THE

HARMONIA SACRA.

A Compilation of

CHURCH MUSIC.

BY JOSEPH FUNK'S SONS.

SINGER'S GLEN, VA:
PUBLISHED BY THE COMPILERS.
1871.

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THE HARMONIA SACRA,

A COMPILATION OF

GENUINE CHURCH MUSIC,

COMPRISING A GREAT VARIETY OF METRES,

Harmonized for Four Voices:

TOGETHER WITH A COPIOUS EXPLICATION OF

THE PRINCIPLES OF VOCAL MUSIC.

EXEMPLIFIED AND ILLUSTRATED WITH TABLES,

IN A PLAIN AND COMPREHENSIVE MANNER.

BY JOSEPH FUNK AND SONS.

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

FOURTEENTH EDITION.

SINGERS' GLEN,
ROCKINGHAM, CO., VA.
JOSEPH FUNK'S SONS, PUBLISHERS.
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Charles D. Wales

PREFACE.

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

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

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

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

Since the first Edition of the "GENUINE CHURCH MUSIC" was brought before the public, some changes in music have taken place; among which, the practice of applying seven different syllables to the seven original sounds or notes of the scale has gained considerable ascendency, and is worthy of notice. And as this mode of solmization has become so prevalent, we think it advisable to adopt it.

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

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

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

But notwithstanding the different changes and the new arrangement of matter as now presented, the great mass of the musical and poetical compositions are identical with those in former Editions, to which a number of tunes and

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

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

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

THE COMPILERS.

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

TO TEACHERS.

—:o:—

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

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

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

OF

VOCAL MUSIC.

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

CHAPTER I.

OF MUSIC AND MUSICAL SOUNDS.

Section 1.—Music is composed of sounds producd by the human voice or by different kinds of musical instruments.

These sounds vary in pitch according to certain fixed and determinate degrees.

The pitch and gradation of these sounds from the lowest or most grave to the highest or most acute, form the whole scale of musical sounds.

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

Sec. 2.—The *Natural Scale* of musical sounds, though its extent is unlimited, consists of only *seven primary notes.* For it is found that after singing or playing these seven notes, if we continue the series, we repeat another scale similar to the first, and so on, as far as the extent of the voice or the instruments will go.

The voice in producing these sounds naturally passes from the first sound taken, a *step* to the second; from the second a *step* to the third; from the third a *half-step* to the fourth; from the fourth a *step* to the fifth; from the fifth a *step* to the sixth; from the sixth a *step* to the seventh; and from the seventh a *half-step* to the eighth, which completes the Octave, and is the first note of a succeeding scale.

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

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

These three distinctions of sound embrace PITCH, LENGTH, and POWER.

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

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

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

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

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

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

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

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

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

QUESTIONS.

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

CHAPTER II.
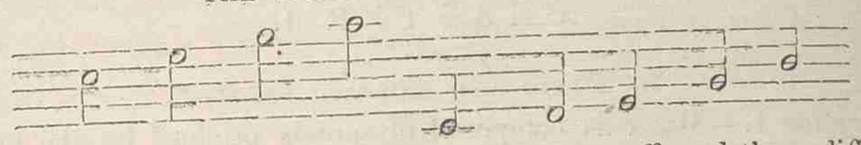
NOTATION,

OF THE STAFF, CLEFS, LETTERS, &c.

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

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

THE STAFF WITH ADDED LINES.

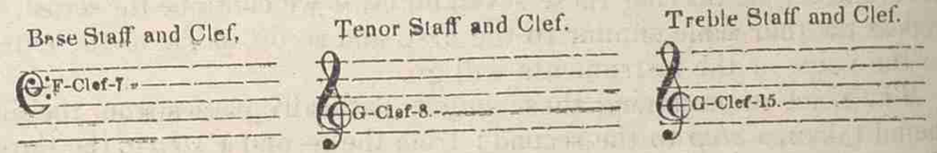


Sec. 6.—Each part of music has a separate staff, and these differ in pitch. Hence to adjust their pitch, and to distinguish them, characters are used called Clefs. There are two clefs in common use, the F clef and the G clef.

The F clef represents F, the fourth line of the Base Staff, and the seventh sound of the General Scale of music.

The G clef represents G, the second line of the Tenor staff, and the eighth sound of the General Scale. It is also used on the second line of the Treble and alto staffs, representing G also, and the fifteenth sound of the General Scale when sung by female voices.

EXAMPLES OF THE STAFFS AND CLEFS.



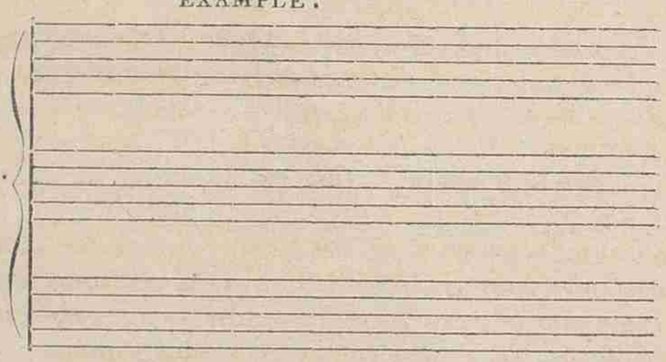
NOTE.—It is ascertained that the interval between the male voice and the female is exactly an octave, which is the most perfect chord in the scale of music. Hence, as the Treble is principally assigned to female voices, it is placed

an octave higher in the General Scale than the Tenor. From this we learn that the ALL-WISE CREATOR has implanted harmony between the sexes of the human race. [How happy would all those be who stand together in matrimonial relation, if they would observe, by a pious life, and a holy conversation, in Christian love, to fill up the interval of life with sweet harmonious chords, so that no dissonant or jarring string might vibrate between them!]

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

EXAMPLE:

Score of TRIO.



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

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

	A	B	C	D	E	F	G	A	B	
	1	2	3	4	5	6	7			Numerals of the Minor Scale.
Numerals of the Major Scale,	1	2	3	4	5	6	7			

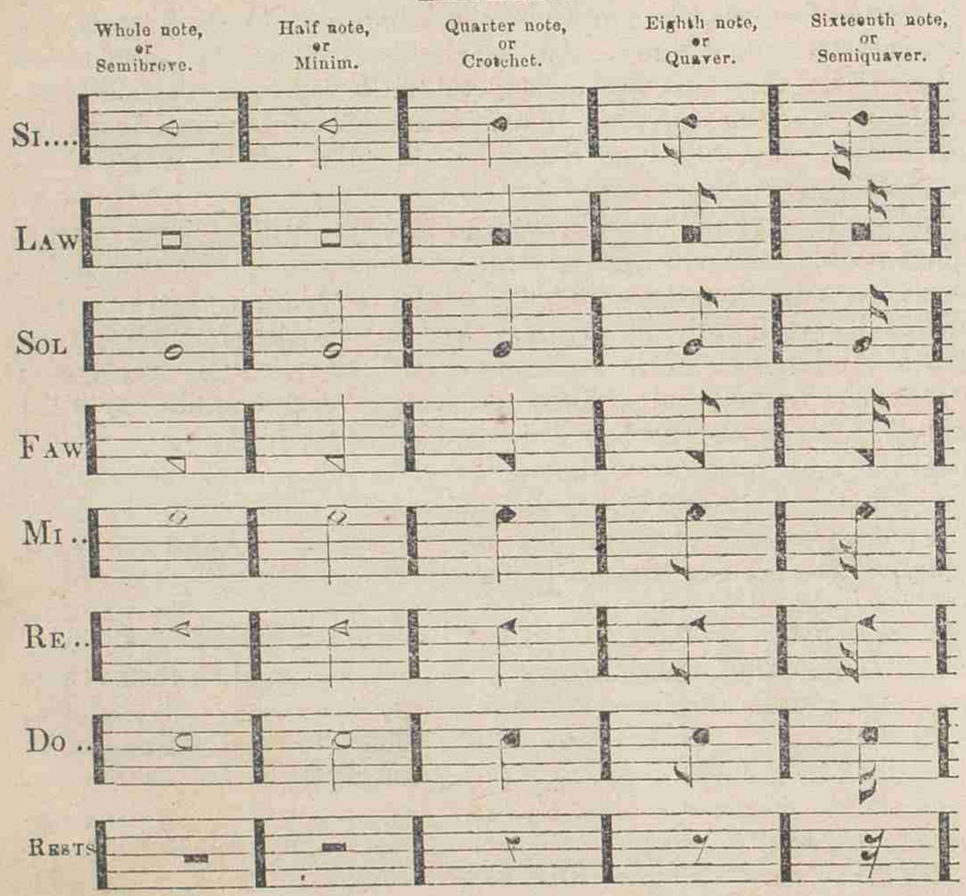
Sec. 10.—But as letters are not calculated to show forth and adjust the *length* of sounds, the proper length is indicated by the form of certain characters called Notes. And besides the rhythmical representation of these notes, they have also a distinct figurate form whereby the syllables *do*, *re*,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

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

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

tive relation in which these notes stand to each other; a strict observance of which is of the highest importance, both to the vocal and to the instrumental perfomer.

EXAMPLES:



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

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

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

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

And hence arises the utility of having the notes characterized and formed in such a manner as to communicate by their different forms, the syllable which is applied to them, individually, so as to enable the singers to strike the proper pitch of the sound on sight of the note. And is it not strange that any should deny the usefulness of the character notes by which the syllables are known by the forms of the notes, when common sense and sound reason dictate that it opens and paves a highway for the student of vocal music to travel on, and to pursue his course with pleasure till he has acquired a complete knowledge of the science of music. And is this in any wise degrading to the science—diminishing its value—or robbing it of its intrinsic merit? By no means. It is adorning it with the vesture of simplicity, the richest dress in which it and its sister sciences can be arrayed. And in proof of this, let us cast our eyes to other arts and sciences, and see what has been done by the use of different characters, to pave the way for instruction, and to communicate to the mind correct ideas of what is to be inculcated and taught, and we will find an almost endless variety of characters, figures, cuts, drawings and delineations used to facilitate the learner in his progress in gaining scientific knowledge.

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

Note 3.—Rests are essential to music, in order to keep the accent in its proper place in the measure; and if sparingly used and skilfully observed, give variety, beauty, and expression both to music and poetry. When long intervals of silence occur in any part of the score, let those on the silent part, for their own improvement, notice the parts which others are singing, and mark the time with them, till they arrive at the place where their own parts unite again. This is far preferable to poring over their own staff and measures of silence, by which is gained but little improvement.

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

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

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

EXAMPLES:

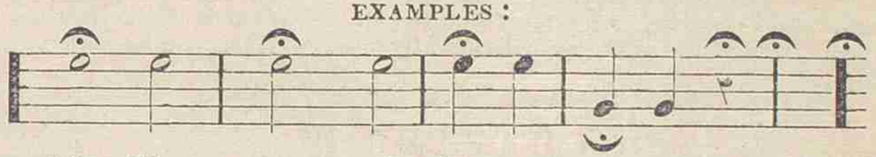
Sec. 12.—A Pause (𝄐) placed over or under a note protracts or lengthens it out about one third longer than its original time: though this protraction may be longer or shorter according to the expression of the poetry, and the taste of the judicious performer.

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

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

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

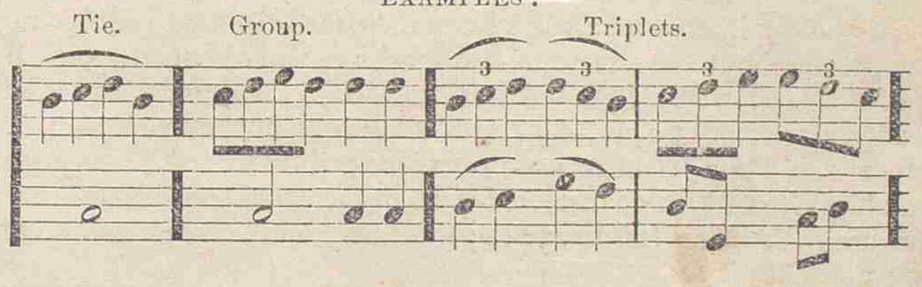
EXAMPLES:



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

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

EXAMPLES:



QUESTIONS.

What character represents the pitch of musical sounds?---On what character is the scale and music written?---With what characters is music written on the staff?---What does the position of the notes represent?---How many degrees of sound can be written on the staff?---What is done when more than nine degrees of sound are wanted?---If a still greater compass is needed?---How many clefs are in common use?---Why are they called the F clef and the G clef?---How many sounds does the octave contain?—What is a score?---How many letters of the alphabet

are used to represent musical sounds?---How many original sounds are there in music?—How many notes are in common use?---How are the notes named?---What is the form of the whole note?---Ans. An open note without a stem.---The half note? A. An open note with a stem.---The quarter note? A. A black note with a stem ---The eighth note? A. A black note with a stem and one hook.---The sixteenth note? A. A black note with a stem and two hooks.---What is the use of rests?---Has each note a corresponding rest?---How much does a dot add to a note? ---What do dots indicate when placed on the staff?---What is the use of the pause? ---On what note is the pause most frequently used?---What is a tie?---A group?--- A Triplet?

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CHAPTER III.

NOTATION.

OF SHARPS, FLATS, NATURALS, &C.

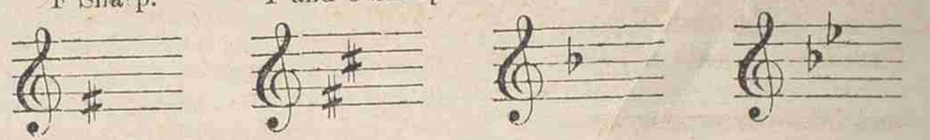
Sec. 14.—The diatonic scale consists of five tones and two semitones. These are sometimes called *steps* and *half-steps*, because the voice steps along through the scale from one interval to the other; but the interval of a semitone is only half the distance of the interval of a tone. And to adjust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

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

EXAMPLES:

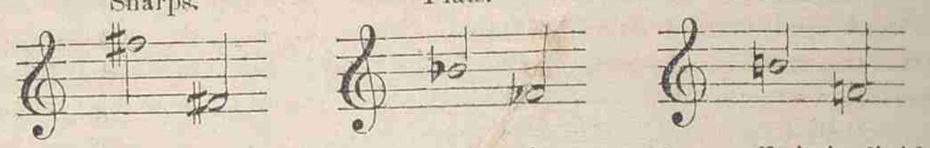
Signature by Sharps. Signature by flats.

F Sharp. F and C Sharp. B Flat. B and E Flat.



ACCIDENTALS.

Sharps. Flats. Naturals.

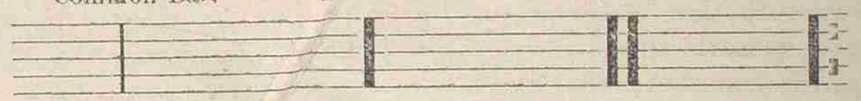


Sec. 15.—BARS.—When music is written on the staff, it is divided into measures by a character called a Bar.

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

EXAMPLES:

Common Bar. Broad Bar. Double Bar. Close.



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

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

The double bar is used at the end of a strain which is to be repeated

from the mark of repetition. (*Example Sec.* 11.) It is also used at a change of measure from Common to Triple, or Compound time, or the reverse. Also at a change of mode from major to minor, or the reverse. Likewise at the commencement of a chorus.

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

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

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

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

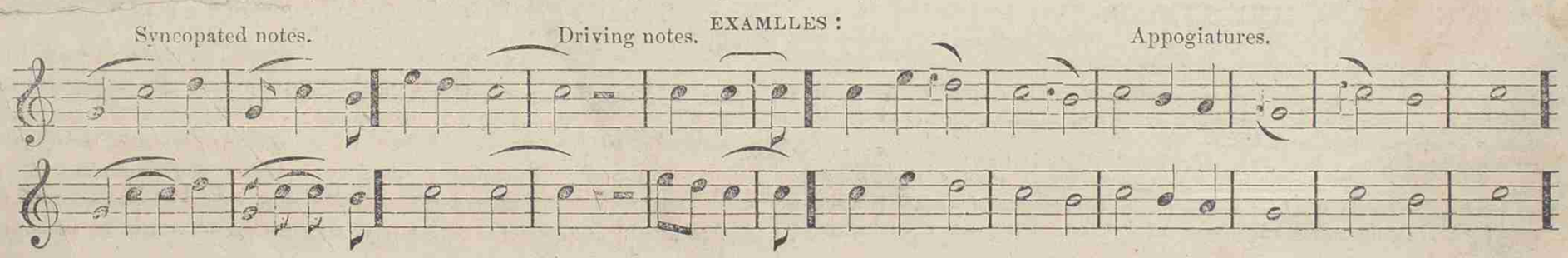
Appogiatura.—The appogiatura is a note of embellishment. It is a diminutive note, prefixed to a principal note, and is always on the accented part of the measure. It borrows its time from the principal note that follows and to which it is tied. As this note produces a fluttering sound similar to that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

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

They borrow their time from the preceding note to which they are tied.

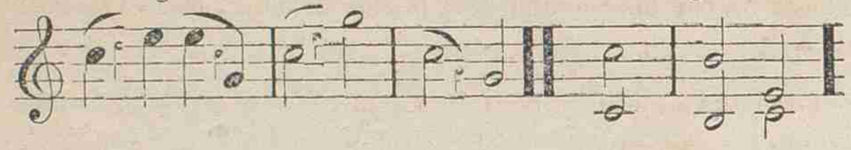
Choosing Notes.—Choosing notes are set perpendicularly one above the other, either of which may be sung: and as there is always a concordant interval between them, both may be sung at the same time by different voices.

EXAMLLES:



EXAMPLES:

Passing or Grace Notes. Choosing Notes.



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

QUESTIONS.

Of what does the diatonic scale consist?---What are these tones and semitones sometimes called?---How many tones and semitones are contained in the scale?---What characters are used to regulate these tones and semitones?---What effect has a sharp on a letter or note?---A flat?---A natural?---What effect have flats and sharps when placed at the beginning of a tune?---How is the staff divided?---By what character is the staff divided into measures?---What, then, is the use of the common bar?---The broad bar?---The double bar?---The close?---What is a syncopated note?---A Driving note?---Appogiatures?---Passing or grace notes?---Choosing notes?

CHAPTER IV.

NOTATION.

OF RHYTHMICAL MEASURES IN COMMON, TRIPLE, AND COMPOUND TIME

Sec. 17.—Among the different writers on music, no less than twenty-six different measures of time have been brought out, all of which are marked or expressed by numerals placed in a fractional position. Those of Common or even time are expressed by the fractions $\frac{2}{1}$, $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$, $\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$, $\frac{4}{16}$. Those of Triple or uneven time are expressed by the fractions $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$. And those of compound time—which is also an even time, by the fractions, $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$, $\frac{12}{16}$, $\frac{12}{32}$, $\frac{18}{8}$, $\frac{18}{16}$, $\frac{18}{32}$, $\frac{24}{16}$, $\frac{24}{32}$. Many of the foregoing measures have, however, gone out of use; but some are still retained by some authors, which, when dispensed with, will simplify and improve the science. If we retain seven different measures of the twenty-six above-mentioned, it will be an ample supply for all the purposes of music, no matter how intricate the rhythmical construction may be.

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

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

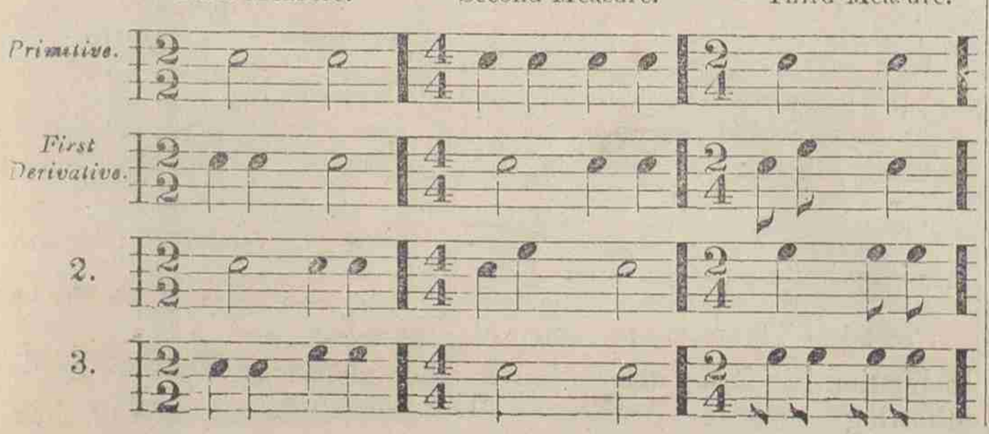
Sec. 18.—Common or Ever Time.—To Common or even time will be assigned three distinct measures; the first will be marked with the figures $\frac{2}{2}$; the second $\frac{4}{4}$; and the third $\frac{2}{4}$. Of these three measures, it will, however, be found that the first and second, by their close
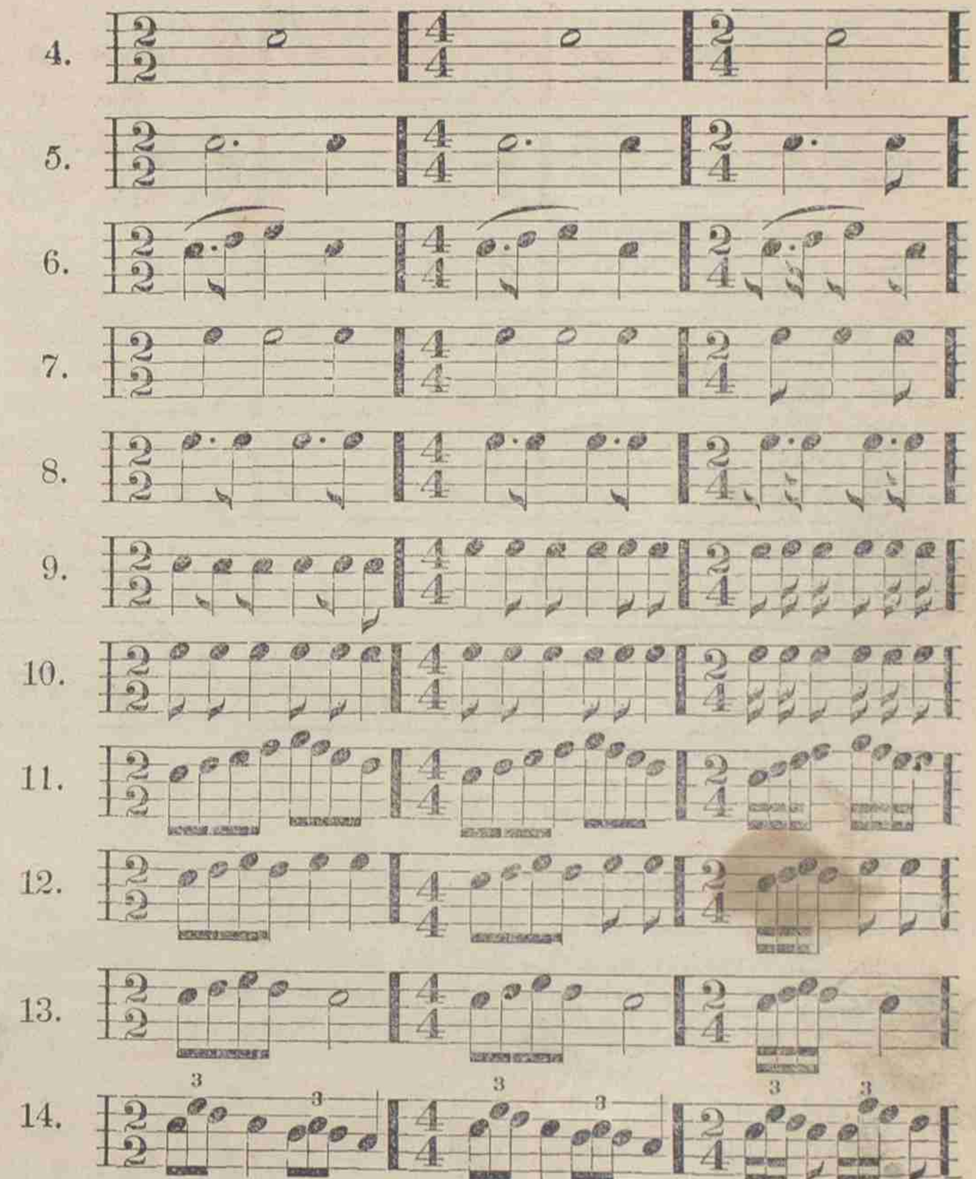
connection and commingling, are identical, save that to the first may be assigned a slower movement, as it is mostly employed to the most solemn, devotional, and dignified music for the church of God. These measures are called *even*, because they naturally divided into even parts —two and four—and have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

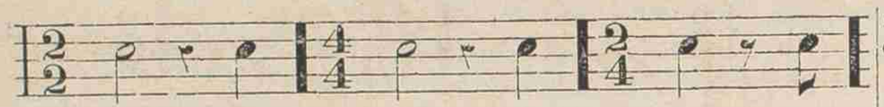
Measures are in their primitive state when they are filled with the notes which the fraction, by which they are marked, expresses. The upper figure, or numerator of the fraction, giving the number of notes which a primitive measure contains; and the lower figure, or denominator of the fraction, points out into how many parts the whole note is divided, and thus specifies whether they be half, fourth, or eighth notes.
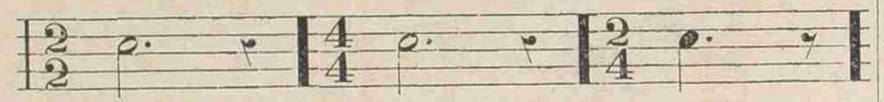
Sec. 19.—The three foregoing measures will be illustrated in their primitive state, with a number of derivatives, by the following

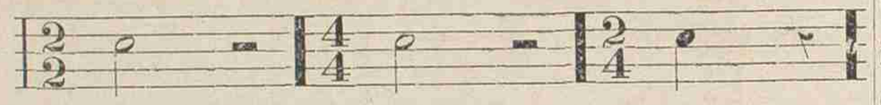
EXAMPLES:
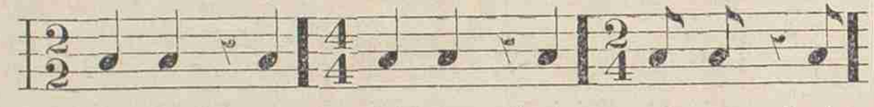




15. 
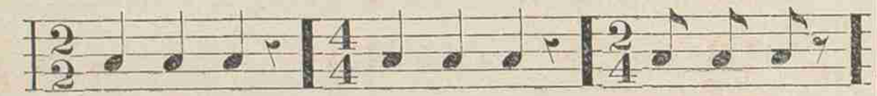
16. 

17. 

18. 

19. 

20. 

21. 

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

The third measure differs from the first and second only in that it has a minim for its measure note, whereas the others have a semibreve; and consequently its rhythmical movement is faster.

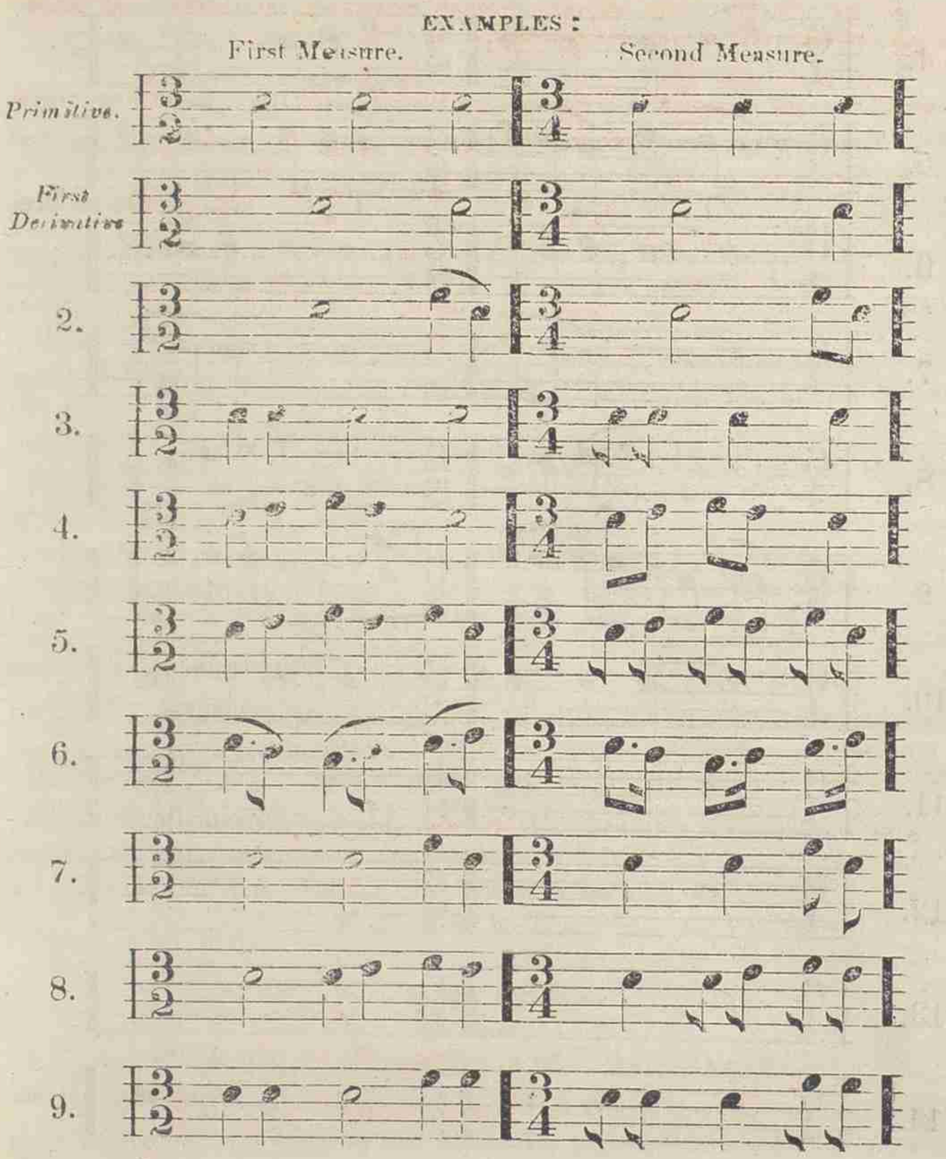
Sec. 20.—Triple or Uneven Time.—To Triple or uneven time will be assinged two distinct measures. The first is marked by the fraction $\frac{3}{2}$; and the second by $\frac{3}{4}$. These two measures are identical in their rhythmical construction, and only differ in the length of their measure notes; the first containing three minims in its primitive measure, and the second three crotchets; in consequence of which, the second flows along more quickly in its rhythmical movement than the first.
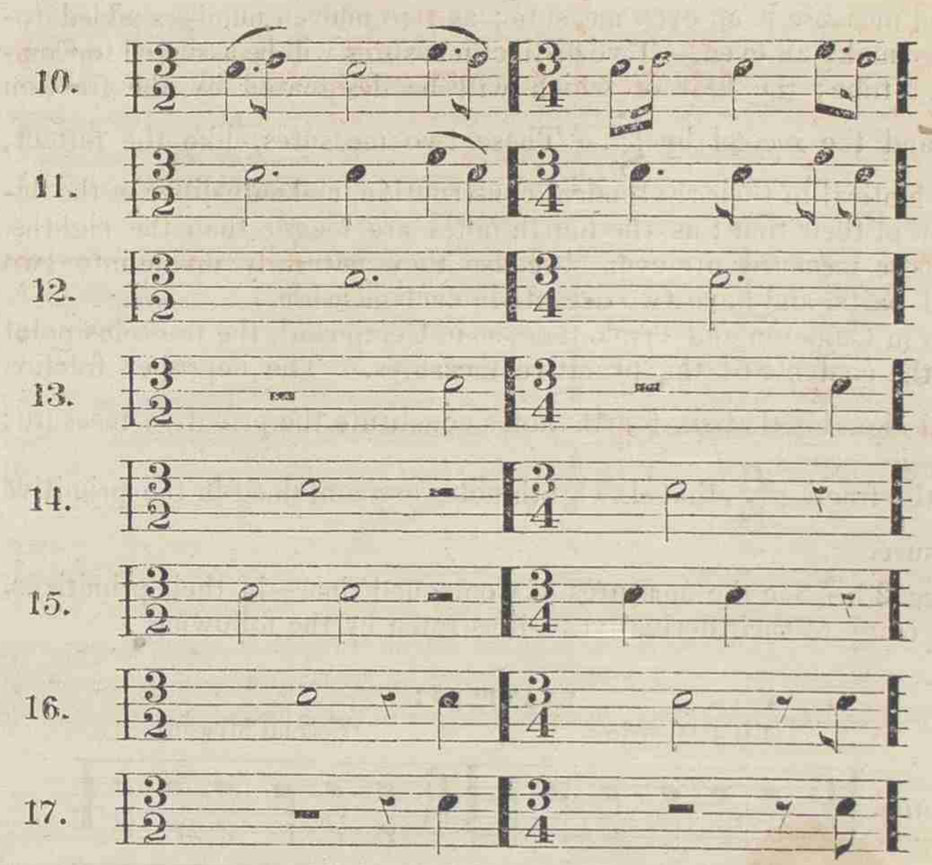
These measures are all uneven, because they naturally divide into *three* equal parts; and thus having an uneven number of notes in their primitive measures, none other than uneven measured verse can readily be applied to them in their primitive state. But they may be so varied and arranged in their derivatives, that verse composed of all the various kinds of feet and metres may be applied to them.

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

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

EXAMPLES:





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

Sec. 22.—COMPOUND OR DOUBLE TRIPLE MEASURES.—The Com

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

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

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

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

EXAMPLES:

First Measure. Second Measure.

Primitive.

First Derivative.

2.

3.

4.

5.

6.

7.

8.

9.
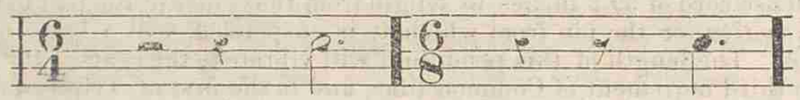
10.

11.

12.

13.

14.

15. 

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

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

QUESTIONS.

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

——:o:——

CHAPTER V.

RHYTHM.

OF TIME, ACCENT, EMPHASIS, AND CADENCE.

Sec. 24.—Nothing is more essential to the due performance of music than adjusting the *time* to the intention and meaning of the poetry.

Some of the most striking effects of music are produced by the change of time.

The *slow* naturally has a solemn, grave, and serious tendency, and the *lively* tends to joy and cheerfulness.

Destroy the time, or thwart the measure, and you rob the strain of its interest and charm.

The less we are made sensible of anything mechanical in giving or keeping the time, the more fully will the effect of the melody and harmony be allowed to operate, and the more deeply will the mind be penetrated with the feeling to be awakened.

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

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

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

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

Note.—Some authors and teachers recommend four beats—down—left—right—up—to be given to the measures of 4-4 time; there may be some advantage

in this arrangement, and the judicious teacher will decide for himself between two or four beats.

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

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

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

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

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

A pendulum is a heavy body, such as a piece of brass or lead, suspended by a wire or cord, so as to swing backward and forward. And when it swings, it is said to vibrate; and that part of a circle through which it vibrates is called its arc. The vibrations are nearly equal whether it pass through a less or greater space of its arc; so that there will be no material difference in its vibrations or oscillations, whether it pass *six feet* through its arc, or only *six inches*. Hence,

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

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

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

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

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

Accent is the laying of a peculiar stress of the voice on a certain syllable in a word, or on a note in music, that they may be better heard than the rest, or distinguished from them. Every word of more than one syllable, has one or more syllables accented. For example: the words *music*, *musical* and *musically* have the first syllables accented;

the words *become*, *becoming*, and *becomingly* have the second syllable accented; and the words *contravene*, *contravener*, and *contravention*, have the third syllable accented. Now, when monosyllables, which, properly speaking, have no accent, are combined with other syllables, and form a phrase, the stress which is laid on one syllable, in preference to another, is called emphasis: and thus emphasis, in monosyllables, supplies the place of accent, and is the same with it in dissyllables and polysyllables.

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

Poetry is measured by feet. All feet in poetry consist either of two or of three syllables. Feet of two syllables are equal, and feet of three syllables are unequal. Consequently, poetry may be divided into two parts, namely, *equal measured verse* and *unequal measured verse*. Verse of equal measure consists of feet of two syllables, and verse of unequal measure consists of feet of three syllables. Each of these measures may be subdivided into two parts; the first or equal measure into TROCHAIC and IAMBIC, and the second or unequal measure into DACTYLIC and ANAPAESTIC measure.

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

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

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

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

EXAMPLES:
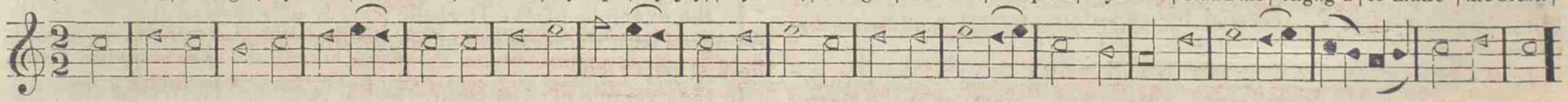
TROCHAIC FEET OF POETRY WITH MEASURES OF MUSIC.

Beau-ty	Bounty	Kindness	E-ven	Friendly	Goodness	Ho-ly	Kind	Thankful	Prudence	Lovely	Duty	Endless	Or-der	Constant	Good
— ○	— ○	— ○	— ○	— ○	— ○	— ○	—	— ○	— ○	— ○	— ○	— ○	— ○	— ○	—
On the	tree of	life e-	ter-nal,	Man, let	all thy	hopes be	staid,	Which a-	lone for	ev-er	vernal,	Bears a	leaf that	shall not	fade.

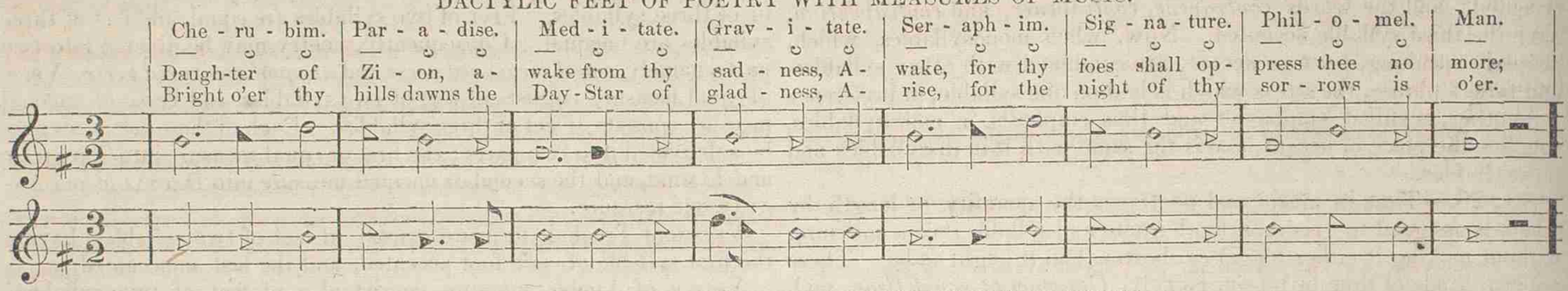


IAMBIC FEET OF POETRY WITH MEASURES OF MUSIC.
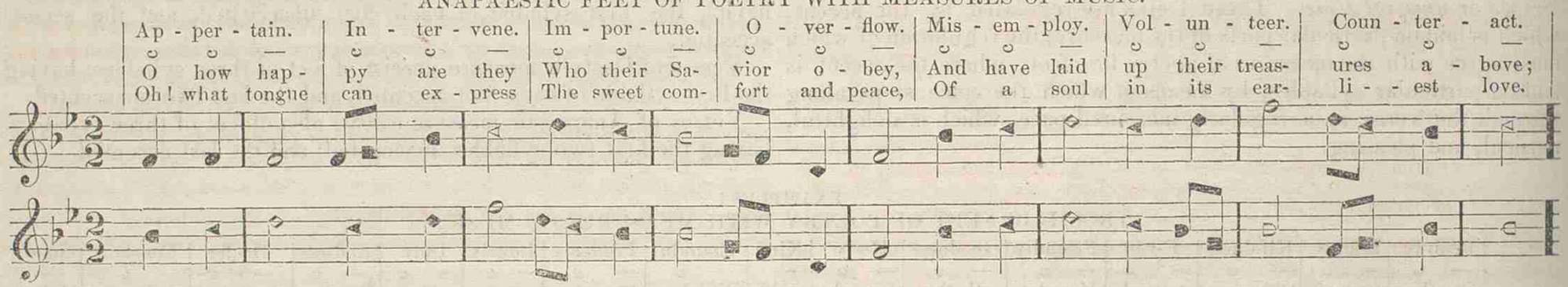
Be-friend	Become	Attend	Compare	Comply	Delight	Delay	Improve	Engage	Forgive	Remind	Return	Reform	Remain	Supreme	Sustain.
○ —	○ —	○ —	○ —	○ —	○ —	○ —	○ —	○ —	○ —	○ —	○ —	○ —	○ —	○ —	○ —
Great God,	indulge	myhum-	ble claim:	Be thou	myhope	my joy,	my rest;	The glo	ries that	compose	thyname	Stand all	engag'd	to make	me blest.



DACTYLIC FEET OF POETRY WITH MEASURES OF MUSIC.



ANAPAESTIC FEET OF POETRY WITH MEASURES OF MUSIC.



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

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

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

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

In the example of Anapaestic feet it will be discovered that the

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

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

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

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

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

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

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

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

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

QUESTIONS.

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

—:o:—

CHAPTER VI.

RHYTHM.

ON MARKING OR BEATING TIME.

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

the first, a rest on the second, an up beat on the third, and a rest on the fourth; and when these measures have but two notes, the rest of the hand should likewise be equal to the motion.

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

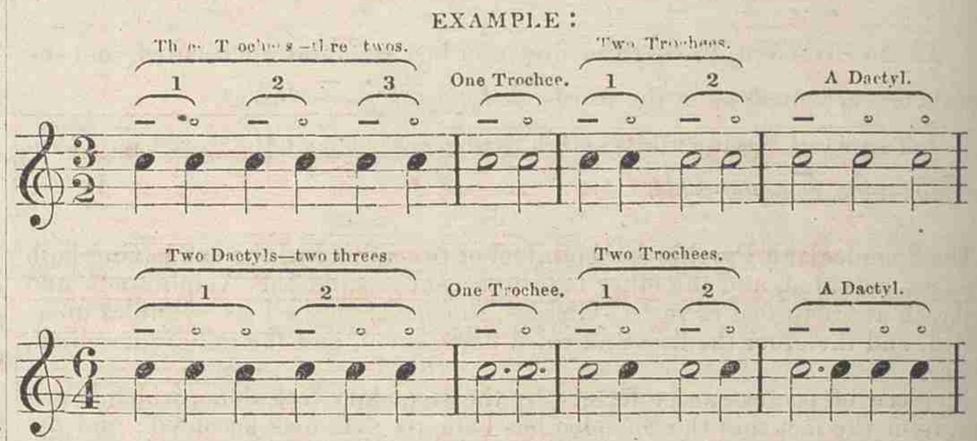
When the measures of Common time contain but two parts, with one foot of Trochaic verse, they have but one accent, which is on the first part; but when they contain four parts, with two Trochaic feet of verse, they have two accents, which are on the first and third parts of the measure, being the same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

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

The measures of Compound time have two accents and also two beats, which fall on the first and fourth parts. They contain either two feet of Dactylic verse, or two feet of Trochaic, according to their construction.

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

EXAMPLE:
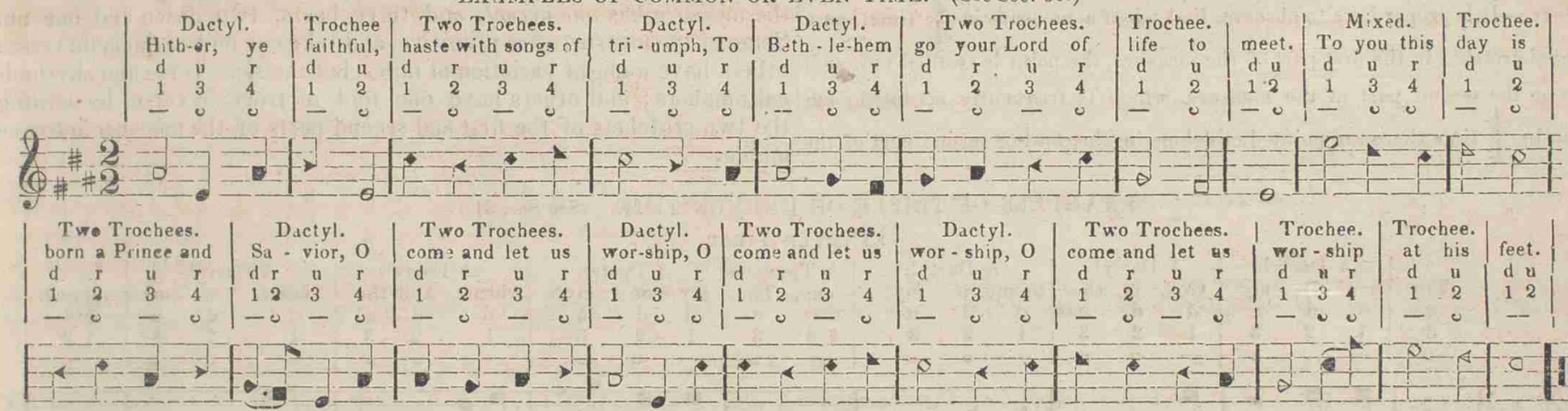


In the above example, the *first* Triple measure contains six quarter notes, and has *three Trochees*—six syllables—applied to it; and the first Compound measure has the same number of quarter notes and *two Dactyls* applied to it—also six syllables; but in their rhythmical movements

there is a wide difference in *this* and the following measures, as indicated by the abbreviatures.

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

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

EXAMPLES OF COMMON OR EVEN TIME. (See Sec. 30.)



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

Throughout this example are found measures containing *one*, *two*, *three*, and *four* syllables of verse—all combined in one piece of music, moving in succession. Moreover, some of these measures have but one accent, and embrace one foot of trochaic verse, and others one foot of dactylic. Other measures have two accents, and two feet of trochaic

verse. Hence we see how various the measures, in the self-same tune may be formed, in their rhythmical construction, to answer the purposes of the various kinds of poetic numbers, and still retain a uniform movement and regular beat on all the accented parts of the measures. Hence also the propriety of giving only *two* beats to the measures of *all* the movements of Common time, which are nothing more than primitives and derivatives to each other, and should, in all cases, be treated as such. (See examples, Sec. 19.)

Note.—It is proper here to observe, that when a measure in $\frac{2}{4}$ time has a pointed crotchet in the first part of the measure, the point is swelled out, as it falls on the second part of the measure, which is frequently accented; but when in $\frac{4}{4}$ time there are pointed crotchets in the first or second part of the measure, they are not swelled, but smoothly lengthened out, because they fall on such parts of the measure as cannot be accented.
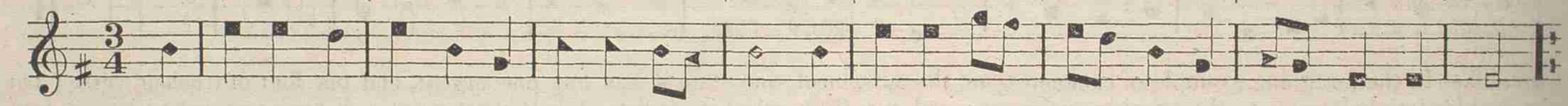
In poetry and music the greatest attention is due to accent: for it is by a due observance of the accent that the poet is led and guided through the measures of his poetic numbers and sweetly flowing lays; and the musician, in the construction of his musical measures and rhythmical progression.

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

EXAMPLES OF TRIPLE OR UNEVEN TIME. (See Sec. 31.)
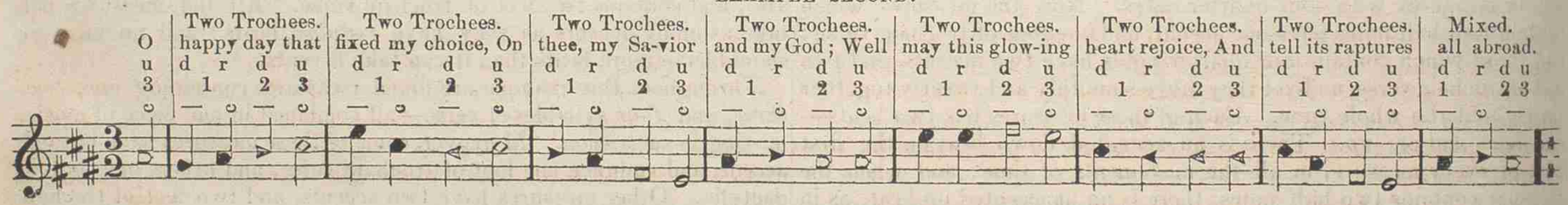
EXAMPLE FIRST.

	A Dactyl.			A Dactyl.			A Dactyl.			A Trochee.			A Dactyl.			A Dactyl.			A Dactyl.			
Thy	mer-	cy,	my	God,	is	the	theme	of	my	song,	The	joy	of	my	heart,	And	the	boast	of	my	tongne.	
u	d	d	u	d	d	u	d	d	u	d	d	u	d	d	u	d	d	u	d	d	u	d d
3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1 2
c	—	c	c	—	c	c	—	c	c	—	c	—	c	c	—	c	c	—	c	c	—	—

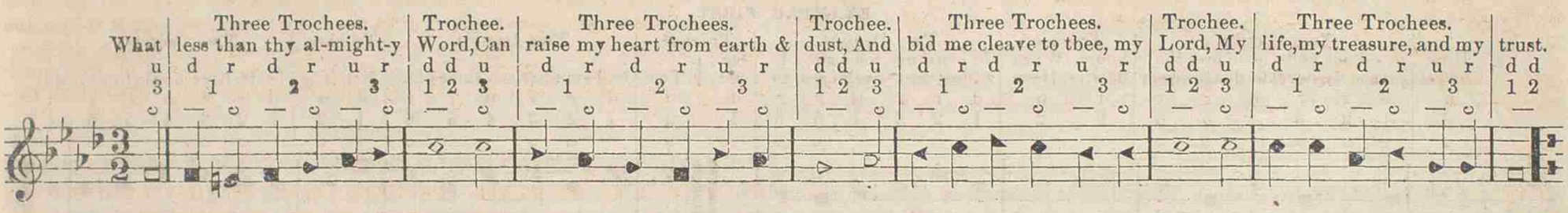


EXAMPLE SECOND.

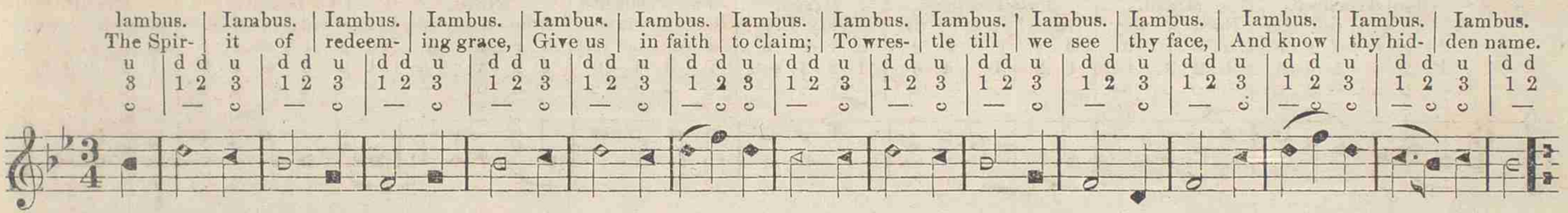
	Two Trochees.				Two Trochees.				Two Trochees.				Two Trochees.				Two Trochees.				Two Trochees.				Two Trochees.				Mixed.			
O	happy	day	that		fixed	my	choice,	On	thee,	my	Sa-vior		and	my	God;	Well	may	this	glow-ing		heart	rejoice,	And		tell	its	raptures		all	abroad.		
u	d	r	d	u	d	r	d	u	d	r	d	u	d	r	d	u	d	r	d	u	d	r	d	u	d	r	d	u	d	r	d	u
3	1		2	3	1		2	3	1		2	3	1		2	3	1		2	3	1		2	3	1		2	3	1		2	3
c	—	c	—	c	—	c	—	c	—	c	—	c	—	c	—	c	—	c	—	c	—	c	—	c	—	c	—	c	—	c	—	



EXAMPLE THIRD.



EXAMPLE FOURTH.



In the *Second example* the movement is also in Triple time, where the measure has two accents, and two feet of trochaic verse applied to it. By the *abbreviatures* the pupil will see that one foot of verse is sung to two crotchets, and another to the two minims which are in a measure; and thus the first crotchet, which occupies the first part of the measure is accented, and the second unaccented; and the first minim, which occupies the second part of the measure is accented, and the second which occupies the third part is unaccented. In this measure there is a down beat on the first crotchet, and a rest on the second, and again a down beat on the first minim, and an up beat on the second. When the hand beats on a minim, its rest should be equal with its motion.
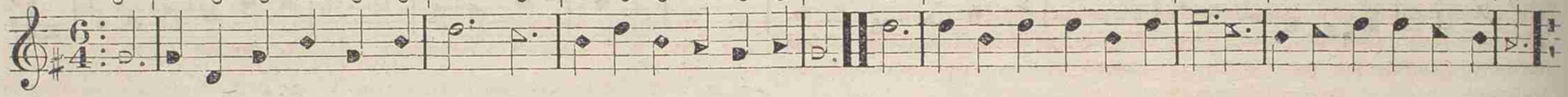
In the *Third example* we have the same movement as in the second save that the measures vary in their rhythmical construction; some of which have three accents and three feet of trochaic verse; and others one accent, and one foot of the same verse contained in them: all of which is clearly seen by the abbreviatures in the examples. (Sec. 29.)

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

EXAMPLES OF COMPOUND OR DOUBLE-TRIPLE TIME. (See Sec. 32.)
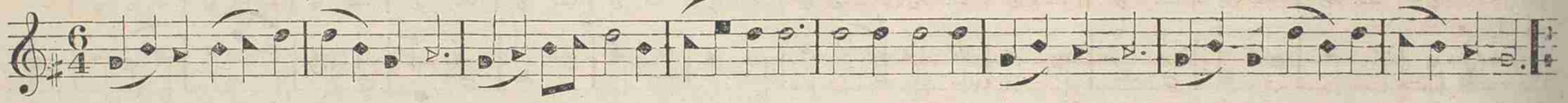
EXAMPLE FIRST.

	Two Dactyls.						Trochee.		Two Dactyls.						Trochee.		Two Dactyls.						Trochee.		Two Dactyls.						
How	te - dious and			ta-te-less		the	hours,	When	Je - sus	no	lon - ger		I	see;		mid-summer	sun	shines		but	dim,	The	fields	strive	in	vain	to	look	gay.	
Sweet	prospects,	sweet	birds	and	sweet		flow'rs,	Have	all	lost	their	sweetness	to	me;	The															
u	d	r	r	u	r	r	d	u	d	r	r	u	r	r	d	u	d	r	r	u	r	r	d	u	d	r	r	u	r	r	d
3	1	2	3	4	5	6	1	2	1	2	3	4	5	6	1	2	1	2	3	4	5	6	1	2	1	2	3	4	5	6	1
○	—	○	○	—	○	○	—	○	—	○	○	—	○	○	—	○	—	○	○	—	○	○	—	○	—	○	○	—	○	○	—



EXAMPLE SECOND.

Two Trochees.						Mixed.				Two Trochees.				Mixed.				Two Trochees.				Mixed.				Two Trochees.				Mixed.			
An - gels,	roll		the			Rock	a - way,			Death!	yield	up	the	mighty	Prey;			See!	he	ri - ses		from	the	tomb,		Glow - ing	with	im-		mor - tal	bloom.		
d	r	r	u	r	r	d	r	r	u	d	r	r	u	r	d	r	r	u	d	r	u	r	d	r	r	u	d	r	r	u	d	r	r	u
1	2	3	4	5	6	1	2	3	4–6	1	2	3	4–6	1	2	3	4–6	1	–	3	4	–	6	1	2	3	4–6	1	2	3	4	5	6	1	2	3	4–6.
—	○	○	—	○	○	—	○	○	—	—	○	○	—	○	—	○	○	—	—	○	—	○	—	○	○	—	—	—	○	○	—	○	○	⊥	○	○	—



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

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

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

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

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

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

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

QUESTIONS.

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

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CHAPTER VII.

INTONATION.

MELODY—MUSICAL INTERVALS, SCALES, &c.

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

SCALES.

BASE STAFF.

B	Space above	10
A	Fifth line	9
G	Fourth space.	8
F	Fourth line.	7
E	Third space.	6
D	Third line.	5
C	Second space.	4
B	Second line.	3
A	First space.	2
G	First line.	1

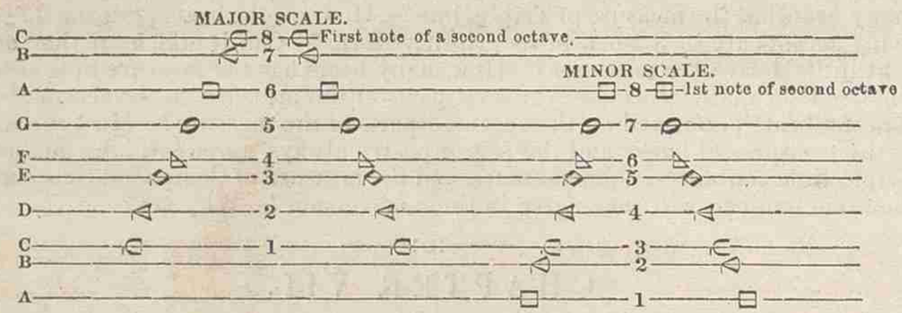
TENOR, TREBLE AND ALTO STAFF.

G	Space above.	15
F	Fifth line	14
E	Fourth space.	13
D	Fourth line.	12
C	Third space.	11
B	Third line.	10
A	Second space.	9
G	Second line.	8
F	First space.	7
E	First line.	6

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

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

DIATONIC SCALE—MAJOR AND MINOR.



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

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

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

These four sounds are termed a *Tetrachord;* they composed the Ancient Greek Scales, and the enumeration of all the sounds of their system; though it appears from Gardiner's "Music of Nature," that their music was all written in the minor scale. The two Tetrachords, taken in succession, form the diatonic scale; the chief sound or key of which is taken from C; *it* being the letter from which the natural major key proceeds.

TETRACHORDS OF THE MAJOR SCALE.

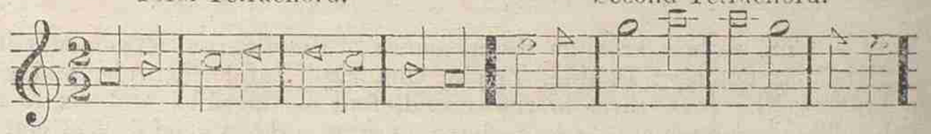
First Tetrachord. Second Tetrachord.



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

TETRACHORDS OF THE MINOR SCALE.

First Tetrachord. Second Tetrachord.

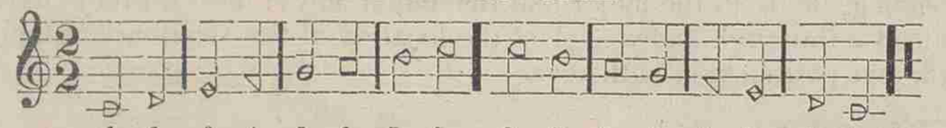


The Tetrachords of the minor scale are unlike in the location of the semitones, the first of which has the half step between the second and third; and the second has it between the first and second of the scale. They also differ with the Tetrachords of the major, owing to the fact, that those of the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

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

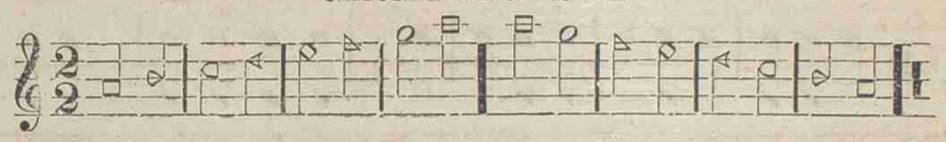
Sec. 38.—Two disjoint Tetrachords, one arranged above the other, form the diatonic scale. Those two Tetrachords, the first of which proceeds from C, and the second from G, form the major scale; and those two, the first of which proceeds from A, and the second from E, form the minor scale.

NATURAL MAJOR SCALE.



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Written,	Do,	Re,	Mi,	Faw,	Sol,	Law,	Si,	Do,	Do,	Si,	Law,	Sol,	Faw,	Mi,	Re,	Do,
Pronounced,	doe,	ray,	me,	faw,	sole,	law,	see,	doe,	doe,	see,	law.	sole,	faw,	me,	ray,	doe,
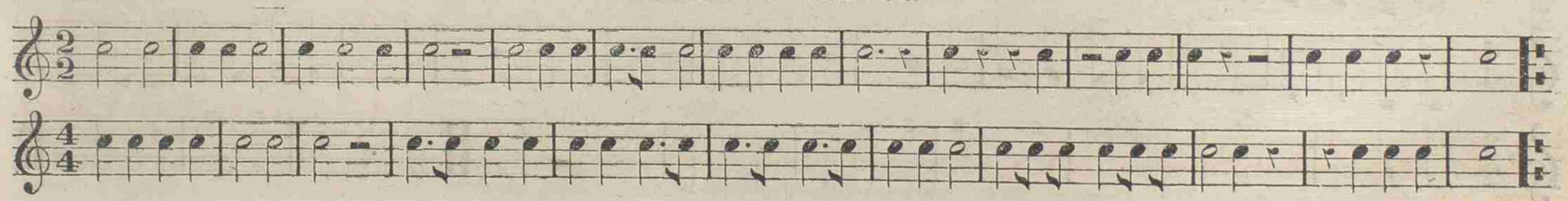
NATURAL MINOR SCALE.
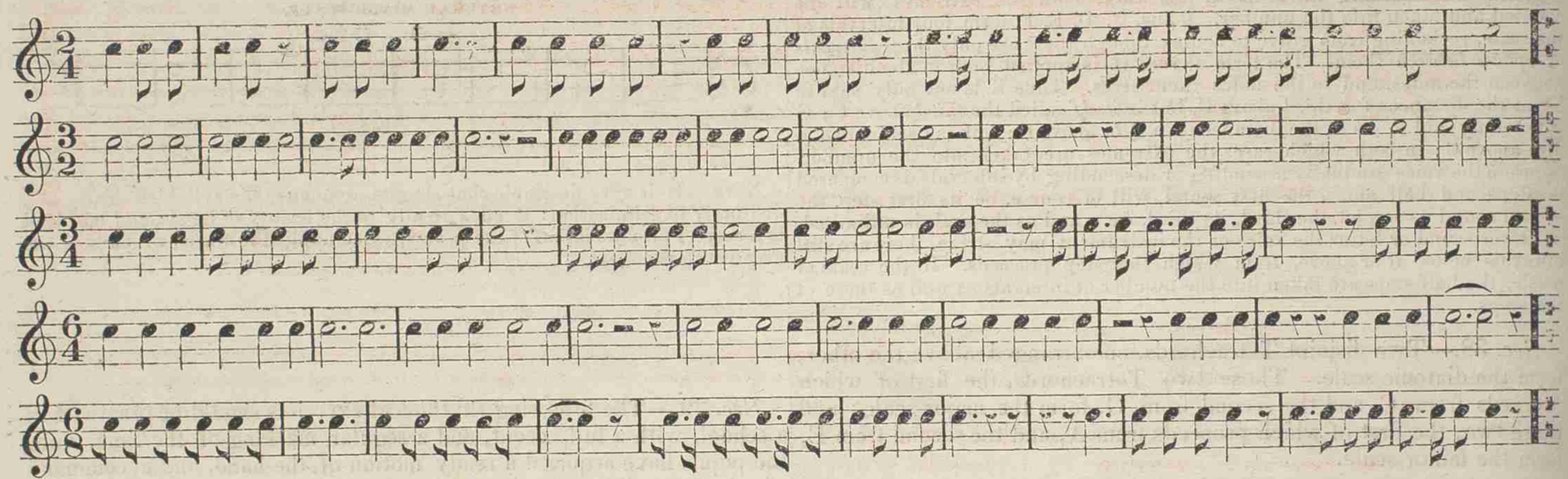


Note.—It is very desirable that singers pronounce the syllables clearly and distinctly in solmization: it adds greatly to the beauty of music, and will lead to a correct pronunciation of the poetry, when applied to music, which is of the greatest importance.

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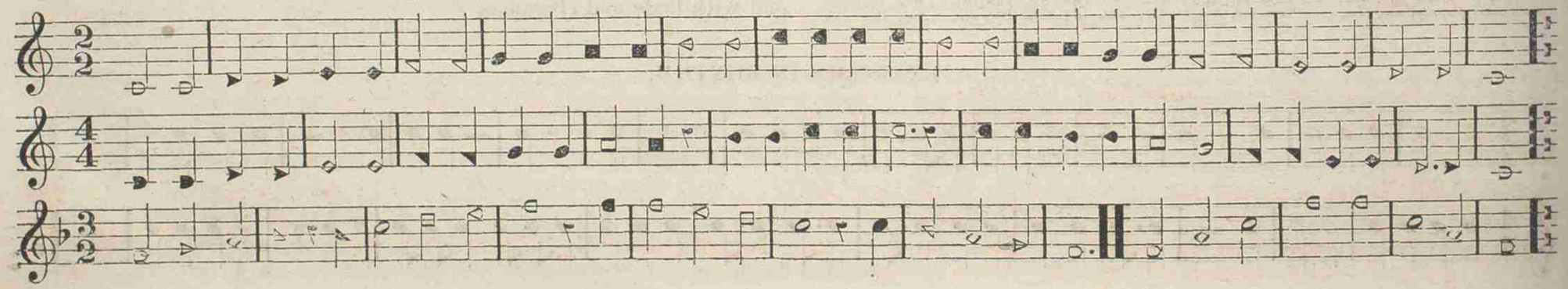
EXERCISES IN RHYTHM.
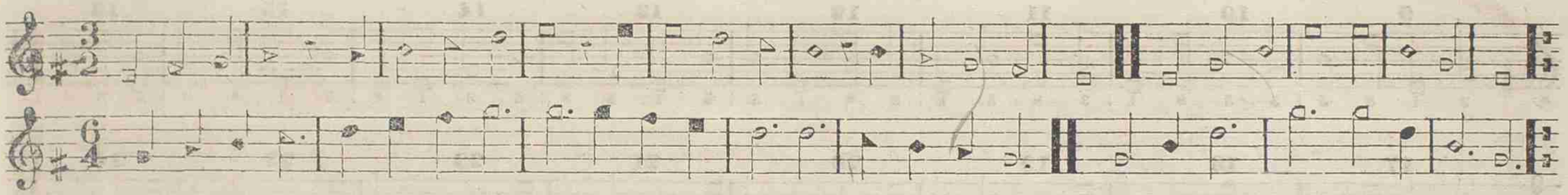




Sec. 40.—The following exercises should be practiced till the pupils have acquired firmness in sounding, with precision, and with a smooth and clear voice, every interval in the diatonic scale, ascending and descending, both in the major and the minor keys: also till they have gained a thorough knowledge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

EXERCISES IN MELODY.
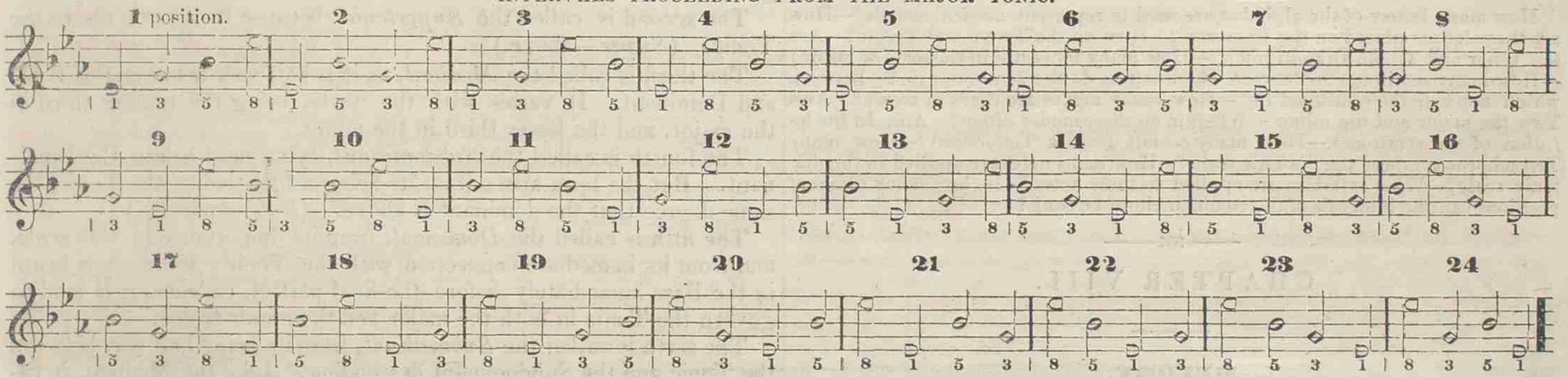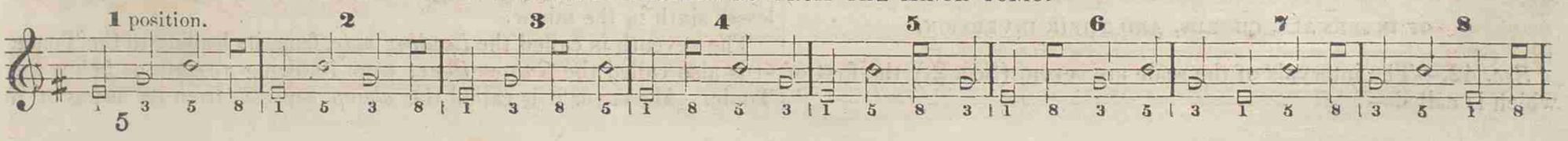




Sec. 41.—As the tonic or key note is the most important interval in the musical scale, and the chord based on it the principal one in every piece of music, it will be proper, in this place, to give exercises on the intervals of this chord, and on the various positions and changes in which these intervals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

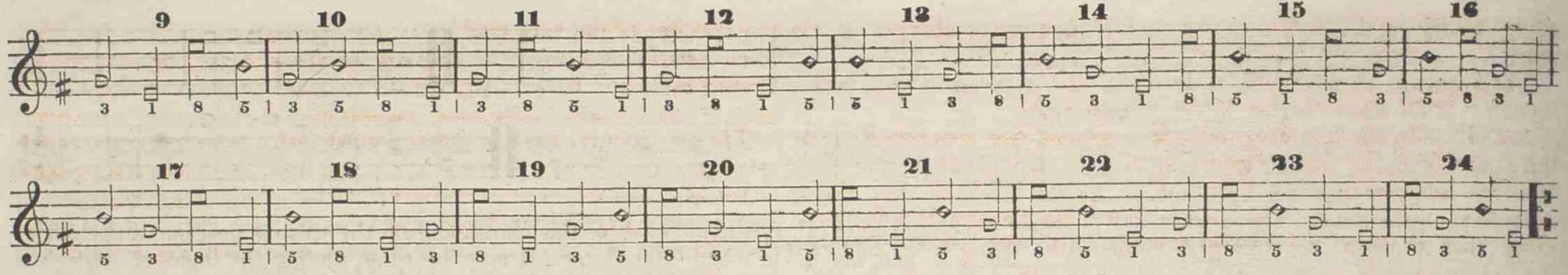
EXERCISES ON THE INTERVALS OF THE COMMON CHORD.

INTERVALS PROCEEDING FROM THE MAJOR TONIC.



INTERVALS PROCEEDING FROM THE MINOR TONIC.





QUESTIONS.

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

——:o:——

CHAPTER VIII.

MELODY.

OF INTERVALS, CHORDS, AND THEIR INVERSION.

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

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

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

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

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

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

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

The seventh is called the *Leading note*, from its leading to the Tonic. It is also called the *Subsemitone*, from its being a semitone below the Tonic. Moreover it is called the *sharp seventh*, from its being of a

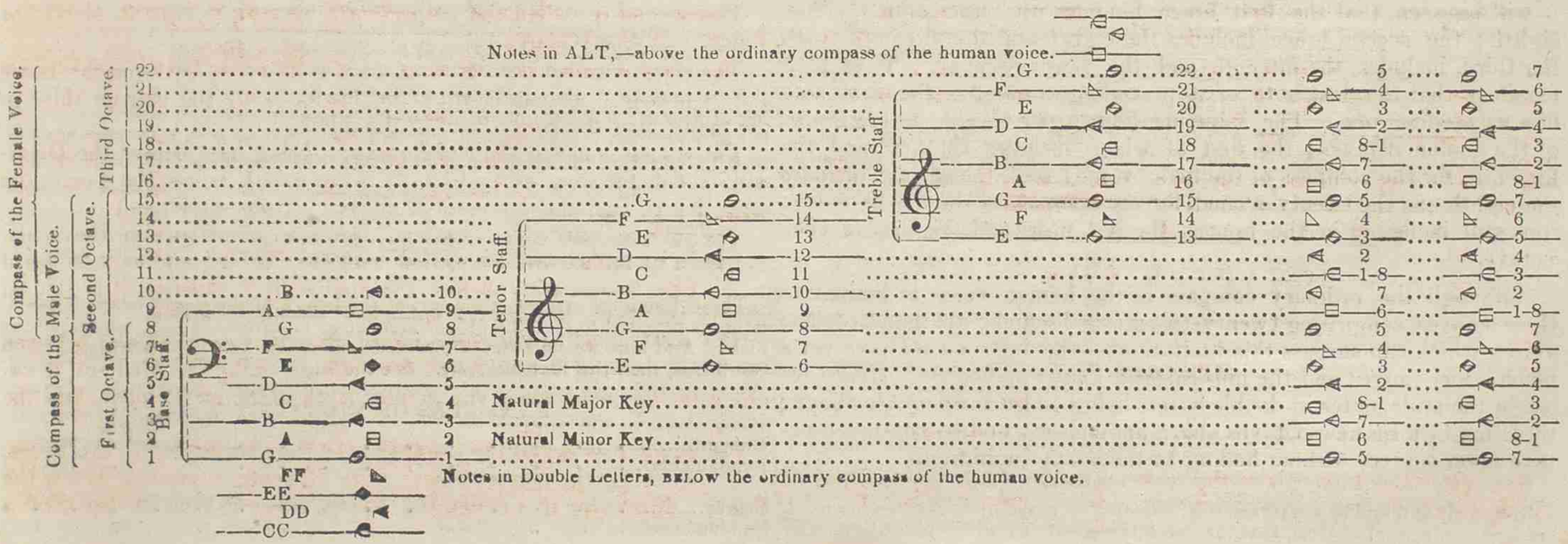
sharp sound in the major scale, and is frequently sharped in the minor.

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

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

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

THE GENERAL SCALE OF MUSIC.



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

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

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

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

Dr. Calcott, in his Musical Grammar, divides the scale into tones of 9 commas and tones of 8 commas; and the two diatonic or natural semitones into 5 commas, and the chromatic or artificial semitones into 3 or 4, according to the magnitude of the tone.

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

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

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

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

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

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

EXAMPLES OF VIBRATIONS.

Unison.....	1
Fundamental.	1
Octave.....	2
Fundamental.	1

Fifth.....	3
Fundamental	2
Third.....	5
Fundamental	4

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

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

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

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

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

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

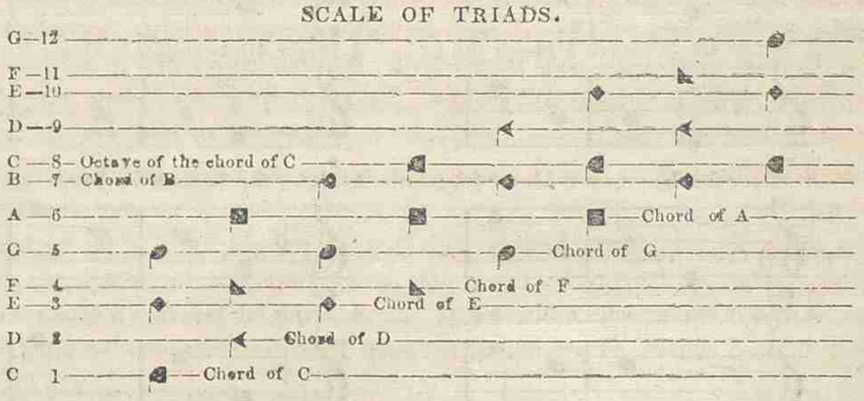
Sec. 44.—The intervals of the scale are used both in a conjoint and in a disjoint manner. They are used conjointly, when they follow each other in the order of the scale; and disjointly when they are separated, and form longer intervals or skips, such as the third, fourth, fifth, sixth, seventh and eighth.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

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

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

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

SCALE OF TRIADS.



In the foregoing scale are exhibited six consonant triads and one dissonant. Three of the consonant triads are major, and three are minor. In the dissonant triad, both the thirds are minor, and so is the fifth, in consequence of which, the chord is dissonant.
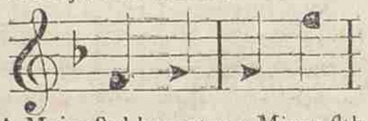
See. 45.—Inversion of Intervals.—When the lower note of any interval is placed an octave higher, or the higher note an octave lower, the change thereby produced is called *inversion*. Any interval and its inversion complete the octave. Thus let C and D form a major second, then invert C by placing it an octave higher, and it will produce, from D to C, a minor seventh, which, with the major second, completes the octave. Moreover, let B and C form a minor second, then invert B, by removing it an octave above, and it will produce, from C to B, a major seventh, which, with the minor second, completes the octave.

Intervals and their Inversion.

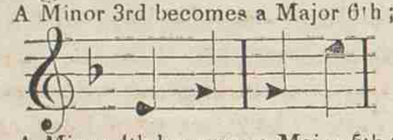
A Minor 2nd becomes a Major 7th;



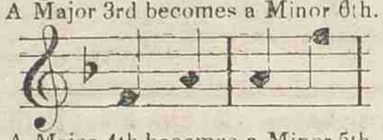
A Major 2nd becomes a Minor 7th.



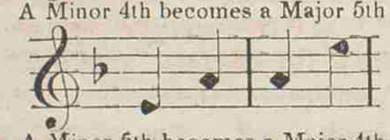
A Minor 3rd becomes a Major 6th;
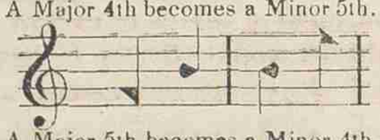


A Major 3rd becomes a Minor 6th.
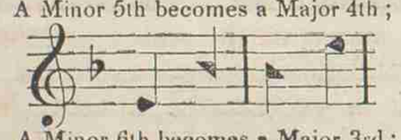


A Minor 4th becomes a Major 5th;



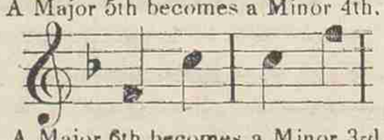
A Major 4th becomes a Minor 5th.



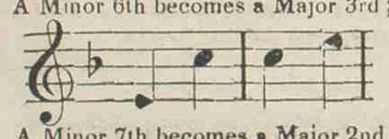
A Minor 5th becomes a Major 4th;



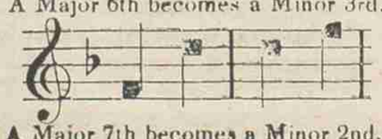
A Major 5th becomes a Minor 4th.



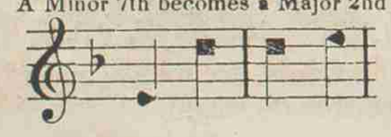
A Minor 6th becomes a Major 3rd;



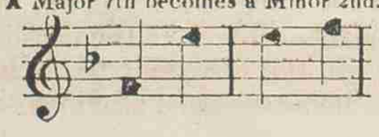
A Major 6th becomes a Minor 3rd.
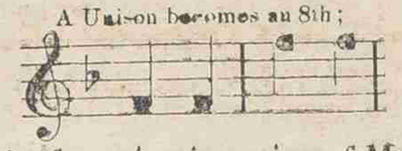


A Minor 7th becomes a Major 2nd;
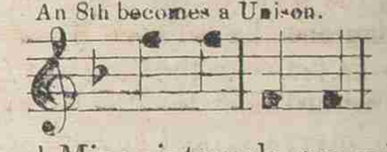


A Major 7th becomes a Minor 2nd.



A Unison becomes an 8th;



An 8th becomes a Unison.



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

QUESTIONS.

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

—:o:—

CHAPTER IX.

MELODY.

TRANSPOSITION OF THE SCALE.

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

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

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

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

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

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

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

It is a very singular fact,—which evidently arises from the division of the scale into twelve semitones,—that if we take any number of sharps to transpose the key, the complement to twelve of flats will transpose it to the same interval. For instance, seven sharps bring the major key on C♯, and five flats—the complement to twelve—bring it on D♭, the same chromatic interval. Seven flats transpose the key on C♭; and five sharps—the complement to twelve—transpose it on B, which is the same chromatic interval of C♭. This will hold good with any number of sharps and the complement of flats to twelve; or of flats, and the complement of sharps to twelve. But in such cases double flats and double sharps would have to be used, which for the facility of execution, should be avoided in all cases.
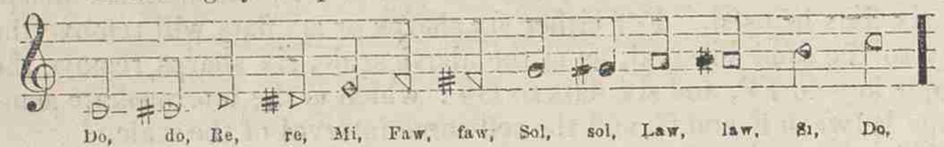
The two keys stand in relation to each other. The relative minor is a third below or a sixth above the major, on the scale; and the relative major is a third above or a sixth below the minor, on the scale. When the scale is changed, and the keys removed to other letters, higher or lower, they always stand in the same relation: and thus we have the fundamental notes of both keys, in every scale. (See Table, page 44, 45.)

Sec. 47.—Besides the diatonic scale, which is composed of tones and semitones, there is another called the *Chromatic Scale*, which is composed of semitones alone. The chromatic scale is, however, nothing more than a subdivision of the diatonic into semitones; which is effect-

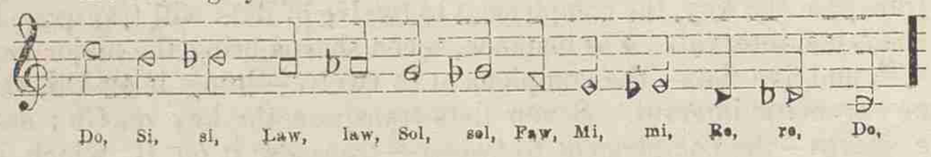
ed by the use of flats and sharps. This scale ascends by sharps and descends by flats, as seen in the following scale:

CHROMATIC SCALE.

Ascending by sharps.



Descending by flats.



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

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

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

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

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

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

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

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

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

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

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

The necessity and use of the Chromatic Scale, at the front of the following Table of Transposition, is because the *keys* are movable and changeable in their position, and the *letters* of the scale are permanent and fixed. Here the student will see at a glance, how the semitones run out from the chromatic scale, through all the movable scales—which are represented in this table in the form of a ladder—preparing and adjusting the intervals of the new scales for their assumed key, both major and minor. But,

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

The minor scale has of late been too much neglected and set aside,

and we think every effort should be made to revive it again. We have the minor key, as those in former ages. (See more on minor scale, as much need now to express our sorrow, humility, and penitence b page 43.)

TABLE OF TRANSPOSITION.

SCALES WITH SHARPS.

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

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

SCALES WITH FLATS.

Chromatic Scale.	**Scale of C.** NATURAL.	**Scales of F Maj. & D Min.** ONE FLAT.	**Scale of B♭.** TWO FLATS.	**Scale of E♭.** THREE FLATS.	**Scale of A♭.** FOUR FLATS.	**Scale of D♭.** FIVE FLATS.	**Scale of G♭.** SIX FLATS.
C natural							
B natural							
B flat or A sharp			B♭ 8 Do				
A natural			7 Si				
A flat or G sha					A♭ 8 Do		
G natural			G 6 Law.		G 7 Si		
G flat or F sharp							G♭ 8 Do
F natural	F 8 Do		F 5 Sol		F 6 Law.		F 7 Si
E natural	E 7 Si						
E flat or D sharp			E 4 Faw.	E♭ 8 Do	E♭ 5 Sol		E♭ 6 Law.
D natural	D 6 Law.	D 8 Law.	D 3 Mi	D 7 Si			
D flat or C sharp					D♭ 4 Faw.	D♭ 8 Do	D♭ 5 Sol
C natural	C 5 Sol.	C 7 Sol.	C 2 Re	C 6 Law.	C 3 Mi	C 7 Si	
B natural	B 7 Si						C♭ 4 Faw.
B flat or A sharp		B♭ 4 Faw.	B♭ 1 Do	B 5 Sol	B 2 Re	B 6 Law.	B 3 Mi
A natural	A 6 Law.	A 3 Mi	A 5 Mi				
A flat or G sharp				A♭ 4 Faw	A♭ 1 Do	A♭ 5 Sol	A♭ 2 Re
G natural	G 5 Sol	G 2 Re	G 4 Re	G 3 Mi			
G flat or F sharp						G♭ 4 Faw.	G 1 Do
F natural	F 4 Faw	F 1 Do	F 3 Do	F 2 Re		F 3 Mi	
E natural	E 3 Mi	E 2 Si					
E flat or D sharp				E♭ 1 Do		E♭ 2 Re	
D natural	D 2 Re	D 1 Law					
D flat or C sharp						D♭ 1 Do	
C natural	C 1 Do						

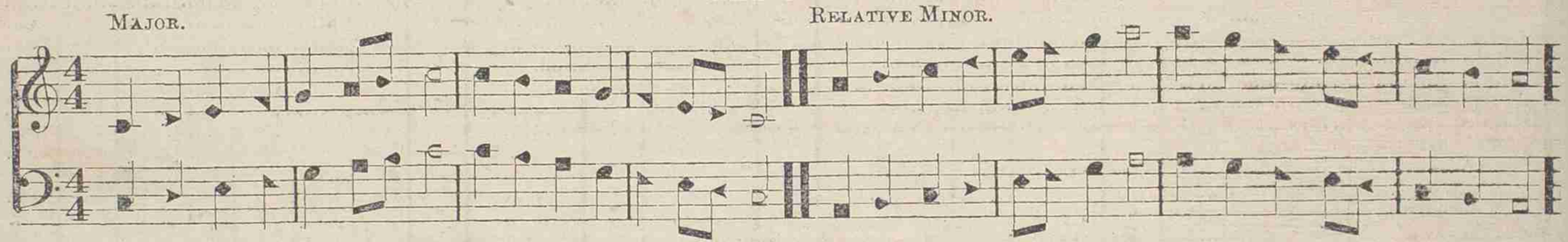
MINOR SCALE.

"We hardly know why it is, but tunes written in the minor scale have been exceedingly rare in some of the singing-books that have been published for a few years past. Our fathers, we know, used this scale much more extensively than we have been accustomed to do. Have we become degenerate plants of a strange vine? Has the very decided predominance given to the major scale been owing to the fact that we have come to be a very joyful and happy people; and that we have no occasion for sorrow, humiliation, penitence, sadness and grief? Many of the psalms, if the sentiment contained in them, and the feelings expressed therein, be a criterion of judgment, were sung in the minor strain. This is the natural expression of emotions of sadness, penitence and grief. And certainly our Creator hath established the laws of the minor scale as really as he has the major scale. He has adapted that to our natures, and our natures to that as really as he has our natures and the major scale, the one to the other. And in a world like ours there is certainly a demand for tunes written in the minor scale. As long as we live in a world of sorrow—as long as we are sinful beings—have transgressions to confess, and mercies for which to supplicate, we shall have need to do it in strains, and in a manner corresponding to the feelings of the heart. But so little has this key been used

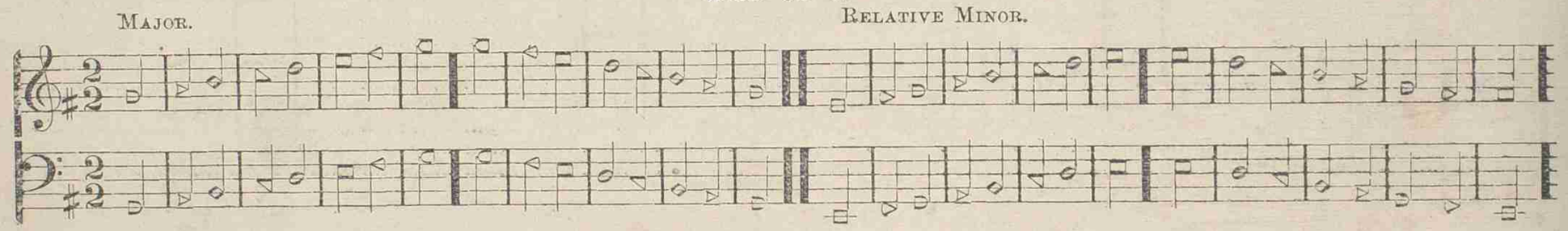
of late, that many choirs know not how to perform a minor tune creditably; and many singers are highly prejudiced against it. And the reason is not that their natures do not, at proper times, require it; but because they have been educated to execute major music solely, and have no taste for anything else; so that education and taste here do not answer at all to the demands of nature. Seldom do we hear a tune sung anywhere in that key, on the Sabbath at public worship, or in the social circle: and when such tunes have been selected, it has been a somewhat difficult thing to execute them, so little has the voice been accustomed to sing in this scale."

The following exercises are designed to illustrate the subject of Transposition still farther. Each scale is here written out in full. The teacher should exercise his class in these scales, and instruct them in the same, until they become familiar with each key.

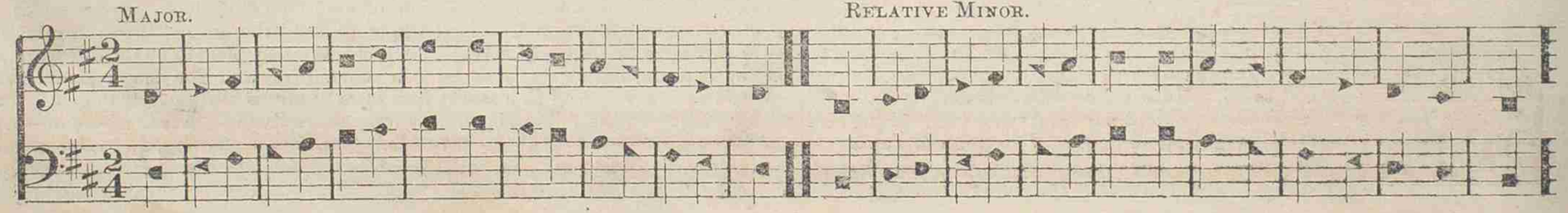
KEY OF C.



KEY OF G.

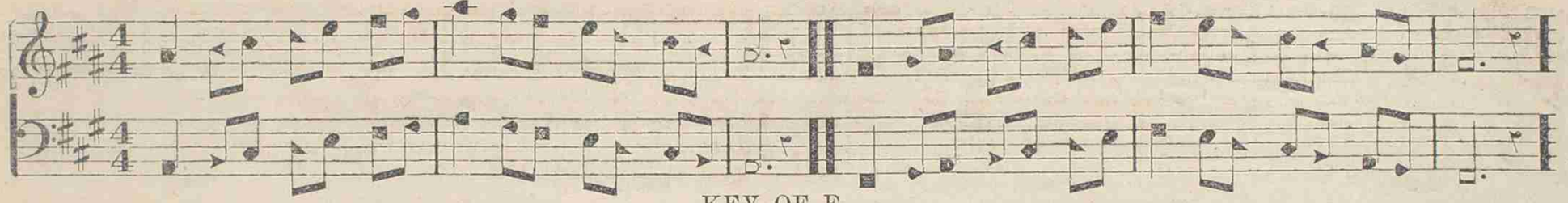


KEY OF D.



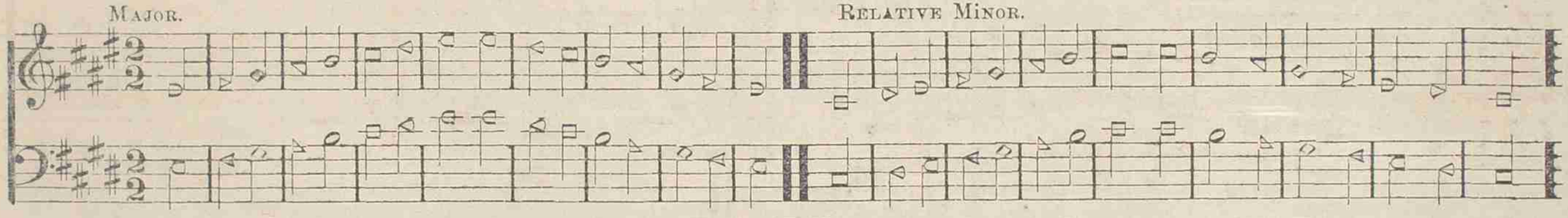
KEY OF A.

MAJOR. RELATIVE MINOR.



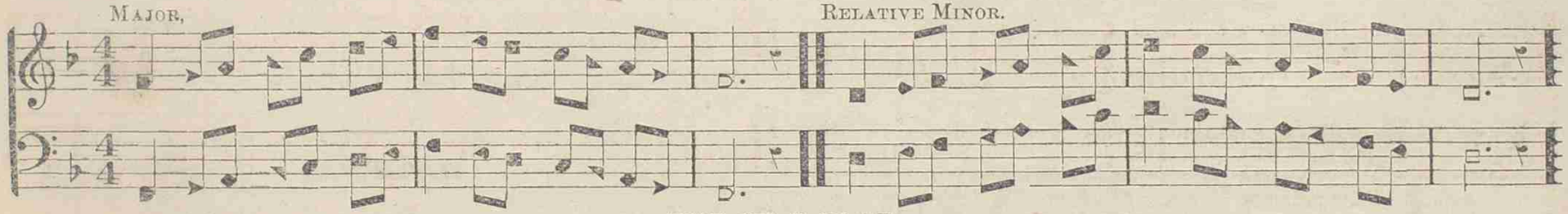
KEY OF E.

MAJOR. RELATIVE MINOR.



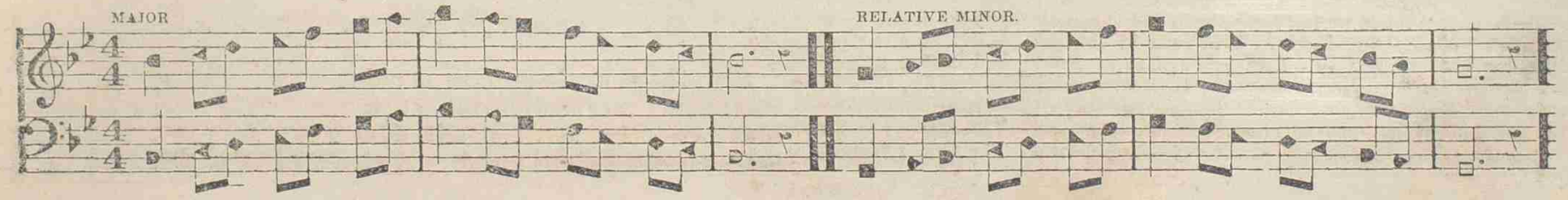
KEY OF F.

MAJOR, RELATIVE MINOR.

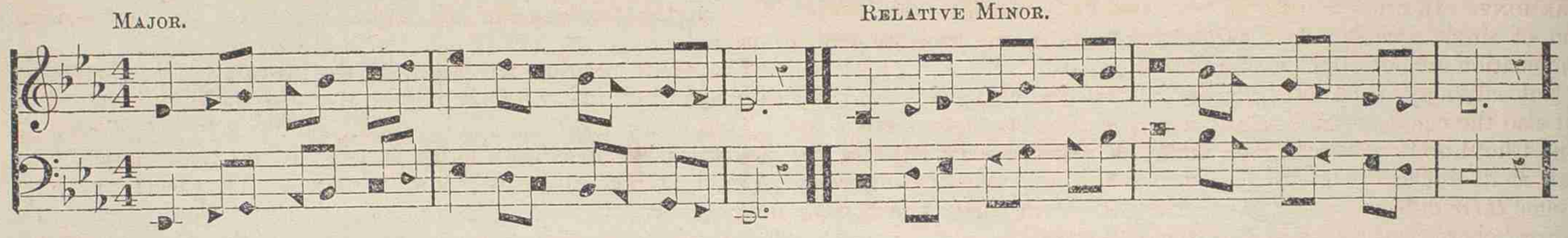


KEY OF B FLAT.

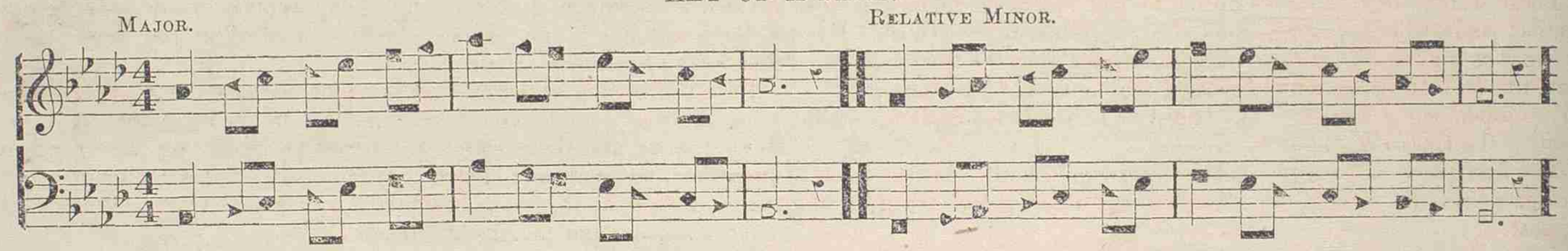
MAJOR RELATIVE MINOR.



KEY OF E FLAT.



KEY OF A FLAT.



QUESTIONS.

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

CHAPTER X.

HARMONY.

OF CHORDS, THEIR INVERSION, &c.

Sec. 49.—For the purpose of music sounds must be agreeable in themselves; they must have that clearness which distinguishes them from mere noise, and that sweetness which distinguishes them from harsh and disagreeable sounds. A succession of single musical sounds

forms MELODY; and a succession of combined melodical sounds forms HARMONY. In other words, melody consists in the agreeable succession of single sounds; and harmony consits in the succession of a combination and accordance of different sounds.

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

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

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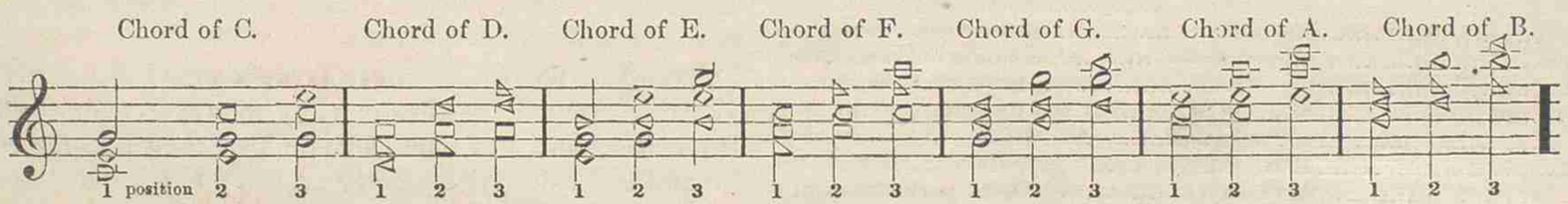
The *second* position has the *third* the lowest, the *fifth* in the middle, and the *fundamental* the highest; because the fundamental is *inverted.*

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

Thus every letter has a direct chord, and two inverted chords. The *fundamental note* of each letter is taken as *one*, from which the degrees of pitch of all the others are counted. Thus when the first or fundamental note is inverted, it becomes an eighth; and when the third is inverted, it of course becomes a tenth from the fundamental note; but as the fundamental note by inversion, becomes *one* of a *new octave*, so the tenth may in like manner, become a *third* in the new octave. (See keys on General Scale, Sec. 43.)
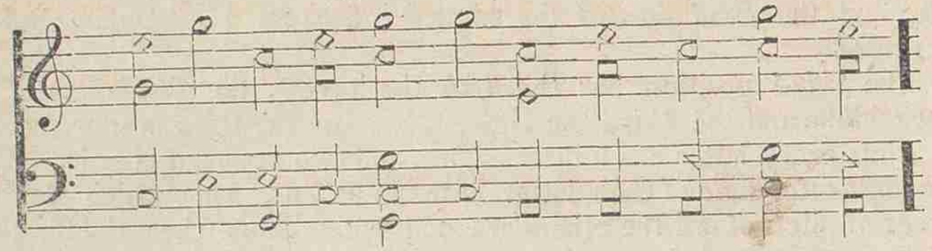
In the following scale, the triads which are based on C, F, and G—being the tonic, subdominant and dominant intervals of the scale—are major triads; and those which are based on D, E, and A—being the supertonic, mediant, and submediant intervals—are minor triads. The triad based on B, the sharp seventh, is a dissonant triad, and its inversions produce major fourths and minor thirds.

INVERSION OF THE HARMONIC TRIAD OR COMMON CHORD.



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

DISPERSED CHORDS.



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

TABLE OF CONCORDS AND DISCORDS.

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

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

The unison is an accordance or coincidence of sound proceeding from an equal number of vibrations of sounding bodies in a given time, and is the most perfect of all the musical sounds in the whole scale of music. (See note on vibrations, page 36.)

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

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

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

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

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

The minor fourth is termed a concinnous sound; it is not a very disagreeable discord; neither is it, by *itself*, a concord: one and four are rather dissonant, but when six is added they become consonant.—Also five and eight do not perfectly accord; but when three is introduced, they become concordant.

The major and minor sixths—the one containing ten semitones and the other nine, are both imperfect chords, though they are frequently used in harmony.

The foregoing order of consonant and dissonant intervals, in the dia-

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

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

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

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

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

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

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

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

QUESTIONS.

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

CHAPTER XI.

DYNAMICS.

MUSICAL ELOCUTION.

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

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

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

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

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

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

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

Example 1. A storm that last . . still morning,
For, ... A storm that lasts till morning.

Ex. 2. He is content in . . neither place,
For, ... He is content in either place,

Ex. 3. Over waste . . sand deserts,
For, ... Over wastes and deserts.

Ex. 4. Who ever heard of such a . . notion,
For, ... Who ever heard of such an ocean.

Ex. 5. Swee..tis the da..yof sacre..drest,
For, ... Sweet is the day of sscred rest.

Ex. 6. O com..man..dlet..tus worship,
For, ... O come and let us worship.

Ex. 7. My hear..tshall trium..phin the Lord,
For, ... My heart shall triumph in the Lord.

Ex. 8. Call whil..e may be foun..doh see..kim whil..e's near,
For, ... Call while he may be found, Oh seek him while he's near.

Ex. 9. Ser..vim wi..thall thy ar..tan min..Dan..dworshi..pim with fear,
For, ... Serve him with all thy heart and mind, And worship him with fear.

Ex. 10. He by hi..zown almighty wor..dwill all your fear..sremove,
For, ... He by his own almighty word will all your fears remove.

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

NOTE.—Whenever the teacher discovers a fault, let him first point it out and imi-

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

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

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

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

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

Religious feeling is full of dignified and placid joy, of which the gentle swelling of the emphatic words gives the most appropriate idea.

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

[*Porter's Musical Cyclopedia.*

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

——:o:——

ORIGIN AND UTILITY OF MUSIC.

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

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

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

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

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

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

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

HARMONIA SACRA.

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

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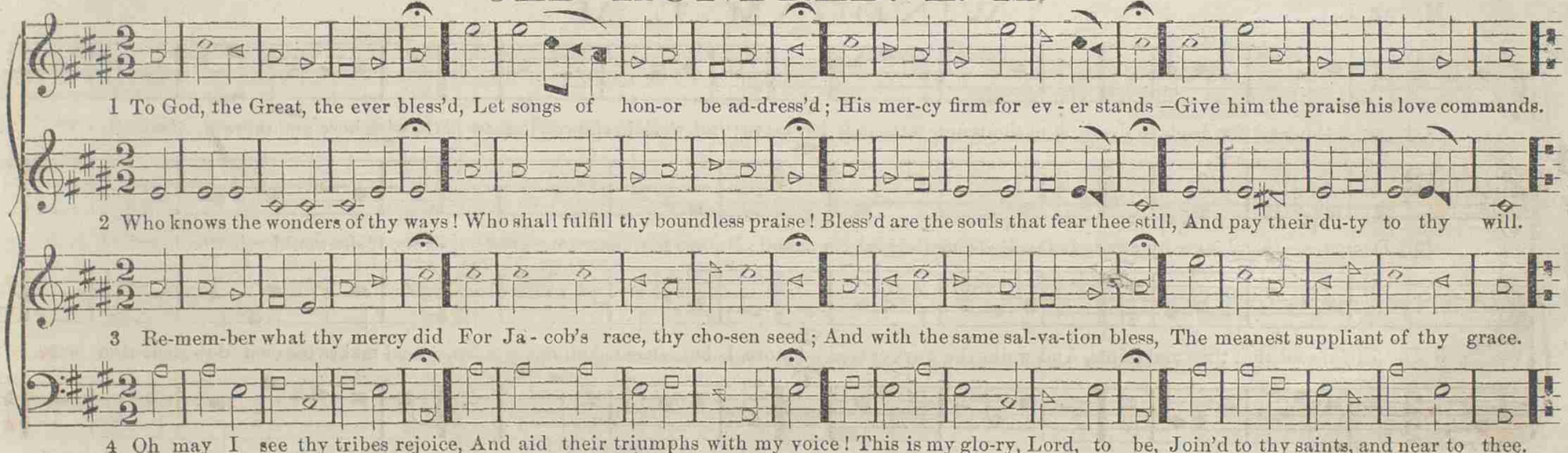
PART I.

CONTAINING THE MOST APPROPRIATE TUNES OF THE DIFFERENT METRES, FOR PUBLIC WORSHIP.

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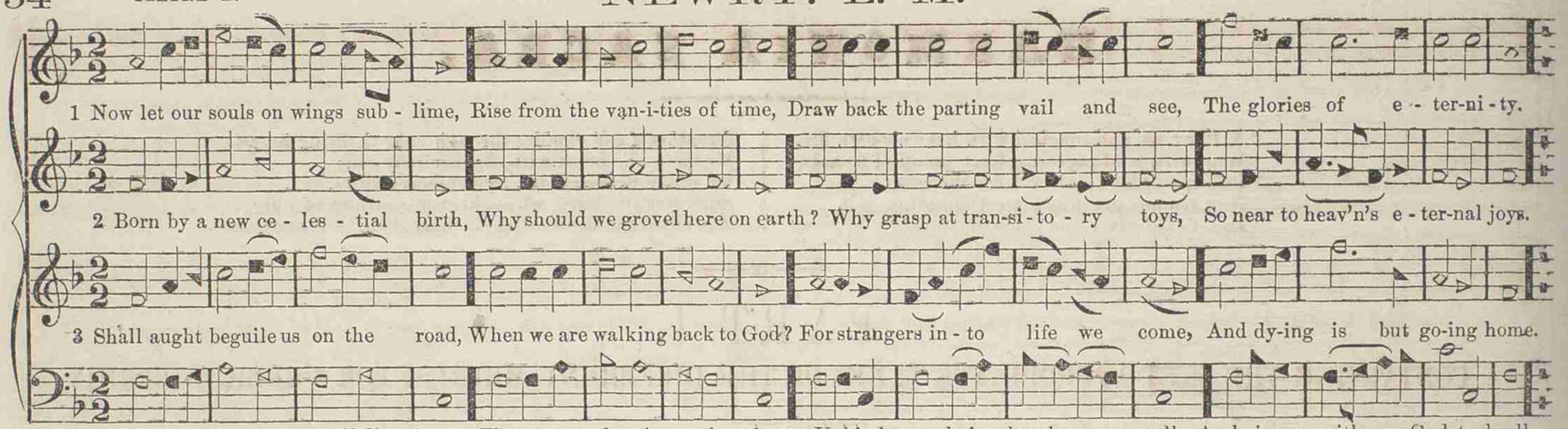
Metre 1.

OLD HUNDRED. L. M.



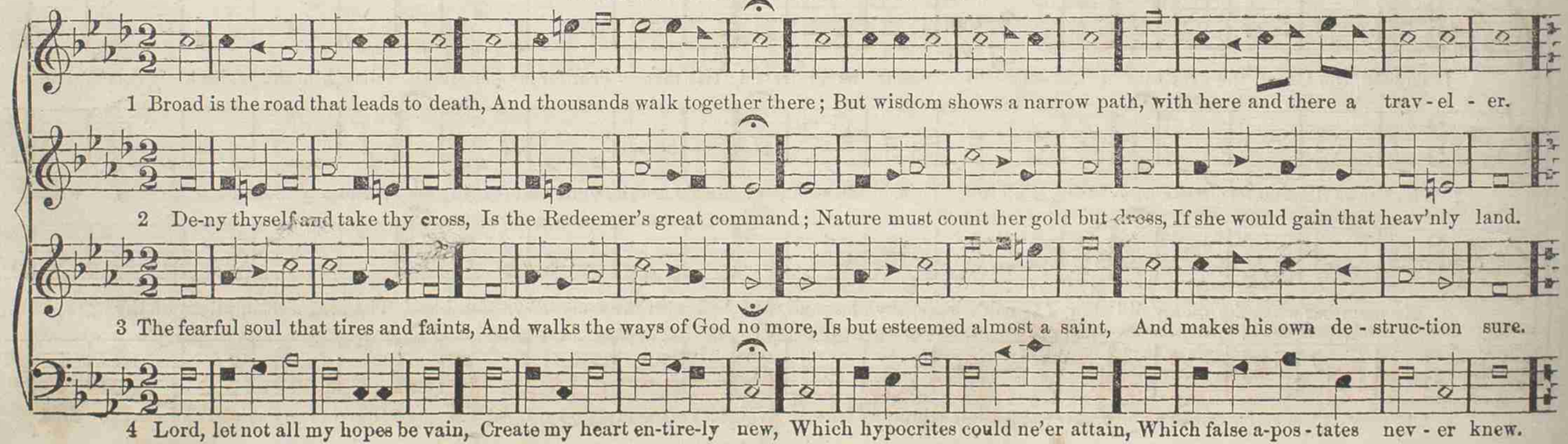
METRE 1.

NEWRY. L. M.



METRE 1.

WINDHAM. L. M



UXBRIDGE. L. M.

1 Af-flic-ted saint, to Christ draw near—Thy Sa-vior's gracious promise hear, His faith-ful word de-clares to thee, That as thy days thy strength shall be.

2 Let not thy heart despond and say, How shall I stand the try-ing day? He has en-gaged by firm de-cree, That as thy days thy strength shall be.

3 Thy faith is weak, thy foes are strong, And if the con-flict should be long, The Lord will make the tempter flee, For as thy days thy strength shall be.

4 Should per-se-cu-tion rage and flame, Still trust in thy Re-deem-er's name; In fie-ry tri-als thou shalt see, That as thy days thy strength shall be.

5 When called to bear thy weighty cross, Or sore af-flic-tion, pain, or loss, Or deep dis-tress or pov-er-ty, Still as thy days thy strength shall be.

METRE 1.

LUTON. L. M.

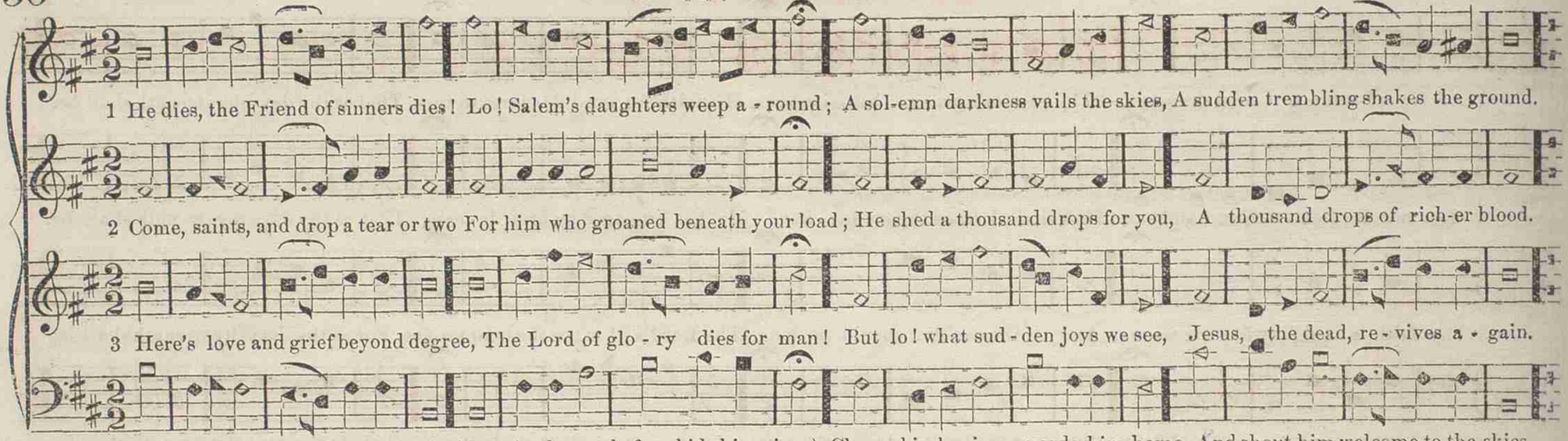
1 Bright as the sun's me-ri-dian blaze, Vast as the bless-ings he con-veys, Wide as his reign from pole to pole, And per-ma-nent as his con-trol.

2 So, Je-sus, let thy kingdom come; Then sin and hell's ter-rif-ic gloom, Shall at his brightness flee away, The dawn of an e-ter-nal day.

3 Then shall the heathen, filled with awe, Learn the blest knowlede of thy law, And anti-christ on every shore, Fall from his throne to rise no more.

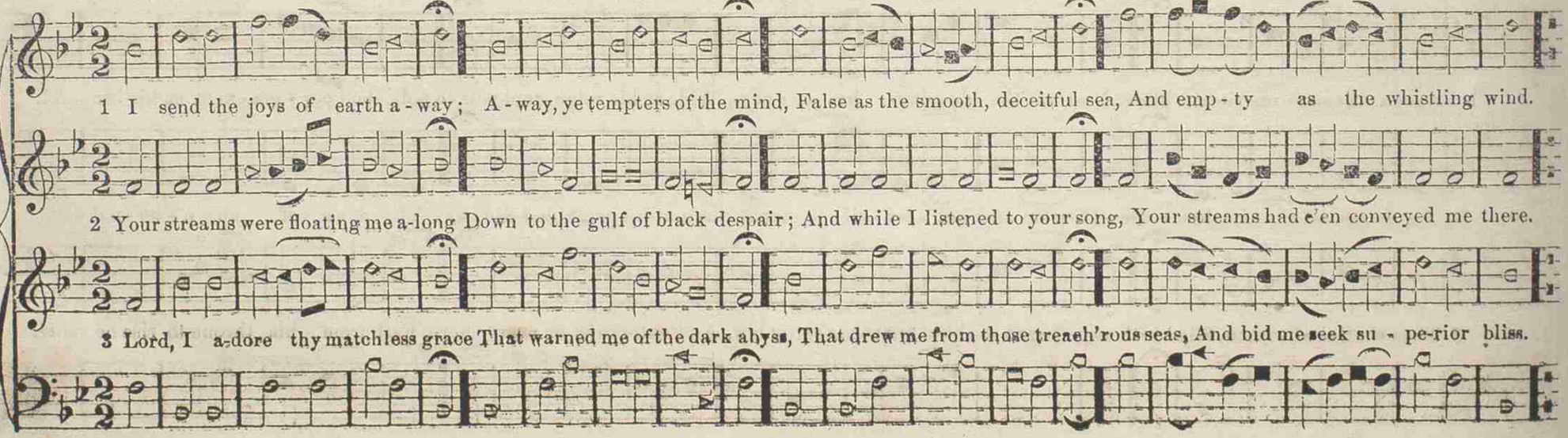
METRE 1.

SALEM. L. M.
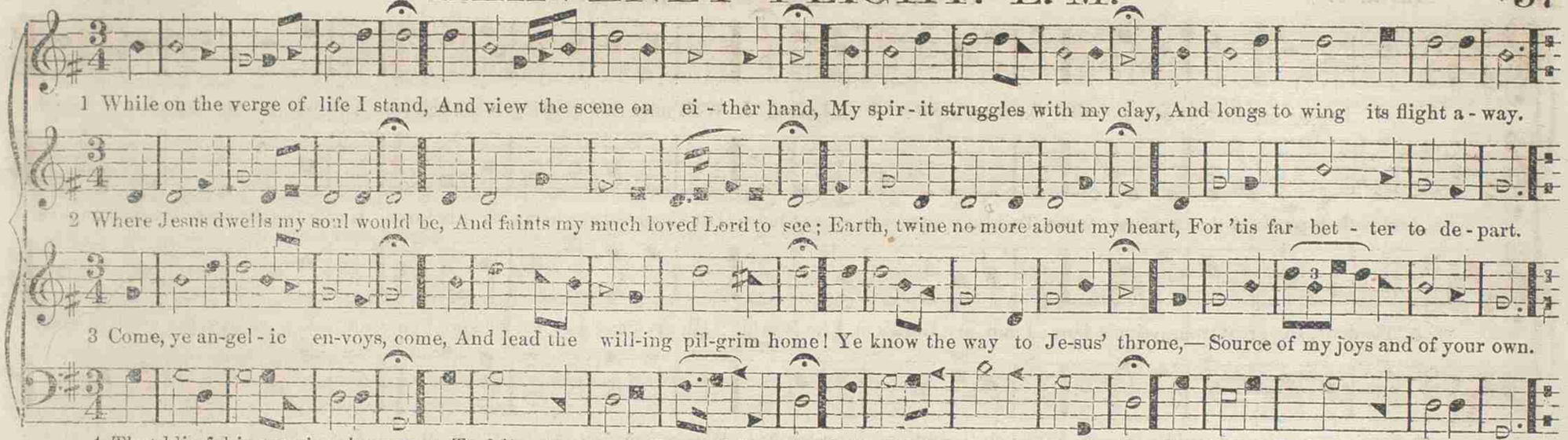


METRE 1.

BERLIN. L. M.

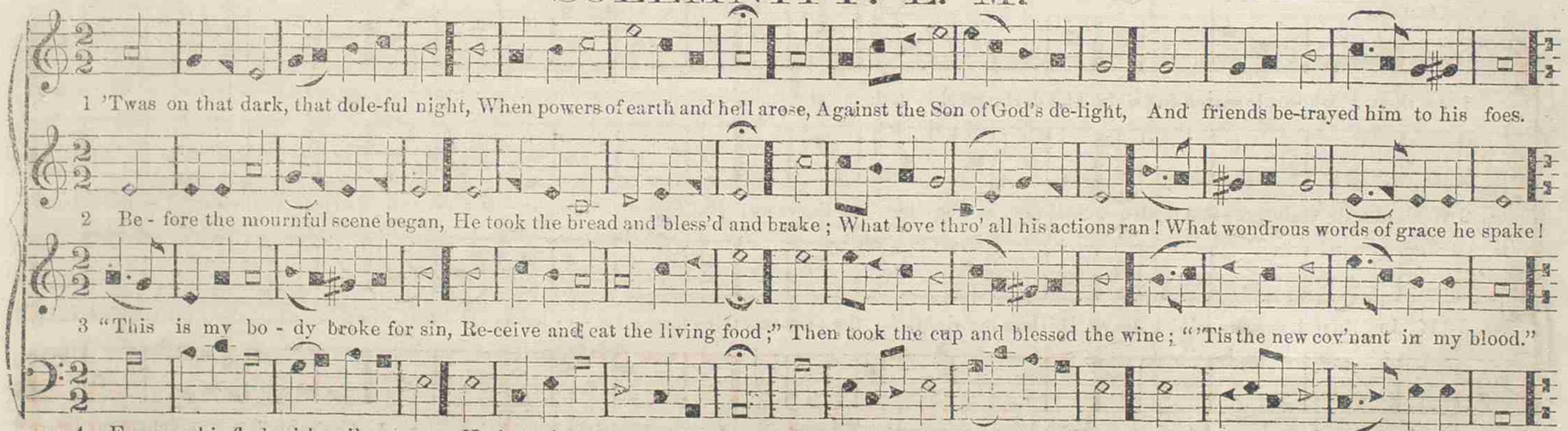


HEAVENLY FLIGHT. L. M.
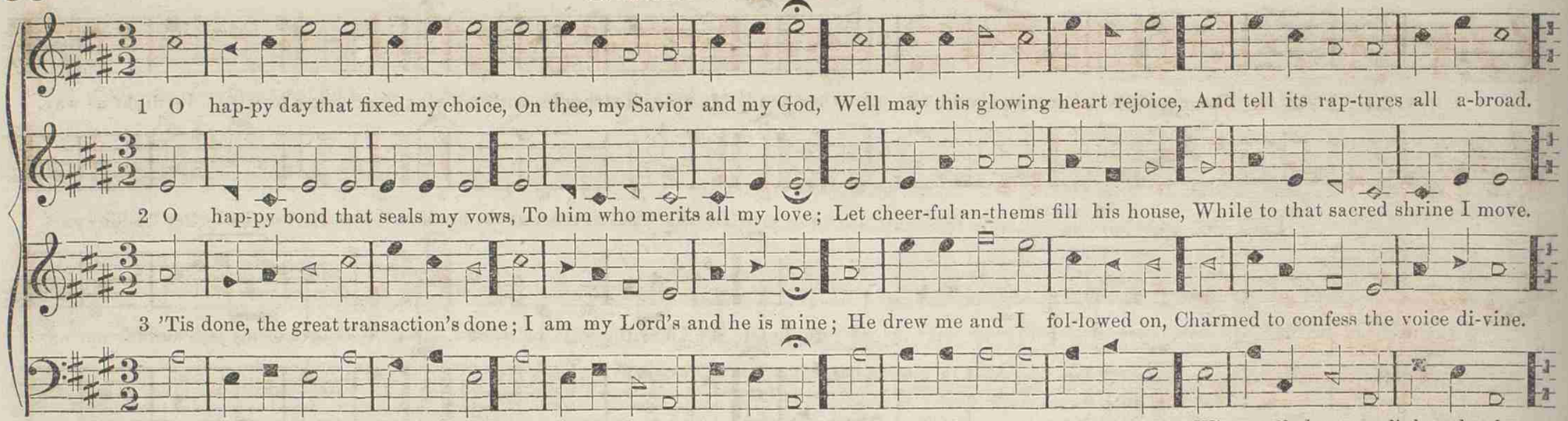


METRE 1.

SOLEMNITY. L. M.
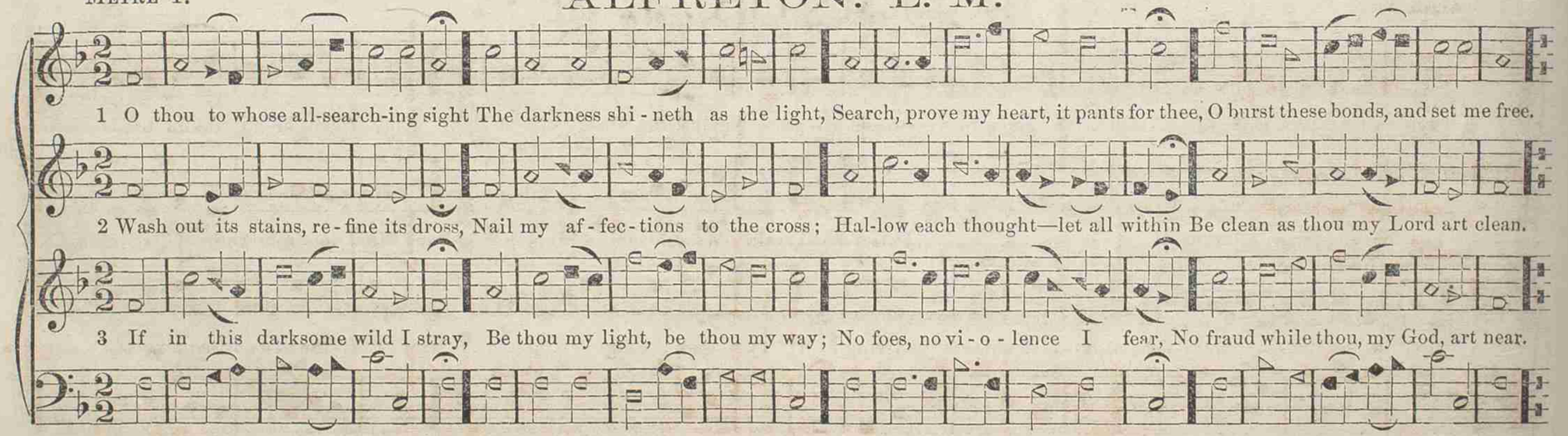


METRE 1.

GRAVITY. L. M.

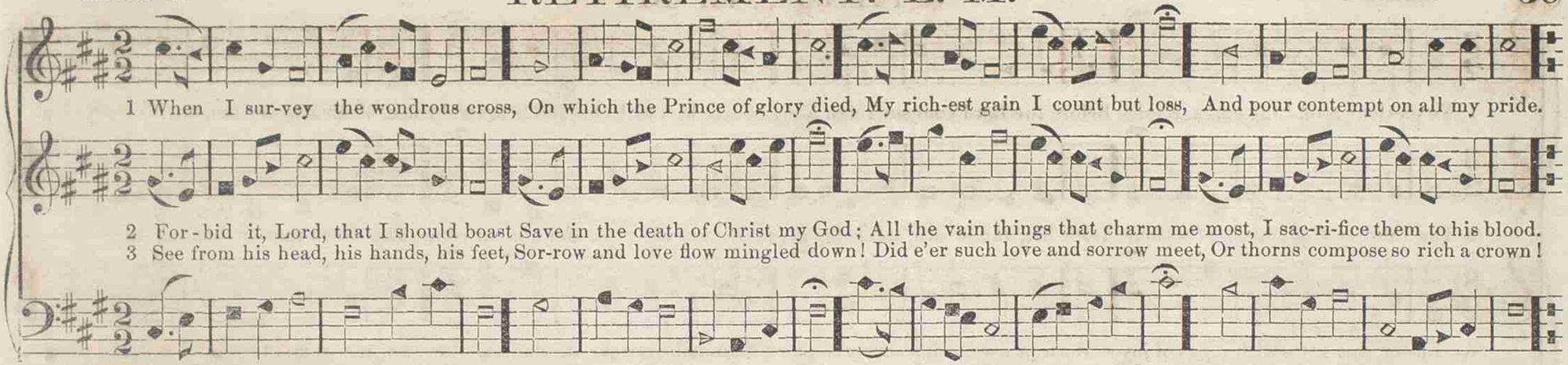


METRE 1.

ALFRETON. L. M.



RETIREMENT. L. M.



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 sac-ri-fice them to his blood.
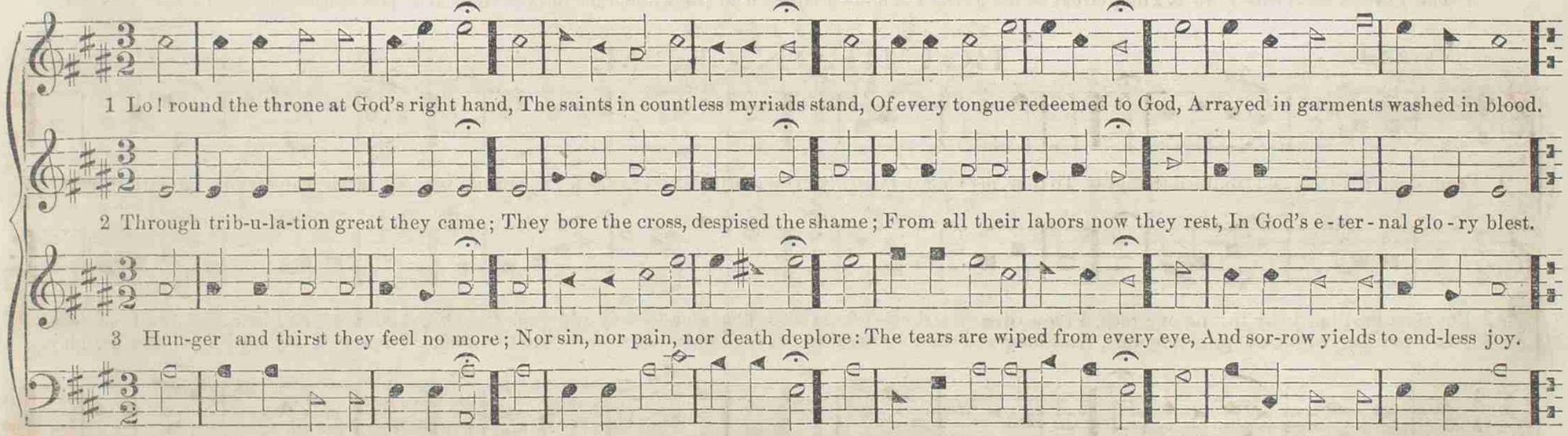
3 See from his head, his hands, his feet, Sor-row and love flow mingled down! Did e'er such love and sorrow meet, Or thorns compose so rich a crown!

4 His dy-ing crim-son like a robe, Spreads o'er his bod-y on the tree; Then am I dead to all the globe, And all the globe is dead to me.

5 Were the whole realm of nature mine, That were a pres-ent far too small; Love so a-maz-ing, so di-vine, De-mands my soul, my life, my all.

METRE. 1.

TAVOY. L. M.



1 Lo! round the throne at God's right hand, The saints in countless myriads stand, Of every tongue redeemed to God, Arrayed in garments washed in blood.

2 Through trib-u-la-tion great they came; They bore the cross, despised the shame; From all their labors now they rest, In God's e-ter-nal glo-ry blest.
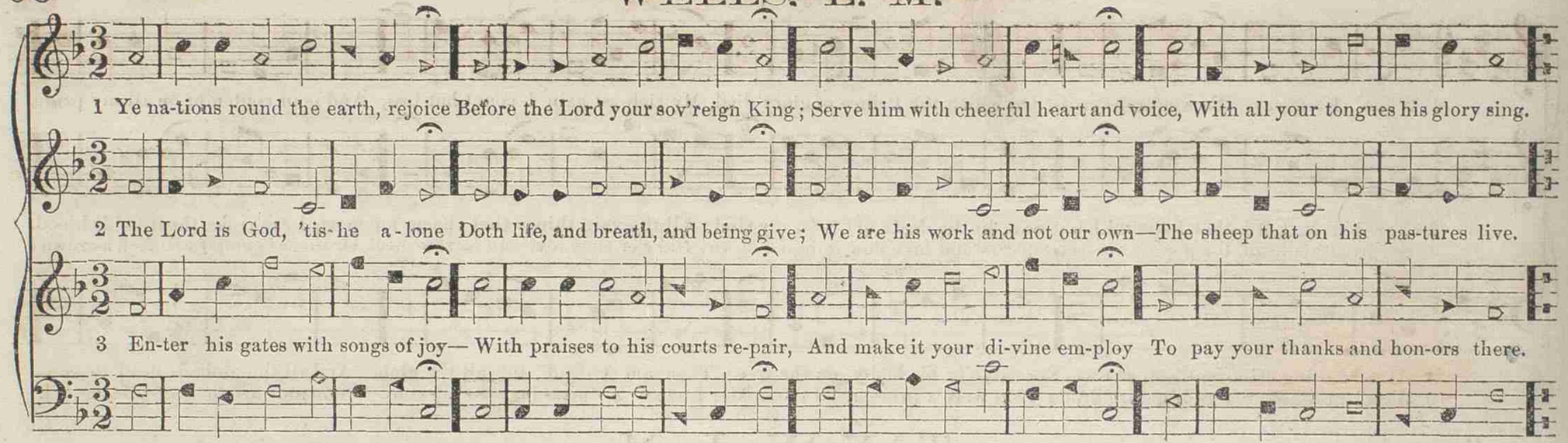
3 Hun-ger and thirst they feel no more; Nor sin, nor pain, nor death deplore: The tears are wiped from every eye, And sor-row yields to end-less joy.

4 They see their Sa-vior face to face, And sing the triumphs of his grace; Him, day and night they ceaseless praise, To him their loud hosannas raise.

5 Wor-thy the Lamb for sinners slain, Thro' endless years to live and reign; Thou hast redeemed us by thy blood, And made us kings and priests to God.

METRE 1.

WELLS. L. M.



1 Ye na-tions round the earth, rejoice Before the Lord your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

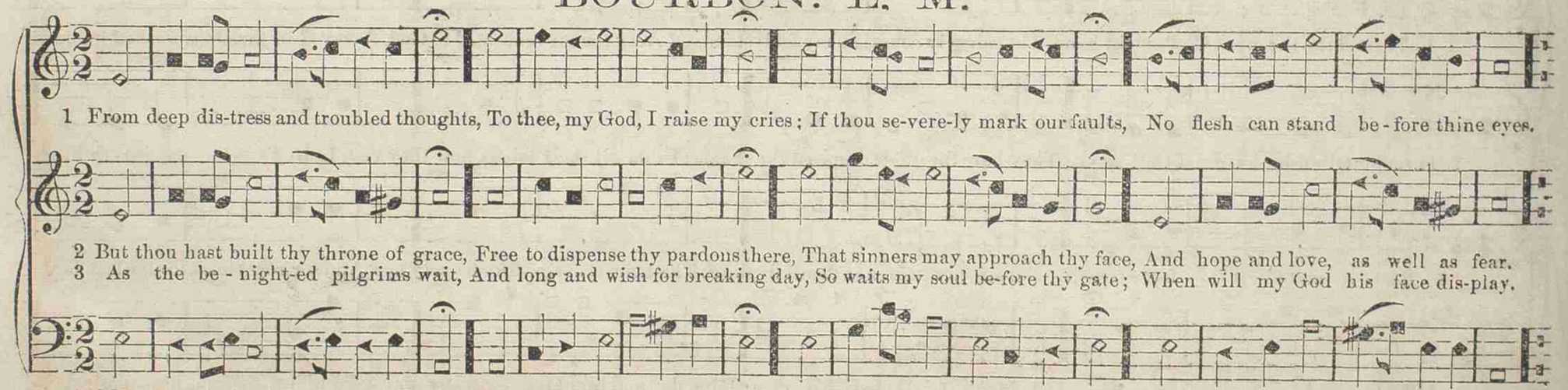
2 The Lord is God, 'tis-he a-lone Doth life, and breath, and being give; We are his work and not our own—The sheep that on his pas-tures live.

3 En-ter his gates with songs of joy— With praises to his courts re-pair, And make it your di-vine em-ploy To pay your thanks and hon-ors there.

4 The Lord is good, the Lord is kind, Great is his grace, his mer-cy sure; And the whole race of man shall find, His truth from age to age en-dure.

METRE 1.

BOURBON. L. M.



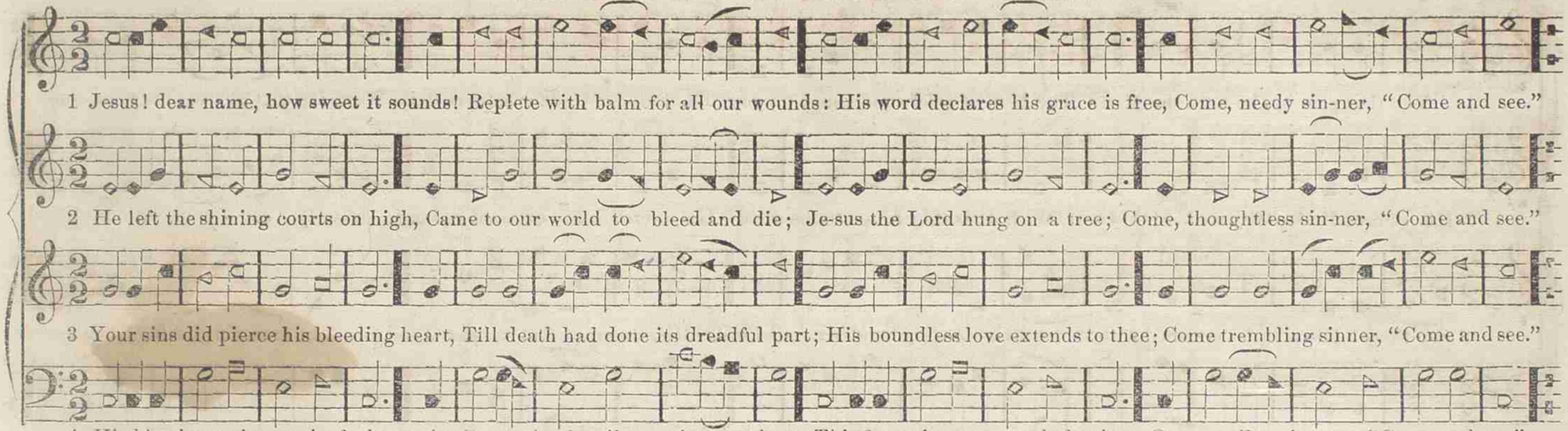
1 From deep dis-tress and troubled thoughts, To thee, my God, I raise my cries; If thou se-vere-ly mark our faults, No flesh can stand be-fore thine eyes.

2 But thou hast built thy throne of grace, Free to dispense thy pardons there, That sinners may approach thy face, And hope and love, as well as fear.

3 As the be-night-ed pilgrims wait, And long and wish for breaking day, So waits my soul be-fore thy gate; When will my God his face dis-play.

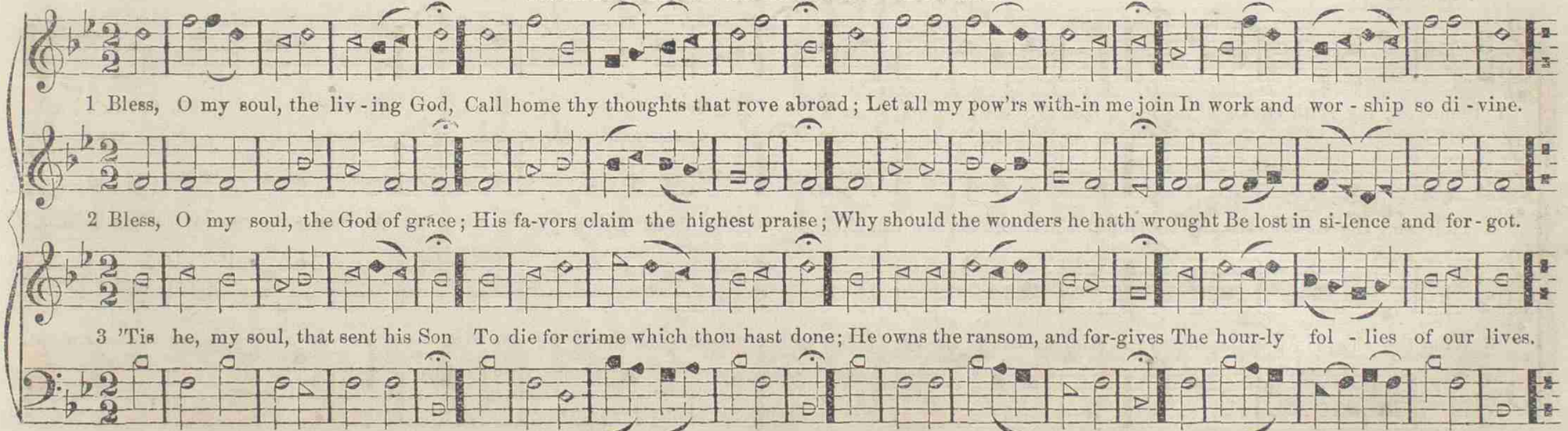
4 My trust is fixed up-on thy word, Nor shall I trust thy word in vain, Let mourning souls address the Lord, And find re-lief from all their pain.

5 Great is his love and large his grace, Thro' the re-demp-tion of his Son; He turns our feet from sinful ways, And par-dons what our hands have done.



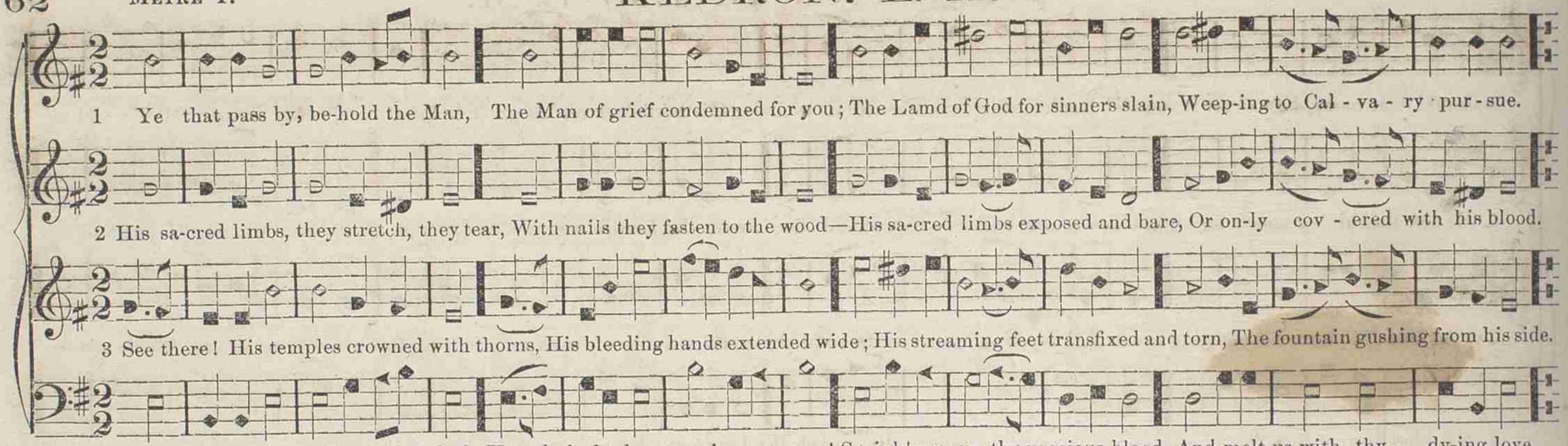
METRE 1.

MAGDEBURG. L. M.
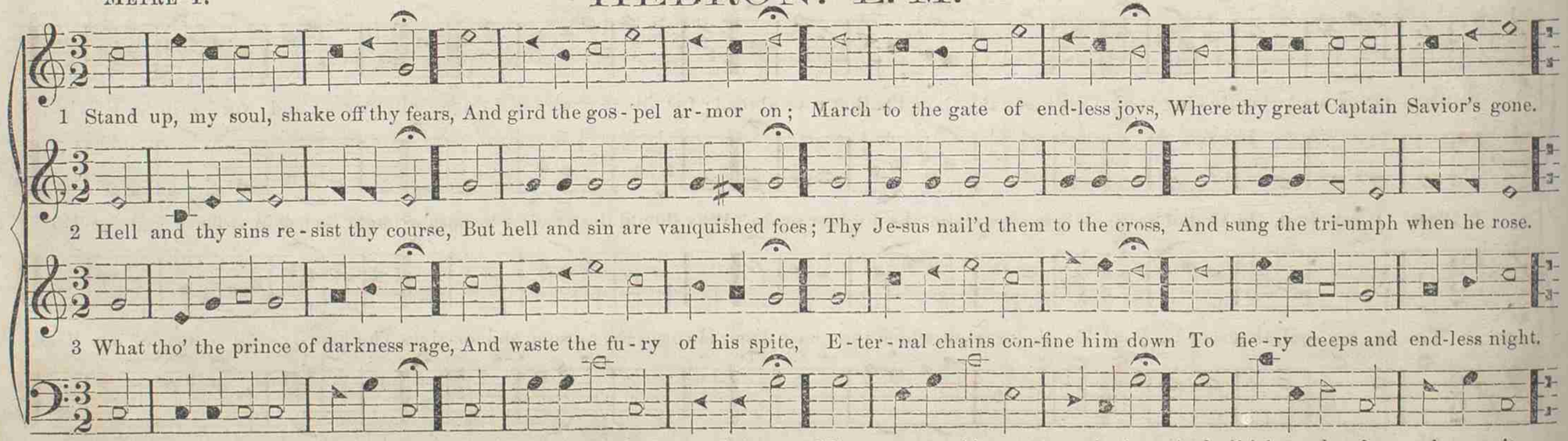


METRE 1.
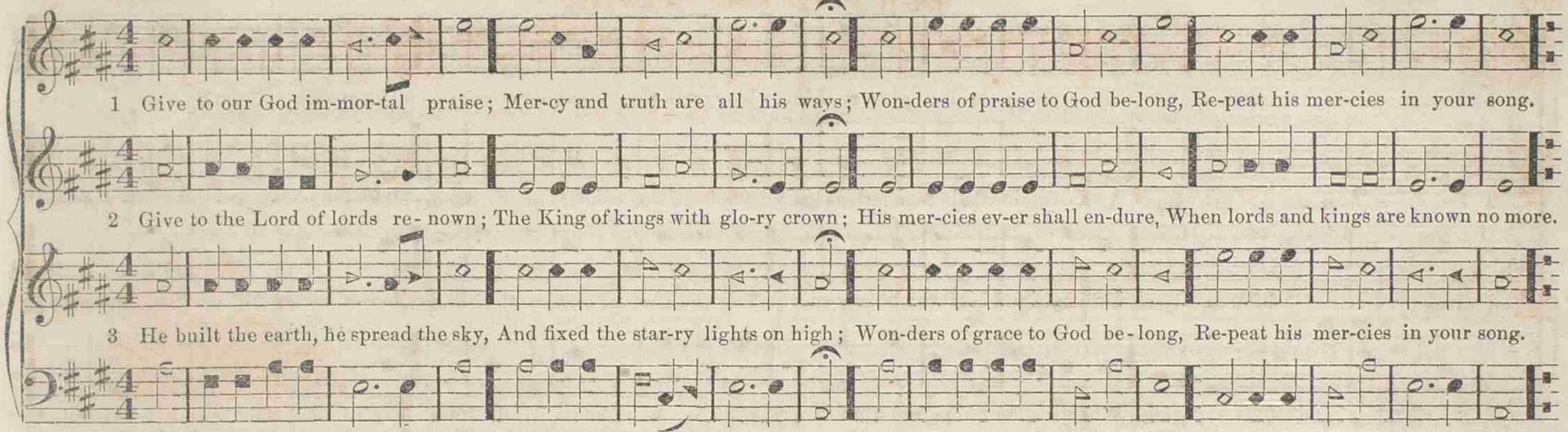
KEDRON. L. M.



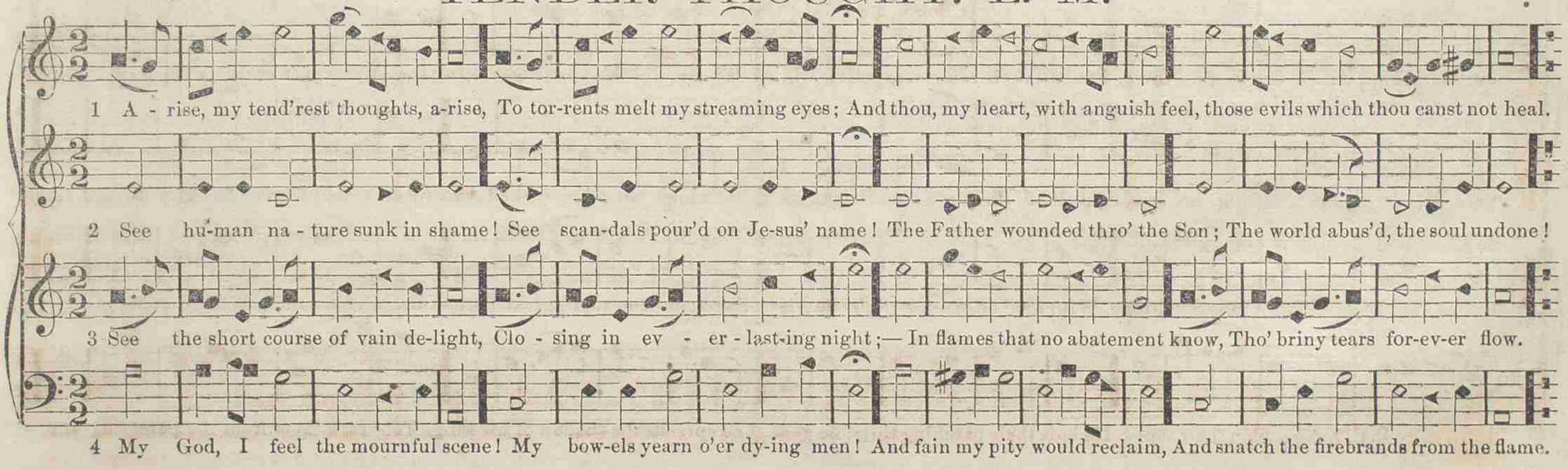
METRE 1.

HEBRON. L. M.
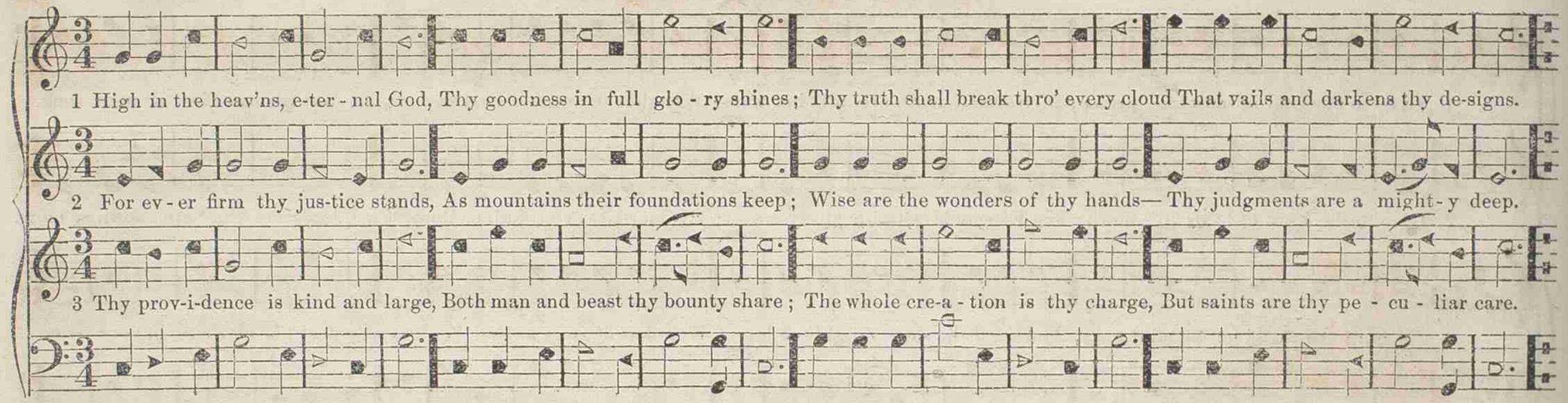




METRE 1. TENDER THOUGHT. L. M.



METRE 1.

PROVIDENCE. L. M.



1 High in the heav'ns, e-ter-nal God, Thy goodness in full glo-ry shines; Thy truth shall break thro' every cloud That vails and darkens thy de-signs.

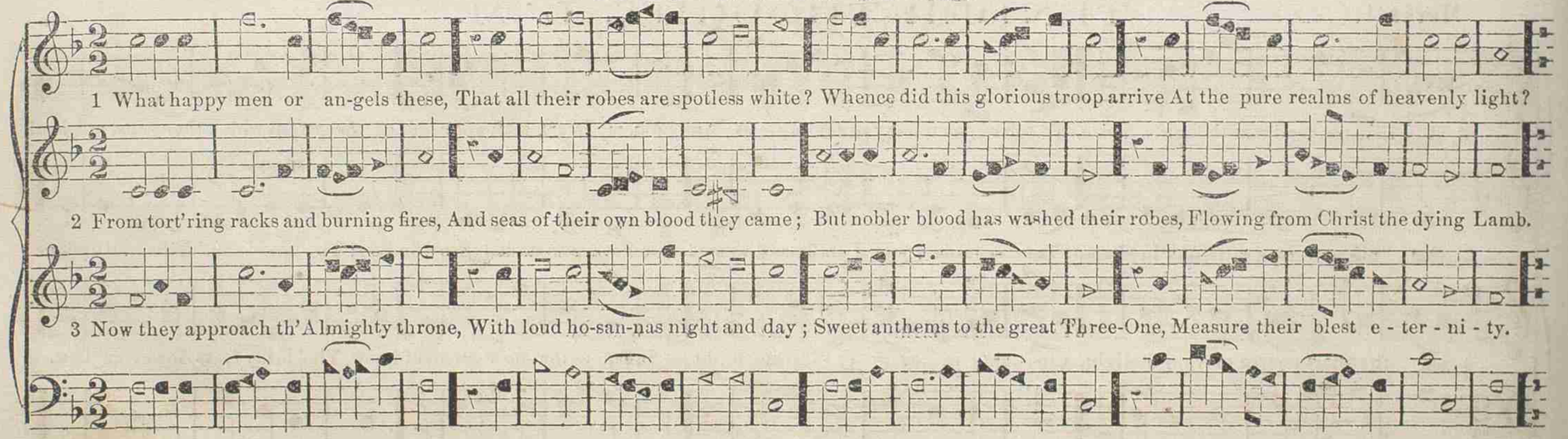
2 For ev-er firm thy jus-tice stands, As mountains their foundations keep; Wise are the wonders of thy hands— Thy judgments are a might-y deep.

3 Thy prov-i-dence is kind and large, Both man and beast thy bounty share; The whole cre-a-tion is thy charge, But saints are thy pe-cu-liar care.

4 My God, how ex-cel-lent thy grace, Whence all our hope and comfort springs! The sons of Adam in dis-tress, Fly to the shad-ow of thy wings.

METRE 1.

BREWER. L. M.



1 What happy men or an-gels these, That all their robes are spotless white? Whence did this glorious troop arrive At the pure realms of heavenly light?

2 From tort'ring racks and burning fires, And seas of their own blood they came; But nobler blood has washed their robes, Flowing from Christ the dying Lamb.

3 Now they approach th'Almighty throne, With loud ho-san-nas night and day; Sweet anthems to the great Three-One, Measure their blest e-ter-ni-ty.

4 No more shall hunger pain their souls; He bids their parching thirst be gone, And spreads the shadow of his wings To screen them from the parch-ing sun.

1 Oh for a sweet, in-spir-ing ray, To an - i - mate our fee-ble strains, From the bright realms of endless day, The blissful realms where Jesus reigns.

2 There low before the glorious throne, A-dor-ing saints and an-gels fall! And with de-light-ful wor-ship own, His smile their bliss, their heav'n, their all.

3 Im - mor-tal glo-ries crown his head, While tune-ful hal-le-lu-jahs rise, And love, and joy, and triumph spread, Thro' all th' as-sem-blies of the skies.

4 He smiles, and seraphs tune their songs, to boundless rapture while they gaze; Ten thousand thousand joyful tongues Re-soud his ev - er - last - ing praise.

METRE 1.

WINCHESTER. L. M.

1 No more, dear Savior, will I boast Of beauty, wealth, or loud applause, The world has all its glories lost, A - - mid the tri-umphs of the cross.

2 In eve-ry fea-ture of thy face Beauty her fairest charms displays; Truth, wisdom, majesty and grace Shine thence in sweet-ly mingled rays.

3 Thy wealth the pow'r of thought transcends, 'Tis vast, immense, and all divine: Thy empire, Lord, o'er worlds extends—The sun, the moon, the stars are thine.

4 Yet (Oh how mar-vel-ous the sight!) I see thee on a cross ex-pire; Thy God-head veil'd in sable night, And an - gels from the scene re - tire.

METRE 1.

AMANDA. L. M. Hale

1 Thro' every age, e - - - ter - nal God, Thou art our rest, our safe abode; High was thy throne ere heav'n was made, Or earth thy humble footstool laid.

2 Long hadst thou reigned ere time be - gan, Or dust was fashion'd into man; And long thy kingdom shall endure, When earth and time shall be no more.

3 But man, weak man is born to die, Made up of guilt and van-i-ty; Thy dreadful sentence, Lord, was just, "Re-turn, ye sinners, to your dust."

4 A thousand of our years a - mount Scarce to a day in thine account; Like yesterday's departed light, Or the last watch of end - ing night.

METRE 1.

ADISHAM. L. M.

1 How pleasant and di-vine-ly fair, O Lord of hosts, thy dwellings are! With long de-sire my spir - it faints, To meet th' assemblies of thy saints.
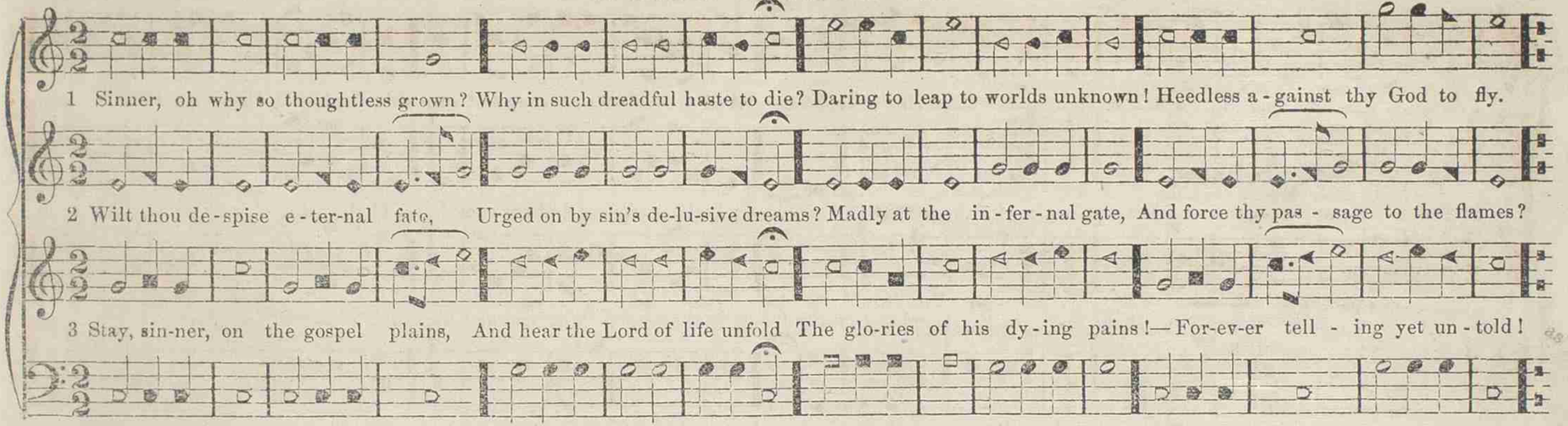
2 My flesh would rest in thine abode; My pant - ing heart cries out for God; My God! my King! why should I be So far from all my joys and thee.

3 The sparrow chooses where to rest, And for her young pro-vides her nest, But will my God to spar-rows grant, That pleasure which his children want?

4 Bless'd are the saints who sit on high A-round thy throne, a - bove the sky; Thy bright-est glo-ries shine a-bove, And all their work is praise and love.

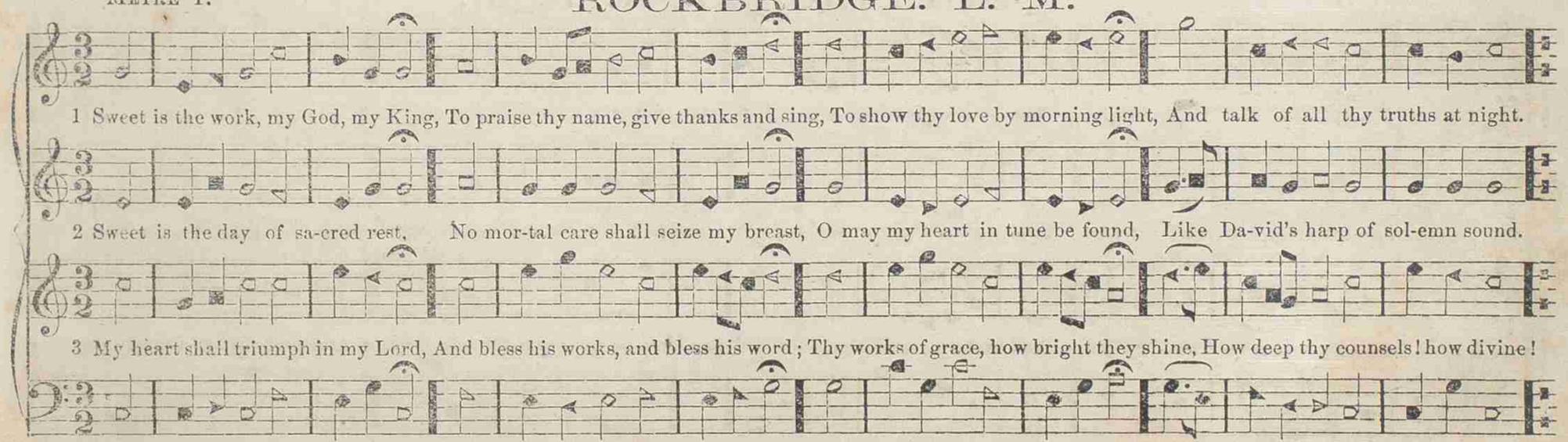
METRE 1.

WESTON. L. M.



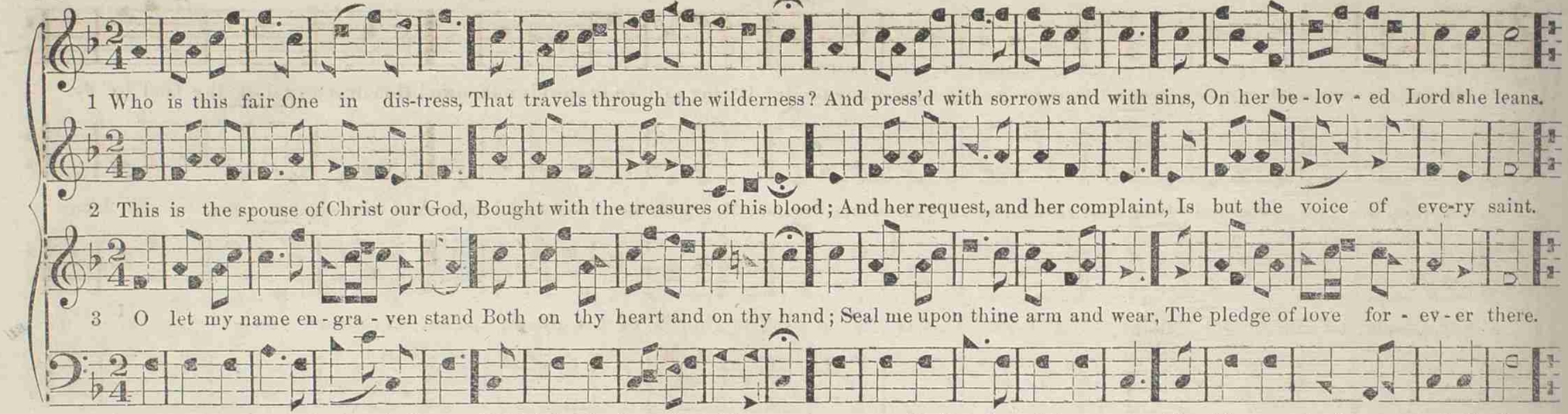
METRE 1.

ROCKBRIDGE. L. M.



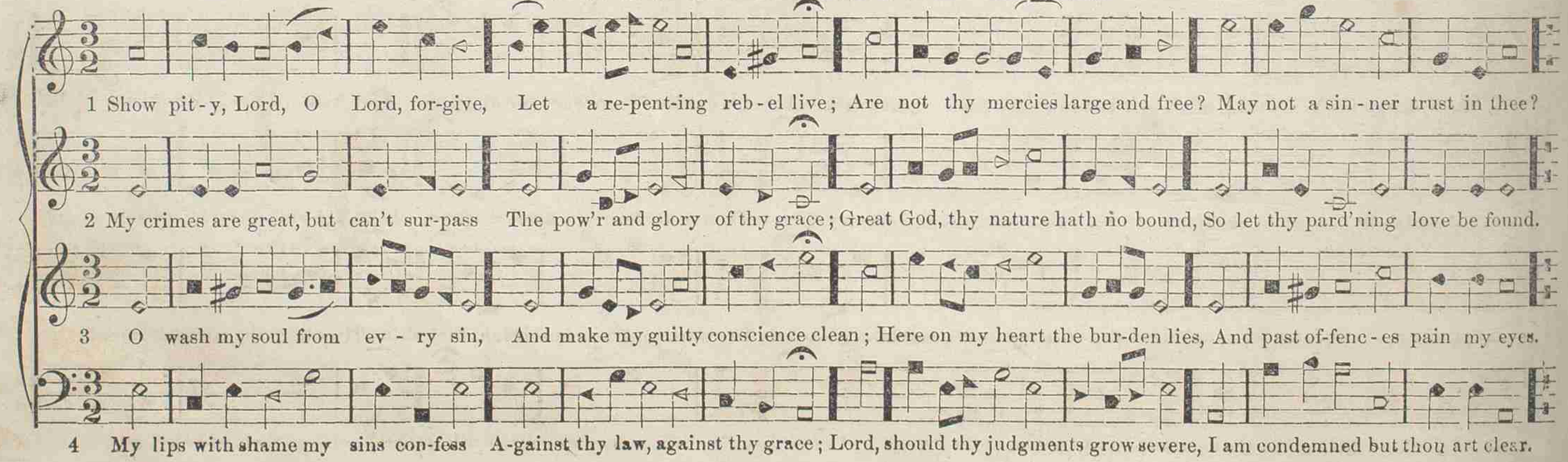
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SHOEL. L. M.
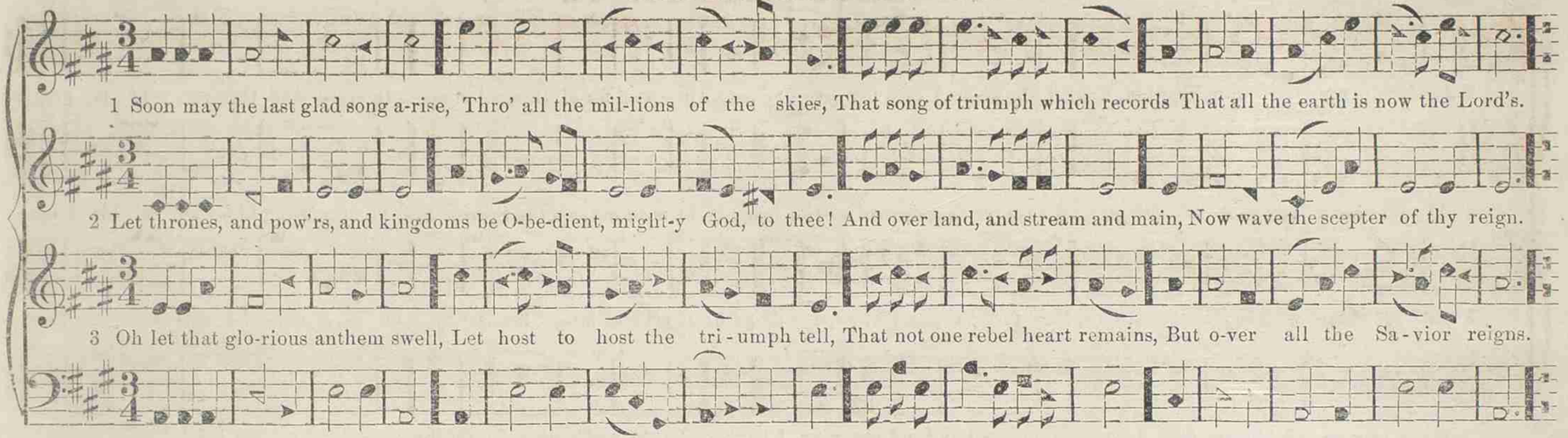


METRE 1.

SUPPLICATION. L. M.



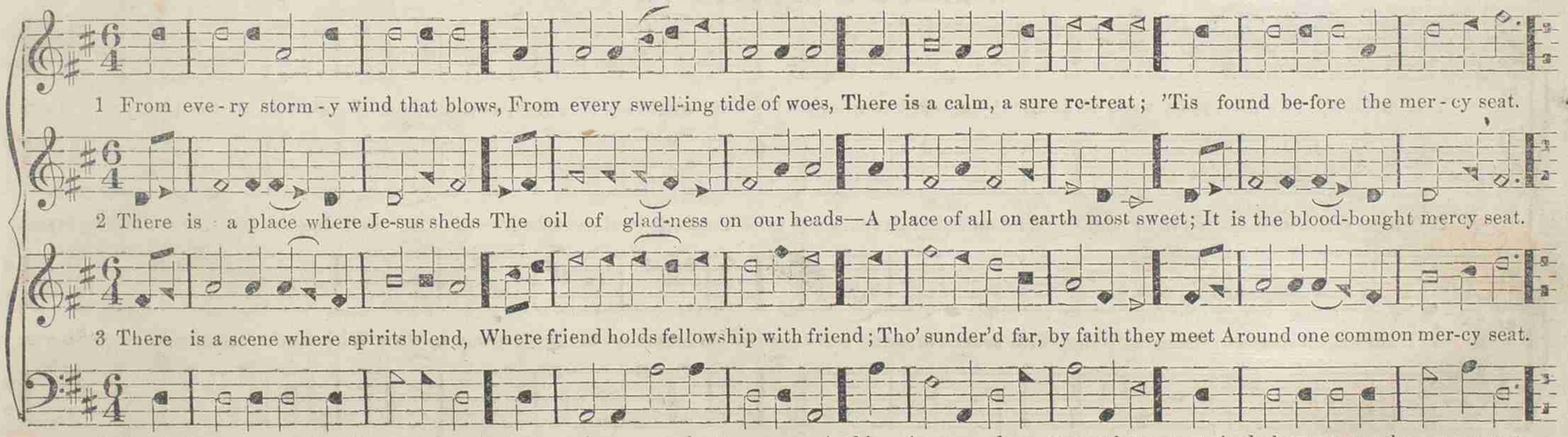
METRE 1.

MIGDOL. L. M.



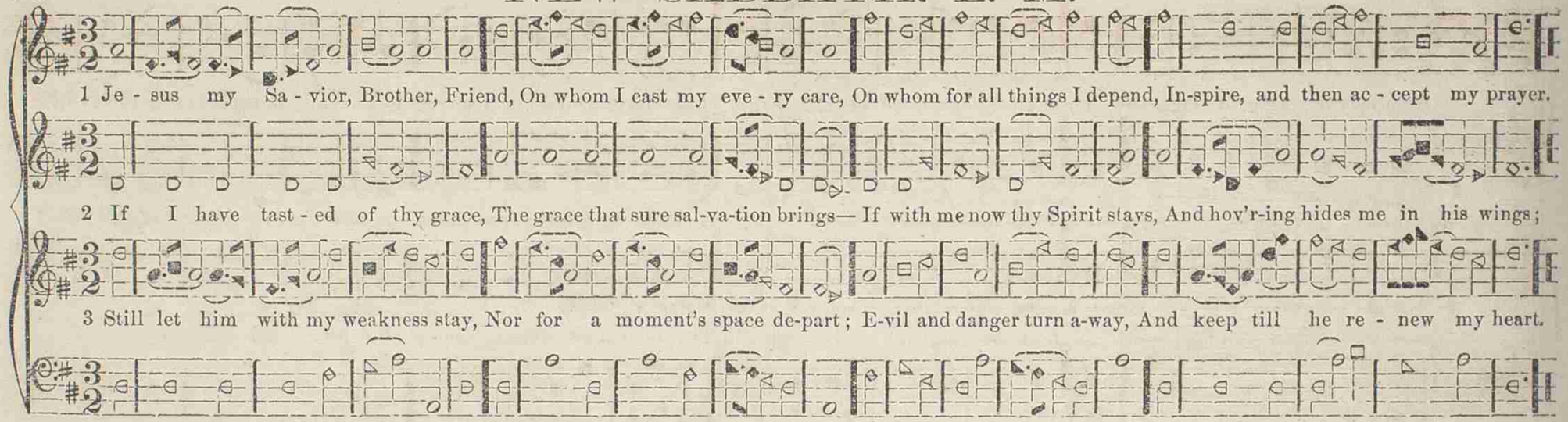
METRE 1.

RETREAT. L. M.
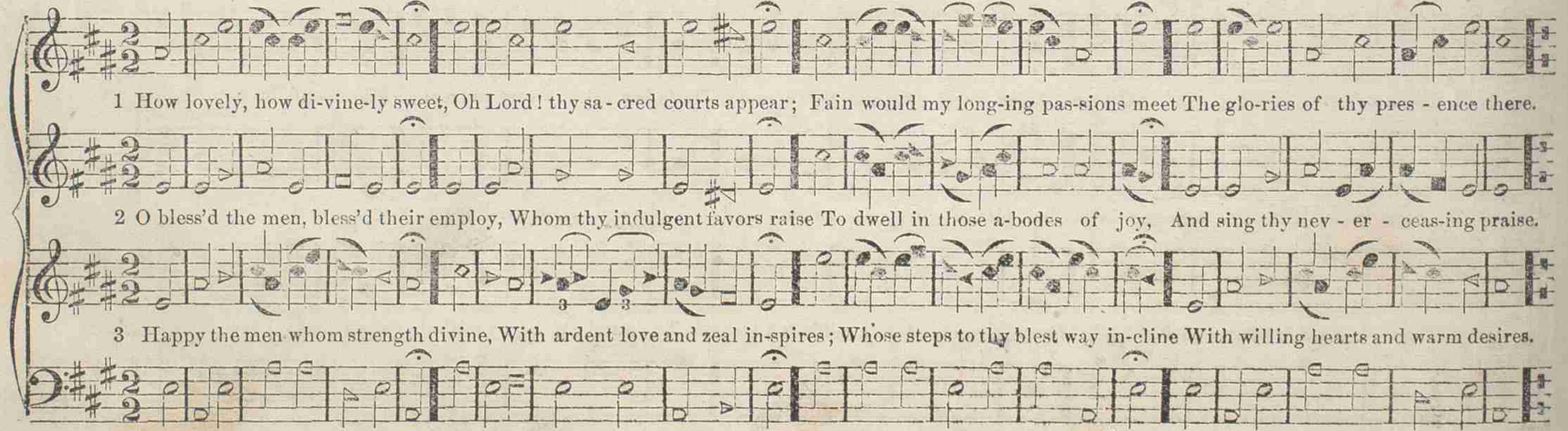


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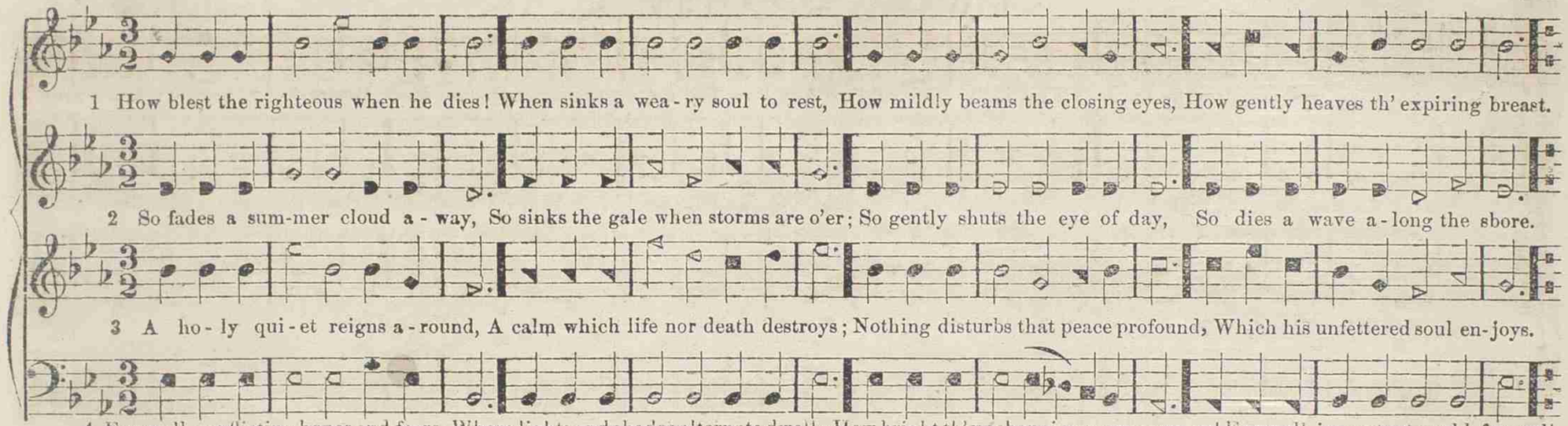
NEW SABBATH. L. M.



METRE 1.

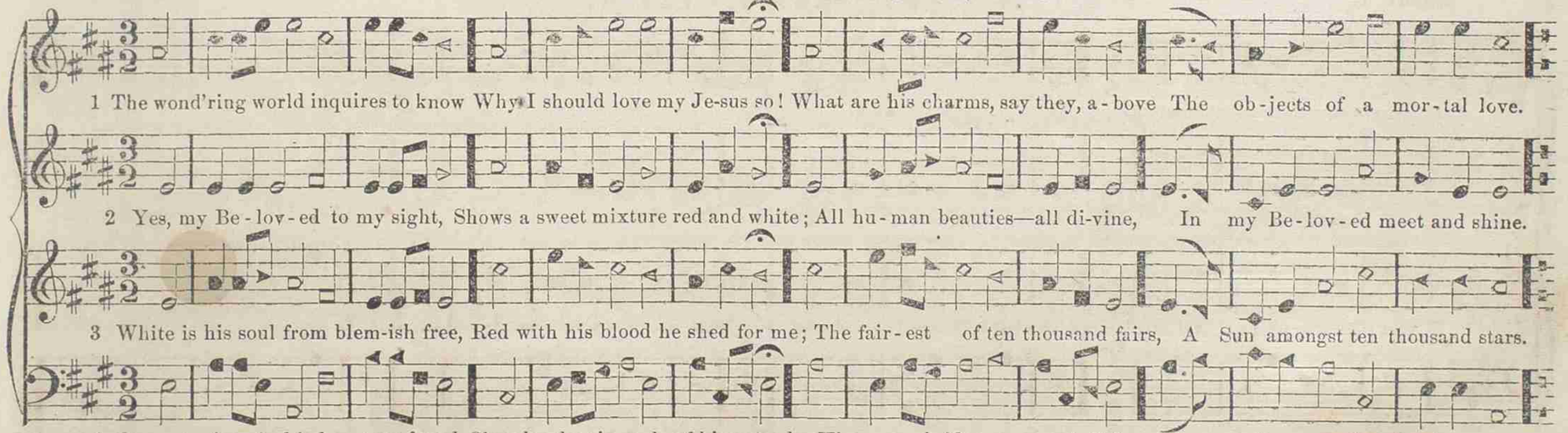
PORTUGAL. L. M.
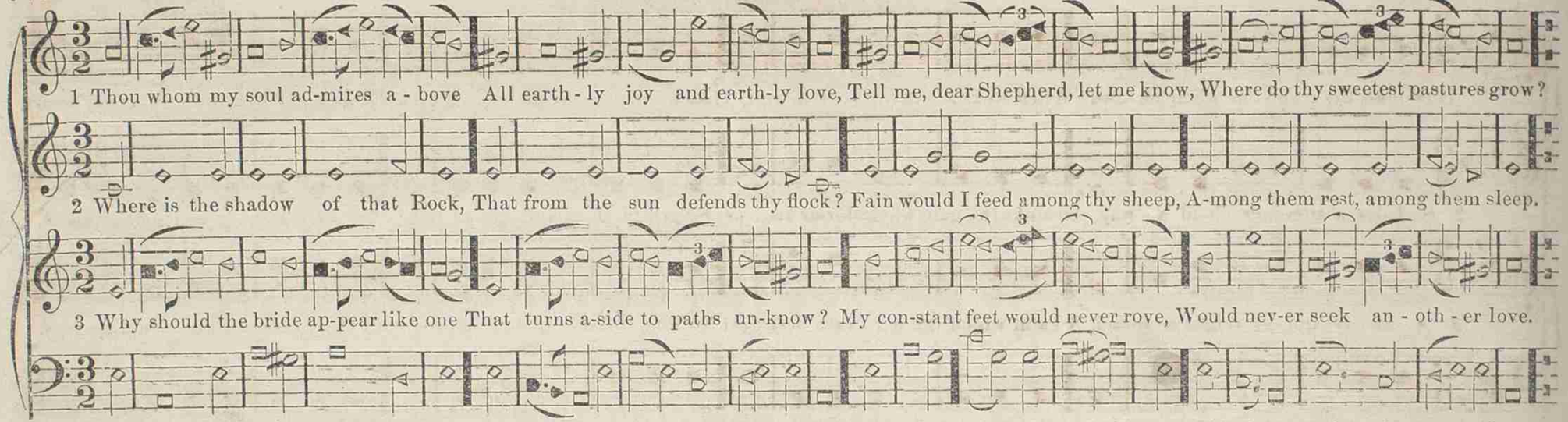




METRE 1.

ABINGDON. L. M.



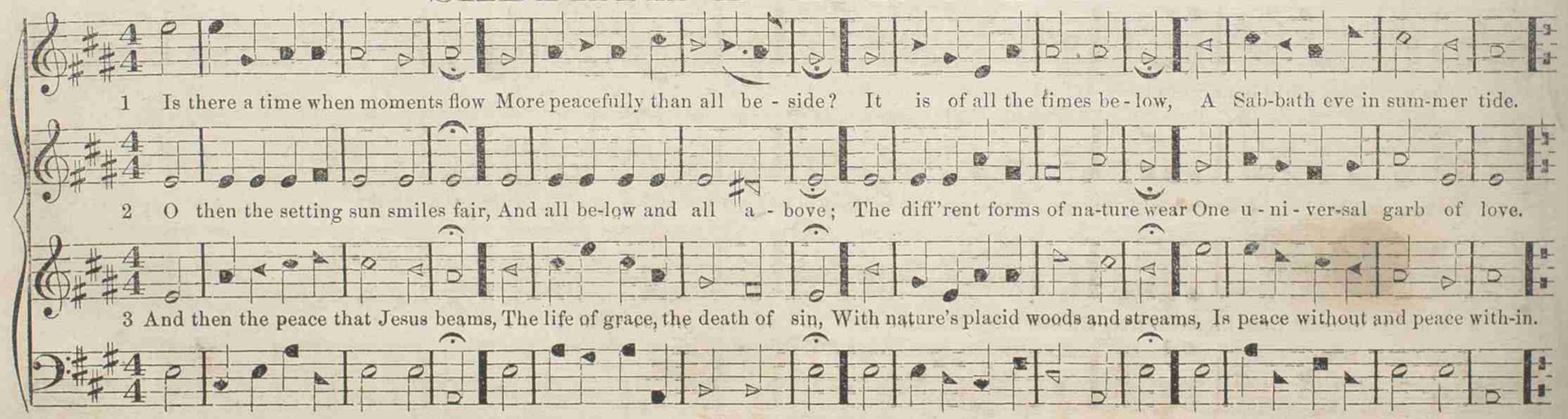
METRE 1.

ARMLEY. L. M.



METRE 1.

SABBATH EVENING. L. M.



WEBER. L. M.

1 Oh! that I could for - ev - er dwell, De-light-ed, at the Sa-vior's feet, Be-hold the form I love so well, And all his ten-der words re-peat.

2 The world shut out from all my soul, And heav'n brought in with all its bliss:—Oh! is there aught from pole to pole, One moment to compare with this!

3 This is the hid-den life I prize,— A life of pen - i - ten-tial love: When most my follies I de-spise, And raise my highest thoughts above.

ORLAND. L. M.

1 A-wake, Je-ru-sa-lem, a-wake! No lon-ger in thy sins lie down; The garment of sal - va - tion take, Thy beau-ty and thy strength put on.

2 Shake off the dust that blinds thy sight, And hides the promise from thine eyes; A-rise and struggle in-to light— Thy great De-liv'r - er calls, A - rise.

3 Shake off the bands of sad despair, Si - on, as - sert thy lib - er - ty! Look up, thy broken heart pre - pare; And God shall set the cap - tive free.

4 Ve[illegible]sels of mer-cy, sons of grace! Be purged from every sin-ful stain! Be like your Lord, his word embrace, Nor bear his hal - low'd name in vain.

METRE 1.

MORNING PSALM. L. M.

1 My God, ac - cept my ear - ly vows, Like morning incense in thy house, And let my nightly worship rise, Sweet as the eve - ning sac - ri - fice.

2 Watch o'er my lips, and guard them, Lord, From every rash and heedless word; Nor let my feet in-cline to tread The guilt - y path where sin-ners lead.

3 Oh may the righteous, when I stray, Smite and reprove my wand'ring way; Their gentle words, like ointment shed, Shall never bruise, but cheer my head.

4 When I be-hold them press'd with grief, I'll cry to heav'n for their re - lief, And by my warm pe-ti-tions prove How much I prize their faith - ful love.

METRE 1.
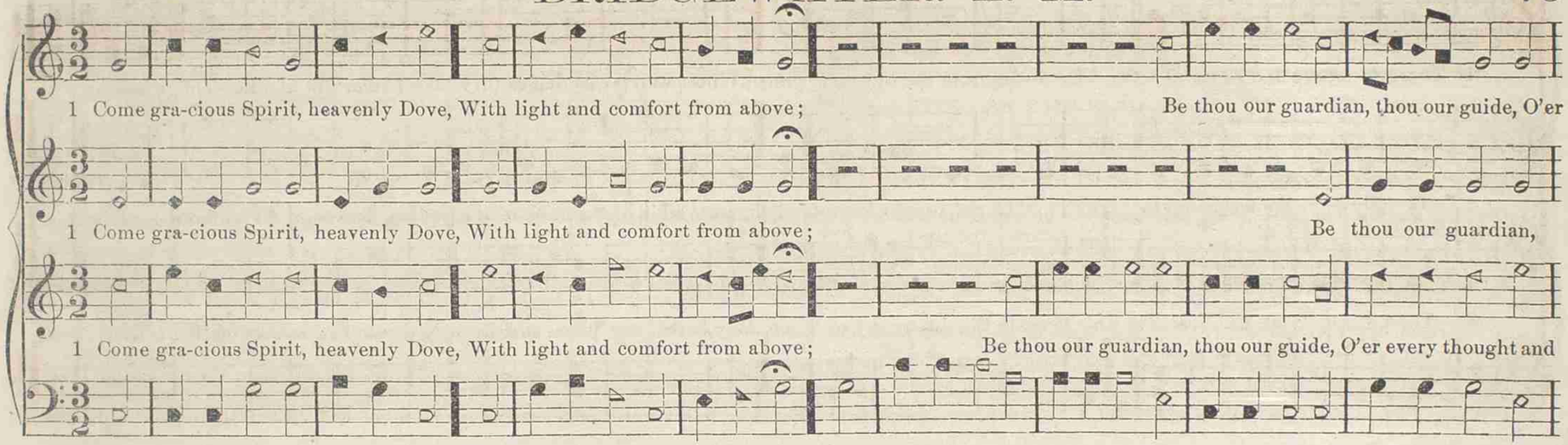
KINGSBRIDGE. L. M.

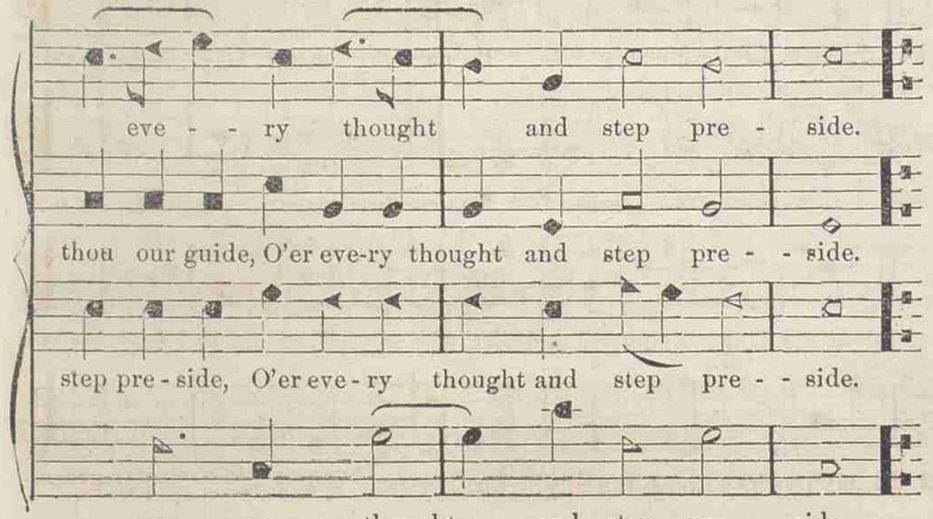
1 Great God, in - dulge my hum-ble claim, Thou art my hope, my joy, my rest; The glo - ries that com-pose thy name Stand all engaged to make me blest.

2 Thou great and good, thou just and wise, Thou art my Fa-ther and my God; And I am thine by sac-red ties, Thy son, thy servant bought with blood.

3 With heart and eyes, and lift - ed hands, For thee I long, to thee I look,— As trav - el - ers in thirst - y lands Pant for the cool-ing wa-ter brook.

4 With ear - ly feet I love t' ap - pear, A-mong the saints, and seek thy face; Oft have I seen thy glo - ries there, And felt the pow'r of sov'reign grace.





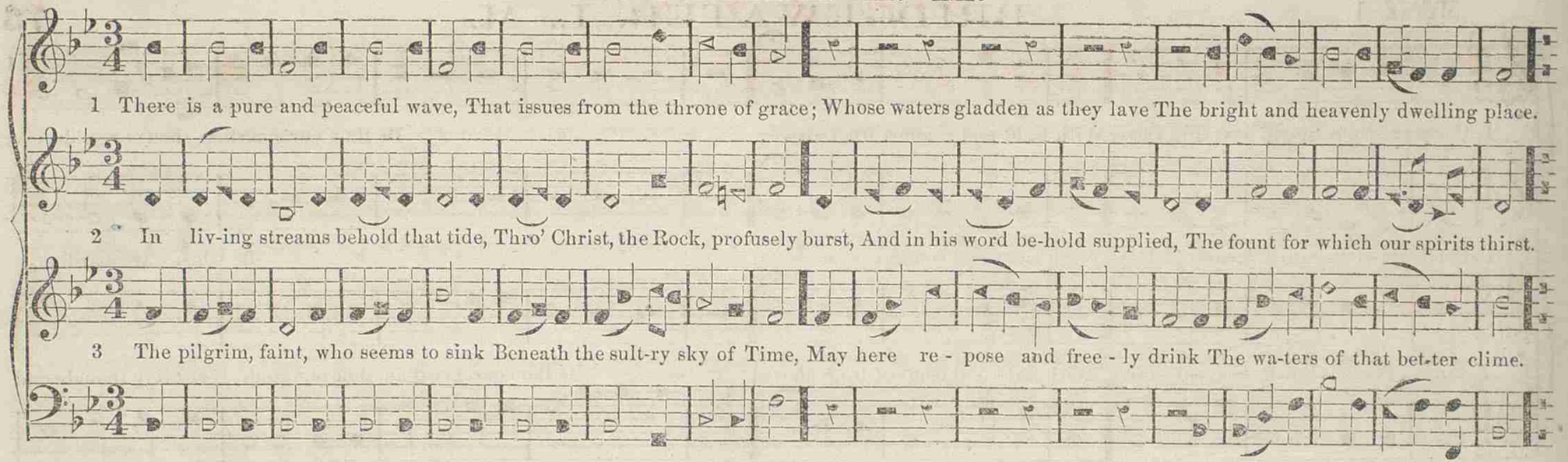
2 Conduct us safe, conduct us far,
From every sin and hurtful snare;
Lead to thy word that rules must give,
And teach us lessons how to live.

3 The light of truth to us display,
And make us know and choose thy way;
Plant holy fear in every heart,
That we from God may ne'er depart.

4 Lead us to God our final rest,
In his enjoyment to be bless'd;
Lead us to heaven the seat of bliss,
Where pleasure in perfection is.
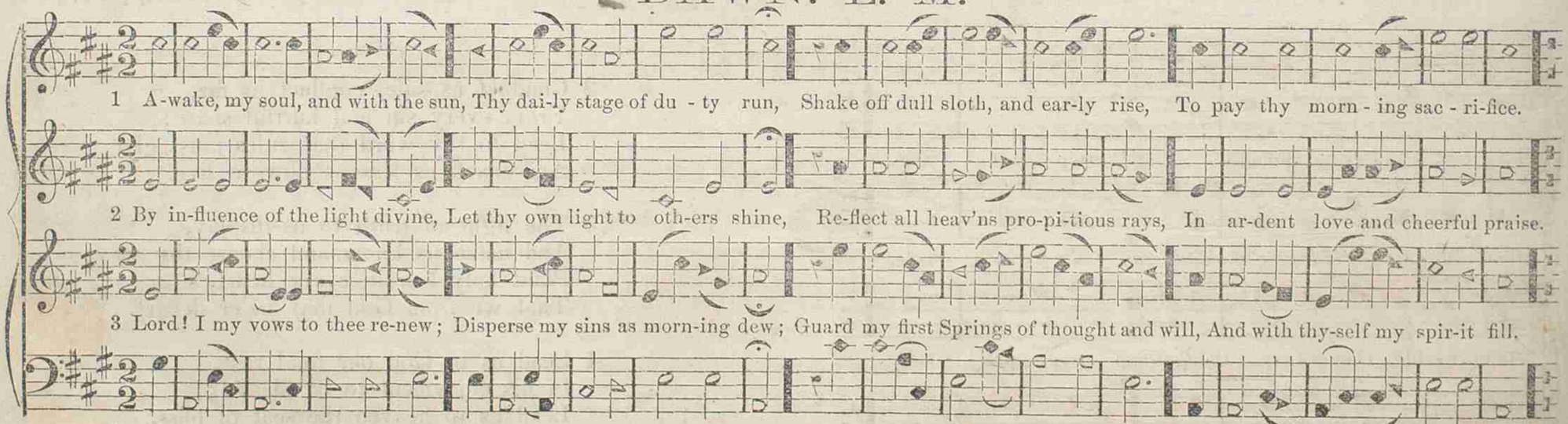
METRE 1.

LOUELLA. L. M.



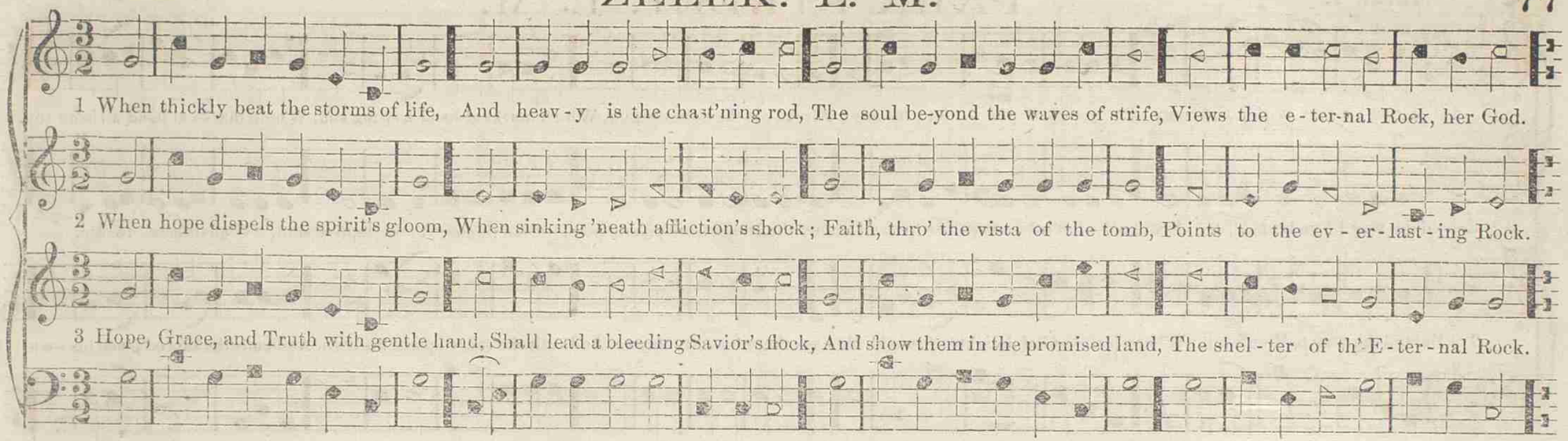
METRE 1.

DAWN. L. M.
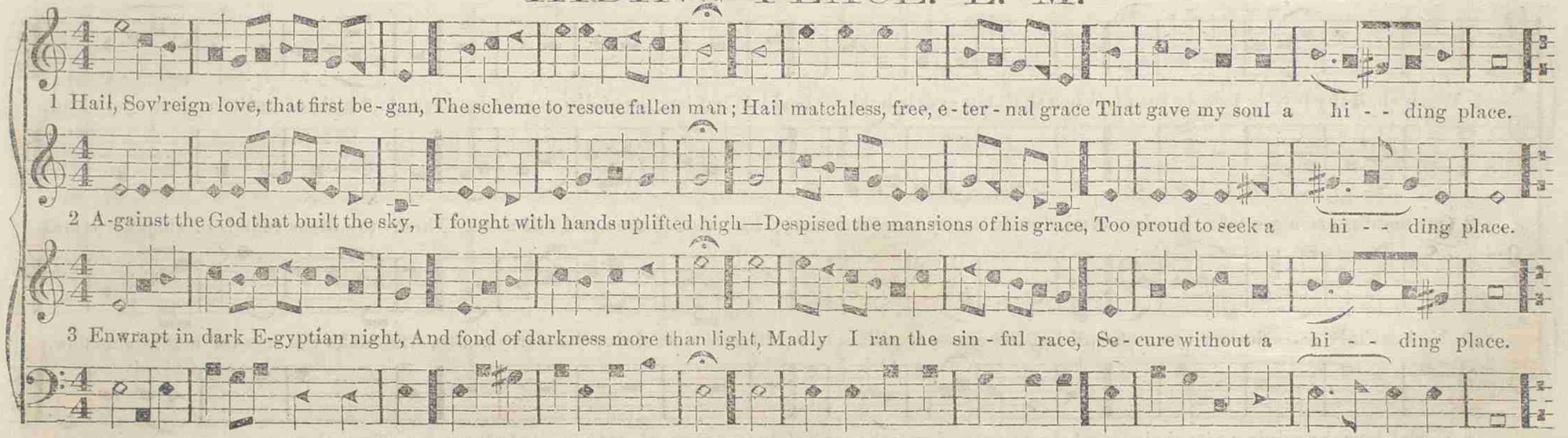


METRE 1.

ZELEK. L. M.



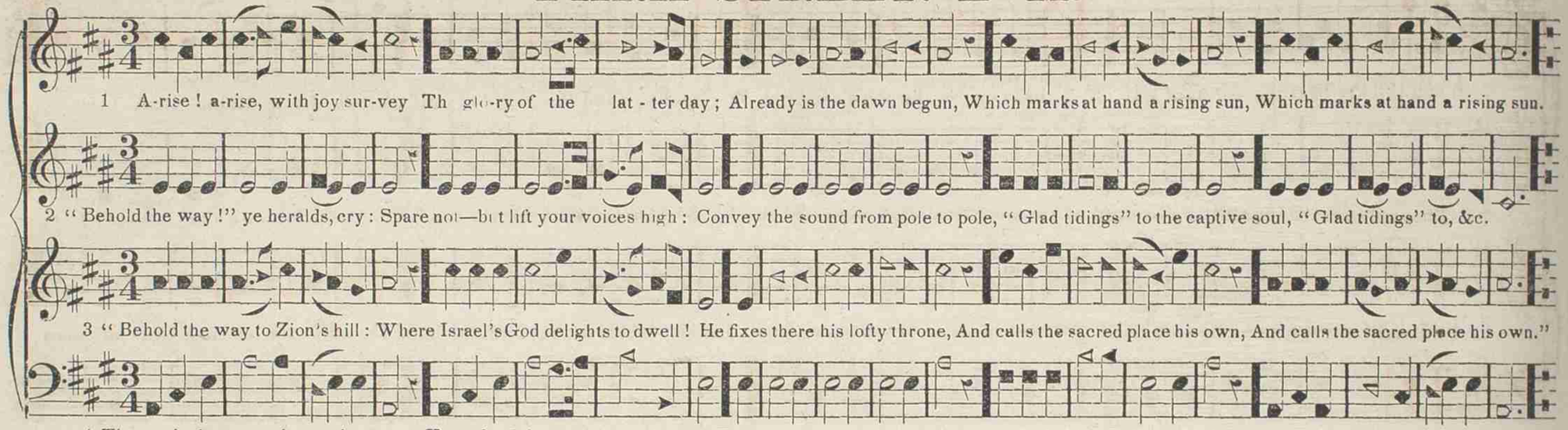
METRE 1.

HIDING PLACE. L. M.
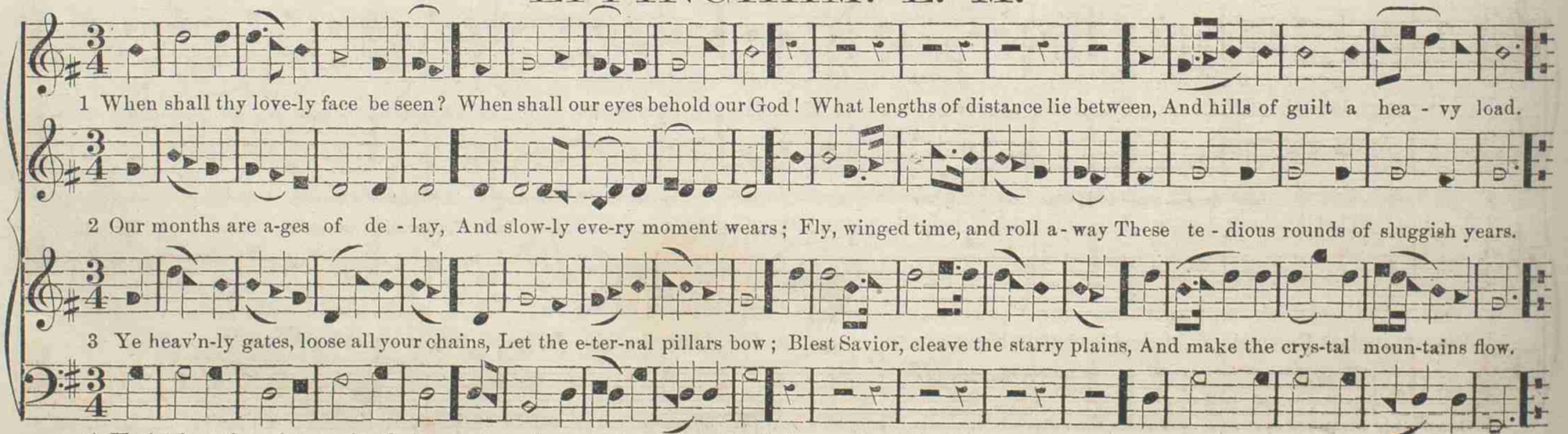


METRE 1.
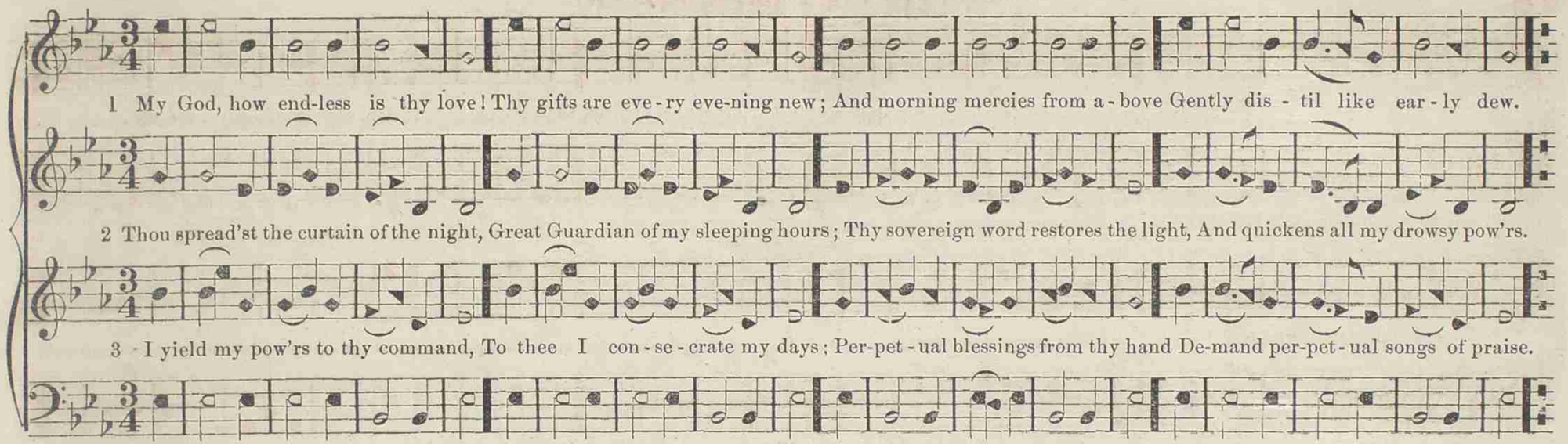
PARK STREET. L. M.



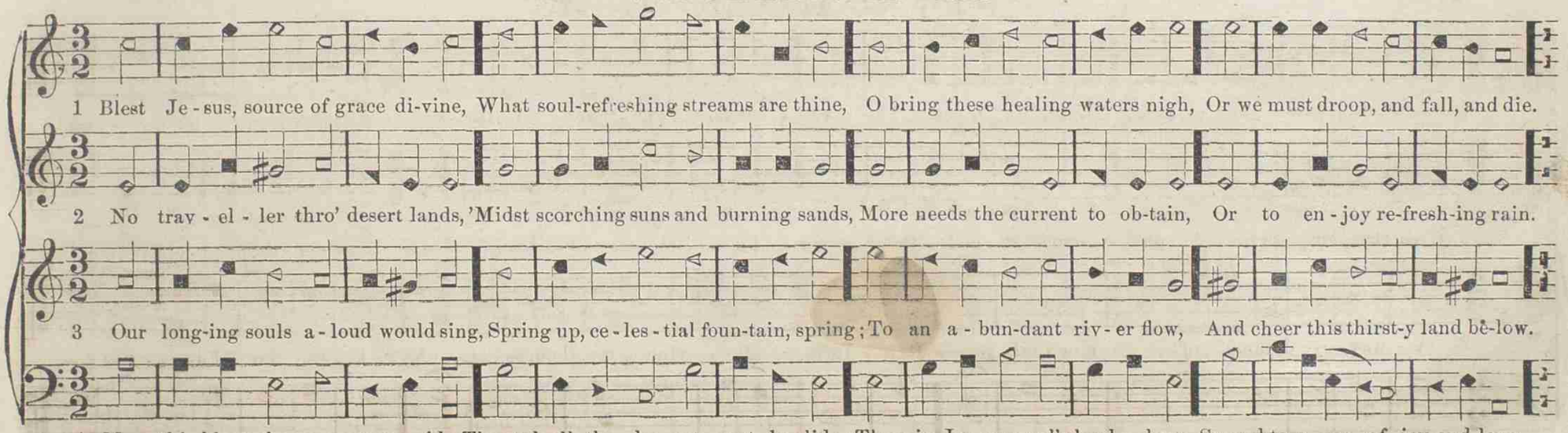
METRE 1.

EFFINGHAM. L. M.



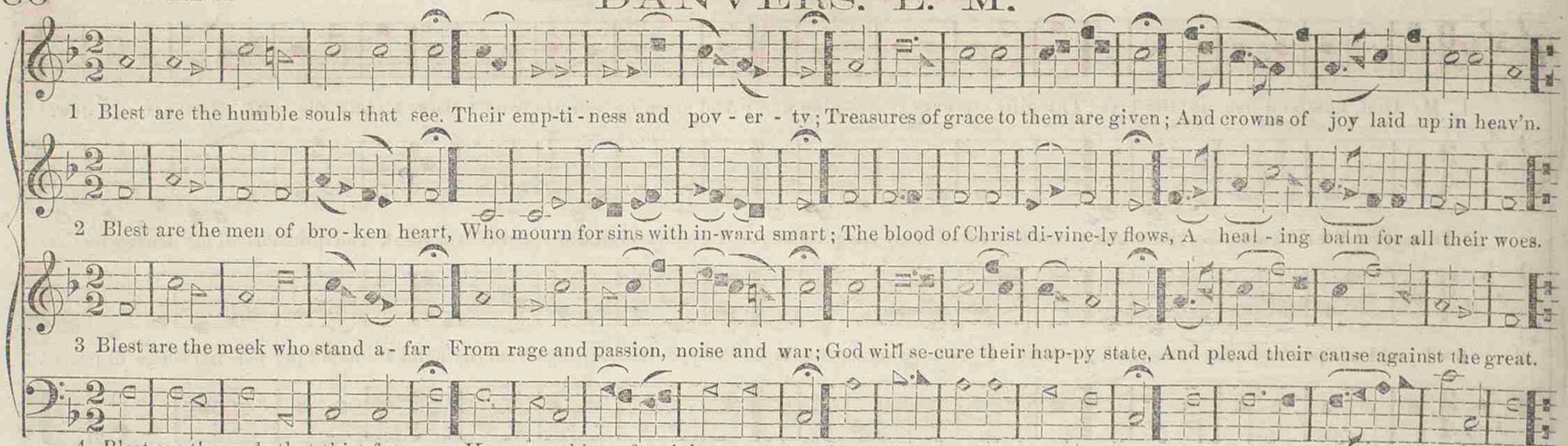


METRE 1. VESTAL. L. M.
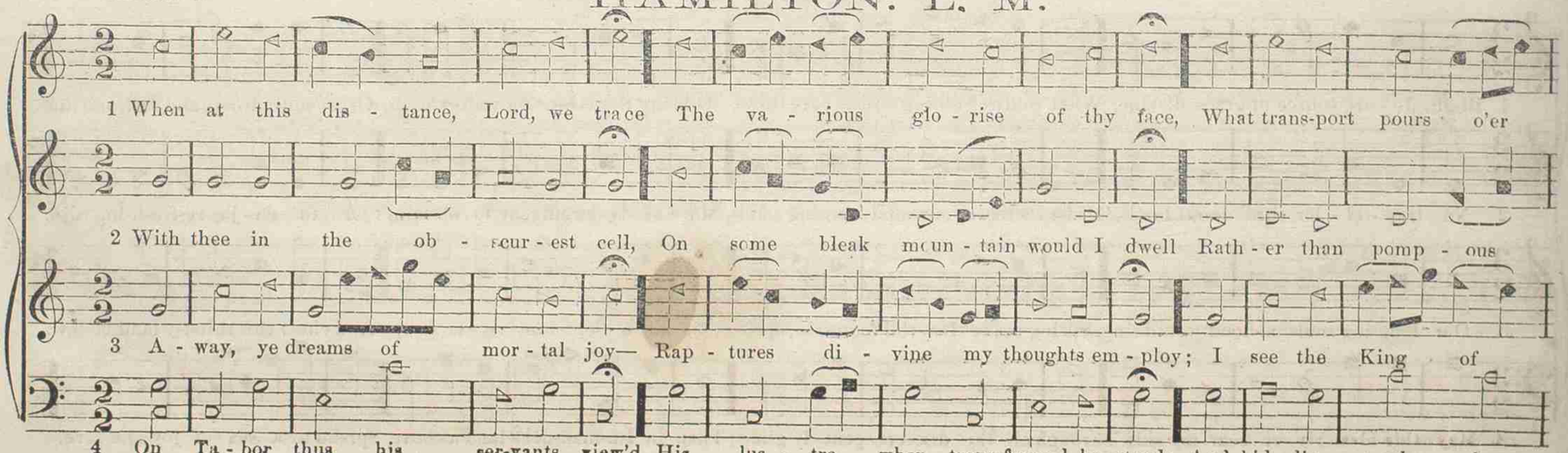


METRE 1.

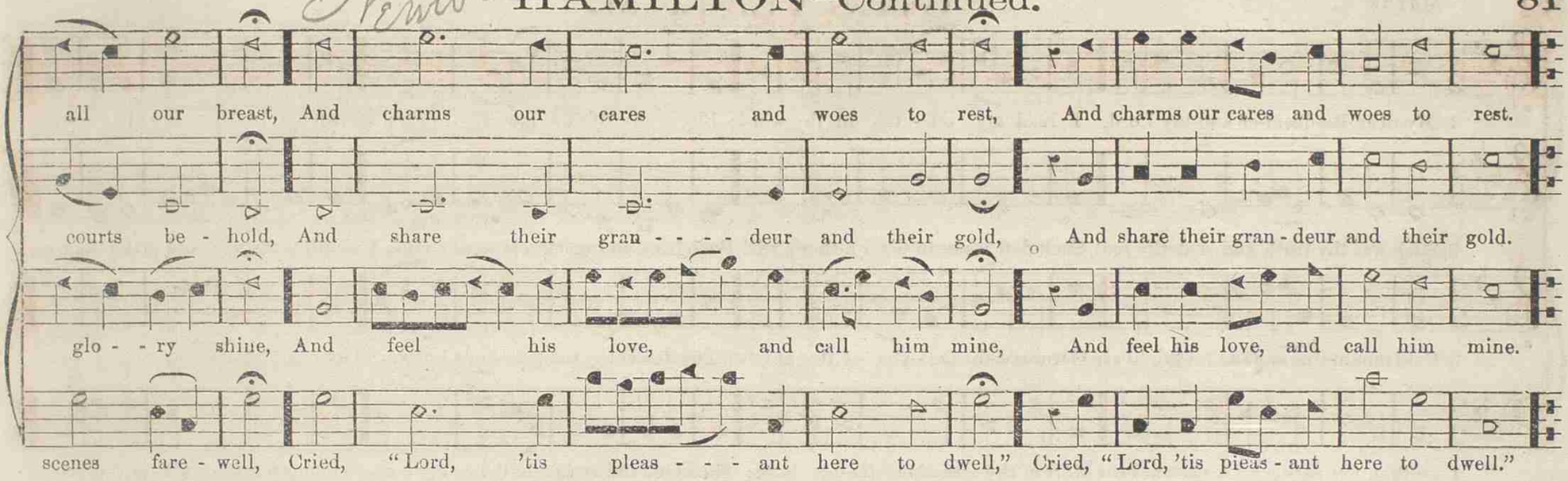
DANVERS. L. M.



METRE 1.

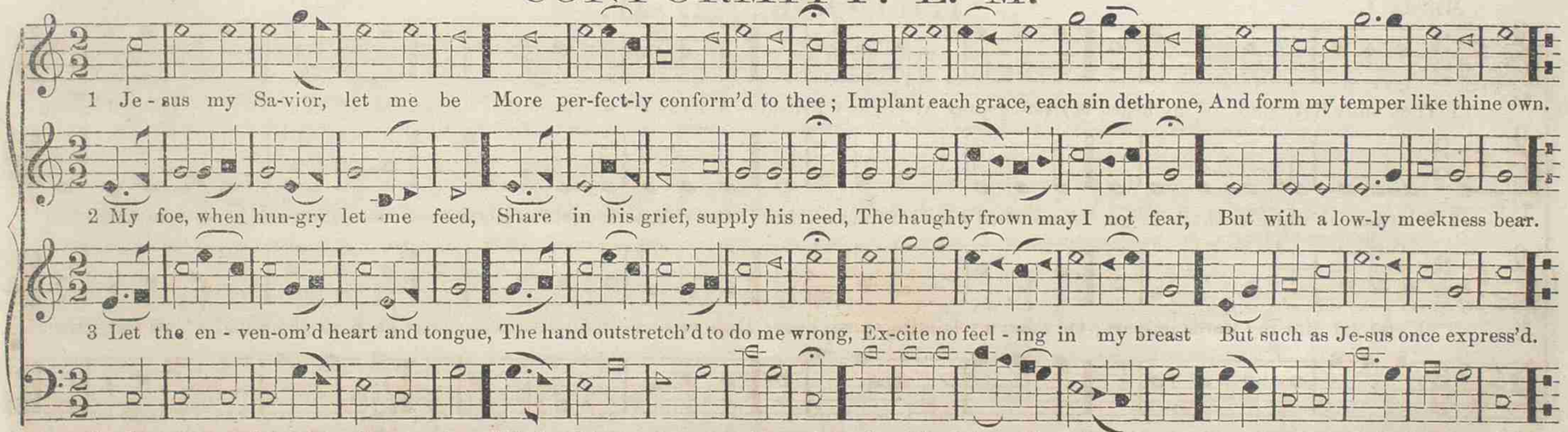
HAMILTON. L. M.





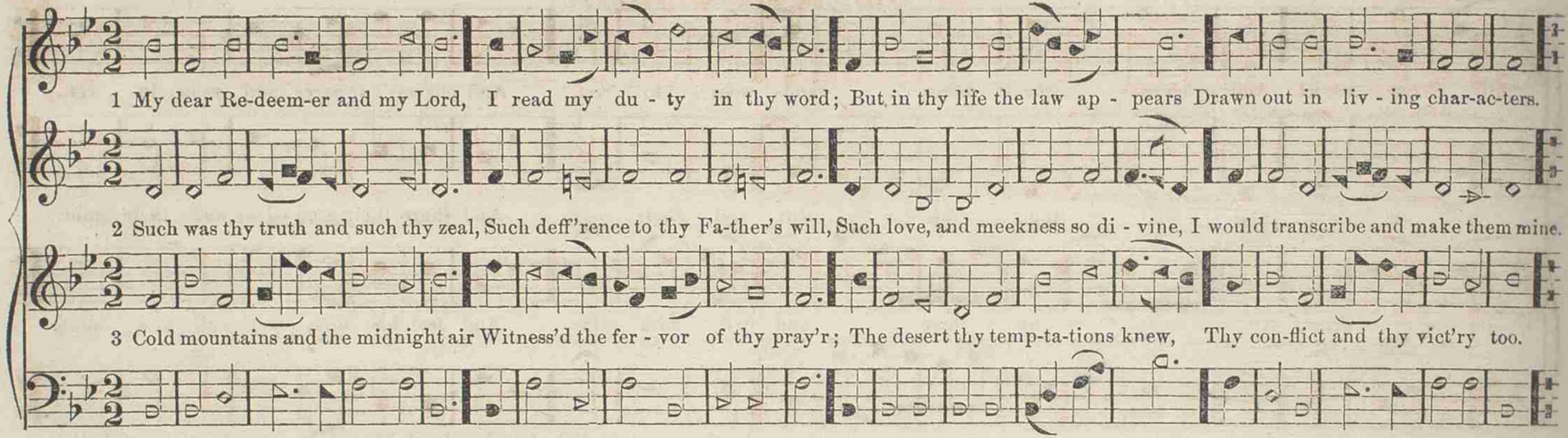
METRE 1.

CONFORMITY. L. M.
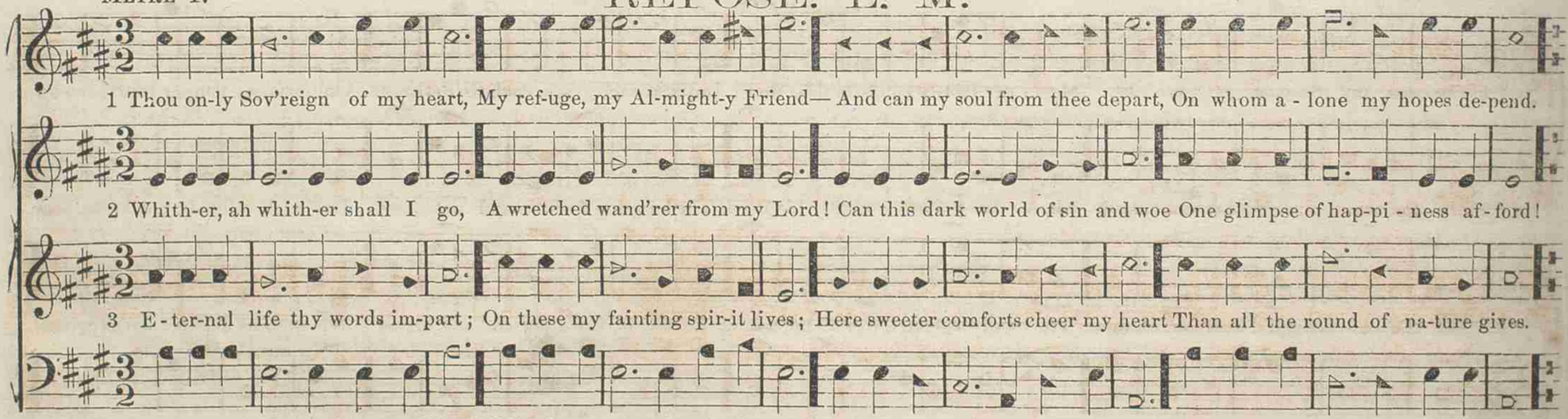


METRE 1.

GILGAL. L. M.



METRE 1.

REPOSE. L. M.



1 Sing to the Lord ye dis - tant lands, Ye tribes of eve - ry tongue; His new dis - cov - ered grace de-mands, A new and no - bler song.

2 Say to the na - tions, Je - sus reigns, God's own Al-might - y Son; His pow'r the sink - ing world sus-tains, And grace sur-rounds his throne.

3 Let heav'n pro-claim the joy - ful day, Joy through the earth be seen; Let cit - ies shine in bright ar - ray, And fields in cheer - ful green.

4 The joy-ous earth, the bend - ing skies, His glo-rious train dis - play; Ye mountains sink, ye val - leys rise, Pre - pare the Lord his way.

METRE 2. BARBY. C. M.

1 The Savior! O what end - less charms, Dwell in the bliss - ful sound! Its in-fluence eve - ry fear dis-arms, And spreads sweet comforts round.

2 Here par-don, life, and joys di - vine, In rich ef - fu - sion flow, For guilt - y reb - els, lost in sin, And doomed to end - less woe.

3 Th' Al-might-y For-mer of the skies Stooped to our vile a - bode; While angels viewed with wond'ring eyes, And hail'd th' in-car-nate God.

4 Oh, the rich depths of love di-vine, Of bliss, a bound - less store! Dear Sa-vior, let me call thee mine—I can - not wish for more.

METRE 2.

DUBLIN. C. M.

Mills

1 Out of the deeps of long dis-tress, The bor-ders of de - spair, I send my cries to seek thy grace, My groans to move thine ear.

2 Great God! should thy se-ver-er eye, And thine im-par - tial hand, Mark and re - venge in - i - qui - ty, No mor - tal flesh could stand.

3 But there are par-dons with our God, For crimes of high de - gree; Thy Son has bought them with his blood, To draw us near to thee.

4 I wait for thy sal - va - tion, Lord, With strong de-sires I wait; My soul in - vi - ted by thy word Stands watch-ing at thy gate.

METRE 2.

BALERMA. C. M.

1 Shep-herd di - vine, our wants re-lieve, In this our e - vil day; To all thy tempt-ed fol-low'rs give The pow'r to watch and pray.
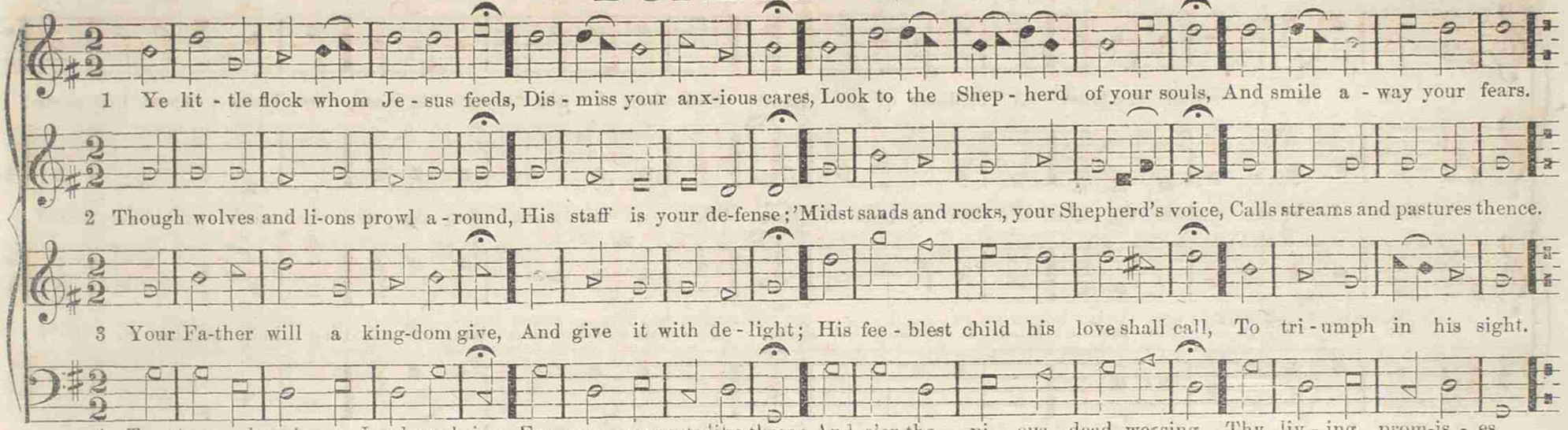
2 Long as our fie - ry tri - als last, Long as the cross we bear; O let our souls on thee be cast In nev - er - ceas - ing prayer!

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

4 Till Thou thy per-fect love im - part, Till Thou thy-self be - stow; Be this the cry of eve - ry heart— "I will not let thee go."
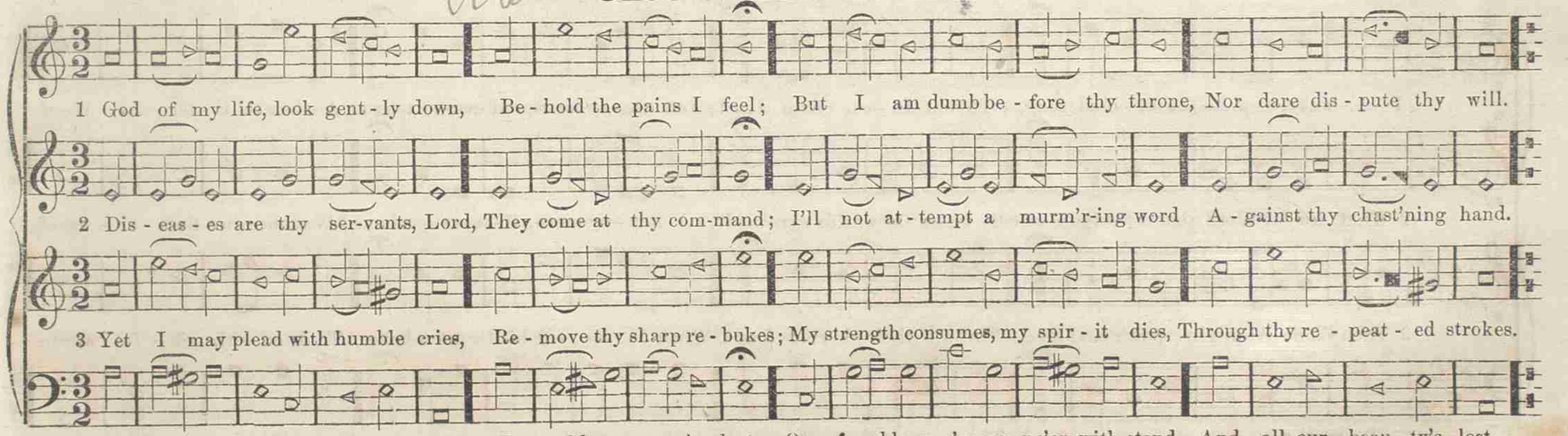
METRE 2.

DUNDEE. C. M.
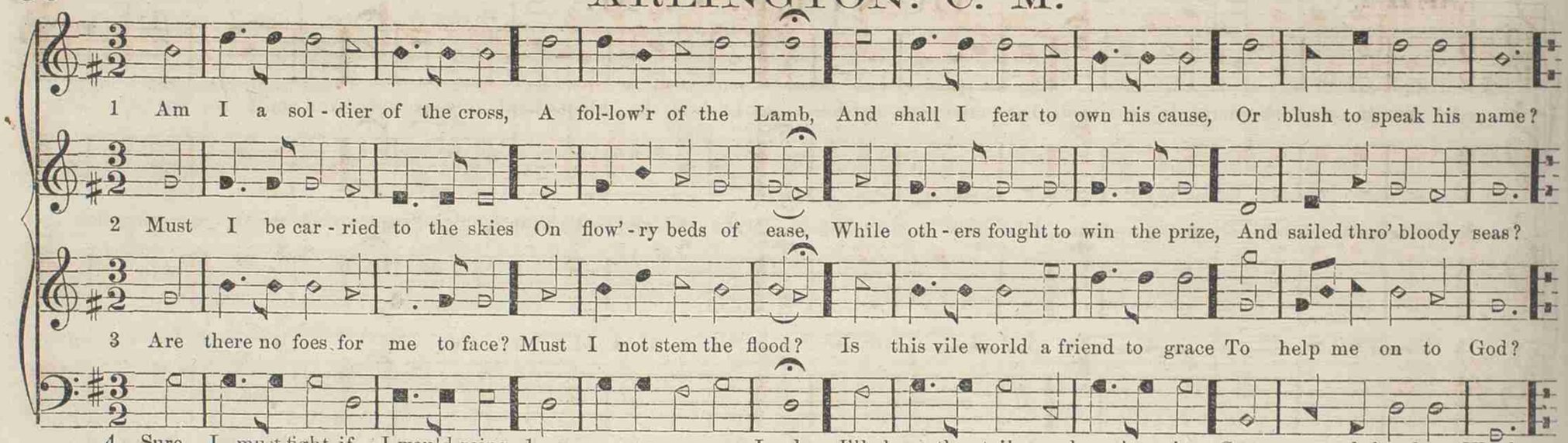


METRE 2.

CROWLE. C. M.



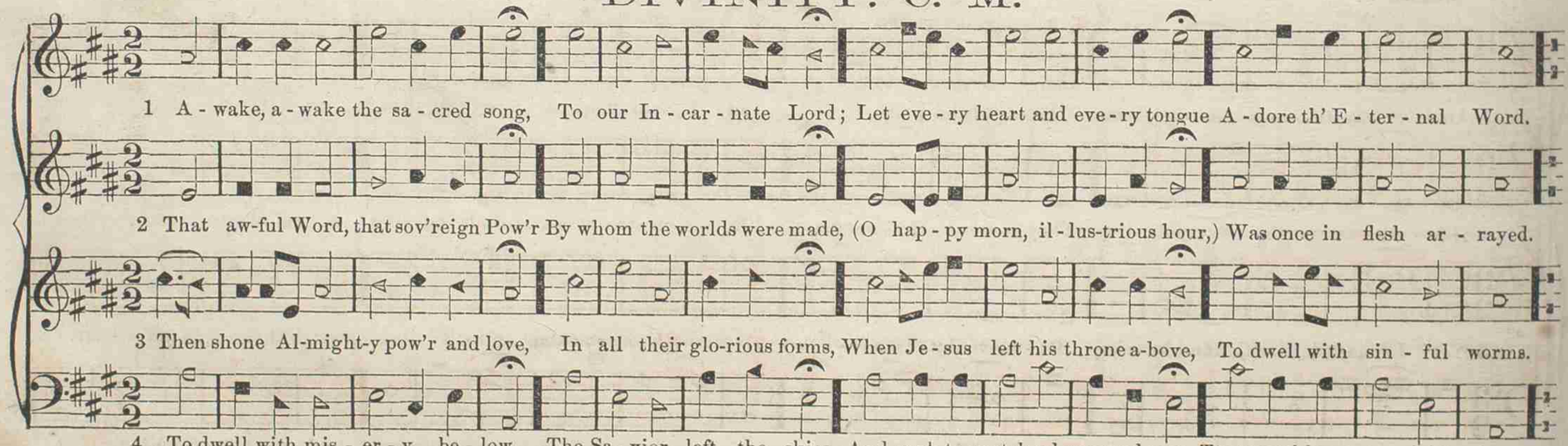
METRE 2.

ARLINGTON. C. M.



METRE 2.

DIVINITY. C. M.



1 Daugh-ter of Zi-on, from the dust Ex-alt thy fal-len head; A-gain in thy Re-deem-er trust, He calls thee from the dead.

2 A-wake—a-wake!—put on thy strength, Thy beau-ti-ful ar-ray; The day of free-dom dawns at length, The Lord's ap-point-ed day.

3 Re-build thy walls, thy bounds enlarge, Aad send thy her-alds forth; Say to the south, "Give up thy charge, And keep not back, O north!

4 They come! they come! thine exiled bands, Where'er they rest or roam, Have heard thy voice in dis-tant lands, And hast-en to their home.

METRE 2. WALSAL. C. M.

1 How shall the young se-cure their hearts, And guard their lives from sin? Thy word the choic-est rules im-parts To keep the conscience clean.
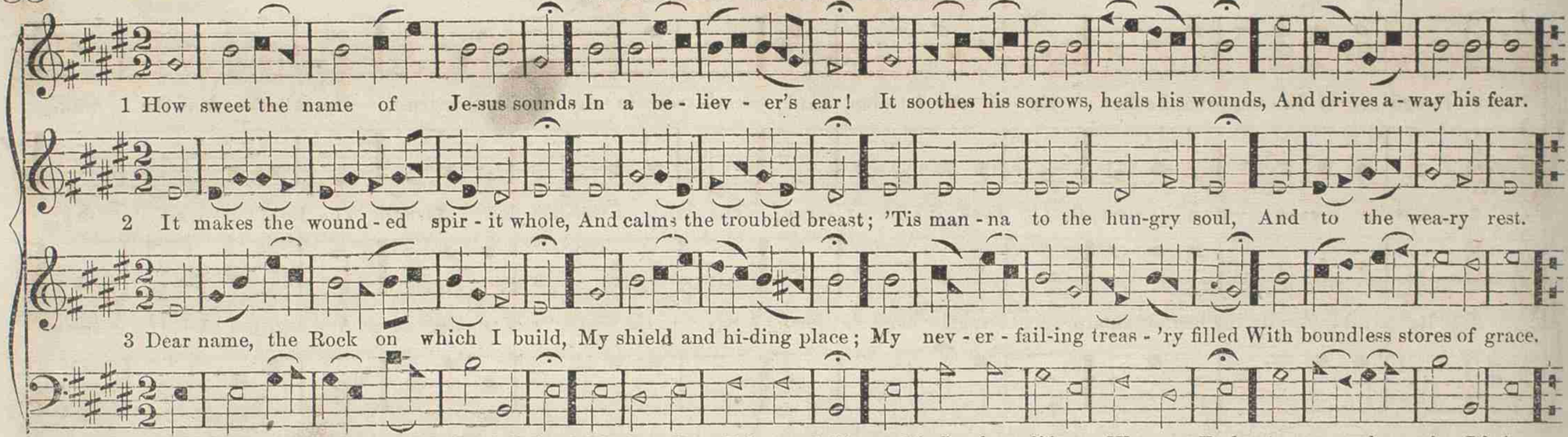
2 When once it en-ters to the mind, It spreads such light a-broad, The meanest souls in-struct-tion find, And raise their thoughts to God.

3 'Tis like the sun, a heav'n-ly light That guides us all the day; And thro' the dan-gers of the night, A lamp to guide our way.

4 The men that keep thy law with care, And med-i-tate thy word, Grow wi-ser than their teach-ers are, And bet-ter know the Lord.
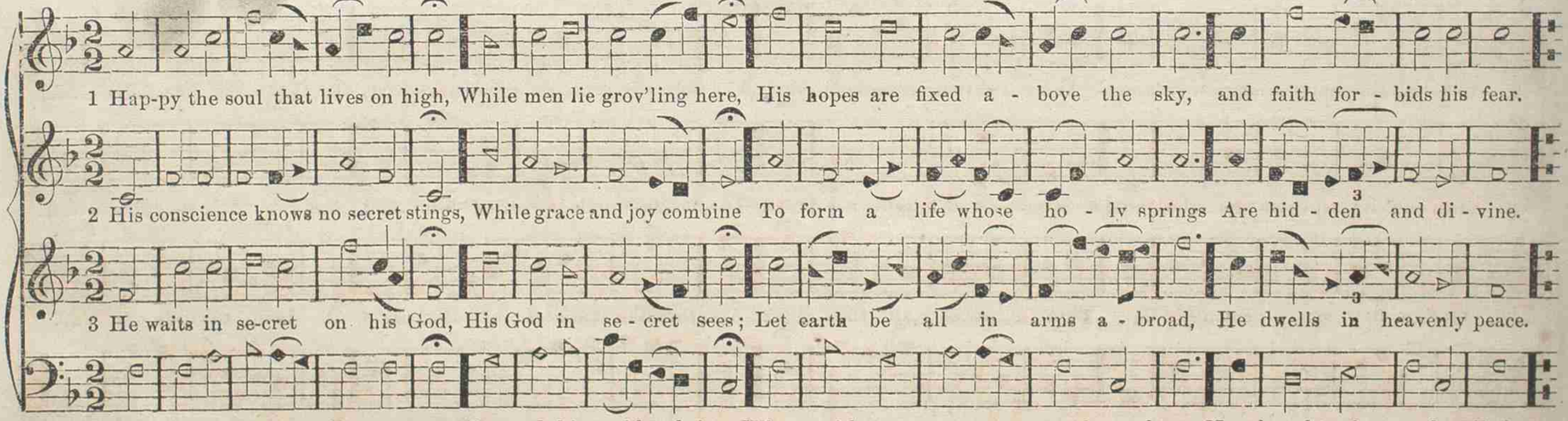
METRE 2.

WARWICK. C. M.



METRE 2.

WINTER. C. M.



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

2 What did thy only Son en-dure, Be - fore I drew my breath; What pain, what labor to secure My soul from endless death! My soul from endless death!

3 O Je - sus, could I this be-lieve, I now should feel thy pow'r; Now my poor soul thou would'st reprieve, Nor let me wait one hour, Nor let me wait one hour.

4 Au-thor of faith, to thee I lift My wea - ry, long-ing eyes; O let me now re-ceive that gift, My soul without it dies, My soul with-out it dies.

METRE 2. ST. STEPHEN'S. C. M.

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

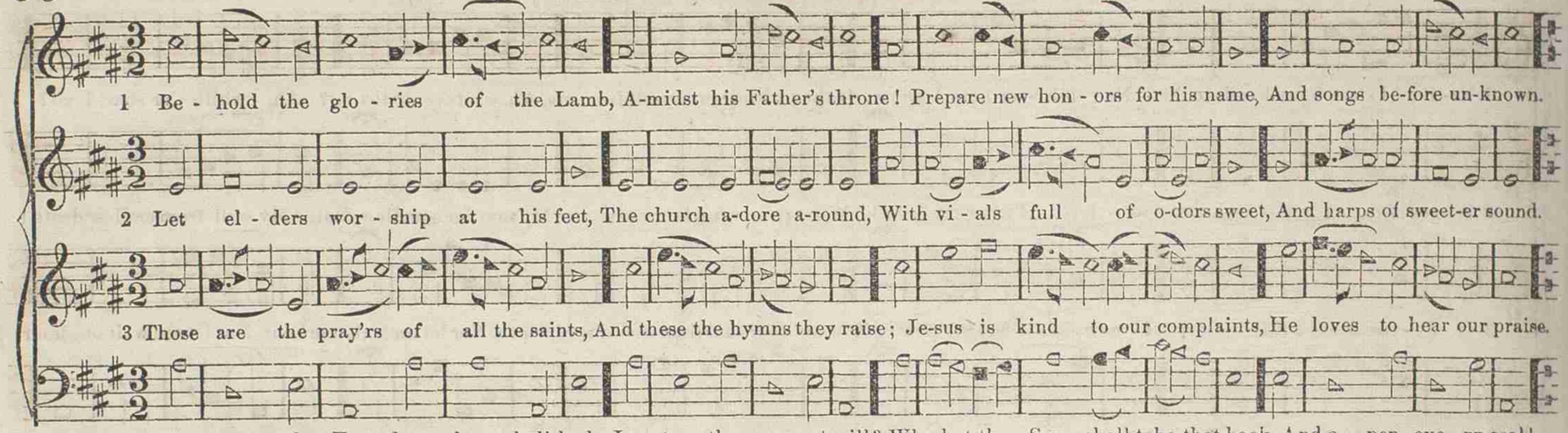
2 Sweet to look in - ward, and at - tend The whis - pers of his love; Sweet to look up-ward to the place Where Je-sus pleads a - bove.

3 Sweet to look back, and see my name In life's fair book set down; Sweet to look for-ward and be - hold E - ter - nal joys my own.

4 Sweet to re - flect how grace di - vine My sins on Je - sus laid; Sweet to re-mem-ber that his blood My debt of suff - ring paid.
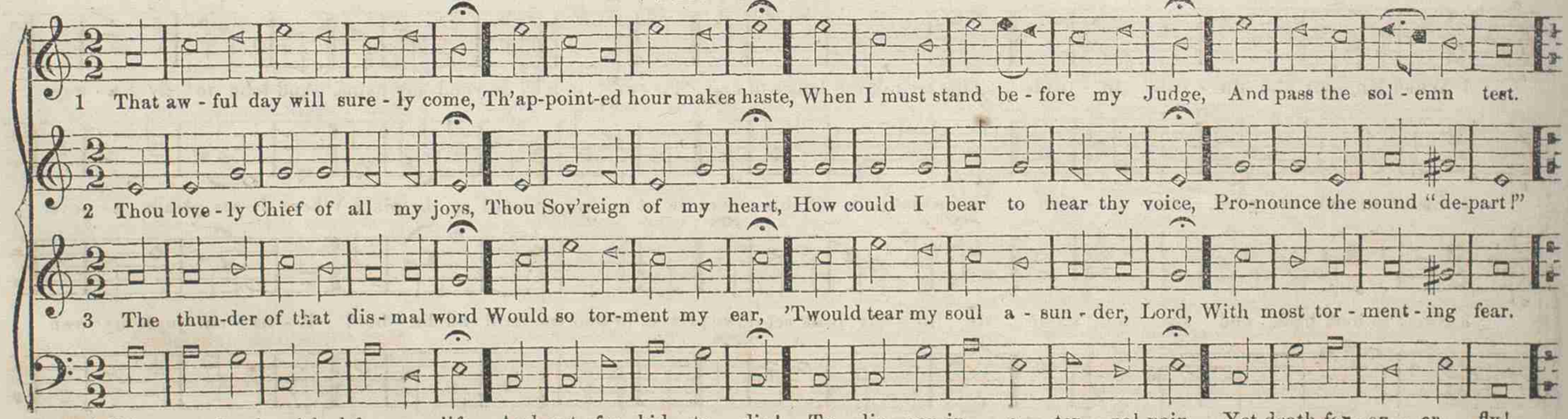
METRE 2.

ST. MARTIN'S. C. M.
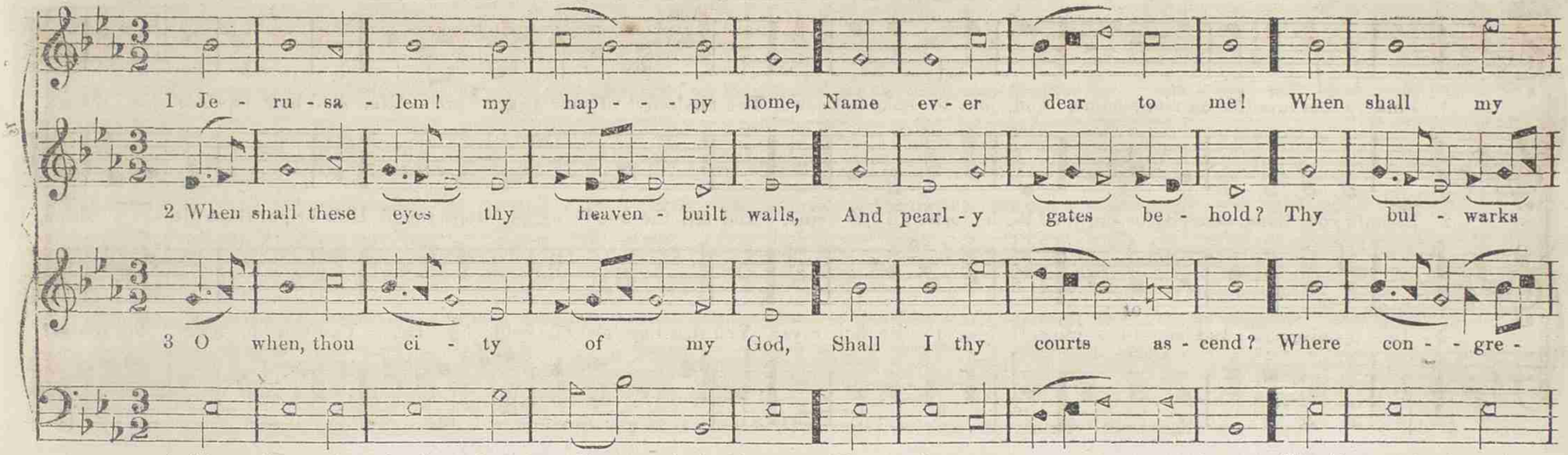


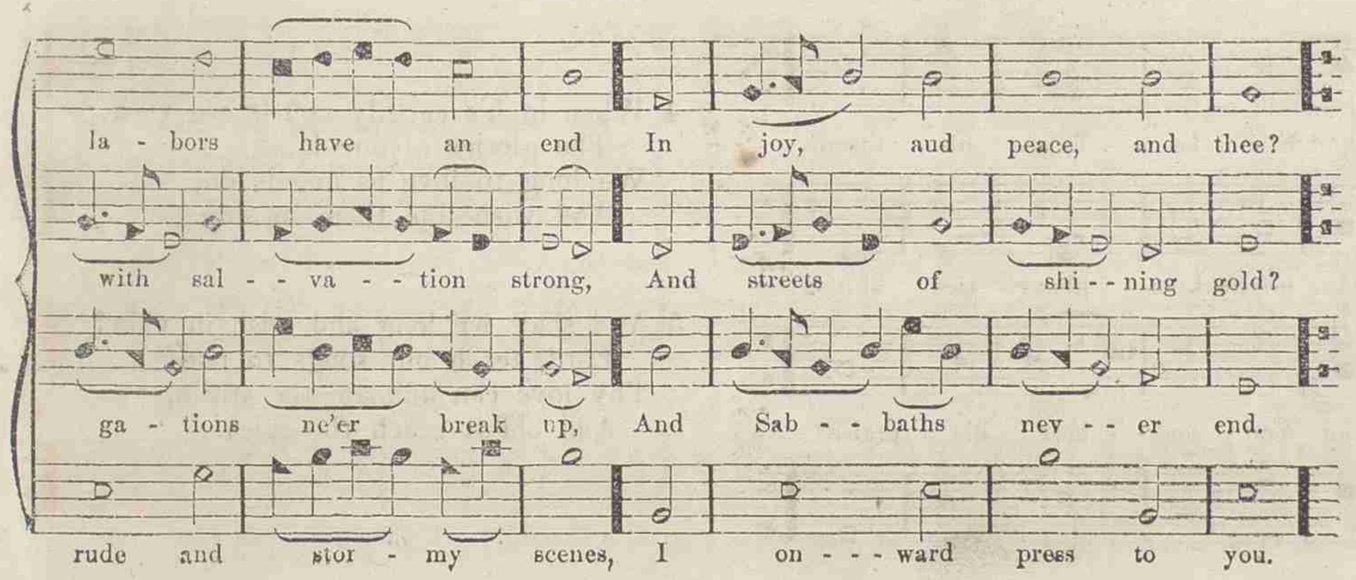
METRE 2.

WINDSOR. C. M.



HEAVENLY JERUSALEM. C. M.
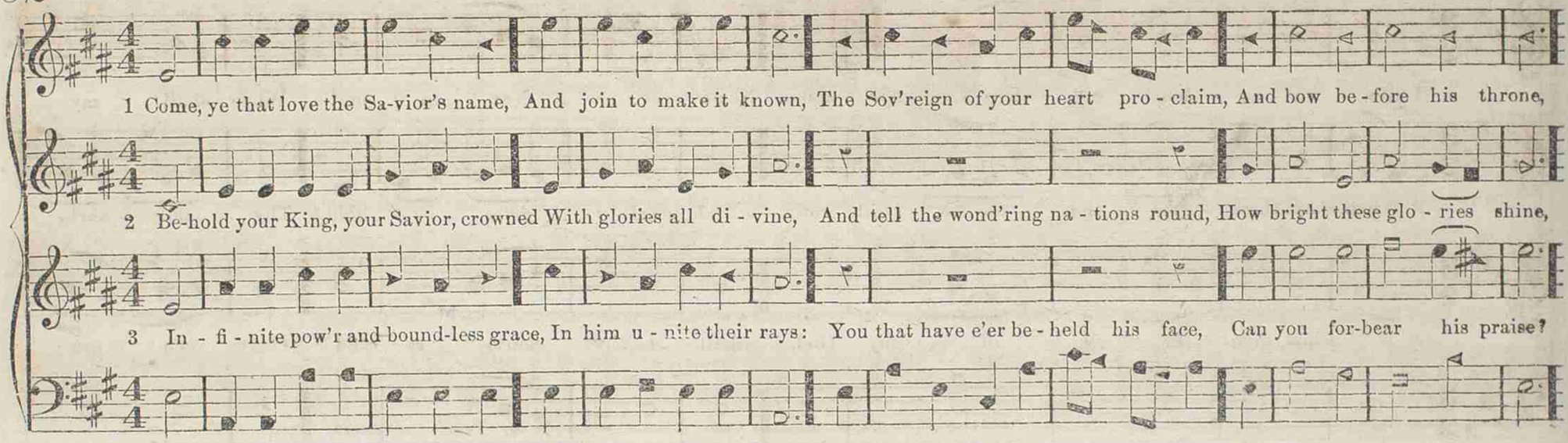




5 Why should I shrink at pain and woe,
Or feel at death dismay?
I've Canaan's goodly land in view,
And realms of endless day.

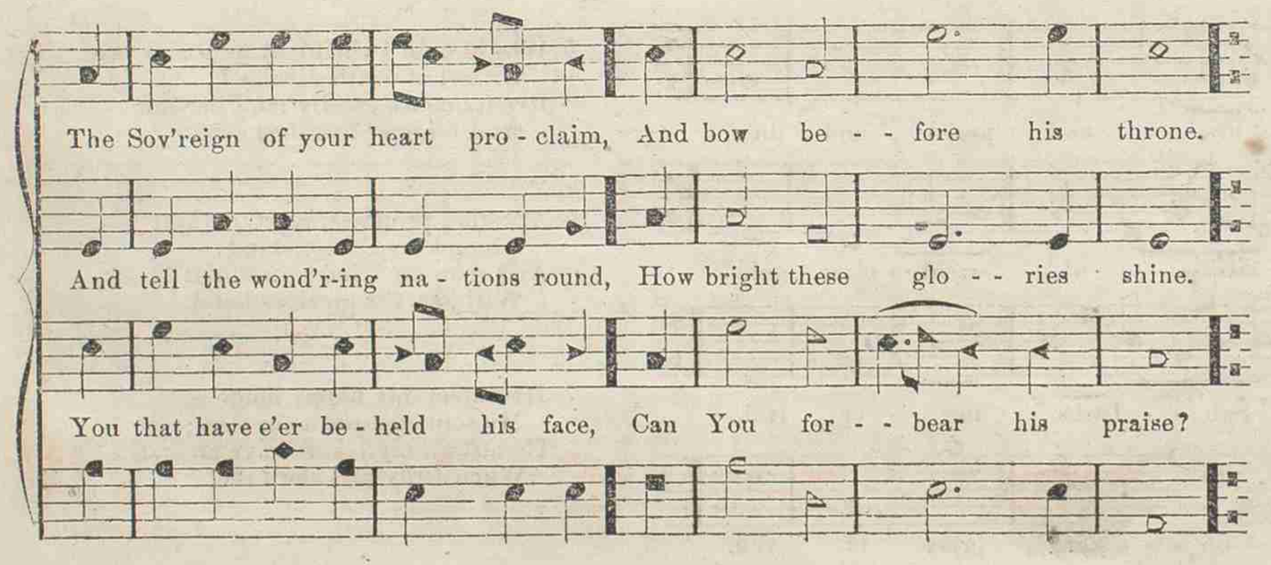
6 Apostles, prophets, martyrs there
Around my Savior stand;
And soon my friends in Christ below
Will join the glorious band.

7 Jerusalem, my happy home—
My soul still pants for thee;
Then shall my labors have an end,
When I thy joys shall see.

METRE 2.

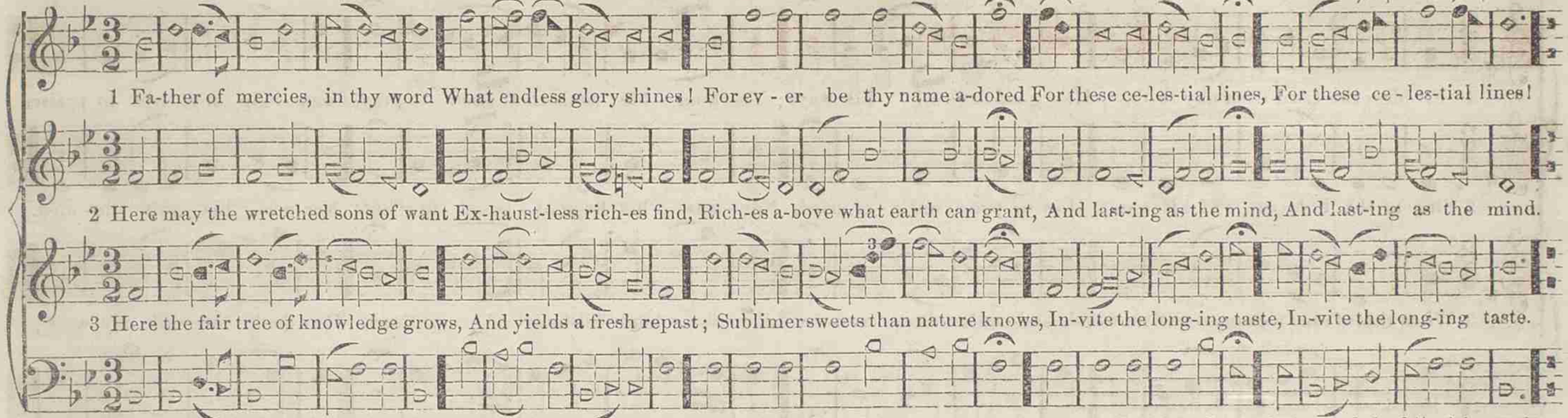
SOLEMN PRAISE. C. M.





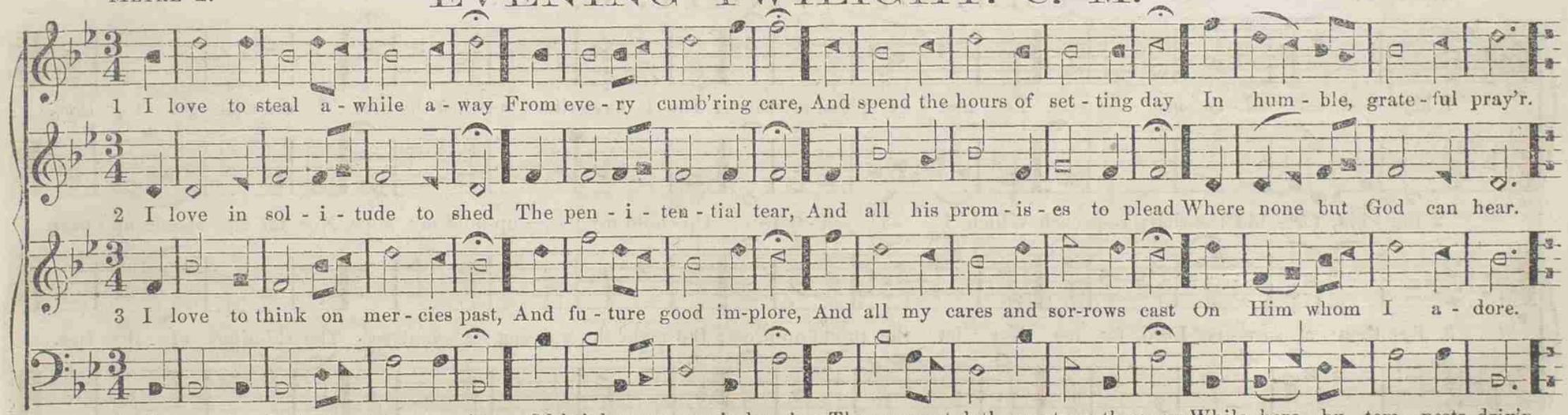
4 When in his earthly courts we view
The glories of our King,
We long to love as angels do,
And wish like them to sing.

5 And shall we long and wish in vain?
Lord, teach our songs to rise!
Thy love can animate the strain,
And bid it reach the skies.



METRE 2.

EVENING TWILIGHT. C. M.



METRE 2.

IRISH. C. M.

1 I'll bless the Lord from day to day; How good are all his ways; Ye hum - ble souls that used to pray, Come help my lips to praise.

2 Sing to the hon - ors of his name, How a poor suff'r - er cried, Nor was his hope ex - posed to shame, Nor was his suit de - nied.

3 When threat'ning sorrows round me stood, And endless fears a - rose, Like the loud bil-lows of a flood, Re - doub - ling all my woes;

4 I told the Lord my sore dis-tress, With heav-y groans and tears— He gave my sharp-est tor - ments ease, And si - lenced all my fears.

METRE 2.

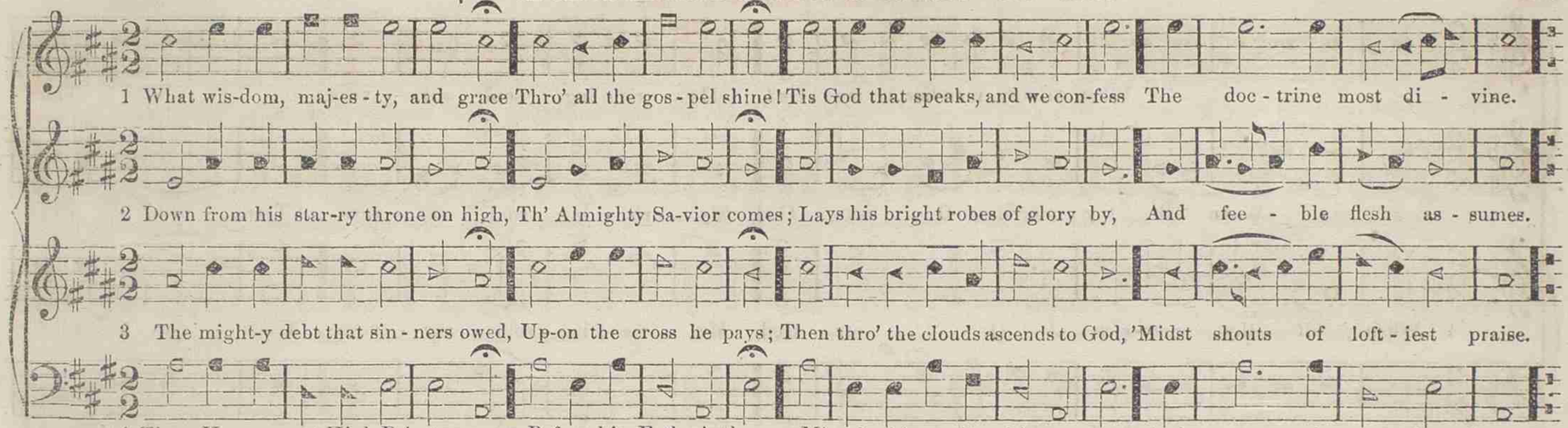
ISLE OF WIGHT. C. M.

1 My God, con - sid - er my dis-tress, Let mer - cy plead my cause; Tho' I have sinn'd a-gainst thy grace, I can't for - get thy laws.
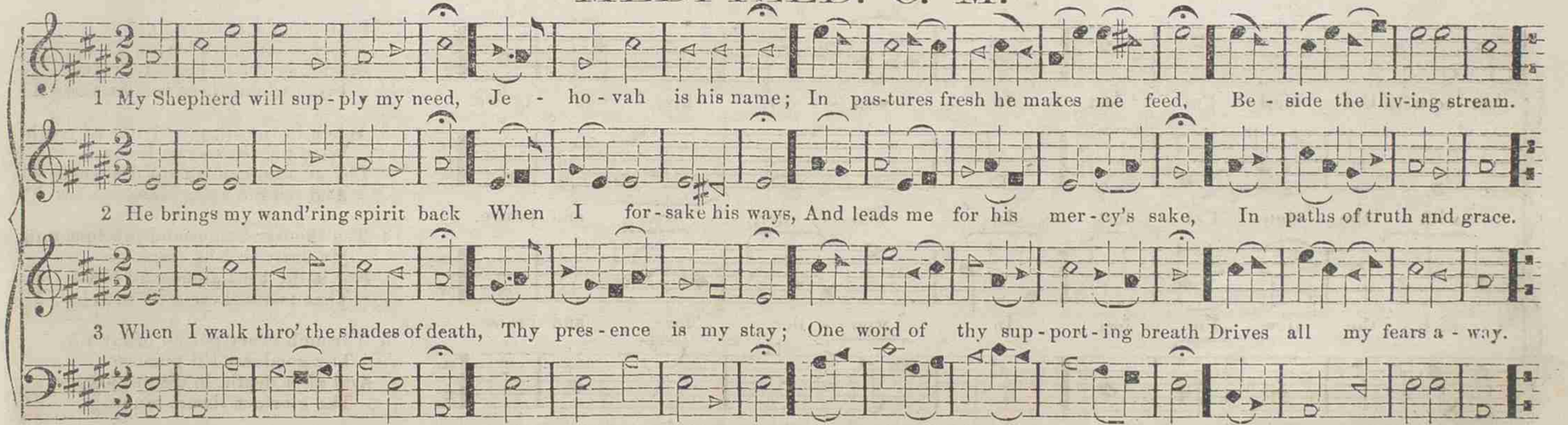
2 For - bid, for - bid the sharp re-proach Which I so just - ly fear; Up - hold my life,— up-hold my hope, Nor let my shame ap - pear.

3 Be thou a sure - ty, Lord, for me, Nor let the proud op-press; But make thy wait-ing ser - vant see The shi-nings of thy face.

4 My eyes with ex - pec - ta - tion fail; My heart with - in me cries, When will the Lord his truth ful - fil, And bid my com-forts rise?



METRE 2. MEDFIELD. C. M.



GENEVA. C. M.

When all thy mer-cies, O my God, My ris - ing soul sur - veys, Trans -

When all thy mer-cies, O my God, My ris - ing soul sur - veys, Trans - port - - ed

1 When all thy mer-cies, O my God, My ris - ing soul sur - veys, Trans - port - - ed

When all thy mer-cies, O my God, My ris - ing soul sur - veys, Trans -

port - ed with the view I'm lost In won - - der, love, and praise.

with the view I'm lost In won - - der, love, and praise.

with the view I'm lost In won - der, love, and praise.
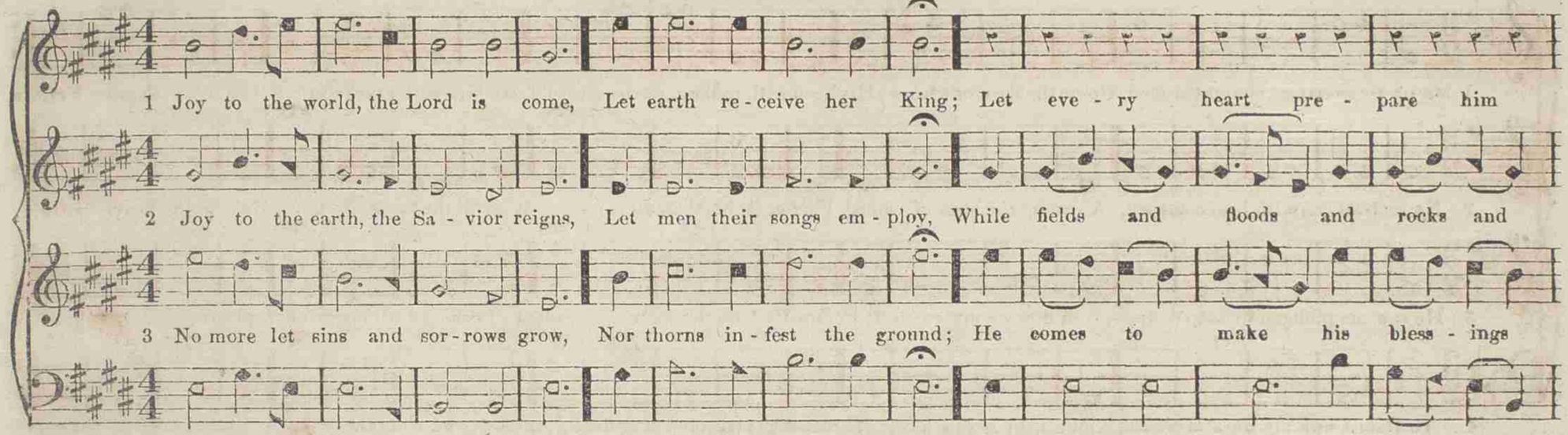
port - ed with the view I'm lost In won - - der, love, and praise.

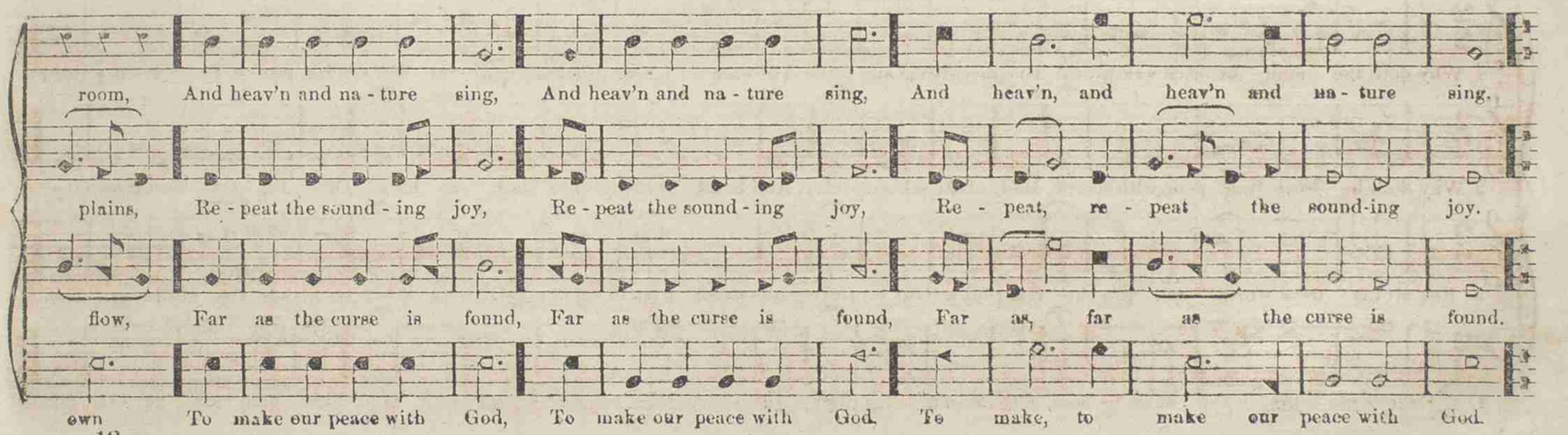
2 Unnumber'd comforts on my soul
Thy tender care bestow'd,
Before my infant heart conceived
From whom these comforts flow'd.

3 When in the slippery paths of youth
With heedless steps I ran,
Thy arm unseen convey'd me safe,
And led me up to man.

4 Ten thousand thousand precious gifts
My daily thanks employ;
Nor is the least a cheerful heart
That tastes those gifts with joy.

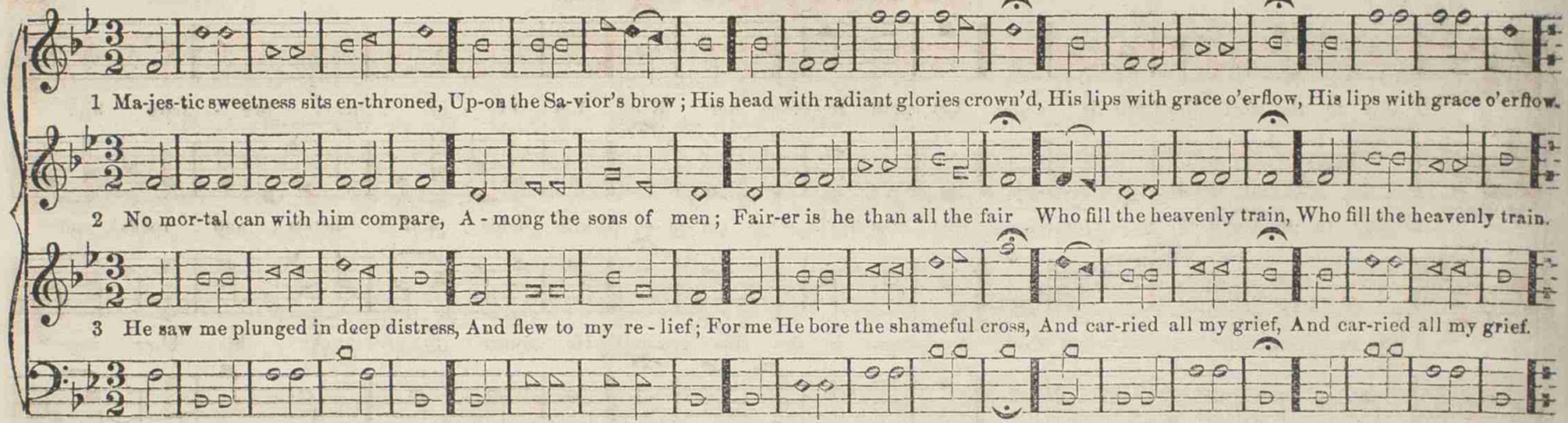
5 Through every period of my life,
Thy goodness I'll pursue;
And after death, in distant worlds,
The glorious theme renew.


1 Joy to the world, the Lord is come, Let earth re-ceive her King; Let eve-ry heart pre-pare him
2 Joy to the earth, the Sa-vior reigns, Let men their songs em-ploy, While fields and floods and rocks and
3 No more let sins and sor-rows grow, Nor thorns in-fest the ground; He comes to make his bless-ings
4 Blest be the Lord who sent his Son To take our flesh and blood; He for our lives gave up his


room, And heav'n and na-ture sing, And heav'n and na-ture sing, And heav'n, and heav'n and na-ture sing.
plains, Re-peat the sound-ing joy, Re-peat the sound-ing joy, Re-peat, re-peat the sound-ing joy.
flow, Far as the curse is found, Far as the curse is found, Far as, far as the curse is found.
own To make our peace with God, To make our peace with God. To make, to make our peace with God.
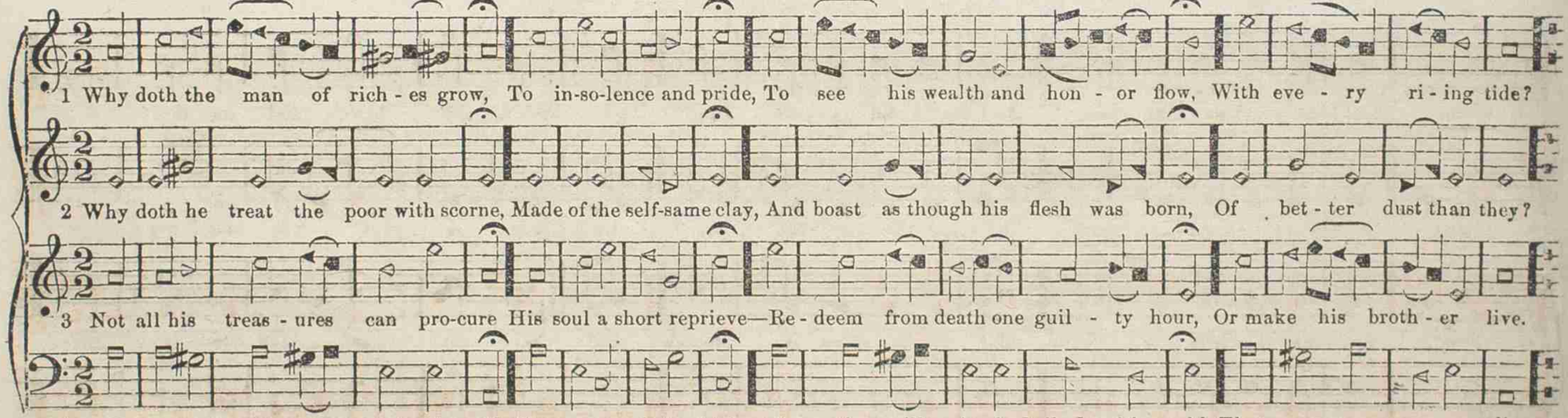
METRE 2.

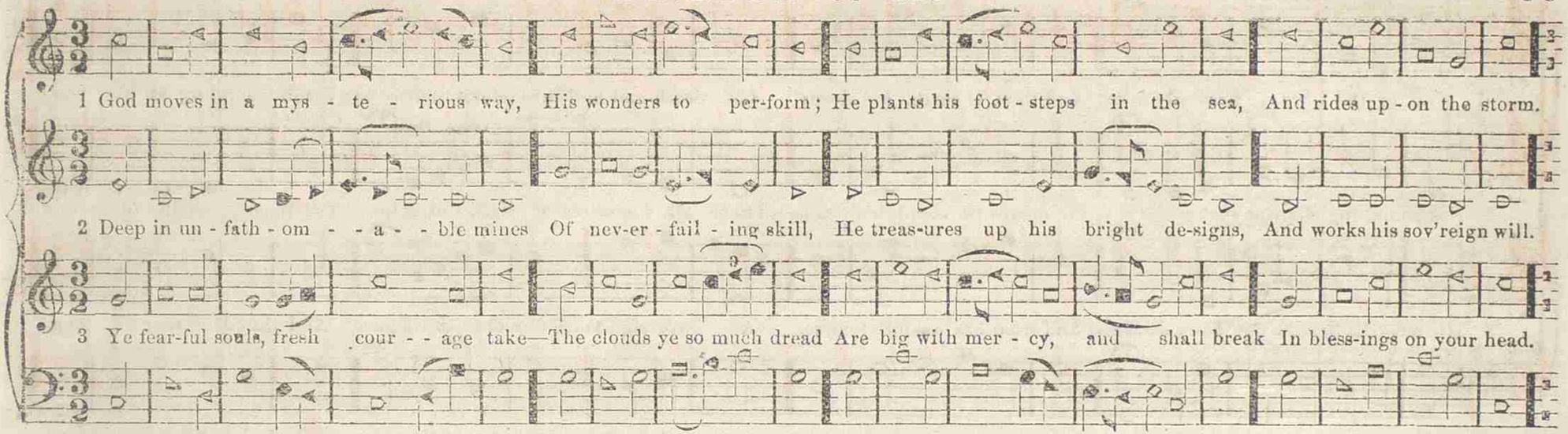
ORTONVILLE. C. M.



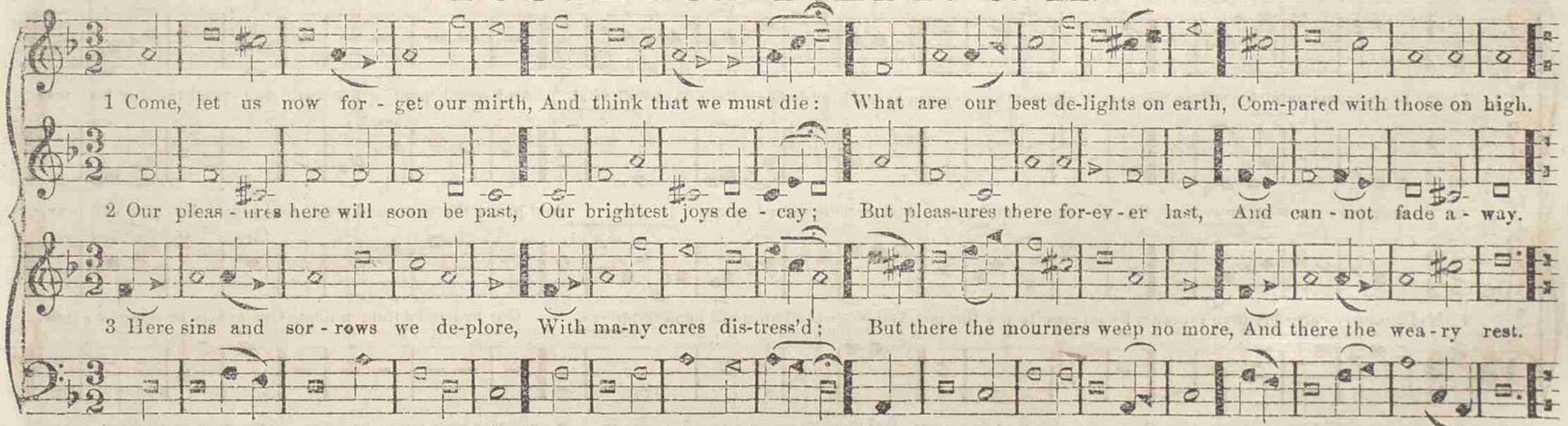
METRE 2.

BRUNSWICK. C. M.



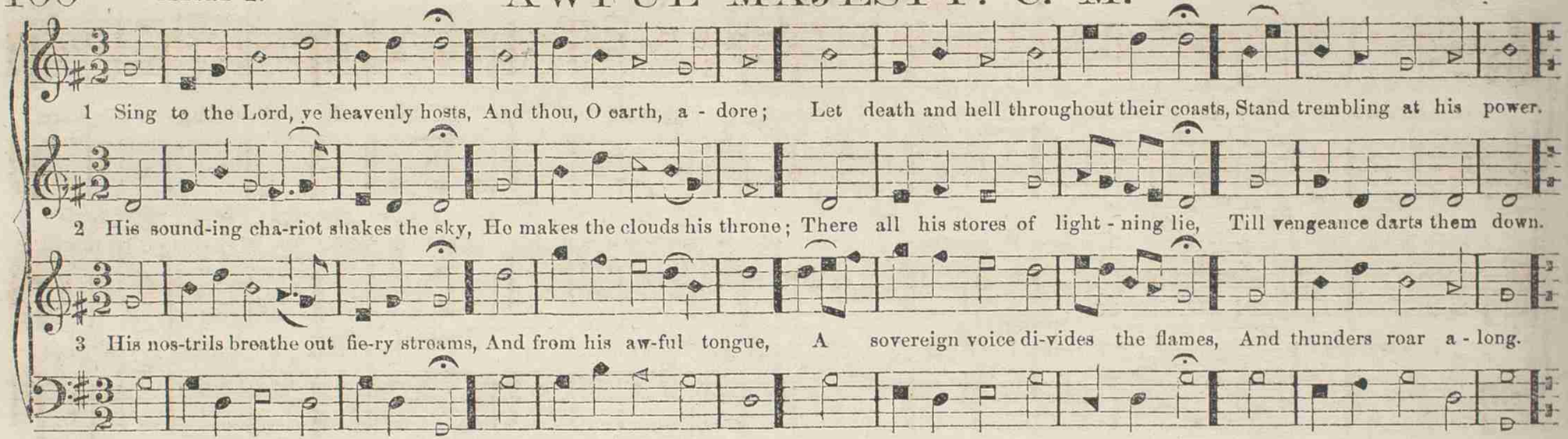


METRE 2. YOUTHFUL PIETY. C. M.
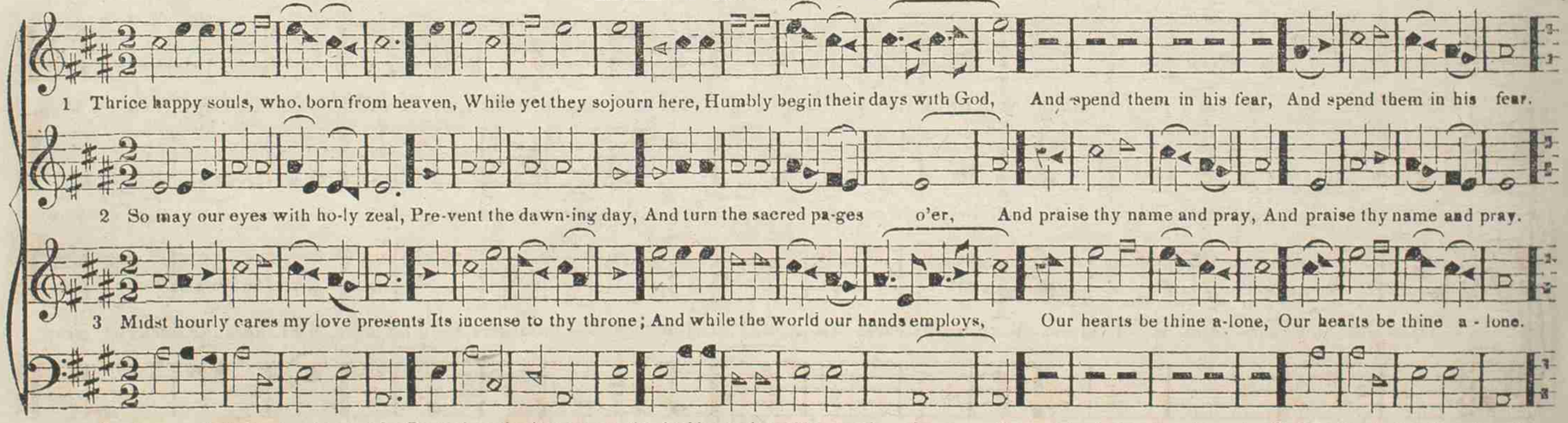


100 METRE 2.

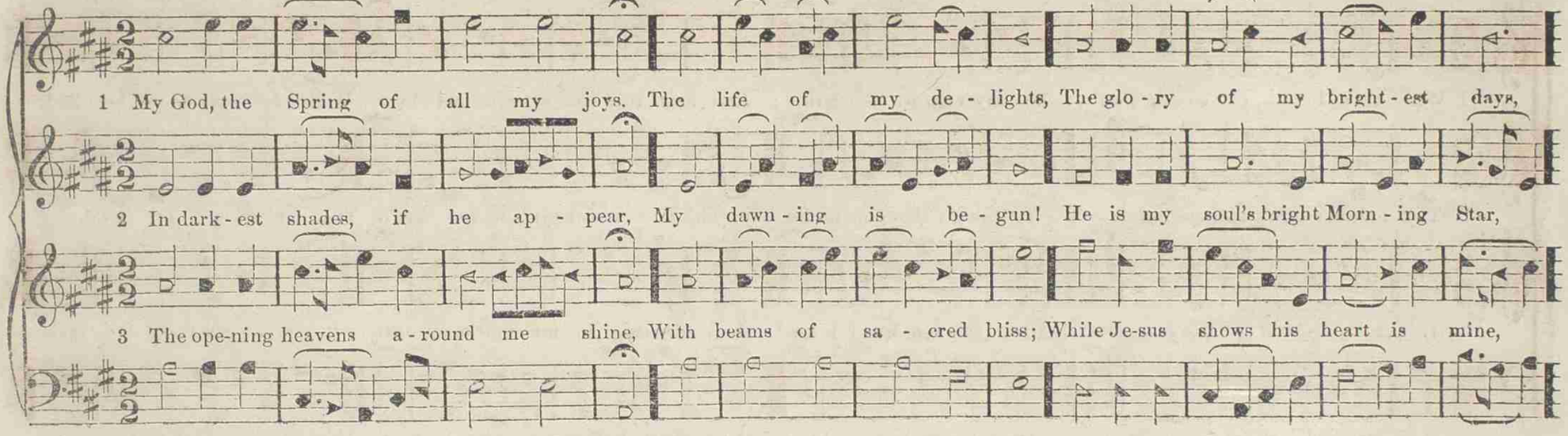
AWFUL MAJESTY. C. M.

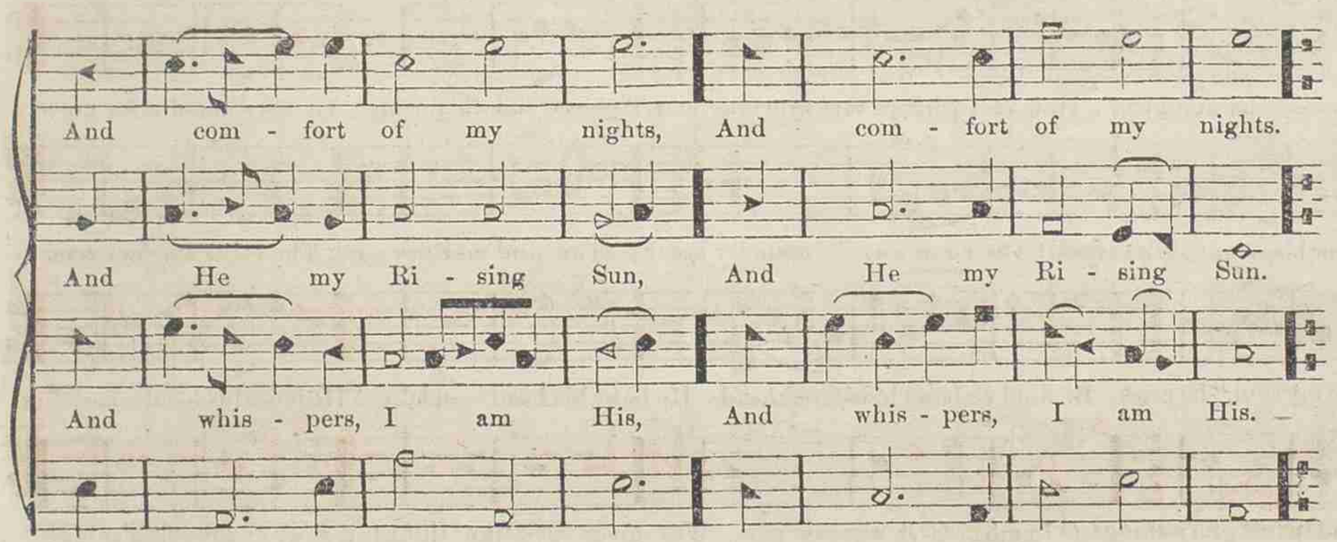


METRE 2.

DEVIZES. C. M.







4 My soul would leave this heavy clay,
At that transporting word!
Run up with joy the shining way,
T' embrace my dearest Lord,
T' embrace my dearest Lord.

5 Fearless of hell and ghastly death,
I'd break through every foe;
The wings of love and arms of faith,
Should bear me conq'ror through,
Should bear me conq'ror through.

METRE 2.

AUGUSTA. C. M.

1 While thee I seek, pro-tecting Pow'r, Be my vain wish-es still'd; And may this con-se-cra-ted hour With bet-ter hopes be filled.

2 Thy love the pow'r of thought bestow'd— To thee my thoughts would soar; Thy mer-cy o'er my life has flow'd, That mer-cy I a-dore.

3 In each e-vent of life how clear Thy ru-ling hand I see! Each bless-ing to my soul more dear, Be-cause con-ferr'd by thee.

4 In eve-ry joy that crowns my days, In eve-ry pain I bear, My heart shall find de-light in praise, Or seek re-lief in pray'r.

METRE 2.

ASBURY. C. M.

1 Be-hold the Sav-ior of man-kind Nail'd to the shameful tree! How vast the love that him inclin'd To bleed and die for me! To bleed and die for me!

2 "My God!" he cries, all nature shakes, And earth's strong pillars bend! The temple's vail in sunder breaks—The solid marbles rend, The solid marbles rend!

3 "'Tis finish'd—now the ransom's paid—Receive my soul," he cries, Be-hold he bows his sacred head—He bows his head—and dies! He bows his head—and dies.

4 But soon he'll break death's envious chain, And in full glory shine: O Lamb of God, was ever pain, Was ev-er love like thine! Was ev-er love like thine!

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

2 Not soft - est strains can charm mine ears Like thy be - lov - ed name, Like thy be - lov - ed name!

3 Wher-e'er I look, my wond'r - ing eyes Un - num-bered bless - ings see! Un - num-bered bless-ings see!

4 Hast thou a ri - val in my breast?— Search, Lord, for thou canst tell, Search, Lord, for thou canst tell,

How is my soul in trans - port lost— How is my soul in trans - port lost— In won - der, joy, and love.
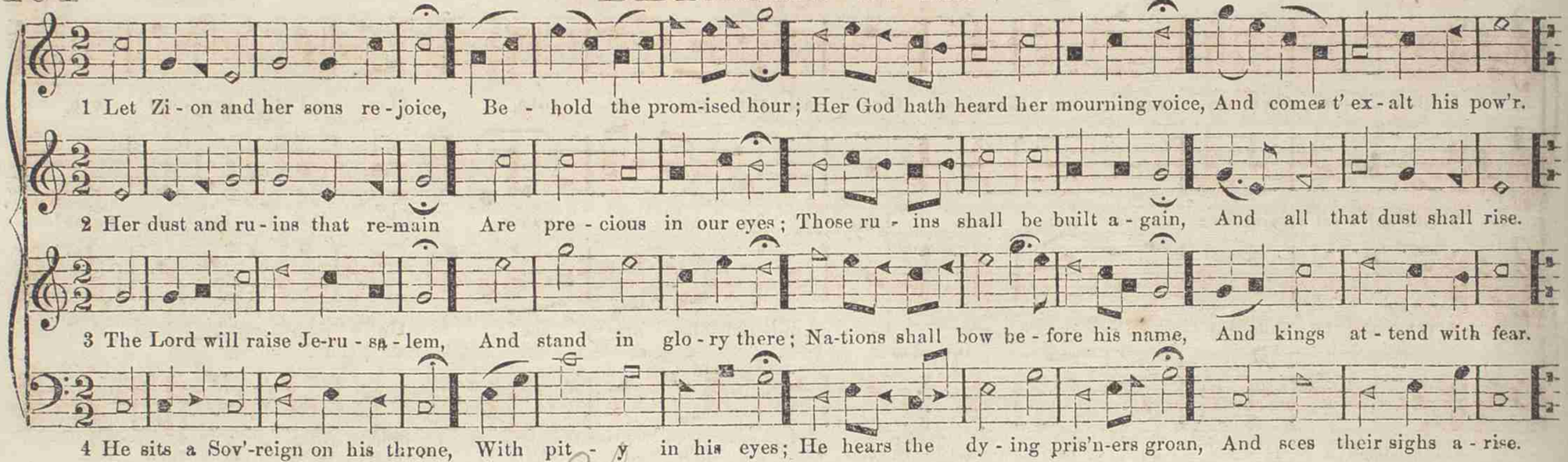
Nor aught ba-neath the skies in - spire, Nor aught be - neath the skies in - - spire, My heart with e - qual flame.

But what is life with all its bliss! But what is life with all its bliss! If once com-pared with thee!

If aught can raise my pas - sions thus, If aught can raise my pas - sions thus, Or please my soul so well.
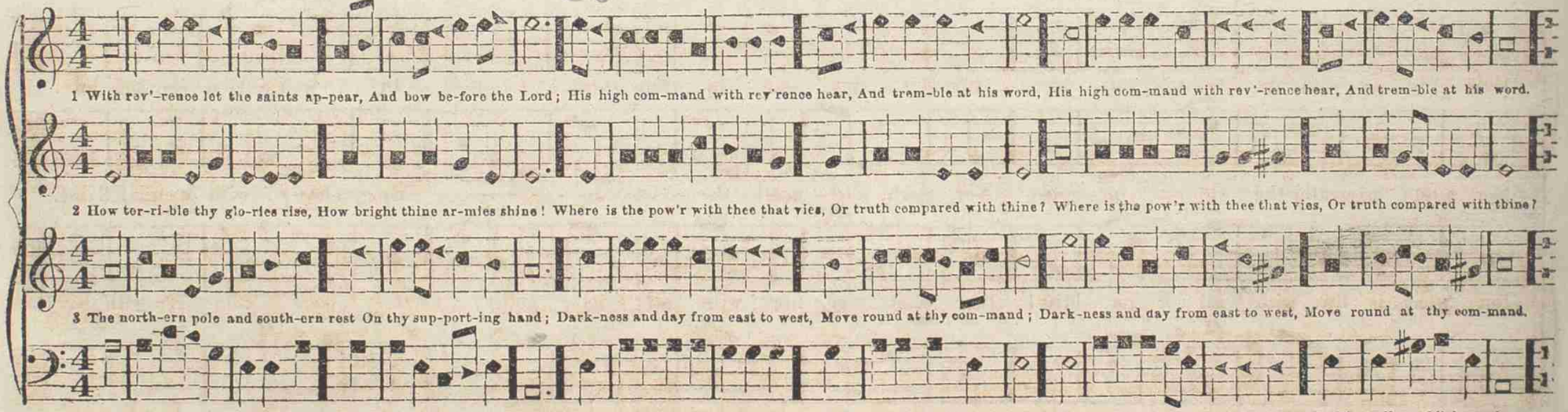
METRE 2.

BETHEL. C. M.



METRE 2.

FAIRFIELD. C. M.



1 How did my heart rejoice to hear My friends de-vout-ly say, "In Zi-on let us all ap-pear, And keep the solemn day, And keep the solemn day, And keep the sol-emn day.

2 I love the gates, I love the road; The church adorn'd with grace Stands like a palace built for God, To show his milder face, To show his milder face, To show his milder face.

3 Up to her courts with joy unknown The holy tribes repair, The Son of David holds his throne, And sits in judgment there, And sits in judgment there, And sits in judgment there.

4 He hears our praises and complaints; And while his awful voice Divides the sinners from the saints, We tremble and rejoice, We tremble and rejoice, We tremble and rejoice.

METRE 2. CONDESCENSION. C. M.

1 There is a house not made with hands, E - ter-nal and on high! And here my wait-ing spir - it stands Till God shall bid it fly.
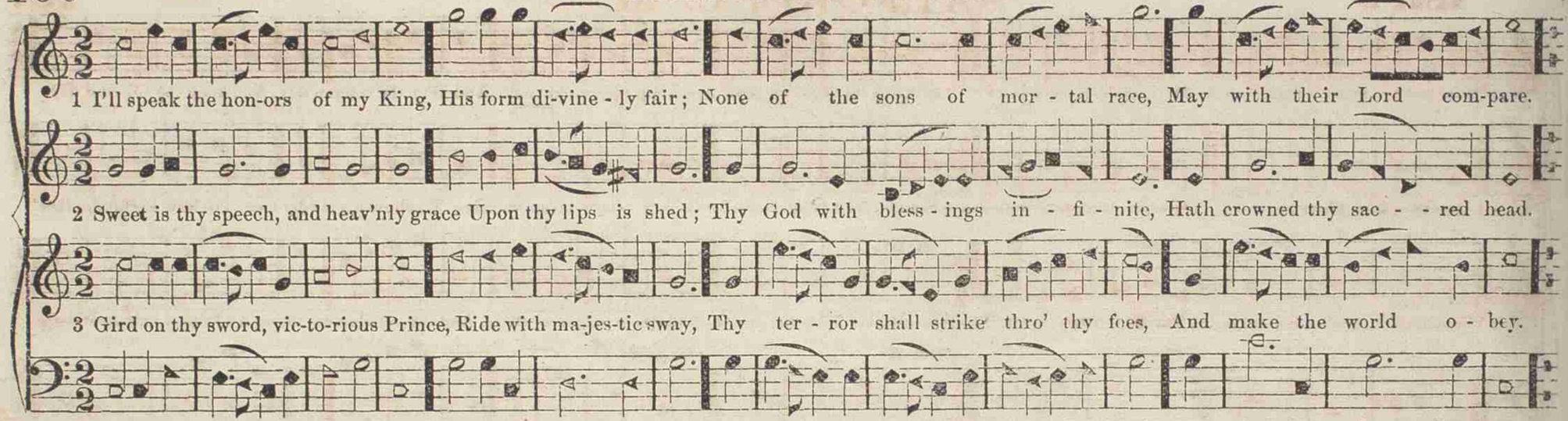
2 Short-ly this pris - on of my clay Must be dis-solved and fall; Then, O my soul! with joy o - bey Thy heav'n - ly Fa - ther's call.

3 'Tis he, by his Al-might-y grace, That forms thee fit for heav'n, And as an ear-nest of the p'lace, Has his own Spir - it giv'n.

4 We walk by faith of joys to come, Faith lives up - on his word; But while the bo - dy is our home, We're ab - sent from the Lord.
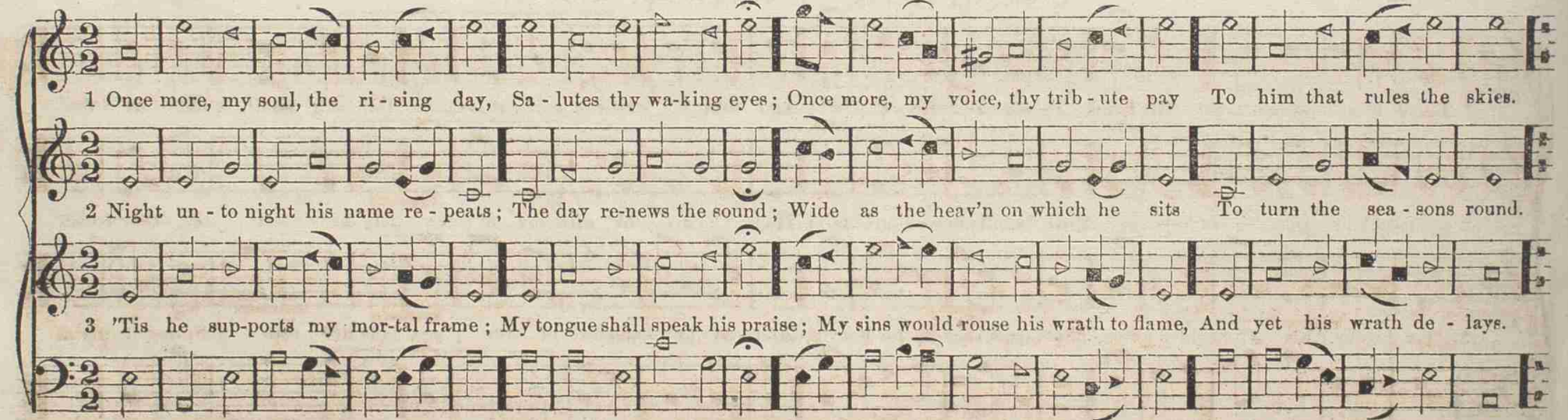
METRE 2.

HENRY. C. M.



METRE 2.

CONSOLATION. C. M.



1 With joy we med - i - tate the grace Of our High Priest a - bove, Of our High Priest a - bove; His heart is made

2 Touched with a sym - pa - thy with - in, He knows our fee - ble frame; He knows our fee - ble frame; He knows what sore

3 He, in the days of fee - ble flesh, Pour'd out strong cries and tears, Pour'd out strong cries and tears, And in his meas -

4 He'll nev - er quench the smok - ing flax, But raise it to a flame; But raise it to a flame; The bruis - ed reed

of ten - der - - ness, His heart is made of ten - der - ness, His bow - - - - - els melt with love.

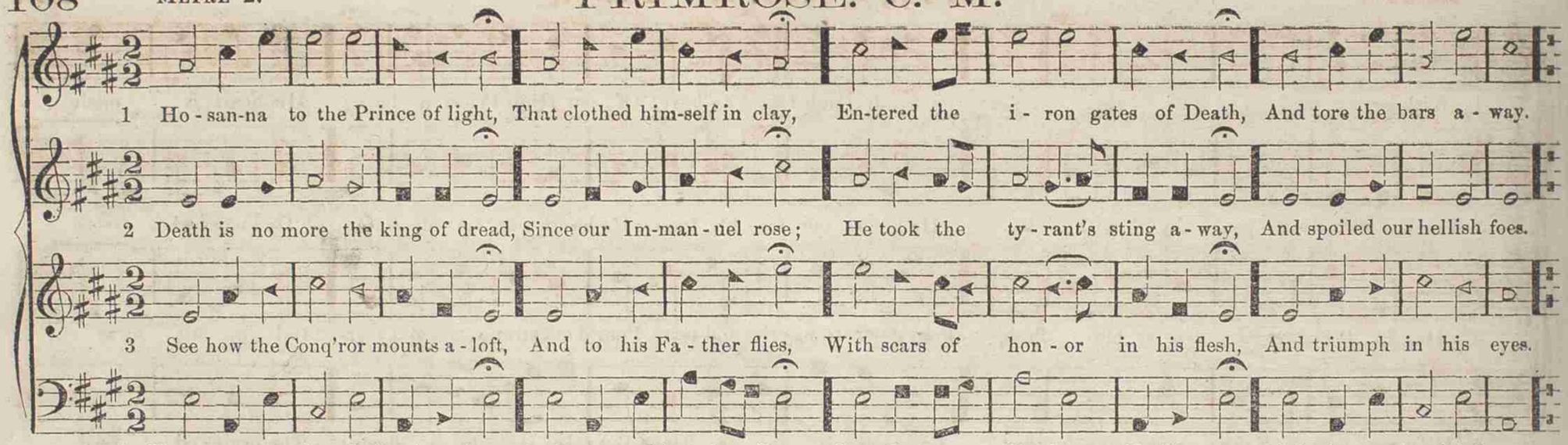
temp - ta - tions mean, He knows what sore temp - ta - tions mean, For he - - - - - hath felt the same.

- ure feels a - fresh, And in his meas - ure feels a - fresh What eve - - - - - ry mem-ber bears.

he nev - er breaks, The bruis-ed reed he nev - er breaks, Nor scorns - - - - - the mean-est name.

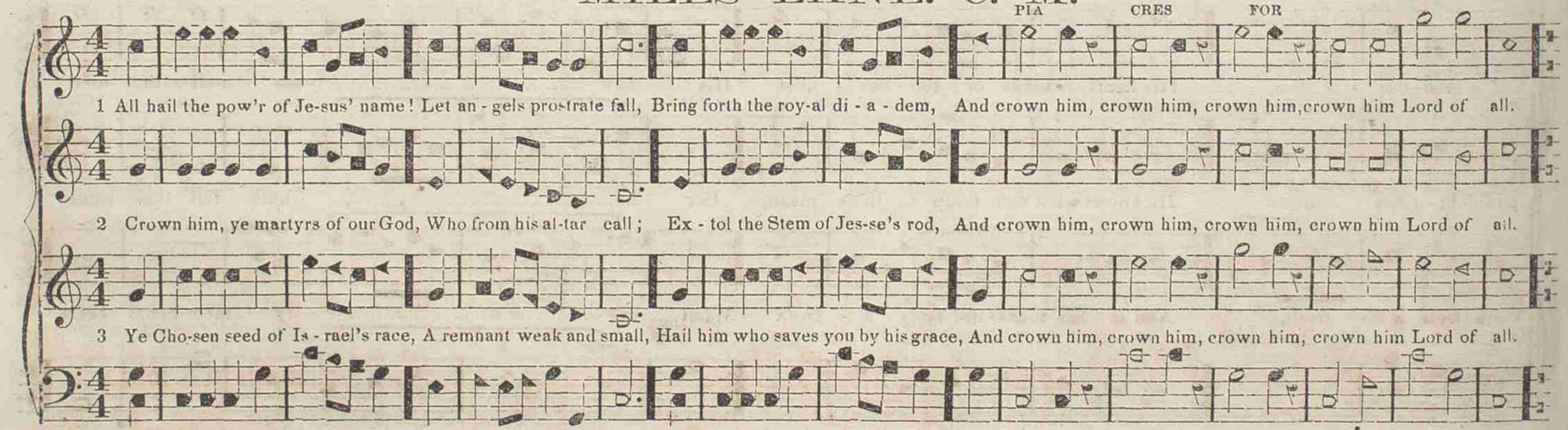
METRE 2.

PRIMROSE. C. M.



METRE 2.

MILES' LANE. C. M.



METRE 2.

BANGOR. C. M.

1 Je - sus, thou art the sin - ner's Friend, As such I look to thee; Now in the bow - els of thy love, O Lord, re - mem-ber me.

2 Re-mem-ber thy pure word of grace, Re - mem - ber Cal - va - ry; Re-mem-ber all thy dy - ing groans, And then re - mem-ber me.

3 Thou wond'rous Ad - vo-cate with God, I yield my - self to thee; While thou art sit-ting on thy throne, O Lord, re - mem-ber me.

4 I own I'm guilt - y, own I'm vile, But thy sal - va-tion's free; Then in thy all - a - bound - ing grace, O Lord, re - mem-ber me.

METRE 2.

SOLON. C. M.

1 There is a fountain fill'd with blood, Drawn from Im-man-uel's veins, And sin - ners plunged beneath that flood, Lose all their guilty stains.

2 The dy-ing thief rejoiced to see That Foun-tain in his day; And there may I as vile as he, Wash all my sins a - way.
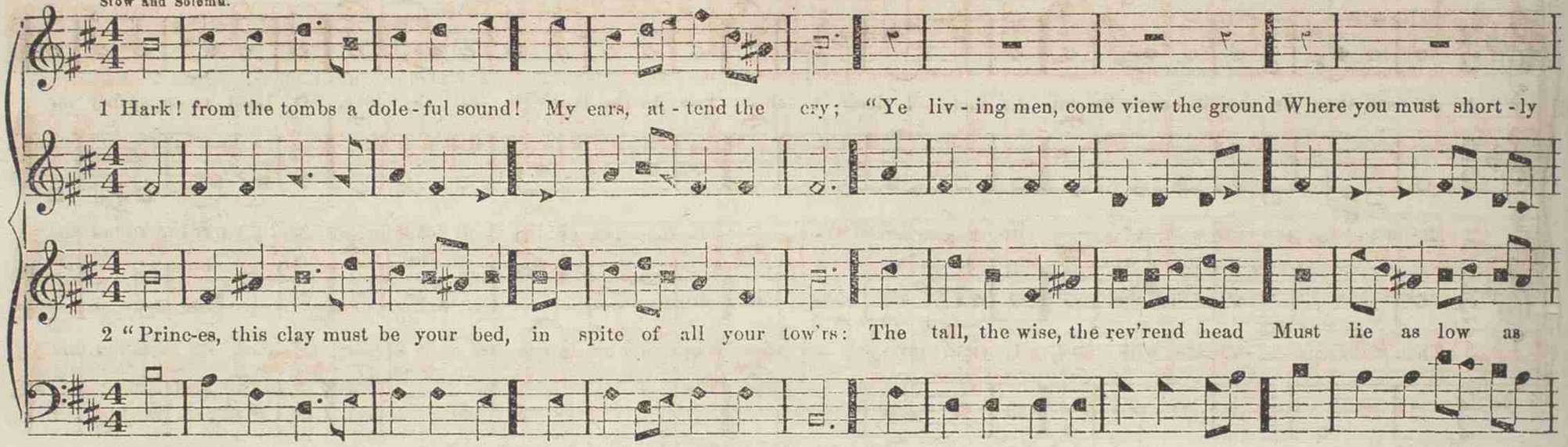
3 Dear dy - ing Lamb, thy precious blood, Shall nev-er lose its pow'r Till all the ran-som'd church of God Be saved to sin no more.
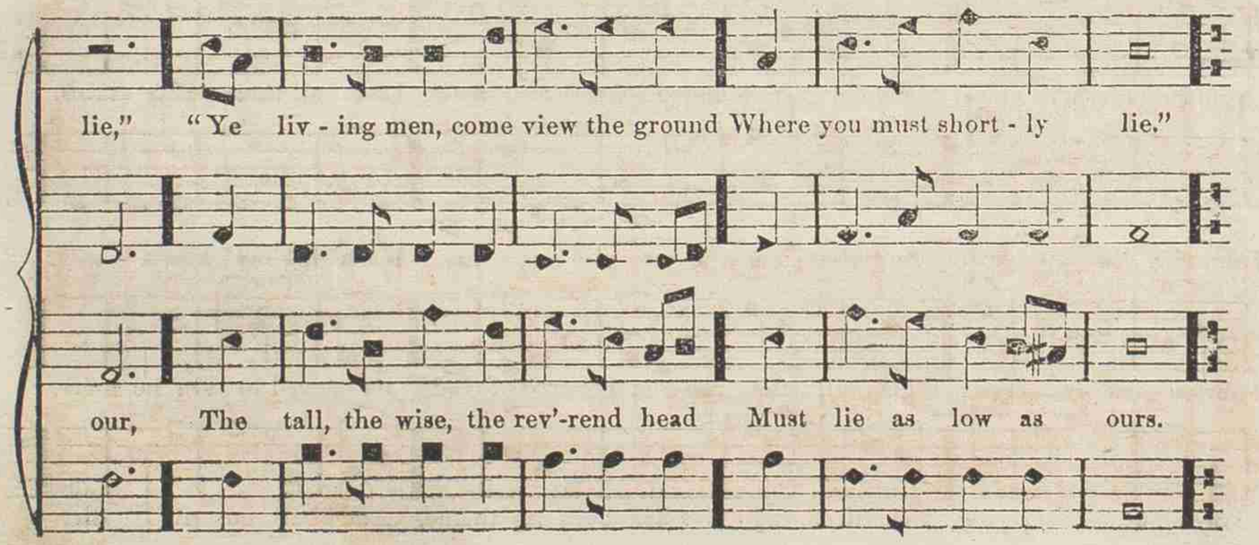
4 E'er since by faith I saw the stream, Thy flow-ing wounds sup - ply, Re - deem-ing love has been my theme, And shall be till I die.

METRE 2.

FUNERAL THOUGHT. C. M.

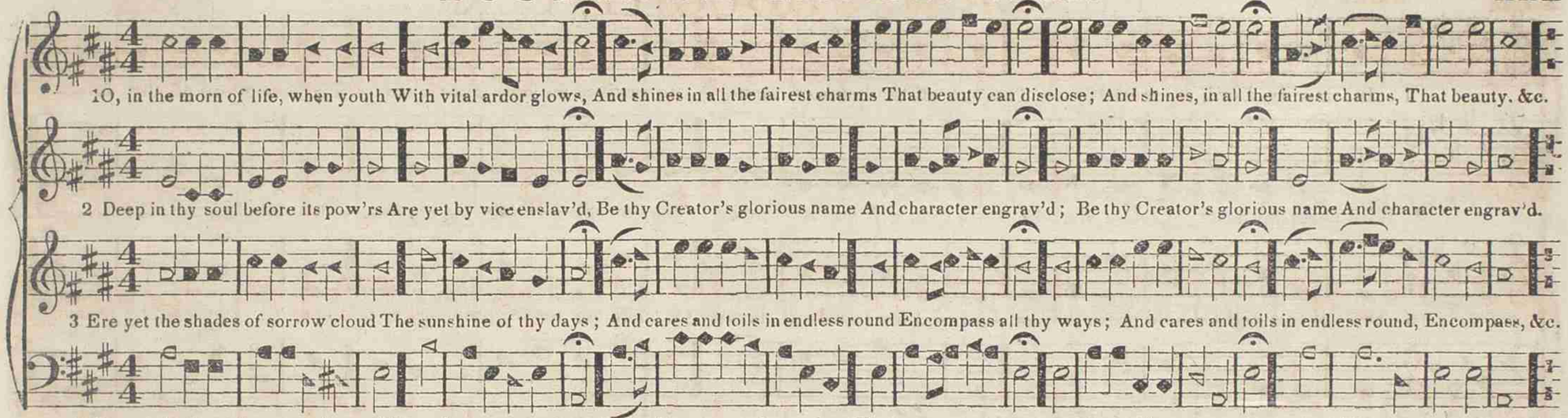
Slow and Solemn.



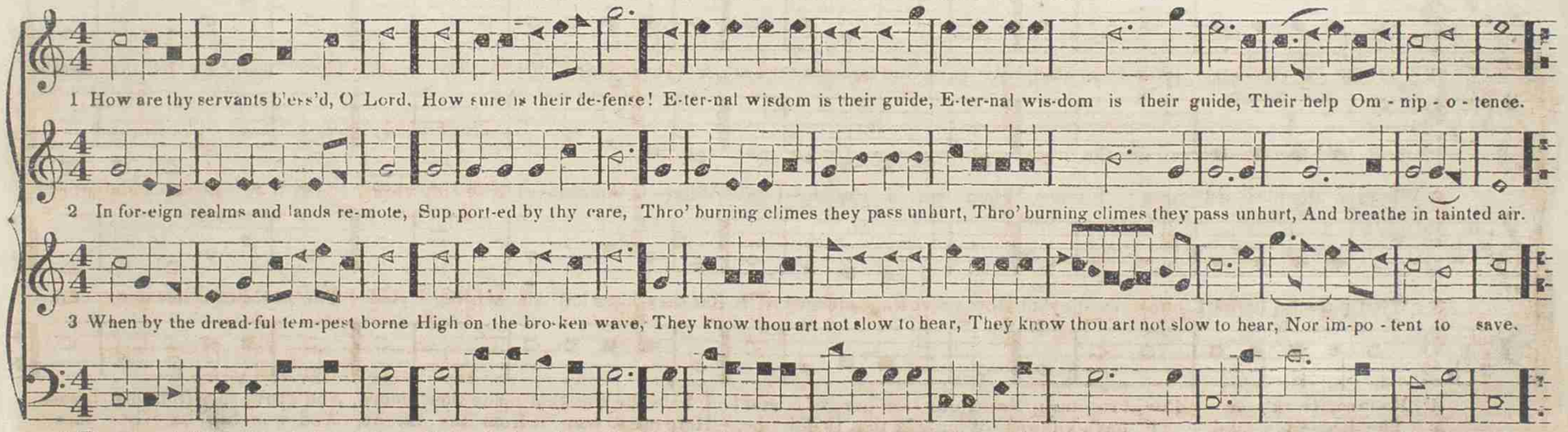


3 Great God, is this our certain doom?
And are we still secure?
Still walking downward to the tomb,
And yet prepare no more.

4 Grant us the pow'r of quick'ning grace,
To fit our souls to fly;
Then when we drop this dying flesh,
We'll rise above the sky.

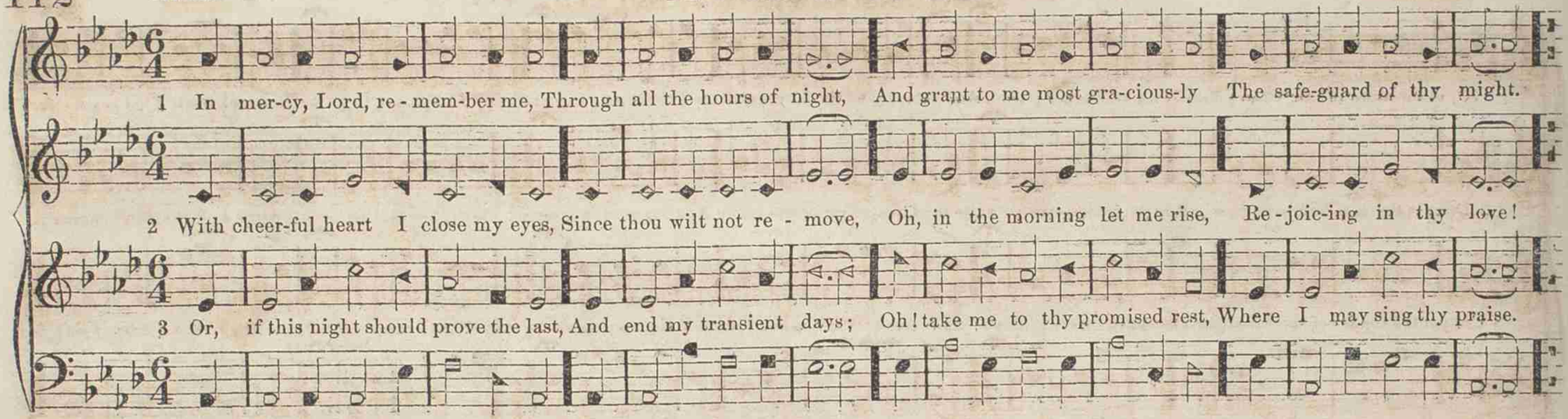


METRE 2. DIVINE PROTECTION. C. M.
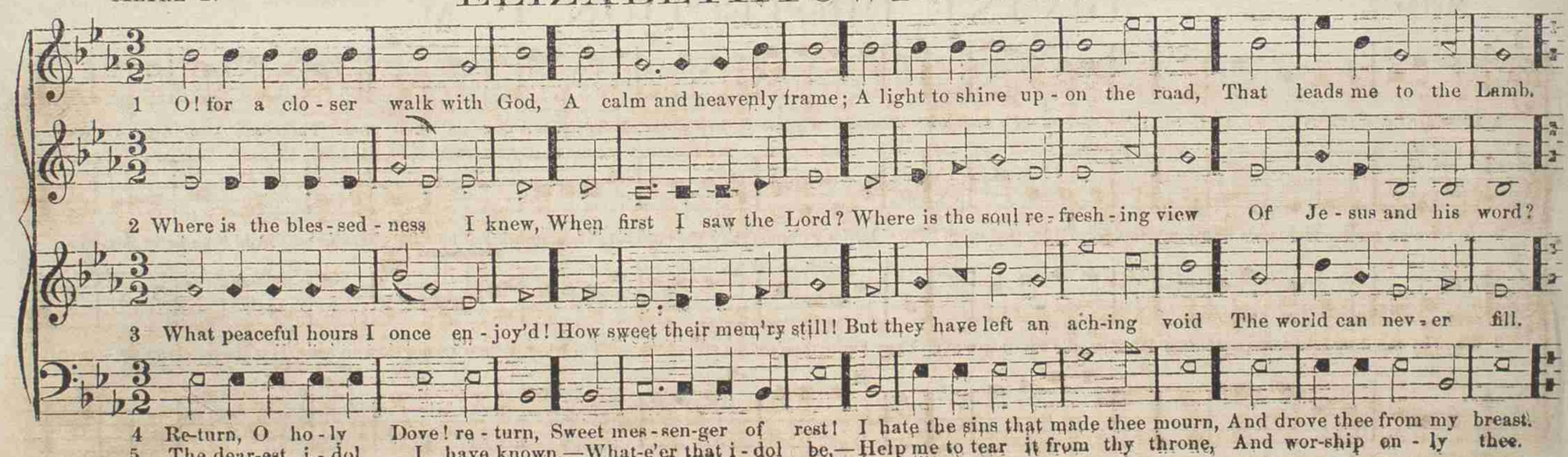


METRE 2.

EVAN. C. M.

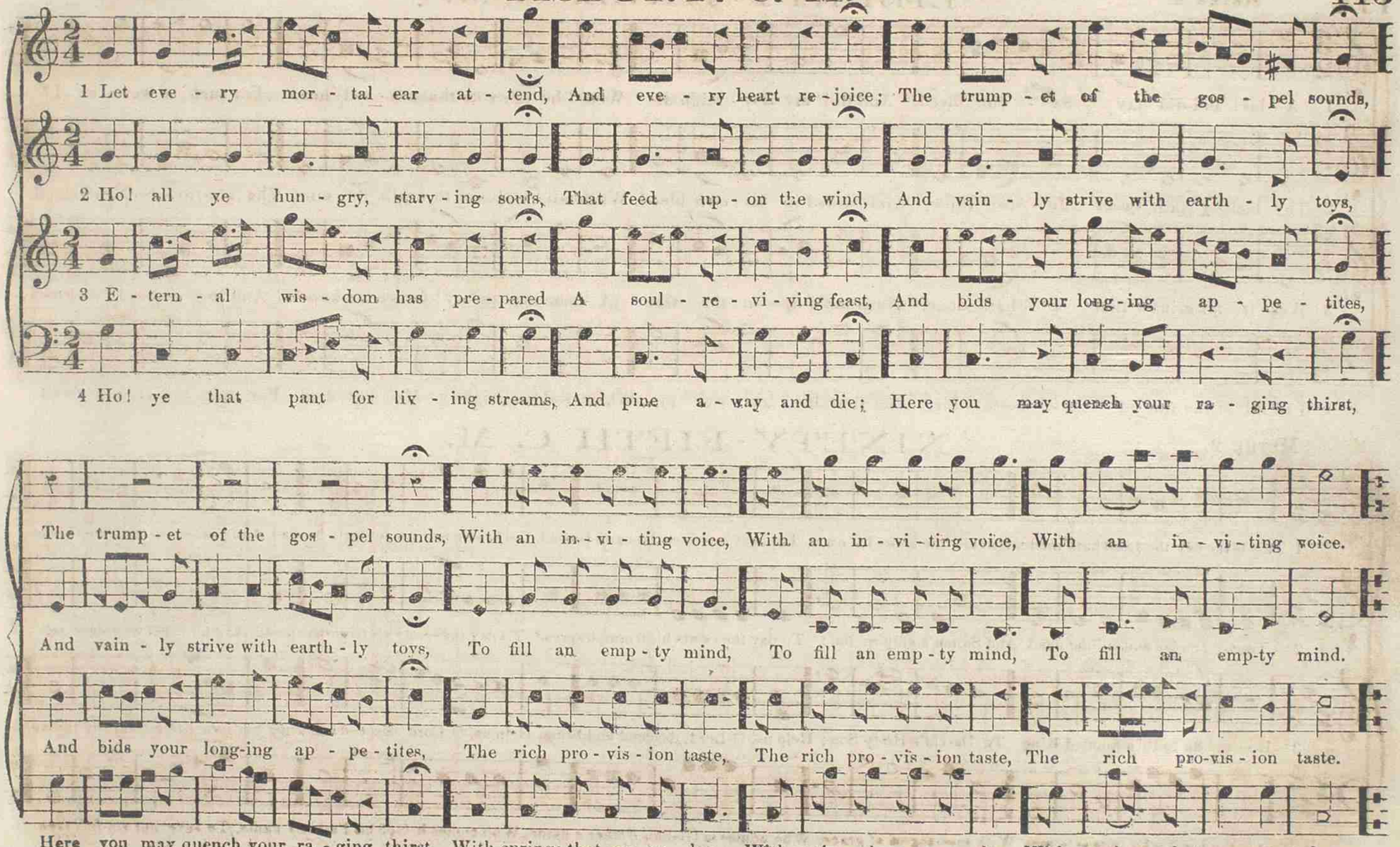


METRE 2.

ELIZABETHTOWN. C. M.



TISBURY. C. M.


1 Let eve - ry mor - tal ear at - tend, And eve - ry heart re - joice; The trump - et of the gos - pel sounds,
2 Ho! all ye hun - gry, starv - ing souls, That feed up - on the wind, And vain - ly strive with earth - ly toys,
3 E - tern - al wis - dom has pre - pared A soul - re - vi - ving feast, And bids your long - ing ap - pe - tites,
4 Ho! ye that pant for liv - ing streams, And pine a - way and die; Here you may quench your ra - ging thirst,
The trump - et of the gos - pel sounds, With an in - vi - ting voice, With an in - vi - ting voice, With an in - vi - ting voice.
And vain - ly strive with earth - ly toys, To fill an emp - ty mind, To fill an emp - ty mind, To fill an emp-ty mind.
And bids your long-ing ap - pe - tites, The rich pro - vis - ion taste, The rich pro - vis - ion taste, The rich pro-vis - ion taste.
Here you may quench your ra - ging thirst, With springs that nev - er dry, With springs that nev-er dry, With springs that nev - er dry.

METRE 2.

LIBERTY HALL. C. M.

1 A - las! and did my Sa - vior bleed, And did my Sov - reign die? Would he de - vote that sac - red head For such a worm as I?

2 Thy bod - y slain, sweet Je - sus, thine, And bathed in its own blood, While all ex - posed to wrath di - vine, The glo-rious Suff'r-er stood.

3 Was it for crimes that I had done, He groan'd up - on the tree: A - maz-ing pit - y! Grace un-known! And love be-yond de-gree!

4 Well might the sun in dark - ness hide, And shut his glo - ries in, When God the might-y Ma - ker died For man, the crea-ture's sin.

METRE 2.

NINETY-FIFTH C. M.

1 This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, Let heav'n rejoice, let earth be glad, And praise surround the throne.

2 To-day he rose and left the dead, And Sa-tan's empire fell: To-day the saints his triumph spread, To-day the saints his triumph spread, And all his won-ders tell.

3 Ho - san-na to th' a-nointed King, To Da-vid's Ho-ly Son; Help us, O Lord, descend and bring, Help us, O Lord, descend and bring Sal - va - tion from thy throne.

4 Blest is the Lord who comes to men With mes-sag-es of grace, Who comes in God his Father's name, Who comes in God his Father's name, To save our sin-ful race.

1 O joy-ful sound of gos-pel grace, Christ shall in me ap-pear; I, e-ven I shall see his face, I shall be ho-ly here.

2 The prom-ised land from Pis-gah's top, I now ex-ult to see; My hope is full (O glo-rious hope!) Of im-mor-tal-i-ty.

3 With me I know, I feel thou art, But this can-not suf-fice, Un-less thou plantest in my heart A con-stant par-a-dise.

4 Come, oh my God! thy-self re-veal, Fill all this might-y void; Thou on-ly canst my spir-it fill—Come oh my God! my God!

The glorious crown of righteousness, To me reach'd out I view; Conq'-ror thro' him, I soon shall seize, And wear it as my due.

He vis-its now this house of clay, He shakes his fu-ture home; O wouldst thou, Lord, in this glad day, In-to thy tem-ple come.

My earth thou wat'rest from on high, But make it all a pool; Spring up, oh well, I ev-er cry, Spring up with-in my soul.

Ful-fill, ful-fill my large de-sires, Large as in-fin-i-ty; Give, give me all my soul re-quires, All, all that is in thee.

GREENVILLE. C. M.

1 A - ma-zing grace, how sweet the sound, That sav'd a wretch like me; I once was lost, but now am found, Was blind, but now I see;

2 'Twas grace that taught my heart to fear, And grace my fears re-lieved; How pre-cious did that grace ap-pear The hour I first be - lieved!

3 Through ma-ny dan-gers, toils and snares, I have al - read - y come: 'Tis grace that brought me safe thus far, And grace will lead me home;
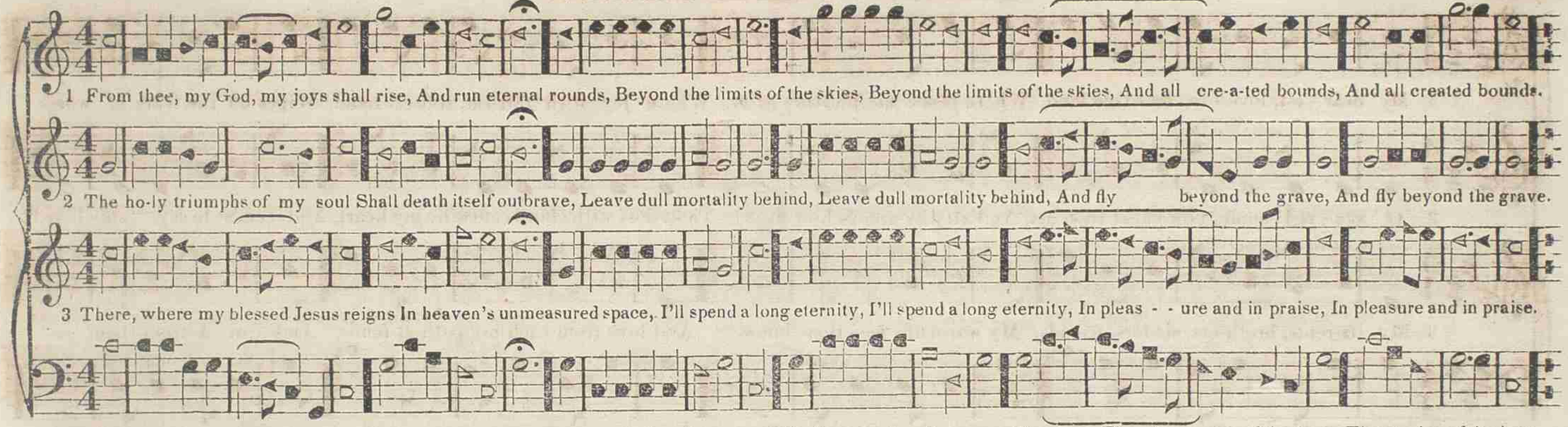
4 And when this flesh and heart shall fail, And mor - tal life shall cease, I shall pos-sess with - in the vail, A life of joy and peace;

Was blind, but now I see, Was blind, but now I see, I once was lost, but now am found— Was blind, but now I see.
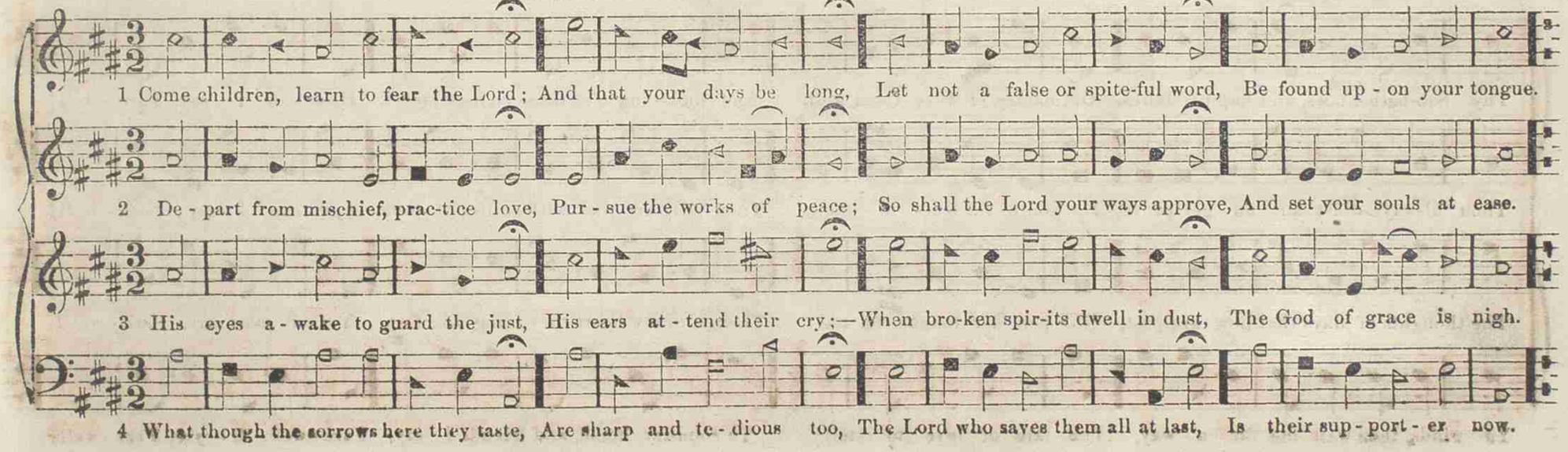
The hour I first be - lieved! The hour I first be - lieved! How pre - cious did that grace ap - pear, The hour I first be - lieved!

And grace will lead me home, And grace will lead me home, 'Tis grace that brought me safe thus far, And grace will lead me home.

A life of joy and peace, A life of joy and peace; I shall pos - sess with - in the vail A life of joy and peace.



METRE 2. ROCHESTER. C. M.



METRE 2.

MISSIONARY'S ADIEU. C. M.

1 My dear - est, love - ly, na - tive land, Where peace and pleasure grow, Where joy with fair-est, soft-est hand, Wipes off the tears of woe—

2 O sac - red home, how sweet thou art, And all thy scenes how dear! Thou dost with chords entwine my heart, And seem'st to say, "stay here!"

3 My pa-rents, broth-ers, sis-ters, friends, My warm af - fec - tion know, And love from each my path at-tends, And can I from them go?

4 No sighs of grief my bo-som heave, No tears of an-guish roll; My friends, my *all* I *glad - ly* leave, For Je-sus cheers my soul.

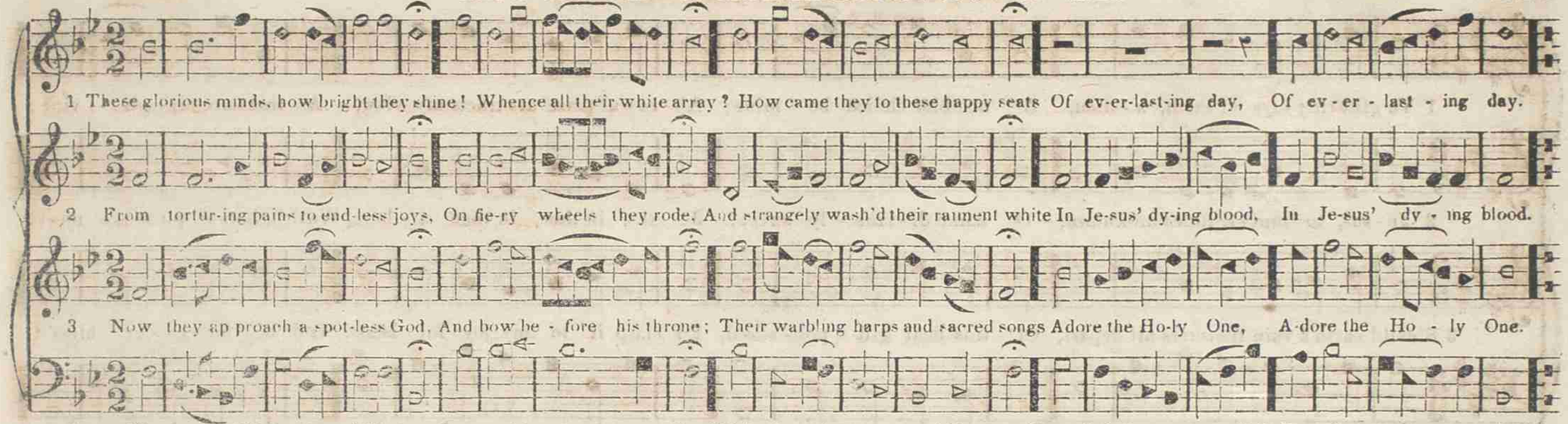
Thy Sab-baths, laws, and hap-py shores, And names, I love them well, And look - ing o'er those rich-est stores, How can I say, Fare - well!

Thou al-ways didst an an - gel prove, My youth - ful fears to quell, Thou still art clad with smiles of love, And can I say, Fare - well!
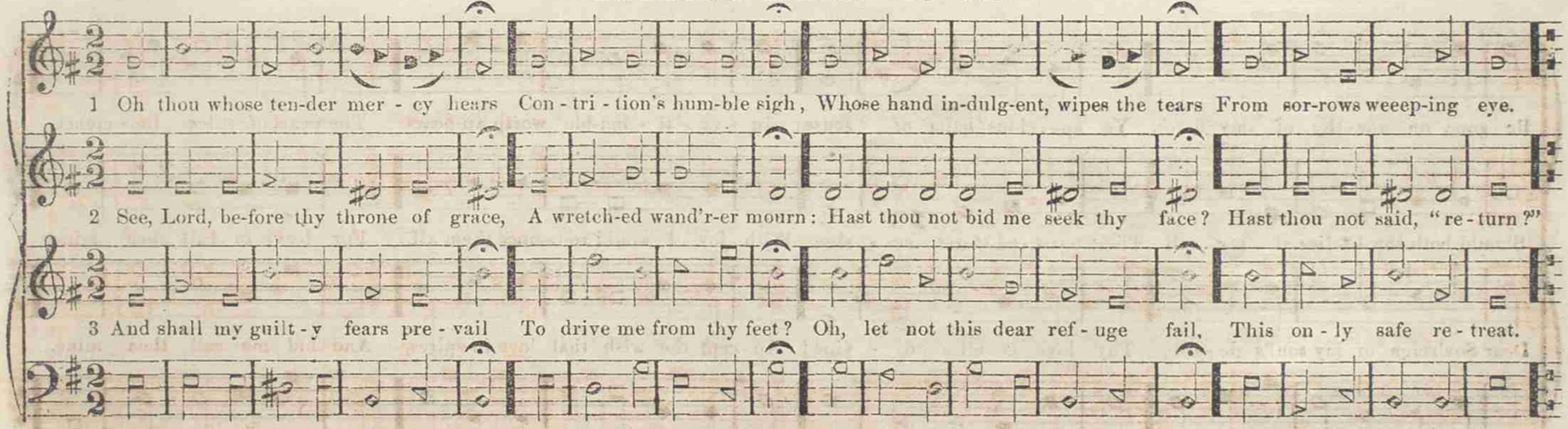
The thoughts of days that now are past, No pen nor tongue can tell; Though to my heart they cling so fast, Yet I *must* say, Fare - well!

Yé winds, then waft me far a - way, The tale of love to tell; To coun-try, home, and friends I say, Fare - well, O! yes, Fare - well!

MOUNT PLEASANT. C. M.



MARTYRS. C. M.



METRE 2.

FARNHAM. C. M.

1 Ye glitt'ring toys of earth, a - dieu, A no - bler choice be mine; A re - al prize at - tracts my view, A treas-ure all di - vine;
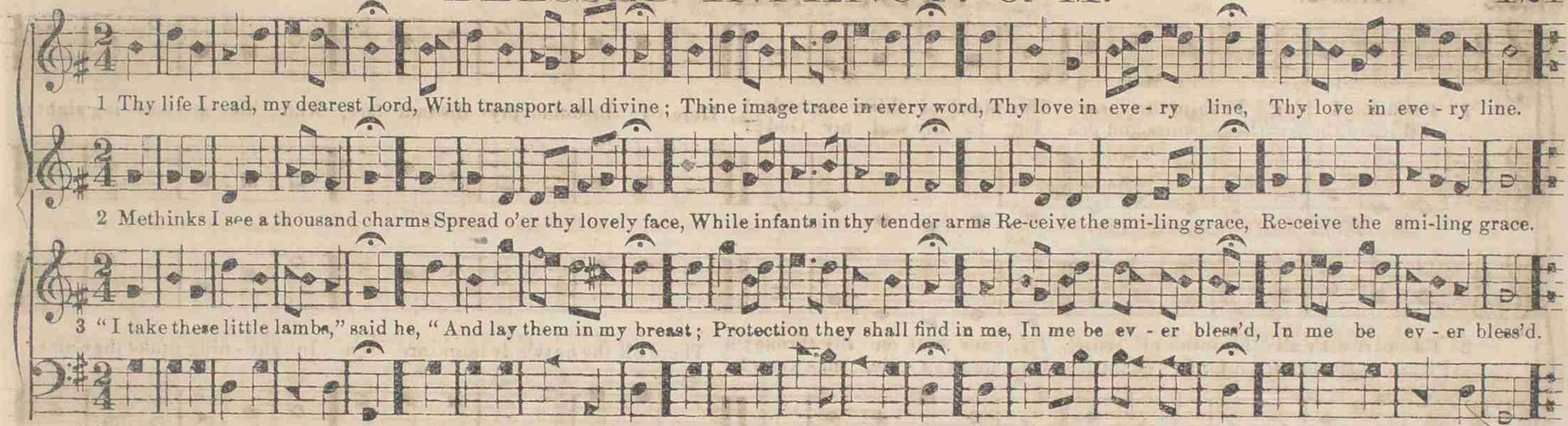
2 Je - sus, to mul - ti-tudes un-known,— O name di - vine - ly sweet! Je - sus, in thee, in thee a - lone, Wealth, hon-or, pleas-ure meet!

3 Should earth's vain treasures all depart, Of this dear gift pos - sess'd, I'd clasp it to my joy - ful heart, And be for - ev - er bless'd:

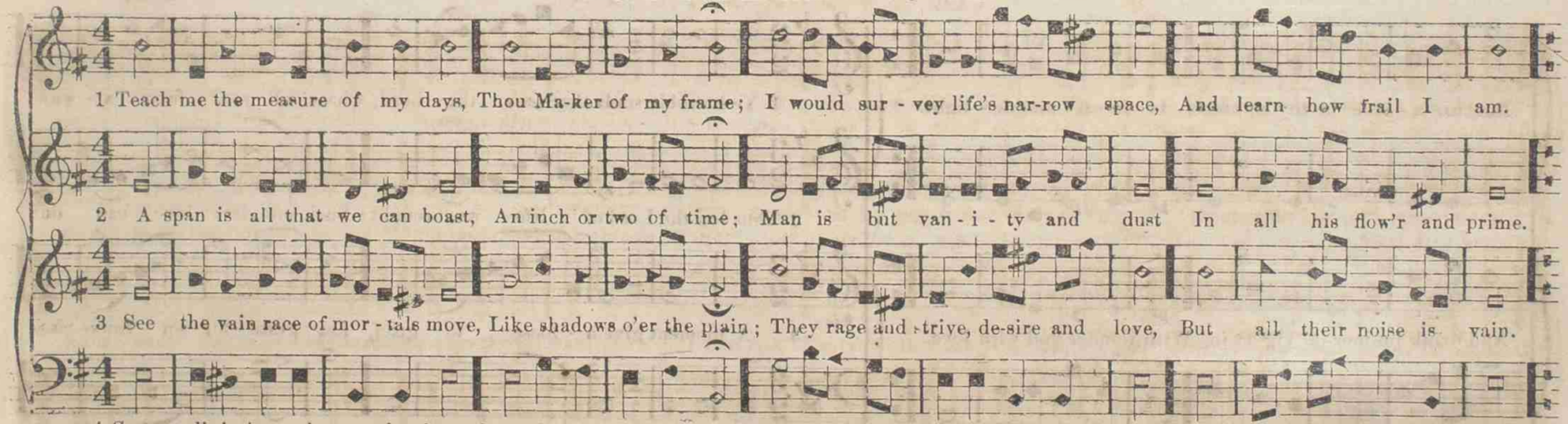
Be - gone un - wor - thy of my cares, Ye spe - cious baits of sense; In - es - ti - ma-ble worth ap-pears The pearl of price im - mence.

Should both the In-dies at my call Their boast - ed stores re - sign; With joy I would re-nounce them all, For leave to call thee mine.

Dear Sov'reign of my soul's de - sire, Thy love is bliss di - vine! Ac - cept the wish that love in-spires, And bid me call thee mine.
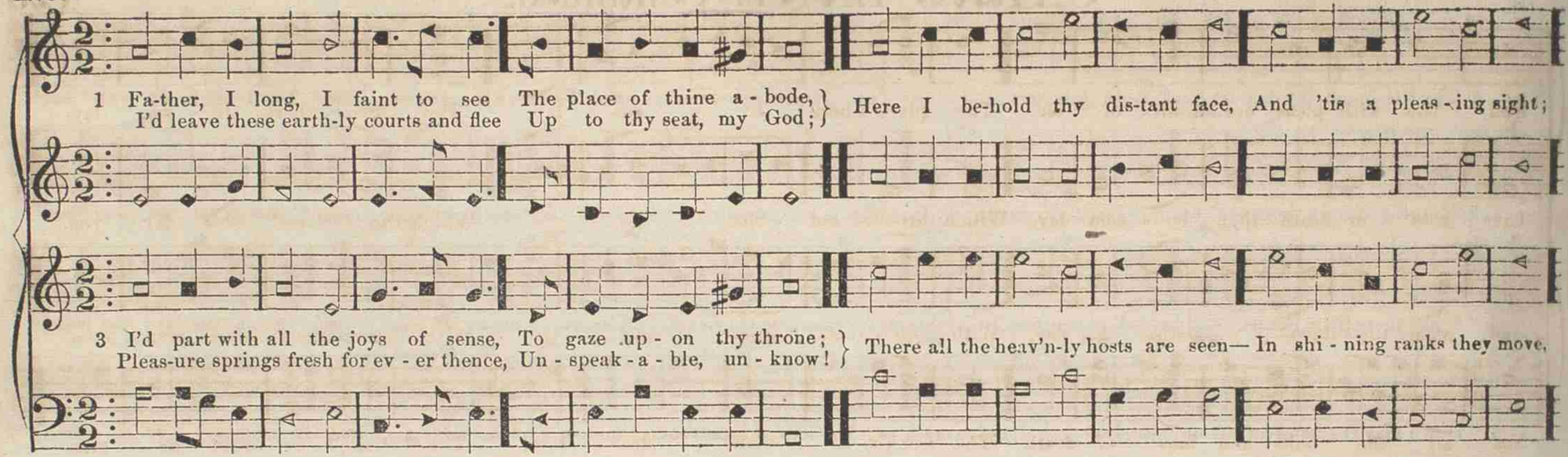


METRE 2. SUFFIELD. C. M.
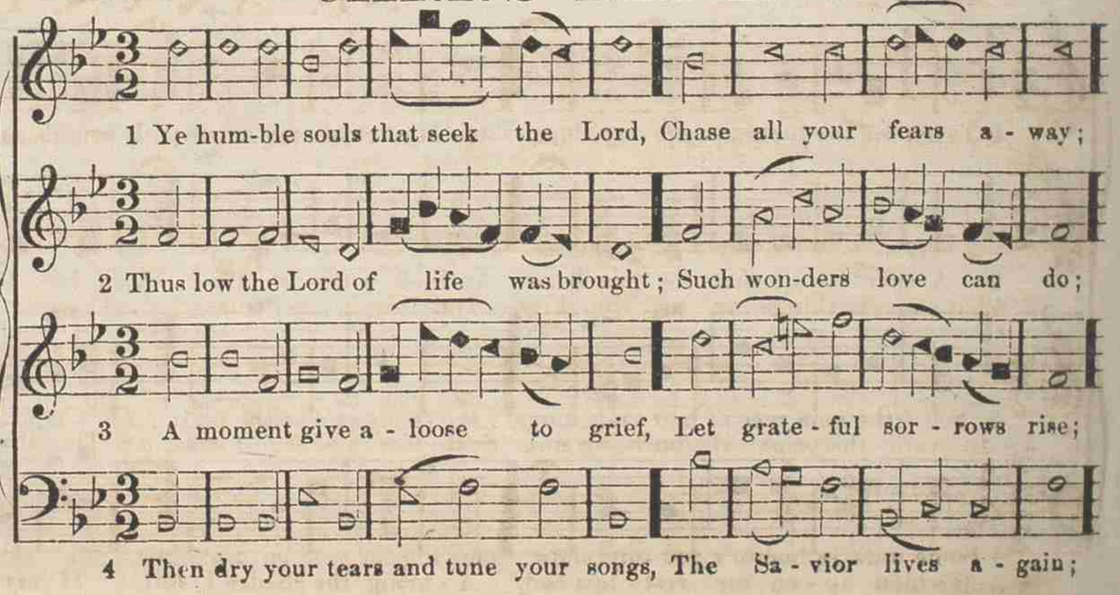


METRE 2.

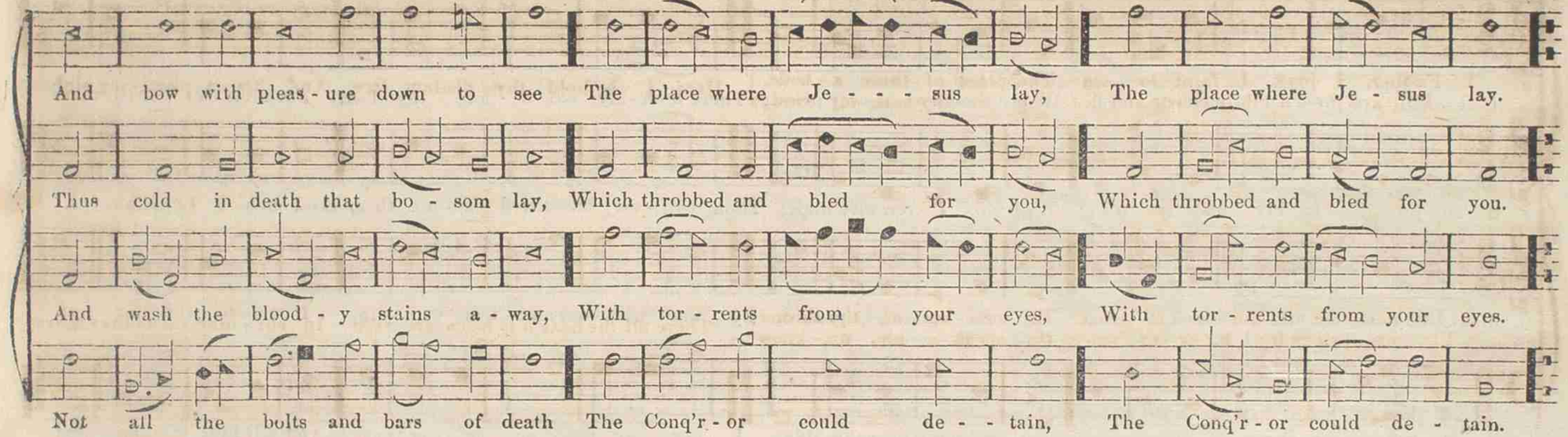
FIDUCIA. C. M.



METRE 2.

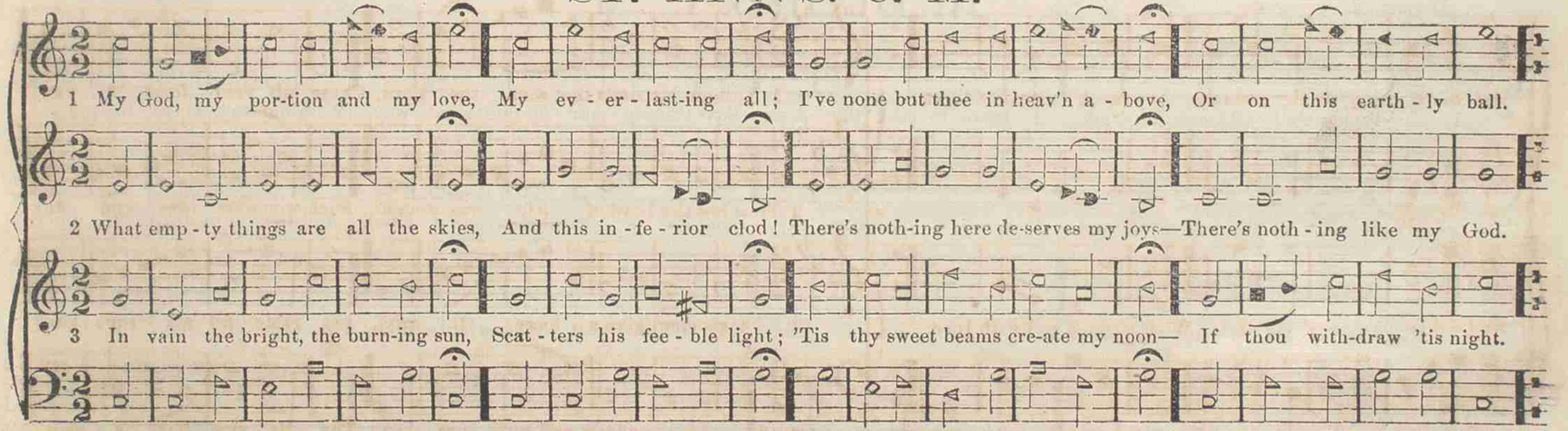
CARR'S LANE. C. M.





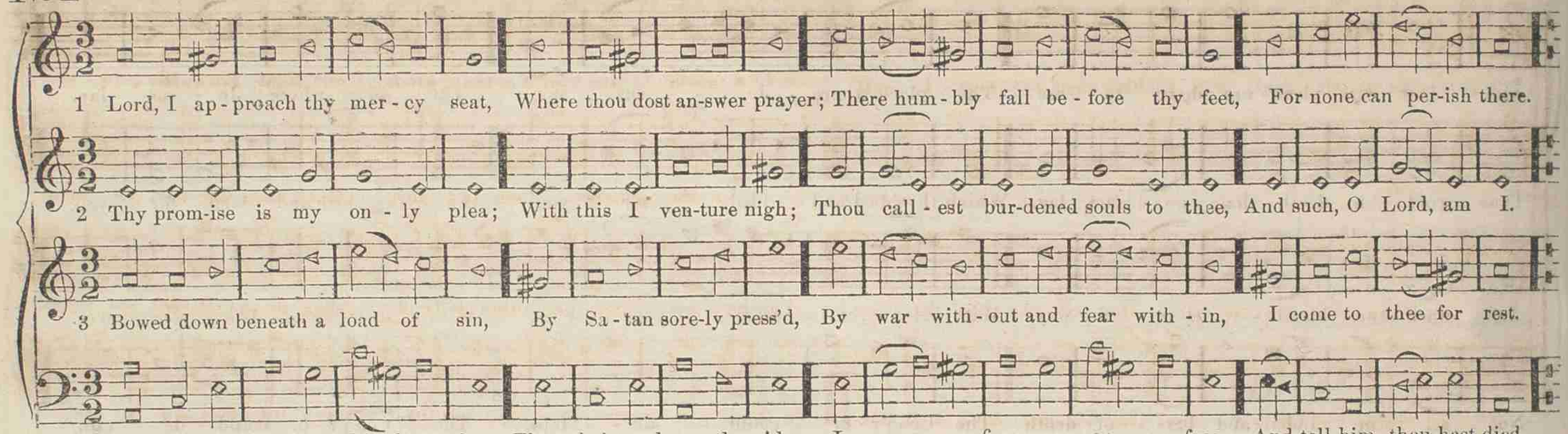
METRE 2.

ST. ANN'S. C. M.
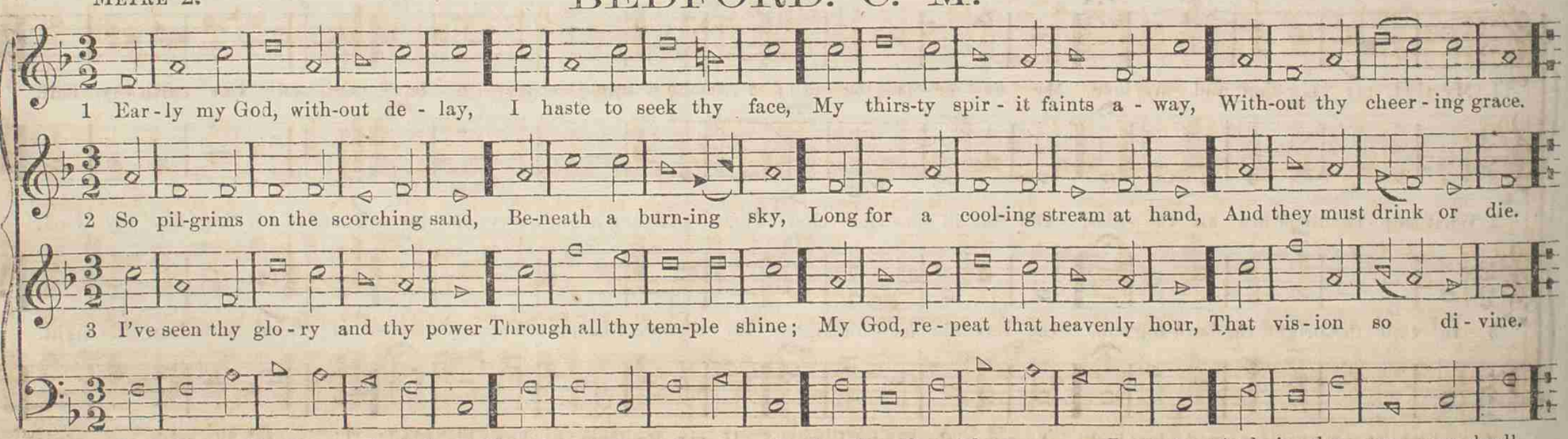


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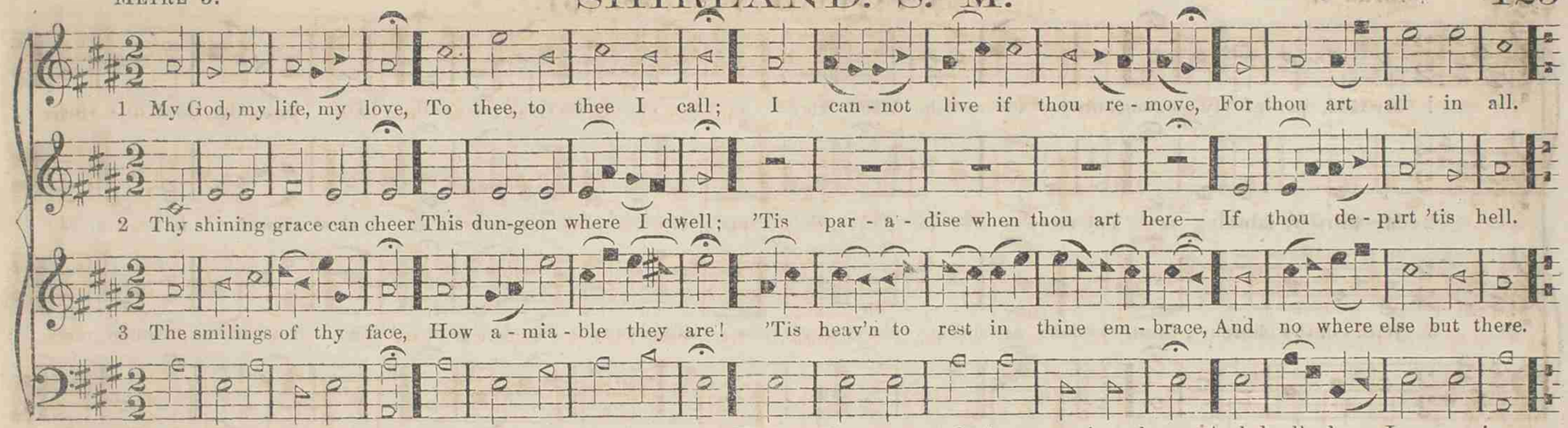
BURFORD. C. M.



METRE 2.
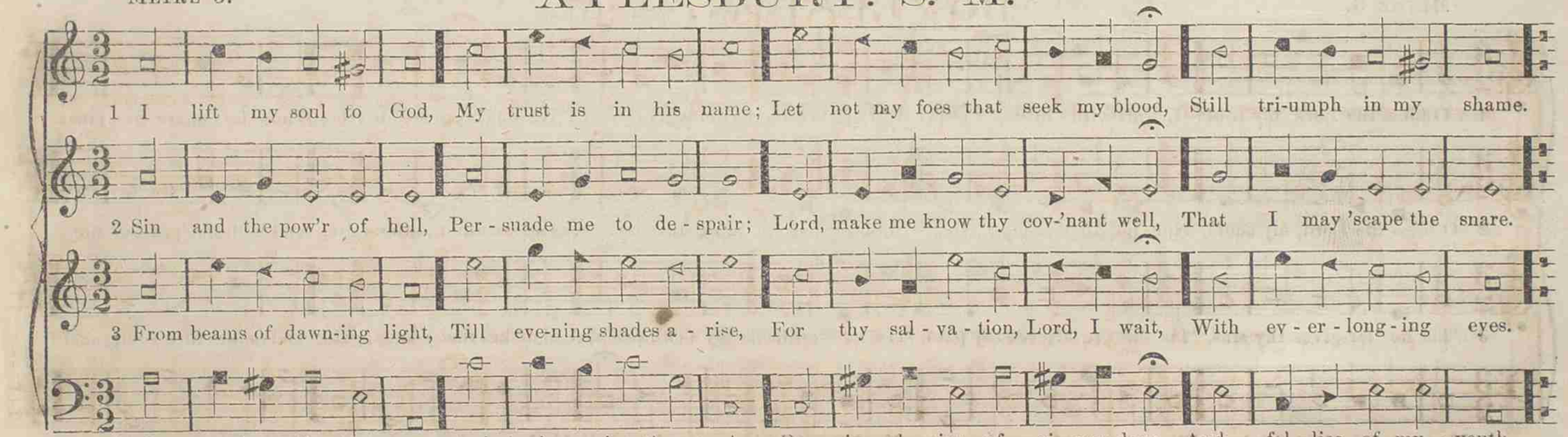
BEDFORD. C. M.
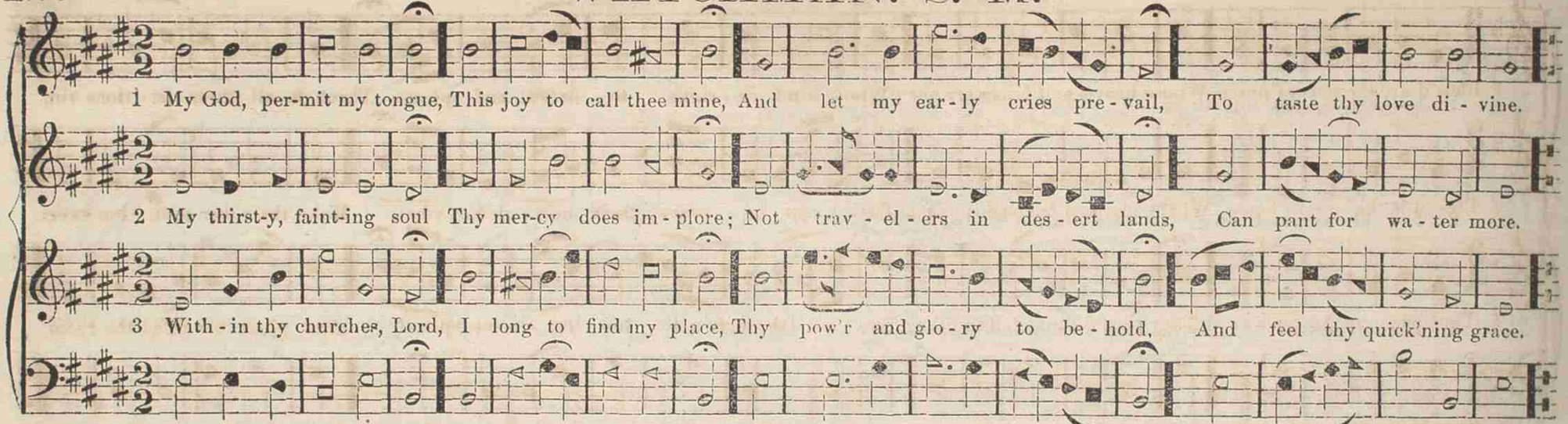




METRE 3.

AYLESBURY. S. M.
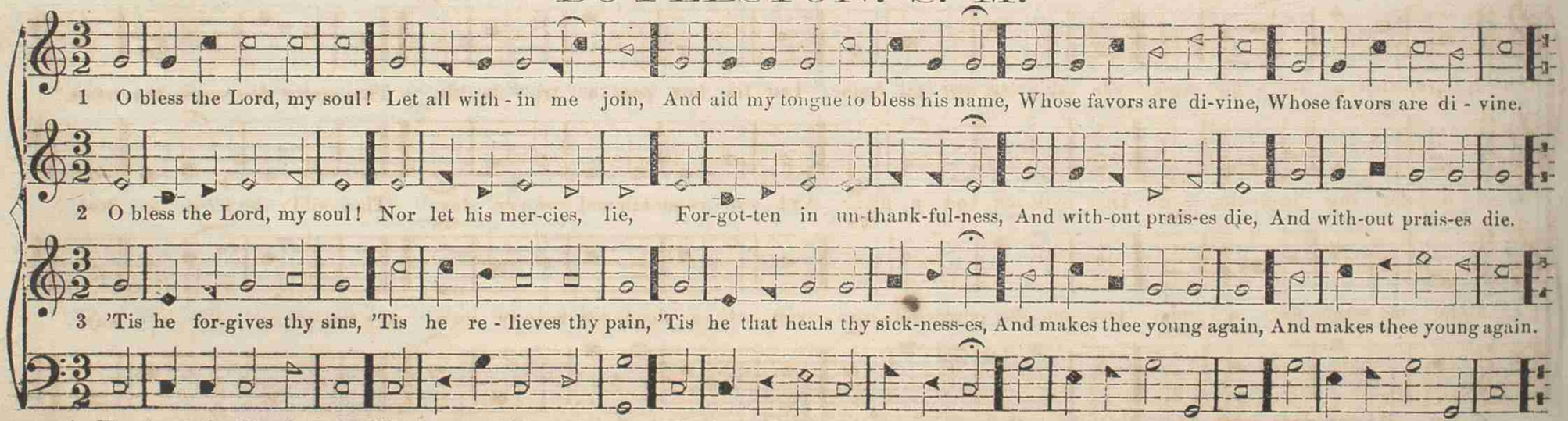


METRE 3.

WATCHMAN. S. M.



METRE 3.

BOYLESTON. S. M.



1 Bless'd 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.

2 Bless'd is the pi-ous house, Where zeal and friendship meet, Their songs of praise, their min - gled vows, Make their com-mun - ion sweet.

3 Thus when on Aa-ron's head They pour'd the rich per-fume, The oil through all his rai - ment spread, And pleas - ure filled the room.

4 Thus on the heav'n-ly hills The saints are bless'd a-bove, Where joy like morn - ing dew dis - tills, And all the air is love.

METRE 3.

LITTLE MARLBOROUGH. S. M.

1 Lord, what a fee - ble piece Is this our mor - tal frame; Our life how poor a tri - fle 'tis, That scarce de - serves the name.
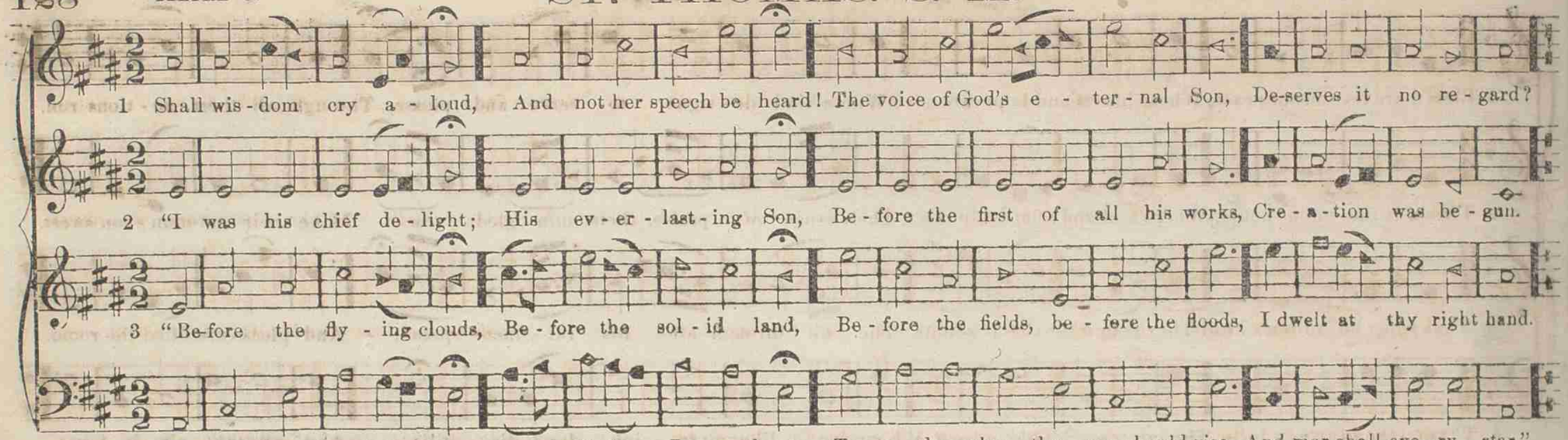
2 A - las, this brit - tle clay That built our bod - y first! And eve - ry month and eve - ry day, 'Tis mould'r-ing back to dust.

3 Our mo-ments fly a - pace, Our fee - ble pow'rs de - cay, Swift as a flood our has - ty days Are sweep - ing us a - way.

4 Yet if our days must fly, We'll keep their end in sight— We'll spend them all in wis - dom's ways, And let them speed their flight.
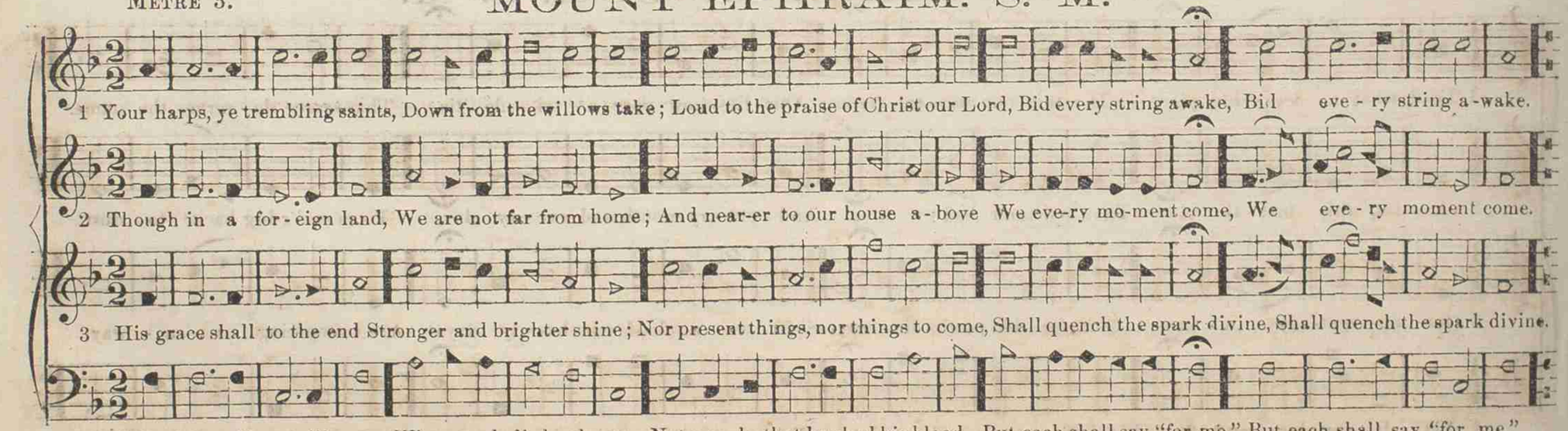
METRE 3.

ST. THOMAS. S. M.
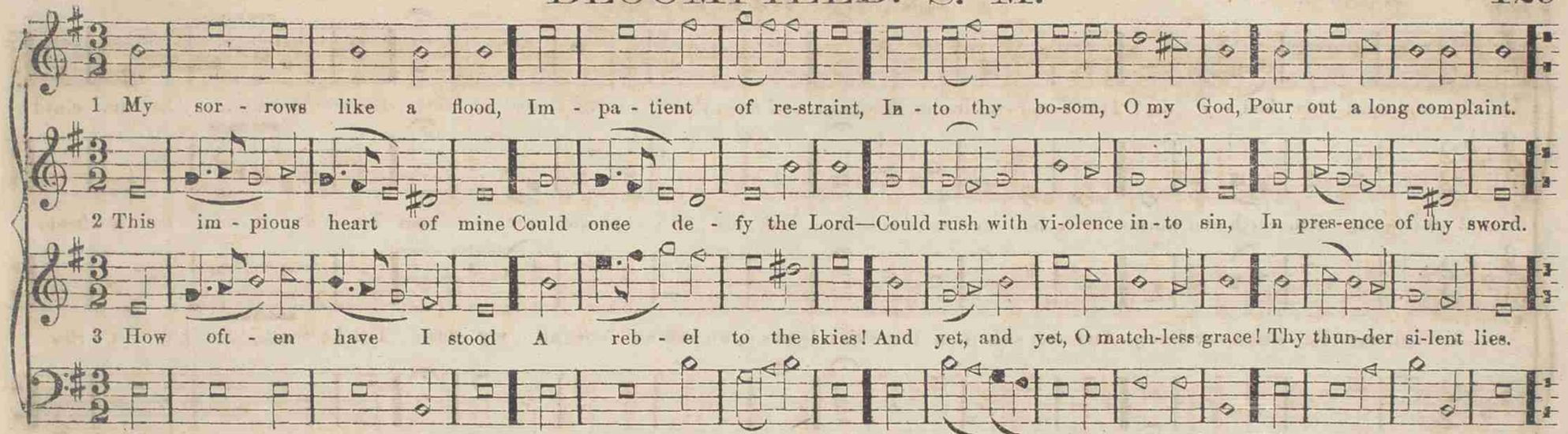


METRE 3.

MOUNT EPHRAIM. S. M.
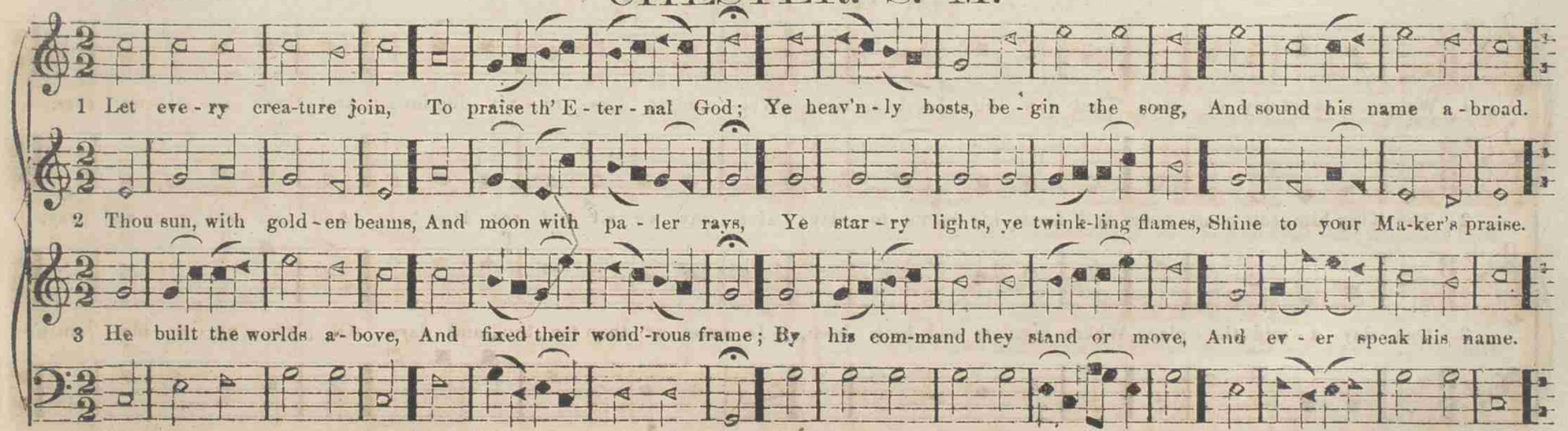


METRE 3.

BLOOMFIELD. S. M.
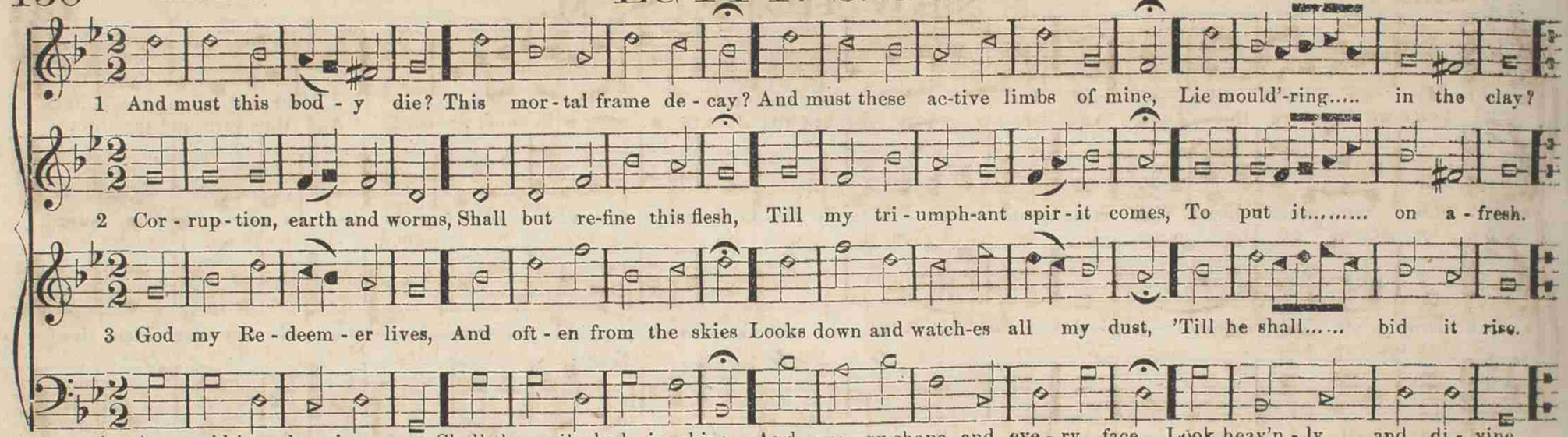


METRE 3.

CHESTER. S. M.
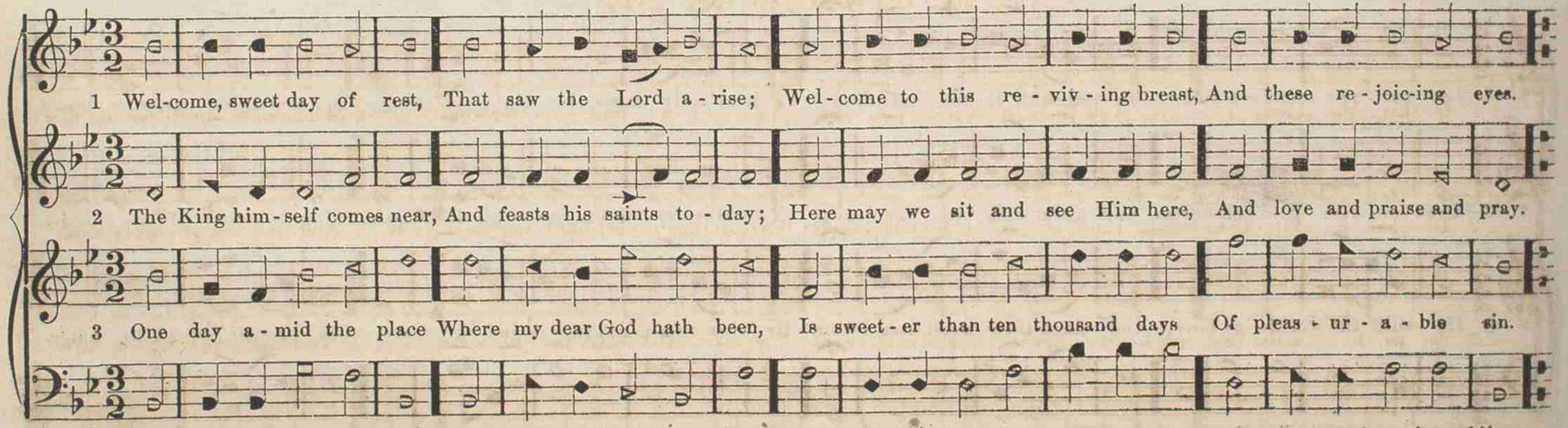


METRE 3.

EGYPT. S. M.
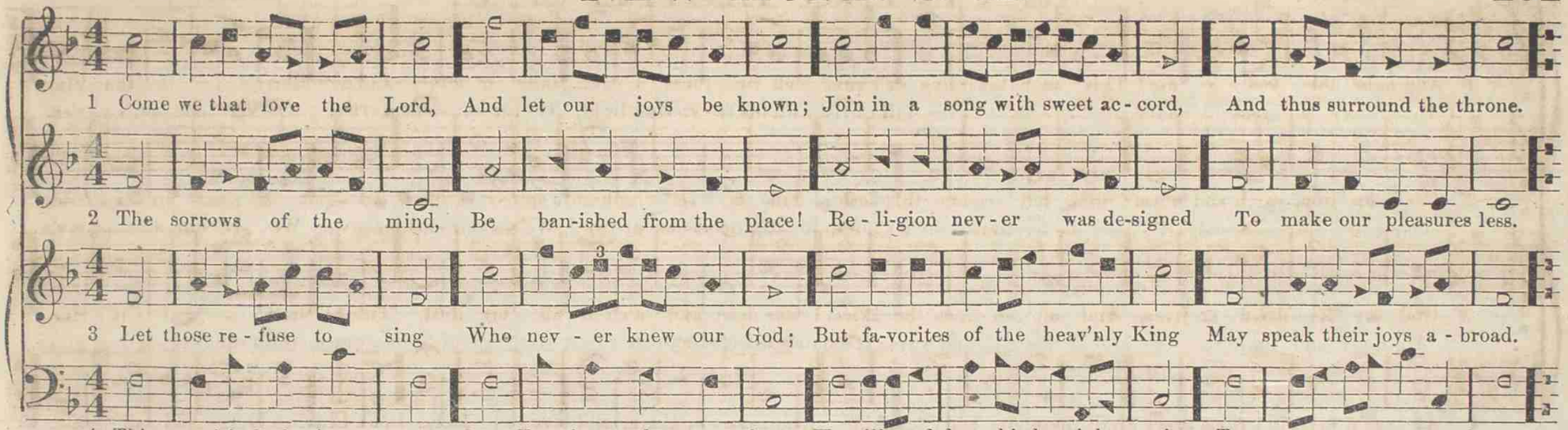


METRE 3.

LISBON. S. M.
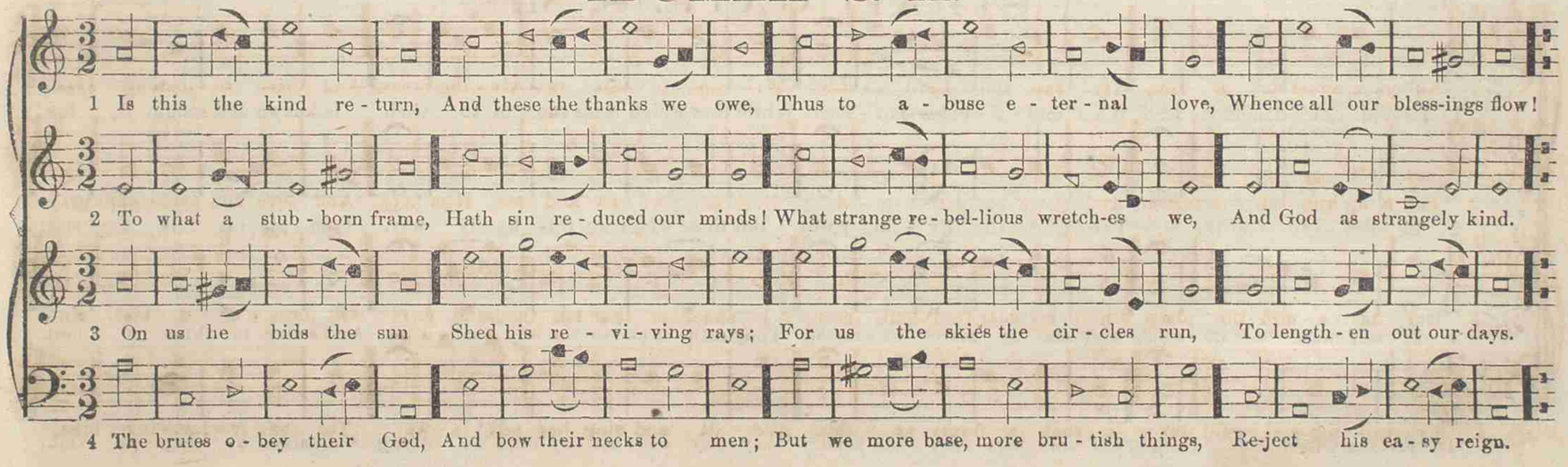


METRE 3.

NEW HOPE. S. M.



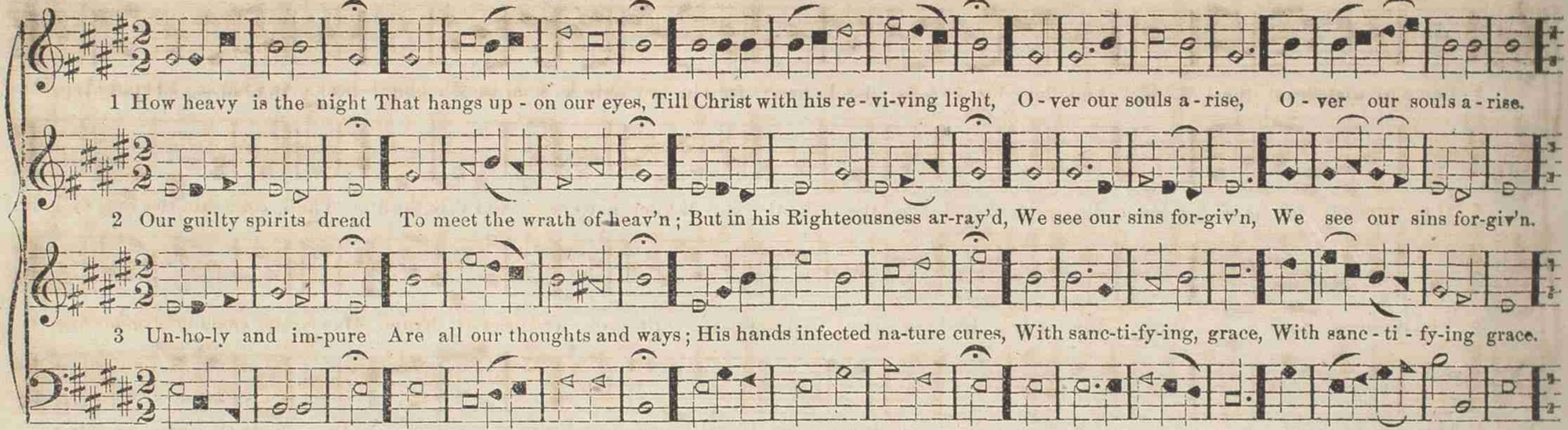
METRE 3.

IDUMEA. S. M.
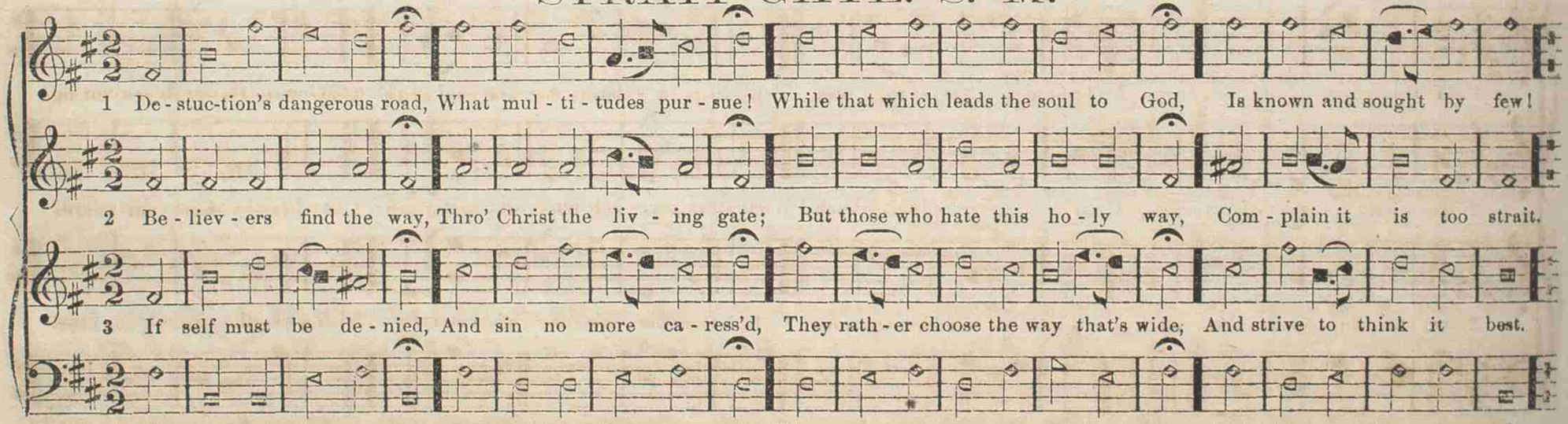


METRE 3.

REVIVING LIGHT. S. M.
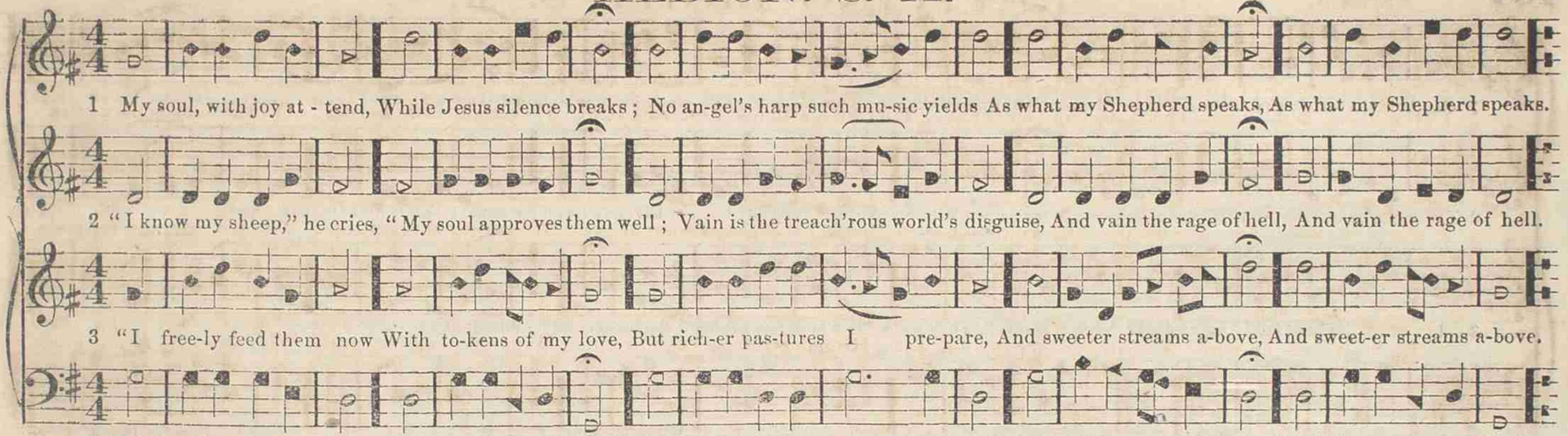


METRE 3.

STRAIT GATE. S. M.
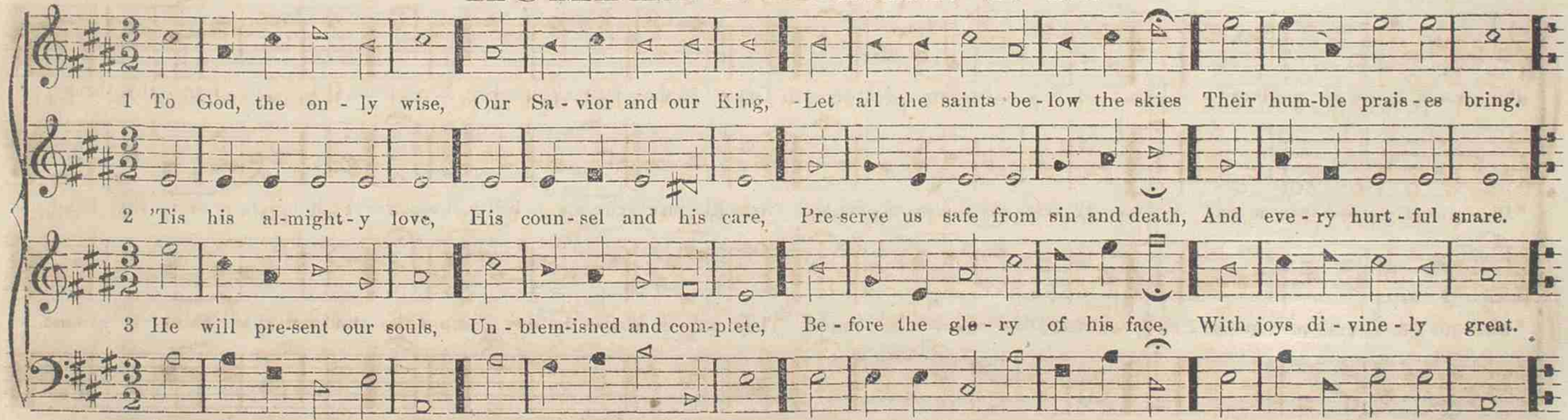


METRE 3.

ALBION. S. M.



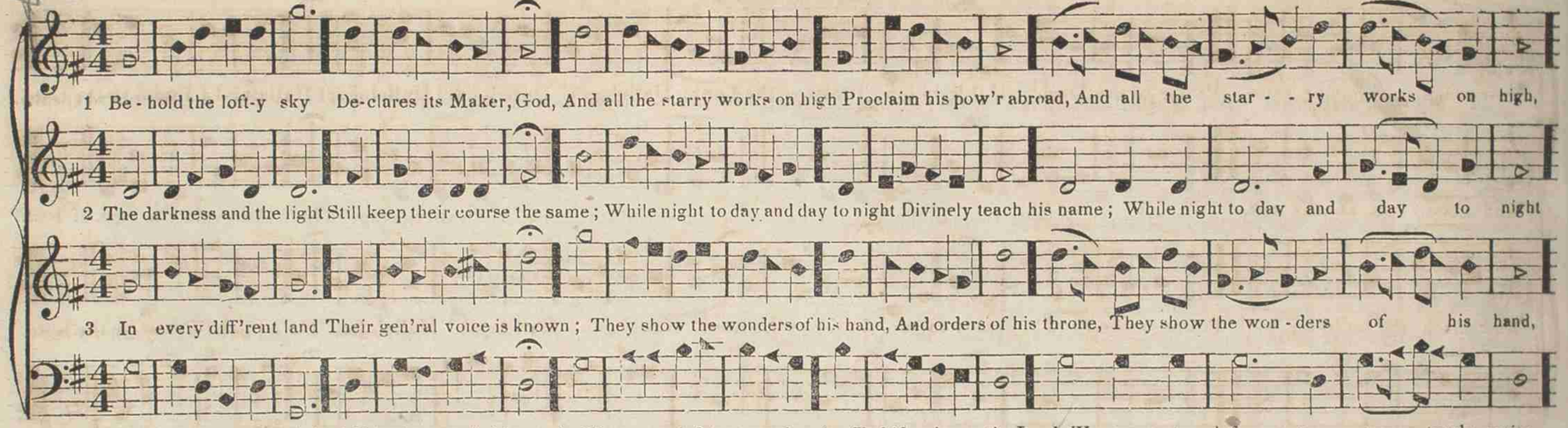
METRE 3.

HUMBLE PRAISES. S. M.



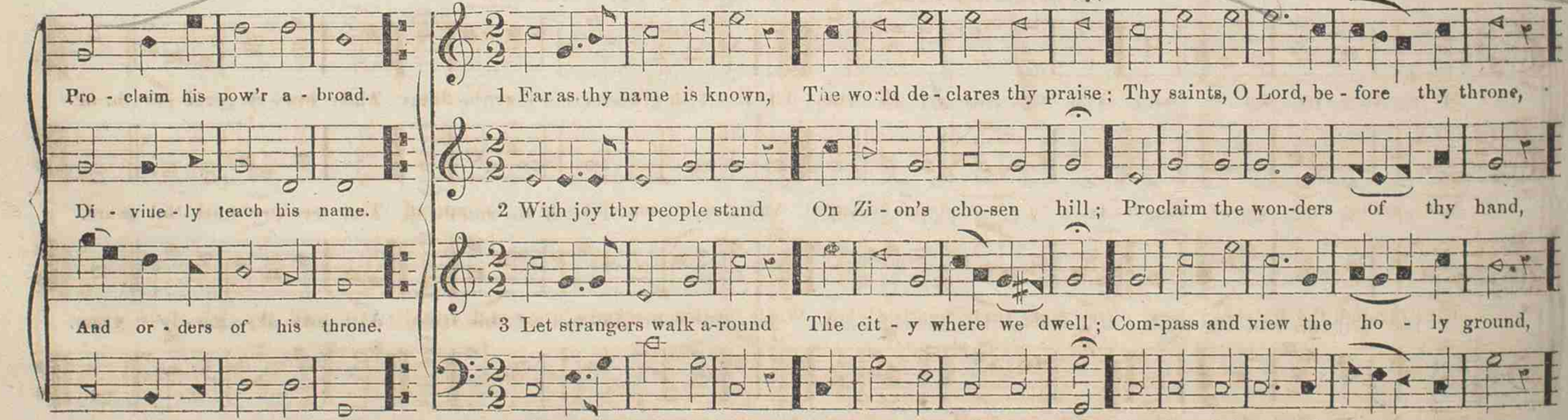
134 METRE 3.

SUBLIMITY. S. M.



METRE 3.

NEWTON. S. M.



CHORUS—To be sung or omitted at pleasure.

Their songs of hon-or raise. Praise ye the Lord! Hal-le-lu-jah! Praise ye the Lord! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Praise ye the Lord!

And coun - sels of thy will.

And mark the build-ing well; Praise ye the Lord! Hal-le-lu-jah! Praise ye the Lord! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Praise ye the Lord!

And make a fair re - port.

METRE 3.

NINETY-THIRD. S. M.

1 My Sa - vior and my King, Thy beau - ties are di - vine; Thy lips with bless-ings o - ver - flow, And eve - ry grace is thine.

2 Now make thy glo - ry known; Gird on thy dread-ful sword, And rise in ma - jes - ty to spread The con-quests of thy word.

3 Strike through thy stub-born foes, Or make their hearts o - bey, While jus-tice, meekness, grace and truth, At - tend thy glo-rious way.

4 Thy laws, O God, are right, Thy throne shall ev - er stand, And thy vic - to - rious gos - pel prove A scep - tre in thy hand.

BALTIMORE. S. M.

METRE 3.

1 Well the Re-deem-er's gone, T'ap-pear be-fore our God, To sprin-kle o'er the fla--ming throne,
To sprin-kle o'er the fla-ming throne, With his a-ton-ing blood.

2 No fie-ry ven-geance now, No burn-ing wrath comes down: If jus--tice calls for sin--ners' blood,
If jus-tice calls for sin-ners' blood, The Savior shows his own,

3 Be-fore his Fa-ther's eye, Our hum-ble suit he moves! The Fa--ther lays his thun--der by,
The Fa-ther lays his thun-der by, And looks, and smiles, and loves.

4 Now may our joy-ful tongues Our Ma-ker's hon-or sing; Je--sus the Priest, re-ceives our songs,
Je-sus the Priest, receives our songs, And bears them to the King.

WRENTHAM. S. M.
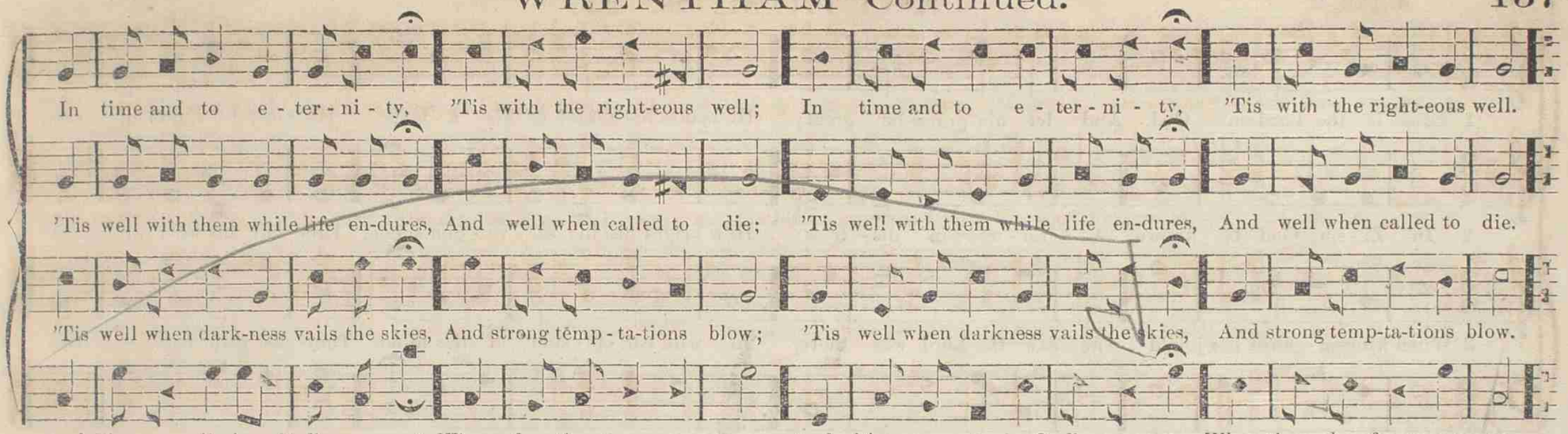
METRE 3.

1 What cheer-ing words are these! Their sweet-ness who can tell?

2 In eve-ry state se-cure, Kept by Je-ho-vah's eye,
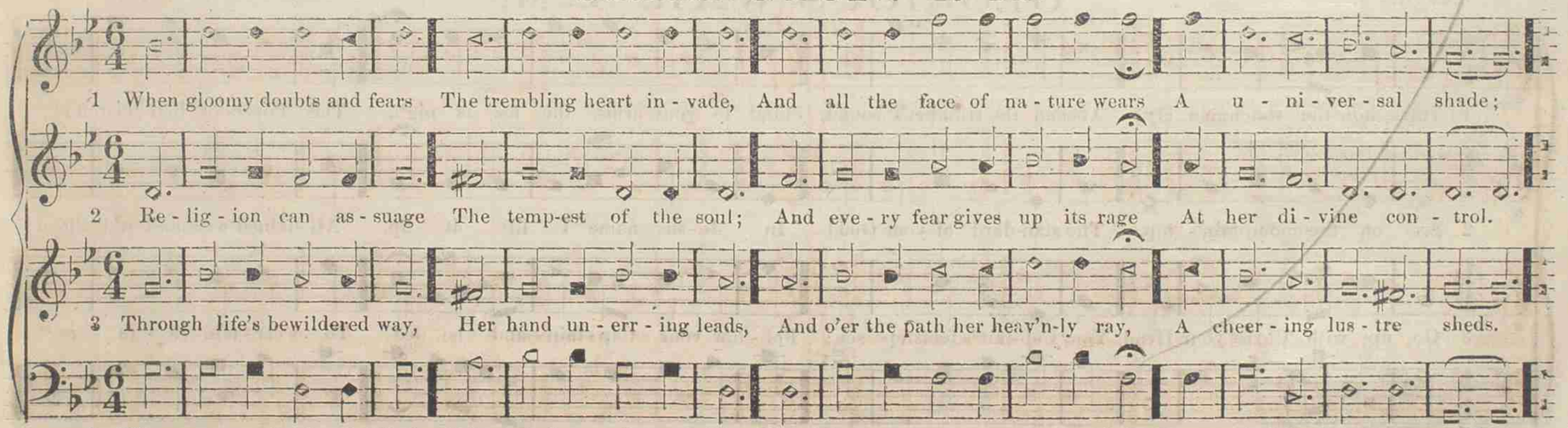
3 'Tis well when joys a--rise, 'Tis well when sor-rows bow,

4 'Tis well when on the mount They feast on dy-ing love,
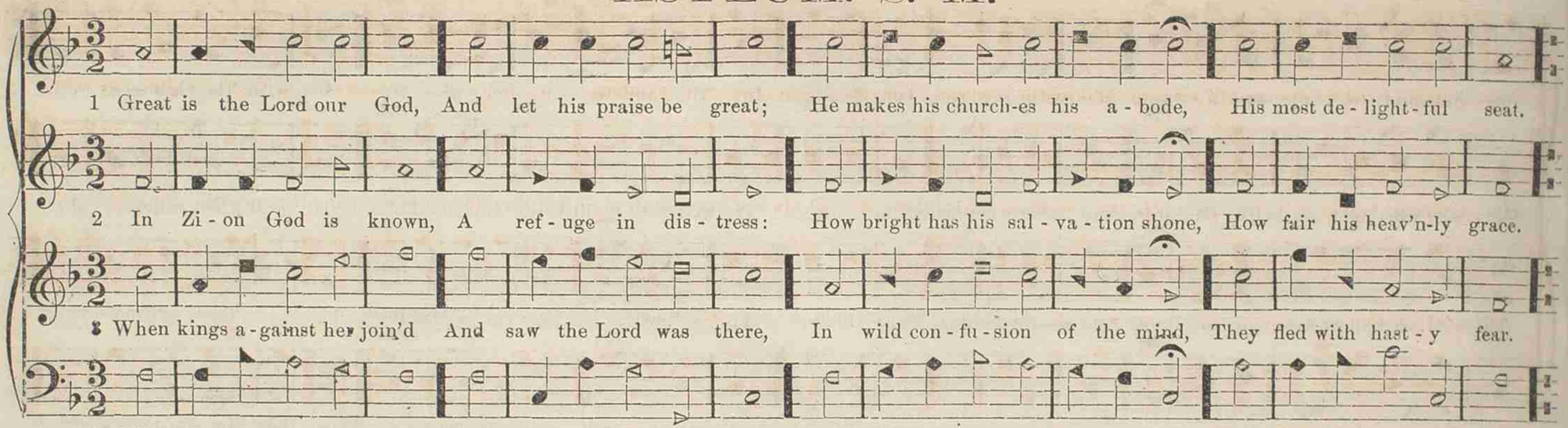


METRE 3.

ORRINGTON. S. M.



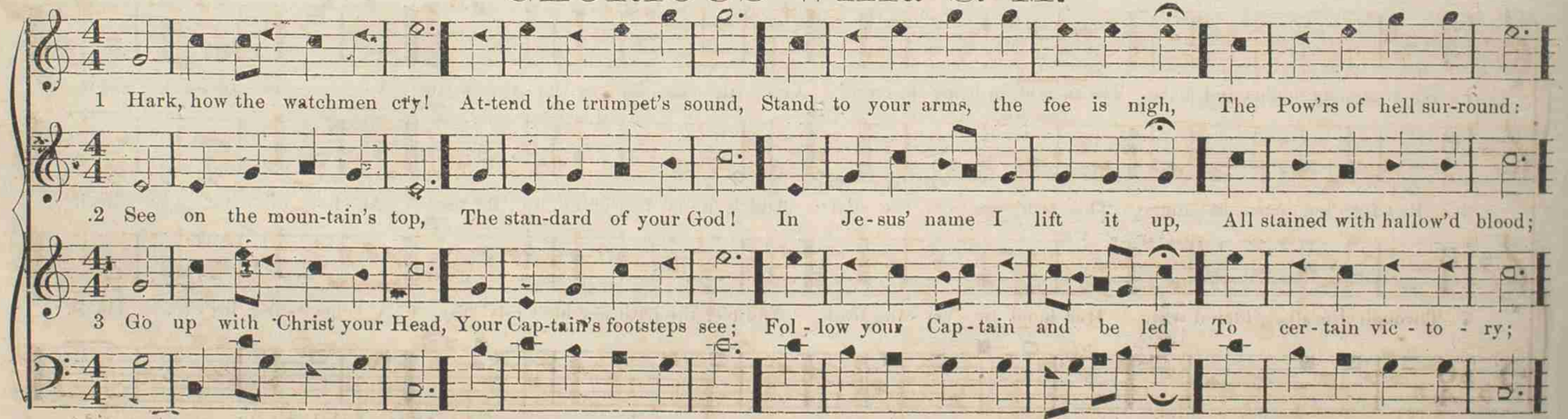
METRE 3.

ASYLUM. S. M.



METRE 3.

GLORIOUS WAR. S. M.



Who bow at Christ's command, Your arms and hearts prepare; The day of bat-tle is at hand, Go forth to glo-rious war, Go forth to glo-rious war.

His standard bearer I To all the na-tions call; Let all to Je-sus' cross draw nigh, He bore the cross for all, He bore the cross for all.

All power to him is giv'n, He ev-er lives the same; Sal-va-tion, hap-pi-ness and heav'n Are all in Je-sus' name, Are all in Je-sus' name.

Be faithful un-to death, Par-take my vic-to-ry, And thou shalt wear this glorious wreath, And thou shalt reign with me, And thou shalt reign with me.

METRE 3.

HANTS. S. M.

1 Give to the winds thy fears, Hope and be un-.....dis-may'd; God hears thy sighs and counts thy tears, God shall lift up thy head, God shall lift up thy head.
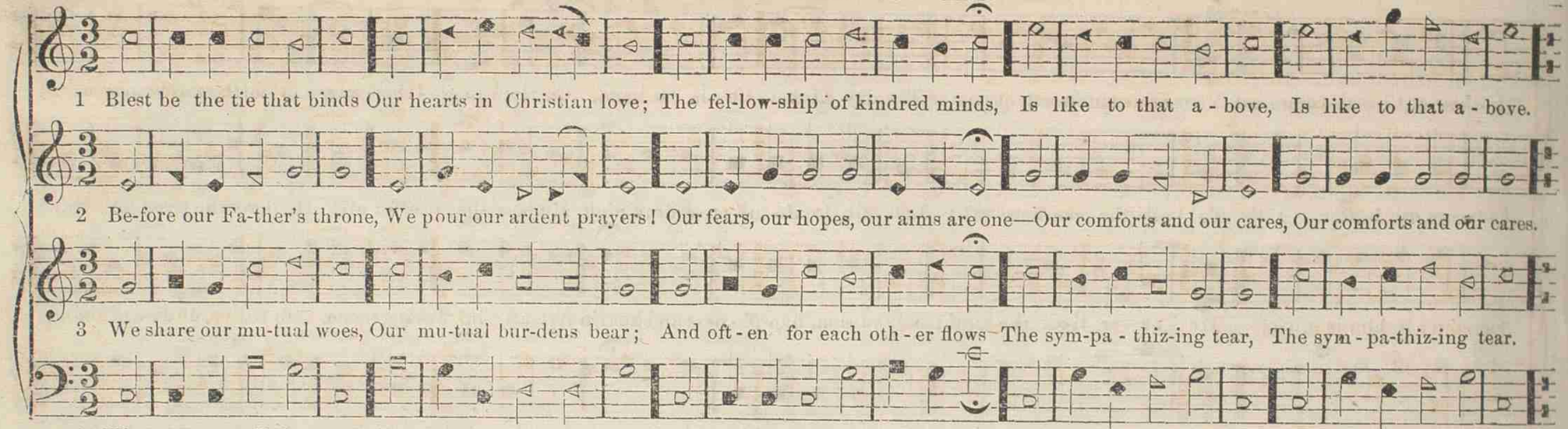
2 Thro' waves, and clouds and storms, He gently clears..... thy way; Wait thou his time, so shall this night Soon end in joyous day..... Soon end in joy-ous day.

3 What tho' thou ru-lest not, Yet heav'n and earth..... and hell Pro-claim God sitteth on the throne, And ruleth all things well,..... And ru-leth all things well.

4 Thine ev-er-last-ing truth, Fa-ther, thy cease-.....less love, Sees all thy children's wants, and knows What best for each will prove, What best for each will prove.

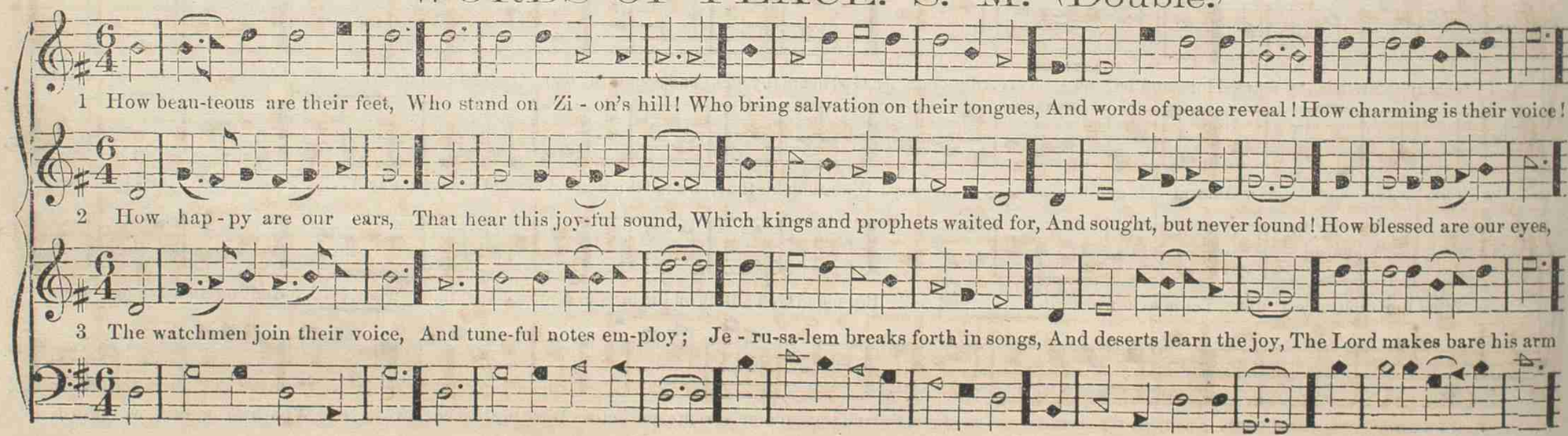
METRE 3.
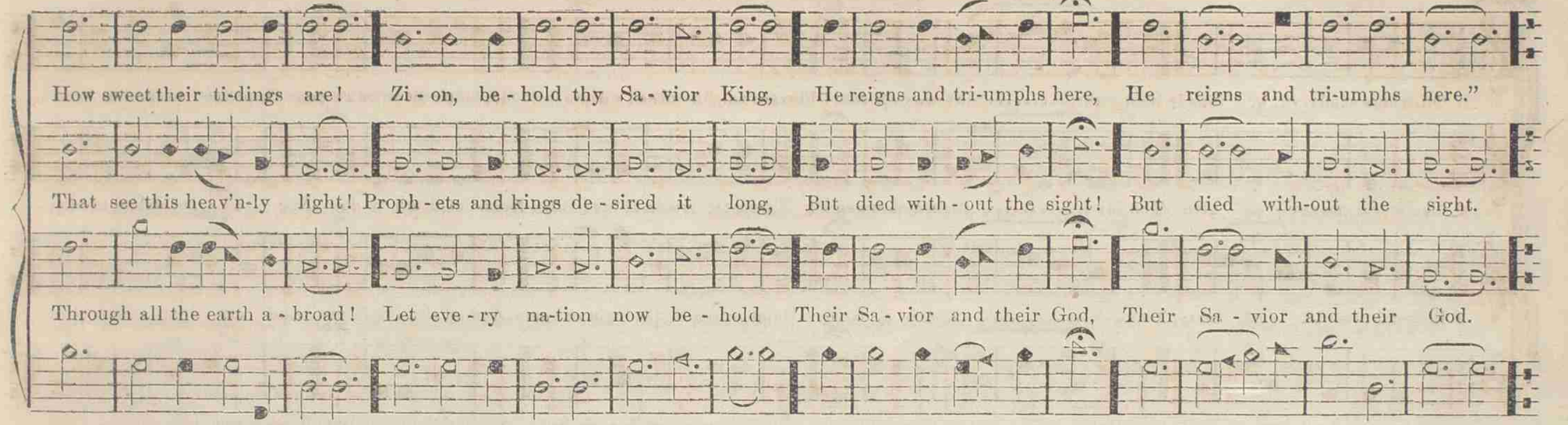
OLMUTZ. S. M.



METRE 3.

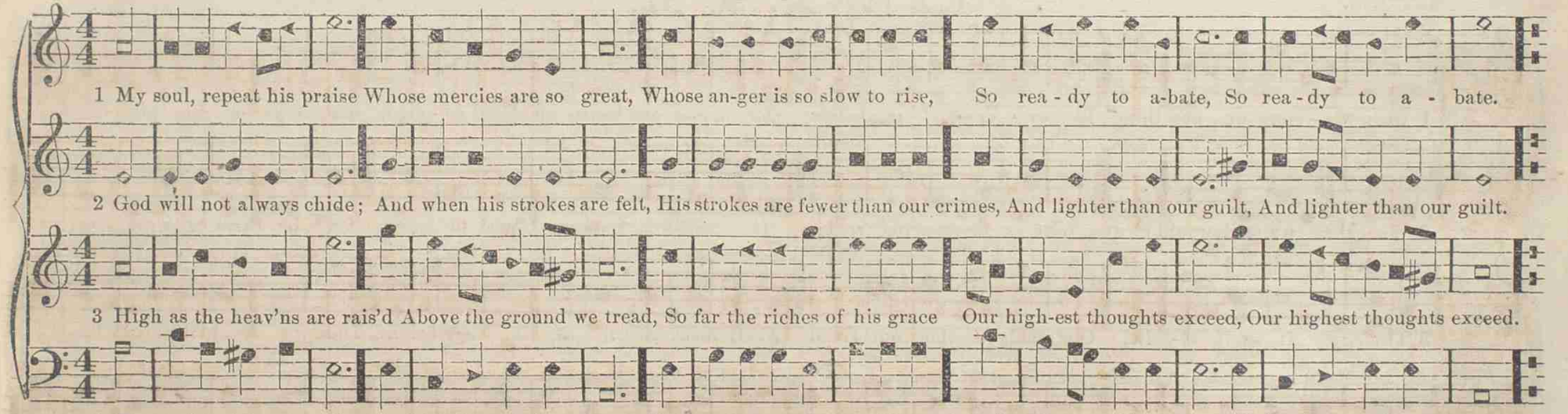
WORDS OF PEACE. S. M. (Double.)





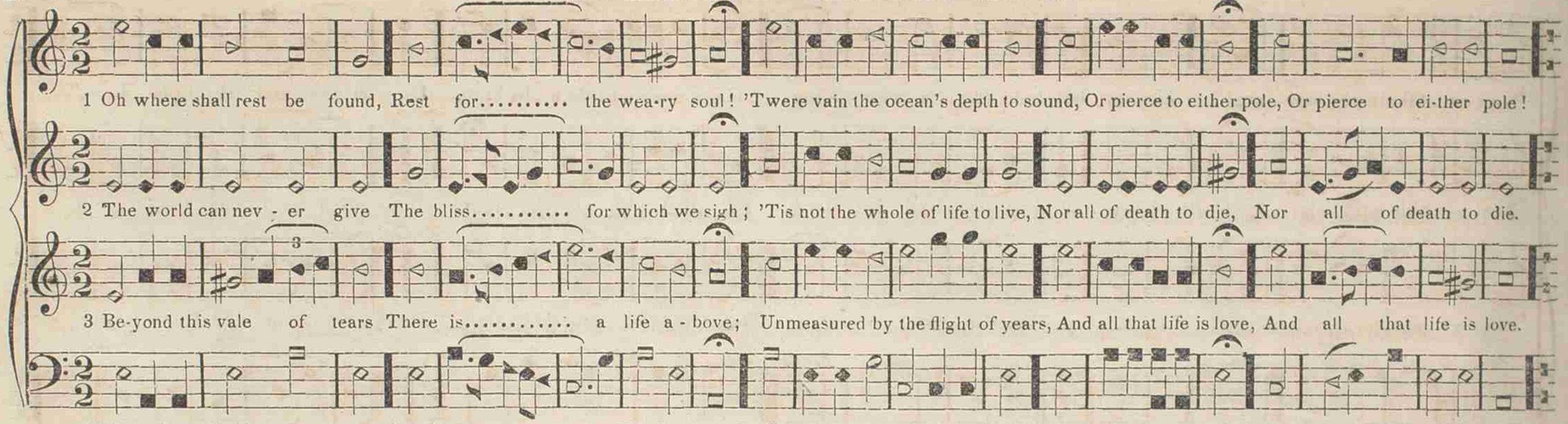
METRE 3.

TENDER MERCY. S. M.
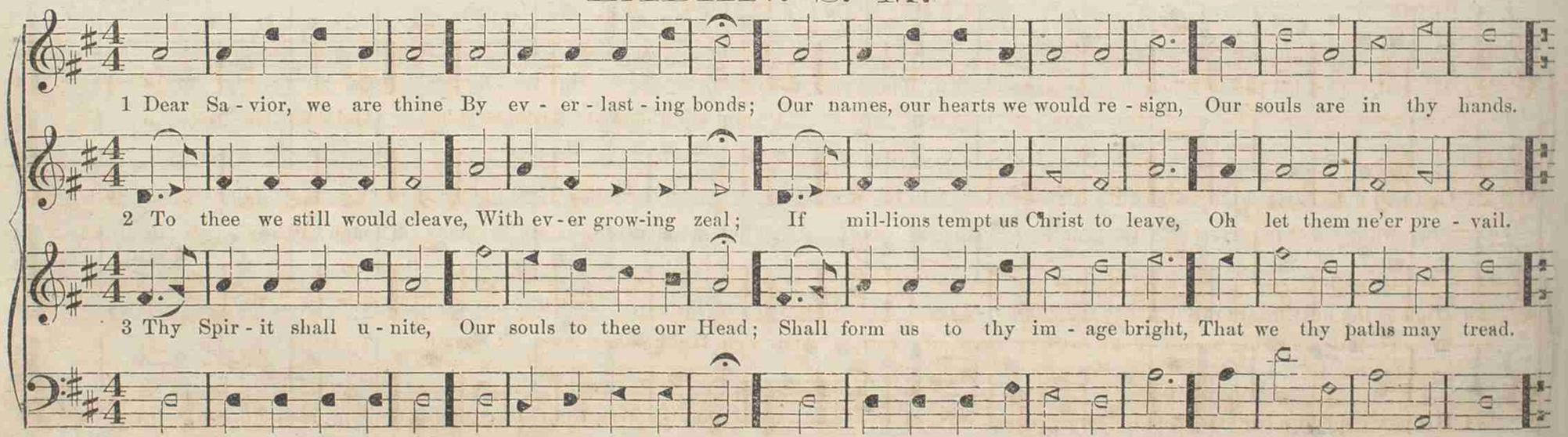


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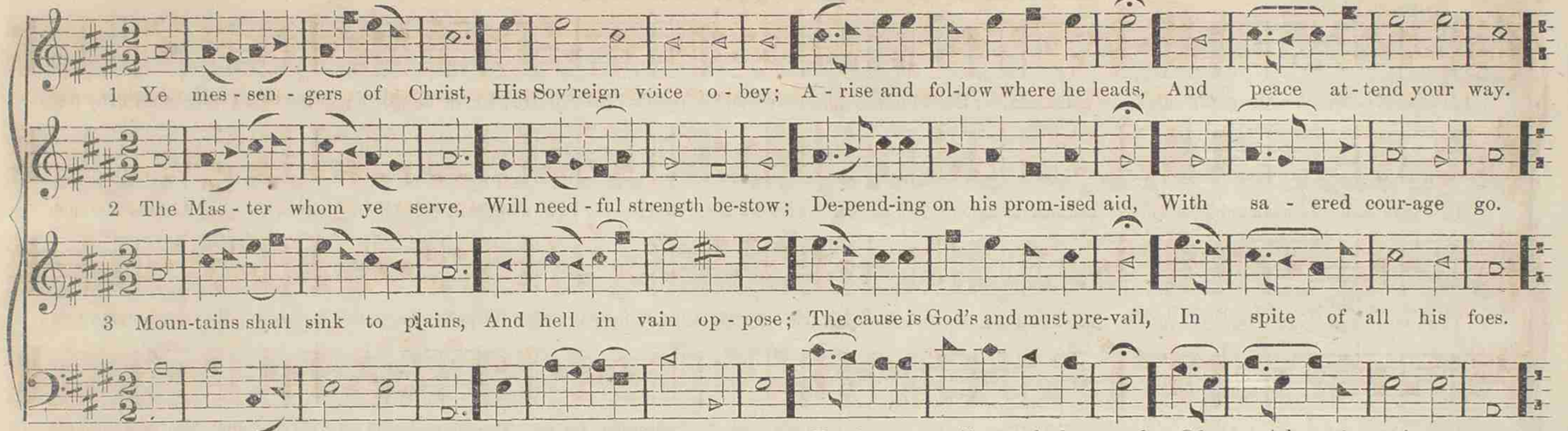
HEAVENLY REST. S. M.
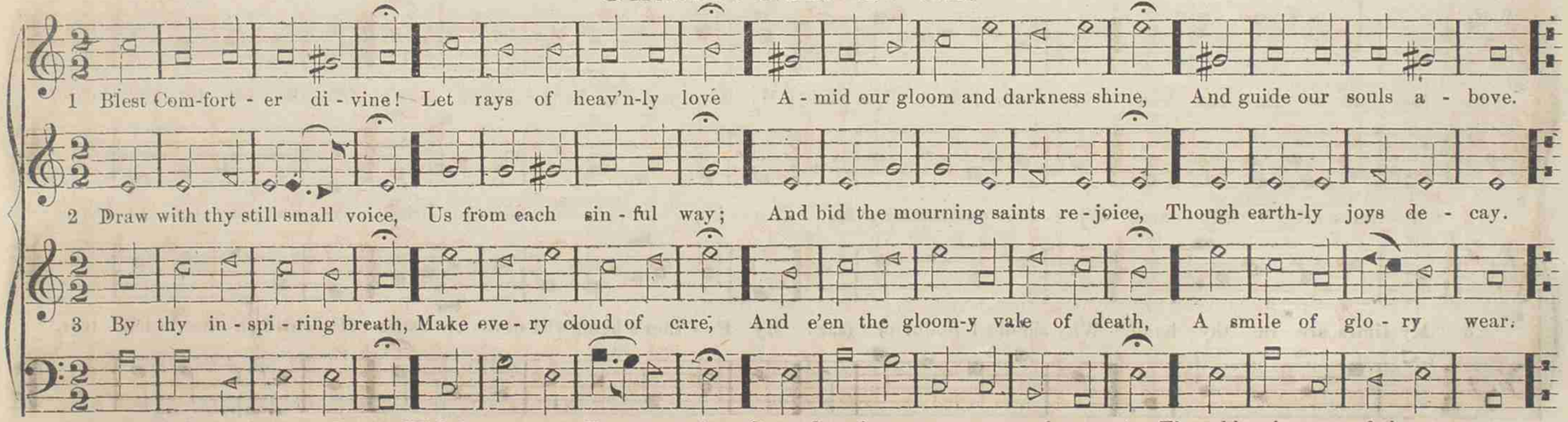


METRE 3.

LABAN. S. M.
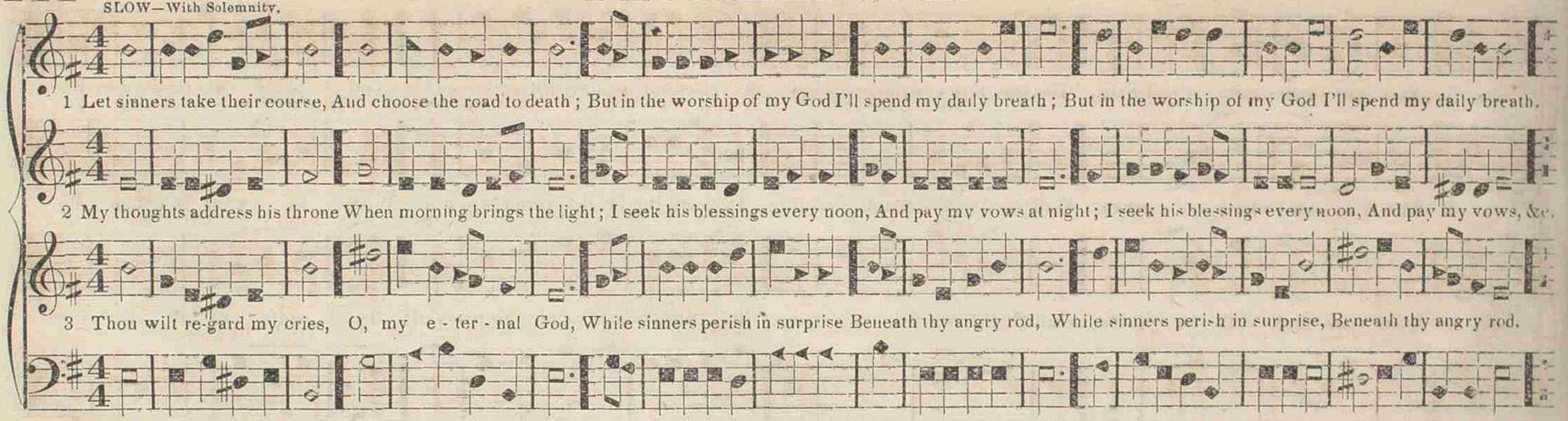




METRE 3. ORANGE. S. M.



144 METRE 3.
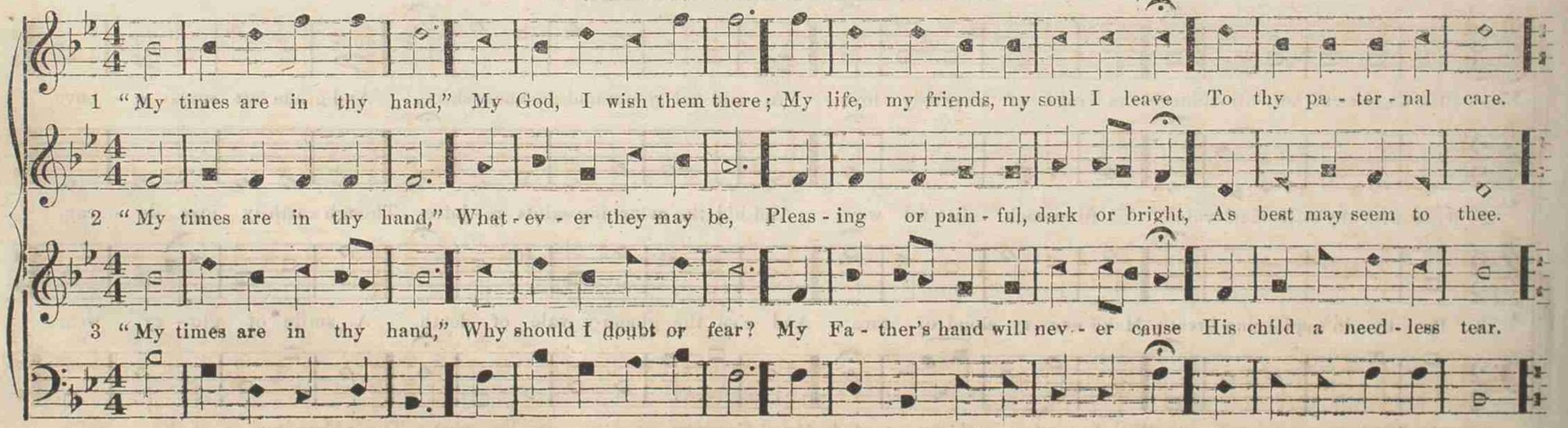
SLOW—With Solemnity.

FLORIDA. S. M.



METRE 3.

SUBMISSION. S. M.



1 See how the ri - sing sun Pur - sues his shi - ning way; And wide pro-claims his Ma-ker's praise, With eve - ry bright'ning ray.

2 Thus would my ri - sing soul Its heav'n-ly Pa-rent sing; And to its great O - rig - in - al The hum - ble trib - ute bring.

3 Se - rene I laid me down Be-neath his guard-ian care; I slept, and I a - woke and found My kind Pre-serv-er near!

4 O, how shall I re - pay The boun-ties of my God? This fee - ble spir - it pants be - neath The pleas - ing, pain-ful load.

METRE 3. LATHROP. S. M.

1 How gen - tle God's com-mands! How kind his pre-cepts are! Come, cast your bur-dens on the Lord, And trust his con-stant care.

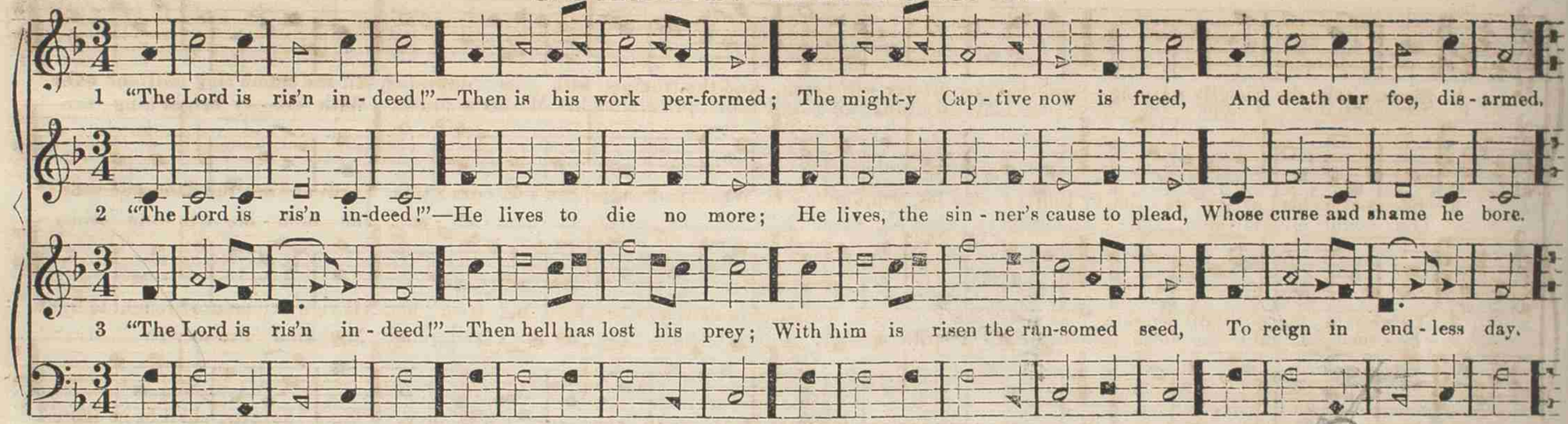
2 His boun - ty will pro - vide, His saints se - cure - ly dwell; That hand which bears cre - a - tion up, Shall guard his chil-dren well.

3 Why should this anx-ious load, Press down your wea - ry mind? Oh seek your heav'nly Fa - ther's throne, And peace and com-fort find.

4 His good-ness stands approved, Un - changed from day to day; I'll drop my bur-den at his feet, And bear a song a - way.
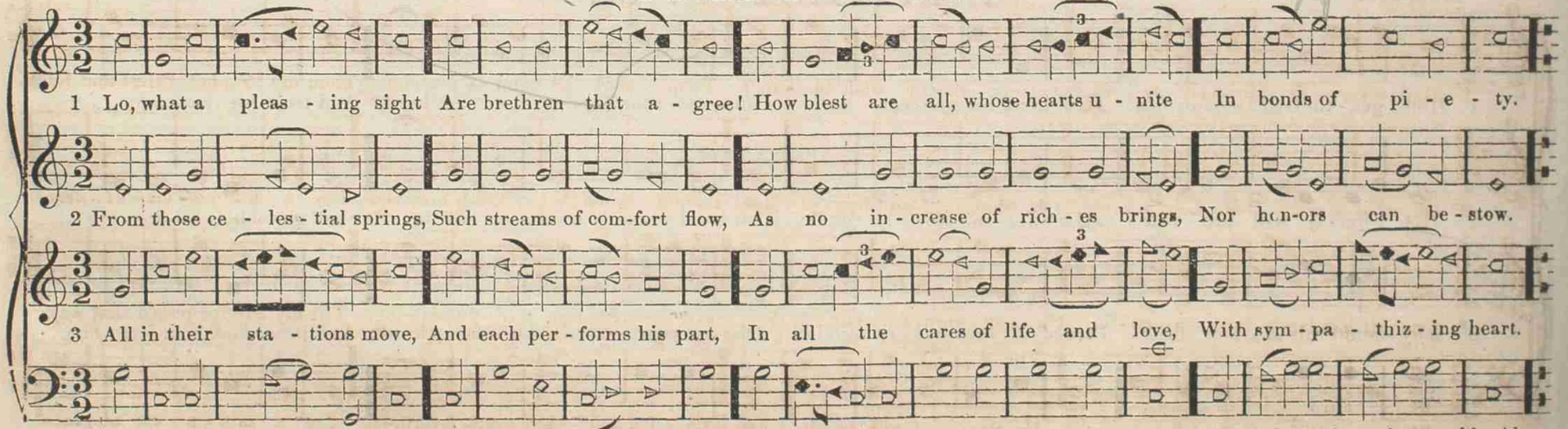
146 METRE 3.

GOLDEN HILL. S. M.



METRE 3.

UNITY. S. M.



METRE 4.

MELODY. 8,7,8,7.

1 Sinners, take the friendly warning—Soon that aw-ful day will break, And the trumpet with its dawn-ing, All the slumb'ring millions wake.

2 See as-sem-bled eve-ry na-tion! Loft-y cit-ies, temples, tow'rs, Wrapt in dreadful con-fla-gra-tion, Earth and sea the flames de-vour!

3 Ye who to the world dis-sem-ble, While you practice deeds of night; Sin-ners, now be-hold and trem-ble, All your crimes are brought to light.

4 Ye who now con-vic-tion sti-fling, Waste your time, the loss de-plore; Hear the an-gel—cease your tri-fling,—"Time," he cries, "shall be no more."

METRE 4.

CHARLESTON. 8,7,8,7.

1 Hail, my ev-er bless-ed Je-sus, On-ly thee I wish to sing; To my soul thy name is pre-cious, Thou my Prophet, Priest and King.

2 Oh, what mer-cy flows from heav-en, Oh, what joy and hap-pi-ness! Love I much?—I've much forgiven—I'm a mir-a-cle of grace.

3 Once with Adam's race in ru-in, Un-con-cerned in sin I lay; Swift de-struc-tion still pur-sue-ing, Till my Sa-vior pass'd that way.

4 Wit-ness, all ye hosts of heav-en, My Re-deem-er's ten-der-ness! Love I much?—I've much for-gin-en—I'm a mir-a-cle of grace.

METRE 4.

ADVOCATE. 8's & 7's.

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

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

METRE 4.
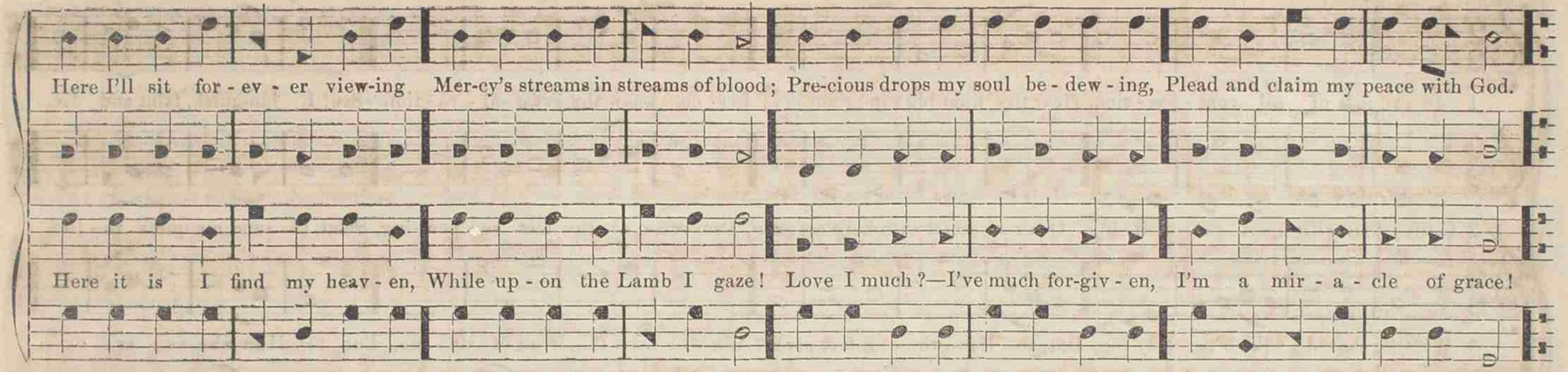
DIVINE COMPASSION. 8's & 7's.

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

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

1 Sweet the moments, rich in bless-ing, Which before the cross I spend:
Life, and health, and peace possessing From the sinner's dy-ing Friend:
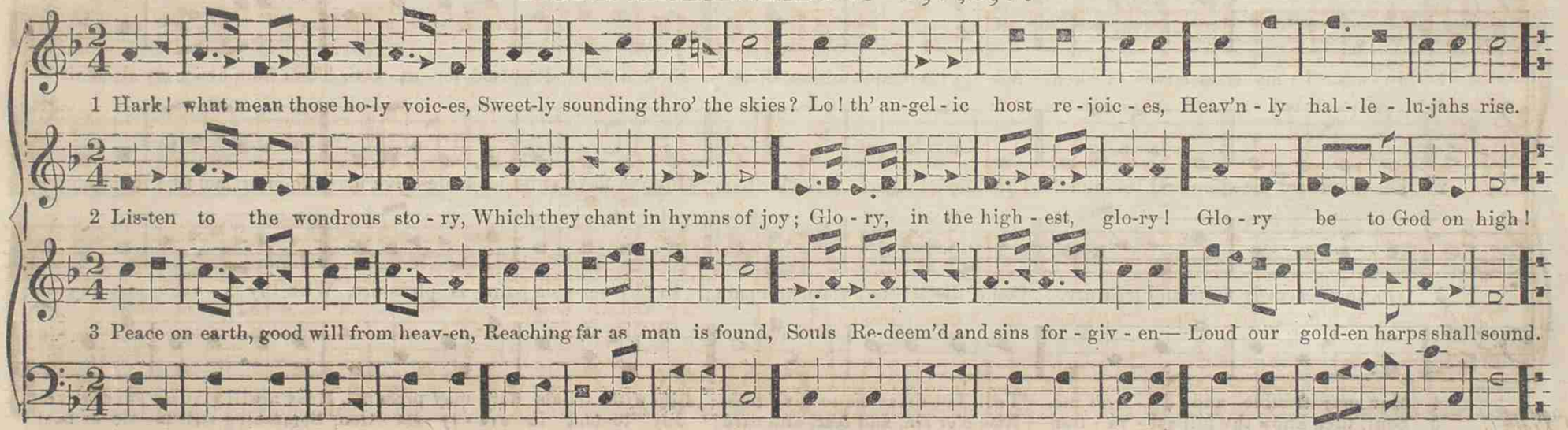
2 Tru-ly bless-ed is the sta-tion, Low be-fore his cross to lie;
While I see di-vine compas-sion, Float-ing in his lan-guid eye;



3 Love and grief my heart dividing,
With my tears his feet I'll bathe;
Constant still in faith abiding,
Life deriving from his death;
May I still enjoy this feeeling,
In all need to Jesus go;
Prove his wounds each day more healing,
And himself more deeply know.

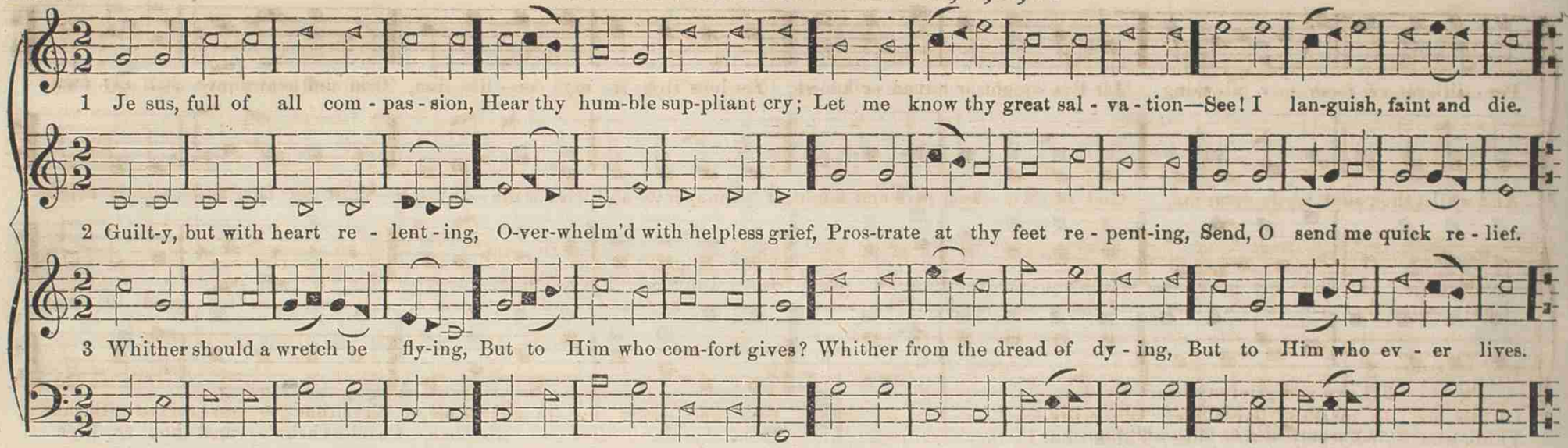
METRE 4.

BETHLEHEM. 8,7,8,7.
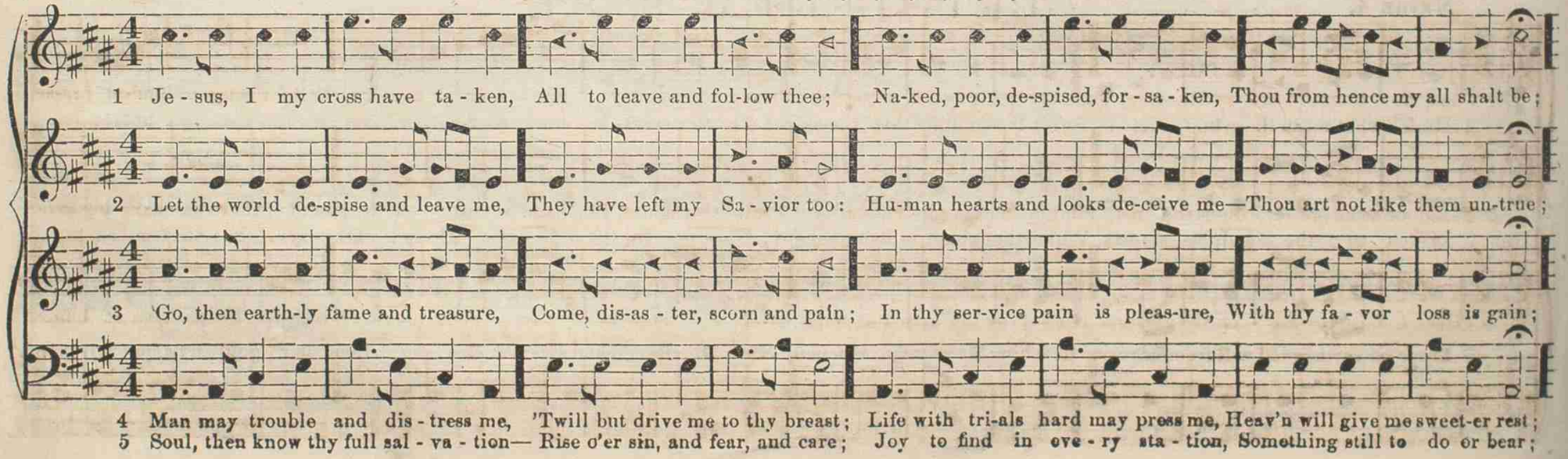


METRE 4.

PENITENCE. 8,7,8,7.



METRE 4.

DISCIPLE. 8,7,8,7,8,7,8,7.



Per - ish eve - ry fond am - bi - tion, All I've sought or hoped or known, Yet how rich is my con - di - tion, God and heaven are still my own.

And whilst thou shalt smile upon me, God of wis - dom, love and might, Foes may hate and friends dis - own me—Show thy face and all is bright.

I have called thee Ab - ba Fa - ther, I have set my heart on thee; Storms may howl and clouds may gather, All must work for good to me.

Oh! tis not in grief to harm me, While thy love is left to me; Oh! 'twere not in joy to charm me, Were that joy un - mixed with thee.
Think what Spir-it dwells within thee—Think what Fa-ther's smiles are thine; Think that Je-sus died to win thee, Child of heav'n, canst thou re - pine.

METRE 4.

NEW MONMOUTH. 8,7,8,7.

1 Come, thou Fount of eve - ry bles-sing, Tune my heart to sing thy grace; Streams of mer - cy nev - - er ceas-ing, Call for songs of loudest praise.

2 Teach me some me - lo - dious son - net, Sung by flaming tongues above; Praise the mount, I'm fixed up - on it, Mount of God's un-chang-ing love.

3 Here I raise my Eb - en - e - zer, Hith-er by thy help I'm come; And I hope by thy good pleas-ure, Safe-ly to ar - rive at home.

4 Oh, to grace how great a debt - or Dai-ly I'm constrain'd to be; Let thy good-ness, like a fet-ter, Bind my wand'ring heart to thee.

METRE 4.

FEMALE PILGRIM. 8's & 7's.

1 Whith-er goest thou, pil-grim stran-ger, Pass-ing thro' this darksome vale?
Know'st thou not 'tis full of dan - ger, And will not thy cour-age fail?

"Pilgrim thou dost just-ly call me, Wand'ring o'er this waste so wide:

2 Such a Guide! no guide at-tends thee, Hence for thee my fears a - rise;
If some guardian Pow'r befriend thee, 'Tis un-seen by mor-tal eyes!

Yes, un-seen,—but still be-lieve me, Such a Guide my steps at - tends;

Yet no harm will e'er be - fall me While I'm blest with such a Guide.
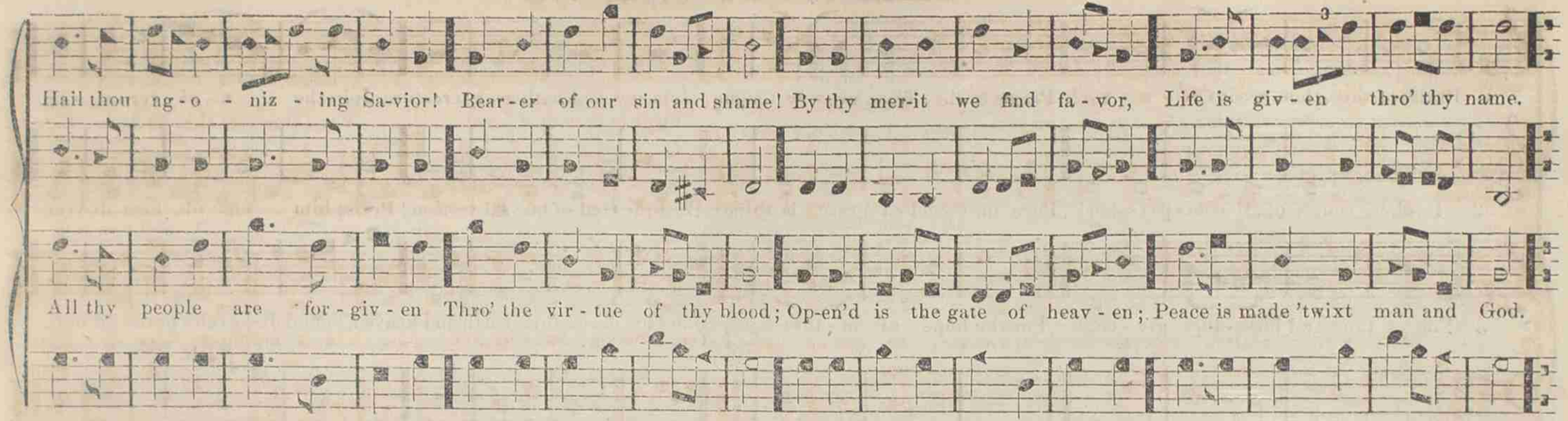
He'll in eve - ry strait re-lieve me, He from eve-ry harm de-fends.

METRE 4.

OLNEY. 8's & 7's.
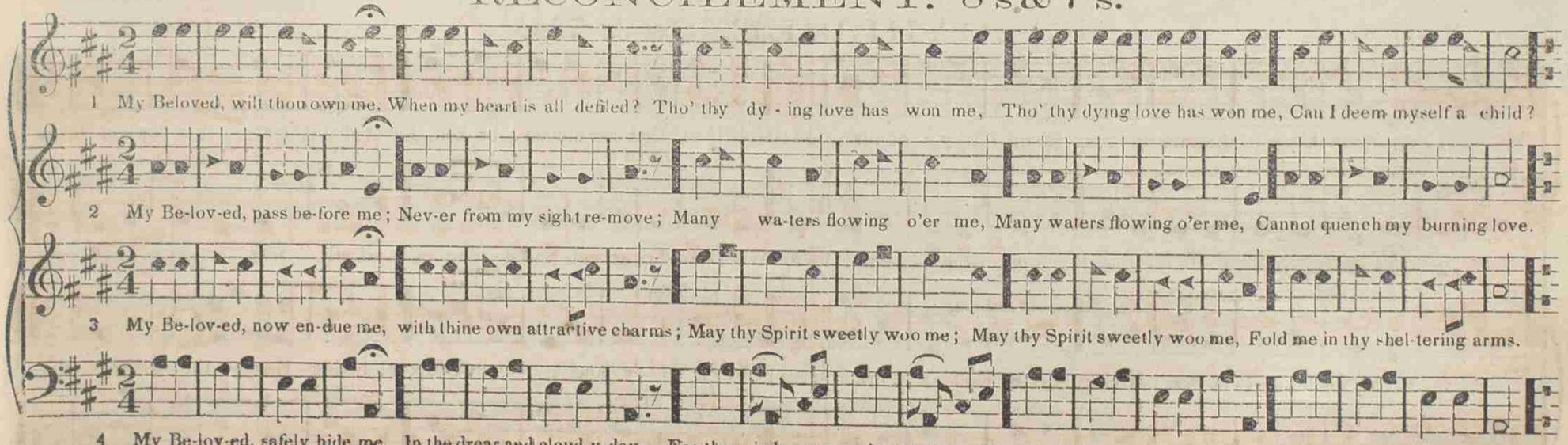
1 Hail! thou once de-spis-ed Je - sus! Hail! thou Gal - i - lee - an King!
Thou didst suffer to re - lease us, Thou didst free sal - va - tion bring!

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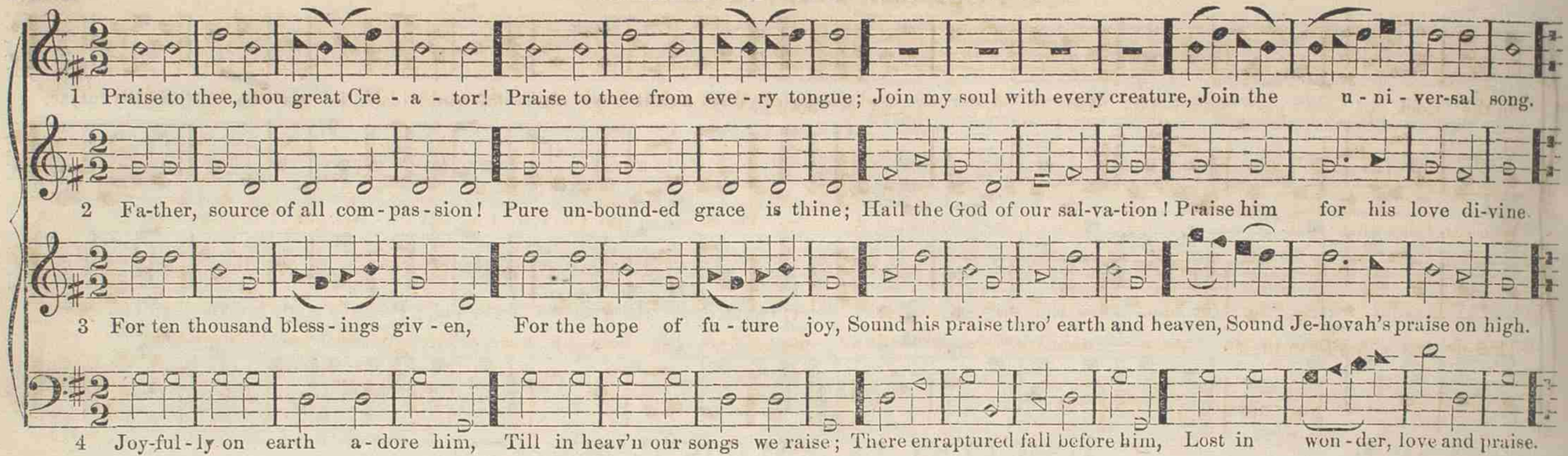


METRE 4.

RECONCILEMENT. 8's & 7's.
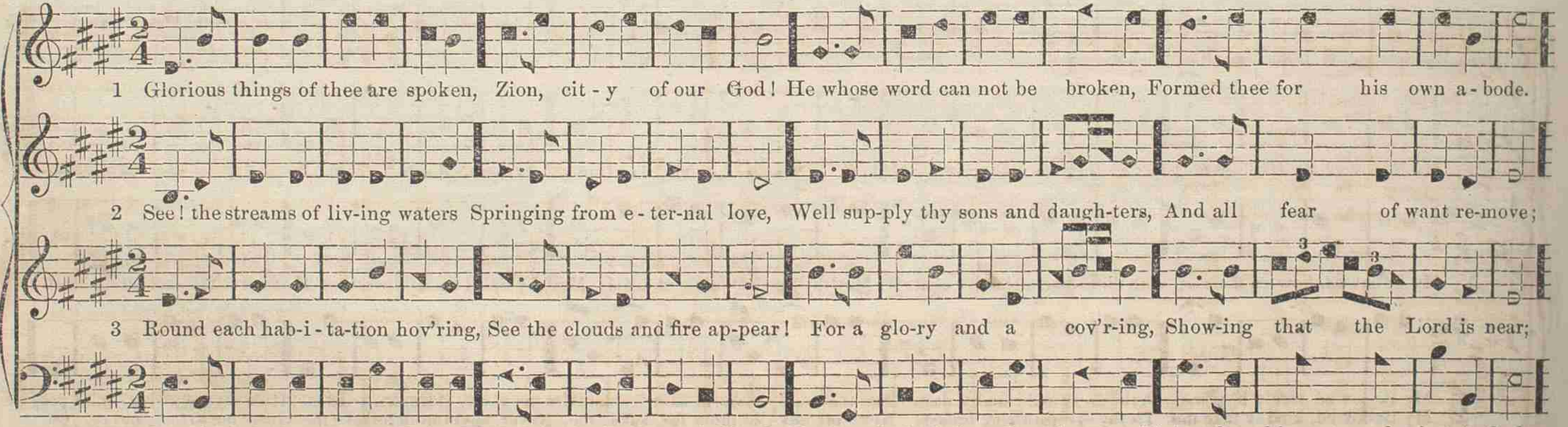


METRE 4.
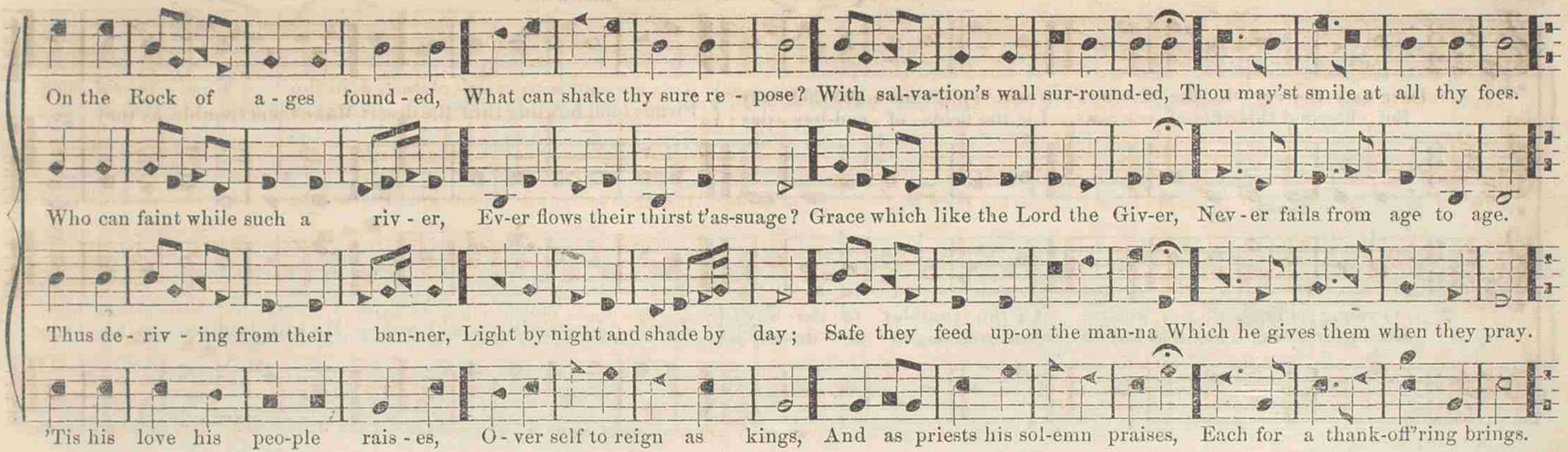
SAXONY. 8's & 7's.



METRE 4.
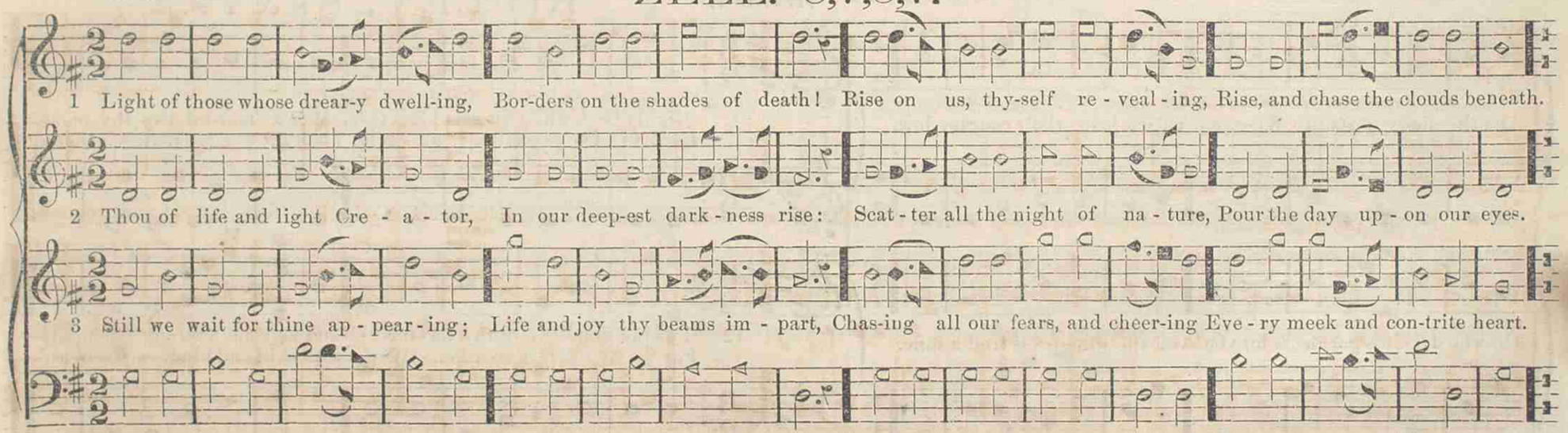
CARLISLE. 8's & 7's.





METRE 4.

ZELL. 8,7,8,7.



METRE 4.

CONQUEST. 8's & 7's.

1 Dark and thorn-y is the desert Thro' which pilgrims make their way;
But be-yond this vale of sor-rows, Lie the fields of end-less day;
Fiends loud howling thro' the desert Make them tremble as they go,

2 O young soldiers, are you wea-ry, Of the troubles of the way?
Does your strength begin to fail you, And your vig-or to de-cay?
Je-sus, Je-sus will go with you— He will lead you to his throne,

And the fie-ry darts of Sa-tan, Oft-en bring their courage low.

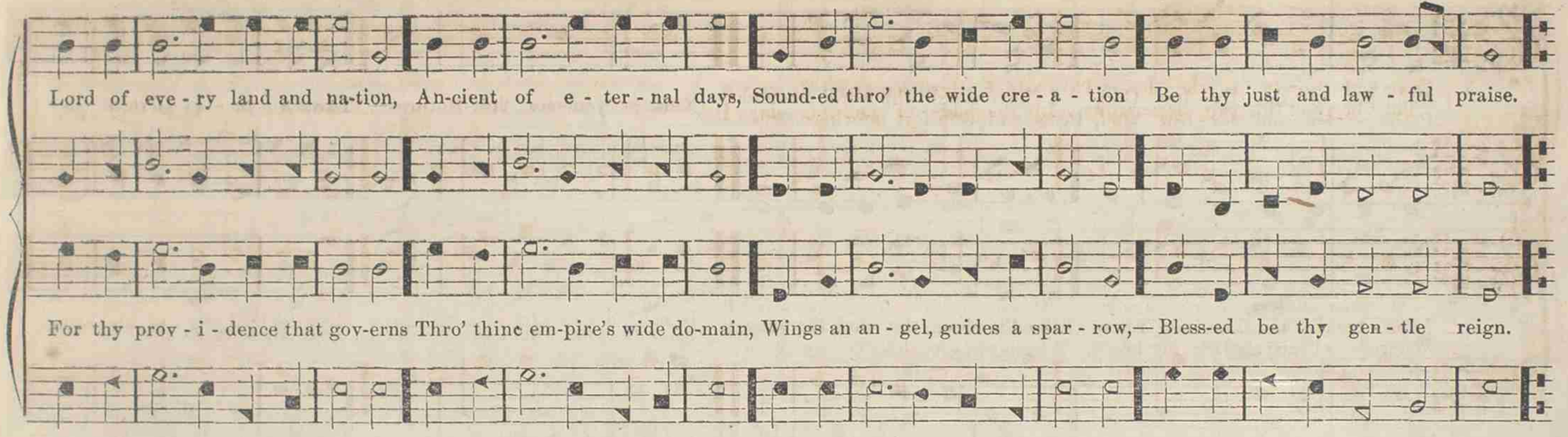
He who dyed his garments for you And the wine-press trod a-lone.

METRE 4.

RIPLEY. 8's & 7's.
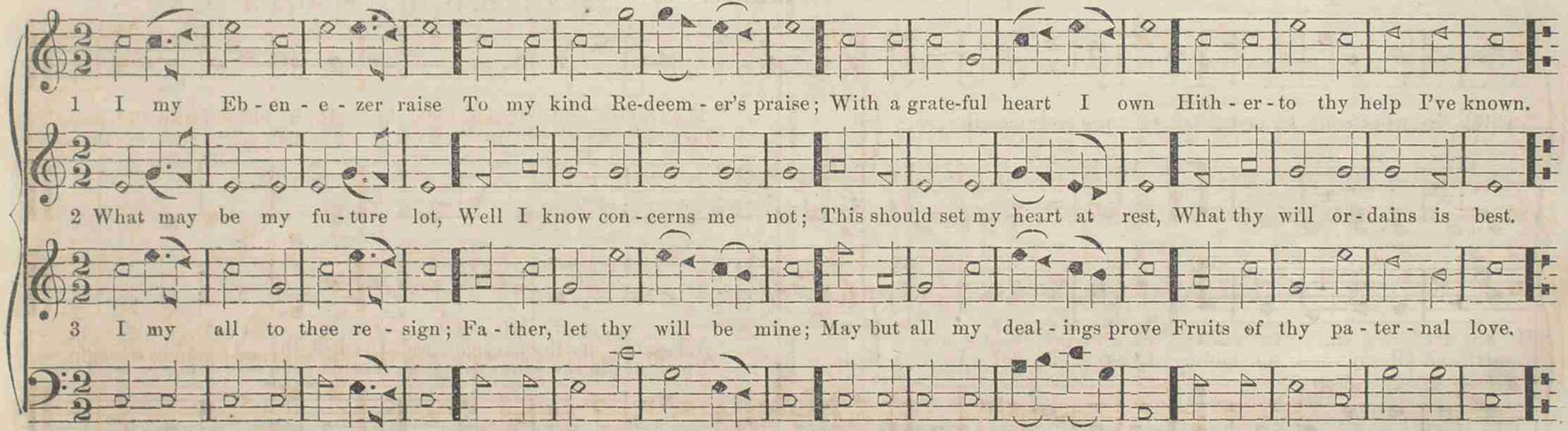
1 Mighty God, while an-gels bless thee, May a mor-tal lisp thy name?
Lord of men as well as an-gels, Thou art eve-ry creature's theme:

2 For the grandeur of thy na-ture, Grand be-yond a seraph's thought,—
For the won-ders of creation,—Works with skill and kindness wrought,—



METRE 5.

EBENEZER. 4 lines 7's.



METRE 5.

ENNIUS. 8 lines 7's.

1 Peo - ple of the liv - ing God, I have sought the world a-round,
Paths of sin and sor - row trod, Peace and com-fort no-where found;
Now to you my spir-it turns— Turns a fu - gi - tive un - blest;

2 Lone - ly I no lon - ger roam, Like the cloud, the wind, the wave;
Where you dwell, shall be my home, Where you die, shall be my grave;
Mine the God whom you a - dore, Your Re-deem-er shall be mine;

METRE 5.
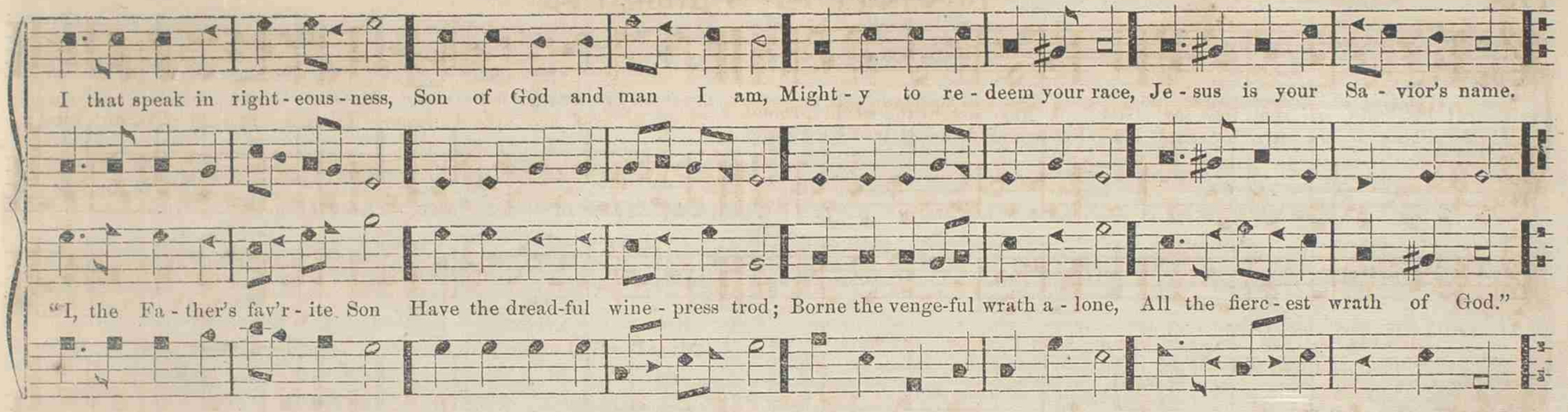
BOZRAH. 8 lines 7's.

Breth-ren, where your al-tar burns, O re-ceive me in - to rest.

earth can fill my soul no more,— Eve-ry i - dol I re - sign.
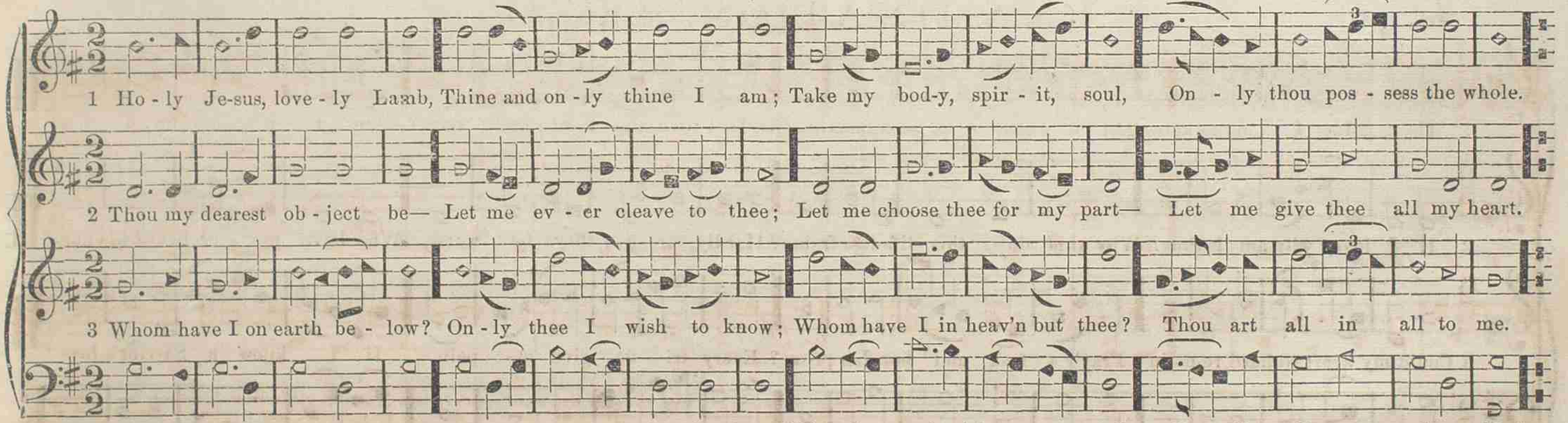
1 Who is this that comes from far, Clad in gar-ments dipp'd in blood?
Strong tri-umph-ant trav-el-er, Is he man or is he God?

2 Wherefore are thy garments red, Dyed as in a crim - son sea?
They that in the wine - vat tread, Are not stain'd so much as Thee.



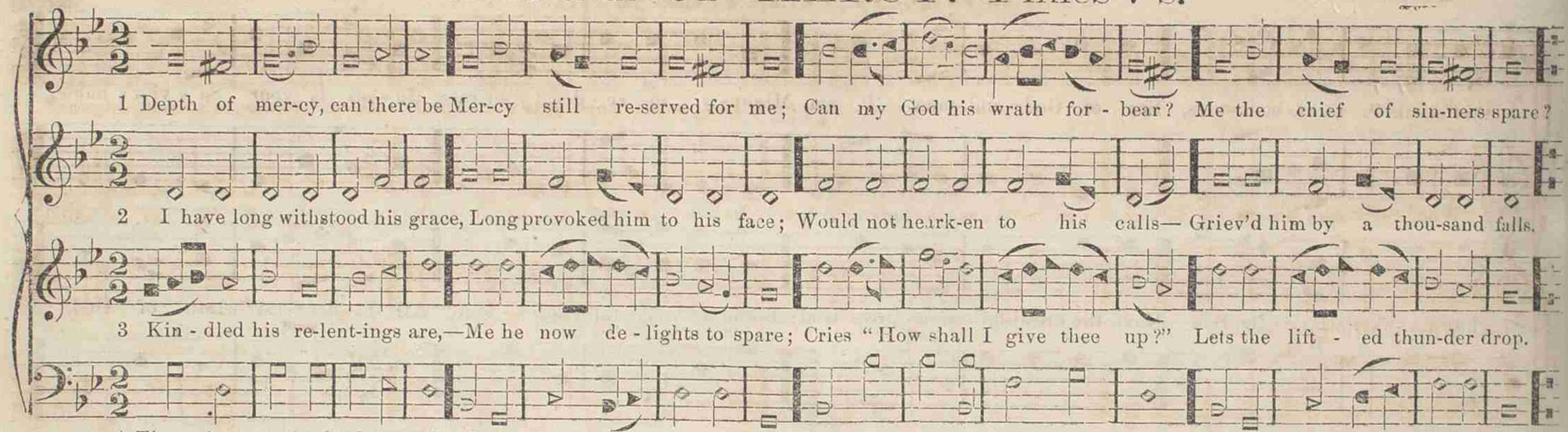
METRE 5.

COOKHAM. 4 lines 7's.
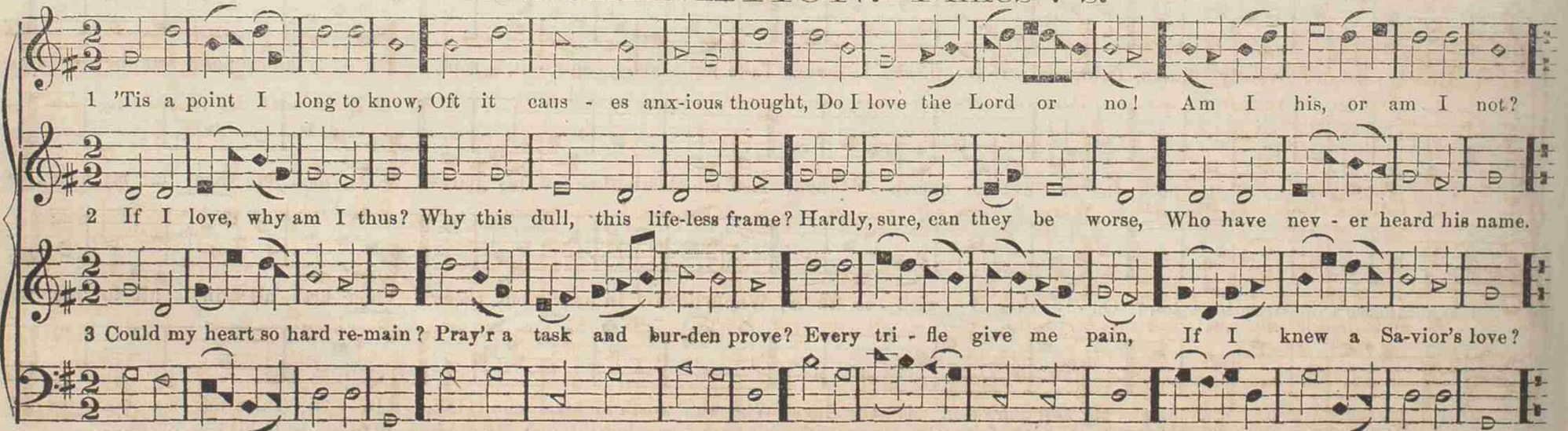


METRE 5.

DEPTH OF MERCY. 4 lines 7's.



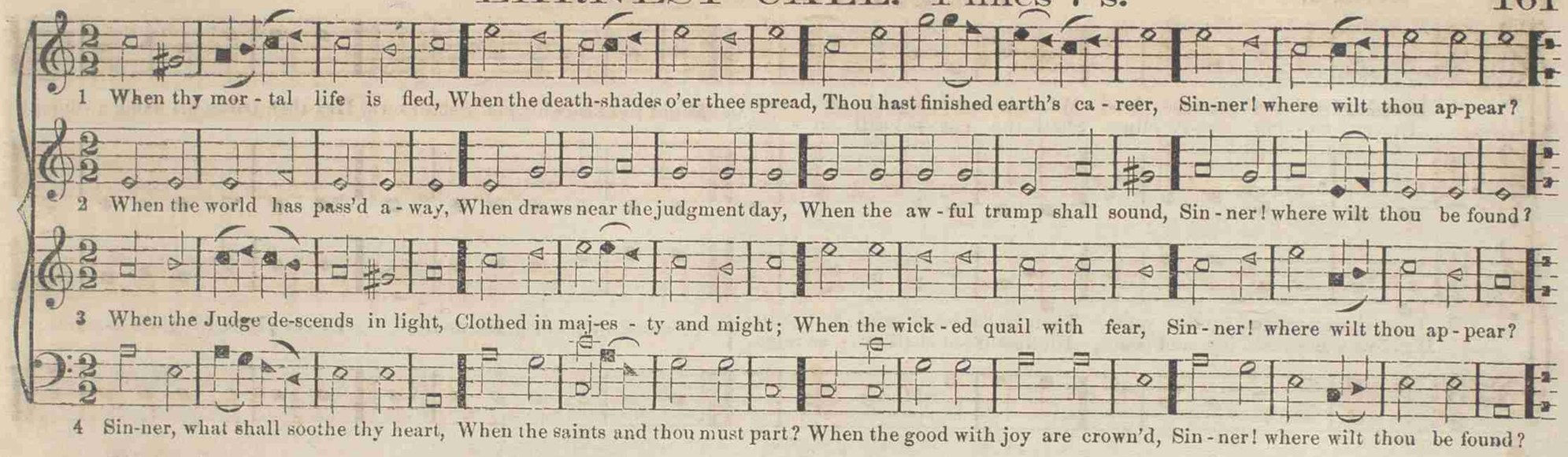
METRE 5.

EXAMINATION. 4 lines 7's.
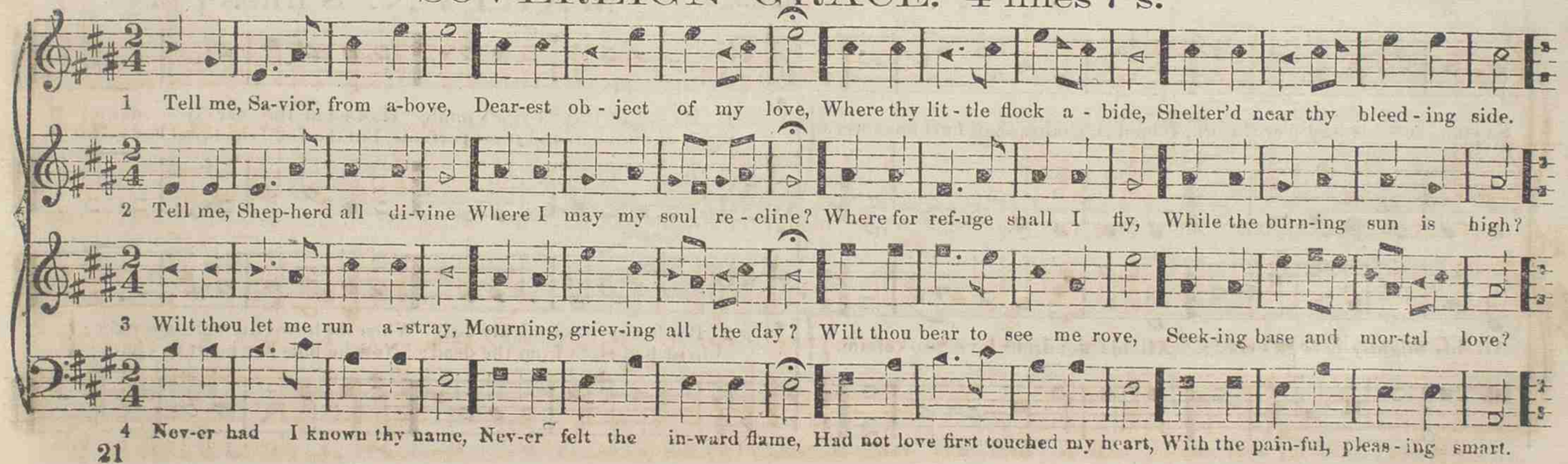


METRE 5.

EARNEST CALL. 4 lines 7's.



METRE 5.

SOVEREIGN GRACE. 4 lines 7's.



METRE 5.

ELTHAM. 8 lines 7's.

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

2 Then shall wars and tumults cease, Then be banished grief and pain;
Right-eous-ness, and joy and peace, Un-dis-turbed shall ev - er reign. } Bless we then our gracious Lord, Ev - er praise his glorious name;

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

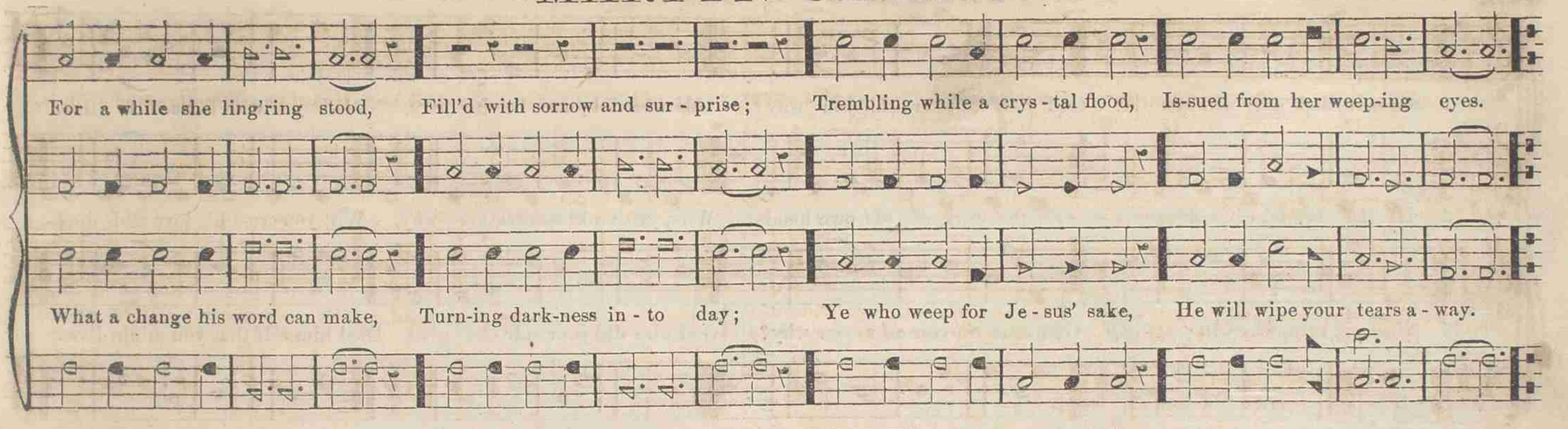
All his might-y acts re - cord; All his wondrous love pro - claim.

METRE 5.

MARTYN. 8 lines 7's.

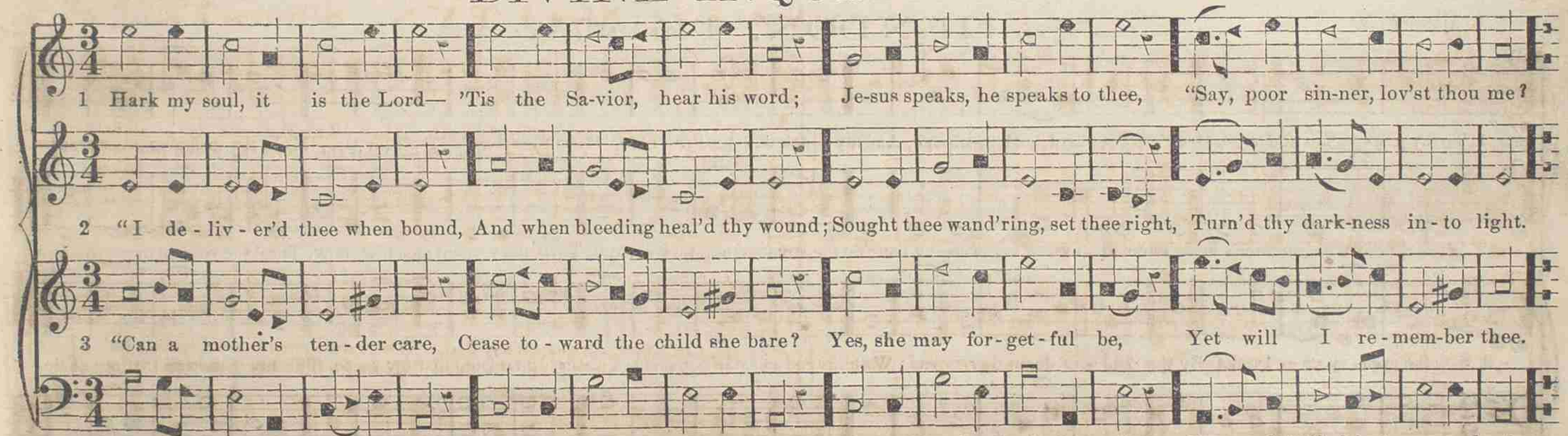
1 Ma - ry to the Sa-vior's tomb, Hast-ed at the ear - ly dawn;
Spice she brought and sweet perfume, But the Lord she loved had gone;

2 But her sorrows quickly fled, When she heard his welcome voice;
Christ had risen from the dead; Now he bids her heart re - joice;



METRE 5.

DIVINE INQUIRY. 4 lines 7's.



METRE 5.

PLEYEL'S HYMN. 4 lines 7's.

1 Sin-ners, turn, why will you die? God your Ma-ker asks you why? God who did your be-ing give, Made you with himself to live.

2 He the fa-tal cause demands— Asks the work of his own hands: Why, ye thankless creatures, why, Will you cross his love and die?

3 Sin-ners, turn, why will you die? God your Sa-vior asks you why? God who did your spir-its give, Died him-self that you might live!

4 Will you let him die in vain?— Cru-ci-fy your Lord a-gain? Why, ye ran-som'd sin-ners, why, Will you slight his grace and die?

METRE 5.

HENDON. 4 lines 7's.
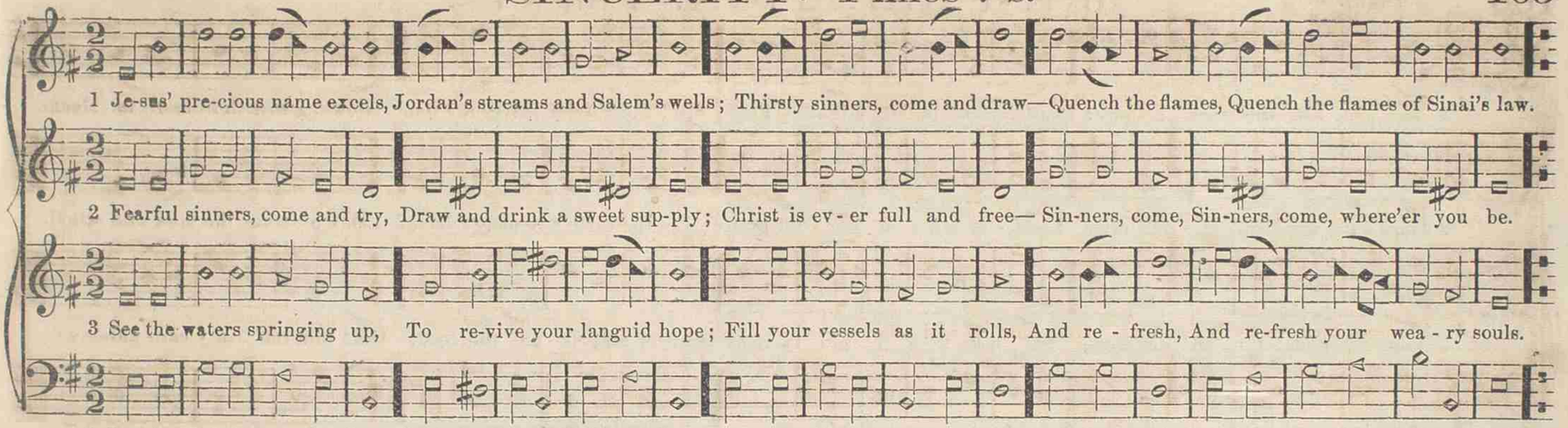
1 To thy pastures fair and large, Heav'nly Shepherd, lead thy charge, And my couch with tend'rest care, 'Midst the springing grass prepare, 'Midst the springing grass prepare.

2 When I faint with summer's heat Thou, shalt guide my wea-ry feet To the streams that still and slow, Thro' the verdant meadows flow, Thro' the verdant meadows flow.

3 Safe the drea-ry vales I tread, By the shades of death o'er-spread; With thy rod and staff supplied, This my guard and that my guide, This my guard and that my guide.

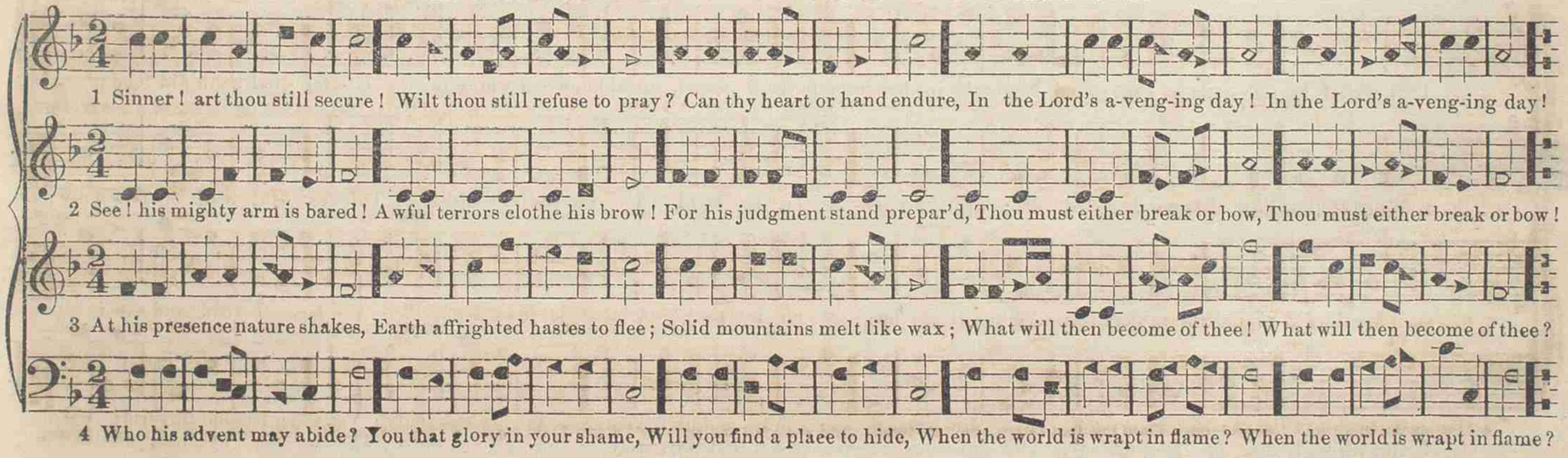
4 Con-stant to my la-test end, Thou my foot-steps shalt at-tend; And shalt bid thy hallowed dome Yield me an e-ter-nal home, Yield me an e-ter-nal home.

SINCERITY. 4 lines 7's.



Metre 5.

ALARMING VOICE. 4 lines 7's.



METRE 5.

RESURRECTION. 4 lines 7's.

1 An - gels, roll the rock a - way; Death! yield up thy might - y Prey; See! the Sa-vior leaves the tomb, Glow-ing with im - mor - tal bloom.

2 Hark! the wond'ring an - gels raise Loud - er notes of joy - ful praise; Let the earth's re-motest bound Ech - o with the bliss - ful sound.

3 Now, ye saints! lift up your eyes, See him high in glo - ry rise! Hosts of an-gels on the road, Hail him the in - car - nate God.

METRE 6.

GANGES. 8,8,6,8,8,6.

1 A-wak'd by Si - nai's aw - ful sound, My soul in bonds of guilt I found, And knew not where to go; E - ter - nal truth did loud proclaim,

2 When to the Law I trembling fled, It pour'd its curs - es on my head, I no re-lief could find; This fear - ful truth in-creas'd my pain,

3 A-gain did Si - nai's thun-ders roll, And guilt lay hea - vy on my soul, A vast, op-pres-sive load; A - las, I read and saw it plain,

4 The saints I heard with rapture tell, How Je - sus con-quer'd death and hell, And broke the fowler's snare; Yet when I found this truth re-main,

5 But while I thus in an-guish lay, The gra-cious Sa - vior pass'd that way, And felt his pit - y move; The sin - ner by his jus-tice slain,

"The sin-ner must be born a-gain, Or sink to end-less woe."

"The sin-ner must be born a-gain," And 'whelm'd my tortur'd mind.

"The sin-ner must be born a-gain," Or drink the wrath of God.

"The sin-ner must be born a-gain," I sunk in deep de-spair.
Now by his grace is born a-gain, And sings re-deem-ing love.

1 O thou that hear'st the pray'r of faith, Wilt thou not save a soul from death,

2 Slain in the guilt-y sin-ner's stead, His spot-less right-eous-ness I plead,

3 Then snatch me from e-ter-nal death, The Spir-it of a-dop-tion breathe,

4 The king of ter-rors then would be A wel-come mes-sen-ger to me,

That casts it-self on thee? I have no ref-uge of my own, But fly to what my Lord hath done, And suf-fer'd once for me.

And his a-vail-ing blood; Thy right-eous-ness my robe shall be, Thy mer-it shall a-tone for me, And bring me near to God.

His con-so-la-tion send; By him some word of life im-part, And sweet-ly whis-per to my heart, Thy Ma-ker is thy Friend."

To bid me come a-way; Un-clogg'd by earth or earth-ly things, I'd mount, I'd fly with ea-ger wings, To ev-er-last-ing day.

KINGWOOD. 8,8,6,8,8,6.

1 When with my mind de-vout-ly press'd, Dear Sa-vior, my re-volv-ing breast, Dear Sa-vior, my re-volv-ing breast Would past of-fenc-es trace;

2 This tongue with blas-phe-my de-filed, These feet to err-ing paths be-guiled, These feet to err-ing paths be-guiled, In heav'n-ly league a-gree;

3 These eyes that once a-bused the light, Now lift to thee their wat'-ry sight, Now lift to thee their wat'-ry sight, And weep a si-lent flood.

4 These ears, that once could en-ter-tain The mid-night oath, the fes-tive strain, The mid-night oath, the fes-tive stain, A-round the sin-ful board;

Trem-bling I make the black re-view, Yet pleased, behold, ad-mi-ring too, Yet pleased, be-hold, ad-mi-ring, too, The pow'r of chang-ing grace.

Who would be-lieve such lips could praise, Or think from dark and winding ways, Or think from dark and wind-ing ways, I ere should turn to thee.

These hands are raised in cease-less pray'r—Oh wash a-way the stains they wear, Oh wash a-way the stains they wear In pure re-deem-ing blood.

Now deaf to all th'en-chant-ing noise, A-void the throng, de-test their joys, A void the throng, de-test their joys, And long to hear thy word.

1 How hap-py is the pil-grim's lot, How free from anx-ious care and thought, From worldly hope and fear; Confined to neither court nor cell,

2 His hap-pi-ness in part is mine, Al-read-y saved from self de-sing, Erom eve-ry crea-ture love; Bless'd with the scorn of finite good,

3 The things e-ter-nal I pur-sue, And hap-pi-ness be-yond the view, Of those who base-ly pant For things by nature felt and seen,

4 Noth-ing on earth I call my own; A stran-ger to the world un-known, I all their goods de-spise; I trample on their whole delight,

His soul disdains on earth to dwell, He on-ly so-journs here, He on-ly so-journs here, He on-..... ly so-journs here.
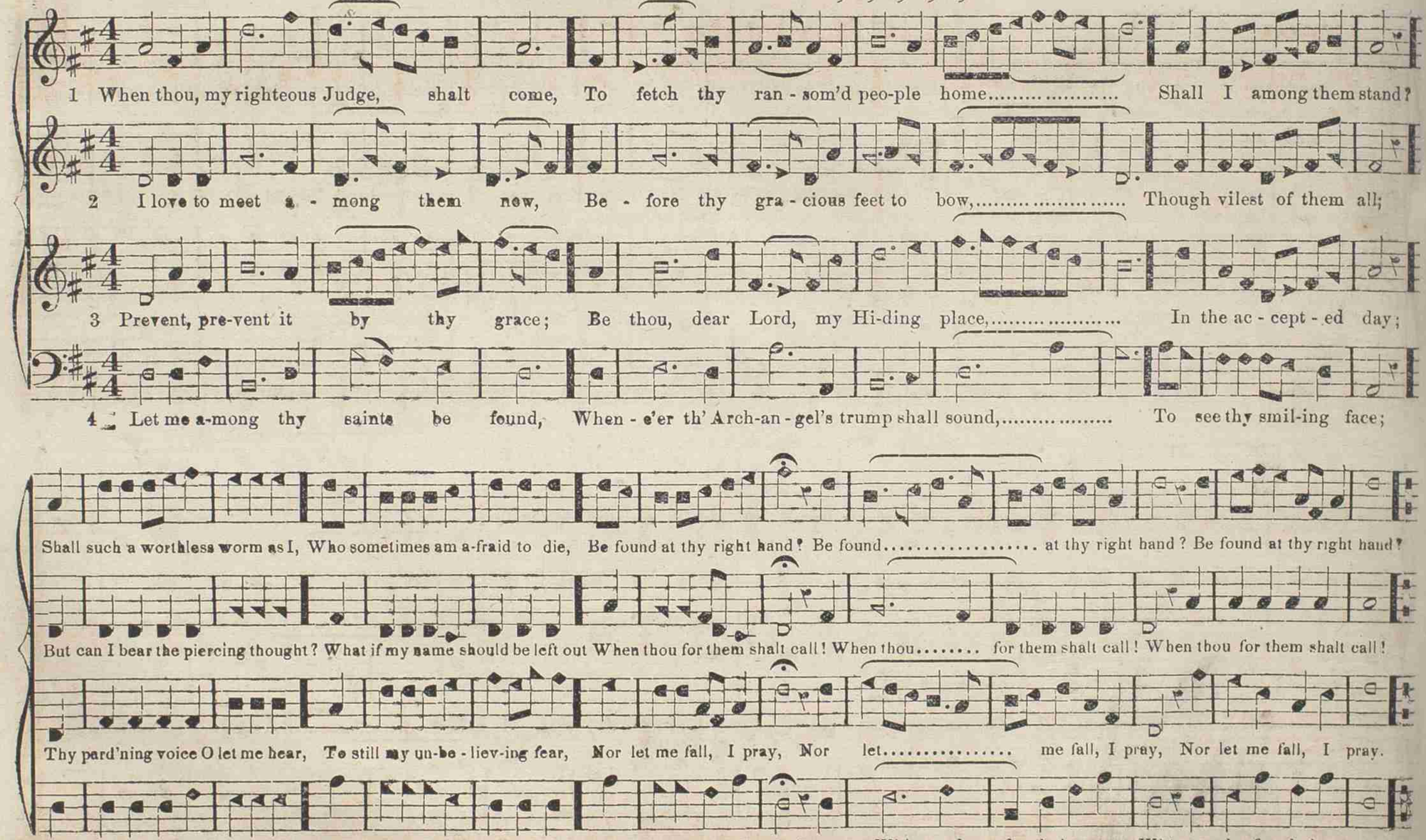
My soul is light-ened of its load, And seeks the things a-bove, And seeks the things a-bove, And seeks..... the things a-bove.

Their honors, wealth and pleasures mean, I neith-er have nor want, I neith-er have nor want, I neith-..... er have nor want.

And seek a coun-try out of sight, A coun-try in the skies, A coun-try in the skies, A coun-..... try in the skies.

METRE 6.

HARMONIA. 8,8,6,8,8,6.



1 And am I on - ly born to die! And must I sud - den - ly com - ply With na - ture's stern de - cree?

2 How then ought I on earth to live? While God pro - longs the kind re - prieve, And props the house of clay?

3 No room for mirth or tri - fling here, For world - ly hope or world - ly fear, If life so soon is gone;

4 No mat - ter which my thoughts em - ploy, A mo - ment's mis - er - y or joy; But Oh! when both shall end,

What af - ter death for me re - mains? Ce - les - tial joys or hell - ish pains? To all e - ter - ni - ty! To all e - ter - ni - ty!

My sole con-cern, my sin-gle care, To watch and trem-ble and pre - pare A - gainst this fa - tal day! A - gainst this fa - tal day!

If now the Judge is at the door, And all man - kind must stand be - fore Th'in - ex - o - ra - ble throne; Th'in - er - o - ra - ble throne!

Where shall I find my destined place? Shall I my ev - er - last - ing days With fiends or an - gels spend? With fiends or an - gles spend?

METRE 6.

TRANSPORT. 8,8,6,8,8,6.

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

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

3 Too mean this lit - tle globe for me, Nor will I e'er con - tent-ed be To feast on things so vain; To feast on things so vain;

4 But, rest-ing in my Sa-vior's arms, My soul en-joys trans-port-ing charms Of ev - er - last - ing love! Of ev - er - last - ing love!

Im - mor - tal glo-ries round me shine, I drink the streams of life di - vine, And sing re - deem-ing love, And sing re - deem - ing love.
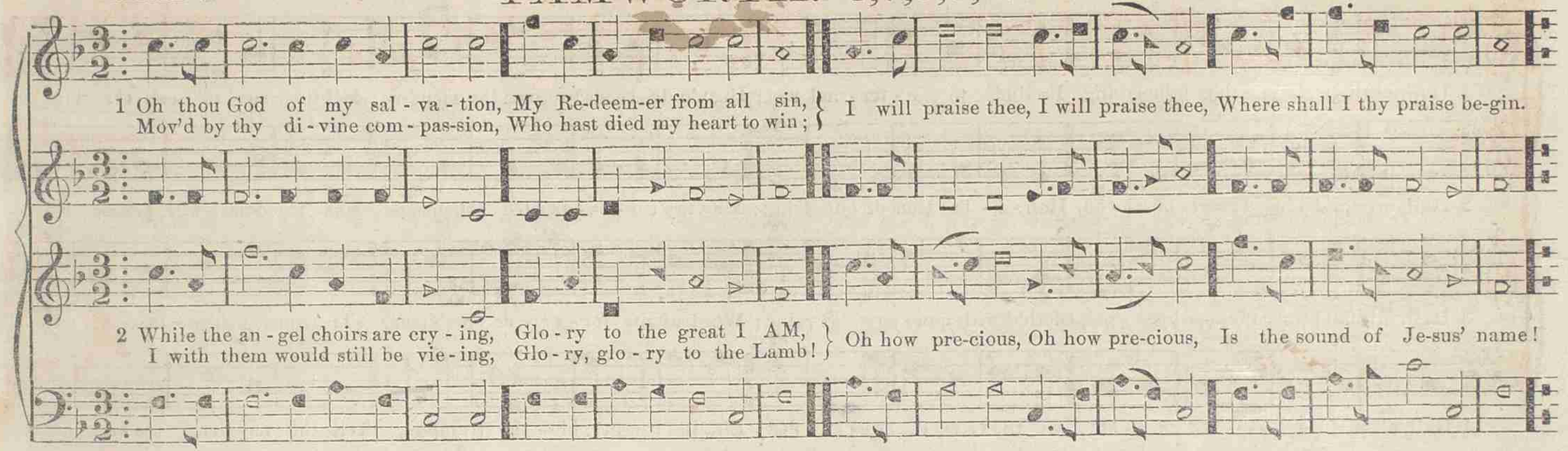
I'd glide a - long the heavenly stream, And join the most ex - alt - ed theme Of ev - er - last - ing joy, Of ev - er - last - ing joy.

Its great - est rich - es are but dross— Its gran-deur short, its pleas-ures cross— Its joys are mixed with pain, Its joys are mixed with pain.

Here's life, here's joy, here's solid peace—A friendship that will nev - er cease— A Rock that can - not move, A Rock that can - not move.

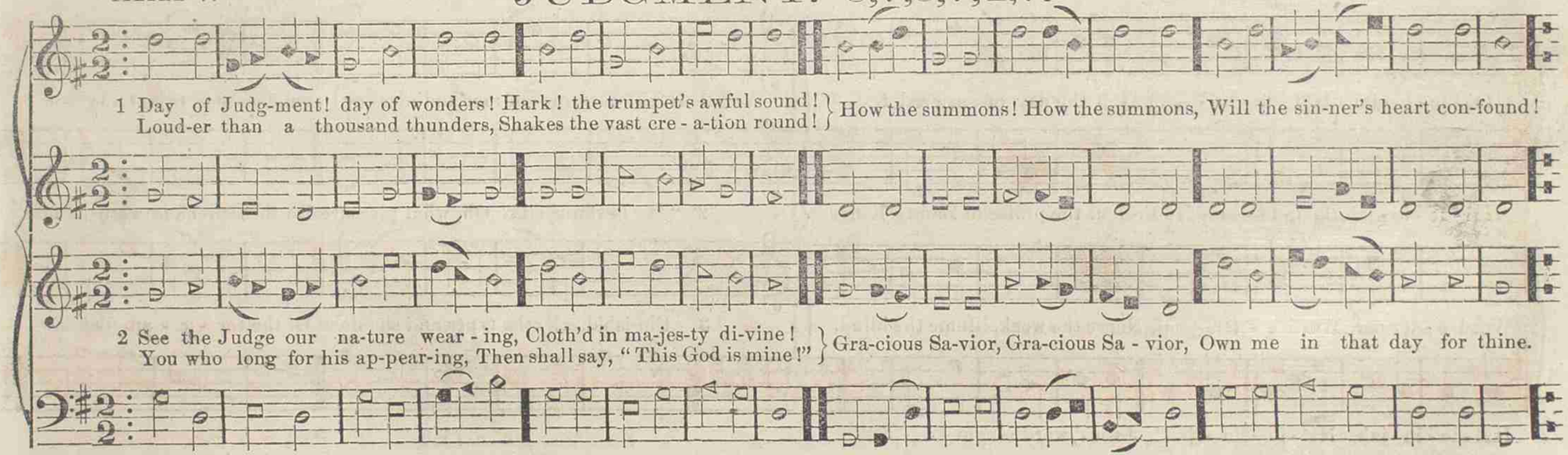
METRE 7.

TAMWORTH. 8,7,8,7,4.7.



METRE 7.

JUDGMENT. 8,7,8,7,4,7.



SABBATH MORNING. 8,7,8,7,4,7.

Metre 7.

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

2 Hail, all hail! bless'd courts of Zi - on, Hab - i - ta - tion of our King; May thy con-gre - ga - ted thou-sands Make thy domes with prais-es ring;

3 Hail, all hail! thrice bles-sed gos - pel, Cloth'd with en-er - gy di - vine; Word of life for - ev - er pre - cious—Treas-ure of th' e - ter - nal mind;

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

SERAPH'S HARP. 8,7,8,7,4,7.

Metre 7.

Hal - le - lu - jah, Hal - le - lu - jah! Hail the day of sac-red rest.

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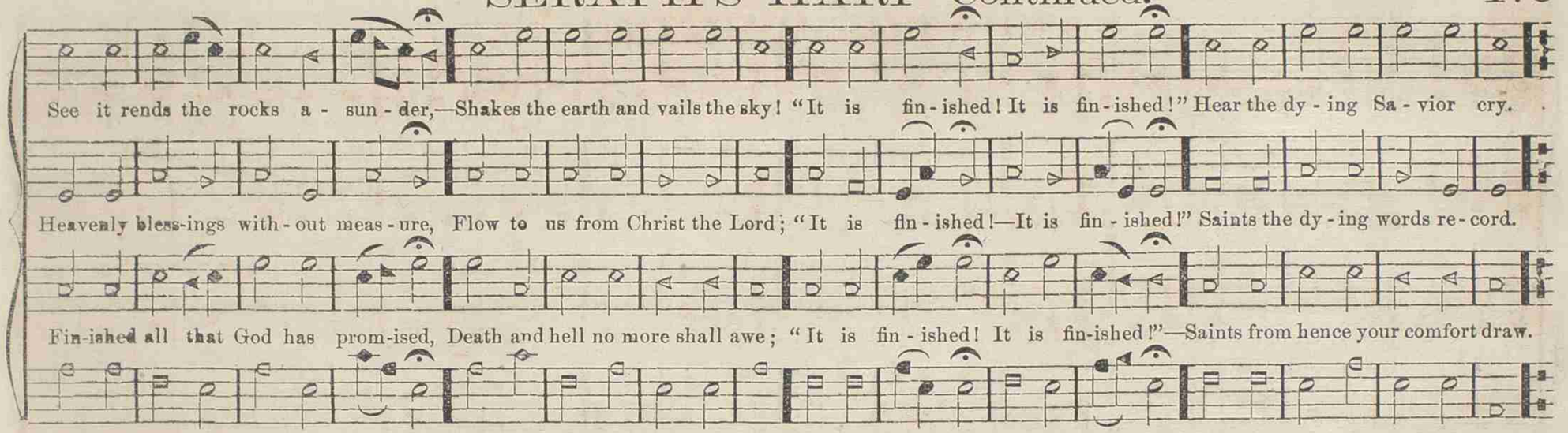
Word e - ter-nal, Word e - ter - nal, Nerve the weak, illume the blind.

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

1 Hark! the voice of love and mer - cy! Sounds a-loud from Cal-va - ry!
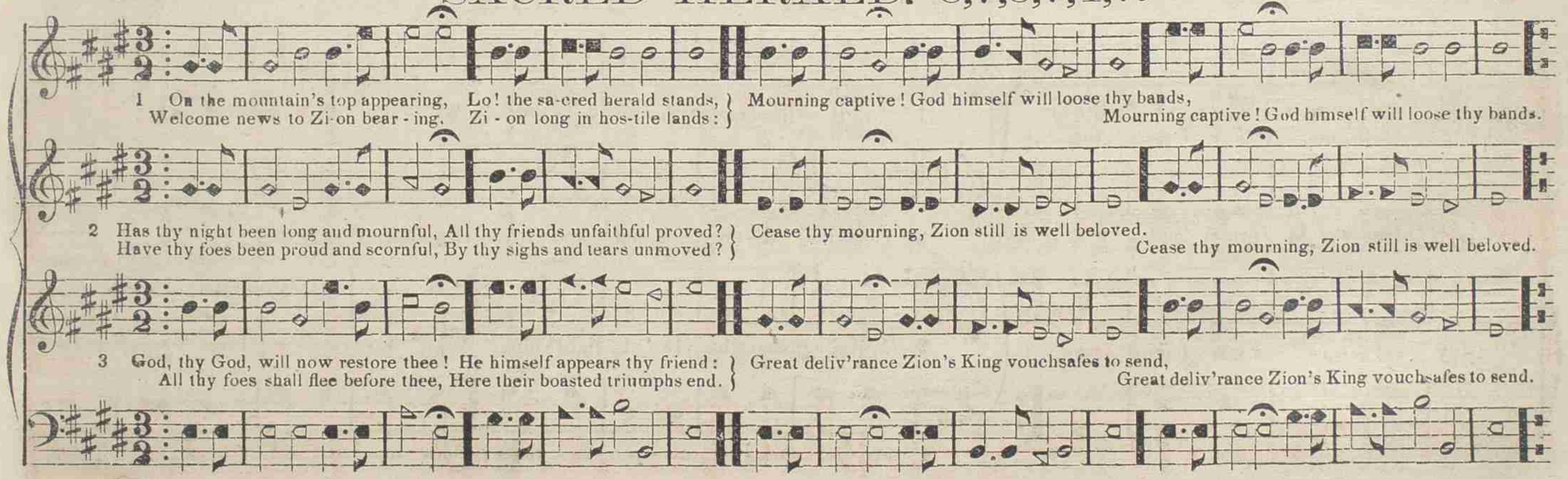
2 "It is fin-ish'd!" Oh, what pleasure Do these precious words af-ford!

3 Fin-ish'd, all the types and sha-dows Of the cer - e - mo-nial law;
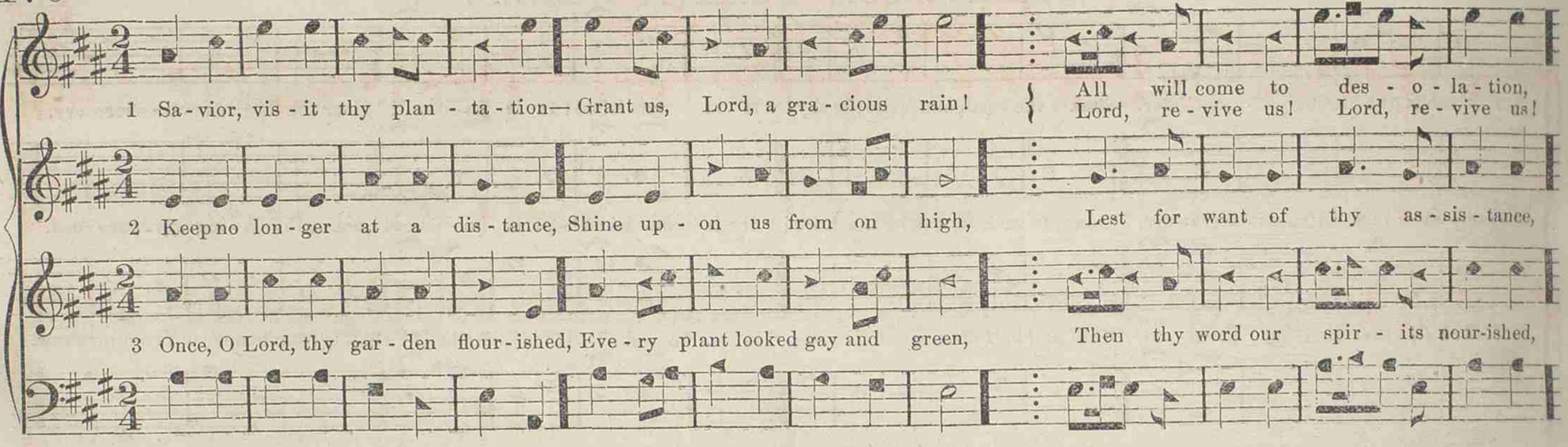


METRE 7.

SACRED HERALD. 8,7,8,7,4,7.
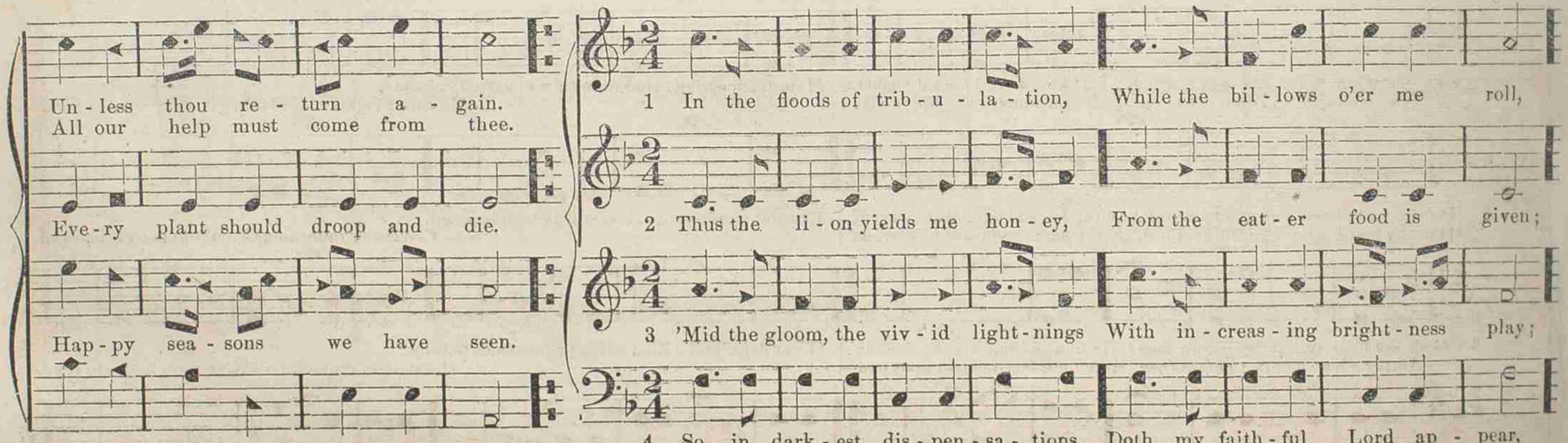


METRE 7.

GREENWOOD. 8's, 7's, & 4.



METRE 7.

SWEET AFFLICTION. 8's, 7's, & 4.



Je - sus whis - pers con - so - la - tion, And sup-ports my faint-ing soul; Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, praise the Lord.

Strengthened thus I still press for - ward Sing - ing as I wade to heaven, Sweet af-flic - tion, Sweet af - flic - tion, And my sins are all for - given.

'Mid the thorn-brake beauteous flowrets Look more beau-ti - ful and gay; Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, praise the Lord.

With his rich - est con - so - la - tion, To re - an - i - mate and cheer; Sweet af-flic - tion, Sweet af-flic - tion, Thus to bring my Sa - vior near.

METRE 7.
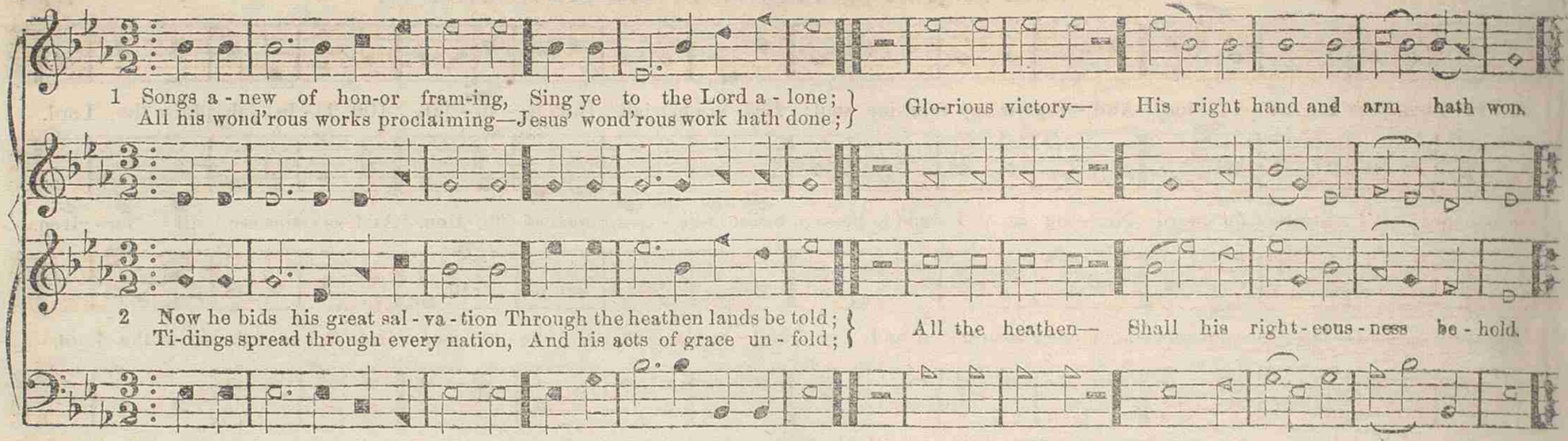
GOSPEL VICTORY. 8,7,8,7,4,7.

1 Yes! we trust the day is break-ing, Joy-ful times are near at hand:
God, the might - y God is speak-ing, By his word in eve - ry land;
When he chooses, When he chooses, Darkness flies at his com-mand.

2 Let us hail the joy - ful sea - son— Let us hail the dawn-ing ray;
When the Lord ap-pears there's reason To ex - pect a glorious day;
At his pres-ence, At his pres-ence Gloom and darkness flee a - way.
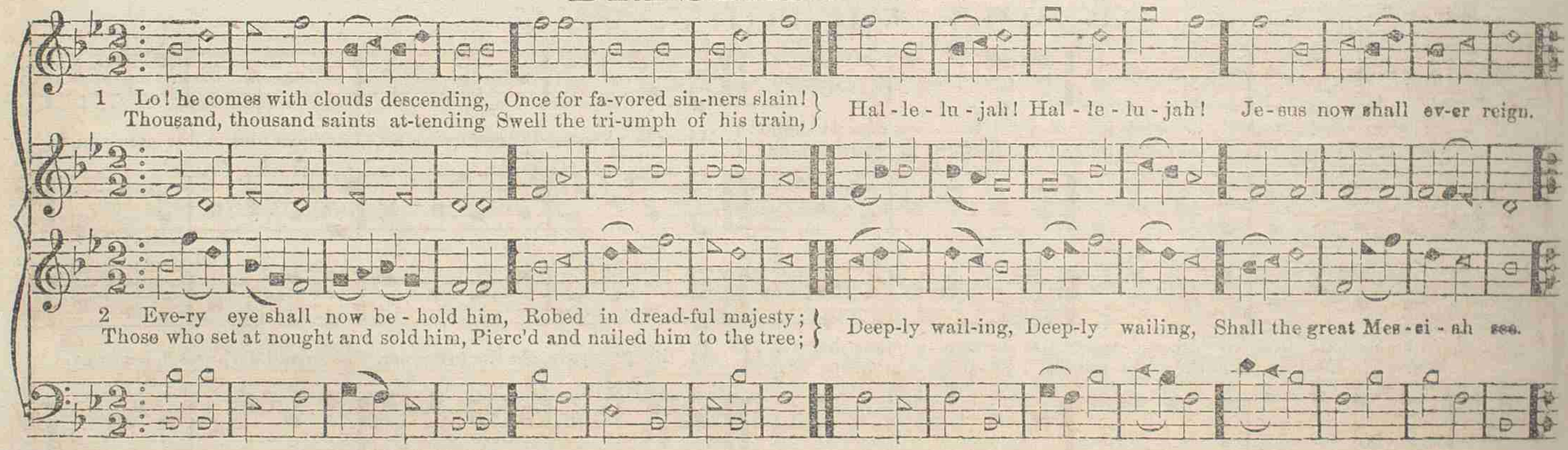
METRE 7.

HANWELL. 8,7,8,7,4,7.



METRE 7.

DRESDEN. 8,7,8,7,4,7.



Annie

WELCH. 8,7,8,7,4,7.

1 O my soul, what means this sad-ness? Where-fore art thou thus cast down? Let thy grief be turned to glad-ness,

2 What though Sa - tan's strong temp-ta-tions Vex and grieve thee day by day; And thy sin - ful in - cli - na - tions,

3 Though ten thou-sand ills be - set thee, From with - out and from with - in; Je - sus saith he'll ne'er for - get thee,

4 Though dis - tress - es now at - tend thee, And thou tread'st the thorn - y road; His right hand shall still de - fend thee,

Bid thy rest - less fears be-gone; Look to Je - sus, Look to Je - sus, And re - joice in his dear name.

Oft - en fill thee with dis - may; Thou shalt con - quer, Thou shalt con - quer, Through the Lamb's re - deem - ing blood.

But will save from hell and sin, He is faith - ful, He is faith - ful, To per - form his gra - cious word.

Soon he'll bring thee home to God: There-fore praise him—There-fore praise him— Praise the great Re-deem - er's name.

PILGRIM'S GUIDE. 8,7,8,7,4,7.

1 Guide me, O thou great Je - ho - vah, Pil-grim thro' this bar-ren land: I am weak, but thou art mighty, Hold me with thy pow'rful hand;

2 O - pen now the crys - tal foun-tain Whence the healing streams do flow; Let the fie - ry, cloud - y pil-lar, Lead me all my journ-ey through;

3 Feed me with the heav'nly man-na In the bar-ren wil-der - ness; Be my sword and shield and ban-ner, Be my robe of righ-teous-ness;

4 When I tread the verge of Jor - dan Bid my anx-ious fears sub - side; Foe to death and hell's de-struc-tion, Land me safe on Canaan's side;

Bread of heav - en, Bread of heav - en, Feed me till I want no more, Feed me till I want no more.
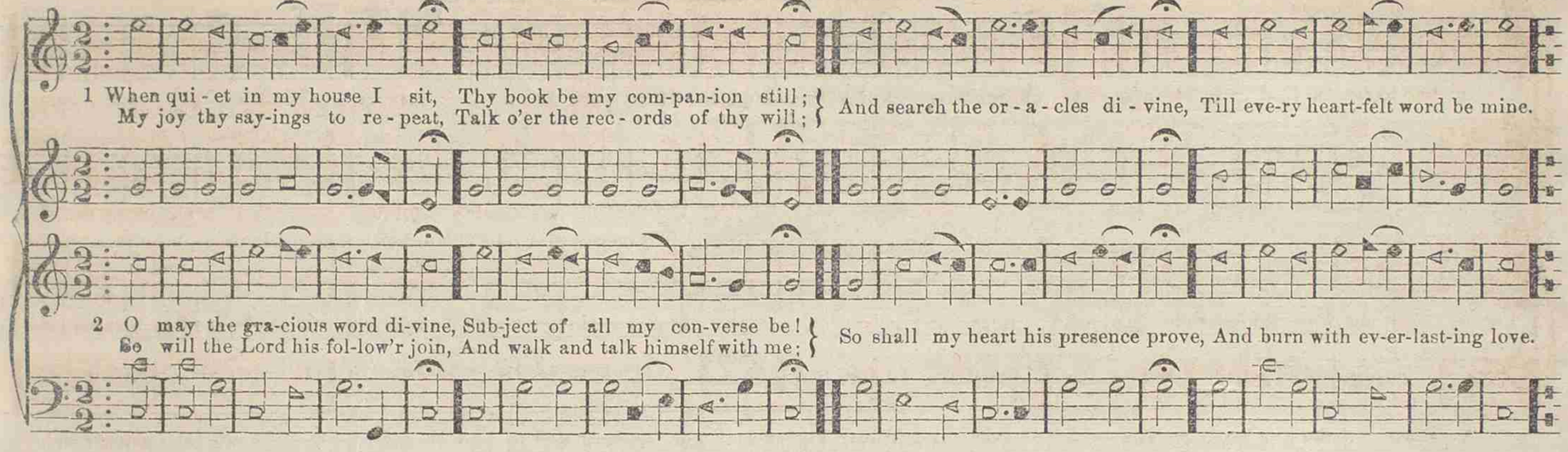
Strong De - liv'r - er! Strong De - liv'r - er! Be thou still my Strength and Shield, Be thou still my Strength and Shield.

Fight and con - quer, Fight and con - quer All my foes by sov' - reign grace, All my foes by sov'-reign grace.

Songs of prais - es, Songs of prais - es, I will ev - er give to thee, I will ev - er give to thee.
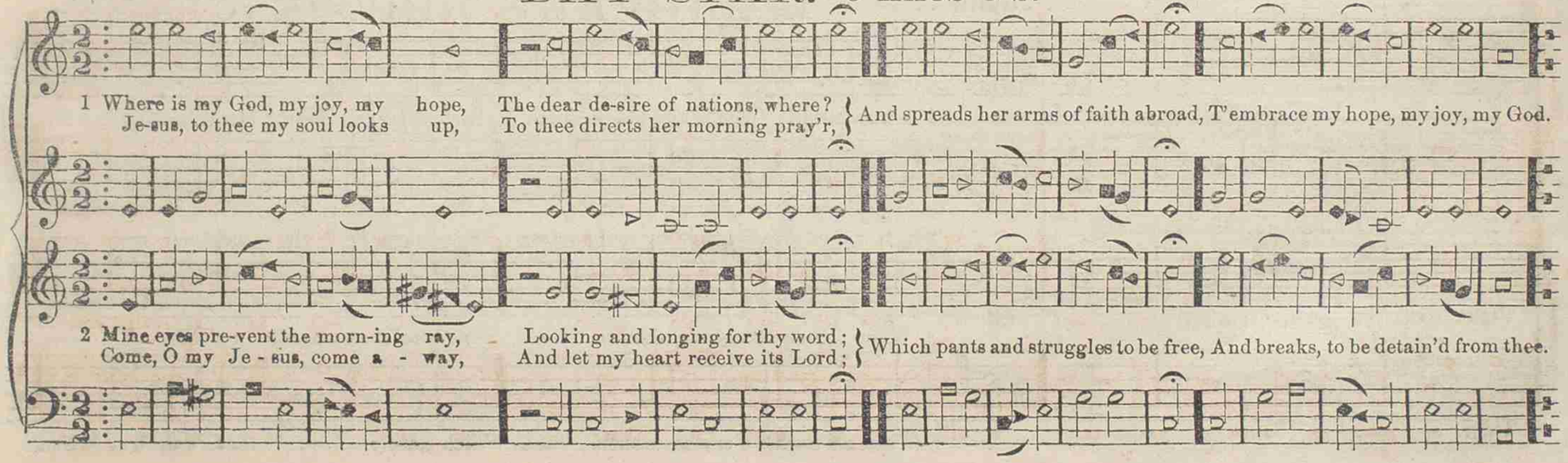
METRE 8.

CONTEMPLATION. 6 lines 8's.



METRE 8.

DAY STAR. 6 lines 8's.



METRE 8.

MYSTERIOUS LOVE. 6 lines 8's.

1 And can it be that I should gain An int'r-est in the Sa-vior's blood?
Died he for me, who caus'd his pain, For me who him to death pur-sued?
A-mazing love! and can it be, That thou, my Lord, shouldst die for me?

2 'Tis mer - cy all, th' Immortal dies! Who can explore this strange design!
In vain the first-born ser-aph tries To sound the depths of love di-vine!
'Tis mer-cy all! let earth a-dore; Let angel minds in-quire no more;

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

METRE 8.
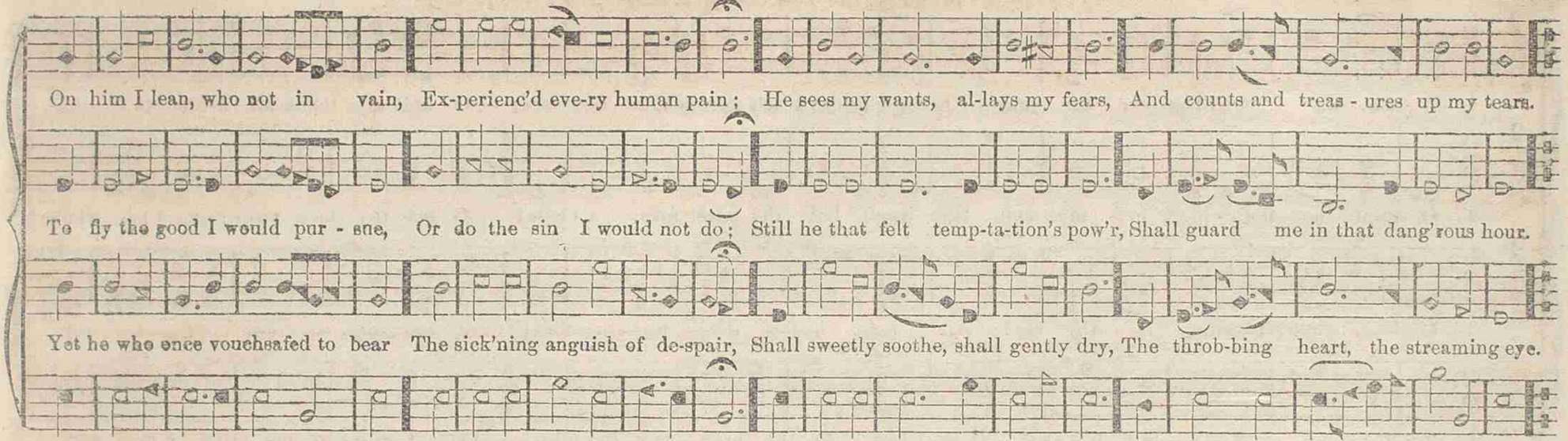
BELIEVER'S REPOSE. 6 lines 8's.

1 When gath'ring clouds a-round I view, And days are dark, and friends are few,
That thou, my Lord, shouldst die for me.

2 If aught should tempt my soul a - stray From heav'n-ly vir - tue's nar - row way,
Let an - gel minds in-quire no more.

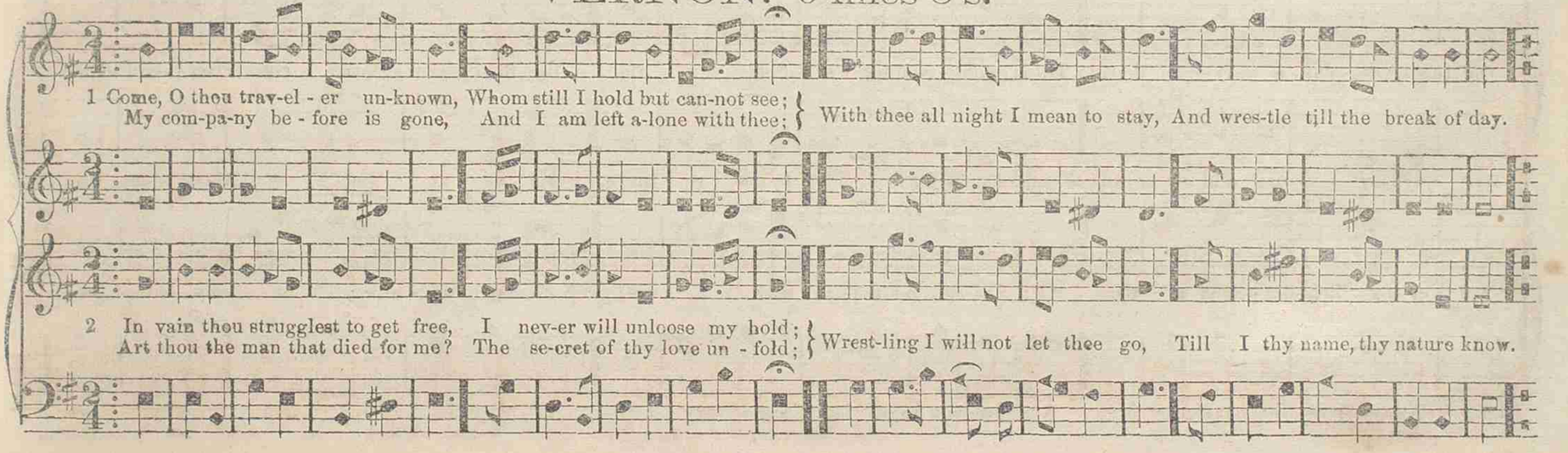
3 When vexing thoughts within me rise, And sore dis - mayed, my spir - it dies,
For O my God, it found out me.

4 When sor-rowing o'er some stone I bend, Which cov-ers all that was a friend,



METRE 8.

VERNON. 6 lines 8's.



PLYMOUTH DOCK. 6 lines 8's.

1 Je - sus, thy bound-less love to me, No thought can reach nor tongue de - clare; O knit my thank-ful heart to thee,

2 O grant that noth - ing in my soul, May dwell but thy pure love a - lone! O may thy love pos - sess me whole;

3 O love, how cheer-ing is thy ray! All pain be-fore thy pres-ence flies; Care, an - guish, sor - row, melt a - way,

4 Un - wea - ried may I this pur - sue, Daunt - less to the high prize as - pire; Hour - ly with - in my soul re - new,

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

My joy, my treas-ure and my crown! Strange flames far from my heart re - move, My eve - ry act, word, thought be love.

Wher - e'er thy heal-ing beams a - rise: O Je-sus, noth - ing may I see; Noth - ing de - sire or seek but thee.

This ho - ly flame, this heaven-ly fire; And day and night be all my care To guard that sac - - red treas - ure there.

LIBERTY. 6 lines 8's.

1 Lo! God is here! let us a - dore, And own how dreadful is the place! Let all with - in us feel his pow'r,

2 Lo! God is here! him day and night, Th' u - ni-ted choirs of an - gels sing; To him en-throned a - bove all height,

3 Glad - ly the toys of earth we leave, Wealth, pleasure, fame, for thee a - lone; To thee our will, soul, flesh we give,

4 Be - ing of be-ings! may our praise, Thy courts with grateful fragrance fill, Still may we stand be - fore thy face,

And si - lent bow be - fore his face! Who know his pow'r, his grace who prove, Serve him with awe, with rev'-rence love.
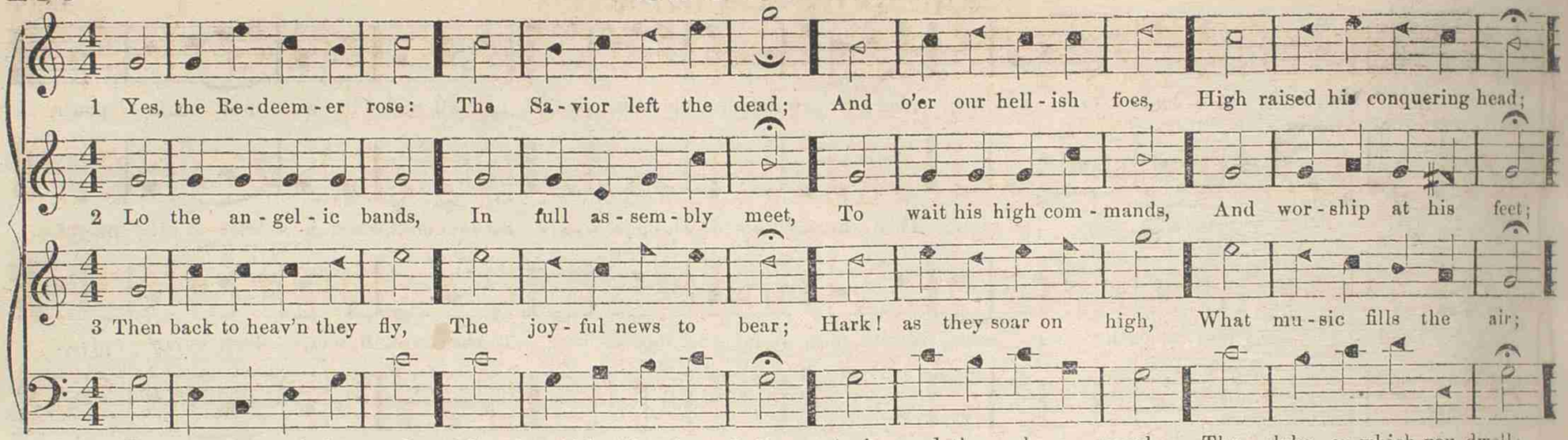
Heaven's host their no - - blest prais - es bring; Dis - dain not, Lord, our mean - er song, Who praise thee with a stam'-ring tongue.

Oh take! oh seal them for thine own! Thou art the God, thou art the Lord— Be thou by all thy works a - dored.

Still hear and do thy sov'reign will; To thee may all our thoughts a - rise, A cease - less, pleas - ing sac - ri - fice.

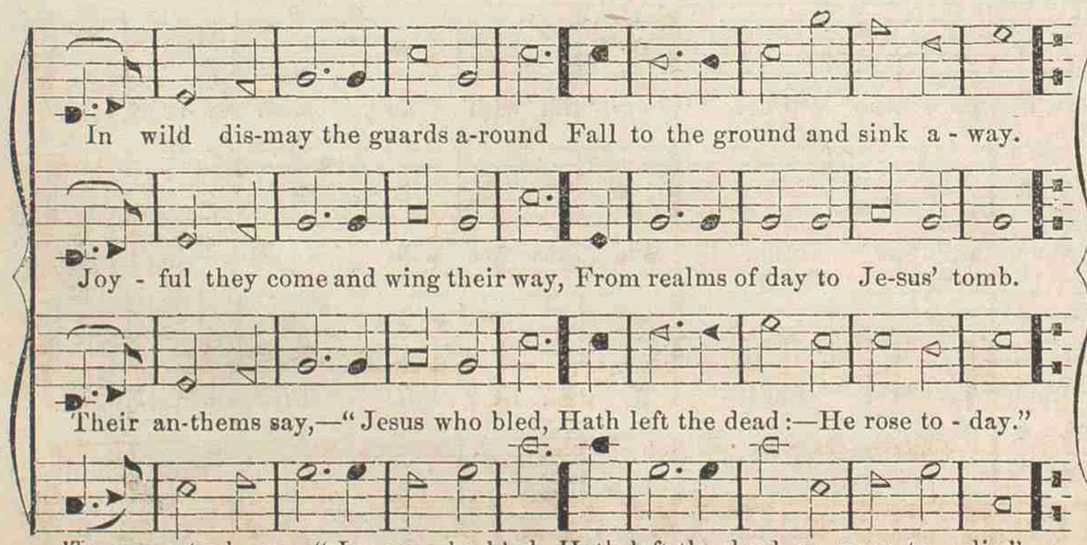
METRE 9.
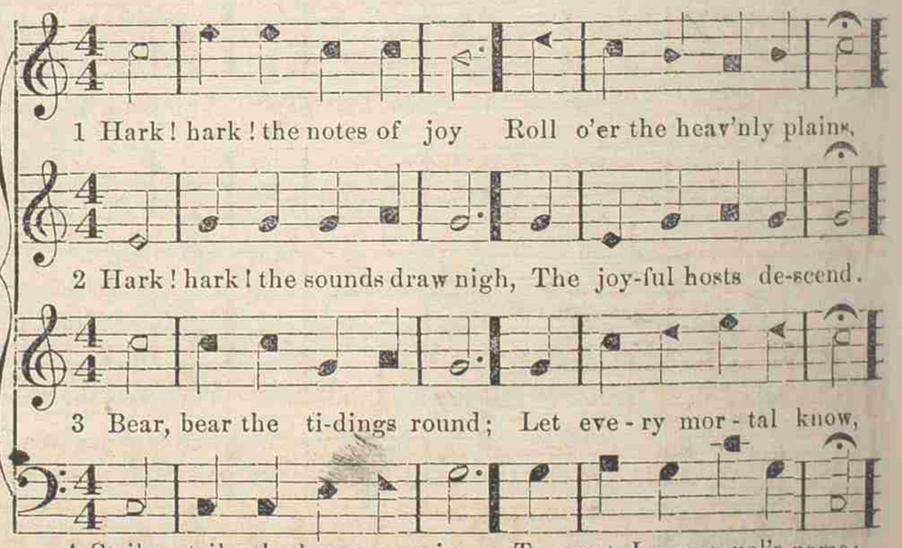
STOW. 6,6,6,6,8,8.
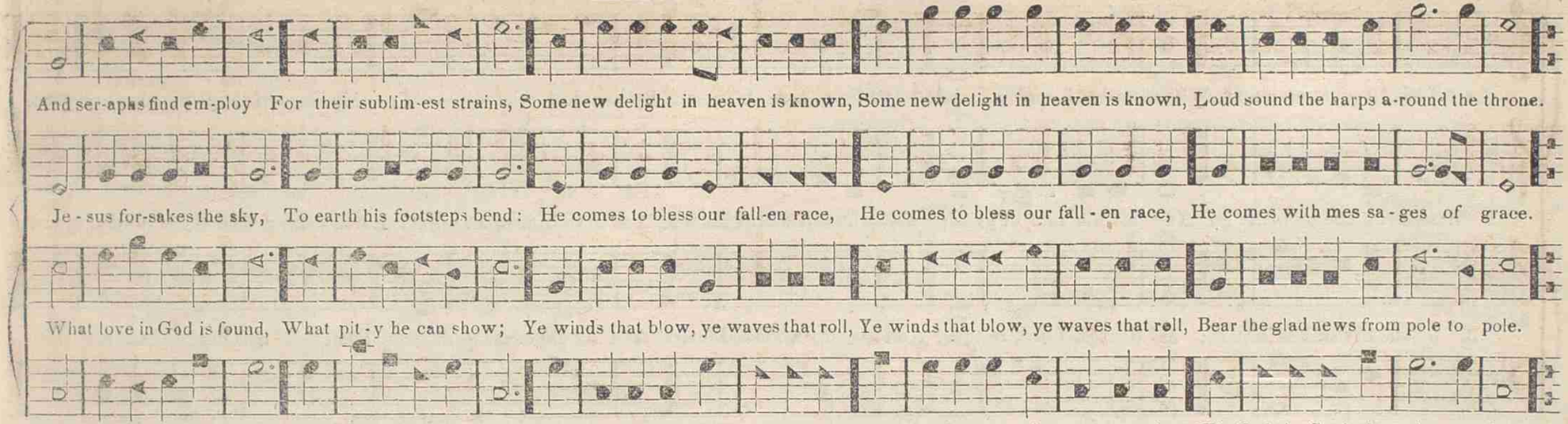


METRE 9.

LENOX. 6's & 8's.
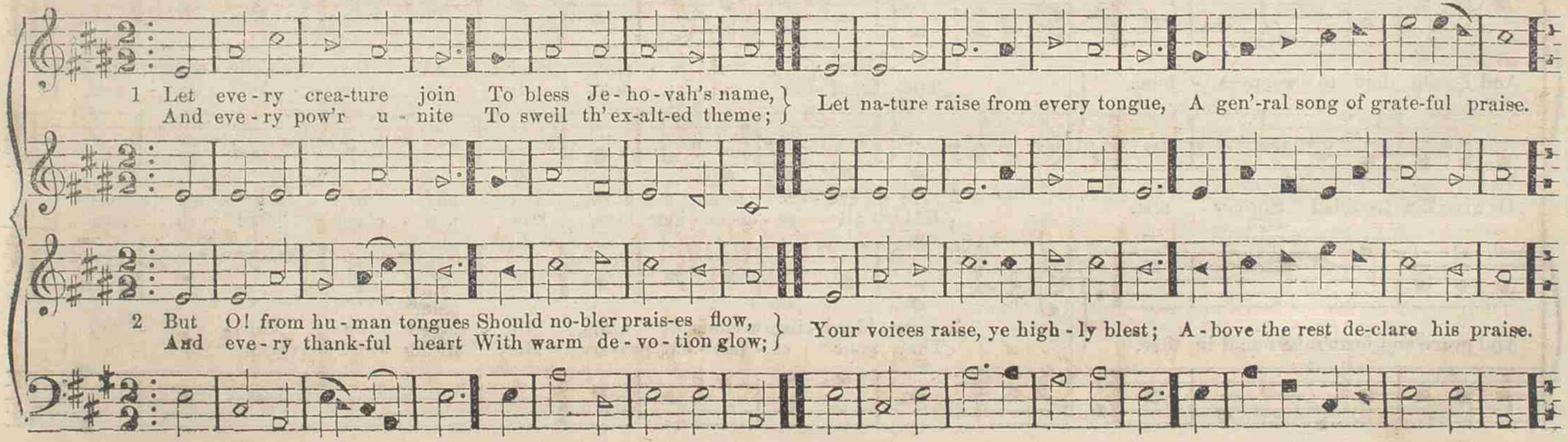






METRE 9.

GRATEFUL PRAISE. 6's & 8's.



METRE 9.

MOURNER. 6,6,6,6,8,8.

1 Where is my Savior now, Whose smiles I once possess'd? Till he re-turn I bow By heaviest grief oppress'd; My days of hap-pi-ness are gone,

2 Where can the mourner go, And tell his tale of grief; Ah! who can soothe his woe, And give him sweet relief? Earth cannot heal the wounded breast,

3 Je-sus thy smiles impart; My dearest Lord, re-turn, And ease my wounded heart, And bid me cease to mourn; Then shall this night of sor-row flee,

METRE 9.

CARMARTHEN. 6,6,6,6,8,8.

1 A-rise my soul, a-rise, Shake off thy guilt-y fears,
The bleed-ing sac-ri-fice, In my be--half ap-pears,
And I am left to weep a-lone.

2 He eve-er lives a-bove, For me to in-ter-cede,
His all re-deem-ing love, His pre-cious blood to plead;
Or give the troubled Sin-ner rest.

3 Five bleed-ing wounds he bears, Re-ceived on Cal-va-ry;
They pour ef-fect-ual prayers, They strong-ly speak for me;
And peace and heav'n be found in thee.

Be - fore the throne my Sure - ty stands, My name is writ - ten on his hands, My name is writ - ten on his hands.

His blood a - toned for all our race, And sprin-kles now the throne of grace, And sprin - kles now the throne of grace.

For - give him, Oh! for - give, they cry, Nor let that ran-som'd sin - ner die, Nor let that ran - som'd sin - ner die.

METRE 9.

CONFIDENCE. 6,6,6,6,8,8.

1 When Hannah, press'd with grief, Pour'd forth her soul in pray'r,
She quick - ly found re - lief, And left her bur-den there; } Like her in eve - ry try-ing case, Let us ap-proach the throne of grace.

2 When she be-gan to pray, Her heart was pain'd and sad—
But ere she went a - way, Was com-fort-ed and glad; } In trou-ble what a rest-ing place Have they who know the throne of grace.

3 Though men and dev - ils rage, And threaten to de - vour;
Thy saints from age to age, Are safe from all their pow'r. } Fresh strength they gain to run their race, By wait-ing at a throne of grace.

METRE 9.

ANTICIPATION. 6,6,6,6,8,8.

1 On earth the song be - gins, In heav'n more sweet, more loud, To him that drowns our sins In his a - ton - ing blood,

2 Ye saints on earth, re - peat What heav'n with rap - ture owns; And while be-fore his feet The eld - ers cast their crowns,

3 Sing as ye pass a - long, With joy and won - der sing, Till oth-ers learn the song, And own your Lord their King;

4 In - form the listen - ing world How Je - sus, when he fell, The pow'rs of darkness hurl'd Down to the depths of hell;
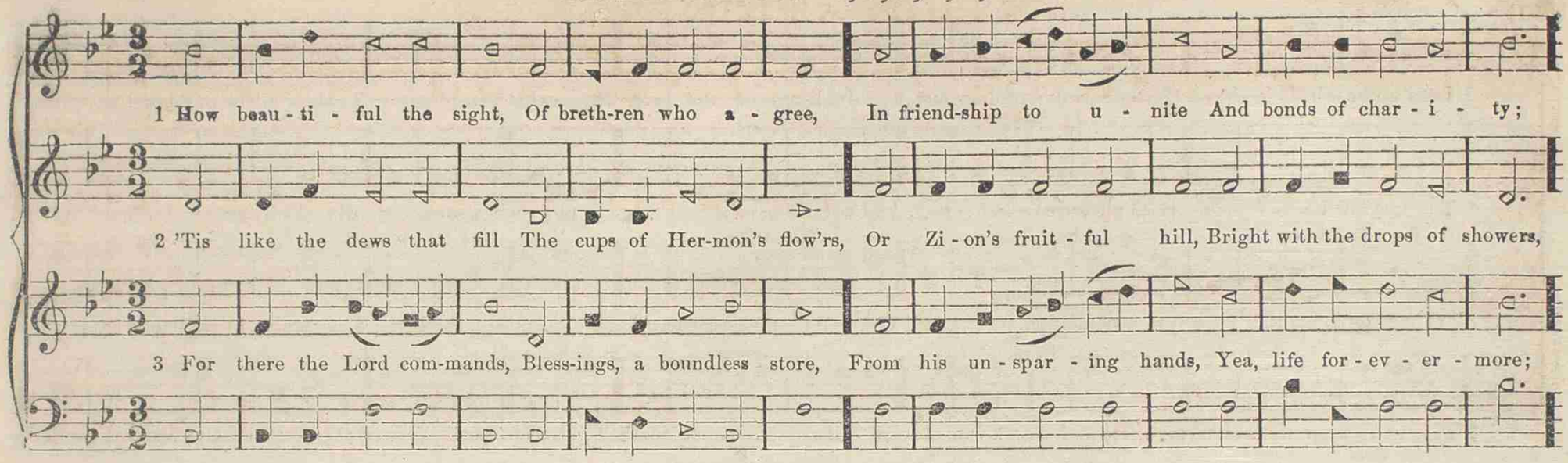
"To Him," they cry in rapt'-rous strains, "To Him," they cry in rapt'-rous strains, "Be hon - or, praise, and pow'r— A - men!"

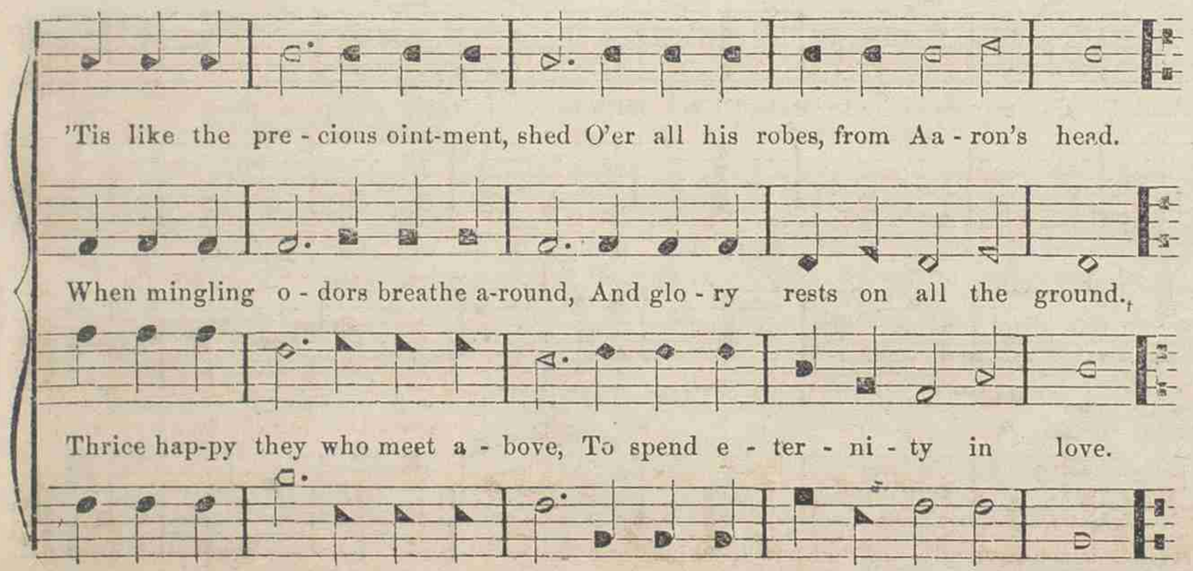
Go, im - i - tate the choirs a - bove, Go, im - i - tate the choirs a - bove, And tell the world your Sa - vior's love.

Till con-verts join you as ye go, Till con-verts join you as ye go, And make a grow - ing heav'n be - low.

And ri - sing, bore the res - cued prize, And ri - sing, bore the res - cued prize, His church in tri-umph through the skies.

AUDLEY. 6,6,6,6,8,8.





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 every hour.

2 My feet shall never slide,
And fall in fatal snares;
Since God, my guard and guide,
Defends me from my fears:
Those wakeful eyes that never sleep,
Shall Israel keep, when dangers rise.

METRE 9.

AMHERST. 6,6,6,6,8,8.

1 Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly tem-ples are; To thine a-bode my heart as - pires,

2 The sparrow for her young, With pleasure seeks her nest, And wand'ring swal-lows long To find their wonted rest; My spir-it faints with e-qual zeal,

3 O hap - py souls that pray Where God appoints to hear! O hap-py men that pay Their constant service there! They praise thee still, and happy they

4 They go from strength to strength, Thro' this dark vale of tears, Till each arrives at length, Till each in heav'n appears; O glorious seat, when God our King

METRE 10.

HARMONY. 10,10,11,11.

With warm de-sire to see my God.

To rise and dwell a - mong thy saints,

That love the way to Zi - on's hill.

Shall thither bring our willing feet.

1 Oh what shall I do my Sa - vior to praise! So faith-ful and true, so plen - teous in grace!

2 How hap-py the man whose heart is set free; The peo-ple that can be joy - ful in thee;

3 Their dai-ly de - light shall be in thy name, They shall as their right thy righ - teous - ness claim;

4 For thou art their boast, their glo- - ry and pow'r, And I al - so trust to see the glad hour;

So strong to de-liv-er, so good to re-deem, The weak-est be-liev-er that hangs up-on him, The weak-est be-liev-er that hangs up-on him.

Their joy is to walk in the light of thy face, And still they are talking of Je-sus-'s grace, And still they are talk-ing of Je-sus-'s grace.

Thy righteousness wearing, and cleansed by thy blood, Bold shall they appear in the presence of God, Bold shall they ap-pear in the pres-ence of God.

My soul's new cre-a-tion, a life from the dead, The day of sal-va-tion that lifts up my head, The day of sal-va-tion that lifts up my head.

METRE 10. **HANOVER. 10's & 11's.**

1 Oh, all that pass by, to Jesus draw near; He utters a cry, ye sinners give ear! From hell to retrieve you he spreads out his hands; Now, now to receive you he graciously stands.

2 If any man thirst and happy would be, The vilest and worst may come unto me; May drink of my Spirit—excepted is none—Lay claim to my merit, and take for his own.

3 Who-ev-er re-ceives the life giving word, In Je-sus believes, his God and his Lord, In him a pure river of life shall arise—Shall in the believer spring up to the skies.

4 My God and my Lord, thy call I o-bey; My soul on thy word of prom-ise I stay; Thy kind in-vi-ta-tion I gladly embrace, I thirst for salvation, salvation by grace.

STOCKBRIDGE. 10's & 11's.

Metre 10.

1 Tho' trou-bles as-sail and dan-gers af-fright, Though friends should all fail and foes all u-nite, Yet one thing se-cures us, what-ev-er be-tide,

2 The birds with-out barn or storehouse are fed, From them let us learn to trust for our bread; His saints what is fit-ting shall ne'er be de-nied,

3 We all may, like ships, by tempests be toss'd On per-il-ous deeps, but need not be lost; Though Sa-tan en-ra-ges the wind and the tide,

4 His call we o-bey, like A-bra'm of old; We know not the way, but faith makes us bold; For though we are strangers, we have a sure Guide,

UNITIA. 10's & 11's.

Metre 10.

The prom-ise as-sures us the Lord will pro-vide.

So long as 'tis writ-ten the Lord will pro-vide.

Yet scrip-ture en-ga-ges the Lord will pro-vide.
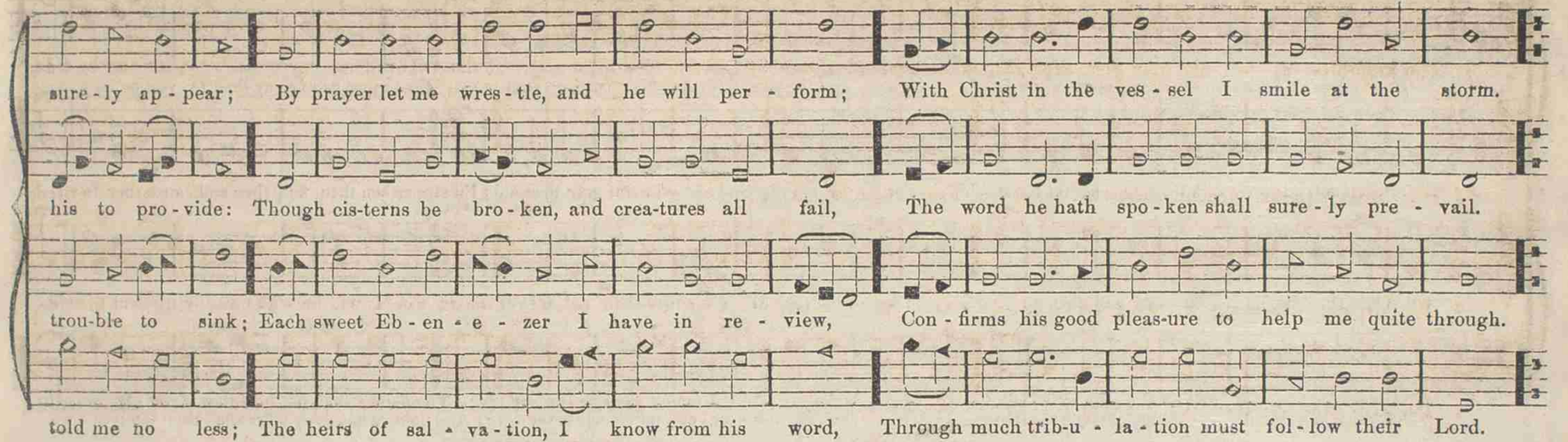
And trust in all dan-gers the Lord will pro-vide.

1 Be-gone un-be-lief! my Sa-vior is near, And for my re-lief, will

2 Though dark be my way since he is my Guide, 'Tis mine to o-bey, 'tis
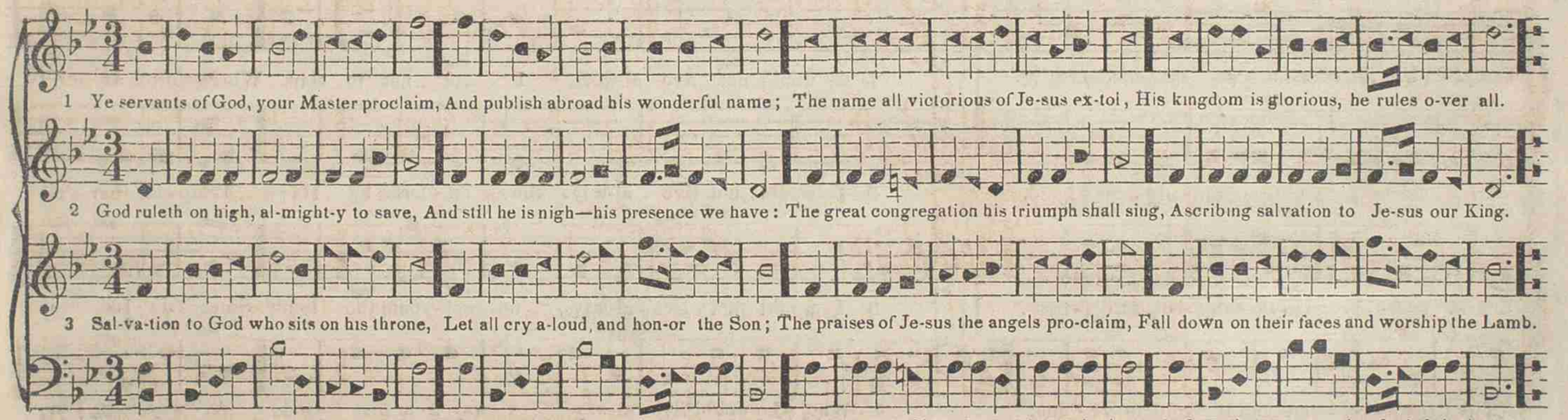
3 His love in time past for-bids me to think, He'll leave me at last in

4 Why should I com-plain, of want and dis-tress, Temp-ta-tion or pain? He



METRE 10.

LYONS. 10's & 11's.



METRE 11.

PROTECTION. 4 lines 11's.

1 How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel-lent word; What more can he say than to you he hath said,

2 "Fear not, I am with thee, O be not dis-may'd, For I am thy God and will still give thee aid; I'll strengthen thee, help thee and cause thee to stand,

3 "When thro' the deep wa-ters I call thee to go, The riv - ers of sor - row shall not o - ver - flow; For I will be with thee thy troubles to bless,

4 "When thro' fie - ry tri - als thy path-way shall lie, My grace all suf - fi - cient shall be thy sup-ply; The flames shall not hurt thee, I on - ly de-sign,

5 "E'en down to old age all my peo-ple shall prove My sov'reign, e - ter - nal, un-change-a-ble love; And then, when grey hairs shall their temples a-dorn,

METRE 11.

PRESCOTT. 4 lines 11's.

Who un - to the Sa-vior for ref-uge have fled.

Up - held by my righteous, om - nip-o-tent hand.

And sanc-ti-fy to thee thy deepest dis - tress.

Thy dross to con-sume and thy gold to re - fine.
Like lambs they shall still in my bo-som be borne."

1 I would not live al-ways, I ask not to stay, Where storm af - ter

2 I would not live al-ways thus fet - tered by sin; Temp - ta - tion with -

3 I would not live al-ways, no—wel - come the tomb—Since Je - sus has

4 Who, who would live al-ways, a - way from his God? A - way from yon

storm ri - ses dark o'er the way; The few lu - cid morn-ings that dawn on us here, Are fol - low'd by gloom or be - cloud - ed by care.

out and cor - rup - tion with - in; Where rap-ture of par-don is min-gled with fears; The cup of thanks-giv-ing with pen - i - tent tears.

lain there, I'll en - ter its gloom; There sweet be my rest till he bid me a - rise, To hail him in tri - umph de - scend - ing the skies.

heav - en, that blis - ful a - bode; Where riv - ers of pleas-ure flow thro' the bright plains, And noon-tide of glo - ry e - ter - nal - ly reigns.

METRE 11.

BAVARIA. 4 lines 11's.

1 Why shrinks my weak nature? ah! what can it mean?
Why flut-ters my heart which till now was se-rene?
Why ling'ring and tremb-ling while glo-ry's so near? Or Whence the enchantment that fet-ters me here!

2 Thou world of il - lu-sion, for - ev - er a - dieu!
Your phan-toms un - hal-low'd re-cede from my view!
New worlds and new wonders my pas-sions in - vite, And glo-ries in - ef - fa - ble dawn on my sight.

HINTON. 4 lines 11's.

Metre 11.

1 O Zi - on, af - flict - ed with wave up-on wave; Whom no man can com-fort, whom no man can save; With darkness surrounded, by terror dis-may'd,

2 Loud roar-ing the bil-lows, now nigh o-ver-whelm, But skill-ful's the Pi-lot that sits at the helm; His wisdom conducts thee, his pow'r thee defends,

3 "O fear-ful! O faith-less!" in mer-cy he cries, "My prom-ise, my truth, are they light in thine eyes? Still, still I am with thee, my promise shall stand;

4 "Then trust me, and fear not, thy life is se - cure; My wis - dom is per-fect, su-preme is my pow'r; In love I cor - rect thee, thy soul to re-fine;

Metre 11.

ST. DENNIS. 4 lines 11's.

In toil - ing and row-ing thy strength is de - cay'd.
In safe - ty and qui - et the war - fare he ends.
Thro' tem-pest and toss - ing I'll bring thee to land.
To make thee at length in my like - ness to shine."

1 Thou sweet gli-ding Kedron, by thy sil - ver stream, Our Sa-vior at midnight, when

2 How damp were the va-pors that fell on his head! How hard was his pillow, how

3 Oh gar-den of Ol - i - vet! dear hon-or'd spot, The theme of thy wonders shall

4 Come, saints, and adore him—come bow at his feet! Oh, give him the glo-ry, the

moon - light's pale beam Shone bright on the wa-ters, would fre-quent - ly stray, And lose in thy mur-murs the toils of the day.

hum - ble his bed! The an - gels as - ton-ish'd grew sad at the sight, And fol-low'd their Mas - ter with sol - emn de - light.

ne'er be for - got— The theme most trans-port-ing to ser - aphs a - bove; The tri-umph of sor - row, the tri - umph of love.

praise that is meet! Let joy - ful ho - san-nas un - ceas - ing a - rise, And join the full cho - rus that glad - dens the skies.

METRE 11.

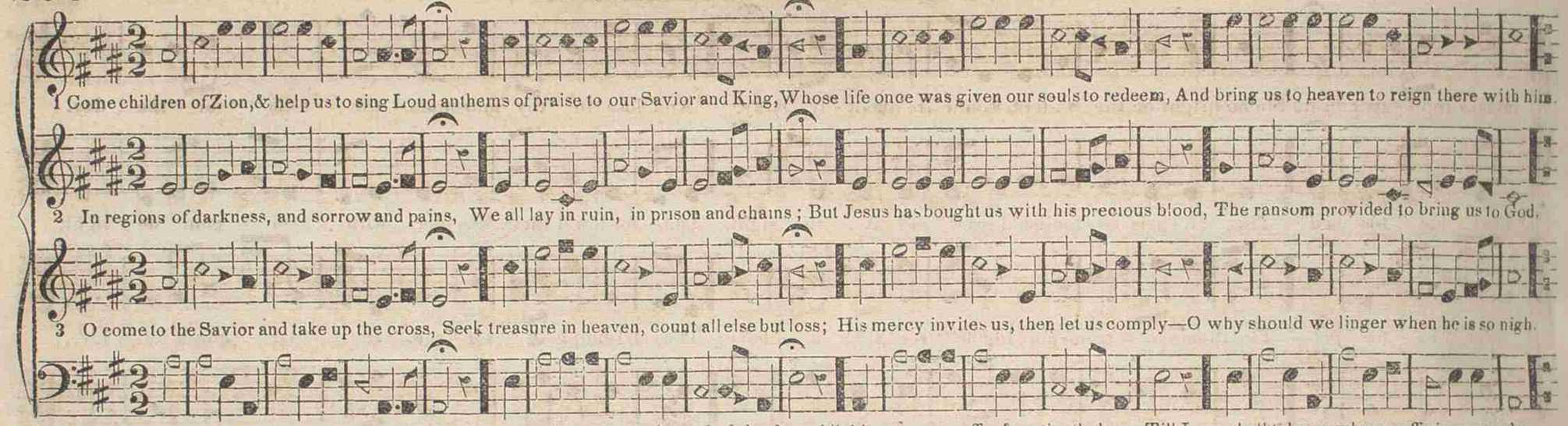
CHRISTIAN FAREWELL. 4 lines 11's.

1 Fare-well my dear breth-ren, the time is at hand,
That we must be part-ed from this so-cial band;
Our sev'-ral engagements now call us a-way; Our part-ing is need-ful, and we must obey.

2 Fare-well my dear breth-ren, fare-well for a - while,
We'll soon meet a-gain if kind Prov-i-dence smile;
And while we are parted and scatter'd abroad, We'll pray for each other, and trust in the Lord.
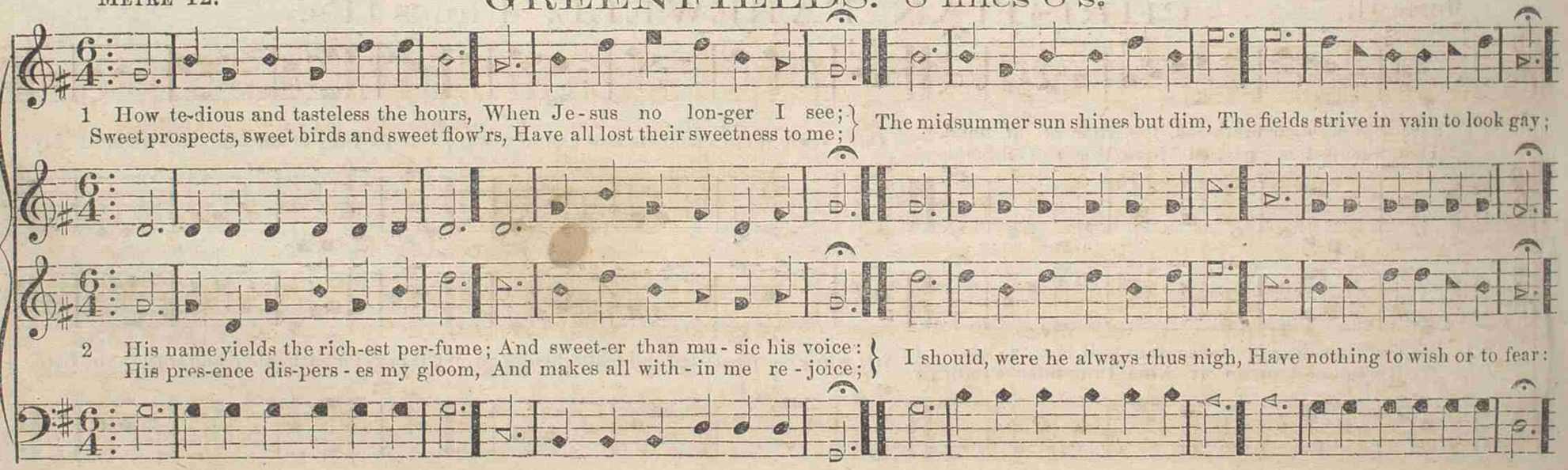
200 METRE 11.
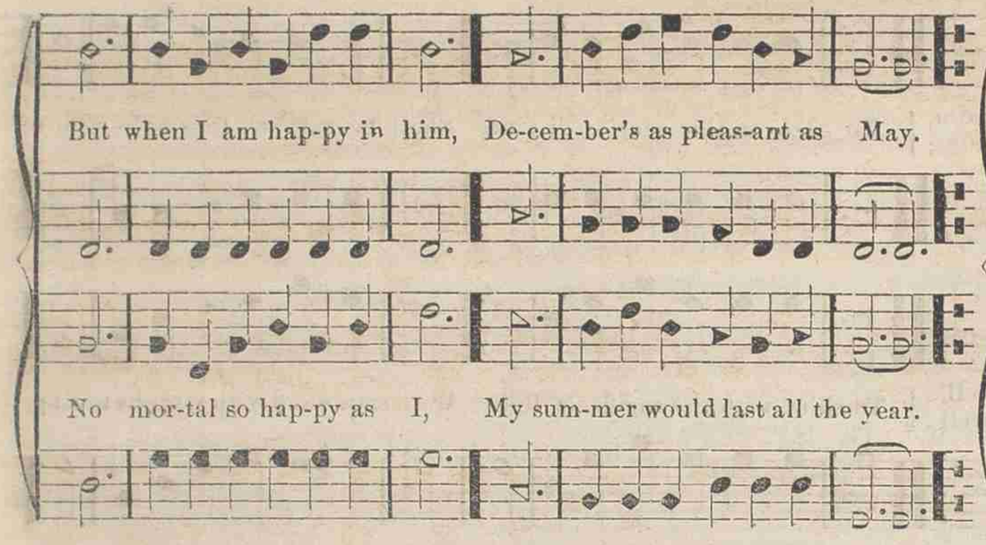
WESLEY. 4 lines 11's.

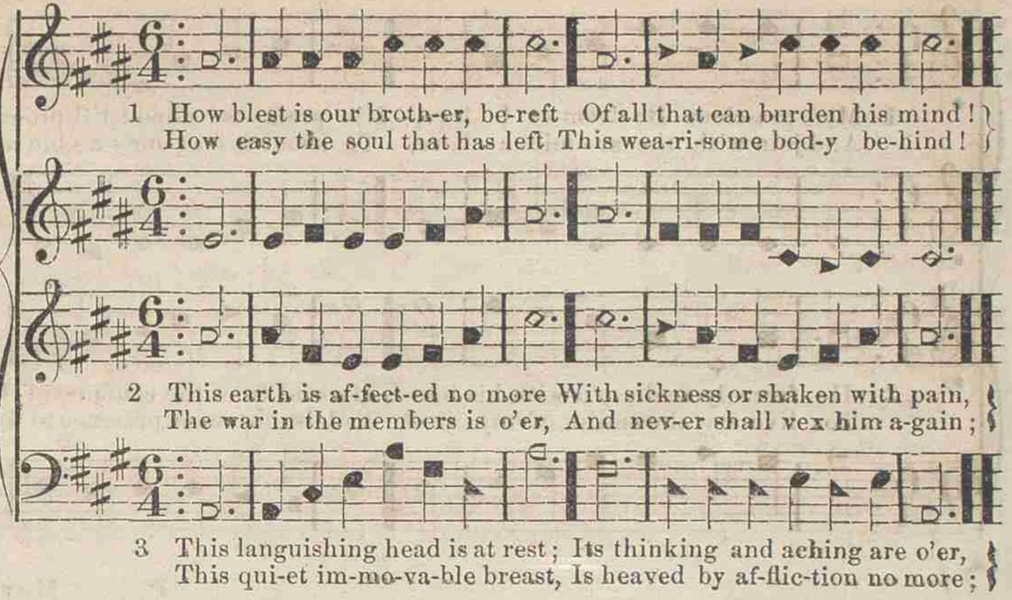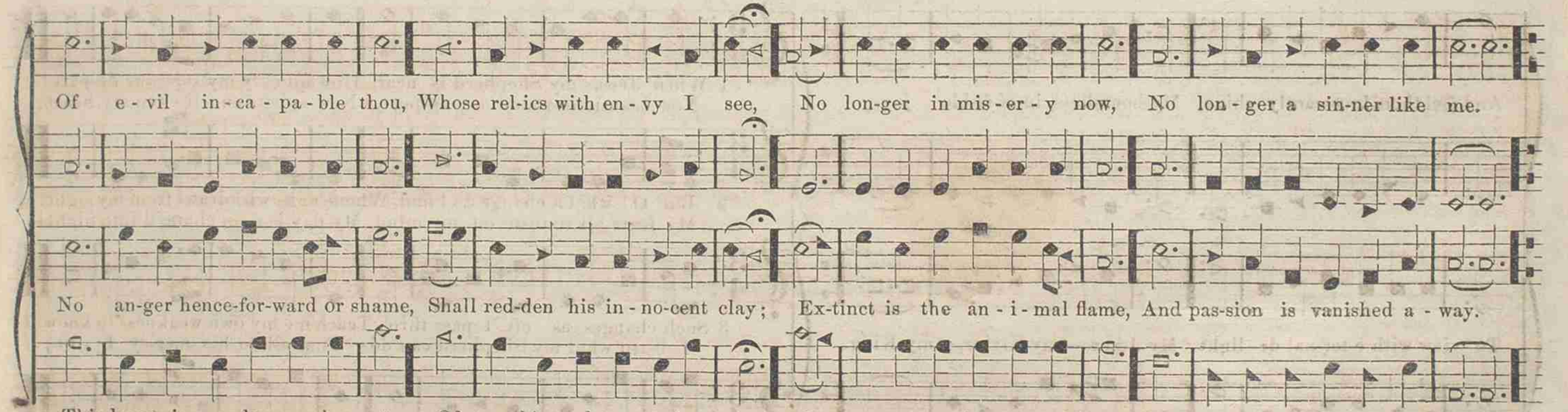


METRE 12.

GREENFIELDS. 8 lines 8's.



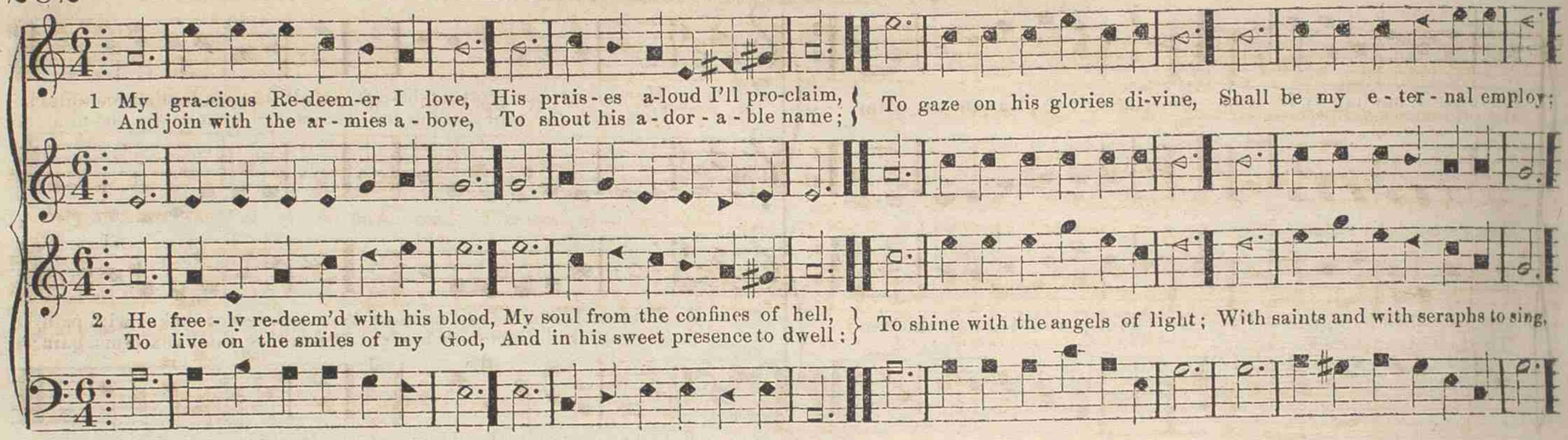

But when I am hap-py in him, De-cem-ber's as pleas-ant as May.
No mor-tal so hap-py as I, My sum-mer would last all the year.


1 How blest is our broth-er, be-reft Of all that can burden his mind!
How easy the soul that has left This wea-ri-some bod-y be-hind!
2 This earth is af-fect-ed no more With sickness or shaken with pain,
The war in the members is o'er, And nev-er shall vex him a-gain;
3 This languishing head is at rest; Its thinking and aching are o'er,
This qui-et im-mo-va-ble breast, Is heaved by af-flic-tion no more;


Of e-vil in-ca-pa-ble thou, Whose rel-ics with en-vy I see, No lon-ger in mis-er-y now, No lon-ger a sin-ner like me.
No an-ger hence-for-ward or shame, Shall red-den his in-no-cent clay; Ex-tinct is the an-i-mal flame, And pas-sion is vanished a-way.
This heart is no lon-ger the seat Of trou-ble and tor-tur-ing pain; It ceas-es to flut-ter and beat,— It nev-er shall flut-ter a-gain.
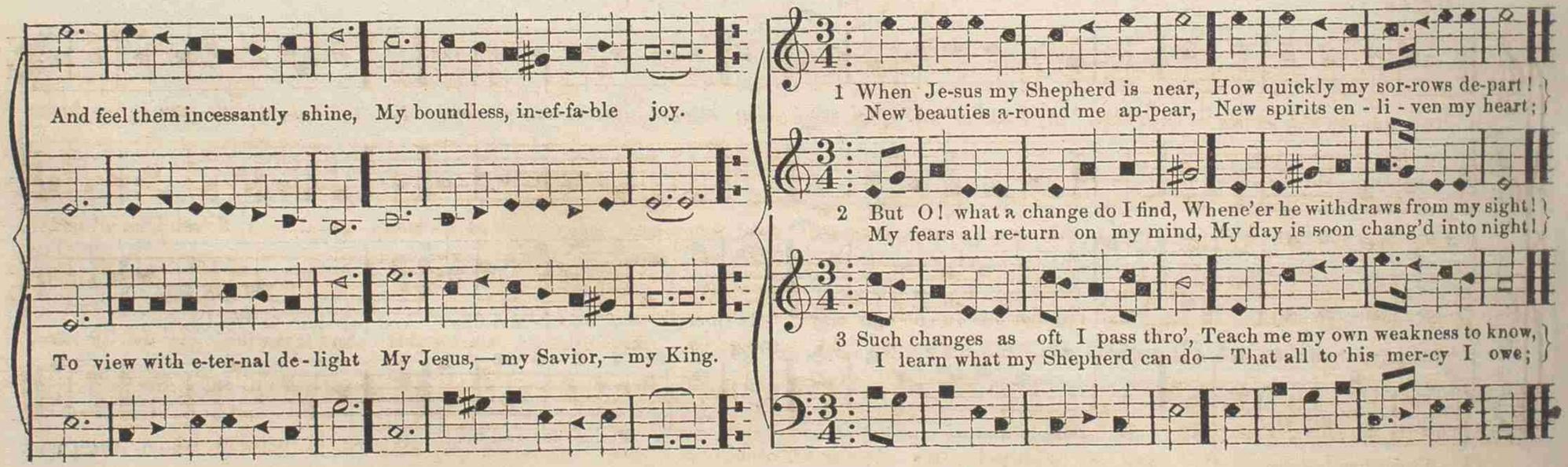
METRE 12.

NEW JERUSALEM. 8 lines 8's.



METRE 12.

CONFLICT. 8 lines 8's.



His pres-ence gives peace to my soul, And Sa - tan as-saults me in vain, If Je-sus his pow - er con - trol, I think I no more shall com-plain.

Then Sa-tan his ef-forts re - news, To vex and en-snare me a - gain; All pleas-ing en - joy-ments I lose, And on - ly la-ment and com-plain.

'Tis He that supports me through all—When faint, He re-vives me a - gain— At - tends to my prayer when I call, And bids me no lon - ger com-plain.

METRE 12.

UTICA. 4 lines 8's.

1 To Je - sus the crown of my hope, My soul is in haste to be gone; Oh! bear me ye cher - u - bim! up, And waft me a - way to his throne.

2 My Sa - vior! whom ab-sent I love; Whom not having seen I a - dore; Whose name is ex - alt - ed a - bove All glo - ry, do-minion and power;—

3 Dis-solve thou these bonds, that detain My soul from her por - tion in thee; Ah! strike off this ad - a-mant chain, And make me e - ter-nal - ly free.

4 When that hap-py e - ra be - gins, Ar-rayed in thy glo-ries I'll shine, Nor grieve a - ny more by my sins, The bo - som on which I re - cline.

METRE 13.

AMSTERDAM. 7,6,7,6,7,7,7,6.

1 Rise my soul, and stretch thy wings, Thy bet - ter por-tion trace; Rise from tran - si - to - ry things, T' wards heav'n thy na-tive place;

2 Riv - ers to the o - cean run, Nor stay in all their course; Fires as - cend - ing seek the sun, Both speed them to their source,

3 Cease, ye pil - grims, cease to mourn, Press on - ward to the prize; Soon the Sa - vior will re - turn, Tri - umph-ant to the skies.
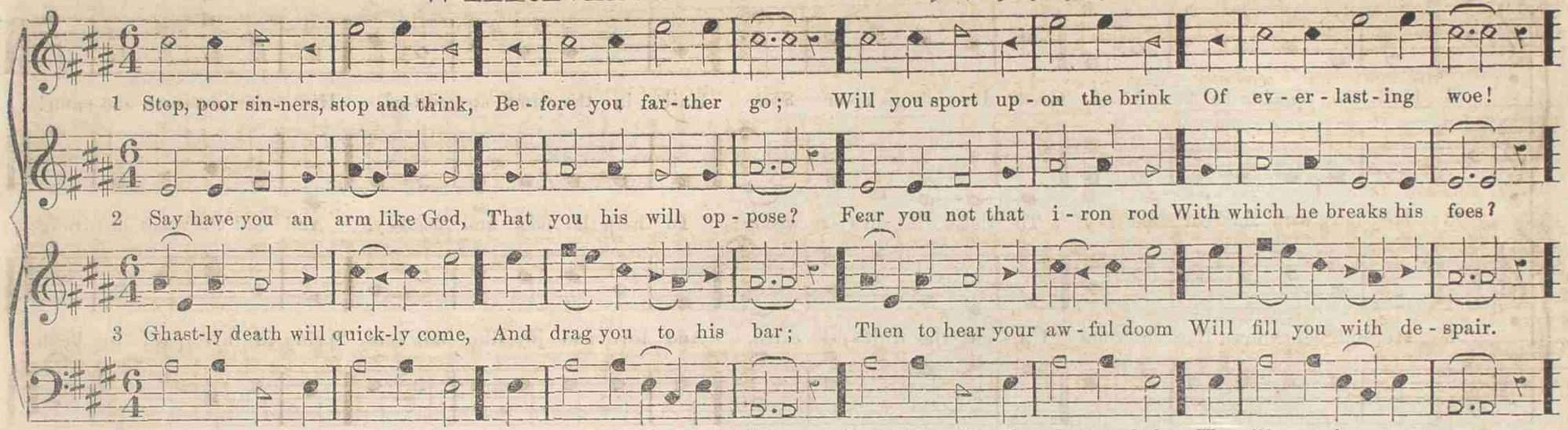
4 Fly me rich - es! fly me cares! While I that coast ex - plore; Flattering world, with all your snares, So - lic - it me no more;
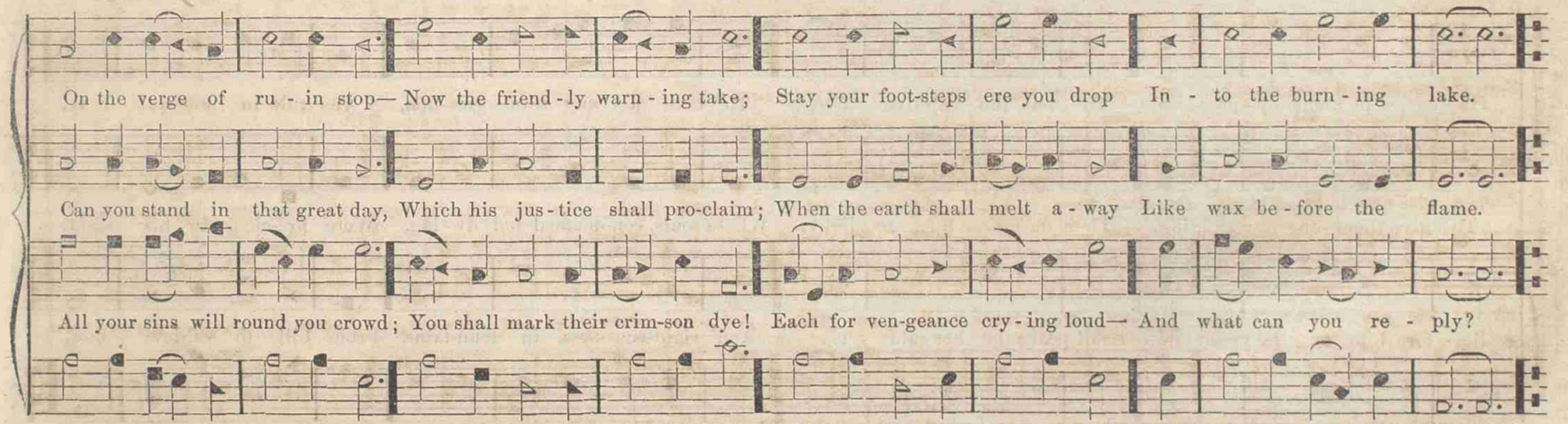
Sun, and moon, and stars de-cay, Time will soon this earth re - move; Rise my soul, make haste a - way, To seats pre - pared a - bove.

Thus a soul new born of God, Pants to view his glo - rious face, Up-wards tends to his a - bode, To rest in his em-brace.

Yet a sea - son, and you'll know Hap-py en - trance will be given, All your sor - rows left be - low, And earth ex-changed for heaven.

Pil-grims fix not here their home, Stran-gers tar - ry but a night, When the last dear morn is come, We'll rise to joy - ful light.


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


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

ILLUMINATION. 7's & 6's.

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

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

3 He shall come down like show-ers Up-on the fruit-ful earth, And love and joy like flow-ers Spring in his path to birth.

4 To him shall pray'r un-ceas-ing And dai-ly vows as-cend— His king-dom still in-creas-ing, A kingdom with-out end.

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

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

Be-fore him on the moun-tains, Shall peace the her-ald go, And right-eous-ness, in foun-tains, From hill to val-ley flow.

The tide of time shall nev-er His cov-e-nant re-move, His name shall stand for-ev-er, That name to us is Love.

1 From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand; From many an ancient river,

2 What though the spicy breezes Blow soft o'er Ceylon's isle; Though eve-ry prospect pleases, And on - ly man is vile; In vaid with lavish kindness,

3 Shall we, whose souls are lighted With wisdom from on high—Shall we to men be-night-ed, The lamp of life de - ny? Sal - va-tion, O sal-va-tion,

4 Waft, waft, ye winds, his story, And you, ye waters, roll, Till like a sea of glo - ry, It spreads from pole to pole; Till o'er our ransom'd nature,

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

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

The joy-ful sound pro - claim, Till earth's remotest nation, Has learn'd Messiah's name, Till earth's remotest na-tion, Has learn'd Mes-si-ah's name.

The Lamb for sin-ners slain, Re-deem-er, King, Cre-a-tor, In bliss returns to reign, Re-deem-er, King, Cre-a-tor, In bliss re-turns to reign.

METRE 14.

ASPIRATION. 7's & 6's.

1 Go when the morn-ing shi - neth, Go when the noon is bright, Go when the eve de - cli - neth, Go in the hush of night;

2 Re-mem - ber all who love thee; All who are lov'd by thee! Pray, too, for those who hate thee If a - ny such there be;

3 Or if 'tis e'er de - nied thee In sol - i - tude to pray, Should ho - ly thoughts come o'er thee When friends are round thy way,

4 O not a joy or bless - ing With this can we com - pare— The grace our Fa - ther gave us To pour our souls in pray'r;

Go with pure mind and feel - ing, Fling earth - ly thought a - way, And in thy clos - et kneel - ing, Do thou in se - cret pray.

Then for thy - self in meek - ness A bles - sing hum-bly claim, And blend with each pe - ti - tion. The great Re-deem-er's name.

E'en then the si - lent breath - ing Thy spir - it rais'd a - bove, Will reach his throne of glo - ry, Where dwells e - ter - nal Love.

Whene'er thou pin'st in sad - ness, Be - fore his foot - stool fall; Re - mem - ber in thy glad - ness, His love, who gave thee all.

1 Some-times a light sur - pri - ses The Chris-tian while he sings; It is the Lord who ri - ses, With heal-ing in his wings;

2 In ho - ly com - tem-pla-tion, We sweet - ly then pur - sue The theme of God's sal - va - tion, And find it ev - er new;

3 It can bring with it noth-ing, But He will bear us through; Who gives the lil - ies cloth-ing, Will clothe his peo-ple too;

4 Though vine nor fig-tree nei-ther, Their wont - ed fruit should bear, Though all the fields should wither, Nor flocks nor herds be there;

When com-forts are de - clin - ing, He grants the soul a - gain A sea - son of clear shin-ing, To cheer it af - ter rain.
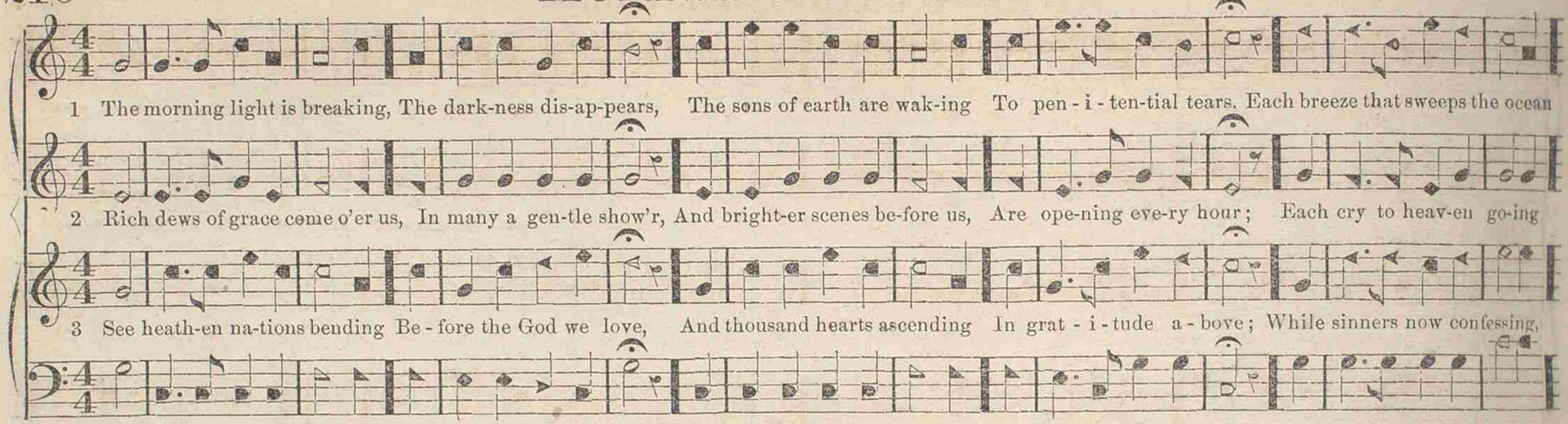
Set free from pres - ent sor - row, We cheer - ful - ly can say, Let the un-known to - mor - row Bring with it what it may.

Be - neath the spread-ing heav - ens, No crea - ture but is fed; And He who feeds the ra - vens Will give his chil - dren bread.

Yet God the same a - bi - ding, His praise shall tune my voice; For while in him con - fi - ding, I can - not but re - joice.
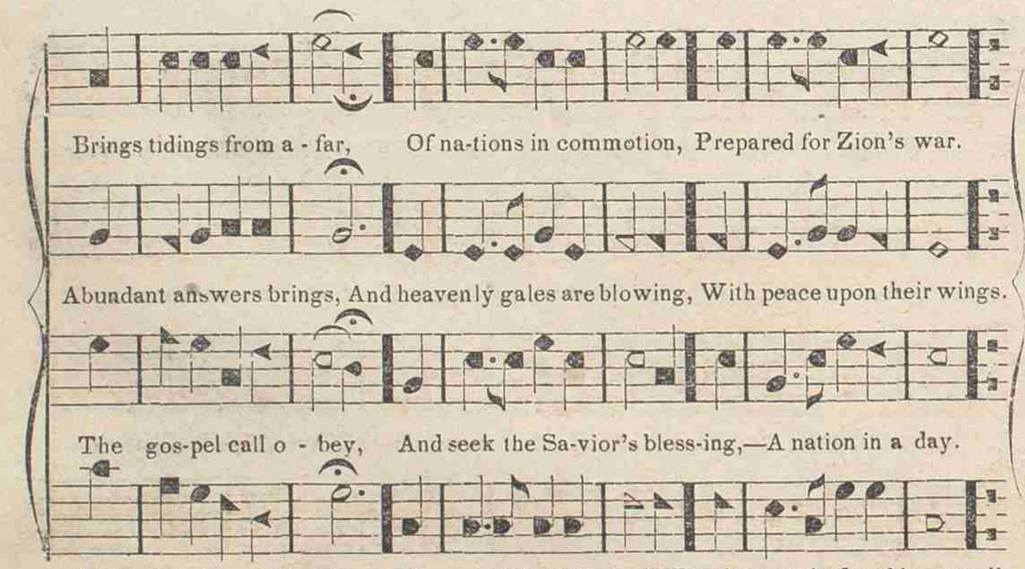
METRE 14.

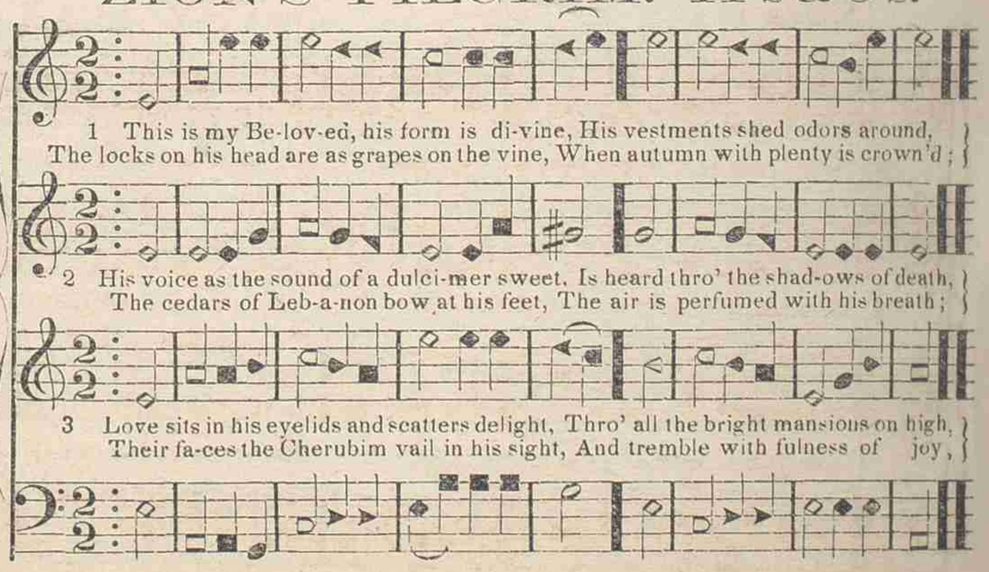
MORNING LIGHT. 7's & 6's.

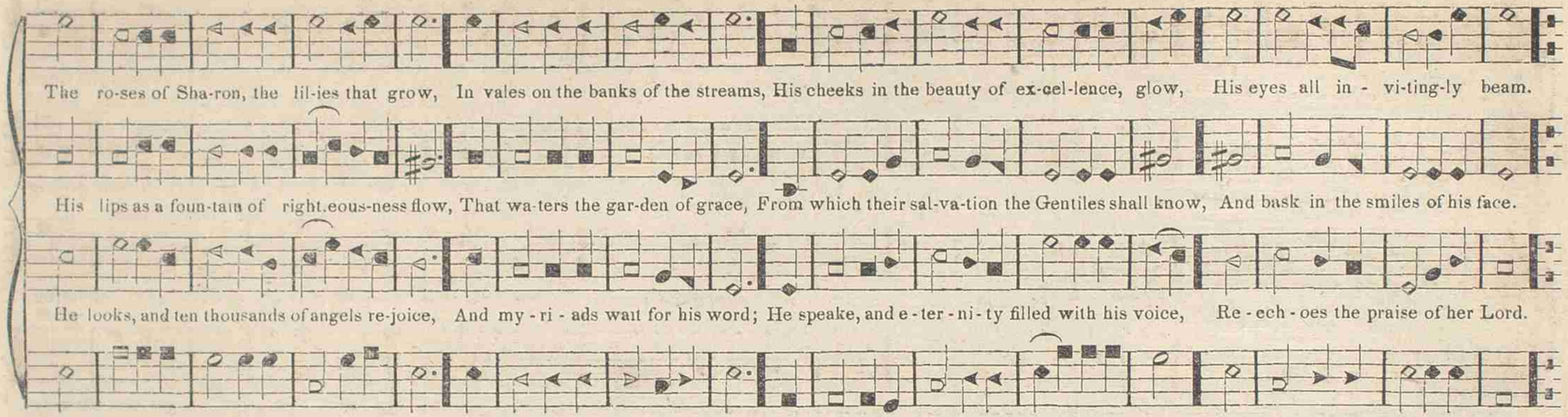


METRE 15.

ZION'S PILGRIM. 11's & 8's.

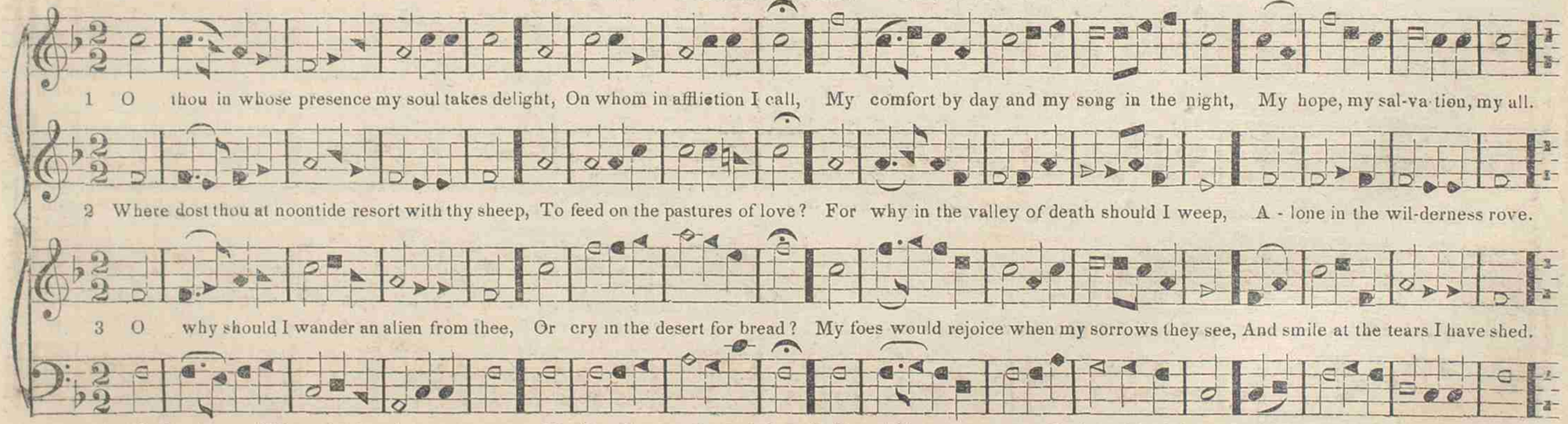






METRE 15.

NEW SALEM. 11's & 8's.



MENDON. 7's & 6's.

1 Vain, de-lu-sive world, a-dieu, With all thy creature good; On-ly Je-sus I pur-sue, Who bought me with his blood.

2 Oth-er knowledge I dis-dain, 'Tis all but van-i-ty: Christ the Lamb of God was slain, He tast-ed death for me.

3 Here will I set up my rest; My fluc-tu-a-ting heart From the ha-ven of his breast, Shall nev-er-more de-part;
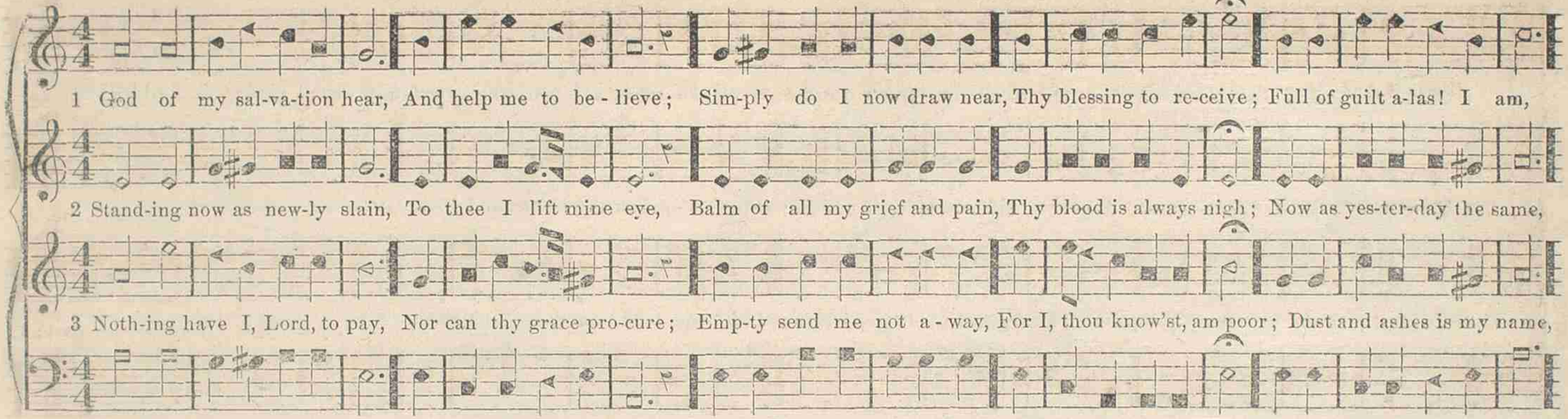
4 Him to know is life and peace, And pleas-ure with-out end; This is all my hap-pi-ness, On Je-sus to de-pend—

All thy pleas-ures I fore-go, I tram-ple on thy wealth and pride; On-ly Je-sus will I know, And Je-sus cru-ci-fied.

Me to save from end-less woe, The sin-a-ton-ing Vic-tim died; On-ly Je-sus will I know, And Je-sus cru-ci-fied.
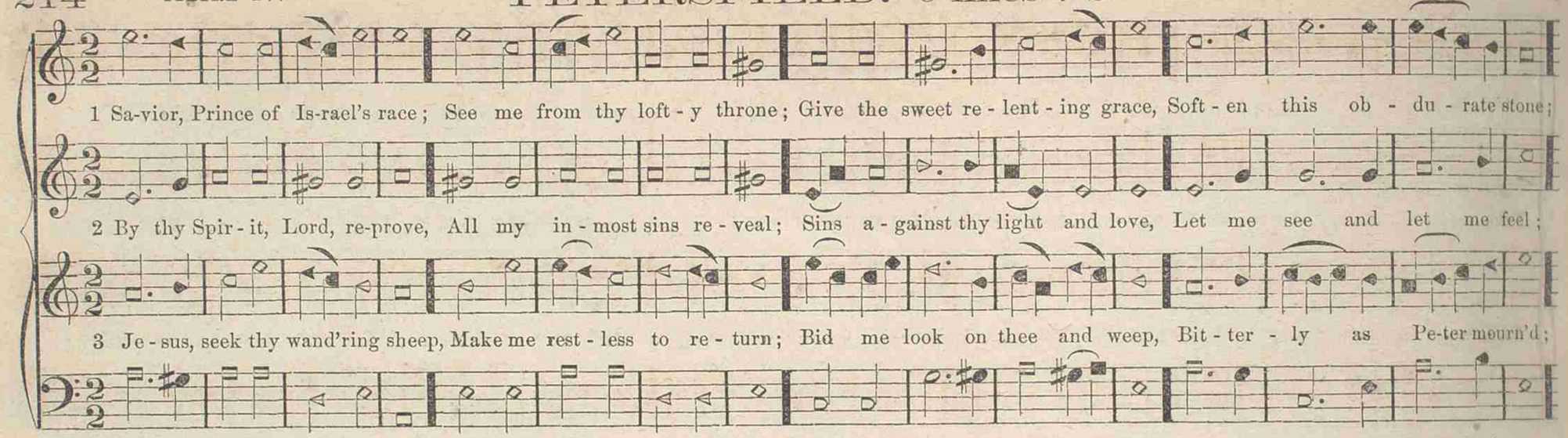
Whither should a sin-ner go? His wounds for me stand o-pen wide; On-ly Je-sus will I know, And Je-sus cru-ci-fied.

Dai-ly in his grace to grow, And ev-er in his faith a-bide; On-ly Je-sus will I know, And Je-sus cru-ci-fied.


1 God of my sal-va-tion hear, And help me to be - lieve; Sim-ply do I now draw near, Thy blessing to re-ceive; Full of guilt a-las! I am,
2 Stand-ing now as new-ly slain, To thee I lift mine eye, Balm of all my grief and pain, Thy blood is always nigh; Now as yes-ter-day the same,
3 Noth-ing have I, Lord, to pay, Nor can thy grace pro-cure; Emp-ty send me not a - way, For I, thou know'st, am poor; Dust and ashes is my name,
4 No good word, or work, or thought, Bring I to buy thy grace; Par-don I ac-cept un-bought, The prof-fer I em-brace; Com-ing as at first I came,
But to..... thy wounds for ref - uge flee; Friend of sin-ners, spot-less Lamb, Thy blood..... was shed for me.
Thou art..... and wilt for - ev - er be; Friend of sin - ners, spot-less Lamb, Thy blood ..... was shed for me.
My all..... is sin and mis - e - ry; Friend of sin-ners, spot-less Lamb, Thy blood..... was shed for me.
To take..... and not be - stow on thee; Friend of sin-ners, spot-less Lamb, Thy blood..... was shed for me.
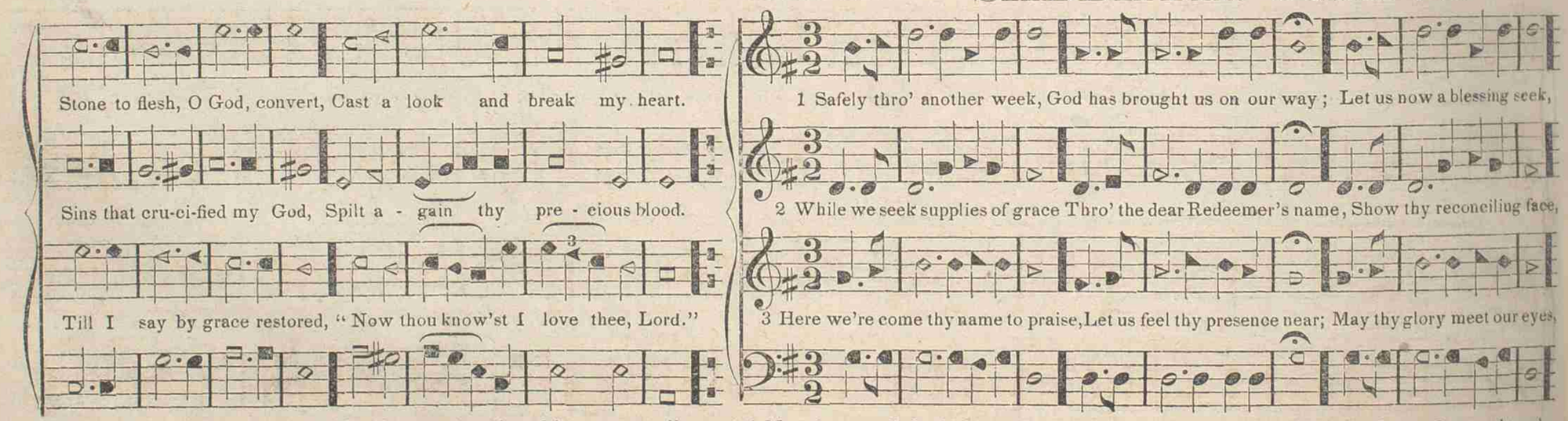
METRE 17.

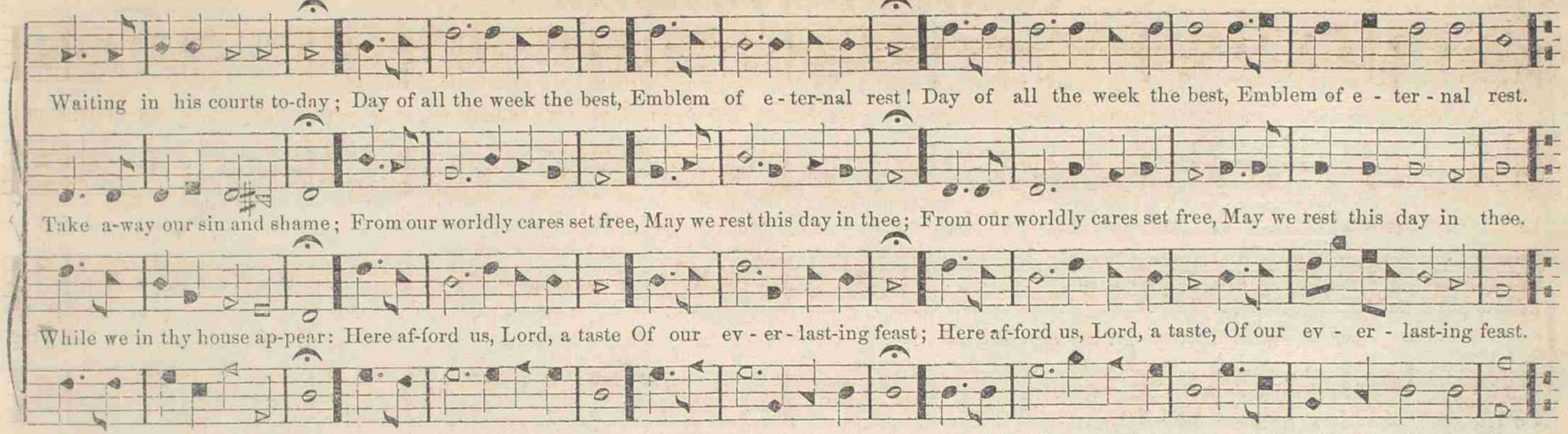
PETERSFIELD. 6 lines 7's.



METRE 17.

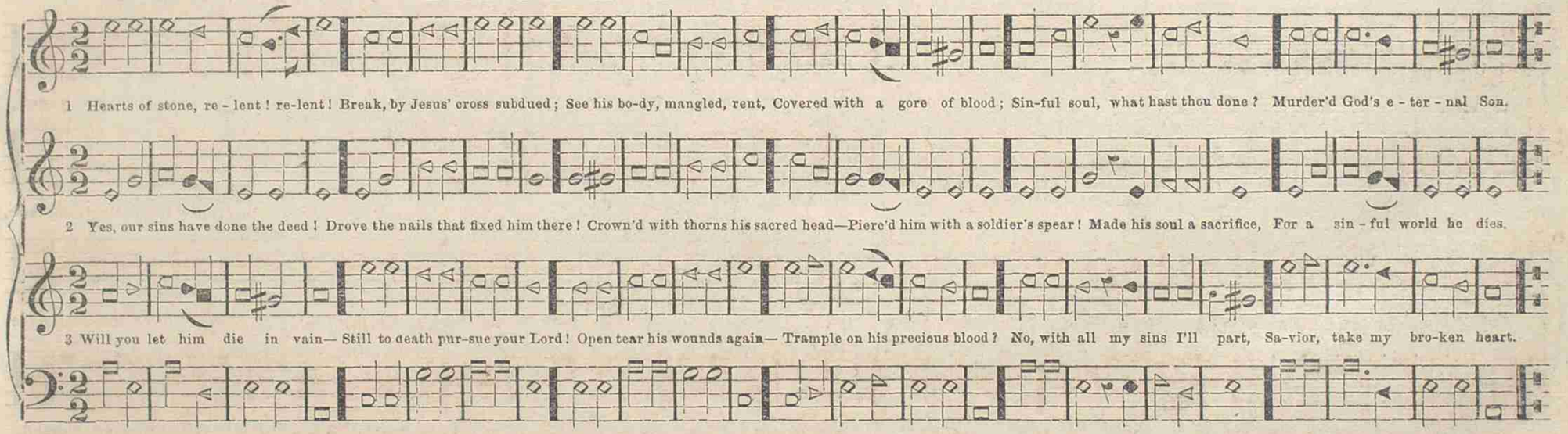
SABBATH. 6 lines 7's.





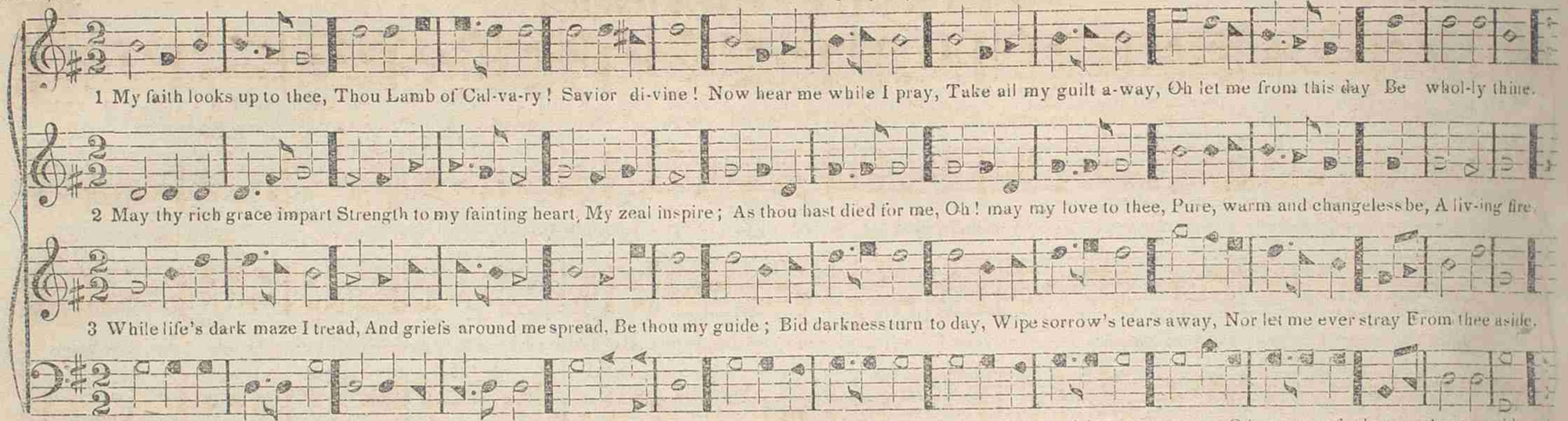
METRE 17.

MOUNT CALVARY. 6 lines 7's.
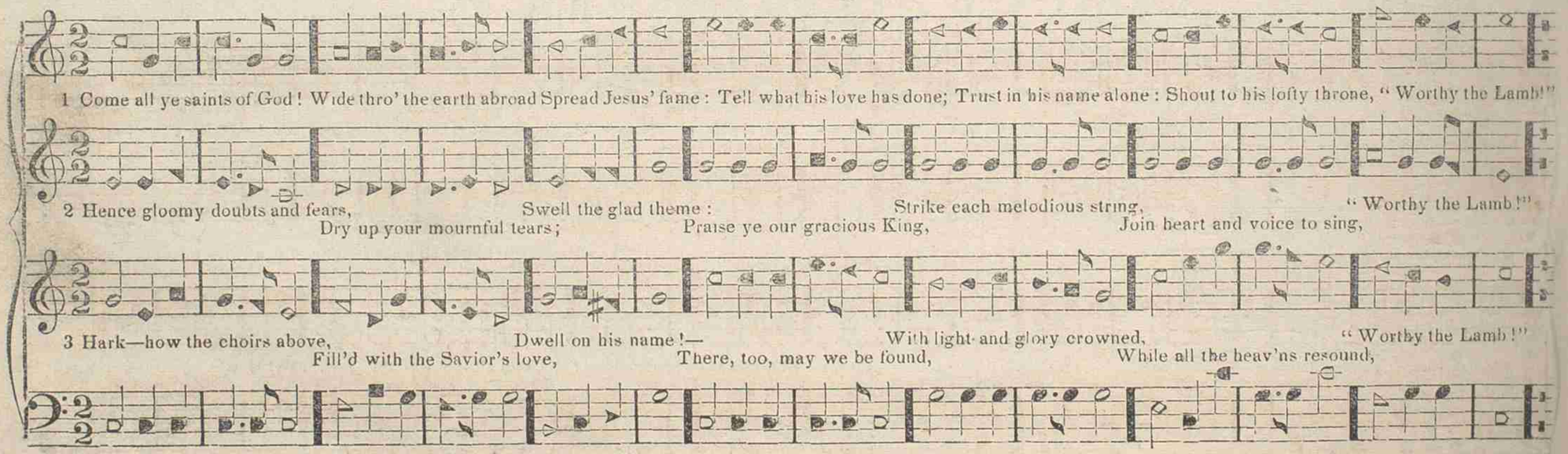


METRE 18.

OLIVET. 6,6,4,6,6,6,4.
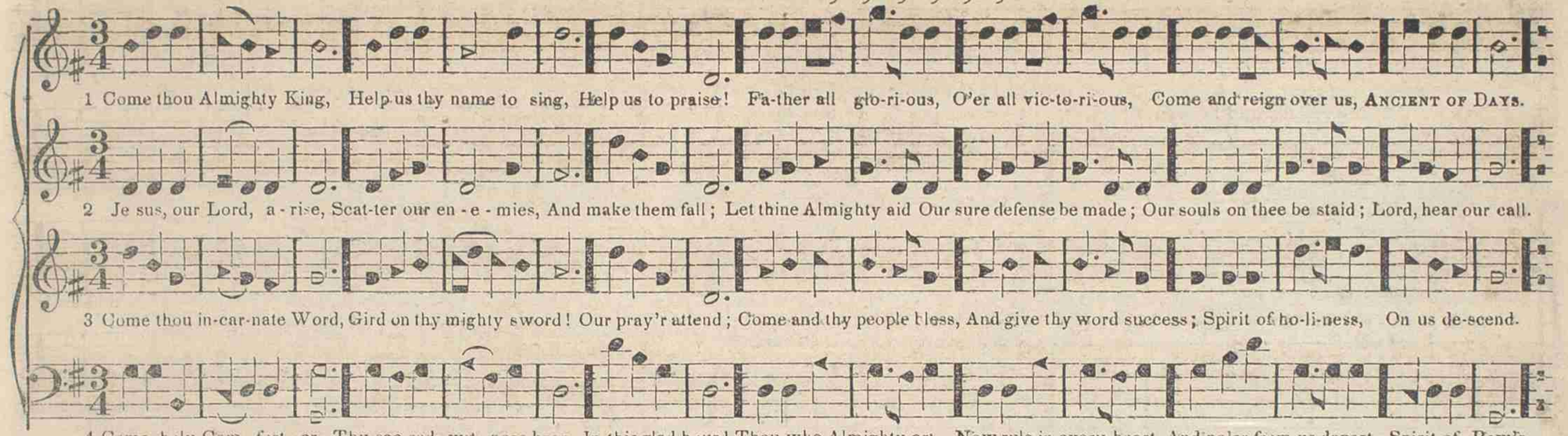


METRE 18.

SWANTON. 6,6,4,6,6,6,4.



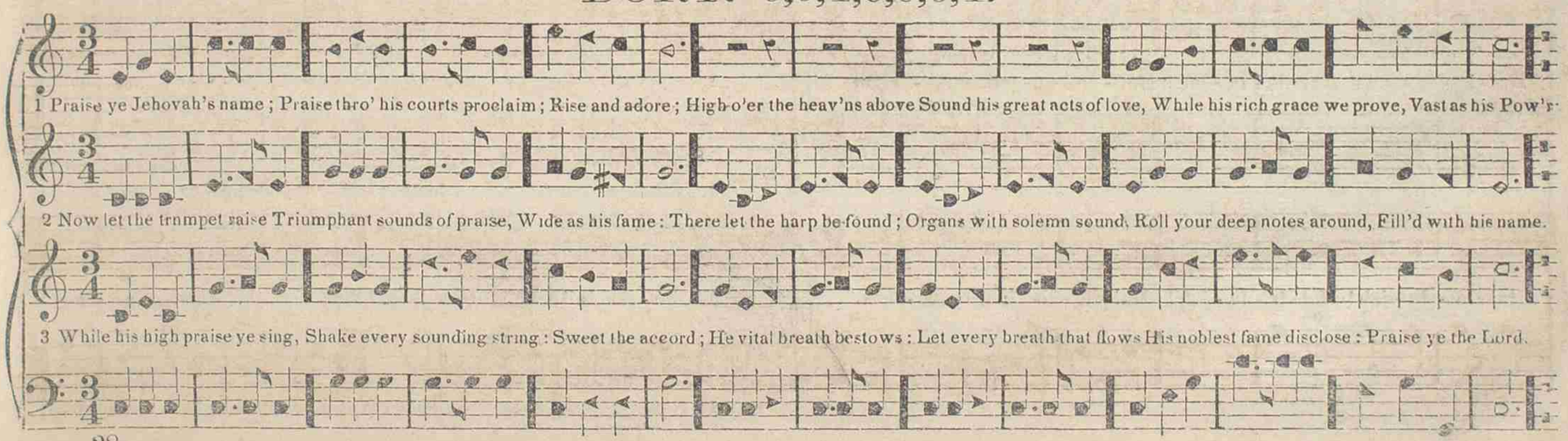
METRE 18.

TRINITY. 6,6,4,6,6,6,4.



METRE 18.

DORT. 6,6,4,6,6,6,4.



METRE 19.

HARWELL. 8,7,8,7,7,7,8,6.

1 Hark, ten thou-sand harps and voices, Sound the notes of praise a-bove—
Je - sus reigns, and heaven re-joices, Je - sus reigns the God of love;
See, he sits on yon-der throne; Je-sus rules the world a - lone;

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

METRE 20.

NEW CONCORD. 6,6,9,6,6,9.

CHORUS.

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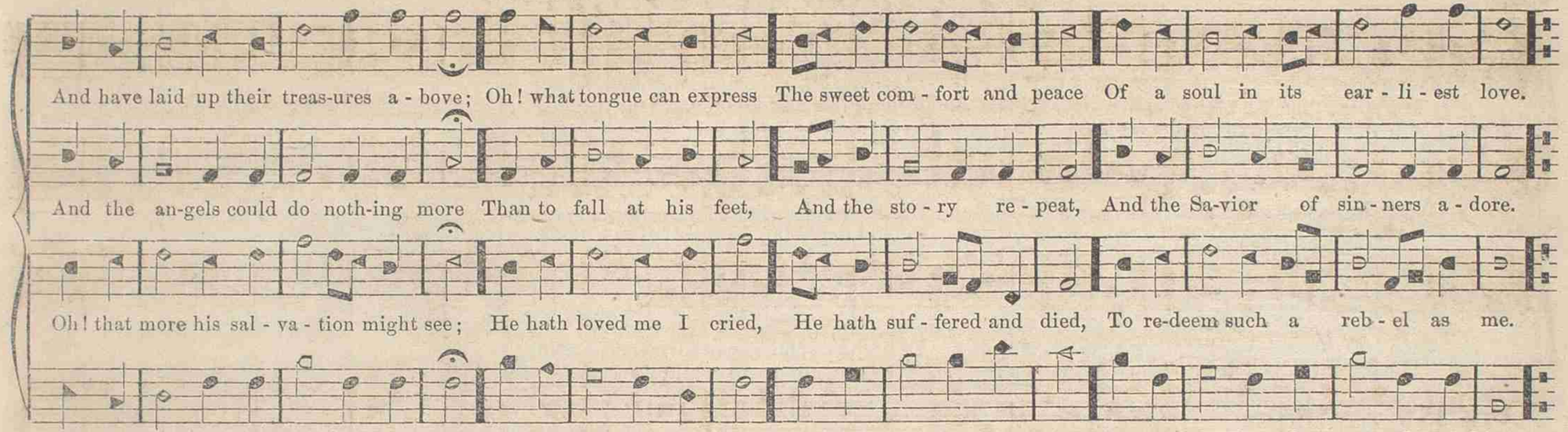
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, A - men.

1 Oh! how hap - py are they, Who their Sa - vior o - bey,

2 'Twas a heav - en be - low, My Re - deem - er to know;

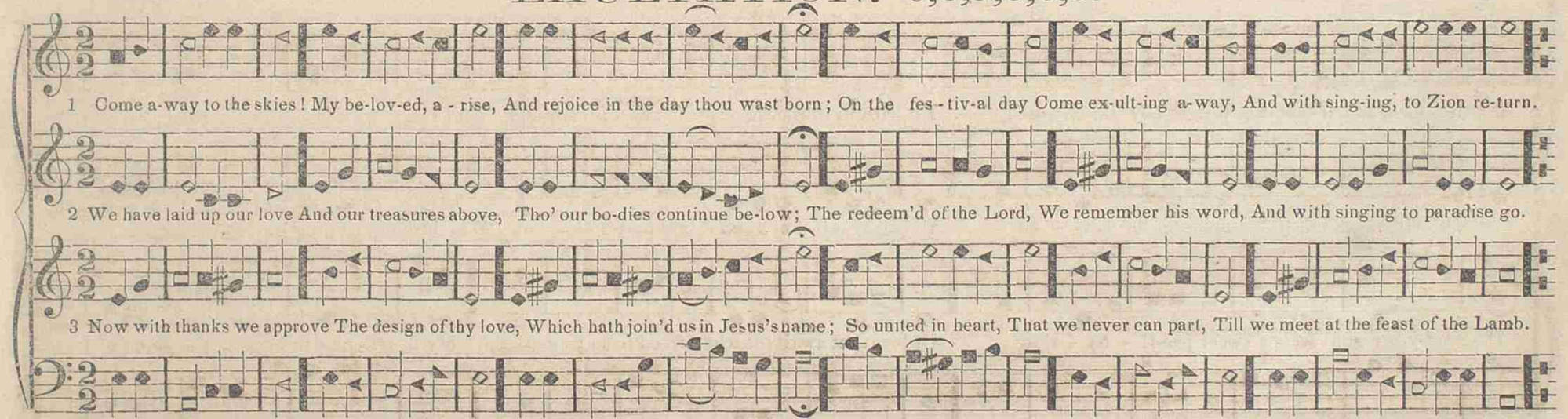
3 Je - sus all the day long, Was my joy and my song;

4 Now my rem - nant of days Would I spend in his praise,



METRE 20.

EXULTATION. 6,6,9,6,6,9.



METRE 21.

EDEN OF LOVE. 12,11,12,11,12,12,12,11.

1 How sweet to reflect on those joys that a-wait me,
Where glorified spirits with welcome shall greet me,
In yon blissful region, the haven of rest,
And lead me to mansions prepared for the blest;
En-cir-cled in light, and with glory enshrouded,

2 While an-gel-ic legions with harps tuned celestial,
The saints, as they flock from the re-gions terrestrial,
Har-mo-nious-ly join in the concert of praise,
In loud hal-le-lu-jahs their voices will raise;
Then songs of the Lamb shall re-echo thro' heaven,

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

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

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

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

1 Daugh-ter of Zi - on, a-wake from thy sad-ness, A-wake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the Day-Star of gladness,

2 Strong were thy foes, but the arm that subdued them, And scat-tered their le-gions was mightier far; They fled like chaff from the scourge that pursued them—

3 Daugh-ter of Zi - on, the Power that saved thee, Extol'd with the harp and the timbrel should be; Shout! for the foe is destroy'd that en-slaved thee,

CHORUS

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

How vain were their steeds and their chariots of war. Daugh-ter of Zi - on, a-wake from thy sad-ness, A-wake, for thy foes shall oppress thee no more.

Th' op-pres-sor is vanquished and Zi - on is free. Daugh-ter of Zi - on, a-wake from thy sad-ness, A-wake, for thy foes shall oppress thee no more.

METRE 23.

MOUNT CARMEL. 10,10,10,11,11.

1 "I am the Sa-vior, I th' Al-might-y God; I am the Judge, ye heav'ns proclaim abroad My just, e - ter - nal sentence, and de - clare Those aw - ful

2 "Stand forth, thou bold blasphemer, and profane, Now feel my wrath, nor call my threat'nings vain, Thou hypocrite, once drest in saint's attire, I doom thee,

3 "Can I be flattered by thy cringing bows, Thy solemn chatterings and fan-tas-tic vows? Are my eyes charmed thy vestments to be-hold, Gla - ring in

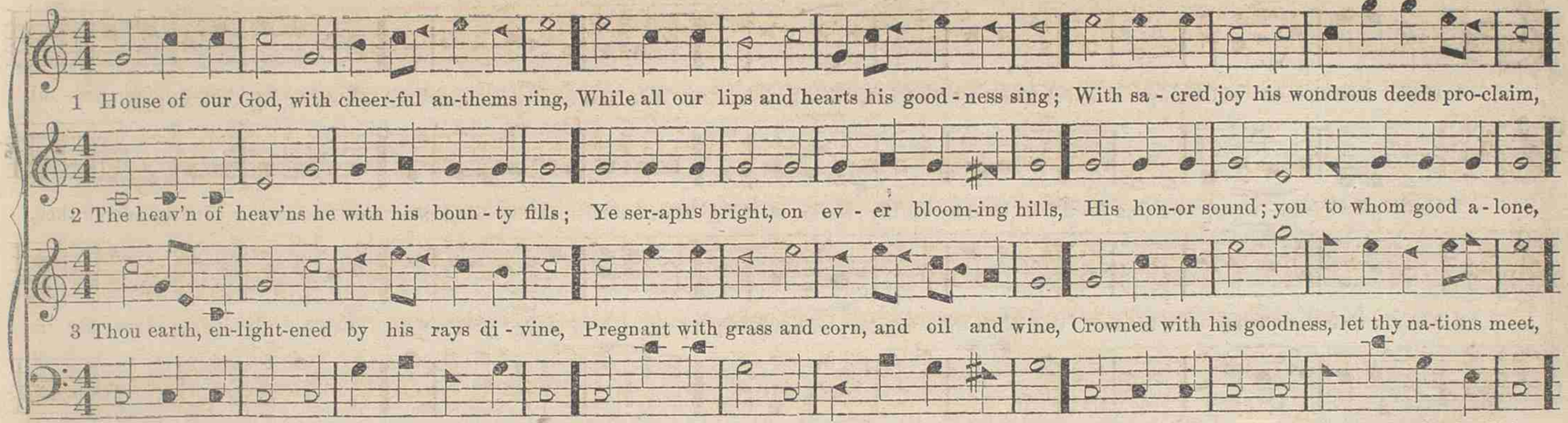
4 "Unthinking wretch! how couldst thou hope to please A God, a Spirit with such toys as these! While with my grace and statutes on thy tongue, Thou lov'st de -

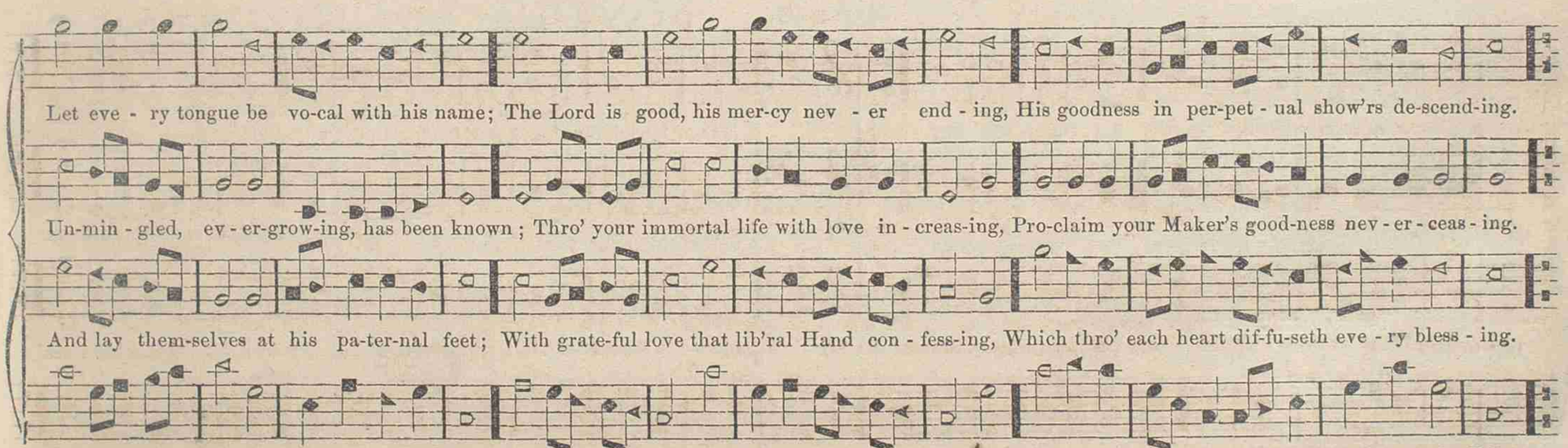
truths that sin-ners dread to hear." When God appears, all na - ture shall a - dore him; While sin-ners trem-ble, saints re - joice be - fore him.

paint-ed hyp - o - crite, to fire;" Judgment proceeds, hell trembles, heav'n re - joic - es; Lift up your heads, ye saints, with cheer - ful voic - es.

gems, and gay in wo - ven gold?" God is the Judge of hearts; no fair dis - guis - es Can screen the guilt - y when his ven - geance ri - ses.

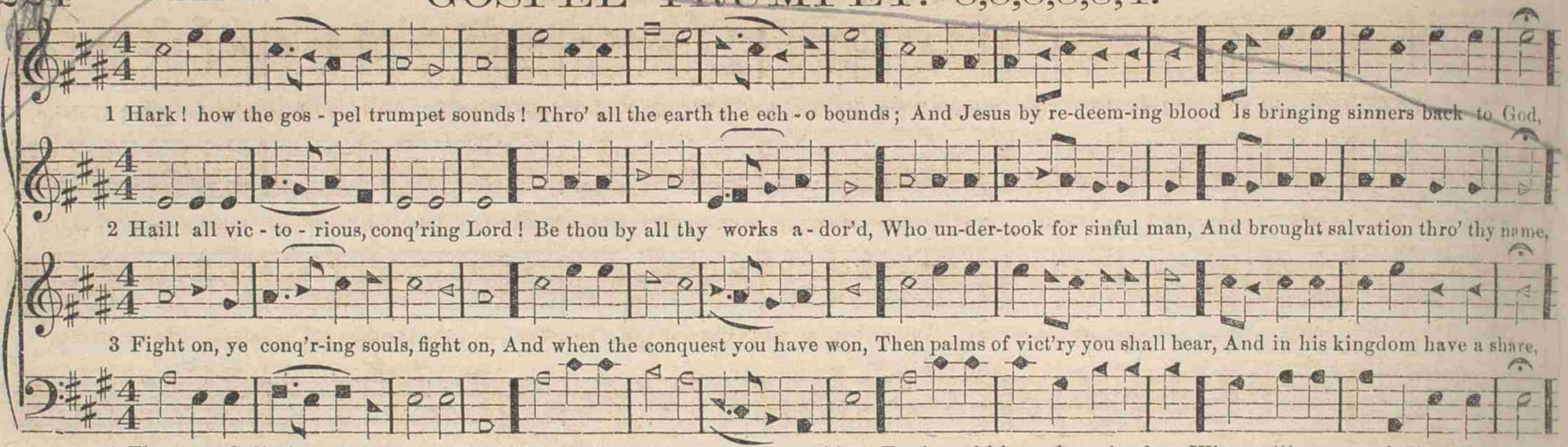
ceit, and doest thy broth - er wrong?" Judgment proceeds, hell trembles, heaven re-joices; Lift up your heads, ye saints, with cheer - ful voic - es.


1 House of our God, with cheer-ful an-thems ring, While all our lips and hearts his good-ness sing; With sa-cred joy his wondrous deeds pro-claim,
2 The heav'n of heav'ns he with his boun-ty fills; Ye ser-aphs bright, on ev-er bloom-ing hills, His hon-or sound; you to whom good a-lone,
3 Thou earth, en-light-ened by his rays di-vine, Pregnant with grass and corn, and oil and wine, Crowned with his goodness, let thy na-tions meet,
4 Zi-on, en-riched with his distinguished grace, Bless'd with the rays of thine Im-man-uel's face— Zi-on, Je-ho-vah's por-tion and de-light,


Let eve-ry tongue be vo-cal with his name; The Lord is good, his mer-cy nev-er end-ing, His goodness in per-pet-ual show'rs de-scend-ing.
Un-min-gled, ev-er-grow-ing, has been known; Thro' your immortal life with love in-creas-ing, Pro-claim your Maker's good-ness nev-er-ceas-ing.
And lay them-selves at his pa-ter-nal feet; With grate-ful love that lib'ral Hand con-fess-ing, Which thro' each heart dif-fu-seth eve-ry bless-ing.
Grav'n on his hand and hour-ly in his sight, In sac-red strains ex-alt that grace ex-cell-ing, Which makes thine humble hill his cho-sen dwell-ing.
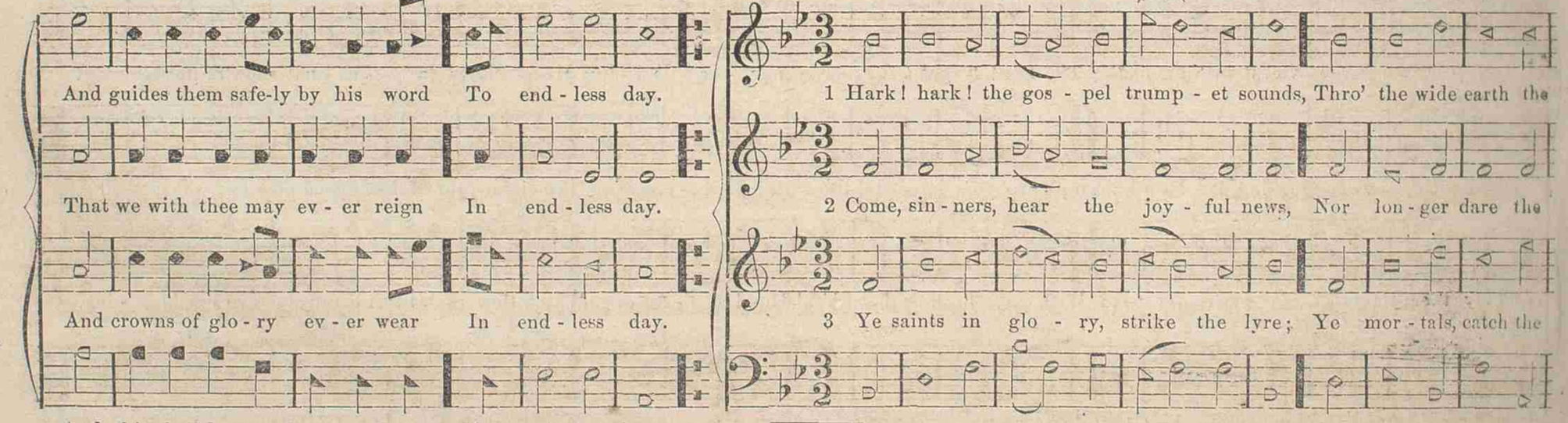
224 METRE 24.

GOSPEL TRUMPET. 8,8,8,8,8,4.



METRE 24.

JOYFUL SOUND.* 8,8,8,8,4.



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

JOYFUL SOUND—Continued.

ech - o bounds; Par - don and peace by Je - sus' blood! Sin - ners are re - con - ciled to God, By grace di - vine.

grace re - fuse, Mer - cy and jus-tice here com - bine, Good - ness and truth har-mo-nious join, T' in - vite you near.

sac - red fire, Let both the Sa-viour's love pro - claim!— For - er - er wor - thy is the Lamb Of end - less praise.

METRE 25.

HAMBURG. 8,7,8,7,7,7.

1 Pre-cious Bi - ble! what a treas-ure Does the word of God af - ford!
All I want for life or pleas-ure, Food and med'cine, shield and sword;
Let the world ac - count me poor, Hav-ing this I need no more.

2 Food, to which the world's a stran-ger, Here my hun - gry soul en - joys;
Of ex - cess there is no dan-ger,—Though it fills, it nev - er cloys;
On a dy - ing Christ I feed, He is meat and drink in-deed.

3 When my faith is weak and sick-ly, Or when Sa - tan wounds my mind,
Cor-dials to re - vive me quick-ly, Heal-ing med'cines here I find;
To the prom-is - es I flee—Each af - fords a rem - e - dy.

MEDORA. 6,6,8,4,6,6,8,4.

1 Though nature's strength de - cay, And earth and hell with - stand, To Ca-naan's bounds I urge my way, At God's com-mand;

2 The good - ly land I see With peace and plen - ty bless'd; The land of sac - red lib - er - ty, And end - less rest;

3 There dwells the Lord our King, The Lord our right-eous - ness: Tri - umph-ant o'er the world and sin, The Prince of peace;

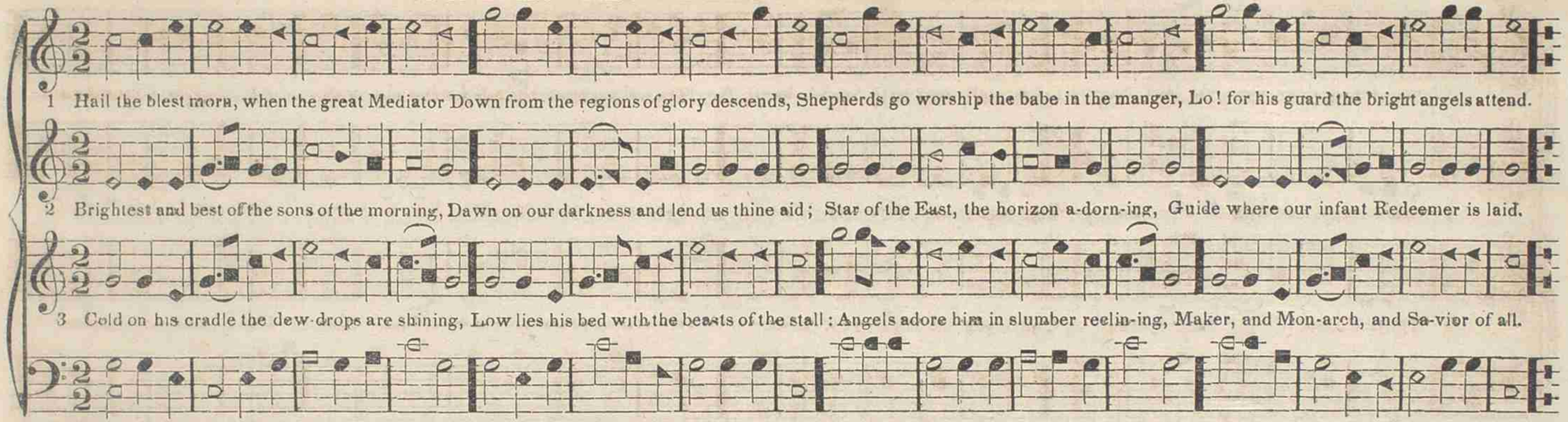
4 The ran - som'd na - tions bow, Be - fore the Sa - vior's face; Joy - ful their ra-diant crowns they throw, O'erwhelmed with grace;

The wat' - ry deep I pass, With Je - sus in my view, And thro' the howl - ing wil - der - ness My way pur - sue.

There milk and hon-ey flow, And oil and wine a - bound, And trees of life for - ev - er grow, With mer - cy crowned.

On Zi - on's sa - cred height His king - dom still main - tains; And glo - rious, with his saints in light, For - ev - er reigns.

He shows his scars of love; They kin - dle to a flame, And sound thro' all the worlds a - bove, "The slaughtered Lamb."



1 Hail the blest morn, when the great Mediator Down from the regions of glory descends, Shepherds go worship the babe in the manger, Lo! for his guard the bright angels attend.

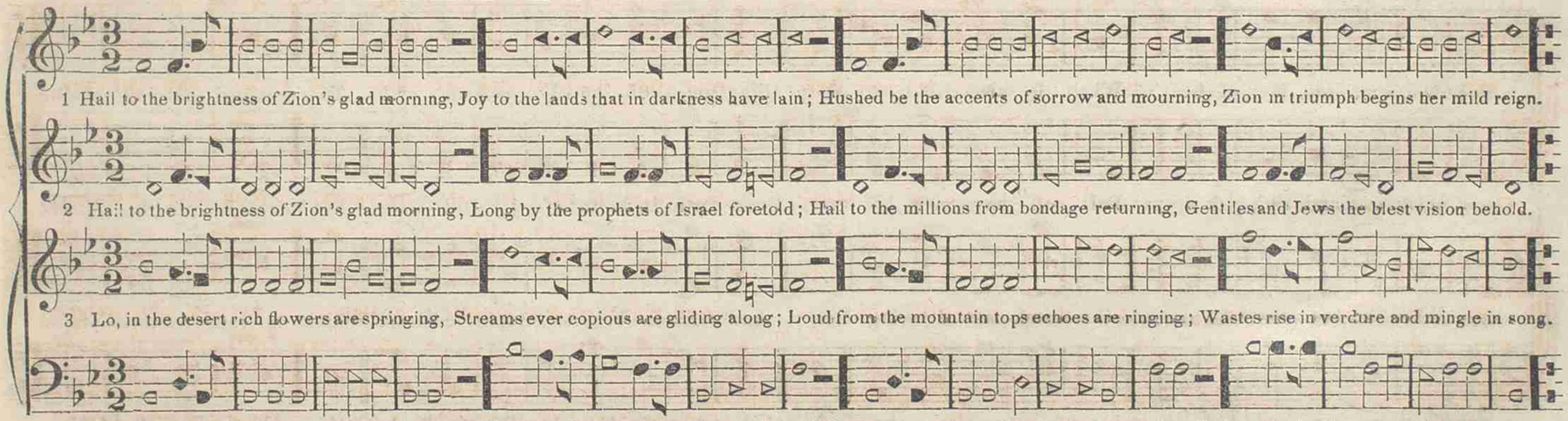
2 Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid; Star of the East, the horizon a-dorn-ing, Guide where our infant Redeemer is laid.

3 Cold on his cradle the dew-drops are shining, Low lies his bed with the beasts of the stall: Angels adore him in slumber reclin-ing, Maker, and Mon-arch, and Sa-vior of all.

4 Say, shall we yield him, in costly de-vo-tion, Odors of Edom, and off'rings divine—Gems of the mountains and pearls of the ocean, Myrrh from the forest, and gold from the mine?

5 Vain-ly we of-fer each am-ple ob - la - tion, Vain-ly with gold would his favor secure; Rich-er by far is the heart's ad-o-ra-tion,—Dearer to God are the prayers of the poor.

METRE 27. HAIL TO THE BRIGHTNESS. 11's & 10's.



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, Zion in triumph begins her mild reign.

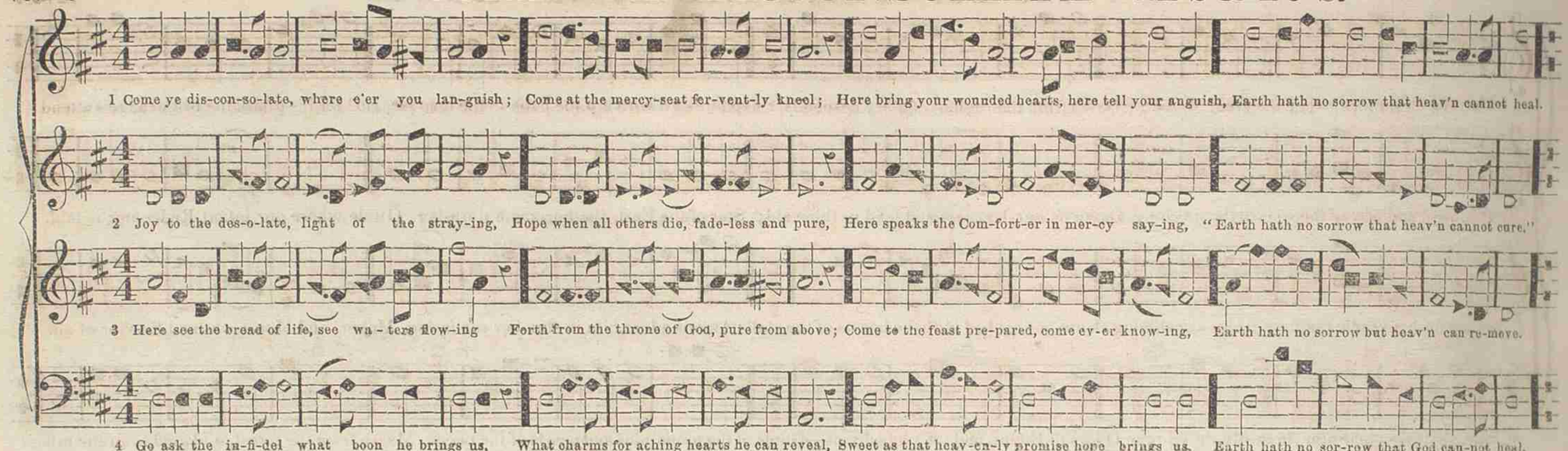
2 Hail to the brightness of Zion's glad morning, Long by the prophets of Israel foretold; Hail to the millions from bondage returning, Gentiles and Jews the blest vision behold.

3 Lo, in the desert rich flowers are springing, Streams ever copious are gliding along; Loud from the mountain tops echoes are ringing; Wastes rise in verdure and mingle in song.

4 See from all lands—from the isles of the ocean, Praise to JEHOVAH ascending on high, Fall'n are the engines of war and com-mo-tion, Shouts of salvation are rend-ing the sky.
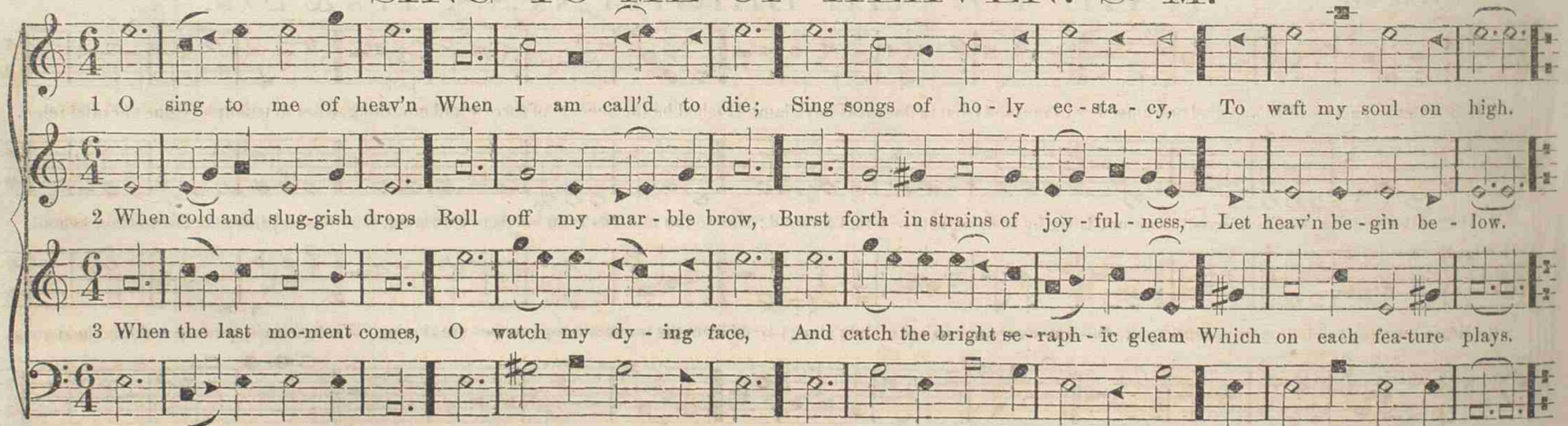
METRE 27.

COME YE DISCONSOLATE 11's & 10's.



METRE 3.

SING TO ME OF HEAVEN. S. M.



1 Ye sim - ple souls that stray Far from the path of peace, That un - fre - quent - ed way To life and hap - pi - ness—

2 Mad-ness and mis - er - y Ye count our lives be - neath, And noth - ing great can see, Or glo - rious in our death!

3 Poor pen-sive so - journ - ers, O'er-whelm'd with griefs and woes; Per-plexed with need-less fears, And pleas - ure's mor - tal foes,

4 So wretch-ed and ob - scure, The men whom ye de - spise; So fool-ish, weak and poor, A - bove your scorn we rise;

How long will ye your fol - ly love, And throng the downward road, And hate the wis - dom from a - bove, And mock the sons of God.

As born to suf - fer and to grieve Be-neath your feet we lie; And ut - ter - ly com - temned we live, And un - la - ment-ed die.

More irk-some than a ga-ping tomb, Our sight ye can - not bear, Wrapt in the mel - an - cho - ly gloom Of fan - ci - ful de - spair.

Our con-science in the Ho - ly Ghost, Can wit-ness bet - ter things; For He whose blood is all our boast, Hath made us priests and kings.

METRE 29.

OPORTO. 11,11,11,10.

1 Hither, ye faithful, haste with songs of triumph, To Bethlehem go your Lord of life to meet, To you this day is born a Prince and Savior, O come and let us worship, O

2 O Jesus, for such wondrous condescension, Our praises and rev'rence are an off'ring meet, Now is the Word made flesh and dwells among us; O come and let us worship, O

PIA CRES

3 Shout his Almighty name, ye choirs of angels, And let the celestial courts his praise repeat; Unto our God be glo-ry in the high-est; O come and let us worship, O

FOR

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

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

come, and let us worship, O come, and let us worship at his feet.

METRE 30.

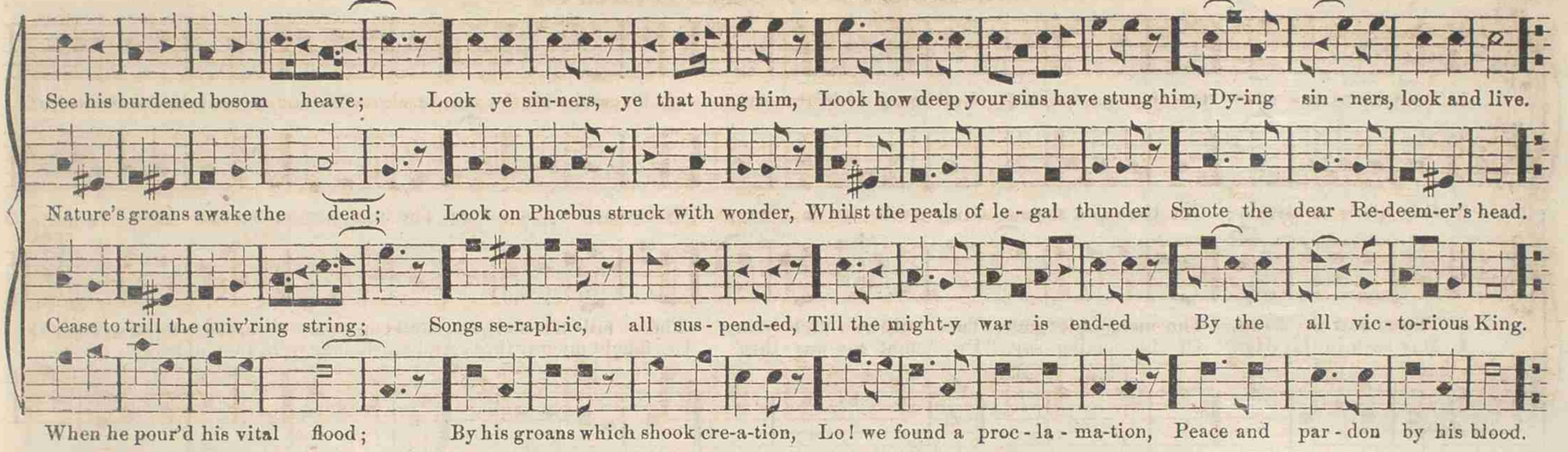
LENA. 8,8,7,8,8,7.

1 See the Lord of glory dy-ing, See him gasping, hear him crying,

2 See the rocks and mountains shaking, Earth unto her cen - tre quaking—

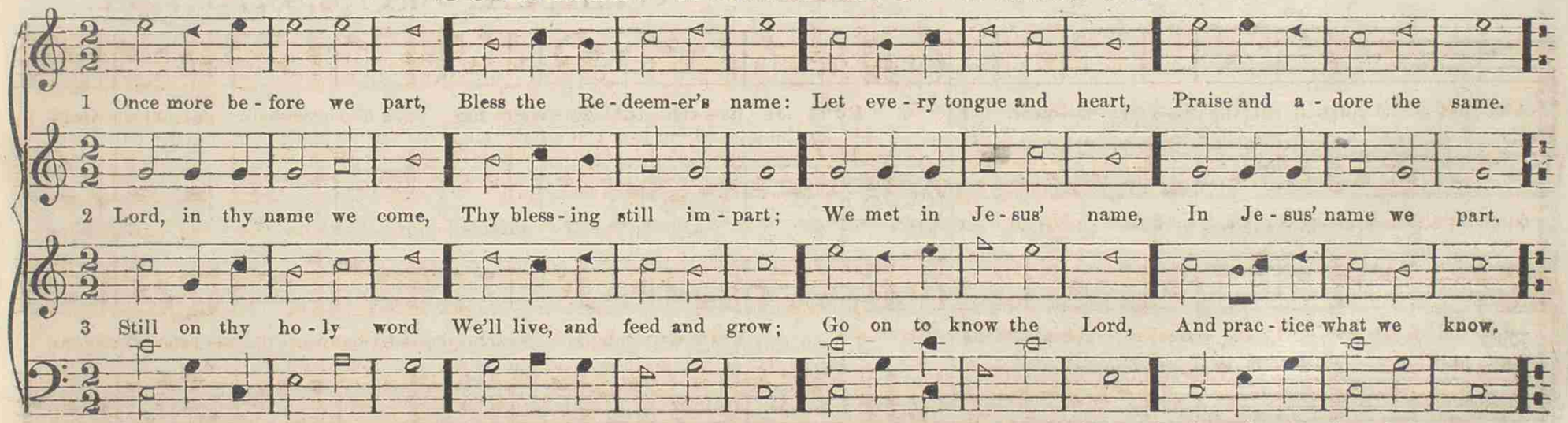
3 Heaven's bright, me-lo-dious legions, Chanting thro' the tune-ful regions,

4 Hell and all the pow'rs infernal, Vanquish'd by the King e-ter - nal,



METRE 31.

SOLEMN PARTING. 4 lines 6's.



METRE 32.

NEW YEAR. 5,5,5,11.

1 Come, let us a - new Our jour-ney pur-sue, Roll round with the year, Roll round with the year, And never stand still till the Master ap-pear,

2 Our life is a dream; Our time as a stream, Glides swift - ly a - way, Glides swift - ly a - way, The fu-gi-tive moment re - fu - ses to stay,

3 The ar-row is flown, The moment is gone, The mil-len - niel year, The mil - len-niel year, Rolls on to our view, and e-ter-ni-ty's near;
4 May each in the day Of his coming say, "I've fought my way thro' I've fought my way thro', And finish'd the work thou didst give me to do;

METRE 33.

GERMANY. 8,7,8,7,7,7,8,7.
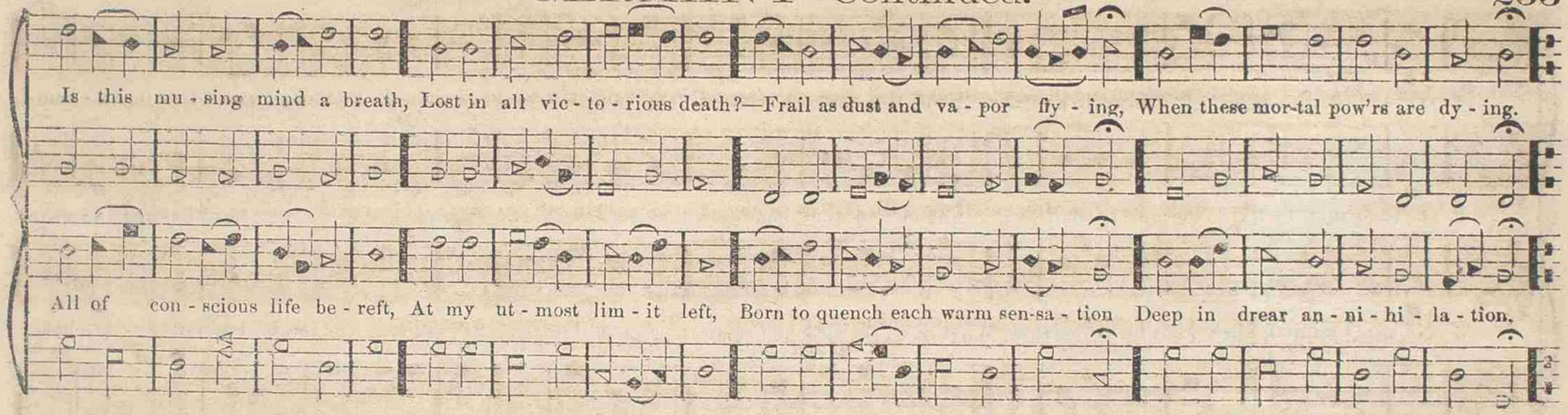
And nev - er stand still till the Mas - ter ap - pear.

The fu - gi - tive mo-ment re - fu - ses to stay.

Rolls on to our view, and e - ter - ni - ty's near.
And fin-ish'd the work thou didst give me to do."

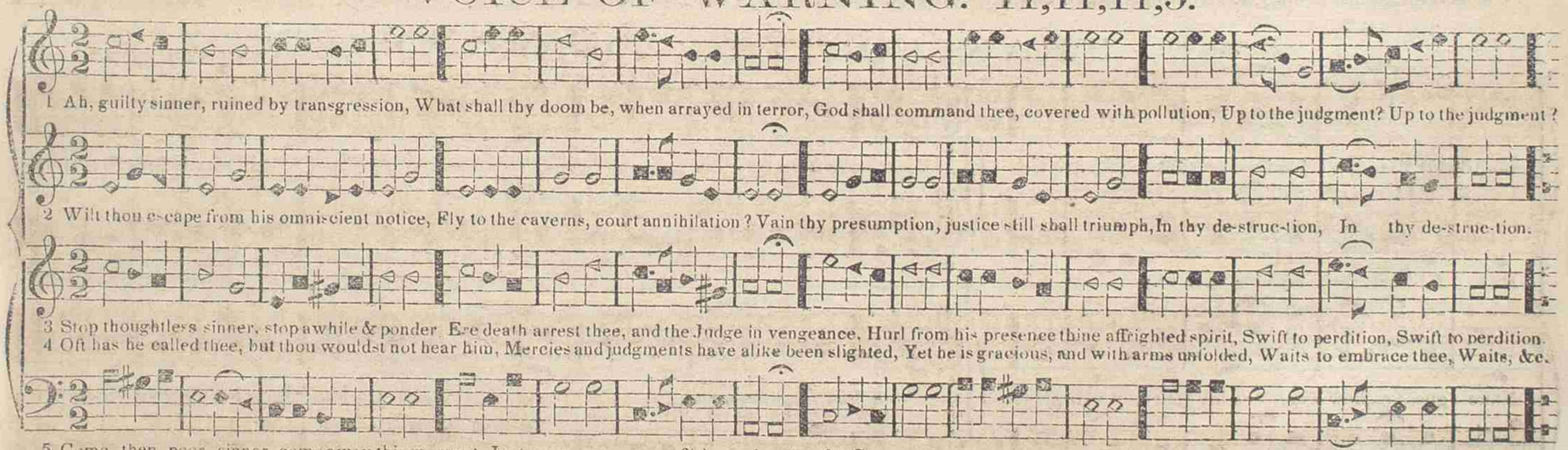
1 Did Je - ho - vah but de - sign me For a mo - ment's dream of time?
To these perishing joys con - fine me, Barr'd from yon e - - ter - nal clime?

2 Soon this frame will be a plun - der, Crumbling for the worms be - low,
Must I, as it sinks a - sun - der, All to mould'ring dark - ness go?



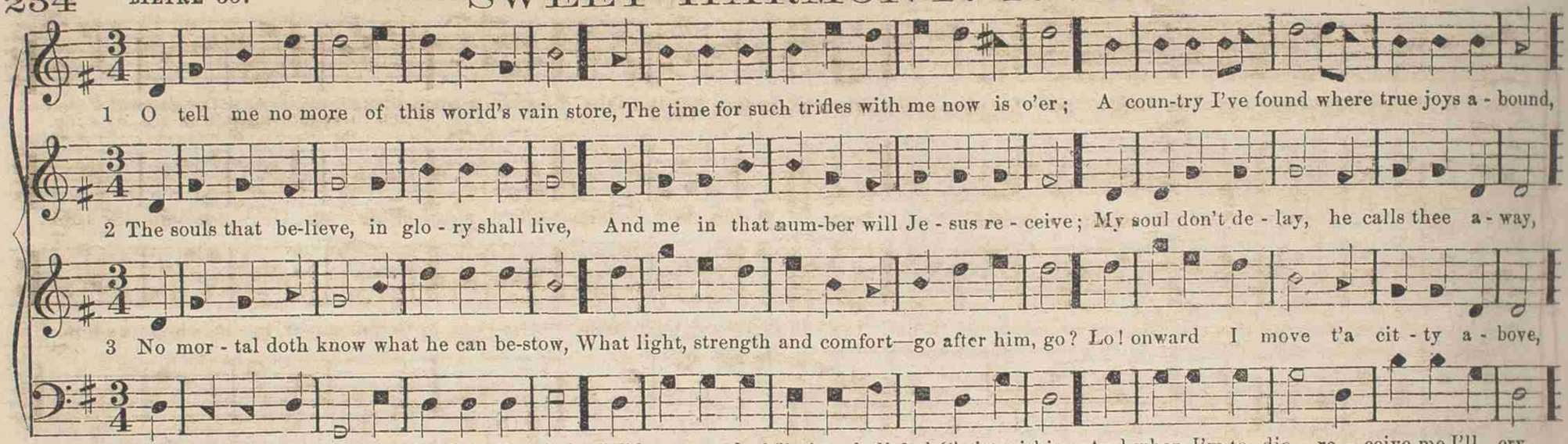
METRE 34.

VOICE OF WARNING. 11,11,11,5.
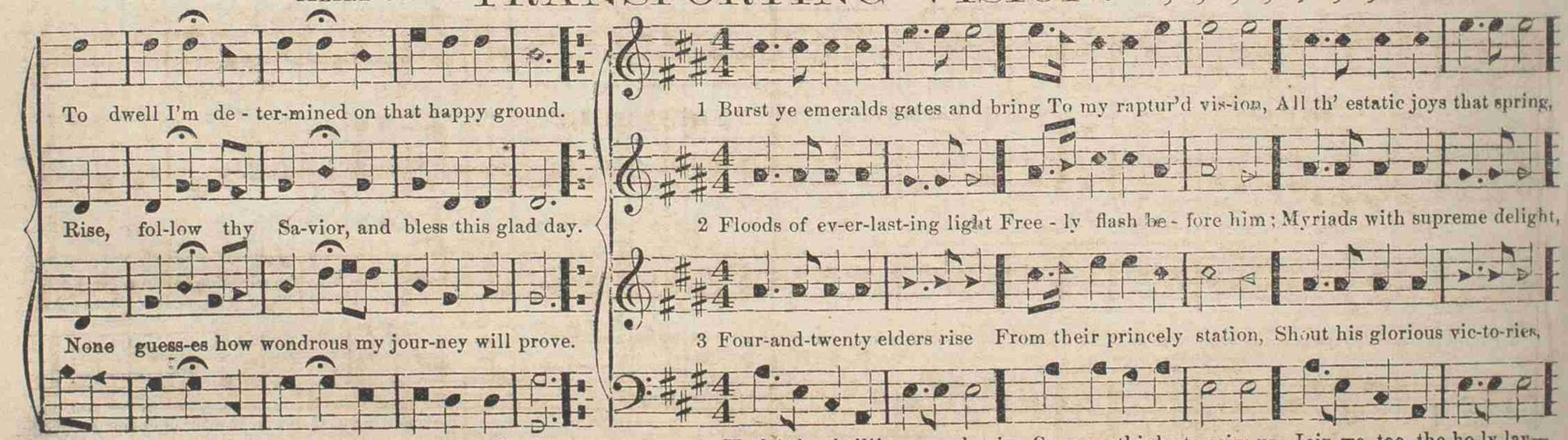


METRE 35.
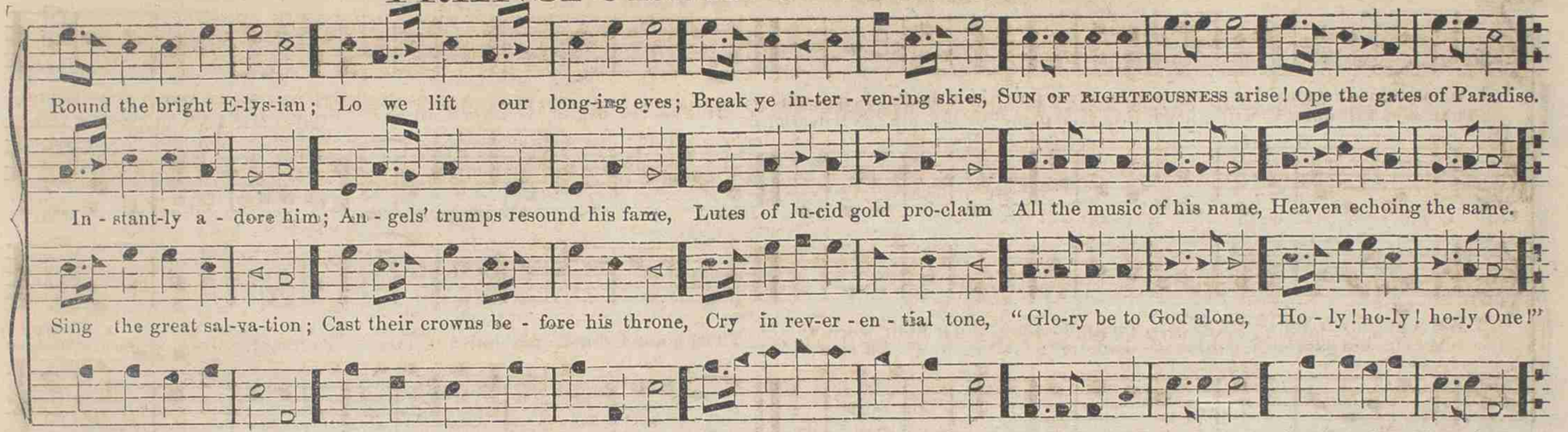
SWEET HARMONY. 10's & 11's.



METRE 36.

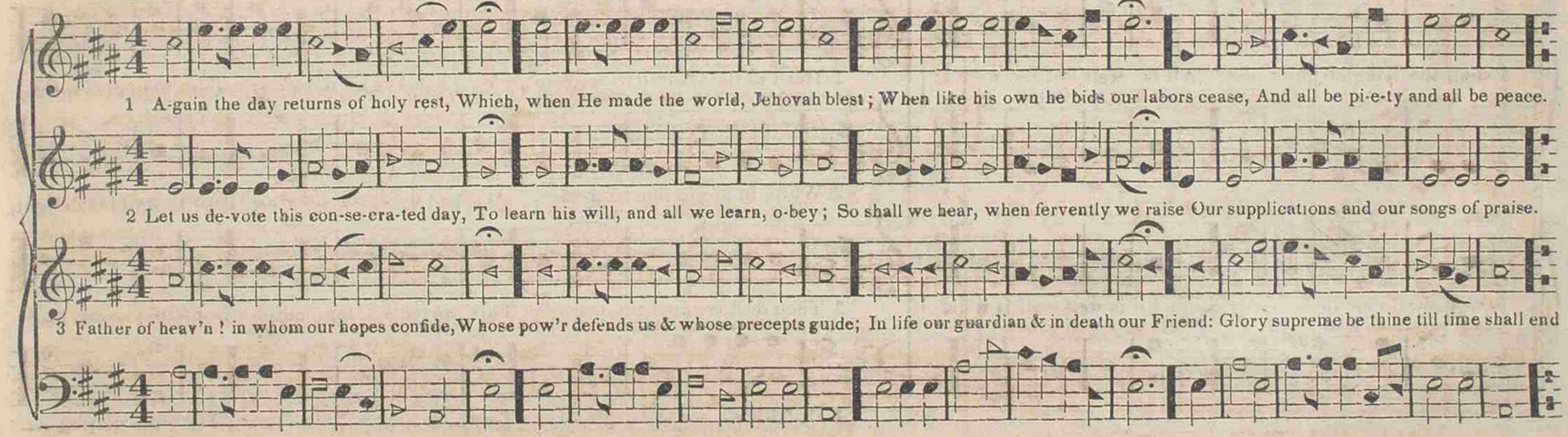
TRANSPORTING VISION. 7,6,7,6,7,7,7,7.





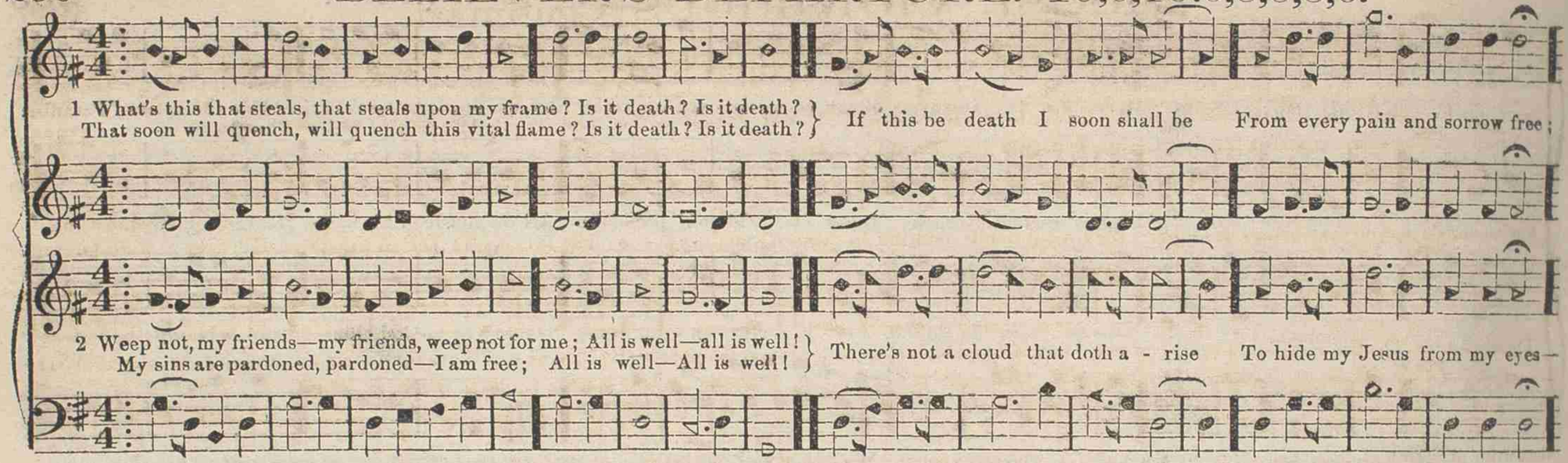
METRE 37.

HOLY REST. 4 lines 10's.
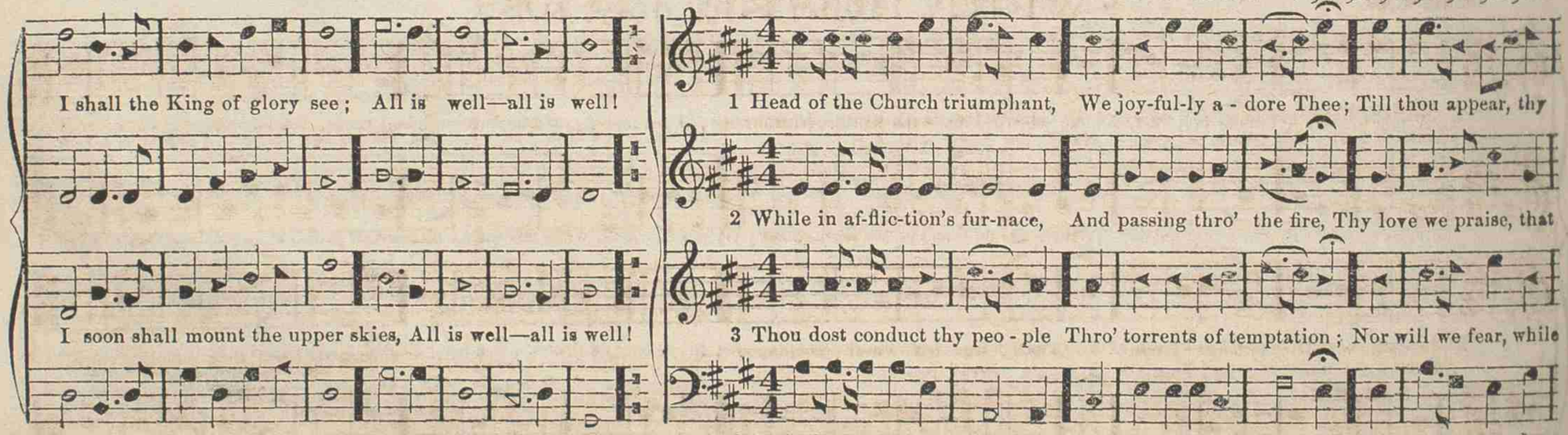


METRE 38.
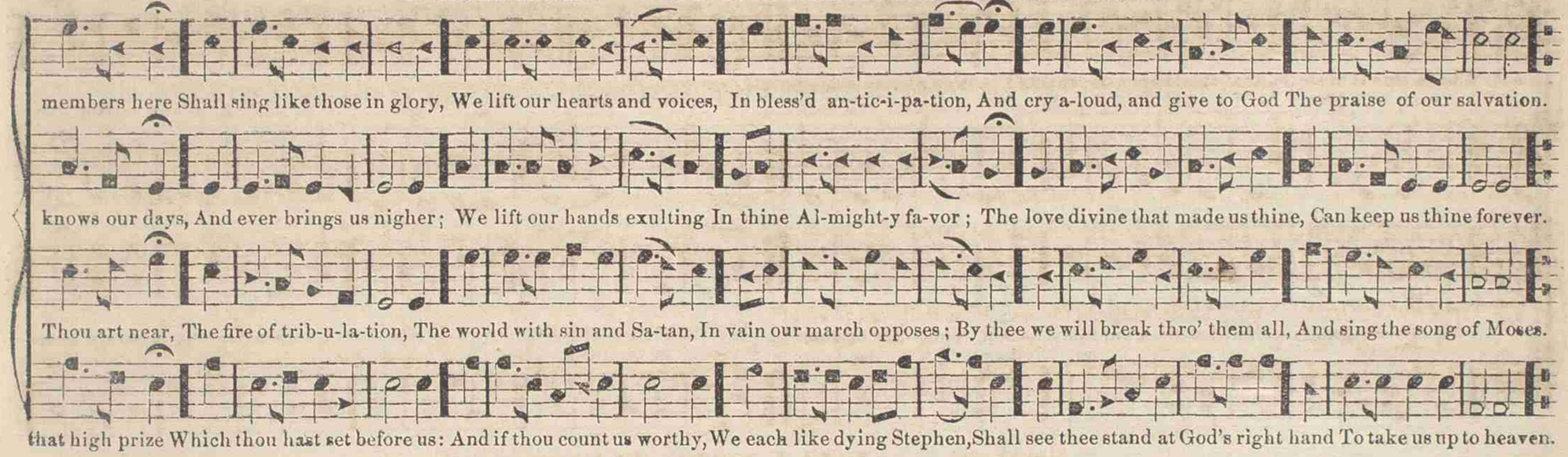
BELIEVER'S DEPARTURE. 10,6,10.6,8,8,8,6.



METRE 39.
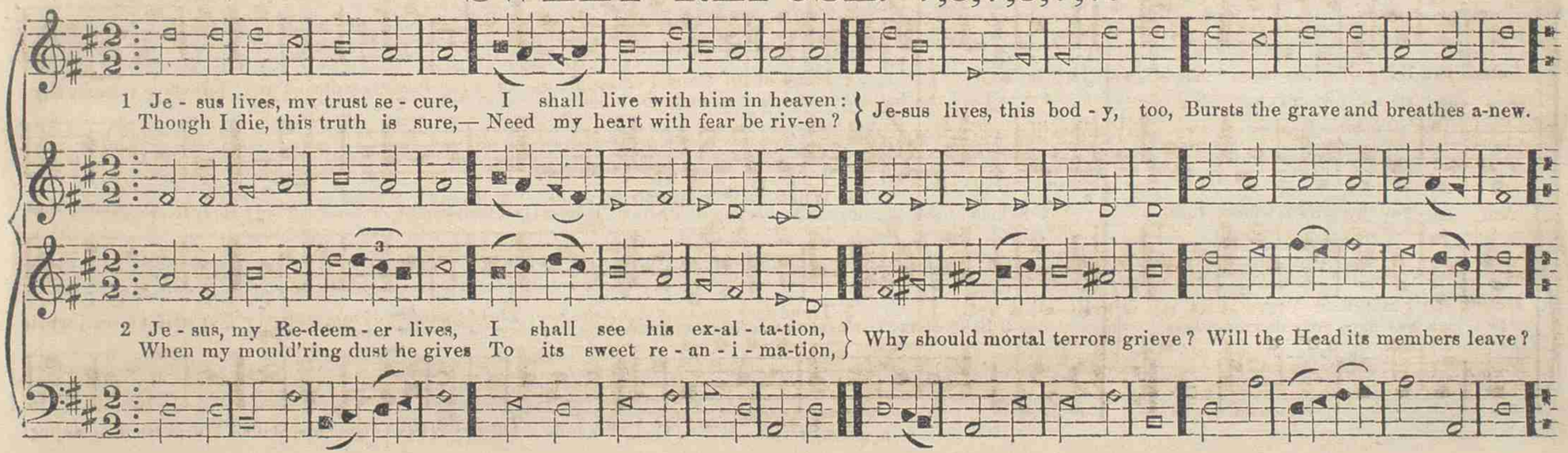
PRAISE VICTORIOUS. 7,7,8,7,7,7,8,7.





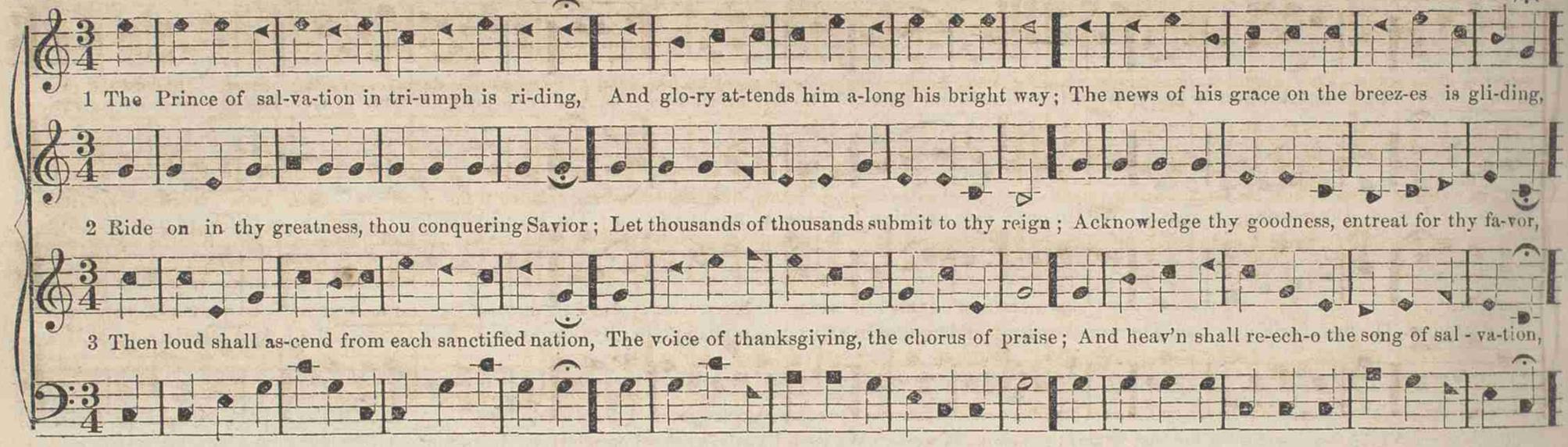
METRE 40.

SWEET REPOSE. 7,8,7,8,7,7.
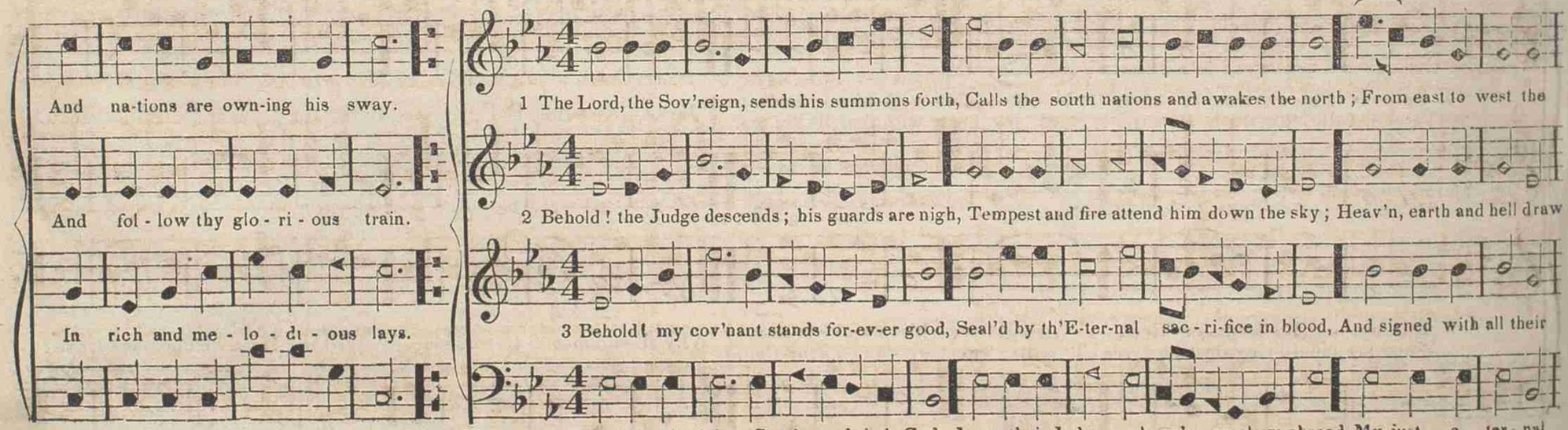


METRE 41.

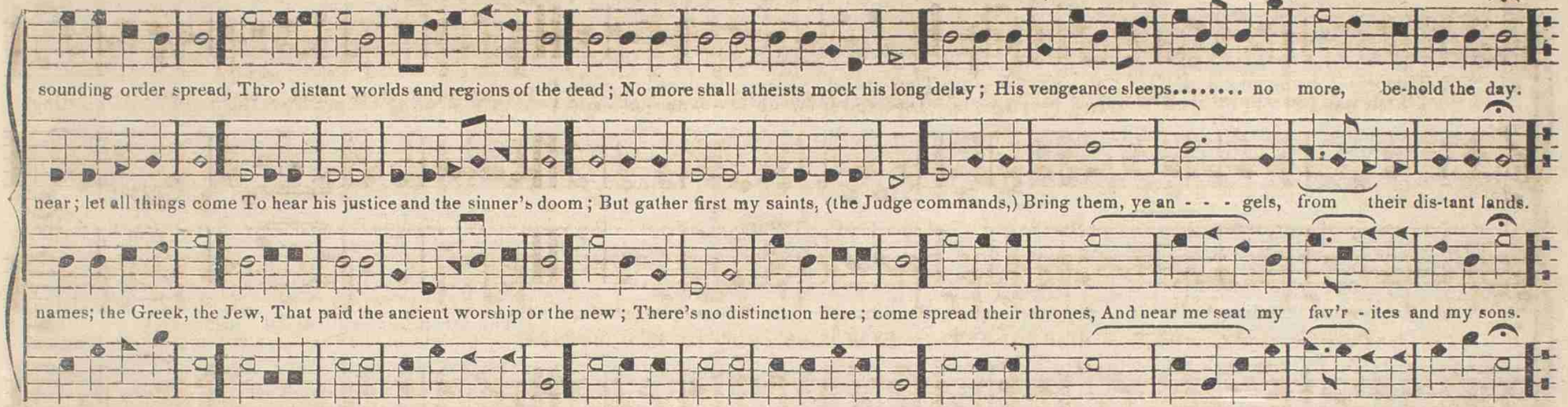
GLORIOUS TRIUMPH. 12,11,12,8.



METRE 42.
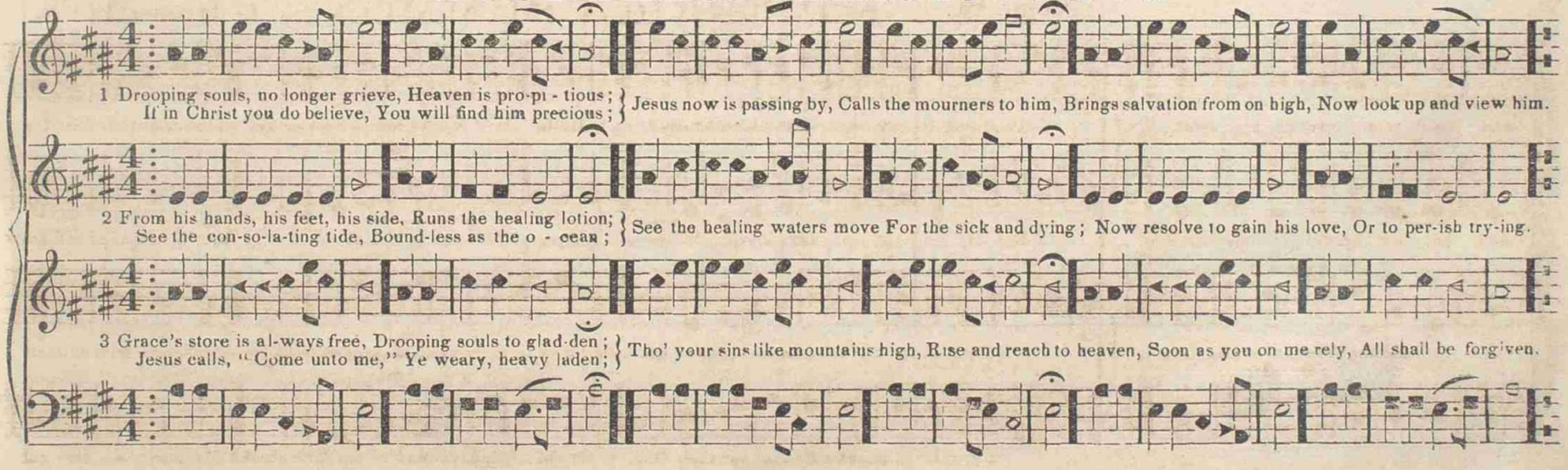
SOVEREIGN SUMMONS. 6 lines 10's.





METRE 43.

BOUNDLESS MERCY. 7's & 6's.



METRE 44.

FINAL DECISION. 9's & 8's.

1 That great, tremendous day's ap - proach - ing, That aw-ful scene is drawing nigh,
Which was foretold by an - cient proph - ets, De-creed from all e - ter - ni - ty;
Prepare my soul, re - flect and won - - der,

2 See na-ture standing in a - maze - ment, To hear the last loud trumpet sound;
A-rise, ye dead, and come to judg - ment, Ye na-tions of this world a-round:
The orbed lamps all vail'd in sack - cloth,

3 Green graveyards, and the tombs of mar - ble, Give up their dead, both small and great;
And the whole world, both saint and sin - ner, Are com-ing to the judgment seat;
See Je-sus on the throne of jus - - tice,

That aw - - ful scene is draw - ing near, When you shall see the great trans - ac - - - tion, When Christ in judg-ment shall ap - pear.

No more their shi-ning cir - cuit run, The wheel of time now stopp'd for - - - ev - - - er, E - - - ter - - - nal things are now be - gun.

In clouds de-scend-ing from the sky, With count-less hosts of shi - ning au - - gels, With hal - - - le - lu - jah's shout for joy.

MESSIAH. 8 lines 7's.

1 High in yon-der realms of light Dwell the raptured saints a-bove, Far be-yond our fee-ble sight, Hap-py in Immanuel's love;

2 Oft the big un-bid-den tear, Steal-ing down the fur-row'd cheek, Told, in el-o-quence sin-cere, Tales of woe they could not speak;

3 'Mid the cho-rus of the skies, 'Mid th'an-gel-ic lyres a-bove, Hark, their songs me-lo-dious rise, Songs of praise to Je-sus love;

4 All is tran-quil and se-rene, Calm and un-dis-turb'd re-pose; There no cloud can in-ter-vene, There no an-gry tem-pest blows;

Once they knew, like us be-low Pil-grims in this vale of tears, Tort'ring pain, and heav-y woe, Gloom-y doubts, dis-tress-ing fears.

But these days of weep-ing o'er, Pass'd this scene of toil and pain, They shall feel dis-tress no more— Nev-er, nev-er weep a-gain.

Hap-py spir-its, ye are fled Where no grief can en-trance find; Lull'd to rest the ach-ing head, Soothed the anguish of the mind.

Eve-ry tear is wiped a-way, Sighs no more shall heave the breast, Night is lost in end-less day, Sor-row—in e-ter-nal rest.

METRE 44.

REDEEMING GRACE. 9's & 8's.

1 Come all who love my Lord and Mas-ter, And like old Da-vid I will tell,
Though chief of sinners, I've found favor, By grace redeem'd from death and hell;
Far as the east from west is part-ed, So far my sins by dy-ing love,

2 I late estranged from Jesus wander'd And thought each dangerous poison good:
But he in mer-cy long pursued me With cries of his re-deem-ing blood;
Though like Bar-ti-meus I was blind-ed, In na-ture's darkest night conceal'd,

3 Now I will serve him while He spares me, And with his peo-ple sing a-loud,
Tho' hell oppose and sinners mock me In rapt'rous strains I'll praise my God.
By faith I view the heavenly con-cert, They sing high strains of Je-sus' love,

METRE 45.

CHRISTIAN WARFARE. 7,7,7,5,7,7,7,5.

From me by faith are sep-a-ra-ted, Blest an-te-past of joys a-bove.

But Je-sus' love remov'd my blindness, And he his pard'ning grace revealed.

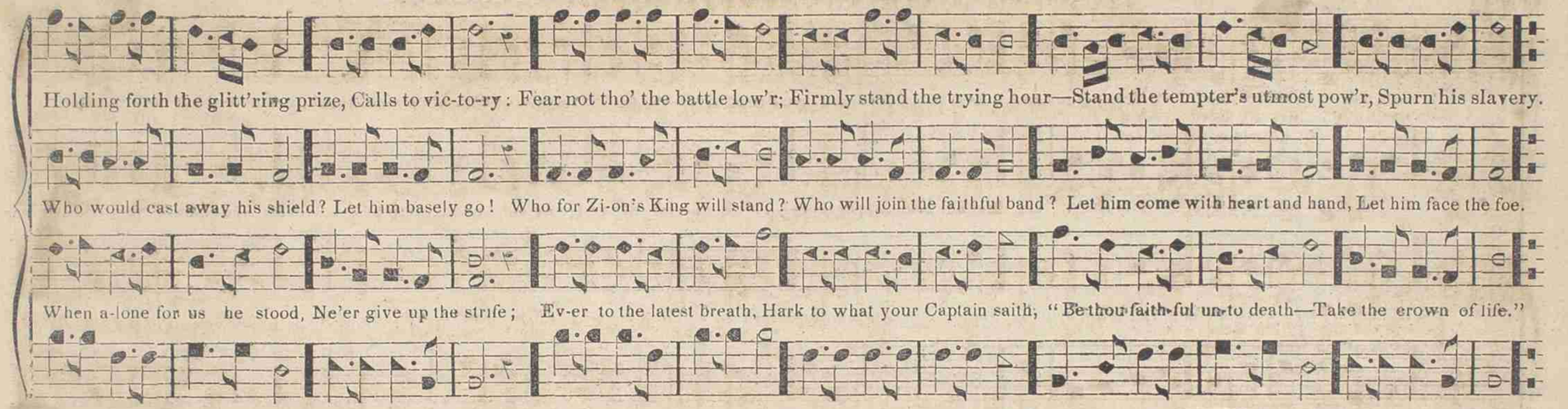
Oh! with de-sire my soul is long-ing, And fain would be with Christ above.

1 Sol-diers of the cross, a-rise! Lo! your Captain from the skies,

2 Who the cause of Christ would yield? Who would leave the bat-tle field?
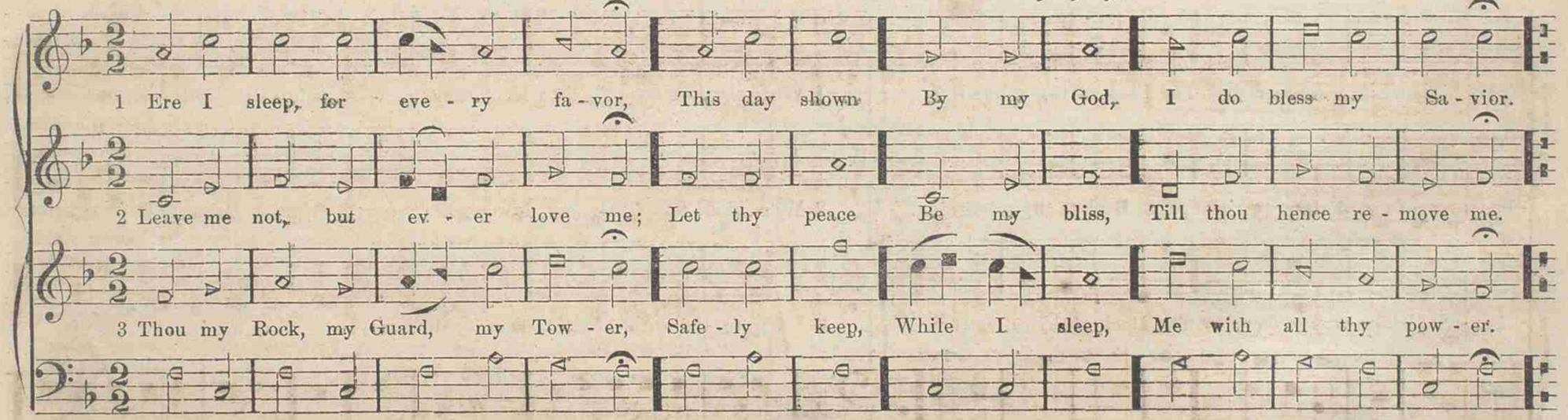
3 By the mer-cies of our God, By Emanuel's streaming blood,

4 By the woes which rebels prove, By the bliss of ho-ly love,
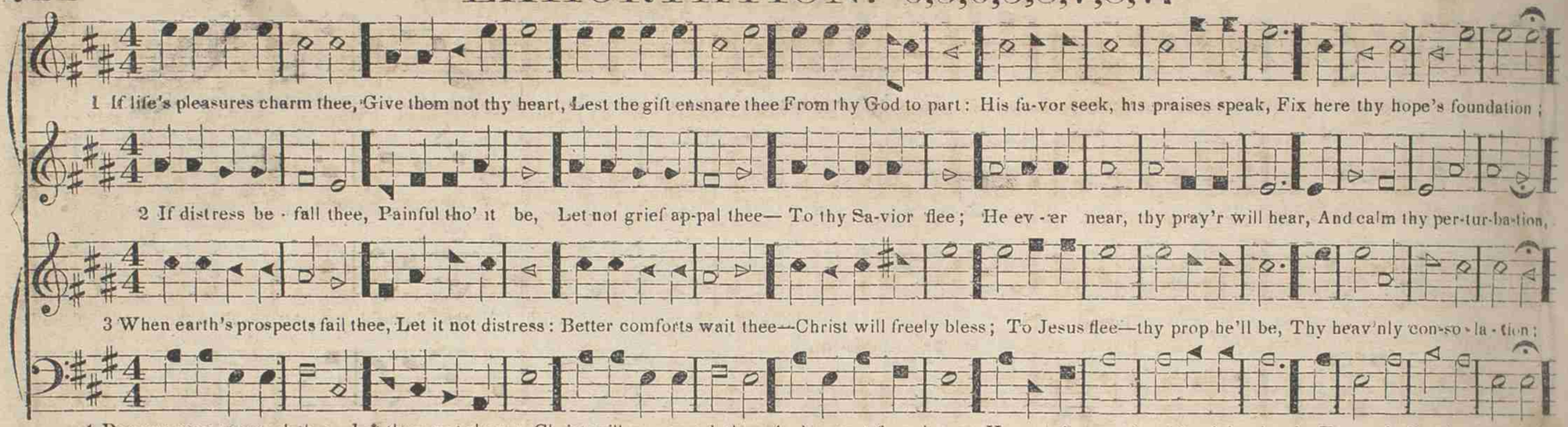


METRE 46.

EVENING THOUGHT. 8,3,3,6.
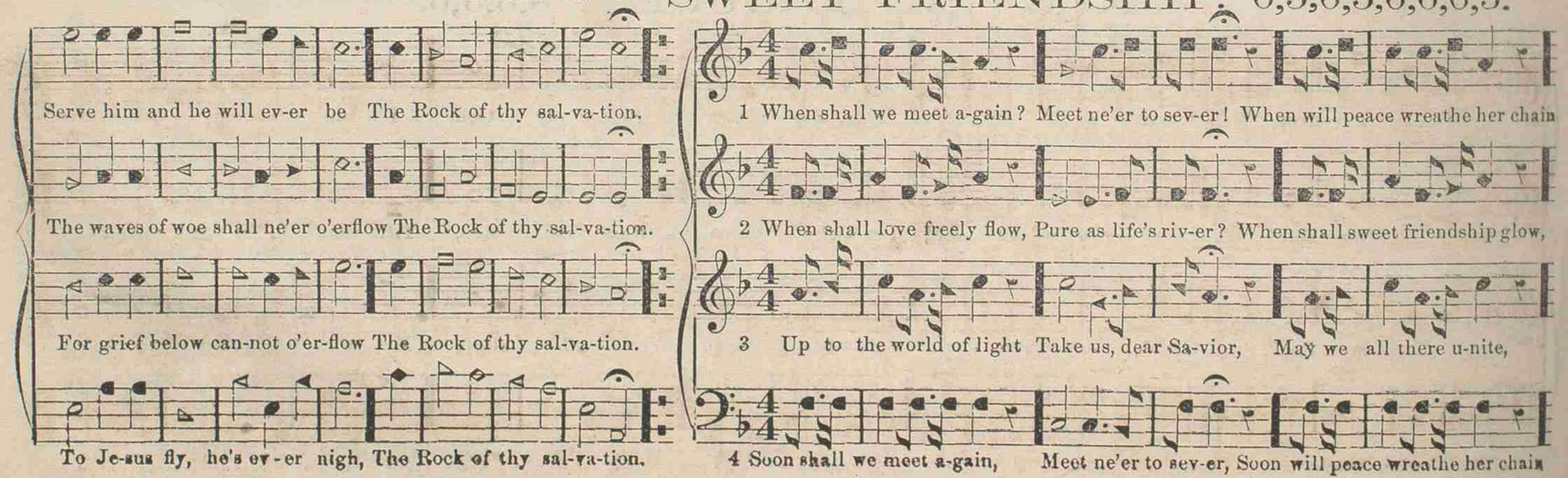


METRE 47.
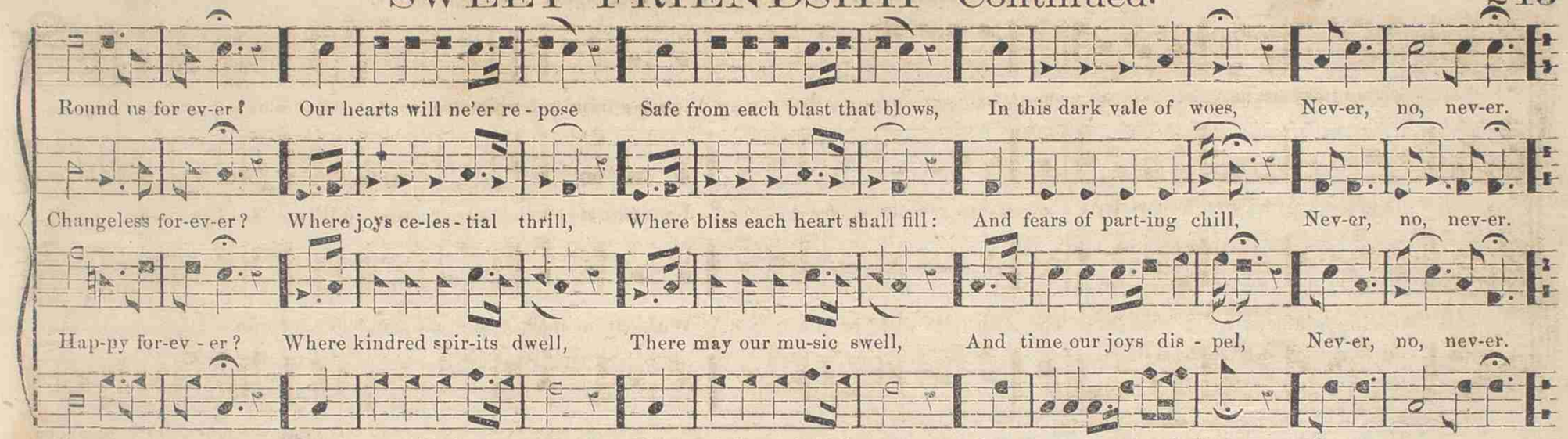
EXHORTATION. 6,5,6,5,8,7,8,7.



METRE 48.

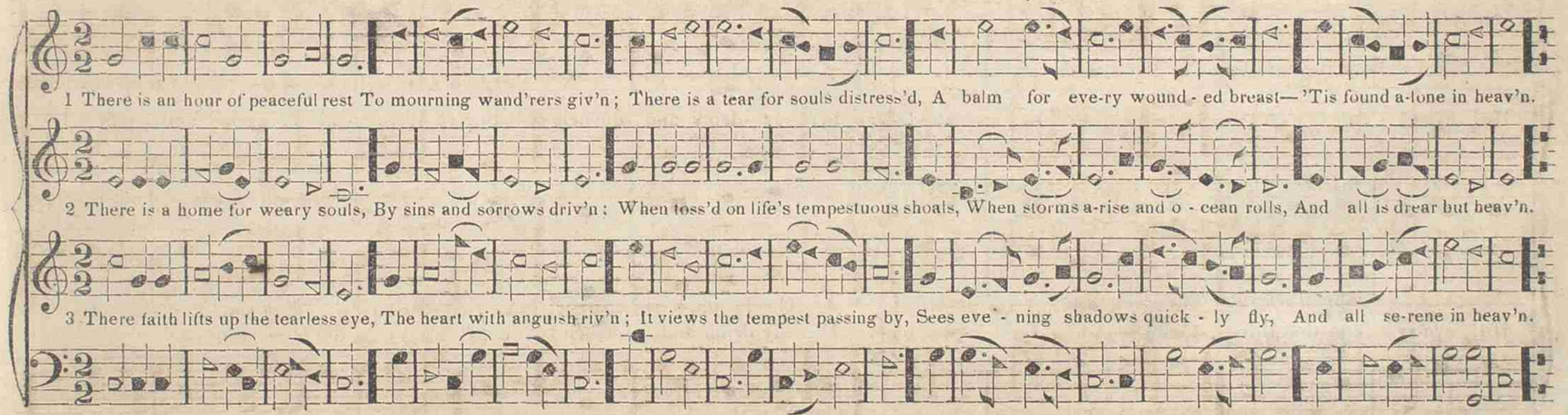
SWEET FRIENDSHIP. 6,5,6,5,6,6,6,5.





METRE 49.

PEACEFUL REST. 8,6,8,8,6.



METRE 51.

HEALING FOUNTAIN. 7,7,7,7,6,6,7,7.

1 See the foun-tain o-pen'd wide That from pol-lu-tion frees us, Flow-ing from the wound-ed side Of our Im-man-uel Je-sus!

2 Sin-ners, hear the Sa-vior's call, Con-sid-er what you're do-ing; Jesus Christ can cleanse you all, Will you not come un-to him!

3 Dy-ing sin-ners, come and try; These wa-ters will re-lieve you! With-out mon-ey, come and buy, For Christ will free-ly give you.

4 He who drinks shall never die; These wa-ters fail him nev-er; Sin-ners come, and now ap-ply, And drink and live for-ev-er.
5 Weep-ing Ma-ry, full of grief, Came beg-ging for these wa-ters; Je-sus gave her full re-lief, With Zi-on's sons and daughters.
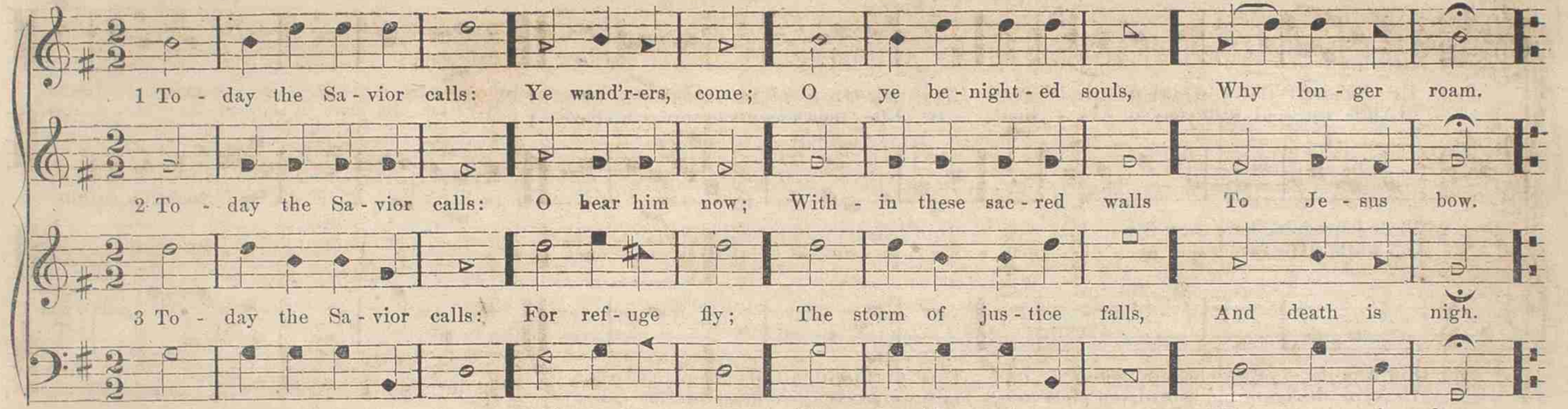
CHORUS

Ho! eve-ry one that thirsts, Come ye to the wa-ters; Free-ly drink and quench your thirst With Zi-on's sons and daugh-ters.

Ho! eve-ry one that thirsts, Come ye to the wa-ters; Free-ly drink and quench your thirst With Zi-on's sons and daughters.

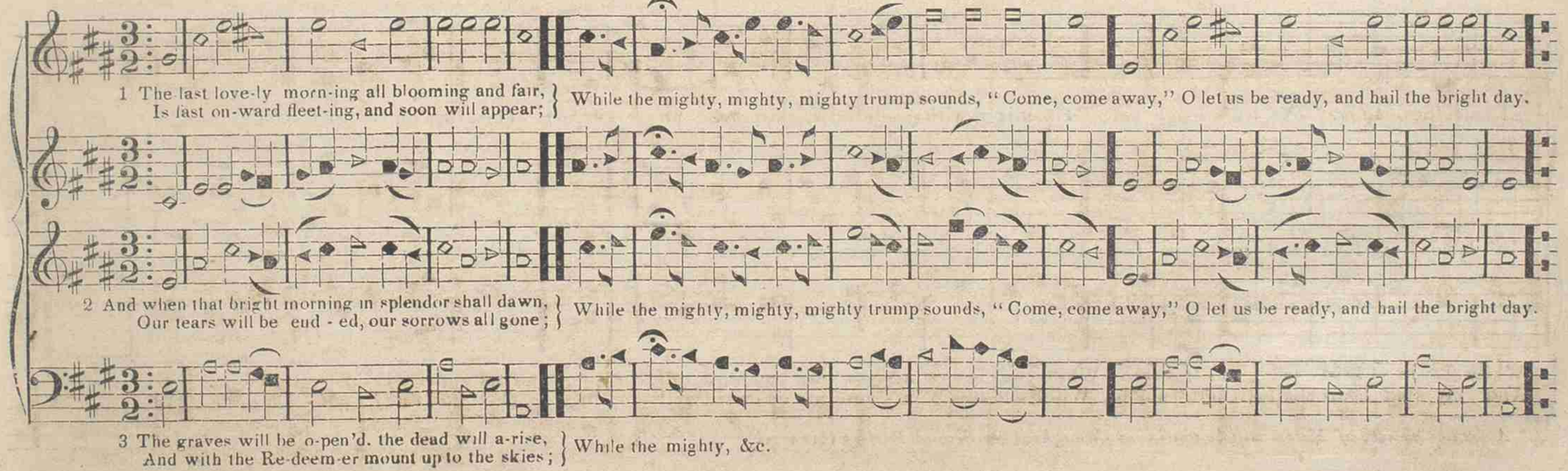
METRE 50.

TO-DAY. 6,4,6,4.



METRE 52.

LOVELY MORNING. 11,11,10,4,11.



METRE 53.*

HEAVENLY TREASURE. 9,8,9,8,9,8,10,8.

1 Re - lig - ion! 'tis a glo-rious treas - ure, The pur-chase of a Sa - vior's blood;
It fills the soul with con - so - la - tion, It lifts the thoughts to things a - bove;
It calms our fears, it soothes our sor - rows,

2 While journeying here thro' trib-u - la - tion, In Chris-tian love we'll march a - long;
And while strife severs the am - bi - tious, In Je - sus Christ we'll all be one:
Re - lig - ion pure u - nites to - geth - - er,

3 How fleet-ing— vain,— how trans-i-to - ry, This world with all its pomp and show;
Its vain de-lights and short-lived pleas-ures, I'll glad - ly leave them all be - low;
But love and grace shall be my sto - - ry,

4 This earth-ly house must be dis - solv - ed, And mor - tal life will soon be o'er;
All earth-ly love and earth-ly sor - row, Shall pain my eyes and heart no more;
Re - lig - ion pure will stand for - ev - - er,

It smoothes our way o'er life's rough sea; 'Tis mixed with goodness, meek humble pa - tience: This heav'n - ly por - tion mine shall be.

In bonds of love and makes us free; While end-less a - ges are on-ward roll - - ing, This heav'n - ly por - tion mine shall be.

While I in Christ such beau - ties see; While end - less a - ges are on - ward roll - - ing, This heav'n-ly por - tion mine shall be.
And my glad heart shall strength-en'd be, While end-less a - ges are on - ward roll - - ing, This heav'n-ly por - tion mine shall be.

* *A greater variety of Metres will be continued throughout the Second Part of this work.*
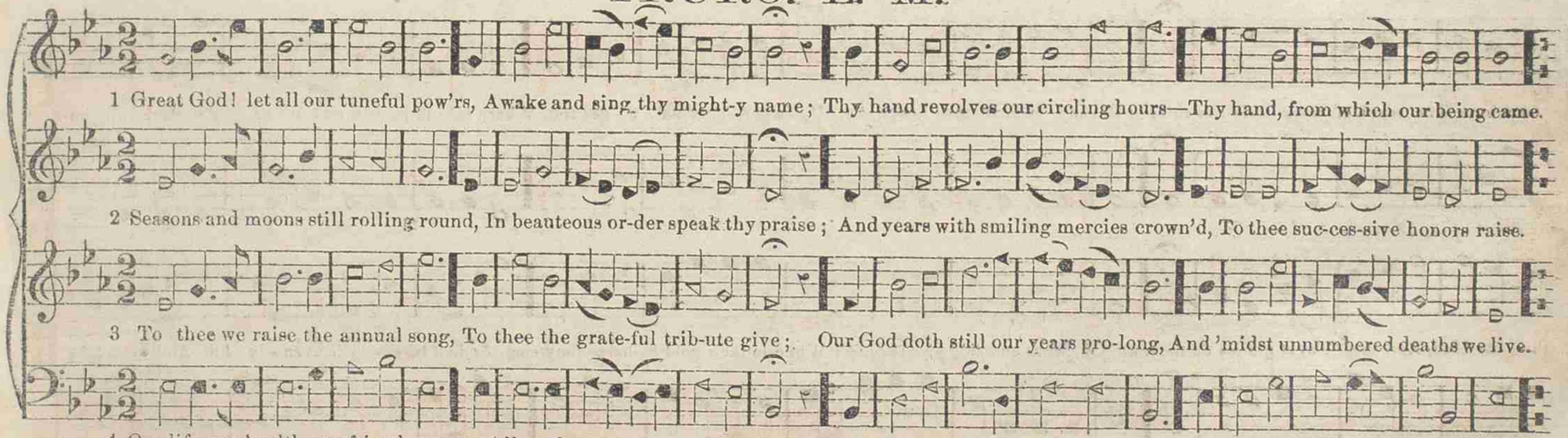
PART II.

CONTAINING THE LONGER TUNES OF DIFFERENT METRES, SET PIECES, AND ANTHEMS.

"Nor now among the choral harps, in this
The native clime of song, are those unknown,
With higher notes ascending, who below,
In holy ardor aimed at lofty strains.
True fame is never lost: many whose names
Were honored much on earth, are famous here
For poetry, and with archangel harps
Hold no unequal rivalry in song!
Leading the choirs of heaven, in numbers high,
In numbers ever sweet and ever new."—POLLOK.

METRE 1.

TRURO. L. M.
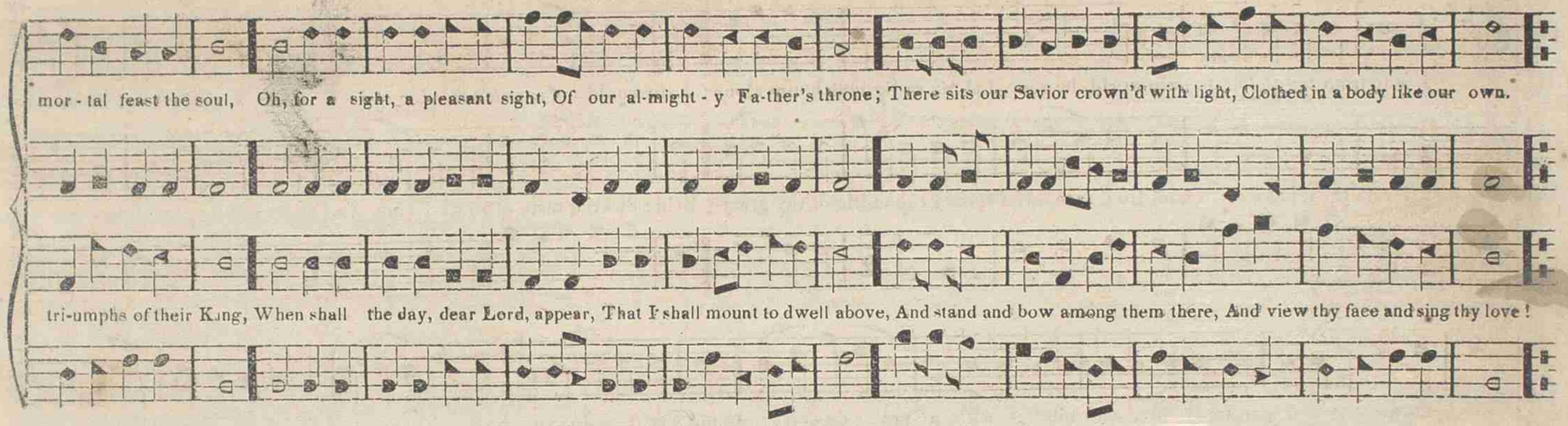


WESTFORD. L. M.

1 Descend from heaven, in-mor-tal Dove, Stoop down and take us on thy wings, And mount and bear us far above The reach of these inferior things; And mount and bear us

2 Adoring saints around him stand, And thrones and pow'rs before him fall; The God shines gracious thro' the Man, And sheds sweet glories on them all, The God shines gracious
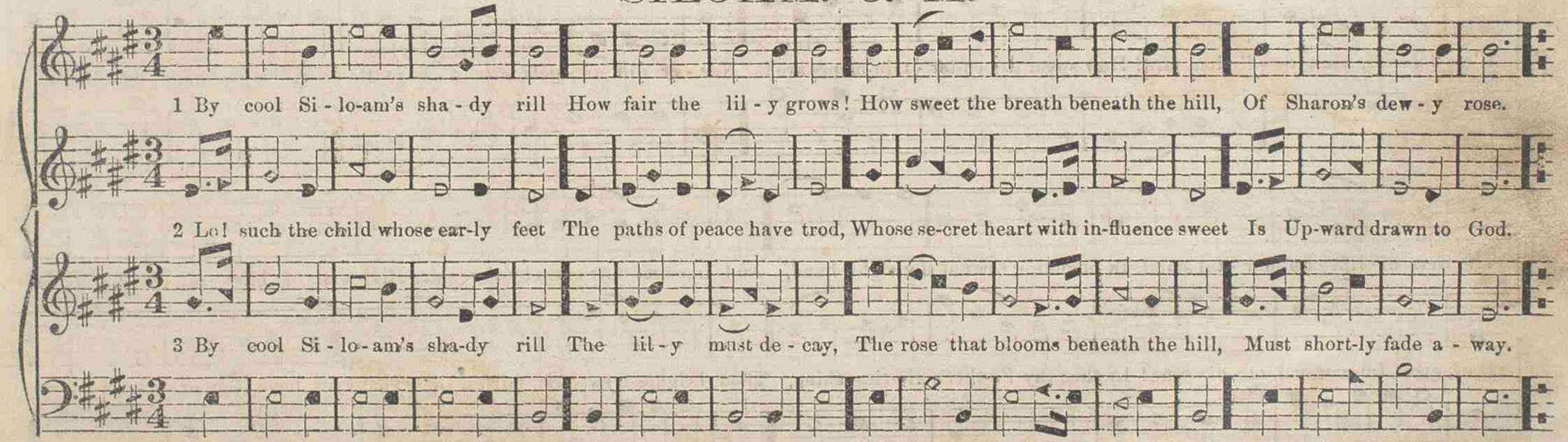
far a-bove The reach of these in-fe-rior things; Beyond, beyond this lower sky, Up where e-ter-nal a - ges roll, Where sol - id pleas-ures nev - er die, And fruits im-

thro' the Man, And sheds sweet glories on them all, Oh, what amazing joys they feel While to their gold-en harps they sing, And sit on eve-ry heaven - ly hill, And spread the



METRE 2.

SILOAM. C. M.



WETHERSFIELD. L. M.

1 Far from my thoughts, vain world, be gone, Let my re-lig-ious hours alone: Fain would my eyes my Sa-vior see— I wait a vis-it, Lord, from thee!
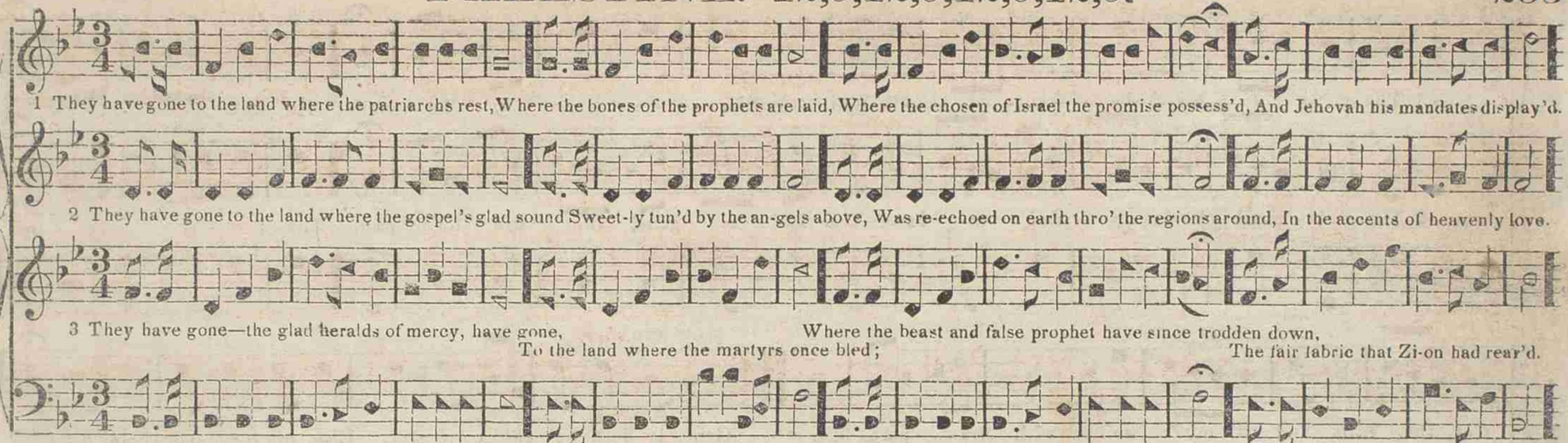
2 Haste then, but with a smi-ling face, And spread the ta-ble of thy grace; Bring down a taste of truth divine, And cheer my heart with sac-red wine.

My heart grows warm with ho-ly fire, And kindles with a pure de-sire; Come, my dear Je-sus, from a-bove, And feed my soul with heav'n-ly love.

Bless'd Je-sus, what de-li-cious fare! How sweet thy en-ter-tain-ments are! Nev-er did an-gels taste a-bove, Re-deem-ing grace and dy-ing love.

The trees of life im-mor-tal stand, In blooming rows at thy right hand, And in sweet mur-murs by thy side, Riv-ers of bliss per-pet-ual glide.

Hail, great Im-man-uel, all di-vine! In thee thy Fa-ther's glo-ries shine, Thou brightest, sweetest, fair-est One, That eyes have seen or an-gels known.
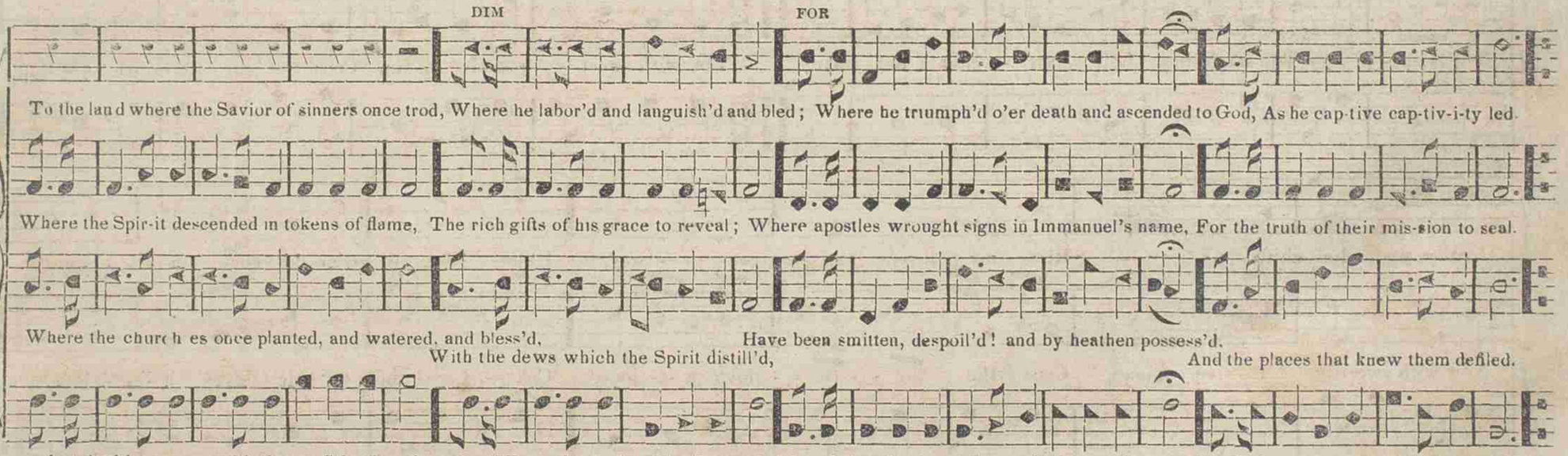


1 They have gone to the land where the patriarchs rest, Where the bones of the prophets are laid, Where the chosen of Israel the promise possess'd, And Jehovah his mandates display'd.

2 They have gone to the land where the gospel's glad sound Sweet-ly tun'd by the an-gels above, Was re-echoed on earth thro' the regions around, In the accents of heavenly love.

3 They have gone—the glad heralds of mercy, have gone, Where the beast and false prophet have since trodden down,
To the land where the martyrs once bled; The fair fabric that Zi-on had rear'd.

4 They have gone—O thou Shepherd of Israel! have gone, The glad mission in love to restore; Thou wilt never forsake them nor leave them alone, Thy rich blessings we humbly implore.

DIM FOR



To the land where the Savior of sinners once trod, Where he labor'd and languish'd and bled; Where he triumph'd o'er death and ascended to God, As he cap-tive cap-tiv-i-ty led.

Where the Spir-it descended in tokens of flame, The rich gifts of his grace to reveal; Where apostles wrought signs in Immanuel's name, For the truth of their mis-sion to seal.

Where the church es once planted, and watered, and bless'd, Have been smitten, despoil'd! and by heathen possess'd.
With the dews which the Spirit distill'd, And the places that knew them defiled.

Let thy blessing go with them— O be thou their shield From the shafts of the fowler that fly; O thou Savior of sinners! thine arm be revealed, In thy mercy and might from on high.

METRE 55.

SPRING. 8,8,8,8,7,7.

1 The voice of my be - lov - ed sounds, While o'er the moun - tain top he bounds; He flies ex - - ult - ing

2 The scat - tered clonds are fled at last— The rain is gone, the win - ter's past, The love - ly ver - nal

o'er the hills, And all my soul with trans - port fills.

SLOW AND SOFT.

Gent - ly doth he chide my stay, "Rise, my love, and come a - way;"

flow'rs ap - pear,— The warb-ling choir en - chants our ear;

Now with sweet-ly pen-sive moan, Coos the tur - tle - dove a - lone,

Gent-ly doth he chide my stay, "Rise, my love, and come a - way, Rise— Rise, my love, and come a - - - way."

Now with sweet-ly pen - sive moan, Coos the tur - - tle - - dove a - - lone, Coos— Coos the tur - tle - dove a - - - lone.

METRE 56.

PILGRIM'S FAREWELL. 8,8,8,8,6,6,6,6,4,8.

1 Farewell, Farewell, Farewell, my friends, I must be gone, I have no home nor stay with you; I'll take my staff and trav-el on Till I a bet-ter world can view.

2 Fare-well, Fare-well, Fare-well, my breth-ren in the Lord, To you I'm bound in chords of love; Yet we believe his gracious word, And soon we all shall meet above.

3 Farewell, Farewell, Farewell old soldiers of the cross, You've struggled long and hard for heav'n; You've counted all things else but loss, Fight on, the crown will soon be giv'n!

4 Fare-well, Fare-well, Fare-well, ye bloom-ing sons of God, Sore conflicts yet await for you; Yet dauntless keep the heavenly road, Till Canaan's happy land we view.

CHORUS

I'll march to Canaan's land, I'll land on Canaan's shore, Where pleasures never end, And troubles come no more: Farewell, farewell, farewell, my lov-ing friends, fare - well.

I'll march to Canaan's land, I'll land on Canaan's shore, Where pleasures never end, And troubles come no more; Farewell, farewell, farewell, my faithful friends, farewell.

I'll march to Canaan's land, I'll land on Canaan's shore, Where pleasures never end, And troubles come no more; Fight on, fight on, fight on, the crown will soon be given.

I'll march to Canaan's land, I'll land on Canaan's shore, Where pleasures never end, And troubles come no more, Farewell, farewell, farewell, my faithful friends, farewell.

UNITED PRAISES. 8,6,8,6,8,8,8,6.

1 Sing hal-le - lu - jah, praise the Lord! Sing with a cheer-ful voice; Ex - alt our God with one ac-cord, And in his name re - joice;

2 There we to all e - ter - ni - ty Shall join th' an-gel-ic lays, And sing in per-fect har-mo - ny To God our Sa-vior's praise:

Ne'er cease to sing, thou ran-som'd host, To Father, Son, and Ho - ly Ghost, Till in the realms of end - less light, Your praises shall u - nite.

"He hath re-deemed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain," Praise ye the Lord! A - men.

METRE 58.
SLOW AND SOFT.

PASSIVENESS. 10,8,10,7,10,10,10,7.

1 Shed not a tear o'er your friend's early bier, When I am gone, When I am gone; Smile if the slow tolling bell you should hear, When I am gone, I am gone.

2 Plant ye a tree which may wave over me, When I am gone, When I am gone; Sing ye a song if my grave you should see, When I am gone, I am gone.

3 Plant ye a rose that may bloom o'er my bed, When I am gone, When I am gone; Breathe not a sigh for the blest early dead, When I am gone, I am gone.

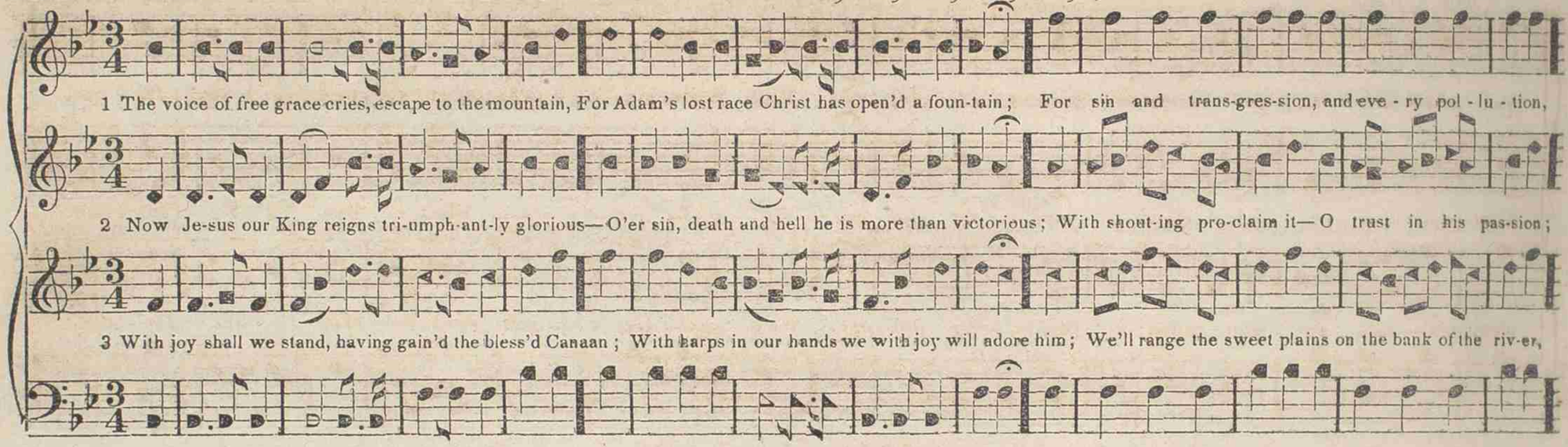
Weep not for me when you stand round my grave; Think who has died his beloved to save; Think of the crown all the ransom'd shall have, When I am gone, I am gone.

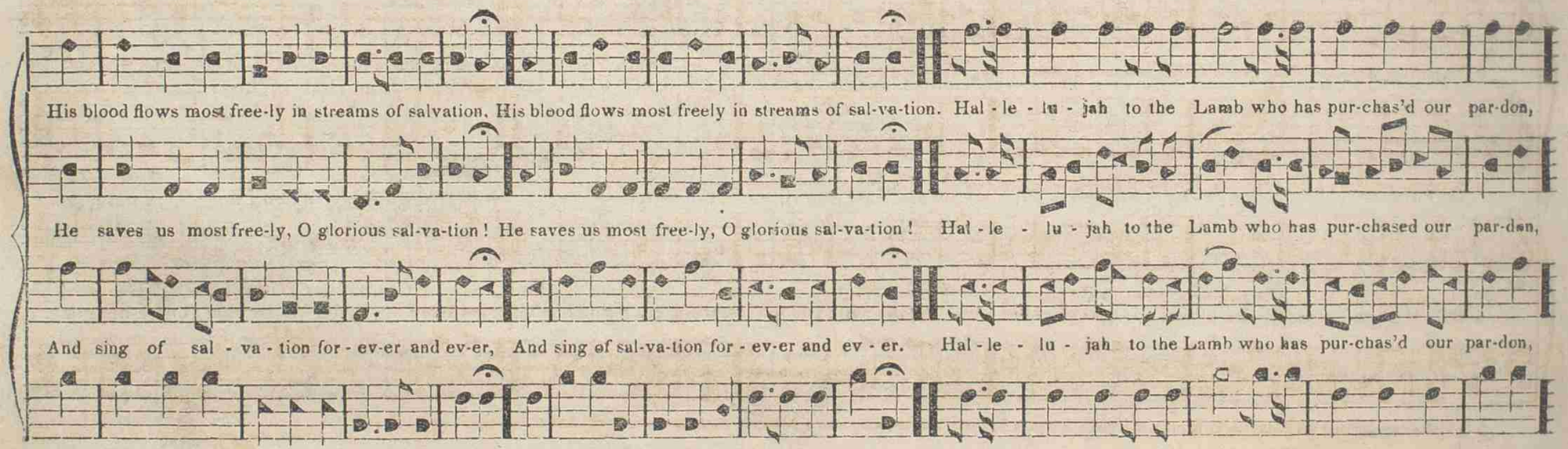
Come at the close of a bright sum-mer day, Come when the sun sheds his last ling'ring ray, Come and re-joice that I thus pass'd away, When I am gone, I am gone.
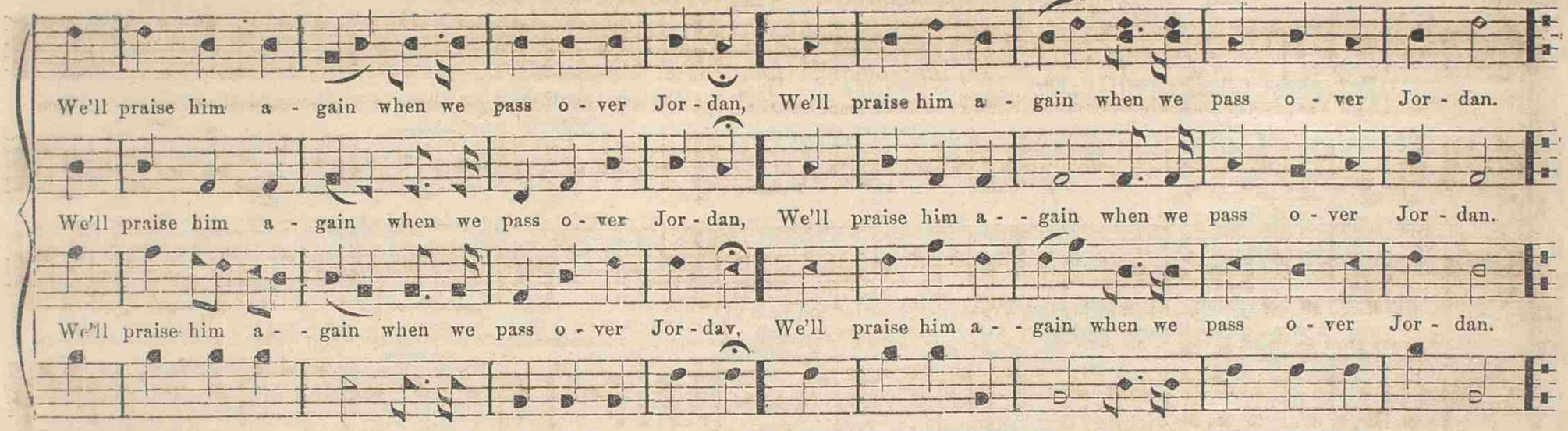
Praise ye the Lord that I'm freed from all care, Serve ye the Lord that my bliss you may share, Look ye on high and believe I am there, When I am gone, I am gone.

METRE 60.

SCOTLAND. 12,12,12,12,14,12.



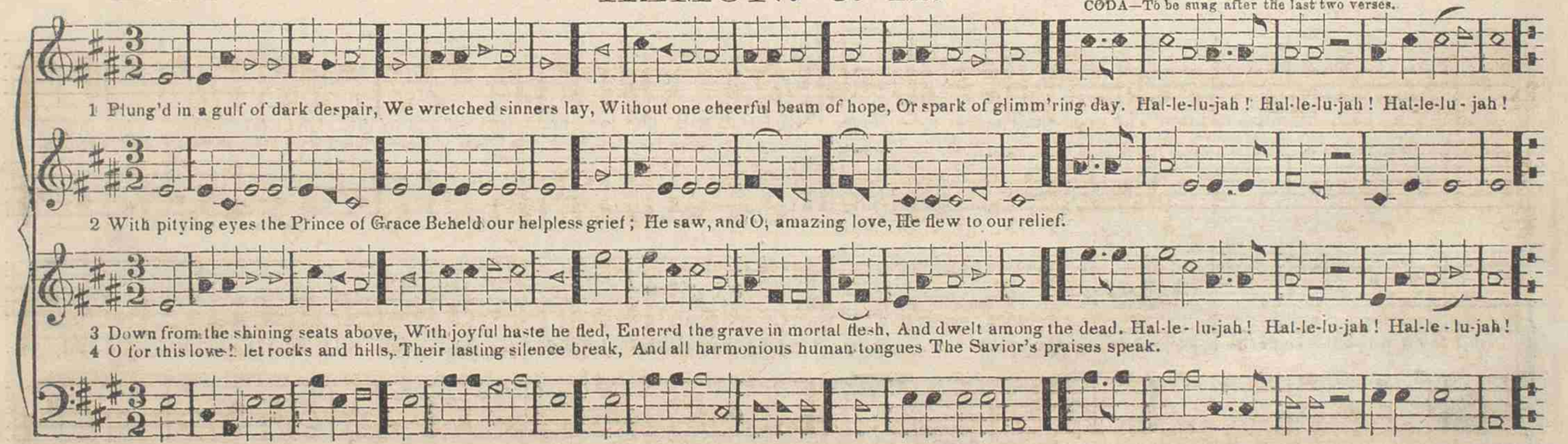




METRE 2.

AZMON. C. M.

CODA—To be sung after the last two verses.



METRE 61.

PARTING HYMN. 8,6,8,6,6,6,6,8,6.

1 How pleasant thus to dwell be-low In fel-low-ship of love;
And tho' we part, 'tis bliss to know The good shall meet a-bove;
The good shall meet a-bove, The good shall meet a-bove,
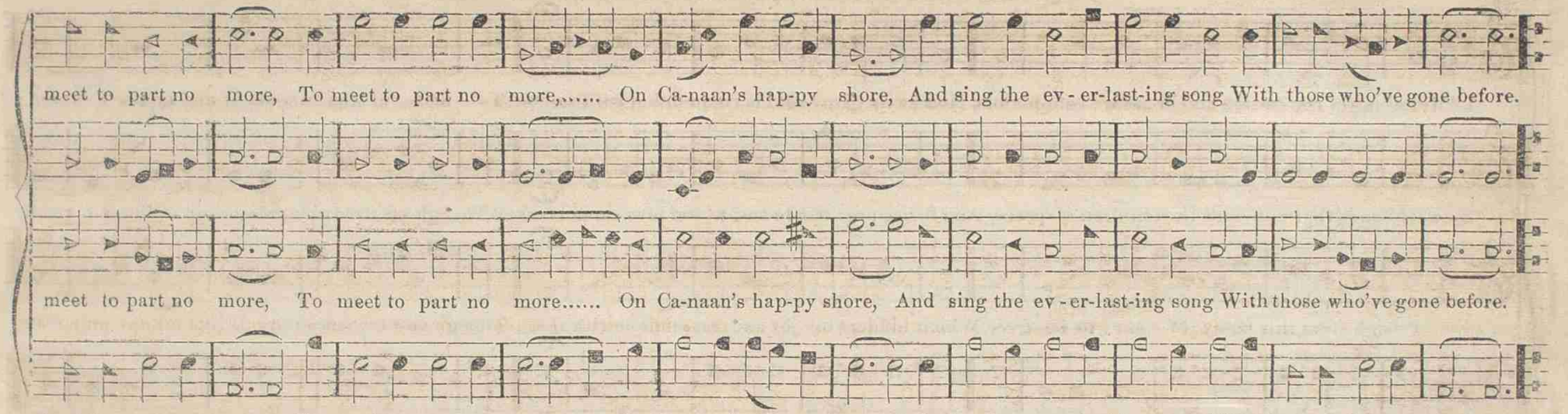
2 Yes, hap-py thought, when we are free From earthly grief and pain;
In heaven we shall each other see, And nev-er part a-gain;
And nev-er part a-gain, And nev-er part a-gain,

3 The chil-dren who have loved the Lord, Shall hail their teachers there;
And teachers gain the rich re-ward, Of All their toil and care;
Of all their toil and care, Of all their toil and care,

And tho' we part, 'tis bliss to know The good shall meet a-bove. Oh! that will be joy-ful, joy-ful, joy-ful! Oh! that will be joy-ful, To

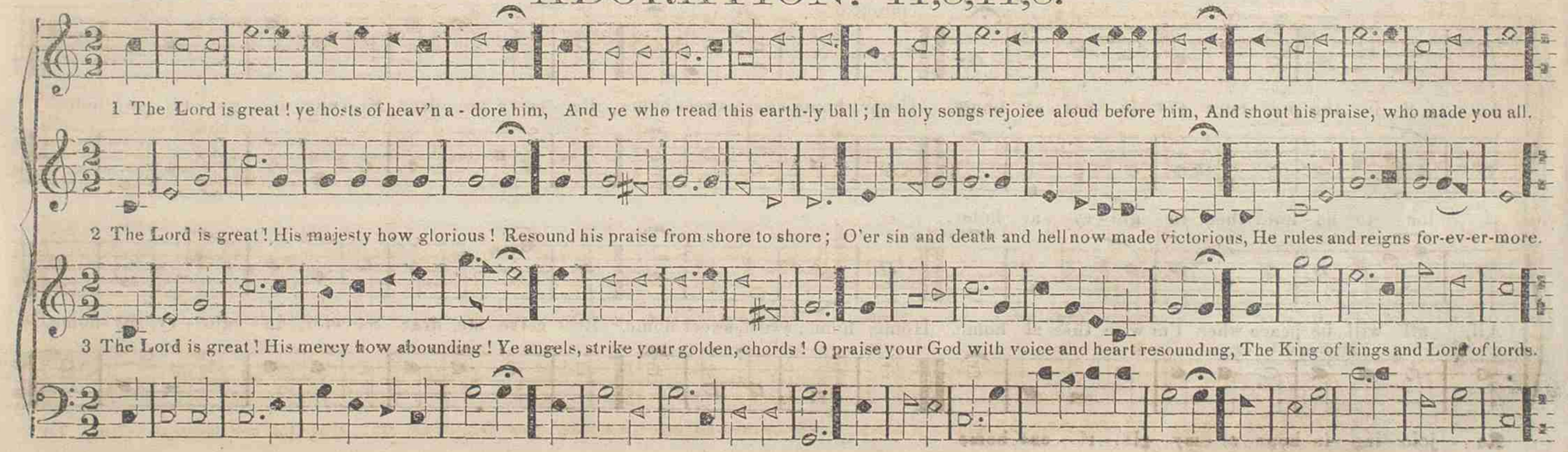
In heav'n we shall each oth-er see, And nev-er part a-gain. Oh! that will be joy-ful, joy-ful, joy-ful! Oh! that will be joy-ful, To

And teachers gain the rich re-ward Of all their toil and care. Oh! that will be joy-ful, joy-ful, jol-ful! Oh! that will be joy-ful, To



METRE 62.

ADORATION. 11,8,11,8.



METRE 59.

HOME. 11,11,11,11,5,11.

1 'Mid scenes of con-fu-sion and crea-ture com-plaints, How sweet to my soul is communion with saints: To find at the banquet of mer-cy there's room;

2 Sweet bonds that u-nite all the children of peace, And thrice precious Je-sus, whose love cannot cease; Though oft from thy presence in sad-ness I roam,

3 I sigh from this bo-dy of sin to be free, Which hinders my joy and communion with thee; Though now my temp-ta-tions like billows may foam,

4 While here in the val-ley of con-flict I stay, O give me sub-mis-sion and strength as my day; In all my af-flic-tions to thee would I come,

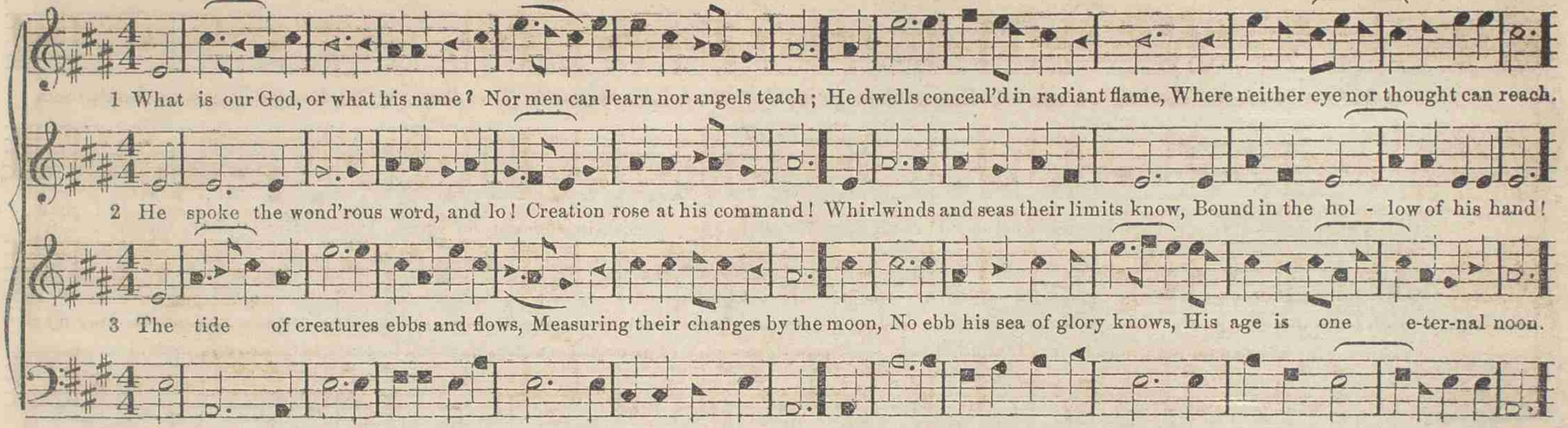
CHORUS

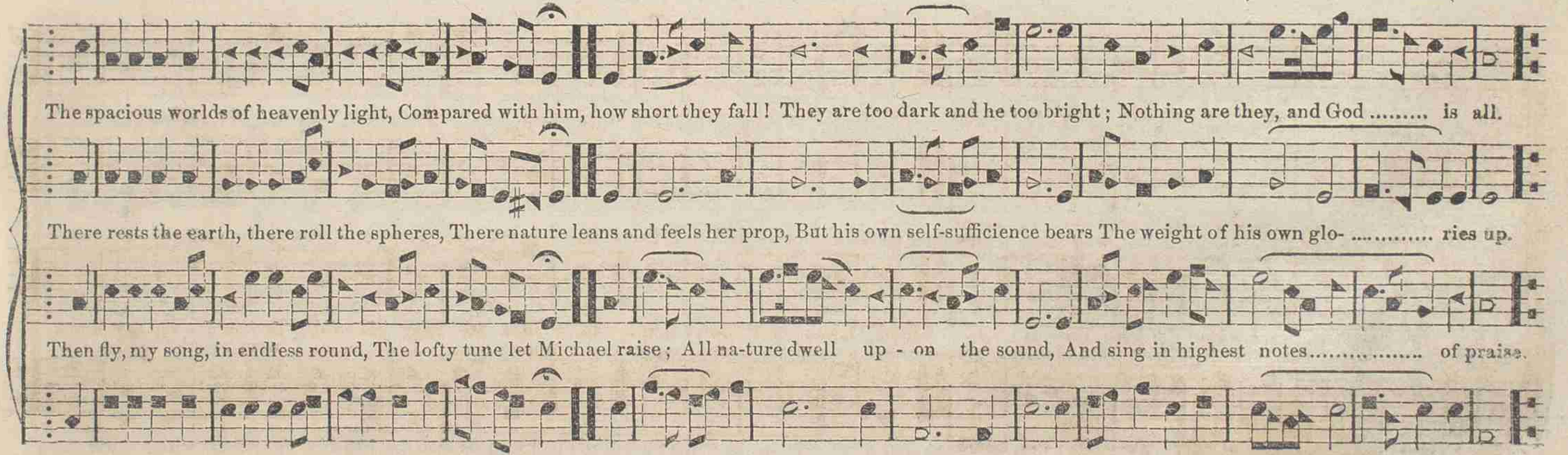
And feel in the pres-ence of Je-sus at home. Home, home, sweet, sweet home, Re-ceive me, dear Sa-vior, in glo-ry, my home.

I long to be-hold thee in glo-ry at home.

All, all will be peace when I'm with thee at home. Home, home, sweet, sweet home, Re-ceive me, dear Sa-vior, in glo-ry, my home.

Re-joic-ing in hope of my glo-ri-ous home.


1 What is our God, or what his name? Nor men can learn nor angels teach; He dwells conceal'd in radiant flame, Where neither eye nor thought can reach.
2 He spoke the wond'rous word, and lo! Creation rose at his command! Whirlwinds and seas their limits know, Bound in the hol - low of his hand!
3 The tide of creatures ebbs and flows, Measuring their changes by the moon, No ebb his sea of glory knows, His age is one e-ter-nal noon.


The spacious worlds of heavenly light, Compared with him, how short they fall! They are too dark and he too bright; Nothing are they, and God ..... is all.
There rests the earth, there roll the spheres, There nature leans and feels her prop, But his own self-sufficience bears The weight of his own glo- ..... ries up.
Then fly, my song, in endless round, The lofty tune let Michael raise; All na-ture dwell up - on the sound, And sing in highest notes..... of praise.

METRE 1.

GRACIOUS REWARD. L. M.

1 A poor way-fa-ring Man of grief Has oft-en cross'd me on my way, Who sued so hum-bly for re-lief, That I could nev-er an-swer nay.

2 Once when my scanty meal was spread He en-ter'd; not a word He spake; Just per-ish-ing for want of bread; I gave Him all,—He bless'd it, brake,

3 I spied Him where a fountain burst Clear from the Rock, His strength was gone; The heedless waters mock'd His thirst, He heard it, saw it hurrying on;

4 'Twas night; the floods were out; it blew A win-ter hur-ri-cane a-loof— I heard His voice a-broad, and flew To bid Him welcome to my roof;

I had not pow'r to ask His name, Whith-er He went or whence He came, Yet was there something in his eye, That won my love, I knew not why.

And ate, and gave me part a-gain: Mine was an an-gel's portion then, For while I fed with ea-ger haste, That crust was man-na to my taste.

I ran and rais'd the Suff'-rer up, Thrice from the stream He drained my cup, Dipt and re-turn'd it run-ning o'er; I drank, and nev-er thirst-ed more.

I warm'd—I clothed—I cheer'd my Guest, I laid him on my couch to rest, Then made the hearth my bed, and seemed In E-den's gar-den while I dreamed.

ITALY. L. M.

1 The ransom'd spir-it to her home, The clime of cloud-less beauty flies;
No more on storm-y seas to roam, She hails her ha-ven in the skies;
But cheerless are the heav'nly fields, The cloud-less clime no

2 The che-rub near the view-less throne Hath smote the harp with trembling hand,
And One with in-cense-fire hath flown To touch with flame th'angelic band:
But tune-less is the quiv'ring string, No mel-o-dy can

3 Earth, sea, and sky one language speak, In har-mo-ny that soothes the soul:
'Tis heard when scarce the zeph-yrs wake, And when on thunders, thunders roll;
That voice is heard, and tumults cease, It whis-pers to the

pleas-ure yields, There is no bliss in bow'rs a-bove If thou art ab-sent, ho-ly love, If thou art ab-sent, ho-ly love.

Ga-briel bring, Mute are its arch-es, when a-bove The harps of heav'n wake not to Love, The harps of heav'n wake not to Love!

bo-som peace; O speak, In-spir-er, from a-bove, And cheer our hearts, ce-les-tial Love, And cheer our hearts, ce-les-tial Love.
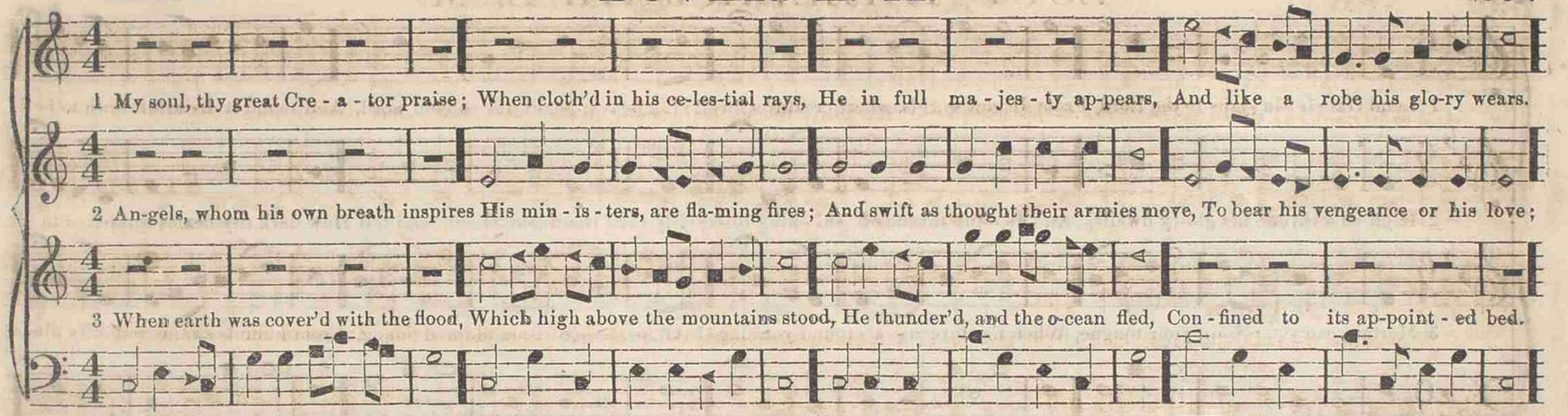
GOLGOTHA. L. M.

1 Now let our mournful songs record the dying sorrows of our Lord: When he com - plained in tears and blood, As one for-saken of his God.

2 They wound his head, his hands, his feet Till streams of blood each other meet, By lot his gar-ments they divide, And mock the pangs in which he died.

The Jews beheld him thus forlorn, He rescued others from the grave, Now let him try him - self to save.
And shaked their heads and laughed in scorn— Now let him try himself to save,

But God, his Father, heard his cry, The nations learn his righteousness, And humble sinners taste his grace.
Raised from the dead, he reigns on high; And humble sinners taste his grace,


1 My soul, thy great Cre - a - tor praise; When cloth'd in his ce-les-tial rays, He in full ma - jes - ty ap-pears, And like a robe his glo-ry wears.
2 An-gels, whom his own breath inspires His min - is - ters, are fla-ming fires; And swift as thought their armies move, To bear his vengeance or his love;
3 When earth was cover'd with the flood, Which high above the mountains stood, He thunder'd, and the o-cean fled, Con - fined to its ap-point - ed bed.
4 He bids the crys-tal foun-tains flow, And cheer the val-leys as they go; There gentle herds their thist al-lay, And for the streams wild ass-es bray,
The heav'ns are for his curtains spread; Th'unfathom'd deep he makes his bed; Clouds are his chariot when he flies On winged storms a - cross the skies.
The world's foundation by his hand Is pois'd, and shall for-ev-er stand; He binds the o-cean in his chain, Lest it should drown the earth a - gain.
The swelling billows know their bound, And in their channels walk their round; Yet thence convey'd by secret veins, They spring on hills and drench the plains.
From pleasant trees which shade the brink, The lark and linnet light to drink; Their songs the lark and linnet raise, And chide our si-lence in his praise.

METRE 1.

LOUD HALLELUJAH. L. M.

1 Loud Hal - le - lu - jahs to the Lord, From distant worlds, where creatures dwell; Let heav'n begin the solemn word, And sound it dreadful down to hell.

2 High on a throne his glo-ry dwells, An aw - ful throne of shi - ning bliss; Fly thro' the world, O sun, and tell How dark thy beams compared to his.

3 Mortals, can you refrain your tongue, When na - ture all a - round you sings? O for a shout from old and young, From humble swains and lofty kings!

4 Je - ho-vah! 'tis a glorious word! O may it dwell on eve-ry tongue! But saints who best have known the Lord, Are bound to raise the noblest song.

The Lord, how ab - so - lute he reigns, Let eve - ry an-gel bend the knee; Sing of his love in heav'nly strains, And speak how fierce his ter-rors be.

A - wake ye tempests, and his fame In sounds of dreadful praise de-clare; Let the sweet whis-per of his name Fill eve - ry gentle breeze of air.

Wide as his vast do-min-ion lies, Make the Cre - a-tor's name be known, Loud as his thunder shout his praise, And sound it lof - ty as his throne.

Speak of the wonders of that love Which Ga-briel plays on eve - ry chord, From all be-low and all a - bove Loud Hal - le - lu - jahs to the Lord.

MIDDLETON. 8 lines 7's.

PIA

1 Hail the day that saw him rise Rav - ish'd from our wish - ful eyes: Christ awhile to mortals giv'n, Re - as-cends his na-tive heav'n,

2 Him though high - est heav'n re - ceives, Still he loves the earth he leaves; Tho' re-turn-ing to his throne, Still he calls mankind his own;

3 Mas - ter, (may we ev - er say,) Ta - ken from our Head to - day, See, thy faithful servants, see, Ev - er ga-zing up to thee;

4 Ev - er up - ward let us move, Waft - ed on the wings of love, Looking when our Lord shall come, Longing for our blessed home.

CRES FOR

There the pompous triumph waits; Lift your heads, e - ter - nal gates, Wide unfold the ra - diant scene, Take the King of glo - ry in.

Still for us he in - ter - cedes; Prev - a - lent his death he pleads; Next him-self pre-pares our place, Har - bin - ger of hu - man race.

Grant, tho' part-ed from our sight, High a - bove yon a - zure height, Grant our hearts may thither rise, Fol - lowing thee be - yond the skies.

There we shall with thee re-main, Partners of thine end - less reign; There thy face un-cloud-ed see, Find our heav'n a heav'n in thee.

SOCIAL BAND. L. M.

Metre 1.

1 Say now, ye love-ly, so-cial band, Who walk the way to Canaan's land,
Ye who have fled from Sodom's plain, Say, do you wish to turn a-gain?
Have you just ventured to the field, Well armed with helmet, sword and shield,

2 Be-ware of pleas-ure's sy-ren song, A-las! it cannot soothe thee long;
It can-not qui-et Jor-dan's wave, Nor cheer the dark and silent grave!
Oh let your thoughts delight to soar Where earth and time shall be no more,

And shall the world with dread alarms Compel you now to ground your arms!

Explore by faith the heav'nly fields, And pluck the fruit that Canaan yields.

LOVING KINDNESS. L. M.
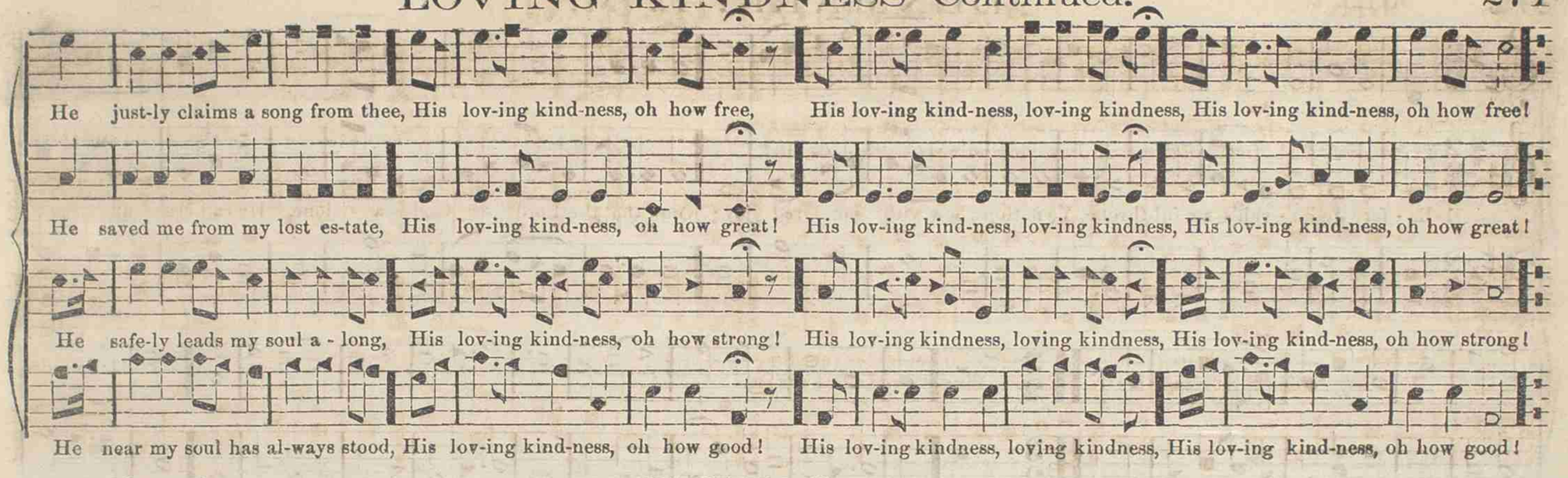
Metre 1.

1 A-wake, my soul, in joy-ful lays, And sing thy great Redeemer's praise;

2 He saw me ru-in'd in the fall, Yet loved me not-with-stand-ing all;
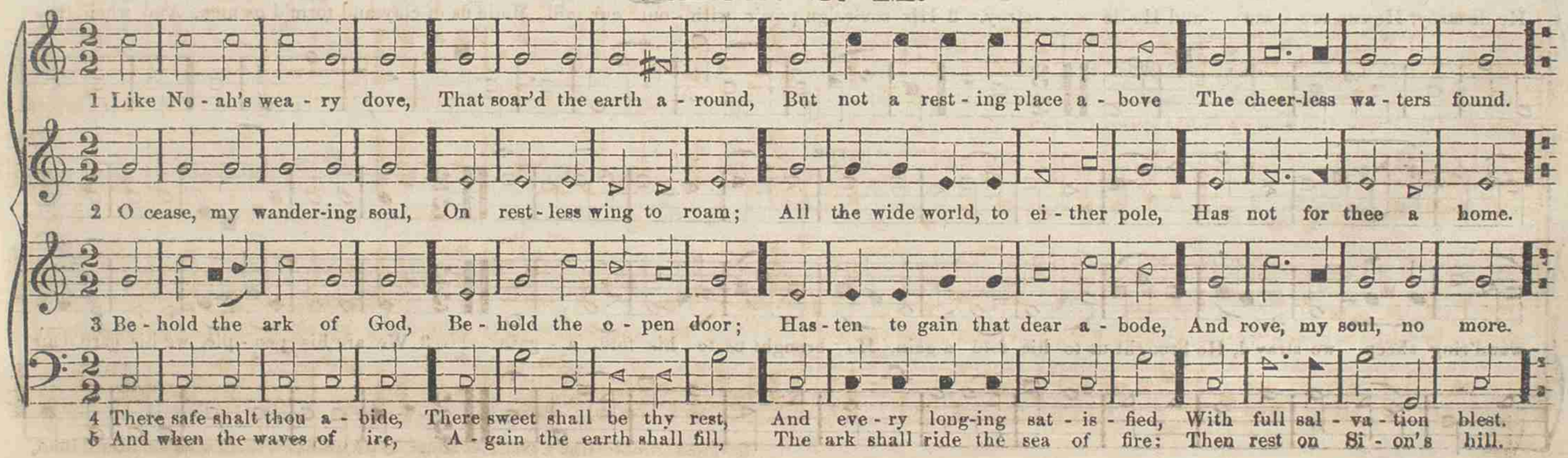
3 Tho' num'rous hosts of mighty foes, Tho' earth and hell my way oppose,

4 When trouble, like a gloom-y cloud, Hath gather'd thick and thunder'd loud,



METRE 3.

REST. S. M.



DENMARK. L. M.

1 Be - fore Je-ho - vah's aw-ful throne, Ye nations, bow with sac - red joy; Know that the Lord is God a - lone, He can cre - ate and

He de-stroy, He can cre - ate and He de - - - stroy. 2 His sov'reign pow'r with - out our aid, Made us of clay and form'd us men, And when like

FOR

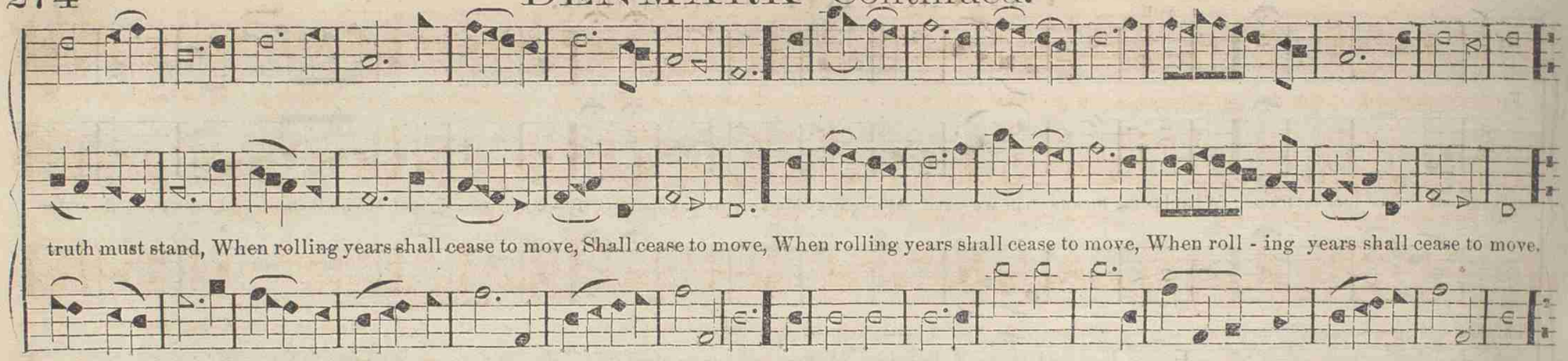
wand'ring sheep we stray'd, He brought us to his fold a-gain, He brought us to his fold a - gain. 3 We are his peo - ple, we his care, Our

FOR

souls and all our mor-tal frame: What lasting honors shall we rear, Al-might-y Ma-ker, to thy name? 4 We'll crowd thy gates with thank - ful songs, High as the

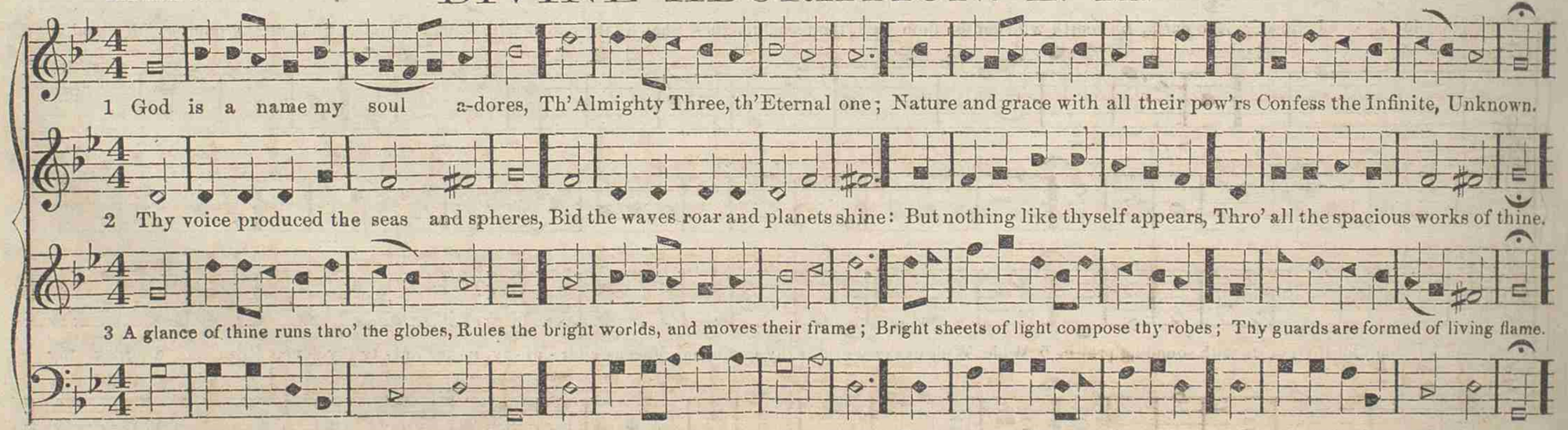
heav'ns our voic - - es raise, And earth, And earth with her ten thou-sand, thou-sand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sound-ing

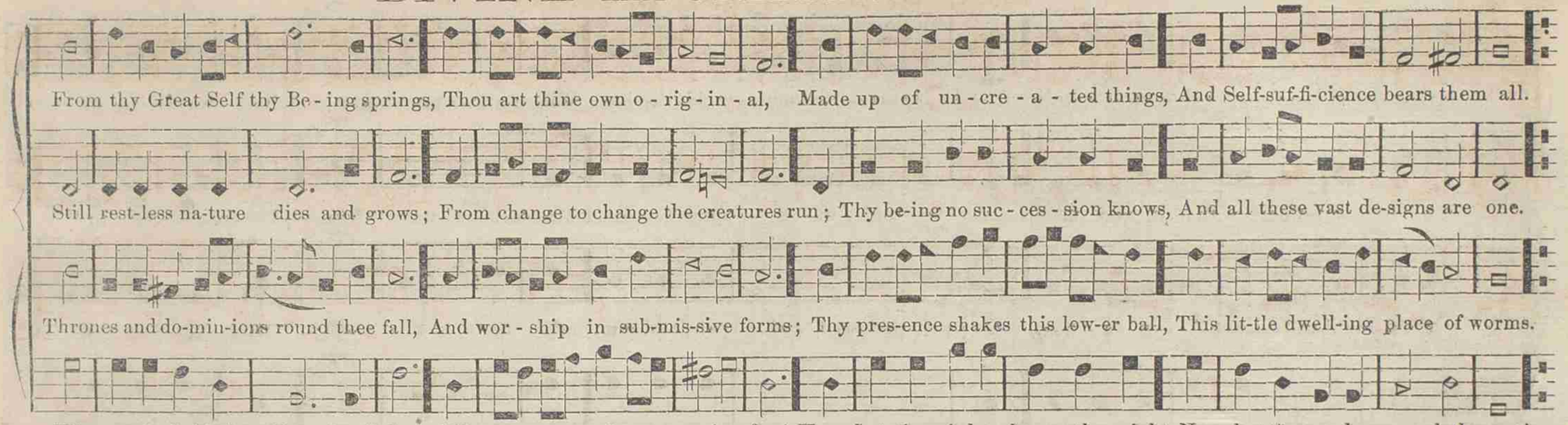
praise, Shall fill, Shall fill thy courts with sounding praise. 5 Wide, Wide as the world is thy command, Vast as e-ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy



METRE 1.

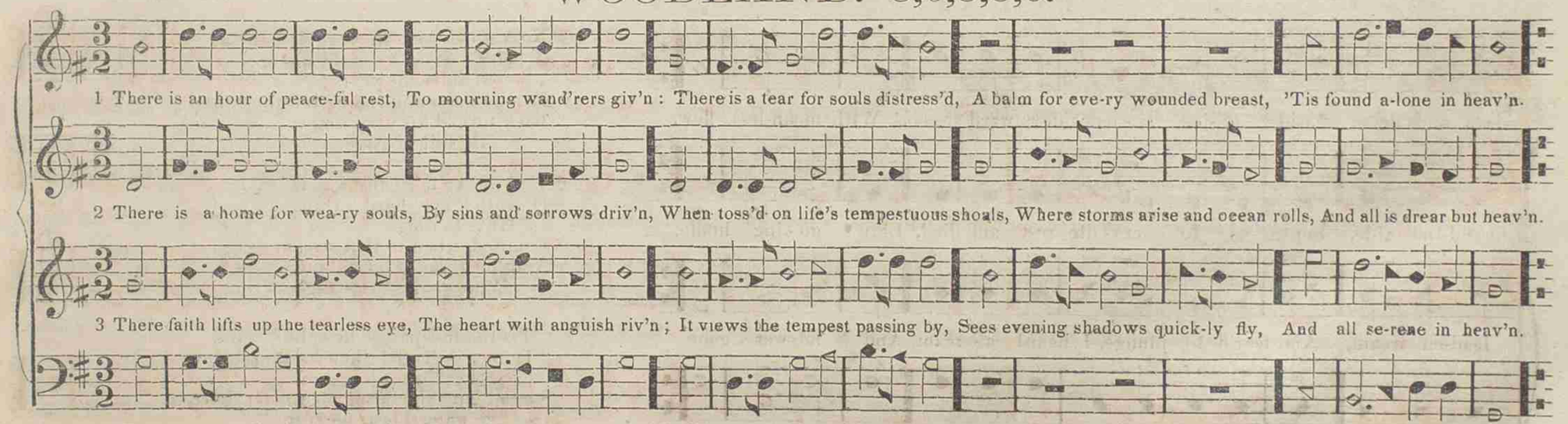
DIVINE ADORATION. L. M.





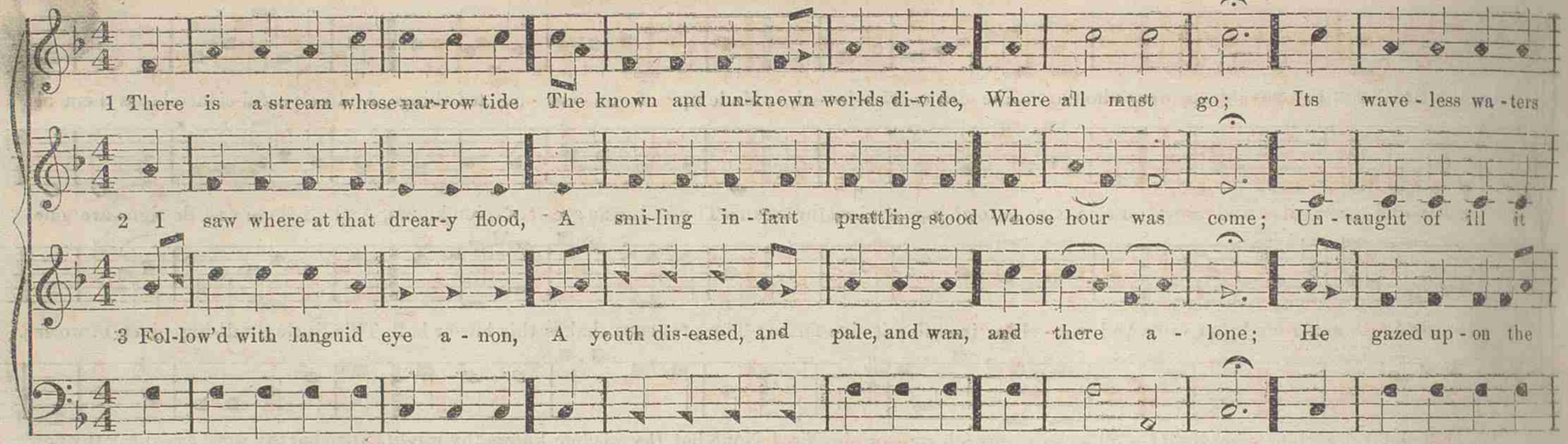
METRE 49.
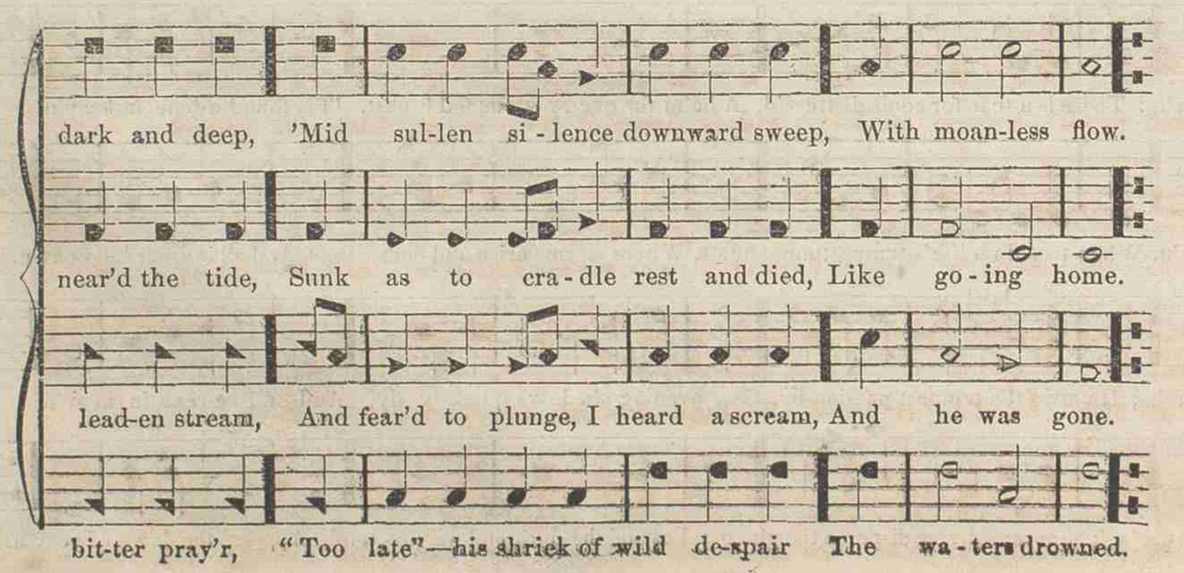
WOODLAND. 8,6,8,8,6.



METRE 63.

STREAM OF DEATH. 8,8,4,8,8,4.





5 Next stood upon the surgeless shore
A being bowed by many a score
Of toilsome years;
Earth-bound and sad he left the bank,
Back turned his dimming eyes, and sank,
Ah, full of fears.

6 How bitter must thy waters be,
O death! how hard a thing, ah me!
It is to die;
I mused, when to that stream again,
Another form of mortal men,
With smiles drew nigh.

7 "'Tis the last pang," he calmly said,
"To me, O death! thou hast no dread;
Savior I come!
Spread but thine arms on yonder shore,
I see, ye waters, bear me o'er,
There is my home."

1 Let me go where saints are go-ing To the man-sions of the blest; Let me go where my Re-deem - er Has pre-pared his peo-ple's rest.

2 Let me go where none are wea-ry, Where is raised no wail of woe; Let me go and bathe my spir - it In the rap-tures an-gels know.

3 Let me go, why should I tar - ry What has earth to bind me here? What but cares, and toils, and sorrows? What but death, and pain, and fear?

4 Let me go where tears and sighing are for-ev-er-more un - known, Where the joy-ous songs of glo - ry, Call me to a hap-pier home.

I would gain the realms of brightness, Where they dwell forever more, I would join the friends that wait me O-ver on the oth - er shore.
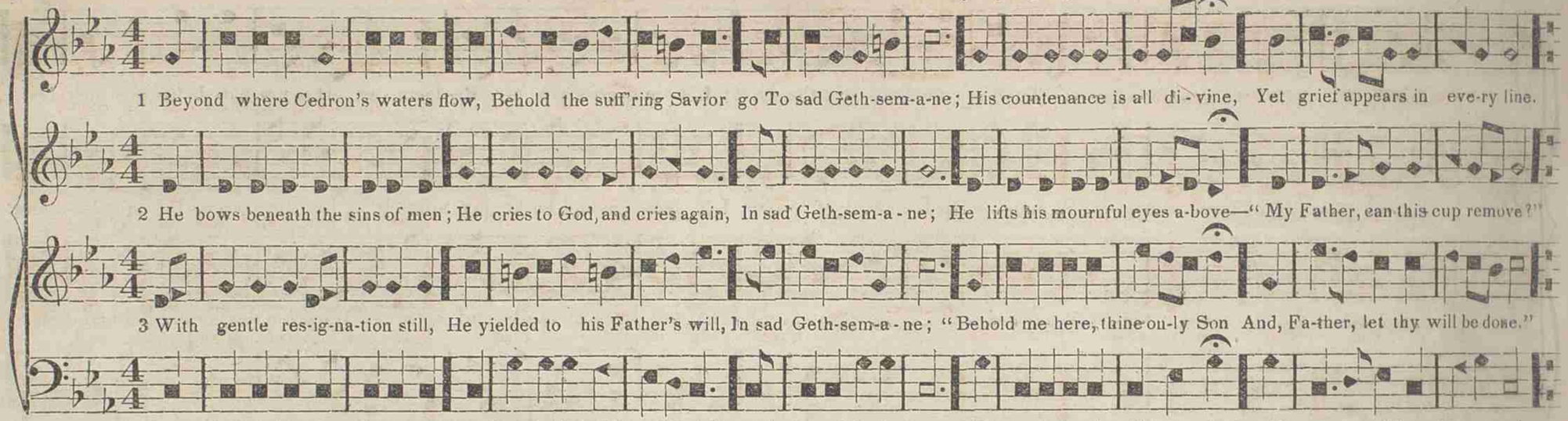
Let me go, for bliss e - ter-nal, Lures my soul a - way, a - way, And the vic-tor's song tri - umph-ant Thrills my heart, I can - not stay.

Let me go, for hopes most cherished, Blasted round me oft-en lie; O! I've gathered brightest flow-ers, But to see them fade and die.

Let me go—I'd cease this dy - ing, I would gain life's fair-er plains, Let me join the my - riad harp-ers, Let me chant their rapt'rous strains.

278 METRE 64.

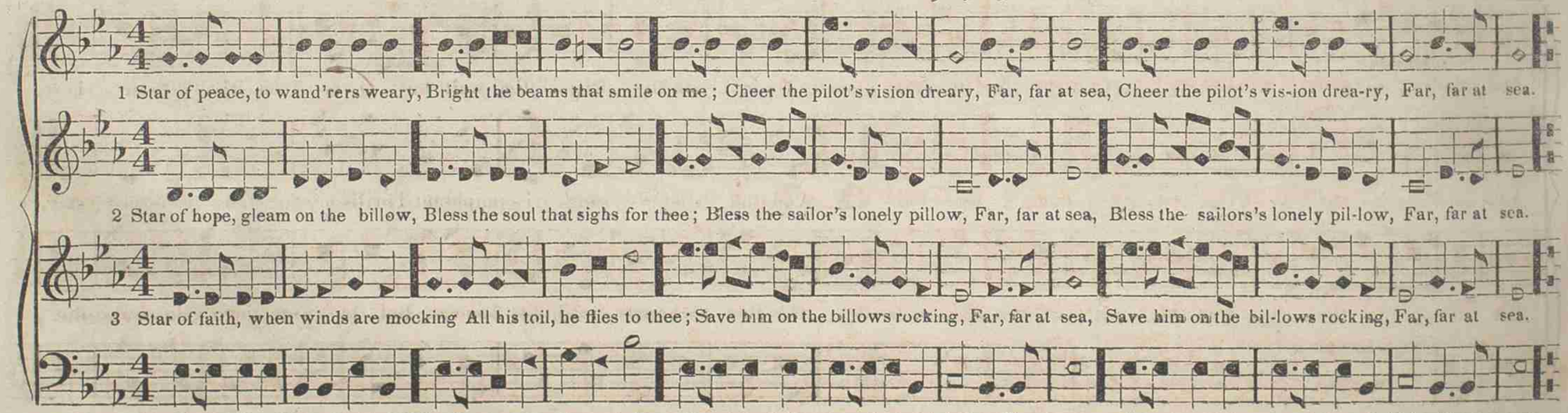
GETHSEMANE. 8,8,6,8,8.



4 The Father heard; and angels there, Sustain'd the Son of God in pray'r, In sad Gethsemane; He drank the dreadful cup of pain—Then rose to life and joy a-gain.
5 When storms of sorrow round us sweep, And scenes of anguish make us weep, To sad Gethsemane We'll look, and see the Savior there, And humbly bow, like him, in pray'r.

METRE 80.

BILLOW. 8,6,8,4.



4 Star divine, O safely guide him, Bring the wand'rer home to thee; Sore temptations long have tried him, Far, far at sea, Sore temptations long have tried him, Far far at sea.

VOICE OF PEACE. 6 lines 8's.

1 Sweet as the shepherd's tune-ful reed, From Zi-.....-on's mount I heard the sound; Gay sprang the flow'rets of the mead,

2 Peace, troubled soul, whose plaintive moan, Hath taught..... these rocks the notes..... of woe; Cease thy complaint, suppress thy groan,

3 Come, free-ly come, by sin op-press'd, Un-bur-..... den here the weight-y load, Here find thy ref-uge and thy rest,

4 As spring the winter, day the night, Peace, sor-..... row, gloom hath chased a-way, And smiling joy, a ser-aph bright,

And glad-.....-den'd na-ture smil'd a-round; The voice of peace sa-lutes mine ear, Christ's love-.....-ly voice per-fumes the air.

And let..... thy tears for-get to flow; Be-hold the pre-cious balm is found, To lull thy pain, to heal thy wound.

Safe on..... the bo-som of thy God! Thy God's thy Sa-vior, glo-rious word, That sheathes..... th' A-veng-er's glitt'ring sword.

Shall tend thy steps and near thee stay; While glo-ry weaves th' im-mor-tal crown, And waits to claim thee for her own.

ARCHDALE. C. M.

1 Fa-ther, how wide thy glories shine, How high thy wonders rise, Known thro' the earth by thousand signs, By thousands thro' the skies! Those mighty orbs pro-

2 Part of thy name di - vine-ly stands, On all thy crea-tures writ; They show the labor of thy hands, Or im-press of thy feet: But when we view thy

3 Here the whole De - i - ty is known, Nor dares a crea-ture guess Which of the glories brightest shone, The justice or the grace. Now the full glo-ries

4 O may I bear some humble part In that im-mor - tal song, Wonder and joy shall tune my heart, And love command my tongue. To Father, Son and

FOR

claim thy pow'r, Their mo-tions speak thy skill, And on the wings of eve-ry hour, We read thy patience still, And on the wings of every hour, We read thy patience still.

strange de-sign To save rebellious worms, Where vengeance and compassion join In their divinest forms; Where vengeance and compassion join In their divinest forms;

of the Lamb, Adorn the heavenly plains; Bright seraphs learn Immanuel's name, And try their choicest strains; Bright seraphs learn Immanuel's name, And try, &c.

Ho - ly Ghost, Who sweet-ly all a-gree To save a world of sin-ners lost, E-ter-nal glo-ry be; To save a world of sinners lost, E-ter-nal glo-ry be.

1 When mar-shall'd on the night - ly plain, The glitt'r - ing host be - stud the sky,
One star a - lone of all the train, Can fix the sin - ner's wand'ring eye.
Hark! hark! to God the cho - rus breaks,

2 Once on the rag - ing seas I rode, The storm was loud, the night was dark;
The o - cean yawn'd and rude-ly blow'd The wind that toss'd my found'ring bark;
Deep hor - ror then my vi - - tals froze,

3 It was my guide, my light, my all, It bade my dark fore - bo-dings cease;
And thro' the storm and danger's thrall, It led me to the port of peace;
Now safe - ly moored, my per - ils o'er,

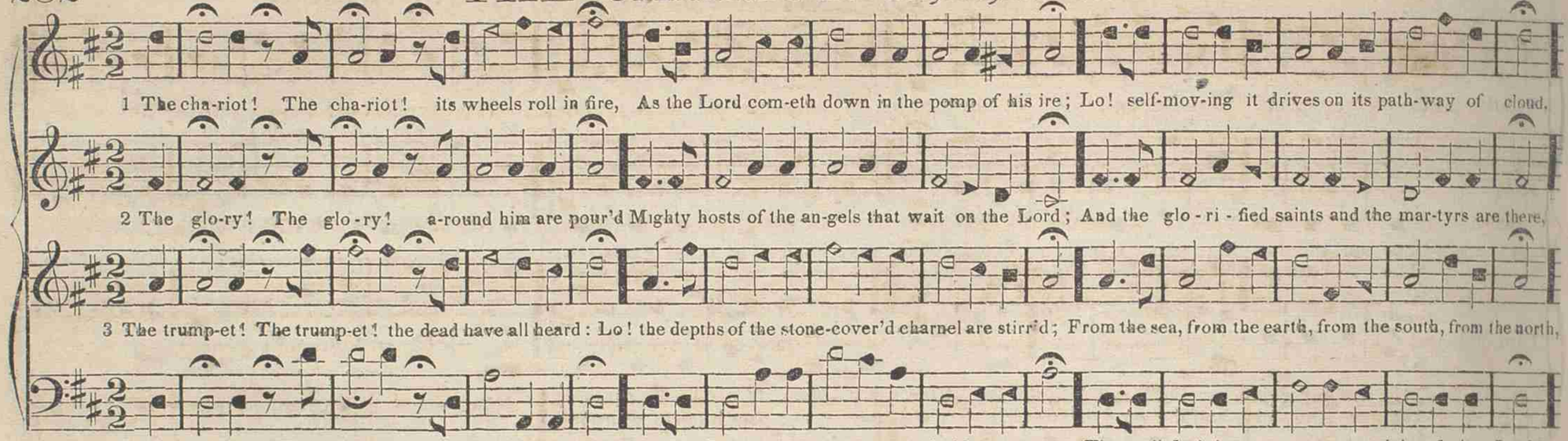
From eve - ry host, from eve - ry gem: But one a - lone the Sa - vior speaks, It is the Star of Beth - le - hem.

Death-struck, I ceased the tide to stem; When sud - den - ly a Star a - rose— It was the Star of Beth - le - hem.

I'll sing first in night's di - a - dem, For - ev - er and for - ev - er - more, The Star— the Star of Beth - le - hem.
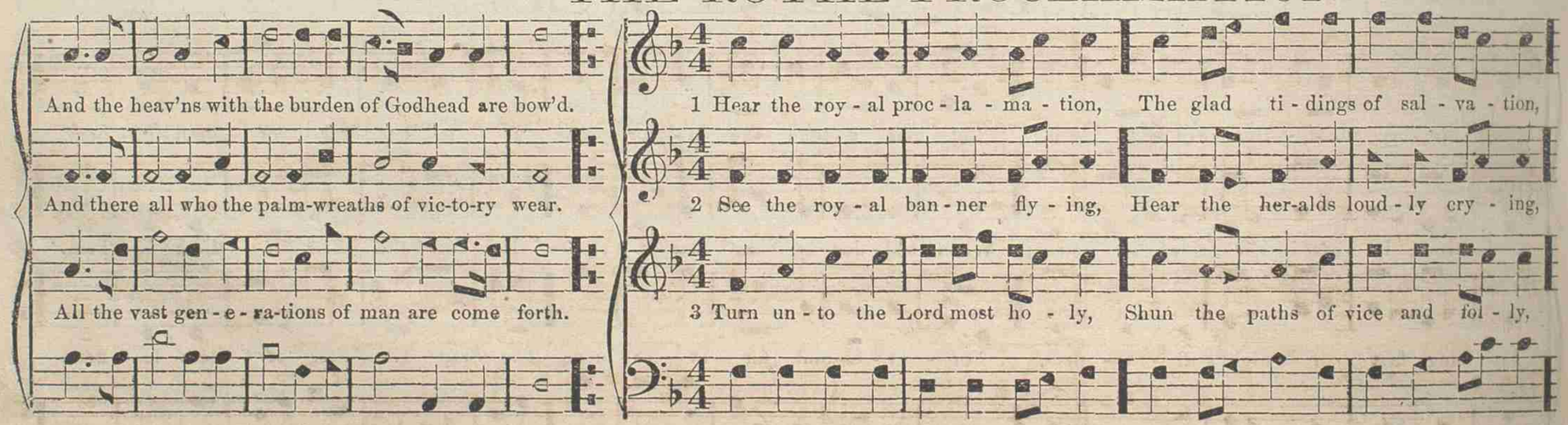
METRE 65.

THE CHARIOT. 11,12,12 12.



METRE 66.

THE ROYAL PROCLAMATION. 8,8,8,8,8,8,3.



CHORUS

Pub-lish-ing to eve-ry creature, To the ru-ined sons of na - ture, Je - sus reigns, he reigns victorious, Over heaven and earth most glorious, Je - sus reigns.

" Reb-el sin-ners, roy-al fa - vor Now is of-fered by the Sa-vior." Je-sus reigns, he reigns victorious, Over heaven and earth most glorious, Je - sus reigns.

Turn, or you are lost for-ev - er: O! now turn to God the Sa - vior. Je-sus reigns, he reigns victorious, Over heaven and earth most glorious, Je-sus reigns.

Mer - cy flowing like a foun-tain, Streaming from thy holy mountain.

METRE 2.

WOODSTOCK. C. M.

1 There is an hour of hallow'd peace For those with cares op-press'd, Where sighs and sorrowing tears shall cease, And all be hush'd to rest.

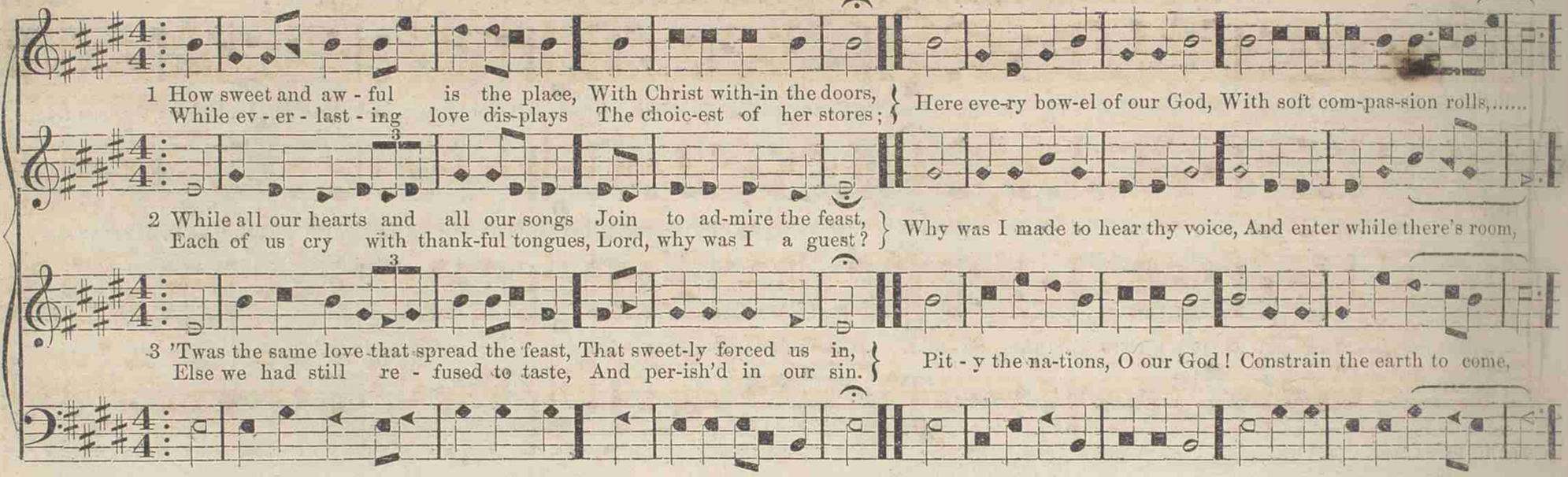
2 'Tis then the soul is freed from fears, And doubts which here an - noy; Then they who oft have sown in tears, Shall reap a - gain in joy.

3 There is a home of sweet re-pose, Where storms as - sail no more; The stream of end-less pleas-ure flows, On that ce - les - tial shore.

4 There pu - ri - ty with love ap-pears, And bliss with-out al - loy; There they who oft have sown in tears, Shall reap a - gain in joy.
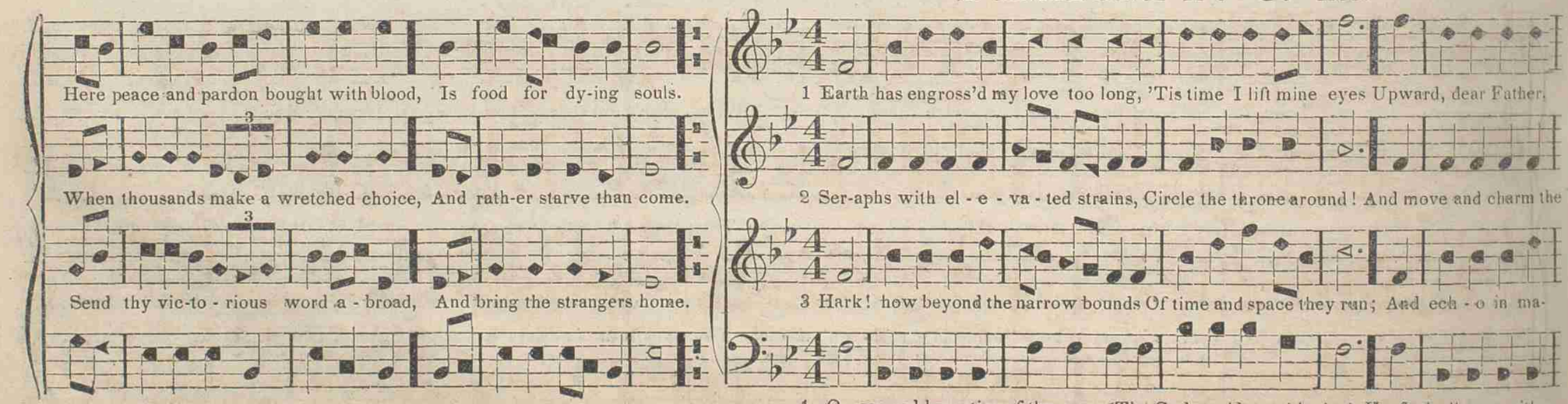
METRE 2.
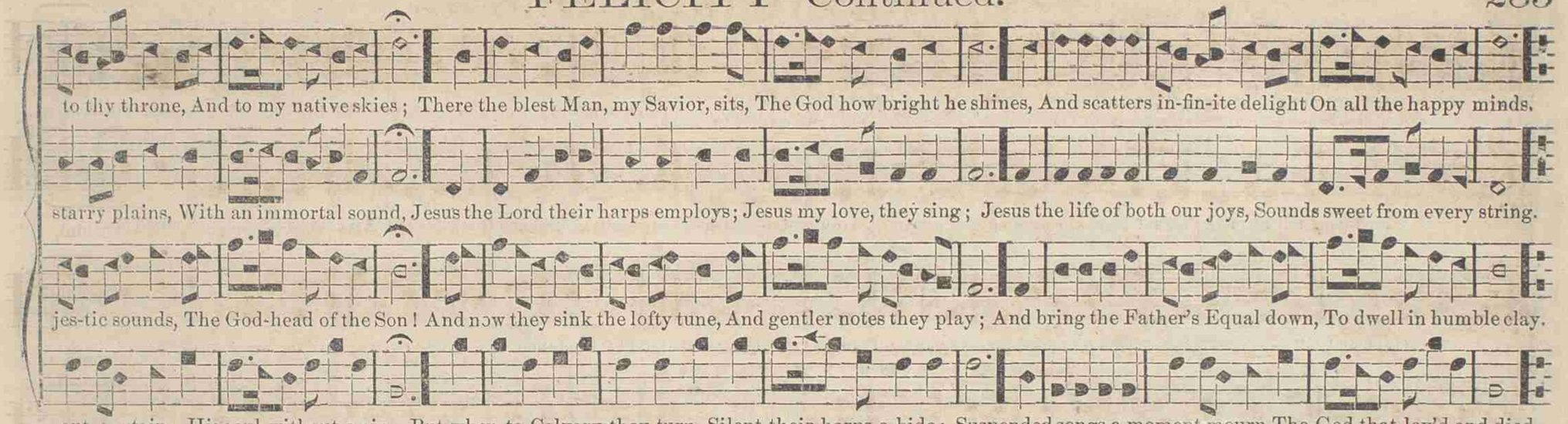
COMMUNION. C. M.



METRE 2.
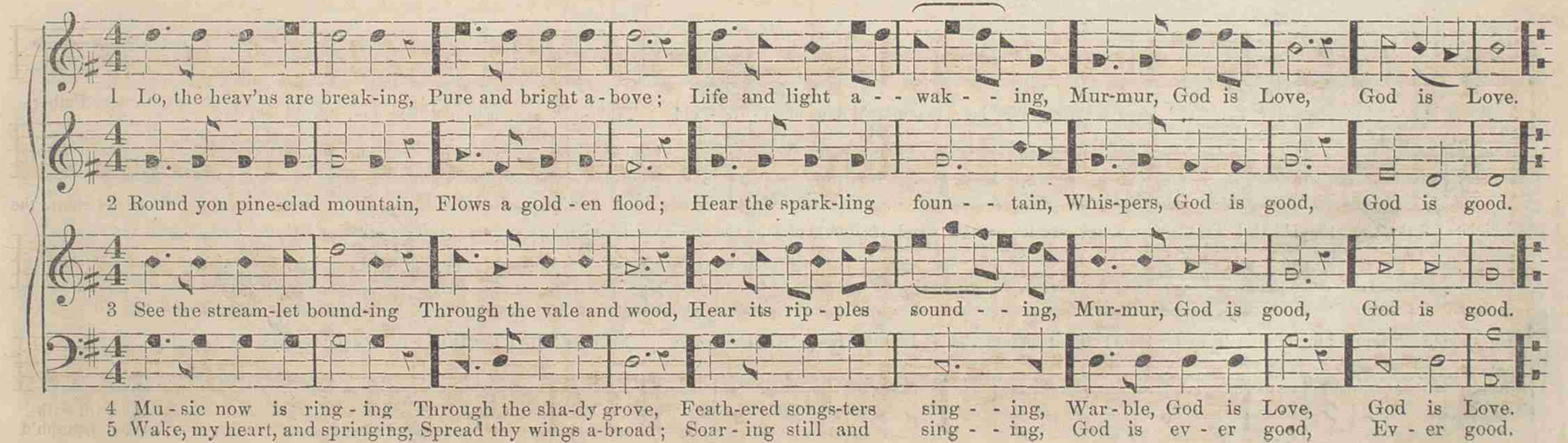
FELICITY. C. M.





METRE 67.

GOD IS LOVE. 6,5,6,5,3.



METRE 5.

WATCHMAN! Tell us of the Night! 8 lines 7's.

1 Watchman! tell us of the night, What its sings of promise are? Trav'ler! o'er yon mountain's height, See the glory-beaming Star! Watchman! does its beauteous ray

2 Watchman! tell us of the night? High-er yet that star ascends; Trav'ler! blessedness and light, Peace and truth its course portends; Watchman, will its beams alone
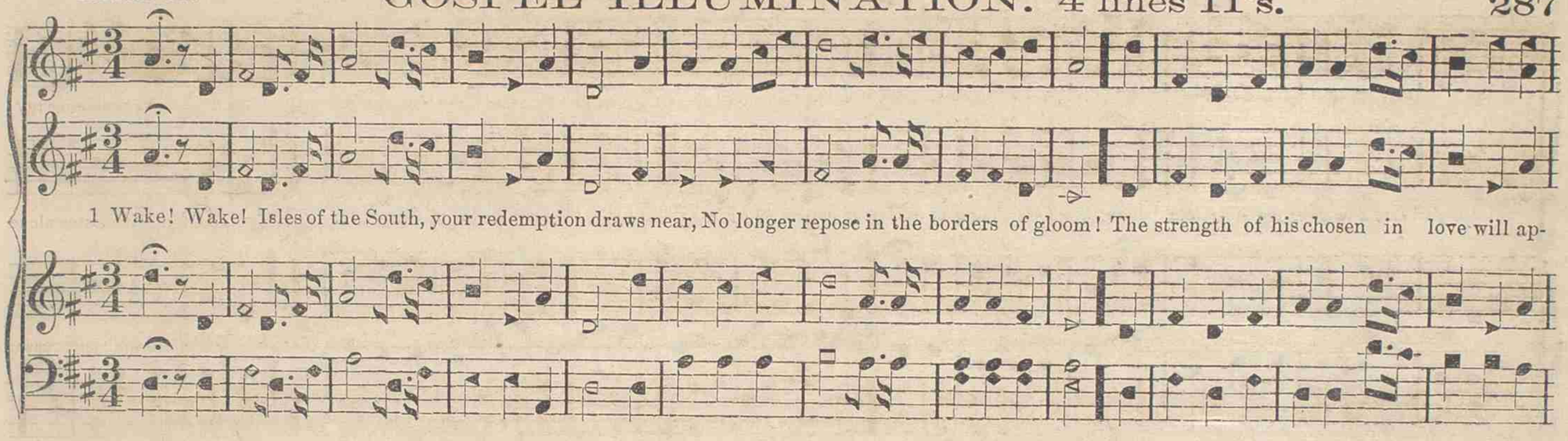
3 Watchman! tell us of the night? For the morning seems to dawn; Trav'ler! darkness takes its flight, Doubt and terror are withdrawn; Watchman! let thy wand'rings cease,

CHORUS

Aught of hope or joy fore-tell? Trav'ler! yes, it brings the day, Prom-ise'd day of Is-ra-el! Trav'-ler! yes, it brings the day, Prom-is'd day of Is-ra-el.

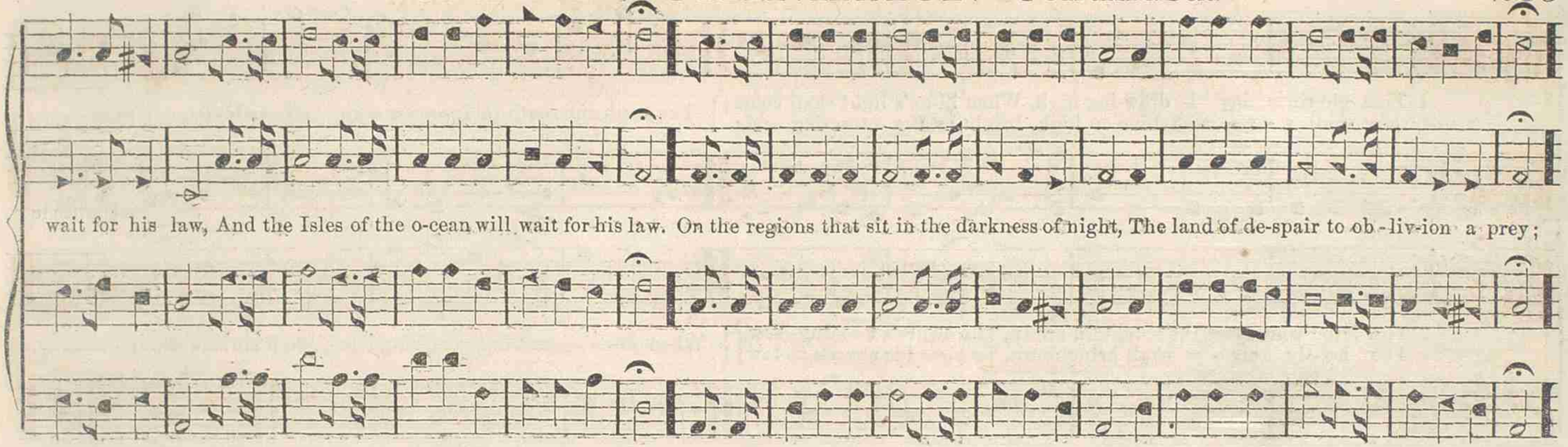
Gild the spot that gave them birth? Trav'ler! a-ges are its own, See! it bursts o'er all the earth! Trav'ler! a-ges are its own, See! it bursts o'er all the earth.
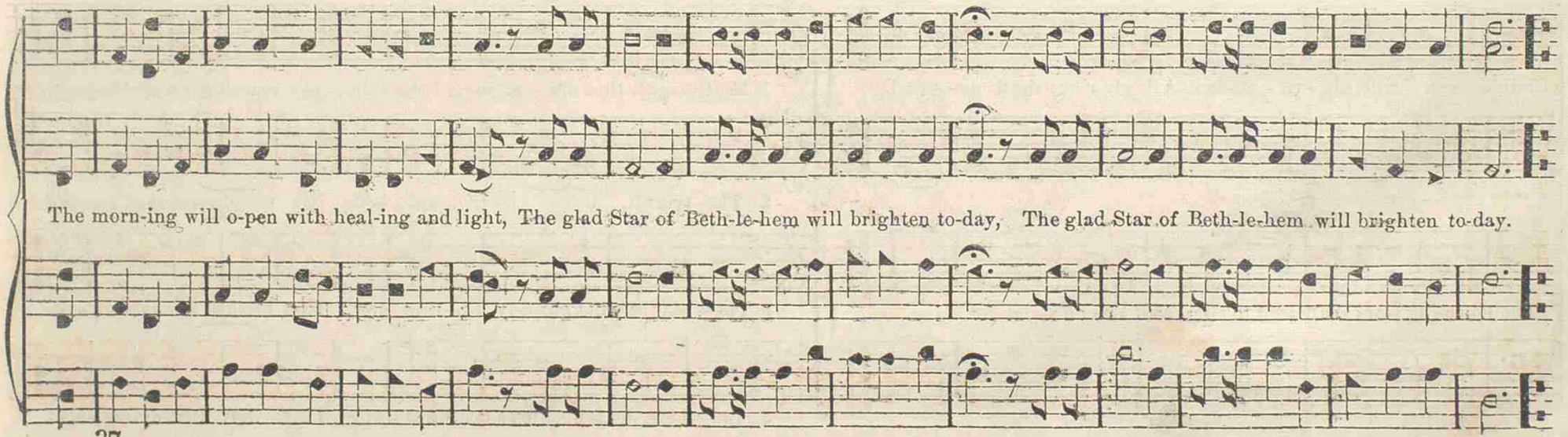
Hie thee to thy qui-et home; Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come. Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come.


1 Wake! Wake! Isles of the South, your redemption draws near, No longer repose in the borders of gloom! The strength of his chosen in love will ap-
pear, And light will a-rise on the verge of the tomb, The billows that girt you, the wild waves that roar; The zephyrs that play when the ocean storms cease; Shall

waft the glad sound to your des - o - late shore, Shall waft the glad tidings of pardon and peace—Shall waft the glad tidings of pardon and peace. The heathen will has-ten to
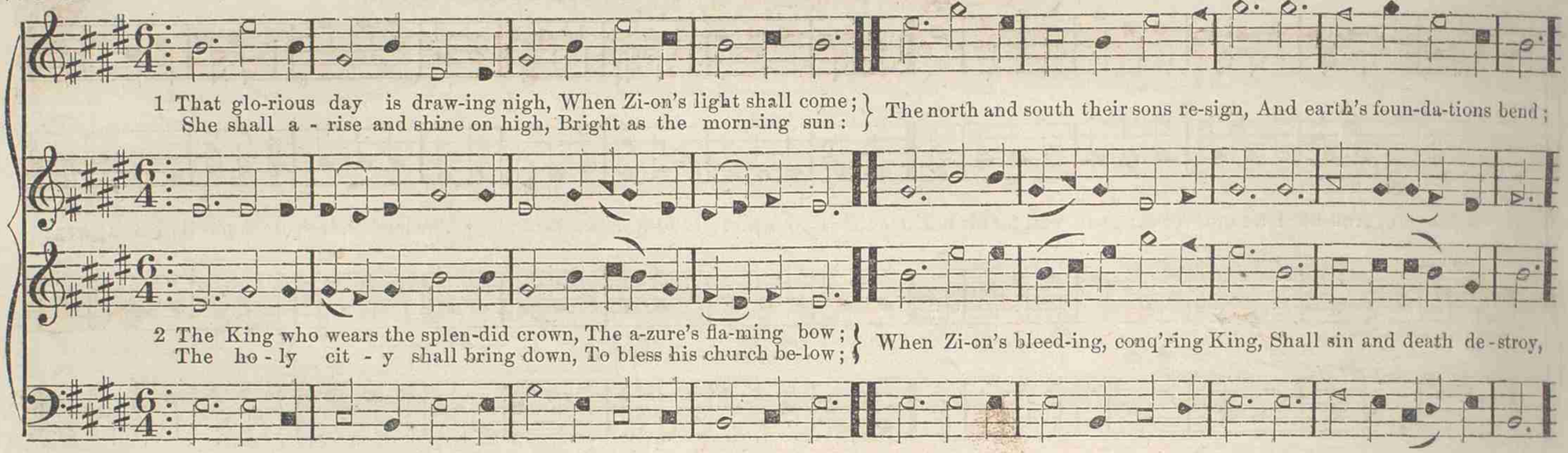
welcome the time : The day-spring the prophet in vis - ion once saw; When the beams of Mes - si - ah will il - lu - mine each clime, And the isles of the o-cean will


wait for his law, And the Isles of the o-cean will wait for his law. On the regions that sit in the darkness of night, The land of de-spair to ob-liv-ion a prey;
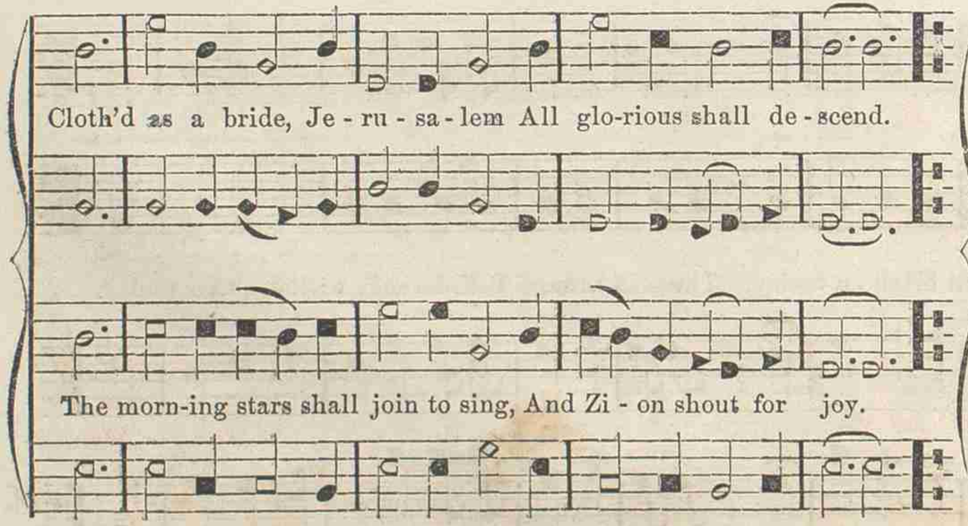

The morn-ing will o-pen with heal-ing and light, The glad Star of Beth-le-hem will brighten to-day, The glad Star of Beth-le-hem will brighten to-day.

METRE 2.
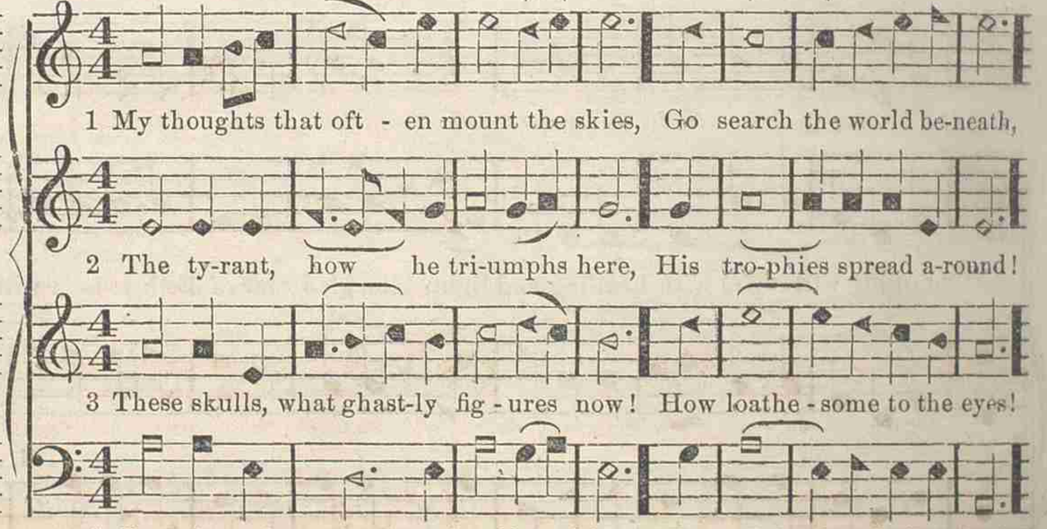
ZION'S LIGHT. C. M.



METRE 2.



CALVARY. C. M.



Where na-ture all in ru-in lies, Where na-ture all in ru - in lies, And owns,..... And owns,..... And owns..... her sov'reign, Death.

And heaps of dust and bones appear, And heaps of dust and bones appear, Thro' all,..... Thro' all,..... Thro' all..... the hol-low ground.

These are the heads we lately knew, These are the heads we lately knew, So beau-..... So beau-..... So beau-..... - teous and so wise.

My thoughts, now stretch out all your wings, My thoughts, now stretch out all your wings, And trace, And trace, And trace..... e - ter - ni - ty.

METRE 4.

MOUNT VERNON. 8,7,8,7.

1 Sis - ter, thou wast mild and love - ly, Gen - tle as the sum-mer breeze, Pleas-ant as the air of eve-ning When it floats a-mong the trees.

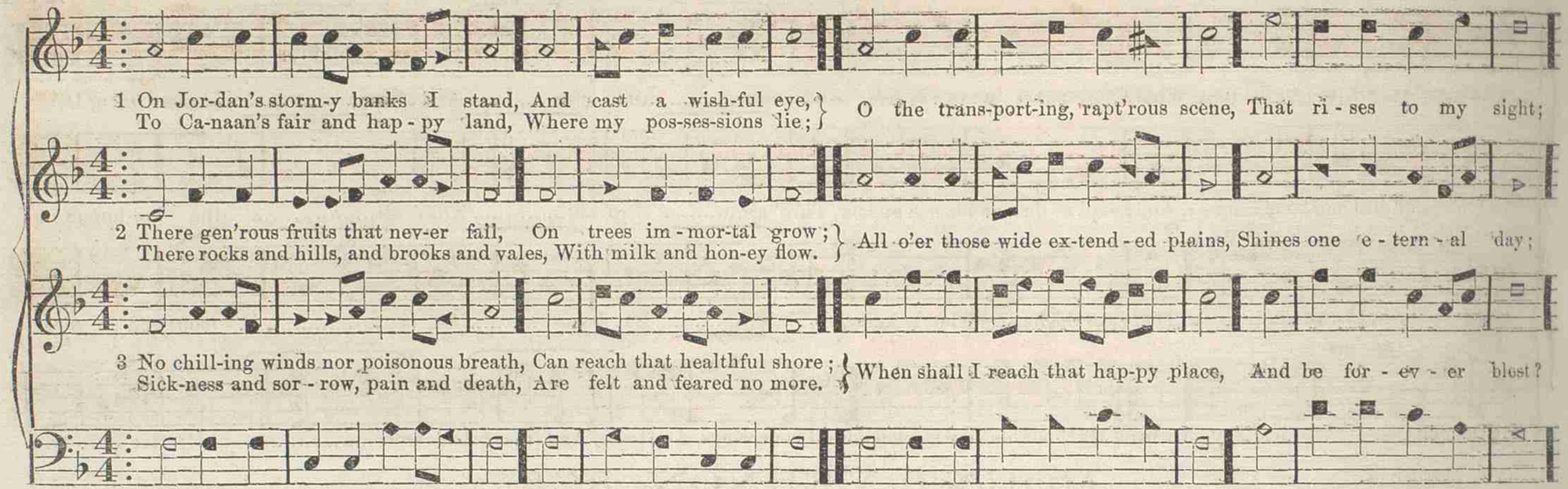
2 Peace-ful be thy si - lent slum-ber, Peace-ful in the grave so low; Thou no more wilt join our num-ber, Thou no more our songs shalt know.

3 Dear - est sis - ter, thou hast left us, Here thy loss we deep - ly feel, But 'tis God that hath be-reft us, He can all our sor-rows heal.

4 Yet a - gain we hope to meet thee, When the day of life is fled; Then in heav'n with joy to greet thee, Where no farewell tear is shed.

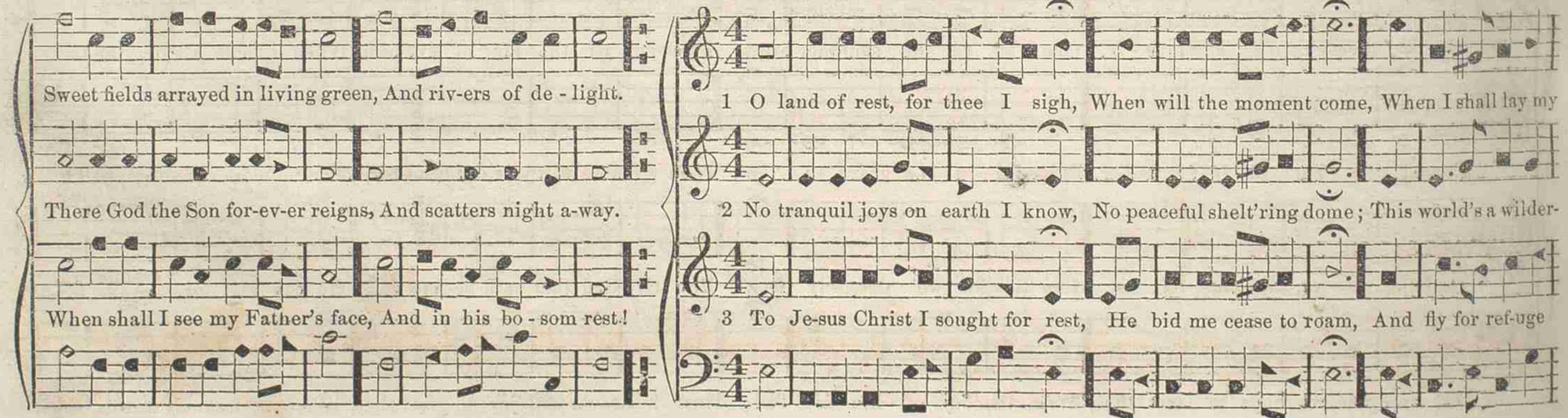
METRE 2.

LAND OF PROMISE. C. M.



METRE 2.

LAND OF REST. C. M.



CHORUS

ar-mor by, And dwell in peace at home! O this is not my home—No, this is not my home; This world's a wilderness of woe,—This world is not my home.

ness of woe,—This world is not my home! O this is not my home—No, this is not my home; This world's a wilderness of woe,—This world is not my home.

to his breast, And he'd conduct me home! O this is not my home—No, this is not my home: This world's a wilderness of woe,—This world is not my home.

METRE 5.

THE THREE MOUNTAINS. 4 lines 7's.

1 When on Si-nai's top I see, God de-scend in ma-jes-ty To pro-claim his ho-ly law, All my spir-it sinks with awe.
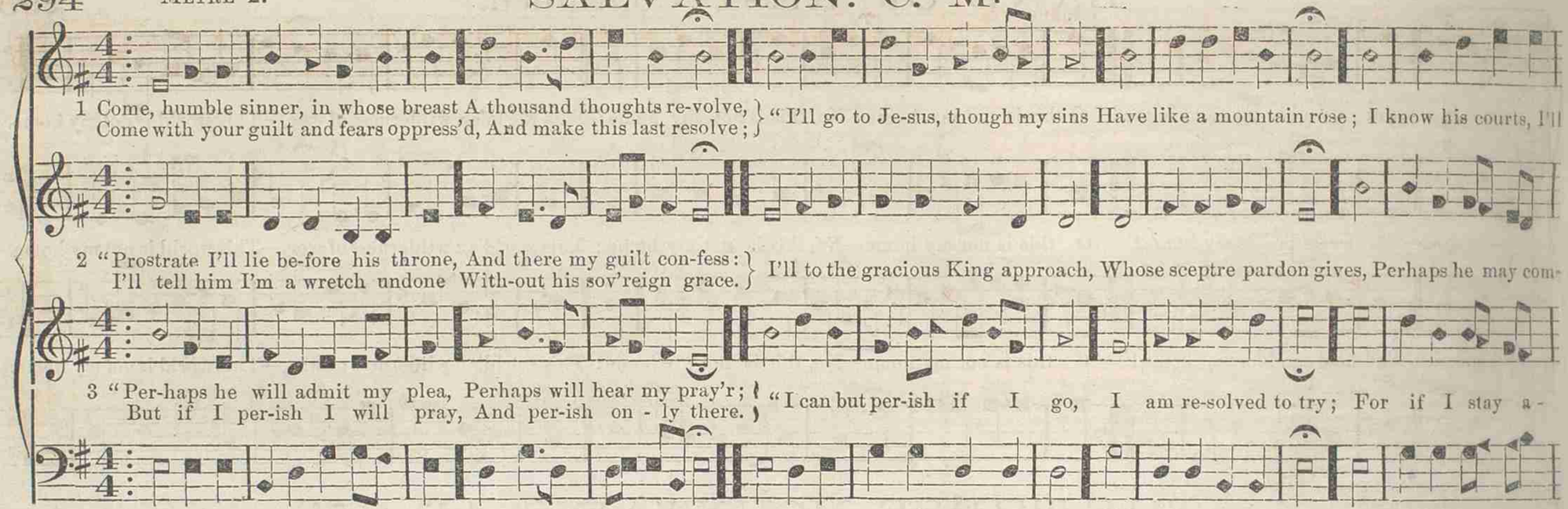
2 When in ec-sta-cy sub-lime, Ta-bor's glo-rious steep I climb, At the too trans-port-ing light, Dark-ness rush-es o'er my sight.

3 When on Cal-va-ry I rest, God in flesh made man-i-fest, Shines in my Re-deem-er's face, Full of beau-ty, truth and grace.

4 Here I would for-ev-er stay, Weep and gaze my soul a-way; Thou art heav'n on earth to me, Love-ly, mourn-ful Cal-va-ry.

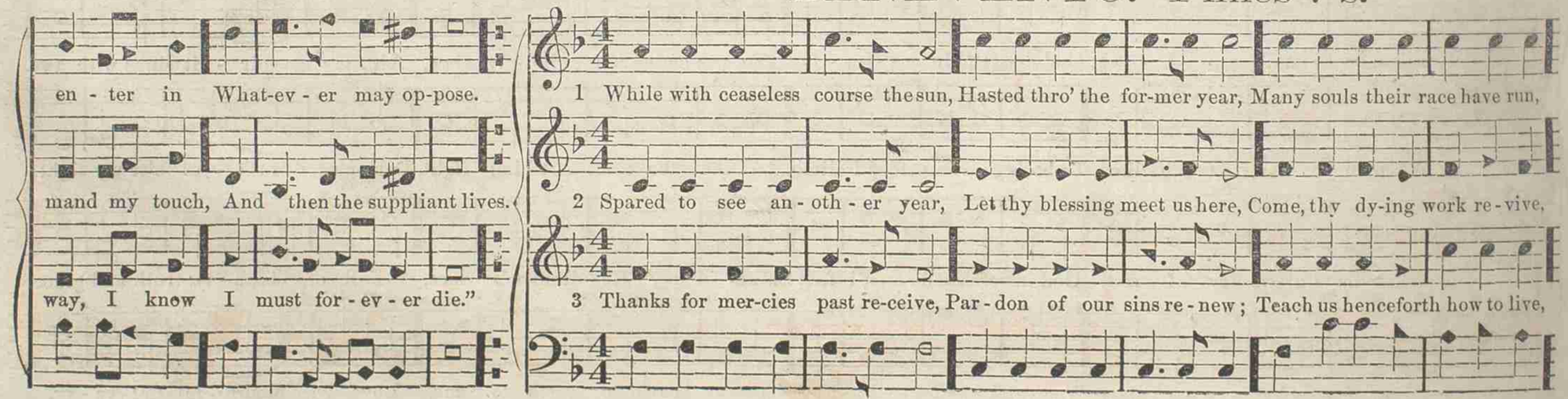
METRE 2.
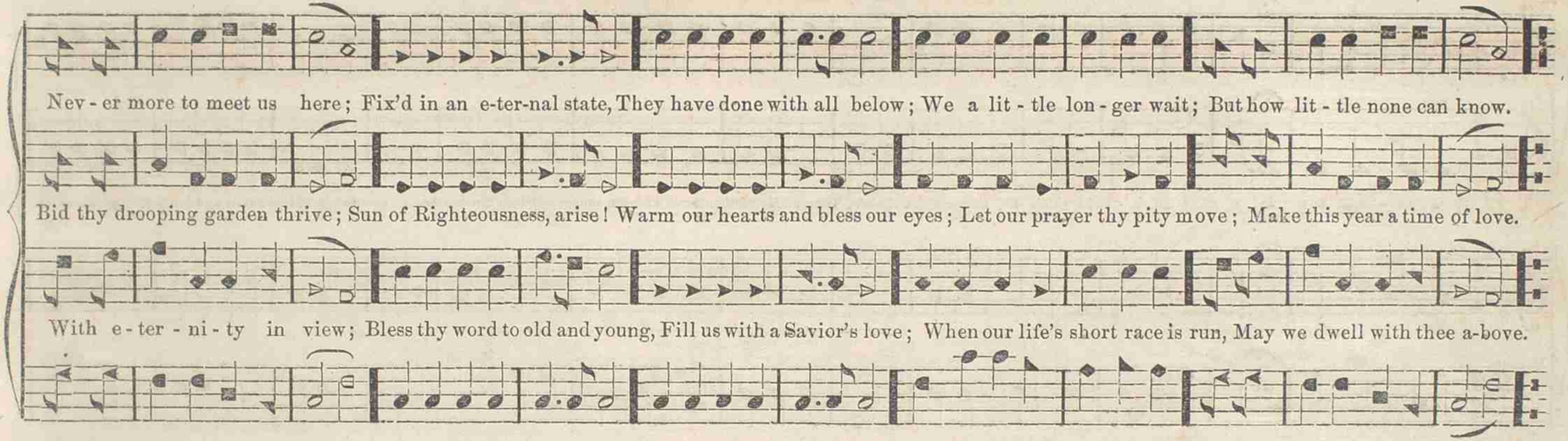
SALVATION. C. M.



METRE 5.

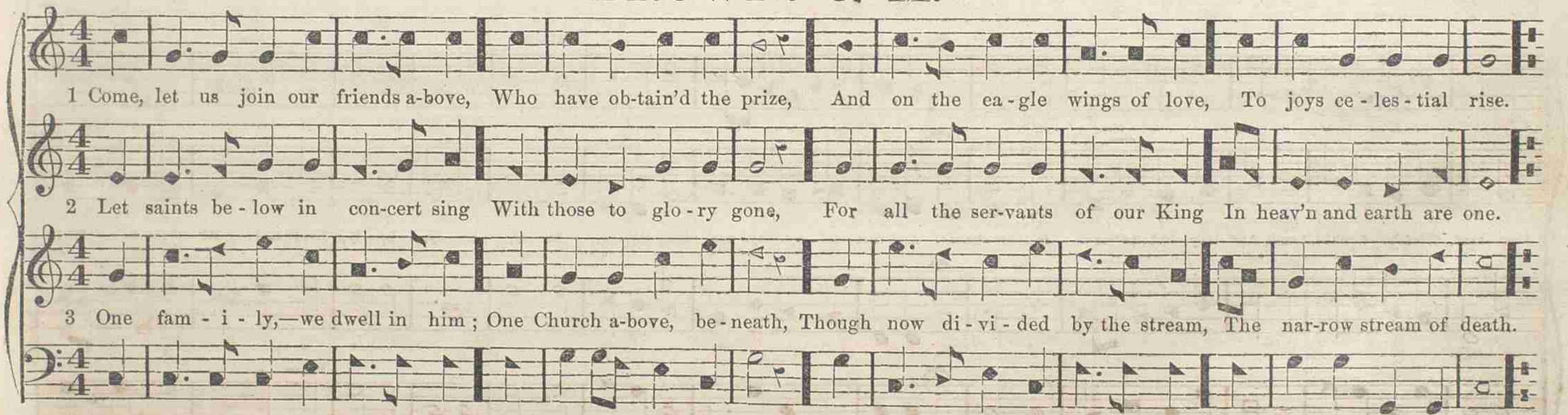
BENEVENTO. 4 lines 7's.





METRE 2.

BROWN. C. M.
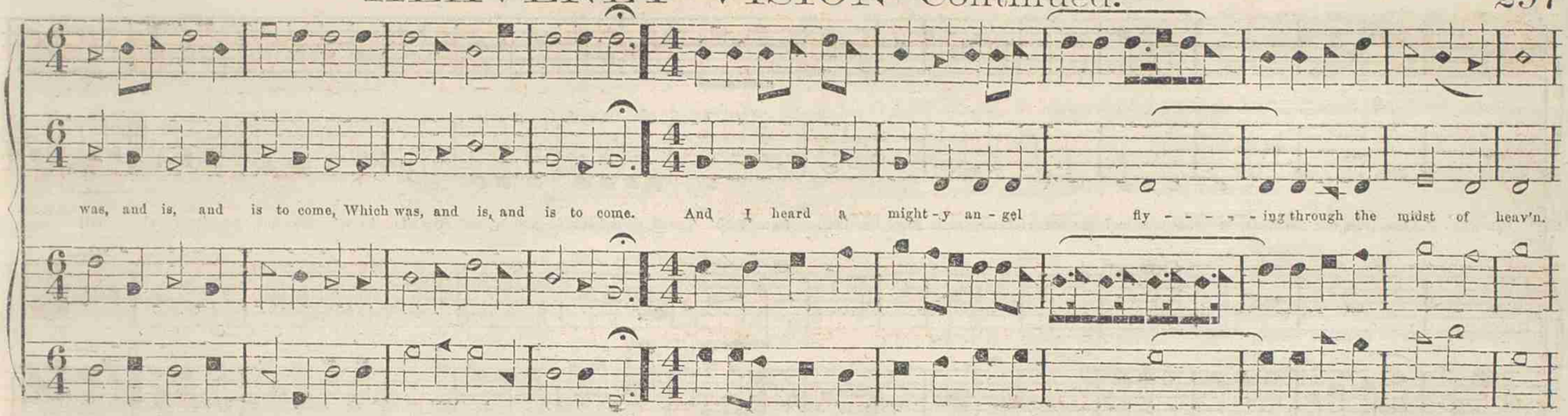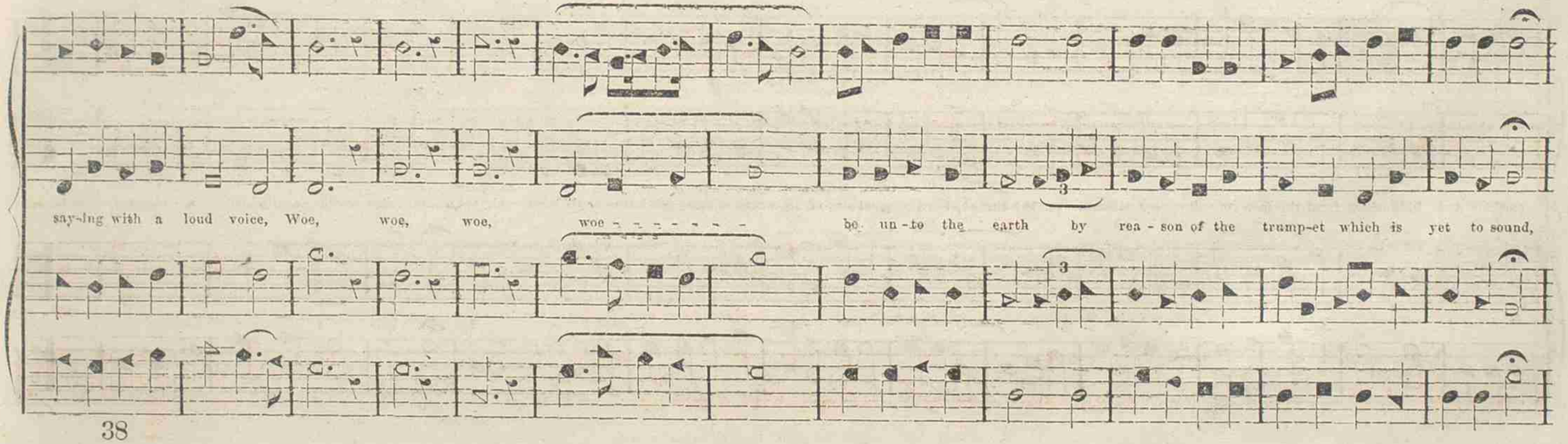


HEAVENLY VISION.

I be - held and lo! a great mul-ti - tude which no man could num-ber, Thou-sands of thousands, and ten thousand times ten thousand, Thousands of thousands and ten thousand times ten

SLOW

thou - sand, Stood be - fore the Lamb, And they had palms in their hands; And they rest not day nor night, say-ing, ho - ly, ho - ly, ho - ly, Lord God Al - might y, Which


was, and is, and is to come, Which was, and is, and is to come. And I heard a might-y an-gel fly - - - - - ing through the midst of heav'n.
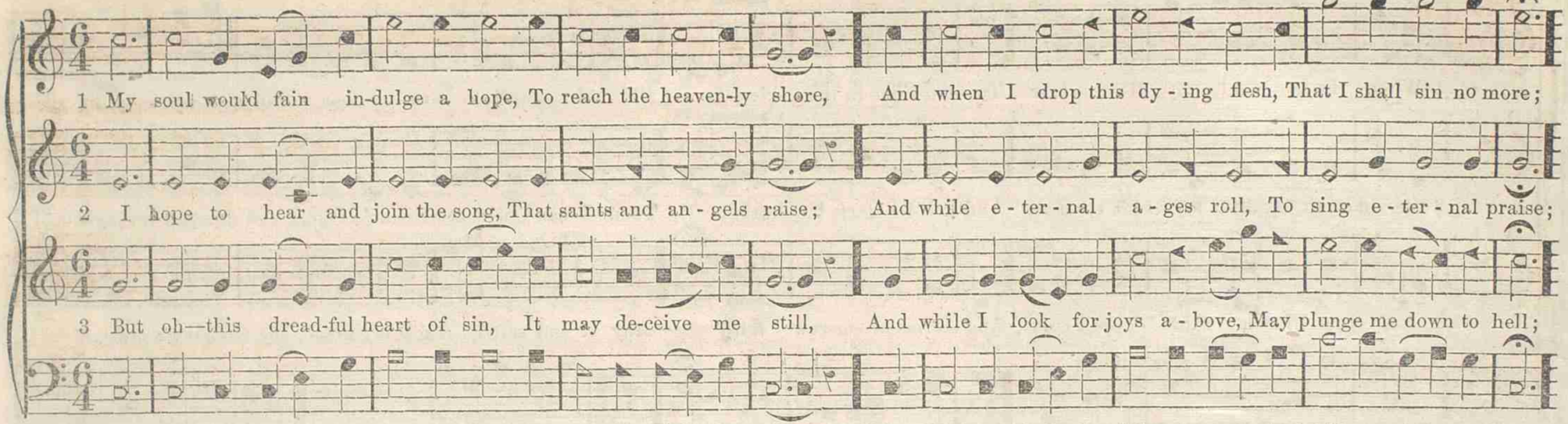

say-ing with a loud voice, Woe, woe, woe, woe - - - - - - - be un-to the earth by rea-son of the trump-et which is yet to sound,
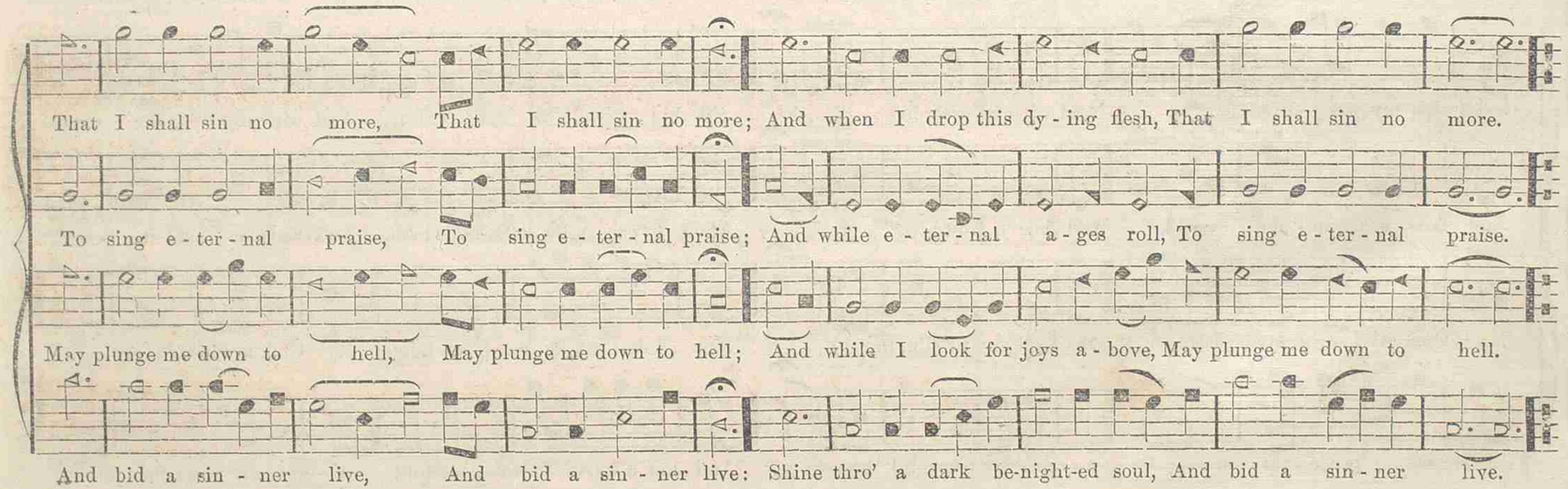
And when the last trump-et sound-ed, the great men and no-bles, rich men and poor, Bond and free, gath - ered, themselves to-geth-er, and cri - ed to the rocks and mountains to fall up-

SLOW

on them and hide them from the face of him that sit-teth on the throne, For the great day of his wrath is come, And who shall be a - ble to stand? And who shall be a - ble to stand!

CHRISTIAN HOPE. C. M.





PISGAH. C. M.

1 When I can read my ti - tle clear To man-sions in the skies, I'll bid farewell to eve - ry fear, And wipe my weep-ing eyes,

2 Should earth a-gainst my soul en-gage, And hell-ish darts be hurl'd, Then I can smile at Sa-tan's rage, And face a frowning world;

3 Let cares like a wild del-uge come, And storms of sor-row fall, May I but safe-ly reach my home, My God, my heav'n, my all,

4 There shall I bathe my wea-ry soul, In seas of heav'n-ly rest, And not a wave of trou-ble roll, A - cross my peaceful breast;

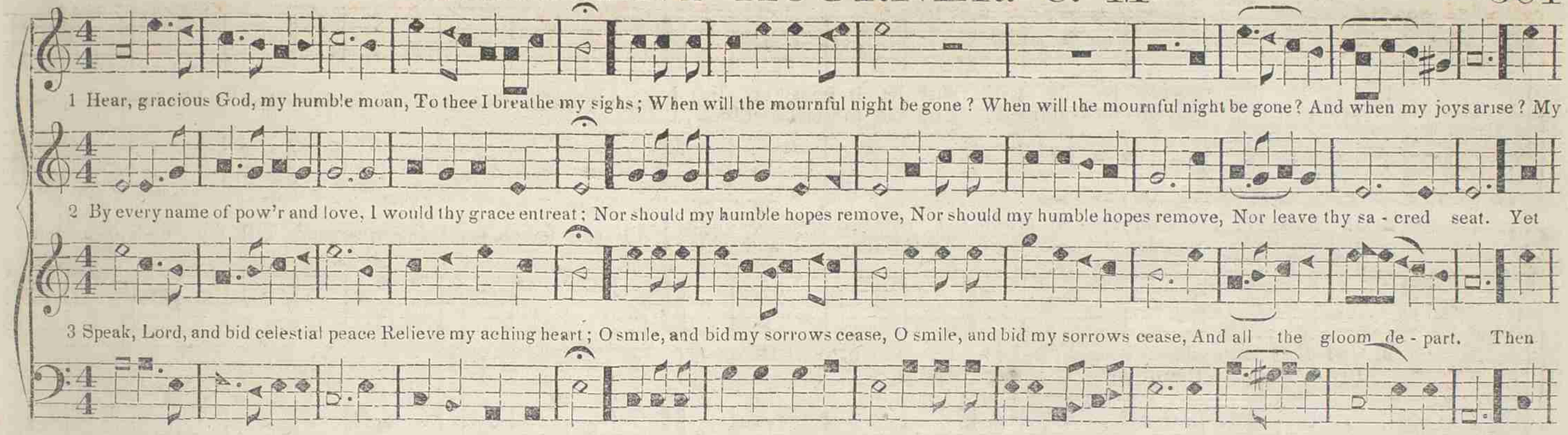
And wipe my weep - ing eyes, And wipe my weeping eyes; I'll bid farewell to eve - ry fear, And wipe my weep-ing eyes.

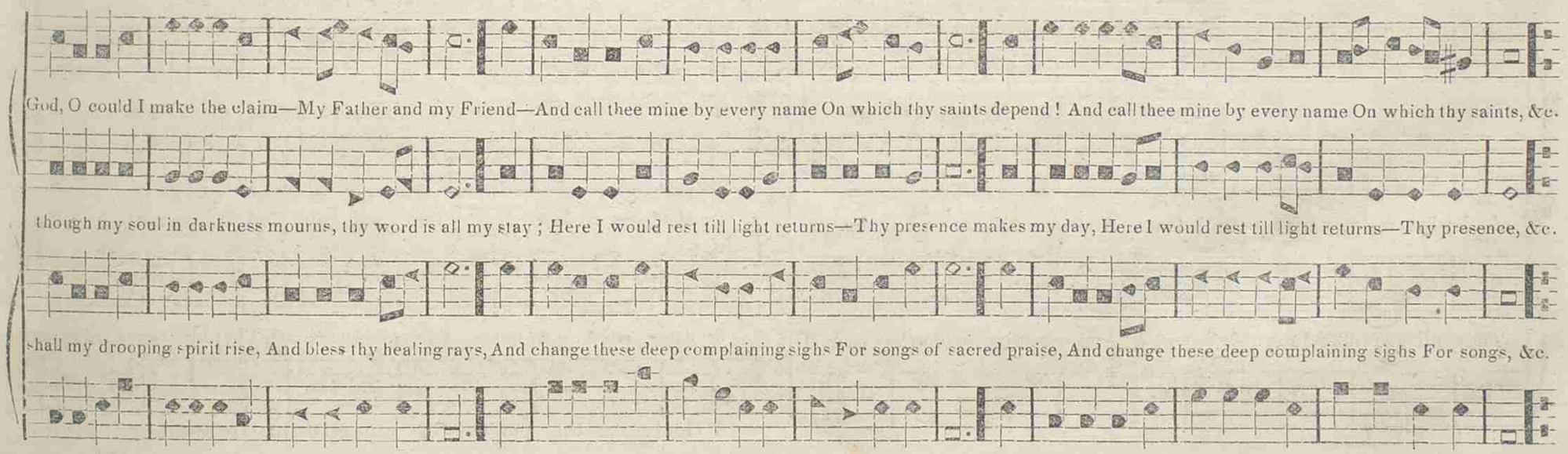
And face a frown - ing world, And face a frown-ing world, Then I can smile at Sa-tan's rage, And face a frown-ing world.

My God, my heav'n, my all, My God, my heav'n, my all, May I but safe-ly reach my home, My God, my heav'n, my all.

A - cross my peace - ful breast; A - cross my peace-ful breast; And not a wave of trou - ble roll, A - cross my peace-ful breast.

PENITENT MOURNER. C. M.





Metre 2.

RESIGNATION. C. M.

1 And let this fee-ble bo - dy fail, And let it faint or die;
My soul shall quit this mournful vale, And soar to worlds on high;
Shall join the dis-em - bo - died saints, And find its long-sought rest,

2 In hope of that im-mor - tal crown, I now the cross sus - tain;
And glad - ly wan-der up and down; And smile at toil and pain;
I'll suf - fer on my three-score years, Till my de-liv'r-er come,

3 Oh! what hath Je-sus bought for me! Be - fore my ravish'd eyes
Riv - ers of life di-vine I see, And trees of Par - a - dise;
I see a world of spir-its bright, Who taste the pleasures there—
(That on - ly bliss for which it pants,) In the Redeemer's breast.

And wipe a - way his ser-vant's tears, And take his ex - ile home.

They all are robed in spot-less white, And conq'ring palms they bear.

Metre 2.

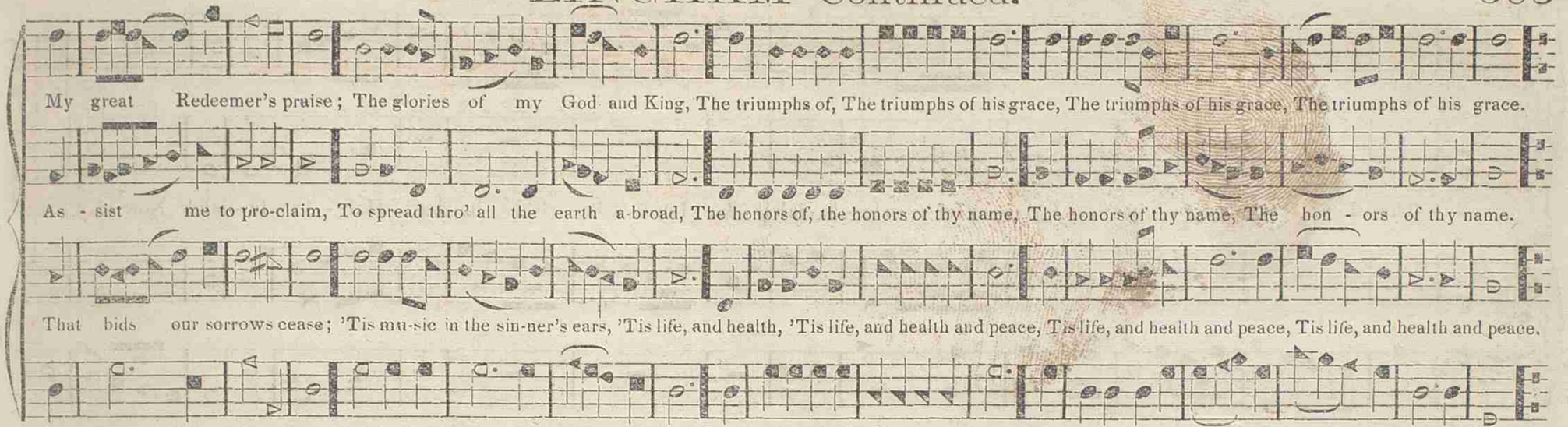
LINGHAM. C. M.

1 O for a thou-sand tongues to sing, My great Redeemer's praise,

2 My gra - cious Mas - ter and my God, As-sist me to pro-claim,

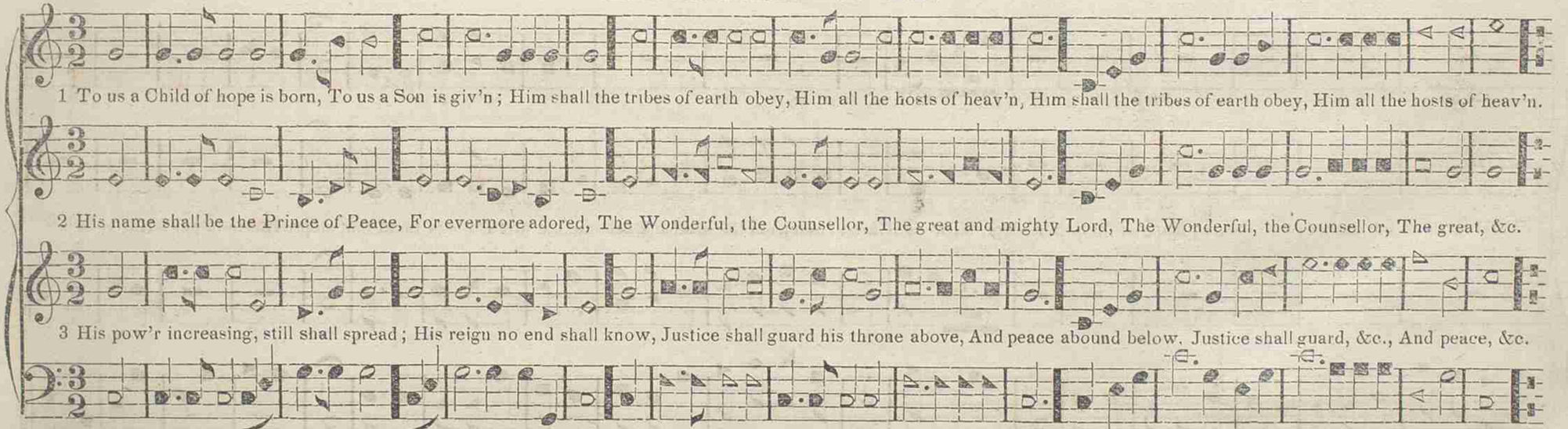
3 Je - sus the name that calms our fears, That bids our sorrows cease,

4 He breaks the pow'r of can-cell'd sin, He sets the pris'ner free;
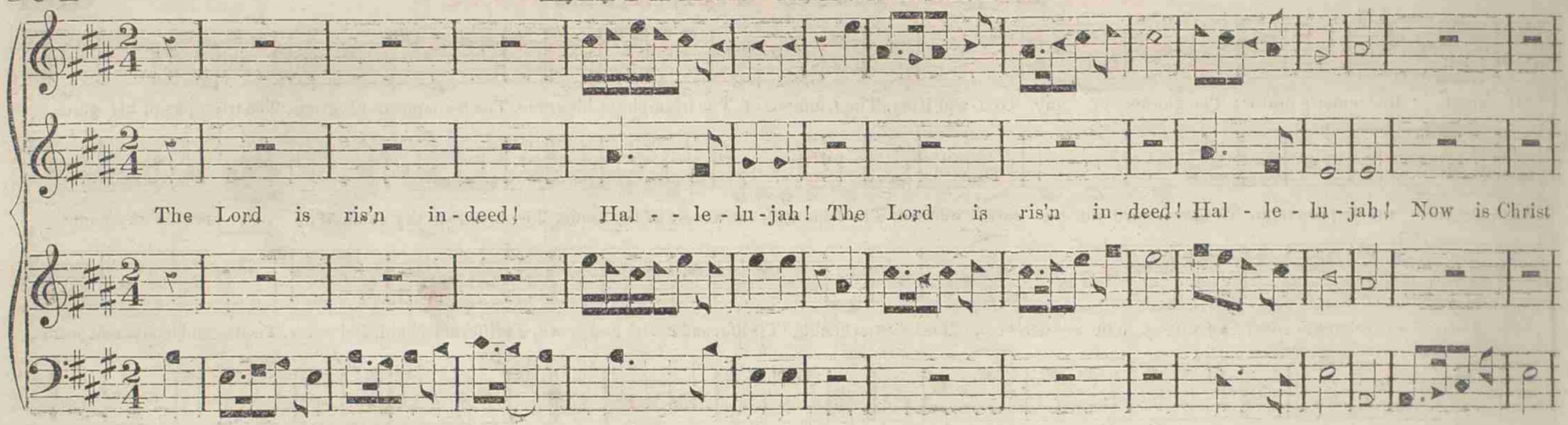


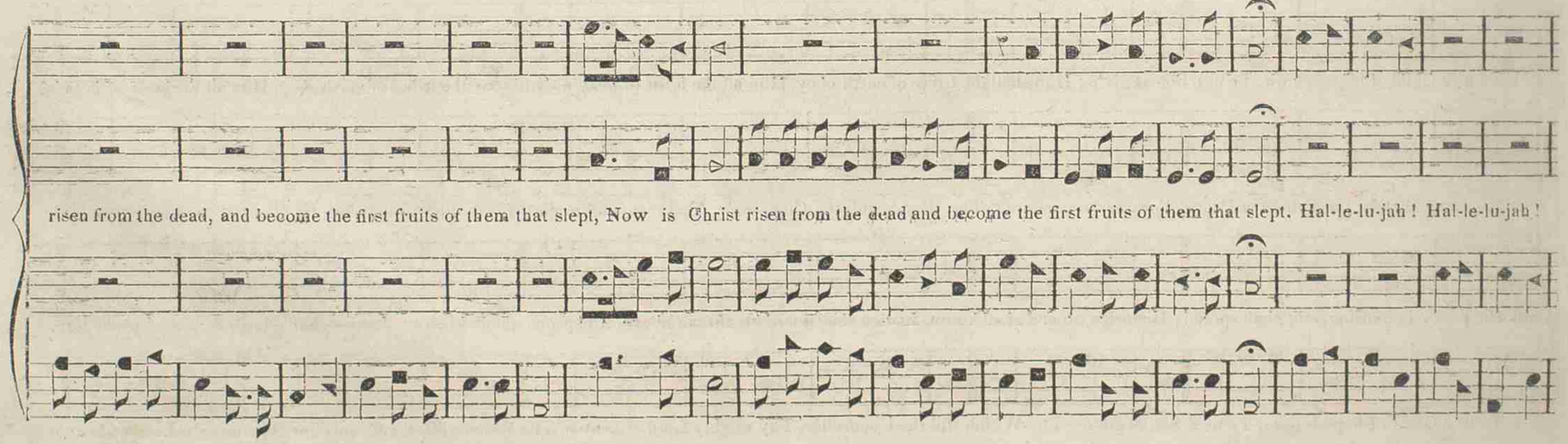
METRE 2.
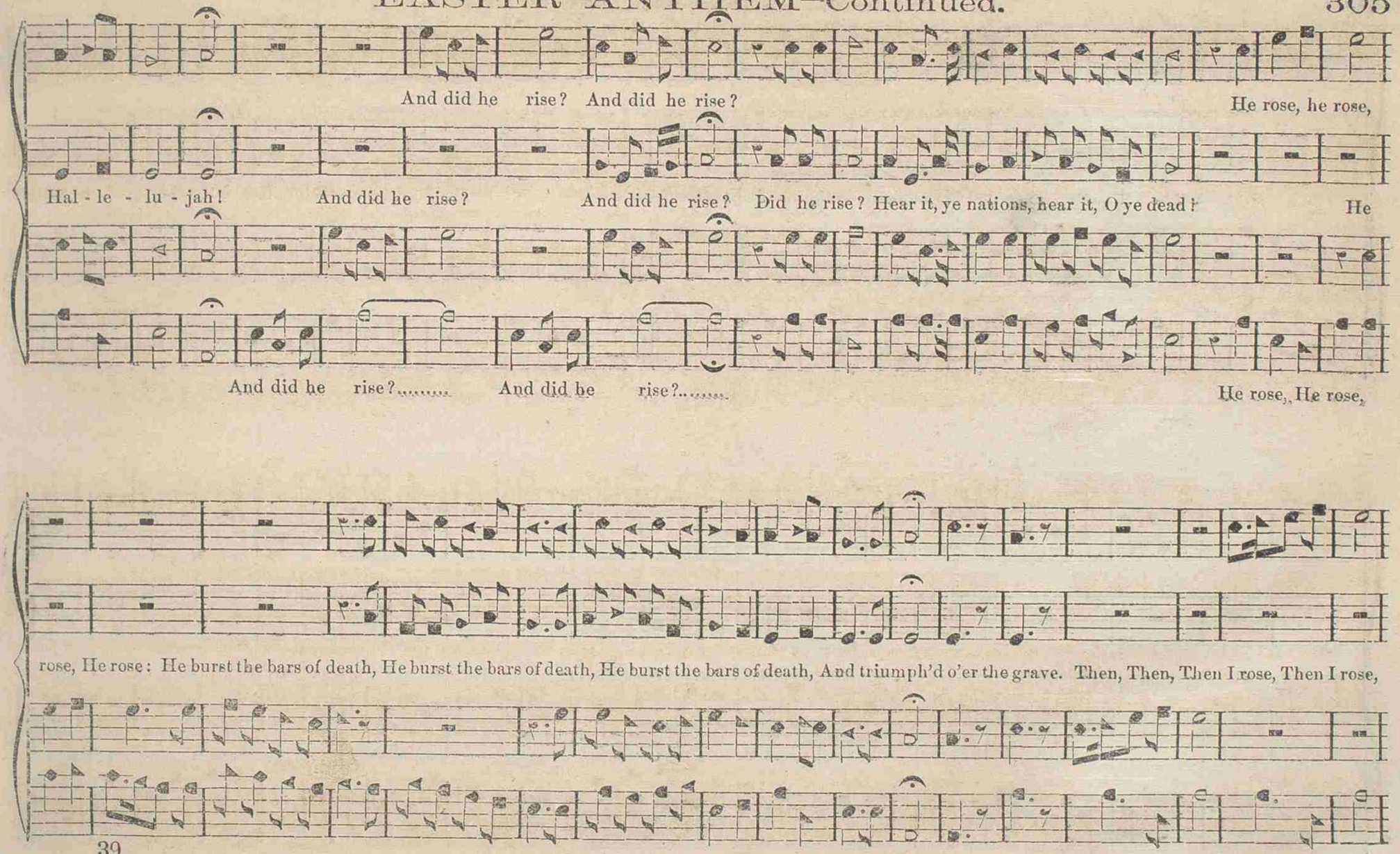
ZERAH. C. M.
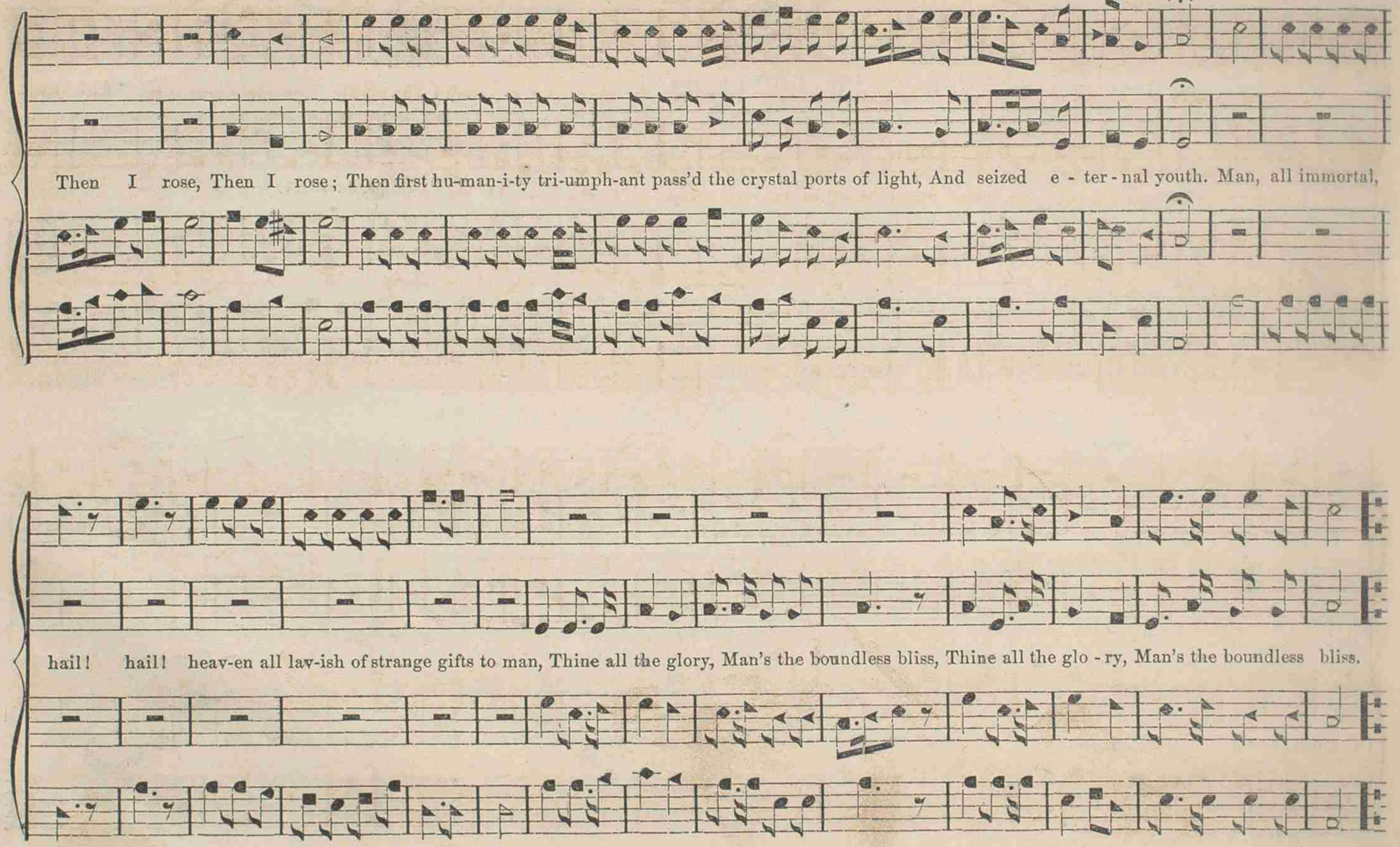


EASTER ANTHEM.






And did he rise? And did he rise?
He rose, he rose,
Hal - le - lu - jah! And did he rise? And did he rise? Did he rise? Hear it, ye nations, hear it, O ye dead! He
And did he rise?..... And did he rise?.....
He rose, He rose,
rose, He rose: He burst the bars of death, He burst the bars of death, He burst the bars of death, And triumph'd o'er the grave. Then, Then, Then I rose, Then I rose,


Then I rose, Then I rose; Then first hu-man-i-ty tri-umph-ant pass'd the crystal ports of light, And seized e - ter - nal youth. Man, all immortal,
hail! hail! heav-en all lav-ish of strange gifts to man, Thine all the glory, Man's the boundless bliss, Thine all the glo - ry, Man's the boundless bliss.

1 There is a land of pure de - light, Where saints im-mor - tal reign, In - fin-ite day ex - cludes the night, And pleas-ures ban - ish pain.

2 Sweet fields beyond the swell-ing flood, Stand dress'd in liv - ing green; So to the Jews old Ca - naan stood, While Jor - dan roll'd be-tween.

3 O could we make our doubts re-move, Those gloom-y doubts that rise, And see the Ca-naan that we love With un - be - cloud - ed eyes!

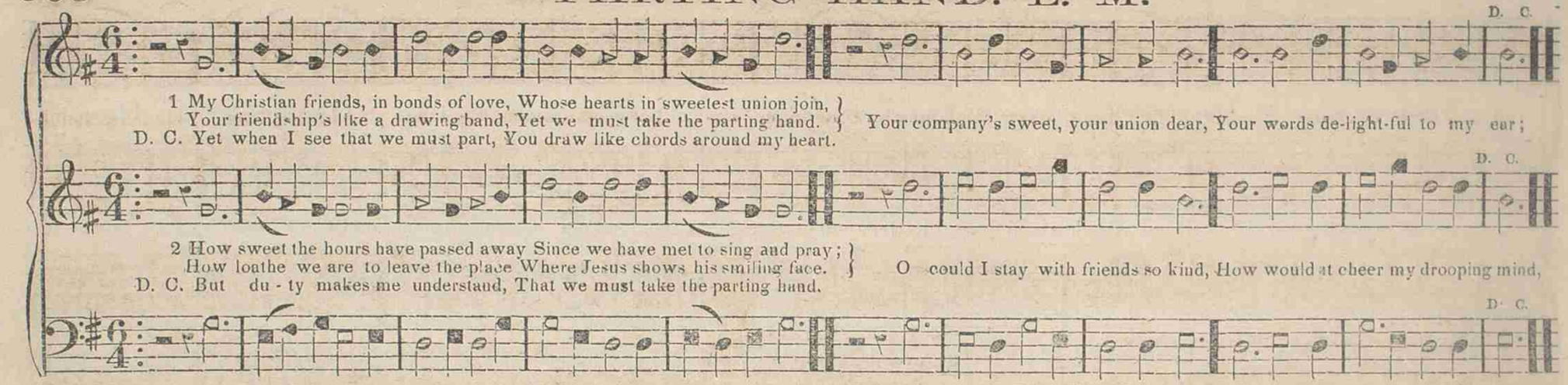
There ev-er - last - ing spring a - bides, And nev-er with'ring flow'rs: Death, like a nar - row sea, di - vides This heav'n - ly land from ours.

But tim'r-ous mor-tals start and shrink, To cross that narrow sea! And lin - ger shiv'r-ing on the brink, And fear to launch a - way.

Could we but climb where Mo - ses stood, And view the landscape o'er, Not Jor-dan's stream nor death's cold flood, Should fright us from the shore.

METRE 1.

PARTING HAND. L. M.



3 And since it is God's holy will,
We must be parted for a while,
In sweet submission all as one,
We'll say, our Father's will be done.

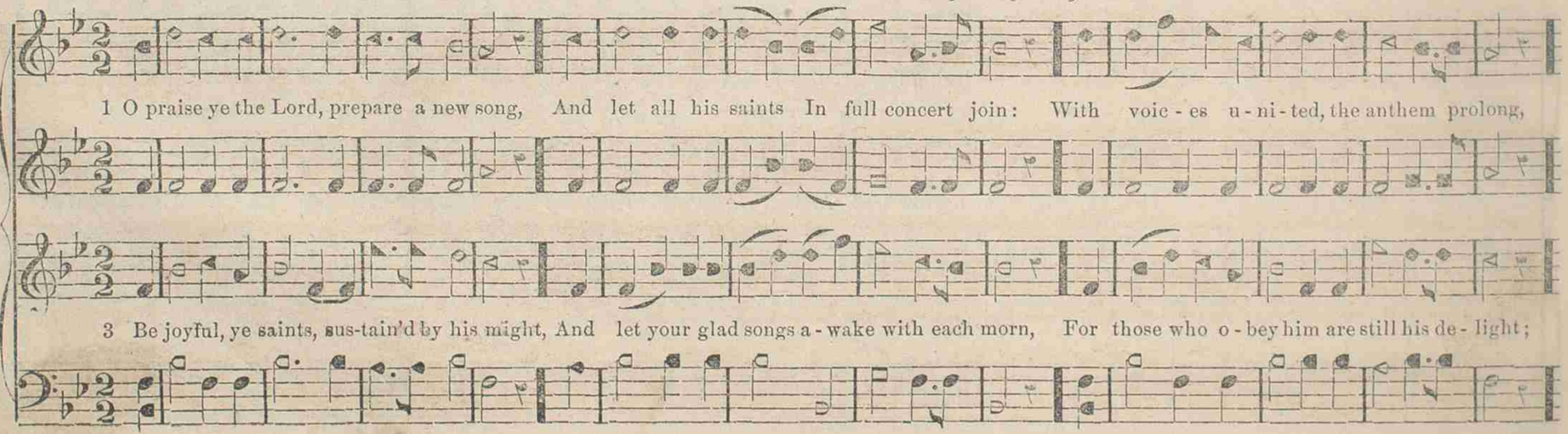
My youthful friends, in Christian ties,
Who seek for mansions in the skies,
Fight on, we'll gain the happy shore,
Where parting will be known no more.
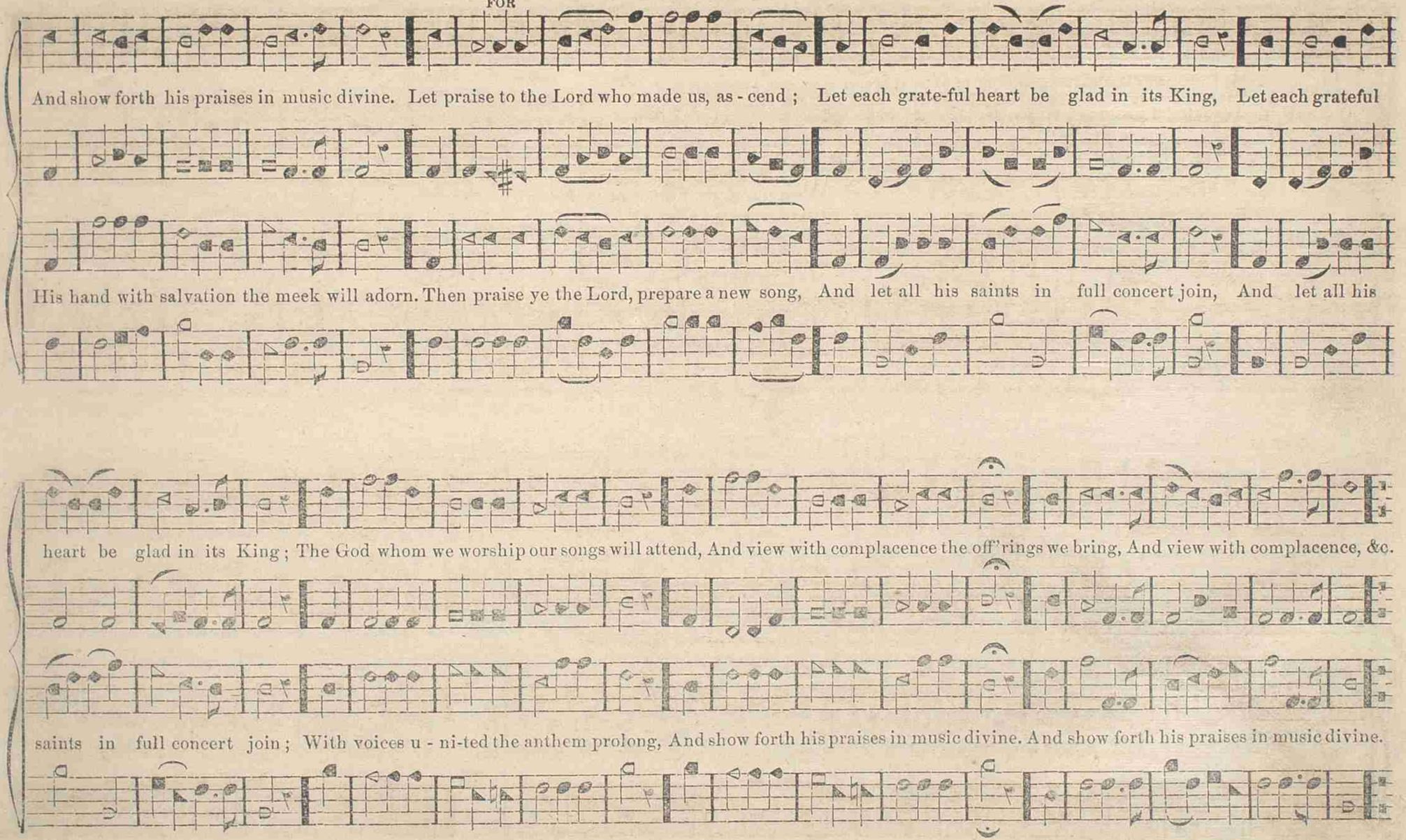
4 How oft I've seen your flowing tears,
And heard you tell your hopes and fears,
Your hearts with love were seen to flame,
Which makes me hope we'll meet again.

And now, my friends, both old and young,
I hope in Christ you'll still go on;
And if on earth we meet no more,
O may we meet on Canaan's shore.

METRE 10.

WURTEMBURG. 10,10,11,11.




FOR
And show forth his praises in music divine. Let praise to the Lord who made us, as - cend ; Let each grate-ful heart be glad in its King, Let each grateful
His hand with salvation the meek will adorn. Then praise ye the Lord, prepare a new song, And let all his saints in full concert join, And let all his
heart be glad in its King ; The God whom we worship our songs will attend, And view with complacence the off'rings we bring, And view with complacence, &c.
saints in full concert join ; With voices u - ni-ted the anthem prolong, And show forth his praises in music divine. And show forth his praises in music divine.

METRE VARIOUS.

THE ROSE OF SHARON.

I am the Rose of Sharon and the Lily of the valley;

I am the Rose of Sharon and the Lily of the valley,

As the li - ly a-mong the thorns, so is my

So is my Be-lov-ed among the sons,

Love a - mong the daughters. As the apple tree, the apple tree a - mong the trees of the wood, So is my Be-lov-ed a-mong the sons, So is my Be-lov-ed a-

mong the sons. I sat down, un-der his swadow, With great delight, And his fruit..... was sweet to my taste, And his fruit was sweet to my taste.

I sat down,

Stay me with flagons,

He brought me to the banqueting house, His banner over me was love.

He brought me to the banqueting house, His banner over me was love, He brought me to the banqueting house, His banner over me was love. Comfort me with

For I am sick, By the roes and by the hinds of the field,

For I am sick of love. I charge you, O ye daughters of Jerusalem,

apples, For I am sick; For I am sick of love. I charge you, Oh ye daughters of Jerusalem, By the roes and by the hinds of the field,

That ye stir not

The voice of my Beloved,

That ye stir not up nor a - - - wake, a - wake, a - wake, a - wake my Love, till he please.

up, That ye stir not up, That ye stir not up nor a - wake, a - wake, a - wake, a - wake my Love, till he please. Be - hold he

And said un-to me,
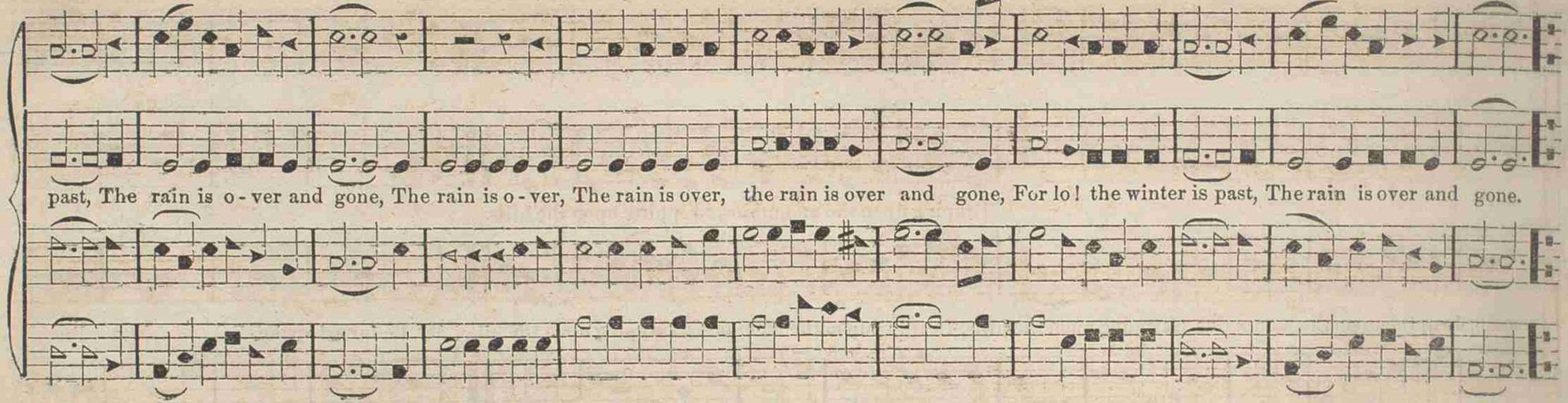
Leaping upon the mountains, Skipping upon the hills.

cometh, Leaping upon the mountains, Skipping upon the hills, Leaping upon the mountains, skipping upon the hills, My Be-lov-ed spake, Rise

Rise up, For lo! the winter is past, the rain is over and gone, For lo! the winter is
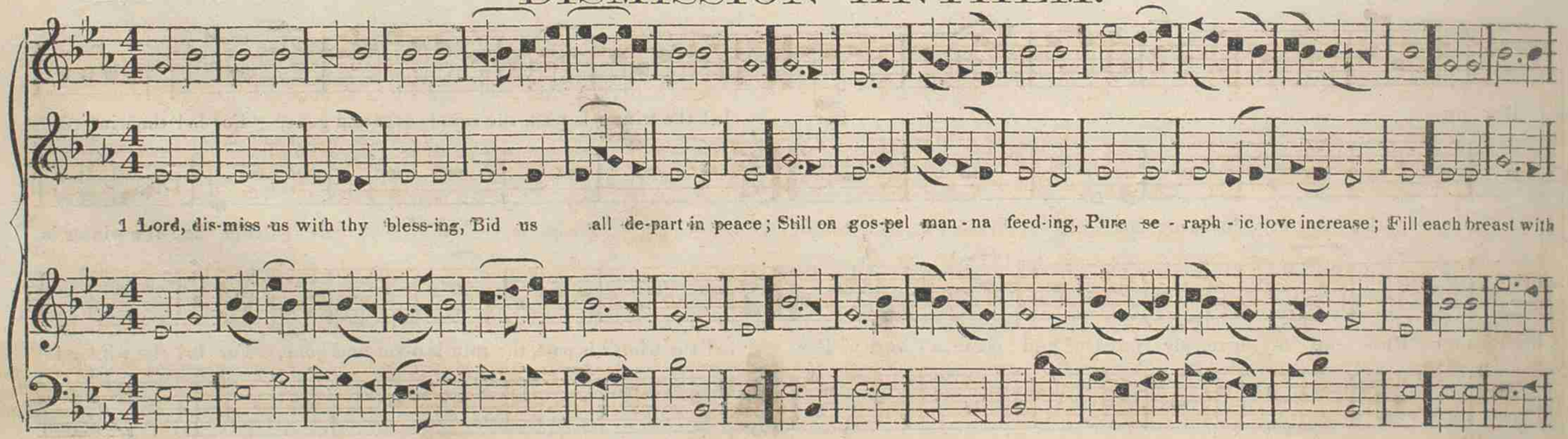
Rise up, my love, my fair One, For lo! the winter is
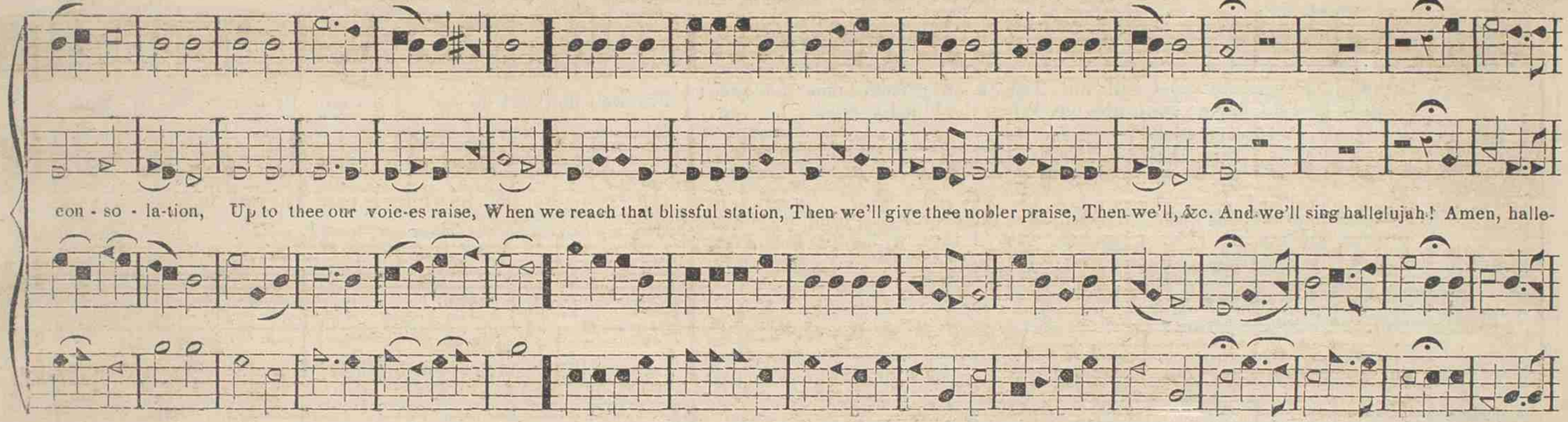
up, Rise up, Rise up my love, my fair One and come a - way, For lo! the winter is past, the rain is o-ver and gone, For lo! the winter is
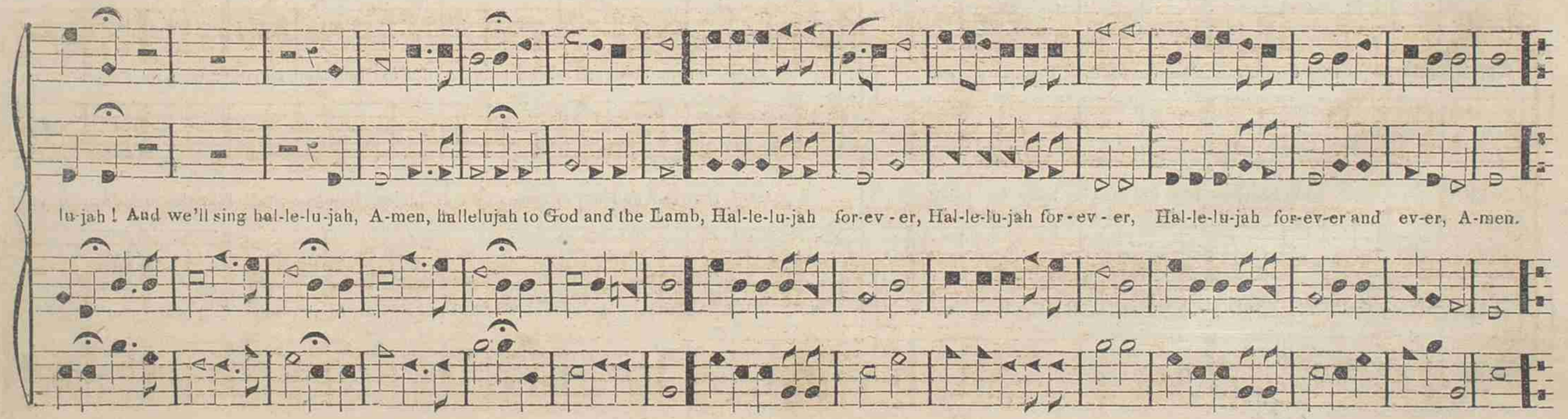


METRE VARIOUS.

DISMISSION ANTHEM.




con - so - la-tion, Up to thee our voic-es raise, When we reach that blissful station, Then we'll give thee nobler praise, Then we'll, &c. And we'll sing hallelujah! Amen, halle-


lu-jah! And we'll sing hal-le-lu-jah, A-men, hallelujah to God and the Lamb, Hal-le-lu-jah for-ev - er, Hal-le-lu-jah for - ev - er, Hal-le-lu-jah for-ev-er and ev-er, A-men.

METRE 4.

FAREWELL. 8,7,8,7,8,7,8,7.

1 Farewell, mother! Je - sus calls me Far a - way from home and thee;
Earth-ly love no more en-thralls me, When the blood-y cross I see.
Farewell mother! do not pain me By thine ag-o - ni - zing woe;

2 Fare-well, fa-ther! oh how ten-der Are the chords that bind me here;
Je - sus, aid me to sur - ren-der All I love with - out a tear;
No, my Savior!—wert thou tear-less, Bending o'er the bu-ried dead?

3 Fare-well, sis-ter! do not press me To thy young and throbbing heart;
Oh, no long - er now dis - tress me! Sis - ter, sis - ter, we must part;
Farewell pale and si-lent broth-er! How I grieve to pain thee so;

METRE 2.

THE DYING PENITENT. C. M.

Those fond arms cannot detain me; Dearest mother, I must go.
At this hour so sad and cheerless, May not burning tears be shed.
Father—Mother—Sister—Brother— Jesus calls; O let me go.

1 As on the cross the Savior hung, And Wept, and bled, and died, He pour'd salvation on a

2 "Jesus, thou Son and heir of heav'n, Thou spotless Lamb of God! I see thee bath'd in sweat and

3 "A-mid the glories of that world, Dear Savior, think on me, And in the viet'ries of thy

wretch That languish'd at his side. His crimes with inward grief and shame, The penitent confess'd; Then turn'd his dying eyes to Christ, And thus his pray'r address'd:

tears, And welt'ring in thy blood." Yet quickly from these scenes of woe, In triumph thou shalt rise, Burst thro' the gloomy shades of death, And shine above the skies.

death Let me a shar-er be." His pray'r the dy-ing Je-sus heard, And instantly replies; "To-day thy part-ing soul shall be With me in Par-a-dise."

METRE 2.

DETROIT. C. M.

1 Do not I love thee, O my Lord? Be-hold my heart and see; And turn each curs-ed i-dol out, That dares to ri-val thee.
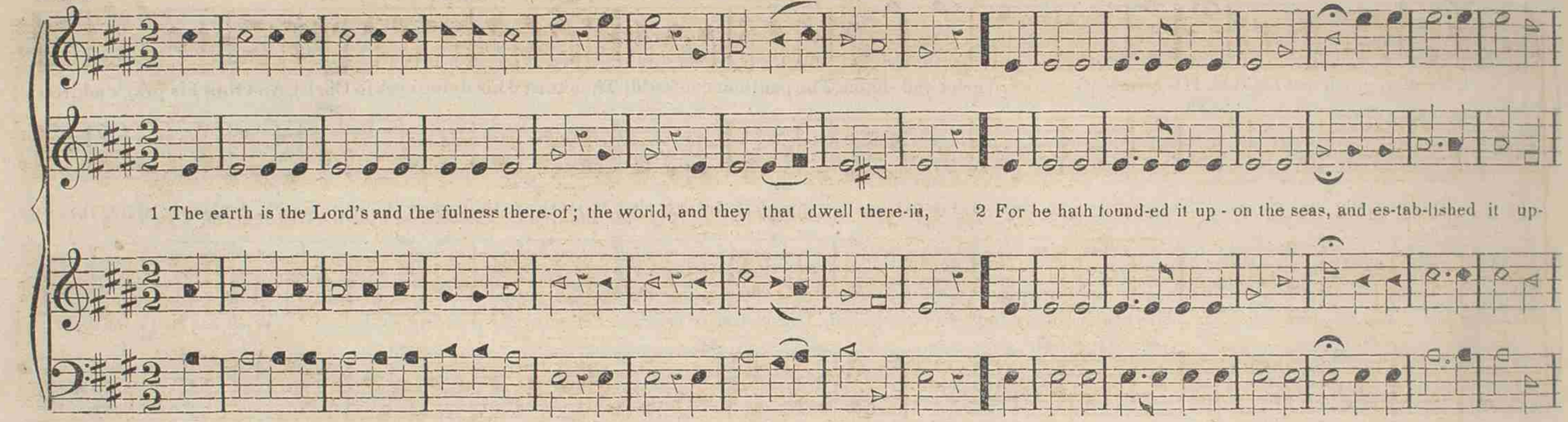
2 Do not I love thee from my soul? Then let me noth-ing love; Dead be my heart to eve-ry joy, When Je-sus can-not move.
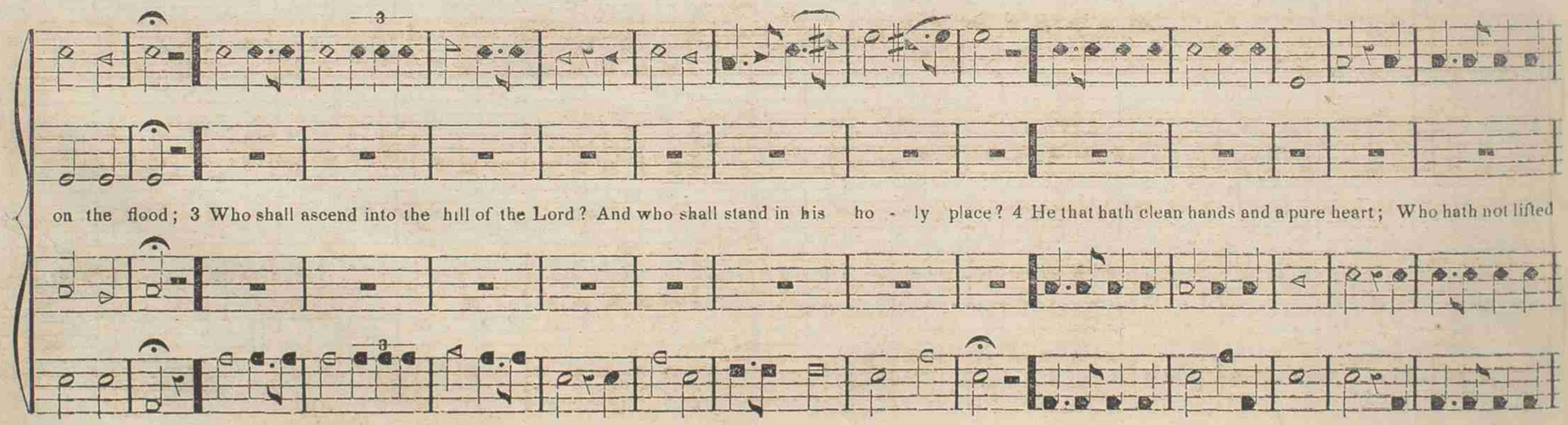
3 Is not thy name me-lo-dious still, To mine at-ten-tive ear? Doth not each pulse with pleas-ure bound, My Sa-vior's voice to hear.
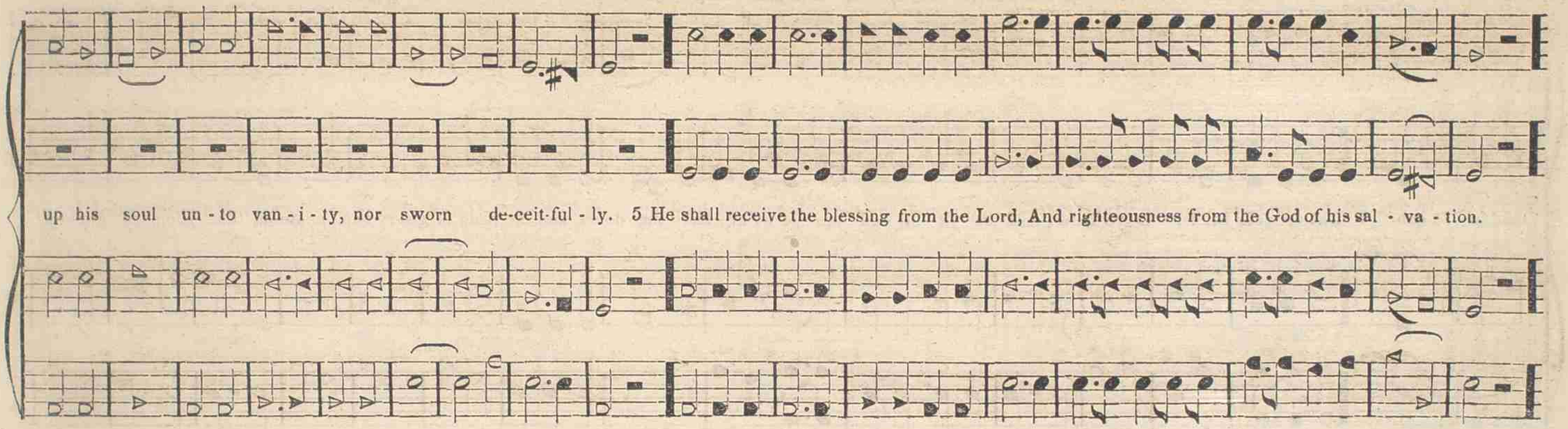
4 Hast thou a lamb in all thy flock, I would dis-dain to feed? Hast thou a foe be-fore whose face I fear thy cause to plead?
5 Thou know'st I love thee, dear-est Lord; But O! I long to soar, Far from the sphere of mor-tal joys, And learn to love thee more.
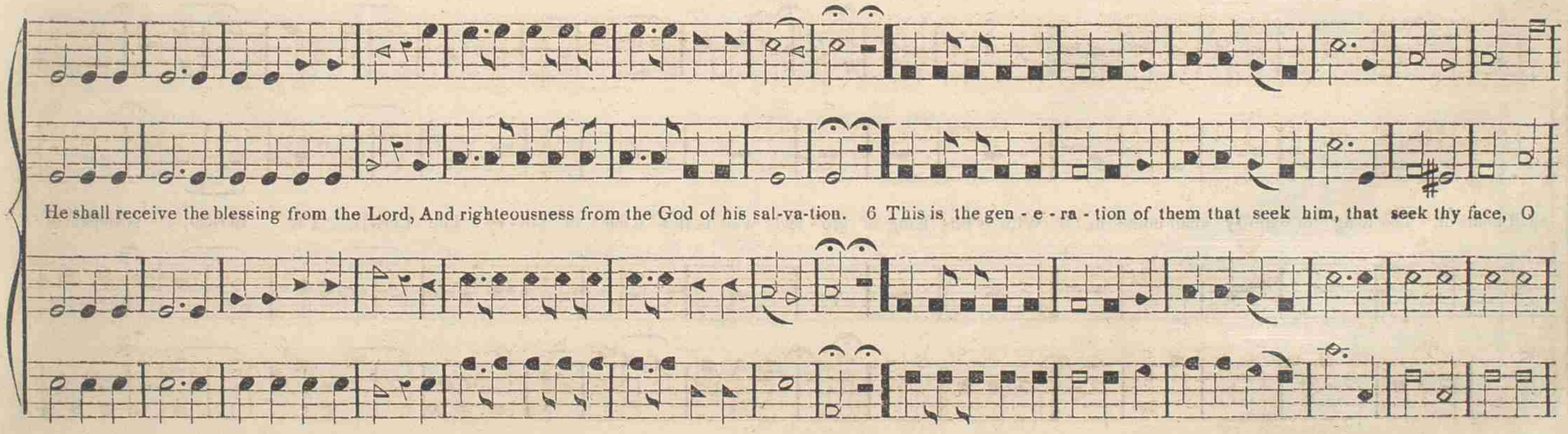
METRE VARIOUS.

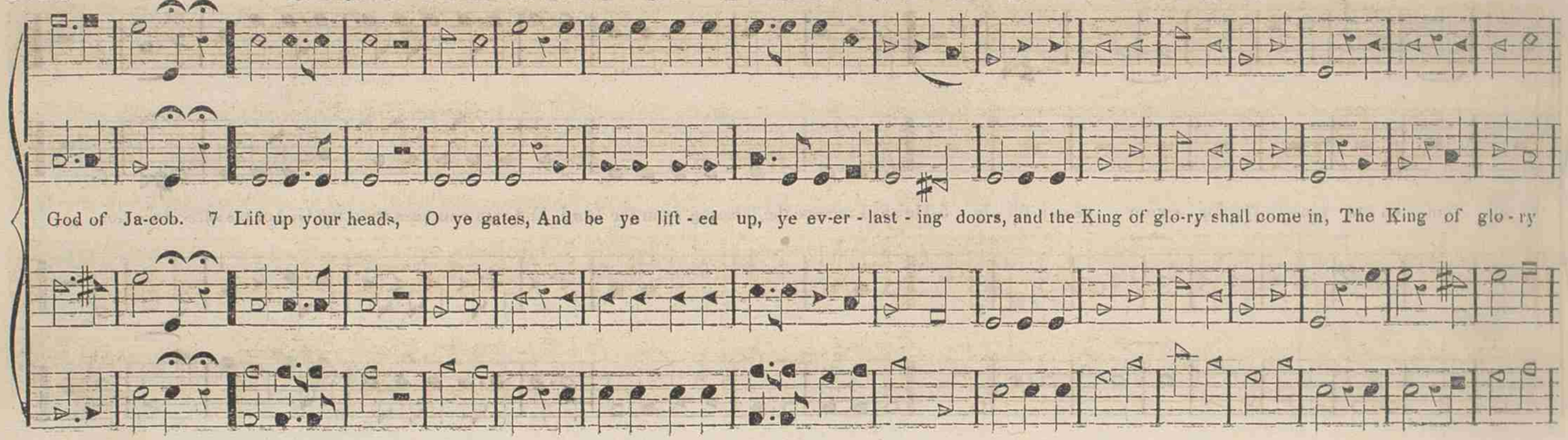
ANTHEM. The Earth is the Lord's. 24th Psalm.

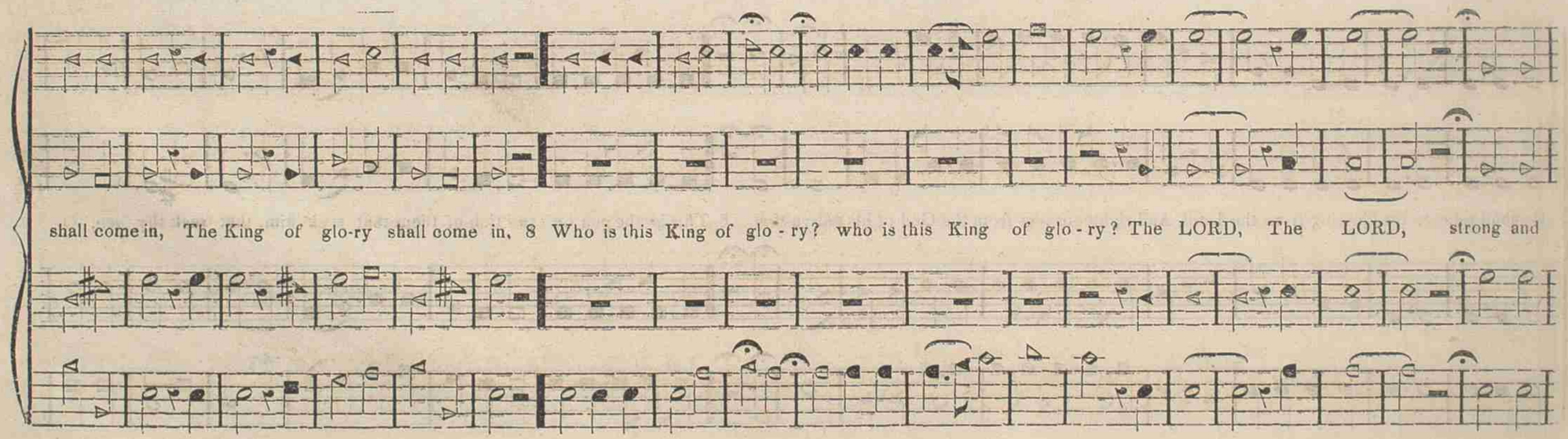


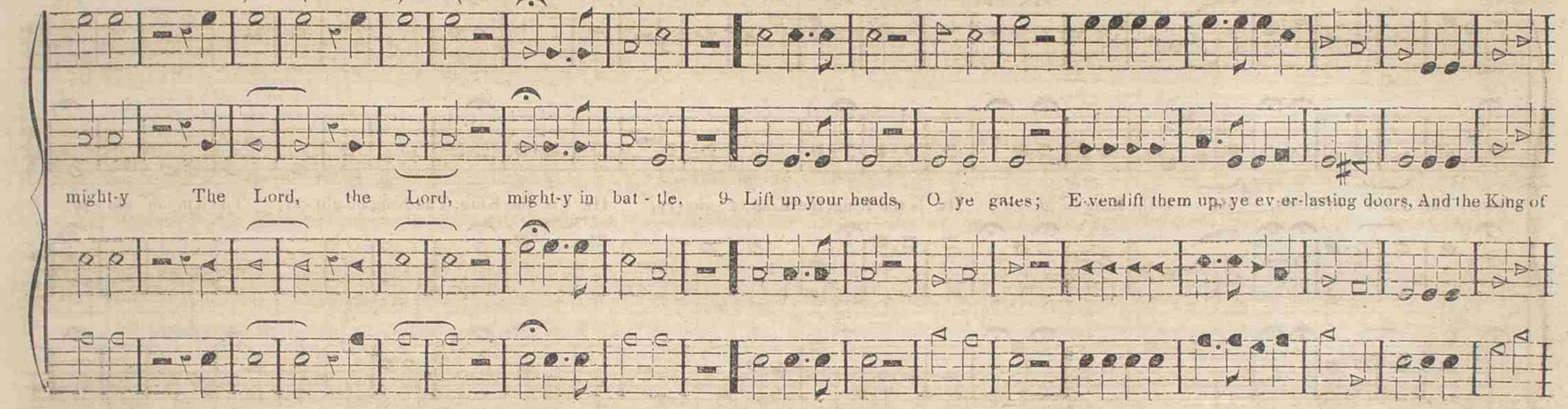


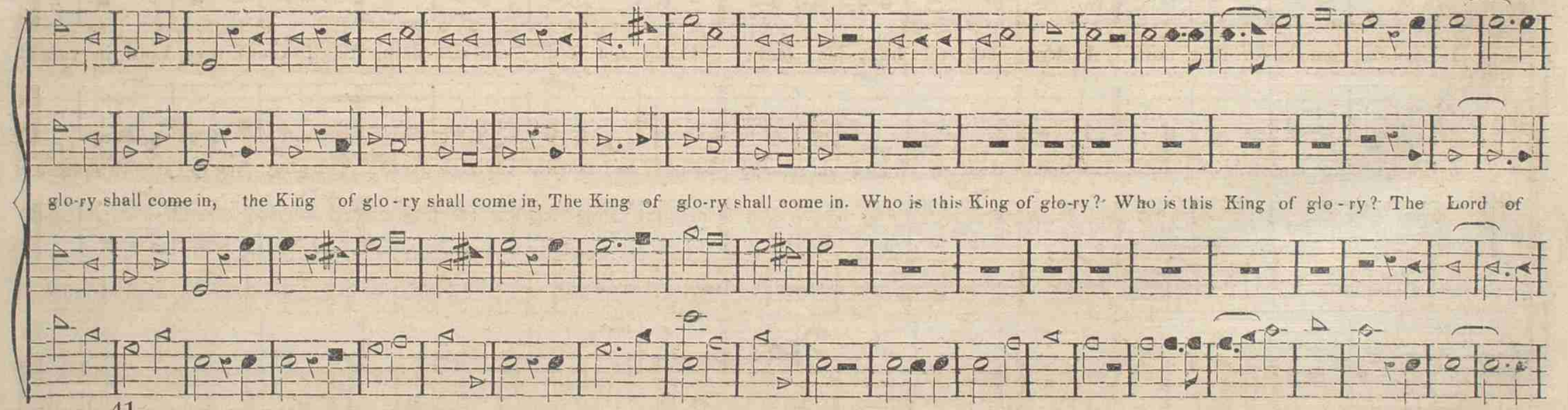

up his soul un - to van - i - ty, nor sworn de-ceit-ful - ly. 5 He shall receive the blessing from the Lord, And righteousness from the God of his sal - va - tion.


He shall receive the blessing from the Lord, And righteousness from the God of his sal-va-tion. 6 This is the gen - e - ra - tion of them that seek him, that seek thy face, O
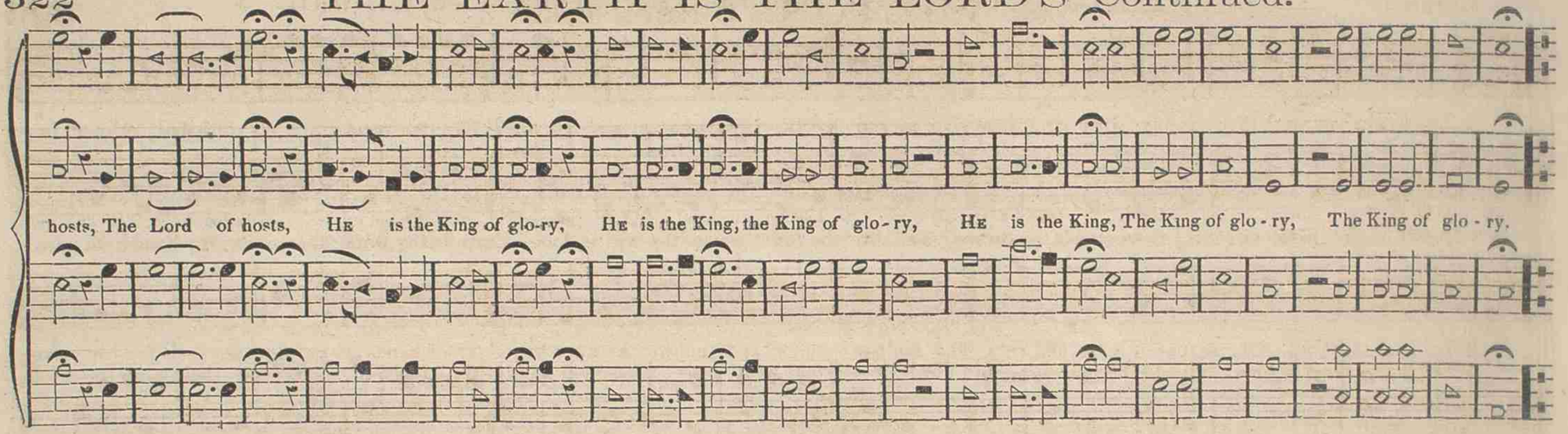

God of Ja-cob. 7 Lift up your heads, O ye gates, And be ye lift - ed up, ye ev-er - last - ing doors, and the King of glo-ry shall come in, The King of glo - ry


shall come in, The King of glo-ry shall come in, 8 Who is this King of glo - ry? who is this King of glo - ry? The LORD, The LORD, strong and


might-y The Lord, the Lord, might-y in bat - tle. 9 Lift up your heads, O ye gates; E-ven lift them up, ye ev-er-lasting doors, And the King of
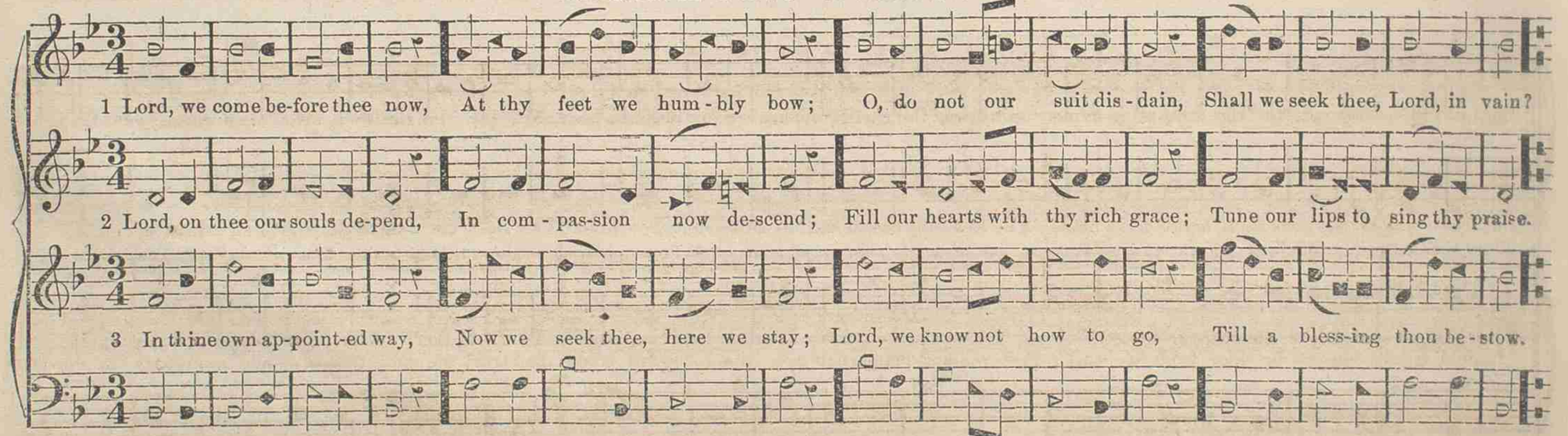

glo-ry shall come in, the King of glo - ry shall come in, The King of glo-ry shall come in. Who is this King of glo-ry? Who is this King of glo - ry? The Lord of

THE EARTH IS THE LORD'S—Continued.

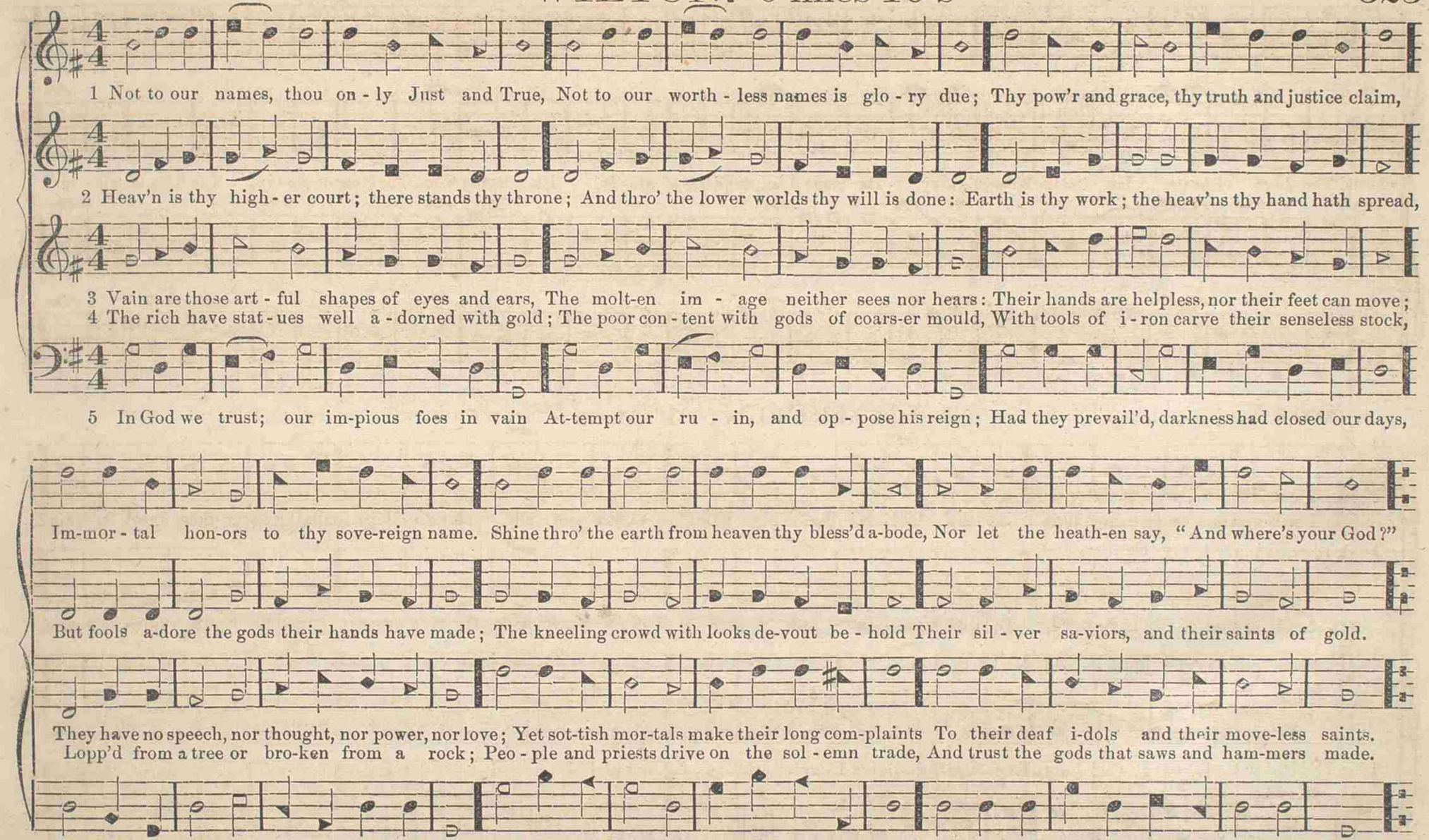


METRE 5.

HORTON. 4 lines 7's.



WILTON. 6 lines 10's



METRE 69.
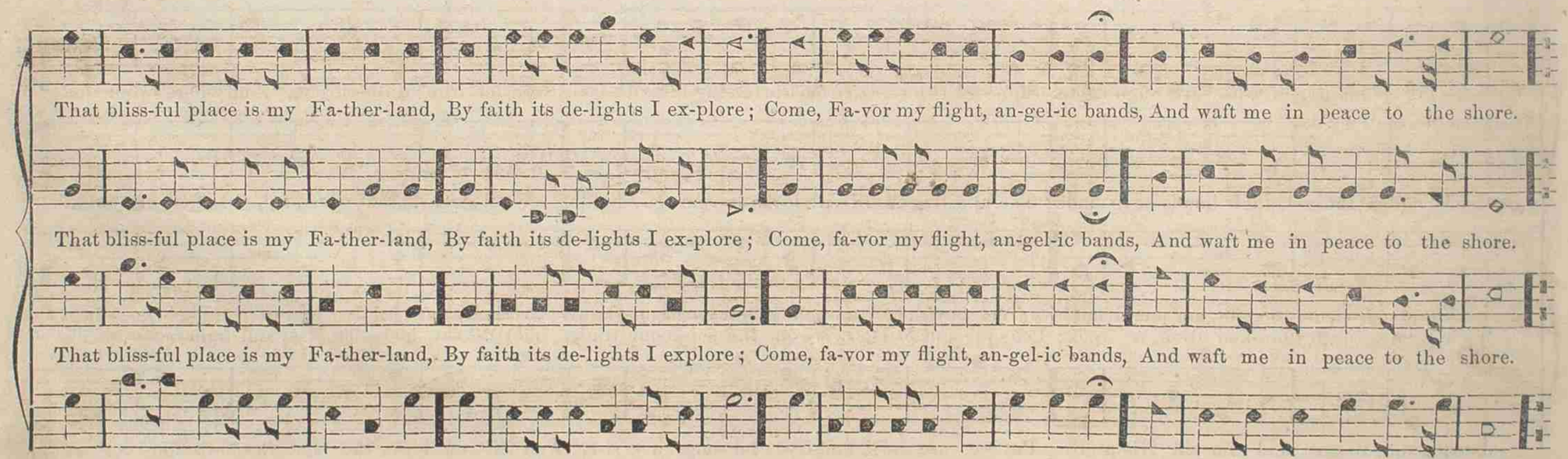
THE FATHERLAND. 9,8,9,8,9,8,9,8.

1 There is a place where my hopes are staid; My heart and my treasure are there; Where verdure and blossoms never fade, And fields are e-ter-nal-ly fair;

2 There is a place where the angels dwell, A pure and a peace-ful a-bode; The joys of that place no tongue can tell, For there is the palace of God:

3 There is a place where my friends are gone, Who worshipp'd and suffer'd with me; Exalted with Christ high on his throne, The King in his beauty they see:
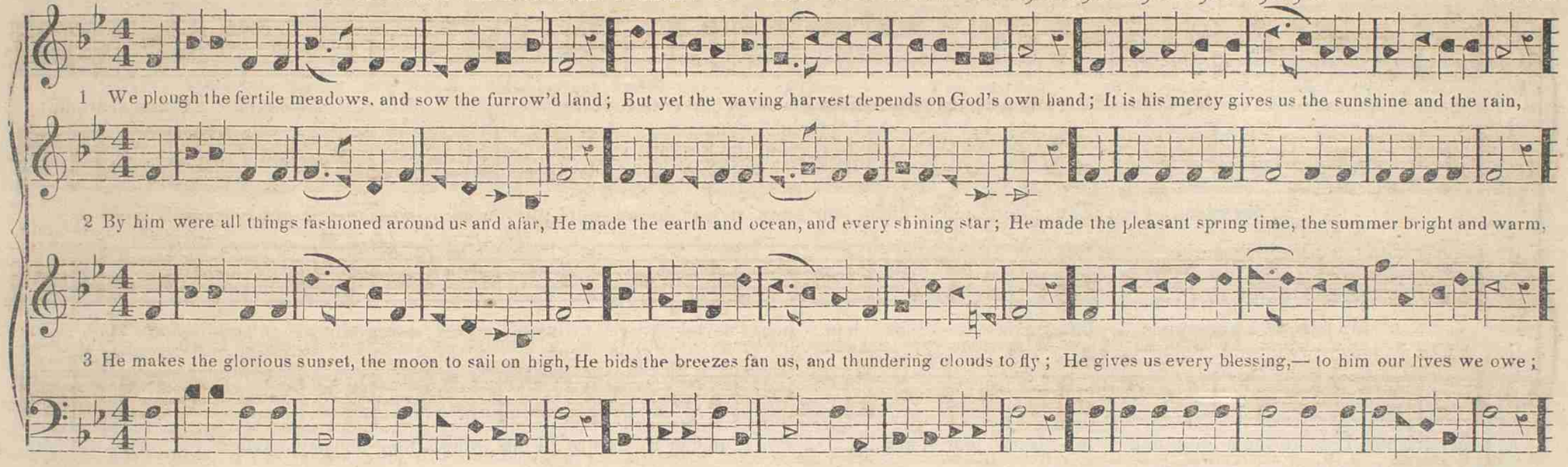
4 There is a place where I hope to live, When life and its troubles are o'er; A place which the Lord to me will give, And then I shall sorrow no more:
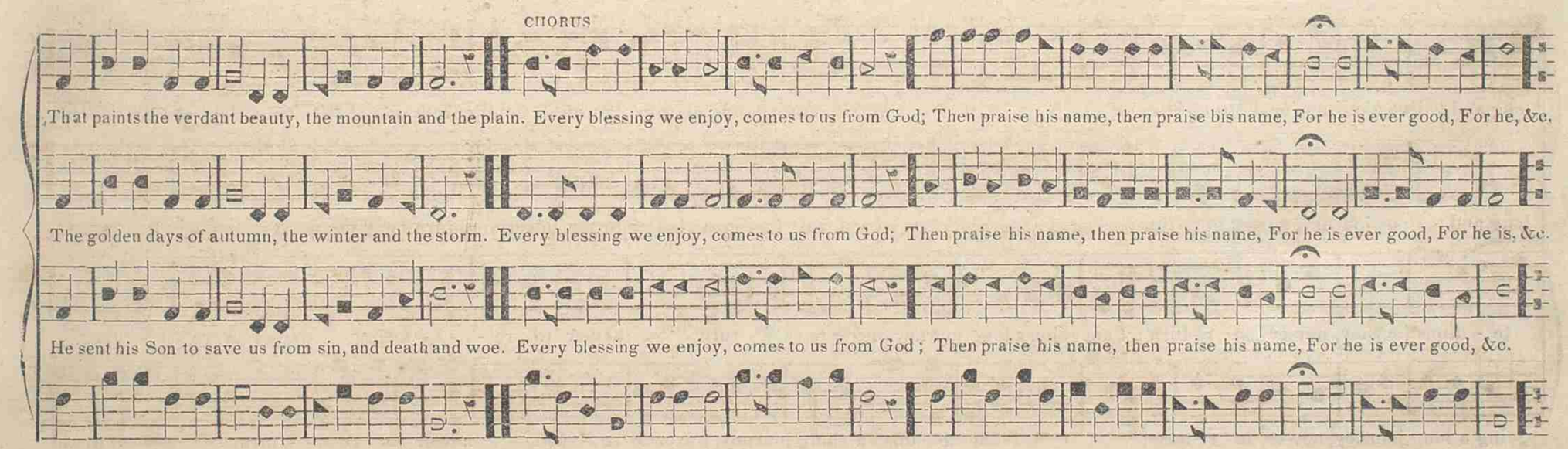


That bliss-ful place is my Fa-ther-land, By faith its de-lights I ex-plore; Come, Fa-vor my flight, an-gel-ic bands, And waft me in peace to the shore.

That bliss-ful place is my Fa-ther-land, By faith its de-lights I ex-plore; Come, fa-vor my flight, an-gel-ic bands, And waft me in peace to the shore.

That bliss-ful place is my Fa-ther-land, By faith its de-lights I explore; Come, fa-vor my flight, an-gel-ic bands, And waft me in peace to the shore.


1 We plough the fertile meadows, and sow the furrow'd land; But yet the waving harvest depends on God's own hand; It is his mercy gives us the sunshine and the rain,
2 By him were all things fashioned around us and afar, He made the earth and ocean, and every shining star; He made the pleasant spring time, the summer bright and warm,
3 He makes the glorious sunset, the moon to sail on high, He bids the breezes fan us, and thundering clouds to fly; He gives us every blessing,— to him our lives we owe;


CHORUS
That paints the verdant beauty, the mountain and the plain. Every blessing we enjoy, comes to us from God; Then praise his name, then praise bis name, For he is ever good, For he, &c.
The golden days of autumn, the winter and the storm. Every blessing we enjoy, comes to us from God; Then praise his name, then praise his name, For he is ever good, For he is, &c.
He sent his Son to save us from sin, and death and woe. Every blessing we enjoy, comes to us from God; Then praise his name, then praise his name, For he is ever good, &c.

FAREWELL ANTHEM.

My friends, I am going a long and te-dious jour-ney, nev-er to re-turn; I am go-ing a

My friends, I am go-ing a long and te-dious jour - ney, nev-er to re - turn; I am go-ing, I am go-ing a

My friends, I am go-ing a long and te - dious jour - ney, nev-er to re - turn; I am go-ing, I am go-ing a long and

My friends, I am go-ing a long and te - dious jour - ney..... nev-er to re-turn; I am going a long journey, never to re - turn; I am

long and tedious journey, never to re-turn, I am go-ing, I am go-ing a long journey, never to re-turn, nev - er to re-turn,.....

long and tedious journey, nev-er to re-turn, I am go-ing a long journey, never to re-turn, nev-er, nev-er, nev-er to re-turn,...

te - dious journey, nev-er to re-turn; I am going a long journey, never to re - - turn, nev-er to re - - - turn, nev-er to re - - - turn,

going a long journey, nev-er to re-turn; I am go - ing a long journey, never to re - turn, nev-er to re - - - turn, nev-er to re-

I am go - ing a long and te - dious journey, nev-er, nev-er to re-turn. Fare you well, Fare you well, my friends! Fare you well, my friends!
Fare you well, my friends,

- - - nev-er to re - turn, nev-er, nev-er, nev-er, nev - er, nev-er to re - - turn. Fare you well, my friends!

nev-er to re - - turn, nev-er, nev-er, nev-er, nev-er to re . - turn. Fare you well, my friends!

turn, nev-er to re - - turn, nev-er, nev - er to re - - - turn. Fare you well,

Fare you well,

Fare you well, my friends! God grant that we may meet together in that world above, Where trouble shall cease and harmony shall a - - bound.

FAREWELL ANTHEM—Continued.

SLOW

LIVELY

Hark! hark, my dear friends! for death hath call - ed me, and I must go and lie down in the cold and si-lent tomb, Where the mourners cease from mourning

SLOW

and the pris'ner is set free, Where the rich and the poor are both alike: Fare you well! Fare you well! Fare you well! Fare you well! Fare you well, my friends!

EGLON. L. M.

1 Zion! awake, thy strength renew, Put on thy robes of beauteous hue; And let th'admiring world behold The King's fair daughter clothed in gold, Church of our God, arise and shine,

2 Gentiles and kings thy light shall view, All shall admire and love thee too; Shall come like clouds across the sky, Or doves that to their windows fly. Zion awake, thy styength renew,

Bright with the beams of truth divine; Then shall thy radiance stream a-far, Wide as the heath-en nations are,

Wide as the hea - ..... then na-tions are.
The King's fair daugh - ..... ter cloth'd in gold.

Put on thy robes of beau-teous hue; And let th' ad-mi-ring world be - hold The King's fair daughter cloth'd in gold;

Wide as the hea - then na-tions are.
The King's fair daughter clothed in gold.

Wide as the hea- ..... then nations are.
The King's fair daugh- ..... ter cloth'd in gold.

330 METRE 5. # MARY AT THE SAVIOR'S TOMB. 8 lines 7's.

1 Ma-ry to the Sa-vior's tomb Hast-ed at the ear-ly dawn, Spice she brought and rich per-fume, But the Lord she loved was gone;

2 Je-sus who is al-ways near, Though too oft-en un-per-ceived, Came her drooping heart to cheer, Kind-ly ask-ing why she griev'd;

3 Grief and sigh-ing quick-ly fled, When she heard his wel-come voice, Just be-fore she thought him dead, Now he bids her heart re-joice;

4 He who came to com-fort her, When she thought her all was lost, Will for your re-lief ap-pear, Though you now are tem-pest-toss'd;

For a while she ling'r-ing stood, Fill'd with sor-row and sur-prise, Trem-bling while a crys-tal flood Is-sued from her weep-ing eyes.

Though at first she knew him not, When he called her by her name, She her heav-y grief for-got, For she found him still the same.

What a change his word can make, Turn-ing dark-ness in-to day, You who weep for Je-sus' sake, He will wipe your tears a-way.

On his word your bur-den cast, On his love your thoughts employ, Weep-ing for a night may last, But with morn-ing comes the joy.

ARIEL. 8,8,6,8,8,6.

1 Oh, could I speak the match - less worth, Oh, could I sound the glo-ries forth, Which in my Sa - vior shine! I'd soar and touch the

2 I'd sing the pre - cious blood he spilt, My ran-som from the dreadful guilt, Of sin and wrath di - vine: I'd sing his glo - rious

3 I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne; In loft - iest songs of

4 Well the de - light - ful day will come, When my dear Lord will bring me home, And I shall see his face; Then, with my Sa - vior,

heav'n-ly strings, And vie with Ga - briel while he sings In notes al - most di - vine, In notes al - most..... di - vine.

right-eous-ness, In which all per - fect heav'n-ly dress, My soul shall ev - er shine, My soul shall ev-..... er shine.

sweet-est praise, I would to ev - er - last - ing days, Make all his glo - ries known, Make all his glo..... ries known.

Broth-er, Friend, A blest e - ter - ni - ty I'll spend, Tri - umph - ant in his grace, Tri - umph - ant in..... his grace.

METRE 15.

BE JOYFUL IN GOD. 11,8,11,8.

1 Be joyful in God, all ye lands of the earth, Oh serve him with gladness and fear;
Exult in his presence with music and mirth, With love and devotion draw near;
} Je-ho-vah is God, and Jehovah alone, Who reigns with his Son above all,

1 Oh, enter his gates with thanksgiving and song, Your vow in his temple proclaim;
His praise with melodious accordance prolong, And bless his a-do-ra-ble name;
} For good is the Lord, inexpressibly good, And we are the work of his hand.

METRE 37.

BABYLONIAN CAPTIVITY. 4 lines 10's.
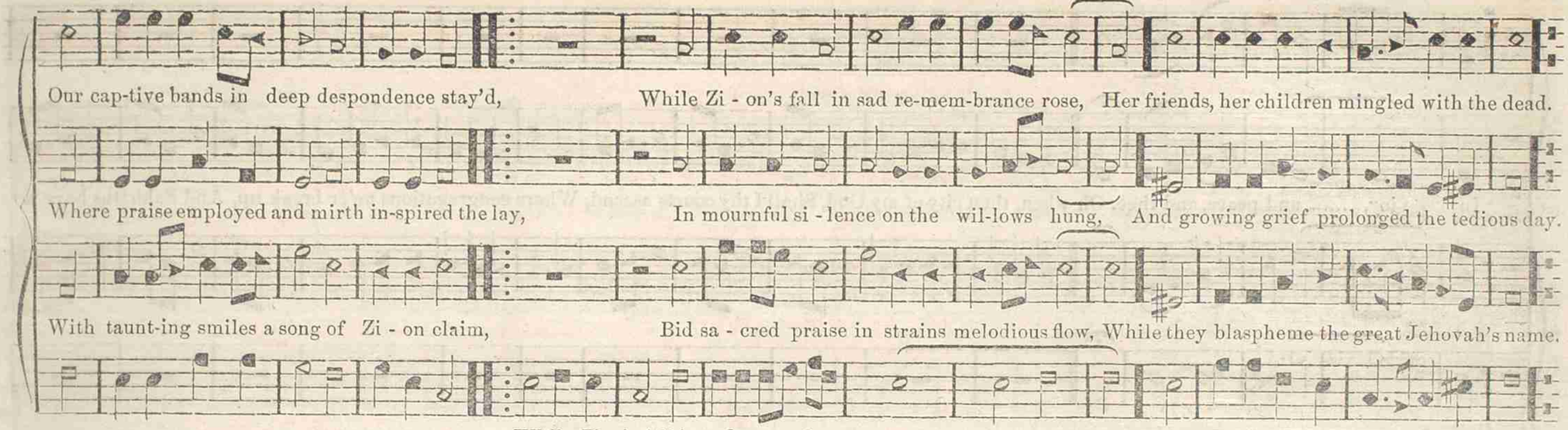
And we are his people, his sceptre we own, His sheep, and we follow his call.

His mer-cy and truth from e-ter-ni-ty stood, And shall to e-ter - ni - ty stand.

1 A - long the banks where Ba-bel's cur - rent flows

2 The tune - less harp that once with joy we strung,
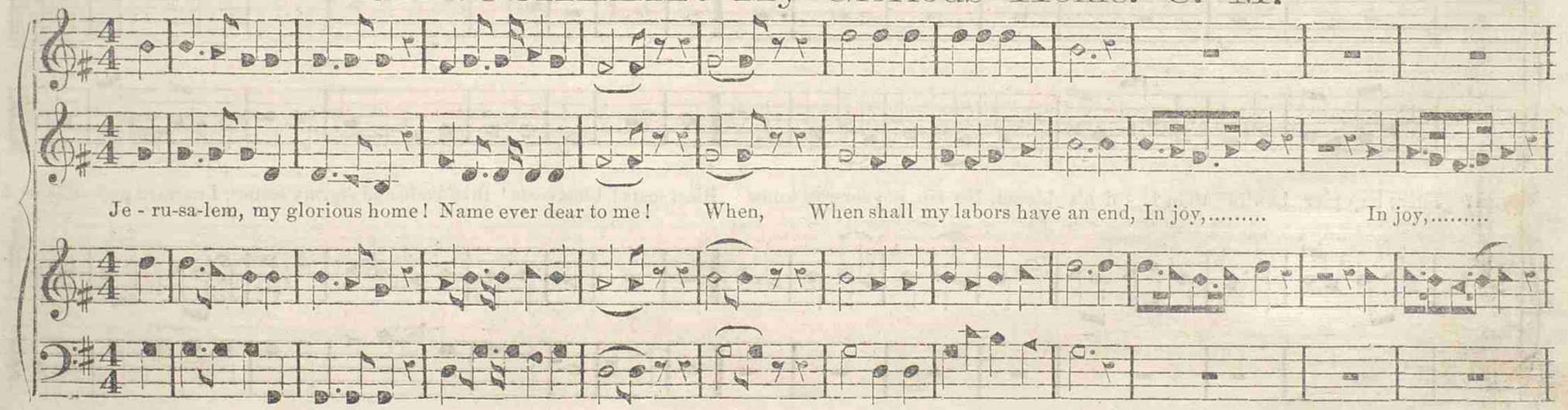
3 The barb' - rous ty - rants to in - crease the woe,
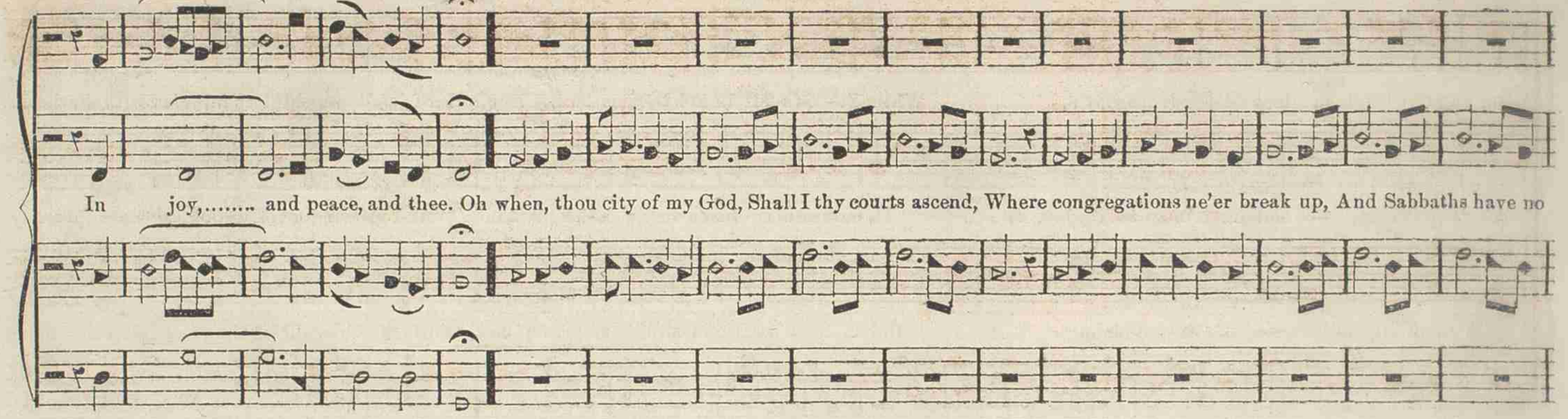


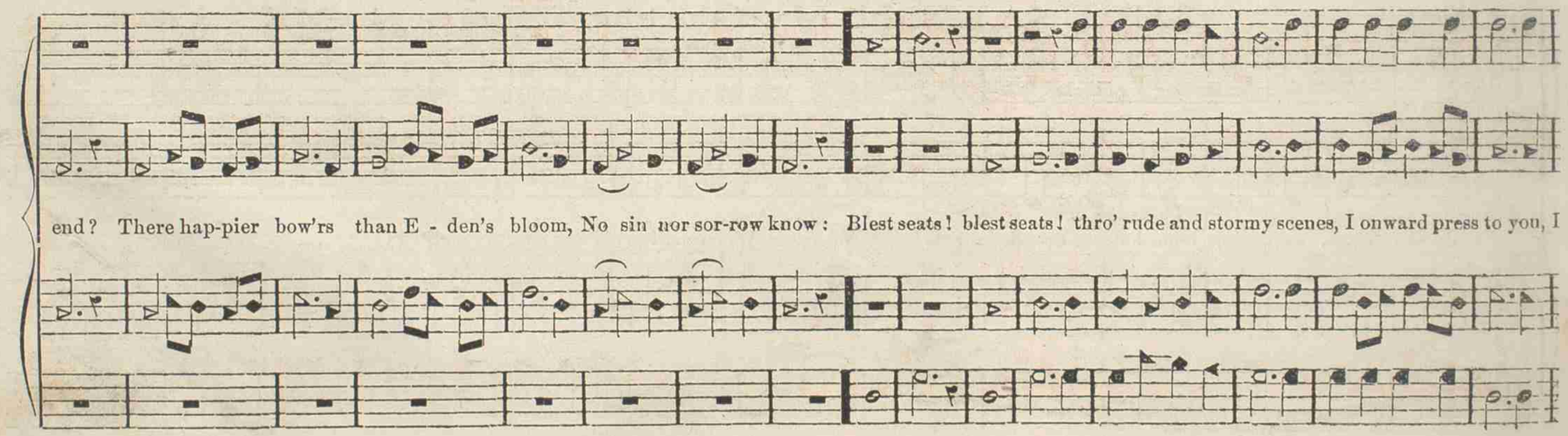
While Zion's fall in sad remembrance rose,.....
In mournful si - lence on the willows hung,.....
Bid sacred praise in strains melodious flow,.....

METRE 2.

JERUSALEM! My Glorious Home. C. M.




In joy,..... and peace, and thee. Oh when, thou city of my God, Shall I thy courts ascend, Where congregations ne'er break up, And Sabbaths have no


end? There hap-pier bow'rs than E - den's bloom, No sin nor sor-row know: Blest seats! blest seats! thro' rude and stormy scenes, I onward press to you, I
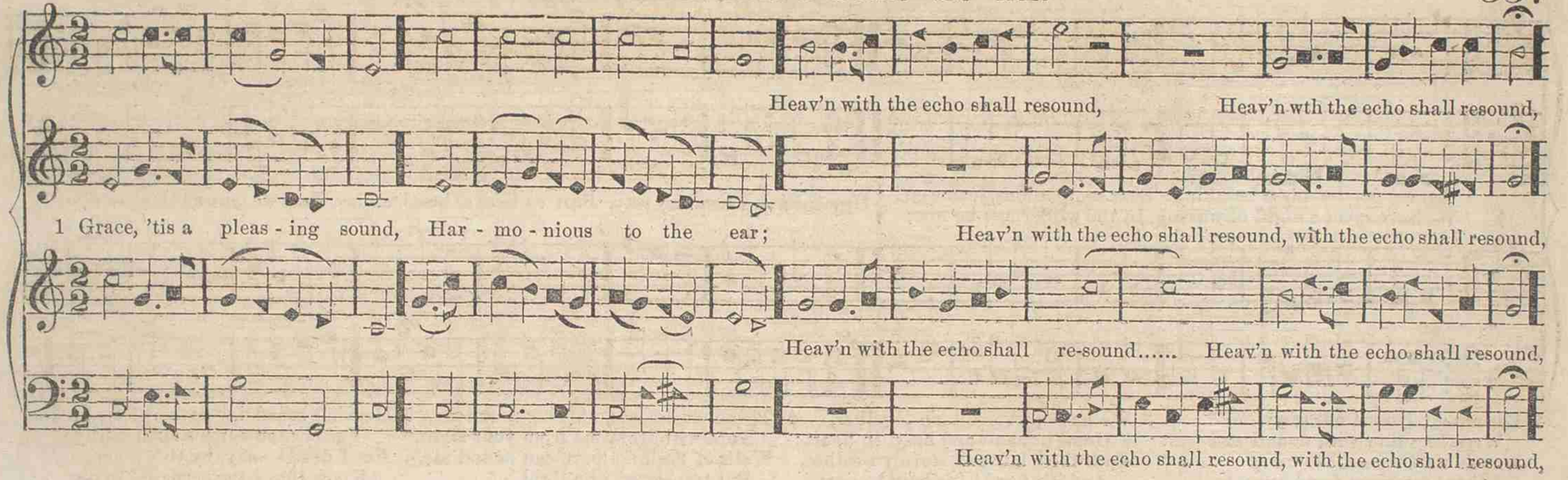
on - ward press to you, to you, to you, Je - ru-sa-lem! Je-ru-sa-lem! Name ever dear to me! Why should I shrink at pain and woe? Or
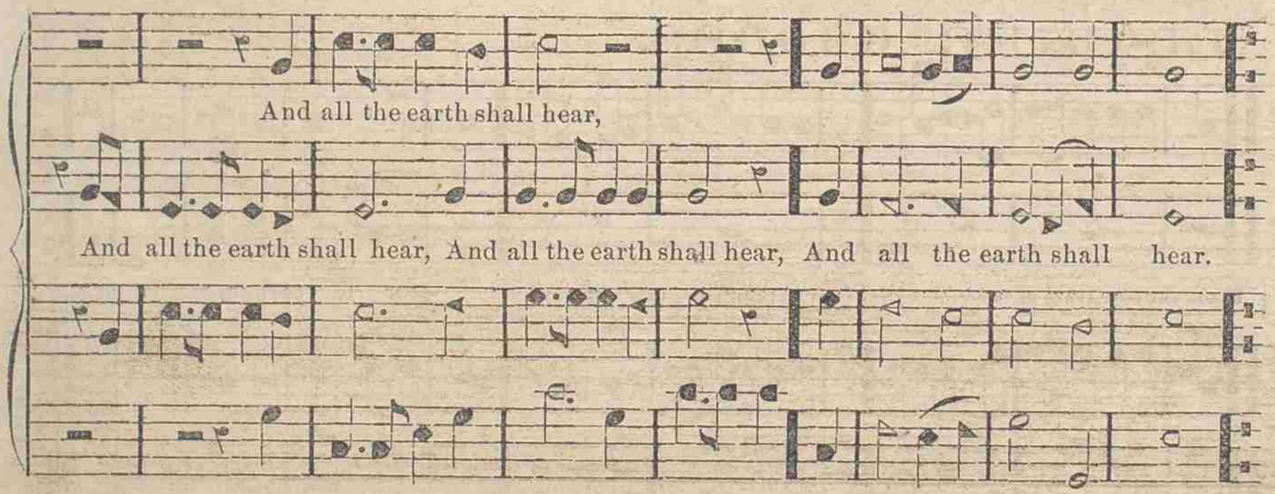
feel at death dis - may? I've Ca-naan's good - ly land..... in view, And realms of end..... - less day. Je-ru-sa-lem, my glorious home! my

soul still pants for thee; Then, then shall my la - bors have an end, When I..... thy joys,..... When

I..... thy joys shall see, When I thy joys shall see! Je - ru - sa - lem! Je - ru - sa - lem! Name ev - er dear to me.

CRANBROOK. S. M.
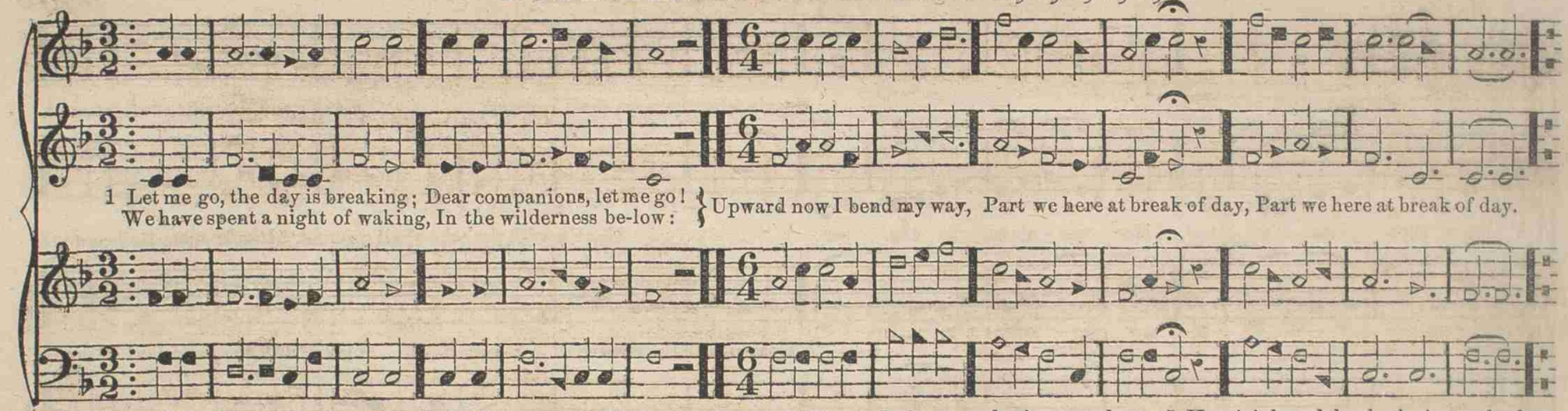




2 Grace first contrived a way
To save rebellious man;
And all the steps that grace displays,
Which drew the wondrous plan.

3 Grace led my roving feet
To tread the heavenly road;
And new supplies each hour I meet,
While passing on to God.

4 Grace all the work shall crown,
Through everlasting days;
It lays in heaven the topmost stone,
And well deserves the praise.

METRE 25.

PARTING WORDS. 8,7,8,7,7,7.



2 Let me go, I must not tarry,
Wrestling thus with doubts and fears:
Angels wait my soul to carry
Where my risen Lord appears.
Friends and kindreds, weep not so—
If ye love me let me go.
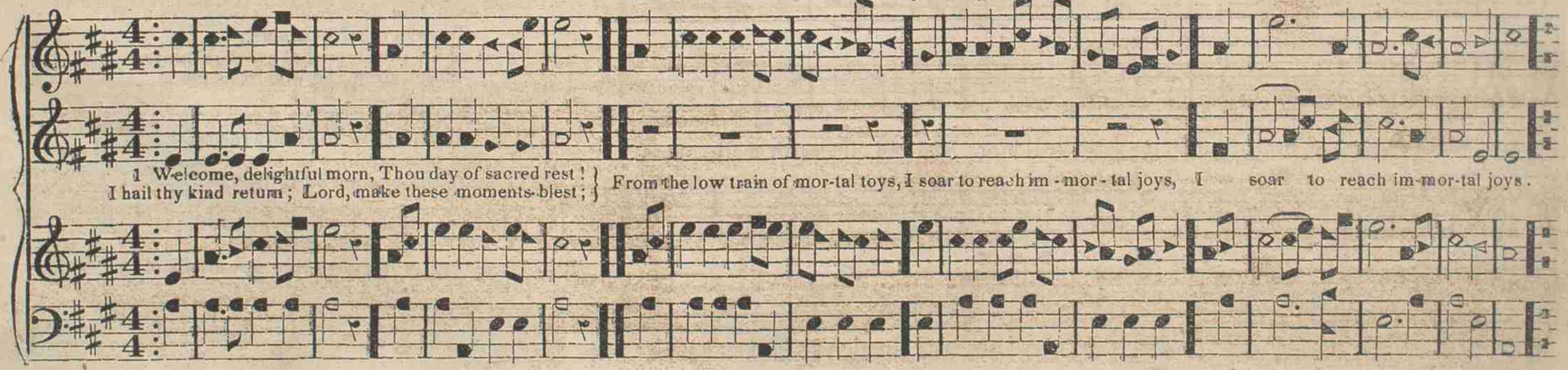
3 We have traveled long together,
Hand in hand and heart in heart;
Both thro' fair and stormy weather,
And 'tis hard! 'tis hard to part.
While I sigh farewell to you,
Answer, one and all, Adieu.

4 'Tis not darkness gathering round me,
That withdraws me from your sight,
Walls of flesh no more can bound me,
But translated into light,
Like the lark on mounting wing,
Though unseen, ye hear me sing.

5 Heav'n's broad day hath o'er me broken,
Far beyond earth's span of sky;
Am I dead!—nay, by this token,
Know that I have ceased to die.
Would you solve the mystery,
Come up hither,—Come and see.

METRE 9.

LISCHER. 6,6,6,6,8,8.



1 How charming is the place, Where my Re - deem - er God, Un - veils the beauties of his face, and sheds his love a - broad!

3 Here, on the mer - cy seat, With ra - diant glo - ry crown'd Our joy-ful eyes be - hold him sit, And smile on all a - round.

5 To them his sove-reign will, He gra - cious - ly im - parts; And in re-turn ac - cepts, with smiles, The trib - ute of their hearts.

2 Not the fair pal - a - ces, To which the great re - sort, Are once to be com-pared with this, Where Je-sus holds his court.

4 To him their prayers and cries, Each hum-ble soul pre-sents; He list - ens to their bro-ken sighs, And grants them all their wants.

6 Give me, O Lord, a place With - in thy blest a - bode, A - mong the chil - dren of thy grace, The ser - vants of my God.

METRE 4.

HUMILITY. 8,7,8,7.

1 Let thy grace, Lord, make me lowly, Humble all my swelling pride;
Fall - en, guilt - y and un - ho - ly, Great-ness from mine eyes I'll hide.
I'll for - bid my vain as - pi - ring, Nor at earth-ly hon - ors aim,

2 Wean'd from earth's delusive pleasures, In thy love I'll seek for mine;
Placed in heav'n my no-bler treas-ures, Earth I qui - et - ly re - sign.
Thus the tran-sient world de-spis-ing, On the Lord my hopes re - ly;

No am - bi - tious heights de-si-ring Far a-bove my humble claim.
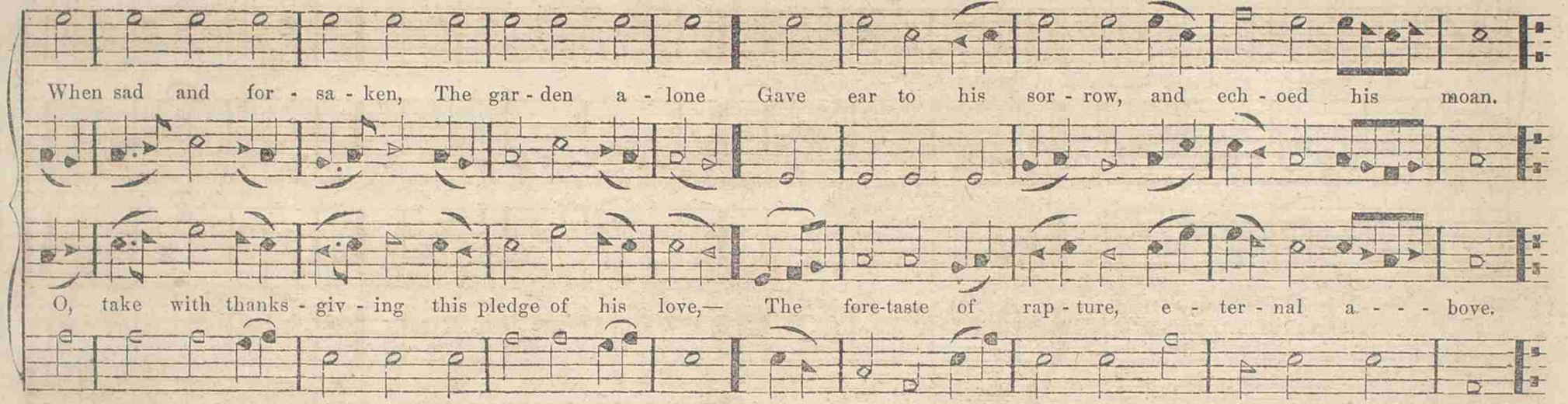
Thus my joys from him a - ris - ing Like him-self shall nev-er die.

METRE 11.

CANA. 4 lines 11's.
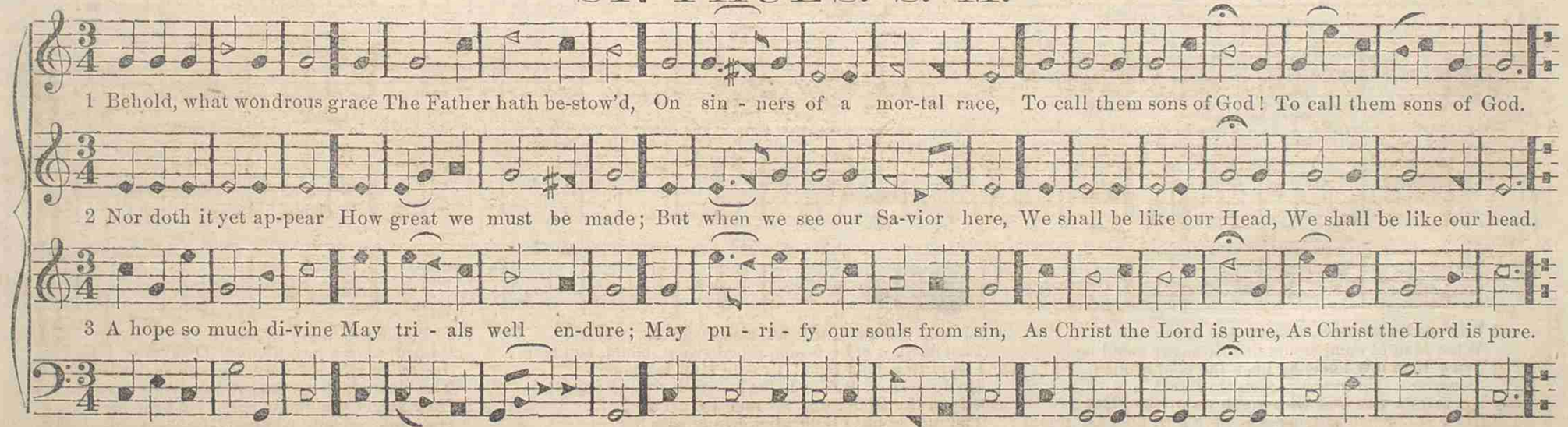
1 "Do this" and re - mem - ber the blood that was shed,
Ere Cal - va - ry's Vic-tim to slaugh - ter was led,

2 Re - mem-ber that VIC-TOR o'er death and the grave;
He liv - eth for - ev - er His peo - ple to save.

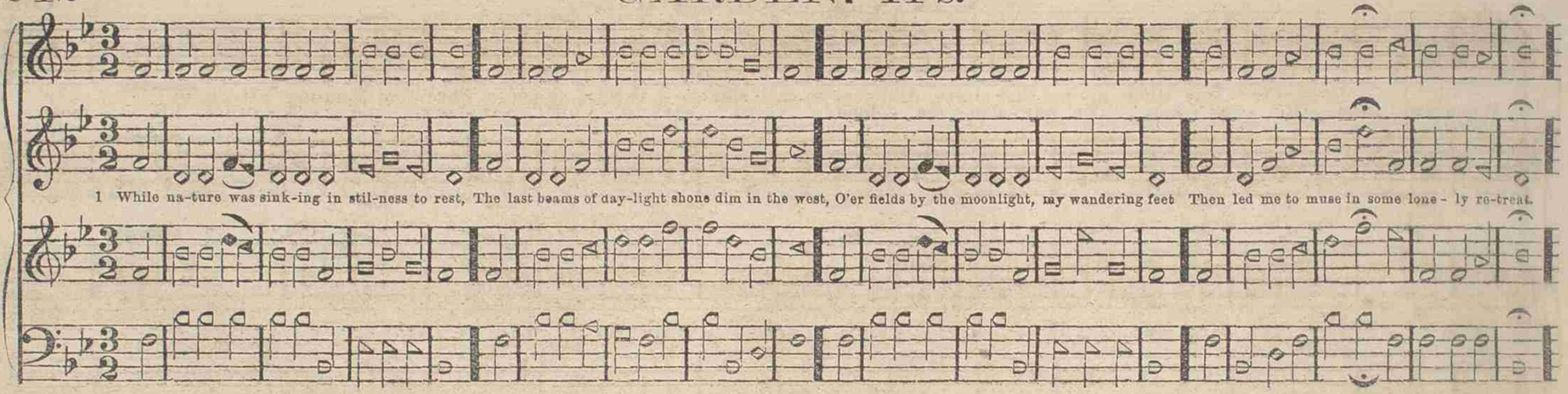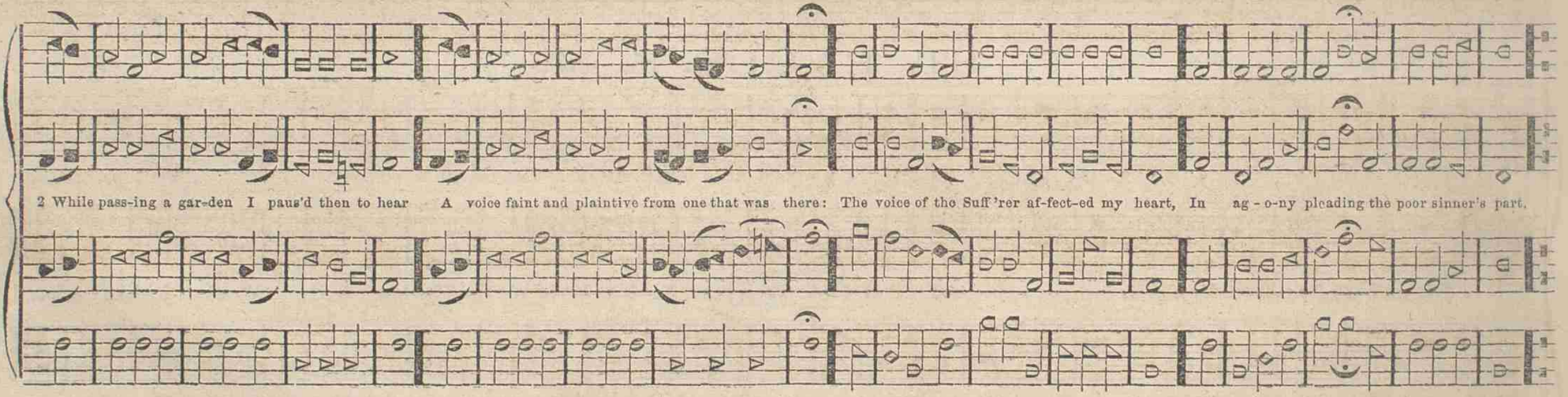


METRE 3.

ST. PAUL'S. S. M.



GARDEN. 11's.





3 I listened a moment, then turned me to see
What Man of compassion this Stranger could be!
I saw Him low kneeling upon the cold ground,
Alone on a spot in the garden He found.

4 His mantle was wet with the dews of the night;
His locks by pale moonbeams were glist'ning and bright;
His eyes, bright as diamonds, to heaven were raised,
While angels in wonder stood round him amazed!

5 So deep were his sorrows, so fervent his prayers,
That down o'er his bosom rolled sweat, blood, and tears!
I wept to behold Him! I asked Him his name!
He answered, "'Tis JESUS! from heaven I came!

6 "I am thy Redeemer, for thee I must die!
The cup is most bitter, but cannot pass by!
Thy sins like a mountain were laid upon Me,
And all this deep anguish I suffer for thee!"

7 I trembled with horror, and loudly did cry,
"Lord, save a poor sinner! O save, or I die!"
He smiled when He saw me, and said to me, "Live!
Thy sins which are many, I freely forgive."

8 How sweet was the moment He bade me rejoice!
His smile, oh how pleasant! how cheering His voice!
I flew from the garden to spread it abrond,
And shouted "Salvation" and "Glory to God!"

1 I love to stay where my mo-ther sleeps, And gaze on each star as it twink-ling peeps, Thro' that bend-ing wil-low which lone - ly

2 I love to kneel on the green turf there, A-far from the scene of my dai - ly care, And breathe to my Sa-vior my eve - ning

3 I still re - mem - ber how oft she led, And knelt me by her as with God she plead, That I might be his when the clod was

4 I love to think how be-neath the ground, She slumbers in death as a cap - tive bound, She'll slumber no more when the trump shall

weeps, O'er my mo-ther's grave, O'er my mo-ther's grave, Through that bend-ing wil - low, O'er my - mo - ther's grave.

pray'r, O'er my mo-ther's grave, O'er my mo-ther's grave, Through that bend-ing wil - low, O'er my mo - ther's grave.

spread, O'er my mo-ther's grave, O'er my mo-ther's grave, Through that bend-ing wil - low, O'er my mo - ther's grave.

sound.

METRE 73.

THE HAPPY LAND. 6,4,6,4,6,7,6,4.

1 There is a hap-py land, Far far, a - way; } Oh how they sweetly sing, Loud let his praises ring
Where saints in glory stand, Bright, bright as day; } "Worthy is our Savior King," For-ev-er THERE.

2 Come to the happy land, Come, come away! } O, we shall hap-py be, Lord, we shall live with thee,
Why will you doubting stand, Why yet delay? } When from sin and sorrow free! For ev-er THERE.

3 Bright in that hap-py land Beams every eye; } Then shall his kingdom come, And bright above the sun,
Kept by a Father's hand, Love can-not die; } Saints shall share a glorious home! Reign EV-ER - MORE.

METRE 3.

NEANDER. S. M.

1 The Savior's glorious name Forever shall endure, Long as the sun, his matchless fame Shall ever stand secure; Long as the sun, his matchless fame Shall ever stand secure.

2 Wonders of grace and pow'r To thee alone belong; Thy church those wonders shall adore, In everlasting song; Thy church those wonders shall adore In everlasting song.

3 O Israel, bless him still, His name to honor raise; Let all the earth his glory fill, 'Midst songs of grateful praise; Let all the earth his glory fill, 'Midst songs of grateful praise.

4 Jehovah, God most high! We spread thy praise abroad, Thro' all the world thy fame shall fly, O God, thine Israel's God; Thro' all the world thy fame shall fly, O God, &c.

NEWKIRK. 8 lines 10's.

1 Joy-ful-ly, joy-ful-ly, on-ward I move, Bound for the land of bright spir-its a-bove;
An-gel-ic chor-is-ters sing as I come, "Joy-ful-ly, joy-ful-ly haste to thy home;" } Soon with my pil-grim-age end-ed be-low;

2 Friends fondly cherish'd have pass'd on be-fore, Wait-ing they watch me ap-proach-ing the shore;
Sing-ing to cheer me thro' death's chilling gloom, "Joy-ful-ly, joy-ful-ly haste to thy home:" } Sounds of sweet mel-o-dy fall on mine ear;

3 Death, with thy weapons of war, lay me low; Strike, king of ter-rors, I fear not the blow;
Je-sus hath bro-ken the bars of the tomb, Joy-ful-ly, joy-ful-ly will I go home. } Bright will the morn of e-ter-ni-ty dawn;

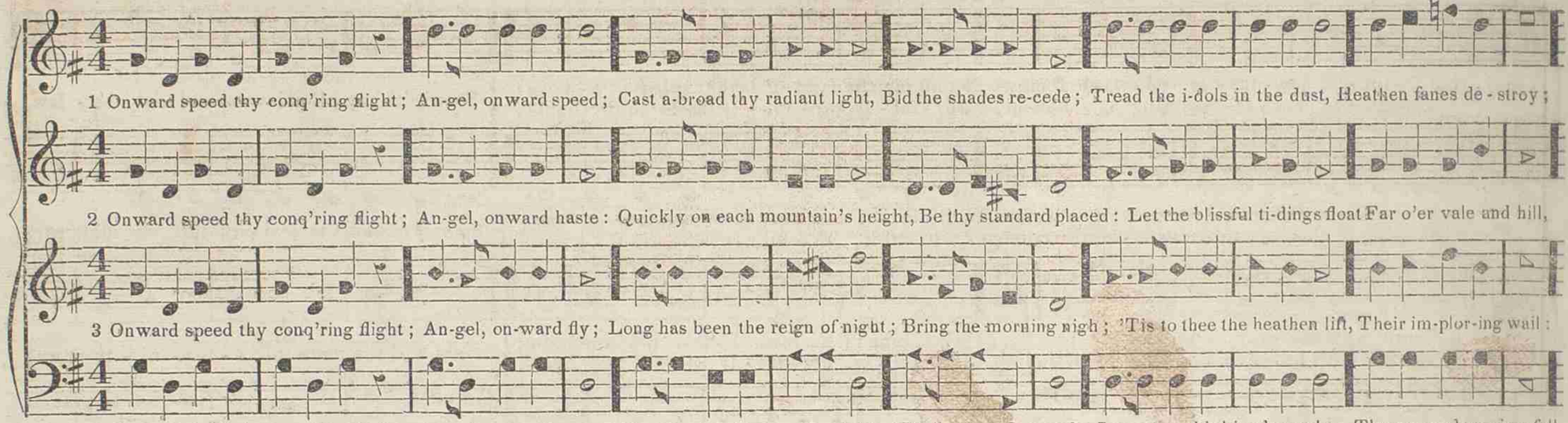
Home to the land of bright spir-its I go; Pil-grim and stran-ger no more shall I roam, Joy-ful-ly, joy-ful-ly rest-ing at home.

Harps of the bles-sed, your voic-es I hear! Rings with the har-mo-ny heav-en's high dome, Joy-ful-ly, joy-ful-ly haste to thy home.

Death shall be ban-ish'd, his scep-tre be gone; Joy-ful-ly then shall I wit-ness his doom; Joy-ful-ly, joy-ful-ly, safe-ly at home.
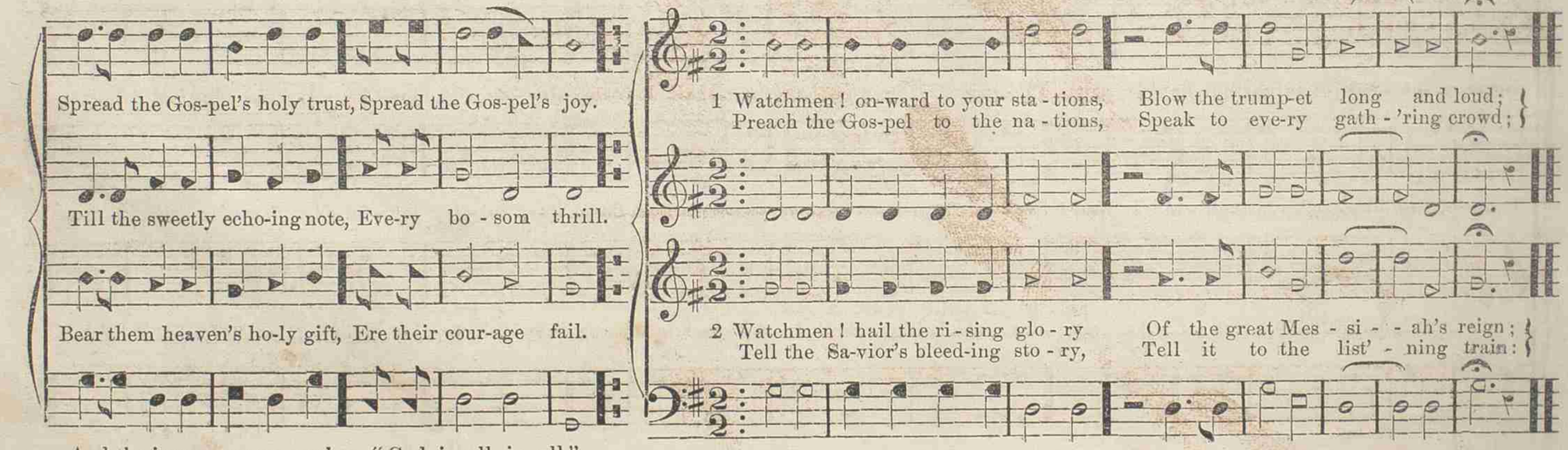
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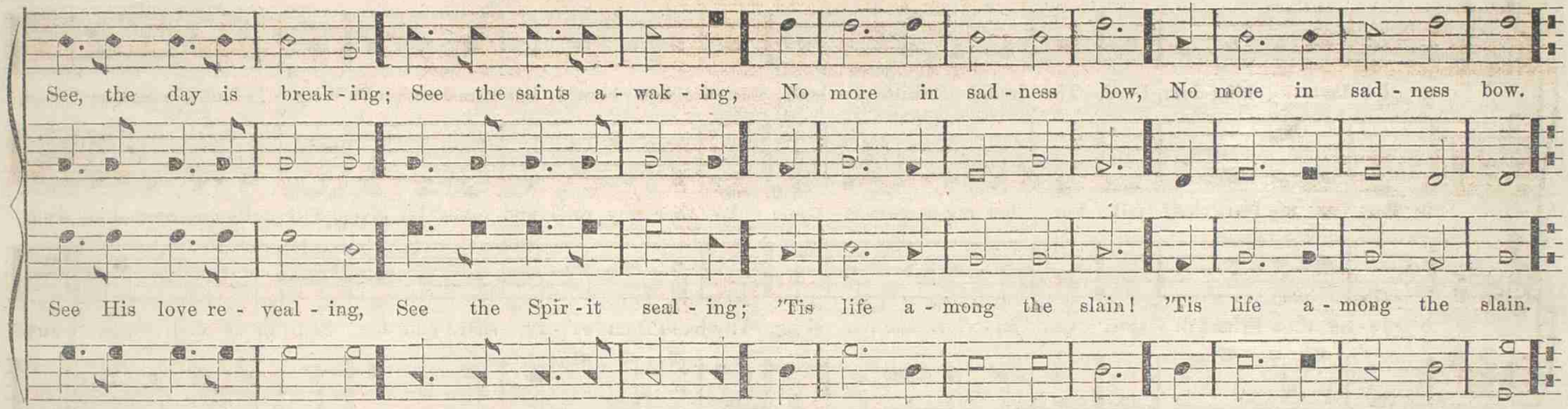
ROCKVALE. 7,5,7,5,7,5,7,5.



METRE 75.
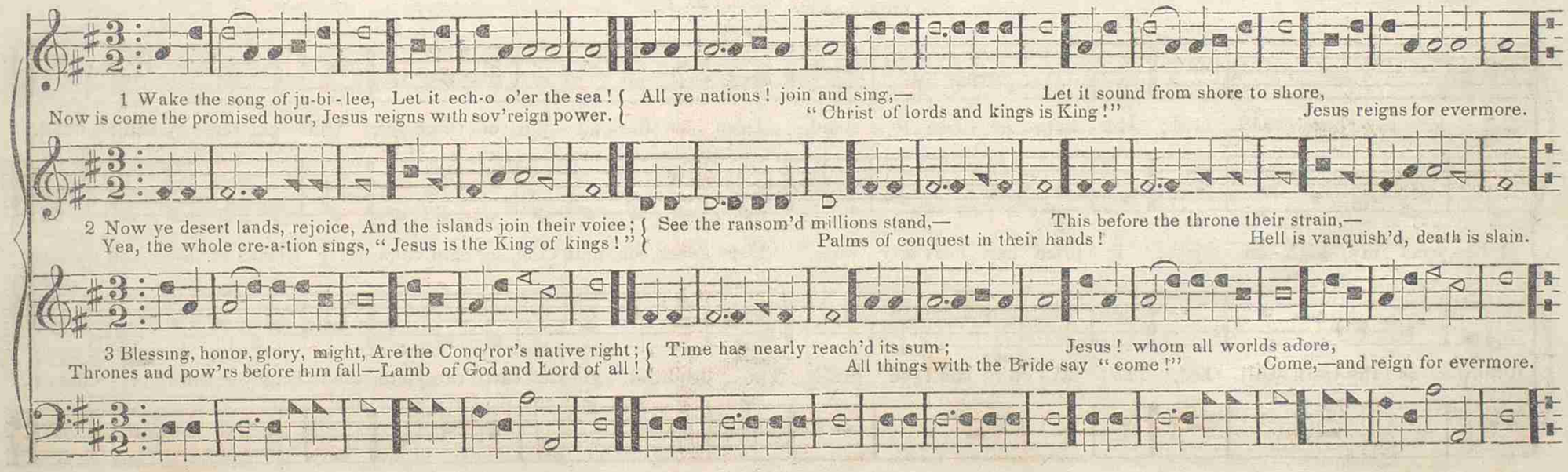
LANGDON. 8,7,8,7,6,6,6,6.





METRE 5.

AMBOY. 8 lines 7's.



METRE 3.

BEALOTH. S. M.

1 I love thy king-dom, Lord, The house of thine a - bode, The church our bless'd Re-deem-er saved With his own precious blood,

3 For her my tears shall fall, For her my prayers as - cend; To her my toils and cares be given, Till toils and cares shall end.

5 Je - sus, thou Friend di - vine, Our Sa - vior and our King, Thy hand from ev' - ry snare and foe Shall great de-liv-rance bring.

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 thine hand.

4 Be - yond my high - est joy, I prize her heav'n-ly ways, Her sweet com-mun - ion, sol-emn vows, Her hymns of love and praise.

6 Sure as thy truth shall last, To Zi - on shall be giv'n The brightest glo-ries earth can yield, And bright-er bliss of heav'n.

1 Out on an o-cean all boundless we ride, We're homeward bound, Homeward bound:
Toss'd on the waves of a rough, rest-les tide, We're homeward bound, Homeward bound;
} Far from the safe, qui-et har-bor we've rode,

2 Wild-ly the storm sweeps us on as it roars, We're homeward bound, Homeward bound;
Look! yon-der lie the bright heav-en-ly shores, We're homeward bound, Homeward bound;
} Stead-y, O pi-lot! stand firm at the wheel,

3 We'll tell the world as we jour-ney a-long, We're homeward bound, Homeward bound;
Try to per-suade them to en-ter our throng, We're homeward bound, Homeward bound;
} Come, trembling sinner, for-lorn and op-press'd,

4 In-to the har-bor of heav'n now we glide, We're home at last, Home at last;
Soft-ly we drift on its bright sil-ver tide, We're home at last, Home at last;
} Glo-ry to God! all our dan-gers are o'er;

Seek-ing our Father's ce-les-tial a-bode; Prom-ise of which on us each he be-stows; We're home-ward bound, Home-ward bound.
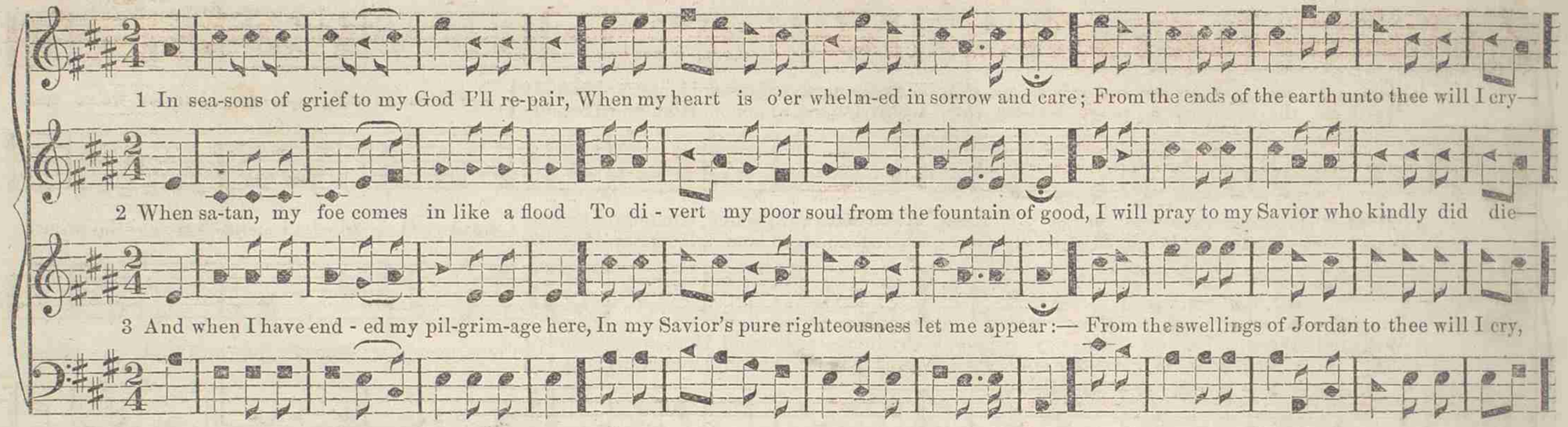
Stead-y, we soon shall out-weath-er the gale! Oh how we fly 'neath the loud creak-ing sail, We're home-ward bound, Home-ward bound.

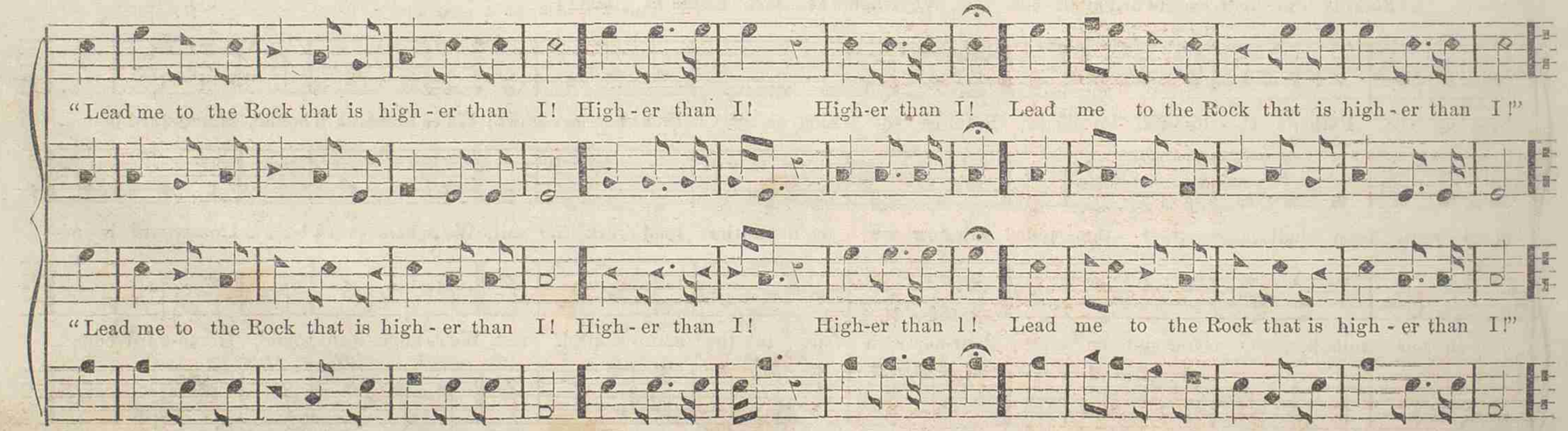
Join in our num-ber, O come and be blest; Jour-ney with us to the man-sions of rest, We're home-ward bound, Home-ward bound.

We stand se-cure on the glo-ri-fied shore, Glo-ry to God! we will shout ev-er-more, We're home at last, Home at last.

METRE 79.

THE ROCK. 11,12,12,11.





HOSANNA. L. M.

1 He's gone, the spotless soul is gone, Triumphant to his place a-bove;
The prison walls are broken down, The angels speed his swift remove;
And shouting on their wings he flies, And gains his rest in Par - a-dise.

2 Saved by the mer-its of his Lord, Glo-ry and praise to Christ he gives;
Yet still his mer-ci - ful re-ward Ac-cord-ing to his works re-ceives,
And with the bliss he sow'd below, His bliss e - ter - nal - ly shall grow,

3 Fa-ther, to us vouchsafe the grace Which brought our friend victorious thro';
Let us his shining footsteps trace; Let us his stead-fast faith pur-sue;
Fol-low this fol-lower of the Lamb, And conquer all thro' Je-sus' name.

4 Oh may we all like him be-lieve, And keep the faith and win the prize!
Fa-ther, prepare, and then receive Our hal-low'd spir-its to the skies,
To chant with all our friends above, Thy glorious, ev-er - last-ing love.

CHORUS

Ho-san-na! ho-san-na! ho-san-na to the Lamb of God! Glory, glory, let us sing! Grateful honors to our King! Hosanna! hosanna! hosanna to the Lamb of God!

Ho-san-na! ho-san-na! ho-san-na to the Lamb of God! Glory, glory, let us sing! Grateful honors to our King! Hosanna! hosanna! hosanna to the Lamb of God.

352 METRE 14.

REMEMBER CALVARY. 7's & 6's.

1 Lamb of God, whose bleeding love We now recall to mind; } Think on us who think on thee;
Send the an-swer from a-bove, And let us mer-cy find; } Eve-ry bur-den'd soul re-lease,
O, re-mem-ber Cal-va-ry,
And bid us go in peace.

2 Through thy blood by faith applied, Let us thy pardon feel; } By thy passion on the tree,
Speak us free-ly jus - ti - fied, And all our sickness heal: } Let our griefs and troubles cease;
O, re-mem-ber Cal-va-ry,
And bid us go in peace.

METRE 4.

SABBATH SCHOOL HYMN. 8's & 7's.

1 Fa - ther! now the day is pass-ing, Fades the glow-ing light a-way; Eve-ning gray o'er earth is fall-ing, Fit - ting hour for me to pray.

2 God! I thank thee for the morning! How its freshness fill'd my frame; Na-ture all hath felt the blessing, All with me doth praise thy name.

3 Swift - ly sped a - way the morn-ing, Melt-ing in - to yel-low noon; Hours of thought and earnest purpose, Yet for ac - tion fled too soon.

4 Now a - round his wea-ry chil-dren, Night's dark cur-tain God enfolds; He who marks the falling sparrow, Eve - ry sleep - ing frame upholds.

5 So doth flit life's sun-ny morn-ing, So doth fade life's glowing noon; Life and la-bor must give o - ver To the sha-dows of the tomb.

6 From death's chill and heavy slumbers, God will call us in-to light; To a morn that knows no fa-ding, To a noon for - ev - er bright.

I have set watchmen upon thy walls, O Jerusalem, which shall never hold their peace, day nor night. Go thro' the gates, prepare ye the way, prepare ye the way of the

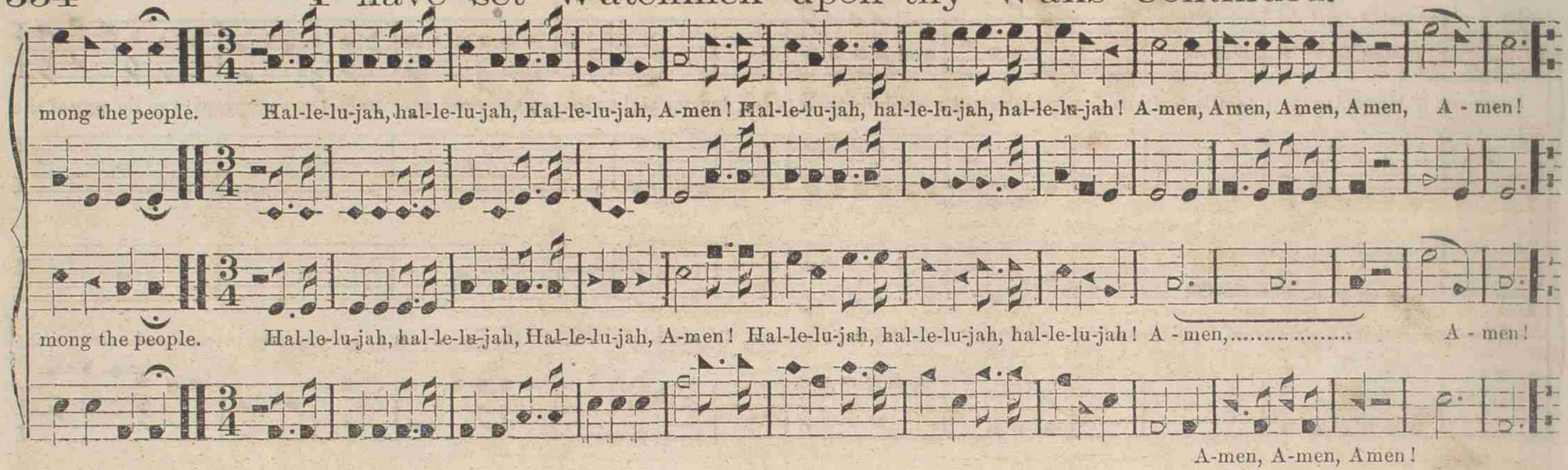
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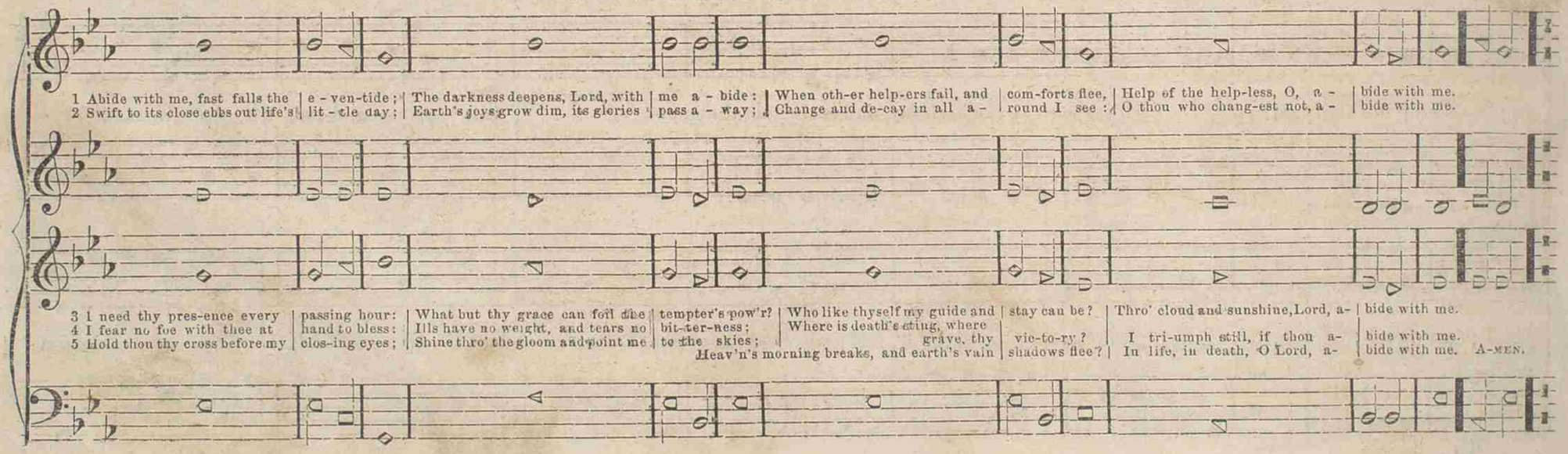
people, Cast up the highway, cast up the highway, cast up the highway, and gather out the stones. Lift up a stand-ard, lift up a stand-ard, a-

people, Cast up the highway, cast up the highway, cast up the highway, and gather out the stones. Lift up a standard, lift up a standard, Lift up a stan-dard a-

I have set Watchmen upon thy Walls—Continued.



EVENING HYMN. (CHANT.)



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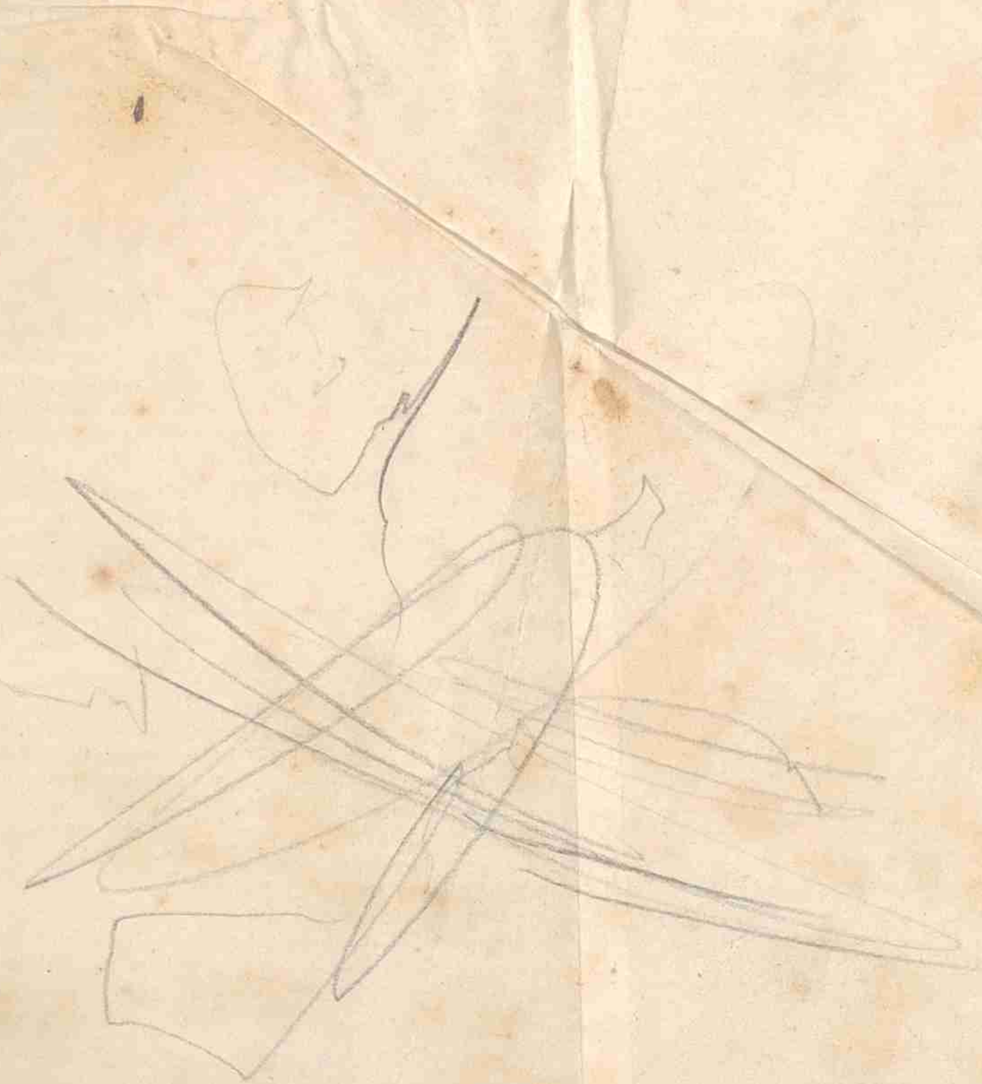
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