[23-032]

Jane Evans's Music book

Aug. 22d. 1846

A PLAI

A CHOIC

THE

ECLECTIC HARMONY,

CONTAINING

A PLAIN AND EASY INTRODUCTION TO THE GROUNDS OF MUSIC, IN AS SHORT A MANNER AS WOULD BE EXPEDIENT; IN TWO PARTS.

AND

A CHOICE COLLECTION OF SUCH TUNES AS ARE IN USE IN CONGREGATIONS, CONCERTS OR SINGING SOCIETIES AND AMONG REVIVALISTS; TOGETHER WITH SEVERAL PIECES NEVER BEFORE PUBLISHED.

FIRST EDITION.

By ANDREW W. JOHNSON,

SHELBYVILLE, TENN.

JOHN H. LAIRD, Printer.

1845.

PREFACE.

With much care and attention the author of this work thinks proper to place before the public another book, titled the Eclectic Harmony. The author is aware that his work will not be permitted to pass without some degree of censure; most particularly from those who do not feel disposed to place merit but upon such as may have eminated from themselves. He, however, invites the strictest scrutiny; and will cheerfully submit to the decision of that portion of the public who are willing, after testing its merits, to bestow upon it that amount of praise to which its practical utility and general usefulness entitle it.

His object in this work is to lay before the juvenile learner the first principles of Sacred Music, so plain that they cannot be misunderstood. He has introduced such tunes as should first engage the mind of the learner.

This book is divided into two parts: the first entirely Church Music; the second containing the more lengthy pieces, suitable for Concerts.

Ministers of the Gospel, and other persons, who are well wishers to the science of Music, should use their influence to procure teachers who not only understand Music, but who are moral and prudent in their deportment. To music we are indebted for one of the purest and most refined pleasures that the bounty of Heaven has permitted to cheer the heart of man. Such is the happy tendency of a well regulated song, when the parts are well performed in the house of God, to cheer our minds and restore our drooping spirits, or awaken in us the sentiments of honor and of glory. It melts with tenderness and love; animates with hope and gladness; and influences the various passions of the soul,—but it naturally seeks an alliance and must be joined with becoming sentiments and language, in order to produce its full and proper effect: but alas! how seldom is this part of service attended to in its proper form. All are advised to study the science of Music—it gives us employment in our leisure hours—it qualifies us for singing correctly the praises of Almighty God.

I will now close these brief remarks, by tendering my grateful thanks to teachers and people generally, for the encouragement which they have uniformly extended to my former works, hoping that this choice and improved work will still meet with their approbation.

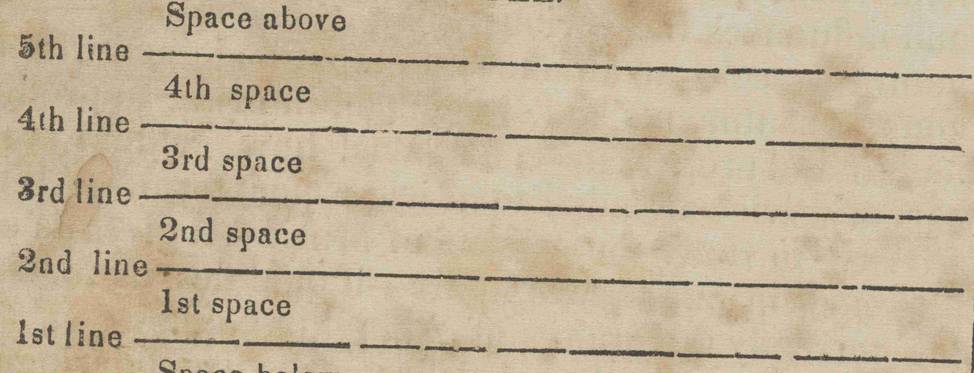
ANDREW W. JOHNSON.

Bedford County, Ten., Oct., 1845.

RUDIMENTS OF MUSIC.

QUESTION. Into how many parts is vocal music divided?
ANSWER. Two, viz: Melody and Harmony.
Q. What is Melody?
A. Melody is a beautiful succession of sounds.
Q. What is Harmony?
A. Harmony is the pleasing union of several sounds at the same time.
Q. On what is Music written?
A. Music is written on five parallel lines including their spaces.
Q. What are these lines called?
A. A Stave.

EXAMPLE.



Q. What are placed on this Stave?
A. Musical Characters and Notes.
Q. What do you understand by the notes ascending and decending on the stave? A, That the sound ascends and decends with them.

THE PARTS OF MUSIC.

Q. How many parts are their in Vocal Music?
A. Four, viz: Treble, Counter, Tenor, and Bass.
Q. How are the parts distinguished one from the other?
A. By the order they stand on the page: the Treble is the highest and stands highest on the page; the Counter is next, and is second on the page; the Tenor is next, and stands third on the page; the Bass is the lowest, and is adapted to the gravest of men's voices.

N. B. Some pieces of Music in this book have only three parts—when that is the case the Counter is left out.

THE NOTES.

Q. How many Notes are there in Music?
A. Four; Me, Faw, Sol, Law.
Q. How are they known?
A. By their shapes, thus: Me is a diamond, Faw is a triangle, Sol is a round, and Law is a square shape.

EXAMPLE.



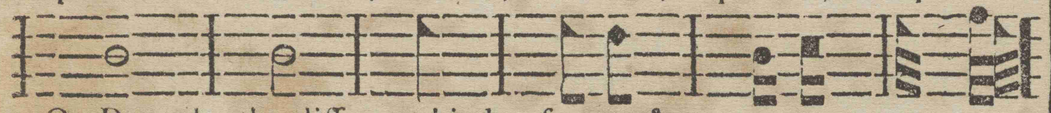
Q. How many kinds of musical notes are there in the above example that belong to each name?
A. Six: the 1st a Semibreve, the 2nd a Minim, the 3d a Crotchet, the 4th a Quaver, the 5th a Semiquaver, the 6th a Demisemiquaver.

☞ Please remember that it makes no difference whether the stems go up or down, or whether the marks go to the right or left of the stems.

We will now introduce a table which will show the proportion of time one note bears to another; and if a knowledge of one part of the Gamet be more important than another, the followiug table is that part: therefore, examine it carefully and get a thorough knowledge of it before you leave it.

THE PROPORTION OF THE NOTES.

1 Semibreve is equal in time to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiquavers.



Q. Describe the different kinds of notes?

A. A semibreve is a white note without any stem; a minim is a white note with a stem; a crotchet is a black note with a stem; a quaver is a black note with a turn to the stem; a semiquaver is a black note with two turns to the stem; a demisemiquaver is a black note with three turns to the stem.

The Treble and Tenor, when both are sung by male voices, are the same key and have the same sound; but the case is different when both male and female voices are used together, the female voice is an octave or eight degrees more accute than that of the male; so we may consider that the following scale will show that every eighth place the same letter occurs and also the same sound with the first.

THE ORDER OF THE LETTERS ON THE STAVE.

Q. How many sounds properly belong to one key or given note?

A. Seven; or five whole tones and two half tones.

Q. By what are the seven sounds represented?

A. By the first seven letters of the alphabet, A, B, C, D, E, F, G.

Q. How do the letters stand upon the lines and spaces of the various staves.

BASS STAVE.

Second space	C faw	Space above	B me
Second line	B me	Fifth line	A law
First space	A law	Fourth space	G sol
First line	G sol	Fourth line	F faw
Space below	F faw	Third space	E law
		Third line	D sol

TREBLE, TENOR, AND COURTER STAVE.

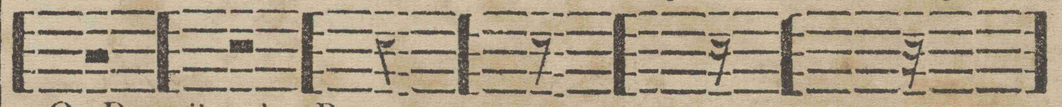
Second space	A law	Space above	G sol
Second line	G sol	Fifth line	F faw
First space	F faw	Fourth space	E law
First line	E law	Fourth line	D sol
Space below	D sol	Third space	C faw
		Third line	B me

THE RESTS.

Q. What is the use of the Rests? A. Rests denote silence long enough to sound the note they represent. Q. How many kinds of Rests are there? A. Six: one for each note of the six kinds.

EXAMPLE.

Semibreve. Minim. Crotchet. Quaver. Semiquaver, Demisemiquaver.



Q. Describe the Rests.

A. The semibreve rest is a black square under the third line and fills a measure in all moods of time where a semibreve note fills a measure. A minum rest is a black square above the third line and fills a measure in all moods of time where a minim fills a measure. A crotchet rest is like an inverted figure 7 and fills a measure in all moods of time where a crotchet note fills a measure. A quaver rest is like a figure 7. A semiquaver rest is like a figure 7 with an additional mark to the left. A demisemiquaver rest is lika a figure 7 with two additional marks to the left.

Q. Have the notes and rests always the same time?

A. No; their time varies according to the several moods of time yet they always bear the same proportion one to another.

FLATS AND SHARPS.

Q. We have said the notes are to be known by their shapes; can you ascertain their names by any other means?

A. Yes; by first finding where ME, the centre or governing name is then the places, including both lines and spaces, above me, are faw sol, law, faw, sol, law, (six places,) the me, and consequently the same, letter again; and below me, descending, are law, sol, faw, law, sol, faw, (six places,) then me, and the same letter again,

Q. It appears then that me is the governing name and determines that of all others; how then will you find its place in any tune?

A. The natural place for me in all parts of Music is on that line or space represented by B; but

If B be flat ♭ me is on	E	If F be sharp ♯ me is on	F
If B and E be flat me is on	A	If F and C be sharp me is on	C
If B, E, and A be flat me is on	D	If F, C, and G be sharp me is on	G
If B, E, A, and D be flat me is on	G	If F, C, G & D be sharp me is on	D

Q. Are flats and sharps of any other use than to determine the names of the notes?

A. Yes; they keep the music within the stave by raising or lowering the series of notes.

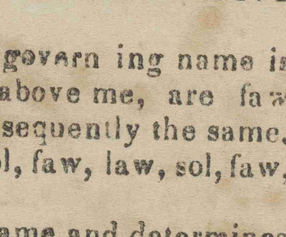
Q. What are they called? A. The Signatures.

☞ Every sharp, at the beginning of a tune, removes the me a fifth above or a fourth below. Every flat at the beginning of a tune removes the me a fifth below or a fourth above.

OTHER MUSICAL CHARACTERS.

Q. What is the use of a Brace?

A. It shows how many parts of Music are performed together.



Q. What is the use of a single bar?

A. The single bar divides the music into equal parts.



Q. What is the use of a double bar?

A. It shows the end of a strain.



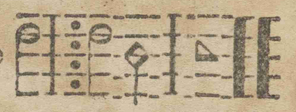
Q. What is the use of a Close?

A. It shows the end of a tune.



Q. What is the use of a Repeat

A. It shows that the music must be sung twice from it to the double bar or close.



Q. What is the use of a Slur?

A. It includes the notes applied to one syllable.



Q. What is the use of the stems of notes being joined?

A. It shows they must be applied to one syllable



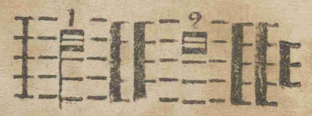
Q. What is the use of the figure 3 placed over or under any three notes?

A. It shows that they must be sung in the time of two without a figure.



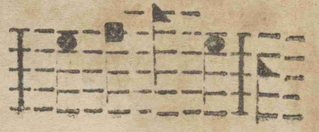
Q. What is the use of the figures 1, 2, at a double bar or close?

A. They signify that the note or notes under 1 must be sung the first time, and those under 2 the second time; but when tied with a slur both are to be sounded the second time.

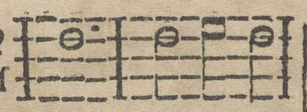


Q. What is the use of a ledger line?

A. It shows the degree of notes which are beyond the compass of a stave, either above or below.

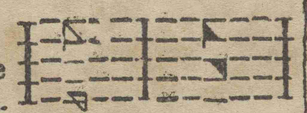


Q. What is the use of a dot, or point of addition?



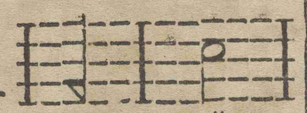
A. It adds to the note which it is set before half its usual length of time.

Q. What do you understand by chosing notes?



A. That either may be sung; or when there are two or more singers both may be sung, which increaces the variety.

Q. What is signified by a prisa?



A. It signifies that the preceding word or sentence must be sung to the note or notes under which it is set. Q. What is signified by rise, :‖: De Capo?

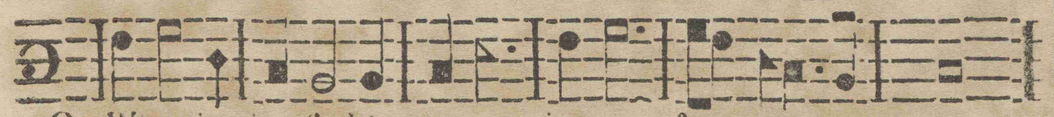
A. It shows from whence the performer must return back and close the tune at the end of the first strain.

Q. What is signified by syncoped notes?

A. Syncope signifies something contracted or suddenly removed.—In music it is when a note is found set out of its usual order, such as minims between crotchets and crotchets between quavers.

EXAMPLES OF SYNCOPED NOTES.

1st 2nd



Q. What is signified by syncopation notes?

A. Syncopation is a note or sound continued with a point, or other notes continued with a slur, sometimes driven through the bar into the next measure, that require the beats to be performed while such notes are sounding.

EXAMPLES IN SYNCOPATION.

1st 2nd



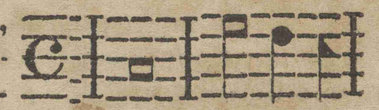
THE MOODS OF TIME.

Q. How many moods of time are there in music?

A. Nine; four of common, three of tripple, and two of compound.

Q. Explain the four moods of common time.

A. The first mood is known by a plain C, and has a semibreve or its equivalent in measure, sung in four seconds in each measure,— with four beats two down and two up.



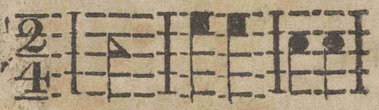
The second mood is known by a C with a bar through it; it has a semibreve or its equivalent in measure; sung in the time of three seconds in each measure, with four beats; two down and two up.



The third mood is known by a C inverted, it has a semibreve or its equivalent in a measure, with two beats, one down and one up.

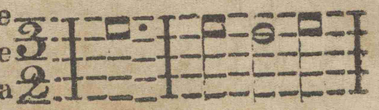


The fourth mood is known by a figure 2 over a figure 4, has a minim or its equivalent in a measure, sung in one second in each measure, with two beats down and one up.

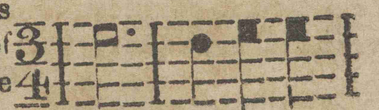


Q. Explain the moods of tripple time?

A. The first mood is known by a figure 3 over a figure 2, and has a pointed semibreve or its equivalent in a measure, sung in the time of three seconds, with three beats in a measure, two down and one up.



The second mood is known by a figure 3 over a figure 4, and has a pointed minim or its equivalent in a measure, sung in the time of two seconds in each measure, with three beats, two down and one up.



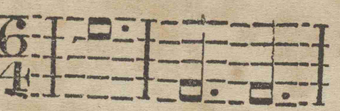
The third mood is known by a figure 3 over

a figure 8, nad has a pointed crotchet or its equivalent in a measure, sung in the time of one second in each mearure, with three beats two down and one up.



Q. Explain the moods of compound time.

A. The first mood is known by a figure 6 above a figure 4 and has a pointed semibreve or its equivalent in a measure, sung in the time of two seconds in each measure, with two beats, one down and one up.



The second mood is known by the figure 6 above a figure 8, and has a pointed minim, or its equivalent in a measure, sung in the time of one second in each measure, with two beats one down and one up.



ACCENT.

Q. What parts of the measure are accented in moods of common time

A. The first and third parts of the measure.

Q. What parts of the measure are accented in modes of tripple time?

A. Principally the first and faintly the third part of the measure.

Q. What parts of the measure are accented in moods of compound time? A. The first and fourth parts of the measure.

☞ In case either of syncopated notes, the accent should always give way to the nature and position of the notes; it would have a very disagreeable effect to sing the pointed semibreve as three minims, or a pointed min m as three crotchets, with their proper accents. Then it appears the crotchets and quavers in common time moods are always accented in couplets, and in compound moods in threes; but only quavers and semiquavers are accented in couplets in tripple time moods.

THE KEY NOTES.

Q. What is the signification or use of the key notes?

A. A key note is the leading and governing tone in each octave; it commands and explains all the other notes; upon the key note the tune is usually pitched, and by it ruled in all its movements.

Q. How many kinds of key notes are there?

A. Two; the flat and sharp key.

Q. How are they known? A. If the last note in the Bass be faw, immediately above me, it is a sharp keyed tune; and if it is law, immediately below me, it is a flat keyed tune.

CONCORDS AND DISCORDS.

Q. What is a concord in music? A. Two or more sounds at the same time, which unite and agree to the ear.

Q What is a discord? A. Two or more sounds at the same time, which are rough, grating, and disagreeable to the ear.

Q. Which intervals or degrees are called concords?

CONCORDS.

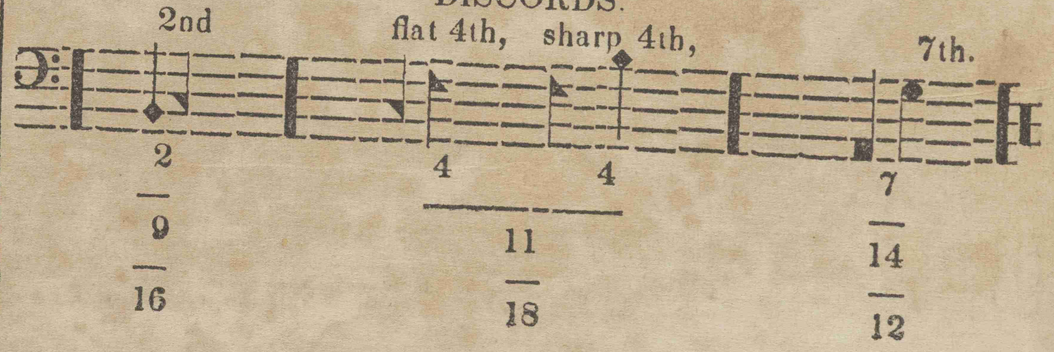
Unison, min. 3, maj. 3d, mi 5th, maj. 5th, mi. 6th, maj. 6th,



Q. Which intervals or degrees are called discords?

DISCORDS.

2nd flat 4th, sharp 4th, 7th.



PART I.

CONTAINING

SUCH TUNES AS ARE GENERALLY USED IN CONGREGATIONS.

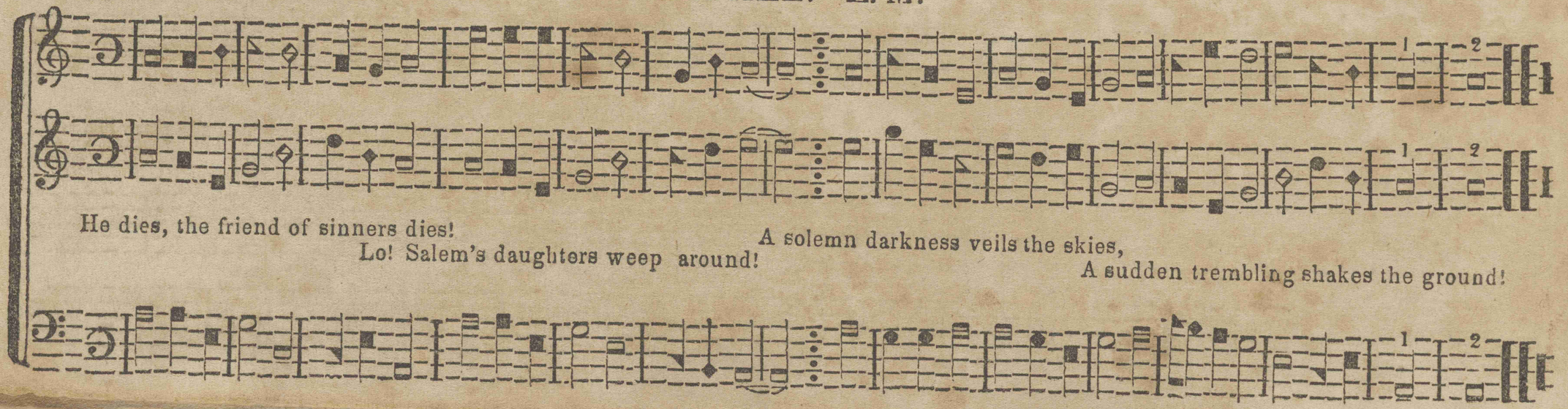
OLD HUNDRED. L. M.

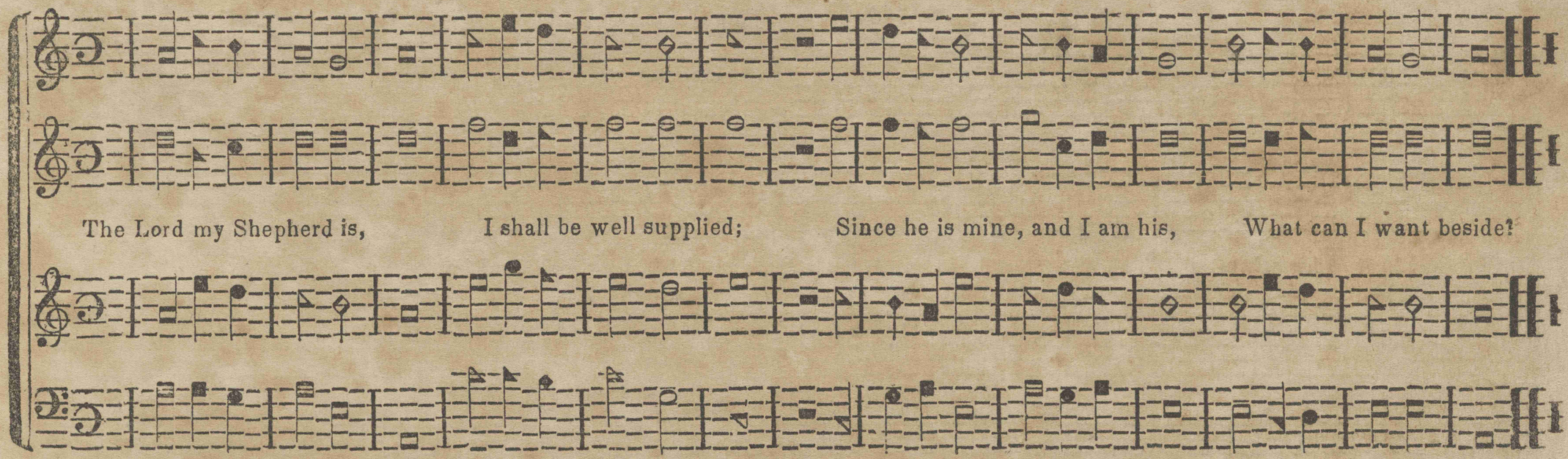


DETROIT. C. M.

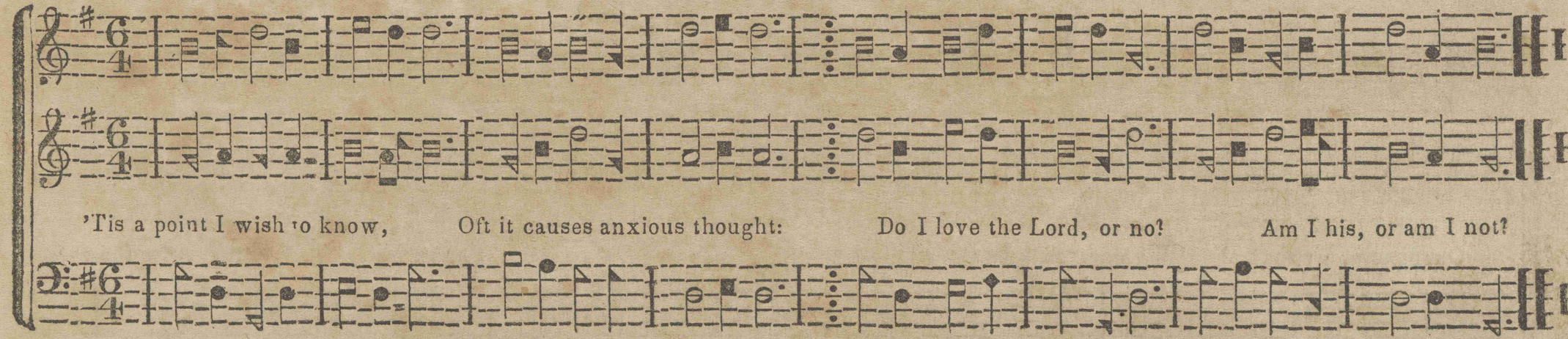


BETHEL. L. M.




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

EBENEZER. 7s.


'Tis a point I wish to know, Oft it causes anxious thought: Do I love the Lord, or no? Am I his, or am I not?

NINETY-THIRD. S. M.

CHAPIN.



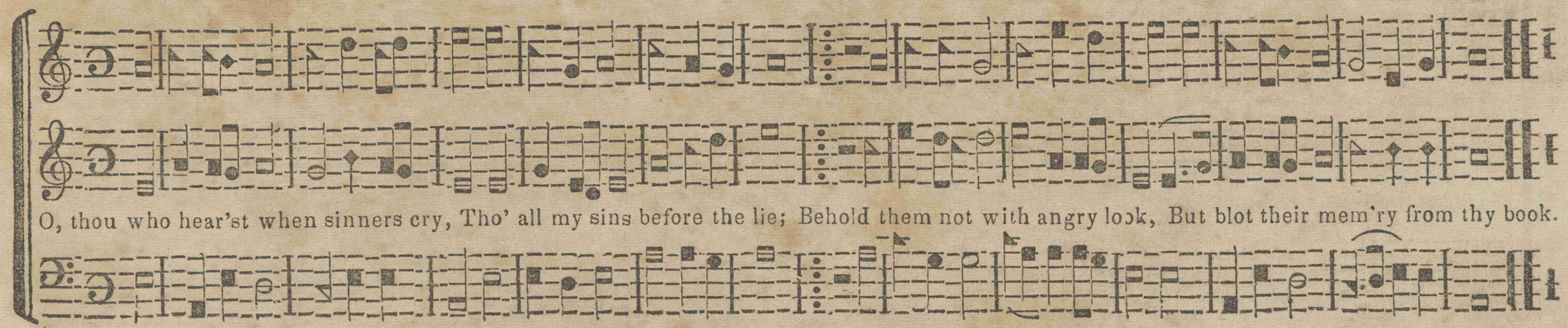
CONSOLATION. C. M.

DEAN.





SUPPLICATION. L. M.

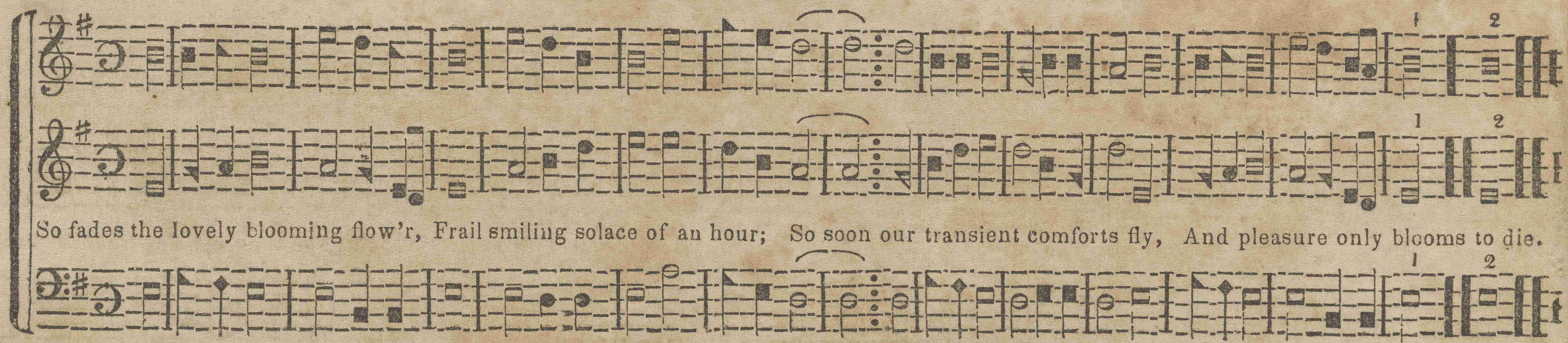


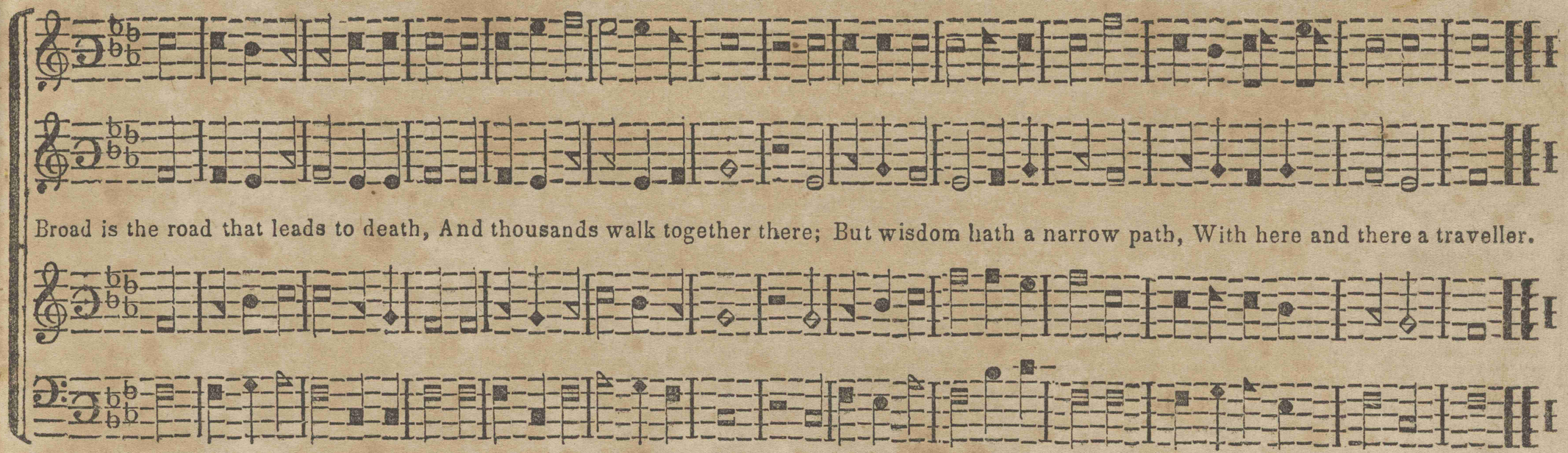
ILLINOIS. L. M.

A. W. JOHNSON.



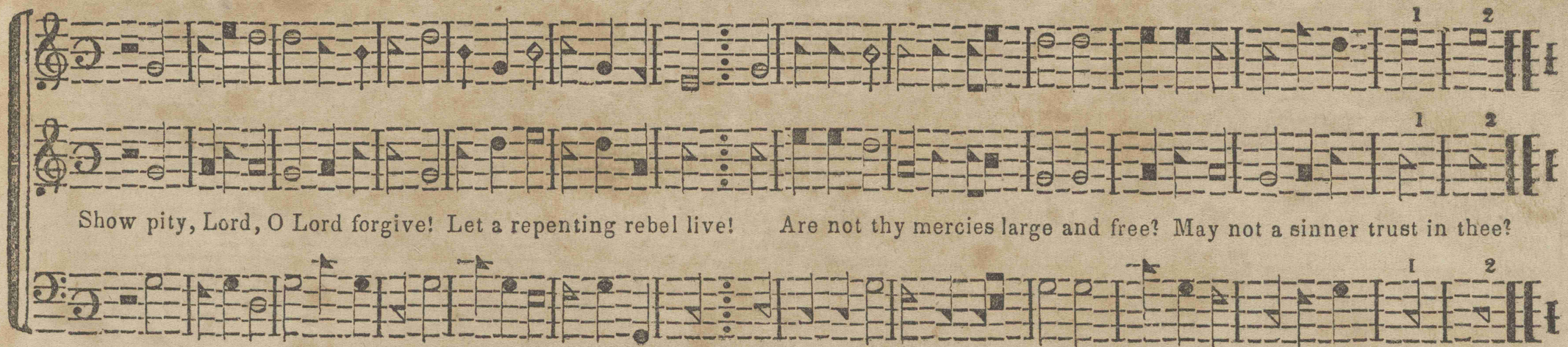
DISTRESS. L. M.





Broad is the road that leads to death, And thousands walk together there; But wisdom hath a narrow path, With here and there a traveller.

DEVOTION, L. M.



Show pity, Lord, O Lord forgive! Let a repenting rebel live! Are not thy mercies large and free? May not a sinner trust in thee?

REFLECTION. C. M.

DAVIDSON.



SYMPHONY. C. M.

A. W. JOHNSON.



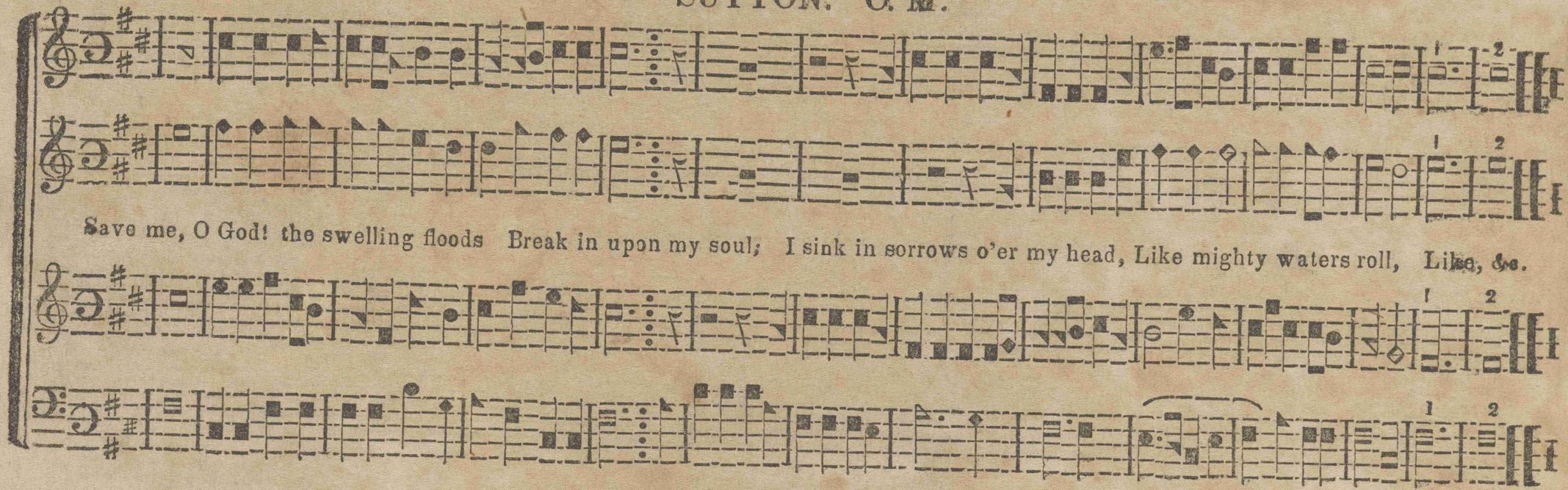


LIVERPOOL. C. M.

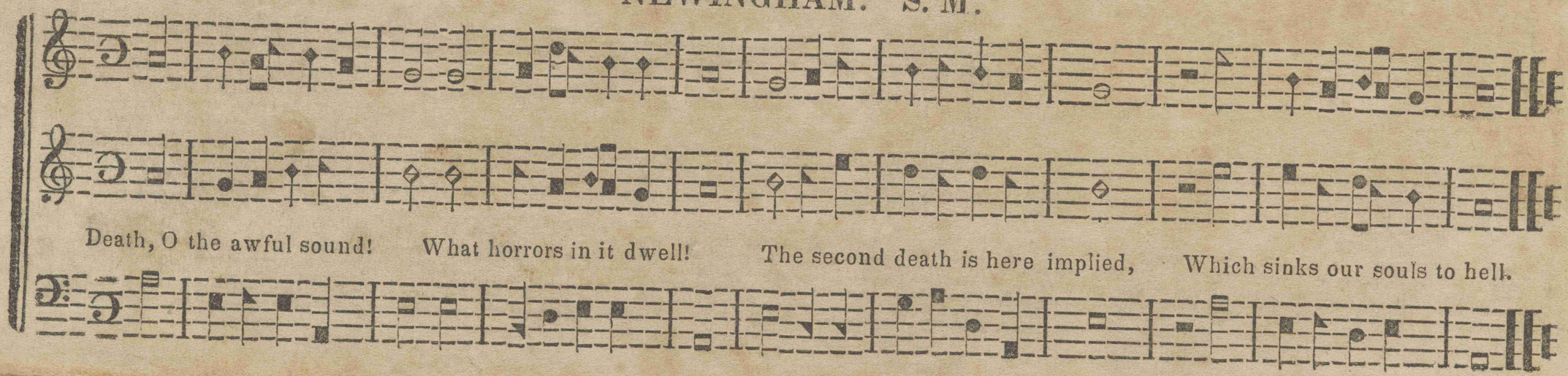
M. C. H. Davis.



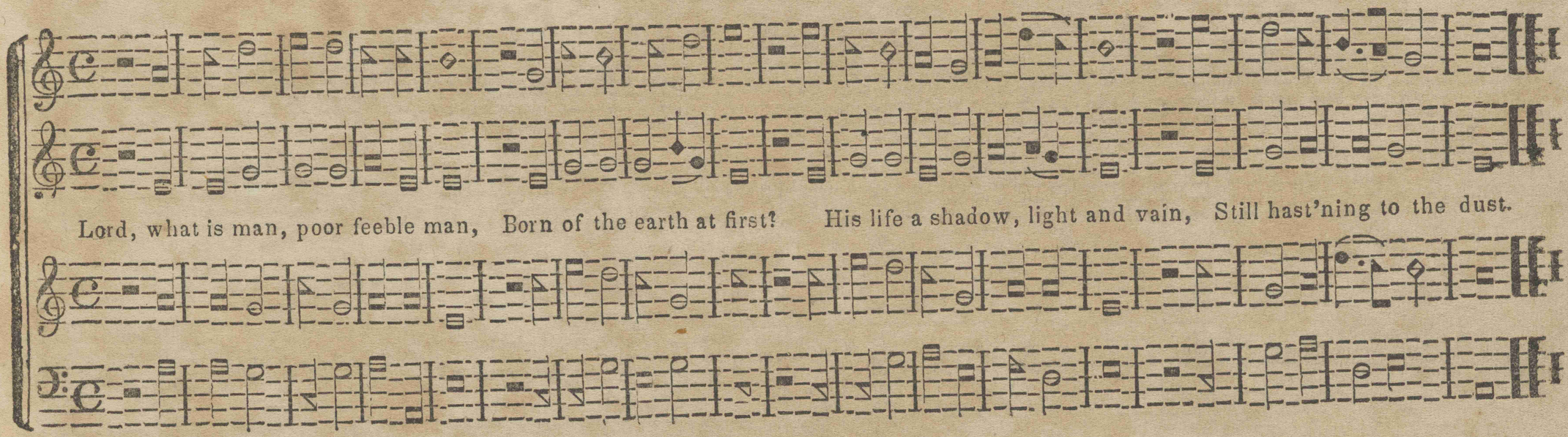
SUTTON. C. M.



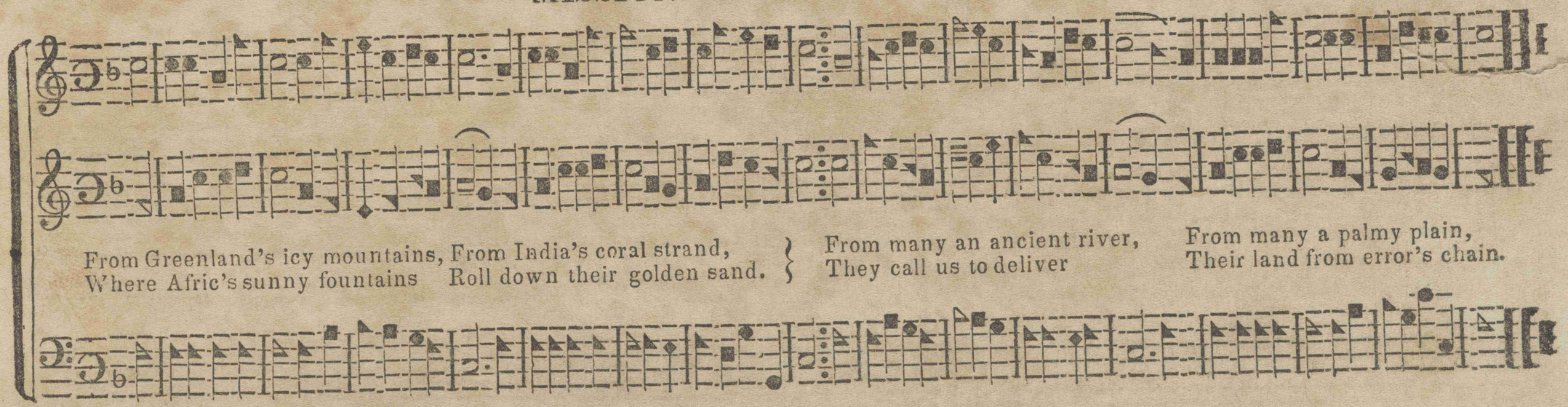
NEWINGHAM. S. M.



DUBLIN. C. M.



MISSIONARY HYMN. P. M.



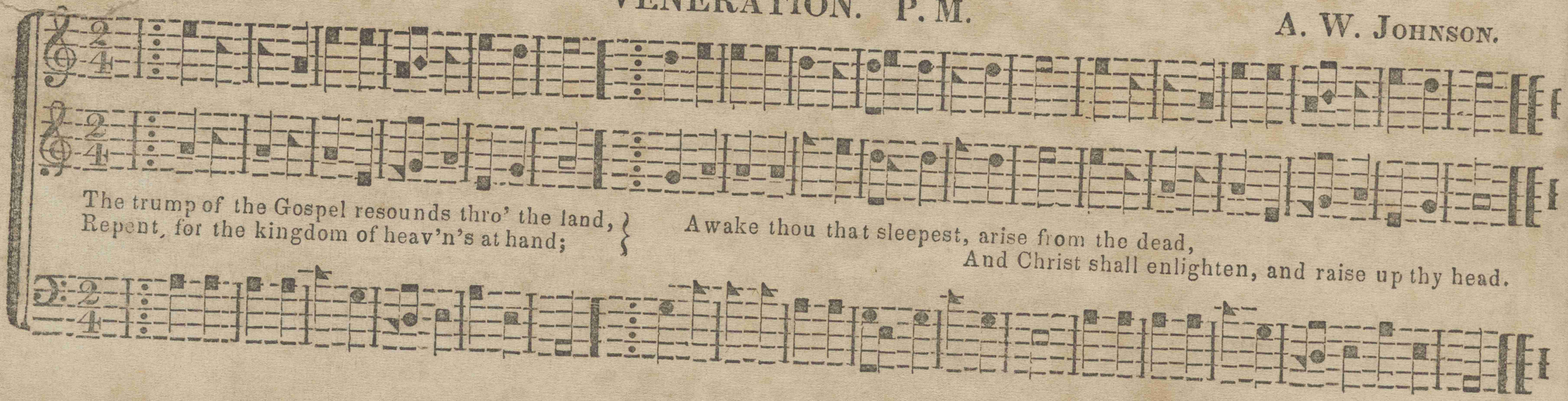
ALFRETON. L. M.

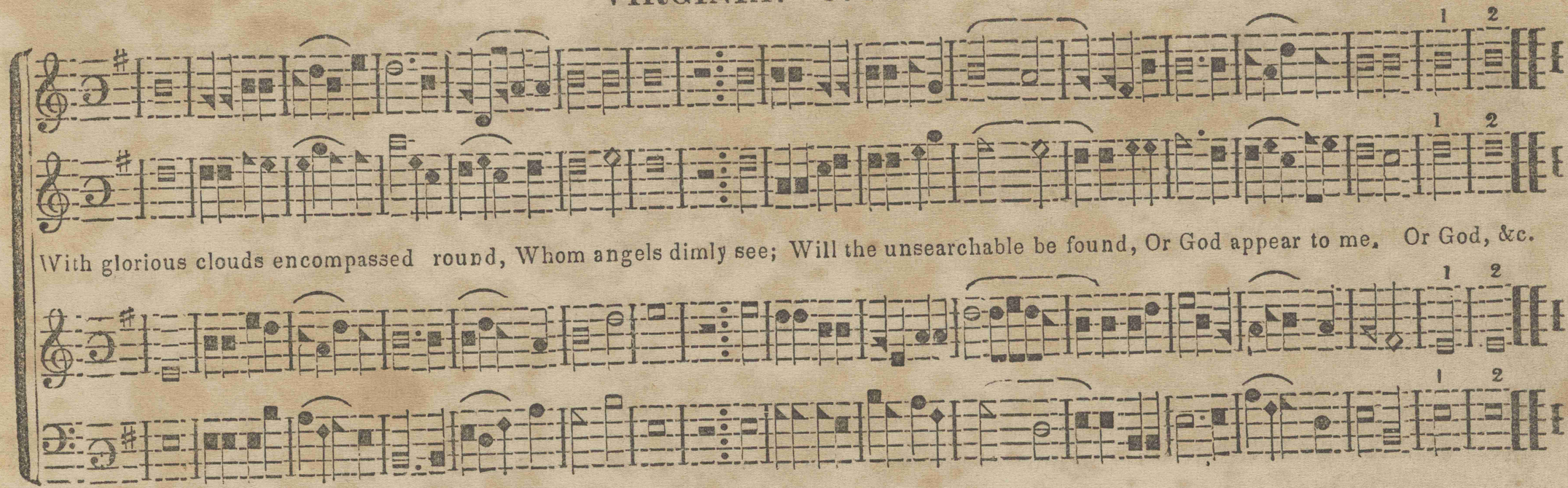
W. Beastall.



VENERATION. P. M.

A. W. Johnson.

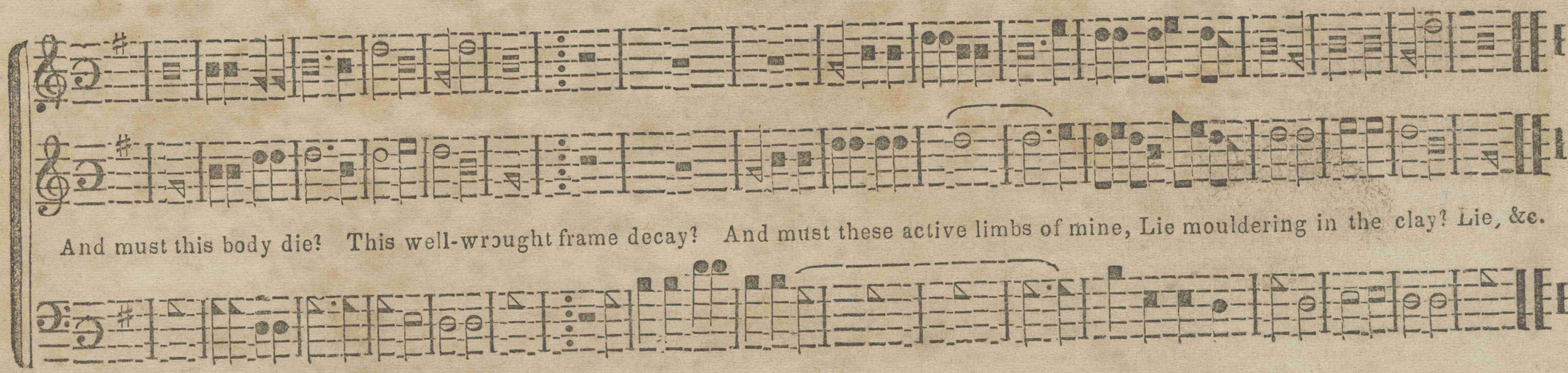




With glorious clouds encompassed round, Whom angels dimly see; Will the unsearchable be found, Or God appear to me. Or God, &c.

ALVIS. S. M.

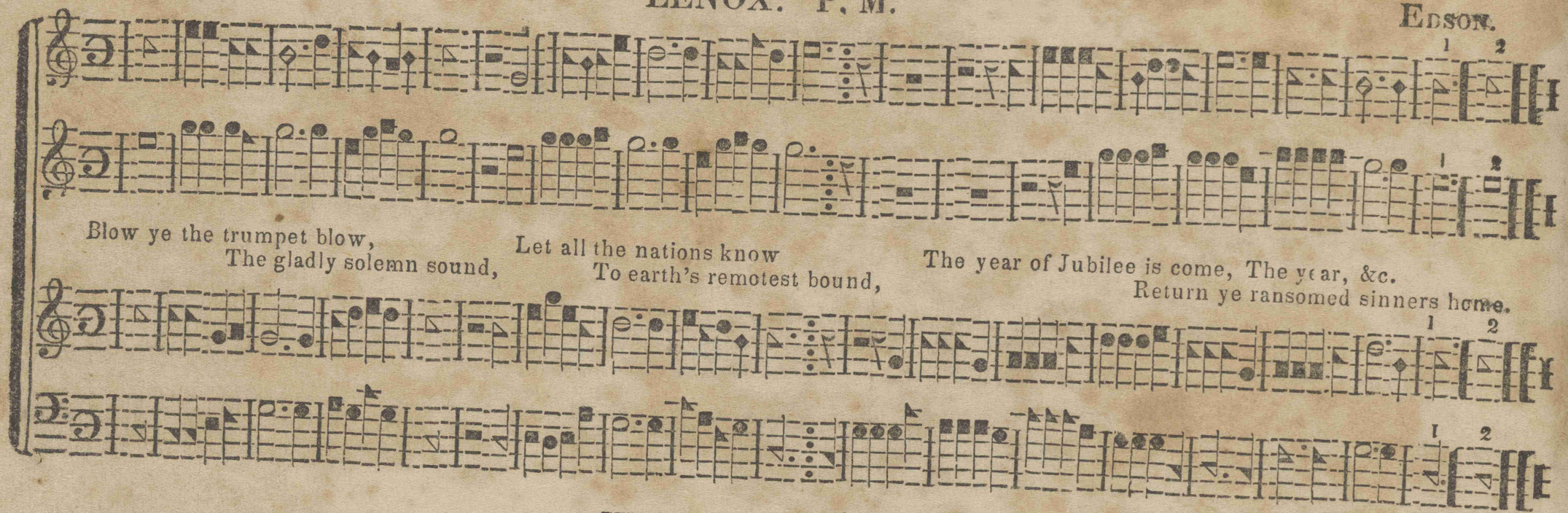
J. PARKS.



And must this body die? This well-wrought frame decay? And must these active limbs of mine, Lie mouldering in the clay? Lie, &c.

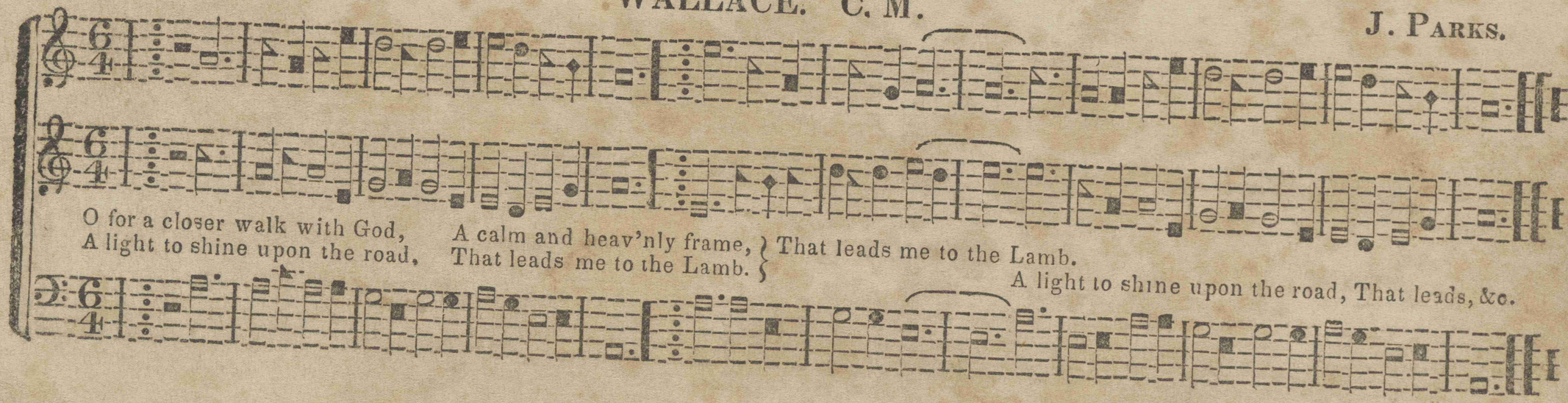
LENOX. P. M.

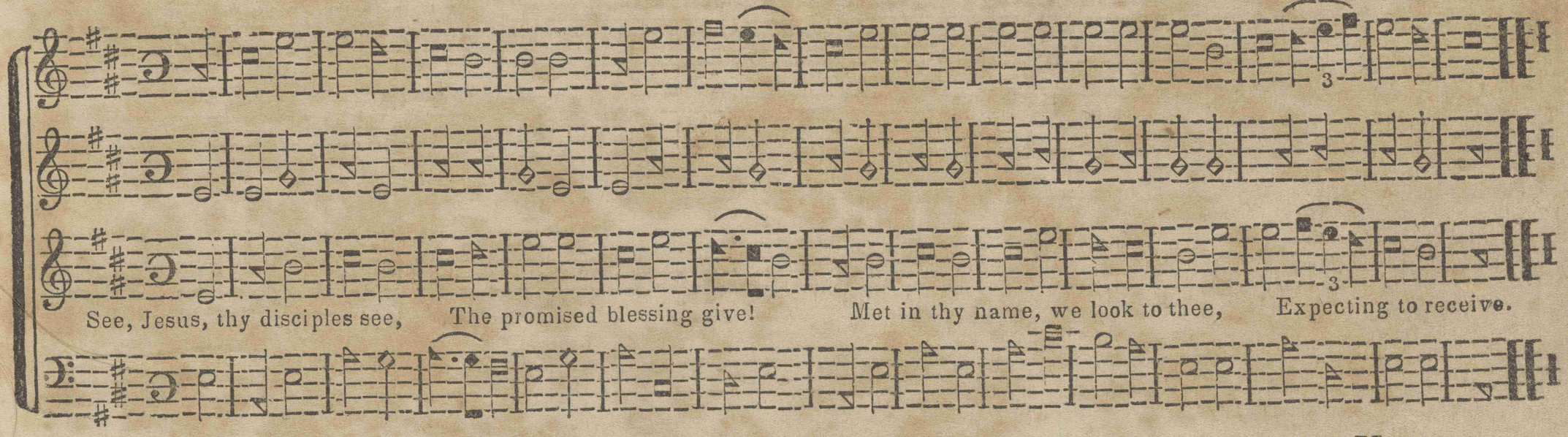
EDSON.



WALLACE. C. M.

J. PARKS.





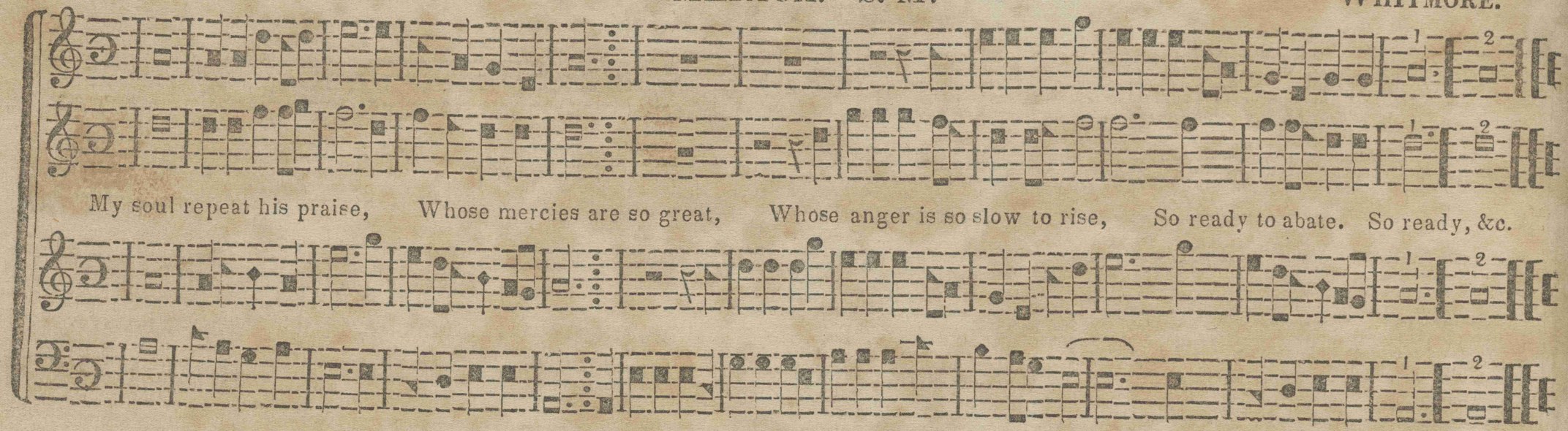
EDGWARE. C. M.

HOLYOKE.

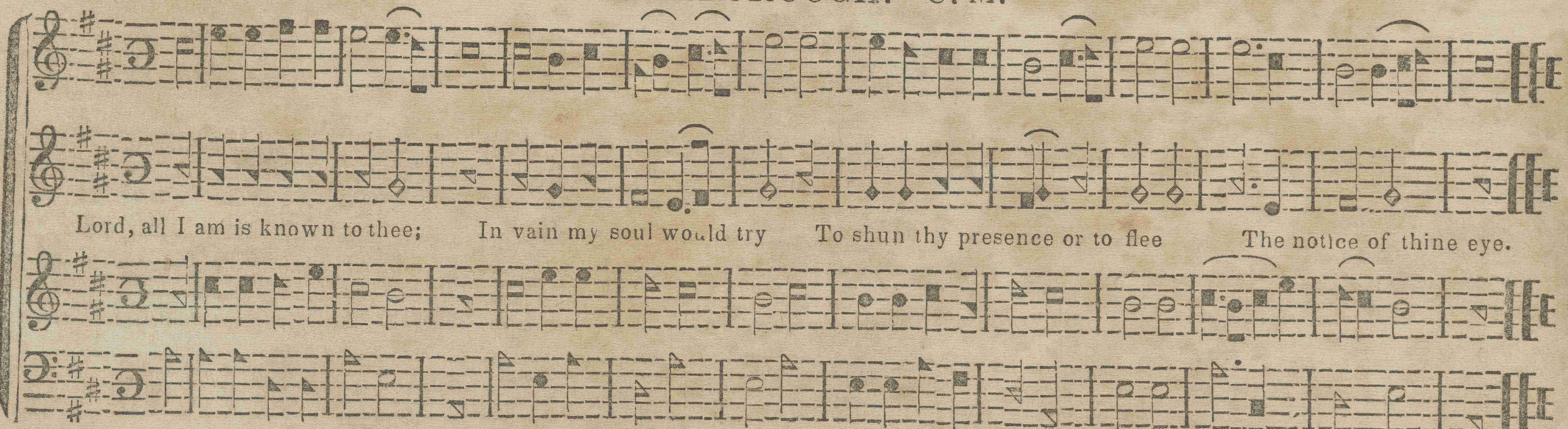


AMERICA. S. M.

WHITMORE.



PETERBOROUGH. C. M.



CONVERSION. C. M.



When God reveal'd his gracious name,
And chang'd my mournful state;
My rapture seem'd a pleasing dream,
The grace appear'd so great.

CHEERFUL HOPE. C. M.

A.W. Johnson.

Jesus I love thy charming name, :‖: :‖: 'Tis music to mine ear; Fain would I sound it out so loud That heav'n and earth should hear.

HANTS. S. M.



Lord, in the strength of grace, With a glad heart and free, Myself, my residue of days, I consecrate to thee, I consecrate to thee.



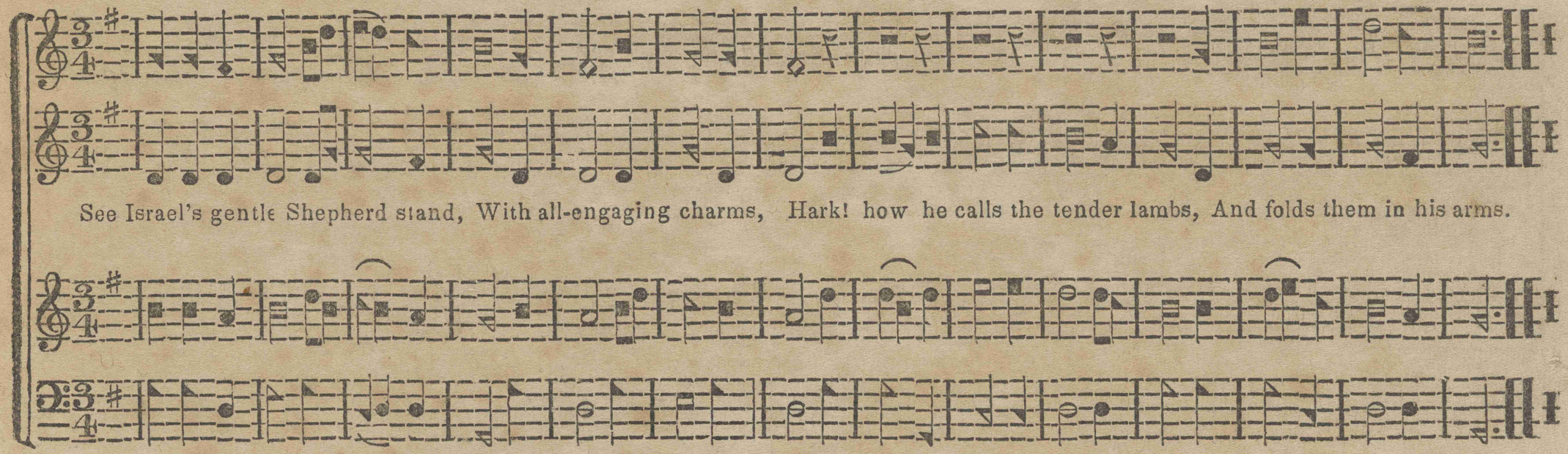
RICHMOND. C. M.

A. W. Johnson.



Come humble sinner in whose breast A thousand tho'ts revolve; Come with your guilt and sin oppressed, And make this last resolve.

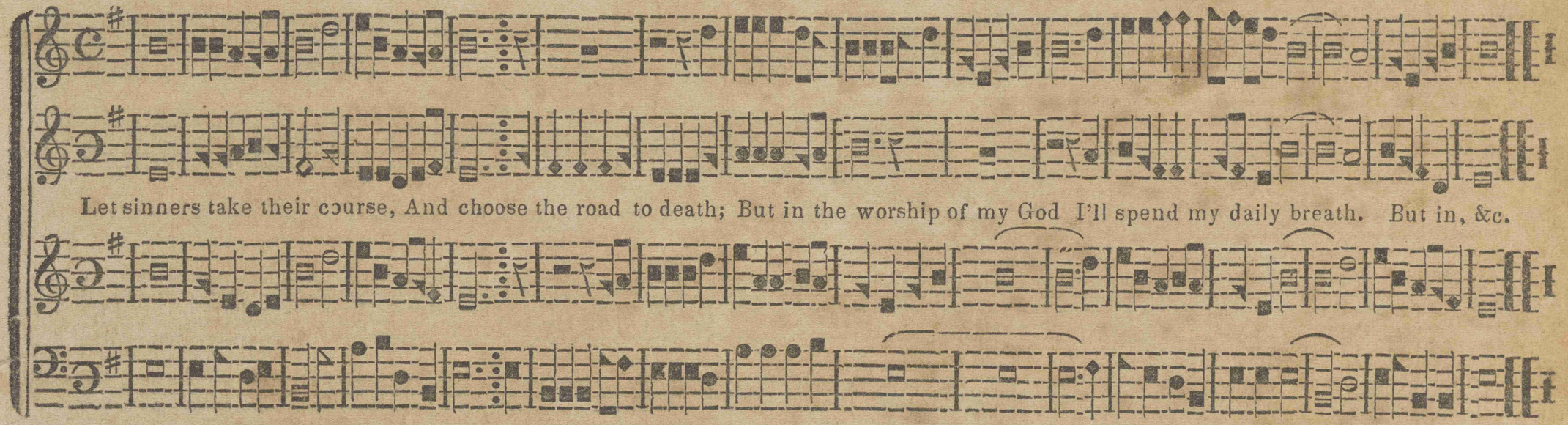




LAGRANGE. 7's. A. M. Scott.

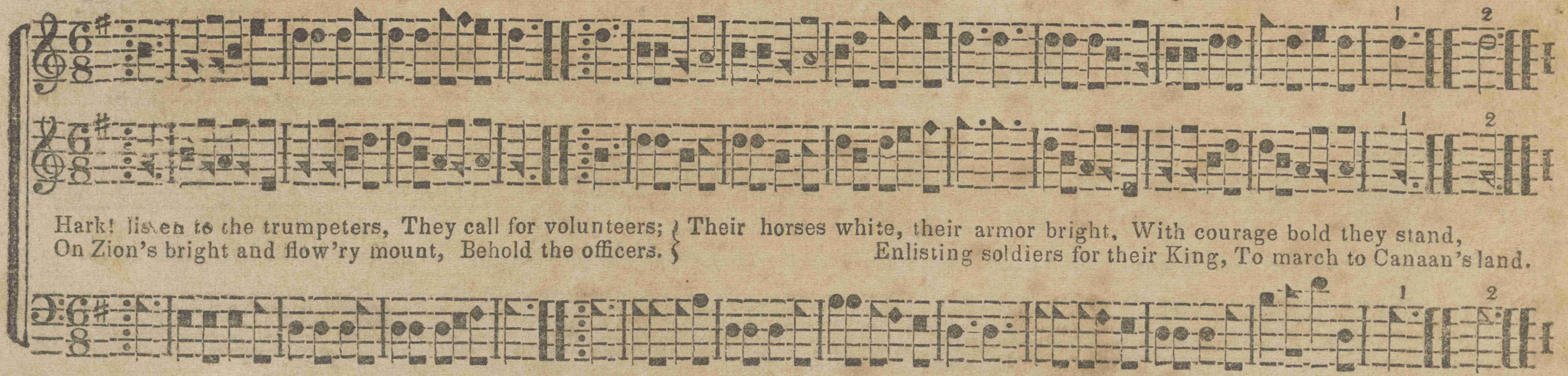


FLORIDA. S. M.



THE CHRISTIAN SOLDIER. C. M.

MOORE.



DACAPO.



GALLATIN. C. M.

A. W. JOHNSON.

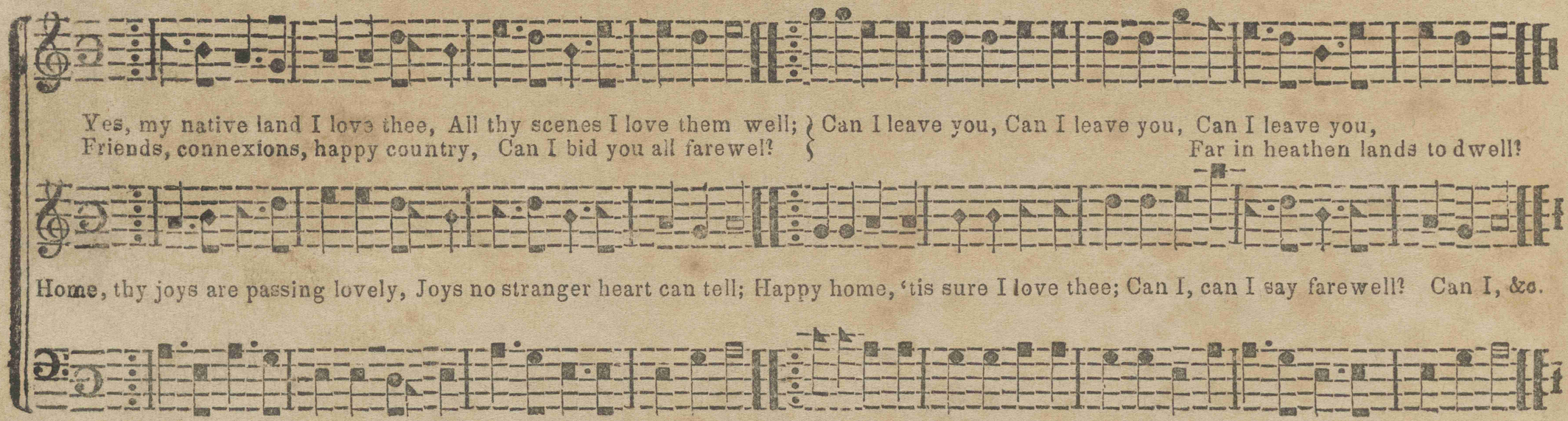


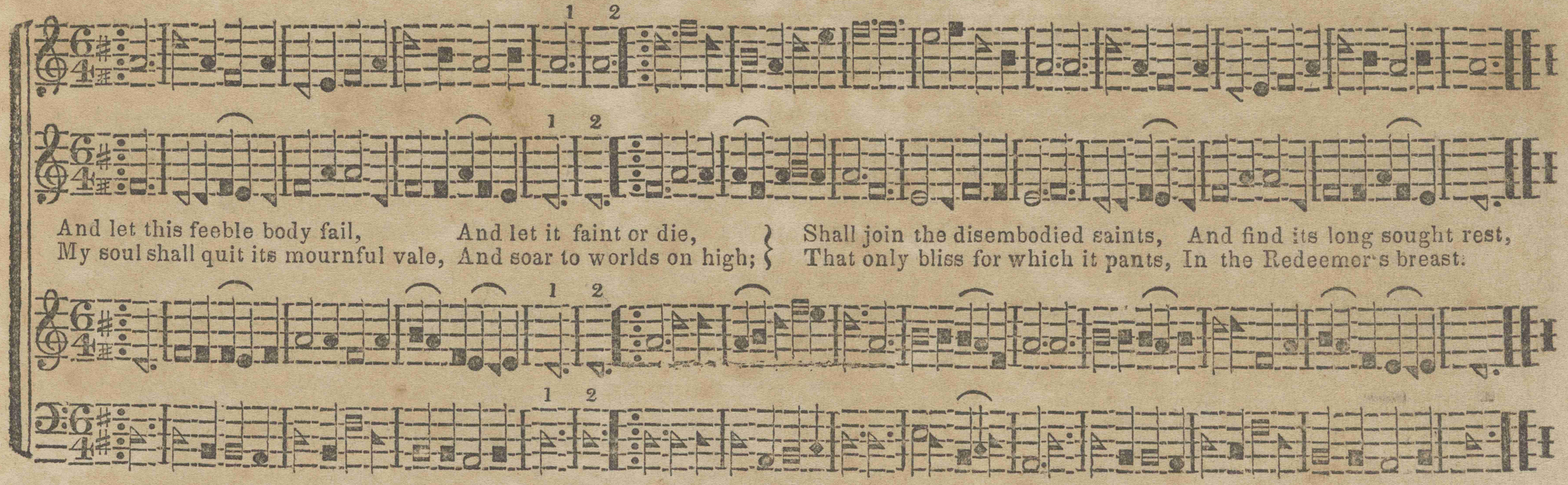
MARYSVILLE. L. M.



FAREWELL. P. M.

J. Parks.





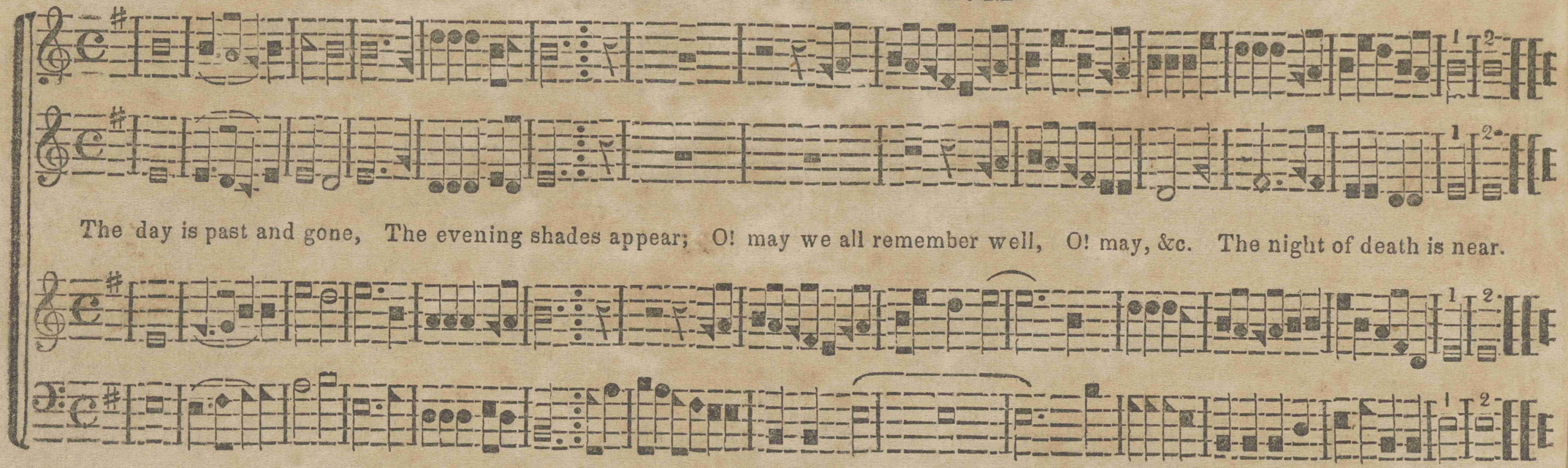
And let this feeble body fail, And let it faint or die, } Shall join the disembodied saints, And find its long sought rest,
My soul shall quit its mournful vale, And soar to worlds on high; } That only bliss for which it pants, In the Redeemer's breast.

NEW HUNDRED. L. M.

A. W. JOHNSON.

Great God indulge my humble claim, The glories that compose thy name,
Be thou my hope, my joy, my rest; Stand all engaged to make me blest.

EVENING SHADE. S. M.



The day is past and gone, The evening shades appear; O! may we all remember well, O! may, &c. The night of death is near.

SOLEMNITY. C. M.



How happy every child of grace, Who knows his sins forgiv'n, | A country far from mortal sight, Yet, O! by faith I see,
This earth, he cries, is not my place, I seek my place in heav'n: | The land of rest, the saint's delight, The heav'n prepared for me.



E

DISMISSION. P. M. A. W. JOHNSON.

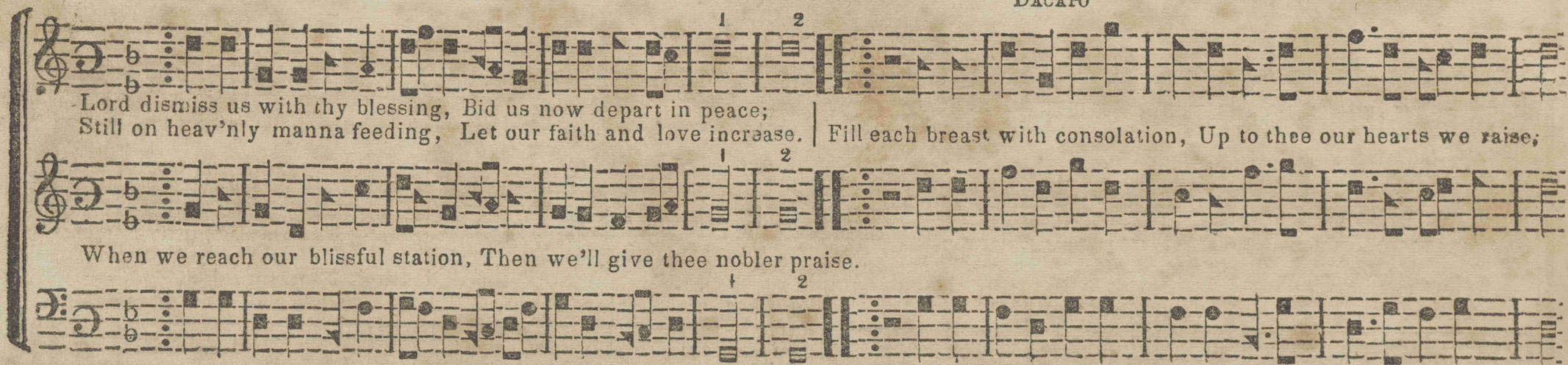


TENNESSEE. P, M.



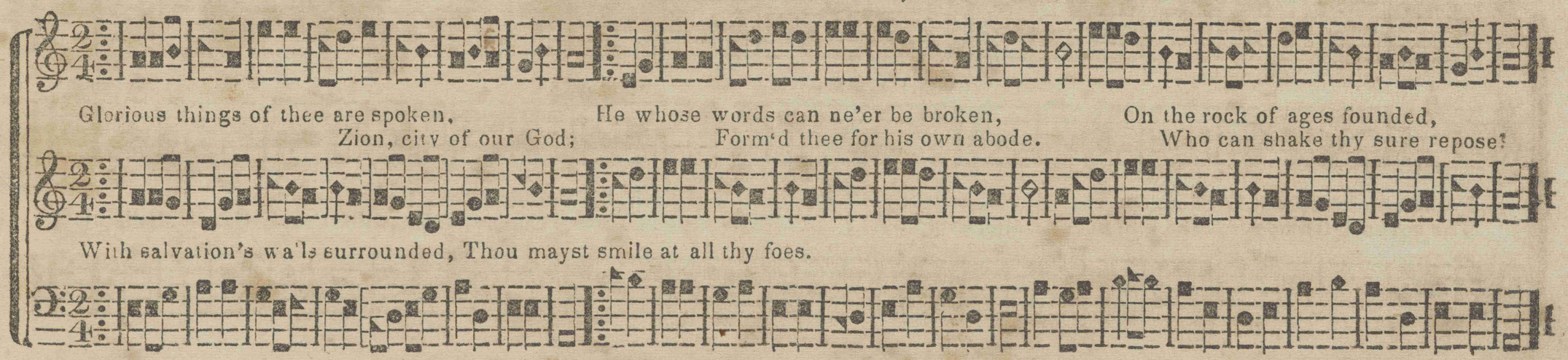
SEPARATION. P. M.

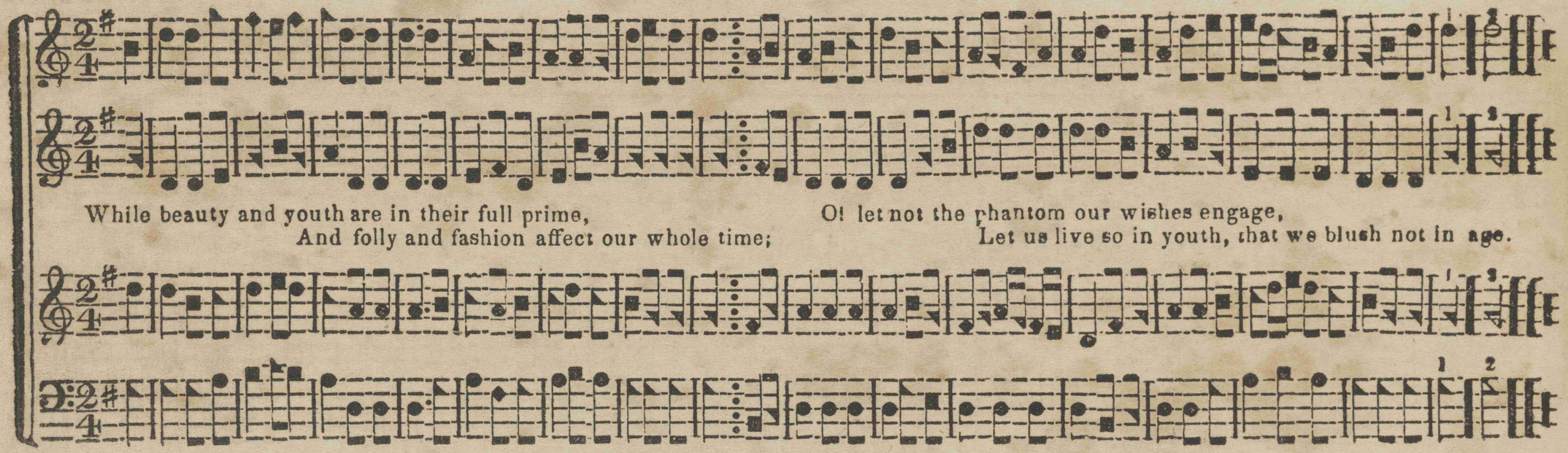
A. W. Johnson.





JEFFERSON. 8s, 7s.





HALLELUJAH. L. M.

HARRISON.



DACAPO.

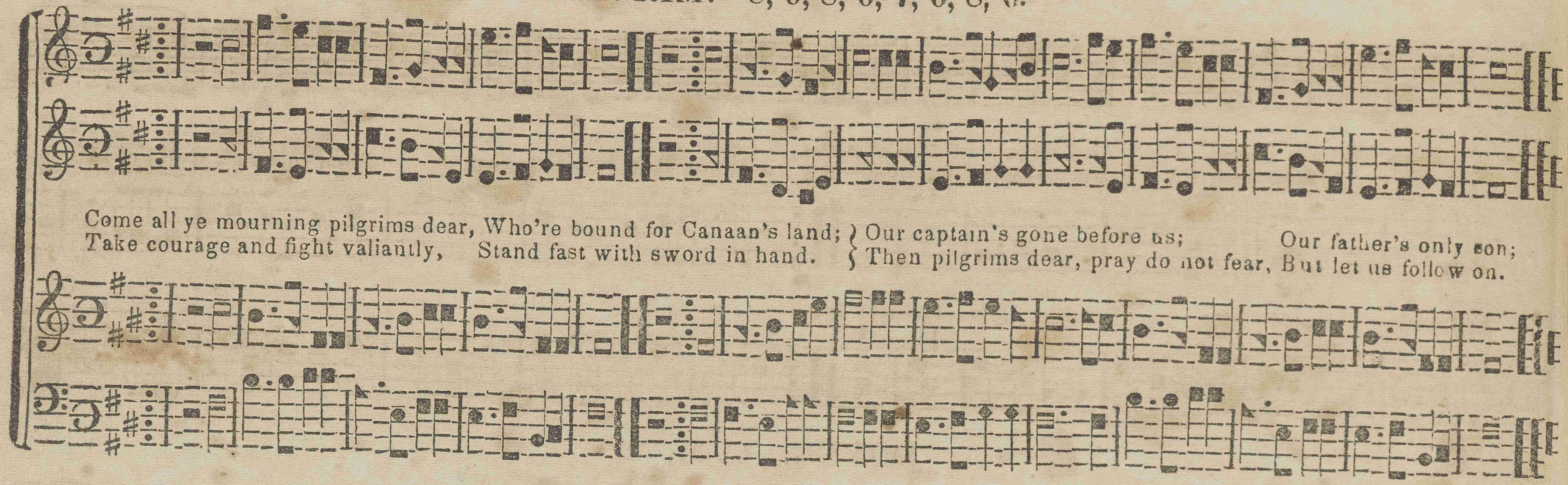


DOVER. C. M,

DACAPO

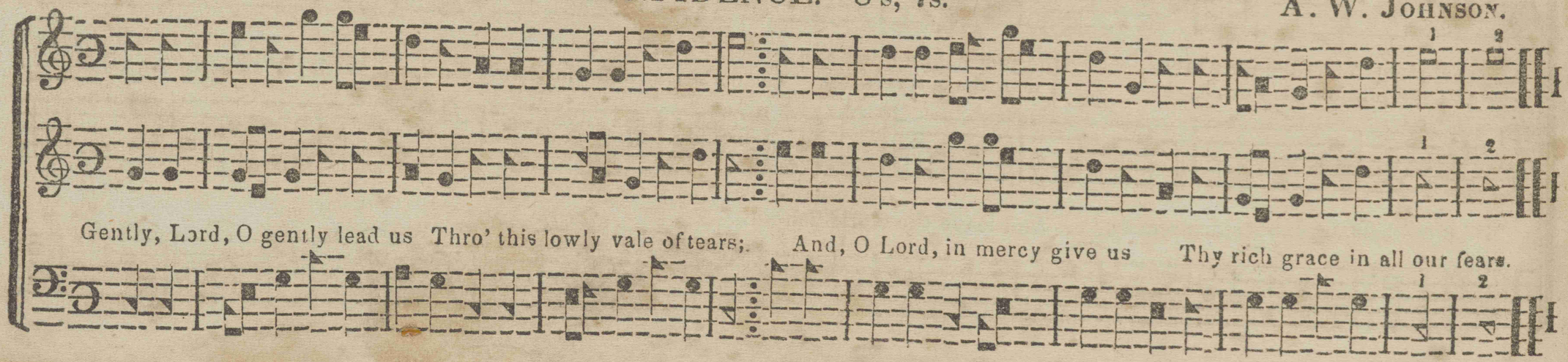


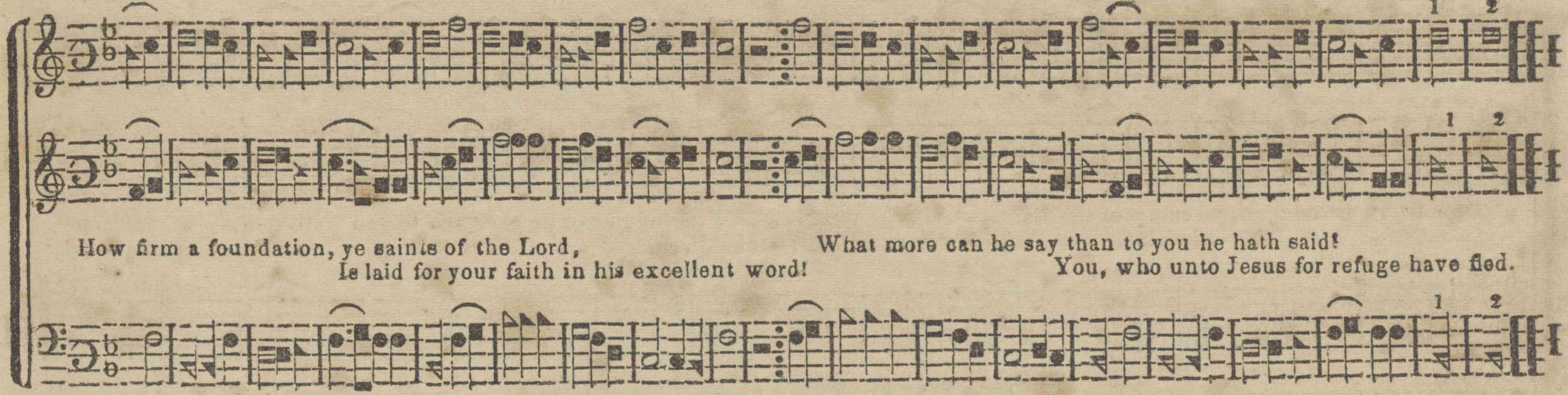
PILGRIM. 8, 6, 8, 6, 7, 6, 8, 6.



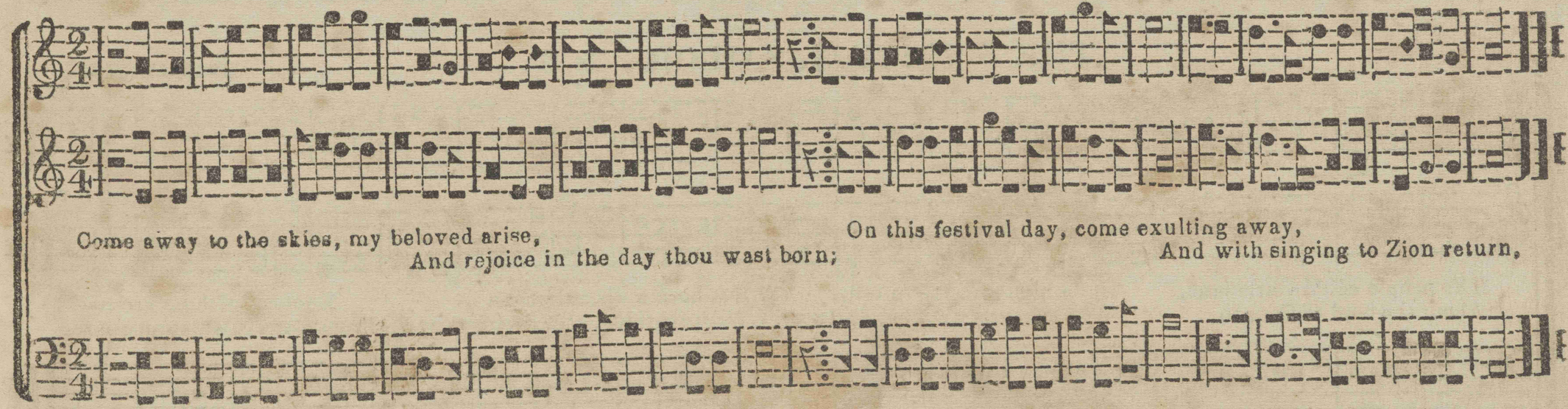
CONFIDENCE. 8's, 7s.

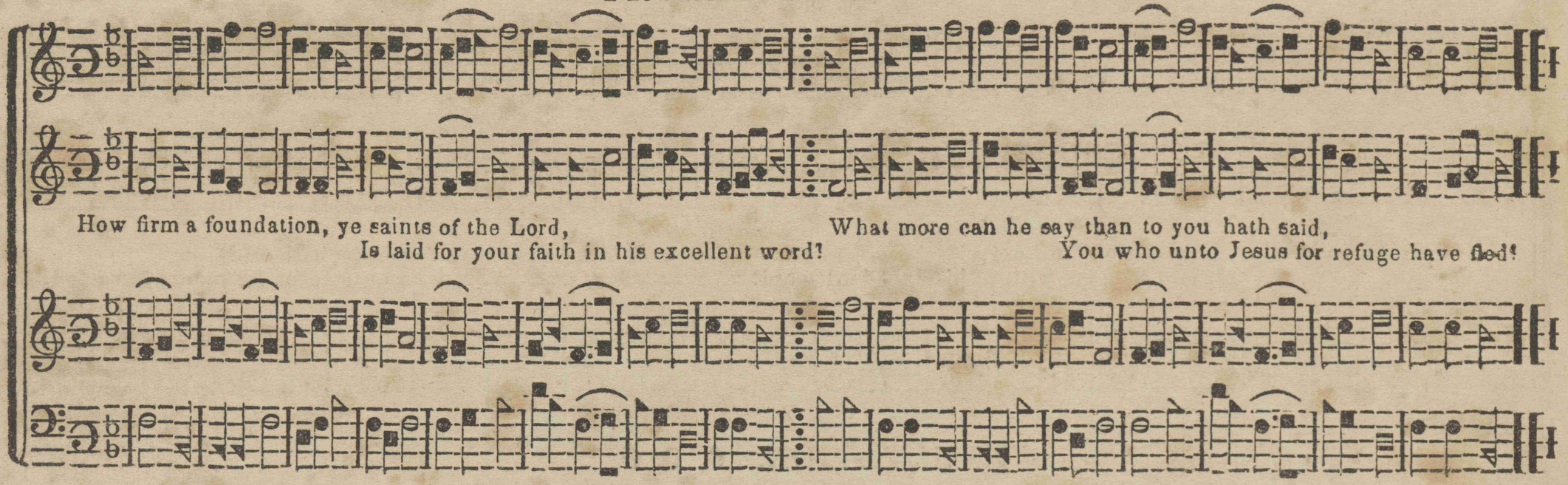
A. W. Johnson.





EXULTATION. 6, 6, 9.



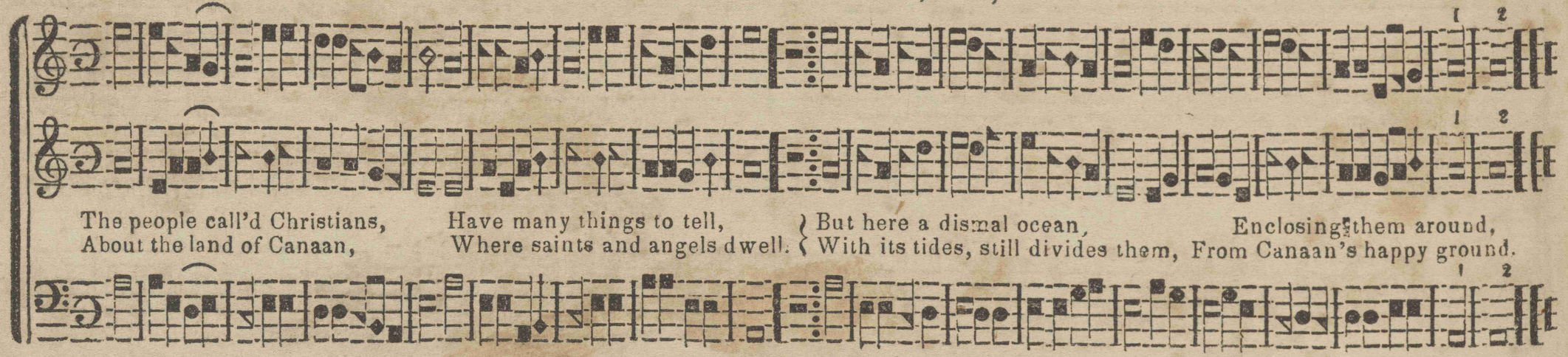


How firm a foundation, ye saints of the Lord,
Is laid for your faith in his excellent word!

What more can he say than to you hath said,
You who unto Jesus for refuge have fled!

THE SPIRITUAL SAILOR, 7s, 6s.

NEIGHBORS.



The people call'd Christians,
About the land of Canaan,

Have many things to tell,
Where saints and angels dwell.

But here a dismal ocean,
With its tides, still divides them,

Enclosing them around,
From Canaan's happy ground.

PART II.

CONTAINING

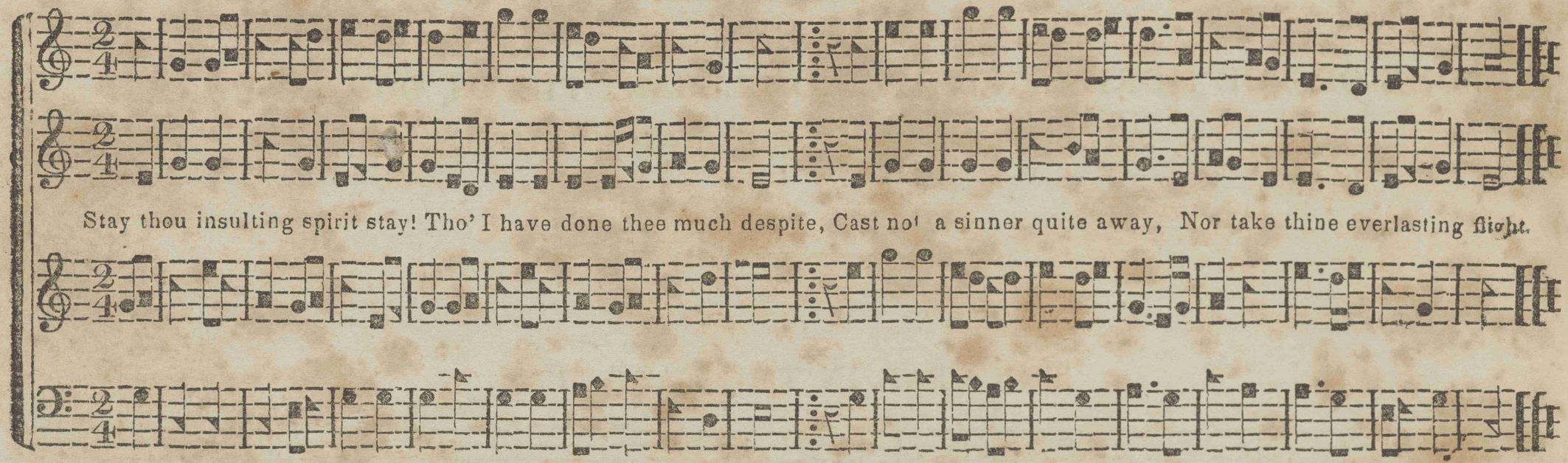
SOME OF THE MORE LENGTHY AND ELEGANT PIECES, COMMONLY USED AT CONCERTS OR SINGING SOCIETIES.

THE STAR IN THE EAST. P. M.

DACAPO



THE HUMBLE PENITENT. L. M.



Stay thou insulting spirit stay! Tho' I have done thee much despite, Cast not a sinner quite away, Nor take thine everlasting flight.

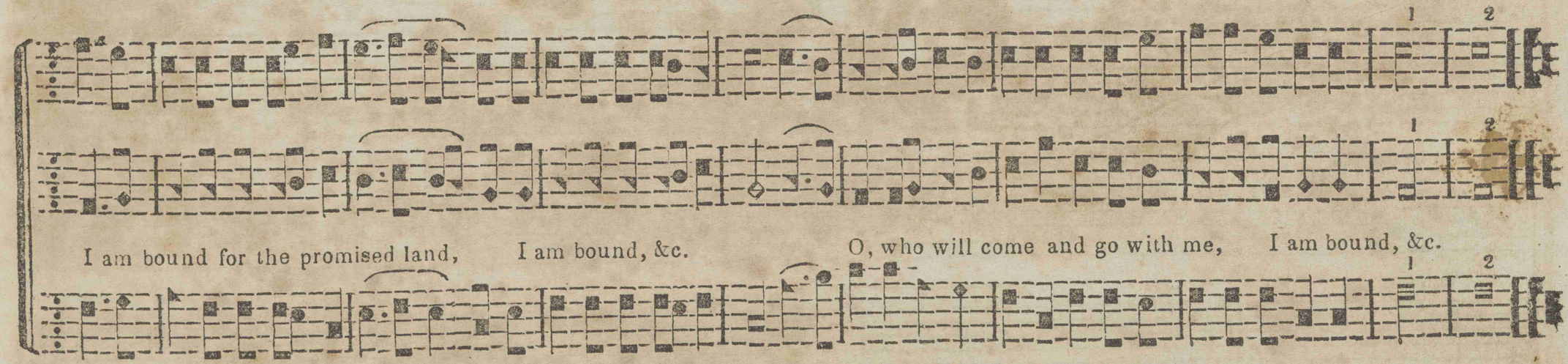
REFUGE. 11s.

A. W. Johnson.

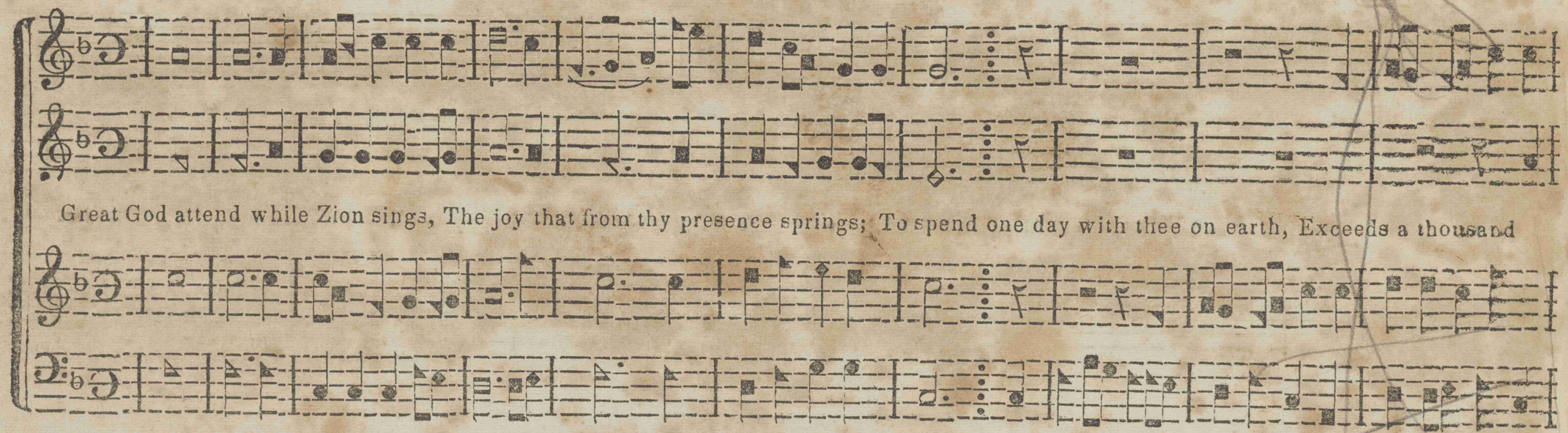


O Jesus, my Savior, I know thou art mine,
For thee all the pleasures of earth I resign,
Thou art my rich treasure, my joy and my love,
Nought richer possess'd by the angels above.


On Jordan's stormy banks I stand, And cast a wishful eye To Canaan's fair and happy land, Where my possessions lie.


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

BALLSTOWN. L. M.



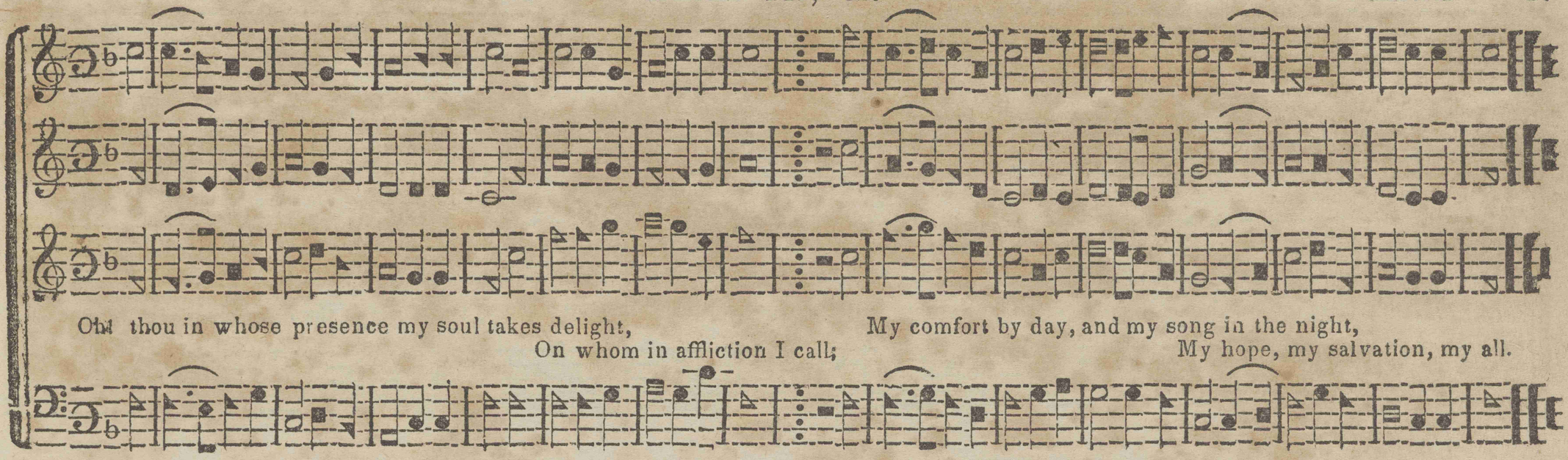
SALUTATION. 7, 6, 8, 7, 7, 6, 7, 6.



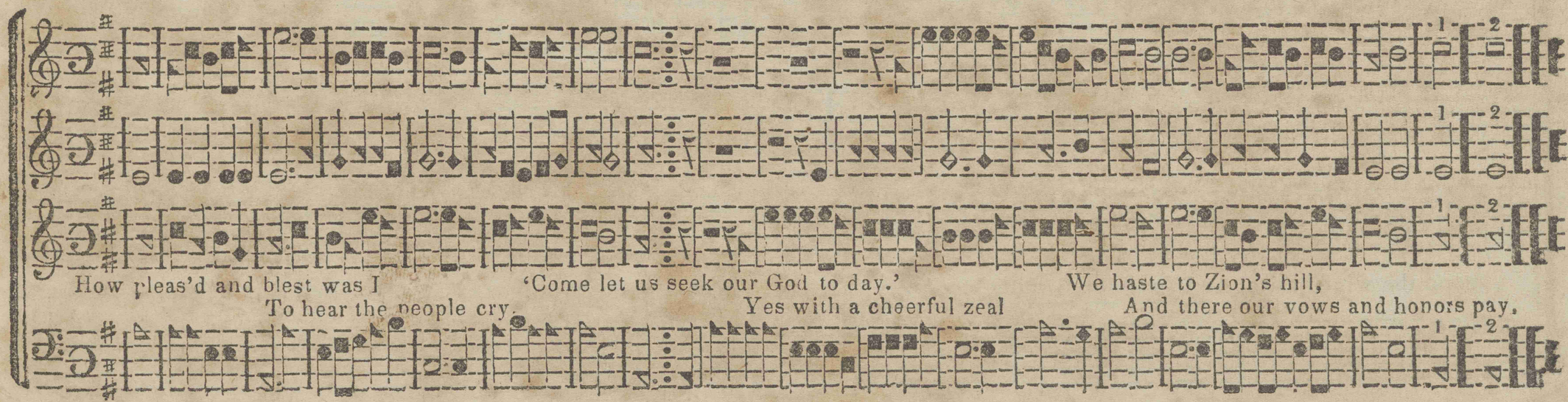
THE SOLDIER'S RETURN. C. M.

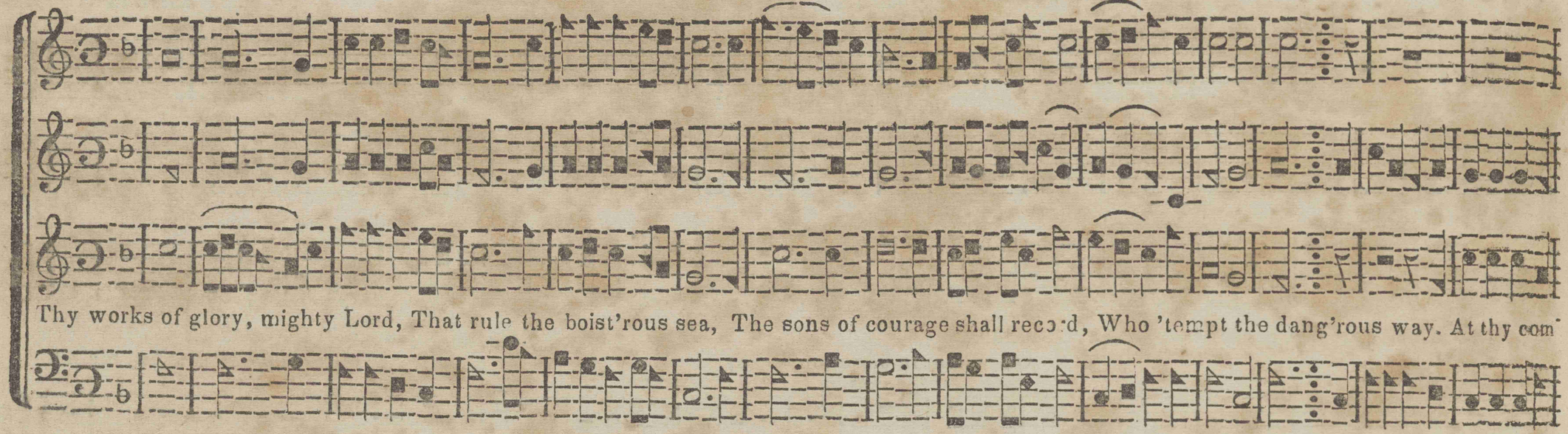






AMITY. P. M. or 6's or 8's.

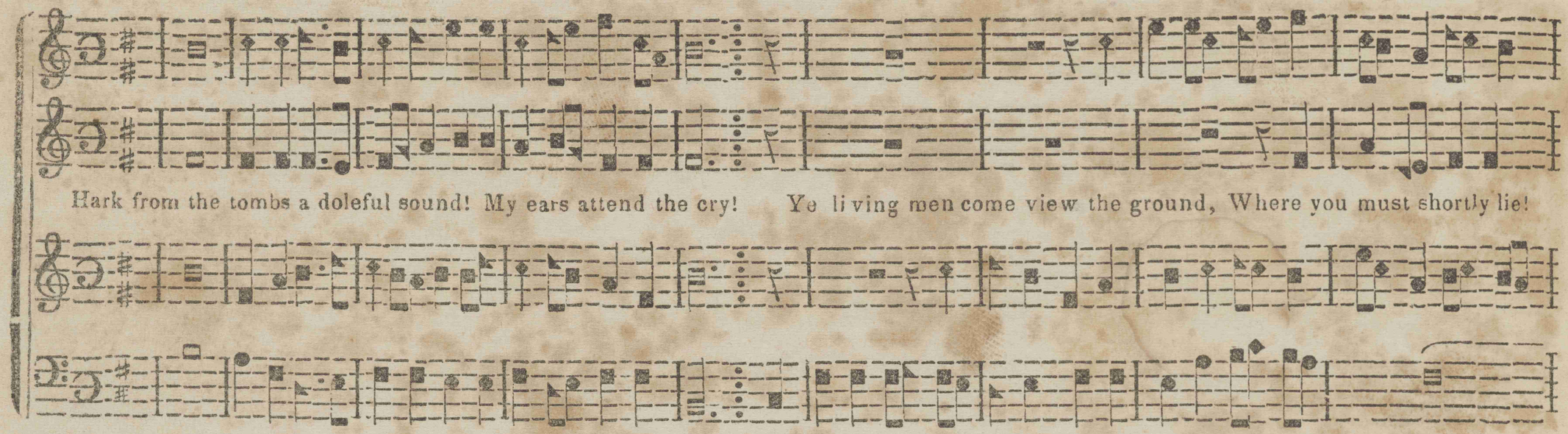


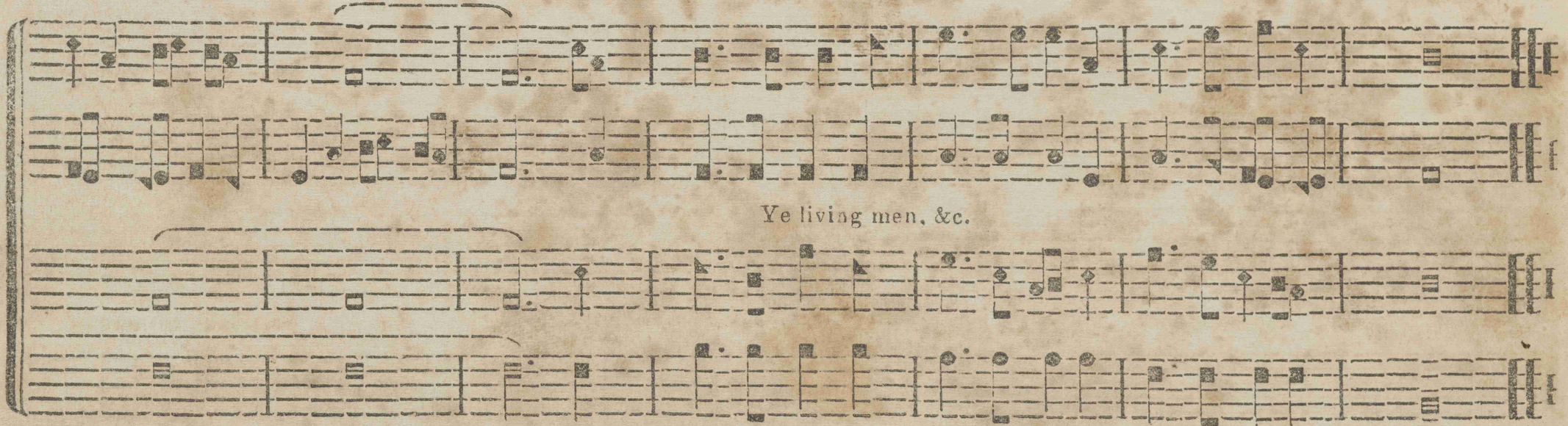

Thy works of glory, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who 'tempt the dang'rous way. At thy com
mand the winds arise, And swell the flowing waves.
The men astonished mount the skies, And sink in gaping graves.

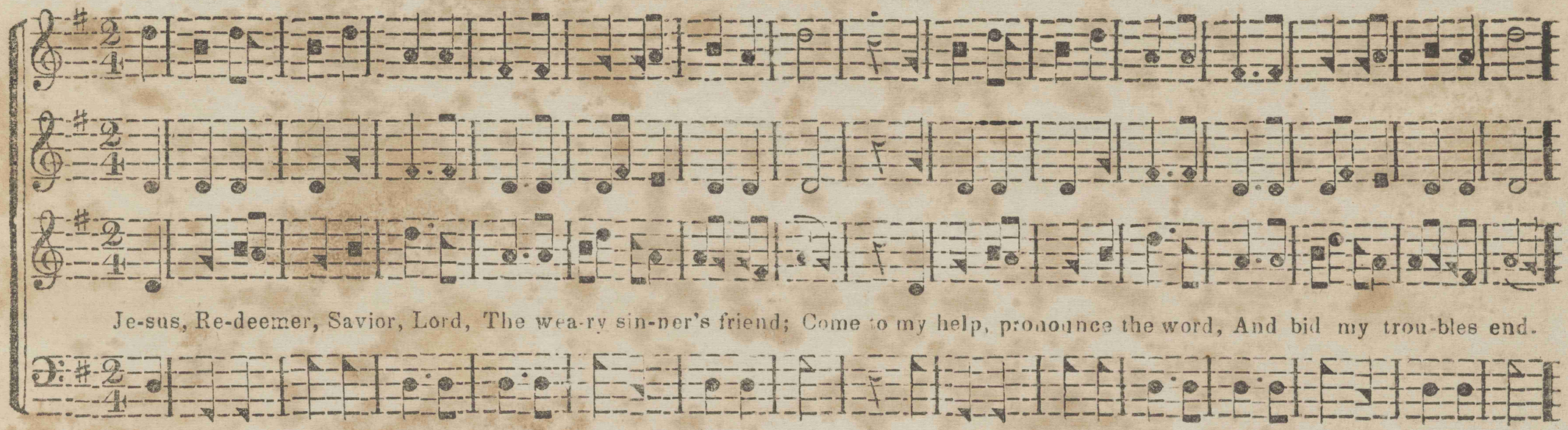

Awak'd by Sinai's awful sound, My soul in guilt and thrall I found, My soul, &c. And knew not where to go; O'erwhelm'd in sin, with


anguish slain, The sinner must be born again, The sinner, &c. Or sink to endles wo

NEW DURHAM. C. M.





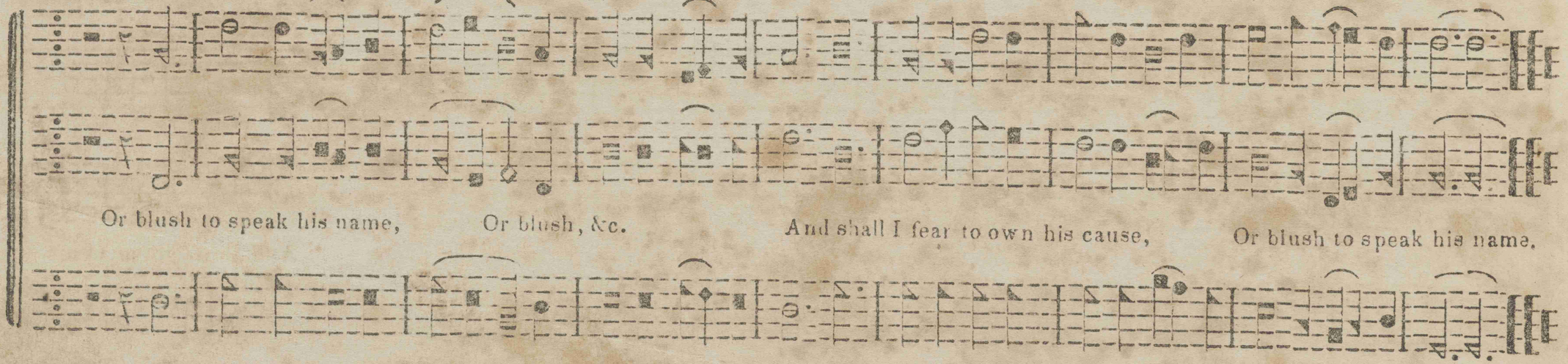

Je-sus, Re-deemer, Savior, Lord, The wea-ry sin-ner's friend; Come to my help, pronounce the word, And bid my trou-bles end.

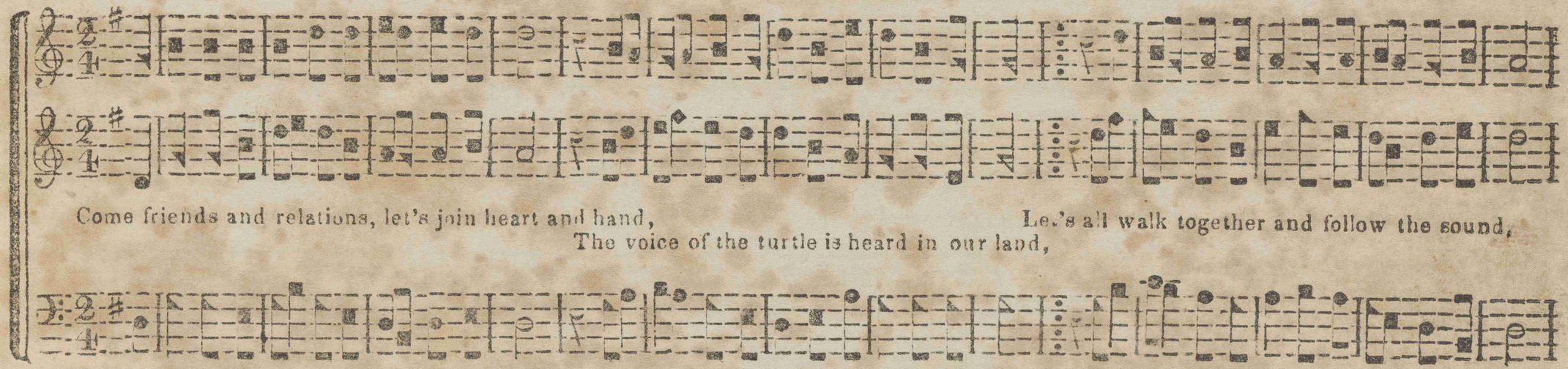

Deliv'rance to my soul proclaim, And life and liberty; Send forth the virtue of thy name, And Jesus prove to me.

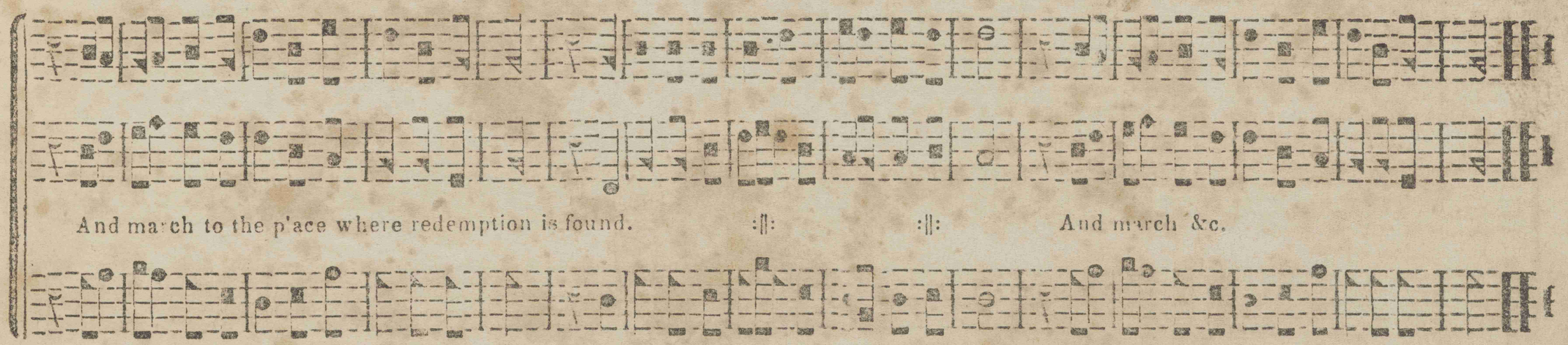
NEW LIBERTY. C. M.

A. C. Clark.



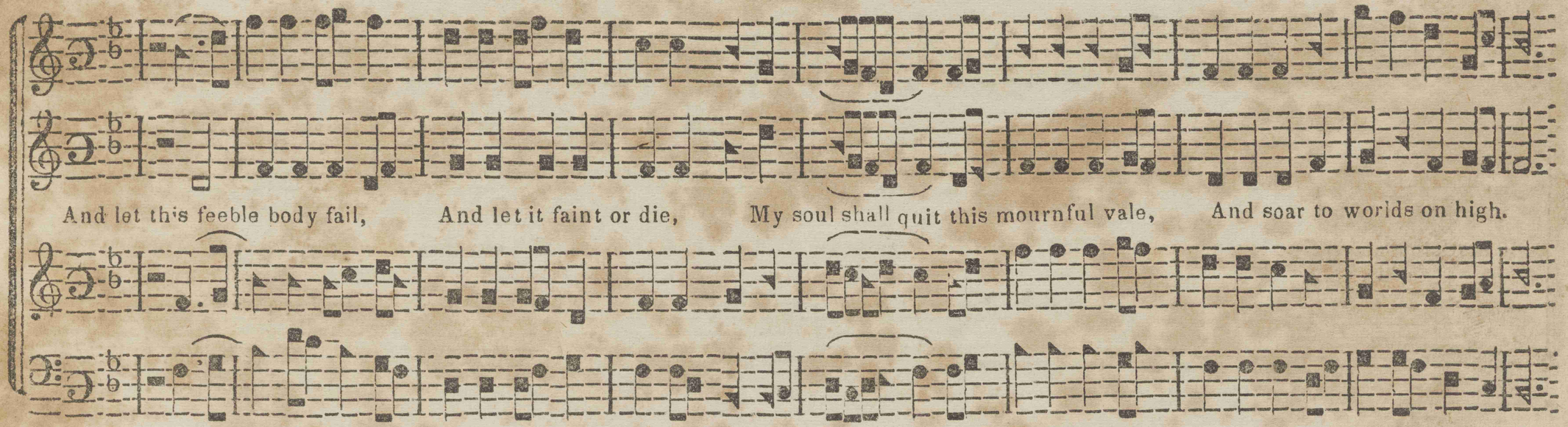


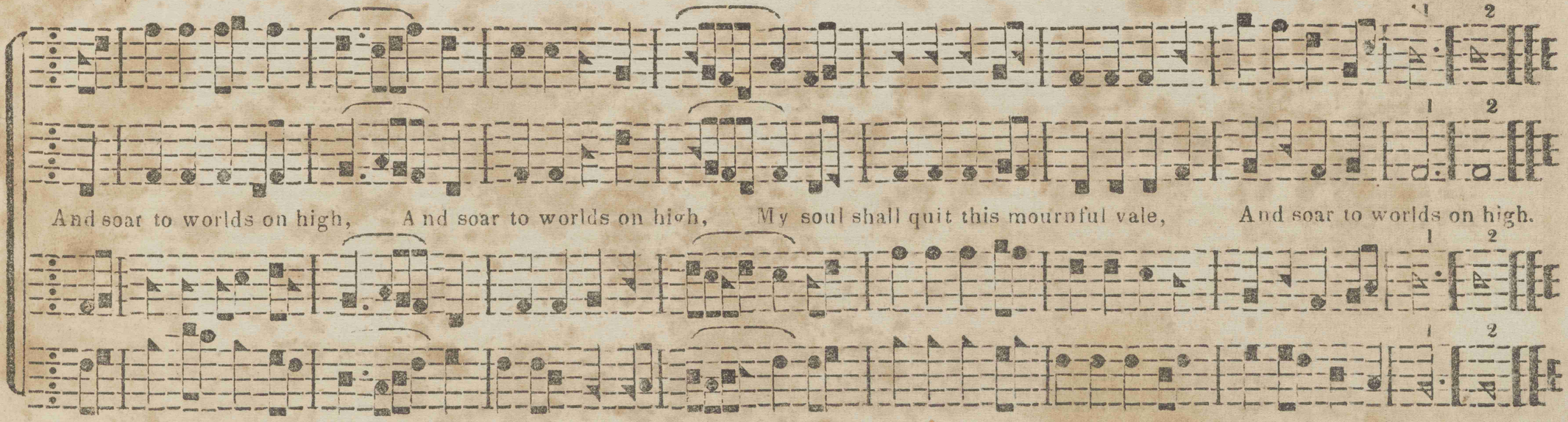

Come friends and relations, let's join heart and hand,
Le.'s all walk together and follow the sound,
The voice of the turtle is heard in our land,


And ma:ch to the p'ace where redemption is found. :‖: :‖: And march &c.

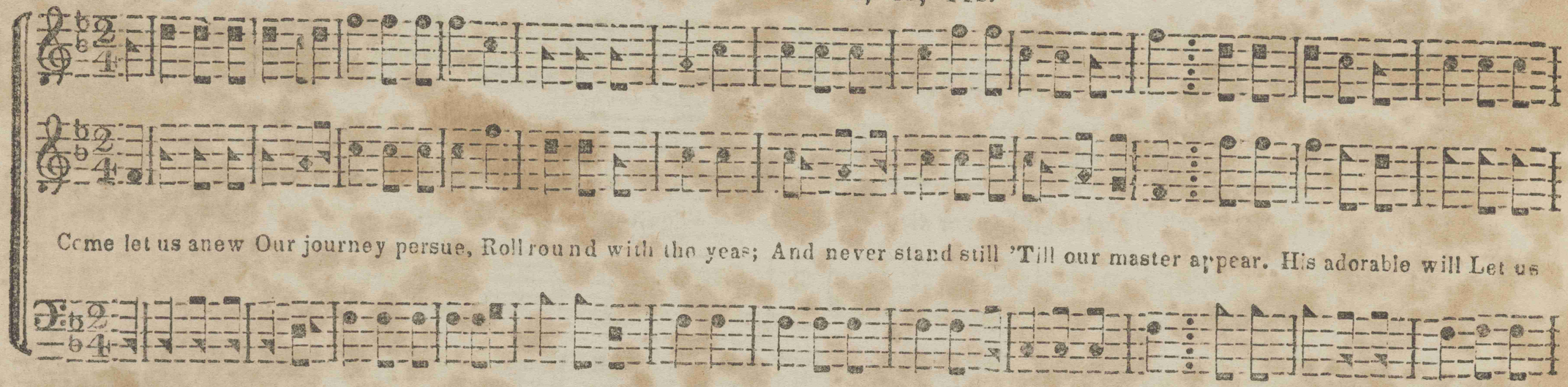
SHEBURNE. C. M.


While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.
And glory, &c.
The angel of the Lord, &c.

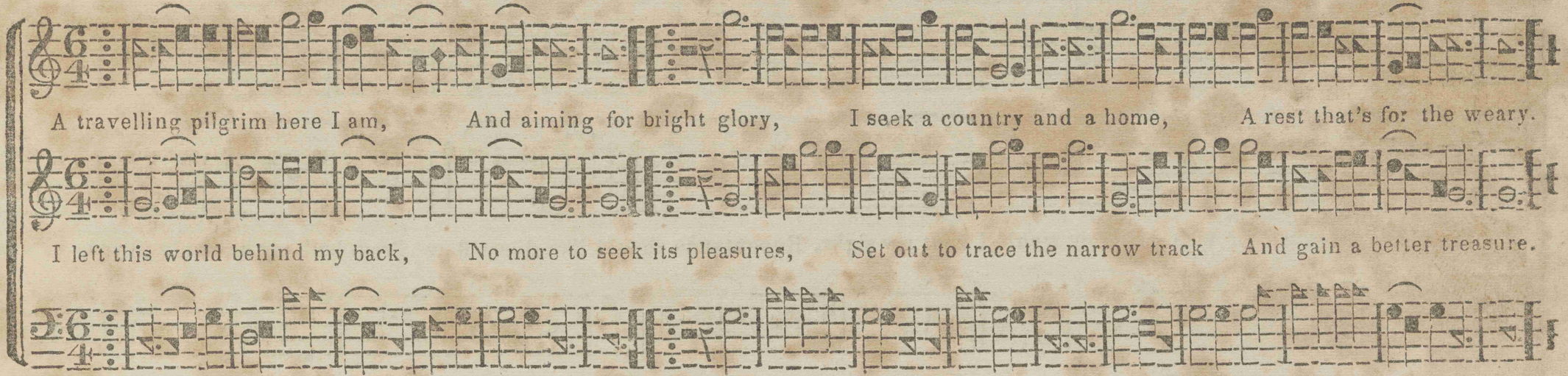

And let this feeble body fail, And let it faint or die, My soul shall quit this mournful vale, And soar to worlds on high.


And soar to worlds on high, And soar to worlds on high, My soul shall quit this mournful vale, And soar to worlds on high.

OXFORD. 5s, 6s, 11s.

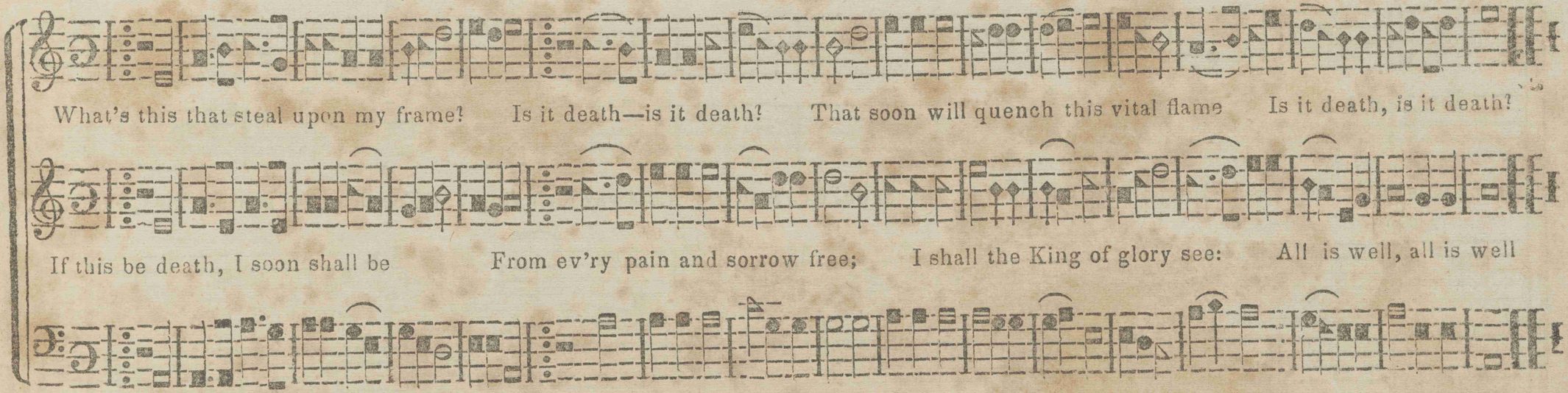


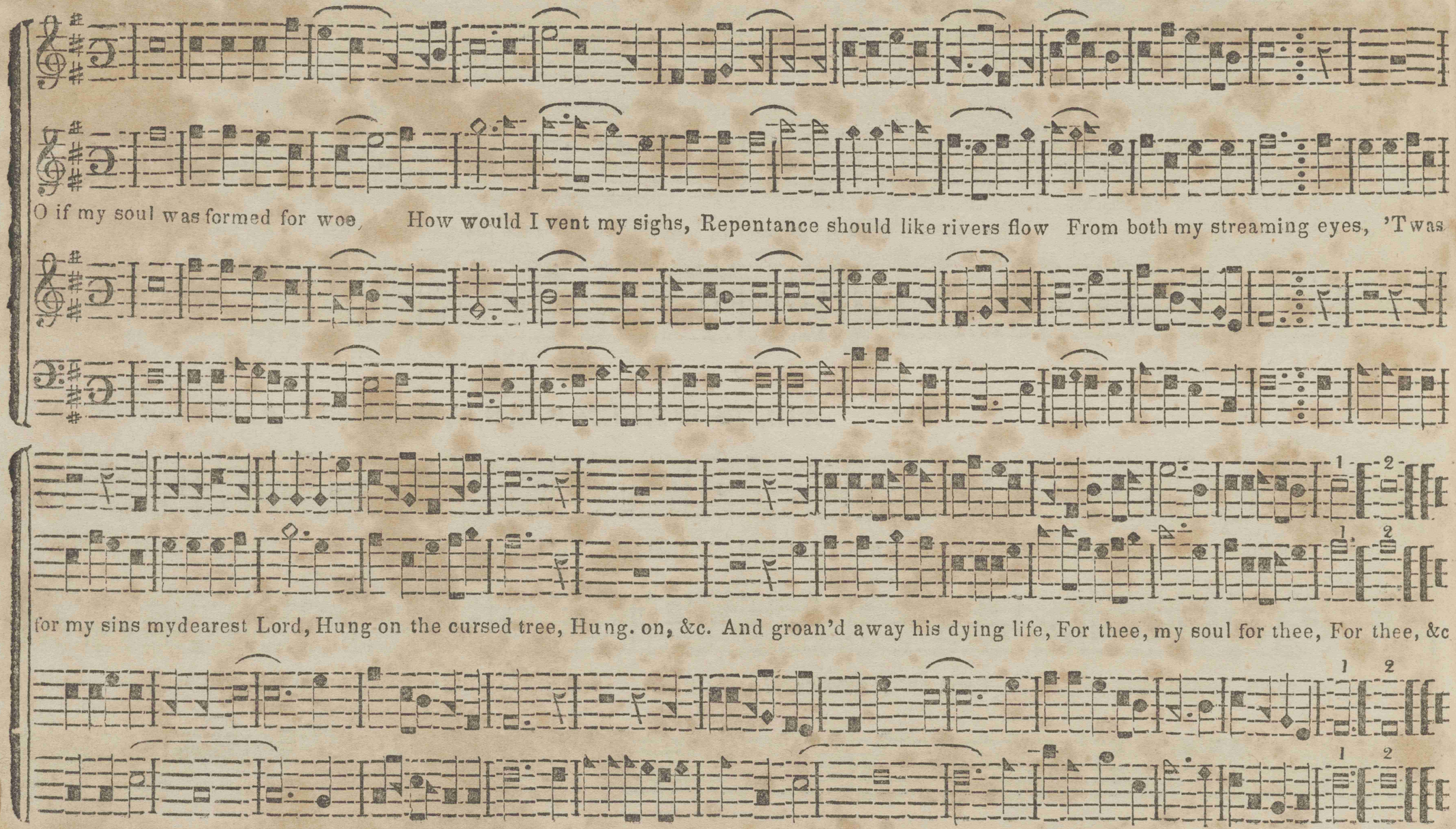
THE TRAVELING PILGRIM. 8s. 7s. A. W. JOHNSON.



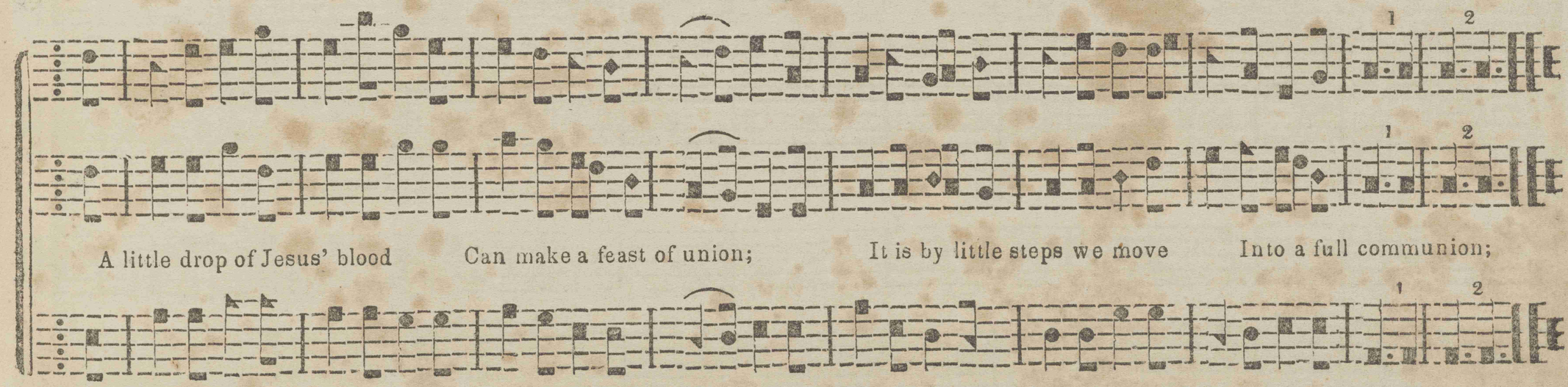
H

ALL IS WELL. 8, 6, 8, 6, 8, 8, 8, 6, A. W. JOHNSON.



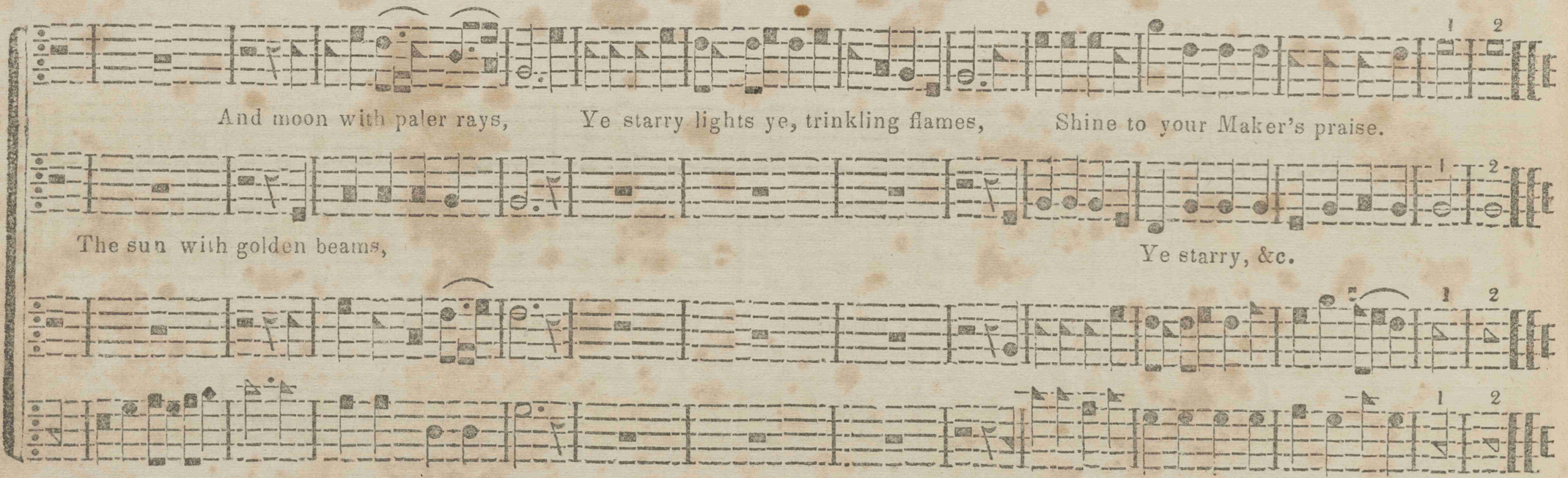

O if my soul was formed for woe, How would I vent my sighs, Repentance should like rivers flow From both my streaming eyes, 'Twas
for my sins mydearest Lord, Hung on the cursed tree, Hung. on, &c. And groan'd away his dying life, For thee, my soul for thee, For thee, &c

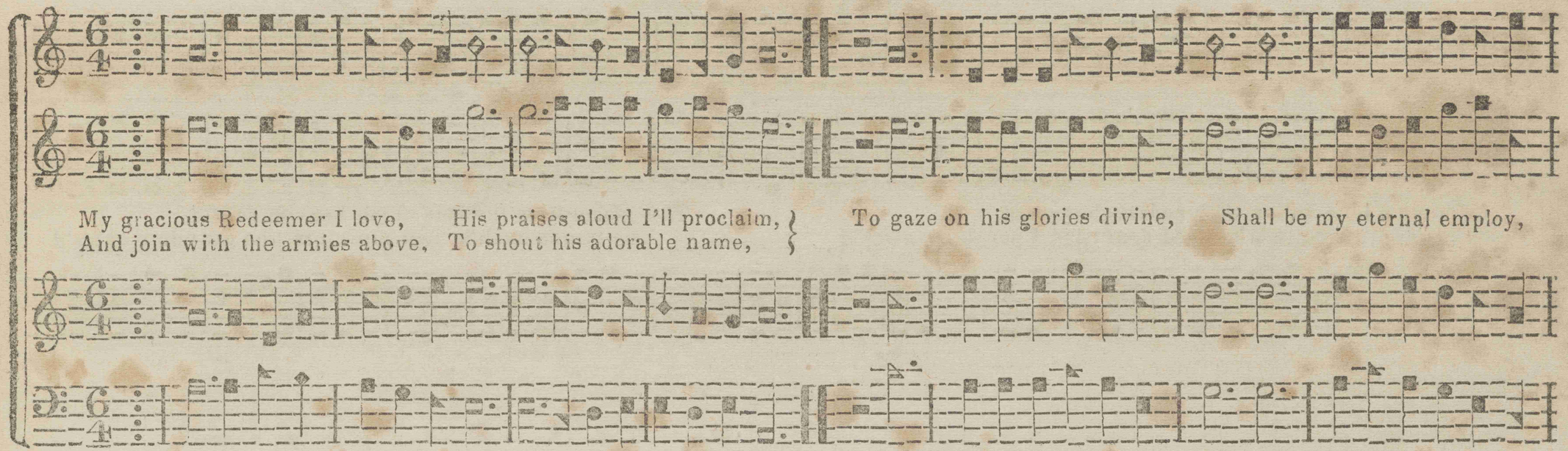

Come little children, now away Partake a little morsel, For little songs and little ways Adorned a great Apostle.


1 2
1 2
A little drop of Jesus' blood Can make a feast of union; It is by little steps we move Into a full communion;
1 2

NEWBURGH. S. M. Ps. 148. Watts, MANSOR

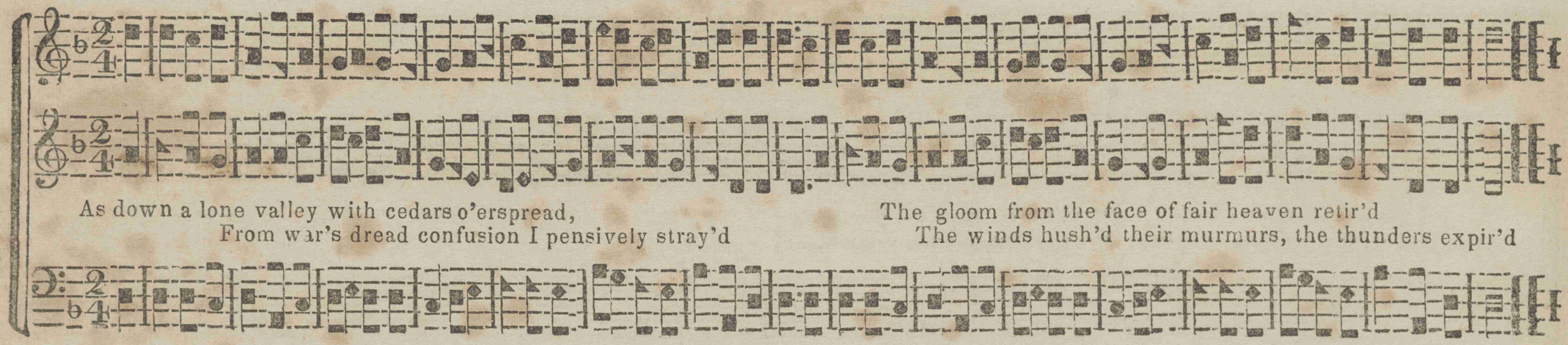


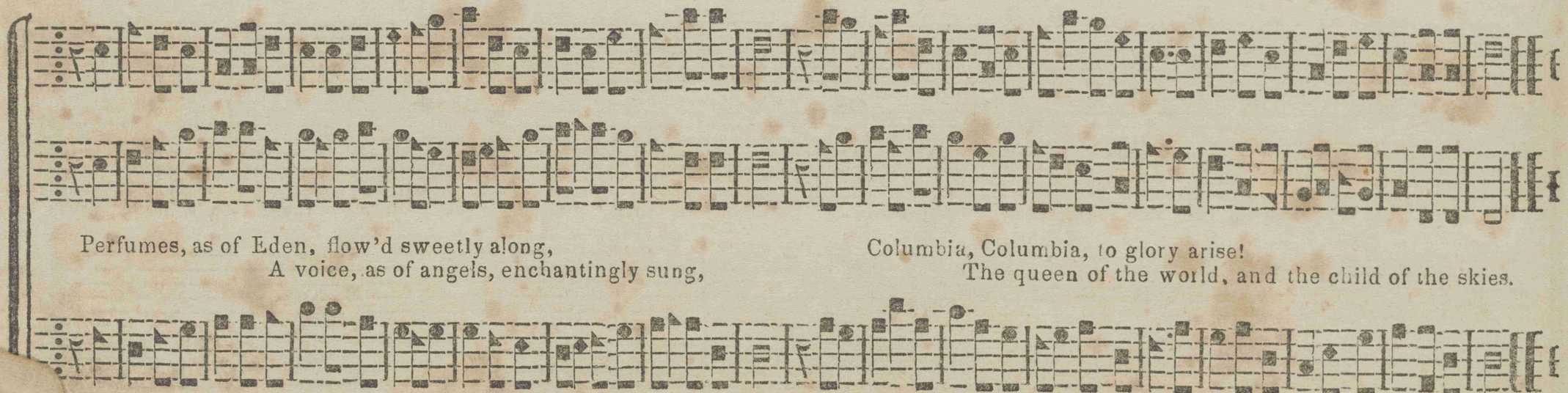


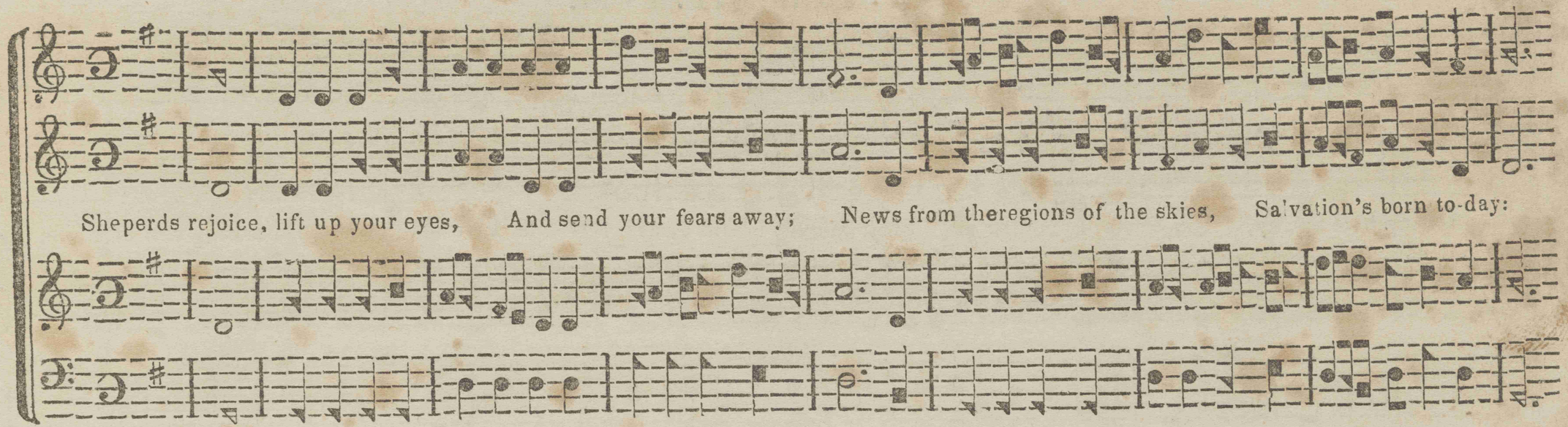

My gracious Redeemer I love, His praises aloud I'll proclaim, To gaze on his glories divine, Shall be my eternal employ,
And join with the armies above, To shout his adorable name,

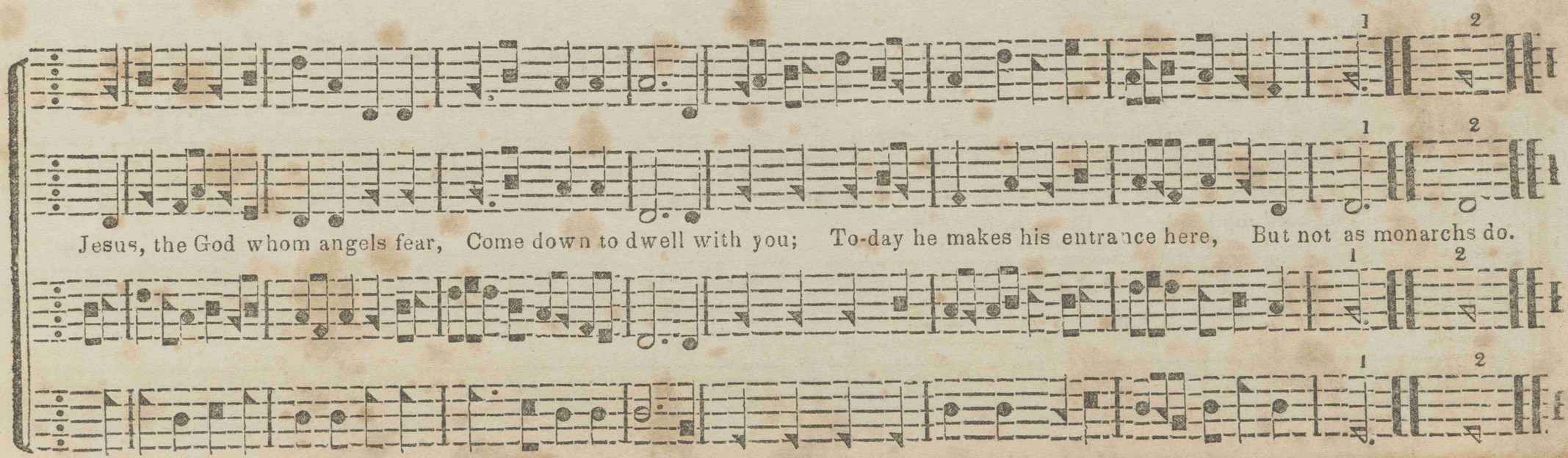

And feel them in - ces - sant - ly shine, My bound - less inreff - a - ble joy.

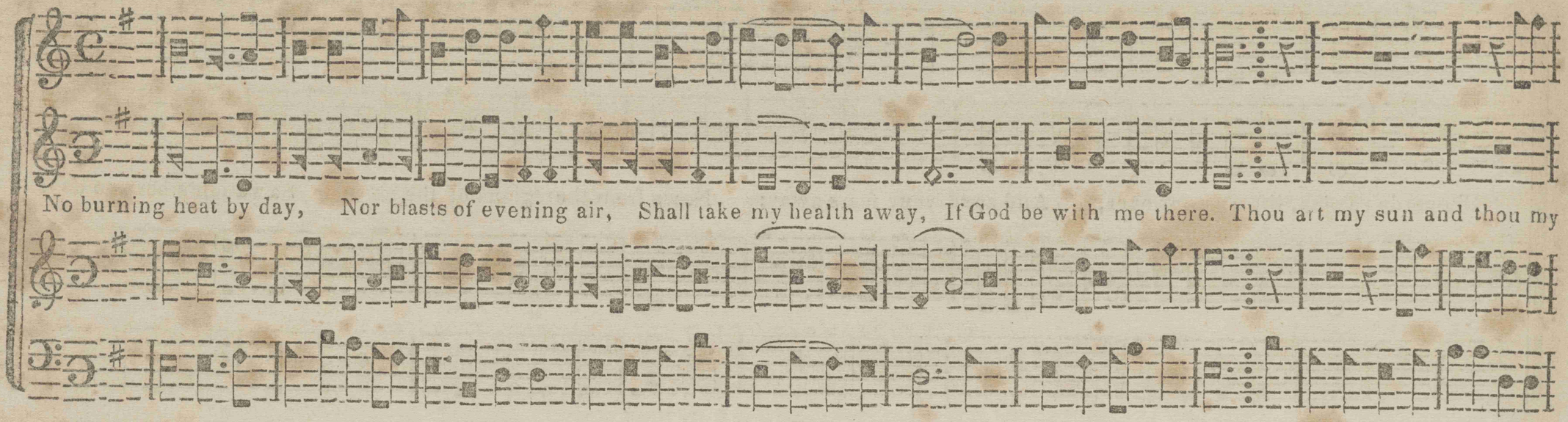
COLUMBIA. 11s.

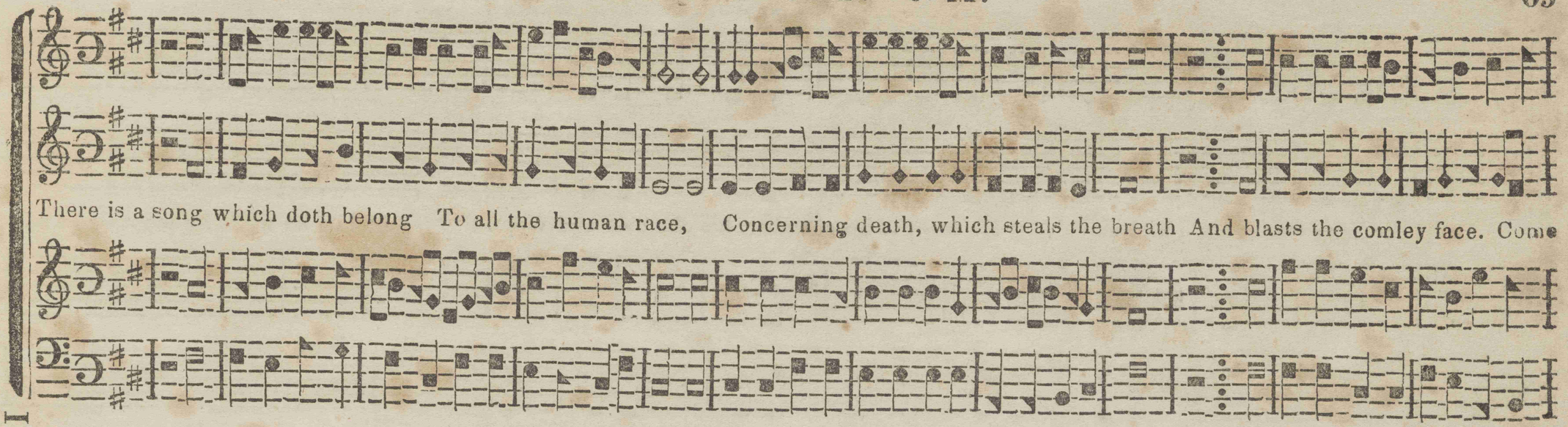


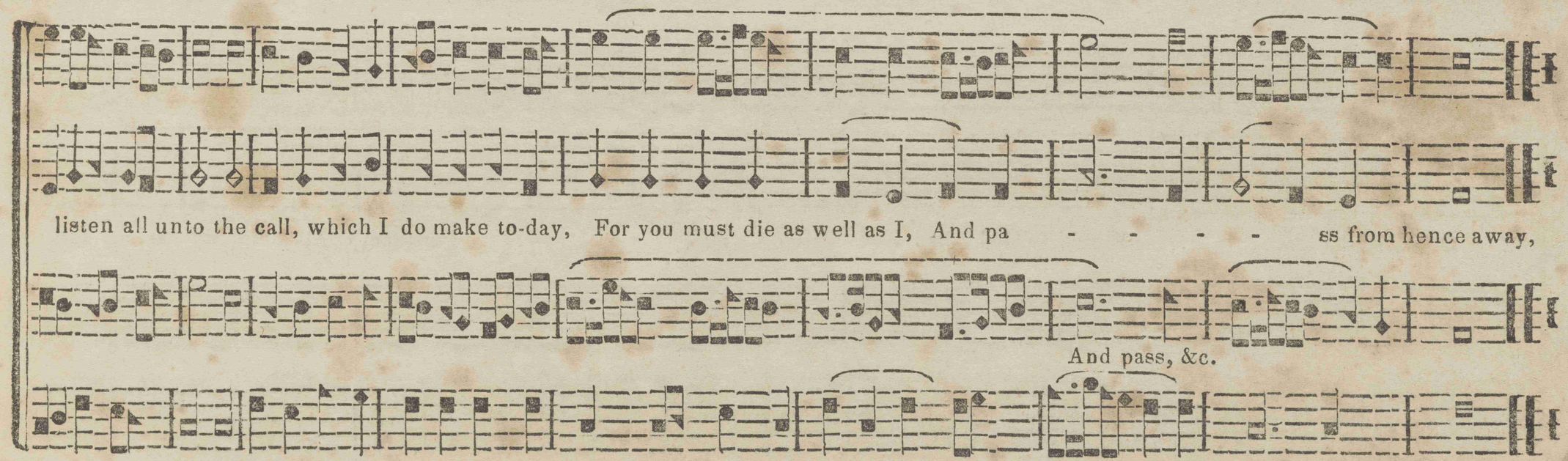


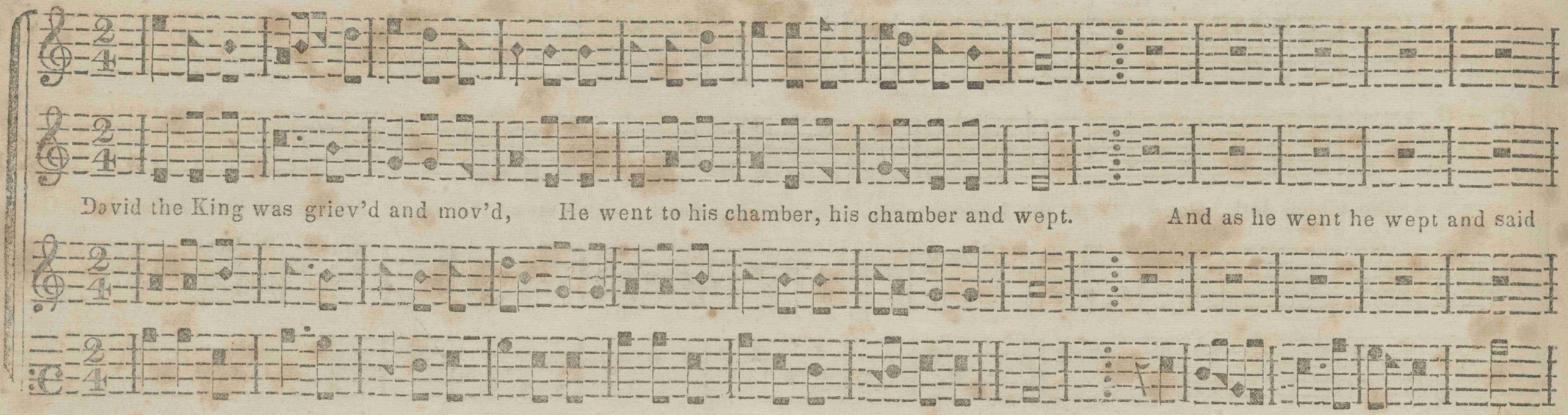

Sheperds rejoice, lift up your eyes, And send your fears away; News from theregions of the skies, Sa'vation's born to-day:


1 2
1 2
Jesus, the God whom angels fear, Come down to dwell with you; To-day he makes his entrance here, But not as monarchs do.
1 2
1 2

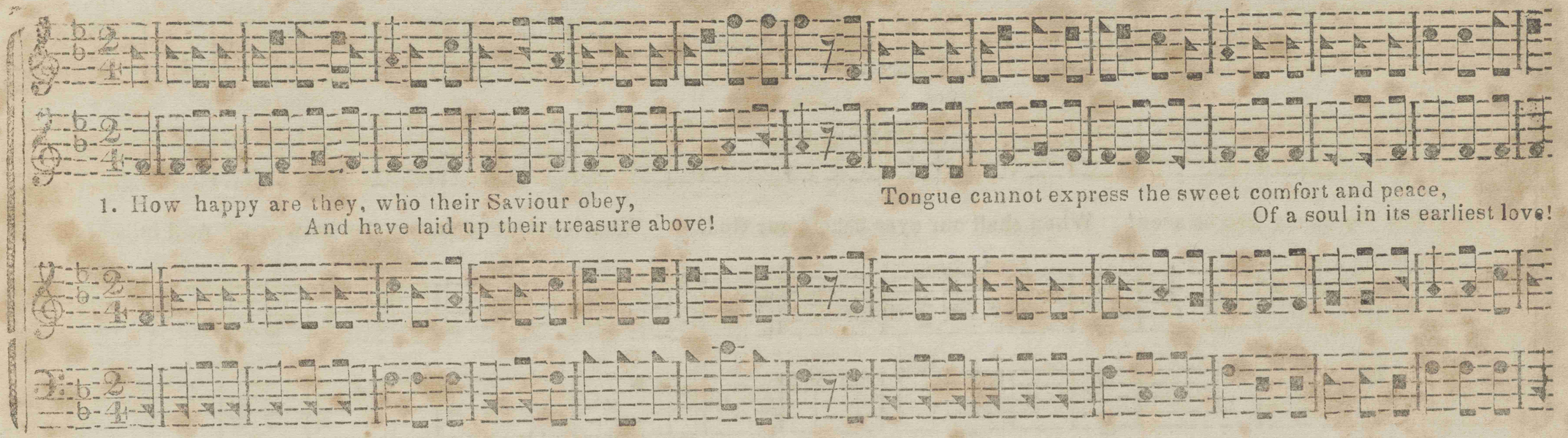

No burning heat by day, Nor blasts of evening air, Shall take my health away, If God be with me there. Thou art my sun and thou my
shade, To guard my head By night or noon.
Thou art my son, &c


There is a song which doth belong To all the human race, Concerning death, which steals the breath And blasts the comley face. Come

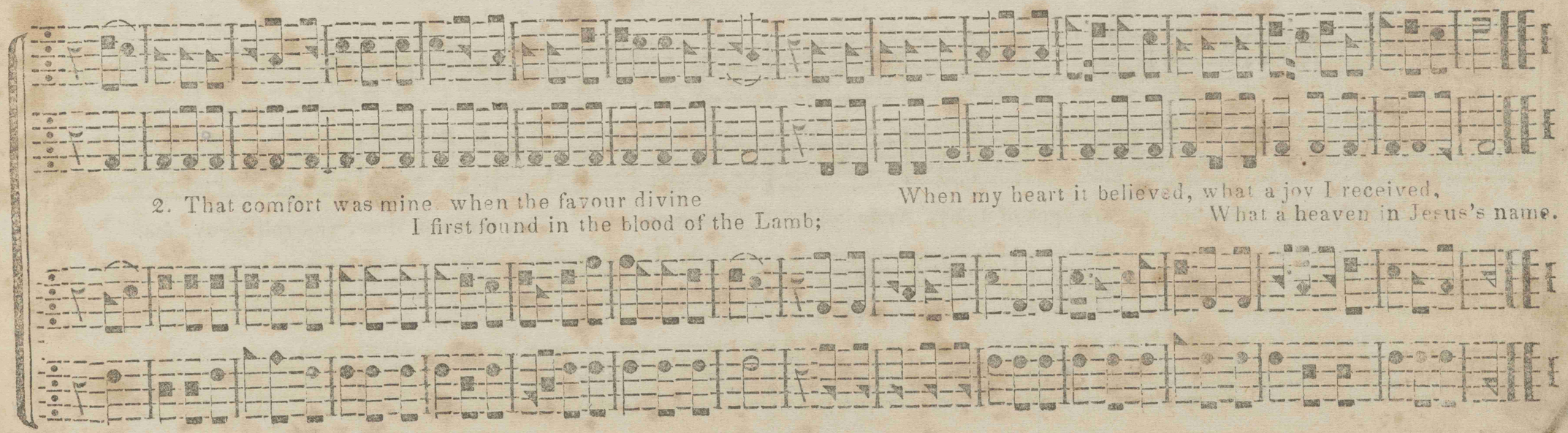

listen all unto the call, which I do make to-day, For you must die as well as I, And pa - - - - ss from hence away,
And pass, &c.


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


O, my son! :‖: Would to God I had died :‖: :‖: For thee, O Absalom, my son, my son.



1. How happy are they, who their Saviour obey,
And have laid up their treasure above!
Tongue cannot express the sweet comfort and peace,
Of a soul in its earliest love!



2. That comfort was mine when the favour divine
I first found in the blood of the Lamb;
When my heart it believed, what a joy I received,
What a heaven in Jesus's name.

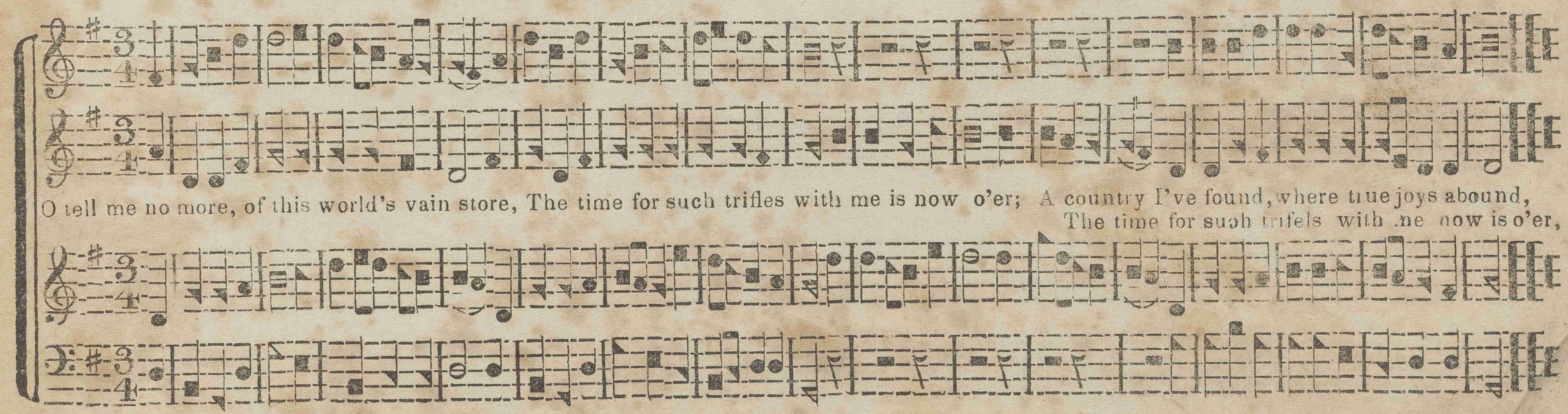
PENNSYLVANIA. L. M.

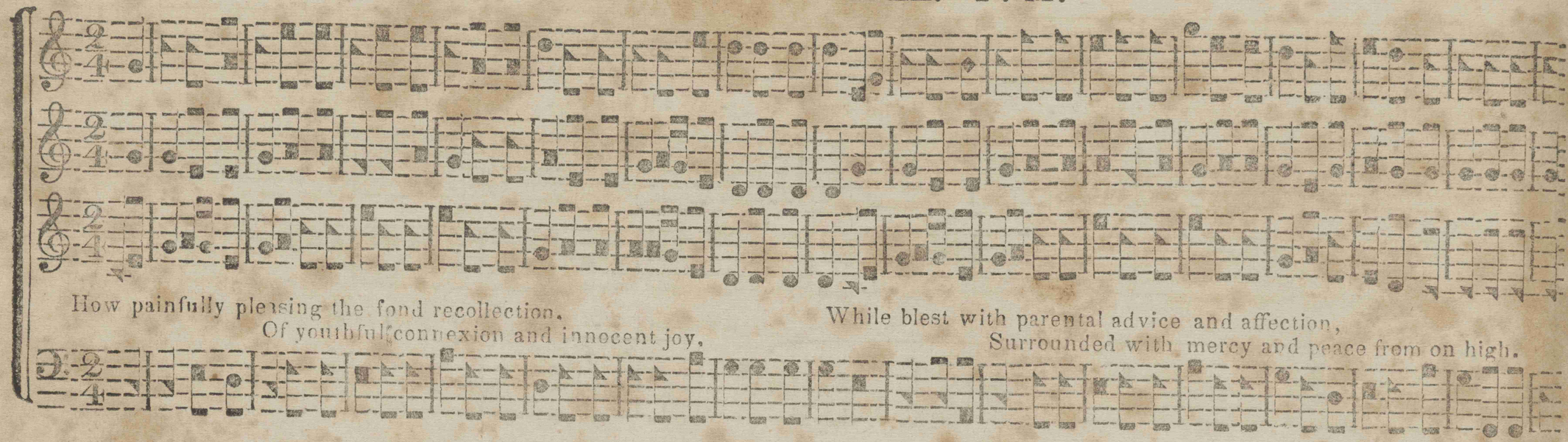






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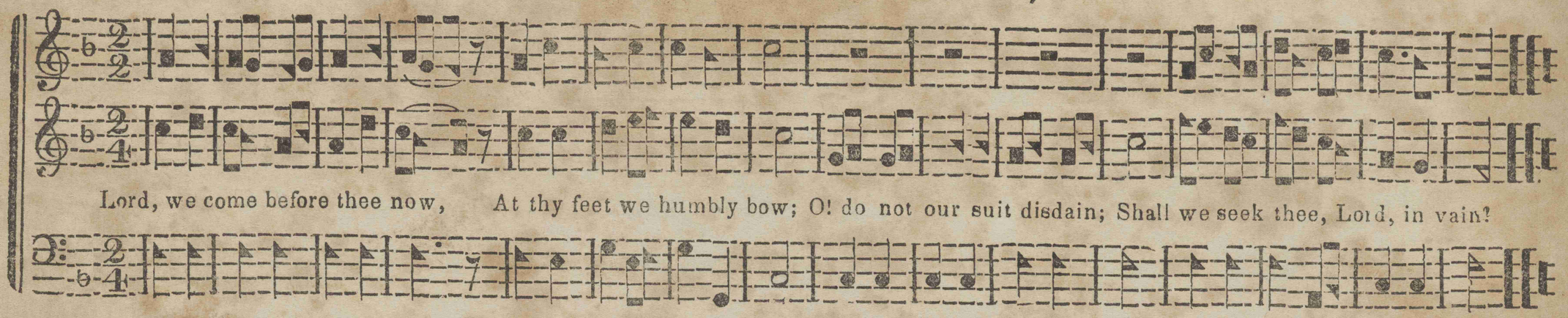

How painfully pleasing the fond recollection,
Of youthful connexion and innocent joy,
While blest with parental advice and affection,
Surrounded with mercy and peace from on high.


I still view the chairs of my father and mother
The seats of their offspring as ranged on each hand,
The richest of books, which excels ev'ry other,
The Family Bible that lay on the stand.


On Jordan's stormy banks I stand, And cast a wishful eye, To Canaan's fair and happy land, Where my possessions lie.
O! the transporting, rapt'rous scene,


That opens to my sight!
Sweet fields array'd in living green, And rivers of delight. Sweet fields, &c.

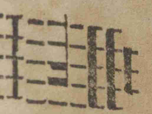
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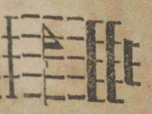
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July 1, 1921.