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The day-spring: or, union collection of songs for the sanctuary. 1859

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The Day Spring:

A Union Collection of

FOR THE

SUNDAY SCHOOLS.

NEW YORK:

THE SINGING CLASS.

No. 32.—"BELLS ARE RINGING."—Song Exercise.—Skips of Thirds.

Allegro.—Sprightly.

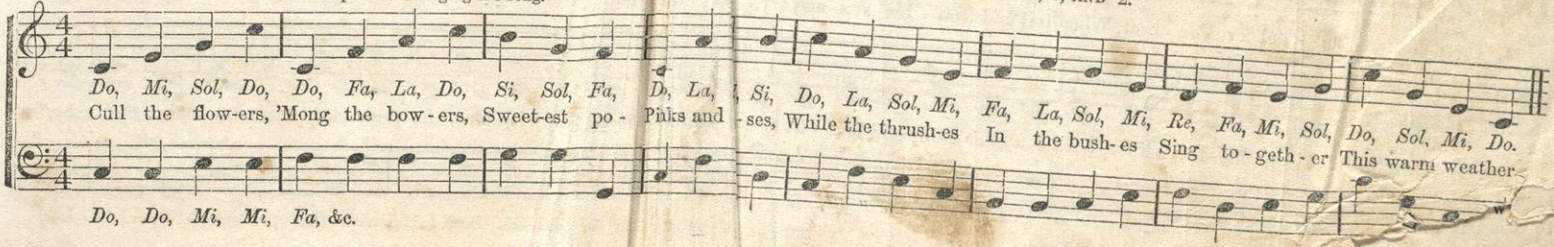
Ladies and Gentlemen change parts.

No. 33.—"PEACEFUL SLUMBERING."—Song Exercise on Seven.

Slow.—Legato.

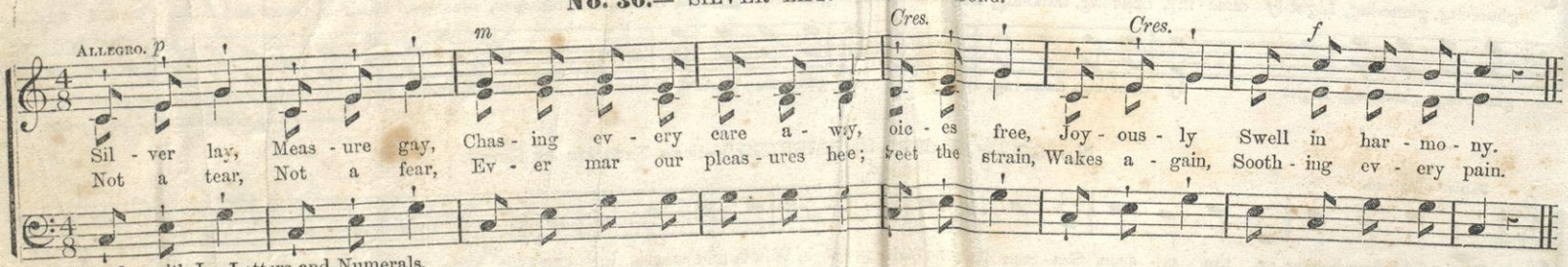
No. 34.—"CULL THE FLOWERS."—Song Exercise.—Skips of 4, 6, and 2.

To the Teacher.—Practice the skips before singing the song.



No. 35.—"ALL THE DAY I'M SINGING LIVELY."—EXTENDED SCALE.

No. 36.—"SILVER LAY."—THREE PART SONG.



Sing also with La, Letters and Numerals.

No. 37.—"THE ANGEL EVE NEAR," or "BY-AND-BY."

No. 38.—MUSIC.—QUARTETTE.

LESSON VII.

INTERVALS.

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

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

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

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

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

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

THE INTERVALS OF THE SCALE.

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

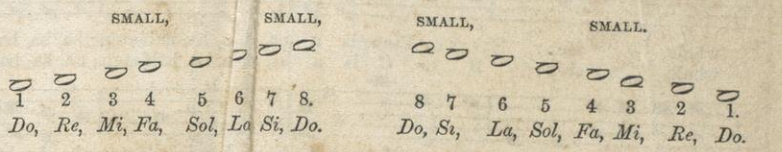
From 1 to 2, LARGE.—Tone or Step.
From 2 to 3, LARGE.—Tone or Step.
From 3 to 4, SMALL.—Half-tone or Half-step.
From 4 to 5, LARGE.—Tone or Step.
From 5 to 6, LARGE.—Tone or Step.
From 6 to 7, LARGE.—Tone or Step.
From 7 to 8, SMALL.—Half-tone or Half-step.

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

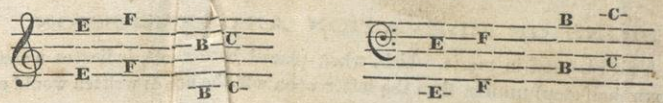
From C to D, LARGE.—Tone or Step.
From D to E, LARGE.—Tone or Step.
From E to F, SMALL.—Half-tone or Half-step.
From F to G, LARGE.—Tone or Step.
From G to A, LARGE.—Tone or Step.
From A to B, LARGE.—Tone or Step.
From B to C, SMALL.—Half-tone or Half-step.

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

SCALE WITH THE SMALL INTERVALS DESIGNATED.



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



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

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

No. 39.—SONG OF THE INTERVALS.—DIALOGUE. *Teacher and Pupils.* From "THE MUSICAL BOQUET."

SIGNS OF ELEVATION AND DEPRESSION.

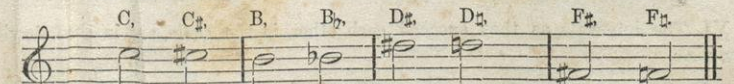
§ I. A sign is used in music, which, when placed before a note, indicates a sound a HALF-TONE (half-step) HIGHER than the letter upon which the note is written would otherwise represent. This is called a SHARP (♯).

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

TO THE TEACHER.—Practice plain tunes in any key.

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

EXAMPLE OF THE SHARP, FLAT, AND NATURAL.



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

LESSON VIII.

MINOR SCALE.

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

§ II. There are two forms of the MINOR SCALE in use. We distinguish them from each other by the terms FIRST FORM and SECOND FORM of the Minor Scale

§ III. In both forms of the Minor scale the intervals differ from those in the Major.

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

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

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

MINOR SCALE—FIRST FORM.

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

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

MINOR SCALE—SECOND FORM.

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

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

§ VI. The MINOR scale commences on the numeral 6, syllable *La*, of the Major. 6, (*La*), of the Major is taken as 1 of the Minor, but the syllable (*La*) is retained. See scales above.

§ VII. When the MAJOR and MINOR scales have the same signature, they are said to be RELATED. Thus the key of A MINOR is the RELATIVE MINOR of C; and the key of C is the RELATIVE MAJOR of A MINOR.

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

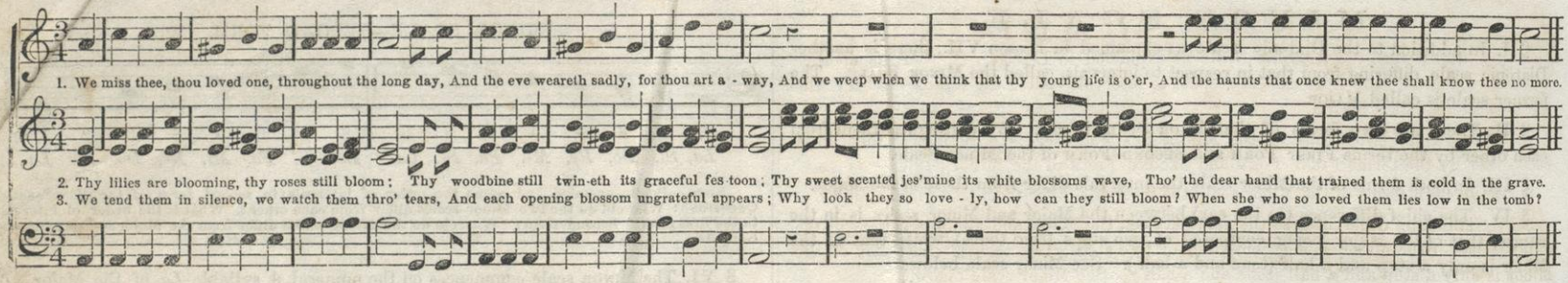
§ IX. Every Major scale or key has its "RELATIVE MINOR," and, as above stated, both have the same signature.

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

NOTE.—Practice also *La*.
Day-Spring 2.

TO THE TEACHER.—Practice plain tunes in any key, Major and Minor.

No. 41.—THE LOST LOVED ONE.—FOUR PART SONG IN A MINOR. I. B. WOODBURY.



No. 42.—EXERCISE IN A MINOR.—Relative Minor of ——?

LESSON IX.

THE CHROMATIC SCALE.

NOTE.—The Chromatic Scale, being more difficult to sing than the Diatonic, and not being much required in plain music, it is not usually studied or practiced until pupils are well versed in the Diatonic Scale, and able to read with considerable facility. But we would urgently recommend the introduction of either a part or the whole of the Chromatic Scale, as an exercise for the voice and ear, just as soon as pupils can read plain music in the Diatonic Scale. Do not attempt too much of this kind of study at any one time. One or two chromatic exercises as each lesson will generally be found sufficient, and, by judicious management, pupils will not become wearied. The easiest, and perhaps the most useful, is the sharp fourth. Next in order may follow the flat seventh; then the sharp second, flat third, &c.; then, from sharp one on, gradually introducing the whole Chromatic Scale. If you have an instrument, play the chromatic scale often, that they may become accustomed to its progression. See page 39, Song Exercise, for the study of Chromatic Intervals.

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

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

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

§ II. The division of the large intervals, (tones), is represented by the sharp, or flat. See Chromatic Scale on page 19.

§ III. All the tones (steps) of the scale being thus divided, either by means of the sharp or flat, we shall have for our Chromatic Scale, thirteen intervals, of a half tone, (small step) each.

§ IV. The scale heretofore used, consisting of five tones (steps) and two half tones, (small steps), is called the DIATONIC SCALE.

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

NOTE 2.—In singing the Chromatic Scale, or exercises, with syllables, use the vowel sound of *e* long, as in *mete*, for the sharps, (Di pronounced *Dee*, Ri *Ree*), and *a* long, as in *fate*, for the flats, (Se pronounced *Say*, Le *Lay*, &c.) By observing this rule we are enabled to preserve uniformity in printing the syllables.

NOTE 3.—Read the numerals thus—ONE, *sharp* one; TWO, *sharp* two; SEVEN, *flat* seven; SIX, *flat* six, &c. Read the letters thus—C, C *sharp*; D, D *sharp*; &c. &c.

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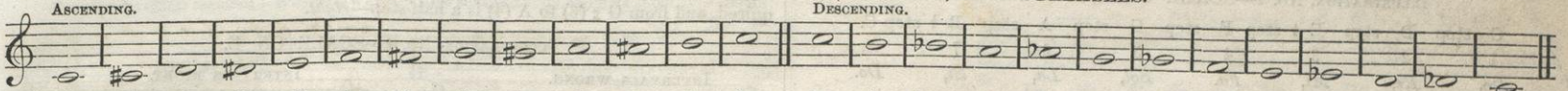
No. 43.—THE CHROMATIC SCALE, NOTES, LETTERS, AND SYLLABLES.



1,	♯1,	2,	♯2,	3,	4,	♯4,	5,	♯5,	6,	♯6,	7,	8.	8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.
C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.	C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Do,	*Di,*	*Re,*	*Ri,*	*Mi,*	*Fa,*	*Fi,*	*Sol,*	*Si,*	*La,*	*Li,*	*Si,*	*Do.*	*Do,*	*Si,*	*Se,*	*La,*	*Le,*	*Sol,*	*Si,*	*Fa,*	*Mi,*	*Me,*	*Re,*	*Re,*	*Do.*

To the Teacher.—Exercise the Class in Sharp Four, in connection with Five, Four, &c., thus, 5, ♯4, 5; 3, ♯4, 5; 6, ♯4, 5, &c. &c.

No. 44.—"LIGHT OF THOSE WHOSE DREARY DWELLING."—Sharp Four.

Fi, Sol, Fi, Sol, Fi, Re, Do, Fi, La, Sol.

Light of those whose drear-y dwell-ing, Bor-ders on the shades of death, Rise on us, thy-self re-veal-ing, Rise and chase the clouds be-neath.

LESSON X.

TRANSPOSITION.

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

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

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

§ IV. The process of transposition will be explained in a this lesson.

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

§ VI. Signatures to all the Keys with Sharps.—The signature of the key of G, (first transposition with sharps), is one sharp (♯).

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

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

§ IX. The signature of the key of E, (fourth transposition by sharps), is four sharps, (♯♯♯♯).

§ X. The signature of the key of B, (fifth transposition by sharps), is five sharps, (♯♯♯♯♯).

§ XI. The signature of the key of F sharp, (sixth transposition by sharps), is six sharps, (♯♯♯♯♯♯).

§ XII. The "relative minors" have the same signatures as above.

TRANSPOSITION

ILLUSTRATED AND EXPLAINED.

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

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

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

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

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

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

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

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

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

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

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

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

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

PROCESS.—From 1 to 2 there must be a large interval—step; but from E to F is a half-step—*wrong.* From 3 to 4 must be a half-step, but from G to A is a step—*wrong.* From 7 to 8 must be a half-step, but from D to E is a step—*wrong.*

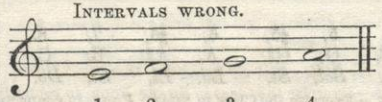
§ IV. It will be observed that in the above there are small intervals where there *should be* large, and *vice versa.* It will be seen also, we think, by all who have examined the subject, that we now need the signs of elevation and depression—sharps and flats—representing half-steps, by the use of which we may introduce larger or smaller intervals at pleasure, thus correcting all the faults above alluded to, as will be seen by the following:

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

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

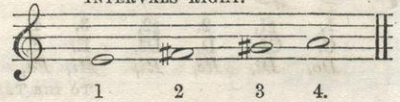
ILLUSTRATION, No. 4—SCALE ON E.

INTERVALS WRONG.



1 2 3 4.
Do, Re, Mi, Fa.

INTERVALS RIGHT.



1 2 3 4.
Do, Re, Mi, Fa.

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

SUCCESSION OF KEYS.

TRANSPOSITION BY FIFTHS.

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

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

EXAMPLE.

KEY OF C.

No sharp required.—Why?

KEY OF G.

One sharp (♯) required.—Where?—Why?

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

KEY OF D.

Two sharps (♯♯) required.—Where?—Why?

KEY OF A.

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

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

KEY OF E.

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

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

KEY OF B.

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

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

KEY OF F SHARP.

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

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

TRANSPOSITION BY FOURTHS.

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

KEY OF C.

No flat required.—Why?

Do, Re, Mi, Fa, Sol, La, Si, Do.

KEY OF F.

One flat (♭) required.—Where?—Why?

Do, Re, Mi, Fa, Sol, La, Si, Do.

KEY OF B FLAT.

Two flats (♭♭) required.—Where?—Why?

Do, Re, Mi, Fa, Sol, La, Si, Do.

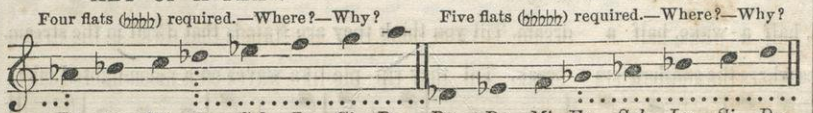
KEY OF E FLAT.

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

Do, Re, Mi, Fa, Sol, La, Si, Do.

KEY OF A FLAT.

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



Do, Re, Mi, Fa, Sol, La, Si, Do.

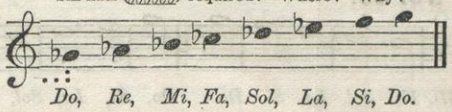
KEY OF D FLAT.

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

Do, Re, Mi, Fa, Sol, La, Si, Do.

KEY OF G FLAT.

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

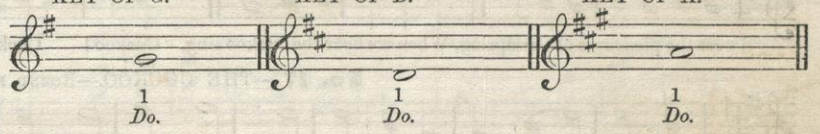


Do, Re, Mi, Fa, Sol, La, Si, Do.

SIGNATURES.

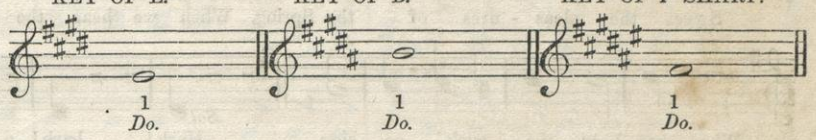
§ VII. The sharps and flats required in these different scales are placed at the beginning of the staff, immediately after the clef (instead of before each note, as above), and are called the SIGNATURE (sign) of the key.

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



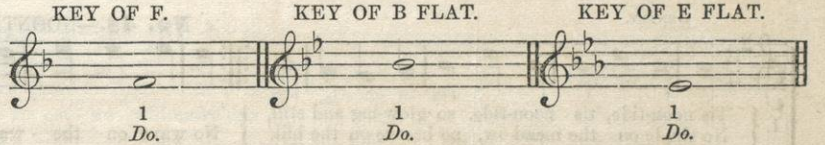
1 1 1
Do. Do. Do.

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



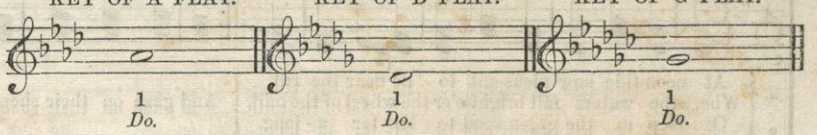
1 1 1
Do. Do. Do.

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



1 1 1
Do. Do. Do.

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

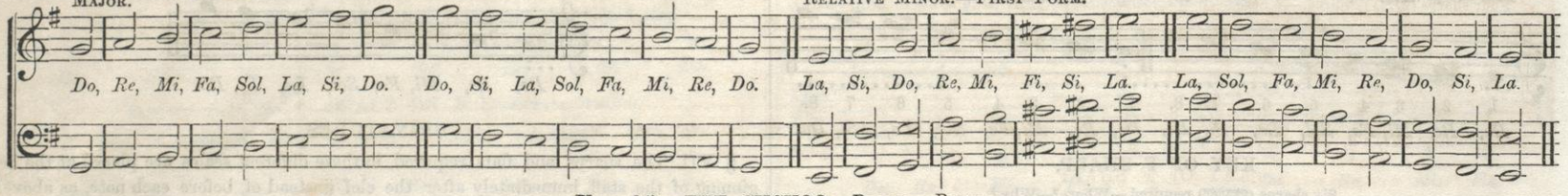


1 1 1
Do. Do. Do.

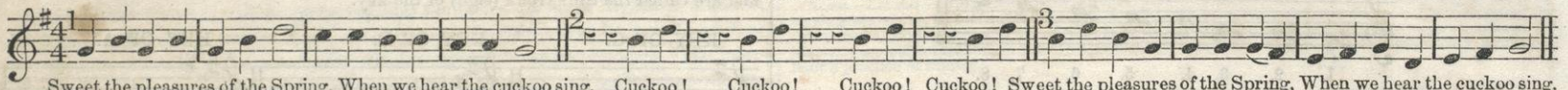
§ VIII. The letter on which the scale is formed (that which is taken as ONE) is termed the KEY-NOTE, or simply the KEY.

LESSON XI.—Key of G.

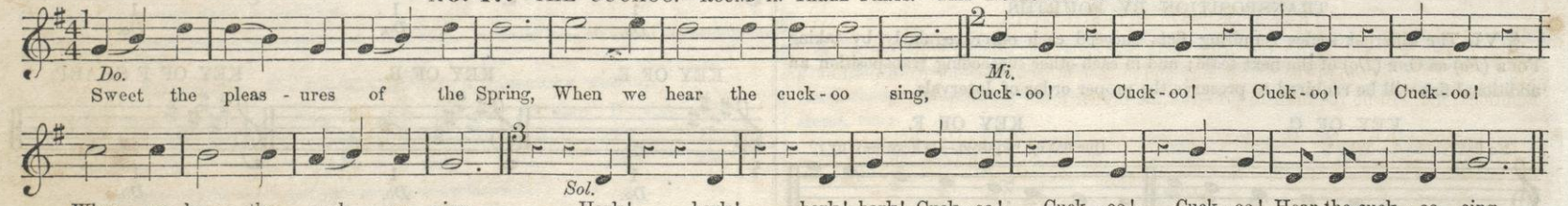
MAJOR. **No. 45.** RELATIVE MINOR.—FIRST FORM.



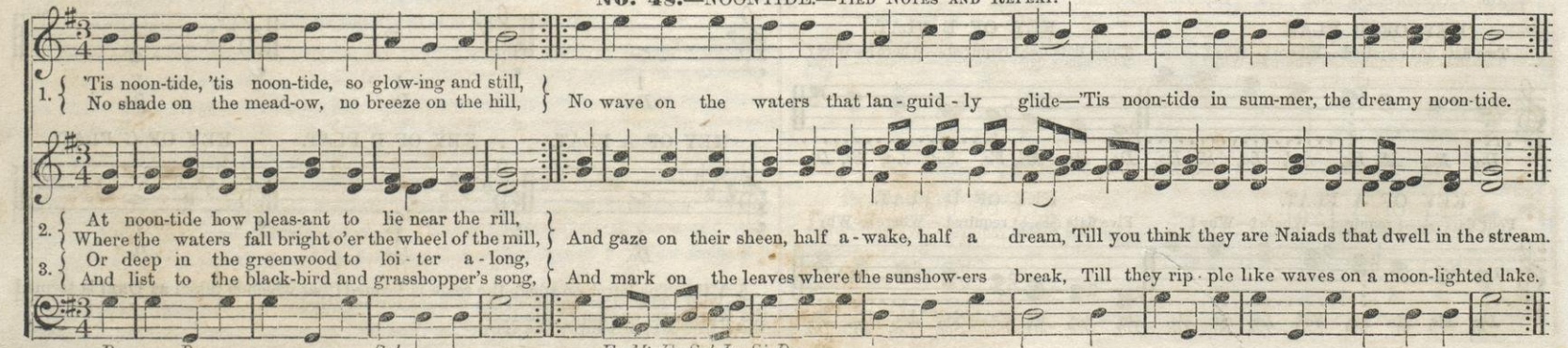
No. 46.—THE CUCKOO.—ROUND.—RESTS.



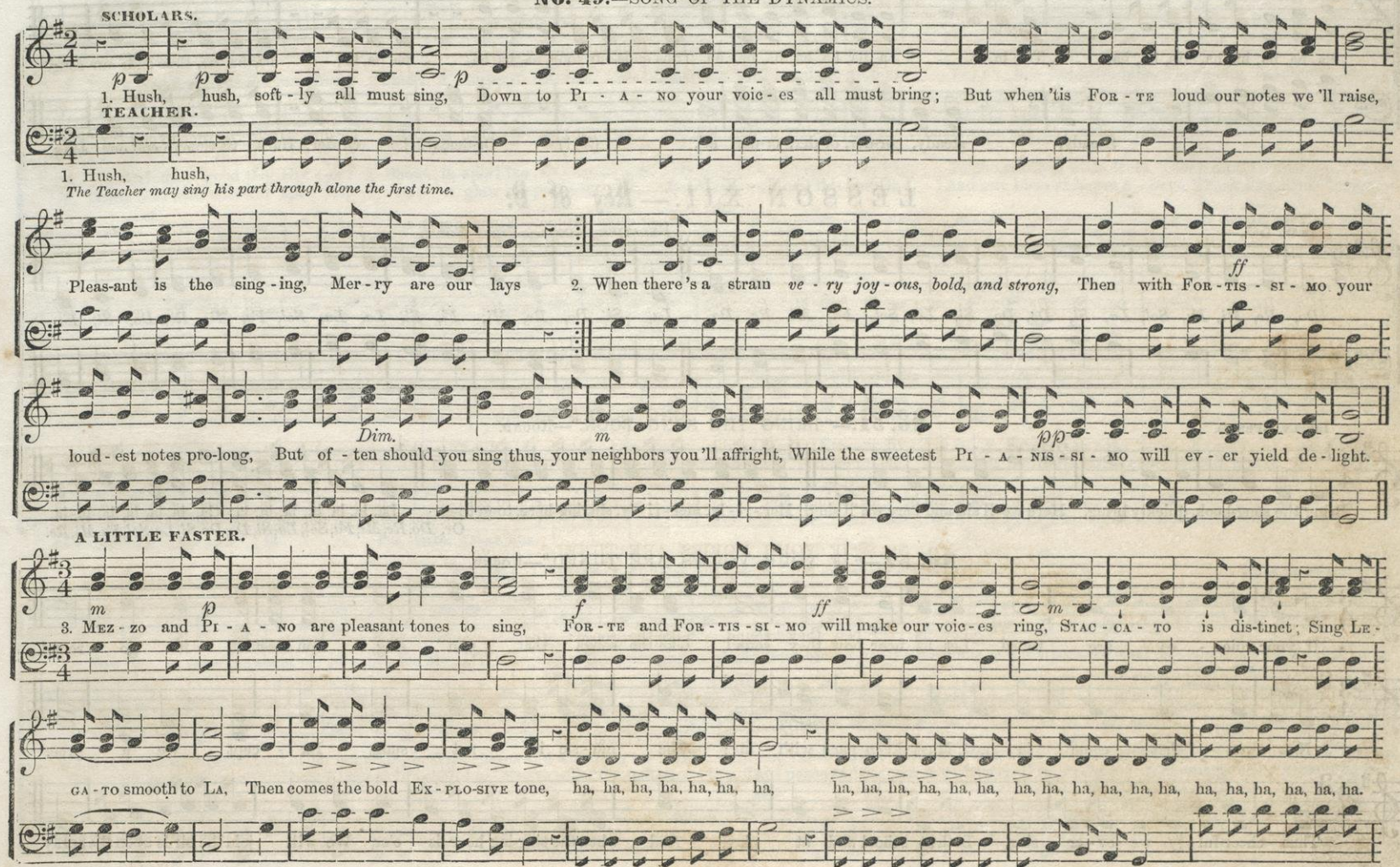
No. 47.—THE CUCKOO.—ROUND IN THREE PARTS.—TIED NOTES AND RESTS.

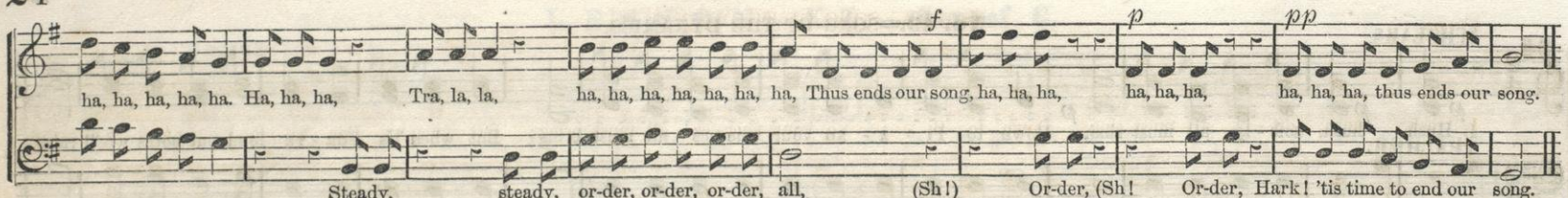


GENTLY. **No. 48.**—NOONTIDE.—TIED NOTES AND REPEAT.



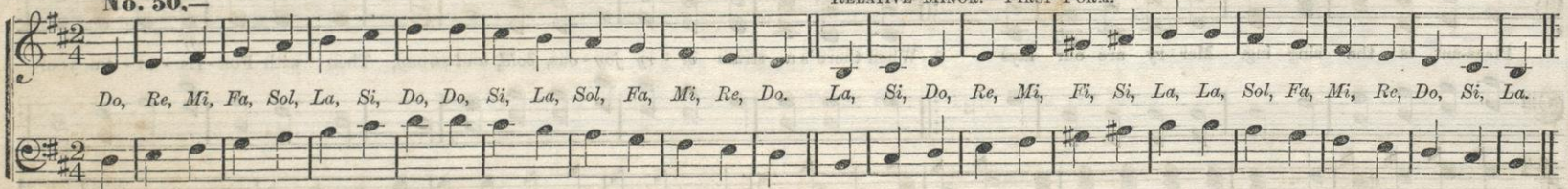
No. 49.—SONG OF THE DYNAMICS.





LESSON XII.—Key of D.

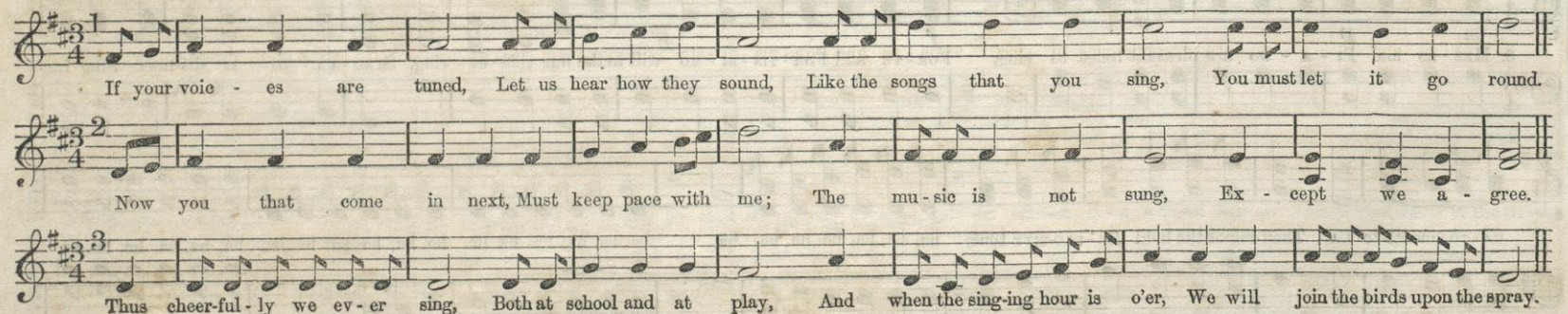
No. 50.— RELATIVE MINOR.—FIRST FORM.



LIVELY.—PRESTO.

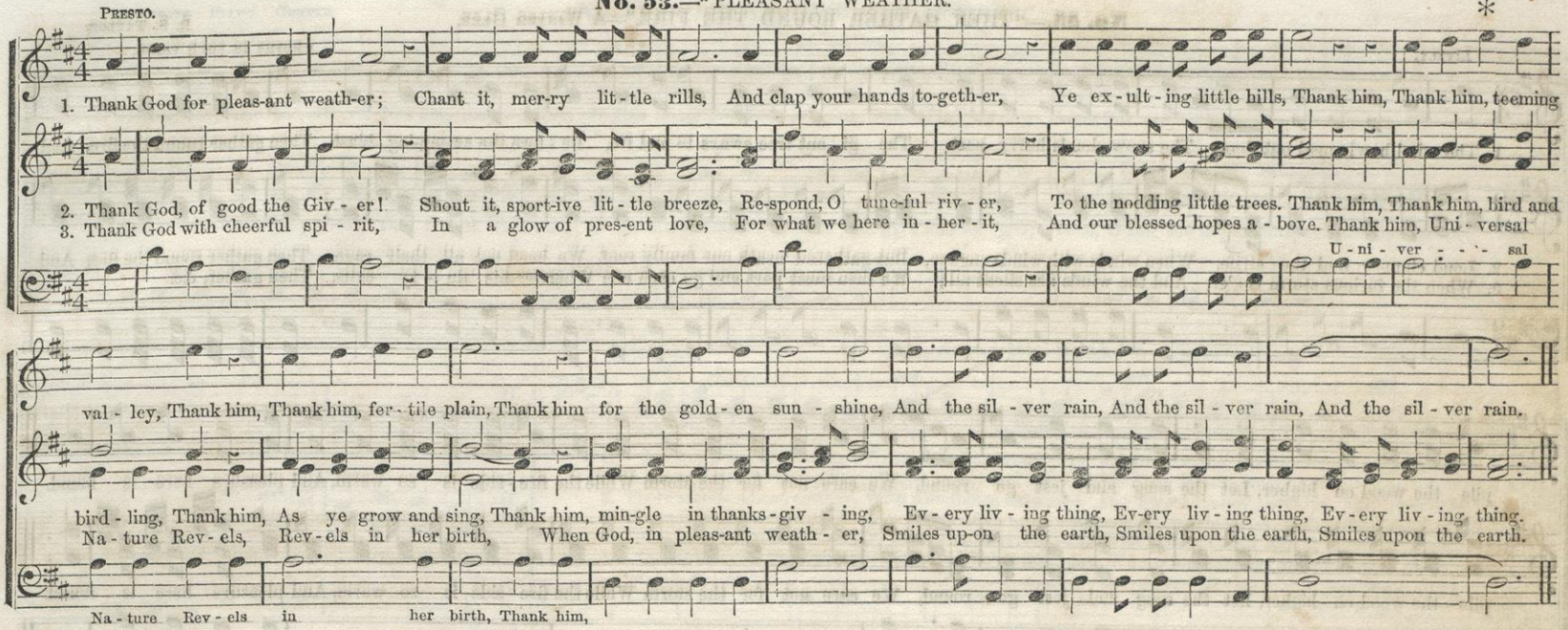
No. 51.—"BRING THE SONG BOOK."—ROUND.

No. 52.—"IF YOUR VOICES ARE TUNED."—ROUND.



No. 53.—"PLEASANT WEATHER."

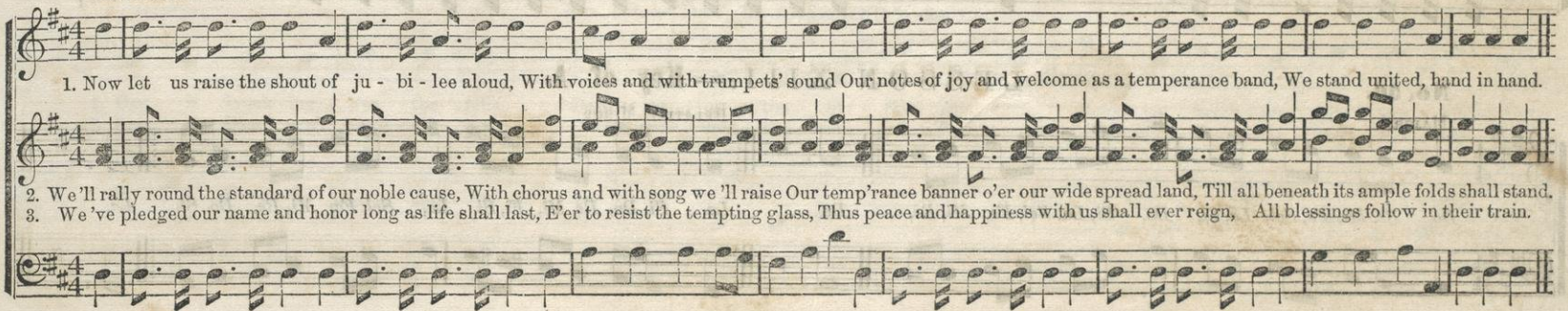
PRESTO.



BOLD AND SPIRITED.

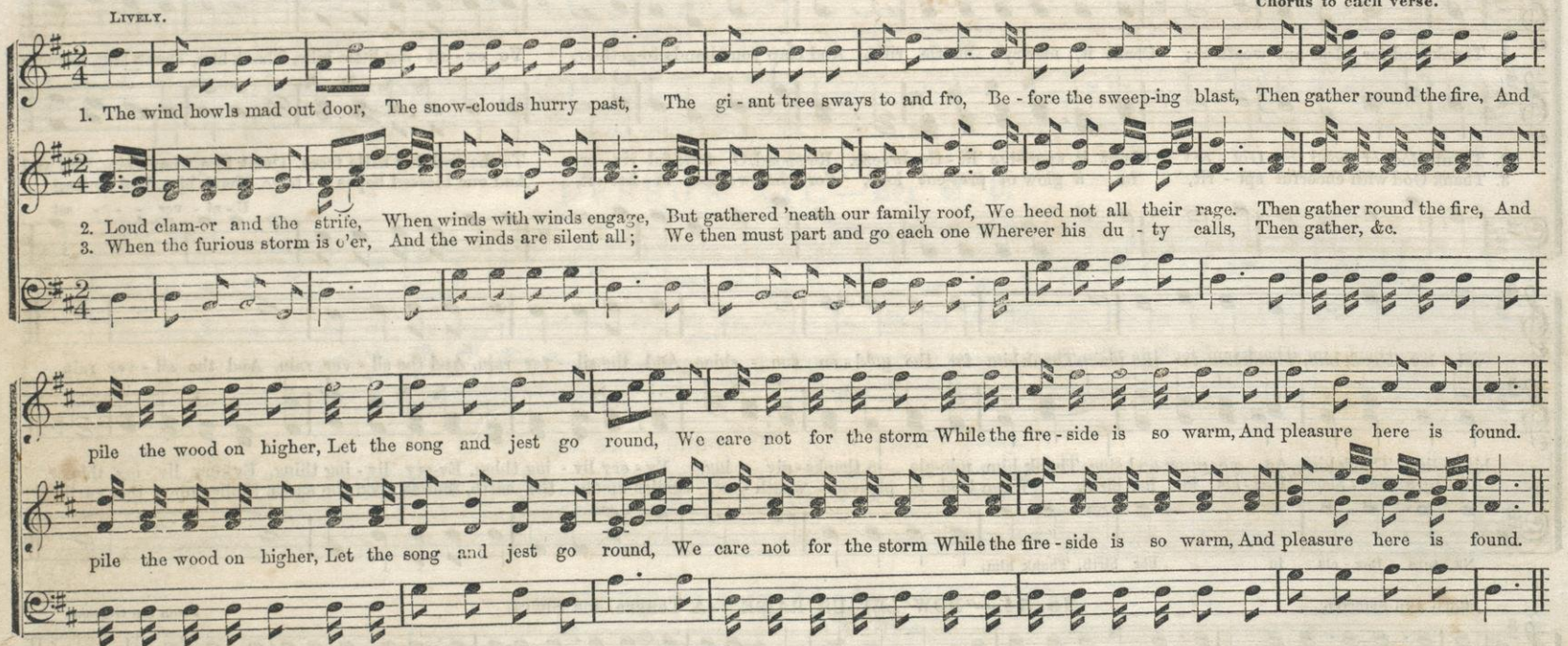
No. 54.—"NOW LET US RAISE."—A TEMPERANCE SHOUT.

From the German.



No. 55.—"THEN GATHER ROUND THE FIRE."—A WINTER GLEE. R. S. TAYLOR.

LIVELY. Chorus to each verse.



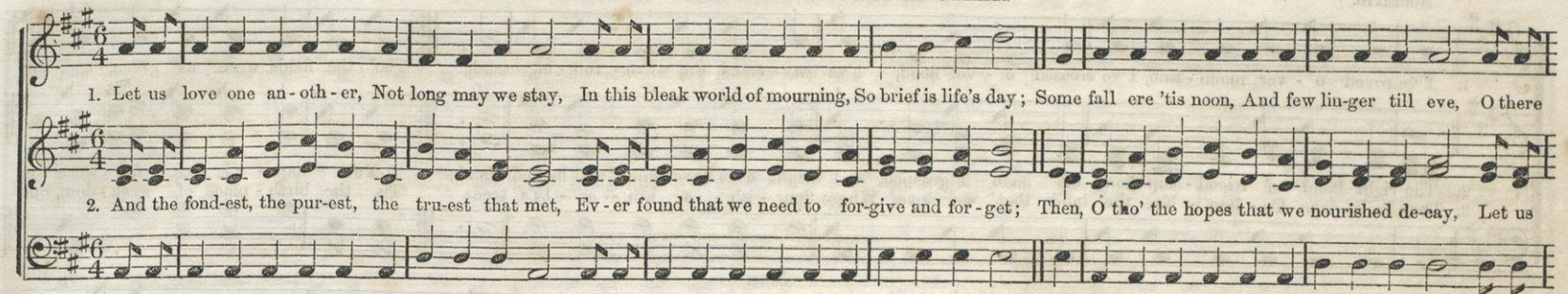
LESSON XIII.—Key of A.

No. 56.

MAJOR. RELATIVE MINOR.

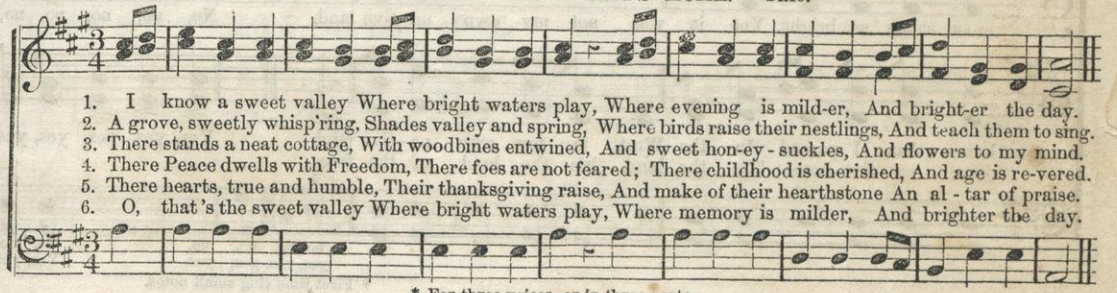
MODERATO. PIANO. GENTLE.

No. 57.—"LET US LOVE ONE ANOTHER."



SPRIGHTLY.

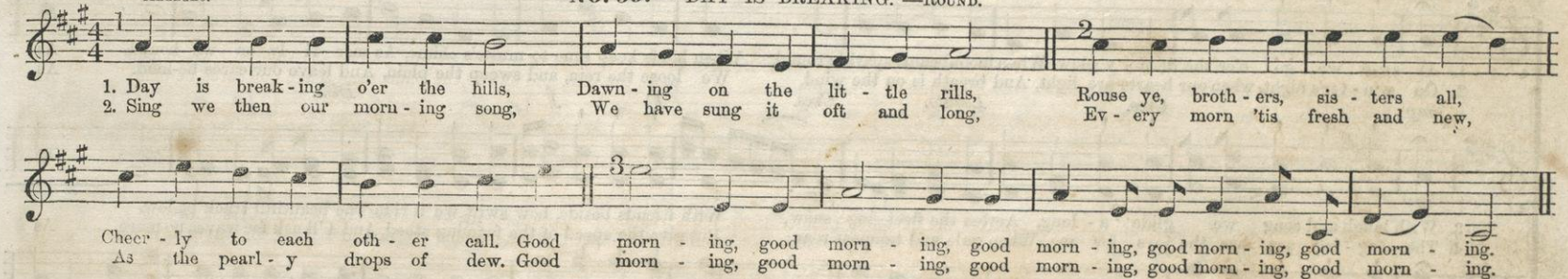
No. 58.—"MY HEART'S HOME."—TRIO.*



* For three voices, or in three parts.

ALLEGRO.

No. 59.—"DAY IS BREAKING."—ROUND.



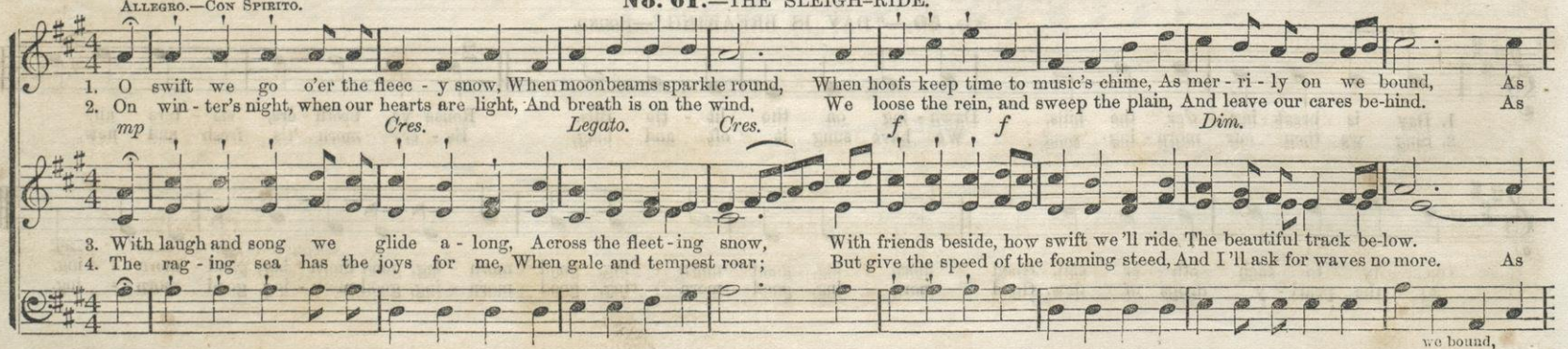
No. 60.—MY OWN NATIVE LAND.

MODERATO.

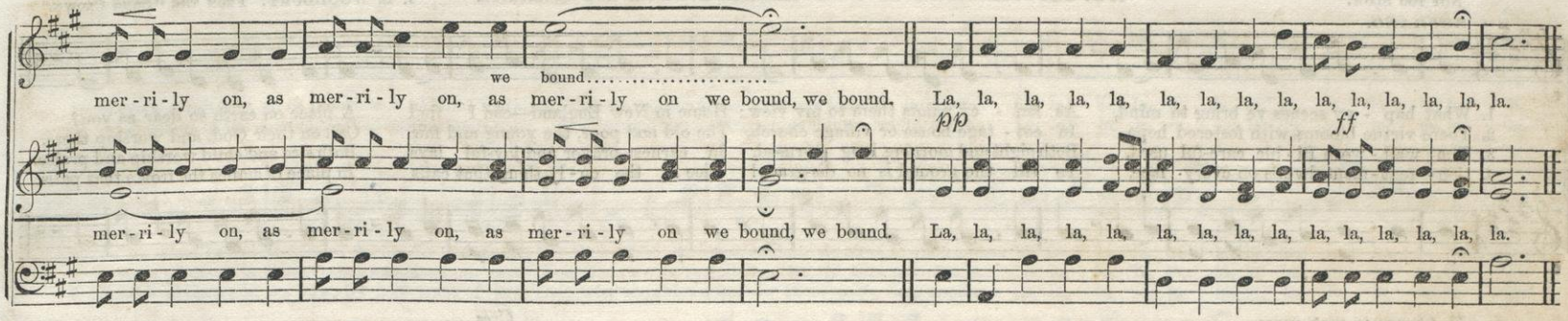
* First time sing small notes.

No. 61.—THE SLEIGH-RIDE.

ALLEGRO.—CON SPIRITO.



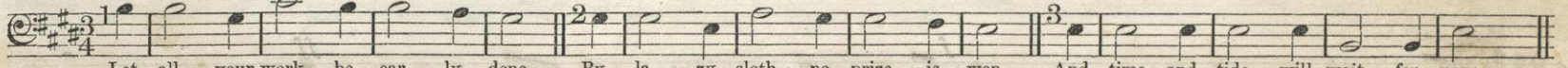
THE SLEIGH-RIDE.—Concluded.



LESSON XIV.—Key of E.

No. 62.

No. 63. DILIGENCE.—Round.



No. 64. OUR BONNY BOAT.—Round.

No. 65.—MY HOME IN NEW ENGLAND.—Duet and Quartette.

I. B. WOODBURY. From the "Song Crown."

Not too Slow.

SOPRANO.

1. What hap - py scenes ye bring to mind, As fan - cy paints them to my view: Home in New England—can I find A place on earth so dear as you?
2. There virtue blooms with fostered hope, In cot - tage house or village church, The old and poor, the young and fair Call on their God, and worship there.
3. The well - worn Bi - ble, care-ful used, Both night and morning long pe-rused, In earnest prayer and joy-ful lays, Both sire and child worship and praise.
4. Con - tent - ment dwells on every face, To till the ground is no dis-grace! Vice is the on - ly thing that calls In place of smiles the frown that palls.

m **Chorus to each verse.**

Cres.

New England, New England, my soul longs for thee, The home of the brave, the home of the free! New Eng-land, New England, my soul longs for thee, The

New England, New England, my soul longs for thee, The home of the brave, the home of the free! New Eng-land, New England, my soul longs for thee, The

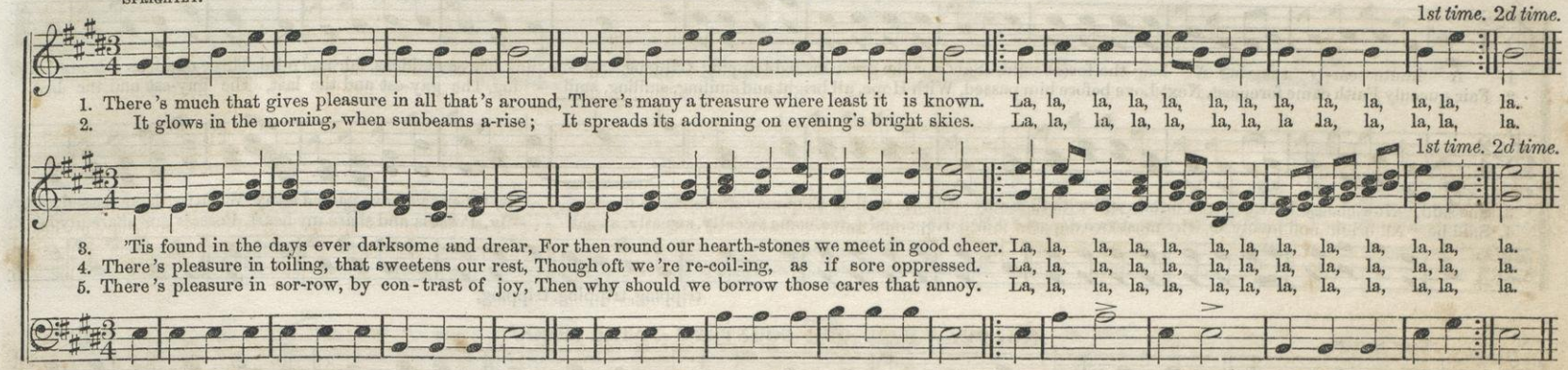
m *f* *ff*

home of the brave, the home of the free, The home of the brave, and the home of the free, The home of the brave, and the home of the free.

home of the brave, the home of the free, The home of the brave, and the home of the free, The home of the brave, and the home of the free.

SPRIGHTLY.

No. 66.—"THERE'S MUCH THAT GIVES PLEASURE."



LESSON XV.—Key of F.

No. 67.

MAJOR. RELATIVE MINOR.

No. 68. MIND YOUR OWN BUSINESS.—ROUND.

No. 69. "COME, JOIN WITH ME."—ROUND.

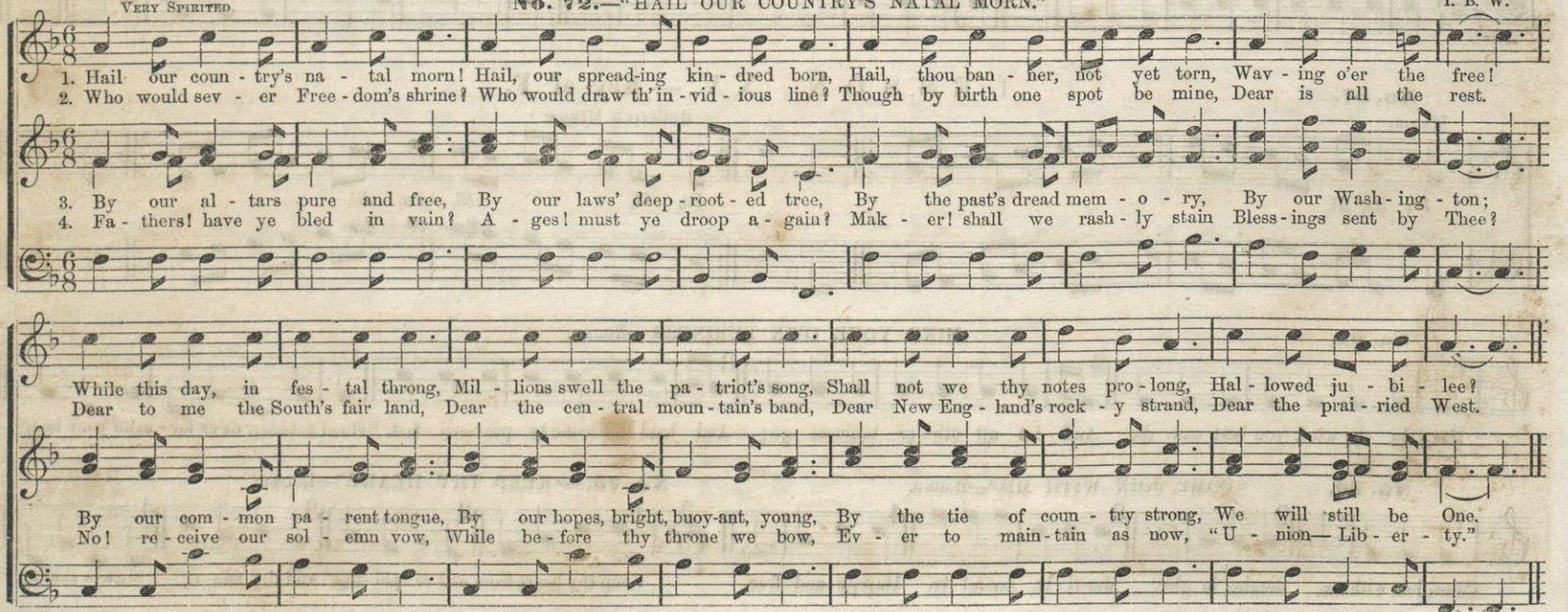
No. 70.—"KEEP THY HEART."—ROUND.

No. 71.—THE HUNTER'S PRIZE.

ALLEGRETTO. ARRANGED FROM THE GERMAN.

No. 72.—"HAIL OUR COUNTRY'S NATAL MORN."

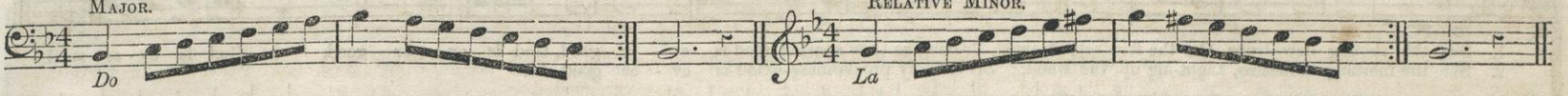
VERY SPIRITED. I. B. W.



LESSON XVI.— Key of B Flat.

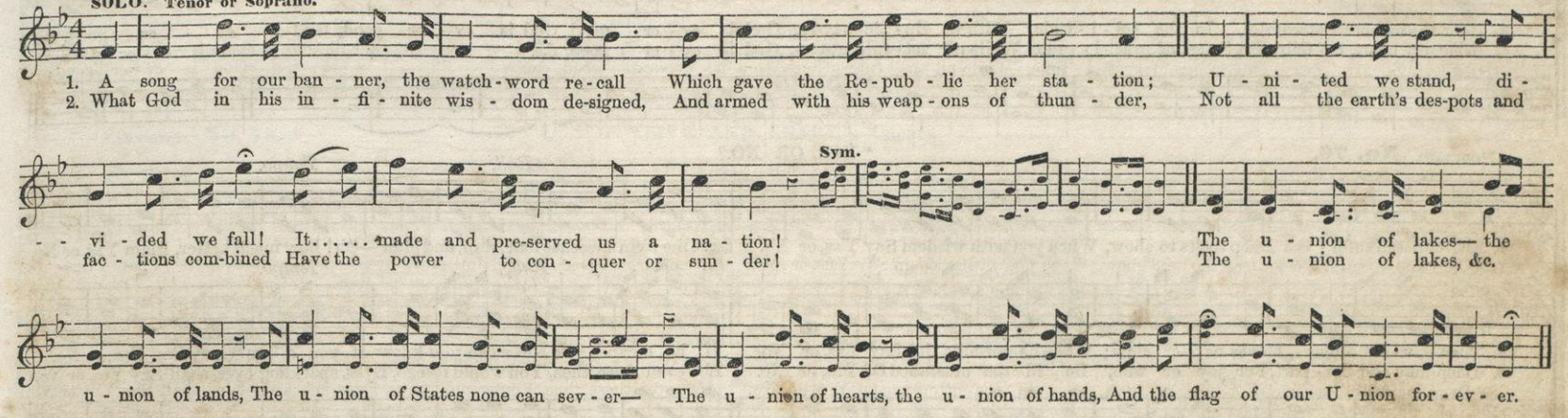
No. 73.

MAJOR. RELATIVE MINOR.



MAESTOSO. **No. 74.** THE FLAG OF OUR UNION.—NATIONAL SONG. WM. B. BRADBURY.

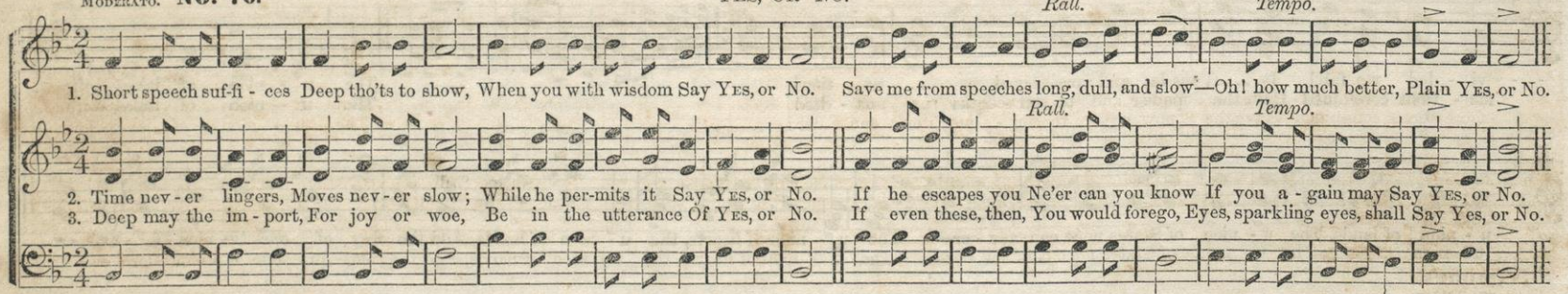
SOLO. Tenor or Soprano.



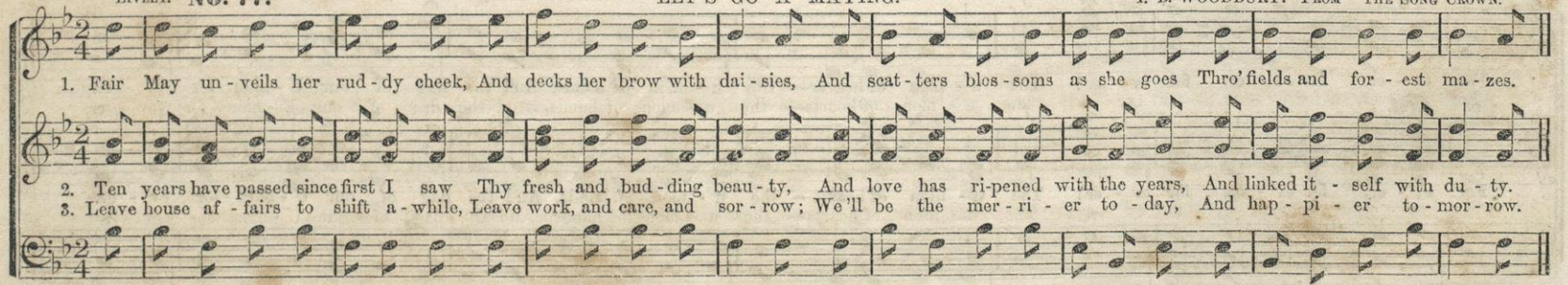
CHORUS.

No. 75. "GOD IS EVER GOOD." FROM "THE JUBILEE."

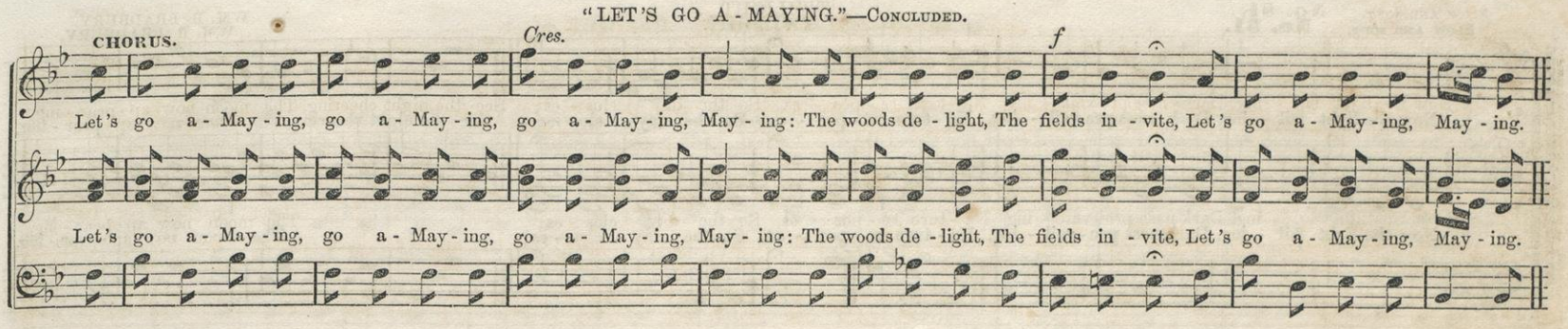
MODERATO. **No. 76.** "YES, OR NO."



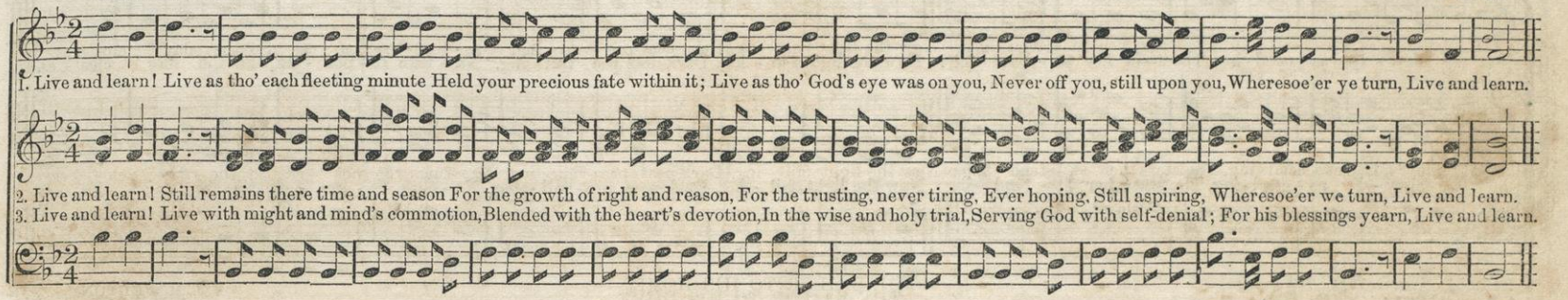
LIVELY. **No. 77.** LET'S GO A-MAYING. I. B. WOODBURY. FROM "THE SONG CROWN."



"LET'S GO A-MAYING."—Concluded.



Earnestly. **No. 78.** "LIVE AND LEARN."—Chorus. I. B. W.

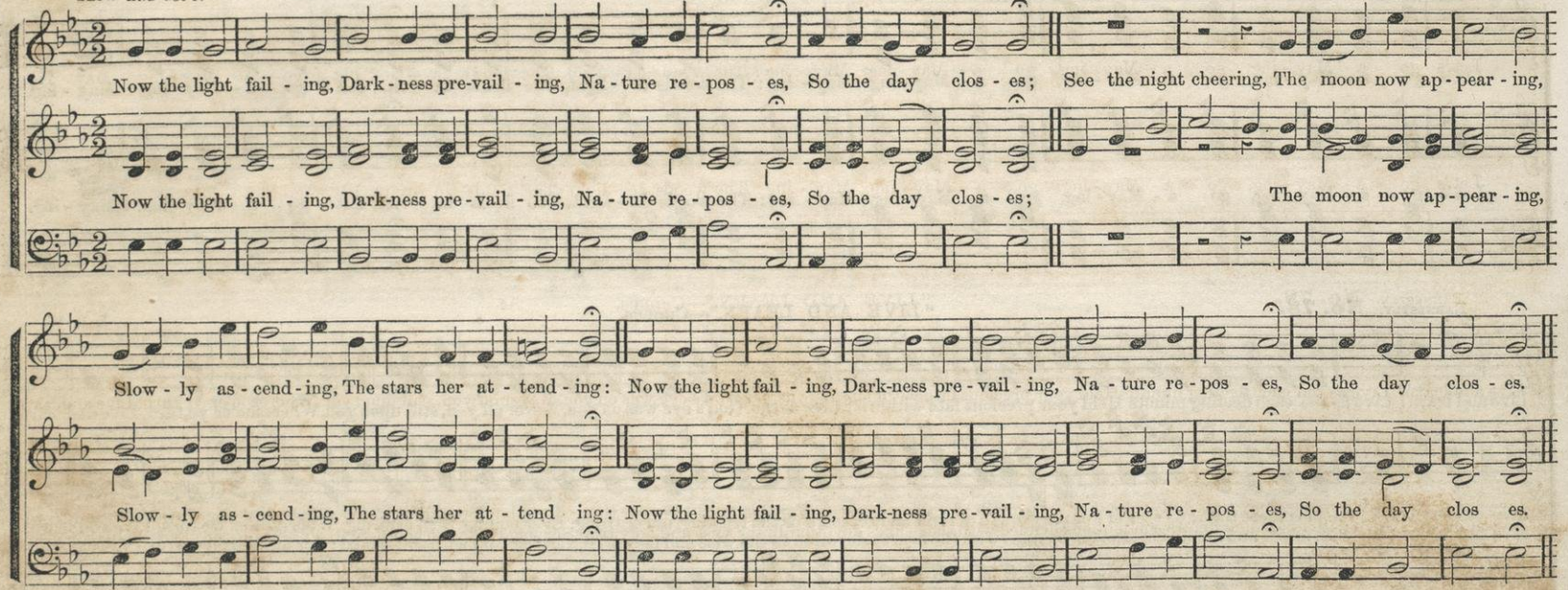


LESSON XVII.—Key of E Flat.

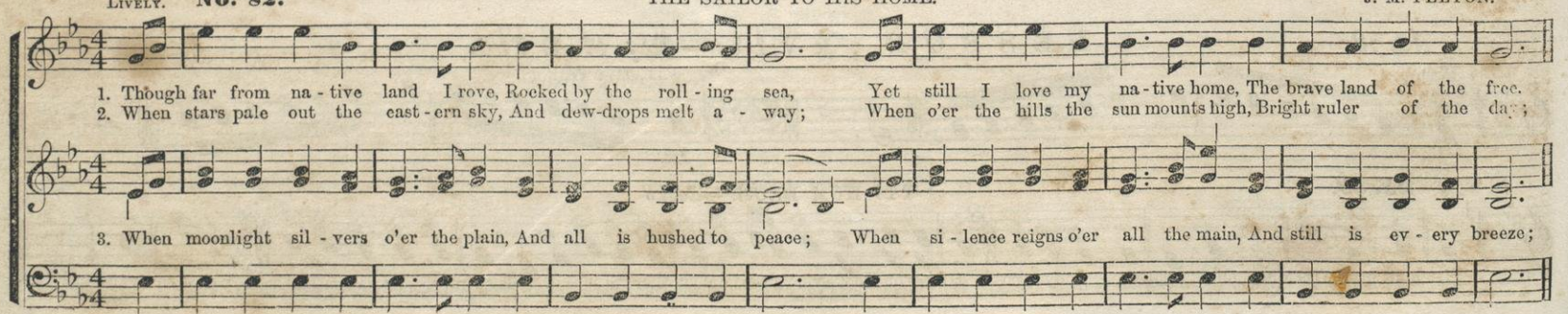
No. 79.

Slow. **No. 80.** "'TIS HUM DRUM."—Round

SLOW AND SOFT. **No. 81.** TWILIGHT. WM. B BRADBURY.

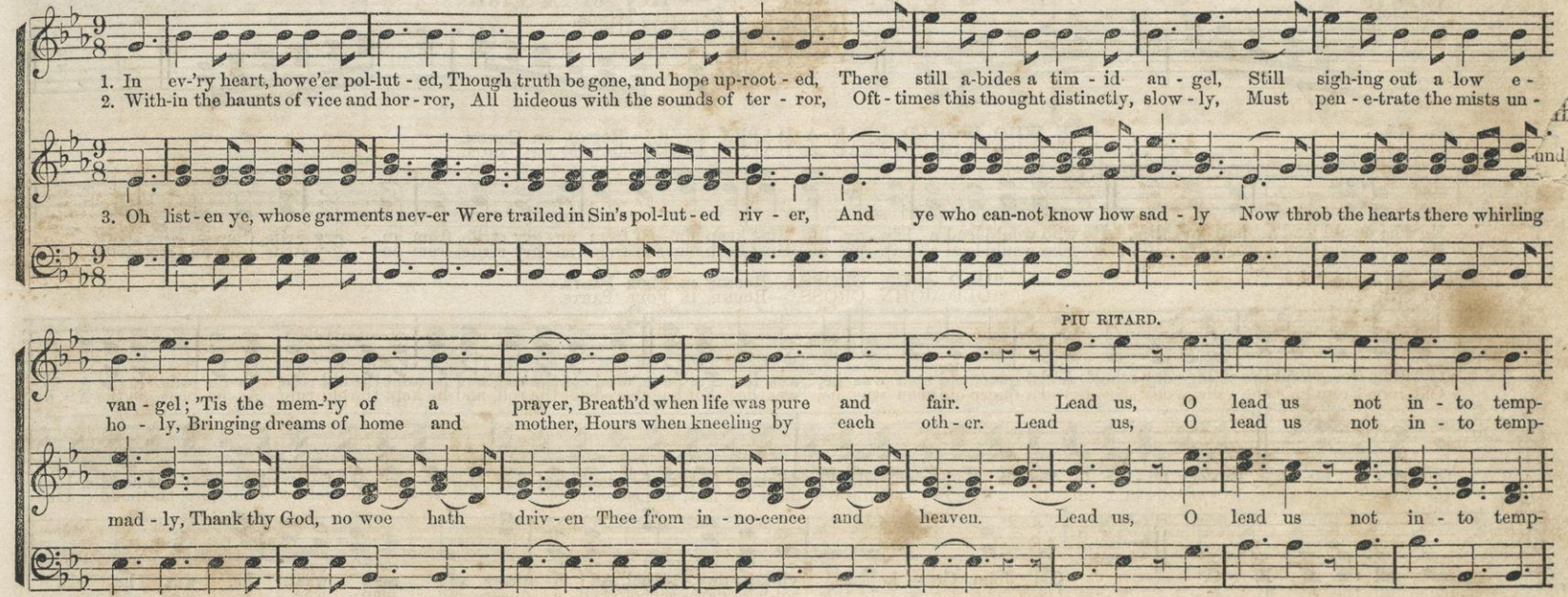


LIVELY. **No. 82.** THE SAILOR TO HIS HOME. J. M. PELTON.



THE SAILOR TO HIS HOME.—Concluded.

Earnestly. **No. 83.** "LEAD US NOT INTO TEMPTATION."—Quartette. I. B. WOODBURY.

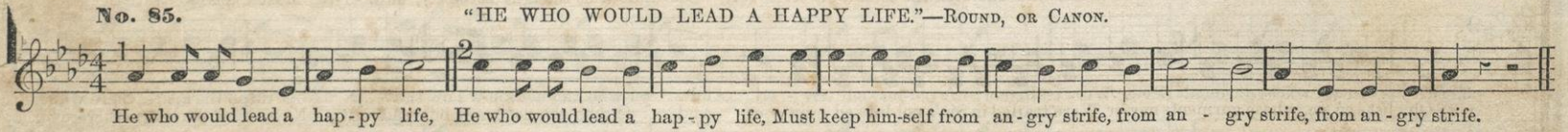


"LEAD US NOT INTO TEMPTATION."—Concluded.

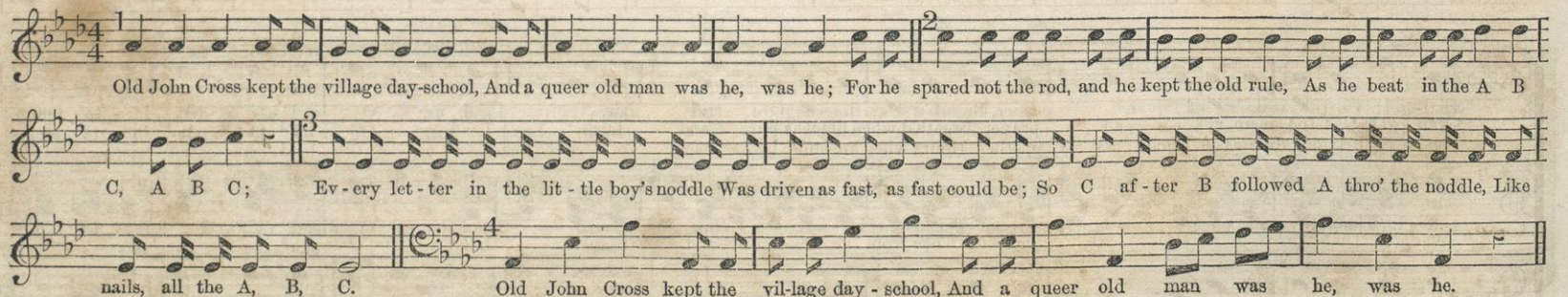
LESSON XVII.—Key of A Flat.

No. 84.

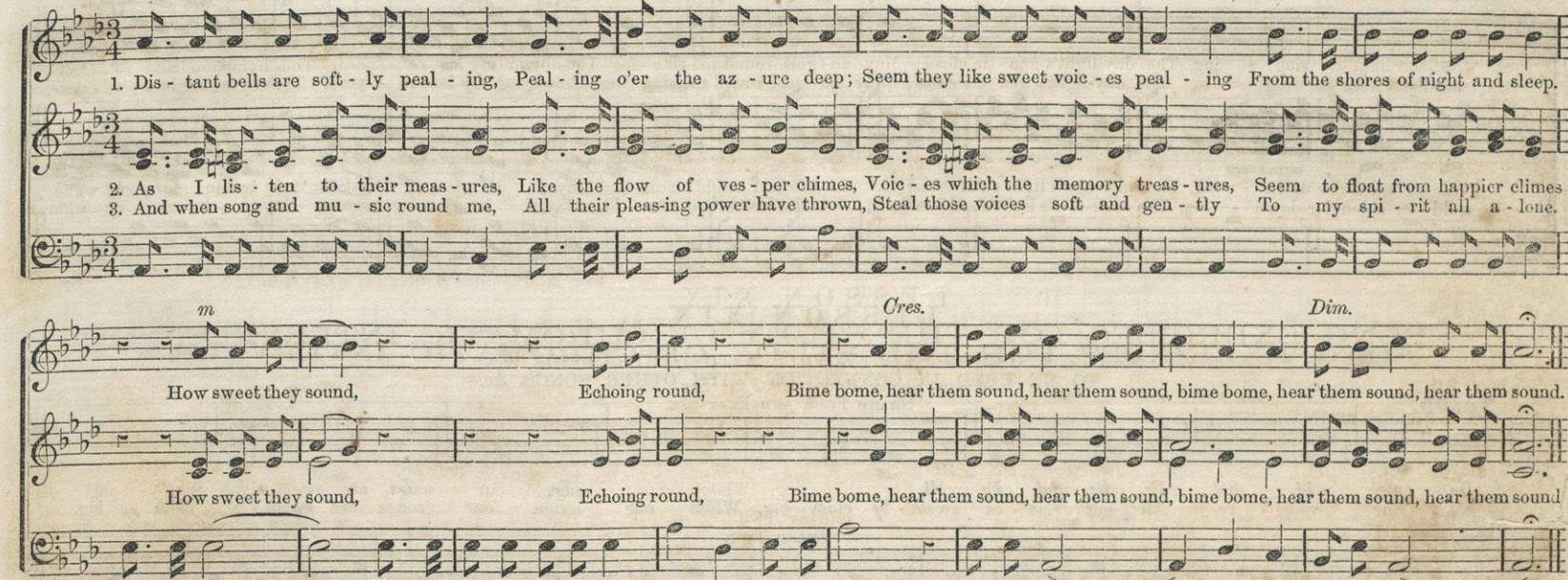
No. 85. "HE WHO WOULD LEAD A HAPPY LIFE."—Round, or Canon.



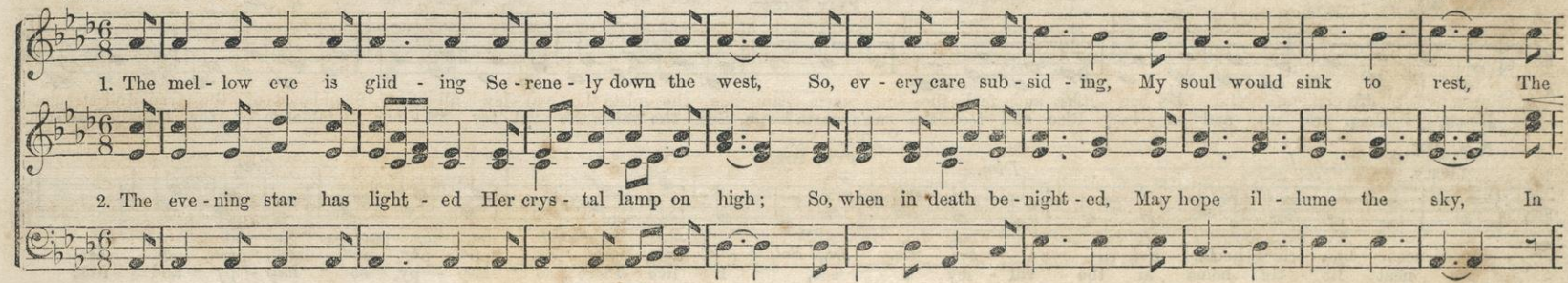
No. 86. "OLD JOHN CROSS."—Round, in Four Parts.



SLOWLY. **No. 87.** DISTANT BELLS.—QUARTETTE. I. B. WOODBURY.



SLOWLY. **No. 88.** "THE MELLOW EVE IS GLIDING."—QUARTETTE. I. B. WOODBURY.



"THE MELLOW EVE IS GLIDING."—CONCLUDED.

LESSON XIX.

SONG EXERCISES FOR THE STUDY OF CHROMATIC INTERVALS.

TO BE USED IN CONNECTION WITH OTHER SONGS, &c.

No. 90. SHARP FOUR AND FLAT SIX.

No. 91. SHARP TWO.

No. 92. LIVELY. FLAT THREE.

No. 93. LIVELY. FLAT SIX.

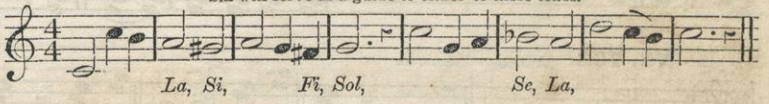
No. 94. "AWAY WITH NEEDLESS SORROW."—FLAT SEVEN—SHARP FOUR.

No. 95. SHARP ONE AND FLAT THREE.

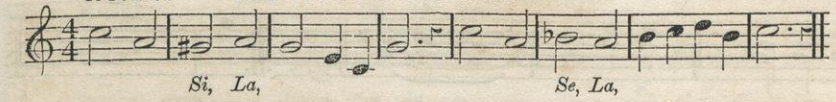
Two will serve as a guide to either of these tones.

No. 96. SHARP FIVE AND FLAT SEVEN.

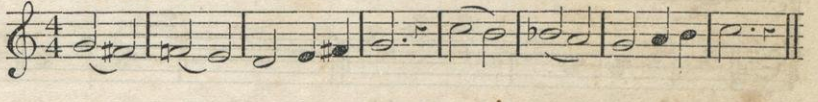
Six will serve as a guide to either of these tones.



No. 97. SHARP FIVE AND FLAT SEVEN.



No. 98. SHARP FOUR AND FLAT SEVEN.



No. 99. SHARP EIGHT, SHARP SIX, SHARP FOUR AND SHARP TWO.

No. 100. CHROMATIC SCALE.

No. 101. "YOU PROVOKE US."—CHROMATIC SCALE.

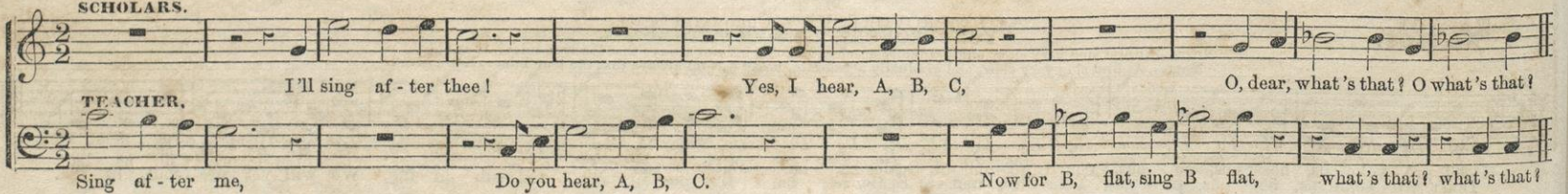
NOTE.—At first sing very slow, and gradually accelerate, being careful always that the true intervals are given.

No. 02. "O, WIPE AWAY THAT TEAR, LOVE."

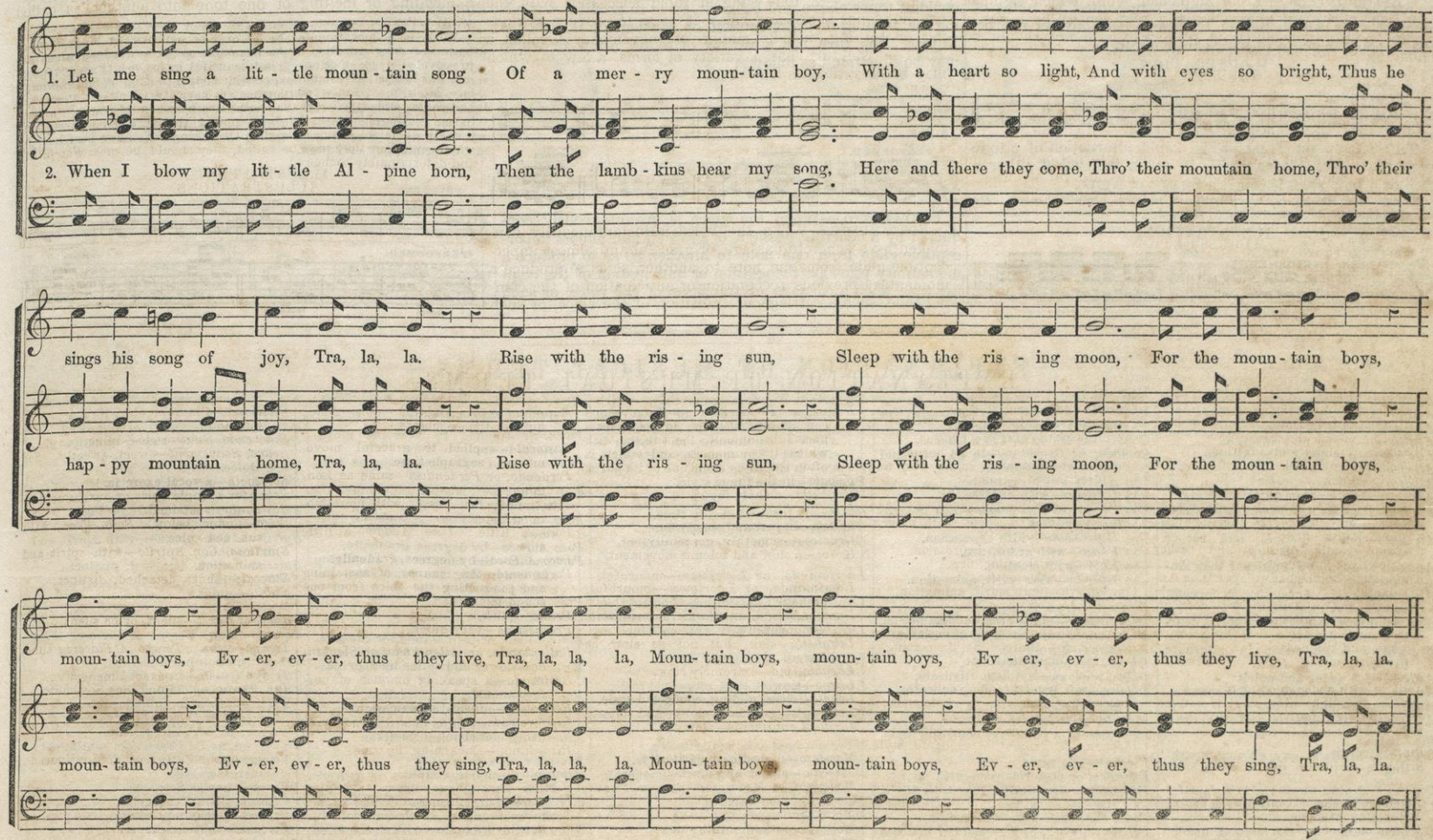
No. 103. ALLEGRO RISOLUTO. SOLFEGGIO.* ARRANGED FROM THE GERMAN.

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

No. 104. THE MOUNTAIN SONG.—SONG OF B FLAT. W. B. B.



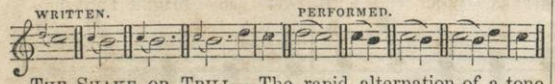
THE MOUNTAIN BOY.—Concluded.



APPOGGIATURA—TURN—SHAKE OR TRILL—PORTAMENTO.

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

ILLUSTRATION.



THE SHAKE OR TRILL.—The rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half step, is called a SHAKE or TRILL.

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

ILLUSTRATION.

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

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

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

ILLUSTRATIONS.

EXPLANATION OF MUSICAL TERMS.

Adagio, or *Adasio*—slow.
Adagio Assai, or *Molto*—very slow.
Ad Libitum—at pleasure.
Affettuoso—tender and affecting.
Allegretto—less quick than Allegro.
Allegro—quick.
Allegro Assai—very quick.
Amabile—in a gentle and tender style.
Amoroso, or *Con Amore*—affectionately, tenderly.
Andante—gentle, distinct, and rather slow, yet connected.
Andantino—somewhat quicker than Andante.
Animato, or *Con Anima*—with fervent, animated expression.
Animo, or *Con Animo*—with spirit, courage, and boldness.
Antiphone—music sung in alternate parts.
Ardito—with ardor and spirit
Arioso—in a light, airy, singing manner.
A Tempo—in time.
A Tempo Giusto—in strict and exact time.

Bis—twice.
Brillante—brilliant, gay, shining, sparkling.

Cadence—closing strain; also a fanciful extemporaneous embellishment, at the close of a song.
Cadenza—same as the second use of Cadence. See Cadence.
Calando—softer and slower.
Cantabile—graceful singing style; a pleasant, flowing melody.
Canto—the treble part in a Chorus.
Comodo, or *Commodo*—in an easy and unrestrained manner.
Con Affetto—with expression.
Con Dolcessa—with delicacy.
Con Dolore, or *Con Duolo*—with mournful expression.
Con Espressione—with expression.
Con Fuoco—with ardor, fire.
Con Moto—with emotion.
Con Spirito—with spirit, animation.

Da Capo—from the beginning.
Declamando—in the style of declamation.
Decrescendo—diminishing, decreasing.
Devozione—devotional.
Divoto—devotedly, devoutly.
Dolce—soft, sweet, tender, delicate.
Dolcemente, *Dolcessa*, or *Dolcissimo*—See Dolce.
Dolente, or *Doloroso*—mournful.
Doloroso—in a plaintive, mournful style.

Elegante—elegance.
Energico, or *Con Energia*—with energy.
Espressivo—expressive.

Fine, *Fin*, or *Finale*—the end.
Forzando, *Forz*, or *Fz*—sudden increase of power.
Fugue, or *Fuga*—a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato—in the fugue style.
Foghetto—a short fugue.

Giusto—in just and steady time.
Grazioso—smoothly, gracefully.
Grave—a slow and solemn movement.

Lacrimando, or *Lacrimoso*—mournful, pathetic.
Lamentevole, *Lamentando*, *Lamentabile*—mournfully.
Larghetto—slow, but not so slow as Largo.
Larghissimo—extremely slow.
Largo—slow.
Legato—close, gliding, connected style.
Lentando—gradually slower and softer.
Lento, *Lentamente*—slow.

Maestoso—majestic, majestically.
Marcato—strong and marked style.
Moderato, or *Moderatamente*—moderately, in moderate time.
Molto—much or very.
Molto Voce—with a full voice.
Morendo—gradually dying away.
Mordente—a beat, or transient shake.
Moto—motion. *Andante Con Moto*; quicker than Andante.

Pastorale—applied to graceful movements in sextuple time.
Perdendo, or *Perdendosi*—same as Lentando.
Piu—more; *Piu Mosso*; with more motion, faster.
Poco—a little. *Poco Adagio*—a little slow.
Poco A Poco—by degrees, gradually.
Portamento—the manner of sustaining and conducting the voice from one sound to another.
Presto—quick.
Prestissimo—very quick.

Rallentando, or *Allentando*, or *Slentando*—slower and softer by degrees.
Recitando—a speaking manner of performance.
Recitative—musical declamation.
Rinforzando, *Rinf.*, or *Rinforzo*—suddenly increasing in power.
Ritardando—slackening the time.

Semplice—chaste, simple.
Sempre—throughout, always, as *Sempre Forte*, loud throughout.
Senza—without, as *Senza Organo*, without the organ.
Sforzando, or *Sforzato*—with strong force or emphasis, rapidly diminishing.
Siciliana—a movement of light graceful character.
Smorendo, *Smorzando*—dying away.
Soave, *Soavement*—sweet, sweetly. See Dolce.
Solfeggio—a vocal exercise.
Solo—for a single voice or instrument.
Sostenuto—sustained.
Sotto—under, below. *Sotto Voce*; with subdued voice.
Spiritoso, *Con Spirito*—with spirit and animation.
Staccato—short, detached, distinct.
Subito—quick.

Tace, or *Tacet*—silent, or be silent.
Tardo—slow.
Tempo—time. *Tempo A Placere*; time at pleasure.
Tempo Giusto—in exact time.
Ten Tenuto—hold on. See Sostenuto.
Tutti—the whole, full chorus.

Un—a; as *Un Poco*, a little.

Va—go on, as *Va Crescendo*, continues to increase.
Verse—same as Solo.
Vigoroso—bold, energetic.
Vivace—quick and cheerful.
Virtuoso—a proficient in art.
Voce Sola—voice alone.
Volti Subito—turn over quickly

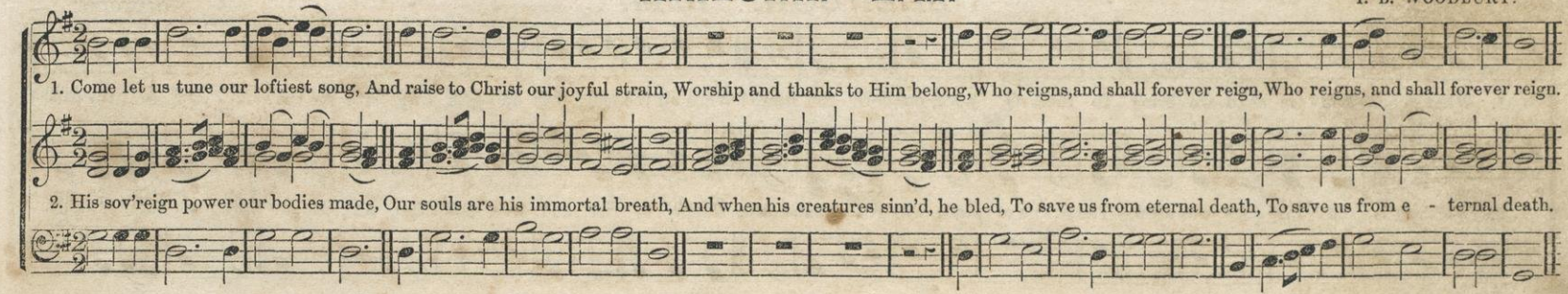
THE DAY-SPRING.

AUSTIN. L. M.

I. B. WOODBURY.

ARIZONA. L. M.

I. B. WOODBURY.



Energetic.

ROSEDELL. L. M.

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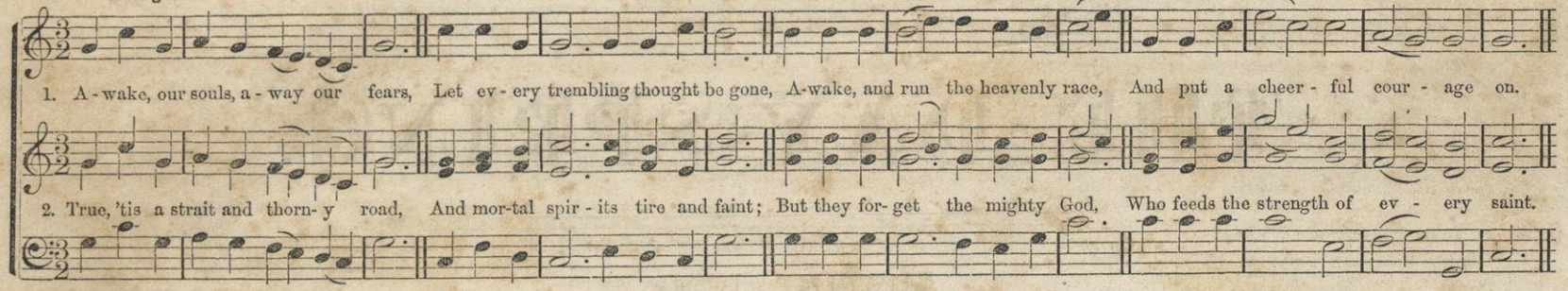
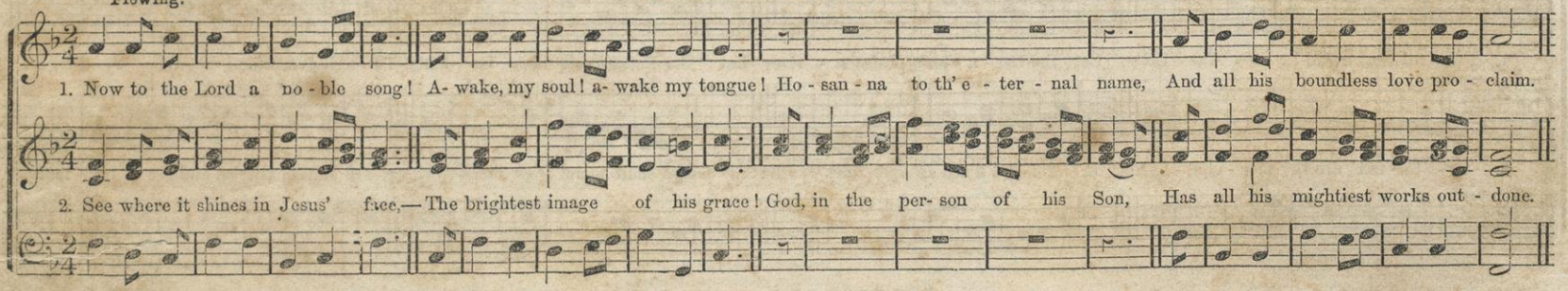


Flowing.

COURANT. L. M.

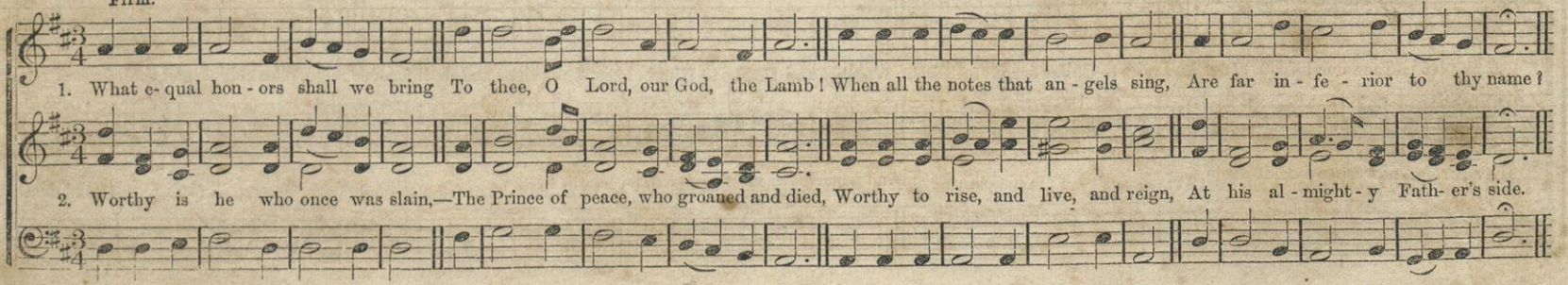
H. J. RUDD.



Firm.

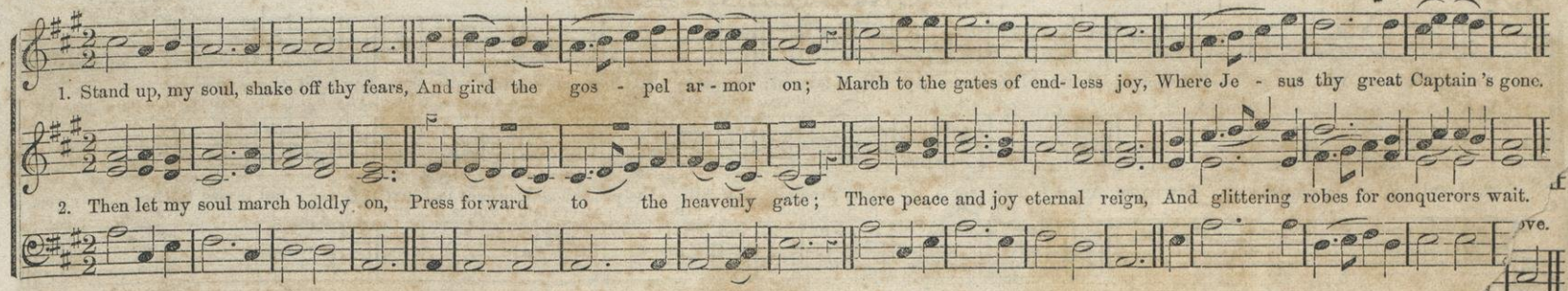
BLENDON. L. M.

GIARDINI.



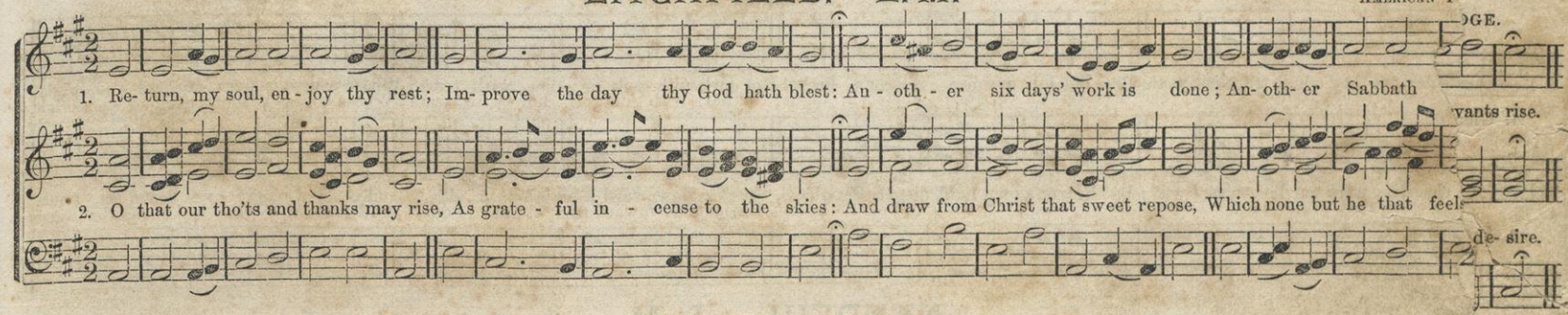
ZINTIN. L. M.

W. * *



LITCHFIELD. L. M.

AMERICAN T



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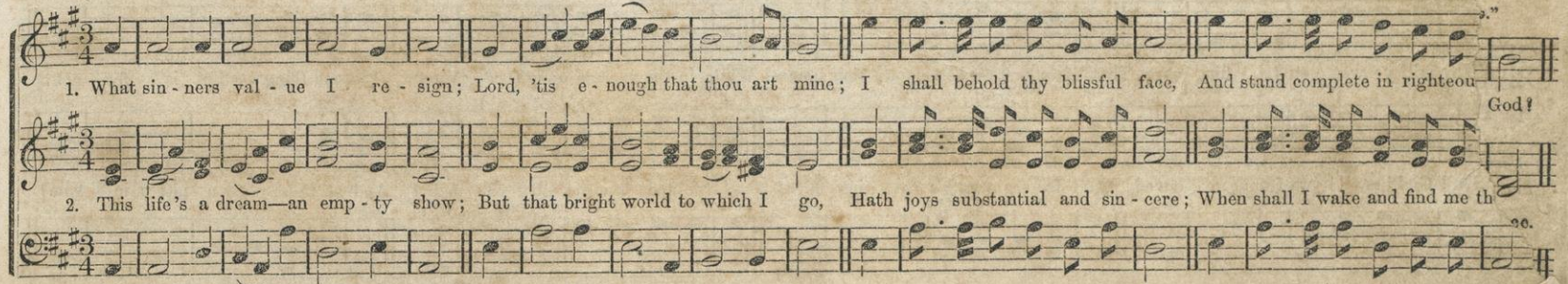
FROM "THE DULCIMER." A. DOT



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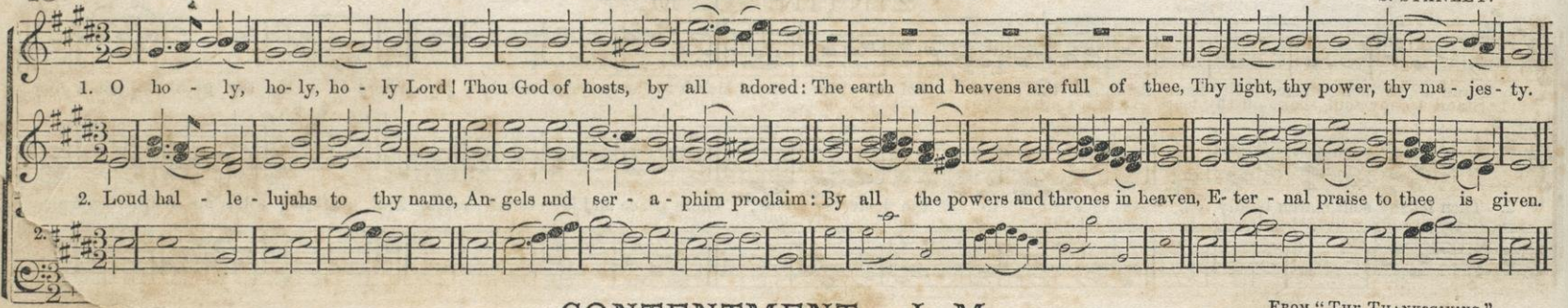
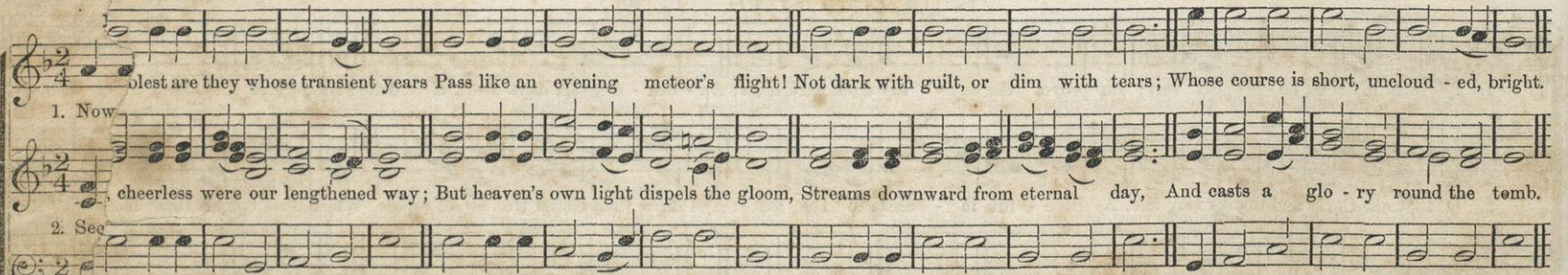
S. STANLEY.



CONTENTMENT. L. M.

FROM "THE THANKSGIVING."
C. FLETCHER HOLMES.



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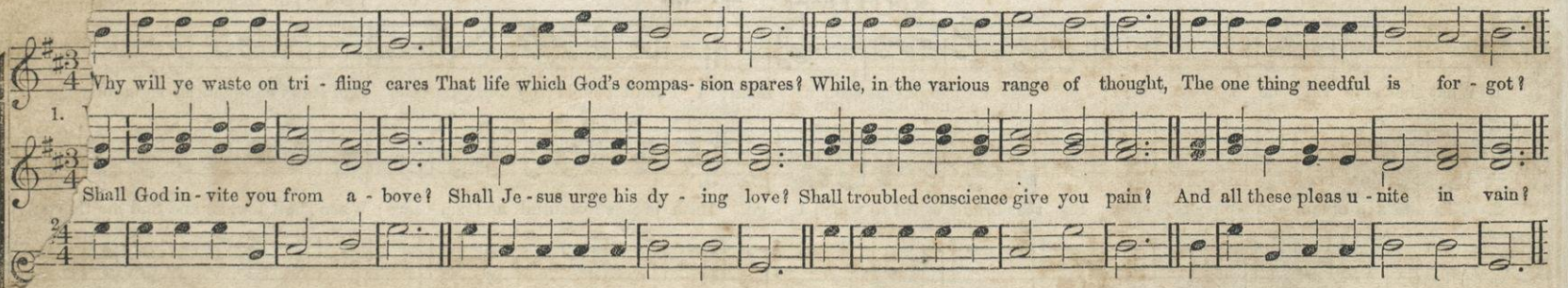
I. B. W.

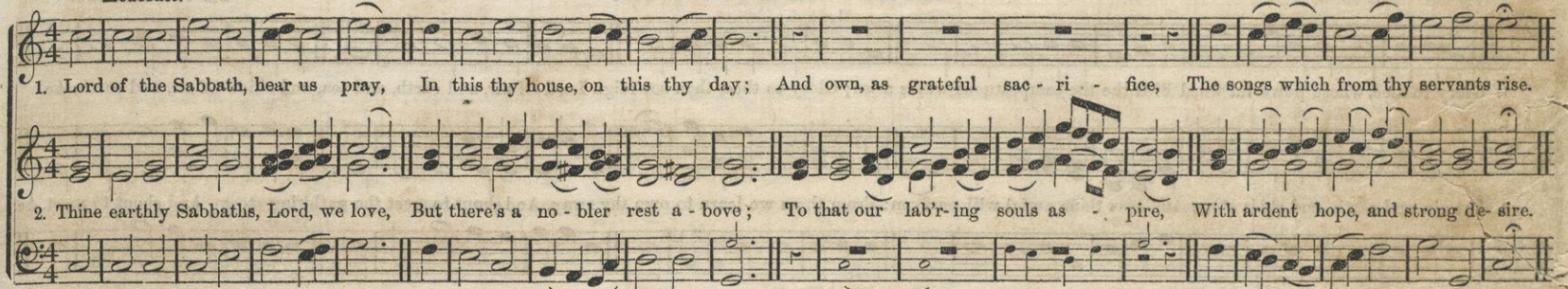


ANTIGUA. L. M.

Firm. WELLS.

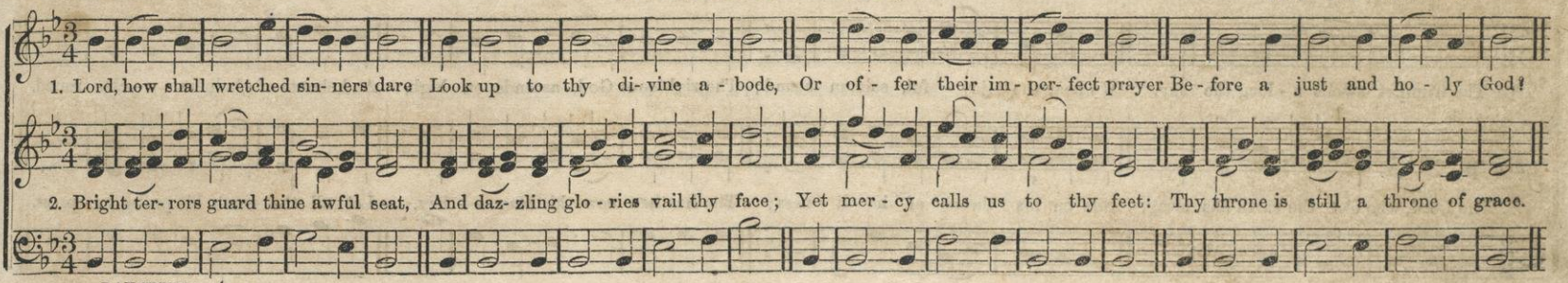
COOLIDGE. L. M.

Moderato. E. T. COOLIDGE.



EDMOND. L. M.

From "The Thanksgiving."



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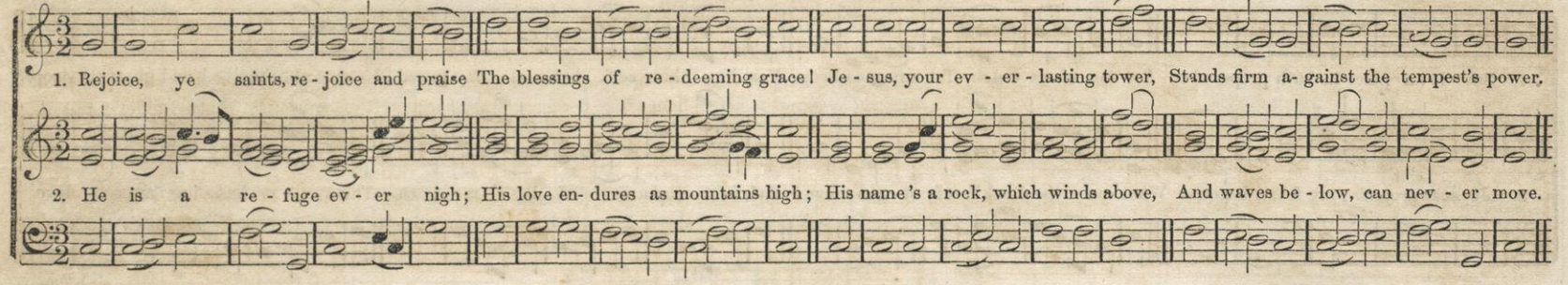
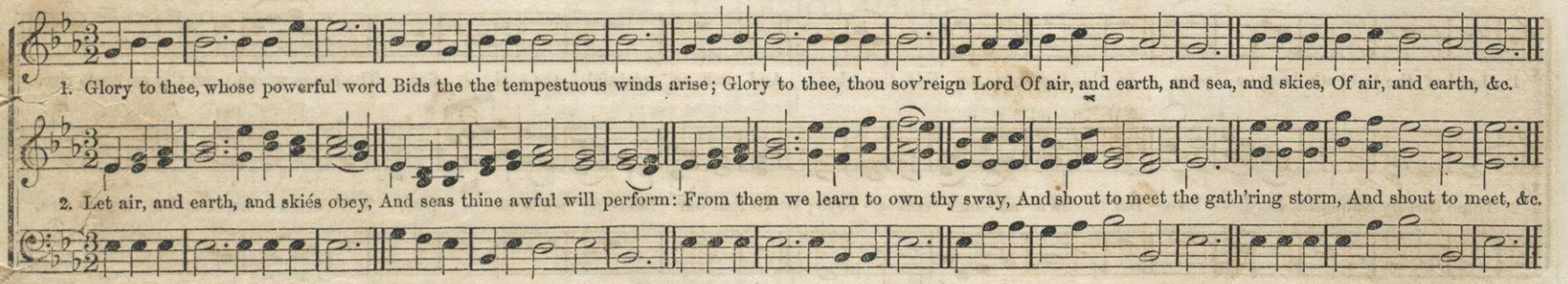
NUBES.



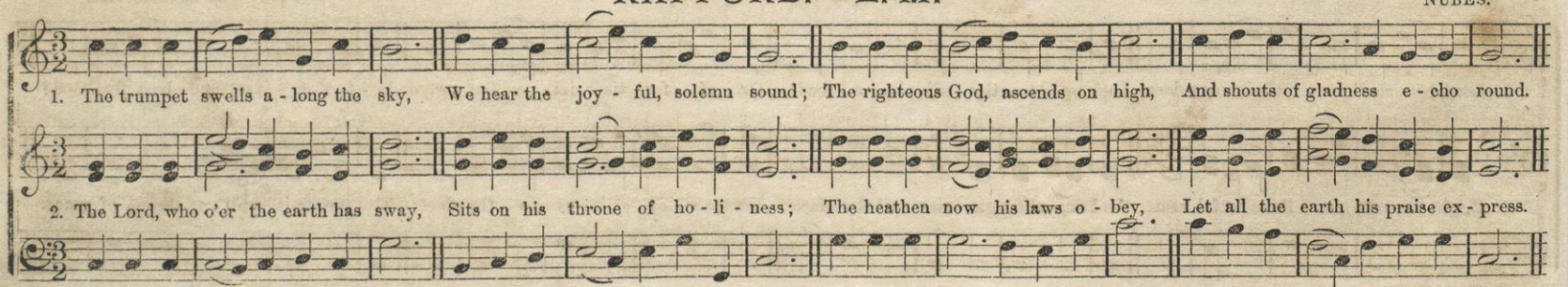
DRAYTON. L. M.

DR. T. HASTINGS.



RAFFORD. L. M.

NUBES.



BUSSCHOP. L. M.

Moderato.

1. Though now the nations sit be - neath The dark- ness of o'erspreading death; God will a - rise with light di - vine, On Zi - on's ho - ly towers to shine.

2. That light shall shine on dis - tant lands, And wand'ring tribes, in joy - ful bands, Shall come, thy glo - ry, Lord, to see, And in thy courts to worship thee.

BROWER. L. M.

Rev. Dr. BETHUNE.

1. Keep me from fainting in my prayers, When to thy footstool, Lord, I come; My soul with God would leave her cares, And hope for mercy from his throne.

2. My spirit looks to God a - lone; My rock and re- fuge is his throne; In all me; In all my straits, My soul for his sal - va - tion waits.

DANTE. L. M.

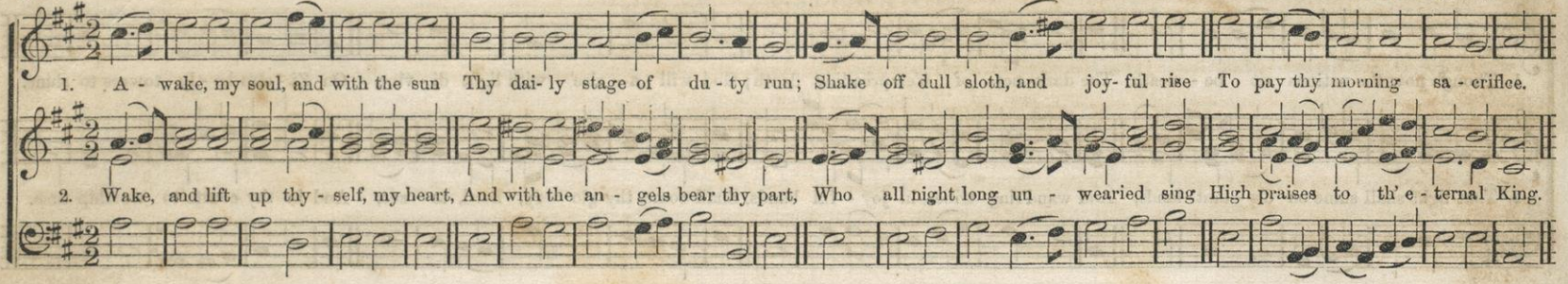
I. B. W.

1. Why, on the bending willows hung, Israel! still sleeps thy tuneful string? Still mute remains thy sullen tongue, And Zion's song denies to sing, And Zion's song denies to sing?

2. Awake! thy sweetest raptures raise; Let harp and voice unite their strains; Thy promised King his sceptre sways; Jesus, thine own Messiah, reigns, Jesus, thine own, &c.

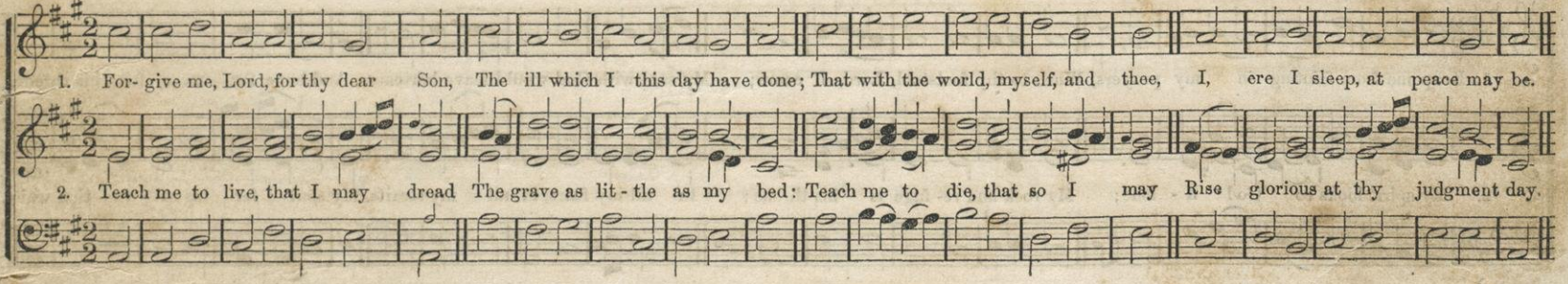
MORNING HYMN. L. M.

BARTHOLEMON.

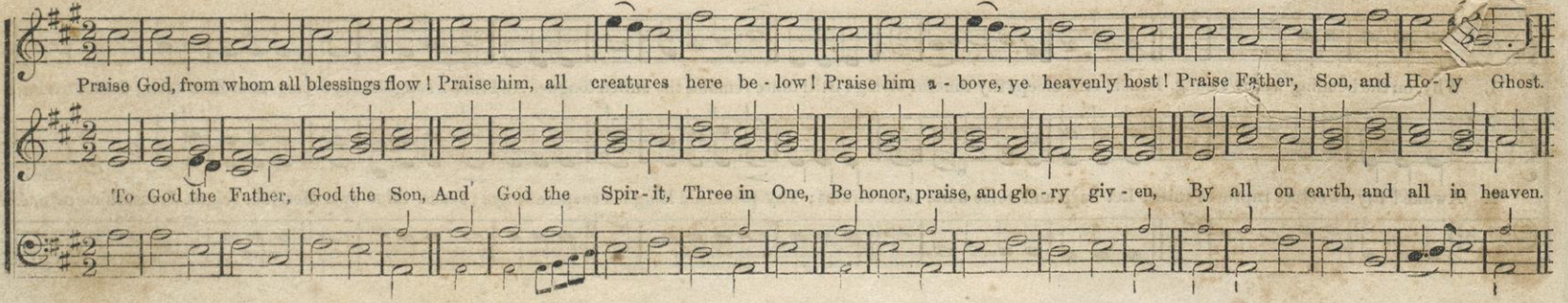


EVENING HYMN. L. M.

TALLIS.



OLD HUNDRED. L. M.

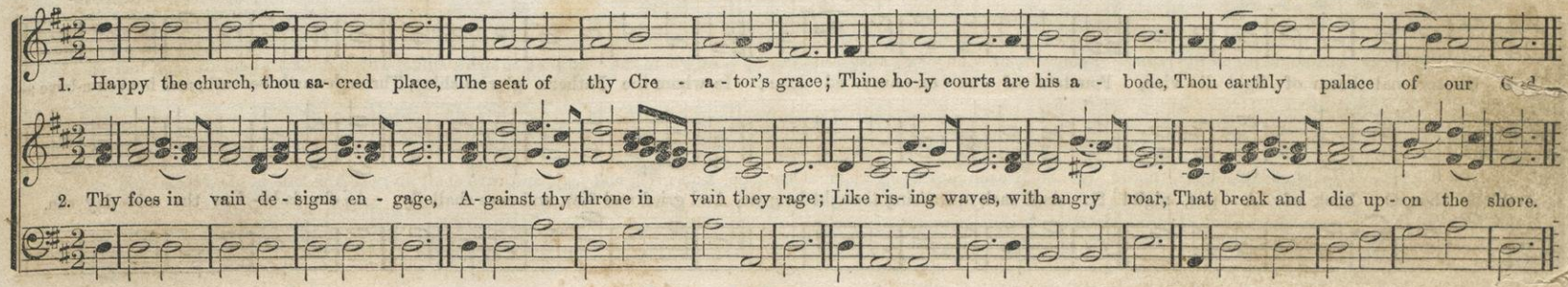


ALAH. L. M.

I. B. W.

VIOTTI. L. M.

ARRANGED FROM VIOTTI.

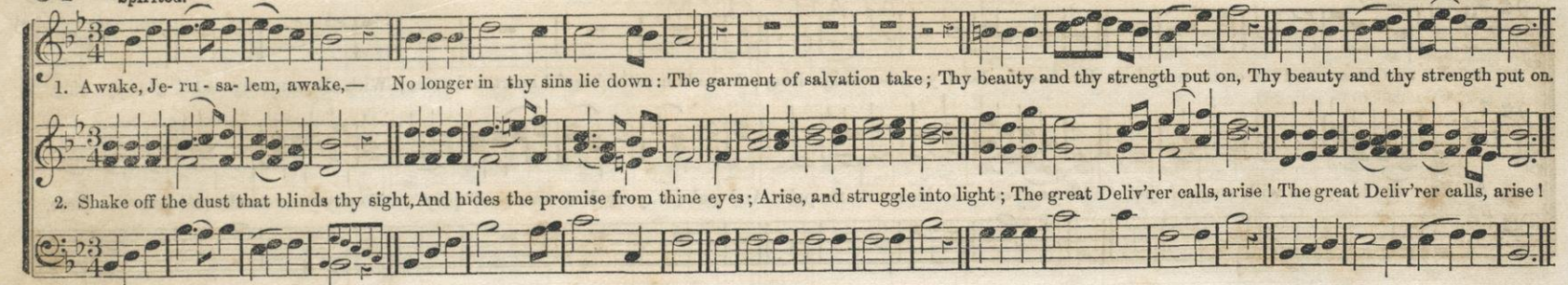


GOODNESS. L. M.

I. B. W.

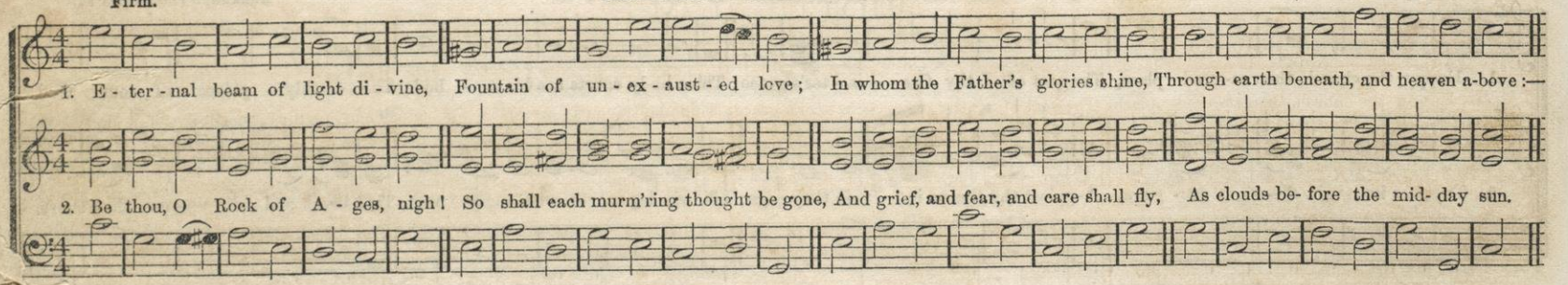
PARK-STREET. L. M.

Spirited. VENUA.



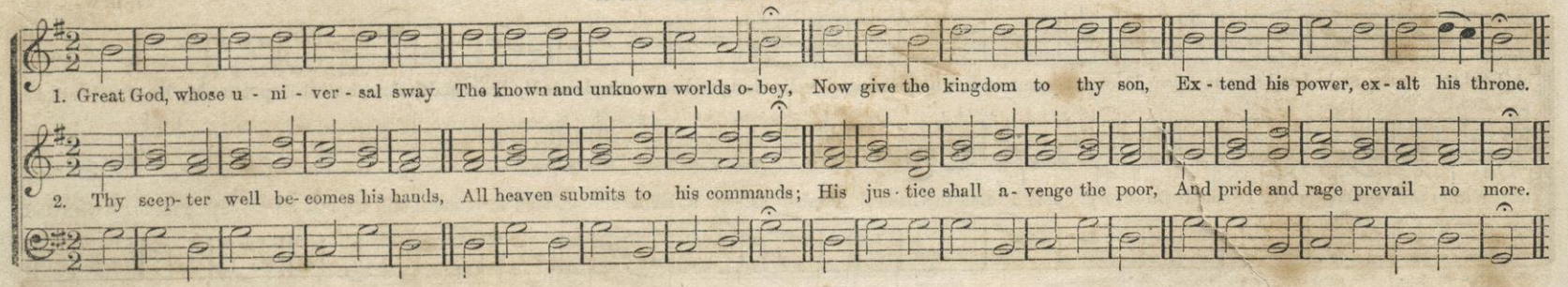
MEINEKE. L. M.

Firm. C. MEINEKE.



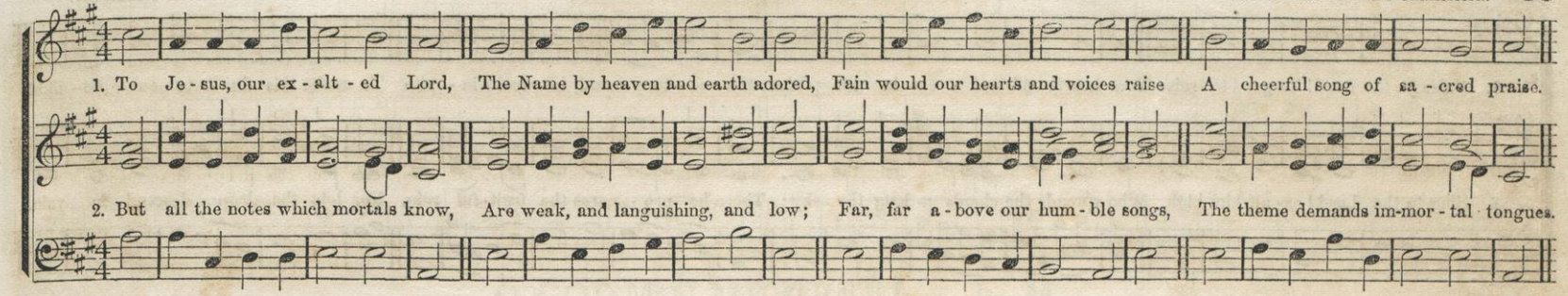
PARMENTER. L. M.

P. H. D. From "The Thanksgiving."



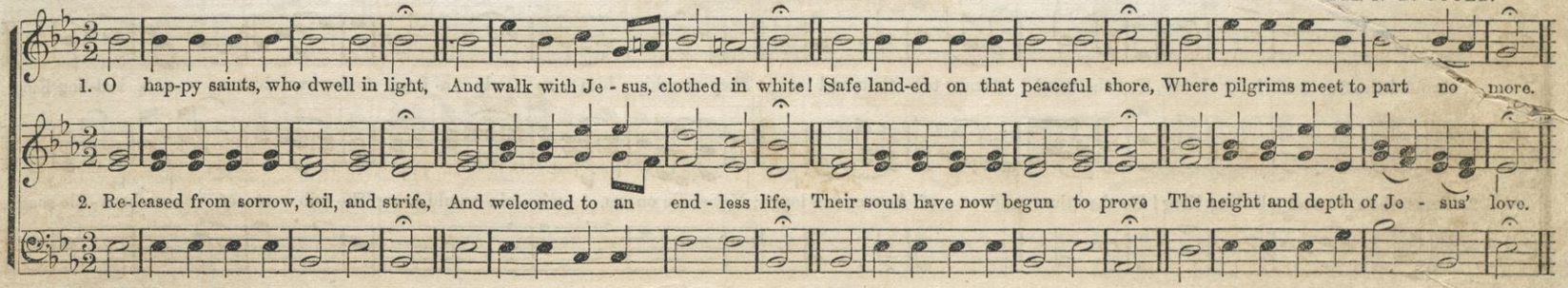
UPTON. L. M.

DR. L. MASON. BY PERMISSION.



OPE. L. M.

DEA. N. D. GOULD.



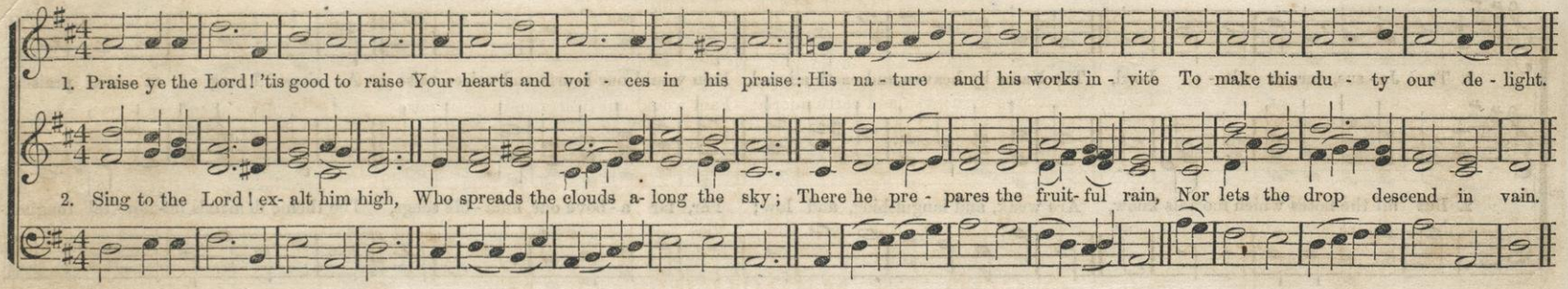
LOUVAN. L. M.

Flowing.

V. C. TAYLOR. BY PERMISSION.

JOY. L. M.

S. JACKSON.



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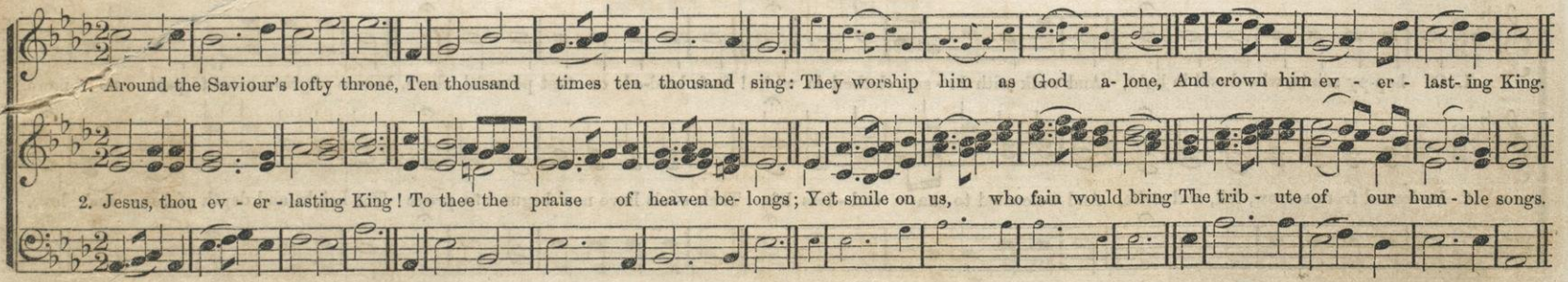
S. B. POND.



DELL. L. M.

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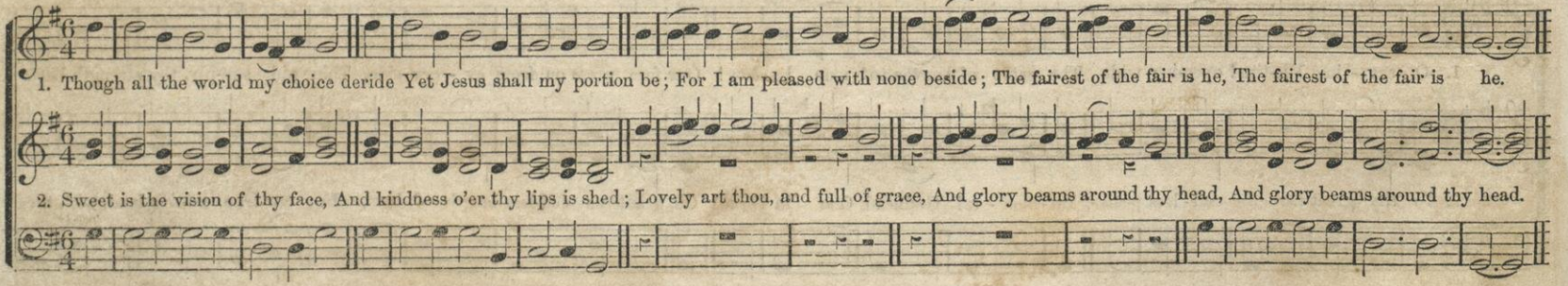
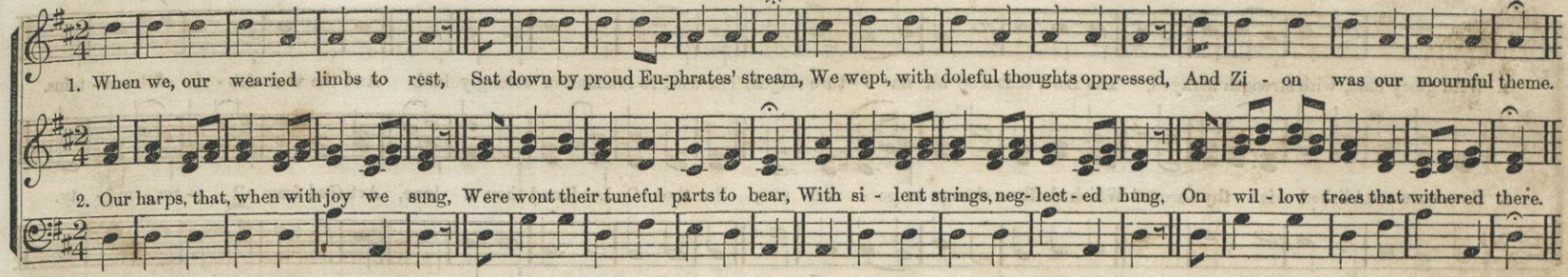


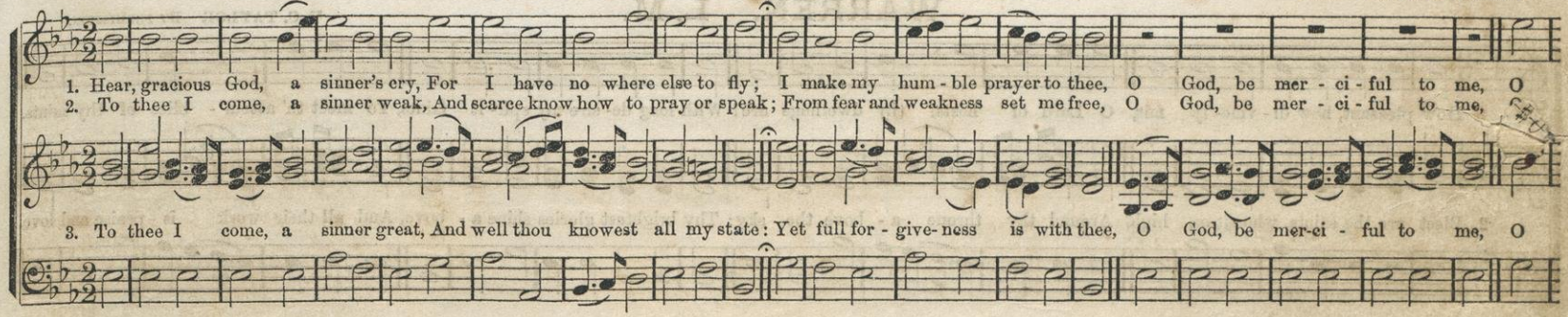
CAPTIVITY. L. M.

Wm. B. BRADBURY.



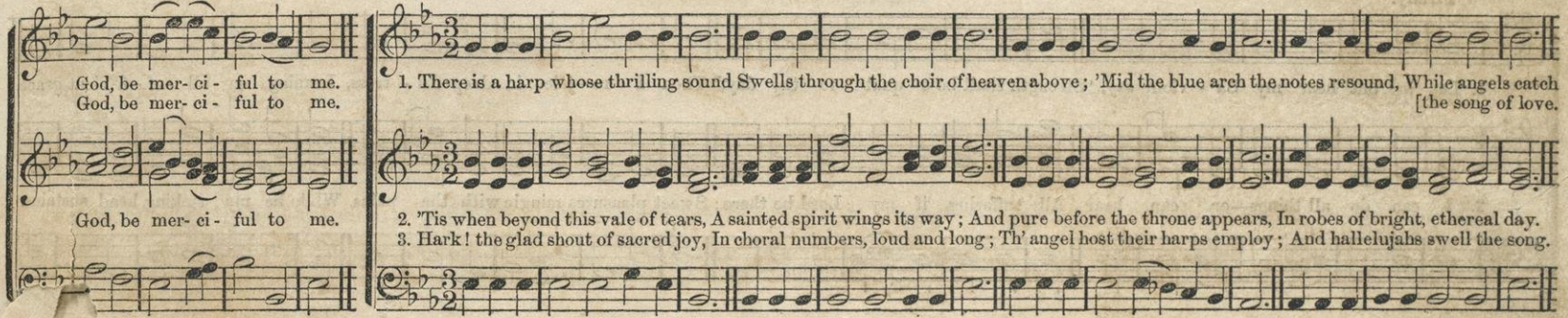
O GOD, BE MERCIFUL. L. M.

From "Cottage Melodies."



REST. L. M.

W. B. B. From "Choralist."



BONN. L. M.

Moderato. BEETHOVEN.

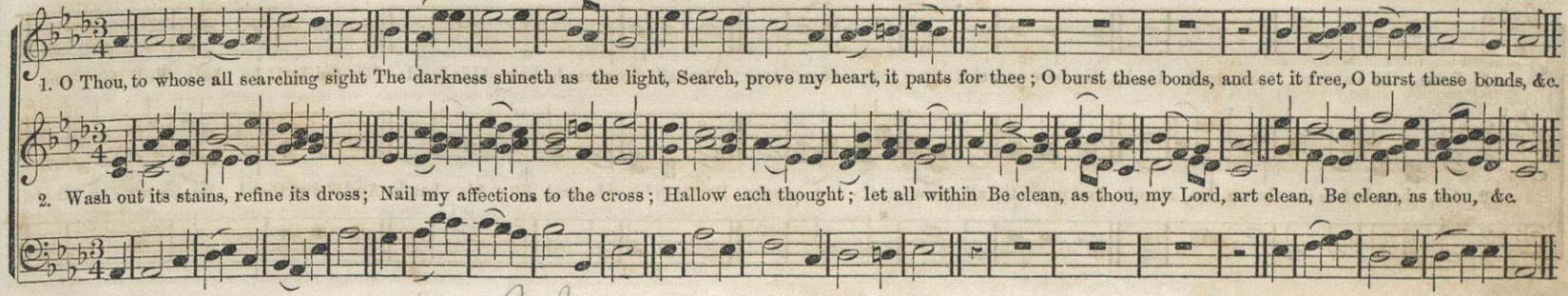
WARREN. L. M.

V. C. TAYLOR By permission.

BERTINI. L. M.

Firmly. BERTINI.

PROTECTION. L. M.



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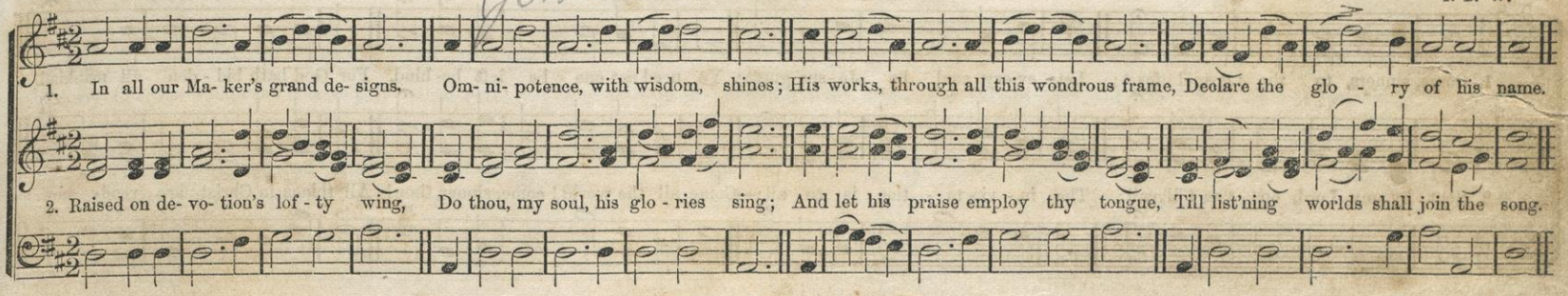
I. B. W.



MARNON. L. M.

I. B. W.

ERNAN. L. M.

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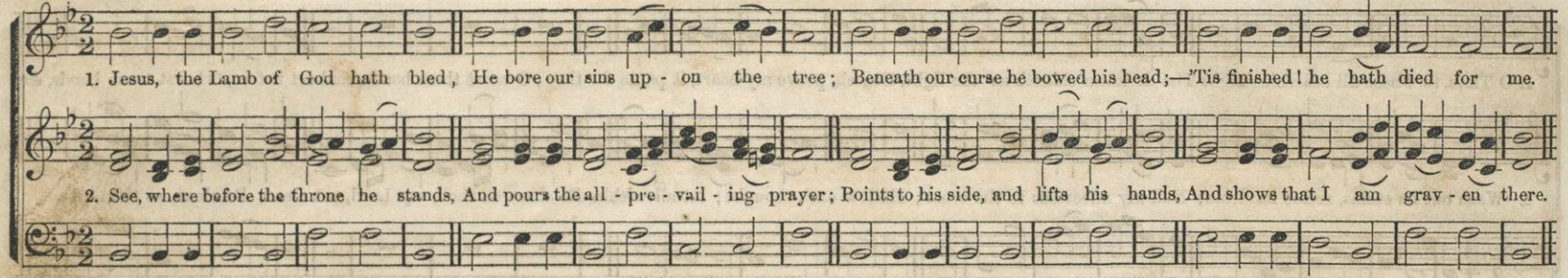
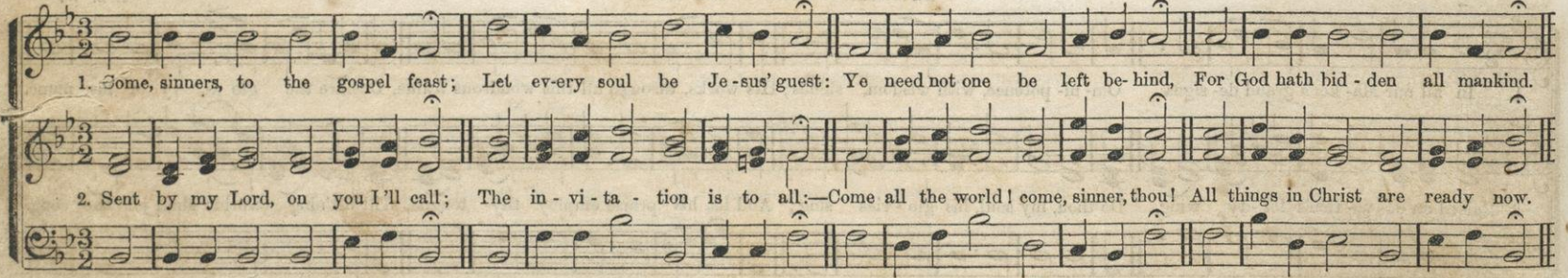


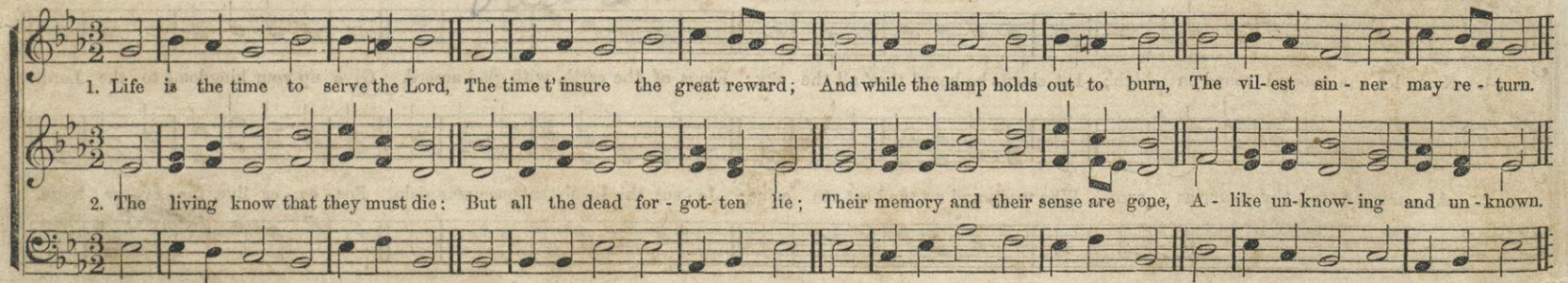
HEBRON. L. M.

Dr. LOWELL MASON.

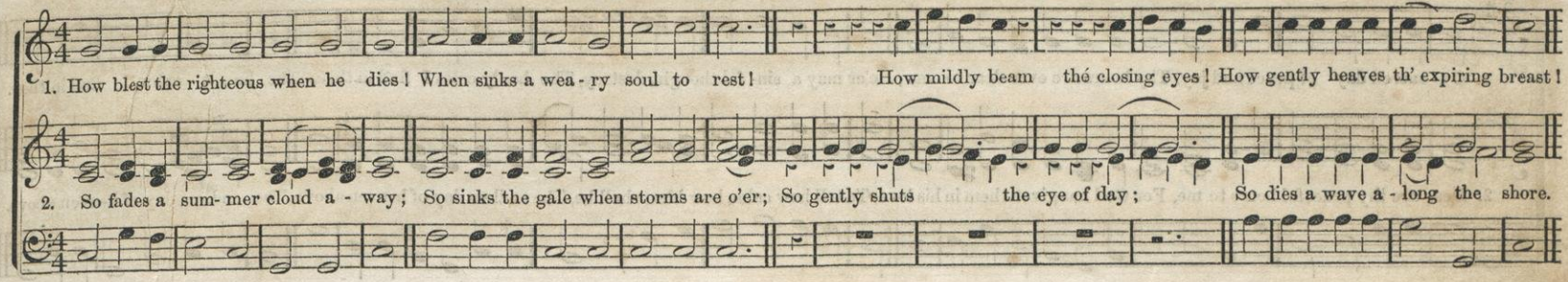


WELLS. L. M.

HOLDRAYD.—1753.

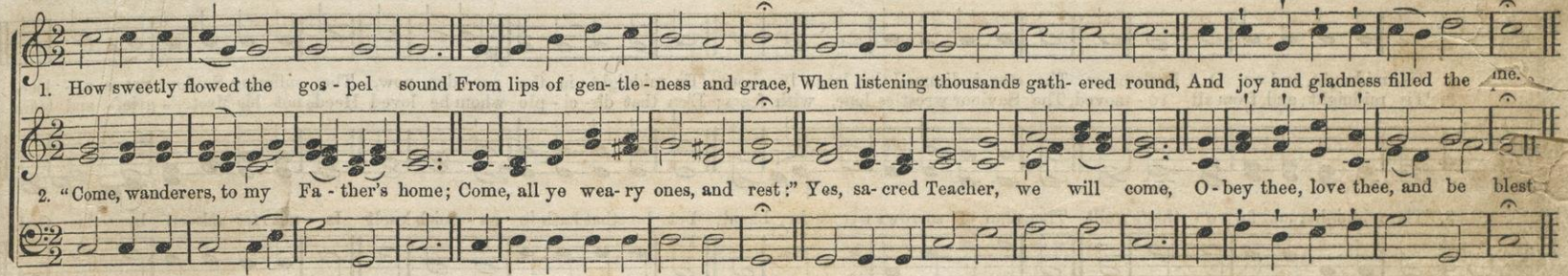


SWENSON. L. M.



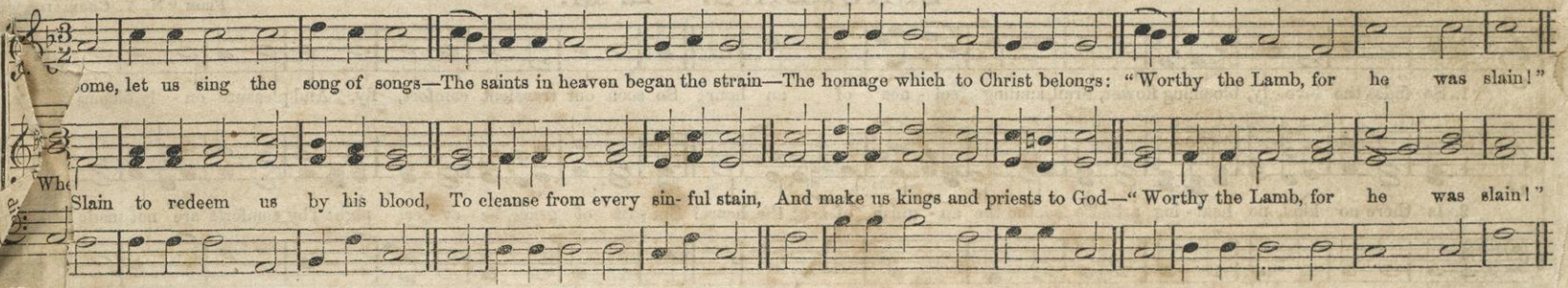
MAGNOLIA. L. M.

I. B. W. From "The Thanksgiving."



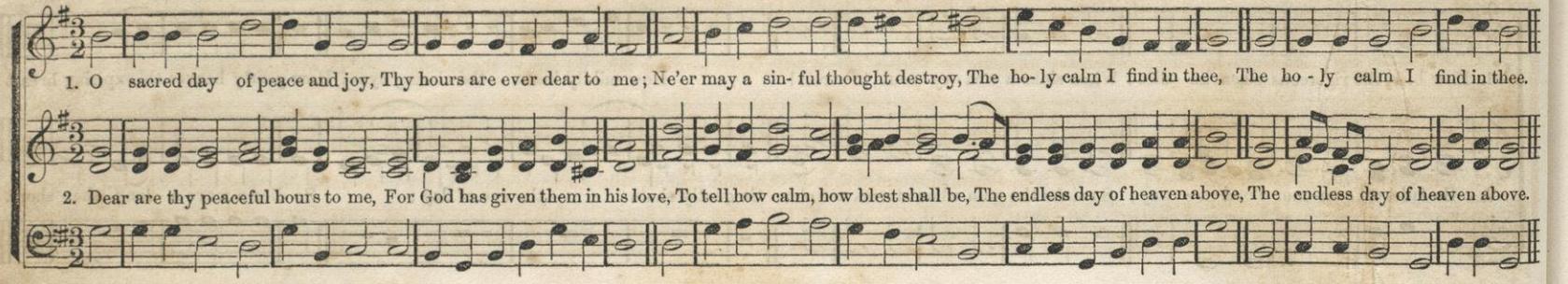
DELIGHT. L. M.

I. B. W.



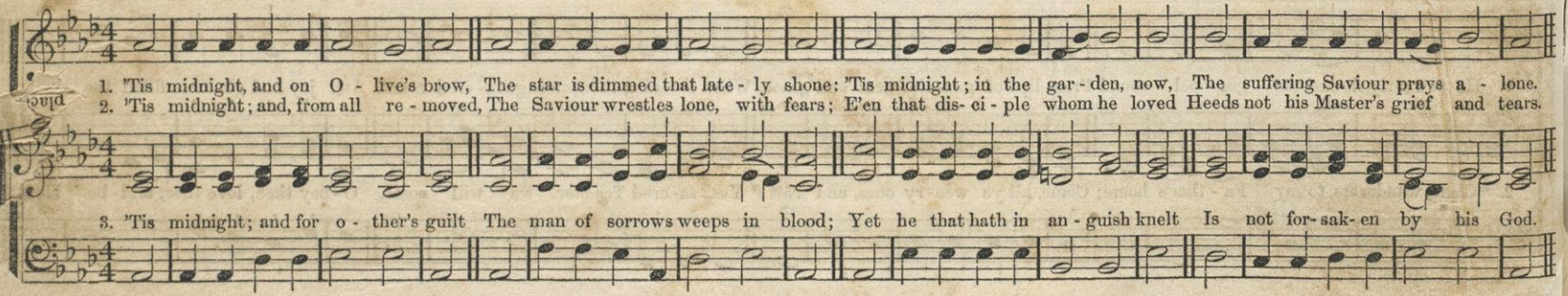
ROLLAND. L. M.

W. B. B. From "Choralist."



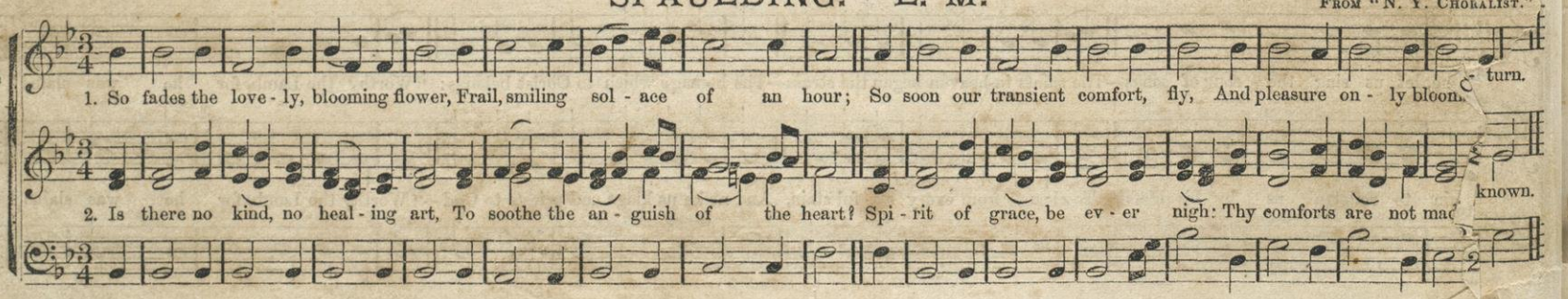
OLIVE'S BROW. L. M.

W. B. B. From "The Shawm."



SPAULDING. L. M.

From "N. Y. Choralist."



SABBATH. L. M.

CHARLES H[illegible]. BRADBURY.

1. Thy presence, gracious God, afford; Prepare us to re - ceive thy word: Now let thy voice en - gage our ear, And faith be mix'd with [illegible]red die.

2. Dis- tracting tho'ts and cares remove, And fix our hearts and hopes a - bove; With food di- vine may we be fed, And sat - is - fied with liv - [illegible] - Friend.

DUKE STREET. L. M.

HATTON.

1. Bless, O my soul! the liv - ing God; Call home thy tho'ts that rove a- broad: Let all the powers with-in me join In work and wor - ship so di - vine.

2. Let ev- ery land his power con - fess; Let all the earth a - dore his grace: My heart and tongue with rapture join, In work and wor - ship so di - vine.

LOCKWOOD. L. M.

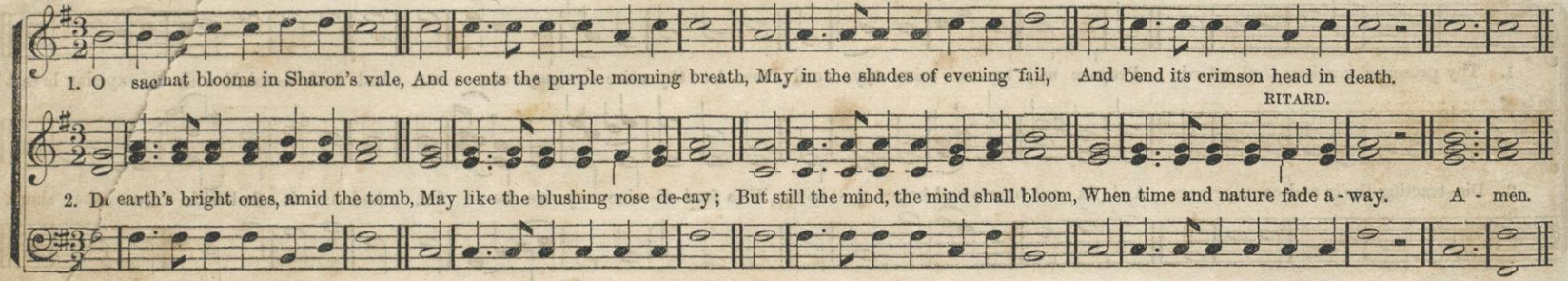
I. B. W.

1. O where is now that glowing love That mark'd our u- nion with the Lord? Our hearts were fix'd on things a - bove, Nor could the world a joy af - ford.

Where are the hap- py seasons, spent In fel - lowship with him we loved? The sa- cred joy, the sweet con- tent, The blessedness that then we proved?

SHARON'S ROSE. L. M.

C. W. H. T. From "The Thanksgiving."

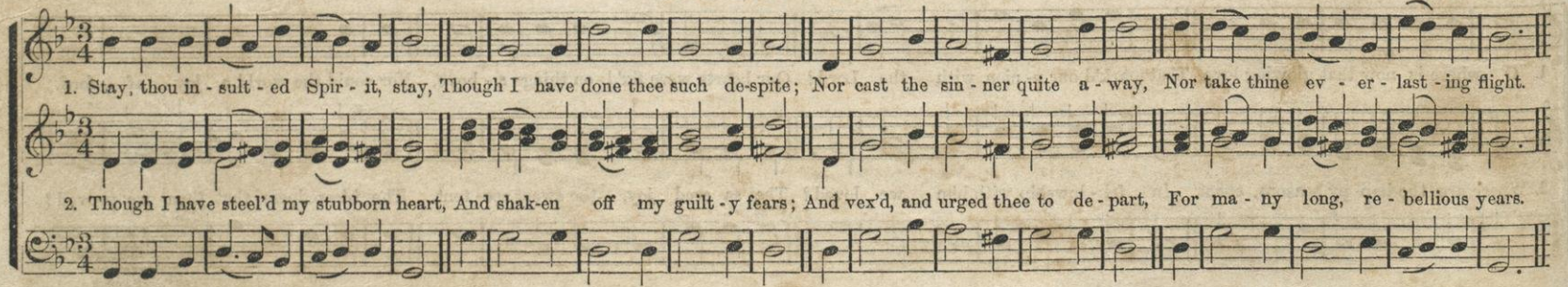


FOREST. L. M.

CHAPIN.

CLOUD. L. M.

I. B. W.



WOODWORTH. L. M.

1. The Lord is King! lift ulge The flow-ing tear, the heav-ing sigh, When his own chil - dren fall a - round, When tender friends and kin-dred die.

2. The Lord is King! who then sh. ould with our mourning passions blend; Nor would our bleeding hearts forget Th' al-might-y ev - er - liv - ing Friend.

DAVENPORT. M.

GEO. KINGSLEY. By permission.

"The Lord om - ni - po - tent is King!"
Let ev - ery creature speak his praise.

1. There is a harp whose thrill - ing sound Swells through the choi. frozen heart of mine.

2. 'Tis when be - yond this vale of tears, A saint - ed spir - it wings mine.

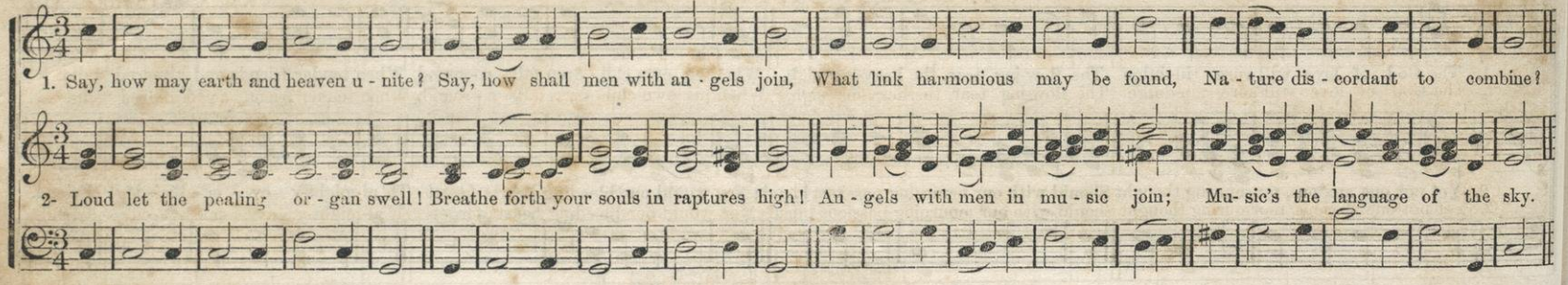
SION.

'Mid the blue arch the notes re - sound, While an - - gels catch the song of love, the song of lo
And pure be - fore the throne ap - pears, In robes of bright, e - the - - - real day, e - the - - real day.

While an - - gels catch the song of love.

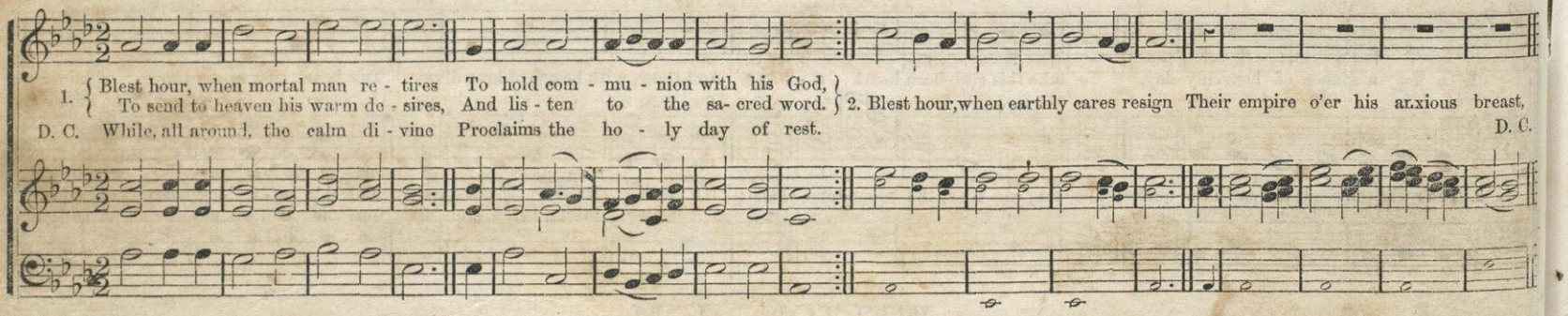
PRIMUS. L. M.

I. B. W. From "The Thanksgiving."



CARMI. L. M. Double.

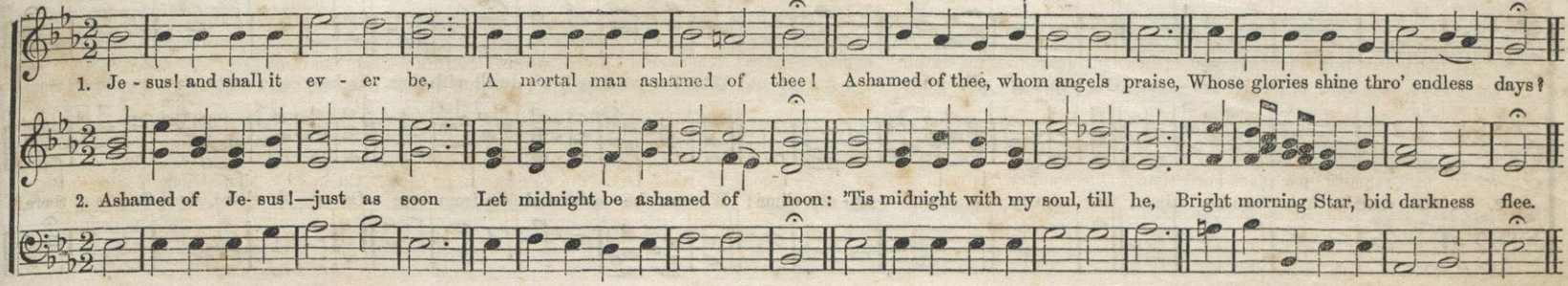
I. B. W.



SEASONS. L. M.

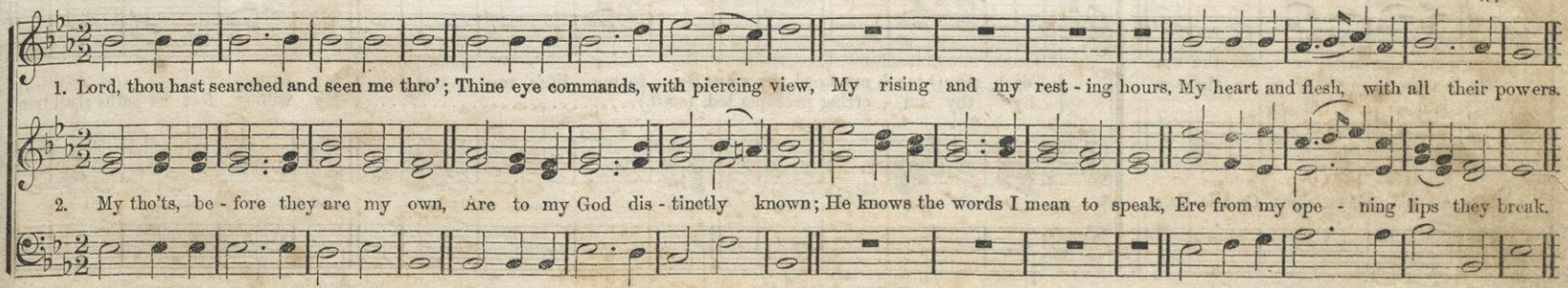
Pleyel.

BARCLAY. L. M.



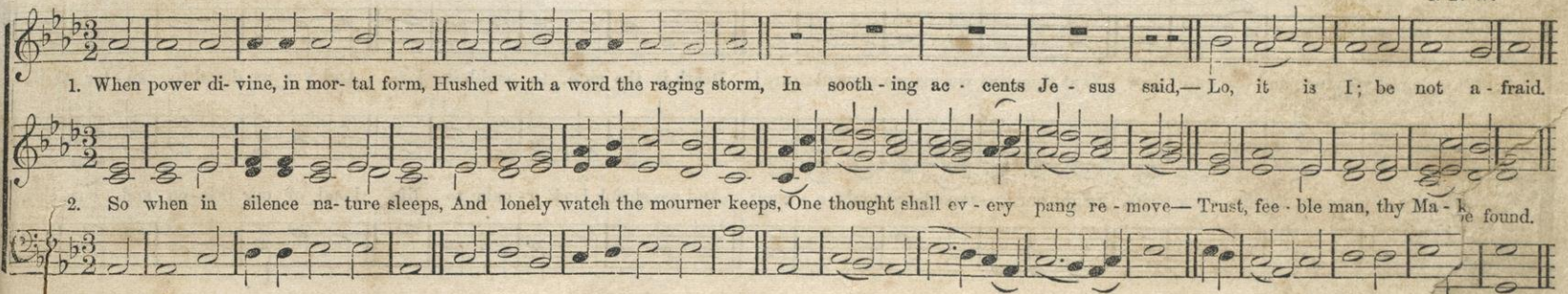
ANANI. L. M.

W.



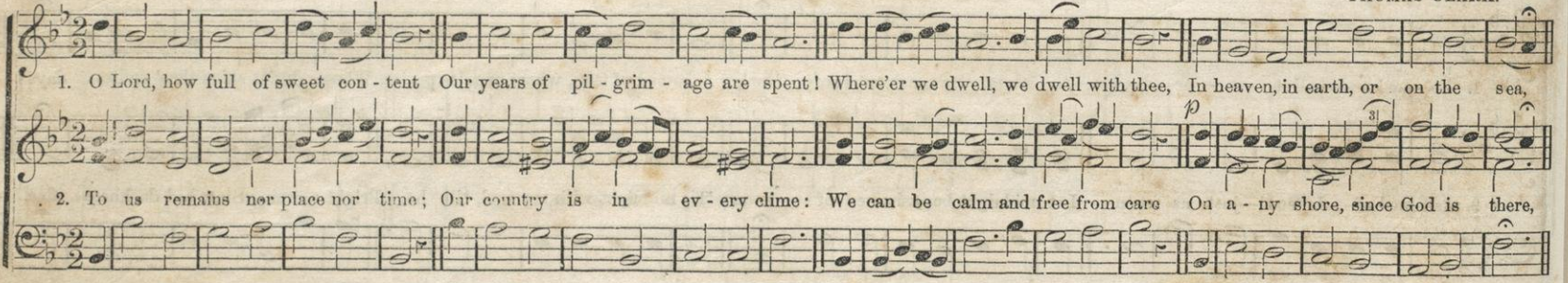
MELITA. L. M.

I. B. W.



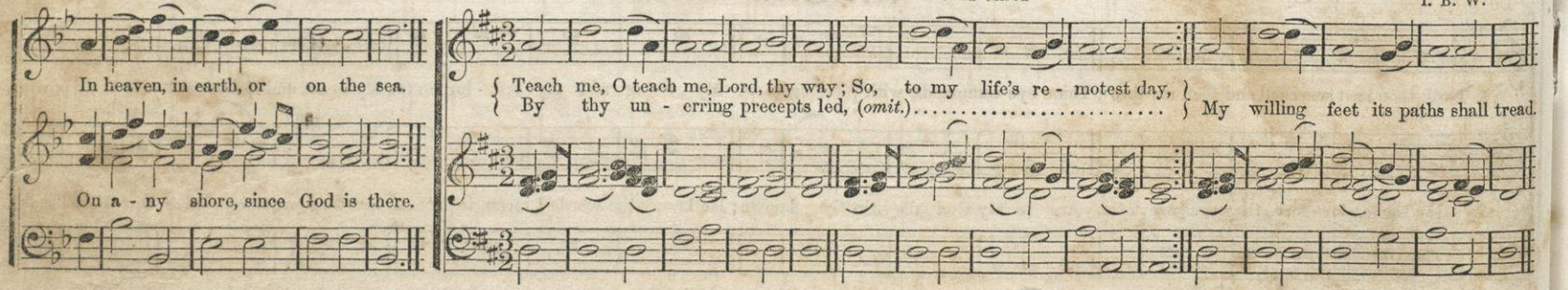
NAILSWORTH. L. M.

THOMAS CLARK.



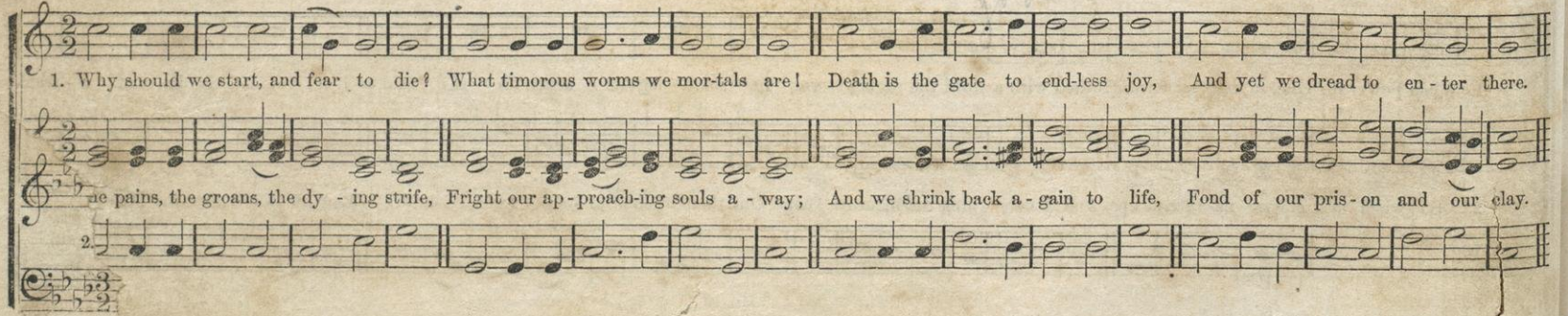
INSTRUCTION. L. M.

I. B. W.

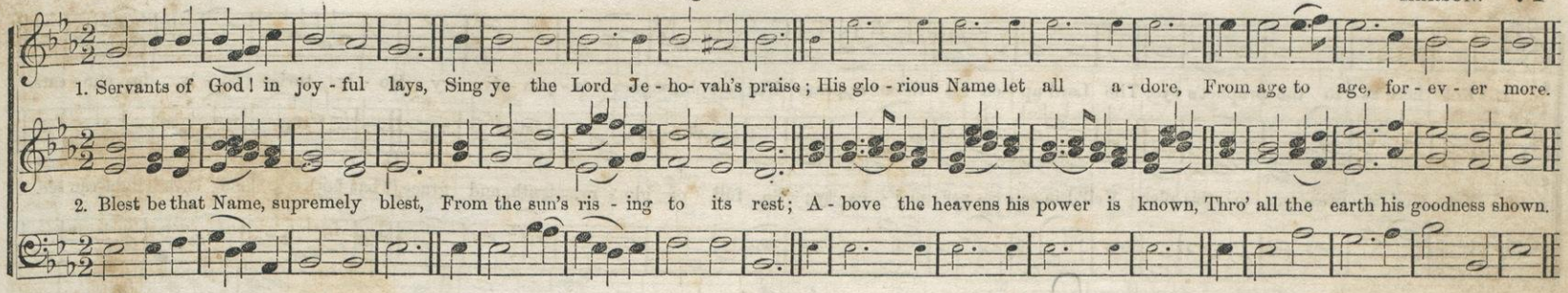


ZEPHYR. L. M.

WM. B. BRADBURY.



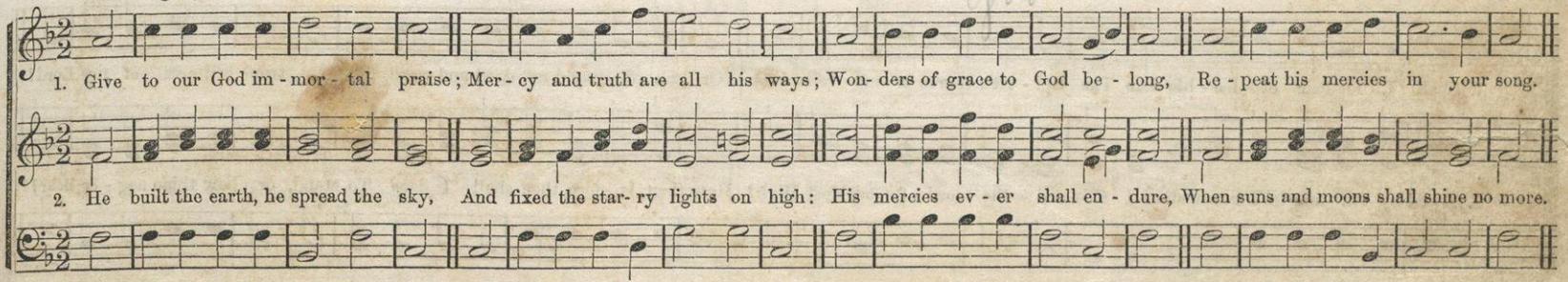
TRANQUILITY. L. M.



LAUDEN. L. M.

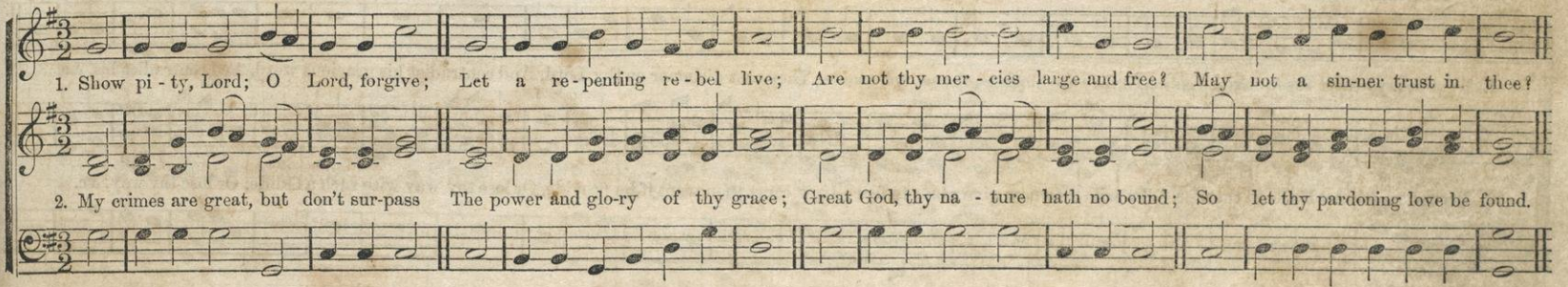
In chanting style.

I B. W.



COLBURN. L. M.

WM. B. BRADBURY. From "Psalmista." By permission.



ATLANTIC. L. M.

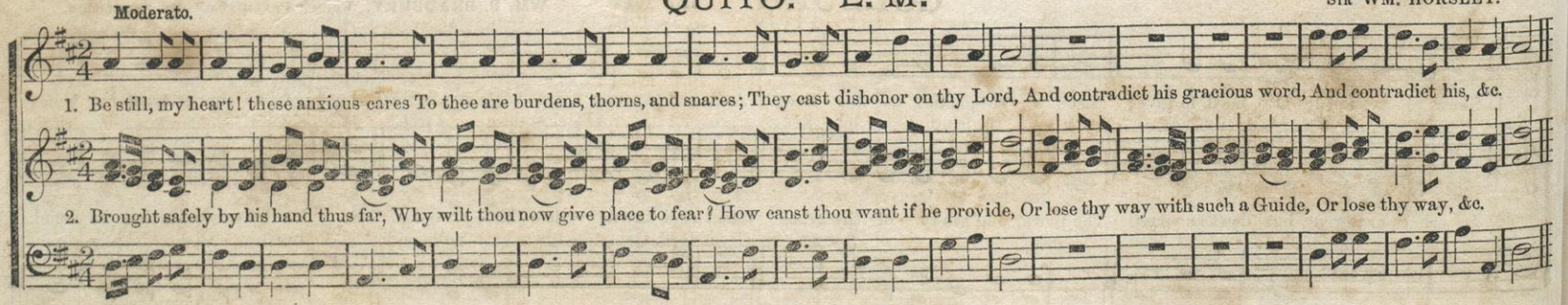
GEORGE OATES.

GONDA. L. M.

FROM "THE HALLELUJAH," BY DR. MASON. BY PERMISSION.

QUITO. L. M.

SIR WM. HORSLEY.

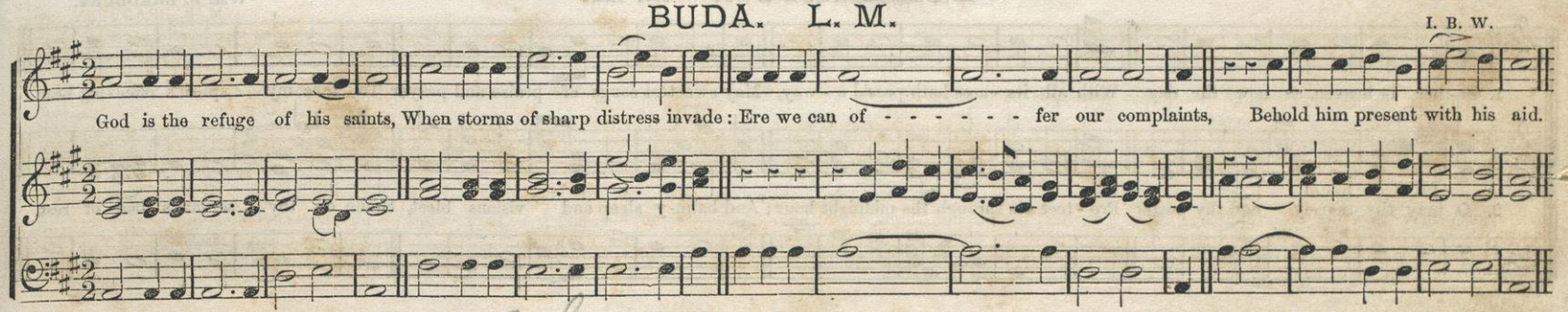


SANDY-HOOK. L. M. Double.

FINE. D. C.

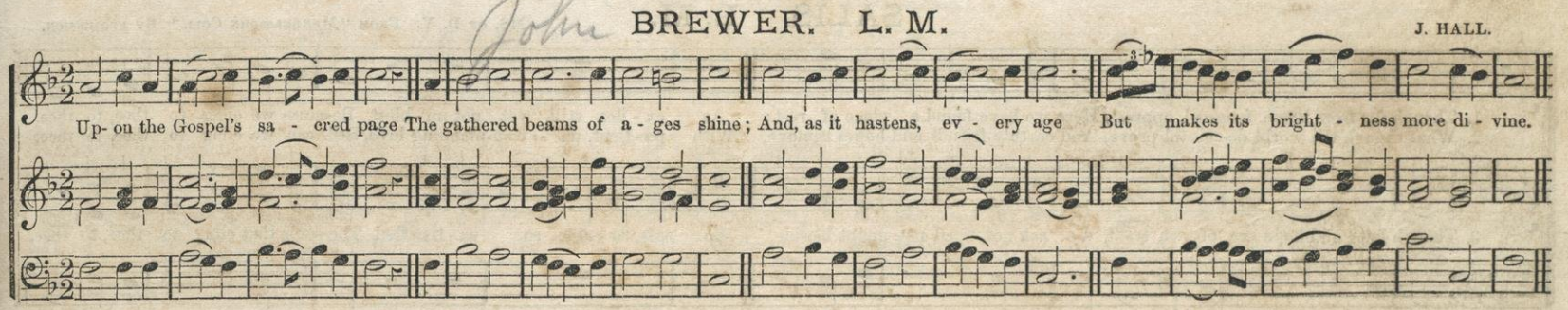
BUDA. L. M.

I. B. W.



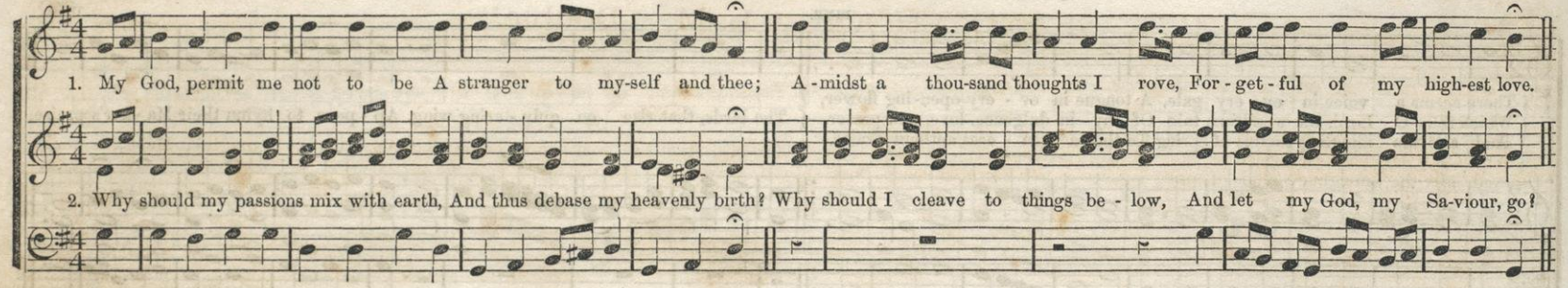
BREWER. L. M.

J. HALL.



DUTCHESS. L. M.

ARRANGED FROM THE GERMAN.



DUMBARTON. L. M.

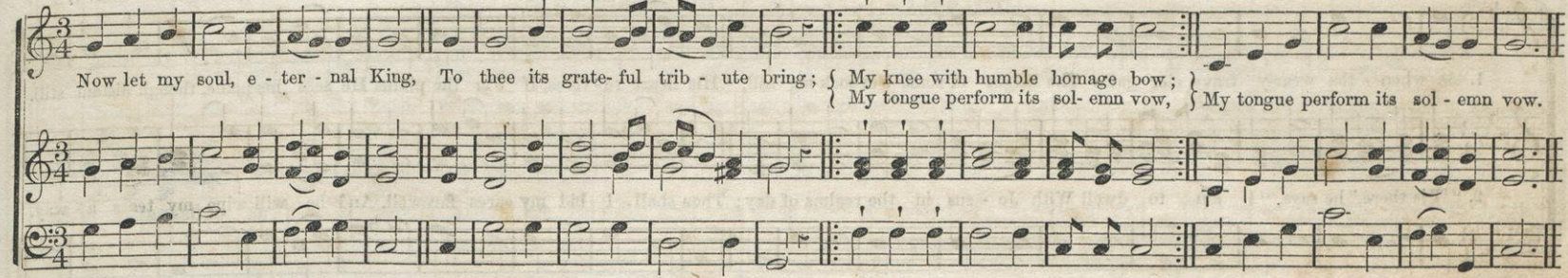
WM. B. BRADBURY.

SALIS. L. M.

MS. OF D. Y. FROM "MENDELSSOHN COLL." BY PERMISSION.

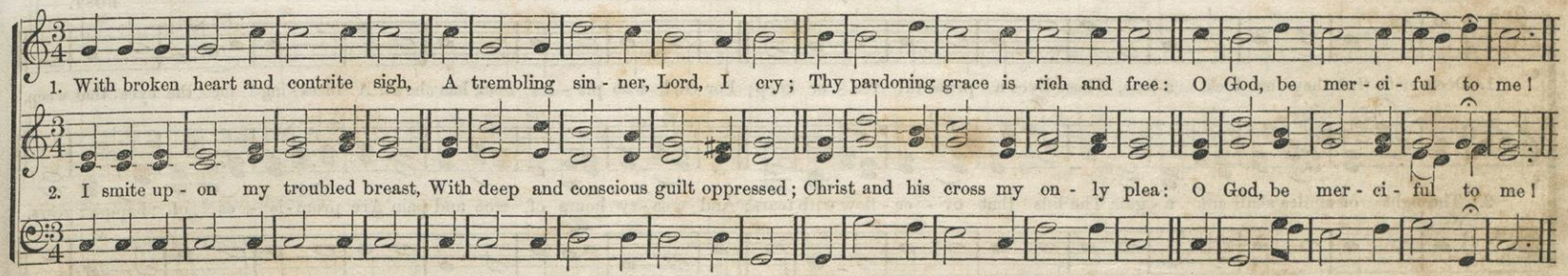
MONTICELLO. L. M.

1. B. W. From "The Thanksgiving."



MANHATTAN. L. M.

I. B. W.



COMPLAINT. L. M.

Arranged from an Italian Chant.

BEEKMAN. L. M.

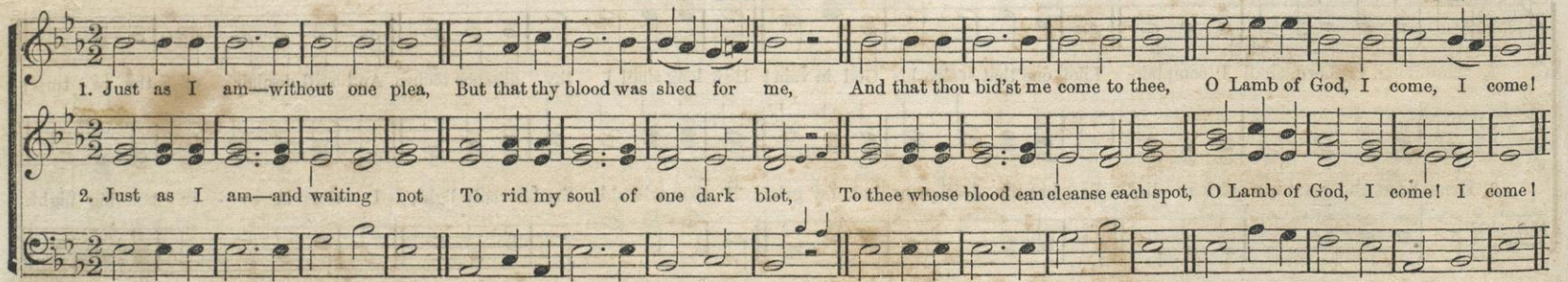
S. J. V.

GRATITUDE, or NORRIS. L. M.

BOST.

REFUGE. L. M.

I. B. W.



SARDINIA. L. M. Double.

1. Triumphant Zi - on! lift thy head, From dust, and darkness, and the dead; Though humbled long, a - wake at length, And gird thee with thy Saviour's strength.

3. No more shall foes un - clean in - vade, And fill thy hallowed walls with dread; No more shall hell's in - sult-ing host Their vic-tory, and thy sor - rows boast.

2. Put all thy beauteous garments on, And let thy ex - cel - lence be known; Decked in the robes of righteousness, The world thy glo-ries shall con - fess.

4. God, from on high, has heard thy prayer; His hand thy ru - ins shall re - pair; Nor will thy watch - ful Monarch cease To guard thee in e - ter - nal peace.

INST.

ORLAND, or JOB. L. M.

REV. WM. ARNOLD.

1. Arm of the Lord, a - wake, a - wake! Put on thy strength! the nations shake! And let the world, a - dor-ing, see Triumphs of mer - - - - cy wrought by thee.

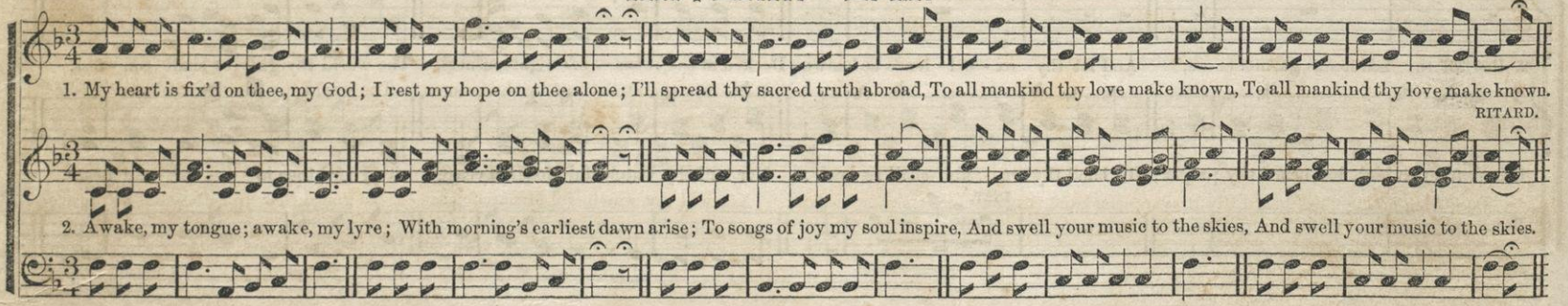
2. Say to the heathen, from thy throne—"I am Je - ho-vah—God a - lone!" Thy voice their i - dols shall con - found, And cast their al - - - - - tars to the ground.

HAPPY DAY. L. M.

I. B. W.

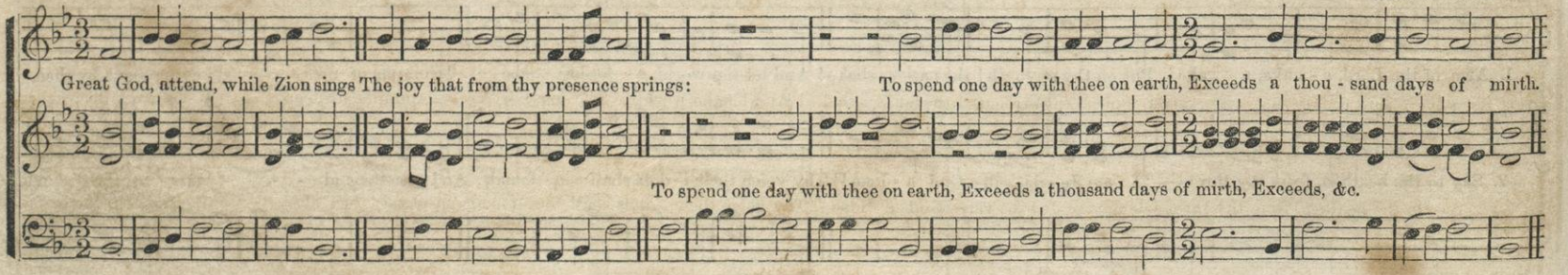
ANVERN. L. M.

From "Car. Sacra." By permission.

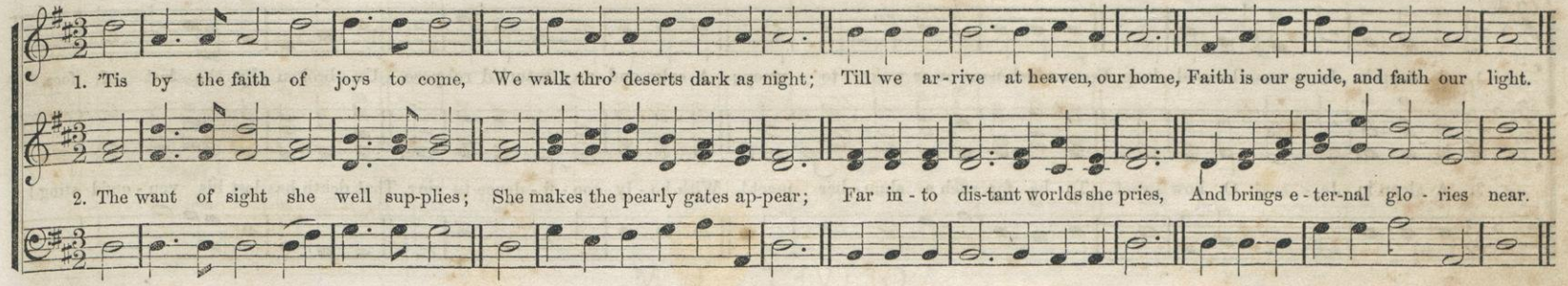


BRIDGEWATER. L. M.

EDSON. 1782.

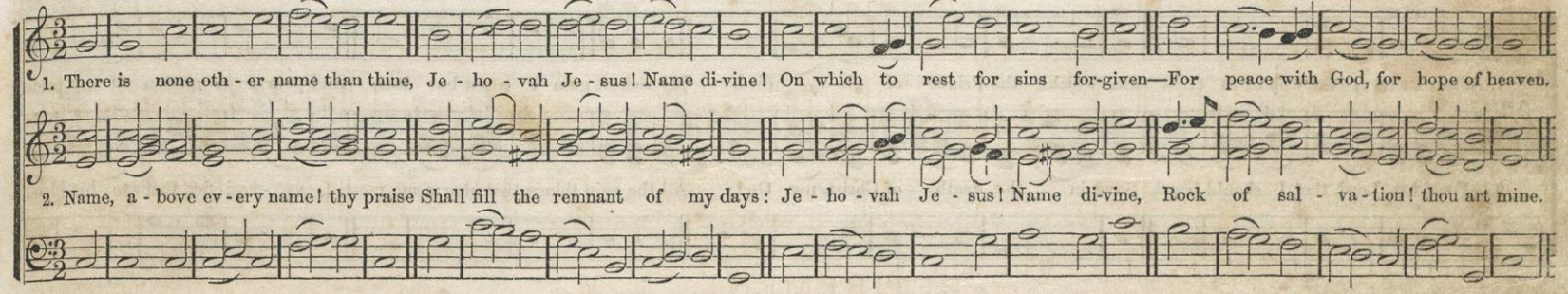


FAITH. L. M.



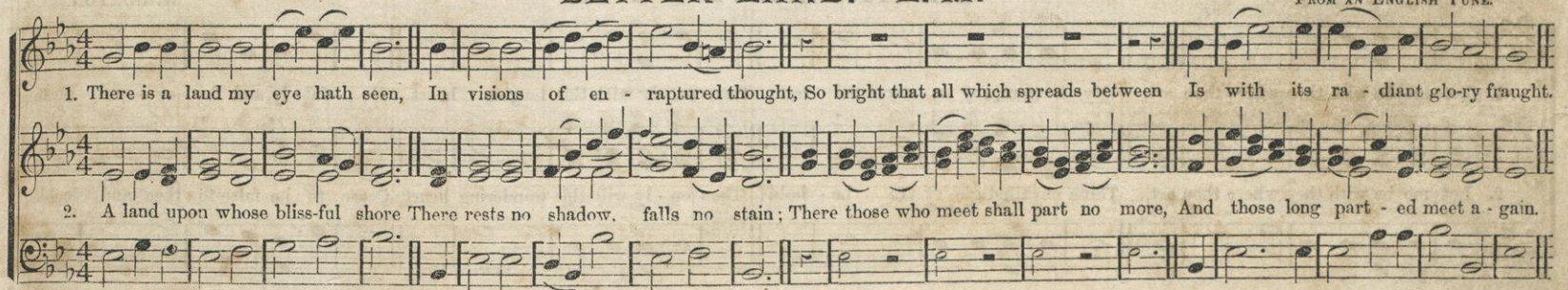
WAREHAM. L. M.

SIR W. KNAPP. WORDS FROM "SAB. HYMN BOOK."



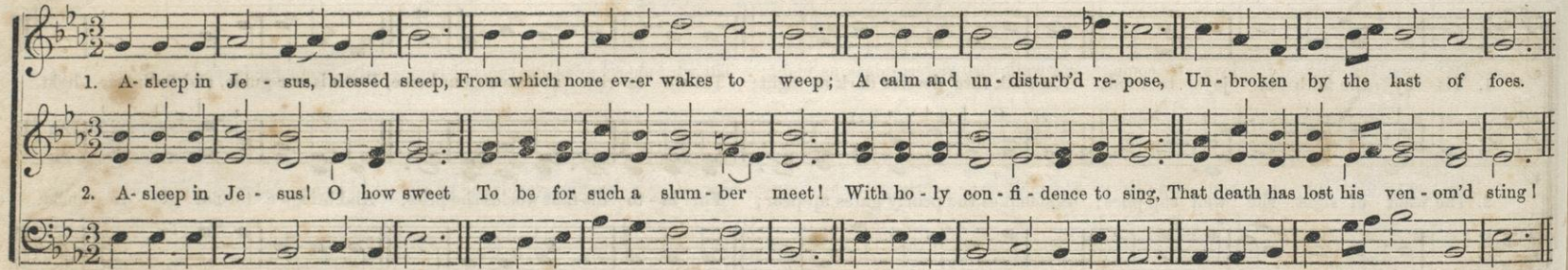
BETTER LAND. L. M.

FROM AN ENGLISH TUNE.



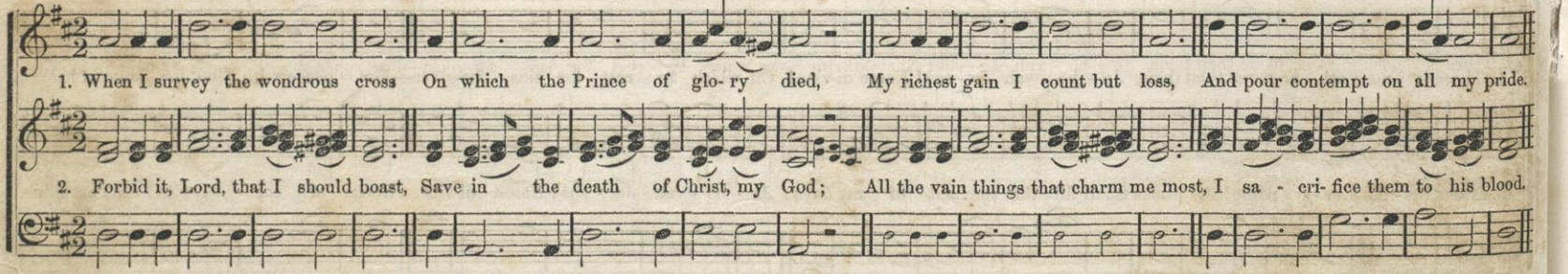
MILTON. L. M.

NUBES.



OLIVET. L. M.

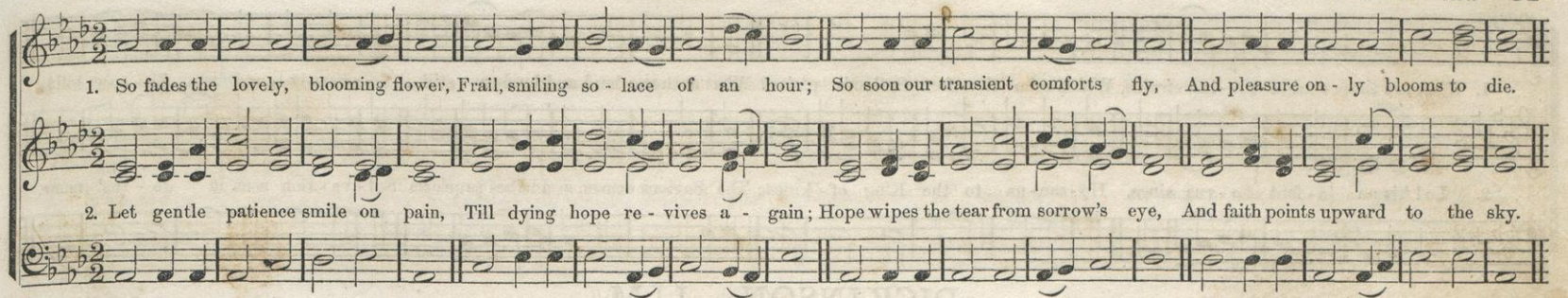
I. B. W.



RETIREMENT. L. M.

W. HORTON.

DELL ROSE. L. M.

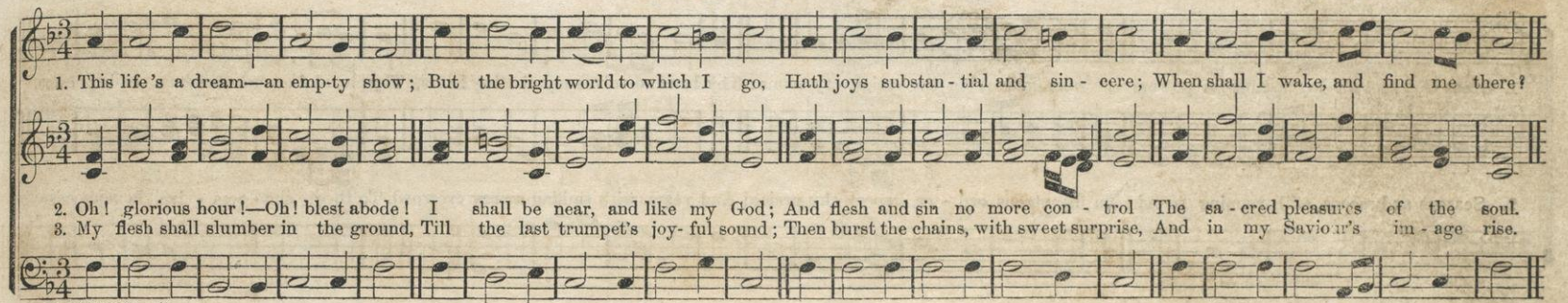


SUPPLY. L. M.

J. M. PELTON.

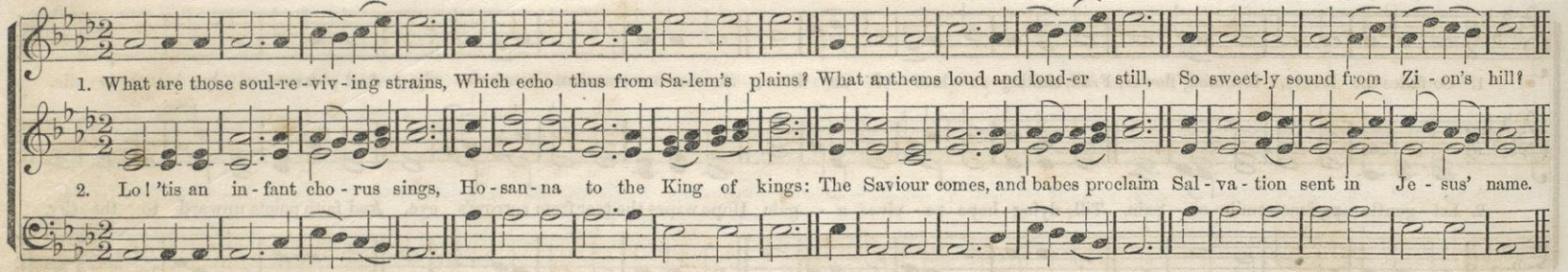
CORSON. L. M.

MARK BURNHAM. 1832.



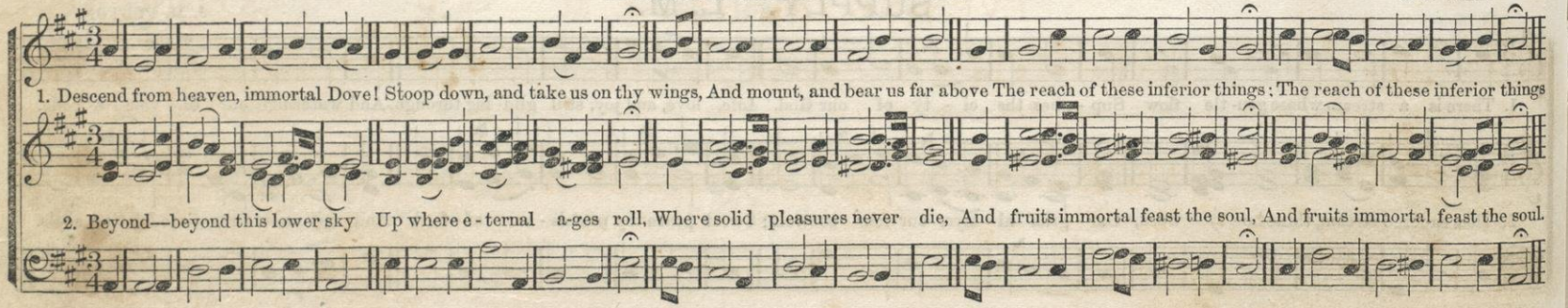
CLOUDHILL. L. M.

I. B. W.



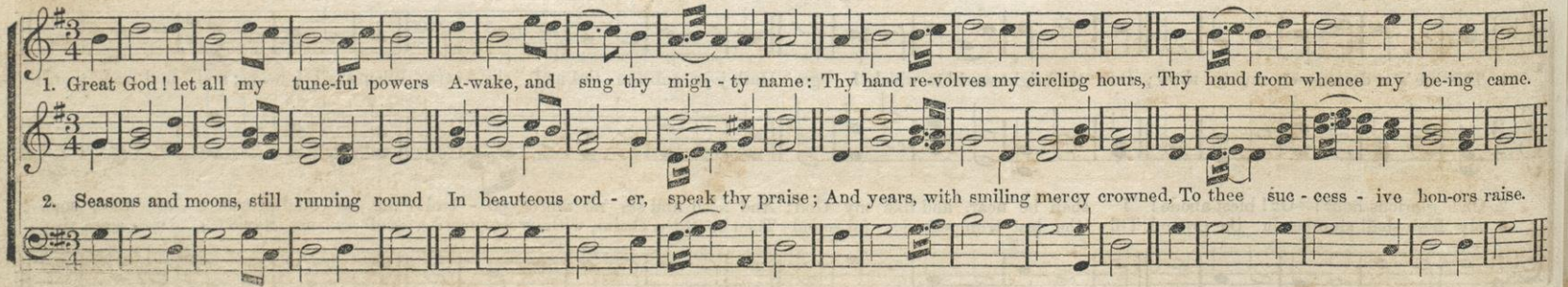
DICKINSON. L. M.

S. J. VAIL.

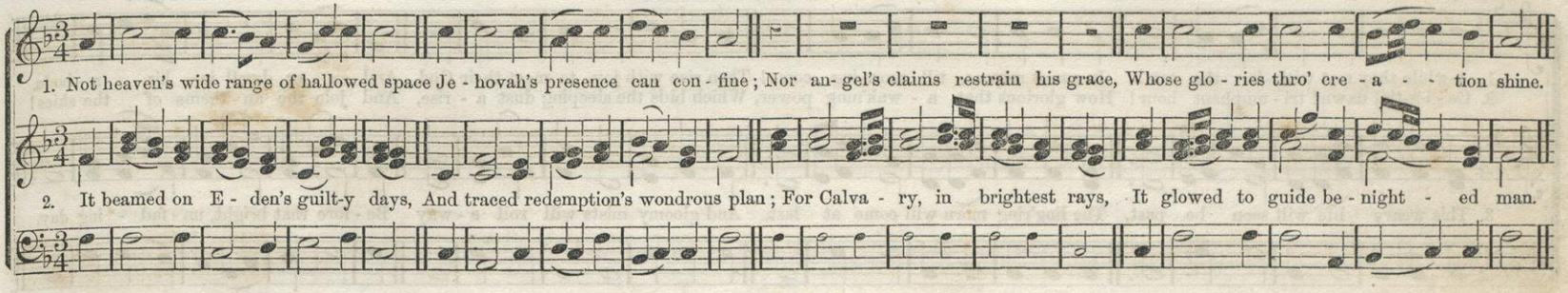


PILESGROVE. L. M.

N. MITCHELL.

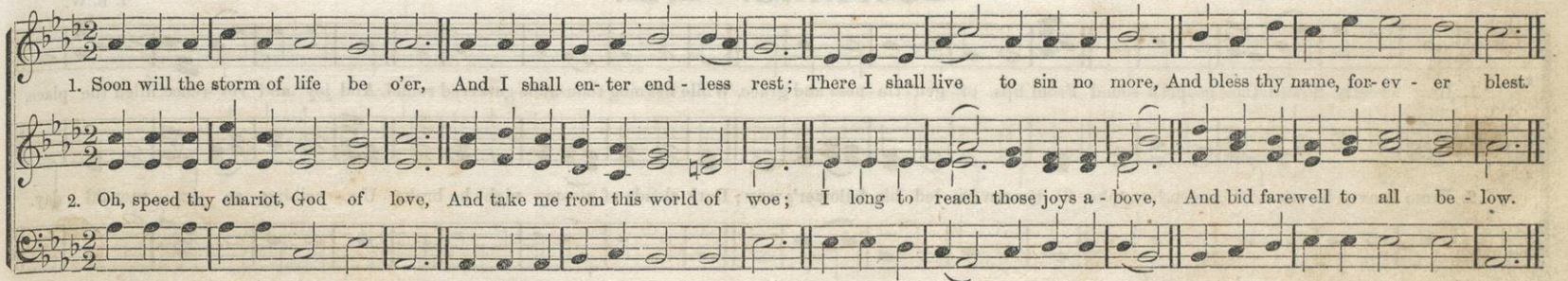


EFFINGHAM. L. M.



EVENING CHANT. L. M.

I. B. W.



TRURO. L. M.

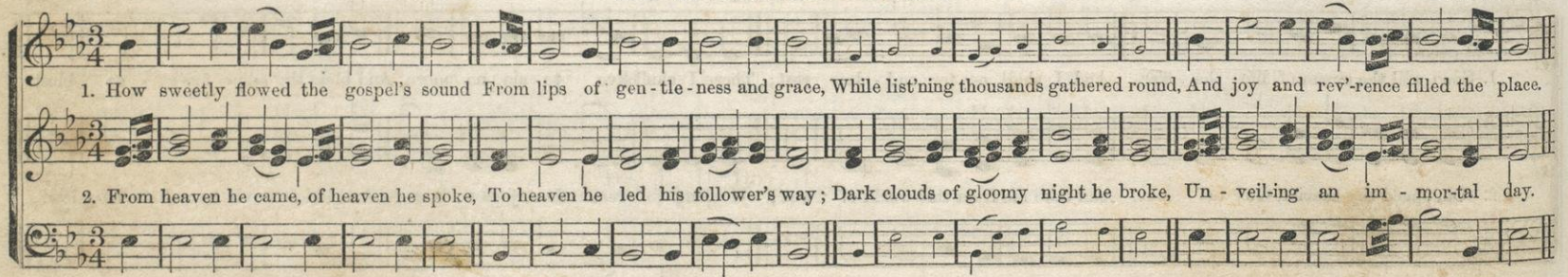
DR. CHAS. BURNEY.

OBERLIN. L. M.

BOST.

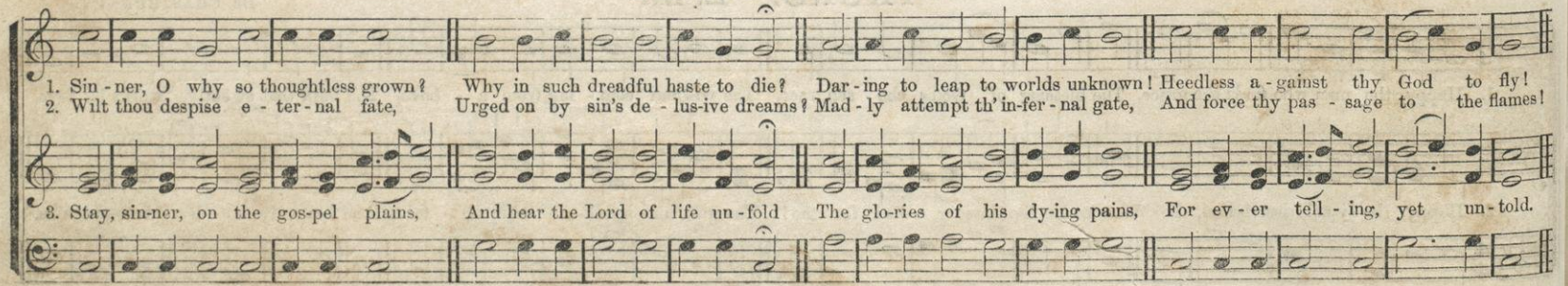
BOWRING. L. M.

I. B. W.

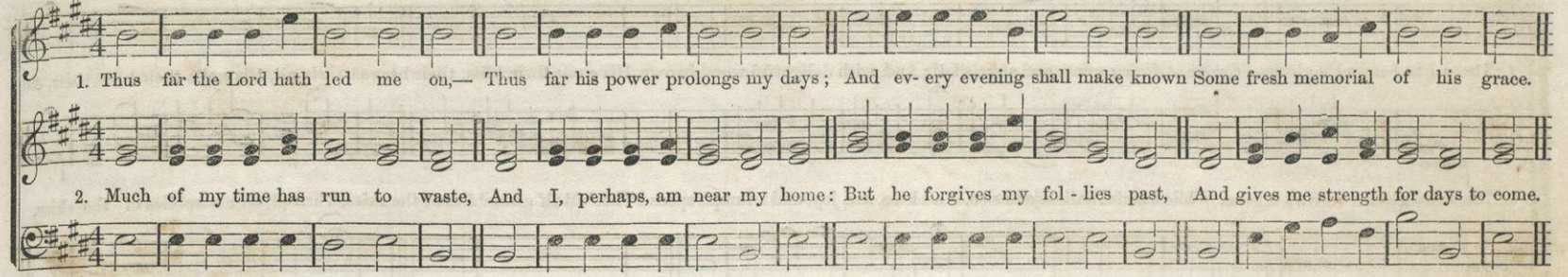


SESSIONS. L. M.

L. O. EMERSON.



RELIANCE L. M.



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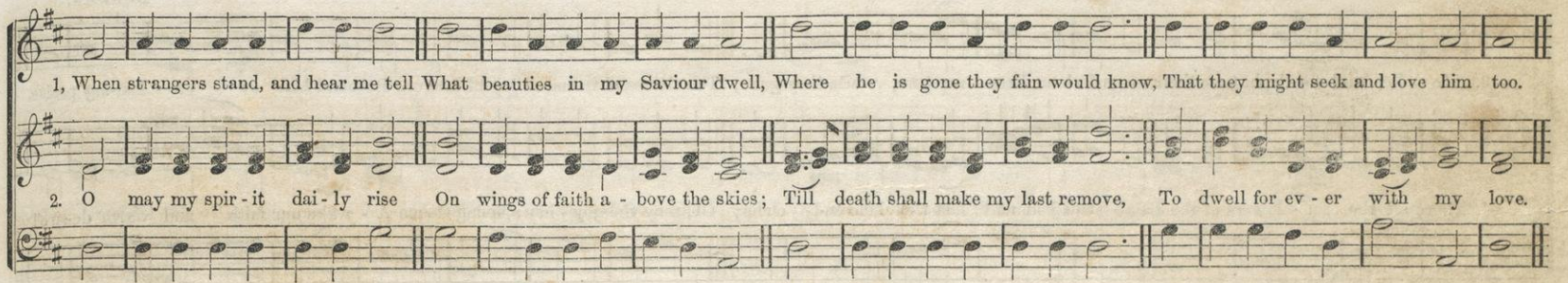
I. B. W.

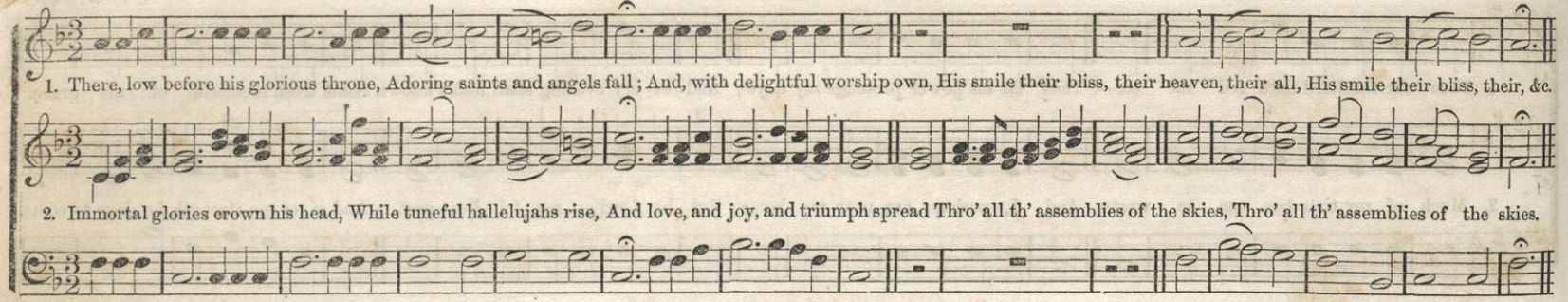


PARADISE. L. M.

I. B. W.

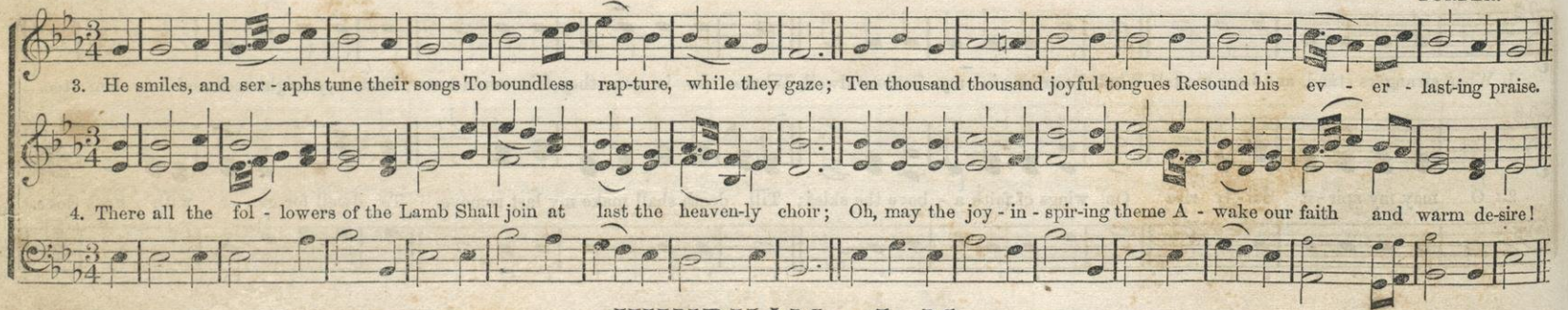
WISE. L. M.

S. J. V.



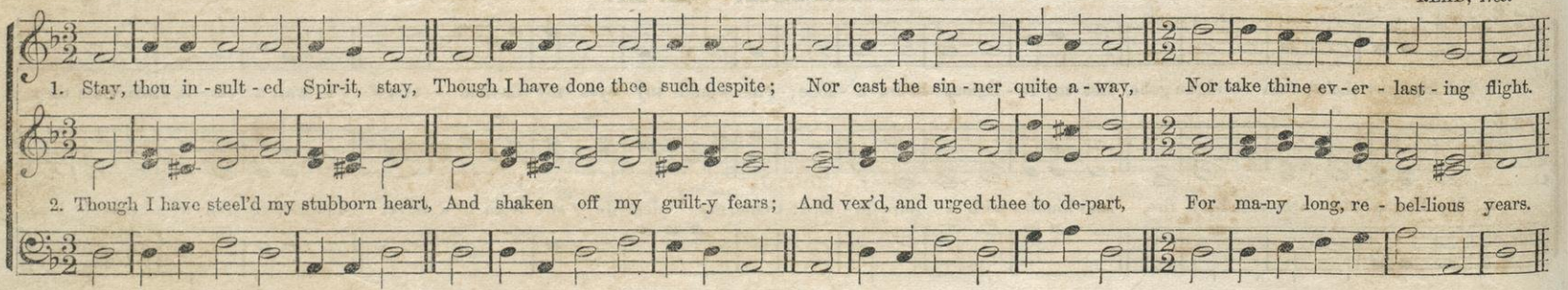
LUTON. L. M.

BURDER.



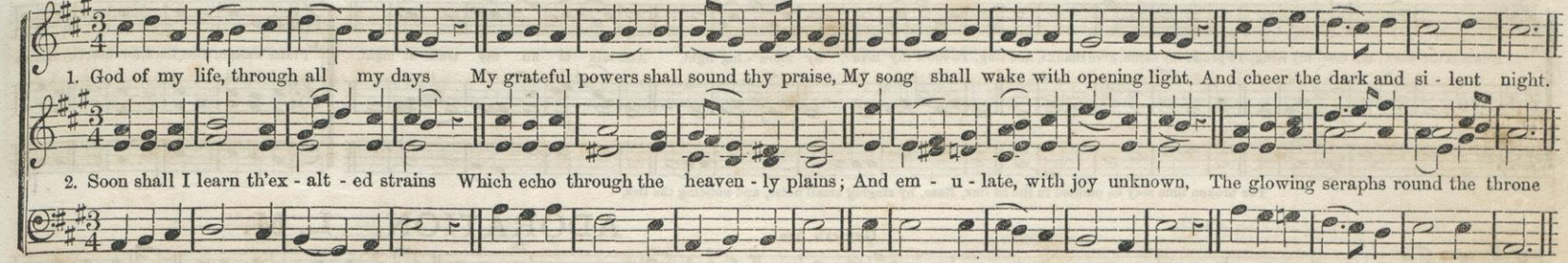
WINDHAM. L. M.

READ, 1785.



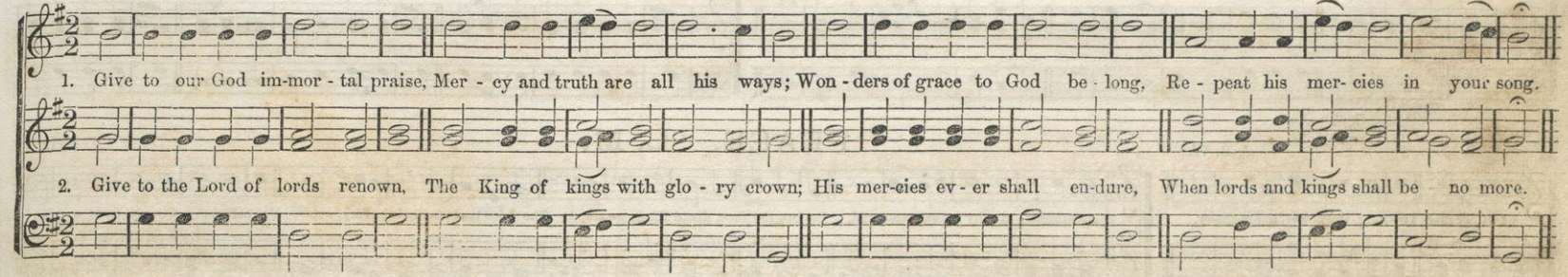
BOWEN. L. M.

HAYDN.



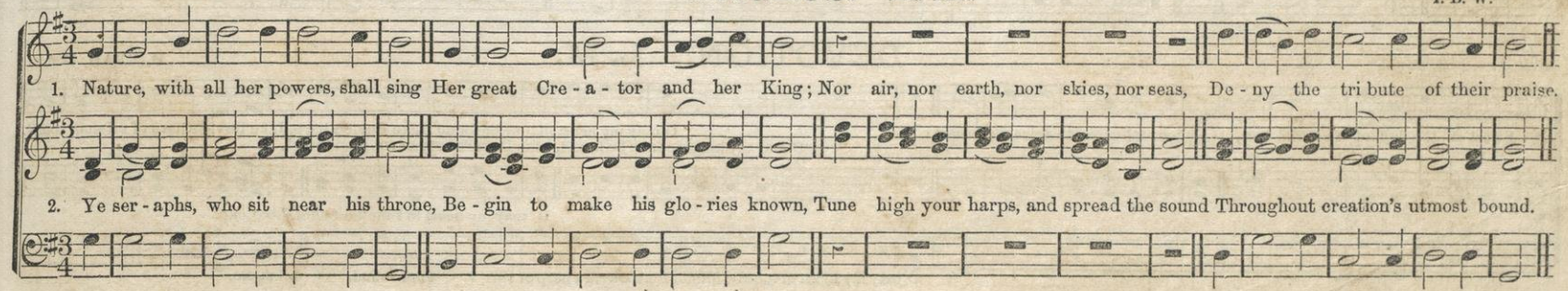
STERLING. L. M.

HARRISON.



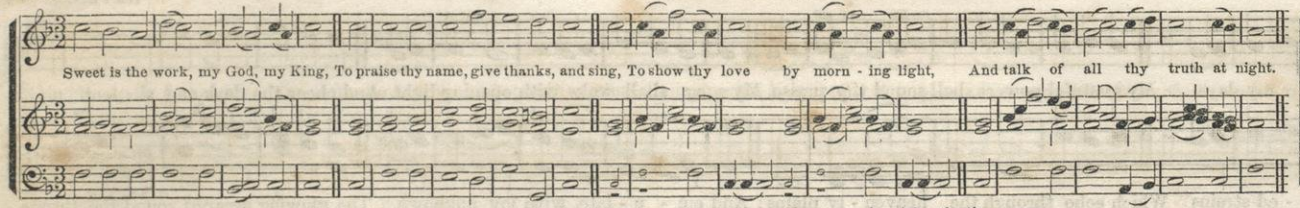
ANGLOS. L. M.

I. B. W.



ALWAY. L. M.

I. B. W.



The broken time may be omitted in the 3d line, Base, by singing small notes, and noticing the ties.

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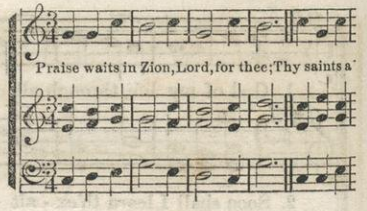
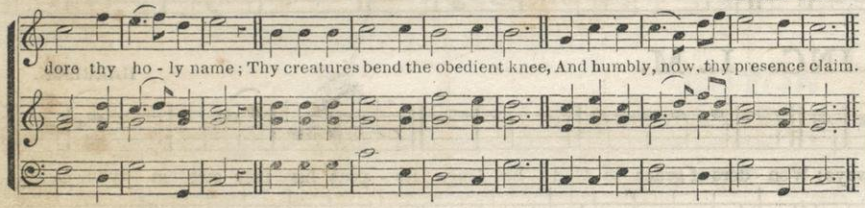
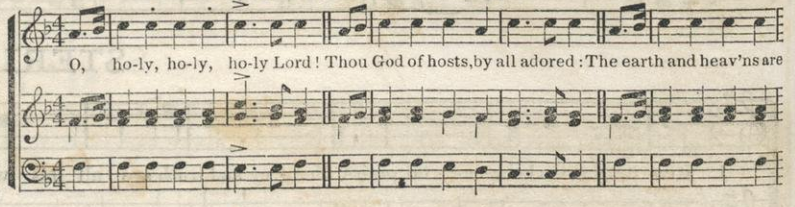


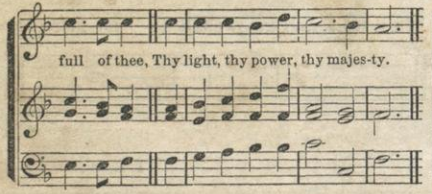
GERMAN AIR.



ADORATION. L. M.

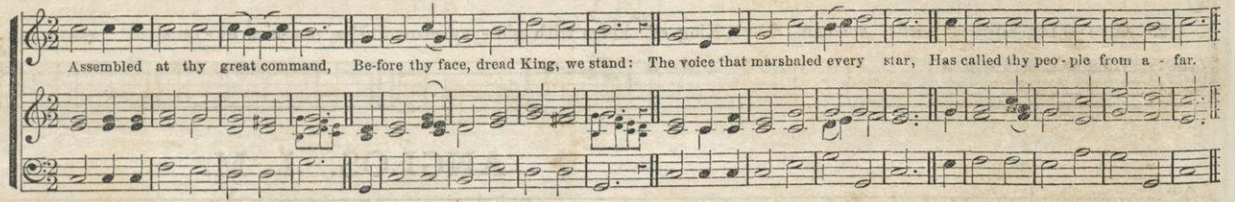


I. B. W.



PEACE. L. M.

I. B. W.

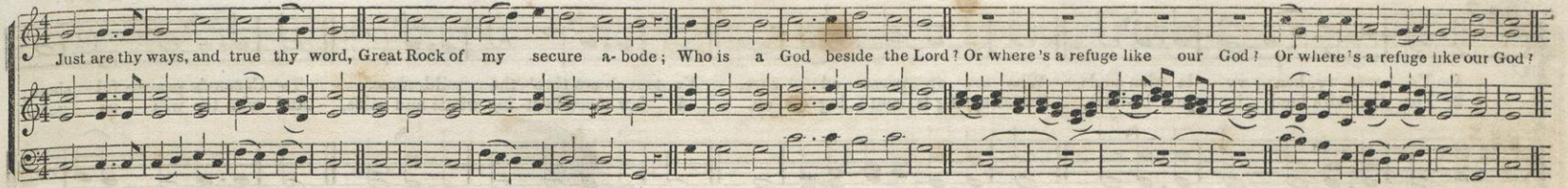


DEVOTION. L. M.

D. READ, 1786.

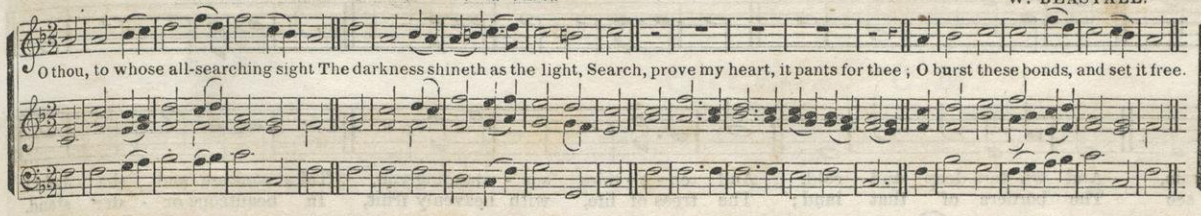
MILO. L. M.

J. B. H.

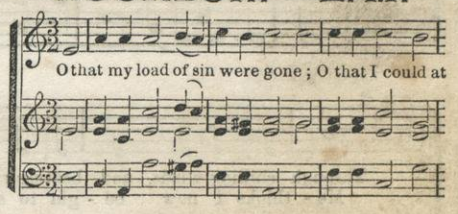


ALFRETON. L. M.

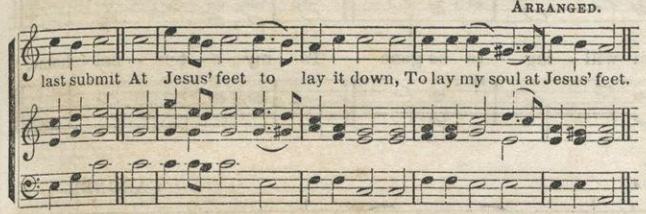
W. BEASTALL.



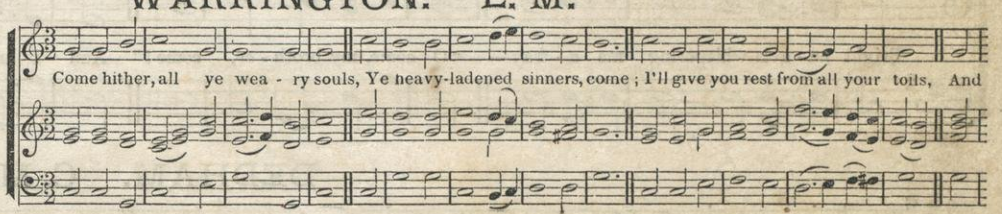
BOURBON. L. M.



ARRANGED.

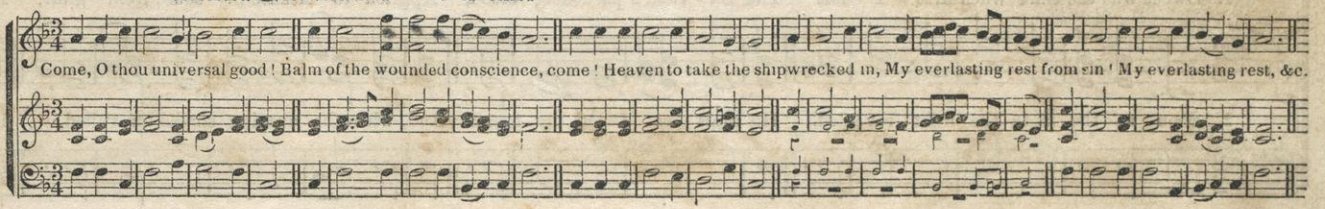


WARRINGTON. L. M.



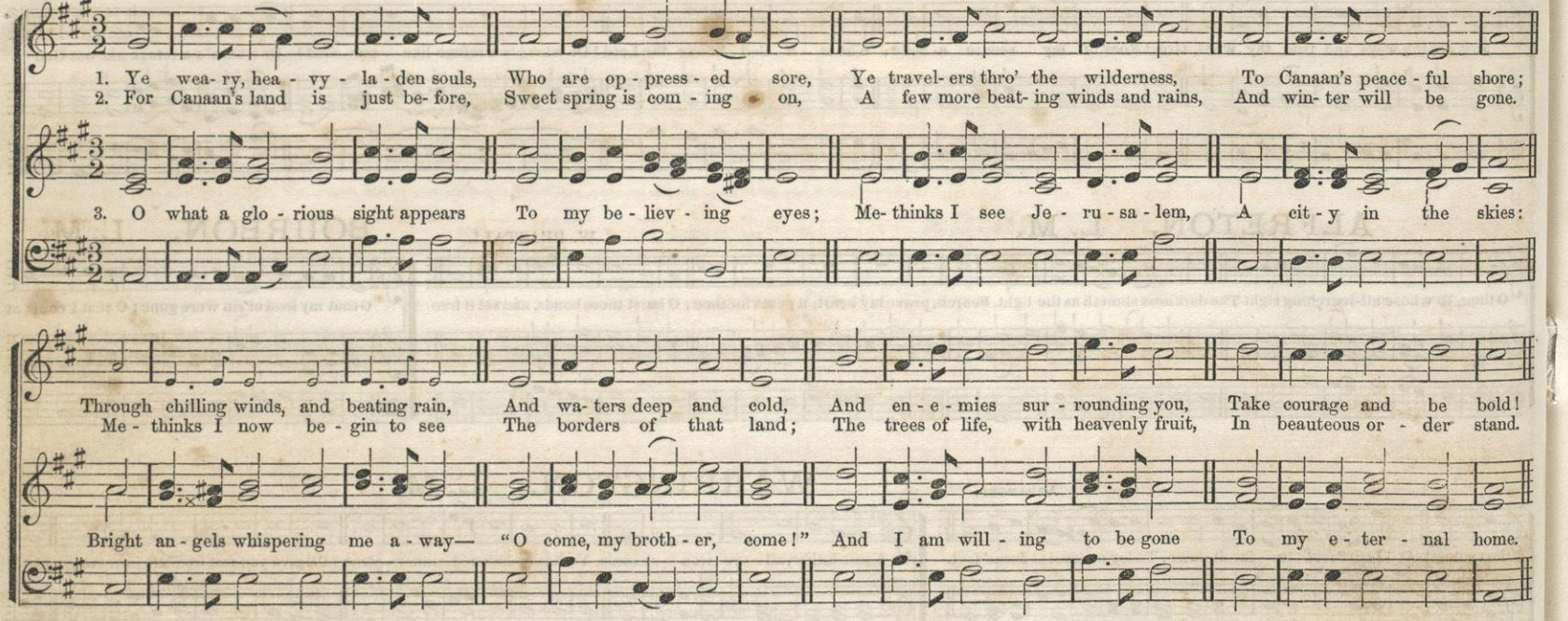
R. HARRISON.

HINGHAM. L. M.



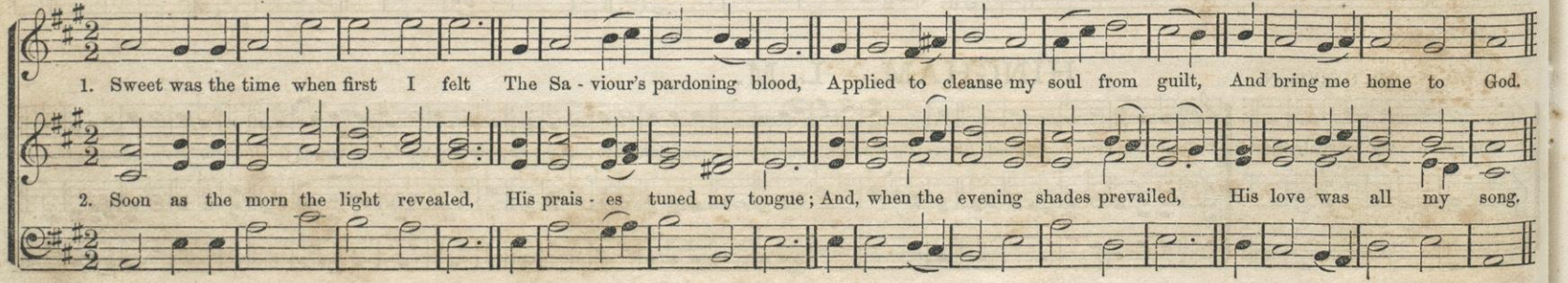
ROME. C. M. Double.

I. B. W.

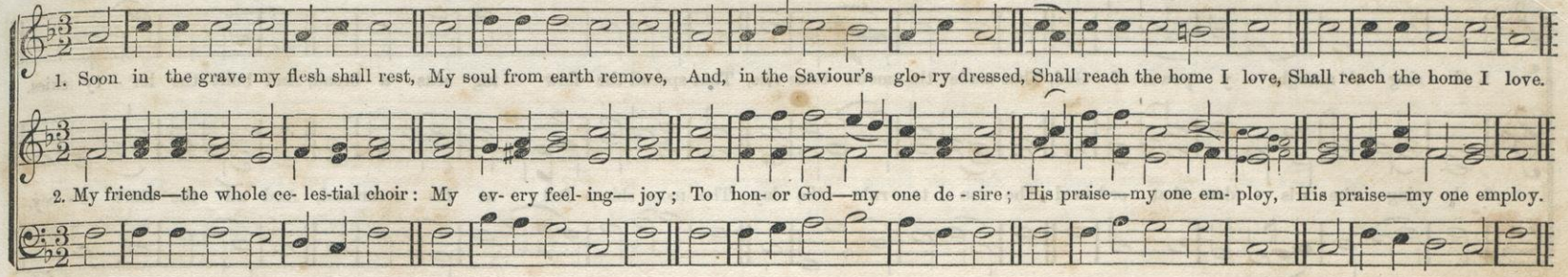


DEDHAM. C. M.

GARDNER.

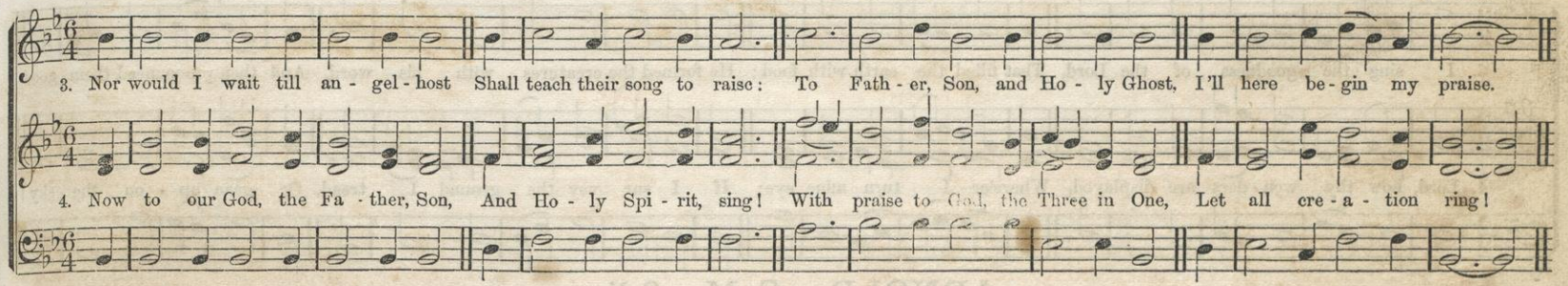


SPRING HILL. C. M.



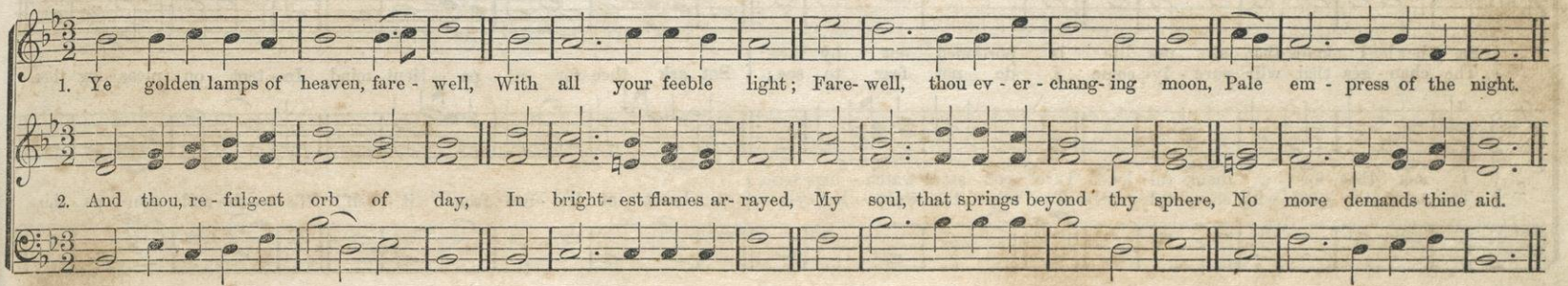
GALENA. C. M.

I B. W.



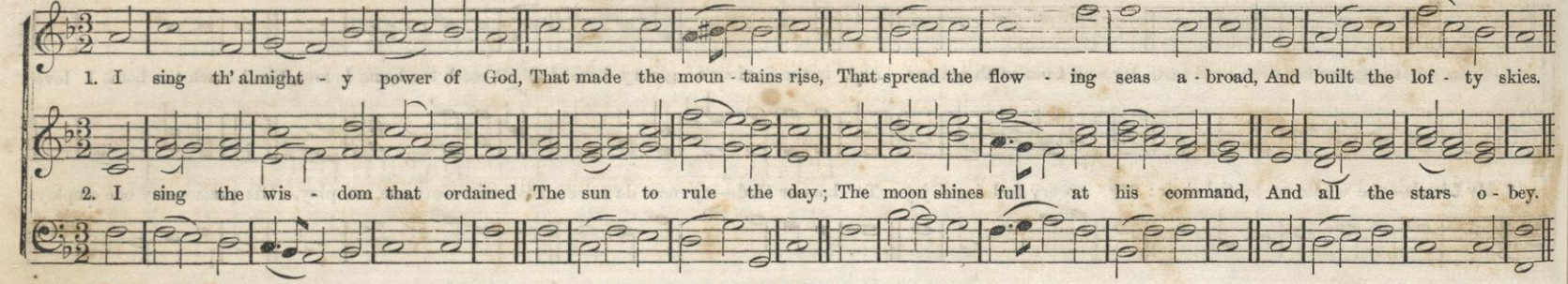
MERTON. C. M.

H. K. OLIVER.



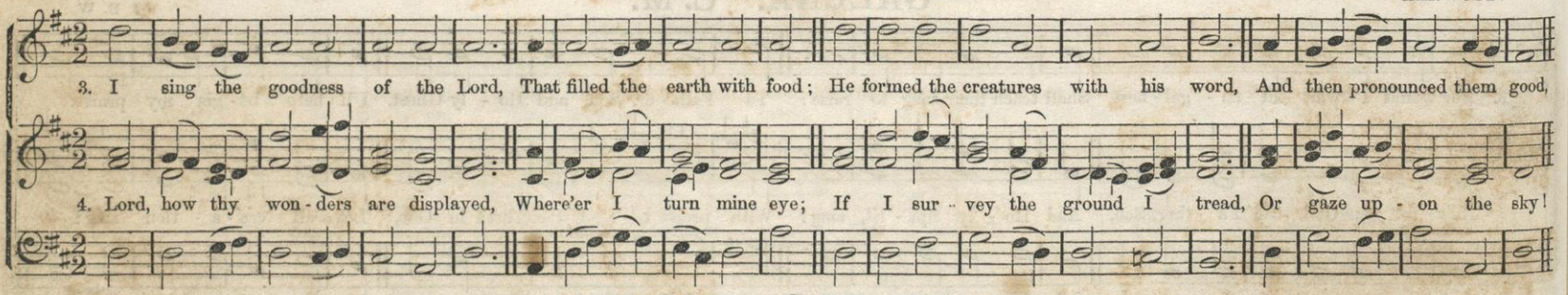
AFFECTION. C. M.

WILSON.



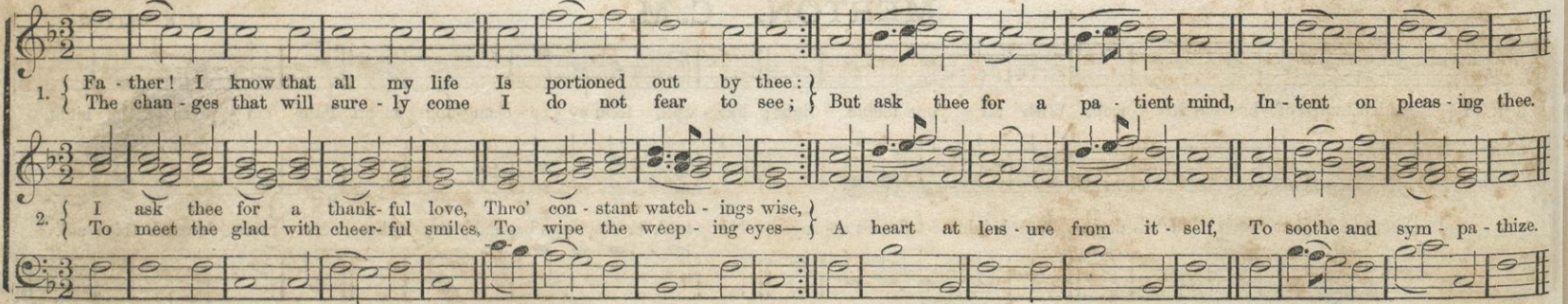
UNIVERSITY. C. M.

HARWOOD.



ARNOLD. C. M. 6 lines.

DR. ARNOLD.

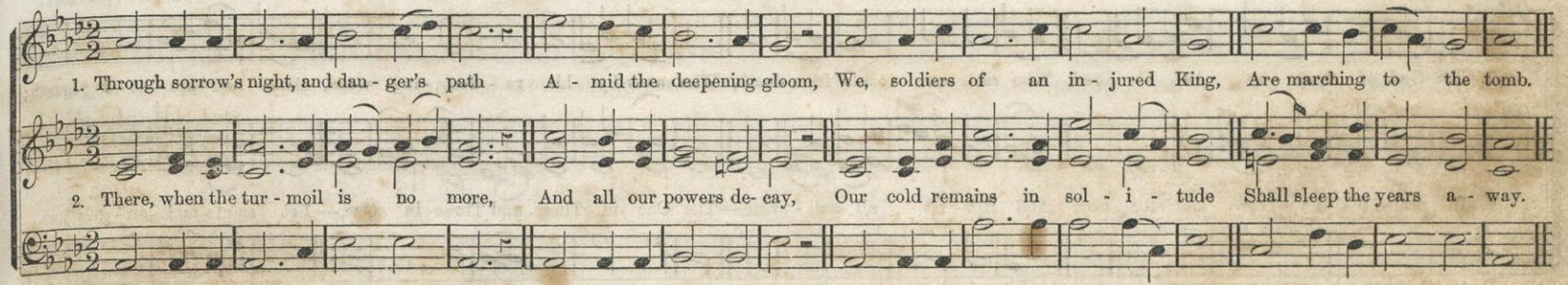


PAMPHYLIA. C. M.

I. B. W.

VALELAND. C. M.

I. B. W.



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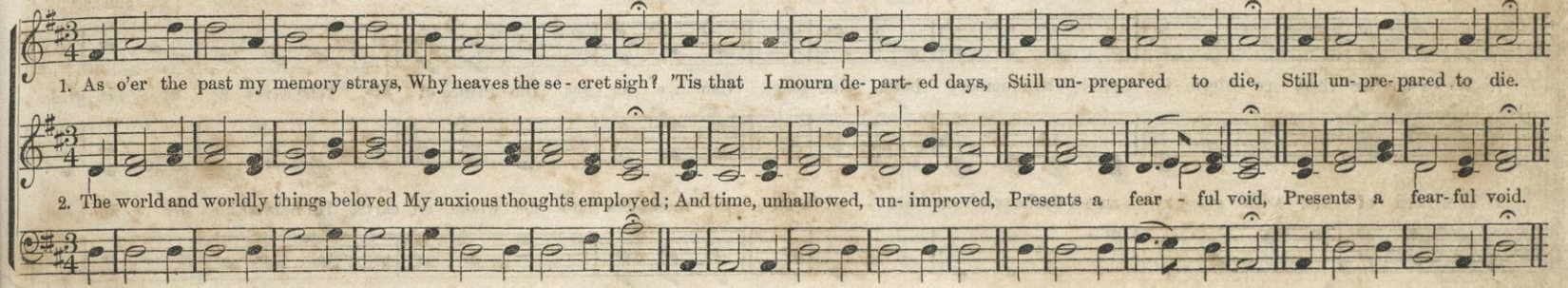
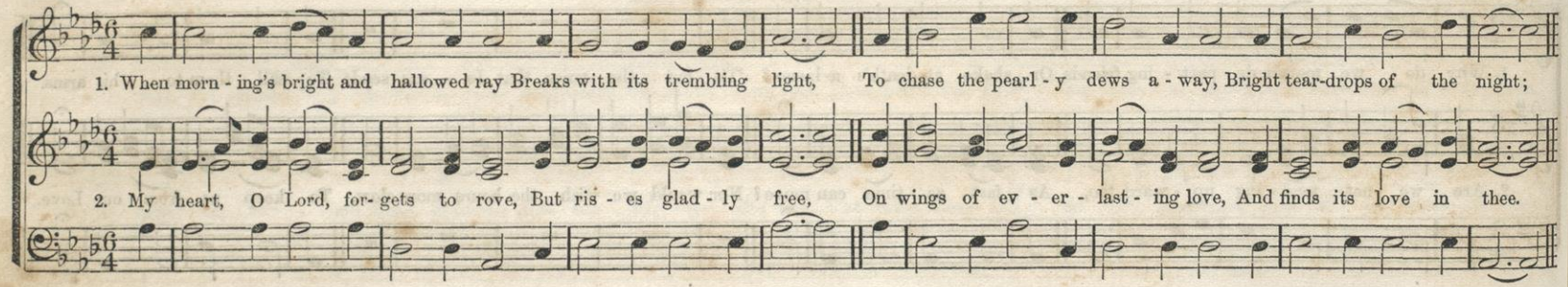
I. B. W.



WALNUT STREET. C. M.

DR. HASTINGS. FROM "THE SELAH." BY PERMISSION.



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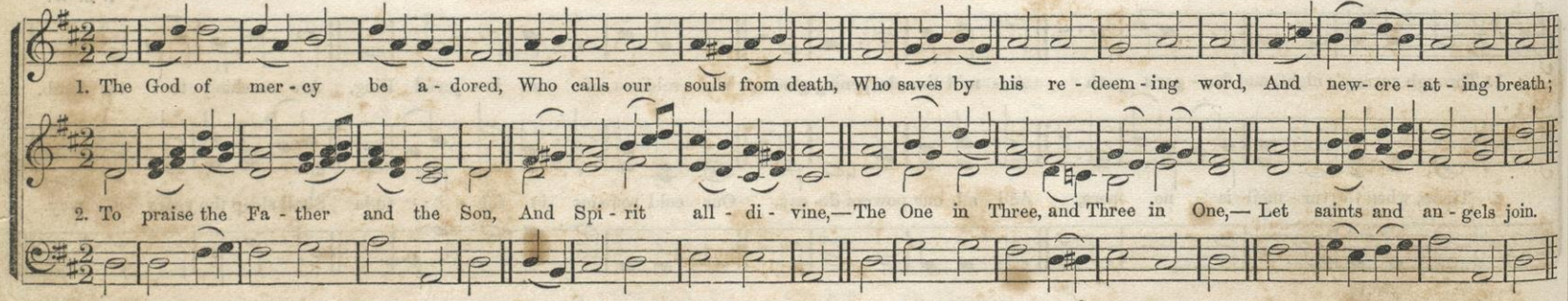
SAM'L STANLEY.

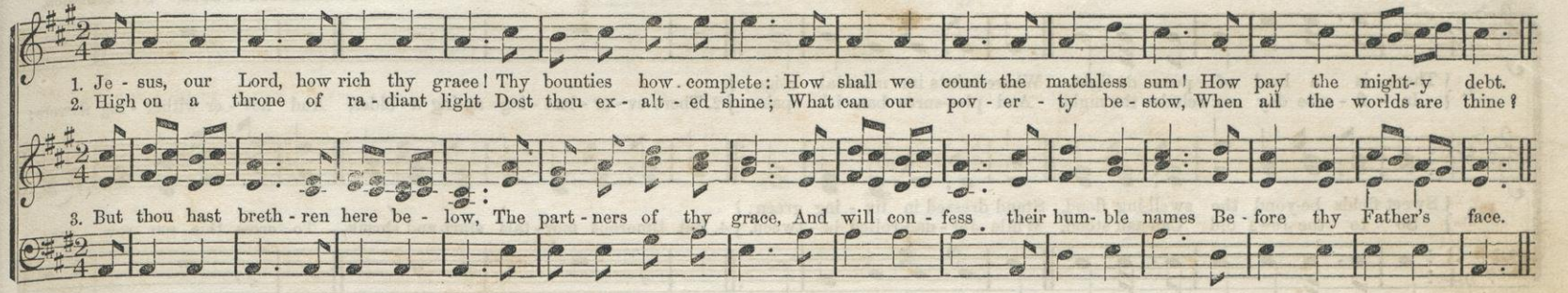


HUDSON. C. M.

W. B. B. FROM "THE JUBILEE."

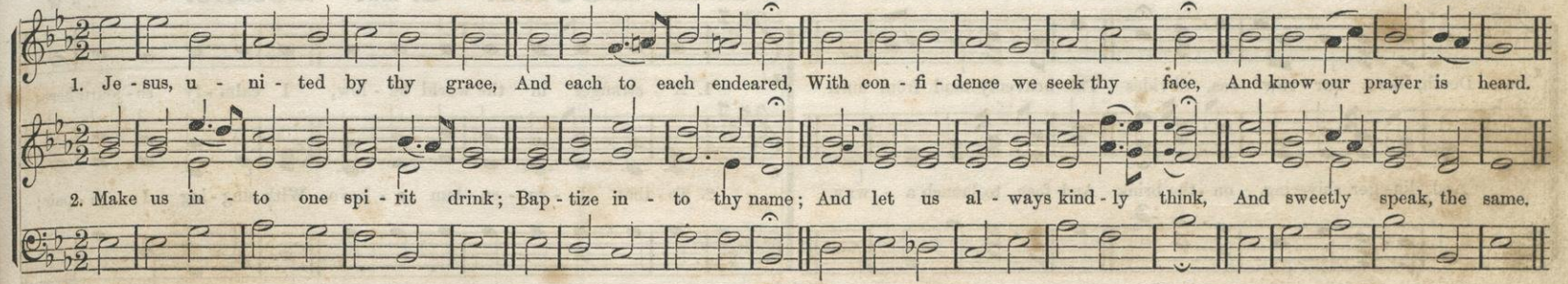
KINGSTON. C. M.

ARRANGED FROM "GREATOREX'S COLL."



JACKSONS, OR BYZANTIUM. C. M.

JACKSON.

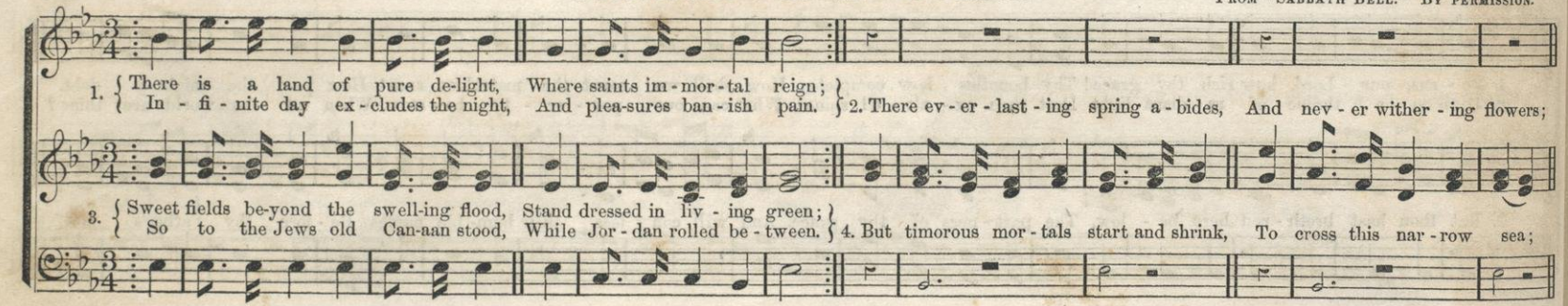


GLENWOOD. C. M.

FRANK. FROM "THE THANKSGIVING."

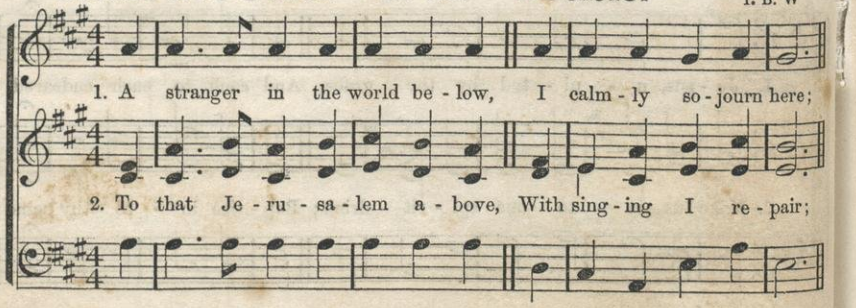
VARINA. C. M. Double.

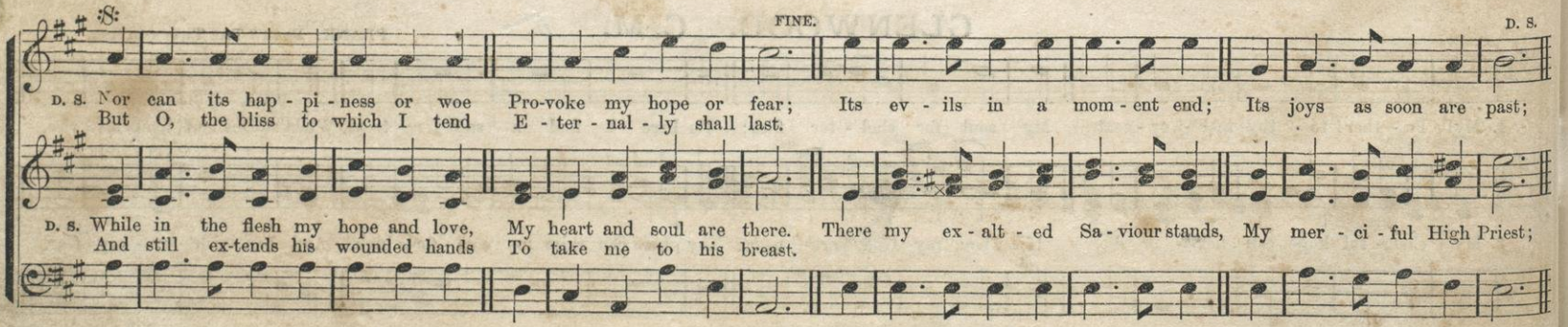
From "Sabbath Bell." By permission.



CAMPMOUNT. C. M. Double.

I. B. W





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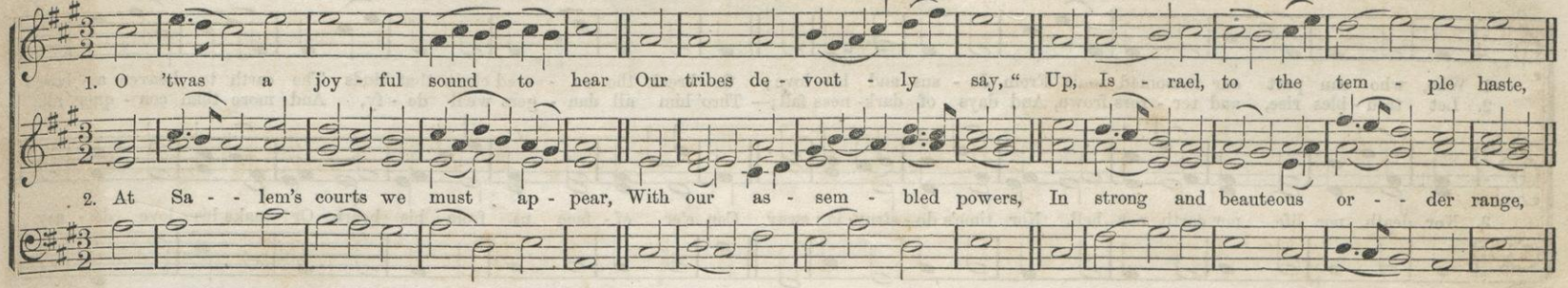


TEFLIS. C. M. Double.

I. B. W.

ELMIRA. C. M.

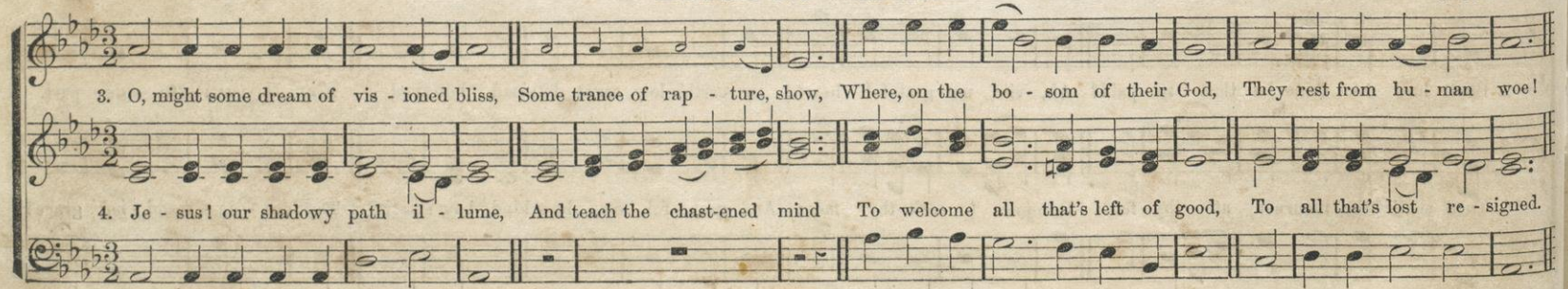
"GREATOREX'S COLL."

STANWICH. C. M.

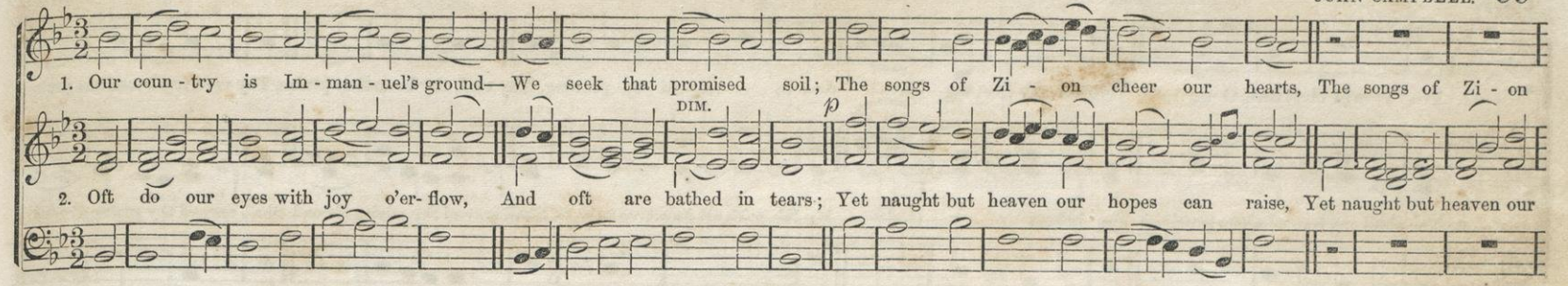
H. J. RUDD.

DITSON. C. M.

I. B. W.

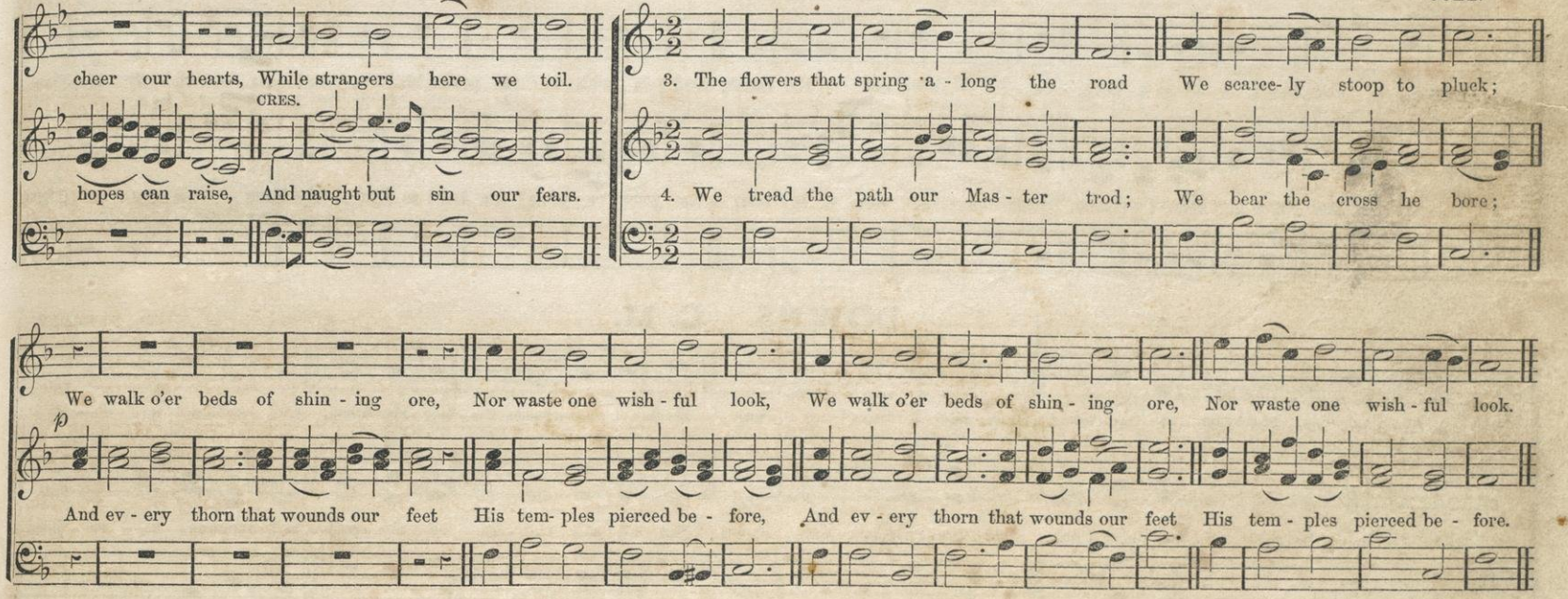


CAMPBELL C. M.



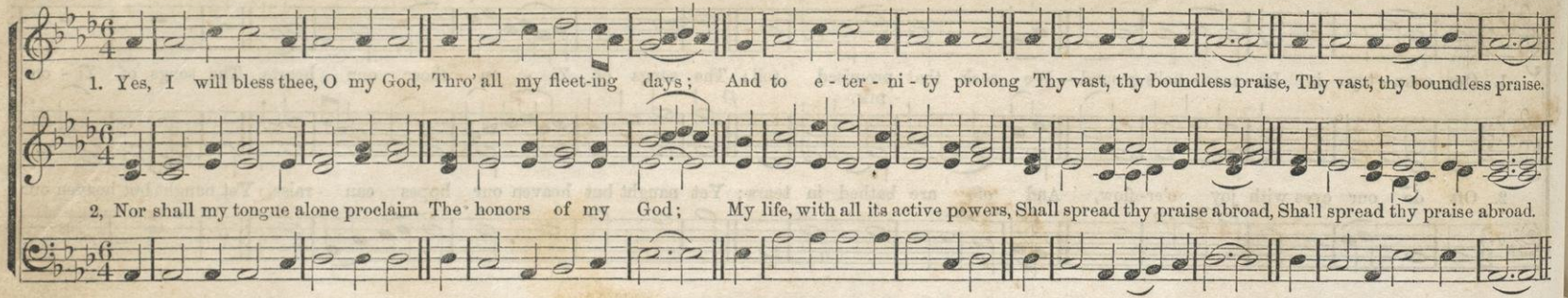
ARABIA. C. M.

COLE.



ADELLE. C. M.

I. B. W.



ORWELL. C. M.

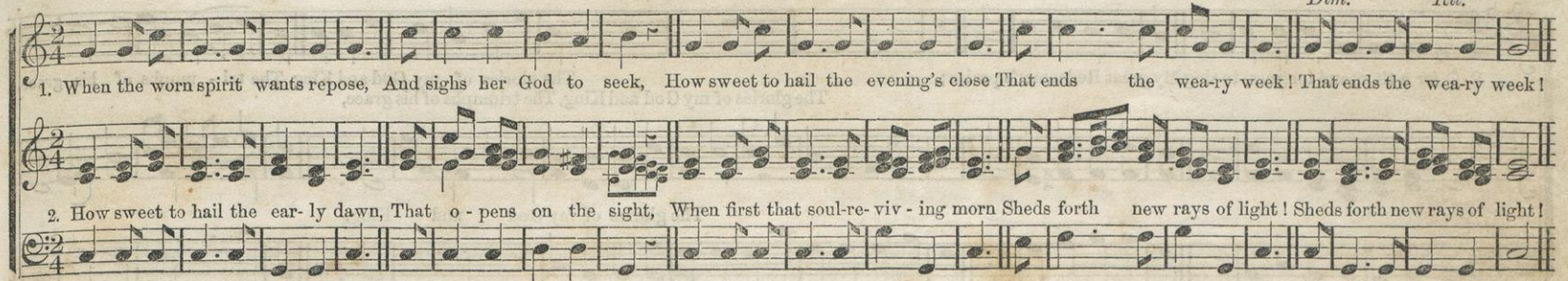
From "Dulcimer." A. Doty. 1820.

DOWNS. C. M.

Dr. L. Mason.

EDMESTON. C. M.

Dim. *Rit.*

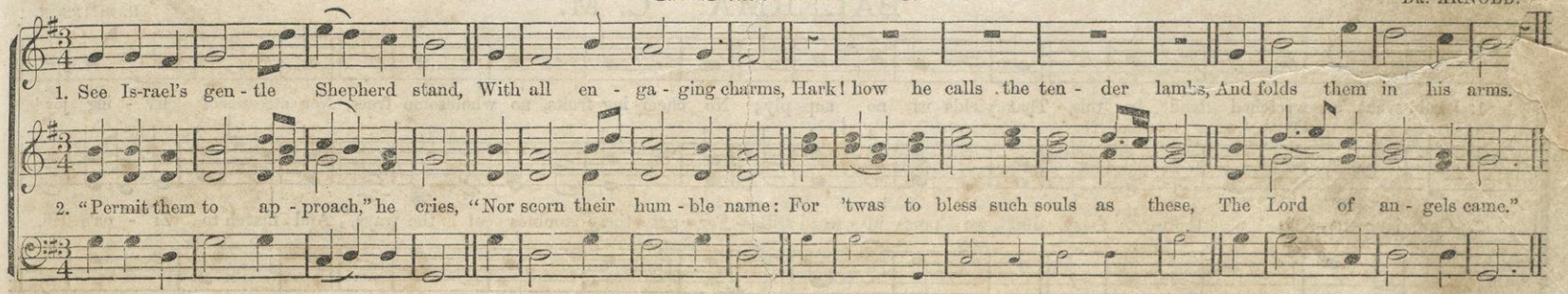


HOWARD. C. M.

Mrs. CUTHBERT.

CASWELL. C. M.

Dr. ARNOLD.

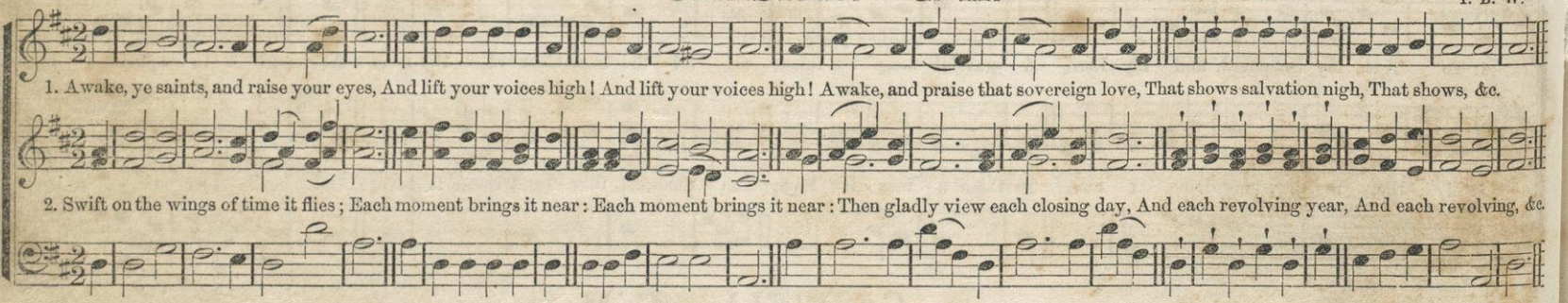


NORTHFIELD. C. M.

J. INGALLS.

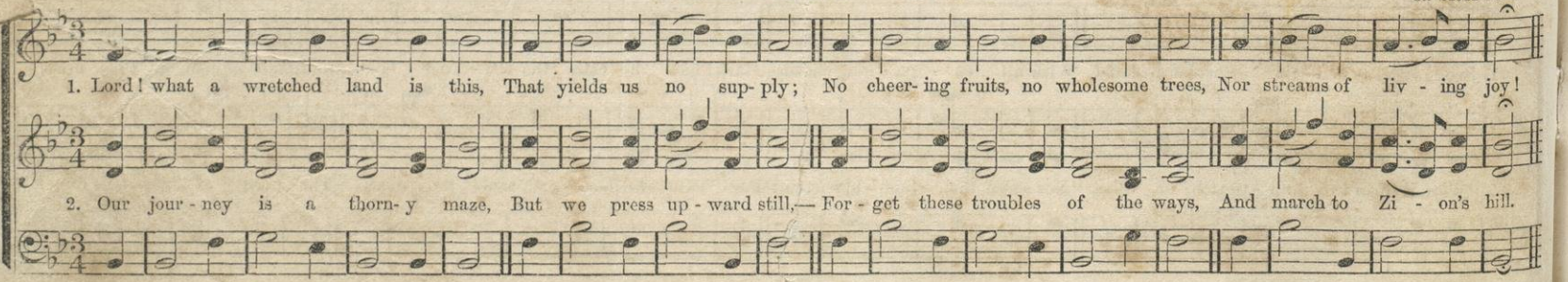
OLMSTED. C. M.

I. B. W.

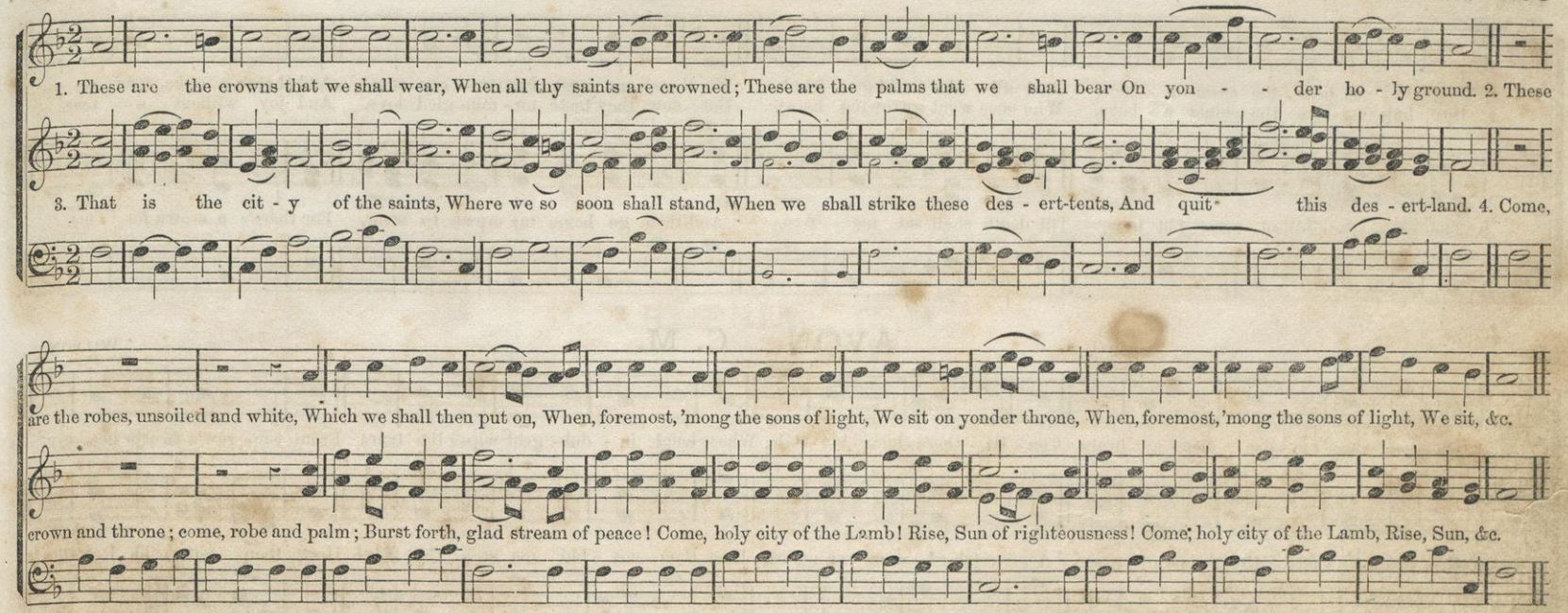


BALERMA. C. M.

R. SIMPSON.

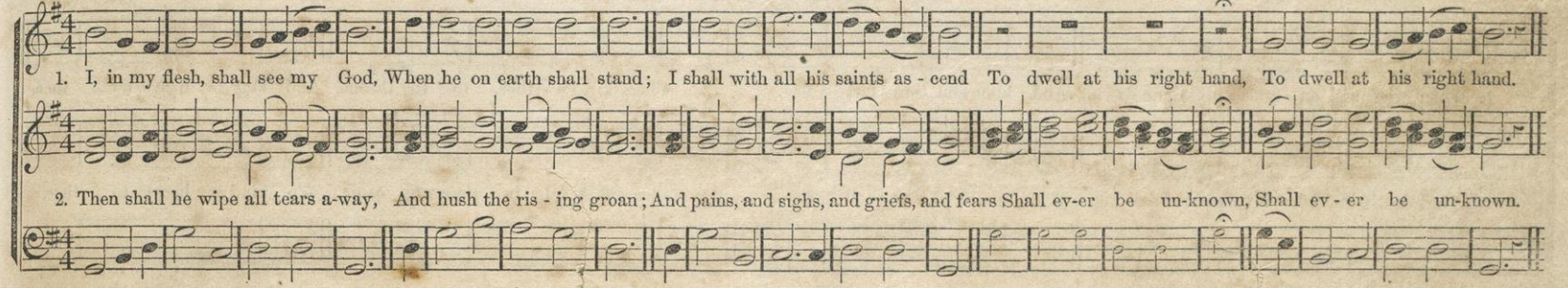


MAJESTY. C. M. Double.



DEVIZES. C. M.

I. TUCKER.

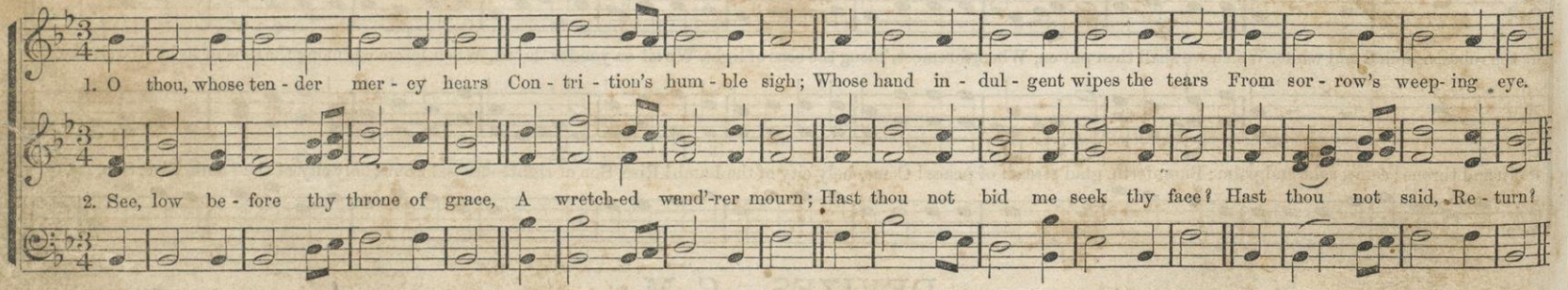


CROSS AND CROWN. C. M.

WESTERN MELODY.

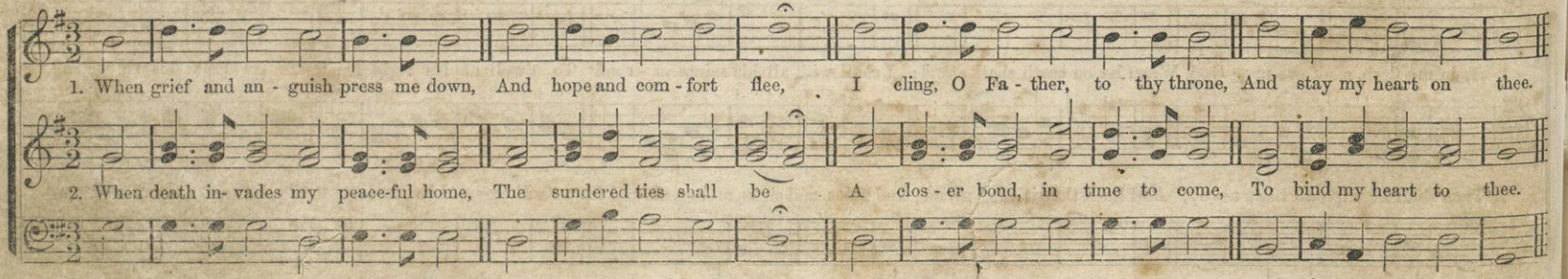
AVON. C. M.

WILSON.

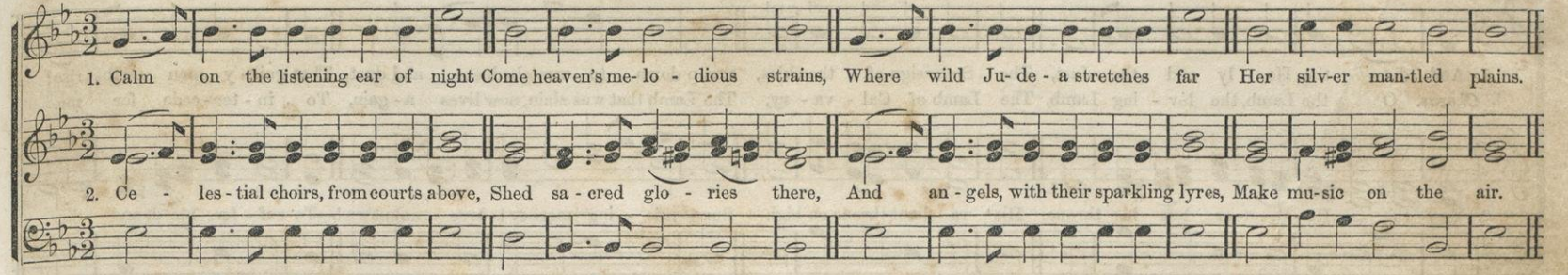


ARLINGTON. C. M.

DR. ARNE.

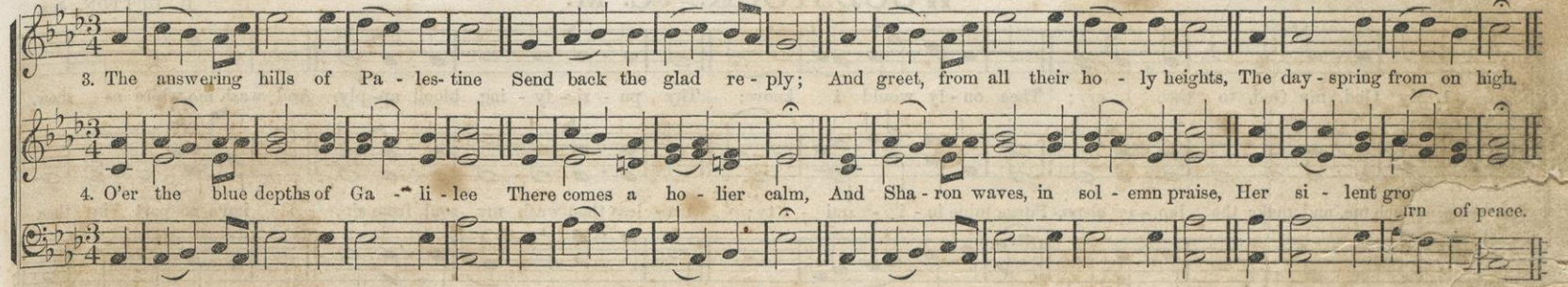


FAREWELL. C. M.



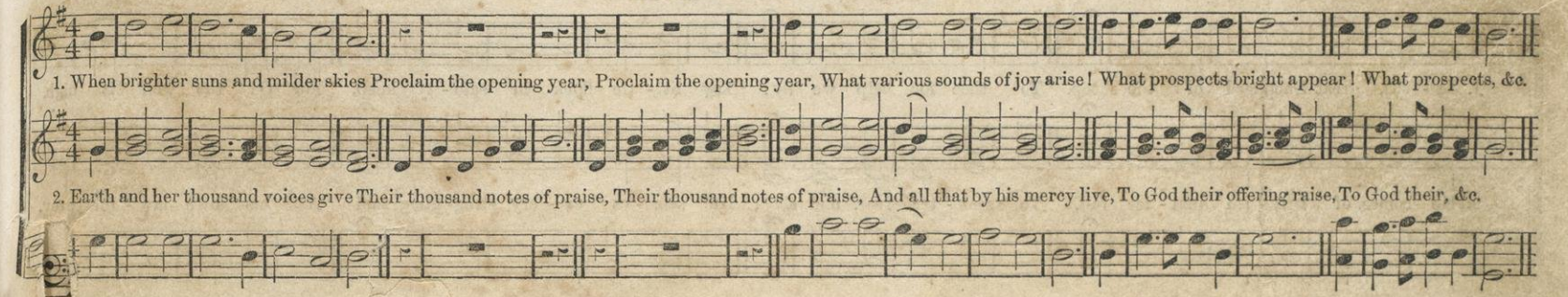
ARMENIA. C. M.

S. B. POND. By Permission.

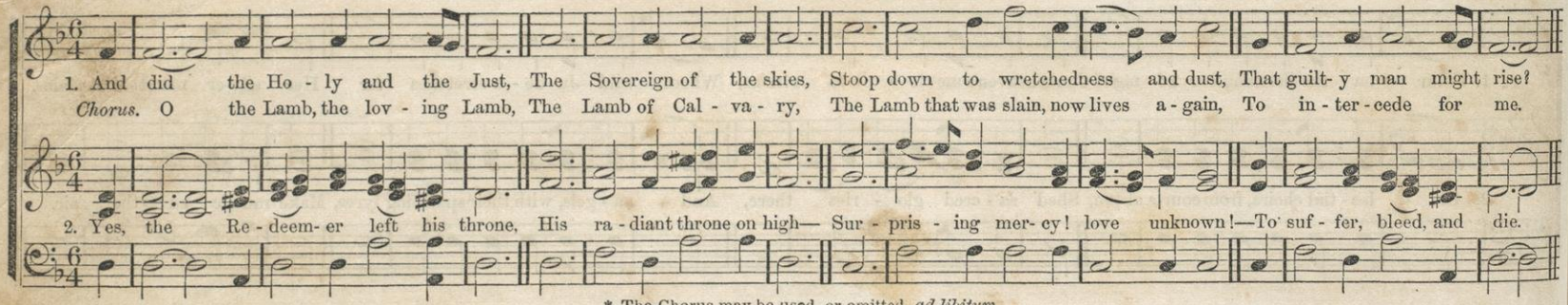


SHILOH. C. M.

From "The Dulcimer."



SUFFERING SAVIOUR C. M.

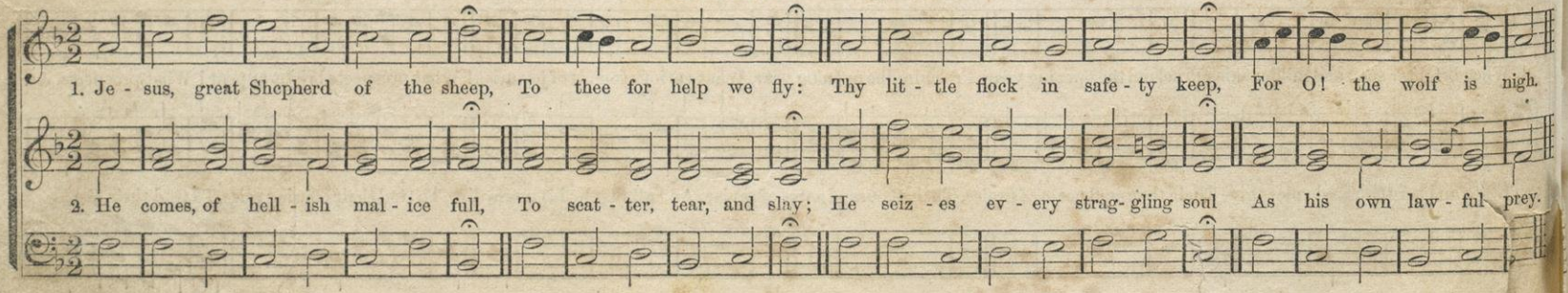


* The Chorus may be used, or omitted, *ad libitum*.

WOODSTOCK. C. M.

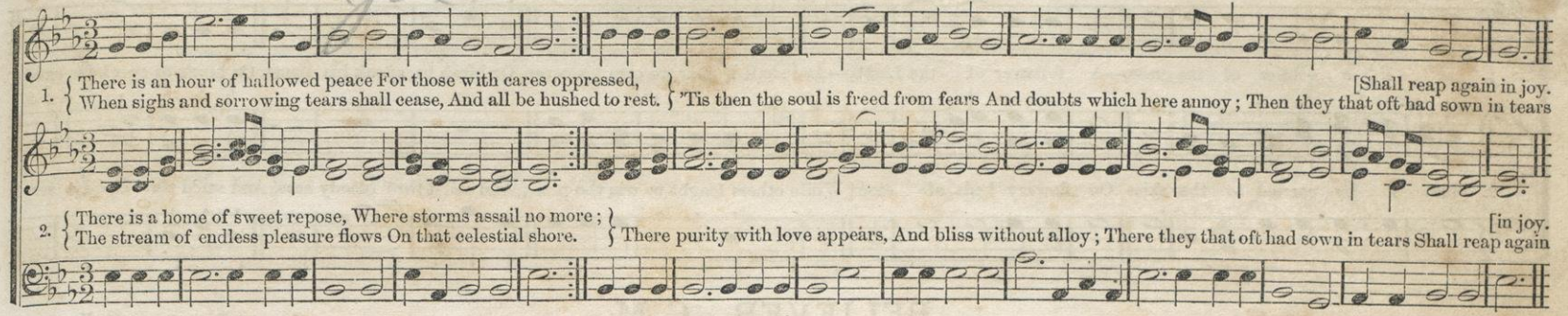
D. DUTTON, JUN.

DUNDEE. C. M.



NEWBURGH. C. M. Double.

W. B. BRADBURY. From "Mendelssohn Coll."

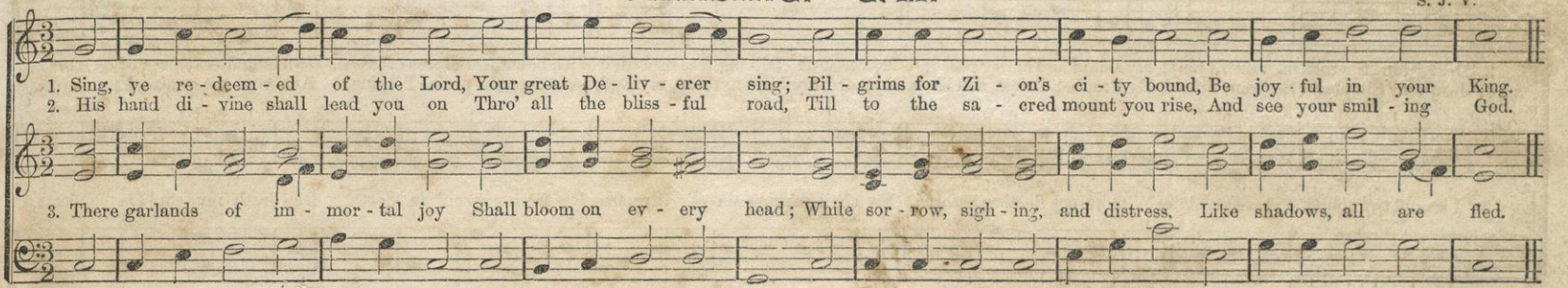


MADAN. C. M.

W. B. B. From "The Jubilee."

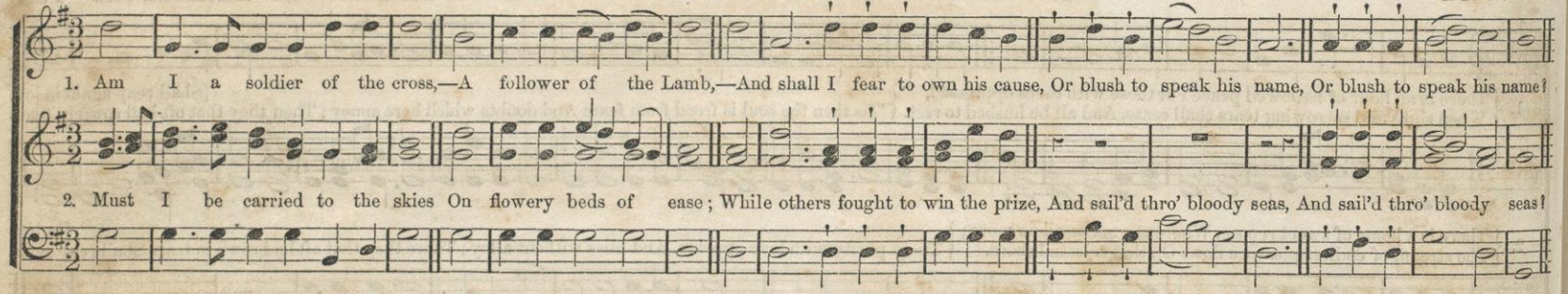
LANSING. C. M.

S. J. V.



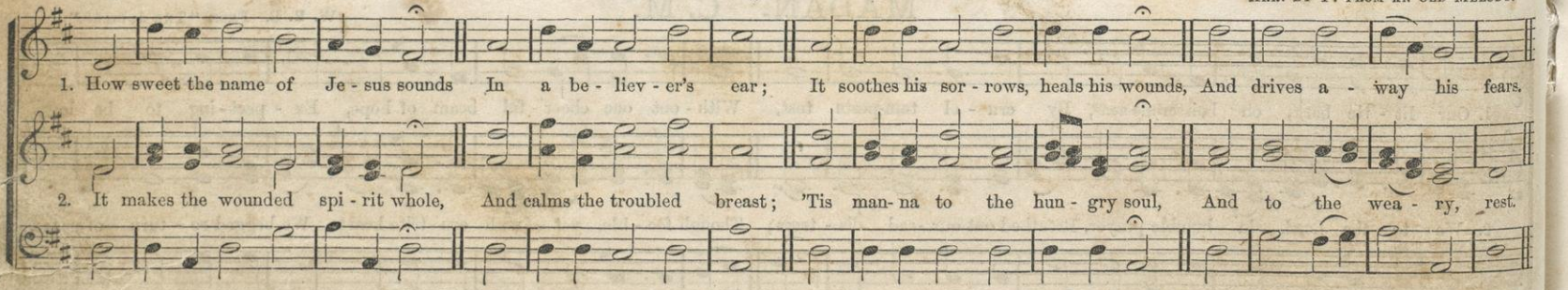
BALLARD. C. M.

I. B. W.



BELIEVER C. M.

Arr. by P. from an old Melody.



MILNOR. C. M.

S. J. V.

FRANKLIN. C. M.

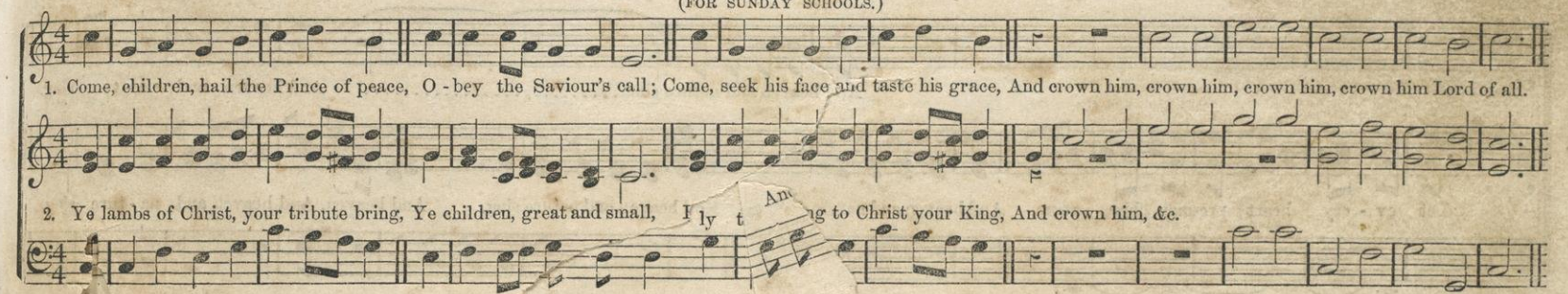
ORTONVILLE. C. M.

DR. T. HASTINGS.

MARLBOROUGH. C. M.

(FOR SUNDAY SCHOOLS.)

SHRUBSOLE.



JERUSALEM. C. M. Double.

AIR FROM A NATIONAL DUTCH MELODY.

:8:

FINE.

These are the crowns that we shall wear, When all thy saints are crowned; These are the palms that we shall bear On yon-der ho-ly ground.

D. S. When, foremost, 'mong the sons of light, We sit on yon-der throne.

ANTIOCH. C. M.

FROM "CAR. SACRA." BY PERMISSION.

D. S.

2. These are the robes, unsoiled and white, Which we shall then put on,

Joy to the world, the Lord is come! Let earth re-ceive her King;

Joy to the world, the Lord is come! Let earth re-ceive her King;

And heaven and nature sing..... And heaven and na-ture sing.

Let ev-ery heart pre-pare him room, And heaven and nature sing, And heaven and nature sing, And heaven, And heaven and na-ture sing.

WILLOW-DALE C. M. Double.

FINE.

D. C.

1. Earth's storm-y night will soon be o'er, The rag - ing wind shall cease;
The Christian's bark will reach the shore Of heaven's e - ter - nal peace,
D. C. The Sun of Righteousness is near, And ter - rors take their flight.

2. E'en now the dis - tant rays ap - pear, To chase the gloom of night;

WOODMAN. C. M.*

W. B. B. From "The Hallelujah."

1. Sal - va-tion! O the joy-ful sound! 'Tis music to our ears;
A sovereign balm for every wound, A cordial for our fears.
Oh, glo-ry. hal- le - lu - jah! Praise ye our God! Oh, glory, hal-le - lu - jah! Love and serve the Lord!

* Double, by using small notes.

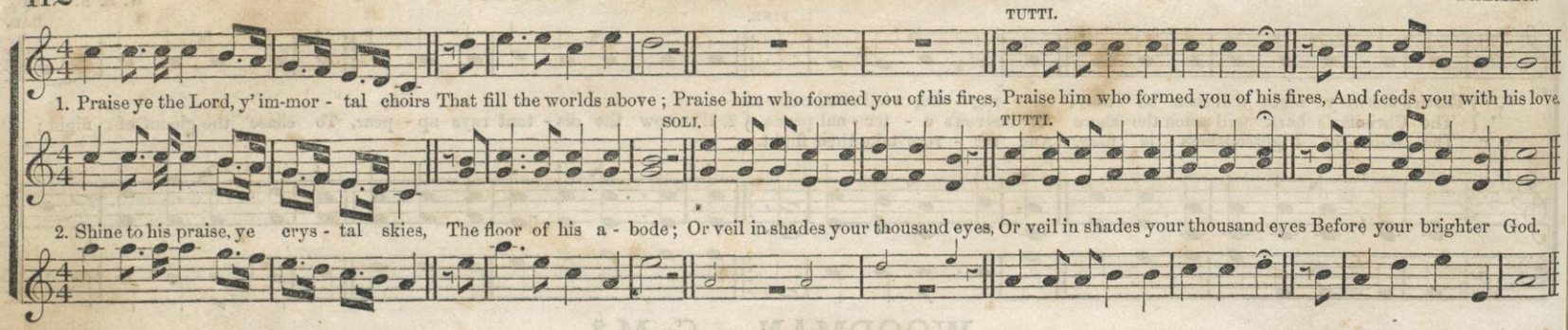
HALSTEAD. C. M.

BURLEW. From "The Pioneer."

1. O could I find from day to day, A near-ness to my God; Then should my hours glide sweet a - way, While lean- ing on his word.
2. Lord, I de - sire with thee to live A - new from day to day; In joys the world can nev - er give, Nor ev - er take a - way.
3. O Je - sus, come and rule my heart, And make me whol - ly thine, That I may ne'er from thee de - part, Nor grieve thy love di - vine.

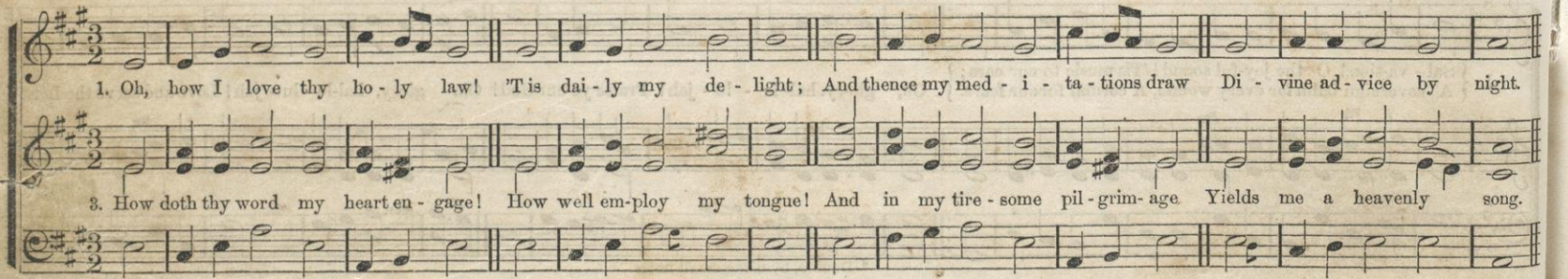
PEMBROKE. C. M.

DALMER.



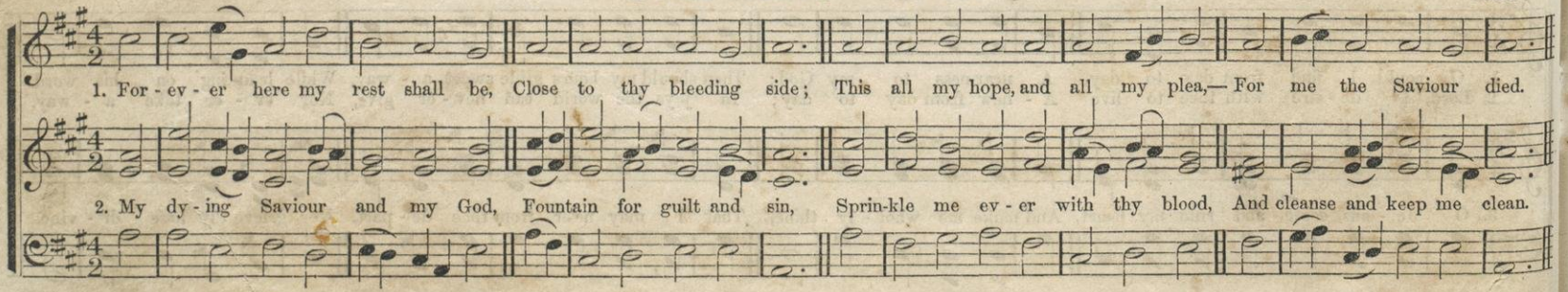
CHELMSFORD. C. M.

WESTERN AIR.



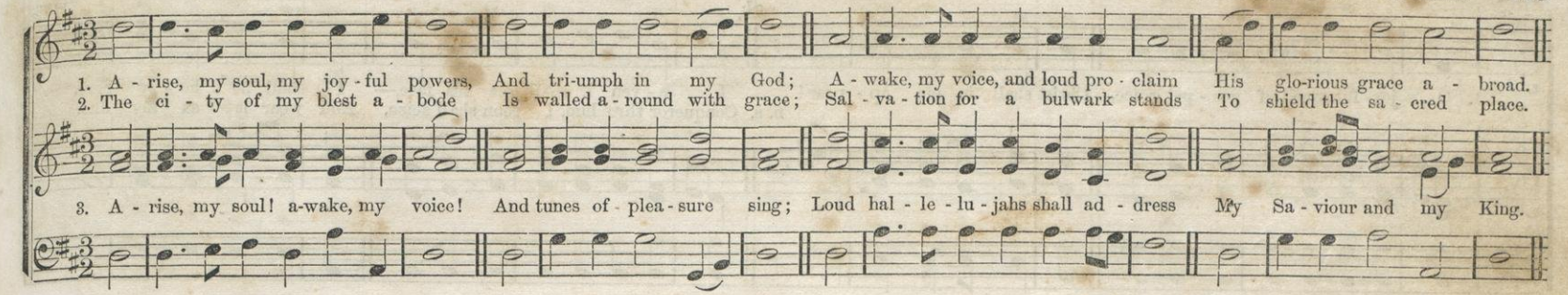
STEPHENS. C. M.

JONES.



MASON'S CHANT. C. M.

WM. B. BRADBURY. FROM "THE SHAWM."

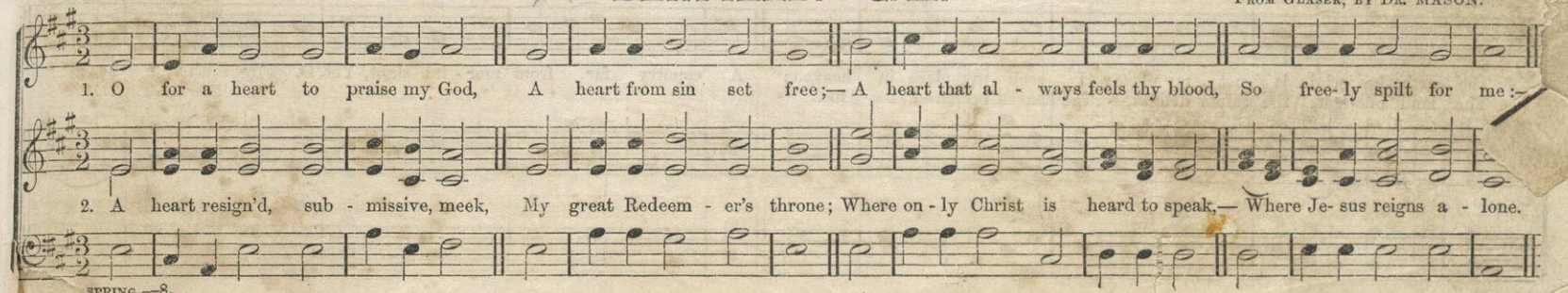


WIRTH. C. M.

WM. B. BRADBURY.

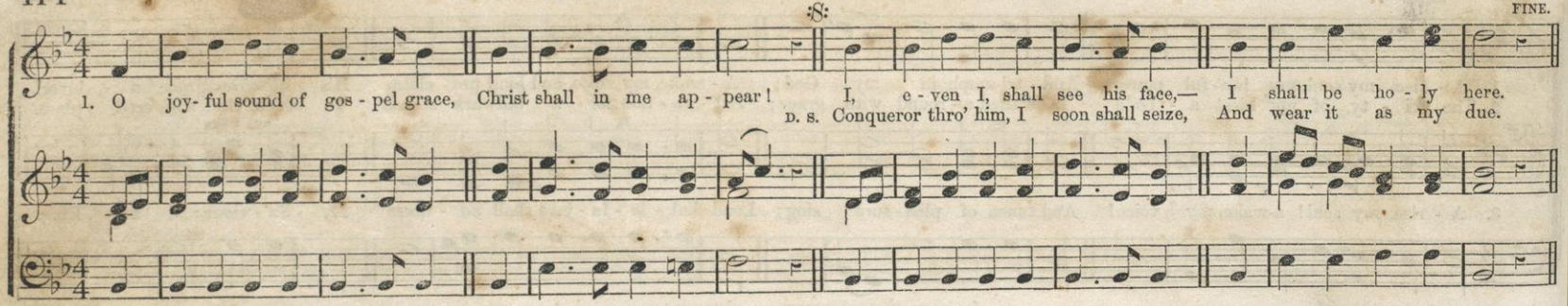
DENFIELD. C. M.

FROM GLASER, BY DR. MASON.



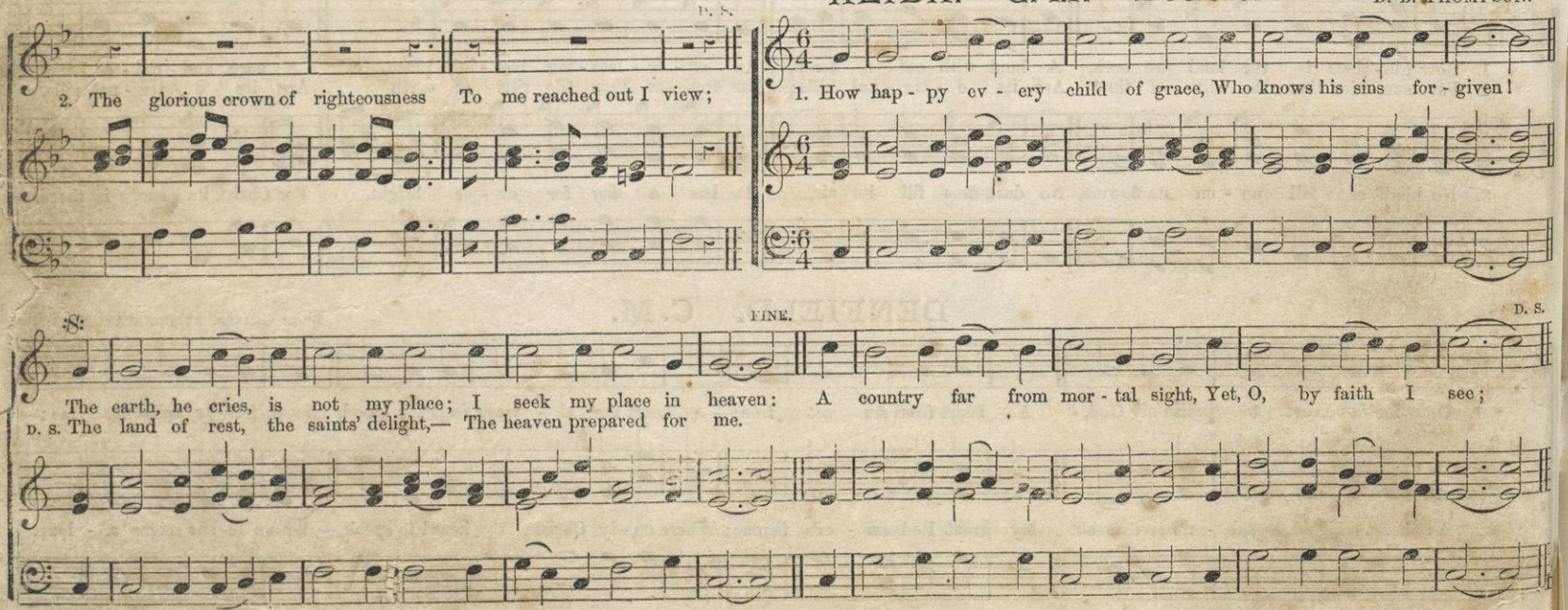
JOYFUL SOUND. C. M. Double.

E. L. WHITE.



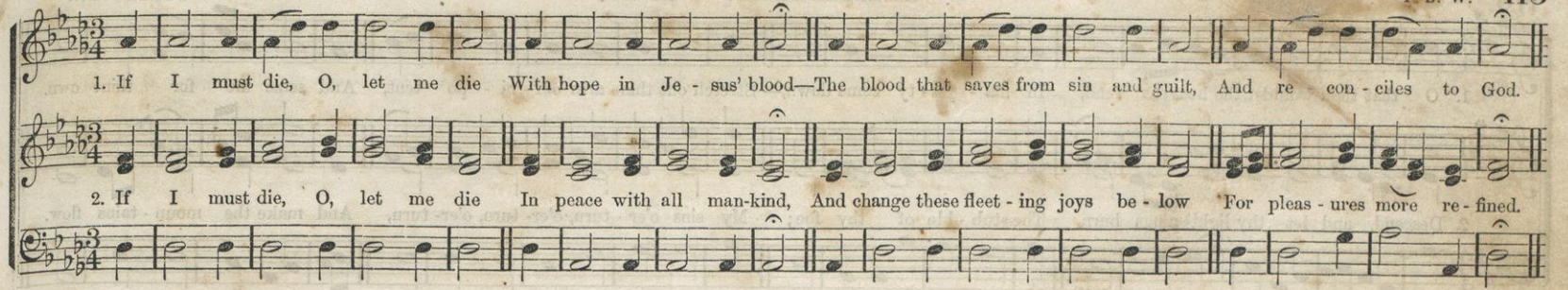
ALIDA. C. M. Double.

D. B. THOMPSON.



PHILLIPS. C. M.

I. B. W.

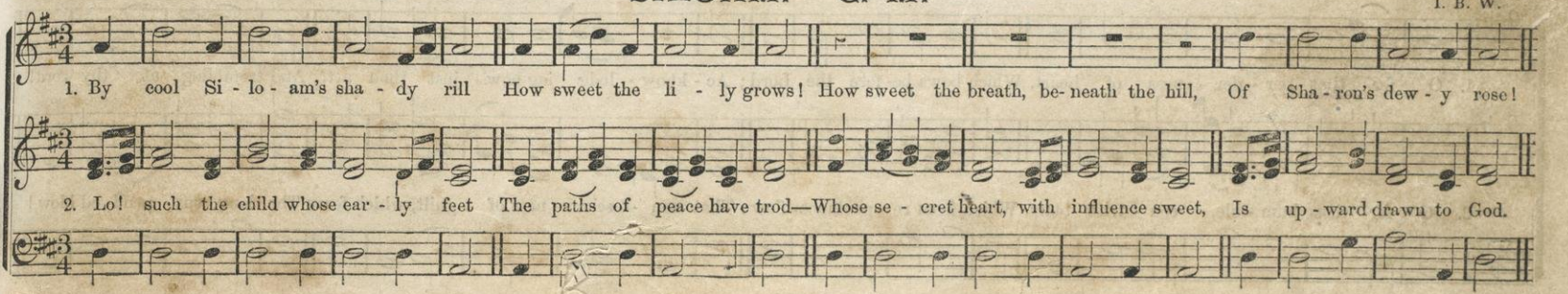


HEBER. C. M.

GEO. KINGSLEY. By Permission.

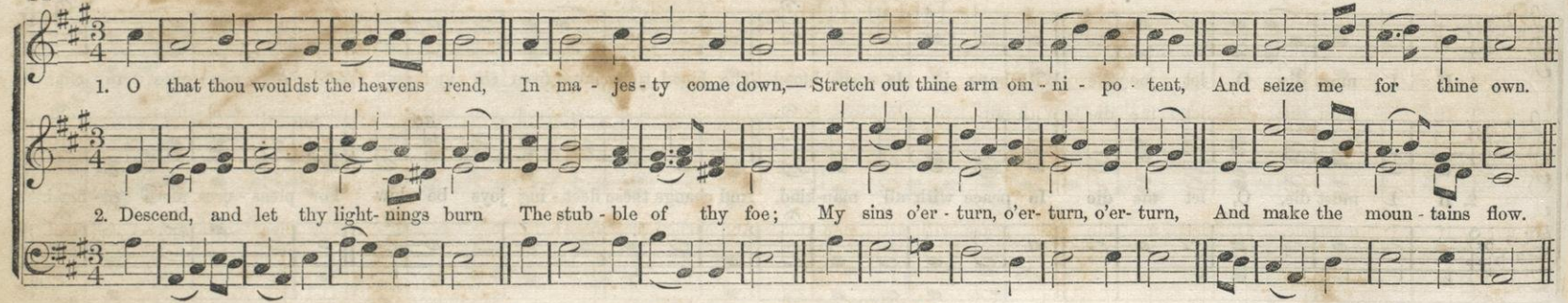
SILOAM. C. M.

I. B. W.



THAXTED. C. M.

BEETHOVEN.

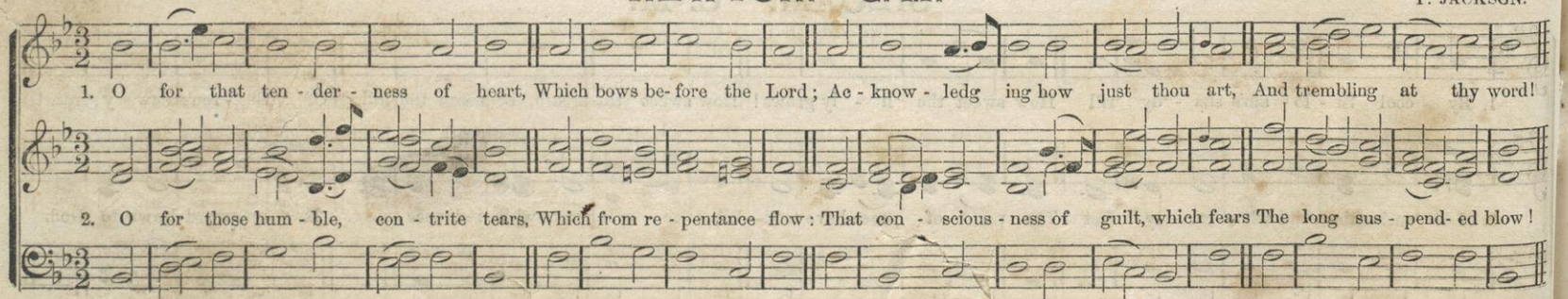


COWPER. C. M.

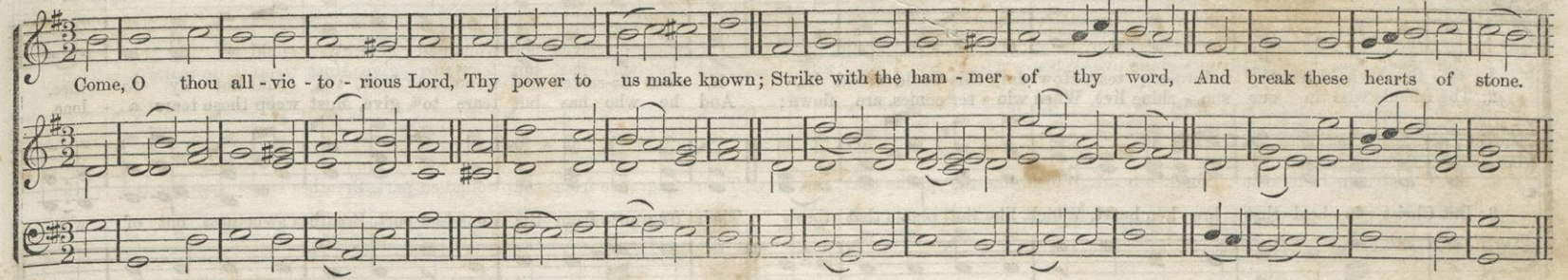
S. JACKSON.

NEWTON. C. M.

T. JACKSON.

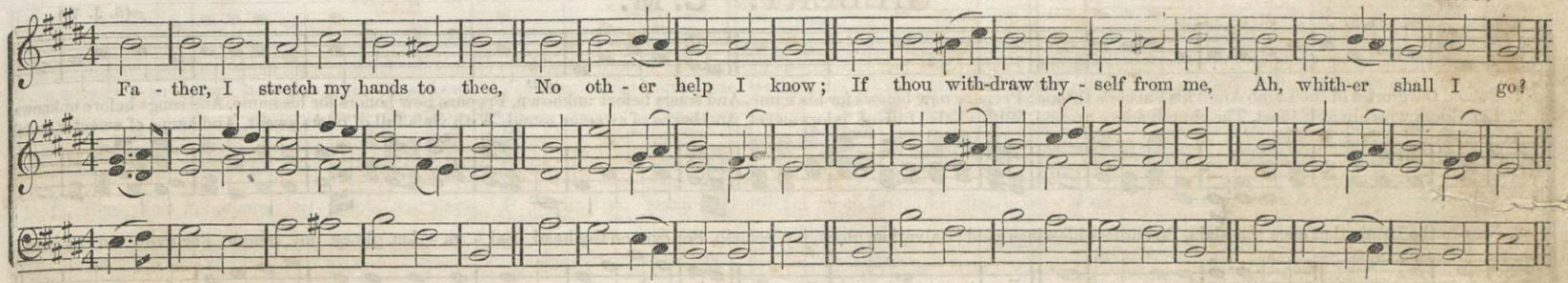


CHELSEA. C. M.



REPOSE. C. M.

S. JACKSON.



REQUEST. C. M.

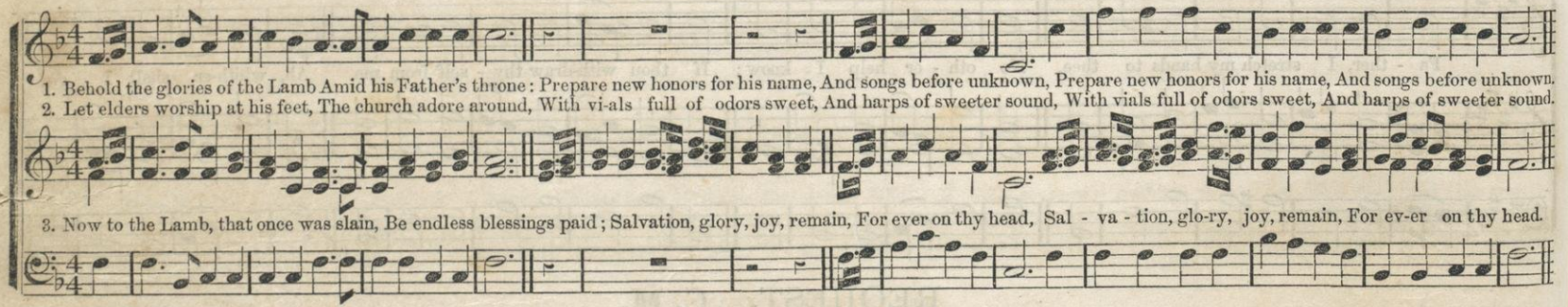
S. J. GOODENOUGH.

DEARBORN. C. M.

W. B. B.

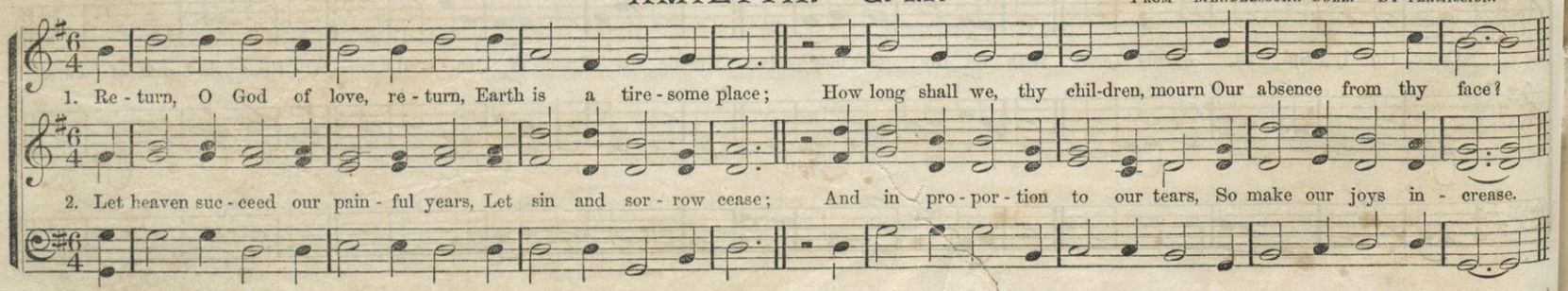
GILBERT. C. M.

(S. J. V.)



AMIETTA. C. M.

From "Mendelssohn Coll." By permission.



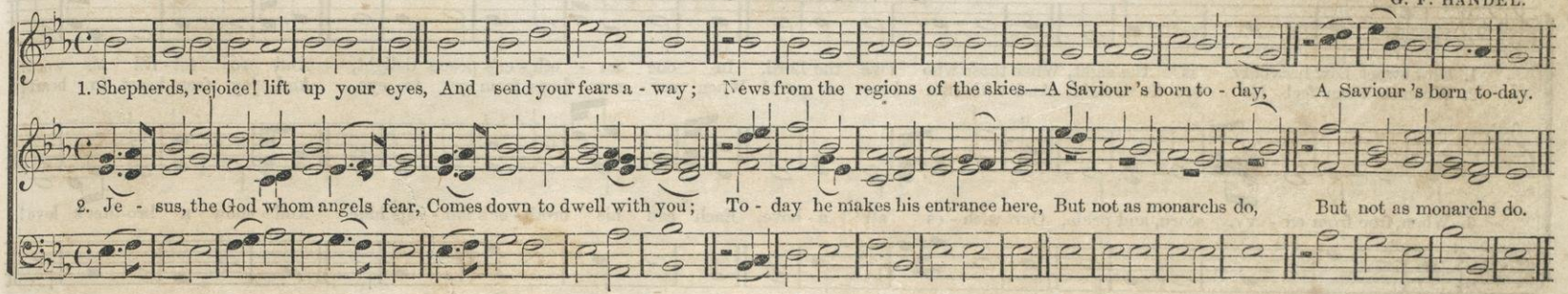
KENT. C. M.

BRISTOL. C. M.

DR. EDWARD HODGES, 1819.

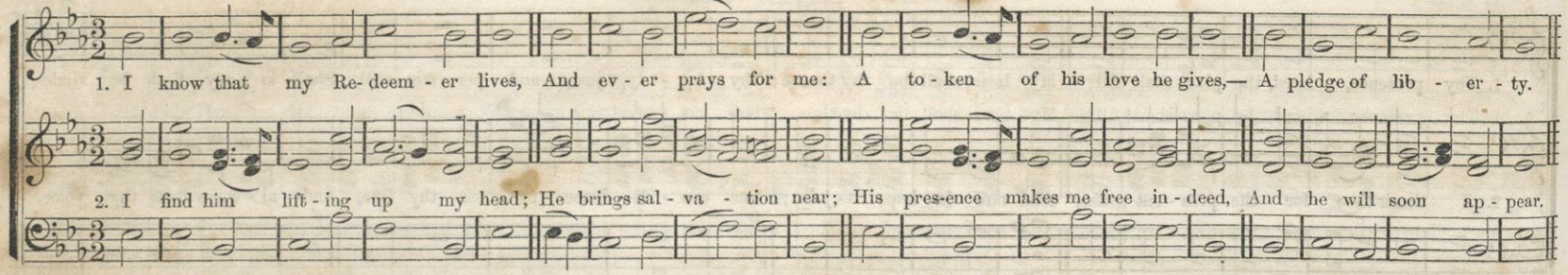
CHRISTMAS. C. M.

G. F. HANDEL.



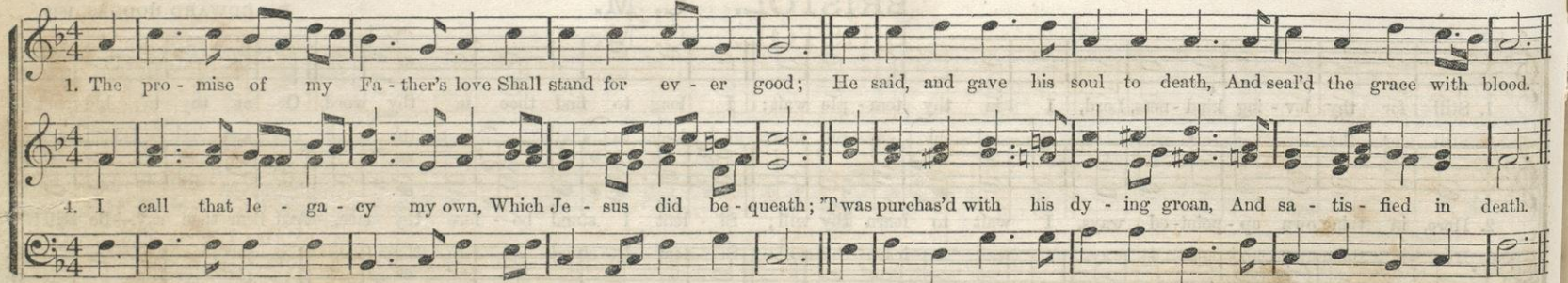
MESSIAH. C. M.

FROM HANDEL'S "MESSIAH."



LEGACY. C. M.

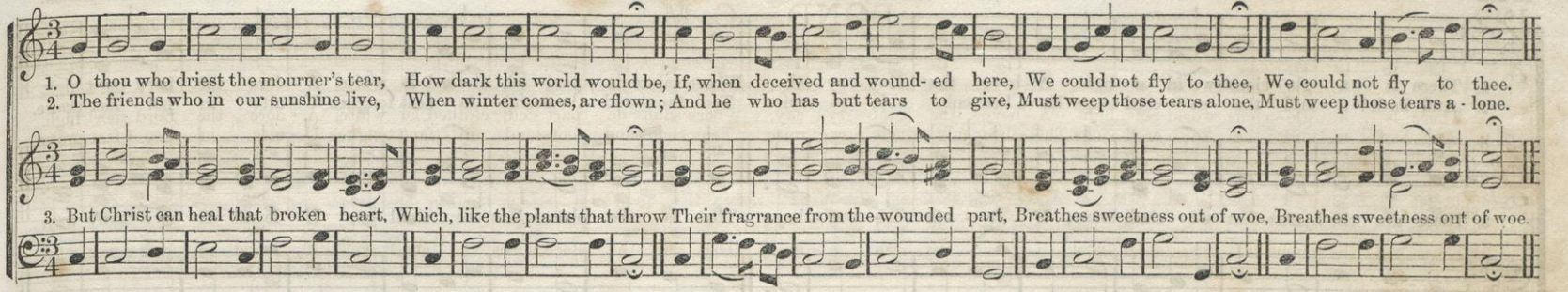
S. J. V.



ALLERTON. C. M.

"VERNON."

BURRITT. C. M.



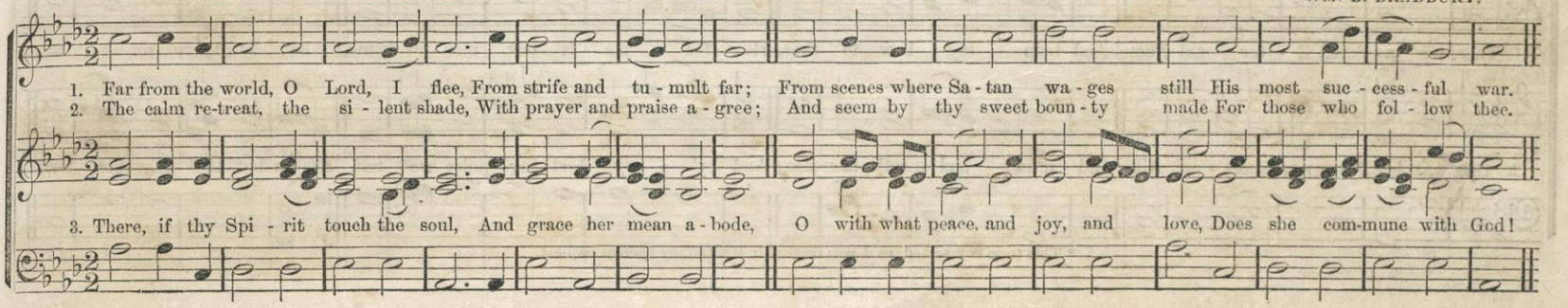
SUFFOLK. C. M.

2D. ENDING. S. J. V.

* Sing small notes for 2d stanza.

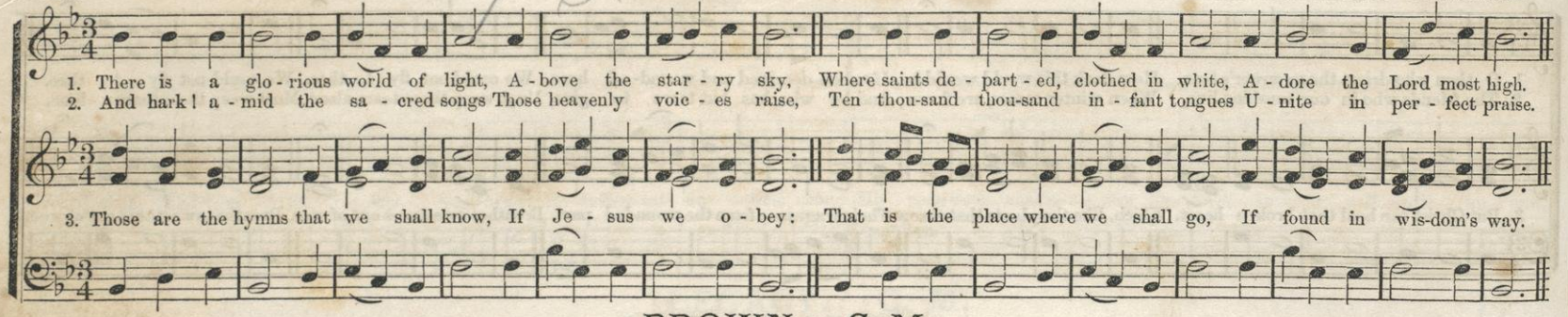
RESTING PLACE. C. M.

WM. B. BRADBURY.



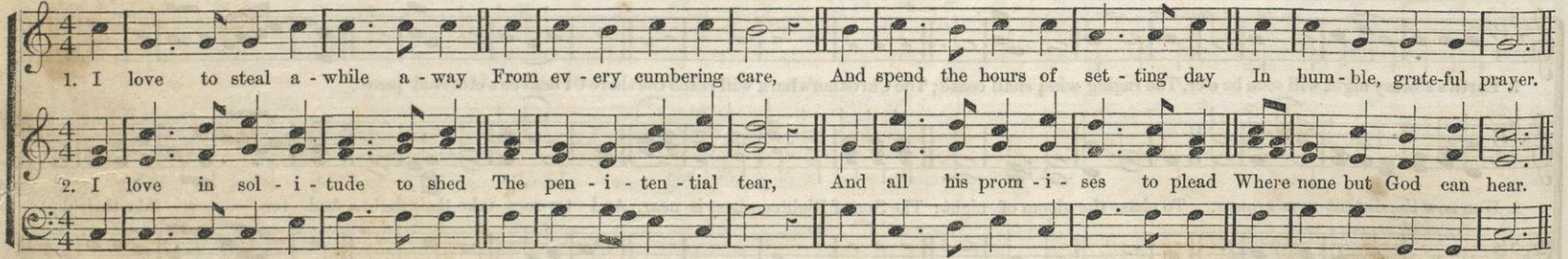
BOND. C. M.

G. F. ROOT. "From "Sabbath Bell." By permission.



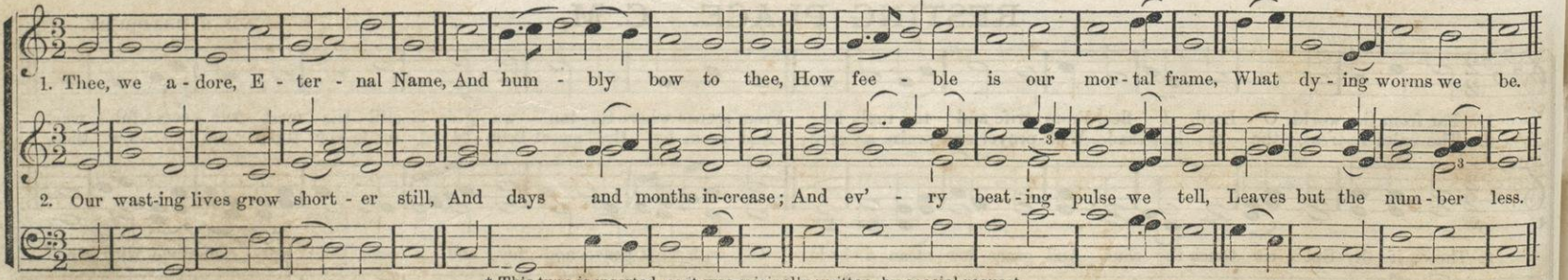
BROWN. C. M.

WM. B. BRADBURY.



CHINA.* C. M.

T. SWAN. 1800.



* This tune is inserted, as it was originally written, by special request.

DALTON. C. M.

From "Mendelssohn Coll."

1. The Sa- viour bids us watch and pray, Through life's brief, fleeting hour, And gives the Spir - it's quick - 'ning ray To those who seek its power.
2. The Sa- viour bids us watch and pray, Main- tain a warrior's strife; Help, Lord, to hear thy voice to - day; O - be - dience is our life.
3. The Sa- viour bids us watch and pray; For soon the hour will come That calls us from the earth a - way To our e - ter - nal home.

GLARUS. C. M.

"Swiss Coll."

1. Come, ye that know and fear the Lord, And lift your souls a - bove; Let ev - ery heart and voice ac - cord, To sing, that God is love.
2. This precious truth his word de - clares, And all his mer - cies prove; While Christ, th' aton- ing Lamb, ap- pears, To show, that God is love.
3. Be - hold, his lov - ing kind- ness waits For those who from him rove; And calls of mer - cy reach their hearts, To teach them, God is love.

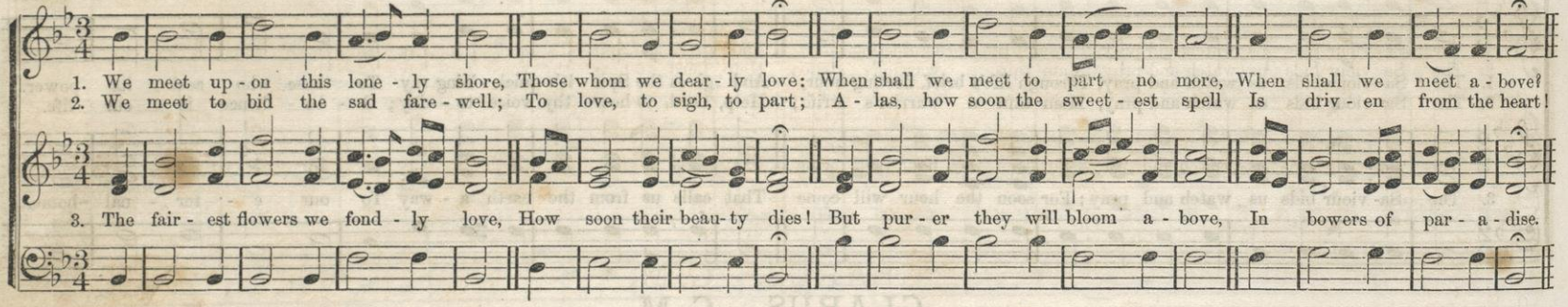
DURING. C. M.

W. B. B.

1. Lo! what an en - ter - tain - ing sight Those friendly brethren prove, Whose cheerful hearts in bands u - nite Of pi - e - ty and love!
2. Where streams of bliss from Christ, the spring, Des - cend to ev - ery soul, And heavenly peace, with balm - y wing, Shades and be - dews the whole!
3. 'Tis pleasant as the morn- ing dews That falls on Zi - on's hill, Where God his mild - est glo - ry shows, And makes his grace dis - til.

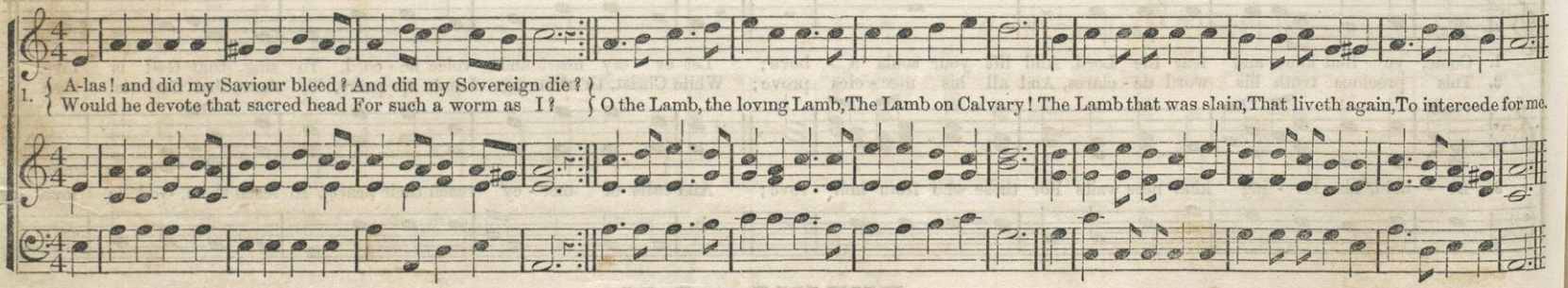
CADDO. C. M.

WM. B. BRADBURY.

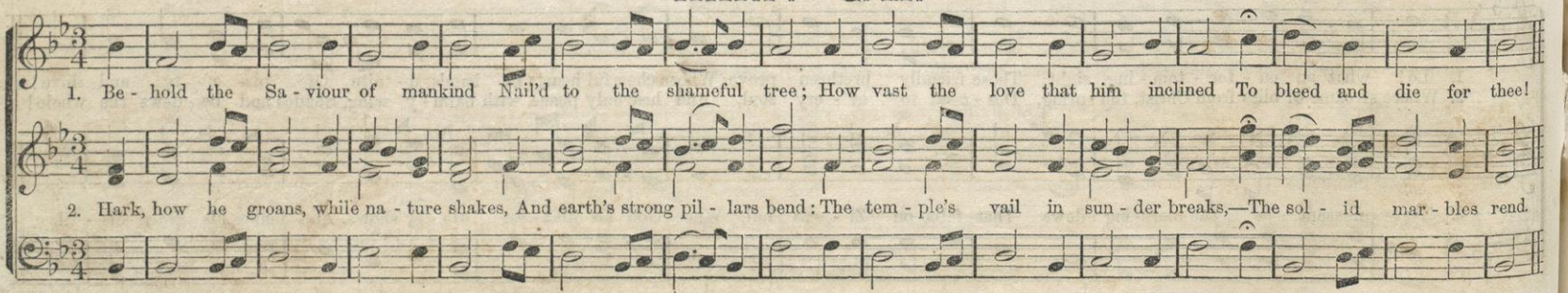


BOWER. C. M.

WM. B. BRADBURY.



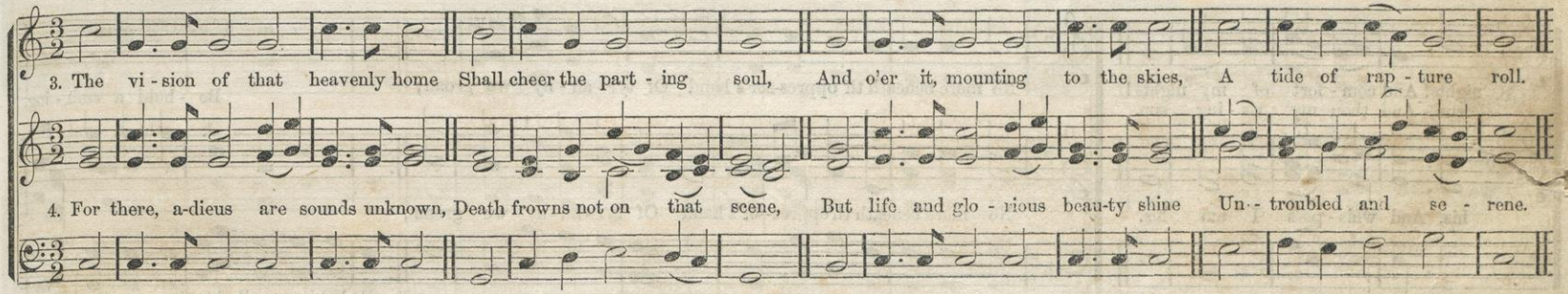
HARP. C. M.



SHELLING. C. M.

QUINCY. C. M.

From "Templi Carmina." By permission.



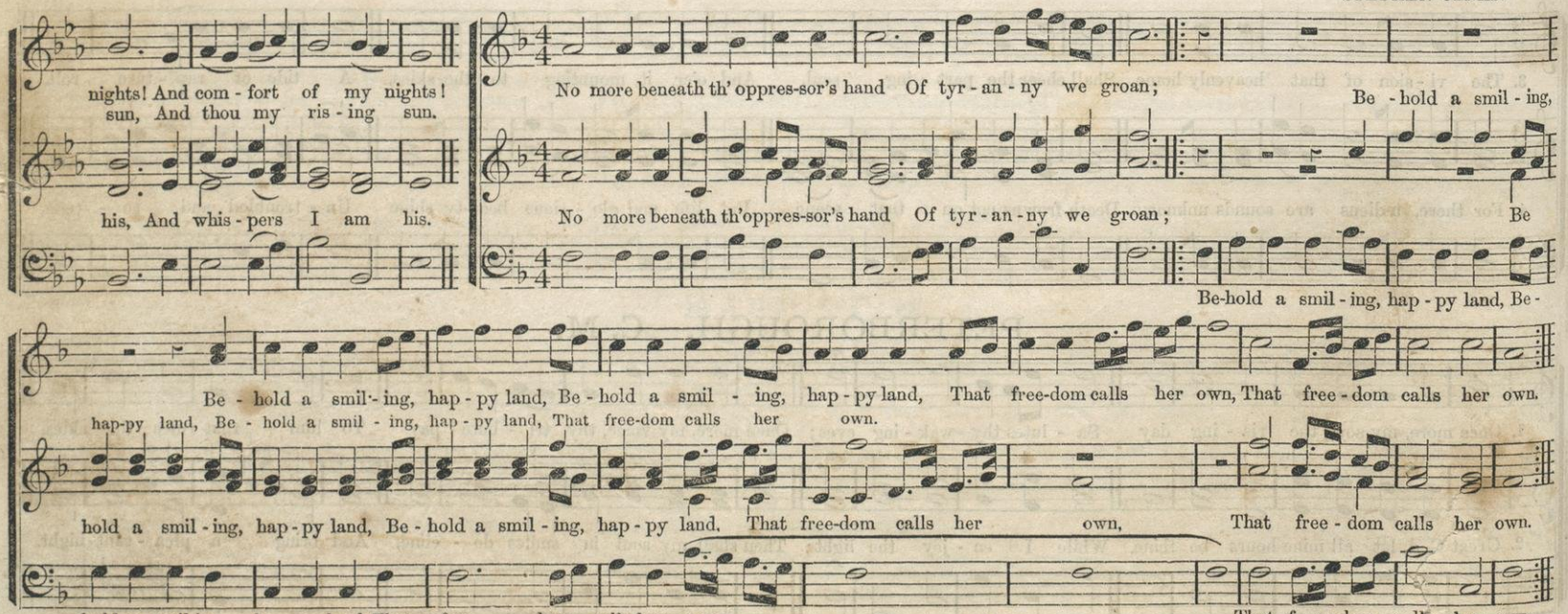
PETERBOROUGH. C. M.

DAMASCUS. C. M.

"KENTUCKY HARMONIST." 1817.

LIBERTY. C. M.*

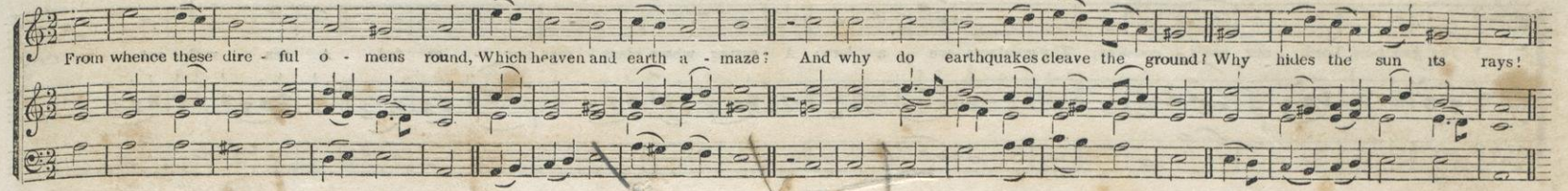
STEPHEN JENKS.



* This tune is inserted as originally written, by special request.

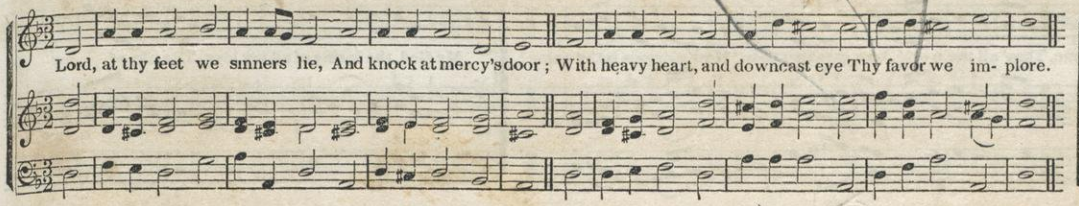
WALSAL. C. M.

H. PURCELL.

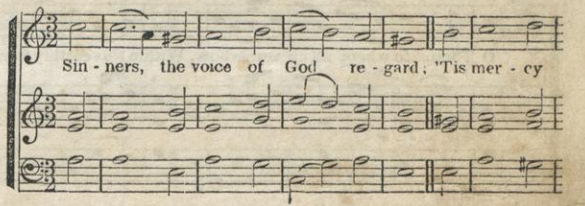


HAGUE. C. M.

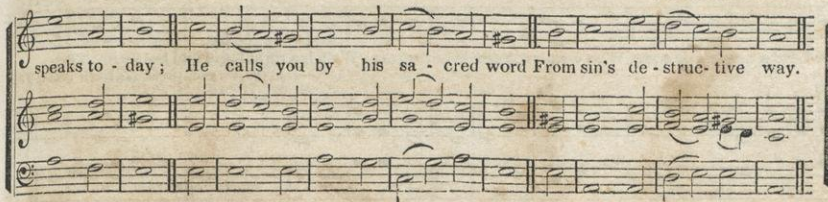
FISH.



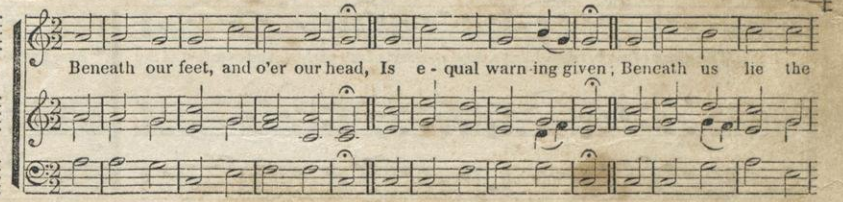
BURFORD. C. M.



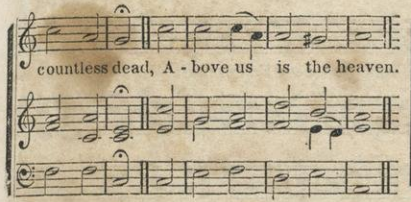
H. PURCELL.



COLESHILL. C. M.

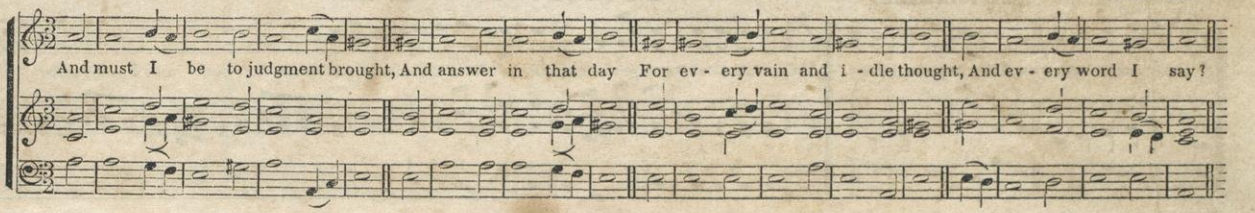


G. KIRBY.

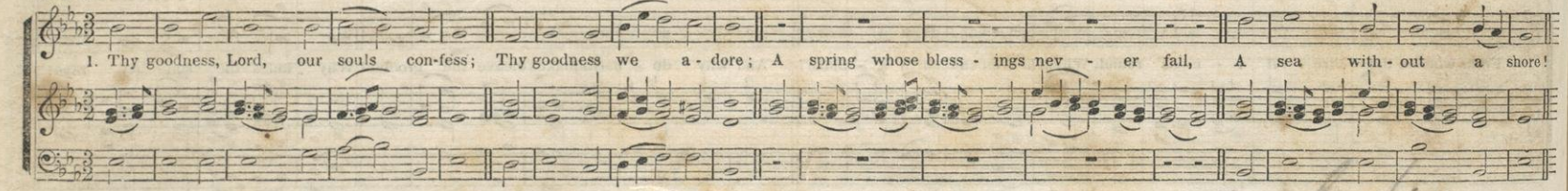


MALDEN. C. M.

TANSUR.

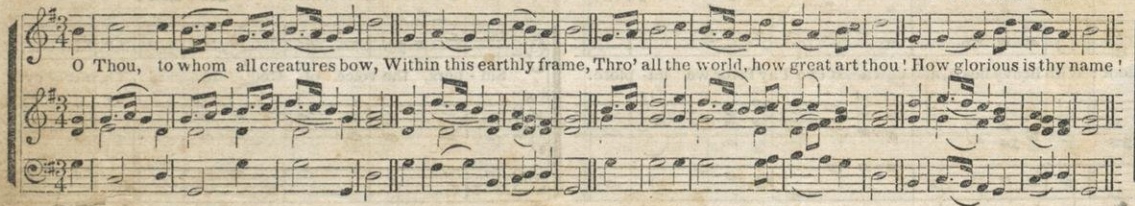


DOUGLAS. C. M.

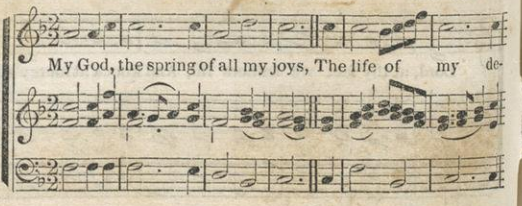


ST. MARTINS. C. M.

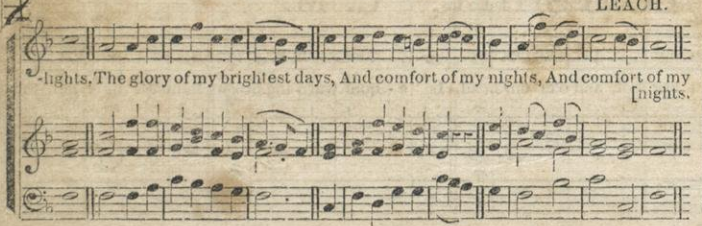
TANSUR. 1735.



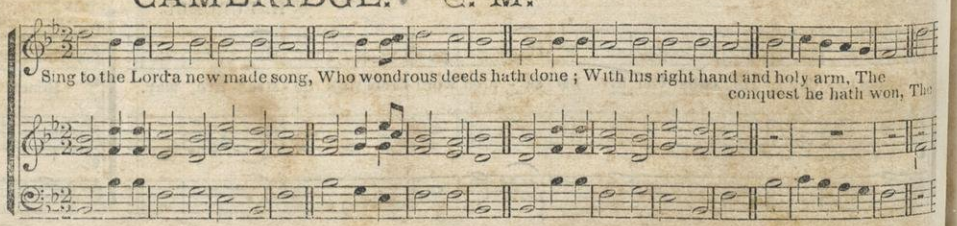
BRIDGETON. C. M.



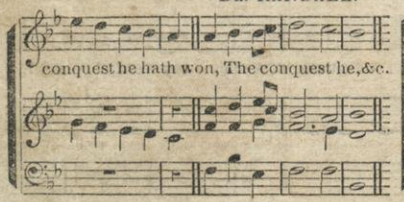
LEACH.



CAMBRIDGE. C. M.



DR. RANDALL.



CONWAY. C. M.

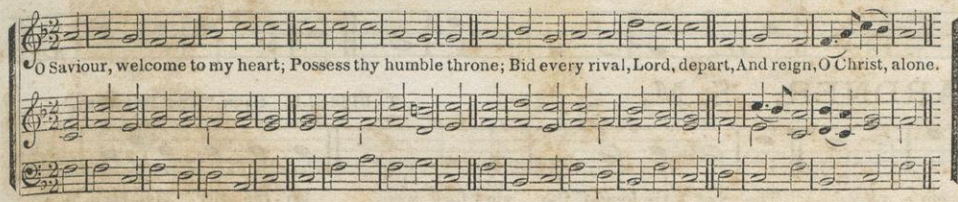
ENGLISH.

DESIRE. C. M.

ARRANGED FROM T. FOWLER.

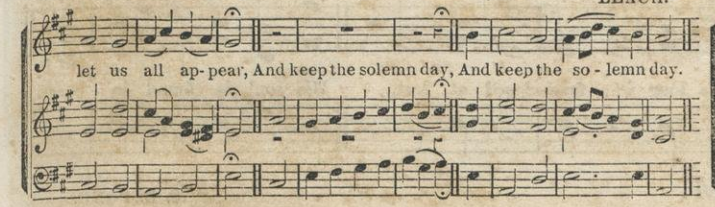
MEAR. C. M.

M. LUTHER.



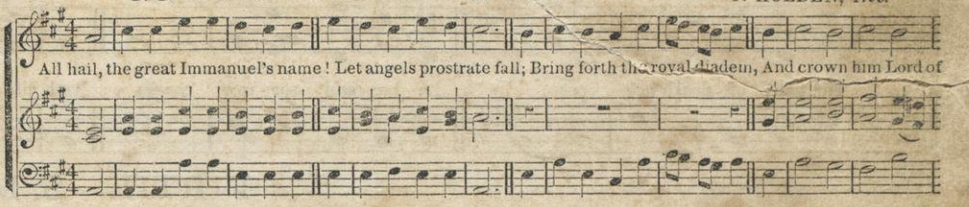
MOUNT PLEASANT. C. M.

LEACH.



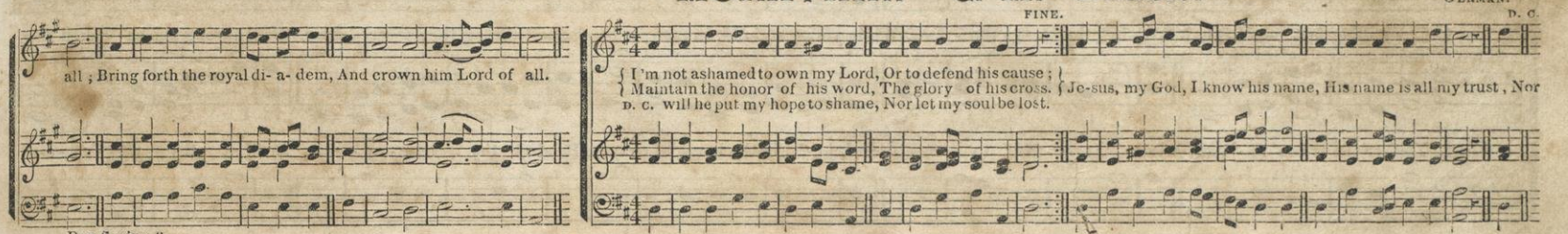
CORONATION. C. M.

O. HOLDEN, 1793.



MORAVIAN. C. M. Double.

GERMAN.



MANOAH. S. M.

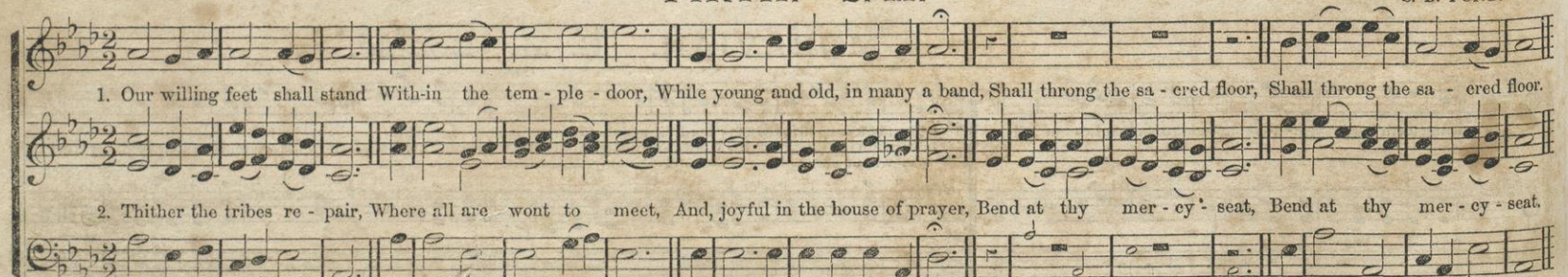
From "Greatorex's Coll."

GARDNER. S. M.

T. Bissell. From "The Dulcimer."

FIRTH. S. M.

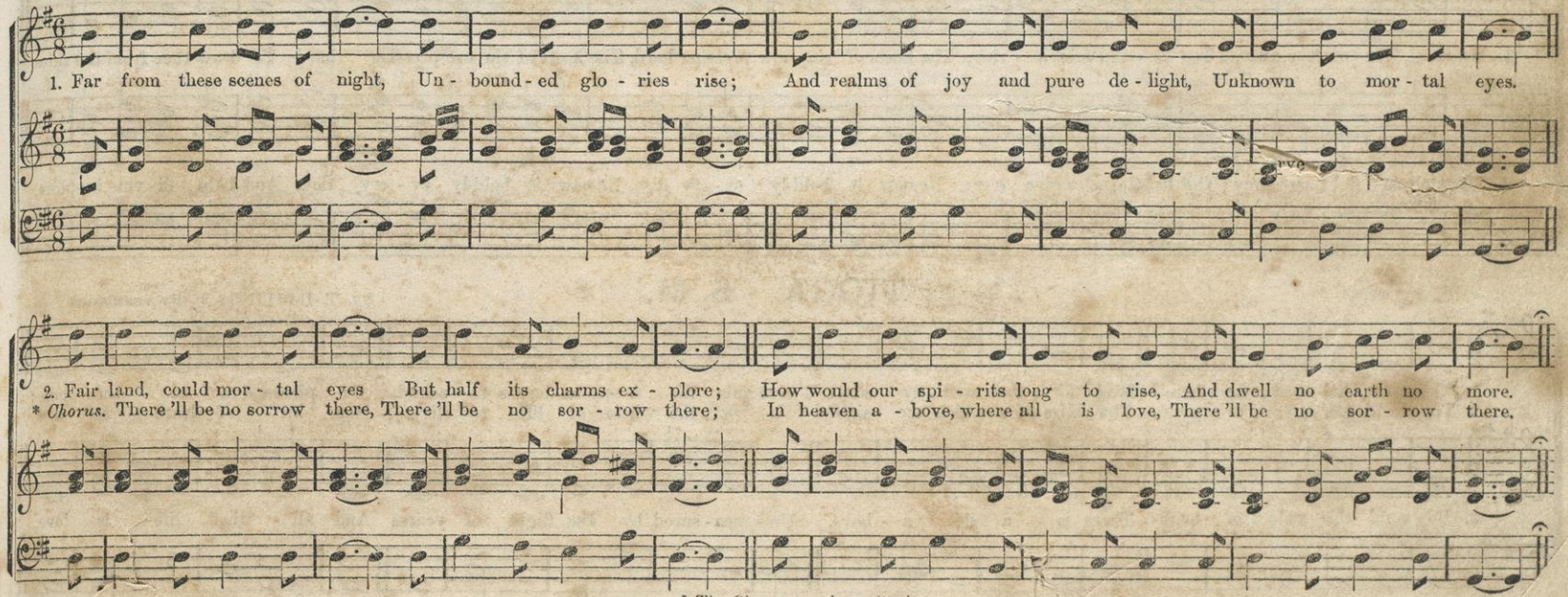
S. B. Pond.



LEVEN GROVE. S. M.

CUYLER. S. M. Double.

J. M. PELTON.



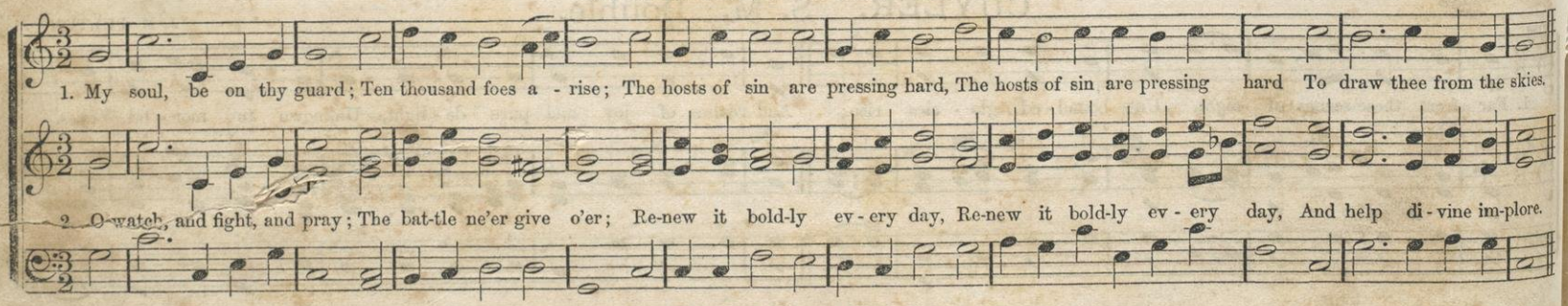
* The Chorus may be omitted.

WATCHMAN. S. M.

JAMES LEACH.

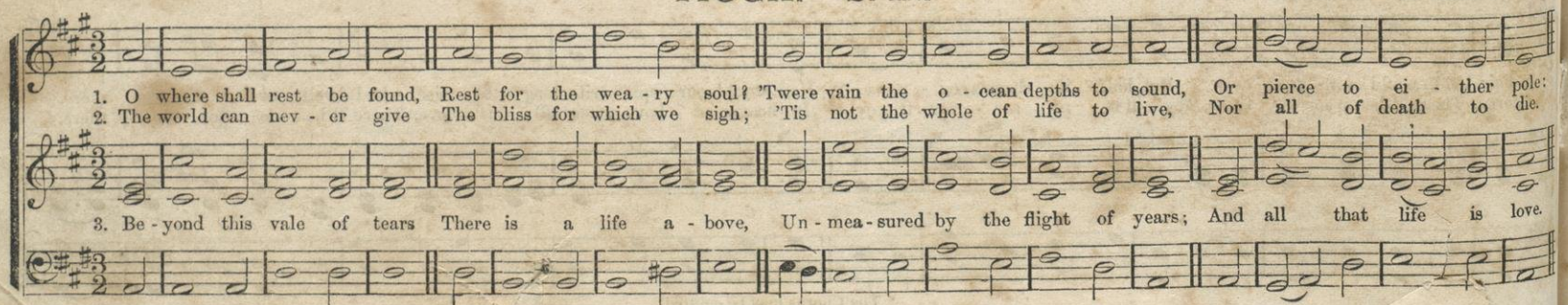
WILLIMANTIC. S. M.

S. J. V.



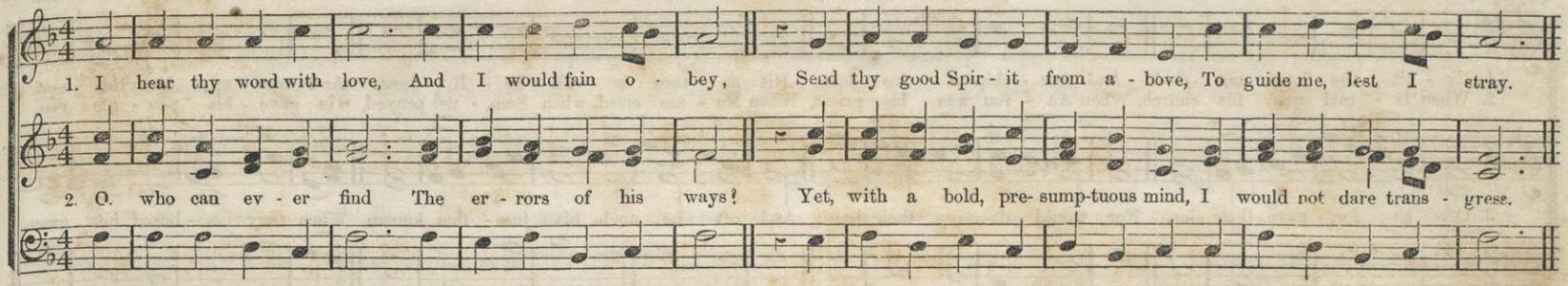
TIOGA. S. M.

DR. T. HASTINGS. BY PERMISSION.



BADEA. S. M.

From "Mendelssohn Coll." German.



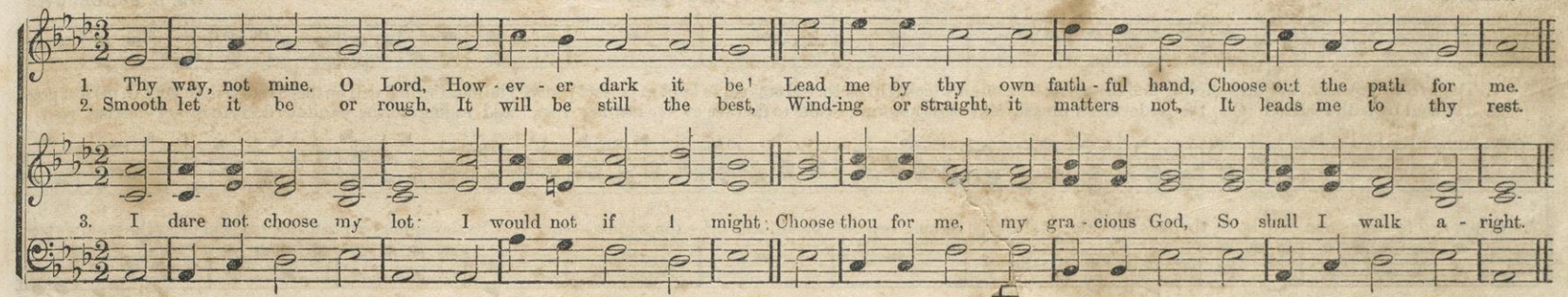
STILLINGFLEET. S. M.

Swiss Melody.*

* Derived, perhaps, from Germany.

AMITY STREET. S. M.

From "The Choralist."



EXALTATION. S. M.

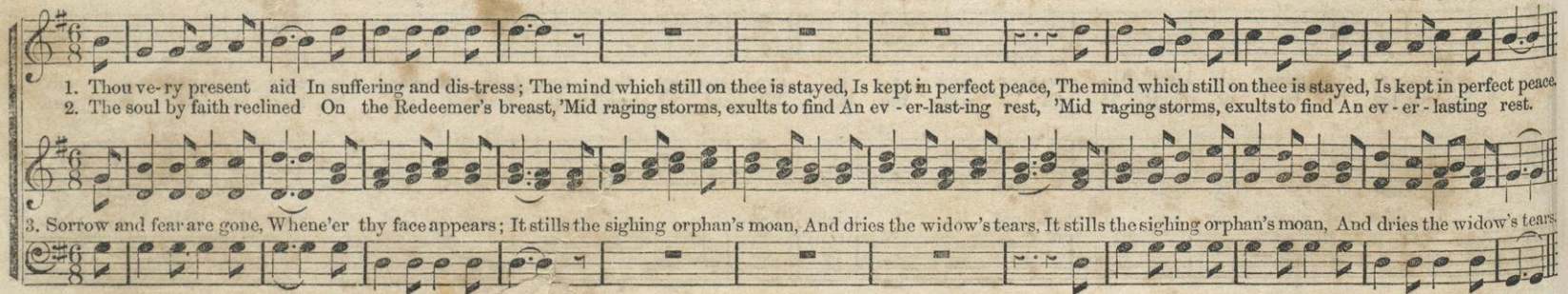
GREATOREX.

SANGER. S. M.

I. B. W.

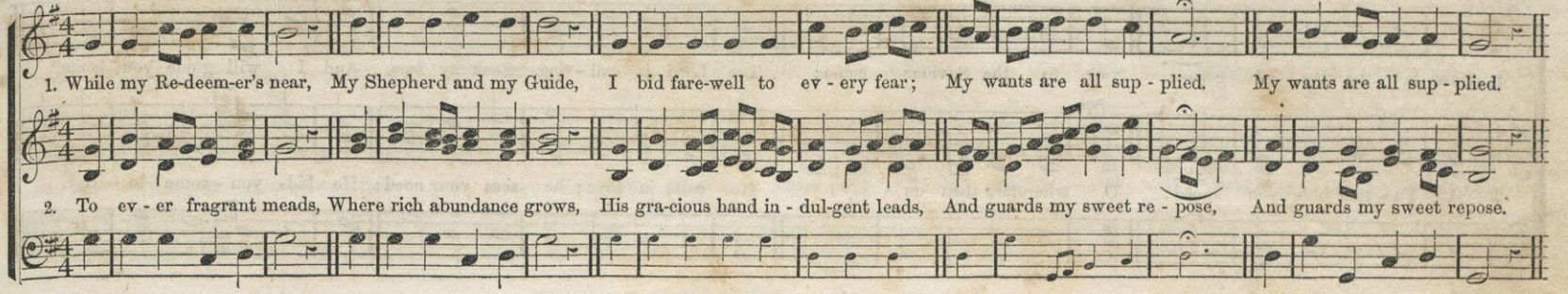
BARON. S. M.

WM. B. BRADBURY.



ARGO. S. M.

From "The Shawm." By permission.



AHIRA. S. M.

GREATOREX.

THATCHER. S. M.

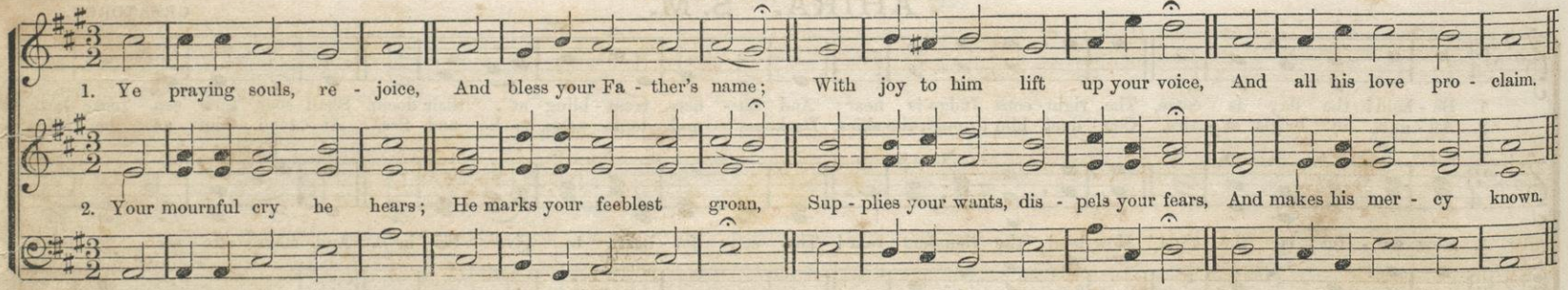
From HANDEL.

PROBATION. S. M.

WM. P. BRADBURY.

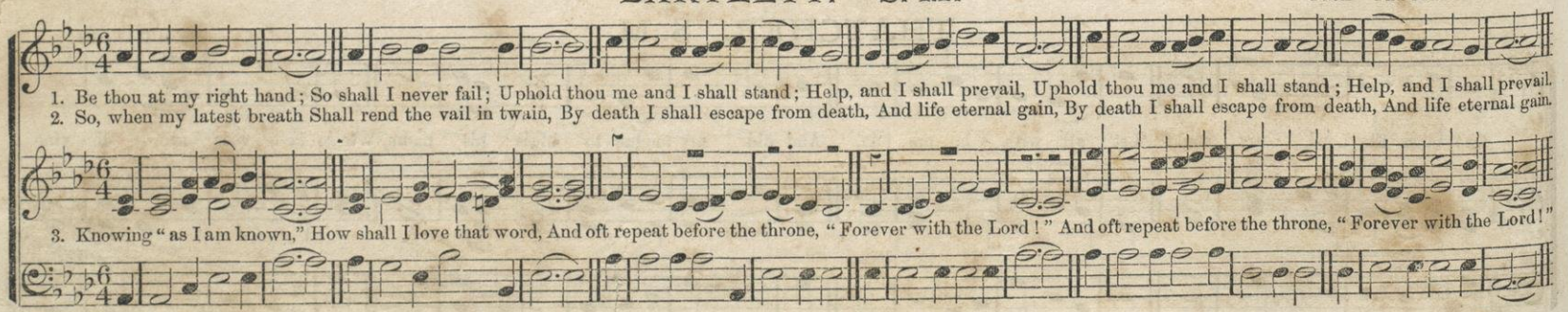
AUGUSTA. S. M.

"VERNON."

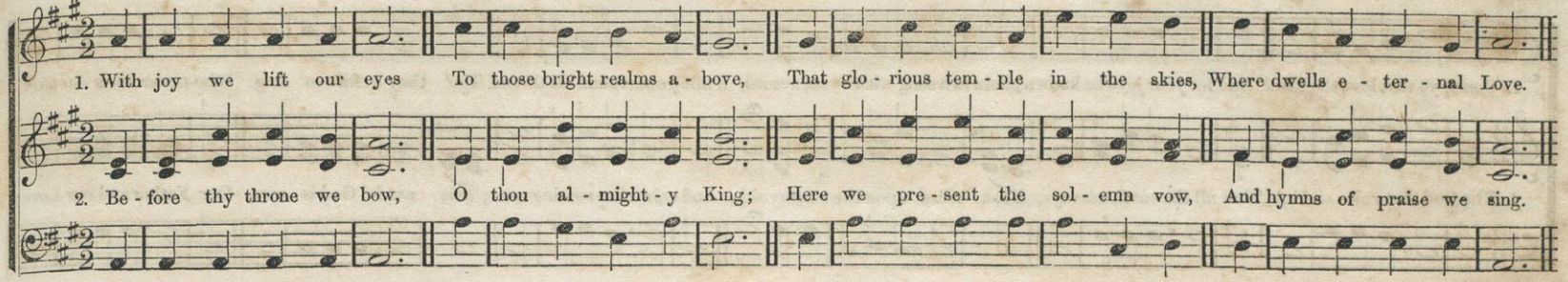


BARTLETT. S. M.

FROM "THE PSALMISTA."

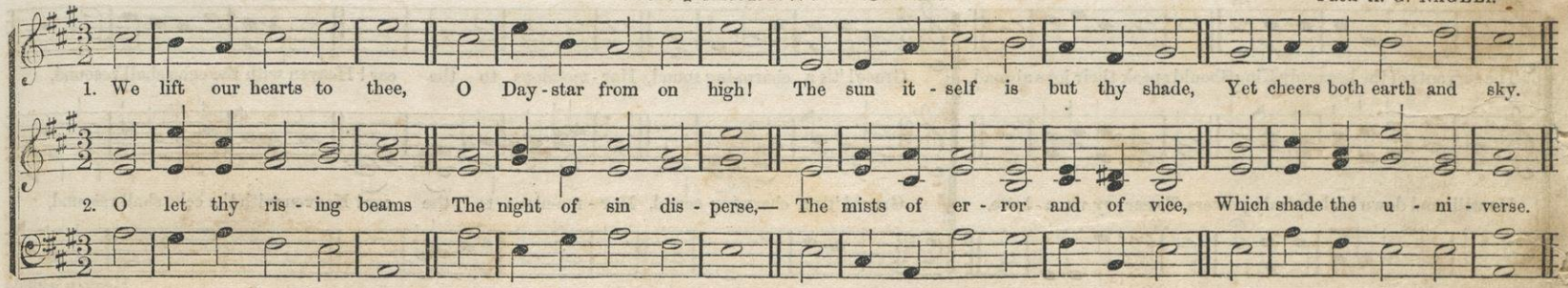


LAKE ENON. S. M.



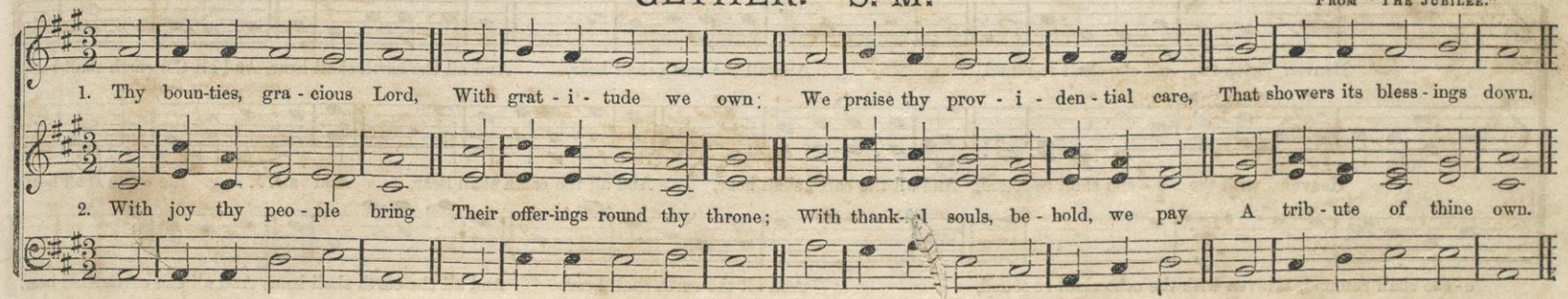
BEVERLY. S. M.

From H. G. NAGELI.

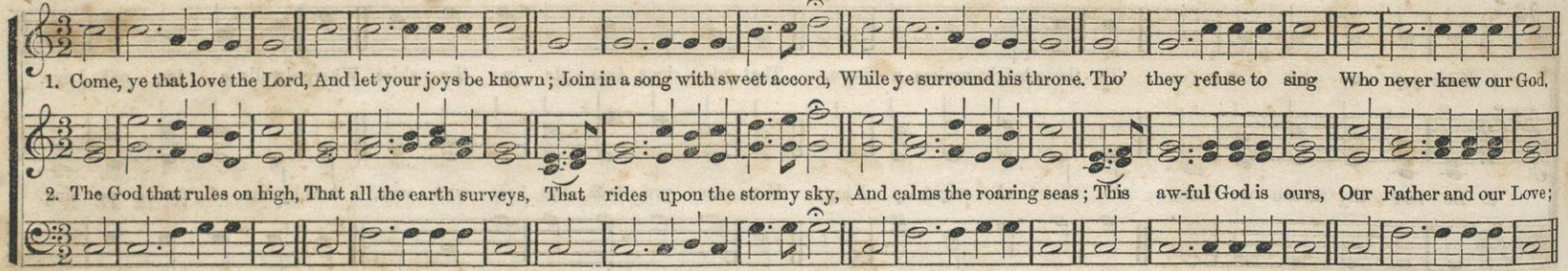


GETHER. S. M.

From "The Jubilee."



LIBANEAU. S. M. Double.



CRANBROOK. S. M.

THOMAS CLARK.

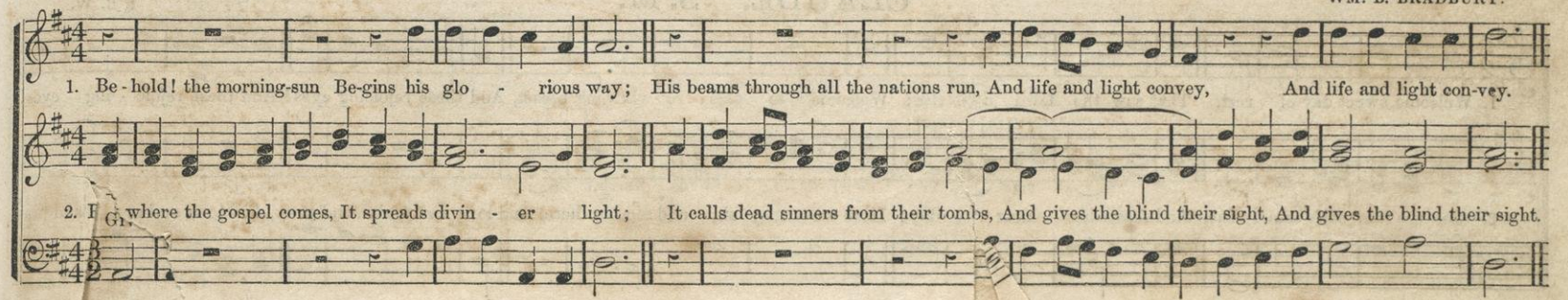
ESTHER. S. M.

EDINBORO'. S. M.

I. B. W.

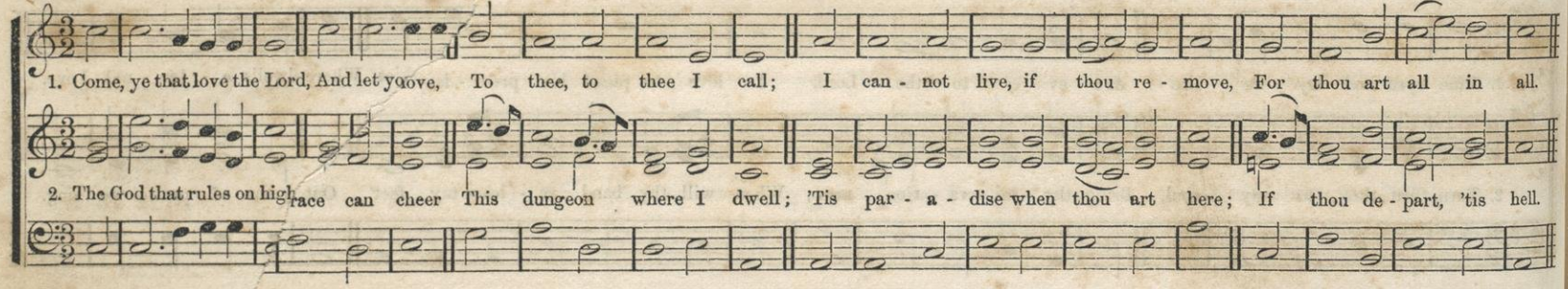
HATTIE. S. M.

WM. B. BRADBURY.



JUDD. S. M.

I. B. W.



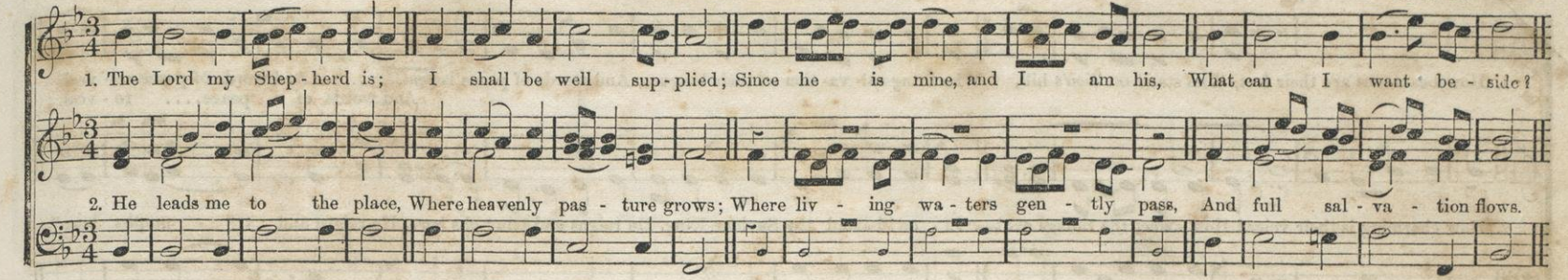
MENONA. S. M.

E. A. PERKINS. From "The Jubilee."

CLAUDE. S. M.

I. B. W.

WALKER. S. M.



COOK. S. M.

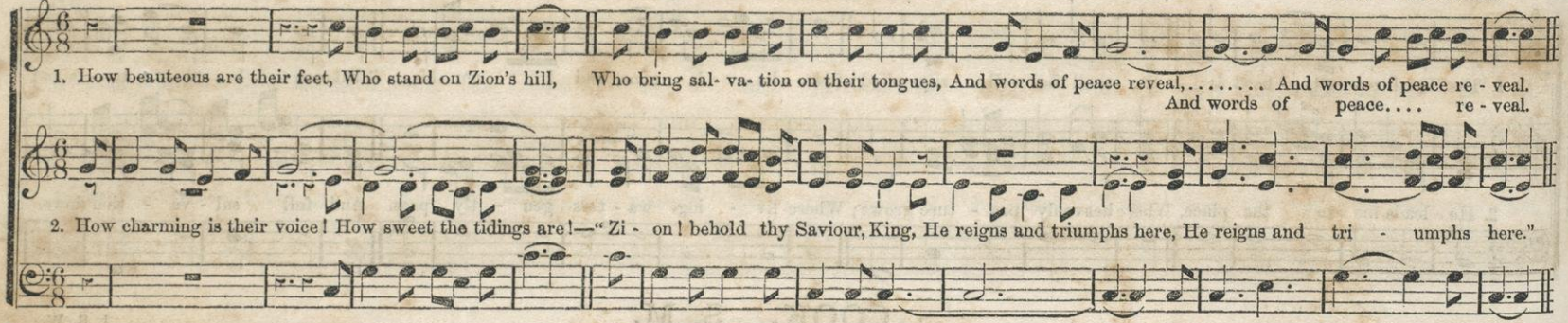
I. B. W.

FLEMING. S. M.

I. B. W.

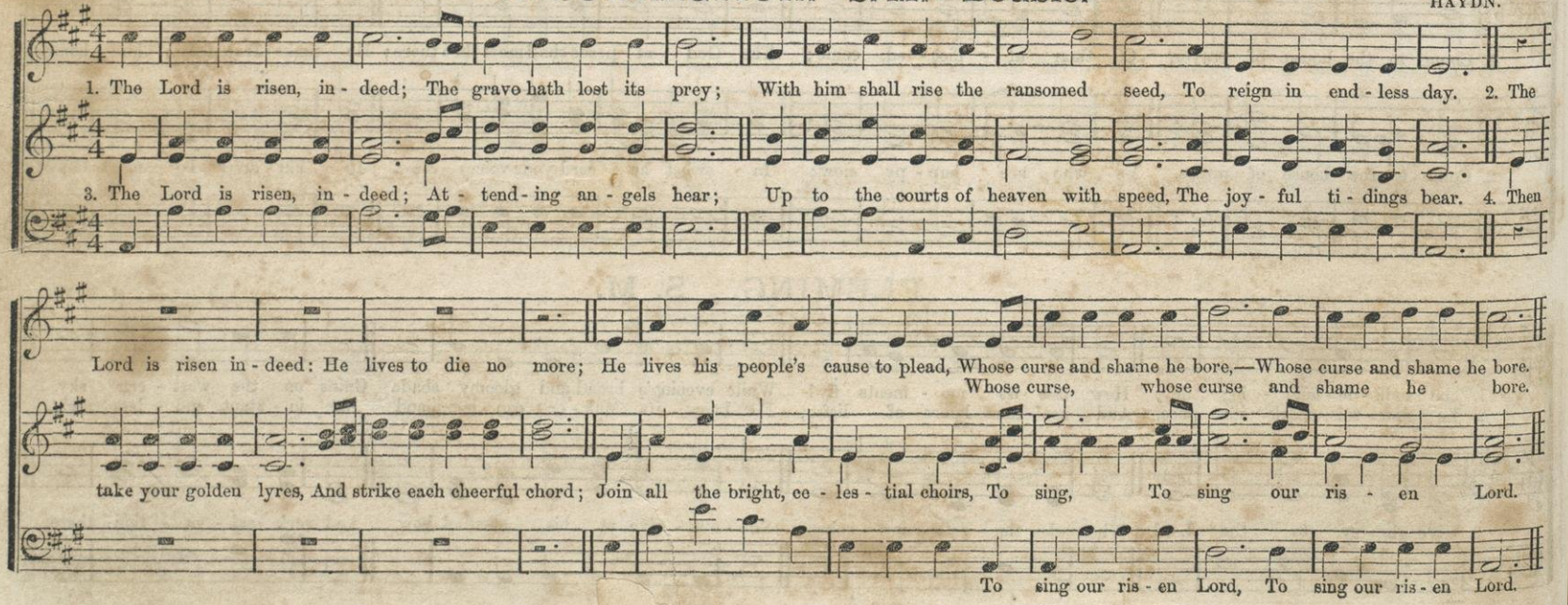
ORIOLE. S. M.

FROM "THE JUBILEE."



RESURRECTION. S. M. Double.

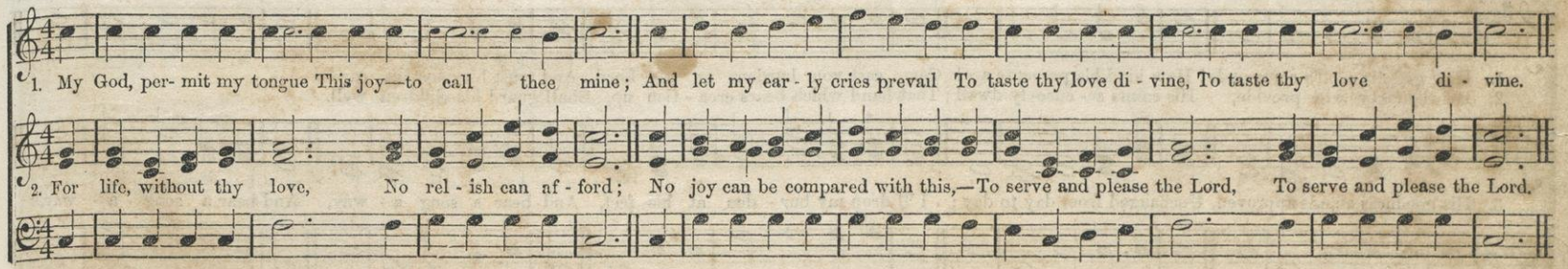
HAYDN.



NELSON. S. M.

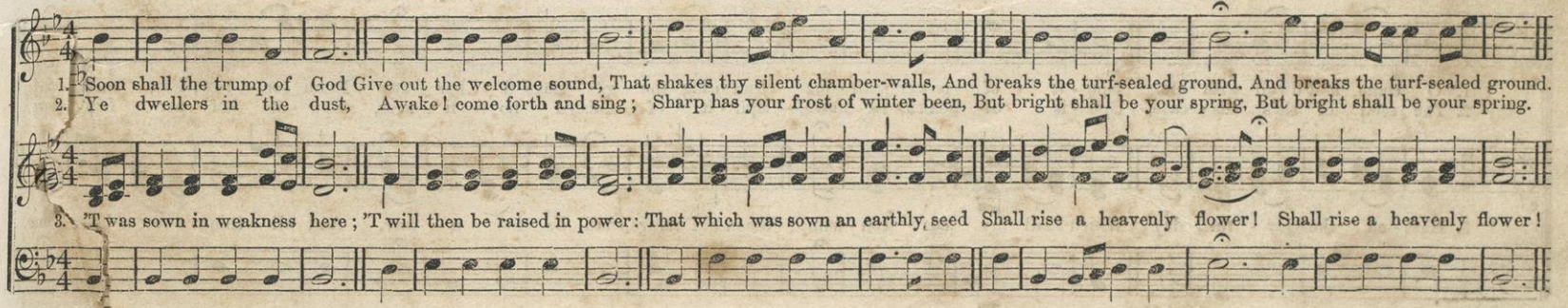
CONVERSE. S. M.

FROM "THE JUBILEE."



MARKET SQUARE. S. M.

WM. U. BUTCHER



WARTON. S. M.

I. B. W.

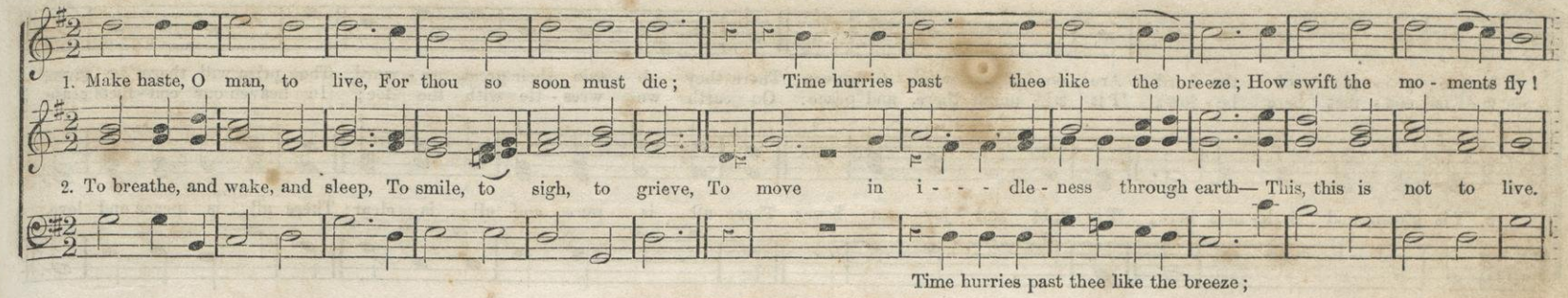
LOTTIE. S. M.

W. B. B FROM "THE JUBILEE."
CODA for last Stanza of this Hymn.

CLARK. S. M.

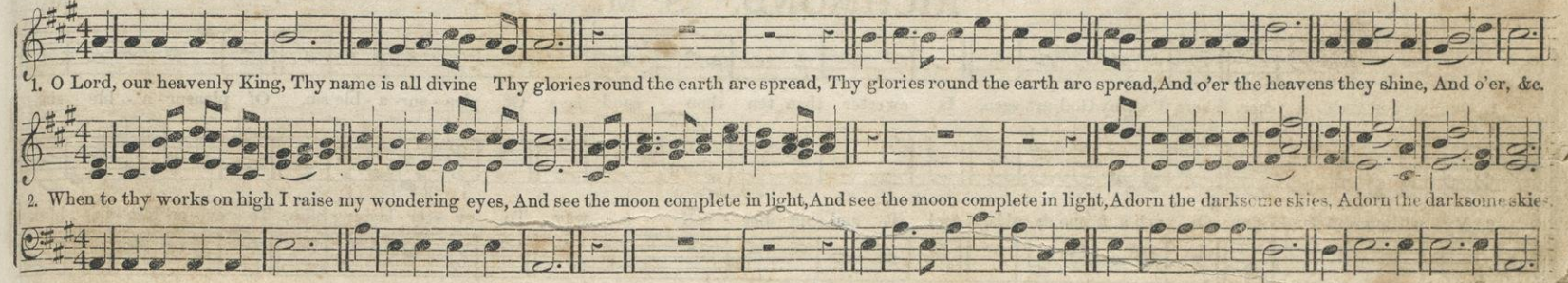
(S)

HUTTON. S. M.



METCALF S. M

GEO. KINGSLEY—BY PERMISSION.

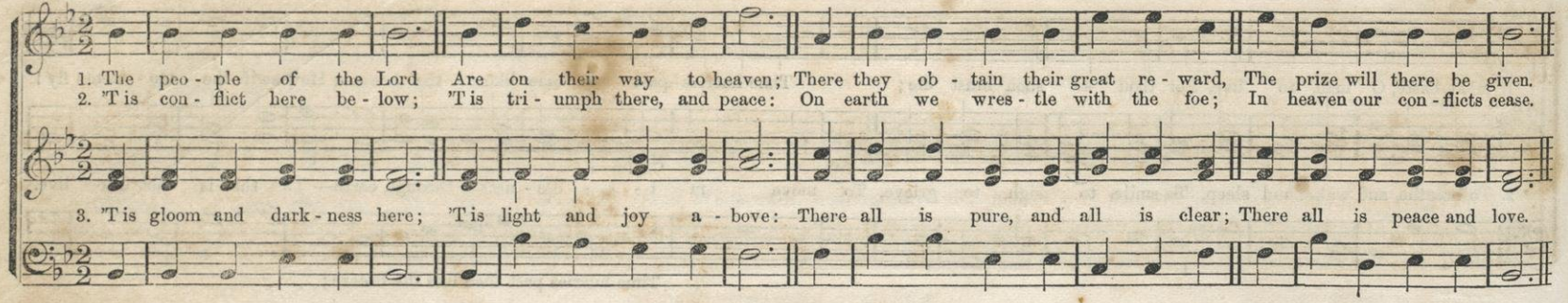


CEPHAS. S. M.

"VERNON."

VIENNA. S. M.

ARRANGED FROM BEETHOVEN.

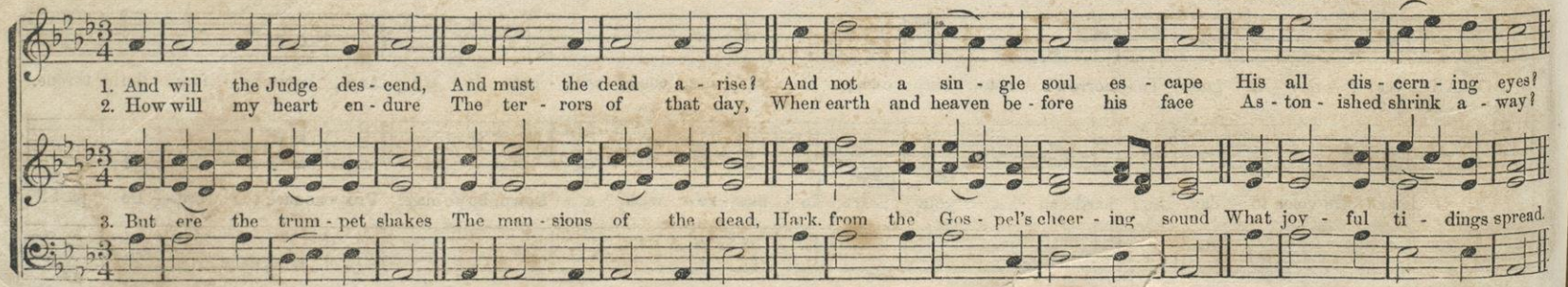


RICHMOND. S. M.

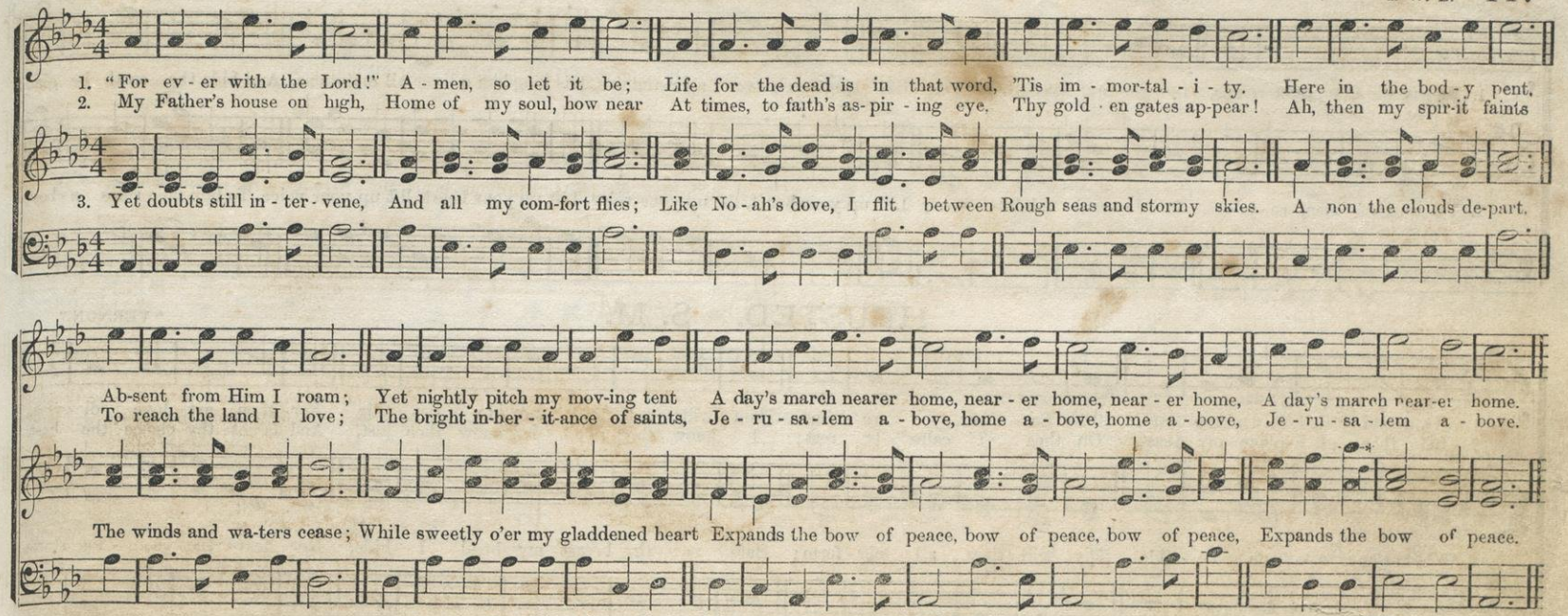
(V.)

ROSEDALE. S. M.

FRANK. FROM "THE THANKSGIVING."



"FOR EVER WITH THE LORD." S. M. Double.



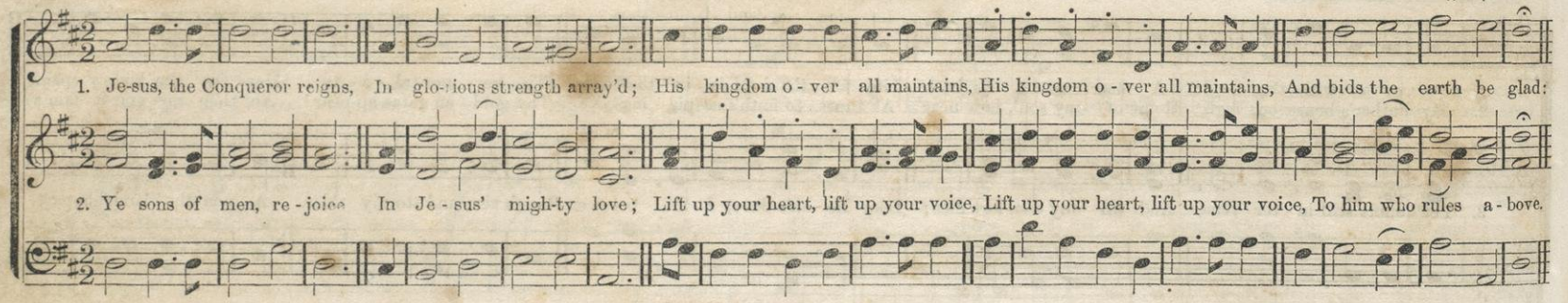
* Sing the small note if this cannot be given clear and flute-like.

FENBURN. S. M.

"VERNON." T. 255.

BARNES. S. M.

W**.



HEUSTED. S. M.

"VERNON."

SHIRLAND. S. M.

S. STANLEY.

WANDERING SHEEP. S. M.

1. I was a wandering sheep, I did not love the fold: I did not love my Shepherd's voice, I from the skies Al - rea - dy cheers the soil.
D. S. I did not love my sor - row pine, Dis - pense your hallow'd lore.

2. The Shepherd sought his sheep, The Father sought his child; They followed me con - gre - ga - tions kneel, And pi - ous teachers throng.
D. S. They bound me

THE WANDERER. M.

Arranged from Nageli.

:S:
I was a wayward child, I did not love my home.
They found me nigh to death, Famished, and faint, and lone;

3. They spoke in te the Christian pil - grim's home, His rest at ev - ery stage.
a - dor - ing spi - rit bends, While here he kneels in prayer.

4. Je - sus my S

L. S. M.

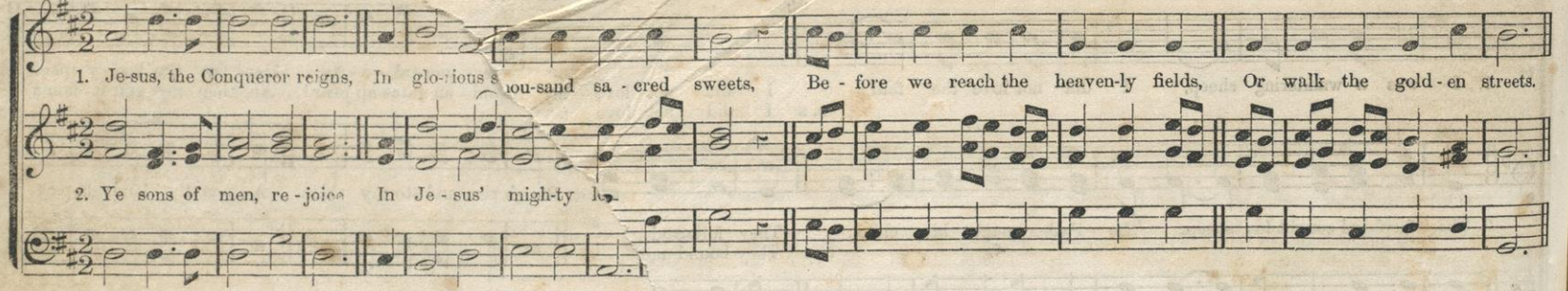
Western Tune.

bleeding wounds, My fainting soul they fed; They washed my filth a- way, They made, crowned with end - less joy, re - turn To our e - ter - nal rest.
we shall see each o - ther's face, And all our breth - ren greet.

in his blood, 'T was he that made me whole: 'T was he that sought the 'a - bode, The pa - tri - archs and pro - ld, And all the saints of God.

BRIMDALE. S. M. Double.

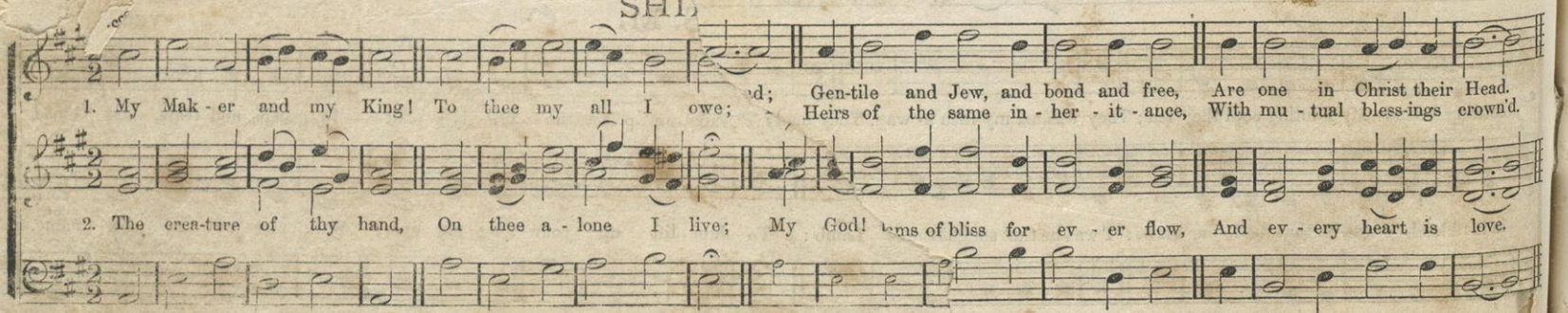
CORELLI.



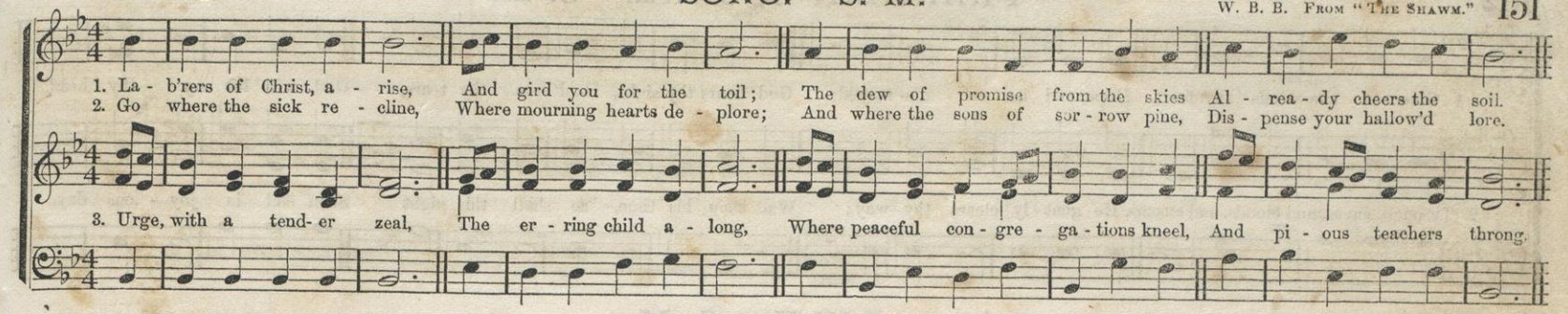
H

SHI TCHER. S. M.

W**. From "The Pioneer."



SONO. S. M.

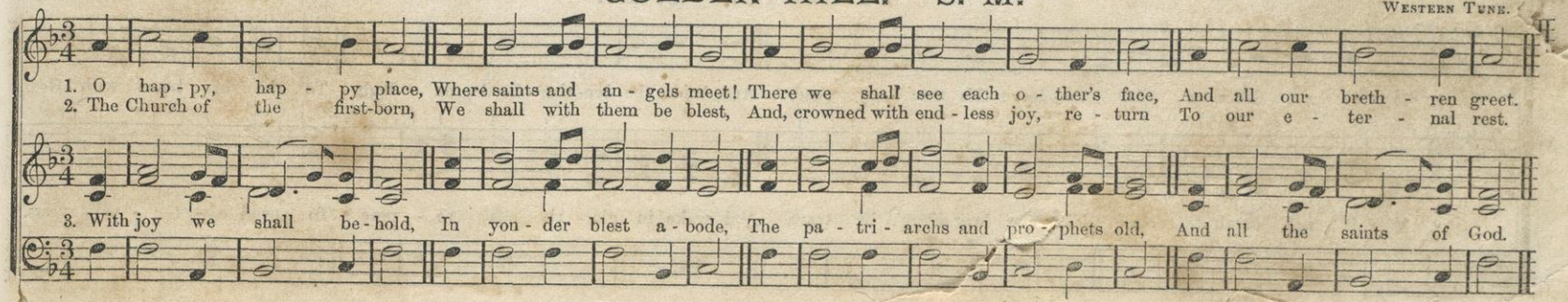


DAN. S. M.

Arranged from Nageli.

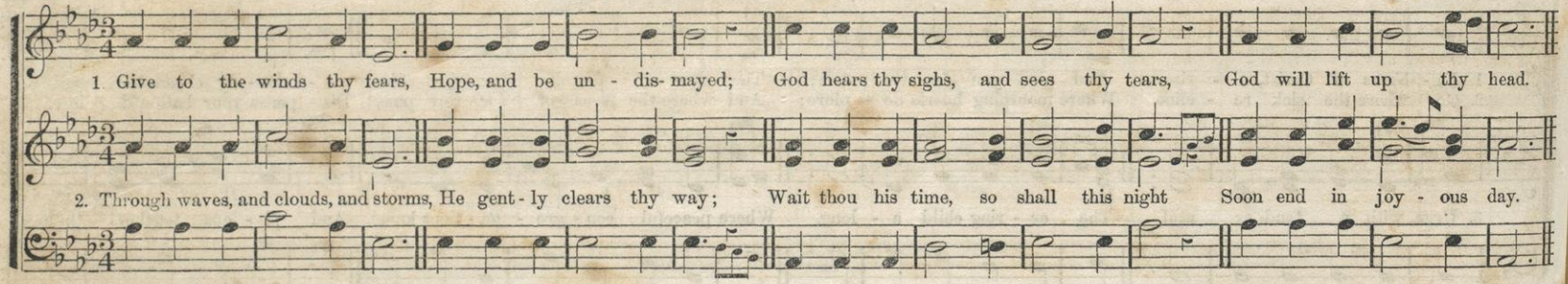
GOLDEN HILL. S. M.

Western Tune.



FRANKLIN SQUARE. S. M.

S. B. POND.

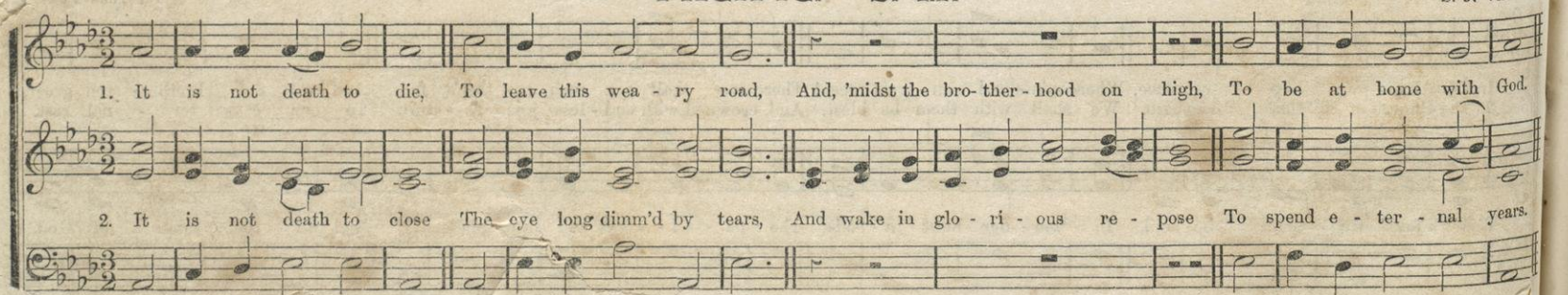


LULU. S. M.

W. B. B. FROM "THE JUBILEE."

PACIFIC. S. M.

S. J. VAIL.



TUCKER. S. M. Double.

I. B. W.

1. Sweet is the work, O Lord, Thy glorious name to sing: To praise and pray—to hear thy word, And grateful offerings bring. 2. Sweet—at the dawning light, Thy

1. Sweet is the work, O Lord, Thy glorious name to sing; To praise and pray—to hear thy word, And grateful offerings bring. 2. Sweet, at the dawning light, Thy boundless love to

2. Sweet, at the dawning light, Thy

boundless love to tell; And when approach the shades of night, Still on the theme to dwell, Still on the theme to dwell, Still on the theme to dwell.

tell; And when approach the shades of night, Still on the theme to dwell, Still on the theme to dwell, Still on the theme to dwell.

boundless love to tell; And when approach the shades of night, Still on the theme to dwell, Still on the theme to dwell, Still on the theme to dwell.

DEXTER. S. M.

L. S. HALL.

1. Here will I ev - er lie, And tell thee all my care, And, "Father, Ab - ba, Father!" cry, And pour a cease - less prayer:

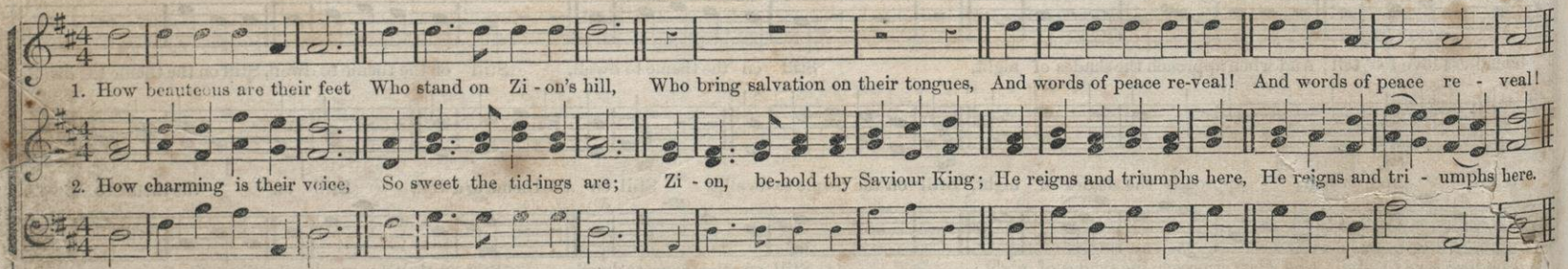
2. Till thou my sins sub - due. Till thou my sins de - stroy. My spi - rit aft - er God re - new, And fill with peace and joy.

LUTHER. S. M.

DR. HASTINGS.

ARDOR. S. M.

FROM "THE DULCIMER."



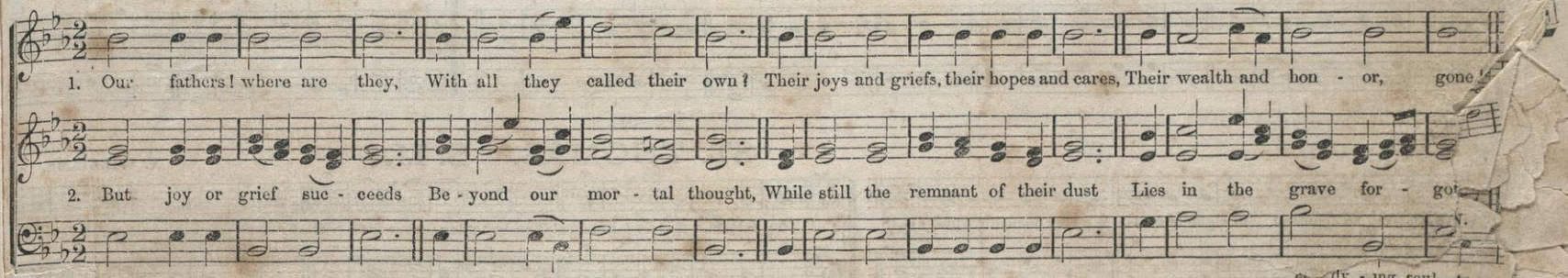
HONEYWELL. S. M.

WM. B. BRADBURY. FROM "THE SHAWM."

SCHNEIDER. S. M.

OZREM. S. M.

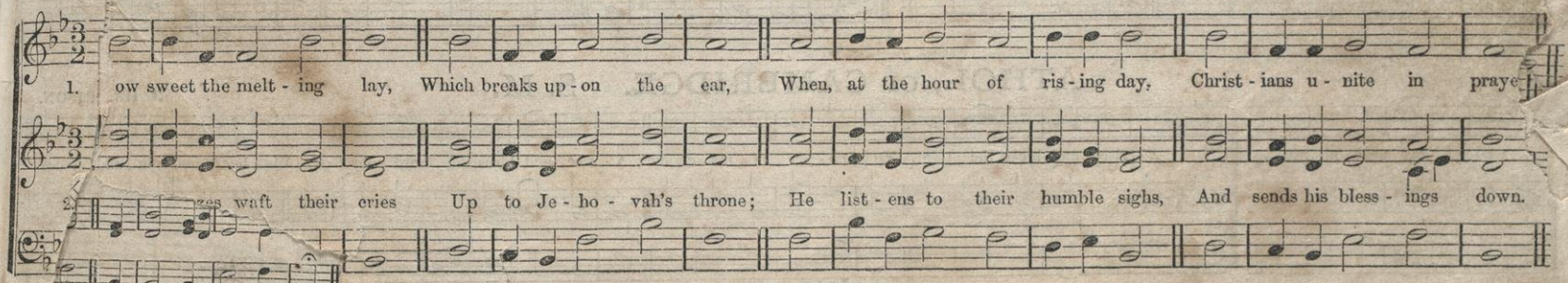
I. B. W.



dy - ing soul to

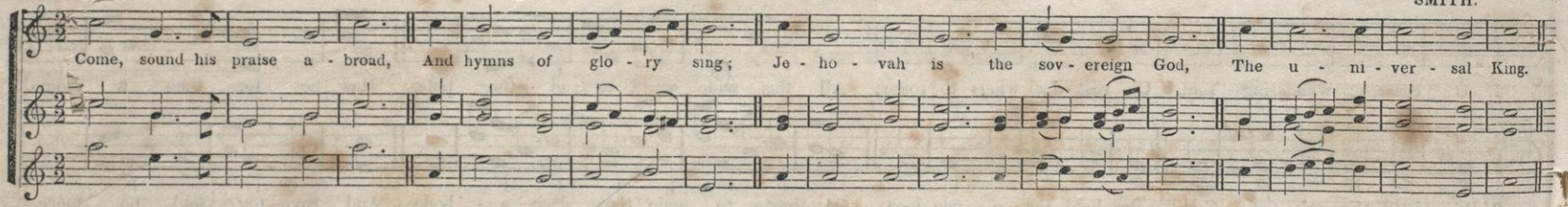
J. C. WOODMAN.

STATE STREET. S. M.



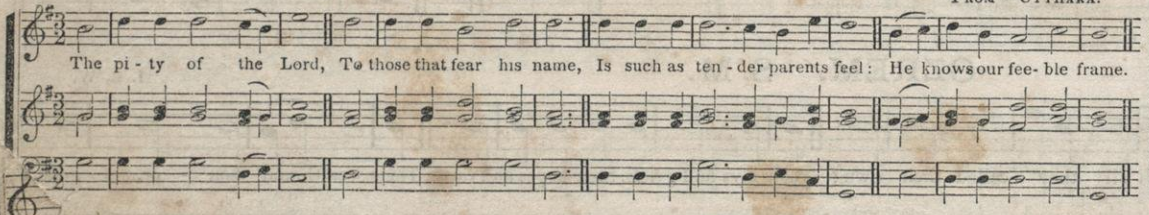
SILVER STREET. S. M.

SMITH.

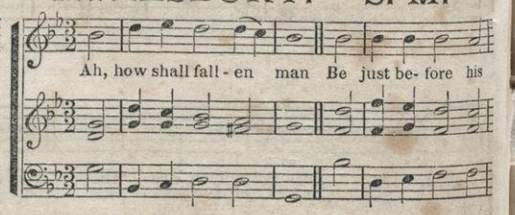


BANKOKE. S. M.

FROM "CYTHARA."

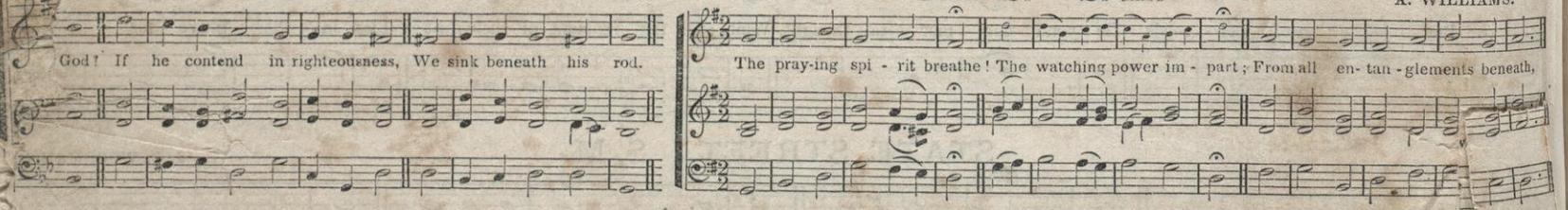


AYLESBURY. S. M.



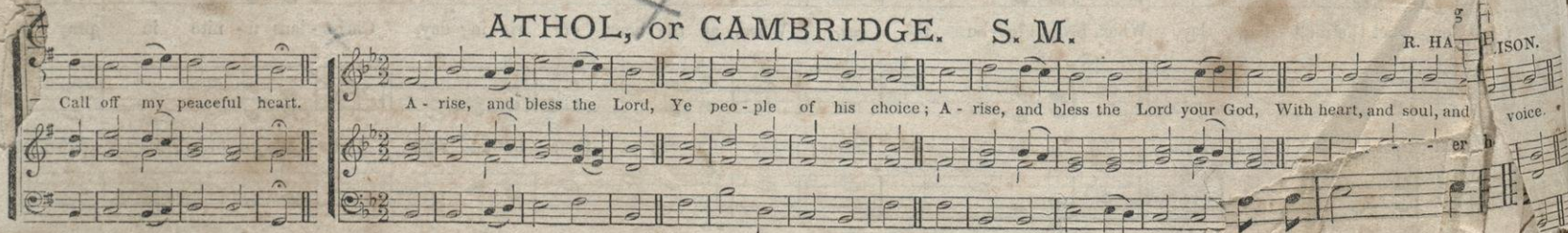
ST. THOMAS. S. M.

A. WILLIAMS.



ATHOL, or CAMBRIDGE. S. M.

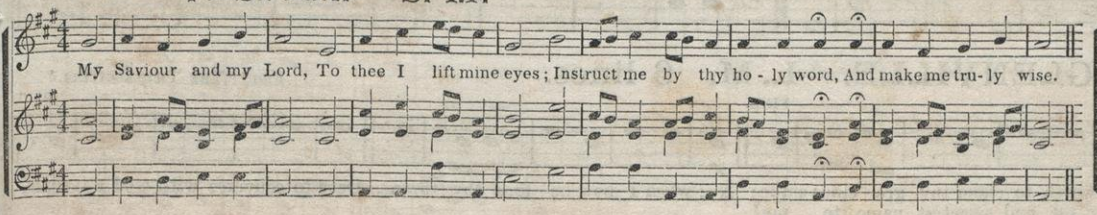
R. HARRISON.



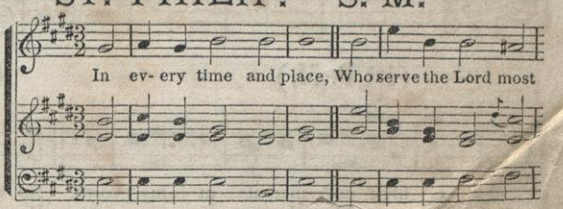
HOPE. S. M.

J. LEACH.

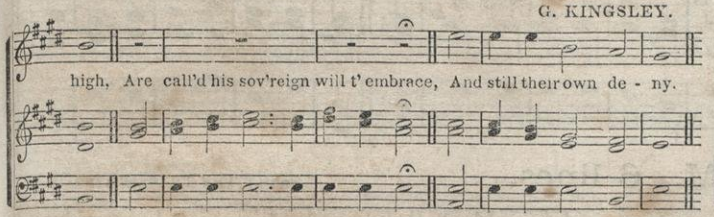
VESPER. S. M.



ST. PHILIP. S. M.



G. KINGSLEY.

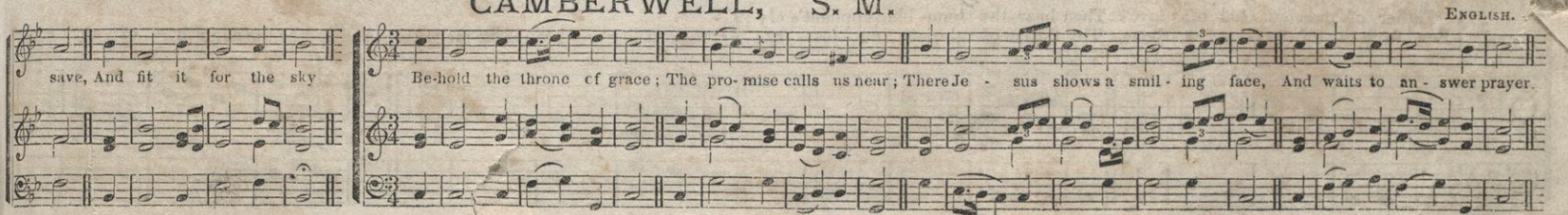


KENTUCKY, or IOWA. S. M.

WESTERN.

CAMBERWELL, S. M.

ENGLISH.



(1st P. M.)

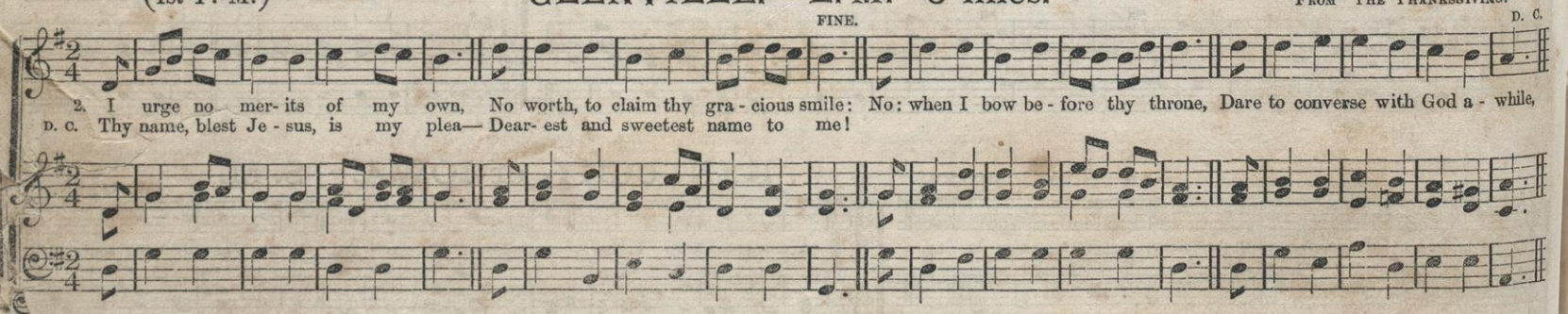
ENLOCK. L. M. 6 lines.

I. B. W.

(1st P. M.)

GLENVILLE. L. M. 6 lines.

From "The Thanksgiving."



(1st P. M.)

RIDGEWOOD. L. M. 6 lines.

From "The Thanksgiving."

(1st P. M.)

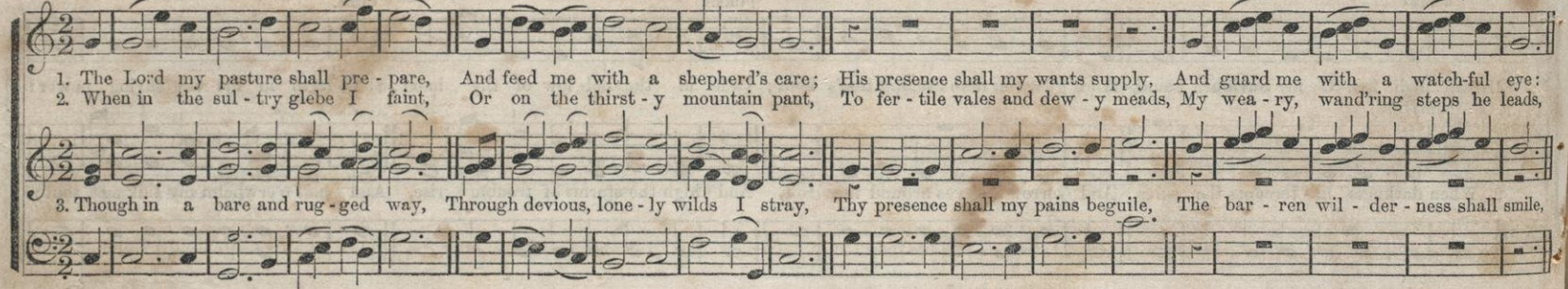
REPOSE. L. M. 6 lines.

(1st P. M.)

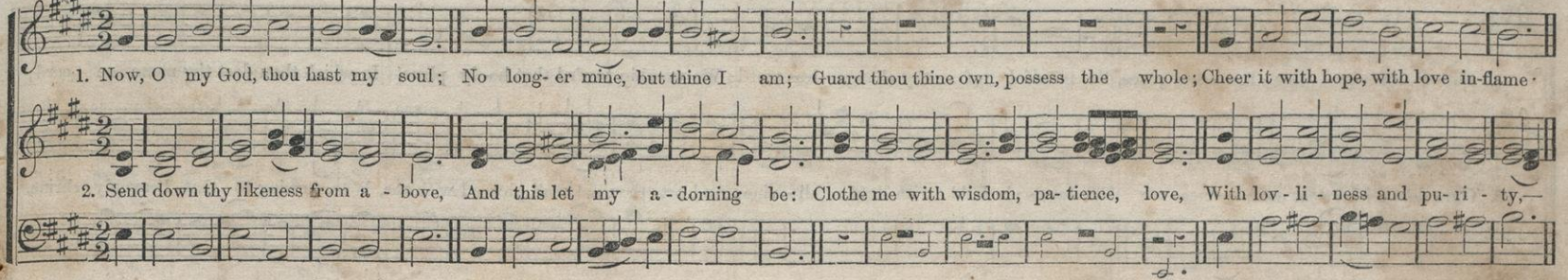
HAYDN. L. M. 6 lines.

M. HAYDN.

160 (1st P. M.) **CREATION.** L. M. 6 lines. FROM HAYDN'S "CREATION."



(1st P. M.) **WATERS.** L. M. 6 lines. I. B. W.

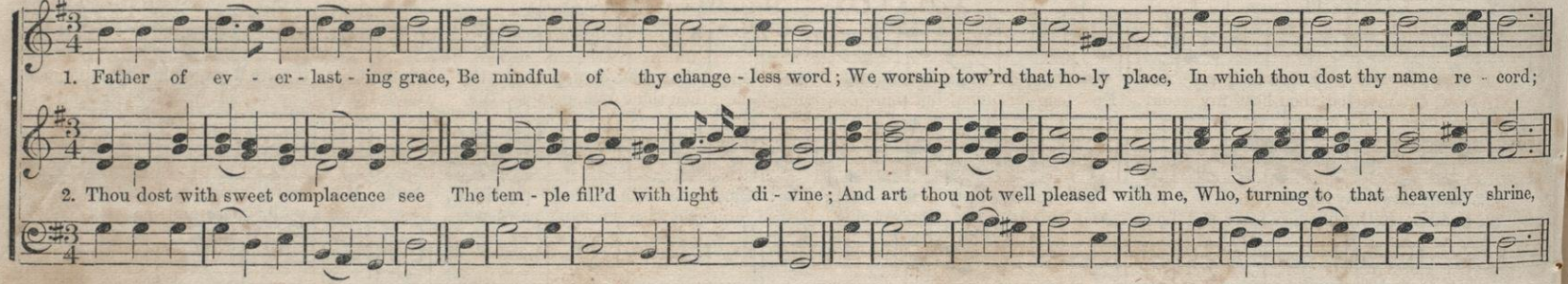


(1st P. M.) PLYMOUTH DOCK. L. M. 6 lines.

(1st P. M.)

SALISBURY. L. M. 6 lines.

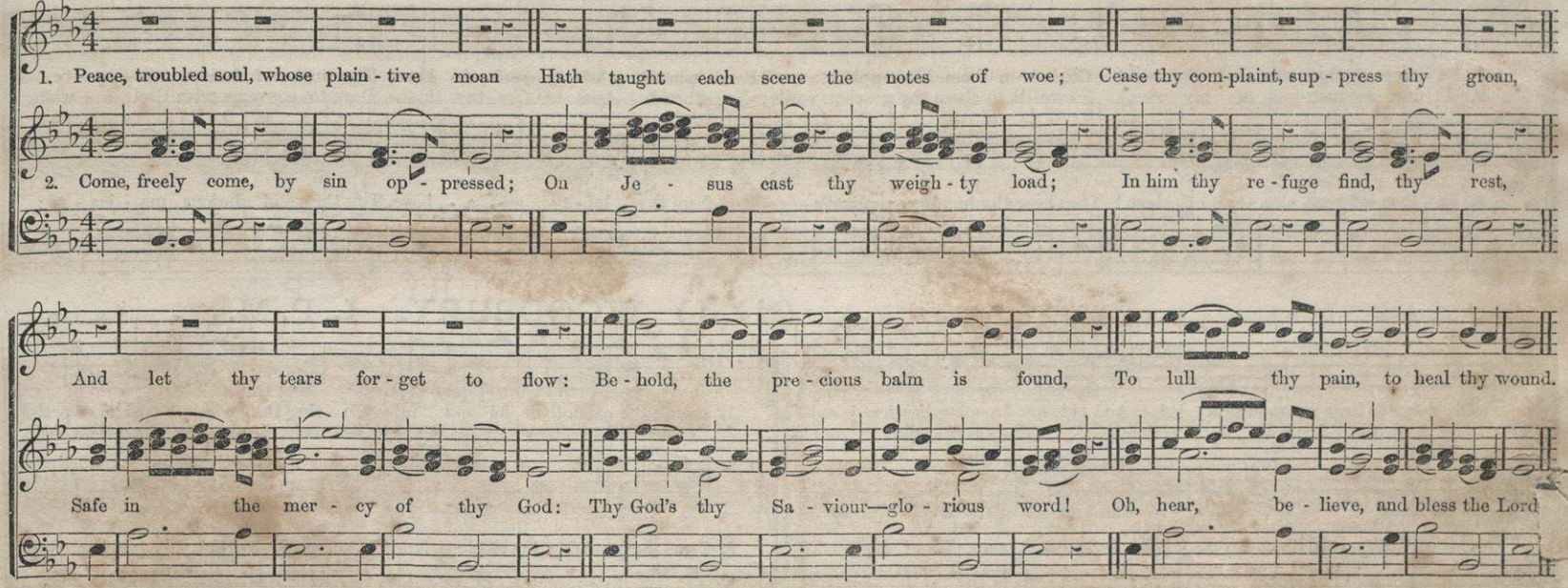
HAYDN.



(1st P. M.)

BRIGHTON. L. M. 6 lines.

ENGLISH. ARR. BY S. JACKSON.



(1st P. M.) MELROSE. L. M. 6 lines. I. B. WOODBURY.

166 (1st P. M.) SUPPLICATION. L. M. 6 lines. J. M. PELTON.

1. Fa - ther of mer- cies, God of love! Oh, hear a hum- ble suppliant's cry! Bend from thy lof - ty seat a - bove, Thy throne of glorious ma - jes - ty:
2. I urge no mer - its of my own, No worth, to claim thy gracious smile: No: when I bow be- fore thy throne, Dare to converse with God a - while,
3. Fa - ther of mer- cies, God of love! Then hear thy humble suppliant's cry; Bend from thy lof - ty seat a - bove, Thy throne of glorious ma - jes - ty:

(2d P. M.) WOODBURY. L. P. M. S. J. V.

Oh, deign to hear my mournful voice, And bid my drooping heart re-joice!
Thy name, blest Jesus, is my plea—Dearest and sweetest name to me!
One pard'ning word can make me whole, And soothe the anguish of my soul.

1. Let all the earth their voi - ces raise, To sing the choic- est psalm of praise;
2. He framed the globe, he built the sky, He made the shin - ing worlds on high,
3. Come the great day, the glorious hour, When earth shall feel his saving power,

To sing and bless Jehovah's name: His glory let the heathen know; His wonders to the nations show; And all his saving works proclaim, And all his saving works proclaim.
And reigns complete in glory there: His beams are majesty and light; His beauties, how divinely bright! His temple, how divinely fair! His temple, how divine - ly fair!
And barb'rous nations fear his name! Then shall the race of man confess The beauties of his holiness, And in his courts his grace proclaim, And in his courts his grace proclaim.

(2d P. M.) JEFFERSON-STREET. L. P. M.

1. Fa - ther of ev - er - last - ing grace, Thy goodness and thy truth we praise, Thy goodness and thy truth we prove; Thou hast, in hon - or of thy Son,
2. So shall we pray, and nev - er cease; So shall we thank-ful - ly con - fess Thy wisdom, truth, and power, and love; With joy unspeak - a - ble a - dore,
3. Till, add-ed to that heavenly choir, We raise our songs of triumph higher, And praise thee in a bold - er strain; Out - soar the first-born seraph's flight,

The gift un-speak - a - ble sent down,—Spi - rit of life, and power, and love.
And bless and praise thee ev - er - more, And serve thee as thy hosts a - bove.
And sing, with all the saints in light, Thy ev - er - last - ing love to man.

(2d P. M.) WATTS. L. P. M. Gregorian Tune Ar. by W. B. Broomfield.

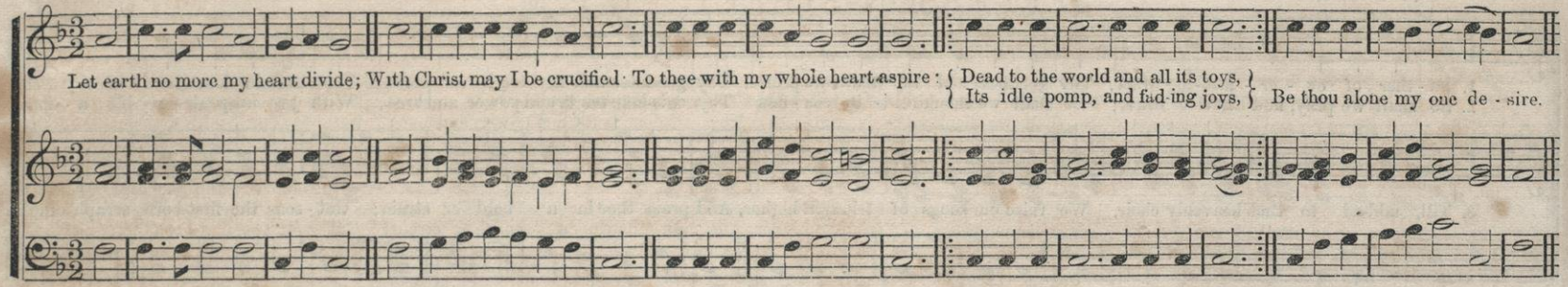
1. I'll praise my Maker while I've breath, And when my voice is lost in death,
2. Happy the man whose hopes re - ly On Israel's God; he made the sky,
3. The Lord pours eyesight on the blind; The Lord supports the faint-ing mind:

Praise shall em - ploy my nobler powers: My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.
And earth, and seas, with all their train; His truth for - ev - er stands se - cure; He saves th' oppress'd, he feeds the poor, And none shall find his pro - mise vain.
He sends the lab'r - ing conscience peace; He helps the stran-ger in dis - tress, The wid - ow and the fa - ther-less, And grants the pris' - ner sweet release

(2d P. M.)

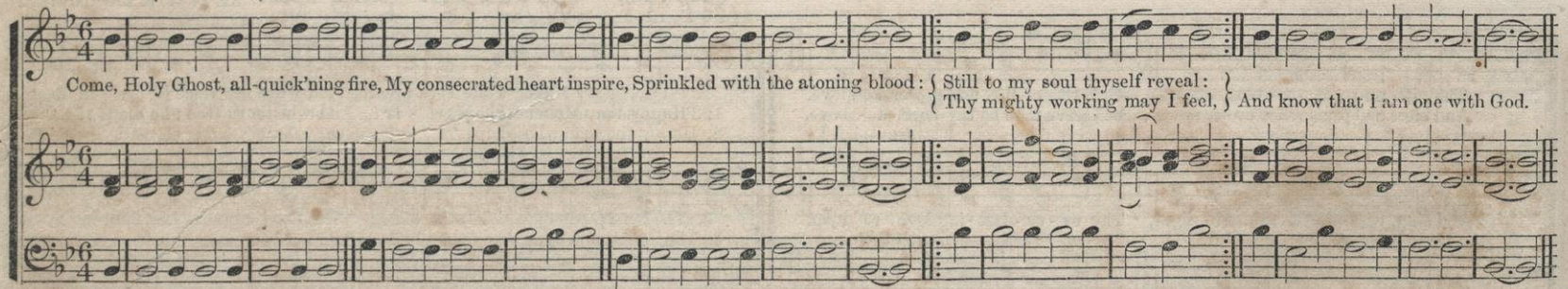
WELLFORD. L. P. M.

From "The Thanksgiving."



(2d P M.)

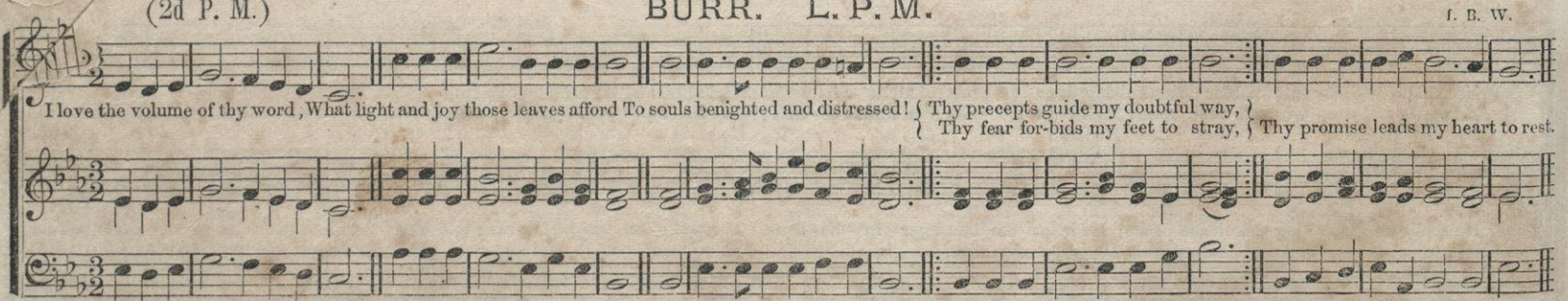
BENGAL. L. P. M.



(2d P. M.)

BURR. L. P. M.

I. B. W.



(3d P. M.)

MORN. H. M.

J. M. PELTON.

1. Welcome, delightful morn, Thou day of sa - cred rest! I hail thy kind return; Lord, make these moments blest: From the low train of mor - tal toys, I
2. Now may the King descend, And fill his throne of grace; Thy scepter, Lord, extend, While saints address thy face: Let sin - ners feel thy quickening word, And
3. Descend, celestial Dove, With all thy quickening powers; Disclose a Saviour's love, And bless the sacred hours: Then shall my soul new life ob - tain, Nor

(2d P. M.)

PRAISE. L. P. M.

J. M. PELTON.

soar to reach im-mor - tal joys.
learn to know and fear the Lord.
Sab-baths be en-joyed in vain.

1. The Lord pours eye - sight on the blind; The Lord sup-ports the faint-ing mind; He sends the lab' - ring
2. I'll praise him while he lends me breath, And when my voice is lost in death, Praise shall em - ploy my

con - science peace; He helps the stran - ger in dis - tress, The wi - dow and the fa - ther-less, And grants the pris-'ner sweet re-lease.
no - - bler powers; My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.

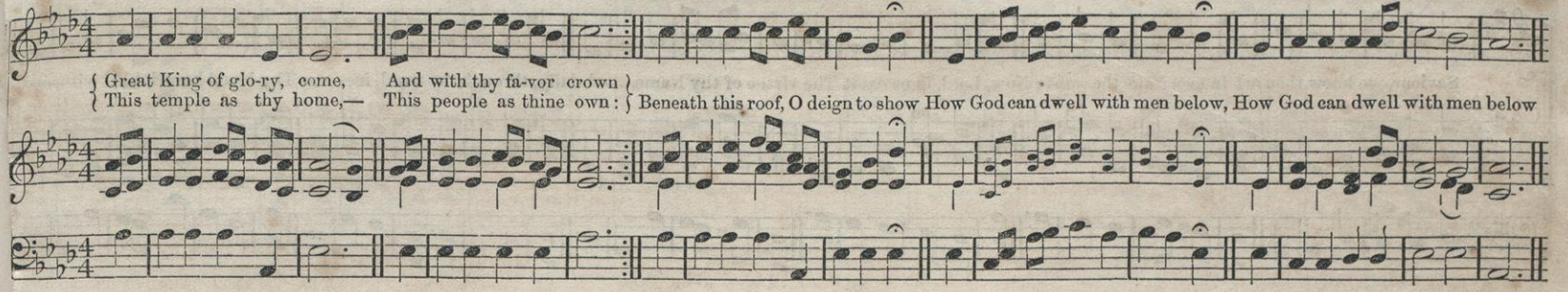
170 (3d P. M.) **MINNI. H. M.** W. B. B. From "The Jubilee."

(3d P. M.) **DAVIS. H. M.** From "The Jubilee."

(3d P. M.)

BEECHLAND. H. M.

From "The Shawm."



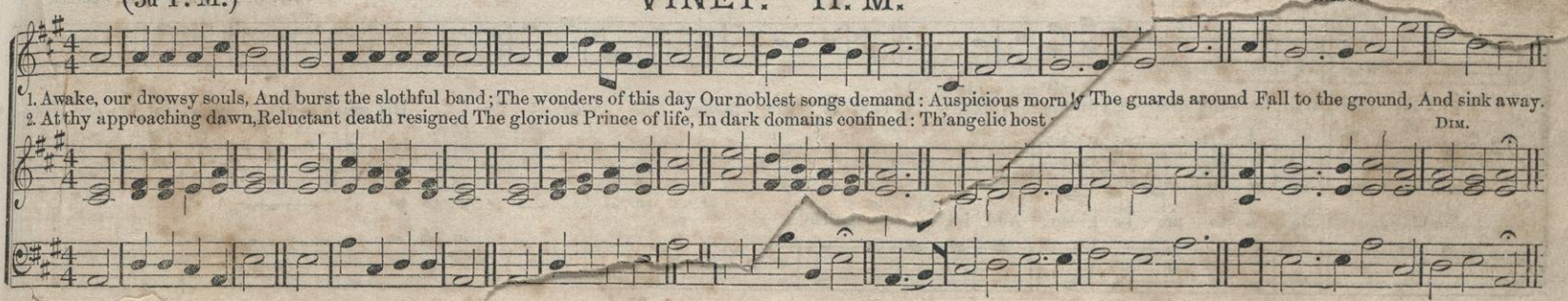
(3d P. M.)

HADDAM. H. M.

English. Arr. by Dr. MASON.

(3d P. M.)

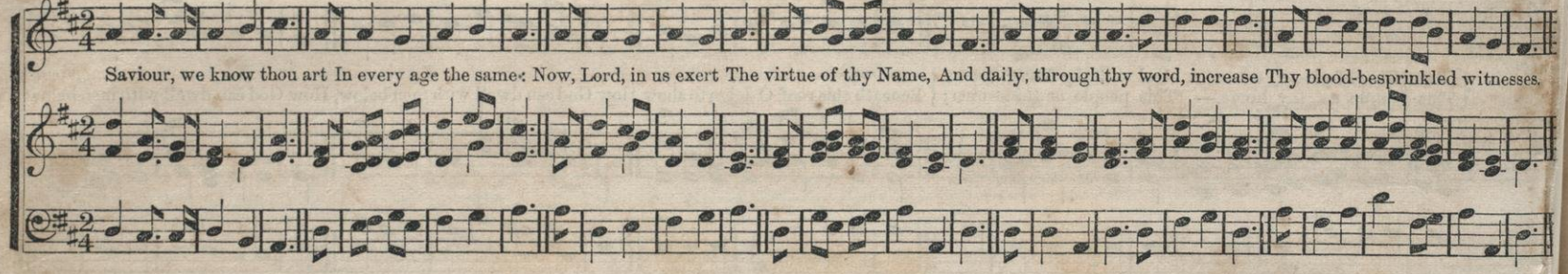
VINET. H. M.



172 (3d P. M.)

WARSAW. H. M.

T. CLARK.



(3d P. M.)

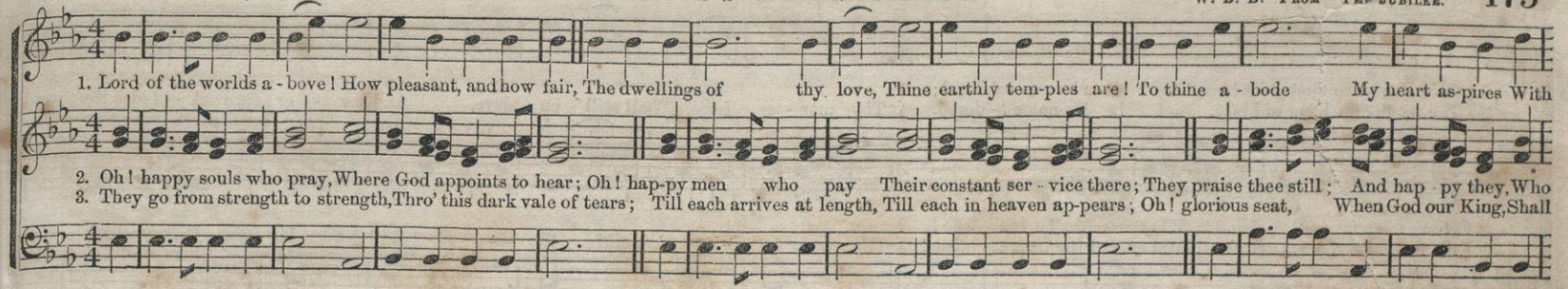
SYLVAN. H. M.

I. B W. From "The Thanksgiving."

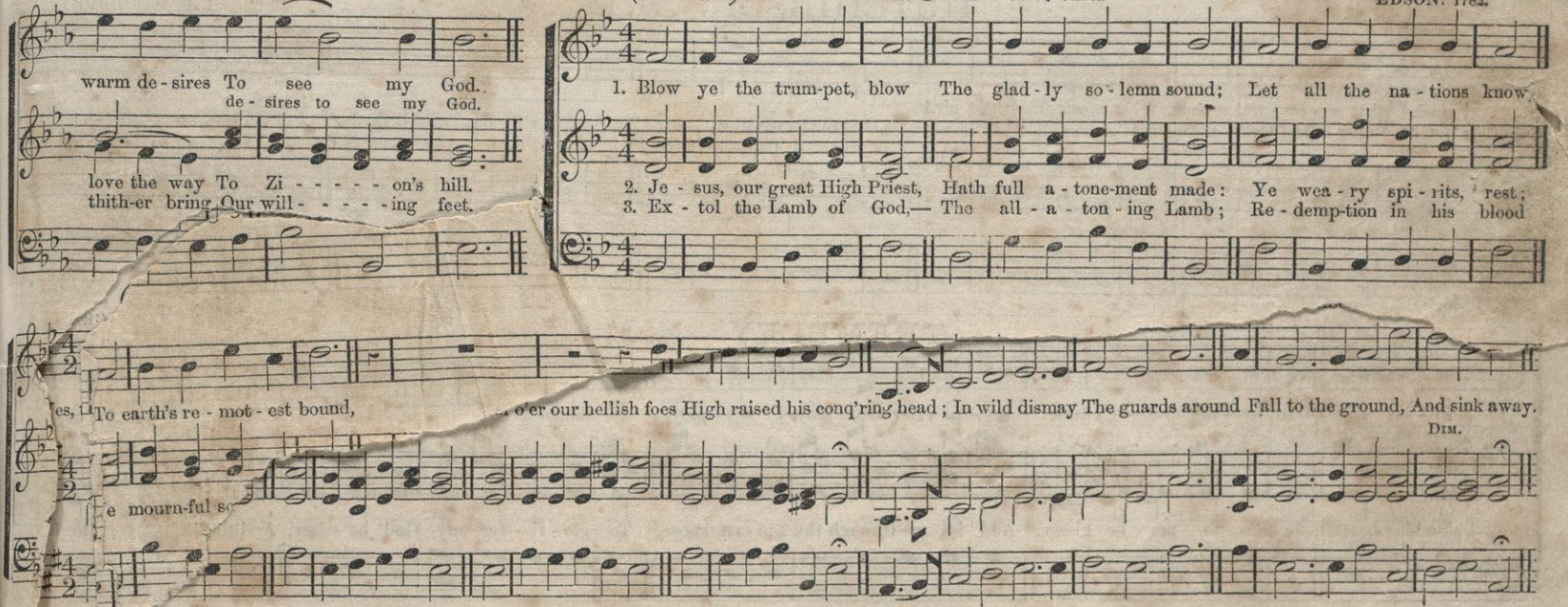
LINTZ. H. M.

W. B. B. From "The Jubilee."

(3d P. M.) **CLARKSVILLE. H. M.** W. B. B. From "The Jubilee."



(3d P. M.) **LENOX. H. M.** EDSON. 1782.



(3d P. M.)

SUTHERLAND. H. M.

From "The Psalmodist."

(3d P. M.)

HUTCHINSON. H. M.

I. B. WOODBURY.

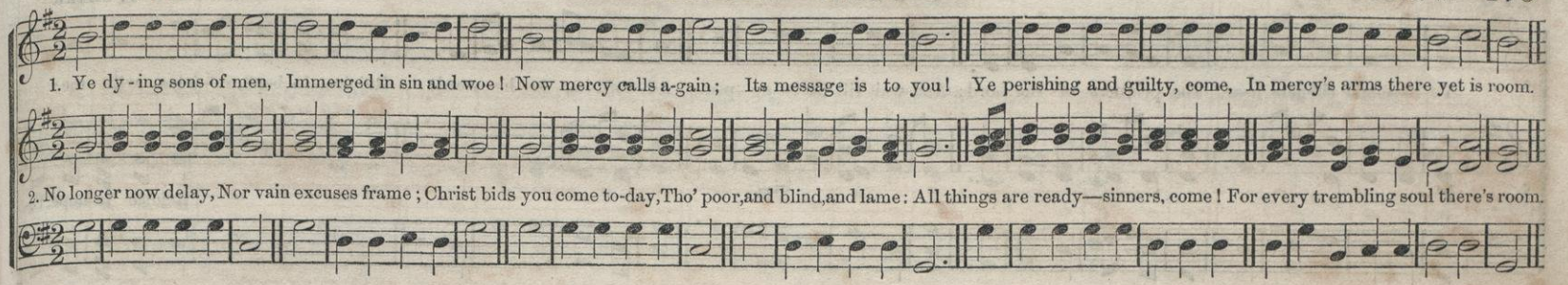
TREMBLEY H. M.

Jub. 1856.

"VERNON."

(3d P. M.)

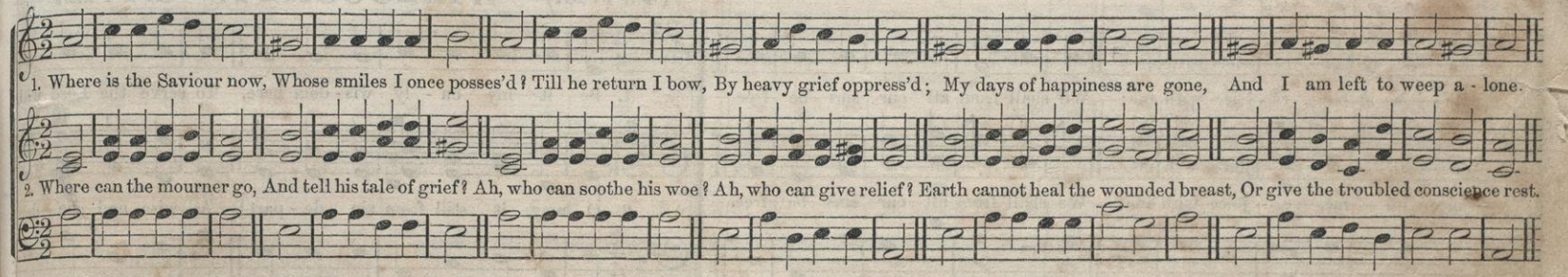
ROSE. H. M.



(3d P. M.)

ROMER. H. M.

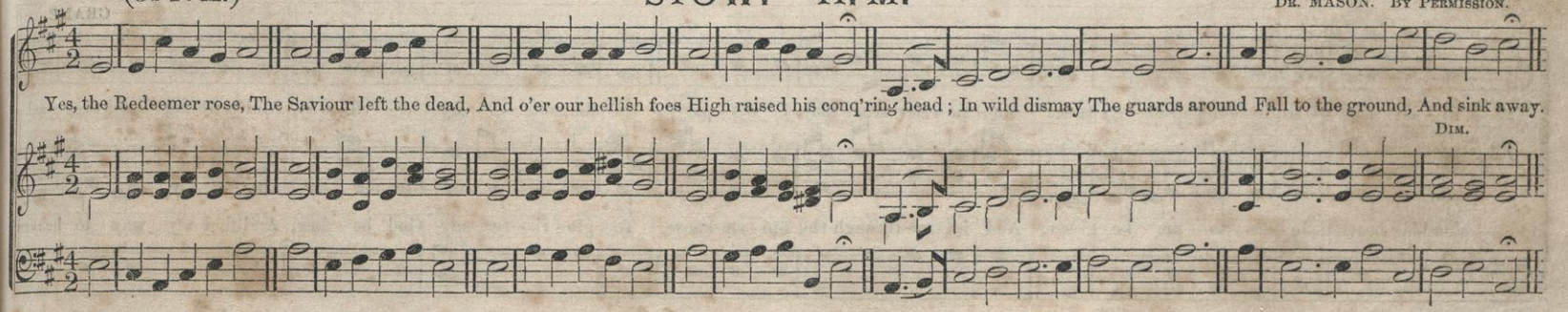
I. B. WOODBURY.



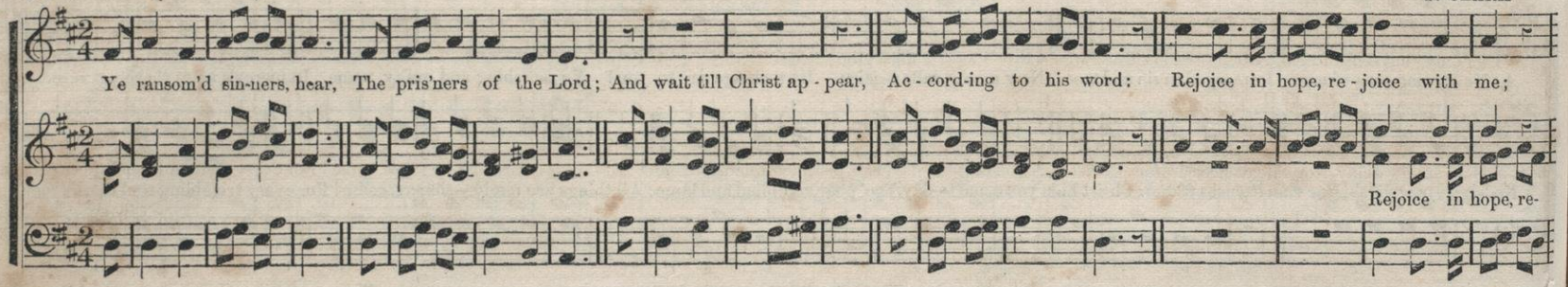
(3d P. M.)

STOW. H. M.

DR. MASON. BY PERMISSION.

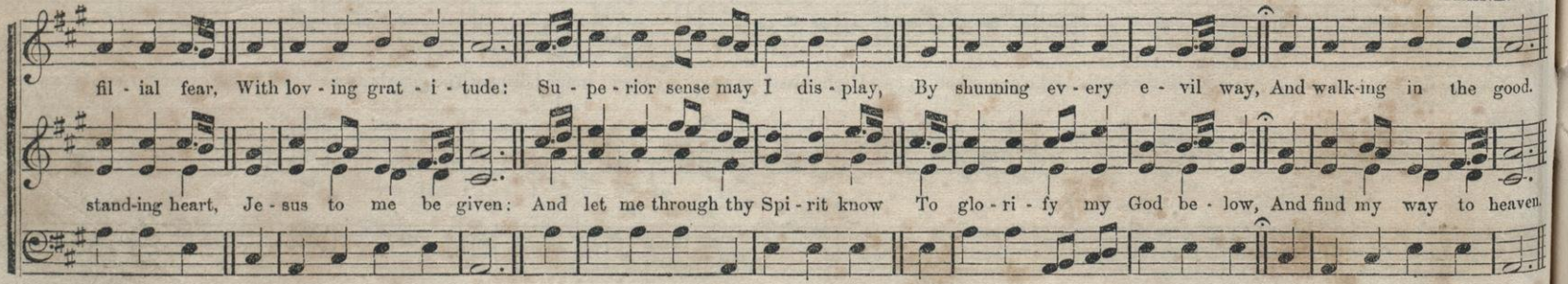


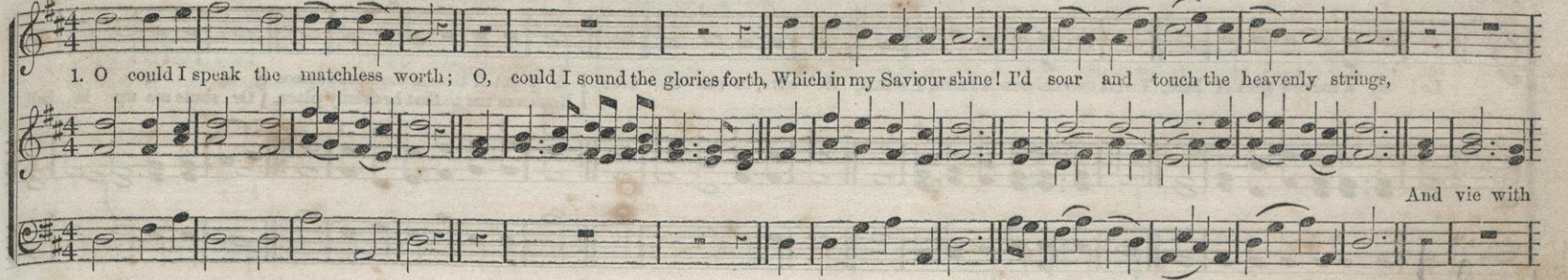
176 (3d P. M.) **BURNHAM. H. M.** T. CLARK



(4th P. M.) **WILLOUGHBY. C. P. M.**

CRANE.

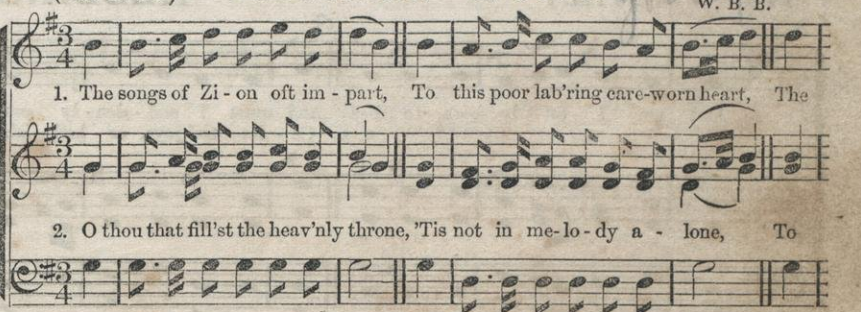


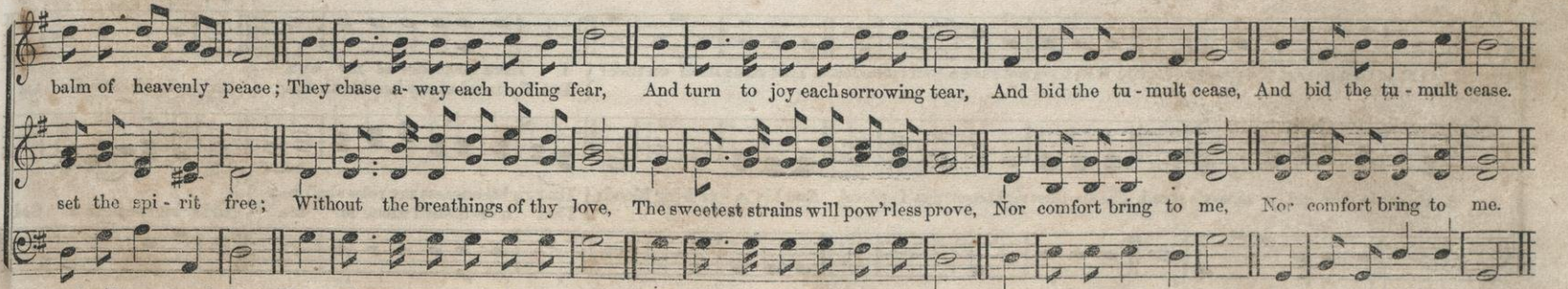


T. CLARK.

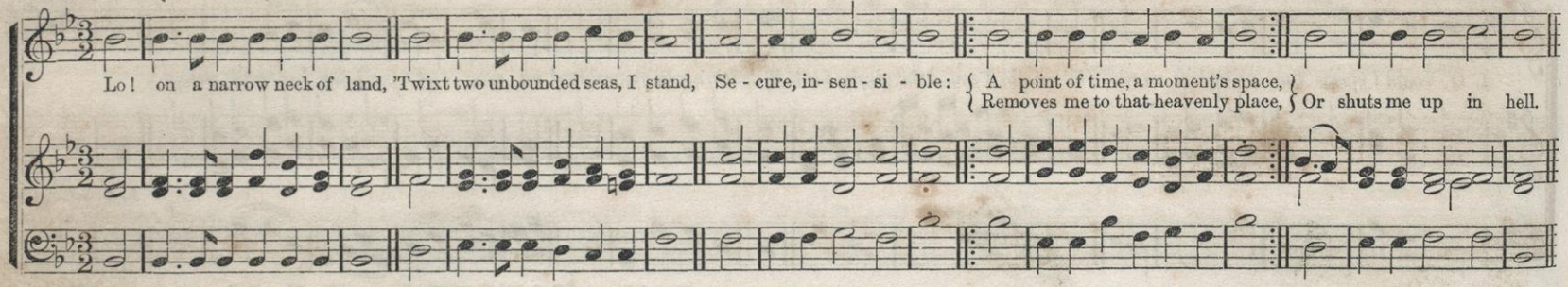
(4th P. M.) ELECTRA. C. P. M.

W. B. B.

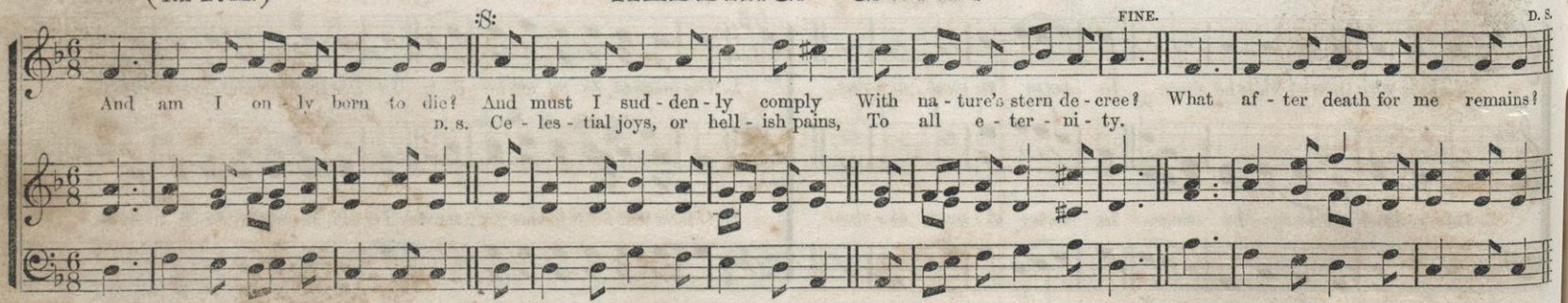




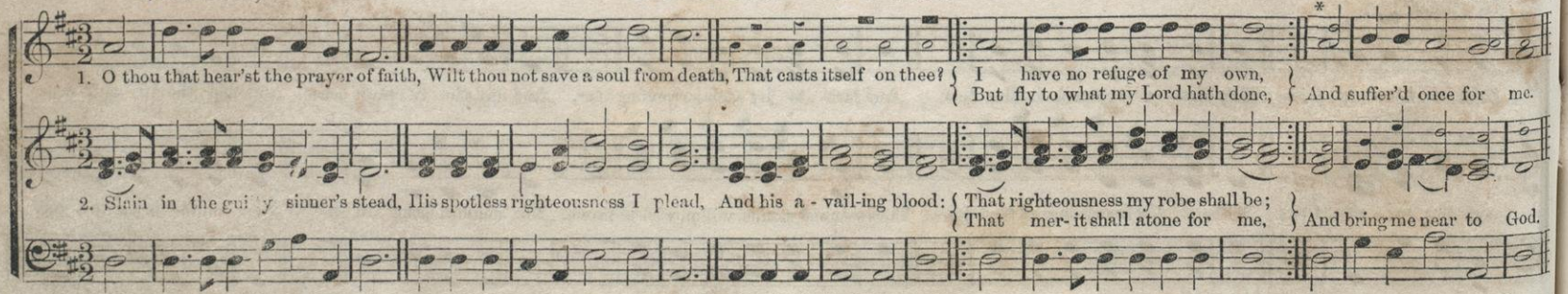
180 (4th P. M.) **HILLMAN. C. P. M.** I. B. W.



(4th P. M.) **HEDDING. C. P. M.**



(4th P. M.) **DOUBT. C. P. M.** I. B. W.



* Small notes for the 2d verse.

(4th P. M.)

WARNING VOICE. C. P. M.

From "Cottage Melodies."
S. J. GOODENOUGH.

1. That warning voice, O sin - ner, hear, And while sal-va - tion lingers near, The heavenly call o - bey; Flee from destruction's downward path, Flee from the threatening
2. Soon night comes on with thickening shade, The tempest hovers o'er thy head, The winds their fu-ry pour; The lightnings rend the earth and skies, The thunders roar, the
3. That warning voice, O sin - ner, hear, Whose accents linger on thine ear: Thy footsteps now re-trace; Renounce thy sins and be for-given, Be-lieve, become an

storm of wrath That ris - es o'er thy way.
flames a - rise, What ter - rors fill that hour!
heir of heaven, And sing re - deem - ing grace.

(4th P. M.)

BENNETT. C. P. M.

S. J. V.

1. Lord, thou hast won; at length I yield; My heart, by might - y grace compelled, Sur-
2. If thou hadst bid thy thun ders roll, And light-nings flash to blast my soul, I
3. Now, Lord, I would be thine a - lone; Come, take pos - ses - sion of thine own, For

ren - ders all to thee: A - gainst thy ter - rors long I strove, But who can stand a - gainst thy love? Love con - quers e - ven me.
still had stub - born been: But mer - cy has my heart sub - dued: A - bleed - ing Sa - viour I have viewed, And now, I hate my sin.
thou hast set me free: Re - leased from Sa - tan's hard com - mand, See all my powers in wait - ing stand, To be em - ployed by thee.

182 (5th P. M.)

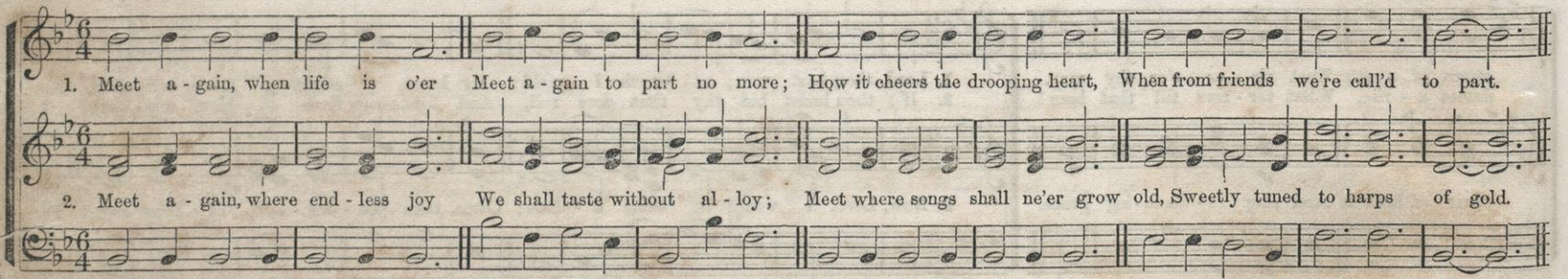
VIRGINIA. 7s. Single.

"VERNON."

(5th P. M.)

HAYWARD. 7s. Single.

MUSIC AND WORDS BY L. S. HALL.



(5th P. M.)

HORTON 7s. Single.

GERMAN.

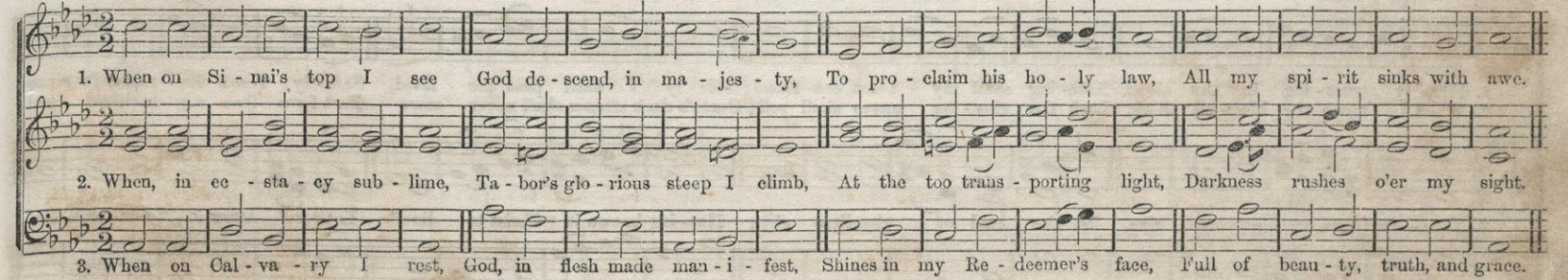
(5th P. M.)

MOZART. 7s. Single.

(5th P. M.)

SINAI. 7s. Single.

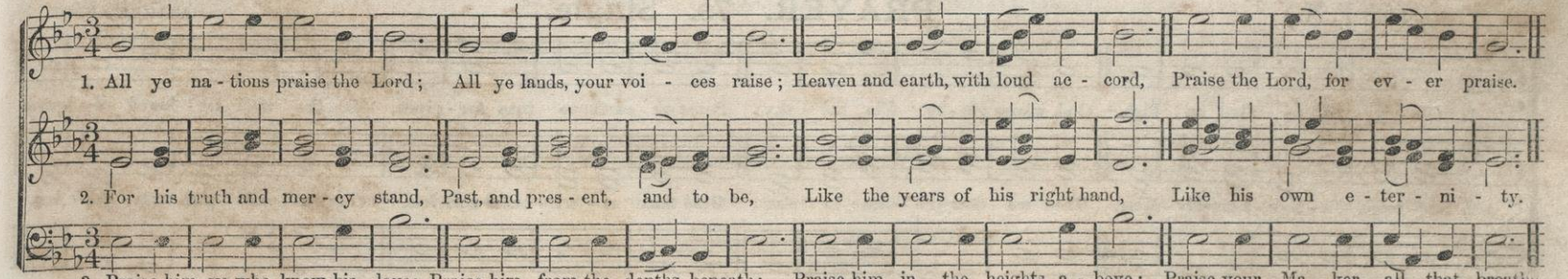
A. D. THOMPSON.



(5th P. M.)

BOYRAH. 7s. Single.

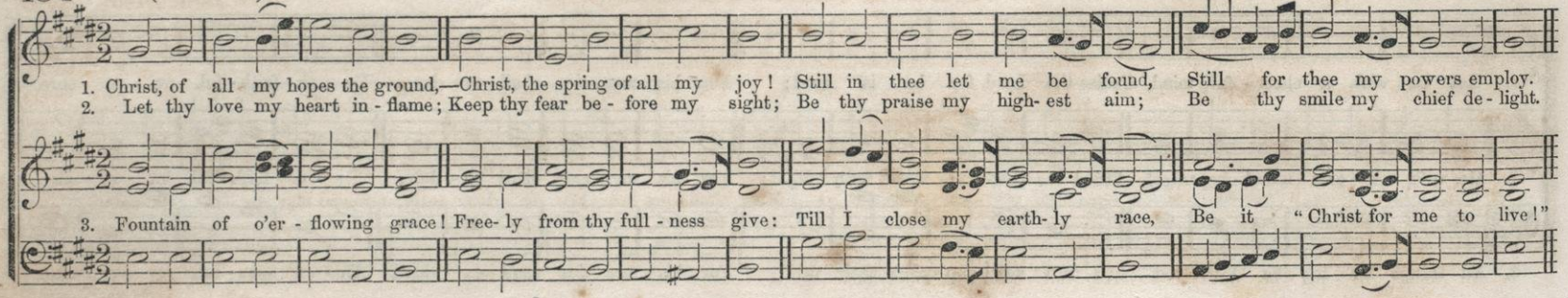
I. B. WOODBURY.



184 (5th P. M.)

ANGELS. 7s. Single.

FROM HANDEL.



(5th P. M.)

ASHBURN. 7s. Single.

JAMES LEACH.

(5th P. M.)

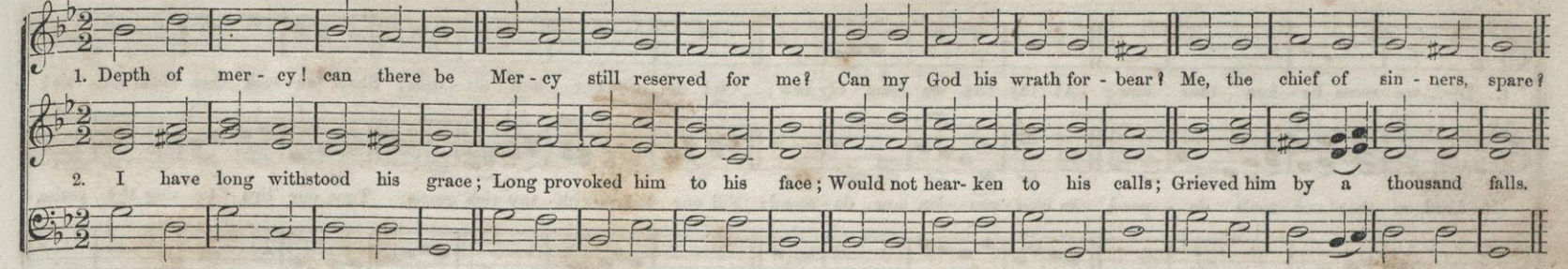
PRAYER. 7s. Single.

ASAHEL ABBOT.

(5th P. M.)

NORWICH. 7s. Single.

DR. L. MASON.



(5th P. M.)

DEVONSHIRE. 7s. Single.

J. B. WOODBURY.

(5th P. M.)

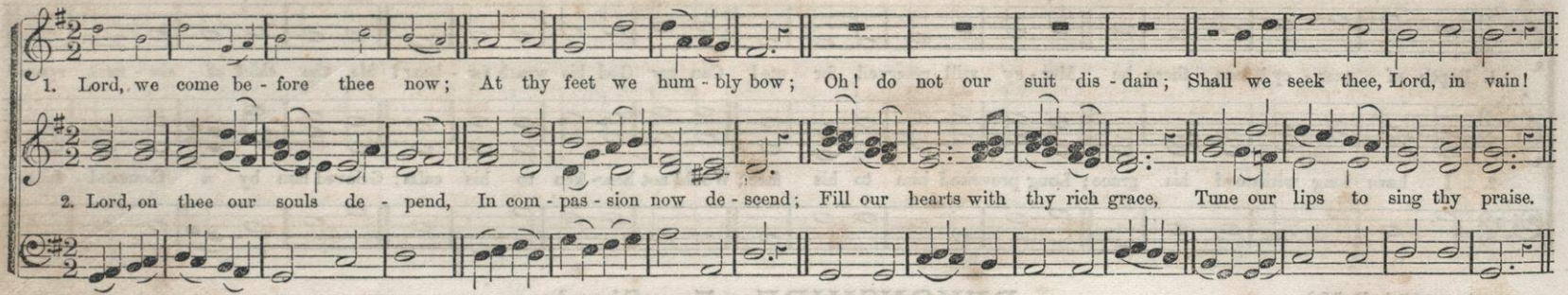
LIBER COLLEGE. 7s. Single.

N. S. TAYLOR. FROM "THE THANKSGIVING."

186 (5th P. M.)

BUTLER. 7s. Single.

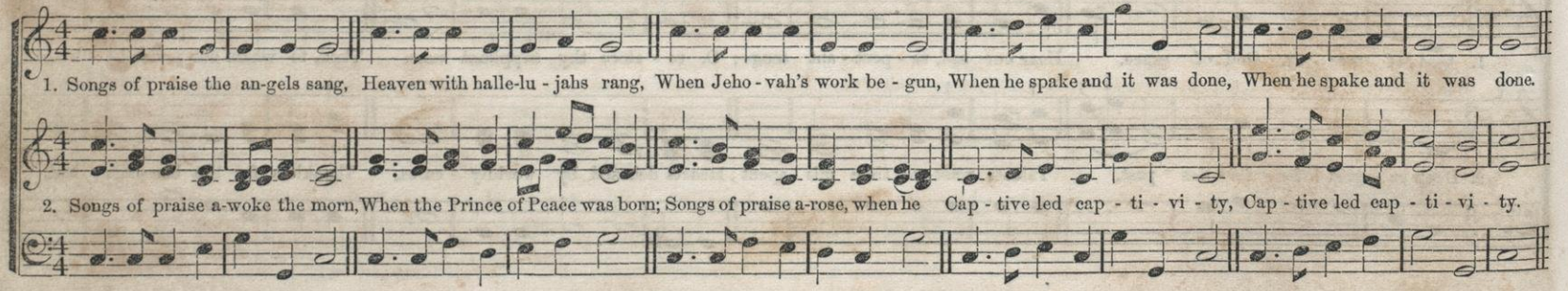
From "The Jubilee." W. B. B.



(5th P. M.)

CLARK. 7s. Single.

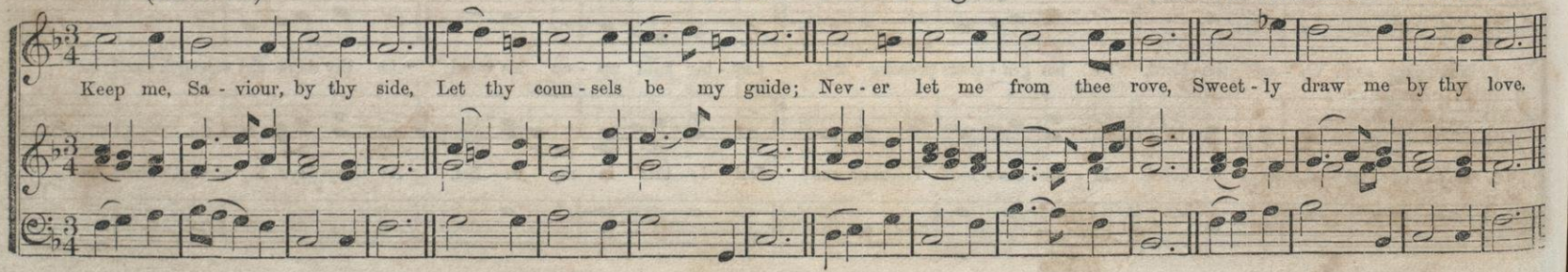
T. CLARK.



(5th P. M.)

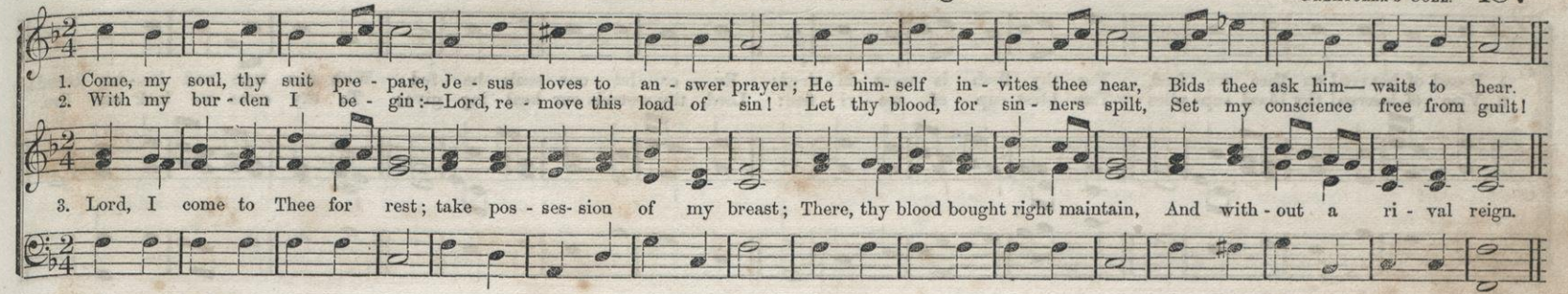
MELODY. 7s. Single.

From "The Thanksgiving." C. W. MABIE.



(5th P. M.)

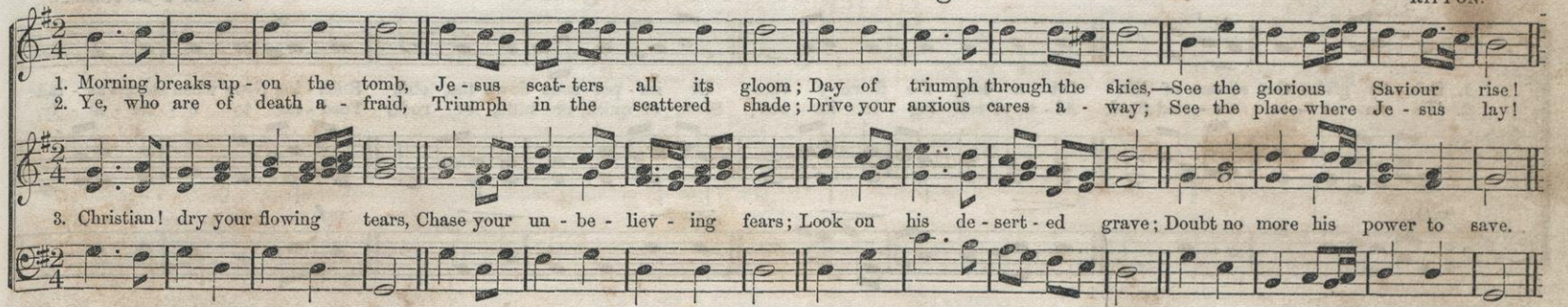
SEYMOUR. 7s. Single.



(5th P. M.)

COOKHAM. 7s. Single.

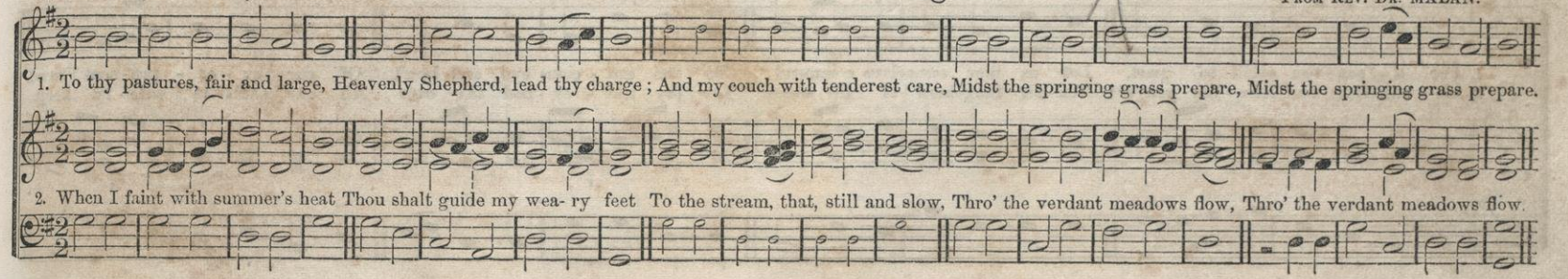
RIPPON.



(5th P. M.)

HENDON. 7s. Single.

FROM REV. DR. MALAN.



188 (5th P. M.)

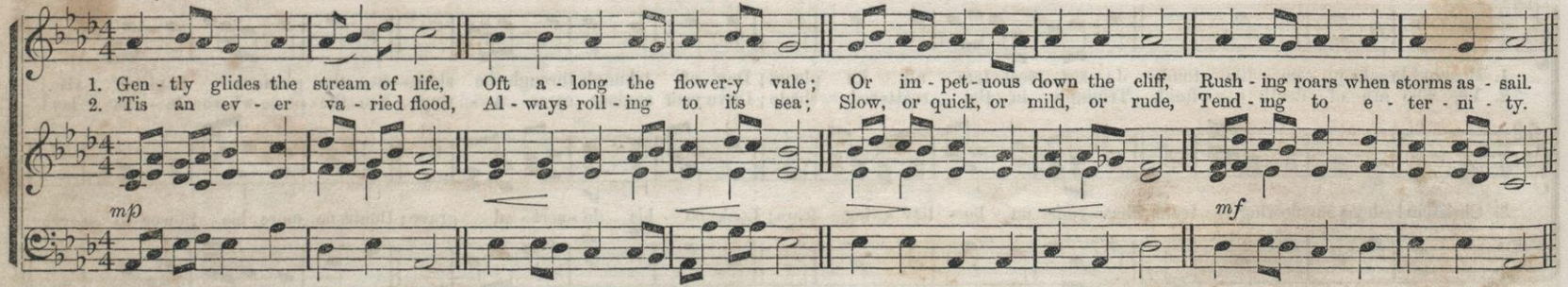
PEASE. 7s. Single.

From "The Jubilee." E. C. HOWE.

(5th P. M.)

ETERNITY. 7s. Single.

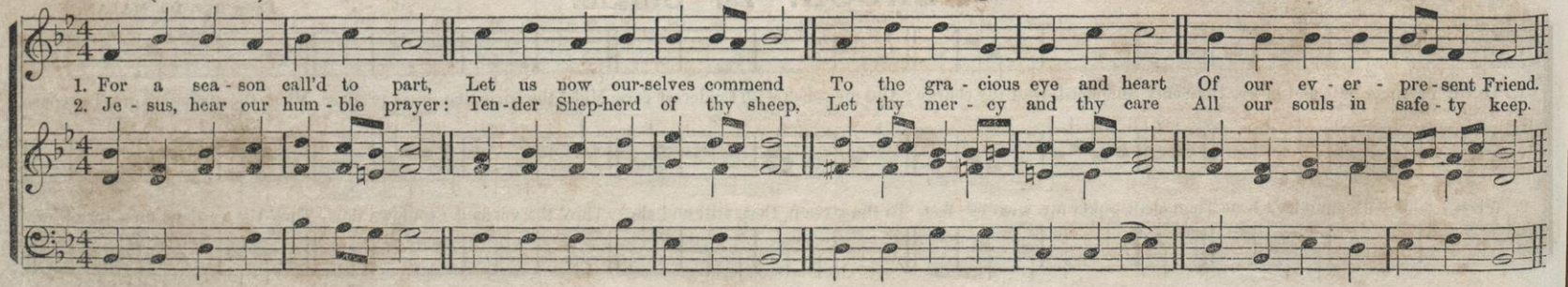
WM. U BUTCHER.



(5th P. M.)

WAYLAND. 7s. Single.

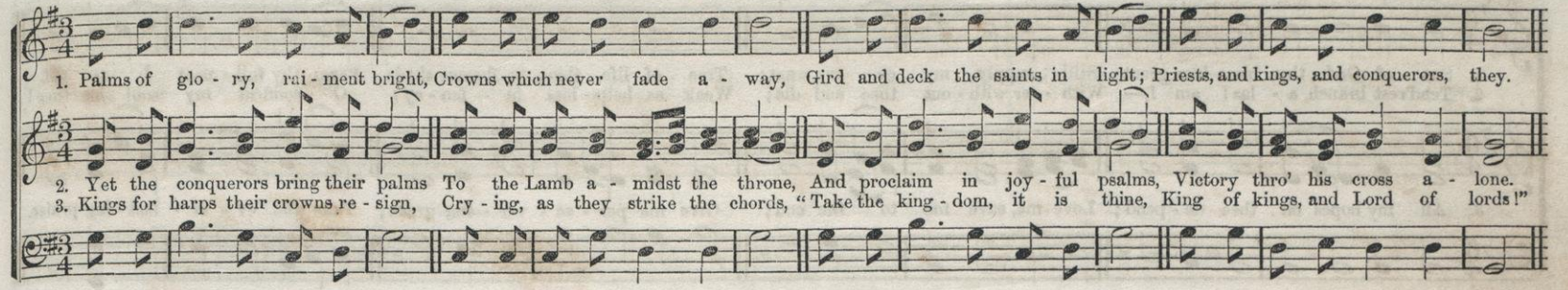
W. B. B From "The Shawm."



(5th P. M.)

PALMOSA. 7s. Single.

S. FINLEY.



(5th P. M.)

ISABELLA. 7s. Single.

I. B. W.

(5th P. M.)

WABASH. 7s.* Single.

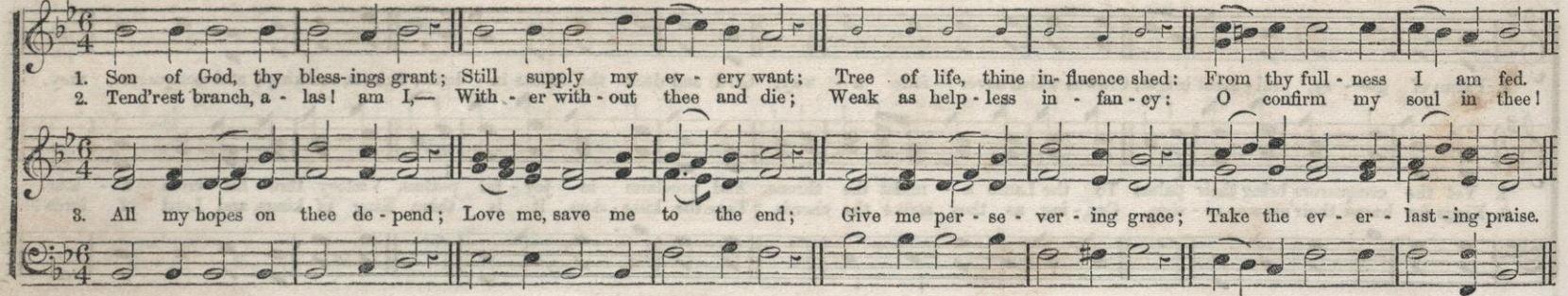
W. IRVING HARTSHORNE.

* Tenor and Base may sing in full harmony, or small notes.

190 (5th P. M.)

TINGLEY. 7s. Single.

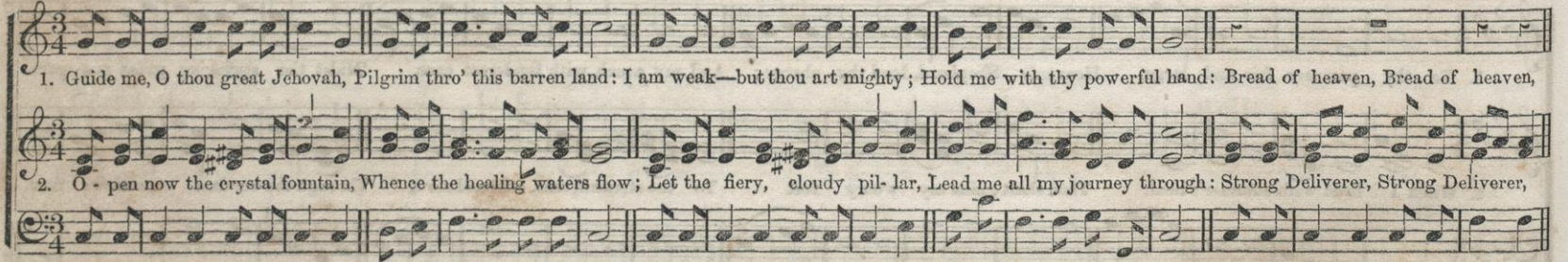
W. U. BUTCHER.



(8th P. M.)

ORUM. 8s, 7s & 4s.

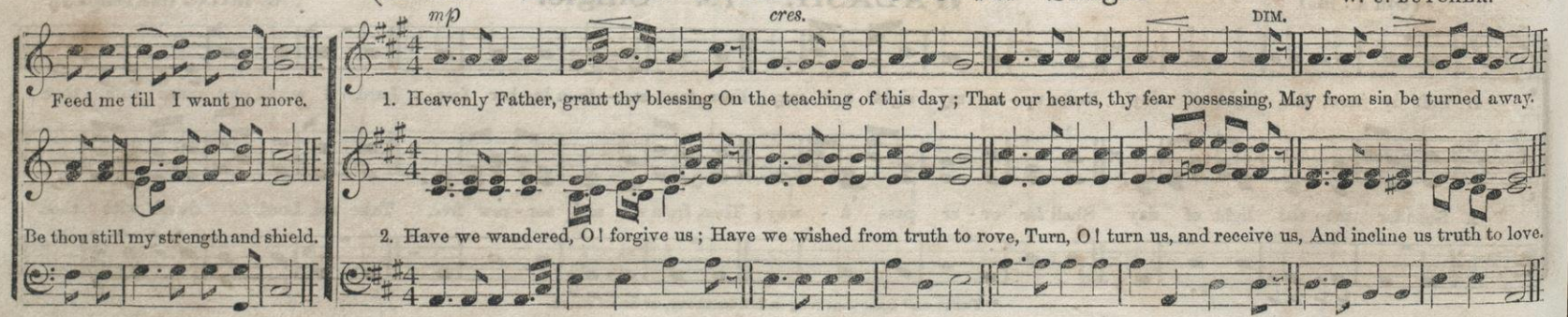
W. U. BUTCHER.



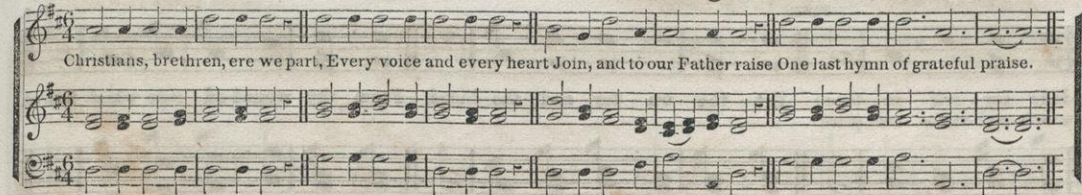
(9th P. M.

LINDEN STREET. 8s & 7s. Single

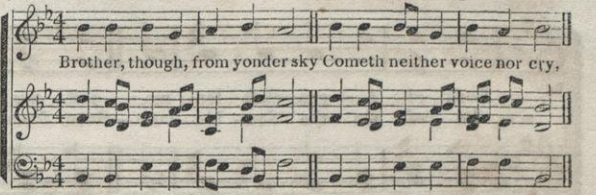
W. U. BUTCHER.



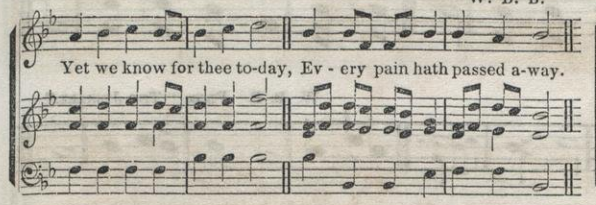
(5th P. M.) **ST. LOUIS. 7s. Single.** I. B. W.



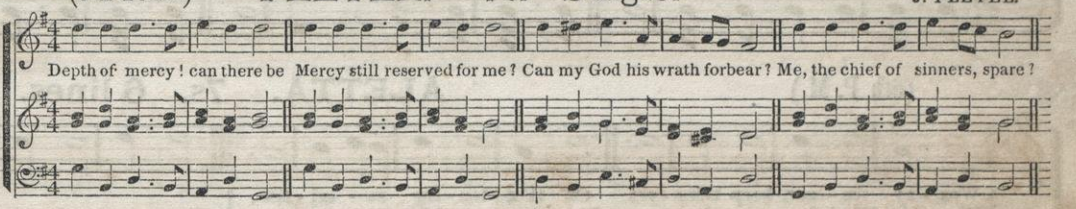
(5th P. M.) **FULTON. 7s. Single.** 191



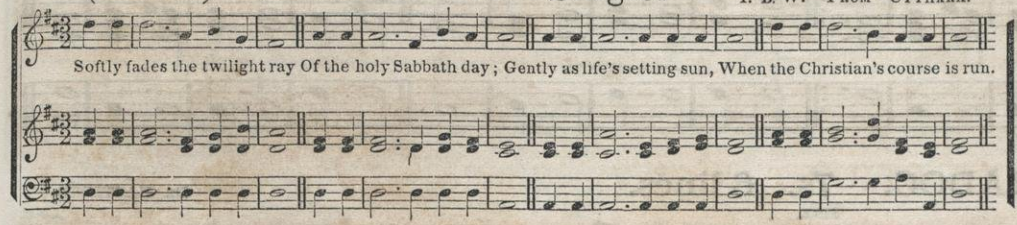
W. B. B.



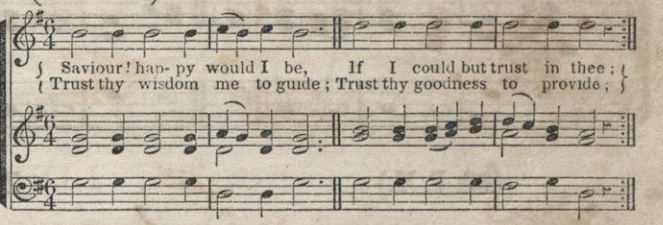
(5th P. M.) **PLEYEL. 7s. Single.** J. PLEYEL.



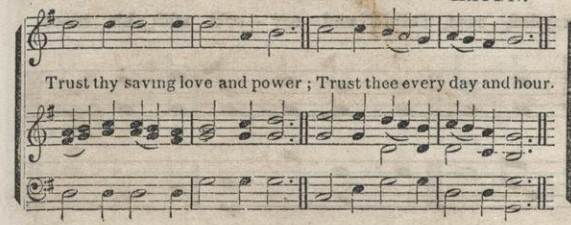
(5th P. M.) **KENAN. 7s. Single.** I. B. W. FROM "CYTHARA."



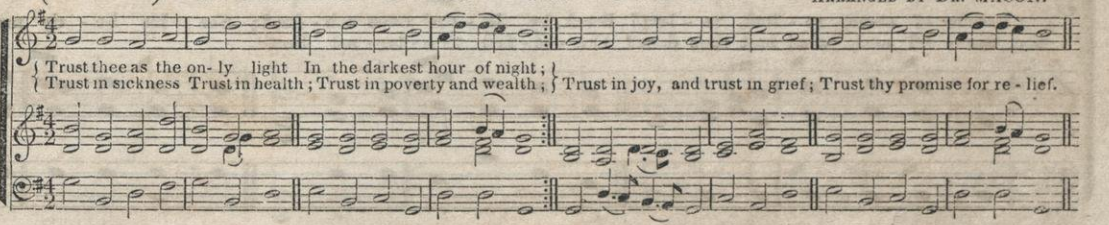
(6th P. M.) **HALLE. 7s. 6 lines.**



HAYDN.



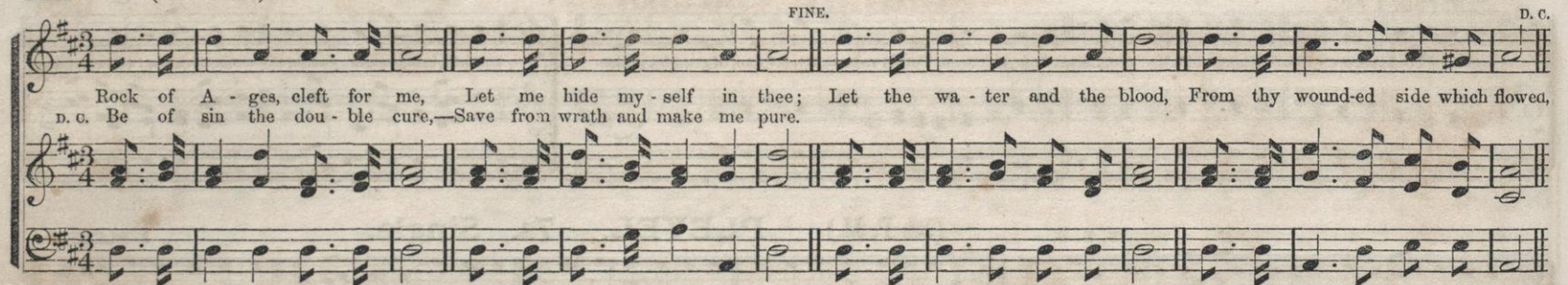
(6th P. M.) **NUREMBURG. 7s. 6 lines.** ARRANGED BY DR. MASON.



(6th P. M.)

GEORGETOWN. 7s. 6 lines.

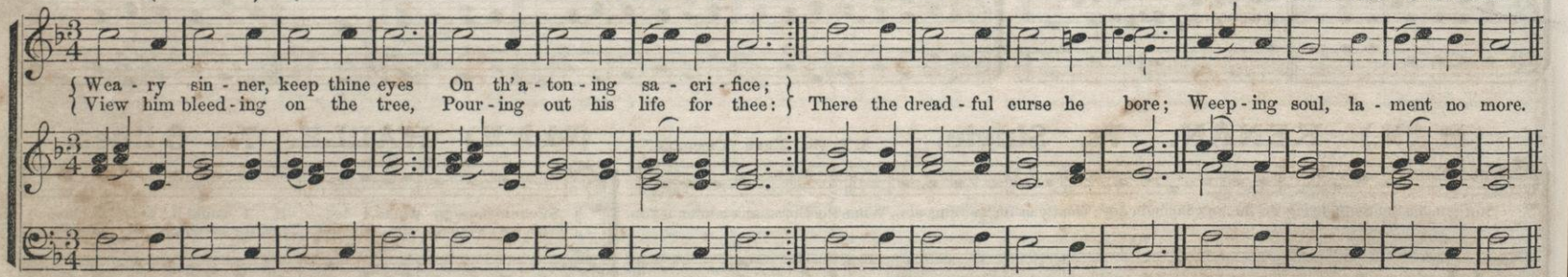
I. B. W.



(6th P. M.)

ALETTA. 7s. 6 lines.

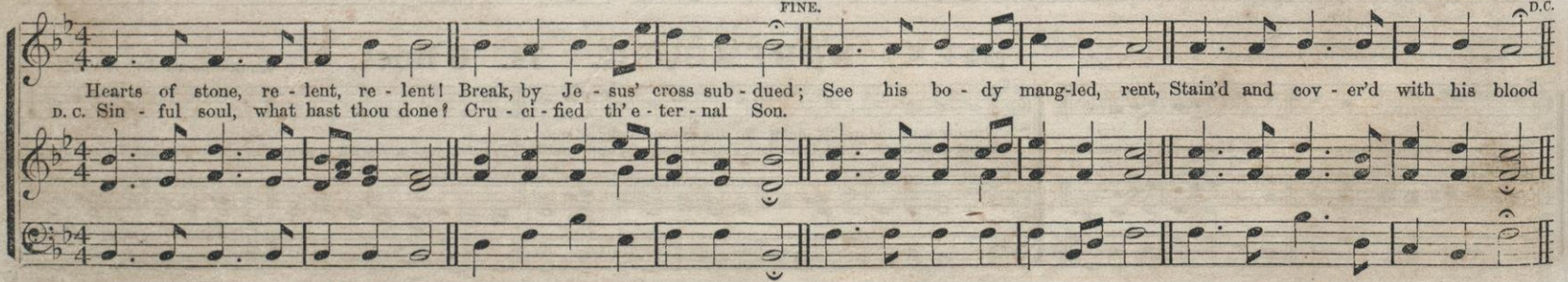
W. B. B. FROM "THE JUBILEE."



(6th P. M.)

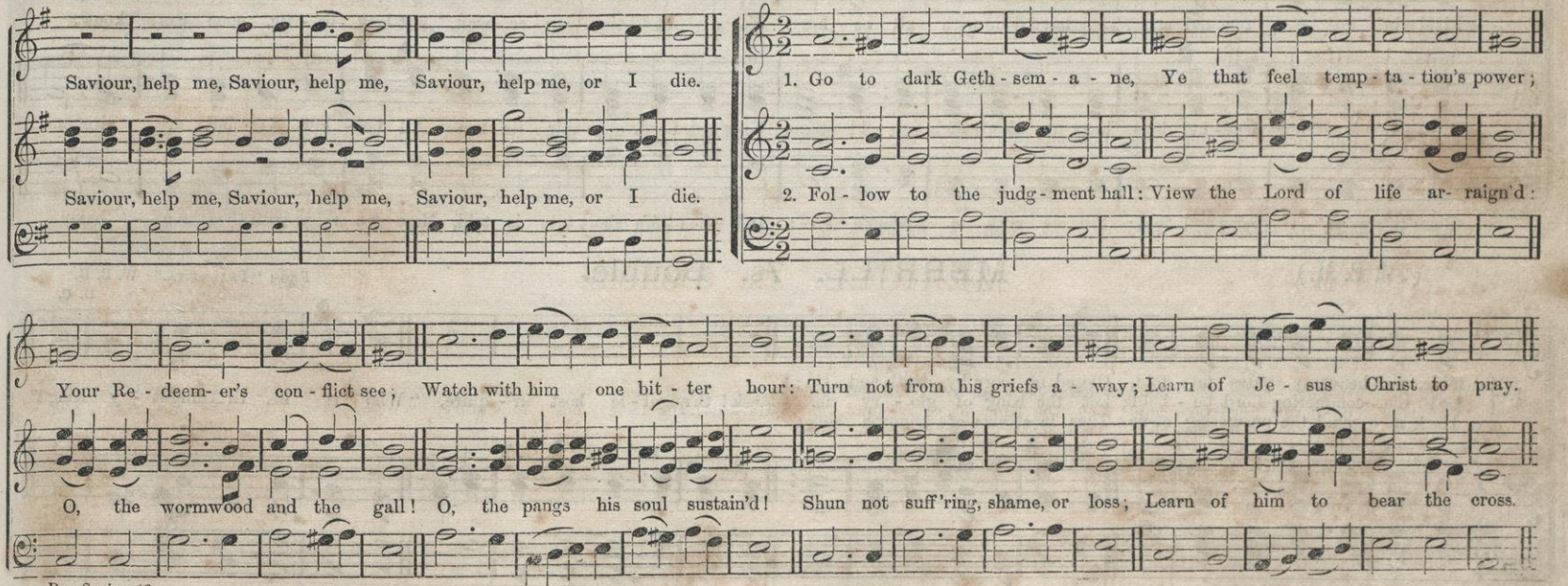
ZADOC. 7s. 6 lines.

DR. HASTINGS.



(6th P. M.) ORON. 7s. 6 lines.

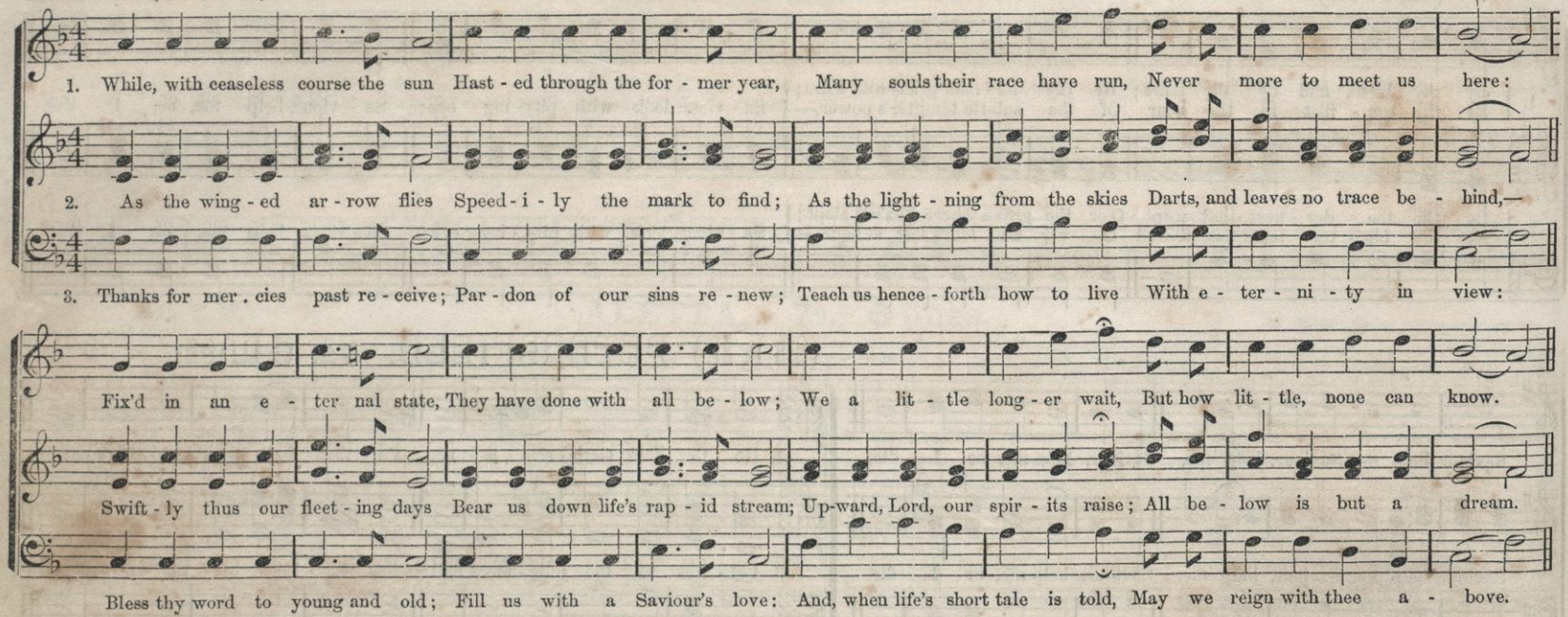
(6th P. M.) PETERSFIELD. 7s. 6 lines.



194 (7th P. M.)

BENEVENTO. 7s. Double.

WEBBE.

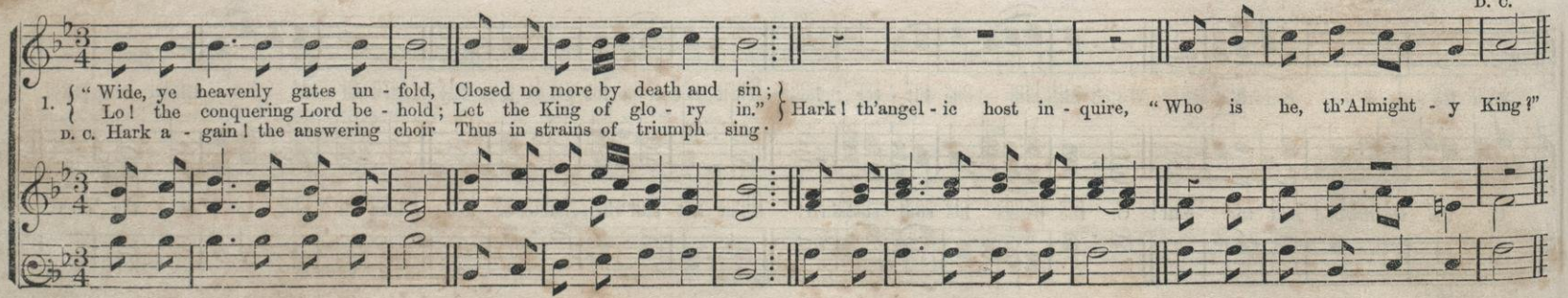


(7th P. M.)

MERRILL. 7s. Double.

FROM "PSALMISTA." W. B. B.

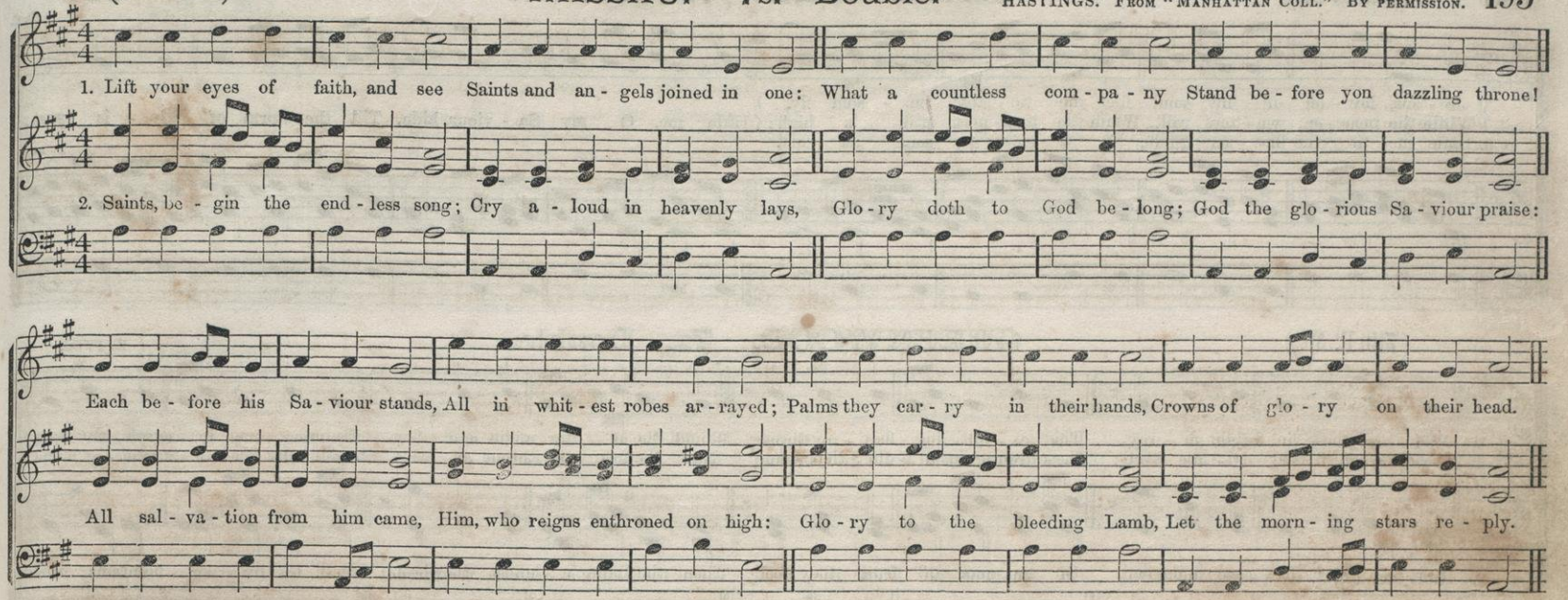
D. C.



(7th P. M.)

NASSAU. 7s. Double.

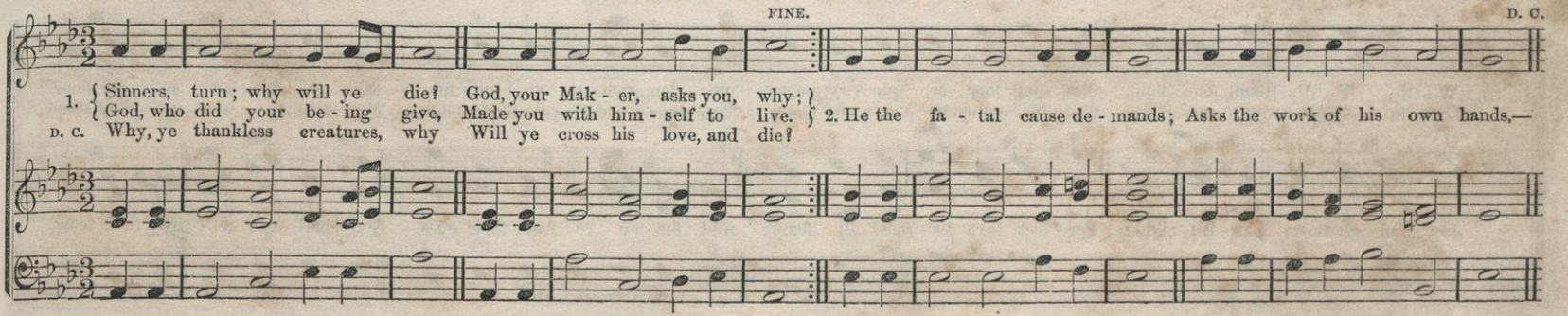
HASTINGS. From "Manhattan Coll." By permission.



(7th P. M.)

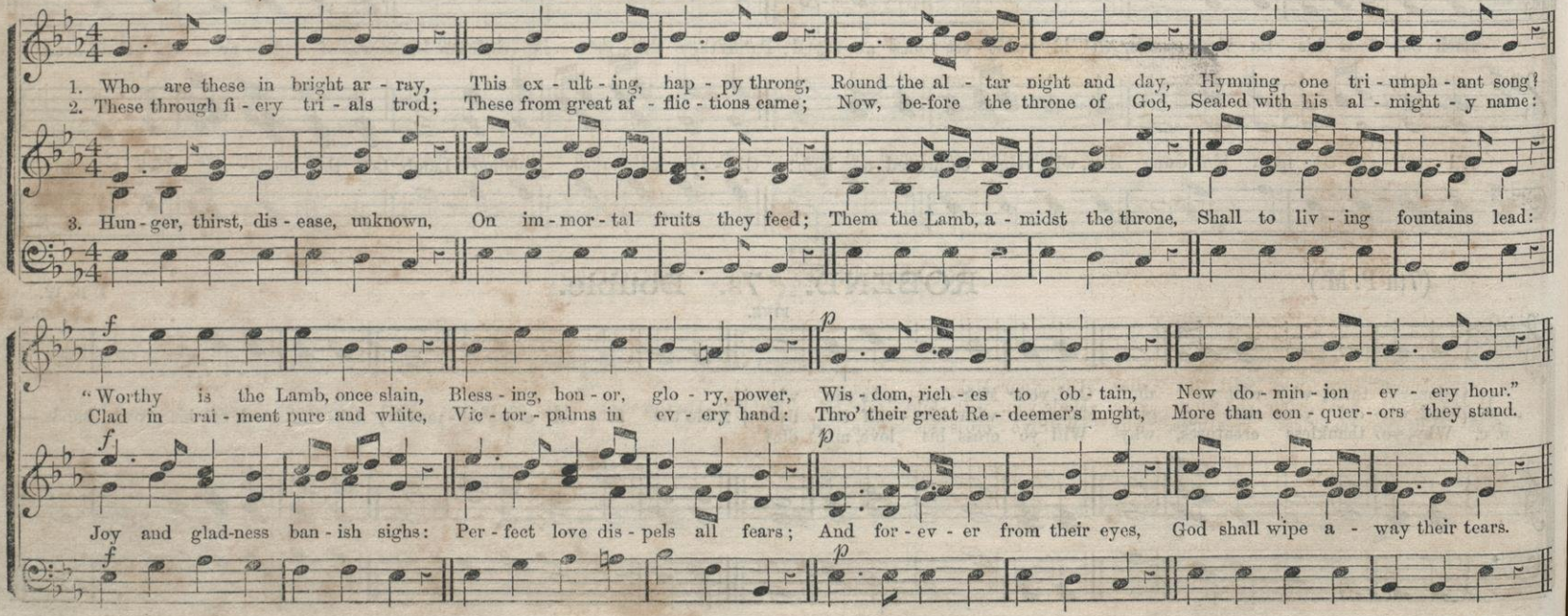
ROBEND. 7s. Double.

I. B. W.



196 (7th P. M.) **SMITHFIELD. 7s. Double.** S. J. V.

(7th P. M.) **GREENWOOD. 7s. Double.** E. IVES.



(7th P. M.)

PELTON. 7s. Double.

M. M. WELLS.

FINE.

D. C.

1. { Ho - ly Spir - it, faith- ful guide, Ev - er near the Christian's side, / Gen - tly lead us by the hand, Pilg - rims in a des - ert land. } Wea - ry souls, for - e'er re - joice, While they hear that sweetest voice,

D. C. Whisp'ring soft - ly, wanderer, come! Fol - low me, I'll guide thee home.

(7th P. M.)

MILBURN. 7s. Double.

S. J. V.

1. Hark! the song of ju - bi - lee; Loud as mighty thunders roar, Or the full - ness of the sea, When it breaks up - on the shore:

2. Hal - le - lu - jah!—hark! the sound, From the cen - ter to the skies, Wakes a - bove, beneath, a - round, All cre - a - tion's har - mo - nies:

See Je - ho - vah's ban - ner furled; Sheathed his sword: he speaks—'tis done, And the kingdoms of this world Are the kingdoms of his Son.

Hal - le - lu - jah! for the Lord God om - ni - po - tent shall reign; Hal - le - lu - jah! let the word E - cho round the earth and main.

198 (7th P. M.)

ROSLIN. 7s. Double.

I. B. W.

(7th P. M.)

ELTHAM. 7s. Double.

From "Car. Sac." By Permission.

(7th P. M.)

MARTYN 7s. Double.

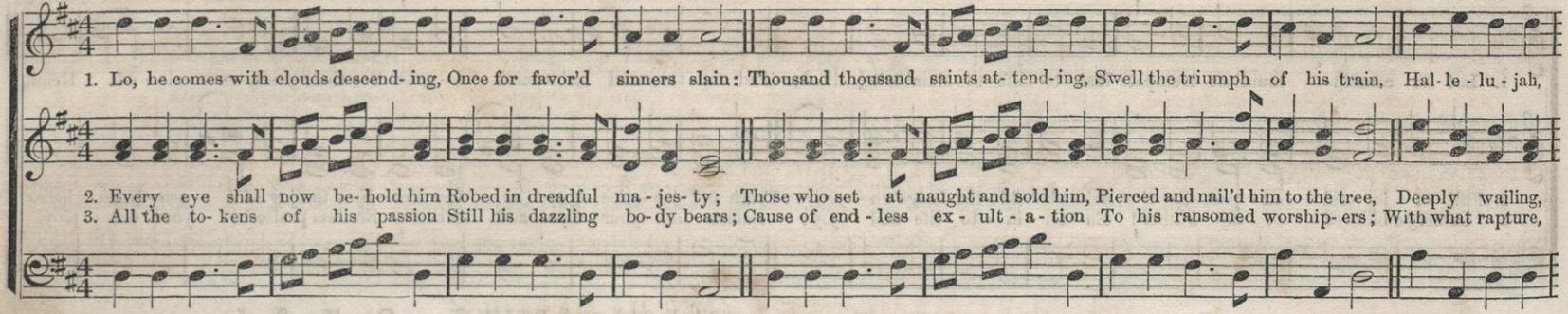
S. B. MARSH.

(8th P. M.) AMITY. 8s, 7s & 4s. J. CAMPBELL.

(8th P. M.)

FLORIDA. 8s, 7s & 4s.

J. M. PELTON.



(8th P. M.)

MERCY. 8s, 7s & 4s.

I. B. W.

(8th P. M.)

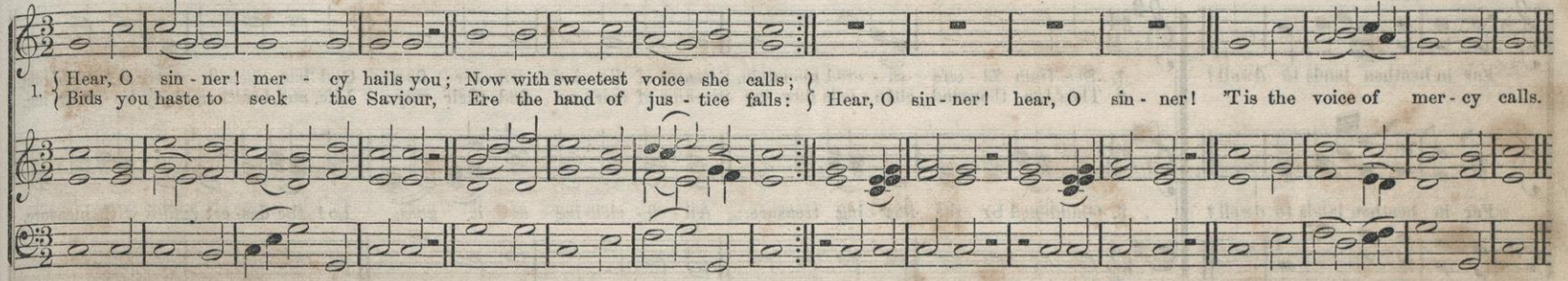
HAPPY ZION. 8s, 7s & 4s.

I. B. W. From "New Lute."

(8th P. M.)

LACKAWANNA. 8s, 7s & 4s.

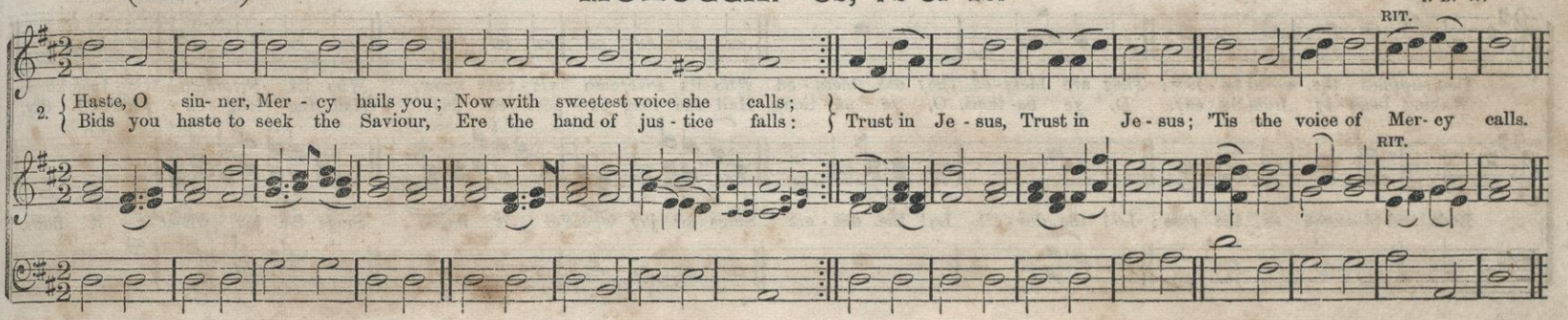
WM. AUBREY POWELL.
From "The Thanksgiving."



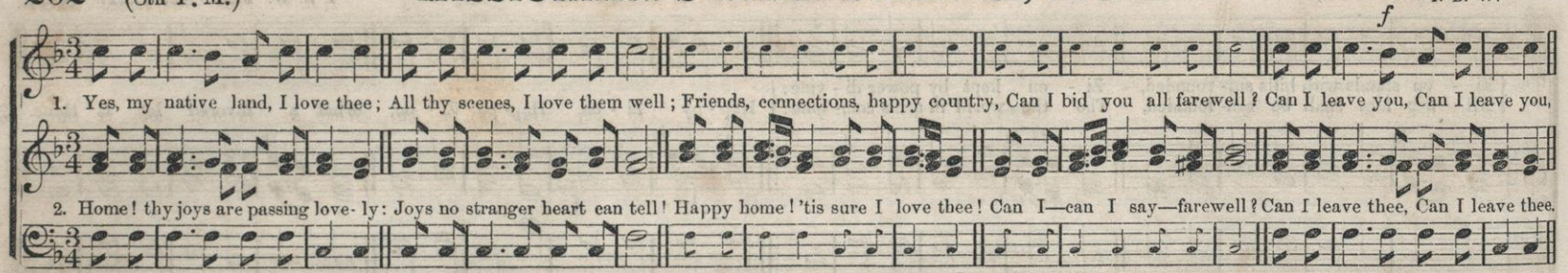
(8th P. M.)

MOLUCCA. 8s, 7s & 4s.

I. B. W.

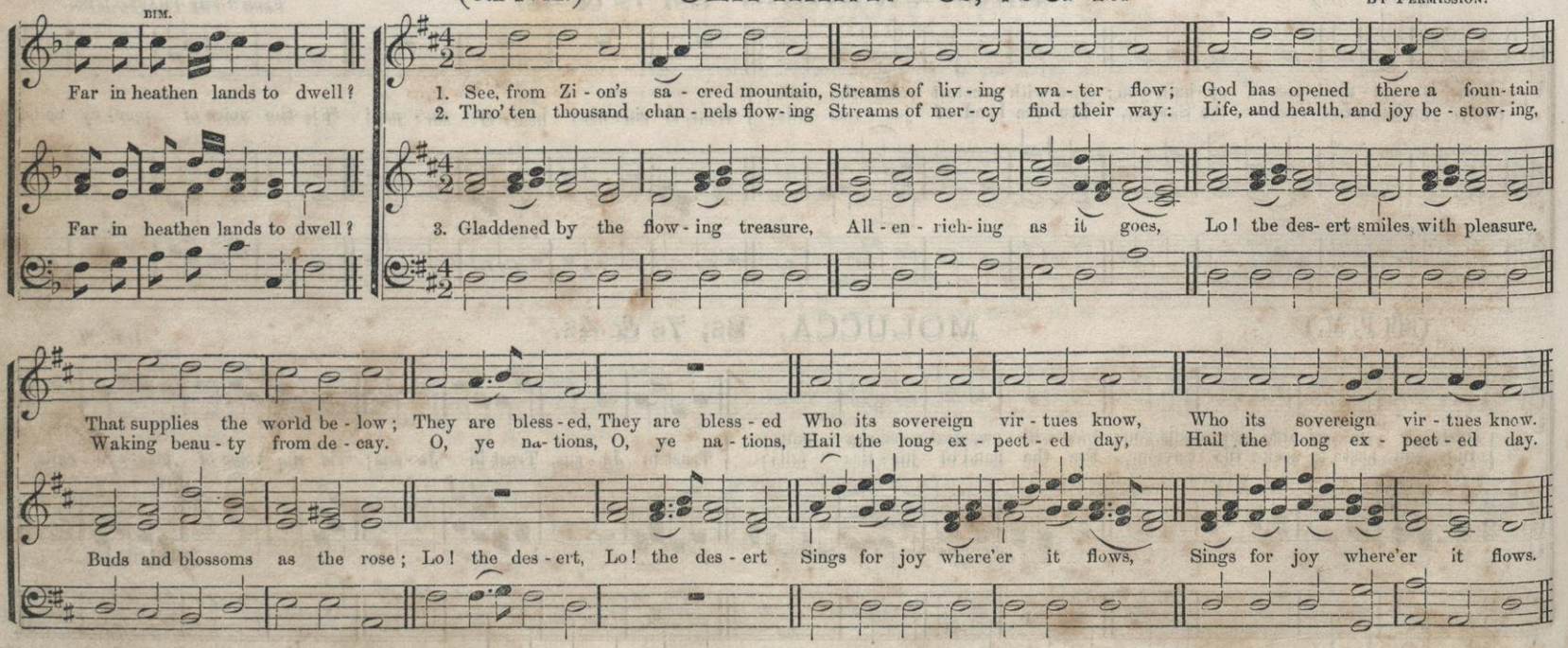


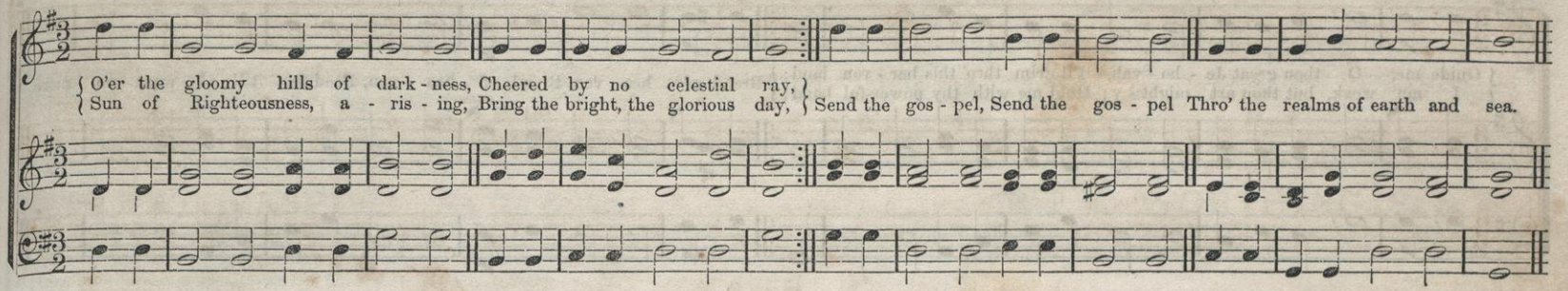
202 (8th P. M.) **MISSIONARY'S FAREWELL. 8s, 7s & 4s.** I. B. W.



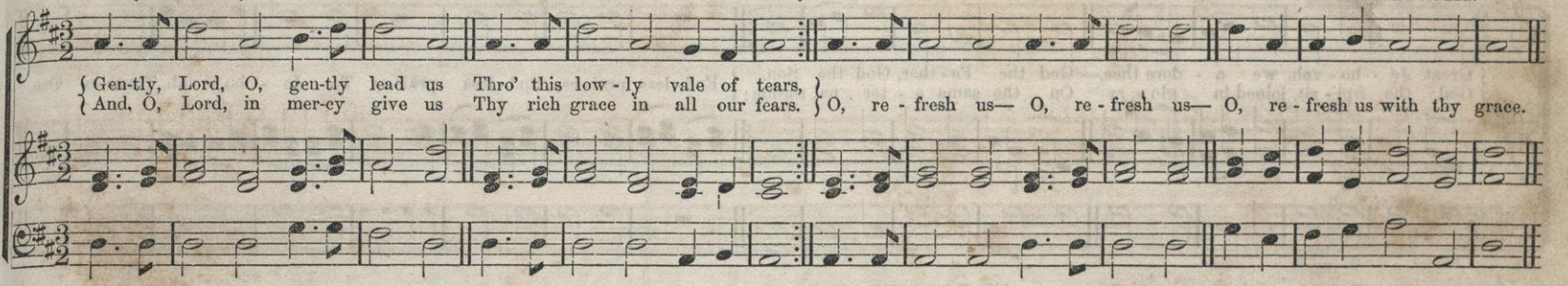
(8th P. M.) **OLIPHANT. 8s, 7s & 4s.**

From "New Car. Sac." By Permission.

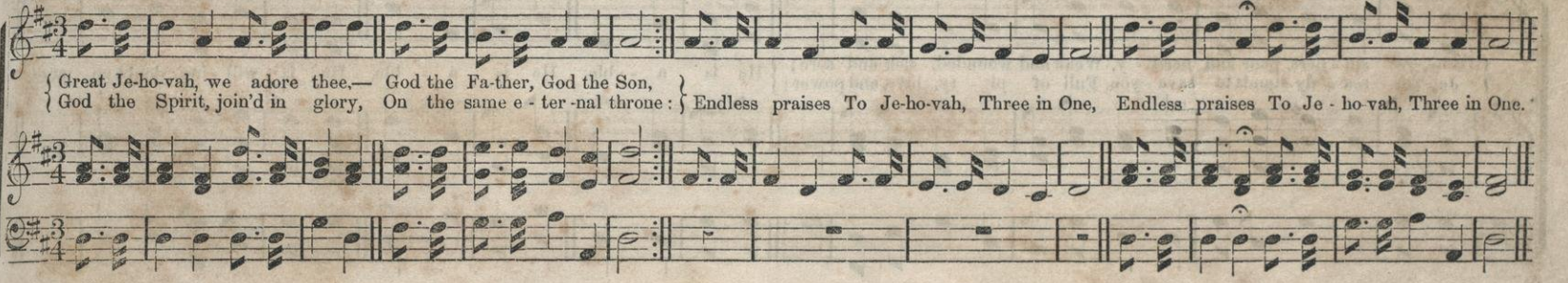




(8th P. M.) CHASE. 8s, 7s & 4s. FROM "THE PIONEER."



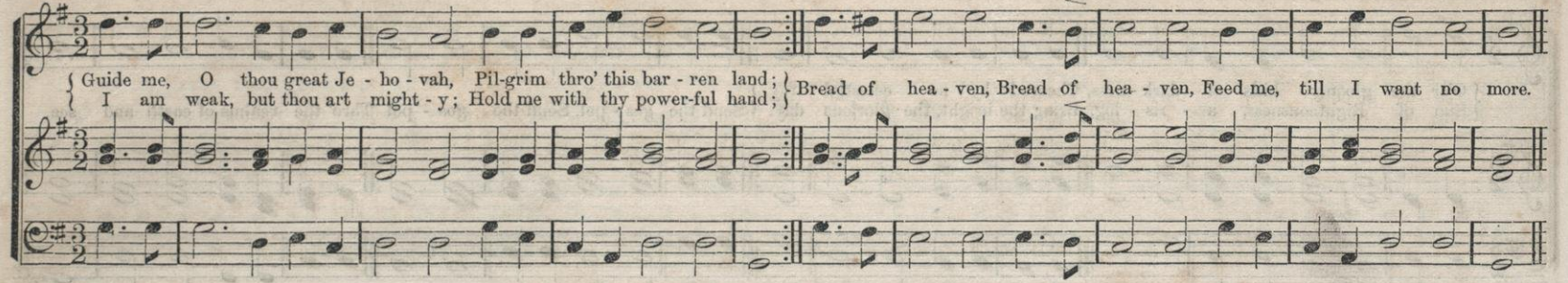
(8th P. M.) ZION. 8s, 7s & 4s. DR. T. HASTINGS.



204 (8th P. M.)

REVERENCE. 8s, 7s & 4s.

J. M. PELTON.



(8th P. M.)

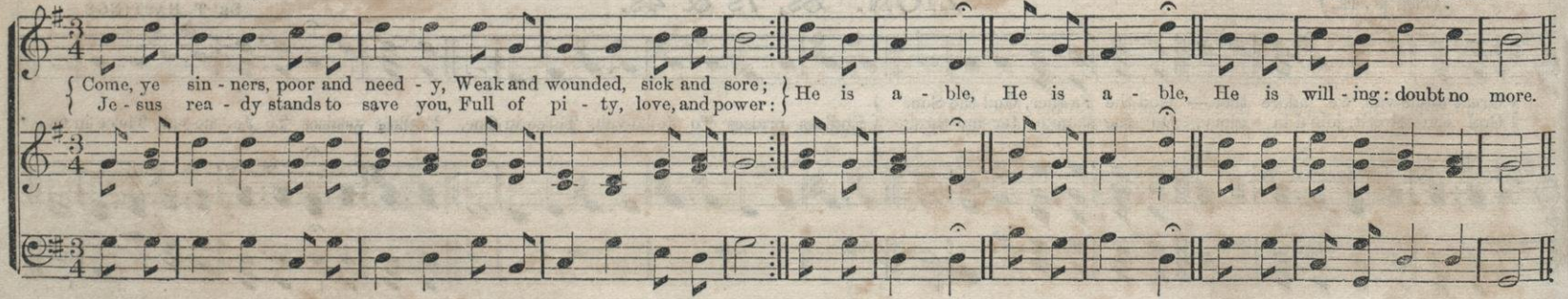
OKOLONA. 8s, 7s & 4s.

FROM "THE PIONEER."

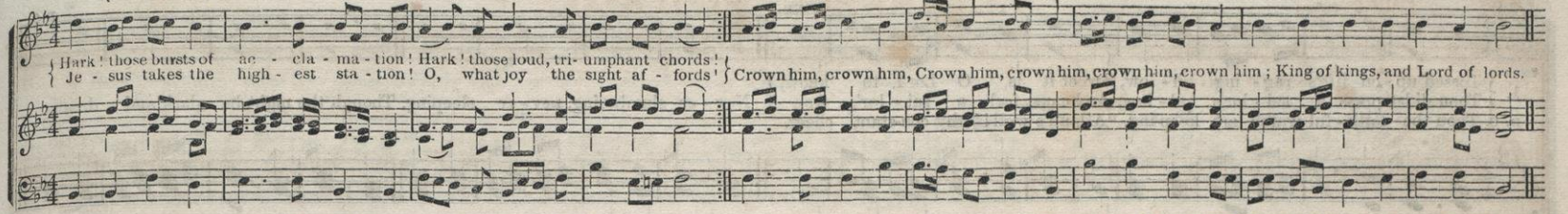
(8th P. M.)

HOWELL. 8s, 7s & 4s.

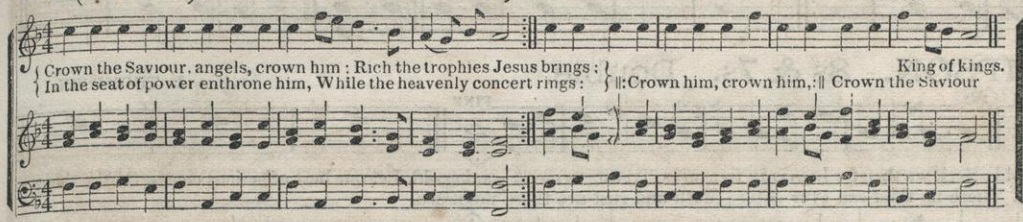
FROM "THE JUBILEE."



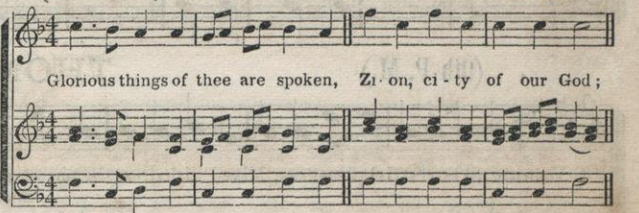
(8th P. M.) **HELMSLEY.** 8s, 7s & 4s. DR. MADAN.



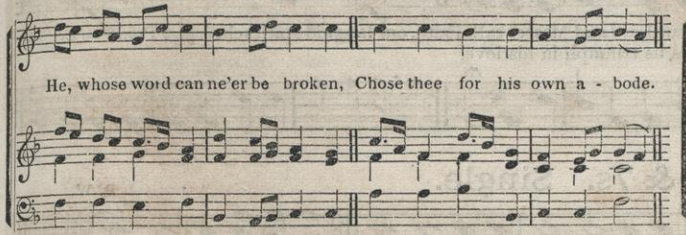
(8th P. M.) **VESPER.** 8s, 7s & 4s. RUSSIAN AIR.



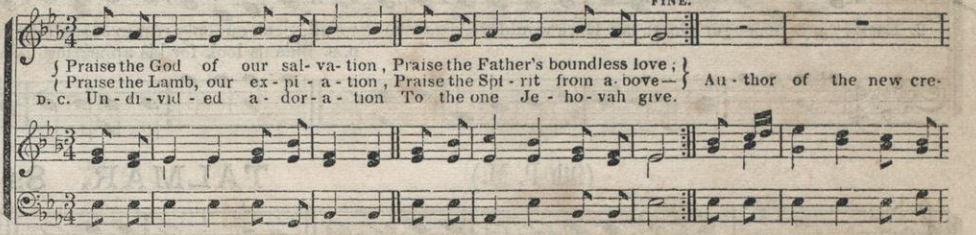
(9th P. M.) **WORTHING.** 8s & 7s.



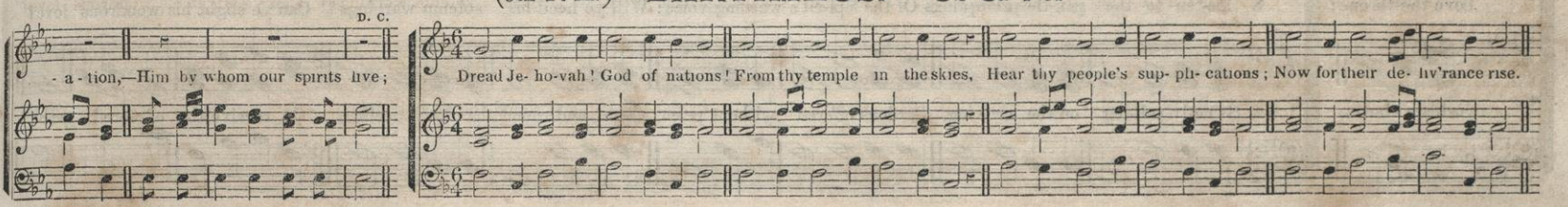
SCHULTZ.



(9th P. M.) **NETTLETON.** 8s & 7s. Double.

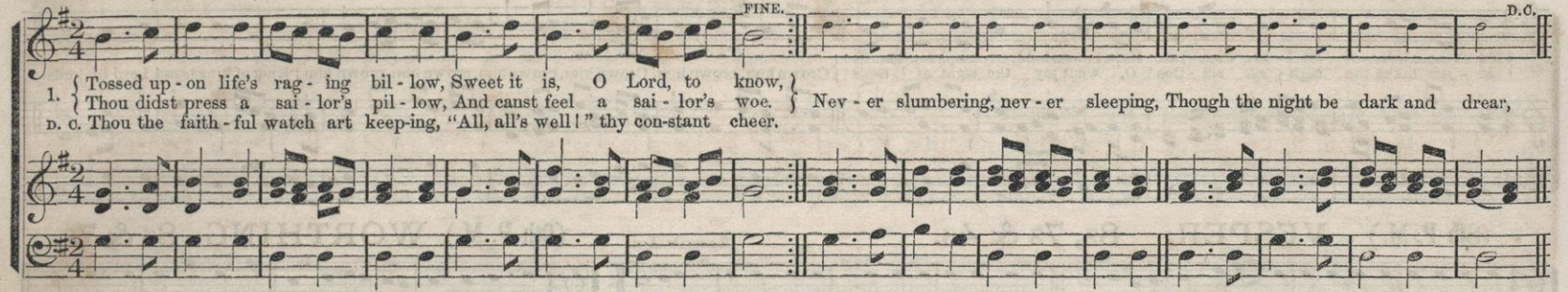


(9th P. M.) **BARTIMEUS.** 8s & 7s.



206 (9th P. M.)

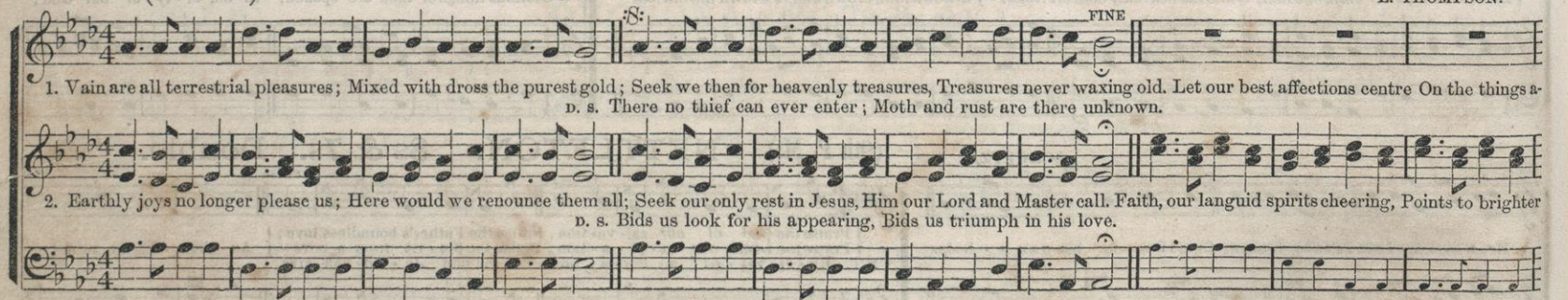
SEAMAN'S SONG. 8s & 7s. Double.



(9th P. M.)

THOMPSON. 8s & 7s. Double.

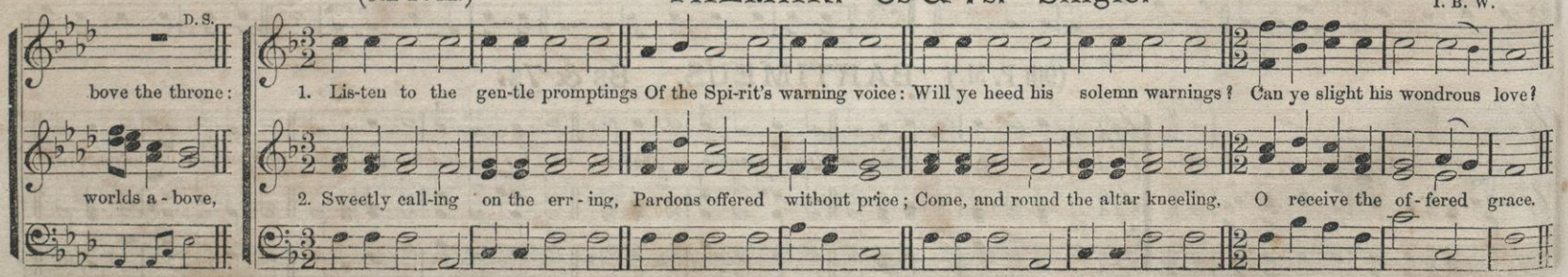
L. THOMPSON.



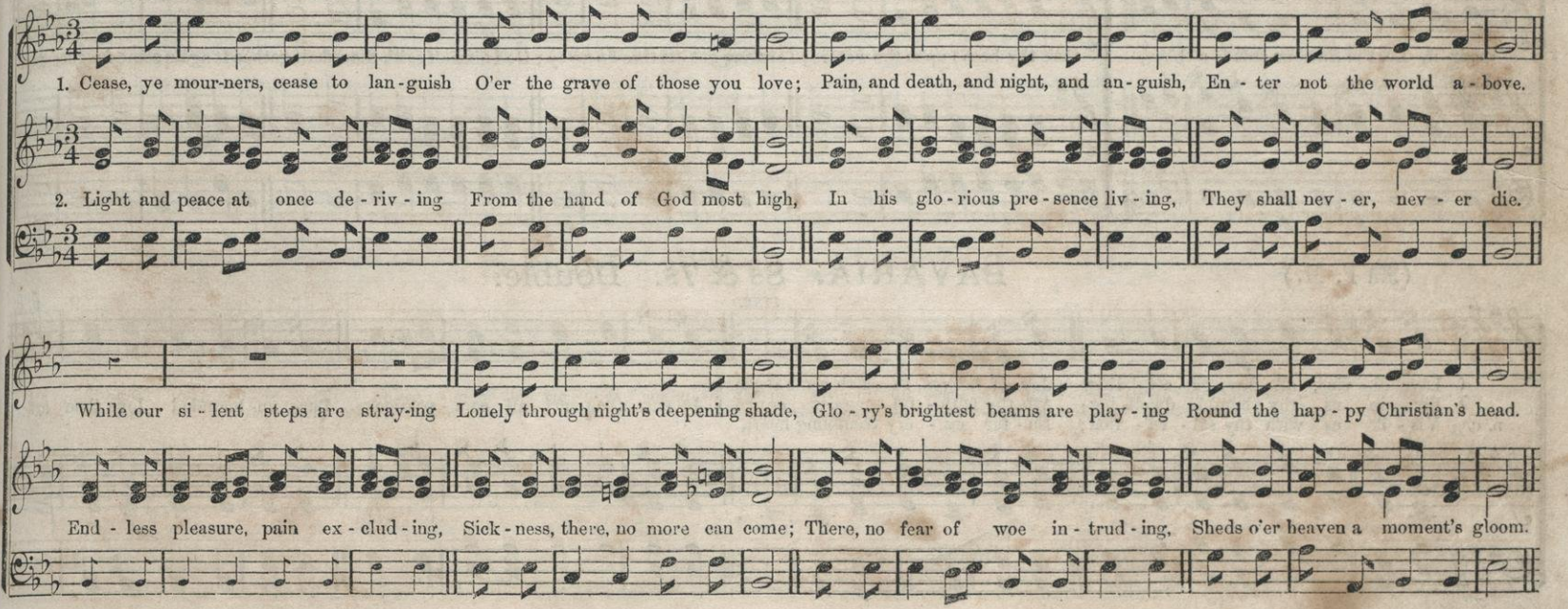
(9th P. M.)

TALMAR. 8s & 7s. Single.

I. B. W.



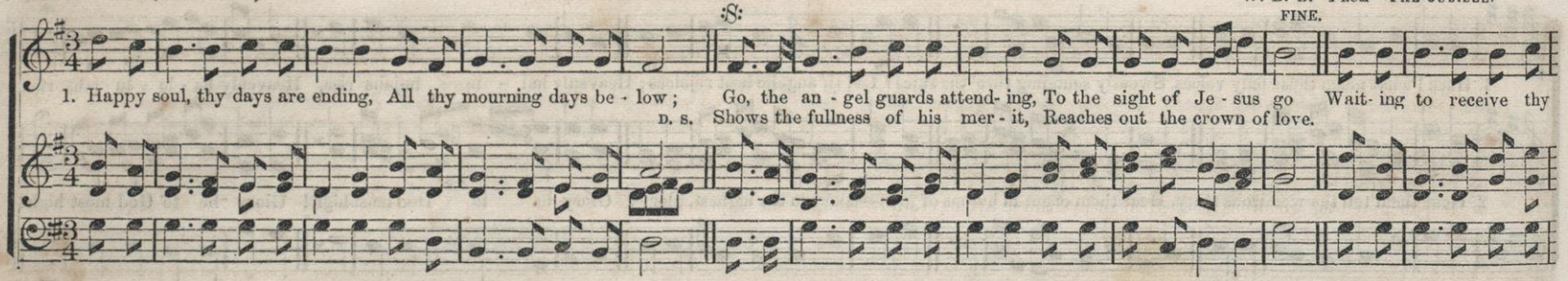
(9th P. M.) CYPRUS. 8s & 7s. Double. S. J. V.



(9th P. M.)

FAIRTON. 8s & 7s. Double.

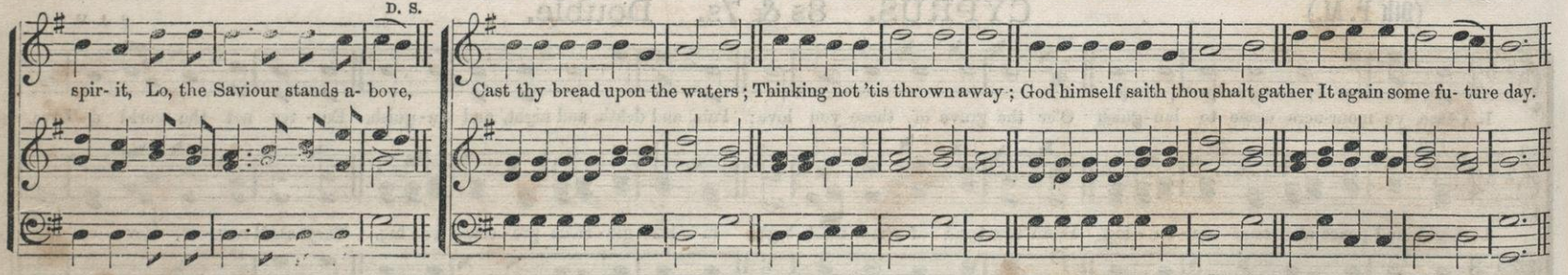
W. B. B. From "The Jubilee."



(9th P. M.)

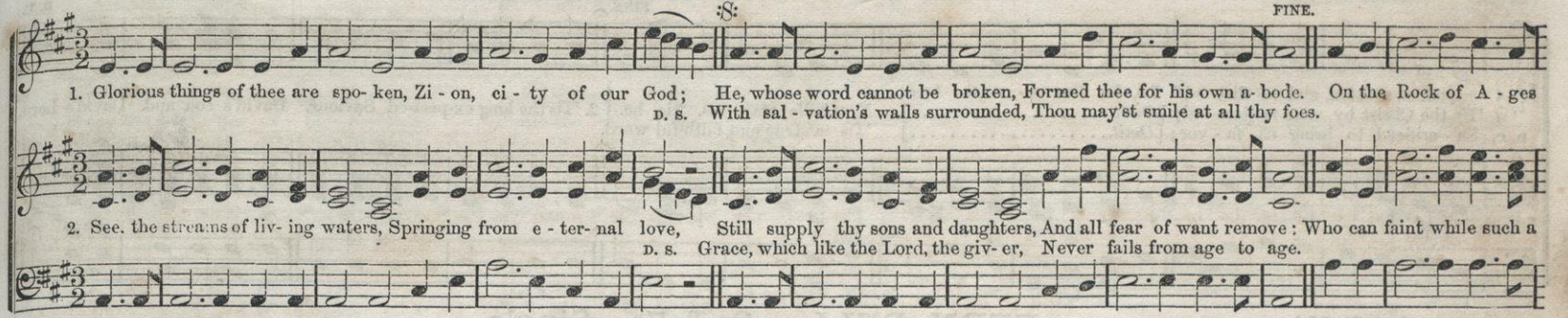
WOODBRIDGE. 8s & 7s.

Stewart. From "The Pioneer."



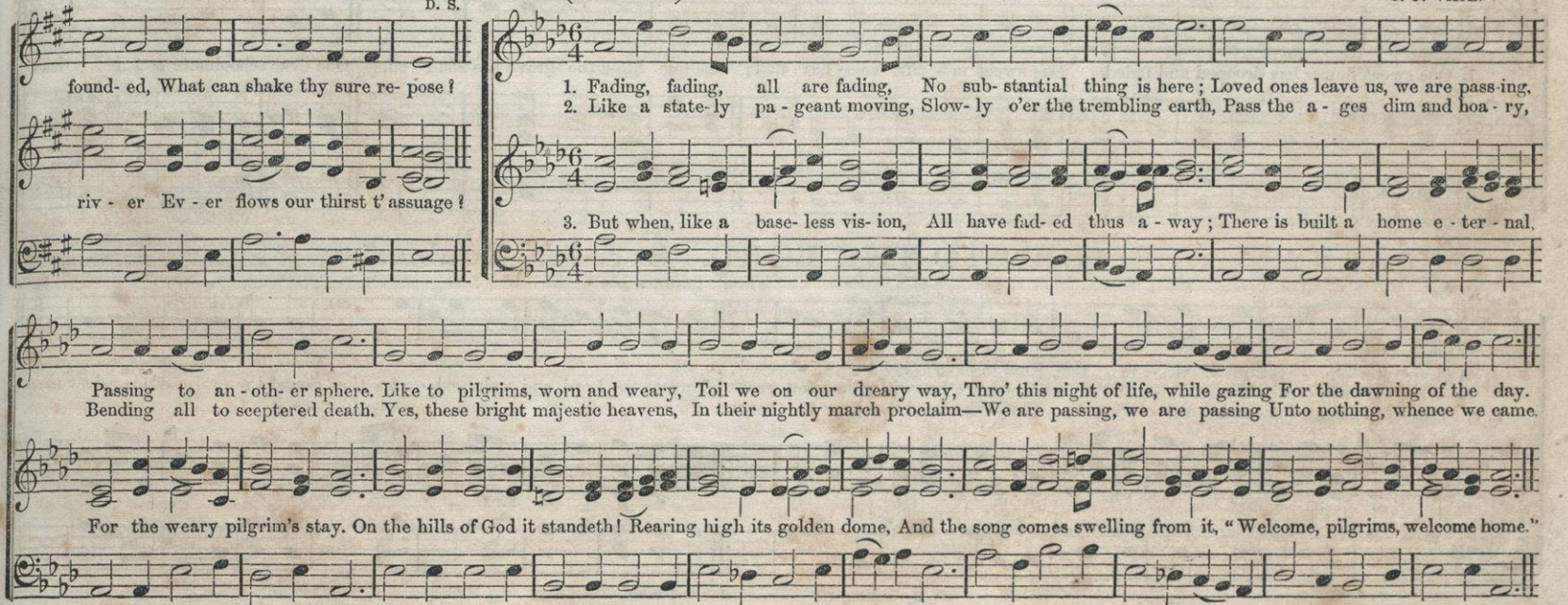
(9th P. M.)

BAVARIA. 8s & 7s. Double.



(9th P. M.) MAGENTA. 8s & 7s. Double.

S. J. VAIL.

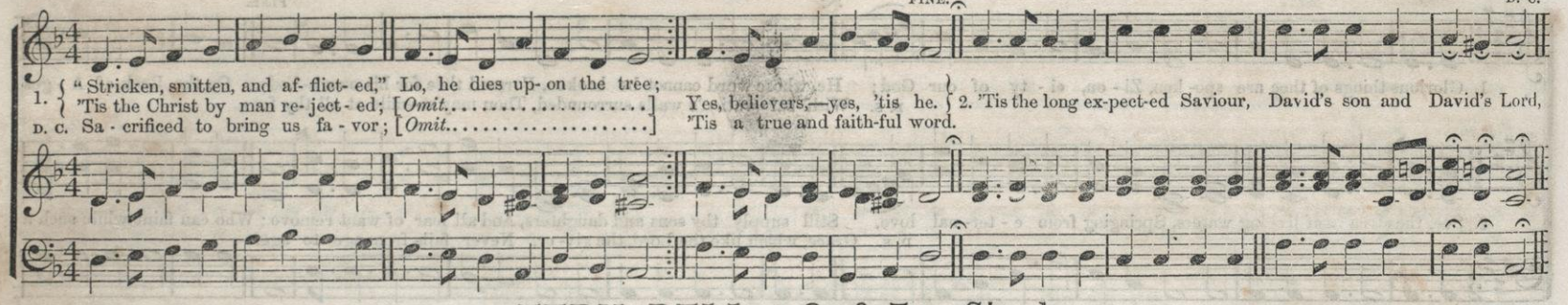


(9th P. M.)

GABA. 8s & 7s. Double.

W. B. B. From "The Shawm."

FINE. D. C.



(9th P. M.)

FERN DELL. 8s & 7s. Single.

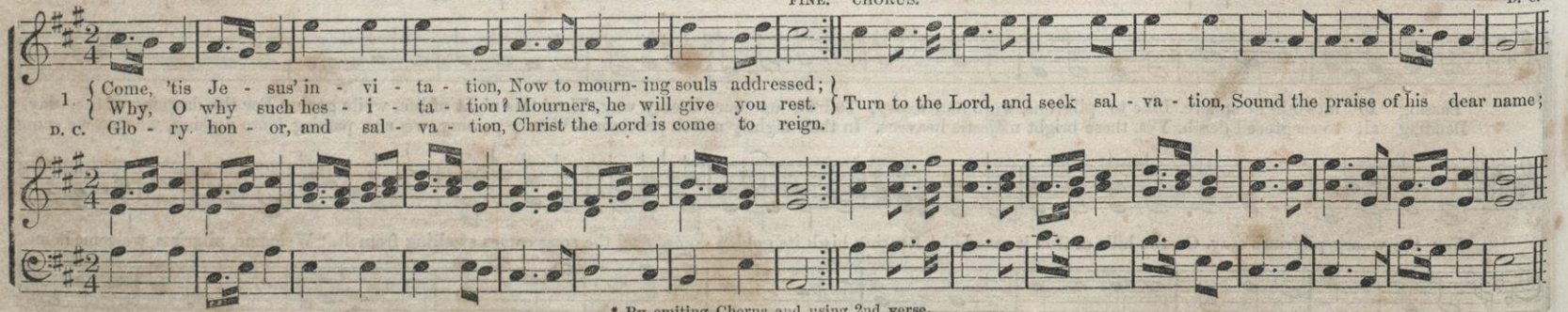
I. B. W.

(9th P. M.)

TURN TO THE LORD. 8s & 7s. Double.*

Arranged by S. J. Vail.

FINE. CHORUS. D. C.



* By omiting Chorus and using 2nd verse.

(9th P. M.)

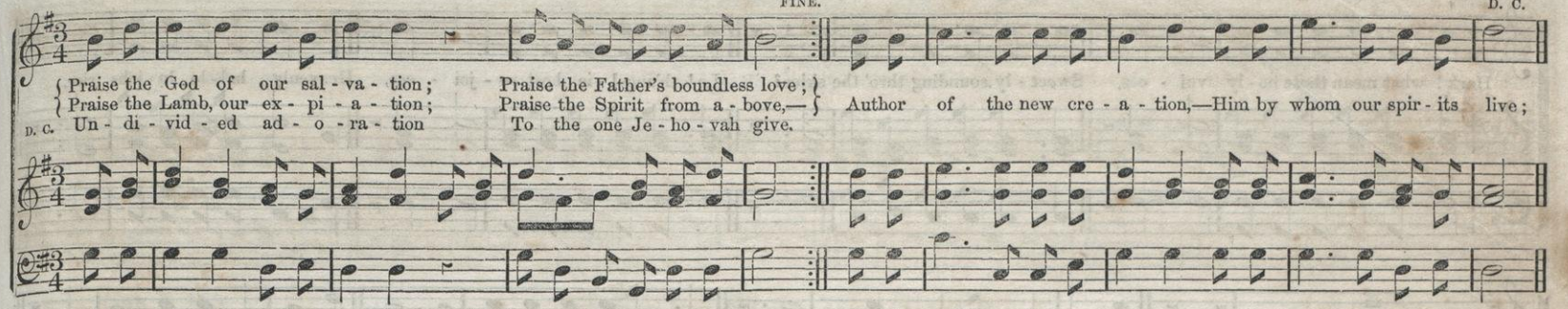
GRIGGSTOWN. 8s & 7s. Double.

From "The Jubilee."

FINE.

D. C.

{ Praise the God of our sal - va - tion; Praise the Father's boundless love; }
{ Praise the Lamb, our ex - pi - a - tion; Praise the Spirit from a - bove,— } Author of the new cre - a - tion,—Him by whom our spir - its live;
D. C. Un - di - vid - ed ad - o - ra - tion To the one Je - ho - vah give.

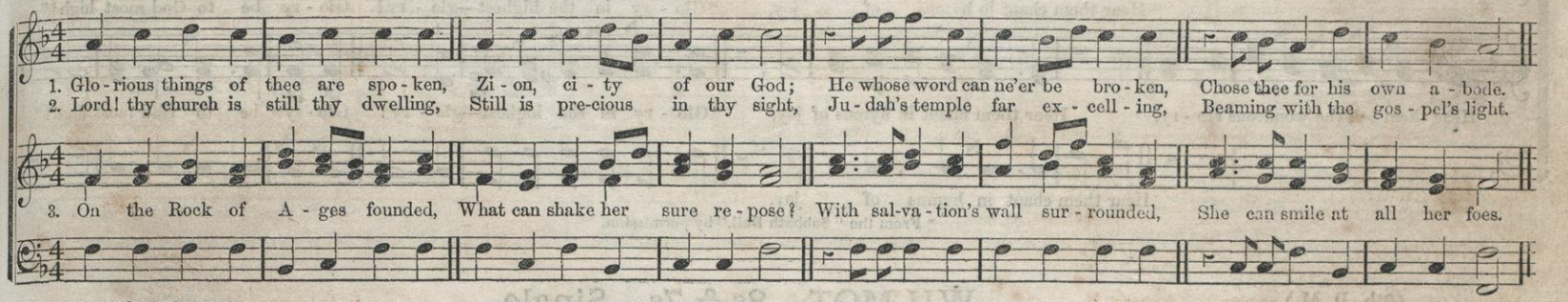


(9th P. M.)

DANE STREET. 8s & 7s. Single.

S. D. ALLEN. From "The New Lute."

1. Glo - rious things of thee are spo - ken, Zi - on, ci - ty of our God; He whose word can ne'er be bro - ken, Chose thee for his own a - bode.
2. Lord! thy church is still thy dwelling, Still is pre-cious in thy sight, Ju - dah's temple far ex - cell - ing, Beaming with the gos - pel's light.
3. On the Rock of A - ges founded, What can shake her sure re - pose? With sal-va - tion's wall sur - rounded, She can smile at all her foes.



(9th P. M.)

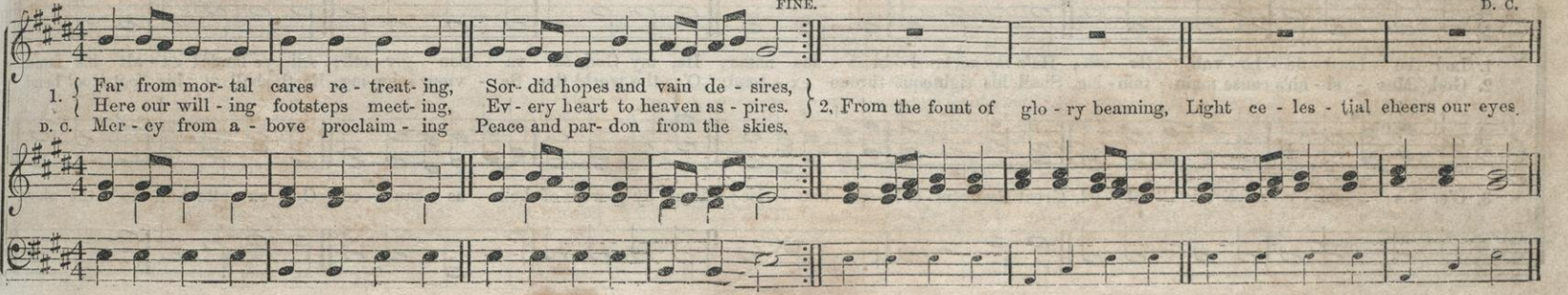
GREENVILLE. 8s & 7s. Double.

J. J. ROUSSEAU. 1775.

FINE.

D. C.

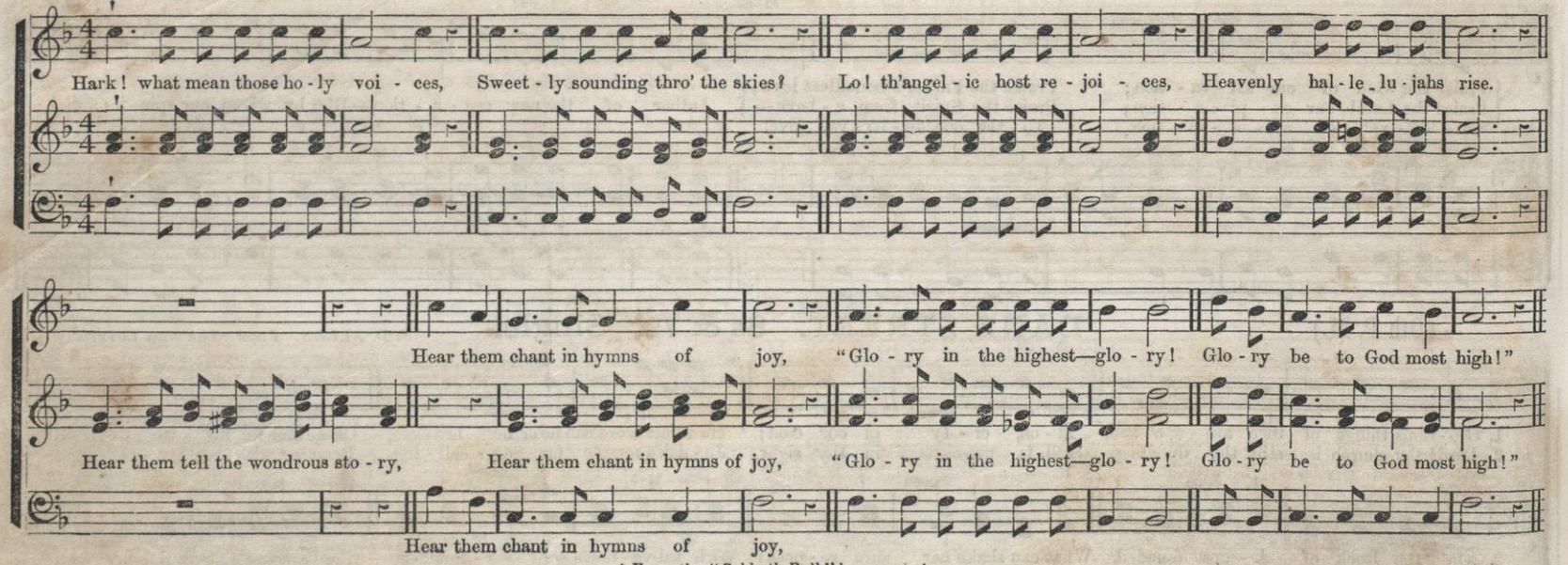
1. { Far from mor- tal cares re - treat- ing, Sor- did hopes and vain de - sires, }
{ Here our will - ing footsteps meet- ing, Ev - ery heart to heaven as - pires. } 2. From the fount of glo - ry beaming, Light ce - les - tial cheers our eyes.
D. C. Mer - cy from a - bove proclaim - ing Peace and par- don from the skies.



212 (9th P. M.)

CHURCH HILL. 8s & 7s.

WM. MINGLE.*

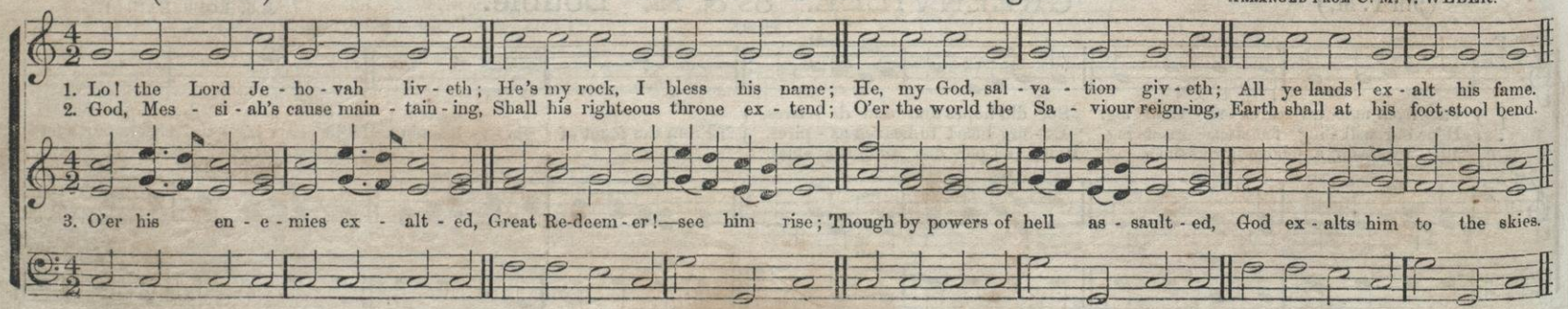


* From the "Sabbath Bell," by permission.

(9th P. M.)

WILMOT. 8s & 7s. Single.

ARRANGED FROM C. M. v. WEBER.



(9th P. M.)

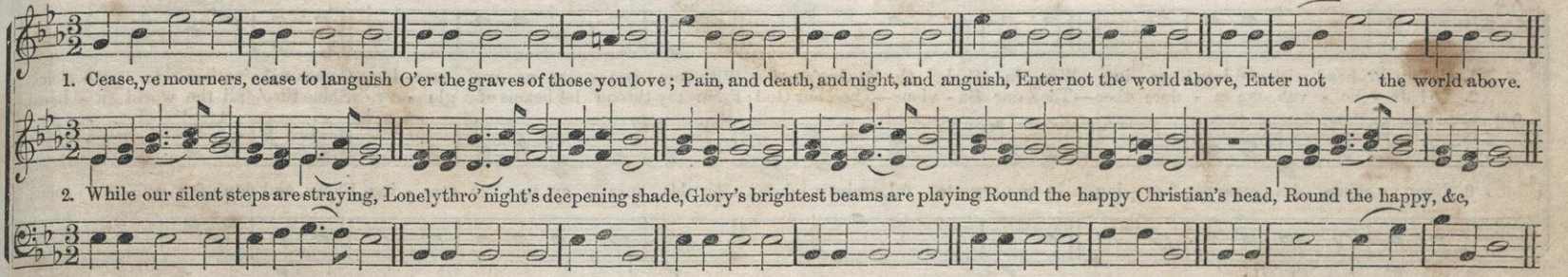
SIPPAI. 8s & 7s. Single.

I. B. W.

(9th P. M.)

TREVI. 8s & 7s. Single.

I. B. W.
Theme procured in Italy.

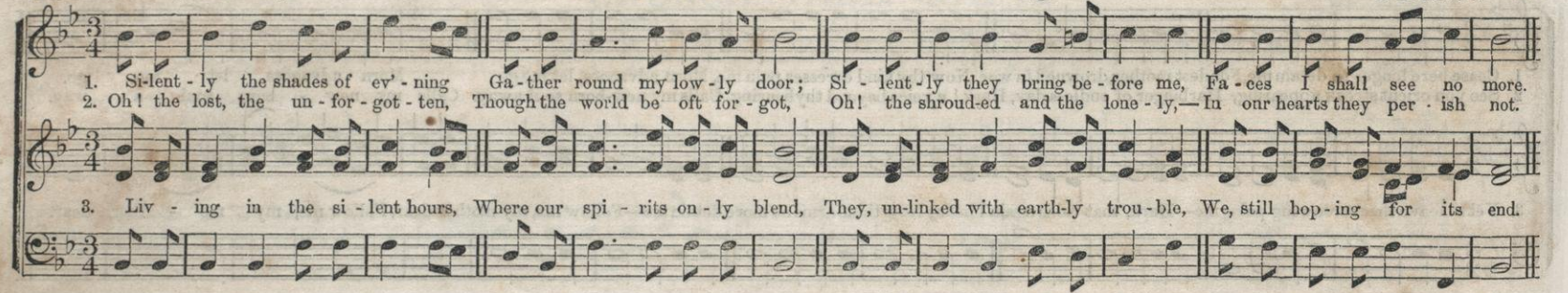


(9th P. M.)

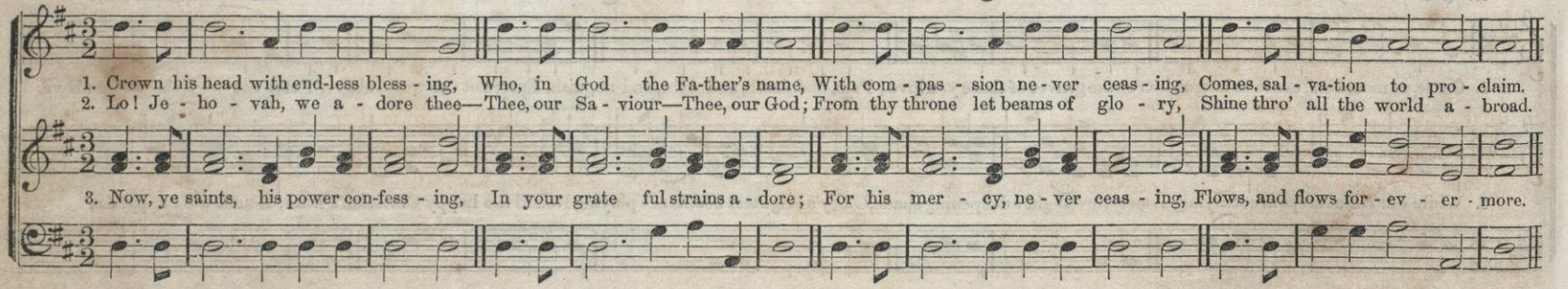
LOWELL. 8s & 7s. Single.

I. N. METCALF.

214 (9th P.M.) **STOCKWELL. 8s & 7s. Single.** D. E. JONES.



(9th P.M.) **HOLDEN. 8s & 7s. Single.** I. B. W.



(9th P.M.) **SICILIAN. 8s & 7s. Single.** MOZART.

(10th P. M.)

ENON'S ISLE. 8s. Double.

FINE.

D. C.

{O when shall we sweet-ly re - move, O when shall we en - ter our rest—
{Re - turn to the Zi - on a - bove, The mo - ther of spir - its dis - tressed;
Where saints our Im-man - u - el sing, And che - rub and se - raph a - dore?

{That cit - y of God the great King, Where sor-row and death are no more.

(10th P. M.)

COWPER. 8s. Double.

S. J. VAIL.

1. To - Je - sus, the crown of my hope, My soul is in haste to be gone; O bear me, ye che - ru-bim, up, And waft me a - way to his throne.
2. Dis-solve thou these bands that de - tain My soul from her por - tion in thee, Ah! strike off this ad - a-mant chain, And make me e - ter - nal - ly free.
3. O then shall the vail be re-moved! And round me thy brightness be poured; I shall meet him whom ab-sent I loved, I shall see, whom un-seen I a - dored.

My Saviour, whom ab - sent I love; Whom, not hav-ing seen, I a - dore; Whose name is ex - alt - ed a - bove All glo - ry, do - minion, and power.
When that happy e - ra be - gins, When ar-rayed in thy glo - ries I shine, Nor grieve a-ny more, by my sins, The bo - som on which I re - cline

And then, never more shall the fears, The tri - als, tempt-a - tions, and woes, Which dark - en this val - ley of tears, In - trude on my bliss-ful re - pose.

216 (10th P. M.)

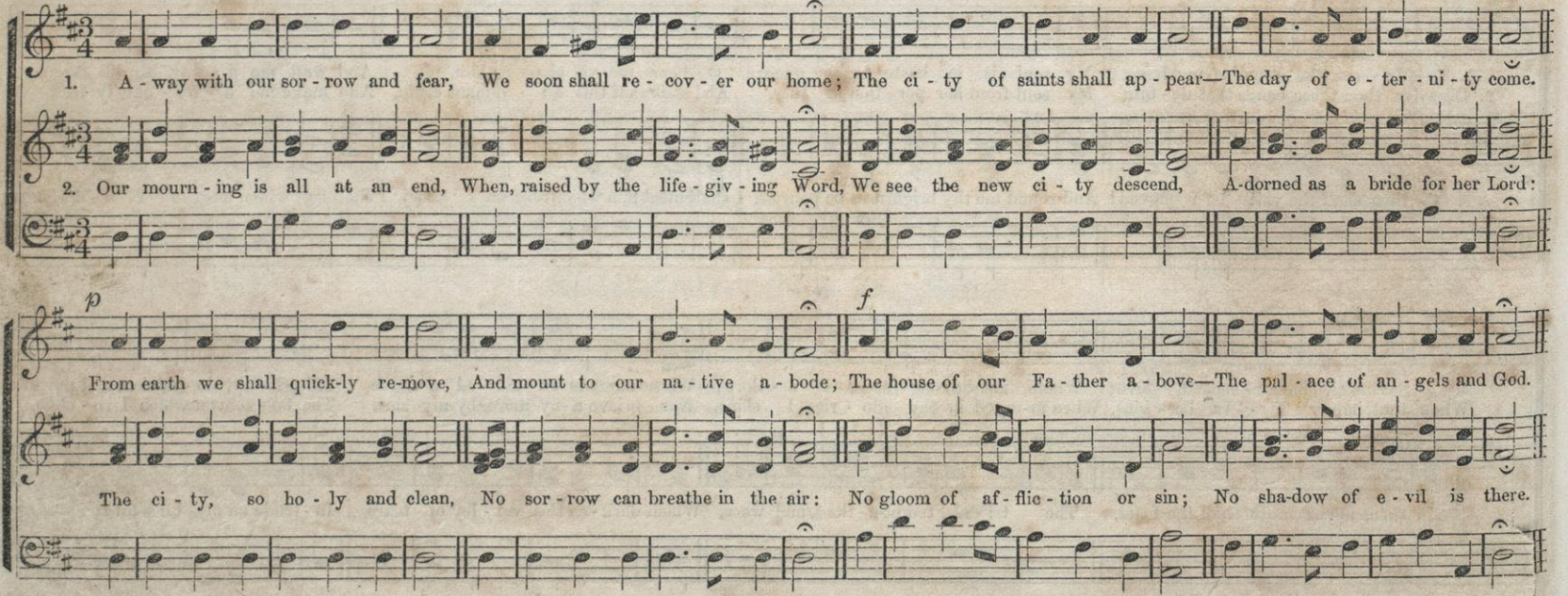
SCUDDER. 8s. Double.

I. B. W.

(10th P. M.)

PORTLAND. 8s. Double.

W. H. OAKLEY.



(10th P. M.)

HUNTER. 8s. Single.

(10th P. M.)

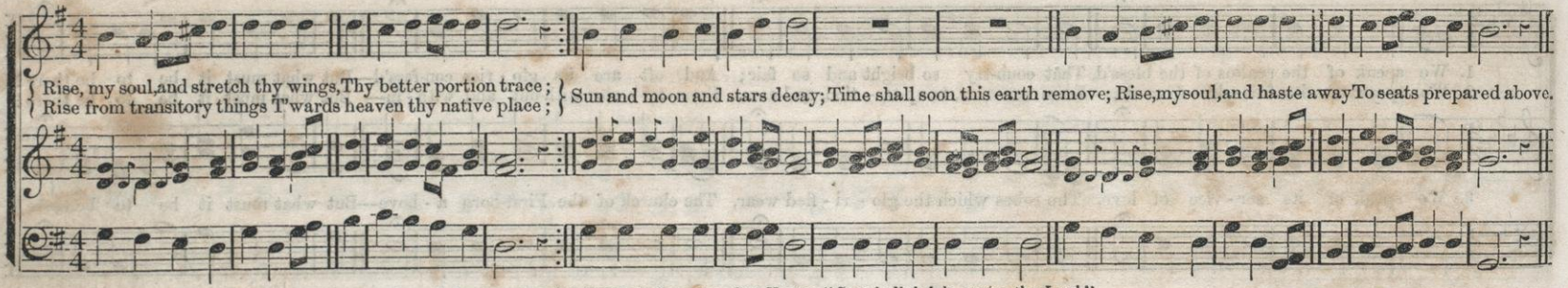
EDEN. 8s. Single.

(10th P. M.)

EOLIA. 8s. Single.

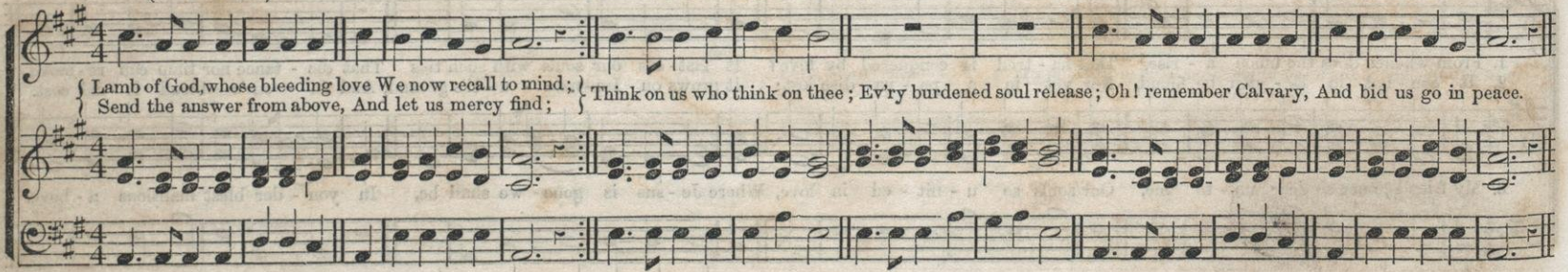
I. B. W.

218 (11th P. M.) **AMSTERDAM. 7s & 6s. Peculiar. Or 8s & 6s.***

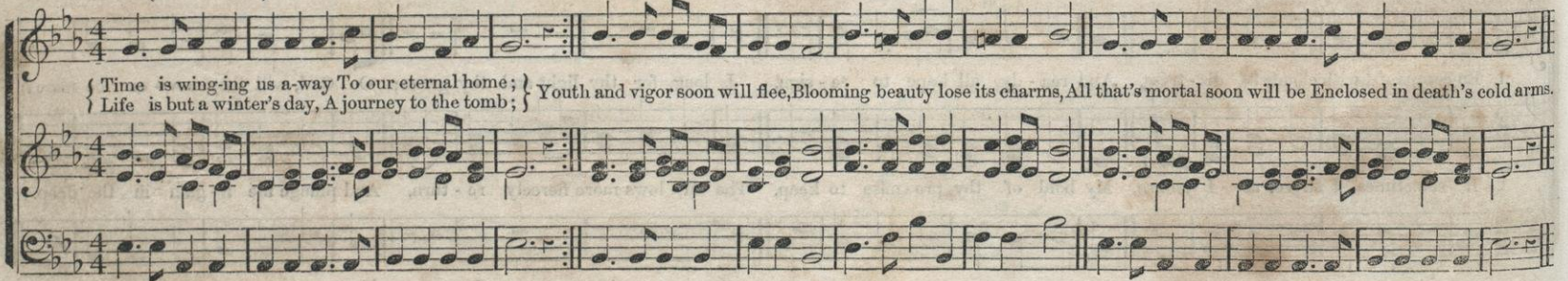


* By using small notes as in Soprano—See Hymn, "Sing hallelujah, praise the Lord."

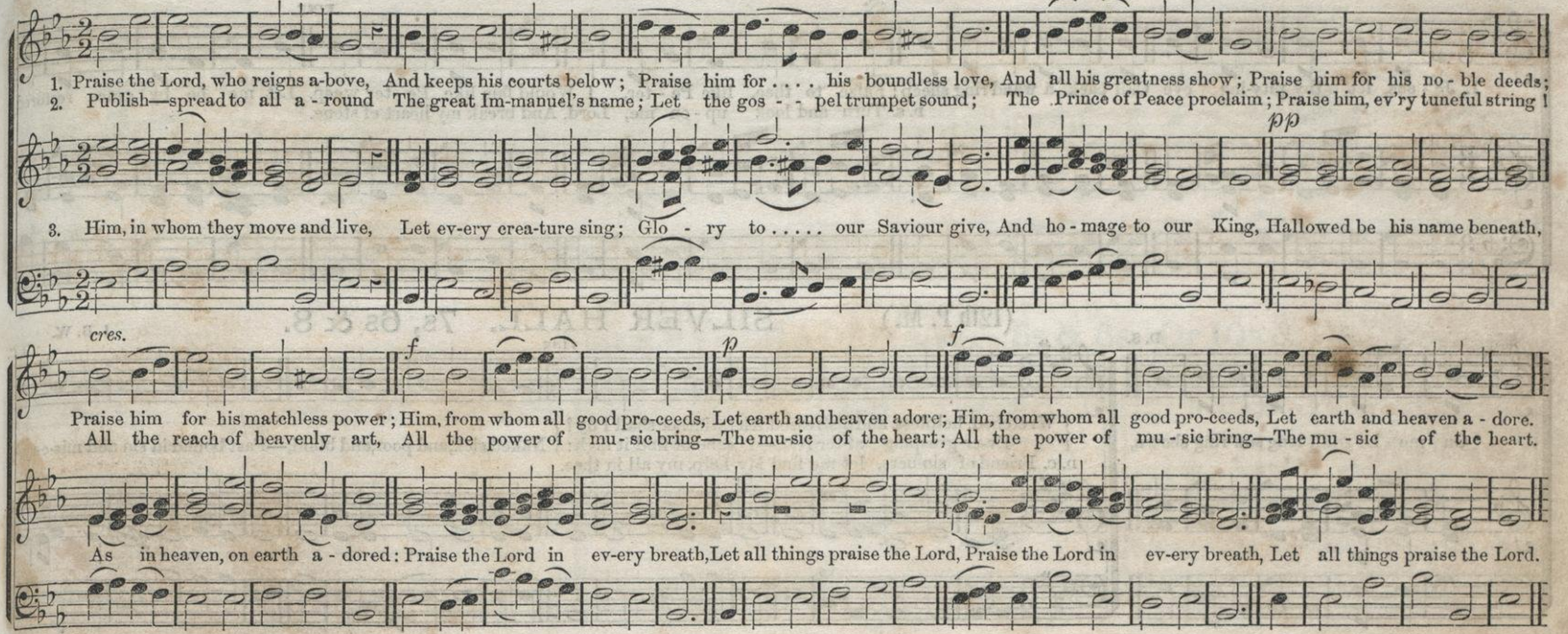
(11th P. M.) **ENDOR. 7s & 6s. Peculiar.** S. B. MARSH.



(11th P. M.) **TIME IS WINGING. 7s & 6s. Peculiar.** W. B. B. From "The Jubilee."



JOSIAH. 7s & 6s. Peculiar.



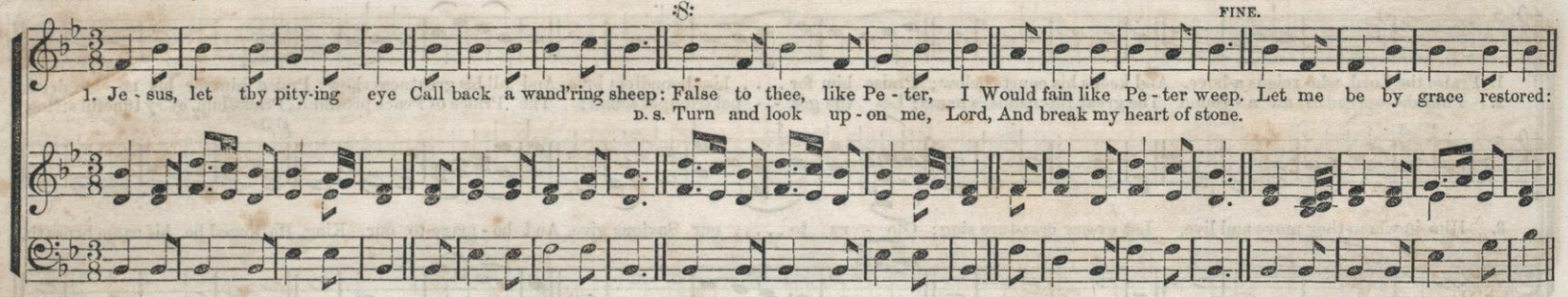
ROCKPORT. 7s, 6s & 8s.

I. B. W.

220 (12th P. M.)

PENITENCE. 7s, 6s & 8.

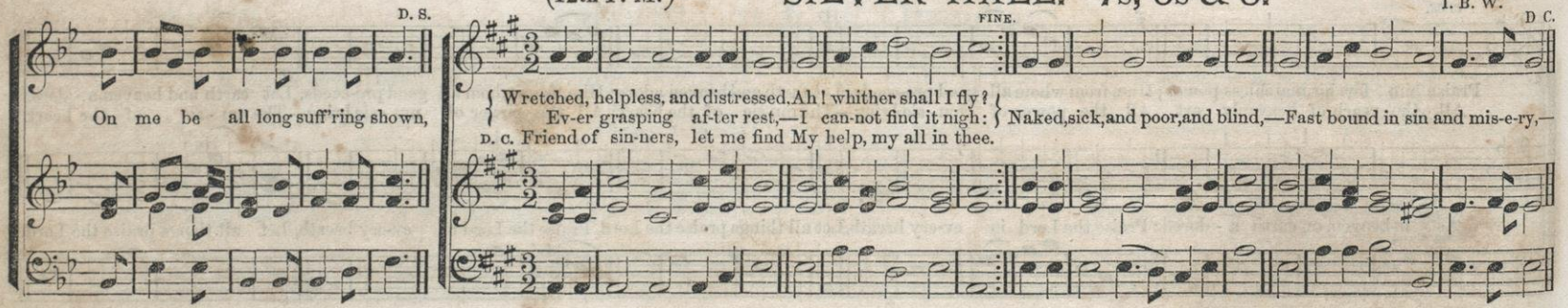
W. H. OAKLEY.



(12th P. M.)

SILVER HALL. 7s, 6s & 8.

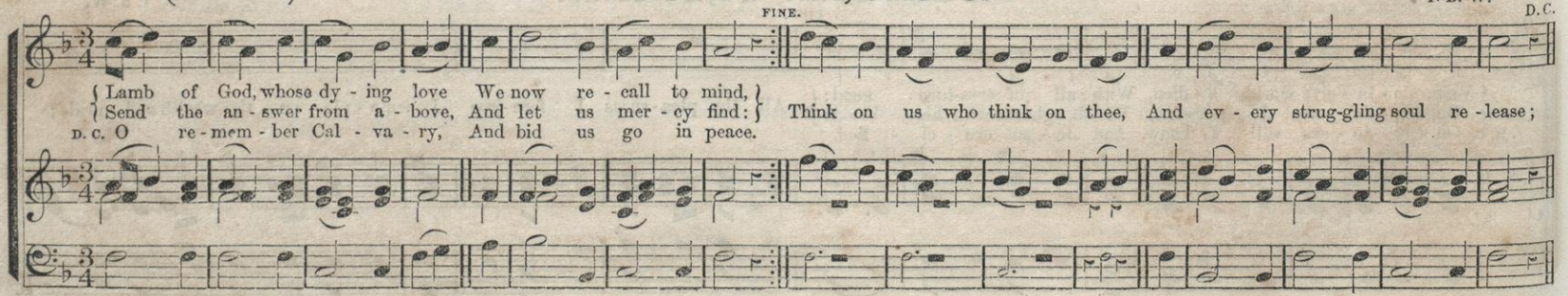
I. B. W.

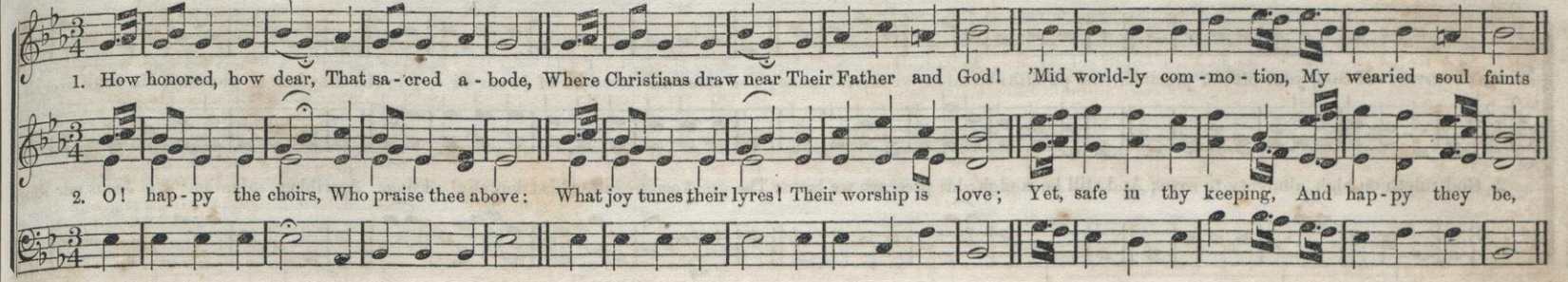


(12th P. M.)

NEOSHO. 7s, 6s & 8.

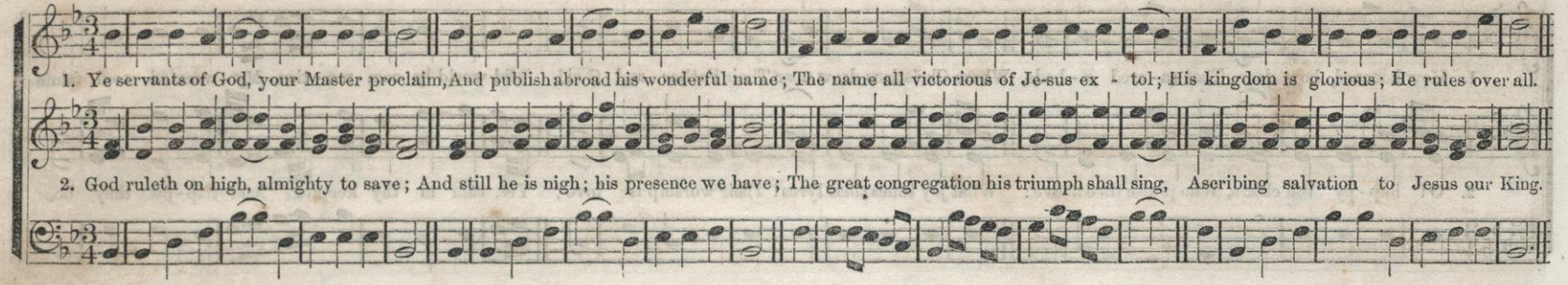
I. B. W.





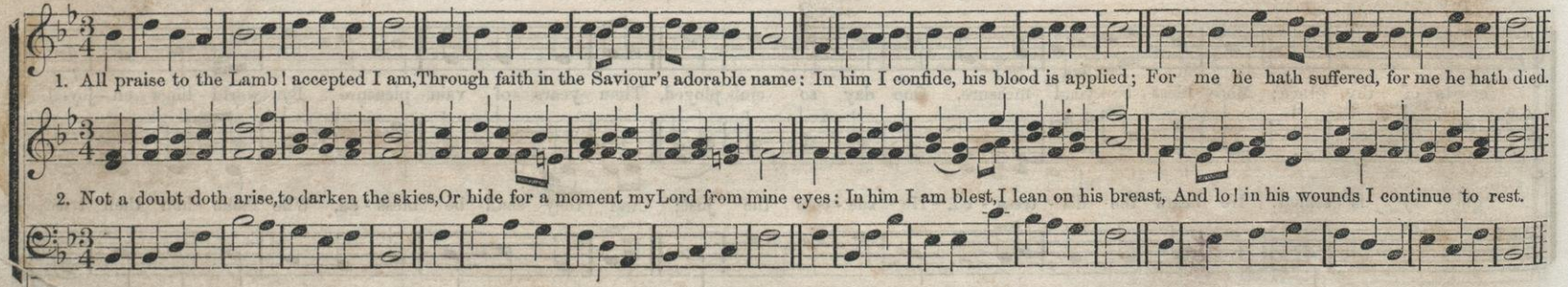
(13th P. M.) BRADSHAW. 5s & 6s. Or 10s & 11s. R. BRADSHAW.

222 (13th P. M.) **MENDOSO. 5s & 6s. 10s & 11s. Or 11s.** I. B. W.



(13th P. M.) **LYONS. 5s & 6s. Or 10s & 11s.** HAYDN.

(14th P. M.) **ST. MICHAEL'S. 10s & 11s.** HANDEL.



1. O how hap- py are they, Who the Saviour o - bey, And have laid up their treasures above; Tongue can never express The sweet comfort and peace Of a soul in its

2. That sweet comfort was mine, When the fa-vor di- vine I received thro' the blood of the Lamb; When my heart first believed, What a joy I received, What a heaven in

ear - li- est love, Of a soul in its ear - li - est love.

Je - sus's name, What a heaven in Je - sus's name.

(15th P.M.) ROWLEY. 6s & 9s. ARRANGED BY DR. L. MASON.

1. Come a - way to the skies, My be - lov - ed a - rise, And re - joice in the
2. We have laid up our love, And our treasure a - bove, Though our bod - ies con -

3. With sing - ing we praise The o - rig - i - nal grace, By our hea - ven - ly

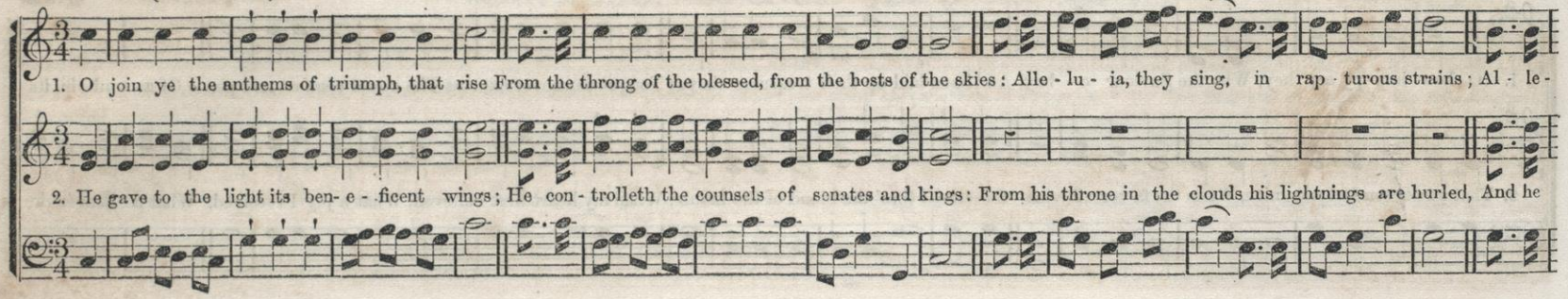
day thou wast born; On this fes - ti - val day, Come ex- ult- ing a - way, And with singing to Zi - on re - turn, And with singing to Zi - on re - turn.
- - tin - ue be - low; The redeemed of our Lord, We re - member his word, And with singing to par- a - dise go, And with singing to par- a - dise go.

Fa - ther bestowed; Our be - ing re - ceive From his bounty, and live To the hon- or and glo- ry of God, To the hon- or and glo- ry of God.

(16th P. M.)

EBRO. 11s & 12s.

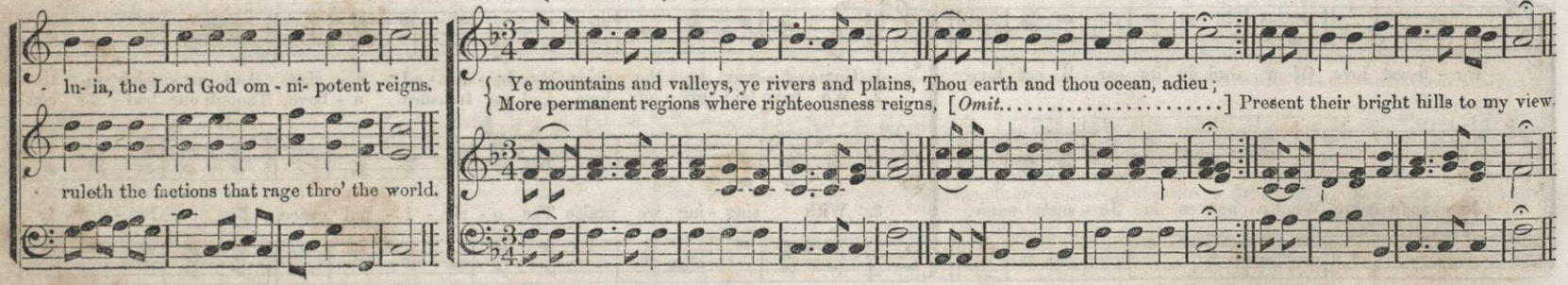
I. B. W.



(15th P. M.)

TRUE. 11s & 9s.

I. B. W.



(16th P. M.)

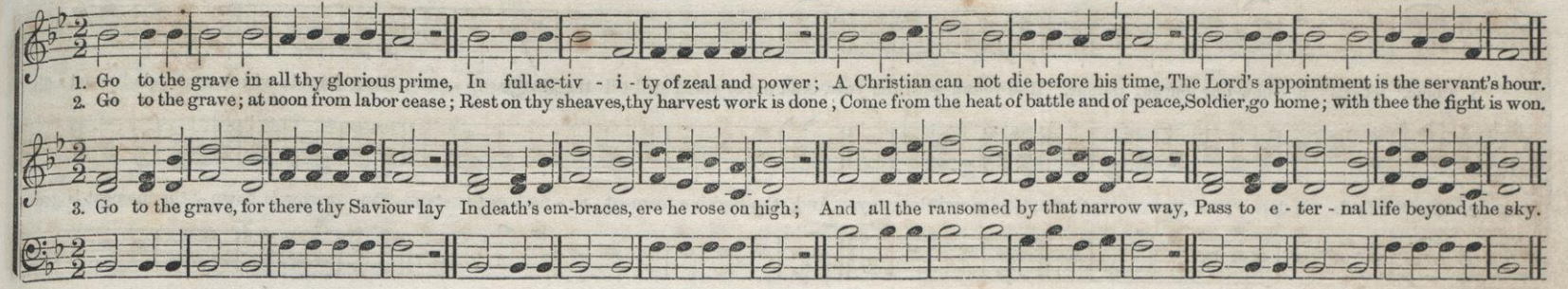
KENTON 11s & 12s.

I. B. W.

(17th P. M.)

ENON. 10s.

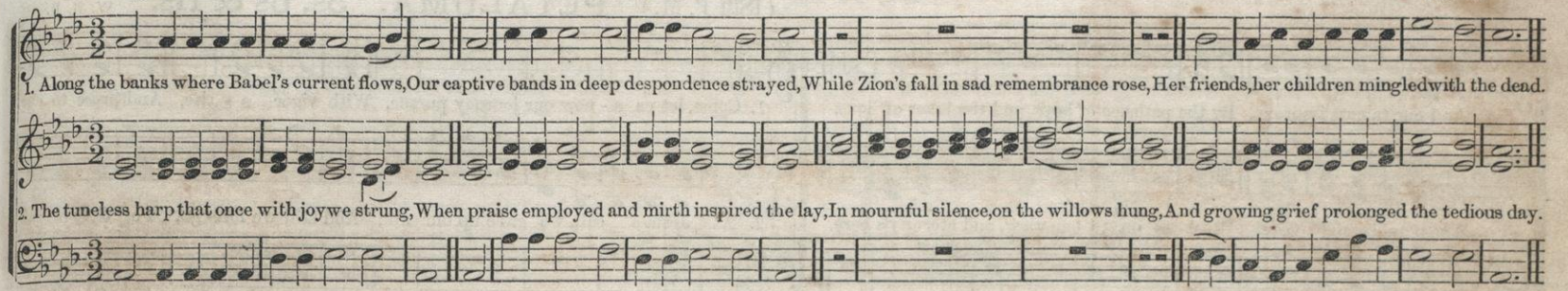
Rev. E. S. WIDDEMER. From "The Jubilee."



(17th P. M.)

WELLMAN. 10s.

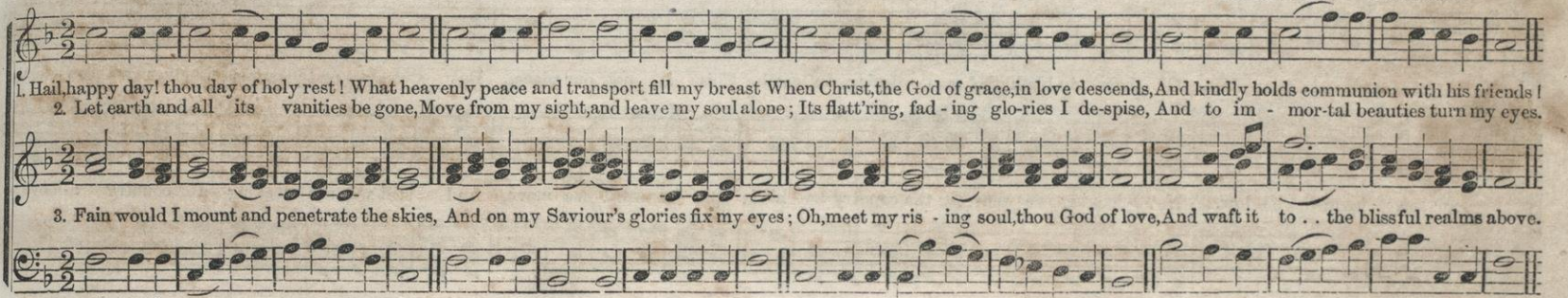
I. B. W.



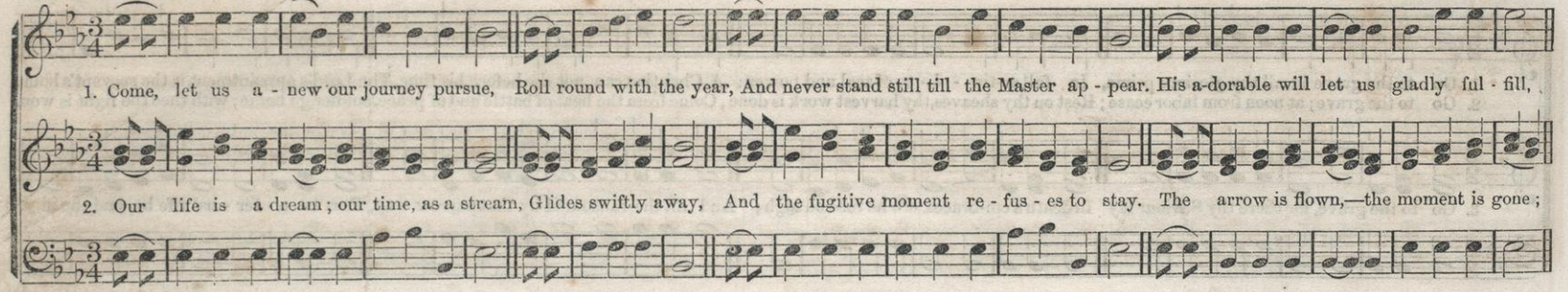
(17th P. M.)

FREEPORT. 10s.

G. A. S. From "The Jubilee."



(18th P. M.) HARRISON. 5s, 6s & 11s. I. B. W.

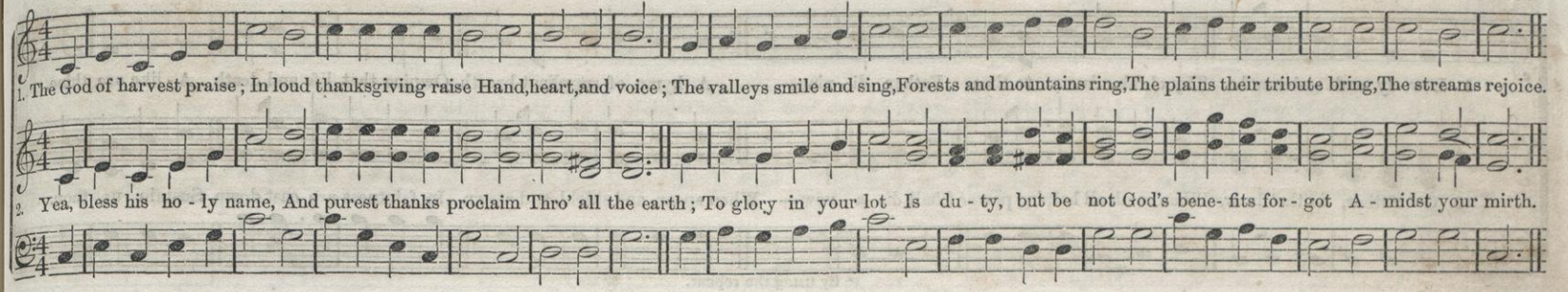


(18th P. M.) PETALUMA. 5s, 6s & 11s. W. B. B.

(19th P. M.)

HARVEST. 6s & 4s.

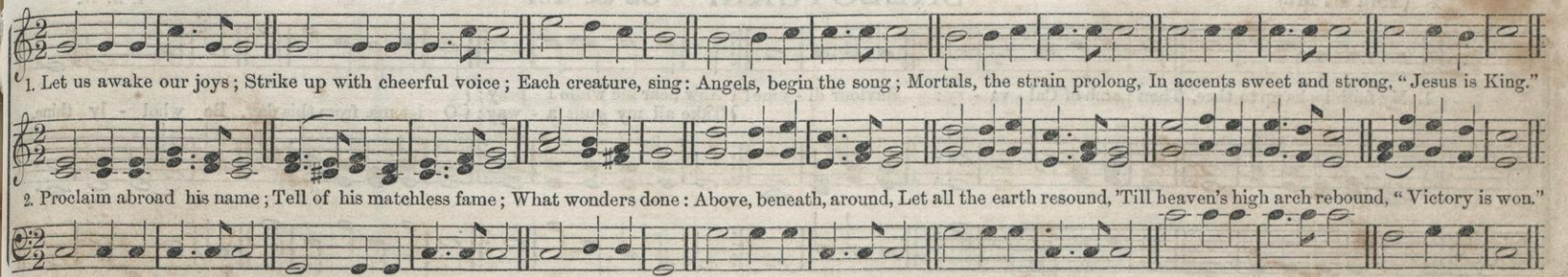
W. B. B. From "The Jubilee."



(19th P. M.)

BRETON. 6s & 4s.

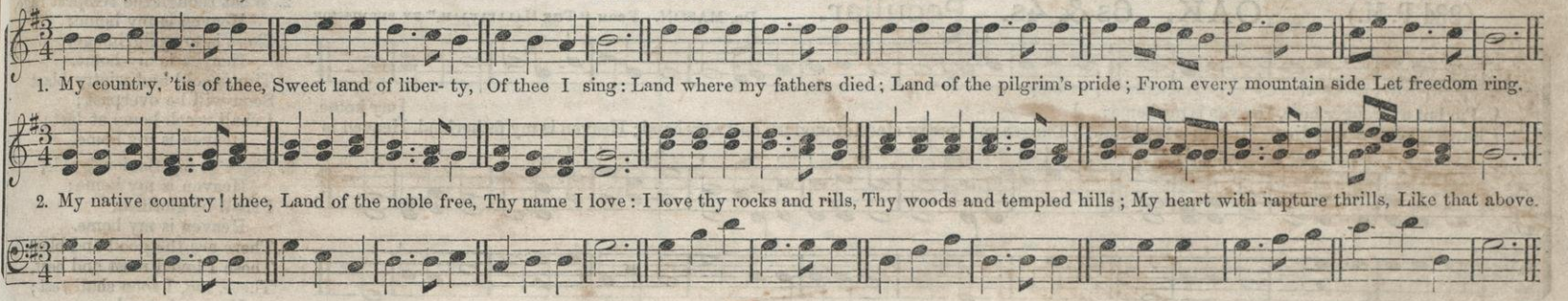
I. B. WOODBURY.



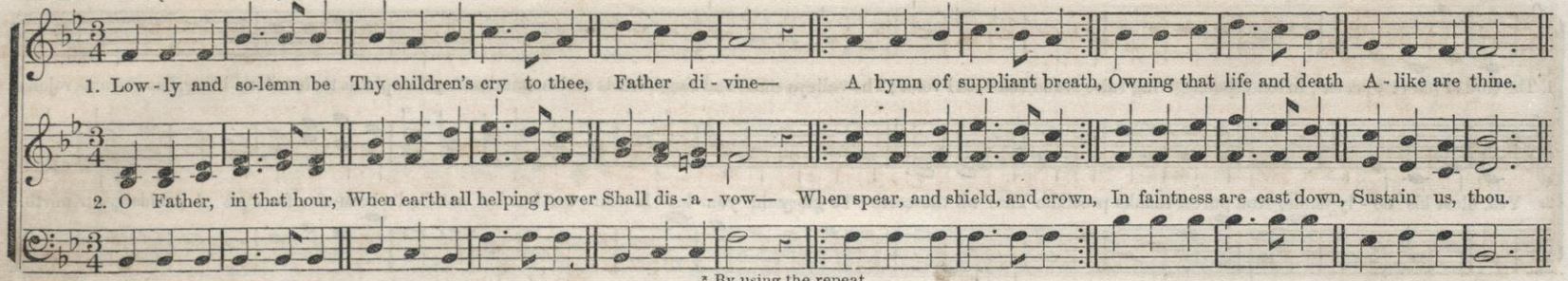
(19th P. M.)

AMERICA. 6s & 4s.

National Hymn. Words by S. F. SMITH.



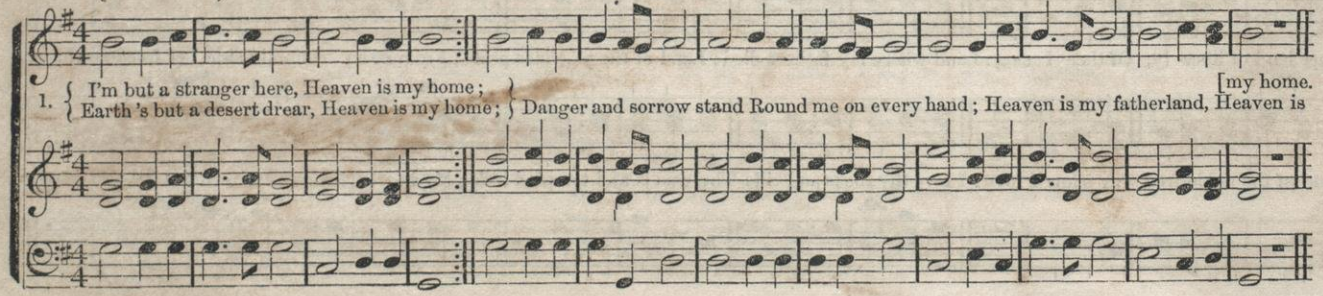
228 (19th P. M.)* **HEMANS. 6s & 4s. Peculiar.** W. B. B. From "The Shawm."



* By using the repeat.

(19th P. M.) **SHEBOYGAN. 6s & 4s.** I. B. W.

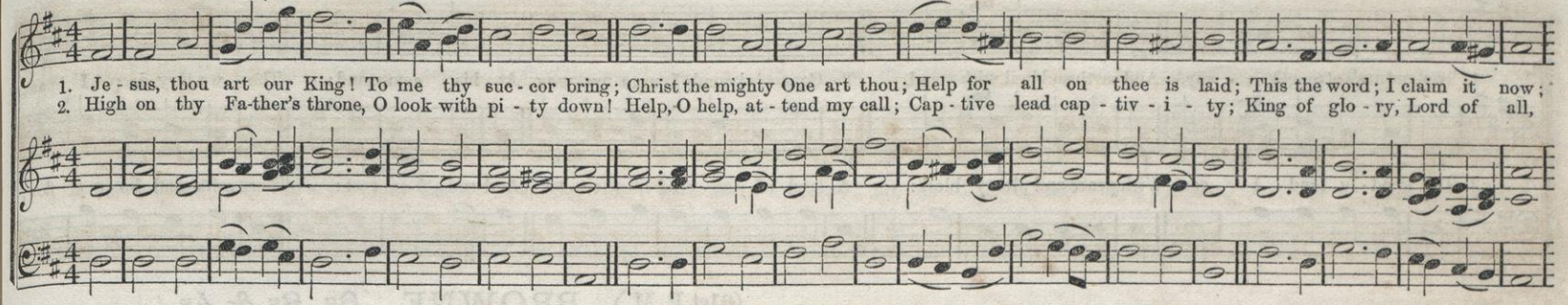
(23d P. M.) **OAK. 6s & 4s. Peculiar.** Dr. MASON. From "The Hallelujah," by permission.



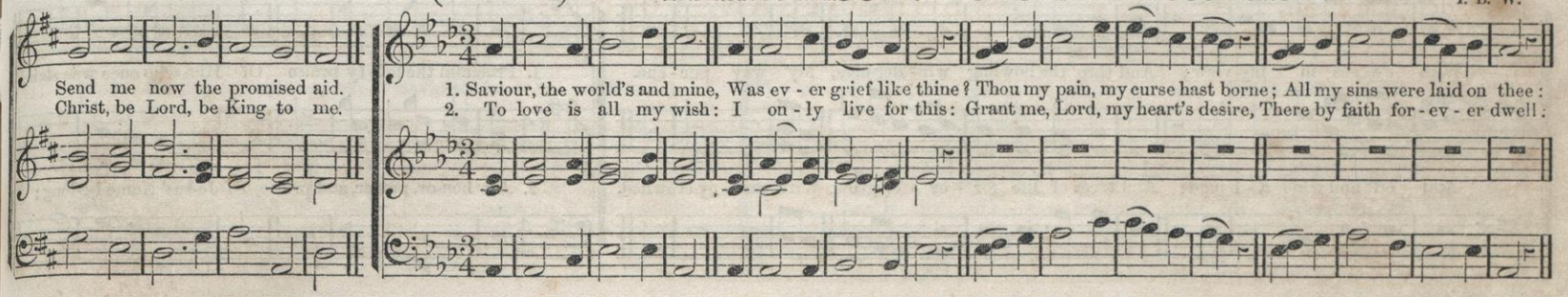
2. What though the tempest rage,
Heaven is my home:
Short is my pilgrimage,
Heaven is my home.
Time's cold and wintry blast
Soon will be overpast;
I shall reach home at last;
Heaven is my home.

3. There at my Saviour's side,
Heaven is my home:
I shall be glorified,
Heaven is my home.
There are the good and blest,
Those I loved most and best,
There, too, I soon shall rest;
Heaven is my home.

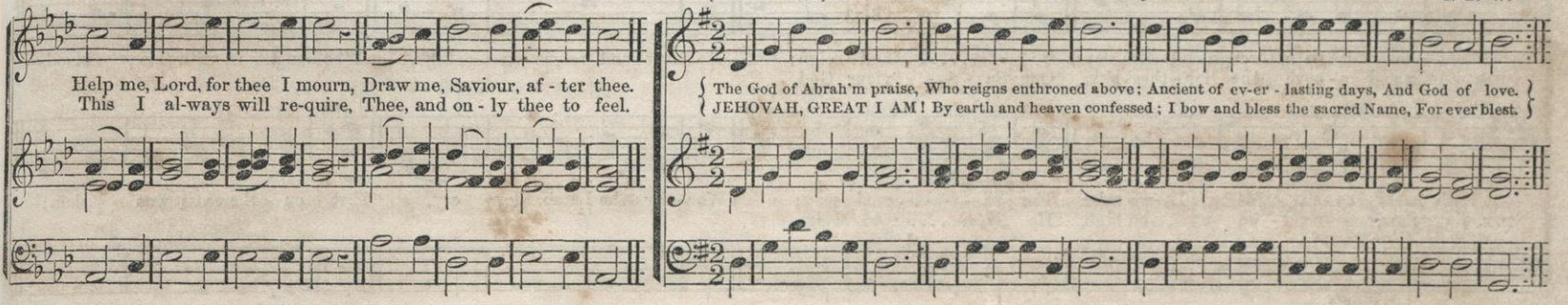
(20th P. M.) **SLATEFORD.** 6s & 7s. Peculiar. T. CLARK. ARR. BY S. JACKSON.



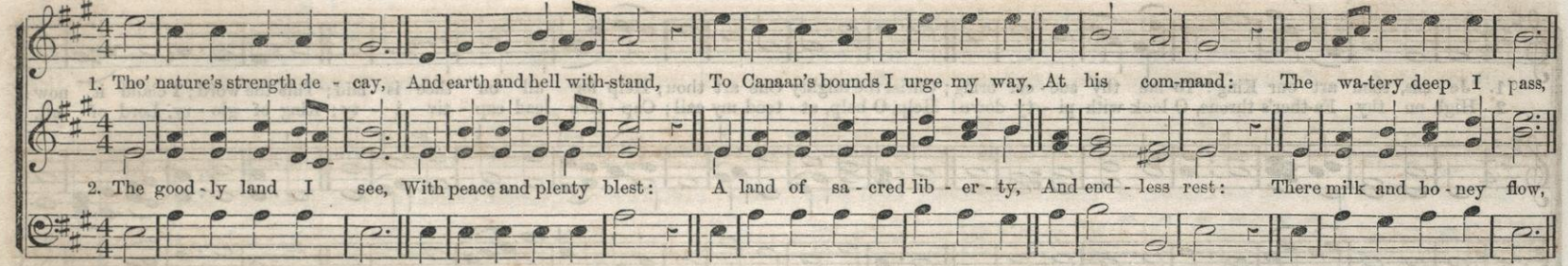
(20th P. M.) **HENDERSON.** 6s & 7s. Peculiar. I. B. W.



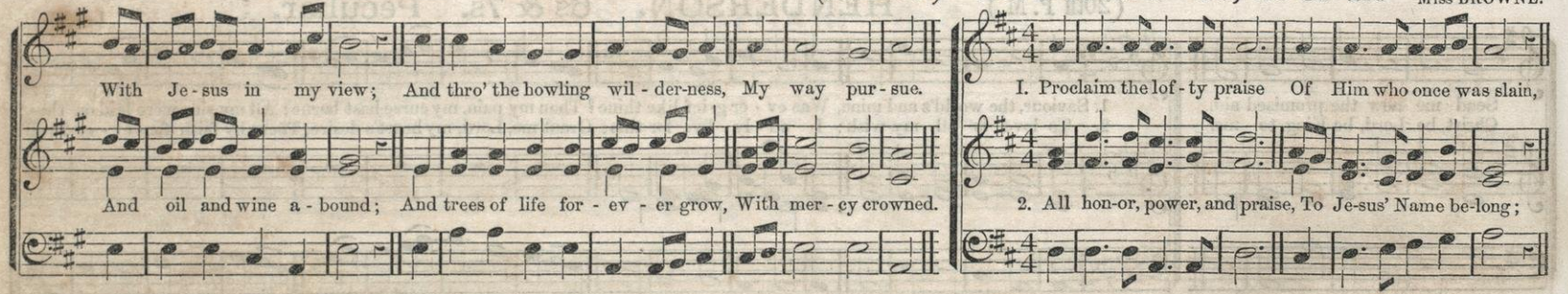
(21st P. M.) **AKRON.** 6s, 8s & 4s. I. B. W.



230 (21st P.M.) JOHN STREET. 6s, 8s & 4s. LATE REV. G. COLES.



(21st P. M.) BROWNE. 6s, 8s & 4s. MISS BROWNE.



VICTORY. 8s & 4s.

(22d P. M.)

1. Hark! how the gos - pel trumpet sounds, As thro' the world the e - cho bounds, Proclaiming to a ru - in'd race, That thro' the riches of his

2. Hail, Jesus! all - vic - tor - ious Lord! Be thou by all man- kind a - dored! For us didst thou the fight maintain, And o'er our foes the vict'ry

grace, Sin - ners may see the Saviour's face In end- less day.

gain, That we, with thee, might ev - er reign, In end- less day.

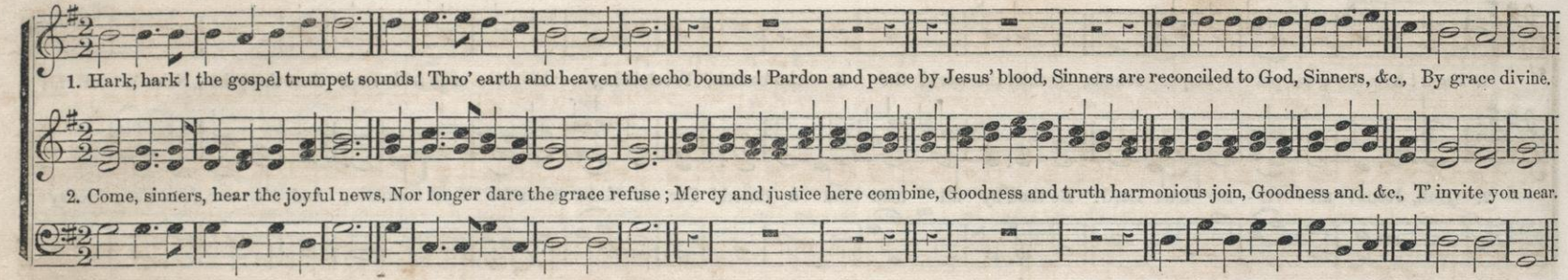
GOSPEL TRUMPET. 8s & 4s.

(22d P. M.)

3. And when, thro' grace, our course is run, The battle fought, the vic - t'ry won, Then crowns un- fad - ing we shall wear, The glo - ry of thy kingdom share, With thee, our glorious Lea - der, there, In end- less day.

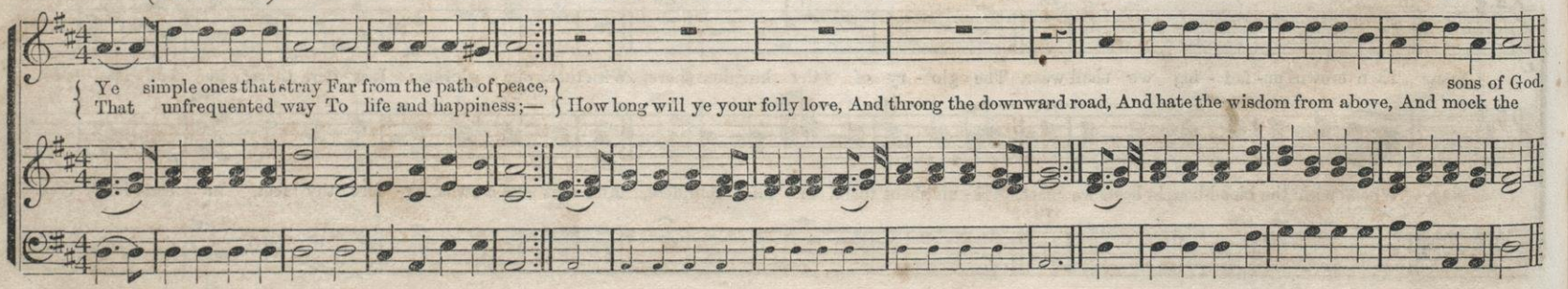
4. Then, in thy pres - ence, heavenly King, In loftier strains thy praise we'll sing, When with the blood-bought hosts we meet, Tri - umphant there, in bliss complete, And cast our crowns be - fore thy feet, In end- less day.

232 (22d P. M.) **CLEVELAND.** 8s & 4s. I. B. W.



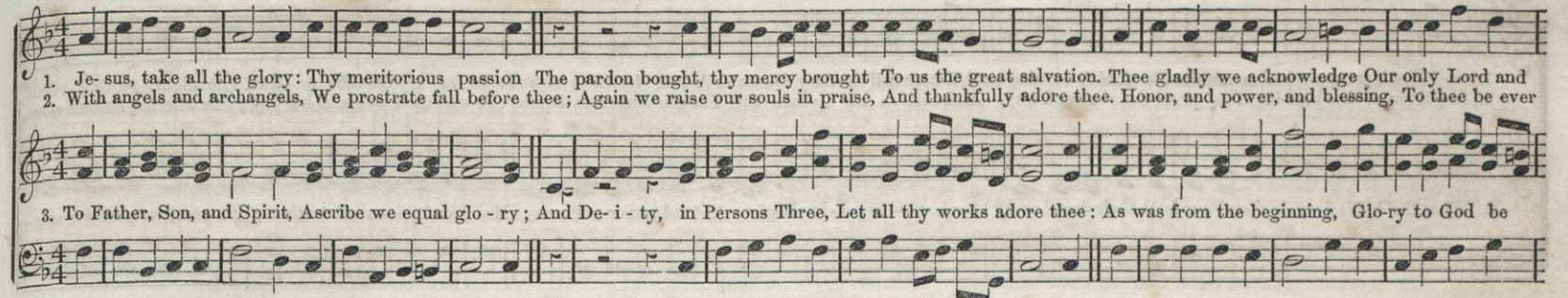
(23d P. M.) **CENTRE-PORT.** 6s & 4s. Peculiar. W. U. BUTCHER.

(24th P. M.) **HOMEVILLE.** 6s & 8s. I. B. W.

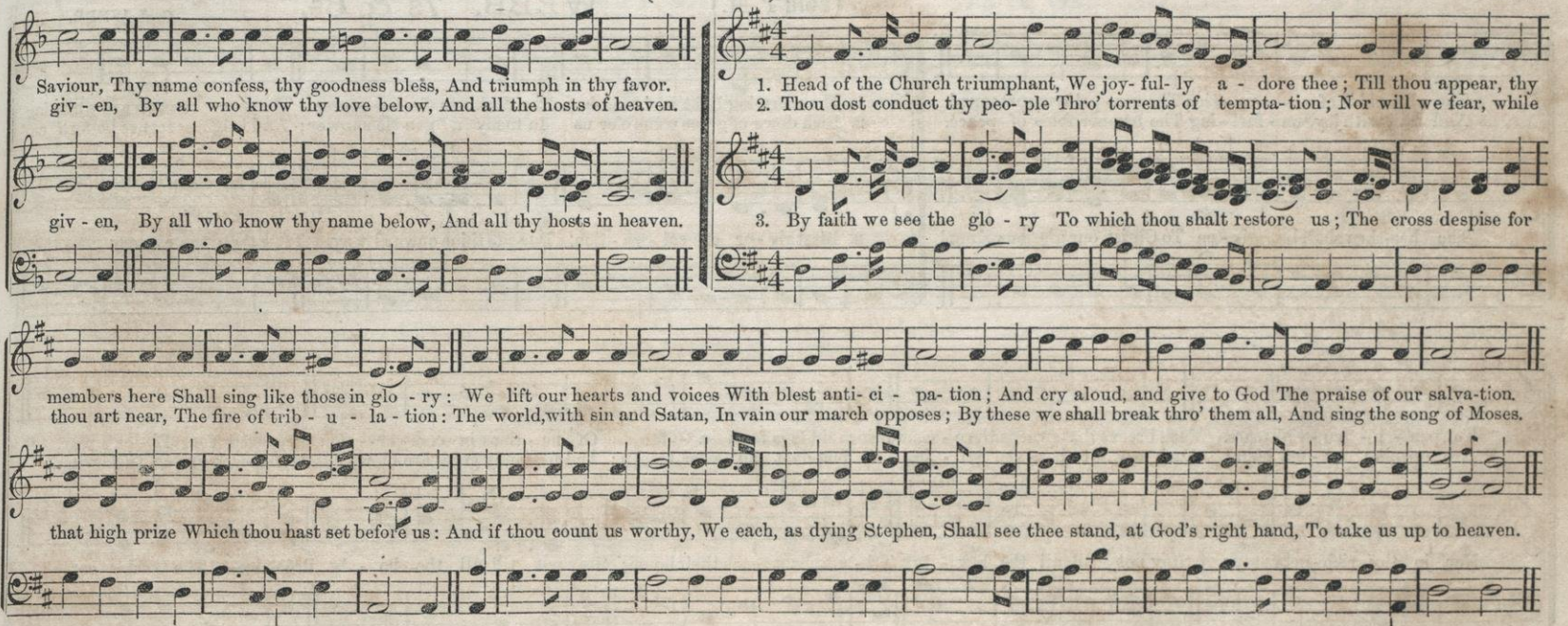


TRIUMPH. 7s, 8s & 7.

T. CLARK.
ARRANGED BY S. JACKSON.



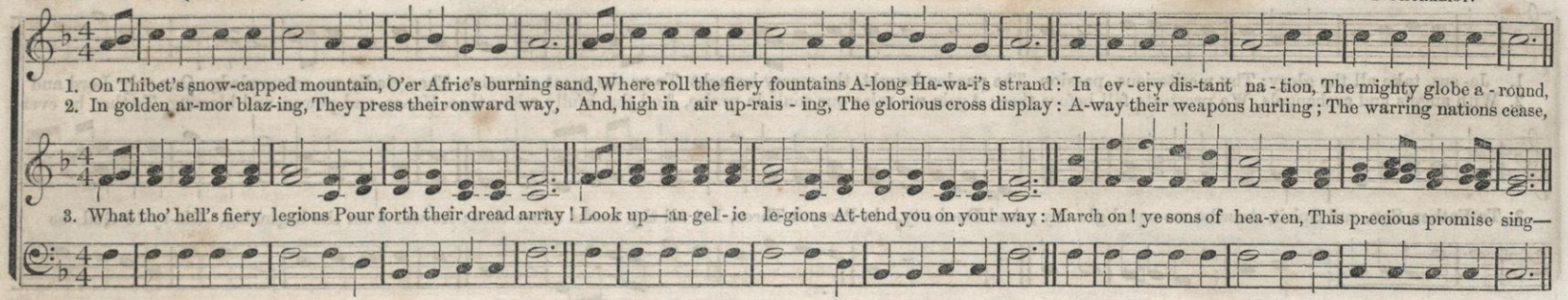
(25th P. M.) HEAD OF THE CHURCH. 7s, 8s & 7. S. J. V.



MILLENNIUM SONG. 7s & 6s.

(26th P. M.)

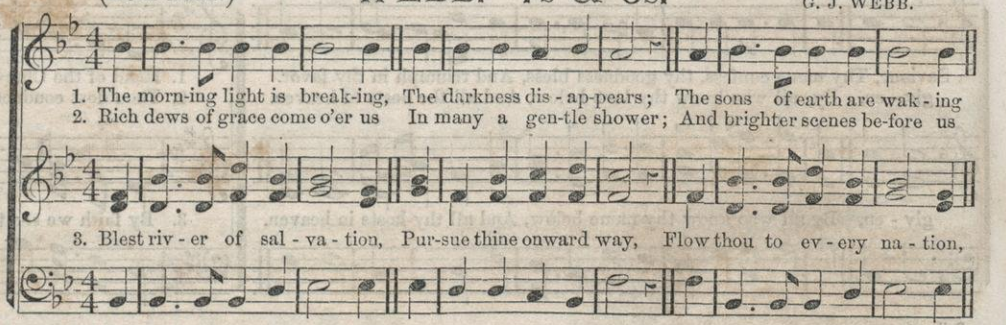
From "The Choralist."

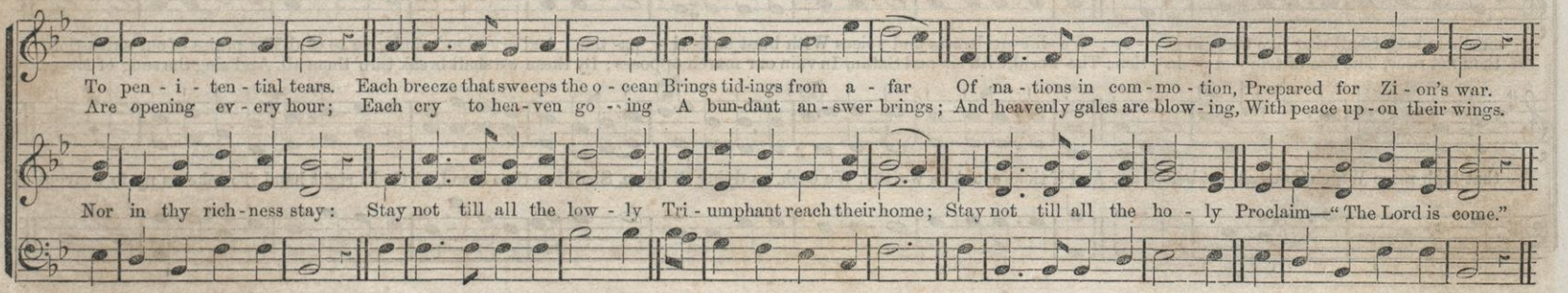


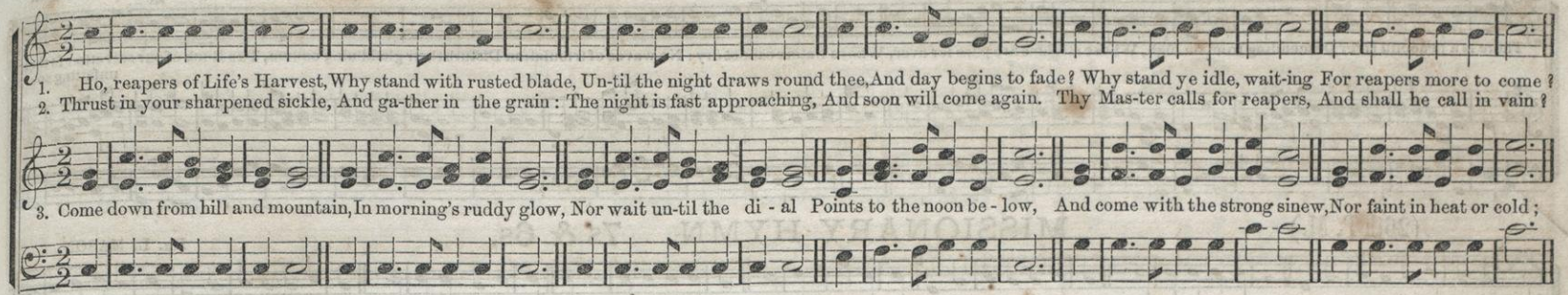
WEBB. 7s & 6s.

(26th P. M.)

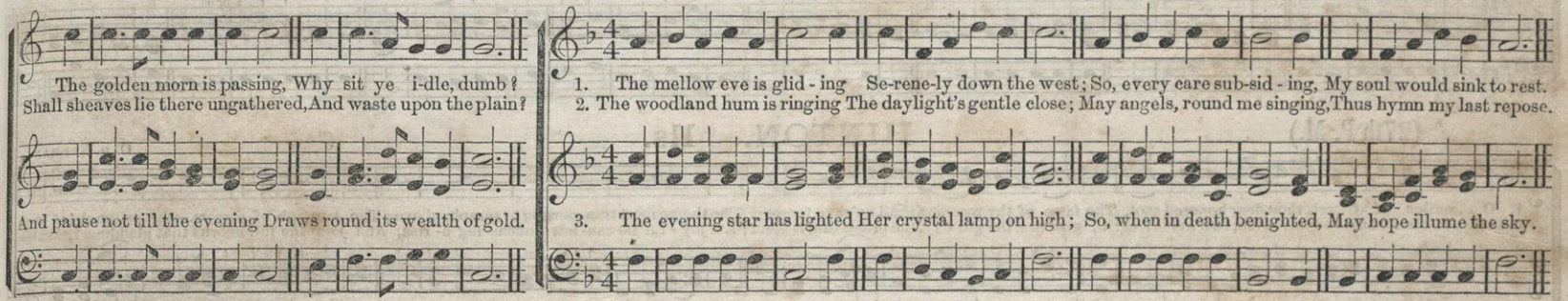
G. J. WEBB.



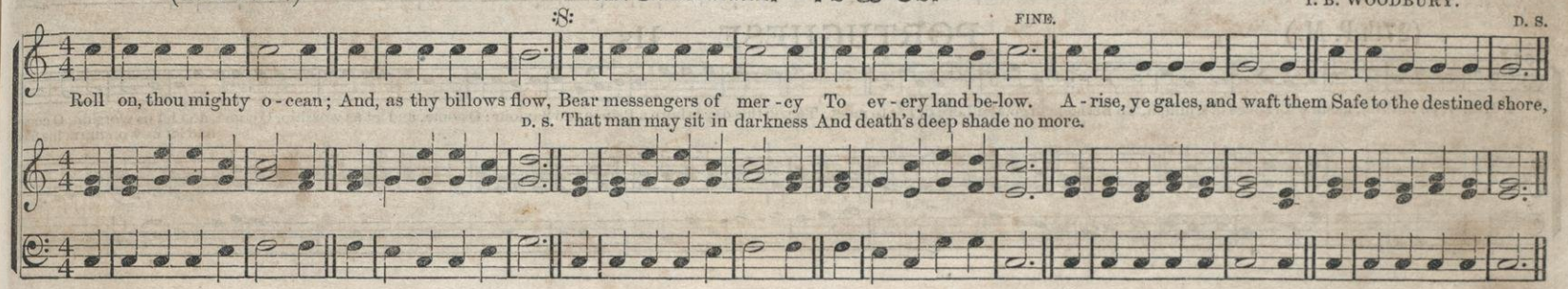




(26th P. M.) SUNSET. 7s & 6s. Single. WM. B. BRADBURY.



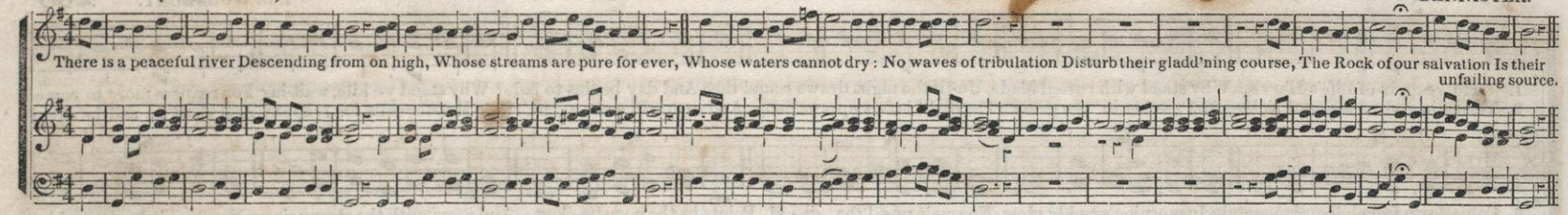
(26th P. M.) MODENA. 7s & 6s. I. B. WOODBURY.



(26th P. M.)

BANNISTER. 7s & 6s.

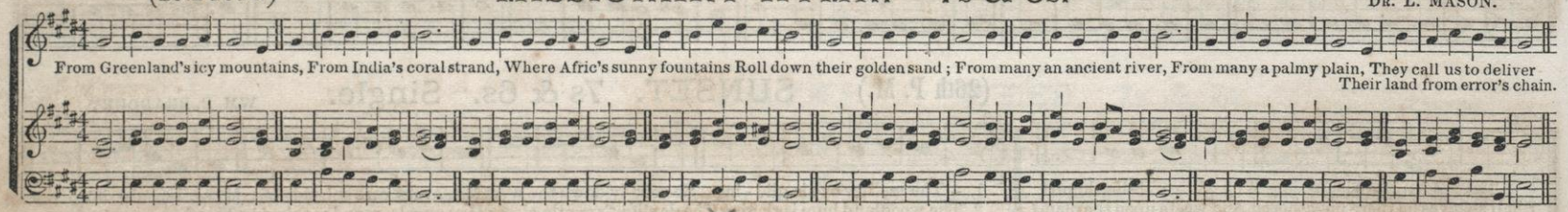
BANNISTER.



(26th P. M.)

MISSIONARY HYMN. 7s & 6s.

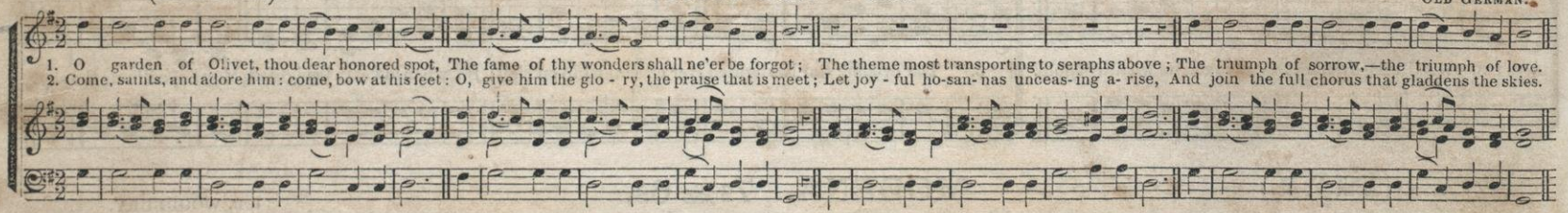
Dr. L. MASON.



(27th P. M.)

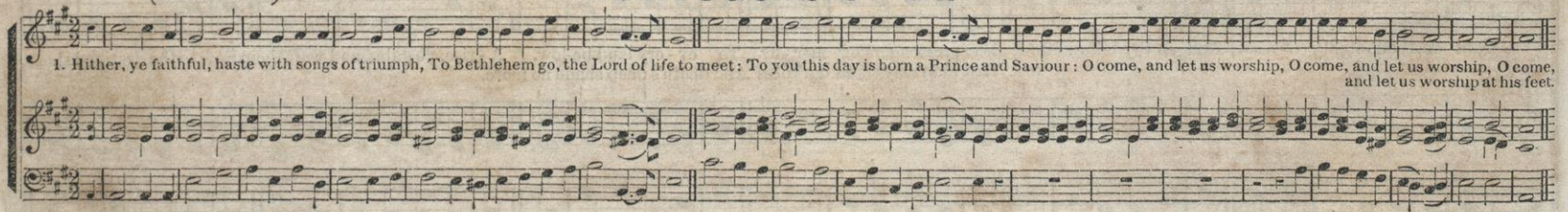
HINTON. 11s.

Old German.

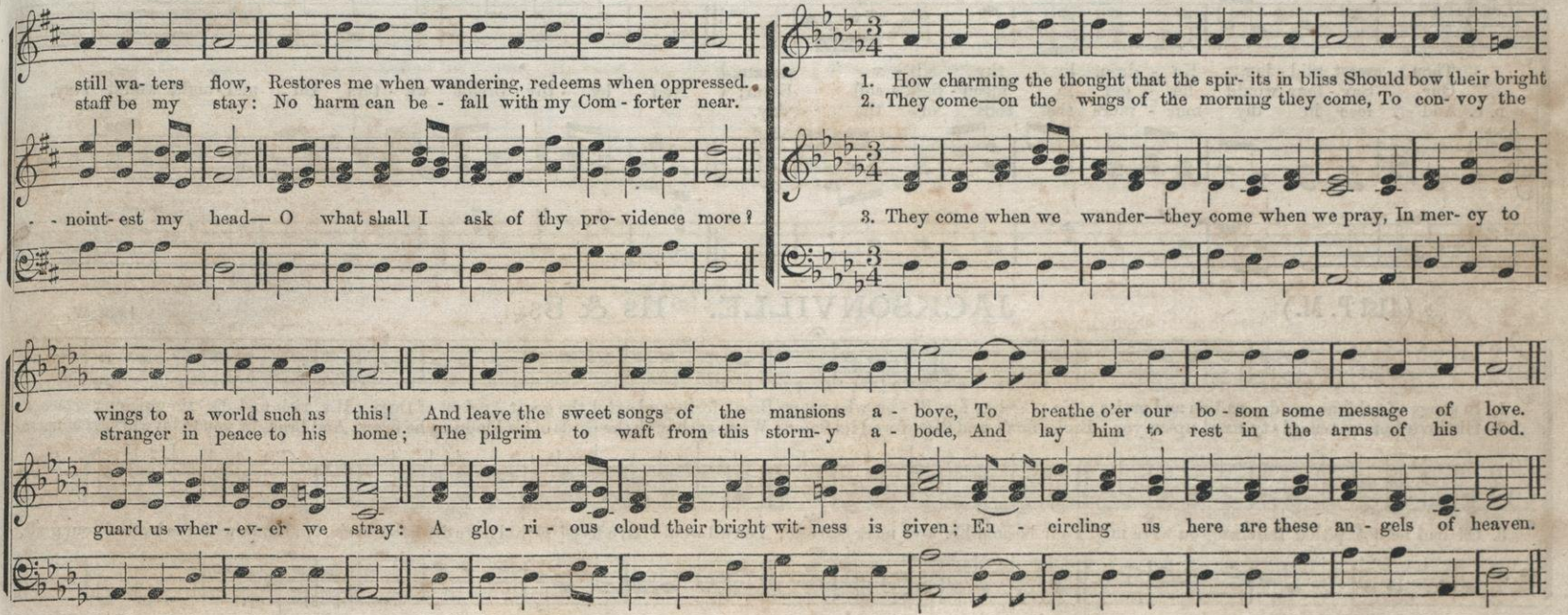


(27th P. M.)

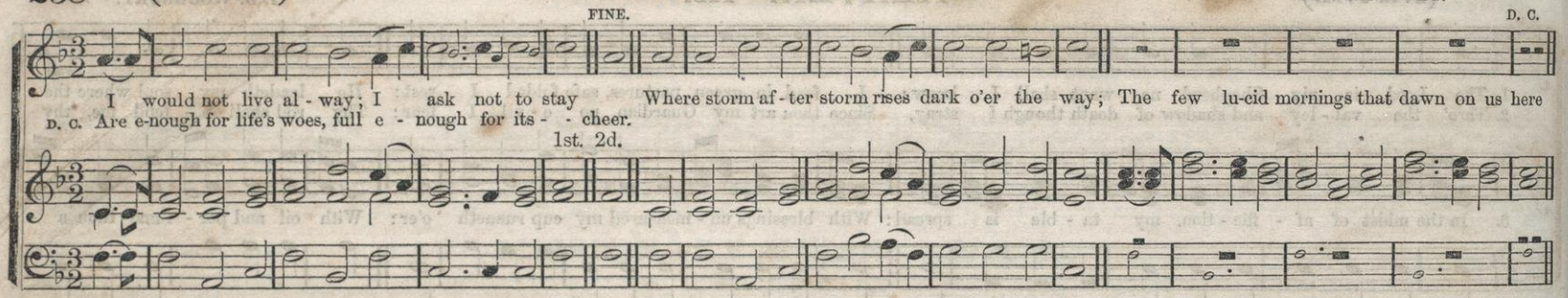
PORTUGUESE. 11s.



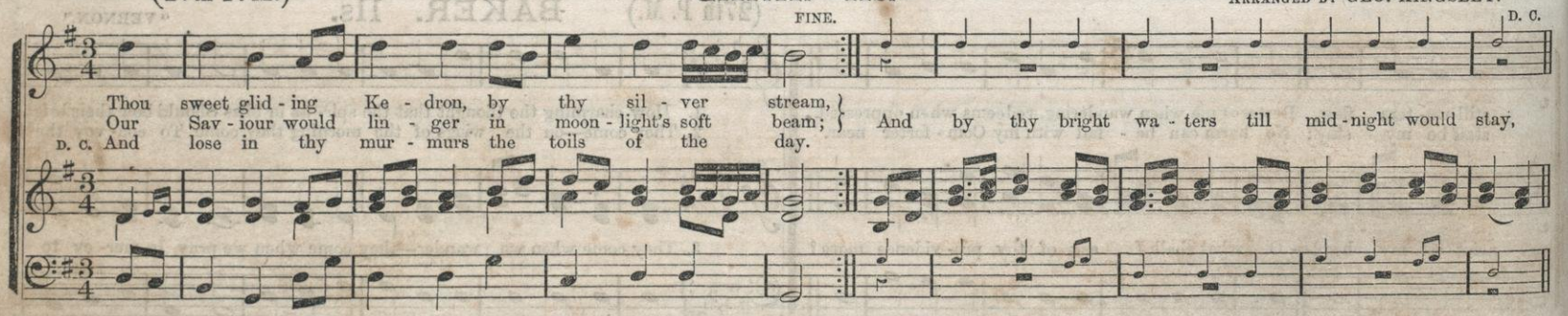
(27th P.M.) BAKER. 11s. "VERNON."



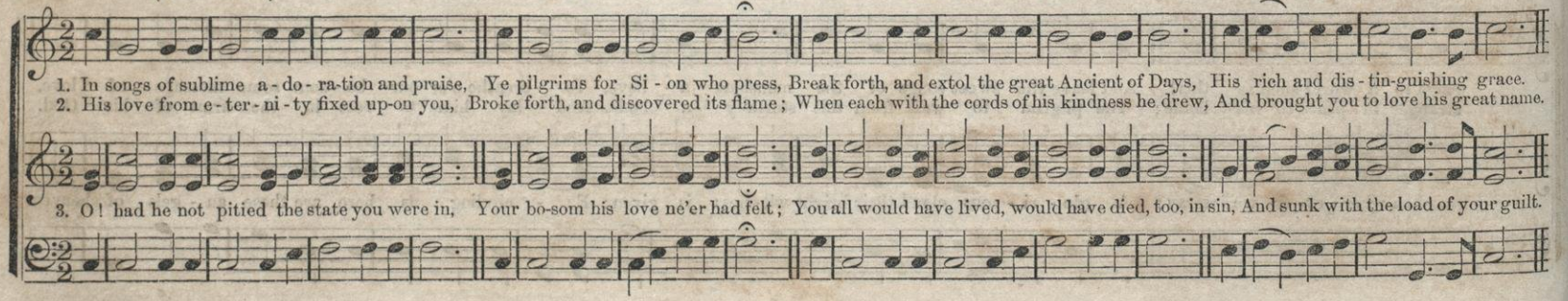
238 (27th P. M.) **FREDERICK. 11s.** GEO. KINGSLEY.



(27th P. M.) **CANA. 11s.** ARRANGED BY GEO. KINGSLEY.



(41st P. M.) **JACKSONVILLE. 11s & 8s.** I. B. W.



FINE.

1. Lift your glad voi - ces in triumph on high, For Je - sus hath ris - en, and man shall not die; Vain were the ter-rors that gathered around him,
D. C. Loud was the cho - rus of an - gels on high,— The Sav - iour hath ris - en, and man shall not die.

2. Glo - ry to God, in full anthems of joy; The be - ing he gave us death can-not de - stroy: Sad were the life we may part with to-mor-row,
D. C. Lift then your voi - ces in triumph on high, For Je - sus hath ri - sen, and man shall not die.

D. C.

And short the do-min - ion of death and the grave; He burst from the fet - ters of dark - ness that bound him, Re-splendent in glo - ry, to live and to save:

D. C.

If tears were our birthright, and death were our end; But Je - sus hath cheered the dark val - ley of sor - row, And bade us, im - mor-tal, to hea - ven as - cend:

(29th P. M.) TEMPEST. 12s.

I. B. W.

FINE.

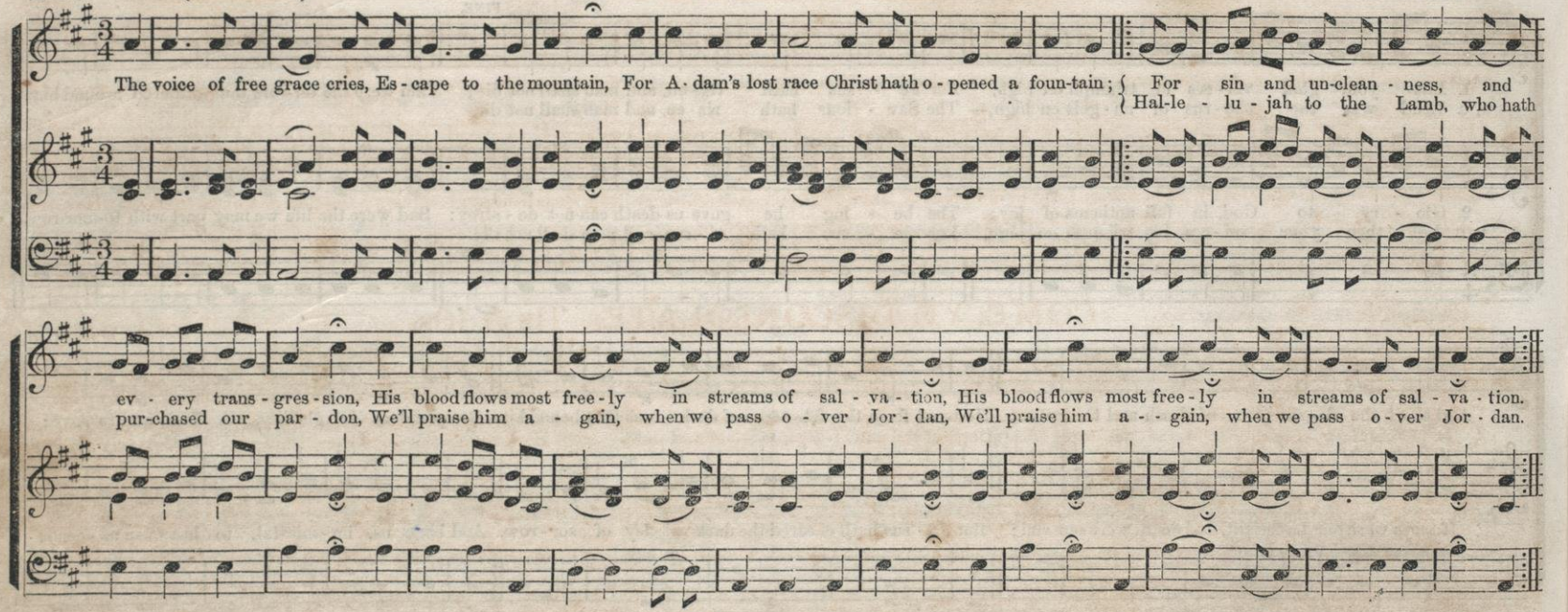
D. C.

When thro' the torn sail the wild tempest is streaming, When o'er the dark wave the red lightning is gleaming, Nor hope lends a ray the poor sea-man to cherish,
D. C. We fly to our Maker—Save, Lord, or we perish.

240 (29th P. M.)

SCOTLAND. 12s.

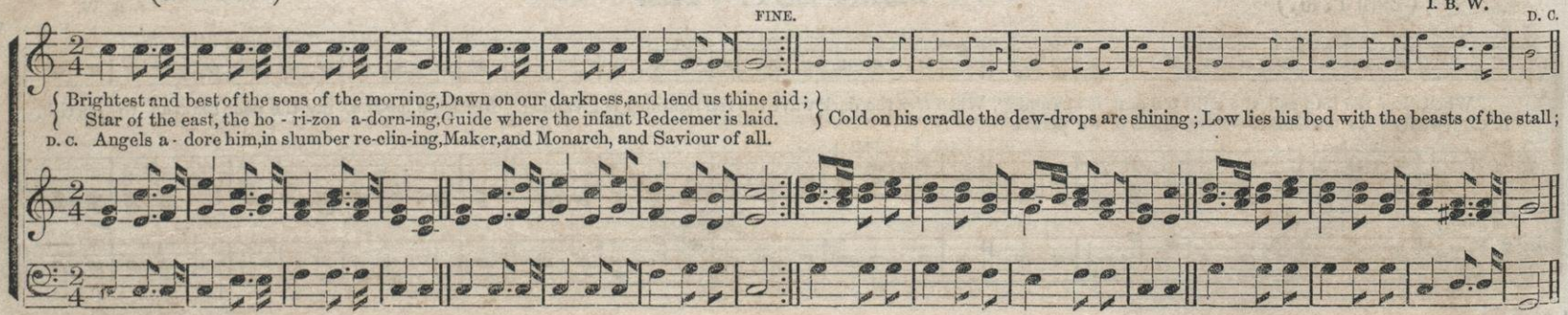
DR. CLARKE.



(30th P. M.)

FENNOR. 11s & 10s. Double.

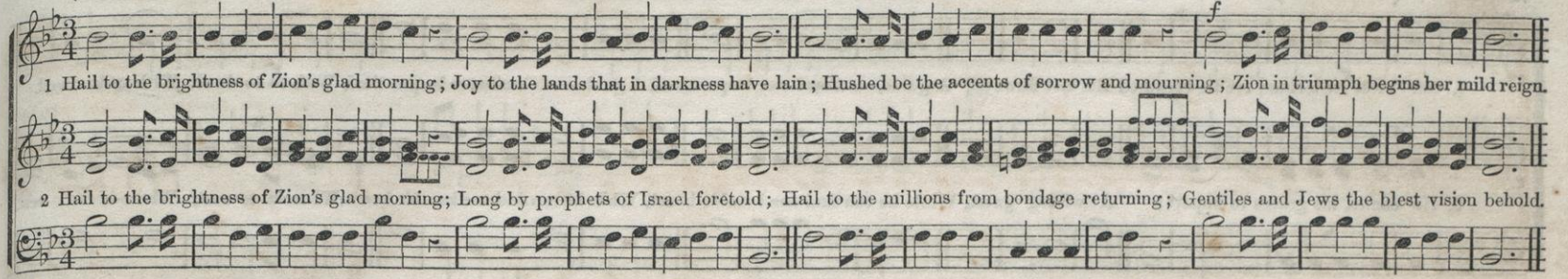
I. B. W.



(30th P. M.)

HAIL TO THE BRIGHTNESS. 11s & 10s.

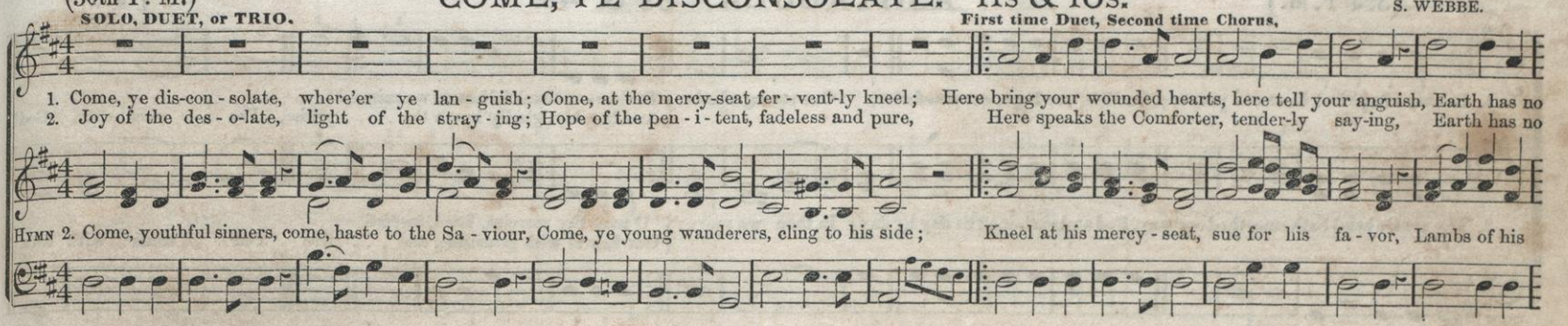
WM. B. BRADBURY.



(30th P. M.)

COME, YE DISCONSOLATE. 11s & 10s.

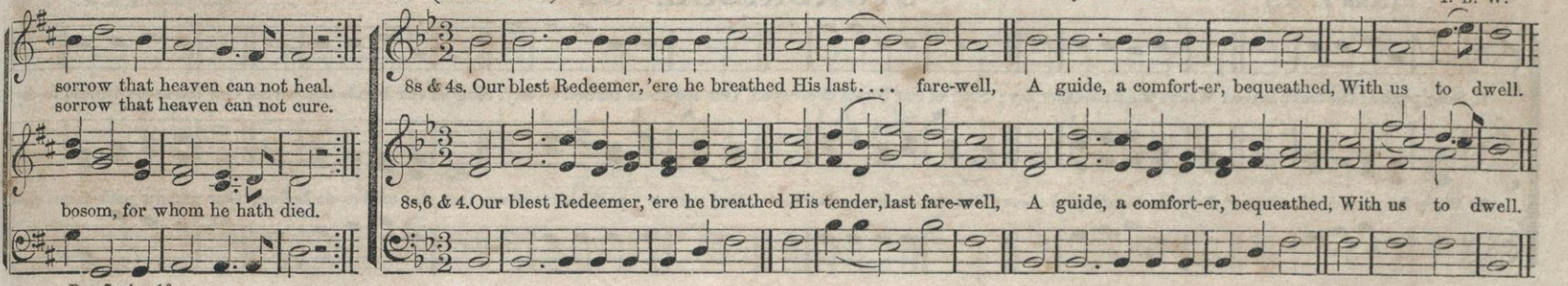
SOLO, DUET, or TRIO. First time Duet, Second time Chorus, S. WEBBE.



(31st P. M.)

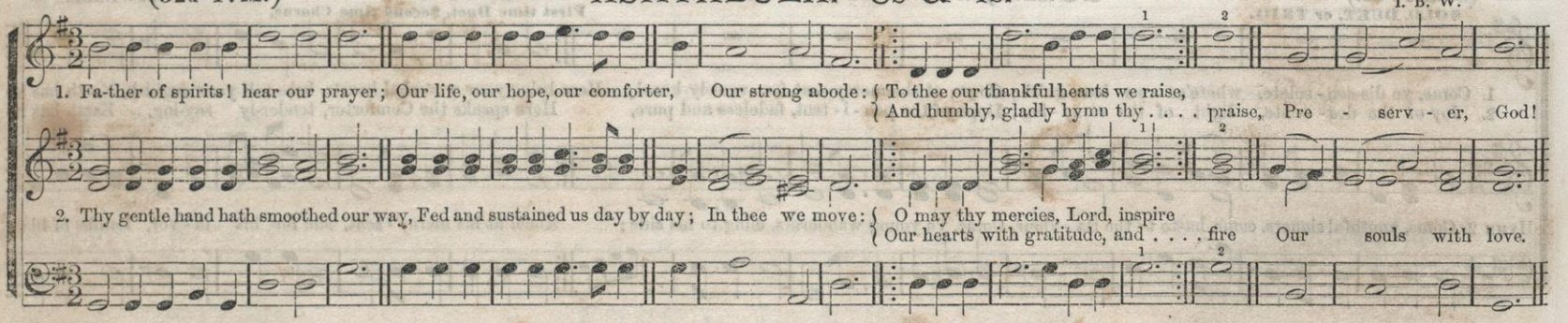
LOVE. 8s & 4s. Or 8s, 6 & 4.

I. B. W.

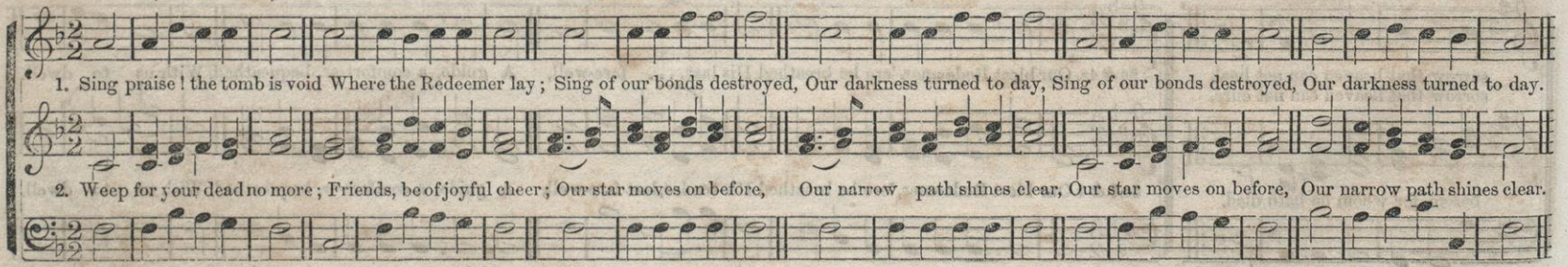


242 (31st P. M.) **UNITY. 8s & 4s.** I. B. W. Arranged by (S.)

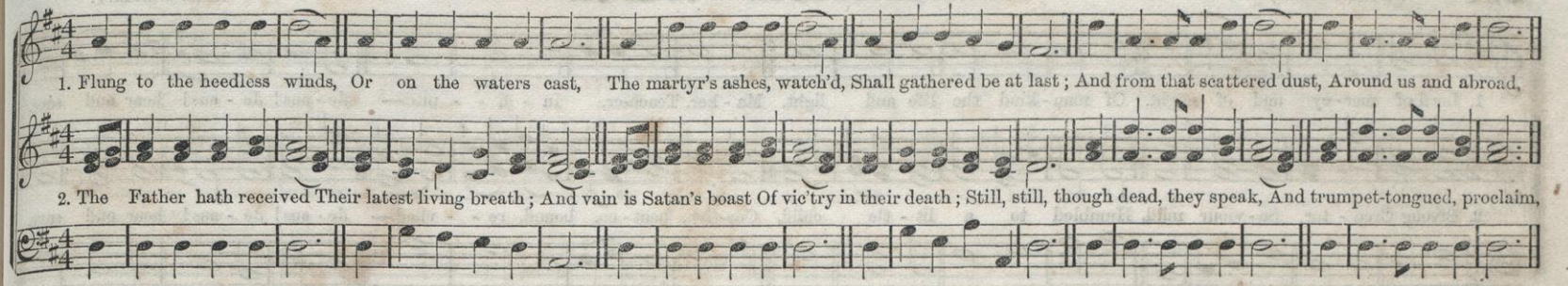
(32d P. M.) **ASHTABULA. 8s & 4s.** I. B. W.



(33th P. M.) **STURBRIDGE. 6s.** I. B. W.

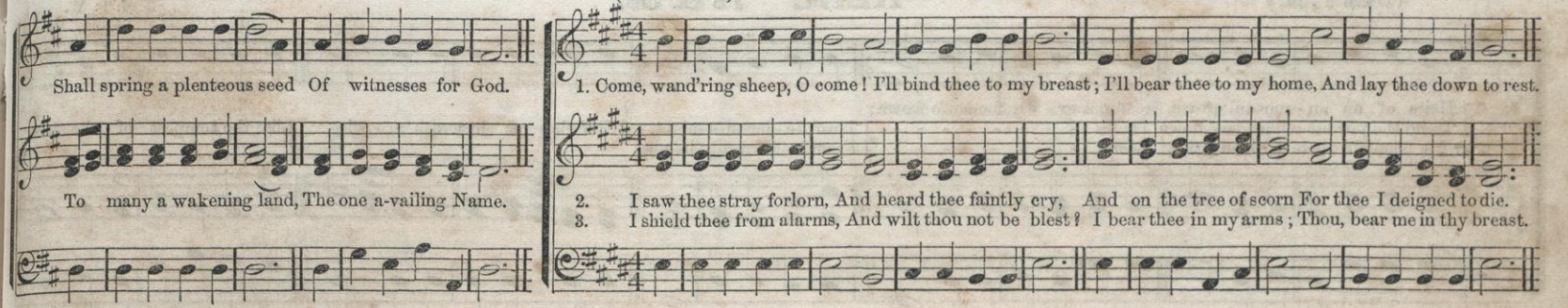


(33d P M.). MONTEREY. 6s. Double

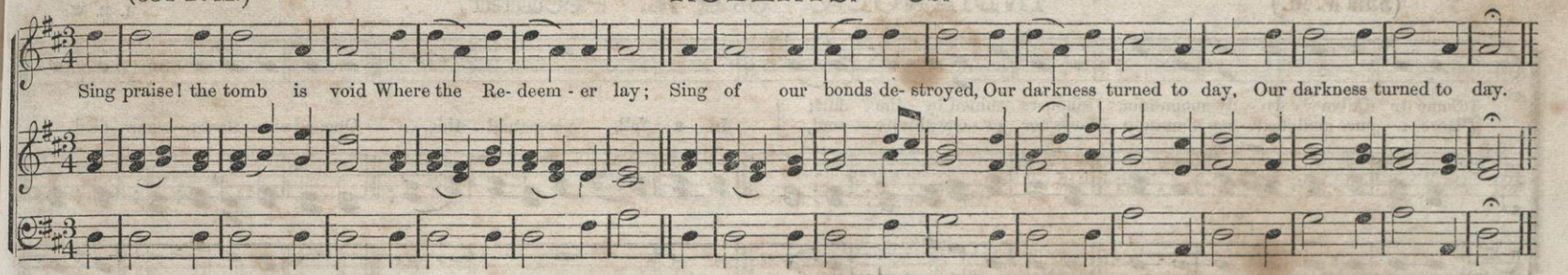


(33d P. M.) RIPPLE. 6s.

WM. B. BRADBURY.

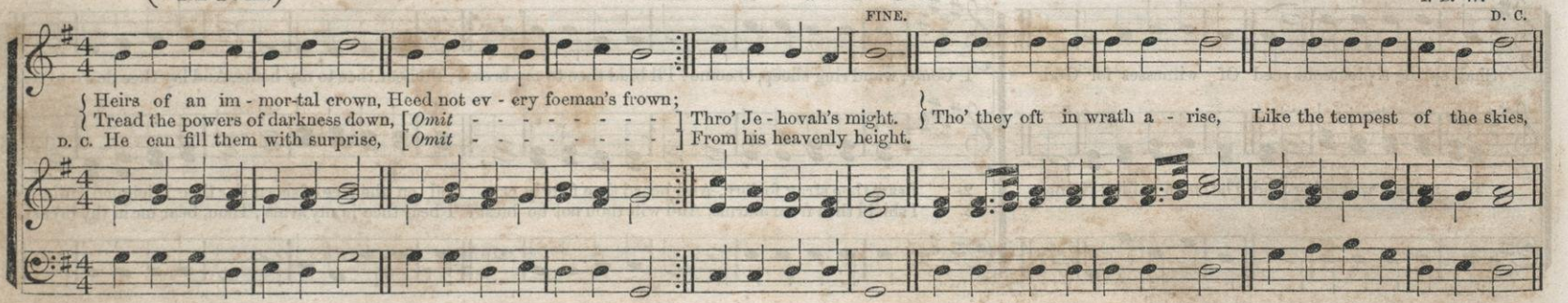


(33d P. M.) ROBERTS. 6s.



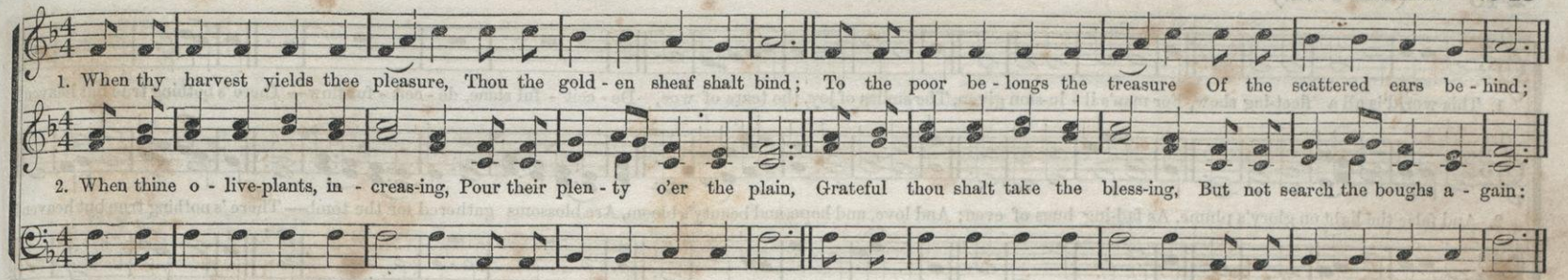
244 (34th P. M.) **PETITION. 7s & 5s.** CHAS. WESLEY.

(34th P. M.) **HEIR. 7s & 5s.** I. B. W.

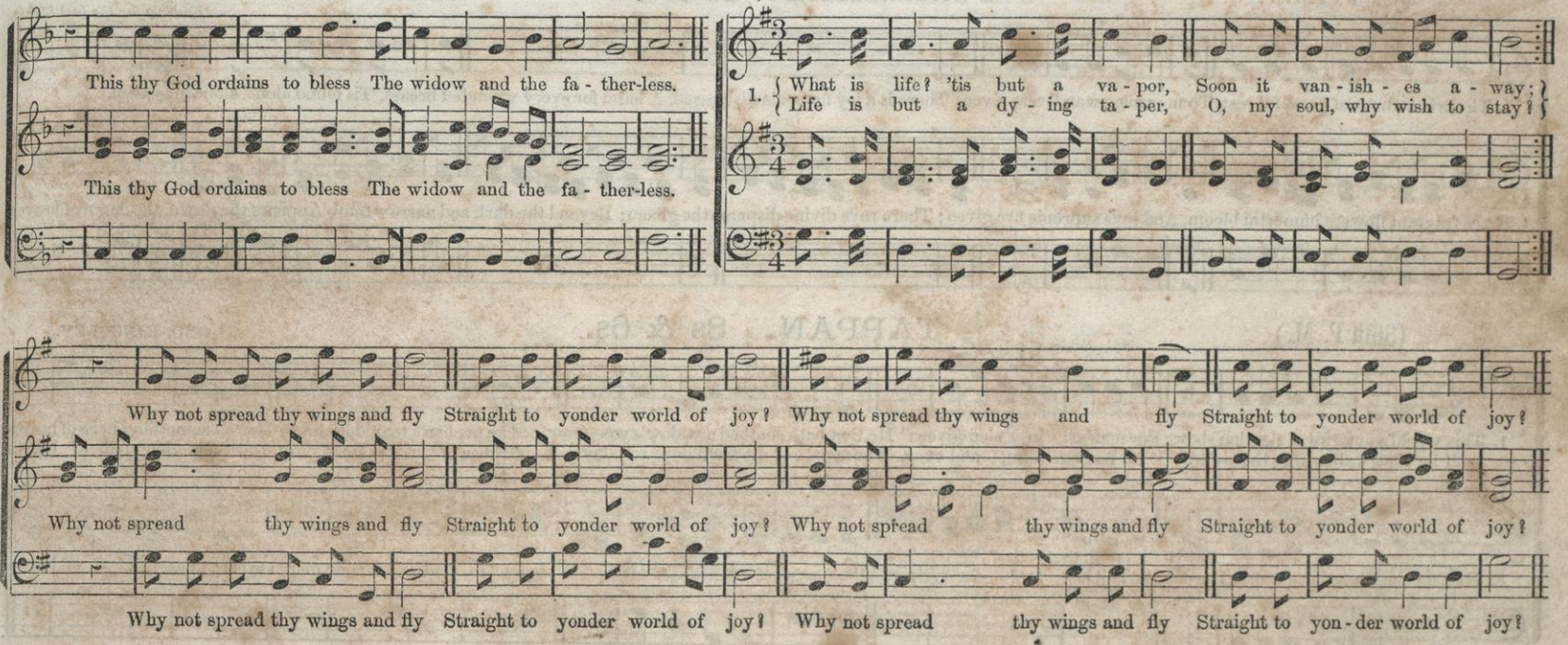


(35th P. M.) **INDIANOLA. 8s & 7s. Peculiar.** I. B. W.

(35th P. M.) **HERBST.** 8s & 7s. 6 lines. W. B. B. From "The Shawm."



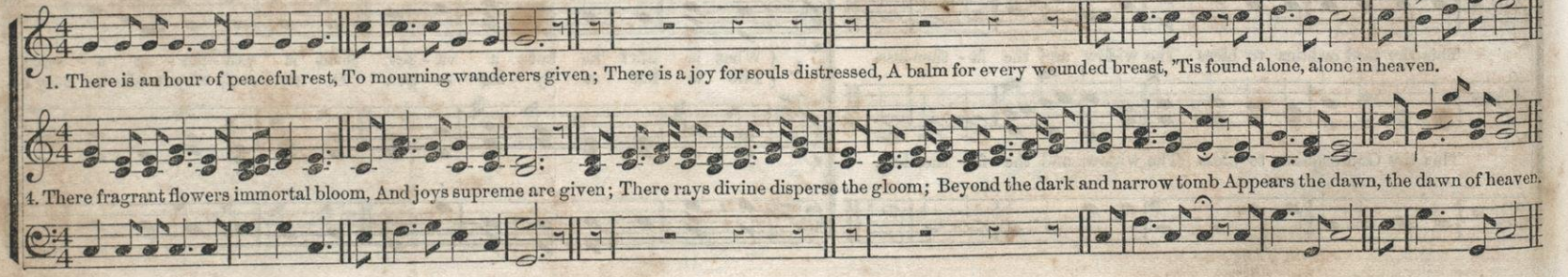
(35th P. M.) **MILLINGTON.** 8s & 7s. 6 lines. W. B. B.



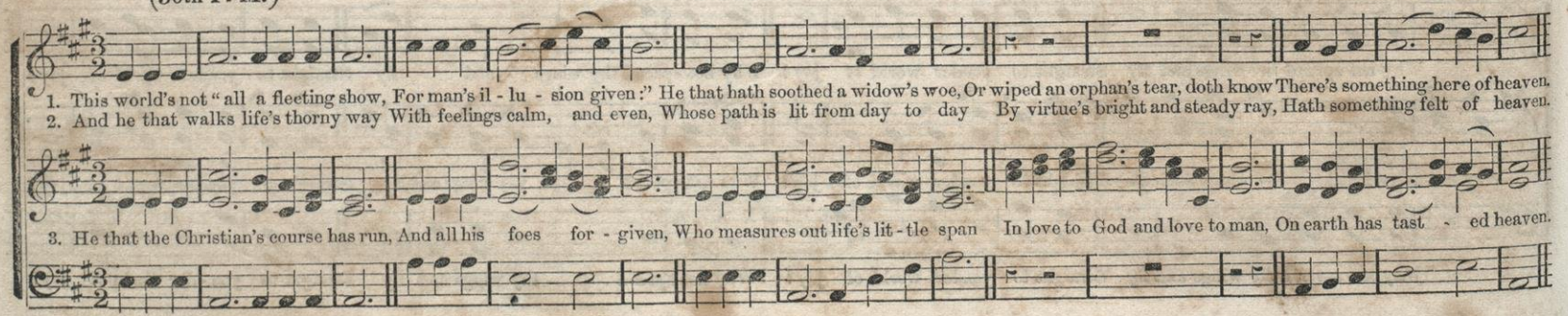
246 (36th P. M.) **LANESBORO'.** 8s & 6s. ENGLISH.

(36th P. M.) **FREELAND.** 8s & 6s. O. M. BREWSTER. FROM "THE THANKSGIVING."

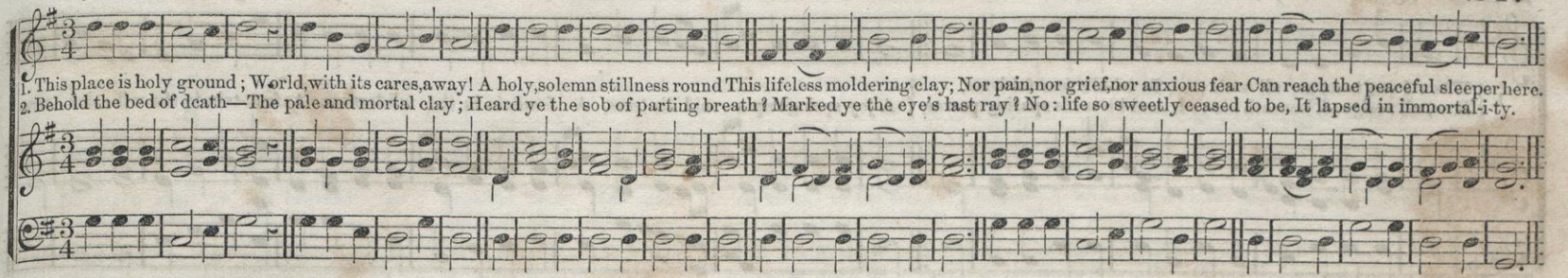
Ending for the last Stanza.



(36th P. M.) **TAPPAN.** 8s & 6s. GEO. KINGSLEY.

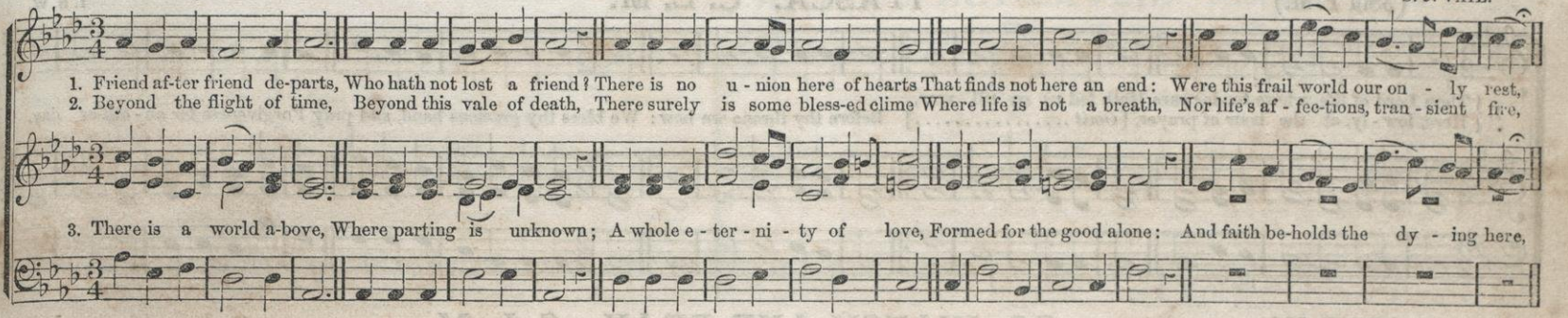


(37th P. M.) DWIGHT. S. L. M. Or 6s & 8s.



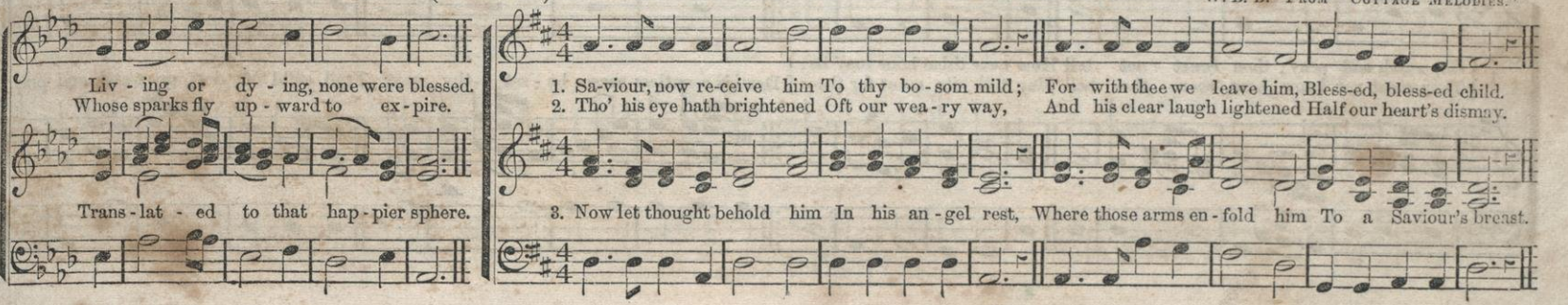
(37th P. M.) FRIEND AFTER FRIEND DEPARTS. S. L. M. Or 6s & 8s.

S. J. VAIL.



(42d P. M.) DEATH OF A CHILD. 6s & 5s.

W. B. B. FROM "COTTAGE MELODIES."



248 (38th P. M.)

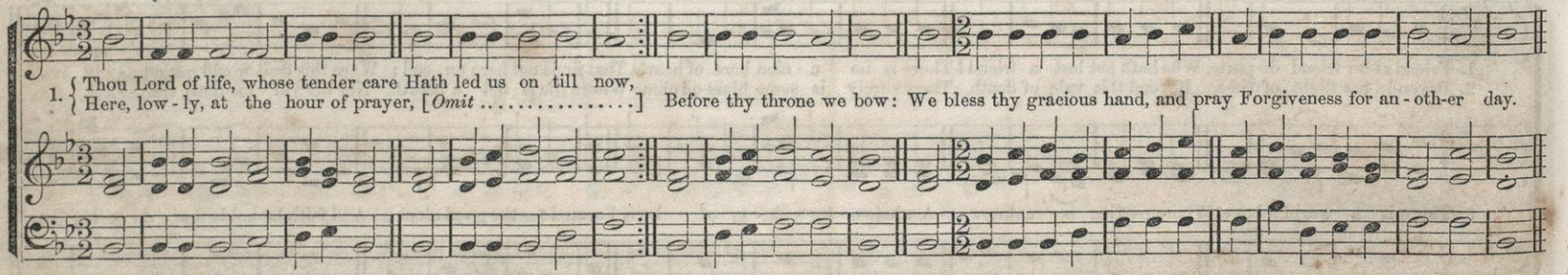
BOONTON C. L. M.

W. B. B. From "The Jubilee."

(38th P. M.)

ITASCA. C. L. M.

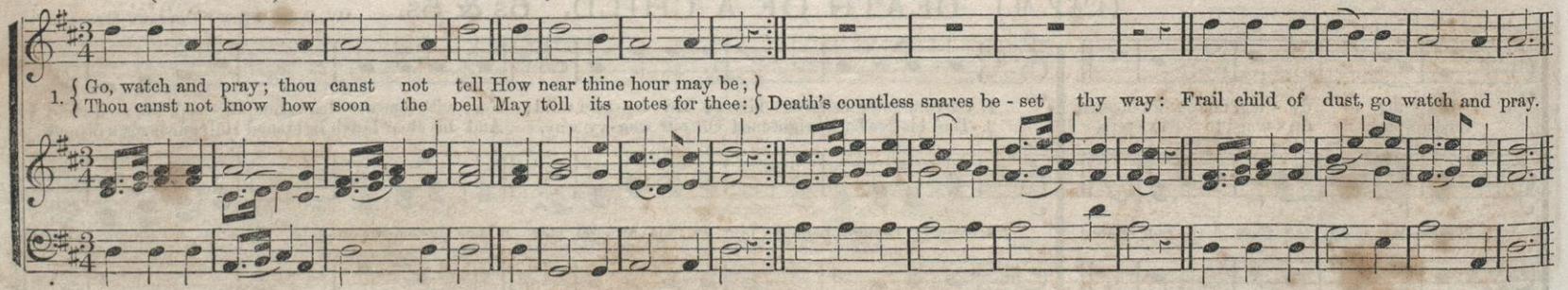
I. B. W.



(38th P. M.)

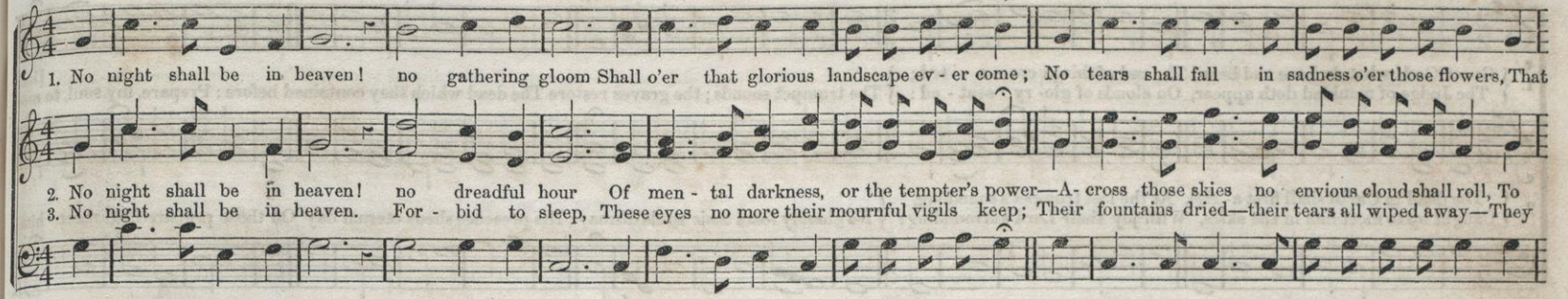
GO, WATCH AND PRAY. C. L. M.

Dr. T. Hastings.



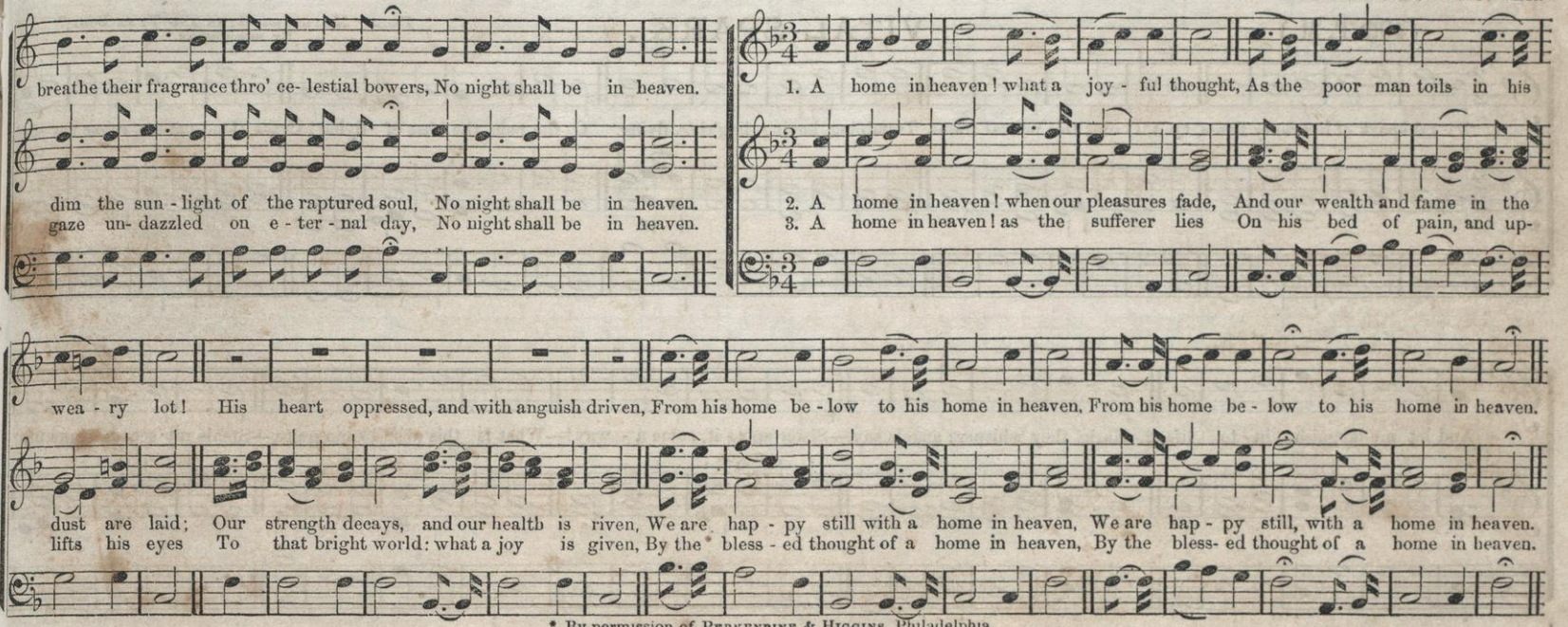
NO NIGHT IN HEAVEN. 10s & 6s.

W. B. B. From "Cottage Melodies."



A HOME IN HEAVEN. 10s.

S. J. VAIL. From "Cot. Mel." Words by Rev. W. HUNTER.*

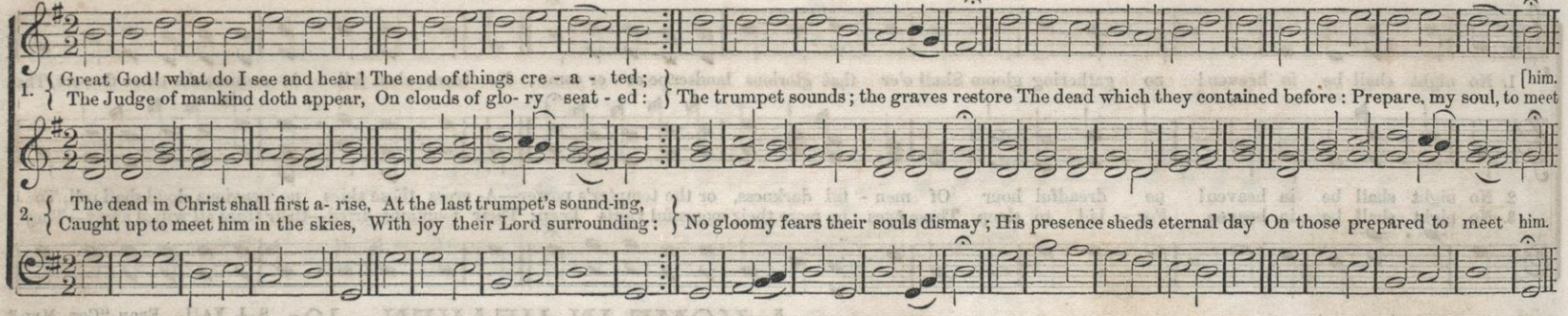


* By permission of Perkenpine & Higgins, Philadelphia.

(39th P. M.)

MONMOUTH. 8s & 7s. Peculiar.

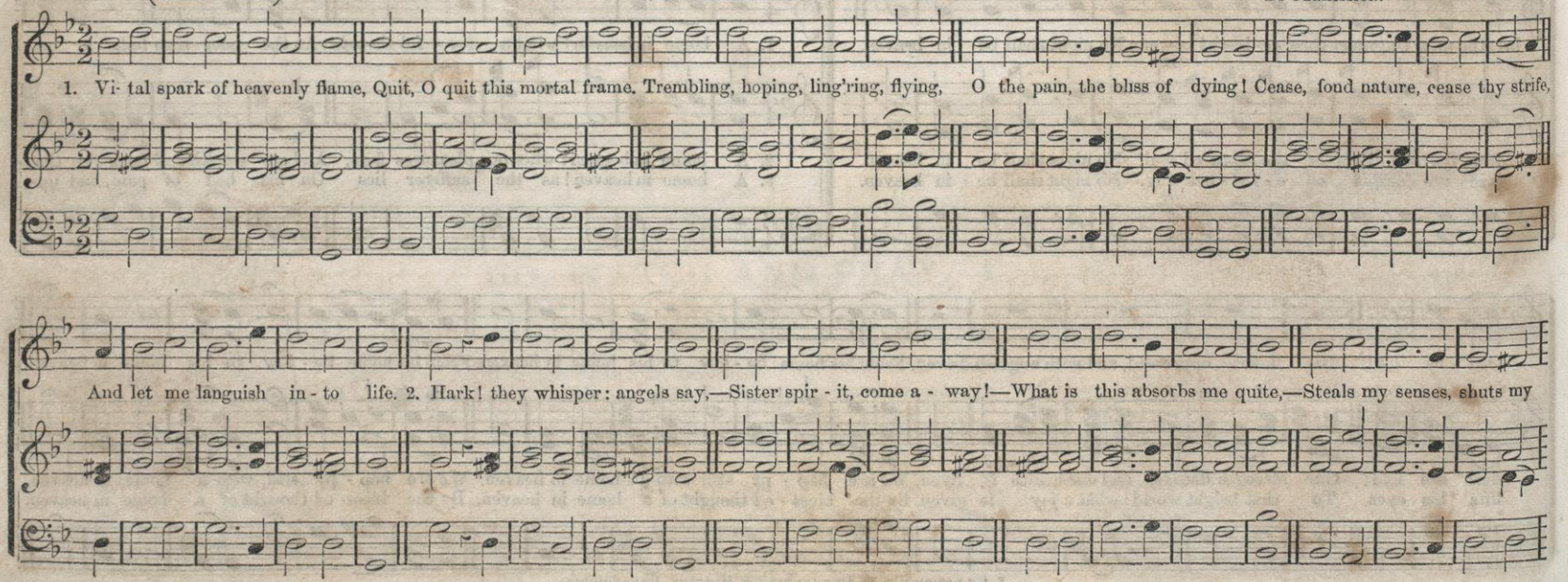
LUTHER.

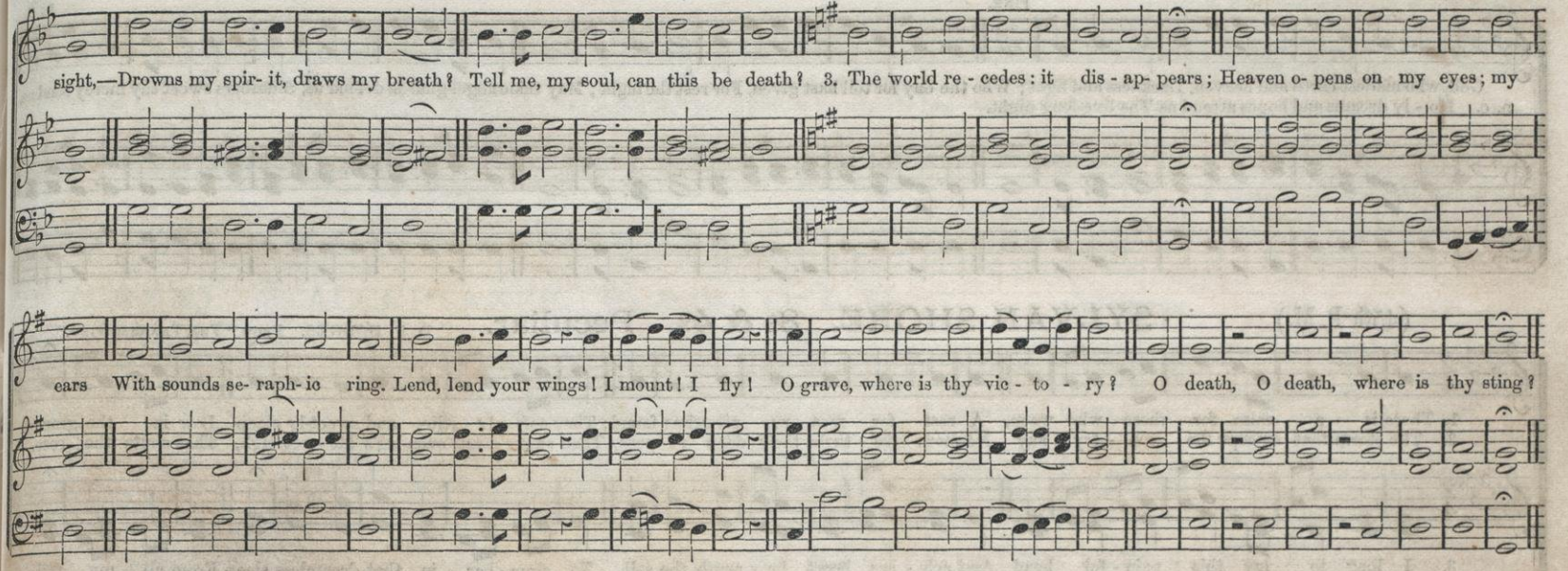


(40th P. M.)

VITAL SPARK..

FROM "METHODIST HYMN AND TUNE BOOK," BY PERMISSION.

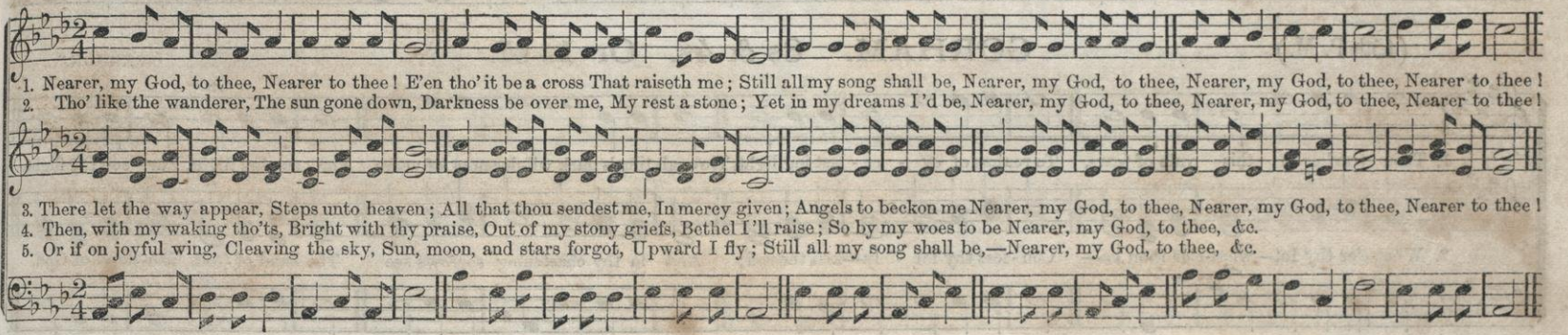




(23d P. M.)

NEARER TO THEE.

W. B. B. From "Cottage Melodies."

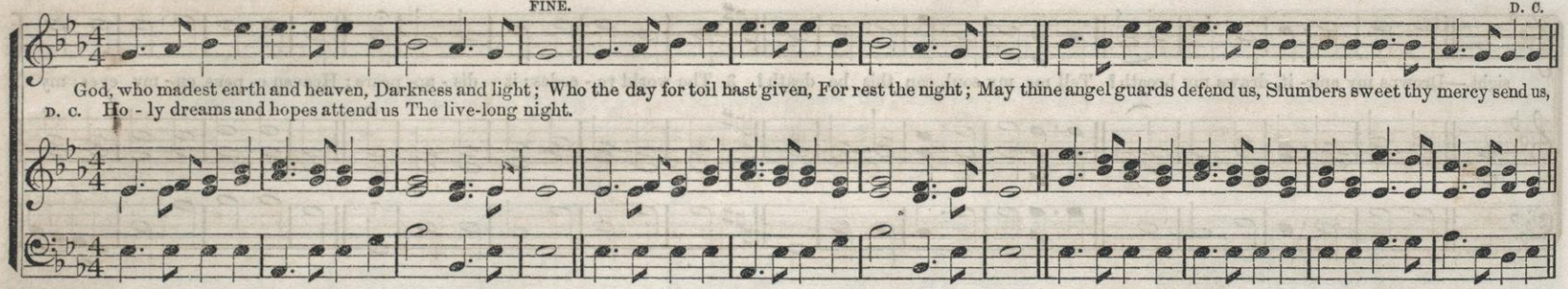


(44th P. M.)

EVENING. 8s & 4s.

From "Cottage Melodies."

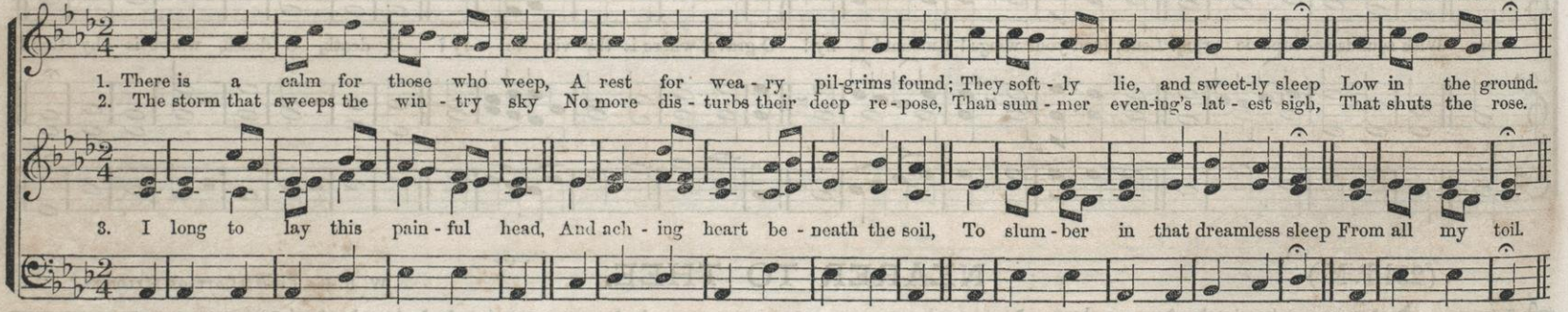
FINE. D. C.



(45th P. M.)

SYLVAN SHORE. 8s & 4s. Peculiar.

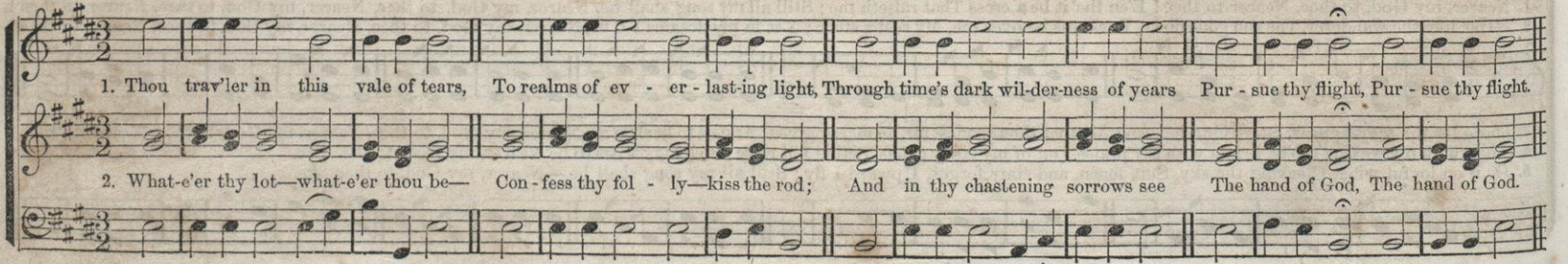
D. F. HODGES. From "The Thanksgiving."



(45th P. M.)

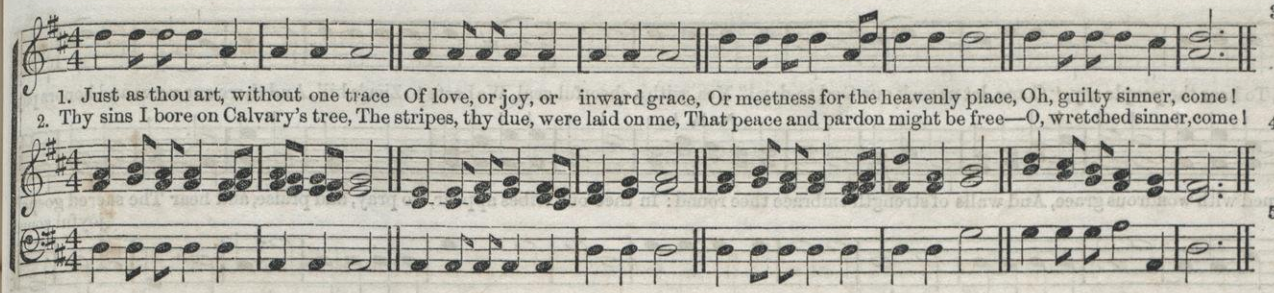
GORHAM. 8s & 4s. Or L. M.

"Vernon."



(45th P. M.) INVITATION. 8s & 6s.

From "Cottage Melodies."



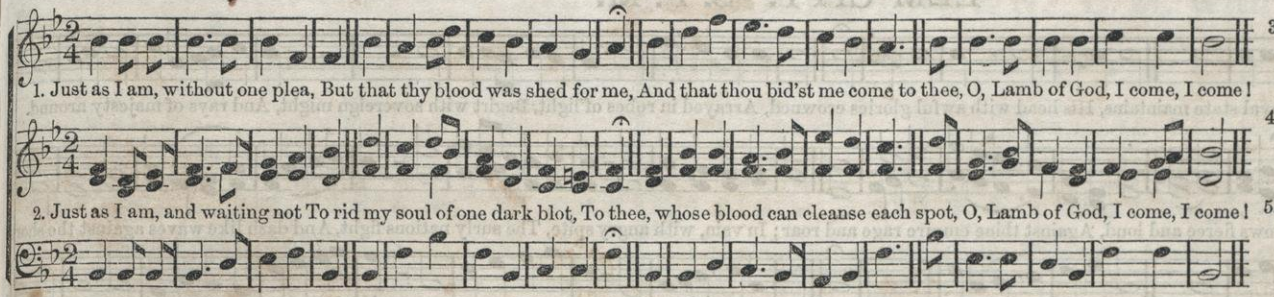
3. Burdened with guilt would'st thou be blest?
Trust not the world, it gives no rest;
I bring relief to hearts oppressed—
O, weary sinner, come!

4. Come, leave thy burden at the cross;
Count all thy gains but empty dross;
My grace repays all earthly loss—
O, needy sinner, come!

5. Come hither, bring thy boding fears,
Thine aching heart, thy bursting tears;
'Tis mercy's voice salutes thine ears—
O, trembling sinner, come!

(45th P. M.) ACCEPTANCE. 8s & 6s. Or L. M.

J. M. PELTON.



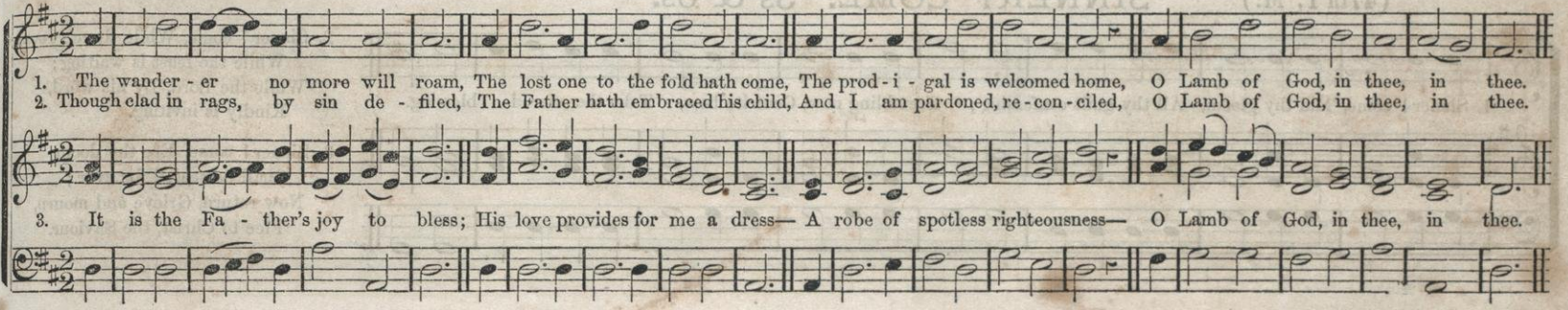
3. Just as I am, though tossed about,
With many a conflict, many a doubt,
With fears within, and wars without,
O, Lamb of God, I come!

4. Just as I am, poor, wretched, blind,
Sight, riches, healing of the mind,
Yea, all I need, in thee to find,
O, Lamb of God, I come!

5. Just as I am—thy love unknown
Has broken every barrier down;
Now to be thine, yea, thine alone—
O, Lamb of God, I come!

(45th P. M.) ADOPTION. 8s & 6s. Or L. M.

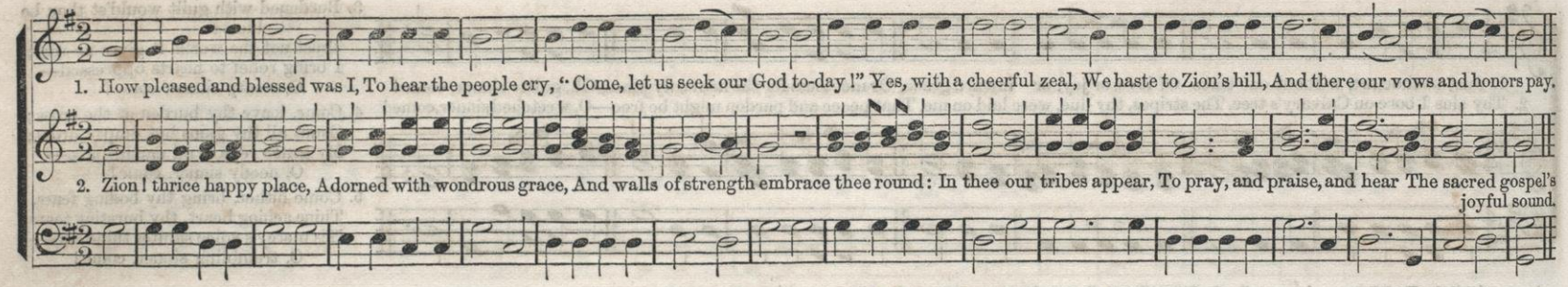
Arranged by (S.)



(46th P. M.)

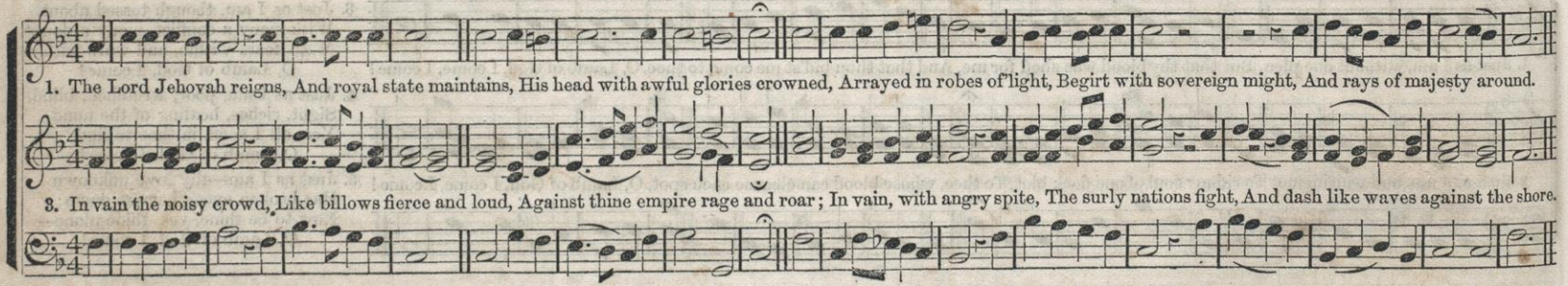
CHAMBERLIN. S. P. M.

J. E. BALL.
FROM "THE JUBILEE."



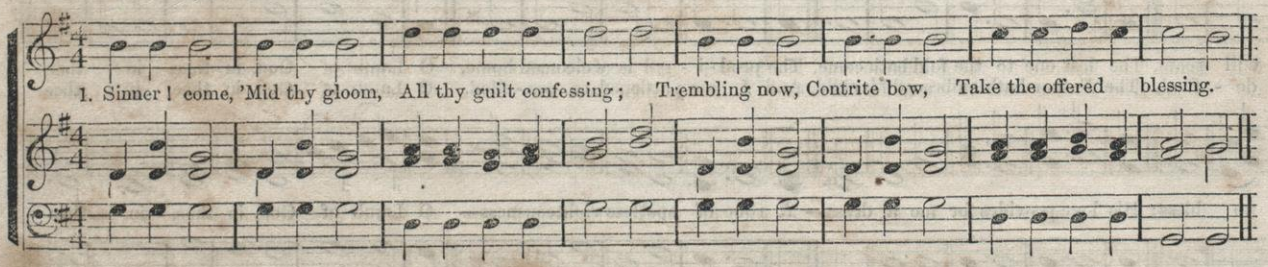
(46th P. M.)

ELM CITY. S. P. M.



(47th P. M.)

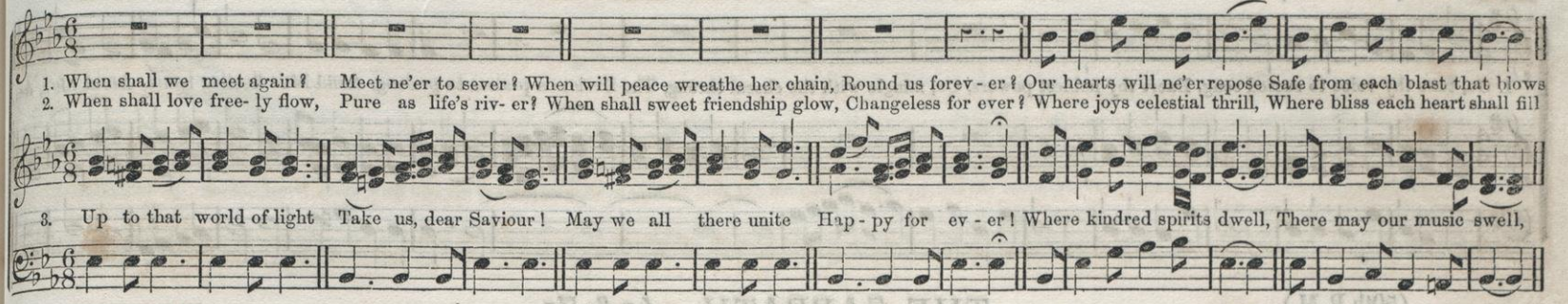
SINNER! COME. 3s & 6s.



2. Sinner! come, While there's room—
While the feast is waiting;
While the Lord, By his word,
Kindly is inviting.

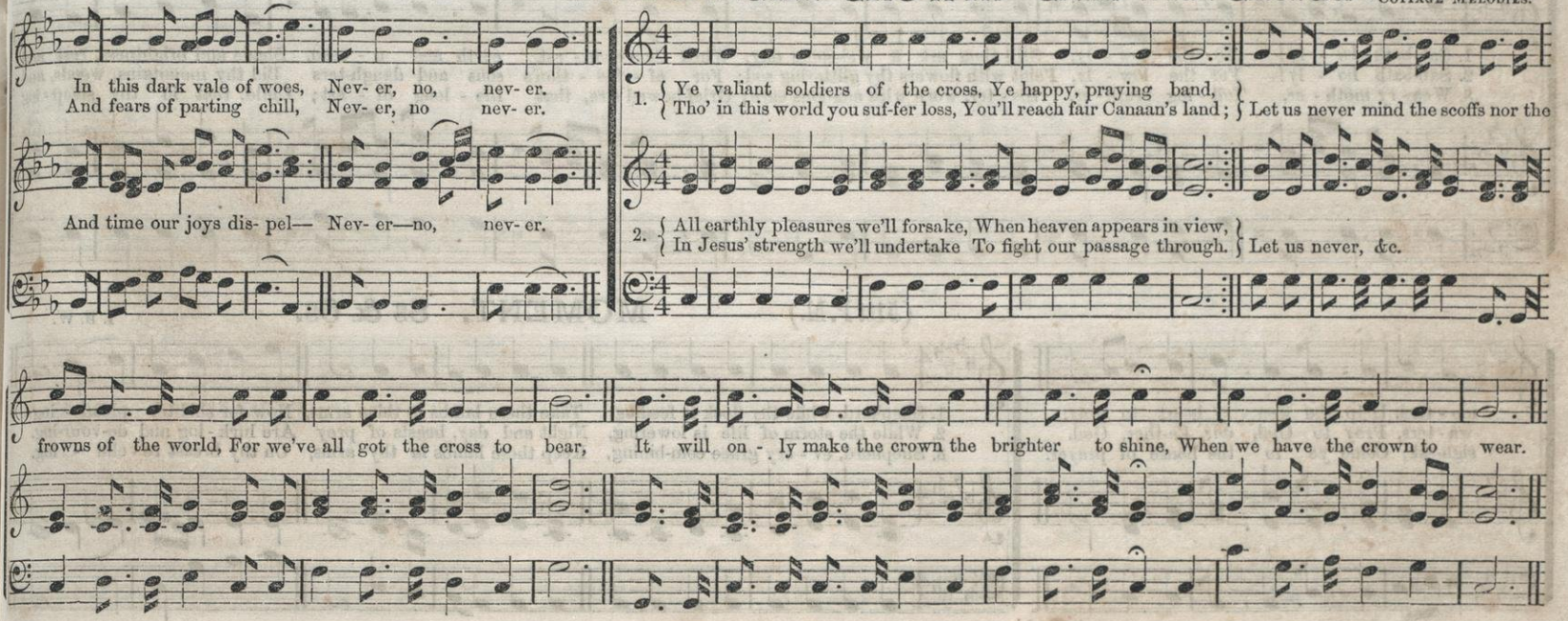
3. Sinner! come, Ere thy doom
Shall be sealed for ever;
Now return, Grieve and mourn,
Flee to Christ, the Saviour.

WHEN SHALL WE MEET AGAIN. 6s & 5s.

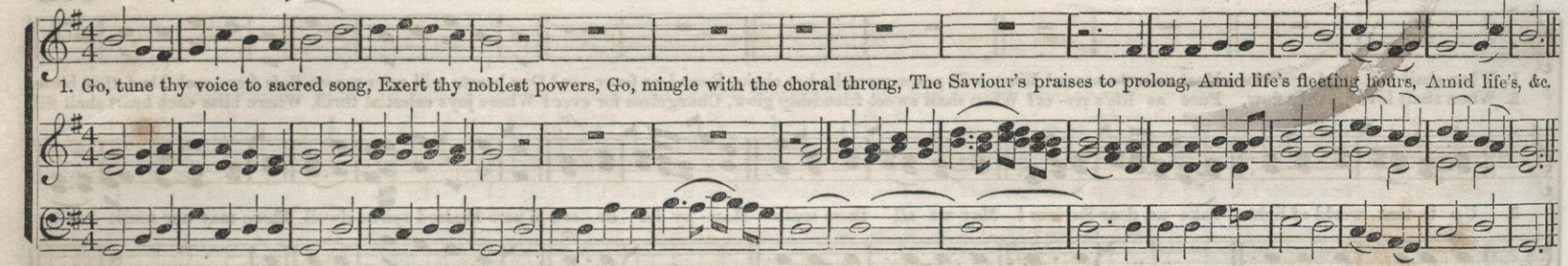


THE BRIGHT CROWN. C. M. with Chorus.

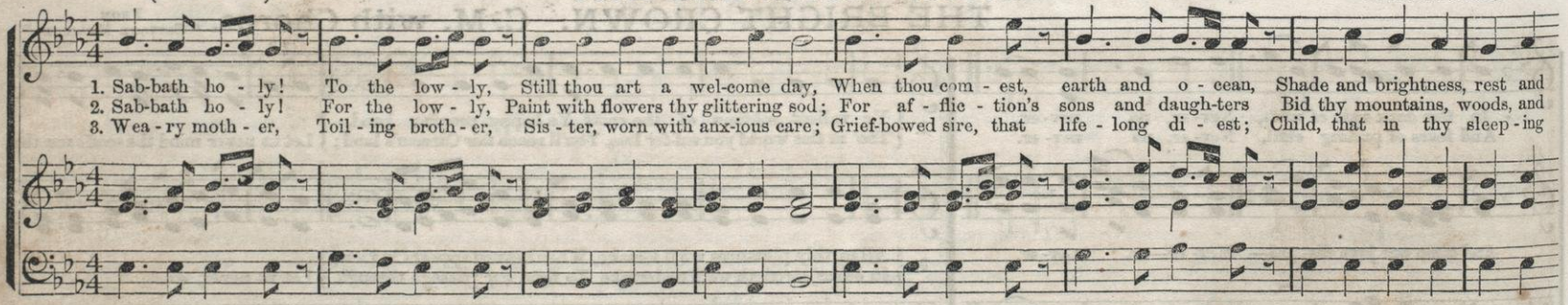
From "Cottage Melodies."



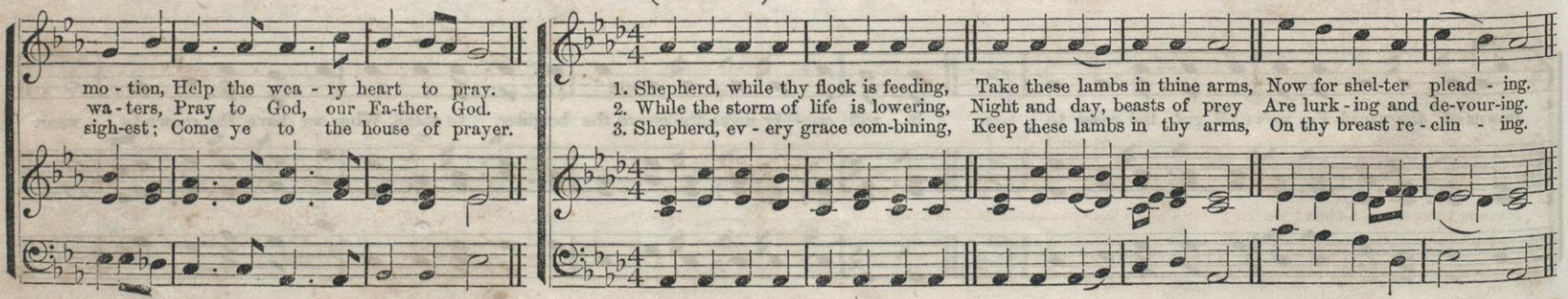
256 (49th P. M.) ENGLISH. C. M. Peculiar. T. WALKER.



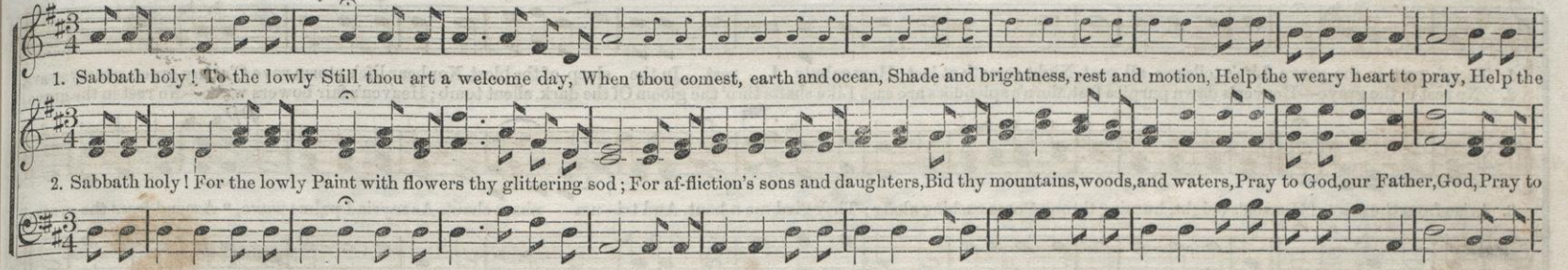
(50th P. M.) THE SABBATH. 4s & 7s. W. U. BUTCHER.



(51st P. M.) MOMENT. 8s & 6s. I. B. W.

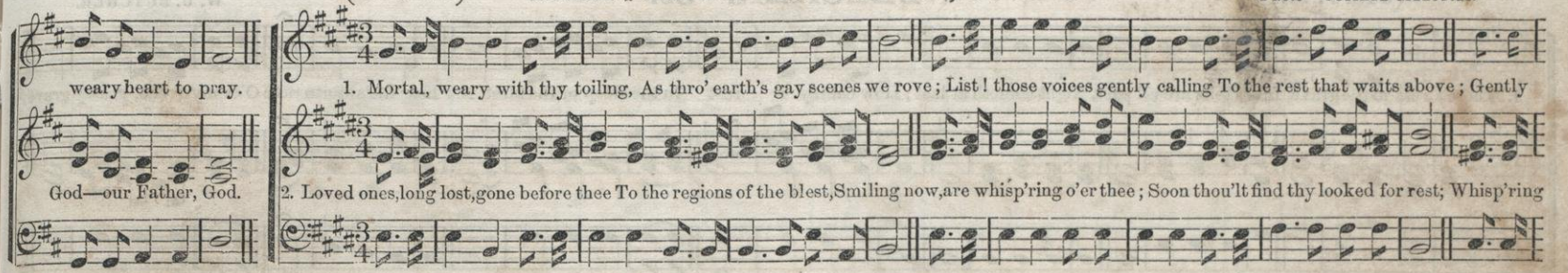


(52d P. M. SABBATH HOLY. 4s & 7s. W. B. B. From "The Jubilee."



(8th P. M.) HEAVENLY REST. 8s, 7s & 4s.

Words and Music by J. M. PELTON. From "Cottage Melodies."

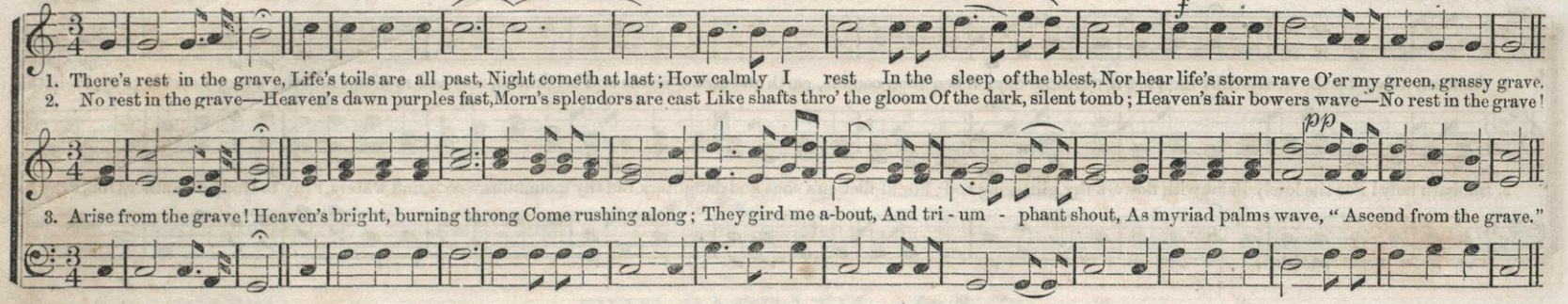


(53d P. M.) NETTIE. 5s & 9s.

(54th P. M.)

REST IN THE GRAVE. 5s.*

W. B. B. From "Cottage Melodies."

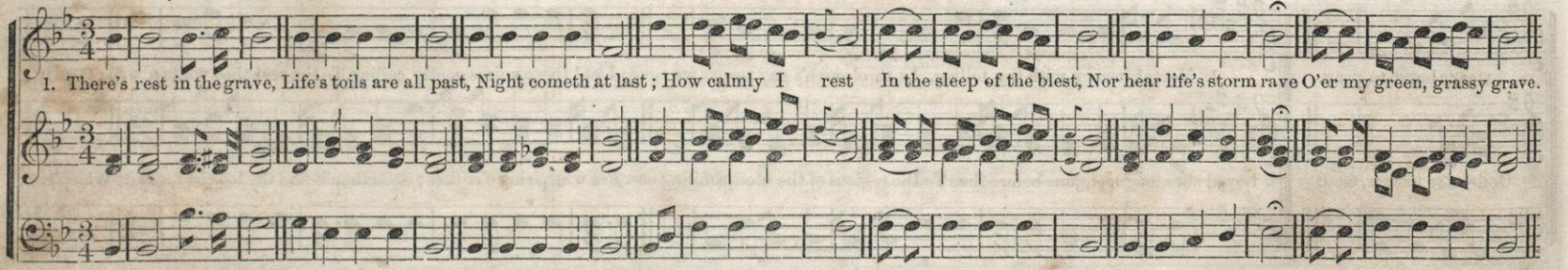


1. There's rest in the grave, Life's toils are all past, Night cometh at last; How calmly I rest In the sleep of the blest, Nor hear life's storm rave O'er my green, grassy grave.
2. No rest in the grave—Heaven's dawn purples fast, Morn's splendors are cast Like shafts thro' the gloom Of the dark, silent tomb; Heaven's fair bowers wave—No rest in the grave!
3. Arise from the grave! Heaven's bright, burning throng Come rushing along; They gird me a-bout, And tri - um - phant shout, As myriad palms wave, "Ascend from the grave."

(54th P. M.)

BEECHER. 5s.*

W. U. BUTCHER.



1. There's rest in the grave, Life's toils are all past, Night cometh at last; How calmly I rest In the sleep of the blest, Nor hear life's storm rave O'er my green, grassy grave.

* Words by Rev. Charles Beecher.

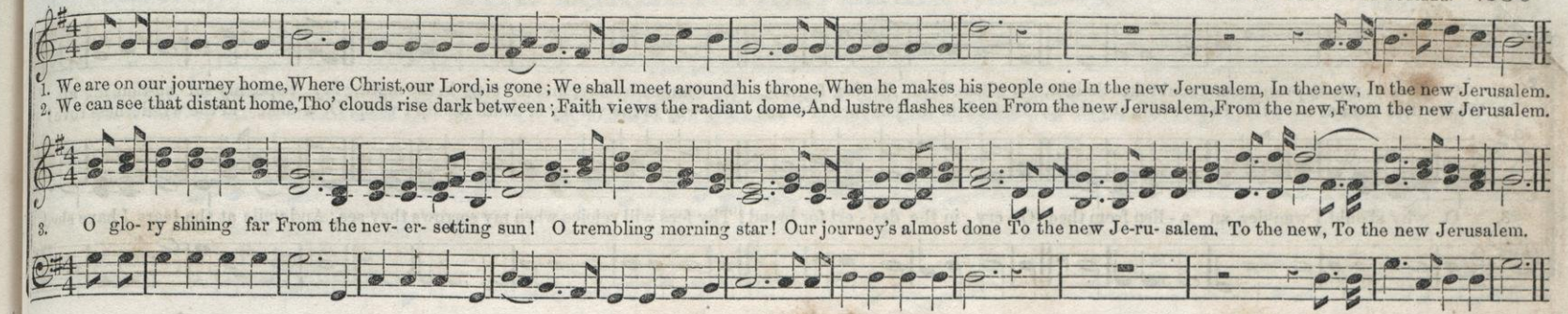
(55th P. M)

MONTALLA. 8s & 7s. Peculiar.

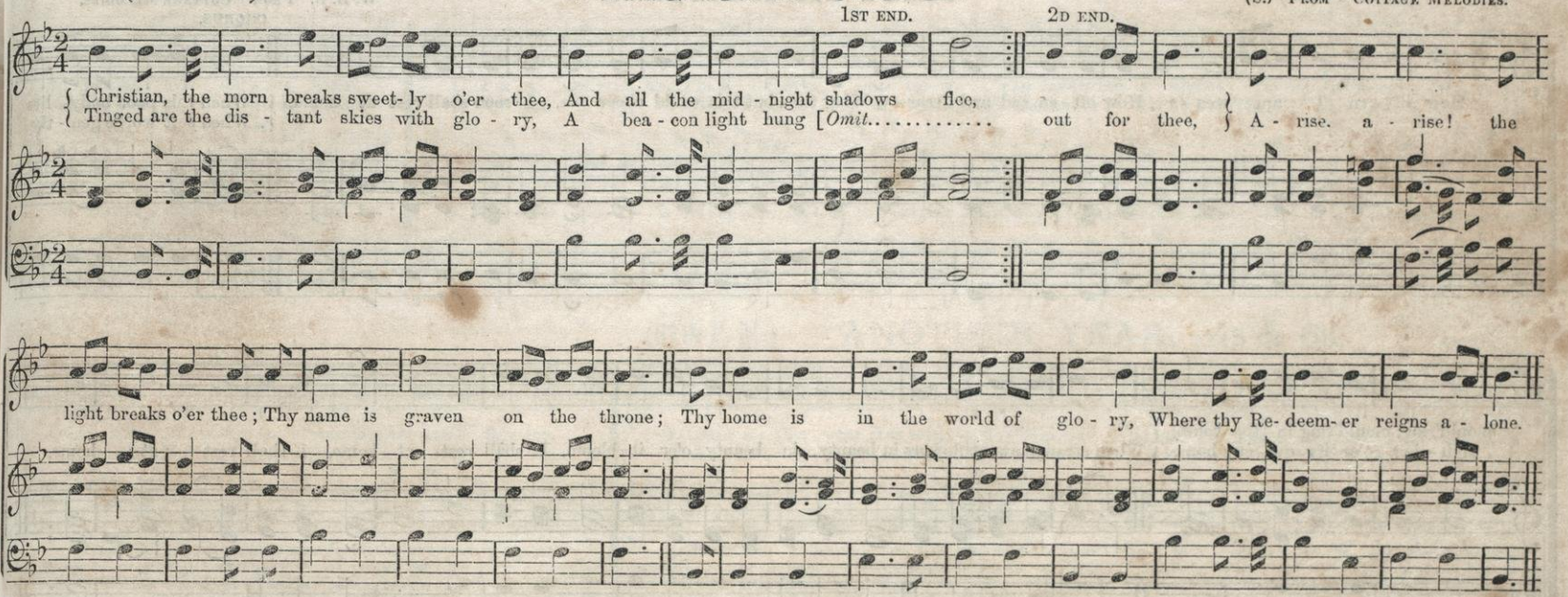
I. B. WOODBURY.

1. Oh, lay not up up - on this earth Your hope, your joy, your trea - sure, Here sor - row clouds the pilgrim's path, And blights each opening pleas - ure.
2. Earth's joys, like dew-drops, fade a - way: Like clouds its vis - ions van - ish; A - bove, no night can chase the day; Those joys no change can ban - ish.
3. All, all be - low must fade and die; The dear - est hopes we cher - ish, Scenes touched with brightest ra-dian - cy, Are all de - creed to per - ish.

(56th P. M.) Words by Rev. CHAS. BEECHER. **OUR JOURNEY HOME.** W. B B From "The Jubilee."

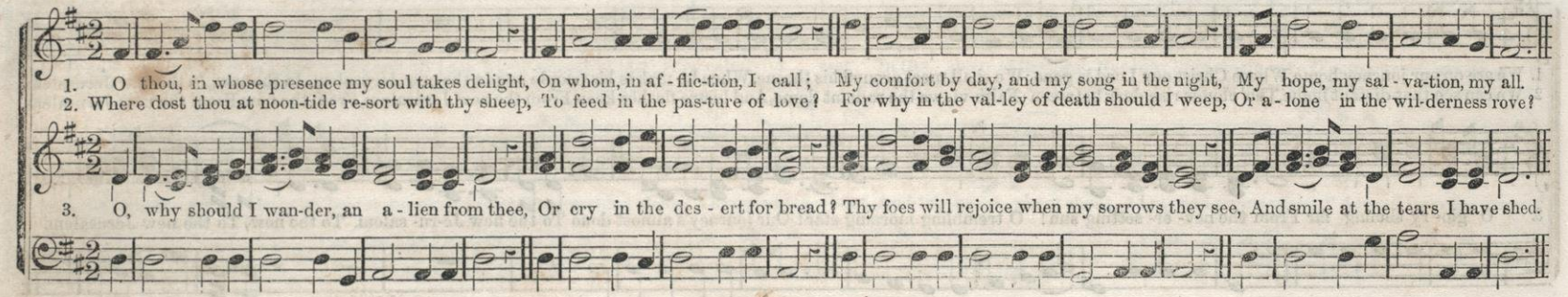


(57th P. M.) **BANCROFT. 9s & 8s.** (S.) From "Cottage Melodies."



260 (15th P. M.)

BELOVED. 11s & 8s.

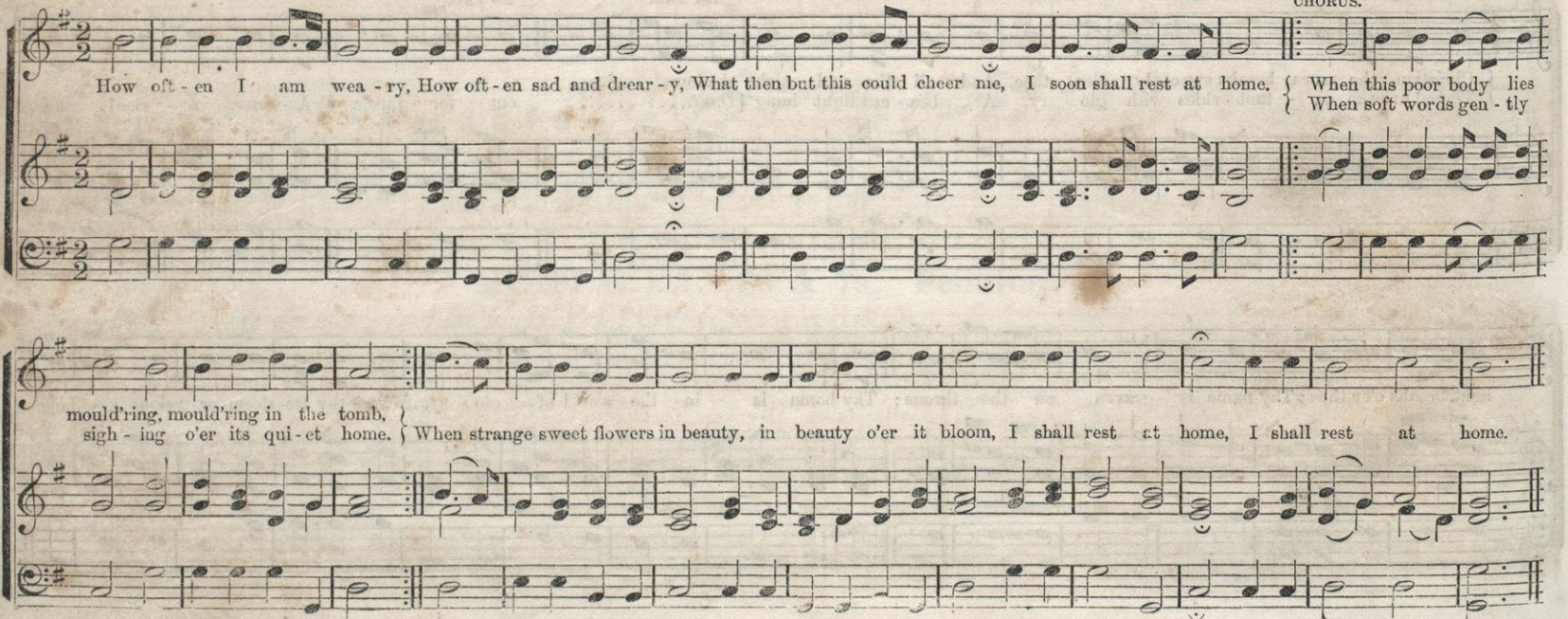


(58th P. M.)

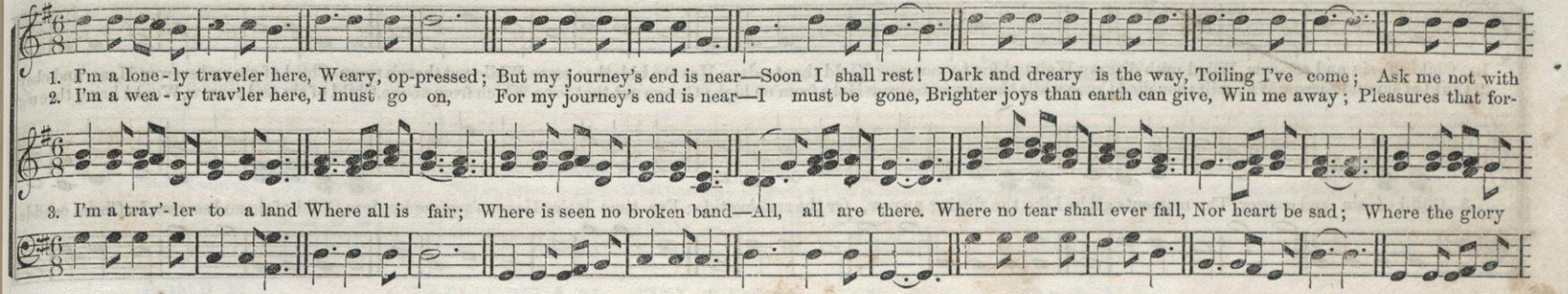
REST IN HEAVEN.

W. B. B. From "Cottage Melodies."

CHORUS.



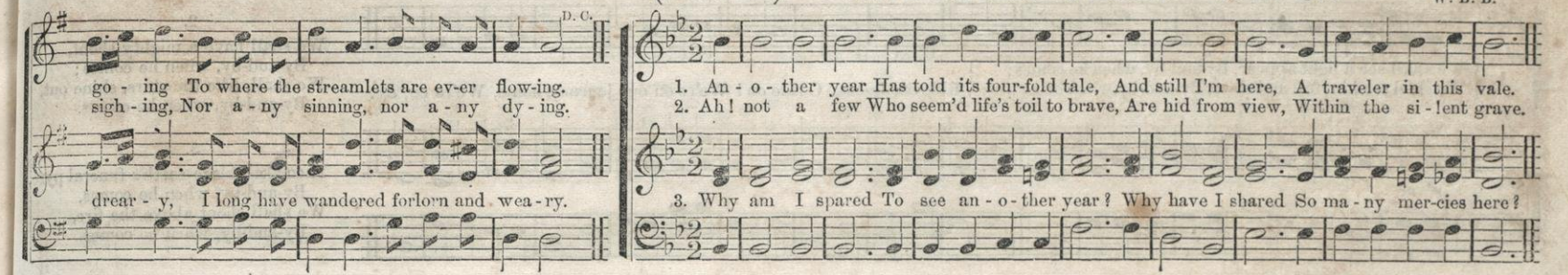
(59th P. M.) THE LONELY TRAVELER. 7s & 4s.



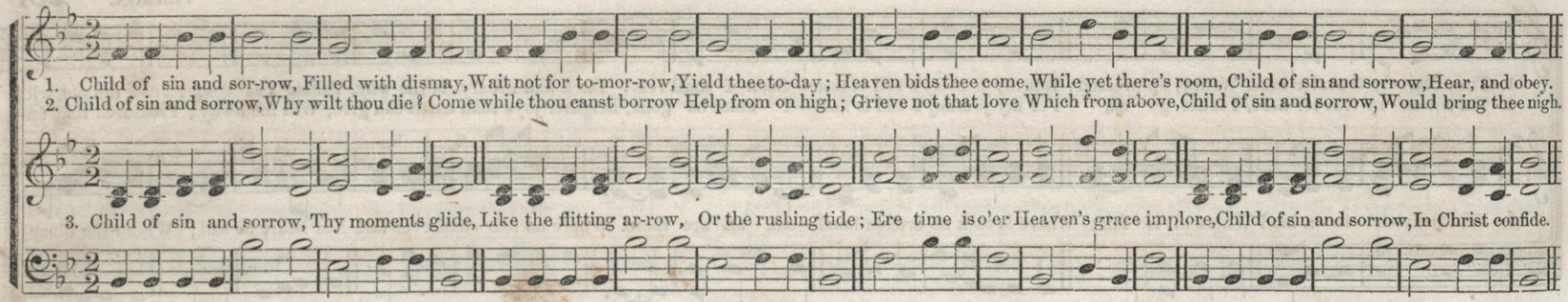
(60th P. M.) I'M A PILGRIM. 9s, 11s & 10s.

(61th P. M.) ANOTHER YEAR. 4s & 6s.

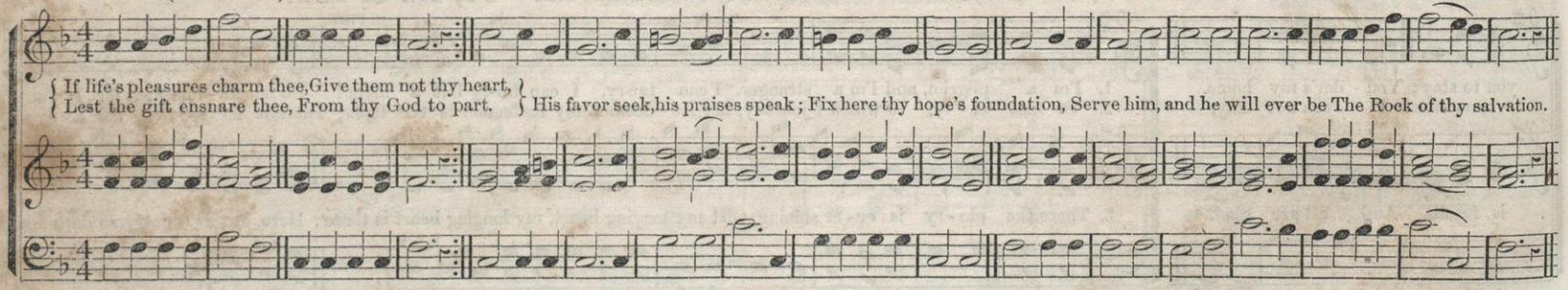
W. B. B.



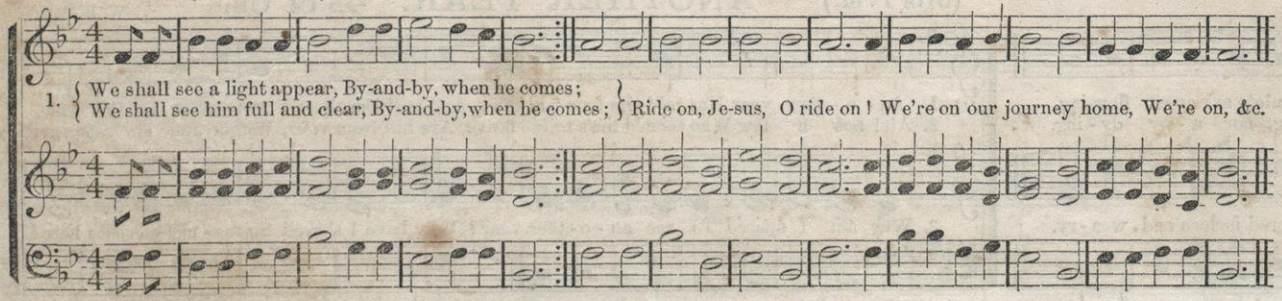
262 (62d P.M.) CHILD OF SIN AND SORROW. 6s & 4s. Peculiar. DR. HASTINGS.



(63d P.M.) ROCK OF OUR SALVATION. 6s, 5s, 4s, 7s & 8. W. B. B. FROM "THE SHAWM."



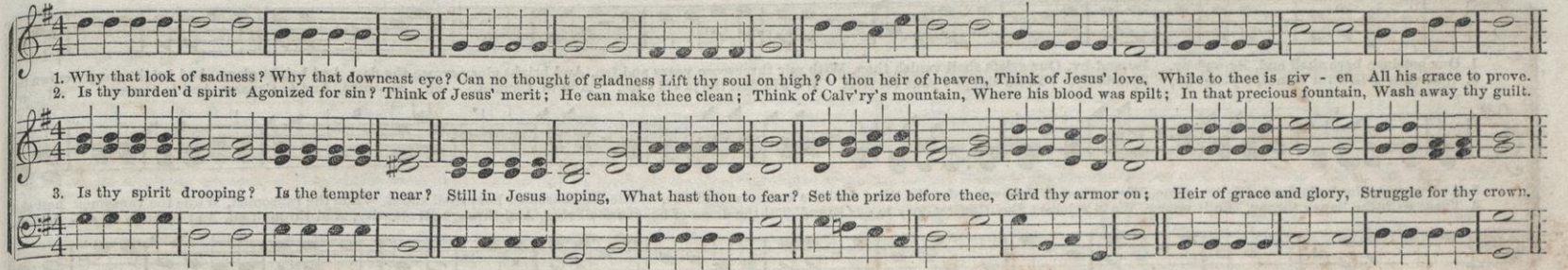
(64th P.M.) SACO. 7s & 3s. W. B. B. FROM "THE JUBILEE."



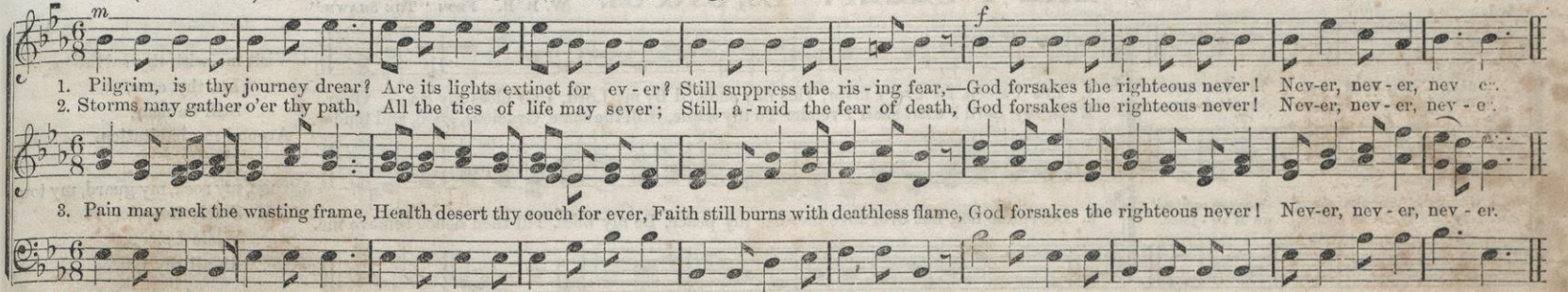
2.
We shall have a mighty shout,
By-and-by, when he comes;
We shall, like the stars, shine out,
By-and-by, when he comes.

3.
Then shall blaze earth's funeral pyre,
By-and-by, when he comes,
We shall shout above the fire,
By-and-by, when he comes.

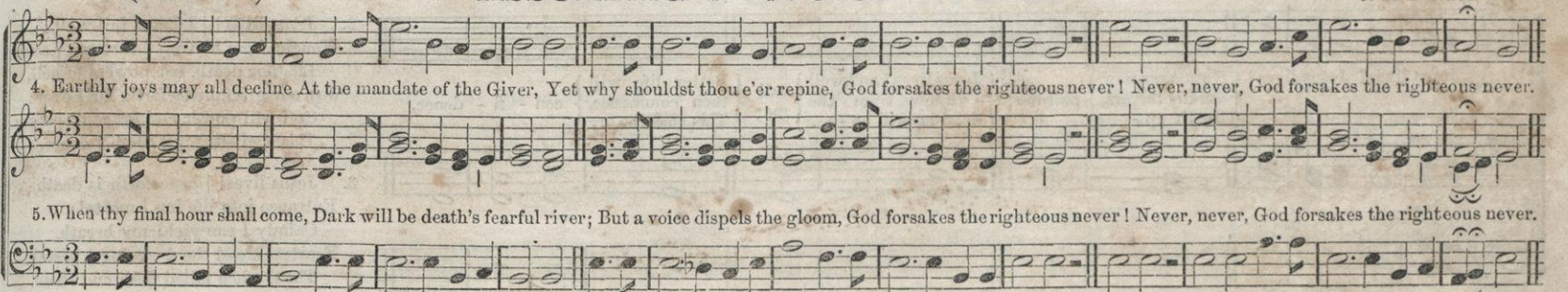
(65th P. M.) **LANSINGBURGH.** 6s & 5s. GERMAN.



(66th P. M.) **CHRISTIAN PILGRIM.** 7s & 8s. Peculiar. I. B. W. FROM "THE CYTHARA."



(66th P. M.) **ASSURANCE.** 7s & 8s. Peculiar. J. M. PELTON



264 (67th P. M.)

BRIGHT GLORY. 6s, 3s & 7s.

STEPHEN JENKS. FROM "THE SHAWM."

(68th P. M.)

ERE I SLEEP. 8s, 3s & 6s.

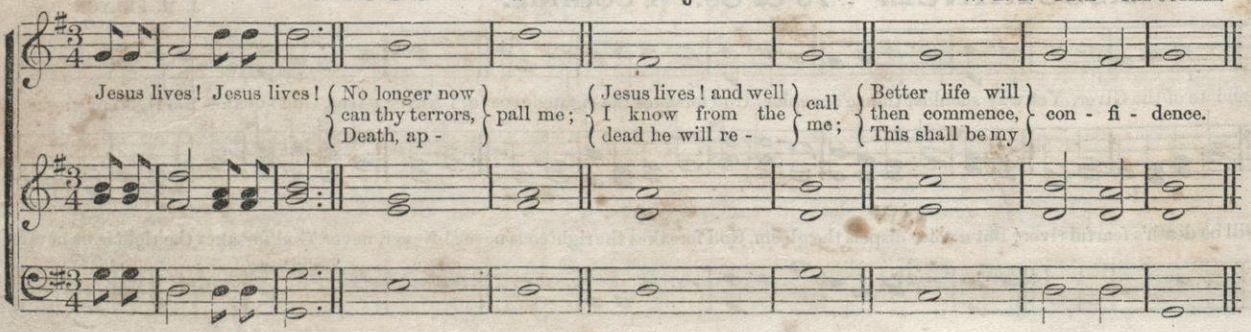
W. B. B. FROM "THE SHAWM."

4. Visit me with thy salvation;
Let thy care,
Still be near,
Around my habitation.

5. Thou, my rock, my guard, my tower,
Safely keep,
While I sleep,
Me, with all thy power.

JESUS LIVES! Hymn Chant.

W. B. B. FROM "THE JUBILEE."



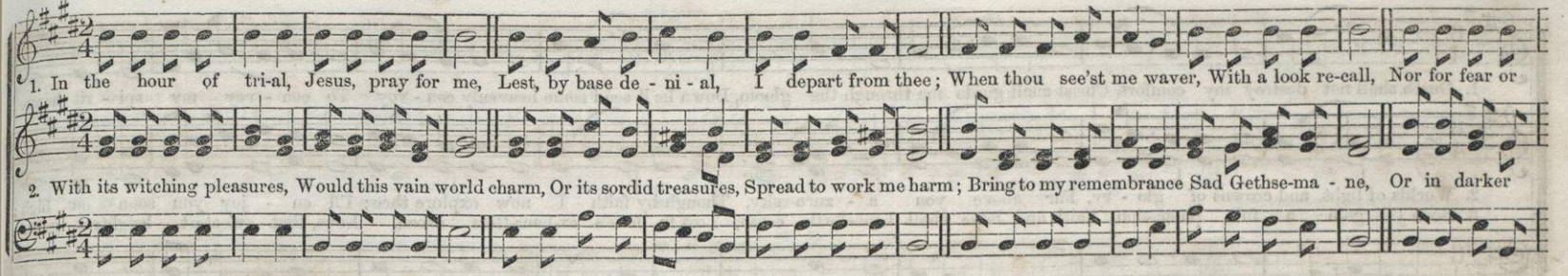
2. Jesus lives! | I know full well,
Nought from him my heart can | sever;
Life nor death, nor powers of hell,
Joy nor grief, henceforth, for | ever:
God will power and grace dispense,
This shall be my | confi- | dence.

3. Jesus lives! | henceforth is death
Entrance into life im- | mortal;
Calmly I can yield my breath,
Fearless tread the frowning | portal:
Thou, when failed flesh and sense,
Lord, wilt be my | confi- | dence.

(69th P. M.)

MILWAUKEE. 6s & 5s.

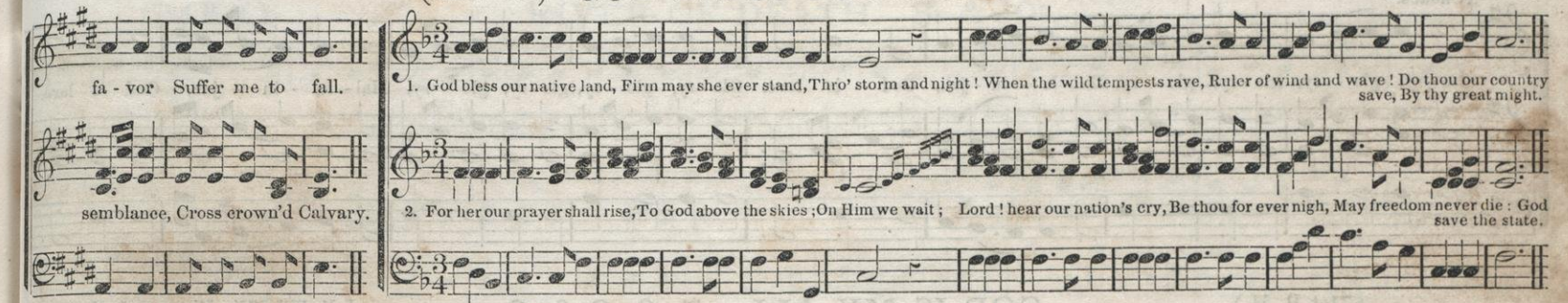
From "The Jubilee." J. E. KUNSTMAN.



(19th P. M.)

GOD BLESS OUR NATIVE LAND. 6s & 4s.

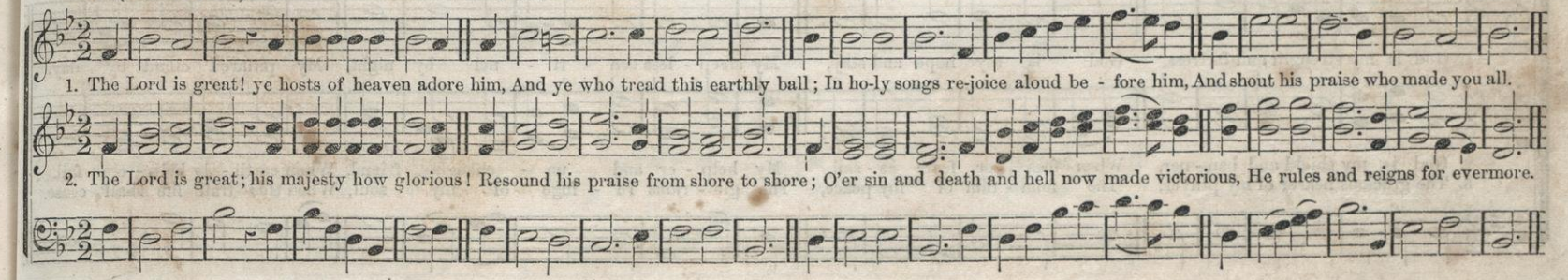
I. B. WOODBURY.



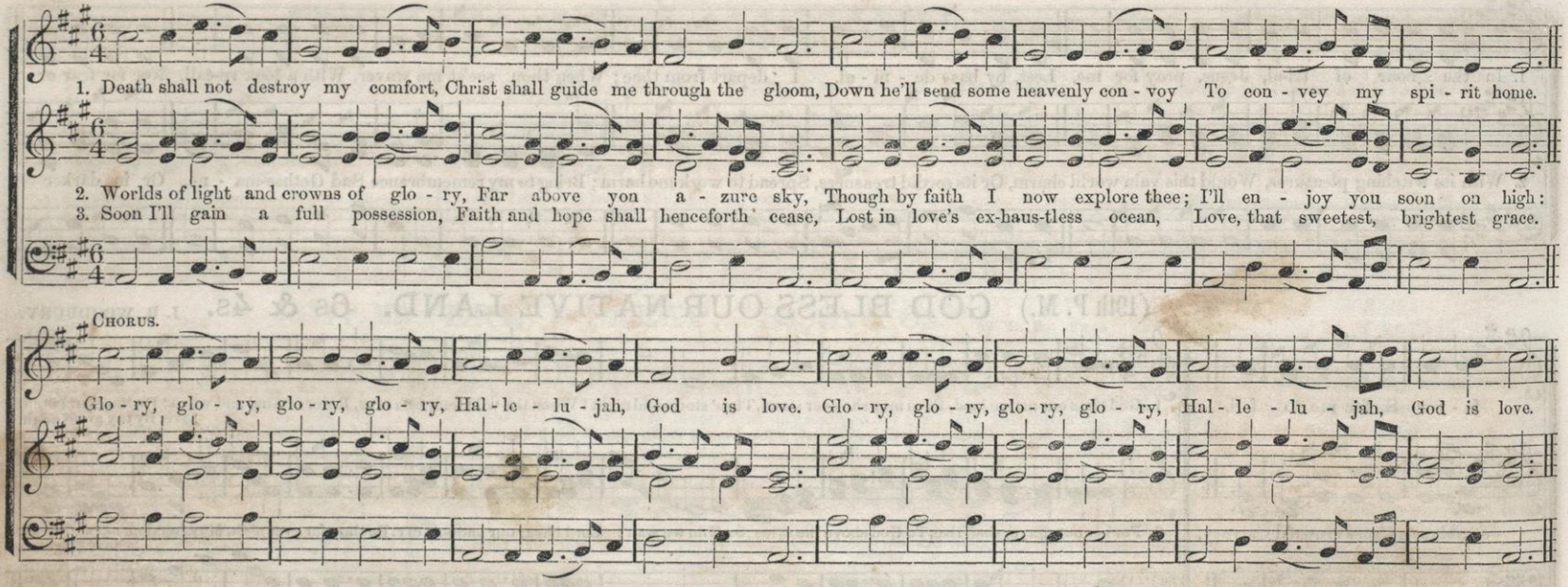
(70th P. M.)

THE LORD IS GREAT. 11s & 8s.

* *



266 (9th. P. M) GOD IS LOVE. 8s & 7s.



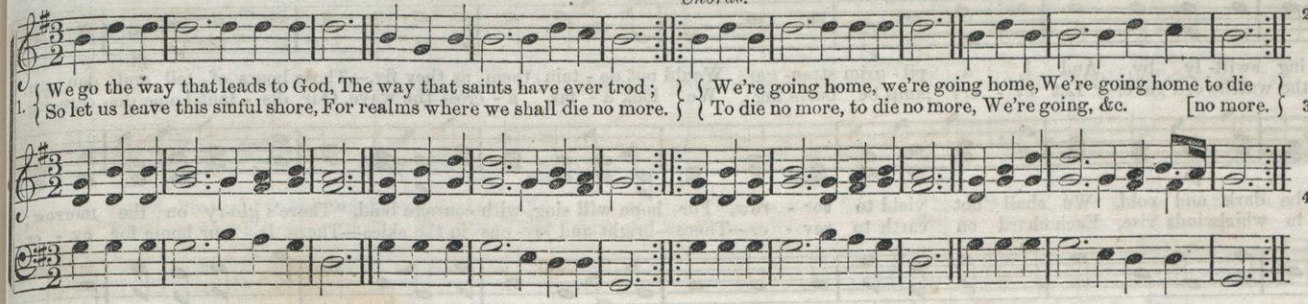
(71st P. M.) GOD IS MY ALL. 7, 6, 8 & 6.

J. M. PELTON. Words by L. H. S.

I'M GOING HOME. L. M.

From "Wesleyan Sac. Harp."

Chorus.



2. The ways of God are ways of bliss,
And all his paths are happiness;
Then, weary souls, your sighs give o'er,
We're going home to die no more.
We're going home, &c.

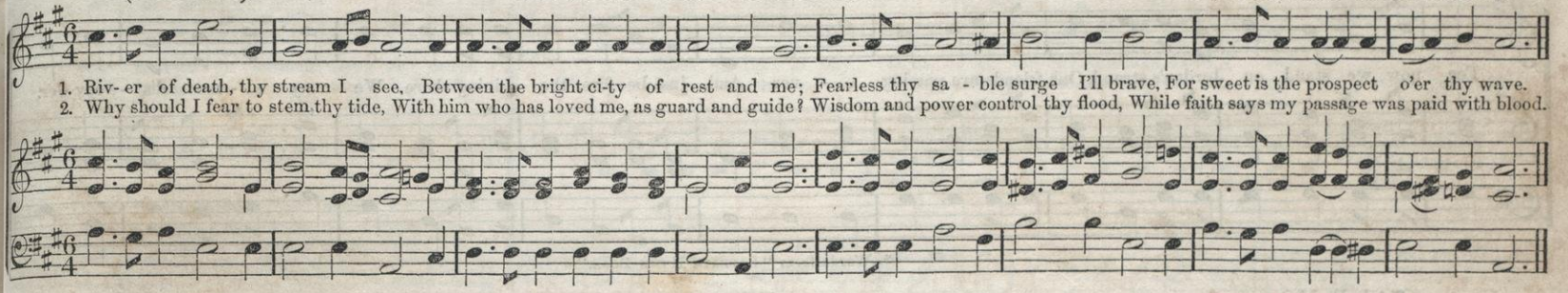
3. There is a land beyond the sky
Where happy spirits never sigh,
Then, erring souls, your sins deplore,
And sing of where we'll die no more.
We're going home, &c

4. Come, sinners, come, and join our band,
And journey toward Immanuel's land;
Renounce the world with all its store,
We're going home to die no more.
We're going home, &c.

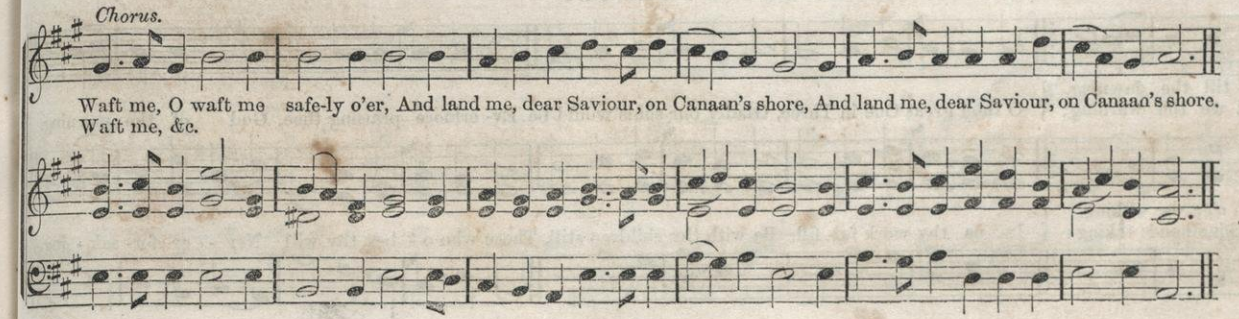
(72d P.M.)

RIVER OF DEATH. 8s & 10s.

S. J. VAIL. From "Cottage Melodies."



Chorus.

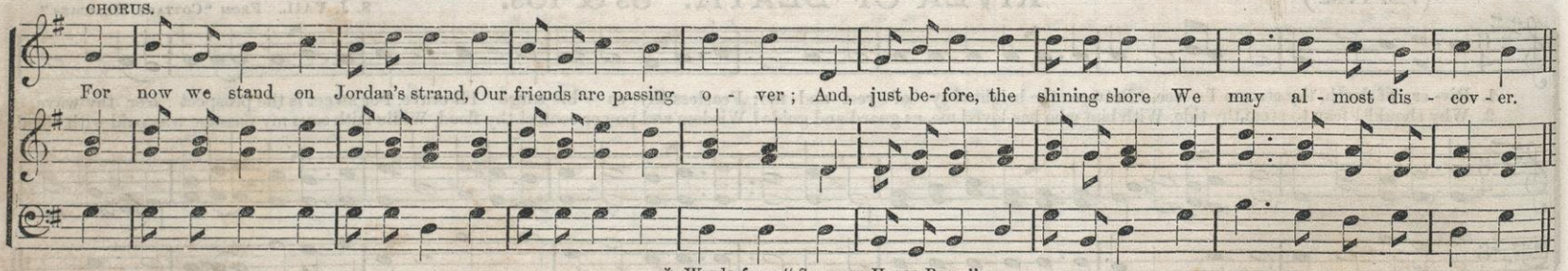


3. What is it gilds thy darksome foam?
'Tis light shining forth from my happy home—
Music that thrills my soul to hear,
Seems floating me over thy surface drear.
Waft me, O waft me, &c.

4. Help me, I feel the waters rise,
Yet visions of glory still glad my eyes.
Saviour, I come—I soon shall be
Among the blest purchase of Calvary.
Waft me, O waft me, &c.

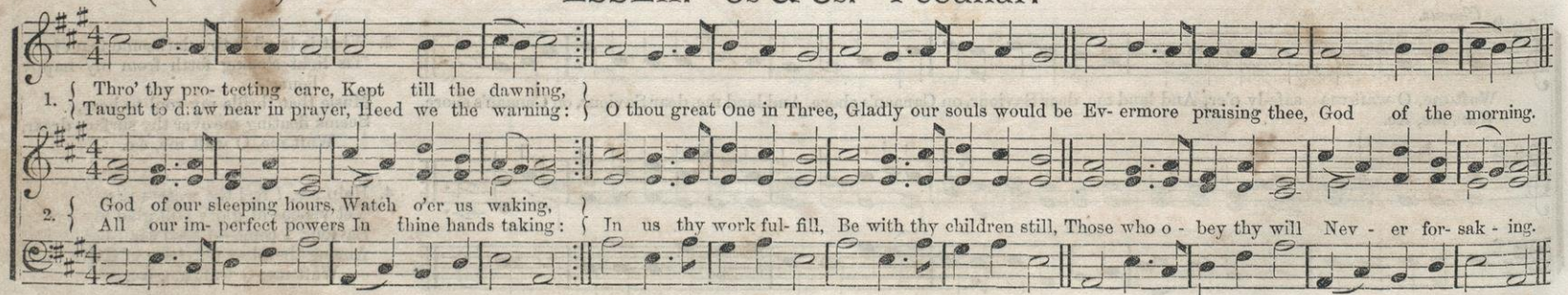
268 (73d P. M.) **THE SHINING SHORE.*** 8s & 7s. Peculiar.

G. F. ROOT.
FROM "SABBATH BELL." BY PER.

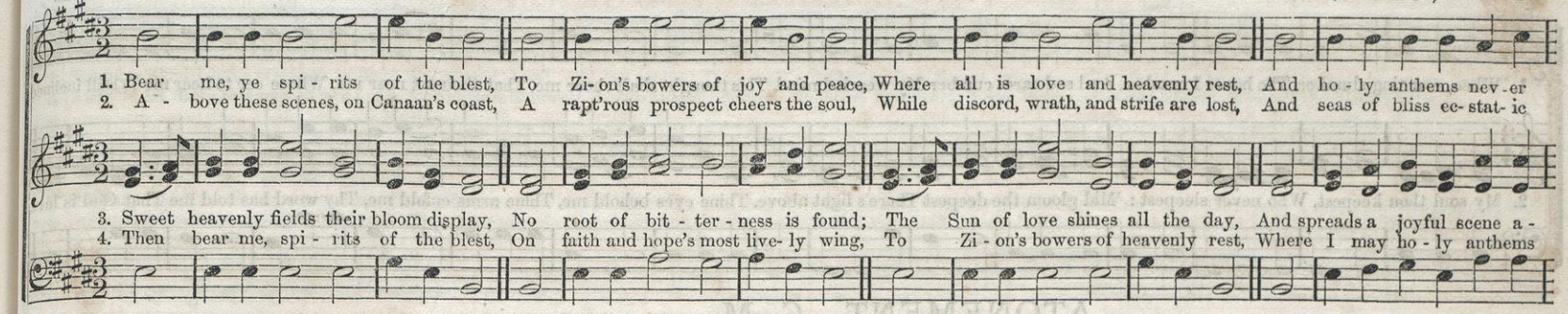


* Words from "SABBATH HYMN BOOK."

(74th P. M.) **ESSEX.** 6s & 5s. Peculiar.



ZION'S BOWERS. L. M.



(75th P. M.) ETTIE. 8s, 5s, 7 & 6.

From "The Jubilee."

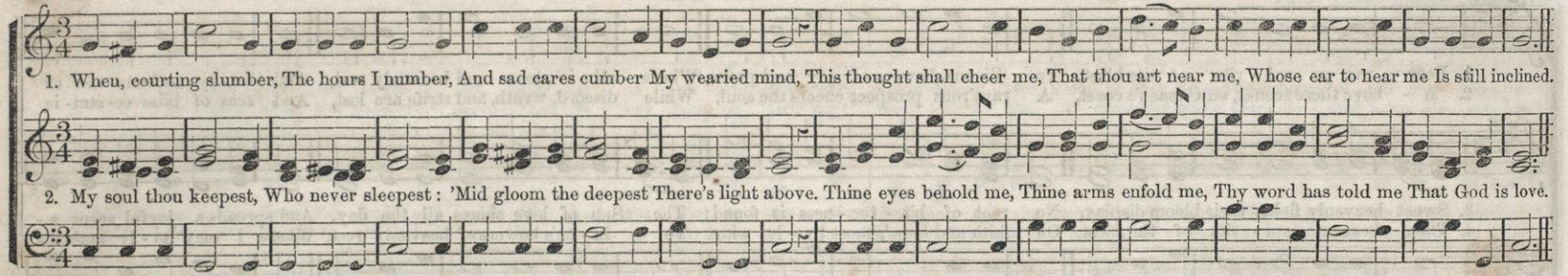
2. I ask thy boundless grace to share,
I seek for pardon through thy blood,
I knock by earnest, fervent prayer,
Lord, hear, and answer me for good.
"Ask—ye shall receive,
Seek—and ye shall find,
Knock—and enter in, but leave
All doubts and sins behind."

3. Yes, each mistrustful doubt of thee,
Each long-indulged, besetting sin,
Repented and renounced must be,
Ere we may dare to enter in.
Then asking, we receive,
And seeking, we shall find;
Till entering heaven's gate, we leave
Earth, sin, and death behind.

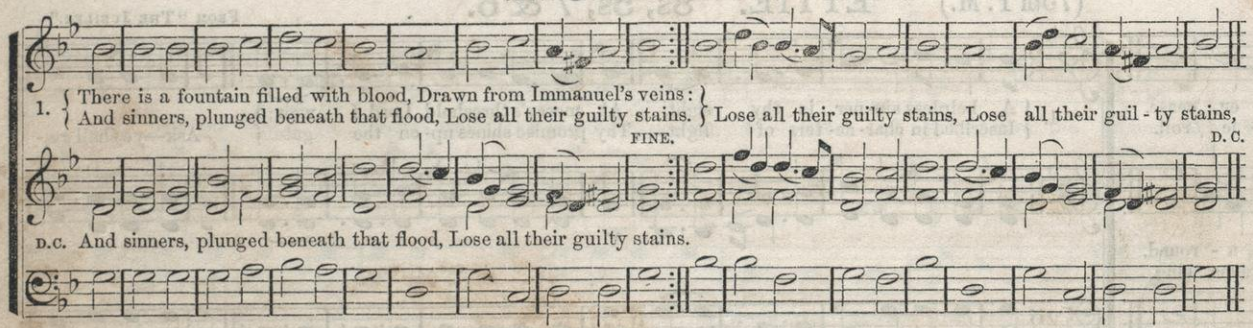
* Small notes for the last stanza.

270 (76th P. M.) THERE'S LIGHT ABOVE. 5s & 4s.

I. B. W. From "Cottage Melodies."



ATONEMENT. C. M.



2.
The dying thief rejoiced to see
That fountain in his day;
And there may I, though vile as he,
Wash all my sins away.

3.
Thou dying Lamb! thy precious blood
Shall never lose its power,
Till all the ransomed Church of God,
Are saved, to sin no more.

4.
Then, in a nobler, sweeter song,
I'll sing thy power to save,
When this poor lisping, stammering tongue,
Lies silent in the grave.

NO SORROW THERE.* S. M.

Arr. by S. J. VAIL.

2. There sin and sorrow cease;
And, every conflict o'er,
We there shall dwell in endless peace,
Nor thirst nor hunger more.

3. There, in celestial strains,
Enraptured myriads sing;
And love in every bosom reigns,
For God himself is King.

4. We hope to join the throng,
And soon their pleasures share,
And sing the everlasting song,
With all the ransomed there.

* From a very popular ballad by Rev. C. W. DUNBAR. Sold by C. W. DUNBAR, New Bedford.

1. Not more than I have strength to bear, Thy mercy, Lord, will lay on me; Pain shall not always last, Sweet ease is coming fast, On my sick-bed all free from care, Thou
2. And shall I drain this cup of woe? Ah, Lord! thou knowest flesh is weak! Forgive the tears that start, From weary eyes and heart! Now all thy tender pity show, And
3. The pain which racks and wearies me, Drives far away my sleep's soft rest; The long dark nights may hear My groans of grief and fear, How poor I find man's help to be! But
4. Thy pain may choose, and give command, How long the trial hour shall last: And though on this dark field My whole life-strength should yield, Still passing to the better land, My

present Helper! praise I Thee.
give the patient faith I seek.

thou canst still my throbbing breast!
heart shall ever hold thee fast!

BEAUTIFUL ZION.

From "Cottage Melodies."

1. Beauti - ful Zi - on built a - bove, Beauti - ful ci - ty that I love, Beauti - ful gates of pearly
2. Beauti - ful heaven, where all is light, Beauti - ful an - gels clothed in white, Beauti - ful strains that nev-er

white, Beauti - ful temple—God its light; He who was slain on Cal - va - ry, Opens those pearly gates to me.

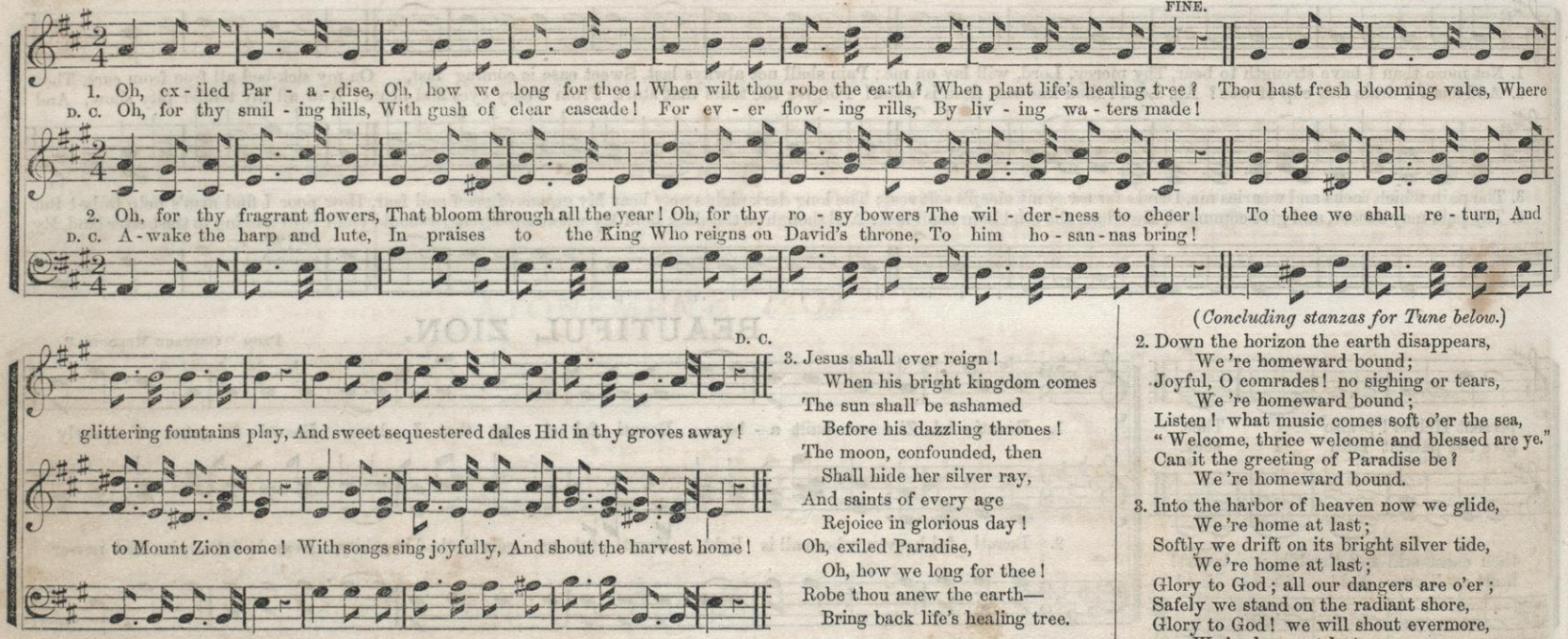
tire, Beautiful harps through all the choir; There shall I join the chorus sweet, Worshiping at the Saviour's feet.

3. Beautiful crowns on every brow,
Beautiful palms the conquerors show,
Beautiful robes the ransomed wear,
Beautiful all who enter there:
Thither I press with eager feet,
There shall my rest be long and sweet.

4. Beautiful throne of Christ our King,
Beautiful songs the angels sing,
Beautiful rest, all wanderings cease,
Beautiful home of perfect peace;
There shall my eyes the Saviour see,
Haste to this heavenly home with me.

272 (78th P. M.) **EXILED PARADISE.** 6s. Peculiar.

From "Plym. Coll." By Permission.



3. Jesus shall ever reign!
   When his bright kingdom comes
The sun shall be ashamed
   Before his dazzling thrones!
The moon, confounded, then
   Shall hide her silver ray,
And saints of every age
   Rejoice in glorious day!
Oh, exiled Paradise,
   Oh, how we long for thee!
Robe thou anew the earth—
   Bring back life's healing tree.

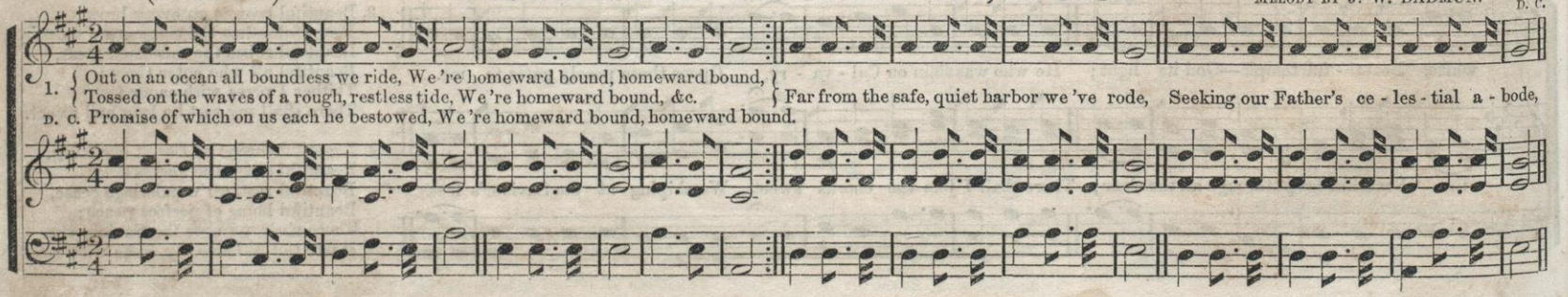
(Concluding stanzas for Tune below.)

2. Down the horizon the earth disappears,
   We 're homeward bound;
Joyful, O comrades! no sighing or tears,
   We 're homeward bound;
Listen! what music comes soft o'er the sea,
"Welcome, thrice welcome and blessed are ye."
Can it the greeting of Paradise be?
   We 're homeward bound.

3. Into the harbor of heaven now we glide,
   We 're home at last;
Softly we drift on its bright silver tide,
   We 're home at last;
Glory to God; all our dangers are o'er;
Safely we stand on the radiant shore,
Glory to God! we will shout evermore,
   We 're home at last.

(79th P. M.) **HOMEWARD BOUND.** 10s, 4s & 3s.

Melody by J. W. Dadmun.



* CONCORD. S. M.

OLIVER HOLDEN. 1793.

LISBON. S. M.

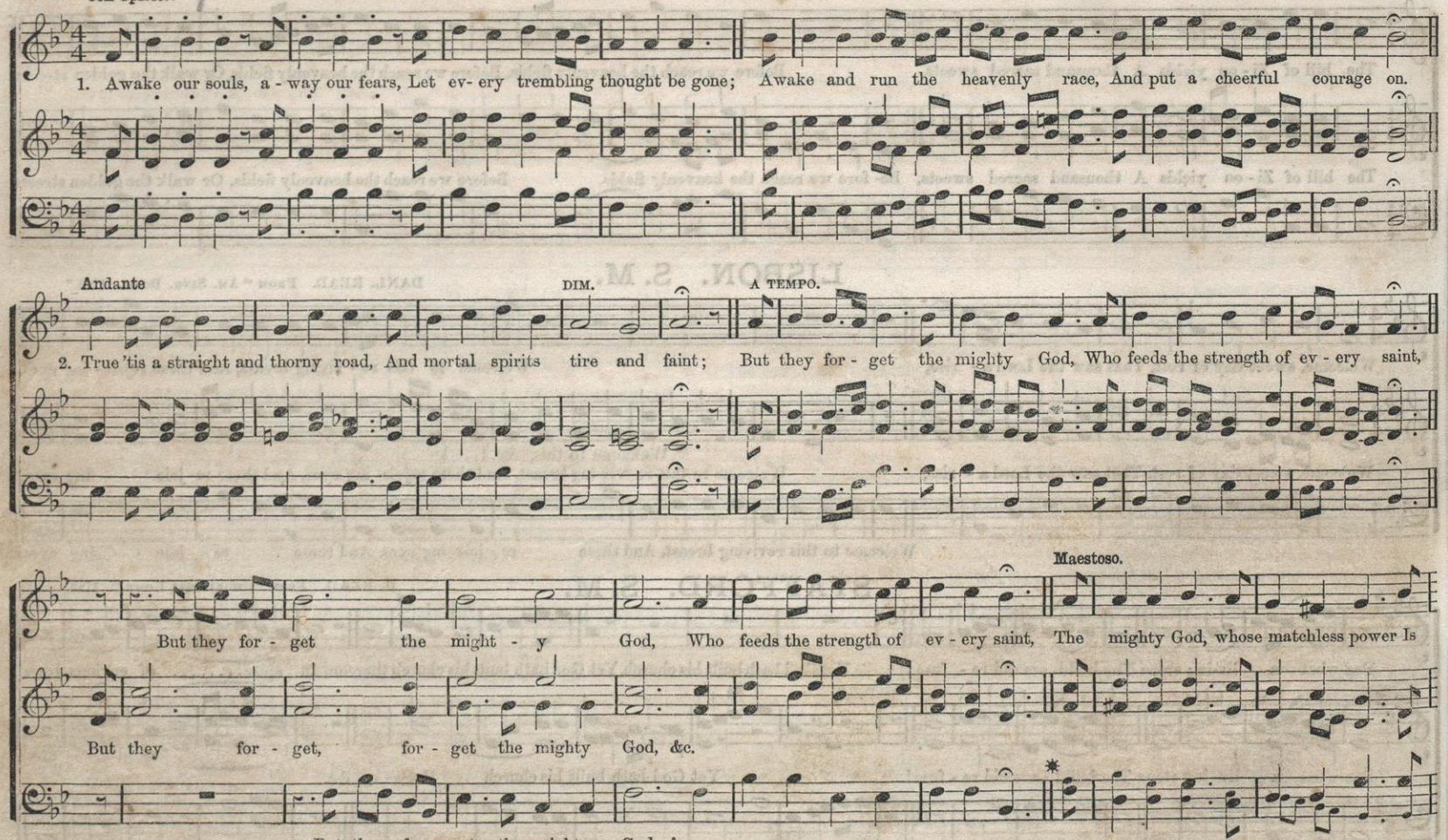
DANL. READ. FROM "AM. SING. BOOK. 1785."

STAFFORD. S. M.

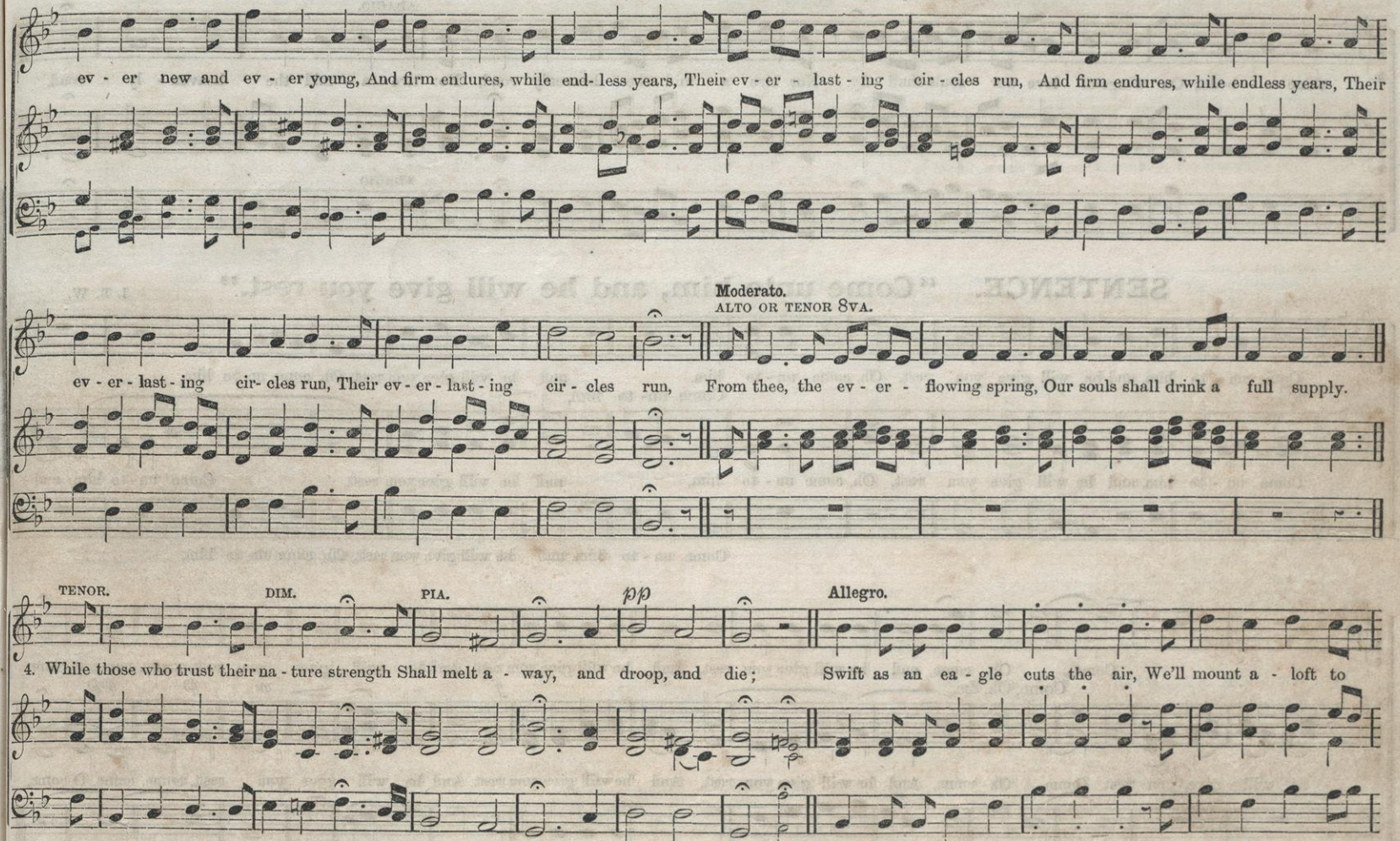
D. READ. FROM "CHORISTERS COMP." 1782.

* The tunes on this page are inserted as they were originally written, by *special request*.

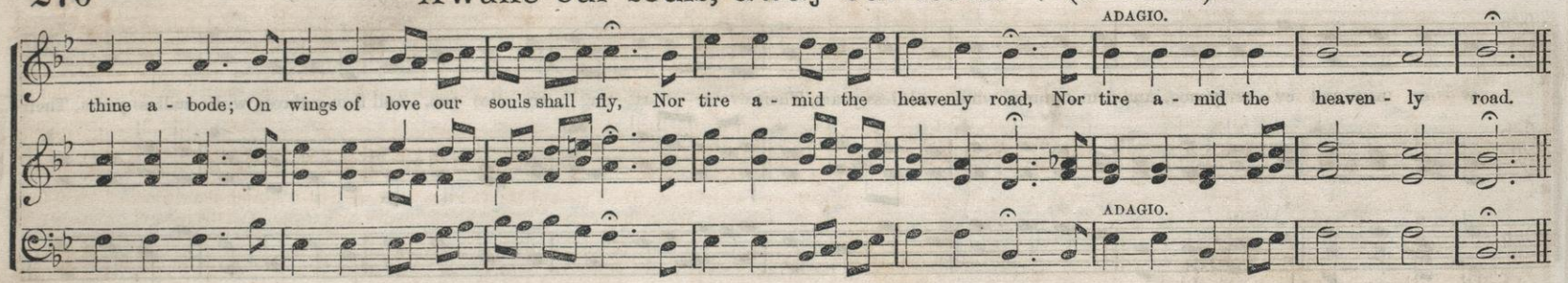
274 Con Spirito. # HYMN ANTHEM. "Awake our souls, away our fears." S J. VAIL.



* The small notes may be used as a Bass Solo.

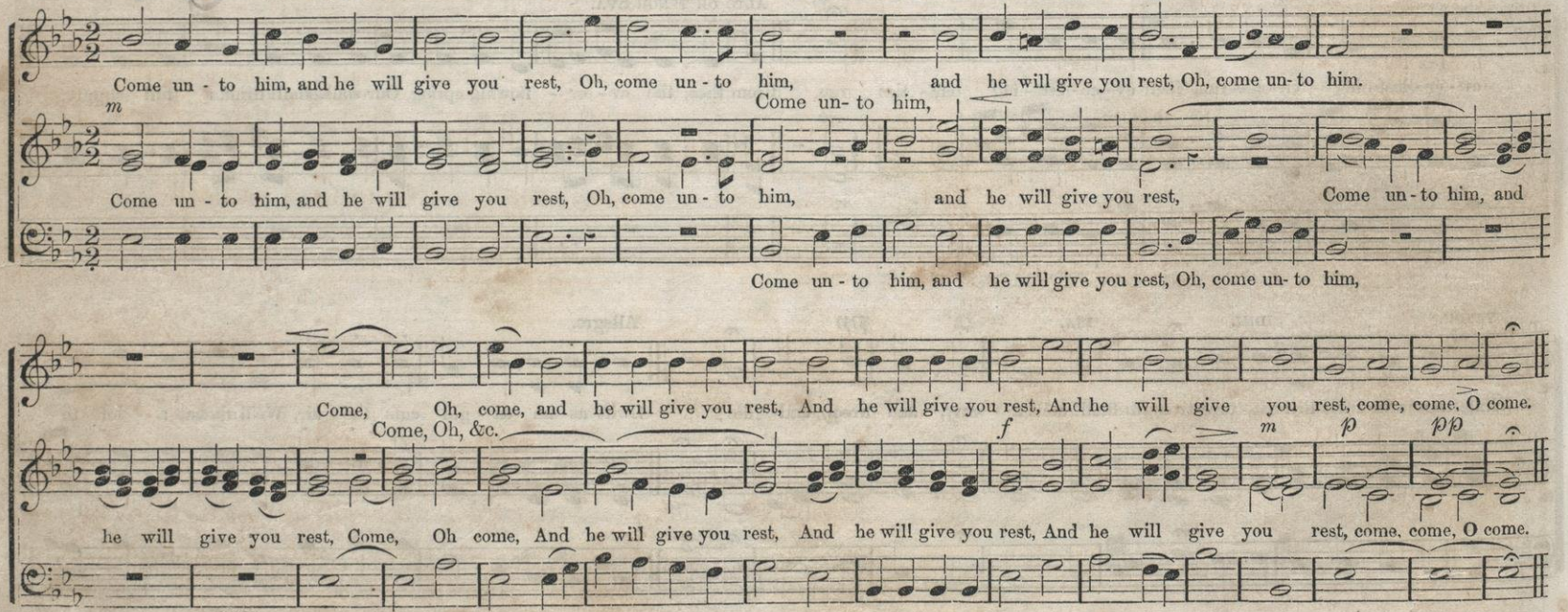

ev - er new and ev - er young, And firm endures, while end- less years, Their ev - er - last - ing cir - cles run, And firm endures, while endless years, Their
Moderato.
ALTO OR TENOR 8VA.
ev - er - last - ing cir- cles run, Their ev - er - last - ing cir - cles run, From thee, the ev - er - flowing spring, Our souls shall drink a full supply.
TENOR.
DIM.
PIA.
pp
Allegro.
4. While those who trust their na - ture strength Shall melt a - way, and droop, and die; Swift as an ea - gle cuts the air, We'll mount a - loft to

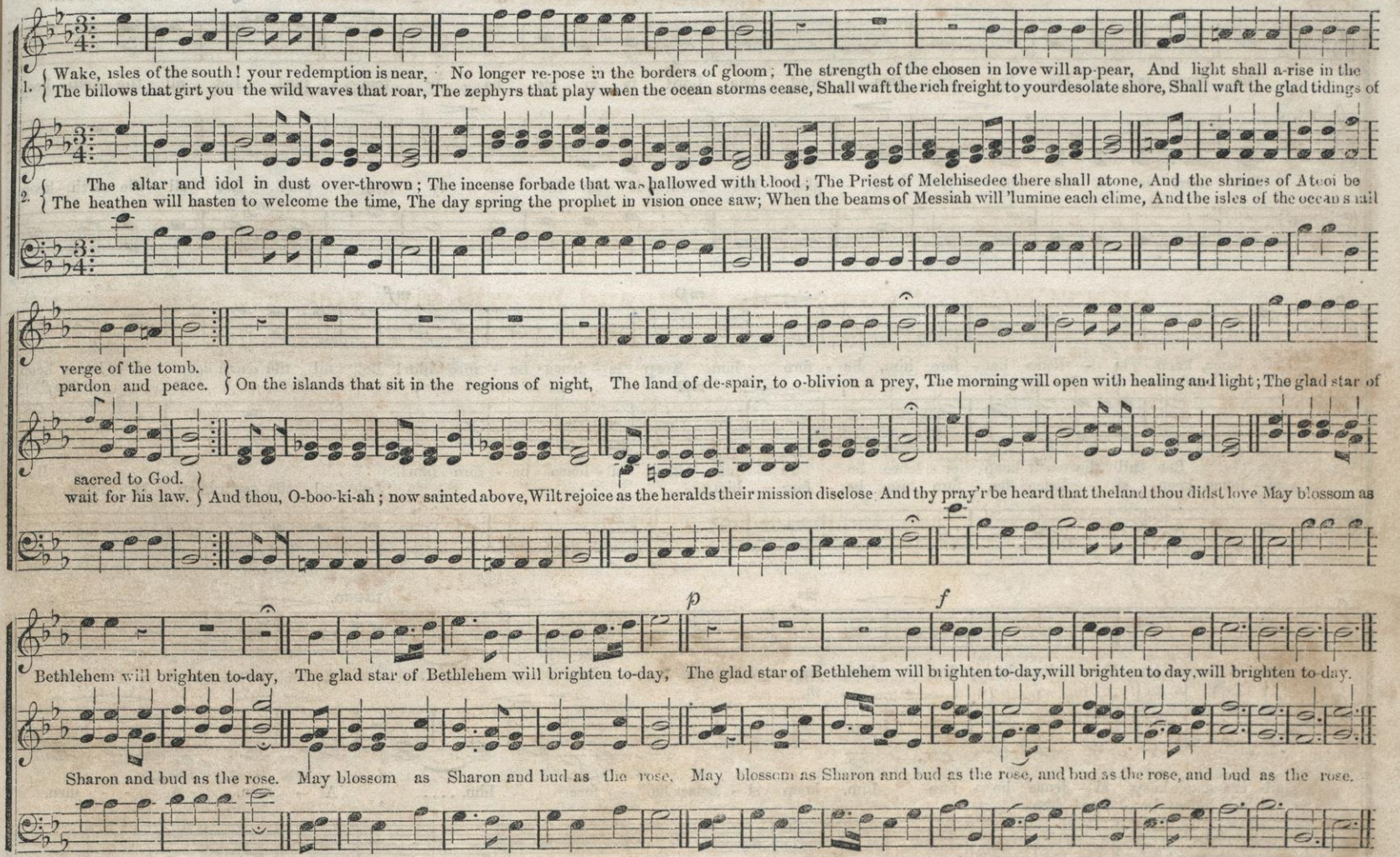
"Awake our souls, away our fears." (CONCLUDED.)



SENTENCE. "Come unto him, and he will give you rest."

I. B. W.

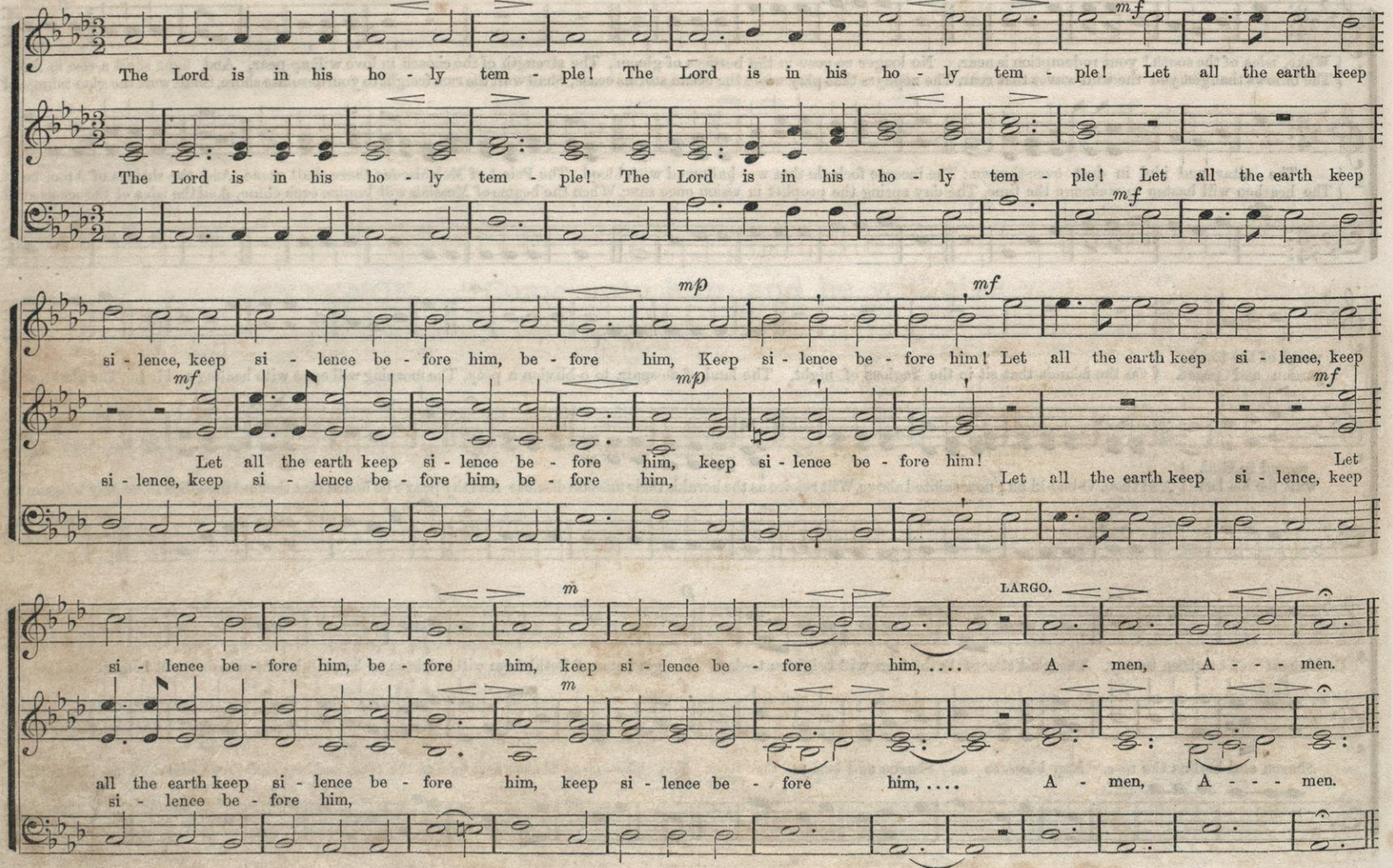



1. Wake, isles of the south! your redemption is near, No longer re-pose in the borders of gloom; The strength of the chosen in love will ap-pear, And light shall a-rise in the
The billows that girt you the wild waves that roar, The zephyrs that play when the ocean storms cease, Shall waft the rich freight to yourdesolate shore, Shall waft the glad tidings of
2. The altar and idol in dust over-thrown; The incense forbade that was hallowed with blood; The Priest of Melchisedec there shall atone, And the shrines of Atooi be
The heathen will hasten to welcome the time, The day spring the prophet in vision once saw; When the beams of Messiah will 'lumine each clime, And the isles of the ocean s hail
verge of the tomb.
pardon and peace.
On the islands that sit in the regions of night, The land of de-spair, to o-blivion a prey, The morning will open with healing and light; The glad star of
sacred to God.
wait for his law.
And thou, O-boo-ki-ah; now sainted above, Wilt rejoice as the heralds their mission disclose And thy pray'r be heard that the land thou didst love May blossom as
p
f
Bethlehem will brighten to-day, The glad star of Bethlehem will brighten to-day, The glad star of Bethlehem will brighten to-day, will brighten to day, will brighten to-day.
Sharon and bud as the rose. May blossom as Sharon and bud as the rose. May blossom as Sharon and bud as the rose, and bud as the rose, and bud as the rose.

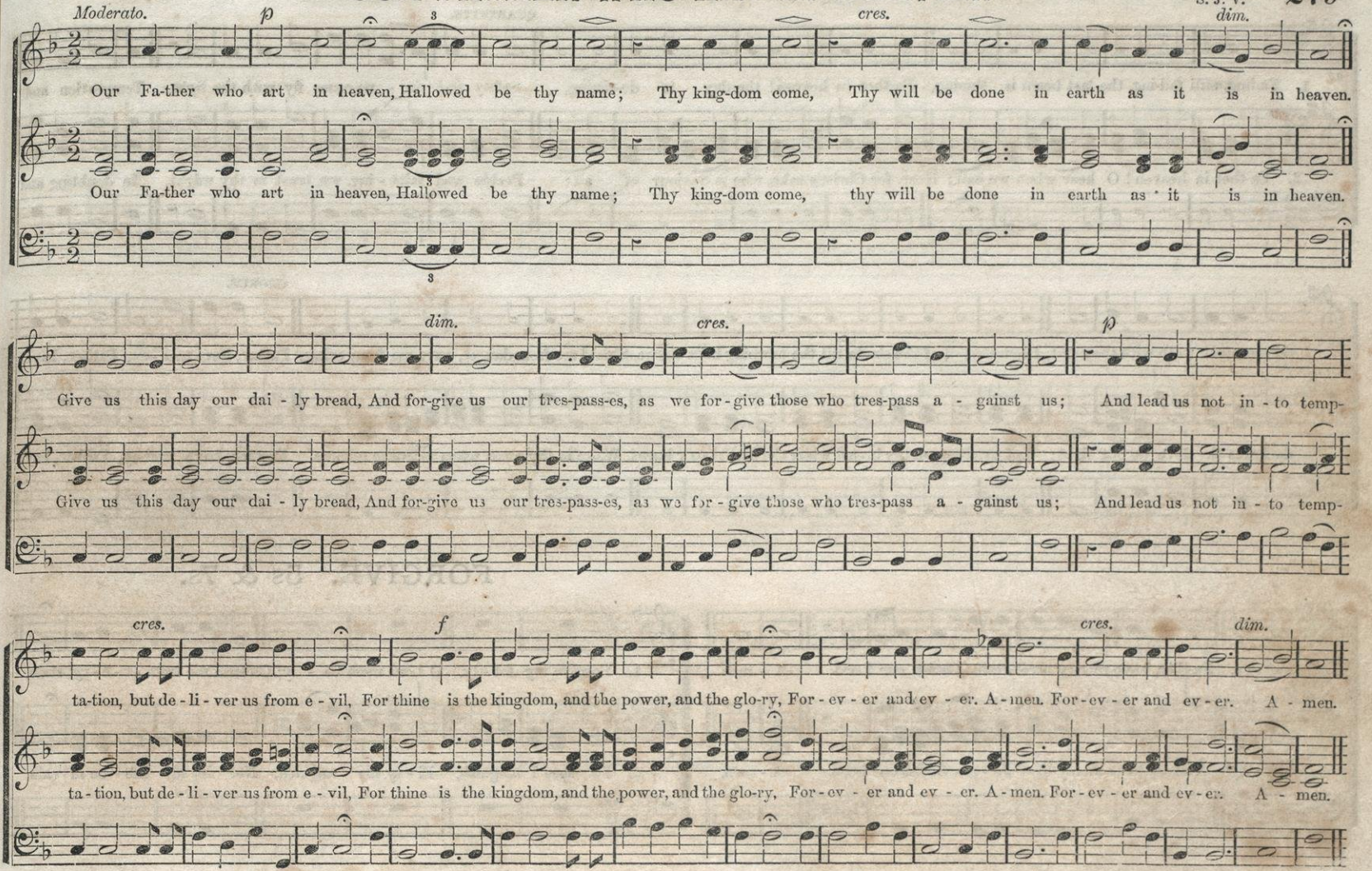
MAESTOSO.

ANTHEM. "The Lord is in his holy temple."

J. M. PELTON.



OUR FATHER WHO ART IN HEAVEN.



THE LAST BEAM.

QUARTETTE.

1. Fading, still fad-ing, the last beam is shining, Fa-ther in heaven! the day is de-clining, Safety and in - no-cence fly with the light, Temptation and

2. Fa-ther in heaven! O hear when we call; Hear, for Christ's sake, who is Saviour of all; Feeble and faint - ing, we trust in thy might, In doubting and

CHORUS.

danger walk forth with the night; From the fall of the shade till the morning bells chime, Shield me from danger, save me from crime. Father, have mer - cy, Father, have

darkness thy love be our light; Let us sleep on thy breast while the night taper burns, Wake in thy arms when morning returns. Fa-ther, have mer-cy, Father, have

mer - cy, Fa-ther, have mer-cy thro' Je-sus Christ our Lord. A - men.

mer - cy, Father, have mercy thro' Je - sus Christ our Lord. A - men.

FORGIVE. 5s & 7s.

1. Forgive my fol - ly, O Lord most ho - ly; Cleanse me from ev - e - ry stain.

2. For thee I languish, Pi - ty my anguish, Nor let my life be in vain.

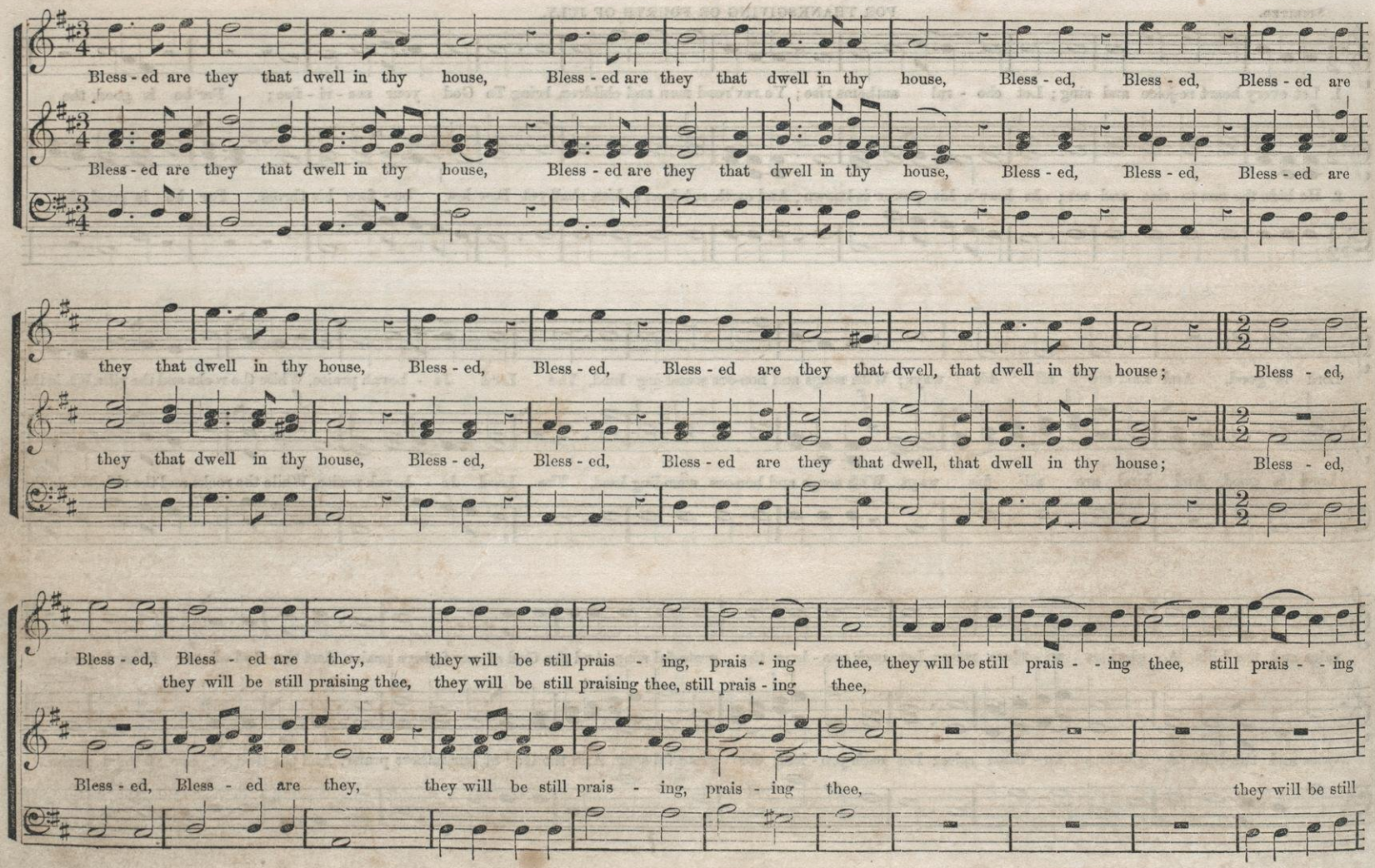
HYMN. "Let every heart rejoice and sing."

GEO. J. WEBB, 1845.

SPIRITED. FOR THANKSGIVING OR FOURTH OF JULY.

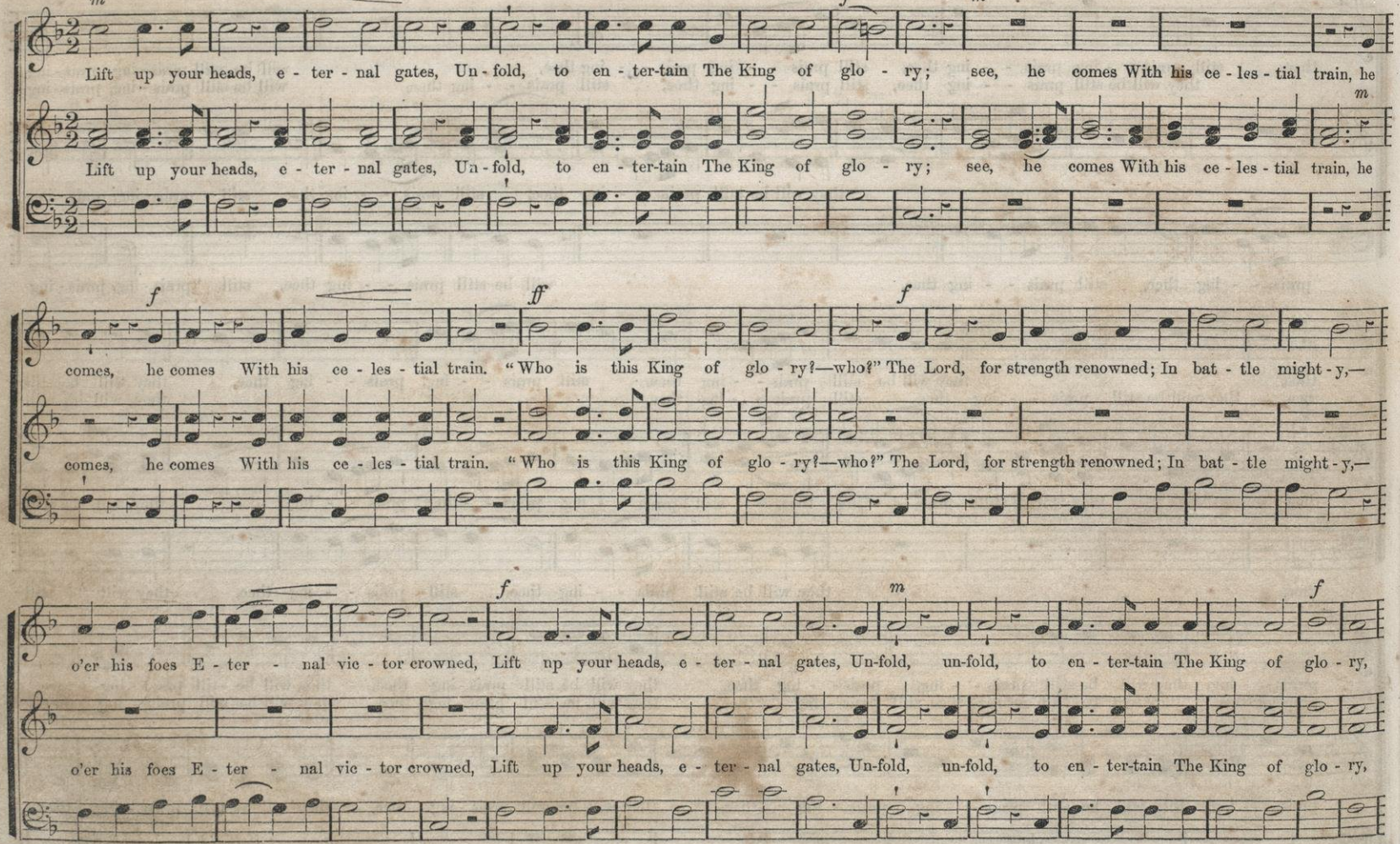
ANTHEM. "Blessed are they that dwell in thy house."

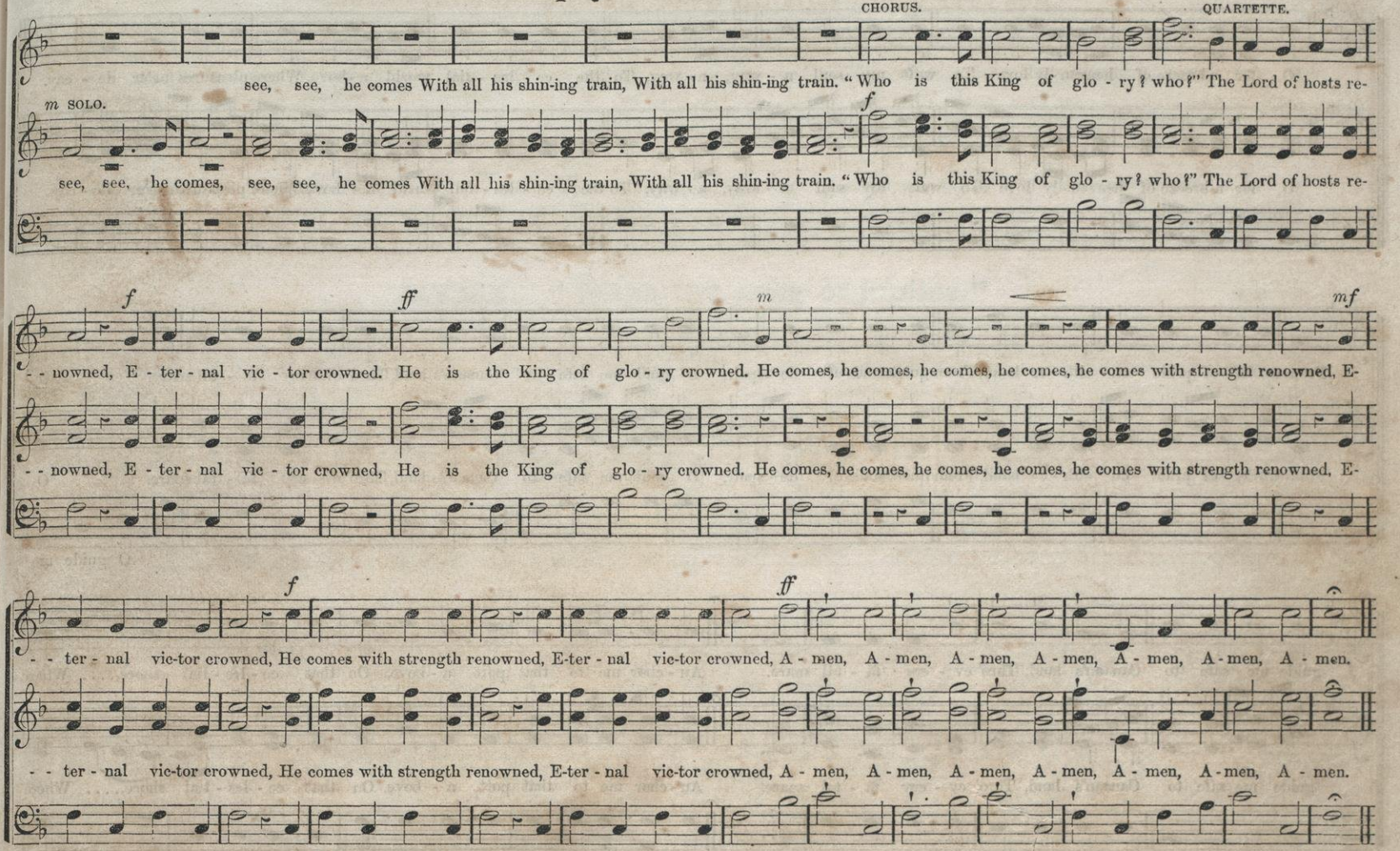
From "The Psalmodist."



thee, still prais - - ing, prais - - ing thee, still prais - - ing, prais - - ing thee, will be still prais - ing, prais - ing
they will be still prais - - ing thee, still prais - - ing thee, still prais - - ing thee, will be still prais - ing, prais - ing
they will be still prais - - ing thee, still prais - - ing thee, still prais - ing, prais - ing
prais - - ing thee, still prais - - ing thee, will be still prais - - ing thee, still prais - ing, prais - ing
thee, they will be still prais - - ing thee, still prais - - ing, prais - - ing thee, they will be still
thee, they will be still prais - - ing thee. still prais - - ing thee, they will be still
thee, they will be still prais - - ing thee, still prais - - ing, prais - - ing, prais - - ing thee, they will be still
thee, they will be still prais - - ing thee, still prais - - ing thee, they will be still
prais - - ing, they will be still prais - - ing, prais - - ing thee, they will be still prais - ing thee, they will be still prais - ing thee.
praising thee, they will be still praising thee, still prais - ing thee, they will be still prais - ing thee, they will be still prais - ing thee.
prais - - ing, they will be still prais - - ing, prais - ing thee, they will be still prais - ing thee, they will be still prais - ing thee.

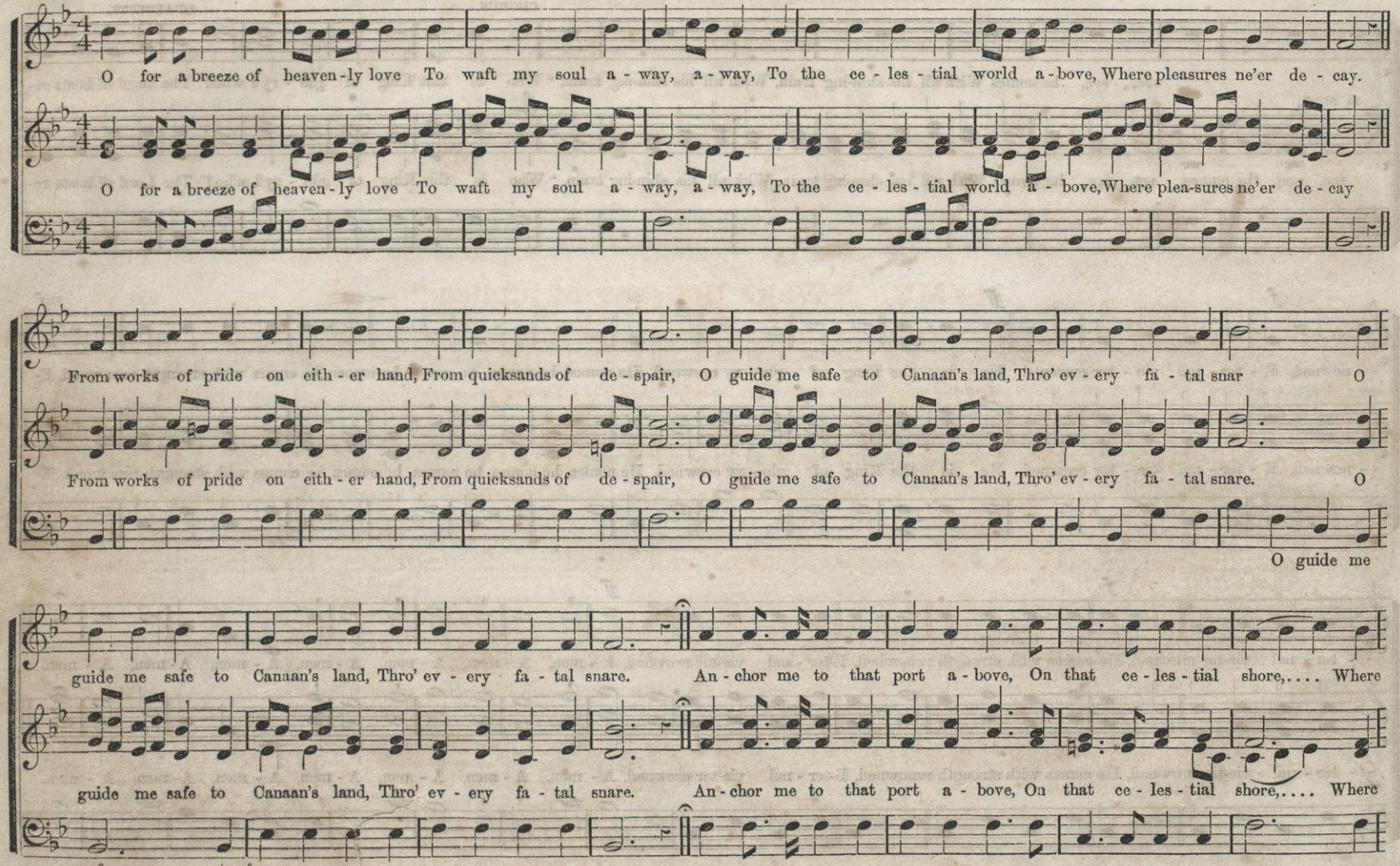
ANTHEM. "Lift up your heads, eternal gates."




CHORUS.
QUARTETTE.
see, see, he comes With all his shin-ing train, With all his shin-ing train. "Who is this King of glo - ry? who?" The Lord of hosts re-
m SOLO.
f
see, see, he comes, see, see, he comes With all his shin-ing train, With all his shin-ing train. "Who is this King of glo - ry? who?" The Lord of hosts re-
f
ff
m
mf
- - nowned, E - ter - nal vic - tor crowned. He is the King of glo - ry crowned. He comes, he comes, he comes, he comes, he comes with strength renowned, E-
- - nowned, E - ter - nal vic - tor crowned, He is the King of glo - ry crowned. He comes, he comes, he comes, he comes, he comes with strength renowned, E-
f
ff
- - ter - nal vic-tor crowned, He comes with strength renowned, E-ter - nal vic-tor crowned, A - men, A - men, A - men, A - men, A - men, A - men, A - men.
- - ter - nal vic-tor crowned, He comes with strength renowned, E-ter - nal vic-tor crowned, A - men, A - men, A - men, A - men, A - men, A - men, A - men.

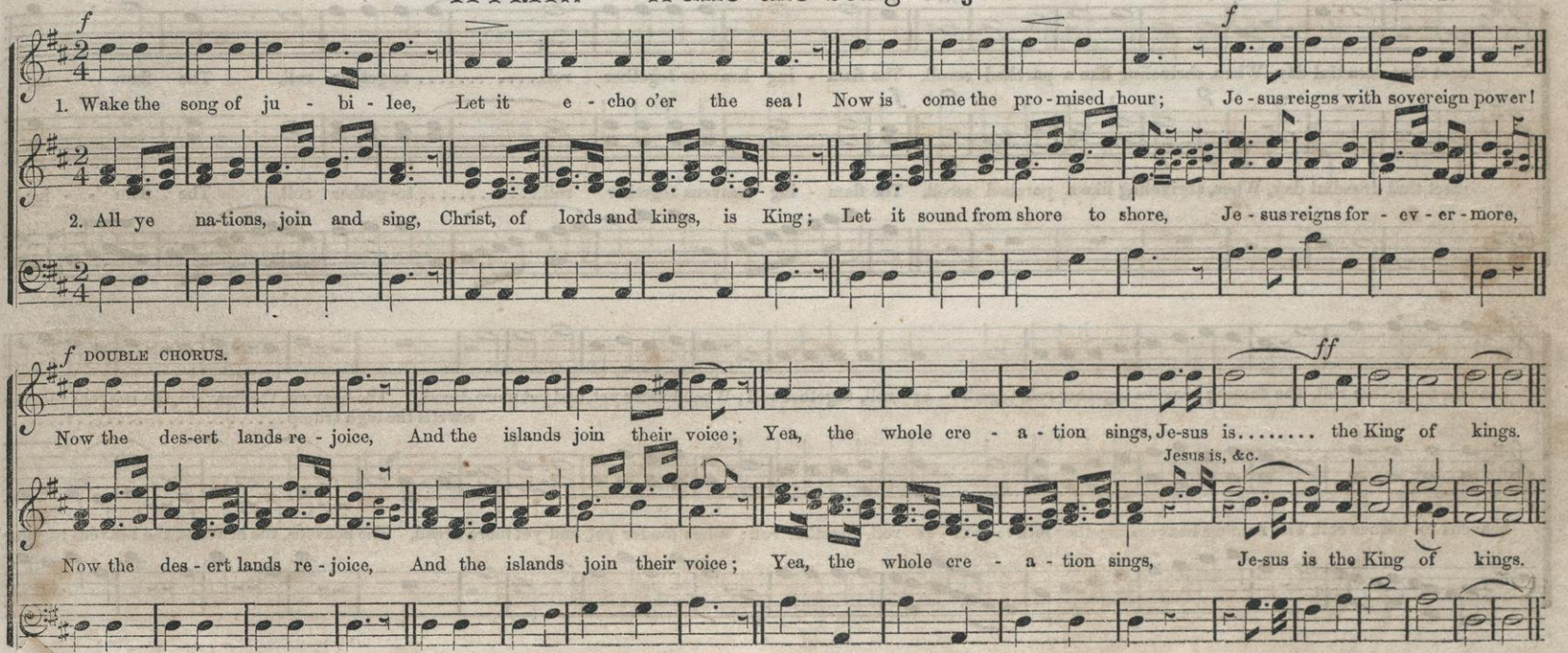
HYMN. "O for a breeze of heavenly love."

From "The Jubilee."



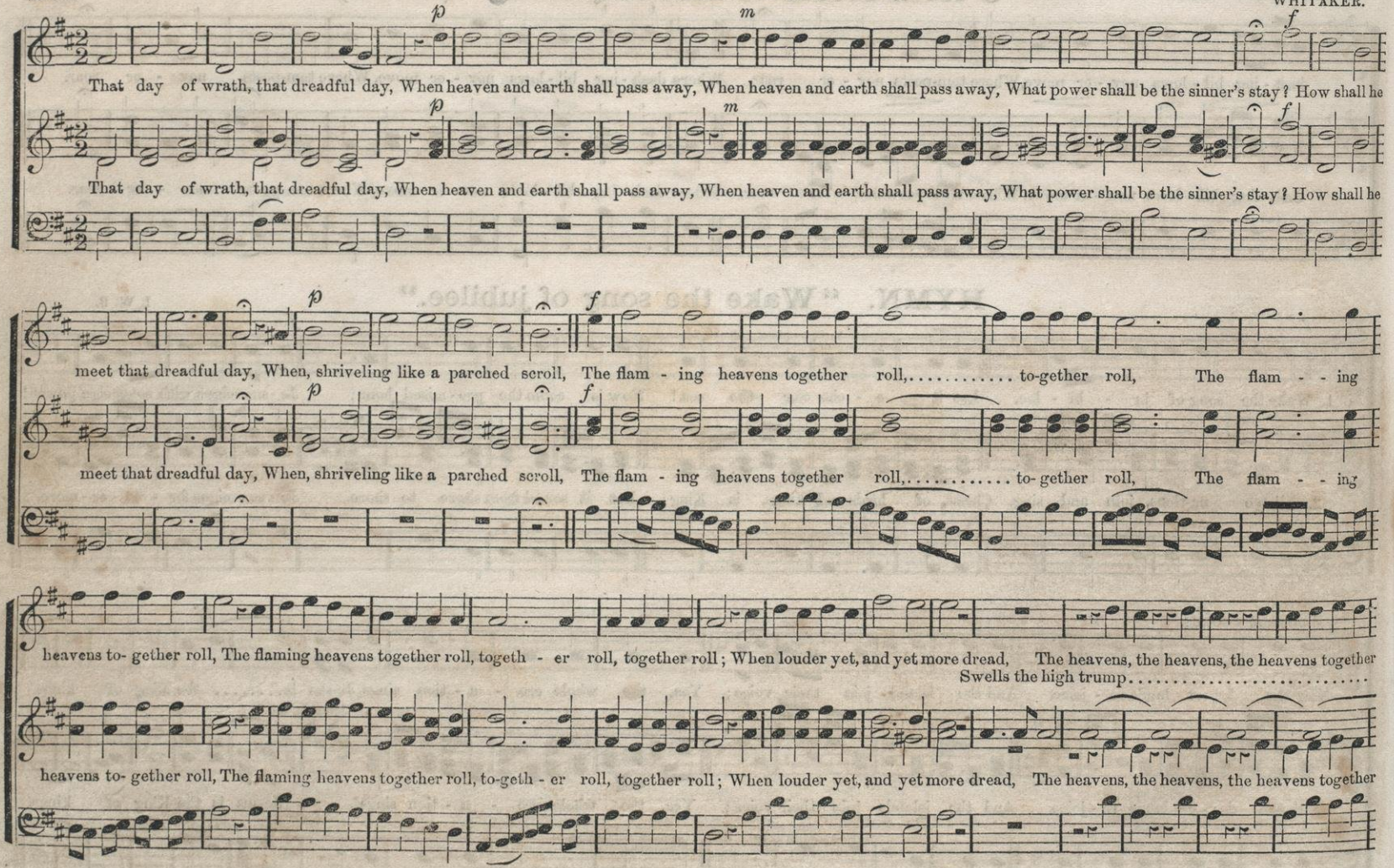
HYMN. "Wake the song of jubilee."

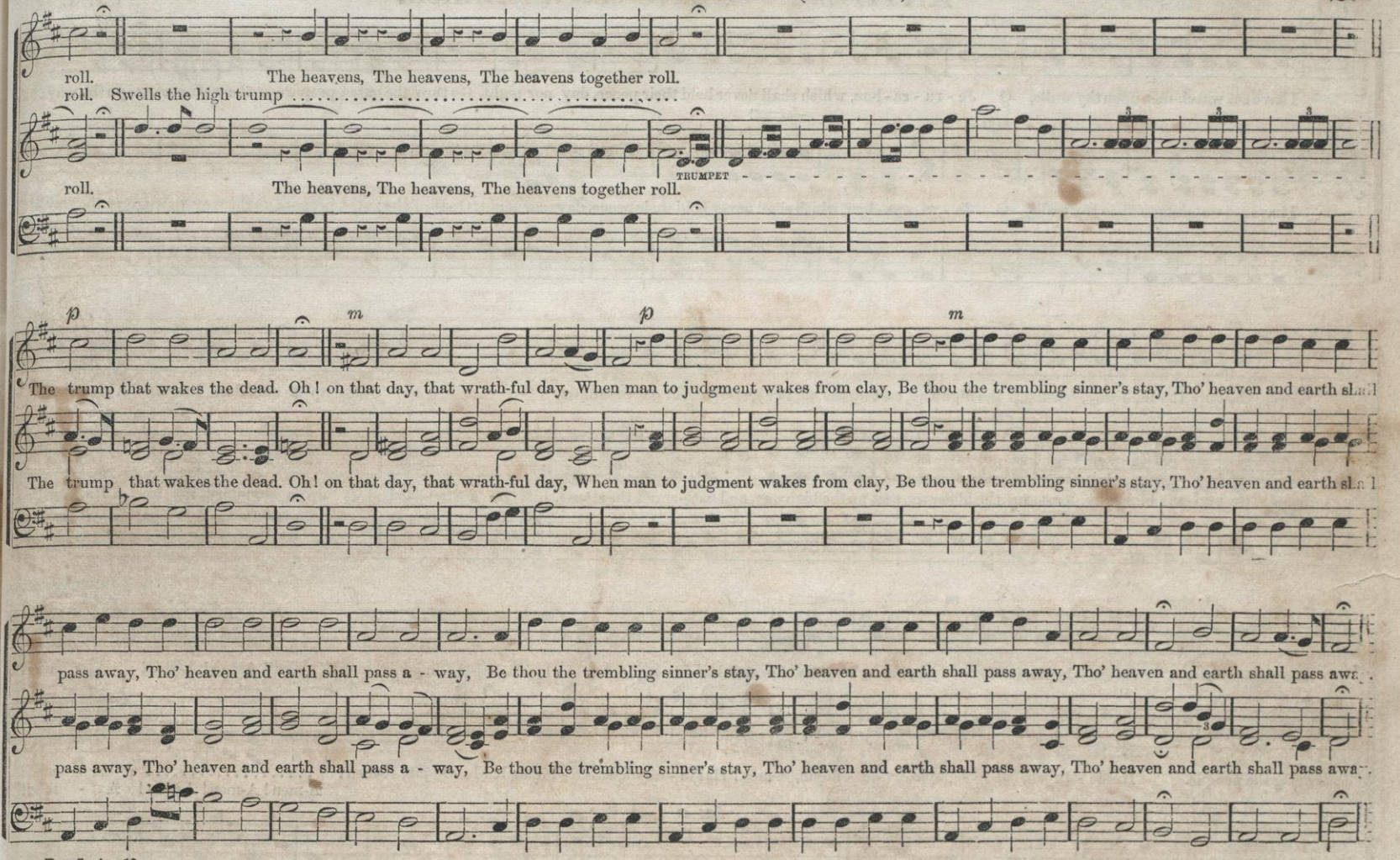
I. W. B.



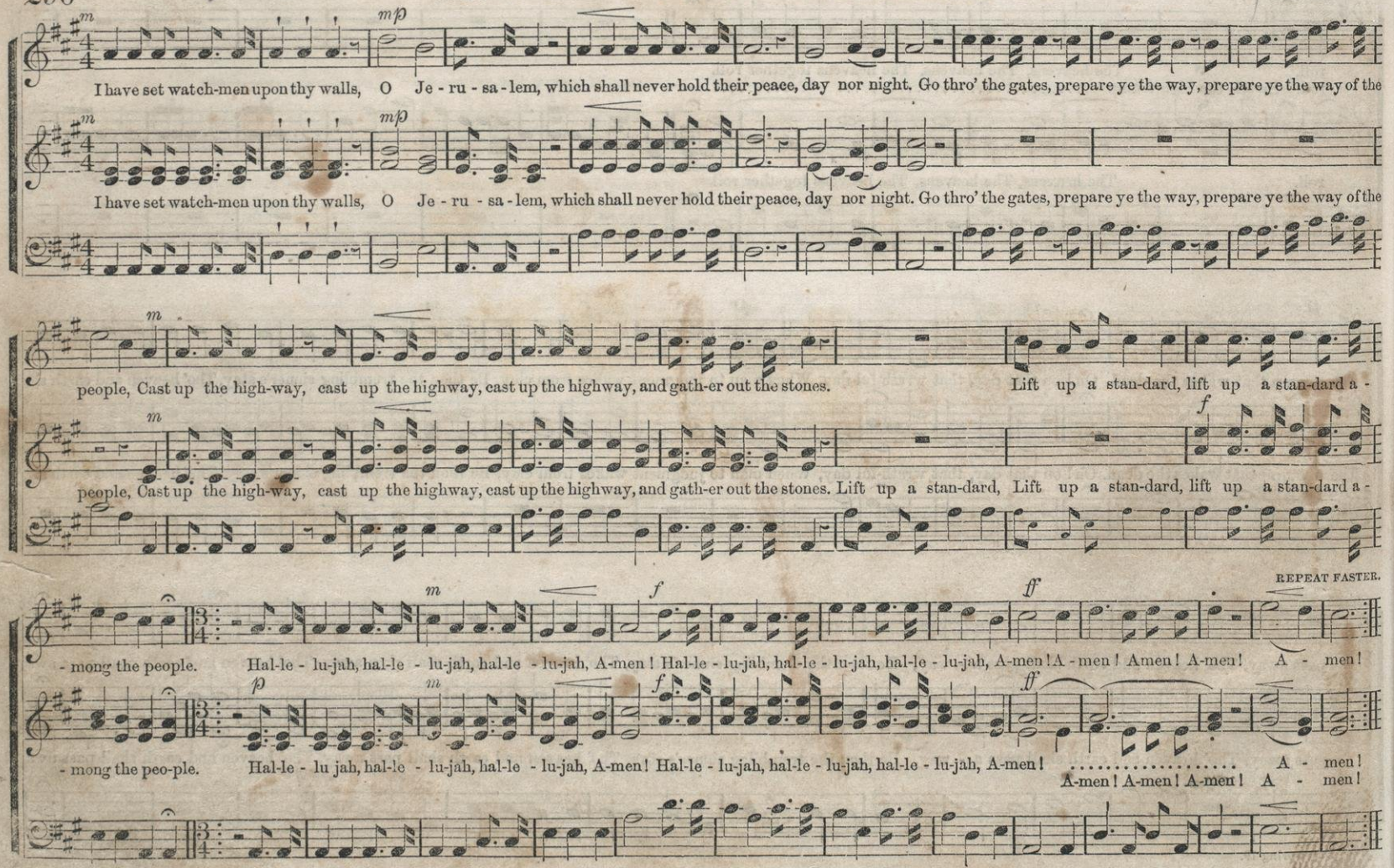
THE LAST DAY.

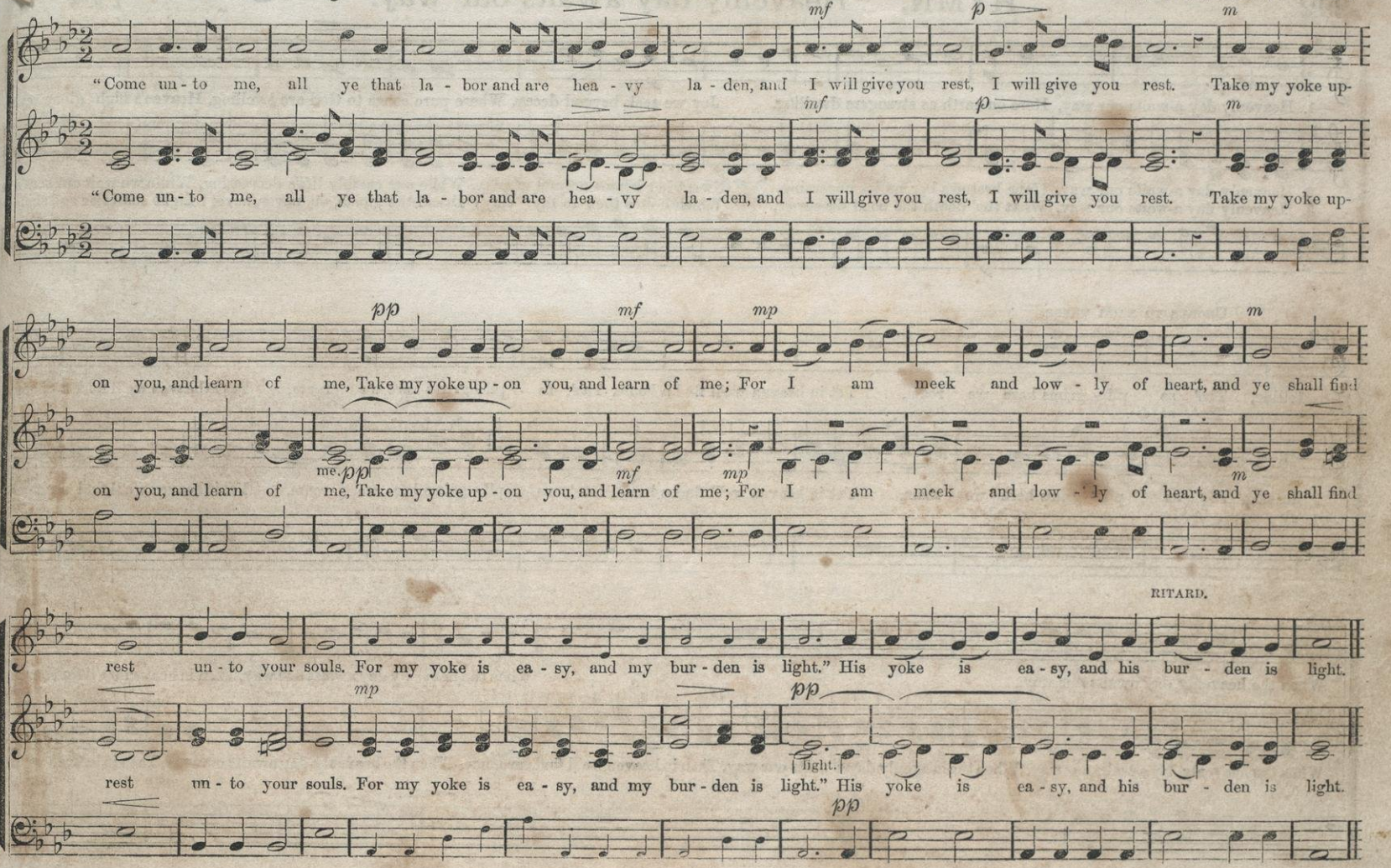
WHITAKER.



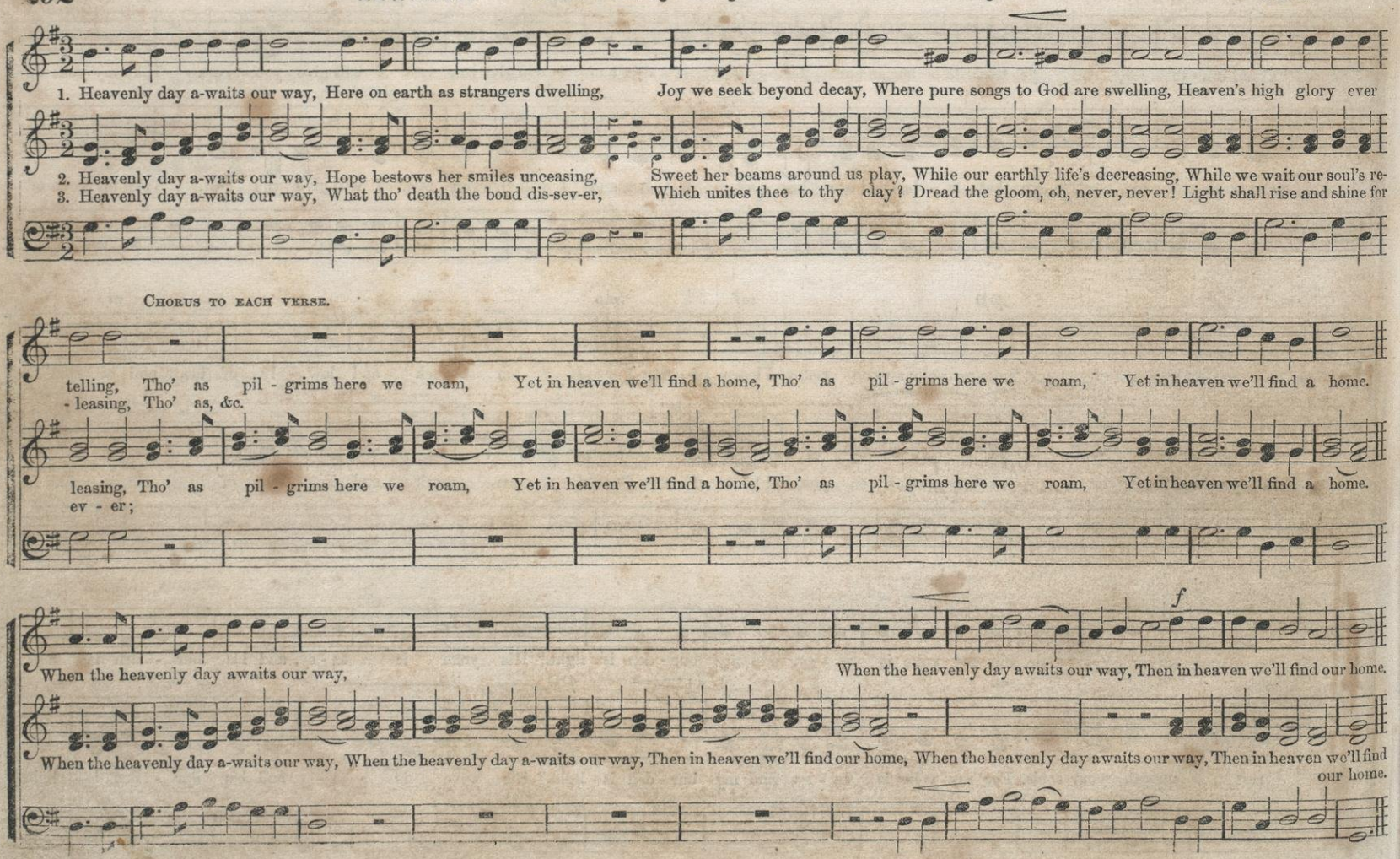

roll. The heavens, The heavens, The heavens together roll.
roll. Swells the high trump
TRUMPET
roll. The heavens, The heavens, The heavens together roll.
p
m
p
m
The trump that wakes the dead. Oh! on that day, that wrath-ful day, When man to judgment wakes from clay, Be thou the trembling sinner's stay, Tho' heaven and earth shall
The trump that wakes the dead. Oh! on that day, that wrath-ful day, When man to judgment wakes from clay, Be thou the trembling sinner's stay, Tho' heaven and earth shall
pass away, Tho' heaven and earth shall pass a - way, Be thou the trembling sinner's stay, Tho' heaven and earth shall pass away, Tho' heaven and earth shall pass away.
pass away, Tho' heaven and earth shall pass a - way, Be thou the trembling sinner's stay, Tho' heaven and earth shall pass away, Tho' heaven and earth shall pass away.

ANTHEM. "I have set watchmen."



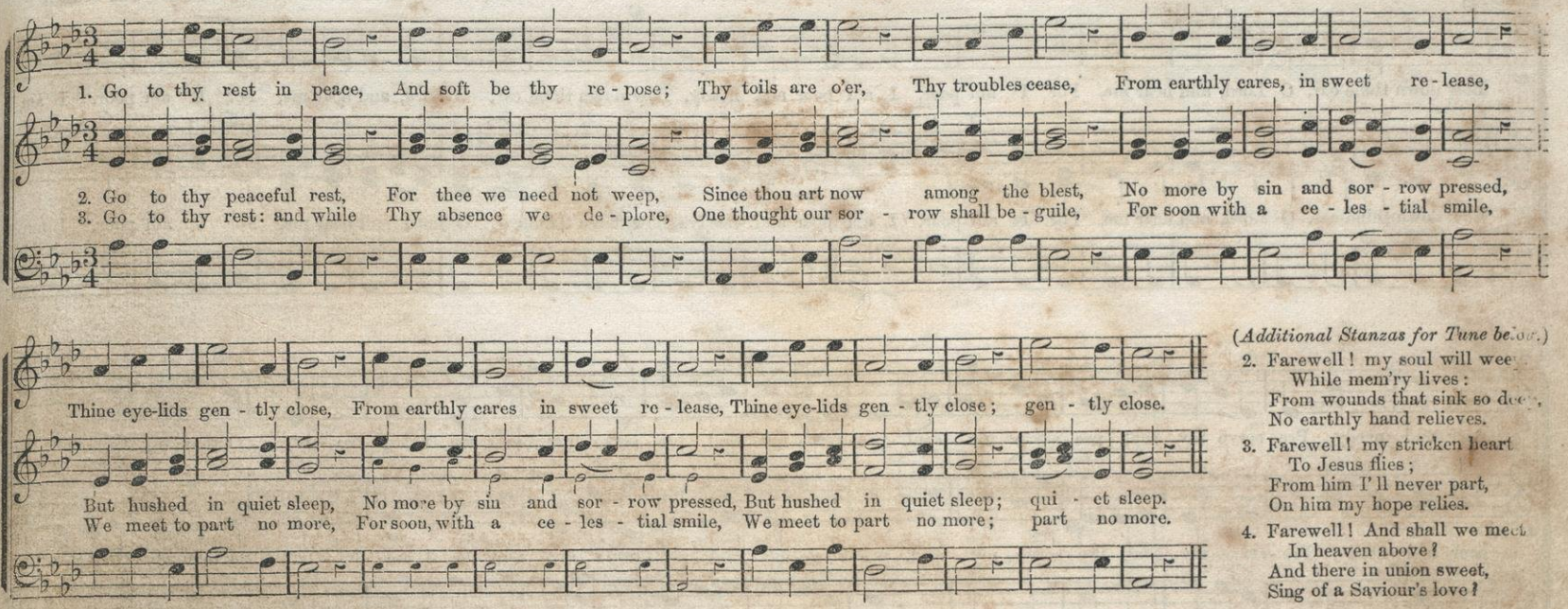

"Come un - to me, all ye that la - bor and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up-
"Come un - to me, all ye that la - bor and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up-
on you, and learn of me, Take my yoke up - on you, and learn of me; For I am meek and low - ly of heart, and ye shall find
on you, and learn of me, Take my yoke up - on you, and learn of me; For I am meek and low - ly of heart, and ye shall find
RITARD.
rest un - to your souls. For my yoke is ea - sy, and my bur - den is light." His yoke is ea - sy, and his bur - den is light.
rest un - to your souls. For my yoke is ea - sy, and my bur - den is light." His yoke is ea - sy, and his bur - den is light.

HYMN. "Heavenly day awaits our way."



GO TO THY REST. 6s & 8s.

WM. MARTIN CASTALIA, Ohio.



(Additional Stanzas for Tune below.)

2. Farewell! my soul will wee
While mem'ry lives:
From wounds that sink so de
No earthly hand relieves.

3. Farewell! my stricken heart
To Jesus flies;
From him I'll never part,
On him my hope relies.

4. Farewell! And shall we meet
In heaven above?
And there in union sweet,
Sing of a Saviour's love?

FAREWELL! WE MEET NO MORE.

DR. T. HASTINGS.

Slow.

ANTHEM. "Bow down thine ear."

AUG. KREISSMANN. From "The Jubilee."

p

Bow down thine ear, O Lord, and hear me, For I am poor, I am poor and needy, Bow down thine ear, O Lord, and hear me, For I am poor, I am

p

Bow down thine ear, O Lord, and hear me, For I am poor, I am poor and needy, Bow down thine ear, O Lord, and hear me, For I am poor, I am

mf

poor and needy. Pre-serve my soul, pre-serve my soul, pre-serve my soul, pre-serve my soul, for I am ho-ly. O thou, my God, save thy

f *pp*

mf

poor and needy, Pre-serve my soul, pre-serve my soul, pre-serve my soul, pre-serve my soul, for I am ho-ly. O thou, my God, save thy

mf FASTER.

servant, save thy servant, O, thou, my God, ... save thy servant, that trust-eth in thee, that trust-eth in thee. So will I

p

servant, save thy servant, O, thou, my God, save thy servant, save thy servant, that trust-eth in thee, that trust-eth in thee. So will I

O, thou, my God,

p

f *mf*

praise thee, O Lord, and glo - ri - fy thy name, so will I praise thee, O Lord, and glo - ri - fy thy name, so will I praise thee, O Lord, and glo - ri - fy thy

praise thee, O Lord, and glo - ri - fy thy name, so will I praise thee, O Lord, and glo - ri - fy thy name, so will I praise thee, O Lord, and glo - ri - fy thy

ff *f* *f*

name, so will I praise thee, O Lord, and glo - ri - fy thy name, so will I praise thee, O Lord, and glo - ri - fy thy name, so will I praise thee, O

name, so will I praise thee, O Lord, and glo - ri - fy thy name, so will I praise thee, O Lord, and glo - ri - fy thy name, so will I praise thee, O

Lord, and glo - ri - fy thy name, so will I praise thee, and glo - ri - fy thy name, so will I praise thee, and glo - ri - fy thy name.

Lord, and glo - ri - fy thy name, so will I praise thee, and glo - ri - fy thy name, so will I praise thee, and glo - ri - fy thy name.

DUET and CHORUS. "Hosanna, blessed is he that comes."

REV. C. GREGOR.

DUO. TENOR.

Ho - san - na, bless - ed is he that comes, Ho - - san - na,

TREBLE.

Ho - san - na, bless - ed is he that comes, Ho - - san - na, Ho - - san - na,

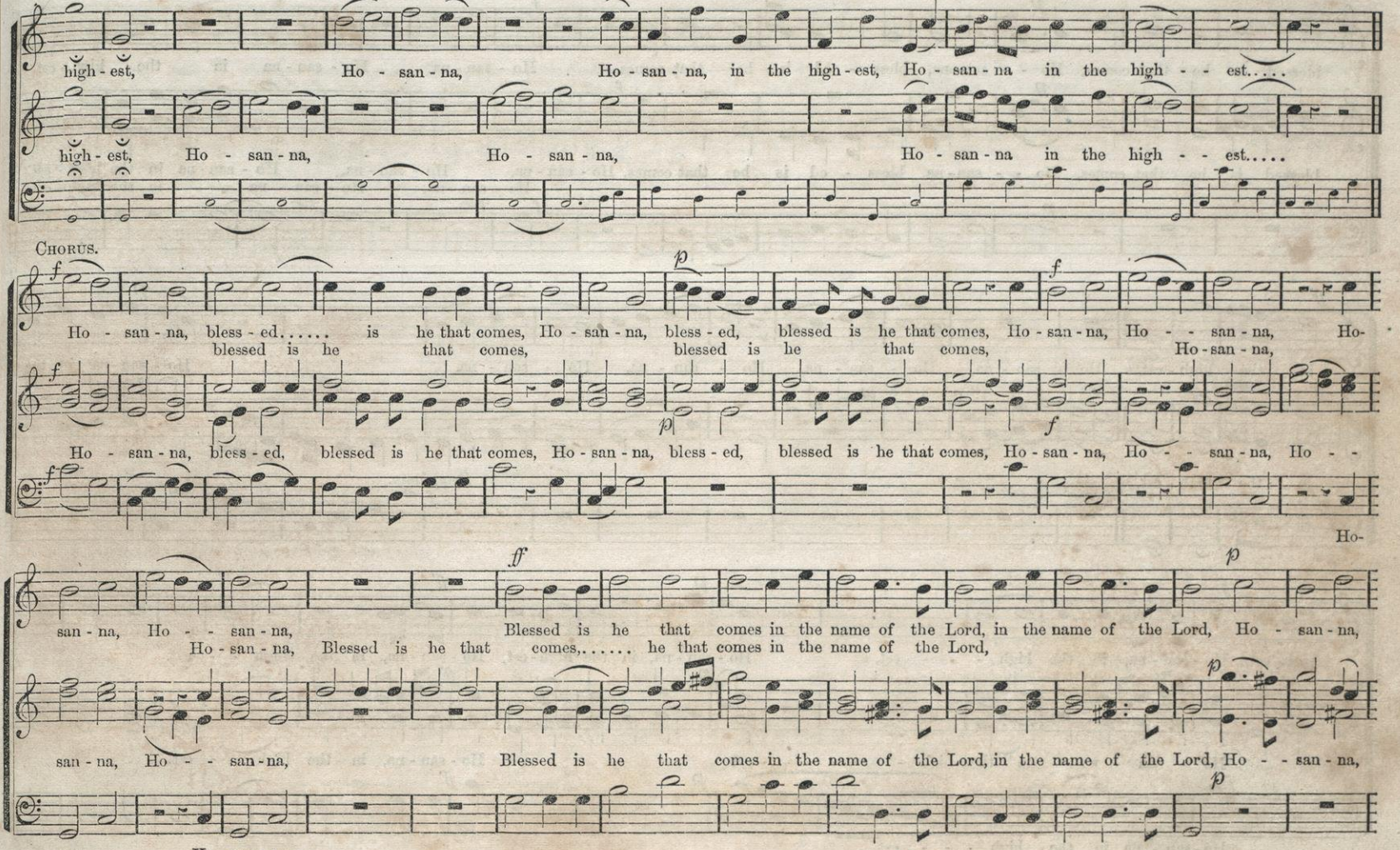
ACCOMPANIMENT.

Ho - - san - na, Blessed is he that comes, he that comes in the name of the Lord.

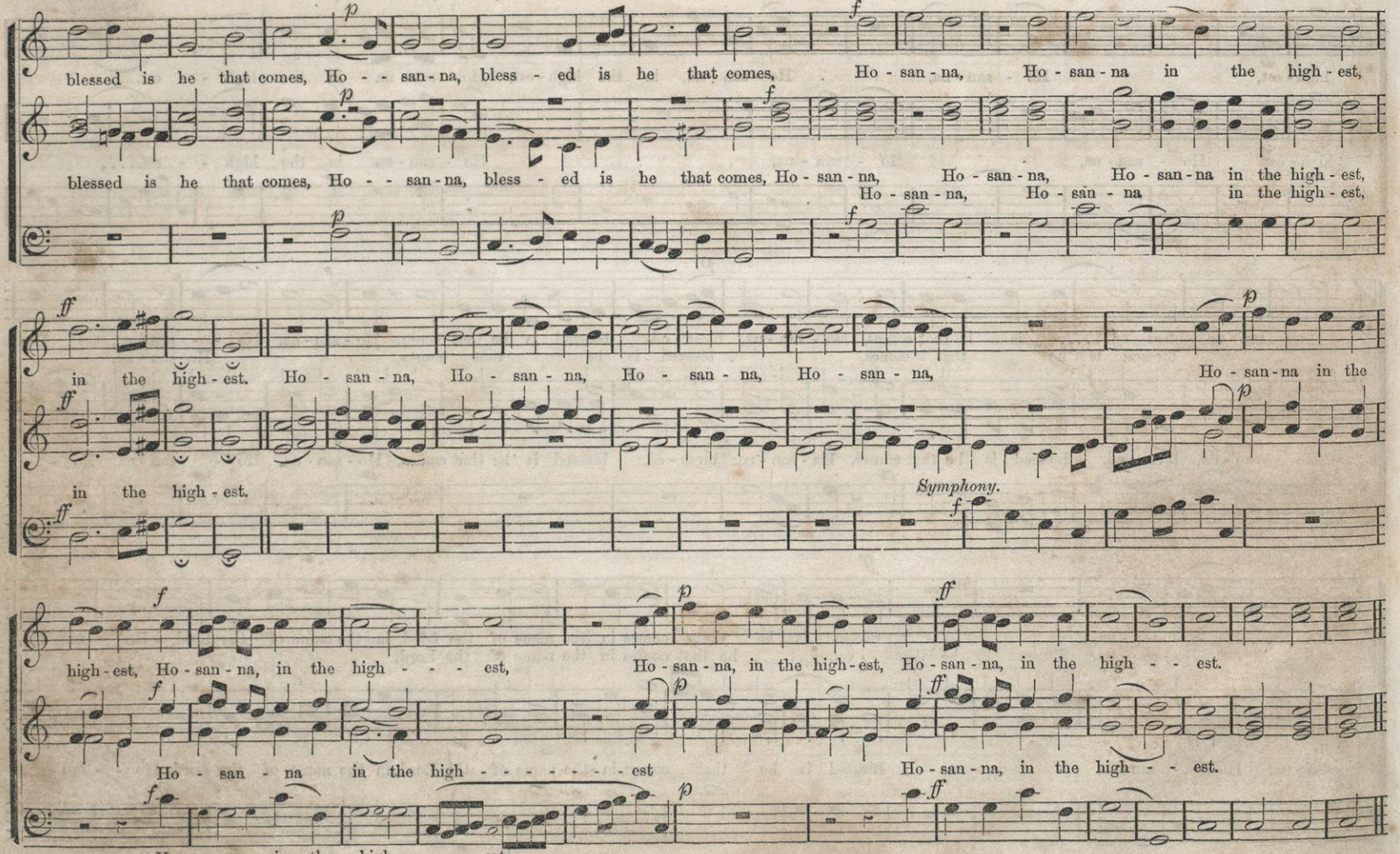
Blessed is he that comes, he that comes in the name of the Lord. Ho - san - na, blessed is

Ho - san - na, bless - ed is he that comes, Ho - san - na, Ho - san - na in the

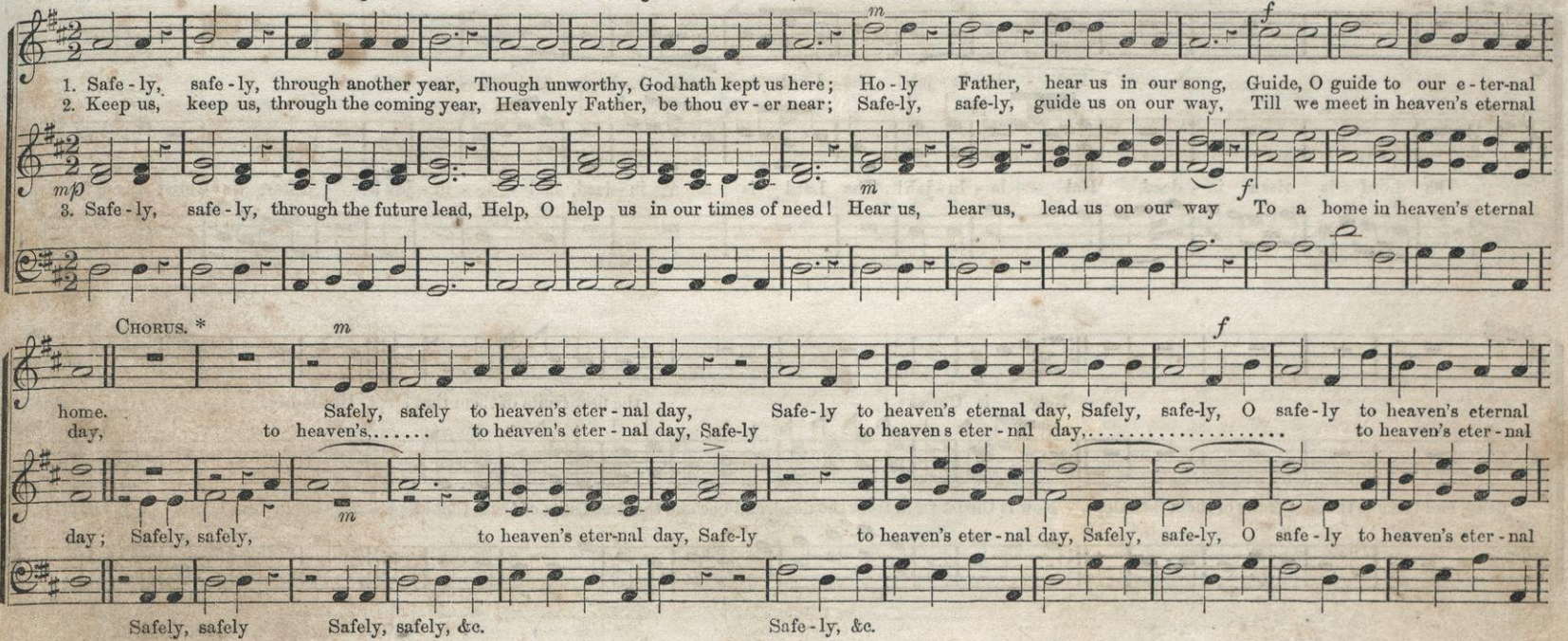
he that comes, Ho - san - na, Ho - san - na, Ho - san - na in the high - est, in the


high - est, Ho - san - na, Ho - san - na, in the high - est, Ho - san - na in the high - - est.....
high - est, Ho - san - na, Ho - san - na, Ho - san - na in the high - - est.....
Chorus.
Ho - san - na, bless - ed..... is he that comes, Ho - san - na, bless - ed, blessed is he that comes, Ho - san - na, Ho - - san - na, Ho-
blessed is he that comes, blessed is he that comes, Ho - san - na,
Ho - san - na, bless - ed, blessed is he that comes, Ho - san - na, bless - ed, blessed is he that comes, Ho - san - na, Ho - - san - na, Ho - -
Ho-
san - na, Ho - - san - na, Blessed is he that comes in the name of the Lord, in the name of the Lord, Ho - san - na,
Ho - san - na, Blessed is he that comes,..... he that comes in the name of the Lord,
san - na, Ho - - san - na, Blessed is he that comes in the name of the Lord, in the name of the Lord, Ho - - san - na,
san - na, Ho - san - na,

"Hosanna, blessed is he that comes." (Concluded.)



"Safely thro' another year." (FOR CLOSE OR COMMENCEMENT OF THE YEAR.)



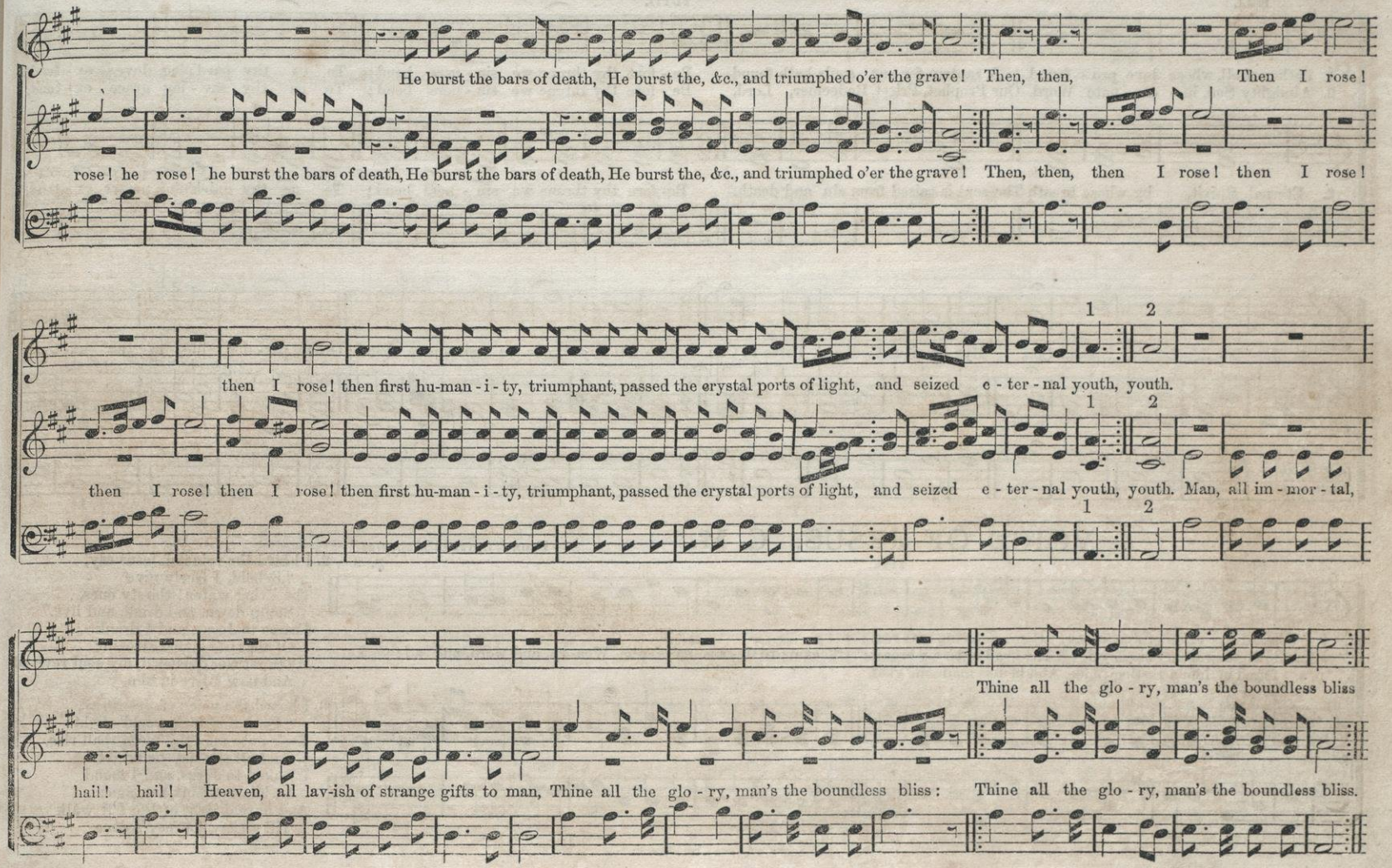
"To-day the Saviour calls."

"Spiritual Songs."

* Chorus for the last verse only.

OLD EASTER ANTHEM.

WM. BILLINGS.


He burst the bars of death, He burst the, &c., and triumphed o'er the grave! Then, then, Then I rose!
rose! he rose! he burst the bars of death, He burst the bars of death, He burst the, &c., and triumphed o'er the grave! Then, then, then I rose! then I rose!
1 2
then I rose! then first hu-man-i-ty, triumphant, passed the crystal ports of light, and seized e-ter-nal youth, youth.
then I rose! then I rose! then first hu-man-i-ty, triumphant, passed the crystal ports of light, and seized e-ter-nal youth, youth. Man, all im-mor-tal,
Thine all the glo-ry, man's the boundless bliss
hail! hail! Heaven, all lav-ish of strange gifts to man, Thine all the glo-ry, man's the boundless bliss: Thine all the glo-ry, man's the boundless bliss.

HYMN ANTHEM. "Father of all, whose love profound."

I. B. W.

SOLI. TUTTI.

1. Father of all, whose love pro - found. A ransom for our souls hath found, Be - fore thy throne we sin - ners bend; To us thy pard'ning love ex - tend.
2. Almighty Son, in - car - nate Word. Our Prophet, Priest, Redeemer, Lord, Be - fore thy throne we sin - ners bend; To us thy sav - ing grace ex - tend.

3. Eternal Spirit, by whose breath The soul is raised from sin and death, Be- fore thy throne we sin - ners bend; To us thy quick'ning power ex - tend.

4. Je - hovah, Father, Spirit, Son, Mys - terious Godhead, Three in One, Be - fore thy throne we sin - ners bend; Grace, par- don, life, to us ex- tend.

VOICE OF JESUS. C. M.

From "Cottage Melodies."

:S: FINE. D. S.

1. { I heard the voice of Je-sus say, "Come unto me and rest;
   { Lay down, thou weary one, lay down Thy head upon my breast:" } I came to Je- sus as I was, Wea- ry, and worn, and sad; I found in him a resting place, And he has made me glad.

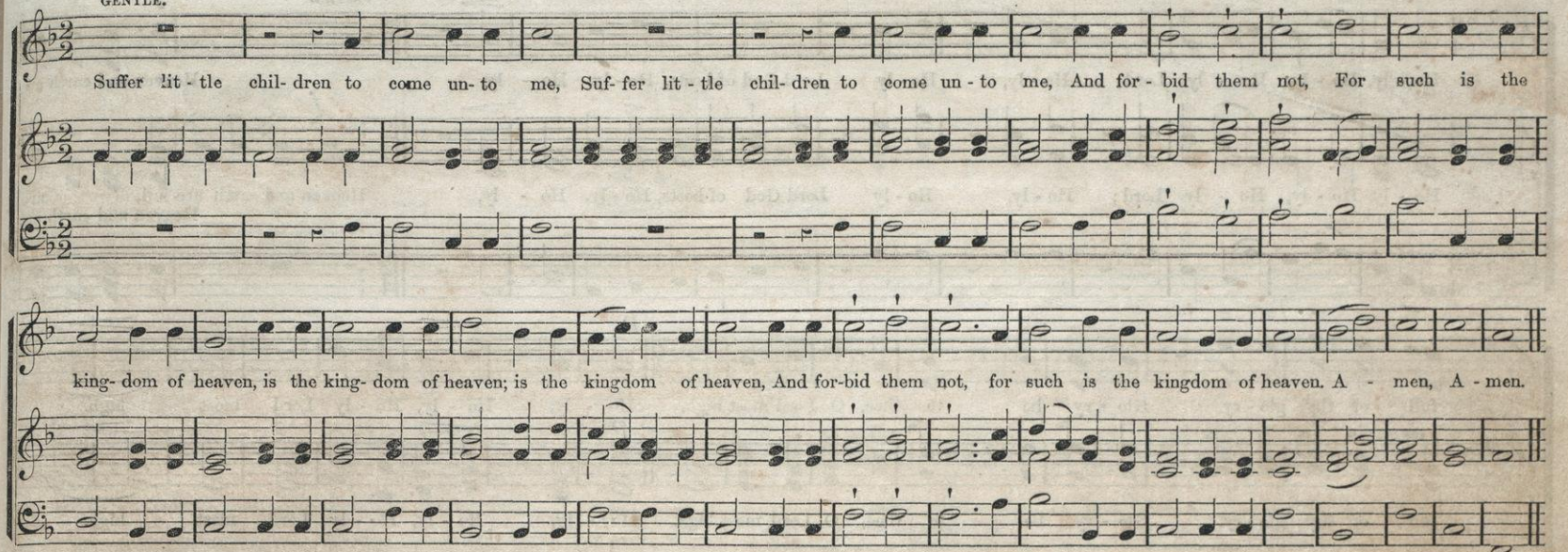
D. S.

2. I heard the voice of Jesus say,
"Behold, I freely give
The living water! thirsty ones,
Stoop down, and drink, and live."
I came to Jesus, and I drank
Of that life-giving stream:
My thirst was quench'd, my soul revived,
And now I live in him.

3. I heard the voice of Jesus say,
"I am this dark world's light:
Look unto me; thy morn shall rise,
And all thy day be bright."
I looked to Jesus, and I found
In him my Star, my Sun;
And in that light of life I'll walk
Till all my journey's done.

SENTENCE. "Suffer little children to come unto me."

GENTLE.

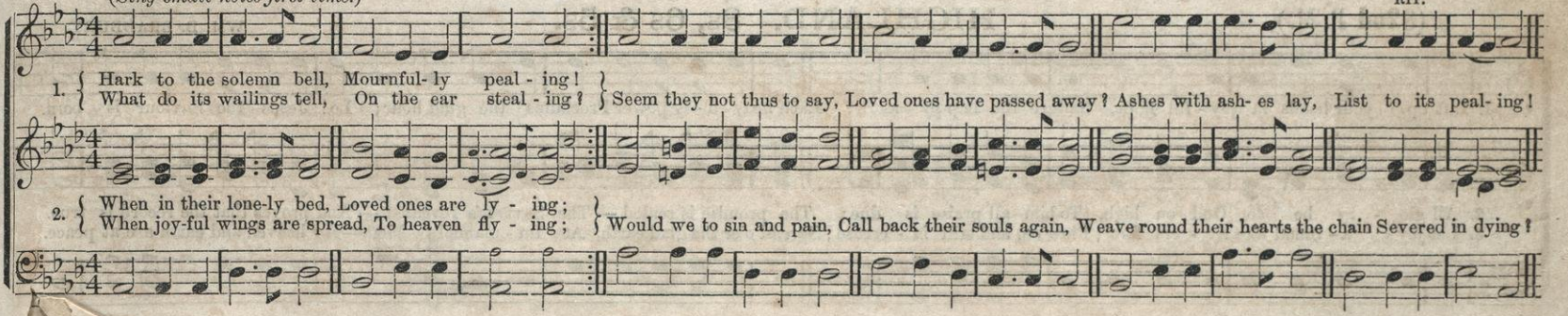


DIRGE. "Hark to the solemn bell." 6s & 5s. Peculiar.

I. B. W

(*Sing small notes first time.*)

RIT.



SENTENCE. "Holy Lord God of hosts."

I. B. W.

FASTER.

Ho - ly, Ho - ly, Ho - ly Lord; Ho - ly, Ho - ly Lord God of hosts, Ho - ly, Ho - ly, Heaven and earth are

Ho - ly, Ho - ly, Ho - ly Lord; Ho - ly, Ho - ly Lord God of hosts, Ho - ly, Ho - ly, Heaven and earth are full, are Heaven and earth are

full of thy glo - ry. Glo - ry be to thee, O Lord most high. Ho - ly, Ho - ly, Ho - ly Lord most high.

full of thy glo - ry. Glo - ry be to thee, O Lord most high. Ho - ly, Ho - ly, Ho - ly Lord most high.

full, are full of thy glo - ry. Glo - ry be to thee, &c.

(82nd P. M.)

HIGHLAND. 8s, 6s & 5s.

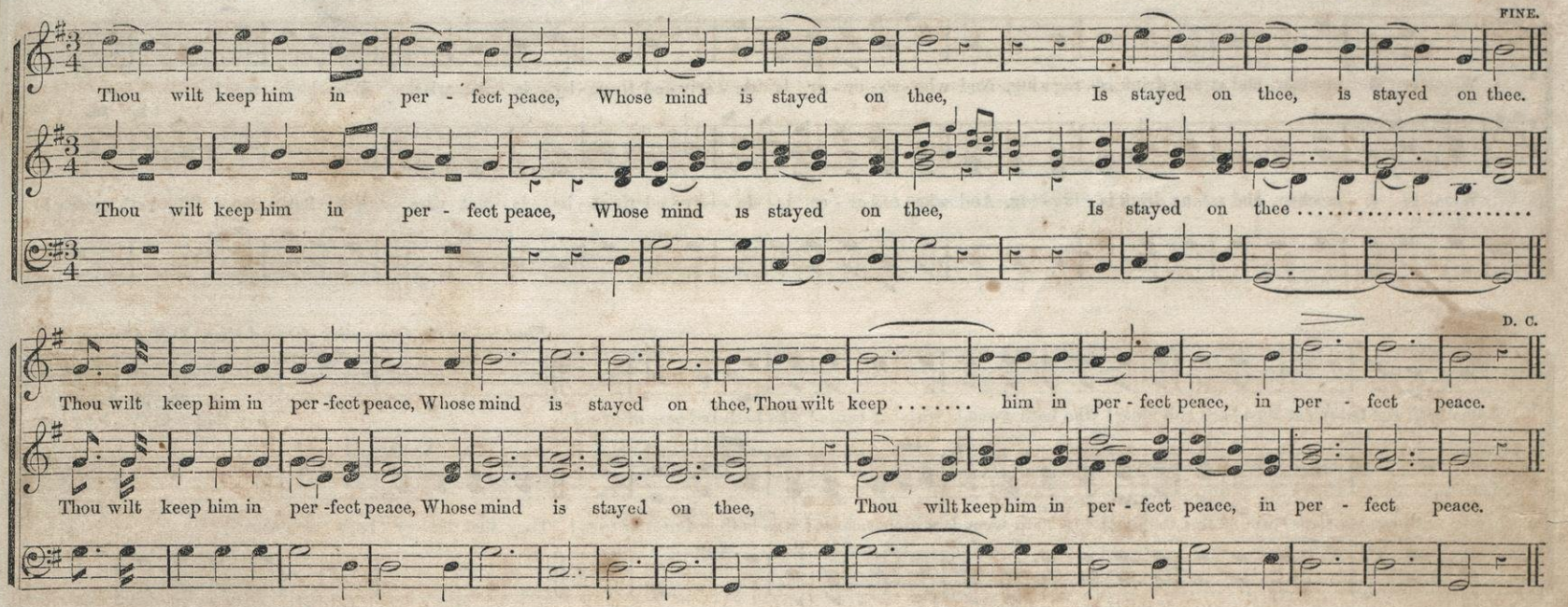
WM. B. BRADBURY.

1. Lift up your heads in joy - ful hope, Sa-lute the hap-py morn: Each heav-en - ly power Proclaims the glad hour; Lo! Jesus the Saviour is born.

2. All glo - ry be to God on high, To him all praise is due; The promise is sealed — The Saviour's revealed — And proves that the record is true.

3. Let joy a - round like riv - ers flow; Flow on, and still in - crease; Spread o'er the glad earth, At Im - manuel's birth—For heaven and earth are at peace.

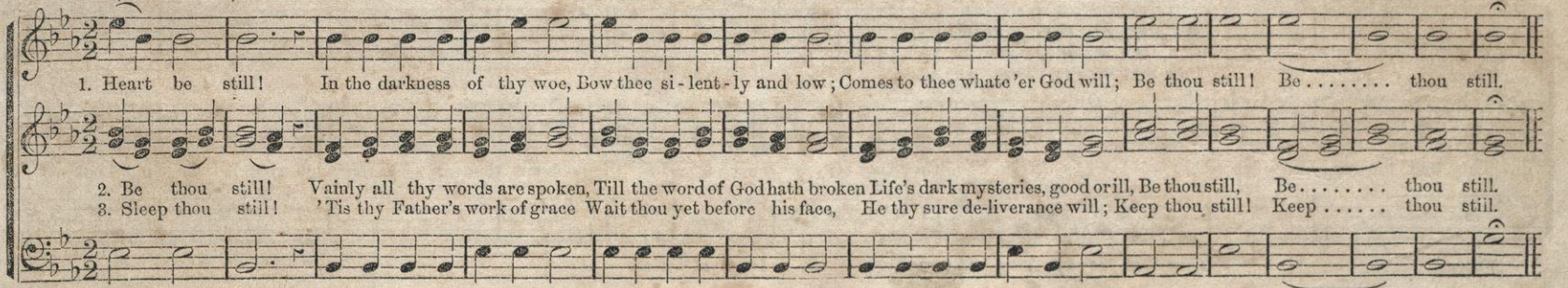
MOTET. "Thou wilt keep him."



(83d P. M.)

HYMN. "Heart be still." 3s & 7s.

Words from the German.



TEMPERANCE ANTHEM. "Wine is a mocker."

I. B. W.

Wine is a mock-er, and strong drink is rag-ing, And who-so-ev-er is de-ceiv-ed there-by is not wise. Who hath woe?

Wine is a mock-er, and strong drink is rag-ing, And who-so-ev-er is de-ceiv-ed there-by is not wise. Who hath woe? Who hath sorrow?

First time as a Quartette: Second time, Full Chorus.

who hath con-ten-tions? who hath bab-bling? who hath wounds with-out cause? who hath red-ness of eyes? They that tar-ry long at

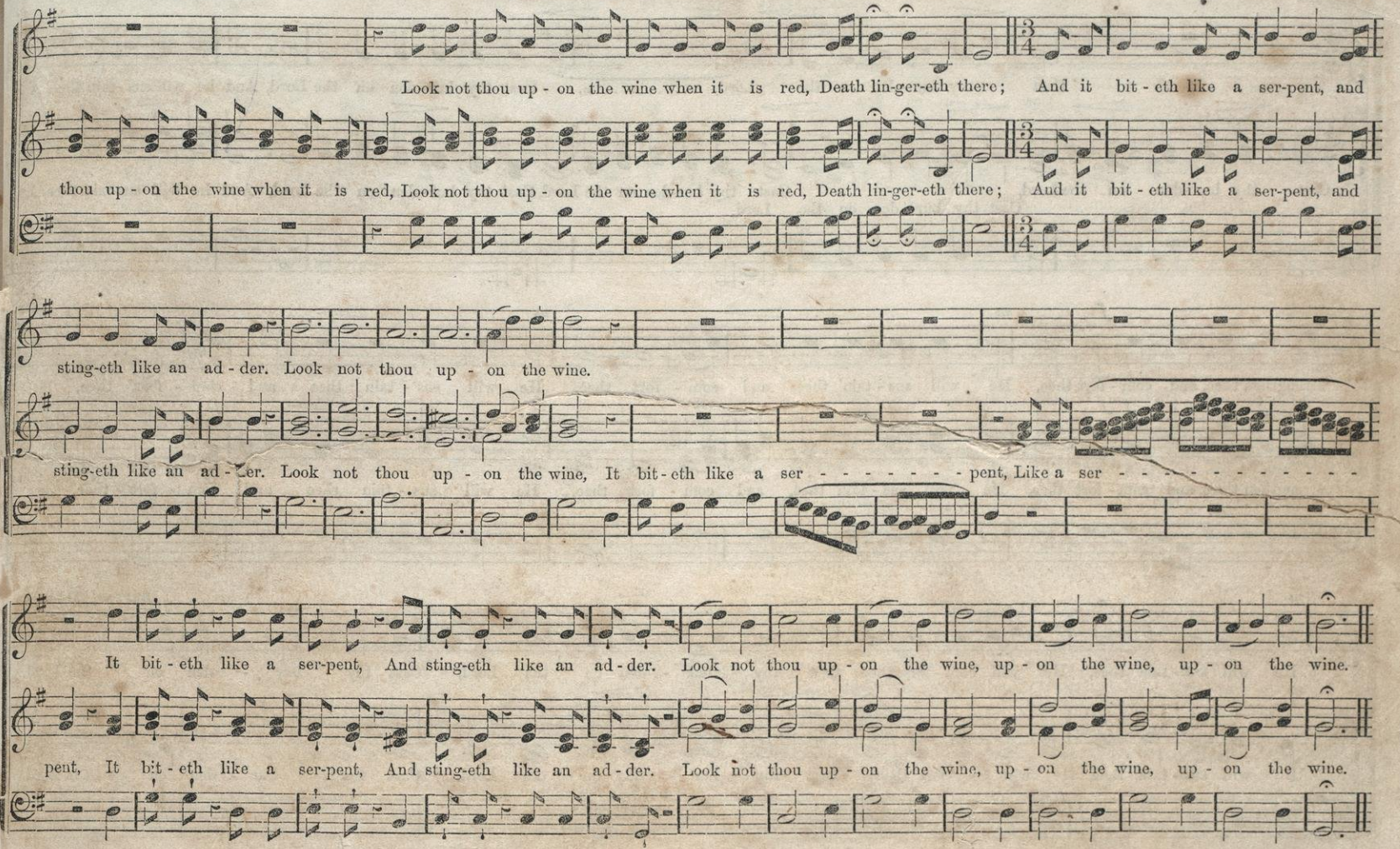
who hath con-ten-tions? who hath bab-bling? who hath wounds with-out cause? who hath red-ness of eyes? They that tar-ry long at wine,

They that tar-ry long at

wine, They that tar-ry long at wine, long at wine.

They that tar-ry long at wine, They that tar-ry long at wine. Look not thou up-on the wine when it is red, Look not

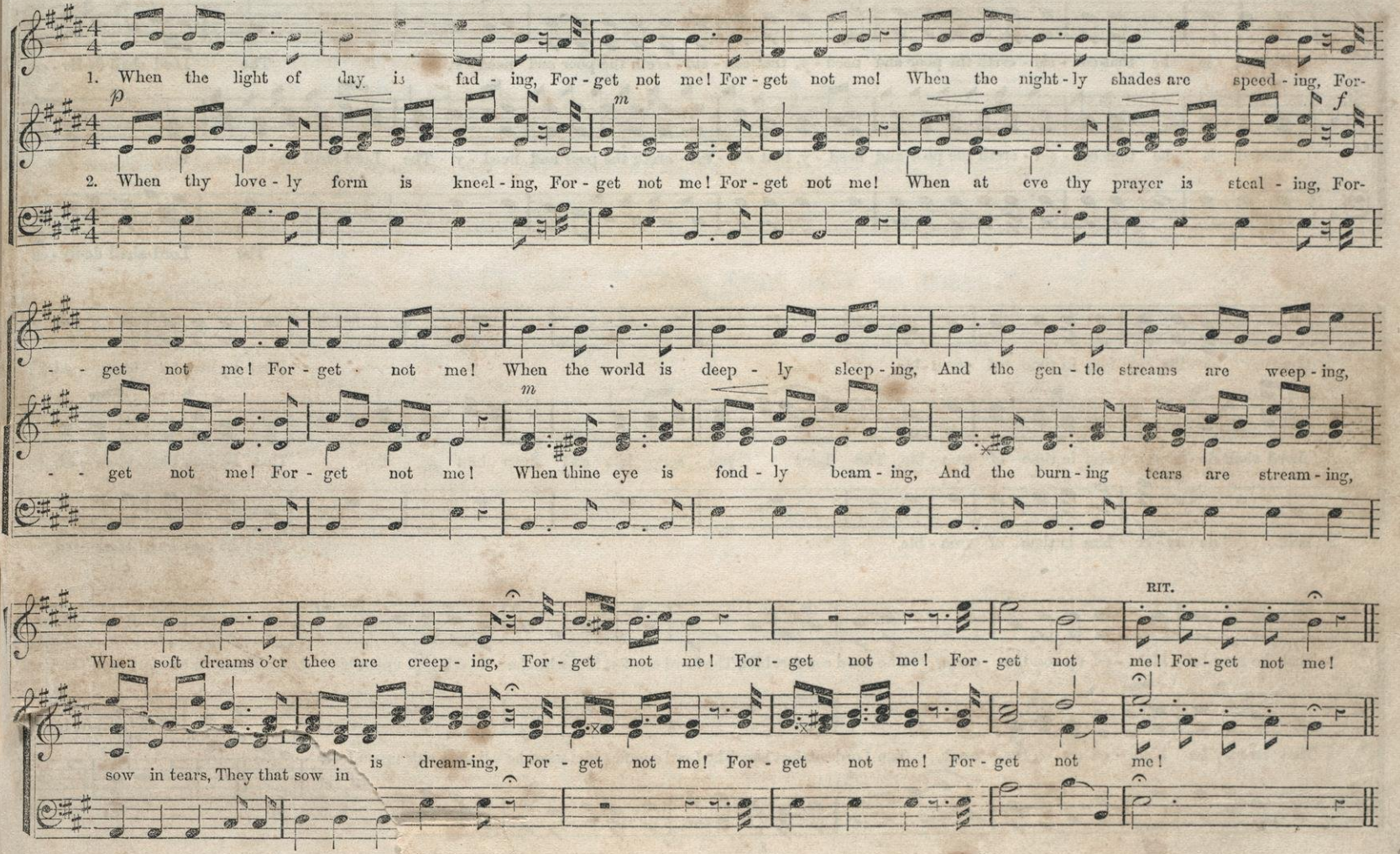
wine, They that tar-ry long at wine, long at wine.


Look not thou up - on the wine when it is red, Death lin-ger-eth there; And it bit - eth like a ser-pent, and
thou up - on the wine when it is red, Look not thou up - on the wine when it is red, Death lin-ger-eth there; And it bit - eth like a ser-pent, and
sting-eth like an ad - der. Look not thou up - on the wine.
sting-eth like an ad - der. Look not thou up - on the wine, It bit - eth like a ser - - - - - - - - pent, Like a ser - - - - - - - - - - - -
It bit - eth like a ser-pent, And sting-eth like an ad - der. Look not thou up - on the wine, up - on the wine, up - on the wine.
pent, It bit - eth like a ser-pent, And sting-eth like an ad - der. Look not thou up - on the wine, up - on the wine, up - on the wine.

SENTENCE. "Cast thy burden on the Lord."

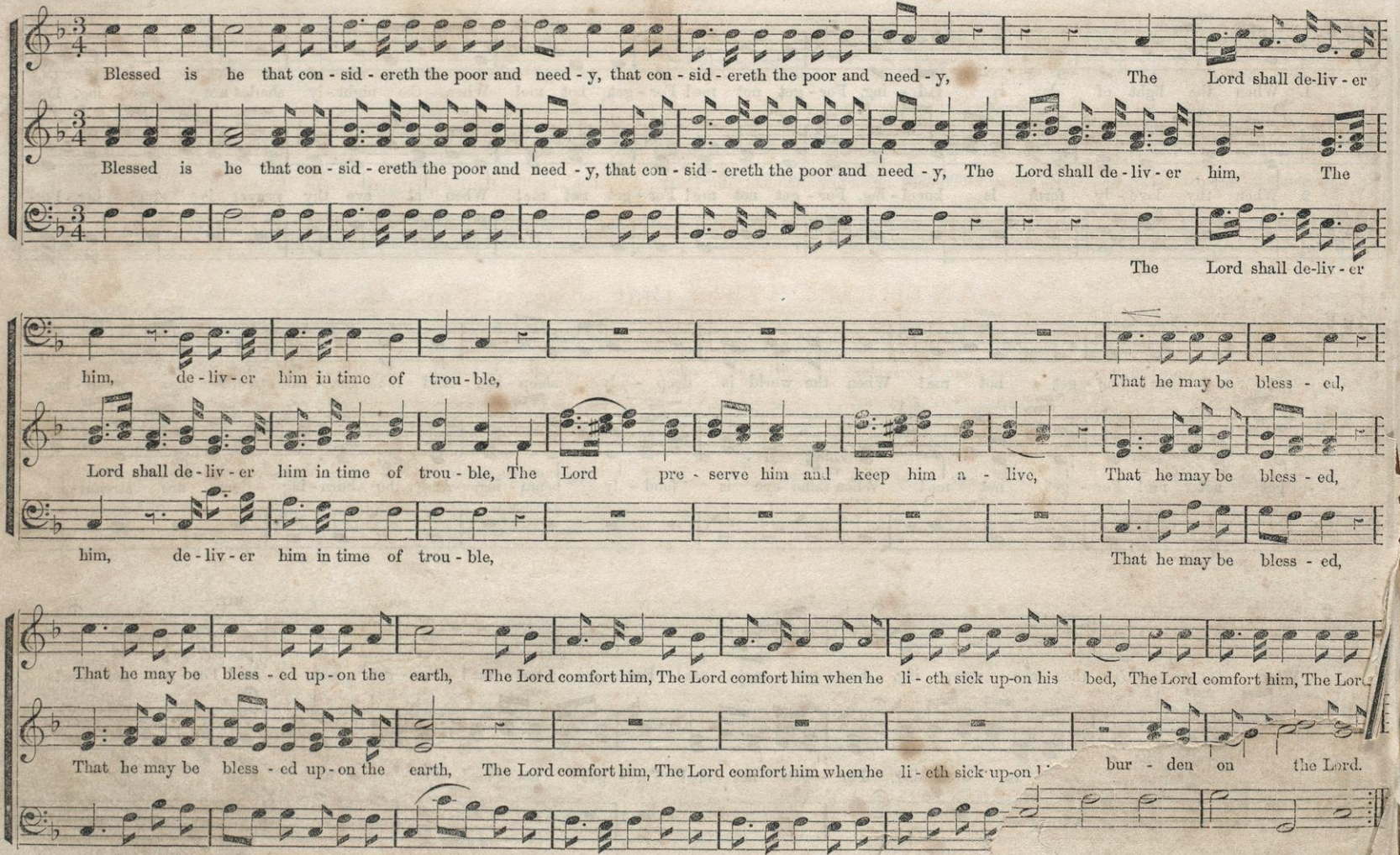
WM B. BRADBURY.

HYMN. "Forget not me."



ANTHEM. "Blessed is he that considereth the poor."

I. B. W.



comfort him when he li - eth sick up-on his bed, The Lord comfort him when he li - eth sick up - on his bed.

comfort him when he li - eth sick up-on his bed, The Lord comfort him, The Lord comfort him, The Lord comfort him when he li - eth sick up - on his bed.

ANTHEM. "They that sow in tears."

I. B. W.

They that sow in tears, They that sow in tears shall reap again in joy, shall reap a - gain,..... shall reap a - gain,..... a-gain in joy,..... They that

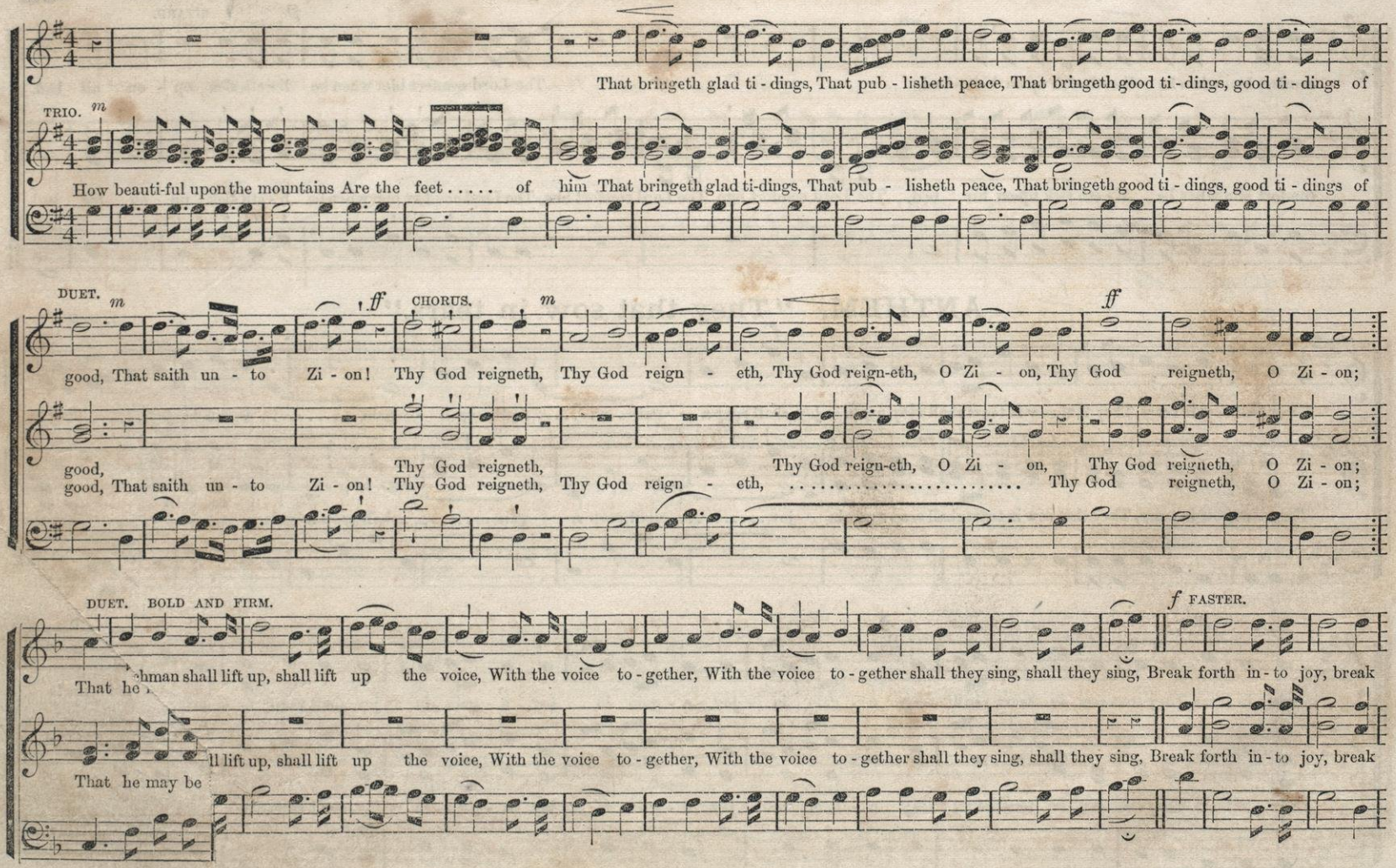
They that sow in tears, They that sow in tears shall reap again in joy,..... shall reap a - gain,..... shall reap a-gain, a-gain in joy, They that

sow in tears, They that sow in tears shall reap a - gain in joy, a - gain in joy, a - gain in joy, shall reap a - gain to joy.

sow in tears, They that sow in tears shall reap a - gain in joy, a - gain in joy, a - gain in joy, shall reap a - gain in - to joy,

* *The small notes for the Alto.*

ANTHEM. "How beautiful upon the mountains."

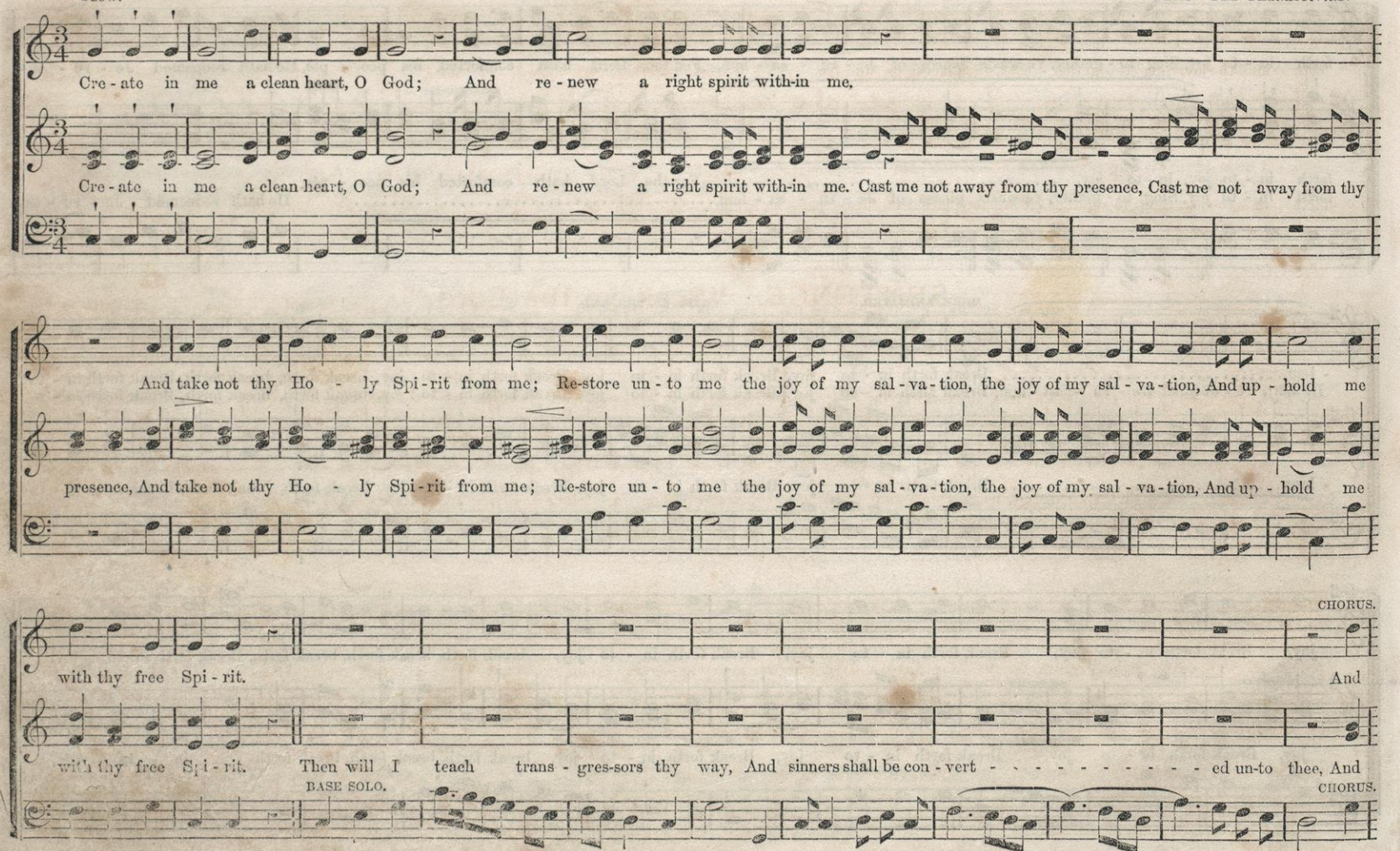


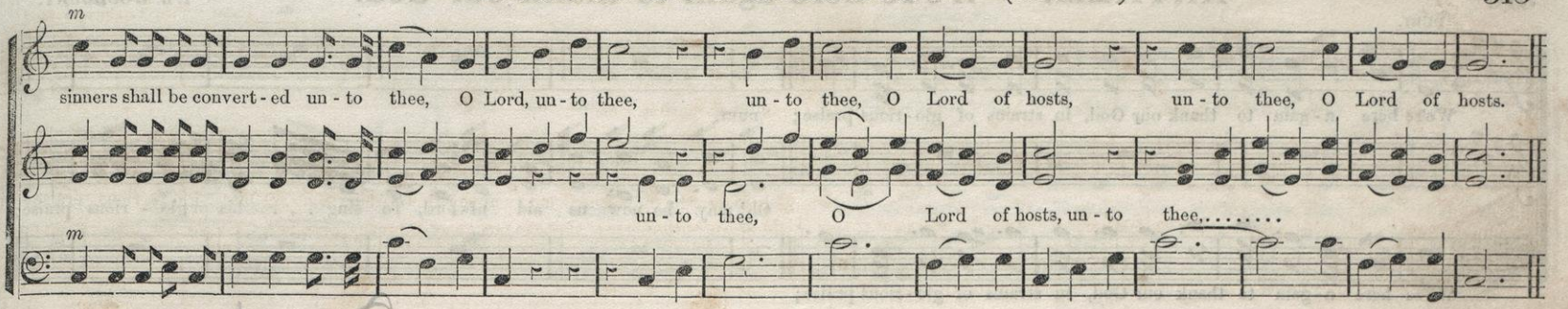
forth in - to joy, Sing to - gether, ye waste places of Je - ru - sa - lem, For the Lord hath comforted his peo - ple, He hath redeemed Je - ru - sa -
forth in - to joy, in - to joy, ... For the Lord hath comforted his peo - ple,
forth in - to joy, Sing to - gether, ye waste places of Je - ru - sa - lem, ... He hath redeemed Je - ru - sa -
MORE ANIMATED.
CRES. TO THE END.
- lem, ... Break forth in - to joy, Break forth in - to joy, Break forth in - to joy, break forth, break forth, Break forth in - to
He hath re - deemed Je - ru - sa - lem, Break forth in - to joy, Break forth in - to joy, Break forth in - to joy, break forth, break forth, Break forth in - to
- lem, ... Break forth in - to joy, Break forth in - to joy, Break forth in - to joy, break forth, break forth, Break forth in - to
joy, Break forth in - to joy, Break forth in - to joy, Break forth in - to joy, break forth, break forth, break forth, Break forth in - to joy.
joy, Break forth in - to joy, Break forth in - to joy, Break forth in - to joy, break forth, break forth, break forth in - to joy,

ANTHEM. "Create in me a clean heart."

I. B. W.
From "The Thanksgiving."

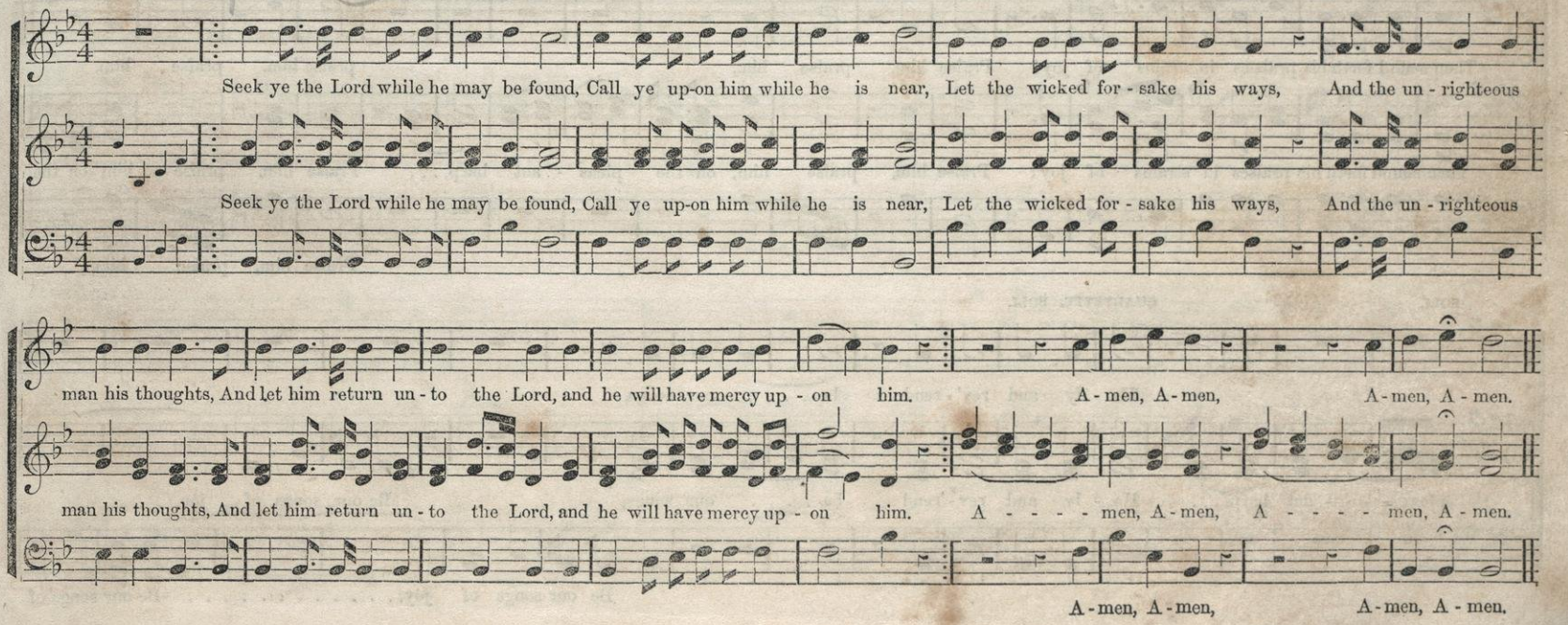
Slow.





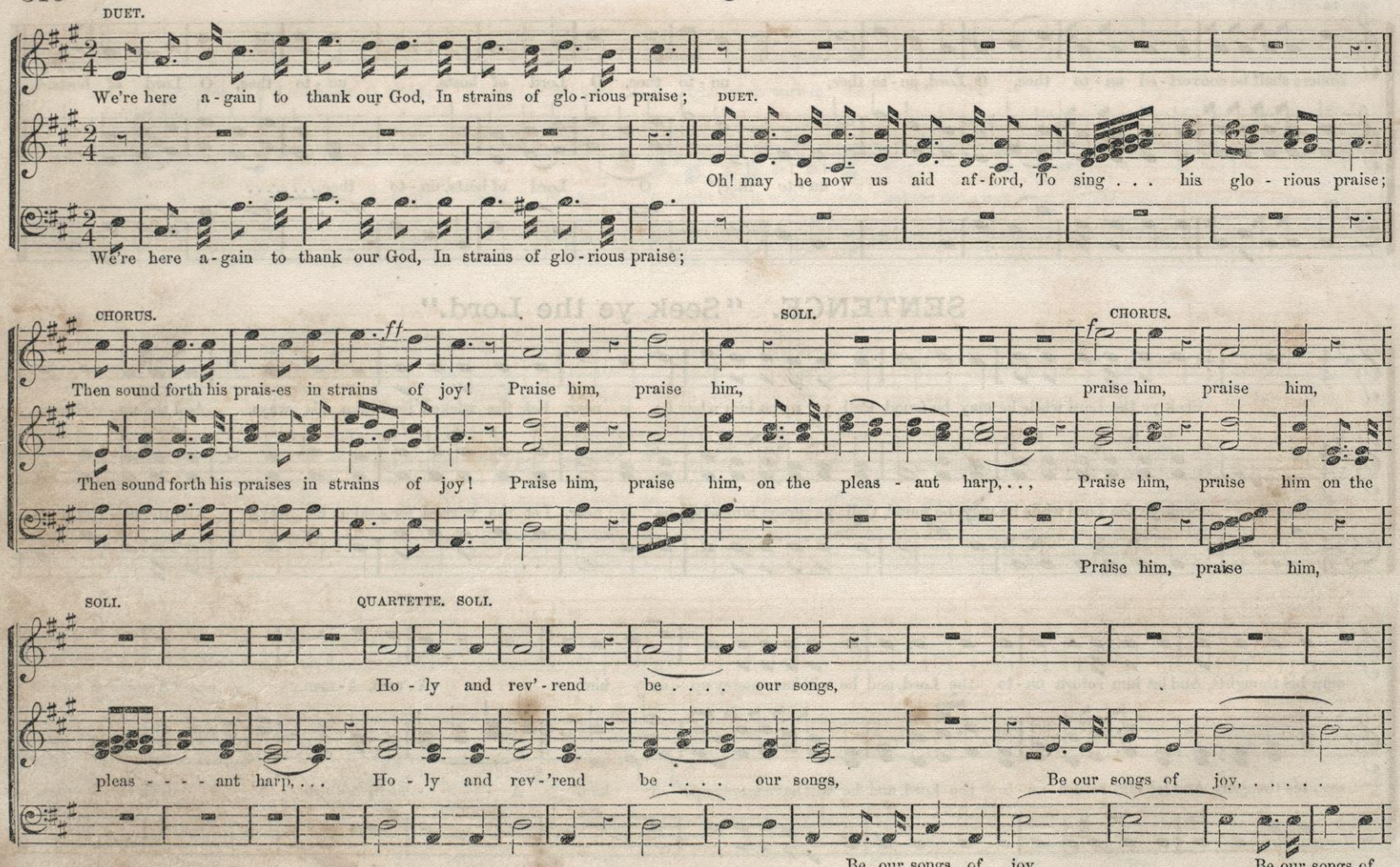
SENTENCE. "Seek ye the Lord."

I. B. W.

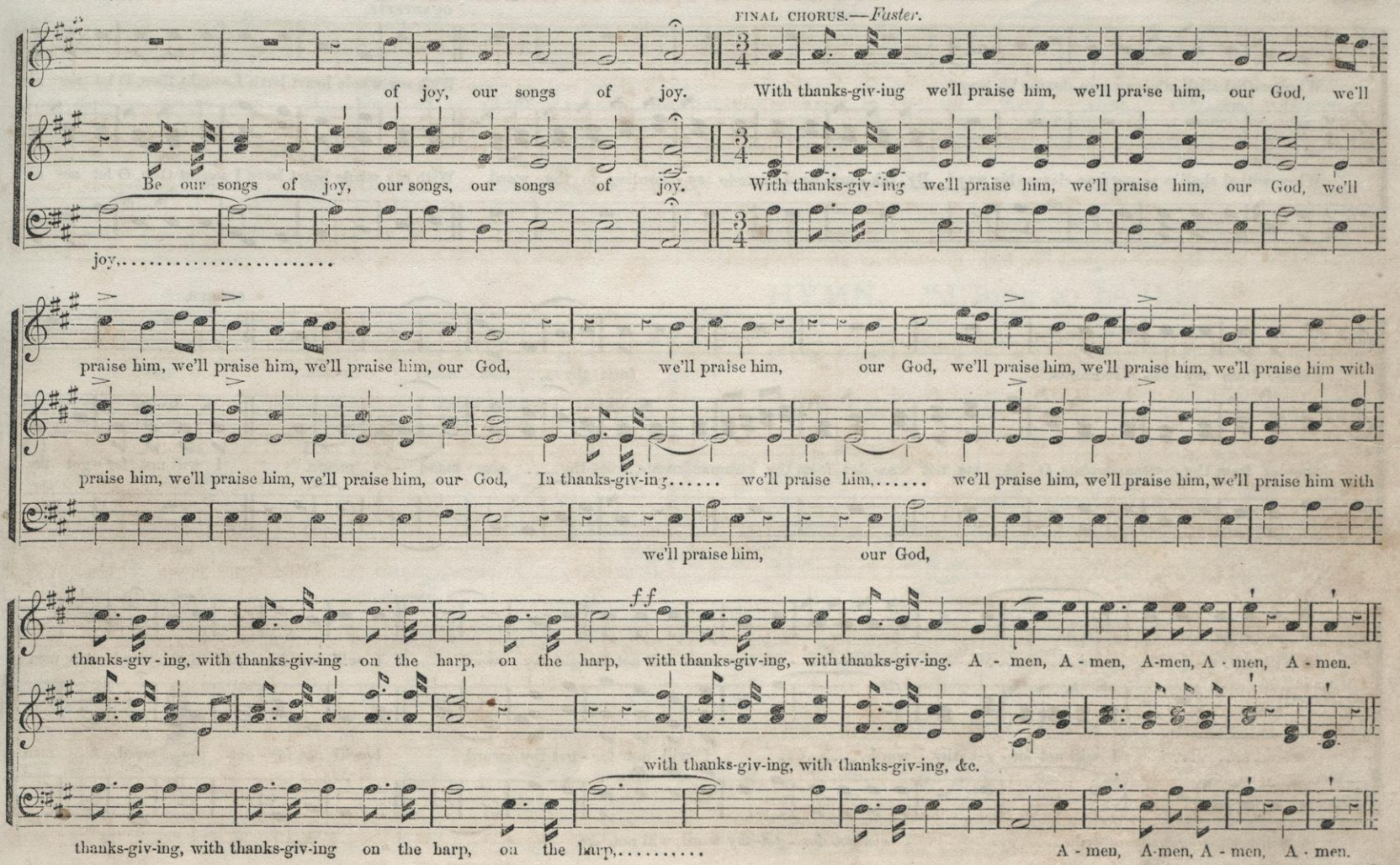


ANTHEM. "We're here again to thank our God."

I. B. WOODBURY.



FINAL CHORUS.—*Faster.*



ANTHEM. "Wherewithal shall a young man."

J. B. WOODBURY.

QUARTETTE.

Wherewithal shall a young man cleanse his way? With my whole heart have I sought thee, O let me not

Wherewithal shall a young man cleanse his way? By tak - ing heed there-to ac - cording to thy word. With my whole heart have I sought thee, O let me not

CHORUS.

wander from thy com- mandments, from thy.... com - mand - - ments.

wander from thy commandments, O let me not wan- der from thy commandments, from thy.... com - mand - - ments. I will not for - get thy

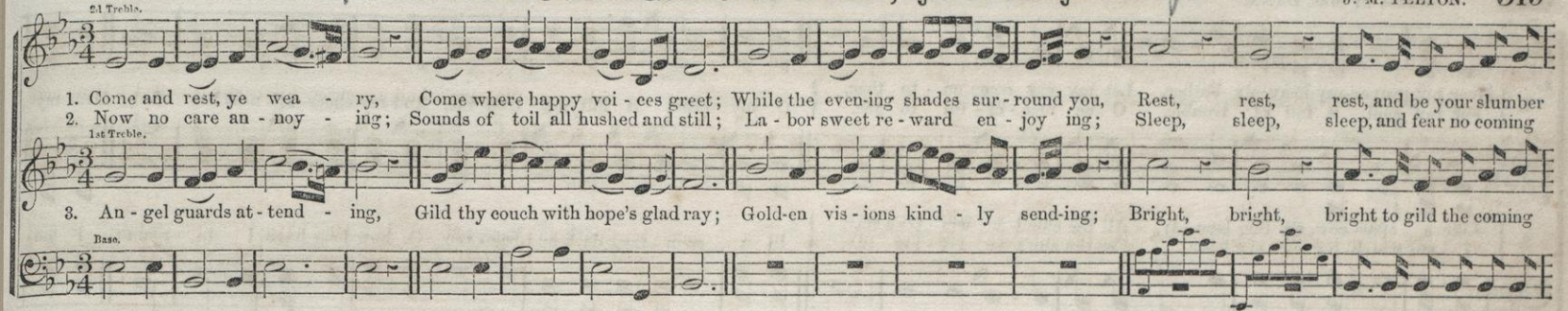
I will not for - get thy word,..... I will not for - get thy word, will not for- get thy word, I will not for - get thy word. A - men.

word,..... I will not for - get thy word,..... I will not for - get thy word, I will not for - get thy word. A - men.

I will not for - get thy word,..... I will not for - get thy word, will not, &c.

TRIO. "Come and rest, ye weary."

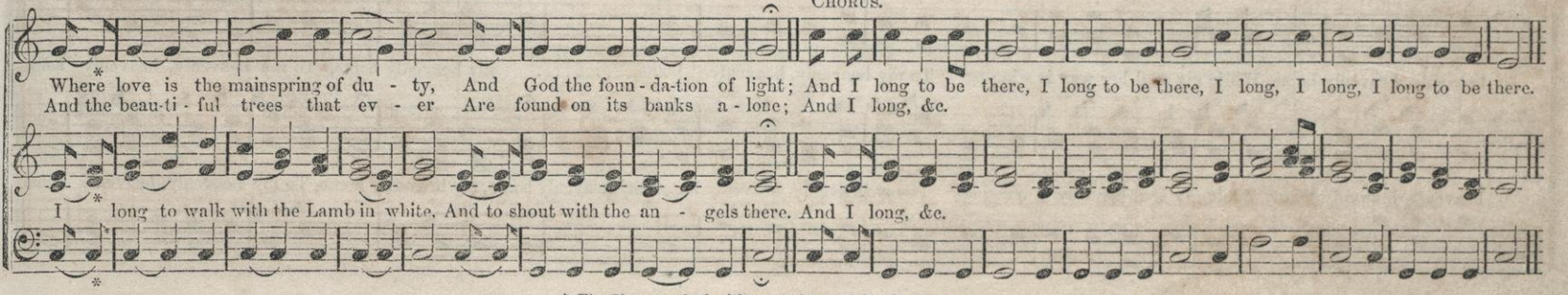
J. M. PELTON.



HYMN. "I long to be there."

I. B. W.

Chorus.



* The Slurs marked with a * to be used for the 3d verse.

Words by Mrs. DANA.

HEAR MY PRAYER.

W. B. B. From "Cottage Melodies."

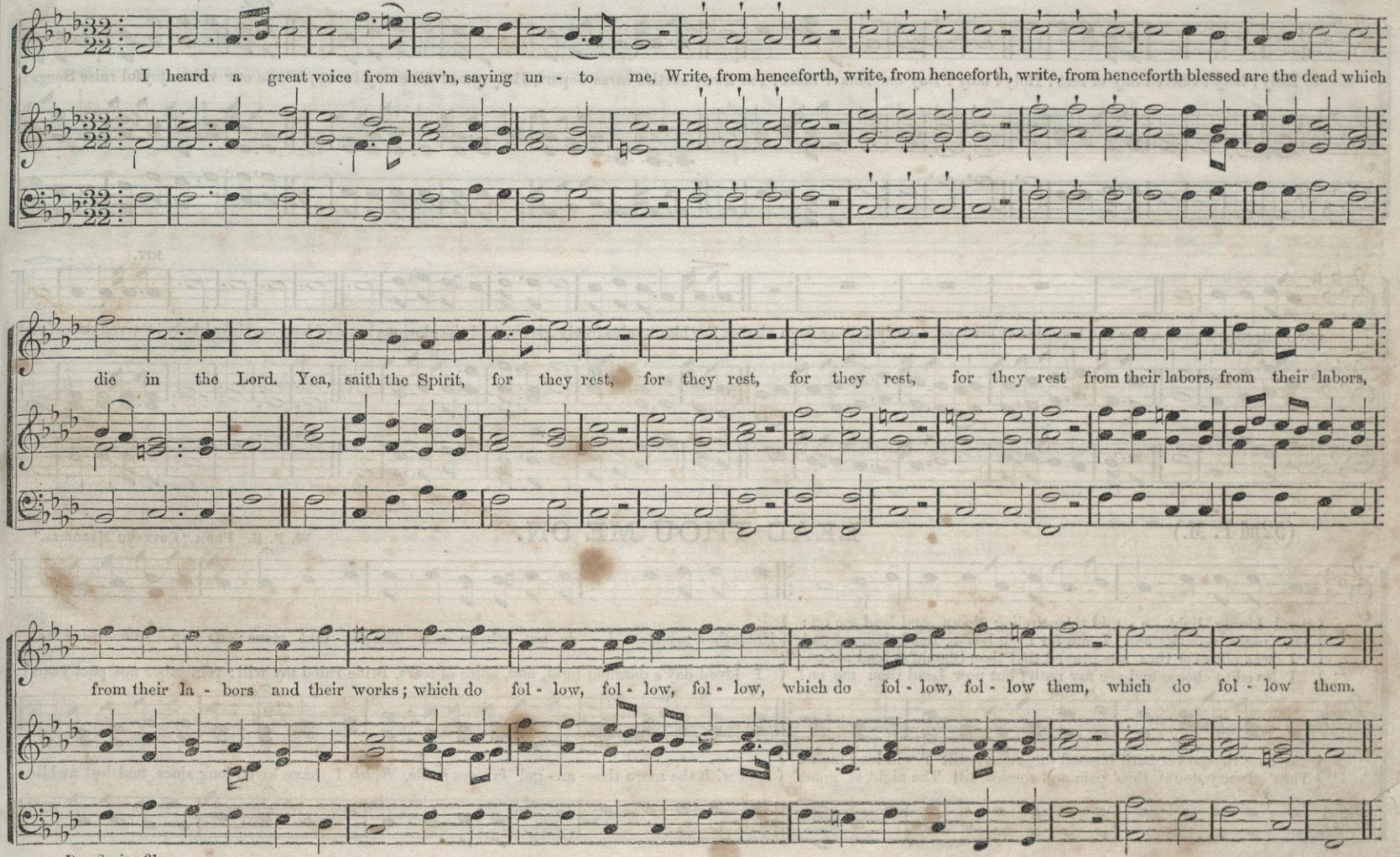
1. Hear my prayer, my heavenly Father, Let my cry come un - to thee,
For my soul is full of trouble, O be mer - ci - ful to me.
O my heart is full of trou- ble, And my cheer- ful- ness has fled, Hear my

2. Like a spar- row, sit- ting lone - ly, All the cloud- y win - ter's day,
I am watch- ing ev - ery hour For the sun's re - viv - ing ray.
In a coun - try, dark and bar - ren, O, how long have I to roam; I am

A little Faster.

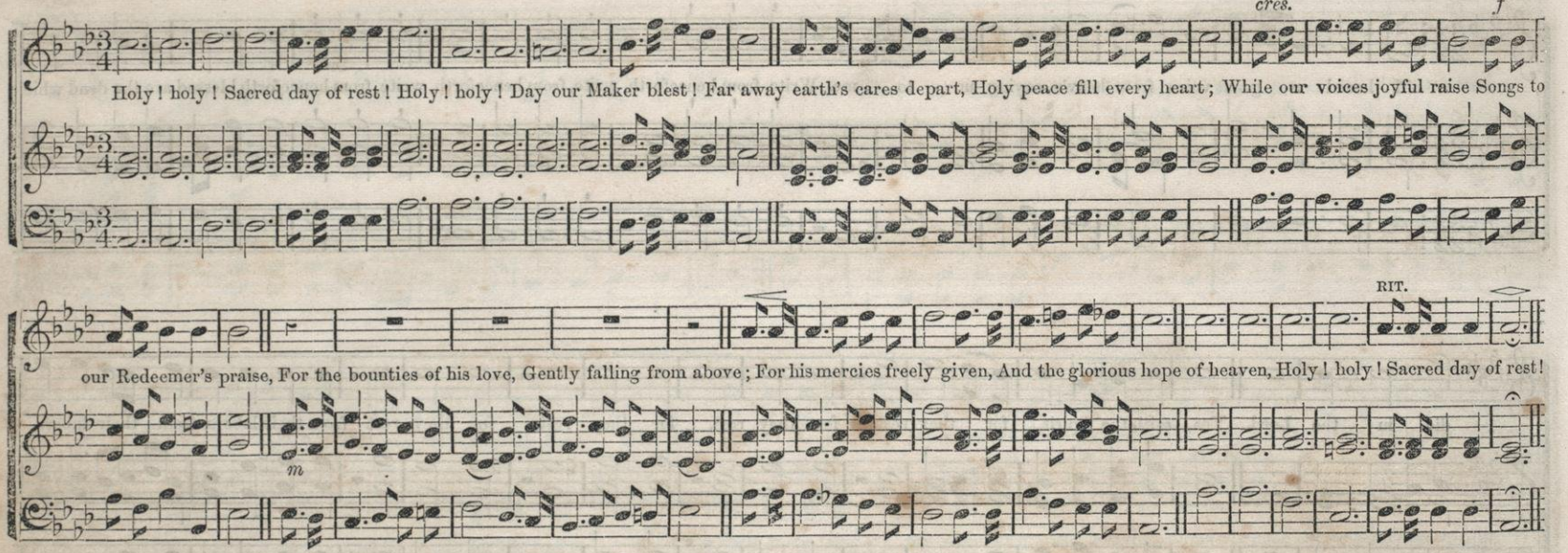
prayer, my heavenly Father, Raise up my drooping head. O when shall I be sing-ing, My voice with music ringing, While my soul her way is winging To my
wandering thro' the wilderness, And long- ing for my home. O when shall I be sing-ing, My voice with music ringing, While my soul her way is winging To my

heavenly, heavenly home, While my soul her way is winging To my heavenly, heavenly home,..... my heavenly home, To my heavenly, heavenly home.
heavenly, heavenly home, While my soul her way is winging To my heavenly, heavenly home, my heavenly home, my heavenly home, To my heavenly, heavenly home.


I heard a great voice from heav'n, saying un - to me, Write, from henceforth, write, from henceforth, write, from henceforth blessed are the dead which
die in the Lord. Yea, saith the Spirit, for they rest, for they rest, for they rest, for they rest from their labors, from their labors,
from their la - bors and their works; which do fol - low, fol - low, fol - low, which do fol - low, fol - low them, which do fol - low them.

OPENING PIECE. "Holy! holy! Sacred day of rest."

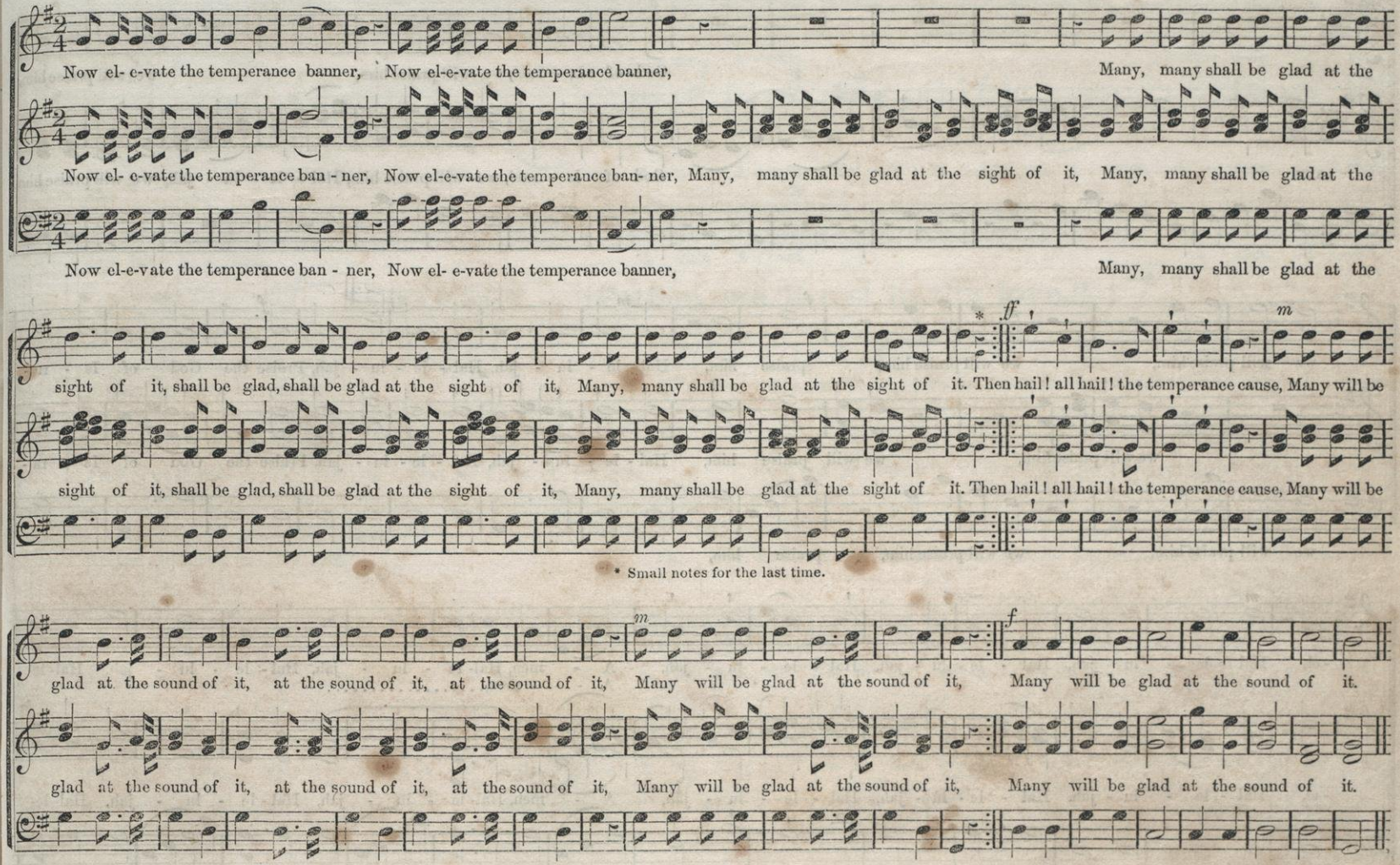
J. M. PELTON. MAR. 31st, 1837.



(52nd P. M.)

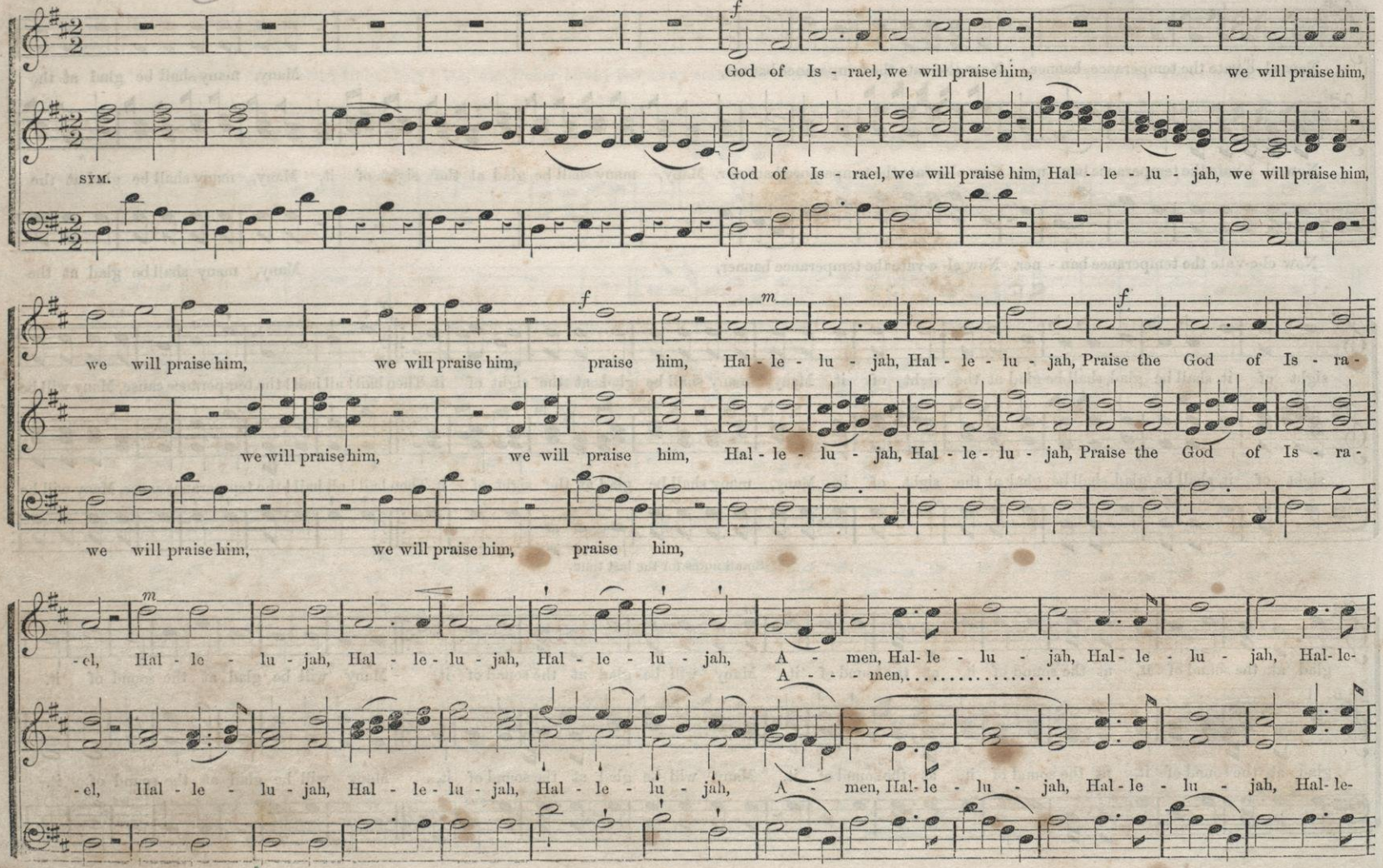
LEAD THOU ME ON.

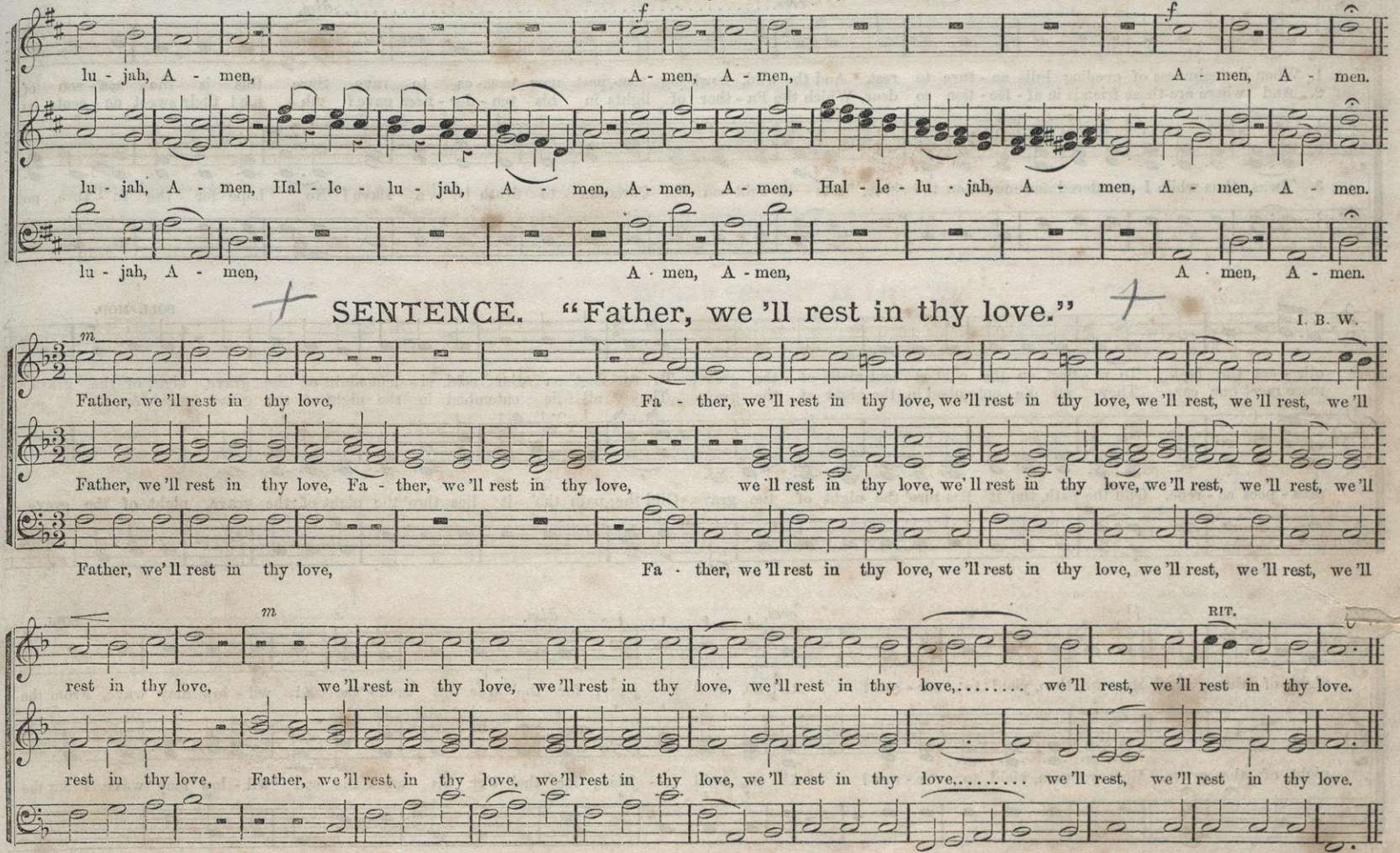
W. B. B. FROM "COTTAGE MELODIES."



* Small notes for the last time.

ANTHEM. "God of Israel, we will praise him."

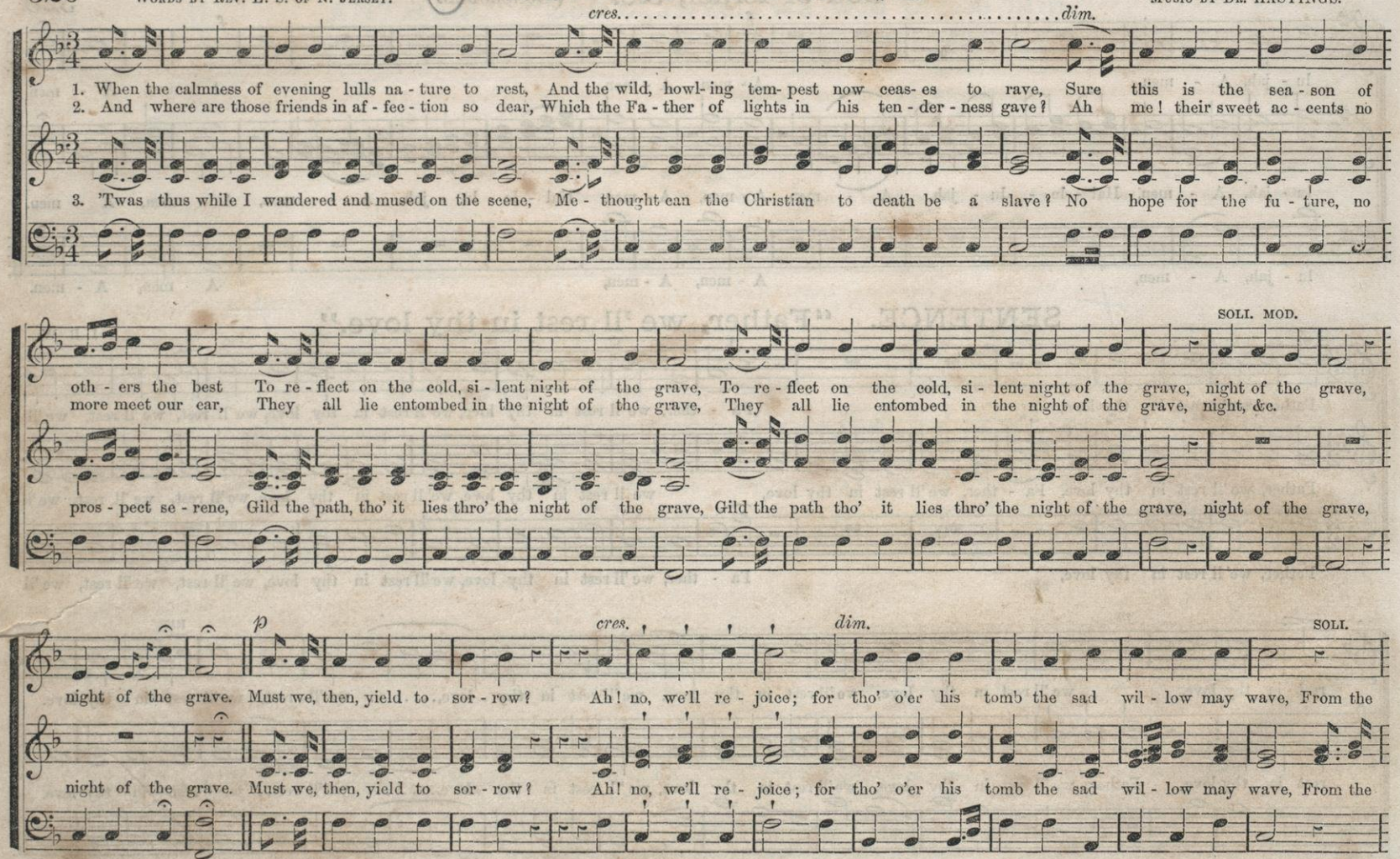



f
lu - jah, A - men, A - men, A - men, A - men.
lu - jah, A - men, Hal - le - lu - jah, A - men, A - men, A - men, Hal - le - lu - jah, A - men, A - men, A - men.
lu - jah, A - men, A - men, A - men, A - men.
SENTENCE. "Father, we 'll rest in thy love."
I. B. W.
m
Father, we 'll rest in thy love, Fa - ther, we 'll rest in thy love, we 'll rest in thy love, we 'll rest, we 'll rest, we 'll
Father, we 'll rest in thy love, Fa - ther, we 'll rest in thy love, we 'll rest in thy love, we 'll rest in thy love, we 'll rest, we 'll rest, we 'll
Father, we 'll rest in thy love, Fa - ther, we 'll rest in thy love, we 'll rest in thy love, we 'll rest, we 'll rest, we 'll
m
RIT.
rest in thy love, we 'll rest in thy love, we 'll rest in thy love, we 'll rest in thy love, we 'll rest, we 'll rest in thy love.
rest in thy love, Father, we 'll rest in thy love, we 'll rest in thy love, we 'll rest in thy love, we 'll rest, we 'll rest in thy love.

Words by Rev. E. S. of N. Jersey.

NIGHT OF THE GRAVE.

Music by Dr. HASTINGS.



TUTTI.

courts of high heaven sweet whispers the voice, There 's a morn-ing that dawns on the night of the grave, There 's a morning that dawns on the night of the grave.

courts of high heaven sweet whispers the voice, There 's a morn-ing that dawns on the night of the grave, There 's a morning that dawns on the night of the grave.

HYMN. "What sound is this?"

From "Cottage Melodies."

1. { What sound is this? a song thro' heaven resound - ing, God is Love! / And now from earth I hear the song re-bound - ing, God is Love! } Yes, while a - dor - ing hosts proclaim Love is his na - ture, love his name,

My soul in rap - ture cries the same, God is Love!

2. This song repeat, repeat, ye saints in glory,
God is Love!
And saints on earth shout back the pleasing story,
God is Love!
In this let heaven and earth agree,
To sound his love both full and free,
And let the theme forever be,
God is Love!

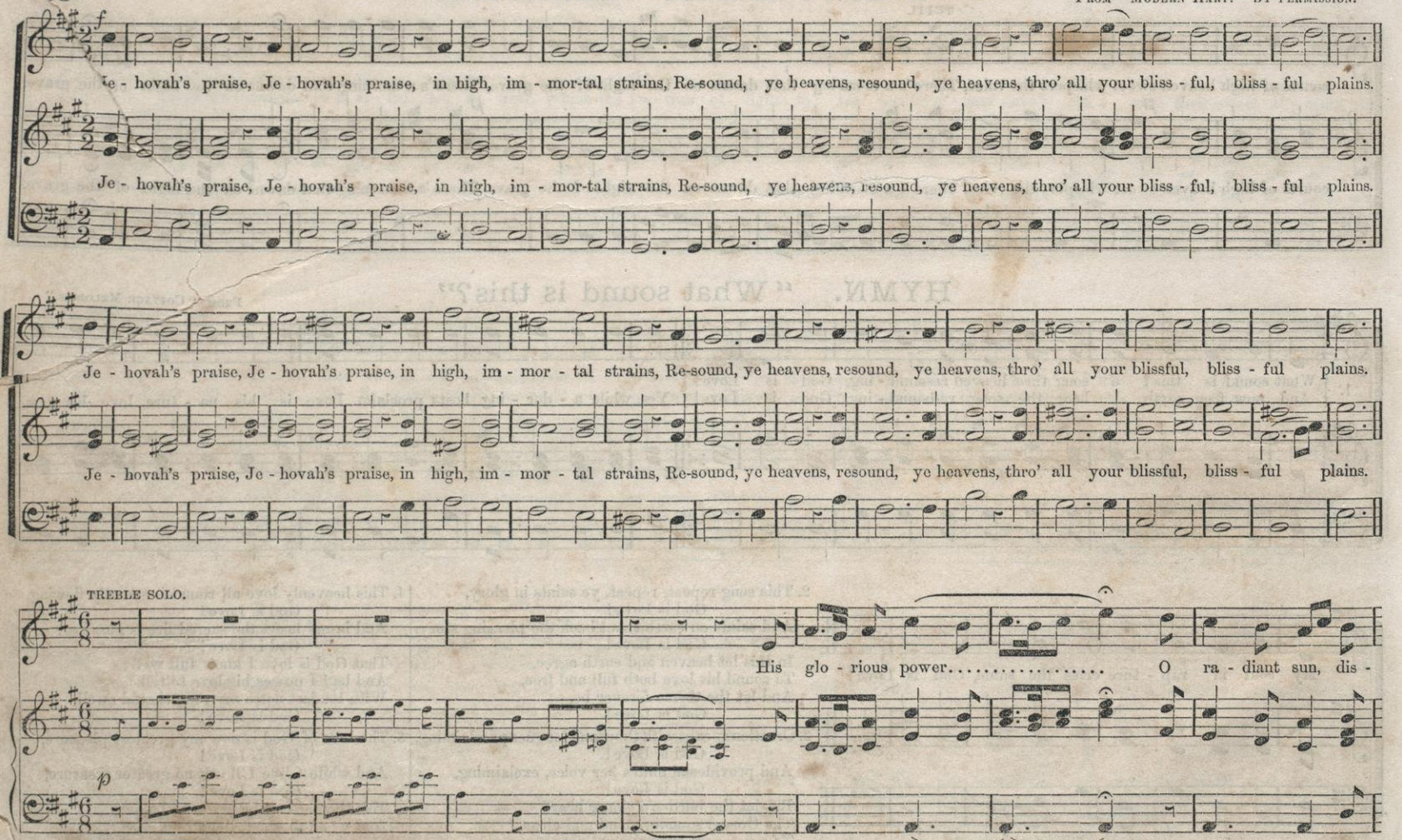
3. Creation speaks with thousand tongues proclaiming,
God is Love!
And providence unites her voice, exclaiming,
God is Love!
But let the burden'd sinner hear
The Gospel sounding loud and clear,
To every soul both far and near,
God is Love!

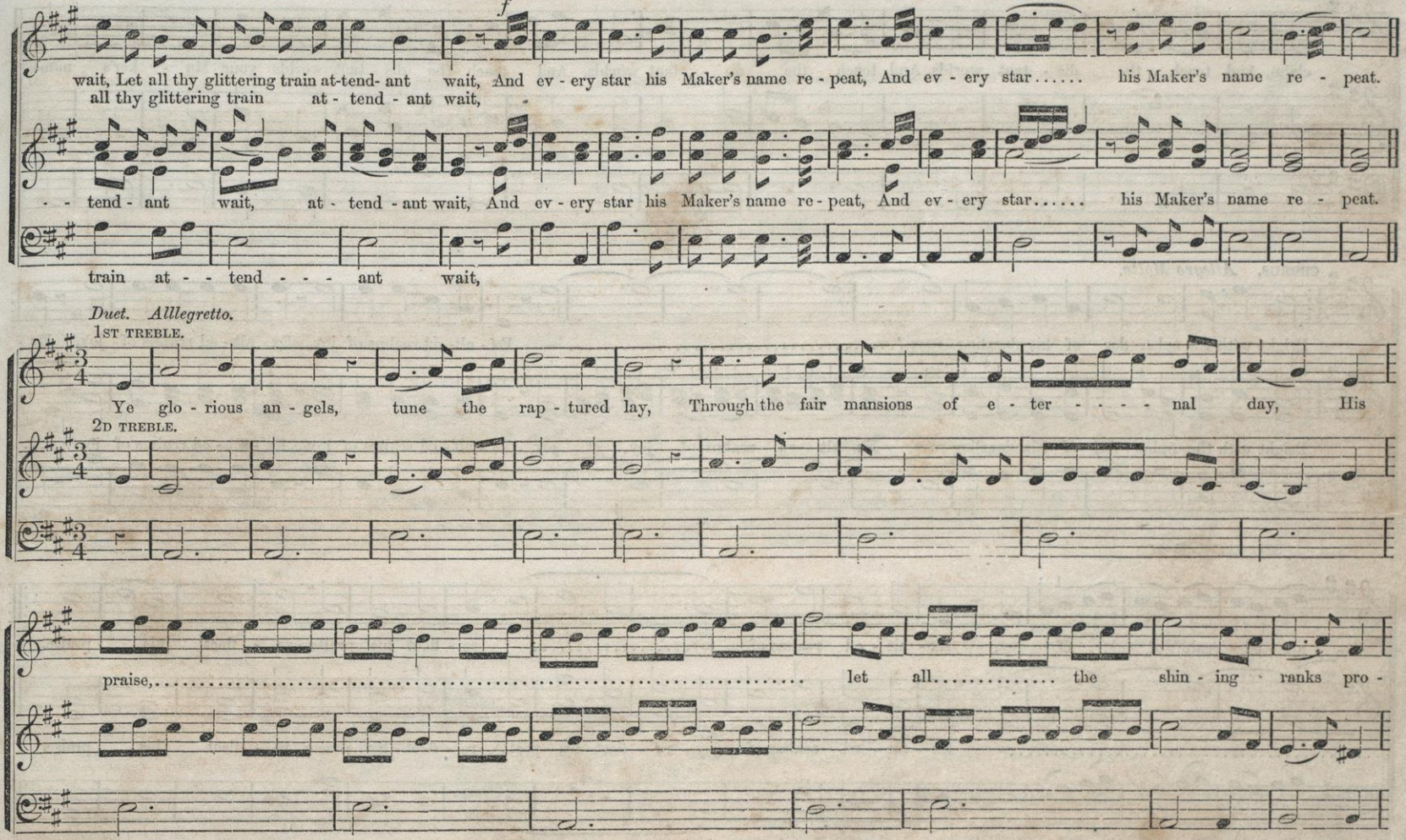
4. This heavenly love all round is sweetly flowing,
God is Love!
And in my heart the sacred fire is glowing:
God is Love!
That God is love I know full well;
And had I power his love to tell,
With loudest notes my song should swell,
God is Love!

5. The love of God is now my greatest pleasure,
God is Love!
And while I live I 'll ask no greater treasure,
God is Love!
This theme shall be my song below;
And when to glory I shall go,
This strain eternally shall flow,
God is Love!

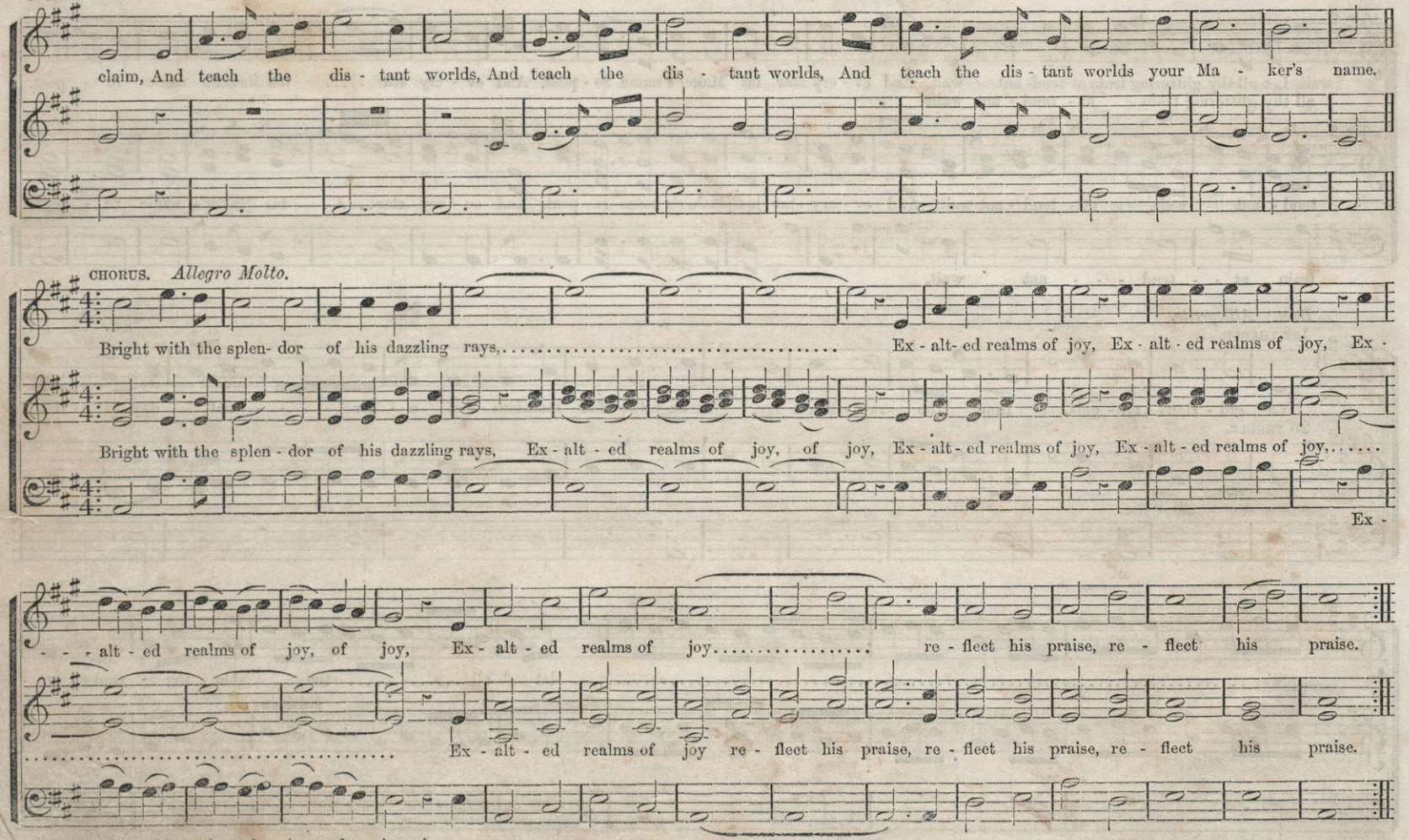
ANTHEM. "Jehovah's Praise."

From "Modern Harp." By permission.

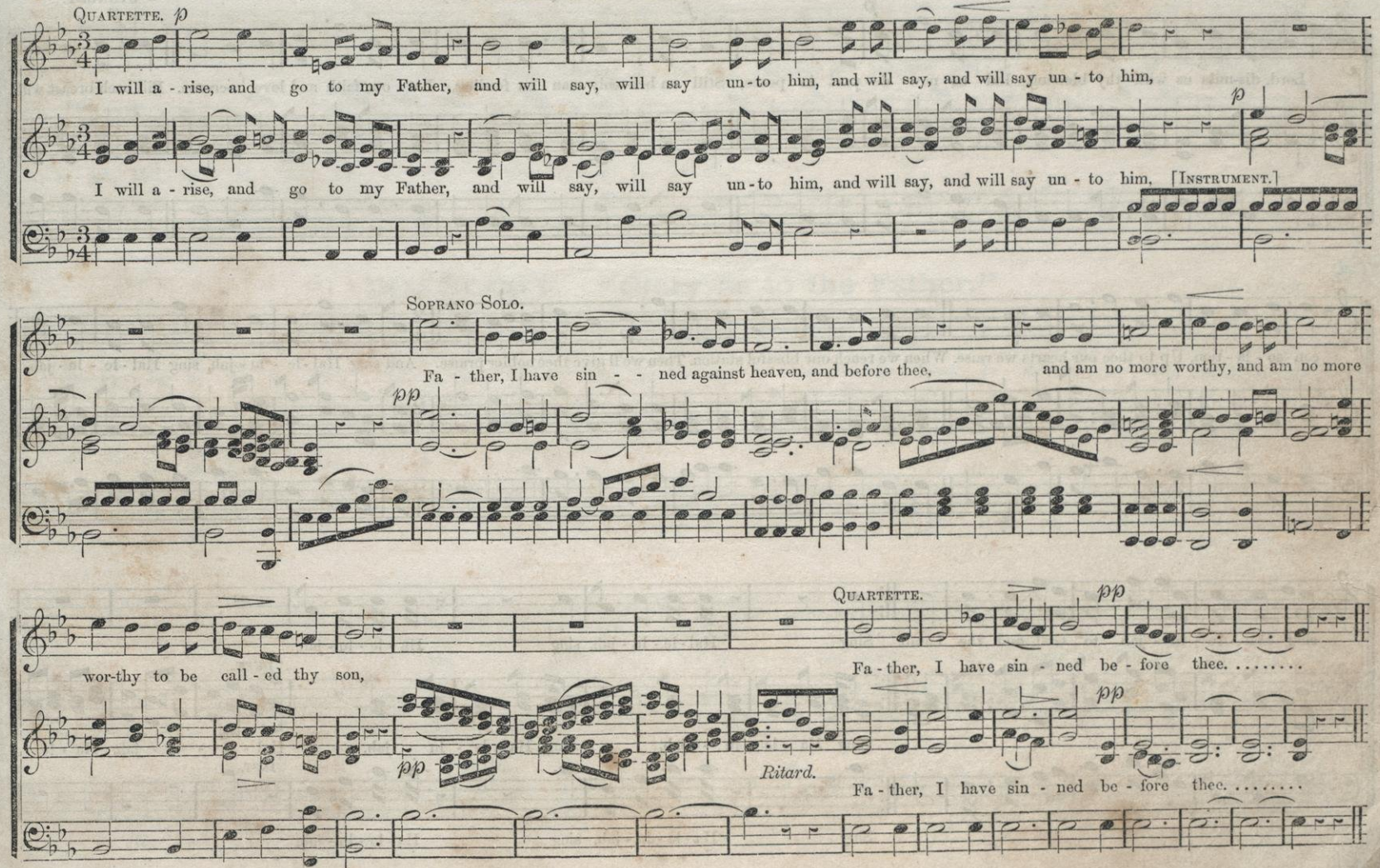



f
wait, Let all thy glittering train at-tend- ant wait, And ev - ery star his Maker's name re - peat, And ev - ery star..... his Maker's name re - peat.
all thy glittering train at - tend - ant wait,
- - tend - ant wait, at - tend - ant wait, And ev - ery star his Maker's name re - peat, And ev - ery star..... his Maker's name re - peat.
train at - - tend - - - ant wait,
Duet. Alllegretto.
1ST TREBLE.
Ye glo - rious an - gels, tune the rap - tured lay, Through the fair mansions of e - ter - - - - nal day, His
2D TREBLE.
praise,..... let all..... the shin - ing ranks pro -

"Jehovah's Praise." (Concluded.)

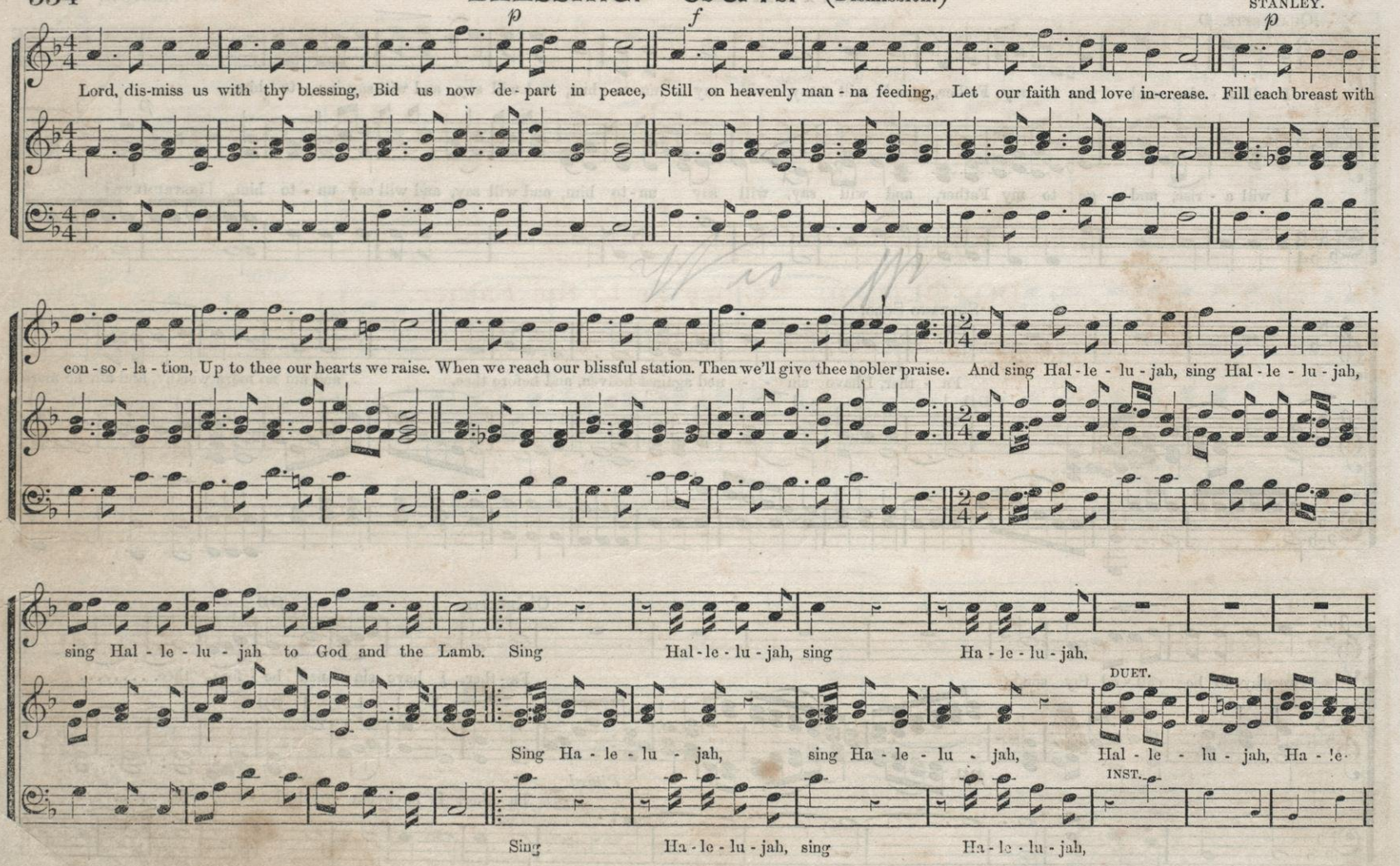


SENTENCE. "I will arise."



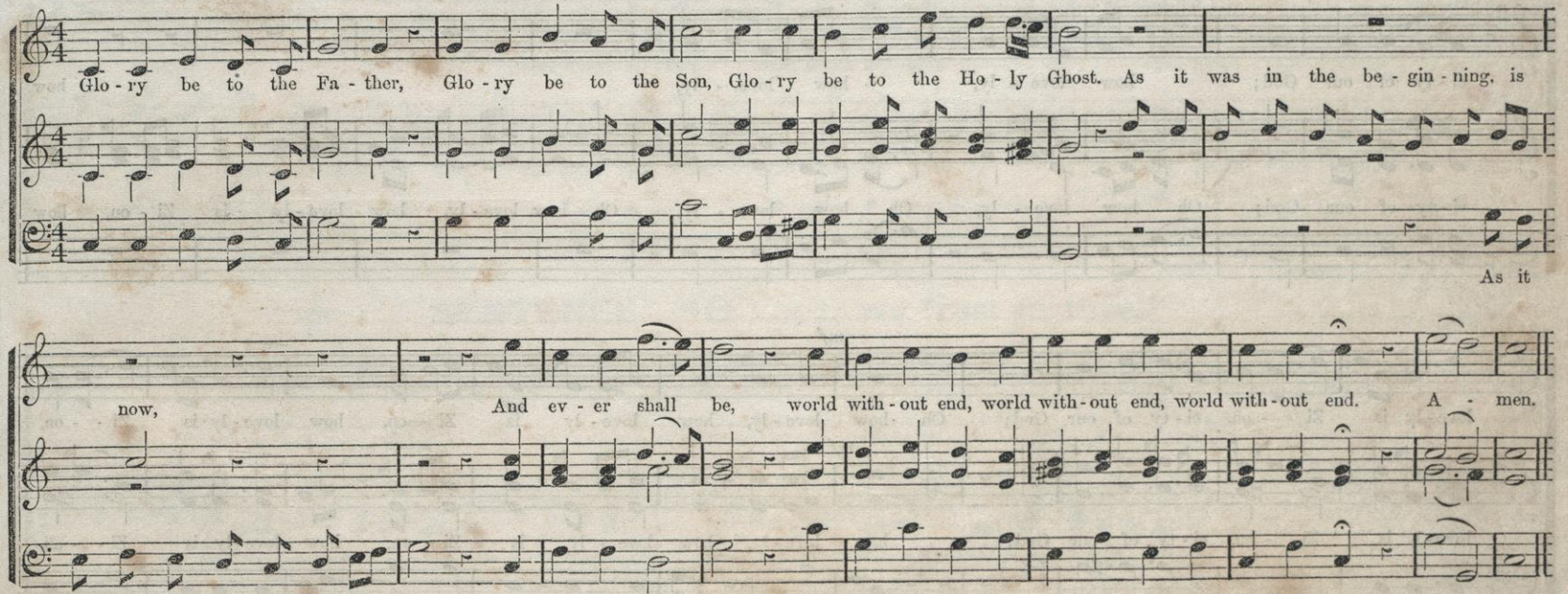
BLESSING. 8s & 7s. (Dismission.)

STANLEY.



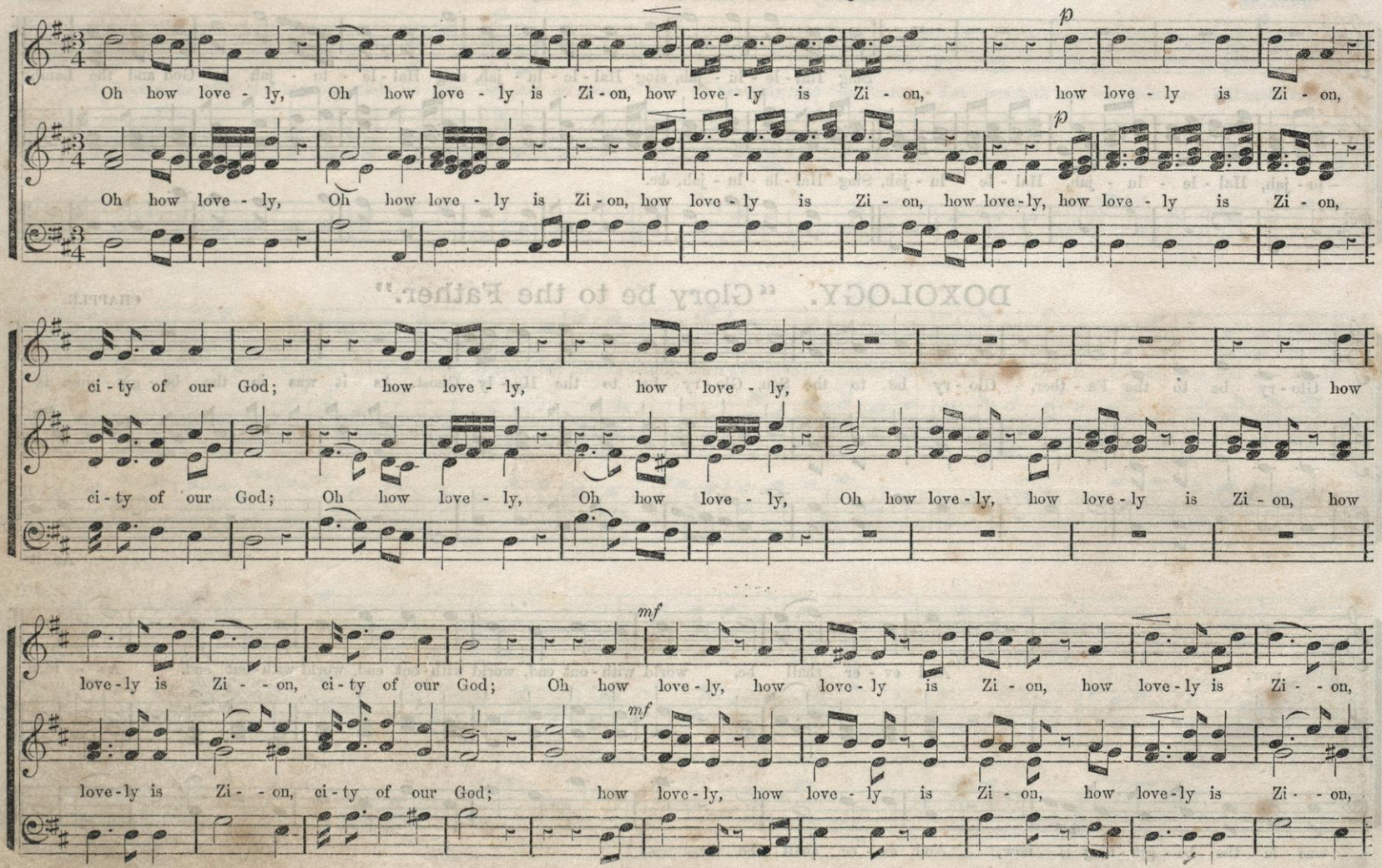
DOXOLOGY. "Glory be to the Father."

CHAPPLE.



SENTENCE. "Oh how lovely is Zion."

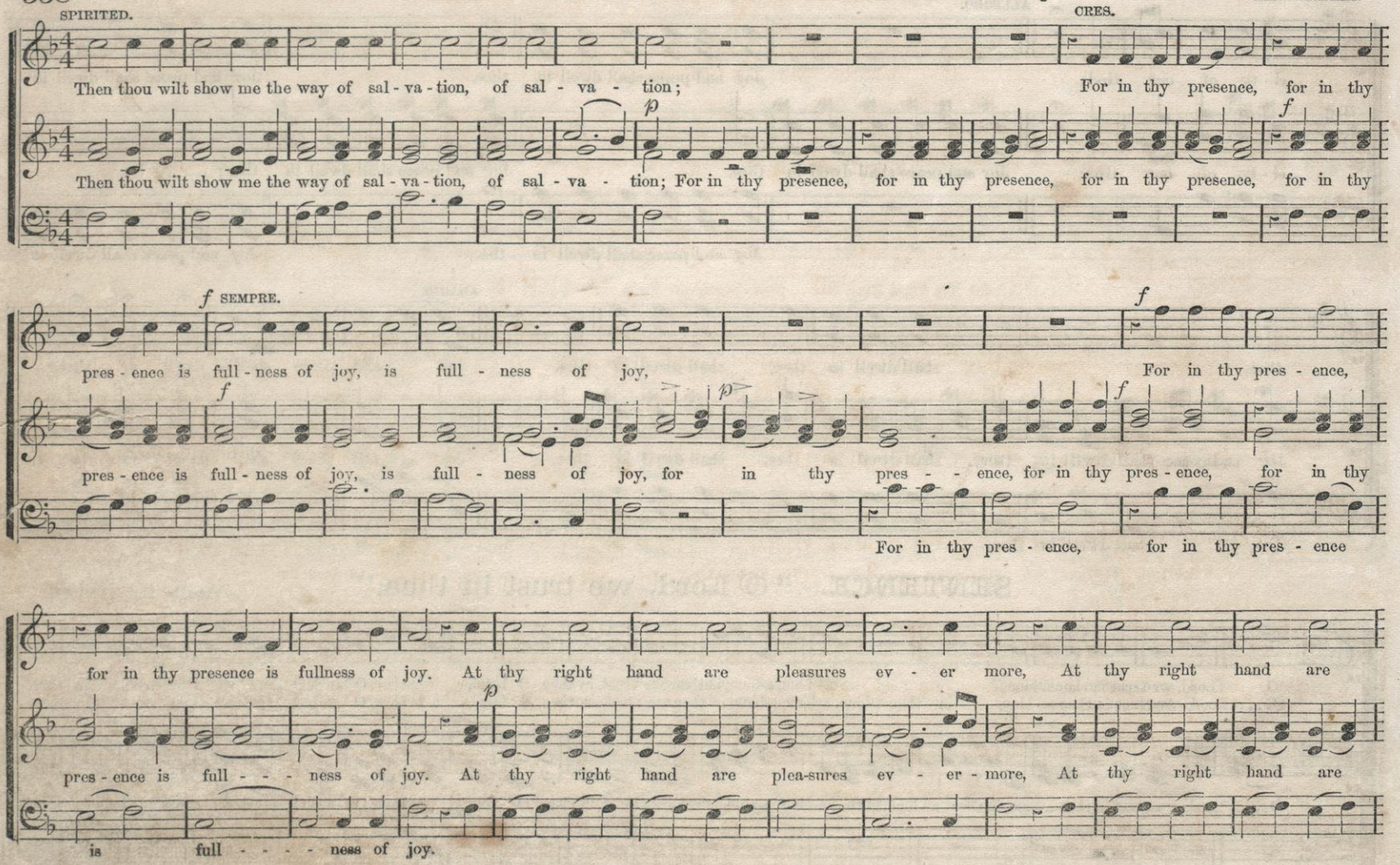
WM. U. BUTCHER.



ALLEGRO.
ci - ty of our God; Joy and peace shall dwell in thee, Joy and peace shall dwell in
ci - ty of our God; Joy and peace shall dwell in thee, Joy and peace shall dwell in thee;
Joy and peace shall dwell in thee, Joy and peace shall dwell in
thee, shall dwell in thee, shall dwell in thee. Joy and peace shall dwell in thee.
ADAGIO.
Joy and peace shall dwell in thee, shall dwell in thee, shall dwell in thee. Joy and peace shall dwell in thee.
thee shall dwell in thee,
SENTENCE. "O Lord, we trust in thee."
ARRANGED FROM HANDEL.
f
O Lord, we trust in thee a-lone, a - lone, a-lone, in thee we trust, in thee, O Lord, in thee, O Lord, O Lord, we trust a - lone in thee.
O.... Lord, we trust in thee a - lone, in thee a-lone, a-lone, a-lone, in thee we trust, in thee, O Lord, in thee, O Lord, O Lord, we trust a - lone in thee.
f
O.... Lord, we trust in thee a-lone, in thee a - lone, in thee a-lone, a-lone, in thee we trust, in thee, O Lord, in thee, O Lord, O Lord, we trust a - lone in thee.

ANTHEM. "Then thou wilt show me the way."

ZINGARELLI.



plea-sures ev - er-more, At thy right hand are plea - sures ev - ermore, At thy right hand are plea - sures ev - er-more.
CRES.
pleasures ev - ermore, At thy right hand..... are plea - sures ev - ermore, At thy right hand are plea - sures ev - er-more, At thy right
At thy right hand are plea - sures ev - er-more,
At thy rig hand are pleasures ev - - ermore, At thy right hand are plea - sures for - ev - er - more, for - ev - - ermore, At thy right
hand are plea - sures for - ev - er - more, for - ev - er - more, At thy right hand are pleasures ev - ermore, right
At thy right hand are pleasures ev - - ermore, At thy right hand are plea - sures for - ev - er - more, for - ev - er-more,
hand are plea - sures ev - er - more, At thy right hand are plea - sures ev - er-more, for - - ev - er-more, for - ev - er - more.
hand are plea - sures ev - er - more, At thy right hand are plea - sures ev - er - more, for - - ev - er-more, for - - ev - er - more.

340 SLOWLY, AND WITH DEVOTION.

SENTENCE. "O God of hosts."

I. B. W.

O God of hosts, hear my prayer, hear my prayer, hear my prayer, hear, O hear my prayer, For a

O God of hosts, hear my prayer, hear my prayer, hear my prayer, hear my prayer, O hear my prayer, For a

hear my praye , hear, O hear my prayer, For a

day in thy courts, in thy courts is bet - ter than a thou-sand, O Lord of Hosts, hear my prayer, hear my prayer, hear my prayer.

PIU RIT.

day in thy courts, in thy courts is bet - ter than a thou-sand, O Lord of Hosts, hear my prayer, hear my prayer, hear my prayer.

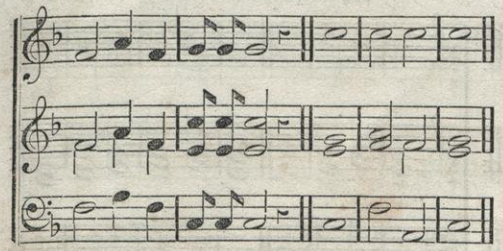
Chant. No. 1. ANGELS' VISITS.

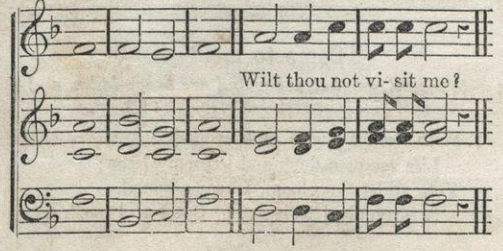
W. B. B.

1. With silence only as their bene - - - | dic - tion God's | an - gels | come; .. | Where in the shadow of a great af - - | flic - tion The | soul sits | dumb.
2. Yet would we say what every heart ap- | pro - veth, Our | Fa - ther's | will, ... | Calling to him the dear ones whom he | lov - eth, Is | mer - cy | still.

3. Not upon us or ours the solemn ..... | an - gel hath | e - vil | wrought; | The funeral anthem is a glad e - - - | van - gel; The | good die | not.
4. God calls our loved ones, but we lose not | whol - ly What | He has | given; | They live on earth in tho't and deed, as | tru - ly as | in his | heaven.

HYMN CHANT. No. 2. W. B. B.





"Wilt thou not visit me?"

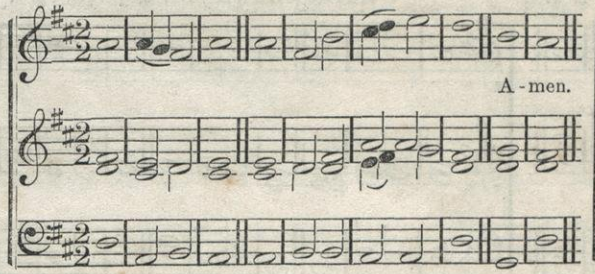
1. Wilt thou not visit me?
The plant beside me feels thy | gentle | dew;
Each blade of grass I see,
From thy deep earth its quickening | moisture | drew.
Wilt thou not visit me?

2. Wilt thou not visit me?
Thy morning calls on me with | cheering | tone;
And every hill and tree
Lend but one voice, the voice of | thee a- | lone.
Wilt thou not visit me?

3. Wilt thou not visit me? I need thy love,
More than the flower, the dew, or | grass, the | rain;
Come, like thy holy dove,
And let me in thy sight rejoice to | live a- | gain.
Wilt thou not visit me?

4. Yes! thou wilt visit me:
Nor plant, nor tree, thine eye de- | lights so | well,
As when from sin set free,
Man's spirit comes with thine in | peace to | dwell.
Yes, thou wilt visit me.

HYMN CHANT. No. 3. I. B. W.



"Just as thou art."

1. Just as thou art, without one trace
Of love, or joy, or | inward | grace,
Or meetness for the heavenly place,
O, | guilty | sinner, | come!

2. Thy sins I bore on Calvary's tree,
The stripes, thy due, were | laid on | me,
That peace and pardon might be free—
O, | wretched | sinner, | come!

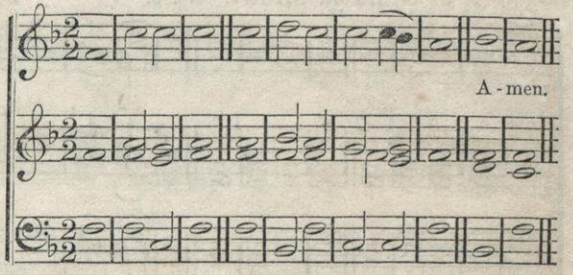
3. Burden'd with guilt, would'st thou be blest,
Trust not the world, it | gives no | rest;
I bring relief to hearts oppressed—
O, | weary | sinner, | come!

4. Come, leave thy burdens at the cross;
Count all thy gains but | empty | dross;
My grace repays all earthly loss—
O, | needy | sinner, | come!

5. Come, hither bring thy boding fears,
Thine aching heart, thy | bursting | tears;
'Tis mercy's voice salutes thine ears—
O, | trembling | sinner, | come!

6. "The Spirit and the Bride say, Come!"
Rejoicing saints re- | echo, | "Come!"
Who faints, who thirsts, who will, may come,
Thy | Saviour | bids "*thee* | come!"

HYMN CHANT, No. 4. I. B. W.



"Just as I am."

1. Just as I am, without one plea,
But that thy blood was | shed for | me,
And that thou bid'st me come to thee,
O, | Lamb of | God, I | come!

2. Just as I am, and waiting not
To rid my soul of | one dark | blot,
To thee, whose blood can cleanse each spot,
O, | Lamb of | God, I | come!

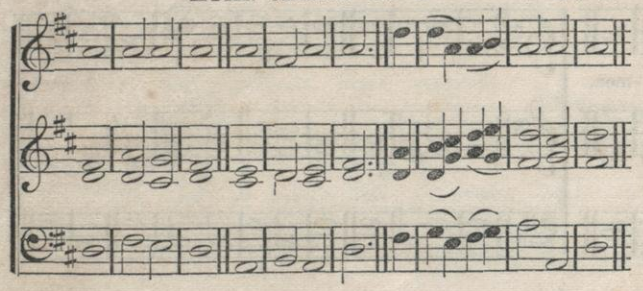
3. Just as I am, though tossed about,
With many a conflict, | many a | doubt,
With fears within, and wars without,
O, | Lamb of | God, I | come!

4. Just as I am, poor, wretched, blind,
Sight, riches, healing | of the | mind,
Yea, all I need, in thee to find,
O, | Lamb of | God, I | come!

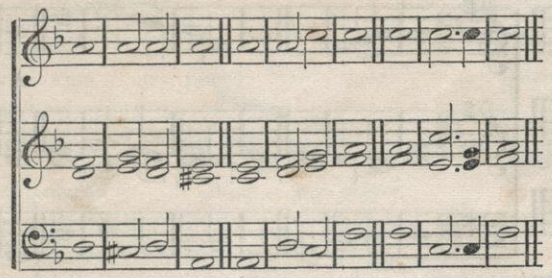
5. Just as I am, thou wilt receive,
Wilt welcome, pardon, | cleanse, re- | lieve,
Because thy promise I believe,
O, | Lamb of | God, I | come!

6. Just as I am, thy love unknown
Has broken every | barrier | down
Now to be thine, yea, thine alone,
O, | Lamb of | God, I | come!

HYMN CHANT. No. 5. I. B. W.



HYMN CHANT. No. 6. W. B. B.



HYMN CHANT. No. 7. W. B. B.

"There is an hour."

1. There is an hour of peaceful rest
To mourning | wanderers | given:
There is a joy for souls distressed,
A balm for every | wounded | breast;
'T is found alone in heaven.

2. There is a soft, a downy bed,
'T is fair as | breath of | even;
A couch for weary mortals spread,
Where they may rest the | aching | head,
And find repose—in heaven.

3. There is a home for weary souls,
By sin and | sorrow | driven;
When tossed on life's tempestuous shoals,
Where storms arise, and | ocean | rolls,
And all is drear—but heaven.

4. There, faith lifts up her cheerful eye,
To brighter | prospects | given;
And views the tempest passing by,
The evening shadows | quickly | fly,
And all serene—in heaven.

5. There fragrant flowers immortal bloom,
And joys su- | preme are | given;
There joys divine disperse the gloom:
Beyond the confines | of the | tomb
Appears the dawn of heaven.

"Hear, gracious God."

1. Hear, gracious God! my humble moan,
To thee I | breathe my | sighs;
When will the mournful night be gone,
‖: And when my | joys a- | rise? :‖

2. My God! Oh, could I make the claim,—
My Father, | and my | Friend,—
And call Thee mine, by every name,
‖: On which thy | saints de- | pend;— :‖

3. By every name of power and love,
I would thy | grace en- | treat;
Nor should my humble hopes remove;
‖: Nor leave thy | mercy- | seat. :‖

4. Yet though my soul in darkness mourns,
Thy word is | all my | stay;
Here I would rest till light returns;—
‖: Thy presence | makes my | day. :‖

5. Speak, Lord, and bid celestial peace
Relieve my | aching | heart:
O smile, and bid my sorrows cease,
‖: And all the | gloom de- | part. :‖

6. Then shall my drooping spirit rise,
And bless the | healing | rays,
And change these deep, complaining sighs
‖: To songs of | sacred | praise. :‖

"Come to me."

Come unto me all ye that labor and are heavy-laden and I will give you rest.—Matth. 11 : 28.

1. With tearful eyes I look around,
Life seems a dark and | stormy | sea;
Yet, 'midst the gloom, I hear a sound,
A heavenly | whisper, | "Come to | me."

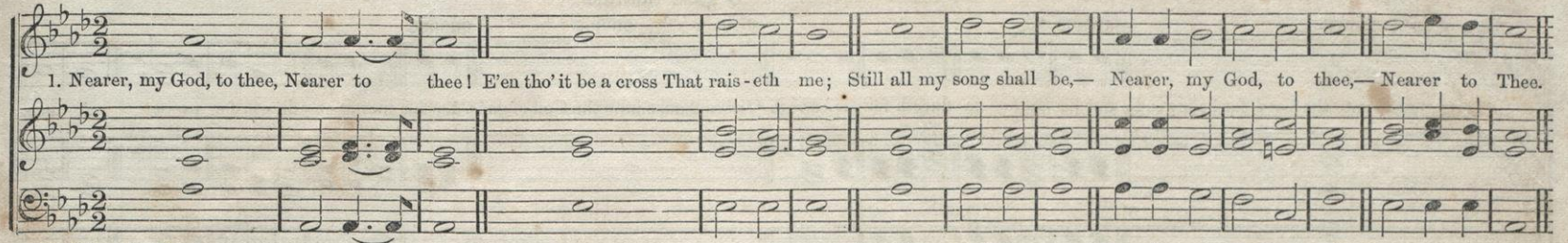
2. It tells me of a place of rest—
It tells me where my | soul may | flee;
Oh! to the weary, faint, oppressed,
How sweet the | bidding, | "Come to | me."

3. When nature shudders, loth to part
From all I love, en- | joy, and | see;
When a faint chill steals o'er my heart,
A sweet voice | utters, | "Come to | me."

4. Come, for all else must fail and die,
Earth is no resting | place for | thee;
Heavenward direct thy weeping eye,
I am thy | portion, | "Come to | me."

5. O voice of mercy! voice of love!
In conflict, grief, and | ago- | ny,
Support me, cheer me from above!
And gently | whisper, | "Come to | me."

HYMN CHANT No. 8. "Nearer to Thee." W. B. B.



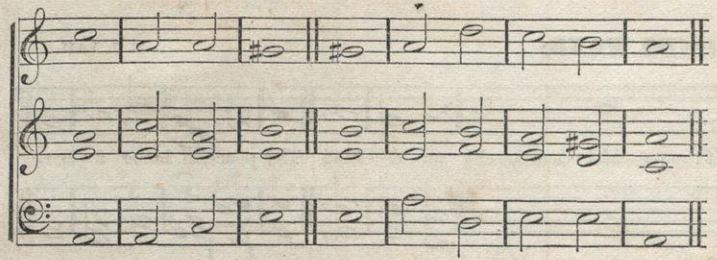
2. Though, like the wanderer,
The | sun gone | down,
Darkness be over me,
My | rest a | stone;
Yet in my | dreams I 'd | be
Nearer, my | God, to | Thee—
Nearer to | Thee!

3. There let the way appear,
| Steps unto | heaven;
All that thou sendest me,
In | mercy | given;
Angels to | beckon | me
Nearer, my | God, to | Thee,—
Nearer to | Thee!

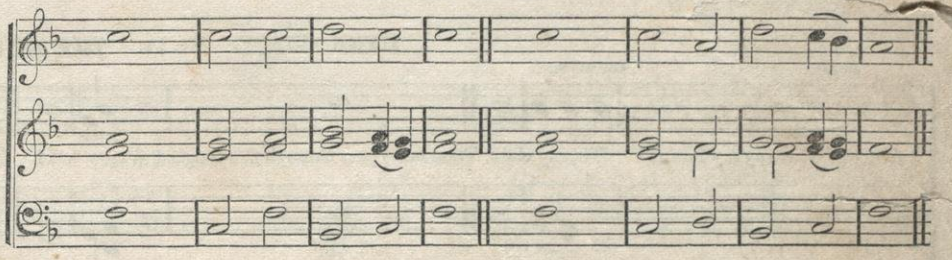
4. Then with my waking thoughts,
| Bright with thy | praise,
Out of my stony griefs,
| Bethel I 'll | raise;
So by my | woes to | be
Nearer, my | God, to | Thee,
Nearer to | Thee!

5. Or if on joyful wing,
| Cleaving the | sky,
Sun, moon, and stars forgot,
| Upward I | fly;
Still all my | song shall | be,—
Nearer, my | God, to | Thee,
Nearer to | Thee!

HYMN CHANT. No. 9. W. B. B.



CHANT. No. 10 GREGORIAN.



"The day of wrath."

1. The day of wrath, that dreadful day,
When heaven and earth shall | pass a- | way
What power shall be the sinner's stay?
How shall he | meet that | dreadful | day?
2. When shriveling like a parched scroll,
The flaming heavens to- | gether | roll!
And louder yet, and yet more dread,
Swells the high | trump that | wakes the | dead?
3. O, on that day, that wrathful day,
When man to judgment | wakes from | clay,
Be thou, O Christ, the sinner's stay,
Though heaven and | earth shall | pass a- | way.

THE LORD'S PRAYER.

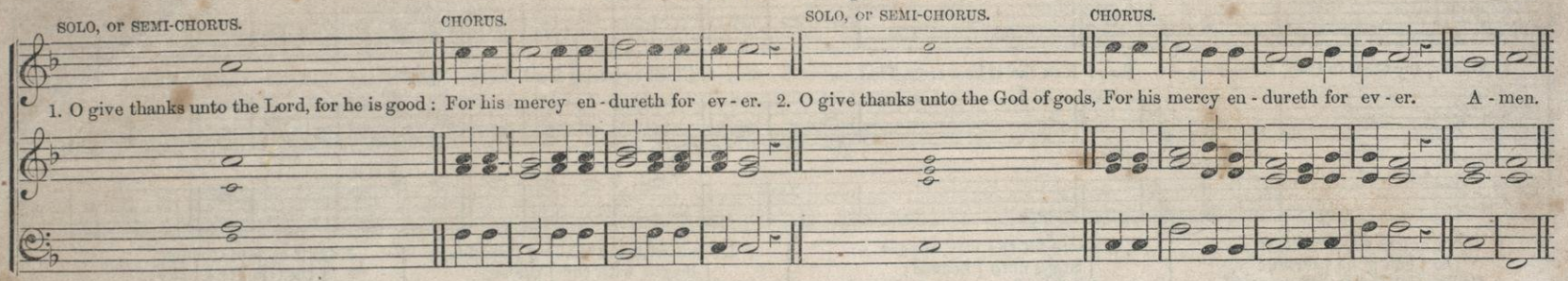
1. { Our Father, who art in heaven, | hallowed | be thy | name;
{ Thy kingdom come, thy will be done on | earth,..as it | is in | heaven;

2. { Give us this | day our | daily | bread;
{ And forgive us our tresspasses, as we forgive | them that | tress-..pass a- | gainst us.

3. { And lead us not into temptation, but de- | liver | us from | evil;
{ For thine is the kingdom, and the power, and the glory, for- | ever. | A- | men.

CHANTS. (Continued.)

CHANT. No. 11. "O give thanks."

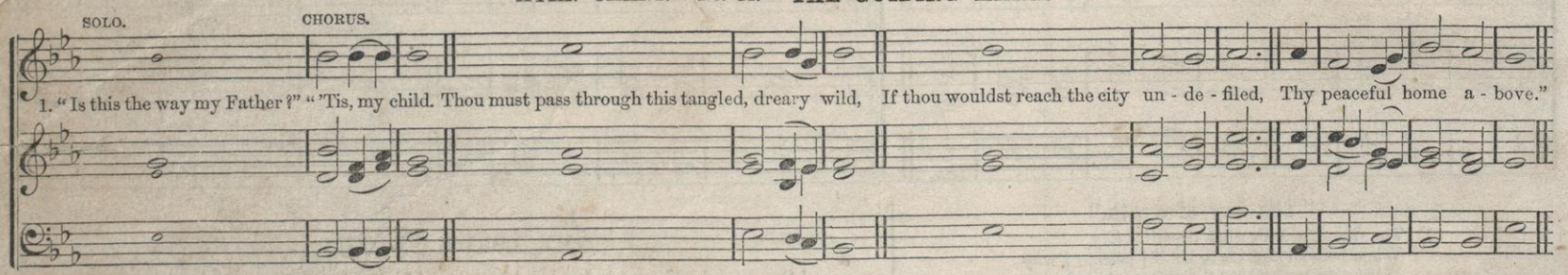


3. O give thanks unto the Lord of lords; Cho. For his mercy, &c.
5. To him that by wisdom made the heavens; " do.
7. To him that made great lights; " do.
9. Who remembered us in our low estate; " do.
11. Who giveth food to all flesh; " do.

4. To him who alone doeth great wonders; Cho. For his mercy, &c.
6 To him that stretched out the earth above the waters; " do.
8. The sun to rule by day; the moon and stars to rule by night; " do.
10. And hath redeemed us from our enemies; " do.
12. O give thanks unto the God of heaven; " do.

HYMN CHANT. No. 12. THE GUIDING HAND.

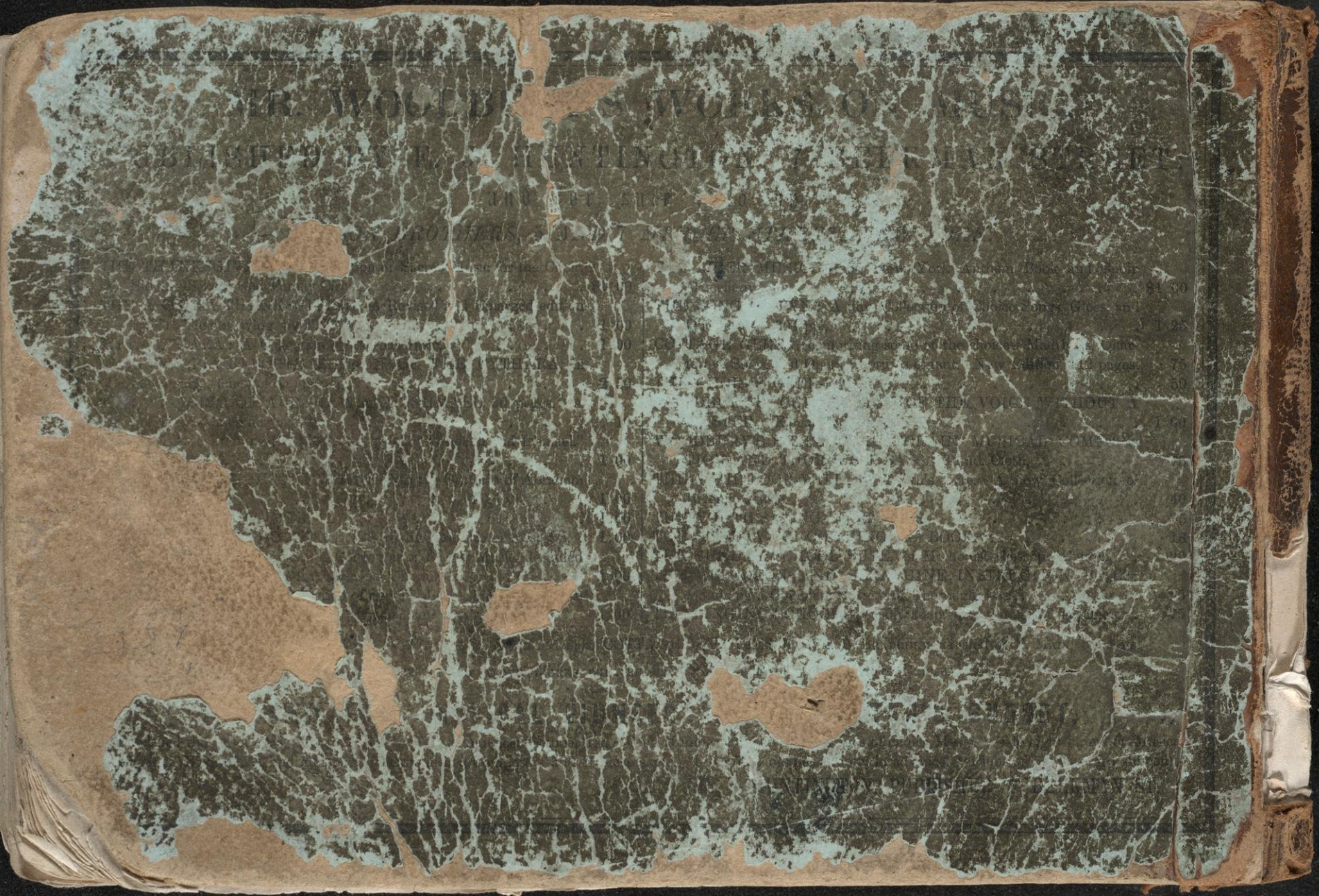
S. J. VAIL.



2. "But enemies are round." | "Yes, child, I | know, |
Where least expecting, there thou 'lt find a | foe; |
But victor thou shalt prove o'er | all below, |
On- | ly seek | strength a- | bove."

3. "My Father, it is dark." | "Child, take my | hand, |
Cling close to me, I 'll lead thee through the | land; |
Trust my all-seeing care; so | shalt thou stand |
'Midst | glory | bright a- | bove."

4. "My footsteps seem to slide." | "Child, only raise |
Thine eye to me, then, in these | slippery ways, |
I will hold up thy goings; | thou shalt praise |
Me | for each | step, a- | bove."

5. "Oh, Father, I 'm weary." | "Child, lean thy head |
Upon my breast. It was my love that spread
Thy | rugged path; | hope on till | I have said, |
Rest, rest, for | aye, a- | bove."

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