# THE

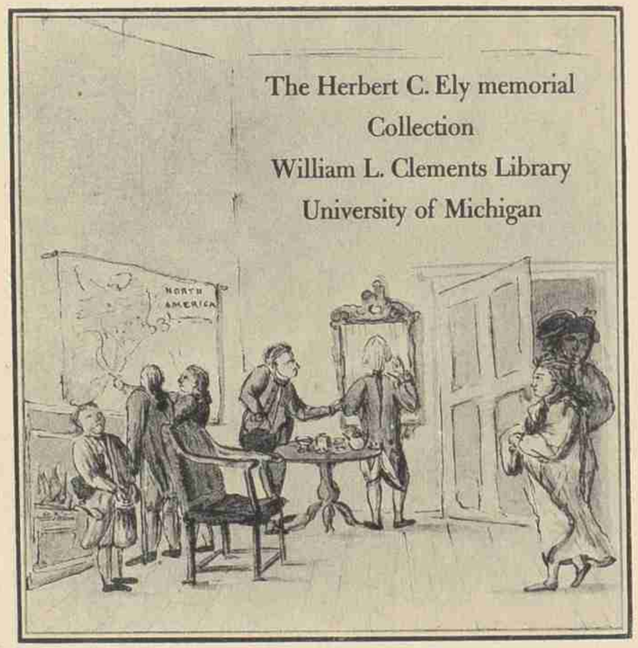
# JUBILEE

BY

## Wm. B. BRADBURY

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# THE

# JUBILEE:

AN EXTENSIVE

# COLLECTION OF CHURCH MUSIC

FOR

THE CHOIR, THE CONGREGATION, AND THE SINGING-SCHOOL.

NEW EDITION,

CONTAINING

**ADDITIONAL ANTHEMS, OPENING AND CLOSING PIECES. ETC.**

BY WILLIAM B. BRADBURY.

NEW YORK:

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AND FOR SALE BY BOOKSELLERS GENERALLY.

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*To Teachers of Sacred Music, Choristers, Choirs, and Classes, and to the Musical Public generally, whose favorable regards he has had abundant occasion to acknowledge, this book is most respectfully inscribed by*

THE AUTHOR.

# PREFACE.

OF the various Collections of Church Music in which the editor of the present work has been engaged, viz.: "THE PSALMODIST," published in 1844—"THE CHORALIST," in 1847—"THE MENDELSSOHN COLLECTION," in 1849—"PSALMISTA," in 1851—and "THE SHAWM," in 1853, the last-named has perhaps proved the most extensively useful.

Encouraged, and grateful for past success, and the mission of good that he hopes has already been accomplished, he has made it his constant study to ascertain the present wants of the musical public at large, including the Elementary Singing School, the Choir, and the Congregation. "THE JUBILEE" is the result of his experience and observation during the last four years. The material of which it is composed has been increasing upon his hands during this time; and, unless he greatly errs in judgment, it will be found to excel, by far, any former efforts. He certainly was never before so favorably situated—never received so many words of encouragement, and never were half so many willing hands extended to aid him; for all which his warmest thanks are tendered.

To aid in the selection of tunes, a number in the first part of the work will be found designated as "Choir Tunes," "Congregational Tunes," etc., etc., not that the author would assume to dictate what a choir or congregation should or can sing, for of that matter they are themselves the sole arbiters; but simply to hint to the leader that a tune so marked, is, in his judgment, one of a class well adapted to "Choir" or "Congregational" use, etc., etc.

Besides a great variety of Psalmody in all meters, numerous short pieces, such as Hymn Chants, short Metrical Pieces, Introits, Opening and Closing Pieces, and short Anthems adapted to the various occasions of public worship, will be found. And to these is added an unusual variety of larger Choruses, Anthems, etc., for Concerts and various other public occasions.

Variety of styles, rich and natural harmonies, and pleasing and graceful melodies, it is believed, will be found leading characteristics of "THE JUBILEE." While the artistic singer and choir have not been neglected, the wants of the people—"ALL THE PEOPLE"—have been mainly considered and provided for—for they are especially called upon to "praise the Lord."

CONGREGATIONAL SINGING.—In immediate connection with the permanent establishment of a good Choir, the practice of Congregational Singing is strongly advocated; and as it is evidently a part of every chorister's duty to encourage and facilitate this mode of public worship, he is urged to introduce, every Sabbath, and at every service, one tune at least that is familiar to the congregation; and if sufficient interest is manifested on the part of minister and people to warrant the movement, let Congregational Singing Meetings, for the practice of such tunes as seem desirable to use on the Sabbath, be established.

POPULAR TUNES.—A tune, to become a favorite either with choir or congregation, and hence useful, must be attractive to the popular ear. It must be a thing of life, possessing a character of its own; and if happily wed to poetry of a congenial temper (to continue the simile), it may stand the test. It must please, not merely upon its introduction, but also upon a more familiar acquaintance. Some tunes, like some persons, make a favorable impression at first, but soon become insipid; they have no depth—they are all surface. Like sight-friends, such tunes are not to be trusted. Others, apparently less prepossessing, improve on acquaintance, and you soon become fast friends.

Nothing can be more evident than the fact that in the composition of devotional music, the soul of the composer must be filled with the spirit of the psalm or hymn he undertakes to clothe with melody and harmony. His music must be, as it were, the outgushing of the poetical sentiment expressing itself more eloquently and powerfully, by the aid of song-language, than it can do through its own simply. The most popular and useful tunes are those that seem to have *composed themselves*, or to have sprung up spontaneously from the beautiful language of the poetry, or to have been, from the first, a necessity, and not a mere appendage to the poetry.

Again, music to devotional poetry should be duly modest, not attracting so much to itself as to detract from the sentiment whose help-mate it is designed to be. Through its gentleness and modest beauty, it should ever impress more strongly the tender sentiments of devotion, confession, penitence, and humble adoration with which it is laden. And when, at other times, it has occasion to break forth

"In loud and joyful song,"

let it still be remembered that mere noise is not music. Let the singing, in no instance, be so rapid as to be undignified, so loud as to be boisterous, or so slow as to be dull and heavy.

Whether in this work the views herein expressed have been successfully carried out, must be left to those who sing the music to judge. One thing is asked, viz.: that the Teacher, Chorister, or private singer, who takes up this work for examination, would try the tunes thoroughly before deciding upon their merits; and if any are found that will not bear the test of frequent repetition, let them be discarded. It is also suggested that the singer who reads what is written in the paragraph preceding might do well to ask if some of the same characteristics therein mentioned as essential to a good tune, are not equally essential to a GOOD SINGER. Certainly, without the cultivation of a spirit becoming an humble worshiper, no one, though he possess the voice of an angel, can ever so interpret the sentiments of the devout poet or successful composer as to be able to sing to the edification either of himself or of others.

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# THE NEW SINGING CLASS.

## LESSON I.

## THE SCALE.

§ I. "THE SCALE" is a succession of EIGHT Musical Sounds or TONES.

NOTE.—The Teacher will sing or play the scale, slowly at first, allowing the pupils to count each tone as sung, from *one* to *eight*. After becoming familiar with its tones by listening, let them then sing it themselves many times, backwards and forwards, before calling their attention to its written form, either in the book or upon the blackboard.

### NUMERALS OR NAMES OF THE SCALE.

§ II. The scale is numbered or named from the lowest to the highest tone, thus:

| ONE, | TWO, | THREE, | FOUR, | FIVE, | SIX, | SEVEN, | EIGHT. |
|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8. |

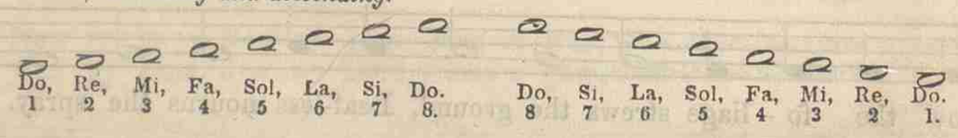
## SYLLABLES.

§ III. "SYLLABLES" like the following are used to assist the beginner in reading music, i. e., producing the right tones. When all the sounds of the scale have been made familiar by practice, these "syllables," (which are mere helps to the beginner), may be partially or wholly dropped, and one syllable, (La,) or the words ordinarily set to the music, may be used instead.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SYLLABLES, *as Written.* | Do, | RE, | MI, | FA, | SOL, | LA, | SI, | Do. |
| SYLLABLES, *as Pronounced.* | *Do,* | *Ray,* | *Mee,* | *Fah,* | *Sole,* | *Lah,* | *See,* | *Do.* |
| NUMERALS, *or Names.* | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8. |

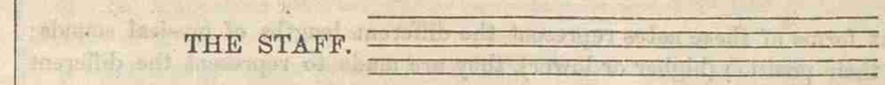
### REPRESENTATION OF THE SCALE, WITH SYLLABLES AND NUMERALS.

SING, *ascending and descending.*




## THE STAFF.

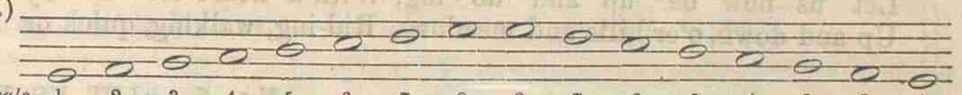
§ IV. Five horizontal lines with the spaces between them constitute the musical Staff, and upon this the characters representing the Scale and other musical exercises and tunes are written.

THE STAFF. 

## PRACTICAL EXERCISES.

NOTE.—In the following Exercises, the teacher will give the pitch generally, as indicated by the numeral 1, (supposing the clef and signature to be there,) simply saying to the class, "Now *Do* (1) is on the lowest (or first) line." "Now between the first and second lines," &c. By thus frequently changing the position of the scale, the beginner learns from the first to regard the intervals in their relative position, irrespective of any given space upon the staff. This we deem of much importance in teaching the art of reading music *vocally*. (In learning to play upon an instrument the case is different.) After getting some practical idea of what reading music is—by the preparatory exercises that follow—the pupil will easily understand and appreciate the importance of *fixed sounds*, as indicated by the letters and clefs. "ONE THING AT A TIME," must be the successful teacher's motto.

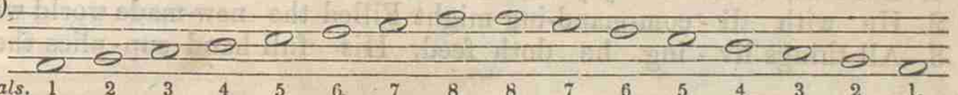
### No. 1.—THE SCALE UPON THE STAFF.

(SING.) 

*Numerals.* 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.
*Syllables.* Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do.

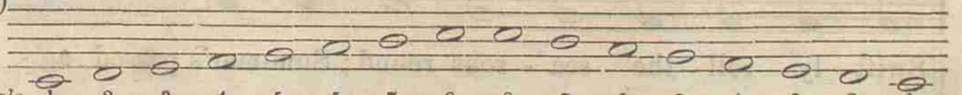
### No. 2.—THE SCALE IN ANOTHER POSITION (HIGHER).

NOTE.—The teacher will take the pitch a little higher, and sing the scale *first*, calling attention to the notes.

(SING.) 

*Numerals.* 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.
*Syllables.* Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do.

### No. 3.—THE SCALE IN ANOTHER POSITION (LOWER).

(SING.) 

*Numerals.* 1 2 3 4 5 5 7 8 8 7 6 5 4 3 2 1.
*Syllables.* Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do.

That peace on earth, and joy may reign To heaven we pray. A - men, A - men.
Praise God, from whom all blessings flow, Praise him, all creatures here be - low.

§ V. It will be seen from the foregoing exercises that the scale may be placed in any position upon the Staff, higher or lower, at the option of the writer. In the above a short line below the staff has been added, in order to begin the scale lower. This is usually called a LEGER LINE, or ADDED LINE.

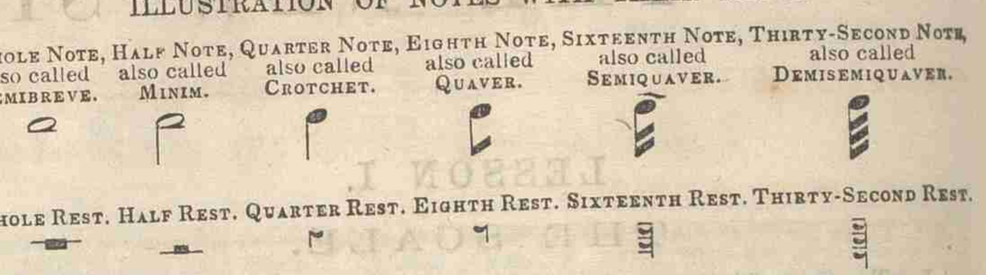
## NOTES AND RESTS.

§ VI. The relative length of musical tones is represented to the eye by characters called NOTES.

The different forms of these notes represent the different lengths of musical sounds; while also by their position (higher or lower), they are made to represent the different tones or sounds of the scale.

SILENCE is indicated by characters called RESTS. Each NOTE has a corresponding REST.

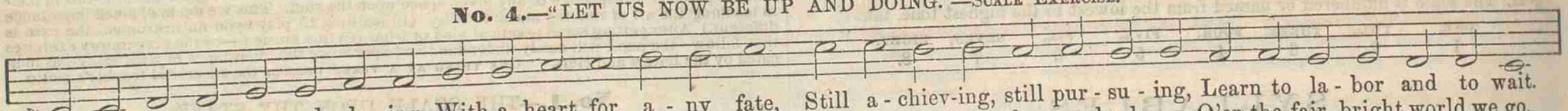
### ILLUSTRATION OF NOTES WITH THEIR RESTS.




NOTE.—By practice the pupil becomes familiar with the different forms and shapes of the above notes and rests, and soon learns to govern the length of his tones entirely by them. This is called KEEPING TIME.

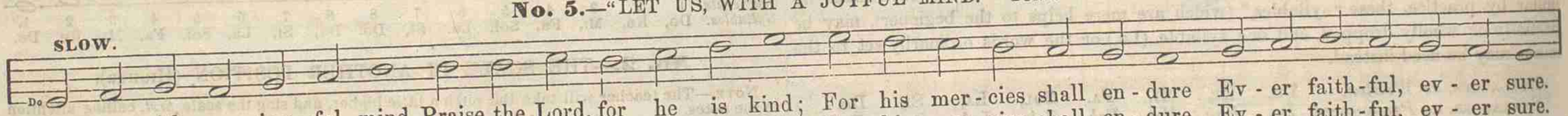
## PRACTICAL EXERCISES.

**No. 4.**—"LET US NOW BE UP AND DOING."—SCALE EXERCISE.
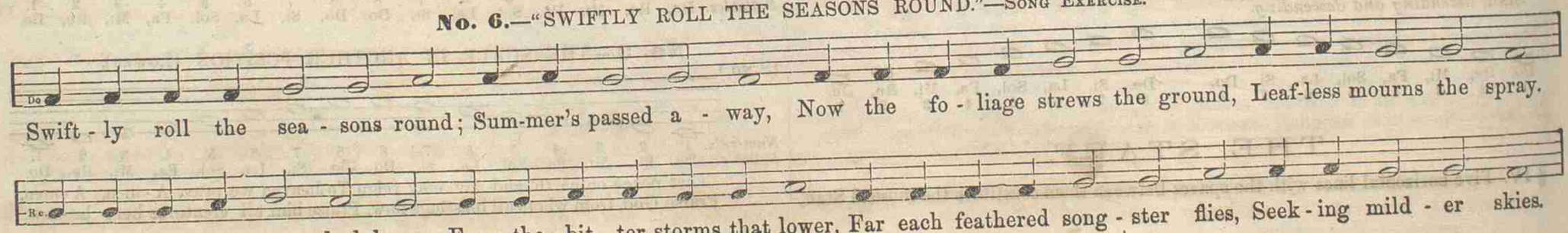



Let us now be up and do - ing, With a heart for a - ny fate, Still a - chiev-ing, still pur - su - ing, Learn to la - bor and to wait.
Up and down, o'er hills and meadows, Rid-ing, walking, quick or slow, On wher - ev - er fan - cy leads us, O'er the fair, bright world we go.

**No. 5.**—"LET US, WITH A JOYFUL MIND."—TUNE.




1. Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mer - cies shall en - dure Ev - er faith - ful, ev - er sure.
2. He with all - com-mand-ing might Filled the new-made world with light; For his mer - cies shall en - dure Ev - er faith - ful, ev - er sure.
3. All things liv - ing he doth feed, His full hand sup - plies their need; For his mer - cies shall en - dure Ev - er faith - ful, ev - er sure.

**No. 6.**—"SWIFTLY ROLL THE SEASONS ROUND."—SONG EXERCISE.




Swift - ly roll the sea - sons round; Sum-mer's passed a - way, Now the fo - liage strews the ground, Leaf-less mourns the spray.
From the sad and na - ked bower, From the bit - ter storms that lower, Far each feathered song - ster flies, Seek - ing mild - er skies.

## LESSON II.

## CLASSIFICATION OF ELEMENTARY CHARACTERS.

To the Teacher.—Introduce Measures, beating Time, &c.

§ I. There are three departments in the elements of music, as follows:

Rhythmics, treating of the length of tones.
Melodics, treating of the pitch of tones.
Dynamics, treating of the power of tones.

## MEASURES.

§ II. Music is divided into small equal portions; these portions are called Measures.

§ III. Measures and parts of measures may be indicated, 1st, to the ear, by equally counting or telling over the parts, as one, two; one, two, &c.; and 2nd, to the eye, by motions of the hand, called Beats, or Beating Time.

§ IV. A measure with two parts—having an accent on the first part—is called Double Measure; as one, two; one, two, &c.

§ V. A measure with three parts—having an accent on the first part—is called Triple Measure; as one, two, three; one, two, three, &c.

§ VI. A measure with four parts—having an accent on the first and third parts—is called Quadruple Measure; as one, two, three, four, &c.
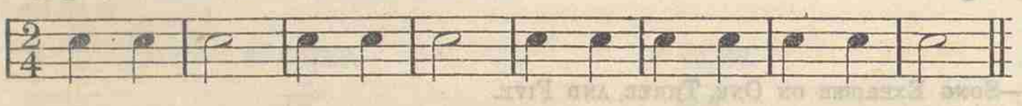
§ VII. A measure with six parts—accented on the first and fourth parts—is called Sextuple Measure.

§ VIII. Large figures placed at the beginning of a piece of music denote the fractional proportion of the whole note, and thus show the number of parts in a measure; thus, for example, $\frac{4}{4}$ shows that four quarter notes, or an amount equivalent to them, are contained in a measure; $\frac{3}{4}$ shows that three quarters, or their equivalent, fill the measure; $\frac{2}{2}$, that two half notes fill the measure, &c., &c.
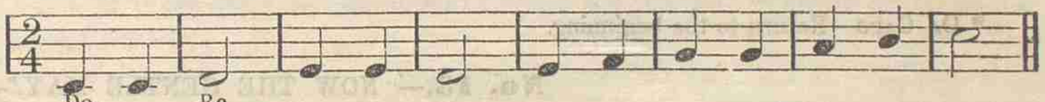
§ IX. Measures are represented to the eye by interspaces between vertical lines; the dividing lines are called Bars.

## PRACTICAL EXERCISES IN RHYTHMICS AND MELODICS.
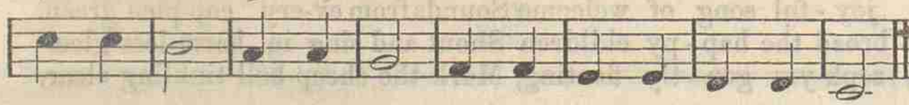
**No. 7.**—Exercise in Double Measure.
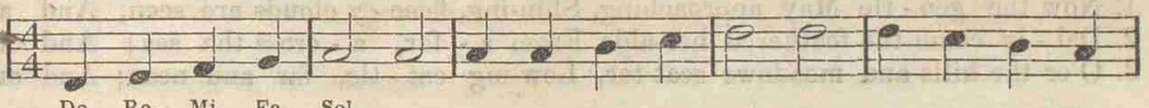



**No. 8.**—"NOW REJOICE."—Song Exercise in Double Measure.




(No. 8—continued.)




**No. 9.**—THE MEADOWS.—Song Exercise in Quadruple Measure.
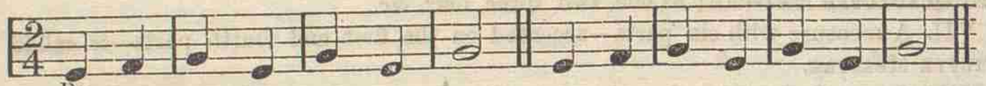





## EXERCISES WITH SKIPS.

(Omitting or passing over certain tones of the scale.)

To the Teacher.—Exercise the class on the skips of one, three, and five, and explain the Repeat and Da Capo.

**No. 10.**—SKIP OF THE THIRD. (Omitting one tone.)

What kind of measure?




One, two, three, one, three, one, three, Come, and skip this third with me.

**No. 11.**—SKIP OF THE FIFTH. (Omitting three tones.)

What kind of measure?
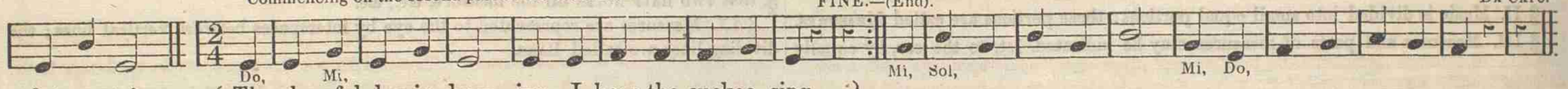


One, two, three, four, five, one, five, five, one, five, Af-ter wisdom let us strive,

**No. 12.**—"THE CHEERFUL DAY."—Song.

Commencing on the second part of the measure.

FINE.—(End).

Da Capo.*
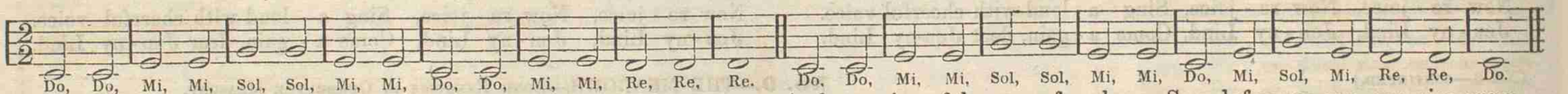



let us strive. 1. { The cheerful day is dawn-ing, I hear the cuckoo sing, / To greet the ear-ly morn-ing, And ush-er in the Spring, } O, welcome, welcome, cuck-oo! O, welcome, gen-tle Spring!

D. C. O, cuck-oo, cuckoo, wel-come! O, welcome, gentle Spring!

* Da Capo—Return to the beginning.
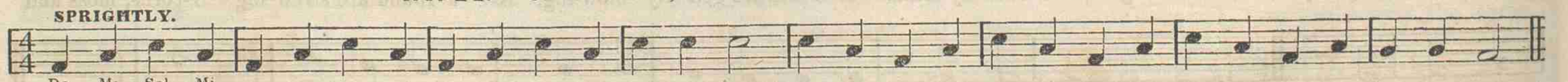
**No. 13.**—"NOW THE GENTLE MAY."—Song Exercise on One, Three, and Five.




1. Now the gen-tle May approaching, Shin-ing, fleec-y clouds are seen, And a joy-ful song of welcome Sounds from ev-ery cop-pice green.
2. Dai-ly come the feathered her-alds, From a-far, a-cross the sea; And a-broad the hap-py children Shout and sing in harm-less glee.
3. O'er the hills and meadows scat-ter, Low-ing cat-tle, far and near; And on zeph-yrs gen-tly floating, Mark the sheep-bell tinkling clear.

**No. 14.**—"UP AND OFF, BOYS."—Song Exercise on One, Three, and Five.

SPRIGHTLY.




Up and off, boys, Sun is ris-ing, Let him not be-hold you here; Up and off, boys, fields are smil-ing, Ev-ery bird is sing-ing clear.
Light-ly step-ping, gay-ly step-ping, Still our hap-py voic-es join; If the storm comes, we can bear it, If the sun shines, let it shine.

# LESSON III.

## ABSOLUTE PITCH—LETTERS—CLEFS.

To the Teacher.—Introduce Absolute Pitch of Tones by letters. Explain Staff, Clef, &c.

§ I. The Absolute Pitch of Tones is indicated by the letters A, B, C, D, E, F, G.

§ II. Either of these may be taken as the basis of the series of sonnds that we call The Scale.
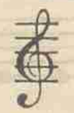
§ III. The scale takes its name from the letter upon which it is founded, as *e. g*: a scale beginning on C, is called The Scale of C, and C is taken as one (Do); A scale beginning on D, is called The Scale of D, and D is taken as one, &c. &c.

Note.—The Teacher will explain further, and sing or play the sounds of the above letters, naming them, and especially drawing the attention of the pupils to the fact that musical sounds are distinguished from each other as to given pitch, or difference of pitch, *by the letters*, and not by syllables or numerals.

§ IV. In order to determine the position and pitch of the scale upon the staff, a character is used to represent one of the letters,* and is placed at the beginning of the staff. This is called a Clef.

§ V. There are two clefs in general use, called the Treble or G Clef, and the F or Base Clef.

G CLEF.



F CLEF.



Note.—Another, called the C Clef,

C CLEF.



is used in many parts of Europe, but seldom in this country, the two above named being regarded sufficient for all practical purposes.

§ VI. The G clef is placed upon the second line, and represents the letter G upon that line.

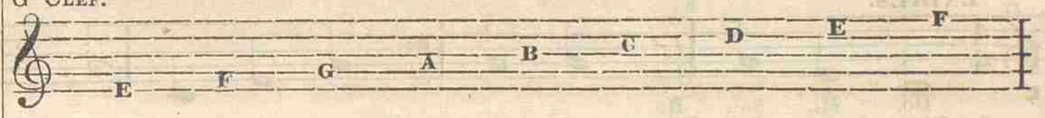
§ VII. The F clef is placed upon the fourth line, and represents the letter F upon that line.

Each line and space of the staff is then named after the letters, as follows:

* A letter was originally used instead of what we now call the clef.

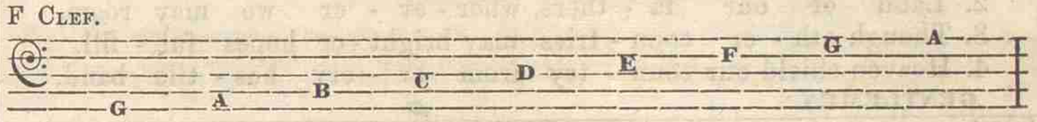
TREBLE STAFF WITH THE LETTERS MARKED.

G Clef.




BASE STAFF WITH THE LETTERS MARKED.

F Clef.




Note.—The pupils should all sing occasionally from the Base staff. Frequently half the school may sing the Base, while the other half are singing the Treble parts.

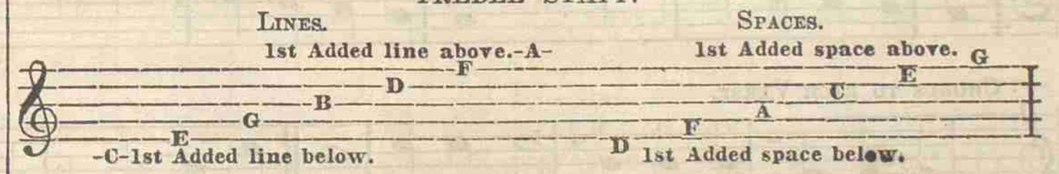
## ADDED LINES.

§ VIII. The compass of the staff may be extended below or above by additional short lines, called Added or Leger Lines. These, with the spaces intervening, derive their names also from the letters in the same manner as the staff proper.

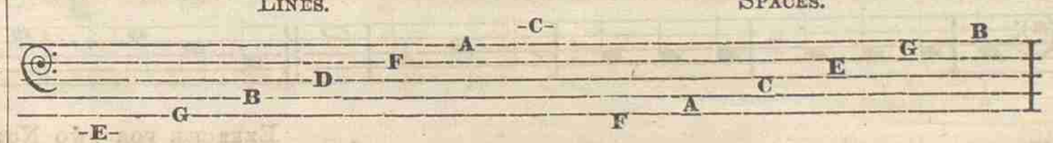
§ IX. The degrees of the staff are numbered from the lowest upward, the lowest being reckoned as the first line.

§ X. It is important to become familiar with the lines and spaces of the staves, by name, thus:

TREBLE STAFF.




BASE STAFF.
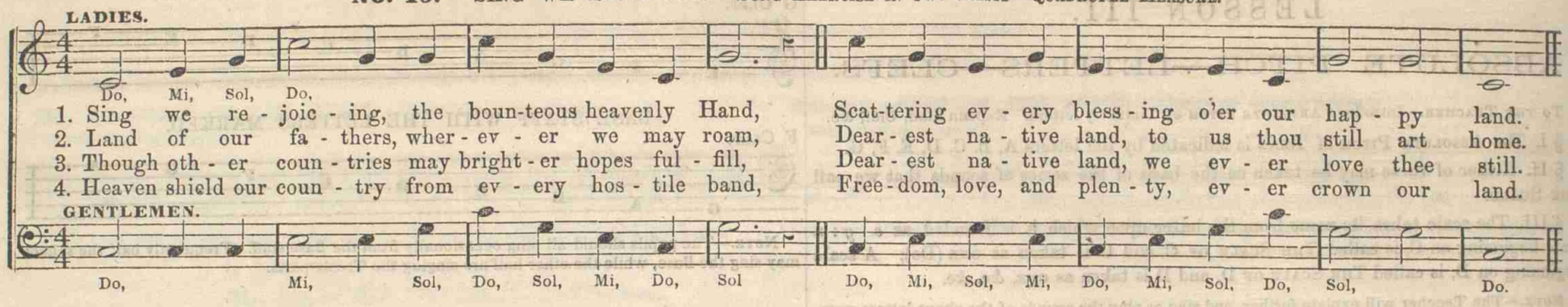



§ XI. Notes placed upon either degree of the staff receive their melodic name from the letter of the line or space on which they are placed. Thus, a note on the first line of the Treble staff is called E; on the first space, F, &c.

Practice reading tunes and exercises by the letters.

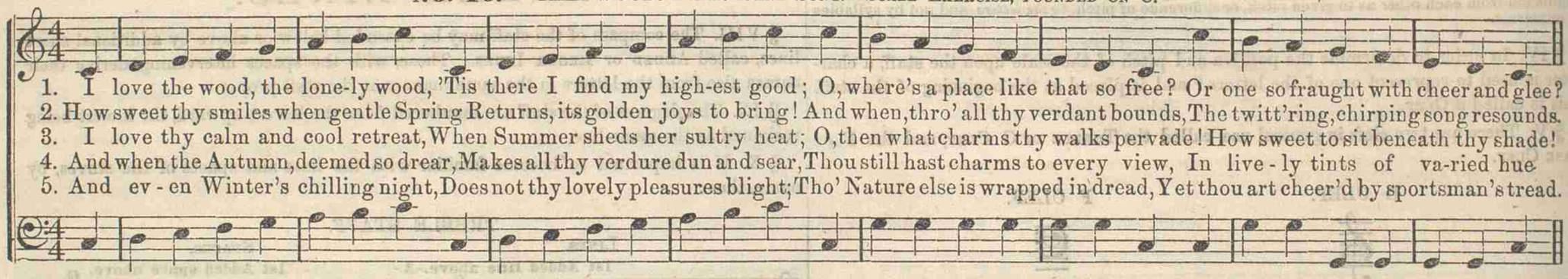
# THE NEW SINGING CLASS.
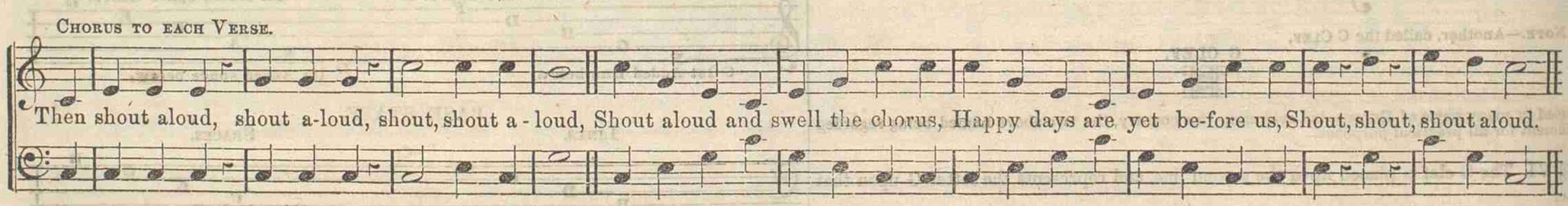
## PRACTICAL EXERCISES.

**No. 15.**—"SING WE REJOICING."—SONG EXERCISE IN TWO PARTS—QUADRUPLE MEASURE.



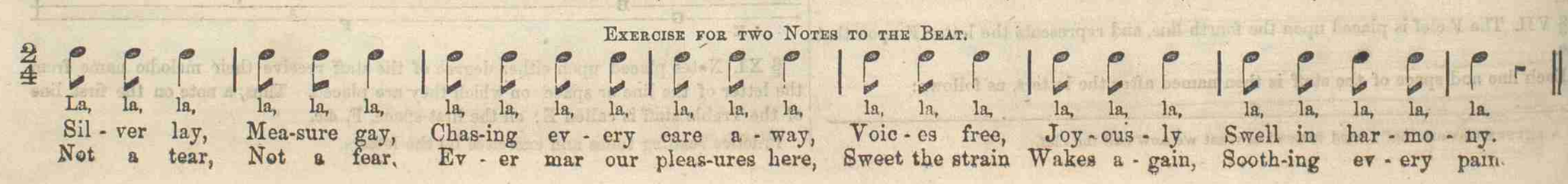

**No. 16.**—"THE WOOD."—TWO PART SONG. SCALE EXERCISE, FOUNDED ON C.







EXERCISE FOR TWO NOTES TO THE BEAT.



# LESSON IV.

## RHYTHM.

§ I. In a former chapter we considered the length of sounds as indicated by the different forms of the notes, &c., but the time of a piece of music may be slower or faster without interfering with *relative* proportions.

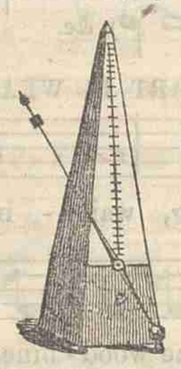
§ II. When, for example, we apply four beats to the whole note, we must allow two beats to the half note, and one beat to the quarter-note, &c.; but when we apply only two beats to the whole note, we must allow but one beat to the half note, &c.

§ III. There may be various kinds of notes in the measure, but there must be an equal *amount* in every measure; that is, one measure must contain as much in the aggregate as another.

NOTE.—Examine, also, tunes in the body of the work. Question on the relative duration of the notes, &c.

NOTE.—To aid in computing time, Maelzel, the celebrated French mechanist, invented an instrument called a Metronome. It has a pendulum, which swings and ticks at regular intervals of time, like that of a clock (The instrument is, in fact, a clock turned upside down, but without dial plate or hands.) If the weight be moved upwards, the pendulum will swing slower, if downwards, faster; but put the weight where you will, its motions will always be in *equal time*; never hurrying, never dragging.

In the performance of a piece of music, the time should be computed with the same accuracy and regularity as by a Metronome, or a clock.



## VARIETIES OF TIME, AND MOTIONS OF THE HAND IN BEATING.

§ IV. There are in general use FOUR KINDS of Measures, and each kind has THREE VARIETIES.

### DOUBLE MEASURE

has two beats; the upper figure is 2. The varieties are $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$. The motions of the hand are *down, up;* accented on the first part.

### TRIPLE MEASURE

has three beats; the upper figure is 3. The varieties are $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{6}$. The motions of the hand are *down, left, up;* accented on the first and third parts.

### QUADRUPLE MEASURE

has four beats; the upper figure is 4. The varieties are $\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$. The motions of the hand are *down, left, right, up;* accented on the first and third parts.

### SEXTUPLE MEASURE

has six beats; the upper figure is 6. The varieties are $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$. The motions of the hand are *down, down, left, right, up, up;* accented on the first and fourth parts.
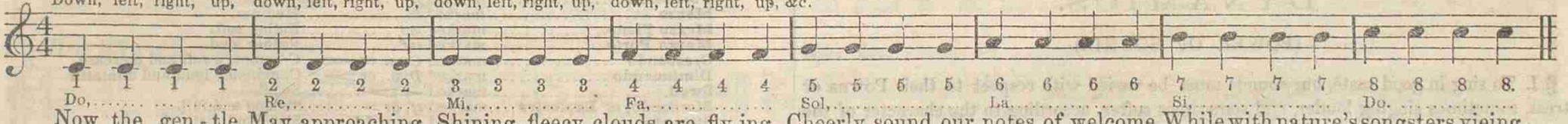
NOTE.—When the movement in Sextuple Measure is rapid, it may be beaten the same as Double Measure. When it is slow, beating may also be performed with three motions repeated, when this method is preferred.

## SCALE SONGS.

### OR RHYTHMICAL EXERCISES WITH THE SCALE, FOR BEATING TIME AND SINGING.

**No. 17.** SING BACKWARDS.
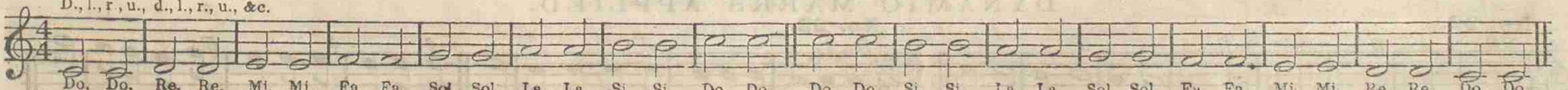
Down, left, right, up, down, left, right, up, down, left, right, up, down, left, right, up, &c.




Now the gen - tle May approaching, Shining, fleecy clouds are fly-ing, Cheerly sound our notes of welcome, While with nature's songsters vieing.
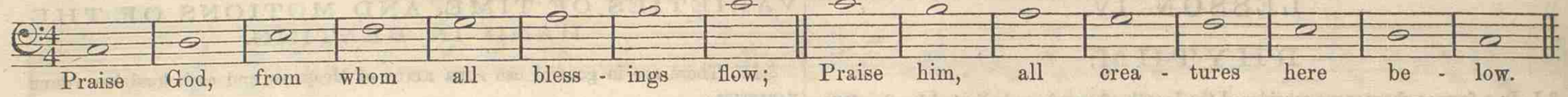
**No. 18.**

D., l., r., u., d., l., r., u., &c.
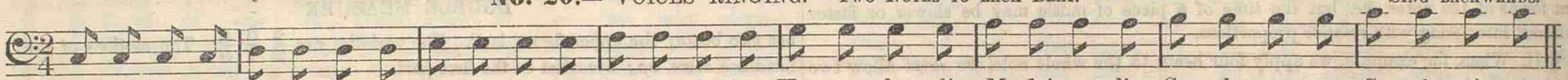



Shepherds from their sleep are waking, Morning light is gen-tly breaking, Ro - sy beams in beau-ty springing, While all nature's voice is sing-ing.

**No. 19.**—"PRAISE GOD."



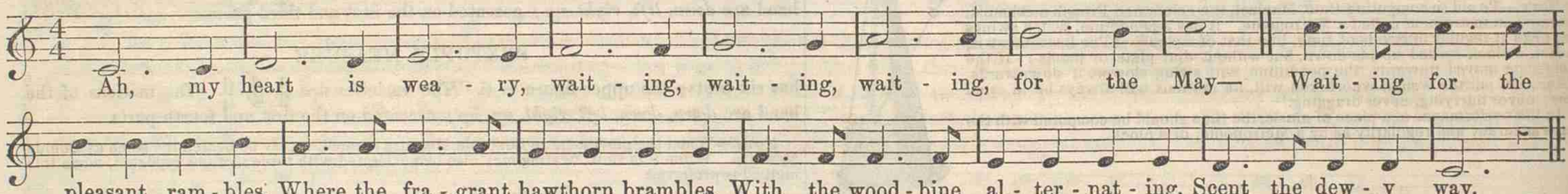

**No. 20.**—"VOICES RINGING."—Two Notes to each Beat. Sing backwards.




## DOTTED NOTES.

§ V. By the addition of a Dot (·), a note is made to represent a tone one half longer than it does otherwise: thus a dotted whole note is equal to a whole and half note, (𝅝· equal to 𝅝 𝅗𝅥); a dotted half note is equal to a half and quarter note (𝅗𝅥· equal to 𝅗𝅥 ♩), &c.

**No. 21.**—"AH, MY HEART IS WEARY."




## LESSON V.

## DYNAMICS.

(POWER OF SOUND.)

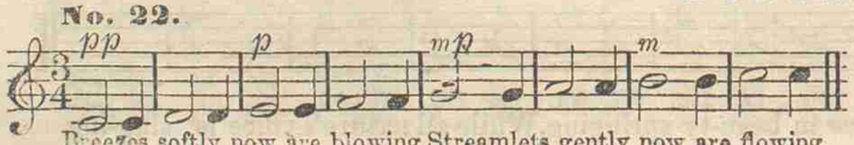
§ I. To sing in good taste, our sounds must be varied with respect to their Power or stress, sometimes singing louder, and sometimes softer, according to the character of the song or sentiment. For this purpose, Dynamics are used.

### DYNAMIC CHARACTERS EXPLAINED.
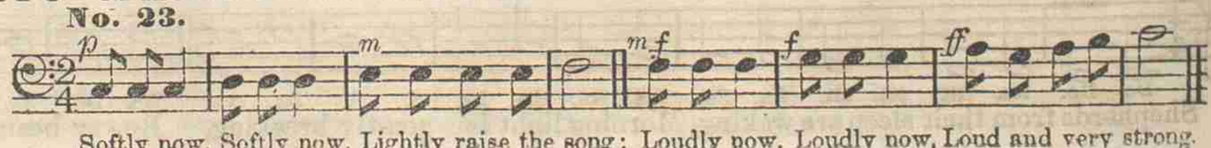
| | | |
|---|---|---|
| **Piano** | marked *p* | Soft. |
| **Pianissimo** | marked *pp* | Very soft. |
| **Forte** | marked *f* | Loud. |
| **Fortissimo** | marked *ff* | Very loud. |
| **Mezzo** | marked *m* | Medium. |
| **Mezzo Piano** | marked *mp* | Rather soft. |
| **Mezzo Forte** | marked *mf* | Rather loud. |
| **Crescendo** | marked *Cres.*, or < | Commence soft and increase. |
| **Diminuendo** | marked *Dim.*, or > | Commence loud and diminish. |
| **Swell** | marked <> | Swell. |
| **Sforzando, or Explosive** | marked *sf*, or > | Sudden and full. |
| **Staccato** | marked • •, or ! ! | Short and distinct. |
| **Legato** | marked ⌒ | Connected and smooth. |

### DYNAMIC MARKS APPLIED.

**No. 22.**

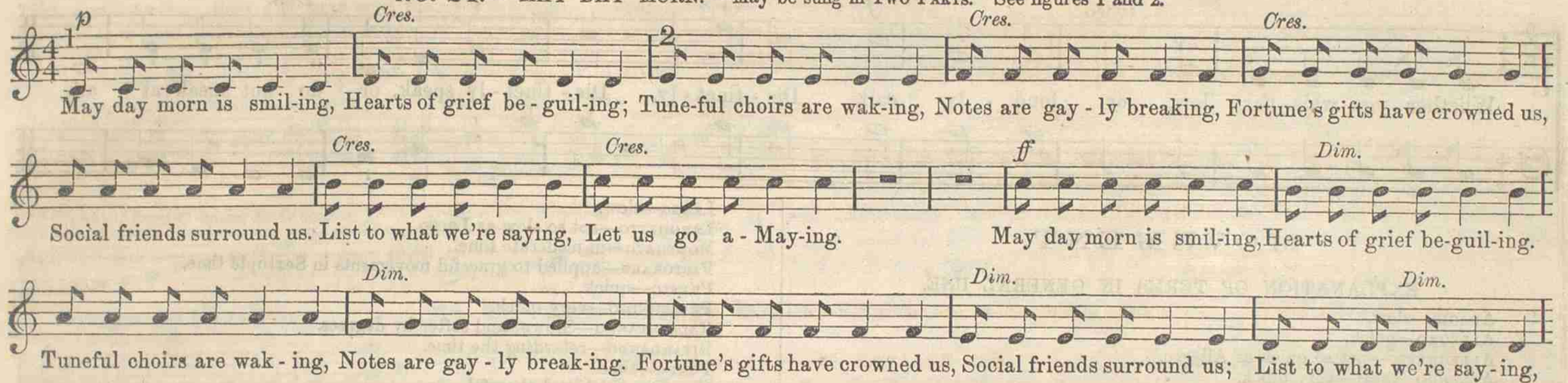



**No. 23.**
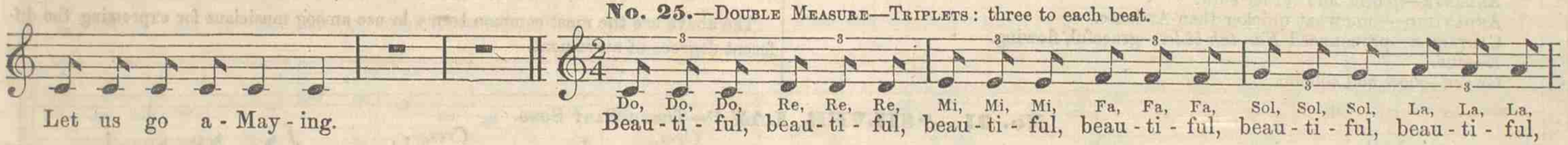


SCALE SONGS—CONTINUED.
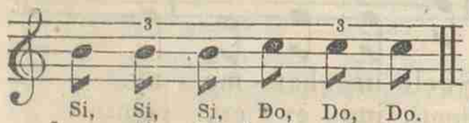
**No. 24.**—"MAY DAY MORN."—May be sung in Two Parts. See figures 1 and 2.




**No. 25.**—Double Measure—Triplets: three to each beat.
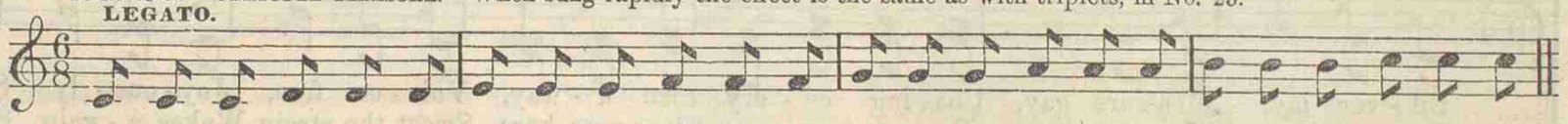



Sing backwards.

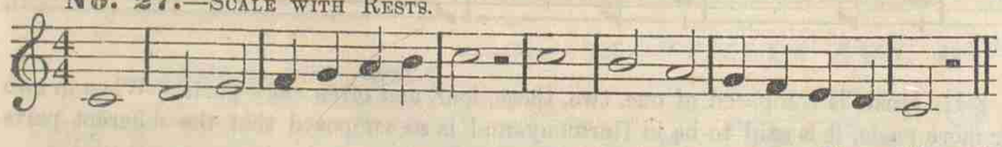



**No. 26.**—Sextuple Measure.—When sung rapidly the effect is the same as with triplets, in No. 25.

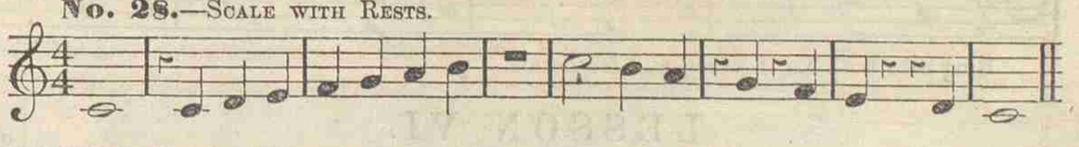
LEGATO.



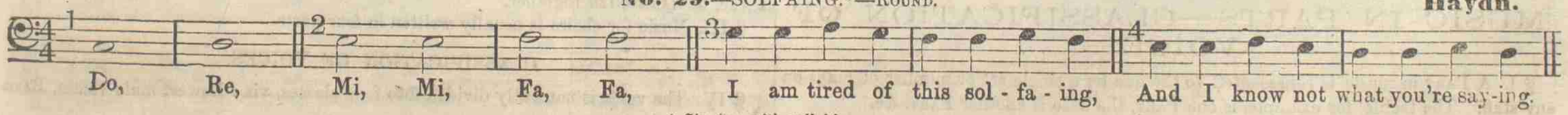

**No. 27.**—Scale with Rests.



**No. 28.**—Scale with Rests.
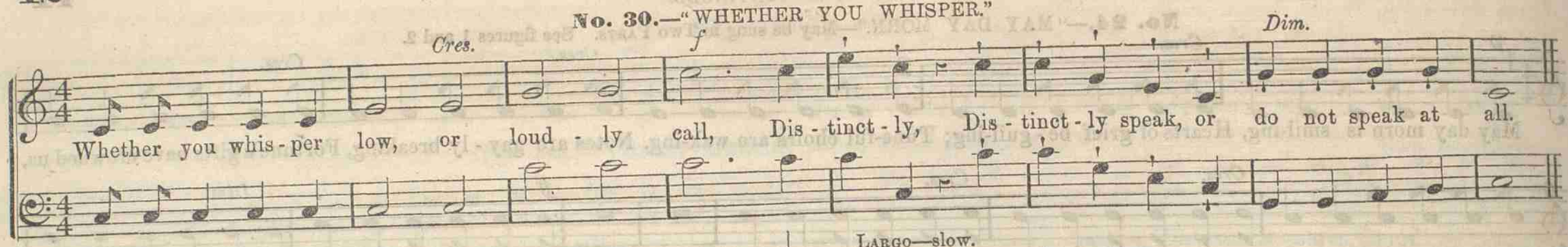


**No. 29.**—SOLFAING.*—Round. **Haydn.**




* Singing with syllables.

**No. 30.—"WHETHER YOU WHISPER."**
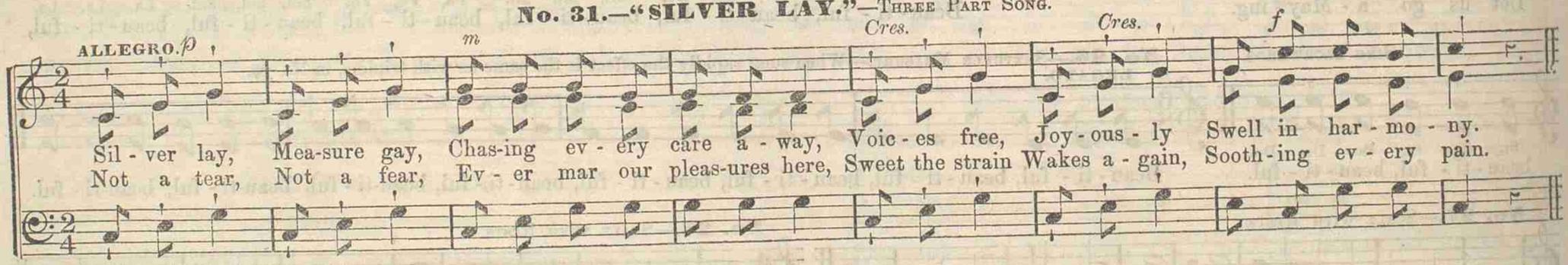



## MOVEMENT.

### EXPLANATION OF TERMS IN GENERAL USE.

ADAGIO—slow.
ALLEGRO—quick.
ALLEGRETTO—not so quick as Allegro.
ALLEGRO ASSAI—very quick.
ANDANTE—gentle, and rather slow.
ANDANTINO—somewhat quicker than Andante.
CANTABILE—pronounced *Kan-tah-bi-lee*—graceful, flowing.
E—and.
GRAVE—slow and solemn.
LARGO—slow.
LARGHETTO—not so slow as Largo.
MODERATO—in moderate time.
PASTORALE—applied to graceful movements in Sextuple time.
PRESTO—quick.
PRESTISSIMO—very quick.
RALLENTANDO—Slower and softer by degrees.
RITARDANDO—retarding the time.
TEMPO—time.
VIVACE—quick and cheerful.

The above are the most common terms in use among musicians for expressing the different degrees of movement.

**No. 31.—"SILVER LAY."**—THREE PART SONG.




Sing also with La, Letters, and Numerals.

## LESSON VI.

### MUSIC IN PARTS—CLASSIFICATION OF VOICES.

§ I. A PART in music is represented to the eye by a single set or number of notes on any staff. The treble, for example, is one PART, the base is another PART, &c.

§ II. Music is composed of one, two, three, four, and often more parts. When in two or more parts, it is said to be in Harmony, and is so composed that the different parts agree, or HARMONIZE together.

§ III. Music for choirs is usually written in four parts.

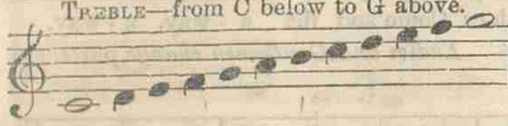
### CLASSIFICATION OF VOICES.

§ IV. The voice is naturally divided into four classes, viz.: Lowest male voices, BASE

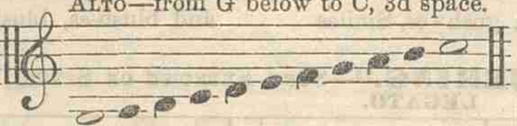
Highest male voices, TENOR. Lowest female voices, ALTO. Highest female voices, TREBLE or SOPRANO. Boys sing ALTO until their voices change. Young Misses should practice ALTO until their voices become firm.

**No. 32.**—USUAL COMPASS OR EXTENT OF VOICES.

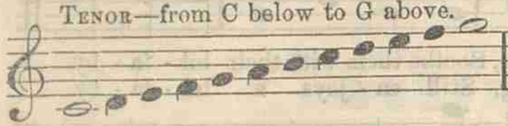
TREBLE—from C below to G above.
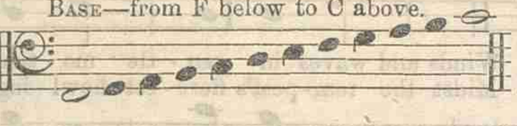


ALTO—from G below to C, 3d space.



TENOR—from C below to G above.



BASE—from F below to C above.



§ V. Besides the above there is a BARITONE voice, between the Base and Tenor; and the MEZZO SOPRANO, between the Alto and Treble.

NOTE.—While learning to read music in classes it is sometimes advantageous to change parts occasionally, and frequently all may sing on one part; but in church, changing of parts should not be practiced by *any* unless at the request of the leader. Every singer should sing the part best adapted to his or her voice, and what that is the teacher or leader will soon be able to decide.

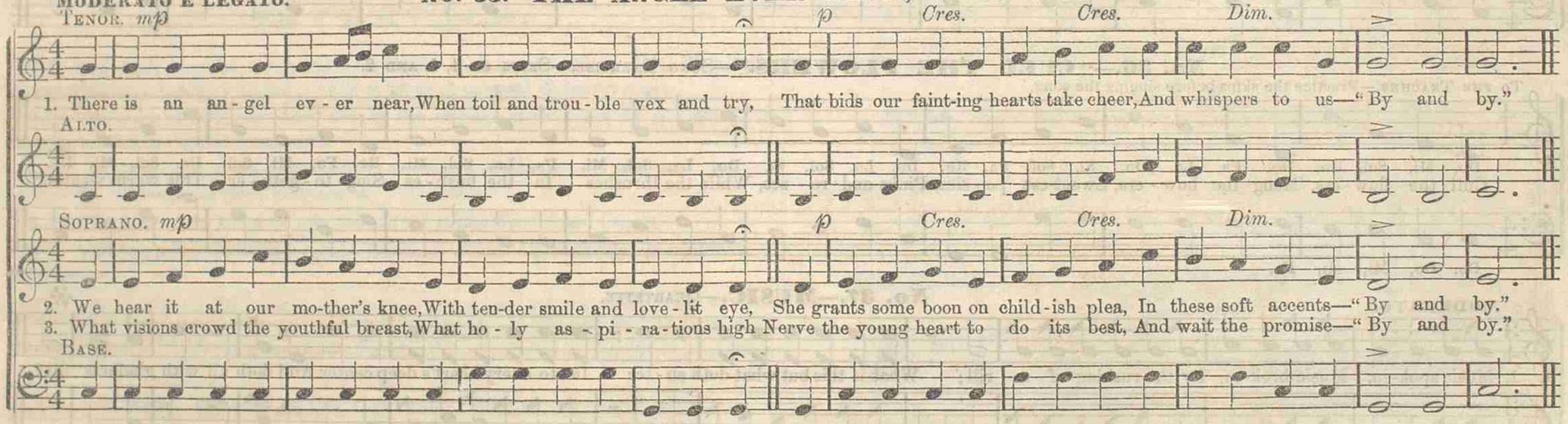
## THE COMMON CHORD.

TO THE TEACHER.—Practice the numerals 1, 3, 5, 8.

§ VI. The combination of the sounds 1, 3, 5, 8, is the first, simplest, and most pleasing form of harmony. It is termed the COMMON CHORD. There are many other kinds of chords which the student of harmony must learn, but this (the Common chord) should be familiar to every singer.
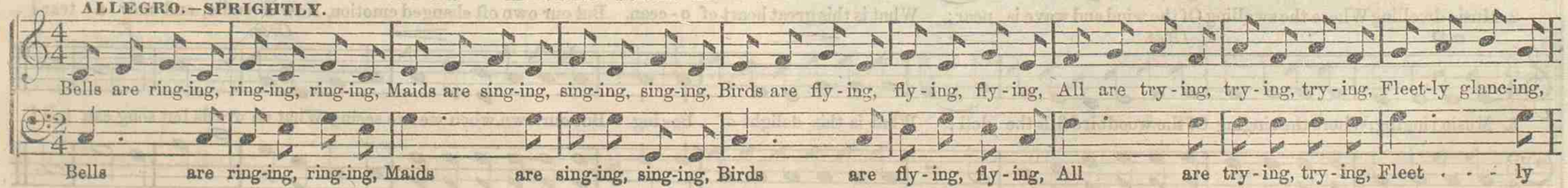
**No. 33.—THE ANGEL EVER NEAR, or BY AND BY.**
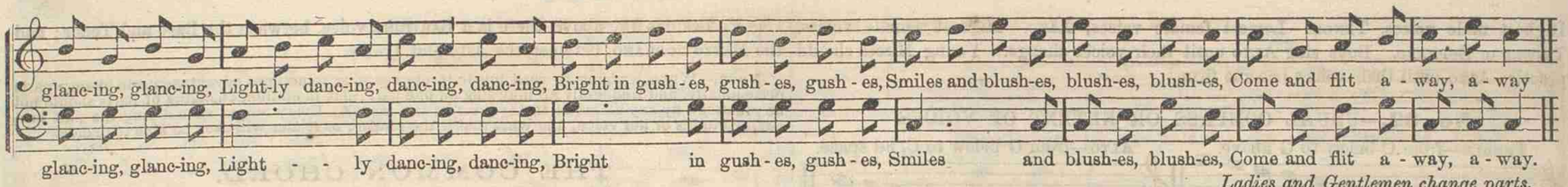
MODERATO E LEGATO.




**No. 34.—"BELLS ARE RINGING."**—SONG EXERCISE.—SKIPS OF THIRDS.
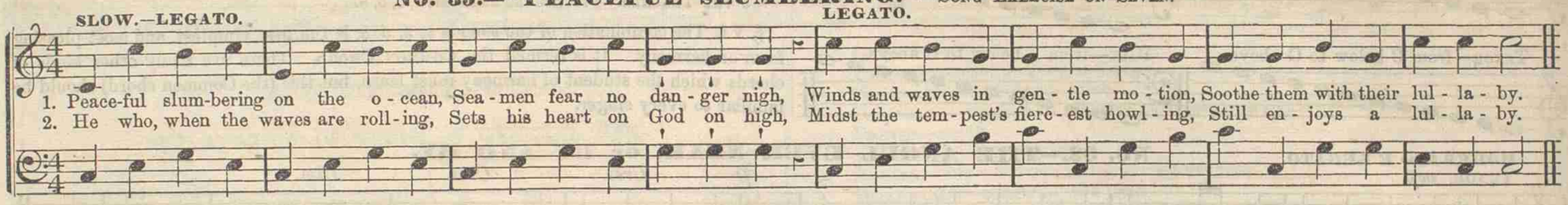
ALLEGRO.—SPRIGHTLY.



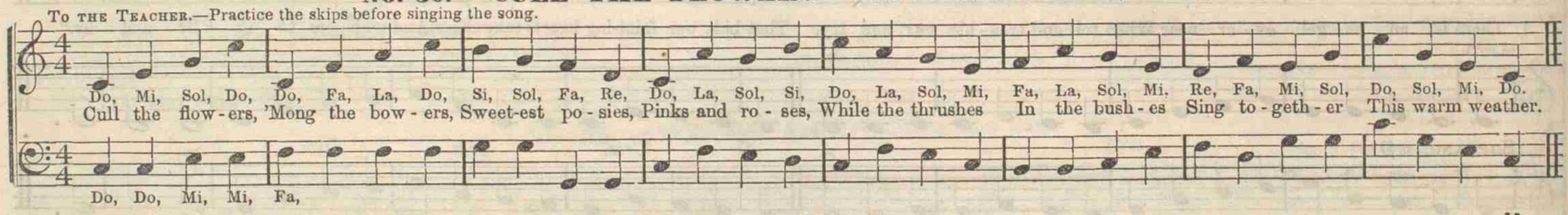



*Ladies and Gentlemen change parts.*

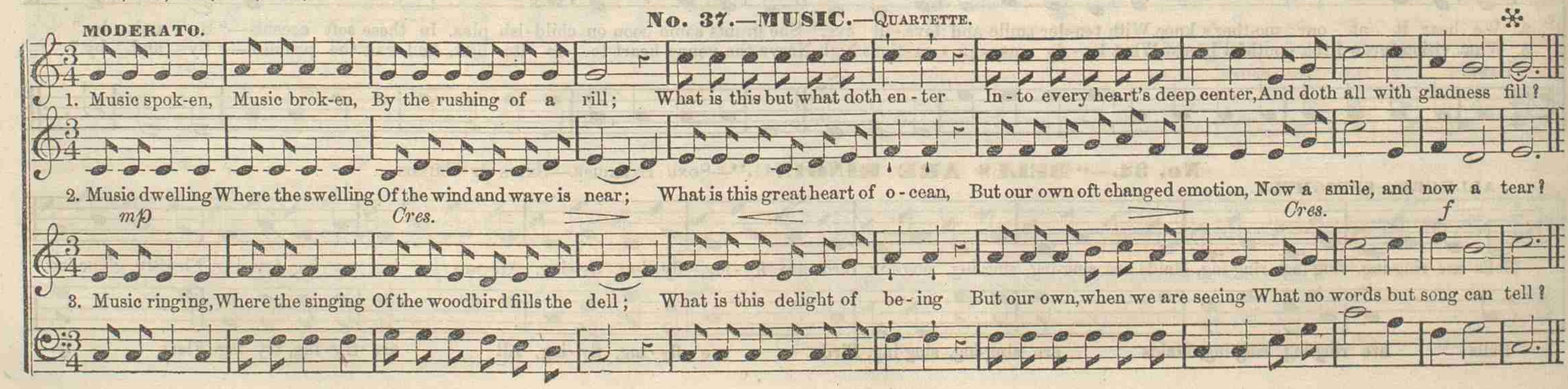
**No. 35.—"PEACEFUL SLUMBERING."**—Song Exercise on Seven.
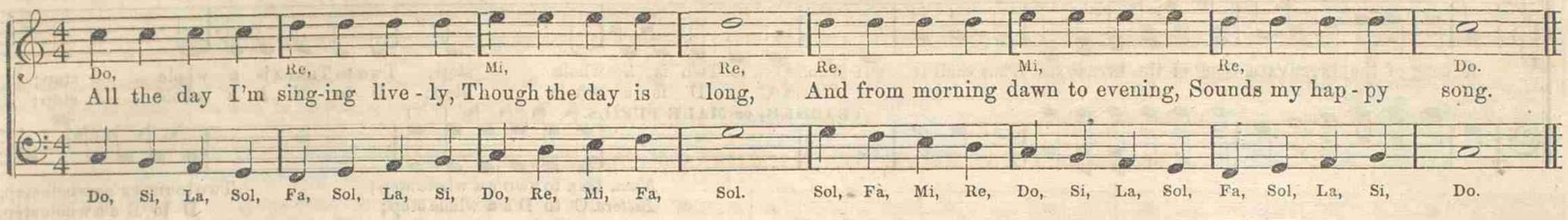



**No. 36.—"CULL THE FLOWERS."**—Song Exercise.—Skips of 4, 6, and 2.




**No. 37.—MUSIC.**—Quartette.



**No. 38.—"ALL THE DAY I'M SINGING LIVELY."**—EXTENDED SCALE.




# LESSON VII.

## INTERVALS.

§ I. THE scale may be compared to a flight of steps or ladder. It is frequently represented by a ladder with the rounds or steps at unequal distances apart:

§ II. The steps or distances observable in the passage of the voice up and down the scale or ladder, are called INTERVALS.

§ III. AN INTERVAL is the distance from any sound of the scale to the next above or below—the difference of pitch between any two sounds.

§ IV. There are two kinds of Intervals in the scale—LARGE and SMALL.

§ V. The larger intervals are called TONES or STEPS. The smaller HALF-TONES or HALF-STEPS.

NOTE.—Good teachers differ as to the proper use or application of these and other terms. Such differences, however, we do not consider of much importance. So long as pupils make themselves familiar with the general nomenclature of the musical art, and understand its application, we should be satisfied. We have given above both terms; teachers will adopt whichever they prefer.

### THE INTERVALS OF THE SCALE.

§ VI. The intervals, as they succeed each other in the scale, are in the following order, viz.:

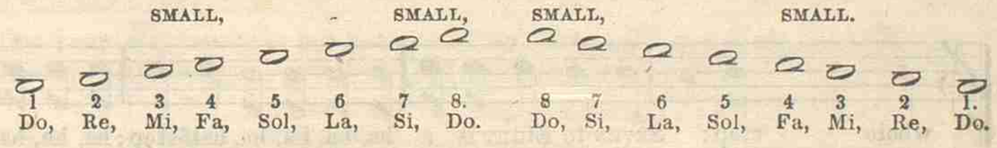
From 1 to 2, LARGE,—Tone or Step.
From 2 to 3, LARGE,—Tone or Step.
From 3 to 4, SMALL,—Half-tone or Half-step.
From 4 to 5, LARGE,—Tone or Step.
From 5 to 6, LARGE,—Tone or Step.
From 6 to 7, LARGE,—Tone or Step.
From 7 to 8, SMALL,—Half-tone or Half-step.

The intervals of the letters are as follows, viz.:

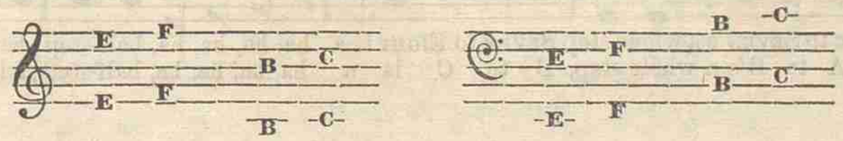
From C to D, LARGE,—Tone or Step.
From D to E, LARGE,—Tone or Step.
From E to F, HALF,—Half-tone or Half-step.
From F to G, LARGE,—Tone or Step.
From G to A, LARGE,—Tone or Step.
From A to B, LARGE,—Tone or Step.
From B to C, HALF,—Half-tone or Half-step.

NOTE.—If the pupils observe carefully where the small intervals are situated, they will not be liable to make mistakes, as they will then have only to remember that all the rest are large.

### SCALE WITH THE SMALL INTERVALS DESIGNATED.




### STAVES WITH THE SMALL INTERVALS (IN THE LETTERS) DESIGNATED.




NOTE 1.—Practice in key of G, D, or A, &c., plain tunes, or any of the following exercises, making no allusion to signatures, other than to say, Now *One* (Do) is on G, D, &c.

NOTE 2.—Desirous of continuing the plan of progressiveness, adopted as the basis of these Elements, interspersing the practical with the theoretical, we think it better to let the class practice in different keys, before the subject of Transposition or Signatures is explained. The lesson of Intervals is a very important one—indispensable, if they would understand Transposition. Let them, therefore, learn this thoroughly, and ***sing on.***

## No. 30.—SONG OF THE INTERVALS.—Dialogue. Teacher and Pupils. From "The Musical Boquet."

ALL. SCHOLARS.

A song of the Intervals, Song of the Intervals, What shall it be? *Num.* One to Two is a whole step; Two to Three is a whole step;
*Letters.* C to D is a whole step; D to E is a whole step;

TEACHER, or MALE PUPILS.

*Num.* One to two's a whole step; Two to three's a whole step;
*Letters.* C to D's a whole step; D to E's a whole step;

Three to Four is a ha, ha, ha, ha, half-step; Four to Five is a whole step; Five to Six is a whole step; Six to Seven is a
E to F is a ha, ha, ha, ha, half-step; F to G is a whole step; G to A is a whole step; A to B is a

Three to Four is a ha, ha, ha, ha, half-step; Four to Five's a whole step; Five to Six's a whole step;
E to F is a ha, ha, ha, ha, half-step; F to G's a whole step; G to A's a whole step;

whole step; Seven to Eight is a ha, ha, ha, ha, half-step; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, What a queer song is the song of the Intervals.
whole step; B to C is a ha, ha, ha, ha, half-step; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, What a queer song is the song of the Intervals.

Six to Seven's a whole step, Seven to Eight is a ha, ha, ha, ha, half-step; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Now you've learnt the song of the Intervals.
A to B's a whole step, B to C is a ha, ha, ha, ha, half-step; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Now you've learnt the song of the Intervals.

## SIGNS OF ELEVATION AND DEPRESSION.

§ I. A sign is used in music which, when placed before a note, indicates a sound a half-tone (half-step) higher than the letter upon which the note is written would otherwise represent. This is called a Sharp, (♯).

§ II. A sign is used in music which, when placed before a note, indicates a sound a half tone (half-step) lower than the letter upon which the note is written would otherwise represent. This is called a Flat, (♭).

§ III. A sign is used in music which will counteract the influence of either of the above. This is called a Natural, (♮).

EXAMPLE OF THE SHARP, FLAT, AND NATURAL.

C, C♯, B, B♭, D♯, D♮, F♯, F♮.

Read, C, C sharp. B, B flat, D sharp, D natural, F sharp, F natural.

§ IV. By the aid of these signs any change of the intervals can be made.

To the teacher. *Practice plain tunes in any key*

# LESSON VIII.

## MINOR SCALE.

§ I. In addition to the Diatonic Scale as explained in Lesson VII, there is another diatonic scale, differing from that in respect to intervals, called the MINOR SCALE. The former scale is called MAJOR.

§ II. There are two forms of the MINOR SCALE in use. We distinguish them from each other by the terms FIRST FORM and SECOND FORM of the Minor Scale.
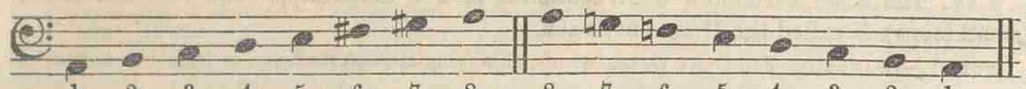
§ III. In both forms of the Minor scale the intervals differ from those in the Major.

§ IV. The chief difference (to the ear) between the Major and Minor scales is in the THIRD; that of the Major being composed of two steps (two tones), while that of the Minor is only a step and half (tone and half). See Minor scale below.

NOTE.—Those who have made themselves familiar with the intervals of the Major scale will readily understand the difference between that and the Minor now to be presented.

§ V. In the first form of the Minor scale the intervals are not the same in descending as in ascending.

MINOR SCALE—FIRST FORM.



| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8. | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A, | B, | C, | D, | E, | F♯, | G♯, | A. | A, | G, | F, | E, | D, | C, | B, | A. |
| La, | Si, | Do, | Re, | Mi, | Fi, | Si, | La. | La, | Sol, | Fa, | Mi, | Re, | Do, | Si, | La. |

NOTE.—Let pupils examine the above by intervals of letters, and then give the form or order of intervals, ascending and descending.

MINOR SCALE—SECOND FORM.



| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8. | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| La, | Si, | Do, | Re, | Mi, | Fa, | Si, | La. | La, | Si, | Fa, | Mi, | Re, | Do, | Si, | La. |

NOTE.—Pupils examine and name the order of intervals in second form of the Minor scale. QUESTIONS: Wherein do the two Minor scales differ from each other? What is the order of intervals in the first form? Second form? Wherein do the Minor scales differ from the Major?—Examine and compare.

§ VI. The MINOR scale commences on the numeral 6, syllable La, of the Major. 6, (La), of the Major is taken as 1 of the Minor, but the syllable (La) is retained. See scales above.
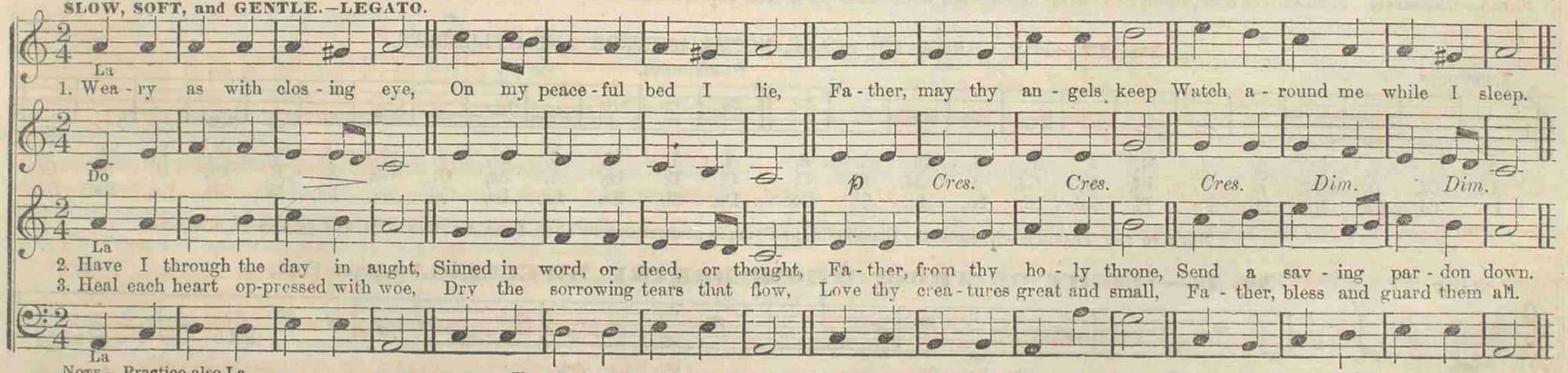
§ VII. When the MAJOR and MINOR scales have the same signature, they are said to be RELATED. Thus the key of A MINOR is the RELATIVE MINOR of C; and the key of C is the RELATIVE MAJOR of A MINOR.

§ VIII, The "RELATIVE MINOR" to any Major key is found a sixth above, or a third below, the Major key note.

§ IX. Every Major scale or key has its "RELATIVE MINOR," and, as above stated, both have the same signature.

**No. 40.—EVENING PRAYER.** 7s.—KEY OF A MINOR.—Relative of ——?
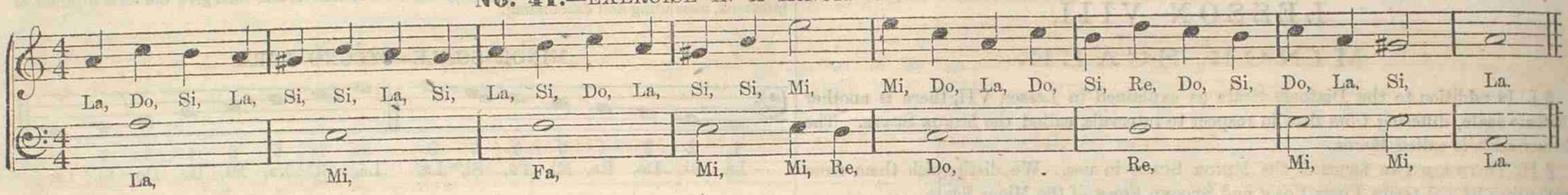
SLOW, SOFT, and GENTLE.—LEGATO.




NOTE.—Practice also La (JUBILEE—2)

TO THE TEACHER. *Practice plain tunes in any key, major and minor*

**No. 41.**—EXERCISE IN A MINOR.—Relative Minor of ——?




# LESSON IX.

## THE CHROMATIC SCALE.

NOTE.—The Chromatic Scale, being more difficult to sing than the Diatonic, and not being much required in plain music, it is not usually studied or practiced until pupils are well versed in the Diatonic Scale, and able to read with considerable facility. But we would urgently recommend the introduction of either a part or the whole of the Chromatic Scale, as an exercise for the voice and ear, just as soon as pupils can read plain music in the Diatonic Scale. Do not attempt too much of this kind of study at any one time. One or two chromatic exercises at each lesson will generally be found sufficient, and, by judicious management, pupils will not become wearied. The easiest, and perhaps the most useful, is the sharp fourth. Next in order may follow the flat seventh; then the sharp second, flat third, &c., then, from sharp one on, gradually introducing the whole Chromatic Scale. If you have an instrument, play the chromatic scale often, that they may become accustomed to its progression. See page 31, Song Exercise, for the study of Chromatic Intervals.

§ I. All the intervals of the scale that are a whole tone (step) distant from each other may be divided into half tones, (small steps), forming an entire scale of small intervals, (half tones), called the CHROMATIC SCALE.

NOTE 1.—CHROMATIC. From a Greek word, signifying *color*, the intermediate, or chromatic tones, having been formerly written with colored ink. The term may also have a figurative signification, as chromatics in music may be regarded as analogous to coloring in painting.

NOTE 2.—Let the pupils recall the intervals of the scale, and then name such only as must be divided in order to form the Chromatic Scale.

§ II. The division of the large intervals, (tones), is represented by the sharp, or flat. See Chromatic Scale below.

§ III. All the tones (steps) of the scale being thus divided, either by means of the sharp or flat, we shall have for our Chromatic Scale, thirteen intervals, of a half tone (small step) each.
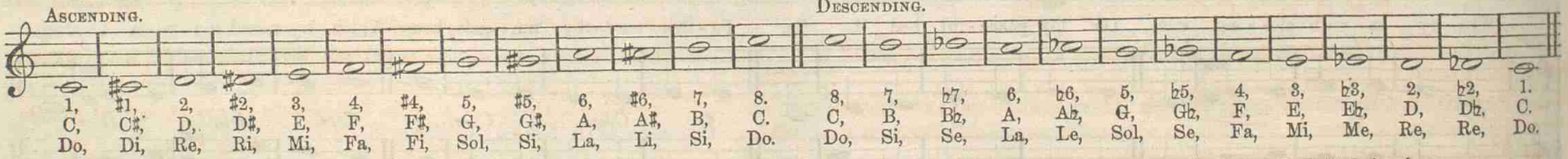
§ IV. The scale heretofore used, consisting of five tones (steps) and two half tones, (small steps), is called the DIATONIC SCALE.

NOTE 1.—DIATONIC. From two Greek words, signifying *through the tones*, or from *tone to tone*.

NOTE 2.—In singing the Chromatic Scale, or exercises, with syllables, use the vowel sound of *e* long, as in *mete*, for the sharps. (Di pronounced *Dee*, Ri *Ree*), and *a* long, as in *fate*, for the flats, (Se pronounced *Say*, Le *Lay*, &c.) By observing this rule, we are enabled to preserve uniformity in printing the syllables.
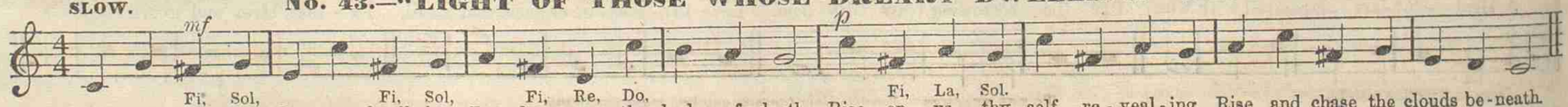
NOTE 3.—Read the numerals thus—ONE, *sharp* one; TWO, *sharp* two; SEVEN, *flat* seven; SIX, *flat* six, &c. Read the letters thus—C, C *sharp*; D, D *sharp*; &c. &c.

**No. 42.**—THE CHROMATIC SCALE, NOTES, LETTERS, AND SYLLABLES.

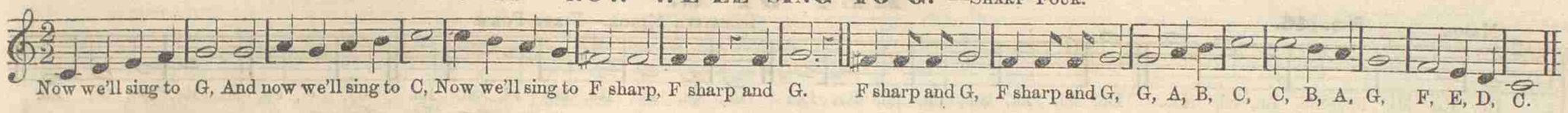



NOTE TO THE TEACHER.—Exercise the Class in SHARP FOUR, in connection with Five, Four, &c., thus, 5, ♯4, 5; 3, ♯4, 5; 6, ♯4, 5, &c. &c.

**No. 43.**—**"LIGHT OF THOSE WHOSE DREARY DWELLING."**—SHARP FOUR.

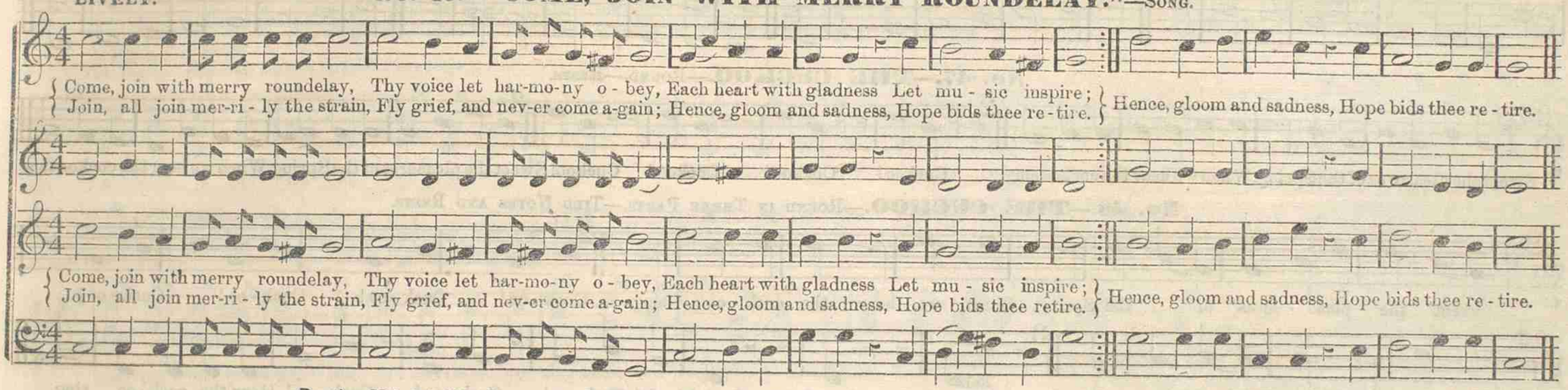


**No. 44.—"NOW WE'LL SING TO G."**—SHARP FOUR.




LIVELY.

**No. 45.—"COME, JOIN WITH MERRY ROUNDELAY."**—SONG.




*Practice Mahaleth, 122—Lystra, 118—Berith, 115—Mason, 88—Nebo, 77, and any other plain tunes in which Sharp Four occurs.*

## LESSON X.

## TRANSPOSITION.

§ I. TRANSPOSITION is removing the scale from one place, or position upon the staff, to another, either higher, or lower.

§ II. The scale takes its name from the letter on which it commences; as for example, a scale commencing on C is said to be in the key of C, and is termed the SCALE OF C.

§ III. The scale may commence on any letter of the musical alphabet.

§ IV. The PROCESS of transposition will be explained in a future lesson.

§ V. SIGN OF THE SCALE OR SIGNATURE.—When music is written on any other scale than that of C, the signature or sign of the key is placed at the beginning of the piece of music. These signatures or signs are one or more SHARPS or FLATS. The reason for using these as the sign of the key will be apparent so soon as the process of transposition is understood. In order to read music in other scales or keys with as much ease and readiness as in the key of C, the pupil has only to make himself familiar with the signatures, and then continue his practice.

§ VI. SIGNATURES TO ALL THE KEYS WITH SHARPS.—The signature to the key of G, (first transposition with sharps), is one sharp (♯).

§ VII. The signature to the key of D, (second transposition with sharps), is two sharps, (♯♯).

§ VIII. The signature to the key of A, (third transposition by sharps), is three sharps, (♯♯♯).

§ IX. The signature to the key of E, (fourth transposition by sharps), is four sharps, (♯♯♯♯).
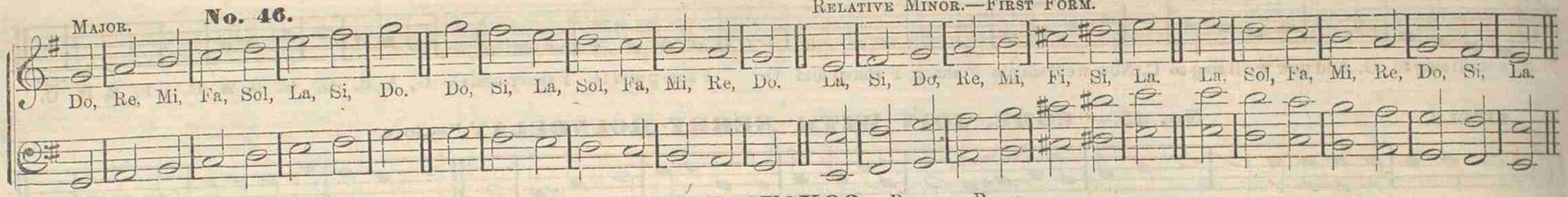
§ X. The signature to the key of B, (fifth transposition by sharps), is five sharps, (♯♯♯♯♯).

§ XI. The signature to the key of F sharp, (sixth transposition by sharps), is six sharps, (♯♯♯♯♯♯).
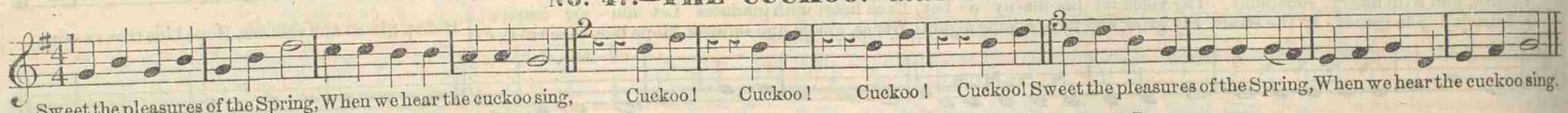
§ XII. The "RELATIVE MINORS" have the same signatures as above.

## KEY OF G.
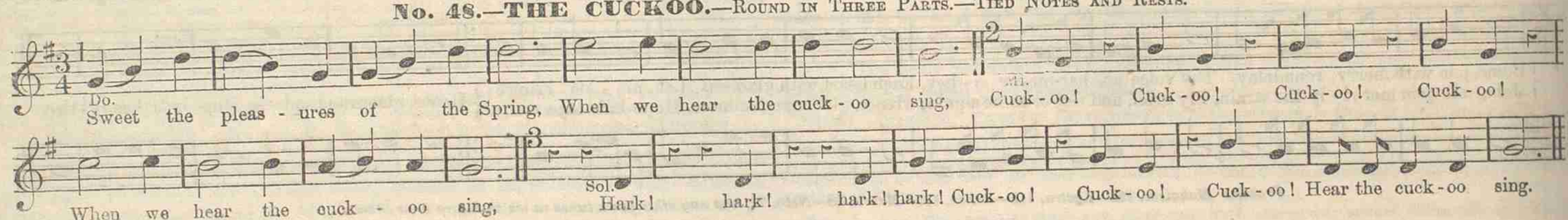
MAJOR. **No. 46.** RELATIVE MINOR.—FIRST FORM.




**No. 47.—THE CUCKOO.**—ROUND.—RESTS.

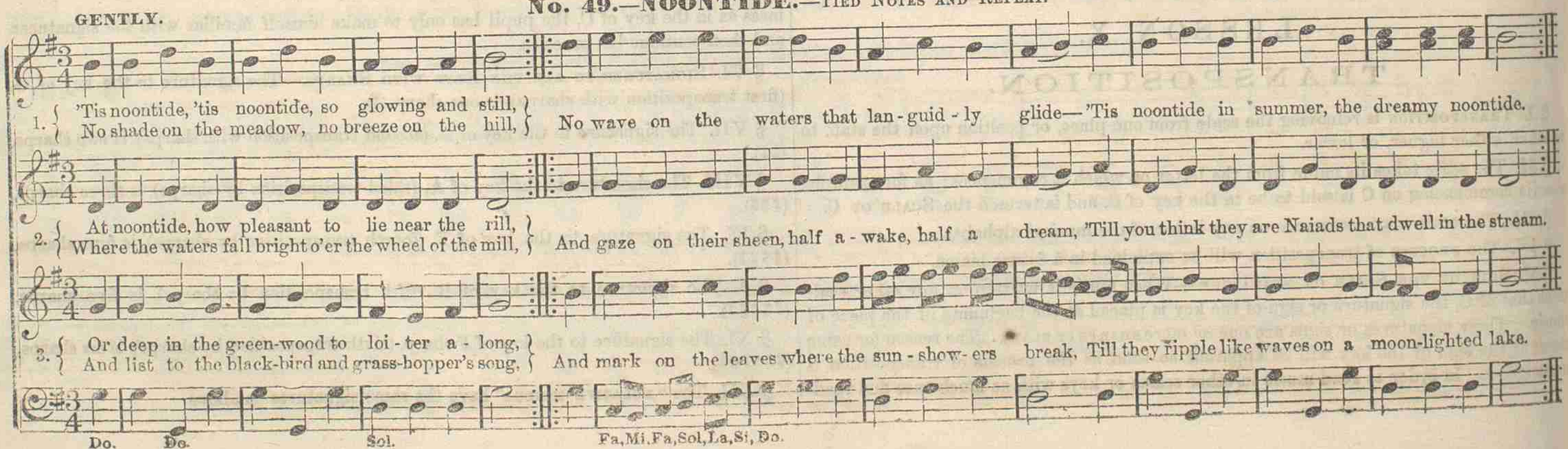



**No. 48.—THE CUCKOO.**—ROUND IN THREE PARTS.—TIED NOTES AND RESTS.




**No. 49.—NOONTIDE.**—TIED NOTES AND REPEAT.

GENTLY.



## No. 50.—SONG OF THE DYNAMICS.

SCHOLARS.

1. Hush, hush, soft - ly all must sing, Down to PI - A - NO your voic - es all must bring; But when 'tis FOR - TE loud our notes we 'll raise,

TEACHER.

1. Hush, hush,

*The Teacher may sing his part through alone the first time.*

Pleasant is the sing - ing, Mer - ry are our lays. 2. When there's a strain *ve - ry joy - ous, bold and strong,* Then with FOR - TIS - SI - MO your

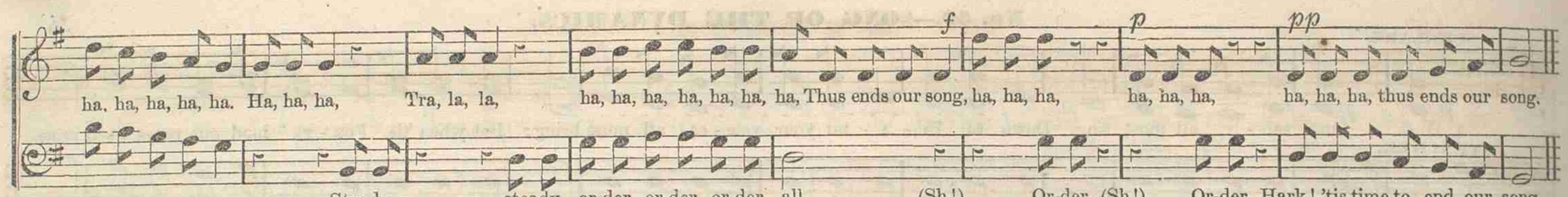
*Dim.* *m*

loud - est notes pro-long, But of - ten should you sing thus, your neighbors you'll affright, While the sweet-est PI - AN - IS - SI - MO will ev - er yield de - light.
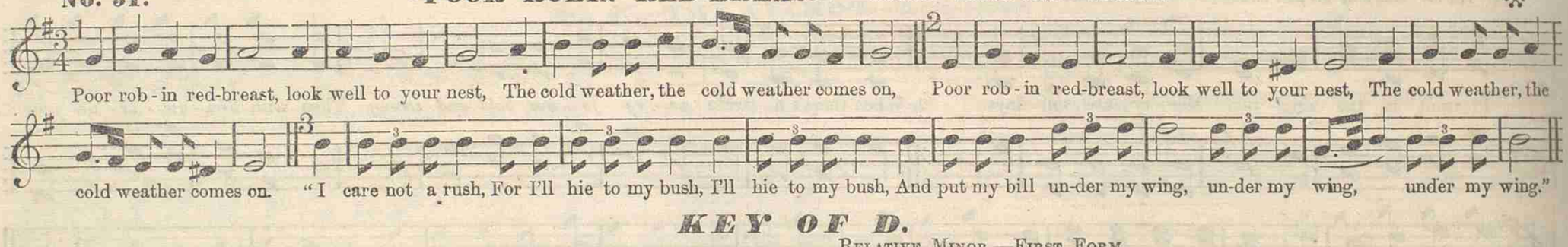
A LITTLE FASTER.

3. MEZ - ZO and PI - A - NO are pleasant tones to sing, FOR - TE and FOR - TIS - SI - MO will make our voic - es ring, STAC - CA - TO is dis - tinct; Sing LE -

GA - TO smooth to LA, Then comes the bold EX - PLOSIVE TONE, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
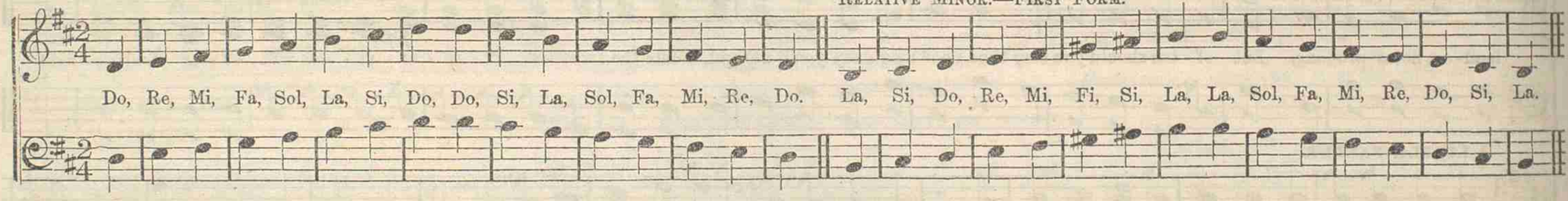



**No. 51.** **"POOR ROBIN RED-BREAST."**—Round.—Minor Key.—Triplets.
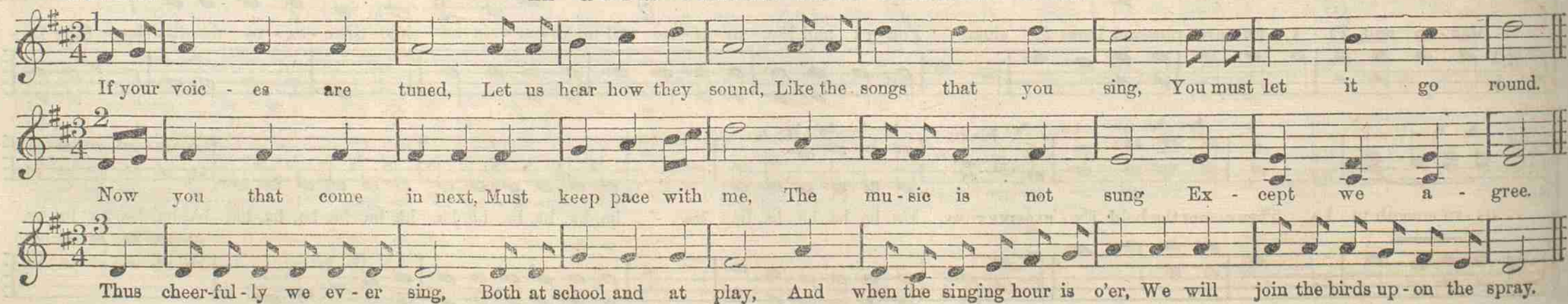



## KEY OF D.

Relative Minor.—First Form.
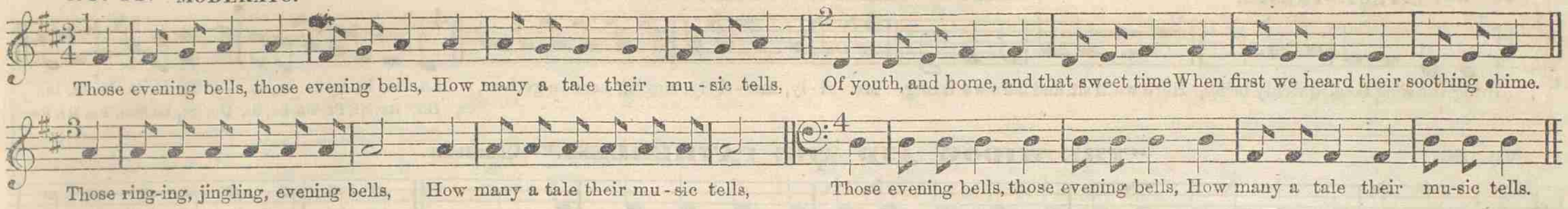



**No. 52.** **"IF YOUR VOICES ARE TUNED."**—Round.



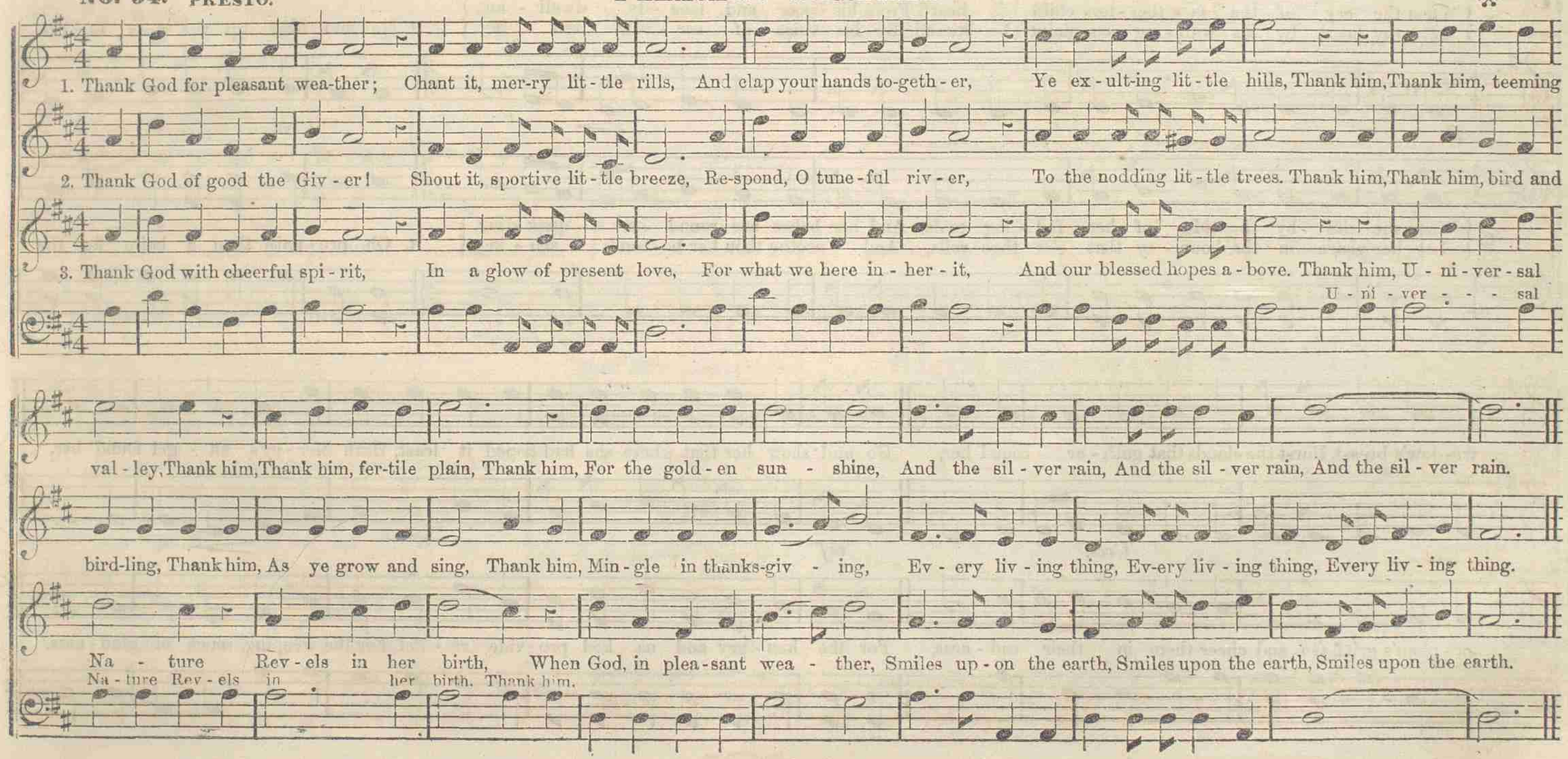
**No. 53.** MODERATO.

## "THOSE EVENING BELLS."—ROUND.
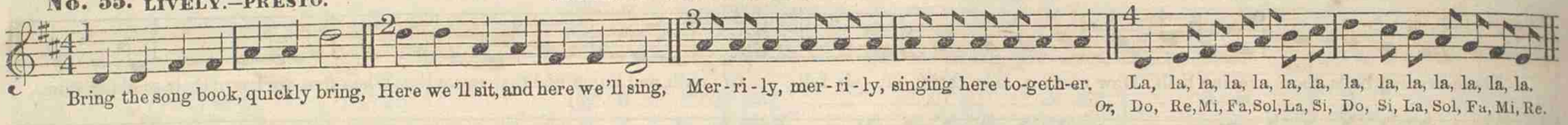



**No. 54.** PRESTO.

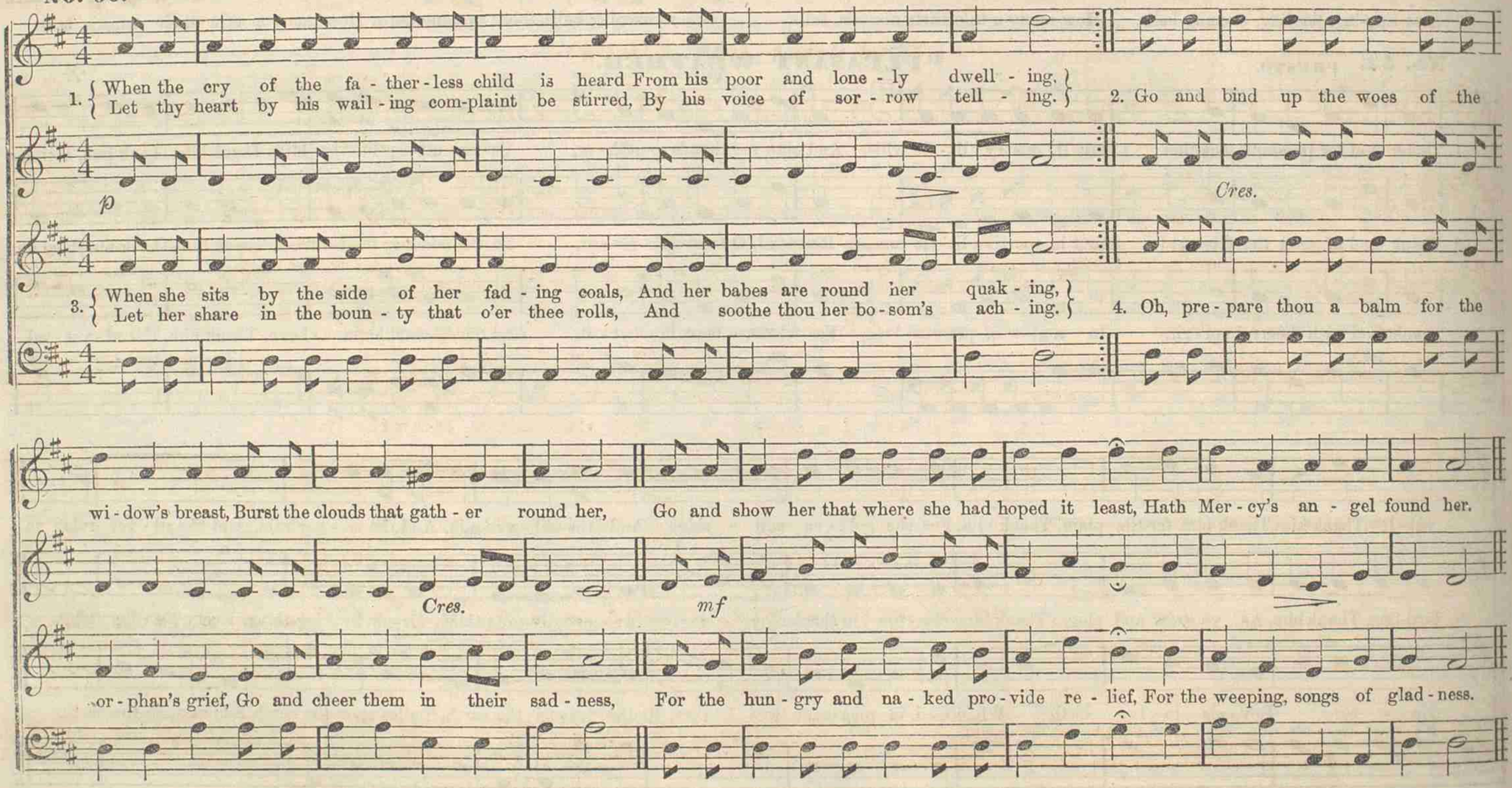
## "PLEASANT WEATHER."
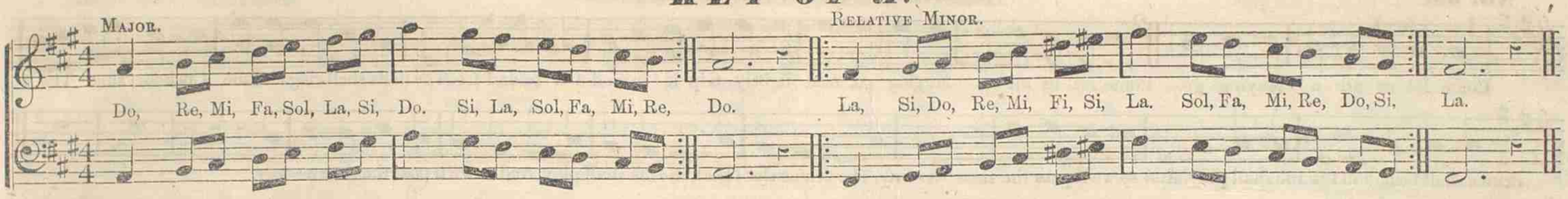


## No. 55. LIVELY.—PRESTO. "BRING THE SONG BOOK."—ROUND.



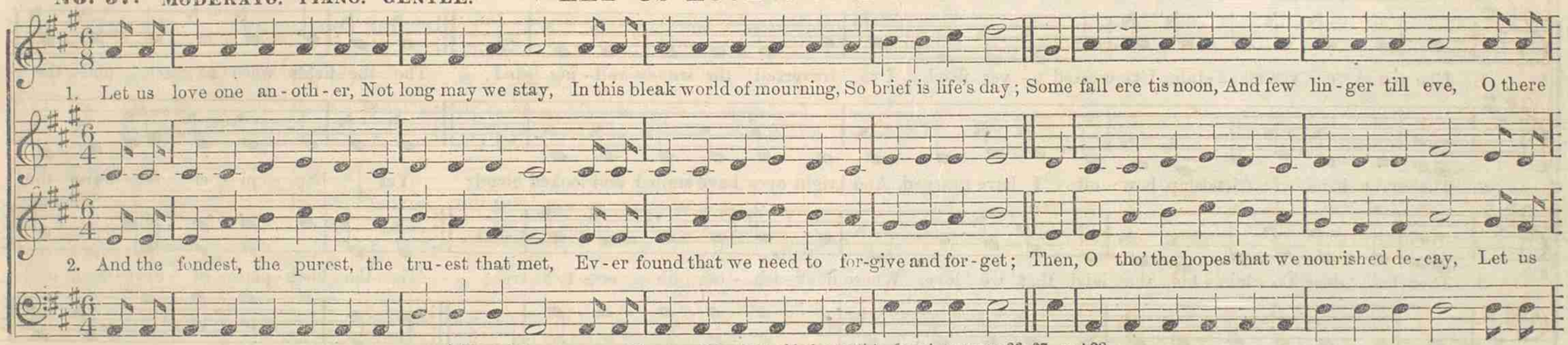

## No. 56. "THE WIDOW AND THE FATHERLESS."—QUARTETTE.



## KEY OF A.

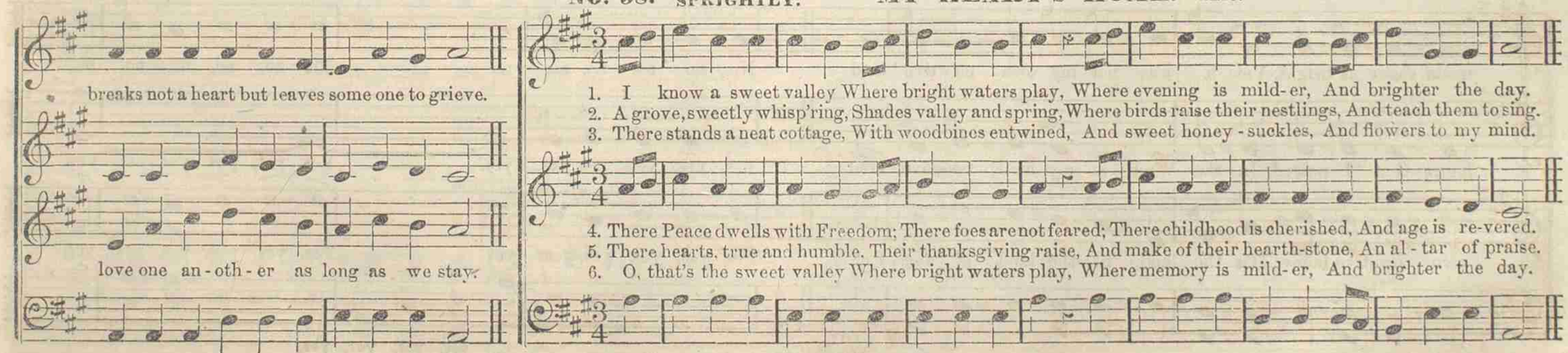



**No. 57.** MODERATO. PIANO. GENTLE. **"LET US LOVE ONE ANOTHER."***




* NOTE TO TEACHER. *The easy Rounds in this key will be found on pages* 26, 27, *and* 28.

**No. 58.** SPRIGHTLY. **MY HEART'S HOME.**—TRIO.*




* For three voices, or in three parts.

## GOING A MAYING.—Canon.

**No. 59.**

Come, let us all a Maying go, Come, let us all a Maying go, And lightly trip it to and fro, to and fro, The bells shall ring and the Cuckoo sing, The drums shall beat, and the fife shall play, And so we'll pass the time a-way, The drums shall beat, the fife shall play, And so we'll pass the time a-way.

## MY OWN NATIVE LAND.

**No. 60.** MODERATO.

1. I've roved o-ver moun-tain, I've crossed o-ver flood, I've traversed the wave-roll-ing sand; Tho' the fields were as green, and the moon shone as bright, Yet it was not my own na-tive land. No, no, no, no, no, no. No, no, no, no, no, no.

2. The right hand of friendship how oft I have grasped, And bright eyes have smiled and looked bland; Yet hap-pi-er far were the hours that I passed In the West—in my own na-tive land. Yes, yes, yes, yes, yes, yes. Yes, yes, yes, yes, yes, yes.

3. Then hail, dear Co-lum-bia, the land that we love, Where flour-ish-es lib-er-ty's tree; 'Tis the birth-place of Free-dom, our own na-tive home; 'Tis the land, 'tis the land of the free! Yes, yes, yes, yes, yes, yes. Yes, yes, yes, yes, yes, yes.

*Fine.*

no, no, no, yes, yes, yes, no, no, no, yes, yes, yes, yes,

* First time sing the small notes.

**No. 61.** ALLEGRO. **"DAY IS BREAKING."**—ROUND.

1. Day is break - ing o'er the hills, Dawn - ing on the lit - tle rills, Rouse, ye bro - thers, sis - ters all,
2. Sing we then our morn - ing song, We have sung it oft and long, Ev - ery morn tis fresh and new,

Cheer - ly to each oth - er call, Good morn - ing, good morn - ing, good morn - ing, good morn - ing, good morn - ing.
As the pearl - y drops of dew, Good morn - ing, good morn - ing, good morn - ing, good morn - ing, good morn - ing,

**No. 62.** ALLEGRO.—CON SPIRITO. **THE SLEIGH-RIDE.**

1. O swift we go o'er the fleec - y snow, When moonbeams sparkle round, When hoofs keep time to mu-sic's chime, As mer - ri - ly on we bound. As
2. On win-ter's night, when our hearts are light, And breath is on the wind, We loose the rein, and sweep the plain, And leave our cares be - hind. As

*mp* *Cres.* *Legato.* *Cres.* *f* *f* *Dim.*

3. With laugh and song we glide a - long, A - cross the fleet - ing snow, With friends beside how swift we'll ride, The beau - ti - ful track be - low. As
4. The rag - ing sea has the joys for me, When gale and tem-pest roar; But give the speed of the foaming steed, And I'll ask for waves no more. As

we bound.
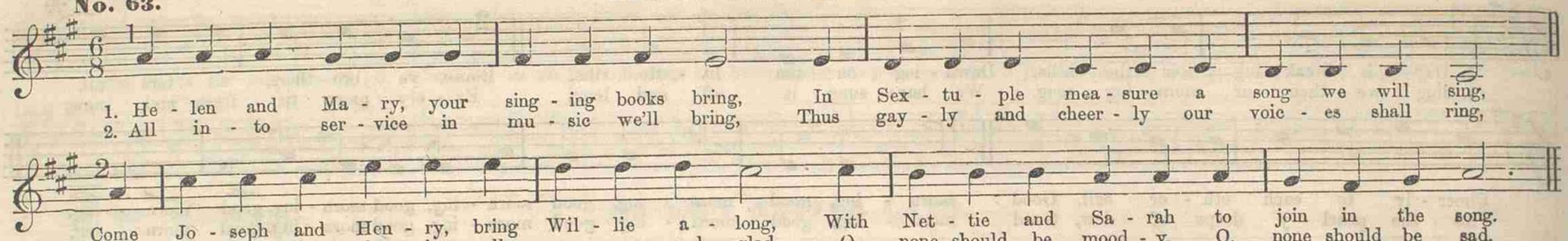
we bound.....

mer-ri - ly on, as mer-ri - ly on, as mer-ri - ly on we bound, we bound. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
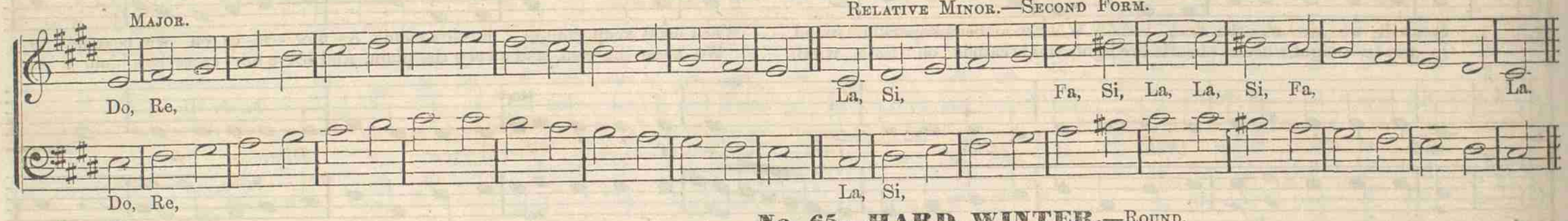
*Cres.* *Cres.* *pp* *ff*

mer-ri - ly on, as mer-ri - ly on, as mer-ri - ly on we bound, we bound. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
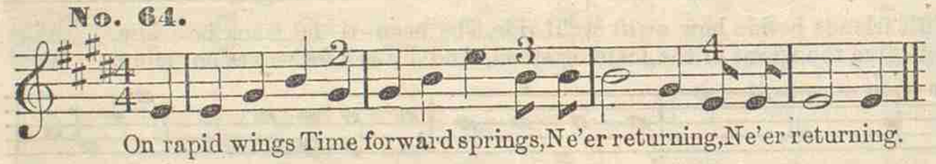
**No. 63.** **"HELEN AND MARY."**—ROUND.



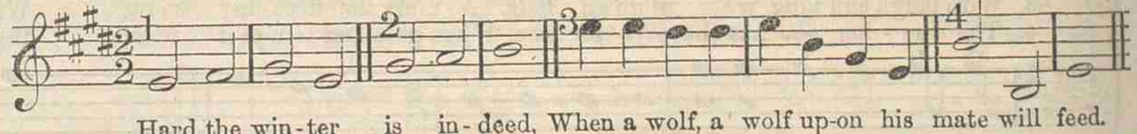

## *KEY OF E.*
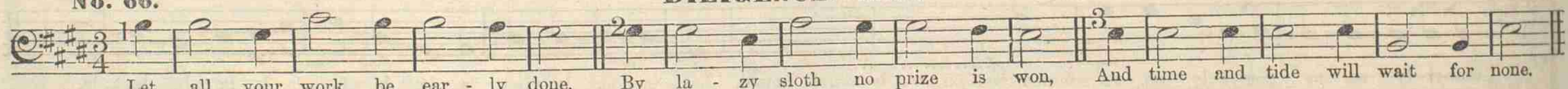



**No. 64.**



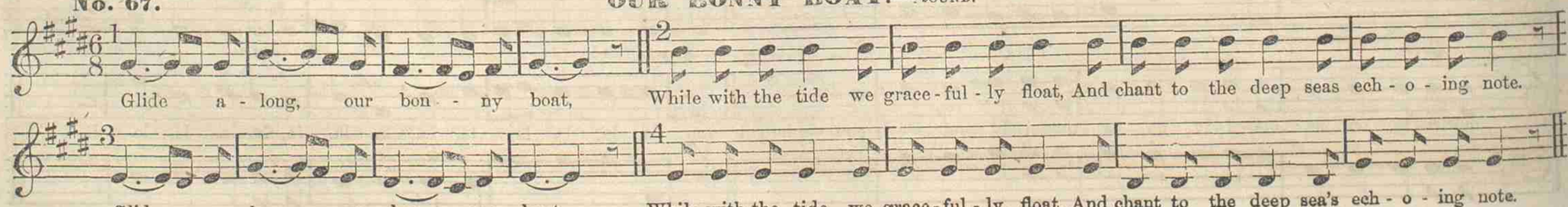

**No. 65.—HARD WINTER.**—ROUND.




**No. 66.** **DILIGENCE.**—ROUND.




**No. 67.** **OUR BONNY BOAT.**—ROUND.



**No. 68.** SPRIGHTLY. **"THERE 'S MUCH THAT GIVES PLEASURE."**

1. There's much that gives pleasure in all that's a - round, There's ma-ny a treasure where least it is known. La, la, la, la, la, la, la, la, la, la, la, la, la.
2. It glows in the morning, when sunbeams a - rise, It spreads its a - dorn-ing on evening's bright skies. La, la, la, la, la, la, la, la, la, la, la, la, la.

1st time. 2d time.

3. 'Tis found in the days ev - er darksome and drear, For then round our hearth-stones we meet in good cheer. La, la, la, la, la, la, la, la, la, la, la, la, la.
4. There's pleasure in toil-ing, that sweetens our rest, Though oft we're re - coil-ing, as if sore oppressed. La, la, la, la, la, la, la, la, la, la, la, la, la.
5. There's pleasure in sor - row, by con-trast of joy, Then why should we borrow those cares that an-noy. La, la, la, la, la, la, la, la, la, la, la, la, la.

**No. 69.** SLOW.—Soft and Gentle. **SUMMER EVENING.**

1. On the glass - y lake, When day's light is fad - ing, Beau - ty plays in all her grace; Cir - cling, ver - dant
2. Day's last lin - g'ring light, On the west still glow - ing, Paints its blush - ing on the lake; While no trem - bling
3. Pure and sweet this hour, Calm as heaven - ly be - ing, Fraught with more than earth - ly charms; Hour of hal - lowed

banks Wide - ly cast their shad - ing O'er the wa - ter's bur-nished face, O'er the wa - ter's bur - nished face.
leaf Tells a breeze is blow - ing, While no sound the si - lence breaks, While no sound the si - lence breaks.
thought, Time of earth's care flee - ing, Free from all earth's rude a - larms, Free from all earth's rude a - larms.

## No. 70. THE FARMER'S SONG.

PRESTO.

1. Suc-cess to the jol-ly old far-mer, Who sings as he follows his plow;
The monarch of prairie and for-est, 'Tis on-ly to God he may bow.
He is sure-ly a for-tu-nate fel-low, He rais-es his bread and his

2. When the reign of the winter is bro-ken, And spring comes to gladden and bless;
When the flocks in the meadows are sporting, And the robin is building her nest—
The farmer walks forth to his la-bor, And man-ly and firm is his

3. His banks are all chartered by na-ture, Their cred-its are am-ple and sure;
His clerks never slope with de-pos-its, Pur-sued by the curse of the poor;
His stocks are the best in the mar-ket; His shares are the shares of his

4. When his crops are all gathered and sheltered, When his cattle are snug in the fold,
He sits himself down by the fire-side, And laughs at the tempest and cold,
A stranger to pride and am-bi-tion, His du-ty he strives to ful-

la, la, la.

*Tempo.*

cheese; And tho' hard is his la-bor in summer, In win-ter he lives at his ease, ha, ha, ha, ha, In win-ter he lives at his ease. ease, ha, ha.

tread, As he scatters the seed for the harvest, That yields to the na-tions their bread, ha, ha, ha, ha, That yields to the nations their bread. bread, ha, ha.

plow; They bring the bright gold to his coffers, And pleasure and health to his brow, ha, ha, ha, ha, And pleasure and health to his brow. brow, ha, ha.

*Tempo.*

fill, De-termined, whatev-er be-tides him, To let the world jog as it will, ha, ha, ha, ha, To let the world jog as it will, will, ha, ha.
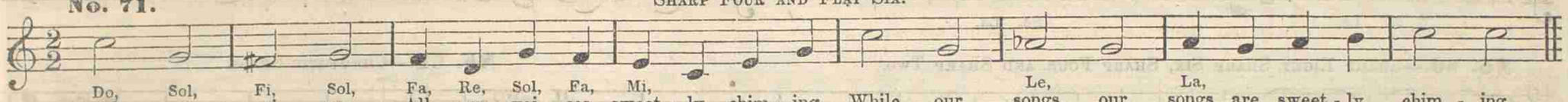
At his ease, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha. ha.

*Rit.* *1st time.* *2d time.*
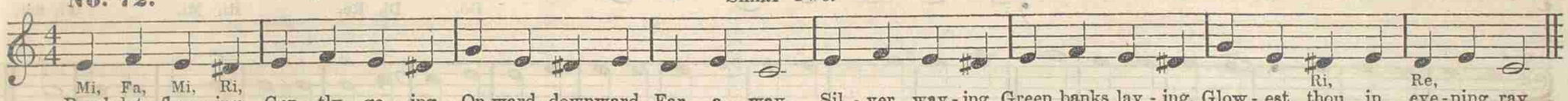
# SONG EXERCISES FOR THE STUDY OF CHROMATIC INTERVALS.

TO BE USED IN CONNECTION WITH OTHER SONGS, &c.
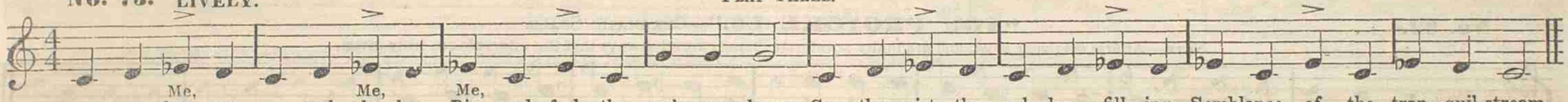
**No. 71.** SHARP FOUR AND FLAT SIX.
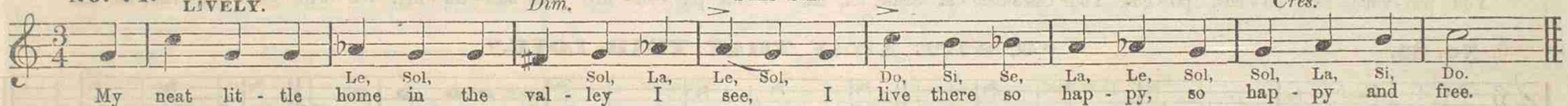



**No. 72.** SHARP TWO.
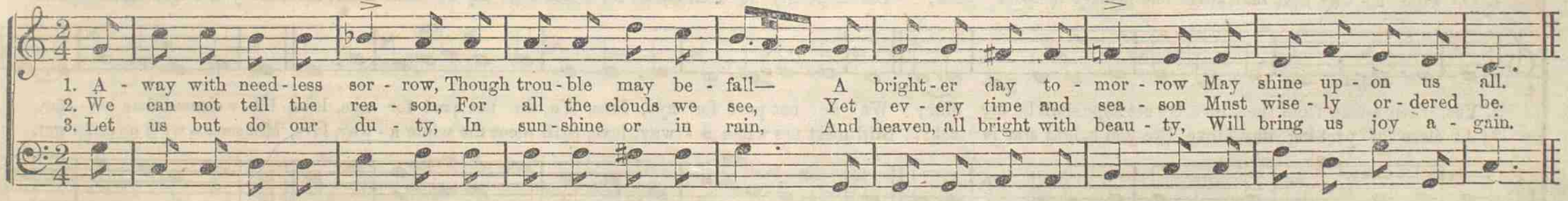



**No. 73.** LIVELY. FLAT THREE.



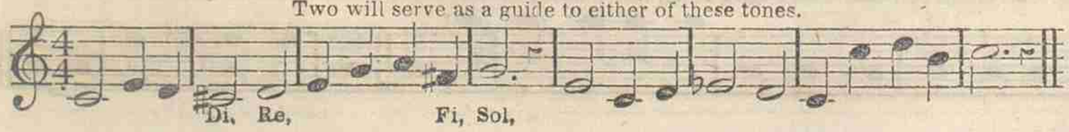

**No. 74.** LIVELY. *Dim.* FLAT SIX. *Cres.*



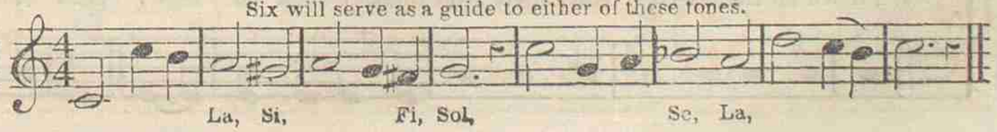

**No. 75.** "AWAY WITH NEEDLESS SORROW."—FLAT SEVEN—SHARP FOUR.



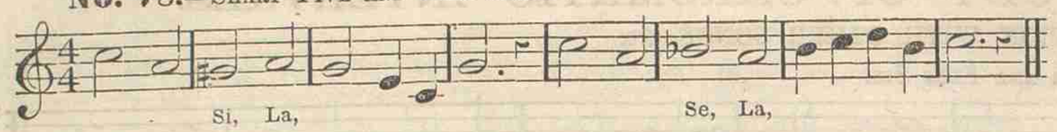

**No. 76.** SHARP ONE AND FLAT THREE.
Two will serve as a guide to either of these tones.
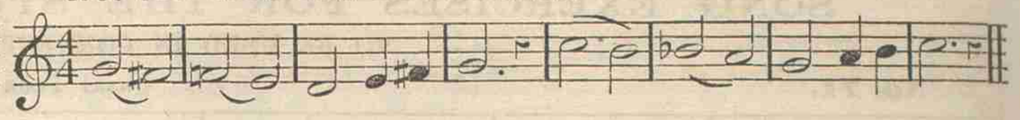



**No. 77.** SHARP FIVE AND FLAT SEVEN.
Six will serve as a guide to either of these tones.
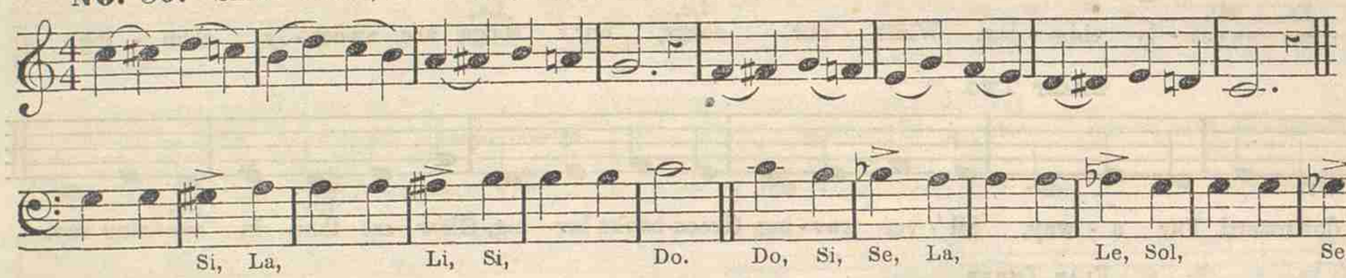


**No. 78.**—Sharp Five and Flat Seven.
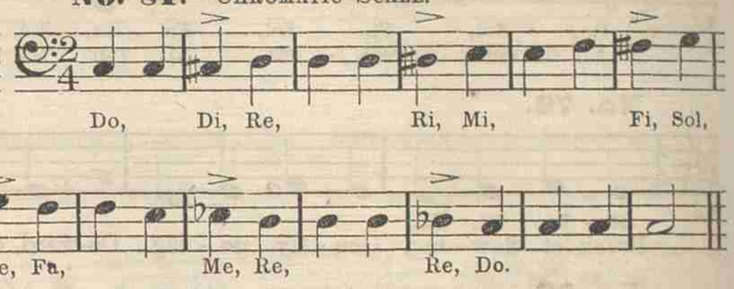



**No. 79.**—Sharp Four and Flat Seven.



**No. 80.**—Sharp Eight, Sharp Six, Sharp Four, and Sharp Two.
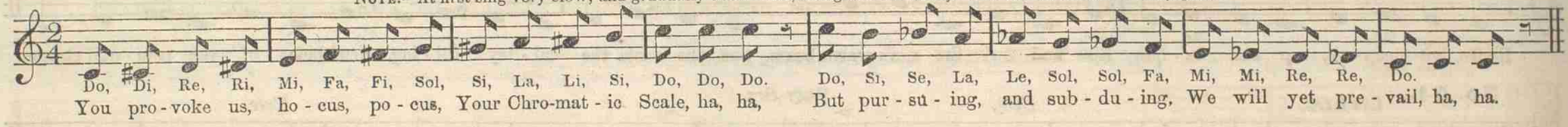



**No. 81.**—Chromatic Scale.
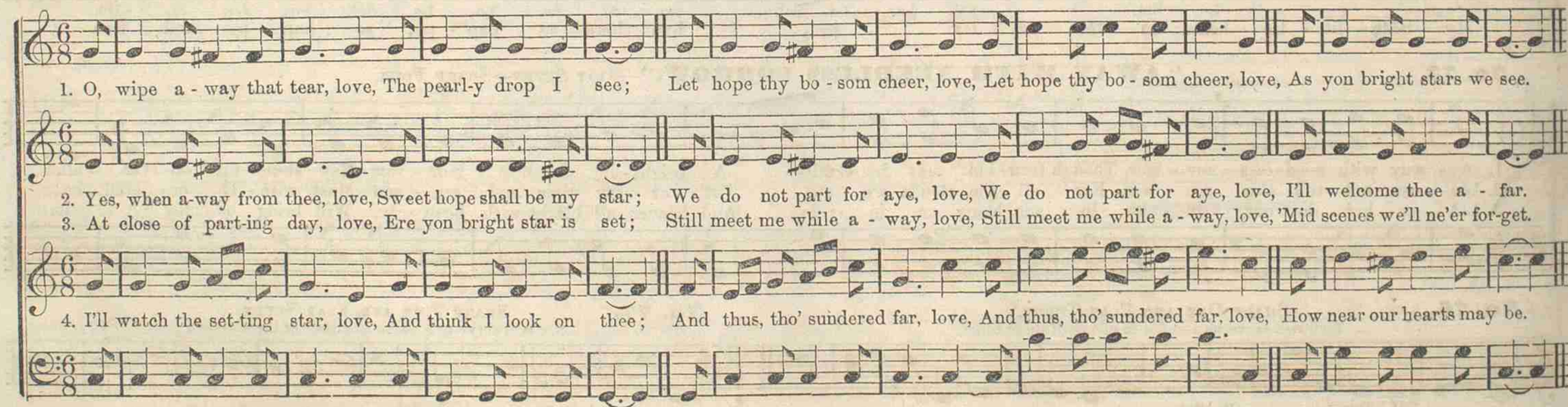



**No. 82.** **"YOU PROVOKE US."**—Chromatic Scale.
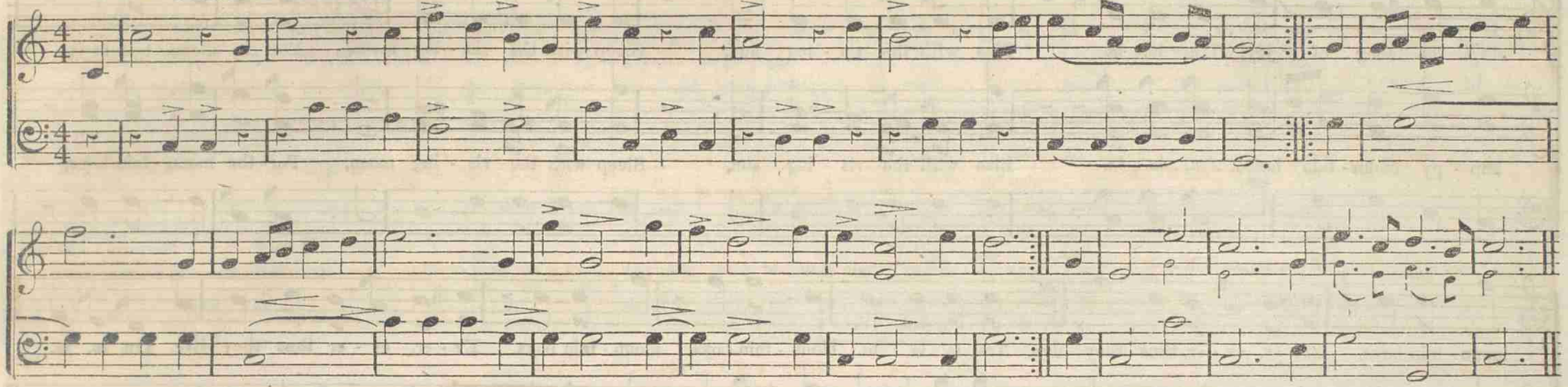
Note.—At first sing very slow, and gradually accelerate, being careful always that the intervals are truly given.




**No. 83.** **"O, WIPE AWAY THAT TEAR, LOVE."**
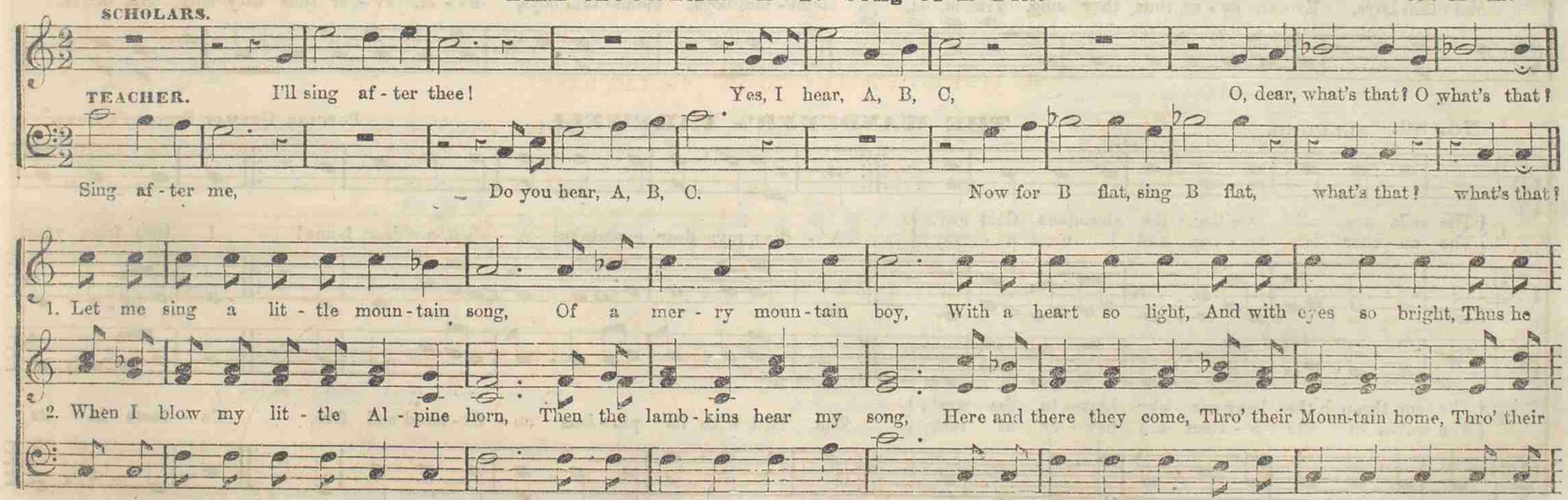


**No. 84.** ALLEGRO RISOLUTO. **SOLFEGGIO.*** ARRANGED FROM THE GERMAN.



* Exercise with syllables.—The above is an excellent study; let it be practiced until all the tones are correctly and promptly given, as indicated by the dynamic marks.

**No. 85.** **THE MOUNTAIN BOY.—Song of B Flat.** **W. B. B.**



sings his song of joy, Tra, la, la. Rise with the ris - ing sun, Sleep with the ris - ing moon, For the moun - tain boys,

hap - py moun - tain home, Tra, la, la. Rise with the ris - ing sun, Sleep with the ris - ing moon, For the moun - tain boys,

moun - tain boys, Ev - er, ev - er, thus they live, Tra, la, la, la, Moun - tain boys, moun - tain boys, Ev - er, ev - er thus they live, Tra, la, la.

moun - tain boys, Ev - er, ev - er, thus they sing, Tra, la, la, la, Moun - tain boys, moun - tain boys, Ev - er, ev - er thus they sing Tra, la, la.

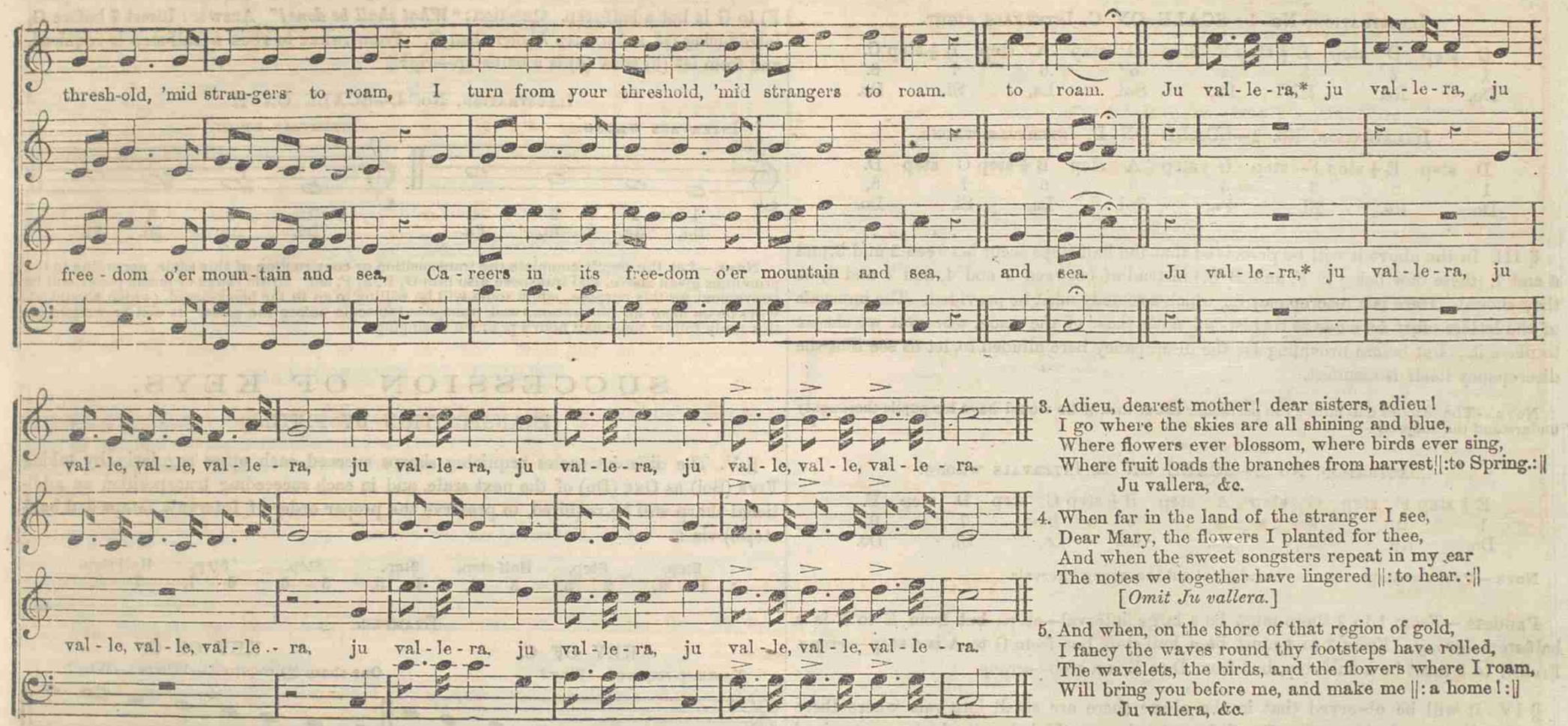
**No. 86.** ALLEGRO.

## THE WANDERER'S FAREWELL.

POPULAR GERMAN STUDENT'S SONG.

1. { The sails are all swelling, the streamers float gay, / The an - chor is ris - ing, and I must a - way; } A - dieu, my dear mountains, A - dieu, my dear home! I turn from your

2. { The sun through the heav-ens e'er hastes to the west; / The waves of the o - cean are nev - er at rest; } The bird, with its pin - ions un - fet - tered and free, Ca - reers in its




3. Adieu, dearest mother! dear sisters, adieu!
I go where the skies are all shining and blue,
Where flowers ever blossom, where birds ever sing,
Where fruit loads the branches from harvest ||: to Spring. :||
Ju vallera, &c.

4. When far in the land of the stranger I see,
Dear Mary, the flowers I planted for thee,
And when the sweet songsters repeat in my ear
The notes we together have lingered ||: to hear. :||
[*Omit Ju vallera.*]

5. And when, on the shore of that region of gold,
I fancy the waves round thy footsteps have rolled,
The wavelets, the birds, and the flowers where I roam,
Will bring you before me, and make me ||: a home! :||
Ju vallera, &c.

* Pronounced Uvallerah.

# TRANSPOSITION.

## ILLUSTRATED AND EXPLAINED.

§ I. In order to transpose or remove the scale to any position (any key) two things are necessary to be borne in mind, viz.:—

1. That the intervals of the scale must be the same as represented in Lesson VII—subject, Intervals, page 15.

2. That the sounds represented by letters are permanent—they *never change;* the sound of C, for instance, is the same sound in one scale as in another. In different scales it simply bears a different relation to the other sounds; in one scale it may be the first or key-note, in another scale it may be the third, in another the fourth, &c., but it is ever the same sound, C.

§ II. By examining and comparing the intervals of the scales with those of the letters, it will be seen that when the scale commences on C, its intervals correspond with the intervals of the letters.

ILLUSTRATION, No. 1—SCALE ON C, INTERVALS RIGHT.

| C | step | D | step | E ½ | step | F | step | G | step | A | step | B ½ | step | C. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | | 2 | | 3 | | 4 | | 5 | | 6 | | 7 | | 8. |
| Do, | | Re, | | Mi, | | Fa, | | Sol, | | La, | | Si, | | Do. |

ILLUSTRATION, No. 2—SCALE ON D, INTERVALS WRONG.

| D | step | E ½ | step | F | step | G | step | A | step | B ½ | step | C | step | D. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | | 2 | | 3 | | 4 | | 5 | | 6 | | 7 | | 8, |
| Do, | | Re, | | Mi, | | Fa, | | Sol, | | La, | | Si, | | Do. |

§ III. In the above it will be perceived that the half-steps occur between 2 and 3, and 6 and 7, (these now being E F, and B C,) instead of between 3 and 4, and 7 and 8, as they should. Here is a discrepancy for which a remedy must be provided. The intervals of the letters *must be made* to correspond with those of the scale, wherever we choose to place it. But before providing for the discrepancy here alluded to, let us see that the discrepancy itself is manifest.

NOTE.—The teacher can not be too particular about this, if he would have his pupils thoroughly understand the subject.

ILLUSTRATION, No. 3—SCALE ON E, INTERVALS WRONG.

| E ½ | step | F | step | G | step | A | step | B ½ | step | C | step | D | step | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | | 2 | | 3 | | 4 | | 5 | | 6 | | 7 | | 8. |
| Do, | | Re, | | Mi, | | Fa, | | Sol, | | La, | | Si, | | Do. |

NOTE.—Pupils examine the above and point out the wrong intervals.

PROCESS.—From 1 to 2 there must be a large interval—step; but from E to F is a half-step—*wrong*. From 3 to 4 must be a half-step, but from G to A is a step—*wrong*. From 7 to 8 must be a half-step, but from D to E is a step—*wrong*.
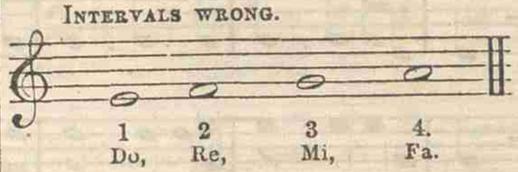
§ IV. It will be observed that in the above there are small intervals where there *should be* large, and *vice versa*. It will be seen also, we think, by all who have examined the subject, that we now need the signs of elevation and depression—sharps and flats—representing half-steps, by the use of which we may introduce larger or smaller intervals at pleasure, thus correcting all the faults above alluded to, as will be seen by the following:

PROCESS.—SCALE ON E.—E to F is a half-step. E is now ONE, F is TWO. *Wrong*, because from ONE to TWO a step is required. Insert ♯ before F and the sound is no longer F, but F♯, (F sharp) a sound a *half-step higher* than that of F. Now from E to F♯, (ONE to TWO) is a *step—right*.

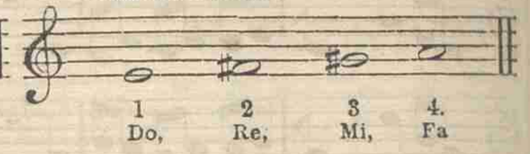
Again—from TWO to THREE must be a step, but from F♯ (which was taken in place of F) to G is but a half-step. Question: "*What shall be done?*" ANSWER: Insert ♯ before G, introducing G♯, a *half-step higher* than G. From THREE to FOUR a half-step is required, and from G♯ (3) to A (4) is a half-step—*right*.

ILLUSTRATION, No. 4.—SCALE ON E.

INTERVALS WRONG.




INTERVALS RIGHT.




NOTE.—Let the pupils complete the transposition or construction of this scale, according to the principles given above, and transpose also into G, D, A, F, &c Music slates or music paper will be convenient for this purpose, while some will be willing to go to the black-board, (which should always be on hand for illustration,) and transpose the scale before the class. It will be well to let this study follow some half hour's practice in singing.

## SUCCESSION OF KEYS.

### TRANSPOSITION BY FIFTHS.

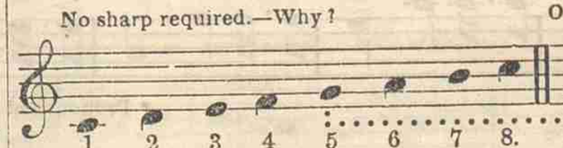
§ V. The different scales requiring sharps succeed each other regularly, by taking FIVE (Sol) as ONE (Do) of the next scale, and in each succeeding transposition an additional sharp will be required, to preserve the proper order of Intervals, (steps and half-steps,) viz.:

Step, Step, Half-step, Step, Step, Step, Half-step.
1 2, 2 3, 3 4, 4 5, 5 6, 6 7, 7 8.

EXAMPLE.
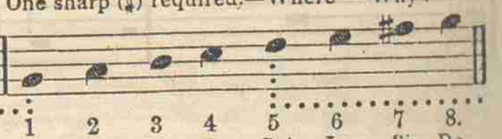
KEY OF C.

No sharp required.—Why?



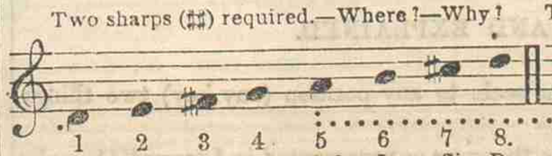

KEY OF G.

One sharp (♯) required.—Where?—Why?
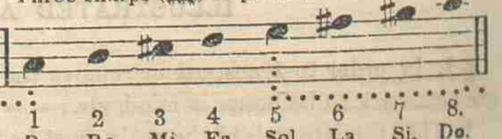



KEY OF D.

Two sharps (♯♯) required.—Where?—Why?
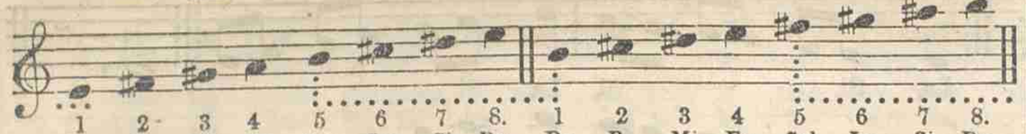



KEY OF A.

Three sharps (♯♯♯) required.—Where?—Why?



KEY OF E.

Four sharps (♯♯♯♯) required.—Where?—Why?

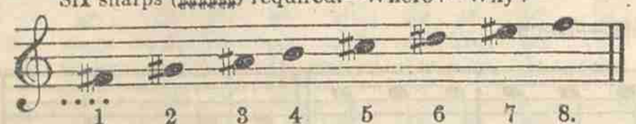



KEY OF B.

Five sharps (♯♯♯♯♯) required.—Where?—Why?

KEY OF F SHARP.

Six sharps (♯♯♯♯♯♯) required.—Where?—Why?




## TRANSPOSITION BY FOURTHS.
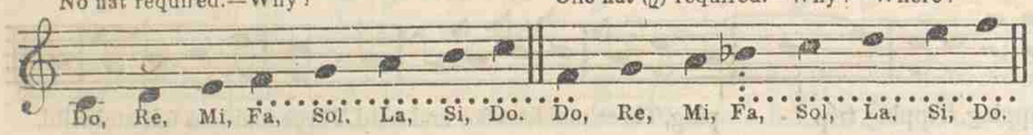
§ VI. The different scales requiring flats succeed each other regularly, by taking FOUR (Fa) as ONE (Do) of the next scale; and in each other succeeding transposition an additional flat will be required to preserve the proper order of Intervals.

KEY OF C.

No flat required.—Why?

KEY OF F.

One flat (♭) required.—Why?—Where?
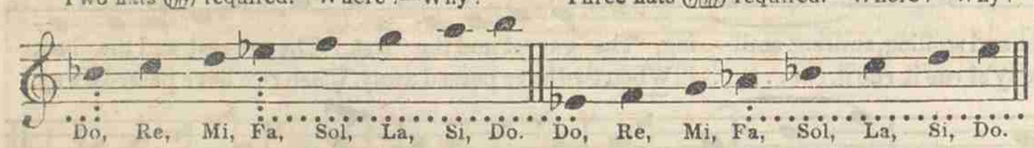



KEY OF B FLAT.

Two flats (♭♭) required.—Where?—Why?

KEY OF E FLAT.

Three flats (♭♭♭) required.—Where?—Why?
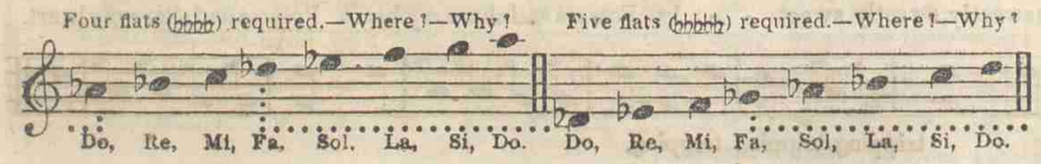



KEY OF A FLAT.

Four flats (♭♭♭♭) required.—Where?—Why?

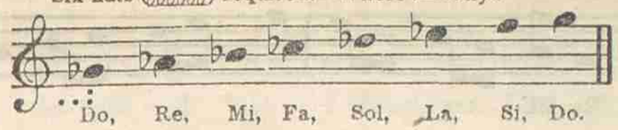
KEY OF D FLAT.

Five flats (♭♭♭♭♭) required.—Where?—Why?




KEY OF G FLAT.

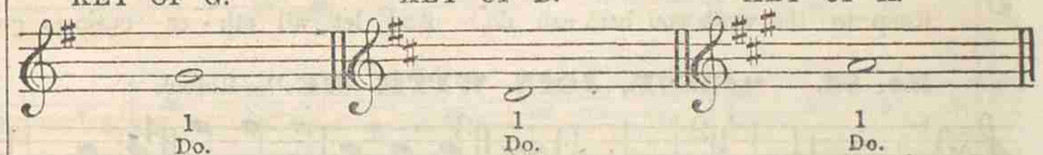
Six flats (♭♭♭♭♭♭) required.—Where?—Why?



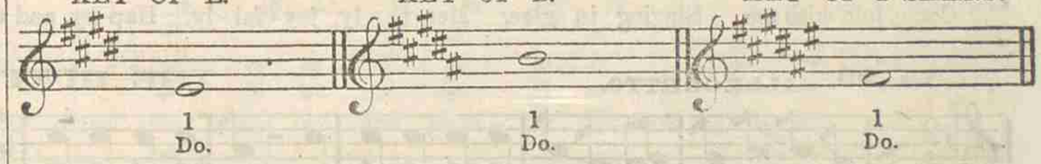

## SIGNATURES.

§ VII. The sharps and flats required in these different scales are placed at the beginning of the staff, immediately after the clef, (instead of before each note, as above,) and are called the SIGNATURE (sign) of the key.

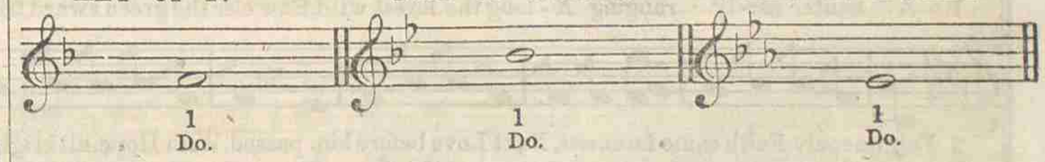
KEY OF G. KEY OF D. KEY OF A.



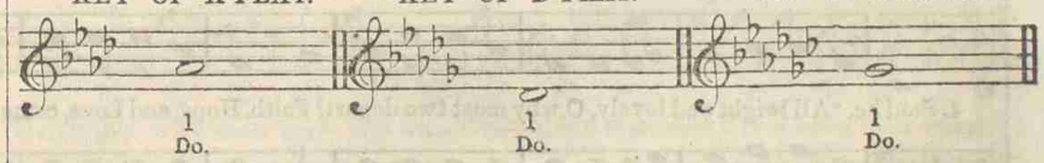

KEY OF E. KEY OF B. KEY OF F SHARP.




KEY OF F. KEY OF B FLAT. KEY OF E FLAT.
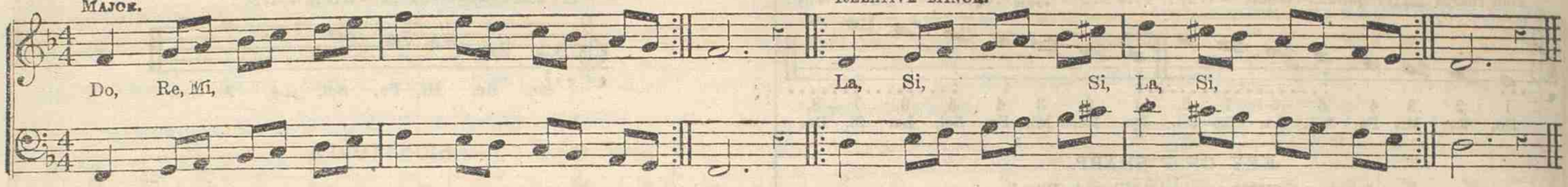



KEY OF A FLAT. KEY OF D FLAT. KEY OF G FLAT.
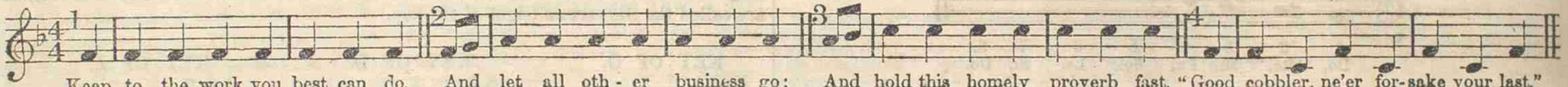



§ VIII. The letter on which the scale is formed (that which is taken as ONE) is termed the KEY-NOTE, or simply the KEY.

## KEY OF F.

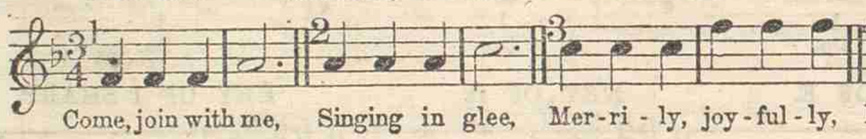
MAJOR. RELATIVE MINOR.
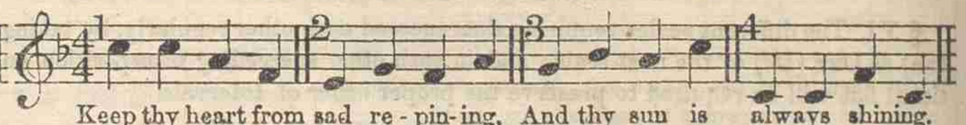



**No. 87.** **MIND YOUR OWN BUSINESS.**—ROUND.



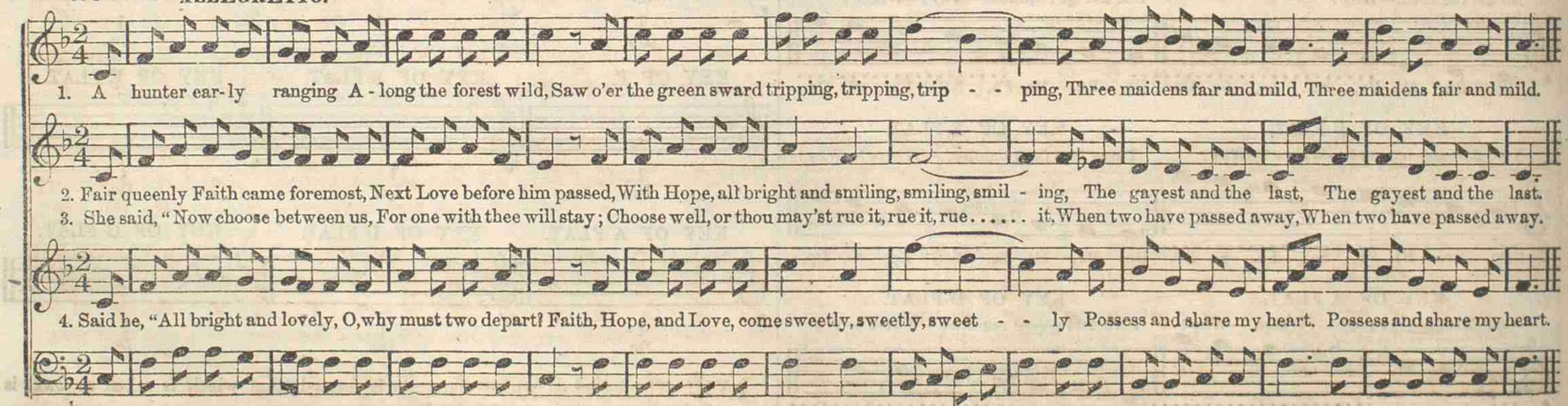

**No. 88.** **"COME, JOIN WITH ME."**—ROUND.




**No. 89.** **"KEEP THY HEART."**—ROUND.




**No. 90.** ALLEGRETTO. **THE HUNTER'S PRIZE.** ARRANGED FROM THE GERMAN.



**No. 91.** ALLEGRO. **ESCAPE FROM THE CITY.** WRITTEN AND ARR. FROM **Flotow.** FROM THE "N. Y. GLEE AND CHORUS BOOK."

*Quartette, or Semi-Chorus.* *Fine.*

1. When far from the town I take my way, I take my way, Then thro' fields de-light-ed here I stray, yes, here I stray;
D. C. La, la, la, la, la, la, la, la, la, la, la, la, &c.

*Fine.*

2. Here I gaze with joy on vale and hill, on vale and hill, Bird-songs greet my ear, and gush-ing rill, and gush-ing rill;
3. When far from the town I take my way, I take my way, Then thro' fields de-light-ed here I stray, yes, here I stray; &c.

*Full Chorus.*

When far from the town I take my way, I take my way, Then thro' fields de-light-ed here I stray, yes, here I stray; I

Here I gaze with joy on vale and hill, on vale and hill, Bird-songs greet my ear, and gush-ing rill, and gush-ing rill; I

*D. C.*

laugh and ca-rol, full of glee, Like cap-tive bird from cage set free; Laugh and ca-rol, full of glee, Like cap-tive bird from cage set free.

*D. C.*

watch the wild birds soar and sing, Or build their nest, or plume their wing; Watch the wild birds soar and sing, Or build their nest, or plume their wing.

* From the (*) BASE, TENOR and ALTO may sing HA, HA, instead of the words.

**No. 92. SLOW.** **"SWEET IS THE SUMMER."**

*Solo, or Chorus of Tenors.* *Chorus. f* *Solo, or Chorus of Sopranos.* *Chorus. pp* *

1. Three half - o - pen ro - ses on one tree grew, Sweet is the summer, A nightin-gale sang the whole night thro', Sweet is the summer.
2. The dews of the eve-ning had bathed each root, Sweet is the summer, A brooklet flowed round it and watered its roots, Sweet is the summer.
3. The ro - ses are scattered, the bird is flown, Sweet is the summer, The tree now is na - ked and stands a - lone, Sweet is the summer.
4. But then - at his roots still doth life re - main, Sweet is the summer, And soon will its leaf - lets grow green a - gain, Sweet is the summer.
5. And ro - ses will bloom in their beauty once more, Sweet is the summer, And birds soon will sing as they sang be - fore, Sweet is the summer.
6. De - spair never more should come near thy heart, Sweet is the summer, Tho' blossoms may fall and the birds de - part, Sweet is the summer.
7. Good an - gels will guard ev - ery leaf and hair, Sweet is the summer, And give all the good that thy heart will bear, Sweet is the summer.

## *KEY OF B FLAT.*

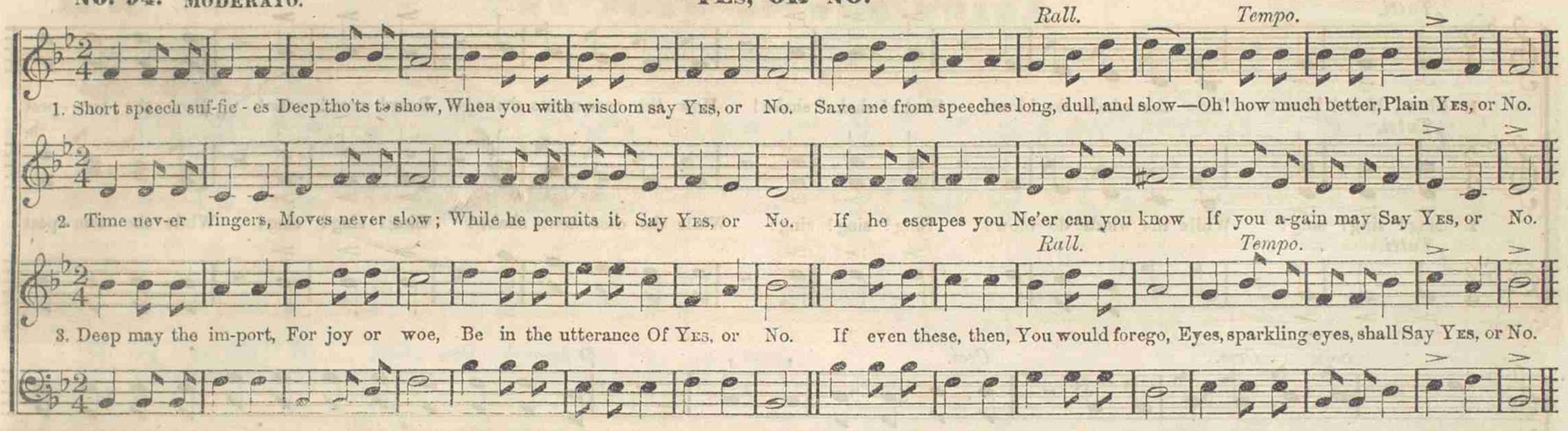
MAJOR. Do

RELATIVE MINOR. La
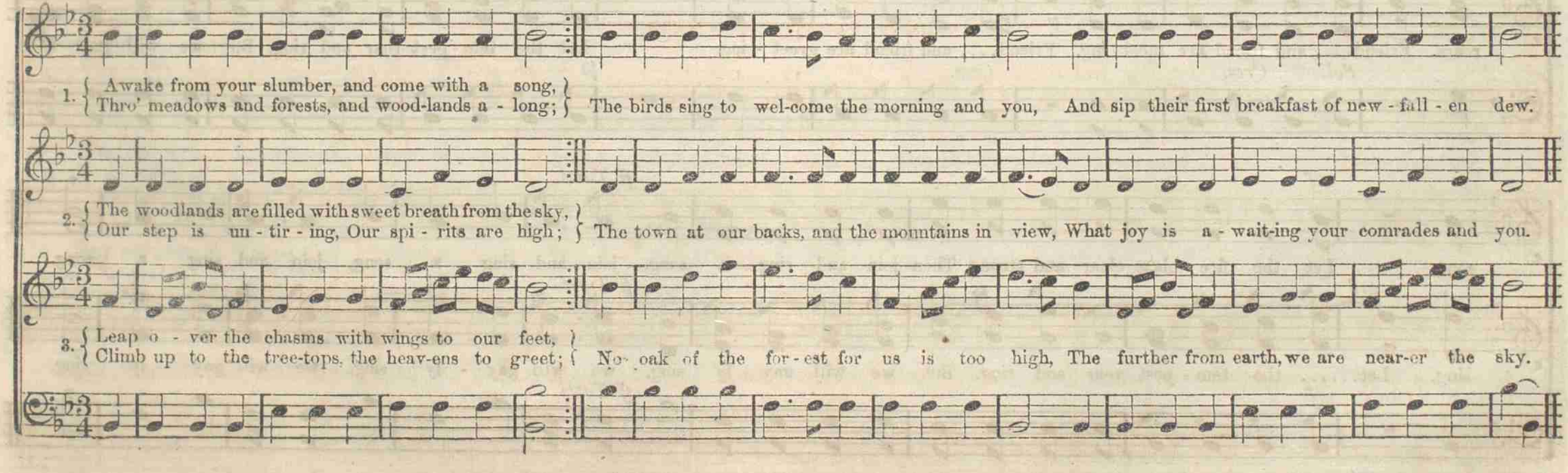
**No. 93.** **"GOD IS EVER GOOD."**

1. See the shining dew drops, On the flow'rets strewed, Proving as they sparkle, God is ev - er good, God is ev - er good, God is ev - er good.
2. See the morning sunbeams, Lighting up the wood, Si - lent - ly proclaiming—God is ev - er good, &c.
3. Hear the mountain streamlet, In the sol - i - tude, With its rip - ple saying, God is ev - er good, God is ev - er good, God is ev - er good.
4. In the leaf - y tree tops, Where no fears in - trude, Joyous birds are singing, God is ev - er good, God is ev - er good.
5. Bring, my heart, thy tri-bute, Songs of gra - ti - tude, While all na-ture ut - ters, God is ev - er good, God is ev - er good.

**No. 94.** MODERATO. **"YES, OR NO."**




**No. 95.** **MORNING WALKS.** SWEDISH MELODY.



**No. 96.** ALLEGRO. **BLOW! BLOW! BLOW!**—Stormy Night Song. **F. Schmidt.**

*f* *Tutti.*

1. Blow! blow! blow! How the winds do blow! Shake! shake! shake! How the case-ments shake! Roar! roar! roar! How the tem - pest

*f* *Tutti.*

2. Sing! sing! sing! While the winds do blow! Sing! sing! sing! While the case-ments shake! Sing! sing! sing! While the tem - pest

*f* *Tutti.*

*Soli.* *Cres.* *Cres.* *p*

roars! Shut the doors, and bar them, Shut the doors, and bar them! Let the fire blaze clear and strong, Then join and sing a

*Soli.* *Cres.* *Cres.* *p*

roars. Friend.... and friend are meet - ing, Friend.... and friend are greet - ing, Let the tem - pest roar and ring, But we will gay - ly

*Soli.* *Cres.* *Cres.* *p*

*mf* *ff Tutti.*

song, Let the fire blaze clear and strong, Then join and sing a song, join and sing a song, join and sing a song.

*mf* *ff Tutti.*

sing, Let..... the tem - pest roar and ring, But we will gay - ly sing, we will gay - ly sing, we will gay - ly sing.

*mf* *ff Tutti.*

**No. 97.**

# THE FLAG OF OUR UNION.

WORDS BY **Geo. P. Morris, Esq.** NATIONAL SONG. MUSIC BY **Wm. B. Bradbury.**

MAESTOSO.

SOLO. TENOR OR SOPRANO.

1. A song for our ban-ner?" the watch-word re-call Which gave the Repub-lic her sta-tion; U-i-ted we stand, di-
2. What God in his in-fi-nite wis-dom designed, And armed with his weapon of thun-der, Not all the earth's despots and

Sym.

-vid-ed we fall!" It.... made and preserves us a na-tion! The u-nion of lakes—the
fac-tions combined, Have the power to con-quer or sun-der! The u-nion of lakes, &c.

u-nion of lands, The u-nion of States none can sever— The u-nion of hearts—the union of hands, And the flag of our U-nion for ev-er.

CHORUS.

*m Cres.* *ff* *f*
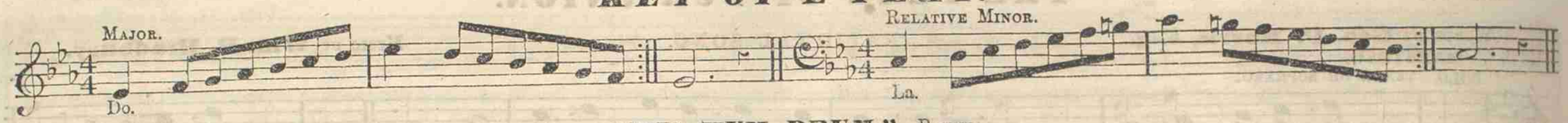
For ev-er, for ev-er, for ev-er! The u-nion of hearts—the u-nion of hands, And the flag of our U-nion for ev-er.

For ev-er, for ev-er, for-ev-er! The u-nion of hearts—the u-nion of hands, And the flag of our U-nion for ev-er.

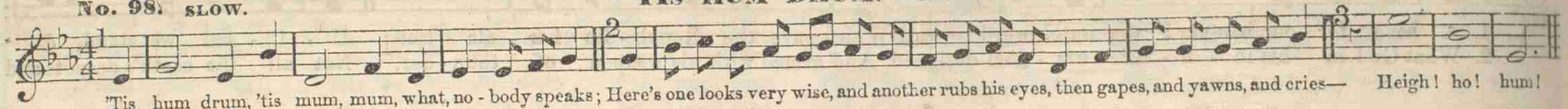
*m Cres.* *ff* *f*

For ev-er, for ev-er, for ev-er! The u-nion of hearts—the u-nion of hands, And the flag of our U-nion for ev-er.

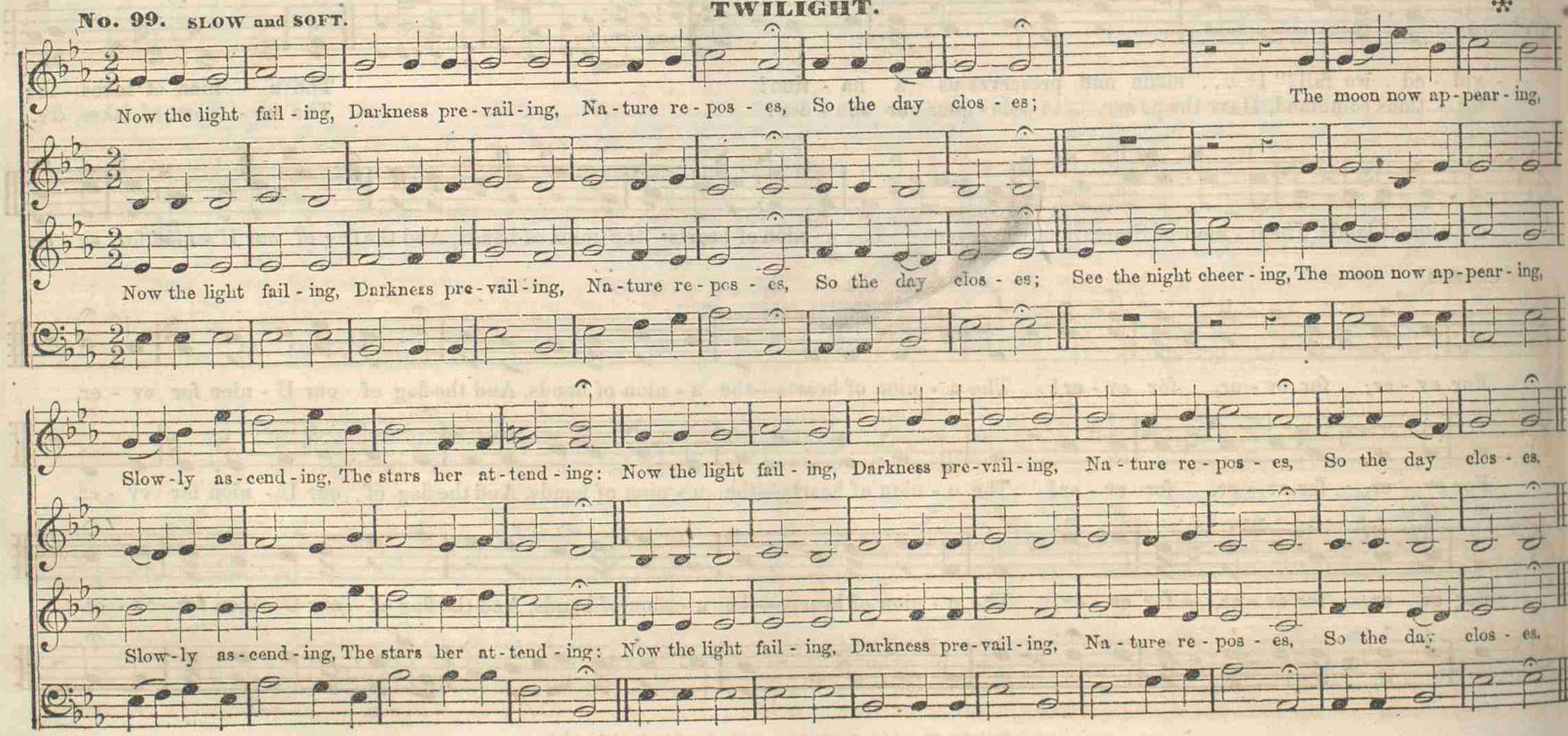
## KEY OF E FLAT.




**No. 98.** SLOW. **"'TIS HUM DRUM."**—Round.




**No. 99.** SLOW and SOFT. **TWILIGHT.**



**No. 100.** Words by **Mrs. Lydia M. Childs.** **"SLEEP WELL."*** —Serenade. Music by **Wm. B. Bradbury.**

*Cres.* *Dim.* *Cres.*

1. Sleep well! sleep well! Sleep well, sleep well, to mu - sic's spell;..... To rev - er - ie, Like eve-ning breeze, Thro' whispering
2. Sleep well! sleep well! May dreams bring near All who are dear;..... From ear - ly hours, While, soft - ly free, This mel - o -

*pp*

1. Sleep well! sleep well! Sleep well,..... Thus hushing thee To rev - er - ie, Like evening breeze, Thro' whispering
2. Sleep well! sleep well! Sleep well,..... With festal flowers, From early hours, While, soft - ly free, This mel - o -

*Cres.* *Dim.* *pp* *Cres.*

1. Sleep well! sleep well! Sleep well, sleep well, To mu - sic's spell; Thus hushing thee, To rev - er - ie, Like evening breeze,
2. Sleep well! sleep well! May dreams bring near All who are dear; With festal flowers, From ear-ly hours, While, soft - ly free,

1. Sleep well! sleep well! Sleep well, sleep well, To mu - sic's spell; Thus hushing thee, To rev - er - ie, Like evening breeze Thro' whispering
2. Sleep well! sleep well! May dreams bring near All who are dear; With festal flowers, From ear-ly hours, While, soft - ly free, This mel - o -

*Dim.* *pp* *Cres.* *Dim.* *Rall.*

trees, whispering trees; Till memory and the lay Float dreami - ly a - way,..... dream-i - ly a - way; Sleep well,..... sleep well.
- - dy, mel - o - dy Drifts thro' thy tranquil dream, Like li - lies on a stream,..... li - lies on a stream; Sleep well,..... sleep well.

trees, whispering trees; Till memory and the lay Float dreami - ly a - way,..... dream-i - ly a - way;..... Sleep well, sleep well.
- - dy, mel - o - dy Drifts thro' thy tranquil dream, Like li - lies on a stream,..... li - lies on a stream;..... Sleep well, sleep well.
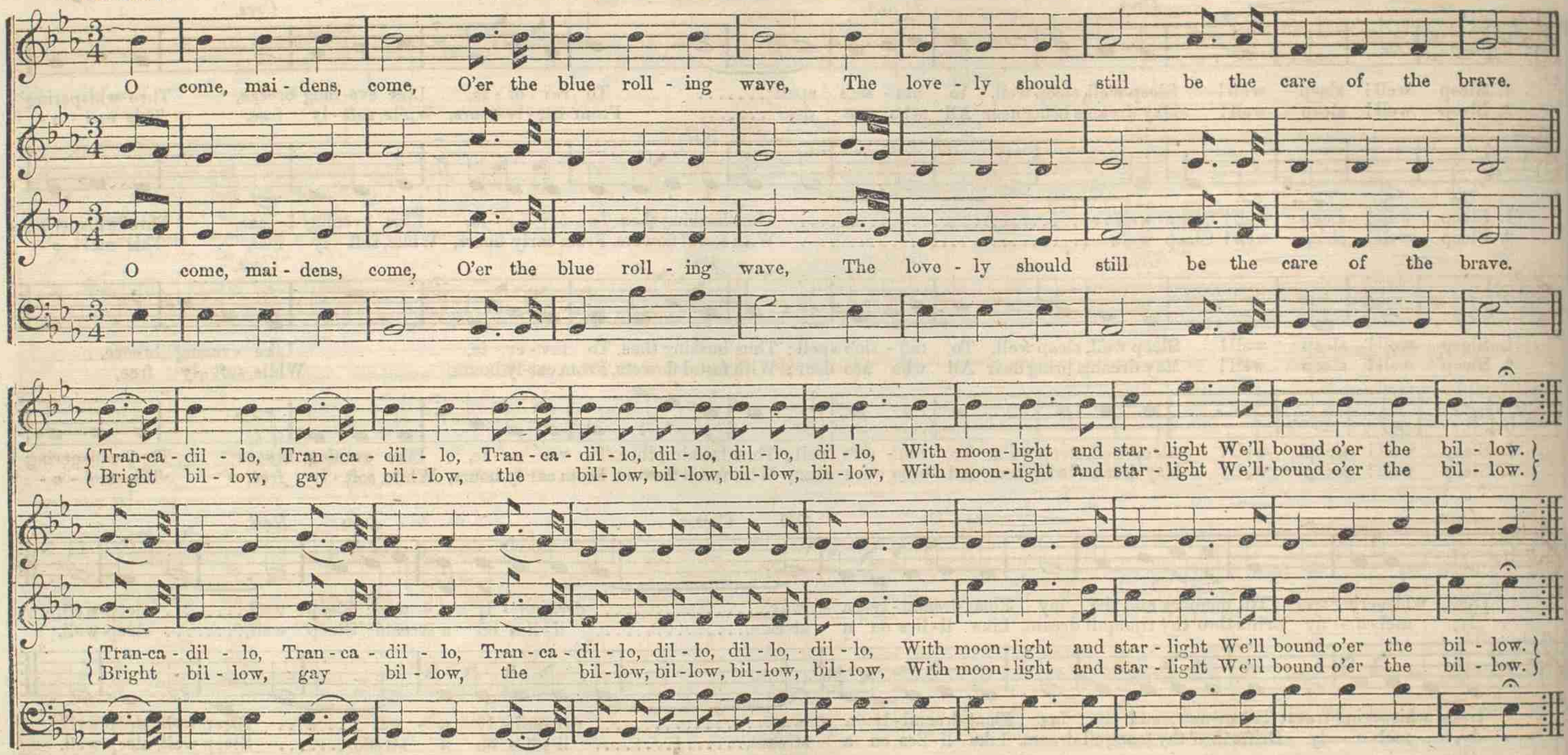
*Dim.* *pp* *Cres.* *Dim.* *Rall.*

Thro' whispering trees; Till memory and the lay..... Float dreami - ly a - way,..... Sleep well..... sleep well.
This mel - o - dy Drifts thro' thy tranquil dream,.... Like li - lies on a stream;..... Sleep well..... sleep well.

trees, whispering trees; Till memory and the lay Float dreami - ly a - way,..... dream-i - ly a - way; Sleep well,..... sleep well.
- - dy, mel - o - dy Drifts thro' thy tranquil dream, Like li - lies on a stream,..... li - lies on a stream; Sleep well,..... sleep well.

* "*Schlafen sie wohl.*" (sleep well), is the German evening adieu.

**No. 101.** **O, COME, MAIDENS, COME.—TRANCADILLO.**




2.

Wake the chorus of song and our oars shall keep time,
While our hearts gently beat to the musical chime.
Trancadillo, Trancadillo, etc.
With oar-beat and heart-beat we'll bound o'er the billow.
Bright billow, gay billow, etc.
With oar-beat and heart-beat we'll bound o'er the billow.

3.

See the helmsman look forth to yon beacon-lit isle.
So we shape our heart's course by the light of your smile.
Trancadillo, Trancadillo, etc.
With lovelight and smile-light we'll bound o'er the billow,
Bright billow, gay billow, etc.
With lovelight and smile-light we'll bound o'er the billow.

4.

And when on life's ocean we turn our slight prow,
May the light-house of hope beam like this on us now,
Life's billow, frail billow, the billow, billow, billow.
With hope-light, the true light, we'll bound o'er life's billow.
Life's billow, frail billow, etc.
With hope-light, the true light, we'll bound o'er life's, etc.

**No. 103.** LIVELY. **"WHOM SHALL WE LET IN?"** W. B. B.

*Chorus.* *Solo.*

1. Whom, whom, shall we let in? Whom shall we let in? The lov - ers of sing - ing, Who pleas - ure are bring - ing: Our
2. Whom, whom, shall we let in? Whom shall we let in? All eyes that can glit - ter, All tongues that can twit - ter, And
3. Whom, whom, shall we let in? Whom shall we let in? Who - ev - er comes sing - ing, Or glad - some - ly bring - ing A
4. Whom, whom, shall we let in? Whom shall we let in? The man who for - ev - er Him - self will dis - sev - er From
5. Whom, whom, shall we let in? Whom shall we let in? Who truth is pur - su - ing, And ev - er es - chew - ing De -

*Chorus. f*

love they will win, And they may come in. And they may come in, And they may come in, And they may come in, And they may come in.
make love - ly din, All such may come in. All such may come in, All such may come in, All such may come in, All such may come in.
good - na - tured grin: O, he may come in. O, he may come in, O, he may come in, O, he may come in, O, he may come in.
dis - cord's foul sin— That man may come in. That man may come in, That man may come in, That man may come in, That man may come in.
- - cep - tion's base sin, We 'll wel - come him in. We 'll wel - come him in, We 'll wel - come him in, We 'll wel - come him in, We 'll wel - come him in.

**No. 104.** **"GOOD NIGHT."**—ROUND IN FOUR PARTS.

Good night! Good night! Time sounds its warning call, Sweet rest descend on all, Time sounds its warning call, Sweet rest descend on all, Good night! Good night!

**No. 105.** **"SOFT AND SWEET."**—Chromatic Scale Exercise, with Chorus Accompaniment.

Soprano or Tenor Solo.

Ah..... Ah.....

Mi, Fa, Fi, Sol, Si, La, Li, Si, Do, Sol, Mi, Sol, Sol, Fi, Fa, Mi, Re, Fa.... Mi, Ri, Mi, Do.

Tenor. *pp*

1. Soft and sweet the zeph-yrs sigh, zeph - yrs sigh, zeph - yrs sigh, 'Neath a calm and pla - cid sky, 'Neath a pla - cid sky.

Alto. *pp*

Soprano. *pp*

2. Glad I hear the chirp-ing song, chirp - ing song, chirp - ing song, Raised by spring-birds, hap - py throng, Spring-birds, hap - py throng.
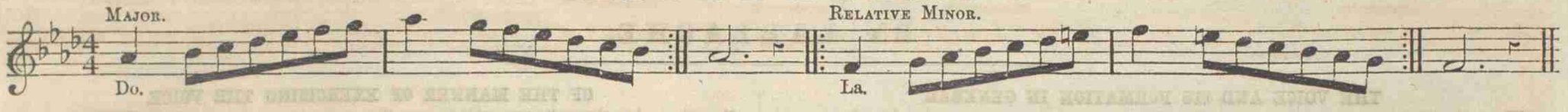
Base. *pp*

Ah..... Ah..... Ah..... Ah.....
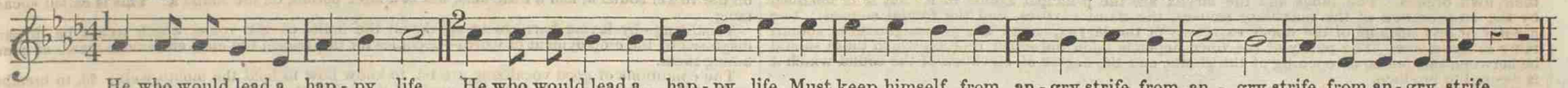
All our sens - es now re - gal - ing, Sweet-est fra - grance now ex - hal - ing, All a - long the path we tread, 'Long the path we tread.

All the car - ly morn-ing break-ing, Sweet-est songs the birds are mak - ing; First to tell of Spring's bright day, Tell of Spring's bright day.

## KEY OF A FLAT.

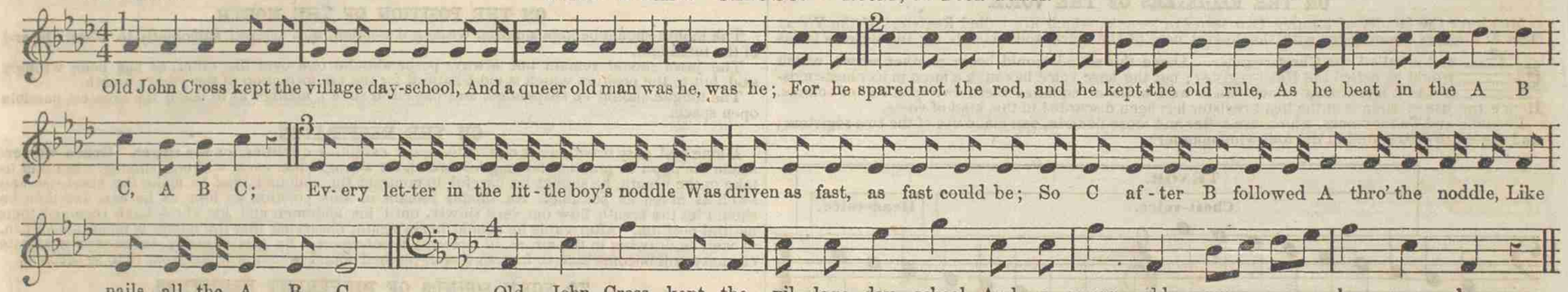



**No. 106.** **"HE WHO WOULD LEAD A HAPPY LIFE."**—Round, or Canon.



He who would lead a hap - py life, He who would lead a hap - py life, Must keep himself from an - gry strife, from an - gry strife, from an - gry strife.

**No. 107.** **"OLD JOHN CROSS."**—Round, in Four Parts.
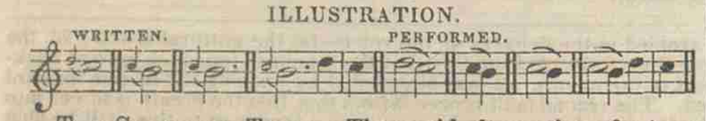


Old John Cross kept the village day-school, And a queer old man was he, was he; For he spared not the rod, and he kept the old rule, As he beat in the A B C, A B C; Ev - ery let-ter in the lit - tle boy's noddle Was driven as fast, as fast could be; So C af - ter B followed A thro' the noddle, Like nails all the A, B, C. Old John Cross kept the vil - lage day - school, And a queer old man was he, was he.

## APPOGGIATURA—TURN—SHAKE OR TRILL—PORTAMENTO.

Appoggiatura.—From an Italian word, which signifies, to *lean*, or to *rest upon*. Usually represented by notes of smaller size: considered, in respect to harmony, as not belonging to the chord in which they occur.
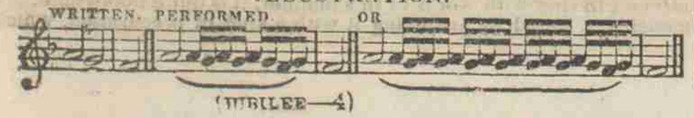
ILLUSTRATION.
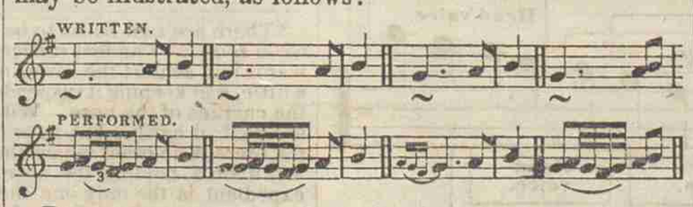



The Shake or Trill.—The rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half-step, is called a Shake or Trill.

Note.—The shake is a very brilliant musical embellishment. Its proper practice gives flexibility to the voice.

ILLUSTRATION.
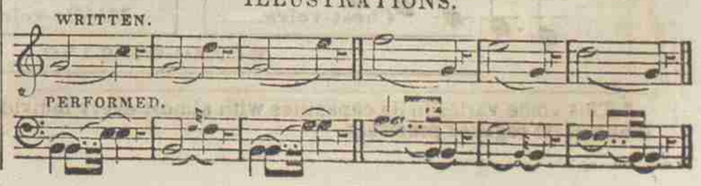



The Turn.—A tone sung in rapid succession with the conjoint tones above and below it, so as to produce a winding or turning melodic motion or movement, is called a Turn. The turn has a variety of forms, a few of which may be illustrated, as follows:




Portamento.—When the voice is instantaneously conducted by a concrete passage, or graceful and almost imperceptible glide from one note to another, so as to produce a momentary previous recognition or anticipation of the coming tone, such a carriage or transition of the voice, or such a blending or melting of one tone into another, is called Portamento.

Note.—The portamento should only occur between tones of comparatively long duration, and in connection with words or tones expressive of deep emotion. This beautiful grace, which, when properly introduced, gives an inexpressible charm to singing, is sometimes, nay, often, most sadly misrepresented, caricatured, or counterfeited, and coarse slides, or vocal avalanches, are heard in its place. Ferrari, in his "Singing Method," has applied the very significant term "harsh shrieks" to these frightful lurchings of the voice; but, by whatever name they may be called, they should be most watchfully and determinately eschewed.

ILLUSTRATIONS.



# THE STUDY OF SINGING.

## BY LABLACHE.
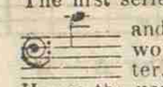
### THE VOICE AND ITS FORMATION IN GENERAL.

WHAT is called the voice, is the sound which human beings have the faculty of producing with their own organs. The lungs and the larynx are the principal agents of it; but it is modified by the co-operation of the maxillary sinuses, the nasal cavities, and the frontal sinuses. The greater or less opening of the upper extremity of the larynx, called the glottis, produces sounds more or less grave. The purity of the voice depends upon the exact relation which there should be between the degree of opening of the glottis, and the degree of elevation of the sound which it is desired to produce.

What is called talent for singing consists then principally in the aptness to seize this relation, and in the promptness with which this organ can articulate the sounds with which the mind has conceived.
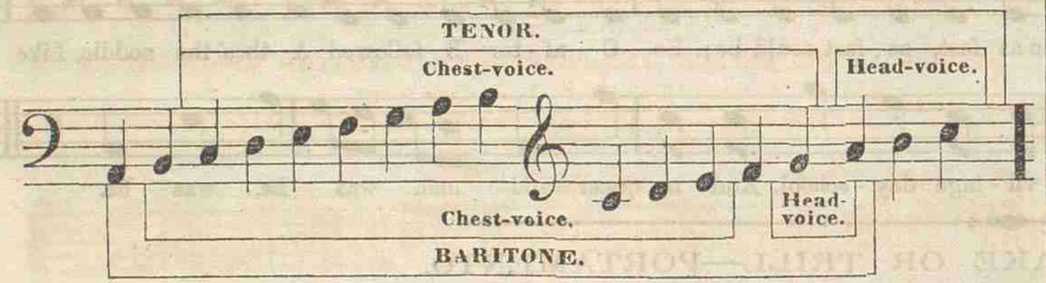
### ON THE REGISTERS OF THE VOICE.

Men have the faculty of forming two series of sounds, which are called Registers of the Voice. The first series commences with the lowest note of the voice and extends for the Base as far as



and is called the Chest-register. Above this sound would begin another series, which would be called the Head-register; but the base voice has such a force in its chest-register, that it is almost impossible to well unite or equalize these two qualities of sounds. Hence the use of sounds of the head-register has been discarded in this kind of voice.
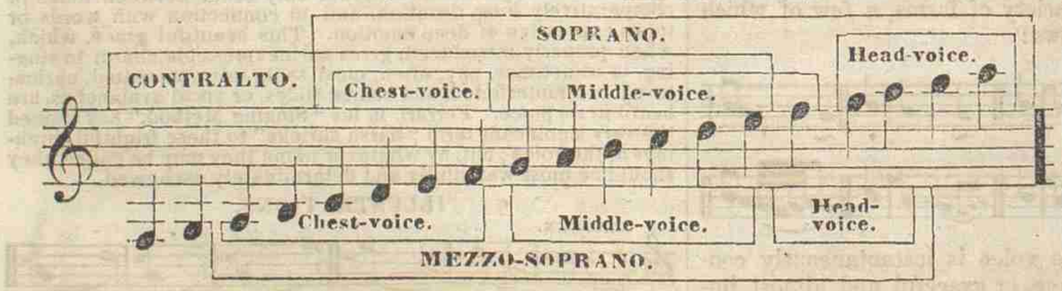
Baritone and Tenor voices, which are softer and more flexible, can make use of the two registers; and these are distributed in the following manner:




The female voice is divided into three series of sounds, or registers—the Chest, Medium, and Head registers.

The Contralto voice, which is the base of the female voice, rarely employs the head-register.*

The Mezzo-Soprano and the Soprano divide their sounds in the following manner:




* This voice varies in its capacities with almost every individual; hence it is impossible to fix the limits of its register precisely.

### OF THE MANNER OF EXERCISING THE VOICE.

Experience has shown that in order to form the voice and equalize it, the pupil should sing much on the vowel sound ä, and a little also, but at a later period, on the sound **a**. This is called vocalizing.

Vocalizing—by laying bare, so to speak, all the faults of the voice, which would be in part disguised by the employment of words—becomes for this reason the most efficacious means of combating them.

The conditions of good vocalizing are 1st, to know how to hold the mouth well; 2d, to breathe well; 3d, to form and send forth the sounds of the different registers; 4th, to pass insensibly from the sounds of one register to those of another; 5th, to attack and connect sounds for forming successions. We proceed to devote a special section to the analysis of each of these conditions.

### ON THE POSITION OF THE MOUTH.

The mouth should be kept smiling, without distortion, and opened sufficiently to admit the end of the forefinger.

The jaws should remain not always perpendicular one over the other, as has been wrongly said, but in the position which is most natural for the conformation of the pupil's mouth.

The tongue should be suspended, and placed in such a manner as to leave the greatest possible open space.

### ON THE RESPIRATON.

A long and easy breathing is one of the most essential qualities for the singer. Hence we persuade the pupil to practice holding his breath for a long time, even without singing. In order to take in the breath, he should be careful to contract the abdomen, and to make the chest rise and swell as much as possible. He should remain in this position as long as he can, and then he should let the breath flow out very slowly, until his abdomen and his chest have regained their natural position. Afterwards he should begin again, observing that the mouth is moderately open, as well in drawing in the air, as in pressing it out again. By this exercise, lungs of a moderate capacity will become able to furnish a well-pitched sound which will last from 18 to 20 seconds.

### TO FORM SOUNDS OF DIFFERENT REGISTERS.

The sounds of the chest-register should be produced by sending forth the breath freely, and in such a manner as not to strike against any part of the mouth on its passage; the least rubbing against the glands destroys the vibrating quality of the tone. Females will obtain them more easily by keeping the mouth a little rounded.

The medium sounds are produced by directing the breath against the upper teeth.

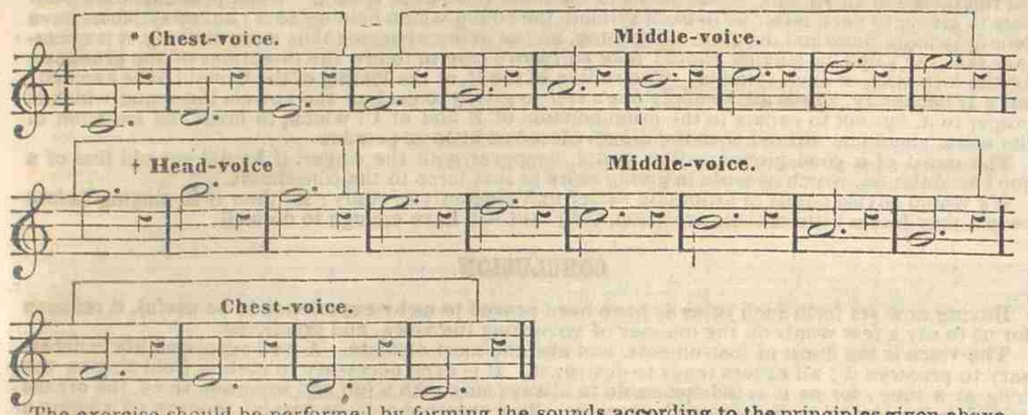
The head sounds are made by directing the breath entirely towards the frontal sinuses.*

Every sound ought to be uttered without feeling or groping about for it. Many persons when they are required to sound *one*, are disposed to strike *six* or *seven* and then lead the voice rapidly up to the required tone. This occurs frequently in striking notes which are pretty high. It is a fault which must be carefully avoided.†

* There are two faults to be avoided in the delivery of the voice—1st the guttural sound; 2d, the nasal sound. The first proceeds almost always from this, that the tongue is too much pressed backwards and against the lower part of the mouth. It may be avoided by pushing the tongue forward a little, and keeping it suspended. The second fault proceeds from this, that the breath is forced into the cavities of the nose. With attention, beginners who may have a tendency to this, will be able to avoid it easily; but in order to eradicate it with persons with whom it is a habit of long standing there is no other means than that of making them vocalize at first upon the vowel O, then upon ä and upon ā, holding the nose pinched in such a manner that the breath can not pass at all. This expedient is the only one the efficaciousness of which has been proved to us by experience; we point it out without fear of ridicule, pursuaded as we are, that when the pupil shall have become able to send forth his voice in this manner, the fault will have disappeared entirely. Observe only this, that one should not attempt to sing with words in this manner, it is quite impossible.

† We must also avoid commencing a sound by preceding it with a kind of preparation, which may be expressed by *um*.

### No. 1. Exercise for Soprano.




The exercise should be performed by forming the sounds according to the principles given above, and breathing on each rest.

For Baritone and Mezzo Soprano voices, this exercise should be commenced a third lower, and for Contralto and Base voices, it should be transposed a fourth.
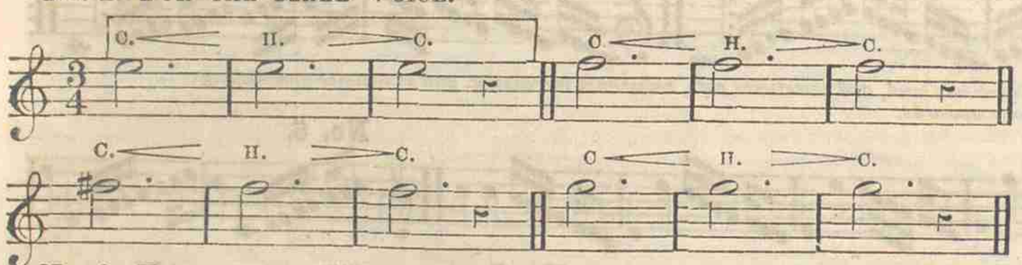
### OF THE MANNER OF UNITING SOUNDS OF DIFFERENT REGISTERS.

The two registers of the male voice frequently afford unequal sounds, which would produce a very disagreeable effect, if the ability to unite them could not be attained by study. The highest tones of the chest are very strong, by the very effort which they require, while the first head-tones are very soft and often feeble. Hence it is necessary to apply one's self to strengthening the latter, and softening the former As our organs permit us to produce the extreme sounds of one register in the next register, the best means of uniting the two kinds of sounds, is to begin by making a single sound pass from the chest-register to the head register, and *vice versa*.
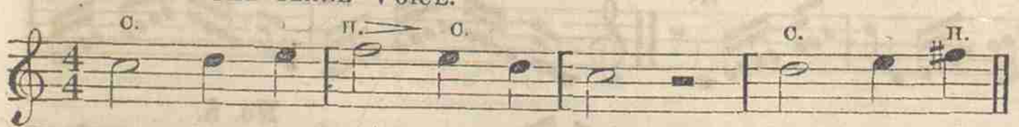
### EXERCISES FOR UNITING THE CHEST-VOICE WITH THE HEAD-VOICE.

The letter C indicates the chest-voice, and the letter H indicates the head-voice.

### No. 2. For the Male Voice.
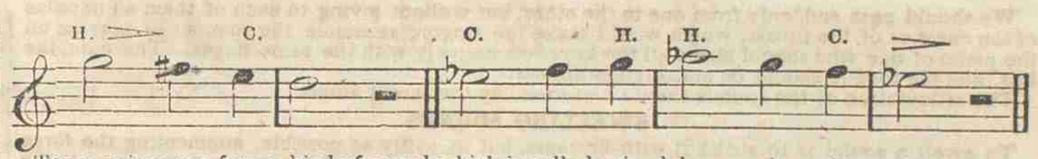



### No. 3. For the Male Voice.

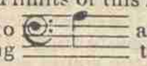



*When one finishes a sound without having exhausted all the breath, it is necessary to use care to stop the remaining breath very gently, and not to fling it out with a kind of expiration very disagreeable to hear. We should equally avoid shutting the mouth as soon as the sound is finished.

†Men who have Tenor voices will do well to exercise themselves in singing the entire scale from the chest-voice.

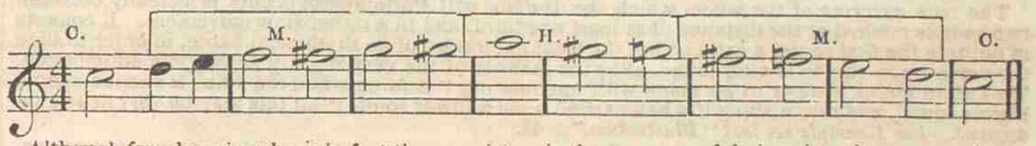



Tenor voices can form a kind of sound which is called mixed, because it combines the vibrating quality of the chest sounds with the softness of the head sounds.

It is very difficult to fix the upward and downward limits of this kind of voice. We have heard Tenors who, in descending scales, prolonged it even to  and only regained the chest-sound at the lower G. This aided them admirably in making the difference of sound existing between the chest and head-register disappear.

Hence we urge Tenor pupils to exercise this kind of voice in its whole extent. As for the means to be employed, they can only be pointed out by the verbal instruction of the professor. We shall merely recommend to them to guard themselves against the habit of the guttural sound, which is easily contracted in the use of the mixed-voice

### No. 4. For the Mixed Voice.
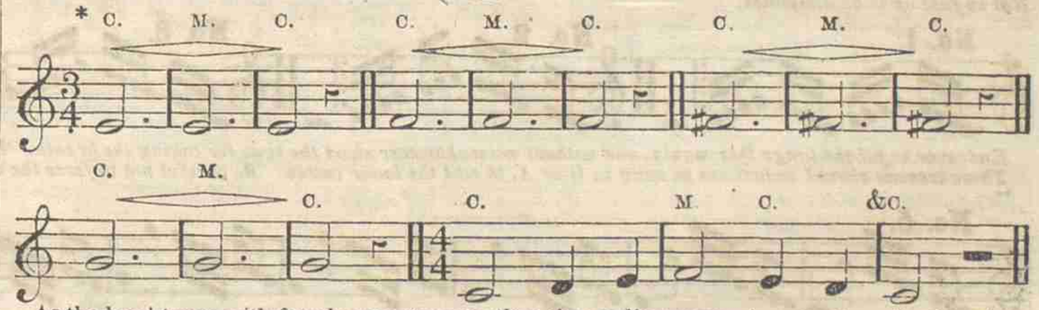



Although female voices have in fact three registers in the compass of their voice, the passage from the Medium to the Head voice, offers but little difficulty to them. They should above all, direct their attention to the union of the chest-register and the medium-register. The difficulty to be overcome is the same which men experience, and the means to be employed are identical, namely, weakening the high sounds of the chest, and strengthening the first tones of the medium.

### EXERCISES FOR UNITING THE CHEST-VOICE WITH THE MEDIUM-VOICE.

The letter C indicates the chest-voice, and M the medium voice.

### No. 5. For the Female Voice.




As the head-tones with females are stronger than the medium tones, in order to unite these two registers they must follow a process the reverse of the preceding; this is to say, they must strengthen as much as possible the last medium-tones, and soften the first head-tones.

These exercises ought to be sung very slowly at first, and in proportion as the pupil shall acquire facility in passing from one register to the other, he can accelerate the movement.

### TO ATTACK AND CONNECT SOUNDS.

Sounds which should form connected successions, as diatonic and other scales, ought to be attacked boldly, and connected without sliding (save in the case of Portamento, of which we shall speak at a later period.)

*There are many female voices which experience almost no difficulty in changing the register—these are generally those which have not great power. It is for the master to distinguish who need to perform these exercises, and who can do without them.

We should pass suddenly from one to the other, but without giving to each of them an impulse of the chest or of the throat, which would make the singing resemble the manner of playing on the piano of one who should strike all the keys successively with the same finger. The chin, the lips, and the tongue should be entirely motionless.

The articulation of the sounds should be formed by the throat alone.

### SWELLING SOUNDS.

To swell a sound is to strike it with firmness, but as softly as possible, augmenting the force gradually to the middle of its duration, and from this point to the end, insensibly diminishing to the degree of force with which it was commenced.

To succeed well with the exercise of the scale with the swell, it is necessary to take breath before each note, to remain a moment with the chest raised, before giving forth the voice, and then to strike the sound in the manner we have before suggested, taking care to make no movement either with the mouth or with the tongue while the sound lasts.

The practice of scales with a swell is the most useful exercise which can be performed for good singing. By this means one corrects the faults of the voice, gives firmness to it, increases its power, and acquires the flexibility which is indispensable for coloring the melody. Pupils who desire to speedily gain command of their vocal organs, should sing at least four scales with the swell, every day for two months.

### OF THE MANNER OF CARRYING THE VOICE.

The true carrying of the voice, which the Italians call Portamento, occurs principally between two sounds pitched at the distance of at least one third, and in a rather slow movement. It consists in quitting the first sound a little before the total expiration of its rhythmical value, in order to slide the voice upon the following sound, after the manner of the very slightly perceptible anticipation. This slide ought always to be made with augmenting the force when the voice is carried upon a higher sound, and diminishing it when carried upon a lower sound;* all this may be very nearly indicated. *For Example see last "Illustration," p. 49.*

* It is necessary to avoid with care leaning strongly upon the carriage of the voice in the descending. This would produce a kind of yawn, which would be very disagreeable.

### ON PRONUNCIATION AND ON ARTICULATION.

Pronunciation in singing is subjected to the same rules as in speech. Good pronunciation consists in giving to each letter or to each syllable the sound which belongs to it; but as syllables have generally more force and duration when sung, and as defects become thus more striking, it is necessary that the pupil in singing should take still more care to follow the directions of the grammar, for the formation of each syllable. The rolling of the R, or the hissing of the S ought to be avoided; but it is necessary, above all, to apply one's self to giving to each of the vowels the sound which is proper to it, but not to excess in the pronunciation of E and of U, which, to favor the emission of the voice, should be uttered with the mouth closed as little as possible.

The merit of a good pronunciation would disappear with the singer, if he did not add that of a good articulation, which consists in giving more or less force to the consonants.

We would advise pupils to articulate rather extravagantly in study; for then if in singing before people they lose a little of their precision, they will still have enough to do well.

### CONCLUSION.

Having now set forth such rules as have been proved to us by experience to be useful, it remains for us to say a few words on the manner of governing the voice, and practicing.
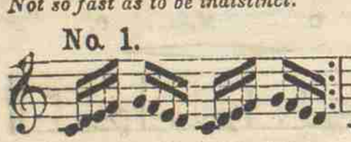
The voice is the finest of instruments, and also the most delicate. A well regulated life is necessary to preserve it; all excess tends to destroy it. It is even necessary to abstain from singing too long at a time: for as it is indispensable to always sing with a full and sonorous voice, the organs would suffer by too long continued exercise. The singer should be careful to leave off singing a little while before being fatigued. It is impossible to fix a limit to the time of study; this depends on the strength of the individual. But we repeat that this study should invariably be performed, not always with the entire fullness of the capacities of the voice, but always with an open and sonorous voice; nothing is more injurious, and nothing more retards the progress than the habit of singing through the teeth, or of practicing a mere humming tone. The chest is fatigued, the throat acquires not real facility, and the voice gains neither certainty nor development.

## VOCALIZING EXERCISES.
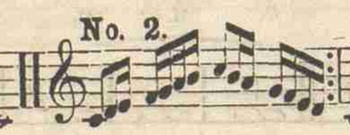
*From* MASON'S *Vocalizing Exercises and Solfeggios.*

To be sung with vowel sounds, (principally *Ah,*) for flexibility of voice, and with syllables for distinctness and facility in articulation. May be repeated several times before singing the last note. *Not so fast as to be indistinct.*
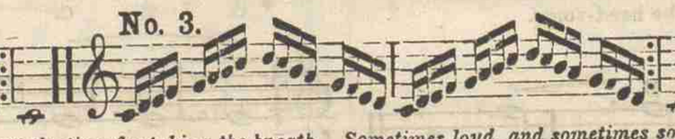
No. 1.
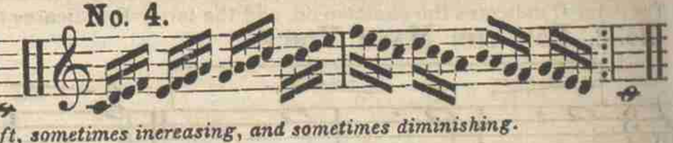


No. 2.



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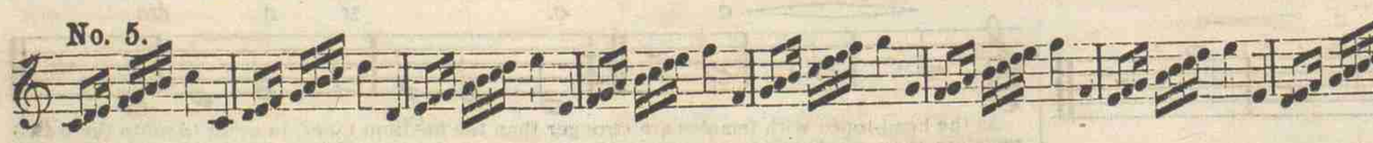


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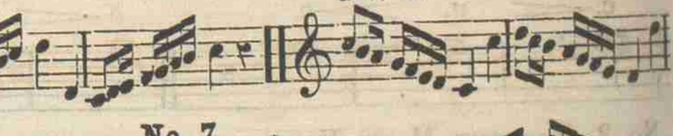


*Endeavor to fill the lungs thoroughly, and without noise, however short the time for taking the breath. Sometimes loud, and sometimes soft, sometimes increasing, and sometimes diminishing.*
*These lessons should sometimes be sung in G or A, to suit the lower voices Be careful not to force the voice upwards.*
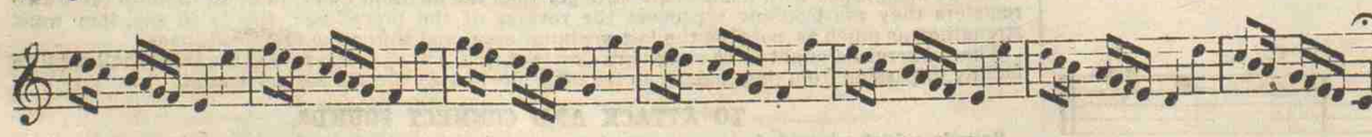
No. 5.
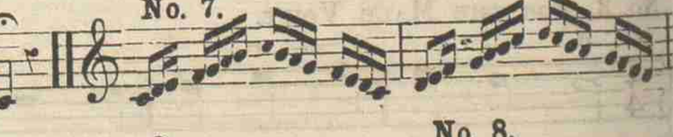


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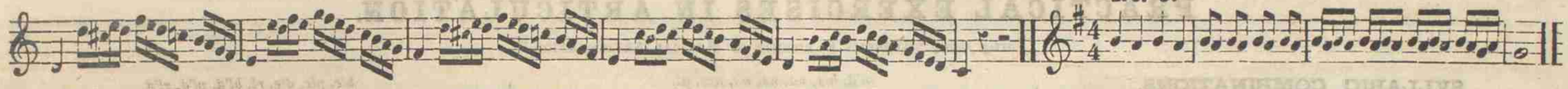


No. 7.



No. 8.
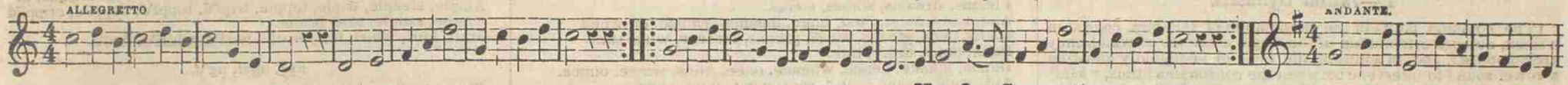


No. 9.



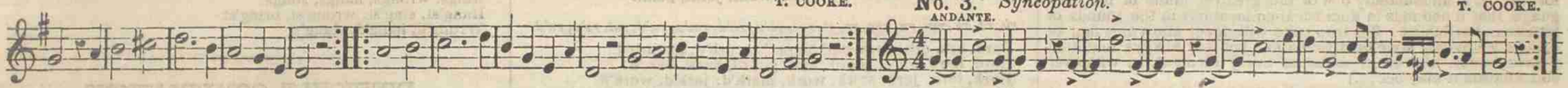
## SOLFEGGIOS. *To be sung with vowel sounds or syllables for style, &c.*

No. 1. ALLEGRETTO
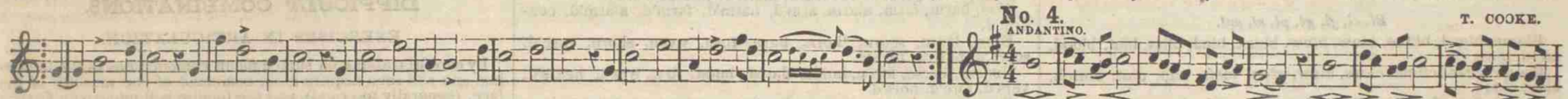


T. COOKE.

No. 2. ANDANTE.
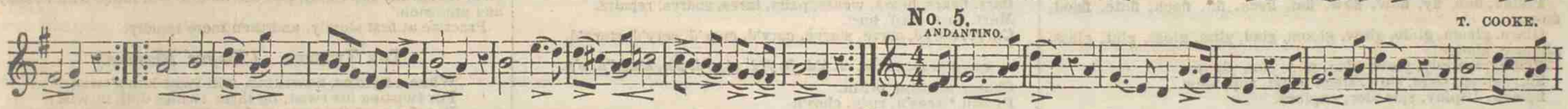


T. COOKE.

No. 3. *Syncopation.* ANDANTE.



T. COOKE.

No. 4. ANDANTINO.
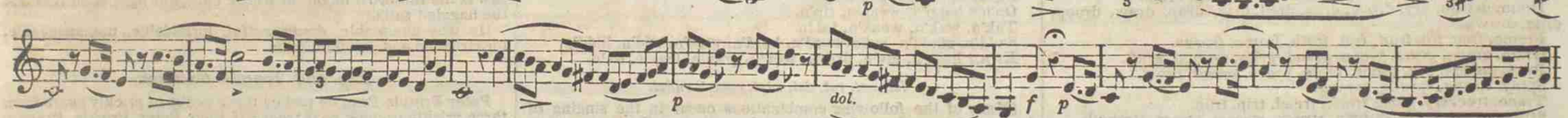


T. COOKE.

No. 5. ANDANTINO.
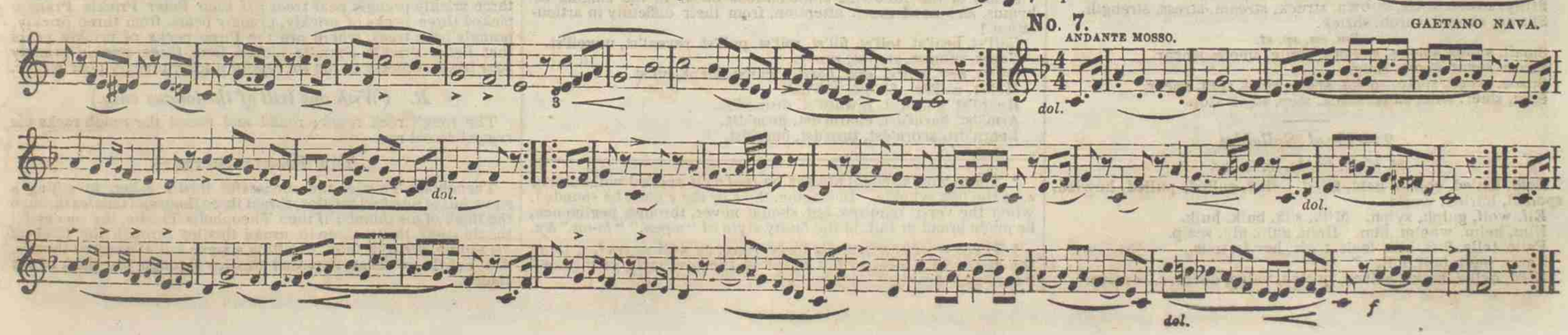


GAETANO NAVA.

No. 6. MODERATO.



GAETANO NAVA.

No. 7. ANDANTE MOSSO.



# PRACTICAL EXERCISES IN ARTICULATION.

*Partly from* "RUSSEL'S ELEMENTS OF MUSICAL ARTICULATION."

## SYLLABIC COMBINATIONS.

### 1.—*Initial Syllables.*

[The common faults in the enunciation of syllables, consist in a slack, obscure articulation of the single elements of which they are composed, and, in addition, the fault of negligently allowing a vowel sound to intervene between the consonants; thus, "*bala*" for *bla*. It is undoubtedly one of the greatest faults of our language, that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

*Bl, cl, fl, gl, pl, sl, spl.*

Blame, bleed, blithe, blow, blew, black, bled, bliss, blot, blood, blind, blest

Claim, clean, clime, close, clew, clap, cleft, clip, clot, clutch, cloy, cloud.

Flame, flee, fly, flow, flew, flat, fleck, flit, flock, flute, flood, flower.

Glare, gleam, glide, glow, gloom, glad, glim, gloss, glut, glass, glimpse, glance.

Place, plea, ply, plow, plan, plat, plot, please.

Slay, sleep, slide, slow, slack, slept, slip, slew.

Spleen, display, splendor, explore.

*Br, cr, dr, fr, gr, pr, spr, tr, str, shr.*

[The following words need attention to a clear, distinct enunciation of the hard *r*,—free, however, from prolongation.]

Brave, bread, brink, broke, brisk, brow, brook, brink.

Crave, creep, cried, croak, crest, crook, crop, crust.

Drain, dream, dry, drove, drag, dred, drip, drop, draw, droop, drug, drown.

Frame, free, fro, fruit, fret, froth, frown, freeze.

Grain, green, grind, groan, grand, grim, ground, graft.

Pray, preach, pry, prone, pride, prove, proud, prow.

Spray, spring, sprung, sprang.

Trace, tree, try, trust, track, tread, trip, true.

Stray, street, strife, strown, struck, stream, stress, strength.

Shrine, shroud, shrub, shriek.

*Sm, sn, sp, st.*

Small, smite, smoke, smooth, smile, smote, smear.

Snare, snear, snow, snug.

Space, speed, spike, spoke, spare, sped, split, spear.

Stay, steer, stile, store, stack, step, stick, stop.

---

### 2.—*Final Syllables.*

*ld, lf, lk, lm, lp, ls, lt, lve.*

Bold, hailed, called, held, filled, tolled, culled, pulled, howled, spoiled, hurled, world.

Elf, wolf, gulph, sylph. Milk, silk, bulk, hulk.

Elm, helm, whelm, film. Help, gulp, alp, scalp.

Falls, tells, fills, hills feels, tools, howls, toils.

Fault, melt, bolt, hilt.

Elve, delve, helve, selves, twelve, valve, devolve, revolve.

*m'd, ms, nd, ns, nk, nce, nt.*

Maimed, claimed, climbed, gloomed.

Fleams, streams, shines, stems.

And, band, hand, land, lined, moaned, pained, crowned.

Gains, dens, gleans, vines, groans, screens, wins, suns.

Bank, dank, drink, link.

Dance, glance, hence, whence, once, since, wince, ounce.

Ant, want, gaunt, leant, sent, went, joint, point.

*rb, rd, rk, rm, rn, rse, rs, rt, rve, rb'd, rk'd, rm'd, rn'd, rst, rs'd, rv'd.*

Barb, erb, orb, curb, barb'd, orb'd, curb'd, disturb'd.

Hard, herd, hir'd, board, lord, gourd, bar'd, barr'd.

Hark, lark, jerk, stork, work, mark'd, jerk'd, work'd.

Arm, harm, farm, alarm, arm'd, harm'd, farm'd, alarm'd, confirm'd.

Earn, learn, scorn, 'horn, burn, turn, worn, shorn, earn'd, scorn'd, burn'd, turn'd.

Hearse, verse, force, horse, dar'st, burst, first, worst, hears'd, vers'd, forc'd, hors'd.

Bars, bears, hears, wears, pairs, tares, snares, repairs.

Mart, dart, start, hurt.

Carve, curve, serve, starve, carv'd, curv'd, serv'd, starv'd.

*sm, s'n, sp, st, ks, ct, k'd, ft, f'd, pt, p'd, p'n, k'n, d'n, v'n.*

Chasm, schisim, prism.

Reas'n,* seas'n, ris'n, chos'n.

Asp, clasp, gasp, wasp, lisp, crisp.

Past, mast, lest, nest, dust, lost, mist, wist.

Makes, quakes, likes, strikes, looks, streaks, ricks, rocks.

Quak'd, wak'd, lik'd, look'd, rock'd, shock'd, reject, respect.

Waft, quaff'd, laugh'd, oft, left, sift, soft, scoff'd.

Pip'd, ripp'd, supp'd, slop'd.

Op'n,* happ'n, weap'n, rip'n.

Tak'n, wak'n, weak'n, tak'n.

Sadd'n, gladd'n, lad'n, burd'n, hard'n, yard'n, wid'n, hidd'n.

Ev'n,† heav'n, giv'n, driv'n, wov'n, grav'n, leav'n, ov'n.

*lst, nst, rst, dst, rdst, rmdst, rndst.*

[Many of the following combinations occur in the singing of hymns, and need much attention, from their difficulty in articulation.]

Call'st, heal'st, tell'st, fill'st, roll'st, pull'st, reveal'st, unveil'st.

Canst, runn'st, gain'st, rain'st.

Durst, first, worst, erst, barr'st, car'st, hir'st, lur'st.

Mid'st, call'dst, fill'dst, roll'dst.

Heard'st, guard'st, reward'st, discard'st.

Arm'dst, harm'dst, charm'dst, form'dst.

Learn'dst, scorn'dst, turn'dst, burn'dst.

---

* These words should always be *read* as if spelled without *o* or *e*, in the last syllable. In singing, the *o* or the *e* must be sounded, when the verse requires, but should never, through negligence, be made broad or full, in the faulty style of "*o-pun*," "*ta-un*," &c.

† These words are usually to be *sung*, as well as *read*, without the sound of *e* after *v*, but never in the low style of "*e-vun*," "*heav-un*," &c.

*ble, ple, dle, rl, bl'd, pl'd, rl'd.*

Able, feeble, bible, double, troubl'd, bubbl'd, babbl'd, doubl'd.

Ample, steeple, triple, topple, tripl'd, toppl'd, dappl'd, crippl'd

Cradle, saddle, idle, bridle.

Marl, hurl, whirl, furl, world, hurl'd, whirl'd, furl'd.

*ngs, ngst, ng'd.*

Rings, wrongs, hangs, songs.

Hang'st, sing'st, wrong'st, bring'st.

Wrong'd, hang'd, clang'd

---

## DIFFICULT COMBINATIONS.

### EXERCISES IN ARTICULATION.

By careful training on such difficult combinations as the following, one will soon acquire great command of the muscles of the face, (generally too rigid), and the tongue will move with fluency and precision.

Practice at first slowly, and then more rapidly.

#### THE TWISTER. (*Tongue Exercise.*)

When a twister, a twisting, will twist him a twist,
For twisting his twist, he three twines doth intwist;
But if one of the twines of the twist do untwist,
The twine that untwisteth untwisteth the twist

#### MUSCLE BREAKERS.

Thou waf'd'st the skiff over the mountain height cliffs, and saw'st the full orb'd moon, in whose effulgent light thou reef'd'st the haggled sails.

He was unamiable, disrespectful, formidable, unmanageable, inextricable and pusillanimous.

#### *Lip and Tongue Exercise.*

Peter Prinkle Prandle picked three pecks of prickly pears from three prickly prangly pear trees; if then Peter Prickle Prandle picked three pecks of prickly, prangly pears, from three prickly, prangly pear trees, where are the three pecks of prickly pears that Peter Prickle Prandle picked from three prickly prangly pear trees; success to the successful prickly prangly pear picker.

#### *R.* (*With one trill of the tongue only.*)

The rough rock roars; round and round the rough rocks the ragged rascal ran.

#### THE THISTLE SIFTER.

Theopholis Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; if then Theopholis Thistle, the successful thistle sifter, thrust three thousand thistles through the thick of *his* thumb, see that thou, in sifting a sieve full of unsifted thistles, dost not thrust three thousand thistles through the thick of thy thumb.

## PRONUNCIATION.

### *The words The, By, My.*

*The*, before a word beginning with a vowel, should be pronounced with the same sound of *e* as in *relate*: before a word beginning with a consonant, it should have the obscure sound, as in the second syllable of *eternal*; but never the sound of broad *a*.

*By*, in colloquial, or very familiar language, may be pronounced short, with a sound of *y*, corresponding to that of *i*, in the word *it*, and not, as sometimes heard, to the *e* of *me*. But generally the *y* should be full.

*My* should always be pronounced with the short sound of *i*, mentioned above, unless, in emphatic expression, or in solemn style; and in the latter, only in phrases directly associated with solemnity, as in the following; "my God." Familiar phrases, even in serious or solemn style, should retain the short *y*; thus, mў hand, mў heart, mў mouth,—not "*my* hand," nor "*mè* hand," &c.—So also in phrases of address, mў lords, mў friends, mў countrymen, &c.—not *my* lords, &c. The word *myself* should never have the long *y*.

### *The termination ed.*

In the reading of the Scriptures, the solemnity and antiquity of the style are supposed by some to require, or at least to authorize, the sounding of *e* in such words. This, however, is a matter of taste merely, and should never be extended to other reading.—In chanting, the *e* should always be sounded: in singing, the pronunciation is regulated by the verse, as retaining or omitting the sound of this letter.

### *The words Guide, Guard, Regard, Sky, Kind.*

These, in cultivated usage, are pronounced with a slight sound of *y*, following *g* and *k*. The omission of this sound characterizes the local usage of Scotland and of New England. The local mode has, no doubt, the sanction of reason and system. But general custom is the only law of spoken language. Words are facts of speech, not logical deductions.

### *The words Amen, &c.*

Vocal music, of a sacred character, is properly allowed the same liberty which is conceded to the language of poetry, with regard to the use of a style of pronunciation which is obsolete, for common purposes, but appropriate in the expression of deep, solemn, grand, or lofty effects of emotion. Hence the just preference in the singing of sacred music, for the pronunciation of the word *amen*, with *a* broad, as in *arm*.
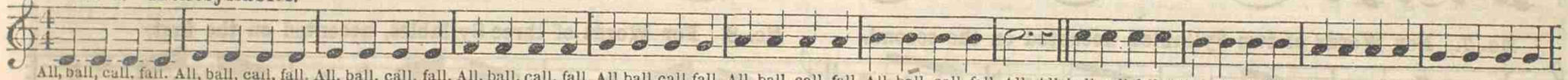
The same remark may be applied to all instances of *variable* pronunciation in which the current modern sound of a vowel is flat and unmusical, and that of an older style is broad and melodious.*

* Some vocalists extend this rule to the word *my*, giving it the long *y* in all *devotional* music.

## SINGING EXERCISES.

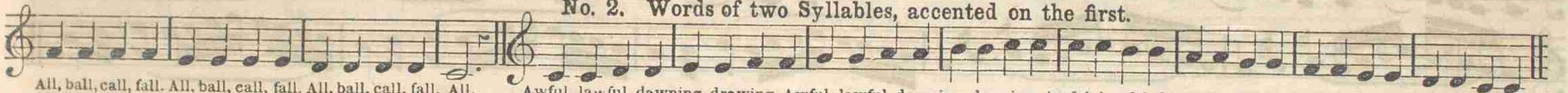
*To be sung sometimes in Slow and sometimes in Quick time, sometimes Piano and sometimes Forte. The scale may be transposed to suit different voices.*

**No. 1. Monosyllables.**



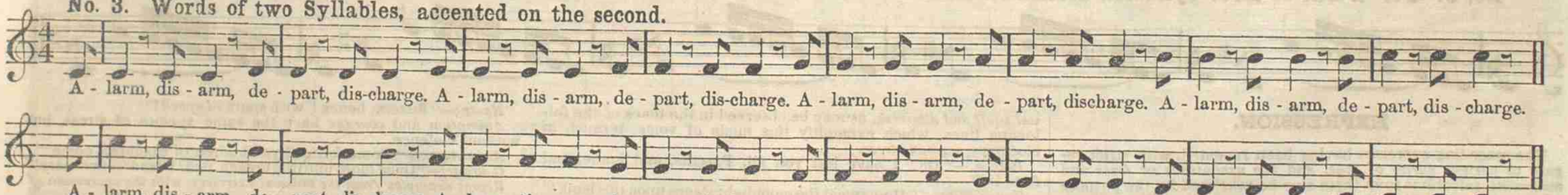
All, ball, call, fall. All, ball, call, fall. All, ball, call, fall. All, ball, call, fall. All,ball,call,fall. All, ball, call, fall, All, ball, call, fall. All. All, ball,call,fall. All,ball,call,fall. All, ball,call,fall. All, ball, call, fall.

**No. 2. Words of two Syllables, accented on the first.**



All, ball, call, fall. All, ball, call, fall. All, ball, call, fall. All. Awful, lawful, dawning, drawing. Awful, lawful, dawning, drawing. Awful, lawful, dawning,drawing. Awful, lawful,dawning,drawing.
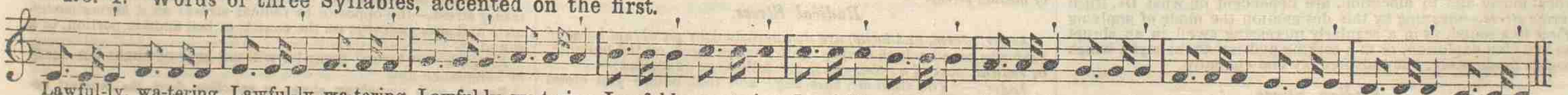
**No. 3. Words of two Syllables, accented on the second.**



A - larm, dis - arm, de - part, dis-charge. A - larm, dis - arm, de - part, dis-charge. A - larm, dis - arm, de - part, discharge. A - larm, dis - arm, de - part, dis - charge.

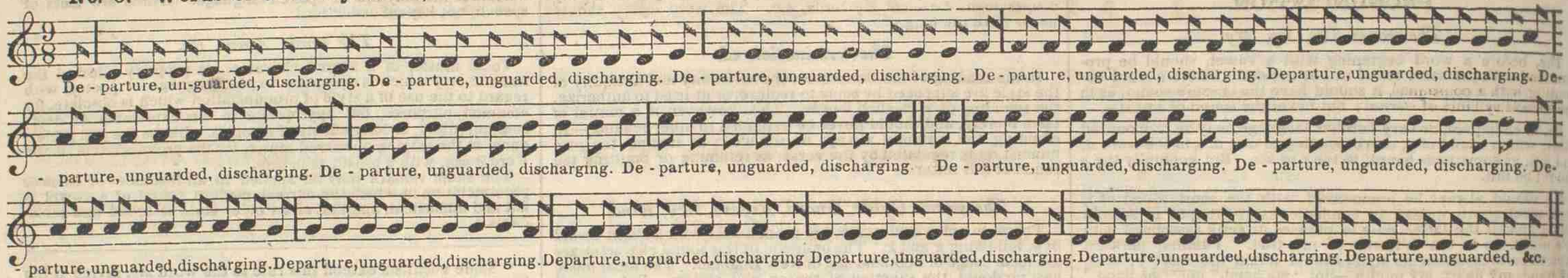
A - larm, dis - arm, de - part, dis-charge. A - larm, dis - arm, de - part, dis-charge. A - larm, dis - arm, de - part, discharge. A - larm, dis - arm, de - part, dis - charge.

**No. 4. Words of three Syllables, accented on the first.**
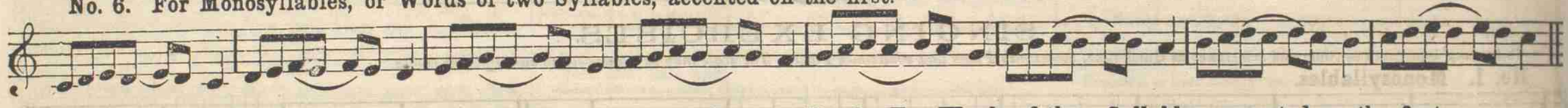


Lawful-ly, wa-tering. Lawful-ly, wa-tering. Lawful-ly, wa-tering. Lawful-ly, wa-tering. Lawful-ly, wa-tering. Lawful-ly, wa-tering. Lawful-ly, wa-tering. Lawful-ly, wa-ter-ing.
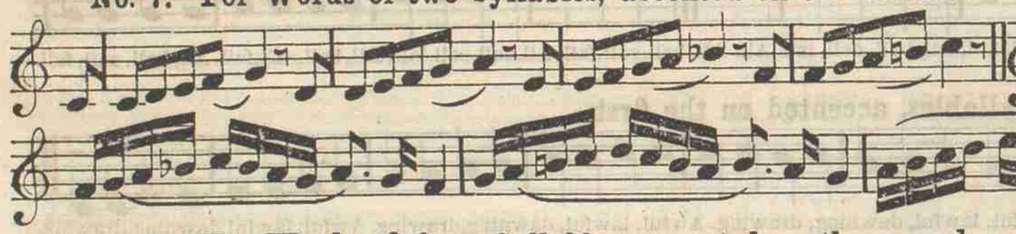
**No. 5. Words of three Syllables, accented on the second.**
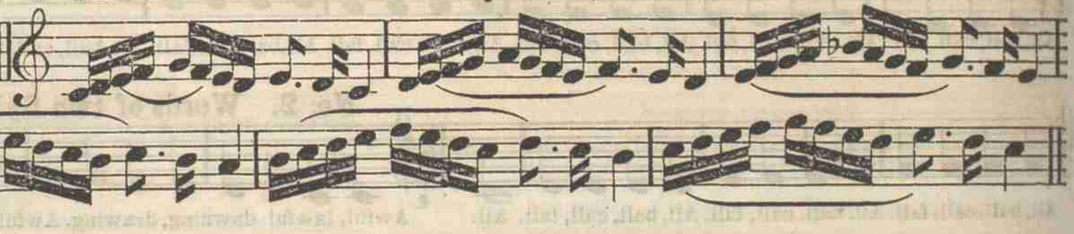



**No. 6. For Monosyllables, or Words of two Syllables, accented on the first.**



**No. 7. For Words of two Syllables, accented on the second.**



**No. 8. For Words of three Syllables, accented on the first.**



**No, 9. For Words of three Syllables, accented on the second.**



## EXPRESSION.

The preceding exercises having been repeated, with strict regard to perfect *purity of tone*, and the gradations of *force* and *movement*, selections from them may be practiced for the purpose of accustoming the voice to maintain a perfectly distinct articulation along with the effects of feeling in *expression*.

The most important effects of expression which are common to vocal music and to elocution, are dependent on what Dr. Rush terms *stress*,—meaning by this designation the mode of applying *force* to a sound, as in a regularly increasing swell, in an abrupt and sudden explosion, or in a jerking and impatient style, which begins moderately, but ends forcibly and violently.

### *Median Stress.*

*Pathetic, tranquil,* and *solemn* feeling, adopts *a regular and gradual swell and diminish*, as may be observed in the tones of the following lines, which exemplify this mode of voice, termed, in elocution, *median stress.*

*Pathos*:—"Oh! I have lost you all, Parents, and home, and friends!"

*Tranquility*:—"How sweet the moonlight sleeps upon this bank!"

*Solemnity*:—"How sweet and solemn is this midnight scene!"

*Repeat a selection from the musical examples, with the expression of median stress.*

### *Radical Stress.*

*Anger, alarm,* and *haste*, are distinguished by *an abrupt burst of explosive sound*, which strikes, with sudden force, on the opening, or *radical*, part of a note,—as in the following examples:—

*Anger*:—"You shall *die, base dog!* and that before yon cloud has passed over the sun!"

*Alarm*:—"To *arms!* they *come!* the *Greek!* the *Greek!*"

*Haste*:—"Sisters, hence! with spurs of speed!"

*Animation* and *courage* have the same species of stress, but without violence.

*Animation*:—"Come forth, O ye children of gladness, come!"

*Courage*:—"Once more unto the breach, dear friends, once more!"

*Repeat examples from the musical exercises, with the expression of radical stress.*

### *Vanishing Stress.*

*Impatient, indignant* and *revengeful* feeling is indicated by *vanishing* stress,—the opposite to radical stress; as it *begins moderately* and *ends violently*, on the *vanish*, or last audible portion, of a sound.
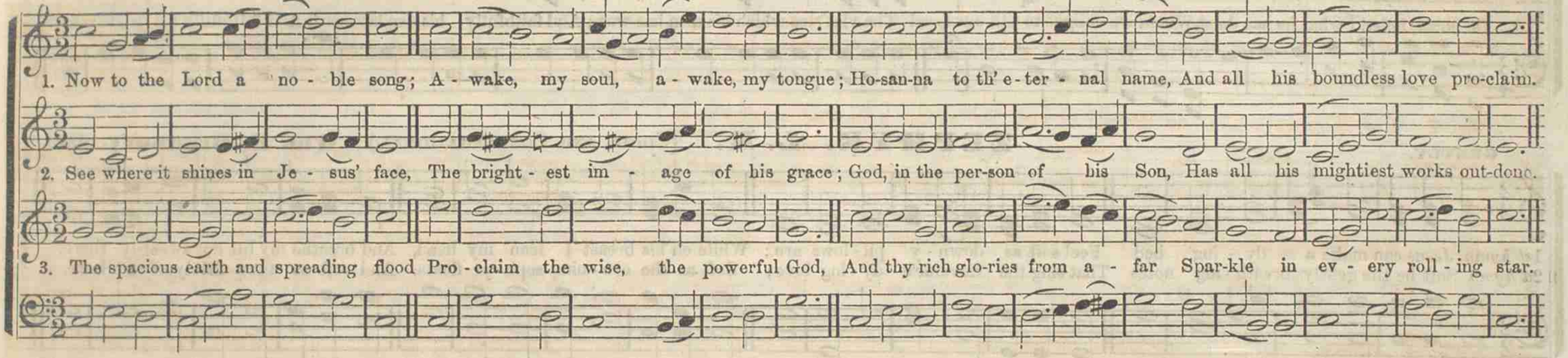
*Example*:—"Away! away! I will not hear of aught but death or vengeance now!"

*Repeat, with vanishing stress, a selection from the musical examples.*

# THE JUBILEE.
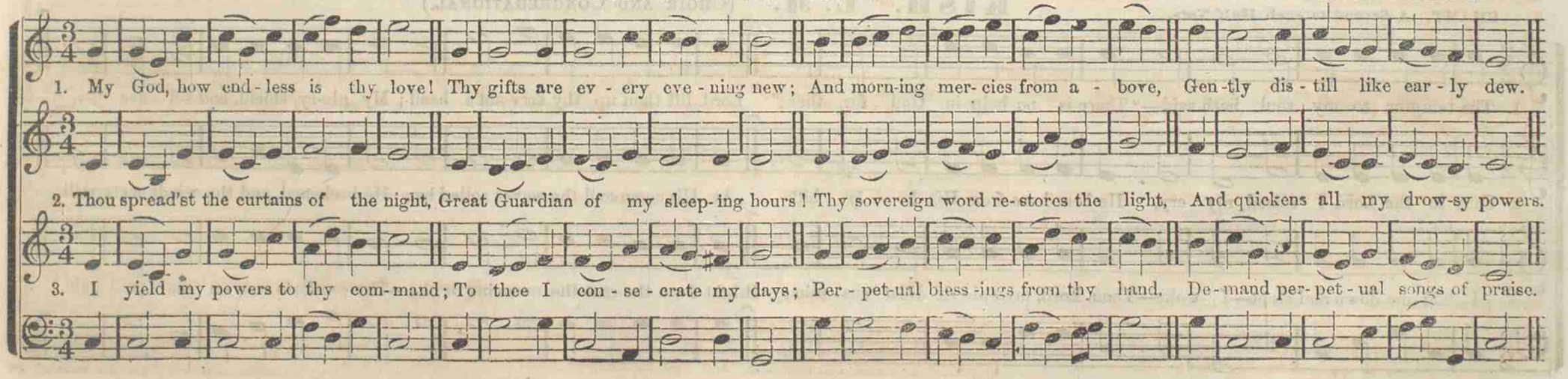
## WARRINGTON. L. M.

Rev. R. Harrison.




## CARROLL. L. M.

Dr. L. Mason.



SPIRITED. Rather Staccato.

## CHENANIAH. L. M. (Choir Tune.) W. B. B.

1. The Lord in Zion ever reigns, And o'er her holds his guardian hand; Her worship and her law maintains, Which, like himself, unmoved shall stand, Which, like himself, &c.

Cres - - - - cen - - - - do.

2. Oh come, behold what he has done, Whom we delight to call our Lord; The vict'ries which his arm has won; And faithfully his deeds record, And faithfully his deeds record.

GENTLY.

## ZEPHYR. L. M. (Choir and Congregational.) Wm. B. Bradbury. 1843.

1*st hymn.* Jesus can make a dy - ing bed Feel soft as down - y pil - lows are; While on his breast I lean my head, And breathe my life out sweet-ly there.
2*d hymn.* Soft be the gently breath - ing notes That sing the Saviour's dy - ing love; Soft as the eve - ning zeph - yr floats, And soft as tune - ful lyres a - bove.

CHANT. A Second to each Half Note.

## KISH. L. M. (Choir and Congregational.)

1. The tempter to my soul hath said—"There is no help in God for thee;" Lord, lift thou up thy serv-ant's head; My glo-ry, shield, and sol - ace be.

2. Thus to the Lord I raised my cry, He heard me from His ho - ly hill; At His command the waves rolled by; He beckoned, and the winds were still.

3. I laid me down and slept—I woke—Thou, Lord, my spi - rit didst sus - tain; Bright from the east the morn-ing broke—Thy comforts rose on me a - gain.

BOLD and SPIRITED.

## BODWELL. L. M. (Choir and Singing School.)

G. J. Webb.

Ho - sanna! let us join and sing The glo-ries of our rising King, Recount his deeds..... of might, and tell..... How Je-sus triumphed when he fell.

Ho - sanna! let us join and sing The glo-ries of our rising King, Recount his deeds..... of might, and tell..... How Je-sus triumphed when he fell.

Recount his deeds..... of might, and tell..... How Jesus tri - - umphed when he fell.

SOFT and GENTLE.

## WARDWELL. L. M. (Choir & Congregational.)

A. J. Abbey.

1. Sweet is the scene when Christians die, When ho - ly souls re - tire to rest; How mildly beams the clos - ing eye, How gen - tly heaves th'ex-pir-ing breast.
2. So fades a sum - mer cloud a - way; So sinks the gale when storms are o'er; So gen-tly shuts the eye of day; So dies a wave a - long the shore.

ARDENT and EARNEST.

## OLIVE. L. M. Double. (Choir and Congregational.)

W. B. B.

FINE.

D.C.

1. Here, at thy cross, in - car-nate God, I lay my soul be-neath thy love;
   Beneath the drop-pings of thy blood, Nor let me from thy feet re - move.
2. Should worlds conspire to drive me thence, Un-moved and firm this heart shall be;
   D.C. Resolved, for 'tis my last de-fense, If I must per-ish, here to die.

FINE.

D.C.

3. But speak, my Lord, and calm my fear; Am I not safe be-neath thy shade?
   Thy jus-tice will not strike me here, Nor Sa-tan dare my soul in - vade.
4. Yes, I'm se - cure be - neath thy blood, And all my foes shall lose their aim;
   D.C. Ho-san-na to my Sa-viour God, And my best honors to his name.

60 **BOLD and MAJESTIC, Moderately Staccato.**

## ASHUR. L. M. (Choir Tune.)

1. With glo - ry clad, with strength arrayed, The Lord, that o'er all na - ture reigns, The world's foun - da-tions firm-ly laid, And the vast fab-ric still sus-tains.
2. How sure - ly 'stablished is thy throne! Which shall no change or pe - riod see; For thou, O Lord—and thou a - lone, Art God from all e - ter - ni - ty.
3. The floods, O Lord, lift up their voice, And toss their troubled waves on high; But God a - bove can still their noise, And make the an-gry sea com-ply.
4. Thro' end-less a - ges stands thy throne; Thy promise, Lord, is ev - er sure; The pure in heart—and they a - lone, Shall find their hope of heaven se - cure.

**A Second to each Half Note.**

## ZELEK. L. M. (Choir and Congregational Tune.)

1. When thickly beat the storms of life, And hea-vy is the chastening rod, The soul, beyond the waves of strife, Views the e-ter-nal rock, her God.
2. When hope dispels the spirit's gloom, When sinking 'neath affliction's shock? Faith, thro' the vista of the tomb, Points to the ev - er-last-ing Rock.

3.
Is there a man who can not see
That joy and grief are from above?
O, let him humbly bend the knee,
And own his Father's chastening love.

4.
Hope, Grace, and Truth, with gentle hand,
Shall lead a bleeding Saviour's flock,
And show them, in the promised land,
The shelter of th' eternal Rock.

**GENTLE.**

## ITTAI. L. M. (Choir and Singing School.) ✻

1. Lord, thou hast seen my soul sin-cere, Hast made thy truth and love ap-pear; Be - fore mine eyes I set thy laws, And thou hast owned my righteous cause.
2. What sore tempta-tions broke my rest! What wars and strugglings in my breast! But through thy grace, that reigns with-in, I guard a-gainst my dar - ling sin.

VERY SPIRITED.

## ROCK. L. M. (Choir Tune.)

1. Awake, our souls; away, our fears; Let every trembling thought be gone; Awake, and run the heavenly race, And put a cheerful courage on, And put a cheerful courage on.

2. True, 'tis a strait and thorny road, And mortal spirits tire and faint; But they forget the mighty God, Who feeds the strength of every saint, Who feeds the strength of every saint.

3. The mighty God whose matchless power Is ever new, and ever young, And firm endures, while endless years Their everlasting circles run, Their ever-last-ing cir - cles run.

QUICK. About one Second to each Half Note.

## BAVA. L. M. (Congregational Tune.)

5. Great Sun of Righteousness, arise! Oh, bless the world with heavenly light! Thy gospel makes the simple wise, Thy laws are pure, thy judgments right.

1.
The heavens declare thy glory, Lord;
In every star thy wisdom shines;
But when our eyes behold thy word,
We read thy name in fairer lines.

2.
The rolling sun, the changing light,
And nights, and days thy pow'r confess,
But that blest volume thou hast writ
Reveals thy justice and thy grace.

* This tune is found in the German Psalter, of 1562. It is also contained in Ainsworth's Psalms, and is therefore one of the tunes used by the Fathers of New England

SLOW. One Second to each Quarter Note.

## GEORGETOWN. L. M.

MAY END HERE.

Haydn.

1. Come, O my soul, in sacred lays Attempt thy great Creator's praise: But, O, what tongue can speak his fame? What verse can reach the lofty theme? What verse can reach, &c.

2. Enthroned amid the radiant spheres, He glory like a garment wears; To form a robe of light divine, Ten thousand suns around him shine, Ten thousand suns around him shine.

BOLD. ENERGETIC.

## GILMER. L. M. (Choir Tune.)

Lowell Mason. By permission.

1. A-wake, our souls, a - way, our fears, Let ev - ery trem-bling thought be gone, A - wake, and run the heavenly race, And put a cheer - - ful cour-age on.

2. True, 'tis a strait and thorn-y road, And mor-tal spi - rits tire and faint; But they for - get the migh-ty God, Who feeds the strength of ev-ery saint.

## CUSHI. L. M. (Congregational Tune.)

Time, little more than one half Second to each Quarter Note.

1. God is the refuge of his saints, When storms of sharp distress invade; Ere we can of-fer our complaints, Behold him present with his aid.

3.
Loud may the troubled ocean roar—
In sacred peace our souls abide,
While every nation – every shore
Trembles, and dreads the swelling tide.

5.
Zion enjoys her Monarch's love,
Secure against a threatening hour;
Nor can her firm foundation move,
Built on his truth—and armed with power.

SLOW and GENTLE.

## MACAH. L. M. (Congregational and Choir.)*

1. Come, wea-ry souls, with sin op-pressed, Oh come! ac-cept the pro-mised rest; The Sa-viour's gra - cious call o - bey, And cast your gloomy fears a - way.

2. Op-pressed with guilt—a pain - ful load, Oh come, and bow be - fore your God! Di - vine com-pas - sion, mighty love, Will all the pain-ful load re - move.

3. Here mer - cy's bound-less o - cean flows, To cleanse your guilt, and heal your woes, Here's par-don, life, and end-less peace—How rich the gift! how free the grace!

* It may be sung as a Duet between Tenor and Soprano.

VERY BOLD and ENERGETIC.

## ZALMON. L. M. (Choir and Singing School.)

1. I will ex - tol thee, Lord, on high; At thy command dis - eas - es fly; Who, but a God, can speak and save From the dark borders of the grave.

2. Sing to the Lord, ye saints, and prove How large his grace, how kind his love; Let all your powers re-joice, and trace The wondrous records of his grace.

3. His an-ger but a mo-ment stays; His love is life and length of days; Tho' grief and tears the night em - ploy, The morn-ing star re-stores the joy.

MODERATO.

## FEDERAL STREET. L. M. (Choir Tune.)

H. K. Oliver.

*mp* *Cres.* *mf* *f* *Dim.*

See gen-tle pa-tience smile on pain, See dy-ing hope re - vive a - gain:—Hope wipes the tear from sor - row's eye, While faith points upward to the sky.

SLOW and MAJESTIC.

## JORAM. L. M. (Choir Tune.)

W. B. B.

1. Wait, O my soul, thy Ma - ker's will, Tumultuous passions all be still! Nor let a murmuring thought arise; His ways are just, his counsels wise, His ways are just, his counsels wise.

2. He in the thick-est dark-ness dwells, Performs his work, the cause conceals; But, tho' his methods are unknown, Judgment and truth support his throne, Judgment and truth support his, &c.

3. Wait, then, my soul, sub - mis-sive wait, Prostrate be-fore his aw - ful seat: 'Midst all the terrors of his rod, Still trust a wise and gracious God, Still trust a wise and gracious God.

MODERATO.

## OLEO. L. M.

1. How blest the righteous when he dies, When sinks a weary soul to rest! How mildly beam the closing eyes! How gently heaves th'expiring breast, How gently heaves th'ex-pir-ing breast.

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

MAJESTIC and SOLEMN.

## MONMOUTH. L. M. Or P. M. (Congregational.)

Luther.

In robes of judgment, lo, he comes! Shakes the wide earth, and cleaves the tomb; Before him burns devouring fire, The mountains melt, the seas retire, The mountains melt, &c.

As P. M. { Great God! what do I see and hear! The end of things cre - a - ted! / The Judge of man I see ap-pear, On clouds of glo - ry seat - ed. } Beneath his cross I view the day When heaven and earth shall pass away, And thus prepare to meet him.

ALLEGRO.

## SABBATUS. L. M. (Choir and Singing School.)

S. F.

O, how I love thy ho - ly word, Thy gracious cov - en - ant, O Lord!

{ It guides me in..... the peaceful way, / I think up - on..... it all the day, } I think up - on it all the day....

{ It guides me in..... the peaceful way..... / I think up - on..... it all the day..... }

O, how I love thy ho - ly word, Thy gracious cov - en - ant, O Lord!

{ It guides me in..... the peaceful way, / I think up - on..... it all the day, } I think up - on it all the day...

## DEPARTING. L. M. (Choir Tune.)

Arranged from **Beethoven.**

1. Tho' I walk thro' the gloomy vale, Where death and all its ter - rors are, My heart and hope shall nev - er fail, For God my Shepherd's with me there.

2. A - mid the darkness and the deeps, Thou art my comfort, thou my stay; Thy staff sup - ports my fee - ble steps, Thy rod di - rects my doubt - ful way.

## STEELE. L. M.

TENDERLY.

**Hastings.**

When sins and fears pre - vail-ing rise, And faint-ing hope al - most ex-pires; Je-sus, to thee I lift mine eyes, To thee I breathe my soul's de-sires.

## LEAMING. L. M. Or 6 lines.

**Italian Melody.**

1. { The Lord my pasture shall pre - pare, And feed me with a shepherd's care; / His presence shall my wants sup - ply, And guard me with a watchful eye; } My noon-day walks he shall at - tend, And all my midnight hours de - fend.

2. { When in the sul - try glebe I faint, Or on the thirsty mountain pant, / To fer - tile vales and dew - y meads My weary, wandering steps he leads, } Where peaceful riv-ers, soft and slow, A - mid the ver-dant land-scape flow.

SPRIGHTLY.

## SPRINGVALE. L. M. (Choir and Singing-School.)

1. With all my powers of heart and tongue, I'll praise my Maker with my song; Angels shall hear the notes I raise, Approve the song, and join the praise, Angels shall hear the notes I raise, Approve, &c.

2. To God I cried, when troubles rose; He heard me, and subdued my foes; He did my rising fears control, And strength diffused through all my soul, He did my rising fears control, And strength, &c.

4. I'll sing thy truth and mercy, Lord; I'll sing the wonders of thy word; Not all the works and names below, So much thy power and glory show; Not all the works and names below, So much thy, &c.

MAJESTIC.

## ROLLAND. L. M. (Choir.)*

**Wm. B. Bradbury.** 1844.

How pleasant, how di - vinely fair, O Lord of hosts, thy dwellings are; With long desire my spirit faints, To meet th'assembly of thy saints, To meet th'assembly of thy saints.

* Much used as a Congregational Tune also.

## MALOA. L. M. (Choir.)

**R. E. O.**

1. I will not mingle with the throng, Whose guilt their sorrow multiplies; I will not name them with my tongue, Nor join their bloody sacrifice, Nor join their bloody sa-cri - fice.

2. Preserve thy faithful servant, Lord, Who art the re-fuge of the just; To me thy sheltering aid afford, For in thine arm a-lone I trust, For in thine arm alone I trust.

BOLD and STRONG.

## MARCUS. L. M. (Congregational Tune.)

1. He that hath made his refuge God, Shall find a most se-cure a - bode; Shall walk by day beneath his shade, And there at night shall rest his head, And there at night, &c.

2. Then will I say—"My God, thy power Shall be my fortress and my tower: I that am formed of feeble dust, Make thine almighty arm my trust, Make thine almighty arm," &c.

*p* *Dim.*

3. Thrice happy man! thy Maker's care Shall keep thee from the fowler's snare;—Satan, the tempter, who betrays Unguarded souls a thousand ways, Unguarded souls, &c.

SOFT and GENTLE, but not too Slow.

## WOODWORTH. L. M.

Wm. B. Bradbury. From "Psalmista."

1. The God of love will sure in-dulge The flowing tear, the heaving sigh, When his own children fall a - round, When tender friends and kin - dred die.
2. Yet not one anx - ious, murm'ring thought Should with our mourning passions blend, Nor should our bleeding hearts forget Th' almighty, ev - er - liv - ing Friend.

MAESTOSO. Moderately loud. Cheerful.

## LOWELL. L. M.

From a Russian Melody.

1. A-wake the trumpet's lof - ty sound, To spread your sa - cred pleasure round; Awake each voice, and strike each string, And to the sol - emn or - gan sing.

2. Let all, whom life and breath inspire, At - tend, and join the bliss - ful choir; But chief-ly ye, who know his word, A - dore, and love, and praise the Lord.

MAESTOSO.

## BLENDON. L. M. (Choir Tune.)

F. Giardini.

1. Great is the Lord! what tongue can frame An hon - or e - qual to his name? How aw-ful are his glo-rious ways! The Lord is dread-ful in his praise.

2. The world's founda-tions by his hand Were laid, and shall for ev - er stand; The swelling billows know their bound, While to his praise they roll a - round.

3. Thy glo-ry, fear-less of de - cline, Thy glo-ry, Lord, shall ev - er shine; Thy praise shall still our breath employ, Till we shall rise to end - less joy.

RATHER SLOW. Gentle and Subdued.

## ASHWELL. L. M.

Lowell Mason. By permission.

1. When we our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful thoughts oppressed, And Zion was our mournful theme.

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

3.
How shall we tune our voice to sing,
Or touch our harps with skillful hands'
Shall hymns of joy, to God our King,
Be sung by slaves in foreign lands!

CHANT. BOLD and JOYOUS.

## ISCAH. L. M. (Congregational and Choir Tune.)

1. When, marshaled on the nightly plain, The glittering host bestud the sky, One star a - lone, of all the train, Can fix the sinner's wandering eye.

2. Hark! hark! to God the chorus breaks, From every host, from every gem; But one a - lone the Saviour speaks, It is the star of Bethle - hem!

With ANIMATION.

## CARMI. L. M. Double. (Choir Tune.)

1. Oh happy day, that fixed my choice On thee, my Saviour, and my God; Well may this glowing heart rejoice, And tell its raptures all a-broad.

3. 'Tis done, the great transaction's done; I am my Lord's, and he is mine: He drew me, and I followed on, Rejoiced to own the call di-vine.

2. Oh happy bond, that seals my vows To him who mer-its all my love! Let cheer-ful an-thems fill the house, While to his al-tar now I move.

4. Now rest, my long-divided heart, Fixed on this blissful center, rest; Here have I found a no-bler part, Here heavenly pleasures fill my breast.

SPIRITED.

## TRURO. L. M.

Dr. Burney.

Now to the Lord a no-ble song: Awake, my soul, a-wake, my tongue; Ho-san-na to th'e-ter-nal name, And all his boundless love proclaim.

## MUSIC. L. M. Double. Or 6 lines.

Dr. Arne.

FINE. D. C.

*As* L. M. *Double.* 1. God of my life, thro' all my days, I'll tune the notes of grateful praise; The song shall wake with opening light, And warble to the si - lent night.

D. C. The notes of praise as - cend - ing high, Shall check the murmur and the sigh.

2. When envious care would break my rest, And grief would tear my throb - bing breast,

FINE. D. C.

When death o'er nature shall prevail, And all the powers of language fail, Joy thro' my swimming eyes shall break, And mean the thanks I can - not speak.

*As* L. M. *Single, or Six lines, omitting the repeat.* D. C. 'Joy thro' my swimming eyes shall break, And mean the thanks I can not speak.

## ST. EDMUND'S. L. M.

Theme by Haydn.

TENDERLY. *cres.* *p* *dim.*

1. The hour of my de-parture's come, I hear the voice that calls me home: Now, O my God, let trou-ble cease, And let thy ser-vant die in peace.

## ZOBA. L. M. (Choir.)

Haydn.

LEGATO. With Strong Expression.

1. Loud hallelujahs to the Lord, From distant worlds, where creatures dwell: Let heaven begin the solemn word, And sound it dreadful down to hell.

2. The Lord, how ab-so-lute he reigns! Let ev-ery angel bend the knee, Sing of his love in heavenly strains, And speak how fierce his terrors be.

## ATHENS. L. M. (Congregational and Choir.)

1st time. 2d time.

1. Before Je - ho - vah's awful throne, Ye nations, bow with sa - cred joy; Know that the Lord is God a - lone, He can cre - ate, and He de-stroy. He destroy.

2. His sovereign power, without our aid, Made us of clay, and formed us men; And when like wandering sheep we strayed, He brought us to his fold a - gain. fold a - gain.

3. We are his peo-ple; we his care; Our souls, and all our mor - tal frame: What lasting honors shall we rear, Almight - y Ma-ker, to thy name. to thy name.

## CAPTIVITY. L. M. (Congregational.)

SLOW. W. B. B.

When we, our wearied limbs to rest, Sat down by proud Eu-phra-tes' stream, We wept, with dole - ful thoughts oppressed, And Zi - on was our mournful theme.

## CADY. L. M.

BOLD and SPIRITED.

4. We'll crowd thy gates with thankful songs, High as the heavens our voices raise, And earth, with her ten thousand tongues, Shall fill thy courts with sounding praise.

5. Wide as the world is thy command; Vast as e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When rolling years shall cease to move.

72 MODERATO. LEGATO.

## VOLK. L. M.

George J. Webb

1. Thine earth-ly Sabbaths, Lord, we love; But there's a no - bler rest a - bove; To that our long-ing souls as - pire, With cheerful hope, and strong de - sire.

2. No more fa-tigue, no more dis-tress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs, Which war-ble from im - mor - tal tongues.

3. No rude a-larms of rag-ing foes, No cares to break the long re - pose; No mid-night shade, no cloud - ed sun, But sa - cred, high, e - ter - nal noon.

GENTLE.

## LAKE STREET. L. M.

H. P. Danks.

So fades the love-ly, blooming flower, Frail, smil-ing so - lace of an hour; So soon our tran-sient comforts fly, And pleasure on - ly blooms to die.

MODERATO.

## MOUNT ZION. L. M.

From the "N. Y. Choralist."

1. Another six days' work is done, Another Sabbath is begun; Return, my soul, enjoy thy rest, Improve the day thy God hath blest, Im-prove the day thy God hath blest.

2. Oh that our tho'ts and thanks may rise, As grateful incense to the skies; And draw from heaven that sweet repose Which none but he that feels it knows, Which none but he, &c.

3. A heavenly calm pervades the breast, The earnest of that glorious rest Which for the church of God remains, The end of cares, the end of pains, The end of cares, the end of pains.

BOLD. Time, One Second to each Half Note.

## NEBA. L. M.

1. God of the world, thy glories shine Thro' earth and heaven with rays divine; Thy smile gives beauty to the flower, Thine anger to the tempest power.

2. God of our lives! the throbbing heart Doth at thy beck its ac - tion start,—Throbs on, o - bedient to thy will, Or ceases at thy fa - tal chill.

ALLEGRETTO.

## NEWLAND. L. M. (Choir.)

R. Jones.

1. O, render thanks to God a-bove, The object of e - ter - nal love, Whose mercy, firm, thro' a-ges past, Has stood, and shall for-ever last.

FIRM and ENERGETIC.—MAESTOSO.

## STRONG. L. M. (Choir and Singing School.)

1. Give to the Lord, ye sons of fame, Give to the Lord renown and power; Ascribe due honors to his name, And his eternal might adore, And his e - ter-nal might a - dore.

2. The Lord proclaims his power aloud Over the ocean and the land, His voice divides the watery cloud, And lightnings blaze at his command, And lightnings blaze at his command.

74 SLOW and GENTLE.—LEGATO.

## ELON. L. M. Or 6 lines. (Choir Tune.) W. B. B.

1. Come, smiling hope and joy sin-cere, Come make your constant dwelling here; Still let your pres-ence cheer my heart, Nor sin com-pel you to de-part.

*Cres - - - - - cen - - do. Dim.*

2. O God of hope and peace di-vine, Make thou these sa-cred pleasures mine; Forgive my sins, my fears re-move, And fill my heart with joy and love.

## ALL SAINTS. L. M. (Congregational.) W. Knapp.

Who shall as-cend thy heavenly place, Great God, and dwell be-fore thy face? The man who loves re-li-gion now, And hum-bly walks with God be-low.

MAESTOSO.—FIRM and STRONG.

## KADESH. L. M. (Choir Tune.)
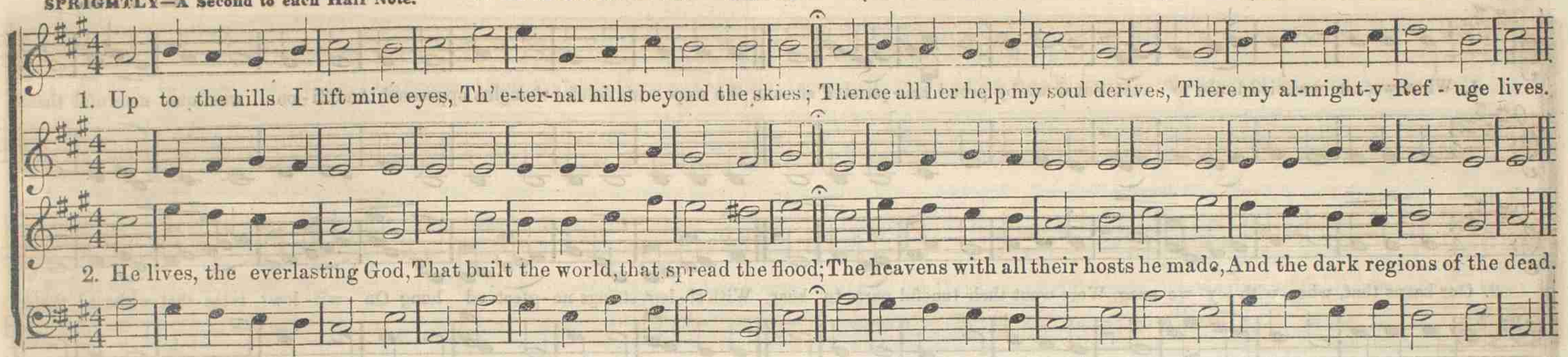
1. 'T was from thy hand, my God, I came, A work of such a curious frame: In me thy fearful wonders shine, And each proclaims thy skill divine, And each proclaims thy skill divine.

2. Great God! my feeble nature pays Immortal tribute to thy praise; Thy thoughts of love to me surmount The power of numbers to recount, The power of numbers to recount.
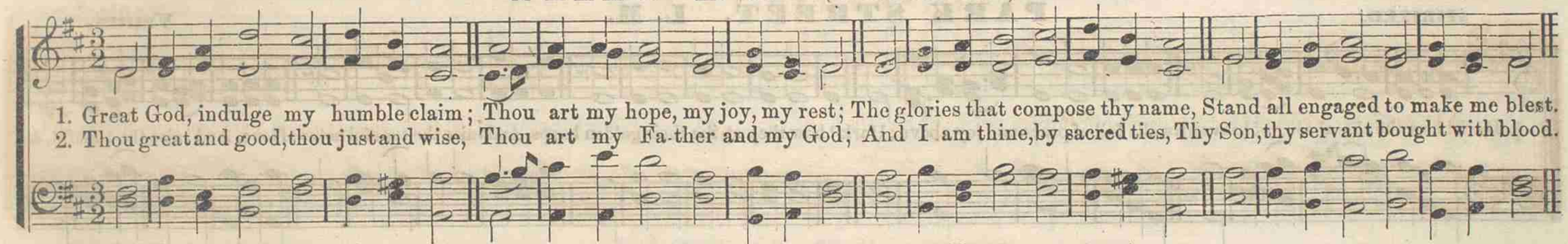
3. I could survey the ocean o'er, And count each sand that makes the shore, Before my swiftest thoughts could trace The numerous wonders of thy grace, The numerous, &c.

SPRIGHTLY—A Second to each Half Note.

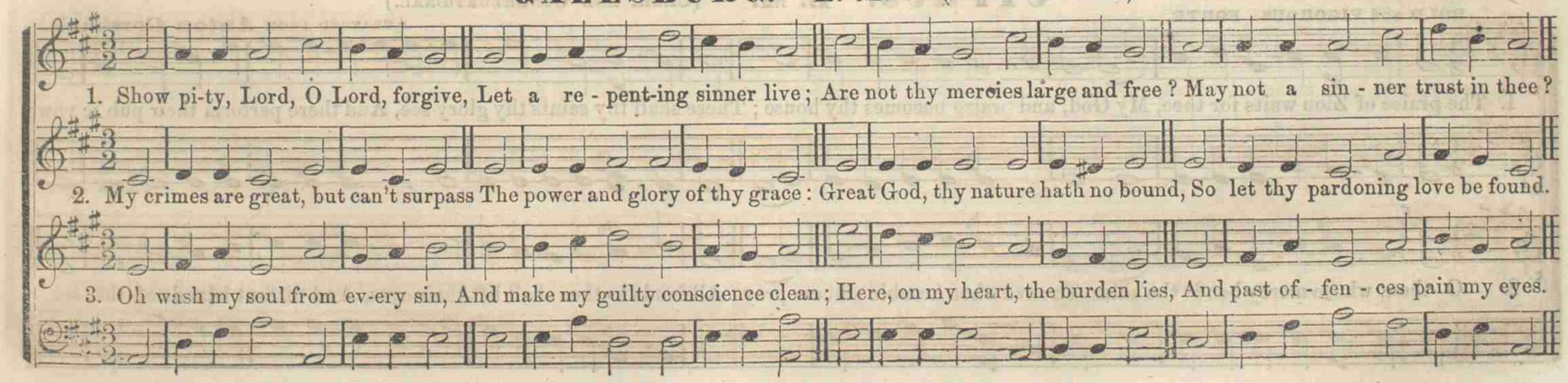
## CHARRAN. L. M. (Choir and Congregational.) Arranged from G. H. M.




## WELLS. L. M. (Congregational.) Israel Holdrayd.




## GALESBURG. L. M. (Congregational.)



MODERATO e LEGATO.

## BEULAH. L. M.

R. E. O.

1. When we, our wea-ried limbs to rest, Sat down by proud Eu - phrates' stream, We wept with doleful thoughts oppressed, 'And Zi - on was our mournful theme.

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

SPIRITED.

## PARK STREET. L. M.

Venua.

1. Hark! how the choral song of heaven Swells full of peace and joy above; Hark! how they strike their golden harps, And raise the tuneful notes of love, And raise the tuneful, &c.

## CYPRUS. L. M. (Choir and Congregational.)

BOLD and VIGOROUS. FORTE.

Arranged from **Anton Gersbach.**

1. The praise of Zion waits for thee, My God, and praise becomes thy house; There shall thy saints thy glory see, And there perform their public vows.

2. O thou, whose mercy bends the skies, To save when humble sinners pray; All lands to thee shall lift their eyes, And distant islands of the sea.

MODERATO, Soft and Gentle, AFFETTUOSO.

## BACA. L. M.

1. We all, O Lord, have gone astray, And wandered from thy heavenly way: The wilds of sin our feet have trod,Far from the paths of thee our God, Far from the paths of thee, &c.

2. Hear us, great Shepherd of thy sheep! Our wanderings heal,our footsteps keep: We seek thy sheltering fold again; Nor shall we seek thee, Lord, in vain, Nor shall we seek, &c.

3. Teach us to know and love thy way; And grant, to life's remotest day, By thine unerring guidance led, Our willing feet thy paths to tread, Our willing feet thy paths to tread.

FIRM and SPIRITED. A Second to each Half Note.

## BOAZ. L. M. (Congregational Tune.)

1. Je - hovah reigns; his throne is high, His robes are light and majes-ty; His glory shines with beams so bright, No mortal can sustain the sight.
2. His terrors keep the world in awe; His justice guards his ho - ly law; His love re-veals a smil-ing face; His truth and promise seal the grace.
3. Thro' all his works his wisdom shines, And baffles Satan's deep designs; His power is sovereign to ful - fill The noblest counsels of his will.

TENDER, GENTLE—PIANO.

## CANO. L. M.

1. Return, my wandering soul, return, And seek an injured Father's face; Those warm desires that in thee burn, Were kindled by redeeming grace.

2. Return, my wandering soul, return; Thy dying Saviour bids thee live; Go, view his bleeding side, and learn How freely Jesus can for - give.

3. Return, my wandering soul, return, And wipe away the falling tear; 'Tis God who says, "No longer mourn;" 'Tis mercy's voice invites thee near.

## MICAH. L. M. (Congregational.)

CHANT. CHEERFUL. One Second to each Half Note.

1. With one consent let all the earth To God their cheerful voices raise; Glad homage pay, with hallowed mirth, And sing before him songs of praise.

2. As-sured that he is God alone, From whom both we and all proceed, We, whom he chooses for his own, The flock which he delights to feed.

## SLADE. L. M.

Lowell Mason. By permission.

One Second to each Half Note.

Sweet is the work my God, my King, To praise thy name, give thanks and sing; To show thy love by morn-ing light, And talk of all thy truth at night.

## THE BETTER LAND. L. M. Double.

Arranged from Knecht.

ALLEGRETTO.

Fine. D. C.

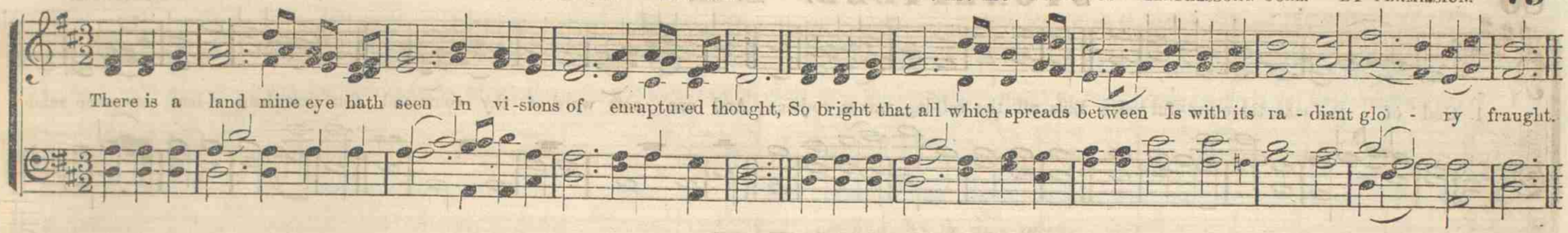
1. { There is a land mine eye hath seen, In vis - ions of en - rap - tured thought; / So bright that all which spreads be - tween Is with its ra - diant glo - ry fraught. } 2. { A land up - on whose bliss - ful shore / There rests no sha - dow, falls no stain: }

D. C. There those who meet shall part no more, And those long part - ed meet a - gain.

Fine. D. C.
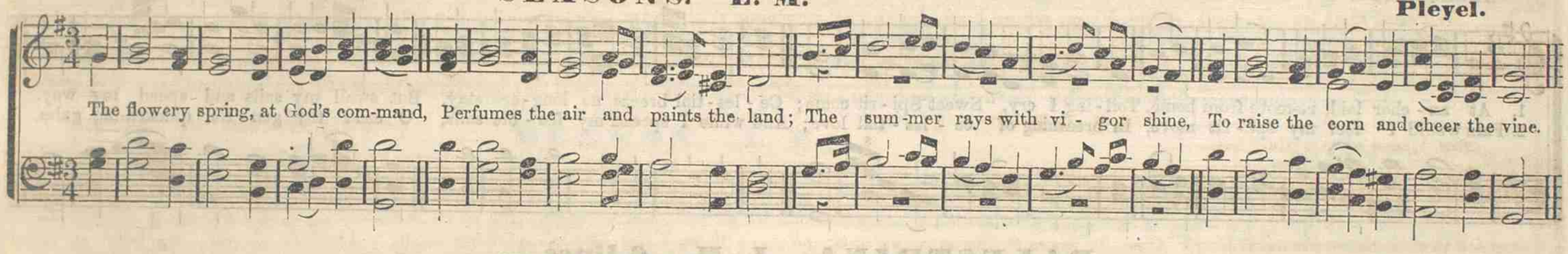
## JUDD. L. M.

W. B. B. From the "Mendelssohn Coll." By permission.



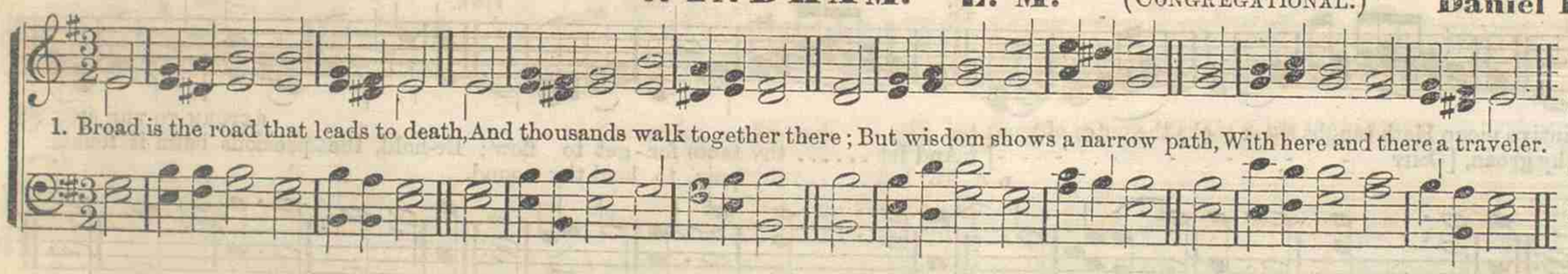

## SEASONS. L. M.

Pleyel.




## WINDHAM. L. M. (Congregational.)

**Daniel Read,** New Haven, Ct. 1800.

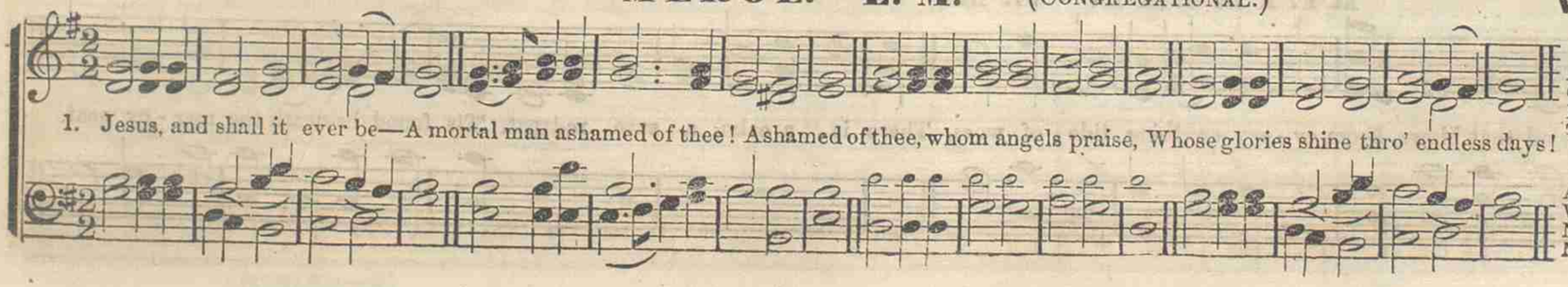



2.
"Deny thyself, and take thy cross,"
Is the Redeemer's great command;
Nature must count her gold but dross,
If she would gain this heavenly land.

3.
The fearful soul, that tires and faints,
And walks the ways of God no more,
Is but esteemed almost a saint,
And makes his own destruction sure.

## MEROE. L. M. (Congregational.)

**W. B. Bradbury.** 1847.




2.
Ashamed of Jesus!—that dear Friend
On whom my hopes of heaven depend!
No! when I blush, be this my shame,—
That I no more revere his name.

3.
Ashamed of Jesus!—yes, I may,
When I've no guilt to wash away,
No tear to wipe, no good to crave,
No fears to quell, no soul to save.

## STONEFIELD. L. M.

Stanfield.

1. God of the seas, thine aw - ful voice, Bids all the roll-ing waves re-joice; And one soft word of thy command, Can sink them si-lent on the sand.

## EFFINGHAM. L. M.

ALLEGRETTO.

1. At an - chor laid, re-mote from home, Toil - ing I cry, "Sweet Spi - rit come; Ce - les - tial breeze, no long - er stay, But swell my sails and speed my way.
2. Fain would I feel my spi - rit move, In breathing of ce - les - tial love; And while I spread my fee - ble sails, O send thy gen - tle, quicken-ing gales.

## PALESTRINA. L. M. 6 lines.

NOT TOO FAST.

FINE.

RETURN TO THE SIGN :S:

1. { Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of woe; } { And let ..... thy tears for - get to flow; Be-hold, the precious balm is found,
   { Cease thy complaint, suppress thy groan, [OMIT - - - - - - - -] } { To lull ..... thy pain, to heal thy wound.

D. C.

## RETREAT. L. M.

Hastings.

SLOW

From ev - ery stormy wind that blows, From ev - ery swell-ing tide of woes, There is a calm, a sure re-treat, 'Tis found be-neath the mer - cy seat.

## ELIDA. L. M. (Choir and Congregational.)

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

2. To each the soul of each how dear! What ten-der love, what ho - ly fear! How doth the gen - erous flame within Refine from earth, and cleanse from sin!

3. Nor shall the glow - ing flame ex-pire, When dim - ly burns frail na - ture's fire; Then shall they meet in realms a - bove, A heaven of joy, a heaven of love.

## HEBRON. L. M.

L. Mason. 1830.

1. Thus far the Lord has led me on; Thus far his power prolongs my days; And every evening shall make known Some fresh memorial of his grace.

2.
Much of my time has run to waste.
And I, perhaps, am near my home,
But he forgives my follies past;
He gives me strength for days to come.

3.
I lay my body down to sleep;
Peace is the pillow for my head;
While well-appointed angels keep
Their watchful stations round my bed

## SHERM. L. M. (Congregational.)

1. Thou, whom my soul admires above All earthly joy and earthly love, Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow? Where do thy sweetest, &c.

2. Where is the shadow of that rock, That from the sun defends thy flock? Fain would I feed among thy sheep, Among them rest, among them sleep, Among them rest, among, &c.

4. The footsteps of thy flock I see; Thy sweetest pastures here they be; A wondrous feast thy love prepares, Bought with thy wounds, and groans, and tears, Bought with thy, &c.

CHANT. Moderately Quick. One Second to each Half Note.

## EDEN. L. M. (Congregational.)

1. The Lord is gracious to for-give, And slow to let his an-ger move; The Lord is good to all that live, And all his tender mer - cy prove.

## NAZARETH. L. M. (Congregational.)

Webbe.

When at this distance, Lord, we trace The various glories of thy face, What transport pours o'er all our breast, And charms our cares and woes to rest!

## DOTHAN. L. M. (Choir Tune.)

SLOW.—MODERATO e LEGATO.

1. In vain my roving thoughts would find A portion worthy of the mind; On earth my soul could nev - er rest, For earth can never make me blest.
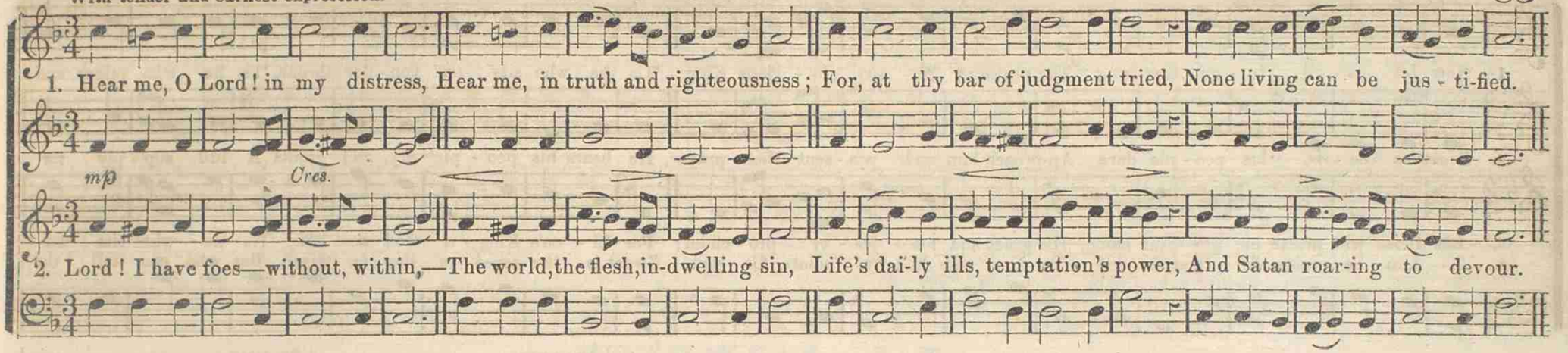
2. Can lasting hap-pi-ness be found Where seasons roll their hasty round, And days and hours, with rap-id flight, Sweep cares and pleasures out of sight.

*mp* *mf* *mp* *Cres.* *Cres.* *Dim.*

3. Arise, my thoughts; my heart, arise; Leave this vain world, and seek the skies; There purest joys for ever last, When seasons, days, and hours are past.

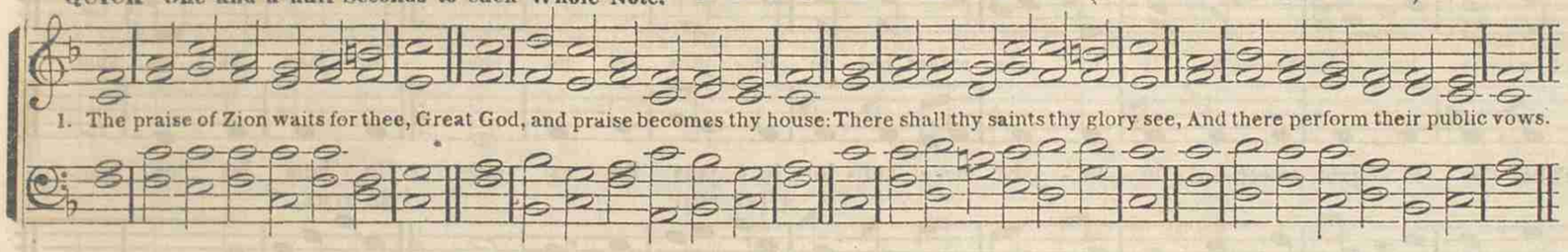
LEGATO—SLOW and GENTLE.
With tender and earnest expresssion.

## GAZA. L. M.




QUICK—One and a half Seconds to each Whole Note.

## IOSCO. L. M. (Congregational Tune.)
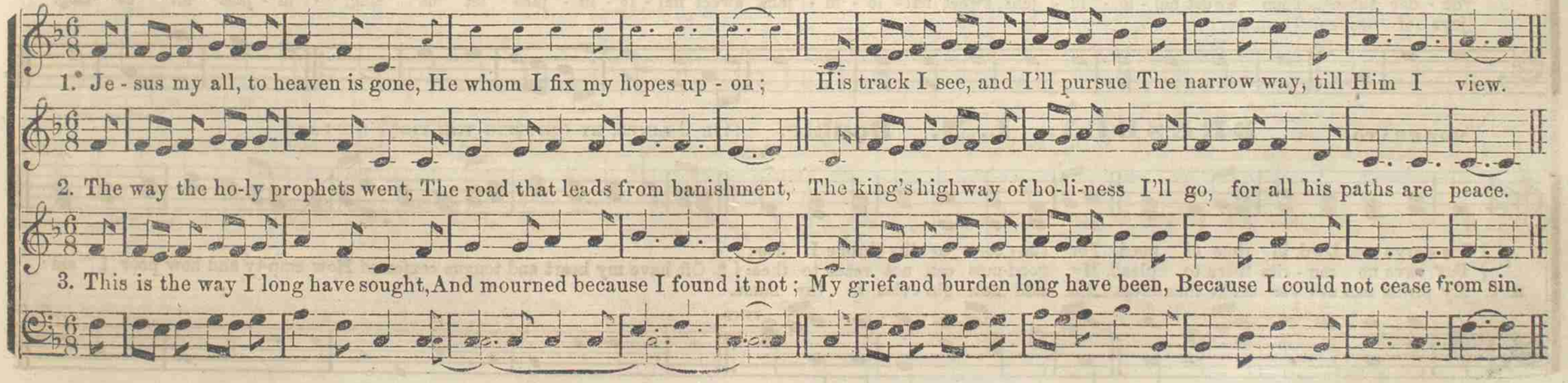



2.
O Thou, whose mercy bends the skies,
To save, when humble sinners pray;—
All lands to thee shall lift their eyes,
And every yielding heart obey.

3.
Soon shall the flocking nations run
To Zion's hill—and own their Lord.
The rising and the setting sun
Shall see the Saviour's name adored.

JOYOUS—SPRIGHTLY.

## ROCKLAND. L. M. (Prayer and Social Meeting Tune.)



## SWEET HALLELUJAHS. L. M. With Chorus.

1. Now let us all to - ge - ther sing The praise of Zi - on's glo - rious King; 'Tis he who sits on yon - der throne, 'Tis he who reigns, and
2. Great as he is, his peo - ple dare Ap-proach him, and pre - sent their prayer, He hears his peo - ple's cry, and grants A full sup - ply for
3. Let those who praise his glo - rius name, His grace and ma - jes - ty pro - claim; For Zi - on's King is God a - lone, 'Tis he who sits on
4. To him be praise, for praise is due To him who died, ye saints, for you; Sweet is the sense of sins for - given, But who can tell the

reigns a - lone. Then sweet hal - le - lu - jahs, sweet hal - le - lu - jahs, sweet hal - le - lu - jahs let us sing, - lu - jahs let us sing.
all their wants. Then sweet hal - le - lu - jahs, sweet hal - le - lu - jahs, sweet hal - le - lu - jahs let us sing, - lu - jahs let us sing.
yon - der throne. Then sweet hal - le - lu - jahs, sweet hal - le - lu - jahs, sweet hal - le - lu - jahs let us sing, - lu - jahs let us sing.
joys of heaven. Then, &c.

1ST TIME 2D TIME.

MODERATO.

## DRESDEN. L. M. Double. (Or 6 lines, by omitting the first repeat.)

FINE. D. C.
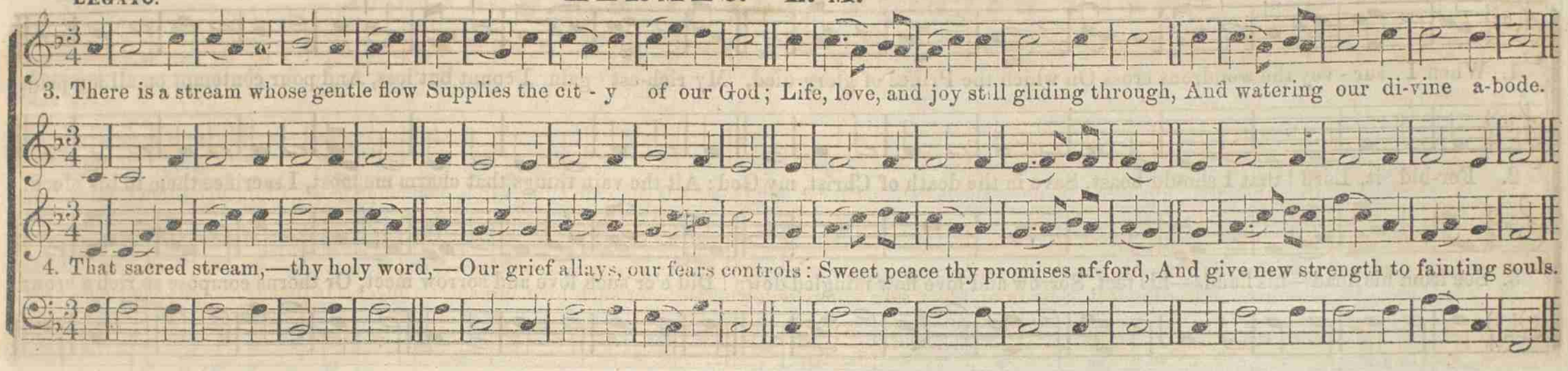
1. { Pre - serve me, Lord, in time of need, For suc - cor to thy throne I flee; But have no me - rits there to plead, My good-ness can not reach to thee. } 2. Oft have my heart and tongue confessed How emp-ty and how poor I am:
D. C. My praise can nev - er make thee blest, Nor add new glo - ries to thy name.

FINE. D. C.

LEGATO.

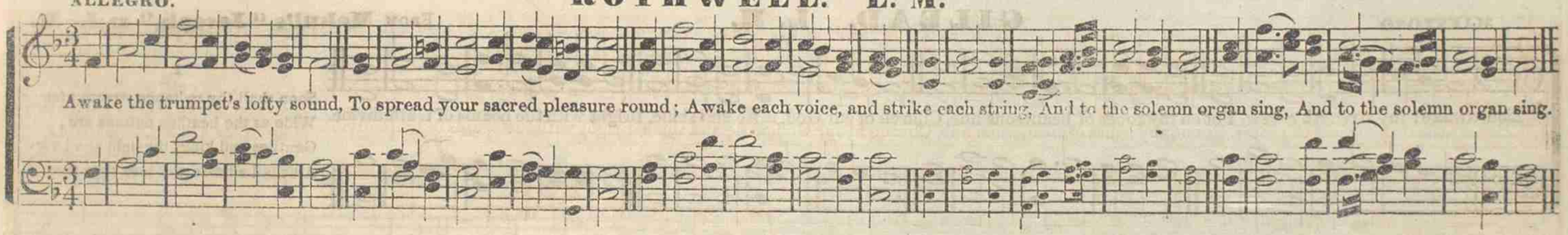
## HERMES. L. M.

Dr. L. Mason.



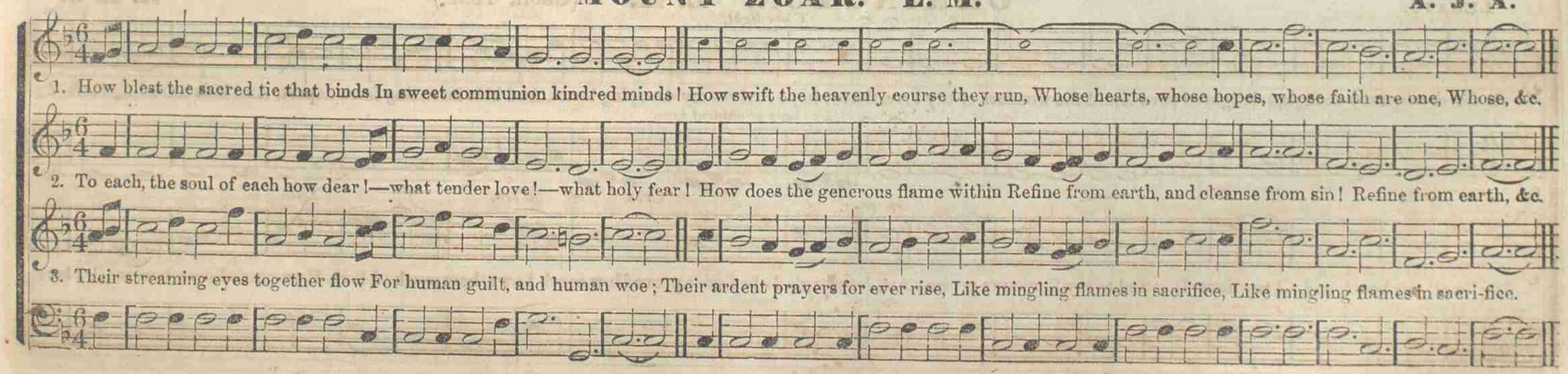

ALLEGRO.

## ROTHWELL. L. M.




## MOUNT ZOAR. L. M.

A. J. A.



## McCABE. L. M.

From Rev. E. S. Widdemer.

1. When I sur - vey the wondrous cross On which the Prince of glory died, My rich-est gain I count but loss, And pour contempt 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 sacrifice 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 sorrow meet, Or thorns compose so rich a crown.

## GILEAD. L. M.

MAESTOSO.

From Mehul's "Joseph," by L. M.

Zion, awake! thy strength renew, Put on thy robes of beauteous hue, Church of our God, arise and shine, Bright with the beams of truth divine.

2.

Soon shall thy radiance stream afar.
Wide as the heathen nations are,
Gentiles and kings thy light shall view;
All shall admire and love thee too.

## ORRINGTON. L. M. (Choir Tune.)

LEGATO.

R. E. O.

*Tenor light.*

1. Lord, when my thoughts delighted rove Amid the wonders of thy love, Sweet hope revives my drooping heart, And bids intruding fears depart, And bids intruding fears, &c.

*Alto very prominent here.*

*m* *Cres.* *Cres.* *f* *Dim.*

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

## CARPUS. L. M. Double.

1. The spacious firma-ment on high, With all the blue e - thereal sky, And spangled heavens, a shining frame, Their great Original proclaim. 2. Th'unwearied sun from day to
3. Soon as the evening shades prevail, The moon takes up the wondrous tale, And nightly, to the listening earth, Repeats the story of her birth. 4. While all the stars that round her
5. What tho' in solemn si-lence, all Move round this dark terrestrial ball? What tho' no real voice, nor sound, Amid their radiant orbs is found? 6. In reason's ear they all re-

*mp* *m* *Cres.* *Cres.* *Dim.* *mp*

day, Does his Cre - a-tor's power dis-play, And pub-lish - es to ev-ery land The work of an al - migh-ty hand, The work of an al - might - y hand.
burn, And all the planets in their turn, Con-firm the ti - dings as they roll, And spread the truth from pole to pole, And spread the truth from pole to pole.
joice, And ut - ter forth a glorious voice; For ev - er sing-ing, as they shine, "The hand that made us is Di-vine," "The hand that made us is Di-vine."

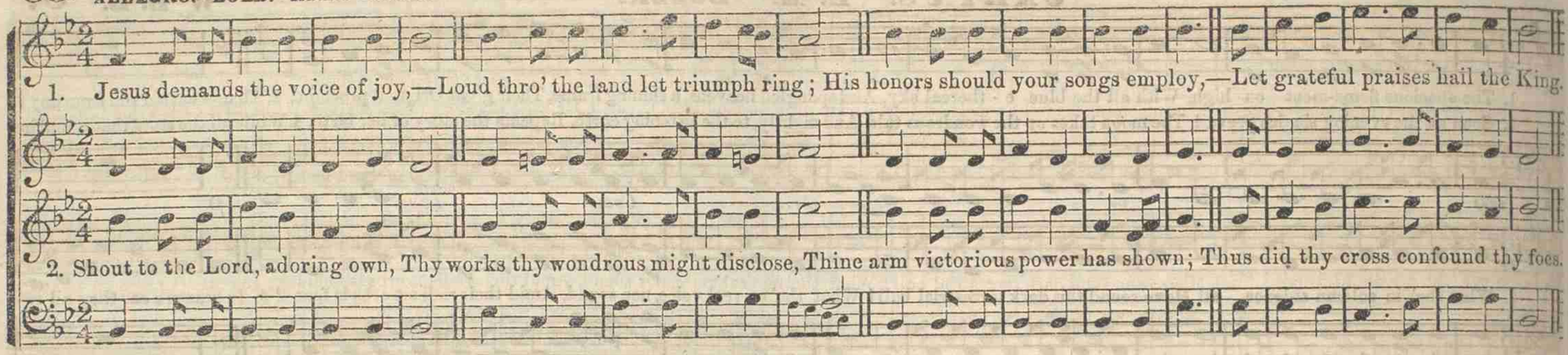
*m* *mf* *Cres.* *Dim*

## WELTON. L. M.

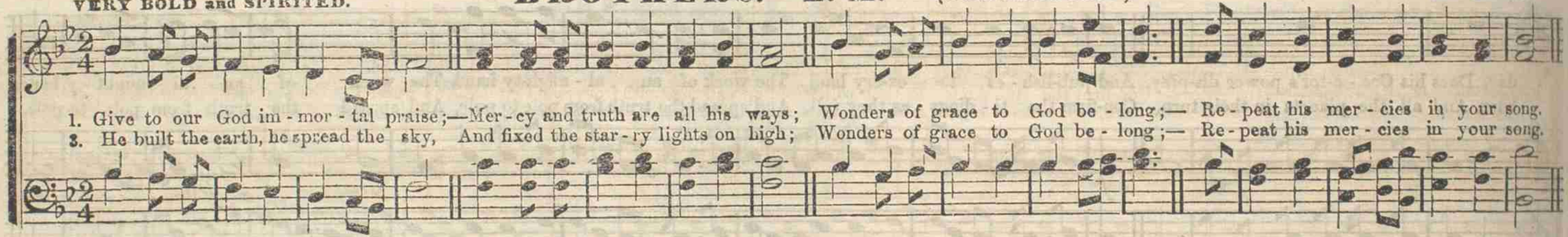
MODERATO. ARRANGED FROM A TUNE BY **Rev. C. Malan.** GENEVA.

1. Thou great In-struct - or, lest I stray, Oh teach my err-ing feet thy way! Thy truth, with ev - er fresh de - light, Shall guide my doubtful steps a - right.
2. How oft my heart's af - fec-tions yield, And wander o'er the world's wide field! My rov-ing passions, Lord, re - claim, U-nite them all to fear thy name.
3. Then, to my God, my heart and tongue, With all their powers, shall raise the song; On earth thy glo-ries I'll de - clare, Till heaven th'immortal notes shall hear.

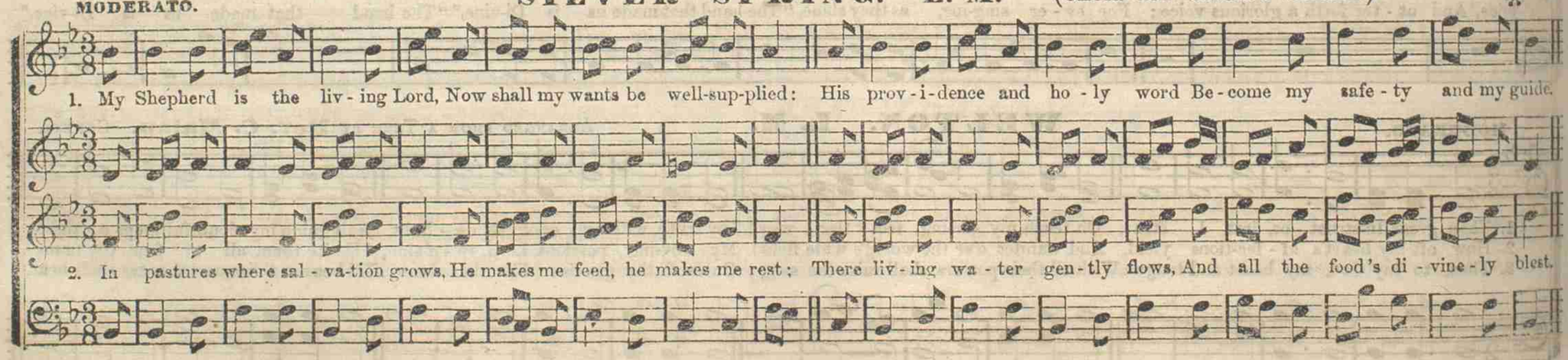
88 ALLEGRO.—BOLD.—Rather Staccato. **MASON. L. M.** S. F.




VERY BOLD and SPIRITED. **BROTHERS. L. M.** (CONGREGATIONAL.) W. B. B.




MODERATO. **SILVER SPRING. L. M.** (CHOIR AND SINGING SCHOOL.) ✻



## MANOAH. L. M. (Congregational.)

1. Come, Ho-ly Spi-rit! calm my mind, And fit me to approach my God; Remove each vain, each worldly thought, And lead me to thy blest abode.

2. Hast thou im-part-ed to my soul A liv - ing spark of ho - ly fire? Oh! kindle now the sa-cred flame; Make me to burn with pure de-sire.

3. A brighter hope and faith im-part, And let me now my Sa-viour see; Oh! soothe and cheer my burdened heart, And bid my spirit rest in thee.

## WARD. L. M.

LEGATO e PIANO. Arranged from a Scotch Tune, by L. Mason.

There is a stream, whose gentle flow Sup-plies the cit - y of our God; Life, love, and joy still glid - ing thro', And wa-t'ring our di - vine a - bode.

## ELM GROVE. L. M. (Quartette.)

MODERATO.—Gentle—Tender.

1. Come, weary souls, with sin distressed, Come, and accept the promised rest; The Saviour's gracious call obey, And cast your gloomy fears a-way.

2. Oppressed with sin, a painful load, O, come and spread your woes abroad: Divine compassion, mighty love, Will all the painful load re - move.

Time about One Second to the Measure.

## GILBERTSVILLE. L. M.

W. B. B.

1. A-rise! arise! with joy survey The glory of the lat-ter day: Al-read-y is the dawn be-gun Which marks at hand the ris-ing sun! Al-read-y is the

2. "Behold the way!" ye heralds, cry: Spare not, but lift your voices high: Convey the sound from pole to pole, "Glad tidings" to the cap-tive soul; Convey the sound from

## GRATITUDE. L. M.

Bost.

dawn be-gun Which marks at hand the rising sun.

pole to pole, "Glad tidings" to the captive soul.

{My God, how endless is thy love,
Thy gifts are every evening new;} And morning mercies from above Gently dis-till, like ear-ly dew.

## BADEN. L. M.

GENTLE.—STACCATO.

Hastings.

O that I could for ev-er dwell De-lighted at the Sa-viour's feet! Be-hold the form I love so well, And all his ten-der love re-peat.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants sup-ply, And guard me

2. When in the sul-try glebe I faint, Or on the thirst - y moun-tain pant, To fer - tile vales and dew - y meads, My weary,

with a watchful eye; My noon-day walks he shall attend, And all my mid-night hours defend, And all my mid - night hours de - fend.

*My noon - - - day walks.... he shall..... at - tend, And all my, &c.*
*Where peace - - - ful riv - - - ers, soft..... and slow, A - mid the, &c.*

wandering steps he leads; Where peaceful rivers, soft and slow, Amid the verdant landscape flow, Amid the ver - - dant land - scape flow.

## HAMBURG. L. M. (CONGREGATIONAL.)

ARR. BY L. Mason.

Happy the man, whose cautious feet Shun the broad way that sinners go; Who hates the place where atheists meet, And fears to talk as scoffers do.

92 SPIRITED.

## BRITTON. L. M.

E. L. White.

1. Sovereign of worlds, dis-play thy power, Be this thy Si - on's fa-vored hour; Bid the bright morning star a - rise, And point the na - tions to the skies.
2. Set up thy throne where Sa - tan reigns, On west-ern wilds, and heathen plains; Far let the gospel's sound be known, And be the u - ni-verse thine own.
3. Speak, and the world shall hear thy voice: Speak, and the na - tions shall re - joice; Scatter the shades of moral night, With the blest beams of heavenly light.

BOLD.

## ORLAND. L. M.

Dr. Arnold.

1. Je - sus shall reign where'er the sun Does his suc - ces - sive jour-neys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more.
2. Be - hold the na-tions with their kings; There Eu-rope her best trib - ute brings; From north to south the prin - ces meet, To pay their hom - age at his feet.

MODERATO.—GRAZIOSO.

## FULDA. L. M.

Arranged from the German.

1. How pleasant, how di - vine - ly fair, O Lord of hosts, thy dwell-ings are! With long de - sire my spi - rit faints To meet th'as-sem - blies of thy saints.
2. My flesh would rest in thine a - bode; My panting heart cries out for God; My God, my King, why should I be So far from all my joys and thee!

Time, One Second to each Half Note.

## STILLWATER. L. M. (Congregational.)

1. Loud hallelujahs to the Lord, From distant worlds where creatures dwell! Let heaven begin the solemn word, And sound it dreadful down to hell.

2. Wide as his vast do-min - ion lies, Make the Creator's name be known: Loud as his thunder shout his praise, And sound it lof-ty as his throne.

## SURREY. L. M.

Costello.

{ Thine earthly Sabbaths, Lord, we love; But there's a nobler rest a-bove; }
{ To that our longing souls a - spire, [Omit - - - - - - - - - - ] } With cheer - ful hope and strong de - sire, With cheer - ful hope and strong de - sire.

## NEW VERNON. L. M. (Quartette.)

GENTLE—Soft and Slow.

R. E. O.

1. Great God! to thee my eve-ning song With hum-ble grat - i - tude I raise; Oh! let thy mer-cy tune my tongue, And fill my heart with live - ly praise.

*p* *Cres.* *Dim.* *Cres.* *p* *Cres.* *Dim.* *Dim.*

2. My days un-cloud-ed as they pass, And ev - ery gen - tly roll-ing hour Are mon-u-ments of wondrous grace, And wit-ness to thy love and power.

SLOW, and SOFT.

## SHILOH. "There is a calm." L. M. (QUARTETTE.) W. B. B.

1. There is a calm for those who weep, A rest for wea - ry pilgrims found: They soft-ly lie, and sweetly sleep, Low in the ground, Low in the ground.

*Ritard.*

2. The storm that sweeps the wintry sky No more dis-turbs their deep re-pose, Than summer evening's latest sigh, That shuts the rose,.... That shuts the rose.

## LEPANTO. L. M.

Sweet is the work, my God, my King! To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night, And talk of all, &c

MODERATO e LEGATO.

## LAUREL HILL. L. M. W. B. B.

1. Be - hold a stranger at the door! He gen - tly knocks,–has knocked before; Has wait-ed long— is waiting still; You treat no oth - er friend so ill.

*mf* *Dim.* *p* *p* *Cres.* *p*

2. Oh! love - ly at - ti-tude—he stands With melting heart and load-ed hands: Oh! matchless kindness—and he shows This matchless kindness to his foes.

## BEACH. L. M. (Choir Tune.)

1. Lord, when my thoughts delighted rove Amid the wonders of thy love, Sweet hope revives my drooping heart, And bids in-truding fear depart.

2. Re - pentant sor-row fills my heart, But mingling joy al - lays the smart; Oh! may my future life de - clare The sorrow and the joy sincere.

3. Be all my heart, and all my days De - vot-ed to my Saviour's praise; And let my glad o-be-dience prove How much I owe—how much I love.

## OBERLIN. L. M.

AFFETTUOSO. Host, of Switzerland.

O Je - sus, full of truth and grace! O all - a - ton - ing Lamb of God! I wait to see thy glo - rious face; I seek re - demption in.... thy blood.

## PAULINA. L. M.

1. Why, on the bending willows hung, Israel! still sleeps thy tuneful string? Still mute remains thy sullen tongue, And Zion's song denies to sing? And Zion's song denies, &c.

2. Awake! thy sweetest raptures raise; Let harp and voice unite their strains: Thy promised King his scepter sways; Jesus, thine own Messiah, reigns! Jesus, thine own, &c.

## SPARTA. L. M. (Choir Tune.)

J. H. Kolle.

1. 'Tis by the faith of joys to come, We walk thro' deserts dark as night; Till we ar-rive at heaven, our home, Faith is our guide—and faith our light.

2. The want of sight she well supplies; She makes the pearly gates appear; Far in - to distant worlds she pries, And brings th' e - ter-nal glo-ries near.

3. Cheer-ful we tread the des - ert through, While faith inspires a heavenly ray, Tho' li - ons roar, and tempests blow, And rocks and dan-gers fill the way.

## GERMANY. L. M.

ADAGIO, e Sempre Piano.

Beethoven.

Soft-ly the shade of eve - ning falls, Sprinkling the earth with dew - y tears; While nature's voice to slum-ber calls, And si - lence reigns a - mid the spheres.

## ADRA. L. M.

ALLEGRO.

Wm. B. Bradbury. From the "Shawm."

1. Thus far my God hath led me on, And made his truth and mercy known; My hopes and fears alternate rise, And comforts min-gle with my sighs.

2. Thro' this wide wilderness I roam, Far distant from my blissful home; Lord, let thy presence be my stay, And guard me in this dangerous way.

## NEW HUNDRED. L. M. (CONGREGATIONAL.) S. Wesley Martin.

1. Praise waits in Zi-on, Lord, for thee; Thy saints a-dore thy ho-ly name, Thy creatures bend th' obedient knee, And humbly thy protection claim.

2. Thy hand has raised us from the dust; The breath of life thy spirit gave; Where, but in thee, can mortals trust? Who, but our God, has power to save.

3. Still may thy children, in thy word, Their common trust and refuge see; O, bind us to each other, Lord, By one great tie—the love of thee.

## UXBRIDGE. L. M. (CONGREGATIONAL.) Dr. L. Mason.

1. The heavens declare thy glo - ry, Lord, In ev-ery star thy wis - dom shines; But when our eyes be-hold thy word, We read thy name in fair-er lines.

SLOW and GENTLE.

## ORIEL. L. M.

*Ritard ad lib.*

1. There is a calm for those who weep, A rest for weary pilgrims found: They softly lie, and sweetly sleep, Low in the ground, Low in the ground.

3. The storm that sweeps the wintry sky No more disturbs their deep re - pose, Than summer evening's la - test sigh, That shuts the rose, That shuts the rose.

*Ritard ad lib.*

2. Then traveler in the vale of tears, To realms of ev - er - last - ing light, Through time's dark wilderness of years, Pursue thy flight, Pursue thy flight.

CHANT.

## HARMONY CHANT. L. M.

S. F.

1. Behold th'expected time draw near,The shades disperse, the dawn appear ! Behold the wilderness assume The beauteous tints of Eden's bloom, The beauteous tints of Eden's, &c.

2. Events with prophecies conspire To raise our faith, our zeal to fire : The ripening fields, already white, Present a harvest to the sight, Present a harvest to the sight.

3. The untaught heathen waits to know The joy the gospel will bestow ; The exiled cap-tive, to receive The freedom Jesus has to give, The freedom Je-sus has to give.

BOLD.

## DUKE STREET. L. M.

John Hatton.

1. Lord, when thou didst as-cend on high, Ten thousand an - gels filled the sky ; Those heavenly guards a - round thee wait, Like chariots that at-tend thy state.

LEGATO—Time, One Second to Each Quarter Note.

## OWENS. L. M.

*

1. There is a stream whose gentle flow Sup-plies the ci - ty of our God ; Life, love, and joy, still glid-ing through, And watering our di - vine a-bode.

*Cres.* *Dim.*

2. That sacred stream thine ho - ly word, Our grief allays, our fear con - trols ; Sweet peace thy prom-i - ses af - ford, And give new strength to fainting souls.

## BABCOCK. L. M.

W. B. B.

1. "Come hither, all ye wea - ry souls! Ye hea-vy - la - den sin - ners! come; I'll give you rest from all your toils, And raise you to my heavenly home.

2. "They shall find rest who learn of me,— I'm of a meek and low - ly mind; But pas-sion ra - ges like the sea, And pride is rest - less as the wind.

3. "Blessed is the man whose shoulders take My yoke, and bear it with de - light; My yoke is ea - sy to his neck, My grace shall make the bur - den light.

## PLEYEL'S HYMN. L. M.

Pleyel.

So fades the love-ly, blooming flower, Frail, smiling sol - ace of an hour! So soon our transient com - forts fly, And plea-sure on - ly blooms to die.

* For Sevens, omit the first note in every strain.

## FOORD. L. M.*

R. E. O.

1. Lift up your eyes, ye sons of light, Be - hold the fields al - rea-dy white; The glo-rious har - vest now is come; See ransomed sin-ners flock- ing home.

2. Moved by the spi-rit's soft - est wind, Their hearts are all as one in-clined; Their for-mer sins and fol - lies mourn; They bow, and to their God re - turn.

## ITALY. L. M. Double.

ARRANGED FROM **Sacchini.**

1. { Come, O my soul, in sa - cred lays, Attempt thy great Cre - a-tor's praise: } { But, O, what tongue can speak his fame? What verse can reach the lof-ty theme? } Enthroned amid the radiant spheres, He glo - ry like a gar-ment wears; To form a robe of light di - vine, Ten thousand suns a-round him shine, Ten thousand suns a-round him shine.

2. { In all our Maker's grand de-signs, Al-mighty power, with wisdom, shines; } { His works, thro' all this wondrous frame, De-clare the glo - ry of his name. } Raised on devotion's lof - ty wing, Do thou, my soul, his glo - ries sing; And let his praise em - ploy thy tongue Till listening worlds shall join the song, Till listening worlds shall join the song.

## BERGEN. L. M.

While thus thy throne of grace we seek, Oh God, with - in our spi - rits speak, For we will hear thy voice to - day, Nor turn our burdened hearts a-way.

CODA.

1. Awake, my soul, to joy-ful lays, And sing the great Redeemer's praise; He justly claims a song from me: His loving kindness, O, how free! His loving kind-ness,

2. He saw me ru-ined in the fall, Yet loved me, not-with-standing all; He saved me from my lost estate; His loving kindness, O, how great! His loving kindness,

## TABERAH. L. M.

From **Rossini.**

loving kindness, His loving kindness, O how free!

loving kindness, His loving kindness, O how great.

1. { Where is my God? does he re-tire Beyond the reach of humble sighs? }
   { Are these weak breathings of de-sire, [Omit.....] } Too languid to as-cend the skies.

2. { He hears the breathings of de-sire; The weak pe-tition, if sincere, }
   { Is not for-bid-den to as-pire, [Omit.....] } And hope to reach his gracious ear.

## LUTON. L. M.

**Burder.**

With all my powers of heart and tongue, I'll praise my Mak-er in my song; Angels shall hear the notes I raise, Ap-prove the song, and join the praise.

STACCATO.

## BLOOMFIELD CHANT. L. M.

Wm. B. Bradbury. From "The Shawm."

1. Ye Christian heralds, go proclaim Salvation in Immanuels's name; To distant climes the tidings bear, And plant the rose of Sharon there, And plant the rose of Sharon there.
2. He'll shield you with a wall of fire, With holy zeal your hearts inspire, Bid raging winds their fury cease, And calm the savage breast to peace, And calm the savage breast, &c.

*pp*

3. And when our labors all are o'er, Then shall we meet to part no more, Meet, with the blood-bought throng to fall, And crown the Saviour Lord of all, And crown the Saviour, &c.

TENDERLY.

## REST. L. M.

Wm. B. Bradbury. 1843.

1. Asleep in Je-sus! blessed sleep, From which none ever wakes to weep; A calm and un - disturbed repose, Un-broken by the last of foes.
2. Asleep in Je-sus! O, how sweet To be for such a slumber meet! With holy con - fi-dence to sing, That death hath lost his venomed sting.

SOFT and GENTLE—Yet Distinct.

## OLIVE'S BROW. L. M.

Wm. B. Bradbury. From "The Shawm."

1. 'Tis midnight, and on Olive's brow, The star is dimmed that lately shone: 'Tis midnight, in the gar-den now, The suffering Saviour prays a-lone.
2. 'Tis midnight, and, from all removed, Immanuel wrestles lone, with fears; E'en the dis-ci-ple that he loved Heeds not his Master's grief and tears

BOLD and SPIRITED.

## GALENA. L. M.

ARRANGED FROM A MS. OF H. T. M.

1. Stand up, my soul—shake off thy fears, And gird the gospel ar-mor on: March to the gates of endless joy, Where Jesus, thy great Captain's gone.

2. Hell and thy sins re-sist thy course; But hell and sin are vanquished foes; Thy Jesus nailed them to the cross, And sung the triumph when he rose.

SMOOTH and FLOWING.

## DUMBARTON. L. M.

W. B. B. FROM "THE MENDELSSOHN COLL."

1. Je-sus, where'er thy peo-ple meet, There they be-hold thy mer-cy-seat; Wher-e'er they seek thee, thou art found, And ev-ery place is hallowed ground.

VERY BOLD and ENERGETIC.

## SHERMAN. L. M.

1. Triumphant Zion, lift thy head From dust and darkness, and the dead! Tho' humbled long—awake at length, And gird thee with thy Saviour's strength, And gird thee, &c.

2. Put all thy beauteous garments on, And let thy ex-cellence be known: Decked in the robes of righteousness, Thy glories shall the world confess, Thy glories shall, &c.

3. No more shall foes unclean invade, And fill thy hallowed walls with dread; No more shall hell's insulting host, Their victory and thy sorrows boast, Their victory and thy, &c.

CHEERFUL.

## EAGLE ROCK. L. M.

W. B. B.

1. As when the weary traveler gains The height of some commanding hill, His heart revives, if o'er the plains He sees his home, tho' distant still—

*mp* *Cres.* *Cres.* *Cres.* *f* *Dim.* *Dim.*

2. So, when the Christian pilgrim views, By faith, his mansion in the skies, The sight his fainting strength renews, And wings his speed to win the prize.

## HIDING-PLACE. L. M.

Hail! sovereign love, that first be - gan The scheme to res-cue fall-en man; Hail! match-less, free, e - ter - nal grace, That gave my soul a hid-ing place.

## CALDWELL. L. M.

Dr. L. Mason.

1. The flow-ery spring, at God's com-mand, Perfumes the air, and paints the land: The summer rays with vig-or shine, To raise the corn, and cheer the vine.

2. His hand in autumn rich - ly pours, Thro' all her coasts re - dundant stores; And winters, softened by his care, No more the face of hor-ror wear.

3. The changing sea-sons, months, and days, De-mand suc-cess - ive songs of praise; And be the cheerful homage paid, With morning light and evening shade.

## OLD HUNDRED. L. M.

AUTHOR UNKNOWN.

DOX. No. 1. Be thou, O God, ex-alt-ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here, as there o-beyed.

DOX. No. 2. Praise God, from whom all blessings flow; Praise him, all creatures here below; Praise him above, ye heav'nly host, Praise Father, Son, and Holy Ghost.

DOX. No. 3. To God the Father, God the Son, And God the Spi - rit, three in one, Be hon-or, praise, and glo-ry given, By all on earth, and all in heaven.

## EVENING HYMN. L. M.

CHANTING STYLE.

Tallis.

Glo-ry to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Be-neath the sha-dow of thy wings.

## DENHOLM. L. M.

MODERATO.
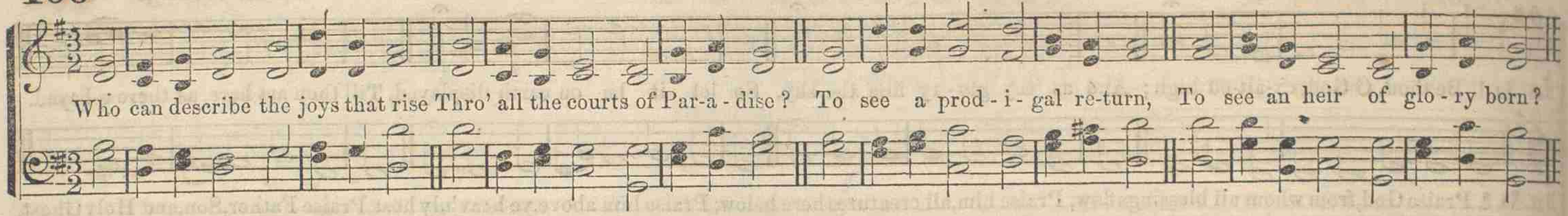
ARRANGED FROM THE GERMAN.

1. How sweetly flowed the gospel sound From lips of gentleness and grace, When listening thousands gathered round, And joy and gladness filled the place

2. From heaven he came, of heaven he spoke, To heaven he led his followers' way; Dark clouds of gloomy night he broke, Unvailing an im - mor - tal day.

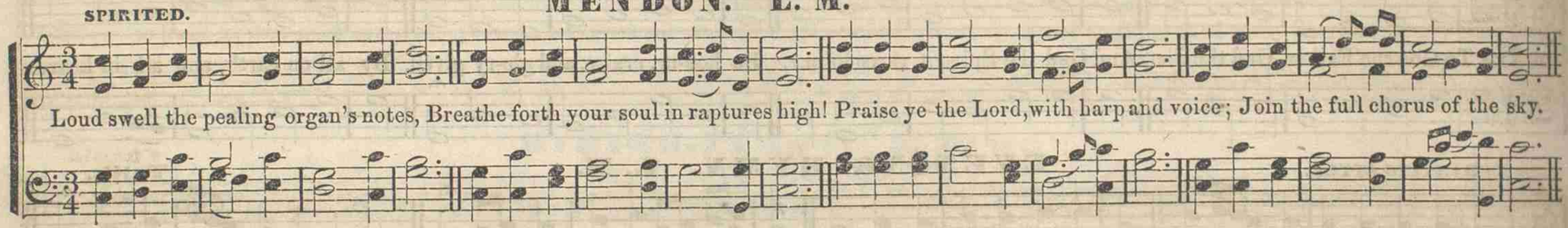
## ROCKINGHAM. L. M.

Dr. Lowell Mason.
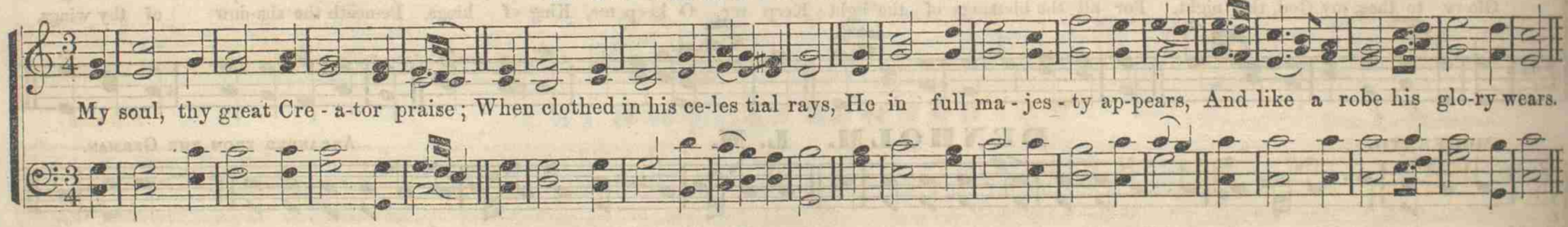



## MENDON. L. M.

SPIRITED.



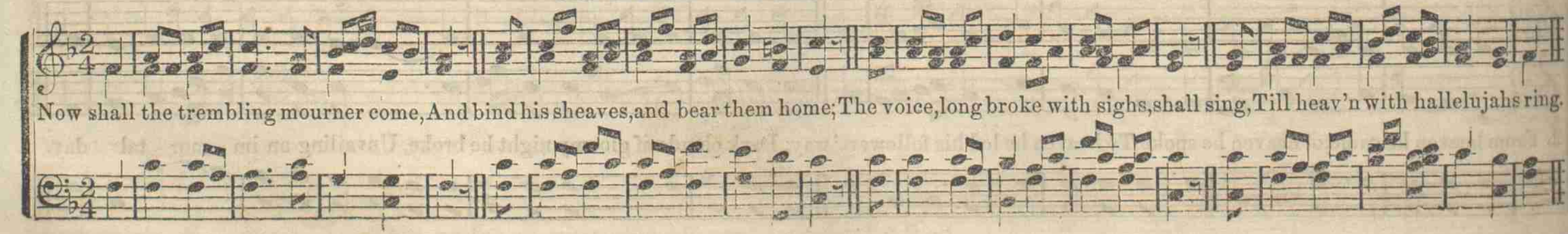

## WINCHESTER. L. M.

Dr. Croft.




## SHOEL. L. M.

"Handel and Haydn Coll." Altered from Shocl.



## THE BURDEN. L. M.

TENDERLY.—Devoutly.

1. O that my load of sin were gone! O that I could at last sub-mit, At Je-sus' feet to lay it down, To lay my soul at Je-sus' feet.

2. Rest for my soul I long to find; Sa-viour, if mine in-deed thou art, Give me thy meek and low-ly mind, And stamp thine im-age on my heart.

## FOREST. L. M.

Chapin.

Come hith-er, all ye weary souls, Ye hea-vy-la-den sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

## BRIDGEWATER. L. M.

Edson.

My soul, thy great Redeemer praise, When, clothed in his celestial rays, He in full maj-es-ty appears, And like a robe.. his glo-ry wears.

My soul, thy great Redeemer praise, When, clothed in his celestial rays, He in full majesty appears, And like a robe his glory wears.

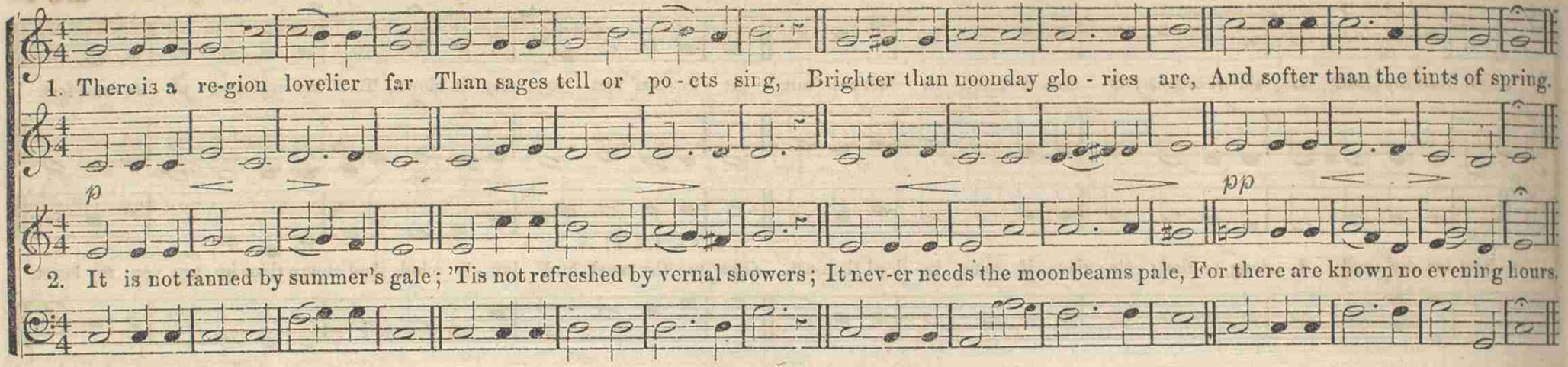
My soul, thy great Redeemer praise, When, clothed in his celestial rays, He in full majes-ty appears, He in full maj-esty appears, And like a robe his glory wears.

He in full maj-es-ty appears, He in full majes-ty appears, And like a robe his glo-ry wears.

SOFT and SLOW.

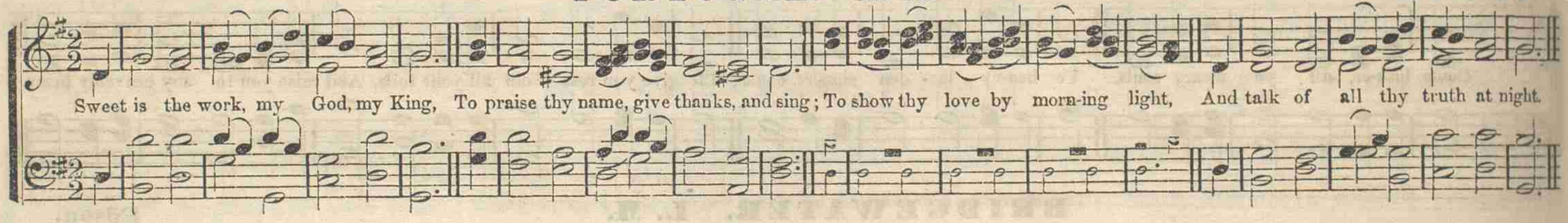
## LYDDA. L. M.

Aug. Kreissman.



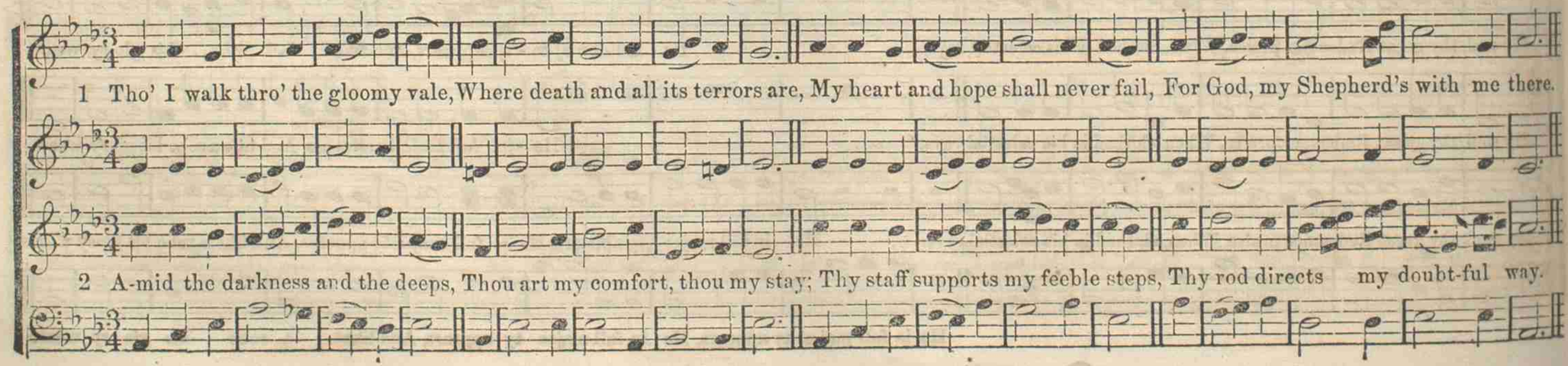

## PORTUGAL. L. M.

T. Thorley.




## HARPER. L. M.

Ancot. Arranged.



SLOWLY.

## HARTEL. L. M.

**Dr. L. Mason.** From "The Hallelujah."

1. Be-hold a stranger at the door! He gently knocks—has knocked before; Has waited long, is waiting still; You treat no other friend so ill.

2. Oh! lovely attitude—he stands, With melting heart and loaded hands: Oh! matchless kindness—and he shows This matchless kindness to his foes.

## OLEAN. L. M.

**Lemuel Rockwell.** (Blind.) 1854.

1. Soft be the gen-tly breathing notes,.. That sing a Saviour's dy-ing love; Soft as the eve-ning zeph-yr floats, And soft as tune-ful lyres a-bove:

2. Soft as the morning dews de-scend,.... While warbling birds ex-ult-ing soar, So soft to our al-might-y Friend Be ev-ery sigh our bosoms pour.

MODERATO.

## LAMPARD. L. M.

**G. R. L.**

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morn-ing light, And talk of all thy truth at night.

2. Sweet is the day of sa-cred rest; No mor-tal care shall seize my breast; O, may my heart in tune be found, Like Da-vid's harp of sol-emn sound.

## KINGDOMS AND THRONES. L. M. QUINTET.*

BOLD and ENERGETIC.

Soprano Solo.

1. Kingdoms and thrones to God be - long; Crown him, ye na - tions, in your song; His wondrous name and power rehearse; His honors shall en - rich your verse.
2. God is our shield, our joy, our rest; God is our King, pro - claim him blest; When ter-rors rise, when nations faint, He is the strength of ev - ery saint.

Tenor.

1. Kingdoms and thrones to God be-long; Crown him, ye na - tions in your song; His wondrous name and power rehearse; His honors shall en - rich your verse.

Alto.

Soprano. *Chorus not too loud, and moderately Staccato. If the Soprano Solo is sung, see that the Chorus sing so lightly that they can hear it.*

2. God is our shield, our joy, our rest; God is our King, pro - claim him blest; When terrors rise, when nations faint, He is the strength of ev - ery saint.

Base.

## THE SACRED TIE. L. M. QUINTET.*

MODERATO e LEGATO.

Soprano Solo. *Ad Lib.*

1. How blest the sacred tie that binds In sweet communion kindred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one.
2. To each, the soul of each how dear! What ten-der love! what holy fear! How does the generous flame within Re - fine from earth— and cleanse from sin.

Tenor.

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

*Chorus, quiet and gentle. Practice at first with all the voices pp.*

Alto. *Cres.* *Rit.* *Dim.*

Soprano.

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

Base.

* Or Choral Tune with Soprano Solo Accompaniment. These tunes are complete *without the Solo*—that should never be sung in public except by a smooth and cultivated Soprano

MODERATE, but EXPRESSIVE.
Soprano Solo.

## THE SACRED STREAM. L. M. (Quintet.)

1. There is a stream whose gen - tle flow, Sup - plies the ci - ty of our God, Life, love, and joy, still gliding through, And

1. There is a stream whose gentle flow, Supplies the ci - ty of our God, Life, love, and joy, still glid-ing through,

2. That sacred stream whose holy fount, Does all our rag - ing fears con - trol; Sweet peace thy prom - i - ses af - ford

wa-ter-ing our di - vine a - bode.

And watering our di - vine a-bode.

And give new strength to faint - ing souls.

Note. *In the Second Verse use the Small Notes.*

SLOW and SOFT.

## ROSEDALE. L. M.

G. F. Root.

1. { Great God, to thee my evening song With humble grat-i - tude I raise; / Oh, let thy mer-cy tune my tongue, *Omit.* - - - - - } And fill my heart with live-ly praise.

2. { My days un-cloud-ed, as they pass, And every gently rolling hour, / Are monuments of wondrous grace, *Omit.* - - - - - } And witness to thy love and power.

## CHRISTIAN'S SLEEP. L. M.

W. B. B.

1. Dear is the spot where Christians sleep, And sweet the strain which an-gels pour; O, why should we in an - guish weep? They are not lost—but gone be - fore.
2. Say, why should friendship grieve for those Who safe ar - rive on Ca - naan's shore? Released from all their hurt - ful foes, They are not lost—but gone be - fore.
3. How ma - ny pain-ful days on earth Their fainting spi - rits numbered o'er! Now they en - joy a heaven-ly birth; They are not lost—but gone be - fore.
4. Dear is the spot where Christians sleep, And sweet the strain which an-gels pour; O, why should we in an - guish weep? They are not lost—but gone be - fore.

## QUITO. L. M.

Who is this stranger in dis - tress, That tra-vels thro' this wil-der-ness? Oppressed with sorrow and with sin, On her beloved Lord she leans, On her beloved Lord she leans.

AFFETTUOSO.—LEGATO.

## WILSON. L. M.

W. B. B. Leipzig, Jan., 1848. From "The Mendelssohn Coll."

1. My spi - rit sinks with-in me, Lord; But I will call thy grace to mind, And times of past dis-tress record, When I have found my God was kind.

*Cres.*

2. Yet will the Lord command his love, When I ad - dress his throne by day, Nor in the night his grace remove, The night shall hear me sing and pray.

ALLEGRO.—Joyful.

## ELAH. C. M. (Choir and Singing School.)

1. Faith is the brightest evidence Of things beyond our sight, Breaks thro' the clouds of flesh and sense, And dwells in heavenly light, And dwells in, &c.

2. It sets times past, in present view, Brings distant prospects home—Of things a thousand years ago, Or thousand years to come, Or thousand years, &c.

## LANESBORO'. C. M. Or 8s & 6s.

English.

*C. M.* Early, my God, without de-lay, I haste to seek thy face; My thirsty spi-rit faints a - way, My thirst - y spi - rit faints a - way, Without thy cheering grace.
*8s & 6s.* There is an hour of peaceful rest, To mourning wanderers given; There is a joy for souls distressed, A balm for ev - ery wounded breast; 'Tis found a - lone in heaven.

MODERATO.—Rather Gentle.

## DEBORAH. C. M. Or 8s & 6s. (Choir and Singing School.)

1. There is an hour of peace-ful rest, To mourning wanderers given: There is a joy for souls distressed, A balm for ev - ery wounded breast, 'Tis found a-lone in heaven.

2. There is a home for wea - ry souls, By sin and sorrow driven; When tossed on life's tempestuous shoals, Where storms arise, and ocean rolls, And all is drear but heaven.

3. There, faith lifts up the tear-ful eye, The heart no longer riven, And views the tempest passing by, Sees evening shadows quickly fly, And all se-rene in heaven.

GENTLE.

## ESLI. C. M.

(May be sung as a Soprano and Alto Duet.) W. B. B.

1. How oft, a - las! this wretched heart Has wandered from the Lord! How oft my rov - ing thoughts depart, For-get - ful of his word!
2. Yet sovereign mer-cy calls, "Return!" Dear Lord! and may I come? My vile in - grat - i - tude I mourn; Oh! take the wanderer home.
3. And canst thou, wilt thou, yet for give, And bid my crimes re - move? And shall a pardoned reb - el live, To speak thy wondrous love?

## COVENTRY. C. M.

1. O could our thoughts and wish - es fly, A - bove these gloom-y shades, To those bright worlds be - yond the sky, Which sor - row ne'er in-vades.
2. O then, on faith's sub - lim - est wing. Our ar - dent souls shall rise, To those bright scenes, where pleasures spring, Im - mor - tal in the skies.

SPIRITED.

## DOR. C. M.

4. Al - mighty grace! thy healing power, How glorious, how di - vine! That can to life and bliss re-store A heart so vile as mine.
5. Thy pardoning love—so free, so meek, Dear Saviour, I a - dore; O keep me at thy sacred feet, And let me rove no more.

DISTINCT.—Rather Staccato.

## BERITH. C. M.

1. God moves in a mysterious way, His wonders to perform; He plants his footsteps in the sea, And rides up-on the storm, And rides up-on the storm.

2. Deep, in unfathomable mines Of never-failing skill, He treasures up his bright designs, And works his sovereign will, And works his sovereign will.

## HEBER. C. M.

Geo. Kingsley.

The Sa-viour calls, let ev - ery ear At - tend the heaven-ly sound; Ye doubt-ing souls, dis - miss your fear, Hope smiles re - viv - ing round.

SPIRITED and JOYFUL.

## CALNO. C. M.

1. Hark! the glad sound! the Saviour comes, The Saviour promised long! Let every heart pre - pare a throne, And ev-ery voice a song, And every voice a song.

2. He comes, the prisoner to re-lease, In Sa-tan's bond-age held; The gates of brass be - fore him burst, The i - ron fet - ters yield, The iron fet - ters yield.

3. He comes, from thickest films of vice To clear the men - tal ray, And on the eyes oppressed with night, To pour ce-les - tial day, To pour ce - les - tial day.

SPIRITED.

## CHAPMAN. C. M.

1. The Saviour calls; let ev - ery ear Attend the heavenly sound; Ye doubting souls, dismiss your fear; Hope smiles reviving round, Ye doubting souls, dismiss your fear, Hope smiles reviving round.

2. For every thirst-y, longing heart, Here streams of bounty flow, And life, and health, and bliss, impart, To banish mortal woe, And life, and health, and bliss, impart, To banish mor-tal woe.

With GENTLENESS and PRECISION.

## EDMESTON. C. M.

From "The Dulcimer." **I. B. Woodbury.**

The Second Ending may be omitted.

1. When the worn spirit wants repose, And sighs her God to seek, How sweet to hail the eve-ning close, That ends the wea-ry week, That ends the wea-ry week.

*Dim.* *Rit.*

GENTLY.

## MADAN. C. M. (Choir and Congregational.)

1. Our lit - tle bark, on boisterous seas, By cru-el tempests tost, With-out one cheer-ful beam of hope, Ex - pecting to be lost.

2. We to the Lord, in humble prayer, Breathed out our sad dis-tress; Though feeble, yet with contrite hearts, We begged return of peace.

3. Then ceased the stormy winds to blow; The surges ceased to roll; And soon a - gain a pla - cid sea Spoke comfort to the soul.

GRAVE.—Slow and Majestic.

## CREMONA. C. M.

ARR. FROM **Romberg.**

1. Keep si - lence, all cre - a - ted things, And wait your Ma-ker's nod; My soul stands trembling while she sings The honors of her God, The hon - ors of her God.

2. Life, death, and hell, and worlds unknown, Hang on his firm de - cree; He sits on no pre - ca - rious throne, Nor borrows leave to be, Nor borrows leave to be.

5. My God, I would not long to see, My fate with cu-rious eyes; What gloomy lines are writ for me, Or what bright scenes may rise, Or what bright scenes may rise.

FIRM and STRONG.

## AGAWAM. C. M. (CONGREGATIONAL.)

**W. B. B.**

1. No change of time shall ev - er shock My trust, O Lord, in thee; For thou hast al - ways been my rock, A sure de - fense to me.

ANDANTE.

## ERASTUS. C. M. (CHOIR TUNE.)

1. When I can read my ti - tle clear To mansions in the skies, I bid fare - well.. to ev - ery fear, And wipe my weep - ing eyes.

2. Should earth... against my soul engage, And hell's fierce darts be hurled, Then I can smile at Sa - tan's rage, And face a frown - ing world.

118 JOYFULLY.—ALLEGRO MODERATO.

## CHAMOUNIX. C. M. Double.

FINE.

1. Awake, my soul, to sound his praise; Awake, my harp, to sing; Join all my powers, the song to raise, And morning in - cense bring. 2. Among the people of his
D. C. songs of praise will I pre-pare, And there his name re - sound; Glad songs of praise will I prepare, And there his name re-sound.

FINE.

3. Be thou ex-alt - ed, O my God, A-bove the star - ry frame; Dif - fuse thy heavenly grace abroad, And teach the world thy name. 4. So shall thy chosen sons re -
D. C. sinners hear thy pardoning voice, And taste re-deem-ing love, While sinners hear thy pardoning voice, And taste re-deem-ing love.

D. C.

care, And thro' the nations round, Glad

D. C.

- joice, And throng thy courts above, While

GENTLY.

## LYSTRA. C. M.

1. { Spi - rit of peace, ce - les - tial Dove, How ex - cel - lent thy praise! / No rich - er gift than Christian love, Thy [Omit.....] } gra-cious power dis-plays.

2. { Sweet as the dew on herb and flower, That si - lent - ly dis - tills, / At evening's soft and balm - y hour, On [Omit.....] } Zi - on's fruit - ful hills.

BOLD.

## TERAH. C. M.

'Tis by thy strength the mountains stand, God of E - ter - nal power! The sea grows calm at thy command, And tempests cease to roar.

## MOUNT BETHEL. C. M. Double.

ARRANGED FROM Richter.

1. { O speed thee, Christian, on thy way, And to thy ar-mor cling; / With girded loins the call o-bey, That grace and mercy bring. } 2. There is a bat - tle to be fought, An upward race to run, A crown of glory to be sought, A victory to be won.

3. { The shield of faith re - pels the dart That Satan's hand may throw; / His arrow can not reach the heart, If Christ control the bow. } 4. The glowing lamp of prayer will light Thee on thy anxious road, 'Twill keep the goal of heav'n in sight, And guide thee to thy God.

## BROWN. C. M.

ALLEGRETTO.

Wm. B. Bradbury. 1845.

I love to steal a-while a - way From ev - ery cumbering care, And spend the hours of set - ting day, In hum - ble, grate - ful prayer.

## SCHROEPPLE. C. M.

LEGATO.

G. A. Smith.

1. There is an hour of hallowed peace, For those with cares oppressed, When sighs and sorrowing tears shall cease, And all be hushed to rest.
2. 'Tis then the soul is freed from fears And doubts which here annoy; Then they that oft have sown in tears Shall reap a - gain in joy.

*m* *p* *Cres.* *Rit.* *pp*

3. There is a home of sweet repose, Where storms as-sail no more; The stream of end-less pleasure flows On that ce - les - tial shore.

## VERDURE. C. M. Double.

Wm. Mingle.

FINE.

FINE.

1. With songs and honors, sounding loud, Address the Lord on high; Over the heavens he spreads his cloud, And waters vail the sky. 2. He sends his showers of blessings down, To makes the grass the mountains crown, And corn in valleys grow.

FINE.

FINE.

## MIRIAM. C. M.

Naricema.

cheer the plains below; He

1. Come, humble sinner, in whose breast A thousand thoughts revolve; Come, with your guilt and fear oppressed, And make this last resolve.

2. "I'll go to Je-sus, though my sin High as a mountain rose; I know his courts, I'll en-ter in, What-ev-er may op-pose.

## ST. MARTINS. C. M.

Tansur.

O Thou, to whom all crea-tures bow, With-in this earth-ly frame, Thro' all the world, how great art Thou! How glo-rious is thy name.

## LAKE PLEASANT. C. M. Double.

1. { Ye wretched, hun-gry, starving poor, Be-hold a roy-al feast; / Where Mercy spreads her bounteous store For every humble guest. } { There Jesus stands with open arms; He calls, He bids you come; Tho' guilt restrains, and fear alarms, Be-

2. { O, come, and with his children taste The blessings of his love; / While hope expects the sweet repast Of nobler joys a-bove. } { There, with uni-ted heart and voice, Before th' e-ter-nal throne, Ten thousand thou-sand souls re-joice In

## DOUBLEDAY. C. M. *

hold, there yet is room, Behold, there yet is room.

songs on earth unknown, In songs on earth unknown.

1. Approach, my soul! the mercy-seat, Where Jesus answers prayer; There humbly fall before his feet, For none can perish there.

2. Thy promise is my on-ly plea, With this I venture nigh: Thou callest burdened souls to thee, And such, O Lord! am I.

## MEDFIELD. C. M.

W. Mather.

1. Ear-ly, my God, with-out de-lay, I haste to seek thy face; My thirst-y spi-rit faints a-way With-out thy cheering grace.

MAESTOSO.—Bold and Firm.

## MAHALETH. C. M.

G. J. Webb.

1. Un - shak-en as the sa - cred hill, And firm as mountains stand, Firm as a rock, the soul shall rest, That trusts th'Almighty hand.

2. Nor walls, nor hills, could guard so well Old Sa-lem's hap - py ground, As those e - ter - nal arms of love, That ev-ery saint surround.

CHEERFUL.

## JORDAN. C. M. Double.

Billings.

1. { There is a land of pure de-light, Where saints immor-tal reign; } { And pleasures banish pain. There ev - er - last - ing spring a-bides, And nev - er - failing flowers;
   { In - fi-nite day excludes the night, [Omit.....] }

ANDANTE e LEGATO.

## PICKERING. C. M.

Arranged from Thomas Clark.

1. How sweet the name of Je-sus sounds In a be-liev-er's ear! It soothes his sor-rows, heals his wounds, And drives away his fear, And drives away his fear.

2. It makes the wounded spi - rit whole, And calms the troubled breast; 'Tis man-na to the hun - gry soul, And to the wea-ry, rest, And to the wea-ry, rest.

ALLEGRO con SPIRITO.

## MALONE. C. M. (Choir Tune.)

1. Sing to the Lord, ye distant lands, Ye tribes of ev-ery tongue; His new-discov - ered grace demands A new and no-bler song, A new and no - bler song.

2. Say to the na-tions, Je-sus reigns, God's own Almighty Son; His power the sinking world sustains, And grace surrounds his throne, And grace surrounds his throne.

## PETERBORO'. C. M.

Death, like a narrow sea, divides That heavenly land from ours.

1. Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay To him who rules [the skies.

Words from "Congregational Herald." Aug. 14, 1856.

## FARMINGTON. C. M.

To J. D. W. from W. B. B.

1 There is a place of sweet re-pose, Where wea - ry souls may rest, From all their sor-rows, all their woes, On their Re-deem - er's breast.
2. When worn with toil our spi - rits faint, By thousand cares op - pressed, Sweet is the cure for our com-plaint, Our Je - sus is our rest.
3. When death has torn some friend a-way, Our bleeding hearts left bare, 'Tis sweet to look to heaven and pray, For Je - sus an-swers prayer.
4. When sickness clasps its withering arms A-round this mor - tal clay, Its cup of an - guish turns to charms, If Je - sus is our stay.
5. When tri - als and temp-ta - tions try To prove our faith and love, Why should we yield, why should we fly? Our Je - sus reigns a - bove.
6. O Thou, our rest, our help, our all, Help us to love Thee more, Then at thy feet we'll joy - ful fall, When our last con - flict 's o'er.

MODERATO e PIANO.

## EUPHRATA. C. M.

1. Since all the varying scenes of time God's watchful eye surveys, Oh! who so wise to choose our lot, Or to appoint our ways! Or to appoint, our ways!

2. Good, when he gives—supremely good; Nor less, when he denies; E'en crosses, from his sovereign hand, Are blessings in disguise, Are blessings, &c.

## LEVANT. C. M.

R. Jones.

1. How oft, a - las! this wretch-ed heart Has wandered from the Lord! How oft my rov - ing thoughts de - part, For - get - ful of his word.
2. Yet sov - ereign mer - cy calls, Re - turn! Dear Lord, and may I come? My vile in - grat - i - tude I mourn, O, bring the wanderer home.

GENTLE.

## HUDSON. C. M.

W. B. B.

1. Hear what the voice from heaven proclaims, For all the pi - ous dead;—"Sweet is the sa - vor of their names, And soft their sleep - ing bed.

2. "They die in Je - sus, and are blessed, How kind their slum - bers are! From suf-ferings and from sins re - leased, And freed from ev - ery snare.

VERY SPIRITED.

## LINDENVILLE. C. M.

W. B. B. From "The Shawm."

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

2. See the fair way his hand hath made,—How peaceful and how plain! The sim-plest traveler need not err, Nor seek the path in vain, Nor seek the path in vain.

3. A hand di - vine shall lead you on, Thro' all the blissful road; Till to the sa-cred mount you rise, And see your smiling God, And see your smiling God.

## WOODSTOCK. C. M. (Congregational.)

D. Dutton, Jr.

1. I love to steal a-while a-way From ev - ery cumbering care, And spend the hours of set-ting day In hum-ble, grate-ful prayer.

ALLEGRO.

## CORFU. C. M. (Choir and Social.)

1. Come, let us join our cheerful songs With angels round the throne; Ten thousand thousand are their tongues. But all their joys are one, But all their joys are one, But all their joys, &c.
2. Jesus is worthy to receive Honor and power divine; And blessings, more than we can give, Be, Lord, for ever thine, Be, Lord, for ev-er thine, Be, Lord, for ev-er thine.

1. Come, let us join our cheerful songs With angels round the throne; Ten thousand thousand are their tongues. Ten thousand, &c., But all their joys are one, But all their joys, &c.
2. Jesus is worthy to receive Honor and power divine; And blessings, more than we can give, And blessings, &c., Be, Lord, for ev-er thine, Be, Lord, for ev-er thine.

CHANTING STYLE.

## LA MIRA. C. M.

Wm. B. Bradbury. From "The Shawm."

1. I love to steal a-while a-way From ev-ery cumbering care, And spend the hours of setting day In hum-ble, grateful prayer.

2. I love in sol-i-tude to shed The pen-i-ten-tial tear; And all his promis-es to plead, When none but God is near.

QUICK.

## HARVEY'S CHANT. C. M.

W. B. B. From "The Shawm."

*May end here. CODA.*

1. With reverence let the saints appear, And bow be-fore the Lord; His high commands with reverence hear, And tremble at his word, And tremble at his word.

## WILLARD. C. M.

W. H. Bangs.

1. Dear Fa-ther! to thy mer-cy-seat My soul for shel-ter flies: 'Tis here I find a safe re-treat, When storms and tem-pests rise.

2. My cheer-ful hope can nev-er die, If thou my God! art near; Thy grace can raise my spi-rits high, And ban-ish ev-ery fear.

3. My great Pro-tect-or, and my Lord! Thy con-stant aid im-parts; Oh! let thy kind, thy gra-cious word, Sus-tain my trem-bling heart.

VERY BOLD and FIRM.

## GATCHELL. C. M. (CONGREGATIONAL.)

CODA.

1. On God we build our sure defense; In God our hopes repose; His hand protects our varying life, And guards us from our foes, And guards us, &c.

2. Our minds shall be serene and calm, Like Zion's peaceful flood, When soft and silver streams refresh The city of our God, The ci-ty of our God.

## MORAVIAN. C. M. Double.

GERMAN.

FINE. D. C.

1. { I'm not ashamed to own my Lord, Or to de - fend his cause,
   { Main-tain the hon - or of his word, The glo - ry of his cross.
   D. C. will he put my soul to shame, Nor let my hope be lost.

2 Je-sus, my God, I know his name, His name is all my trust, Nor

GENTLE.

## ROCKFORD. C. M.

1. Fa-ther, whate'er of earthly bliss Thy sovereign will de - nies, Ac-cept - ed at thy throne of grace, Let this pe - ti - tion rise:

2. Give me a calm, a thankful heart; From every mur - mur free; The blessings of thy grace impart, And make me live to thee.

BOLD and FIRM.

## ROSE. C. M. (CONGREGATIONAL.)

*Or may be sung as a Duet.*

1. Thy law is perfect, Lord of light! Thy testimonies sure; The statutes of thy realm are right, And altogether pure, And al-to-geth - er pure.

2. Ho-ly, in - vi-o-late thy fear, Enduring as thy throne; Thy judgments, chastening or se-vere, Justice and truth a-lone, Justice and truth alone.

3. Let these, O God! my soul convert, And make thy servant wise; Let these be gladness to my heart, The day-spring to mine eyes, The day-spring, &c.

## DEVIZES. C. M.

Tucker.

Come, let us join our cheer-ful songs, With an-gels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one.

LEGATO e PIANO.

## LILY. C. M. (CHOIR.)

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.

3. By cool Si - lo - am's sha - dy rill The lil - y must de-cay; The rose, that blooms be - neath the hill, Must short - ly fade a-way.

## RIVERBANK. C. M.

1. Je - ru - sa-lem! my hap - py home! Name ever dear to me! When shall my la-bors have an end, In joy and peace, in thee?

2. O, when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - gations ne'er break up, And Sabbaths have no end?

3. There hap-pier bowers than Eden's, bloom, Nor sin nor sorrow know: Blest seats! thro' rude and stormy scenes, I on - ward press to you.

## BURDER. C. M.

W. B. Bradbury. 1847.

*Dim.*

Thou lovely Source of true delight, Unseen whom I a - dore, Un - vail thy beauties to my sight, That I may love thee more, That I may love thee more.

## HILLSBORO'. C. M. (Choir Tune.)

1. Come, let us join our souls to God, In ev - er-last-ing bands; And seize the bless-ings he bestows, And seize the blessings he bestows, With ea - ger hearts and hands.

2. Come, let us to his temple haste, And seek his fa - vor there; Be - fore his foot-stool hum-bly bow, Be - fore his footstool hum-bly bow, And pour our grate - ful prayer.

ALLEGRETTO a TEMPO GIUSTO.

## APHEKA. C. M. Double.

1. To our Redeemers' glorious name A - wake the sacred song! Oh may his love, immor-tal flame! Tune every heart and tongue. 2. His love what mortal

2. Dear Lord, while we ador - ing pay Our humble thanks to thee, May every heart with rapture say, "The Saviour died for me!" 4. O may the sweet, the

thought can reach! What mortal tongue display! Im - ag - i - nation's utmost stretch In wonder dies a - way, In wonder dies a - way.

blissful theme, Fill ev - ery heart and tongue, Till strangers love thy charming name, And join the sa-cred song, And join the sa-cred song.

## WOODLAND. C. M.

N. D. Gould.

1. There is an hour of peaceful rest To mourning wanderers given; There is a joy for souls distress'd, A balm for ev - ery wounded breast,—'Tis found above—in heaven.

FIRM and STRONG.

## ARMSTRONG. C. M.

Dr. L. Mason.

1. Firm-ly I stand on Zi - on's hill, And view my star - ry crown; No power on earth my hope can shake, Nor hell can thrust me down.

2. The loft-y hills, and state-ly towers, That lift their heads on high, Shall all be lev - eled low in dust—Their ve - ry names shall die.

MODERATO.

## BARBY. C. M.

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

LEGATO.

## SILVER STREAM. C. M. (Choir Tune.)

1. Sweet is the prayer whose ho-ly stream In earnest pleading flows; De - vo - tion dwells up - on the theme, And warm and warm - er glows.

*mp* *Cres - - - cen - - - do.*

2. Faith grasps the blessing she de - sires; Hope points the upward gaze; And Love, ce - les - tial Love, in - spires The el - - o - quence of praise.

## MILTON. C. M. (CONGREGATIONAL.)

1. To heaven I lift my waiting eyes; There all my hopes are laid; The Lord, who built the earth and skies, Is my per-pet-ual aid.

2. Their steadfast feet shall nev-er fall, Whom he de-signs to keep; His ear attends their hum-ble call, His eyes can nev-er sleep.

3. Is-rael, re-joice, and rest se-cure; Thy keep-er is the Lord; His wakeful eyes em-ploy his power For thine e-ter-nal guard.

## FRAGRANCE. C. M.

GENTLE.

When verdure clothes the fertile vale, And blossoms deck the spray, And fragrance breathes in every gale, How sweet the ver-nal day! How sweet the ver-nal day!

## SCUDDER. C. M.

MODERATO.

1. While thee I seek, pro-tect-ing Power, Be my vain wish-es stilled: And may this con-se-crat-ed hour With bet-ter hopes be filled.

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

CANTABILE.

## MORSE. C. M.

A. J. Abbey.

1. Ma - jes - tic sweetness sits enthroned Up-on the Saviour's brow; His head with ra-diant glories crowned, His lips with grace o'erflow.

2. No mor - tal can with him compare Among the sons of men; Fair - er is he, than all the fair Who fill the heavenly train.

BOLD and FIRM.—Not too Slow.

## ST. ANNS. C. M.

Dr. Croft.

Hail, sa - cred truth, whose pierc - ing rays Dis - pel the shades of night, Dif - fus - ing o'er the men - tal world The heal - ing beams of light.

GENTLE.—LEGATO.

## MILLS. C. M.

3. O, thou great Source of joy su-preme, Whose arm a - lone can save,— Dis - pel the dark - ness, that sur-rounds The en - trance to the grave.

4. Lay thy sup-port-ing, gen - tle hand Be-neath my sink-ing head; And, with a ray of love di - vine, Il - lume my dy - ing bed.

5. Lean-ing on thy dear faith - ful breast, May I re - sign my breath, And, in thy fond em - bra - ces, lose The bit - ter - ness of death.

MODERATELY STACCATO.

## LAWN. C. M.

1. See Israel's gentle Shepherd stand, With all-engaging charms! Hark! how he calls the tender lambs, Hark! how he calls the tender lambs, And folds them in his arms!

2. "Permit them to approach," he cries, "Nor scorn their humble name; For 'twas to bless such souls as these, For 'twas to bless such souls as these, The Lord of an-gels came."

3. We bring them, Lord! in thankful hands, And yield them up to thee; Joyful that we ourselves are thine, Joyful that we ourselves are thine,—Thine let our offspring be.

## CORONATION. C. M.

Oliver Holden.

All hail the power of Jesus' name! Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all; Bring forth the royal diadem, And crown him Lord of all.

* When "Coronation" is sung as a congregational tune, all should sing in the Duet.

LEGATO.—GENTLE.

## PEORIA. C. M.

1. Sweet was the time when first I felt The Sa-viour's par-doning blood Ap-plied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light re-vealed, His prais-es tuned my tongue; And when the eve-ning shades pre-vailed, His love was all my song.

3. In prayer my soul drew near the Lord, And saw his glo-ry shine; And when I read his ho-ly word, I called each prom-ise mine.

## SCUDO. C. M. (Congregational.)

With STRENGTH and FIRMNESS.

1. How firm the saint's foundation stands! His hopes can ne'er remove, Sustained by God's al-might-y hand, And sheltered in his love!

2. God is the treasure of his soul, A source of sa-cred joy, Which no af-flic-tions can con-trol, Nor death it-self de-stroy.

3. Lord, may we feel thy cheering beams, And taste thy saints' repose; We will not mourn the perished streams, While such a fountain flows.

## STEPHENS. C. M.

Jones.

MODERATO.

1. To our al-might-y Ma-ker, God, New hon-ors be ad-dressed; His great sal-va-tion shines a-broad, And makes the na-tions blessed.

## ASHNAH. C. M.

From Cherubini.

ANDANTE. Slow, and in exact time.

1. Oh, hap-py they who know the Lord, With whom he deigns to dwell! He feeds and cheers them by his word; His arm supports them well, His arm supports them well.

3 His presence cheers us in our cares, And makes our burdens light; His gracious word dis-pels our fears, And gilds the gloom of night, And gilds the gloom of night.

GENTLE.

## ROCKWELL. C. M.

1. When musing sor-row weeps the past, And mourns the present pain, How sweet to think of peace at last, And think that death is gain.

2. 'Tis not that murmuring tho'ts a - rise, And dread a Fa-ther's will; 'Tis not that meek sub - mis - sion flies, And would not suf - fer still.

## DUNDEE. C. M. (Called also **French.**)

From the "Scotch Psalter." 1616.

1. Let not de-spair, nor fell re-venge, Be to my bosom known; O, give me tears for oth-ers' woe, And patience for my own.

1.
Thro' all the changing scenes of life,
In trouble and in joy,
The praises of my God shall still
My heart and tongue employ.

2.
The hosts of God encamp around
The dwellings of the just;
Deliverance he affords to all
Who make his name their trust.

The name of this tune in the old books is *French*. The *Dundee* of Scotland is the same as the *Windsor* of most of the English and American books of Psalmody. There is no objection, in tunes of this class, to such consecutive fifths as occur between the tenor and the base in passing from the third to the fourth line.

ALLEGRO MODERATO.

## CROYDON. C. M.

Theme from **Beethoven.**

1. When I can read my ti-tle clear To mansions in the skies, I bid farewell to every fear, And wipe my weeping eyes,... And wipe my weep - ing eyes.
And wipe my weep - ing eyes, And wipe my weeping eyes.

2. Should earth against my soul engage, And fiery darts be hurled, Then I can smile at Satan's rage, And face a frowning world,.. And face a frown - ing world.
And wipe my weep - ing eyes, And wipe my weep - ing eyes.

ALLEGRO MODERATO.

## MUSING. C. M.

WORDS BY **Thos. Hastings.** MUSIC BY **W. B. Bradbury.**

1. While here I sit At Je - sus' feet, A - mid the vale of tears, I'll trust his grace, And sing his praise, Nor yield to doubts and fears.
2. And can it be That I shall see My Sa - viour face to face, For ev - er prove His boundless love, And end - less an - thems raise?
3. The thought shall still My musings fill, By cares and sor - rows prest, The bless-ed hope Shall lift me up, The hope of end - less rest.
4. When God ap-pears To wipe the tears From ev - ery pil - grim's eye, What tongue can tell The joys they'll feel Throughout e - ter - ni - ty!

## CLARENDON. C. M.

**Tucker.**

What shall I ren - der to my God, For all his kind-ness shown? My feet shall vis - it thine a - bode, My songs ad - dress thy throne.

ALLEGRO.

## LUCILIA. C. M.

FROM A MS. OF **W. T.**

1. Now let our cheer - ful eyes sur - vey Our great High Priest a - bove; And cel - e - brate his con - stant care,— His sym - pa - thet - ic love.
2. Though raised to a su - pe - rior throne, Where an - gels bow a - round, And high, o'er all the shin - ing train, With match-less hon - ors crowned.

## SHELTER ISLAND. C. M.

CODA. *Ritard.*

1. Come, ye that know and fear the Lord! And raise your soul above; Let every heart and voice accord, To sing that—God is love, To sing that—God is love, To sing that—, &c.

2. This precious truth his word declares, And all his mercies prove; While Christ, th' atoning Lamb, appears, To show that—God is love, To show that—God is love, To show, &c.

3. Behold, his loving-kindness waits For those who from him rove, And calls of mercy reach their hearts, To teach them—God is love, To teach them—God is love, To teach, &c.

## BANGOR. C. M.

SLOW. Ravenscroft.

Hark! from the tombs a dole-ful sound, Mine ears at-tend the cry! Ye liv-ing men, come, view the ground, Where you must short-ly lie.

## JAYNE. C. M.

GENTLE.—Chanting Style. O. M. Brewster.

1. When a-ny turn from Zi-on's way,— A-las! what num-bers do!— Methinks I hear my Sa-viour say, "Wilt thou for-sake me too?"

2. Oh! Lord, with such a heart as mine, Un-less thou hold me fast, I feel I must, I shall de-cline, And prove like them at last.

GENTLE and EXPRESSIVE.

## MORRIS' CHANT. C. M.

Words by G. P. Morris. Music by W. B. B.

1. Searcher of hearts—from mine erase All thoughts that should not be; And in its deep re-cess-es trace, And in its deep re-cess-es trace My grat - i - tude to thee.
2. Hearer of pray - er! O guide aright Each word and deed of mine; Life's battle teach me how to fight, Life's battle teach me how to fight, And be the vic - t'ry thine.
3. Giv-er of all! for ev-ery good In the Redeemer came, For raiment, shelter, and for food, For raiment, shelter, and for food, I thank thee in his name.
4. Father and Son, and Holy Ghost, Thou glorious Three in One; Thou knowest best what I need most, Thou knowest best what I need most, And let thy will be done.

ANDANTE con GRAZIA.

## NEVA. C. M.

From Haydn.

3. Great is their peace, who love thy law; How firm their souls a - bide! Nor can a bold tempt - a - tion draw Their stea - dy feet a - side.
4. Then shall my heart have in - ward joy, And keep my face from shame, When all thy stat - utes I o - bey, And hon - or all thy name.

JOYOUS—BOLD and ANIMATED.

## SALUBRIA. C. M.

Fawcett.

4. Shepherds rejoice, lift up your eyes, And send your fears away, And send your fears away; News from the regions of the skies, The Saviour 's born to-day, The Saviour 's, &c.

*f* *p* *f*

5. Thus Gabriel sung, and straight around The heavenly armies throng, The heavenly armies throng; They tune their harps to lofty sound, And thus conclude the song, And, &c.
6. Glory to God that reigns above, Let peace surround the earth, Let peace surround the earth; Mortals shall know their Maker's love, At their Redeemer's birth, At their, &c.

## OATLANDS. C. M. (English Tune.)

Thomas Clark.

1. Oh! what amazing words of grace Are in the gospel found! Suited to every sinner's case, Suit-ed to ev-ery sinner's case, Who knows the joyful sound, Who knows, &c.

Suit-ed to ev-ery sin-ner's case, Who knows, &c.

2. Poor, sinful, thirsty, fainting souls, Are free and welcome here; Salvation, like a river, rolls, Salvation, like a river, rolls, Abundant, free, and clear, Abundant, free, and clear.

## WINTER. C. M.

D. Read.

BOLD and FIRM.

His hoar-y frost, his fleec-y snow, De-scend and clothe the ground; The li-quid streams for-bear to flow, In i-cy fet-ters bound.

## WILLOW GROVE. C. M.

Naricema.

MOD. e LEGATO.

3. Bowed down be-neath a load of sin, By Sa-tan sore-ly pressed, By wars with-out and fears with-in, I come to thee for rest.

4. Be thou my shield and hid-ing-place, That, shel-tered near thy side, I may my fierce ac-cus-er face, And tell him, thou hast died.

5. Oh! won-drous love, to bleed and die, To bear the cross and shame, That guilt-y sin-ners, such as I, Might plead thy gra-cious name.

## SILVERTON. C. M. (Congregational.)

1. Lord! when we bend be - fore thy throne, And our con - fes - sions pour, O may we feel the sins we own, And hate what we de - plore.

2. Our con - trite spi - rits pit - ying see; True pen - i - tence im - part: And let a heal - ing ray from thee Beam hope on ev - ery heart.

3. When we disclose our wants in prayer, O let our wills re - sign; And not a thought our bo - som share Which is not whol - ly thine.

## BALERMA. C. M.

Ascribed to **R. Simpson**, Scotland.

1. O, hap - py is the man who hears Instruction's warn - ing voice, And who ce - les - tial wisdom makes His ear - ly, on - ly choice.

## HASTINGS. C. M.

Slow and expressive.—Affettuoso.

**W. B. Bradbury.**

1. How oft, a - las! this wretched heart Has wandered from the Lord! How oft my lov - ing thoughts depart,—Forget - ful of his word.

2. Yet sovereign mer - cy calls—"Return!" Dear Lord! and may I come? My vile in-grat - i - tude I mourn; O! take the wanderer home.

SPIRITED.

## EVARTS. C. M.

1. Come, let us lift our joy - ful eyes Up to the courts a-bove, And smile to see our Father there, Up - on a throne of love.

2. Come, let us bow be - fore his feet, And venture near the Lord; No fie - ry cher - ub guards his seat, Nor dou-ble - flam - ing sword.

3. The peaceful gates of heavenly bliss Are op-ened by the Son; High let us raise our notes of praise, And reach th'Al-might-y throne.

## WINDSOR. C. M.

From the "Scotch Psalter." 1615.

1. O God, our help in a-ges past, Our hope for years to come, Our shelter from the stormy blast, And our e - ter-nal home.

## NOTTING HILL. C. M.

C. H. Purdy.

1. My Shepherd will supply my need; Je - ho-vah is his name;

## ADELPHA. C. M.

LEGATO.

Arranged from G. F. N. Mich.

1. How sweet, up - on this sa - cred day, The best of all the seven, To cast our earth-ly thoughts a-way, And think of God and heaven.

2. How sweet to be allowed to pray Our sins may be forgiven! With fil - ial con - fi - dence to say, "Father, who art in heaven!"

MODERATO e LEGATO.

## WOODLAWN. C. M. (Quartette or Choir.)

1. Hear, gracious God, my humble moan; To thee I breathe my sighs; When will the mournful night be gone? When shall my joys arise? When shall my joys, &c.

*mp* *Cres.* *Ral. ad lib.*

2. Yet tho' my soul in darkness mourns, Thy promise is my stay; Here would I rest till light returns; Thy presence makes my day, Thy presence makes my day.

## JONES' JORDAN. C. M.

Abner Jones.

In pastures fresh he makes me feed, Beside the living stream.

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

## JEDDO. C. M.

VERY SPIRITED AND JOYOUS. Staccato.

From "The Shawm."

1. A-wake, my soul, stretch every nerve, And press with vigor on; A heavenly race demands thy zeal, A bright immortal crown, A bright immor-tal crown.

2. A cloud of wit-ness-es a-round Hold thee in full survey; Forget the steps al-read-y trod, And onward urge thy way, And onward urge thy way.

3. 'Tis God's all-an-i-mat-ing voice That calls thee from on high; 'Tis his own hand presents the prize To thine uplifted eye, To thine up-lift-ed eye.

## ROWENA. C. M. Double. (Choir.)

1st. 2d.

1. My God, the spring of all my joys, The life of my delights, The glory of my brightest day, And comfort of my nights! In darkest shades, if he appear, My dawning is begun; He is my soul's bright morning star, And he my

1st. 2d.

2. The opening heavens around me shine With beams of sacred bliss, While Jesus shows his love is mine, And whispers, I am his. My soul would leave this heavy clay, At that transporting word, And run with joy the shining way, To [meet my

## EGLAH. C. M. (Congregational Tune.)

I. A. H.

ris - ing sun.

dear - est Lord.

1. O God our Sa-viour, all our hearts To thy o - bedience turn; That, quenched with our repenting tears, Thy wrath no more may burn.

2. For why shouldst thou be an-gry still, And thou thy wrath re - tain? Re - vive us, Lord, and let thy saints Thy wont-ed com - fort gain.

## HELENA. C. M.

W. B. B.

1. O thou, who driest the mourner's tear, How dark this world would be, If, pierced by sins and sorrows here, We could not fly to thee.

2.
The friends who in our sunshine live,
When winter comes, are flown;
And he who has but tears to give,
Must weep those tears alone.

3.
O, who could bear life's stormy doom,
Did not thy wing of love
Come brightly wafting thro' the gloom
Our peace-branch from above.

EARNEST, TENDER EXPRESSION.

## SECRET PRAYER. C. M.

W. B. B.

*CODA. for this Hymn only.*

1. O thou from whom all goodness flows, I lift my soul to thee; In all my sorrows, conflicts, woes, O Lord, re - mem - ber me. Remember me, Remember me.

*p* *Cres.* *Dim.* *p* *mf* *pp*

2. When, with an aching, burdened heart, I seek re - lief of thee, Thy pardon grant, new peace impart; O Lord, re - mem - ber me. Remember me, Remember me.

ALLEGRO.

## WAREHAM. C. M.

Dr. Arnold.

First time, Treble and Alto, Second time, Tenor and Base. | 1ST TIME. | 2D TIME. | TUTTI.

1. { Oh! praise the Lord with one con-sent, And mag - ni - fy his name;
   { Let all the servants of the Lord His wor - thy [OMIT.....] praise proclaim. } Let all the servants of the Lord His wor - thy praise proclaim.

LEGATO.

## NEWHOPE. C. M.

ARRANGED FROM A MS. OF W. M.

1. And can mine eyes, with - out a tear, A weep - ing Sa - viour see? Shall I not weep his groans to hear, Who groaned and died for me?

2. Blest Je - sus, let those tears of thine Sub-due each stubborn foe; Come, fill my heart with love di - vine, And bid my sor-rows flow.

ALLEGRO.

## MIKLOTH. C. M. Double.

WORDS FROM "JONES' PSALMS OF DAVID." S. F.

1. { Oh God! my trust, preserve, defend, My Saviour, all di - vine;
   { With saints I love my good may blend, But can not add to thine. } The men who other gods will seek, In ma - ny sorrows sink; The names they use I

2. { The Lord is my a - lot - ted cup, My her - it-age, my all;
   { The lines for me by him filled up, In pleasant pla-ces fall. } His counsel cheers my heart by night, His name be ev - er blest; Because he is up -

will not speak, Nor their oblations drink.

on my right, My flesh in hope shall rest.

## BURFORD. C. M.

Purcell.

1. To God I cried with mournful voice, I sought his gracious ear, In the sad day when trouble rose, And filled my heart with fear.

2. Will he for ev - er cast me off? His promise ev - er fail? Has he for-got his ten-der love? Shall anger still pre-vail?

ANDANTE.

## CHINA. C. M.

Swan.

Why do we mourn de - part - ing friends, Or shake at death's a - larms? 'Tis but the voice that Je - sus sends To call them to his arms.

ALLEGRO con SPIRITO.

## MERLIN. C. M. Double.

ARRANGED FROM A MS. OF A. J. A.

1. What glory gilds the sacred page! Majestic, like the sun,
It gives a light to every age; It gives, but borrows none.

2. The power that gave it still supplies The gracious light and heat: Its truths upon the nations rise; They rise, but

*f*

2. Let everlasting thanks be thine For such a bright display,
As makes a world of darkness shine With beams of heavenly day.

4. My soul rejoices to pursue The steps of Him I love, Till glo-ry breaks up-on my view In bright-er

## ULLA. Or, THE CROSS. C. M. (CONGREGATIONAL.)

FROM "SPIRITUAL SONGS."

nev-er set.

worlds a-bove.

1. Lord! when we bow be-fore thy throne, And our con-fes-sions pour, Oh! may we feel the sins we own, And hate what we de-plore.

2. Our contrite spi-rits pity-ing see;—True pen-i-tence im-part; And let a healing ray, from thee, Beam hope on every heart.

## RISSAH. C. M.

W. B. B.

1. Why is my heart so far from thee, My God, my chief delight? Why are my thoughts no more by day With thee, no more by night?

2.
Why should my foolish passions rove?
Where can such sweetness be
As I have tasted in thy love,—
As I have found in thee?

3.
When my forgetful soul renews
The savor of thy grace,
My heart presumes, I can not lose
The relish all my days.

MODERATO AFFETTUOSO.

## ANGELO. C. M.

ARRANGED FROM **Mendelssohn.**

1. Teach me the measure of my days, Thou Ma-ker of my frame; I would survey life's narrow space, And learn how frail I am, And learn how frail I am.

2. A span is all that we can boast, How short the fleeting time! Man is but van-i - ty and dust, In all his flower and prime, In all his flower and prime.

3. Now I for-bid my car-nal hope, My fond desires re - call; I give my mortal interest up, And make my God my all, And make my God my all.

## CROSS AND CROWN. C. M.

WESTERN MELODY.

1. Must Je - sus bear the cross a - lone, And all the world go free? No, there 's a cross for ev - ery one, And there 's a cross for me.
2. How hap - py are the saints a - bove, Who once went sorrowing here; But now they taste un - mingled love, And joy with-out a tear.

## MARIA. C. M.

1. The Saviour!—Oh! what endless charms Dwell in the blissful sound! Its influence every fear disarms, And spreads sweet peace around, And spreads sweet peace around.

2. Here pardon, life, and joys divine, In rich ef - fu-sion flow, For guilt - y rebels lost in sin, And doomed to endless woe, And doomed to end - less woe.

Rather SLOW, and in Exact Time.

## TARSUS. C. M. Double.

Lowell Mason. BY PERMISSION.

1. Thou love-ly source of true de - light, Whom I un - seen a - dore; Un - vail thy beauties to my sight, That I may love thee more.

3. 'Tis here, whene'er my comforts droop, And sins and sor - rows rise, Thy love, with cheering beams of hope, My faint-ing heart sup-plies.

2. Thy glo - ry o'er cre - a - tion shines; But in thy sa - cred word I read, in fair - er, brighter lines, My bleeding, dy - ing Lord.

4. But oh! too soon the pleasing scene Is clouded o'er with pain; My gloomy fears rise dark be-tween, And I a - gain com-plain.

## PALONA. C. M. (CONGREGATIONAL.)

1. Come, humble sin - ner, in whose breast A thousand thoughts re-volve, Come, with your guilt and fear oppressed, And make this last re - solve:

2. I'll go to Je - sus, though my sin Like mountains round me close; I know his courts, I'll en - ter in, What - ev - er may op - pose.

## HAZEL GROVE. C. M.

W. B. B.

1. By cool Si-lo-am's shady rill How fair the li - ly grows! How sweet the breath, beneath the hill, Of Sharon's dewy rose! Of Sharon's dewy rose!

3. By cool Siloam's shady rill The lily must decay; The rose, that blooms beneath the hill, Must shortly fade away, Must shortly fade away.

## PHUVAH. C. M.*

German Choral of the 17th Century.

I love the Lord: he heard my cries, And pit - ied eve-ry groan; Long as I live, when troubles rise, I'll hast - en to his throne.

* *Or* 7s, 6s & 8s; *by omitting the first note.—See hymn* "Brother thou art gone to rest." *Or* 8s, 6s & 4s; *by using ties, as in the Soprano, the last Strain.—See hymn* "Our blest Redeemer, ere he," &c.

## LA PRAIRIE. C. M.

W. I. H.

1. Father! how wide thy glo - ry shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies.

2. Those mighty orbs proclaim thy power, Their motions speak thy skill; And, on the wings of ev - ery hour, We read thy pa - tience still.

GRACEFUL—FLOWING.

## FOWLER. C. M.

1. The Lord himself, the mighty Lord, Vouchsafes to be my guide; The Shepherd, by whose constant care My wants are all sup - plied.
2. In ten - der grass he makes me feed, And gen - tly there re - pose: Then leads me to cool shades, and where Re - fresh - ing wa - ter flows.

EXPRESSION.—Strong Emphasis.

## TRIBUNAL. C. M.

GERMAN COLL.

That aw - ful day will sure - ly come—Th' appoint - ed hour makes haste—When I must stand be - fore my Judge, And pass the sol - emn test.

## GROVE. C. M.

WORDS BY **Thos. Hastings.** MUSIC BY **W. B. B.**

1. Our heavenly Fa - ther, hal - lowed Name, Be - fore thy gra - cious throne We would pre - sent our hum - ble claim, And say—thy will be done.
2. Our cause to thee we now com - mit, For thou art all di - vine; We lay our bur - dens at thy feet, And ev - ery care re - sign.
3. We know thy wis - dom can not err, And thou art good as wise, Be thou the sole in - ter - pret - er A - mid the doubts that rise.
4. O make the path of du - ty plain, Our fee - ble steps at - tend; From sin - ful ways our feet re - strain, From ev - ery snare de - fend.
5. 'Mid all our weak-ness, still in thee We fix our on - ly trust; O clothe us with hu - mil - i - ty, And keep us in the dust.

ALLEGRETTO.—CHEERFUL.

## CRAMER. C. M. Double.

A. J. Abbey.

FINE. D. C.

1. There is a land of pure de-light, Where saints immortal reign,
In - fi-nite day ex - cludes the night, And pleasures banish pain.

2. There, ev - er - last-ing spring a - bides, And ney - er - with-ering flowers;

D. C. Death, like a nar-row sea, di - vides This heavenly land from ours.

FINE. D. C.

ALLEGRETTO.—CHEERFUL.

## CADDO. C. M.

From "The Shawm."

My soul, how love - ly is the place To which thy God re-sorts! 'Tis heaven to see his smil - ing face, Though in his earth - ly courts.

## JUDSON. C. M.

Altered from "Mendelssohn Coll."

1. Our Father, God, who art in heaven, All hallowed be thy name; Thy king-dom come; Thy will be done In heaven and earth the same.

2. Give us this day our dai - ly bread; And as we those for-give Who sin a - gainst us, so may we For-giv-ing grace re-ceive.

3. In - to tempt-a - tion lead us not; From e - vil set us free; And thine the king-dom, thine the power, And glo - ry ev - er be.

## ORIENT. C. M.

Moderate.

3. If ye have wept at yonder cross, And still your sorrows rise, Stoop down and view the vanquished grave, Stoop down and view the, &c. Then wipe your weeping eyes.

4. But dry your tears, and tune your songs, The Saviour lives again; Not all the bolts and bars of death, Not all the bolts and bars of death, The Conqueror could de-tain.

*Cres.* *Cres.* *Dim.*

5. High o'er th'an-gel-ic band he rears, His once dishonored head; And through unnumbered years he reigns, And through unnumbered years, &c. Who dwelt among the dead.

## BRADFORD. C. M.

LEGATO e MODERATO. Handel.

1. I know that my Re - deem - er lives, And ev - er prays for me: A to - ken of his love he gives,—A pledge of lib - er - ty.

## DENKMAL. C. M.

Aug. Kreissmann.

1. To thee be - fore the dawning light, My gra - cious God I pray, I med - i - tate thy name by night, And keep thy law by day.

2. My spi - rit faints to see thy grace; Thy pro-mise bears me up; And while sal - va - tion long de - lays, Thy word sup-ports my hope.

GENTLY.

## SATTERLEE. C. M.

C. J. Rudd.

When a - ny turn from Zi - on's way, A - las, what num - bers do! Me - thinks, I hear my Saviour say: Wilt thou for - sake me too!

When a - ny turn from Zi - on's way, A - las, what num - bers do! Me - thinks, I hear my Saviour say: Wilt thou for - sake me too!

## FLORA. C. M.

W. B. Bradbury. From "The Mendelssohn Coll."

1. When verdure clothes the fertile vale, And blossoms deck the spray, And fragrance breathes in every gale, How sweet the vernal day! How sweet the ver - nal day!

2. Hark! how the feathered warblers sing! 'Tis nature's cheerful voice; Soft music hails the lovely spring, And woods and fields rejoice, And woods and fields re - joice.

3. O God of nature and of grace, Thy heavenly gifts im - part; Then shall my medi-ta - tion trace Spring, blooming in my heart, Spring, blooming in my heart.

## ST. AMBROSE. C. M.

English.

1. Author of good, we rest on thee; Thine ev - er watch - ful eye A - lone our re - al wants can see, Thy hand a - lone sup - pl

2. In thine all - gra - cious prov - i - dence Our cheer - ful hopes con - fide; O let thy power be our de - fense, Thy love our foot - steps guide!

SLOWLY.

## LACEY. C. M.

ALTERED FROM "THE HALLELUJAH." W. B. B.

1. Still on the Lord thy burden roll, Nor let a care remain: His mighty arm shall bear thy soul, And all thy grief sustain, And all thy grief sustain.

*Cres.* *Dim.*

2. Ne'er will the Lord his aid deny, To those who trust his love: The men who on his grace rely, Nor earth nor hell shall move, Nor earth nor hell shall, &c.

## DUNLAP. C. M.

WESTERN MELODY.

1. That aw - ful day will sure-ly come, Th' appointed hour makes haste—When I must stand be - fore my Judge, And pass the sol - emn test.

MODERATO e LEGATO.

## OTSEGO LAKE. C. M.

*m* *mf*

1. I love the Lord—he heard my cries, And pitied ev - ry groan; Long as I live, when troubles rise, I'll hast - en to his throne.

*m* *mf*

2. I love the Lord—he bowed his ear, And chased my griefs away; Oh! let my heart no more de - spair While I have breath to pray.

## SAURIN. C. M. Double.

W. B. B. From "The Psalmista."

GENTLY.

D. C.

D. C.

1. Up - held by God's al - might - y arm, I passed the shades of night;
Se - cure and safe from ev - ery harm, And see re - turn - ing light.
D. C. In gen - tle sleep I closed my eyes, How sweet was my re - pose!

2. While ma - ny spent the night in sighs, And rest - less pains and woes;

D. C.

D. C.

## FOUNTAIN, or COWPER. C. M.

Dr. L. Mason.

NOT TOO FAST.

There is a fountain filled with blood, Drawn from Immanuel's veins; And sinners, plunged beneath that flood, Lose all their guilty stains, Lose all their guilt-y stains.

## ARPAD. C. M. Double.

J. G. House.

D. C.

D. C.

1. A - las! and did my Sa - viour bleed? And did my Sovereign die?
Would he de - vote that sa - cred head, For such a worm as I?
D. C. A - maz - ing pi - ty, grace un - known, And love be - yond de - gree!

2. Was it for crimes that I had done, He groaned up - on that tree!

D. C.

D. C.

BOLD AND VIGOROUS—MAESTOSO.

## MOUNT ELON. C. M.

1. Gird on thy sword, vic-torious Prince, Ride with majestic sway; Thy terror shall strike through thy foes, And make the world obey, And make the world obey, And make the, &c.

2. Thy throne, O God, forever stands, Thy word of grace shall prove A peaceful scepter in thy hands, To rule thy saints by love, To rule thy saints by love, To rule thy saints by love.

SLOW.

## KONINGSBURGH. C. M.

Hastings.

Life is a span, a fleet-ing hour, How soon the va-por flies! Man is a ten-der, transient flow'r, That e'en in blooming dies, That e'en in blooming dies.

SLOW.

## FRANKLIN. C. M.

Lowell Mason. BY PERMISSION.

1. I love the Lord, he heard my cries, And pit-ied ev-ery groan: Long as I live, when troubles rise, I'll hasten to his throne, I'll hasten to his throne.

2. I love the Lord, he bowed his ear, And chased my grief a-way: O, let my heart no more de-spair, While I have breath to pray, While I have breath to pray.

3. The Lord be-held me sore distressed, He bade my pains re-move: Re-turn, my soul, to God, thy rest, For thou hast known his love, For thou hast known his love.

## 158 THE CALL. C. M. (With a Coda.)

Words by T. Hastings, Esq.

Coda. *Affet. pp Cres. Rall.*

1. Re-turn, O wanderer, to thy home, Thy Fa-ther calls for thee; No long-er now an ex-ile roam In guilt and mis-er-y. Return! return! return! return!

2. Re-turn, O wanderer, to thy home, 'Tis Je-sus calls for thee; The Spi-rit and the Bride say—Come; O! now for ref-uge flee. Return! return! return! return!

Note.—Among the many beautifully tender hymns of this venerable Poet-Musician, we know of none more sweetly pathetic than the above.

## SOLON. C. M. Double.

E. A. Perkins.

FINE. D.C.

1. { My God, the spring of all my joys, The life of my de-lights; / The glo-ry of my brightest days, And com-fort of my nights. } 2. In dark-est shades, if thou ap-pear, My dawn-ing is be-gun;

D.C. Thou art my soul's bright morn-ing star, And thou my ris-ing sun.

## CEYLON. C. M. Double.

T. Hastings. From "The Manhattan Coll."

FINE. D.C.

1. { While beau-ty clothes the fer-tile vale, And blos-soms on.... the spray; / And fragrance breathes in ev-ery gale, How sweet the ver--nal day! } 2. Hark! how the feathered warblers sing, 'Tis nature's cheer-ful voice;

D.C. Soft mu-sic hails the love-ly spring, And woods and fields re-joice.

## FLEMING. C. M. Double. Dr. L. Mason. From "The Hallelujah."

Interlude, to be played after the second stanza.

D. C.

1. { To thee, my Shepherd, and my Lord, A grate - ful song I'll raise; }
{ Oh! let the fee - blest of thy flock At-tempt to speak thy praise. }
D. C. Ten thousand thousand comforts here, And no - bler bliss a - bove.

2. My life, my joy, my hope I owe To this a - maz - ing love;

D. C.

## ADARIO. C. M. (Congregational.)

With Tender, Earnest Expression.

W. B. B.

1. To whom, my Sa - viour, can I go, If I de - part from thee? My Guide thro' all this vale of woe, And more than all to me, And more than all to me.

(The Strain in small notes may be sung as a Duet, or omitted altogether.)

## ONEONTA. C. M. Double.

Allegretto Moderato.

Partly from a German Melody.

D. C.

1. { Lord! when my raptured thought surveys Cre - a - tion's beauties o'er, }
{ All na - ture joins to teach thy praise, And bid my soul a - dore. }
D. C. Ten thousand pleasing wonders rise, And speak their source divine.

2. Where'er I turn my gaz - ing eyes, Thy radiant footsteps shine;

D. C.

## WIRTH. C. M. (Congregational.)

MODERATO. W. B. Bradbury.

1. How sweet and heavenly is the sight, When those that love the Lord, In one an-other's peace de-light, And thus ful - fill his word.

2. O, may we feel each other's sigh, And with him bear a part; May sorrow flow from eye to eye, And joy from heart to heart.

## EVAN. C. M. (Congregational.)

MODERATO. Arranged from Havergal, by Dr. Lowell Mason.

1. In mer-cy, Lord, re - member me, Thro' all the hours of night; And grant to me most gra-cious-ly, The safe-guard of thy might.

2. With cheerful heart I close my eyes, Since thou wilt not re - move; Oh, in the morn - ing let me rise, Re - joic - ing in thy love.

## WOODMAN. C. M. (Congregational.)

1. { Sal-vation! O the joyful sound! 'Tis music to our ears; / A sovereign balm for every wound, A cordial for our fears. } Oh, glo-ry, hal-le - lu - jah! Praise ye our God! Oh, glo-ry, hal-le - lu - jah! Love and serve the Lord!

2. { Salvation! O thou bleeding Lamb! To thee the praise belongs; / Salvation shall inspire our hearts, And an i-mate our songs. } O, glory, halle - lu - jah! Praise ye our God! Oh, glo-ry, hal-le - lu - jah! Love and serve the Lord!

## BINGHAMPTON. C. M.

1. How sweet and heavenly is the sight, When those, who love the Lord, In one an - oth - - - er's peace de - light, And so ful-fill his word!

2. Oh! may we feel each brother's sigh, And with him bear a part; May sor-rows flow from eye to eye, And joy from heart to heart.

## BYEFIELD. C. M.

METRICAL CHANT. Hastings.

Prayer is the soul's sin - cere de - sire, Ut - tered, or un - ex - pressed, The mo - tion of a hid - den fire That trembles in the breast.

## GOODELL. C. M.

1. There is a hope, a bless - ed hope, More precious and more bright Than all the joy - less mock - e - ry The world es - teems de - light.

2. There is a star, a love - ly star, That lights the dark - est gloom, And sheds a peace - ful radiance o'er The pros-pects of the tomb.

3. There is a voice, a cheering voice, That lifts the soul a - bove, Dis - pels the pain - ful, anxious doubt, And whispers, "God is love."

4. That voice, a - loud from Calvary's height, Proclaims the soul for - given; That star is rev - e - lation's light: That hope, the hope of heaven.

## JAFFRA. C. M.

1. O, could I find, from day to day, A nearness to my God, Then would my hours, glide sweet away, Then would my hours glide sweet away, While leaning on my God.

2. Lord, I de-sire with thee to live. A-new from day to day, In joys the world can nev-er give, In joys the world can never give, Nor ev-er take a-way.

* *This Duet may be sung in three ways, viz. by the* SOPRANO *and* TENOR, *as written; or by the* TENOR *and* ALTO, *the Alto singing the small notes; or by the* SOPRANO *and* ALTO, *the Soprano singing the Tenor, and the Alto the small notes; or it may be omitted altogether.*

## MEMPHIS. Or, CHELMSFORD. C. M.

WESTERN AIR.

1. Oh! how I love thy ho-ly law! 'Tis dai-ly my de-light; And thence my med-i-ta-tions draw Di-vine ad-vice by night.

## THAXTED. C. M.

Beethoven.

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

2. For thee, my God, the liv-ing God, My thirsty soul doth pine; Oh, when shall I be-hold thy face, Thou Maj-es-ty di-vine.

## AVAH. C. M. Double.

:S: Fine Al Seg.

:S: Fine. Al Seg.

With my whole heart I'll raise my song, Thy wonders I'll proclaim; Thou sovereign judge of right and wrong Wilt put my foes to shame. 2. I'll sing thy majesty and grace; My God
To judge the world in righteousness, And make his vengeance known. [prepares his throne,

:S: Fine. Al Seg.

:S: Fine. Al Seg.

## ROCHESTER. C. M.

ENGLISH.

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

## NEWELL. C. M. (MAY BE SUNG AS A DUET.)

SLOW and GENTLE.

1. Dear Father, to thy mercy-seat My soul for shelter flies: 'Tis here I find a safe retreat When storms and tempests rise, When storms, &c.

2. My cheerful hope can never die, If thou, my God, art near; Thy grace can raise my comforts high, And banish every fear, And banish every fear.

GENTLE.—MODERATO.

## BROOSA. C. M.

From "Methfessel.

1. Al - mighty Fa-ther, gracious Lord, Kind guardian of my days! Thy mercies let my heart re - cord In songs of grateful praise.

2. In life's first dawn, my ten-der frame Was thine in - dul-gent care; Long ere I could pronounce thy name, Or breathe the in - fant prayer.

## MEAR. C. M.

Oh, 'twas a joy - ful sound, to hear Our tribes de - vout - ly say, "Up, Is - rael, to the tem - ple haste, And keep your fes - tal day."

TENDERLY.—EARNESTLY.

## HEREFORD. C. M.

W. B. B. From "The Psalmista."

1. In mer-cy, Lord, re - mem - ber me, Thro' all the hours of night; And grant to me, most gra - cious - ly, The safeguard of thy might, The safeguard of thy might

*May end here.* *Ritard.*

2. With cheerful heart I close my eyes, Since thou wilt not re - move; O, in the morning let me rise, Re - joic-ing in thy love, Re - joicing in thy love.

BOLD and ANIMATED.

## EZBON. C. M.

1. To us a Child of hope is born, To us a Son is given: Him shall the tribes of earth obey, Him, all the hosts of heaven, Him shall the tribes of earth obey, Him, all the, &c.

2. His name shall be the Prince of Peace, Forevermore adored, The Wonderful, the Counselor, The great and mighty Lord, The Wonderful, the Counselor, The great, &c.

## MARLOW. C. M.

Let all the lands, with shouts of joy, To God their voi - ces raise; Sing psalms in hon - or of his name, And spread his glo - rious praise.

## MATTITUCK. C. M. With Chorus. (Prayer and Social Meetings.)

1st. 2d. Chorus. 1st. 2d.

1. { Ye hearts with youthful vig - or warm! In smiling crowds draw near;
   { And turn from ev - ery mor - tal charm, A (Omit. - - - -) Saviour's voice to hear. } Ho - san - na! Ho - san - na! Praise ye the Lord, Lord.

1st. 2d. Chorus. 1st. 2d.

2. { He, Lord of all the worlds on high, Stoops to converse with you;
   { And lays his radiant glo - ries by, Your (Omit. - - - -) friendship to pur - sue. } Ho - san - na! Ho - san - na! Praise ye the Lord, Lord.

## OH, HAPPY THEY. C. M. Quintet.*

*mf* **Soprano Solo.** *Rall.* *Rall.*

1. O hap - py they who know the Lord, With whom he deigns to dwell! He feeds..... and cheers them by.....his word; His arm sup - ports them well.
2. To them in each dis-tress - ing hour, His throne of grace is near; And when..... they plead his love..... and pow'r, He stands en - gaged to hear.

**Tenor.**

1. O hap - py they who know the Lord, With whom he deigns to dwell! He feeds and cheers them by his word; His arm sup - ports them well.

**Alto.**

*Rall.* *pp* *p* *mp* *m* *mf* *Dim.* *Rall.*

**Soprano.**

2. To them, in each dis - tress - ing hour, His throne of grace is near; And when they plead his love and power, He stands en - gaged to hear.

**Base.**

Or Choral Tune with Soprano Solo Accompaniment. This tune is complete *without the Solo*—When thus sung, the Tenor may sing the small notes.

## BOWER. C. M. With Chorus. (Prayer and Social Meeting.)

1. A - las! and did my Saviour bleed, And did my Sovereign die? Would he devote that sacred head For such a worm as I? — *O the Lamb, the loving Lamb, The Lamb on Cal-va - ry! The Lamb that once was slain, That liveth again, To in-tercede for me.*
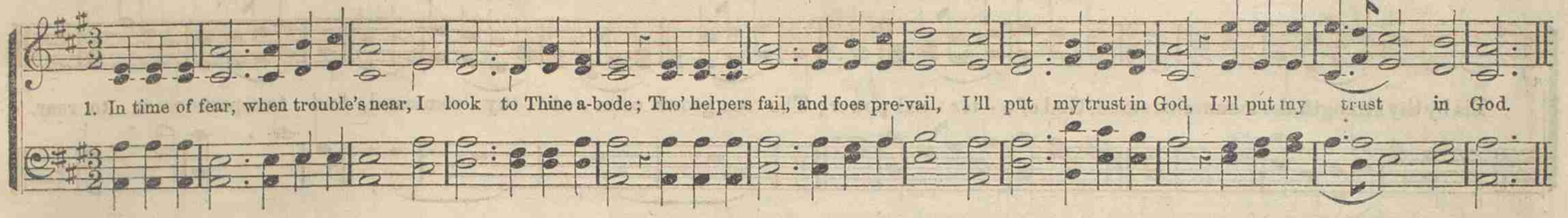
2. Was it for crimes that I had done, He groaned up - on the tree? A-mazing pi-ty! grace unknown! And love be-yond de - gree! — *O the Lamb, the loving Lamb, The Lamb on Cal-va - ry! The Lamb that once was slain, That liveth again, To in-tercede for me.*

3. Well might the sun in darkness hide, And shut his glo-ries in, When Christ, th'Almighty Saviour, died For man, the rebel's sin. — *O the Lamb, the loving Lamb, The Lamb on Cal-va - ry! The Lamb that once was slain, That liveth again, To in-tercede for me.*

4. Thus might I hide my blushing face, While his dear cross appears; Dissolve my heart in thankfulness, And melt my eyes to tears. — *O the Lamb, the loving Lamb, The Lamb on Cal-va - ry! The Lamb that once was slain, That liveth again, To in-tercede for me.*
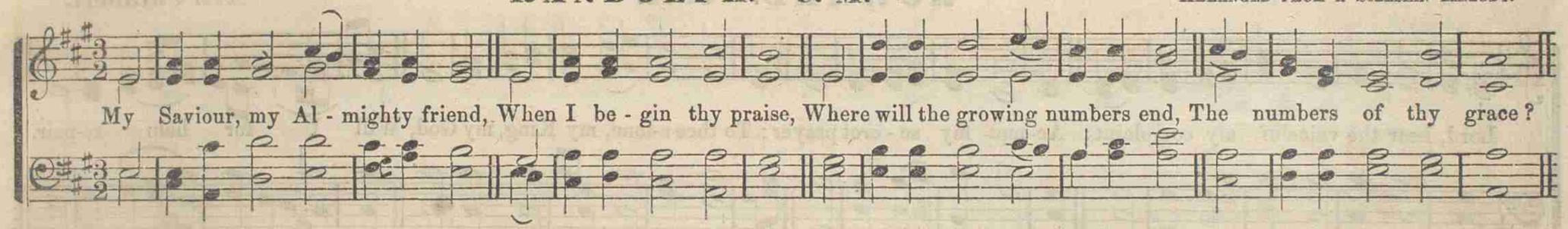
## ARCADIA. C. M.

Hastings. From "The Psalmodist."




## RANDOLPH. C. M.
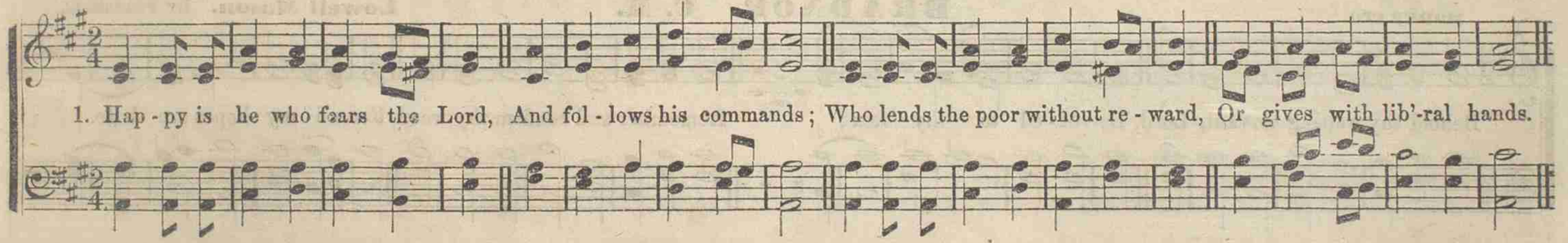
Arranged from a Silesian Melody.




## BOWDOIN SQUARE. C. M.

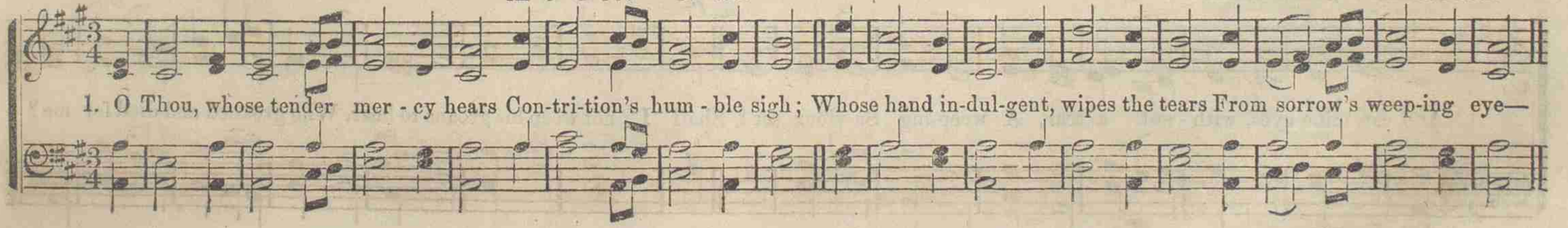
Larghetto.

Arranged from Vogler, by Sumner Hill.




## AVON. C. M.

Scottish.



WITH ENERGY.

## HENRY. C. M.

S. B. Pond.

'Tis by thy strength the mountains stand, God of e - ter - nal power; The sea grows calm at thy command, And tem-pests cease to roar.

## HOWARD. C. M.

Mrs. Cuthbert.

Lord, hear the voice of my complaint; Ac-cept my se - cret prayer; To thee a-lone, my King, my God, Will I for help re-pair.

MODERATO.

## BRADNOR. C. M.

Lowell Mason. By permission.

Behold thy waiting servant, Lord, De-vot - ed to thy fear; Remember and confirm thy word, For all my hopes are there.

MODERATO, TENDERLY.

## ROMBERG. C. M.

H. From "The Choralist."

*Cres* *Dim.*

And can mine eyes, with - out a tear, A weep-ing Sa-viour see? Shall I not weep his groans to hear, Who groaned and died for me?

## BRATTLE STREET. C. M. Double.

Pleyel.

FINE.

While thee I seek, protecting Power, Be my vain wishes stilled; And may this consecrated hour With better hopes be filled. Thy love the power of thought bestowed, To thee my [thoughts would soar;
Thy mercy o'er my life has flowed; That mercy I adore.

FINE.

## AZMON. C. M.

SLOW and SOFT.

Glaser.

1. Come, let us lift our joy-ful eyes Up to the courts a-bove, And smile to see our Fa-ther there, Up-on a throne of love.

## SWANWICK. C. M.

FIRM.

Lucas.

1. A-rise, ye peo-ple, and a-dore; Ex-ulting strike the chord; Let all the earth, from shore to shore, Con-fess th' al-might-y Lord, Con-fess th' al-mighty Lord.

## NAOMI. C. M.

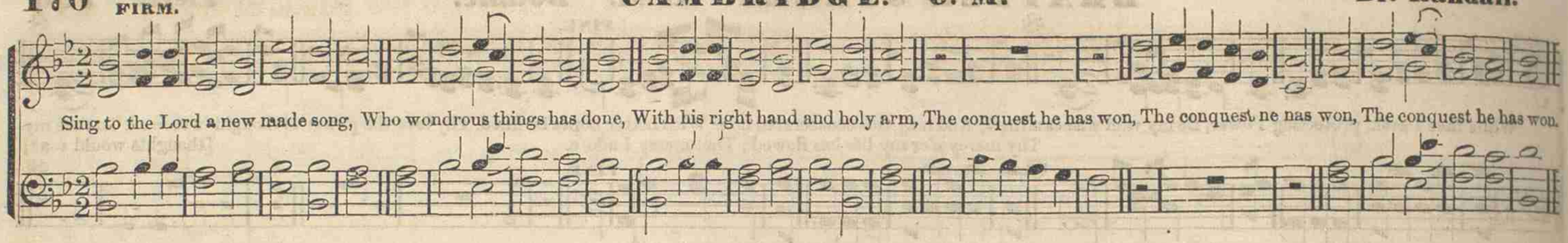
Lowell Mason. By permission.

Fa-ther, whate'er of earth-ly bliss Thy sovereign will de-nies, Ac-cept-ed at thy throne of grace, Let this pe-ti-tion rise.

FIRM.
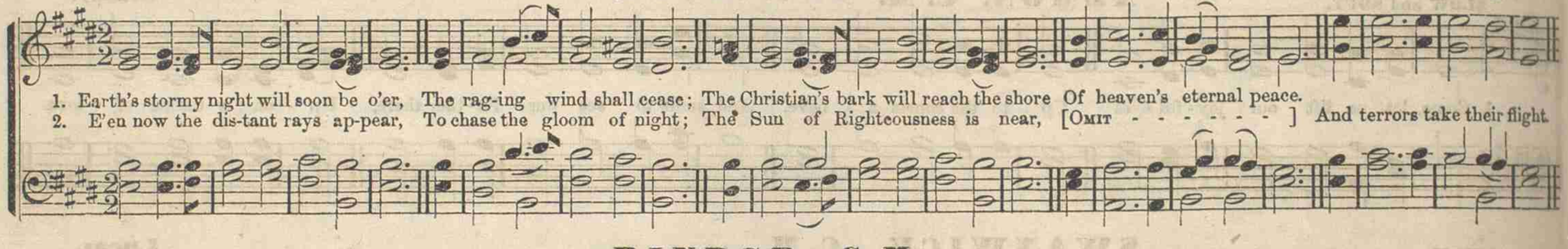
## CAMBRIDGE. C. M.

Dr. Randall.

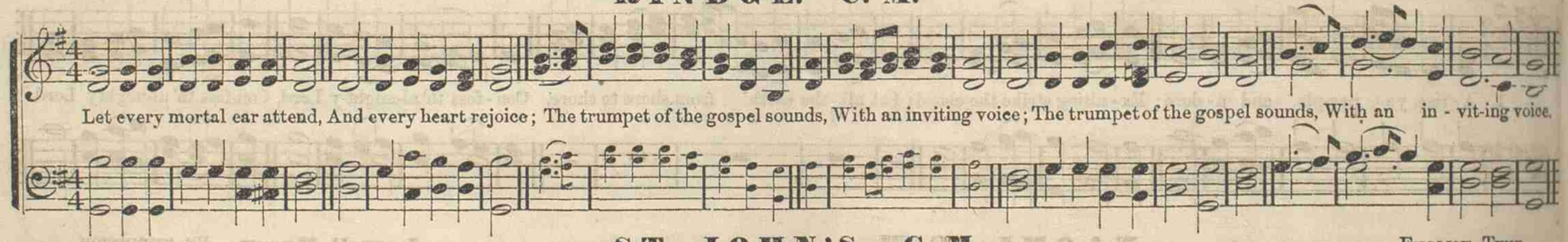



## HAVEN. C. M.

Hastings.

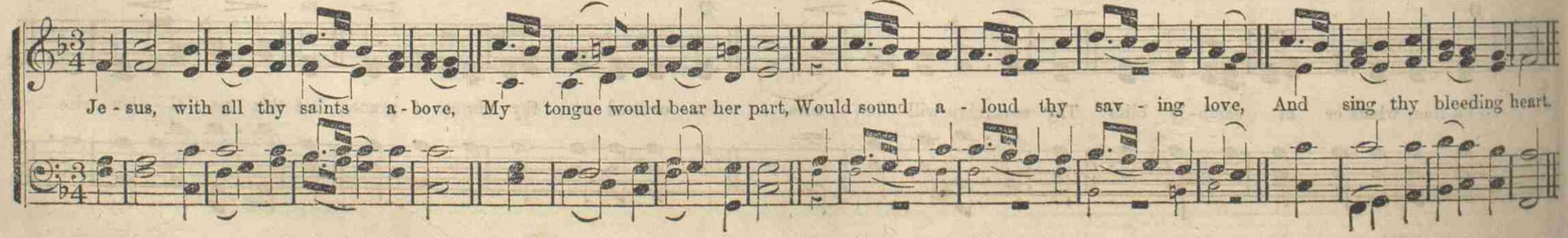



## RINDGE. C. M.




## ST. JOHN'S. C. M.

English Tune.



ALLEGRO.

## CONVERSE. S. M.

ARRANGED FROM Anton Gersbach.

1. My God permit my tongue This joy—to call thee mine; And let my ear-ly cries pre-vail To taste thy love di - vine, To taste thy love di-vine.

2. For life, without thy love, No re - lish can afford; No joy can be compared with this,—To serve and please the Lord, To serve and please the Lord.

## MENONA. S. M.

E. A. Perkins.

1. Blest be the tie that binds Our hearts in Christian love; The fel-low-ship of kindred minds Is like to that a - bove, Is like to that a - bove.

SLOW and GENTLE.

## DOWNIEVILLE. S. M.

E. L. M., CALIFORNIA.

1. O where shall rest be found— Rest for the wear - y soul? 'Twere vain the o - cean depths to sound, Or pierce to ei - ther pole.

2. This world can ne - ver give The bliss for which we sigh: 'Tis not the whole of life to live, Nor all of death to die.

3. Beyond this vale of tears There is a life a - bove, Un-measur-ed by the flight of years; And all that life is love.

ALLEGRO con SPIRITO.

## LOUIS. S. M.

Naricema.

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

5. Then let our songs a-bound, And ev - ery tear be dry; We're marching thro' Immanuel's ground, To fair - er worlds on high.

## PEACE. S. M.

Hastings.

1. Blest are the sons of peace, Whose hearts and hopes are one, Whose kind de - signs to serve and please, Through all their ac - tions run.

CANTABILE.—Graceful, Flowing Style.

## EUNICE. S. M.

Haydn.

1. If, thro' un - ruf-fled seas, Tow'rd heaven we calmly sail, With grateful hearts, O God, to thee, We'll own the fostering gale, We'll own the fostering gale.

2. But should the surges rise, And rest de - lay to come, Blest be the sorrow—kind the storm, Which drives us nearer home, Which drives us near-er home.

3. Soon shall our doubts and fears All yield to thy con - trol: Thy ten-der mer-cies shall il-lume The mid-night of the soul, The midnight of the soul.

## UCAL. S. M. (Congregational.)

Dr. L. Mason.

1. I love thy king-dom, Lord! The house of thine a - bode, The church our blest Re-deem-er saved With his own pre - cious blood.

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

## HESPERUS. S. M.

E. Chamberlin.

We close the sa - cred day, Sweet day of hal - lowed rest; Im - part thy spi - rit, Lord, we pray, To make it tru - ly blest.

CANTABILE.

## ORIOLE. S. M.

Arranged from A. Weber.

1. How beauteous are their feet, Who stand on Zi - on's hill, Who bring salvation on their tongues, And words of peace re - veal,..... And words of peace re - veal.

2. How charming is their voice! How sweet the tidings are!— "Zi - on! behold thy Saviour King, He reigns and triumphs here, He reigns and tri - umphs here."

3. How hap-py are our ears, That hear this joy - ous sound! Which kings and prophets waited for, And sought, but never found, And sought, but nev - - er found.

TENDERLY.

## LINDEN. S. M.

ARRANGED FROM MSS. OF J. M. McF.

1. O that I could re - pent, With all my i - dols past, And to thy gra - cious eye pres-ent An hum-ble con - trite heart;

2. A heart with grief op - press'd, For having grieved my God; A troubled heart that cannot rest Till sprinkled with thy blood.

## STILLINGFLEET. S. M.

FROM A SWISS TUNE.

1. My God permit my tongue This joy to call thee mine; And let my ear - ly cries pre - vail To taste thy love di - vine.

MAESTOSO.

## NORWALK. S. M.

W. B. B. FROM "THE PSALMISTA."

1. "The Lord is risen in - deed;" He lives to die no more; He lives the sinner's cause to plead, He lives the sinner's cause to plead, Whose shame and curse he bore.

2. "The Lord is risen in - deed;" Then hell has lost his prey; With him is risen the ran-somed seed, With him is risen the ransomed seed, To reign in end - less day.

3. "The Lord is risen indeed;" At-tend-ing angels hear; Up to the courts of heaven, with speed, Up to the courts of heaven, with speed, The joyful tid-ings bear.

1. Go to thy rest, fair child! Go to thy dreamless bed, While yet so gen-tle, un-de-filed, With blessings on thy head. 2. Fresh ros-es in thy hand, Buds on thy pillow

3. Before thy heart had learned In waywardness to stray; Before thy feet had ever turned The dark and downward way; 4. Ere sin had scarr'd the breast, Or sorrow woke the

5. Because thy smile was fair, Thy lip and eyes so bright, Because thy loving cradle care Was such a dear delight; 6. Shall love, with weak embrace, Thy upward wing de-

*CODA for last Stanza.*

laid, Haste from this dark and fear-ful land, Where flowers so quickly fade, Where flowers so quickly fade.

tear, Rise to thy throne of changeless rest, In yon ce-les-tial sphere! In yon ce-les-tial sphere!

tain? No! gen-tle an-gel, seek thy place A-mid the cherub train, [OMIT. - - - -] A-mid the cherub train, Amid the che-rub train.

* IN MEMORY OF A GENTLE DEPARTED ONE.

## BRADEN. S. M.

W. B. B. FROM "THE PSALMISTA."

The swift de-clin-ing day, How fast its mo-ments fly, While evening's broad and gloomy shade Gains on the western sky!

SPIRITED.

## CRANBROOK. S. M.

Th. Clark.

1. Grace! 'tis a charm - ing sound, Har - mo - nious to the ear! Heav'n with the e - cho shall resound, Heav'n with the
Heav'n with the e - cho shall resound, Heav'n with the
Grace! 'tis a charm - ing sound, Har - mo - nious to the ear! Heav'n with the e - cho shall resound. Heav'n with the
Heav'n with the e - cho shall resound, Heav'n with the
e - cho shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
e - cho shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
e - cho shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
e - cho shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

## NEBO. S. M.

H. From "The Psalmodist."

How beautous are their feet Who stand on Zi - on's hill! Who bring sal-va-tion on their tongues, And words of peace re - veal! And words of peace re - veal!

BOLD.—MAESTOSO.

## KIRKWOOD. S. M.

1. Soldiers of Christ arise, And put your ar - mor on; Strong in the strength which God sup - plies, Strong in the strength which God supplies Thro' his eternal Son.

2. Strong in the Lord of hosts, And in his might - y power, The man who in the Sa - viour trusts, The man who in the Saviour trusts Is more than conqueror.

3. Stand, then, in his great might, With all his strength endued, And take, to arm you for the fight, And take, to arm you for the fight, The pan-o - ply of God.

## CONFESSION. S. M.

Hastings.

O, bless - ed souls are they, Whose sins are cov - ered o'er; Di - vine - ly blest to whom the Lord Im - putes their guilt no more.

## PROBATION. S. M.

Wm. B. Bradbury. 1847.

1. Now is the day of grace; Now to the Sa-viour come; The Lord is calling, "Seek my face, And I will guide you home."

2. A Fa - ther bids you speed; O, wherefore, then, de - lay? He calls in love; he sees you need; He bids you come to - day.

With ENERGY.

## ALENA. S. M. Double.

S. P.

1. Urge on your ra - pid course, Ye blood-besprinkled bands; The heavenly kingdom suffers force; 'Tis seized by vio-lent hands: See there the star-ry

2. Through much distress and pain, Through many a con-flict here, Through blood you must the entrance gain, Yet, O dis - dain to fear: Courage,—your Captain

throne, It glitters through the skies; Sa - tan, the world, and sin, tread down, And take the glo-rious prize, And take the glo-rious prize.

cries, (Who all your toil foreknew,) Toil ye shall have, yet all despise; I have o'ercome for you, I have o'ercome for you.

SLOW and SOFT.—Cantabile.

## DENNIS. S. M.

Arranged from H. G. Nägeli.

How gen - tle God's commands! How kind his pre-cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.

MODERATO.

## GREELY. S. M. Double.

German Popular Tune. From "Cantica Laudis."

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

3. His grace will, to the end, Stronger and brighter shine; Nor pres - ent things, nor things to come, Shall quench this spark di-vine.

2. Tho' in a for-eign land, We are not far from home; And near - er to our house a-bove, We ev - ery mo - ment come.

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

## BARON. S. M.

W. B. B. 1843.

How sweet to bless the Lord, And in his praises join, With saints his goodness to record, And sing his power divine, With saints his goodness to record, And sing his power divine.

## KÖNIGSTRASSE. S. M.

August Kriessmann.

1. Be - hold! the morning sun Be - gins his glo - rious way; His beams thro' all the na-tions run, And life and light con - vey.

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

## SHEFFIELD. S. M.

PIA.—MOD.—ESPRESS.

Th. Hastings.

O, where shall rest be found, Rest for the wea - ry soul? 'T were vain the o - cean's depths to sound, Or pierce to ei - ther pole.

## CHENANGO. S. M.

Dr. L. Mason.

1. Ye ser-vants of the Lord! Each in his of - fice wait; With joy o - bey his heavenly word, And watch be - fore his gate.

2. Let all your lamps be bright, And trim the gold-en flame; Gird up your loins, as in his sight, For aw - ful is his name.

## GILLET. S. M.

1. How heavy is the night That hangs up - on our eyes, Till Christ, with his re - viv - ing light, O - ver our souls a - rise!

2. Our guilty spirits dread To meet the wrath of heaven; But, in his right-eous-ness arrayed, We see our sins for - given.

## CRYSTAL LAKE. S. M.

ARRANGED FROM A MS. OF W. I. H.

Stand up, and bless the Lord, Ye peo - ple of his choice! Stand up, and bless the Lord your God, With heart, and soul, and voice.

## LIGHT. S. M.

LEGATO.

1. O, cease, my wan - dering soul, On rest - less wings to roam; All this wide world, to ei - ther pole, Has not for thee a home.

2. Be - hold the ark of God; Be - hold the o - pen door; O, haste to gain that dear a - bode, And rove, my soul, no more.

3. There safe thou shalt a - bide, There sweet shall be thy rest, And ev - ery long - ing sat - is - fied, With full sal - va - tion blest.

GENTLE

## ESTHER. S. M.

1. Mine eyes and my de - sire Are ev - er to the Lord, I love to plead his prom-is - es, And rest up - on his word.

2. Turn, turn thee to my soul, Bring thy sal - va - tion near; When will thy hand re - lease my feet Out of the dead - ly snare.

ALLEGRETTO—MODERATO.

## SHIRLAND. S. M.

Stanley.

How perfect is thy word! And all thy judg-ments just! For ev - er sure thy prom-ise, Lord, And we se - cure-ly trust.

ALLEGRO—SPRIGHTLY. Moderately Staccato.

## HATTIE. S. M.

Behold! the morning-sun Begins his glorious way; His beams through all the nations run, And life and light convey, And life and light convey.

2. But where the gospel come, It spreads divin - er light; It calls dead sinners from their tombs, And gives the blind their sight, And gives the &c.

3. How perfect is thy word! And all thy judg - ments just! For ev-er sure thy promise, Lord! And men securely trust, And men securely trust.

SLOW.

## MOUNT HOPE. S. M.

1. O God, my strength, my hope, On thee I cast my care, With humble con - fi-dence look up, And know thou hearest prayer.

2. O for a god - ly fear, A quick dis-cern - ing eye, That looks to thee when sin is near, And sees the tempter fly!

## ST. THOMAS. S. M.

Handel.

My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.

PIANO.

## LOTTIE. S. M. (CONGREGATIONAL.)

*CODA for last Stanza of this Hymn.*

1. How gentle God's com-mands! How kind his pre-cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.

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

3. Why should this anxious load Press down your weary mind? Oh, seek your heavenly Father's throne, And peace and com-fort find.

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

184 ANDANTE.

## WHITNEY. S. M.

ARRANGED FROM A MS. OF W. O. P.

1. Se - rene I laid me down, Be-neath his guar - dian care; I slept, and I a - woke, and found My kind Pre-serv - er near.

*mp* *Cres.* *mp* *Cres.* *f* *Dim.*

2. O, how shall I re - pay The boun-ties of my God; This fee - ble spi - rit pants be-neath The pleas - ing, pain - ful load.

## OWEN. S. M.

J. E. Sweetser.

Dear Sa - viour! we are thine By ev - er - last - ing bonds; Our names, our hearts, we would re - sign— Our hearts are in thy hand.

ALLEGRO.

## MANLY. S. M. (CONGREGATIONAL.)

W. M.

1. My soul! re - peat his praise Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.

2. High as the heavens are raised A - bove the ground we tread, So far the rich - es of his grace Our high - est thoughts ex - ceed.

3. His power sub - dues our sins, And his for - giv - ing love, Far as the east is from the west, Doth all our guilt re - move.

ALLEGRO con SPIRITO

## PEARNE. S. M. Double.

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

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

throne. 2. The sorrows of the mind Be banished from the place; Re-li-gion nev-er was de-signed To make our pleas - - ures less.

streets. 5. Then let our songs a-bound, And ev-ery tear be dry; We're marching thro' Immanuel's ground To fairer worlds on high.

## HUTTON. S. M.

Hastings.

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

MODERATO.

## HADYN. S. M. (Choir.)

R. E. O.

1. Behold the throne of grace! The promise calls us near; There Je - sus shows a smil - ing face, There Je - sus shows a smil-ing face, And waits to answer prayer.

2. That rich, a - ton-ing blood, That sprinkled round we see, Provides for those who come to God, Provides for those who come to God An all - pre - vail - ing plea.

MODERATO.

## BEVERLY. S. M. (Congregational.)

From H. G. Nägeli.

Let songs of end - less praise From ev-ery na - tion rise; Let all the lands their tri-bute raise To God, who rules the skies.

## GETHER. S. M. (Congregational.)

1. Thy boun-ties, gracious Lord, With grat - i - tude we own; We praise thy prov - i - den-tial care, That showers its blessings down.

2. With joy thy peo - ple bring Their offerings round thy throne; With thankful souls, be-hold, we pay A tribute of thine own.

## FLAGG. S. M. Double.

LARGO. L. Mason. From "Cantica Laudis."

1. How charming is the place Where my Re - deem - - er God Unvails the glo - ries of his face, And sheds his love a - broad! 2. Here, on the mer - cy-seat, With ra - diant glo - ry crowned, Our joy - ful eyes be - hold him sit, And smile on all a - round, And smile on all around.

3. To him their prayers and cries Each contrite soul pre-sents: And while he hears their humble sighs, He grants them all their wants. 4. Give me, O Lord, a place With - in thy blest a-bode: A - mong the chil - dren of thy grace, The serv - ants of my God, The servants of my God.

## THATCHER. S. M.

Handel. From his "Lord, remember David."

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

188 MODERATO.

## RIVERSIDE. S. M.

1. Ye trembling captives! hear; The gos-pel trumpet sounds; No mu-sic more can charm the ear, No music more can charm the ear, Or heal the heart-felt wounds.

2. 'Tis not the trump of war, Nor Sinai's aw-ful rear; Sal-vation's news it spreads a-far, Sal-vation's news it spreads afar, And ven-geance is no more.

3. For-giveness, love, and peace, Glad heaven aloud pro-claims, And earth, the ju-bi-lee's re-lease, And earth, the ju-bi-lee's release, With ea-ger rap-ture claims.

## MORNINGTON. S. M.

Mornington.

The law by Mo-ses came, But peace, and truth, and love, Were brought by Christ, a no-bler name, De-scend-ing from a-bove.

ADAGIO.

## LANDS. S. M.

Lowell Mason. BY PERMISSION.

1. How gentle God's commands! How kind his pre-cepts are! Come, cast your burdens on the Lord, And trust his con-stant care.

*mp* *Cres.* Sym.

2. His boun-ty will pro-vide, His saints se-cure-ly dwell: That hand, which bears crea-tion up, Shall guard his chil-dren well.

ALLEGRO.—Bold and Spirited.—Forte.

## MAGNOLIA. S. M. (Singing Class and Choir.)

1. Behold! the lofty sky Declares its Maker, God; And all the starry works on high Proclaim his power abroad, Proclaim his power, &c.

*Cres.*

2. The darkness and the light Still keep their course the same; While night to day, and day to night, Divinely teach his name, Divinely teach, &c.

## CLAYTONVILLE. S. M. Wm. B. Bradbury. From "The Psalmista."

*p* *m* *p* *m*

Come, Ho-ly Spi-rit, come, With en-er-gy di-vine, And on this poor, be-night-ed soul, With beams of mer-cy shine.

QUICK.—Bold and Animated.

## CORTLAND. S. M.

1. Grace!—'tis a charming sound,—Harmonious to the ear; Heaven with the echo shall re-sound, And all the earth shall hear.

2. Grace first contrived the way To save re-bel-lious man; And all the steps that grace dis-play, Which drew the won-drous plan.

3. Grace led my roving feet To tread the heavenly road; And new supplies each hour I meet, While press-ing on to God.

## HOPEWELL. S. M.

1. The man is ev - er blest, Who shuns the sin-ners' ways; A-mong their councils nev - er stands, Nor takes the scorn - er's place:

2. But makes the law of God His stud - y and de - light, A - mid the la - bors of the day, And watch - es of the night.

PLAINTIVE.

## PENITENCE. S. M.

W. B. B. FROM "THE CHORALIST."

Did Christ o'er sinners weep, And shall our tears be dry? Let floods of pen - i - ten - tial grief Burst forth from ev-ery eye, Burst forth from every eye.

BOLD.—Energetic and Staccato.

## HARDING. S. M.

*

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

2. Wonders of grace and power To thee a - lone be - long; Thy church those wonders shall a - dore, In ev - er - last - ing song.

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

GENTLE.—Moderately Slow.—Legato.

## CARRIE. S. M.

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

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

3. If e'er I go as-tray, He doth my soul reclaim; And guides me in his own right way, And guides me in his own right way, For his most ho-ly name.

## SILVER STREET. S. M.

I. Smith.

Come, sound his praise abroad, And hymns of glo-ry sing; Je-ho-vah is the sov-'reign God, The u--ni-ver-sal King.

LEGATO.

## MARVIN. S. M.

1. O for the death of those Who slumber in the Lord! O, be like theirs my last re-pose, Like theirs, my last reward.

2. Their bod-ies in the ground In si-lent hope, may lie Till the last trumpet's joy-ful sound Shall call them to the sky.

ANDANTE e LEGATO.—Slow—Gentle—Flowing.

## BELLA. S. M.

Rall. - - - CODA. Ritard.

1. While my Redeemer's near, My Shep-herd and my Guide, I bid farewell to every fear; My wants are all sup - plied, My wants are all sup - plied.

*p* *Cres.*

2. To ev-er fragrant meads, Where rich a - bun-dance grows, His gracious hand indulgent leads, And guards my sweet re - pose, And guards my sweet re - pose.

CHORAL.

## BADEA. S. M.

FROM A GERMAN CHORAL.

I hear thy word with love, And I would fain o - bey; Send thy good Spi - rit from a - bove, To guide me, lest I stray.

LEGATO.

## SINCLAIR. S. M.

Miss Louise Cooke, BLOOMFIELD, N. J.

1. Seek not on earth thy home, Child of re - deem - ing love; Rather in wild - est des - erts roam Than lose thy rest a-bove!

2. The hand of faith ex - tend, E - ter - nal life se - cure—With Je - sus for thy guide and friend, The heavenly prize is sure.

3. Seek not on earth thy home, Child of re - deem - ing grace; Seek now, while nearing to the tomb, Thy Fa - ther's smiling face!

## SALUDA. S. M.

1. My God, my life, my love! To thee, to thee I call; I can not live if thou remove, I can not live if thou remove, For thou art all in all.

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

## BOYLE. S. M.

SLOW and SOLEMN. W. B. B. From "The Psalmodist."

And canst thou, sin - ner, slight The call of love di - vine? Shall God with ten - der - ness in - vite, And gain no thought of thine?

## MIRMA. S. M.

1. O for the death of those Who slumber in the Lord! O, be like theirs my last re - pose, Like theirs my last re - ward.

2. Their bodies in the ground, In si-lent hope, may lie, Till the last trum-pet's joy-ful sound Shall call them to the sky.

3. Their ransomed spi-rits soar On wings of faith and love, To meet the Sa - viour they a - dore, And reign with him a - bove.

## WOODSIDE. S. M.

1. The pi - ty of the Lord To those that fear his name, Is such as ten - der parents feel— He knows our fee - ble frame.

2. He knows we are but dust, Scattered with ev - ery breath; His an - ger, like a ris - ing wind, Can send us swift to death.

## TIOGA. S. M.

SLOW and SOLEMN. Hastings.

O where shall rest be found—Rest for the wea - ry soul! 'Twere vain the o - cean depths to sound, Or pierce to ei - ther pole.

## ZABONI. S. M.

W. B. B.

1. How ten - der is thy hand, O thou be - lov - ed Lord; Af - flic-tions come at thy command, And leave us at thy word.

2. How gen - tle was the rod That chastened us for sin! How soon we found a smiling God, Where deep distress had been.

3. A Father's hand we felt, A Father's heart we knew; 'Mid tears of pen - i - tence we knelt, And found his word was true.

ALLEGRO MODERATO.

## ATLAND. S. M.

Lowell Mason. By permission.

1. How hon-ored is the place Where we a - dor - ing stand, Zi - on, the glo - ry of the earth, And beau - ty of..... the land!

2. Bul-warks of grace de - fend The ci - ty where we dwell, While walls, of strong sal-va - tion made, De - fy..... th'as - saults..... of hell!

## MIZAR. S. M. (Congregational.)

From W. W.

O for the death of those Who slum - ber in the Lord! O, be like theirs my last re - pose, Like theirs my last re - ward.

## OCEAN HILL. S. M.

W. B. B. From "The Mendelssohn Coll."

1. My soul, repeat his praise Whose mercies are so great, Whose an - ger is so slow to rise, So rea - dy to... a - bate, So rea - dy to a - bate.

2. High as the heavens are raised Above the ground we tread, So far... the rich - es of.... his grace Our highest thoughts exceed, Our highest thoughts exceed.

3. His power subdues our sins, And his for-giv-ing love, Far as the east is from the west, Doth all our guilt re-move, Doth all our guilt re-move.

## PASTOR. S. M. Double.

R. E. C.

1. How beauteous are their feet, Who stand on Zi - on's hill! Who bring sal-va-tion on their tongues, And words of peace re-veal! 2. How charming is their voice! How sweet the tidings are!— "Zi - on, be-hold thy Sa - viour-King, "Zi - on, be- hold thy Saviour-King, He reigns and triumphs here!"

3. How hap-py are our ears That hear this joy-ful sound! Which kings and prophets waited for, And sought, but never found. 4. How blessed are our eyes, That see this heavenly light! Prophets and kings de - sired it long, Prophets and kings desired it long And died with-out the sight.

## BRAINERD. S. M.

W. B. B.

1. Come to the house of prayer, O thou af - flict - ed, come; The God of peace shall meet thee there; He makes that house his home.
2 Come to the house of praise, Ye who are hap - py now, In sweet ac - cord your voi - ces raise, In kindred ho-mage bow.

GRAVE.

## AZEL. S. M.

1. I lift my soul to God; My trust is in his name: Let not my foes, that seek my blood, Still triumph in my shame.

2. From ear-ly dawning light Till even-ing shades a-rise, For thy sal-va-tion, Lord, I wait, With ev-er-long-ing eyes.

3. Re-mem-ber all thy grace, And lead me in thy truth; For-give the sins of rip-er days, And fol-lies of my youth.

## OLMUTZ. S. M.

Arr. from a Gregorian Chant by Dr. L. Mason.

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

ANDANTINO ESPRESSIVO.

## BILLINGS' HEBRON. S. M.

W. Billings.

1. My God, my life, my love! To thee, to thee I call; I can not live, if thou remove, For thou art all in all.

2. To thee, and thee a-lone, The an-gels owe their bliss; They sit a-round thy gracious throne, And dwell where Jesus is.

## GROW. S. M. (Congregational.)

1. With humble heart and tongue, My God, to thee I pray: O, bring me now, while I am young, To thee, the liv - ing way.

2. Make an un-guard-ed youth The ob-ject of thy care; Help me to choose the way of truth, And fly from ev - ery snare.

3. My heart, to fol - ly prone, Re - new by power di - vine; U - nite it to thy - self a - lone, And make it whol - ly thine.

## FRANKLIN SQUARE. S. M.

With ENERGY. S. B. Pond.

Give to the winds thy fears, Hope, and be un - dis - mayed; God hears thy sighs, and sees thy tears, God will lift up thy head.

## HAZELWOOD. S. M.

MODERATO.

1. I lift my soul to God; My trust is in his name: Let not my foes, that seek my blood, Still triumph in my shame.

2. From ear - ly dawn-ing light Till eve-ning shades a - rise, For thy sal - va - tion, Lord, I wait, With ev - er-long-ing eyes.

ALLEGRETTO.

## MARIE. S. M.

1. I love thy kingdom, Lord! The house of thine a - bode, The church our blest Re-deemer saved With his own precious blood.

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

SLOW and SOFT.

## GORTON. S. M.

ARRANGED FROM **Beethoven.**

While my Re-deem-er 's near, My Shepherd and my guide, I bid fare-well to ev-ery fear; My wants are all sup-plied.

ALLEGRETTO.

## ELIM. S. M.

W. B. B.

Ritard. - - - - - - Tempo.

1. The Lord my Shepherd is; I shall be well supplied: Since he is mine, and I am his, What can I want be-side? What can I want be-side?

Ritard. - - - - - - Tempo.

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

## OH, CEASE, MY WANDERING SOUL. S. M. QUINTET.*

AD LIB.

Soprano Solo.

1. Oh, cease, my wandering soul, On rest - less wing to roam; All this wide world, to ei - ther pole, Has not for thee a home.
2. Behold the ark of God! Be - hold the o - pen door; Oh! haste to gain that dear a - bode, And rove, my soul, no more.

Repeat mf.

Tenor.

pp

1. Oh! cease, my wan - dering soul. On rest - less wing to roam; All this wide world, to ei - ther pole, Has not for thee a home.

Alto.

pp Repeat mf.

Soprano.

*Chorus not too loud, and moderately Staccato If the Soprano Solo is sung, let the Chorus sing so lightly that they can hear it.*

2. Be - hold the ark of God! Be - hold the o - pen door; Oh! haste to gain that dear a - bode, And rove, my soul, no more.

Base.

## THE LORD MY SHEPHERD IS. S. M. QUINTET.*

QUIET and GENTLE—Legato e Sostenuto.

*mf.* Soprano Solo.

Ritard. Ad Lib.

1. The Lord my Shep - herd is; I shall be well supplied: Since he is mine, and I am his, What can I want be-side? What can I want be - side!
2. He leads me to the place Where heaven - ly pasture grows; Where liv - ing wa - ters gen - tly pass, And full sal - vation flows, And full sal - va-tion flows.

Tenor.

1. The Lord my Shepherd is; I shall be well supplied; Since he is mine, and I am his, What can I want be - side? What can I want be - side! What can I want be - side!

Alto.

*Chorus, quiet and gentle. Practice at first with all the voices pp.*

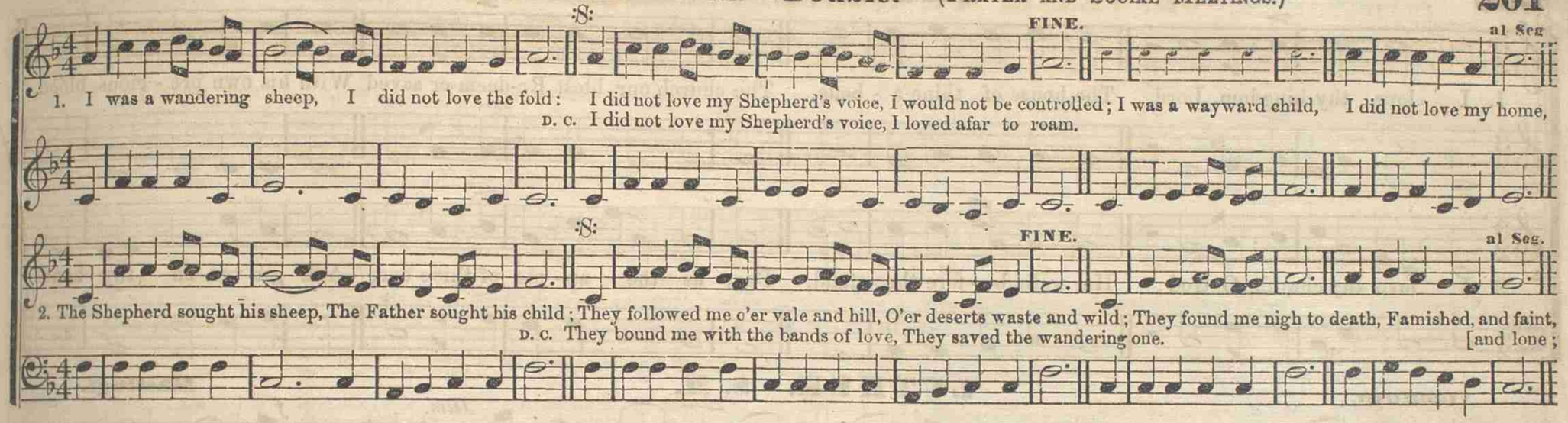
Soprano.

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

Base.

* Or Choral Tune with Soprano Solo Accompaniment. These tunes are complete *without the Solo*—that should never be sung in public except by a smooth and cultivated Soprano.

## THE WANDERER. S. M. Double. (Prayer and Social Meetings.)




3.

They spoke in tender love,
They raised my drooping head;
They gently closed my bleeding wounds,
My fainting soul they fed;
They washed my filth away,
They made me clean and fair;
They brought me to my home in peace,
The long-sought wanderer.

4.

Jesus my Shepherd is,
'T was he that loved my soul;
'T was he that washed me in his blood,
'T was he that made me whole:
'T was he that sought the lost,
That found the wandering sheep,
'T was he that brought me to the fold—
'Tis he that still doth keep.

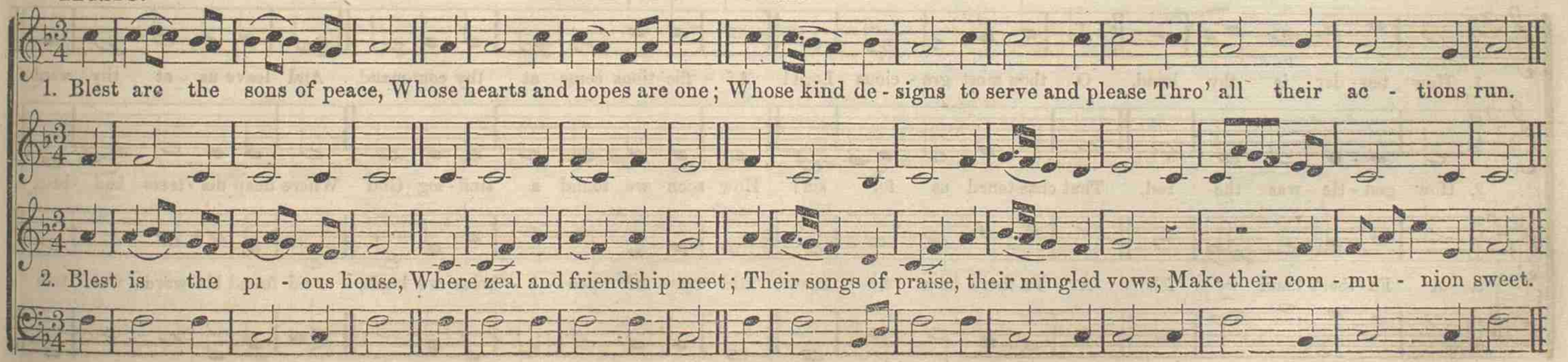
5.

No more a wandering sheep,
I love to be controlled,
I love my tender Shepherd's voice,
I love the peaceful fold:
No more a wayward child,
I seek no more to roam,
I love my heavenly Father's voice—
I love, I love his home.

1.

The Lord my Shepherd is;
I shall be well supplied:
Since he is mine, and I am his,
What can I want beside?
He leads me to the place
Where heavenly pasture grows,
Where living waters gently pass,
And full salvation flows.

## ZEPHO. S. M.



## PALESTINE. S. M.

C. W. Beames.

1. I love thy kingdom, Lord, The house of thine a - bode, The church our blest Re-deem-er saved With his own pre - cious blood.

2. I love thy church, O God; Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And gra-ven on thy hand.

## LUTHER. S. M.

VIGOROSO.

Hastings.

*Dim.* *f*

My soul, be on thy guard, Ten thousand foes are nigh; The hosts of hell are press - ing hard To draw thee from the sky, To draw thee from the sky.

## COE. S. M.

1. How ten - der is thy hand, O thou most gra - cious Lord! Af - flic-tions come at thy com-mand, And leave us at thy word

2. How gen - tle was the rod, That chas-toned us for sin! How soon we found a smil-ing God Where deep dis - tress had been.

3. A Fa-ther's hand we felt, A Fa-ther's heart we knew; 'Mid tears of pen - i - tence we knelt, And found his word was true.

## WEST POINT. S. M.

C. W. Beames.

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

## LITTLE MARLBOROUGH. S. M.

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

## BENJAMIN. S. M.

ALLEGRO.—Con Spirito.—Forte.

Arranged from **Haydn**, by **W. B. B.***

1. All hail! re-deeming Lord, Sweet day-spring from on high; All hail! thou Sun of Righ - teous-ness, With all thy vi - tal joy, With all thy vi - tal joy.

2. Shine, love-ly star of day, A - round and in us shine; And our be - night-ed souls shall own Thy light and love di - vine, Thy light and love di - vine

3. Our wandering footsteps guide Through all this des-ert place; Beneath thy beams we'll trace the path Of pu - ri - ty and peace, Of pu - ri - ty and peace.

* *In the above, and other similar arrangements from standard authors, we simply ask the credit (if any there be) of putting into the limited compass of a psalm tune a beautiful musical thought, originally designed for another purpose. To do this so as to make a euphonious and popular tune, and yet preserve inviolate the author's meaning, is no light task. In this work it has been our constant endeavor neither to add to nor take from the original one note that was not necessary in order to transfer it from its native to its newly adopted and metrical form.*

## BOYLSTON. S. M. L. Mason.

1. Our days are as the grass Or like the morning flower ; When blasting winds sweep o'er the field, It withers in an hour.
2. But thy compassions, Lord ! To endless years endure ; And children's children ev-er find The words of promise sure.

## SCHNEIDER. S. M. W. B. B.

1. O cease, my wandering soul, On restless wings to roam ; All

this wide world, to ei - ther pole, Has not for thee a home.

## STATE STREET. S. M. J. C. Woodman.

How sweet the melting lay, Which breaks upon the ear, When, at the hour of rising day, Christians unite in prayer.

## DOVER. S. M. English.

Great is the Lord our God, And let his praise be great ; He makes the churches his abode, His most delightful seat.

## SLOW. GOLDEN HILL. S. M. Western Tune.

O cease, my wandering soul, On rest-less wing to roam ; All

this wide world, to ei-ther pole, Has not for thee a home.

## SPIRITED. LABAN. S. M. L. Mason. 1830.

My soul ! be on thy guard, Ten thousand foes arise ; And hosts of sin are pressing hard, To draw thee from the skies.
Oh ! watch, and fight, and pray ;—The battle ne'er give o'er ; Renew it boldly every day, And help divine implore.

MODERATO.

## OMAR. H. M.

Deliberately.

We plead the pro - mise of thy word: Grant us thy Ho - ly Spi - rit, Lord!

{ O thou that hearest prayer! Attend our humble cry; }
{ And let thy servants share Thy blessing from on high: }

Grant us thy Ho - - - - ly Spi - rit, Lord!

We plead the promise of thy word; Grant us thy Ho - - - - ly Spi - rit, Lord!

We plead the pro - mise of thy word; Grant us thy Ho - ly Spi - rit, Lord!

ALLEGRO MODERATO.

## STOW. H. M.

Yes, the Redeemer rose, The Saviour left the dead, And o'er our hellish foes, High raised his conquering head; In wild dismay The guards around, Fall to the ground, And sink a-way

## SMITHVILLE. H. M.

A. J. A.

{ Ye bound-less realms of joy, Ex - alt your Ma - ker's name: }
{ His praise your songs em - ploy A - bove the star - ry frame: } Your voi - ces raise, Ye cher - u - bim, And se - ra - phim, To sing his praise.

ALLEGRO con SPIRITO.

## DAVIS. H. M.

1. Awake, ye saints! awake, And hail this sacred day; In loftiest songs of praise, Your joyful homage pay; Come, bless the day that
2. On this auspicious morn, The Lord of life a - rose, And burst the bars of death, And vanquished all our foes; And now he pleads our

Come, bless the day that God hath

3. All hail! triumphant Lord! Heaven with hosannas rings; And earth, in humbler strains, Thy praise responsive sings;—"Worthy the Lamb that

God hath blessed, The type of heaven's e - ter - nal rest.
cause a - bove, And reaps the fruit of all his love.

blessed,
once was slain, Thro' end- less years, to live and reign!"

## SOPHIE. H. M.

1. The prom - i - ses I sing, Which sovereign love hath spoke; Nor

2. The mountains melt a - way, When once the Judge appears; And

will th' e-ter - nal King His words of grace re - voke: They stand se-cure And stedfast still; Not Zi - on's hill A - bides so sure.

sun and moon de - cay, That measure mor - tal years; But still the same, In radiant lines, The promise shines Thro' all the flame.

SPRIGHTLY.

## MINNI. H. M.

1. { Wel - come de-light-ful morn, Thou day of sa - cred rest!
   { I hail thy kind re - turn;— [Omit - - - - - - - - ] Lord! make these moments blest; From the low train of mor - tal toys I soar to reach im-

2. { Now may the king de - scend, And fill his throne of grace;
   { Thy scep - ter, Lord! ex - tend, [Omit - - - - - - - - ] While saints address thy face: Let sin-ners feel thy quickening word, And learn to know and

mor-tal joys, I soar to reach..... im - mor - tal joys.

fear the Lord, And learn to know..... and fear the Lord.

## CHARLOTTE. H. M. (Quartette.) ✲

GENTLE.—Legato e Piano

1. How beau - ti - ful the sight Of brethren who a - gree, In friendship to u-

2. 'Tis like the dews that fill The cups of Hermon's flowers: Or Zi-on's fruitful

nite, And bands of char - i - ty! 'Tis like the pre-cious oint-ment shed, O'er all his robes, from Aa - ron's head, Aa - ron's head.

hill, Bright with the drops of showers: When mingling o - dors breathe around, And glo - ry rests on all the ground, all the ground.

LEGATO e PIANO.

## GILBERT. H. M.

1. How p'easing is the voice Of God, our heavenly King, Who bids the frosts re - tire, And wakes the lovely spring! Bright suns a - rise, .....

1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts re - tire, And wakes the love - ly spring! Bright suns a -

1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts re - tire, And wakes the love - - ly spring! Bright suns a -

.... The mild wind blows, ..... And beau-ty glows ..... Thro' earth and skies.

- rise, The mild wind blows, And beauty glows Thro' earth and skies.

- rise, The mild wind blows, And beauty glows Thro' earth and skies.

2.

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

3.

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

FIRM.

## HADDAM. H. M.

**Lowell Mason.** BY PERMISSION.

{ The Lord Je - ho-vah reigns; His throne is built on high;
{ The garments he as-sumes [OMIT - - - - - - ] Are light and ma-jes-ty; His glo-ries shine with beams so bright, No mor-tal eye can bear the sight.

## CLARKSVILLE. H. M.

1. Lord of the worlds a-bove! How pleasant, and how fair, The dwellings of thy love, Thine earthly tem-ples are! To thine a-bode My heart aspires With
2. Oh! happy souls who pray, Where God appoints to hear; Oh! happy men who pay Their constant service there; They praise thee still; And happy they, Who
3. They go from strength to strength, Thro' this dark vale of tears, Till each arrives at length, Till each in heaven appears; Oh! glorious seat, When God our King, Shall

warm de-sires To see my God.
love the way To Zi - - on's hill.
thither bring Our will - - ing feet.

## LENOX. H. M.

Edson.

Ye tribes of A - dam, join With heaven, and earth, and seas, And of - fer notes di - vine To your Cre - a-tor's praise.

Ye tribes of A - dam, join With heaven, and earth, and seas, And of - fer notes di - vine To your Cre - a-tor's praise.

Ye ho-ly throng Of an-gels bright, In worlds of light Be - gin the song.

Ye ho-ly throng Of angels bright, In worlds of light Begin the song, In worlds of light Begin the song.

Ye ho - ly throng Of an gels bright,



Ye ho - ly throng Of an-gels bright, In worlds of light Be - gin the song, In worlds of light Be - gin the song.

ALLEGRO.

## COOPERSTOWN. H. M.

Naricema.

1st. 2d.

1. { Hark! what ce-lestial notes, What melo-dy we hear! Soft on the morn it floats, And fills the [Omit - - - -] ravished ear: } The tune-ful shell, The gold - - en lyre, And vocal choir The con-cert swell.

2. { Th'an - gel-ic hosts descend, With harmony di - vine; See, how from heaven they bend, And in full [Omit. - - -] cho - rus join! } "Fear not," they say, "Great joy we bring: Je-sus, your King, Is born to - day.

1st. 2d.

3. { "He comes, from error's night, Your wandering feet to save; To realms of bliss and light He lifts you [Omit. - - - -] from the grave: } This glo-rious morn, Let all at - tend; Your matchless Friend, Your Saviour's born.

ALLEGRO MODERATO.

## HARWICH. H. M.

Give thanks to God most high, The universal Lord; The sovereign King of kings: And be his grace adored. Thy mercy, Lord, Shall still endure, And ever sure Abides thy word.

## HODESH. H. M.

R. E. O.

1st. 2d.

1. { Where is my Sa - viour now, Whose smiles I once possessed? Till he re-turn, I bow, By heavy grief op- [Omit.] - pressed: } My days of hap - pi-ness are gone, And I am left to weep a - lone.

2. { Where can the mourner go, And tell his tale of grief? Ah, who can soothe his woe, And give him sweet re- [Omit.] - lief? } Earth can not heal the wounded breast, Or give the troubled sinner rest.

ALLEGRO.

## SUTHERLAND. H. M.

W. B. B. From "The Psalmodist."

1. Give thanks to God most high, The u - ni - ver - sal Lord;
The sov'reign King of kings, And be his name a - dored. Thy mer - cy, Lord, Shall still en-dure, And ev - er sure A - bides thy word.

2. How mighty is his hand! What wonders he hath done!
He formed the earth and seas! And spread the heavens alone! His power and grace Are still the same; And let his name Have end - less praise.

## DARWELL. H. M.

Darwell.

1. All hail triumphant Lord! Heav'n with hosannas rings; While earth in humbler strains Thy praise responsive sings: Worthy art thou, who once was slain, Thro' endless years to live and reign.

ALLEGRETTO.

## BOWEN. H. M.

W. B. B. From "The Psalmista."

1. Lord of the worlds a-bove, How pleasant and how fair
The dwelling of thy love, Thine earthly temples, are! To thine abode my heart aspires, With warm desires To see my God, With warm desires To see my God.

2. O, hap-py souls who pray Where God appoints to hear!
O, hap-py men, who pay Their constant service there! They praise thee still; And happy they Who love the way To Zion's hill, Who love the way To Zi - on's hill.

SPIRITED.

## JENNIE. H. M.

1. Let ev - ery crea - ture join To bless Je - ho - vah's name; And ev-ery power u - nite To swell th' ex - alt - ed theme;

2. But, O, from hu - man tongues Should nobler prais - es flow, And ev - ery thank-ful heart With warm de - vo - tion glow:

Let na-ture raise, From ev-ery tongue, A general song Of grate - ful praise.

Let nature raise,..... From ev-ery tongue,..... A general song..... Of grate - ful praise.
Your voi-ces raise,..... Ye high-ly blest;..... Above the rest..... De - clare his praise.

Let na - ture raise, From ev - ery tongue, A general song Of grate - ful praise.

MODERATO.

## LISCHER. H. M.

CHORUS.

{ Welcome, delightful morn! Thou day of sacred rest; } { From low delights and mortal toys, I soar to reach im-mor-tal joys, I soar to reach..... im - mor-tal joys.
{ I hail thy kind return; Lord, make these moments blest: }

CHORUS.

ALLEGRO.

## AMHERST. H. M.

Billings.

1. Ye boundless realms of joy, Exalt your Maker's name; His praise your songs employ, Above the starry frame. Your voices raise, Ye cherubim, And seraphim, To sing his praise.

2. Let all adore the Lord, And praise his ho-ly name, By whose al-mighty word They all from nothing came; And all shall last, From changes free, His firm decree Stands ever fast.

ANDANTE.

## ZEBULON. H. M.

Lowell Mason. BY PERMISSION.

Ye dying sons of men, Immerged in sin and woe! Now mercy calls again, Its message is to you! Ye perishing and guilt-y, come! In mercy's arms there yet is room!

## RIVINGTON. H. M.

Hastings.

1. How beautiful the sight Of brethren who a-gree In friendship to u - nite, And bonds of char-i-ty; 'Tis like the precious ointment, shed O'er all his robes, from Aaron's head.

2. 'Tis like the dews that fill The cups of Hermon's flowers, Or Zion's fruitful hill, Bright with the drops of showers. When mingling odors breathe around, And glory rests on all the ground.

3. For there the Lord commands Blessings, a boundless store, From his unsparing hands, Yea, life for ev - er-more; Thrice happy they who meet above To spend e-tern - i - ty in love.

## LINTZ. H. M.

ALLEGRO

1. To God I lift mine eyes, From him is all my aid;
The God who built the skies, And earth and nature made: God is the tower To which I fly: His grace is nigh In ev-ery hour.

*f* *Cres.*

2. My feet shall never slide, And fall in fa-tal snares;
Since God, my guard and guide, De-fends me from my fears: Those wakeful eyes That nev-er sleep, Shall Is-rael keep, When dangers rise.

## WAHNATAH. H. M.

ALLEGRO.

His grace is nigh His grace is nigh In every hour.

2D.

*f*

1. Hail! ev-er-last-ing spring, Ce-les-tial fountain, hail! Thy
streams salvation bring, Thy waters nev-er [OMIT.....] fail! Still they endure, And still they flow, A sov-ereign cure For all our woe.

2. To that dear source of love Our souls this day would come, And
thith-er from a-bove, Lord, call the nations [OMIT.....] home: That Jew and Greek, With rapturous songs, Thy praise may speak On all their tongues.

2D.

## GUYON. H. M.

FROM "NATIONAL PSALMIST."

Yes, the Redeemer rose, The Saviour left the dead, And o'er our hellish foes High raised his conquering head; In wild dismay, The guards around Fall to the ground, And sink a-way.

*mf* *nf* *mp* *f* *Dim.*

Yes, the Redeemer rose, The Saviour left the dead, And o'er our hellish foes High raised his conquering head; In wild dismay, The guards a-round Fall to the ground, And sink a-way.

1. Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Jehovah's name: His glory let the heathen know, His wonders

2. He framed the globe; he built the sky; He made the shining worlds on high, And reigns complete in glory there: His beams are majesty and light; His beauties,

to the nations show, And all his saving works proclaim.

how divinely bright! His temple, how di - vine - ly fair!

MODERATO. **NEWCOURT. L. P. M.** H. Bond.

1. I'll praise my Maker with my breath; And when my voice is lost in death,

2. How blest the man whose hopes re - ly On Israel's God, he made the sky,

Praise shall employ my nobler powers; My days of praise shall ne'er be past, While life, and thought, and being last, Or im-mor-tal - i - ty en-dures.

And earth, and seas, with all their train; His truth forever stands secure; He saves th' oppressed, he feeds the poor, And none shall find his promise vain.

## GABRIEL. C. P. M.

W. B. B. From "Psalmista."

O, could I speak the matchless worth, O, could I sound the glories forth, Which in my Saviour shine, I'd soar and touch the heavenly strings, And vie with Gabriel, while he

O, could I speak the matchless worth, O, could I sound the glories forth, Which in my Saviour shine, I'd soar and touch the heavenly strings, And vie with Gabriel, while he

I'd soar and touch the heavenly strings, And

sings, In notes al - most di - vine: I'd soar and touch the heavenly strings, And vie with Gabriel while he sings, In notes al - most di-vine.

sings, in notes al - most di - vine; I'd soar and touch the heavenly strings, And vie with Gabriel while he sings, In notes al - most di - vine.

vie with Gabriel while he sings, In notes almost di - vine; I'd soar and touch the heavenly strings, And vie with Gabriel while he sings, In notes al - most di - vine.

## NASHVILLE. L. P. M.

Not too FAST.

Arr. from a Gregorian Chant by Dr. L. Mason.

I love the volume of thy word; What light and joy those leaves afford To souls benighted and distressed! { Thy precepts guide my doubtful way, / Thy fear for-bids my feet to stray, } Thy promise leads my heart to rest.

## CAPPADOCIA. C. P. M.

1. O thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no re - fuge of my own, But fly to what my
2. Slain in the guilt - y sinner's stead, His spot - less righteous - ness I plead. And his a - vail-ing blood: That righteousness my robe shall be, That merit shall a-
3. Then save me from e - ter - nal death, The spi - rit of a - dop-tion breathe, His con-so - la-tions send: By him some word of life impart, And sweetly whisper

Lord hath done, And suffered once for me, And suffered once for me.
-tone for me, And bring me near to God, And bring me near to God.
to my heart, Thy "Maker and thy friend," Thy "Maker and thy friend."

## ARIEL. C. P. M.

fr. Mozart arr'd by **Lowell Mason.**

SLOWLY, and in Exact Time.

1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which
2. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex-
3. Soon the de - light - ful day will come, When my dear Lord will bring me home, And

in my Saviour shine; I'd soar and touch the heavenly strings, And vie with Gabriel while he sings, In notes almost divine, In notes almost di - vine.
- - alted on his throne; In loftiest songs of sweetest praise, I would to ev - er - last-ing days Make all his glories known, Make all his glo - ries known.
I shall see his face; Then, with my Saviour, brother, friend, A blest e - ter - ni - ty I'll spend—Triumphant in his grace, Triumphant in his grace.

## CARMEL HILL. C. P. M.* W. B. B.

1. The festal morn, my God! is come, That calls me to thy sacred dome, Thy presence to a - dore: My { feet the summons shall at - tend, willing steps thy courts as - cend, } With And } tread the hallowed

2. With ho-ly joy I hail the day, That warns my thirsting soul away; What transports hail my breast! For, { lo! my great Redeemer's power folds the ev - er - last-ing door, } Un- And } leads me to his

floor, And tread the hallowed floor.

rest, And leads me to his rest.

## WINSLOW. C. P. M.*

1. That warning voice, O sin-ner, hear, And while salva - tion lingers near, The heavenly call o -

2. Soon night comes on, with thickening shade; The tempest hovers o'er thy head, The winds with fury

bey; Flee from de - struc-tion's downward path, Flee from the threat-ening storm of wrath, That ris - es o'er our way.

pour; The lightnings rend the earth and skies, The thunders roar, the flames a - rise, What ter - rors fill that hour!

* *Sometimes marked* L. C. M.

## BOONTON. C. H. M.*

1. When I can trust my all with God, In tri-al's fearful hour,
Bow, all resigned, beneath his rod, And bless his sparing power,
A joy springs up a - mid distress, A fountain in the wilderness, A fountain in the wil - der - ness.

2. Oh, blessed be the hand that gave. Still blessed when it takes;
And blessed he who smites to save, Who heals the heart he breaks;
Perfect and true in all his ways, Whom heav'n adores, and earth obeys, Whom heav'n adores, and earth obeys.

## CALM. C. H. M.* Hastings.

1. How calm and beautiful the morn That gilds the sacred tomb, Where once the Crucified was borne, And vailed in midnight gloom! O weep no more the Saviour slain; The Lord is risen, he lives again.

## OPHIR. C. H. M.*

1. He knelt; the Saviour knelt and prayed, When but his Fa-ther's eye
Looked thro' the lone-ly garden's shade, On that dread ag - o - ny;
The Lord of all a-bove, beneath, Was bowed with sor-row un - to death.

2. The sun went down in fearful hour; The heavens might well grow dim,
When this mor-tal - i - ty had power To thus o'er-shad-ow him;
That he who gave man's breath might know The ve - ry depths of hu - man woe.

* *Sometimes marked C. L. M.*

220 SOFT and GENTLE.

## ZETHAN. S. H. M.

1. Friend after friend departs: Who hath not lost a friend? There is no union here of hearts That finds not here an end; Were this frail world our only rest, Living or dying, none were blest.

2. Beyond the flight of time, Beyond this vale of death, There surely is some blessed clime Whence life is not a breath, Nor life's affections transient fire, Whose sparks fly upward to expire.

3. There is a world above, Where parting is unknown; A whole eternity of love, Formed for the good alone; And faith beholds the dying here Translated to that happier sphere.

MODERATO.

## DALSTON. S. P. M.

A. Williams.

How pleased and blessed was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zion's hi'l, And there our vows and honors pay.

## CHAMBERLIN. S. P. M.

J. E. Ball.

1. How pleased and blessed was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

Yes with a cheerful zeal We haste to Zion's hill,

2. Zion! thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear The sacred gospel's joyful sound.

## CORNELIA. 7s. 6 lines.

1st. 2d.

1. From the cross uplifted high, Where the Saviour deigns to die, What me-
lodious sounds I hear, Bursting on my ravished ..... ear! } Love's redeeming work is done, Come and welcome, sin - ner, come, Come and welcome.

1st. 2d.

2. Sprinkled now with blood the throne, Why beneath thy burdens groan? On my
pierced bod-y laid, Justice owns the ransom ..... paid; } Bow the knee, and kiss the Son, Come and welcome, sin - ner, come, Come and welcome,

* *In other hymns, omit this measure.*

GENTLY.

## GERTRUDE. 7s.*

Come and welcome, sin-ner, come.

1. Cast thy burden on the Lord, On - ly lean up - on his word, { Thou wilt soon have cause to bless
His unchanging faithful-ness, } His unchanging faithfulness.

Come and welcome, sin-ner, come.

2. He sustains thee by his hand, He enables thee to stand; { Those whom Jesus once hath loved,
From his grace are never moved, } From his grace are never moved.

* *May be sung as a Duet.*

SLOW and SOFT.

## SISTERS. 7s.

1. Soft - ly now the light of day Fades up - on my sight a - way, Free from care, from la - bor free, Lord, I would com-mune with thee.
2. Soon for us the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

## PEASE. 7s.

E. C. Howe.

1. Bread of heaven! on thee we feed, For thy flesh is meat in-deed: Ev - er let our souls be fed With this true and liv - ing bread!

2. Vine of heaven! thy blood supplies This blest cup of sac - ri - fice: Lord, thy wounds our healing give; To thy cross we look and live.

## DALLAS. 7s. Quartette.

SOSTENUTO.—ADAGIO.

Arr. from **Cherubini.**

Keep me, Saviour, near thy side, Let thy coun-sel be my guide; Never let me from thee rove, Sweet-ly draw me by thy love.

## TOPLADY, or ROCK OF AGES. 7s.

**Hastings.**

1. Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy wound-ed side that flowed,
D. C. Be of sin the per - fect cure; Save me, Lord, and make me pure.

2. Should my tears for ev - er flow, Should my zeal no languor know, This for sin could not a - tone; Thou must save, and thou a-lone:
D. C. In my hand no price I bring, Simply to thy cross I cling.

## VIOLET. 7s.

1. Sweet the time— ex - ceed - ing sweet! When the saints to - geth - er meet, When the Sa-viour is the theme, When they

5. Sweet the place—ex - ceed - ing sweet, Where the saints in glo - ry meet; Where the Saviour's still the theme, Where they

## URSINE. 7s.

LEGATO.

From G. A. S.

join to sing of him.

see and sing of him.

1. Hear my prayer, Jehovah! hear; Listen to my hum-ble cries; See the day of trou-ble near; Heavy on my soul it lies.

2. Hide not, then, thy gracious face, When the storm around me falls, Hear me, O thou God of grace! In the time thy servant calls.

3. Earth and hell their censures pour, Madly rage against my soul: When my God ap-pears no more, Who their fu-ry can control?

## HOLLISTER. 7s.

1. To thy pas-tures, fair and large, Heavenly Shep-herd, lead thy charge; And my couch, with tenderest care, 'Midst the spring - ing grass pre-pare.

SLOW, SOFT and GENTLE.—Legato.

## ALICE. 7s.

W. B. B.

1. To thy pastures, fair and large, Heavenly Shepherd! lead thy charge; And my couch, with tenderest care, Midst the spring-ing grass pre-paro.

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

3. Safe the dreary vale I tread, By the shades of death o'erspread; With thy rod and staff supplied, This my guard—and that my guide.

## PLEYEL'S HYMN. 7s.

J. Pleyel.

Heavenly Father, sovereign Lord, Be thy glorious name a-dored; Lord, thy mercies nev-er fail; Hail, ce-les-tial goodness, hail!

SLOW, SOFT, and GENTLE.—Legato.

## EVENING PRAYER. 7s.

1. Weary, as with closing eye, On my peaceful bed I lie, Father, may thy an-gels keep Watch a-round me while I sleep.

*p* *Cres.* *Cres.* *Cres.* *Dim.* *Dim.*

2. Have I thro' the day in aught, Sinned in word, or deed, or thought, Father, from thy ho-ly throne, Send a sav-ing pardon down.

## COME HOME. 7s. Double.

1. Brethren, while we sojourn here, Fight we must, but should not fear; Foes we have, but we've a Friend, One that loves us to the end.
Forward then with courage go, Long we shall not dwell below; Soon the joyful news will come, "Child, your Father calls, come home!"

2. In the way a thousand snares Lie, to take us un-a-wares; Satan, with ma-li-cious art, Watches each un-guard-ed part:
But, from Satan's malice free, Saints shall soon victorious be; Soon the joyful news will come, "Child, your Father calls, come home!"

3. But of all the foes we meet, None so oft mislead our feet, None betray us in-to sin Like the foes that dwell within;
Yet let nothing spoil our peace, Christ shall also conquer these; Soon the joyful news will come, "Child, your Father calls, come home!"

## FULTON. 7s.

SLOW. W. B. B.

Bro-ther, though from yon-der sky Com-eth nei-ther voice nor cry, Yet we know for thee to-day Ev-ery pain hath passed a-way.

## SPRING. 7s.

William Mason.

1. Come, saith Je-sus' sa-cred voice, Come, and make my path your choice; I will guide you to your home; Wea-ry pil-grims, hith-er come.

2. Hith-er come; for here is found Balm for ev-ery bleed-ing wound, Peace which ev-er shall en-dure, Rest, e-ter-nal, sa-cred, sure.

## HOSFORD. 7s. 6 lines. (Parting Hymn.)

1. When shall we all meet again? When shall we all meet again? Oft shall glowing hope expire, Oft shall wearied love re - tire, Oft shall death and sorrow reign Ere we all shall meet a - gain.

2. Though on foreign shore we sigh, Far remote our na-tive sky, Tho' the depths between us roll, Hope shall anchor there our soul, And in faith's well-known domain, Within the vail, we'll meet again.

3. When the dreams of life are fled, When its wasted lamps are dead, When in cold oblivion's shade Beauty, wealth, and fame are laid, Where immortal spirits reign, Thither soar, to meet a - gain.

## BENEVENTO. 7s.

1. While with ceaseless course, the sun Hasted thro' the former year, Many souls their race have run. Never more to meet us here; Fixed in an e - ter-nal state, They have done with all below;
D. C. We a lit - tle long-er wait, But how lit - tle, none can know.

FINE. D. C.

## CHRISTMAS HYMN. 7s.

C. M. Cady.

1. Hark! the her - ald an - gels sing, Glo - ry to the new-born King, Peace on earth, and mer - cy mild, God and sin - ners re - con - ciled.

2. Joy - ful all ye na - tions rise, Join the tri - umph of the skies; With th' an-gel - ic hosts proclaim, Christ is born in Beth - le - hem.

3. Risen with heal-ing in his wings, Light and life to all he brings; Hail the Sun of Righteous-ness, Hail the heav'n-born Prince of Peace.

PIANO e LEGATO.

## GRANNIS. 7s.

W. O. Perkins.

1, Gen - tly fall the dews of eve, Rais - ing still the lan - guid flowers: Sweetly flow the tears that grieve O'er a mourner's stricken hours.

2. Bless - ed tears and dews that yet Lift us near - er un - to heaven! Let us still his praise re - peat, Who in mer - cy all hath given.

MODERATO.

## NUREMBURG. 7s.

Praise to God!—immortal praise, For the love that crowns our days; Bounteous source of ev'-ry joy, Let thy praise our tongues employ.

ALLEGRETTO.

## NORVILLE. 7s.

1. Ho - ly Ghost, with light di - vine, Shine up - on this heart of mine; { Chase the shades of night away; / Turn the darkness in to day, } Turn the darkness in - to day.

2. Ho - ly Ghost, with power di-vine, Cleanse this guilt-y heart of mine; { Long has sin with - out con-trol, / Held do - min - ion o'er my soul, } Held do - min - ion o'er my soul.

## LITANY. 7s. Double.

I. A. Hagar.

1. Saviour, when in dust to thee, Low we bow th'adoring knee; When, repentant, to the skies, Scarce we lift our streaming eyes; O, by all the pains and woe, Suffered once for man be-

4. By thy deep expiring groan, By the sealed sepulchral stone, By thy triumph o'er the grave, By thy power from death to save; Mighty God, ascended Lord, To thy throne in [heaven re-

- low, Bending from thy throne on high, Hear our solemn lit-a - ny.

- stored, Prince and Saviour, hear our cry, Hear our solemn lit-a-ny.

## MARTYN. 7s. Double.

Marsh.

FINE. D. C.

{ Mary to the Saviour's tomb Hasted at the early dawn, } { For a while she lingering stood, }
{ Spice she bro't, and sweet perfume, But the Lord she loved had gone. } { Filled with sorrow and surprise; }

D. C. Trembling while a crystal flood, Issued from her weeping eyes.

FINE. D. C.
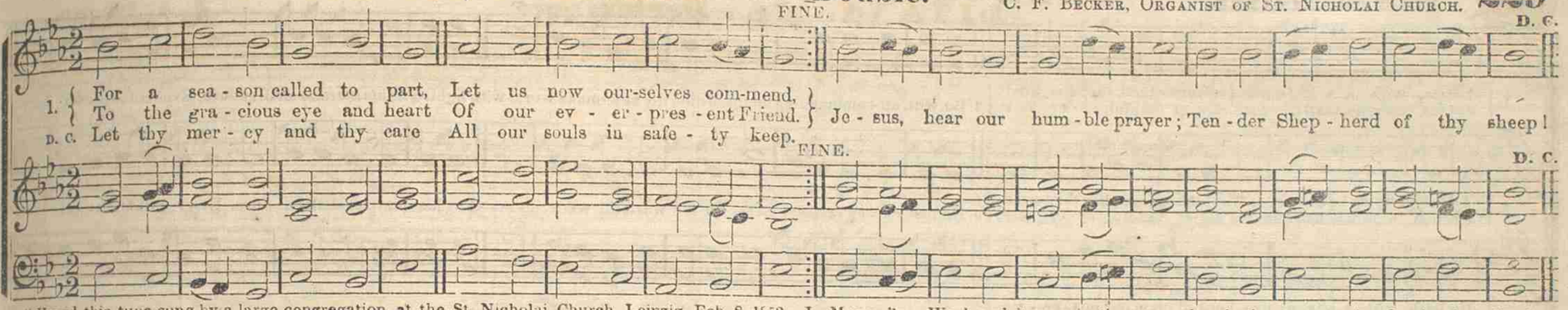
## SIDMOUTH. 7s. Double.

Dr. Malan.

{ Peo - ple of the liv-ing God, I have sought the world around; }
{ Paths of sin and sorrow trod, Peace and comfort nowhere found; } Now to you my spi-rit turns—Turns, a fu - gi - tive unblest; Brethren, where your altar burns, O, receive me in - to rest.
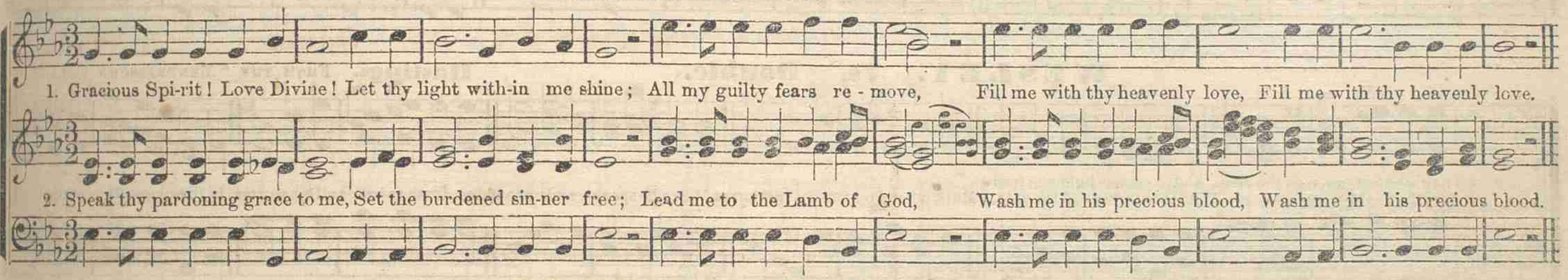
## ST. NICHOLAI, or BOEHME. 7s. Double.

MELODY OF THE 17TH CENTURY—HARMONIZED BY C. F. BECKER, ORGANIST OF ST. NICHOLAI CHURCH.
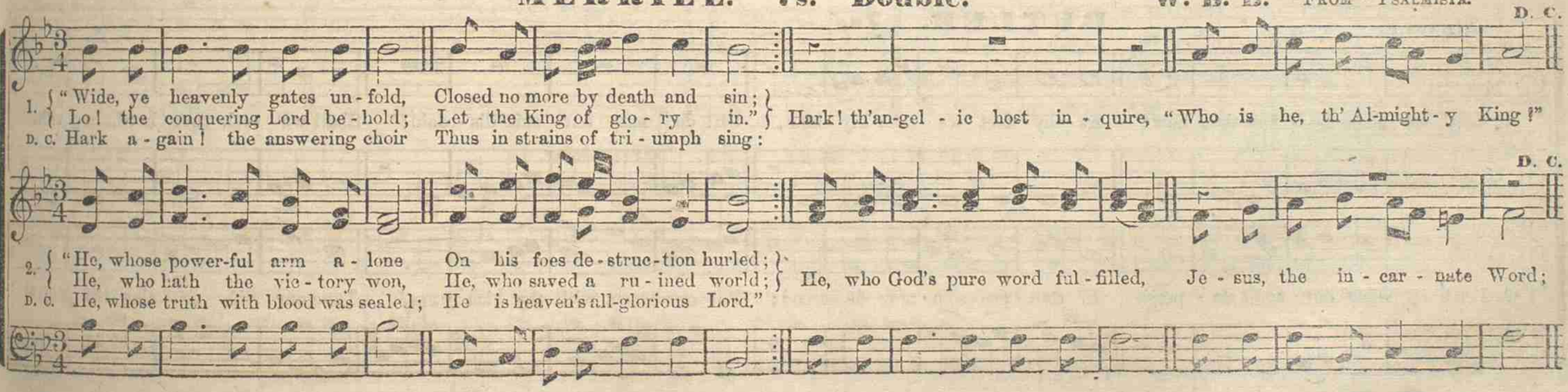



"Heard this tune sung by a large congregation, at the St. Nicholai Church, Leipzig, Feb. 8, 1852. L. MASON." We heard it sung in the same church about every other Sunday from October, 1847, to March 1849, and published it in the "Mendelssohn Collection." It appears to be the OLD HUNDREDTH of Leipzig. The Germans usually sing the melody only, the male voices greatly predominating. The Organ supplies the harmony.

## ADELAIDE 7s.




## MERRILL. 7s. Double.

W. B. B. FROM "PSALMISTA."



BOLD and ANIMATED.

## CHEROKEE. 7s. Double. Or 6 lines.*

1. Let us, with a joyful mind, Praise the Lord, for he is kind;
For his mercies shall en-dure, Ev-er faithful, ev-er sure.

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

3. All things living he doth feed; His full hand supplies their need:
For his mercies shall endure, Ev-er faithful, ev-er sure,

4. He his chosen race did bless, In the wasteful wilder-ness: For his mercies shall en-dure, Ev-er faithful, ev-er sure.

5. He hath, with a piteous eye, Looked upon our mis-er-y:
For his mercies shall en-dure, Ev-er faithful, ev-er sure:

6. Let us then, with joyful mind, Praise the Lord, for he is kind: For his mercies shall endure, Ev-er faithful, ev-er sure.

* *By omitting the Repeat.*

## WESLEY. 7s. Double.

Hastings. From the "Mendelssohn Coll."

They who toil up-on the deep, And in vessels light and frail
O'er the might-y ocean sweep, With the billows and the gale,

Mark what wonders God performs, When he speaks, and unconfined, Rush to battle all his storms, In the char-iots of the wind.

GENTLE.

## BUTLER. 7s.

1. Lord, we come be-fore thee now; At thy feet we hum-bly bow; Oh! do not our suit dis-dain; Shall we seek thee, Lord, in vain!

2. Lord, on thee our souls de-pend, In com-pas-sion, now de-scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

ALLEGRO.—Bold and Spirited.

## MINNEHAHA. 7s. Double.

1ST. 2D.

1. Hark! the song of jubilee, Loud as mighty thunders roar,
Or the fullness of the sea, When it breaks upon the [OMIT - - -] shore!

2. See Jehovah's banners furled; Sheathed his sword:—he speaks—'tis done! Now the kingdoms [of this world Are the kingdoms of his

3. He shall reign from pole to pole, With supreme, unbounded sway;
He shall reign, when, like a scroll, Yonder heavens have passed away.

4. Hallelujah! for the Lord God omnipotent shall reign: Hallelujah! let the word Echo round the earth [and

## EVELYN. 7s. 6 lines.

FINE. D. C.

Son, Are the kingdoms of his Son, Are the kingdoms of his Son.

main, Echo round the earth and main, Echo round the earth and main.

1. Rock of A-ges, cleft for me, Let me hide myself in thee; Let the wa-ter and the blood,
From thy wounded side that flowed,

FINE. D. C.

D. C. Be of sin the perfect cure; Save me, Lord, and make me pure.

## ZADOC. 7s. 6 lines.

Th. Hastings.

FINE. D. C.

2. Should my tears for ev - er flow, Should my zeal no lan-guor know, This for sin could not a - tone, Thou must save, and thou a - lone:
D. C. In my hand no price I bring, Sim-ply to thy cross I cling.

LEGATO e PIANO

## ALETTA. 7s. Or 6 lines. *

1. { Wea - ry sin - ner, keep thine eyes On th'a - ton - ing sa - cri - fice; } There the dread - ful curse he bore; Weep-ing soul, la - ment no more.
   { View him bleeding on the tree, Pour - ing out his life for thee: }

2. { Cast thy guilt - y soul on him; Find him mighty to re - deem; } Now by faith the Son em - brace; Plead his pro - mise, trust his grace.
   { At his feet thy bur - den lay; Look thy doubts and care a - way; }

MODERATO.

## HENDON. 7s. Or 6 lines.*

From Rev. Dr. Malan.

1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge; And my couch with tenderest care, Midst the springing grass prepare, Midst the springing grass prepare.
2. When I faint with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Thro' the verdant meadows flow, Thro' the verdant meadows flow.

* By repeating the first two lines.

## WATCHMAN. 7s.

SOPRANO. TENOR. CHORUS.

1. Watchman! tell us of the night, What its signs of promise are. Traveler! o'er yon mountain's height, See that glory-beaming star! Traveler! o'er yon mountain's height, See that, &c.
2. Watchman! does its beauteous ray Aught of joy or hope foretell? Traveler! yes; it brings the day, Promised day of Israel, Traveler! yes; it brings the day, Promised day of Israel.

ALTO. BASE.

3. Watchman! tell us of the night,
   Higher yet that star ascends.—
   Traveler! blessedness and light,
   Peace and truth, its course portends!—

4. Watchman! will its beams alone
   Gild the spot that gave them birth?
   Traveler! ages are its own,
   See it bursts o'er all the earth.

5. Watchman! tell us of the night,
   For the morning seems to dawn.—
   Traveler! darkness takes its flight,
   Doubt and terror are withdrawn.—

6. Watchman! let thy wanderings cease;
   Hie thee to thy quiet home.—
   Traveler! lo! the Prince of Peace,
   Lo! the Son of God is come!

## SEAMAN'S SONG. 8s & 7s. Double.

1. Tossed up - on life's rag - ing bil - low, Sweet it is, O Lord, to know,
   Thou didst press a sail - or's pil - low, And canst feel a sail - or's woe.
   D. C. Thou the faith-ful watch art keep-ing, "All is well," thy con-stant cheer.

   Nev - er slumbering, nev - er sleep-ing, Though the night be dark and drear, D. C.

FINE.

2. And though loud the wind is howl-ing, Fierce tho' flash the light-nings red;
   Dark - ly though the storm-cloud's scowling O'er the sail-or's anx-ious head,
   D. C. Hush the tempest's wild com - mo - tion, At the bid-ding of thy will.

   Thou canst calm the rag - ing o - cean, And its noise and tu - mult still, D. C.

## SICILY, or DISMISSION. 8s & 7s. Or 8s, 7s & 4s.

1. Lord, dis - miss us with thy bless-ing; Fill our hearts with joy and peace;
   Let us each, thy love pos - sess-ing, Tri - umph in re - deem-ing grace.
   Oh re-fresh us, Oh re-fresh us, Traveling thro' this wil - der-ness.

## YATES. 8s & 7s. Double. W. B. B.

1. Cease, ye mourners, cease to lan-guish O'er the grave of those ye love!
   Pain, and death, and night, and an-gu'sh, En - ter not the world a - bove!
   D. C. Glo - ry's brightest beams are play - ing Round th' immor - tal Spi - rit's head.

   While in dark-ness you are straying Lone - ly in the deepening shade; D. C.

FINE.

## CESAREA. 8s & 7s. Double.

1. Israel's Shepherd, guide me, feed me, Thro' my pilgrimage below, And beside the wa-ters lead me, Where thy flock rejoic-ing go, Lord, thy guardian presence ev-er,

D. C. I have found thee, and would never, Never wander from thee more.

## STOCKWELL. 8s & 7s.

SLOWLY, GENTLY.

D. E. Jones.

1. Si-lent-ly the shades of eve-ning Gather round my lonely door; Si-lent-ly they bring be-fore me Fa-ces I shall see no more.

2. Oh! the lost, the un-for-got-ten, Tho' the world be oft for-got; Oh! the shrouded and the lonely, In our hearts they perish not.

D. C. Meekly kneeling, I implore;

*Ritard ad lib.*

## PILGRIM. 8s & 7s.

WESTERN MELODY.

1. { "Whither goest thou, pilgrim stranger, Wandering thro' this lonely vale?
   { Knowest thou not 'tis full of danger, And will not thy courage fail?"
   D. C. But no ill shall e'er befall me, While I'm blest with such a Guide."
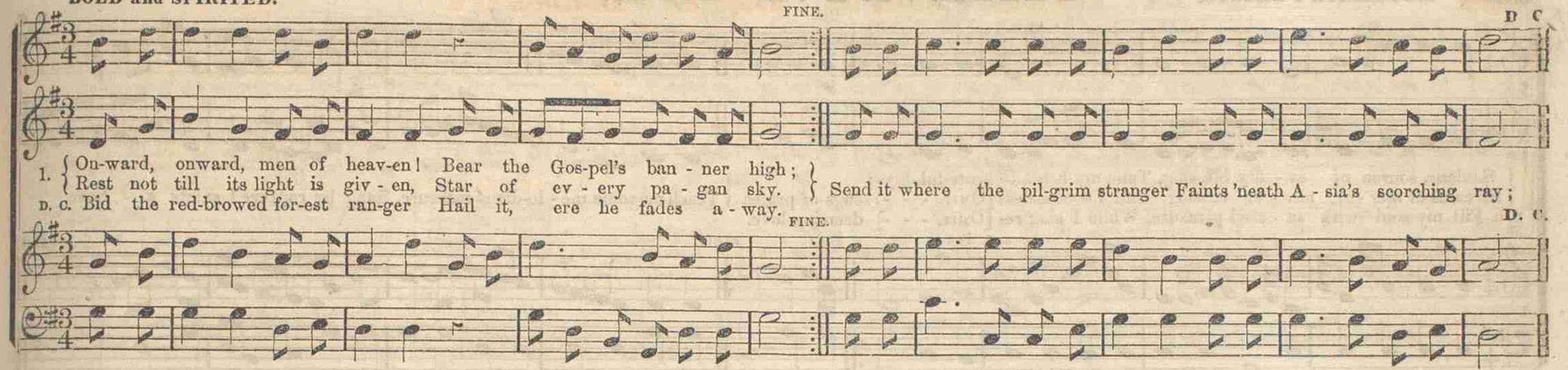
2. "Pilgrim thou dost justly call me, Wandering thro' this lonely void—

3.
"Such a Guide? No guide attends thee—
Hence for thee my fears arise:
If some guardian power defend thee,
'Tis unseen by mortal eyes."
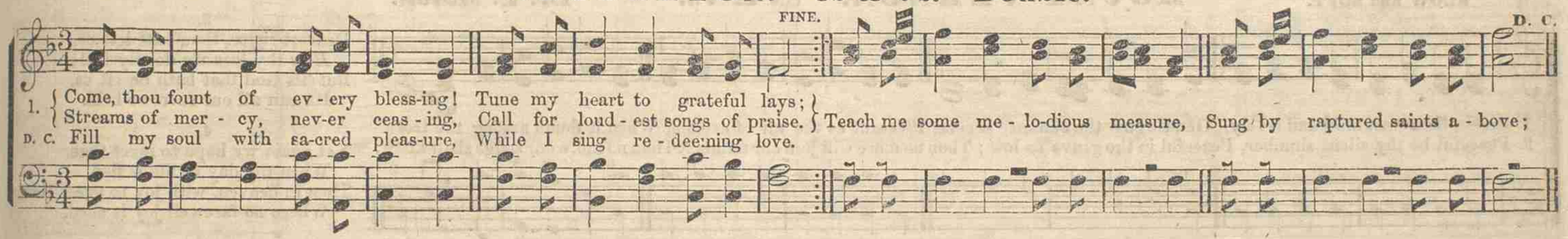
4.
"Yes, unseen; but still, believe me,
Such a Guide my steps attend;
He'll in every strait befriend thee,
He will guide me to the end."

BOLD and SPIRITED.

## GRIGGSTOWN. 8s & 7s. Double.
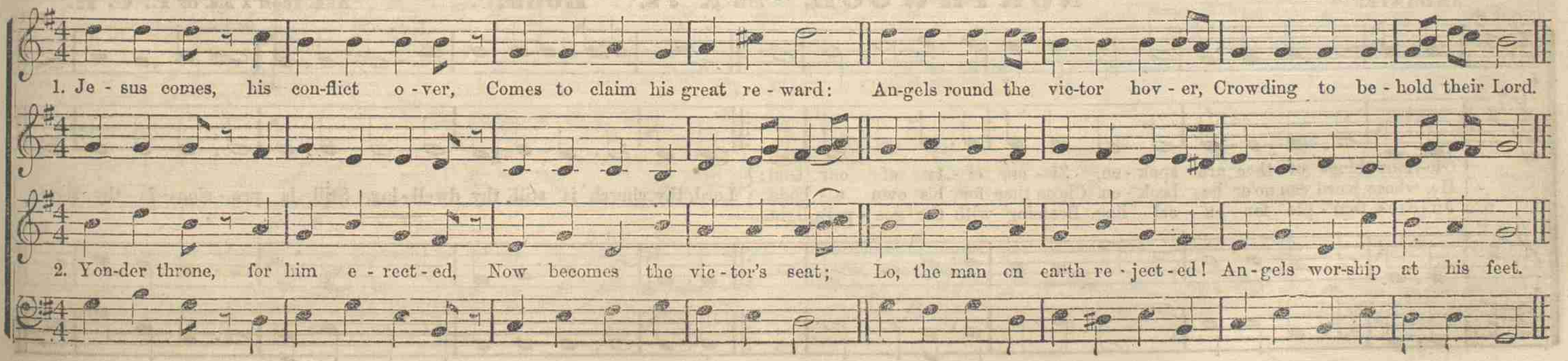



## NETTLETON. 8s & 7s. Double.




## ROSLYN. 8s & 7s.
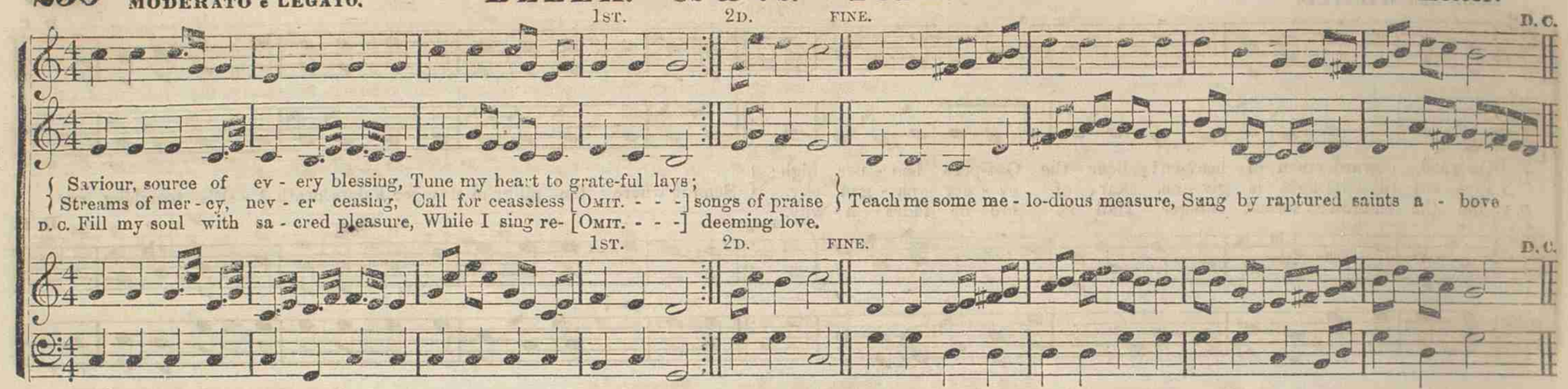
R. Storrs Willis.



MODERATO e LEGATO.

## BEZEK. 8s & 7s. Double.

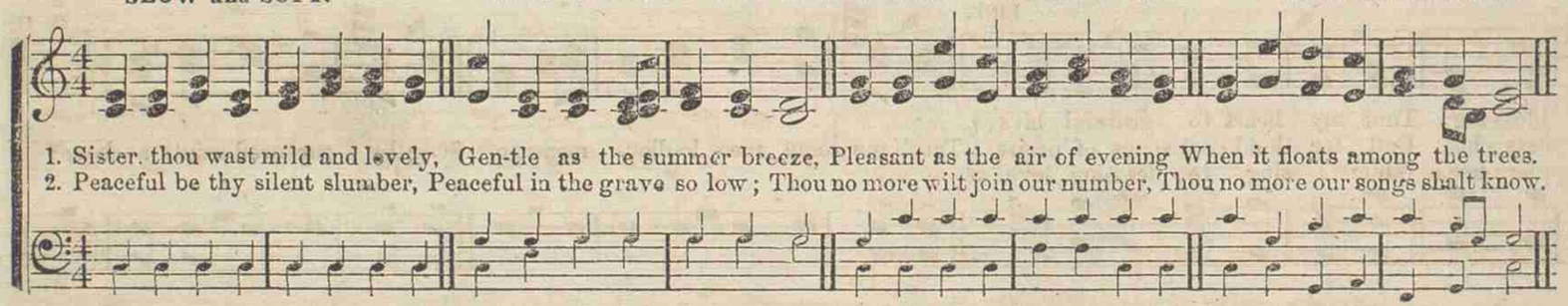
PARTLY FROM **Zeiter.**




SLOW and SOFT.

## MOUNT VERNON. 8s & 7s.

**Dr. L. Mason.**



1. Sister, thou wast mild and lovely, Gen-tle as the summer breeze, Pleasant as the air of evening When it floats among the trees.
2. Peaceful be thy silent slumber, Peaceful in the grave so low; Thou no more wilt join our number, Thou no more our songs shalt know.

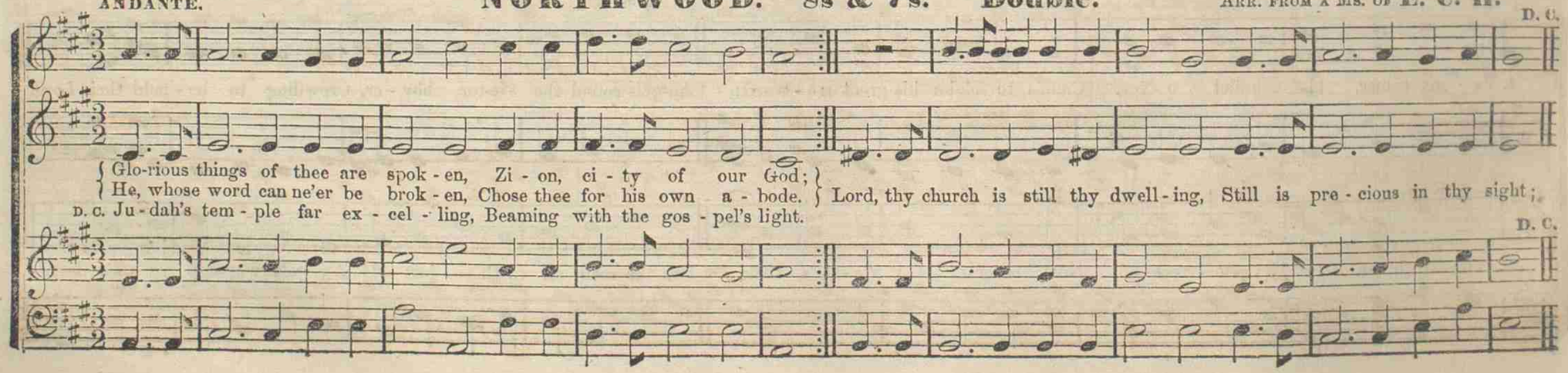
3.
Dearest sister, thou hast left us,
*Here* thy loss we deeply feel;
But 'tis God that hath bereft us,
He can all our sorrows heal.

4.
Yet again we hope to meet thee,
When the day of life is fled,
Then in heaven, with joy to greet thee,
Where no farewell joy is shed.

ANDANTE.

## NORTHWOOD. 8s & 7s. Double.

ARR. FROM A MS. OF **E. C. H.**



MODERATO.

## FAIRTON. 8s & 7s. Double.

1. Happy soul, thy days are ending, All thy mourning days below; Go, the angel guards at- tending, To the sight of Je - sus go. Waiting to receive thy spi - rit, Lo, the
DAL SEG. Shows the fullness of his merit. Reaches out the crown of love.

2. For the joy he sets before thee, Bear a momen-ta- ry pain; Die, to live a life of glory; Suffer, with thy Lord to reign: Struggle, thro' thy latest passion, To thy
DAL SEG. To his ut-termost sal - vation, To his ev- erlast- ing rest.

SLOW and GENTLE.

## ALIDA. 8s & 7s. Double.

ARRANGED FROM **Zumsteeg.**

Saviour stands a-bove,

dear Redeemer's breast,

Gently, Lord, O, gently lead us, Thro' this lone-ly vale of tears;
Thro' the changes thou'st decreed us, Till our last great change appears:
When temptations darts assail us, When in devious paths we stray,
D. C. Let thy goodness nev-er fail us, Lead us in thy perfect way.
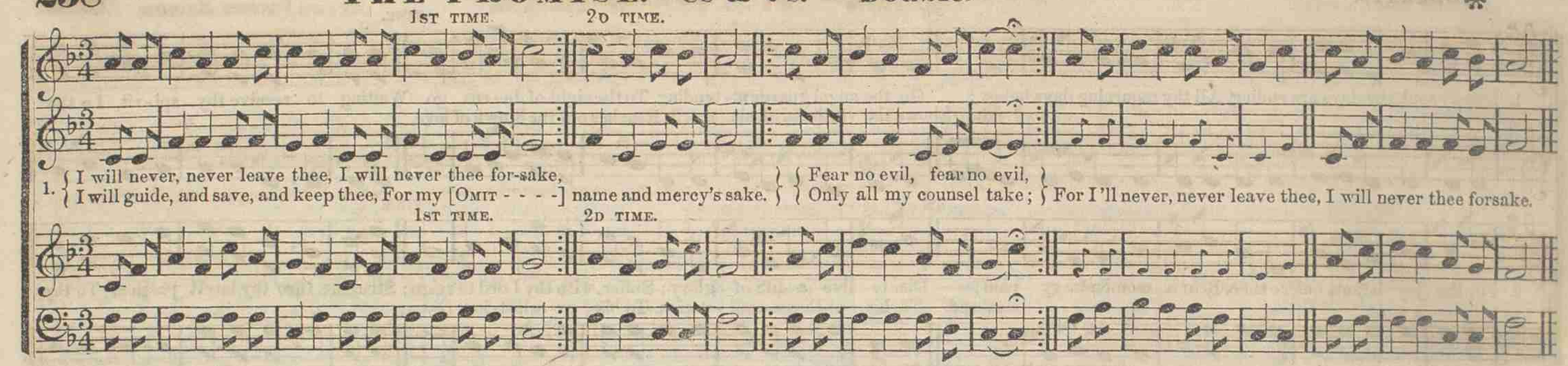
MODERATO.

## WORTHING. 8s & 7s.

**Schultz.**

Glo - rious things of thee are spoken, Zi - on, ci - ty of our God; He whose word can ne'er be bro - ken, Chose thee for his own a - bode.

## THE PROMISE. 8s & 7s. Double. *
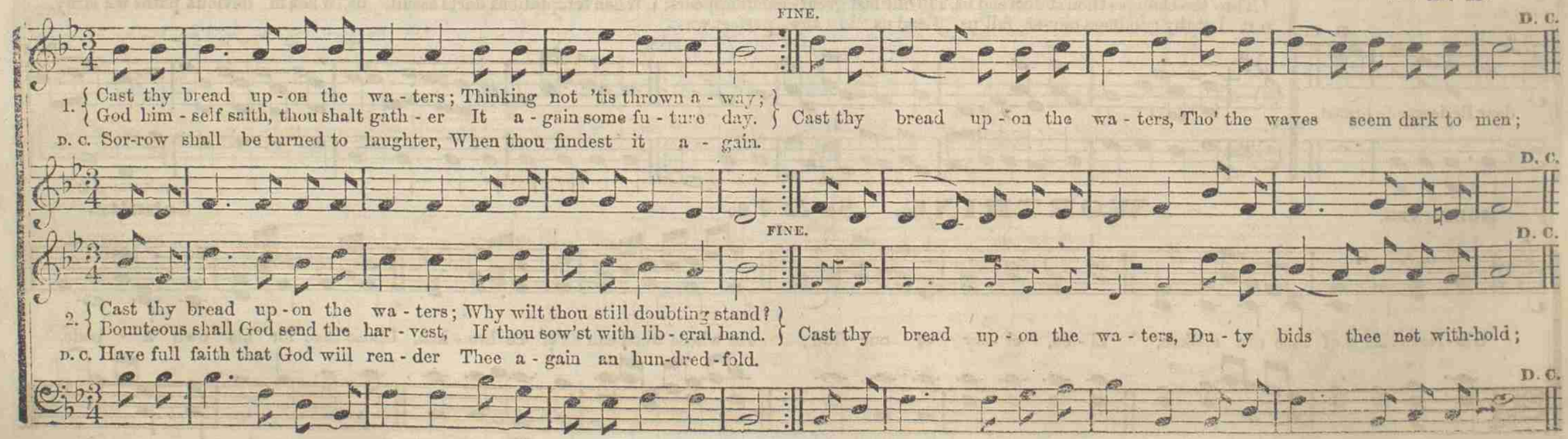



2.
When the storm is raging round thee,
Call on Me in humble prayer;
I will fold my arms about thee,
Guard thee with the tenderest care
In the trial, in the trial,
I will make thy pathway clear;
For I'll never, &c.

3.
When thy sky above is glowing,
And around thee all is bright,
Pleasure, like a river, flowing,
All things tending to delight,
I'll be with thee, I'll be with thee,
I will guide thy steps aright;
For I'll never, &c.

4.
When thy soul is dark and clouded,
Filled with doubt, and grief, and care,
Through the mists by which 'tis shrouded,
I will make a light appear,
And the banner, and the banner
Of my love I will uprear;
For I'll never, &c.

6.
When thy feeble flame is dying,
And thy soul about to soar
To that land where pain and sighing
Shall be heard and known no more,
I will teach thee—I will teach thee
To rejoice that life is o'er;
And I'll never, &c.

## DUFFIELD. 8s & 7s. Double. W. B. B.



## AUTUMN. 8s & 7s. Double.

Spanish Melody.

:S: FINE.

1. Gently, Lord, O gently lead us Thro' this lonely vale of tears; Thro' the changes thou'st decreed us, Till our last great change appears: When temptation's darts assail us,
D. C. Let thy good-ness never fail us, Lead us in thy perfect way.

:S: FINE.

## HOWELL. 8s, 7s & 4s.

New Western Melody.

D. C. :S:

When in devious paths we stray,

D. C. :S:

1. { Come, ye sinners, poor and needy, Weak and wounded, sick and sore; }
{ Je-sus ready stands to save you, Full of pi-ty, love, and power: } He is able, He is willing, He is willing: doubt no more.

## GREENVILLE. 8s & 7s. Double.

J. J. Rousseau.

FINE. D. C.

1. { Far from mor-tal cares re-treat-ing, Sor-did hopes and vain de-sires, }
{ Here our will-ing foot-steps meet-ing, Ev-ery heart to heaven as-pires. } 2. From the fount of glo-ry beam-ing, Light ce-les-tial cheers our eyes,
D. C. Mer-cy from a-bove pro-claim-ing Peace and par-don from the skies.

FINE. D. C.

## REEVES. 8s, 7s & 4s.

1. { Guide me, O thou great Jehovah, Pilgrim through this barren land: / I am weak—but thou art mighty; Hold me with thy powerful hand; } Bread of heaven, Bread of heaven, Feed me till I want no more.

2. { Open now the crystal fountain, Whence the healing streams do flow; / Let the fiery cloudy pillar Lead me all my journey through: } Strong Deliverer, Strong Deliverer, Be thou still my strength and shield.

## ZION. 8s, 7s & 4s.

T. Hastings.

## MINNESOTA. 8s, 7s & 4s.

SPRIGHTLY.

{ On the mountain's top ap - pear - ing, Lo! the sa - cred herald stands! / Welcome news to Zi - on bear - ing, Zi - on long in hos - tile lands. } Mourn - ing cap - tive! God him - self shall loose thy bands.

## GRISWOLD. 8s & 7s. Double.

From the "Cantata of Esther."

Glo - rious things of thee are spo - ken, Zi-on, ci-ty of our God! He, whose word can not be bro - ken, Chose thee for his own abode; On the Rock of ages founded, What can shake her sure repose? With salvation's walls surrounded, She can

Glorious things of thee are spoken, Zion, city of our God! Zi-on, ci-ty of our God! He, whose word can not be broken, Chose thee for his own abode, Chose thee for, &c. On the Rock of ages founded, What can shake her sure repose? With salvation's walls surrounded, She can

## PALERMO. 8s, 7s & 4s.

Arranged from a MS. by G. A. S.

smile at all her foes, She can smile at all her foes.

smile at all her foes, She can smile at all her foes.

1. Guide me, O thou great Je-ho-vah! Pilgrim thro' this barren land; I am weak, but thou art mighty; Hold me with thy powerful hand. Bread of heaven! Bread of heaven! Feed me till I want no more.

2. Open, Lord, the crystal fountain, Whence the healing waters flow; Let the fi-ery cloudy pil-lar Lead me all my journey thro': Strong deliverer! Strong deliverer! Be thou still my strength and [shield.

## TAMWORTH. 8s, 7s & 4s.

MAESTOSO. Lockhart

Songs a-new of hon-or framing, Sing ye to the Lord a-lone; All his wondrous works proclaiming, Je-sus wondrous works hath done! Glorious vic-tory, Glorious vic-tory, His right hand and arm hath won,

## YUBA. 8s, 7s & 6s.

J. M. Pelton.

1ST TIME. 2D TIME.

{ Watchmen! onward to your stations; Blow the trumpet long and loud;
{ Preach the gos-pel to the nations, [OMIT - - - - - - -] Speak to every gath'ring crowd;
{ See, the day is breaking, See the saints a-wak-ing, No more in sadness bowed.

1ST TIME. 2D TIME.

## LIND. 8s & 7s. Single.

(MAY BE SUNG AS A DUET.)

1. Full of trembling ex-pec-ta-tion, Feeling much, and fearing more, Mighty God of my sal-va-tion, I thy time-ly aid im-plore, I thy time-ly aid im-plore.
2. Suffering Son of man, be near me, In my sufferings to sus-tain; By the sor-er griefs to cheer me, By thy more than mortal pain, By thy more than mortal pain.

## CROTON. 8s & 7s. Double.

PARTLY FROM **Mendelssohn.**

FINE. D. C.

{ Know my soul thy full sal-va-tion; Rise o'er sin, and fear and care,
{ Joy to find, in ev-ery sta-tion, Something still to do or bear:
{ Think, what spi-rit dwells with-in thee; Think, what Father's smiles are thine;
D. C. Think, what Je-sus did to win thee; Child of heaven! canst thou re-pine?

FINE. D. C.

## ISADORE. 8s, 7s & 7. Or 8s & 7s. 6 lines. (87,87,77.)

1ST TIME. 2D TIME.

1. { Hark! ten thousand harps and voices Sound the notes of praise a-bove,
Jesus reigns, and heaven rejoices; Jesus reigns, the God of [OMIT . . ] love, Jesus reigns, the God of love: } See! he sits on yonder throne, Jesus rules the world a -

1ST TIME. 2D TIME.

2. { King of glory! reign for ev-er—Thine an ev - er-last-ing crown:
Nothing from thy love shall sever Those whom thou hast made thine } 2D TIME. own, Those whom thou hast made thine own; { Happy objects of thy grace, Destined to behold thy

## HARWELL. 8s, 7s & 7. Or 8s & 7s. Double. (87,87,77.)

Lowell Mason. BY PERMISSION.

ANIMATED.

- lone, Jesus rules the world a-lone.

face, Destined to behold thy face.

FINE. D. C.
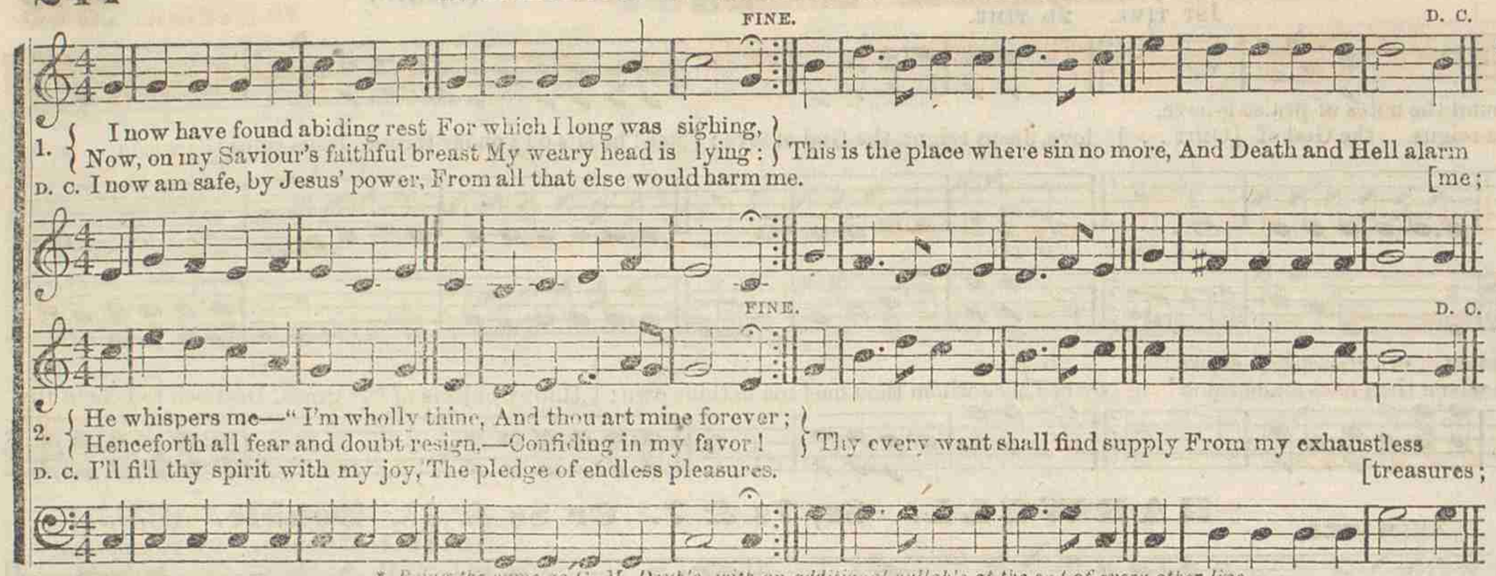
Hark! ten thousand harps and voices Sound the notes of praise above,
Jesus reigns, and heaven rejoices; Jesus reigns, the God of love: { See! he sits on yonder throne; Jesus rules the world a-lone.
D. C. Halle - lu-jah! Halle-lu-jah! Halle - lu-jah! A - men.

FINE. D. C.

## MILLINGTON. 8s, 7s & 7. Or 8s & 7s. 6 lines. (87,87,77.) W. B. B. FROM "MENDELSSOHN COLL."

What is life? 'tis but a vapor, Soon it van-ish-es away;
Life is but a dying taper; O, my soul, why wish to stay? { Why not spread thy wings and fly Straight to yonder world of joy? Why not spread thy wings and fly Straight, &c.

## ABIDING REST. 8s & 7s. Peculiar. Double.*




1. { I now have found abiding rest For which I long was sighing, } { This is the place where sin no more, And Death and Hell alarm
   { Now, on my Saviour's faithful breast My weary head is lying : }
D. C. I now am safe, by Jesus' power, From all that else would harm me. [me;

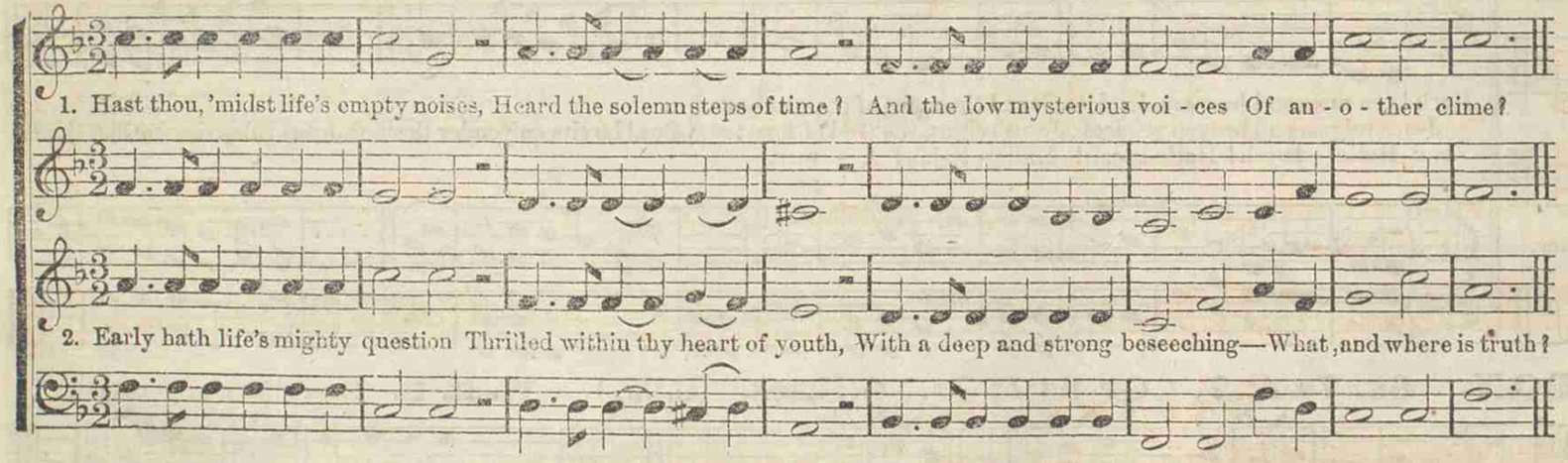
2. { He whispers me—"I'm wholly thine, And thou art mine forever ; } { Thy every want shall find supply From my exhaustless
   { Henceforth all fear and doubt resign.—Confiding in my favor ! }
D. C. I'll fill thy spirit with my joy, The pledge of endless pleasures. [treasures;

3. From Jesus and his love, who now,
   By terrors to divide me,
My great and many sins would show!—
   His wounds from vengeance hide me:
My sins are great,—I 'll not despair,
   Though conscience too arraigns me,
Nor doubt my Saviour's watchful care—
   His arms of love sustains me.

4. I thank thee, God's beloved Son,
   Thy boundless grace adoring,
Which brought thee from thy glorious throne,
   Our peace with God restoring:
O make my heart a shrine, where peace
   Shall keep her constant dwelling ;—
Where grateful praise shall never cease,
   Abroad thy glories telling.

* *Being the same as C. M. Double, with an additional syllable at the end of every other line.*

## WILLOW CREEK. 8s, 7s & 5s.



1. Hast thou, 'midst life's empty noises, Heard the solemn steps of time? And the low mysterious voi - ces Of an - o - ther clime?

2. Early hath life's mighty question Thrilled within thy heart of youth, With a deep and strong beseeching—What, and where is truth?

3. Not to ease and aimless quiet,
   Doth the inward answer tend;
But to works of love and duty,
   As our being's end.

4. Earnest toil, and strong endeavor
   Of a spirit which within
Wrestles with familiar evil,
   And besetting sin;

5. And without, with tireless vigor,
   Steady heart and purpose strong,
In the power of truth assaileth
   Every form of wrong.

Adapted also to the Hymn: "EVERY DAY HATH TOIL AND TROUBLE."

*For this hymn observe the ties in the third measure, and repeat the tune.*

1. EVERY day hath toil and trouble,
   Every heart hath care;
Meekly bear thine own full measure,
   And thy brother's share.
Fear not, shrink not, though the burden
   Heavy to thee prove;
God shall fill thy mouth with gladness,
   And thy heart with love.

2. Patiently enduring, ever
   Let thy spirit be
Bound, by links that can not sever,
   To humanity.
Labor, wait! thy Master perished
   Ere His task was done;
Count not lost thy fleeting moments—
   Life hath but begun.

3. Labor! wait! though midnight shadows
   Gather round thee here,
And the storm above thee lowering
   Fill thy heart with fear—
Wait in hope! the morning dawneth
   When the night is gone,
And a peaceful rest awaits thee
   When thy work is done.

## KEWANEE. 8s. Double.

Naricema.

1. Weep not for a brother de-ceased, Our loss is his in-fi-nite gain;
A soul out of pri-son released, And freed from its bodily chain;
With songs let us follow his flight, And mount with his spirit above. Escaped to the mansions of light, And

2. Our brother the haven hath gained, Outflying the tempest and wind;
His rest he hath sooner obtained, And left his companions behind.
Still tossed on a sea of distress, Hard toiling to make the blest shore, Where all is assurance and peace, And

## ANDREWS. 8s.

E. C. Howe.

lodged in the Eden of love.

sorrow and sin are no more.

1. This God is the God we adore, Our faithful, unchangeable Friend, Whose love is as large as his power, And neither knows measure nor end.

2. 'Tis Jesus, the first and the last, Whose spirit shall guide us safe home; We'll praise him for all that is past, And trust him for all that's to come

## WILTON. 8s.

1. Encompassed by clouds of distress, Just ready all hope to resign, I pant for the light of thy face, But fear it will never be mine.

2.
Disheartened with waiting so long,
I sink at thy feet with my load;
All plaintive I pour out my song,
And stretch forth my hands unto God.

## PRINCETON. 8s. Double.

FINE. D. C.

1. { In - spir - er and hear - er of prayer, Thou Shepherd and Guardian of thine! }
{ My all to thy cov - e - nant care I, sleep-ing and wak - ing, re - sign: } If thou art my shield and my sun, The night is no dark-ness to me;
D. C. And, fast as my mo-ments roll on, They bring me but near - er to thee.

FINE. D. C.

2. { Thy minis-ter - ing spi - rits de - scend To watch while thy saints are a - sleep; }
{ By day and by night they at - tend, The heirs of sal - va - tion to keep: } Bright seraphs, despatched from the throne, Re - pair to their stations as-signed;
D. C. And an - gels e - lect are sent down, To guard the redeemed of man-kind.

## UNION. 8s.

1. From whence doth this u - nion a - rise, That ha - tred is conquered by love; It fas - tens our souls in such ties As na - ture nor time can re - move.

## PEWAWKEE. 8s. Double.

1ST TIME. 2D TIME. D. C.

1. { To Je - sus the crown of my hope, My soul is in haste to be gone; }
{ O, bear me ye cher - u-bim, up, And waft me a- [OMIT.....] -way to his throne; } My Saviour, whom absent I love, Whom, not having seen, I a - dore;
D. C. Whose name is ex - alt - ed a - bove All glo - ry, do- [OMIT.....] -min-ion and power.

1ST TIME. 2D TIME. D. C.

Words by Miss M. S. Preston. **EVER NEAR.** **Trio.** (For Female Voices.) A. C. Williams.

1. Day - light hast - eth by, E - ven time is nigh; Dim - ly seen thro' fall - ing tears, Come the loved of oth - er years;
2. Earth then seems less drear, Hea - ven draw - eth near; Rich and pre - cious words of love, Bring they from their home a - bove;

Close - ly by my side they stand, Linked to - geth - er hand in hand, Sing - ing in my ear, We are ev - er, ev - er near.
Then I feel a - lone no more; They will al - ways hov - er near, Sing - ing, Sing - ing in my ear,... We are ev - er near.

## SABBATH HOLY.

1. Sabbath ho - ly! To the low - ly Still thou art a wel-come day, When thou com - est, earth and o - cean, Shade and brightness, rest and mo - tion, Help the wea - ry heart to pray, Help the wea - ry heart to pray.

2. Sabbath holy!
For the lowly
Paint with flowers thy glittering sod;
For affliction's sons and daughters,
Bid thy mountains, woods, and waters,
Pray to God—our Father, God.

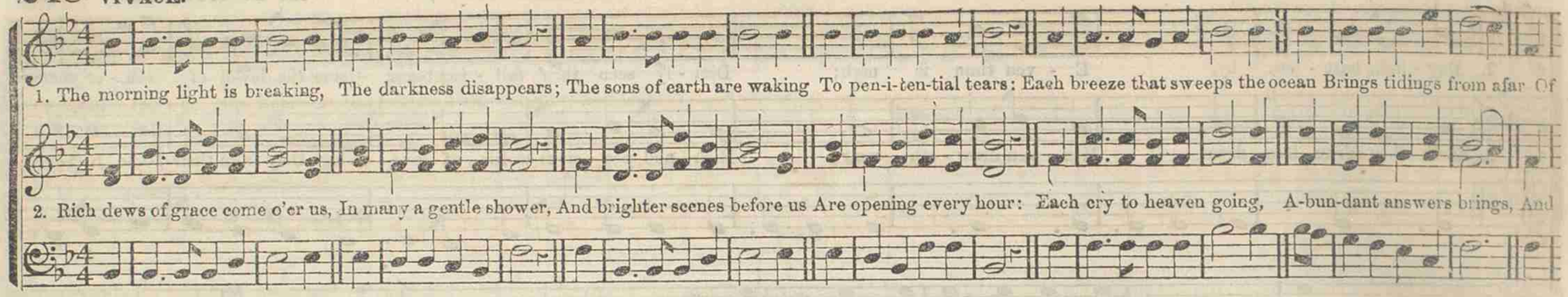
3. Weary mother,
Toiling brother;
Sister—worn with anxious care;
Grief-bowed sire, that life-long diest;
Child that in thy sleeping sighest;
Come ye to the house of prayer.

4. Still God liveth!
Still he giveth
What no man can take away;
And, oh Sabbath! bringing glad
Unto hearts of weary sadness
Still thou art our holy day.
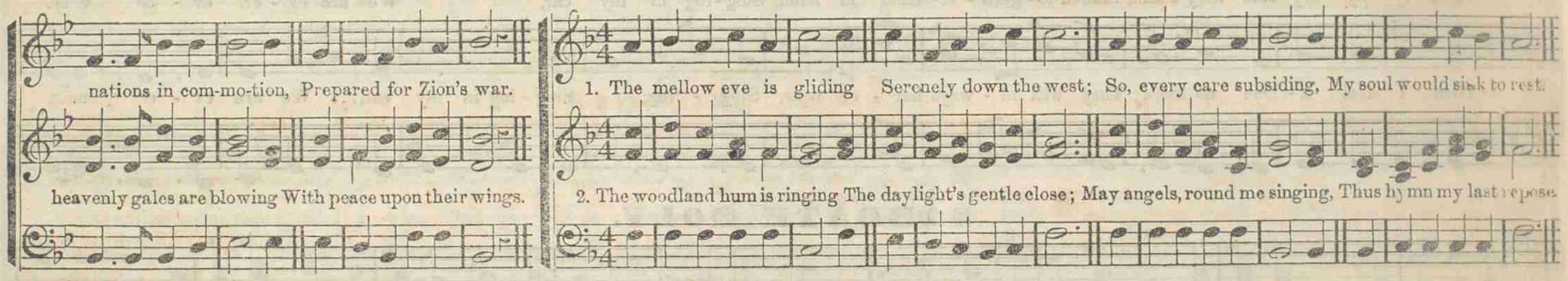
VIVACE.

## WEBB. 7s & 6s.

G. J. Webb.

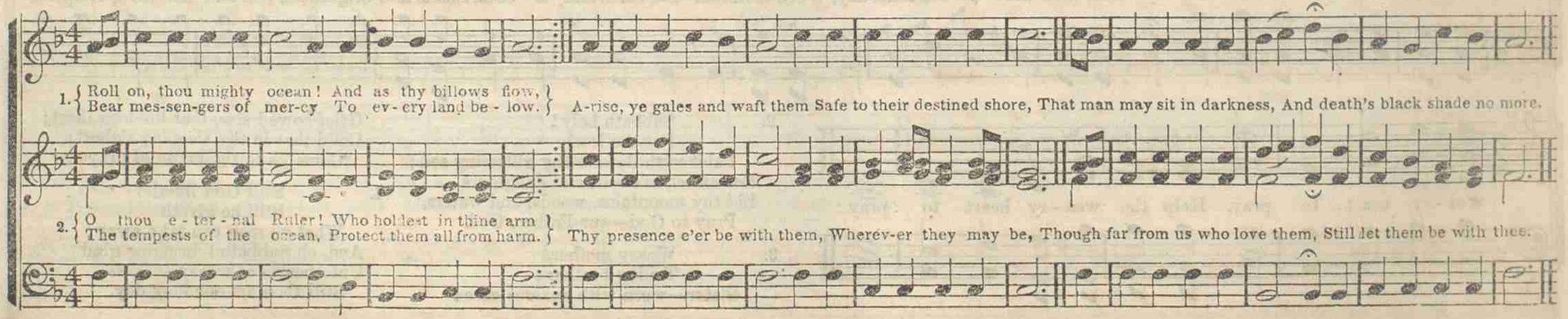



## SUNSET. 7s & 6s.




## MILLENNIUM SONG. 7s & 6s.

Greek Melody.



## OZANKEE. 7s & 6s.

1. { Oh! that the Lord's salvation Were out of Zi-on come, / To heal his an-cient nation, To lead his outcasts home. } How long the ho-ly ci - ty Shall heathen feet profane? Re-turn, O Lord, in pi-ty; Rebuild her walls again.

2. { Let fall thy rod of ter-ror, Thy saving grace im-part; / Roll back the veil of er-ror, Release the fettered heart; } Let Israel, home returning, Their lost Mes-si-ah see; Give oil of joy for mourning, And bind the church to thee.

## CARSON. 7s & 6s.

P. J. Whipple.

GENTLY.

FINE. D. C.

*For first stanza, see* FISKE, *below.*

FINE. D. C.

2.

The evening star has lighted
Her crystal lamp on high;
So, when in death benighted,
May hope illume the sky!
O, on the last bright morning,
May I in glory wake!
In golden splendor dawning,
The morning's light shall break.

## FISKE. 7s. & 6s.

ARR. FROM A MS. OF **W. O. Fiske.**

1ST. 2D. FINE. D. C.

1. { The mel-low eve is glid - ing Se - rene-ly to the west; / So, ev - ery care sub - sid - ing, My [OMIT - - - - - -] soul would sink to rest. } The woodland hum is ring - ing The daylight's gentle close;

D. C. May angels, round me sing - ing, Thus [OMIT - - - - - -] hymn my last re - pose.

1ST. 2D. FINE. D. C.

## TIME IS WINGING. 7s & 6s. Peculiar.

1. { Time is winging us away To our e-ter-nal home; } [arms.
   { Life is but a winter's day, A journey to the tomb; } Youth and vigor soon will flee, Blooming beauty lose its charms; All that's mortal soon will be Enclosed in death's cold

2. { Time is winging us away To our e-ter-nal home; }
   { Life is but a winter's day, A journey to the tomb; } But the Christian shall enjoy Health and beauty soon above; Far beyond the world's alloy, Secure in Je-sus' love.

## AMSTERDAM. 7s & 6s. Peculiar. Or 8s & 6s.*

{ Rise, my soul, and stretch thy wings, Thy better portion trace; }
{ Rise from all terrestrial things T'wards heav'n thy native place; } Sun and moon and stars decay; Time shall soon this earth remove; Rise, my soul, and haste away To seats prepared above.
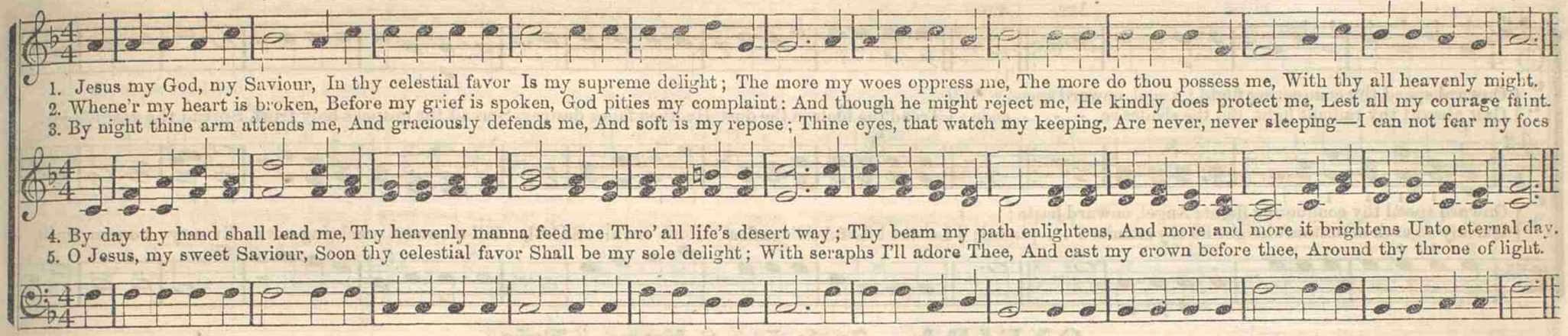
* *By using small notes as in the Soprano. See the hymn, "Sing hallelujah! praise the Lord."*

## ENDOR. 7s & 6s. Peculiar.

S. B. Marsh.

1. { Lamb of God, whose bleeding love we now recall to mind; }
   { Send the answer from above, And let us mercy find; } Think on us who think on thee; Every burdened soul release; Oh! remember Calvary, And bid us go in peace.

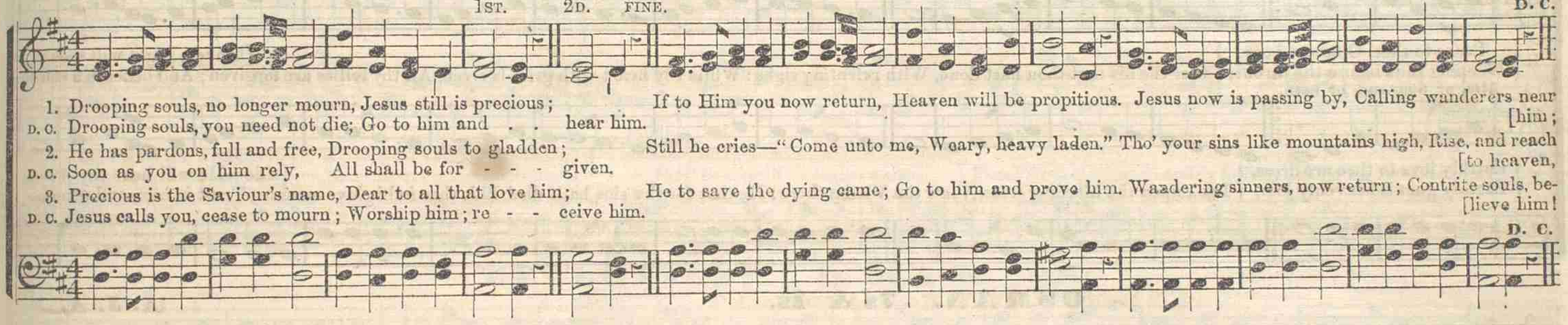
## RURAL HILL. 7s & 6s. Unusual. (776,776.)



1. Jesus my God, my Saviour, In thy celestial favor Is my supreme delight; The more my woes oppress me, The more do thou possess me, With thy all heavenly might.
2. Whene'r my heart is broken, Before my grief is spoken, God pities my complaint: And though he might reject me, He kindly does protect me, Lest all my courage faint.
3. By night thine arm attends me, And graciously defends me, And soft is my repose; Thine eyes, that watch my keeping, Are never, never sleeping—I can not fear my foes
4. By day thy hand shall lead me, Thy heavenly manna feed me Thro' all life's desert way; Thy beam my path enlightens, And more and more it brightens Unto eternal day.
5. O Jesus, my sweet Saviour, Soon thy celestial favor Shall be my sole delight; With seraphs I'll adore Thee, And cast my crown before thee, Around thy throne of light.

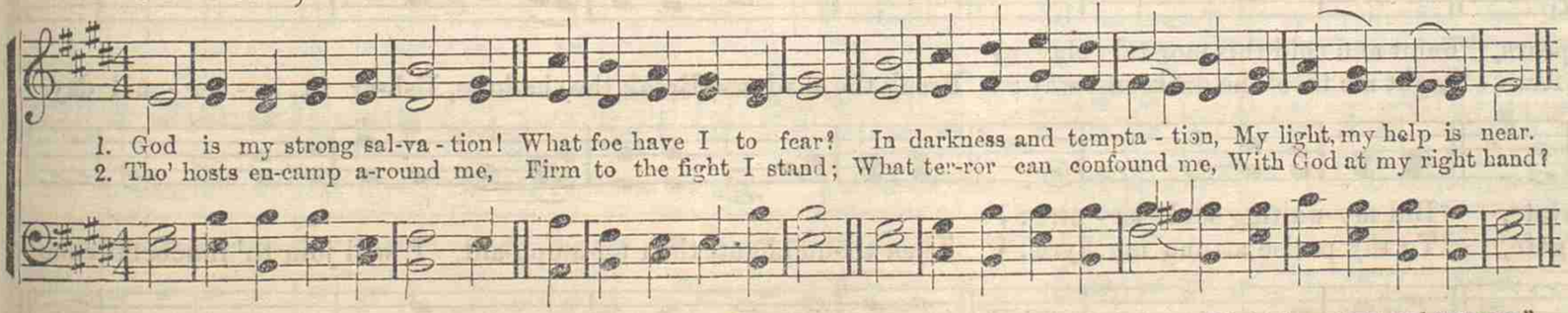
## UTICA. 7s & 6s. Unusual. (76,76,76,76.)






1. Drooping souls, no longer mourn, Jesus still is precious; If to Him you now return, Heaven will be propitious. Jesus now is passing by, Calling wanderers near [him;
D. C. Drooping souls, you need not die; Go to him and . . hear him.
2. He has pardons, full and free, Drooping souls to gladden; Still he cries—"Come unto me, Weary, heavy laden." Tho' your sins like mountains high, Rise, and reach [to heaven,
D. C. Soon as you on him rely, All shall be for - - - given.
3. Precious is the Saviour's name, Dear to all that love him; He to save the dying came; Go to him and prove him. Wandering sinners, now return; Contrite souls, be- [lieve him!
D. C. Jesus calls you, cease to mourn; Worship him; re - - ceive him.

## CECIX, or PHUVAH. 7s & 6s.* (76,76.) Or 7s, 6s & 4s† by the ties.



1. God is my strong sal-va-tion! What foe have I to fear? In darkness and tempta-tion, My light, my help is near.
2. Tho' hosts en-camp a-round me, Firm to the fight I stand; What ter-ror can confound me, With God at my right hand?

3.
Place on the Lord reliance,
My soul with homage wait:
His truth be thine affiance,
When faint and desolate.

4.
His might thine heart shall strengthen;
His love thy joy increase:
Mercy thy days shall lengthen;
"The Lord will give thee peace."

* *This is the original form of this celebrated tune: see a C. M. arrangement on p.* 150.

† *See the hymn* "Christ is my light and treasure."

## THYATIRA. 7s & 5s. [75,75,75,75.]

1ST. 2D

1. Onward speed thy conquering flight; Angel, onward speed;
Cast abroad thy radiant light, Bid the shades re - - - - cede; Tread the idols in the dust, Heathen fanes destroy, Spread the gospel's holy trust, Spread the gospel's joy.

2. Onward speed thy conquering flight; Angel, onward haste;
Quickly on each mountain's height Be thy standard . . placed; Let the blissful tidings float Far o'er vale and hill, Till the sweetly echoing note Ev - ery bo-som thrill.

## ONEIDA. 7s & 5s. 8 lines. Trio.

Tenor.

1. Peace to thee, O favored one,
Weeping thus before the throne, O'er the ills that thou hast done, With relenting sighs: While thy heart with grief is riven, All thy follies are forgiven; And beneath a smiling [heaven, Light will soon arise.

Alto, or Soprano, or both.

2. Earthly joys to thee are dross,
Earthly gain is heavenly loss, Look upon the bleeding cross, View the Victim there: He that for thy sins hath died Bids thee in his love confide; Trust in him, and none be- [side—He will hear thy prayer.

## OSMAN. 7s & 4s.

A. J. A.

1. When the vale of death appears, Faint and cold this mor-tal clay,
Blest Redeemer, soothe my fears, Light me thro' the darksome way; Break the shadows, Break the shadows, Ush-er in e - ter - nal day.

2. Upward from this dy-ing state, Bid my waiting soul as - pire;
O - pen thou the crystal gate, To thy praise attune my lyre; Then tri-umphant, then tri-umph-ant, I will join th' immortal choir.

## TITUS. 7s & 4s. (77,77,47.)

1. Hark! from yonder mount arise Notes of sadness—Jesus dies!
   On the cross the Lord of lords Love for guilty man re - cords;
   Sinner, sinner, Hear your dying Saviour's words, Hear your dy - ing Saviour's words.

2. "Mortal, for your guilt I die,—Guilt that dared your God defy;
   Blood for you I free - ly give; Death I taste that you may live;
   Will you, sinner, Free salvation now re - ceive? Free sal - va - tion now re-ceive?"

Hear your dying Saviour's words, Hear, &c.

## BENINDA. 7s & 8s. (78,78,88,88.)

"National Psalmist." L. M.

Lift not thou the wailing voice; Weep not, 'tis a Christian dieth:
Up, where blessed saints rejoice, Ransom'd now, the spirit flieth:
High in heav'n's own light she dwelleth;
Full the song of triumph swelleth:
Freed from earth, and earthly failing, Lift for her no voice of wailing.

## BELLEVILLE. 7s, 6s & 8s. (76,86.)

1. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spi-rit longed to be, Brother, thy spi - rit longed to be.
2. Brother, thou art gone to rest; Thine is an ear - ly tomb; But Jesus summoned thee away; Thy Saviour called thee home, Brother, thy Saviour called thee home.
3. Brother, thou art gone to rest; Thy toils and cares are o'er; And sorrow, pain, and suffering, now Shall ne'er distress thee more, Brother, shall ne'er distress thee more.
4. Brother, thou art gone to rest; Thy sins are all for - given; And saints in light have welcomed thee To share the joys of heaven, Brother, to share the joys of heaven.
5. Brother, thou art gone to rest; And this shall be our prayer—That, when we reach our journey's end, Thy glo-ry we may share, Brother, thy glo - ry we may share.

## HARVEST. 6s & 4s. (664,664.)

1. The God of harvest praise; In loud thanksgiving raise Hand, heart, and voice; The valleys smile and sing, Forests and mountains ring, The plains their tribute bring, The streams [rejoice.
2. Yea, bless his holy name, And purest thanks proclaim Through all the earth; To glory in your lot Is duty, but be not God's ben-e-fits for-got A-midst your mirth.
3. The God of harvest praise; Hands, hearts, and voices raise, With sweet accord; From field to garner throng, Bearing your sheaves along, And in your harvest song Bless ye the Lord.

## ARNO. 6s & 4s. (64,64.)

Spiritual Songs.

1. To-day the Saviour calls, Ye wanderers come; O ye benighted souls, Why longer roam.
2. To-day the Saviour calls, O hear him now; Within these sacred walls To Jesus bow.
3. To-day the Saviour calls, For refuge fly; The storm of justice falls, And death is nigh.

## AVA. 6s & 4s. (64,64,44,64.)

Spiritual Songs.

D. C.

{ Child of sin and sorrow, Filled with dismay, } [there's room,
{ Wait not for to-morrow, Yield thee to-day; } Heaven bids thee come, While yet
D. C. Child of sin and sorrow, Hear and o-bey.

D. C.

## AMERICA. 6s & 4s. (664,6664.)

MAESTOSO.

National Hymn. Words by S. F. Smith.

1. My country, 'tis of thee, Sweet land of liberty, Of thee I sing: Land where my fathers died; Land of the pilgrim's pride; From every mountain side Let freedom ring.
2. My native country! thee, Land of the noble free, Thy name I love: I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills Like that above.
3. Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake; Let all that breathe partake; Let rocks their silence break, The sound [prolong.

## HEMANS. 6s & 4s. (664,6664.)

From "The Psalmodist."

1. Low-ly and sol-emn be Thy children's cry to thee, Father di - vine— A hymn of suppliant breath, Owning that life and death Alike are thine.
2. O Father, in that hour, When earth all helping power Shall disavow—When spear, and shield, and crown, In faintness are cast down, Sustain us, thou.
3. By him who bowed to take The death-cup for our sake, The thorn, the rod—From whom his last dismay Was not to pass away, Aid us, O God.
4. While trembling o'er the grave, We call on thee to save, Father divine; Hear, hear our suppliant breath; Keep us, in life and death, Thine, only thine.

## NEW HAVEN. 6s & 4s. (664,6664.)

Mus. Sacra.

1. My faith looks up to thee, Thou Lamb of Cal-va-ry, Saviour di - vine; Now hear me while I pray; Take all my guilt away; O, let me, from this day, Be wholly thine.
2. May thy rich grace impart Strength to my fainting heart; My zeal inspire; As thou hast died for me, O, may my love to thee, Pure, warm, and changeless be—A living fire.

## OAK. 6s & 4s. (64,64,6664.)

**Lowell Mason.** By permission.
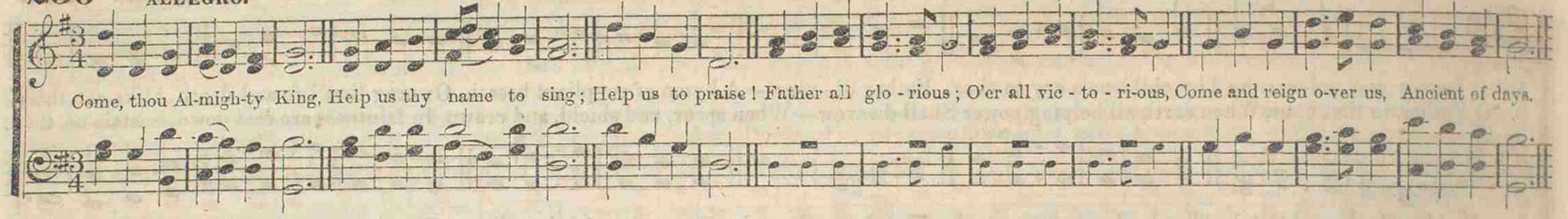
1. { I'm but a stranger here, Heaven is my home; } [my home.
   { Earth's but a desert drear, Heaven is my home; } Danger and sorrow stand Round me on every hand; Heaven is my fatherland, Heaven is

2. What though the tempest rage,
   Heaven is my home:
   Short is my pilgrimage,
   Heaven is my home.
   Time's cold and wintry blast
   Soon will be overpast;
   I shall reach home at last;
   Heaven is my home.

3. There at my Saviour's side,
   Heaven is my home:
   I shall be glorified,
   Heaven is my home.
   There are the good and blest,
   Those I loved most and best,
   There, too, I soon shall rest;
   Heaven is my home.

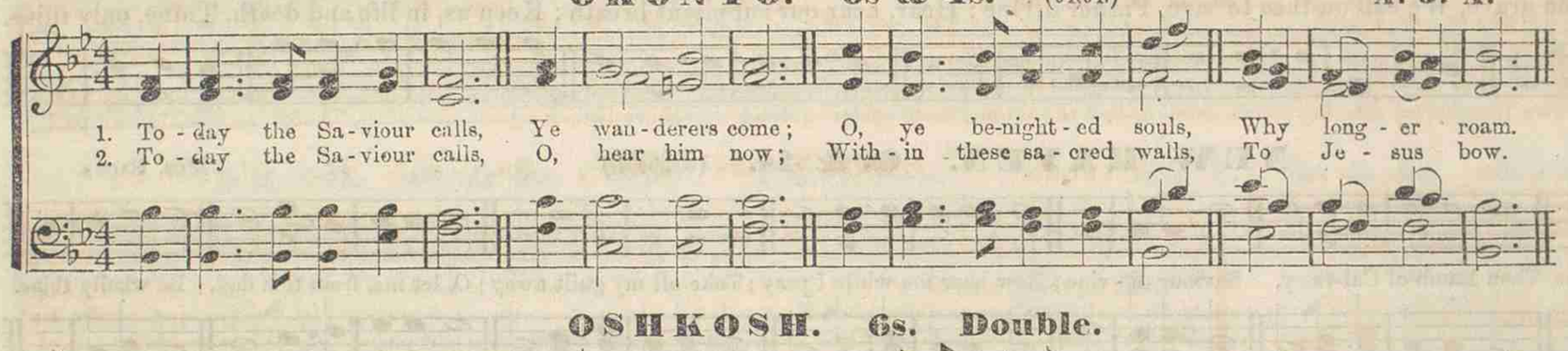
## ITALIAN HYMN. 6s & 4s. (664,6664.)

ALLEGRO. Giardini.




## OKONTO. 6s & 4s. (64,64.)

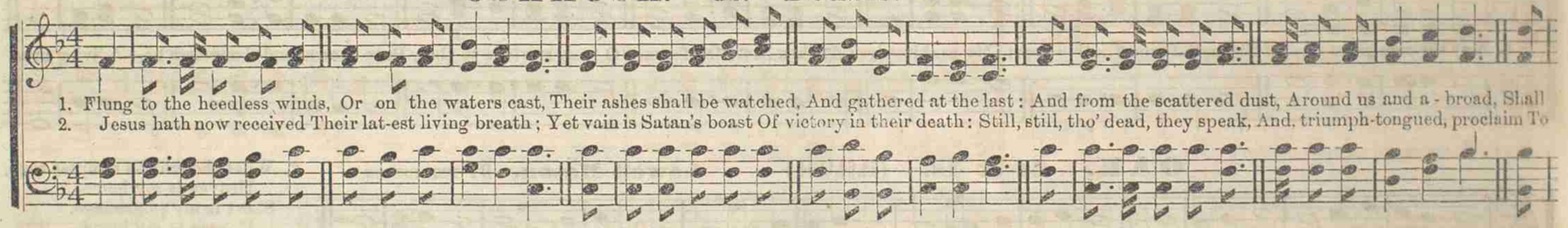
A. J. A.



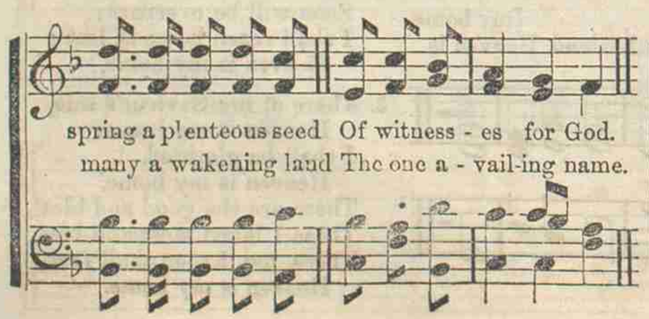

3.
To-day the Saviour calls;
For refuge fly;
The storm of justice falls,
And death is nigh.

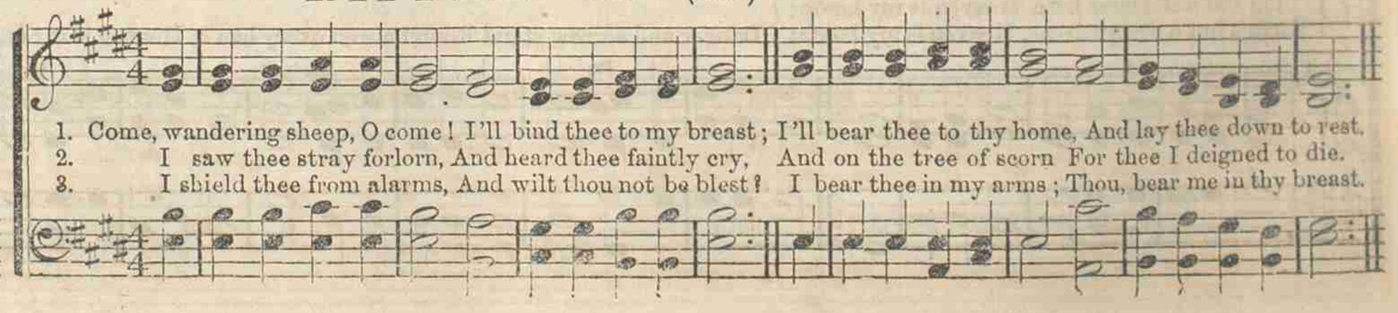
4.
The Spirit calls to-day;
Yield to his power;
O, grieve him not away:
'Tis mercy's hour.

## OSHKOSH. 6s. Double.




## RIPPLE. 6s. (6666.)



## WHEN SHALL WE MEET AGAIN. 6s & 5s. (65,65,666,5.)

1. When shall we meet again?—Meet ne'er to sev-er? When will peace wreathe her chain Round us for ever? Our hearts will ne'er re-pose, Safe from each blast that blows.
2. When shall love free-ly flow, Pure as life's riv- er? When shall sweet friendship glow Changeless for ever? Where joys ce - les - tial thrill, Where bliss each heart shall fill,
3. Up to that world of light Take us, dear Saviour; May we all there u-nite, Hap-py for ev - er: Where kindred spi-rits dwell, There may our mu-sic swell,
4. Soon shall we meet a-gain— Meet ne'er to sev-er; Soon will peace wreathe her chain Round us for ever: Our hearts will then re-pose Se-cure from worldly woes;

2d Hy. 1. Farewell, my friends beloved, Time passes swift-ly, When moments are improved Time passes sweetly: In Je - sus we are safe, When our few years are done,
2. The woes of life we feel, And its tempta-tions; But let us no - bly fill Our proper stations: Soldiers of Christ, hold fast, The war will soon be past,
3. But oh, what joys shall crown That happy meeting; We'll bow be-fore thy throne, Each oth-er greeting; Refreshed, a - gain we start, Though for a-while we part,

In this dark vale of woes—Nev-er—no, nev-er.
And fears of parting chill, Nev-er—no, nev-er.
And time our joys dis-pel, Nev-er—no, nev-er.
Our songs of praise shall close Nev-er—no, nev-er.

Be-fore the shining throne We'll meet in glo-ry.
When victory comes at last, We'll meet in glo-ry.
Yet always joined in heart, We'll meet in glo-ry.

ALLEGRO. **SHOUT OF JOY. 6s, 7s & 8s.** (67, 87, 67, 87.)

1. Hark! hark! a shout of joy! The world, the world is call-ing! In east and west, in north and south, See
2. Trust, trust the faithful God! His promise is un - fail - ing; The prayer of faith can pierce the skies, Its
3. See! see! the cross is raised; The crescent droops before it; The pagan nations feel its power, And
4. Pray! pray! then, Christian, pray; Tho' faint, be yet pur-su - ing, And cease not, day by day, the prayer Of

Satan's kingdom falling! Wake! wake! the church of God, And dis-sipate thy slumbers! Shake off thy deadly ap - a - thy, And mar - shal all thy numbers.
breath is all pre-vail-ing; Look! look! the fields are white, And stay thy hand no longer; Tho' Satan's mighty le-gions fight, The arm of God is stronger.
prostrate ranks adore it; Joy! joy! the Saviour reigns! See proph-e-cy ful - fill-ing; The hearts of stubborn Jews relent, In God's own time made willing.
live-ly faith re-new-ing; Soon, soon your waiting eyes Shall see the heavens rending, And rich, and richer blessings still, From God's bright throne descend-ing.

## MILWAUKEE. 6s & 5s. (65,65,65,65.) J. E. Kunstman.

1. In the hour of tri - al, Je-sus, pray for me, Lest, by base de - ni - al, I depart from thee; When thou see'st me waver, With a look re - call, Nor for fear or

2. With its witching pleasures, Would this vain world charm, Or its sordid treasures, Spread to work me harm; Bring to my remembrance Sad Gethse-ma - ne, Or in darker

fa - vor Suffer me to fall.

semblance, Cross crown'd Calvary.

## MUSCATINE. 6s, 8s & 4s. (6684,6684.)

1ST - - - - | 2D - - - - | D. C.

1. { Proclaim the lofty praise Of him who once was slain, / But now is risen through endless days To [OMIT.....] live and reign; } He lives and reigns on high, Who bought us with his blood,
D. C. Enthroned above the farthest sky, Our [OMIT.....] Saviour God.

D. C.

| 1ST | 2D | D. C.

2. { The Son of God adore; Ye ransomed, spread his fame; / With joy and gladness, evermore Laud [OMIT.....] his great name; } Let every tongue confess That Jesus Christ is Lord,
D. C. And every creature join to bless Th'in [OMIT.....] carnate Word.

D. C.

## LANSINGBURGH. 6s & 5s. (65,65,65,65.) German.

Why that look of sadness? Why that downcast eye? Can no thought of gladness Lift thy soul on high? O thou heir of heaven, Think of Jesus' love, While to thee is given All his grace to prove.

## ROWLEY. 6s & 9s.

1. Come a - way to the skies, My be - lov - ed! a - rise, And re-joice in the day thou wert born; On this fes - ti - val day, Come ex - ult - ing a - way, And, with singing, to
2. We have laid up our love, With our treasure, a-bove, Tho' our bodies con - tin - ue be - low; The redeemed of the Lord—We re-mem-ber his word, And, with singing, to
3. For thy glo - ry we were First cre - a - ted, to share Both thy nature and kingdom di-vine; Now cre - a - ted a - gain, That our souls may remain, Both in time and e -

Zi - on re-turn, And, with sing-ing, to Zi - on re-turn.
pa - ra - dise go, And, with sing-ing, to pa - ra - dise go.
- ter - ni - ty thine, Both in time and e - ter - ni - ty thine.

## DORO. 5s, 6s & 11s. (5,6,11.)

1. Ah! tell me no more Of the worldling's vain store, The time for such trifling with me now is o'er.
2. A re - gion is found Where true riches a-bound, And songs of sal - va - tion for - ev - er resound.
3. Then let us not stay In the tempter's dark way, But follow the Saviour to mansions of day.

## CANA. 5s & 6s. (558,558.) Or 6s & 9s, by the small notes.

*The same metre is sometimes marked* 11s & 9s, *or* 11s & 8s.

**Lowell Mason.** By permission.

1. Be-hold how the Lord Has girt on his sword; From conquest to conquest proceeds! How happy are they Who live in this day, And witness his won-der-ful deeds!
2. His word he sends forth, From south to the north; From east and from west it is heard: The rebel is charmed; The foe is disarmed; No day like this day has appeared.

*The hymns* "Rejoice in the Lord"—"Come let us ascend"—"How happy are they"—Come away to the skies"—"Be joyful in God"—*and others, may be sung to this tune*

## 260 "THROUGH THE NIGHT AIR STEALING." Quartette. 5s, 6s & 7s. From the German.

SLOW, and with Tenderness.

1. Thro' the night-air steal - ing, Hark! the bell is peal - ing, Mournful - ly and slow; Rest to the soul de - part - ed, Peace to the

2. Say for whom thou ring - est, If to him thou bring - est Hopes be-yond the tomb; Or if the sound ap - palls him, When sad death's

bro - ken - heart - ed, In this vale of woe.

sum-mons calls him To un - cer-tain doom.

## PETALUMA. 5s, 6s & 11s. (555,11,6666.)

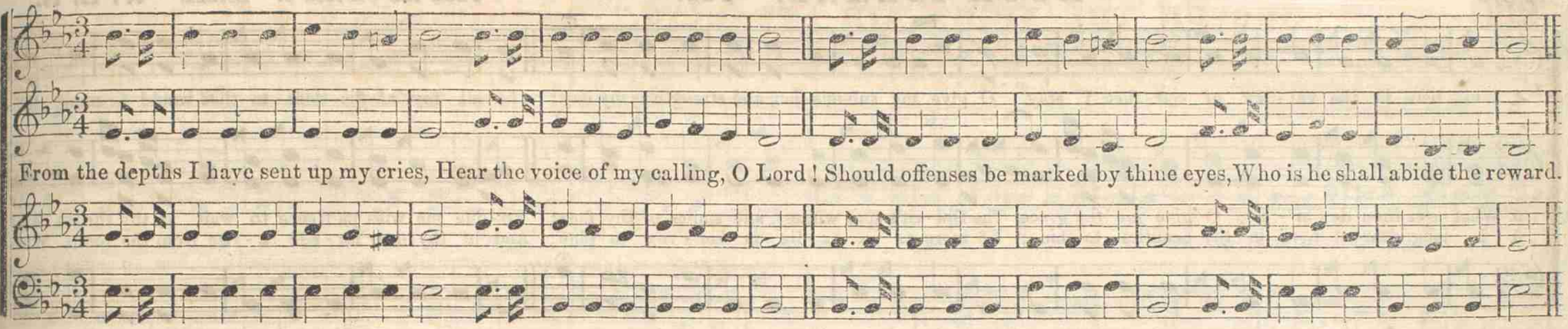
1. Come, let us a - new, Our journey pur - sue, Roll round with the year, And nev - er stand still till the

2. Our life is a dream; Our time, as a stream, Glides swiftly a-way, And the fu - gi - tive moment re -

Mas - ter ap - pear; His a - dor - a - ble will Let us glad - ly ful - fill, And our tal - ents im - prove By the pa-tience of hope, And the la - bor of love.

fus - es to stay: The ar - row is flown—The mo-ment is gone—The mil - len - ni - al year Rushes on to our view, And e - ter - ni - ty's here.

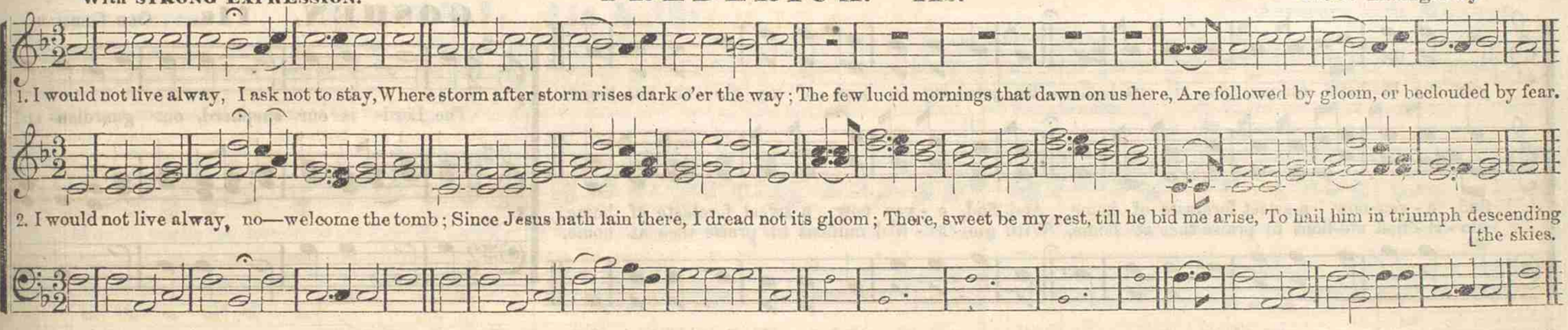
## ELHANAN. 9s.



From the depths I have sent up my cries, Hear the voice of my calling, O Lord! Should offenses be marked by thine eyes, Who is he shall abide the reward.

## FREDERICK. 11s.

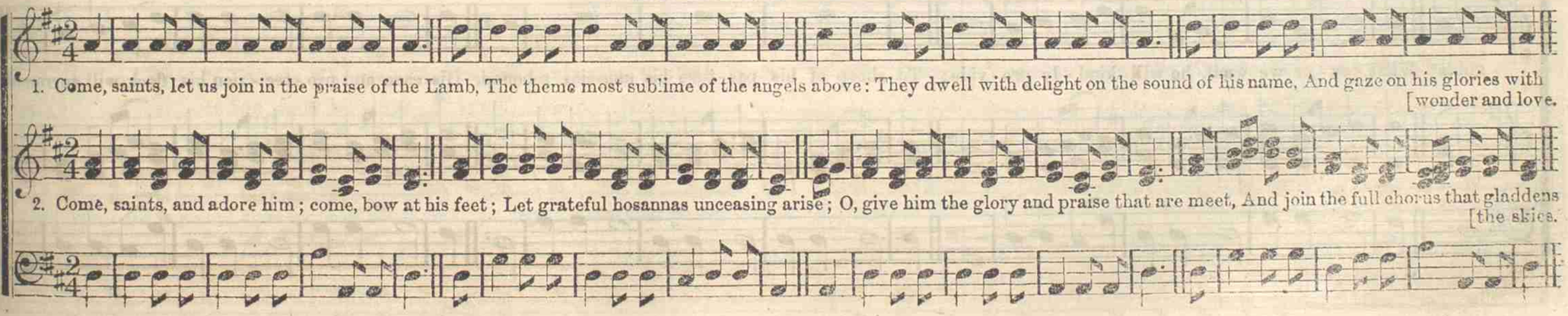
With STRONG EXPRESSION. Geo. Kingsley.



1. I would not live alway, I ask not to stay, Where storm after storm rises dark o'er the way; The few lucid mornings that dawn on us here, Are followed by gloom, or beclouded by fear.

2. I would not live alway, no—welcome the tomb; Since Jesus hath lain there, I dread not its gloom; There, sweet be my rest, till he bid me arise, To hail him in triumph descending [the skies.

## CAPTIVITY. 11s.



1. Come, saints, let us join in the praise of the Lamb, The theme most sublime of the angels above: They dwell with delight on the sound of his name, And gaze on his glories with [wonder and love.

2. Come, saints, and adore him; come, bow at his feet; Let grateful hosannas unceasing arise; O, give him the glory and praise that are meet, And join the full chorus that gladdens [the skies.

## ROCK ISLAND. 11s.

From the Cantata of "Esther." W. B. B.

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, Re -
5. What - e'er thou de - ni - est, O give me thy grace, The Spi - rit's sure witness, and smiles of thy face; En - due me with pa-tience to wait at thy throne, And
6. I long, dear-est Lord, in thy beauties to shine; No more as an ex - ile in sor - row to pine; And in thy dear im - age a - rise from the tomb, With

- joic - ing in hope of my glo - ri - ous home, Re - joic - ing in hope of my glo - ri - ous home.
find, e - ven now, a sweet foretaste of home, And find, e - ven now, a sweet foretaste of home.
glo - ri - fied mil-lions to praise thee at home, With glo - ri - fied millions to praise thee at home.

## GOSHEN. 11s.

Old German.

The Lord is our shepherd, our guardian and
guide; What - ev - er we want, he will kind - ly pro - vide; To sheep of his pas - ture his mer-cies a-bound, His care and pro - tec - tion his flock will surround.

## STÁR OF THE EAST. 11s & 10s. Double.

ARRANGED FROM **Mozart.**

FINE.

1. { Brightest and best of the sons of the morn - ing, Dawn on our darkness, and lend us thine aid; / Star of the east, the ho - ri - zon a - dorn - ing, Guide where the infant Redeemer is laid. } 2. Cold, on his cradle, the dew-drops are shining, Low lies his head with the beasts of the stall;

D. C. Angels adore him, in slumber re - clin - ing, Maker, and Monarch, and Saviour of all.

FINE.

2. { Say, shall we yield him in costly de - vo - tion, Odors of Edom, and offerings divine? / Gems of the mountain, and pearls of the ocean, Myrrh from the forest, or gold from the mine? } 4. Vainly we offer each ample oblation, Vainly with gold would his favor se - cure;

D. C. Richer, by far, is the heart's ador - a - tion,—Dearer to God are the prayers of the poor.

D.C.

## AURORA. 11s & 10s.

ALLEGRETTO.

ARRANGED FROM **Mozart.**

1. Brightest and best of the sons of the morning, Dawn on our darkness, and lend us thine aid; Star of the East! the horizon adorning, Guide where our infant Redeemer is laid.

2. Cold on his cradle the dew-drops are shining; Low lies his head with the beasts of the stall; Angels adore him, in slumber reclining, Maker, and Monarch, and Saviour of all.

## THE LORD IS GREAT. 11s & 8s. (118,118.)

ALLEGRO.

**Lowell Mason.** BY PERMISSION.

1. The Lord is great! Ye hosts of heaven adore him, And ye who tread this earthly ball; In ho - ly songs rejoice aloud before him, And shout his praise who made you all.

2. The Lord is great! his majesty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigns for ev-er-more.

3. The Lord is great! his mercy how abounding! Ye angels, strike your golden chords! Oh praise our God! with voice and harp resounding, The King of kings and Lord of lords.

## HADASSAH. 11s & 10s.

1. When winds are raging o'er the upper ocean, And billows wild contend with angry roar, 'Tis said, far down, beneath the wild commotion, That peaceful stillness reigneth evermore.

2. Far, far beneath, the noise of tempests dieth, And silver waves shine ever peacefully, And no rude storm, how fierce so e'er it flieth, Disturbs the sabbath of that deeper sea.

## HAIL TO THE BRIGHTNESS. 11s & 10s.

ALLEGRO. With Animation.

1. Hail to the brightness of Zion's glad morning; Joy to the lands that in darkness have lain; Hushed be the accents of sorrow and mourning; Zi - on in triumph begins her mild reign.

2. Hail to the brightness of Zion's glad morning; Long by the prophets of Israel fore-told; Hail to the millions from bondage returning; Gentiles and Jews the blest vision be-hold.

## COME, YE DISCONSOLATE. 11s & 10s.

S. Webbe.

Solo, Duet, or Trio.

First time Duet, second time Chorus.

1. Come, ye disconsonsolate, where'er ye languish; Come, at the mercy-seat fervently kneel; Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that heaven can not heal.

2 Joy of the des-o - late, light of the stray-ing; Hope of the pen-i - tent, fadeless and pure, Here speaks the Comforter, tenderly saying, Earth has no sorrow that heaven can not cure.

Hymn 2. Come, youthful sinners, come, haste to the Saviour, Come, ye young wanderers, cling to his side; Kneel at his mercy-seat, sue for his favor, Lambs of his bosom, for whom He hath died.

## THE CHARIOT. 12s.

Melody by J. Williams.

1. The chariot! the chariot! its wheels roll in fire, As the Lord cometh down in the pomp of his ire; Lo, self-mov-ing, it drives on its pathway of cloud, And the
2. The glo-ry! the glo-ry! a-round him are poured Mighty hosts of the an-gels that wait on the Lord; And the glo-ri-fied saints and the martyrs are there, And there
3. The trumpet! the trumpet! the dead have all heard; Lo, the depths of the stone-covered charnel are stirred! From the sea, from the earth, from the south, from the north, All the

## EXPOSTULATION. 11s.

heavens with the bur-den of God-head are bowed.
all who the palm-wreaths of vic-to-ry wear.

vast gen-e-ra-tions of man are come forth.

ALTO. 1st. 2d. D. C.

O turn ye, O turn ye, for why will ye die?

{ When God, in great mer-cy is com-ing so nigh, }
{ Now Je-sus in-vites you, the Spi-rit says come. }

SOPRANO. 1st. 2d. D. C.

D. C. And angels are waiting to wel-[Omit.....]-come you home.

BASE. 1st. 2d. D. C.

## PALESTINE. 12s & 9s.

"Mus. Sacra."

1. They have gone to the land where the patriarchs rest, Where the bones of the prophets are laid; Where the cho-sen of Is-rael the promise possessed. And Je-ho-vah his wonders displayed.
2. To the land where the Saviour of sinners once trod, Where he labored, and languished, and died; Where he triumphed o'er death, and ascended to God, As he cap-tive cap-tiv-i-ty led.

## ENON. 10s.

Rev. E. S. Widdemer.

1. Go to the grave in all thy glorious prime, In full ac - tiv - i-ty of zeal and power; A Christian can not die before his time, The Lord's appointment is the servant's hour.

2. Go to the grave; at noon from labor cease; Rest on thy sheaves, thy harvest work is done; Come from the heat of battle and of peace, Soldier, go home; with thee the fight is won.

3. Go to the grave, for there thy Saviour lay In death's embraces, ere he rose on high; And all the ransomed by that narrow way, Pass to e - ter - nal life beyond the sky.

## SAVANNAH. 10s.

MODERATO.

Pleyel.

From Jesse's root, behold a branch arise, Whose sacred flower with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

## FREEPORT. 10s.

MODERATO.

G. A. S.

1. Hail, happy day! thou day of holy rest! What heavenly peace and transport fill my breast When Christ, the God of grace, in love descends, And kindly holds communion with his friends!

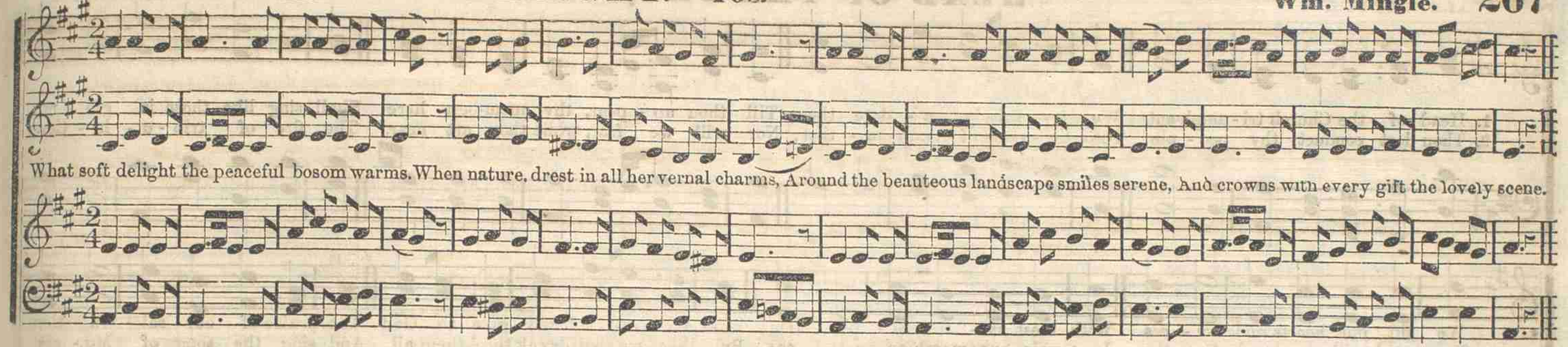
2. Let earth and all its van-i-ties be gone, Move from my sight, and leave my soul alone; Its flattering, fading glories I despise, And to im - mor-tal beauties turn my eyes.

3. Fain would I mount and penetrate the skies, And on my Saviour's glories fix my eyes: O, meet my rising soul, thou God of love, And waft it to the blissful realms above.

MODERATO.—GENTLY.

## DELIGHT. 10s.

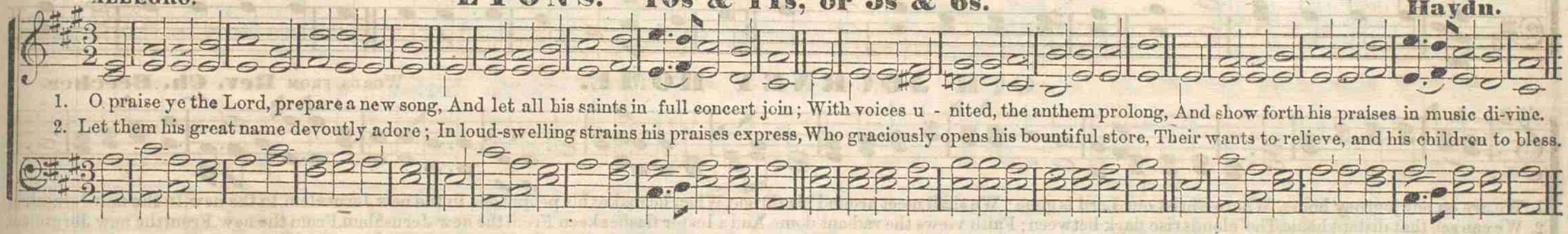
Wm. Mingle.




ALLEGRO.

## LYONS. 10s & 11s, or 5s & 6s.

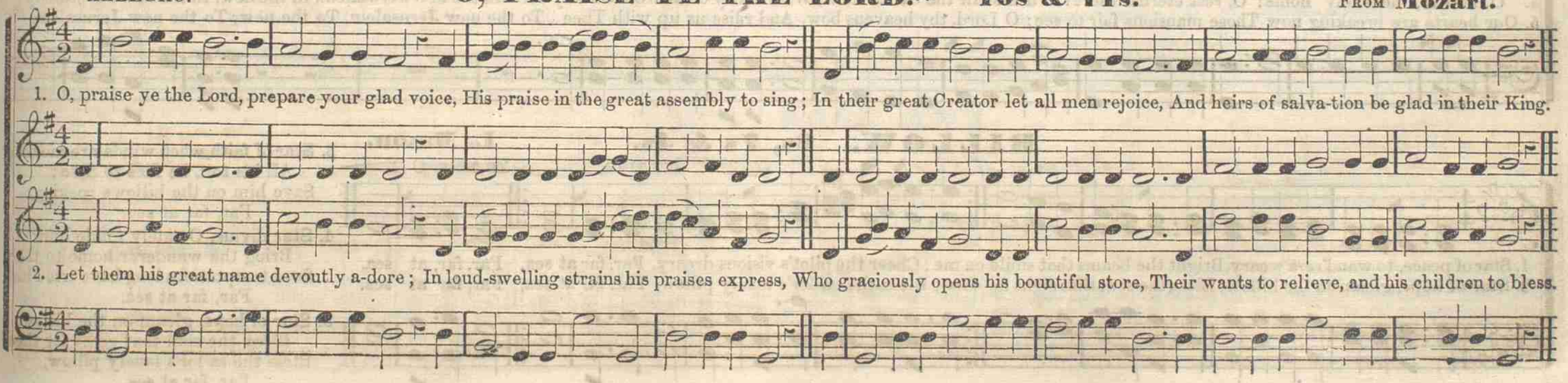
Haydn.




ALLEGRO.

## "O, PRAISE YE THE LORD." 10s & 11s.

From Mozart.



## HEAD OF THE CHURCH.

ALLEGRETTO.

1. Head of the Church tri - umph-ant, We joy - ful - ly a - dore thee; Till thou ap - pear, thy mem-bers here Shall sing like those in glo - ry:
2. Thou dost conduct thy peo - ple Thro' tor - rents of temp - ta - tion; Nor will we fear, while thou art near, The fire of trib - u - la - tion:

We lift our hearts and voi - ces With blest an - ti - ci - pa - tion; And cry a - loud and give to God The praise of our sal - va - tion.
The world, with sin and Sa - tan, In vain our march op - pos - es; By thee we shall break thro' them all, And sing the song of Mo - ses.

## OUR JOURNEY HOME.

WORDS FROM **Rev. Ch. Beecher.**

1. We are on our journey home, Where Christ our Lord is gone; We shall meet around his throne, When he makes his people one In the new Jerusalem, In the new, In the new Jerusalem.
2. We can see that distant home, Tho' clouds rise dark between; Faith views the radiant dome, And a luster flashes keen From the new Jerusalem, From the new, From the new Jerusalem.
3. O glo - ry shin - ing far From the never setting Sun! O trembling morning star! Our journey's almost done To the new Jerusalem, To the new, To the new Jerusalem.
4. O ho - ly, heavenly home! O, rest eternal there! When shall the exiles come, Where they cease from earthly care, In the new Jerusalem, In the new, In the new Jerusalem.
5. Our hearts are breaking now Those mansions fair to see; O Lord, thy heavens bow, And raise us up with Thee To the new Jerusalem, To the new, To the new Jerusalem.
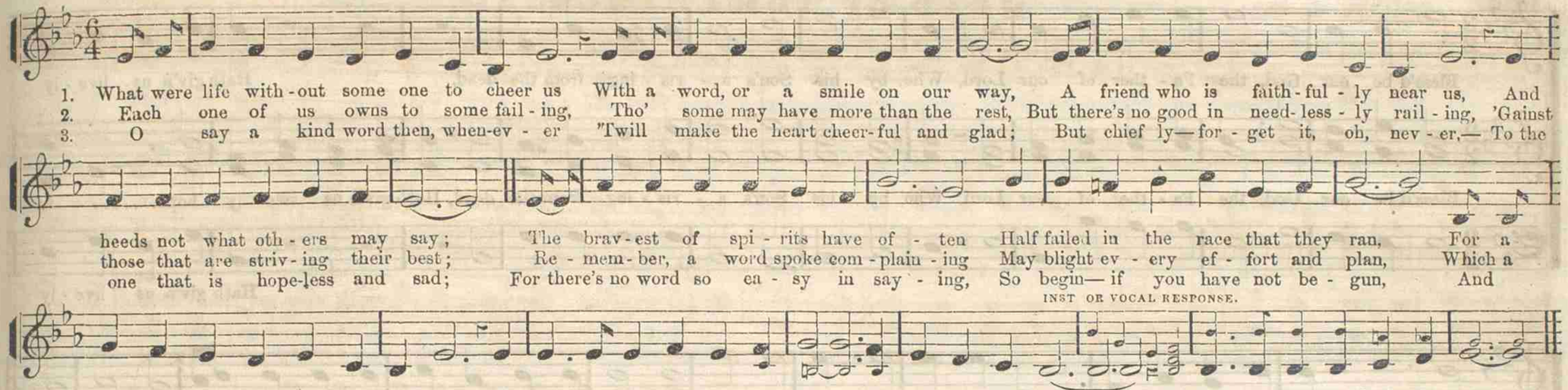
## BILLOW. 8s, 7s & 4s.

**L. Mason.**
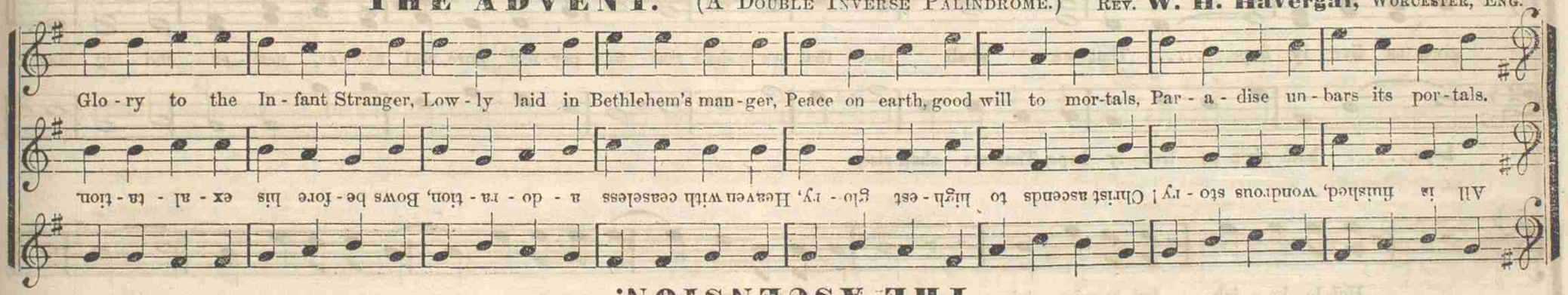
*f* 1ST TIME. 2D TIME. *p*

1. Star of peace, to wand'rers weary, Bright the beams that smile on me; Cheer the pilot's visions dreary, Far, far at sea, Far, far, at sea.
2. Star of hope, gleam on the billow, Bless the soul that sighs for thee; Bless the sailor's lonely pillow, Far, far at sea, Far, far at sea.
3. Star of faith, when winds are mocking
All his toil, he flies to thee;
Save him on the billows rocking,
Far, far at sea.
4. Star divine, O safely guide him,
Bring the wanderer home to thee;
Sore temptations long have tried him,
Far, far at sea.
5. Star of hope, gleam on the billow,
Bless the soul that sighs for thee;
Bless the sailor's lonely pillow,
Far, far at sea.

## SAY A KIND WORD WHEN YOU CAN. Song for Contralto or Base.
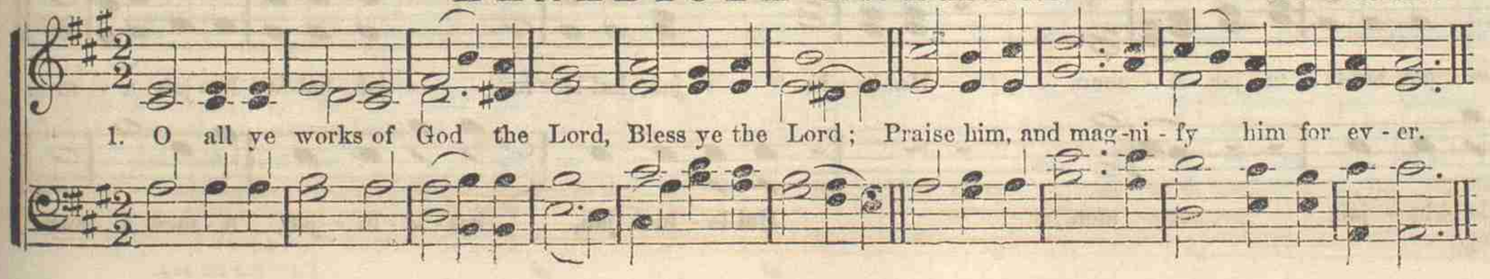



## THE ADVENT. (A Double Inverse Palindrome.) Rev. W. H. Havergal, Worcester, Eng.




## THE ASCENSION.

## BENEDICTE ANTHEM. W. Clarke.




2. O ye, the angels of the Lord, Bless ye the Lord, Praise him, and magnify him for ever.
3. O all ye powers of the Lord, Bless ye the Lord, Praise him and magnify him for ever.
4. O ye, the children of mankind, Bless ye, &c.
5. O ye, the servants of the Lord, Bless ye, &c.
6. Glory be | to the | Father, | Son, | and Holy | Ghost, ‖ As it was, is | now, and | shall be for | ever.

SPIRITED.

## BLESS'D BE OUR GOD. Doxology.

PARTLY FROM R. A. Smith.

Bless'd be our God, the Fa - ther of our Lord, Who, by his Son's a - ris - ing from the dead, Hath giv'n us live - ly

Bless'd be our God, the Fa - ther of our Lord, Who, by his Son's a - ris - ing from the dead, Hath giv'n us live - ly hope,..... hath

Hath giv'n us live - ly

hope, hath giv'n us live - ly hope, That we shall rise, that we shall rise to per - fect pure, and nev - er, nev - er end - ing day.

giv'n us live - ly hope,..... That we shall rise, that we shall rise to per - fect pure, and nev - er, nev - er end - ing day.

hope,..... hath giv'n us live - ly hope, That we shall rise,

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

Ha - 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, A - men. Hal - le - lu - jah, hal - le - lu - jah, A - men, A - men.

## HEAVENLY REST. Quartette. (Closing or Opening Piece.) J. M. Pelton.

1. Mor-tal, wea-ry with thy toil-ing, As thro' earth's gay scenes we rove; List! those voic-es, gen-tly call-ing To the
2. Loved ones long lost, gone be-fore thee To the re-gions of the blest, Smiling now, are whispering o'er thee; Soon thou'lt
3. Loved ones, yes, we hope to meet you Af-ter life's last work is o'er; Hope in peace and joy to greet you, Where peace

rest that waits a-bove; Gen-tly call-ing To the toil-ing, Faithful now, thou'lt rest a-bove, Faithful now, thou'lt rest a-bove.

find thy looked for rest: Whispering o'er thee, Gone be-fore thee! Bravely toil, in heaven thou'lt rest, Bravely toil, in heaven thou'lt rest.

reigns for ev-er-more: Hope to greet you, Joy-ful meet you, And in heaven, rest ev-er-more, And in heaven rest ev-er-more.

## HIGHLAND. 8s, 6s & 5s.

1. Lift up your heads in joy-ful hope, Sa-lute the hap-py morn: Each heav-en-ly power Pro-claims the glad hour; Lo! Je-sus the Sa-viour is born.
2. All glo-ry be to God on high, To him all praise is due; The prom-ise is sealed—The Saviour's revealed—And proves that the record is true.
3. Let joy a-round like riv-ers flow; Flow on, and still in-crease; Spread o'er the glad earth, At Imman-u-el's birth—For heav-en and earth are at peace.

O for a breeze of heavenly love To waft my soul a - way, a - way To the ce - les - tial world above, Where pleasures ne'er de - cay.

O for a breeze of heavenly love To waft my soul a - way, To the ce - les - tial world above, Where pleasures ne'er de - cay.

From works of pride on either hand, From quicksands of de-spair, O guide me safe to Canaan's land, Thro' every fa - tal snare. O

From works of pride on either hand, From quicksands of de-spair, O guide me safe to Canaan's land, Thro' every fa - tal snare. O

O guide me

## KEDRON'S WATERS. 8s & 6s. F. H. N.

1. Beyond where Kedron's wa-ters flow, Be - hold the suffering Saviour go To sad Geth - sem - a - ne; His coun - te-nance is all di - vine, Yet

## HEAVENLY LOVE. (Concluded.)

guide me safe to Canaan's land, Thro' every fa - tal snare. An-chor me to that port a - bove, On that ce - les - tial shore, Where

guide me safe to Canaan's land, Thro' every fa - tal snare. An-chor me to that port a - bove, On that ce - les - tial shore, Where

safe to, &c.

dash-ing bil-lows nev - er move, Where tempests nev-er roar, Where dash-ing bil-lows never move, Where tem-pests nev - er roar.

dash-ing bil-lows nev - er move, Where tempests nev-er roar, Where dash-ing bil-lows never move, Where tem-pests nev - er roar.

## KEDRON'S WATERS. (Concluded.)

grief ap - pears in ev - ery line; His coun-te-nance is all di-vine, Yet grief ap-pears in ev - ery line.

2. He bows beneath the sins of men,
He cries to God, and cries again,
In sad Gethsemane;
He lifts his mournful eyes above,
"My Father, can this cup remove?"

3. When storms of sorrow round us sweep,
And scenes of anguish make us weep,
To sad Gethsemane
We'll look, and see the Saviour there,
And humbly bow, like him, in prayer.

MAESTOSO.

## THE LORD IS KING. Anthem.

J. Chapple.

The Lord is King, The Lord is King, The Lord is King, and hath put on glorious ap - par - el, The Lord hath put on glorious ap - par - el, and

The Lord is King, The Lord is King, The Lord is King, The Lord is King, and hath put on glorious ap - par - el, The Lord hath put on glorious ap - par - el, and

girded himself with strength, and girded himself with strength. The Lord is King. The Lord is King, The Lord is King, and hath put on glorious ap - par - el, The Lord hath

girded himself with strength, and girded himself with strength. The Lord is King, The Lord is King, The Lord is King, and hath put on glorious ap - par - el, The Lord hath

## UNAMI. 6s & 10s.

1. Wilt thou not vis - it me? The plant be-side me feels thy gen - tle dew; Each blade of grass I see, From thy deep earth its quickening mois - ture drew.
2. Wilt thou not vis - it me? Thy morn-ing calls on me with cheer-ing tone; And ev - ery hill and tree, Lend but one voice, the voice of thee a - gain.
3. Come! for I need thy love, More than the flower the dew, or grass the rain; Come, like thy ho - ly dove, And let me in thy sight rejoice to live a - gain.
4. Yes! thou wilt vis - it me? Nor plant, nor tree, thine eye de-lights so well, As when from sin set free, Man's spi-rit comes with thine in peace to dwell.

put on glo-rious ap - par - el, and gird - ed him-self with strength. He hath made the round world so

He hath made the round world so sure, He hath

put on glo-rious ap - par - el, and gird - ed him-self with strength. He hath made the round world so sure . . . . . .

He hath made the round world so sure, He hath

REPEAT *f* RECITATIVE. TENOR.

sure, He hath made the round world so sure that it can-not be mov - ed. Thy tes - ti-mo-nies, O Lord, are sure, ve - ry sure.

made the round world so sure . . . . . that it can-not be mov - ed.

. . . . . He hath made the round world so sure that it can-not be mov - ed.

made the round world so sure, so sure, that it can-not be mov - ed.

## EASTON. 6s & 5s. Peculiar.

Through thy pro-tect-ing care, Kept till the dawn-ing; Taught to draw near in prayer, Heed we the warning; O thou great One in Three, Glad-ly our souls would be
D. C. Ev - ermore praising thee, God of the morn-ing.

D. C.

D. C.

## THE LORD IS KING. (Concluded.)

Note.—*This part of the Anthem may be sung separately, as a short opening piece, if desirable.*

Ho - li - ness, Ho - li - ness, Ho - li - ness be-cometh thine house, Ho - li - ness be-cometh thine house. Ho - li - ness, Ho - li - ness, Ho - li - ness be -

Ho - li - ness, Ho - li - ness, Ho - li - ness be-cometh thine house, Ho - li - ness be-cometh thine hous-, Ho - li - ness, Ho - li - ness, Ho - li - ness be -

Ho - li - ness, Ho - li - ness, Ho - li - ness be -

ALLEGRO.

- cometh thine house, for ev - er and ev - er, for ev - er, A - men, for ev - er and ev - er, for ev - er, A - men, for ev - er, A - men, for ev - er, A - men. A - men, A men.

ADAGIO.

- cometh thine house, for ev - er and ev - er, for ev - er, A - men, for ev - er and ev - er, for ev - er, A - men, for ev - er, A - men, for ev - er, A - men. A - men, A - men.

## MERDIN. 7s, 6s & 7s.

L. Mason.

1. { Burst, ye emerald gates, and bring To my rap-tured vi - sion, / All th' ecstat-ic joys that spring Round the bright e-ly-sian; } Lo! we lift our longing eyes, Break, ye intervening skies, Sons of righteousness arise, Ope the gates of Pa-ra-dise.

2. { Floods of ev - er - last-ing light Free-ly flash be - fore him; / Myriads, with supreme delight, In-stant-ly a - dore him; } Angelic trumps resound his fame, Lutes of lucid gold proclaim All the music of his name, Heaven e cho-ing the theme.

CHORUS OF MALE VOICES

# HEBREW MORNING HYMN.*

1ST TENOR.

Let us a - dore, let us mag-ni - fy him, Praise, O, praise him, WIS-EST, BEST: O, let us grate-ful - ly draw nigh him, And seek the tem - ple of his rest.

2D TENOR.

Let us a - dore, let us mag-ni - fy him, Praise, O, praise him, WIS-EST, BEST: O, let us grate-ful - ly draw nigh him, And seek the tem - ple of his rest.

BASE.

CHORUS OF FEMALE VOICES.

1ST SOPRANO.

Bow down thine ear, Thou that ever liv - est, God of mer - cy, throned a-bove: Great is the hap - pi - ness thou giv - est; Great be thy prais - es, God of love.

2D SOPRANO.

Bow down thine ear, Thou that ever liv - est, God of mer - cy, throned a-bove: Great is the hap - pi - ness thou giv - est; Great be thy prais - es, God of love.

ALTO.

FULL CHORUS.

TENOR.

We will re-joice, we will glori - fy him! Great and ho - ly is our Lord! Who would not evermore draw nigh him, And all his mighty acts re - call?

ALTO.

We will re-joice, we will glorify him! Great and holy is our Lord! Who would not evermore draw nigh him, And all his mighty acts re-call?

SOPRANO.

We will re - joice, we will glorify him! Great and holy is our Lord! Who would not evermore draw nigh him, And all his mighty acts recall?

BASE.

We will re - joice,.... we will glo - ri - fy him! Great and holy is our Lord! Who would not ev - er - more draw nigh him, And all his mighty acts re - call?

* *Should be sung by pure voices, without instrumental accompaniment; or, if accompaniment be desirable let it be very light. It was from this beautiful composition that the tune "GILEAD" was derived.*

## SING, O HEAVENS. Chorus.

Kent.

Sing, O heavens, and be joyful, be joyful, O earth, break forth in - to singing, O mountains, break forth in - to singing, O mountains, the

break forth into singing, O mountains, break forth in - to singing,

Sing, O heavens, and be joyful, be joyful, O earth, break forth in - to singing, O mountains, break forth in - to singing, O moun - tains, the

break forth in - to singing, O mountains, the

Lord hath comforted, hath comforted his people; he will have mer - cy, he will have mer - cy, mercy on his af-flict - ed. A - men, A - men.

he will have mer - cy, he will have, &c.

Lord hath comforted, hath comforted his people; he will have mer - cy, he will have mer - cy, mercy on his af-flict - ed. A - men, A - men.

he will have mer - cy, he will have, &c.

## SINNER! COME. 3s & 6s.

1, Sinner! come, 'Mid thy gloom, All thy guilt confessing; Trembling now, Contrite bow, Take the offered blessing.

2. Sinner! come, While there's room—
While the feast is waiting;
While the Lord, By His word,
Kindly is inviting.

3. Sinner! come, Ere thy doom
Shall be sealed for ever;
Now return, Grieve and mourn,
Flee to Christ, the Saviour.

## O LORD, MY GOD, HEAR THOU. Introit.

O Lord, my God, hear thou the prayer thy ser - vant pray - eth; Have thou res - pect un - to his prayer;

O Lord, my God, hear thou the prayer thy ser - vant pray - eth; Have thou res - pect un - to his prayer;

Hear thou in heaven, thy dwell - ing place, And when thou hear'st, for - give, And when thou hear'st, for - give.

Hear thou in heaven, thy dwell - ing place, And when thou hear'st, for - give, And when thou hear'st, for - give.

## "JESU DULCIS MEMORIÆ."* C. M.

R. Storrs Willis.

1. Je-sus! the on - ly thought of thee, With sweet-ness fills my breast, But sweeter far it were to see, And on thy beau - ty feast.
2. No sound, no har - mo - ny so gay, Can art or mu - sic frame: No thoughts can reach, no words can say The sweets of thy blest name.
3. Je-sus! our hope when we re - pent, Sweet source of all our grace, Sole com-fort in our ban - ish - ment, Oh! what when face to face!
4. Come then, dear Lord, pos - sess my heart, Chase thence the shades of night; Come, pierce it with thy flam - ing dart, And ev - er shin - ing light.

* *A beautiful Study in Imitative Counterpoint.* ED.

## BLESSED ARE THE PEACE-MAKERS. Introit. W. B. B.

MODERATO.—Gentle, but very distinct.

1ST TIME. 2D TIME.

Bless - ed are the peace-mak - ers, Bless - ed are the peace-mak - ers, Bless - ed are the peace-mak-ers, Bless - ed, Bless - ed, Bless - ed.

*p* *Cres.* *Cres.* *Dim.* 1ST TIME. 2D TIME. For

Bless - ed are the peace-mak - ers, Bless - ed are the peace-mak - ers, Bless - ed are the peace-mak-ers, Bless - ed, Bless - ed, Bless - ed.

*p* For

*Cres.* *Cres.* They shall be call - ed the chil - dren of God, shall be call - ed the chil - dren of

they shall be call - ed the chil - dren of God, shall be call - ed the chil - dren of God, shall be call - ed the chil - dren of

*mf* *Cres.*

Bless - ed, Bless - ed, Bless - - - - ed are the peace-mak - ers,

*Cres.* *Cres.*

they shall be call - ed the chil - dren of God,..... the chil - dren of God, shall be call - ed the chil - dren of

## JUST AS I AM. 8s & 6s. (8886.)

1. Just as I am—without one plea, But that thy blood was shed for me, And that thou bid'st me come to thee—O Lamb of God, I come!
2. Just as I am—and waiting not To rid my soul of one dark blot, To thee, whose blood can cleanse each spot—O Lamb of God, I come!
3. Just as I am—though tossed about
   With many a conflict, many a doubt,
   With fears within, and wars without—
   O Lamb of God, I come!
4. Just as I am—thou wilt receive,
   Wilt welcome, pardon, and relieve,
   Because thy promise I believe—
   O Lamb of God, I come!
5. Just as I am—thy love, unknown,
   Has broken every barrier down!
   Now to be thine, and thine alone—
   O Lamb of God, I come!

God; Bless-ed, Bless-ed: They shall be call-ed the chil-dren of God, shall be call-ed the chil-dren of God.

God; . . . . They shall be call-ed the chil-dren of God, . . . . the chil-dren of God.

*Cres.* *p* *Cres.* *Cres.* *Dim.*

Bless-ed, Bless-ed, Bless - - - - ed are the peace-mak-ers: they shall be call-ed the chil-dren of God.

*p*

God; Bless-ed, Bless-ed: they shall be call-ed the chil-dren of God, . . . . the chil-dren of God.

**CODA.*** **ALLEGRO. About one-third faster than the former.**

They shall be call-ed the children of God, the chil - - dren of God, . .

They shall be call-ed the chil - - dren, they shall be call-ed the chil-dren of

They shall be call-ed the chil-dren of God, . . . . the chil - - - dren, the chil - - - dren of God, . .

They shall be call-ed the chil-dren, they shall be call-ed the children of God, the chil - - dren of God, . .

** As the piece is complete without the Coda, we would not recommend that to be sung in public except by choirs well trained in chromatic intervals. The beauty of the whole Coda will depend chiefly on the precision and exactness with which these are rendered by Soprano and Tenor.*
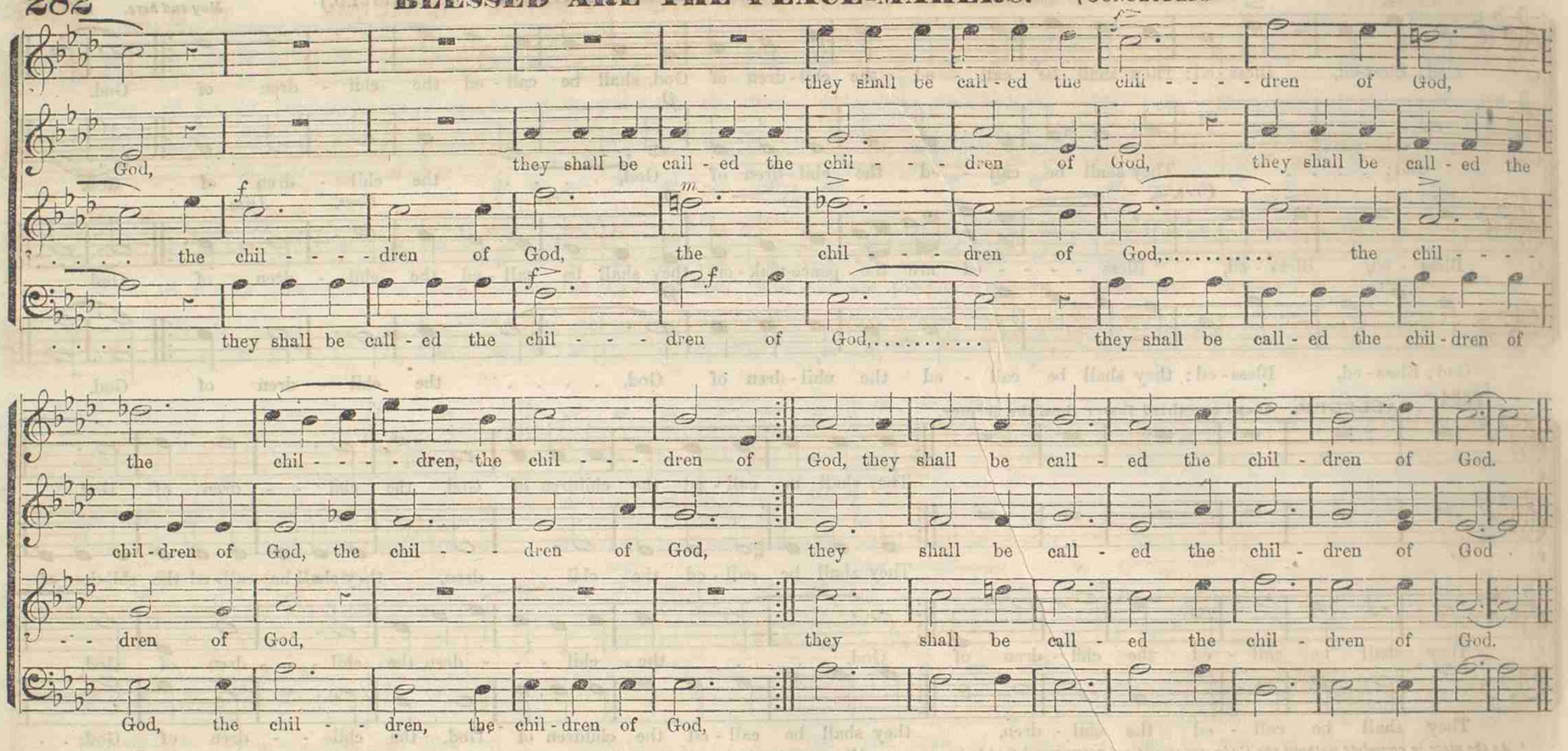
## NETTIE. 5s & 9s. (559)

1. Midst sor-row and care There's one that is near, And ev-er de-lights to re-lieve us.
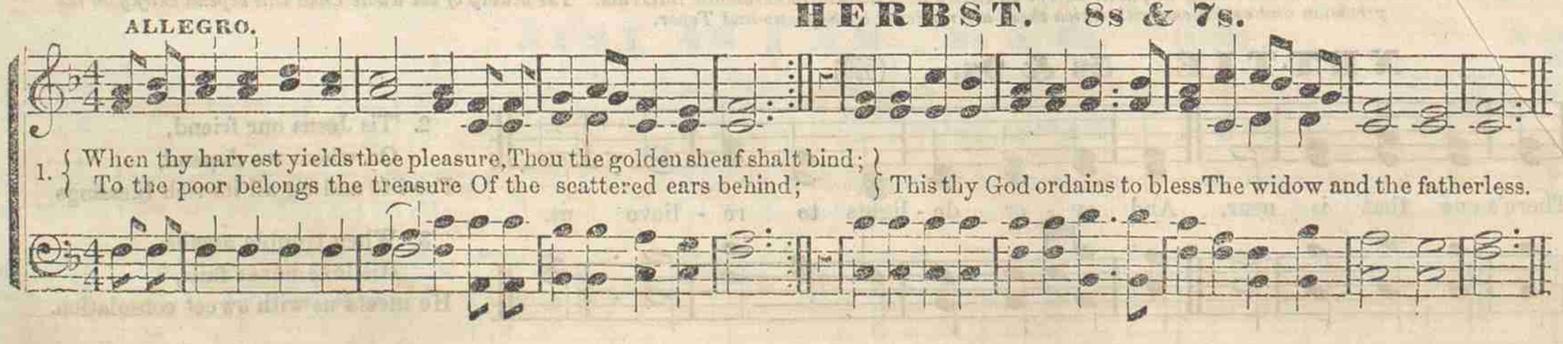
2. 'Tis Jesus our friend,
On whom we depend,
For life and for all its rich blessings.

3. When trouble assails,
His love never fails,
He meets us with sweet consolation.

## BLESSED ARE THE PEACE-MAKERS. (Concluded.)




### HERBST. 8s & 7s.




1. { When thy harvest yields thee pleasure, Thou the golden sheaf shalt bind; } { This thy God ordains to bless The widow and the fatherless.
   { To the poor belongs the treasure Of the scattered ears behind; }

2.

When thine olive plants, increasing,
Pour their plenty o'er the plain,
Grateful thou shalt take the blessing,
But not search the boughs again:
This thy God ordains to bless
The widow and the fatherless.

How beau-ti-ful up-on the moun-tains, up-on the moun-tains,

How beau-ti-ful up-on the moun-tains,..... How beau-ti-ful up-on the moun-tains are the feet of

How beau-ti-ful up-on the moun-tains, How beau-ti-ful up-on the moun-tains are the feet of

How beau-ti-ful up-on the moun-tains, How beau-ti-ful up-on the mountains,

That bringeth good ti-dings, good ti-dings of good, That pub-lish-eth peace, that pub-lish-eth

him, that bringeth good ti-dings, good ti-dings of good, That pub-lish-eth peace, that pub-lish-eth

him that bring-eth good ti-dings, good ti-dings of good, That bringeth good ti-dings, good ti-dings of good, That pub-lish-eth peace,.....

good,.....

## HULSEN. 8s & 7s.

C. M. Chase.

Is-rael's Shep-herd, guide me, feed me, Thro' my pil-grim-age be-low, And be-side the wa-ters lead me, Where thy flock re-joic-ing go.

## HOW BEAUTIFUL UPON THE MOUNTAINS. (CONTINUED.)

1ST TIME. 2D TIME. *f*

peace, That bringeth good ti - dings, good ti - dings, That bring-eth good ti - dings, good ti - dings, ti - dings of good. That pub-lish-eth sal - va - tion, that

peace, That bringeth good ti - dings, good ti - dings of good,..... ti - dings of good. That pub-lish-eth sal - va - tion, that

..... That bringeth good ti - dings, good ti - dings of good,..... ti - dings of good. That pub-lish-eth sal - va - tion, that

1ST TIME. 2D TIME. *f*

That bringeth good ti - dings, good ti - dings,

FASTER. Presto con Spirito.

saith un - to Zi - on, Thy God reign - eth, Thy God reign - - - - - eth. Break forth in - to joy, break

saith un - to Zi - on, Thy God reign - eth, Thy God reign - - - - - eth. Break forth in - to joy, break

saith un - to Zi - on, Thy God reign - eth, Thy God reign - - - - - eth. Break forth in - to joy, break

*How beauti - ful, how beauti - ful, how beauti - ful up-on the mountains.

* *The Bases may be divided—a part singing the words, (to large notes),* "Thy God reigneth," *and another part the words,* "How beautiful," &c., *(to small notes).*

## WILL YOU GO? 8s & 3s.

WESTERN MELODY.

1. We're traveling home to heaven a-bove, Will you go? will you go? To sing ths Saviour's dy - ing love, Will you go? will you go? Mil-lions have reach'd that
2. We're going to see the bleeding Lamb, Will you go? will you go? In rapturous strains to praise his name, Will you go? will you go? The crown of life we

## HOW BEAUTIFUL UPON THE MOUNTAINS. (Continued.)

forth in - to joy, break forth, break forth, break forth in - to joy, Sing to - ge - ther, sing.... to - ge - ther, ye waste

forth in - to joy,..... break forth, break forth in - to joy, Sing to - ge - - - - ther, sing to - ge - - - - ther, ye waste

forth in - to joy,..... Sing to - ge - - - - ther, sing to - ge - - - - ther, ye waste

break forth, break forth, break forth in - to joy, Sing... to - ge - ther, sing.... to - ge - ther,

1st time. 2d time.

pla - ces of Je - ru - sa - lem, pla - ces of Je - ru - sa - lem; Sing to - ge - ther, sing to - ge - ther, ye waste

pla - ces of Je - ru - sa - lem, pla - ces of Je - ru - sa - lem; Sing,..... ..... ye waste

1st time. 2d time.

pla - ces of Je - ru - sa - lem, pla - ces of Je - ru - sa - lem; Sing to - ge - ther, sing to - ge - ther, ye waste

1st time. 2d time.

Break forth in - to joy,..... sing to - ge - ther, sing to - ge - ther,

## WILL YOU GO? (Concluded.)

blest a - bode, A - noint-ed kings and priests to God, And millions more are on the road, Will you go? will you go?
there shall wear, The conqueror's palms our hands shall bear, And all the joys of heaven we'll share, Will you go? will you go?

3.

We're going to join the heavenly choir,
Will you go?
To raise our voice and tune the lyre,
Will you go?
There saints and angels gladly sing
Hosanna to their God and King,
And make the heavenly arches ring,
Will you go?

## HOW BEAUTIFUL UPON THE MOUNTAINS. (Continued.)

A little Slower. Legato e Piano.

pla - ces of Je - ru - sa - lem. For the Lord hath com-fort-ed, hath com-fort-ed his peo - ple, He hath re - deem-ed Je - ru - sa - lem,

pla - ces of Je - ru - sa - lem. For the Lord hath com-fort-ed, hath com-fort-ed his peo - ple, He hath re - deem-ed Je - ru - sa - lem,

pla - ces of Je - ru - sa - lem. For the Lord hath com-fort-ed his peo - - - - - - ple, He hath re - deem-ed Je - ru - sa - lem,

hath com-fort-ed his peo - ple,

DUET, QUARTETTE, or CHORUS.

Presto. Forte.

For the Lord hath com-fort-ed, hath com-fort-ed his peo - ple, He hath re - deem-ed Je - ru - sa - lem. The Lord hath made bare his

For the Lord hath com-fort-ed, hath com-fort-ed his peo - ple, He hath re - deem-ed Je - ru - sa - lem. The Lord hath made bare his

*mp* *f*

For the Lord hath com-fort-ed, hath com-fort-ed his peo - ple, He hath re - deem-ed Je - ru - sa - lem. The Lord hath made bare his

## PRAYER FOR PEACE. 11s, 10s & 9s. Russian Air. Arranged by J. Zundel.

1. God, the all ter - ri - ble! Thou who or - dain - est Thun - der thy cla - rion, and light - ning thy sword; Show forth thy
2. God, the Om - ni - po - tent! might - y A - ven - ger, Watch - ing in - vis - i - ble, judg - ing un - heard; Save us in

## HOW BEAUTIFUL UPON THE MOUNTAINS. (Concluded.)

Very Quick and Distinct.—Presto.

ho - ly arm in the eyes of all the na-tions, And all the ends of the earth shall see the sal - va - tion of our God,.... And all the

ho - ly arm in the eyes of all the na-tions, And all the ends of the earth shall see the sal - va - tion of our God.... And all the

ho - ly arm in the eyes of all the na-tions, And all the ends of the earth shall see the sal - va - tion of our God..... And all the

ends of the earth shall see the sal - va - tion of our God..... Hal-le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. A - men, A - men, A - men.

ends of the earth shall see the sal - va - tion of our God. ... Hal-le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. A - men, A - men.

ends of the earth shall see the sal - va - tion of our God..... Hal-le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. A - men, A - men, A - men.

## PRAYER FOR PEACE. (Concluded.)

pi - ty on high where thou reign - est: Give to us peace in our time, O Lord!
mer - cy, O save us from dan - ger, Give to us peace in our time, O Lord!

3. God, the all-merciful! earth hath forsaken
Thy ways all holy, and slighted thy word;
But not thy wrath in its terror awaken,
Give to us pardon and peace, O Lord!

4. So will thy people with thankful devotion,
Praise Him who saved them from peril and sword;
Shouting in chorus, from ocean to ocean,
Peace to the nations, and praise to the Lord.

## "OUR WAITING EYES ARE UNTO THEE." (Prayer for Opening Public Worship.)

DEVOTIONAL.

Our wait- ing eyes are un- to thee, O Lord, Help us to worship thee, help us to worship thee in spi-rit and in truth; Help us to

Our wait- ing eyes are un- to thee, O Lord, Help us to worship thee, help us to worship thee in spi-rit and in truth; Help us to

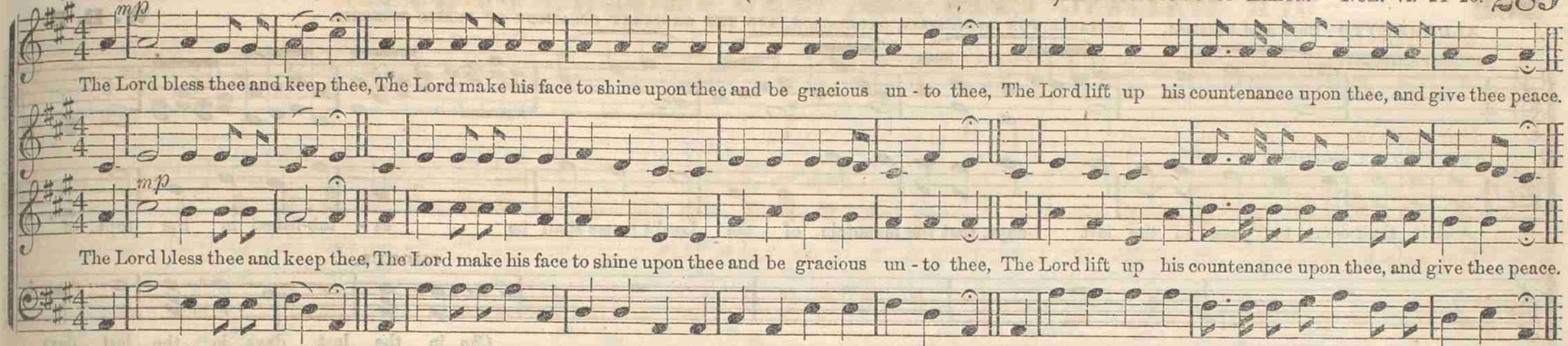
pray; help us to praise and hear thy word. Look down, O Lord, in mer- cy up- on us, and blot out all our transgressions.

pray; help us to praise and hear thy word. Look down, O Lord, in mer- cy up- on us, and blot out all our transgressions.

O, hear our prayer, forgive our sins, ac- cept and bless us for Je-sus' sake; ac- cept and bless us for Je- sus' sake. A - - - men.

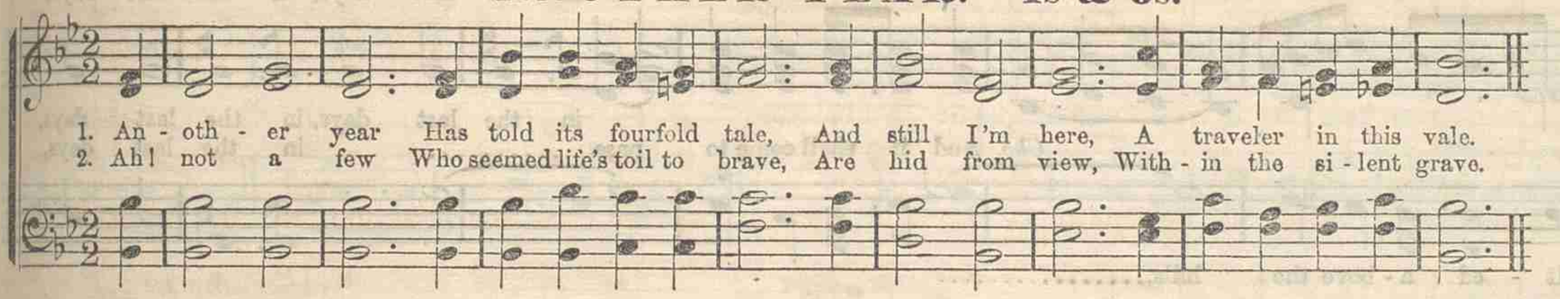
O, hear our prayer, forgive our sins, ac- cept and bless us for Je-sus' sake; ac- cept and bless us for Je- sus' sake. A - - - men.

MODERATO. **THE LORD BLESS THEE.** (Opening or Closing Piece.) The "Blessing of Aaron." Num. vi. 24–26.




*The above beautiful little melody is believed by* M. Leopold Haupt, *a learned German of Görlitz, to have been that sung by the Israelites in the "Blessing of Aaron," Numbers* vi. 24–26. M. Haupt *assigns as a reason for this belief that he has discovered the key to the interpretation of the Hebrew vowel points and "accents," generally held by Hebraists to indicate the inflections of the voice in reciting, and that these representing* definite musical sounds, *the melodies of the ancient* Temple Worship *may now be restored.*—Ed. See preface to "Cong. Ch. Music, Anthems and Chants," London, 1855.

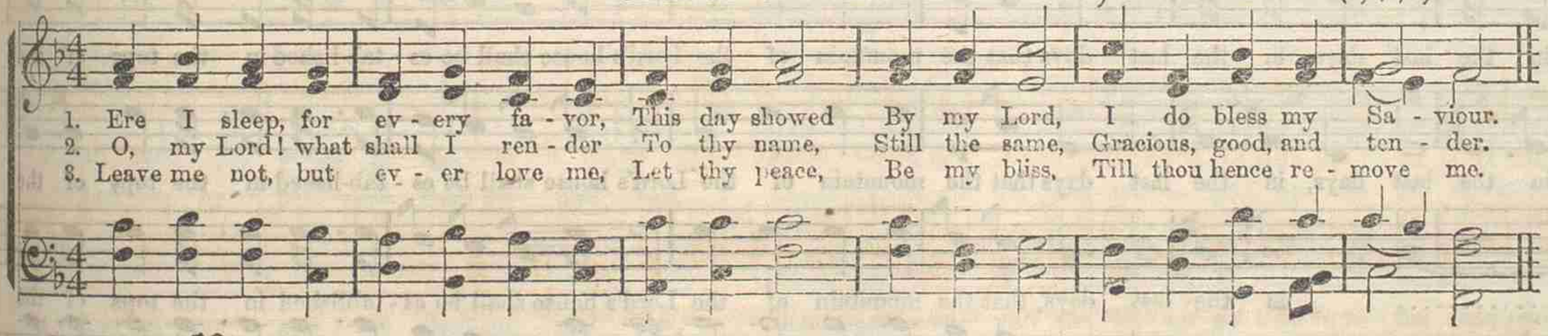
## ANOTHER YEAR. 4s & 6s.




3. Why am I spared
To see another year!
Why have I shared
So many mercies here?

4. From God alone
My mercies I receive;
To him alone
I would for ever live.

## ERE I SLEEP. 8s, 3s & 6s. (8,3,3,6.)




4. Visit me with thy salvation;
Let thy care,
Still be near,
Around my habitation.

5. Thou, my rock, my guard, my tower,
Safely keep,
While I sleep,
Me, with all thy power

# AND IT SHALL COME TO PASS IN THE LAST DAYS. Anthem.*

ALLEGRETTO—Bold and Spirited. SUITABLE FOR DEDICATION, ORDINATION, AND THE ORDINARY OCCASIONS OF PUBLIC WORSHIP. W. B. B.

ACCOMPANIMENT.

BASE SOLO OR CHORUS.

And it shall come to pass, in the last days, that the mountain of the Lord's house shall be es - tab-lished in the tops of the

CHORUS.

*Cho.* in the last days, in the last days,

in the last days, in the last days,

in the last days, in the last days,

*Cho.* And it shall come to pass..... in the last days,

mountains, And be ex - alt - ed a - bove the hills,.....

in the last days, in the last days that the mountain of the Lord's house shall be es - tab-lished in the tops of the

And it shall come to pass, in the last days, in the last days that the mountain of the Lord's house shall be es - tab-lished in the tops of the

And it shall come to pass,..... in the last days, that the mountain of the Lord's house shall be es - tablished in the tops of the

in the last days,

* Sung at the Closing Services of the Broadway Tabernacle Church, April 26, 1857.

mountains, And be ex - alt - ed a - bove the hills, and be ex - alt - ed a - bove the hills.

mountains, And be ex - alt - ed a - bove the hills, and be ex - alt - ed a - bove the hills.

mountains, And be ex - alt - ed a - bove the hills, and be ex - alt - ed a - bove the hills. And all na - tions shall flow... un - to it, shall

SOLO OR CHORUS.

CHORUS—TENORS AND BASES.

flow..... un - to it. And all na - tions shall flow un - to it, shall flow..... un - to it.

TRIO. A little Slower.

Faster.

And ma - ny peo - ple shall go, and say, Come ye, come ye, and let us go up to the moun-tain of the Lord: Come ye,

And ma - ny peo - ple shall go, and say, Come ye, come ye, and let us go up to the moun-tain of the Lord: Come ye,

And ma - ny peo - ple shall go, and say, Come ye, come ye, and let us go up to the moun-tain of the Lord; Come ye,

## AND IT SHALL COME TO PASS. (Continued.)

Quartette or Semi-chorus. *Ritard.* - - - -

come ye, and let us go up to the moun-tain of the Lord, to the house of the God of Ja - cob.

Solo.—Tempo.

come ye, and let us go up to the moun-tain of the Lord, to the house of the God of Ja - cob. And he..... will teach... us

Chorus.

And he will teach us, will teach us of his ways, And we will

And he..... will teach.... us of his ways, And we... will

of his ways, and we... will walk, will walk in his ways. And he will teach us of his ways, And we will walk, will

## THE VOICE OF FREE GRACE. 12s. Or 12s & 11s.

ESPRESSIVE. Dr. Clarke.

The voice of free grace cries, Es-cape to the mountain; For A-dam's lost race Christ hath opened a fountain; { For.. sin and un - cleanness, and
{ Hal - le - lu - jah to the Lamb, who hath

*Ritard.*

walk..... in his paths: For out of Zi - on shall go forth the law, And the word of the Lord from Je-ru - sa - lem.

walk, will walk in his paths;

*Ritard.* SOLO.—Tempo.

walk..... in his paths; For out of Zi - on shall go forth the law, And the word of the Lord from Je-ru - sa - lem. And he..... will teach.. us -

CHORUS.

And he will teach us, will teach us of his ways, And we will

And he..... will teach. ... us of his ways, And we... will

of his ways, and we... will walk, will walk in his ways. And he will teach us of his ways, And we will walk, will

## THE VOICE OF FREE GRACE. (CONCLUDED.)

ev - ery trans-gres - sion, His blood flows most free - ly in.... streams of sal - va - tion, His blood flows most free-ly in streams of sal - va - tion.
pur-chased our par - don; We'll praise him a - gain,... when we pass o - ver Jor - dan, We'll praise him a - gain, when we pass o - ver Jor - dan.

## AND IT SHALL COME TO PASS. (Concluded.)

walk..... in his paths; For out of Zi - on shall go forth the law, And the word of the Lord from Je - ru - sa - lem.....

walk, will walk in his paths;

walk..... in his paths: For out of Zi - on shall go forth the law, And the word of the Lord from Je - ru - sa - lem....

## CREATE IN ME A CLEAN HEART. (Opening or Closing Piece.)

SLOW and TENDER. W. B. B.

Cre - ate in me a clean heart, O God, and re - new a right spir - it with - in me. Cast me not a - way, cast me not a-

Cast me not a - way, cast me not a - way, from thy

Cre - ate in me a clean heart, O God, And re - new a right spi - rit with - in me. Cast me not a - way,..... from thy

## ETTIE. 8s, 5s, 7, & 6. (8888,55,7,6.)

1. { A help-less sin - ner in thy sight, At mer - cy's threshold, Lord, I wait; }
{ In - scribed in char - ac - ters of light, Thy prom - ise shines up - on the gate. } Ask—ye shall re - ceive; Seek—and ye shall find;

Small notes for the last stanza.

- - way from thy presence, Take not thy ho - ly spi - rit from me. Re - store un - to me the

presence, from thy pres - ence, And take not thy ho - ly spi - rit, thy ho - ly spi - rit from me. Re - store un - to me..... the

presence, from thy pres - ence, Take not thy ho - ly spi - rit from me. Re - store.. un - to me the

*f*

joy of thy sal - va - tion, Re - store un - to me the joy of thy sal - va - tion, And up - hold me, And up - hold me with thy free

joy of thy sal - va-tion, Re - store un - to me..... the joy of thy sal - va - tion, And up-hold me, and up - hold me with thy free

*f*

joy of thy sal - va - tion, Re - store un - to me the joy of thy sal - va - tion, And up - hold me..... with thy free

## ETTIE. (CONCLUDED.)

KNOCK—and en - ter in, but leave all doubts and fears be - hind.

2.

I ASK thy boundless grace to share,
I SEEK for pardon through thy blood,
I KNOCK by earnest, fervent prayer,
Lord, hear, and answer me for good.
"ASK—ye shall receive,
SEEK—and ye shall find,
KNOCK—and enter in, but leave
All doubts and sins behind."

3.

Yes, each mistrustful doubt of thee,
Each long-indulged, besetting sin,
Repented and renounced must be,
Ere we may dare to enter in.
Then asking, we receive;
And seeking, we shall find;
Till entering heaven's gate, we leave
Earth, sin, and death behind.

# CREATE IN ME A CLEAN HEART. (Concluded.)

**ALLEGRO.**—Or about one-third faster than the preceding movement. Cheerful, but not boisterous.

spi - rit, Then will I teach transgress-ors thy ways, and sin - ners shall be con - vert - ed, Then will I teach.. trans-gressors thy

spi - rit, Then will I teach transgress-ors thy ways, And sin - ners shall be con - vert - ed to thee, Then will I teach trans-

spi - rit, Then will I teach..... transgre-ssors thy ways, and sin - ners shall be con - vert - ed to thee, Then will I teach trans-

Then will I teach transgress-ors, &c.

*Ritard.*

ways,..... And sin - - - ners shall be con - verted un - to thee, un-to thee, con - vert - ed, con - vert - ed un - to thee.

- - gress-ors thy ways, And sin - - - ners shall be con - vert - ed un - to thee,..... con - vert - ed, con - vert - ed un - to thee.

*Ritard.*

- - gress-ors thy ways, And sin - ners shall be con - verted un - to thee, un-to thee, And sin - ners shall be con-vert - ed, con - vert-ed un - to thee.

And sin - - - ners shall be con - vert - ed un - to thee,

## GREENE. 7s.

**P. T. Whipple.**

1. Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mer - cies shall en - dure, Ev - er faith-ful, ev - er sure.
2. Let us sound his name a - broad, For of gods he is the God, Who by wis - dom did cre - ate Heaven's ex-panse and all its state.

## INVOCATION. Opening Piece.

J. M. Pelton.

O thou who dwell'st in Heav'n above, Thou God of grace and boundless love, To Thee our off'rings now we bring; Help us, O Lord, thy praise to sing,

O Thou who dwell'st in Heav'n above, Thou God of grace and boundless love, To Thee our off'rings now we bring; Help us, O Lord, thy praise to sing,

Help us, O Lord, to hear thy word, And to us all thy peace afford. Help us, O Lord, to hear thy word, And to us all thy peace afford.

Help us, O Lord, to hear thy word, And to us all thy peace afford. Help us, O Lord, to hear thy word, And to us all thy peace afford.

## NEARER TO THEE. 6s & 4s. (64,64,664.)

1. Nearer, my God, to Thee, Nearer to Thee! E'en though it be a cross That raiseth me; Still all my song shall be,—Nearer, my God, to Thee, Nearer to Thee!
2. Though like the wanderer, The sun gone down, Darkness be over me, My rest a stone; Yet in my dreams I'd be Nearer, my God, to Thee,—Nearer to Thee!
3. There let the way appear, Steps unto heaven; All that Thou sendest me, In mercy given; Angels to beckon me Nearer, my God, to Thee,—Nearer to Thee!
4. Then with my waking thoughts, Bright with thy praise, Out of my stony griefs, Bethel I'll raise; So by my woes to be Nearer, my God, to Thee,—Nearer to Thee!
5. Or if on joyful wing, Cleaving the sky, Sun, moon, and stars forgot, Upward I fly; Still all my song shall be,—Nearer, my God, to Thee,—Nearer to Thee!

# I WILL PRAISE THEE, O LORD. Anthem.

C. M. Lady.

m Cres. f Cres.

I will praise thee, O Lord, O Lord, among the peo - ple, I will sing prais - es un - to thee among the nations; For thy mercy is great, is

m Cres. f

I will praise thee, O Lord, O Lord, among the peo - ple, I will sing prais - es un - to thee among the nations; For thy mercy is great, is

ff FINE. m

great above the heavens, And thy truth, thy truth reacheth unto the clouds. Be thou ex - alt - ed, Be thou ex - alt - ed, Be thou ex - alt - ed, O

ff FINE. m

great above the heavens, And thy truth, thy truth reacheth unto the clouds. Be thou ex-alt - ed, Be thou ex - alt - ed, ex - alt - ed, O

Be thou ex - alt - ed, Be thou ex - alt - ed, Be thou ex - alt - ed, O

Repeat ff SOLO. Slower. TUTTI. p D. C.

God, above the heavens. Thro' God shall we do va-liantly. Thro' God shall we do va - liantly, For he it is that treadeth down, treadeth down our enemies.

TUTTI. p D. C.

God, above the heavens. For he it is that treadeth down, treadeth down our enemies.

SOLO. TUTTI. p D. C.

God, above the heavens. Thro' God shall we do valiantly, For he it is that treadeth down, treadeth down our enemies.

# COME UNTO ME, ALL YE THAT LABOR. Quartette or Chorus. W. B. B.

LEGATO.—Ardent—Devotional.

"Come un - to me all ye that la - bor and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up -

"Come un - to me all ye that la - bor and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up -

on you, and learn of me, Take my yoke up - on you, and learn of me; For I am meek and low - ly of heart, and ye shall find

- - on you, and learn of me, Take my yoke up - on you, and learn of me; For I am meek and low - ly of heart, and ye shall find

rest un to your souls. For my yoke is ea - sy, and my bur - den is light." His yoke is ea - sy, and his bur - den is light.

rest un - to your souls. For my yoke is ea - sy, and my bur - den is light." His yoke is ea - sy, and his bur - den is light.

CHORUS—ALLEGRO.

## WE WILL REJOICE IN THE LORD. Anthem.

ARR. FROM **Haydn**, BY L. MASON.

We will re - joice, we will re - joice..... in the Lord, And glo-ri-fy his name, his

We will re - joice, we will re - joice..... in the Lord,

We will re - joice, we will re - joice..... in the Lord, And glo-ri - fy his

And glo-ri - fy his name, glo - ri - fy his

name, We will re - joice, will re - joice in the Lord, And glo-ri - fy his name, And glo-ri - fy his name for ev - er-more.

And glori - fy his name, will re - joice..... in the Lord, And glori - fy his name, And glo-ri - fy his name..... for ev - er-more.

name, We will re - joice, will re - joice in the Lord, And glo-ri-fy his name, And glo-ri - fy his name..... for ev - er-more.

And glori - fy his name, And glo-ri - fy his name for ev - er-more.

## ALL'S WELL. 8s & 3s.

WESTERN MELODY.

1. { What's this that steals, that steals up-on my frame? Is it death? Is it death? }
   { That soon will quench, will quench this vi-tal flame! Is it death? Is it death? } If this be death I soon shall be From ev - ery pain and sor-row free, I

And glo-ri - fy his name,

We will re - joice, we will re - joice..... in the Lord, And glo - ri - fy his

And glo-ri - fy his name, glo - ri - fy his,

glo - ri - fy his name, glo - ri - fy his name for ev - er-more-

name, And glo-ri - fy his name..... for ev - er-more. We will re-joice, we will re - joice.... in the Lord,

And glo-ri - fy his name, And glo-ri - fy his name for ev - er-more.

name, his name, glo - ri - fy his name for ev - er-more.

shall the King of glo - ry see, All is well! All is well!

2.

Weep not, my friends, weep not for me,
All is well;
My sins are pardoned, I am free;
All is well.
There's not a cloud that doth arise,
To hide my Saviour from my eyes;
I soon shall mount the upper skies—
All is well.

3.

Tune, tune your harps, ye saints in glory,
All is well;
I will rehearse the pleasing story,
All is well.
Bright angels have from glory come,
They 're round my bed, they 're in my room.
They wait to waft my spirit home—
All is well.

## WE WILL REJOICE IN THE LORD. Concluded.

We will re - joice, re - joice in the Lord, And glo - ri - fy his name, We will re -

We will re - joice, re - joice in the Lord, And glo-ri - fy his name, And glo-ri - fy his name—will re -

We will re - joice, re - joice in the Lord, And glo-ri - fy his name, And glo-ri - fy his name, We will re -

We will re - joice, re - joice in the Lord, And glo - - - ri - fy his name, We will re -

1st 2d

joice, will re - joice, will re - joice in the Lord, And Lord,.... A - men, A - men.

joice,..... re - joice in the Lord, Lord,.... A - men, A - men.

1st 2d

joice, will re - joice, will re - joice in the Lord, And glo-ri - fy his Lord,.... A - men, A - men.

1st 2d

## SUCCOR. 8s, 6s & 4.

1. Fa - ther, who in the ol - ive shade, When the dark hour came on, Didst, with a breath of heaven-ly aid. Strengthen thy Son.

SLOW.

## BOW DOWN THINE EAR.

Aug. Kreissmann.

Bow down thine ear, O Lord, and hear me, For I am poor, I am poor and needy, Bow down thine ear, O Lord, and hear me, For I am poor, I am

Bow down thine ear, O Lord, and hear me, For I am poor, I am poor and needy, Bow down thine ear, O Lord, and hear me, For I am poor, I am

poor and needy. Pre-serve my soul, pre-serve my soul, pre-serve my soul, pre-serve my soul, for I am ho - ly. O thou, my God, save thy

poor and needy. Preserve my soul, pre-serve my soul, pre-serve my soul, pre-serve my soul, for I am ho - ly. O thou, my God, save thy

SOFT and GENTLE.

## DEATH OF A CHILD.

1. Sa-viour, now re - ceive him To thy bo - som mild; For with thee we leave him, Bless-ed, bless - ed child.
2. Though his eye hath brightened Oft our wea - ry way, And his clear laugh light-ened Half our heart's dis - may.
3. Now let thought be-hold him In his an - gel rest, Where those arms en - fold him To a Sa-viour's breast.

4. Yield we what was given,
At thy holy call;
The beautiful to heaven,
Thou who givest all.

5. Still, 'mid heavy mourning,
Look thee now to God!
There, thy spirit turning,
Kneel beside the sod.

## BOW DOWN THINE EAR. (CONTINUED.)

FASTER.

servant, save thy servant, O, thou, my God,..... save thy ser-vant, that trust-eth in thee, that trusteth in thee. So will I

O thou, my God, save thy ser - vant, save thy ser - vant,

servant, save thy servant, O, thou, my God, save thy ser-vant, that trust-eth in thee, that trusteth in thee. So will I

praise thee, O Lord, and glo-ri - fy thy name, so will I praise thee, O Lord, and glo-ri-fy thy name, so will I praise thee, O Lord, and glo-ri - fy thy

praise thee, O Lord, and glo-ri - fy thy name, so will I praise thee, O Lord, and glo-ri-fy thy name, so will I praise thee, O Lord, and glo-ri - fy thy

## SACO.

1. { We shall see a light appear, By and by, when he comes ; }
{ We shall see him full and clear, By and by, when he comes; } { Ride on, Jesus, O ride on! We're on our journey home, We're on, &c.

2.
We shall have a mighty shout,
By and by, when he comes,
We shall, like the stars, shine out,
By and by, when he comes.

3.
Then shall blaze earth's funeral pyre,
By and by, when he comes,
We shall shout above the fire,
By and by, when he comes.

name, so will I praise thee, O Lord, and glo-ri - fy thy name, so will I praise thee, O Lord, and glo-ri - fy thy name, so will I praise thee, O

name, so will I praise thee, O Lord, and glo-ri - fy thy name, so will I praise thee, O Lord, and glo-ri - fy thy name, so will I praise thee, O

Lord, and glo-ri - fy thy name, so will I praise thee, and glo-ri - fy thy name, so will I praise thee, and glo - ri - fy thy name.

Lord, and glo-ri - fy thy name, so will I praise thee, and glo-ri - fy thy name, so will I praise thee, and glo - ri - fy thy name.

## LEAD THOU ME ON.

1. { Send kindly light, amid th'encircling gloom, And lead me on ; } { The night is dark, and I am far from home ; Lead thou me on ! } Keep thou my feet : I do not ask to see The distant scene ; one step enough for me.

2.
I was not ever thus, nor prayed that thou
Should'st lead me on ;
I loved to choose and see my path ; but now
Lead thou me on !
I loved day's dazzling light, and, spite of fears,
Pride ruled my will : remember not past years !

3.
So long thy power hath blessed me, surely still
'T will lead me on
Thro' dreary doubt, thro' pain and sorrow, till
The night is gone,
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile.

ALLEGRO MODERATO.

## HOW BEAUTIFUL IN ZION.*

W. B. B.

How beautiful in Zion, how beautiful in Zi-on, Upon the mountain's brow, upon the mountain's brow; The coming of the messenger, the coming of the messenger, To

*Play eight measures as a symphony.*

How beautiful in Zi-on, how beautiful in Zi-on, Upon the mountain's brow, upon the mountain's brow; The coming of the messenger, the coming of the messenger, To

:S:

cheer the plains below, to cheer the plains below. Em-bas-sa-dor with pardon From an injured King of kings, Glad tidings of sal-va-tion To a ruined world he brings. How

:S:

:S:

cheer the plains below, to cheer the plains below. Em-bas-sa-dor with pardon from an injured King of kings, Glad tidings of sal-vation, To a ruined world he brings, How

:S:

* *May be sung at opening or closing of service, or as a voluntary upon the entrance of the Minister into the pulpit.*

## WE'LL TRUST. Hallelujah.

1. We'll trust thy love, We'll still a-dore, We'll still a-dore, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah ev-er-more.
2. We'll praise thee now, And ev-er-more, And ev-er-more, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah ev-er-more.
3. We'll trust thy word, We'll still be-lieve, We'll still be-lieve, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah ev-er-more.
4. We'll trust thy grace, And ev-er love, And ev-er-love, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah er-er-more.

*Ritard*

beautiful in Zi - on, Upon the mountain's brow, The coming of the messenger, To cheer the plains below. How beautiful in Zi - on, Upon the mountain's brow, The

*Ritard.*

beautiful in Zi - on, Upon the mountain's brow, The coming of the messenger, To cheer the plains below. How beautiful in Zi - on, Upon the mountain's brow, The

*mp* *Cres.*

coming of the messenger To cheer the plains below. How beauti - ful, How beautiful in Zi - on.

How beautiful, How beautiful, How beautiful, To cheer the plains below.

*mp* *Cres.*

coming of the messenger To cheer the plans below. How beautiful, How beautiful the coming of the messenger To cheer the plains below. How

How beau-ti - ful in Zi - on, The com - ing of the mes - sen - ger,

## CANANDAIGUA.

G. L. W. CANANDAIGUA.

1. Come, ye disconsolate ! where'er ye languish, Come to the mercy-seat, fervently kneel ; Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that heaven cannot heal.
2. Joy of the desolate, light of the straying, Hope of the pen-i - tent, fadeless and pure ! Here speaks the Comforter, tenderly saying,—Earth has no sorrow that heaven cannot cure.
3. Here see the bread of life; see waters flowing Forth from the throne of God, pure from above : Come to the feast of love; come, ever knowing, Earth has no sorrow, but heaven can remove.

## HOW BEAUTIFUL IN ZION. (Concluded.)

*This may be omitted.* FINE. **Slow and Pathetic.** * D. C. AL SEG.

The coming of the messenger, To cheer the plains below, To cheer the plains below.

FINE. D. C. AL SEG.

beauti-ful in Zi-on, How beau-ti-ful To cheer the plains below, To cheer the plains below.
How beautiful in Zi - - - on,

{ O listen to the heavenly voice, that speaks to you to-day,
{ Ye guilty and ye careless ones, Now hearken and obey.

* *May be sung as a Soprano, Solo, or as a Quartette, or in Chorus. In either case let it be in a tender and subdued tone of voice.*

Words by **Hannah E. Bradbury**, Bangor, Me.

## IT IS I, BE NOT AFRAID.

1. Brother, on the troubled deep, When the wild winds round you sweep, And the waves in madness leap, Listen,'tis the voice that said—"It is I, be not afraid, It is I, be not afraid."
2. When the storm has died away, And the sun with cheering ray, Now illumes your prosperous way, Trust, oh, trust in Him who said—"It is I, be not afraid, It is I, be not afraid."
3. Brother, far away from home, Restless as the wave's light foam, When temptations round you come, Pray for strength to Him who said—"It is I, be not afraid, It is I, be not, &c
4. Brother, when death draweth near, And your spirit shrinks in fear From its portals damp and drear, Trust your soul to Him who said—"It is I, be not afraid. It is I, be not, &c.

Words by **Rev. Charles Beecher.**

## THERE'S REST IN THE GRAVE. 5s.

*f* *pp*

1. There's rest in the grave, Life's toils are all past, Night cometh at last: How calmly I rest In the sleep of the blest, Nor hear life's storm rave O'er my green, grassy grave.
2. No rest in the grave—Heaven's dawn purples fast, Morn's splendors are cast Like shafts thro' the gloom Of the dark, silent tomb; Heaven's fair bowers wave—No rest in the grave!
3. Arise from the grave! Heaven's bright, burning throng Come rushing along; They gird me about, And triumphant shout, As myriad palms wave, "Ascend from the grave."

*f* *pp*

ALLEGRO.

## GREAT IS THE LORD. Anthem.

ALTERED FROM Dr. Calcott.

*f.* Great is the Lord, and greatly to be praised, and greatly to be praised, and great-ly to be prais-ed,

SOLI.

In the ci - ty of our

*f.* Great is the Lord, and greatly to be praised, and greatly to be praised, and great-ly to be prais-ed,

CHORUS. *f*

Great..... is the

God, In the ci - ty of our God, In the mountain of his ho-liness, In the mountain of his ho-li-ness.

Great is the Lord, and greatly to be praised,

## CORNET.

ARR. FROM A WESTERN MELODY.

1. O thou Al - might - y Fa - ther, Come help me now to praise thy glo - ry: Me-thinks I hear the trum-pet sound Be - fore the break of
2. O come, thou liv - ing Sa - viour, Come help me now to love thee tru - ly: Me-thinks I hear the trum-pet sound Be - fore the break of

## GREAT IS THE LORD. (Continued.)

Lord, . . . . . and greatly to be prais-ed, In the ci - ty of our God, In the ci - ty of our God, In the mountain of his ho - liness, In the

Great is the Lord, and greatly to be prais-ed,

Chorus. *f*

mountain of his ho - li-ness: Great is the Lord, and greatly to be prais-ed, Great is the Lord, and great-ly to be prais-ed, In the

Great is the Lord, and greatly to be prais-ed, Great is the Lord, and great-ly to be prais-ed, In the

Unison.

## CORNET. Concluded.

day, Oh, had I the wings of the morn-ing, I'd fly a-way to Canaan's shore, Bright an-gels should con-vey me home To the New Je - ru - sa - lem.
day, Oh, had I the wings of the morn-ing, &c.

## GREAT IS THE LORD. (Concluded.)

Soli. Chorus. *p*

ci - ty of our God, In the ci - ty of our God, In the mountain of his ho-li ness, In the mountain of his ho-li-ness. Great is the Lord, and

ci - ty of our God, In the ci - ty of our God, In the mountain of his ho-li-ness, In the mountain of his ho-li-ness. Great is the Lord, and

great-ly to be prais-ed, In the ci - ty of our God, In the mountain of his ho - li - ness. A - men, A - men.

great-ly to be prais-ed, In the ci - ty of our God, In the mountain of his ho - li - ness. A - men, A - men.

## HIDING-PLACE. L. M.

"Spiritual Songs."

1. Hail, sov'reign love, that formed the plan, To save rebellious, sinful man; Hail, matchless, free, eternal grace, That gave my soul a hiding-place, That gave my soul a hiding-place.
2. A - gainst the God that rules the sky, I fought, with weapons lifted high, I mad-ly ran the sin-ful race, Re-gardless of a hid-ing-place, Regardless of a hiding-place.

## WAKE THE SONG OF JUBILEE. Chorus.

From "Psalmista." W. B. B.

Wake the song, the song of ju-bi-lee, Let it ech-o o'er the sea; Now hath come the promised hour, Jesus reigns with sovereign power, Wake the song, the song of ju-bi-lee,

Wake the song, the song of ju-bi-lee, Let it ech-o o'er the sea; Now hath come the promised hour, Jesus reigns with sovereign power, Wake the song, the song of ju-bi-lee,

Let it ech-o o'er the sea; Wake the song, the song of ju-bi-lee, Let it ech-o o'er the sea. All ye na-tions join and sing Christ of lords and kings is King;

Let it ech-o o'er the sea; Wake the song, the song of ju-bi-lee, Let it ech-o o'er the sea. All ye na-tions join and sing .....
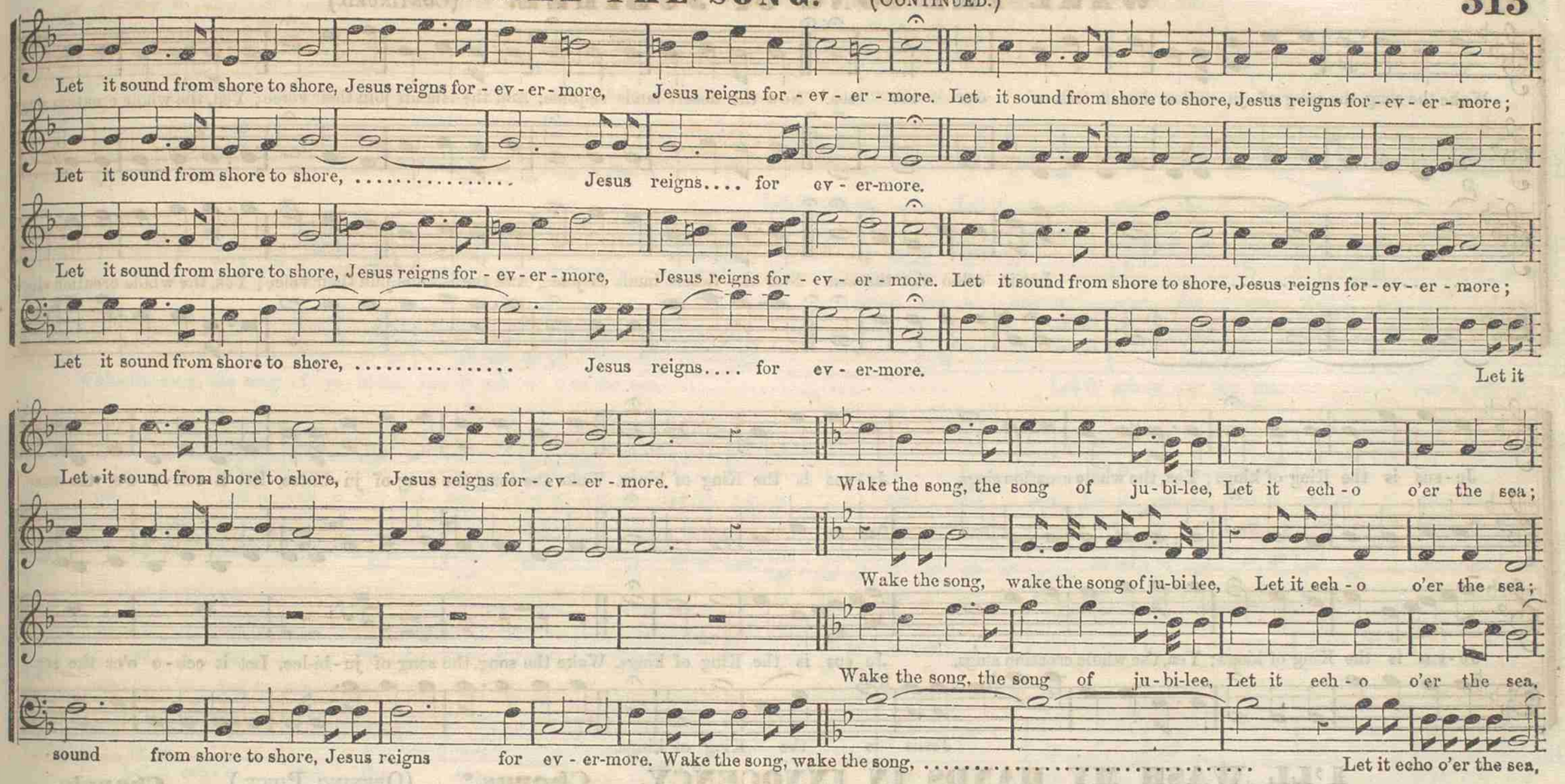
Christ of lords and kings is King;

## MISSIONARY HYMN. 7s & 6s.
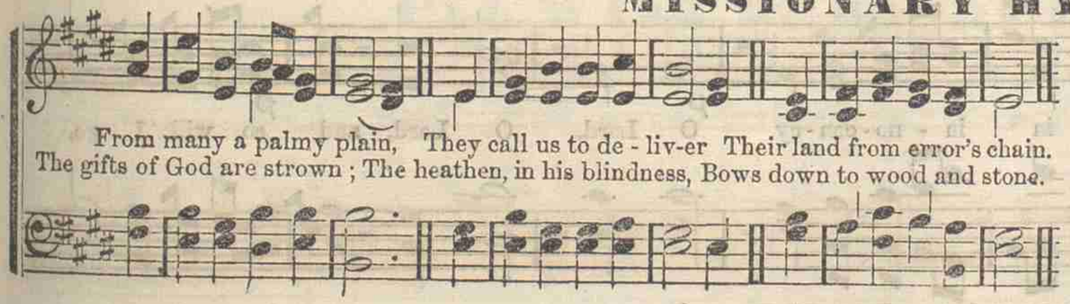
L. Mason.

1. From Greenland's icy mountains, From In-dia's co-ral strand, Where Af-ric's sun-ny fountains Roll down their golden sand; From many an ancient riv-er,
2. What though the spicy breezes Blow soft o'er Ceylon's isle, Though every prospect pleases, And on-ly man is vile? In vain, with lavish kindness,

## WAKE THE SONG. (CONTINUED.)




## MISSIONARY HYMN. (CONCLUDED.)




3.

Shall we, whose souls are lighted
By wisdom from on high—
Shall we, to man benighted,
The lamp of life deny?
Salvation!—oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

4.

Waft—waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

## WAKE THE SONG OF JUBILEE. (Continued.)

Wake the song, the song of ju - bi-lee, Let it ech - o o'er the sea. Now the desert lands re-joice, And the islands join their voice; Yea, the whole creation sings

*p*

..... Let it ech-o o'er the sea. Now the desert lands re-joice, And the islands join their voice; Yea, the whole creation sings

Je - sus is the King of kings; Yea, the whole creation sings, Je - sus is the King of kings. Wake the song, the song of ju - bi-lee, Let it ech - o o'er the sea.

Je - sus is the King of kings; Yea, the whole creation sings, Je sus is the King of kings. Wake the song, the song of ju - bi-lee, Let it ech - o o'er the sea.

Jesus is the King of kings.

## I'LL WASH MY HANDS IN INNOCENCY. Chorus.* (Opening Piece.) Chapple.

*f* *p* *p*

I'll wash my hands in in - no - cen - cy, I'll wash my hands in in - no - cen - cy O Lord, O Lord, and so will I go,

* *The Base and Soprano may be sung first as a Duet.*

## WAKE THE SONG OF JUBILEE. (Concluded.)

Wake the song, the song of ju - bi-lee, Let it ech - o o'er the sea, Let it ech - o o'er the sea, Let it ech - o, Let it

*pp*

Let it ech - o, Let it ech - o o'er the sea, ..... Let it ech - o,

Let it ech - o, Let it ech - o, ech - o o'er the sea, Let it ech - o, Let it

Wake the song, the song of ju - bi-lee, Let it ech - o o'er the sea, ..... Let it ech - o o'er the sea, ..... Let it ech - o

ADAGIO.

ech - o, Let it ech - o o'er the sea, Let it ech - o, Let it ech - o o'er the sea, Let it ech - o, Let it ech - o o'er the sea.

Let it ech - o o'er the sea, Let it ech - o. Let it ech - o, Let it ech - o o'er the sea, Let it ech - o. Let it ech - o o'er the sea.

ech - o, Let it ech - o o'er the sea, ..... Let it ech - o o'er the sea, ..... o'er the sea.

Let it ech - o o'er the sea, ..... o'er the sea, ..... o'er the sea.

## I'LL WASH MY HANDS IN INNOCENCY. (Concluded.)

*f*

so will I go, and so will I go to thine al - tar, and so will I go, so will I go, and so will I go to thine al - tar.

316 SLOW, SOFT, and EXPRESSIVE.

## WHEN THE WORN SPIRIT.

FROM "THE CHORALIST." W. B. B.

When the worn spi - rit wants re - pose, And sighs her God to seek, How sweet to hail the evening's close, That ends the wea - ry week! How

*p*

When the worn spi - rit wants re - pose, And sighs her God to seek, How sweet to hail the evening's close, That ends the wea - ry week! How

Ritard. Moderately Quick, with Energy.

sweet to hail the evening's close, ..... That ends the wea - ry week! How sweet to hail the ear - ly dawn, That o - pens on the

*mf* *Cres.*

sweet to hail the evening's close, ..... That ends the wea - ry week! How sweet to hail the ear - ly dawn, That o - pens on the

sweet to hail the evening's close,.... How sweet to hail, &c.

## LAMB. 8, 3s & 6. (8,33,6.)

WORDS BY T. Hastings. MUSIC BY W. B. B.

1. Shepherd, while thy flock are feed - ing, Take these lambs In thine arms. Now for shel - ter plead - ing.

2.
While the storm of life is lowering,
Night and day,
Beasts of prey
Are lurking and devouring.

3.
Shepherd, every grace combining,
Keep these lambs
In thy arms,
On thy breast reclining.

sight, When first that soul - re - viv - ing morn Sheds forth.... new rays..... of light, ..... Sheds forth new rays of light. ....

sight, When first that soul - re - viv - ing morn Sheds forth new rays of light, .... Sheds forth new rays of light. ....

*m* *Cres.* *Cres.* *ff*

sight, When first that soul - re - viv - ing morn Sheds forth.... new rays..... of light, ..... Sheds forth new rays of light. ....

**SEMI-CHORUS or QUARTETTE.** Slow and Gentle. **DUET.**

Sweet day! thine hours too soon will cease; Yet, while they gently roll, Breathe, heavenly Spirit, source of peace, A Sabbath to my soul. Sweet day, thine hours too

*p* *Cres.* *Dim.* *Ritard.*

Sweet day! thine hours too soon will cea se; Yet, while they gently roll, Breathe, heavenly Spirit, source of peace, A Sabbath to my soul. Sweet day, thine hours too

## RIVER. 8s & 4s.

1. Alas! how poor and little worth Are all those glittering toys of earth That lure us here! Dreams of a sleep that death must break, Alas! before it bids us wake, They disappear.
2. Where is the strength that spurns decay, The step that rolled so light and gay, The heart's blithe tone? The strength is gone, the step is slow, And joy grows weariness and woe,
[When age comes on.

## WHEN THE WORN SPIRIT. (Concluded.)

CHORUS. Tempo primo.

soon will cease; Yet, while they gently roll, Breathe, heavenly Spirit, source of peace, A Sab-bath to my soul. When will my pil - grim-age be done, The

soon will cease; Yet, while they gently roll, Breathe, heavenly Spirit, source of peace, A Sab-bath to my soul. When will my pil - grim-age be done, The

world's long week be o'er, That Sabbath dawn, which needs no sun, That day, which fades no more, That Sabbath dawn, which needs no sun, That day, which fades no more!

*Ritard.*

world's long week be o'er, That Sabbath dawn, which needs no sun, That day, which fades no more, That Sabbath dawn, which needs no sun, That day, which fades no more!

## JESUS LIVES! Hymn Chant.

Jesus lives! Jesus lives! { No longer now, / can thy terrors, / Death, ap - } pall me; { Jesus lives! and well / I know from the / dead he will re - } call me; { Better life will / then commence, / This shall } be my confidence.

2. Jesus lives! | I know full well,
Nought from him my heart can | sever;
Life nor death, nor powers of hell,
Joy nor grief, henceforth, for | ever:
God will power and grace dispense,
This shall | be my | confidence.

3. Jesus lives! | henceforth is death
Entrance into life im | mortal;
Calmly I can yield my breath,
Fearless tread the frowning | portal;
Thou, when faileth flesh and sense,
Lord, wilt | be my | confidence.

ALLEGRO MAESTOSO.

## LOUD THROUGH THE WORLD PROCLAIM. Motett.

FROM "THE HALLELUJAH."

*f*

Loud thro' the world pro-claim Je - ho - vah's high - est prais-es, Je - ho - vah's high-est prais - - es, high - est prais - es, Je -

Loud thro' the world pro-claim Je - ho - vah's high - est prais-es, Je - ho - vah's high-est prais - - - es, Je - ho - vah's highest prais - es,

*f*

Loud thro' the world pro-claim Je - ho - vah's high - est prais es, Je - ho - vah's high-est prais - es, Je - ho - - vah's high - - est prais - es, Je -

Je - ho - vah's highest prais - - - - - - es,

*p*

- ho - vah's high - est prais-es, Bow - ing low at his throne, with the an - gels a - dore, Bow-ing low at his throne, with the an - gels a - dore;

ho - vah's high - est prais-es, Bow - ing low at his throne, with the an - gels a - dore, Bow-ing low at his throne, with the an - gels a - dore;

## ANGEL'S VISITS. Chant.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. With silence only as their bene - - | dic - tion God's | an - gels.. | come;.... | Where in the shadow of a great af - - | fliction The.. | soul sits .. | dumb. |
| 2. Yet would we say what every heart ap- | pro - veth, Our | Fa - ther's | will,..... | Calling to him the dear ones whom he. | lov - eth, Is | mer - cy | still. |
| 3. Not upon us or ours the solemn..... | an - gel hath | e - - vil | wrought;. | The funeral anthem is a glad e - - - | van - gel; The | good die . | not. |
| 4. God calls our loved ones, but we lose not | whol - ly What | He has | given;... | They live on earth in tho't and deed, as | tru - ly as | in his | heaven. |

## LOUD THROUGH THE WORLD PROCLAIM. (Continued.)

*f*

For he liv - eth and reigneth for ev - - - er and ev - er. Re-joice, re - joice, re - joice and praise his name, Re - joice, re -

Re - joice, re - joice, re - joice and praise his name, Re - joice,.... Re - joice, ..

*f*

For he liv - eth and reigneth for ev - - - er and ev - er. Re - joice, re - joice, and praise his name, Re - joice, re -

For he liv - - eth and reign-eth for ev - er and ev - er, Re-joice, and praise his name, Re - joice,

*f* SOLO.

- joice, and praise his name. Loud thro' the world pro-claim Je - ho - vah's high - est praises— Re-joice, re - joice, and praise his

..... re-joice, and praise his name. re - joice, and praise his

*f*

- joice, and praise his name. Loud thro' the world pro-claim Je - ho - vah's high - est praises— Re - joice, re - joice, and praise his

re-joice, and praise his name. Re - joice re - joice, and praise his

## "MORE SWEET THAN ODORS." Charity Chant.

1. More sweet than odors which at morn Are wafted ..... thro' the sky, Soars charity's pure incense, borne From earth to ..... Him on high. A - men.

2. It can the woes of others cure,
And bring its | own re- | ward; ‖
For what we give unto the poor,
We lend un- | to the | Lord. ‖

3. When God looks from his throne above,
No sight his | eye can | scan ‖
So pleasing as the deed of love,
Which binds man | more to | man. ‖

4. And angels, when they dwell secure,
Those deeds with | joy re- | cord; ‖
For what we give unto the poor,
We lend un- | to the | Lord. A- | men.

## LOUD THROUGH THE WORLD PROCLAIM. (CONCLUDED.)

*f* CHORUS. L. C. 𝄋

name, Re - joice, re - joice, and praise his name. Loud thro' the world proclaim Je - ho - vah's praises, Je

name, Re - joice, re - joice, re - joice, and praise his name. Loud thro' the world proclaim Je - ho - vah's praises, Je - ho - vah's highest

*f* CHORUS. D. C. 𝄋

name, Re - joice, re - joice, and praise his name. proclaim Je - ho - vah's praises, Je - ho - vah's highest

*f* CHORUS.

name, Re - joice, re - joice, and praise his name. Loud thro' the world proclaim, pro - claim Je - ho - vah's praises.

## HOLINESS BECOMETH THY HOUSE. Opening Piece.

Holiness becometh thy house, Holi-ness becometh thy house, O Lord, for ever, O Lord, for ever; Holiness becometh thine house, O Lord, for ever and ev-er. A - men.

## DAY OF WRATH. Chant.

1. Day of wrath, that day of burning,
   All shall melt to ashes turning, All
   fore-told by ..... .....
   seers dis- cerning.
   O! what fear it shall engender
   When the Judge shall come
   in splendor .....
   Strict to mark and .. just to render.

2. Trumpet-scattered sound of wonder, Rending sepulchres asunder,
   Shall resistless .....
   summons thunder.
   All aghast then Death shall
   shiver, And great nature's
   name shall quiver, .....
   When the graves their dead de- liv-er.

3. Think, O Jesus, for what reason,
   Thou endured'st earth's spite and treason,
   Nor me lose in | that dread | season. ‖
   Seeking me thy worn feet hasted,
   On the cross thy soul death tasted, |
   Let such labor | not be | wasted.

4. I beseech thee, prostrate lying,
   Heart as ashes, contrite, sighing,
   Care for me when | I am | dying. ‖
   On that awful day of wailing,
   When man rising, stands before thee, ¦
   Spare the culprit, | God of | glory!

322 MAESTOSO.

## AWAKE! PUT ON THY STRENGTH. Anthem. Is. li. 9, 11.

Wm. B. Bradbury.
From "The Mendelssohn Coll."

A-wake! a-wake! put on thy strength, O arm of the Lord; A-wake! as in the ancient days; a-wake! as in the gen-er - a-tions of old; A-wake! as in the an-cient

A-wake! a-wake! put on thy strength, O arm of the Lord; A-wake! as in the ancient days; a-wake! as in the gen-er - a-tions of old; A-wake! as in the an-cient

days; a-wake! as in the gen-er - a-tions of old. Therefore the redeem-ed of the Lord shall re-turn, and come again with singing, with singing unto Zi-on, shall

days; a-wake! as in the gen-er - a-tions of old. Therefore the redeem-ed of the Lord shall re-turn, and come again with singing, with singing unto Zi-on, shall

## THE SILENT LAND. Chant.

*Or thus:*

1. Into the silent land! Ah! who shall lead us thither! { Clouds in the evening sky more darkly gather, And shattered wrecks lie thicker } on the strand! Who leads us with a gentle hand, { Whither? O, thither, Into the..... } silent land. silent land.
2. In-to the silent land! To you, ye boundless regions { Of all perfection! tender morning visions, Of beauteous souls! eterni- } ty's own band! Who in life's battle firm doth stand, { Shall bear hope's ten- der blossoms, Into the } silent land. silent land.
3. O land! O si-lent land! For all the broken-hearted, { The mildest herald by our fate allotted, Beckons, and with inverted } torch doth stand, To lead us, with a gentle hand, { Into the land of the great departed, Into the..... } silent land. silent land.

## AWAKE! PUT ON THY STRENGTH! (Continued.)

come..... with singing un - to Zi - on, and ev - er - lasting joy shall be upon their heads,..... ev - er - lasting joy... shall

come a-gain with singing, with sing - ing un - to Zi-on; and ev - er-last-ing joy shall be up - on their heads, ev - er-lasting joy shall be upon their

come a-gain with singing, with sing - ing un - to Zi-on; and ev - er-last-ing joy shall be up - on their heads, ev - er-lasting joy shall

their heads, ever-lasting joy..... shall

be up-on their heads: Sorrow and mourning shall flee a - way; sorrow and mourning shall flee a - way; ev - er-last - ing joy.. shall

heads;..... Sor-row and mourning shall flee a - way, sorrow and mourn - - ing shall flee a - way; ev - er-last - ing joy shall

be up-on their heads: Sorrow and mourning shall flee a - way, sorrow and mourning shall flee a - way; ev - er - last-ing joy shall

be upon their heads: Sorrow and mourn - ing shall flee a - way, sorrow and mourn - - ing shall flee a - way; ever-lasting joy..... shall be up -

## "AT THE CROSS." Chant.

1. At the cross her station keeping, Stood the mournful ..... mother weeping, Close to Jesus to the last: Thro' her heart, his sorrow sharing, And his bitter .. anguish bearing, Now at length the sword had passed.

2. Oh, how sad and sore distressed, Was that mother,... highly blest, Of the sole-begotten One! Christ above in torment hangs, She beneath be - - holds the pangs Of her dying, glo-rious Son.

Let me mingle tears with thee,
Mourning Him who | mourned for | me,
All the days that I may | live;
By the cross with Him to stay,
There with thee to | weep and | pray,
Is all I ask of | Christ to | give.

4.

Christ, when thou shalt call me hence,
Be thou only | my de- | fense,
Be thy cross my | victory;
While my body here decays,
May my soul thy | goodness | praise
Safe in para- | dise with | thee.

## AWAKE! PUT ON THY STRENGTH. (Concluded.)

be up-on their heads, ev-er-last-ing joy shall be up-on their heads;..... sor-row and mourning shall flee a-way,..... sor-row and

be up-on their heads, ev-er-last-ing joy shall be up-on their heads, upon their heads; sor-row and mourning shall flee a-way, a-way,.....

be upon their heads, ev-erlasting joy,..... sor-row and mourning sha'l flee a-way,..... sor-row and

-on their heads, ev-er-last-ing joy.... shall be up-on their heads;

*p*

mourning shall flee a-way, sorrow and mourning shall flee a-way, flee a-way,..... shall flee a-way, sorrow and mourning shall flee a-way.

*p*

..... shall flee a-way, sorrow and mourning shall flee a-way, sorrow and mourning shall flee a-way, sorrow and mourning shall flee a-way.

mourning shall flee a-way,..... sorrow and mourning shall flee a-way, shall flee a-way.....

sor-row shall flee a-way,.....

## BEHOLD THE LAMB. Chant No. 7.

| | | | | | | |
|---|---|---|---|---|---|---|
| 1. Behold the Lamb! be-hold the Lamb! | O thou for sinners .... | slain: | Let it not be in vain That ..... | thou hast | died: | Thee for my Saviour let me take,.... |
| 2. Behold the Lamb! be-hold the Lamb! | Archangels—fold your | wings— | Seraphs—hush all your strings Of | mil-lion | lyres: | The Victim, veiled on earth, in love— |
| 3. Behold the Lamb! be-hold the Lamb! | Drop down, ye glorious | skies— | He dies—he dies—he dies For | man once | lost! | Yet lo! he lives—he lives—he lives— |
| 4. Behold the Lamb! be-hold the Lamb! | All hail—Eternal .... | Word! | Thou universal Lord— Purge.. | out our | leaven: | Clothe us with godliness and good, .. |

MODERATO.

## LORD OF MY SALVATION.

De Monti.

Lord of my sal - va - tion, Lord of my sal - va - tion, Be thou ev - er, ev - er near me, Lord of my sal - va - tion,

*m* *f*

Lord of my sal - va - tion, Lord of my sal - va - tion, Be thou ev - er, ev - er near me, Lord of my sal - va - tion,

FINE. *p*

Lord of my sal - va - tion, Be thou ev - er near to me, Be.... thou ev - er near to me. Be near to me,

FINE. *p*

Lord of my sal - va - tion, Be thou ev - er near to me, Be.... thou ev - er near to me. Be near to me,

## BEHOLD THE LAMB! (Concluded.)

Thee, thee alone my refuge make, ..... | Thy pierc-ed | side.
Unveiled—enthroned—adored above—... | All heaven ad - | mires!
And to his church himself he gives—In - | car - nate.. | Host!
Feed us with thy celestial food—.. ..... | Man - na from . | heaven!

*If the Tenor sing the highest notes in the last strain, let the Alto also sing theirs,* (A and F.)

5.

‖: Behold the Lamb! :‖
Saints, wrapt in blissful | rest—‖
Souls—waiting to be blest—
Oh! | Lord how long! ‖
Thou church on earth, o'erwhelmed with fears, |
Still in this vale of woe and tears, |
Swell the full | song.

6.

‖: Behold the Lamb! :‖
Worthy is he a | lone, ‖
To sit upon the throne
Of | God above! ‖
One with the Ancient of all days— |
One with the Paraclete in praise— |
All light—all | love!

## LORD OF MY SALVATION. (Continued.)

be near to me, thou Lord,..... of my sal - va - tion, be thou ev - er near to me, thou

be near to me, thou Lord of my sal - va - tion, of my..... sal - va - tion, be..... thou ev - - - er near.... to me, thou

be near to me, thou Lord..... of my sal - va - tion, be thou ev - er near to me, thou

Lord, be ev - er near, be near to me, thou Lord, be ev - er near, be near to me; will trust in thee,

Lord..... be near to me, thou Lord,..... be near to me; I will trust, will trust in thee, will

Lord, be ev - er near, be near to me, thou Lord, be ev - er near, be near to me; will trust in thee,

## HALLELUJAH! Chant No. 8.

1. Hal - le - lu - jah! For the Lord God Omnipotent..... reign - - eth. { The kingdoms of this world are become the kingdoms of our Lord and of his Christ, and he shall..... }

2. Hal - le - lu - jah! { We give thee thanks, O Lord God Al - mighty, who art, and wast, and..... } art to come. King of.....

ff

will trust in thee, will trust in thee, will trust in thee; be near to me,

trust in thee, will trust.. in thee, will trust in thee, will trust in thee; Be thou near me, be near to me, Be thou

will trust in thee, will trust in thee, will trust in thee; be near to me,

ff D. C.

Be thou near to me, be near to me, be near to me, be near.... to me, be near to me, be near to me.

near me, be near to me, be near to me, be near to me, be near.... to me, be near to me.....

ff

Be thou near to me, be near to me, be near to me, be near.... to me, be near to me, be near to me.

## HALLELUJAH! (Concluded.)

CODA.

reign for ever and ever. ‖ A - men, Hal - le - lu - jah, A - men.
kings, and Lord of lords. ‖

3.

Halle- | lujah! ‖ Salvation to our God, who sitteth upon the throne, and | unto the | Lamb. ‖ A - | men, Halle- | lujah. | Amen.

4.

Halle - | lujah! ‖ Blessing, and glory, and wisdom, and thanksgiving, and honor, and | power, and | might. ‖ Be unto our | God for | ever and | ever.

## BLESSED ARE THEY THAT MOURN.

Blessed are they that mourn, Blessed are they that mourn, They shall be com - fort - ed.

And Je - sus said: Blessed are they that mourn, Blessed are they that mourn; For they shall be com - fort - ed, Shall be com - fort - ed.

For they shall be com - fort - ed.

For they shall be com - fort - ed, They shall be com - fort - ed. Blessed are they that mourn, that

Blessed are they that mourn.

For they shall be com - fort - ed. Blessed are they that mourn, For they shall be

For they shall be com - fort - ed, they shall be com - fort - ed. that mourn. that

## URMUND. 8s & 4s. Or L. M.*

L. Mason.

1. Hark! how the gos-pel trumpet sounds! Thro' all the world the e-cho bounds! And Je - sus by re - deeming blood, Is bringing sinners back to God, And
2. Hail, Je - sus! all vic-to-rious Lord! Be Thou by all mankind a - dored! For us didst Thou the fight maintain, And o'er our foes the victory gain, That

* By repeating half the last line.

## BLESSED ARE THEY THAT MOURN. (Concluded.)

mourn, they shall be com-fort-ed, they shall be com - fort - ed, they shall be com-fort-ed, they shall be com - fort - ed.

com-fort-ed, For they shall be com-fort-ed, they shall be com - fort - ed, they shall be com-fort-ed, they shall be com - fort - ed.

mourn.

## LET EVERY HEART. Trio and Chorus. Hastings.

Trio.

1. Let every heart rejoice and sing, Let choral anthems rise; Ye rev'rend men and children, bring To God your sac-ri-fice; For he is good; the Lord is good, And

2. He bids the sun to rise and set, In heaven his power is known; And earth subdued to him shall yet Bow low before his throne; For he is good; the Lord is good, And

guides them safe-ly by his word To endless day.
we with thee, might ever reign In endless day.

## SING PRAISE. 6s.

1. Sing praise! the tomb is void Where the Redeemer lay; Sing of our bonds destroyed, Our darkness turn'd to day.
2. Weep for your dead no more; Friends, be of joyful cheer, Our Star moves on before, Our narrow path shines clear.

## LET EVERY HEART. (Concluded.)

CHORUS. *Vivace.*

While the rocks and the rills, And the vales and the hills, A

kind are all his ways, With songs and honors sounding loud, The Lord Jehovah praise.

kind are all his ways, With songs and honors sounding loud, The Lord Jehovah praise. While the rocks and the rills, And the vales and the hills, A

glorious an - them raise, Let earth pro - long the grate - ful song, And the God of our fathers praise, And the God of our fathers praise.

glorious an - them raise, Let earth pro - long the grate - ful song, And the God of our fathers praise, And the God of our fathers praise.

## HAPPINESS. 6s and 9s. (669, 669.)

Western Melody.

1. Oh! how happy are they, Who the Saviour obey, And have laid up their treasure above! Tongue can never express The sweet comfort and peace Of a soul in its ear-li-est love.
2. It was heaven below My Redeemer to know! And the angels could do nothing more, Than to fall at his feet, And the stor-y re-peat, And the Lover of sinners adore.

When the Lord shall build up Zi - on, He shall ap-pear, shall ap-pear in his glo-ry, in his glo - ry. He shall ap-

*f*

When the Lord shall build up Zi - on, He shall ap - pear in his glo - - - - - ry, in his glo - ry, He shall appear in his glo - ry,

*f*

When the Lord shall build up Zi - on, He shall ap-pear in his glo - ry, his glo - - ry, he shall ap-pear in his glo - ry, He shall ap-pear

When the Lord shall build up Zi - on, He shall ap-pear in his glo - - ry, in his glo - ry, He shall ap-

*p* **SEMI-CHORUS.—Slow and Soft.**

- pear in his glo - ry. O pray for the peace, the peace of Je - ru - sa-lem, They shall prosper that love thee. Peace be within thy walls,

*p*

in his glo - ry. O pray for the peace, the peace of Je - ru - sa-lem, They shall prosper that love thee. Peace be within thy walls, Peace be within thy

*mp*

*p*

- pear in his glo - ry. O pray for the peace, the peace of Je - ru - sa-lem, They shall prosper that love thee. Peace be within thy walls,

*p* *mp*

**SOFT and SLOW.** **CAST THY BURDEN ON THE LORD. Sentence.** **W. B. B.**

Cast thy bur-den on the Lord,

*f*

Cast thy burden on the Lord, Cast thy burden on the Lord, thy burden on the Lord, Cast thy burden on the Lord, And he will sustain thee, and strengthen thee, and comfort thee,

Cast thy bur-den on the Lord..... ... ...

## WHEN THE LORD SHALL BUILD UP ZION. (Concluded)

CHORUS—Lively, Loud. *f* *m* CHORUS—Slow and Soft. *Cres.*

and plenteousness within thy pal - a-ces, and plenteousness with-in thy pal - a - ces. Peace be within thy walls,

walls, and plenteousness within thy pal - a-ces, and plenteousness with-in thy pal - a - ces. Peace be within thy walls, Peace be within thy

*f* *m* *mp* *Cres.*

Peace be within thy walls, with-in thy pal - a-ces, and plenteousness with-in thy pal - a - ces. Peace be within thy walls,

*Cres.*

Peace be within thy walls, Peace, and plenteousness with-in thy pal - a - ces, and plenteousness with-in thy pal - a - ces. A - men. A - men.

walls, Peace be within thy walls, and plenteousness with-in thy pal - a - ces, and plenteousness with-in thy pal - a - ces. A - men. A - men.

*Cres.*

Peace be within thy walls, Peace, and plenteousness with-in thy pal - a - ces, and plenteousness with-in thy pal - a - ces. A - men. A - men.

## CAST THY BURDEN ON THE LORD. (Concluded.)

*m* *p* 1st time. 2d time. *m* Repeat *pp*
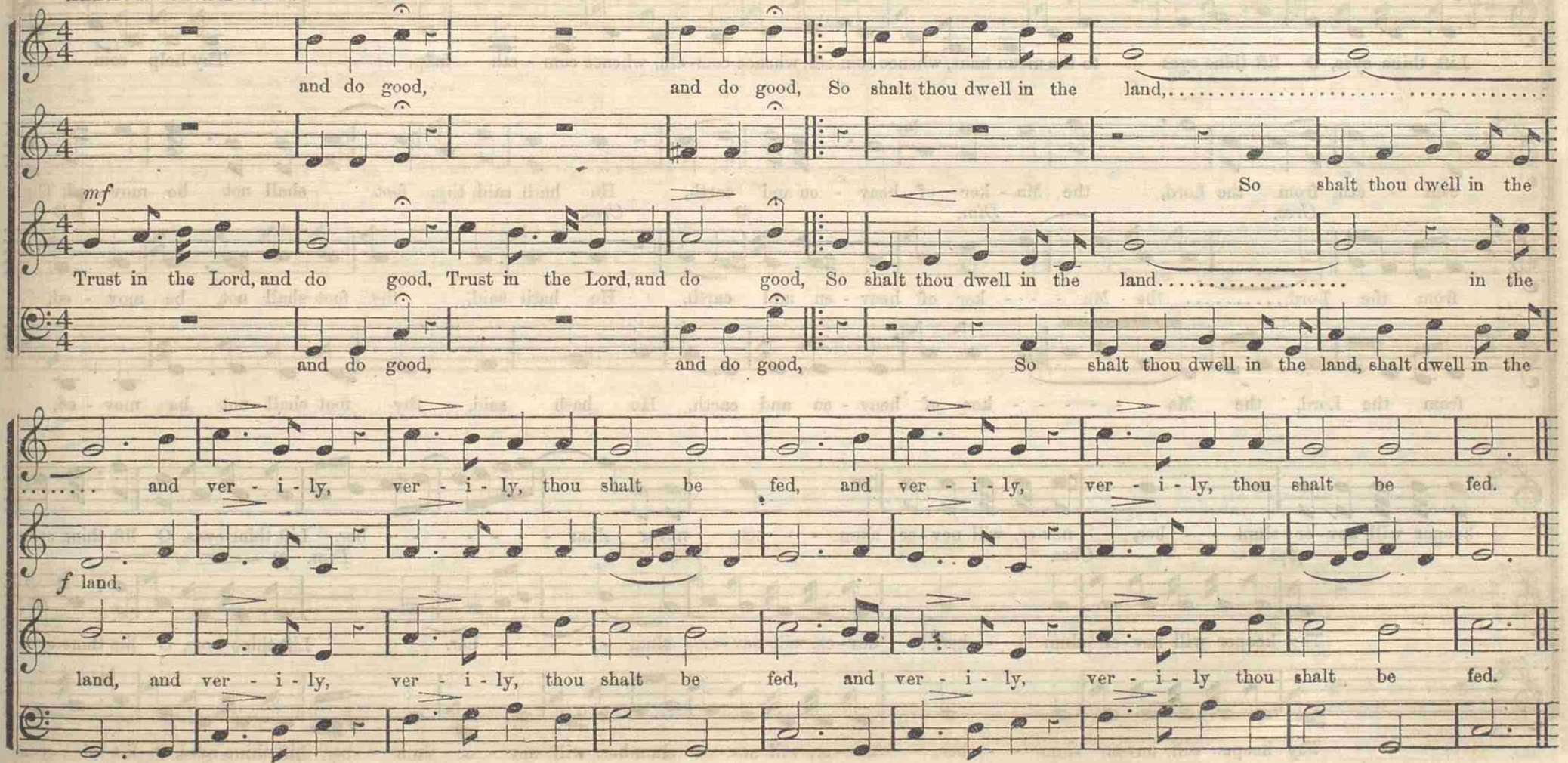
He will sustain thee, and comfort thee, He comfort thee; He will sustain thee, He will comfort thee; Cast thy bur-den on the Lord, Cast thy bur - den on the Lord.

# ADDITIONAL ANTHEMS, OPENING AND CLOSING PIECES, ETC.

In former editions of The Jubilee, the Cantata of "Esther, the Beautiful Queen," occupied the following forty pages. The popularity of this Cantata as a concert piece, and the frequent requests that a collection of Cantatas might be issued in permanent form, has suggested the publication of a "Book of Cantatas" for the use of Musical Societies, etc., consisting of the three following, viz.: "Esther," "Daniel," and "Pilgrim Fathers." It being no longer necessary to republish "Esther" in The Jubilee, we are enabled to respond to the repeated calls for more Anthems, and have filled the space with such (mostly quite new) as we believe will commend themselves to our choirs and the musical public generally.

## "TRUST IN THE LORD, AND DO GOOD." (Opening or Closing Piece.)

ALLEGRO MODERATO.



ANDANTE.

# "LIFT THINE EYES TO THE MOUNTAINS."

TRIO AND CHORUS SELECTED FROM THE ORATORIO OF "ELIJAH."

Mendelssohn.

1ST TREBLE. *Solo.* *sf* *p*

Lift thine eyes, O lift thine eyes to the moun-tains, whence com-eth, whence com-eth, whence com - eth help, Thy help

2D TREBLE. *Solo.* *sf* *p*

Lift thine eyes, O lift thine eyes to the moun-tains, whence com-eth, whence com eth, whence com - eth help, Thy help com - - eth, com - eth

ALTO. *Solo.* *sf* *p*

Lift thine eyes, O lift thine eyes to the moun-tains, whence com-eth, whence com- eth, whence com - eth help, Thy help com - eth

com - eth from the Lord, the Ma - ker of heav - en and earth, He hath said, thy foot shall not be mov - ed, Thy

*Cres.* *Dim.* *p* *Cres.* *pp*

from the Lord,..... the Ma - - - ker of heav - en and earth, He hath said, thy foot shall not be mov - ed,

from the Lord, the Ma - - - - - - ker of heav - en and earth, He hath said, thy foot shall not be mov - ed,

keeper will nev - er slum - - ber, nev-er, will nev - er slum - - ber, never slum - - - - - - - ber. Lift thine eyes, O lift thine eyes

*pp* *Cres.* *f* *Dim.* *p* *sf*

Thy keeper will nev - er slum - - ber, nev - er, will nev - er slum - - - - - ber. Lift thine eyes, O lift thine eyes

Thy keeper will nev-er slum - - ber, nev - er, will nev - er slum-ber, will nev - er slum - ber. Lift thine eyes, O lift thine eyes

to the mountains, whence com - eth, whence com - eth, whence com - - eth help, whence com-eth, whence com-eth, whence com - eth help.

*p* *sf* *p*

to the mountains, whence com-eth, whence com - eth, whence com - - eth help, whence com - - eth, whence com-eth, whence com - eth help.

*CHORUS.* **ALLEGRO MODERATO.**

He watching o - ver Is - ra - el, slum-bers not nor sleeps, He watching o - ver Is - ra -

He watching o - ver Is - ra - el, slum-bers not nor sleeps, He slumbers not nor sleeps,

*Cres.* *Cres.* *p*

He slum-bers not, ..... nor sleeps, He slum-bers not nor sleeps, slum - - bers not, He slum-bers not nor sleeps, He

- el, He slum-bers not nor sleeps, He watching o - ver Is - - - ra - el, slum - - - bers not, nor slumbers not nor sleeps, He

He watching o - ver Is - ra - el, slum-bers not nor sleeps, slum - - bers not nor sleeps, He

He watching, slum-bers not nor sleeps, He slum - - bers not nor sleeps, slum - - - bers not nor sleeps, He

## "LIFT THINE EYES TO THE MOUNTAINS." (Concluded.)

*pp* *p* *Cres.* *Dim.* *pp*

slum - bers not, sleeps not, He watch - - - - ing..... slum - - - - - - - - - - - bers not nor sleeps.

slum - bers not, sleeps not, He watch - - ing Is - - - rael, slum - - - - - - - - - - - - bers not nor sleeps.

slum - bers not, sleeps not, He watch - ing Is - - - - - - - - ra - el, slum - - - - - - - - - - - - - - bers not nor sleeps.

slum - bers not, sleeps not, He watch - ing Is - - - ra - el ..... slum - - - - bers not nor sleeps.

## THE LOVE OF GOD. 1 John iv. 10 & 11.

**MODERATO, Very Gentle.**

Here - in is love, Not that we lov - ed God, but that he lov - ed us, And sent his Son, sent his Son to

*p* *Cres.* *f* *mp* *Cres.*

Here - in is love, Not that we lov - ed God, but that he lov - ed us, And sent his Son, sent his Son to

Here - in is love, Not that we lov - ed God, but that he lov - ed us, And sent his Son, sent his Son to

be the pro - pi - ti - a - tion for our sins. Be - lov - ed, if God so lov - ed us, We ought al - so to love one an - oth - er, We ought al - so to love one an - oth - er.

be the pro - pi - ti - a - tion for our sins. Be - lov - ed, if God so lov - ed us, We ought al - so to love one an - oth - er, We ought al - so to love one an - oth - er.

NOTE.—For short opening pieces, this Anthem may be divided, making two. In such case, sing for one, the music on this page only, closing with the first strain, "O Lord, I will praise thee." For another, commence on page 338, "Lo! God is my salvation," and sing to the close.

ALLEGRO MODERATO.

*f* O Lord, I will praise thee, O Lord, I will praise thee, I will praise thee.

A LITTLE SLOWER.

Tho' thou wast an - gry, wast an - gry

*f* O Lord, I will praise thee, O Lord,..... I will praise thee.

Tho' thou wast an - gry, wast an - gry

*f* O Lord, I will praise thee, O Lord, I will praise thee, I will praise thee.

Tho' thou wast an - gry, wast an - gry

with me, thine anger is turn-ed a-way, and thou comfortest me; Thine anger is turn-ed a-way, and thou comfortest me.

*Cres.* *Dim.* *Cres.* *Dim.*

with me, thine anger is turn-ed a-way, and thou comfortest me; Thine anger is turn-ed a-way, and thou comfortest me.

## "O LORD, I WILL PRAISE THEE." (CONTINUED.)

ORIGINAL MOVEMENT.

*Bis.*

*f* Lo! God is my sal-va-tion, God is my sal-va-tion, I will trust, and not be afraid, I will trust, and not be a-fraid.

*Bis.*

*f* Lo! God is my sal-va-tion, God is my sal-va-tion, I will trust and not be a-fraid, I will trust and not be a-fraid.

*ff*

For the Lord Je-ho-vah is my strength and my song, he al-so has be-come my sal-va-tion. For the Lord Je-

*ff*

For the Lord Je-ho-vah is my strength and my song, he al-so has be-come my sal-va-tion. For the Lord Je-

- ho - vah is my strength and my song, he al - so has be - come my sal - va - tion. Hal-le lu - jah, hal-le-

- - ho - vah is my strength and my song, he al - so has be - come my sal - va - tion. Hal-le - lu - jah, hal-le-

- - ho - vah is my strength and my song, he al - so has be - comé my sal - va - tion. Hal-le - lu - jah, hal-le-

Halle - lu - jah,

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

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

- 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, hal - le - lu - jah, A - men, A - men.

## "I WILL EXTOL THEE." Anthem.

ALLEGRO—Bold and Spirited.

*mf*

I will ex - tol thee, my God, O King; I will ex - tol thee, my God, O King, and I will bless thy

*mf*

*mf*

I will ex - tol thee, my God, O King; I will ex - tol thee, my God, O King, and I will bless thy

*mf*

name for ev - er and ev - - - er, . . . And I will bless thy name for ev - er and ev - - - er. . .

name for ev - er and ev - - - er, . . . And I will bless thy name for ev - er and ev - - - er. . .

Ev - ery day will I bless thee, and I will praise thy name for ev-er and ev - er.

Ev - ery day I will bless thee, and I will praise thy name for ev - er and ev - - - - - - er . . .

Great is the Lord, and greatly to be prais - ed, and his greatness is un - search - a - ble. . .

*pp* *Cres.* *f* *Dim.* *p* *Cres.* *Dim.* *Ritard.*

Great is the Lord, and greatly to be prais - ed, and his greatness is un - search - a - ble. . .

Great is the Lord, and greatly to be prais - - - - - - - - ed.

## "THE LORD IS MERCIFUL AND GRACIOUS." Motet. (For Public Worship.)

Note.—Where short opening pieces are desired, this Motet (extending to page 346) may be divided so as to make *three* such pieces;—one commencing here, and ending with page 343;—another commencing on page 344 ("He hath not dealt with us," &c.), and ending on page 345, at the first double bar;—another commencing on page 345, first double bar, ("Like as a father,") and concluding on page 346

DOLCE e PIANO. Gentle, Smooth, Soft
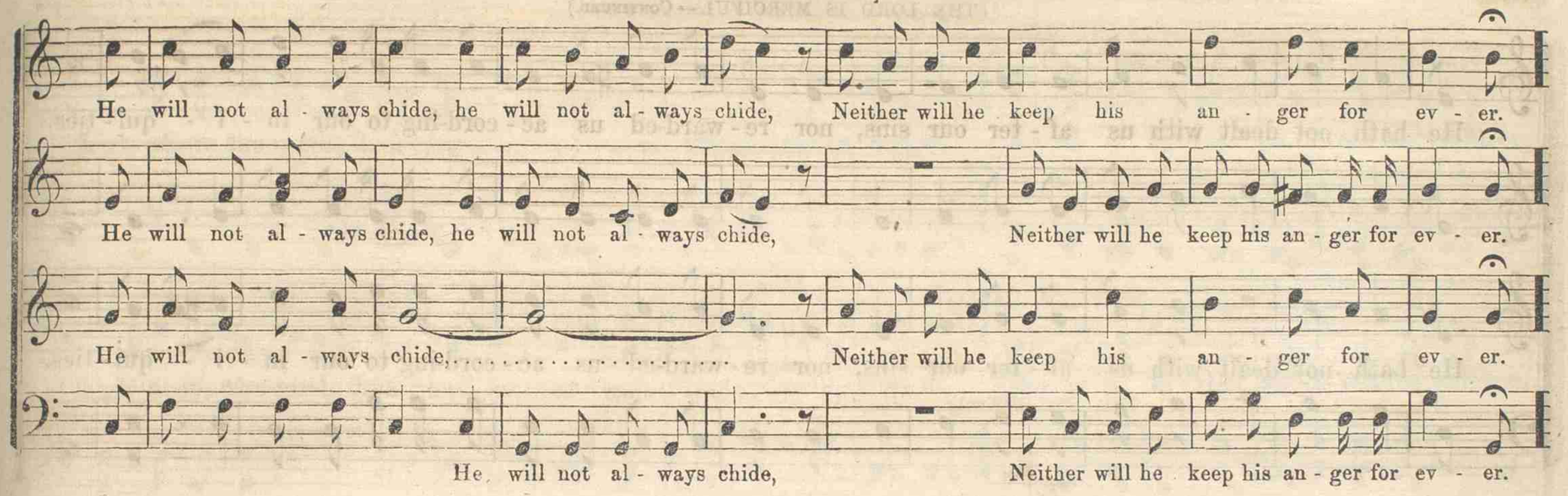
The Lord is mer - ci - ful, is mer - ci - ful and gra - cious, slow to an - ger, and plen-teous in mer - cy.

*Cres.* *Dim.*
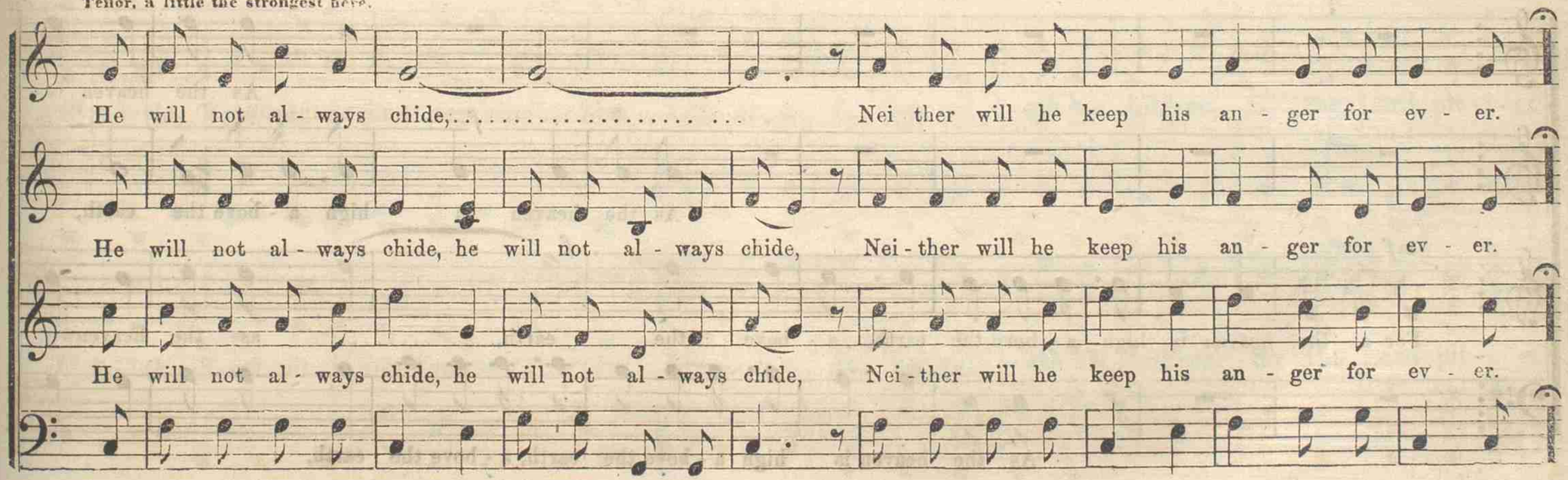
The Lord is mer - ci - ful, is mer - ci - ful and gra - cious, slow to an - ger, and plen-teous in mer - cy.

The Lord is mer - ci - ful, is mer - ci - ful and gra-cious, slow to an - ger, and plen-teous in mer - cy.

The Lord is mer - ci - ful, is mer - ci - ful and gra-cious, slow to an - ger, and plen-teous in mer - cy.




Tenor, a little the strongest here.



## "HE HATH NOT DEALT WITH US AFTER OUR SINS."

(THE LORD IS MERCIFUL—CONTINUED.)

He hath not dealt with us af - ter our sins, nor re - ward-ed us ac - cord-ing to our in - i - qui - ties.

He hath not dealt with us af - ter our sins, nor re - ward-ed us ac - cord-ing to our in - i - qui - ties.

As the heaven is

As the heaven is high a - bove the earth,

*mf* For as the heaven is high a - bove the earth, a - bove the earth, as the heaven is

As the heaven is high a - bove the earth, a - bove the earth,

(THE LORD IS MERCIFUL—CONTINUED.)

PATHETIC—A little Slower and Softer.

high above the earth, So far hath he remov-ed our transgressions from us. Like as a fa-ther pit-i-eth his children,

high above the earth, So far hath he remov-ed our transgressions from us. Like as a fa-ther pit-i-eth his children,

So the Lord pit-i-eth them that fear him. Like as a fa-ther pit-i-eth his children, So the Lord pit-i-eth

So the Lord pit-i-eth them that fear him. Like as a fa-ther pit-i-eth his children, So the Lord pit-i-eth

## "LIKE AS A FATHER PITIETH HIS CHILDREN."

(THE LORD IS MERCIFUL—Concluded.)

them that fear him. For he know-eth our frame, he know-eth our frame, he re-member-eth that we are dust.

*p* *pp*

them that fear him. For he know-eth our frame, he know-eth our frame, he re-member-eth that we are dust.

MODERATO.

## "THE LORD IS NIGH." (For Public Worship.)

The Lord is nigh un-to all them that call up-on him, To all that call up-on him in truth, to all that

The Lord is nigh un-to all them that call up-on him, To all that call up-on him in truth, to all that

*FINE.*

call up - on him in truth. He will ful - fill the de - sire of them that fear him; he al - so will hear their cry, and will

*FINE.* *Cres.* *Dim.*

call up - on him in truth. He will ful - fill the de - sire of them that fear him; he al - so will hear their cry, and will

*D. C.*

save them, He will ful - fill the de - sire of them that fear him; he al - so will hear their cry, and will save them.

*Cres.* *Dim.* *D. C*

save them, He will ful - fill the de - sire of them that fear him; he al - so will hear their cry, and will save them.

## "BLESSED IS HE WHO COMETH."

ALLEGRO. Haydn.

Bless-ed is he who com-eth, who com-eth in the name, in the name of the Lord, Ho-san-na in the high-est, in the

Bless-ed is he who com-eth, who com-eth in the name, in the name of the Lord, Ho-san-na in the high-est, Ho-san-na in the

high - - - est, Hosanna in the high-est, Ho-san-na in the high - -

Ho-san-na in the high-est, Ho-san-na in the high - - - est, Ho-san-na in the high - - - est,

Hosan-na in the high-est, in the high - - est, Hosanna in the high-est, Ho-san-na in the high -

high - - - est, Ho-san-na in the high-est, Ho-san-na in the high - - - - - -

## "STAND UP FOR JESUS."*

W. B. B.

1. Stand up for Je-sus! All who lead his host! Crowned with the splendors of the Ho-ly Ghost! Shrink from no foe, To no tempt-a-tions yield,
2. Stand up for Je-sus! Ye of ev-ery name! All one in prayer, and all with praise a-flame! For-get the sad es-trangement of the past,
3. Stand up for Je-sus! Lo! at God's right hand Je-sus him-self for us de-lights to stand! Let saints and sin-ners won-der at his grace:

* Dying charge of Rev. Dudley A. Tyng.

## "BLESSED IS HE WHO COMETH." (Concluded.)

est, Ho-san-na in the high - est, in the high - est, in the high - est, Ho-san-na in the high - est, Ho-san-na in the high - est,

est, Ho-san-na in the high - est, in the high - est, in the high - est, Ho-san-na in the high - est, Ho-san-na in the

est. Ho-san-na in the high - est, in the high - est, Ho-san-na in the high - est, Ho-san-na in the high - est,

Ho-san-na in the high - est, in the high - est, Ho-san-na in the high - - - - - est.

high - est, Ho - san - na in the high - est, Ho-san-na in the high - est. in the high - est, in the high - - est,

Ho-san-na in the high - est, in the high - est, Ho-san-na in the high - - est.

## "STAND UP FOR JESUS." (Concluded.)

*CHORUS.*

Urge on the tri - umphs of this glo - rious field—
With one con - sent in love and peace at last—
Let Jews and Gen - tiles blend, and all our race—

Stand up for Je - sus! Stand up for Je - sus! Stand up for Je - sus!

## "HE SHALL COME DOWN LIKE RAIN."

GENTLY--DOLCE e LEGATO.

*SOLI.**

He shall come down like rain up - on the mown grass, like rain up - on the mown grass, as show-ers that

He shall come down like rain up - on the mown grass, like rain up - on the mown grass, as show-ers that

*CHORUS.* MEZZO-FORTE.

wa - ter, that wa - ter the earth. He shall come down like rain up - on the mown grass, as show-ers that

*mf* *mp*

wa - ter, that wa - ter the earth. He shall come down like rain up - on the mown grass, as show-ers that

* Or may be sung as an ALTO SOLO, the instrument playing the other parts as an accompaniment.

wa - ter, that wa - ter the earth. He shall come down like rain up-on the mown grass, As show - ers that

*Cres.* *ff* *Dim.* *p* *Cres.*

wa - ter, that wa - ter the earth. He shall come down like rain up-on the mown grass, As show - ers that

wa - ter, that wa - ter the earth, As show - ers that wa - ter, that wa - ter the earth.

*Dim.*

wa - ter, that wa - ter the earth, As show - ers that wa - ter, that wa - ter the earth.

## "HE SHALL COME DOWN LIKE RAIN." (CONTINUED.)

ALLEGRO MODERATO.—With Animation.

And in his days shall the right - eous flourish, And his name shall en - dure, shall en - dure for ev - er,

*Forte.*

And in his days shall the right - eous flourish, And his name shall en - dure, shall en - dure for ev - er, His

His name shall en - dure for ev - er, His name shall en - dure for ev - er, His

name shall en - dure, . . . . . His name shall en - dure, . . . . . His name shall en -

His name shall en - dure for ev - er, His name shall en - dure for ev - er, His

name shall en - dure for ev - er, His name shall endure for ev - er, for ev - er and ev - - -

- - dure, . . . . . His name shall en - dure, . . . . . for ev - er and ev - - -

name shall en - dure for ev - er, His name shall en - dure for ev - er,

- - er, His name shall en - dure for ev - er, His name shall en - dure for ev - - - er. . . .

- - er, His name shall en - dure for ev - er, His name shall en - dure for ev - - - er. . . .

# "GOD WILL ARISE, AND HAVE MERCY ON ZION." Anthem.

SUITABLE FOR DEDICATION, ORDINATION, OR FOR OPENING OR CLOSING PUBLIC WORSHIP.

ALLEGRO—MEZZO-FORTE.

God will a - rise, and have mer - cy on Zi - on,

God will a - rise, ..... and have mer - cy on Zi - on,

God will a - rise, a - rise, and have mer - cy on Zi - on, For the time to fa - vor her,

God will a - rise, ..... will a - rise, and have mer - cy on Zi - on, For the

The set time is come, the set time is come. God will a-

The set time is come, is come, ..... the set time is come, .....

yea, the set time is come, the set time is come, ..... is come. .....

time to fa - vor her, yea, the set time is come, the set time is come, the set time is come. God will a-

- - rise, God will a - rise, will a - rise,..... will a - rise, and have

..... a - rise,..... will a - rise, and have mer - cy, have mer - cy on Zi - on, have mer- - -

God will a - rise,..... will a - rise, and have mer - cy, have mer - cy on Zi - on, have mer- - -

- - rise, God will a - rise, will a - rise,..... will a - rise, and have

mer - cy, have mer - cy on Zi - on, For the time to fa - vor her, yea, the set time is come, the set time is

- - cy, have mer - cy on Zi - on, For the time to fa - vor her, yea, the set time is come. For the

- - cy, have mer - cy on Zi - on, For the

mer - cy, have mer - cy on Zi - on, yea, the set time is come, the set time is

## "GOD WILL ARISE." (Concluded.)

come,..... the set time is come, the set time is come. God will a - rise, and have mer - cy on

time to fa - vor her, yea, the set time is come, the set time is come. God will a - rise, and have mer - cy on

time to fa - vor her, yea, the set time is come, the set time is come. God will a - rise, and have mer - cy on

come,..... the set time is come, the set time is come,..... and have mer - cy on

Zi - on, For the time to fa - vor her, yea, the set time is come, the set time is come, is come.

Zi - on, For the time to fa - vor her, yea, the set time is come, the set time is come, is come.

Zi - on, the set time is come, is come.

Zi - on, the set time is come,..... the set time is come, the set time is come

MAESTOSO.

SOLI. CHORUS.

Praise and thanksgiving un - to our God, Praise and thanksgiving, Praise and thanksgiving un - to our God, unto our

*f* *mf* *f*

Praise and thanksgiving un - to our God, Praise and thanksgiving, Praise and thanksgiving un - to our God, unto our

God, un - to our God, For he is mer - ci - ful, is mer-ci - ful and gra-cious. Praise and thanksgiv-ing un-

For he..... is mer - ci - ful,

*mf* *f*

God, un - to our God, For he is mer - ci - ful, is mer-ci - ful and gra-cious. Praise and thanksgiv-ing un-

For he..... is mer - ci - ful and gra - cious,

## "PRAISE AND THANKSGIVING." (CONTINUED.)

- - to our God, Wide, wide o'er earth and heaven, Wide, wide o'er earth and heaven his good - ness reigns. Praise and thanksgiv - ing un-

- - to our God, Wide, wide o'er earth and heaven, Wide, wide o'er earth and heaven his good - ness reigns. Praise and thanksgiv - ing un-

*SOLI.* *CHORUS.*

- - to our God, Let us with thank-ful hearts re - joice be - fore him, And sing to God, sing to God.. our

*p* *mf*

And sing to God,

*SOLI.* *CHORUS.*

- - to our God, Let... us with thank-ful heart re - joice be - fore him, And sing to God, sing to God our

*mf*

And sing to God,

## "PRAISE AND THANKSGIVING." (Concluded.)

*SOLI.* *CHORUS.*

sweet - est songs of praise, Sing un - to God our sweetest songs of praise, Praise and thanksgiv - ing un - to our God.

*f* *p* *f*

sweet - est songs of praise, Sing un - to God our sweetest songs of praise, Praise and thanksgiv - ing un - to our God.

## "IF WE CONFESS OUR SINS." Sentence. (1 John i. 9.)

If we confess our sins, he is faithful, he is faithful, and just to forgive us our sins, and to cleanse us from all un - righteousness.

*p* *mf* *mp* *Cres.*

If we confess our sins, he is faithful, he is faithful, and just to forgive us our sins, and to cleanse us from all un - righteousness.

MODERATO e PIANO.

Be - lov - ed, if our heart condemn us, God is great-er than our heart, and know-eth all things. Be-

Be - lov - ed, if our heart condemn us, God is great-er than our heart, and know-eth all things. Be-

- lov - ed, if our heart condemn us not, then have we con - fi-dence t'ward God, and whatso - e'er we ask, we re-

- lov - ed, if our heart condemn us not, then have we con - fi-dence t'ward God, and whatso - e'er we ask, we re-

- ceive of him, What-so-e'er we ask we re - ceive of him, Be - cause we keep his com-mand-ments, Be-

- ceive of him, What-so-e'er we ask we re - ceive of him, Be - cause we keep his com-mand-ments, Be-

*Dim.*

- cause we keep his com-mand-ments, And do those things that are pleas - ing in his sight.

*Cres.* that are pleasing in his sight.

- cause we keep his com-mand-ments, And do those things that are pleas - ing in . . . . his sight.

**362** MODERATO. **"TEACH ME THY WAY, O LORD. Anthem."** (FOR OPENING OR CLOSING SERVICE.)

*DUET or TRIO.* *CHORUS.* *CHORUS.* *CHORUS.*

Teach me, Teach me, U-

Teach me thy way, O Lord; Teach me thy way, O Lord, I will walk in thy truth, I will walk in thy truth. U-

Teach me thy way, O Lord; Teach me thy way, O Lord, I will walk in thy truth, I will walk in thy truth. U-

*CHO.* *CHO.* *CHO.*

Teach me, Teach me,

*Cres.*

- - nite my heart, to fear thy name, U - nite my heart to fear thy name. I will walk in thy

- - nite my heart to fear thy name, U - nite.... my heart to fear thy name. I will walk in thy truth, U-

*Cres.* *mp*

- - nite my heart to fear thy name, U - nite ... my heart to fear thy name. I will walk in thy truth, U-

I will walk in thy

*Cres.* *Dim.* *SEMI-CHORUS.*

truth, . . . . . U - nite my heart to fear thy name. I will walk in thy truth, U - nite my

- - nite my heart, U - nite my heart to fear thy name. I will walk in thy truth, U-

*Cres.* *Dim.*

- - nite my heart, U - nite my heart to fear thy name. I will walk in thy truth, U - nite my

truth, U - nite my heart, U - nite my heart to fear thy name.

heart to fear thy name, U - nite my heart to fear thy name. I will walk in thy truth, U - nite my

- - nite my heart, U - nite my heart to fear thy name. I will walk in thy truth, U - nite my

heart to fear thy name, U - nite my heart to fear thy name. I will walk in thy truth, U-

I will walk in thy truth, U - nite my

* Let the Alto in these responsive passages be clear and distinct, but at the same time much softer than the Soprano.

## "TEACH ME THY WAY, O LORD." (CONTINUED.)

ALLEGRO.

heart, U - nite my heart to fear thy name. I will praise thee, O Lord, O Lord my God, with all my heart, with

heart, u - nite my heart to fear thy name. I will praise thee, O Lord, O Lord my God, with all my heart, with

- - nite my heart, U-nite my heart to fear thy name. I will praise thee, O Lord, O Lord my God, with all my heart, with

heart, U - nite my heart to fear thy name.

*f*

all my heart. I will praise thee, O Lord, O Lord, I will praise thee, and I will glo - ri - fy thy name for ev - er - more. I will

*f*

all my heart. I will praise thee, O Lord, O Lord, I will praise thee, and I will glo - ri - fy thy name for ev - er - more. I will

*f*

all my heart. I will praise thee, O Lord, O Lord, I will praise thee, and I will glo - ri - fy thy name for ev - er - more. I will

*f*

I will

praise thee, O Lord, O Lord, I will praise thee, and I will glo-ri - fy thy name for ev - er - more. I will glo-ri - fy thy

praise thee, O Lord, And I will glo ri - fy thy name,..... for ev - er - more. I will glo-ri fy thy

praise thee, O Lord, And I will glo-ri - fy thy name,..... for ev - er - more. I will glo-ri - fy thy

praise thee, O Lord, O Lord, I will praise thee, and I will glo-ri - fy thy name for ev - er - more.

name for - ev - er - more, I will glo - ri - fy thy name for ev - er - more, I will glo-ri - fy thy name for ev - er - more.

name for - ev - er - more, I will glo - ri - fy thy name for ev - er - more, I will glo-ri - fy thy name for ev - er - more.

name for - ev - er - more, I will glo - ri - fy thy name for ev - er - more, I will glo ri - fy thy name for ev - er - more.

## "BEHOLD, WHAT MANNER OF LOVE." Motet. 1 John III. 1, 2, 3.

MODERATO.

Be - hold, what man-ner of love, Be - hold, what man-ner of love the Fa - ther hath bestowed up - on us, that

*mp* *Cres.* *m*

Be - hold, what man-ner of love, Be - hold, what man-ner of love the Fa - ther hath bestowed up - on us, that

*Repeat—Tenor singing Soprano.*

we should be call - ed the sons of God. Be - hold, what manner of love..... the

*Cres.*

we should be call - ed the sons of God. Be - hold, what manner of love the Father hath bestowed up-

Be - hold, what manner of love..... the

ANDANTE. **PRAYER FOR OPENING OR CLOSING PUBLIC WORSHIP.** For Male Voices.

1st tenor or alto.*

2d tenor.

O Lord, we are thy peo - ple. call - ed by thy name, O Lord, we are thy peo - ple, call - ed by thy name. We

1st base.

2d base.

* An Octave below.

Fa - ther hath bestowed up - on us, That we..... should be call - ed the sons..... of God.

*Cres.* *Cres.* *mf*

- - on us, That we..... should be call - ed the sons..... of God.

Fa - ther hath bestowed up - on us, That we should be call - ed the sons of God, that we should be call - ed the sons of God.

**DISTINCT and EXPRESSIVE.** *Ritard.* *Con Espressione.*

There - fore the world know - eth us not, be - cause it knew him not, it knew him not, it knew him not.

*Inst.*

There - fore the world know - eth us not, be - cause it knew him not, it knew him not, it knew him not.

## PRAYER. (CONTINUED.)

thy face,.....

hum - ble our - selves be - fore thee, We pray, and seek thy face, We seek thy face, We seek thy face, We pray, and seek thy face. face.

A LITTLE FASTER.

## "BEHOLD, WHAT MANNER OF LOVE." (CONTINUED.)

Be - lov - ed, now are we the sons of God, the sons of God, And it doth not yet ap - pear, what we shall be, but we

*mp* *Cres.* *Cres.* *Cres.* *Dim.* *mp*

Be - lov - ed, now are we the sons of God, the sons of God, And it doth not yet ap - pear, what we shall be, but we

know, that when he shall ap - pear, We know, that when he shall ap - pear, We shall be like him, We shall be like him, for

*mp* *Cres.* *Cres.* *f*

know, that when he shall ap - pear, that when he shall ap - pear, We shall be like him,

We know that, &c.

## PRAYER. (CONTINUED.)

*p* *Cres.* *f* *Cres.* *Ritard.* *Dim.*

Hear them in heaven, thy dwell - ing - place, and when thou hear - est, for - give, for - give, And when thou hear - est, for - give, for -

## "BEHOLD, WHAT MANNER OF LOVE." (Concluded.)

*Cres.* *Cres.* *f*

we shall see him as he is,..... We shall see him as he is,..... We shall be like him, for

We shall see him as he is,..... We shall be like him, we shall be like him, for

We shall see him as he is,..... We shall be like him,.....

We shall see him as he is,..... We shall see him as he is,..... We shall see him as he

*Two Tenors.* *Cres.* *f* *mf* *f* *Slower.*

we shall see him as he is..... as he is,.... We shall be like him, we shall be like him, for we shall see him as he is.....

we shall see him as he is, shall see him as he is.... We, &c.

*f* *mf* *f*

We shall see him as he is,..... We shall be like him, we shall be like him, for we shall see him as he is.....

is,..... for we, &c.

## PRAYER. (Concluded.)

For Je - - sus' sake,.....

- - give, for Je - sus' sake, for Je - sus' sake, for Je - sus' sake. A - - men, A - - men.

# "HOLY, HOLY, HOLY LORD GOD OF SABAOTH,"

From Haydn's "Third Mass in D."

MODERATO.

TENOR.

Ho - - - ly,..... no - - - ly,. ... ho - ly, ho - ly Lord God of Sa - ba - oth, God of Sa - ba - oth,

ALTO.

*fz* *fz* *f* Sa - - - ba-oth, *p*

SOPRANO.

Ho - - - ly,..... ho - - - ly,..... ho - ly, ho - ly Lord God of Sa - ba - oth, God of Sa - ba - oth,

BASE.

PIANO OR ORGAN.

*f*

8va.

ALLEGRO.

*f*

Ho - ly Lord God of Sa - - ba - oth. Na - tions shall sing..... of thy glo - - ry, sing of thy

*f*

Ho - ly Lord God of Sa - - ba - oth. Na - tions shall sing..... of thy glo - - - - - - ry,

*f*

glo - - ry, sing of thy

*Allegro.*

*f*

glo - - - - - - - - - - - - ry, Na - tions shall sing of thy glo - ry, thy glo - - - ry, sing of thy

sing of thy glo - ry, Na - tions shall sing of thy glo - ry, shall sing of thy, &c.

sing of thy glo - - - - - - - - - - ry, Na - tions shall sing of thy glo - - - ry, sing of thy

glo - - - - - - - - - - - - ry, Na - tions shall sing of thy glo - ry, shall sing of thy, &c.

glo - ry, Ho-san-na in the high - - - - - - - - est, Ho-san-na in the

Ho-san-na in the high - - - - - - - - - - - - - - - - - - - - est, Ho - - - - - - -

glo - ry, Ho-san-na in the high - - - - - - - - est, Ho-san-na in the high - - - - - - -

# "HOLY, HOLY, HOLY LORD GOD OF SABAOTH." (Concluded.)

high - - - est, in the high - - est, in the high - - est, in the

- - san - - - na in the high - - est,

- - - - - - - - est, in the high - - est, in the high - - est, Ho-san-na in the high - - est, in the

Ho-san-na in the high - - - - - - - - - - - - est,

8va.

*Ending as in the original.* | *Second Ending, altered from the original.*

high - - est, Ho-san-na in the high - - - - - - - - - - est, in the high - - - - - est. high - - - - est.

high - - est, in the high - - - - - - - - - - est, in the high - - - - - est. high - - - - est.

Ho-san-na in the high - - est, &c.

Ped.

DOLCE E MODERATO.

# THE MOTHER'S LAMENT. Song, with Chorus Response.

1. You spot in the churchyard, How sad is the bloom That sum-mer flings round it, In flowers and per-fume: It is thy dust, my darling, Gives
2. The lil - ies bend meek-ly Thy bo - som a - bove, But thou wilt not pluck them, Sweet child of my love; I see.. the green wil-low Droop

Rall. ad lib. Tempo.

life to each rose; 'Tis be - cause thou hast with - ered, The vi - o - let blows; 'Tis be - cause thou hast with - ered, The
low o'er thy bed, But I see not the ring - lets That decked thy fair head; But I see not the ring - lets That

vi - o - let blows.....
decked thy fair head.....

CHORUS.

'Tis be - cause thou hast withered, The vi - o - let blows.
But I see not the rin-glets That decked thy fair head.

3.

I hear the bee humming
Around thy bright grave:
Can he deem death is hidden
Where sweet flow'rets wave?
From the white cloud above thee
The lark scatters song,
But I list for thy voice,
O, how long! O, how long!

4.

Then come back, my darling,
And come back to-day,
For the soul of thy mother
Grows faint with delay.
The home of thy childhood
In order is set,
The couch and the chamber—
Why com'st thou not yet?

5.

Dear child! thou wilt never
Return unto me,
But we part not for ever—
I go unto thee.
My Saviour stands smiling
With thee on his breast,
And in his compassion
My heart shall find rest.

# THE BLIND ORPHAN GIRL. Song, with Melodeon Accompaniment.

WORDS BY **Cornelia.**

COMPOSED AND RE-ARRANGED BY **Wm. B. Bradbury.**

1. They tell me the earth is most love-ly and fair, Be-decked with sweet blossoms that God hath placed there; O, would I could see them, tho' fleet-ing the
2. I've a sweet lit-tle bro-ther, with heart full of glee, Who lisps in my ear,.. dear sis-ter Ma-rie; I clasp his light form in my trembling em-

MELODEON ACCOMPANIMENT.—*Play eight measures as a Prelude.*

view, Me-thinks I should ev-er re-tain their bright hue. Then the glo-ri-ous sun with his man-tle of gold, And the sweet, silvery moon that such
-brace, And pray for one glimpse of his dear, sun-ny face: I.... feel his soft ring-lets float o-ver my cheek, When up to my neck he....

*Rall.* *A Tempo* *Accelerando.* *Rall. con Espress.* *Tempo.*

beau-ty un-fold, And the bright chain of stars that round them are twined; O when shall I see them, I'm blind, O I'm blind; The bright chain of
elimbeth to speak, With his soft lit-tle arms round me lov-ing-ly twined; He whis-pers, dear sis-ter, are you blind, are you blind; With his soft lit-tle

8va.

*Rall.*

stars that round them are twine l; O when shall I.. see them, I'm blind, O !.... ..... I'm blind.
arms round me lov-ing-ly twined; He whispers, dear sis-ter, are you blind, are..... you blind?

NOTE.—*The small notes are chiefly for the second stanza.*

3.

My father, dear father, I loved so to greet;
And kind, gentle mother, whose voice was so sweet:
When they bore them away, and whispered, they 're dead,
I wept that my spirit with theirs had not fled:
And while o'er these idols the warm tears did start,
A voice whispered peace to the orphan's lone heart;
‖: It breathed of a home where the lost I should find,
And murmur no more, I'm blind, O! I'm blind. :‖

Words by J. T. Swartz.

# NO TEARS IN HEAVEN. Song, with Quartette or Chorus.

RECITANDO.

1. I met a child, his feet were bare, His weak frame shiver'd with the cold: His youthful brow was knit with care, His flashing eye his sor - row told. Said
2. I saw a man in life's gay noon, Stand weeping o'er his young bride's bier; "And must we part," he cried, "so soon!" As down his cheek there rolled a tear; "Heart-

I, "Poor boy, why weepest thou?" "My parents both are dead," he said; "I have not where to lay my head; O, I am lone and friendless now!"
- stricken one," said I, "weep not!" "Weep not!" in accent wild, he cried, "But yesterday my loved one died, And shall she be so soon for - got?"

SOOTHINGLY.

Not friendless child; a Friend on high For you his pre - cious blood has given; Cheer up, and bid each tear be dry—"There are no tears, no tears in heaven."
For - got - ten? No! still let her love Sustain thy heart, with an - guish riven; Strive thou to meet thy bride above, And dry your tears, your tears in heaven.

MODERATO - In a subdued and soothing style.

QUARTETTE or CHORUS.

*p or pp*

Not friendless child; a Friend on high For you his pre - cious blood has given; Cheer up, and bid each tear be dry—"There are no tears, no tears in heaven."
For - got - ten? No! still let her love Sus - tain thy heart with an - guish riven; Strive thou to meet thy bride a - bove, And dry your tears, your tears in heaven.

3. I saw a gentle mother weep,
As to her | throbbing heart she prest
An | infant, seemingly asleep,
On its kind | mother's shelt'ring breast. ‖
"Fair one," said I, "pray, weep no more."
Sobbed she, "The idol of my hope
I now am called to render up;
My babe has reached death's gloomy shore."
Young mother, yield no more to grief,
Nor be by passion's tempest driven,
But find in these sweet words relief,
"There are no tears, no tears in heaven."

4. Poor traveler o'er life's troubled wave—
Cast down by | grief, o'erwhelmed by care—
There | is an arm above can save.
Then yield not | thou to fell despair. ‖
Look upward, mourners, look above!
What though the thunders echo loud;
The sun shines bright beyond the cloud,
Then trust to thy Redeemer's love.
Where'er thy lot in life be cast,
Whate'er of toil or woe be given—
Be firm—remember to the last,
"There are no tears, no tears in heaven."

**376** Words by **Mrs. Dana.** **HEAR MY PRAYER. Sacred Song.** Music by **W. B. B.**

SLOW and EXPRESSIVE.

1. { Hear my prayer, my heavenly Fa-ther, Let my cry come un-to thee; / For my soul is full of trou-ble, O be mer-ci-ful to me. } O my heart is full of trou-ble, And my cheer-ful-ness has fled, Hear my

2 { Like a spar-row sit-ting lone-ly, All the cloud-y win-ter's day, / I am watch-ing ev-ery hour, For the sun's re-viv-ing ray. } In a coun-try, dark and bar-ren, O how long have I to roam; I am

A little Faster.

prayer, my heavenly Father, Raise up my drooping head; O, when shall I be sing-ing, My voice with music ring-ing, While my soul her way is winging, To my
wan-d'ring thro' the wilderness, And longing for my home. O, when shall I, &c.

heavenly, heavenly home; While my soul her way is wing-ing, To my heavenly, heavenly home, my heavenly home, my heavenly home, To my heavenly, heavenly home.

Words by **Rev. Dr. Bethune.** **THE ORIGIN OF SONG.**

SPRIGHTLY.

1. Man first learned song in Par-a-dise, From the bright an-gels o'er him sing-ing; And in our home be-yond the skies, Glad
2. Then, let me sing while yet I may, Like him God loved, the sweet-tongued Psalm-ist, Who found in harp and ho-ly lay The

an-thems are for ev-er ring-ing God lends his ear, well pleased to hear The songs that cheer his chil-dren's sor-row, The day shall break, and
charm that keeps the spir-it calm-est, For sad-ly here I need the cheer, While sin-ful fear with pleasure blendeth; O! how I long to

we will wake, Where love will make un-fad-ing mor-row, Where love, where love, where love will make, will make un-fad-ing mor-row.
join the throng Who sing the song that nev-er end-eth, Who sing the song, the song, Who sing the song that nev-er end-eth.

QUARTETTE or CHORUS.

1. God lends his ear, well pleased to hear The songs that cheer his children's sorrow; The day shall break, and we will wake Where love will make un-fad-ing mor-row.

2. For sad-ly here I need the cheer, While sin-ful fear with pleasure blendeth; O! how I long to join the throng Who sing the song that nev-er end-eth.

## THE SABBATH SCHOOL.

FROM BRADBURY'S "S. S. CHOIR."

1. The Sabbath school's a place of prayer, I love to meet my teachers there, I love to meet my teach - ers there; They teach me there that
2. In God's own book we're taught to read How Christ for sin - ners groan'd and bled, How Christ for sin - ners groan'd and bled; That pre - cious blood a
3. In Sabbath school we sing and pray, And learn to love the Sabbath day, And learn to love the Sab - bath day; That, when on earth our
4. And when on earth our days are o'er, We'll meet in heaven to part no more, We'll meet in heaven to part no more; Our teachers kind we

Boys. All.

eve - ry one May find, in heav'n a hap - py home—May find in heaven a hap - py home; I love to go, I
ran - som gave For sin - ful man—his soul to save, For sin - ful man— his soul to save; I love to go, &c.
Sab - baths end, A glo - rious rest in heav'n we'll spend, A glo - rious rest in heav'n we'll spend; I love to go, &c.
there shall greet, And oh! what joy 'twill be to meet, And oh! what joy 'twill be to meet In heaven a - bove, In

Boys. All.

love to go, I love to go to Sab - bath - school, I love to go, I love to go, I love to go to Sab - bath - school.
heaven a - bove, In heaven a - bove, to part no more, In heaven a - bove, In heaven a - bove to part no more.

## HOLY DAY.

FROM BRADBURY'S "S. S. CHOIR."

1. Jesus we love to meet, On this thy holy day, We worship round thy seat, On this thy holy day; Thou tender heavenly Friend, To thee our prayers ascend O'er our young spirits bend, On this thy holy day.
2. We dare not trifle now, On this thy holy day, In silent awe we bow, On this thy holy day; Check every wandering thought, And let us all be taught, To serve thee as we ought, On this thy holy day.
4. We listen to thy word, On this thy holy day, Bless all that we have heard, On this thy holy day; Go with us when we part, And to each youthful heart Thy saving grace impart, On this thy holy day.

## GLADLY MEETING.

From Bradbury's "S. S. Choir."

1. Glad - ly meet - ing, Kind - ly greet - ing, On this ho - ly Sab - bath day, Sin - ful thoughts are all for - sak - en, Eve - ry seat in
2. Glad - ly meet - ing, Kind - ly greet - ing, School-mates, teachers, all are here; Some are listening, some pre - sid - ing, Some the les - sons

qui - et tak - en, Let each heart to God a - wak - en, While we sing and pray, While we sing and pray.
are pro-vid - ing, Some the in - fant mind are guid - ing, Filled with ho - ly fear, Filled with ho - ly fear.

3. Gladly meeting,
Kindly greeting,
Let us all unite in heart,
While the throne we're all addressing,
And our sinful ways confessing,
Let us seek a heavenly blessing
Ere we hence depart.

4. Gladly meeting,
Kindly greeting,
As each Sabbath shall return,
May our minds by study brighten,
May our aspirations heighten,
And may grace our souls enlighten,
While we strive to learn.

## DIALOGUE SONG

Scholars. Teachers.

1. Teachers, tell us why you toil, Why on us your hours bestow? Children, 'tis to us a joy, You the way of life to show, You the way of life to show.
2. Does no oth - er cause in - duce; Is our good your on - ly aim? Children, for your souls we toil; And the blest Redeemer's name, And the blest Re - deem - er's name.

**Scholars.** 3. Little fruits your efforts crown,
Yet, dear Teachers, labor on.
**Teachers.** God dispensing showers around,
May refresh our barren ground.

**S.** 4. May we all, our Teachers dear,
Recompense your pious care.
**T.** Children now for heaven prepare;
May we reign together there.

**Scholars and Teachers.**
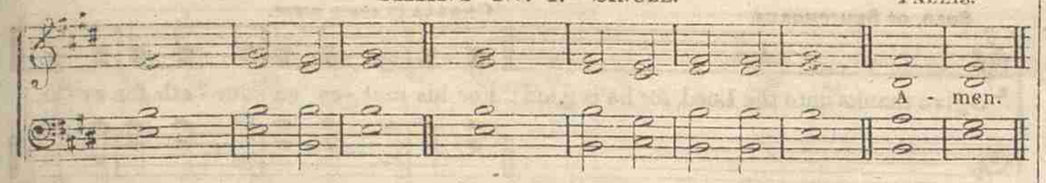
Taught and teachers would unite
Their warm tribute with delight,
For our Superintendents now
At the throne of grace we bow,

There our fervent prayer ascends
For rich blessings on our friends;
Safe in God may all abide—
Sweet the refuge there to hide.

## ALL THE WEEK WE SPEND.

1. All the week we spend Full of childish bliss, Every changing scene Brings its happiness; Yet our joys would not be full, Had we not the Sabbath School, Yet our joys would not be full, Had we not, &c.
2. Lovely is the dawn Of each rising day; Loveliest the morn Of the Sabbath day; Then our youthful hearts are full Of the precious Sabbath school, Then our youthful hearts are full Of the precious, &c.
3. To our happy ears Blessed news is brought; Tidings of the work Love divine has wrought; Gracious news and merciful; How we love the Sabbath school! Gracious news and merciful; How we, &c.

CHANT No. 1.—Single. Tallis.




## SELECTION I.—The Lord's Prayer.

1. Our Father who art in heaven, hallowed | be thy | name:
2. Thy kingdom come; Thy will be done, on | earth, as it | is in | heaven.
3. Give us this day our | daily | bread;
4. And forgive us our trespasses, as we forgive | them that | trespass a- | gainst us.
5. And lead us not into temptation, but deliver | us from | evil;
6. For thine is the kingdom, and the power, and the | glory,..for- | ever,..and | ever.

## SELECTION II.—For Children.

Psalm 103: 17, 18.

1. The mercy of the Lord is from everlasting to everlasting, upon them that fear him, and his righteousness unto | children's | children:
2. To such as keep his covenant, and to those that remember his com- | mandments to | do | them.

Mark 10: 14.

1. Suffer little children to come unto me, and for- | bid them | not:
2. For of | such..is the | kingdom..of | heaven.

Isaiah 44: 3, 4.

1. I will put my spirit upon thy seed, and my blessing up- | on thine | offspring:
2. And they shall spring up as among the grass, as | willows..by the | water- | courses.

Isaiah 40: 11.

1. He shall feed his flock like a shepherd; He shall gather the lambs with his arms, and carry them | in his | bosom,
2. And shall gently lead | those that | are with | young.

Acts 2: 30.

1. For the promise is unto you, and | to your | children;
2. And to all that are afar off, even as many as the | Lord our | God shall | call

## SELECTION III.—For Baptisms.

Matt. 28: 19, 20.

1. Go ye, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the | Holy | Ghost:
2. Teaching them to observe all things whatsoever I have commanded you; and lo, I am with you alway, | even..to the | end..of the | world. ‖ A- | men.

## SELECTION IV.—For Opening or Closing Service.

INVITATIONS.

Matt. 11: 28.

1. Come unto me all ye that labor and are | heavy | laden.
2. Come unto me all ye that labor and are heavy laden, and | I will | give you | rest.
3. Take my yoke upon you, and learn of me; for I am meek and | lowly..in | heart;
4. And ye shall find | rest un- | to your | souls.
5. For my yoke is easy, and my | burden..is | light,
6. For my yoke is | easy,..and my | burden..is | light.
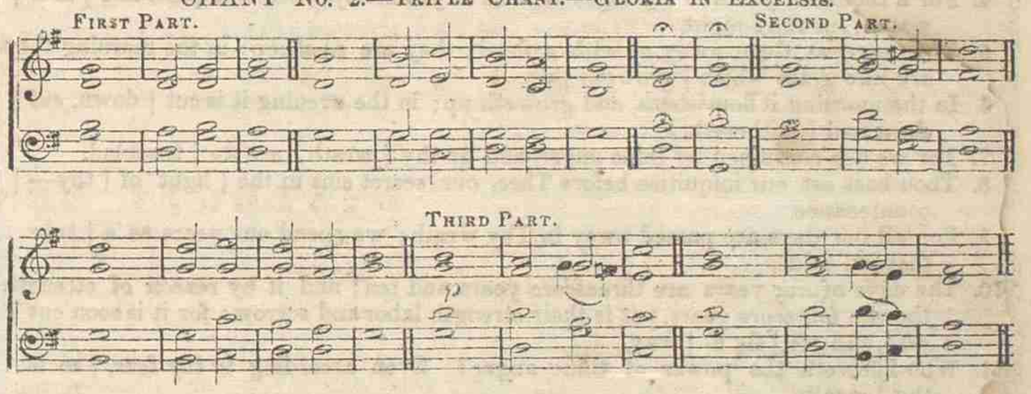
Psalm 51: 17.

1. The sacrifices of God are a | broken | spirit.
2. A broken and a contrite heart, O | God, thou | wilt not..de- | spise.

Rev. 22: 17.

1. And the Spirit and the Bride say, Come, and let him that | heareth..say, | Come;
2. And let him that is athirst, come, and whosoever will, let him take the | water of | life— | freely.

CHANT No. 2.—Triple Chant.—Gloria in Excelsis.




## SELECTION V.—Gloria in Excelsis.

TO THE FIRST PART OF THE CHANT.

1. Glory be to | God on | high, ‖ and on earth | peace, good | will towards | men.
2. We praise thee, we bless thee, we | worship | thee, ‖ we glorify thee, we give thanks to thee | for thy | great— | glory.

TO THE SECOND PART.

3. O Lord God, | Heavenly | King, ‖ God the | Father | Al— | mighty!
4. O Lord, the only-begotten Son, | Jesus | Christ, ‖ O Lord God, Lamb of God, | Son.. of the | Fa — | ther!
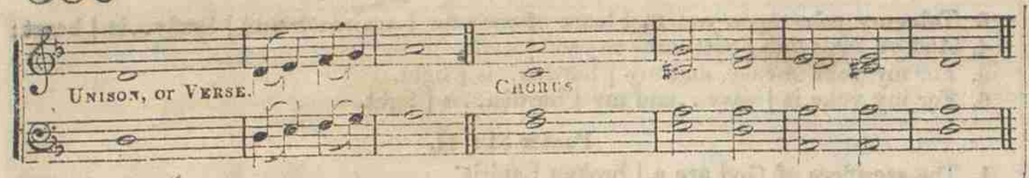
TO THE THIRD PART.

5. That takest away the | sins..of the | world, ‖ have mercy up- | on— | us.
6. Thou that takest away the | sins..of the | world, ‖ have mercy up- | on —us.
7. Thou that takest away the | sins..of the | world, ‖ Re- | ceive our | prayer.
8. Thou that sittest at the right hand of | God the | Father, ‖ have mercy up- | on— | us.

TO THE FIRST PART.

9. For thou only | art— | holy, ‖ Thou | only | art the | Lord.
10. Thou only, O Christ, with the | Holy | Ghost, ‖ art most high in the | glory..of | God the | Father. ‖ A- | men.

CHANT No. 3.—SINGLE
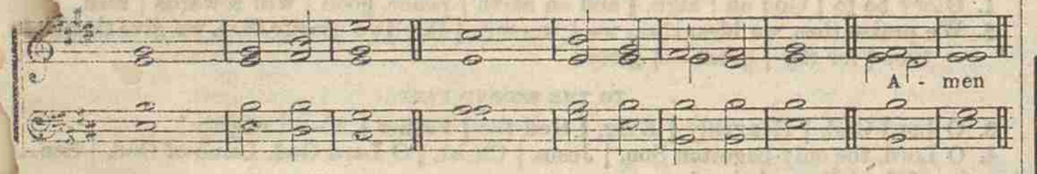



**SELECTION VI.—For Opening or Closing Service, or for Funeral Occasions.**

PSALM 90: 12.

1. Lord, thou hast been our dwelling place in | all gene- | rations.
2. Before the mountains were brought forth, or ever Thou hadst formed the earth and the world, even from everlasting to ever- | lasting, | Thou art | God.
3. Thou turnest man to destruction; and sayest, Return ye | chil..dren of | men.
4. For a thousand years in thy sight are but as yesterday when it is past, and | as a | watch..in the | night.
5. Thou carriest them away as with a flood; they are as sheep: in the morning they are like grass which | groweth | up.
6. In the morning it flourisheth, and groweth up; in the evening it is cut | down, *cut* | *down* and | withereth.
7. For we are consumed by thine anger, and by thy | wrath..are we | troubled.
8. Thou hast set our iniquities before Thee, our secret sins in the | light of | thy— | countenance.
9. For all our days are passed away in Thy wrath; we spend our years as a | tale.. that is | told.
10. The days of our years are threescore years and ten; and if by reason of strength they be fourscore years, yet is their strength labor and sorrow: for it is soon cut | off..and we | fly a- | way,
11. Who knoweth the power of thine anger? Even according to thy fear, | so is.. thy | wrath.
12. So teach us to number our days, that we may ap- | ply our | hearts..unto | wisdom.

CHANT No. 4.—SINGLE.
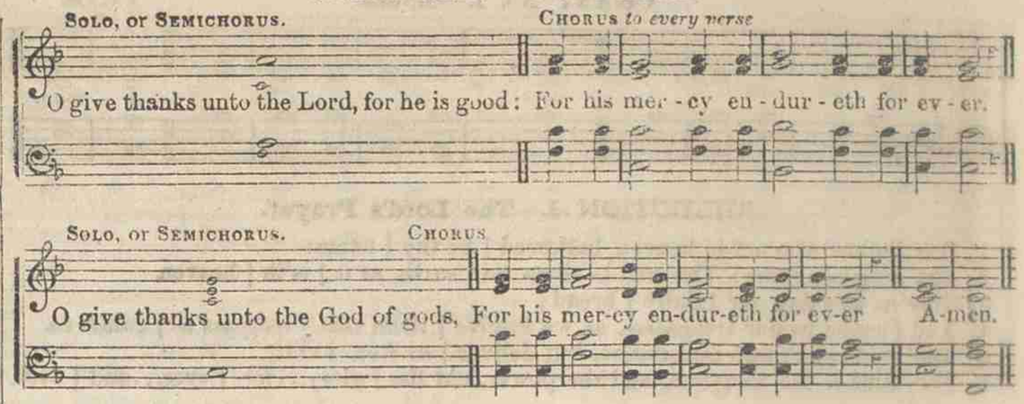



**SELECTION VII.—For Opening or Closing Service.**

REV. 4: 8 & 11, and 5, 10 & 13.

1. Holy, holy, holy, | Lord..God Al- | mighty, ‖ which was, and | is, and | is to | come.
2. Thou art worthy, O Lord, to receive glory, and | honor..and | power; ‖ for Thou hast created all things, and for thy pleasure they | are and | were cre- | ated.
3. Worthy is the Lamb | that was | slain, ‖ to receive power, and riches, and wisdom, and strength; and | honor,..and | glory,..and | blessing.
4. Blessing, and honor, and | glory,..and | power, ‖ be unto Him that sitteth upon the throne, and unto the | Lamb, for- | ever..and | ever. | Amen.
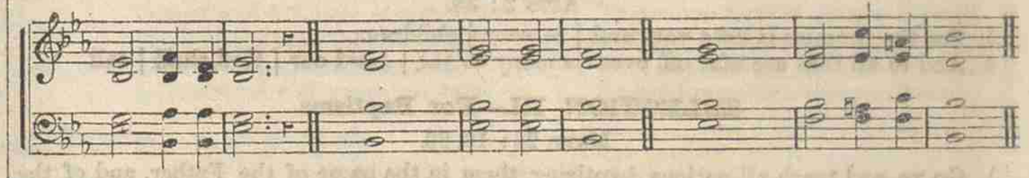
CHANT No. 5.—"O GIVE THANKS."




PSALM 136.

1. O give thanks unto the Lord, for he is good; CHO. For his mercy endureth for ever.
2. O give thanks unto the God of gods; CHO. For his mercy endureth for ever.
3. O give thanks unto the Lord of lords; CHO. For his mercy endureth for ever.
4. To him who alone doeth great wonders; CHO. For his mercy endureth for ever.
5. To him that by wisdom made the heavens; CHO. For his mercy endureth for ever.
6. To him that stretched out the earth above the waters; CHO. For his mercy endureth for ever.
7. To him that made great lights; CHO. For his mercy endureth for ever.
8. The sun to rule by day; the moon and stars to rule by night; CHO. For his mercy endureth for ever.
9. Who remembered us in our low estate; CHO. For his mercy endureth for ever.
10. And hath redeemed us from our enemies; CHO. For his mercy endureth for ever.
11. Who giveth food to all flesh; CHO. For his mercy endureth for ever.
12. O give thanks unto the God of heaven; CHO. For his mercy endureth for ever. Amen.

CHANT No. 6.



**SELECTION VIII.**

*"Thy will be done"*

"Thy will be | done!" ‖ In devious way
The hurrying streams of | life may | run; ‖
Yet still our grateful hearts shall say, |
"Thy will be | done!"

"Thy will be | done!" ‖ If o'er us shine
A gladdening and a | prosperous | sun, ‖
This prayer will make it more divine— |
"Thy will be | done!"

"Thy will be | done!" ‖ Tho' shrouded o'er
Our | path with | gloom, ‖ one comfort—one
Is ours:—to breathe, while we adore, |
"Thy will be | done!"

BOWRING.

Close by repeating the first two measures, "Thy will be done."

# ALPHABETICAL INDEX OF TUNES.


Abiding Rest....244
Adario....159
Adelaide....229
Adelpha....142
Adra....96
Agawan....117
Alena....178
Aletta....232
Alice....224
Alida....237
All Saints....74
All's Well....300
America....254
Amherst....213
Amsterdam....250
Andrews....245
Angelo....148
Another Year....289
Apheka....130
Arcadia....167
Armstrong....131
Arno....254
Arpad....156
Ashna....131
Ashur....60
Ashwell....68
Athens....71
Atland....195
Aurora....263
Autumn....289
Ava....254
Avah....163
Avon....167
Azmon....169
Azel....197
Ariel....217

Babcock....99
Baca....77
Badea....192
Baden....90
Balerma....141
Bangor....138
Barby....131
Baron....179
Bava....61
Beach....95
Bella....192
Belleville....253
Benevento....226
Benindа....253
Benjamin....203
Berith....115
Bergen....100
Beulah....76
Beverly....136
Bezek....236
Billing's Hebron....197
Billow....268
Binghampton....161
Blendon....68
Bloomfield Chant....102
Boaz....77
Bodwell....59
Bohme....229
Bowdoin Square....167
Bowen....211
Bower....166
Boyle....198
Boylston....204
Braden....175
Bradford....153
Bradnor....168
Brainerd....196
Brattle street....169
Bridgewater....107
Britton....92
Broosa....164
Brothers....88
Brown....119
Burder....129
Burford....146
Butler....230
Byefield....161

Caddo....152
Cady....71
Caldwell....104
Calm....219
Calno....115
Cambridge....170
Cano....77
Cana....259
Canandaigua....307
Cappadocia....217
Captivity (L. M.)....71
Captivity (11s.)....261
Carmelhill....218
Carmi....69
Carpus....87
Carrie....191
Carroll....57
Carson....249
Cecix....251
Cesarea....234
Ceylon....158
Chamberlin....220
Chamounix....118
Chapman....116
Charlotte....207
Charran....75
Chelmsford....162
Chenango....180
Chenaniah....57
Cherokee....230
China....146
Christian's Sleep....112
Christmas Hymn....226
Clarendon....137
Clarksville....209
Claytonville....189
Coe....202
Come Home....225
Come, ye disconsolate 264
Confession....177
Converse....171
Cooperstown....210
Corfu....125
Cornelia....221
Cornet....309
Coronation....134
Cortland....189
Coventry....114
Cowper....156
Cramer....152
Cranbrook....176
Cremona....117
Cross and Crown....148
Croton....242
Croydon....136
Crystal Lake....181
Cushi....62
Cyprus....76

Dallas....222
Dalston....220
Darwell....211
Davis....206
Death of a child....303
Deborah....113
Delight....267
Denholm....105
Denkmal....153
Dennis....178
Departing....75
Devizes....128
Dor....114
Doro....259
Dothan....82
Doubleday....121
Dover....204
Downieville....171
Dresden....84
Duffield....238
Duke street....98
Dumbarton....103
Dundee....136
Dunlap....155

Eagle Rock....104
Easton....275
Eden....82
Edmeston....116
Effingham....80
Eglah....144
Elah....113
Elhanan....261
Elida....81
Elim....199
Elm Grove....89
Elon....74
Endor....250
Enon....266
Erastus....117
Ere I sleep....289
Esli....114
Esther....182
Ettie....294
Eunice....172
Euphrata....124
Evan....160
Evarts....142
Evelyn....231
Evening Hymn....105
Evening Prayer....244
Expostulation....265
Ezbon....165
Fairton....237
Farmington....123
Federal street....63
Fisk....249
Flagg....187
Fleming....159
Flora....154
Foord....99
Forest....107
Fountain....156
Fowler....151
Fragrance....132
Franklin....157
Franklin Square....198
Frederick....261
Freeport....266
Fulda....92
Fulton....225

Gabriel....216
Galena....103
Galesburg....75
Gallagher....215
Gaza....83
Gatchell....127
Georgetown....61
Germany....96
Gertrude....221
Gether....186
Gilbertsville....90
Gilbert....208
Gillet....181
Gilmer....62
Golden Hill....204
Goodell....161
Gorton....199
Goshen....262
Grannis....227
Gratitude....90
Greely....179
Greene....296
Greenville....239
Griggstown....235
Griswold....241
Grove....151
Grow....198
Guyon....214

Hadyn....186
Hadassah....264
Haddam....208
Hail to the brightness.264
Hamburg....91
Happiness....330
Harding....190
Harmony Chant....98
Harper....108
Hartel....109
Harvest....254
Harvey's Chant....126
Harwell....243
Harwich....210
Hastings....141
Hattie....182
Haven....170
Hazel Grove....150
Hazelwood....198
Head of the Church.268
Heber....115
Hebron....81
Helena....144
Hemans....255
Hendon....232
Henry....168
Herbst....282
Hereford....164
Hermes....85
Hesperus....173
Hiding Place (1)....311
Hiding Place (2)....104
Highland....271
Hillsboro....129
Hollesh....210
Hollister....223
Hopewell....190
Hosford....226
Howard....168
Howell....239
Hudson....124
Hulsen....283
Hutton....185

Iosco....83
Isadore....248
Iscah....68
Italian Hymn....256
Italy....100
It is I, be not afraid..308
Ittai....60

Jaffra....162
Jayne....138
Jeddo....143
Jennie....212
Jesu dulcis memoriæ.279
Joram....63
Jordan (Billings')....122
Jordan (Jones')....143
Judd....79
Judson....152
Just as I am....280

Kadesh....74
Kedron's Waters....272
Kewanee....245
Konigstrasse....180
Koningsburg....157
Kingdoms & Thrones.110
Kirkwood....177
Kish....58

Laban....204
Lacey....155
Lake Pleasant....121
Lake street....72
Lamb....316
La Mira....126
Lampard....109
Lands....183
Lanesboro....113
Lansingburg....258
La Prarie....150
Laurel Hill....94
Lawn....134
Lead thou me on....305
Learning....65
Lenox....209
Lepanto....94
Levant....124
Light....181
Lily....128
Lind....242
Linden....174
Lindenville....125
Lintz....214
Lischer....212
Litany....228
Little Marlborough..203
Lottie....183
Louis....172
Loving Kindness....101
Lowell....67
Lucilia....137
Luther....202
Luton....101
Lydda....108
Lyons....267
Lystra....118

Macah....62
Madan....116
Magnolia....189
Mahaleth....122
Maloa....66
Malone....123
Manly....184
Manoah....89
Marcus....67
Maria....148
Marie....199
Marlow....165
Martyn....228
Marvin....191
Mason....88
Mattituck....165
McCabe....86
Mear....164
Medfield....121
Memphis....162
Menlon....106
Menona....171
Merdin....276
Merlin....147
Meroe....79
Merrill....229
Micah....78
Mikloth....146
Millennium Song....248
Millington....243
Mills....133
Milton....132
Milwaukee....258
Minnehaha....231
Minnesota....240
Minni....207
Miriam....120
Mirma....193
Missionary Hymn...312
Mizar....195
Monmouth....64
Moravian....127
Mornington....188
Morris Chant....139
Morse....133
Mount Bethel....119
Mount Elon....157
Mount Hope....183
Mount Zion....72
Mount Zoar....85
Mt. Vernon....236
Muscatine....258
Music....70
Musing....137

Naomi....169
Nashville....216
Nazareth....82
Nearer to Thee....297
Neba....73
Nebo....176
Nettie....281
Nettleton....235
Neva....139
Newcourt....215
Newell....163
Newland....73
New Haven....255
New Hope....145
New Hundred....95
New Vernon....93
Northwood....236
Norville....227
Norwalk....174
Notting Hill....142
Nuremburg....227

Oak....255
Oatlands....140
Oberlin....95
Ocean Hill....195
O cease, my wander-soul....200
O happy they,....166
Okonta....256
Old Hundred....105
Olean....109
Oleo....64
Olive....59
Olive's Brow....102
Olmutz....197
Omar....205
Oneida....252
Oneonta....159
Ophir....219
O praise ye the Lord.267
Oriel....97
Orient....153
Oriole....173
Orland....92
Orrington....86
Oshkosh....256
Osman....252
Otsego Lake....155
Our Journey home...268
Owen....184
Owens....98
Ozankee....249

Palermo....241
Palestina....202
Palestine....265
Palestrina....80
Palona....149
Park street....76
Pastor....193
Paulina....95
Peace....172
Pearne....185
Pease....222
Penitence....190
Peoria....134
Petaluma....260
Peterboro'....123
Pewawkee....246
Phurah....150
Phuvah....251
Pickering....122
Pilgrim....284
Pleyel's Hymn (L.M) 99
Pleyel's Hymn (7s.) .224
Portugal....108
Princeton....246
Prayer for Peace....286
Probation....177

Quito....112

Randolph....167
Reeves....240
Rest....102
Retreat....80
Ringe....170
Ripple....256
Rissah....147
River....317
Riverbank....129
Riverside....188
Rivington....213
Rochester....136
Rock....61
Rockford....127
Rock Island....262
Rockingham....106
Rockland....83
Rock of Ages....222
Rockwell....163
Rolland....66
Romberg....168
Rose....128
Rosedale....111
Roslyn....285
Rothwell....85
Rowena....144
Rowley....259
Rural Hill....251

Sabbatus....64
Saco....204
Salome....91
Salubria....166

Saluda....198
Satterlee....154
Saurin....156
Savannah....266
Schneider....204
Schroepple....119
Scudder....182
Scudo....135
Seaman's Song....233
Seasons....79
Secret Prayer....145
Sheffield....180
Shelter Island....138
Sherm....81
Sherman....108
Shoal....106
Shiloh....94
Shirland....182
Shout of Joy....257
Sicily....233
Sidmouth....228
Silverton....141
Silver Spring....88
Silver Stream....131
Silver street....191
Sinclair....192
Sing Praises....329
Sinner, come....278
Sisters....221
Slade....78
Smithville....205
Solon....158
Sophie....206
Sparta....96
Spring....225
Springvale....66
Star of the East....263
State street....204
Steele....65
Stephens....135
Stillwater....93
Stillingfleet....174
Stockwell....234
Stonefield....80
Stow....205
Strong....78
St. Ambrose....154
St. Ann's....133
St. Edmonds....70
St. John's....158
St. Martins....120
St. Nicolai....229
St. Thomas....183
Succor....302
Sunset....248
Surrey....93
Sutherland....211
Swanwick....169
Sweet Hallelujah....84

Taberah....101
Tamworth....241
Tarsus....149
Thatcher....187
Thaxted....162
Terah....118
The Better Land....78
The Burden....107
The Call....158
The Chariot....265
The Cross....147
The Little Grave....175
The Lord is great....263
The Lord my Shepherd is....200
The Promise....238
There's rest in the Grave....308
The Sacred Stream..111
The Sacred Tie....110
The Voice of Free Grace....292
The Wanderer....201
Through the night air stealing....260
Thyatira....252
Time is winging....250
Tioga....194
Titus....253
Toplady....222
Tribunal....151
Truro....69

Urmund....828
Ucal....178
Ulla....147
Unami....274
Union....246
Ursini....223
Utica....251
Uxbridge....97

Verdure....120
Volk....72
Violet....223

Wahnatah....214
Ward....89
Wardwell....59
Wareham....145
Warrington....57
Watchman....232
Webb....248
Welsh....75
Welton....87
Wesley....230
West Point....203
Whitney....184
Willard....126
Willow Creek....244
Willow Grove....140
Will you go?....284
Wilson....112
Wilton....245
Winchester....106
Windham....79
Windsor....142
Winslow....218
Winter....140
Wirth....160
Woodland....130
Woodstock....125
Woodlawn....143
Woodman....160
Woodside....194
Woodworth....67
Worthing....237

Yates....238
Yuba....242

Zaboni....194
Zadoc....231
Zalmon....68
Zebulon....213
Zelek....60
Zepho....201
Zephyr....58
Zethan....220
Zion....246
Zoba....70


# ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES, CHANTS, ETC.

## ANTHEMS & OPENING PIECES.


And it shall come to pass....290
Awake put on thy strength....322
Behold what manner of love....366
Beloved if our heart condemn us....360
Benedicite Anthem....369
Blessed is he who cometh....348
Blessed are the peacemakers....280
Blessed are they that mourn....328
Blessed be our God....270
Bow down thine ear....303
Cast thy burden on the Lord....331
Come unto me all ye that labor....299
Create in me a clean heart....294
Ever near....247
Great is the Lord....309
God will arise....354
Heavenly Love....272
Heavenly Rest....271
Hebrew Morning Hymn....277
He shall come down like rain....350
Holiness becometh thy house....321
Holy, Holy, Holy, Lord God of Sabaoth....370
How beautiful in Zion....306
How beautiful upon the mountains....283
If we confess our sins....359
I'll wash my hands in innocency....214
Invocation....297
I will praise thee, O Lord....298
I will extol Thee....340
Let every heart....329
Lift thine eyes to the mountains....334
Lord of my salvation....325
Loud through the world proclaim....389
O Lord, my God, hear Thou....279
O Lord, I will praise Thee....337
Our waiting eyes....288
Praise and Thanksgiving....357
Prayer for opening or closing Public Worship....366
Sabbath holy....247
Sing, O heavens....278
Stand up for Jesus....348
Teach me thy way....362
The Advent....269
The Ascension....269
The Lord bless thee....289
The Lord is King....274
The Lord is merciful and gracious....342
The Lord is nigh....346
The Love of God....336
Trust in the Lord, &c....333
Wake the song of jubilee....312
We will rejoice in the Lord....304
When the Lord shall build up Zion....331
When the worn spirit....316


## CHANTS FOR OPENING OR CLOSING SERVICE.


Angel's Visits....319
At the cross....323
Behold the Lamb....323
Come unto me all ye that labor....379
Day of wrath....321
Glory be to God....379
Go ye, and teach all nations....379
Hallelujah....326
Holy, holy, holy, Lord God Almighty....380
Jesus lives....318
Lord, thou hast been our dwelling....380
More sweet than odors....320
O give thanks unto the Lord....380
Our Father who art in heaven....379
The mercy of the Lord....379
The Silent Land....322
Thy will be done....380


## SONGS.


Hear my Prayer....376
No tears in Heaven....375
The Blind Orphan Girl....374
The Mother's Lament....378
The Origin of Song....376
Say a kind word when you can....269


## SABBATH-SCHOOL PIECES.


All the week we spend....378
Dialogue Song....378
Gladly meeting....378
Holy Day....377
The Sabbath School....377


## SI GING-CLASS MUSIC.

## GLEES AND MELODIES.


All the day I'm singing....15
Away with needless sorrow....31
Chromatic Song Exercises....31, 32
Come join with merry roundelay....19
Escape from the City....39
Evening Prayer....17
Flag of our Union....43
God is ever good....40
Let us love one another....25
Morning Walks....41
Music Spoken....14
My Heart's Home....25
My own Native Land....26
Noontide....20
O wipe away that tear....32
Peaceful slumbering....14
Pleasant Weather....23
Practical Exercises in Articulation 54, 55
Scale Songs....9—11
Silver Lay....12
Singing Exercises for Articulation 55, 56
Sing we rejoicing....8
Sleep well....45
Soft and Sweet....48
Solfeggio....33
Song of Dynamics....21
Song of Intervals....16
Stormy Night Song....42
Summer Evening....29
Sweet is the Summer....40
The Angel Ever Near....13
The Farmer's Song....30
The Hunter's Prize....38
The Mountain Boy....33
There's much that gives pleasure....29
The Sleigh-ride....27
The Wanderer's Farewell....34
The Widow and Fatherless....24
The Wood....8
Trancadillo....46
Twilight....44
Vocal Exercises and Solfeggios....52, 53
Whom shall we let in?....47
Yes or No....41


## ROUNDS.


Bells are ringing....13
Bring the song-book....24
Come, join with me....38
Day is breaking....27
Diligence....28
Going a-Maying....26
Good-night....47
Hard Winter....28
Helen and Mary....28
If your voices are tuned....22
Keep thy heart....38
Mind your own business....38
On rapid wings....28
Our bonny boat....28
Poor Robin Redbreast....22
The Cuckoo....20
Those evening bells....28
'Tis humdrum....44


## SHORT PIECES FOR Opening or Closing Worship.


All's Well....300
Another Year....289
At the Cross....323
Behold the Lamb....324
Belleville....258
Canandaigua....307
Cast thy burden....331
Come home....225
Come, ye disconsolate....264
Cornet....309
Ettie—"A helpless sinner"....294
Freeport—"Hail happy day"....265
Hail to the Brightness....261
Head of the Church....268
Heavenly Rest....271
Hebrew Morning Hymn....277
Hiding Place....311
It is I, be not afraid....308
Jesus lives! (Chant)....318
Just as I am....289
Lamb....316
Lead thou me on....305
More sweet than odors....320
Nearer to Thee....297
Nettie....281
Oak....255
Oneida....252
Our Journey Home....268
Sabbath Holy....247
Saco—"We shall see a light"....304
The Lord bless thee....289
The Lord is great....263
The Promise....238
There's rest in the grave....308
The Silent Land....322
Titus....253
Unami....274
Utica....251
We'll trust, Hallelujah....306
When shall we meet again?....257
Will you go?....284

# METRICAL INDEX.


### L. M.

Adra.....96
All Saints.....74
Ashur.....60
Ashwell.....68
Athens.....71
Babcock.....99
Baca.....77
Baden.....90
Bava.....61
Beach.....95
Bergen.....100
Beulah.....76
Blendon.....68
Bloomfield Chant.....102
Boaz.....77
Bodwell.....59
Bridgewater.....107
Britton.....92
Brothers.....88
Cady.....71
Caldwell.....104
Cano.....77
Captivity.....71
Carroll.....57
Charran.....75
Chenaniah.....58
Christian's Sleep.....112
Cushi.....62
Cyprus.....76
Denholm.....105
Departing.....65
Dothan.....82
Duke street.....98
Dumbarton.....102
Eagle Rock.....104
Eden.....82
Effingham.....80
Elida.....81
Elm Grove.....89
Evening Hymn.....105
Federal street.....63
Foord.....99
Forest.....107
Fulda.....92
Galena.....103
Galesburg.....75
Gaza.....83
Georgetown.....61
Germany.....96
Gilbertsville.....90
Gilead.....86
Gilmer.....62
Gratitude.....90
Hamburg.....91
Harmony Chant.....98
Harper.....108
Hartel.....109
Hebron.....81
Hermes.....85
Hiding Place.....104
Hiding Place.....311
Iosco.....83
Iscah.....68
Ittai.....60
Joram.....63
Judd.....79
Kadesh.....74
Kingdoms&Thrones.110
Kish.....58
Lake street.....72
Lampard.....109
Laurel Hill.....94
Lepanto.....94
Loving Kindness.....101
Lowell.....67
Luton.....101
Lydda.....105
Macah.....62
Maloa.....66
Manoah.....89
Marcus.....67
Mason.....88
McCabe.....86
Mendon.....106
Meroe.....79
Micah.....78
Monmouth.....64
Mount Zion.....72
Mount Zoar.....85
Nazareth.....82
Neba.....73
New Hundred.....97
Newland.....78
New Vernon.....93
Oberlin.....95
Olean.....109
Oleo.....64
Old Hundred.....105
Olive's Brow.....102
Oriel.....97
Orland.....92
Orrington.....86
Owens.....98
Palestrina.....80
Park street.....76
Paulina.....95
Pleyel's Hymn.....99
Portugal.....108
Quito.....112
Rest.....102
Retreat.....80
Rock.....61
Rockingham.....106
Rockland.....83
Rolland.....66
Rosedale.....111
Rothwell.....85
Sabbatus.....64
Seasons.....79
Sherm.....81
Sherma.....103
Shiloh.....94
Shoel.....106
Silver Spring.....88
Slade.....78
Sparta.....96
Springvale.....66
St. Edmunds.....70
Steele.....65
Stillwater.....93
Stonefield.....80
Strong.....73
Surrey.....93
Sweet Hallelujah.....84
Taberah.....101
The Burden.....107
The Sacred Stream..111
The Sacred Tie.....110
Truro.....69
Uxbridge.....97
Urmund.....328
Volk.....72
Ward.....89
Wardwell.....59
Warrington.....57
Wells.....75
Welton.....87
Wilson.....112
Winchester.....106
Windham.....79
Woodworth.....67
Zalmon.....63
Zelek.....60
Zephyr.....58
Zoba.....70

### L. M. Double or 6 lines.

Dresden.....84
Elon.....74
Learning.....65
Salome.....91

### L. M. Double.

Carmi.....69
Carpus.....87
Italy.....100
Music.....70
Olive.....59
The Better Land.....78

### C. M.

Adario.....159
Adelpha.....142
Agawam.....117
Angelo.....148
Arcadia.....167
Armstrong.....131
Ashnah.....185
Avon.....167
Azmon.....169
Balerma.....141
Bangor.....138
Barby.....131
Berith.....115
Binghampton.....161
Bowdoin Square.....167
Brown.....119
Burder.....129
Byefield.....161
Bower.....166
Bradford.....153
Bradnor.....168
Brattle street.....169
Broosa.....164
Burford.....146
Caddo.....152
Calno.....115
Cambridge.....170
China.....146
Coventry.....114
Cowper.....156
Chapman.....116
Chelmsford.....162
Corfu.....125
Coronation.....134
Cremona.....117
Cross and Crown.....148
Clarendon.....137
Croydon.....136
Deborah.....113
Denkmal.....153
Devizes.....128
Dor.....114
Doubleday.....121
Dundee.....136
Dunlap.....155
Edmeston.....116
Eglah.....144
Elah.....113
Erastus.....117
Esli.....114
Euphrata.....124
Evan.....160
Evarts.....142
Exbon.....165
Farmington.....123
Flora.....154
Fountain.....156
Fowler.....151
Fragrance.....132
Franklin.....157
Gehazi.....127
Goodell.....161
Grove.....151
Harvey's Chant.....126
Hastings.....141
Haven.....170
Hazel Grove.....150
Heber.....115
Helena.....144
Henry.....168
Hereford.....164
Hillsboro'.....129
Howard.....168
Hudson.....124
Jaffra.....162
Jayne.....138
Jeddo.....143
Jesu dulcis memoria.279
Jordan.....143
Judson.....152
Koningsburg.....157
Lacey.....155
La Mira.....126
Lanesboro'.....113
La Prairie.....150
Lawn.....134
Levant.....124
Lily.....128
Lindenville.....125
Lucilia.....137
Lystra.....118
Madan.....116
Mahaleth.....122
Malone.....123
Maria.....148
Marlow.....165
Mattituck.....165
Mear.....164
Medfield.....121
Memphis.....162
Mills.....133
Milton.....132
Meriam.....120
Morris Chant.....139
Morse.....123
Mount Elon.....157
Musing.....137
Naomi.....169
Neva.....139
Newell.....163
New Hope.....145
Notting Hill.....142
Oatlands.....140
Orient.....158
Otsego Lake.....155
Palona.....149
Peoria.....134
Peterboro'.....123
Phuvah.....150
Pickering.....122
Randolph.....167
Ringe.....170
Rissah.....147
Riverbank.....129
Rochester.....163
Rockford.....127
Rockwell.....136
Romberg.....168
Rose.....128
Salubria.....139
Satterlee.....154
Schroepple.....119
Scudder.....132
Sendo.....135
Secret Prayer.....145
Shelter Island.....138
Silver Stream.....131
Silverton.....141
St. Ambrose.....154
St. Ann's.....133
St. John's.....174
St. Martin's.....120
Stephens.....135
Swanwick.....169
Terah.....118
Thaxted.....162
The Call.....158
The Cross.....147
Tribunal.....151
Ulla.....147
Wareham.....145
Willard.....126
Willow Grove.....140
Windsor.....142
Winter.....140
Wirth.....160
Woodland.....130
Woodlawn.....143
Woodman.....160
Woodstock.....125

### C. M. Double.

Apheka.....130
Arpad.....156
Avah.....163
Ceylon.....158
Chamounix.....118
Cramer.....152
Fleming.....159
Jordan.....122
Lake Pleasant.....121
Merlin.....147
Mikloth.....146
Moravian.....127
Mount Bethel.....119
O, happy they.....166
Oneonta.....159
Rowena.....144
Saurin.....156
Solon.....158
Tarsus.....149
Verdure.....120

### S. M.

Atland.....195
Azel.....197
Badea.....192
Baron.....179
Bella.....192
Benjamin.....203
Beverly.....186
Billing's Hebron.....197
Boyle.....193
Boylston.....204
Braden.....175
Brainerd.....196
Carrie.....191
Chenango.....189
Claytonville.....189
Coe.....202
Confession.....177
Converse.....171
Cortland.....189
Cranbrook.....176
Crystal Lake.....181
Dennis.....178
Dover.....204
Downieville.....171
Elim.....199
Esther.....182
Eunice.....172
Franklin Square.....198
Gether.....186
Gillet.....181
Golden Hill.....204
Gorton.....199
Grow.....198
Hadad.....186
Harding.....190
Hattie.....182
Hazlewood.....198
Hesperus.....173
Hopewell.....190
Hutton.....185
Kirkwood.....177
Konigstrasse.....180
Laban.....204
Lands.....188
Light.....181
Linden.....174
Little Marlborough..208
Lottie.....183
Louis.....172
Luther.....202
Magnolia.....189
Manly.....184
Marie.....199
Maroni.....191
Menona.....171
Mirma.....193
Mizar.....195
Mornington.....188
Mount Hope.....183
Nebo.....176
Norwalk.....174
Ocean Hill.....195
O cease, my wandering soul.....200
Olmutz.....197
Oriole.....173
Owen.....184
Palestina.....202
Peace.....173
Penitence.....190
Probation.....177
Riverside.....188
Saluda.....193
Schneider.....204
Sheffield.....180
Shirland.....182
Silver street.....191
Sinclair.....192
State street.....204
Stillingfleet.....174
St. Thomas.....183
Thatcher.....187
Tioga.....194
The Little Grave....175
The Lord my Shepherd is.....200
Ucal.....173
West Point.....203
Whitney.....184
Woodside.....194
Zaboni.....194
Zepho.....201

### S. M. Double

Alena.....183
Flagg.....187
Greely.....179
Pastor.....196
Pearne.....185
The Wanderer.....201

### H. M.

Amherst.....213
Bowen.....211
Charlotte.....207
Clarksville.....209
Cooperstown.....210
Darwell.....211
Davis.....206
Gilbert.....208
Guyon.....214
Haddam.....208
Harwich.....210
Hodesh.....210
Jennie.....212
Lenox.....209
Lintz.....214
Lischer.....212
Minni.....207
Omar.....205
Rivington.....214
Smithville.....205
Sophie.....206
Stow.....207
Sutherland.....207
Wahnatah.....214
Zebulon.....213

### L. P. M.

Gallagher.....215
Monmouth.....64

Nashville....216
Newcourt....215

C. P. M.

Ariel....217
Cappadocia....217
Carmelhill....218
Gabriel....216
Winslow....218

C. H. M.

Boonton....219
Calm....219
Ophir....219

S. P. M.

Chamberlin....220
Dalston....220

S. H. M.

Zethan....220

8s & 6s.

Sinner, come....278

4s & 6s.

Another Year....239

5s.

There's rest in the grave....308

5s & 6s.

Cana....259
Lyons....267

5s, 7s, & 7s.

Through the night air stealing....260

5s, 6s, & 11s.

Doro....259
Petaluma....260

5s & 9s.

Nettie....281

6s.

Ripple....256
Sing Praises....329

6s. Double.

Oshkosh....256

6s & 4s.

America....254
Arno....254
Ava....254
Harvest....254
Hemans....255
Italian Hymn....256
Nearer to Thee....297
New Haven....255
Oak....255
Okonta....256

6s & 5s.

Death of a child....308
Lansingburg....258
Milwaukee....258
When shall we meet again....257

6s & 5s Peculiar.

Easton....275

6s & 7s.

Our journey home...268

6s, 7s, & 8s.

Shout of Joy....257

6s, 8s, & 4s.

Muscatine....258

6s & 9s.

Cana....259
Happiness....330
Rowley....259

6s & 10s

Unami....274

7s.

Adelaide....229
Aletta....232
Alice....224
Butler....230
Christmas Hymn....226
Dallas....222
Evening Prayer....224
Fulton....225
Gertrude....221
Grannis....227
Greene....296
Hendon....232
Hollister....223
Norville....227
Nuremburg....227
Pease....222
Pleyel's Hymn....224
Sisters....221
Spring....225
Ursini....223
Violet....223
Watchman....282

7s. 6 lines.

Aletta....232
Cherokee....230
Cornelia....221
Evelyn....231
Hendon....232
Hosford....226
It is I, be not afraid..308
Rock of Ages....222
Toplady....222
Zadoc....231

7s. Double.

Benevento....226
Bohme....229
Cherokee....230
Come Home....225
Litany....228
Martyn....228
Merrill....229
Minnehaha....231
Sidmouth....225
St. Nicolai....229
Wesley....230

7s & 4s.

Osman....252
Titus....253

7s & 5s.

Thyatira....252

7s & 5s. 8 lines.

Oneida....252

7s & 6s.

Carson....249
Cecix....251
Fisk....249
Millennium Song....248
Missionary Hymn...312
Ozankee....249
Phuvah....251
Sunset....248
Webb....248

7s & 6s. Peculiar.

Amsterdam....250
Endor....250
Time is winging....250

7s & 6s. Unusual.

Rural Hill....251
Saco....304
Utica....251

7s, 6s, & 4s.

Cecix....251
Phuvah....251

7s, 6s, & 7s.

Merdin....276

7s, 6s, & 8s.

Belleville....253

7s & 8s.

Beninda....253
Head of the Church.268

8s.

Andrews....245
Union....246
Wilton....245

8s. Double.

Kewanee....245
Pewawkee....246
Princeton....246

8s & 3s.

All's Well....300
Will you go?....284

8s, 3s, & 6s.

Ere I sleep....289
Lamb....316

8s & 4s.

River....317
Urmund....328

8s, 5s, 7s, & 6s.

Ettie....294

8s & 6s.

Just as I am....280
Kedron's Waters....272

8s, 6s, & 4s.

Succor....302

8s, 6s, & 5s.

Highland....271

8s & 7s.

Herbet....282
Hulsen....283
Lind....242
Mt. Vernon....236
Pilgrim....234
Roslyn....235
Sicily....233
Stockwell....234
Worthing....237

8s & 7s. 6 lines.

Isadore....243
Millington....243

8s & 7s. Double.

Alida....287
Autumn....239
Bezek....236
Cesarea....234
Croton....243
Duffield....238
Fairton....237
Greenville....239
Griggstown....235
Griswold....241
Harwell....243
Nettleton....235
Northwood....236
Seaman's Song....233
The Promise....238
Yates....233

8s & 7s. Pec. Double.

Abiding Rest....244

8s, 7s, & 4s.

Billow....268
Howell....239
Minnesota....240
Palermo....241
Reeves....240
Sicily....233
Tamworth....241
Zion....240

8s, 7s, & 5s.

Willow Creek....244

8s, 7s, & 6s.

Yuba....242

8s, 7s, & 7s.

Harwell....243
Isadore....243
Millington....243

9s.

Elhanan....261

10s.

Delight....267
Enon....266
Freeport....266
Savannah....266

10s & 4s.

Lead thou me on....305

10s & 11s.

Lyons....267
O praise ye the Lord.267

11s.

Captivity....261
Expostulation....263
Frederick....261
Goshen....263
Rock Island....263

11s & 8s.

The Lord is great....263

11s & 10s.

Aurora....269
Canandaigua....307
Come, ye disconsolate 264
Hadassah....264
Hail to the brightness.264

11s & 10s. Double.

Star of the East....263

11s, 10s, & 9s.

Prayer for Peace....286

12s.

The chariot....260
The Voice of Free Grace....292

12s & 9s.

Palestine....263

12s & 11s.

The Voice of Free Grace....252

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## Wm. B. BRADBURY

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