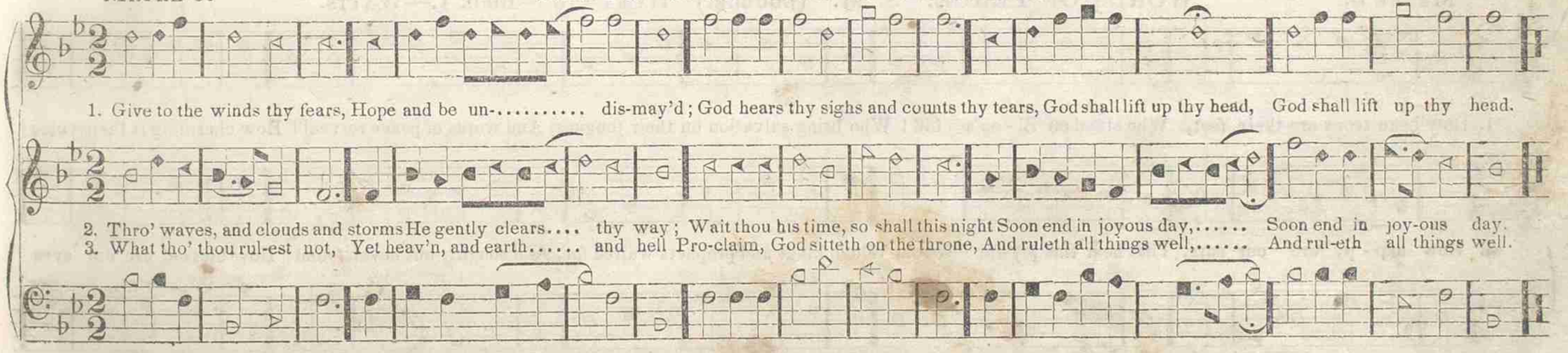
METRE 3. ORRINGTON. S. M. HYMN 351.—CH. PSALMIST.



METRE. 3. ASYLUM. S. M. PSALM 48.—WATTS.

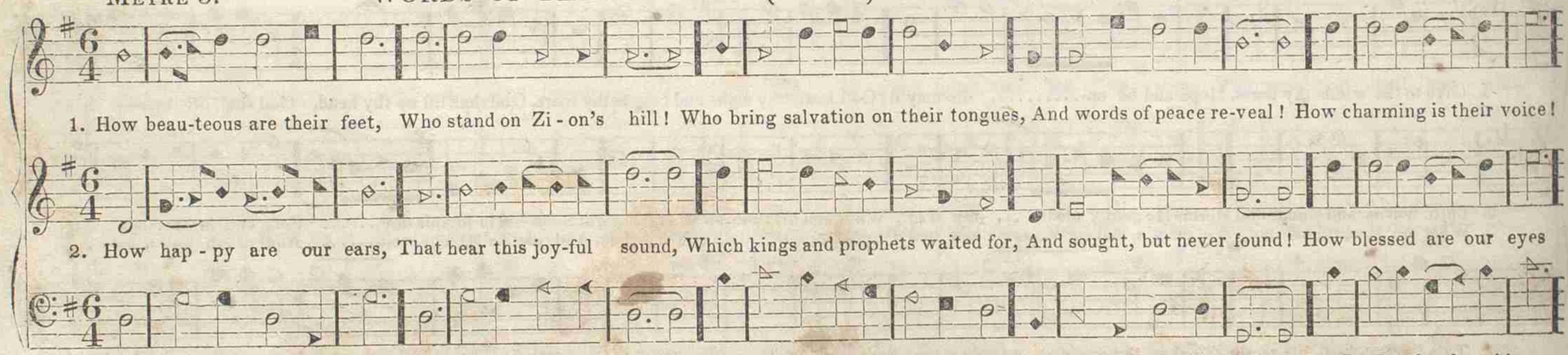
METRE 3. GLORIOUS WAR. S. M. (DOUBLE.) HYMN 401.—METH. COLL.

METRE 3. HANTS. S. M. HYMN 72.—LUTH. COLL.



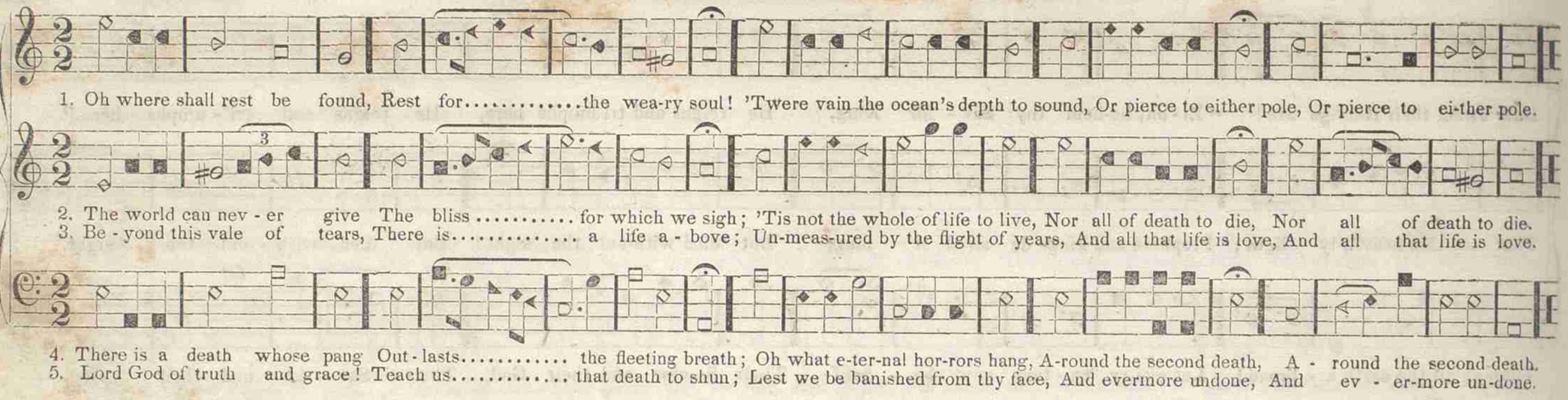
METRE 3. OLMUTZ. S. M. HYMN 366.—CH. PSALMODY.

METRE 3. WORDS OF PEACE. S. M. (DOUBLE.) HYMN 110.—BOOK I.—WATTS.



METRE 3. **TENDER MERCY. S. M. PSALM 103, PART II.—WATTS.**

METRE 3. HEAVENLY REST S. M. HYMN 672.—CH. PSALMIST.



1. Oh where shall rest be found, Rest for.....the wea-ry soul! 'Twere vain the ocean's depth to sound, Or pierce to either pole, 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, 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, And all that life is love.
4. There is a death whose pang Out - lasts..... the fleeting breath; Oh what e-ter-nal hor-rors hang, A-round the second death, A - round the second death.
5. Lord God of truth and grace! Teach us..... that death to shun; Lest we be banished from thy face, And evermore undone, And ev - er-more un-done.

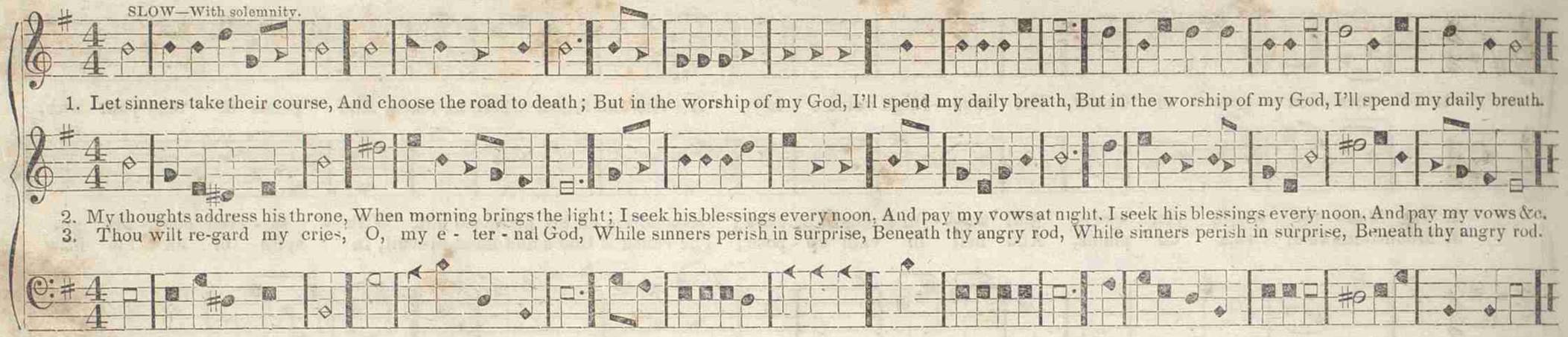
METRE 3. LABAN. S. M. HYMN 328.—VIR. SELEC.

1. Dear Sa-vior, we are thine By ev - er - last-ing bonds; Our names, our hearts, we would re - sign, Our souls are in thy hands.
2. To thee we still would cleave, With ev - er grow-ing zeal; If mil-lions tempt us Christ to leave, O let them ne'er pre - vail.
3. Thy Spir - it shall u - nite Our souls to thee our Head; Shall form us to thy im - age bright, That we thy paths may tread.
4. Death may our souls di - vide From these a - bodes of clay; But love shall keep us near thy side Thro' all the gloom - y way.
5. Since Christ and we are one, Why should we doubt or fear? If he in heav'n has fixed his throne, He'll fix his mem-bers there,

METRE 3. ORANGE. S. M. HYMN 219.—CH. PSALMODY.

METRE 3. FLORIDA. S. M. PSALM 55.—WATTS.

SLOW—With solemnity.



1. Let sinners take their course, And choose the road to death; But in the worship of my God, I'll spend my daily breath, But in the worship of my God, I'll spend my daily breath.
2. My thoughts address his throne, When morning brings the light; I seek his blessings every noon, And pay my vows at night. I seek his blessings every noon, And pay my vows &c.
3. Thou wilt re-gard my cries, O, my e - ter - nal God, While sinners perish in surprise, Beneath thy angry rod, While sinners perish in surprise, Beneath thy angry rod.
4. Because they dwell at ease And no sad changes feel; They neither fear nor trust thy name, Nor learn to do thy will, They neither fear nor trust thy name, Nor learn to do thy will.
5. But I with all my cares, Will lean up-on the Lord; I'll cast my burdens on his arm, And rest upon his word, I'll cast my burdens on his arm, And rest upon his word.

METRE 3. SUBMISSION. S. M. HYMN 87.—SAC. POETRY.

1. "My times are in thy hand," My God, I wish them there; My life, my friends, my soul I leave To thy Pa - ter - nal care.
2. "My times are in thy hand," What - ev - er they may be, Pleas - ing or pain-ful, dark or bright, As best may seem to thee.
3. "My times are in thy hand," Why should I doubt or fear? My Fa - ther's hand will nev - er cause His child a need-less tear.
4. "My times are in thy hand," Je - sus the Cru - ci - fied; The hand my cru - el sins have pierc'd, Is now my guard and guide.
5. "My times are in thy hand," Je - sus my Ad - vo - cate; Nor shall thy hand be stretch'd in vain For me to sup - pli - cate.

METRE 3. LATHROP. S. M. HYMN 341.—CHURCH PSALMODY.

METRE 3. GOLDEN HILL. S. M. HYMN 167.—CHURCH PSALMIST.

METRE 3. UNITY. S. M. HYMN 71.—CH. HYMN BOOK.

METRE 4. CHARLESTON. 8,7,8,7. HYMN 379.—VILL. HYMNS.

METRE 4. ADVOCATE. 8,7,8,7,8,7,8,7. HYMN 213.—VIR. SELEC.

1. Sa-vior, I do feel thy mer - it, Sprin-kled with re - deem-ing blood;
And my wea-ry troub - led spir - it, Now finds rest with thee my God;
I am safe and I am hap-py, While in thy dear arms I lie,

2. Now I'll sing a Sa-vior's mer - it, Tell the world of his dear name;
That if a - ny want his Spir - it, He is still the ve - ry same:
He that ask - eth soon re - ceiv-eth, He that seeks is sure to find;

3. Now our Ad-vo - cate is plead - ing With his Fa - ther and our God;
Now for us is in - ter - ce - ding As the pur-chase of his blood;
Now me-thinks I hear him pray-ing, "Father, save them, I have died;"

METRE 4. DIVINE COMPASSION. 8,7,8,7,8,7,8,7. HYMN 334.—VIR. SELEC.

Sin and Sa-tan can-not hurt me, While my Sa-vior is so nigh.

Whom-so-e'er on him be - liev - eth, He will nev - er cast be - hind.

And the Father answers, say-ing, "They are free-ly jus - ti - fied."

1. Sweet the moments, rich in bless-ing, Which before the cross I spend;
Life, and health, and peace possessing From the sin-ner's dy-ing Friend;

2. Tru - ly bless-ed is the sta-tion, Low be - fore his cross to lie;
While I see di-vine com-pas-sion, Float-ing in his lan - guid eye;

3. Love and grief my heart di - vi-ding, With my tears his feet I'll bathe;
Con-stant still in faith a - bi-ding, Life de - ri-ving from his death;

Here I'll sit, for - er - er view-ing, Mer-cy's streams in streams of blood; Precious drops my soul be - dew - ing, Plead and claim my peace with God.

Here it is I find my heav-en, While up - on the Lamb I gaze: Love I much?—I've much for-giv-en, I'm a mir - a - cle of grace.

May I still en - joy this feel - ing In all need to Je-sus go; Prove his wounds each day more heal-ing, And him - self more deep - ly know.

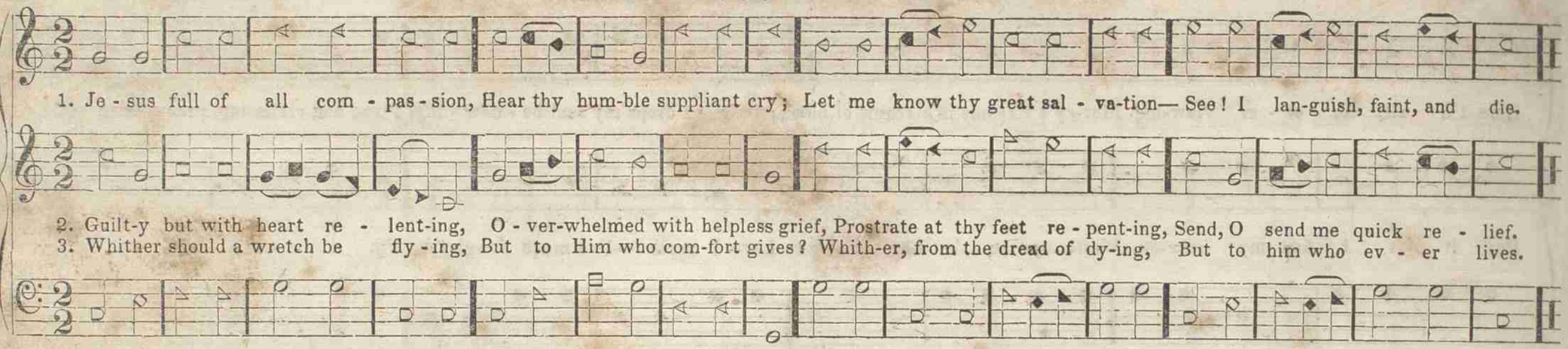
METRE 4. BETHLEHEM. 8,7,8,7. HYMN 20.—SACRED SONGS.

1. Hark! what mean those ho - ly voic - es, Sweet-ly sound - ing thro' the skies? Lo! th'an - gel-ic host re - joic - es, Heav'n-ly hal - le - lu - jahs rise.

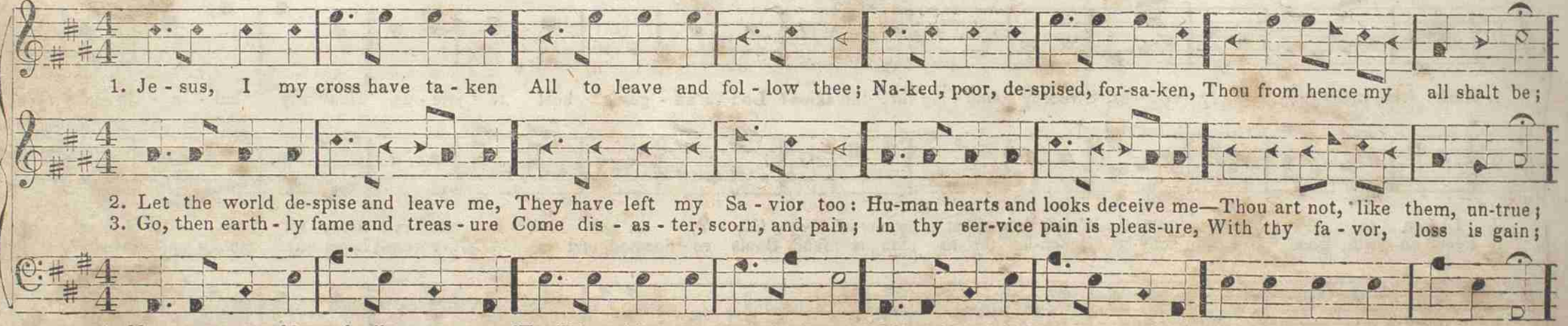
2. List-en to the wond'rous sto - ry, Which they chant in hymns of joy; Glo - ry in the high - est, glo - ry! Glo - ry be to God on high.
3. Peace on earth, good will from heav-en, Reach-ing far as man is found, Souls re - deemed, and sins for - giv - en—Loud our gold - en harps shall sound.

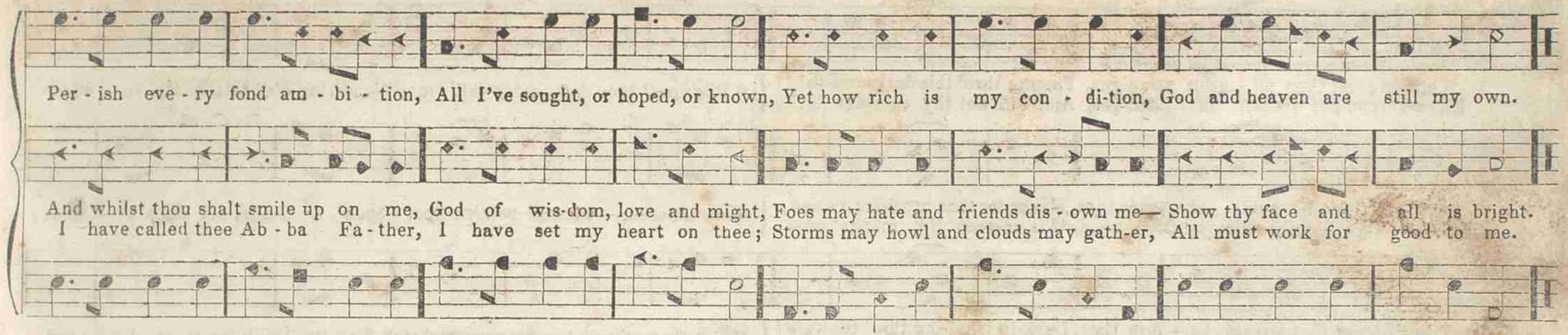
4. Christ is born the great A - noint-ed. Heav'n and earth his prais-es sing! O re - ceive whom God ap - point-ed For your Proph - et, Priest, and King.
5. Hast-en, mor - tals, to a - dore Him; Learn his name and taste his joy; Till in heaven ye sing be - fore Him, Glo - ry be to God most high.

METRE 4. PENITENCE. 8,7,8,7. HYMN 295.—RIPPON.



METRE 4. DISCIPLE. 8,7,8,7,8,7,8,7. HYMN 77.—CHRISTIAN LYRE.





METRE 4. **NEW MONMOUTH.** 8,7,8,7. HYMN 77.—ASSEM. COLL.

METRE 4. FEMALE PILGRIM. 8,7,8,7,8,7,8,7. HYMN 156.—DOVER SELEC.

1. Whither goest thou pil - grim stran-ger, Passing thro' this darksoms vale?
Know'st thou not 'tis full of dan-ger, And will not thy cour-age fail?
"Pilgrim," thou dost justly call me, Wand'ring o'er this waste so wide:

2. Such a Guide! no guide at - tends thee, Hence for thee my fears a - rise;
If some guard-ian pow'r be-friend thee, 'Tis un-seen by mor-tal eyes;
Yes, un-seen,— but still believe me, Such a Guide, my steps at - tends;

3. Pil-grim, see that stream be - fore thee, Dark-ly wind-ing thro' the vale!
Should its dead-ly waves roll o'er thee, Then would not thy courage fail?
No!— that stream has nothing frightful, To its brink my steps I bend;

4. While I gazed, with speed surprising, Down the stream she plung'd from sight;
Ga - zing still, I saw her ri - sing Like an angel clothed with light.
Cease, my heart, this mournful sigh-ing Death will break the sul - len gloom;

Yet no harm will e'er be - fall me, While I'm blest with such a Guide.

He'll in eve-ry strait re - lieve me, He from eve - ry harm de-fends.

There to plunge 't will be de-light-ful—There my pil-grim-age will end.
Soon my spir - it, flutter-ing, fly - ing, Will be borne beyond the tomb.

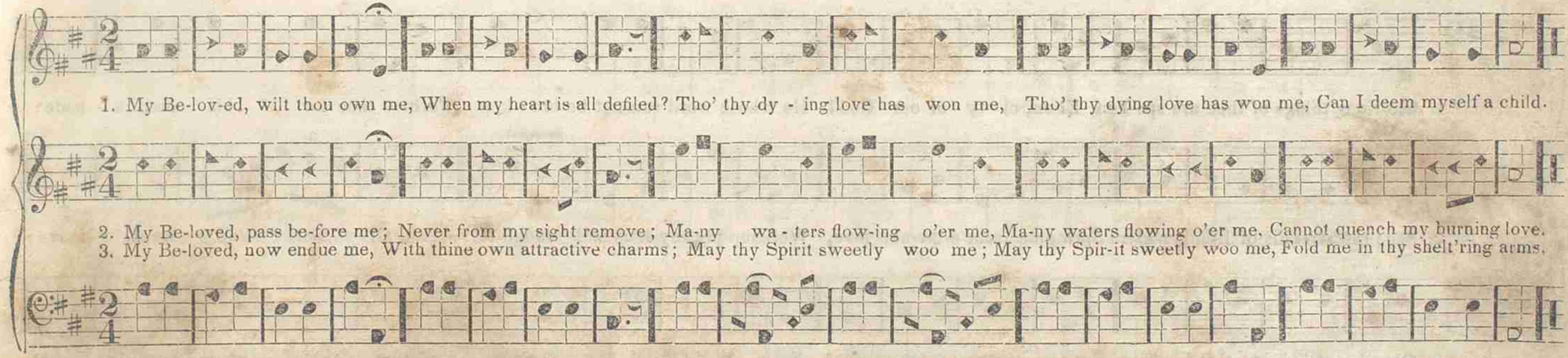
METRE 4. OLNEY. 8,7,8,7,8,7,8,7. HYMN 75.—RIPPON.

1. Hail thou once de-spis-ed Je - sus! Hail thou Gal-i - le - an King!
Thou didst suffer to re - lease us, Thou didst free sal - va - tion bring:

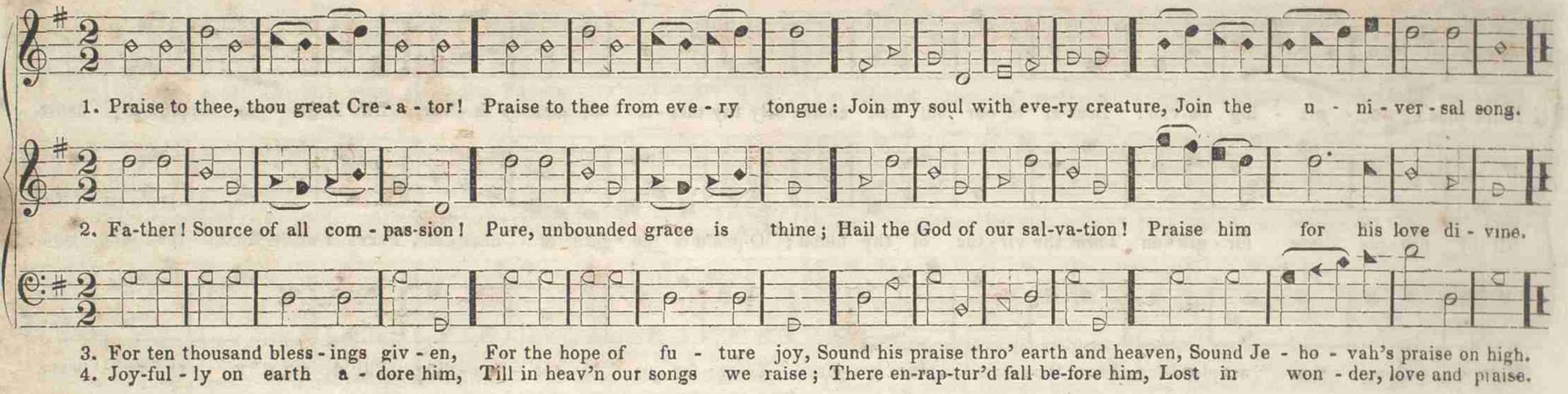
2. Paschal Lamb, by God ap - point-ed, All our sins on thee were laid,
By Al-might-y love a - noint-ed, Thou hast full a - tone-ment made;

3. Jes-us, hail, en-throned in glo - ry, There for ev - er to a - - bide!
All the heav'nly hosts a - dore thee, Seat-ed at thy Fa - ther's side;

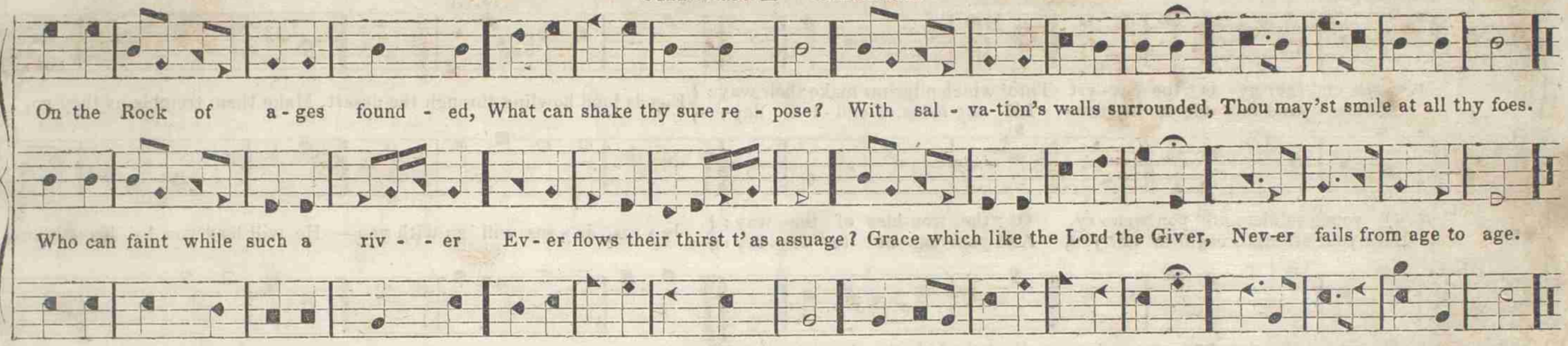
Metre 4. RECONCILEMENT. 8,7.8,7.



METRE 4. SAXONY. 8,7,8,7, HYMN 728.—CH. PSALMODY.

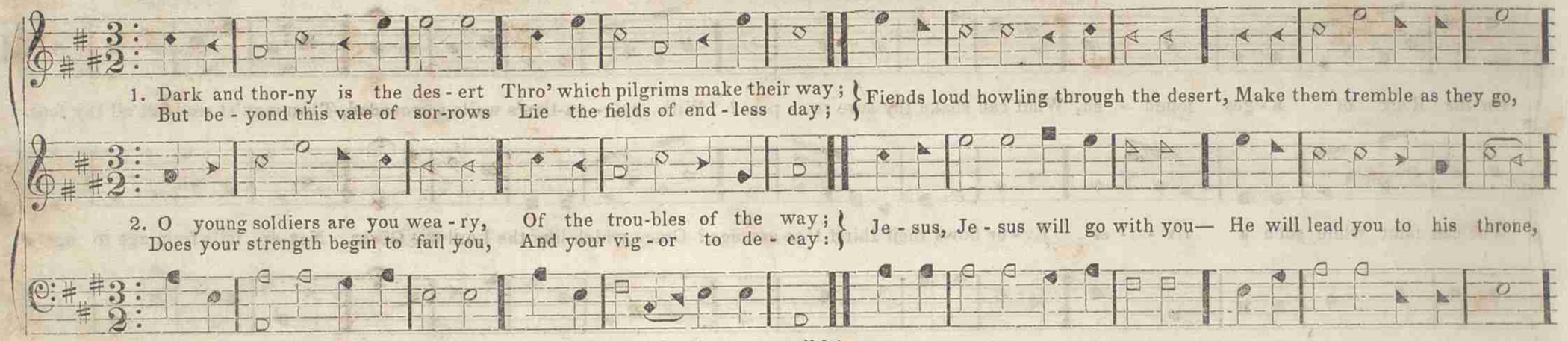


METRE 4. CARLISLE. 8,7,8,7,8,7,8,7. HYMN 418, PART I.—RIPPON.



METRE 4. ZELL. 8,7,8,7. HYMN 123.—CH. PSALMODY.

CONQUEST. 8,7,8,7,8,7,8,7. HYMN 127.—DOVER SELEC.



METRE 4. RIPLEY. 8,7,8,7,8,7,8,7. HYMN 341.—PSALMIST.

METRE 5. **EBENEZER.** 4 lines 7's. HYMN 512.—RIPPON.

METRE 5. REDEEMING LOVE. 4 lines 7's. HYMN 69.—RIPPON.

1. Now be - gin the heav'nly theme, Sing a - loud in Je - sus' name; Sing a - loud in Je - sus' name; Ye who his sal - va - tion prove,
2. Ye who see the Fa - ther's grace, Beam-ing in the Sa-vior's face, Beam-ing in the Sa-vior's face; As to Ca-naan on ye move,
3. Mourning souls, dry up your tears, Ban - ish all your guilt - y fears, Ban - ish all your guilt - y fears; See your guilt and curse re - move,
4. Ye a - las! who long have been Wil-ling slaves to death and sin, Wil - ling slaves to death and sin, Now from bliss no long - er rove,
5. Welcome all by sin op - press'd, Welcome to his sa - cred rest; Welcome to his sa - cred rest; Noth - ing brought him from a - bove,

Tri-umph in re-deem-ing love, Triumph in re-deem - ing love.
Praise and bless re-deem-ing love, Praise and bless re-deem - ing love.
Can-cell'd by re-deem-ing love, Can-cell'd by re-deem - ing love.
Stop and taste re-deem-ing love, Stop and taste re-deem - ing love.
Noth-ing but re-deem-ing love, Noth-ing but re-deem - ing love.

METRE 5. BOZRAH. 8 lines 7's.

1. Who is this that comes from far, Clad in garments dipp'd in blood?
   Strong tri-umph-ant tra - vel - er, Is he man or is he God?
2. Wherefore are thy garments red, Dyed as in a crim - son sea?
   They that in the wine-vat tread, Are not stain'd so much as Thee.
3. Kind thou art and full of love, Sa - vior, God, to suf - fer thus,
   Rich the grace thy peo-ple prove, Thou hast shed thy blood for us.

I that speak in right - eous - ness, Son of God and man I am, Might-y to re - deem your race, Je - sus is your Sa - vior's name.

"I the fa - ther's fav'r - ite Son Have the dread-ful wine-press trod; Borne the venge-ful wrath a - lone, All the fierc - est wrath of God."

May thy love's con-strain - ing pow'r Tune our hearts and tongues to sing— May we in this fa - vor'd hour To the cross our tro - phies bring.

METRE 5. COOKHAM. 4 lines 7's. HYMN 105.—DOVER SELEC.

1. Ho - ly Je - sus, love - ly Lamb, Thine and on - ly thine I am; Take my bo-dy, spir - it, soul— On - ly thou pos - sess the whole.
2. Thou my dearest ob - ject be— Let me ev - er cleave to thee; Let me choose thee for my part— Let me give thee all my heart.
3. Whom have I on earth be - low? On - ly thee I wish to know; Whom have I in heav'n but thee? Thou art all in all to me.
4. All my treasure is a - bove— My best por-tion is thy love; Who the worth of love can tell? In - fi - nite, un - search-a - ble.
5. Nothing else may I re - quire— Let me thee a - lone de - sire; Pleased with what thy love provides, Weaned from all the world be-sides.

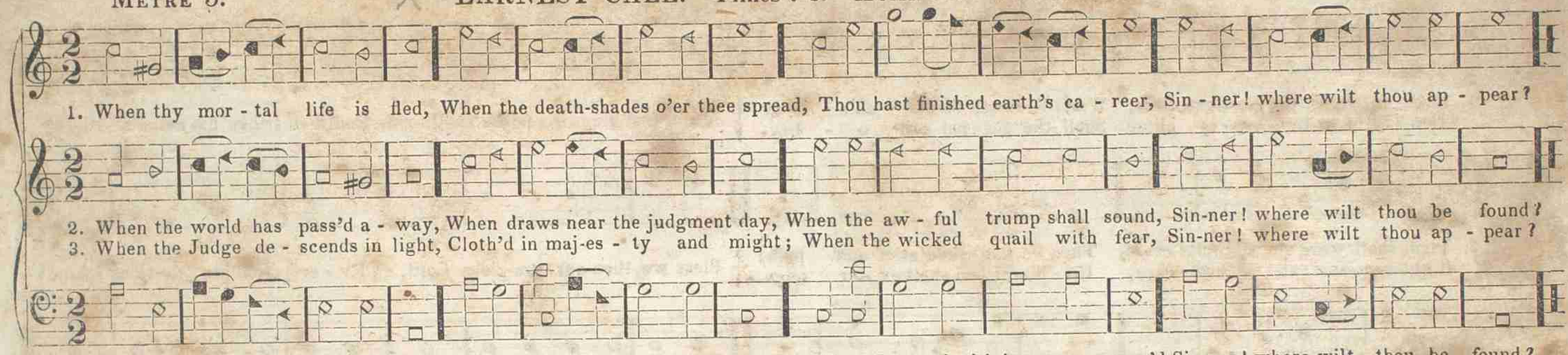
METRE 5. DEPTH OF MERCY. 4 lines 7's. HYMN 92.—METH. COLL.

1. Depth of mer-cy! can there be Mercy still re - served for me? Can my God his wrath for - bear? Me, the chief of sin-ners, spare?
2. I have long with-stood his grace, Long pro-voked him to his face; Would not hearken to his calls—Grieved him by a thou-sand falls.
3. Kin - dled his re - lent-ings are— Me he now de - lights to spare; Cries, "How shall I give thee up?" Lets the lift - ed thun-der drop.
4. There for me the Sa-vior stands, Shows his wounds and spreads his hands; God is Love! I know— I feel— Je-sus weeps and loves me still.
5. Now in-cline me to re - pent—Let me now my fall la - ment; Now my foul re - volt de - plore— Weep, be-lieve, and sin no more.

METRE 5. EXAMINATION. 4 lines 7's. HYMN 250.—RIPPON.

1. 'T is a point I long to know, Oft it caus - es anxious thought— Do I love the Lord or no!— Am I his, or am I not?
2. If I love why am I thus? Why this dull and life-less frame? Hardly, sure, can they be worse, Who have nev - er heard his name.
3. Could my heart so hard re-main, Prayer a task and bur-den prove; Eve-ry tri - fle give me pain, If I knew a Sa-vior's love?
4. When I turn my eyes with - in, All is dark, and vain, and wild; Fill'd with un - be - lief and sin, Can I deem my - self a child?
5. If I pray, or hear, or read, Sin is mixed with all I do; You that love the Lord in - deed, Tell me, is it thus with you?

METRE 5. EARNEST CALL. 4 lines 7's. HYMN 76.—VIR. SELEC.



METRE 5. SOVEREIGN GRACE. 4 lines 7's. HYMN 156.—VILL. HYMNS.

METRE 5.

ELTHAM. 8 lines 7's. PSALM 72.—CHURCH PSALMIST.

1. Hast - en, Lord, the glo-rious time, When be-neath Mes-si - ah's sway
Eve - ry na - tion, eve - ry clime Shall the gos - pel call o - bey.
Might-iest kings his pow'r shall own, Heath-en tribes his name a - dore;

2. Then shall wars and tu-mults cease, Then be ban-ished grief and pain;
Right-eous-ness, and joy and peace, Un - dis-turbed shall ev - er reign.
Bless we then our gra-cious Lord, Ev - er praise his glo-rious name;

Sa - tan and his host o'erthrown, Bound in chains, shall hurt no more.

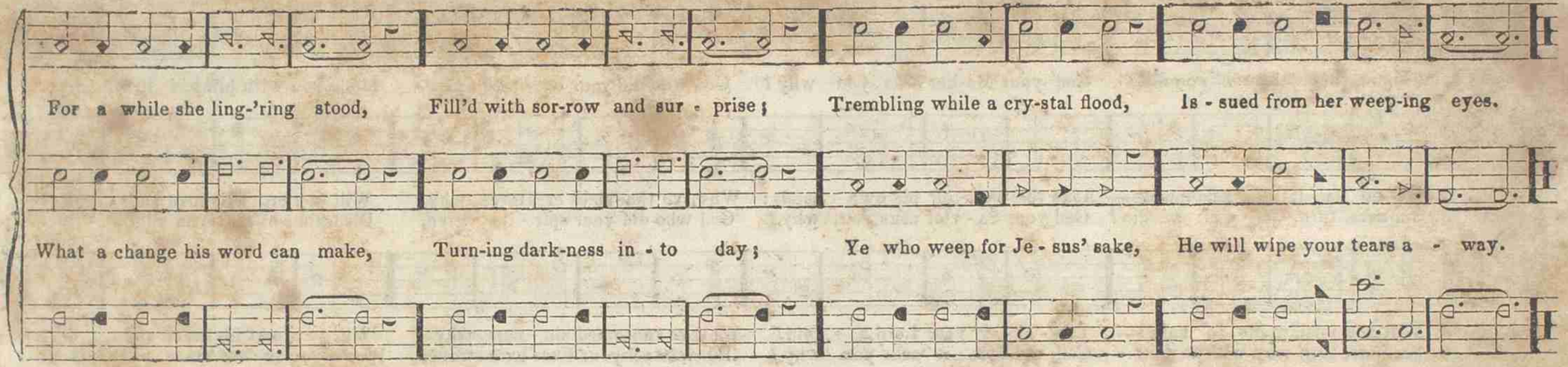
All his might-y acts re - cord; All his wond-rous love pro - claim.

METRE 5.

MARTYN. 8 lines 7's.

1. Ma - ry to the Savior's tomb, Hast-ed at the ear - ly dawn;
Spice she brought and sweet perfume, But the Lord she loved had gone;

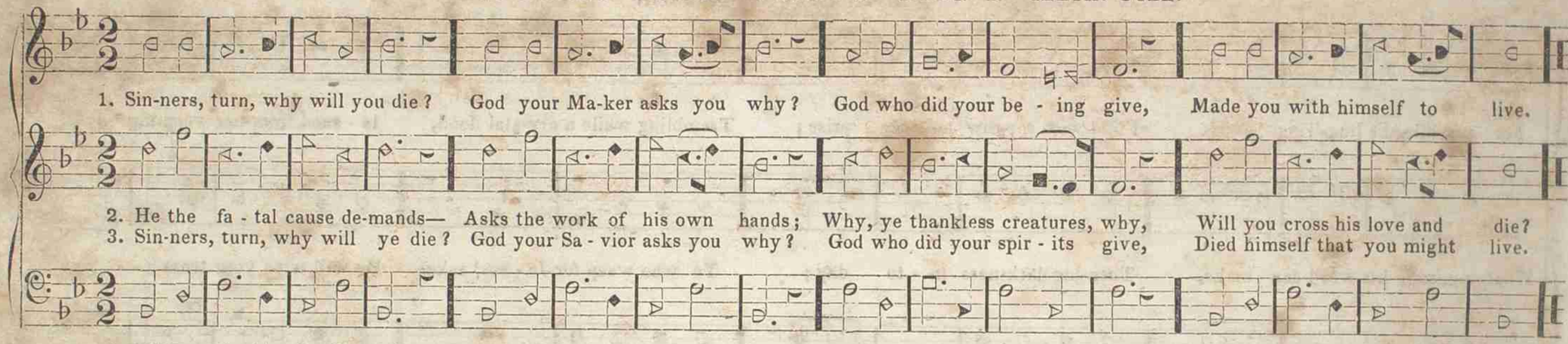
2. But her sor-rows quickly fled, When she heard his wel-come voice;
Christ had ris-en from the dead; Now he bids her heart re - joice;



METRE 5. **DIVINE INQUIRY.** 4. lines 7's. HYMN 6.—RIPPON.

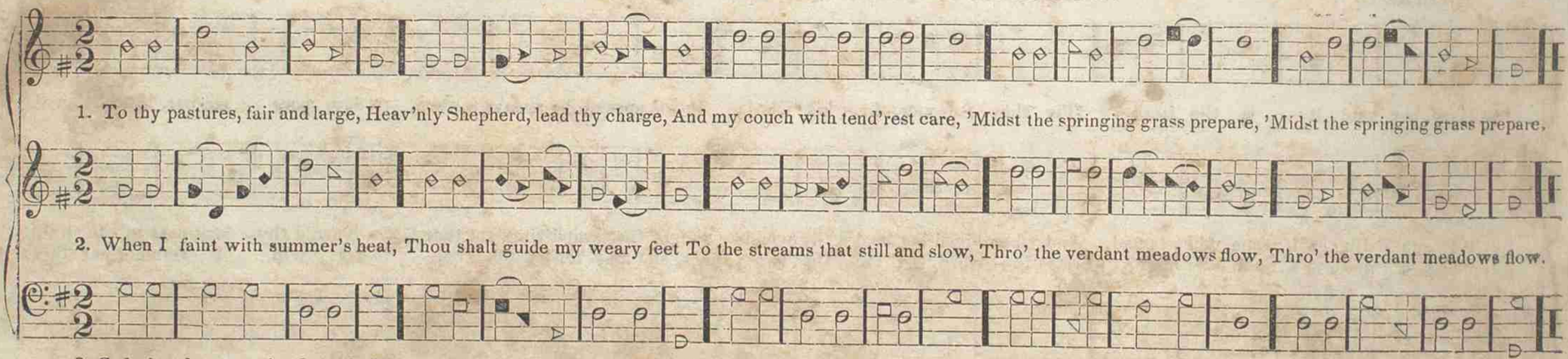
METRE 5.

PLEYEL'S HYMN. 4 lines 7's. HYMN 4.—METH. COLL.

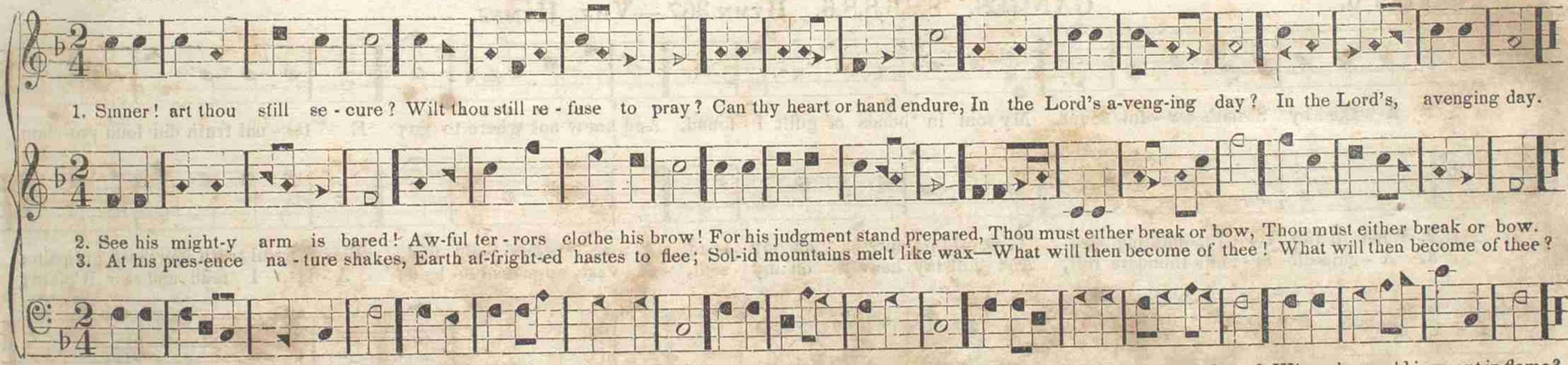


METRE 5.

HENDON. 4 lines 7's. PSALM 23.—CH. PSALMODY.

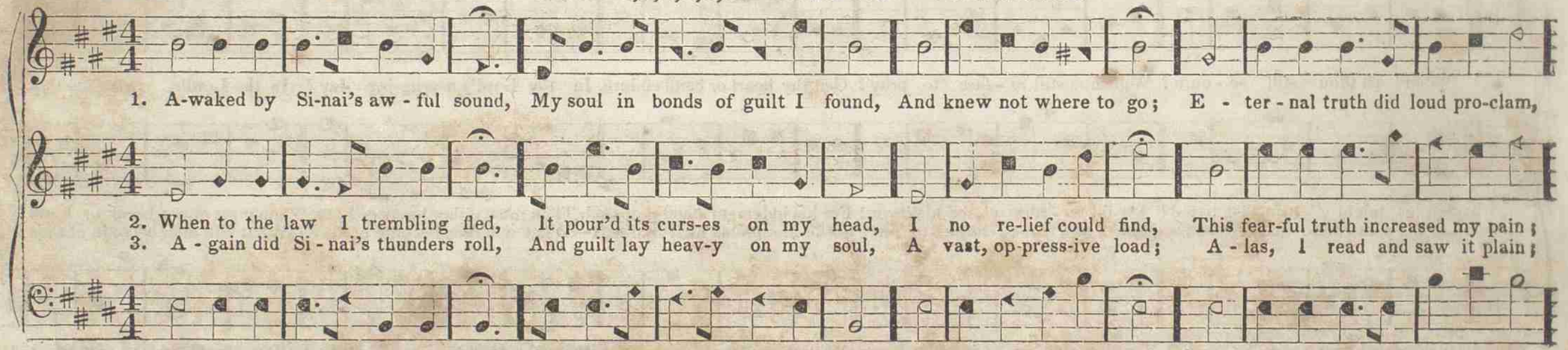


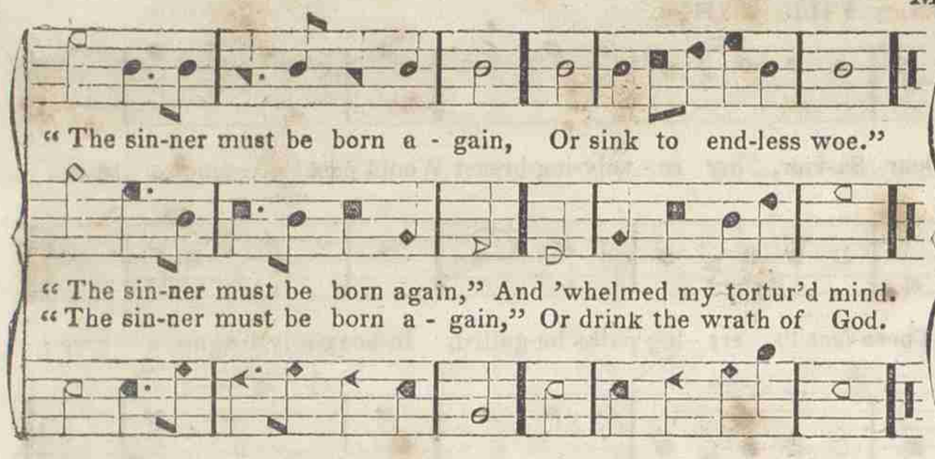
METRE 5. ALARMING VOICE. 4 lines 7's. HYMN 40.—VILL HYMNS.

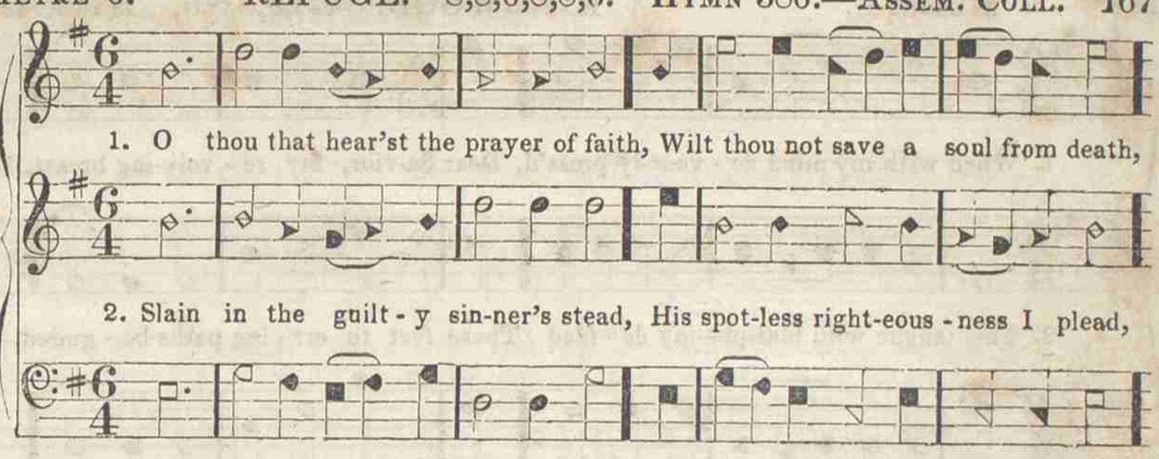


METRE 5. RESURRECTION. 4 lines 7's. HYMN 171.—CH. PSALMIST.

METRE 6. GANGES. 8,8,6,8,8,6. HYMN 367.—VILL. HYMNS.

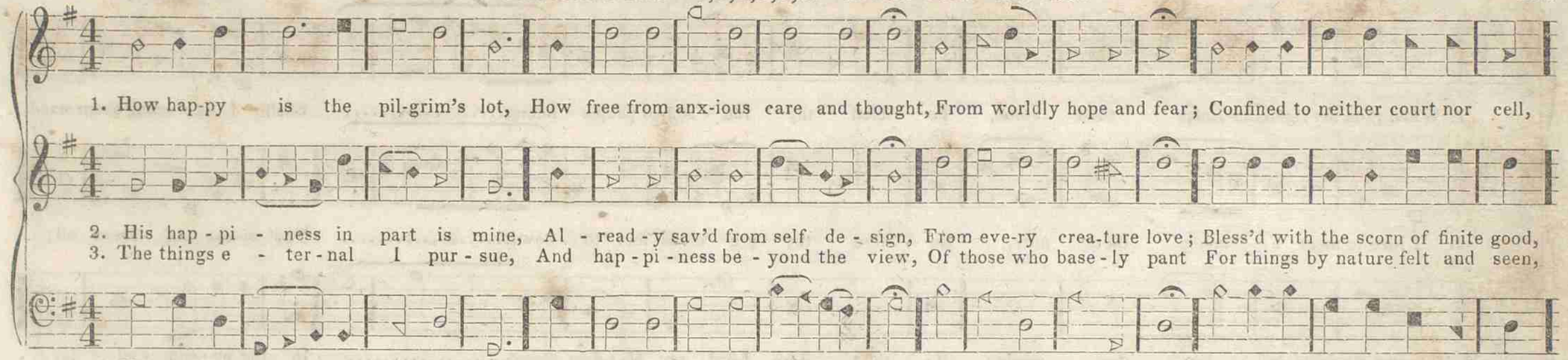


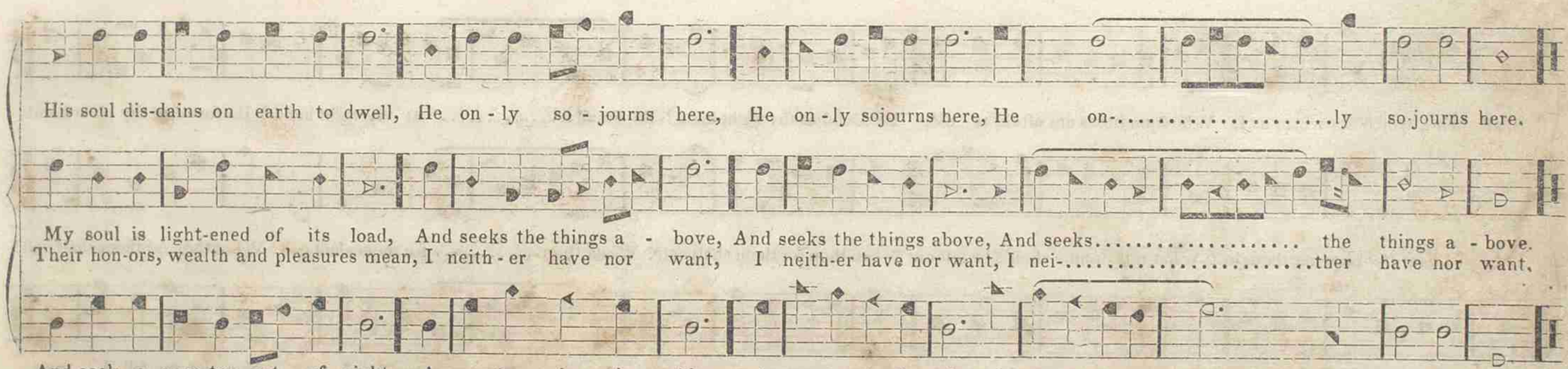

"The sin-ner must be born a - gain, Or sink to end-less woe."
"The sin-ner must be born again," And 'whelmed my tortur'd mind.
"The sin-ner must be born a - gain," Or drink the wrath of God.
"The sin-ner must be born a - gain," I sunk in deep de - spair.
Now by his grace is bore a - gain, And sings re-deem-ing love.


1. O thou that hear'st the prayer of faith, Wilt thou not save a soul from death,
2. Slain in the guilt - y sin-ner's stead, His spot-less right-eous - ness I plead,
3. Then snatch me from e - ter - nal death—The Spir - it of a - dop-tion breathe,
4. The king of ter - ror then would be A wel-come mes-sen - ger to me,

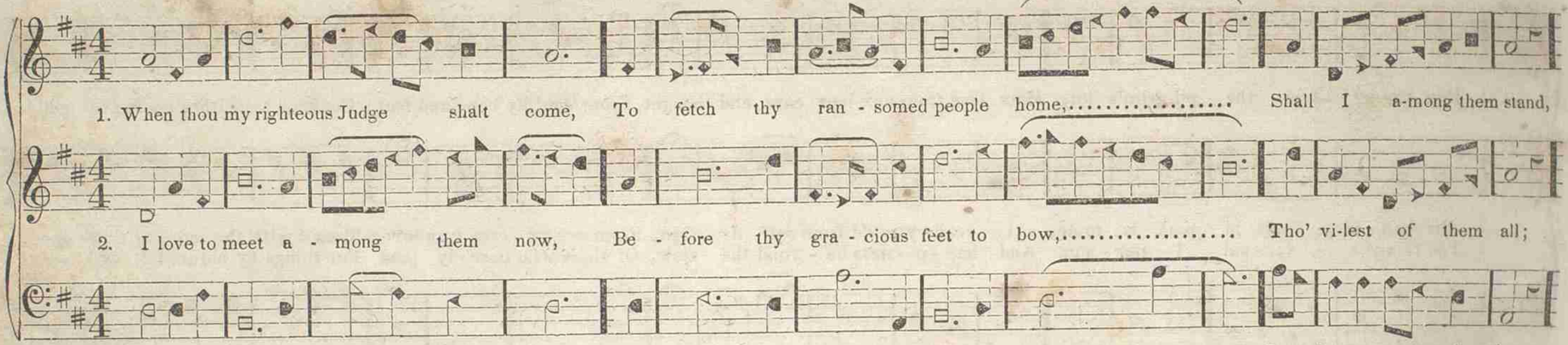
That casts it - self on Thee? I have no ref-uge of my own, But fly to what my Lord hath done, And suf - fered once for me.
And his a - vail - ing blood; Thy right-eous-ness my robe shall be, Thy mer - it shall a - tone for me, And bring me near to God.
His con - so - la - tion send; By him some word of life im-part, And sweet-ly whis - per to my heart, "Thy Ma - ker is thy Friend."
To bid me come a - way; Un-clogged by earth, or earthly things, I'd mount, I'd fly, with ea - ger wings, To ev - er - last-ing day.

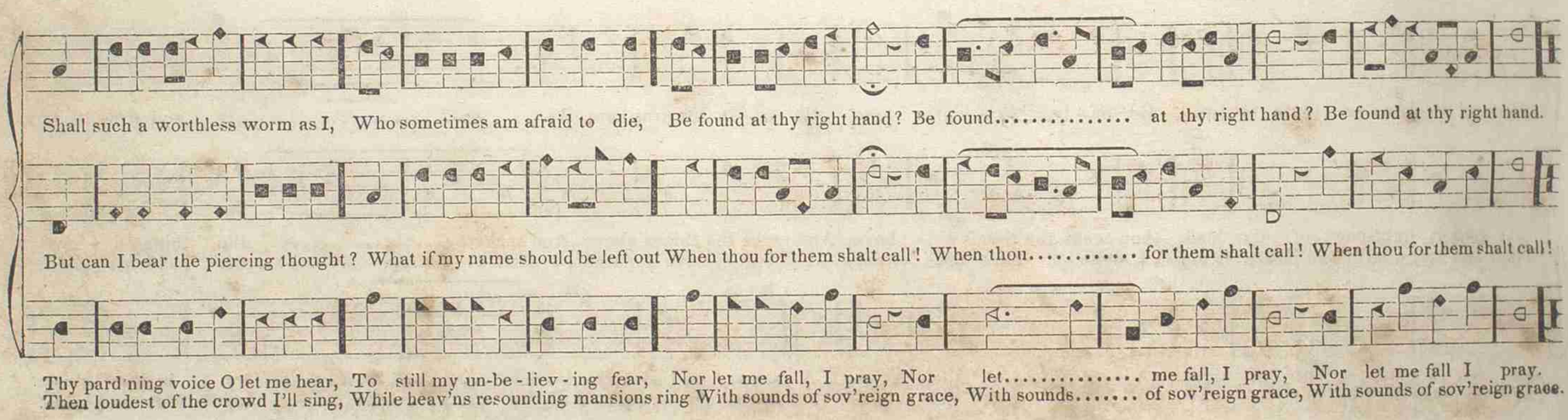
METRE 6. KINGWOOD. 8,8,6,8,8,6, HYMN 414.—VILL. HYMNS.


1. How hap-py is the pil-grim's lot, How free from anx-ious care and thought, From worldly hope and fear; Confined to neither court nor cell,
2. His hap - pi - ness in part is mine, Al - read - y sav'd from self de - sign, From eve-ry crea-ture love; Bless'd with the scorn of finite good,
3. The things e - ter - nal I pur - sue, And hap - pi - ness be - yond the view, Of those who base - ly pant For things by nature felt and seen,
4. Noth-ing on earth I call my own; A stran-ger to the world un-known, I all their goods de-spise; I tram-ple on their whole de-light,
5. There is my house and por - tion fair; My treas-ure and my heart are there, And my a - bi - ding home; For me my eld - er breth-ren stay,


His soul dis-dains on earth to dwell, He on - ly so - journs here, He on - ly sojourns here, He on-.....ly so-journs here.
My soul is light-ened of its load, And seeks the things a - bove, And seeks the things above, And seeks..... the things a - bove.
Their hon-ors, wealth and pleasures mean, I neith - er have nor want, I neith-er have nor want, I nei-.....ther have nor want.
And seek a coun-try out of sight, A coun-try in the skies, A coun-try in the skies, A coun-.....try in the skies.
And an - gels beck-on me a - way: And Je - sus bids me come, And Je-sus bids me come, And Je-.....sus bids me come.

HARMONIA. 8,8,6,8,8,6. HYMN 578.—RIPPON.





1. And am I on - ly born to die! And must I sud - den - ly com - ply With na - ture's stern de - cree?
2. How then ought I on earth to live? While God pro - longs the kind re - prieve, And props the house of clay?
3. No room for mirth or tri - fling here, For world - ly hope or word - ly fear, If life so soon is gone;
4. No mat - ter which my thoughts em - ploy, A mo - ment's mis - er - y or joy; But oh! when both shall end,
5. Noth - ing is worth a thought be - neath, But how I may es - cape the death That nev - er, nev - er dies!

What af-ter death for me re - mains? Ce - les - tial joys or hell - ish pains? To all e - ter - ni - ty? To all e - ter - ni - ty?
My sole con-cern, my sin-gle care, To watch and trem - ble and pre - pare A - gainst this fa - tal day! A - gainst this fa - tal day!
If now the Judge is at the door, And all man - kind must stand be - fore Th' in - ex - o - ra - ble throne! Th' in - ex - o - ra - ble throne!
Where shall I find my des-tined place? Shall I my ev - er - last - ing days With fiends or an - gels spend? With fiends or an - gels spend?
How make my own e - lec-tion sure, And when I fail on earth, se - cure A man - sion in the skies! A man - sion in the skies?

TRANSPORT. 8,8,6,8,8,6. HYMN 90.—DOVER SELEC.

1. One spark, O God, of heav'n-ly fire, A-wakes my soul with warm de - sire To reach the realms a - bove, To reach the realms a - bove;

2. O could I wing my way in haste, Soon with bright ser-aphs would I feast, And learn their sweet em-ploy! And learn their sweet em - ploy!

3. Too mean this lit - tle globe for me, Nor will I e'er con-tent - ed be To feast on things so vain; To feast on things so vain;
4. But, rest-ing in my Sa - vior's arms, My soul en-joys trans-port-ing charms Of ev - er - last - ing love! Of ev - er - last - ing love!

Im - mor-tal glo - ries round me shine, I drink the streams of life di - vine, And sing re - deem - ing love, And sing re - deem - ing love.

I'd glide a - long the heaven-ly stream, And join the most ex - alt - ed theme Of ev - er - last - ing joy, Of ev - er - last - ing joy.

Its great-est rich - es are but dross— Its gran-deur short, its pleas - ures cross— Its joys are mixed with pain, Its joys are mixed with pain.
Here's life, here's joy, here's solid peace—A friend-ship that will nev - er cease— A rock that can - not move, A rock that can - not move.

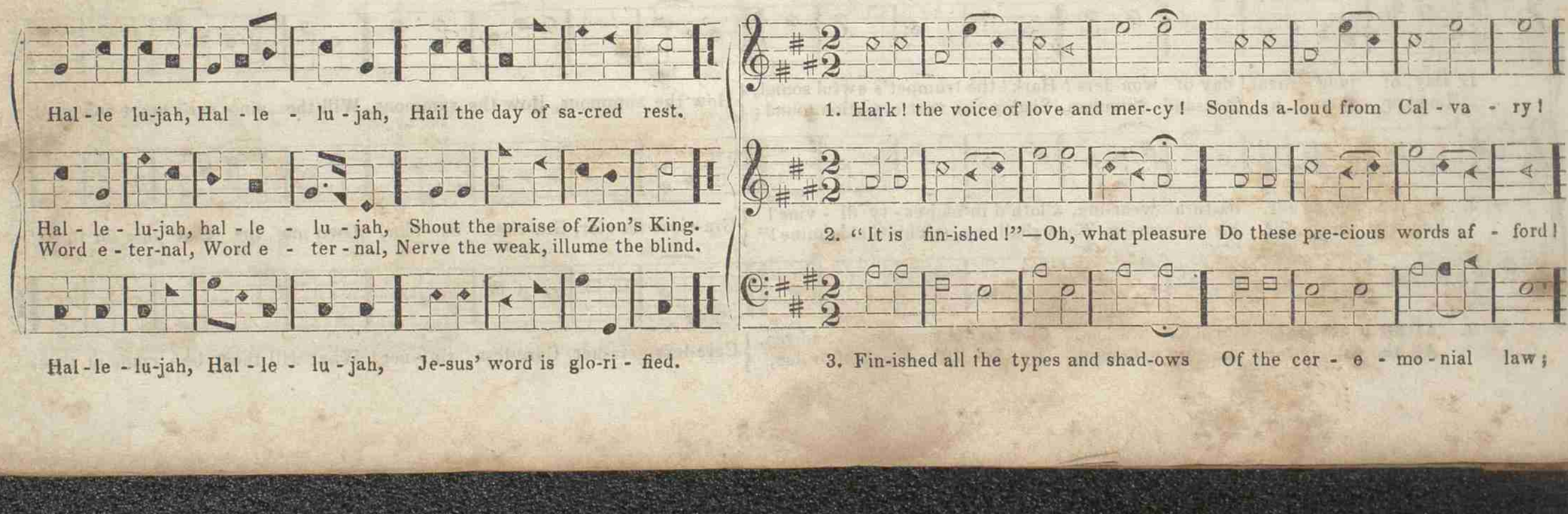
METRE 7. JUDGMENT. 8,7,8,7,4,7. HYMN 576.—RIPPON.

1. Hail, all hail! blest Sab-bath morn-ing, Pre-lude to e - ter - nal rest; Heav'n de-scends to crown thy mem'ry, Mil-lions rise to call thee bless'd;

2. Hail, all hail! bless'd courts of Zi - on, Hab - i - ta - tion of our King; May thy congre-ga - ted thous - ands Make thy domes with prais-es ring;
3. Hail, all hail! thrice bless-ed gos - pel, Clothed with en - er-gy di - vine; Word of life for - ev - er pre - cious—Treasure of th' E - ter - nal mind;

4. Hail, all hail! ye sa - cred her - alds Of the cross the cru - ci - fied; Lift the ban-ner, blow the trump-et, Tell the na - tions, Je - sus died;

METRE 7. SERAPH'S HARP. 8,7,8,7,4,7. HYMN 113.—VILL. HYMNS.



Hal - le lu-jah, Hal - le - lu - jah, Hail the day of sa-cred rest.

Hal - le - lu-jah, hal - le - lu - jah, Shout the praise of Zion's King.
Word e - ter-nal, Word e - ter - nal, Nerve the weak, illume the blind.

Hal - le - lu-jah, Hal - le - lu - jah, Je-sus' word is glo-ri - fied.

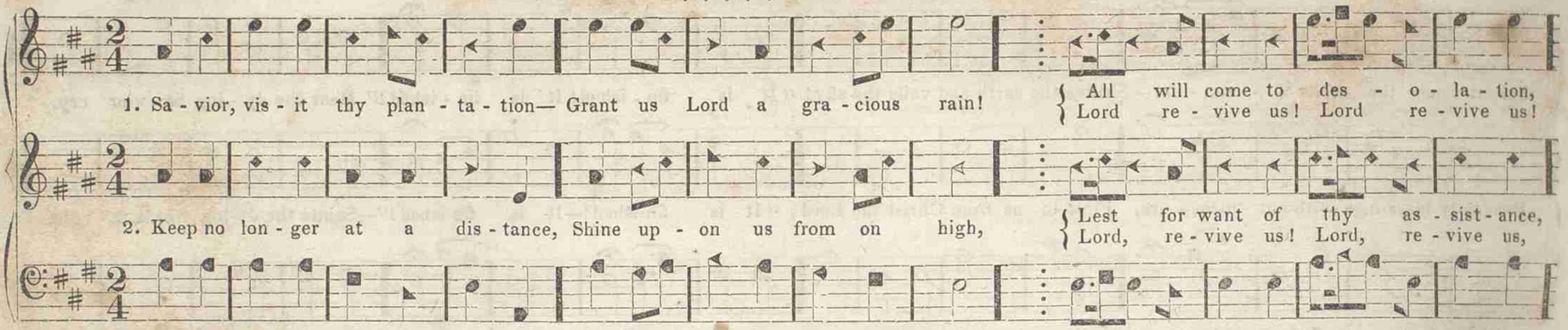
1. Hark! the voice of love and mer-cy! Sounds a-loud from Cal - va - ry!

2. "It is fin-ished!"—Oh, what pleasure Do these pre-cious words af - ford!

3. Fin-ished all the types and shad-ows Of the cer - e - mo - nial law;

METRE 7. SACRED HERALD. 8,7,8,7,4,7. HYMN 585.—LUTH. COLL.

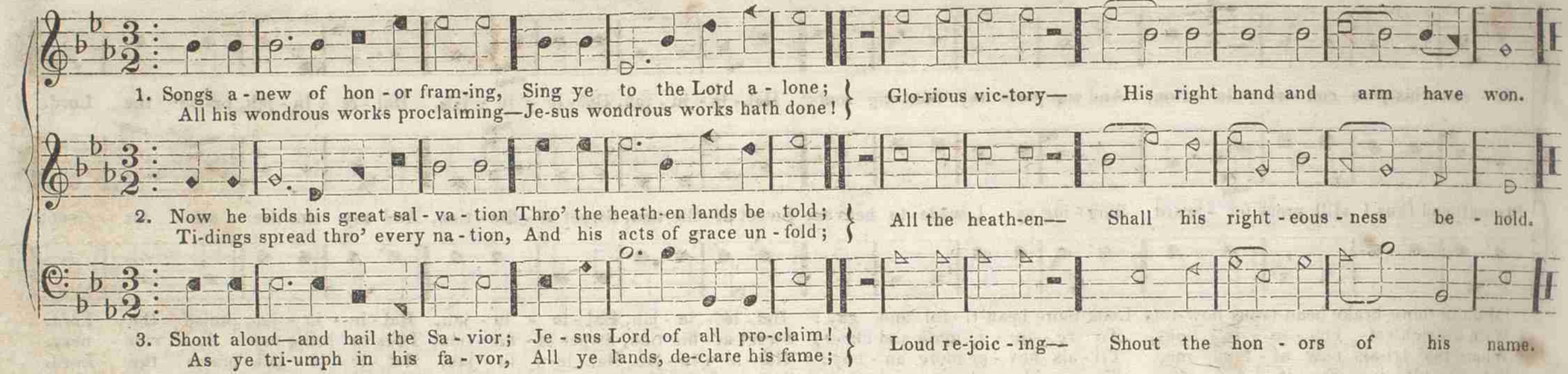
METRE 7. GREENWOOD. 8,7,8,7,4,7. HYMN 158.—DOVER SELEC.



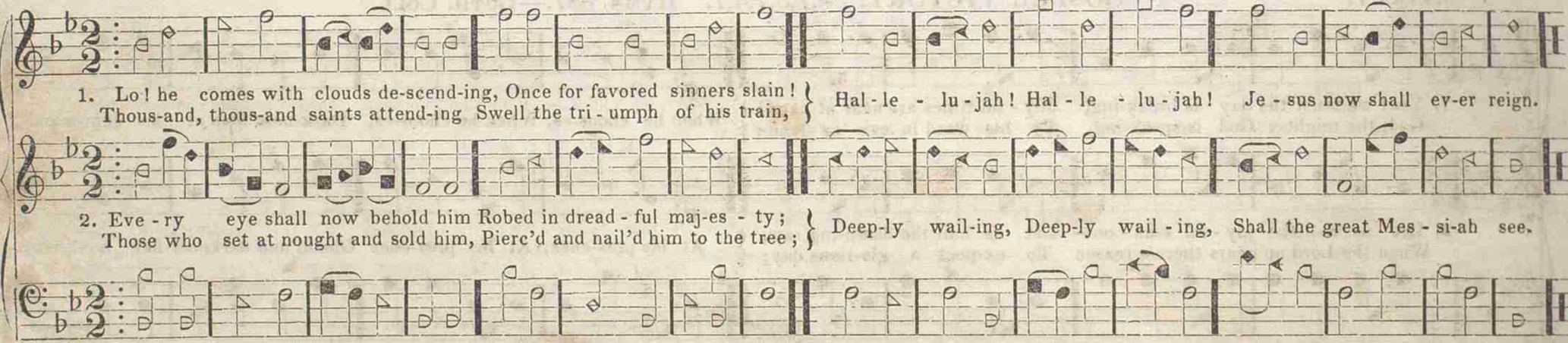
METRE. 7. SWEET AFFLICTION. 8,7,8,7,4,7. HYMN 541.—RIPPON.

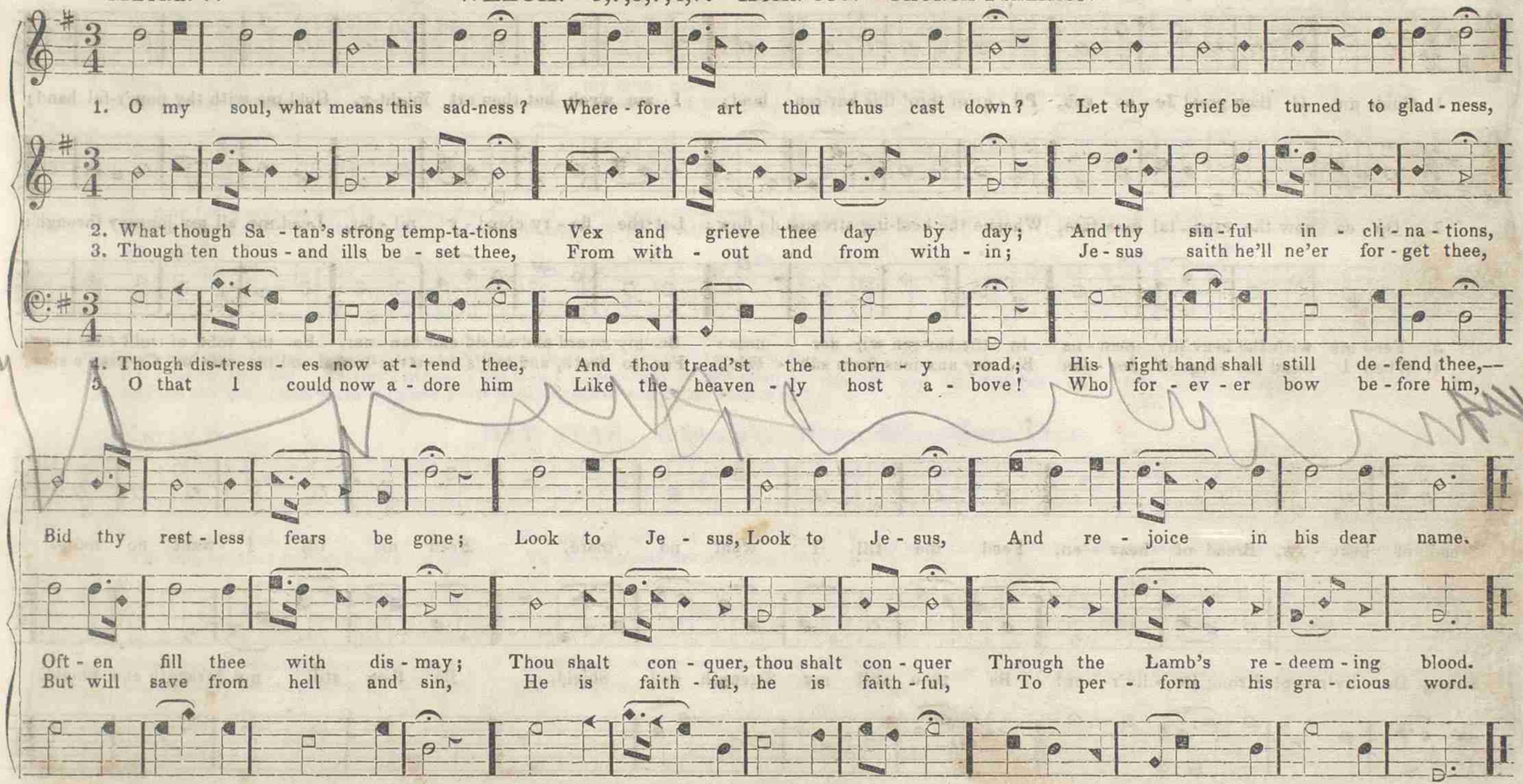
METRE 7. GOSPEL VICTORY. 8,7,8,7,4,7. HYMN 587.—LUTH. COLL.

METRE 7. HANWELL. 8,7,8,7,4,7. PSALM 98, PART V.—CH. PSALMODY.

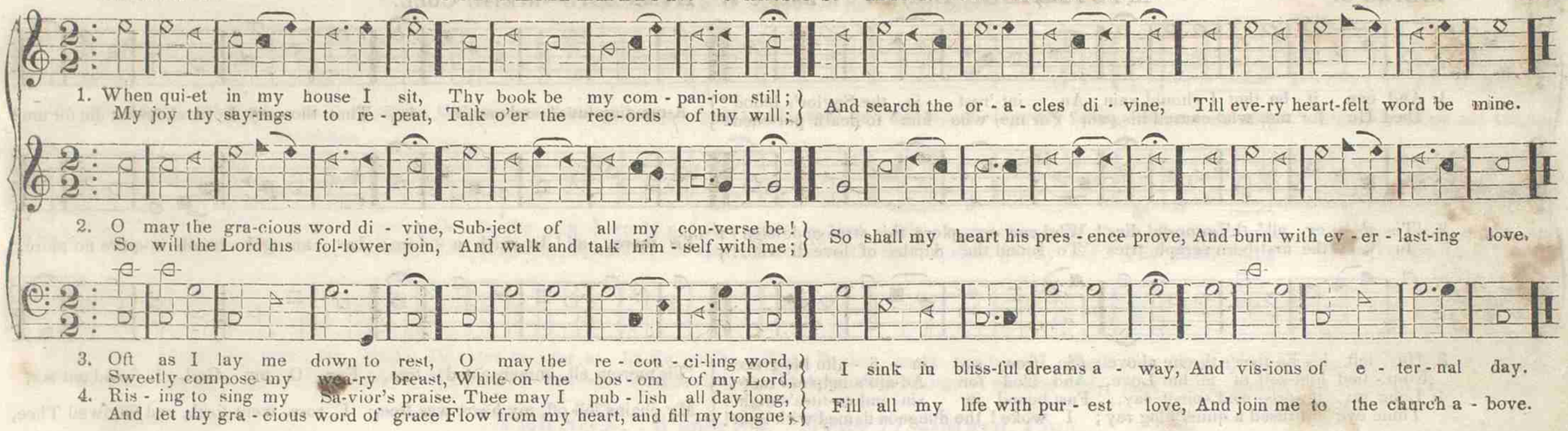


METRE 7. DRESDEN. 8,7,8,7,4,7. HYMN 576.—RIPPON.

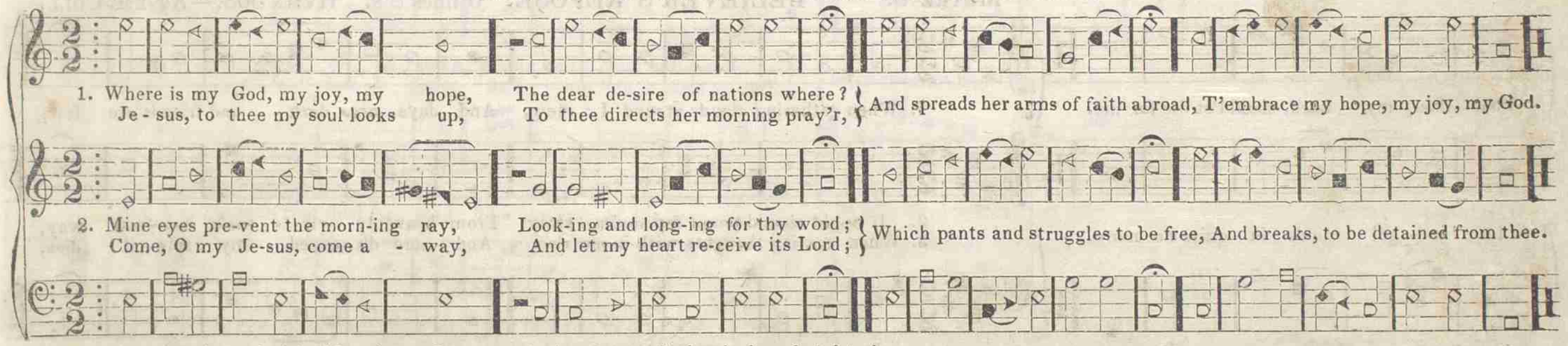



1. O my soul, what means this sad-ness? Where-fore art thou thus cast down? Let thy grief be turned to glad-ness,
2. What though Sa-tan's strong temp-ta-tions Vex and grieve thee day by day; And thy sin-ful in-cli-na-tions,
3. Though ten thous-and ills be-set thee, From with-out and from with-in; Je-sus saith he'll ne'er for-get thee,
4. Though dis-tress-es now at-tend thee, And thou tread'st the thorn-y road; His right hand shall still de-fend thee,—
5. O that I could now a-dore him Like the heaven-ly host a-bove! Who for-ev-er bow be-fore him,
Bid thy rest-less fears be gone; Look to Je-sus, Look to Je-sus, And re-joice in his dear name.
Oft-en fill thee with dis-may; Thou shalt con-quer, thou shalt con-quer Through the Lamb's re-deem-ing blood.
But will save from hell and sin, He is faith-ful, he is faith-ful, To per-form his gra-cious word.
Soon he'll bring thee home to God; There-fore praise him—there-fore praise him— Praise the great Re-deem-er's name.
And un-ceas-ing sing his love! Hap-py songs-ters! Hap-py songs-ters! When shall I your cho-rus join.

1. 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 pow'r-ful hand;
2. Op - en now the crys - tal foun-tain, Whence the heal-ing streams do flow; Let the fie - ry cloud - y pil - lar, Lead me all my journey through:
3. Feed me with the heav'nly man - na In the bar-ren wil - der - ness: Be my sword and shield and ban - ner, Be my robe of right-eous-ness:
4. When I tread the verge of Jor - dan Bid my anx-ious fears sub - side; Foe to death, and hell's de - struc-tion, Land me safe on Ca-naan's side;
Bread of heav - en, Bread of heav - en, Feed me till I want no more, Feed me till I want no more.
Strong De - liv'r - er! Strong De - liv'r - er! Be thou still my Strength and Shield, Be thou still my Strength and Shield.
Fight and con - quer, Fight and con - quer All my foes by sov' - reign grace, All my foes by sov'-reign grace.
Songs of prais - es, Songs of prais - es, I will ev - er give to thee, I will ev - er give to thee.



METRE 8. DAY STAR. 6 lines 8's. HYMN 495.—METH. COLL.



METRE 8. MYSTERIOUS LOVE. 6 lines 8's. HYMN 287.—METH. COLL.

1. And can it be that I should gain An int-'rest in the Savior's blood?
Died He for me, who caused his pain? For me, who him to death pur-sued?
A-ma-zing love! and can it be, That thou my Lord, should'st die for me?

2. 'Tis mer-cy all! th'Immortal dies! Who can ex-plore this strange de-sign!
In vain the first-born seraph tries To sound the depths of love di-vine!
'Tis mercy all! let earth a-dore; Let an-gel minds in-quire no more,

3. He left his Fa-ther's throne above: (So free, so in-fi-nite his grace!
Emp-tied him-self of all but Love, And bled for Ad-am's helpless race;
'Tis mercy all, immense and free, For O my God, it found out ME,

4. Long my im-pris-oned spir-it lay, Fast bound in sin and na-ture's night;
Thine eye dif-fused a quick'ning ray; I woke! the dungeon flamed with light!
My chains fell off, my heart was free, I rose, went forth, and followed Thee,

METRE 8. BELIEVER'S REPOSE. 6 lines 8's. HYMN 508.—ASSEM. COLL.

That thou, my Lord, should'st die for me.

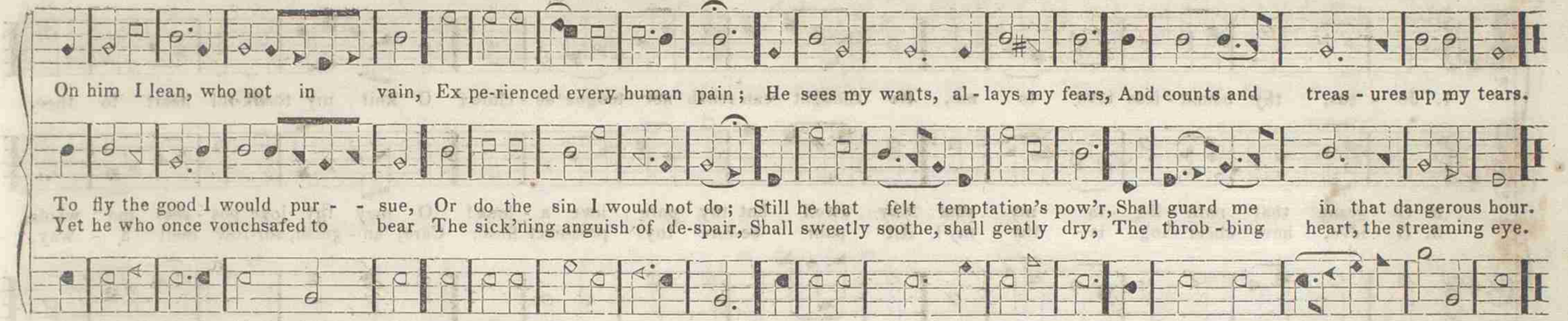
let an-gel minds in-quire no more.

for O my God, it found out ME.
I rose, went forth and fol-lowed Thee.

1. When gathering clouds around I view, And days are dark and friends are few,

2. If aught should tempt my soul a-stray From heavenly vir-tue's nar-row way,
3. When vex-ing thoughts with-in me rise, And sore dis-mayed my spir-it dies,

4. When sor-rowing o'er some stone I bend, Which cov-ers all that was a friend,
5. And O when I have safe-ly pass'd Through eve-ry con-flict but the last,



METRE 8. **VERNON.** 6 lines 8's. HYMN 77.—METH. COLL.

PLYMOUTH DOCK. 6 lines 8's. HYMN 321.—METH. COLL.

1. Je - sus, thy bound - less love to me, No thought can reach nor tongue de - clare; O knit my thank-ful heart to thee,
2. O grant that noth - ing in my soul May dwell but thy pure love a - lone! O may thy love pos - sess me whole,
3. O love, how cheer - ing is thy ray! All pain be-fore thy pres-ence flies; Care, an - guish, sor-row melt a - way,
4. Un - wea - ried may I this pur - sue, Daunt - less to the high prize as - pire; Hour - ly with - in my soul re - new
5. My Sa - vior, thou thy love to me, In shame, in want, in pains hast showed, For me on the ac - curs - ed tree,

And reign with - out a ri - val there; Thine whol - ly thine a - lone I am, Be thou a - lone my con - stant flame.

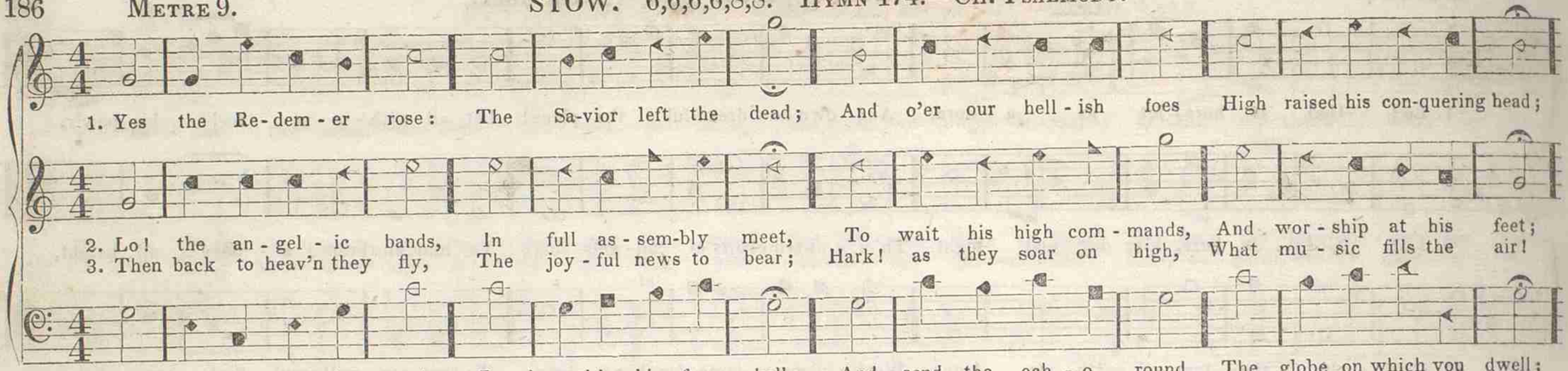
My joy, my treas - ure and my crown! Strange flames far from my heart re - move, My eve - ry act, word, thought be love.
Wher - e'er thy heal - ing beams a - rise; O Je - sus, noth - ing may I see; Noth - ing de - sire or seek but thee.

This ho - ly flame, this heav'n - ly fire; And day and night be all my care To guard that sa - cred treas - ure there.
Thou pour-edst forth thy guilt - less blood! Thine im - age on my heart im - press, Nor aught shall thy loved stamp ef - face.

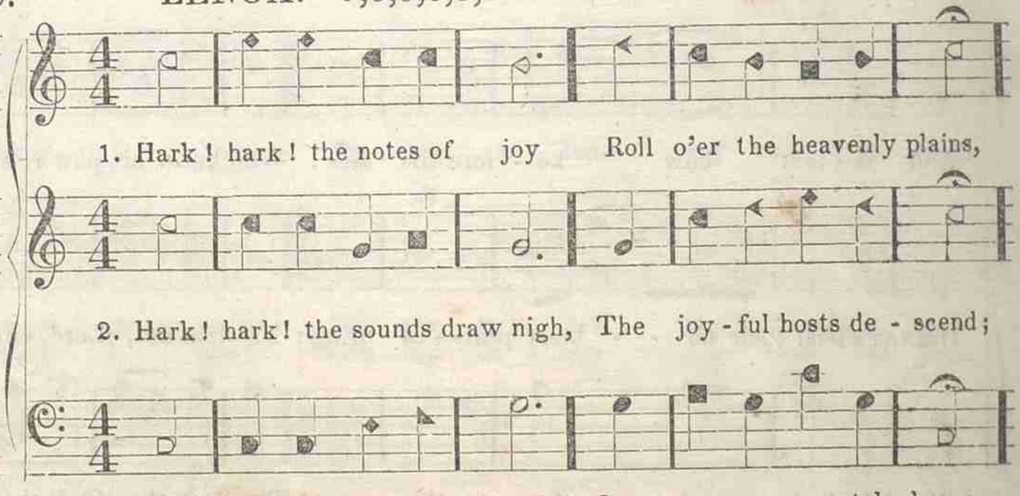
1. Lo! God is here! let us a - dore, And own how dread-ful is the place! Let all with - in us feel his pow'r,
2. Lo! God is here, him day and night Th' u - ni-ted choirs of an - gels sing; To him en-throned a - bove all height,
3. Glad - ly the toys of earth we leave, Wealth, pleasure, fame, for thee a - lone; To thee our will, soul, flesh we give,
4. Be - ing of be-ings! may our praise Thy courts with grate-ful fra-grance fill, Still may we stand be - fore thy face,

And si - lent bow be - fore his face! Who know his pow'r, his grace who prove Serve him with awe, with rev'rence love.
Heaven's host their no - - blest prais - es bring; Dis-dain not, Lord, our mean - er song, Who praise thee with a stamm'ring tongue.
Oh take! oh seal them for thine own! Thou art the God, thou art the Lord— Be thou by all thy works a - dored.
Still hear and do thy sov'-reign will; To thee may all our thoughts a - - rise, A ceaseless, pleas - - ing sac - ri - fice,

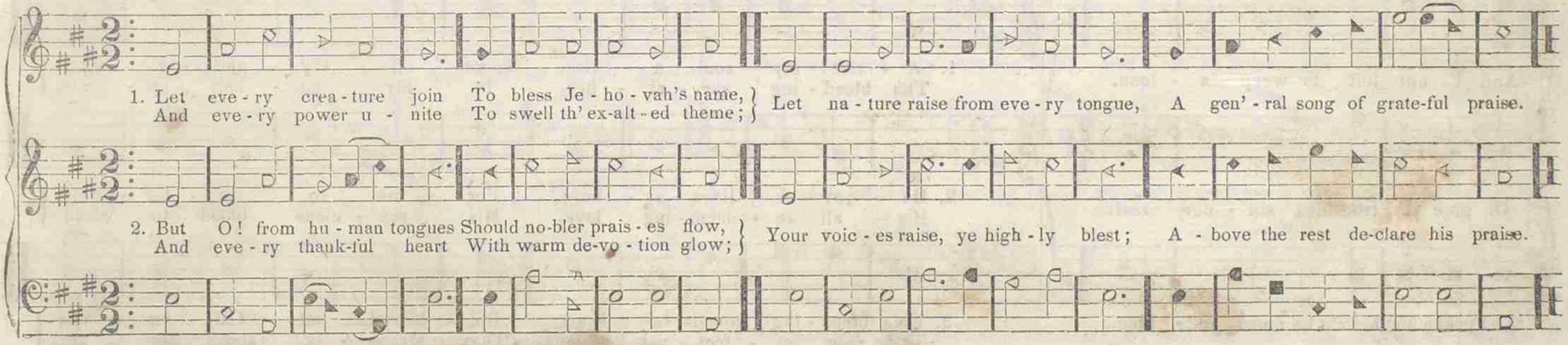
STOW. 6,6,6,6,8,8. HYMN 174.—CH. PSALMODY.



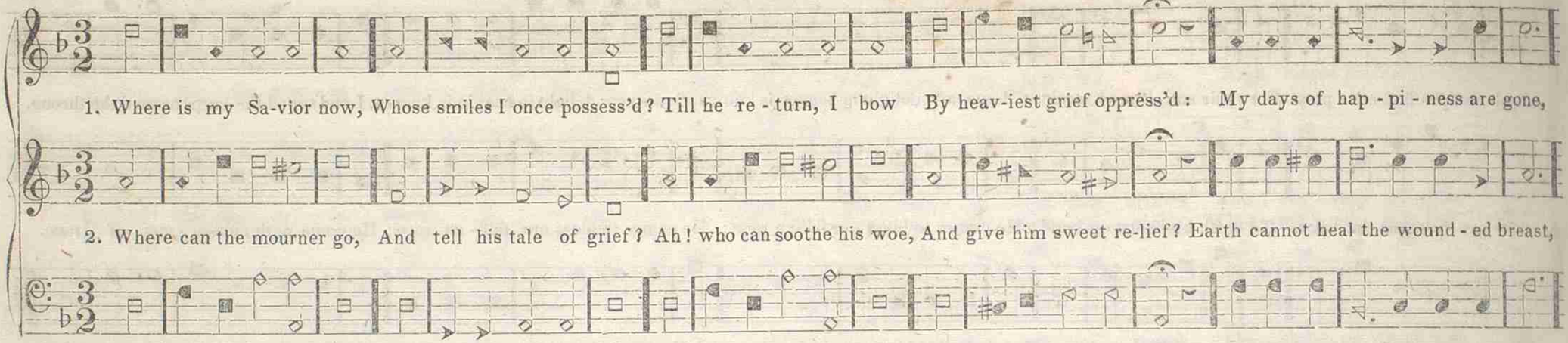
METRE 9. LENOX. 6,6,6,6,8,8. HYMN 67.—CH. PSALMIST.



METRE 9. GRATEFUL PRAISE. 6,6,6,6,8,8. HYMN 92.—PSALMIST.

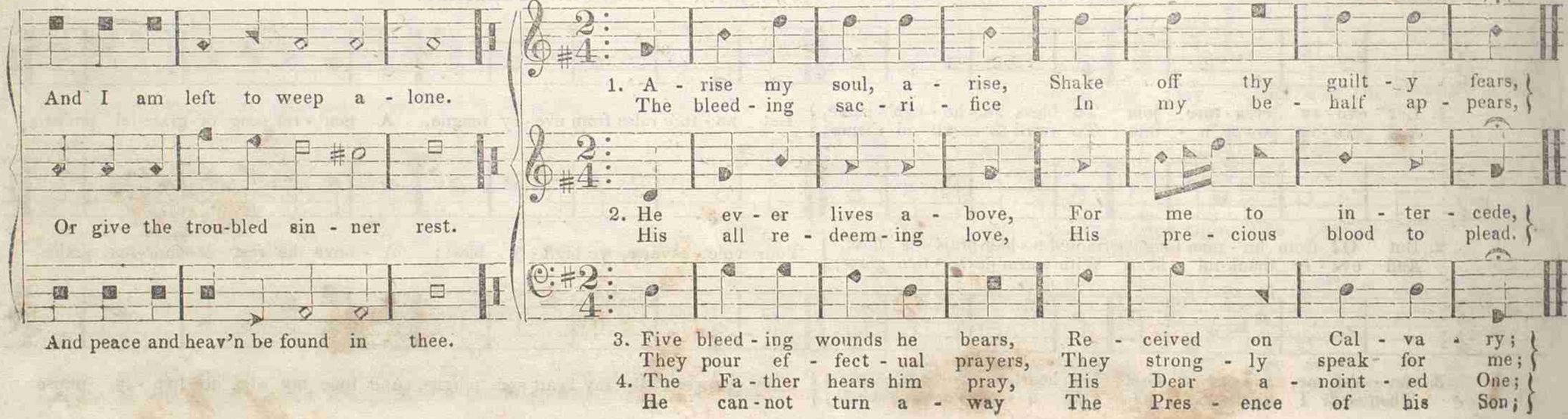


METRE 9. MOURNER. 6,6,6,6,8,8. HYMN 409.—CH. PSALMODY.



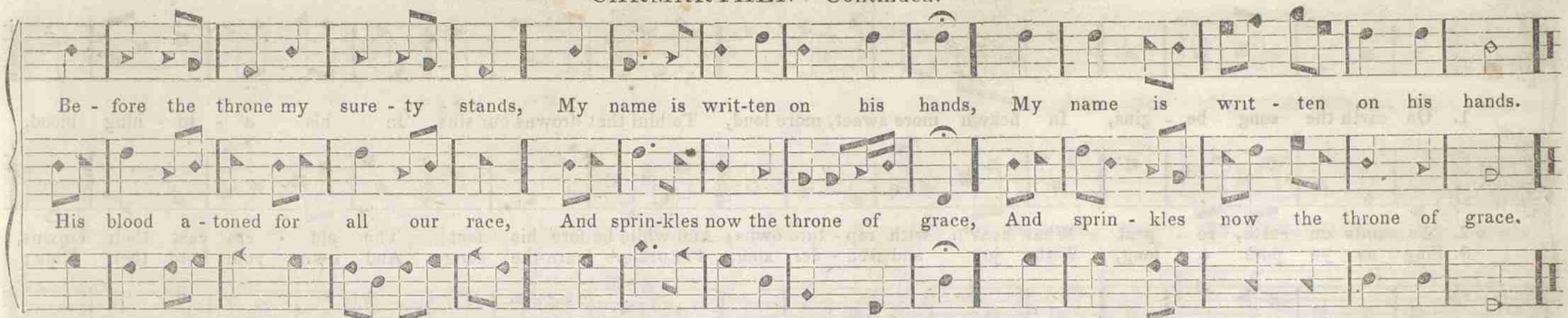
1. Where is my Sa-vior now, Whose smiles I once possess'd? Till he re - turn, I bow By heav-iest grief oppress'd: My days of hap - pi - ness are gone,
2. Where can the mourner go, And tell his tale of grief? Ah! who can soothe his woe, And give him sweet re-lief? Earth cannot heal the wound - ed breast,
3. Je sus thy smiles impart; My dearest Lord, re - turn, And ease my wounded heart, And bid me cease to mourn: Then shall this night of sor-row flee,

METRE 9. CARMARTHEN. 6,6,6,6,8,8. HYMN 179.—METH. COLL.



1. A - rise my soul, a - rise, Shake off thy guilt - y fears,
   The bleed - ing sac - ri - fice In my be - half ap - pears,
2. He ev - er lives a - bove, For me to in - ter - cede,
   His all re - deem - ing love, His pre - cious blood to plead.
3. Five bleed - ing wounds he bears, Re - ceived on Cal - va - ry;
   They pour ef - fect - ual prayers, They strong - ly speak for me;
4. The Fa - ther hears him pray, His Dear a - noint - ed One;
   He can - not turn a - way The Pres - ence of his Son;

And I am left to weep a - lone.
Or give the trou-bled sin - ner rest.
And peace and heav'n be found in thee.



METRE 9. CONFIDENCE. 6,6,6,6,8,8. HYMN 273.—T. BEAMAN'S SELEC.

ANTICIPATION. 6,6,6,6,8,8. HYMN 83.—DOVER SELEC.

1. On earth the song be - gins, In heav'n more sweet, more loud, To him that drowns our sins In his a - to - ning blood,
2. Ye saints on earth, re - peat What heav'n with rap - ture owns; And while be-fore his feet The eld - ers cast their crowns,
3. Sing as ye pass a - long, With joy and won - der sing, Till oth-ers learn the song And own your Lord their King;
4. In - form the list - ening world, How Je - sus when he fell, The powers of dark-ness hurled Down to the depths of hell;
5. A - lone he took the field, A - lone the bat - tle fought; With his own sword and shield, The might - y work he wrought,

"To Him," they cry in rapt'-rous strains "To Him" they cry in rapt' - rous strains, "Be hon - or, praise, and pow'r—A - men!"

Go im - i - tate the choirs a - bove, Go im - i - tate the choirs a - bove, And tell the world your Sa - vior's love.
Till con-verts join you as ye go, Till con - verts join you as ye go, And make a grow - ing heav'n be - low.

And ri - sing, bore the res - cued prize, And ri - sing bore the res - cued prize, His church in tri - umph thro' the skies.
The might-y work was all his own, The might - y work was all his own, And let him ev - er wear the crown.

1. How love - ly and how fair, O Lord of hosts! to me, Thy tab - er - na - cles are! My flesh cries out for thee;

2. Lord God of hosts! give ear, A gra - cious an - swer yield: O God of Ja - cob, hear: Be - hold! O God, our shield!

3. Lord! I would ra - ther stand A keep - er at thy gate, Than at the king's right hand, In tents of world - ly state;
4. God is a Sun of light, Glo - ry and grace to shed, God is a Shield of might To guard the faith - ful head;

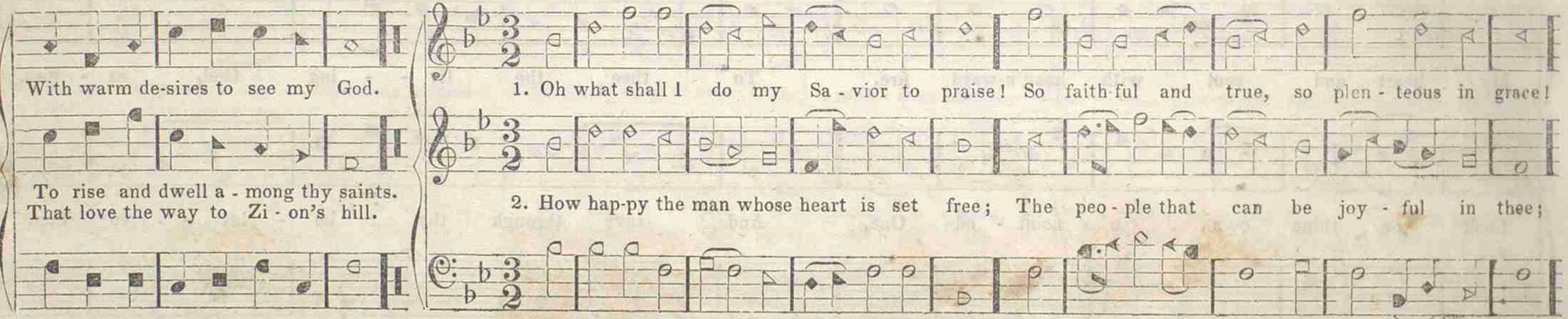
My heart and soul with heav'n-ward fire, To thee the liv - - ing God, as - pire.

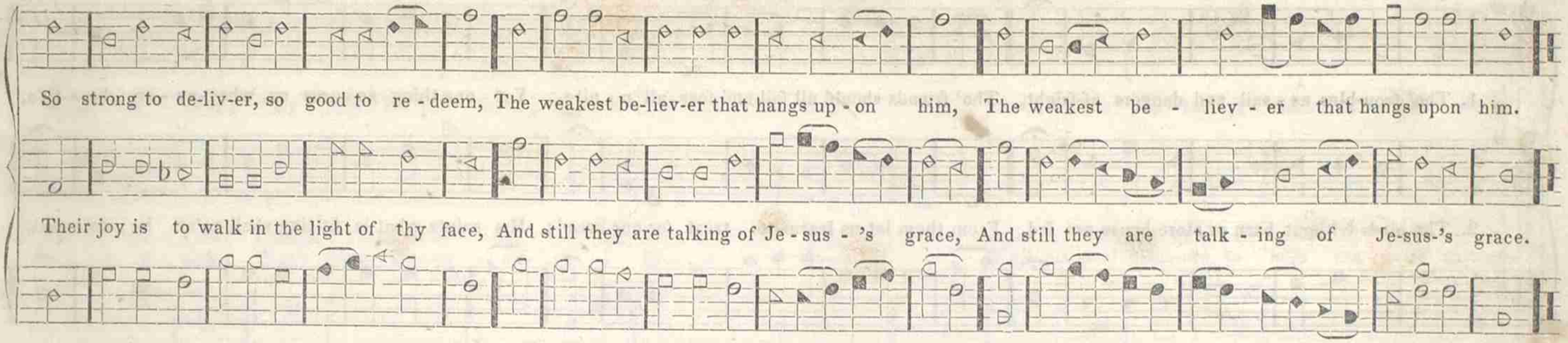
Look on thine own a - noint - ed One, And save through thy be - lov - - ed Son.

One day with - - in thy courts— one day, Is worth a thous - - and cast a - way.
O Lord of hosts, how hap - py he, The man who puts his trust in thee.

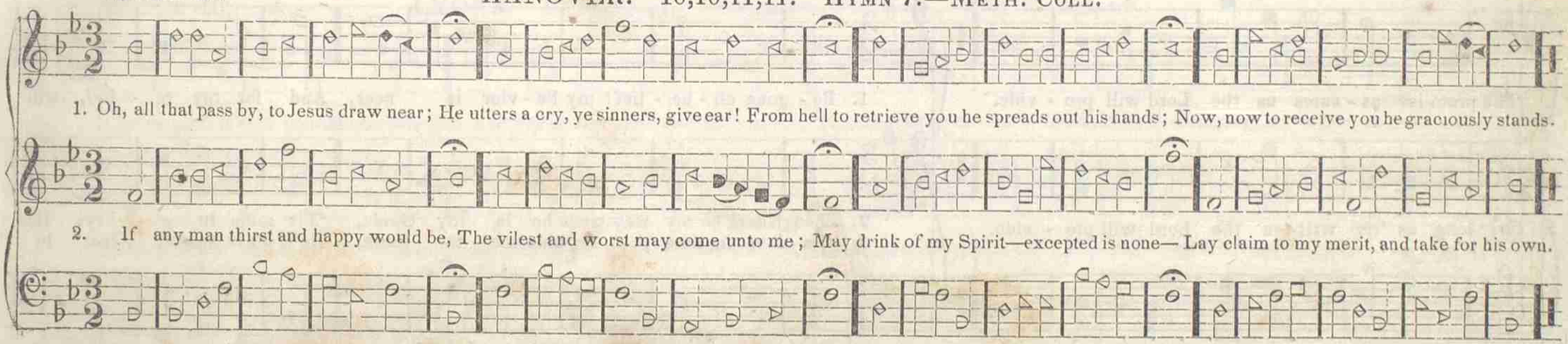
METRE 9. AMHERST. 6,6,6,6,8,8. PSALM 84.—WATTS.

METRE 10. HARMONY. 10,10,11,11. HYMN 282.—METH. COLL.





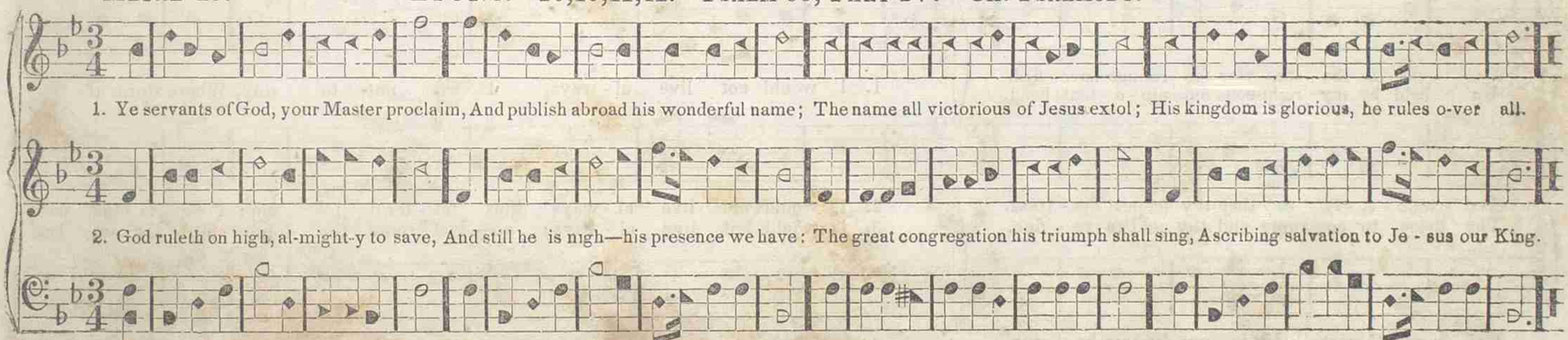
METRE 10. HANOVER. 10,10,11,11. HYMN 7.—METH. COLL.



METRE 10. STOCKBRIDGE. 10,10,11,11. HYMN 387.—METH. COLL.

METRE 10. UNITIA. 10,10,11,11. HYMN 475.—ASSEM. COLL

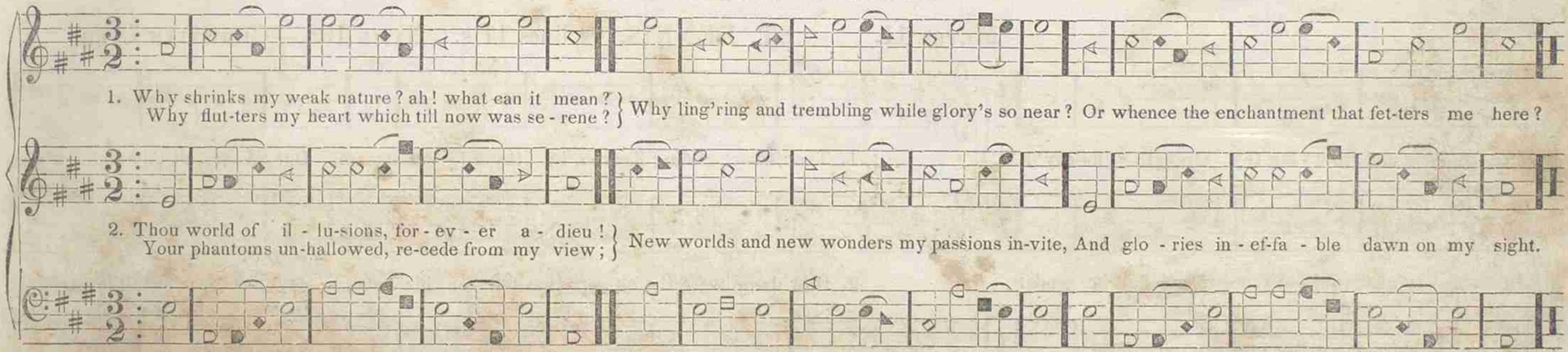
METRE 10. LYONS. 10,10,11,11. PSALM 93, PART IV.—CH. PSALMODY.



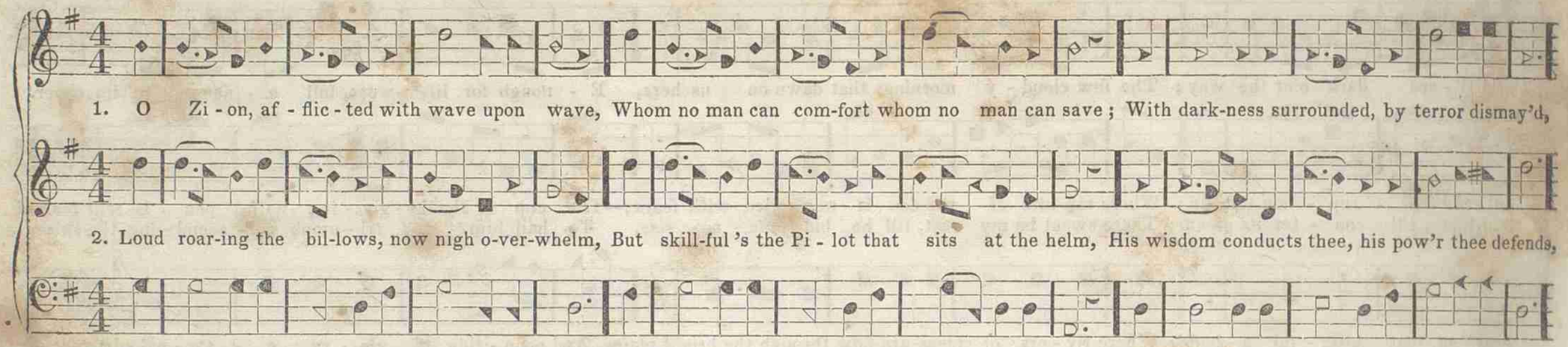
METRE 11. PROTECTION. 4 lines 11's. HYMN 161.—VILL. HYMNS.

METRE 11. PRESCOTT. 4 lines 11's. HYMN 179.—DOVER SELEC.

METRE 11. BAVARIA. 4 lines 11's.



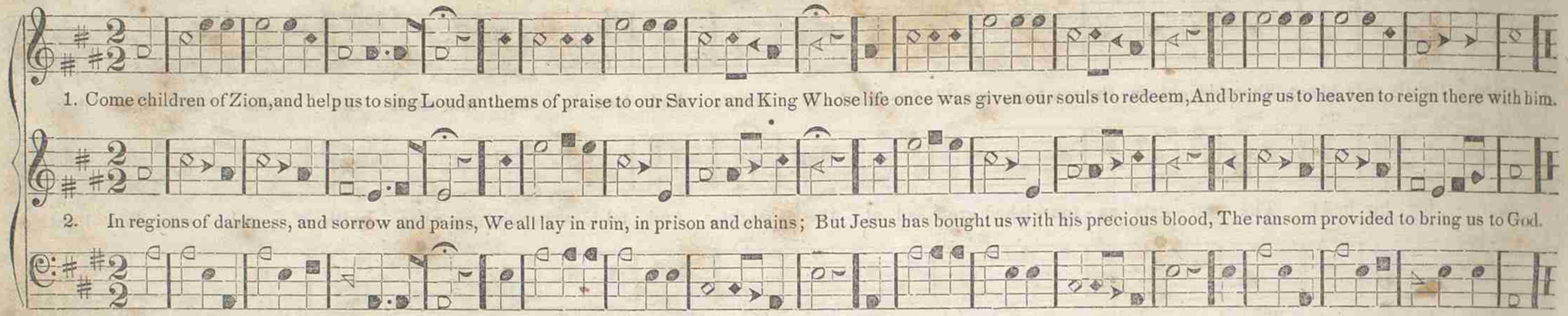
METRE 11. HINTON. 4 lines 11's. HYMN 149.—REF. CH. HYMNS.



METRE 11. ST. DENNIS. 4 lines 11's. HYMN 138.—CHRISTIAN LYRE.

METRE 11. × CHRISTIAN FAREWELL. 4 lines 11's HYMN 169.—DOVER SELEC.

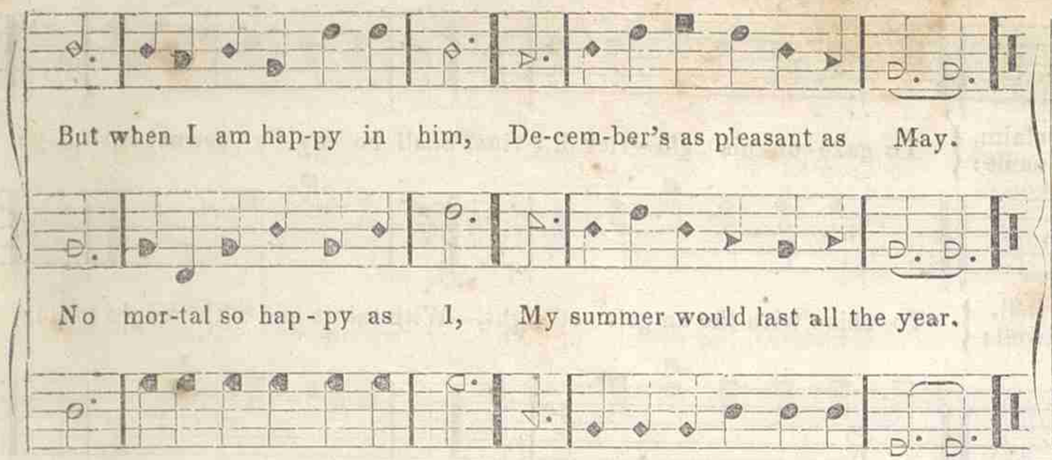
METRE 11. WESLEY. 4 lines 11's. HYMN 132.—DOVER SELEC.

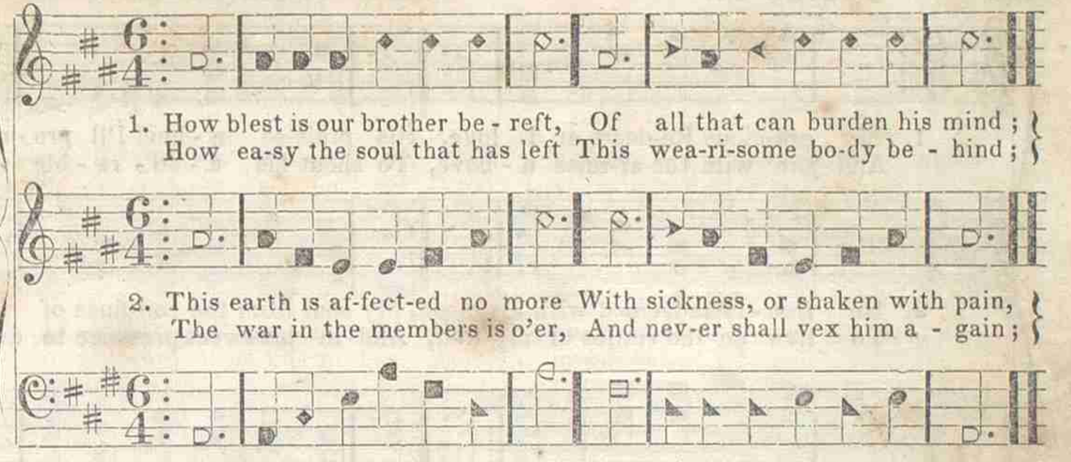


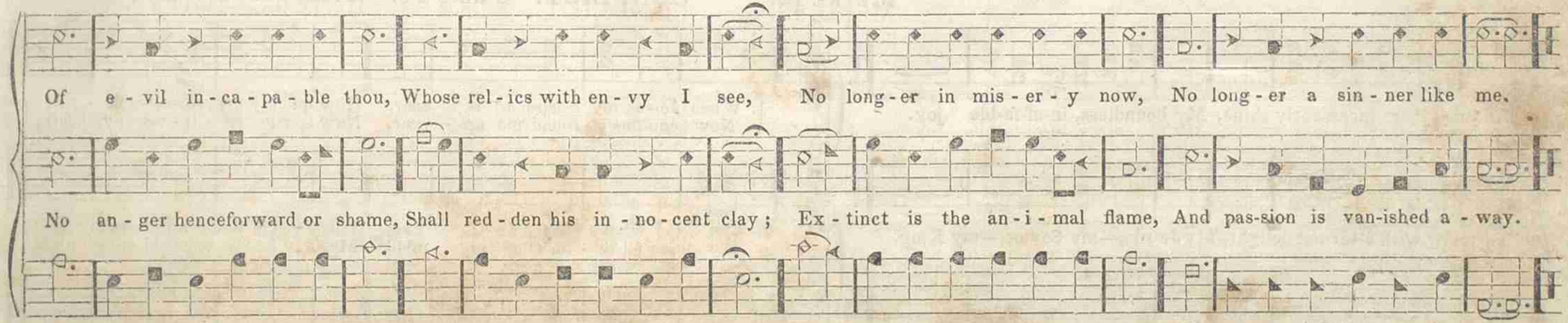
1. Come children of Zion, and help us to sing Loud anthems of praise to our Savior and King Whose life once was given our souls to redeem, And bring us to heaven to reign there with him.
2. In regions of darkness, and sorrow and pains, We all lay in ruin, in prison and chains; But Jesus has bought us with his precious blood, The ransom provided to bring us to God.
3. O come to the Savior and take up the cross—Seek treasure in heaven, count all else but loss; His mercy invites us, then let us comply—O why should we linger when he is so nigh.
4. We'll fear not the dangers that lie in our way—His arm will protect us by night and by day; All this we must suffer & patiently bear, Till Jesus shall take us where suff'rings are o'er.

METRE 12. GREENFIELDS. 8 lines 8's. HYMN 249.—METH. COLL.

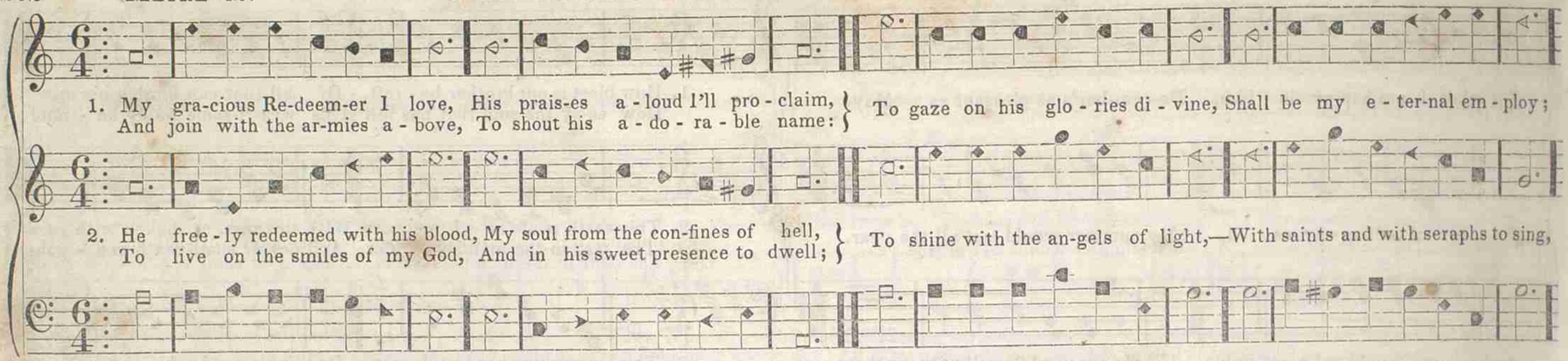
1. How te-dious and taste-less the hours, When Je-sus no long-er I see; { The midsummer sun shines but dim, The fields strive in vain to look gay;
   Sweet prospects, sweet birds and sweet flowers, Have all lost their sweetness to me; {
2. His name yields the rich-est per-fume, And sweet-er than mu-sic his voice; { I should were he always thus nigh, Have nothing to wish or to fear;
   His pres-ence dis-pers-es my gloom And makes all with-in me re-joice: {
3. Con-tent with be-hold-ing his face, My all to his pleasure re-sign'd; { While bless'd with a sense of his love, A palace a toy would ap-pear;
   No chang-es of sea-son or place Would make a-ny change in my mind; {
4. Dear Lord, if in-deed I am thine: If thou art my Sun and my Song, { O drive these dark clouds from my sky, Thy soul-cheering presence restore;
   Say, why do I lan-guish and pine, And why are my win-ters so long? {


But when I am hap-py in him, De-cem-ber's as pleasant as May.
No mor-tal so hap-py as I, My summer would last all the year.
And pris-ons would pal-a-ces prove, If Je-sus would dwell with me there.
Or take me to thee up-on high, Where winter and clouds are no more.

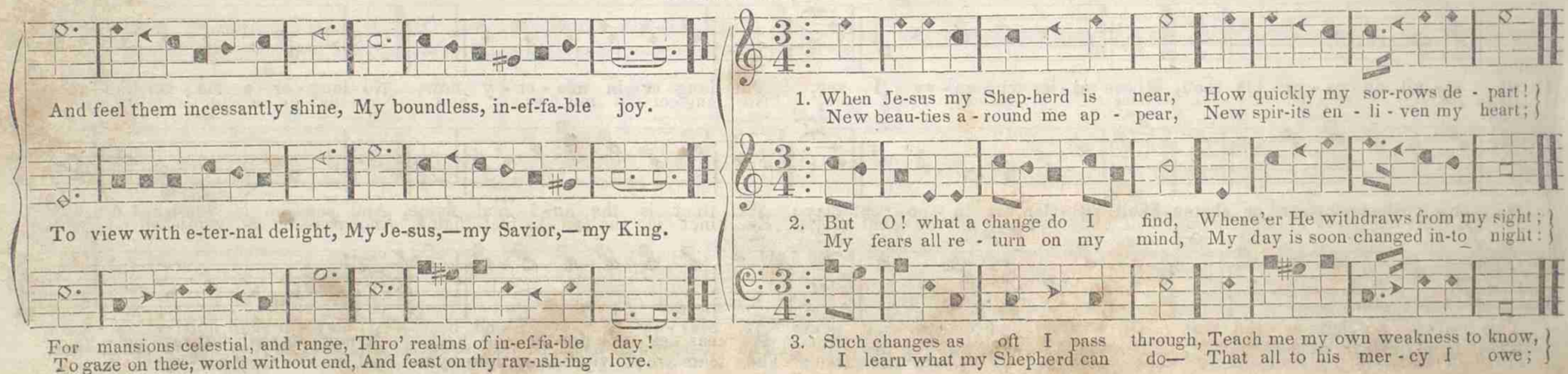

1. How blest is our brother be-reft, Of all that can burden his mind;
How ea-sy the soul that has left This wea-ri-some bo-dy be-hind;
2. This earth is af-fect-ed no more With sickness, or shaken with pain,
The war in the members is o'er, And nev-er shall vex him a-gain;
3. This languishing head is at rest; Its thinking and aching are o'er,
This qui-et im-mo-va-ble breast, Is heaved by af-flic-tion no more;
4. The lids he so seldom could close, By sor-row for-bid-den to sleep,
Sealed up in e-ter-nal re-pose, Have strangely forgotten to weep:


Of e-vil in-ca-pa-ble thou, Whose rel-ics with en-vy I see, No long-er in mis-er-y now, No long-er a sin-ner like me.
No an-ger henceforward or shame, Shall red-den his in-no-cent clay; Ex-tinct is the an-i-mal flame, And pas-sion is van-ished a-way.
This heart is no long-er the seat Of trou-ble and tor-tur-ing pain; It ceas-es to flut-ter and beat,— It nev-er shall flut-ter a-gain.
These fountains can yield no sup-ply, These hollows from wa-ter are free; The tears are all wiped from these eyes, And e-vils they nev-er shall see.

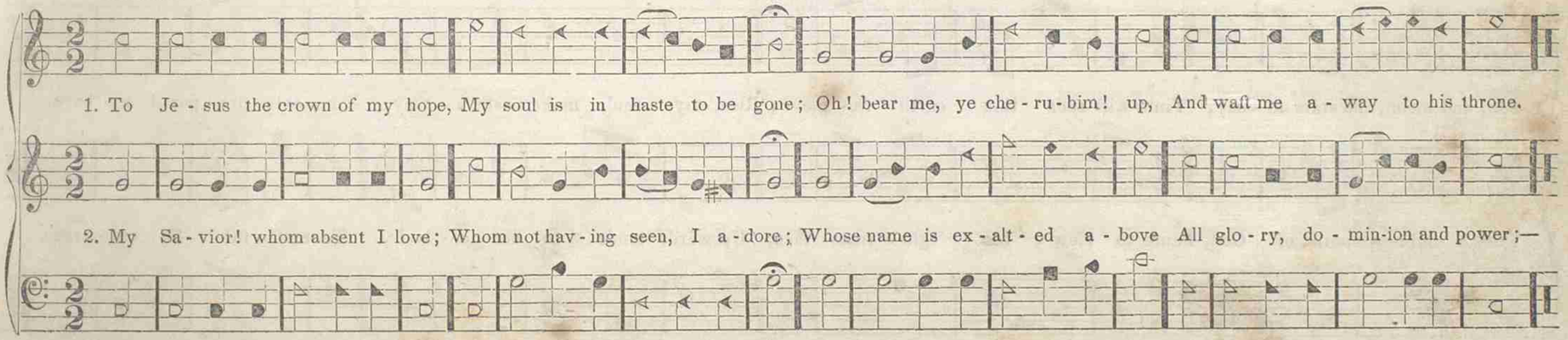
METRE 12. NEW JERUSALEM. 8 lines 8's. HYMN 253.—RIPPON.



METRE 12. CONFLICT. 8 lines 8's. HYMN 93.—DOVER SELEC.



METRE 12. UTICA. 4 lines 8's. HYMN 699.—CHURCH PSALMIST.



AMSTERDAM. 7,6,7,6,7,7,7,6. HYMN 301.—RIPPON.

1. Stop poor sin - ners, stop and think, Be - fore you far - ther go, Will you sport up - on the brink, Of ev - er - last-ing woe!
2. Say have you an arm like God, That you his will op - pose? Fear ye not that i - ron rod With which he breaks his foes?
3. Ghast-ly death will quick-ly come, And drag you to his bar; Then to hear your aw - ful doom Will fill you with de - spair.
4. Though your heart were made of steel, Your for-head lined with brass, God at length will make you feel—He will not let you pass.

On the verge of ru - in stop— Now the friend-ly warn - ing take; Stay your foot-steps e'er you drop In - to the burn - ing lake.
Can you stand in that great day, Which his jus-tice shall pro-claim, When the earth shall melt a - way Like wax be - fore the flame!
All your sins will round you crowd: You shall mark their crim - son dye! Each for ven-geance cry - ing loud— And what can you re - ply?
Sin - ners then in vain will call, Those who now de - spise his grace, "Rocks and mountains on us fall, And hide us from his face."

1. Hail to the Lord's A - noint - ed! Great Da - vid's great - er Son; Hail in the time ap - point-ed, His reign on earth be - gun!

2. He comes with suc-cor speed - y, To those who suf - fer wrong; To help the poor and need - y, And bid the weak be strong;

3. He shall come down like show-ers Up - on the fruit - ful earth, And love and joy like flow - ers Spring in his path to birth;
4. To him shall pray'r un - ceas - ing And dai - ly vows as - cend— His king-dom still in - creas-ing, A king-dom with - out end:

He comes to break op - pres-sion, To set the cap-tive free, To take a - way trans-gres-sion, And rule in e - qui - ty.

To give them songs for sigh - ing, Their dark - ness turn to light, Whose souls con - demned and dy - ing Were pre - cious in his sight.

Be - fore him on the moun-tains, Shall peace, the her - ald go, And right-eous - ness in foun-tains, From hill to val - ley flow.
The tide of time shall nev - er His cov - e - nant re - move, His name shall stand for - ev - er, That name to us is love.

1. From Greenland's i-cy mountains, From India's co-ral strand, Where Afric's sunny fountains Roll down their gold-en sand; From many an ancient river,

2. What though the spi-cy breez-es Blow soft o'er Ceylon's isle; Though eve-ry prospect pleas-es, And on - ly man is vile; In vain with lavish kindness,

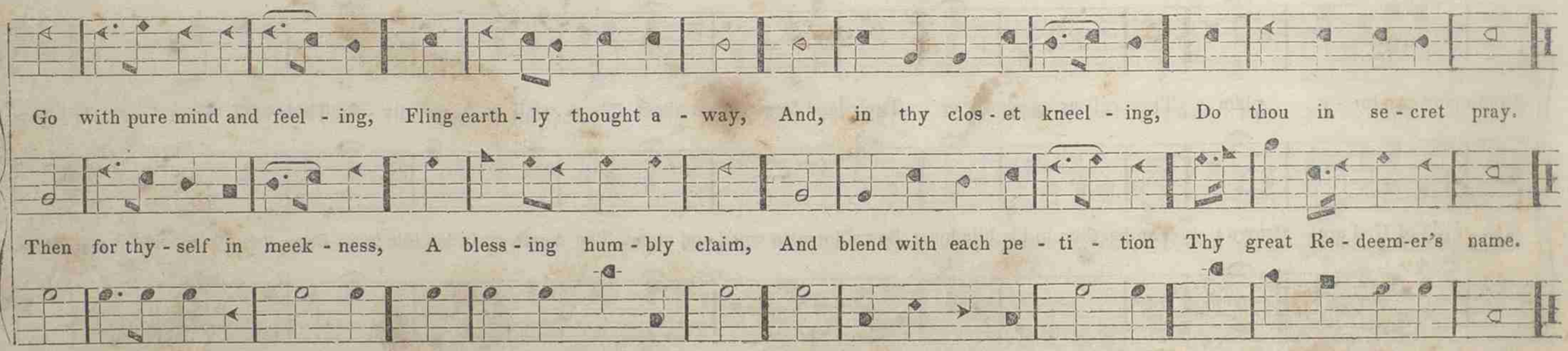
3. Shall we, whose souls are lighted With wisdom from on high— Shall we to men be-night - ed, The Lamp of life de - ny? Sal-va-tion! O sal-va-tion!
4. Waft, waft ye winds, his sto-ry And you, ye wa-ters roll, Till like a sea of glo - ry, It spreads from pole to pole: Till o'er our ransom'd nature,

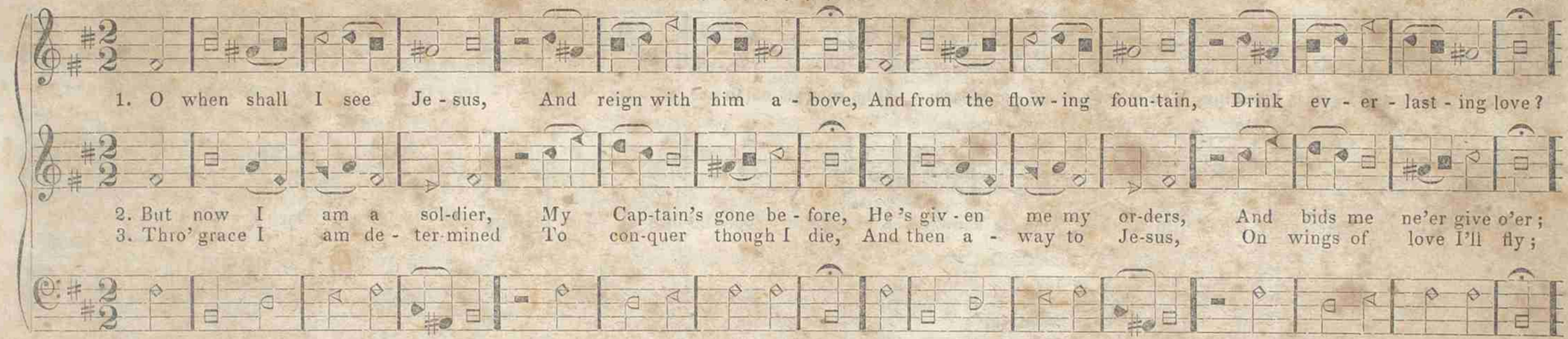
From many a palm - y plain They call us to de-liv-er Their land from error's chain, They call us to de - liv - er, Their land from er-ror's chain.

The gifts of God are strown; The heathen in his blindness Bows down to wood and stone, The heath-en in his blindness Bows down to wood and stone.

The joy-ful sound pro - claim, Till earth's remotest nation Has learn'd Mes-si-ah's name, Till earth's re-mo-test na-tion Has learn'd Mes - si-ah's name.
The Lamb for sin-ners slain, Re-deem-er, King, Cre-a-tor, In bliss re-turns to reign, Re - deem-er, King, Cre-a-tor, In bliss re - turns to reign.

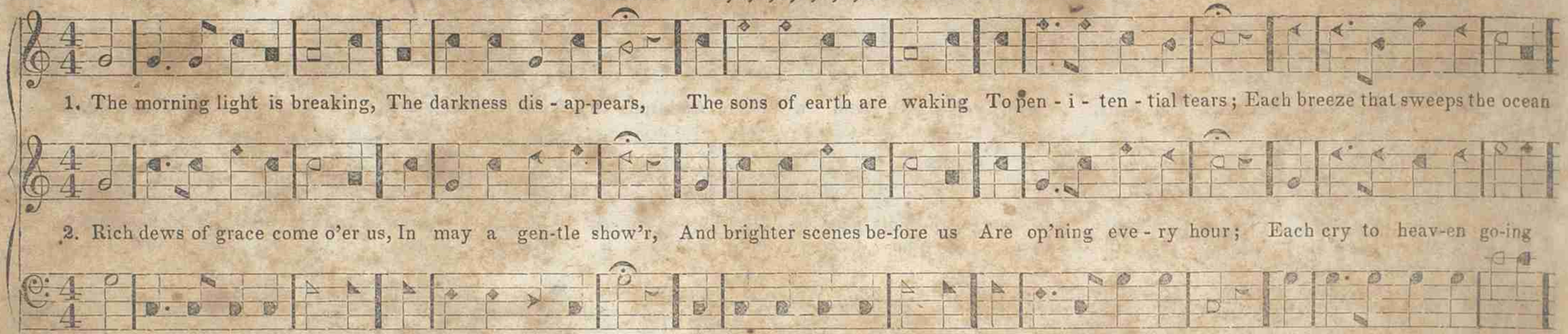
1. Go when the morn-ing shi - neth Go when the noon is bright, Go when the eve de - cli - neth, Go in the hush of night;
2. Re - mem-ber all who love thee; All who are lov'd by thee; Pray too for those who hate thee, If a - ny such there be;
3. Or if 'tis e'er de - nied thee In sol - i - tude to pray, Should ho - ly thoughts come o'er thee When friends are round thy way,
4. O not a joy or bless - ing With this can we com - pare— The grace our Fa - ther gave us To pour our souls in prayer;


Go with pure mind and feel - ing, Fling earth - ly thought a - way, And, in thy clos - et kneel - ing, Do thou in se - cret pray.
Then for thy - self in meek - ness, A bless - ing hum - bly claim, And blend with each pe - ti - tion Thy great Re - deem-er's name.
E'en then the si - lent breath-ing, Thy spir - it raised a - bove, Will reach his throne of glo - ry, Where dwells E - ter - nal Love.
When-e'er thou pin'st in sad - ness, Be - fore his foot - stool fall; Re - mem - ber, in thy glad - ness His love who gave thee all.

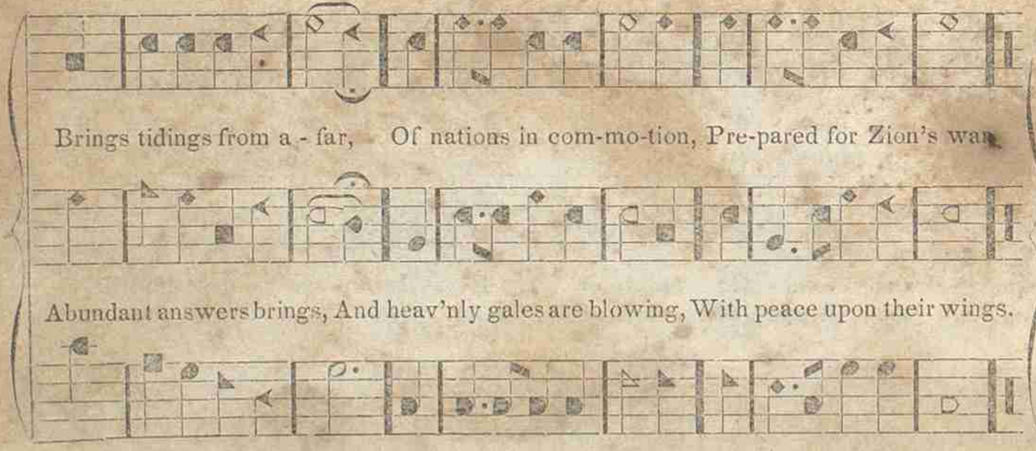

1. O when shall I see Je - sus, And reign with him a - bove, And from the flow - ing foun-tain, Drink ev - er - last - ing love?
2. But now I am a sol-dier, My Cap-tain's gone be - fore, He 's giv - en me my or-ders, And bids me ne'er give o'er;
3. Thro' grace I am de - ter-mined To con-quer though I die, And then a - way to Je-sus, On wings of love I'll fly;
4. When-e'er you meet with trou-bles And tri - als on your way, Then cast your cares on Je - sus, And don't for - get to pray:
5. Our eyes shall then with rap-ture The Sa-vior's face be - hold: Our feet no more di - vert - ed, Shall walk the streets of gold;

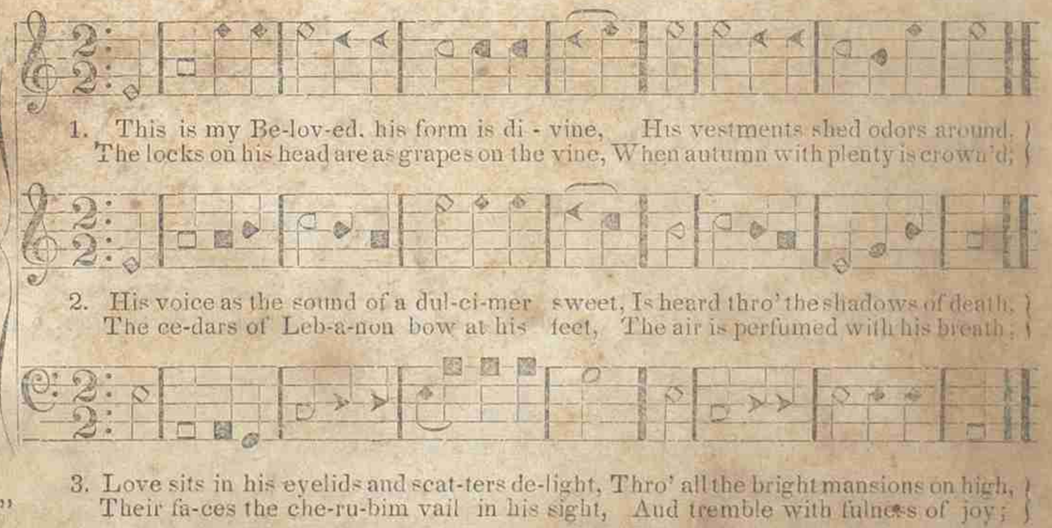
When shall I be de - liv - ered From this vain world of sin? And with my bless - ed Je - sus, Drink end - less pleas - ures in?
His prom - is - es are faith - ful— A right-eous crown he'll give, And all his val - iant sol-diers E - ter - nal - ly shall live.
Fare-well to sin and sor - row, I bid them both a - dieu; And O, my friends, prove faithful, And on your way pur - sue.
Gird on the gos - pel ar - mor Of faith, and hope, and love, And when the com - bat's end - ed, He'll car - ry you a - bove.
Our ears shall hear with transport The hosts ce - lest - ial sing: Our tongues shall chant the glo-ries, Of our im - mor - tal King.

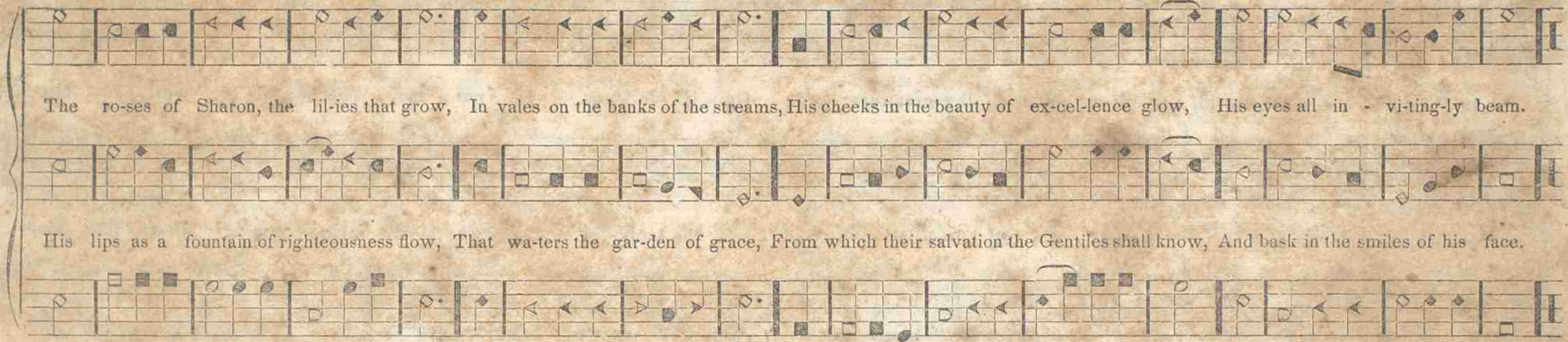
METRE 14. MORNING LIGHT. 7,6,7,6,7,6,7,6. HYMN 912.—PSALMIST.



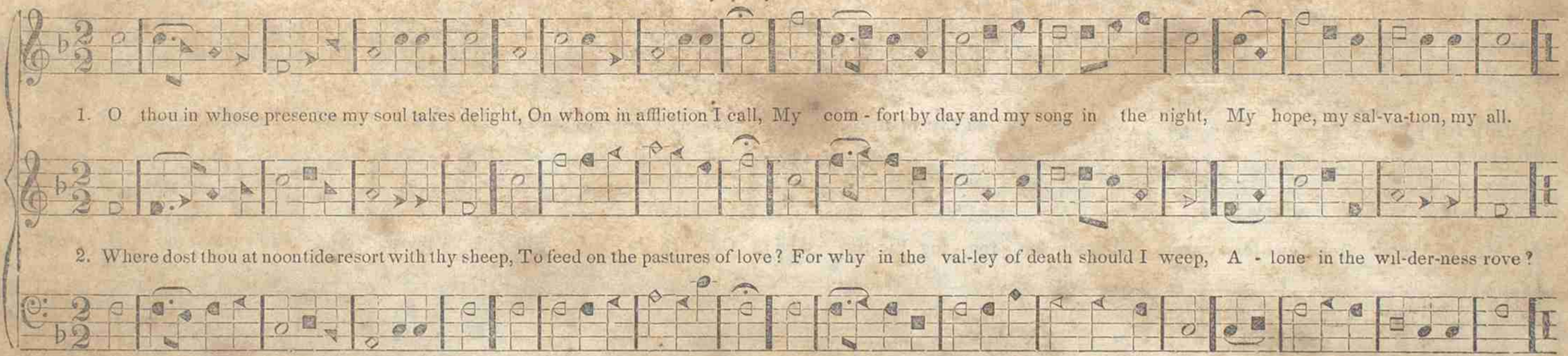
METRE 15. ZION'S PILGRIM. 11,8,11,8,11,8,11,8. HYMN 87.—DOVER SELEC.

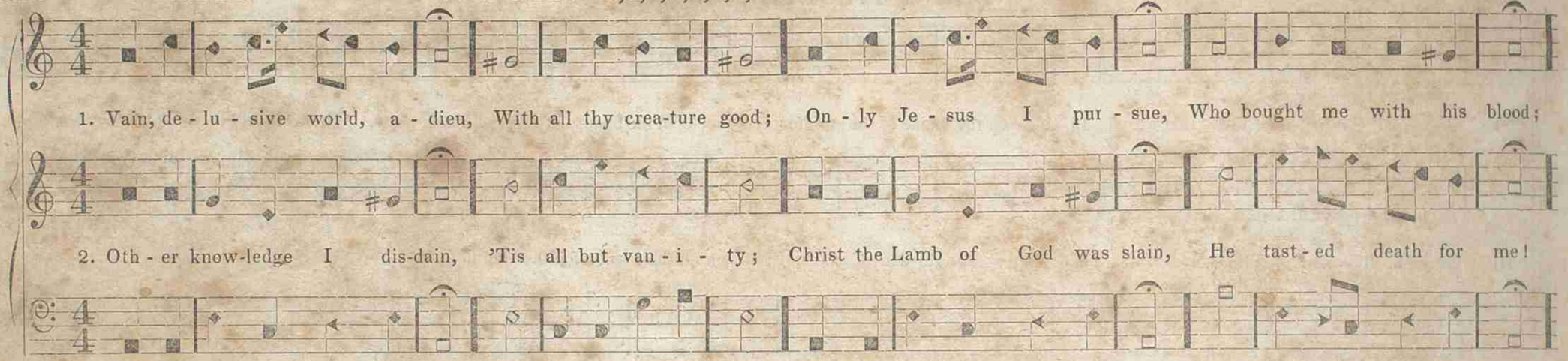






METRE 15. NEW SALEM. 11,8,11,8. HYMN 87.—DOVER SELEC.




1. Vain, de - lu - sive world, a - dieu, With all thy crea-ture good; On - ly Je - sus I pur - sue, Who bought me with his blood;
2. Oth - er know-ledge I dis-dain, 'Tis all but van - i - ty; Christ the Lamb of God was slain, He tast - ed death for me!
3. Here will I set up my rest; My fluc - tu - a - ting heart From the ha - ven of his breast, Shall nev - er - more de - part;
4. Him to know is life and peace, And pleas-ure with-out end; This is all my hap - pi - ness, On Je - sus to de - pend—

All thy pleas - ures I fore - go I tram - ple on thy wealth and pride; On - ly Je - sus will I know, And Je - sus cru - ci - fied.
Me to save from end-less woe, The sin - a - ton - ing Vic-tim died; On - ly Je - sus will I know, And Je - sus cru - ci - fied.
Whith-er should a sin - ner go? His wounds for me stand o - pen wide; On - ly Je - sus will I know, And Je - sus cru - ci - fied.
Dai - ly in his grace to grow, And ev - er in his faith a - bide; On - ly Je - sus will I know, And Je - sus cru - ci - fied.

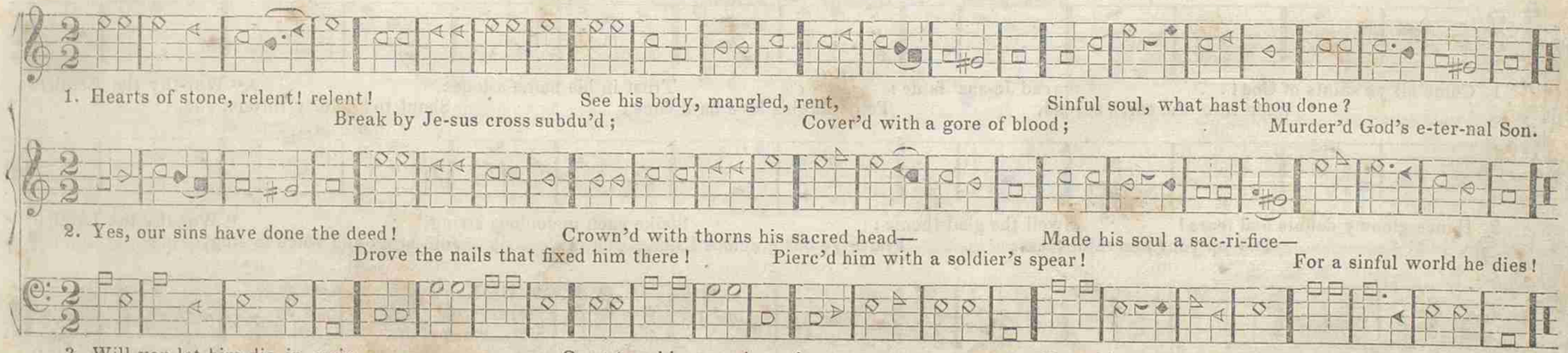
1. God of my sal - va - tion hear, And help me to be - lieve; Sim-ply do I now draw near, Thy bless-ing to re - ceive; Full of guilt a - las I am,
2. Standing now as new-ly slain To thee I lift mine eye, Balm of all my grief and pain, Thy blood is al-ways nigh. Now as yes - ter-day the same
3. Noth-ing have I, Lord, to pay, Nor can thy grace procure; Emp - ty send me not a - way, For I thou know'st, am poor, Dust and ash-es is my name,
4. No good word, or work, or thought, Bring I to buy thy grace; Par - don I ac - cept unbought The prof - fer I em - brace. Com-ing as at first I came,
5. Sa-vior, from thy wounded side I nev - er will de - part, Here will I my spir - it hide, When I am pure in heart. Till my place a - bove I claim,

But to..... thy wounds for ref - uge flee; Friend of sin - ners, spot-less Lamb, Thy blood..... was shed for me.
Thou art..... and wilt for - ev - er be; Friend of sin - ners, spot-less Lamb, Thy blood..... was shed for me.
My all..... is sin and mis - er - y; Friend of sin - ners, spot-less Lamb, Thy blood..... was shed for me.
To take..... and not be - stow on thee; Friend of sin - ners, spot-less Lamb, Thy blood.....was shed for me.
This on-..... - ly shall be all my plea: Friend of sin - ners, spot-less Lamb, Thy blood.....was shed for me.

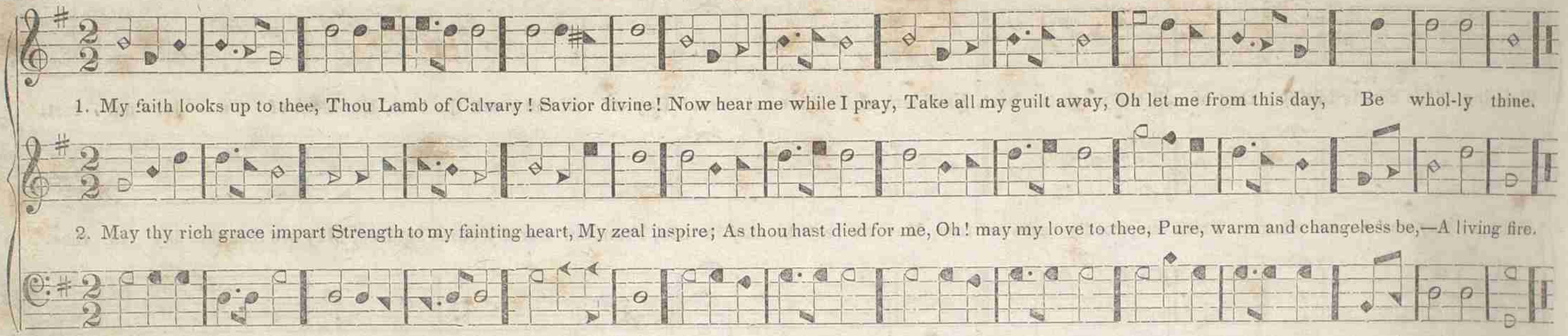
METRE 17. PETERSFIELD. 6 lines 7's. HYMN 52.—METH. COLL.

METRE 17. SABBATH. 6 lines 7's. HYMN 408.—ASSEM. COLL.

METRE 17. **MOUNT CALVARY.** 6 lines 7's. HYMN 158.—VILL. HYMNS.



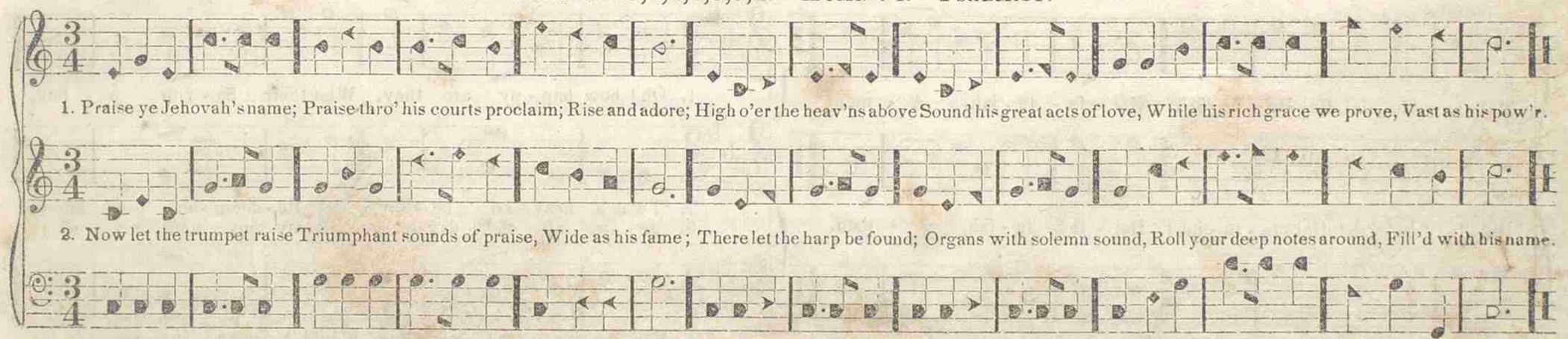
METRE 18. **OLIVET.** 6,6,4,6,6,6,4. HYMN 147.—CHURCH PSALMIST.



METRE 18. **SWANTON.** 6,6,4,6,6,6,4. HYMN 165. CH. PSALMODY.

1. Come thou Al-might-y King, Help us thy name to sing, Help us to praise! Fa-ther all glo-ri-ous, O'er all vic-to-ri-ous, Come and reign o-ver us, ANCIENT OF DAYS.
2. Je-sus, our Lord, a - rise, Scat-ter our en - e - mies, And make them fall; Let thine Almighty aid Our sure defense be made; Our souls on thee be staid; Lord hear our call.
3. Come, thou in - car - nate Word, Gird on thy might-y sword; Our pray'r at-tend; Come and thy people bless, And give thy word success; Spirit of holiness, On us de - scend.
4. Come, ho-ly Com - fort - er, Thy sacred wit - ness bear, In this glad hour! Thou who Almighty art, Now rule in every heart, And ne'er from us depart, Spirit of Pow'r.
5. To thee great One in Three, The high-est prais-es be, Hence ev-er-more! His sov'reign ma-jes-ty, May we in glo-ry see, And to e - ter - ni - ty Love and a - dore.

METRE 18. DORT. 6,6,4,6,6,6,4. HYMN 74.—PSALMIST.



1. Praise ye Jehovah's name; Praise thro' his courts proclaim; Rise and adore; High o'er the heav'ns above Sound his great acts of love, While his rich grace we prove, Vast as his pow'r.
2. Now let the trumpet raise Triumphant sounds of praise, Wide as his fame; There let the harp be found; Organs with solemn sound, Roll your deep notes around, Fill'd with his name.
3. While his high praise ye sing, Shake every sounding string: Sweet the accord! He vital breath bestows: Let every breath that flows His noblest fame disclose: Praise ye the Lord.

METRE 19. HARWELL. 8,7,8,7,7,7,8,6. HYMN 134.—CH. PSALMODY.

1. Hark, ten thous-and harps and voic-es, Sound the notes of prais a - bove—
Je - sus reigns, and heaven re-joic-es, Je - sus reigns the God of love:
See, he sits on yon-der throne; Je - sus rules the world a - lone:

2. Je - sus hail! whose glory bright-ens All a - bove, and gives it worth:
Lord of life—thy smile en-light-ens, Cheers and charms thy saints on earth;
When we think of love like thine, Lord, we own it love di - vine:

3. King of glo - ry, reign for ev - er— Thine an ev - er - last-ing crown:
No - thing from thy love shall sev - er Those whom thou hast made thine own;
Hap-py ob - jects of thy grace, Des-tined to be - hold thy face:
4. Sa - vior, hast-en thine ap - pear-ing; Bring, O bring the glo-rious day;
When the aw - ful summons hearing, Heaven and earth shall pass a - way:
Then with gold-en harps we'll sing— "Glo - ry, glo - ry to our King:"

METRE 20. NEW CONCORD. 6,6,9,6,6,9. HYMN 26.—W. PARKINSON.

CHORUS.

Hal - le - lu-jah! Hal - le - lu - jah! Hal - le - lu - jah, A - men.
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, A - men.
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, A - men.

1. Oh! how hap - py are they, Who their Sa - vior o - bey,
2. 'Twas a heav - en be - low, My Re - deem - er to know;
3. Je - sus all the day long, Was my joy and my song;
4. Now my rem - nant of days Would I spend in his praise,
5. What a mer - cy is this! What a heav - en of bliss,

METRE 20. **EXULTATION.** 6,6,9,6,6,9. HYMN 412.—METH. COLL.

1. How sweet to reflect on those joys that await me,
Where glorified spirits with welcome shall greet me,
In yon bliss-ful region, the ha-ven of rest,
And lead me to mansions prepared for the blest;
En-cir-cled in light, and with glory en-shroud-ed,

2. While angelic legions with harps tuned ce-lest-ial,
The saints, as they flock from the regions terrestrial,
Har-mo-nious-ly join in the concert of praise,
In loud hal-le-lu-jahs their voices will raise:
Then songs of the Lamb shall re-echo thro' heaven,

3. Then hail, blessed state! Hail ye songsters of glory!
And join your full choir in rehearsing the story—
Ye harpers of bliss, soon I'll meet you above,
"Salvation from sorrow, thro' Je-sus-'s love."
Tho' prison'd on earth, yet by an-tic-i-pa-tion,

My hap-pi-ness per-fect, my mind's sky un-cloud-ed,
I'll bathe in the ocean of pleasure un-bound-ed,
And range with delight thro' the Eden of Love.

My soul will re-spond, To Im-man-uel be giv - en
All glory, all honor, all might and do-min-ion,
Who brought us thro' grace to the Eden of Love.

Al - rea-dy my soul feels a sweet pre-li - ba - tion
Of joys that await me when freed from probation,
My heart's now in heaven, the Eden of Love.

1. Daugh-ter of Zi - on, a - wake from thy sadness, A - wake, for thy foes shall op-press thee no more; Bright o'er thy hills dawns the Day-star of glad-ness,

2. Strong were thy foes, but the Arm that subdued them, And scattered their legions was mightier far; They fled like chaff from the scourge that pursued them—

3. Daugh-ter of Zi - on, the Pow-er that saved thee, Ex-tol'd with the harp and the timbrel should be; Shout! for the foe is de-stroy'd that en - slaved thee,

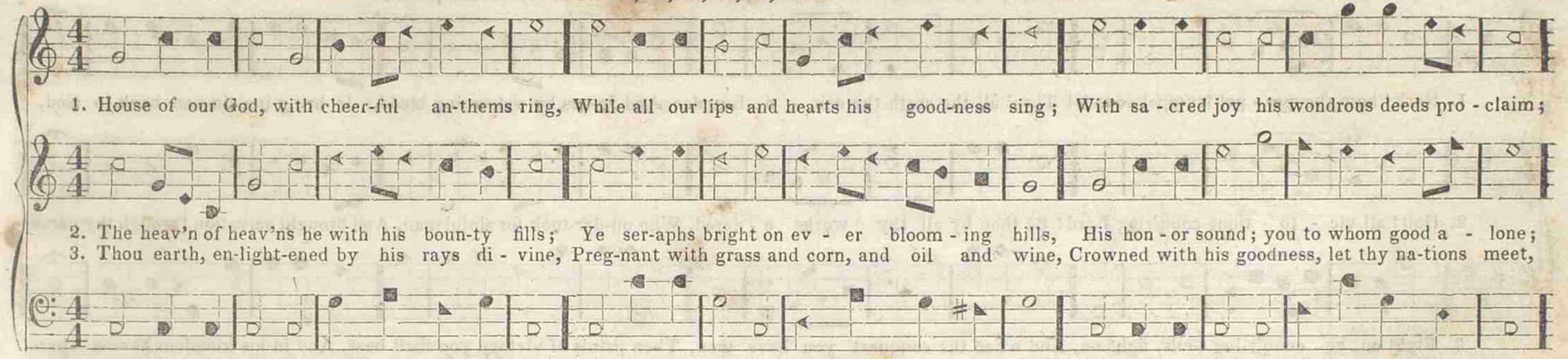
CHORUS.

A - rise, for the night of thy sor - rows is o'er; Daughter of Zi - on, a-wake from thy sadness, A-wake, for thy foes shall op-press thee no more.

How vain were their steeds and their cha-riots of war. Daughter of Zi - on, a-wake from thy sadness, A-wake, for thy foes shall op-press thee no more.

Th' op-press-or is van-quish'd and Zi - on is free. Daughter of Zi - on, a-wake from thy sadness, A-wake, for thy foes shall op-press thee no more.

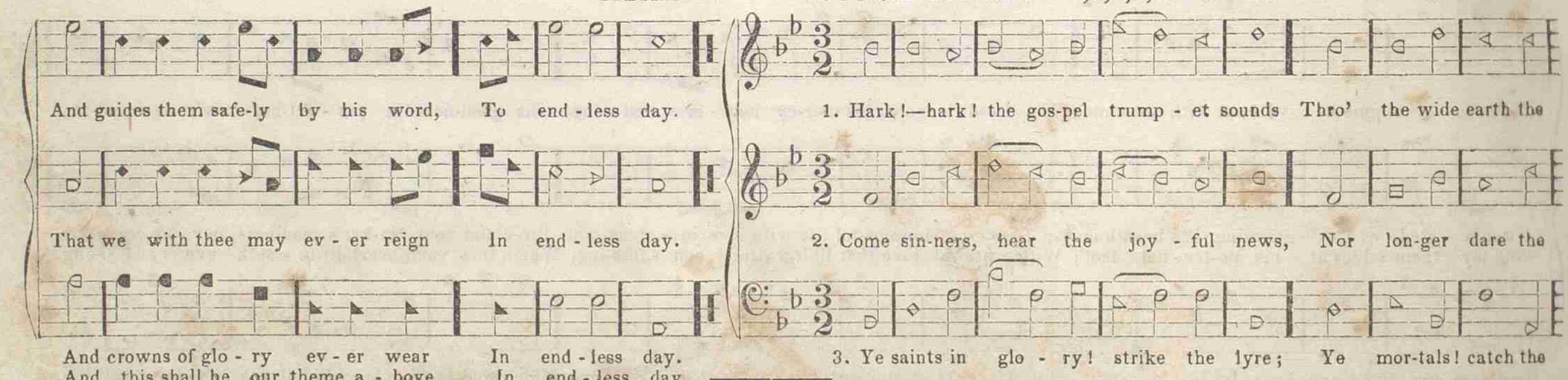
MOUNT CARMEL. 10,10,10,10,11,11. PSALM 50, PART II.—WATTS.


1. House of our God, with cheer-ful an-thems ring, While all our lips and hearts his good-ness sing; With sa-cred joy his wondrous deeds pro-claim;
2. The heav'n of heav'ns he with his boun-ty fills; Ye ser-aphs bright on ev-er bloom-ing hills, His hon-or sound; you to whom good a-lone;
3. Thou earth, en-light-ened by his rays di-vine, Preg-nant with grass and corn, and oil and wine, Crowned with his goodness, let thy na-tions meet,
4. Zi-on en-riched with his dis-tin-guish'd grace, Bless'd with the rays of thine Im-man-uel's face— Zi-on, Je-ho-vah's por-tion and de-light,
5. His good-ness nev-er ends; the dawn, the shade, Still see new beau-ties thro' new scenes dis-play'd; Suc-ceed-ing a-ges bless this sure a-bode,

Let eve-ry tongue be vo-cal with his name; The Lord is good, his mer-cy nev-er end-ing, His good-ness in per-pet-ual show'rs de-scend-ing.
Un-min-gled, ev-er-grow-ing, has been known; Thro' your im-mor-tal life with love in-creas-ing, Pro-claim your Ma-ker's good-ness, nev-er-ceas-ing.
And lay them-selves at his pa-ter-nal feet; With grate-ful love that lib'ral Hand con-fess-ing, Which thro' each heart dif-fu-seth eve-ry bless-ing.
Grav'n on his hand and hour-ly in his sight, In sa-cred strains ex-alt that grace ex-cell-ing Which makes thine humble hill his cho-sen dwell-ing.
And chil-dren lean up-on their fa-ther's God; The deathless soul thro' its im-mense du-ra-tion, Drinks from this source im-mor-tal con-so-la-tion.

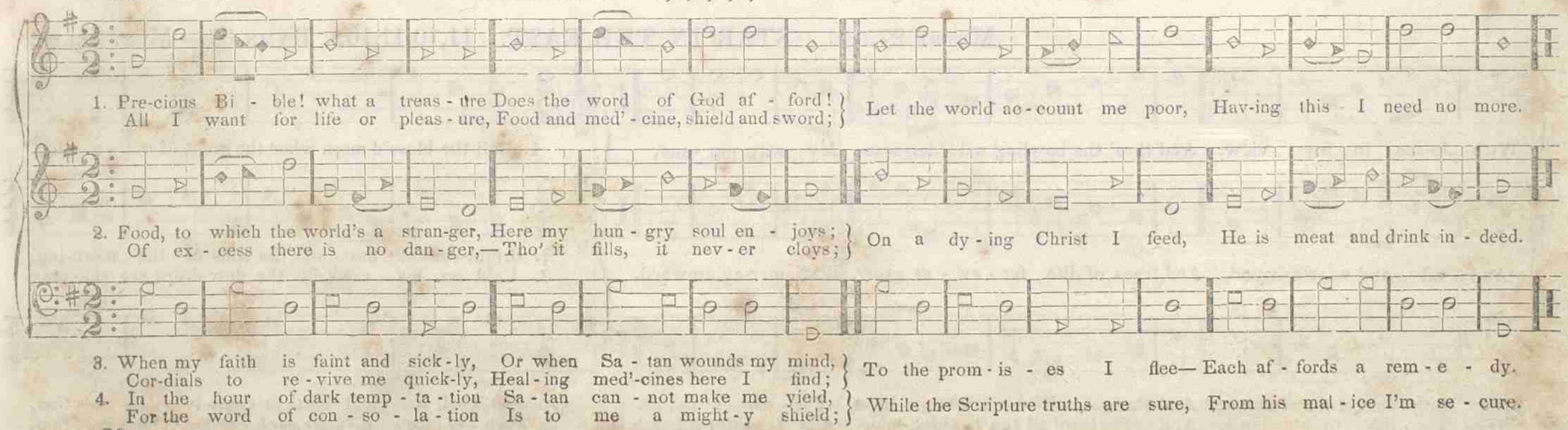
METRE 24. GOSPEL TRUMPET. 8,8,8,8,8,4. HYMN 159.—DOVER SELEC.

METRE 24. JOYFUL SOUND.* 8,8,8,8,4. HYMN 277.—CH. PSALMIST.

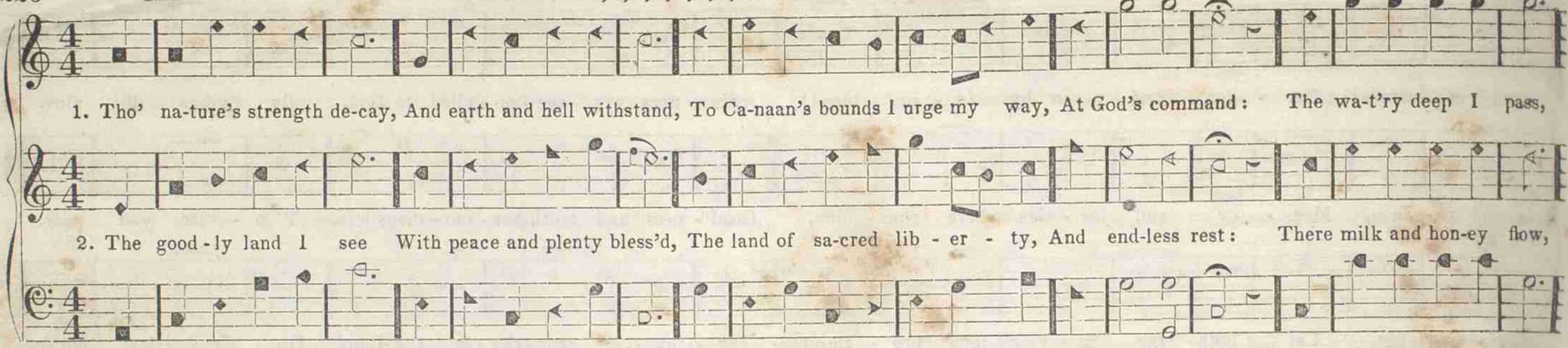


By repeating the notes of the fourth line of this tune, it will be the same metre with that of Gospel Trumpet.

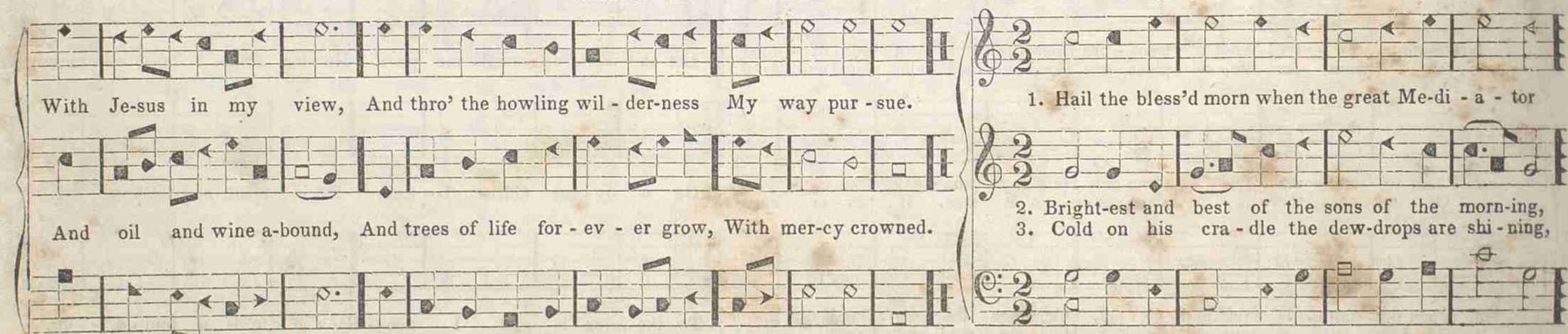
METRE 25. HAMBURG. 8,7,8,7,7,7. HYMN 194.—DOVER SELEC.

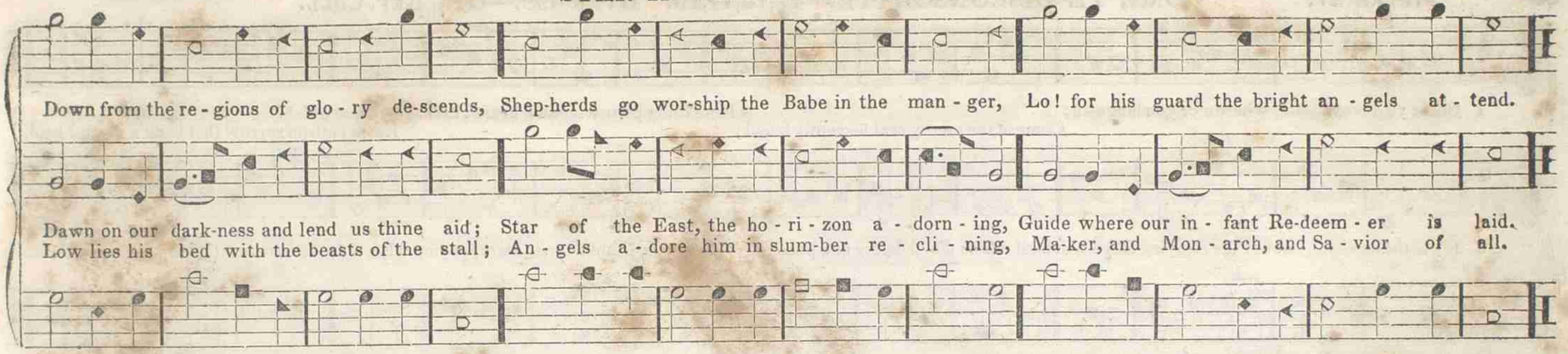


Metre 26. LEONI. 6,6,8,4,6,6,8,4. Hymn 66, Part II.—Watts.

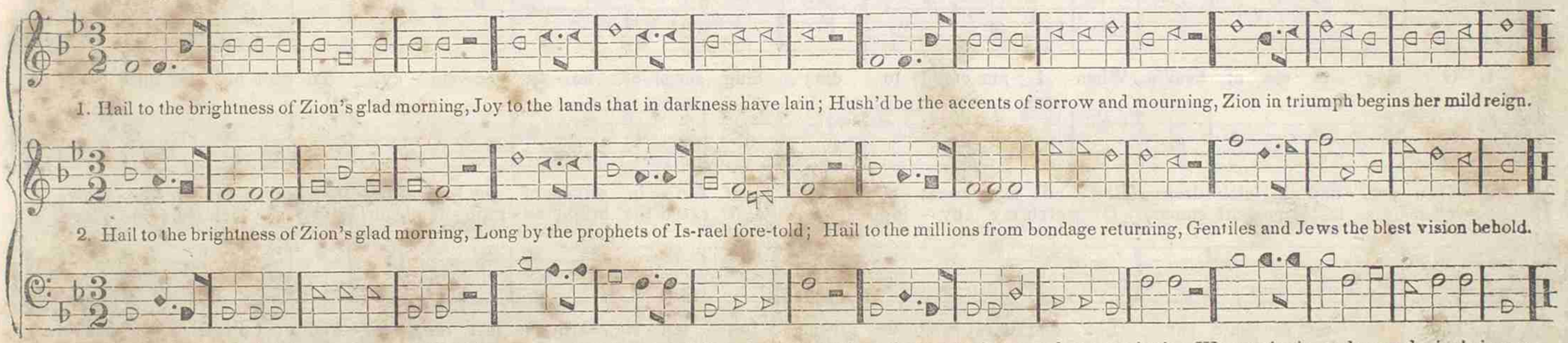


Metre 27. STAR IN THE EAST. 11,10,11,10. Hymn 67.—Men. Selec.

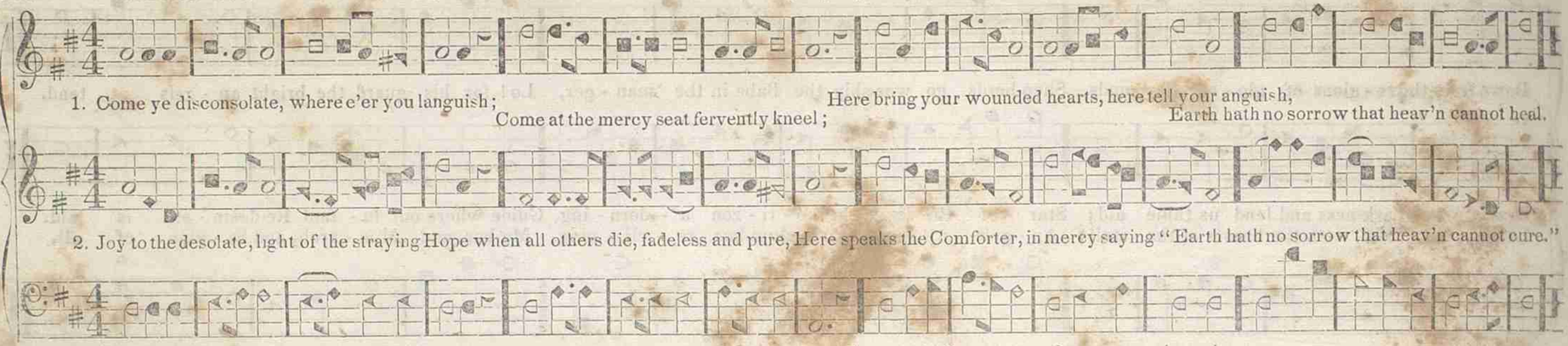




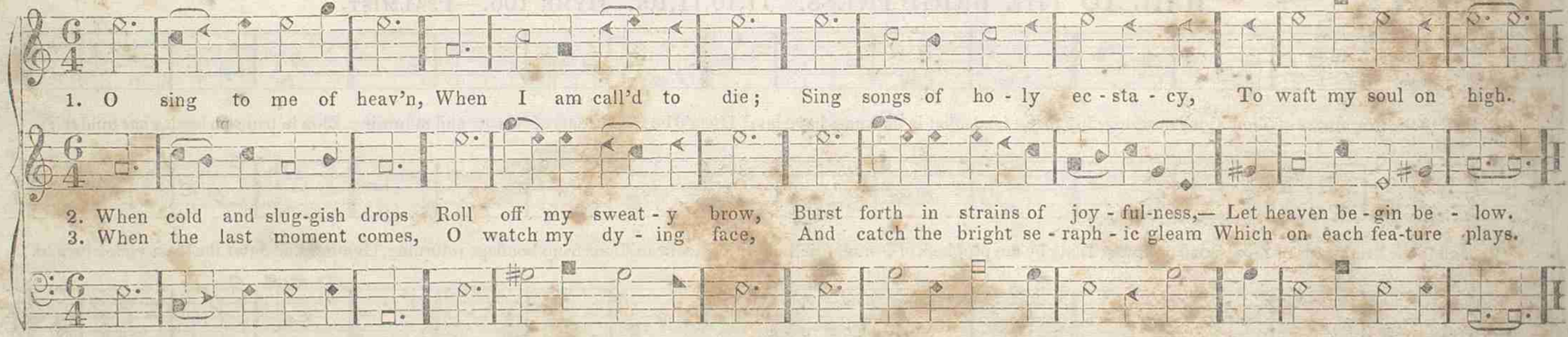
METRE 27. **HAIL TO THE BRIGHTNESS.** 11,10,11,10. HYMN 106.—PSALMIST.



METRE 27. COME YE DISCONSOLATE. 11,10,11,10. HYMN 499.—GER. REF. COLL.



METRE 3. SING TO ME OF HEAVEN. S. M.



1. Ye sim-ple souls that stray Far from the paths of peace, That un-fre-quent-ed way To life and hap-pi-ness—
2. Mad-ness and mis-er-y, Ye count our lives be-neath, And noth-ing great can see, Or glo-rious in our death!
3. Poor pen-sive so-journ-ers, O'er-whelmed with griefs and woes: Per-plexed with need-less fears, And pleas-ure's mor-tal foes,
4. So wretch-ed and ob-scure, The men whom ye de-spise, So fool-ish, weak and poor, A-bove your scorn we rise;
5. Rich-es un-search-a-ble In Je-sus' love we know, And pleas-ures from the well Of life, our souls o'er-flow;

How long will ye your fol-ly love, And throng the downward road, And hate the wis-dom from a-bove, And mock the sons of God.
As born to suf-fer and to grieve Be-neath your feet we lie; And ut-ter-ly con-temned we live And un-la-ment-ed die.
More irk-some than a gap-ing tomb, Our sight ye can-not bear, Wrapt in the mel-an-cho-ly gloom Of fan-ci-ful de-spair.
Our con-science in the Ho-ly Ghost, Can wit-ness bet-ter things; For He whose blood is all our boast, Hath made us priests and kings.
From Him the Spir-it we re-ceive Of wis-dom, grace and pow'r, And al-ways sor-row-ful we live, Re-joic-ing ev-er-more.

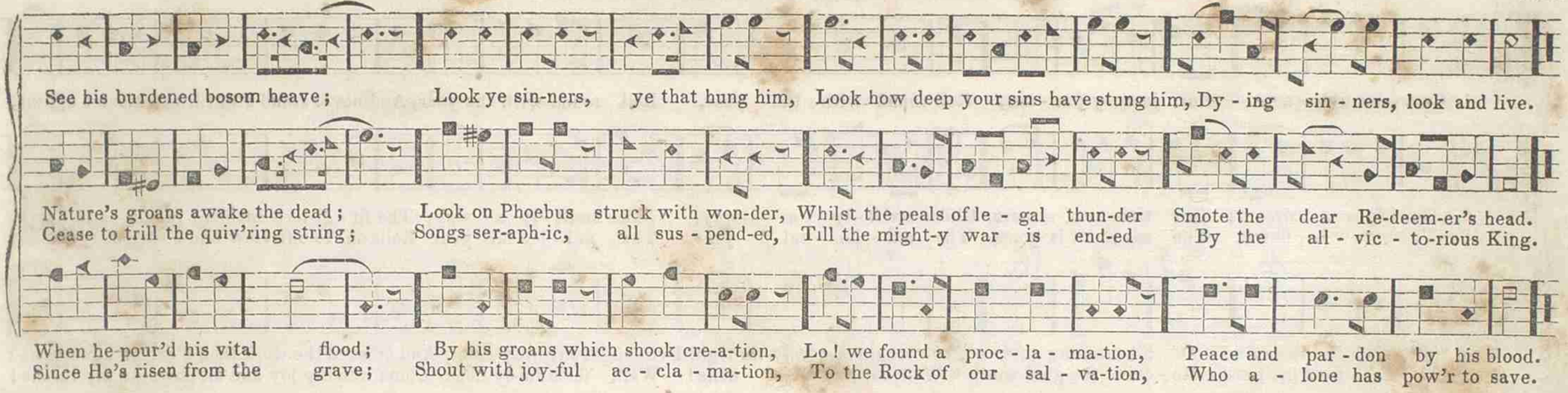
METRE 29. OPORTO. 11,11,11,10. HYMN 230.—VIR. SELEC.

1. Hither, ye faithful, haste with songs of triumph, To Bethlehem go your Lord of life to meet, To you this day is born a Prince and Savior; O come and let us worship, O
2. O Jesus! for such wondrous condescension Our praises and rev'rence are an off'ring meet; Now is the Word made flesh and dwells among us; O come and let us worship, O
3. Shout his Almighty name, ye choirs of angels, And let the celestial courts his praise repeat; Unto our God be glo-ry in the high-est; O come and let us worship, O

METRE 30. LENA. 8,8,7,8,8,7. HYMN 66.—DOVER SELEC.

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

1. See the Lord of glo-ry dy-ing! See him gasp-ing, hear him cry-ing!
2. See the rocks and mountains shaking, Earth unto her cen-tre quak-ing—
3. Heaven's bright melodious legions, Chanting thro' the tune-ful re-gions,
4. Hell, and all the pow'rs infernal, Vanquished by the King E-ter-nal,
5. Shout, ye saints, with adoration, Fill with songs the wide cre-a-tion,



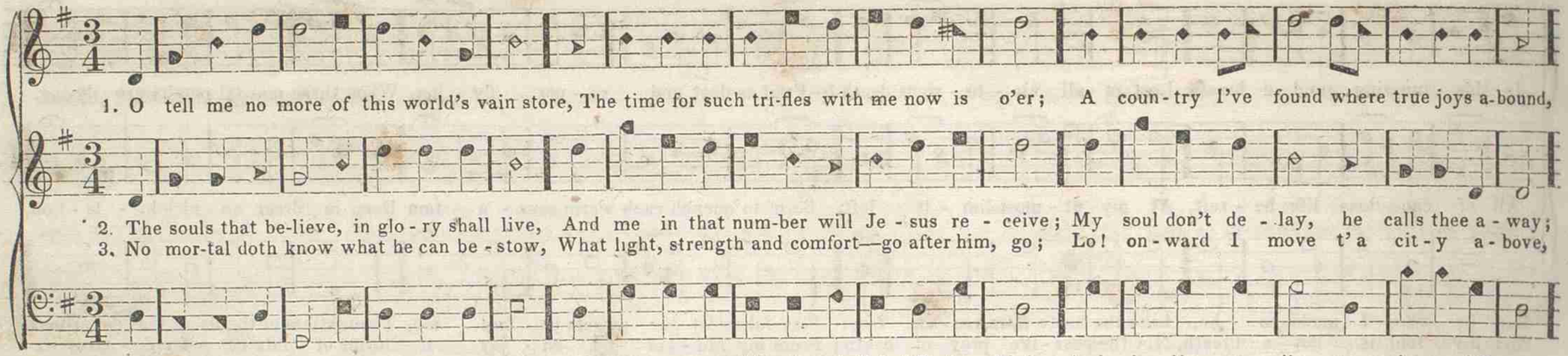
METRE 31. **SOLEMN PARTING.** 6,6,6,6.

METRE 32. NEW YEAR. 5,5,5,11. HYMN 526.—VILL. HYMNS.

METRE 33. GERMANY. 8,7,8,7,7,7,8,7. HYMN 627.—CH. H. BOOK.

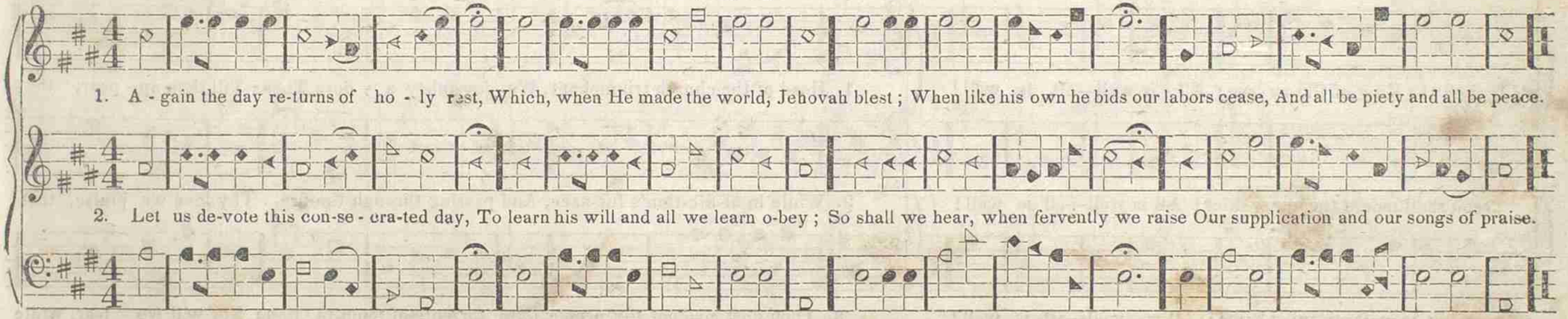
METRE 34. VOICE OF WARNING. 11,11,11,5. HYMN 707.—VIR. SELEC.

METRE 35. SWEET HARMONY. 10,11,10,11. HYMN 350.—VIR. SELEC.



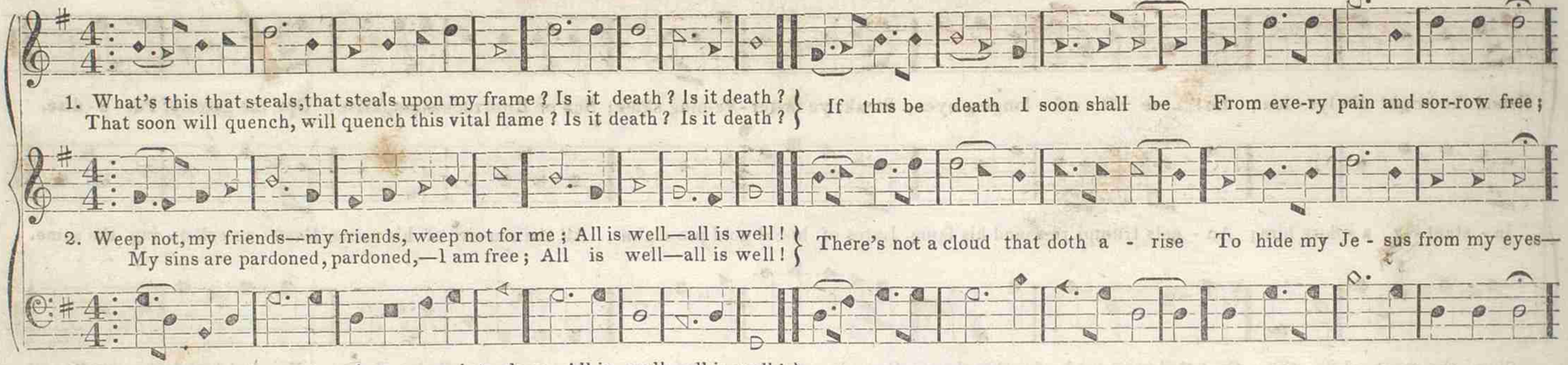
METRE 36. TRANSPORTING VISION. 7,6,7,6,7,7,7,7. HYMN 75.—DOVER SELEC.

Metre 37. **HOLY REST. 10,10,10,10.** Hymn 448.—Ch. Psalmody.



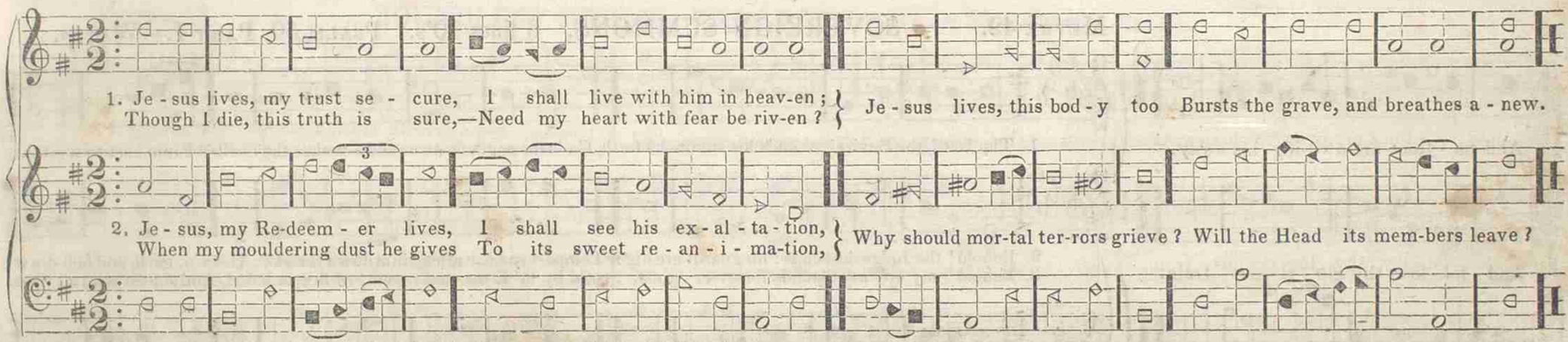
3. Father of heaven! in whom our hopes confide, Whose pow'r defends us, & whose precepts guide; In life our Guardian, & in death our Friend: Glory supreme be thine—till time shall end.

METRE 38. BELIEVER'S DEPARTURE. 10,6,10,6,8,8,8,6.

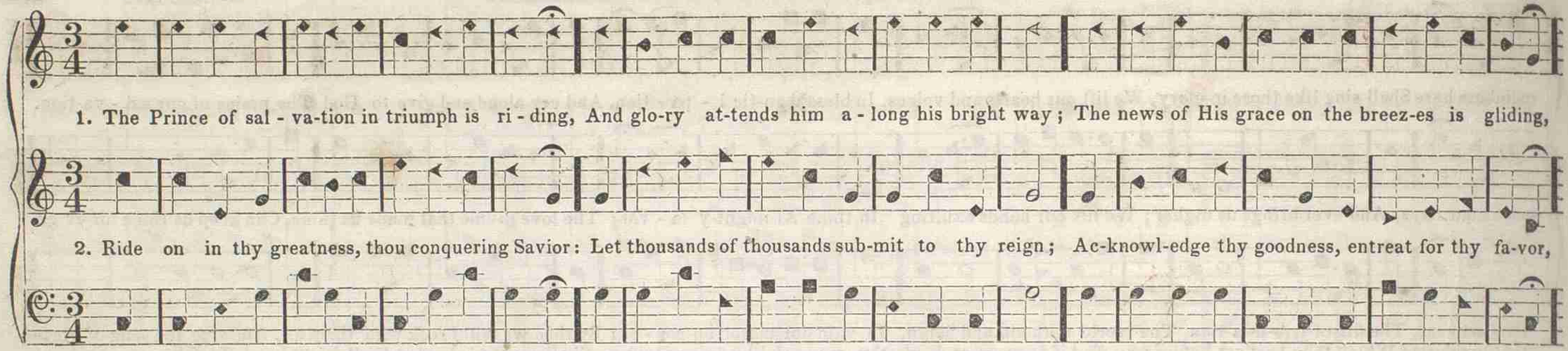


METRE 39. PRAISE VICTORIOUS. 7,7,8,7,7,7,8,7. HYMN 173, PART I.—METH. COLL.

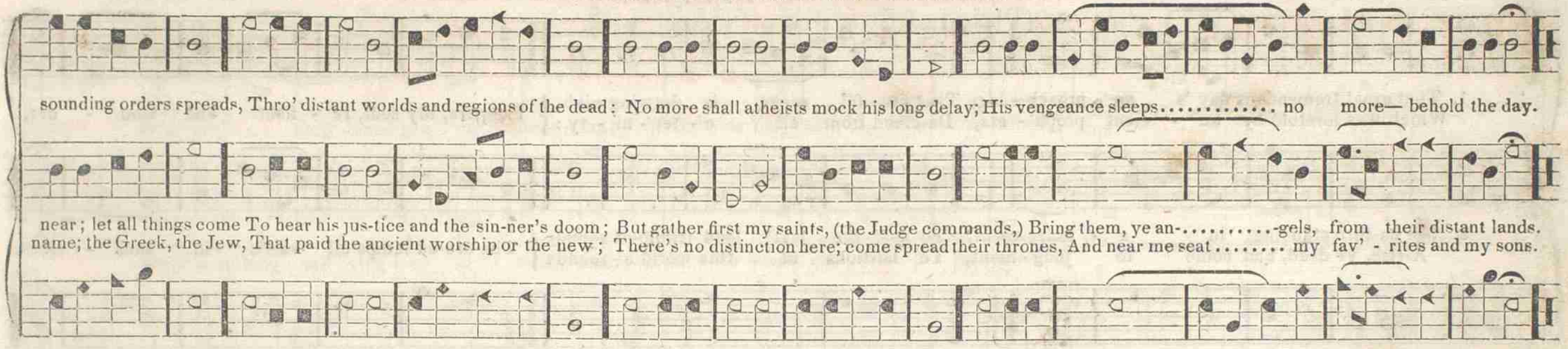
METRE 40. **SWEET REPOSE.** 7,8,7,8,7,7. HYMN 151.—CH. HYMN BOOK.



METRE 41. GLORIOUS TRIUMPH. 12,11,12,8. HYMN 906.—PSALMIST.

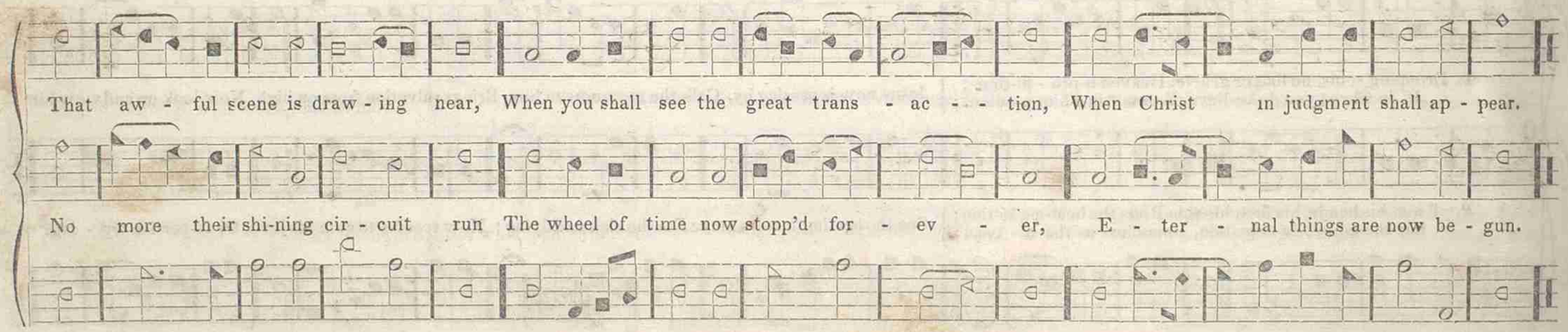


METRE 42. SOVEREIGN SUMMONS. 6 lines 10's. PSALM 50, PART I.—WATTS.



METRE 43. **BOUNDLESS MERCY.** 7,6,7,6,7,6,7,6. HYMN 33.—DOVER SELEC.

1. That great tremendous day 's ap - proach - ing, That aw - ful scene is drawing nigh,
Which was foretold by an - cient proph - ets, De-creed from all e - ter - ni - ty:
Pre-pare, my soul, re - flect and won - der,
2. See na-ture standing in a - maze-ment, To hear the last loud trump-et sound;
A-rise, ye dead, and come to judg - ment, Ye na-tions of this world a - round:
The orb-ed lamps all vail'd in sack - cloth,
3. Green graveyards, and the tombs of mar - ble, Give up their dead both small and great;
And the whole world, both saint and sin - ner, Are com-ing to the Judgment seat:
See Je - sus on the throne of jus - tice,
4. " Go forth, ye hosts, with speed like light - ning, Call in my saints from dis-tant lands,
Those whom my soul from hell has ran - somed, Whose names in life's fair book do stand;
O come ye bless-ed of my Fa - ther,


That aw - ful scene is draw - ing near, When you shall see the great trans - ac - - tion, When Christ in judgment shall ap - pear.
No more their shi-ning cir - cuit run The wheel of time now stopp'd for - ev - er, E - ter - nal things are now be - gun.
In clouds de-scend-ing from the sky, With countless hosts of shi - ning an - gels, With hal - - le - lu - jah's shout for joy.
The pur - chase of my dy - ing love! Re-ceive the crown of life and glo - ry, Which is laid up for you a - bove.

1. How good our God in eve - ry bless - ing! Can he be ra - tional who de - nies? } No;—be my end - less great em - ploy-ment
Who with a hard - ened heart sup - press - ing! With-holds that trib - ute due the skies? }

2. Who formed and wond-rous - ly de - fends me? That God who needs no gifts of mine, } Whose sooth-ing voice each doubt re - press - es!
Who with long suff'-ring-love at - tends me? E'en He whose coun-sels I de - cline. }

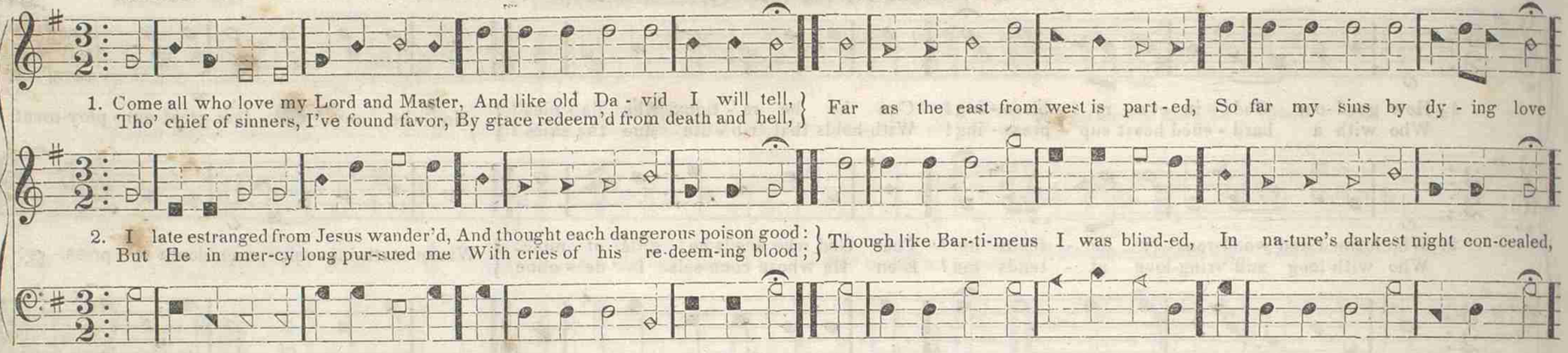
3. See, O my soul! yon life un - bound - ed, For which thou hast been blest to be, } Thou hast a right to that fru - i - tion,
Where thou with splen - dor all sur - round - ed, Th'E - ter - nal as he is shalt see, }
4. Shall I not praise that God and fear him? Shall I not un - der-stand his grace? } His law in - spires my heart to la - bor,
When He would call, shall I not hear him? With joy the path he shows me trace? }

To muse up - on that bound-less love, He still re - mem - bers my en - joy - ment; A - dore, my heart! thy Friend a - bove.

Whose smiles my powers of soul re - call? Who with suc - cess a - bun - dant bless - es? Does not His arm a - chieve it all?

Thro' God's own kind-ness it is thine; Lo! Christ has borne a world's per - di - tion, To gain for thee that bliss di - vine.
His word sus-tains it ev - er - more; E'en as my - self I'd love my neigh - bor, My God o'er all the world a - dore.

METRE 44. REDEEMING GRACE. 9,8,9,8,9,8,9,8.



1. Come all who love my Lord and Master, And like old Da - vid I will tell,
   Tho' chief of sinners, I've found favor, By grace redeem'd from death and hell,
   Far as the east from west is part - ed, So far my sins by dy - ing love

2. I late estranged from Jesus wander'd, And thought each dangerous poison good:
   But He in mer-cy long pur-sued me With cries of his re-deem-ing blood;
   Though like Bar-ti-meus I was blind-ed, In na-ture's darkest night con-cealed,

3. Now I will serve him while He spares me, And with his peo-ple sing a - loud,
   Tho' hell op-pose and sinners mock me, In rapt'rous strains I'll praise my God.
   By faith I view the heavenly con-cert, They sing high strains of Je-sus' love,

4. That blessed day is fast ap-proach-ing, When Christ in glorious clouds shall come
   With sounding trumps and shouts of angels To call each faith-ful spir - it home;
   There's A-brah'm, Isaac, ho - ly proph-ets, And all the saints at God's right hand,

METRE 45. CHRISTIAN WARFARE. 7,7,7,5,7,7,7,5. HYMN 152.—DOVER SELEC.

From me by faith are sep - a - ra - ted, Blest an - te - past of joys a - bove.

But Je - sus' love removed my blindness, And he his pard'ning grace revealed.

Oh! with de-sire my soul is long-ing, And fain would be with Christ above.
There hosts of an-gels join in concert--Shout as they reach the promised land.

1. Sol-diers of the cross, a - rise! Lo! your Cap-tain from the skies,

2. Who the cause of Christ would yield? Who would leave the battle field?

3. By the mer-cies of our God, By E-manuel's streaming blood,
4. By the woes which reb-els prove, By the bliss of ho - ly love!

METRE 46. **EVENING THOUGHT.** 8,3,3,6. HYMN 711.—CHURCH PSALMODY.

METRE 47. EXHORTATION. 6,5,6,5,8,7,8,7. HYMN 149.—DOVER SELEC.

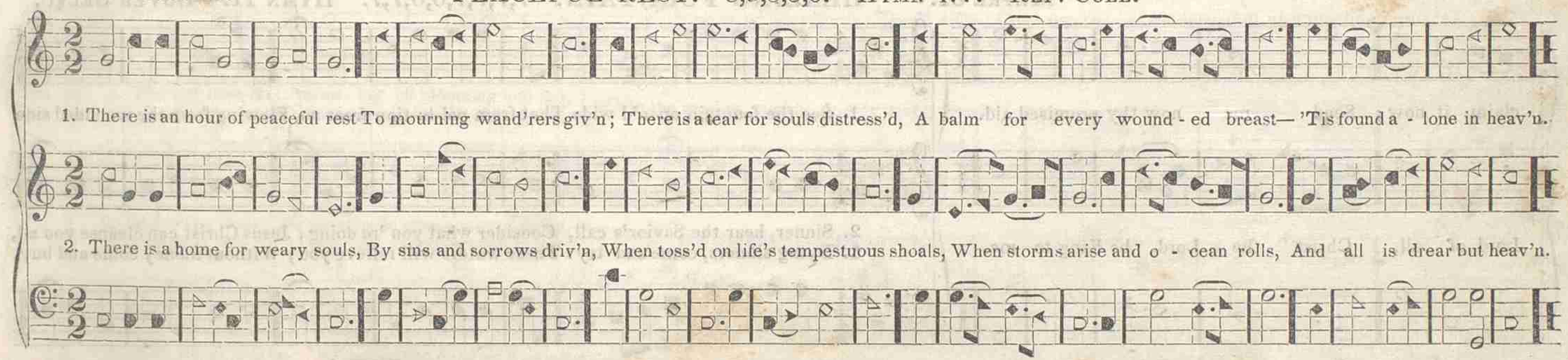
1. If life's pleasures charm thee, Give them not thy heart, Lest the gift ensnare thee From thy God to part: His favor seek, his praises speak, Fix here thy hope's foun-da-tion;
2. If dis-tress be-fall thee, Pain-ful though it be, Let not grief ap - pal thee—To thy Savior flee; He ev-er near, thy pray'r will hear, And calm thy per-tur-ba-tion,
3. When earth's prospects fail thee, Let it not distress; Better comforts wait thee—Christ will freely bless; To Je-sus flee—thy prop he'll be, Thy heav'n-ly con-so - la - tion;
4. Dangers may approach thee—Let them not alarm; Christ will ever watch thee, And protect from harm; He near thee stands with mighty hands, To ward off each temptation,

METRE 48. SWEET FRIENDSHIP. 6,5,6,5,6,6,6,5.

Serve him, and he will ever be The Rock of thy Sal - va - tion.
The waves of woe shall ne'er o'erflow The Rock of thy salvation.
For grief be-low cannot o'er-throw The Rock of thy sal - va-tion.
To Je-sus fly he's ev - er nigh, The Rock of thy sal - va-tion.

1. When shall we meet again? Meet ne'er to sever? When will peace wreathe her chain
2. When shall love freely flow, Pure as life's riv - er? When shall sweet friendship glow,
3. Up to the world of light Take us dear Sa-vior; May we all there u-nite,
4. Soon shall we meet a-gain, Meet ne'er to sever? Soon will peace wreathe her chain

METRE 49. **PEACEFUL REST.** 8,6,8,8,6. HYMN 477.—REF. COLL.



METRE 50. SOLICITUDE. 6,6,7,7,7,7. HYMN 74.—METH. COLL.

METRE 51. HEALING FOUNTAIN. 7,7,7,7,6,6,7,7. HYMN 11.—DOVER SELEC.

CHORUS.

Of our Im-man-uel Je - sus! Ho! eve-ry one that thirsts, Come ye to the wa-ters; Freely drink and quench your thirst With Zi-on's sons and daughters.

Will you not come un - to him? Ho! eve - ry one that thirsts, Come ye to the wa-ters; Free-ly drink and quench your thirst With Zi-on's sons and daughters.
For Christ will free-ly give you.

And drink and live for - ev - er. Ho! ev-ery one that thirsts, Come ye to the wa-ters; Freely drink and quench your thirst, With Zion's sons and daughters.
With Zi-on's sons and daughters.

METRE 52. LOVELY MORNING. 11,11,10,4,11.

1. The last love-ly morn - ing all blooming and fair,
Is fast on-ward fleet - ing and soon will appear; } While the mighty, mighty, mighty trump sounds, "Come, come away," O let us be ready, and hail the bright day.

2. And when that bright morning in splendor shall dawn,
Our tears will be end - ed, our sorrows all gone; } While the mighty, mighty, mighty, trump sounds, "Come, come away," O let us be ready, and hail the bright day.

3. The graves will be o - pened, the dead will a-rise,
And with the Re - deem - er mount up to the skies, } While the mighty, mighty, mighty trump sounds, "Come come away," O let us be read-y, and hail the bright day.

METRE 53.*

HEAVENLY TREASURE. 9,8,9,8,9,8,10,8.

1. Re - li - gion! 'tis a glo-rious treas - ure, The purchase of a Sa - vior's blood;
   It fills the soul with con - so - la - tion, It lifts the thoughts to things a - bove;
   It calms our fears, it soothes our sor - rows,

2. While journeying here thro' trib-u - la - tion, In Christian love we'll march a - long;
   And while strife sev-ers the am - bi - tious, In Je - sus Christ we'll all be one:
   Re - li - gion pure, u - nites to - geth - er,

3. How fleet-ing—vain,—how tran-si-to - ry, This world with all its pomp and show;
   Its vain de - lights and short-lived pleas - ures— I'd glad - ly leave them all be - low.
   But love and grace shall be my sto - ry,
4. This earth-ly house must be dis - solv - ed, And mor - tal life will soon be o'er;
   All earth-ly care and earth-ly sor - row Shall pain my eyes and heart no more;
   Re - lig - ion pure will stand for - ev - er,

It smoothes our way o'er life's rough sea; 'Tis mix'd with goodness, meek humble pa - tience: This heav'n - ly por - tion mine shall be.

In bonds of love and makes us free; While end-less a - ges are on-ward roll - ing, This heav'n - ly por - tion mine shall be.

While I in Christ such beau-ties see; While end-less a - ges are on-ward roll - ing, This heav'n - ly por - tion mine shall be.
And my glad heart shall strengthened be, While end-less a - ges are on-ward roll - ing, This heav'n - ly por - tion mine shall be.

* *A greater Variety of Metres will be continued throughout the Second Part of this work.*

PART II.

Containing the longer Tunes of Different Metres, Set Pieces, and anthems.

——:o:——

"Nor now among the choral harps, in this
The native clime of song, are those unknown,
With higher notes ascending, who below,
In holy ardor aimed at lofty strains.
True fame is never lost: many whose names
Were honored much on earth, are famous here
For poetry, and with archangel harps
Hold no unequal rivalry in song!
Leading the choirs of heaven, in numbers high,
In numbers ever sweet and ever new."—POLLOK.

METRE 1. TRURO. L. M. HYMN 602.—CHURCH PSALMIST.

1. De-scend from heaven, im-mor tal Dove, Stoop down and take us on thy wings, And mount and bear us far above The reach of these inferior things; And mount and bear us

2. Adoring saints around him stand, And thrones and pow'rs before him fall; The God shines gracious thro' the Man, And sheds sweet glories on them all, The God shines gracious

far a-bove The reach of these in-fe-rior things; Be-yond, beyond this low-er sky, Up where e-ter-nal a -ges roll, Where sol - id pleas-ures nev - er die, And fruits im -

thro' the Man, And sheds sweet glories on them all. Oh, what amazing joys they feel, While to their golden harps they sing, And sit on eve-ry heaven-ly hill, And spread the

mor - tal feast the soul, Oh for a sight, a pleas-ant sight, Of our Al-might - y Fa-ther's throne; There sits our Savior crown'd with light, Clothed in a body like our own.

tri-umphs of their king. When shall the day, dear Lord, appear, That I shall mount to dwell a-bove, And stand and bow among them there, And view thy face and sing thy love.

1. Far from my thoughts, vain world, be gone, Let my re-ligious hours a - lone ; Fain would my eyes my Sa-vior see— I wait a vis - it, Lord, from thee!

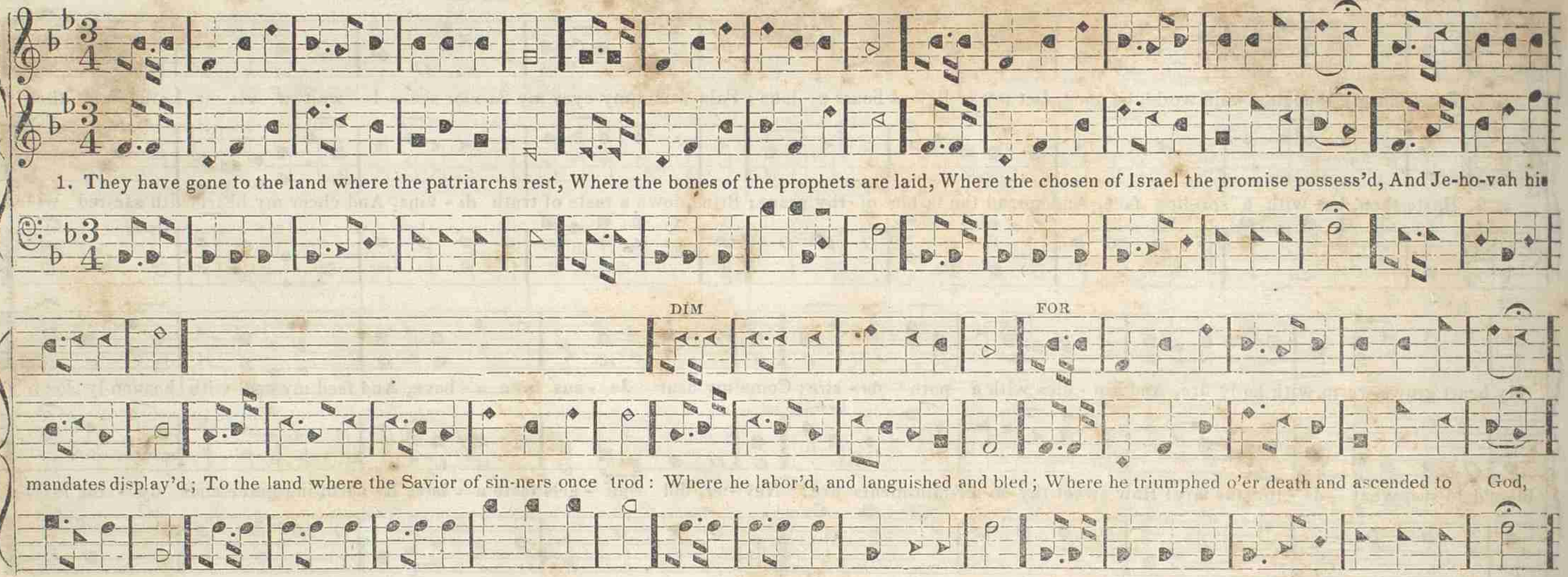
2. Haste then, but with a smi-ling face, And spread the ta-ble of thy grace ; Bring down a taste of truth di - vine, And cheer my heart with sac-red wine.

My heart grows warm with ho-ly fire, And kin - dles with a pure de - sire ; Come my dear Je - sus from a - bove, And feed my soul with heaven-ly love.

Bless'd Je-sus, what de - li-cious fare! How sweet thy en-ter-tain-ments are! Nev - er did an - gels taste a - bove Re-deem-ing grace and dy - ing love.

The trees of life im - mor-tal stand, In bloom-ing rows at thy right hand, And in sweet mur - murs by thy side Riv - ers of bliss per - pet - ual glide.

Hail ! great Im-man - uel all di - vine! In thee thy Fa-ther's glo-ries shine ; Thou brightest, sweet-est, fair - est One, That eyes have seen or an-gels known.



2. They have gone to the land where the gospel's glad sound
Sweetly tuned by the angels above,
Was re-echoed on earth, through the regions around,
In the accents of heavenly love.
Where the Spirit descended in tokens of flame,
The rich gifts of his grace to reveal;
Where apostles wrought signs in Immanuel's name,
For the truth of their mission to seal.

3. They have gone—the glad heralds of mercy have gone
To the land where the martyrs once bled;
Where the beast and false prophet have since trodden down
The fair fabric that Zion had reared.
Where the churches once planted, and water'd, and bless'd
With the dews which the Spirit distilled,
Have been smitten, despoil'd! and by heathen possess'd,
And the places that knew them defiled!

4. They have gone—O thou Shepherd of Israel! have gone,
The glad mission in love to restore;
Thou wilt never forsake them nor leave them alone—
Thy rich blessings we humbly implore.
Let thy blessings go with them—O be thou their shield
From the shafts of the fowler that fly;
O thou Savior of sinners! thine arm be revealed,
In thy mercy and might from on high.

1. The voice of my Be - lov - ed sounds, While o'er the moun - tain tops he bounds; He flies ex - ult - ing

2. The scat - ter'd clouds are fled at last— The rain is gone, the win - ter's past; The love - ly ver - nal

SOFT AND SLOW.

o'er the hills, and all my soul with trans - port fills. Gent-ly doth he chide my stay, "Rise my love and come a - way;"

flow'rs ap - pear— The warb'-ling choir en - chants our ear; Now with sweetly pen-sive moan, Coos the tur - tle dove a - lone,

Gent-ly doth he chide my stay, "Rise my love, and come a - way, Rise— Rise, my love, and come a - - way."

Now with sweetly pen - sive moan, Coos the tur - tle - dove a - lone, Coos— Coos the tur - tle - dove a - - lone.

2. Farewell my brethren in the Lord,
To you I'm bound in chords of love;
Yet we believe his gracious word,
And soon we all shall meet above.
I'll march to Canaan's land, &c.
Farewell, farewell,
Farewell, my faithful friends, farewell.

3. Farewell, old soldiers of the cross,
You've struggled long and hard for heav'n;
You've counted all things else but loss,
Fight on, the crown will soon be given!
I'll march to Canaan's land, &c.
Fight on, Fight on,
Fight on, the crown will soon be given.

4. Farewell, ye blooming sons of God,
Sore conflicts yet await for you;
Yet dauntless keep the heavenly road,
Till Canaan's happy land we view.
I'll march to Canaan's land, &c.
Farewell, farewell,
Farewell, my faithful friends, farewell.

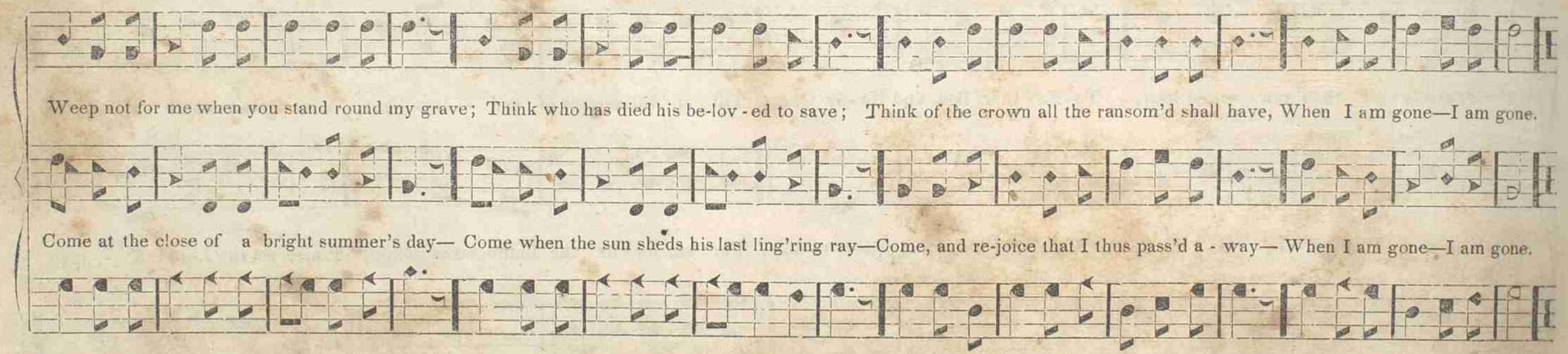
5. Farewell, poor careless sinners, too,
It grieves my heart to leave you here,
Eternal vengeance waits for you—
O turn, and find salvation near,
I'll march to Canaan's land, &c.
O turn, O turn,
O turn, and find salvation near.

1. Sing hal - le - lu - jah ; praise the Lord ! Sing with a cheer-ful voice ; Ex - alt our God with one ac - cord, And in his name re - joice ;
2. There we to all e - ter - ni - ty Shall join th'an-gel - ic lays, And sing in per - fect har - mo - ny To God our Sa - vior's praise ;

Ne'er cease to sing, thou ran - som'd host, To Fa - ther, Son, and Ho - ly Ghost, Till in the realms of end - less light, Your prais-es shall u - nite.
" He hath re-deemed us by his blood, And made us kings and priests to God ; For us, for us the Lamb was slain," Praise ye the Lord ! A - men.

METRE 58.. PASSIVENESS. 10,8,10,7,10,10,10,7.

SLOW AND SOFT.



1. 'Mid scenes of con-fu-sion and crea-ture complaints, How sweet to my soul is com-mu-nion with saints: To find at the ban-quet of mer-cy there's room,
2. Sweet bonds that u - nite all the children of peace, And thrice precious Jesus, whose love cannot cease; Though oft from thy presence in sad - ness I roam,

3. I sigh from this bo - dy of sin to be free, Which hinders my joy and com-mun-ion with thee: Though now my temp-ta-tions like bil-lows may foam,
4. While here in the val - ley of con-flict I stay, O give me sub mis-sion and strength as my day; In all my af - flic-tions to thee would I come,

5. What-e'er thou de-ni - est, O give me thy grace! The Spirit's sure witness, and smiles of thy face; In - dulge me with pa-tience to wait till thou come,
6. I long dear-est Lord, in thy beau-ties to shine, No more as an ex - ile, in sor - row to pine, And in thy fair im - age a - rise from the tomb,
7. The days of my ex - ile are pass - ing a - way, The time is approaching when Je-sus shall say, Well done faith - ful ser-vant, sit down on my throne,

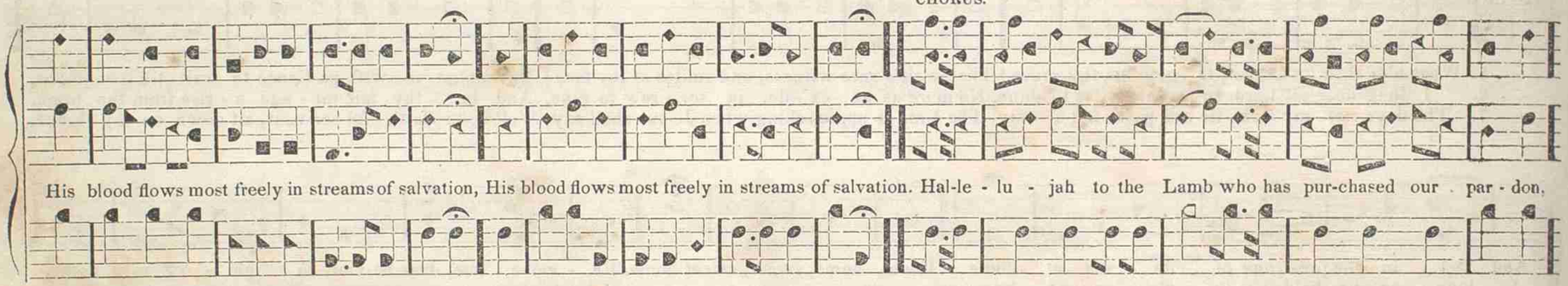
And feel in the pres-ence of Je - sus at home. Home, home, sweet, sweet home, Re - ceive me, dear Sa-vior, in glo - ry my home.
I long to be - hold thee in glo - ry at home.

All, all will be peace when I'm with thee at at home. Home, home, sweet, sweet home, Re - ceive me, dear Sa - vior, in glo - ry my home.
Re - joic - ing in hope of my glo - ri - ous home.

And find ev - en now a sweet fore - taste of home.
With glo - ri - fied mil-lions, to praise thee at home.
And dwell in my pres-ence for - ev - er at home. Home, home, sweet, sweet home, O there I shall rest with the Sa - vior at home.

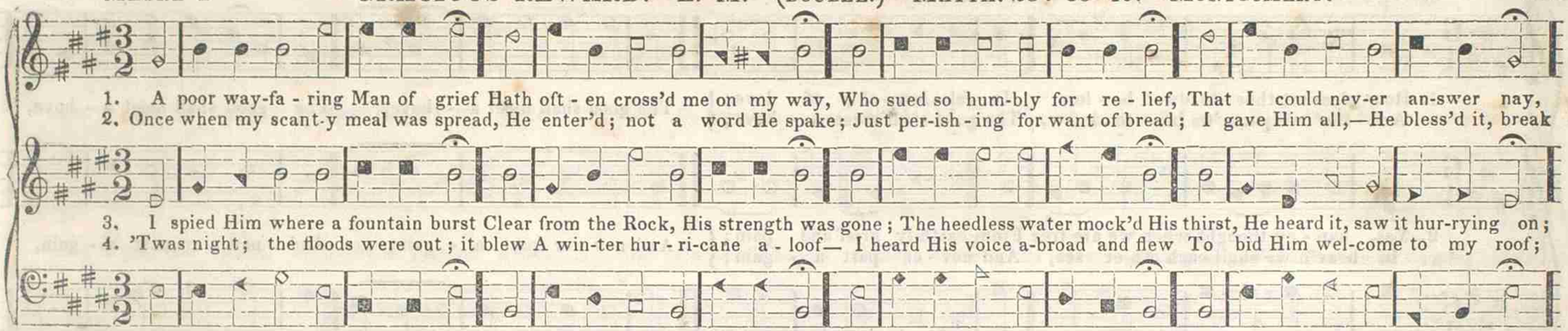
SCOTLAND. 12,12,12,12,14,12.

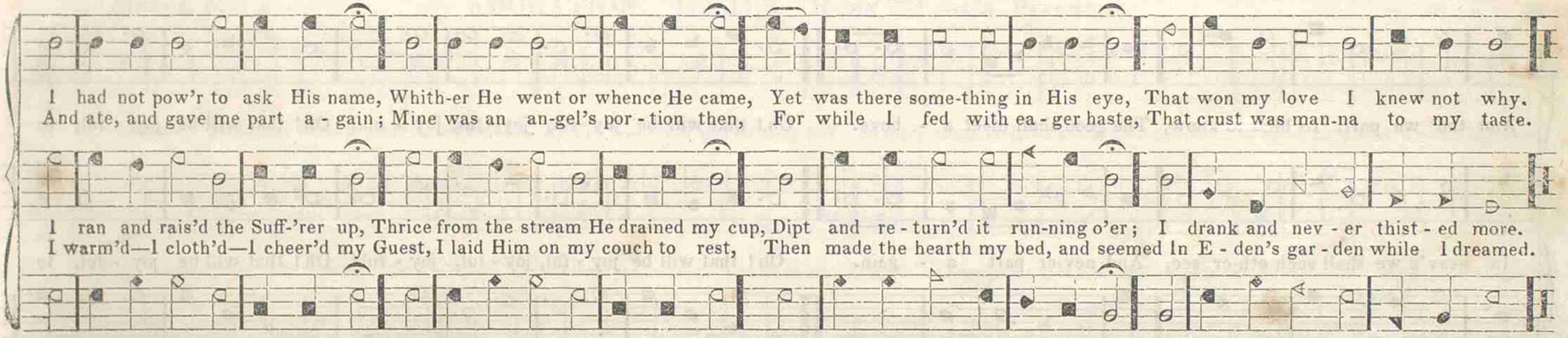
CHORUS.



2. Now Jesus our King reigns triumphantly glorious—
O'er sin, death and hell he is more than victorious;
With shouting proclaim it—O trust in his passion;
He saves us most freely, O glorious salvation!
Hallelujah to the Lamb, who has purchased our pardon,
We'll praise him again when we pass over Jordan.

3. With joy shall we stand, having gain'd the blest Canaan;
With harps in our hands we with joy will adore him;
We'll range the sweet plains on the bank of the river,
And sing of salvation for ever and ever.
Hallelujah to the Lamb who has purchased our pardon,
We'll praise him again when we pass over Jordan.


1. A poor way-fa - ring Man of grief Hath oft - en cross'd me on my way, Who sued so hum-bly for re - lief, That I could nev-er an-swer nay,
2. Once when my scant-y meal was spread, He enter'd; not a word He spake; Just per-ish - ing for want of bread; I gave Him all,—He bless'd it, break
3. I spied Him where a fountain burst Clear from the Rock, His strength was gone; The heedless water mock'd His thirst, He heard it, saw it hur-rying on;
4. 'Twas night; the floods were out; it blew A win-ter hur - ri-cane a - loof— I heard His voice a-broad and flew To bid Him wel-come to my roof;
5. Stript—wounded—beaten nigh to death, I found him by the high-way side; I roused His pulse, brought back His breath, Revived His spirit, and supplied
6. In pris'n I saw Him next! condemned To meet a traitor's doom, at morn; The tide of lying tongues I stemm'd, And honor'd HIM 'midst shame and scorn;
7. Then in a mo-ment, to my view, The Stran-ger dart-ed from dis-guise, The to-kens in His hands I knew; My SA-VIOR stood be - fore my eyes—


I had not pow'r to ask His name, Whith-er He went or whence He came, Yet was there some-thing in His eye, That won my love I knew not why.
And ate, and gave me part a - gain; Mine was an an-gel's por - tion then, For while I fed with ea - ger haste, That crust was man-na to my taste.
I ran and rais'd the Suff-'rer up, Thrice from the stream He drained my cup, Dipt and re - turn'd it run-ning o'er; I drank and nev - er thist - ed more.
I warm'd—I cloth'd—I cheer'd my Guest, I laid Him on my couch to rest, Then made the hearth my bed, and seemed In E - den's gar - den while I dreamed.
Wine, oil, re-freshment; He was heal'd; I had my - self a wound con-ceal'd, But from that hour for - got the smart, And peace bound up my bro - ken heart.
My friendship's utmost zeal to try He asked if I for Him would die; The flesh was weak, my blood run chill,—But the free spir-it cried "I will."
He spake, and my poor name he named,—"Of ME thou hast not been ashamed, These deeds shall thy me - mo - rial be, Fear not, thou didst them un-to me."

PARTING HYMN. 8,6,8,6,6,6,6,8,6.

1. How pleasant thus to dwell be - low, In fel - low - ship of love;
   And tho' we part, 'tis bliss to know, The good shall meet a - bove;
   The good shall meet a - bove, The good shall meet a - bove,

2. Yes, hap - py thought when we are free From earth-ly grief and pain;
   In heav'n we shall each oth-er see, And nev - er part a - gain;
   And nev - er part a - gain, And nev - er part a - gain,

3. The chil-dren who have loved the Lord, Shall hail their teach-ers there:
   And teach-ers gain the rich re - ward, Of all their toil and care;
   Of all their toil and care, Of all their toil and care,

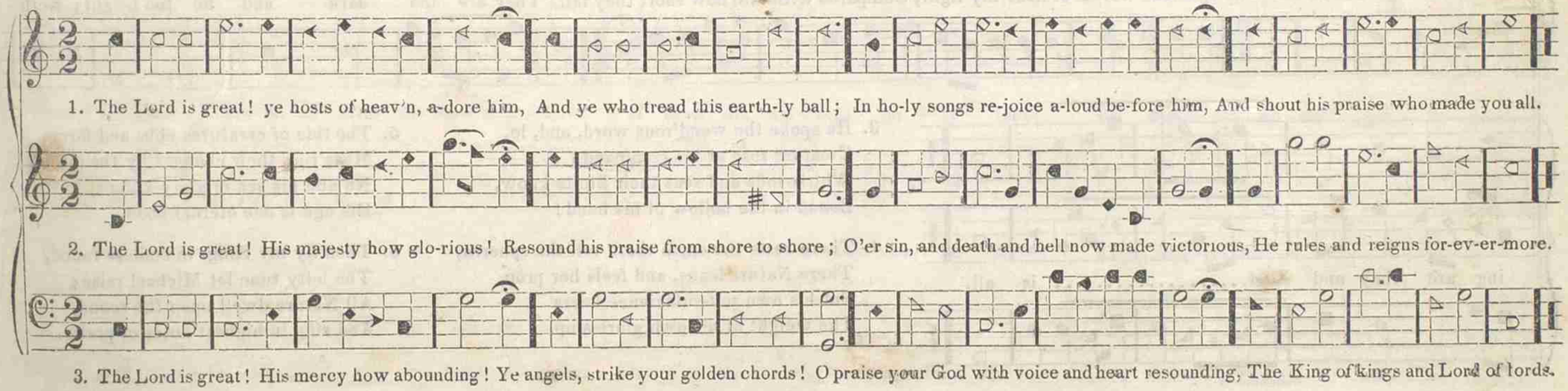
4. Then let us each in strength di-vine Still walk in wis-dom's ways;
   That we with those we love may join, In nev - er - end - ing praise;
   In nev - er - end-ing praise, In nev - er - end-ing praise,

And tho' we part, 'tis bliss to know, The good shall meet a - bove. Oh! that will be joy - ful, joy - ful, joy - ful! Oh! that will be joy - ful, to

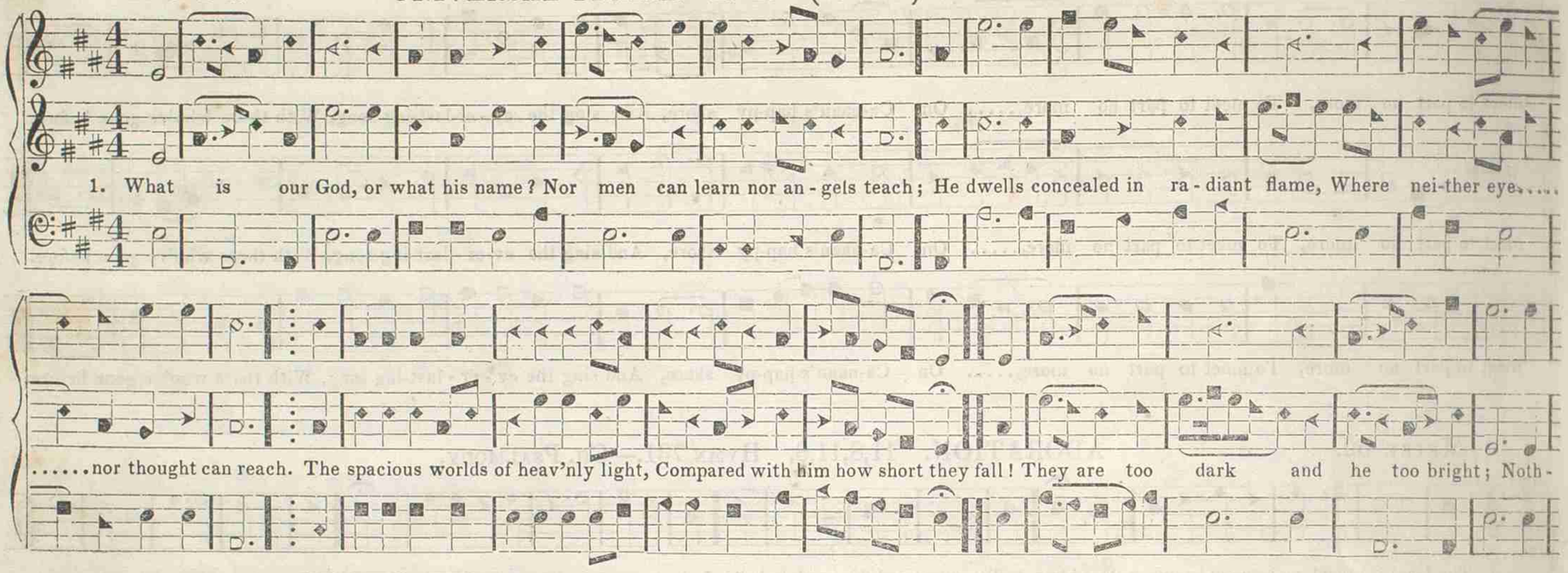
In heav'n we shall each oth-er see, And nev-er part a - gain. Oh! that will be joy - ful, joy - ful, joy - ful! Oh! that will be joy - ful, to

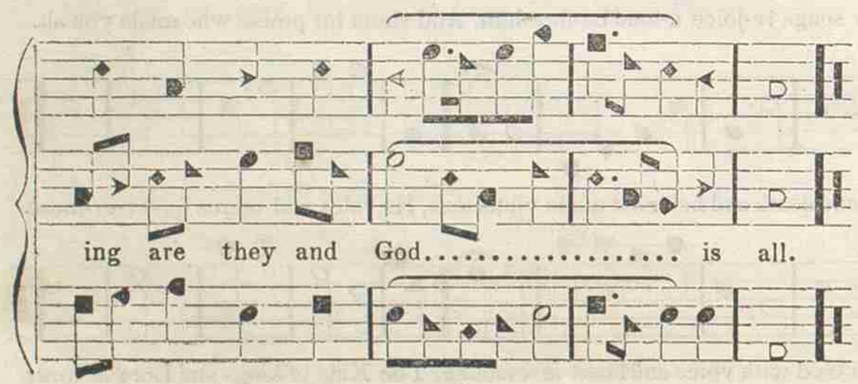
And teach-ers gain the rich re - ward Of all their toil and care.
That we, with those we love may join, In nev - er - end - ing praise Oh! that will be joy - ful, joy - ful, joy - ful! Oh! that will be joy - ful, to

METRE 62. ADORATION. 11,8,11,8. HYMN 731.—CH. PSALMODY.



UNIVERSAL PRAISE. L. M. (DOUBLE.) HYMN 317.—CHURCH HYMN BOOK.





3. He spoke the wond'rous word, and, lo,
Creation rose at his command!
Whirlwinds and seas their limits know,
Bound in the hollow of his hand!

4. There rests the earth there roll the spheres,
There Nature leans, and feels her prop,
But his own self-sufficience bears
The weight of his own glories up.

5. The tide of creatures ebbs and flows,
Meas'ring their changes by the moon,
No ebb his sea of glory knows,
His age is one eternal noon.

6. Then fly my Song, in endless round,
The lofty tune let Michael raise;
All Nature dwell upon the sound,
And sing in highest notes of praise.

1. The ran-som'd spir - it to her home, The clime of cloud-less beauty flies;
No more on storm - y seas to roam, She hails her ha - ven in the skies;
} But cheerless are the heav'nly fields, The cloud - less clime no

2. The cher - ub near the view-less throne Hath smote the harp with trembling hand,
And One with in-cense - fire hath flown To touch with flame th'an-gel-ic band:
} But tuneless is the quiv'ring string, No mel - o - dy can

3. Earth, sea, and sky one lan-guage speak, In har-mo-ny that soothes the soul:
'Tis heard when scarce the zeph-yrs wake, And when on thunders, thunders roll:
} That voice is heard, and tumults cease, It whis - pers to the

pleas - ure yields, There is no bliss in bow'rs a - bove If thou art ab - sent ho - ly love. If thou art ab - sent ho - ly love.

Ga - briel bring, Mute are its arch - es, when a - bove The harps of heav'n wake not to Love, The harps of heav'n wake not to love.

bo - som peace; O speak In - spir - er, from a - bove, And cheer our hearts, ce - lest - ial Love, And cheer our hearts, ce - lest - ial Love.

GOLGOTHA. L. M. (DOUBLE.) PSALM 22, PART III.—WATTS.

1. Now let our mournful songs re - cord The dy - ing sor-rows of our Lord; When he com - plained in tears and blood, As one for-sa-ken of his God.

2. They wound his head, his hands, his feet, Till streams of blood each other meet, By lot his gar - ments they di-vide, And mock the pangs in which he died.

The Jews beheld him thus forlorn,
And shaked their heads and laughed in scorn—

He rescued others from the grave,
Now let him try himself to save,

Now let him try him - self to save.

But God his Father heard his cry,
Raised from the dead, he reigns on high;

The nations learn his righteousness,
And humble sin-ners taste his grace,

And humble sinners taste his grace.

With dignity and strength.

1. My soul, thy great Cre-a-tor praise; When cloth'd in his ce-lest-ial rays, He in full ma-jes-ty ap - pears, And like a robe his glo-ry wears.

2. An-gels, whom his own breath inspires His min - is - ters, are flaming fires; And swift as thought their armies move, To bear his vengeance or his love;

3. When earth was cover'd with the flood, Which high a - bove the mountains stood, He thunder'd, and the o - cean fled, Con-fined to its ap-point-ed bed.
4. He bids the crystal foun-tains flow, And cheer the val-leys as they go; There gentle herds their thirst al - lay, And for the stream wild ass-es bray.

The heav'ns are for his curtain spread, Th'unfathom'd deep he makes his bed; Clouds are his chariot when he flies On wing-ed storms a - cross the skies.

The world's foun-da-tion by his hand Is pois'd, and shall for-ev - er stand; He binds the o-cean in his chain, Lest it should drown the earth a - gain.

The swelling billows know their bound, And in their channels walk their round; Yet thence convey'd by secret veins, They spring on hills and drench the plains.
From pleasant trees which shade the brink, The lark and linnet light to drink; Their song the lark and linnet raise, And chide our si - lence in His praise.

LOUD HALLELUJAH. L. M. (DOUBLE.) PSALM 148.—WATTS.

1. Loud hal - le - lu - jahs to the Lord From distant worlds where creatures dwell; Let heav'n begin the sol-emn word, And sound it dread-ful down to hell.

2. High on a throne his glo-ry dwells, An aw - ful throne of shi-ning bliss; Fly thro' the world, O sun, and tell How dark thy beams com-pared to his.

3. Mortals, can you refrain your tongue When na-ture all a - round you sings? O for a shout from old and young, From humble swains and loft-y kings!
4. Je - ho-vah! 'tis a glorious word! O may it dwell on eve-ry tongue! But saints who best have known the Lord, Are bound to raise the no-blest song.

The Lord, how ab-so - lute he reigns, Let eve - ry an - gel bend the knee; Sing of his love in heav'nly strains, And speak how fierce his ter-rors be.

A - wake, ye tempests, and his fame In sounds of dread-ful praise de-clare; Let the sweet whis-per of his name Fill eve - ry gen - tle breeze of air.

Wide as his vast do - min-ion lies, Make the Cre - a - tor's name be known; Loud as his thunder shout his praise, And sound it loft - y as his throne.
Speak of the won-ders of that love Which Ga-briel plays on eve - ry chord, From all be-low and all a - bove Loud hal - le - lu - jahs to the Lord.

PIA

1. Hail the day that saw him rise, Rav - ish'd from our wish - ful eyes; Christ a while to mortals giv'n, Re-as - cends his na-tive heav'n;

2. Him though high-est heav'n re - ceives, Still he loves the earth he leaves; Though returning to his throne, Still he calls mankind his own.

3. Mas - ter, (may we ev - er say,) Ta - ken from our Head to - day, See, thy faith-ful ser-vants, see, Ev - er ga-zing up to thee;
4. Ev - er up - ward let us move, Waft - ed on the wings of love, Looking when our Lord shall come, Long - ing for our blessed home.

CRES FOR

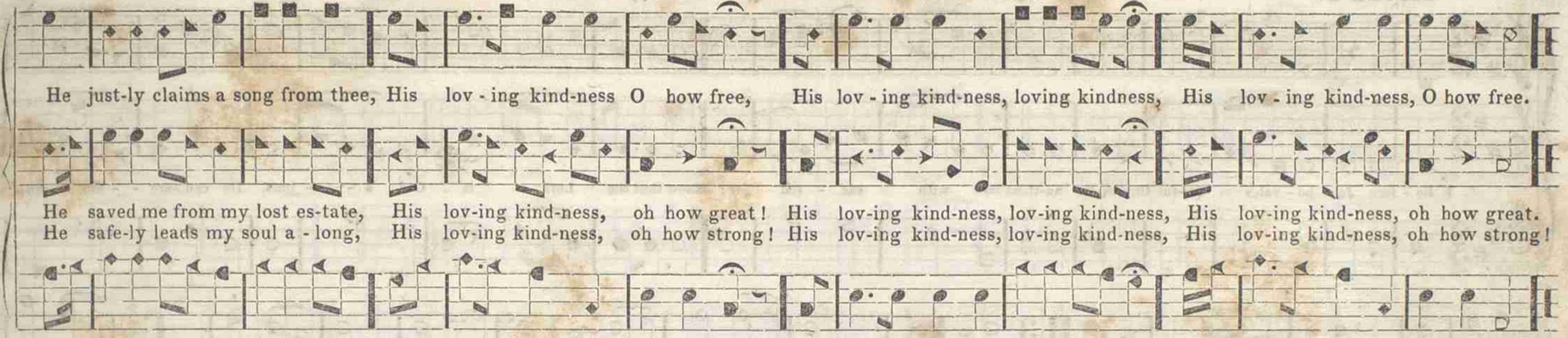
There the pompous triumph waits; Lift your heads e - ter - nal gates, Wide un-fold the ra - diant scene, Take the King of glo - ry in.

Still for us he in - ter - cedes; Prev-a - lent his death he pleads: Next himself pre-pares our place, Har - bin - ger of hu-man race.

Grant, tho' parted from our sight, High a - bove yon a - zure height, Grant our hearts may thither rise, Fol - lowing thee be - yond the skies.
There we shall with thee re - main Partners of thine end - less reign; There thy face un-cloud - ed see, Find our heav'n a hea'vn in thee.

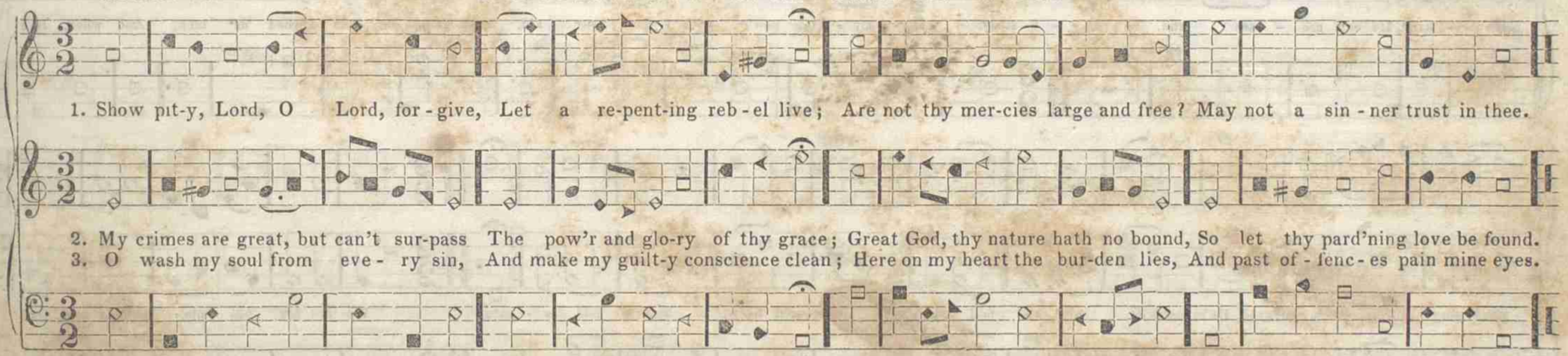
METRE 1. SOCIAL BAND. L. M. (DOUBLE.) HYMN 125.—DOVER SELEC.

METRE 1. LOVING KINDNESS. L. M. HYMN 479.—ASSEM. COLL.



METRE 1.

SUPPLICATION. L. M. PSALM 51.—WATTS.



DENMARK. L. M. (5 VERSES.) PSALM 100.—WATTS.

1. Be - fore Je - ho - vah's aw-ful throne, Ye na-tions bow with sac - red joy; Know that the Lord is God a - - - lone, He can cre - - ate and

He de - stroy, He can cre - ate and he de - - - stroy. His sov' - reign pow'r with - out our aid, Made us of clay, and formed us men, And when, like

FOR

wand-'ring sheep we strayed, He brought us to his fold a - gain, He brought us to his fold a - gain. We are his peo - ple, we his care, Our

FOR

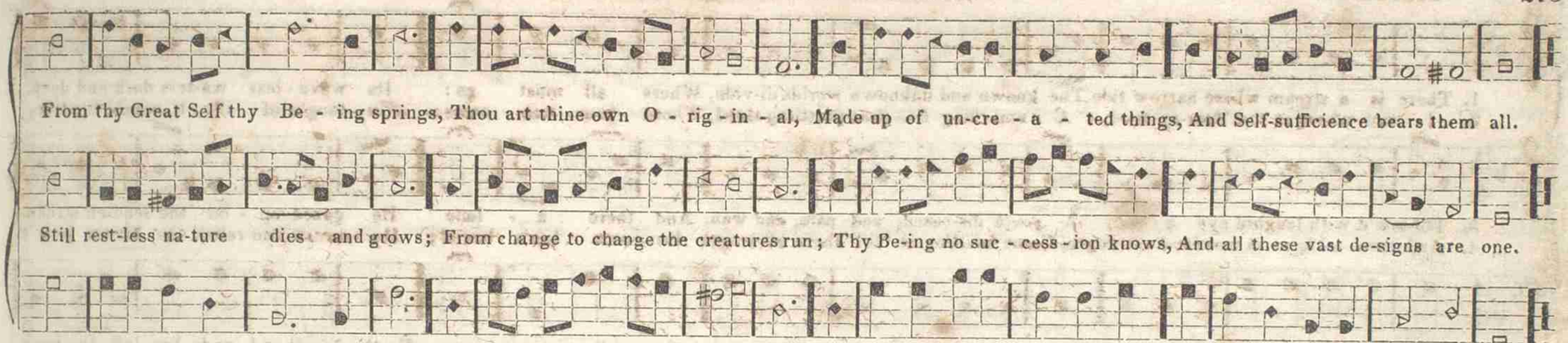
souls and all our mor-tal frame: What last-ing hon-ors shall we rear, Al-might-y Ma-ker, to thy name? We'll crowd thy gates with thank-.....-ful songs, High as the

heav'ns our voic-.....-es raise, And earth, And earth with her ten thous-and, thous-and tongues, Shall fill thy courts with sound-ing praise, Shall fill thy courts with sound-ing

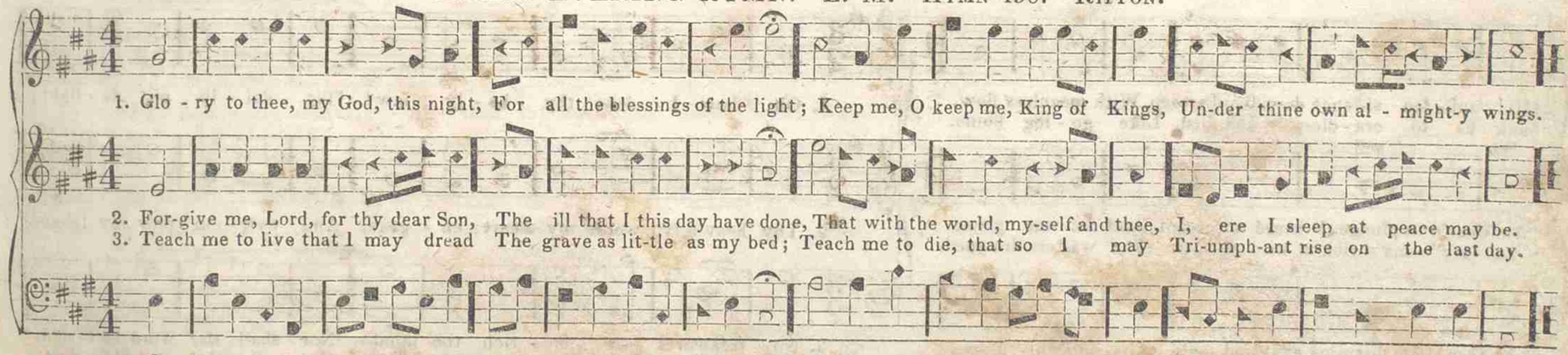
praise, Shall fill, Shall fill thy courts with sound-ing praise. Wide, Wide as the world is thy com-mand, Vast as e-ter-ni-ty, e-ter-ni-ty thy love, Firm as a rock thy

DENMARK—Continued.

Metre 1. DIVINE ADORATION. L. M. Hymn 318.—Ch. Hymn Book.



METRE 1. **TALLIS EVENING HYMN. L. M.** HYMN 496.—RIPPON.



METRE 63. STREAM OF DEATH. 8,8,4,8,8,4.

1. There is a stream whose narrow tide The known and unknown worlds di-vide, Where all must go: Its wave-less wa-ters dark and deep,
2. I saw where at that drea-ry flood, A smi-ling *In-fant* prattling stood, Whose hour was come: Un-taught of ill, it near'd the tide,
3. Fol-low'd with languid eye a-non, A *youth* dis-eased, and pale, and wan, And there a-lone He gazed up-on the lead-en stream,
4. And then a form in *manhood's* strength, Came bustling on till there at length He saw life's bound; He shrunk and raised the bit-ter pray'r,
5. Next stood up-on the surge-less shore A be-ing *bowed* by many a score Of toil-some years; Earth-bound and sad he left the bank,
6. How bit-ter must thy wa-ters be, O death! how hard a thing, ah me! It is to die; I mused, when to that stream a-gain,
7. "'Tis the last pang," he calm-ly said, "To me, O Death! thou hast no dread; Sa-vior, I come! Spread but thine arms on *yon-der shore*,

'Mid sul-len si-lence downward sweep, With moanless flow.
Sunk as to cra-dle-rest, and died, Like go-ing home.

And fear'd to plunge, I heard a scream, And HE was gone.
"Too late"—his shriek of wild de-spair The wa-ters drowned.

Back turned his dimming eyes and sank, Ah full of fears.
An-oth-er form of mor-tal men, With SMILES drew nigh.
I see, ye wa-ters, bear me o'er, THERE is my home."

METRE 2. DELIGHT. C. M. PSALM 119, PART V & VI.—WATTS.

1. Oh how I love thy ho-ly law! 'Tis dai-ly my de-light;
2. Thy heav'n-ly words my heart en-gage, And well em-ploy my tongue,
3. No treas-ures so en-rich the mind— Nor shall thy word be sold
4. Lore, I es-teem thy judg-ments, right, And all thy stat-utes just,
5. My heart in mid-night si-ence cries, "How sweet thy com-forts be!"

And thence my med - i - ta - tions draw Di - vine ad - vice by night; My wa - - king eyes pre - vent the day,
And in my tire-some pil - grim-age, Yield me a heav'n - ly song. Am I a stran - ger, or at home,
For loads of sil - ver well re - fined, Nor heaps of choic - est gold: When na - ture sinks, and spir - its droop,
Thence I main - tain a con - stant fight With eve - ry flatt'-ring lust. Thy pre - cepts oft - en I sur - vey;
My thoughts in ho - ly won - der rise, And bring their thanks to thee And when my spir - it drinks her fill,
To med - - i - tate thy word; My soul with long - ing melts a - way, To hear thy gos - pel, Lord.
'Tis my - - per - pet - ual feast; Not hon - ey drop - ping from the comb So much al - - lures my taste.
Thy prom - - is - es of grace Are pil - lars to sup - port my hope, And there I write thy praise.
I keep - - thy law in sight Thro' all the busi - ness of the day, To form my ac - tions right.
At some - - good word of thine, Not might - y men that share the spoil, Have joys com - - pared to mine.

METRE 64.

GETHSEMANE. 8,8,6,8,8. HYMN 220.—PSALMIST.

METRE 1.

PROSPECT OF HOME. L. M. HYMN 421.—REE. COLL.

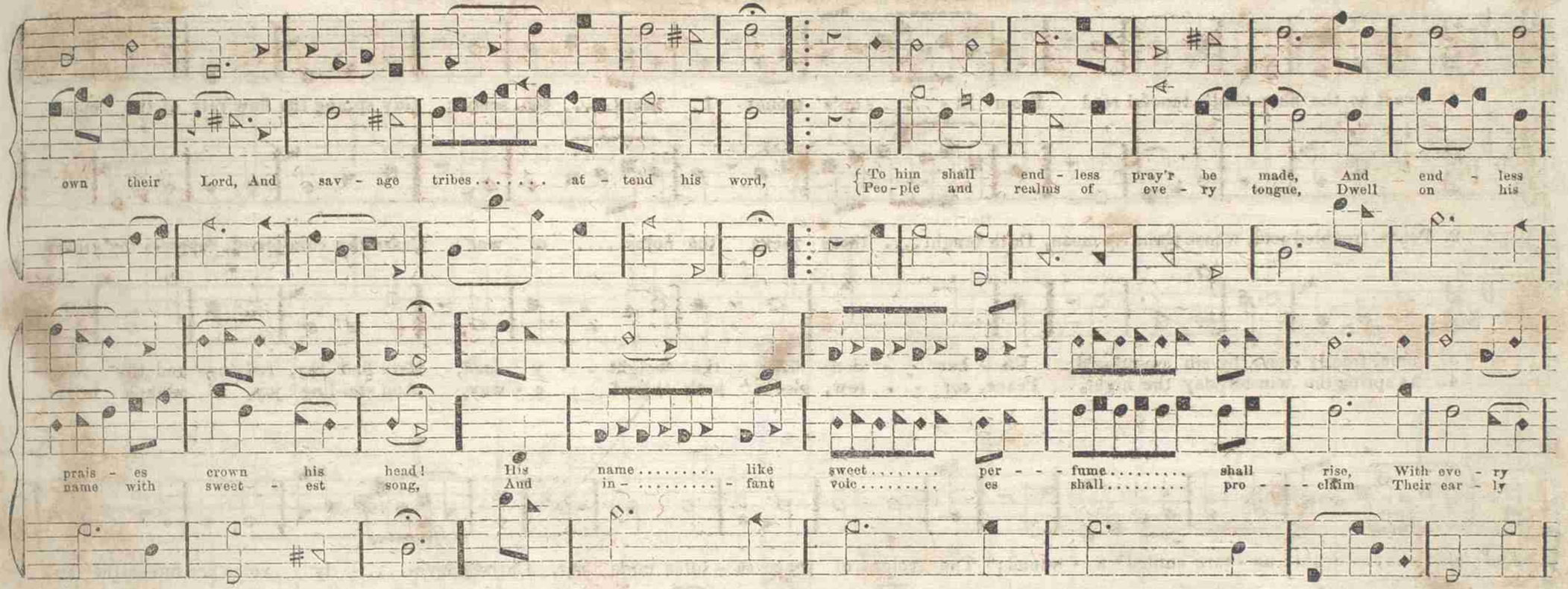
METRE 1. RETREAT. L. M. HYMN 636.—PSALMIST.

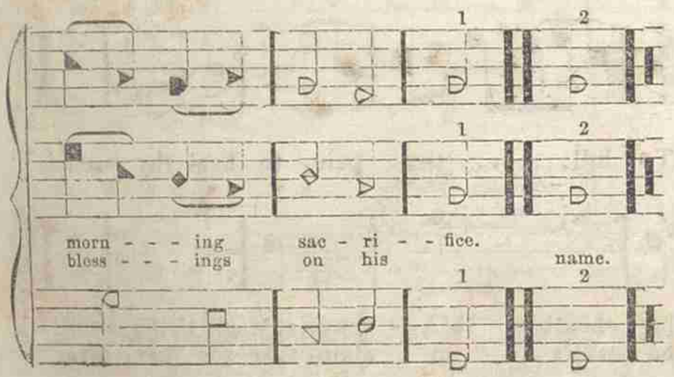
JOHN STREET. L. M. (4 VERSES.) PSALM 72.—WATTS.

1. Je - sus shall reign where-e'er the sun Does his suc - - - cess - - - ive jour - - - - ney run, His king - - dom spreads from shore to

shore, 'Till moons shall wax and wane no more; His king - - dom spreads from shore to shore, 'Till moons shall wax and

wane no more. From north to south the princ - es meet, To pay their hom - - age at his feet, While west - ern em - pires





1. Great God whose universal sway,
The known and unknown worlds obey;
Now give the kingdom to thy Son;
Extend his power, exalt his throne.

2. As rain on meadows newly mown,
So shall he send his influence down;
His grace, on fainting souls distills,
Like heavenly dew, on thirsty hills.

3. The heathen lands, that lie beneath
The shades of overspreading death,
Revive at his first dawning light;
And deserts blossom at the sight.

4. The saints shall flourish in his days,
Dressed in the robes of joy and praise;
Peace, like a river, from his throne,
Shall flow to nations yet unknown.

VOICE OF PEACE. 6 lines 8's. HYMN 137.—CHRISTIAN LYRE.

1. Sweet as the Shep-herd's tuneful reed From Zi - ..... - on's mount I heard..... the sound; Gay sprang the flow'rets of the mead,

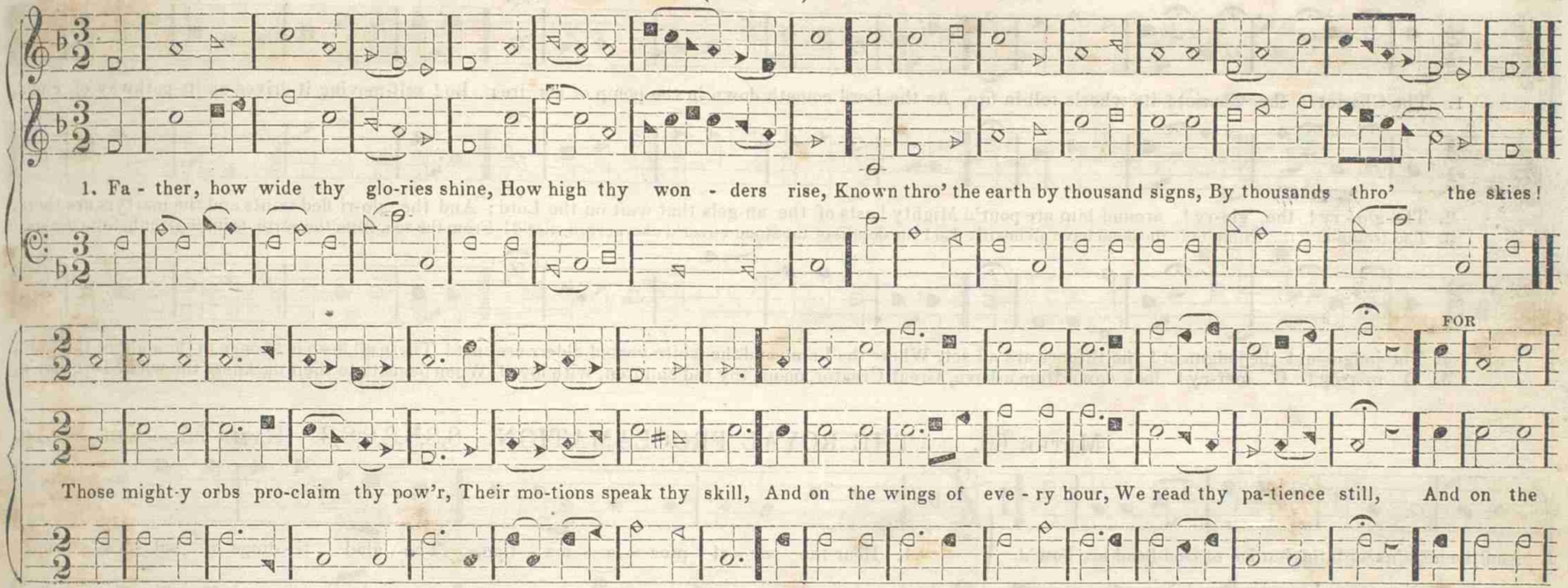
2. Peace, troubled soul, whose plaintive moan, Hath taught.... these rocks the notes..... of woe; Cease thy com-plaint, suppress thy groan,

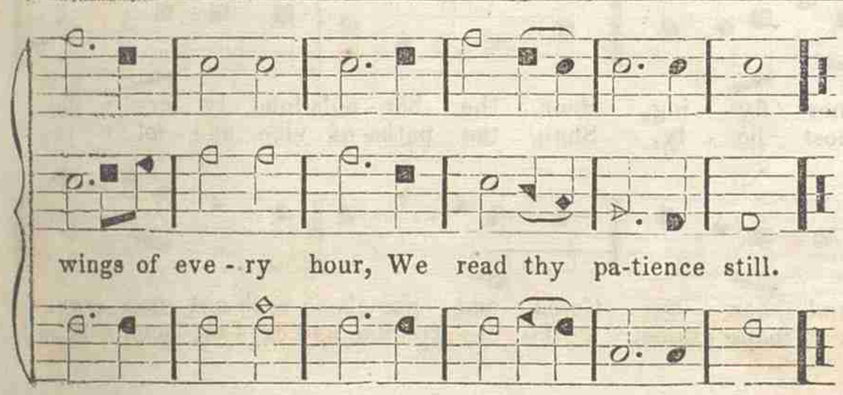
3. Come, free-ly come, by sin op-press'd, Un - bur - - den here the weight - - y load, Here find thy ref - uge and thy rest,
4. As spring the win-ter, day the night, Peace, sor - - row, gloom hath chased a - way, And smi-ling joy, a ser-aph bright,

And glad - .... - den'd na - ture smiled a - round; The voice of peace sa - lutes mine ear, Christ's love-..... - ly voice per-fumes the air.

And let..... thy tears for - get to flow; Be - hold the pre-cious balm is found, To lull..... thy pain, to heal thy wound.

Safe on the bo - som of thy God; Thy God's thy Sa - vior, glo - rious word, That sheathes th'A - veng - er's glitt'ring sword.
Shall tend thy steps and near thee stay; While glo - ry weaves th'im-mor-tal crown, And waits to claim thee for her own.





2. Part of thy name divinely stands,
   On all thy creatures writ,
They show the labor of thy hands,
   Or impress of thy feet.
But when we view thy strange design
   To save rebellious worms,
Where vengeance and compassion join
   In their divinest forms:
3. Here the whole Deity is know,
   Nor dares a creature guess
Which of the glories brightest shone,
   The justice or the grace.
Now the full glories of the Lamb,
   Adorn the heavenly plains;
Bright seraphs learn Immanuel's name,
   And try their choicest strains.
4. O may I bear some humble part
   In that immortal song,
Wonder and joy shall tune my heart,
   And love command my tongue.
To Father, Son, and Holy Ghost,
   Who sweetly all agree
To save a world of sinners lost,
   Eternal glory be.

METRE 65. THE CHARIOT. 11,12,12,12. HYMN 516.—VIR. SELEC.

1. The Chariot! the Chariot! its wheels roll in fire, As the Lord cometh down in the pomp of his ire; Lo! self-moving it drives on its pathway of cloud,
2. The glo - ry! the glo-ry! around him are pour'd Mighty hosts of the an-gels that wait on the Lord; And the glo-ri-fied saints and the martyrs are there,
3. The trump-et! the trump-et! the dead have all heard: Lo! the depths of the stone-cover'd charnel are stirr'd! From the sea, from the earth, from the south, from the north,
4. The judgment! the judgment! the thrones are all set, Where the Lamb and the white-vested elders are met! There all flesh is at once in the sight of the Lord,
5. O mer-cy! O mer-cy! look down from a-bove, Great Creator, on us, thy sad children, with love! When beneath to their darkness the wicked are driv'n,

METRE 66. THE ROYAL PROCLAMATION. 8,8,8,8,8,8,3. HYMN 95.—VIR. SELEC.

1. Hear the roy - al proc - la - ma - tion, The glad ti - dings of sal - va - tion,
2. See the roy - al ban - ner fly - ing, Hear the her - alds loud - ly cry - ing,
3. Turn un - to the Lord most ho - ly, Shun the paths of vice and fol - ly,
4. Here is wine, and milk, and hon - ey, Come and pur-chase with-out mon - ey,
5. For this love let rocks and moun - tains, Purl - ing streams, and crys-tal foun - tains,

And the heav'ns with the burden of God-head are bow'd.
And there all who the palm-wreathes of victory wear.
All the vast gen - e - ra-tions of man are come forth.
And the doom of e - ter - ni - ty hangs on his word.
May our jus - ti - fied souls find a welcome in heav'n.

CHORUS.

Pub-lish-ing to eve-ry crea-ture, To the ru - in'd sons of na-ture.
Je - sus reigns, he reigns vic-to-rious, Over heav'n and earth most glorious, Je - sus reigns.

"Reb-el sinners, royal fa - vor Now is of - fer'd by the Sa-vior."
Turn, or you are lost for-ev-er; O! now turn to God the Sa-vior.
Je - sus reigns, he reigns vic-to-rious, Over heav'n and earth most glorious, Je - sus reigns.

Mer-cy flow-ing like a fountain, Streaming from the holy mountain.
Roaring thunders, lightning's blazes, Shout the great Messiah's praises.
Je - sus reigns, he reigns vic-to-rious, Over heav'n and earth most glorious, Je - sus reigns.

METRE 2. SILOAM. C. M. HYMN 773.—PSALMIST.

1. By cool Si - lo - am's sha - dy rill How fair the lil - y grows! How sweet the breath be-neath the hill, Of Sha - ron'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 up-ward drawn to God.
3. By cool Si - lo - am's sha - dy rill The lil - y must de - cay, The rose that blooms beneath the hill, Must short-ly fade a - way.

4. And soon, too soon, the wint'-ry hour Of man's ma - tu - rer age Will shake the soul with sorrow's pow'r, And storm-y pas - sion's rage.
5. O thou who giv - est life and breath, We seek thy grace a - lone, In child-hood, manhood, age, and death, To keep us still thine own.

METRE 2. COMMUNION. C. M. HYMN 13, BOOK III.—WATTS.

1. How sweet and aw - ful is the place, With Christ with-in the doors,
While ev - er - last - ing love dis - plays The choic-est of her stores,
Here eve-ry bow-el of our God, With soft compassion rolls, ...

2. While all our hearts and all our songs, Join to ad - mire the feast,
Each of us cry with thank-ful tongues "Lord, why was I a guest?
Why was I made to hear thy voice, And enter while there's room, . . .

3. 'Twas the same love that spread the feast, That sweet-ly forced us in;
Else we had still re - fused to taste, And per-ished in our sin.
Pi - ty the na-tions, O our God! Constrain the earth to come, ...

METRE 2. FELICITY. C. M. (DOUBLE.) HYMN 588.—RIPPON.

Here peace and pardon bought with blood, Is food for dy - ing souls.

When thousands make a wretched choice, And rath-er starve than come."

Send thy vic-to - rious word a - broad, And bring the strangers home.

1. Earth has engross'd my love too long 'Tis time I lift mine eyes Upward, dear Fa-ther,
2. Ser-aphs with el-e - va-ted strains, Cir-cle the throne around! And move and charm the
3. Hark! how beyond the narrow bounds Of time and space they run; And ech - o in ma -
4. O sa-cred beauties of the Man, (The God resides with-in:) His flesh all pure with -
5. Then all at once to living strains, They summon eve-ry chord; Tell how he triumph'd

METRE 67. GOD IS LOVE. 6,5,6,5,3.

THE STAR OF BETHLEHEM. L. M. (DOUBLE.) HYMN 430.—GER. REF. COLL.

1. When mar-shall'd on the night-ly plain, The glitt'r- - ing host be - stud the sky,
One star a - lone of all the train, Can fix the sin - ner's wand'-ring eye. } Hark! hark! to God, the cho - rus breaks,

2. Once on the ra - ging seas I rode, The storm was loud, the night was dark;
The o - cean yaw'd and rude-ly blow'd The wind that toss'd my found-'ring bark; } Deep hor - ror then my vi - - tals froze,

3. It was my guide, my light, my all, It bade my dark fore-bo-dings cease;
And thro' the storm and dan-ger's thrall, It led me to the port of peace; } Now safe - ly moored, my per - ils o'er,

From eve - ry host, from eve - ry gem: But one a - lone the Sa - vior speaks, It is the Star of Beth - le - hem.

Death-struck, I ceased the tide to stem; When sud-den - ly a Star a - rose— It was the Star of Beth - le - hem.

I'll sing first in night's di - a - dem, For ev - er and for ev - er more, The Star— the Star of Beth - le - hem.

1. Watchman! tell us of the night, What its signs of promise are; Trav'ler! o'er yon mountain's height, See the glory beaming Star! Watchman! does its beauteous ray
2. Watchman! tell us of the night, High - er yet that star as-cends; Trav'ler! blessedness and light, Peace and truth its course portends, Watchman! will its beams alone,
3. Watchman! tell us of the night, For the morning seems to dawn, Trav'ler! darkness takes its flight, Doubt and terror are withdrawn: Watchman! let thy wand'rings cease,

CHORUS
Aught of hope or joy fore-tell, Trav'ler! yes; it brings the day, Prom-ised day of Is-ra-el! Trav'ler! yes; it brings the day, Promised day of Is - ra - el.
Gild the spot that gave them birth? Trav'ler! a-ges are its own, See it bursts o'er all the earth. Trav-'ler! a-ges are its own, See it bursts o'er all the earth.
Hie thee to thy qui-et home; Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come. Trav-'ler! lo! the Prince of Peace, Lo! the Son of God is come.

METRE 11. GOSPEL ILLUMINATION. 4 lines 11's. (4 VERSES.)

1. Wake! Wake! Isles of the South, your redemption draws near! No longer re - pose in the bor-ders of gloom! The strength of his cho-sen in love will ap-

pear, And light will a - rise on the verge of the tomb, The bil - lows that girt you, the wild waves that roar; The zephyrs that play when the ocean storms cease; Shall

waft the glad sound to your des - o - late shore, Shall waft the glad tidings of pardon and peace—Shall waft the glad tidings of pardon and peace. The heath-en will hast-en to

welcome the time: The day-spring the prophet in vis-ion once saw; When the beams of Mes-si-ah will il-lu-mine each clime, And the Isles of the o-cean will

wait for his law, And the isles of the o-cean will wait for his law. On the regions that sit in the darkness of night, The land of de-spair to ob-liv-ion a prey;

The morning will o-pen with healing and light, The glad Star of Beth-le-hem will brighten to-day, The glad Star of Beth-le-hem will bright-en to-day.

METRE 2. ZION'S LIGHT. C. M. HYMN 162.—DOVER SELEC.

1. That glo - rious day is draw-ing nigh, When Zi - on's light shall come;
   She shall a - rise and shine on high, Bright as the morn - ing sun;
   The north and south their sons re - sign, And earth's foun-da-tion bend:

2. The King who wears the splen-did crown, The a - zure's flam - ing bow;
   The ho - ly cit - y shall bring down, To bless his church be - low;
   When Zi - on's bleed-ing, conq'ring King, Shall sin and death de - stroy,

3. The ho - ly, bright, an - gel - ic band, Who sing on harps of gold;
   In glo - rious or - der then shall stand, Fair Sa - lem to be-hold;
   De-scend-ing with sweet melting strains, Je - ho-vah they a - dore;

4. Let Sa - tan rage and boast no more, Nor think his reign is long;
   Though saints are fee-ble, frail and poor, Their great Re - deem-er's strong;
   He is their shield and hi-ding place—A cov - ert from the storm—

METRE 2. CALVARY. C. M. HYMN 550, PART I.—RIPPON.

Cloth'd as a bride, Je - ru - sa - lem, All glo - rious shall de - scend.

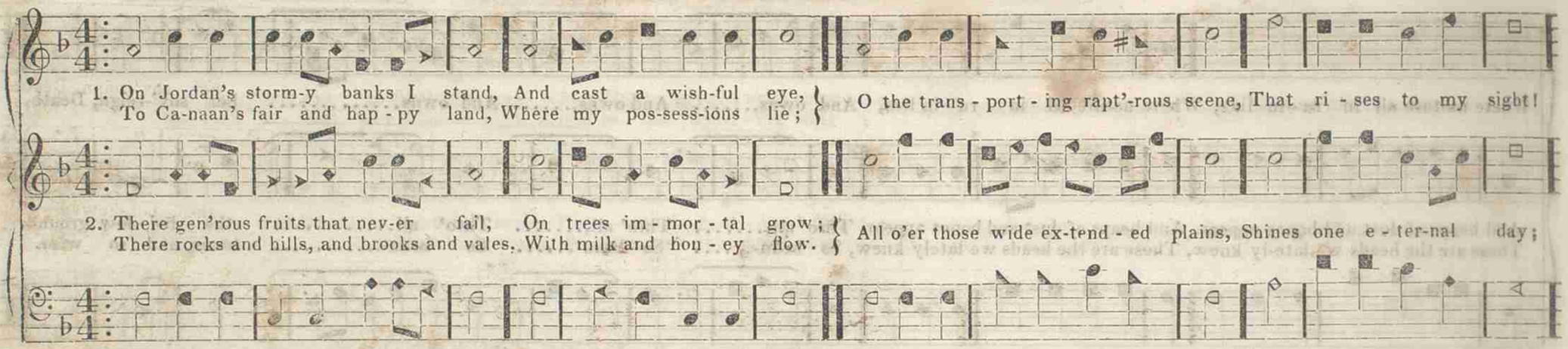
The morn-ing stars shall join to sing, And Zi - on shout for joy.

Such songs thro' earth's extended plains Were nev - er heard be - fore.
A foun-tain in the wil - der - ness, And their e - ter - nal home.

1. My thoughts that oft - en mount the skies, Go search the world beneath,
2. The ty - rant, how he tri - umphs here, His tro-phies spread around!
3. These skulls, what ghast-ly fig - ures now! How loathe-some to the eyes!
4. But where the souls, those death-less things, That left that dy-ing clay!
5. O that un - fath - om - a - ble sea! Those deeps with-out a shore!

METRE 1. SABBATH EVENING. L. M. HYMN 216.—GEMS OF SAC. POETRY.

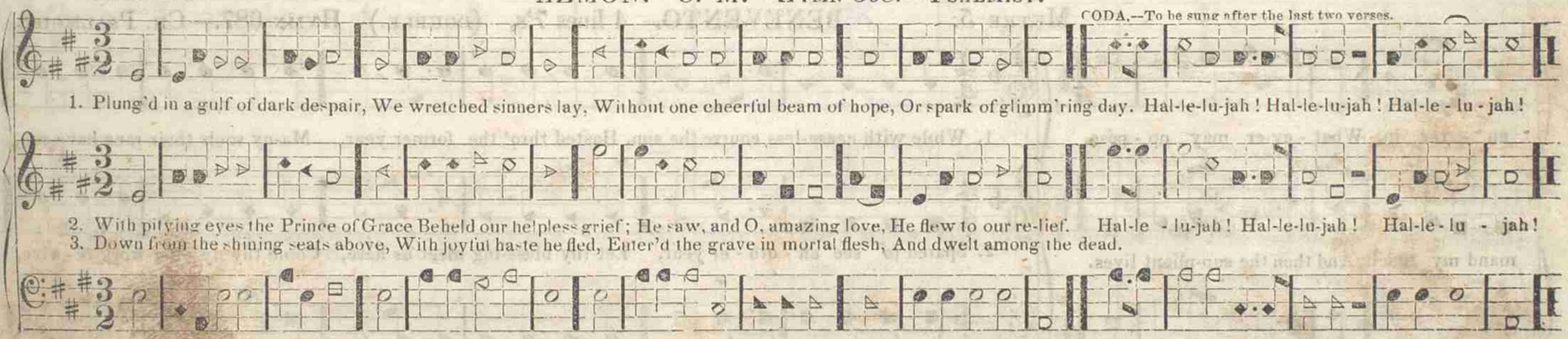
METRE 2. LAND OF PROMISE. C. M. HYMN 584.—RIPPON.



METRE 2. LAND OF REST. C. M.

METRE 2.

AZMON. C. M. HYMN 308.—PSALMIST.



METRE 2. SALVATION. C. M. HYMN 355.—RIPPON.

1. Come, hum-ble sinner, in whose breast A thousand thoughts re-volve,
Come, with your guilt and fears oppressed; And make this last re-solve;
"I'll go to Je-sus, though my sins Have like a mountain rose; I know his courts, I'll

2. "Prostrate I'll lie be-fore his throne And there my guilt con-fess;
I'll tell him I'm a wretch un-done, With-out his sov'reign grace.
"I'll to the gra-cious King ap-proach, Whose sceptre pardon gives, Per-haps he may com-

3. "Pep-haps he will ad-mit my plea, Per-haps will hear my prayer;
But if I per-ish I will pray, And per-ish on-ly there.
"I can but per-ish if I go, I am re-solved to try; For if I stay a-

METRE 5. × BENEVENTO. 4 lines 7's. (DOUBLE.) HYMN 687.—CH. PSALMODY.

en-ter in, What-ev-er may op-pose.
mand my touch, And then the sup-pliant lives.
way, I know, I must for-ev-er die."

1. While with cease-less course the sun, Hasted thro' the former year, Ma-ny souls their race have run,
2. Spared to see an-oth-er year, Let thy bless-ing meet us here, Come thy dy-ing work re-vive,
3. Thanks for mercies past re-ceive, Par-don of our sins re-new; Teach us henceforth how to live

METRE 4. **MOUNT VERNON.** 8,7,8,7. HYMN 1096.—PSALMIST.

I be-held and lo! a great mul - ti-tude, which no man could num-ber, Thous-ands of thous-ands and ten thous-and times ten thous-and, Thous-ands of thous-ands, and ten thous-and times ten

SLOW

thous - and, Stood be - fore the Lamb and they had palms in their hands; And they rest not day nor night, say-ing, ho - ly, ho - ly, ho - ly Lord God Al - might - y, Which

was, and is, and is to come, Which was, and is, and is to come. And I heard a might - y an - gel fly . . . . . - ing thro' the midst of heav'n,

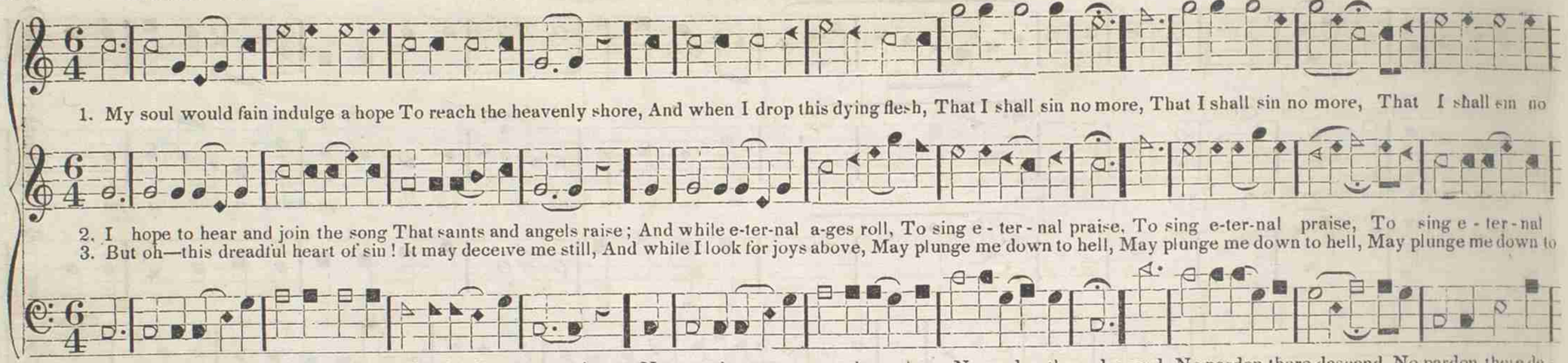
Say - ing with a loud voice, Woe, woe, woe, woe, ... be un - to the earth by rea - son of the trump - et which is yet to sound,

And when the last trump - et sound-ed, The great men and nobles, rich men and poor, Bond and free, gath - - - er'd them-selves to-geth-er, and cri - ed to the rocks and moun-tains to fall up-

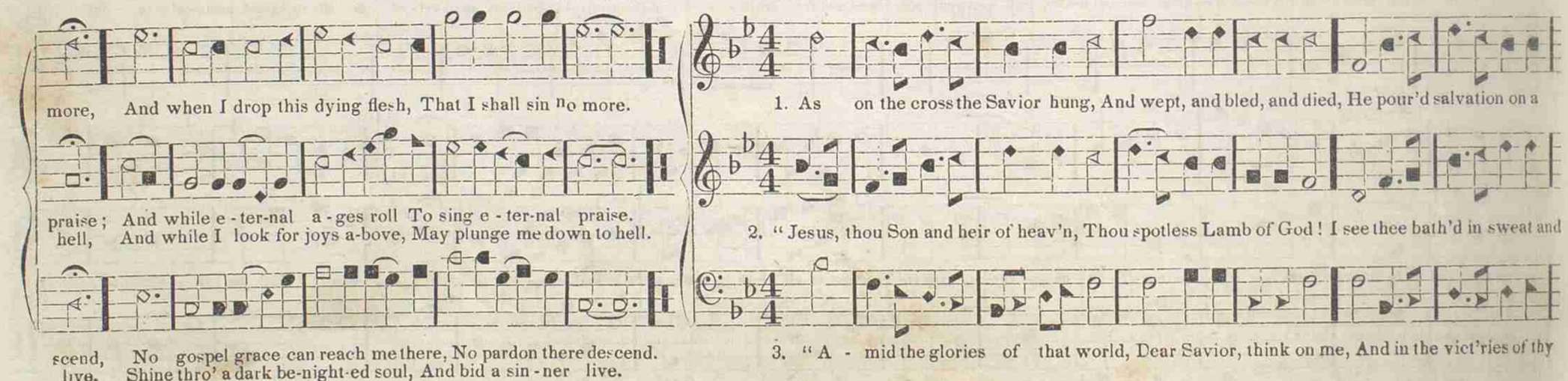
SLOW

on them and hide them from the face of Him that sit - teth on the throne, For the great day of his wrath is come, And who shall be a - ble to stand? And who shall be a - ble to stand?

METRE 2. CHRISTIAN HOPE. C. M. HYMN 202.—VILL. HYMNS.



METRE 2. THE DYING PENITENT. C. M. HYMN 158.—VILL. HYMNS.



wretch That languish'd at his side. His crimes with in-ward grief and shame, The pen-i-tent confess'd; Then turn'd his dy-ing eyes to Christ And thus his pray'r address'd:

tears, And welt-'ring in thy blood. "Yet quickly from these scenes of woe, In tri-umph thou shalt rise, Burst thro' the gloom-y gates of death, And shine above the skies.

death, Let me a sha-rer be." His pray'r the dy-ing Je-sus heard, And in-stant-ly re-plies: "To day thy part-ing soul shall be With me in Par-a-dise."

METRE 5. **THE THREE MOUNTAINS.** 4 line's 7's. HYMN 332.—VIR. SELEC.

1. When on Si-nai's top I see God de-scend in maj-es-ty, To pro-claim his ho-ly law, All my spir-it sinks with awe.

2. When in ec-sta-cy sub-lime, Ta-bor's glo-rious steep I climb, At the too trans-port-ing light, Dark-ness rush-es o'er my sight.

3. When on Cal-va-ry I rest, God in flesh made man-i-fest, Shines in my Re-deem-er's face, Full of beau-ty, truth and grace.
4. Here I would for-ev-er stay, Weep and gaze my soul a-way; Thou art heav'n on earth to me, Love-ly, mourn-ful Cal-va-ry.

PISGAH. C. M. HYMN 65, BOOK II.—WATTS.

1. When I can read my ti - tle clear To mansions in the skies,..... I'll bid farewell to eve - ry fear, And wipe my weeping eyes,

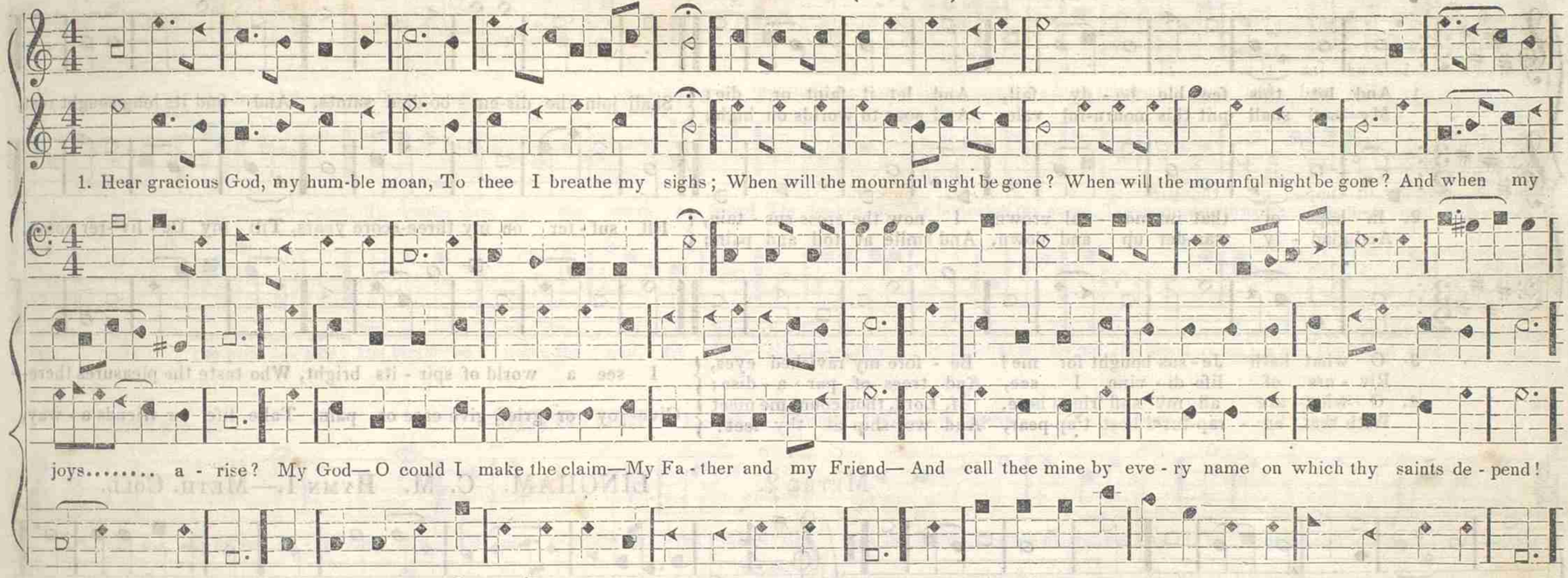
2. Should earth a-gainst my soul en - gage, And hell-ish darts be hurled,..... Then I can smile at Sa-tan's rage, And face a frown-ing world;

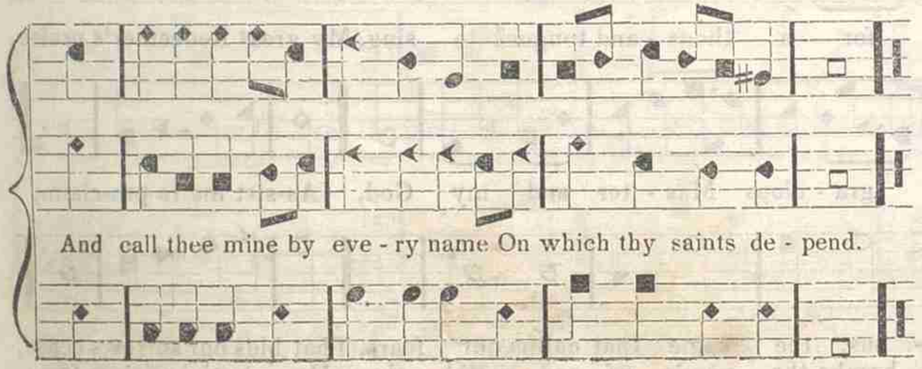
3. Let cares like a wild del - uge come, And storms of sor-row fall;..... May I but safe-ly reach my home, My God, my heav'n, my all,
4. There shall I bathe my wea - ry soul In seas of heav'n-ly rest,..... And not a wave of trou-ble roll, A-cross my peace - ful breast;

And wipe my weep - ing eyes,..... And wipe my weeping eyes;..... I'll bid farewell to eve - ry fear, And wipe my weep - ing eyes.

And face a frown - ing world,..... And face a frown-ing world,..... Then I can smile at Sa - tan's rage, And face a frown - ing world.

My God, my heav'n, my all,..... My, God, my heav'n, my all;..... May I but safe - ly reach my home, My God, my heav'n, my all.
A - cross my peace - ful breast,..... A-cross my peace-ful breast;..... And not a wave of trou - ble roll A - cross my peace - ful breast.





3. By every name of pow'r and love,
I would thy grace entreat;
Nor should my humble hopes remove,
Nor leave thy sacred seat.

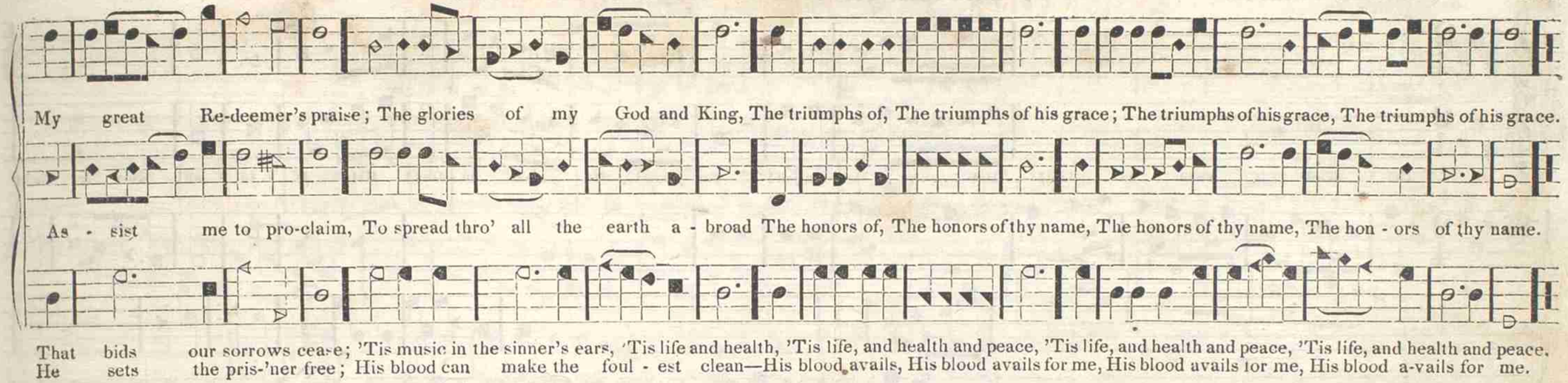
4. Yet though my soul in darkness mourns,
Thy word is all my stay;
Here I would rest till light returns—
Thy presence makes my day.

5. Speak, Lord, and bid celestial peace
Relieve my aching heart;
O smile, and bid my sorrows cease,
And all the gloom depart.

6. Then shall my drooping spirit rise,
And bless thy healing rays,
And change these deep complaining sighs
For songs of sacred praise.

METRE 2. RESIGNATION. C. M. (DOUBLE.) HYMN 169.—DOVER SELEC.

METRE 2. LINGHAM. C. M. HYMN 1.—METH. COLL.



METRE 1. DEVOTION. L. M. HYMN 587.—RIPPON.

METRE VARIOUS.

EASTER ANTHEM. WORDS BY DR. YOUNG.

The Lord is risen in - deed! Hal- . . . . . , . -le - lu-jah! The Lord is risen in - deed! Hal - le - lu - jah! Now is Christ

ris-en from the dead, and be-come the first fruits of them that slept, Now is Christ ris-en from the dead and be-come the first fruits of them that slept. Hal-le - lu - jah! Hal - le - lu - jah!

And did he rise? And did he rise! He rose, he rose,

Hal - le - - lu - jah! And did he rise? And did he rise? Did he rise? Hear it, ye na-tions, Hear it, O ye dead! He rose, he rose, he

And did he rise? . . . . . And did he rise? . . . . .

rose, he rose; He burst the bars of death, He burst the bars of death, He burst the bars of death, And tri - umph'd o'er the grave. Then, Then, Then I rose, Then I rose,

Then I rose, Then I rose, Then first hu - man - i - ty tri - umph - ant pass'd the chrys-tal ports of light, And seized e - ter - nal youth. Man, all im - mor-tal,

hail! hail! heav - en all lav - ish of strange gifts to man, Thine all the glo - ry, Man's the bound-less bliss, Thine all the glo - ry, Man's the bound-less bliss.

METRE 1. PARTING HAND. L. M. HYMN 324.—MENNONITE SELEC.

1. My Christian friends in bonds of love, Whose hearts in sweetest union join,
Your friendship's like a drawing band Yet we must take the parting hand.

Your com-pany's sweet, your union dear, Your words de-light-ful to my ear,

2. How sweet the hours have pass'd away, Since we have met to sing and pray;
How loathe we are to leave the place, Where Je-sus shows his smiling face.

O could I stay with friends so kind. How would it cheer my drooping mind!

3. And since it is God's ho-ly will, We must be parted for a while,
In sweet sub-mis-sion, all as one We'll say, our Father's will be done.
4. How oft I've seen your flowing tears, And heard you tell your hopes and fears!
Your hearts with love were seen to flame Which makes me hope we'll meet again.

My youth-ful friends, in Christian ties, Who seek for mansions in the skies,

And now, my friends, both old and young, I hope in Christ you'll still go on;

METRE 10. WURTEMBURG. 10,10,11,11. (DOUBLE.) HYMN 8.—LUTH. COLL.

Yet when I see that we must part, You draw like chords around my heart.

But du-ty makes me un-der-stand, That we must take the parting hand.

Fight on, we'll gain that happy shore, Where parting will be known no more.
And if on earth we meet no more, O may we meet on Canaan's shore.

1. O praise ye the Lord, pre-pare a new song, And let all his saints in

3. Be joyful, ye saints, sustain'd by his might,
And let your glad songs awake with each morn;
For those who obey him are still his delight;
His hand with salvation the meek will adorn.

4. Then praise ye the Lord, prepare a new song
And let all his saints in full concert join;
With voices united the anthem prolong,
And show forth his praises in music divine.

JORDAN. C. M. HYMN 66, BOOK II.—WATTS.

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.

2. Sweet fields 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.

3. O, could we make our doubts re - move, Those gloom-y doubts that rise, And see the Ca-naan that we love, With un - be - cloud - ed eyes!

There ev-er - last-ing spring a - bides. And nev-er with'r-ing flow'rs; Death like a nar-row sea di - vides This heav'n - ly land from ours.

But tim'rous mor-tals start and shrink, To cross that nar-row sea! And lin-ger, shiv'-ring on the brink, And fear to launch a - way.

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

METRE 2. ELIZABETHTOWN. C. M. HYMN 400.—CHURCH PSALMIST.

METRE 2. DETROIT. C. M. HYMN 286.—VIR. SELEC.

THE ROSE OF SHARON. Words from SOLOMON'S SONG.

I am the Rose of Sharon and the Li-ly of the val-ley;

I am the Rose of Sharon and the Li-ly of the val - ley. As the li-ly a-mong the thorns, so is my

So is my Be - lov-ed a-mong the sons.

Love a-mong the daughters. As the ap-ple tree, the ap-ple tree a - mong..... the trees of the wood, So is my Be-lov-ed a -

I sat down

mong the sons. I sat down,..... un - der his shadow, With great de-light, And his fruit..... was sweet to my taste, And his fruit..... was sweet to my taste.

Stay me with flagons,

He brought me to the banqueting house, His banner over me was Love, He brought me to the banqueting house, His banner over me was love. Comfort me with

For I am sick,

By the roes and by the hinds of the field,

apples, For I am sick; For I am sick..... of love. I charge you, O ye daughters of Jerusalem, That ye stir not

The voice of my Beloved,

up, That ye stir not up, That ye stir not up nor a - - - wake, a-wake, a - wake, a - wake, my love till he please. Be-hold.... he

And said un-to me,

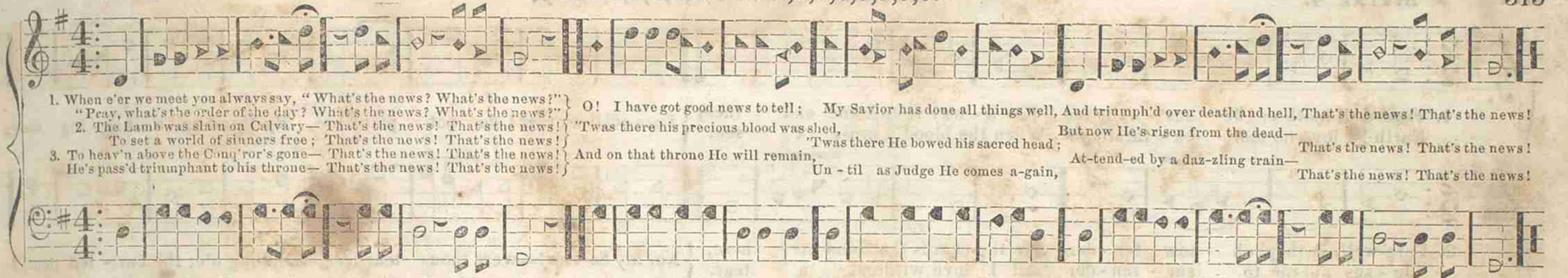
cometh, Leaping upon the mountains, Skipping up-on the hills, Leaping up-on the mountains, Skipping upon the hills. My Be-lov-ed spake, Rise

The rain is o-ver and gone,

up, Rise up, Rise up.... my love, my fair One, and come a - way, For lo! the winter is past, For lo! the winter is

past, The rain is o-ver and gone, The rain is o-ver, The rain is o-ver, The rain is over and gone, For lo! the winter is past, The rain is o-ver and gone.

METRE 77. GOOD NEWS. 8,6,8,6,8,8,8,6.



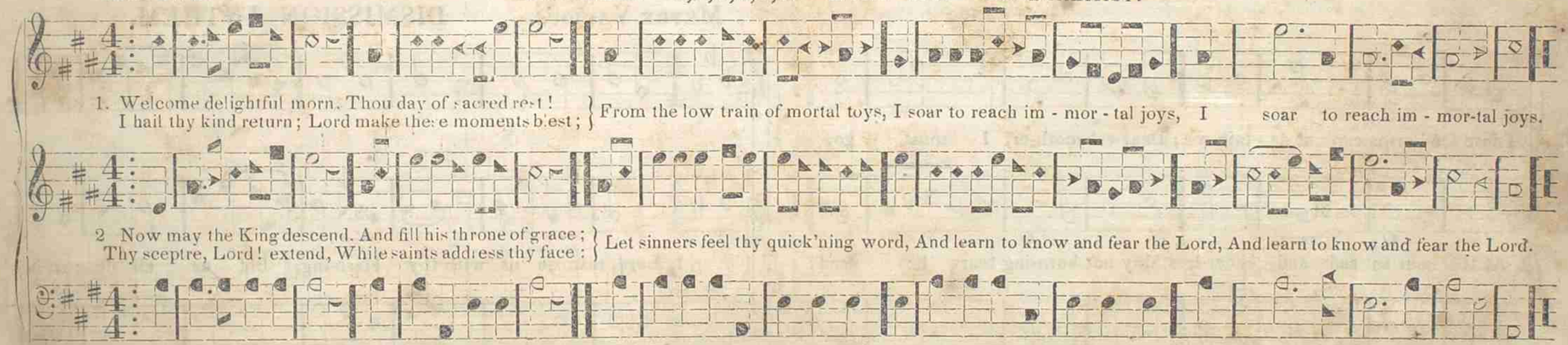
4. His work's reviving all around—
That's the news! That's the news!
And many have redemption found—
That's the news! That's the news!
And since their souls have caught the flame,
They shout "Hosanna" to his name,
And all around they spread his fame—
That's the news! That's the news!

5. The Lord has pardon'd all my sins—
That's the news! That's the news!
I feel the witness now within—
That's the news! That's the news!
And since He took my sins away,
And taught me how to watch and pray,
I'm happy now from day to day—
That's the news! That's the news!

6. And Christ the Lord can now save you—
That's the news! That's the news!
Your sinful heart He can renew—
That's the news! That's the news!
This moment, if for sins you grieve,
This moment, if you do believe,
A full acquittal you'll receive—
That's the news! That's the news!

7. And then if any one should say,
What's the news? What's the news?
O tell him you've begun to pray—
That's the news! That's the news!
That you have joined the conquering band,
And now with joy at God's command,
Your marching to the better land—
That's the news! That's the news!

METRE 9. LISCHER. 6,6,6,6,8,8. HYMN 489.—CH. PSALMIST.



× FAREWELL. 8,7,8,7,8,7,8,7.

1. Fare-well moth-er! Je - sus calls me Far a - way from home and thee,
Earth-ly love no more en - thralls me, When the blood-y cross I see.
Fare-well mother! do not pain me, By thine ag - o - niz - ing woe,

2. Fare-well, fa-ther! oh how ten - der Are the chords that bind me here,
Je - sus aid me to sur - ren - der All I love with-out a tear.
No, my Sa-vior!—wert thou tear-less, Bend-ing o'er the bur - ied dead?

3. Fare-well, sis-ter! do not press me To thy young and throbb-ing heart,
O, no lon-ger now dis - tress me! Sis-ter, sis - ter we must part!
Fare-well pale and si - lent broth-er! How I grieve to pain thee so;

Those fond arms can-not de - tain me; Dear-est moth-er, I must go.

At this hour so sad and cheer-less May not burn-ing tears be shed?

Father—Mother—Sis-ter— Brother—Je - sus calls; O, let me go!

METRE VARIOUS. DISMISSION ANTHEM.

1. Lord, dismiss us with thy bless-ing, Bid us all de - part in

peace; Still on gos-pel man - na feed - ing, Pure se - raph - ic love in - crease: Fill each breast with con-so- - la - tion, Up to thee, our voic - es raise,

When we reach that blissful station, Then we'll give thee nobler praise, Then we'll give, &c., And we'll sing hal-le-lu-jah! A-men, hal-le - lu-jah! And we'll sing hal-le-lu - jah, A -

men, Hal-le - lu - jah, to God and the Lamb, Hal-le-lu - jah for - ev - er, Hal - le - lu - jah for - ev - er, Hal - le - lu - jah for - ev - er and ev - er, A - men.

ANTHEM. The Earth is the LORD's. 24th PSALM.

1. The earth is the Lord's and the fulness thereof; the world, and they that dwell there-in, 2. For He hath found-ed it up-on the seas, and es-tab-lished it up-

on the flood. 3. Who shall ascend into the hill of the Lord? And who shall stand in his ho-ly place? 4. He that hath clean hands and a pure heart; who hath not lift-ed

up his soul un-to van-i-ty nor sworn de-ceit-ful-ly. 5. He shall receive the blessing from the Lord, And righteousness from the God of his sal-va-tion.

He shall receive the blessing from the Lord, And righteousness from the God of his sal-va - tion. 6. This is the gen-e - ra - tion of them that seek him, that seek thy face, O

God of Ja-cob. 7. Lift up your heads, O ye gates, and be ye lift - ed up ye ev-er - last - ing doors, and the King of glory shall come in, The King of glo-ry

shall come in, The King of glo-ry shall come in. 8. Who is this King of glo - ry? Who is this King of glo - ry. The LORD, The LORD, strong and

mighty. The LORD, The LORD, might-y in bat-tle. 9. Lift up your heads, O ye gates; E-ven lift them up ye everlasting doors, And the King of

glory shall come in, The King of glo-ry shall come in, The King of glory shall come in. Who is this King of glo-ry? Who is this King of glo-ry? The LORD of

hosts, The LORD of hosts, He is the King of glo-ry, He is the King, the King of glory, He is the King, The King of glo-ry, The King of glo-ry.

1. Not to our names, thou on - ly Just and True, Not to our worth - less names is glo - ry due; Thy pow'r and grace, thy truth and justice claim,
2. Heav'n is thy high-er court; there stands thy throne; And thro' the low-er worlds thy will is done: Earth is thy work; the heav'ns thy hand hath spread,
3. Vain are those art - ful shapes of eyes nnd ears, The molt-en im - age neith-er sees nor hears; Their hands are helpless, nor their feet can move;
4. The rich have stat - ues well a-dorned with gold; The poor con - tent with gods of coars-er mould, With tools of i - ron carve the senseless stock,
5. Be heav'n and earth a - maz'd! 'Tis hard to say Which the more stu - pid or their gods or they; O Zi - on, trust the Lord, he hears and sees;
6. In God we trust: our im-pious foes in vain At-tempt our ru - in, and op-pose his reign; Had they prevail'd darkness had closed our days,

Im - mor-tal hon - ors to thy sove-reign name. Shine thro' the earth, from heav'n thy blessed abode, Nor let the heath-en say, "And where's your God?"
But fools a - dore the gods their hands have made; The kneel-ing crowd with looks de-vout be - hold Their sil - ver sa - viors, and their saints of gold.
They have no speech, nor thought, nor power, nor love: Yet sot-tish mor-tals make their long com-plaints To their deaf i - dols and their move-less saints.

Lopp'd from a tree or bro - ken from a rock; Peo - ple and priest drive on the sol - emn trade, And trust the gods that saws and ham-mers made.
He knows thy sor-rows, and re-stores thy peace; His wor-ship does a thous-and com - forts yield, He is thy help and he thy heav'en-ly shield.
And death and si - lence had for-bid his praise: But we are saved, and live: let songs a - rise, And Zi - on bless the God who built the skies.

METRE 69.

THE FATHERLAND. 9,8,9,8,9,8,9,8.

1. There is a place where my hopes are staid; My heart and my treasure are there, Where ver-dure and blossoms never fade, And fields are e - ter - nal - ly fair.

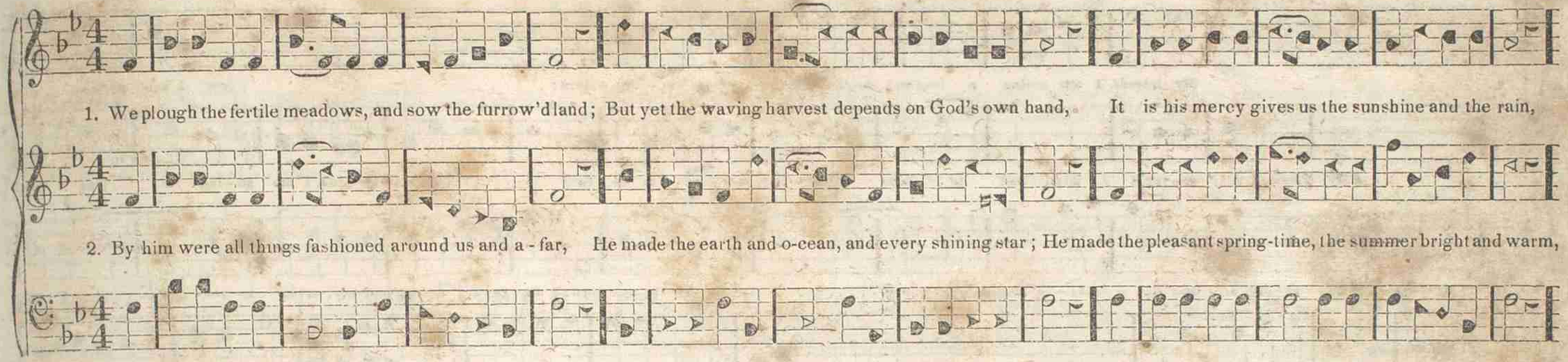
2. There is a place where the an-gels dwell, A pure and a peace-ful a - bode; The joys of that place no tongue can tell, For there is the pal - ace of God.

3. There is a place where my friends are gone, Who worshipp'd and suffer'd with me—Exalted with Christ high on his throne, The King in his beau-ty they see.
4. There is a place where I hope to live When life and its trou-bles are o'er, A place which the Lord to me will give, And then I shall sor-row no more.

That bliss-ful place is my Fath-er - land; By faith its de-lights I ex-plore; Come, fa - vor my flight an - gel - ic band, And waft me in peace to the shore.

That bliss-ful place is my Fath-er - land; By faith its de-lights I ex-plore; Come, fa - vor my flight an - gel - ic band, And waft me in peace to the shore.

That bliss-ful place is my Fath-er-land; By faith its de-lights I ex-plore; Come, fa - vor my flight an-gel - ic band, And waft me in peace to the shore.


1. We plough the fertile meadows, and sow the furrow'd land; But yet the waving harvest depends on God's own hand, It is his mercy gives us the sunshine and the rain,
2. By him were all things fashioned around us and a - far, He made the earth and o-cean, and every shining star; He made the pleasant spring-time, the summer bright and warm,
3. He makes the glorious sun-set, the moon to sail on high, He bids the breezes fan us, and thundering clouds to fly; He gives us every blessing, to him our lives we owe,

CHORUS.

That paints the verdant beauty, the mountain and the plain; Every blessing we enjoy comes to us from God; Then praise his name, then praise his name, For he is ever good, For he is ever good.
The golden days of autumn, the winter and the storm, Every blessing we enjoy, comes to us from God; Then praise his name, then praise his name, For he is ever good, For he is ever good.
He sent his Son to save us, from sin, and death, and woe.

FAREWELL ANTHEM.

My friends, I am go-ing a long and te-dious jour-ney, nev-er to re - turn; I am go - ing a

My friends, I am go - ing a long and te - dious jour - ney, nev - er to re - turn I am go - ing, I am go - ing a long and

My friends, I am go - ing a long and te - - dious jour - ney, ... nev - er to re - turn; I am go - ing a long jour-ney, nev-er to re - turn . . . . I am

long and te-dious, jour - ney nev - er to re - turn, I am go - ing, I am go - ing a long jour-ney nev-er to re - turn, nev-er to re - turn . . . . .

te - dious jour - ney, nev - er to re - turn; I am go - ing a long jour-ney nev-er to re - - turn nev - er to re - - - turn, nev-er to re - - - turn,

go - ing a long jour - ney nev - er to re - turn; I am go - ing a long jour-ney, nev-er to re - turn, nev - er to re - - - turn, nev - er to re -

. . . I am go-ing a long and te - dious jour-ney, nev - er nev - er to re-turn. Fare you well, Fare you well, my friends, fare you well my friends, Fare you well my friends,

Nev - er to re - - turn, nev-er, nev-er, nev - er, nev - er to re - - turn. Fare you well 'my friends!

- - turn, nev - er to re - - - turn, Fare you well!

Fare you well! Fare you well my friends! God grant that we may meet to-geth-er in that world a-bove, Where trou-ble shall cease and har-mo-ny shall a--bound.

SLOW

LIVELY

Hark! hark, my dear friends! for death hath call--ed me And I must go and lie down in the cold and si-lent tomb, Where the mourn-ers cease from mourn-ing,

SLOW

and the pris'n-er is set free, Where the rich and the poor are both a-like: Fare you well! Fare you well! Fare you well! Fare you well! Fare you well, my friends.

Je-sus our tri - umph-ant Head, Ris'n vic-to-rious from the dead, To the realms of glo - ry gone, To as - cend his right - ful throne. Cher-ubs on the

Hail Him, Hail Him, Hail Him as he pass-es by

Conq'ror gaze; Ser-aphs glow with brighter blaze; Each high or - der of the sky Hail Him as He pass - es by. Hail Him,

SLOW

Hail Him as He pass - es by.

Hail Him, Saints the glorious Lord they meet; See their garments at his feet! By his scars his toils are view'd; And his garments roll'd in blood.

Heav'n its King con-grat-u-lates; O-pens wide her gold-en gates; An-gels songs of vict'ry sing: All the bliss - ful re - gions ring,..... All the blissful,

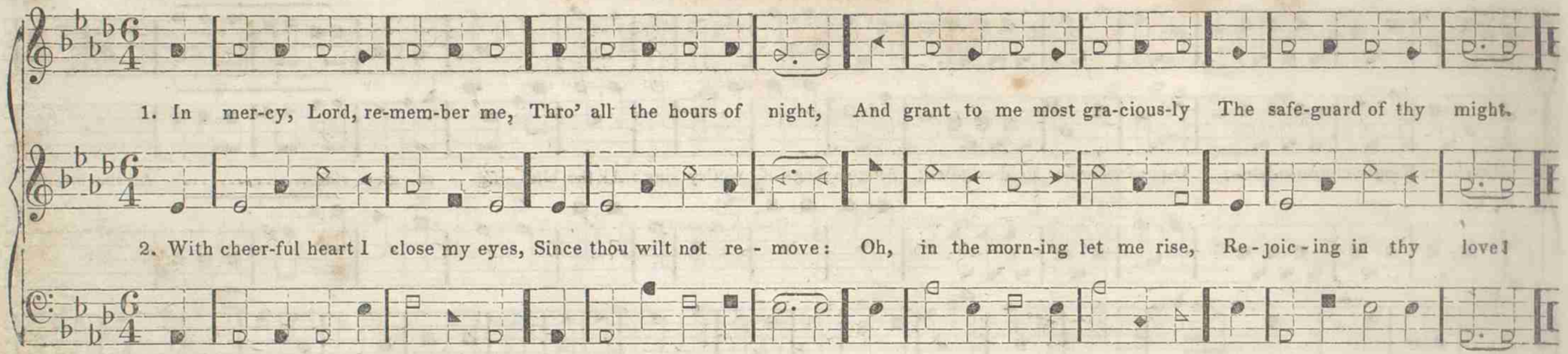
All the bliss-ful re - gions ring.

All the bliss-ful re-gions ring..... Sin-ners join the heav'nly choir, For re-demp-tion all is ours; None but burden'd sin-ners prove Blood bought pardon,

dy - ing love! Hail, thou dear, thou wor-thy Lord! Ho-ly Lamb, incarnate Word! Hail, thou suff'ring Son of God, Take the tro - phies of thy blood.

METRE 2.

EVAN. C. M.



METRE 1.

EGLON. L. M. (DOUBLE.) HYMN 552.—CH. PSALMIST.

METRE 1. MIGDOL. L. M. HYMN 903.—PSALMIST.

METRE 5.

MARY AT THE SAVIOR'S TOMB. 8 lines 7's.

1. Ma - ry to the Sa-vior's tomb Hast - ed at the ear - ly dawn, Spice she brought and rich per - fume, But the Lord she lov'd was gone;
2. Je - sus who is al-ways near, Tho' too oft - en un - per-ceived, Came her droop-ing heart to cheer, Kind - ly ask - ing why she grieved;
3. Grief and sigh-ing quick-ly fled, When she heard his wel - come voice, Just be - fore she thought him dead, Now he bids her heart re-joice;
4. He who came to com-fort her, When she thought her all was lost, Will for your re - lief ap - pear, Though you now are tem-pest toss'd;

For a while she ling'-ring stood, Fill'd with sor - row and sur - prise, Trem-bling while a crys - tal flood Is - sued from her weep-ing eyes.

Though at first she knew him not— When he called her by her name, She her heav - y grief for - got, For she found him still the same.

What a change his word can make, Turn - ing dark - ness in - to day, You who weep for Je - sus' sake, He will wipe your tears a - way.
On his word your bur - den cast, On his love your thoughts em-ploy, Weep - ing for a night may last, But with morn-ing comes the joy.

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

2. I'd sing the pre - cious blood he spilt, My ran-som from the dread-ful guilt, Of sin and wrath di - vine: I'd sing his glo - rious

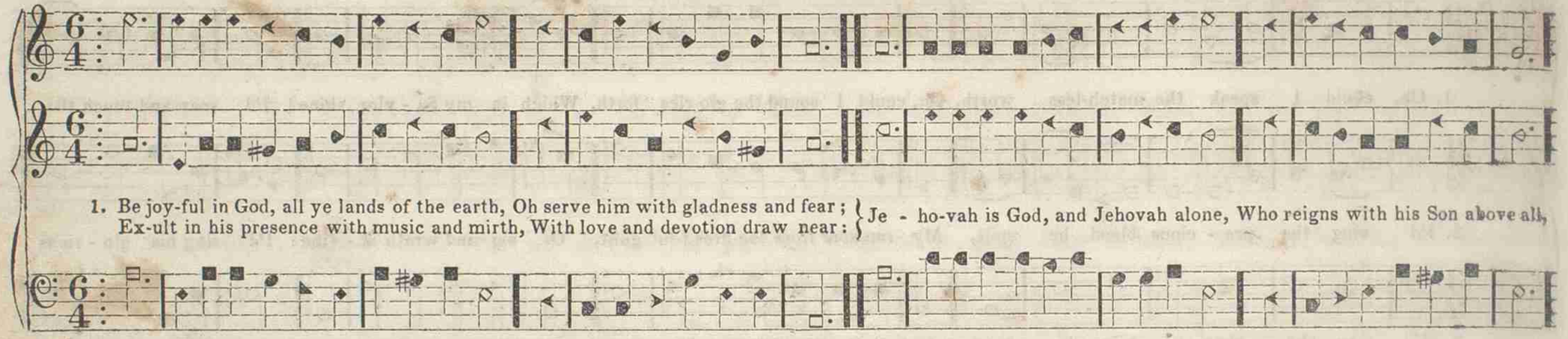
3. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne: In loft-iest songs of
4. Well the de - light - ful day will come, When my dear Lord will bring me home, And I shall see his face: Then, with my Sa - vior,

heav'n-ly strings, And vie with Ga - briel, while he sings In notes al - most di - vine, In notes al - most..... di - vine.

right-eous-ness, In which all per - fect heav'n-ly dress, My soul shall ev - er shine, My soul shall ev-..... - er shine.

sweet-est praise, I would to ev - er - last - ing days, Make all his glo - ries known, Make all his glo - ..... - ries known.
Broth-er, Friend, A blest e - ter - ni - ty I'll spend, Tri - umph-ant in his grace, Tri - umph-ant in ..... his grace.

METRE 15. BE JOYFUL IN GOD. 11,8,11,8. HYMN 990.—PSALMIST.



METRE 37. BABYLONIAN CAPTIVITY. 4 lines 10's.

While Zion's fall in sad remembrance rose,.....
In mournful silence on the willows hung, ...
Bid sacred praise in strains melodious flow,.....

METRE 2. WOODSTOCK. C. M. HYMN 677.—CH. PSALMIST.

METRE 2.

JERUSALEM! My glorious home. C. M. (5 VERSES.)

Je - ru - sa - lem! my glorious home! Name ever dear to me! When, When shall my labors have an end, In joy,..... In joy,.....

In joy,..... and peace, and thee. Oh when, thou city of my God, Shal I thy courts as - cend, Where congregations ne'er break up, and sabbaths have no

end? There hap - pier bow'rs than E - den's bloom, No sin nor sor - row know: Blest seats! Blest seats! thro' rude and stor-my scenes, I onward press to you, I

on - ward press to you, to you, to you. Je - ru-sa-lem! Je-ru-sa-lem! Name ev-er dear to me! Why should I shrink at pain and woe? Or

feel at death dis - may? I've Ca-naan's good - ly land..... in view, And realms of end-.....-less day. Je-ru-sa-lem! my glorious home! my

soul still pants for thee; Then, Then shall my la - bors have an end, When I..... thy joys, ... When

JERUSALEM—Continued.

METRE 2. BROWN. C. M. HYMN 679.—CH. PSALMIST.

2. Grace first contrived a way
To save rebellious man;
And all the steps *that* grace displays,
Which drew the wondrous plan.

3. Grace led my roving feet
To tread the heavenly road;
And new supplies each hour I meet,
While passing on to God.

4. Grace all the work shall crown,
Through everlasting days;
It lays in heaven the topmost stone,
And well deserves the praise.

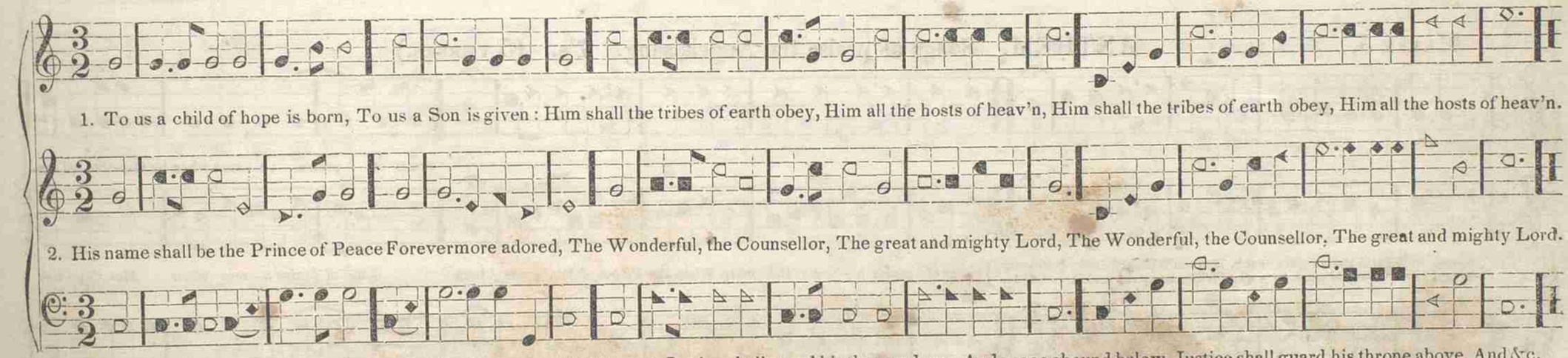
HOW BEAUTIFUL UPON THE MOUNTAINS. Isa. 52 : 7–9.

How beau-ti-ful up-on the mount-ains, How beau-ti-ful up-on the mountains, How beautiful upon the moun-tains are the feet of Him that bringeth glad ti - dings,

That publisheth peace, that publisheth peace, That bringeth glad tiding, glad tidings of good, That publisheth salvation, that saith unto Zion, Thy God reigneth, Thy

God reign - eth; Break forth in-to joy, sing to - geth-er, sing to-geth-er, ye waste places of Je - ru - sa - lem; For the Lord hath comforted his peo - ple, He hath re -

METRE 2. ZERAH. C. M. HYMN 83.—CH. PSALMODY.



3. His Pow'r increasing still shall spread; His reign no end shall know; Justice shall guard his throne above, And peace abound below, Justice shall guard his throne above, And &c.
4. To us a Child of hope is born, To us a Son is given—The Wonderful, the Counsellor, The mighty Lord of heav'n, The Wonderful, the Counsellor, The mighty Lord of heav'n.

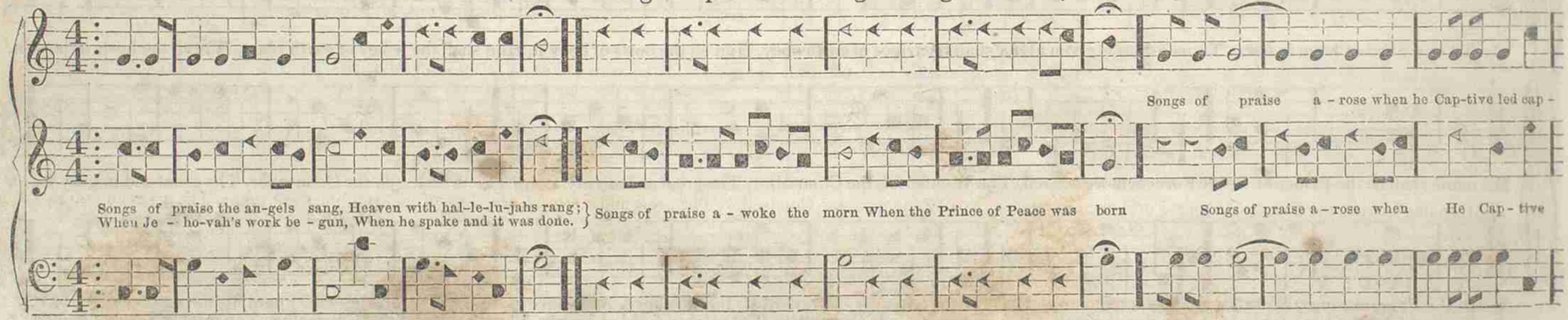
METRE 25. PARTING WORDS. 8,7,8,7,7,7. HYMN BY MONTGOMERY.

3. We have travelled long together
Hand in hand and heart in heart;
Both thro' fair and stormy weather,
And 'tis hard! 'tis hard to part.
While I sigh farewell to you,
Answer, one and all, Adieu.

4. 'Tis not darkness gathering round me
That withdraws me from your sight,
Walls of flesh no more can bound me,
But translated into light
Like the lark on mounting wing,
Though unseen, ye hear me sing.

5. Heav'ns broad day hath o'er me broken,
Far beyond earth's span of sky;
Am I dead!—nay, by this token
Know that I have ceased to die.
Would you solve the mystery,
Come up hither,—come and see.

METRE 5. ANTHEM. Songs of praise the Angels sang. 7's. (5 VERSES.)



tiv - - - i - - ty.

led cap - tiv - i - - ty. Heav,n and earth must pass away, Songs of praise shall crown that day; God will make new heav'n and earth, Songs of praise shall hail their birth, Songs of praise shall hail their birth.

Learn-ing here by faith and love, Songs of praise to sing a - bove.

Saints be-low with heart and voice, Still in songs of praise re - joice, Still in songs of praise re - joice. Learn-ing here by faith and love, Songs of praise to sing a - bove.

Borne up - on their la - test breath, Songs of praise shall con-quer death; Then a - mid e - ter - nal joy, Songs of praise their pow'rs em-ploy, Songs of praise their pow'rs em - ploy.

METRE 4. HUMILITY. 8,7,8,7. (DOUBLE.) HYMN 674.—PSALMIST.

1. Let thy grace, Lord, make me low-ly, Hum-ble all my swell-ing pride;
Fall-en, guilt - y and un - ho - ly, Great-ness from mine eyes I'll hide.
I'll for-bid my vain as - pi - ring, Nor at earth-ly ho-nors aim,

2. Weaned from earth's de-lu-sive pleas-ures, In thy love I'll seek for mine;
Placed in heav'n my no-bler treas-ures, Earth I qui - et - ly re - sign.
Thus the transient world de-spis-ing, On the Lord my hopes re - ly;

METRE 11. CANA. 11,11,11,11. HYMN 843.—PSALMIST.

No am - bi-tious heights de-si-ring Far a - bove my humble claim.

Thus my joys from Him a-ris-ing, Like him-self shall nev-er die.

1. "Do this" and re - mem - ber the blood that was shed,
Ere Cal - va - ry's Vic - tim to slaugh - ter was led,

2. Re - - mem-ber the con - flict with in - sult and scorn,
The robe of de - ris - ion, the chap - let of thorn,

3. Re - mem-ber that VIC-TOR o'er death and the grave:
He liv - eth for - ev - er, His peo - ple to save

When sad and for - sa - ken the gar - den a - lone, Gave ear to his sor-row, and ech - oed His moan.

The sin - cleans - ing foun - tain that streamed from his side, When "Fa - ther, for - give them," He ut - ter'd, and died.

O, take with thanks - giv - ing this pledge of his love,— The fore-taste of rap-ture e - ter - nal a - - - bove.

METRE 3. ST. PAUL'S. S. M. HYMN 191.—PSALMIST.

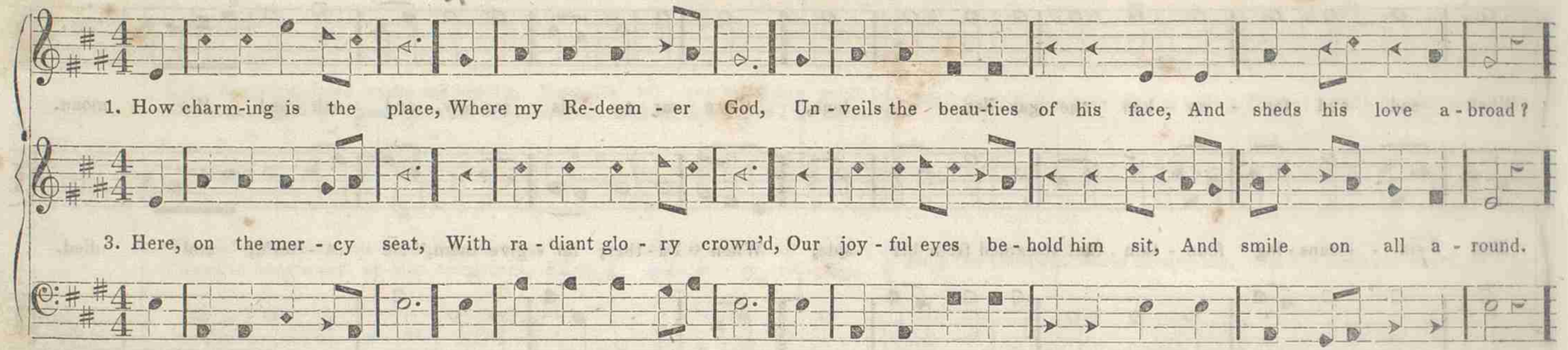
1. Behold what wondrous grace The Fa-ther hath be-stow'd On sin - ners of a mor - tal race, To call them sons of God! To call them sons of God.

2. Nor doth it yet ap - pear, How great we must be made; But when we see our Sa - vior here We shall be like our Head, We shall be like our Head.

3. A hope so much di - vine May tri - als well en - dure; May pu - ri - fy our souls from sin As Christ the Lord is pure, As Christ the Lord is pure.

4. If in my Fa-ther's love I share a fil - ial part, Send down thy Spir-it like a dove, To rest up - on my head, To rest up - on my heart.

5. We would no longer lie Like slaves be - neath the throne; Our faith shall Ab-ba Fa - ther cry, And thou the kindred own, And thou the kin-dred own.


1. How charm-ing is the place, Where my Re-deem - er God, Un - veils the beau-ties of his face, And sheds his love a - broad?
3. Here, on the mer - cy seat, With ra - diant glo - ry crown'd, Our joy - ful eyes be - hold him sit, And smile on all a - round.
5. To them his sov' - reign will, He gra - cious - ly im - parts; And in re - turn ac - cepts, with smiles, The trib - ute of their hearts.

2. Not the fair pal - a - ces, To which the great re - sort, Are once to be com-pared with this, Where Je-sus holds his court.
4. To him their prayers and cries Each hum-ble soul pre - sents; He list - ens to their broken sighs, And grants them all their wants.
6. Give me, O Lord a place With - in thy blest a - bode, A - mong the chil - dren of thy grace, The ser-vants of my God.

1. Oh! had I wings like a dove, I would fly A-way from this world of care; My soul would mount to the realms on high, And seek for a ref - uge there!

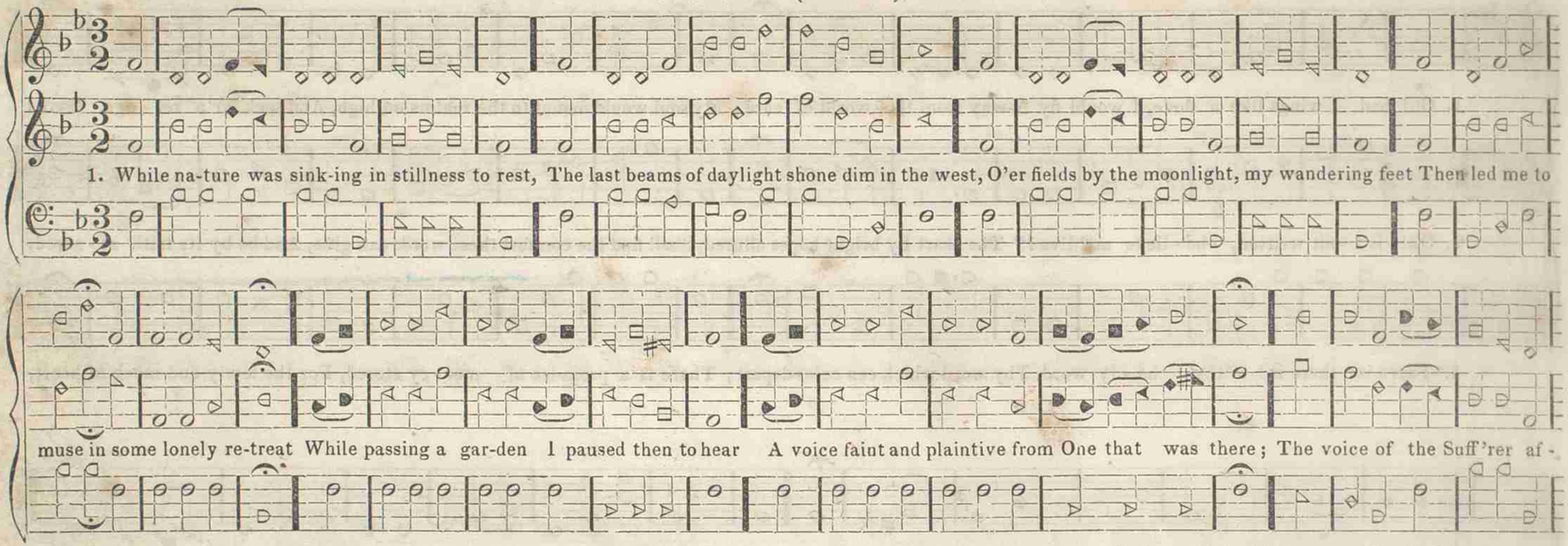
2. Oh! is't not written, "be - lieve and live?" The heart By bright hopes allured, Shall find the comfort these words can give, And be by its faith as - sured.

3. There is! there is! in thy ho - ly word, Thy word which can ne'er depart; There is a prom-ise of mer - cy stored, For the lowly and meek of heart,

But is there no ha - ven here on earth, No hope for the wound - ed breast; No fa - vor'd spot where content has birth, In which I may find a rest.

Then why should we fear the cold world's frown, When truth to the heart has giv'n, The light of Re-lig-ion to guide us on, In joy to the paths of heav'n.

"My yoke is ea - sy, my bur - den light, Then come un-to me for rest;" These are the words of prom-ise stored, For the wounded and wearied breast.



3. I listened a moment then turned me to see
What man of compassion this Stranger could be!
I saw him low kneeling upon the cold ground,
Alone on a spot in the garden He found.
4. His mantle was wet with the dews of the night;
His locks by pale moonbeams were glist'ning & bright;
His eyes, bright as diamonds, to heaven were rais'd,
While angels in wonder stood round him amaz'd!
5. So deep were his sorrows, so fervent his prayers,
That down o'er his bosom roll'd sweat, blood, & tears!
I wept to behold Him! I asked Him His name!
He answered, "'Tis JESUS! from heaven I came!
6. "I am thy Redeemer, for thee I must die!
The cup is most bitter, but cannot pass by!
Thy sins like a mountain are laid upon me,
And all this deep anguish I suffer for thee!"
7. I trembled with horror and loudly did cry,
"Lord save a poor sinner! O save, or I die!"
He smiled when he saw me and said to me "Live!
Thy sins which are many I freely forgive."
8. How sweet was the moment he bade me rejoice!
His smile oh how pleasant! how cheering his voice!
I flew from the garden to spread it abroad,
And shouted "Salvation" and "Glory to God."
9. I'm now on my journey to mansions above!
My soul's full of glory, of light peace, and love.
I think of the garden, the prayer and the tears
Of that loving Stranger who banished my fears.
10. The day of bright glory is rolling around,
When Gabriel descending the trumpet shall sound;
My soul then in raptures of glory shall rise
To gaze on the Stranger with unclouded eyes!

1. I love to stay where my mo - ther sleeps, And gaze on each star as it twink-ling peeps, Thro' that bend-ing willow, which lone - ly
2. I love to knell on the green turf there, A - far from the scene of my dai - ly care, And breathe to my Sav - ior my eve - ning
3. I still re - mem - ber how oft she led, And knelt me by her as with God she plead, That I might be His when the clod was
4. I love to think how be - neath the ground, She slumbers in death as a cap-tive bound, She'll slumber no more when the trump shall

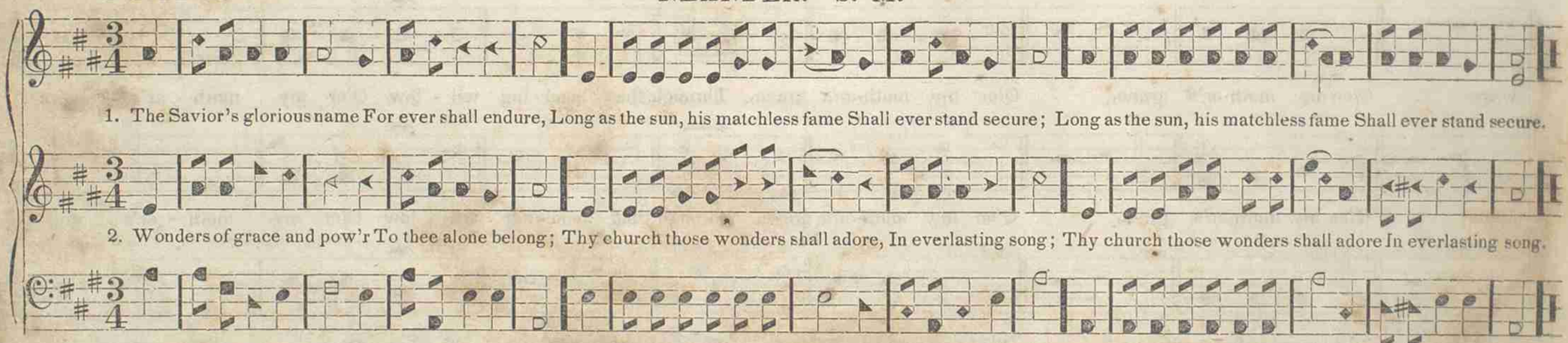
weeps O'er my moth-er's grave, O'er my moth-er's grave, Through that bend - ing wil - low O'er my moth - er's grave.
prayer O'er my moth-er's grave, O'er my moth-er's grave, Through that bend - ing wil - low O'er my moth - er's grave.
spread sound O'er my moth-er's grave, O'er my moth-er's grave, Through that bend - ing wil - low O'er my moth - er's grave.

METRE 73.

THE HAPPY LAND. 6,4,6,4,6,7,6,4.

METRE 3.

NEANDER. S. M.



1. Joy - ful - ly, joy - ful - ly on-ward I move, Bound for the land of bright spir - its a - bove:
An - gel - ic cho - ris-ters sing as I come, "Joy-ful-ly, Joy - ful - ly, haste to thy home:"
Soon with my pil - grim-age end - ed be - low,

2. Friends fondly cherish'd have pass'd on be - fore, Wait-ing they watch me ap-proach-ing the shore:
Sing-ing to cheer me thro' death's chilling gloom, "Joy-ful-ly, joy - ful - ly haste to thy home:"
Sounds of sweet mel - o - dy fall on my ear;

3. Death, with thy wea-pons of war, lay me low; Strike, king of ter - rors, I fear not the blow;
Je - sus hath bro-ken the bars of the tomb, Joy - ful - ly, joy - ful - ly will I go home.
Bright will the morn of e - ter - ni - ty dawn,

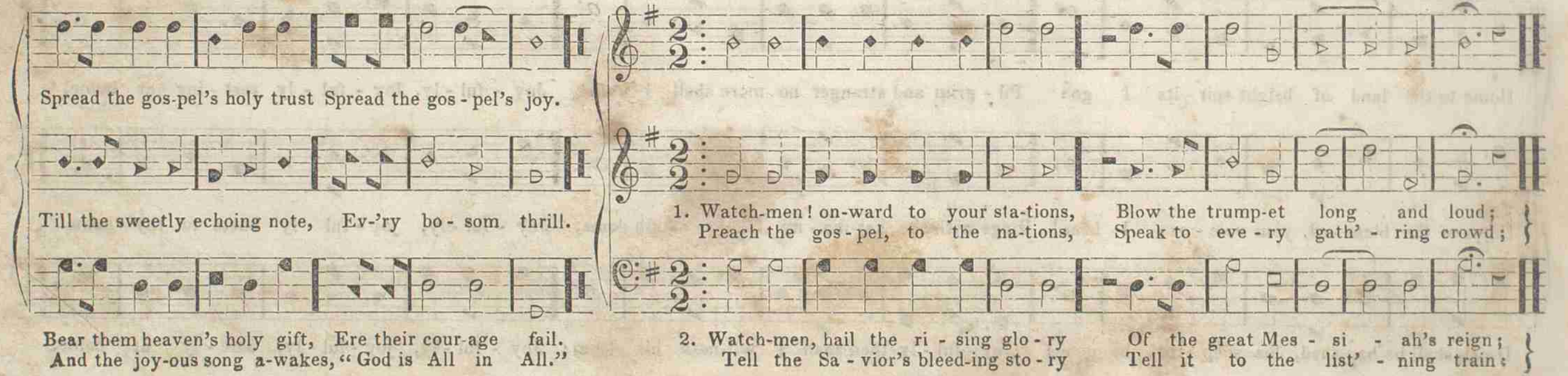
Home to the land of bright spir - its I go: Pil - grim and stranger no more shall I roam, Joy - ful - ly, Joy - ful - ly rest - ing at home.

Harps of the bless - ed, your voic - es I hear! Rings with the har-mo - ny heav-en's high dome, Joy - ful - ly, joy - ful - ly haste to thy home.

Death shall be banished, his scep - tre be gone; Joy - ful - ly then shall I wit-ness his doom; Joy - ful - ly, joy - ful - ly, safe - ly at home.

METRE 76. ROCKVALE. 7,5,7,5,7,5,7,5.

METRE 75. LANGDON. 8,7,8,7,6,6,6,6.



METRE 5. AMBOY. 8 lines 7's. HYMN 575.—CH. PSALMIST.

JUDGMENT ANTHEM. (NEWLY ARRANGED.)

Hark, ye mor-tals, hear the trumpet sounding loud the might-y roar;

Hark, hark! Sound-ing loud the might-y roar, Hark th'Arch-an-gel's voice pro-claim-ing, Thou old time shalt be no more; His loud trumpet, His loud trumpet,

See the purple ban-ner fly-ing, Hear the judgment chariot roll . . . . . , Hear the sound of Christ vic-to-ri-ous, Lo he breaks thro' yonder cloud;

rends the tombs; ye dead a-wake.

Midst ten thousand,

thousand, thousand, thousand saints and an-gels, See the CRU-CI-FI-ED shine. Is that He who died on Calv'ry, That was pierced with the spear? Tell us seraphs, you that wonder, See He

ri-ses thro' the air! Hail Him, Hail Him, O

Hail him. O yes, 'tis Je-sus; Hal - le - lu-jah, Hal - le - lu - jah, Hal - le - lu - jah. O come quick-ly O . . . . . O come quick-ly,

Hap-py hap-py mourners, happy mourners, hap - py mourn-ers, Lo, in clouds He comes, He comes.

Hal-le - lu - jah, come, Lord, come.

View him smiling, Now determined eve - ry e-vil

to de-stroy. All ye nations now shall sing Him Songs of ev - er - last-ing joy.

Now redemption long ex-pect-ed, See in sol-emn pomp ap-pear; All his people once re - ject-ed, Now shall meet Him

in the air; Hal - le - lu-jah, Hal - le - lu-jah, Welcome, welcome bleeding Lamb. Now his mer-its by the harpers thro' th' e-ter-nal deep re - sound; Now re - splend - ent shine his nail-prints, ev-'ry

They who pierc'd Him shall at His appearance wail. . . . . All who hate Him

eye shall see the wound, They who pierc'd Him shall at His ap - pear-ance wail . . . . . Ev-'ry isl - and, sea and mountain, Heav'n and earth shall flee away:

They who pierc'd Him shall at His appearance wail. . . . . .

must a-sham-ed, Hear the trump proclaim the day: Come to judgment! Come to judgment! Come to judgment!—Stand before the Son of man. Hark, hark th' Archangel swells . . . . . the

sol-emn summons loud; { Tears the strong pillars of the vault of heav-en, Break up old mar-ble, the re - pose of prin - ces; See the graves o - pen and the bones a - ris - ing, Flames all a - round them.
{ Hark the shrill out-cries of the guilt-y wretch-es; Lively bright hor-ror and a - maz - ing an - guish, Stares thro' their eyelids, While the liv-ing worm lies, Gnaw-ing with - in them.

See the Judge's hand a - ris-ing, filled with vengeance on his foes; Down to hell there's no re-demp-tion Ev'-ry Christless soul must go;

Down to hell de - part! de - part! de - part, ye cur-sed in - to

Hear the Sa - vior's words of mer-cy, come ye ran - som'd sin-ners home, Swift and joy-ful on your jour - ney, To the pal - ace of your God.

ev - er - last-ing flames.

Swift and joy-ful on your jour - ney, To the pal - ace of your God.

METRE 4. SABBATH SCHOOL HYMN. 8's & 7's.

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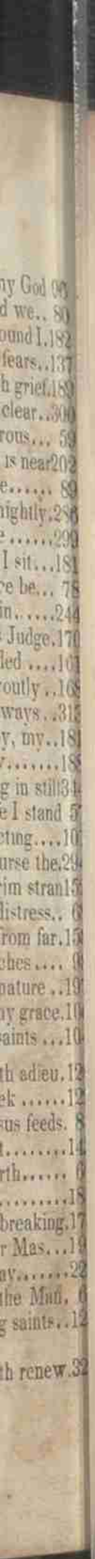

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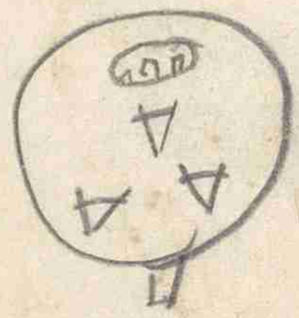

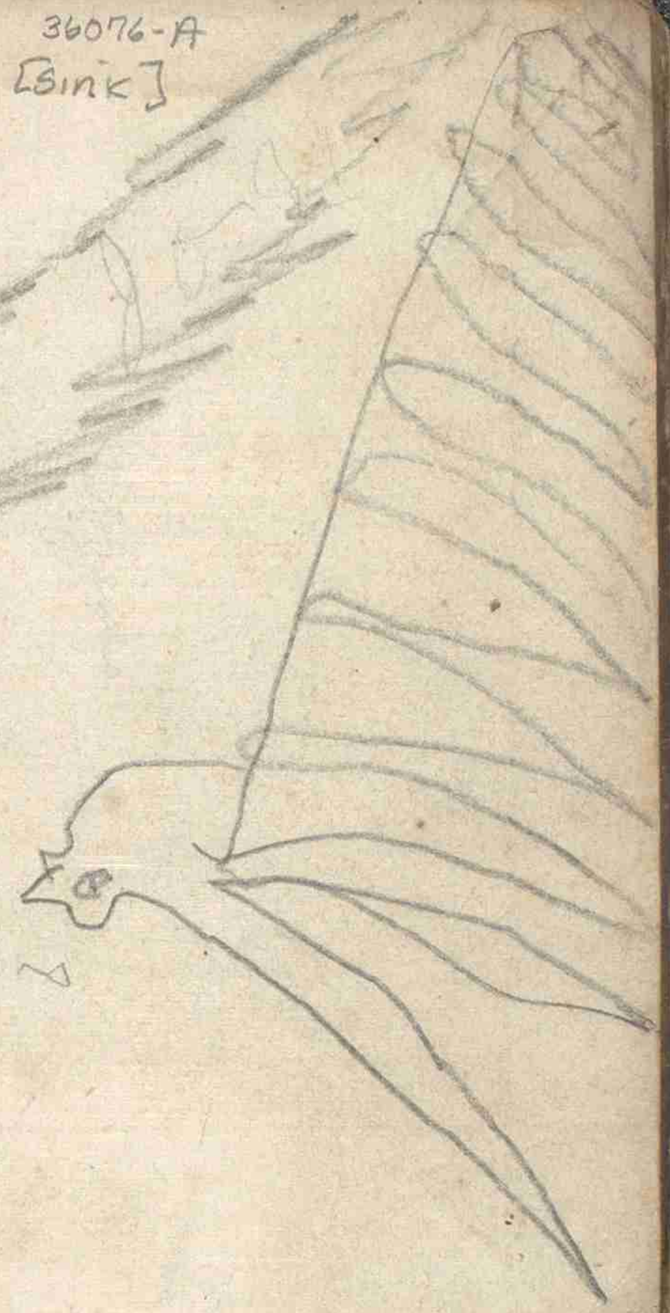

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