LIBRARIES
UNIVERSITY OF WISCONSIN–MADISON

The American tune book: a complete collection of the tunes which are widely popular in America, with the most popular anthems and set pieces; preceded by a new course of instruction for singing school...

Boston, Massachusetts: Oliver Ditson Company, 1869

https://digital.library.wisc.edu/1711.dl/LP2WYYWC2YUXF8L

Based on date of publication, this material is presumed to be in the public domain.

For information on re-use see:
http://digital.library.wisc.edu/1711.dl/Copyright

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

728 State Street | Madison, Wisconsin 53706 | library.wisc.edu

THE AMERICAN T

COMPLETE COL

OLIVER DITSON & COMPANY. New York.

E BOOK.

CTION

lar in Americа,

D SET PIECES.

S, By Dr. LOWELL MASON.

URCES BY

OIR LEADERS.

NGTON STREET.

OMPANY.

ARDSON'S

FOR THE PIANO-FORTE.

QUALLED! AHEAD OF ALL COMPETITORS!

R REQUIRES, AND THE BOOK WHICH ATTRACTS EVERY PUPIL.

RD BOOK OF INSTRUCTION,

Best Conservatories, and all individuals who desire to obtain a Thorough and Practical Knowledge of Piano-Playing.

Y; and it is no exaggeration to say, that nearly *HALF A MILLION SCHOLARS* have become accomplished s, and its exercises attractive and useful in every stage of advancement. This book has, on account of its actual merit, h every well-informed teacher and scholar uses.

75, for which it will be mailed, post-paid.

THE AMERICAN AND FOREIGN FINGERING, IN SEPARATE EDITIONS.

CLARKE'S

D FOR REED ORGANS.

ids fair to equal it in reputation, being already recognized as a standard, and by very many as

UCTION BOOK FOR REED INSTRUMENTS.

or, happened to be a very good one, — one of those that do not need to be changed or improved. For d as an organist, drew upon his excellent taste and skill. As a consequence, the completed work con- n, but a large quantity of pleasing music, which will be played for pleasure long after it has served the

rke's New Method. . . . . $2.50.

OR WHICH IT WILL BE MAILED POST-PAID.

COMPANY, 277 Washington Street, Boston.

LYON & HEALY, Chicago.

---

nd about 950 other Books published by Oliver Ditson & Co., will be sent free,

THE

AMERICAN TUNE BOOK.

A COMPLETE COLLECTION

OF THE

Tunes which are widely Popular in America,

WITH THE MOST POPULAR ANTHEMS AND SET PIECES.

PRECEDED BY

A NEW COURSE OF INSTRUCTION FOR SINGING SCHOOLS, By Dr. LOWELL MASON.

THE TUNES AND ANTHEMS SELECTED FROM ALL SOURCES BY

FIVE HUNDRED TEACHERS AND CHOIR LEADERS.

BOSTON:

OLIVER DITSON & COMPANY, 277 WASHINGTON STREET.

NEW YORK: CHARLES. H. DITSON & COMPANY.

Entered, according to Act of Congress, in the year 1869,
By MASON BROTHERS,
In the Clerk's Office of the U. S. District Court for the Southern district of New York.

J. FRANK GILES, Music Stereotyper & Electrotyper,
89 Washington st., Boston, Mass.

JUN 26 1934
M
1999
A47
1869

PUBLISHER'S NOTICE.

THE plan of this work is unique. No such collection has before been undertaken, or would have been possible under less favoring circumstances. The attempt is made to collect in one volume, all the tunes, from any and every source, which are widely popular in America. No new tunes are admitted; the purpose has been to give place to none but thoroughly tested tunes, which have *proved* popular, and to include, if possible, all of these.

Of the hundreds of tune-books which have been published in the last fifty years, there is, perhaps, not more than one which has presented to the public as many as twenty-five new tunes which have proved widely and permanently popular, and have continued to be extensively used. Many of these books have contained not one single new tune which has acquired more than transient popularity. Others have presented one, five, ten, or, possibly, in rare cases, twenty such tunes; which are, indeed, taking the music books as a whole, about as plenty as pearls among oyster shells.

Now, if a volume can be published containing all these popular tunes—tried and proved popular—and no others, it must be a treasure; the cream of all the music books; the pearls from an enormous mass of shells.

It is believed that the AMERICAN TUNE BOOK is such a volume.

There were two difficulties in the way of its preparation; first, to determine which these really popular tunes were; and, second, to obtain the right to print them. It would not do to trust to any one, or even several editors, however experienced, to make the selection. The judgment, experience, and taste of the musical public must, somehow, be made available. Then, the tunes are, very many of them, copyright property, and cannot be used without the consent of those who control the right to print. The latter difficulty was not practically so great to the publishers of this work, because, as the most prominent publishers of sacred music books in this country, for nearly twenty years, and successors of those who had been the prominent publishers of this class of books before them, they have accumulated the rights to print most of the popular tunes from a variety of sources.

The following was the plan adopted and carried out in the selection of the tunes: the public can judge whether its results are reliable, and so whether THE AMERICAN TUNE BOOK is in reality a complete collection of tunes which are widely popular in America.

A selection of one thousand experienced teachers of music and leaders of choirs, in all parts of the country, generally but one in a place, was made. By correspondence the plan of the proposed work was submitted to each one of these, and five hundred were induced to assist in its preparation. Each one prepared a list of tunes, from every source, which, in his section and experience, had proved permanently pleasing and useful, and so could be recommended for insertion in such a book. When these lists were all collected, they were carefully compared and collated, tables being prepared which showed all the tunes called for, and by just how many each particular tune was judged worthy. By this means it is believed that a perfectly reliable selection of the tunes which are popular in any considerable section

or sections of the country, was obtained, and that the degree of popularity of each tune was fairly measured. Of course a vast number of tunes were called for ; enough to fill many volumes ; but of these the great majority had a quite small number of votes—most of them but one or two, showing that their popularity was only local, and so they could by no means be regarded as widely popular tunes. On the other hand, a tune called for by hundreds, or even fifty of the five hundred (it being remembered that they were scattered all over the country, and had no consultation one with another), could be relied on as widely popular. The labor of carrying out this plan has been very much greater than anticipated when it was commenced, or than can be readily realized, and has consumed more time than was supposed to be necessary. But it has been faithfully and successfully carried out. This work is, therefore, presented as a collection, not of tunes merely supposed to be popular, but of those, and nearly all of those which are actually so—the facts respecting them being obtained by a process which must give accurate results.

Of course no individual can be held responsible for the contents of a volume so prepared. It is indeed a book with five hundred editors.

The variety of meters is complete, including all in the various hymn books in common use. The description of meters used in the Methodist Hymn Book is inserted, as well as those used in other books.

While none of the tunes in this book are new, unquestionably every individual and every choir will find in it many tunes which are new to them, while they have the satisfactory knowledge that every one of them has proved widely popular with others. The Anthems and Set Pieces have been selected upon the same principles, and so far as possible by the same method.

The Singing School Department is the only one which can be announced as new. This has been prepared and revise by Dr. Lowell Mason. The instruction is in catechetical form. It is believed this will be found the most attractive book for Singing Schools ever issued.

A thorough examination of this book of books will reveal that it is a collection of all the time-honored religious music from the days of Billings and Holden down to the present time, which has become national in character as associated with the American Protestant churches.

It contains all those familiar tunes which have been surrounded by dear and hallowed reminiscences in all sections of the country, and which have mainly attained their lasting popularity through the incessant labors and eminent talents of Dr. Lowell Mason, whose life-devotion to the cause of Psalmody has given him a greater wide-spread fame than any other American writer or compiler of church music. A choir or congregation, with this book to sing from, will hardly have need of any other, as all that can be desired in good, substantial church psalmody is obtained in this volume.

A large portion of the tunes inserted are copyright property, and cannot be used without permission of the proprietors.

The publishers have been so fortunate as to obtain the right to print all the tunes inserted, except less than twenty, and those among the less desirable ones.

This work was projected and carried to completion, even to the printing of this announcement by Mason Brothers. Within a few days of its publication this house is, by the death of one of its partners, brought to the conclusion to retire from the publishing business. They have therefore disposed of their entire list of musical publications to Messrs. Oliver Ditson & Co., Boston, by whom, consequently, the American Tune Book will be published.

THE

ELEMENTS OF MUSIC AND ITS NOTATION,

AFTER THE INTERROGATORY MANNER.

CHAPTER I.

INTRODUCTORY.

This elementary text has been prepared after the old Socratic or interrogatory manner, which, in other school-books, has proved so popular and useful. It will be found equally adapted to those who adopt the method first suggested by Pestalozzi, in reference to the common-school branches of education, or to those who adhere more closely to the older and more common preceptive method of teaching.

1. How many essential distinctions or differences exist in the nature of musical sounds or tones? — *Three.*
2. What is the first? — *They are long or short.*
3. What is the second? — *They are low or high.*
4. What is the third? — *They are soft or loud.*
5. How many properties or conditions are consequently necessary to the existence of a tone? — *Three.**
6. What property or condition, necessary to the existence of a tone, is consequent upon the first distinction named? — *Length.*
7. What upon the second? — *Pitch.*
8. What upon the third? — *Force.*
9. How many departments, therefore, will be convenient in treating of music? — *Three.*
10. What is the department called which treats of the length of tones? — *Rhythmics.*
11. What is the department called which treats of pitch? — *Melodics.*
12. What is the department called which treats of force? — *Dynamics.*

* NOTE. — Another characteristic of tones necessary, not to their existence, but to their power to afford pleasure, is that of a good quality or timbre. Any sound, possessing the three qualities of length, pitch, and force, is a musical sound, or tone, whatever its quality; a sound wanting any one of these three distinctions, is not a tone.

CHAPTER II.

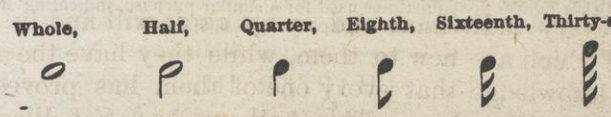
RHYTHMICS.

13. By what *names* are tones distinguished in the department of Rhythmics? — *By the name of whole or integer, or of its fractional parts as may be required; as, Whole, Half, Quarter, Eighth, Sixteenth, etc.*

NOTE. — Sometimes called Semibreve, Minim, Crotchet, Quaver, Semiquaver, etc.

14. What do these names indicate? — *Comparative or relative duration or length.*
15. May a tone be seen, or must it be heard? — *It must be heard.*
16. What are those characters called by which the relative length of tones is indicated to the eye? — *Notes.*
17. How many kinds of notes are required? — *As many as there are tone-lengths to represent.*
18. From what are the notes named? — *From the names of the tones which they represent, viz. Whole, Half, Quarter, etc.*

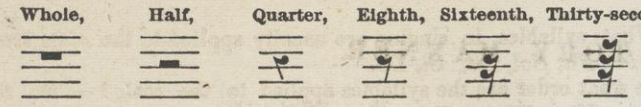
ILLUSTRATION.



19. May notes be heard, or must they be seen? — *They must be seen.*
20. What is occasional silence called in music? — *Resting.*

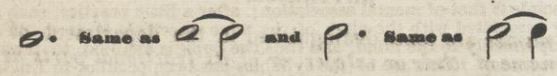
21. What are the characters named which indicate silence? — *Rests; as, Whole, Half, Quarter, etc.*

ILLUSTRATION.



22. What character is that which adds to the significance of a note or rest one-half of its length? — *A dot, or point of addition.*

ILLUSTRATION.



23. By what character may three-fourths be added to the significance of a note or rest? — *Double dot, or double point of addition.*

ILLUSTRATION.

24. What character is used to indicate the diminution of the joint length of any three notes one-third, or to that of two without the character? — *The figure* 3, *called a mark of diminution.*

ILLUSTRATION.

The last three notes are played or sung in the same time as two.

NOTE. — Other figures are sometimes used for a similar purpose, indicating diminution of length, in accordance with the figure employed; as 5, 6, 7, etc.

CHAPTER III.

MEASUREMENT OF TONES.

25. How is the relative length of tones compared or measured? — *By a division of time into equal portions.*

26. What are such portions of time called? — *Measures and parts of measures.*

27. How may measures or parts of measures be made manifest to the ear? — *By equal counting, called counting time.*

28. How may they be manifested to the eye? — *By equal motions, as of the hand or fore-arm, called beating time.*

29. How are written measures (signs or notations of measures) indicated? — *By vertical lines, called bars.*

30. What is a written measure? — *The space between two bars.*

31. What sign is used to show the end of a strain, or line of poetry, or close of a piece of music? — *A double bar, or a close.*

KINDS OF MEASURES.

32. How many kinds of measures are there in common use? — *Four.**

33. Upon what does the kind of measure depend? — *The number of its parts.*

34. If a measure has two parts, what is it called? — *Double measure.*

35. Which is the strong or accented part in Double measure? — *The first.*

36. What figure is used as a sign of Double measure? — *The figure two* (2).

37. If a measure has three parts, what is it called? — *Triple measure.*

38. Which is the accented part in Triple measure? — *The first.*

39. What is the sign of Triple measure? — *The figure three* (3).

40. If a measure has four parts, what is it called? — *Quadruple measure.*

41. Which parts are accented? — *Principally the first, slightly the third.*

42. By what figure designated? — *By the figure four* (4).

43. If a measure has six parts, what is it called? — *Sextuple measure.*

44. Which parts are accented? — *Principally the first, slightly the fourth.*

45. How designated? — *By the figure six* (6).

46. When a tone commences on an unaccented part of a measure, and is continued on an accented part of a measure, thereby changing the accent, what is such a change or tone called? — *A Syncope, or syncopated tone.*

*Measures are sometimes used of five, nine, and twelve parts.

47. How many varieties may there be in each kind of measure? — *As many as there are kinds of notes.*

48. What determines the variety of measure? — *The kind of note used on each part of the measure.*

49. What determines the *kind* of measure? — *The number of its parts.*

50. What are used as signs of variety of measure? — *Figures, representing comparative tone-length; as,* 2, 4, 8, etc.

51. When figures are used to designate both the *kind* and the *variety* of measure, in what form are they written? — *In the same form as when used to represent fractions.*

52. What is indicated by the numerator? — *The* kind *of measure.*

53. What is indicated by the denominator? — *The* variety *of measure.*

CHAPTER IV.

MELODICS — THE SCALE — INTERVALS — STAFF.

54. What is that department called which treats of the pitch of tones? — *Melodics.*

55. What is that series of tones, in which they are disposed or arranged with reference to the relation of pitch, called? — *The scale.*

56. From whence is this name derived? — *From the Italian,* Scăla; *meaning a ladder.*

57. How many tones constitute the scale? — *Eight.*

58. How are the scale tones named? — *From the names of numbers; as, one, two, three, four, five, six, seven and eight.*

59. In what consists the difference between the scale tones? — *In pitch.*

60. What is the difference of pitch between two tones called? — *An interval.*

61. What is an interval? — *The difference or relation of pitch between two tones.*

62. How many tones must be heard, in order to make manifest an interval? — *Two.*

63. How many intervals are there in the regularly progressive scale? — *Seven.*

64. Are the scale intervals alike, or do they differ? — *They differ.*

65. How many kinds of intervals are there in the scale? — *Two.*

66. In what do they differ? — *In magnitude.*

67. How many of the larger intervals are there in the scale? — *Five.*

68. How many of the smaller? — *Two.*

69. What are the larger scale intervals called? — *Steps.*

70. What are the smaller scale intervals called? — *Half-steps*

SYLLABLES.

71. What syllables in singing are usually applied to the scale tones? — *Do, Re, Mi, Fa, Sol, La, Si, Do.*

72. In what order are the syllables applied to the scale? — *Do to one, Re to two, Mi to Three, Fa to Four, Sol to Five, La to Six, Si to Seven, Do to Eight.*

73. Of what use are syllables in learning to sing? — *They familiarize relative pitch, and thus lead to the practical knowledge of intervals.*

NOTE. — The principle is that of mental association; after a little practice, each syllable becomes so strongly associated with the pitch of the tone to which it is applied, as to recall it or bring it up quickly to the mind, and thus the pupil is enabled to produce the tone with ease and accuracy. This use of the syllables has been peculiar to England and America, though it has been introduced in Germany, where the one syllable, La, principally prevails. In Italy and in France, the same syllables are used for a very different purpose, or for the same purpose for which letters are used in Germany, England, and America, viz.: to indicate absolute pitch. But this is utterly destructive of that for which they were originally intended by Guido Aretino, who first made use of them in the eleventh century. He applied them not to designate absolute, but relative or scale pitch, as Ut to the tone One, Re to the tone Two, Mi to Three, etc., in whatever key the music may be written. This is the only way in which they can be applied, so as to be useful in class-teaching: but in this, their proper use after the manner of Guido, they may afford essential help to the pupil in taking the tones, whatever may be the interval, independently of instrumental aid. The use of the syllables in singing, is called *solfaing*, or singing by *solfa*, or *solmization*. Singing to single syllable or open vowel, is called *vocalizing*. The word Scăla (Italian for scale) has long been in use for vocalizing purposes.

THE STAFF.

74. By what character is relative pitch, or the scale, indicated? — *By the staff.*

75. Of what may the staff be regarded as a sign or picture? — *Of the scale.*

76. What constitutes the character called the staff? — *Five parallel horizontal lines with their intermediate spaces.*

77. What is each line and each space of the staff called? — *A Degree.*

78. How many degrees are there in the staff? — *Nine.*

79. If more than nine degrees are wanted, how can they be supplied? — *By additional lines and spaces.*

80. If the first line of the staff be supposed to represent the tone One, by what degree will Two be represented? — *By the next degree above.*

81. Is each tone of the scale necessarily represented by some one particular degree of the staff, or may any degree be taken to represent any one of the tones of the scale? — *Any degree may be taken.*

82. By what characters is the order of succession of tones indicated? — *By notes, placed upon the staff.**

CHAPTER V.

ABSOLUTE PITCH — MODEL SCALE — CLEFS.

83. What is that pitch called which is in itself independent of scale relationship? — *Absolute pitch.*

84. From what is absolute pitch named? — *From the name of letters.*

85. What characters (signs) are used to designate absolute pitch? — *Letters themselves, A, B, C, D, E, F, G.*

86. Must the pitch of the scale be always the same, or may it be changed, and any pitch be taken as One? — *Any pitch may be taken, as one.*

87. What is the name of that pitch which is taken as One in the first or model scale? — *C.*

88. What are the component tones (absolute pitch) of the model scale, or Scale of C? — *C, D, E, F, G, A, B.*

89. In what way may the absolute pitch of tones be represented in connection with their scale-relationship? — *By connecting the signs of absolute pitch with the staff.*

90. Will this require that all the letters be written upon the staff, or is a single one sufficient? — *One is sufficient.*

91. What is the letter called which is used for this purpose? — *A Clef.*

92. What is a Clef? — *A letter applied to the staff, to indicate absolute pitch.*

93. What are the most common clef-letters? — *F and G.*

94. What other letter is sometimes used for a clef? — *C.*

95. Upon what degree of the staff is the F-clef usually placed? — *Fourth line.*

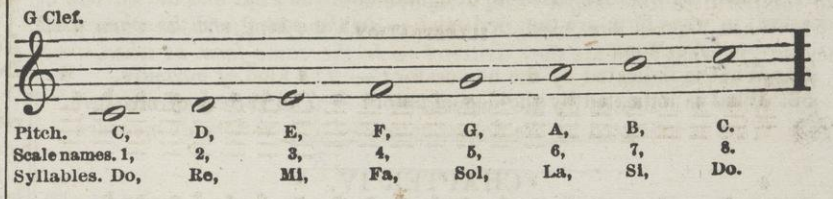
96. Upon what degree of the staff is the G-clef usually placed? — *Second line.*

NOTE — Notes primarily indicate the length of tones; in connection with the staff they indicate relative pitch.

97. In the use of the F-clef, what degree of the staff will represent One of the model scale of C? — *Fourth degree.*

98. In the use of the G-clef, what degree of the staff will represent One of the model scale of C? — *Added line below.*

MODEL SCALE OF C, ILLUSTRATED.



CHAPTER VI.

SCALE EXTENDED — CLASSIFICATION OF VOICES.

99. What is the order or classification of such tones as are higher in pitch than eight of the scale? — *The same series of tones (or the scale) is repeated at the higher pitch of an octave.*

100. What is the order or classification of such tones as are lower in pitch than one of the scale? — *The same series of tones (or the scale) is repeated at the lower pitch of an octave.*

101. Are the tones of the higher and the lower scales just alike, or do they in any respect differ? — *They differ in respect to pitch.*

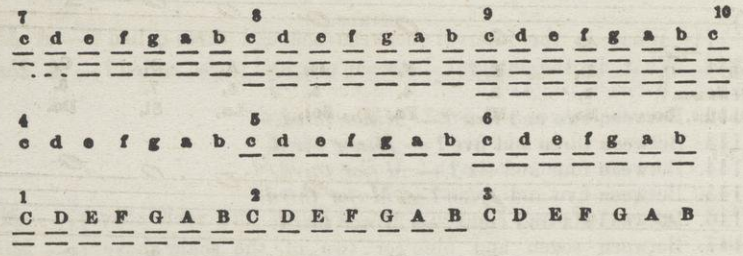
102. In what respect are they alike? — *In their relations to each other.*

103. By what signs or names may the different octaves be distinguished? — *By different sized or marked letters.*

The great scale of sounds, including the whole compass of tones appreciable by the human ear, consists of about nine octaves, about one-third of which, from G to g, are within the range of the human voice.

The system of noting or designating the tones of the great scale, is as follows: —

ILLUSTRATION.



NOTE.—Read the above beginning with C, marked 1, or in the order suggested by the figures, at the commencement of each successive series, or octaves.

EXPLANATION.

1, C. — This is the lowest sound produced by an Organ, and it can be obtained from no other instrument. It requires a pipe thirty-two feet long.

2, C. — This is the lowest C on the Piano-forte. It requires an organ-pipe sixteen feet long.

3, C. — This is called *the great C.* It is the lowest sound on the Violoncello, and it requires an organ-pipe eight feet long.

4, c. — Called *small c.* Written on the second space, Bass clef, and requires an organ-pipe of four feet.

5, c. — *Middle c.* Added line above, F clef, and added line below, G (Treble, clef. It requires a pipe of two feet.

6, c. — This is the c represented on the third space, G (Treble) clef. It requires an organ-pipe one foot long.

7, c. — Second added line above, Treble clef. Produced by an organ-pipe one-half of a foot long.

8, c. — Written on the space above the fifth added line above. Produced by an organ-pipe, one-fourth of a foot long.

9, c. — Highest c on the Piano-forte. Produced by an organ-pipe of one-eighth of a foot long.

A note to represent the lowest C in the above-described great Scale of Sounds, or C must be written on the ninth added line below the Staff, F-clef, and a note to represent the highest c, or c, must be written on the space above the twelfth added line above the Staff, G (Treble) clef.

104. What is the most common distinction of pitch in the human voice? — *That of men's voices and women's voices.*

105. What is the usual compass of men's voices? * — *About two octaves.*

106. At what pitch? — *From capital* G, *to once marked small* g.

107. What are the lower voices of men called? — *Bass.*

108. What is the average compass of Bass voices? — *From capital* G *to the once marked small* c.

109. What are the higher voices of men called? — *Tenor.*

110. What is the average compass of Tenor voices? — *From small* c *to once marked small* g.

111. What is the average compass of women's voices? — *About two octaves. From small* g *to twice marked small* g.

112. What are the lower voices of women called? — *Alto.*

113. What is the average compass of Alto voices? — *From small* g *to twice marked small* c.

114. What are the higher voices of women called? — *Treble or Soprano.*

115. What is the average compass of the Treble voice? — *From once marked small* c, *to twice marked small* g.

* The compass of the different classes of voices is only very generally described here. There are many voices whose compass is less, and others whose compass is greater than that here given. Both men's and women's voices are often classed more minutely, each being divided into three classes: as, men's voices into Bass, Baritone, and Tenor, and women's voices into Alto, Mezzo-soprano, and Soprano; but for all the usual purposes of song, the above is sufficient.

116. Which F is indicated by the F-clef? — *Small* f.
117. Which G is indicated by the G-clef? — *The once marked small* g.

118. For what voices is the F-clef mostly used? — *Bass.*
119. When is the F-clef used for Tenor voices? — *When the Tenor is written upon the same staff with the Bass.*
120. For what voices is the G-clef properly used? — *Treble and Alto.*
121. For what other voices is it sometimes used? — *Tenor.*
122. When the G-clef is used for men's voices (Tenor), which G is indicated by it? — *The small g, being an octave lower than its legitimate use for women's voices.*

CHAPTER VII.

INTERVALS.

123. What is an interval? — *The relation of pitch between two tones.*
124. What is the sign of an interval? — *The degrees of the staff by which its boundaries are indicated.*
125. How many kinds of intervals are there in the regularly progressive scale? — *Two.*
126. By what names are the scale-intervals distinguished? — *Steps and Half-steps.*
127. From whence do they derive these names? — *From the word scale (scăla), signifying a ladder; as this word is used as a name for the series of tones so called, so the intervals also derive their names (steps) from the same figure.*
128. What other intervals are there, occasioned by skipping, or deviating from the regular scale succession? — *Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, Eighths, or Octaves, etc.*

NOTE. — Steps are intervals of the same magnitude as seconds, and the one term will be exchanged for the other, in part, as the student advances.

129. Are intervals reckoned from the higher to the lower, or from the lower to the higher of the tones between which they occur? — *From the lower to the higher.*
130. When two tones are precisely of the same pitch, what are they called? — *Unison.*
131. What is the interval between any tone and that which is next above it, in the regular scale series called? — *A Second.*
132. How many kinds of seconds are there? — *Two.*
133. What are they called? — *Major (large), and Minor (small).**
134. What is the interval between one and two? — *Major second.*
135. Between two and three? — *Major second.*
136. Between three and four? — *Minor second.*
137. Between four and five? — *Major second.*
138. Between five and six? — *Major second.*
139. Between six and seven? — *Major second.*
140. Between seven and eight? — *Minor second.*

THIRDS.

141. What is the interval between one and three called? — *A Major third.*
142. Between two and four? — *Minor third.*
143. Between three and five? — *Minor third.*
144. Between four and six? — *Major third.*
145. Between five and seven? — *Major third.*
146. Between six and eight? — *Minor third.*
147. Between seven and nine (or two of the scale above)? — *Minor third.*
148. What is the magnitude of a Minor third? — *A step and a half-step.*
149. What is the magnitude of a Major third? — *Two steps.*

FOURTHS.

150. What is the interval between one and four called? — *A perfect fourth.*
151. What is the interval between two and five? — *A perfect fourth.*
152. Between three and six? — *A perfect fourth.*
153. Between four and seven? — *An augmented fourth.*
154. Between five and eight? — *A perfect fourth.*
155. Between six and nine? — *A perfect fourth.*
156. What is the magnitude of a perfect fourth? — *Two steps and a half-step.*
157. What is the magnitude of an augmented fourth? — *Three steps.*

* Corresponding to steps and half-steps.
The terms steps and half-steps are more intelligible in first describing the intervals, than those of Major and Minor seconds (which belong, rather, to the study of harmony) since they naturally arise out of the idea of the musical scale or *ladder*; they are also at all times afterwards convenient in defining the magnitude of intervals. The scale intervals are often called tones and half-tones, but the inconvenience of using the same names, both for tones themselves and also for the difference of pitch between them, is obvious.

FIFTHS.

158. What is the interval between one and five called? — *A perfect fifth.*
159. Between two and six? — *A perfect fifth.*
160. Between three and seven? — *A perfect fifth,*
161. Between four and eight? — *A perfect fifth.*
162. Between five and nine? — *A perfect fifth.*
163. Between six and ten (three above)? — *A perfect fifth.*
164. Between seven and eleven (four above)? — *A diminished fifth.*
165. What is the magnitude of a perfect fifth? — *Three steps and a half-step.*
166. What is the magnitude of a diminished fifth? — *Two steps and two half-steps.*

SIXTHS.

167. What is the interval between one and six called? — *A Major sixth*
168. Between two and seven? — *A Major sixth.*
169. Between three and eight? — *A Minor sixth.*
170. What is the magnitude of a Major sixth? — *Four steps and a half-step.*
171. What is the magnitude of a Minor sixth? — *Three steps and two half-steps.*

SEVENTHS.

172. What is the interval between one and seven called? — *A Major seventh.*
173. Between two and eight? — *A minor seventh.*
174. What is the magnitude of a Major seventh? — *Five steps and a half-step.*
175. What is the magnitude of a Minor seventh? — *Four steps and two half-steps.*

OCTAVE.

176. What is the interval between one and eight? — *An octave.*
177. What is the magnitude of an octave? — *Five steps and two half-steps.*

CHAPTER VIII.

INTERMEDIATE TONES — CHROMATIC SCALE.

178. Between what tones of the scale may intermediate tones be readily distinguished? — *Between all such as differ by the interval of a step.*
179. Are these intermediate tones positively different from the scale-tones, or are they a modification by elevation or depression of them? — *They are absolutely different tones.*
180. In what do they differ from the scale tones? — *In pitch.*
181. Is it possible or impossible to change the pitch of a tone? — *Impossible.*
182. Which are those tones of the scale, between which intermediate tones may occur? — *One and Two, Two and Three, Four and Five, Five and Six, Six and Seven.*
183. What are the smallest intervals known in modern practical music? — *Half-steps.*
184. From what are intermediate tones named? — *From one of the tones between which they occur.*
185. When the intermediate tone between one and two is named from the former of these, what is it called? — *Sharp-one.*
186. What is the meaning of the word *sharp* when thus used? — *Higher.*

NOTE — That is, sharp-one is the name of a tone which is higher than one.

187. When the intermediate tone between one and two is named from the latter of these, what is it called? — *Flat-two.*
188. What is the meaning of the word flat when thus used? — *Lower.*

NOTE. — That is, Flat-two is the name of a tone which is lower than two.

189. Is it possible or impossible to sharp the tone one, that is, raise or elevate it in pitch? — *Impossible.*
190. Is it possible or impossible to flat the tone two, that is, to lower or depress it in pitch? — *Impossible.*
191. Is it possible or impossible to elevate or raise the pitch of any tone by a sharp, or to depress or lower the pitch of any tone by a flat? — *Impossible.*
192. Is it proper or improper, then, to speak of elevating or depressing a tone? — *Improper.*
193. Do the tones, named sharp-one and flat-two, differ in pitch, or are both practically the same pitch? — *Both are practically the same pitch.*
194. Why, then, are they called by different names? — *Because they differ in their relation to other tones.*

NOTE. — The various keys, as will be seen in the chapters on Transposition, render a twofold representa ion or notation, and consequently a twofold nomenclature, often needful.

195. What is the name of C-sharp as related to the scale of C? — *Sharp-one.*

196. What is the pitch of sharp-one, if occurring in the scale of C? — *C-sharp.*

197. What is the name of D-flat as related to the scale of C? — *Flat-two.*

198. What is the pitch of flat-two, if occurring in the scale of C? — *D-flat.*

199. How are the tones named, flat or sharp (intermediate tones), noted or indicated by the staff? — *By characters designed for that purpose.*

200. What character is used to indicate a tone named sharp? — *A character called a sharp, thus* ♯.

201. What character is used to indicate a tone named flat? — *A character called a flat, thus* ♭.

202. What is the signification of the word sharp, as technically used in music? — *Higher.*

203. What is the signification of the word flat, as technically used in music? — *Lower.*

204. How far does the significance of a sharp or flat extend? — *Through the written measure in which it occurs.*

NOTE. — This usage is not universal; and the safest way is so to mark the degree of the staff, as that it shall, without any uncertainty, represent the tone required.

205. What character is used to terminate the significance of a sharp or a flat? — *A Natural.*

206. How many intermediate tones may be readily distinguished between the regular tones of the scale? — *Five.*

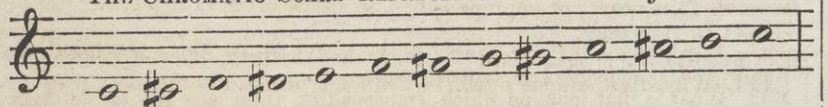
207. What is that scale called which consists of thirteen tones, including the eight scale tones and the five intermediate tones? — *The Chromatic Scale.*

208. How many intervals are there in the chromatic scale? — *Twelve.*

209. Are the intervals in the chromatic scale all practically alike, or do they differ? — *They are all practically alike.*

210. What is their magnitude? — *Half a step.*

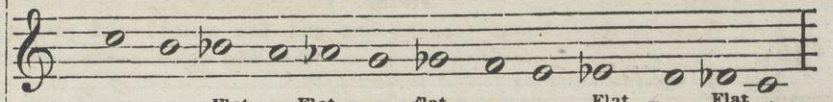
THE CHROMATIC SCALE REPRESENTED. — *Ascending Scale.*



Names.	One,	Sharp one,	Two,	Sharp two,	Three,	Four,	Sharp four,	Five,	Sharp five,	Six,	Sharp six,	Seven,	Eight.
Pitch.	C	♯C	D	♯D	E	F	♯F	G	♯G	A	♯A	B	C.
Syl.	Do	Di*	Re	Ri*	Mi	Fa	Fi*	Sol	Si*	La	Li*	Si	Do.

*In pronouncing give *i* the sound of *e* in *me*.

Descending Scale.



Names.	Eight,	Seven,	Flat seven,	Six,	Flat six,	Five,	Flat five,	Four,	Three,	Flat Three,	Two,	Flat Two,	One.
Pitch.	C	B	♭B	A	♭A	G	♭G	F	E	♭E	D	♭D	C.
Syl.	Do	Si	Se*	La	Le*	Sol	Se*	Fa	Mi	Me*	Re	Ra	Do.

*In pronouncing, give *e* the sound of *a* in *may*.

NOTE. — Besides the intervals to which reference has already been made, there are others derived from the Chromatic scale, and differently named by different authors; as, Diminished, Augmented, Superfluous, Extreme, etc. But as they belong, rather, to the study of harmony than that of singing, any further notice of them is here omitted.

CHAPTER IX.

THE MINOR SCALE.

211. What is the model or C-scale, consisting of eight tones, called, to distinguish it from the chromatic scale? — *The Diatonic Scale.*

212. Is there more than one kind of the Diatonic scale? — *There are two, Major and Minor.*

213. In what respect do they differ? — *In the order of their intervals.*

214. How many forms has the minor scale? — *Several, but principally three.*

215. What are they called? — *Natural, Harmonic, and Melodic.*

216. What are the constituent tones in the natural model minor scale? — *A, B, C, D, E, F, G.*

217. What are the constituent tones of the model harmonic minor scale? — *A, B, C, D, E, F, G♯.*

218. What are the constituent tones of the model melodic minor scale? — *A, B, C, D, E, F♯, G♯.*

219. When the melodic minor scale is used in ascending, what form is most commonly employed in descending? — *The Natural.*

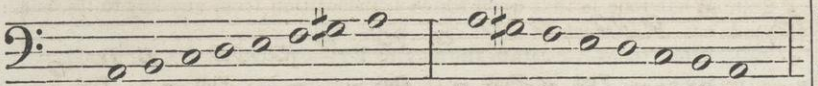
220. When is the minor scale said to be parallel, or relative to the major scale? — *When it is based upon, or commences with six of the major.*

221. When is the major scale said to be parallel or relative to the minor scale? — *When it is based upon, or commences with three of the minor.*

222. What is the parallel minor to C-major? — *A.*

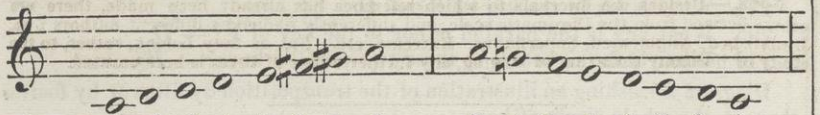
223. What is the parallel major to A-minor? — *C.*

MINOR SCALE — (*Harmonic Minor.*)



Names.	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Pitch.	A	B	C	D	E	F	♯G	A	A	♯G	F	E	D	C	B	A
Syl.	La	Si	Do	Re	Mi	Fa	Si	La	La	Si	Fa	Mi	Re	Do	Si	La.

MINOR SCALE — (*Melodic Minor.*)



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

CHAPTER X.

TRANSPOSITION OF THE SCALE.

224. In what consists the transposition of the scale? — *In the change of its pitch.*

225. What is the pitch taken as one called? — *The key, or the key-tone.*

226. In what key is the model scale? — *In the key of C.*

227. How many tones are required to constitute a key? — *Seven.*

228. What tones constitute the key of C? — *C, D, E, F, G, A, and B.*

229. What is the meaning of the word *key* when thus used? — *The relationship of the tones thus brought together, or figuratively,* a tone-family.

230. In transposing the scale, is the relation or the pitch of the tones changed? — *The pitch.*

231. What must remain unchanged? — *The relation of tones, or the order of intervals.*

232. How may the order of the scale intervals, or the relation of its tones be preserved, if its pitch be changed? — *By the disuse of such tones as may not be required, and the use of such intermediate tones, as may be necessary to constitute the new key.*

233. How are the different keys noted or designated? — *By sharps or flats at the beginning of a piece of music.*

234. What are such flats or sharps, at the beginning of a piece called? — *The signature.*

235. What is indicated by the signature of any particular key? — *The component tones of that key.*

236. What is the signature to the key of C? — *The absence of all flats and sharps.*

237. Why are neither flats nor sharps required in the signature of the key of C? — *Because this as the model key includes no intermediate tone.*

238. What is the most natural order of transposition from any key? — *To that to which it is most nearly related.*

239. What constitutes key relationship? — *Tones in common.*

240. Which are those keys which are nearest related? — *Those which have all but one of their tones in common.*

241. By what intervals must transposition proceed, so as to preserve this nearest relation? — *By fifths or by fourths.*

TRANSPOSITION BY FIFTHS — C. TO G.

242. What is the pitch of the model scale? — *C.*

243. What is the pitch (in this key) of sharp-four? — *F♯.*

244. What is the pitch of five? — *G.*

245. What is the interval between C and G? — *A fifth.*

246. If, then, the scale be transposed from C a fifth, what will be its pitch? — *G.*

247. What pitch is one in the key of G? — *G.*

248. If G be one, what will be two? — *A.*

249. What will be three? — *B.*

250. What will be four? — *C.*

251. What will be five? — *D.*

252. What will be six? — *E.*

253. And what is required for seven in the key of G? — *F♯.*

254. Why is F♯ required as seven in the key of G? — *That the proper scale-order of intervals may be preserved.*

255. What is F♯ in its relation to the key of C? — *Sharp-four.*

256. What is F♯ in the key of G? — *Seven.*

257. What tone is that (as related to the key of C), on which transposition to the key of G depends? — *Sharp-four.*

258. What is that tone, on which transposition from any key to its fifth depends? — *Sharp-four.*

259. What tones constitute the key of G? — *G, A, B, C, D, E, F♯.*

260. What tone has the key of C which does not belong to the key of G?— *F.*

261. What tone has the key of G which does not belong to the key of C?— *F♯.*

262. What tones have the two keys, C and G, in common?— *G, A, B, C, D, E.*

263. What is six in the key of G?— *E.*

264. What key is the parallel minor to the key of G?— *E Minor.*

265. What is the signature to the key of G?— *F♯.*

266. What is the signature to the key of E-minor?— *F♯.*

267. Why is the same signature used for the two parallel keys?— *Because F♯ is required in both.*

TRANSPOSITION BY FOURTHS.

268. What is the pitch of the model scale?— *C.*

269. What is the pitch of its flat-seven?— *B-flat.*

270. What is the pitch of four in the key of C?— *F.*

271. What is the interval between C and F?— *A fourth.*

272. If the scale be transposed from C a fourth, what will be its pitch?— *F.*

273. What pitch is one in the key of F?— *F.*

274. What is two?— *G.*

275. What is three?— *A.*

276. What is four?—*B♭.*

277. What is five?— *C.*

278. What is six?— *D.*

279. What is seven?— *E.*

280. Why is B♭ required as four in the key of F?— *That the proper scale-order of intervals be preserved.*

281. What intervals would be wrong, if B should be taken as four instead of B♭?— *That between three and four, and that between four and five.*

282. What would be the interval between three and four, if B be taken as four?— *A step.*

283. What must be the interval between three and four?— *Half-step.*

284. What would be the interval between four and five, if B be taken as four?— *Half-step.*

285. What must be the interval between four and five?— *A step.*

286. What is the relation of B♭ to the key of C?— *Flat-seven.*

287. What is B♭ in the key of F?— *Four.*

288. What tone is that as related to the key of C, on which transposition to the key of F depends?— *Flat-seven.*

289. What tone is that upon which transposition from any key to its fourth depends?— *Flat-seven.*

290. What tones constitute the key of F?— *F, G, A, B♭, C, D, E.*

291. What tone has the key of C, which does not belong to the key of F?— *B.*

292. What tone has the key of F, which does not belong to the key of C?— *B♭.*

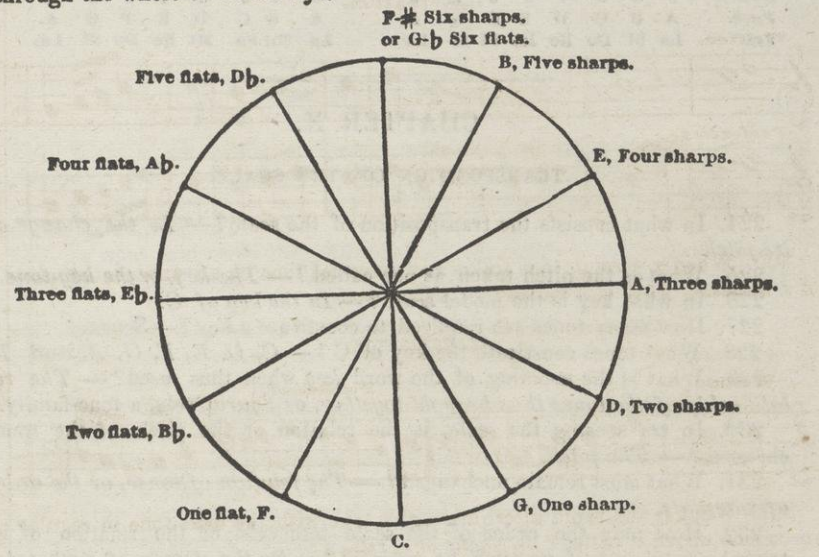
293. What tones have the two keys in common?— C, *D, E, F, G, A.*

294. What is six in the key of F?— *D.*

295. What key is the parallel minor to the key of F?— *D.*

296. What is the signature to these two parallel keys?— *B♭.*

Diagram furnishing an illustration of the transposition by fifths or by fourths through the whole circle of keys.



EXPLANATION.— Commencing with the key of C; we pass to the right by fifths, as follows: G, D, A, E, B, F♯, D♭, A♭, E♭, B♭, F, back again to C: or, commencing with C, we pass to the left by fourths, thus: F, B♭, E♭, A♭, D♭, G♭, B, E, A, D, G, back again to C. It will be understood that the key of F♯ is the same as the key of G♭; as represented, and also as named, there appear to be two keys, but this view is confined to the mere names and signs; in reality, there is but one key.

CHAPTER XI.

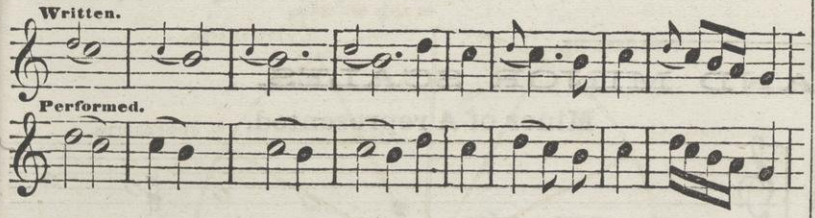
297. What are those tones called which are often introduced on the unaccented part of the measure for graceful or tasteful purposes? — *Passing Tones.*

298. When a passing tone precedes an essential tone on an accented tone of the measure, what is it called? — *Appoggiatura.*

NOTE. From Appoggiare, an Italian word, which signifies *to lean*, or *to rest upon*. An appoggiatura is a tone on which the voice leans or rests in its passage of intervals, or from one tone to another. The appoggiatura is generally considered a tone of embellishment, but it should rather be regarded as a tone of expression, since it is designed to give tenderness or pathos to a performance.

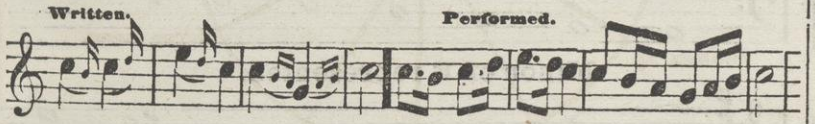
299. What is meant by an essential tone? — *One which necessarily belongs to the chord in which it is found.*

ILLUSTRATION.



300. When a passing tone follows an essential tone on an unaccented part of a measure, what is it called? — *After-tone.*

ILLUSTRATION.

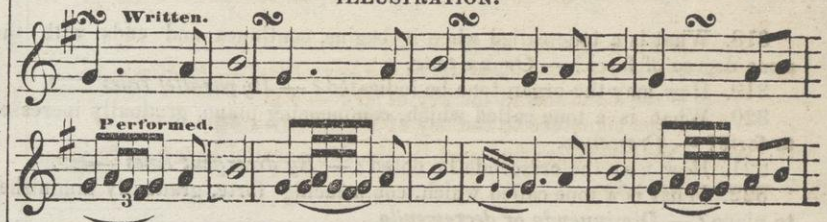


301. What is the rapid alternation of a tone with the next tone in regular succession above it called? — *Shake or Trill.*

ILLUSTRATION.

302. When a tone is sung in rapid succession with the conjoint tones above and below, what is it called? — *A Turn.*

ILLUSTRATION.



NOTE. — There are many forms of turns to which it is not necessary here to allude.

303. When successive tones are produced in a closely connected manner, or intervolved, what is the style of singing called? — *Legato.*

304. Is legato the *rule*, or is it the *exception*, in song? — *The rule.*

305. When tones are produced in a very short, pointed, or articulate manner, what is the style of singing called? — *Staccato.*

306. Is staccato the *rule* in ordinary singing, or the *exception*? — *The exception.*

307. What is that style of singing called which is intermediate between legato and staccato? — *Martellata.*

308. When the voice is rapidly conducted from one tone to another by an almost imperceptible glide, what is the style of singing called? — *Portamento.*

309. What is the prolongation of a tone beyond its indicated length called? — *A pause, or hold, written thus,* 𝄐.

310. When are pauses most effectively introduced? — *At a climax or culminating point.*

CHAPTER XII.

DYNAMICS — FORCE OF TONES.

311. What is a tone of medium force called? — *Mezzo.*

312. What is a tone somewhat softer than mezzo called? — *Piano.*

313. What is a tone somewhat louder than mezzo called? — *Forte.*

314. What is a tone softer than piano called? — *Pianissimo.*

315. What is a tone louder than forte called? — *Fortissimo.*

316. How many principal degrees of tones are there? — *Five.*

317. What others may be employed? — *Mezzo piano. Mezzo forte,* etc.

CHAPTER XIII.

FORMS OF TONES.

318. What is a tone called when it begins, continues. and ends with the same degree of force? — *Organ tone.*

319. How may the organ tone be indicated? — *By parallel lines* =.

320. What is a tone called which, commencing piano, gradually increases to forte? — *Crescendo.*

221. How may the crescendo be noted? — *By divergent lines* <.

322. What is a tone called which, commencing forte, gradually diminishes to piano? — *Diminuendo or decrescendo.*

323. How may the diminuendo be noted? — *By convergent lines* >.

324. What is the union of the crescendo and the diminuendo called? — *Swell.*

325. How may the swell be noted? — *By the union of divergent and convergent lines* <>.

NOTE. — The swell is also called the *drawn tone.* "To draw the tones well," says the distinguished teacher, Garcia, "is to be a good singer."

326. What is a very sudden or instantaneous crescendo called? — *Pressure Tone.*

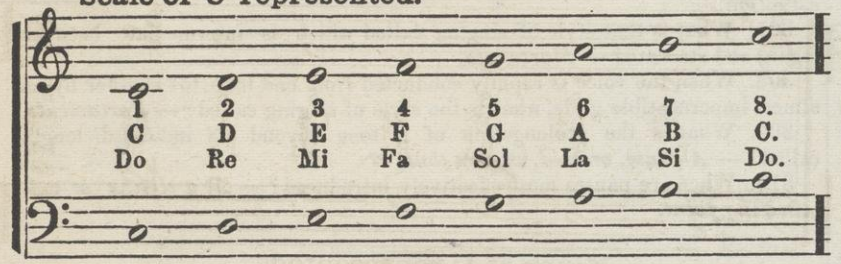
327. How may the pressure tone be noted? — *By abrupt divergent lines* <.

328. What is a very sudden or instantaneous diminish of a tone from loud to soft called? — *Sforzando or fortzando. In elocution, the same is called the Explosive Tone.*

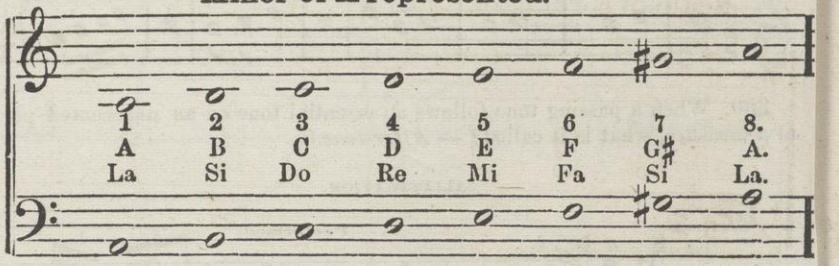
329. How is the sforzando noted? — *By short abrupt convergent lines* >.

PARALLEL MAJOR AND MINOR SCALES.

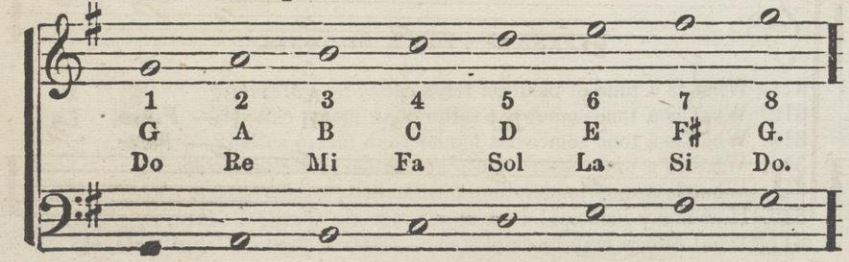
Scale of C represented.



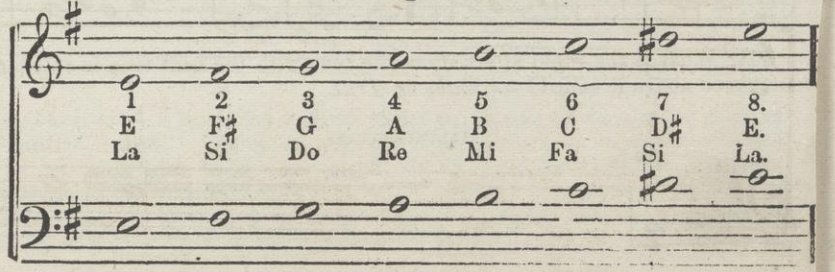
Minor of A represented.



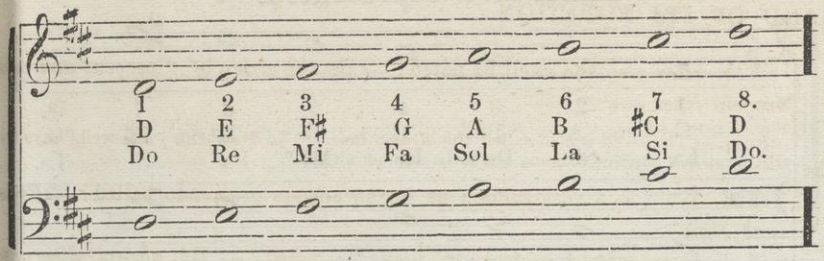
Scale of G represented.



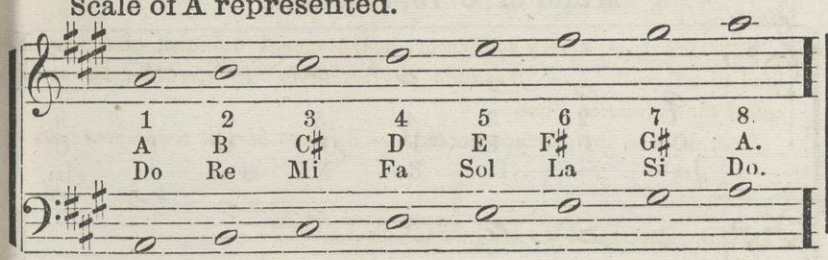
Minor of E represented.



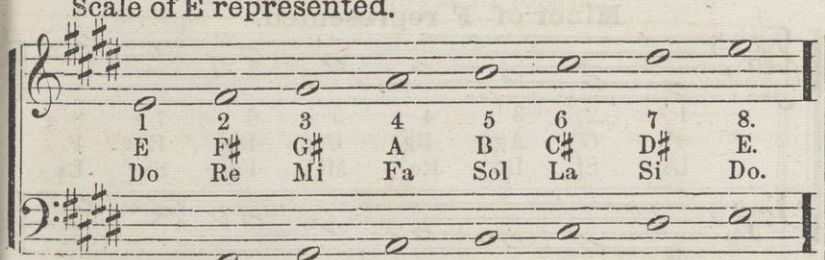
Scale of D represented.



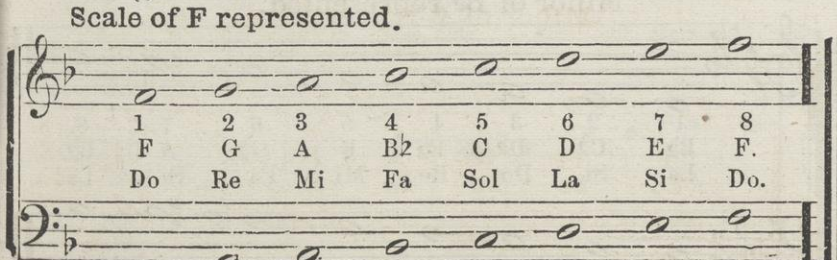
Scale of A represented.



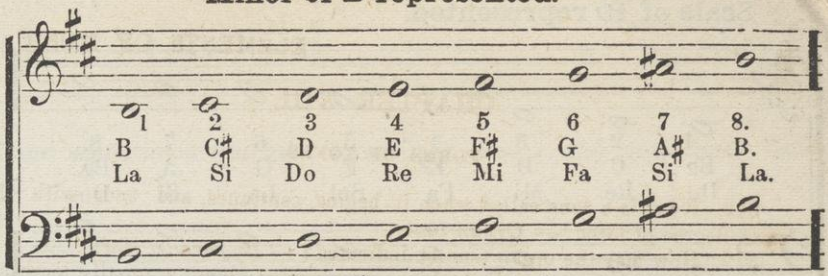
Scale of E represented.



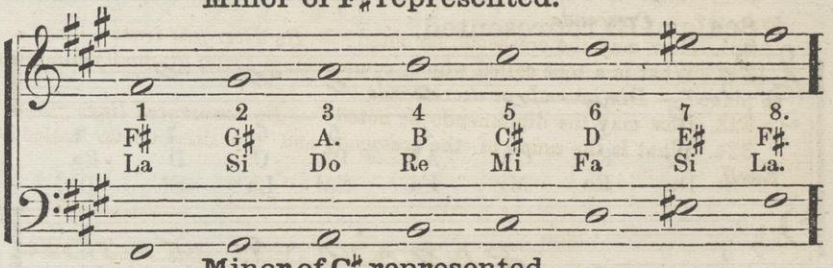
Scale of F represented.



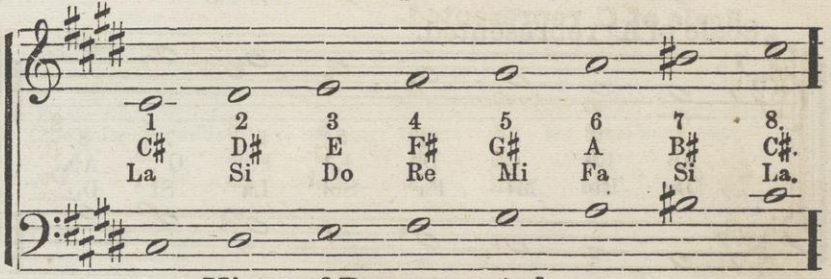
Minor of B represented.



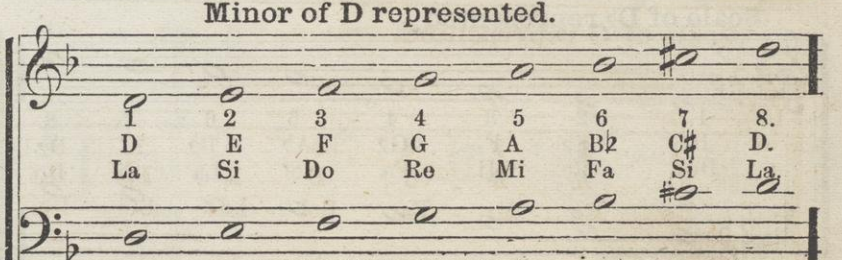
Minor of F♯ represented.



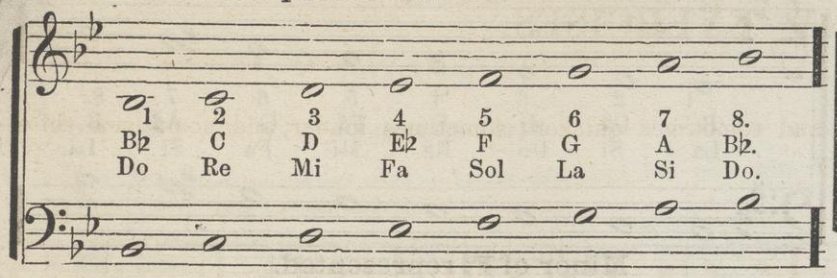
Minor of C♯ represented.



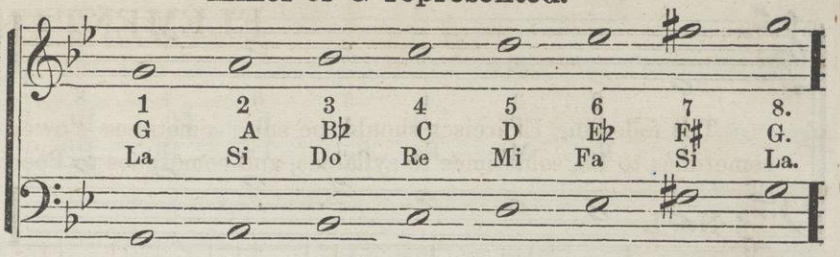
Minor of D represented.



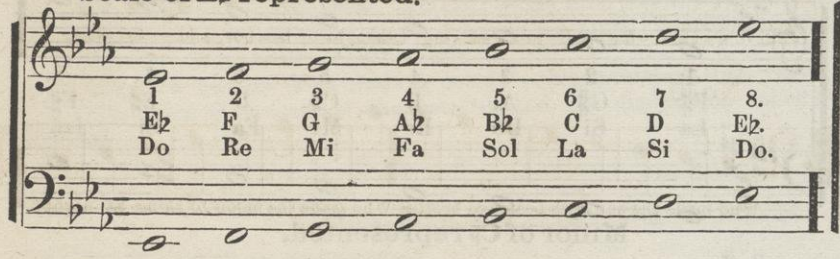
Scale of B♭ represented.



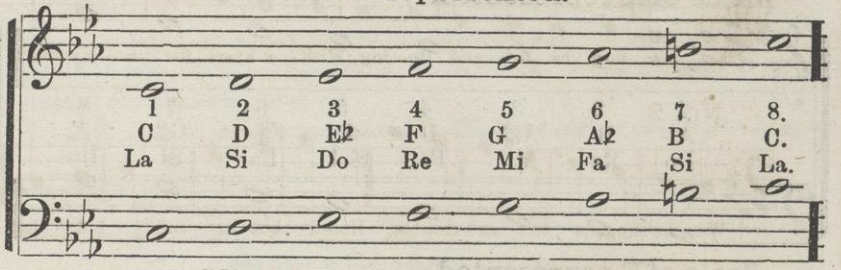
Minor of G represented.



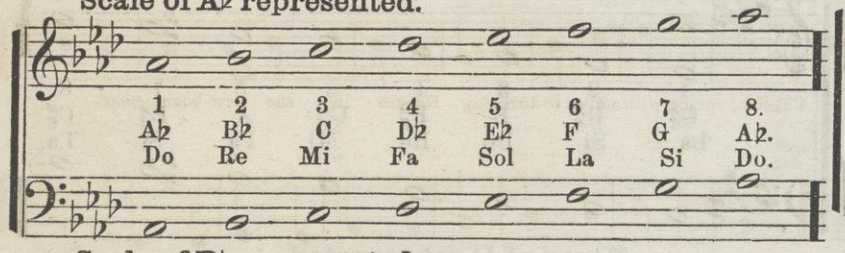
Scale of E♭ represented.



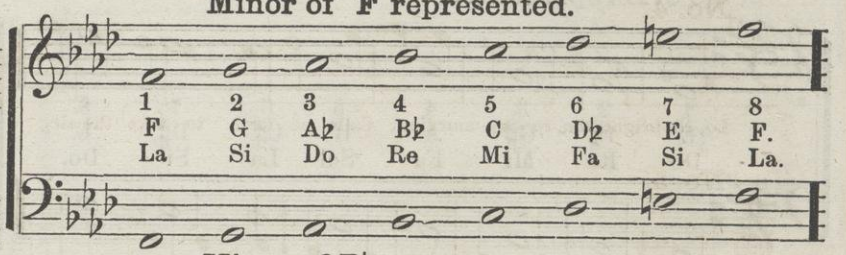
Minor of C represented.



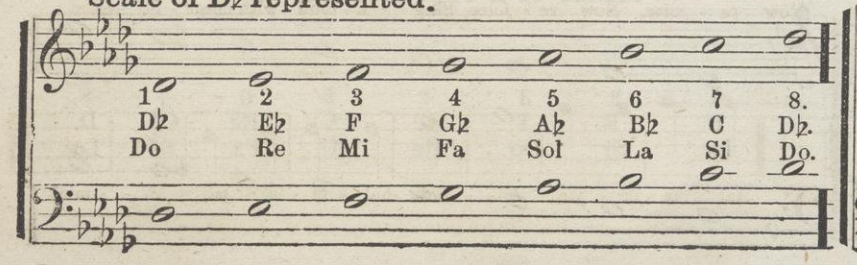
Scale of A♭ represented.



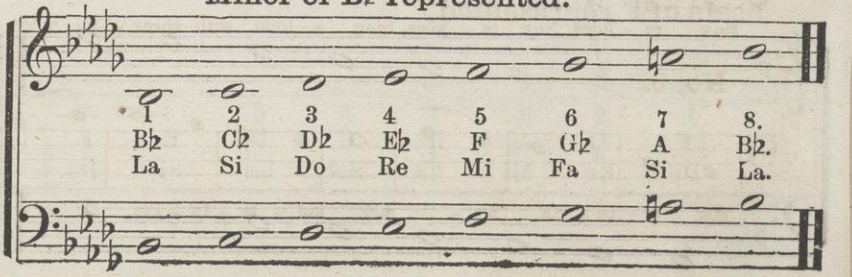
Minor of F represented.



Scale of D♭ represented.



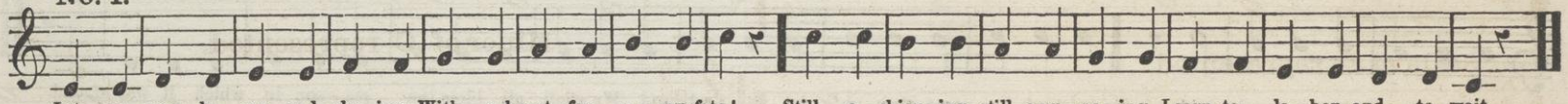
Minor of B♭ represented.



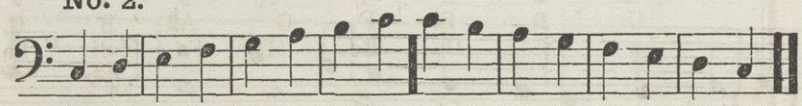
ELEMENTARY EXERCISES.

The following Exercises should be sung sometimes slower, and sometimes quicker; sometimes louder, and sometimes softer; sometimes to La, sometimes to syllables, and sometimes to Poetry.

No. 1.

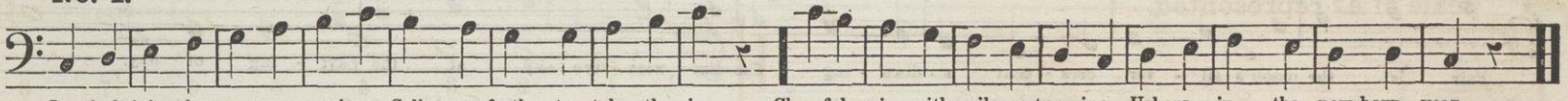


No. 2.

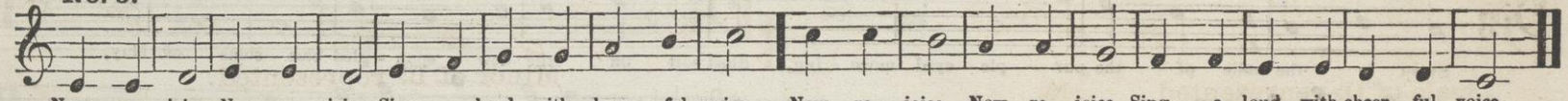


No. 3.

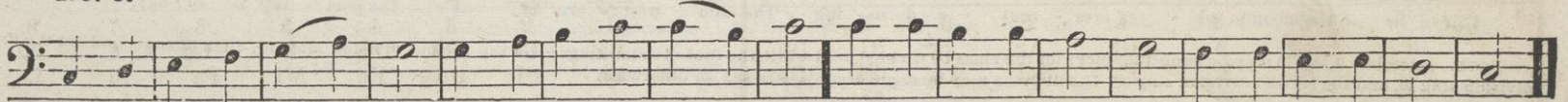
No. 4.



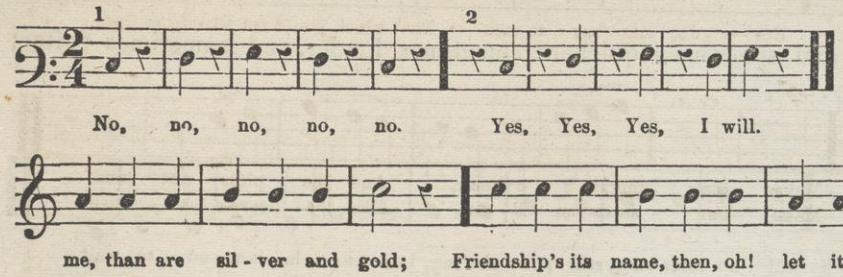
No. 5.



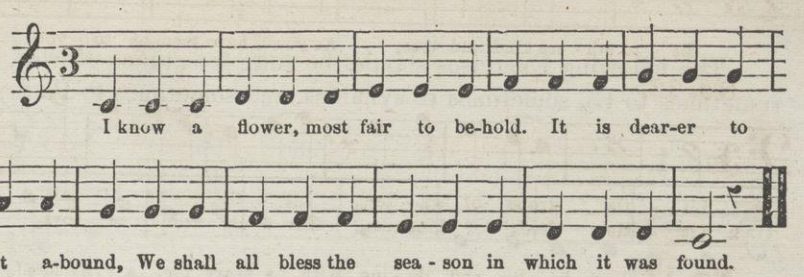
No. 6.



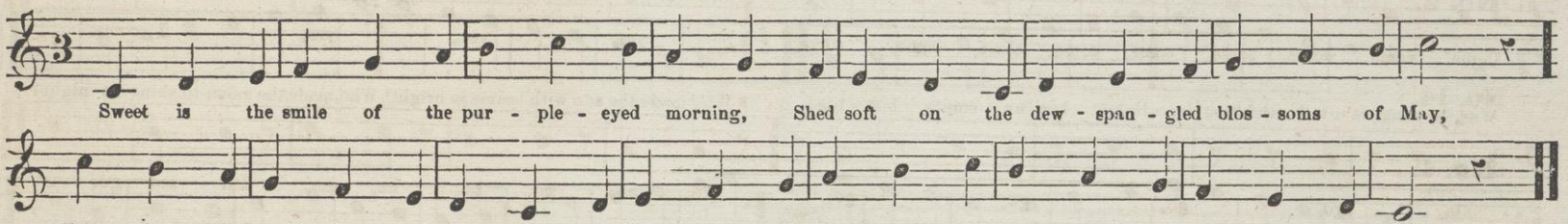
No. 7. This may be sung in two parts, or as a Round. *



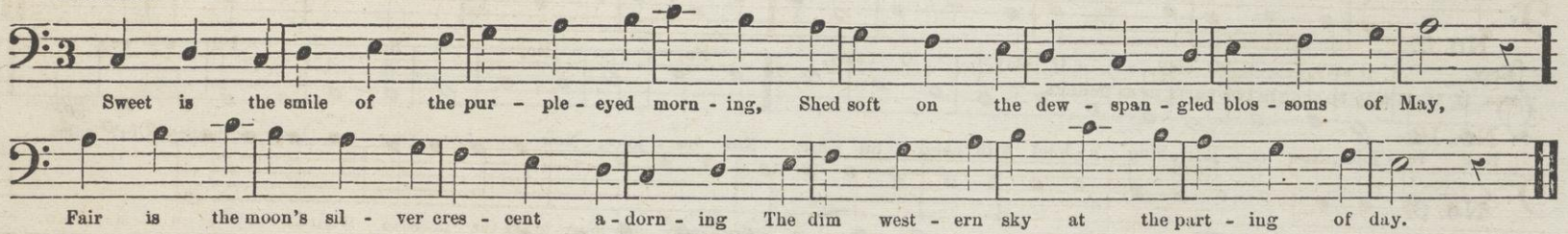
No. 8.



No. 9.



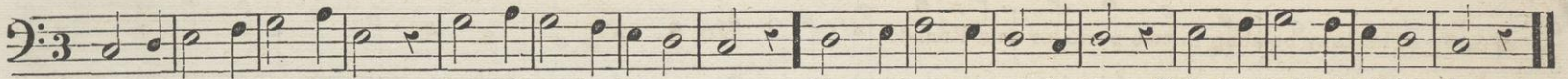
No. 10.



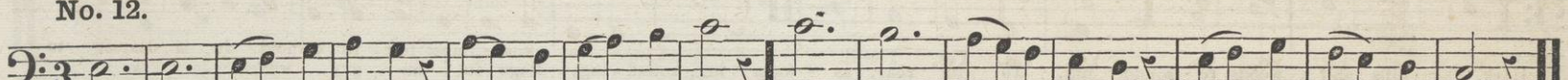
NOTE. Exercises 9 and 10 may be sung together; let the class be divided, and while the first division sings 9, let the second division sing 10; then change, and let the first division sing 10, and the second division sing 9. The division may be made according to sex, or otherwise.

*NOTE. By a Round is meant a piece of music, in which one part commences after another, and each follows round in a regular order. In the above round for two parts, the second voice or voices should commence when the first voice or voices arrive at the figure 2.

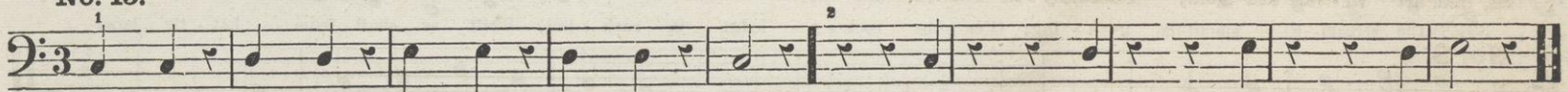
No. 11.



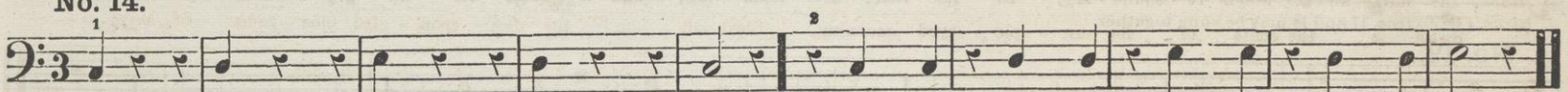
No. 12.



No. 13.



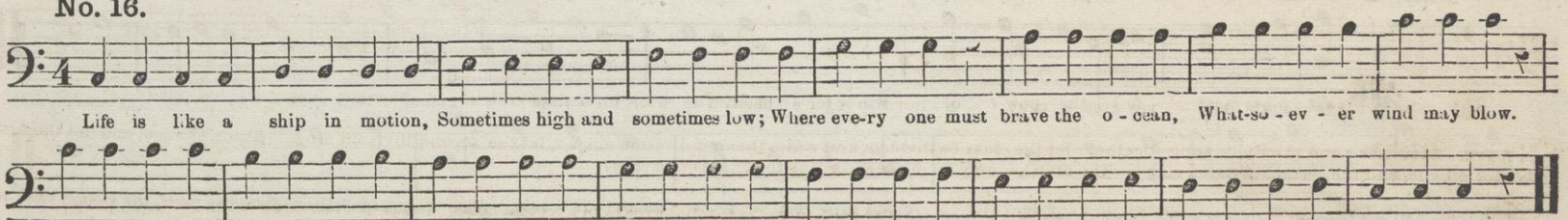
No. 14.



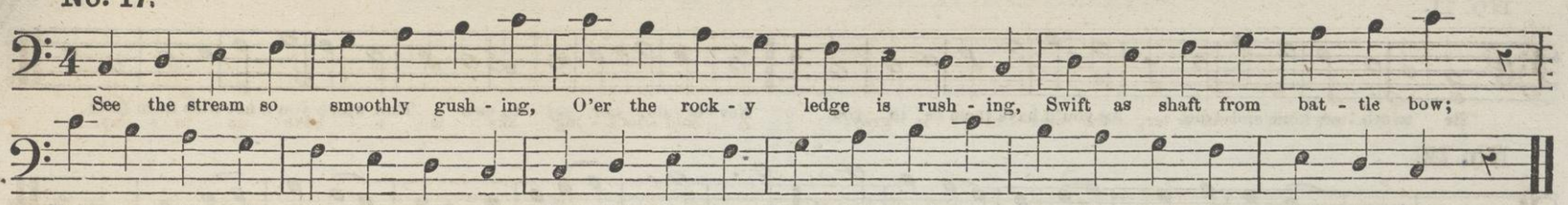
No. 15.

Nos. 13, 14, 15 may be sung in two parts, or as Rounds.

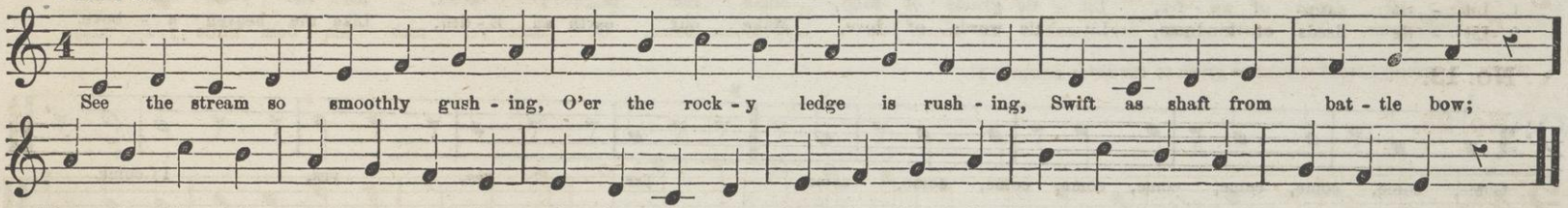
No. 16.



No. 17.

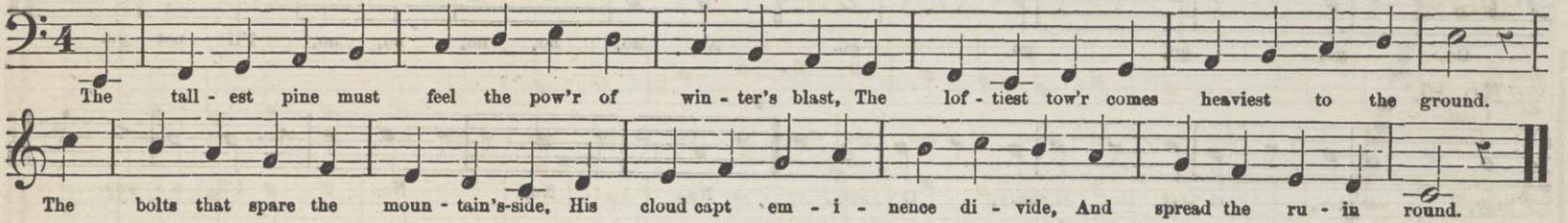


No. 18.

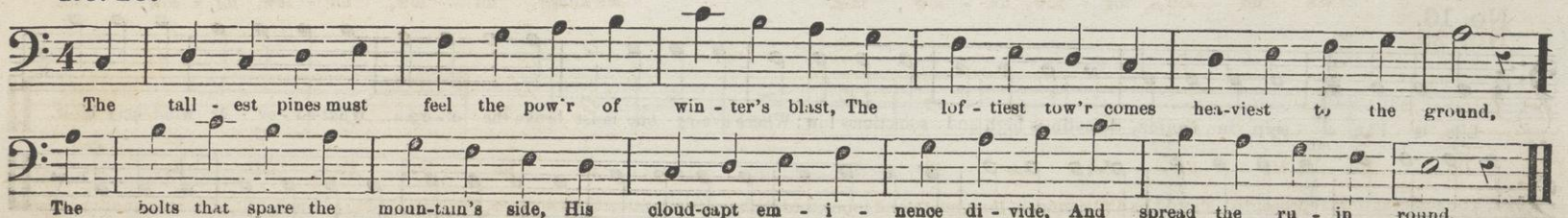


NOTE. Exercises. 17 and 18 may be sung together.

No. 19.

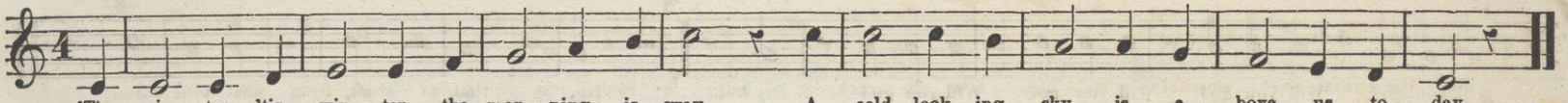


No. 20.

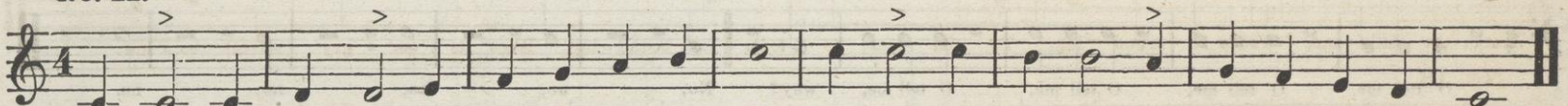


NOTE. Exercises 19 and 20 may be sung together.

No. 21.

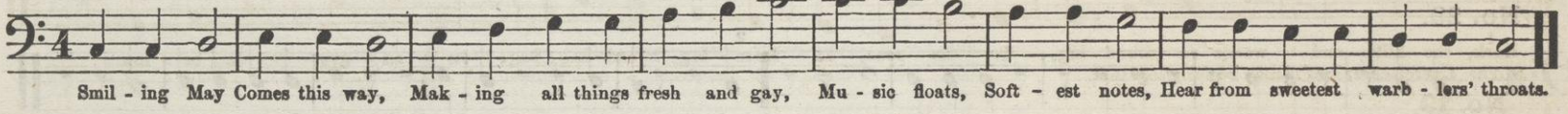


No. 22.

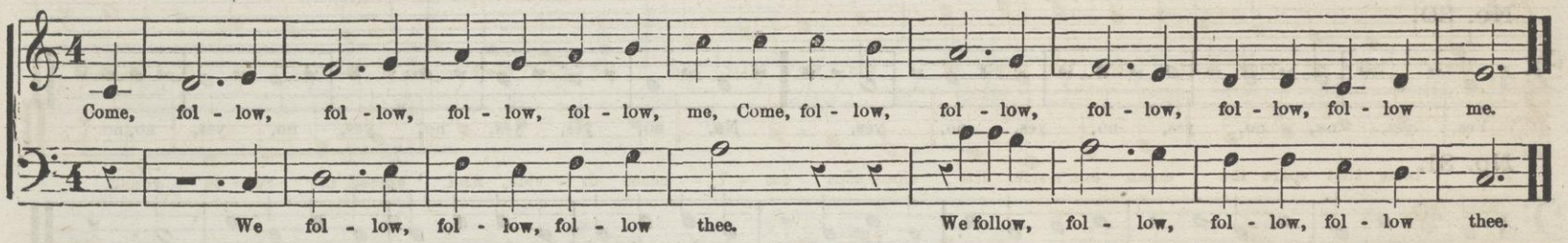


NOTE. A strong accent should be given to the notes marked >

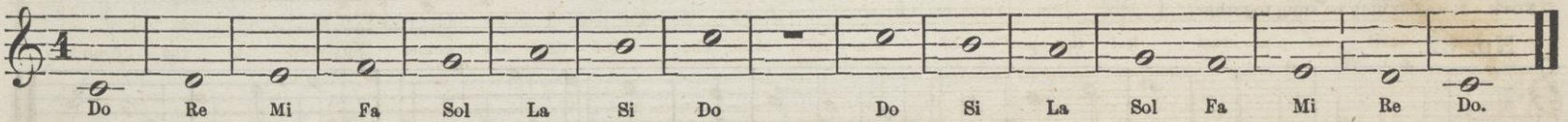
No. 23.



No. 24.

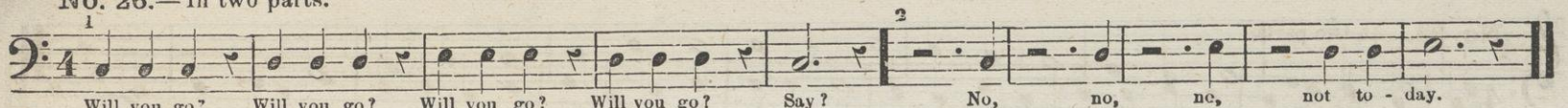


No. 25.

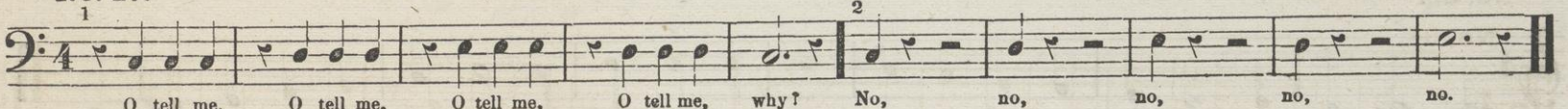


NOTE. The scale, as here represented, should be daily sung, in long, sustained tones, and with great attention to steadiness, firmness, and to an open, full, sonorous quality of voice

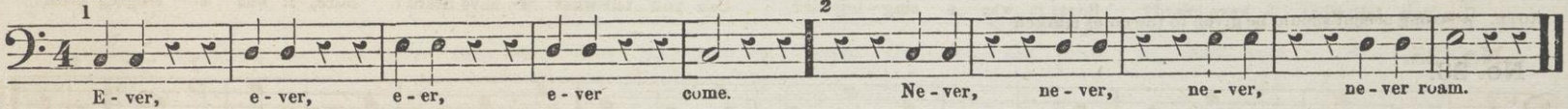
No. 26.—In two parts.



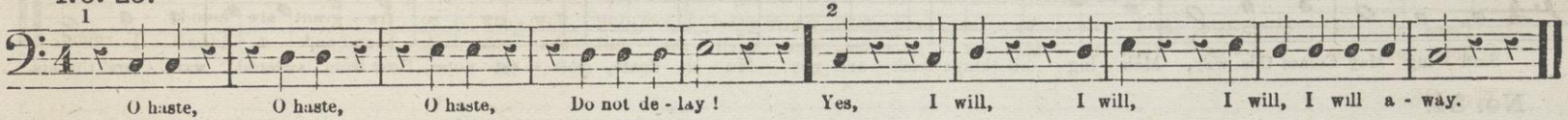
No. 27.



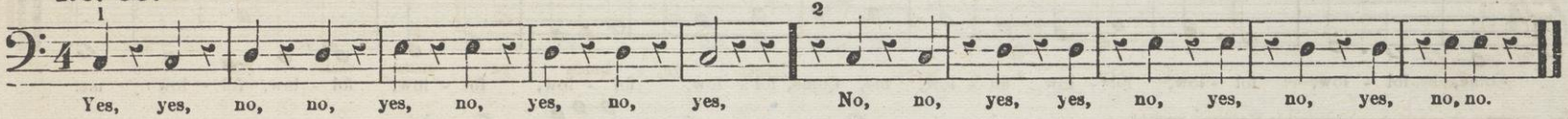
No. 28.



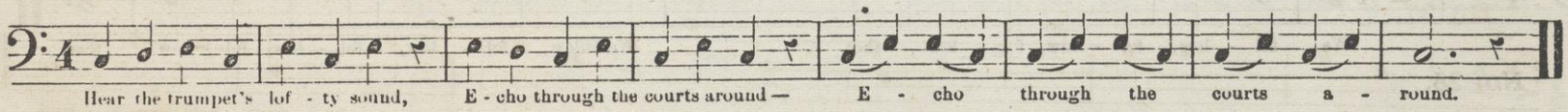
No. 29.



No. 30.

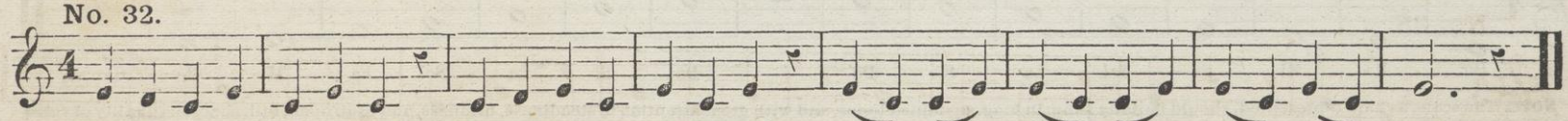


No. 31.



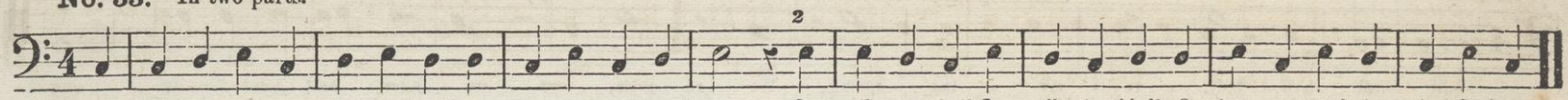
NOTE. 31 and 32 may be sung together.

No. 32.

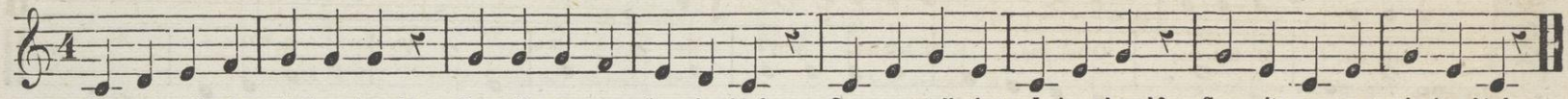


*In solfaing this passage, but one syllable should be used for two tied notes.

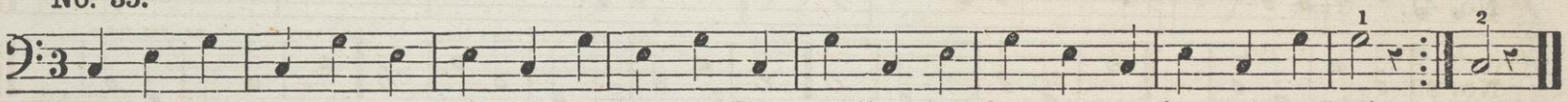
No. 33. In two parts.



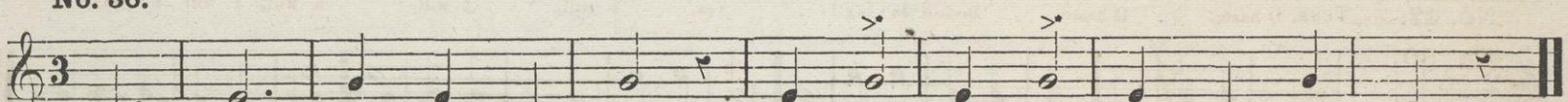
No. 34.



No. 35.

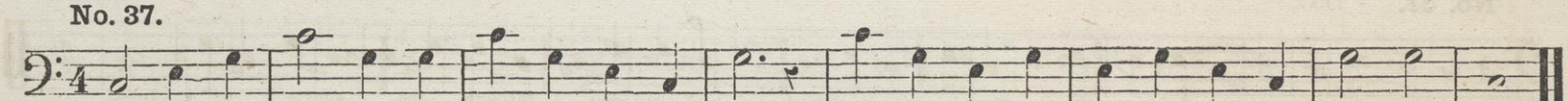


No. 36.

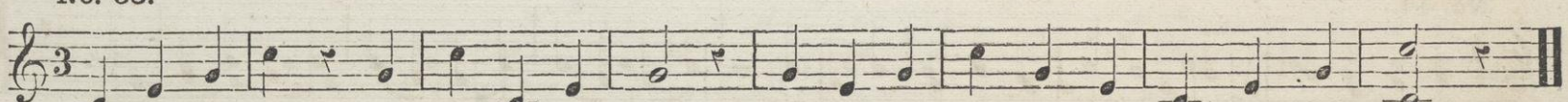


*These notes should receive a strong accent.

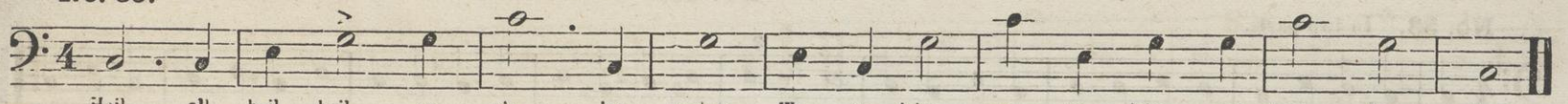
No. 37.



No. 38.

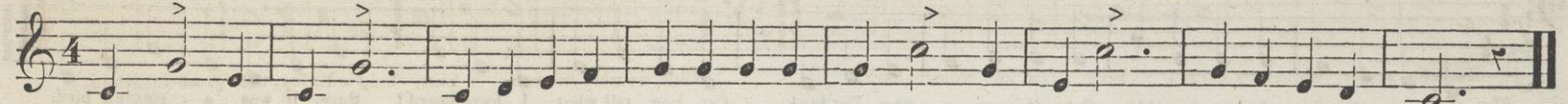


No. 39.



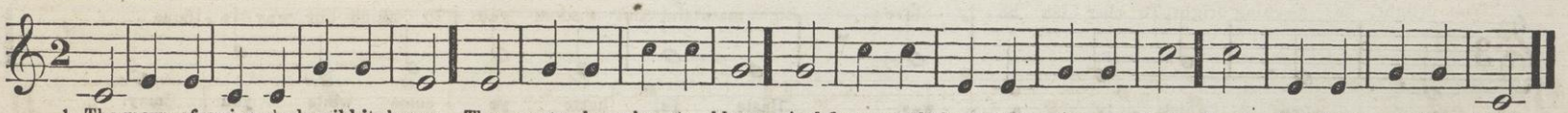
Observe a strong accent for this mark >.

No. 40.

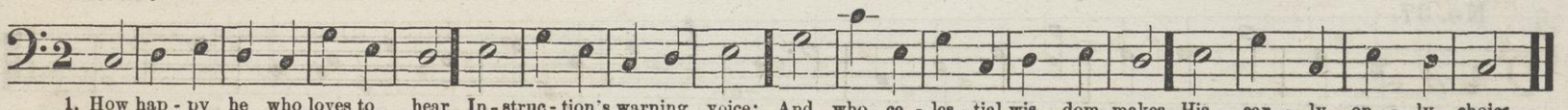


No. 41. TUNE.

No. 42. TUNE.

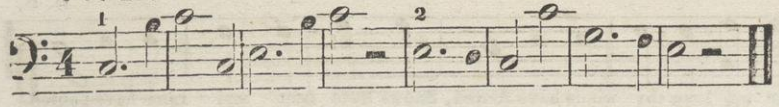


No. 43. TUNE.



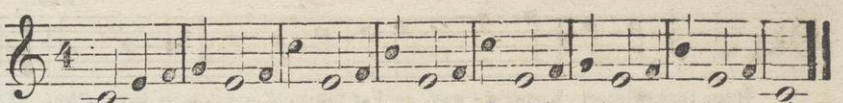
No. 44.

No. 45. ROUND IN TWO PARTS.



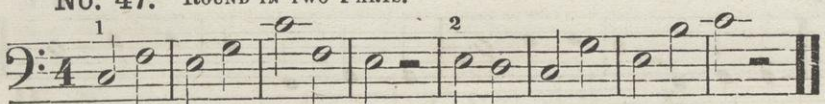
Ev-er faithful, firm, and sure, Friend from friend, what want we more?

No. 46.



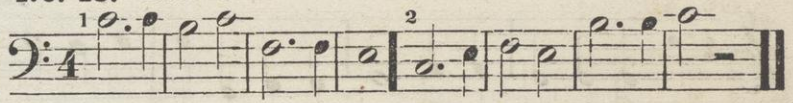
Cheerful and happy, in friendship with all men, Forgiving, rejoicing, exulting we sing.

No. 47. ROUND IN TWO PARTS.



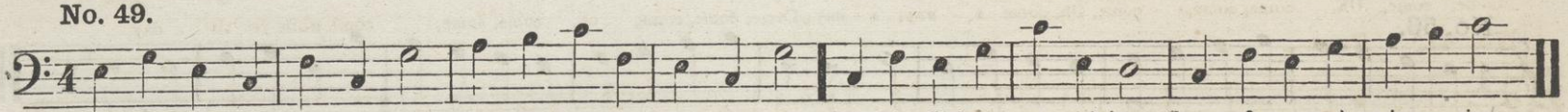
Gather ro-ses while they blow, I-dly let no moment flow.

No. 48. ROUND IN TWO PARTS.



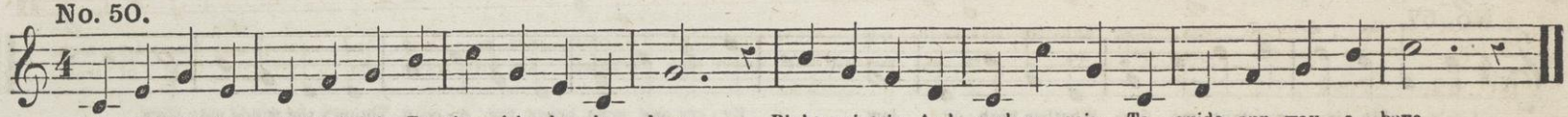
While we meet in peace a-gain, Sing with joy, the grate-ful strain.

No. 49.



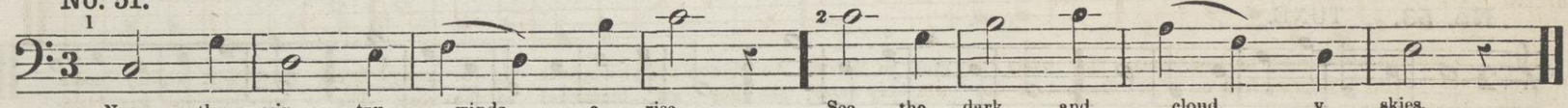
Brightly freedom's gifts are strown O'er the land we call our own; Grateful off'rings ev-er bring, Songs of sa-cred prais-es sing.

No. 50.



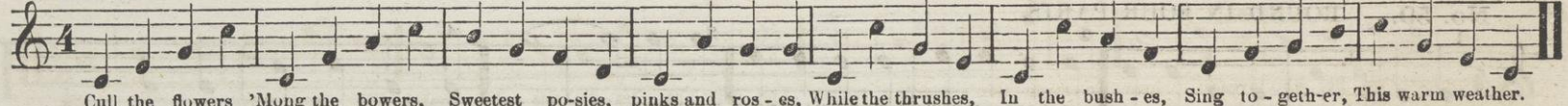
What delight, in morning bright, To cher-ish ho-ly love; Right maintain, And wisdom gain, To guide our way a-bove.

No. 51.



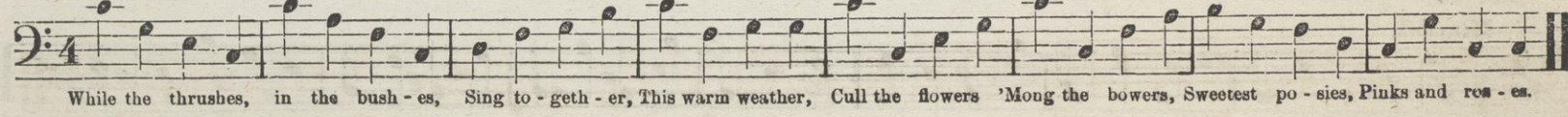
Now the win-try winds a-rise, See the dark and cloud-y skies.

No. 52.



Cull the flowers 'Mong the bowers, Sweetest po-sies, pinks and ros-es, While the thrushes, In the bush-es, Sing to-geth-er, This warm weather.

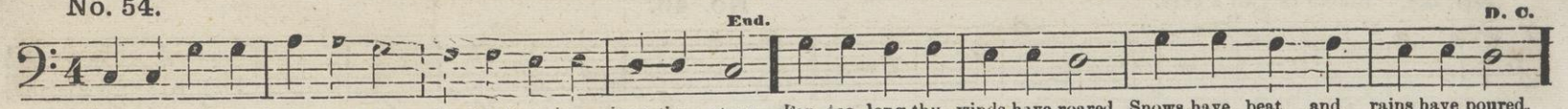
No. 53.



While the thrushes, in the bush-es, Sing to-geth-er, This warm weather, Cull the flowers 'Mong the bowers, Sweetest po-sies, Pinks and ros-es.

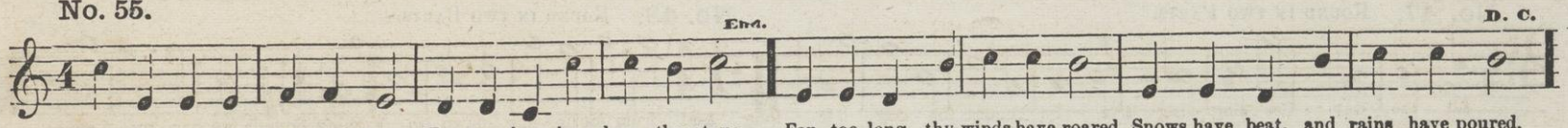
NOTE Exercises 52 and 53 may be sung together.

No. 54.



Haste thee, winter, haste a - way, Far too long has been thy stay; Far too long thy winds have roared, Snows have beat and rains have poured.

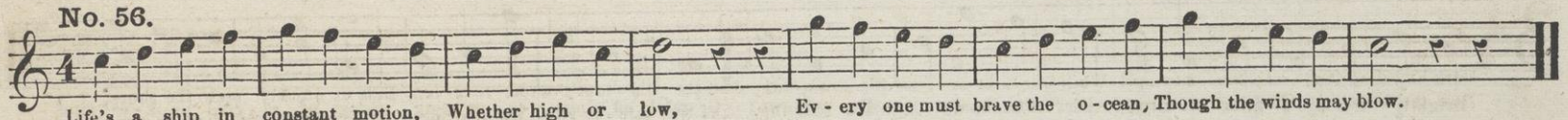
No. 55.



Haste thee, winter, haste a - way, Far too long has been thy stay; Far too long thy winds have roared, Snows have beat, and rains have poured.

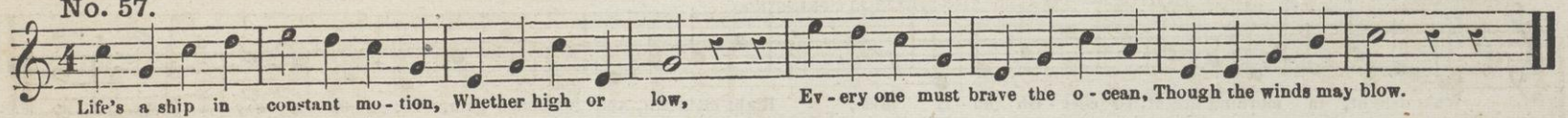
Exercises 54 and 55 may be sung together.

No. 56.



Life's a ship in constant motion, Whether high or low, Ev - ery one must brave the o - cean, Though the winds may blow.

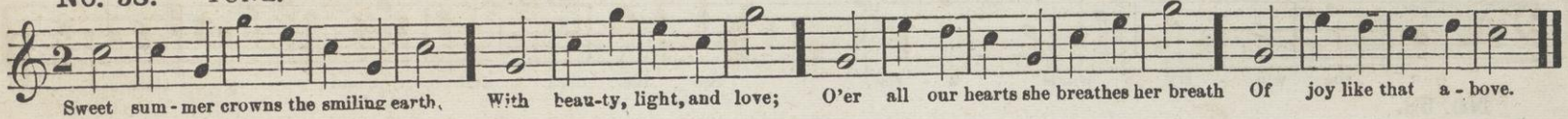
No. 57.



Life's a ship in constant mo - tion, Whether high or low, Ev - ery one must brave the o - cean, Though the winds may blow.

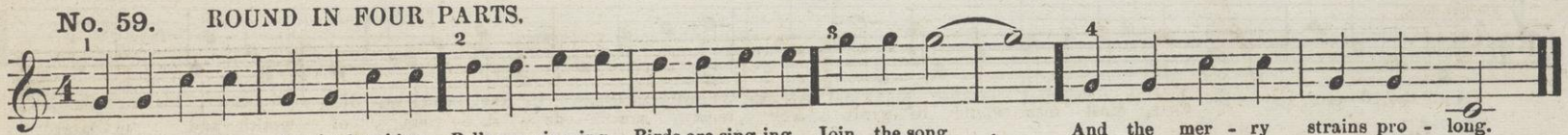
Exercises 56 and 57 may be sung together.

No. 58. TUNE.



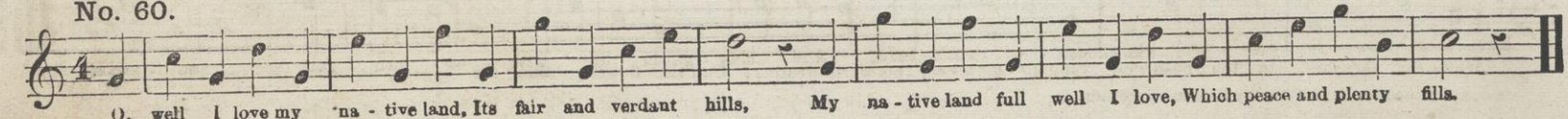
Sweet sum - mer crowns the smiling earth, With beau-ty, light, and love; O'er all our hearts she breathes her breath Of joy like that a - bove.

No. 59. ROUND IN FOUR PARTS.



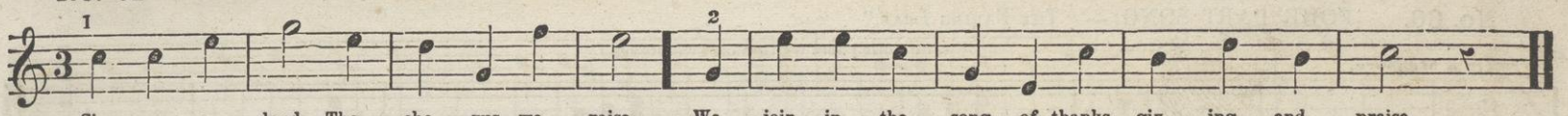
Morn is waking, Day is breaking, Bells are ring-ing, Birds are sing-ing, Join the song . And the mer - ry strains pro - long.

No. 60.

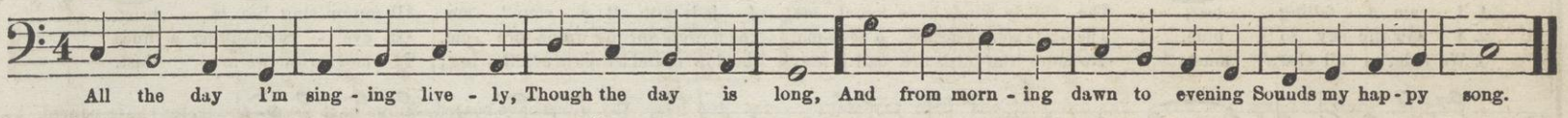


O, well I love my na - tive land, Its fair and verdant hills, My na - tive land full well I love, Which peace and plenty fills.

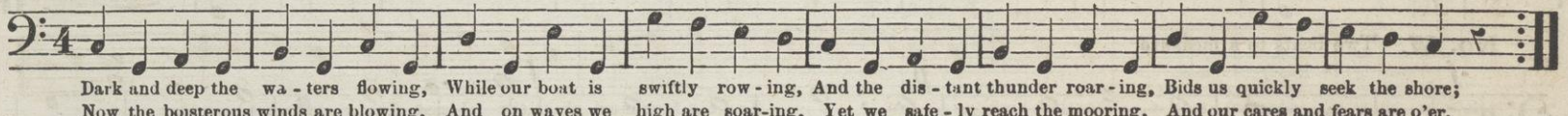
No. 61.



No. 62.

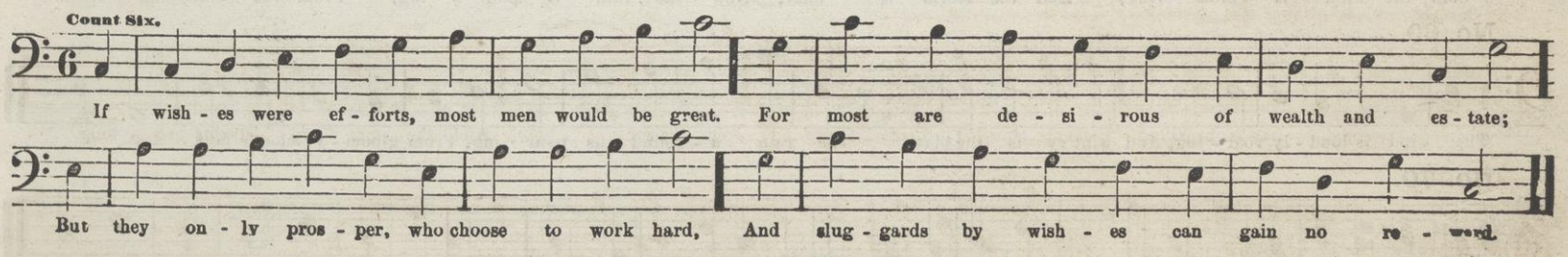


No. 63.



No. 64. FOUR PART SONG. — "GREEN THE GRASS IS SPRINGING.

No. 65.



No. 66. FOUR PART SONG. — "THE FADING LEAF."

(The Four Parts written on Two Staves.)

Six in a Measure.

1. I am a falling leaf, The chil-ly winds have found me, I fade with all a - round me. All murm'ring life is brief.
2. I saw the sky so blue, The birds were singing o'er me, The flowers sprung up be-fore me, Of eve - ry changing hue.
3. We fade, as all else must; No more the birds are call - ing, The flow'rs and leaves are fall - ing; To - mor - row we are dust.

No. 67. Two beats to a measure.

f *p* *f*

Sing we now of hap - py home hap - py home; Yes, with heart and voice un - tir - ing,

We will join the strain in - spir - ing, Sing - ing now of hap - py home, hap - py home.

No. 68.

Cold the wind is blow - ing, And the storm is loud; Now the rain is pour - ing, From the blackened cloud.

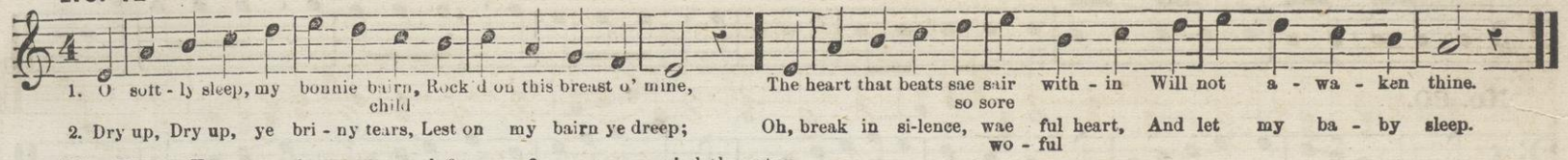
No. 69.

The wind is loud - ly roar - ing, And wint'ry is the blast, The rain a - round us pour - ing, From gloom - y clouds falls fast.

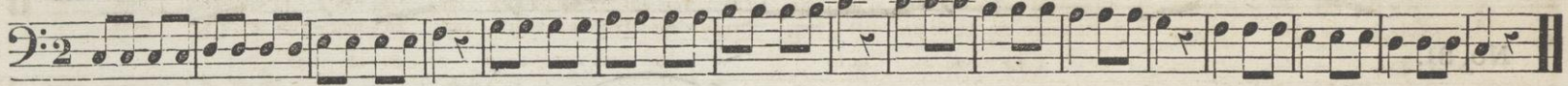
No. 70.

Like a ship in constant motion, Sometimes high and sometimes low, Eve - ry one must brave the o - cean, What - so - ev - er winds may blow.

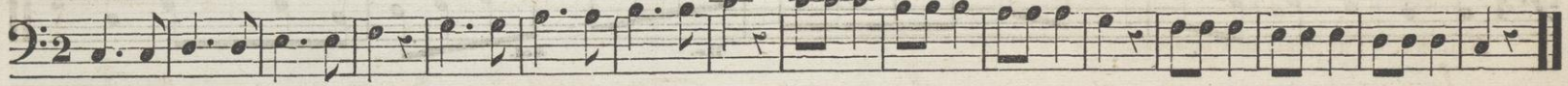
No. 71. — THE AFFLICTED MOTHER.



No. 72. — Exercises in compound forms of measure; eighth notes.



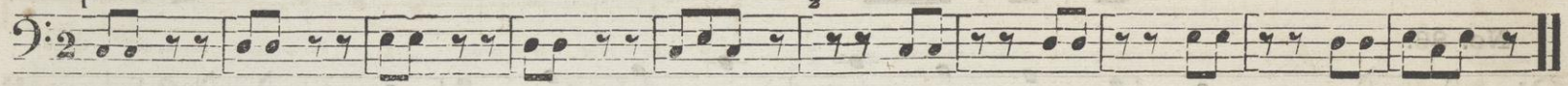
No. 73.



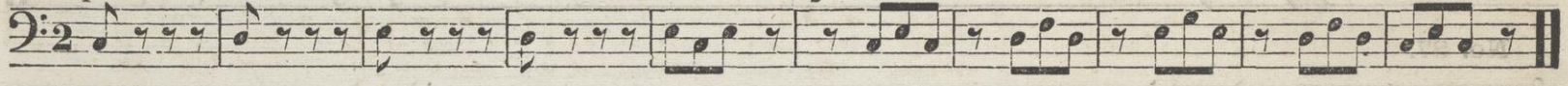
No. 74.

No. 75.

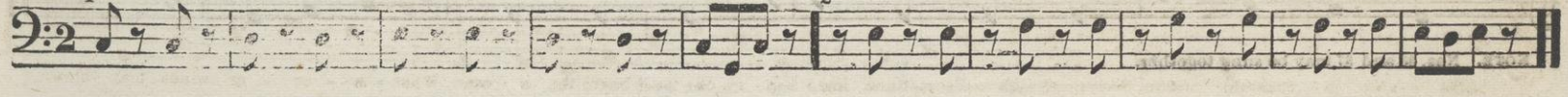
No. 76.



No. 77.

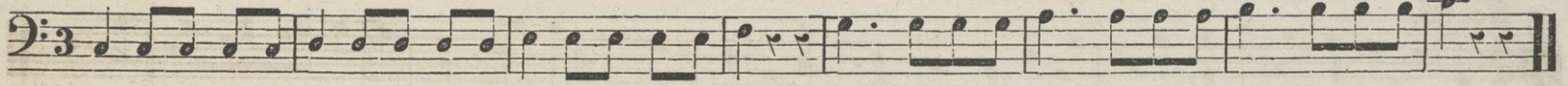


No. 78.



ELEMENTARY EXERCISES.

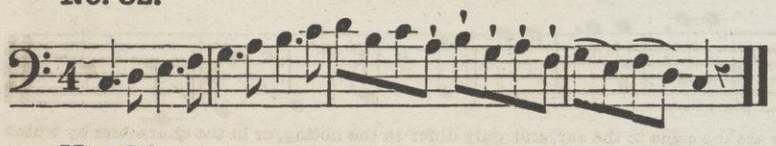
No. 79.



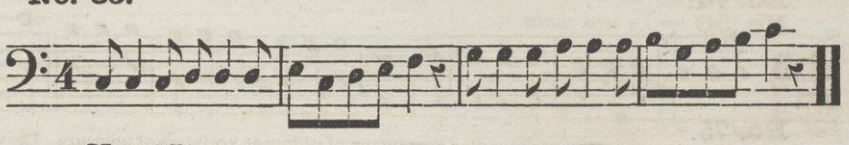
No. 80.

No. 81.

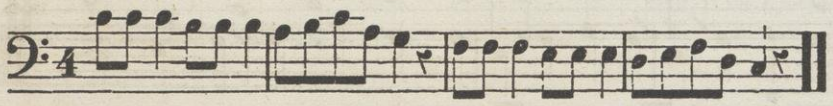
No. 82.



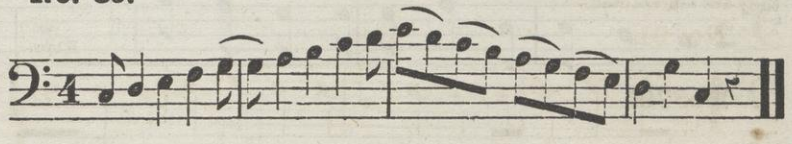
No. 83.



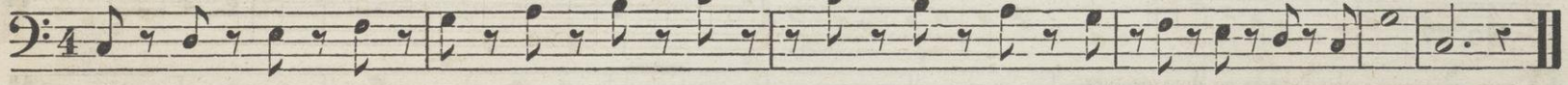
No. 84.



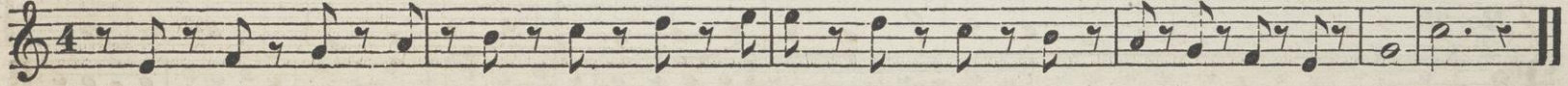
No. 85.



No. 86.

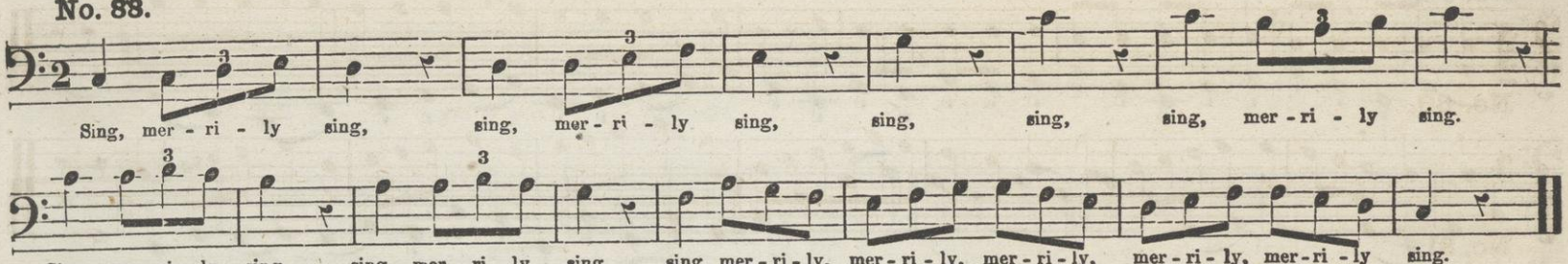


No. 87.

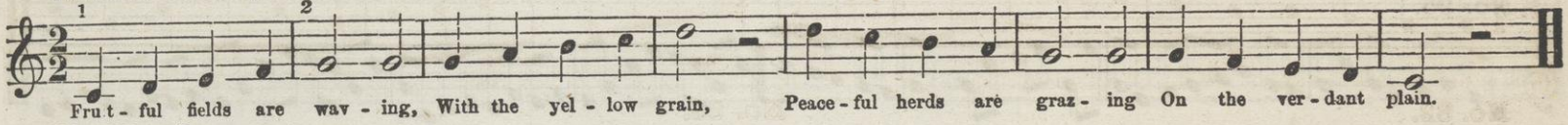


NOTE. Nos. 86 and 87 may be sung together.

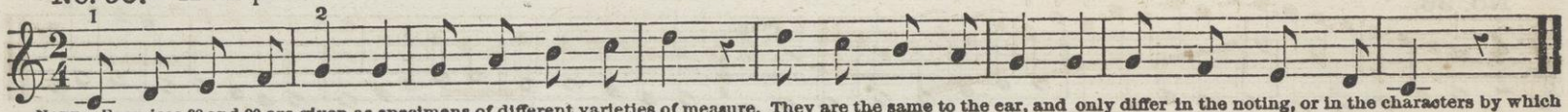
No. 88.



No. 89.— In two parts.

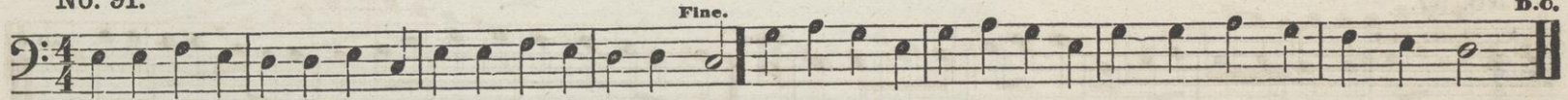


No. 90.— In two parts.

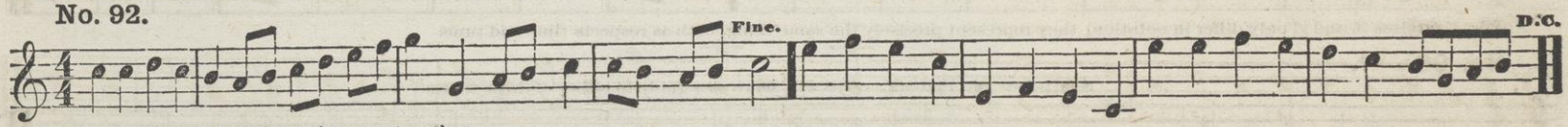


NOTE. Exercises 89 and 90 are given as specimens of different varieties of measure. They are the same to the ear, and only differ in the noting, or in the characters by which they are represented.

No. 91.

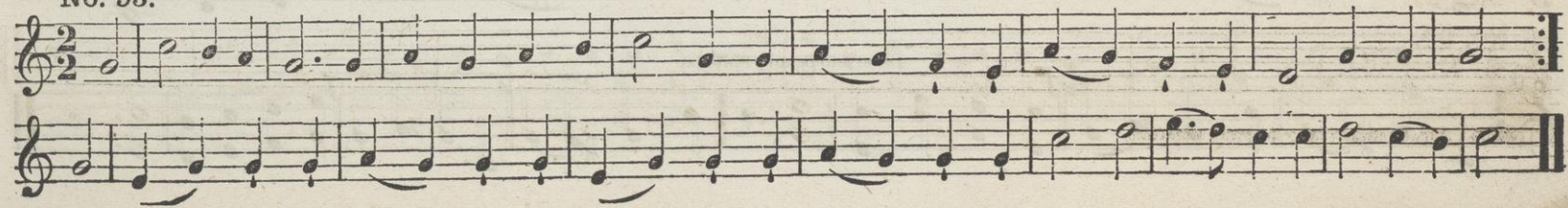


No. 92.

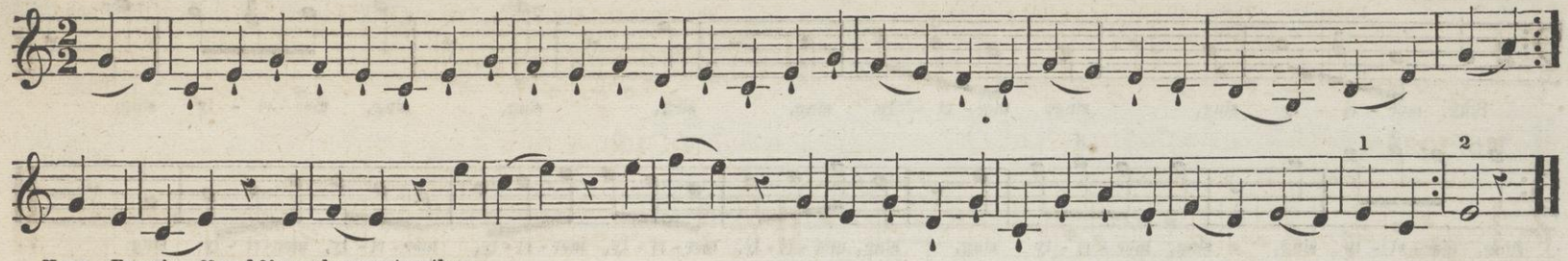


NOTE. Exercises 91 and 92 may be sung together.

No. 93.

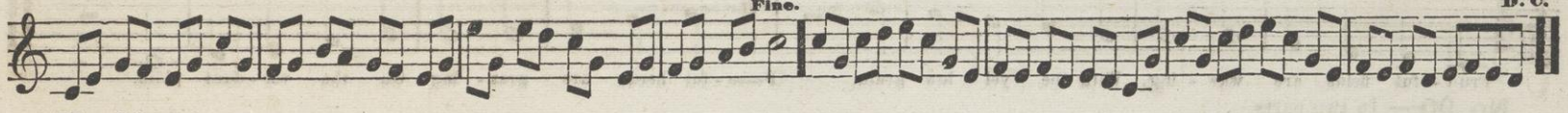


No. 94.



NOTE. Exercises 93 and 94 may be sung together.

No. 95.



No. 96.

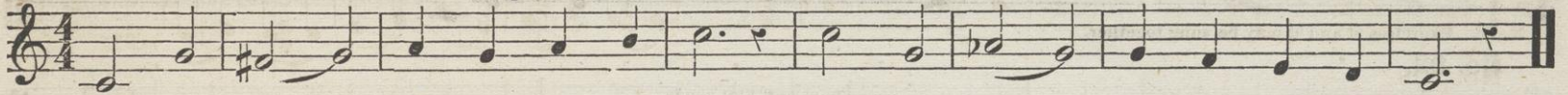
NOTE. Exercises 95 and 96 may be sung together.

No. 97.

NOTE. Exercises 96 and 97 only differ in notation; they represent precisely the same thing, both as respects time and tune.

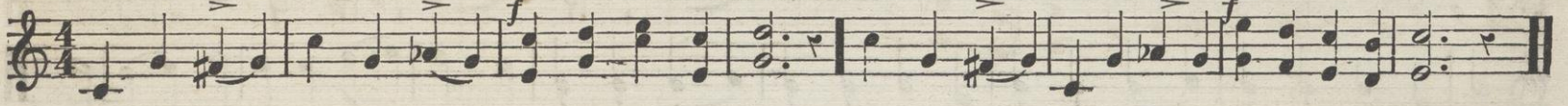
No. 98.

Sharp-four and Flat-six. Five will serve as a guide to either of these tones.



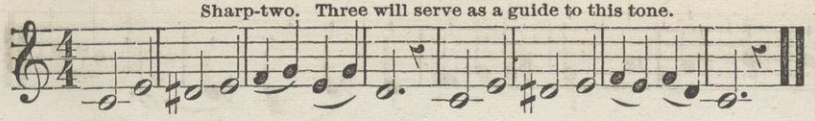
No. 99.

Sharp-four, and Flat-six.



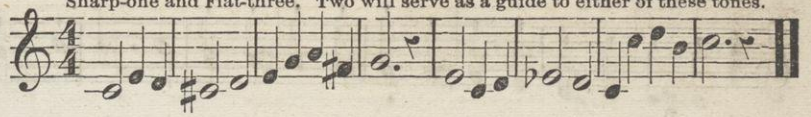
No. 100.

Sharp-two. Three will serve as a guide to this tone.



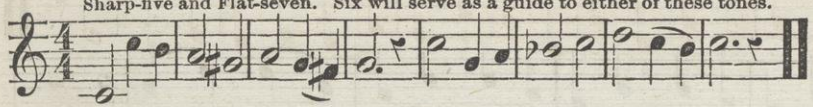
No. 101.

Sharp-one and Flat-three. Two will serve as a guide to either of these tones.



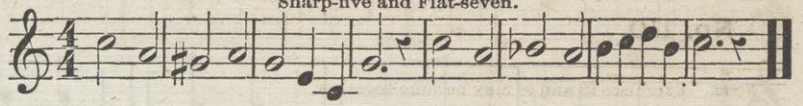
No. 102.

Sharp-five and Flat-seven. Six will serve as a guide to either of these tones.



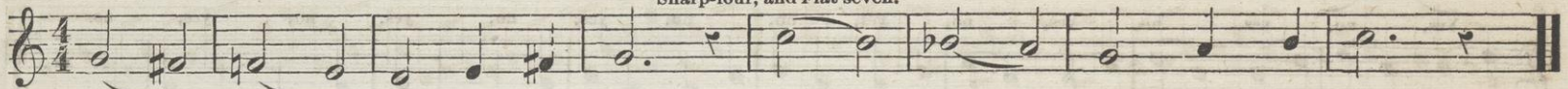
No. 103.

Sharp-five and Flat-seven.



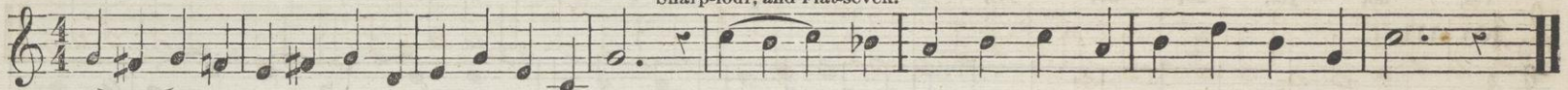
No. 104.

Sharp-four, and Flat seven.



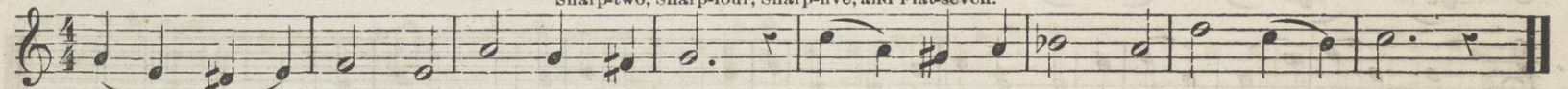
No. 105.

Sharp-four, and Flat-seven.



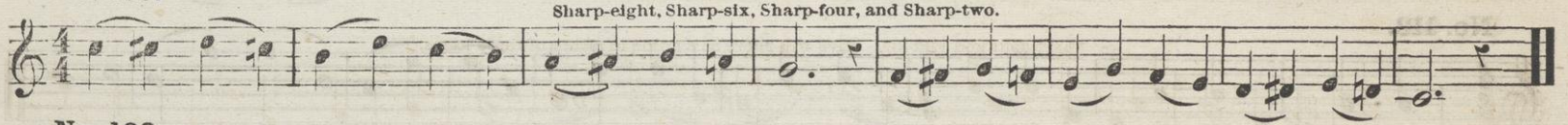
No. 106.

Sharp-two, Sharp-four, Sharp-five, and Flat-seven.



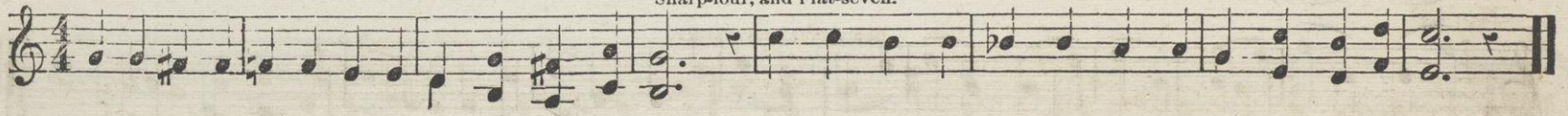
No. 107.

Sharp-eight, Sharp-six, Sharp-four, and Sharp-two.

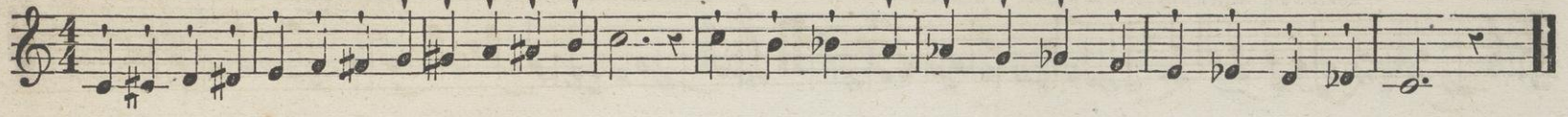


No. 108.

Sharp-four, and Flat-seven.

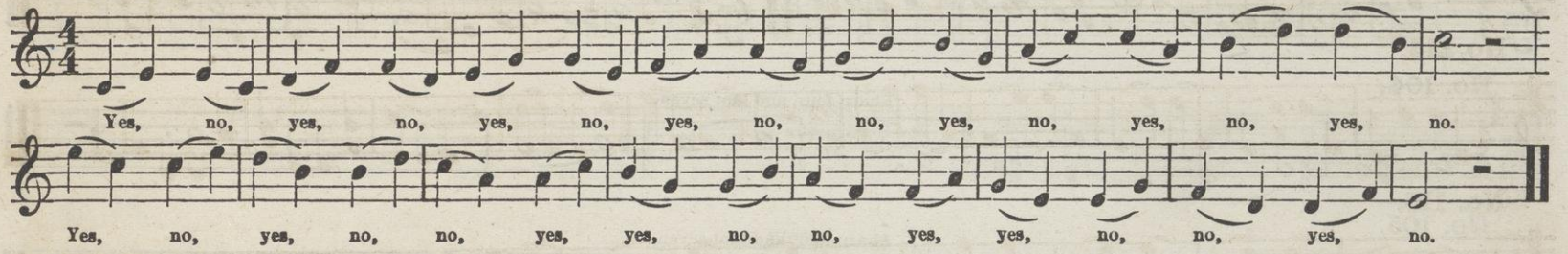


No. 109. — Chromatic Scale.

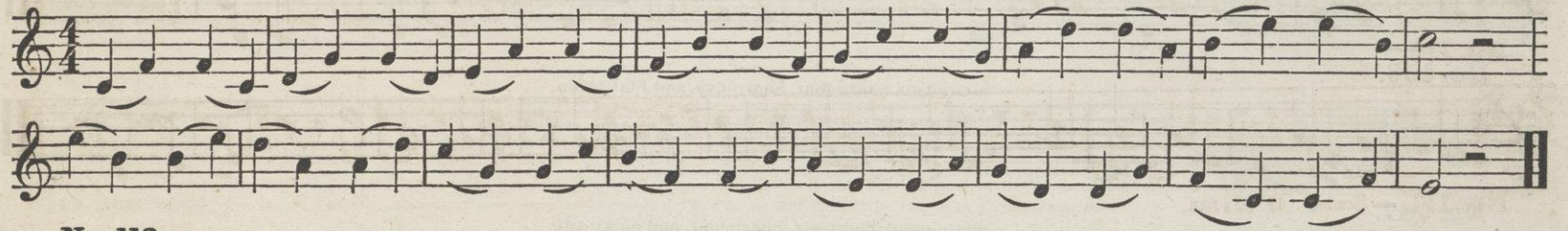


NOTE. The following lessons (110 to 115) may be sung responsively by two divisions, the first division singing the first two notes, and the second division the last two notes of each measure. They should be sung both with and without slurs.

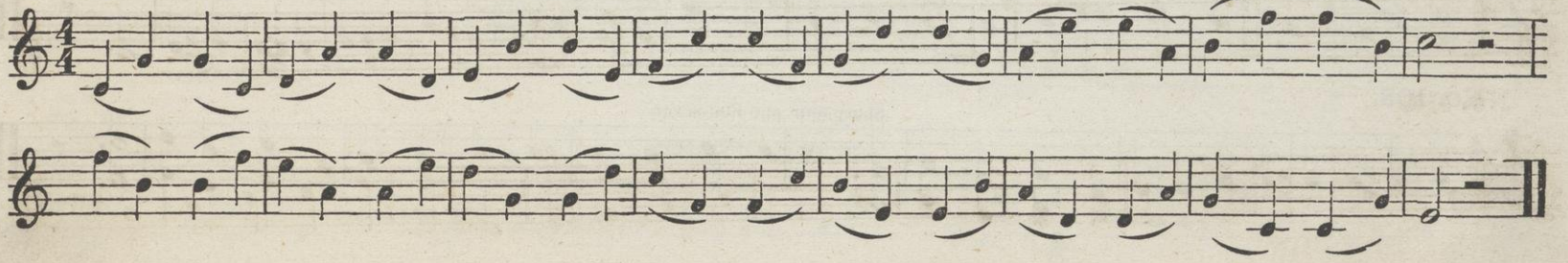
No. 110.



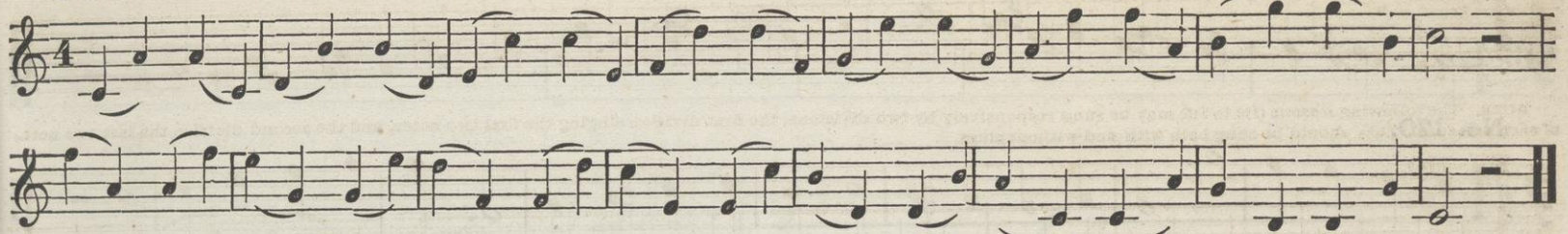
No. 111.



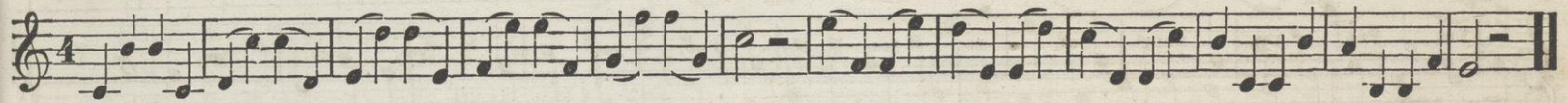
No. 112.



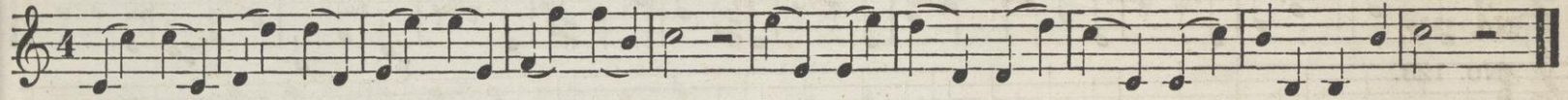
No. 113.



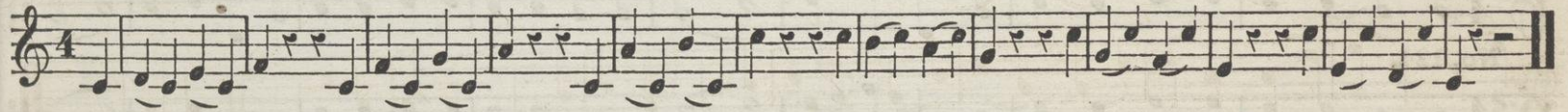
No. 114.



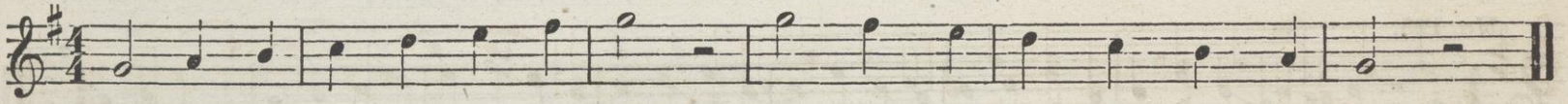
No. 115.



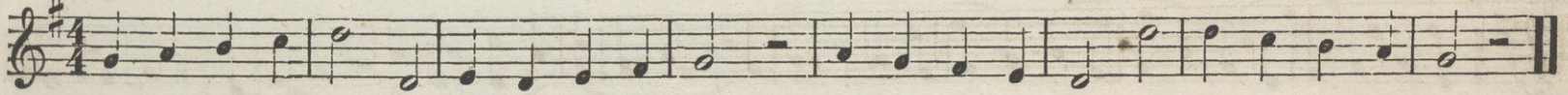
No. 116.



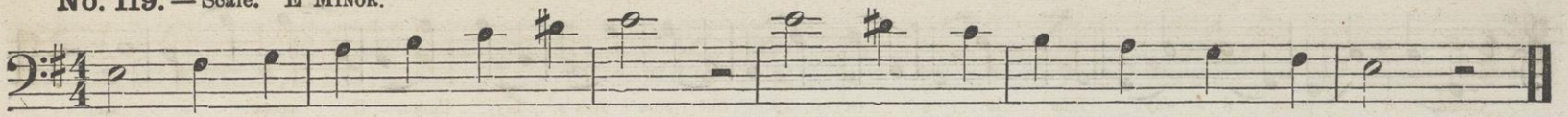
No. 117.—Scale. G Major.



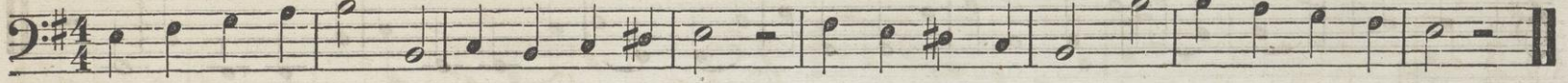
No. 118.



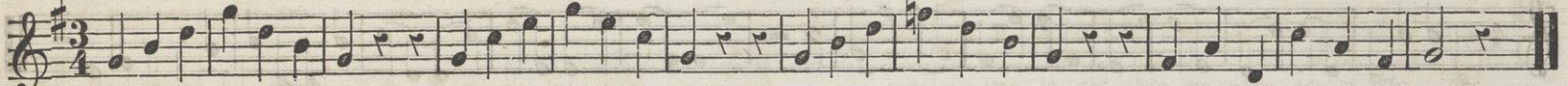
No. 119. — Scale. E Minor.



No. 120.

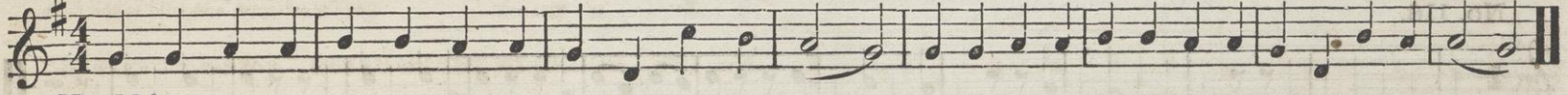


No. 121.

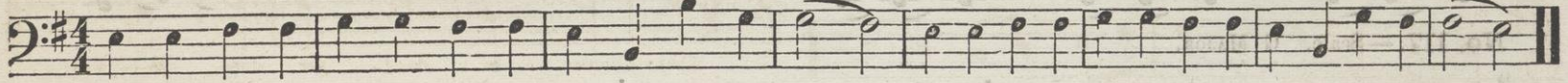


No. 122.

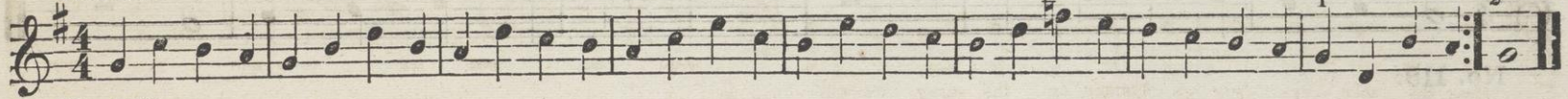
No. 123.



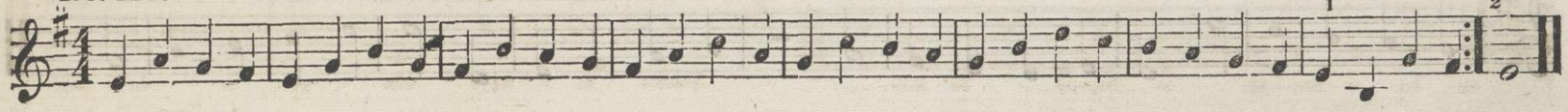
No. 124.



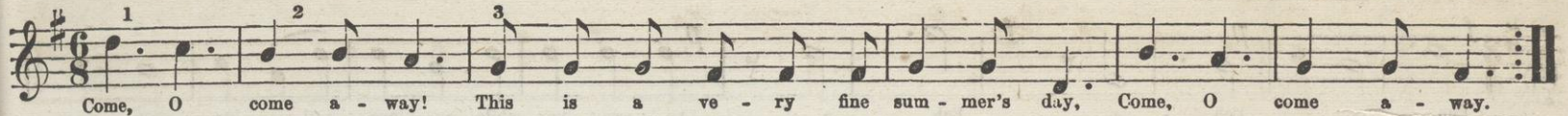
No. 125.



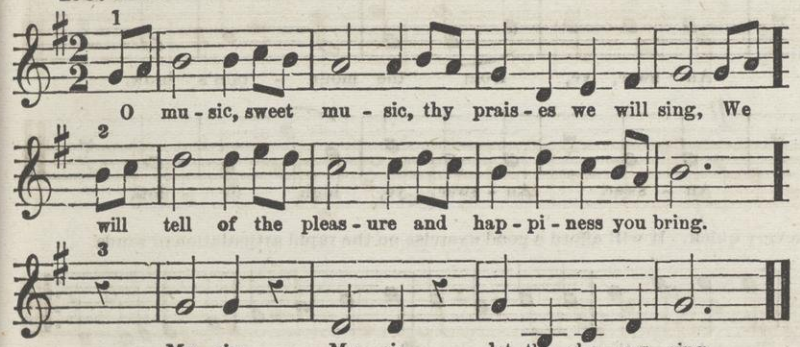
No. 126.



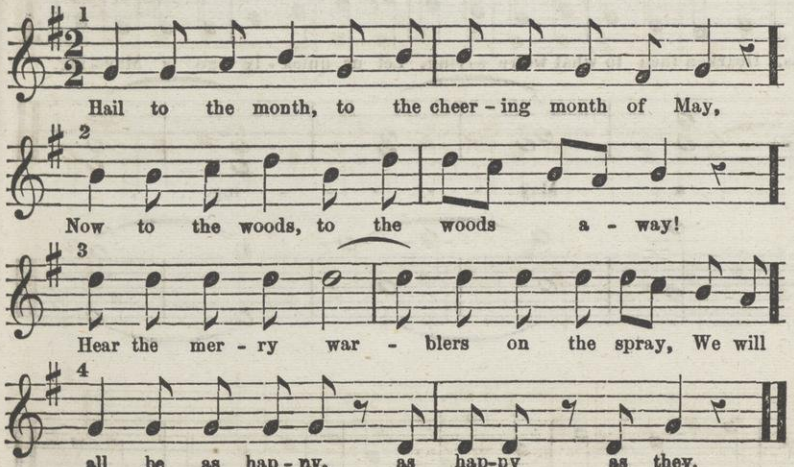
No. 127.—ROUND IN THREE PARTS. "COME, O COME AWAY."



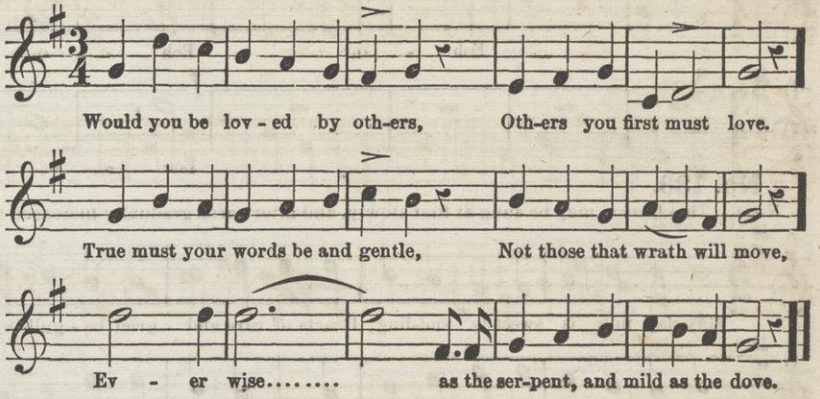
No. 128.—ROUND IN THREE PARTS. "O MUSIC."



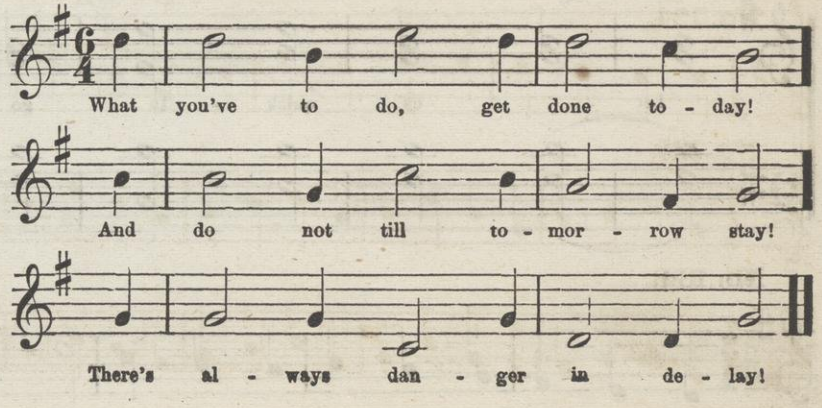
No. 129.—ROUND IN FOUR PARTS. "HAIL TO THE MONTH."



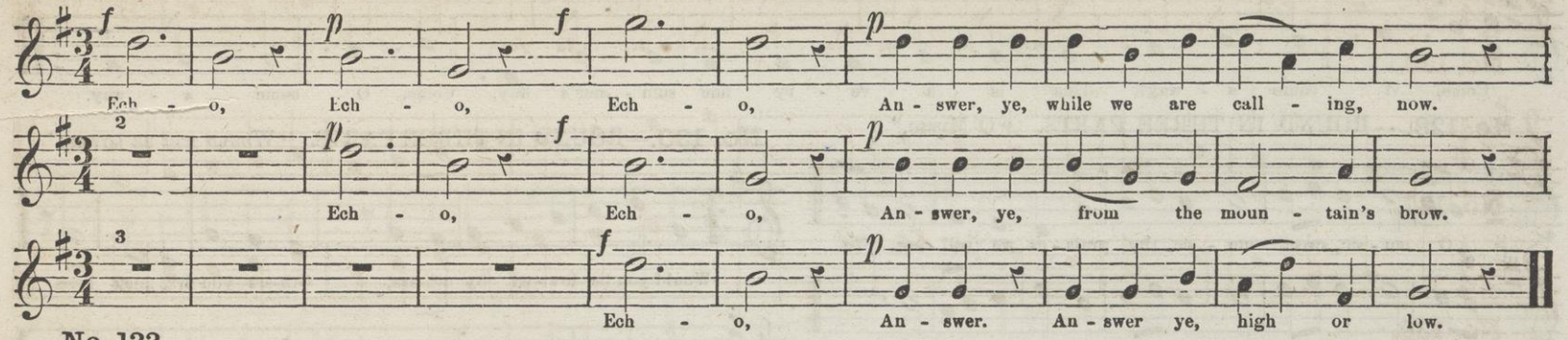
No. 130.—ROUND IN THREE PARTS. "WOULD YOU BE LOVED."



No. 131.—ROUND IN THREE PARTS. "WHAT YOU'VE TO DO."

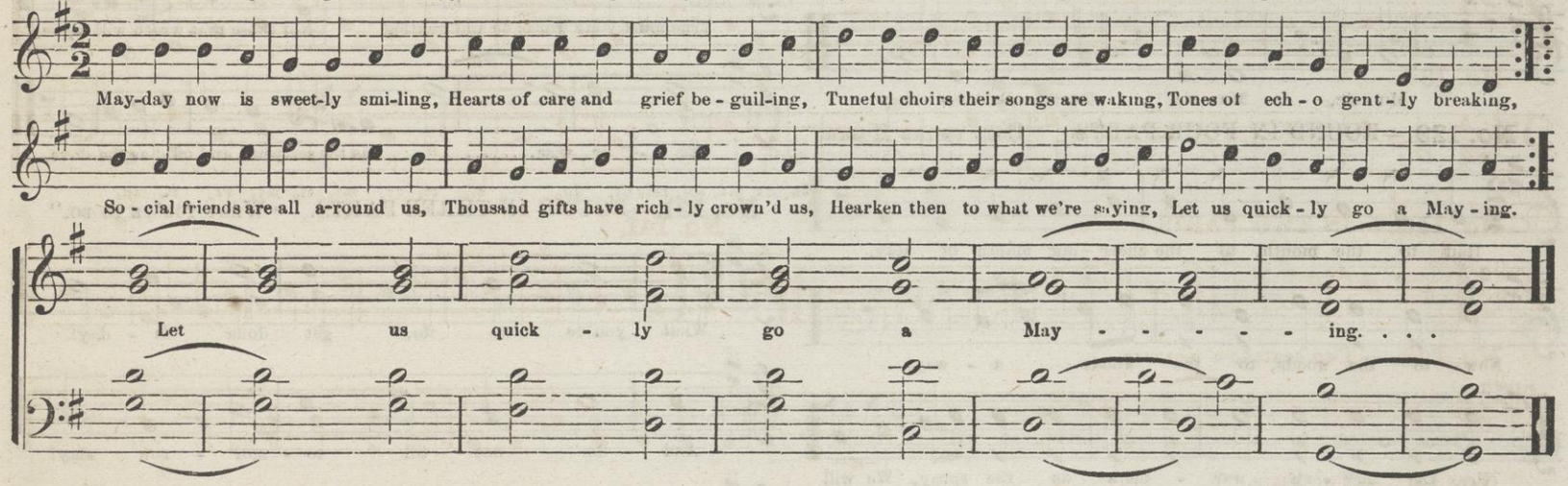


No. 132. — ROUND IN THREE PARTS. "Echo."

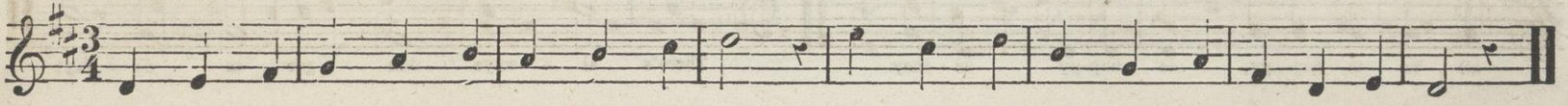


No. 133.

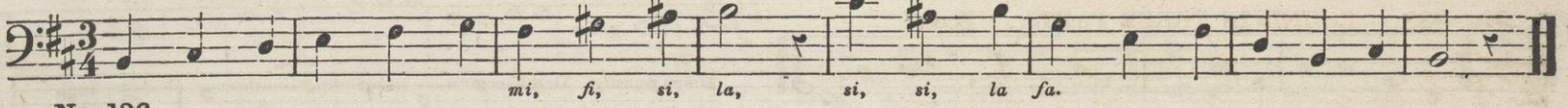
NOTE. This Lesson may be sung at first slowly, and afterwards gradually increased to very quick. It will afford a good exercise on the rapid articulation of words.



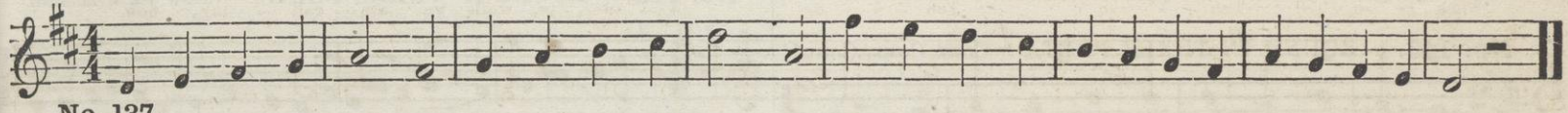
No. 134.



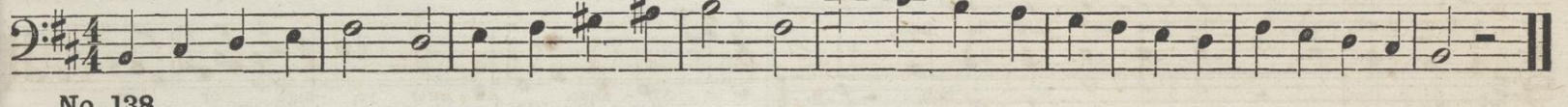
No. 135.



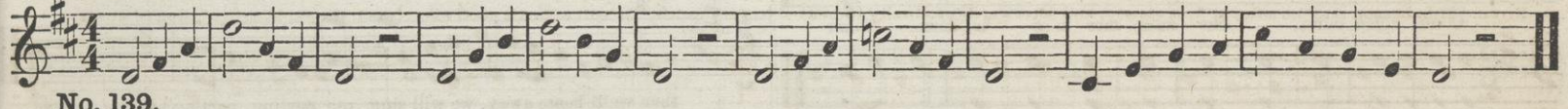
No. 136.



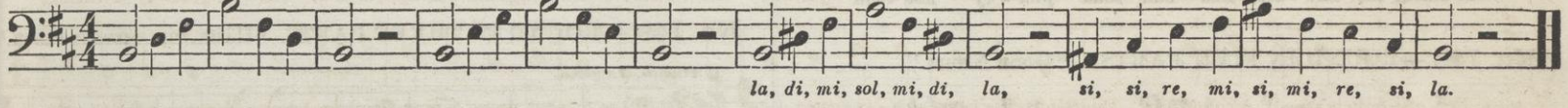
No. 137.



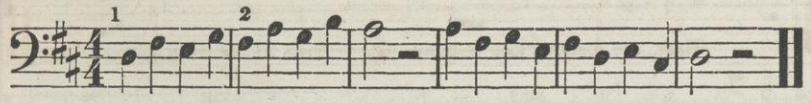
No. 138.



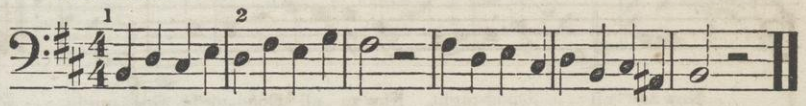
No. 139.



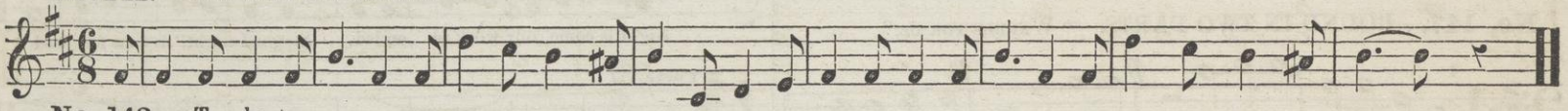
No. 140. — IN TWO PARTS,



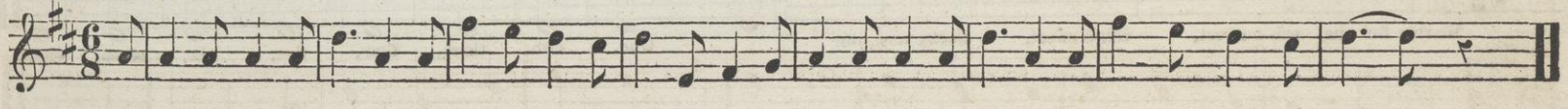
No. 141.



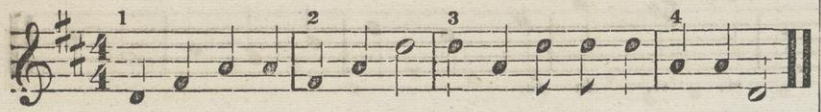
No. 142. — Two beats to a measure.



No. 143. — Two beats.

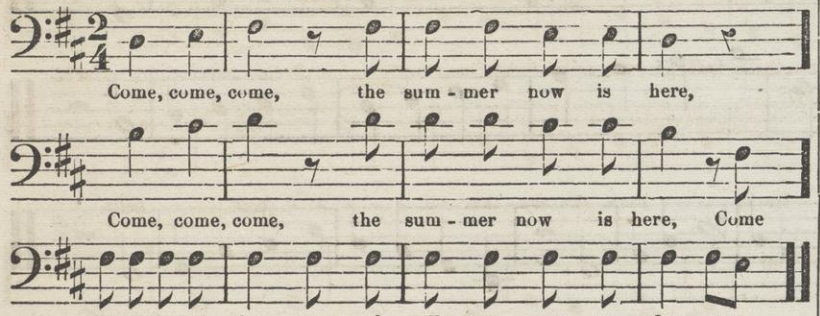


No. 144.—ROUND IN FOUR PARTS. "Morning Bells."



Morning bells I love to hear, Ring-ing mer - ri - ly, loud and clear.

No. 145. — ROUND IN THREE PARTS. "Come, Come, Come."



Come, come, come, the sum - mer now is here,

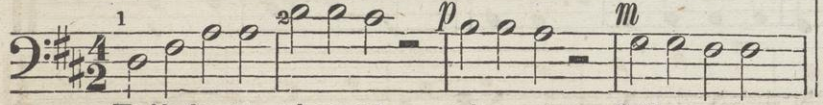
Come, come, come, the sum - mer now is here, Come

out among the bow - ers, and cull some pret - ty flow - ers.

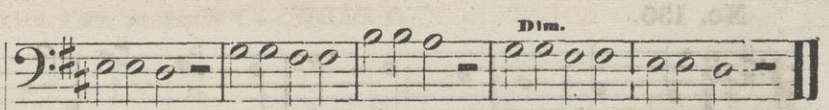
No. 146.—ROUND IN FIVE PARTS. "Good Night."

Now to all Good-night, Now to all Good-night, Good-night.

No. 147.—ROUND IN TWO PARTS. "Warble for us."

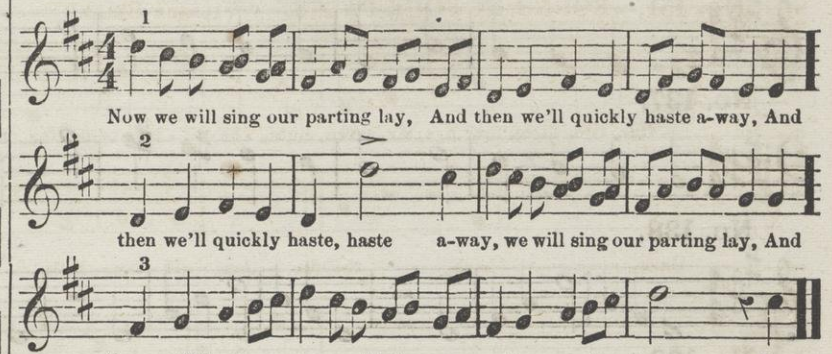


Warble for us, ech-o sweet, ech-o sweet, Softly now, our



songs repeat, Gentle echo wake from sleep, Gentle echo, clear and deep,

No. 148. — ROUND IN THREE PARTS. "Now we will sing."

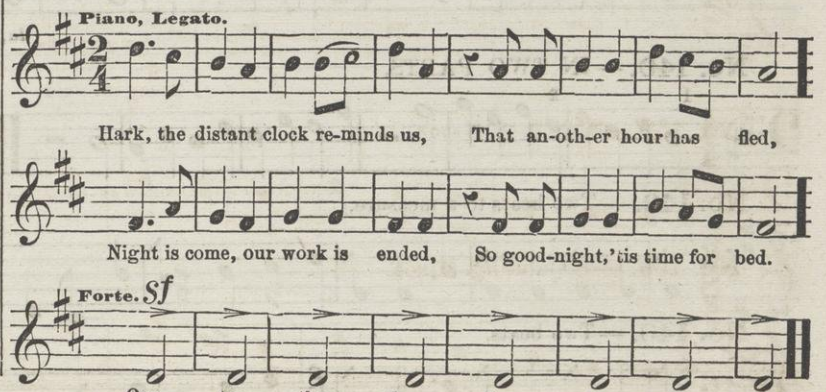


Now we will sing our parting lay, And then we'll quickly haste a-way, And

then we'll quickly haste, haste a-way, we will sing our parting lay, And

then we'll haste away, we will sing our parting, parting lay. So

No. 149.—ROUND IN THREE PARTS. "Hark, the distant clock."

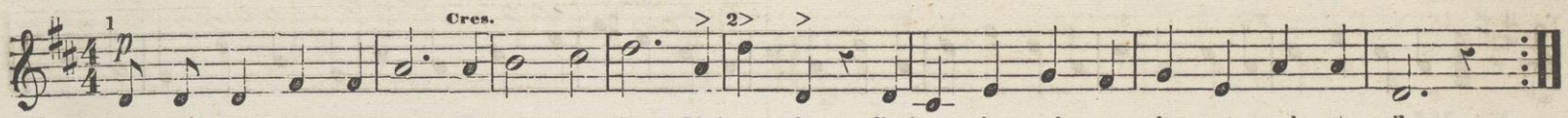


Hark, the distant clock re-minds us, That an-oth-er hour has fled,

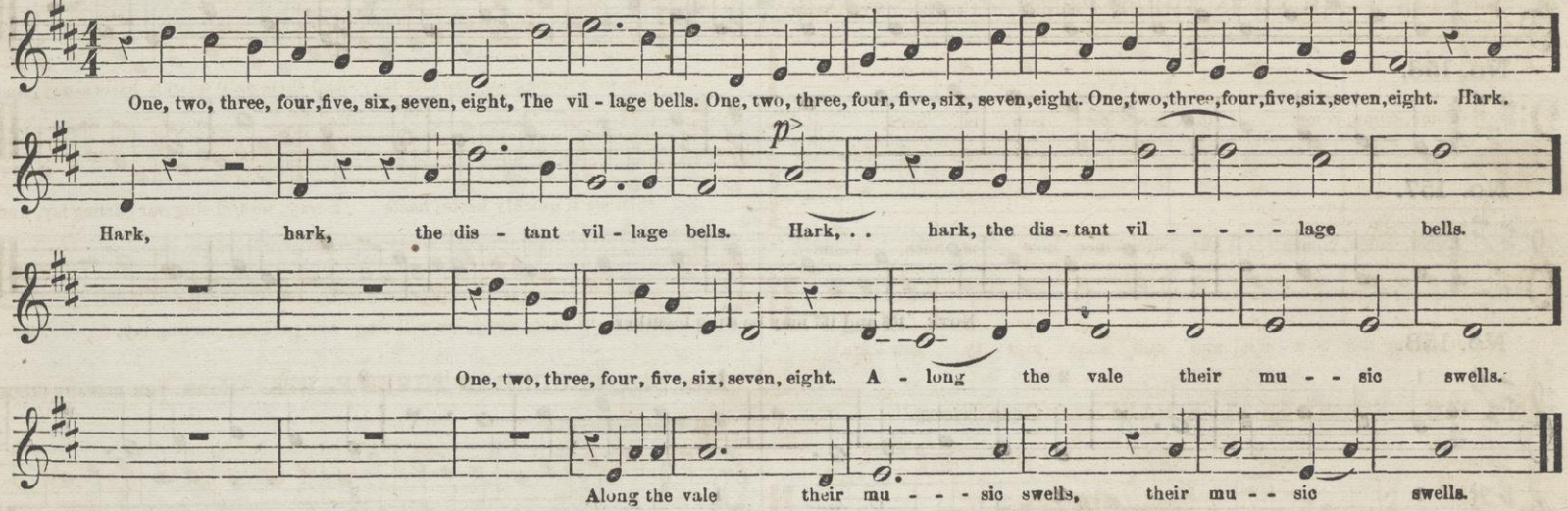
Night is come, our work is ended, So good-night, 'tis time for bed.

One, two, three, four, five, six, seven, eight.

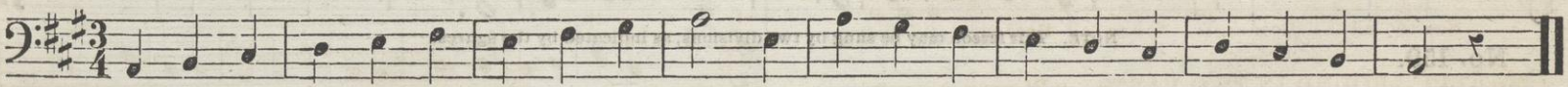
No. 150. ROUND IN TWO PARTS. — "WHETHER YOU WHISPER."



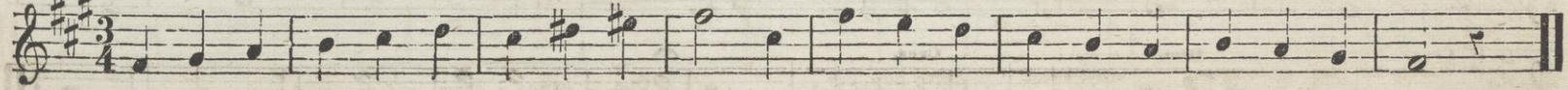
No. 151.—ROUND IN FOUR PARTS. "VILLAGE BELLS."



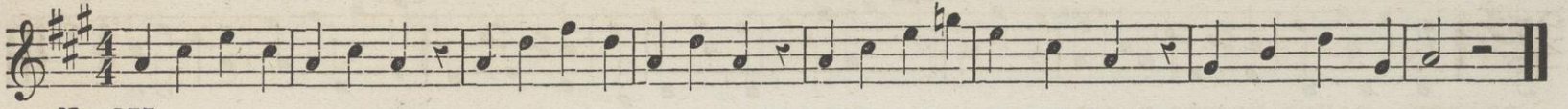
No. 152.—Scale in A MAJOR.



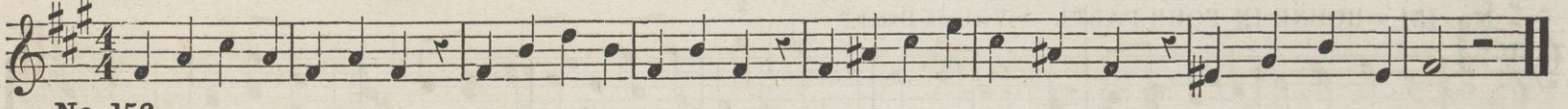
No. 153. — Scale in F♯ MINOR.



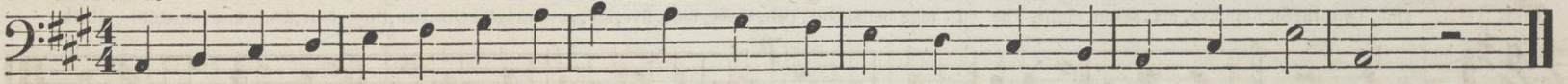
No. 154.



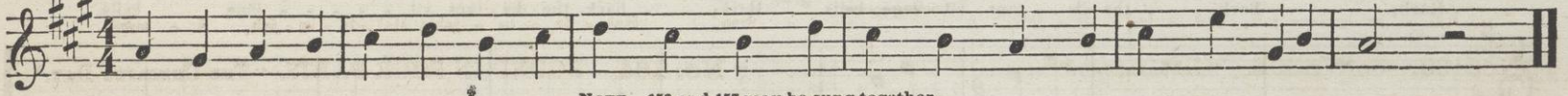
No. 155.



No. 156.

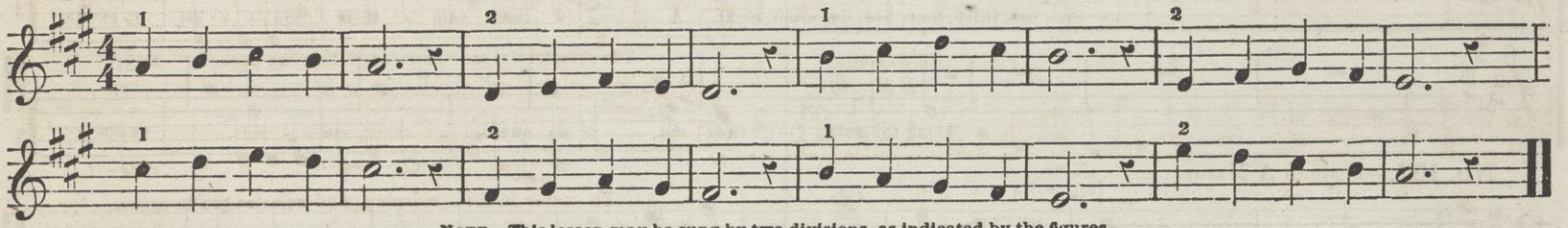


No. 157.



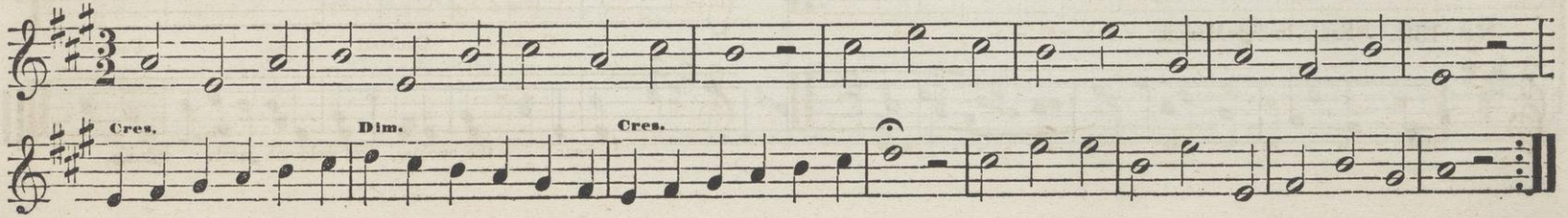
NOTE. 156 and 157 may be sung together.

No. 158.

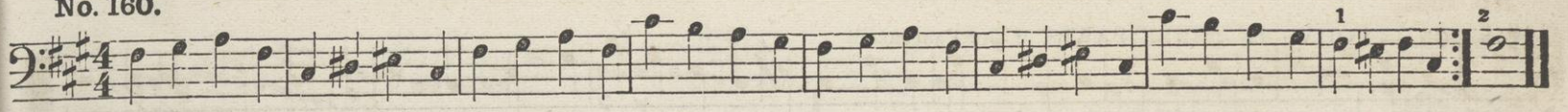


NOTE. This lesson may be sung by two divisions, as indicated by the figures.

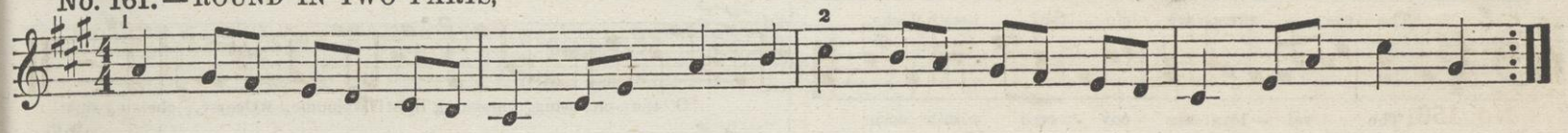
No. 159.



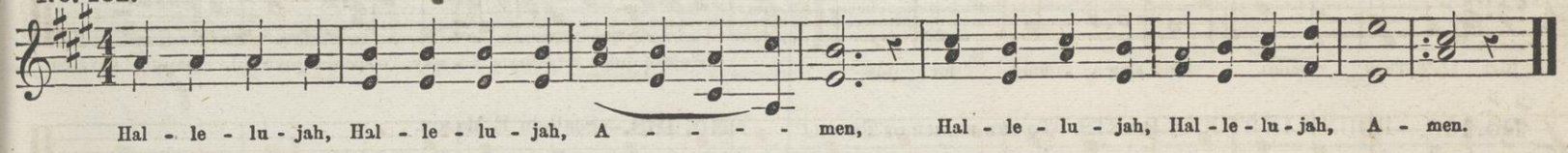
No. 160.



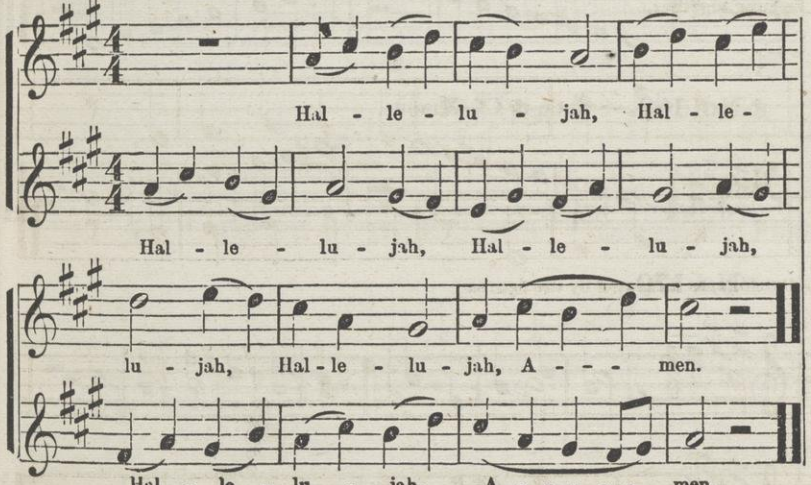
No. 161.—ROUND IN TWO PARTS,



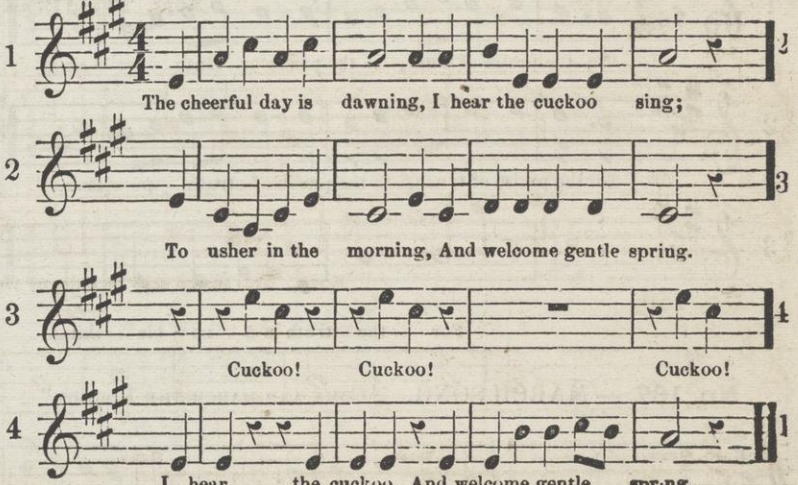
No. 162.



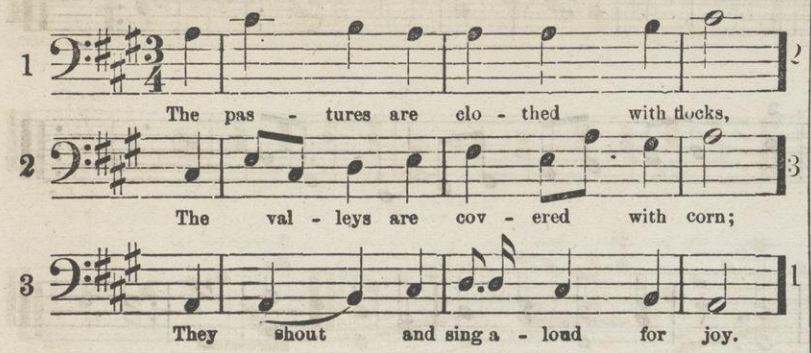
No. 163.—SENTENCE. "HALLELUJAH."



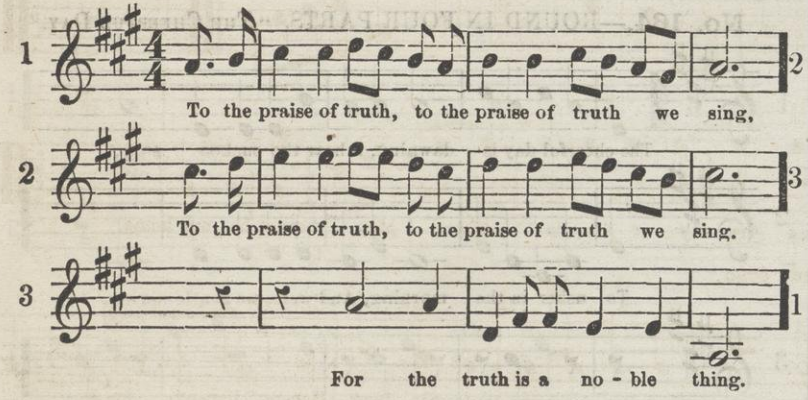
No. 164.—ROUND IN FOUR PARTS. "THE CHEERFUL DAY."



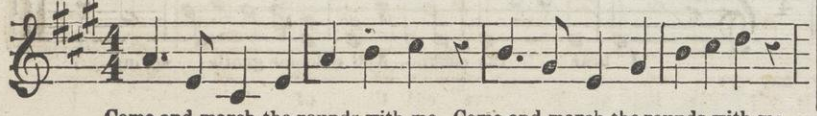
No. 165. — ROUND IN THREE PARTS. "THE PASTURES."

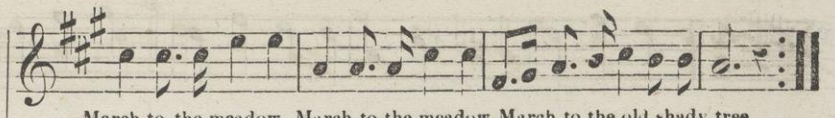


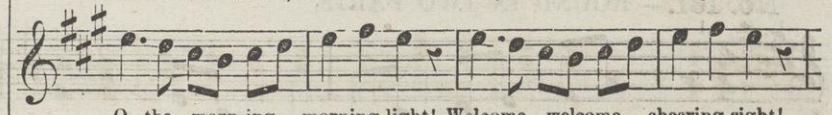
No. 166.—ROUND IN THREE PARTS. "TO THE PRAISE OF TRUTH."

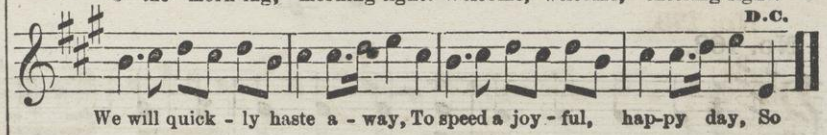


No. 167. — MARCH SONG. "COME AND MARCH THE ROUNDS."

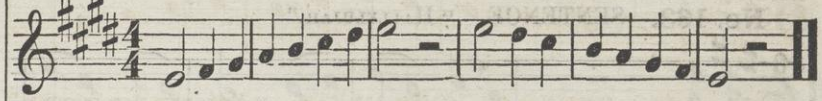




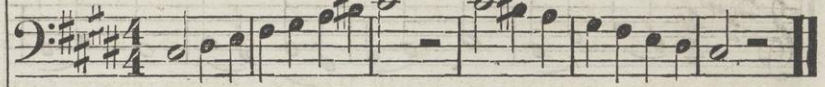




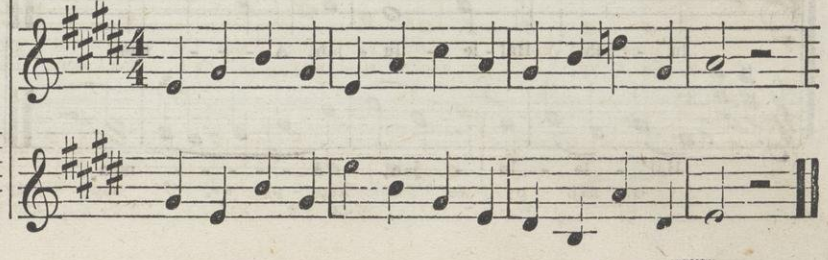
No. 168.—Scale in E MAJOR.



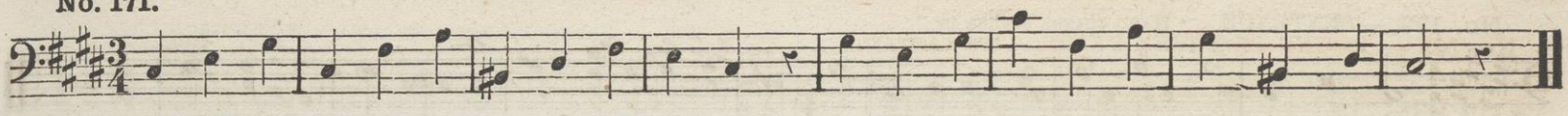
No. 169. — Scale in C♯ MINOR.



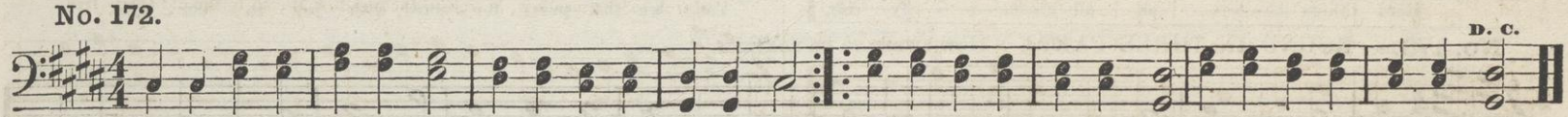
No. 170.



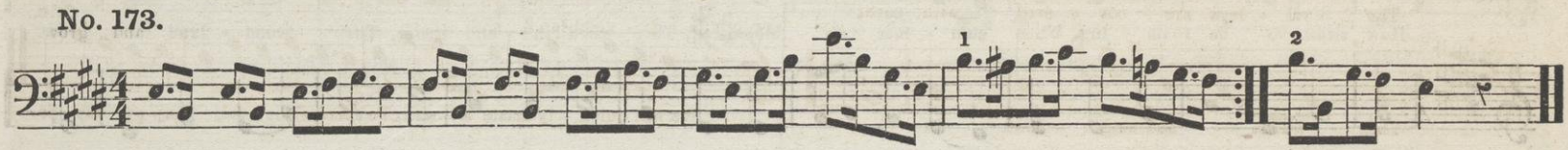
No. 171.



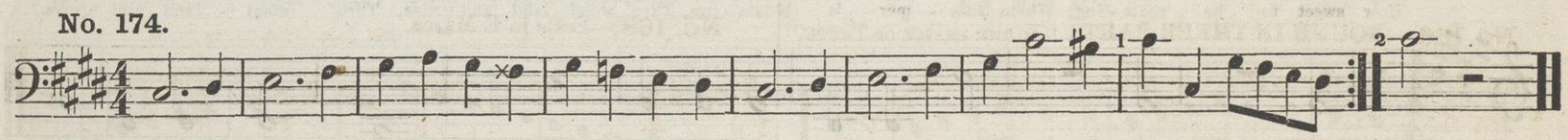
No. 172.



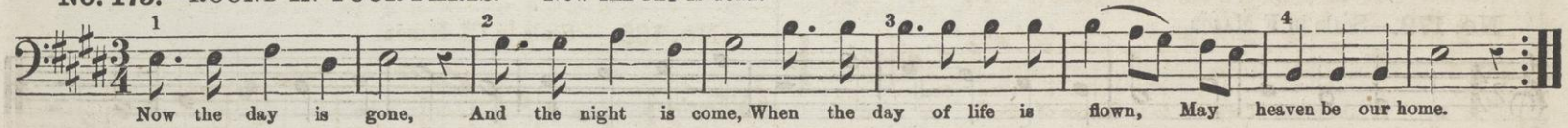
No. 173.



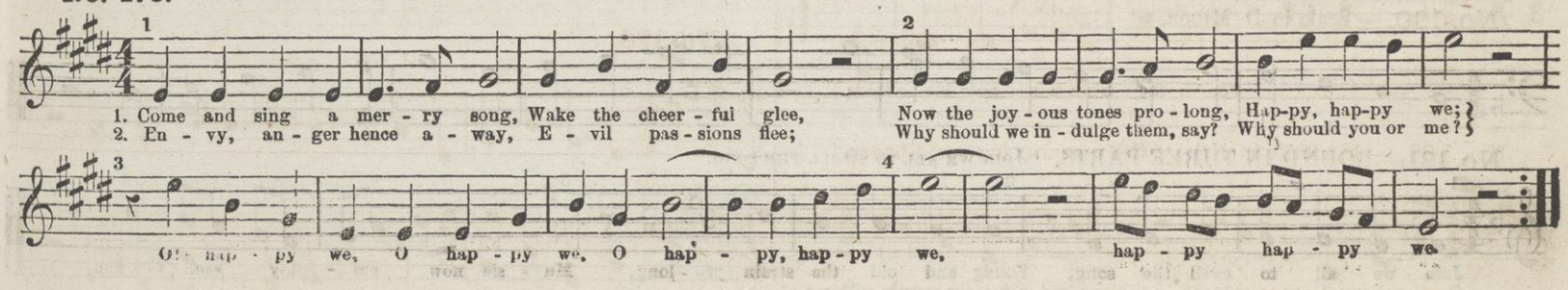
No. 174.



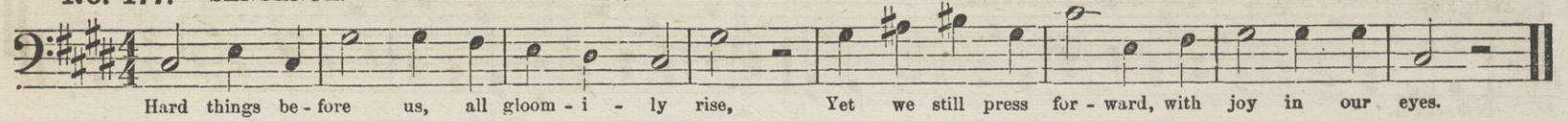
No. 175.—ROUND IN FOUR PARTS. "NOW THE DAY IS GONE."



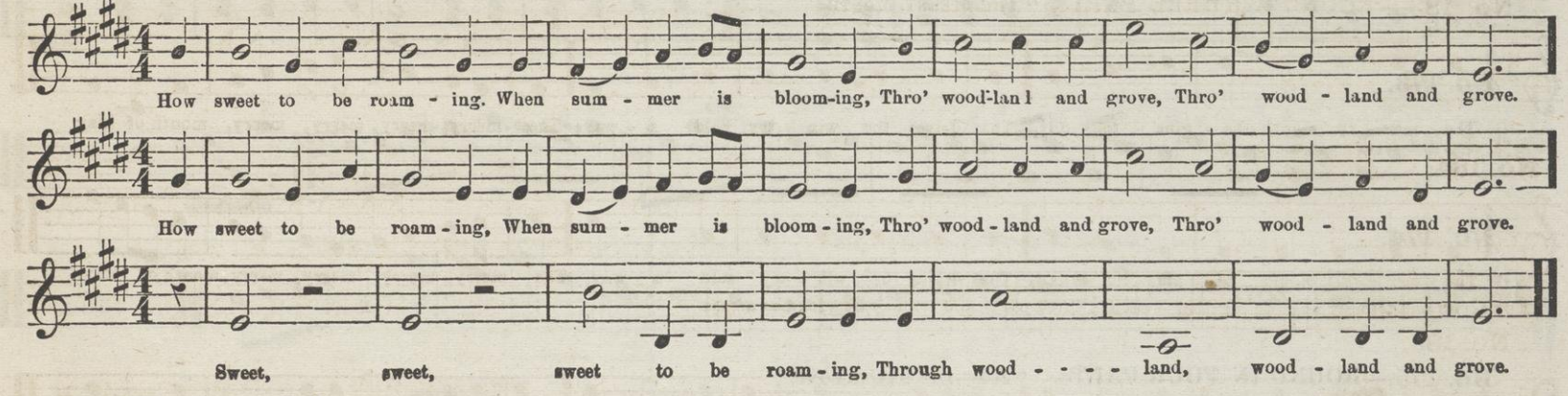
No. 176.—ROUND IN FOUR PARTS. "COME AND SING A MERRY SONG."



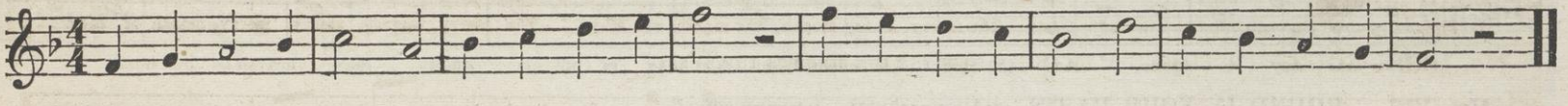
No. 177. — SENTENCE. "HARD THINGS BEFORE US."



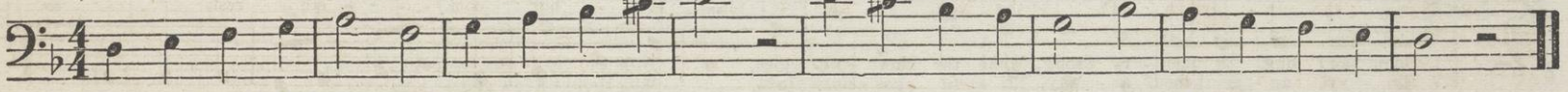
No. 178. — ROUND IN THREE PARTS. "HOW SWEET TO BE ROAMING."



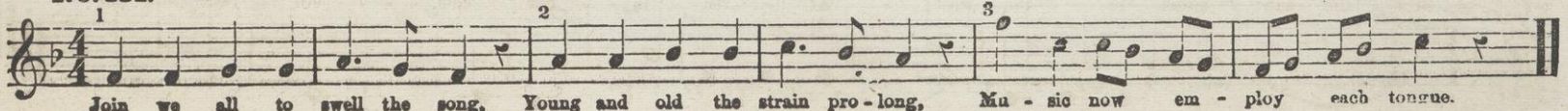
No. 179.—Scale in F MAJOR.



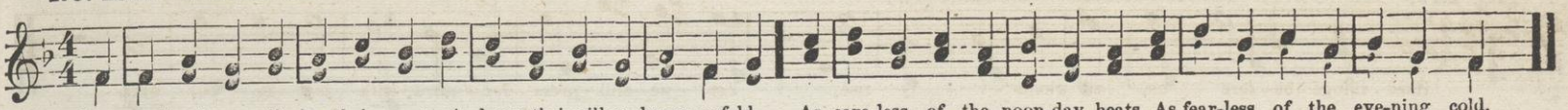
No. 180. — Scale in D MINOR.



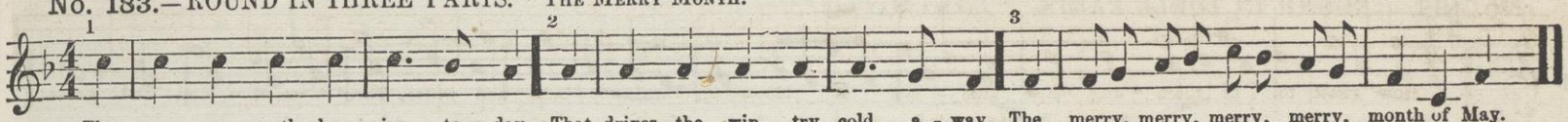
No. 181.—ROUND IN THREE PARTS. "JOIN WE ALL TO SWELL THE SONG."



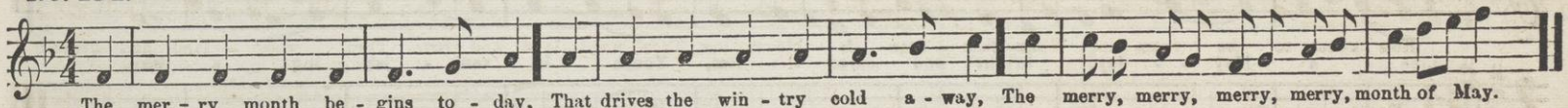
No. 182.—SENTENCE. "THE MORNING FLOWERS."



No. 183.—ROUND IN THREE PARTS. "THE MERRY MONTH."

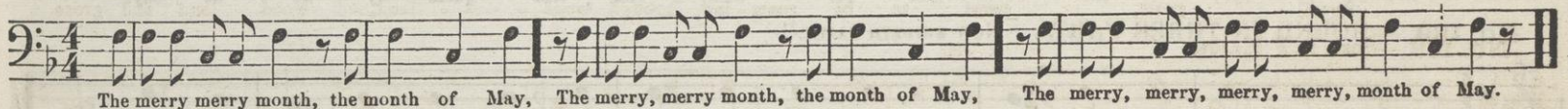


No. 184.

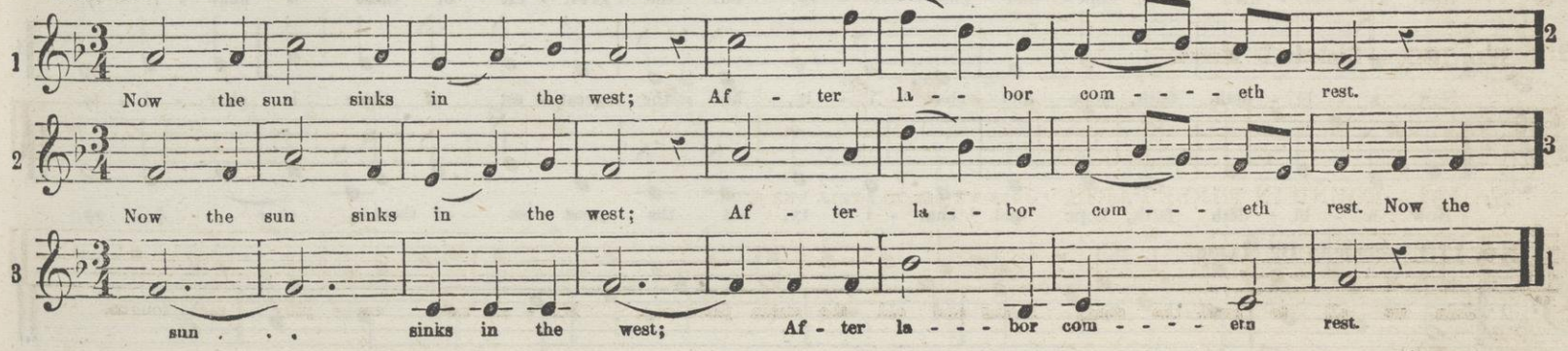


NOTE. 183 and 184 may be sung together—each in three parts, and 185 may be added as a bass.

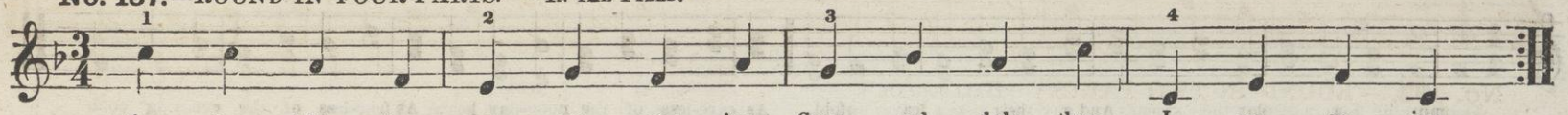
No. 185.



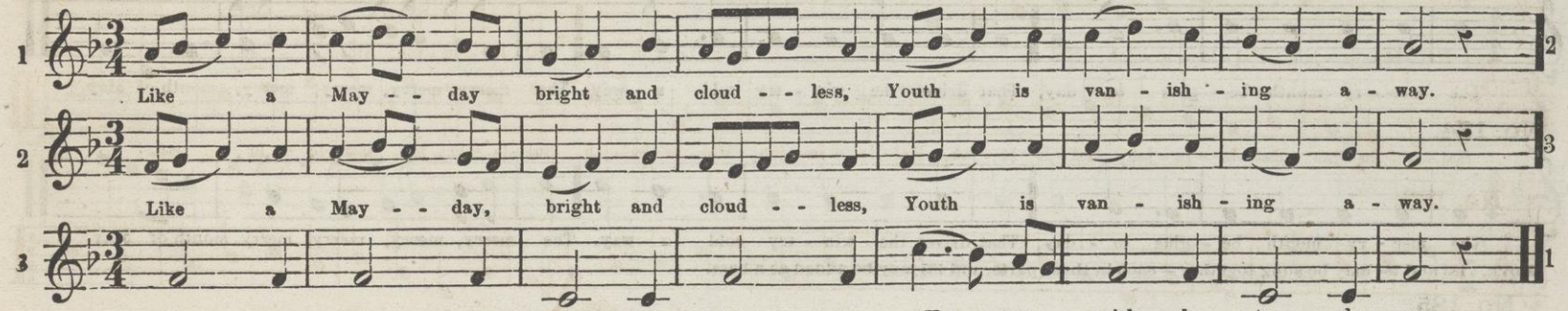
No. 186.—ROUND IN THREE PARTS. "NOW THE SUN SINKS IN THE WEST."



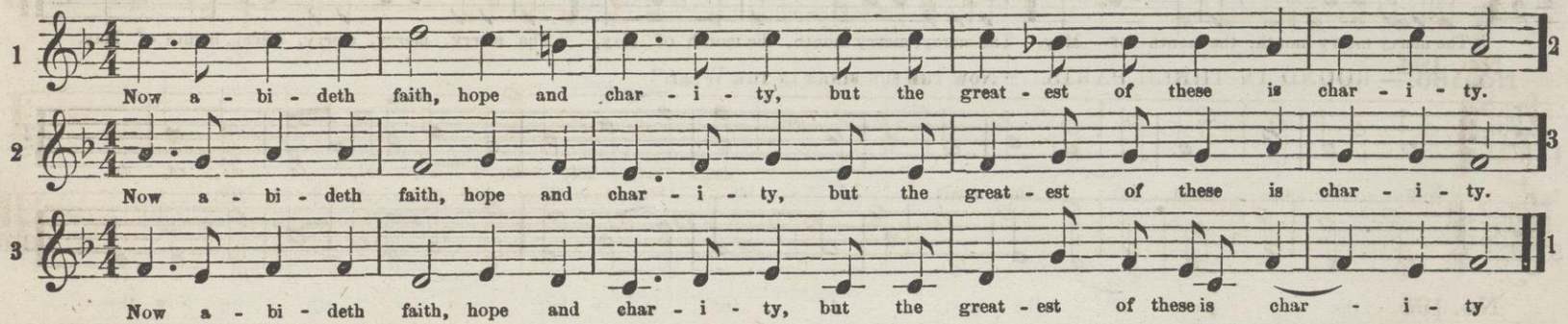
No. 187.—ROUND IN FOUR PARTS. "IN THE FIELD."



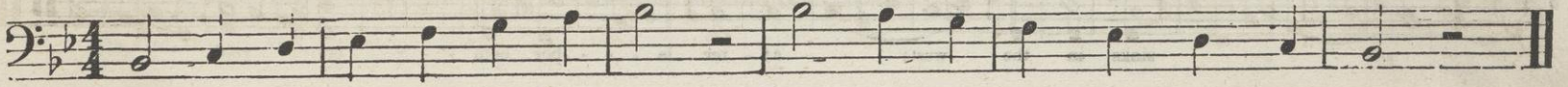
No. 188.—ROUND IN THREE PARTS. "LIKE A MAY-DAY."



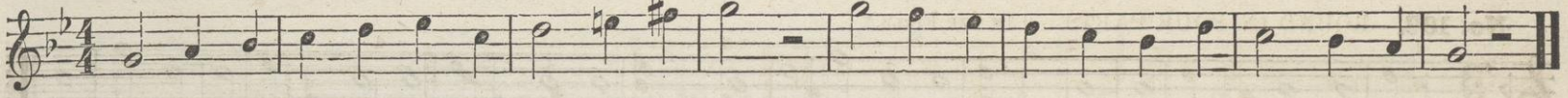
No. 189.—ROUND IN THREE PARTS. "NOW ABIDETH FAITH."



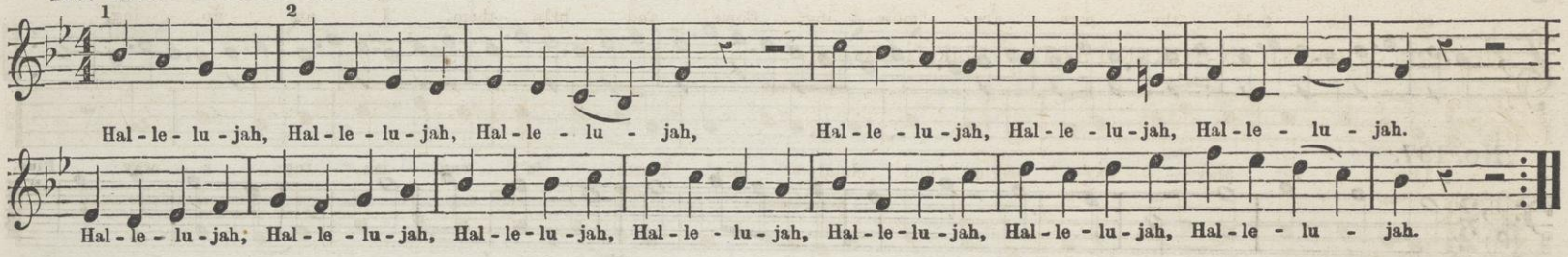
No. 179.—Scale in B♭ MAJOR.



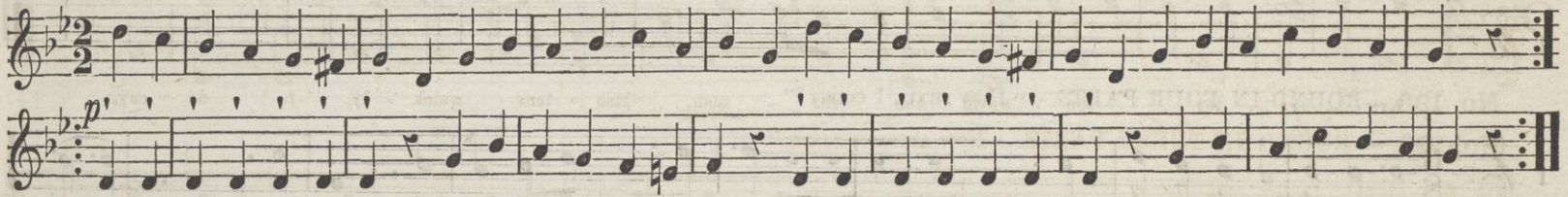
No. 191. — Scale in G Minor.



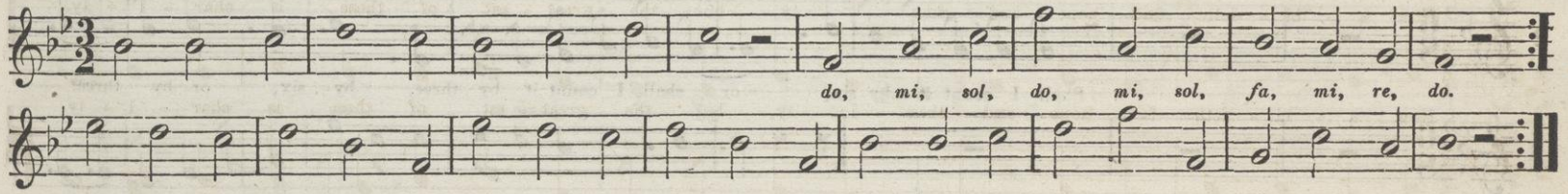
No. 192. — ROUND IN TWO PARTS. "Hallelujah."



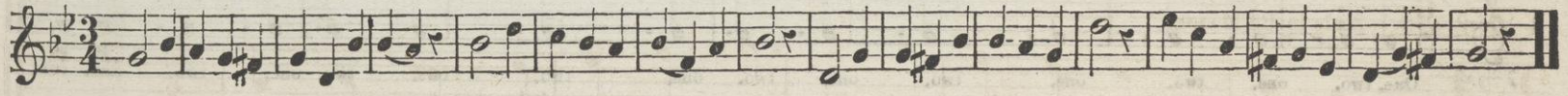
No. 193.



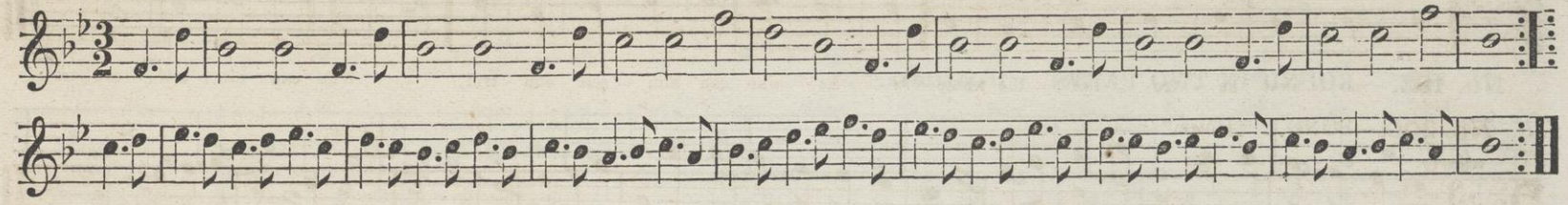
No. 194.



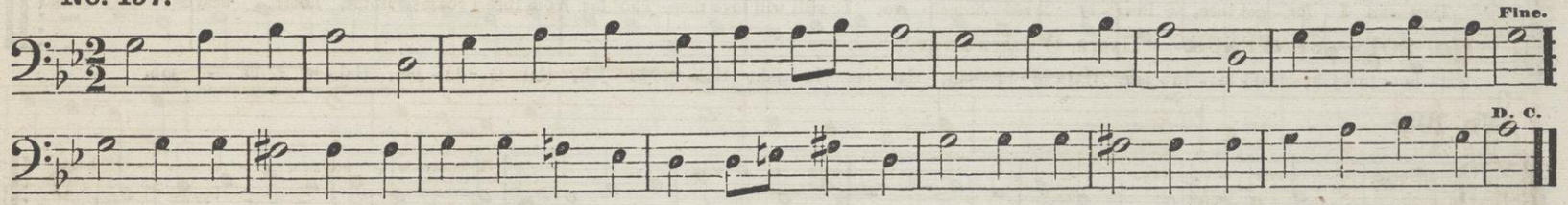
No. 195.



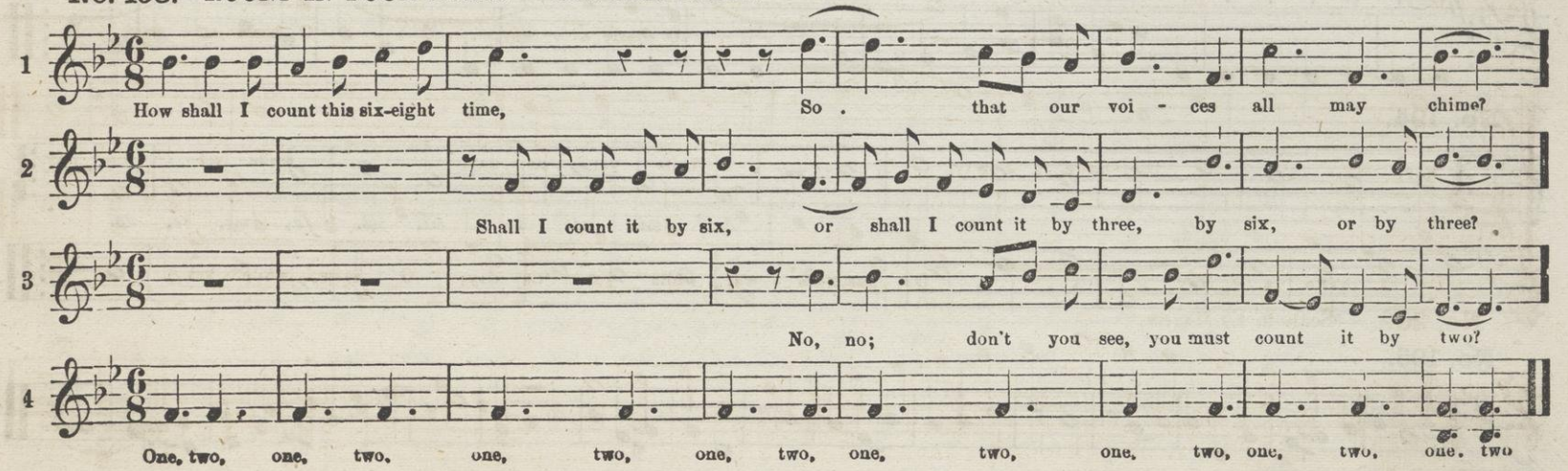
No. 196.



No. 197.

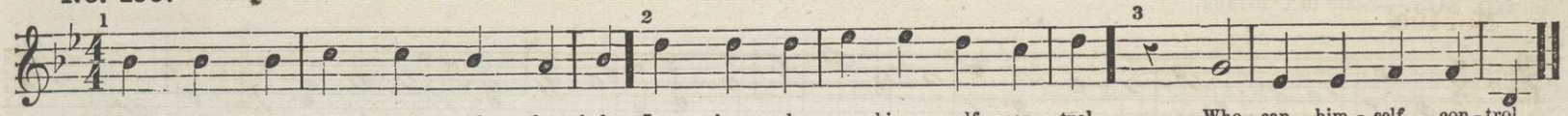


No. 198.—ROUND IN FOUR PARTS. "How shall I count?"

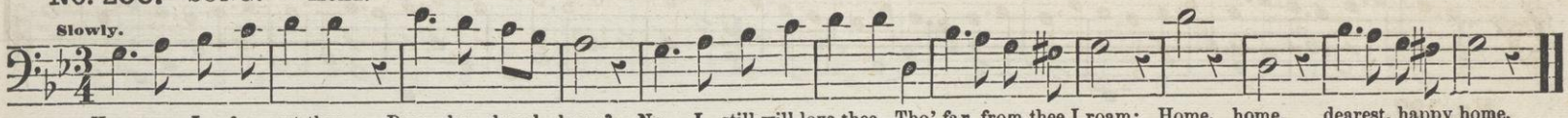


ELEMENTARY EXERCISES.

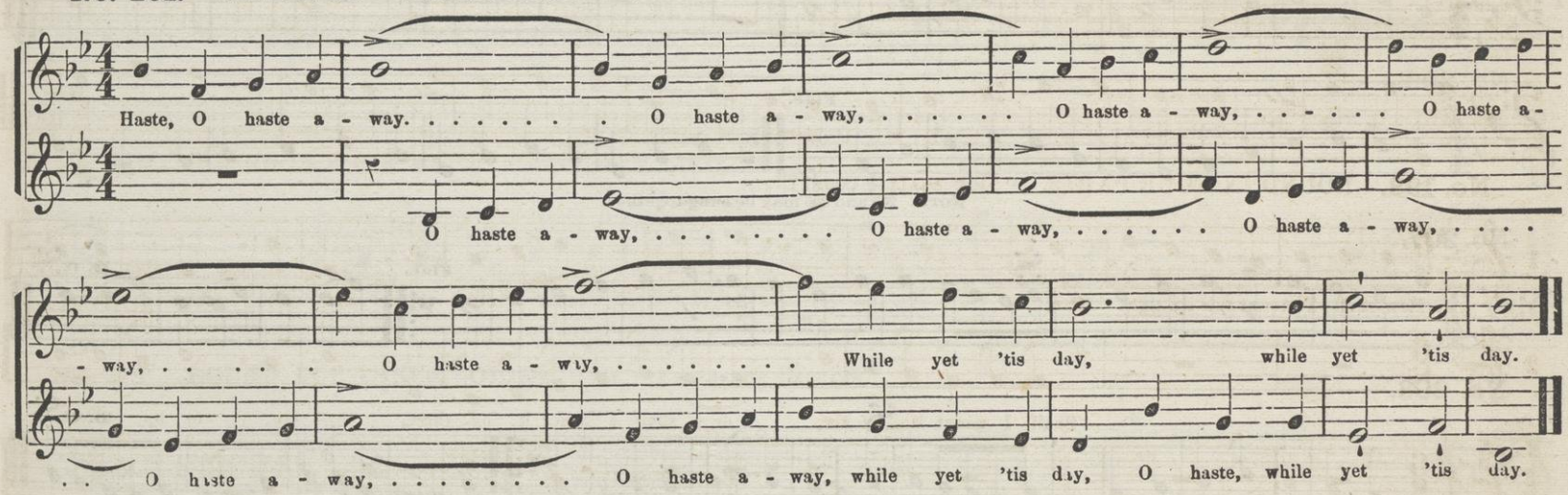
No. 199.—ROUND IN THREE PARTS. "THE NOBLEST HERO OF THEM ALL."



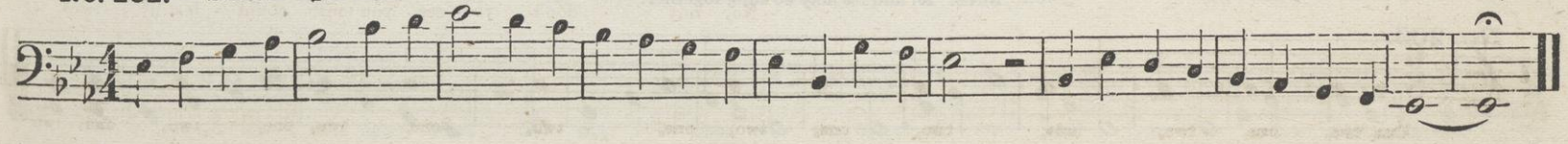
No. 200.—SONG. "HOME."



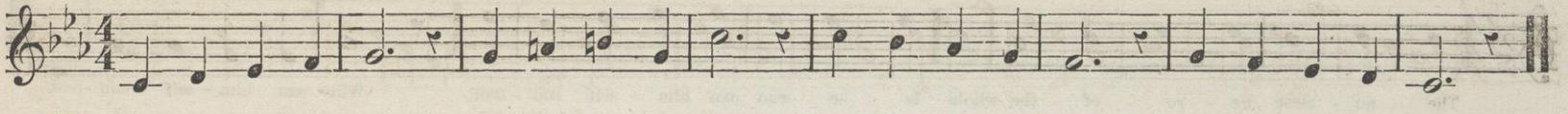
No. 201.—SENTENCE. "HASTE, O HASTE AWAY."



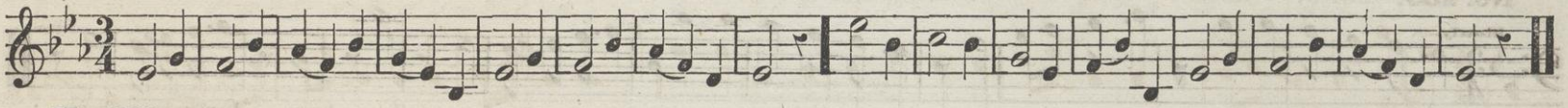
No. 202.—Scale in E♭ MAJOR.



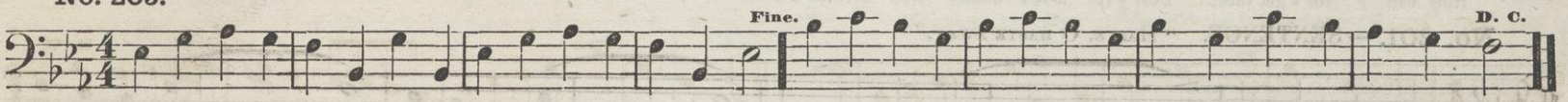
No. 203.—Scale in C MINOR.



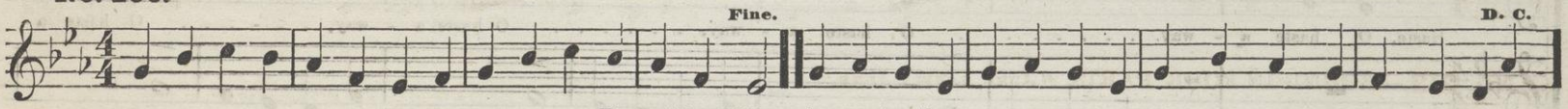
No. 204.



No. 205.

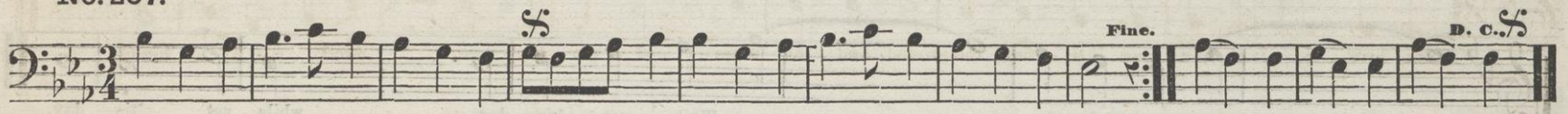


No. 206.

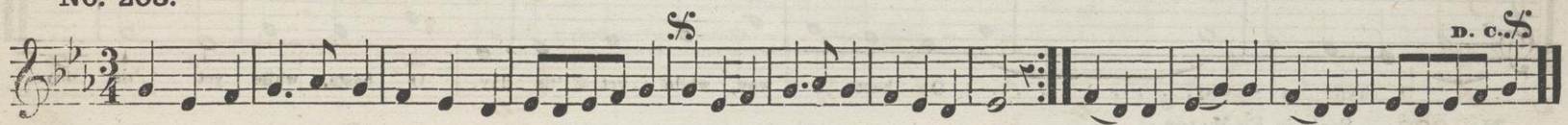


NOTE. 205 and 206 may be sung together.

No. 207.



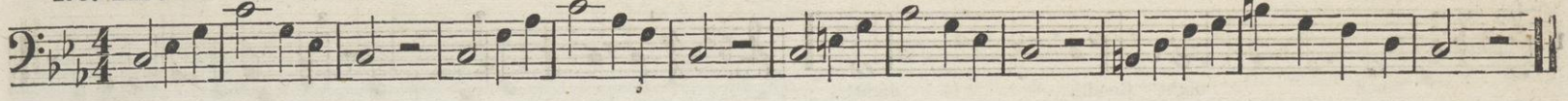
No. 208.



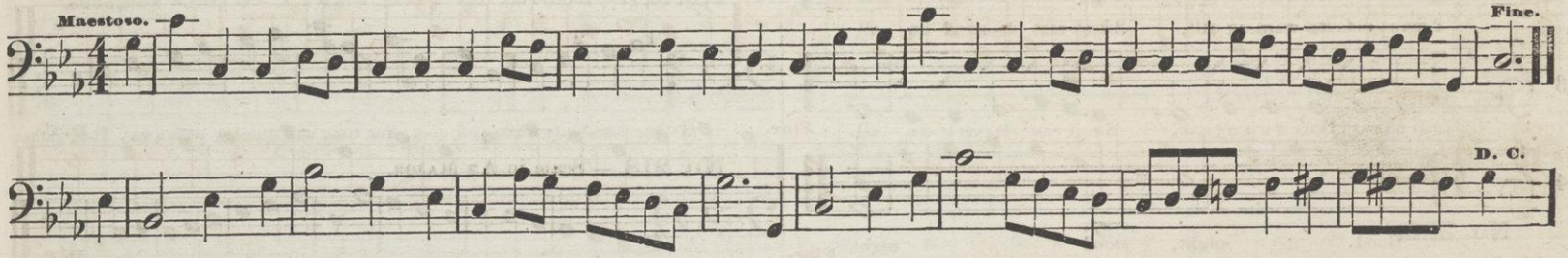
NOTE. 207 and 208 may be sung together.

No. 209.

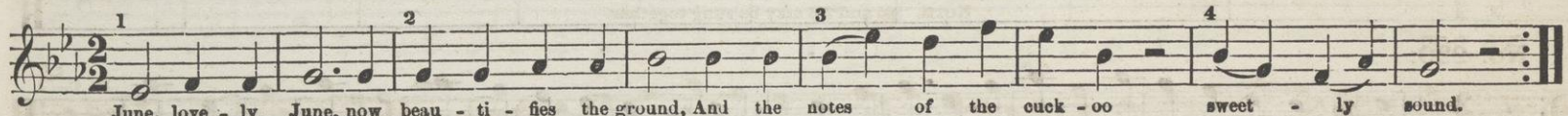
No. 210.



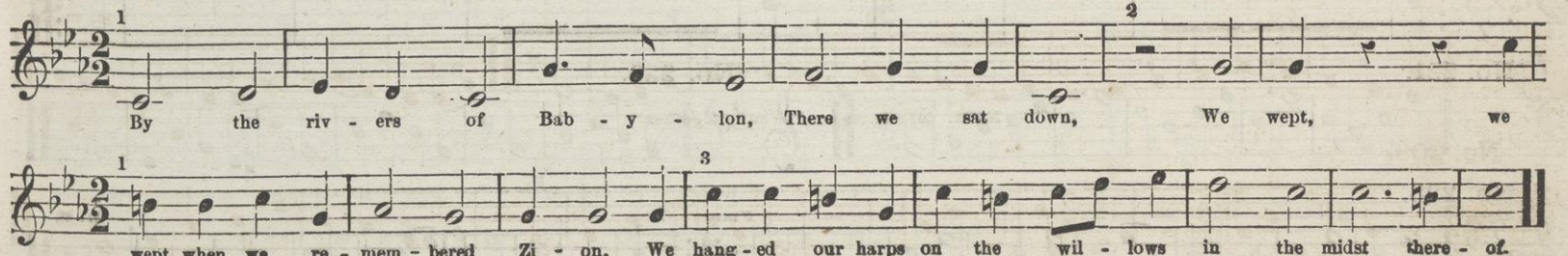
No. 211.



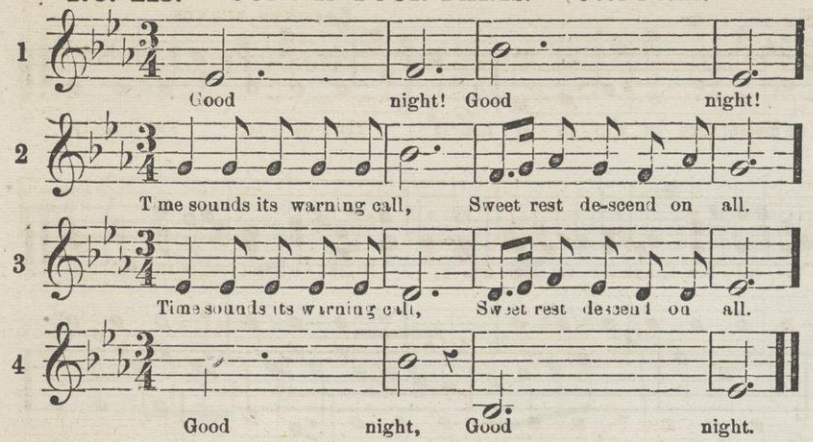
No. 212.—ROUND IN FOUR PARTS. "JUNE, LOVELY JUNE."



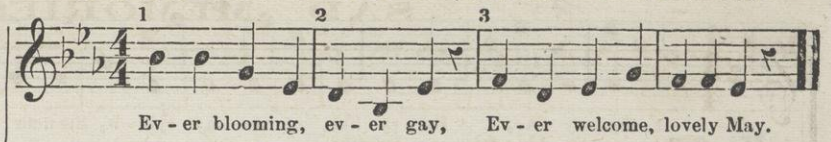
No. 213.—ROUND, FOR THREE VOICES. "BY THE RIVERS OF BABYLON."



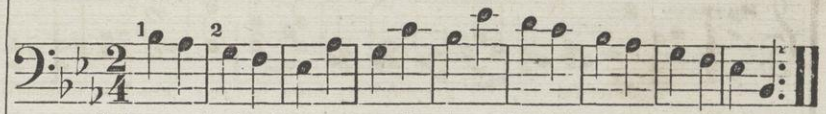
No. 215.—ROUND IN FOUR PARTS. "GOOD NIGHT."



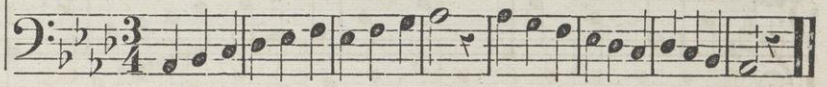
No. 216.—ROUND IN THREE PARTS. "EVER BLOOMING."



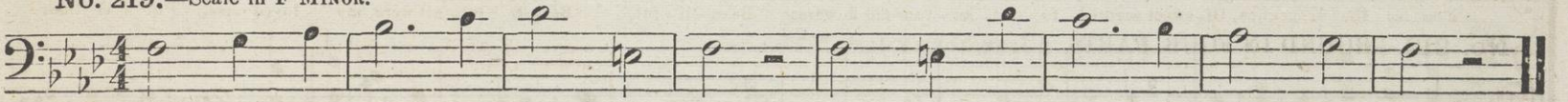
No. 217.—ROUND IN TWO PARTS. "GATHER ROSEBUDS."



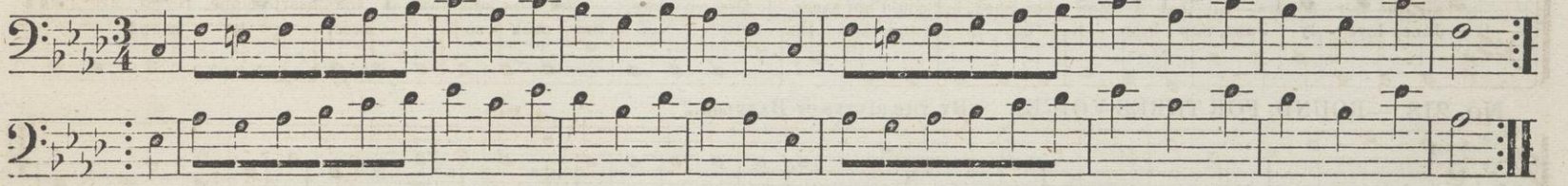
No. 218.— Scale in A♭ MAJOR.



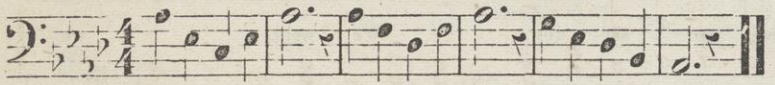
No. 219.—Scale in F MINOR.



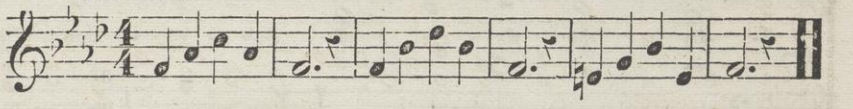
No. 220.



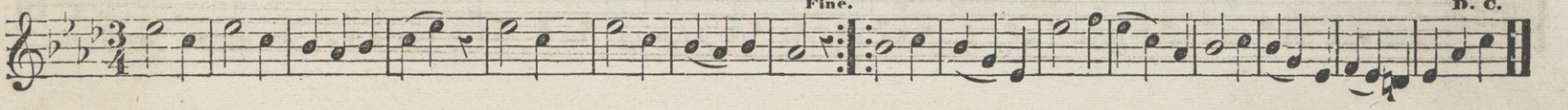
No. 221.



No. 222.

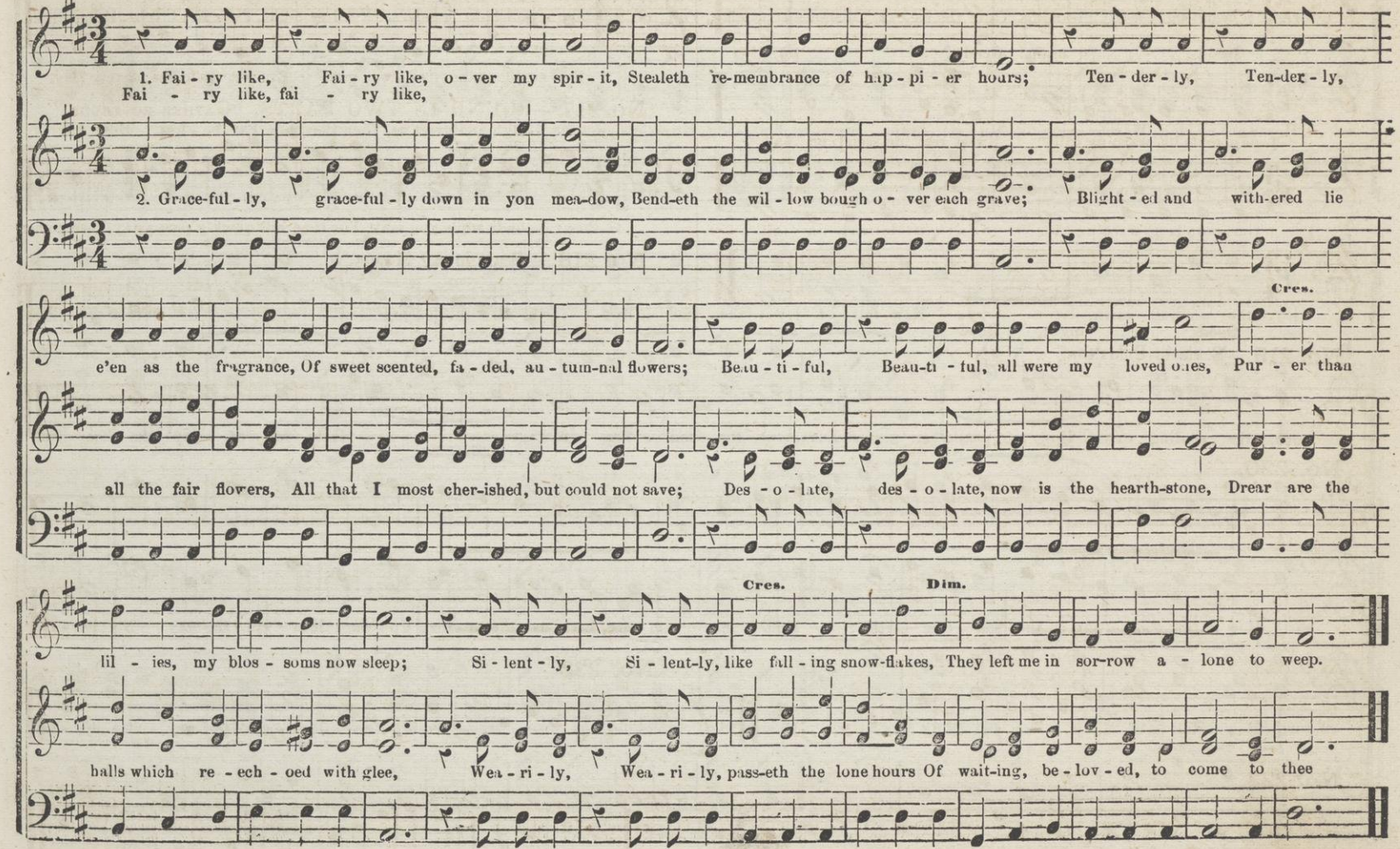


No. 223.

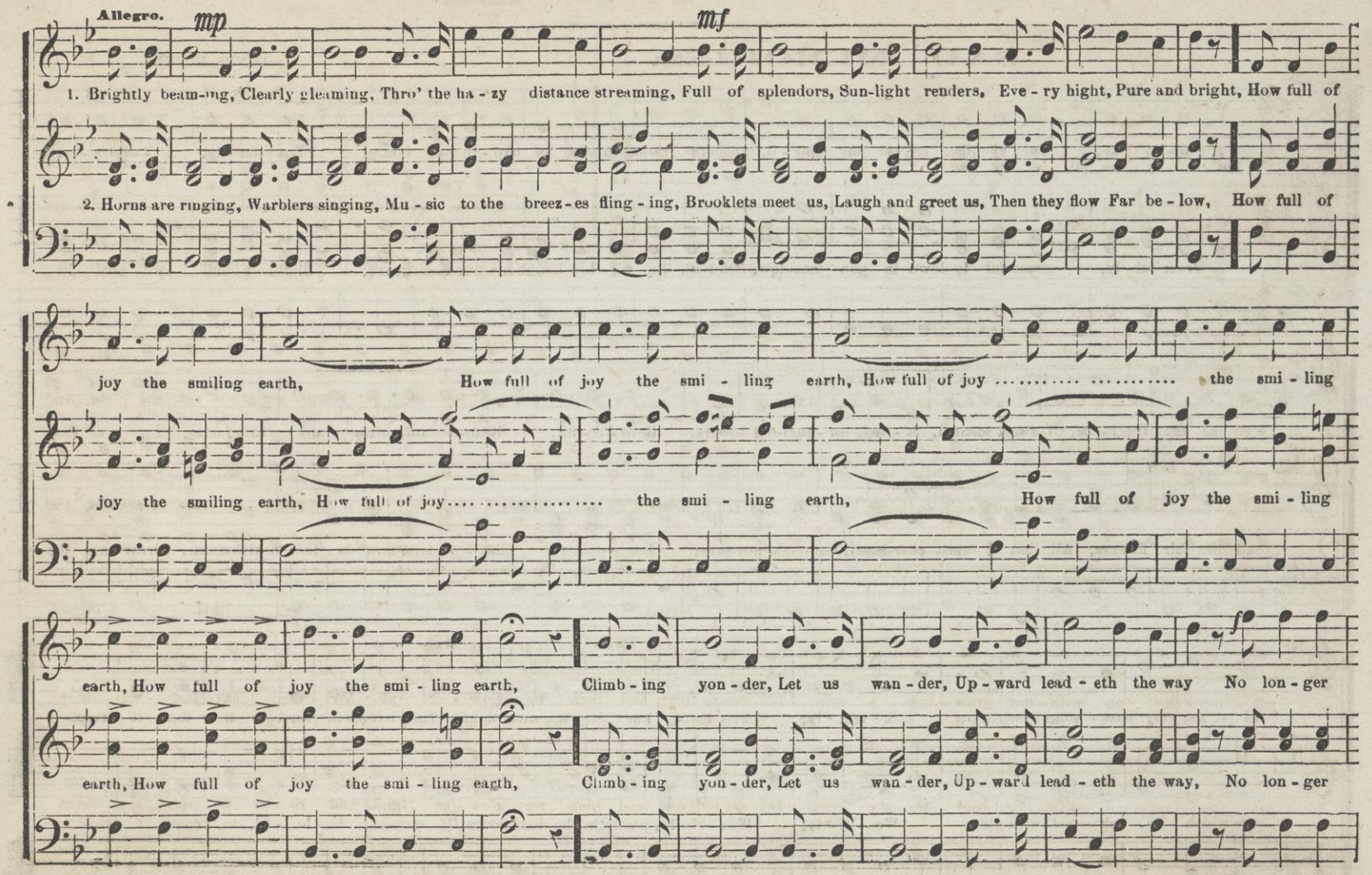


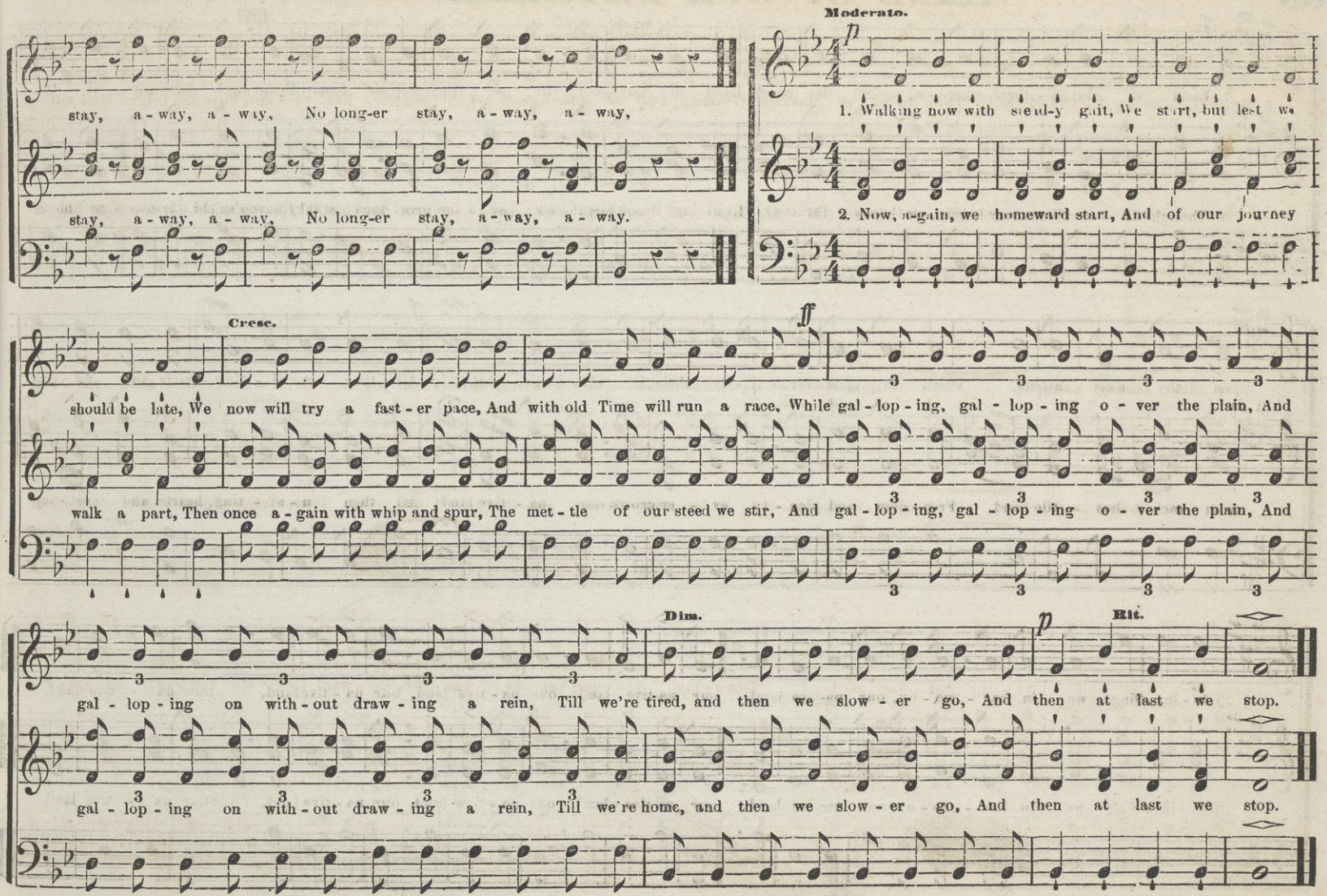
SAD MEMORIES.

AGNES BURNEY.



BRIGHTLY BEAMING.




stay, a - way, a - way, No long-er stay, a - way, a - way,
stay, a - way, a - way, No long-er stay, a - way, a - way.
Moderato.
p
1. Walking now with stead-y gait, We start, but lest we
2. Now, a-gain, we homeward start, And of our journey
Cresc.
ff
should be late, We now will try a fast - er pace, And with old Time will run a race, While gal - lop - ing, gal - lop - ing o - ver the plain, And
walk a part, Then once a - gain with whip and spur, The met - tle of our steed we stir, And gal - lop - ing, gal - lop - ing o - ver the plain, And
Dim.
p
Rit.
gal - lop - ing on with - out draw - ing a rein, Till we're tired, and then we slow - er go, And then at last we stop.
gal - lop - ing on with - out draw - ing a rein, Till we're home, and then we slow - er go, And then at last we stop.

LAND OF OUR FATHERS.

S WEBBE.

1. Land of our fa - thers, where - so - e'er we roam, Land of our birth! to us thou still art home; Peace and pros-per - i - ty

2. Though oth - er climes may bright - er hopes ful - fil, Land of our birth! we ev - er love thee still! Heaven shield our hap - py home

on thy sons attend, Down to pos - ter - i - ty their in - flu - ence descend; All then u - ni - ting, hearts and voi - ces

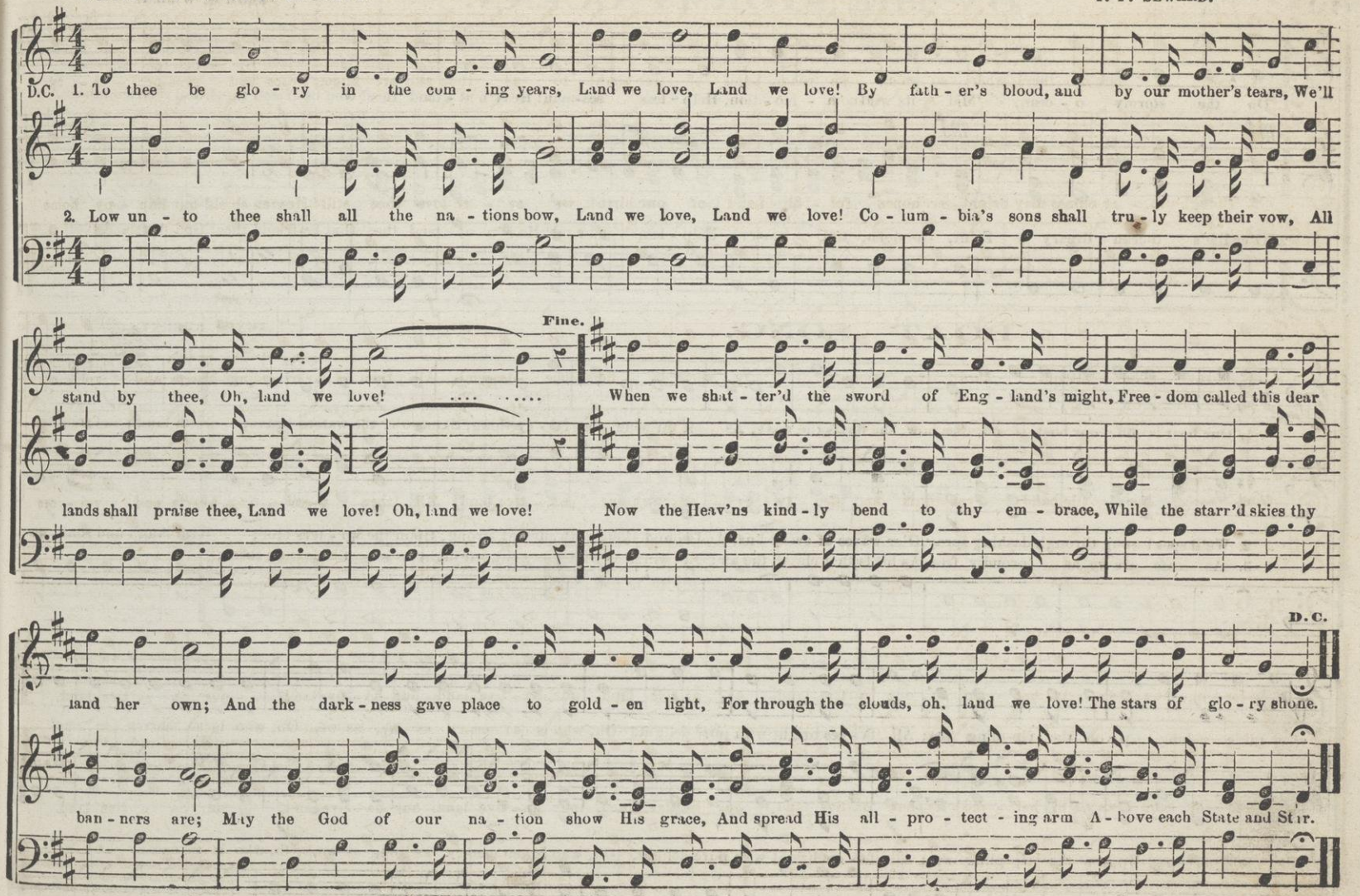
from each hos - tile band, Free - dom and plen - ty ev - er crown our na - tive land; All then u - ni - ting, hearts and voi - ces

join - ing, Sing we in har - mo - ny, our na-tive land, our na-tive land, our na - tive land, our na - tive land, our na - tive land.

join - ing, Sing we in har - mo - ny, our na-tive land, our na-tive land, our na - tive land, our na - tive land, our na - tive land.

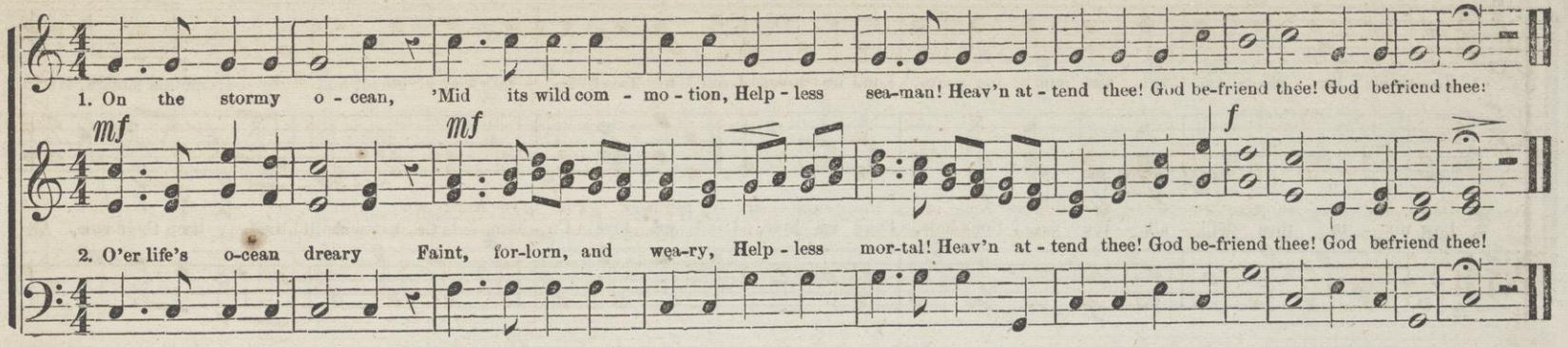
THE LAND WE LOVE. Chorus for the 4th of July.

WRITTEN BY GEORGE W. BIRDSEYE. T. F. SEWARD.



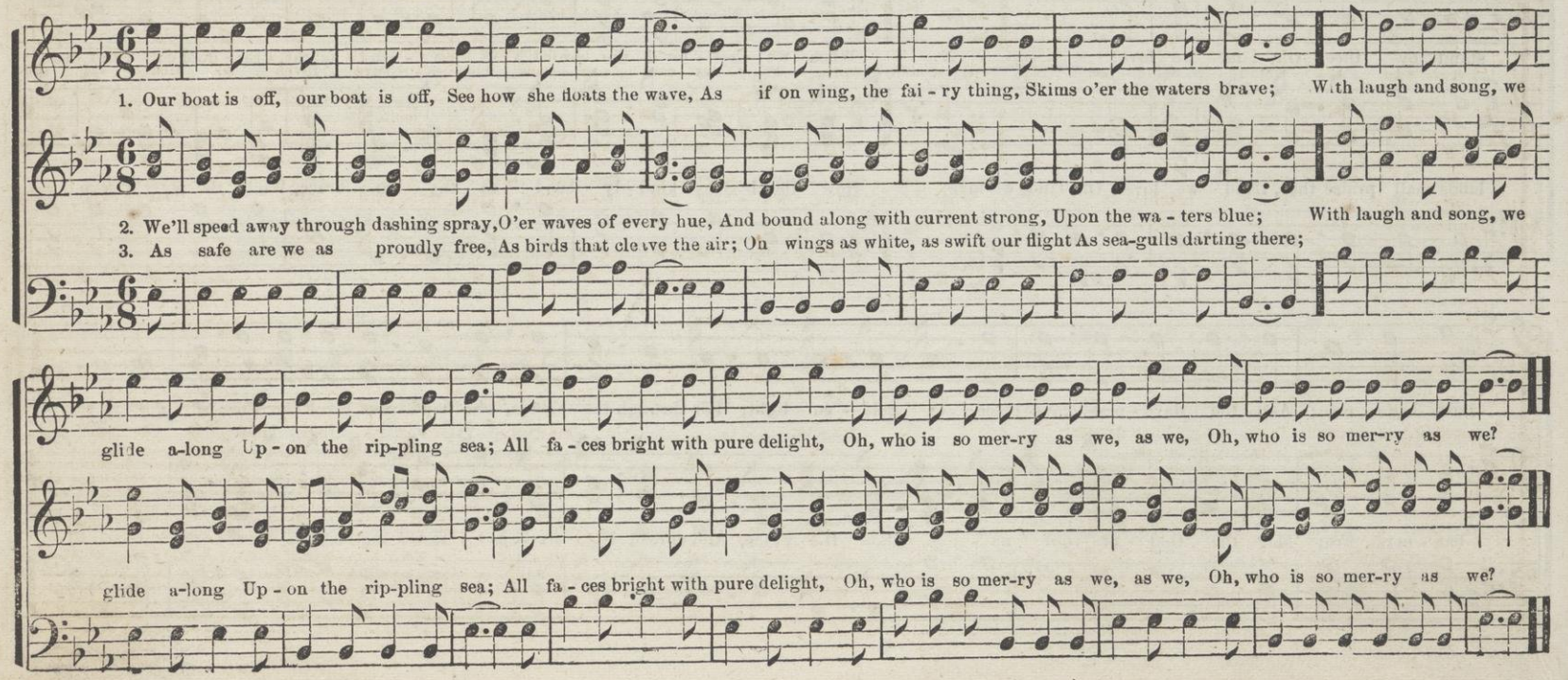
ON THE STORMY OCEAN.

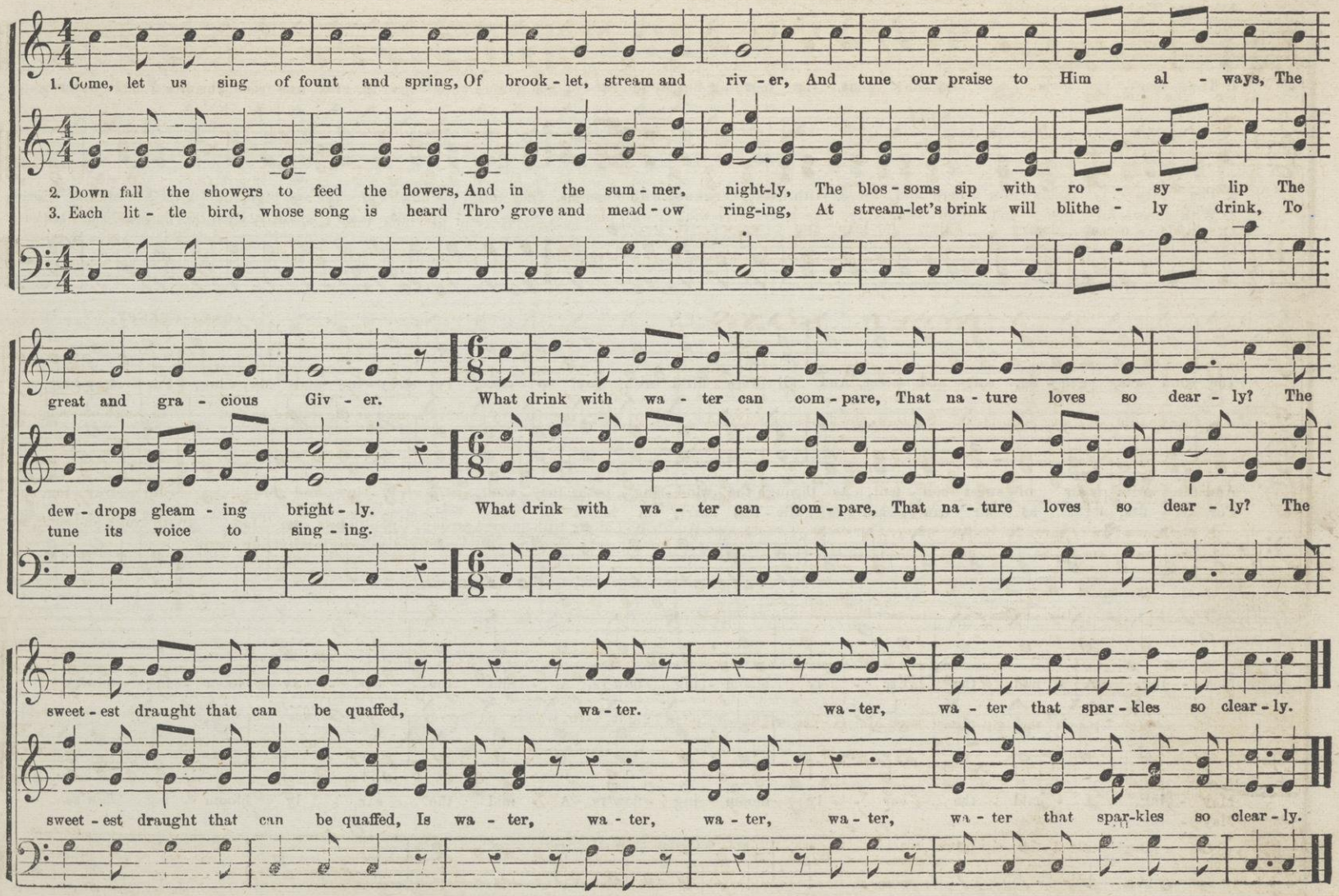
FROM G. WEBER.



BOAT SONG.

AGNES BURNEY.




1. Come, let us sing of fount and spring, Of brook - let, stream and riv - er, And tune our praise to Him al - ways, The
2. Down fall the showers to feed the flowers, And in the sum - mer, night-ly, The blos - soms sip with ro - sy lip The
3. Each lit - tle bird, whose song is heard Thro' grove and mead - ow ring-ing, At stream-let's brink will blithe - ly drink, To
great and gra - cious Giv - er. What drink with wa - ter can com - pare, That na - ture loves so dear - ly? The
dew - drops gleam - ing bright - ly. What drink with wa - ter can com - pare, That na - ture loves so dear - ly? The
tune its voice to sing - ing.
sweet - est draught that can be quaffed, wa - ter. wa - ter, wa - ter that spar - kles so clear - ly.
sweet - est draught that can be quaffed, Is wa - ter, wa - ter, wa - ter, wa - ter, wa - ter that spar-kles so clear - ly.

STRAYING AND MAYING.

Allegro. To be sung rapidly.

1. The mer - ry girls a May - ing went, One morning bright and ear-ly; The flow'rs were blooming, grass was green, The dew was bright and pearly.
2. The love - ly maids now here and there, With baskets, crowned with blossoms, They cull'd the flow'rs of white and blue, To deck their heads and bosoms;
3. With cheer - ful glee and cho - rus song, The hours were winged with pleasure, Some found a pebble, some a flow'r, Each tri - fle seem'd a treasure.

The wind was gen - tle, soft and sweet, And all were fill'd with joy to meet, For stray - ing and May - ing, For stray - ing, and

And sang with air of sweet con - tent, As through the wind - ing paths they went, Still stray - ing and May - ing, Still stray - ing, and
For tri - fles, light as air can please The guile - less heart, in hours of ease, While stray - ing and May - ing, While stray - ing, and

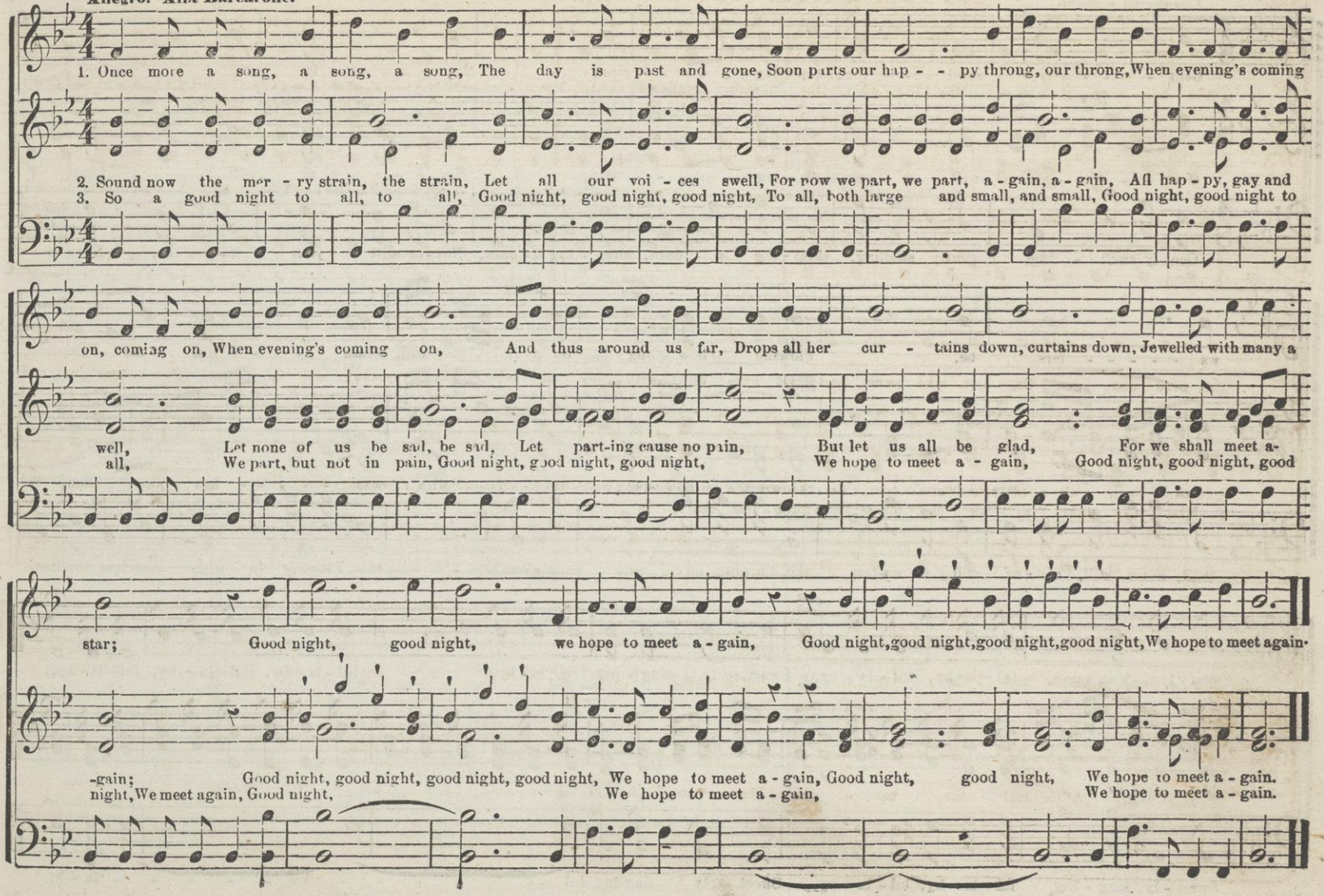
May - ing, A - mid the ear - ly bloom - ing flow'rs, A - mid the ear - ly bloom - ing flow'rs.

May - ing, A - mid the ear - ly bloom - ing flow'rs, A - mid the ear - ly bloom - ing flow'rs.
May - ing.

ONCE MORE A SONG, GOOD NIGHT.

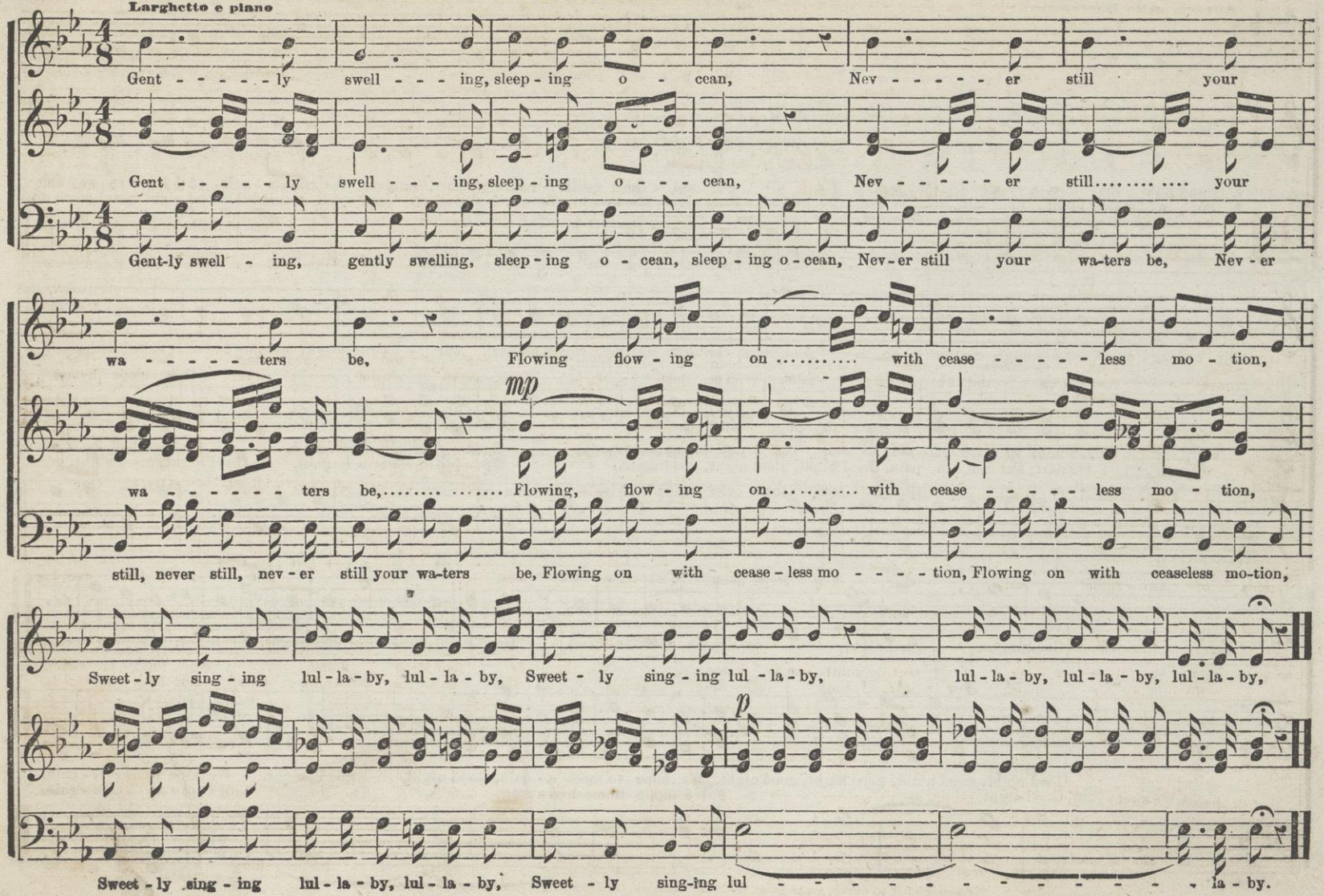
W. B. BRADBURY.

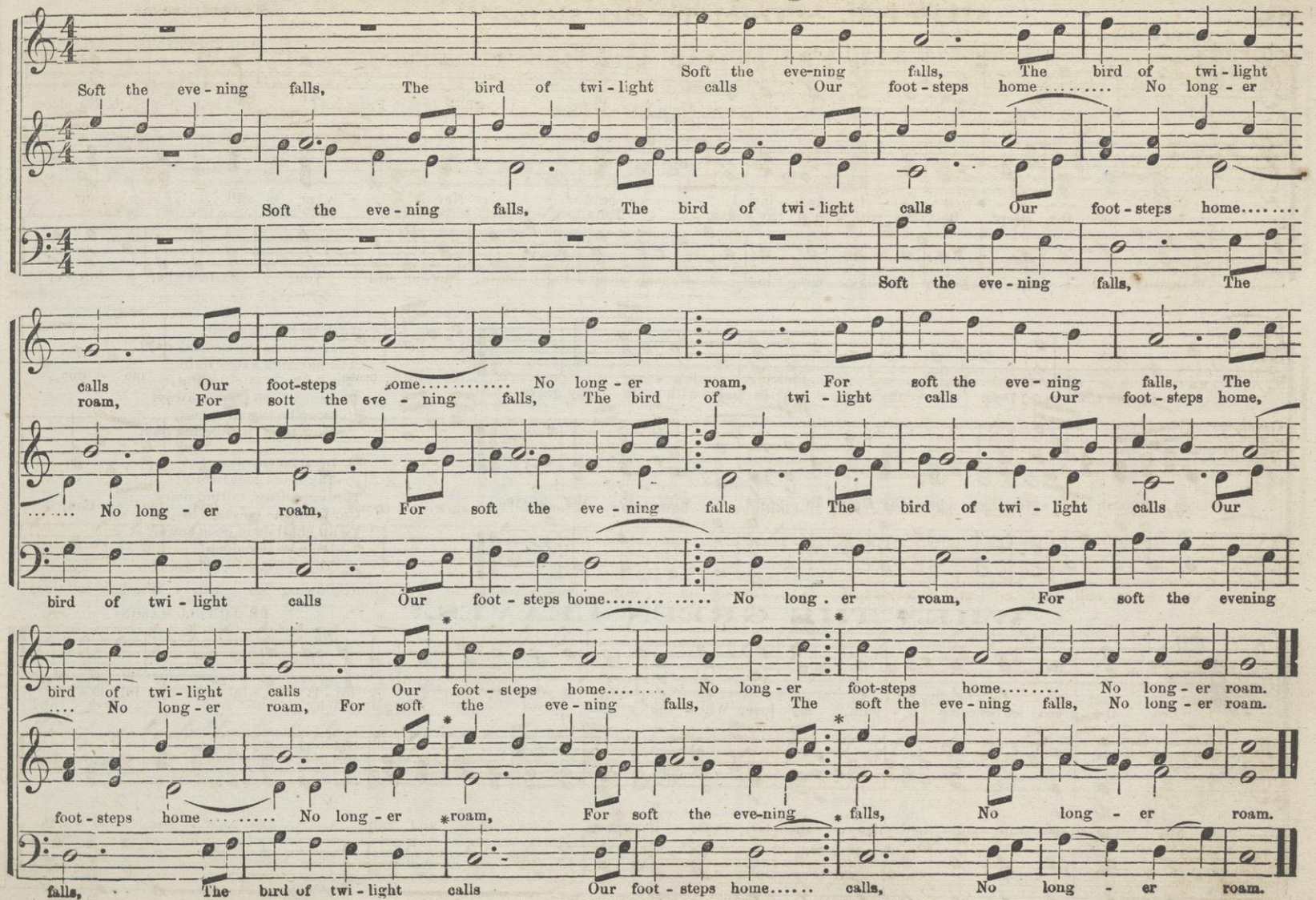
Allegro. Alla Barcarolle.



OCEAN LULLABY.

WILLIAM MASON.

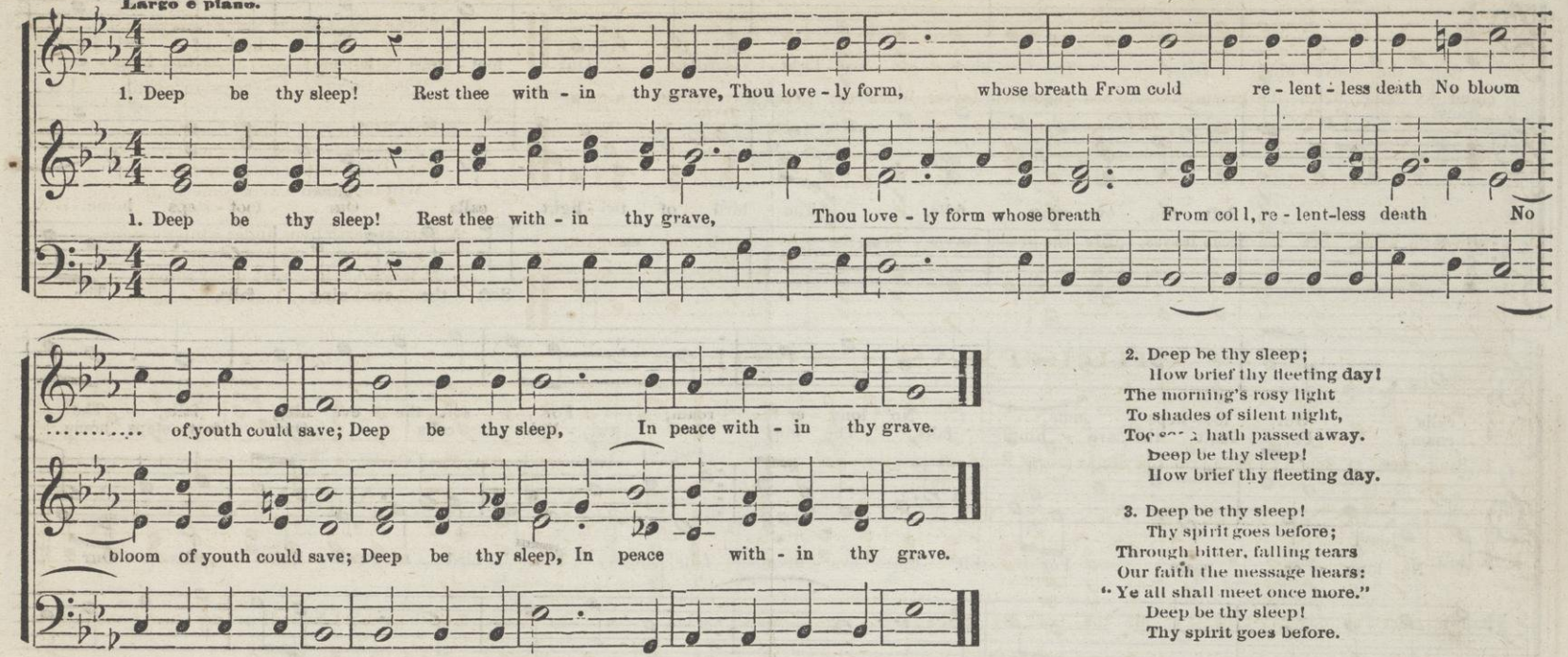




*When about to close, pass from the first asterisk to the second, omitting two measures.

MOTET. "Deep be thy sleep."

DR. LOWELL MASON.

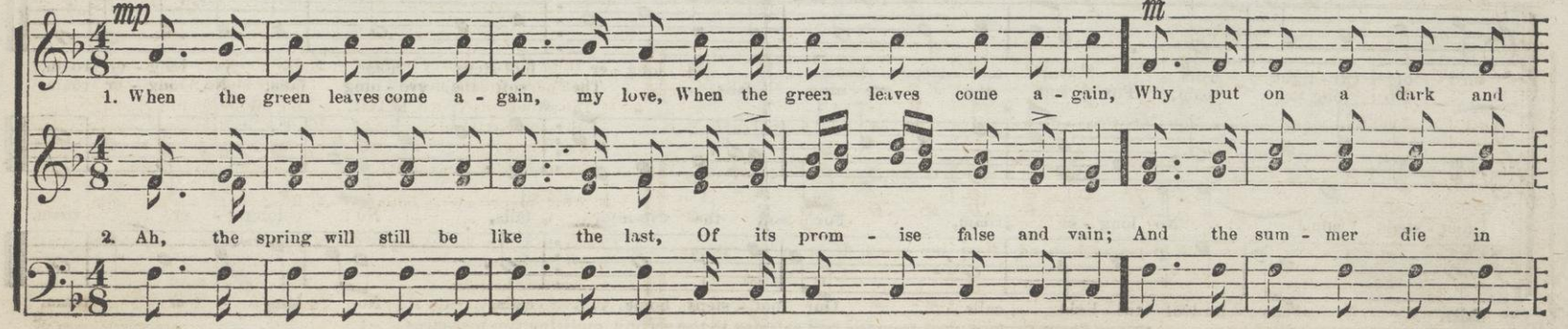


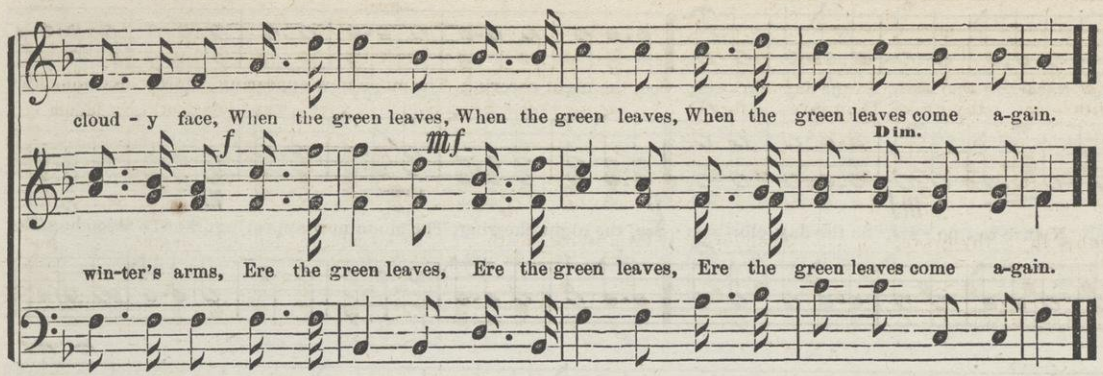
2. Deep be thy sleep;
How brief thy fleeting day!
The morning's rosy light
To shades of silent night,
Too soon hath passed away.
Deep be thy sleep!
How brief thy fleeting day.

3. Deep be thy sleep!
Thy spirit goes before;
Through bitter, falling tears
Our faith the message hears:
"Ye all shall meet once more."
Deep be thy sleep!
Thy spirit goes before.

WHEN THE GREEN LEAVES.

DR. LOWELL MASON.





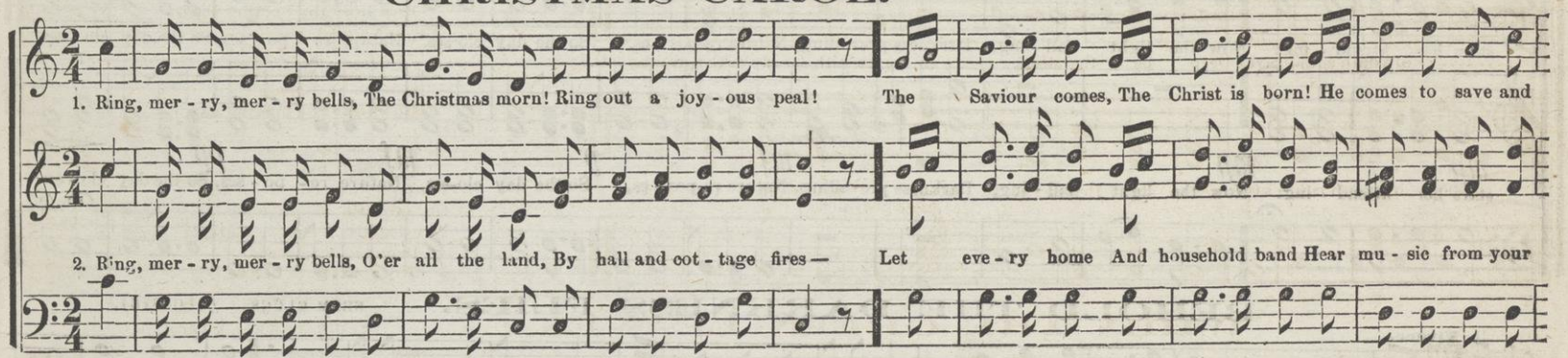
3. So the seasons pass, and so our lives
Yet I never will complain;
But I sigh, while yet I know not why—
When the green leaves come again.

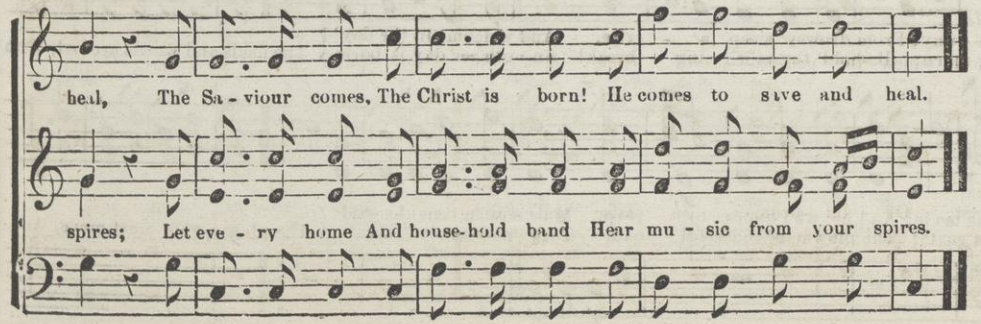
4. Nay, lift up your thankful eyes, my love!
Thinking less of grief or pain;
For as long as hill and vale shall last
Will the green leaves come again.

5. Sure as earth lives under winter's snow,
Sure as love lives under pain,—
It is good to sing with every thing,
When the green leaves come again.

CHRISTMAS CAROL.

DR. LOWELL MASON.





3. Ring merry, merry bells!
There cometh here
The wondrous Truth, at last,
By ancient king
And kingly seer,
So longed for, ages past!

4. Ring, merry, merry bells!
Let hill and vale,
Through all the festal day—
In notes of joy
Repeat the tale
Of Christ, the Living Way!

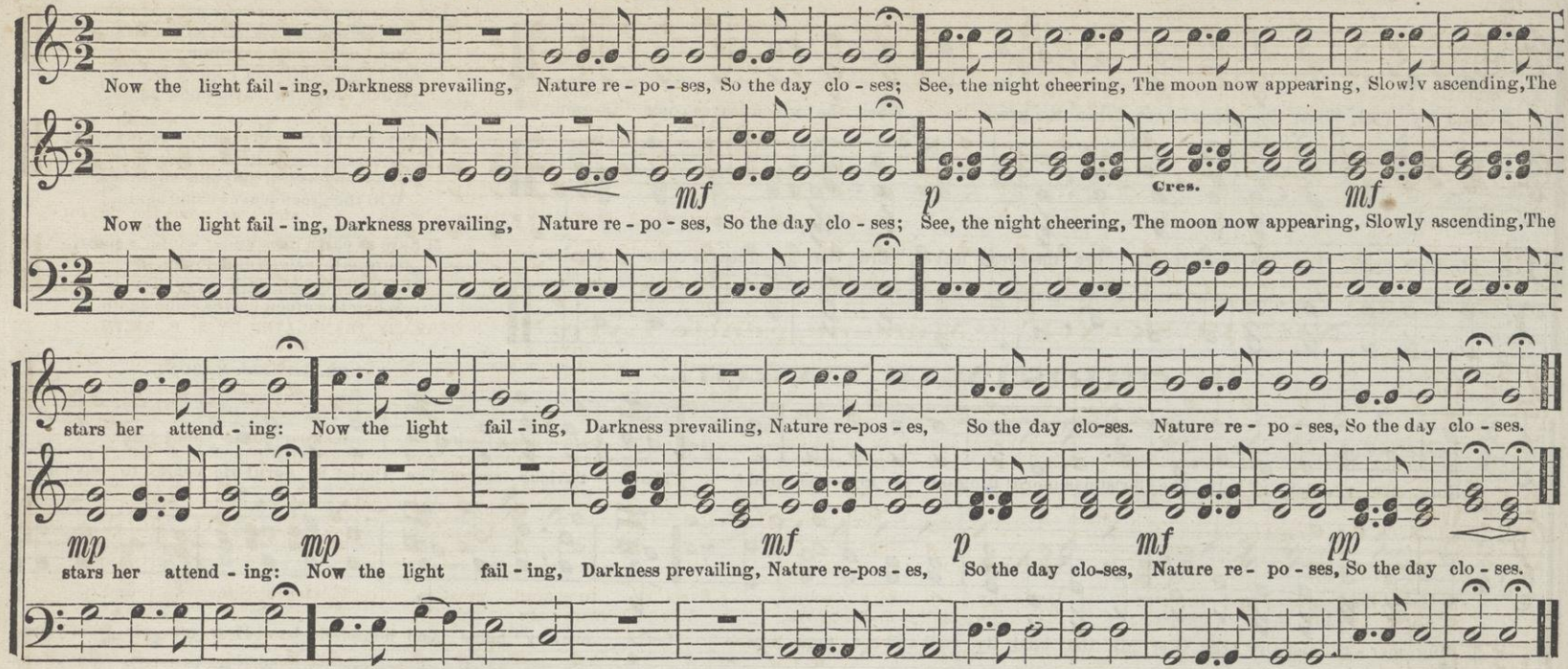
5. Ring merry, merry bells!
Our heavy load
We lay, rejoicing, down;
For by His cross
We gain the road
To our eternal crown.

6. Ring, merry, merry bells,
Your carols pour—
Nor let your gladness cease,
The Wonderful!
The Counsellor!
The mighty Prince of Peace!

MARIE MASON.

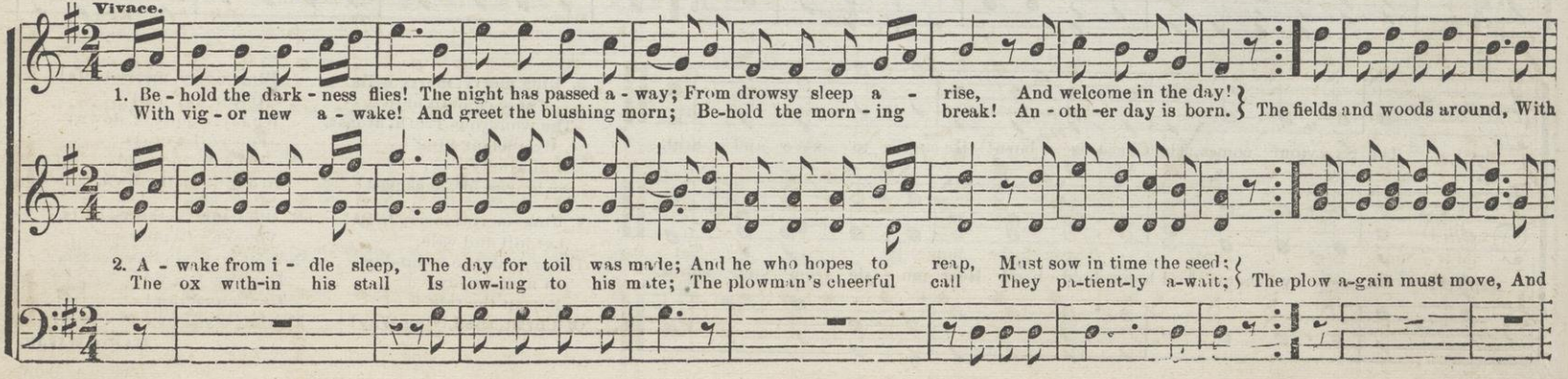
EVENING SONG.

WORDS BY W. E. HICKSON.



BEHOLD THE DARKNESS FLIES.

FROM GLUCK. (ALCESTE).



mu - sic loud are ring - ing, The hills and groves resound, The mer - ry birds are sing-ing! A - wake, a - wake, a - wake and welcome, wel-come the day!

in the heav - y fur - row; No sluggard must he prove, Who would not come to sorrow. A - wake, a - wake, a - wake and wel-come the day!

NIGHT SONG. "Murmur, gentle Lyre."

GERMAN. TRANSLATED BY S. F. SMITH.

Andante. *p* Cres. Dim.

1. Mur - mur, gen - tle lyre, Through the lone - ly night, Let thy trem - bling wire Wak-en dear de - light.
2. Though the tones of sor - row Min - gle in thy strain, Yet my heart can bor - row Pleas-ure from the pain.

3. Hark! the quivering breez-es List thy sil - very sound, Eve - ry tu - mult ceas - es, Si - lence reigns a - round.
4. Earth be - low is sleeping, Mea - dow, hill, and grove; An - gel stars are keep-ing Si - lent watch a - bove.

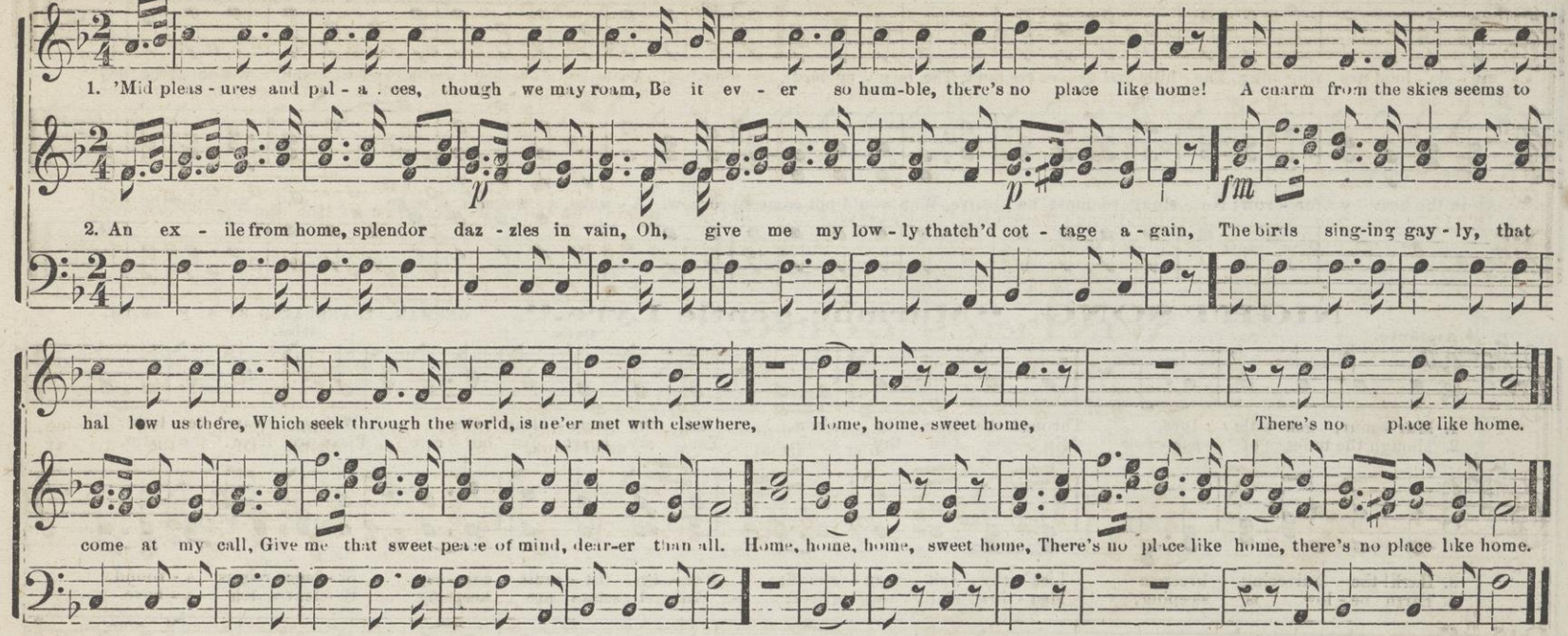
mf Dim. *p* *pp* Rit.

Mur - mur gen - tle lyre, Through the lone - ly night, Let thy trem - bling wire Wa - ken dear de - light.

mf Dim. *p* *pp* Rit.

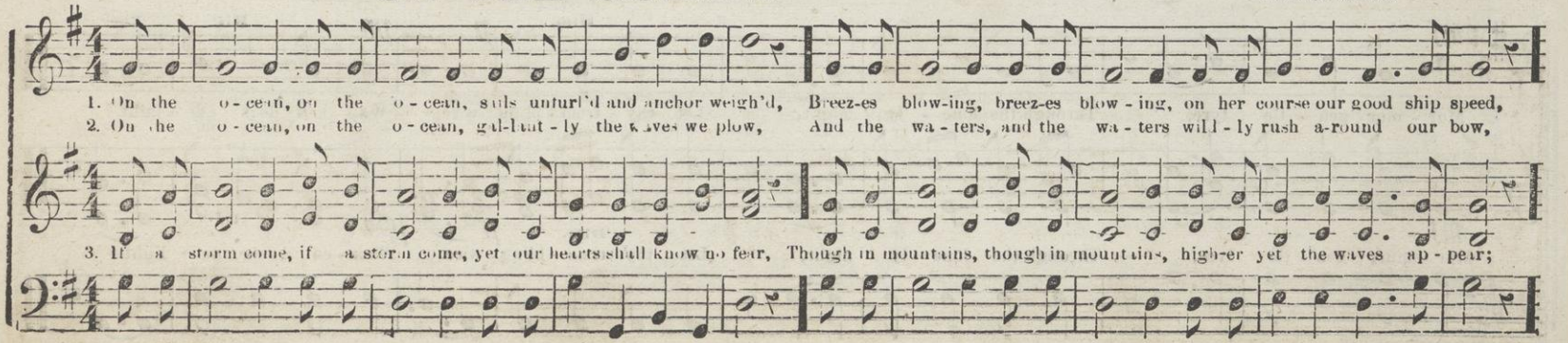
Mur - mur, gen - tle lyre, Through the lone ly night, Let thy trem - bling wire Wak - en dear de - light.

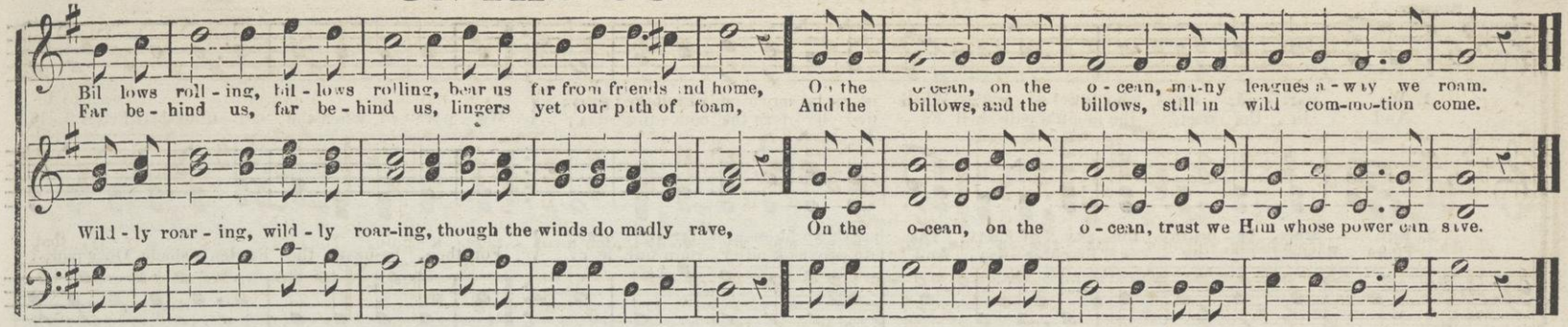
HOME, SWEET HOME.



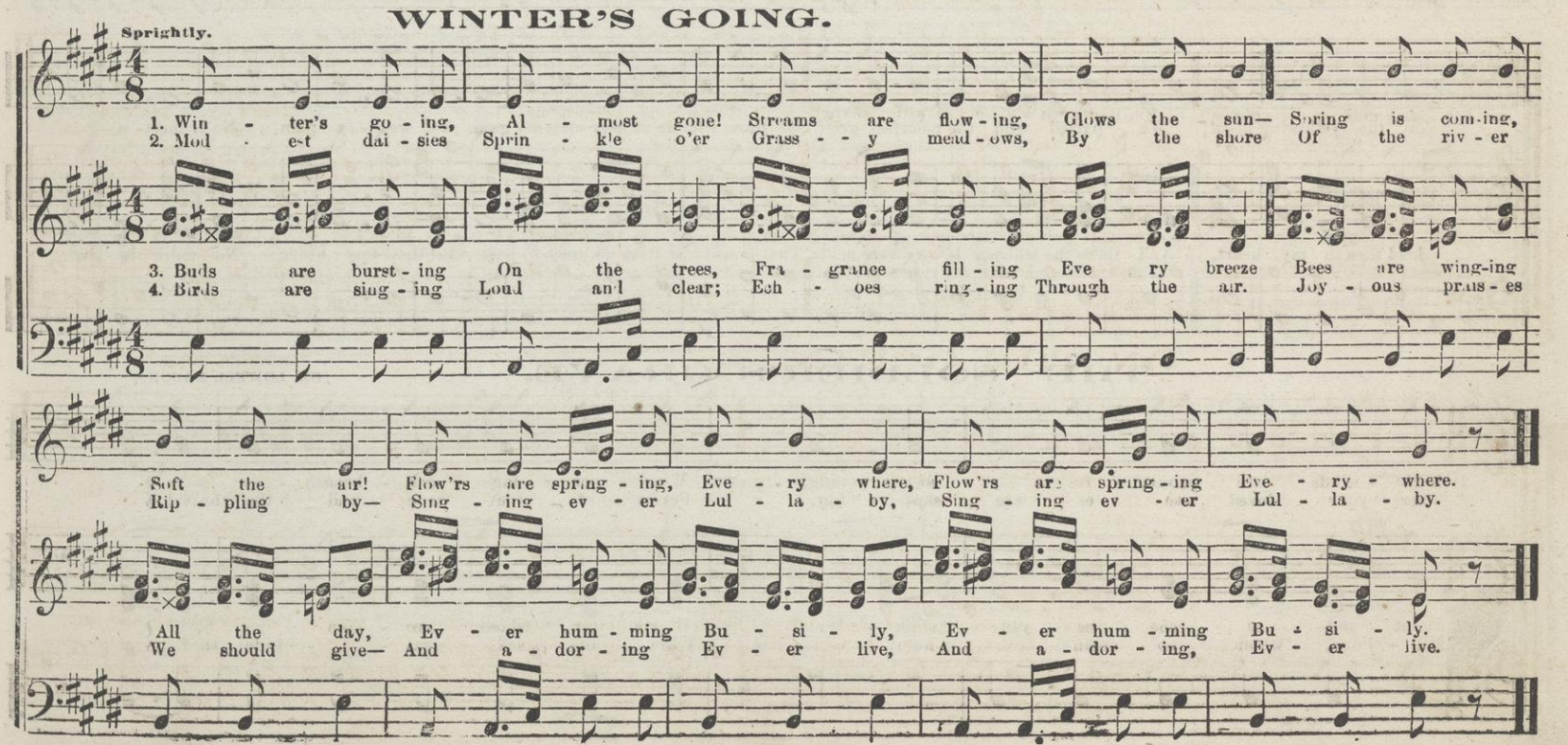
ON THE OCEAN.

FRENCH SONG.



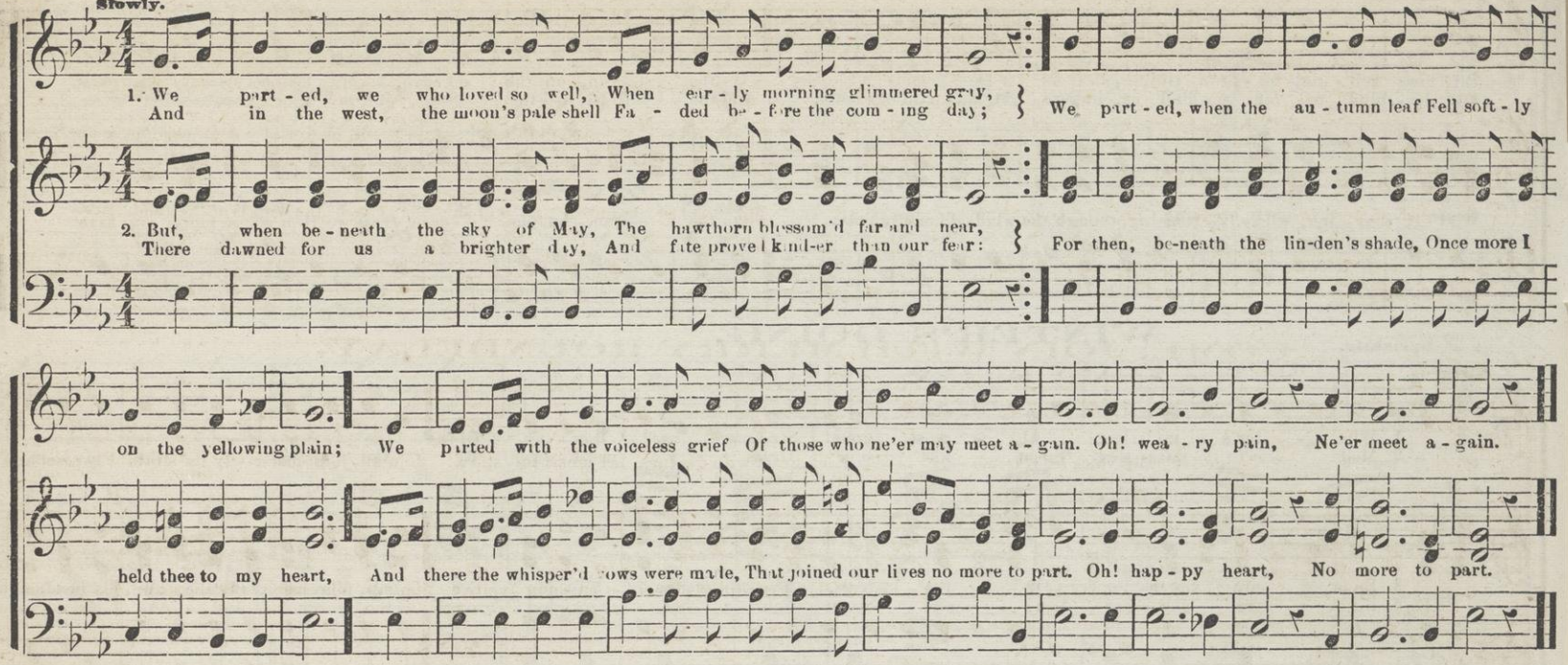


WINTER'S GOING.



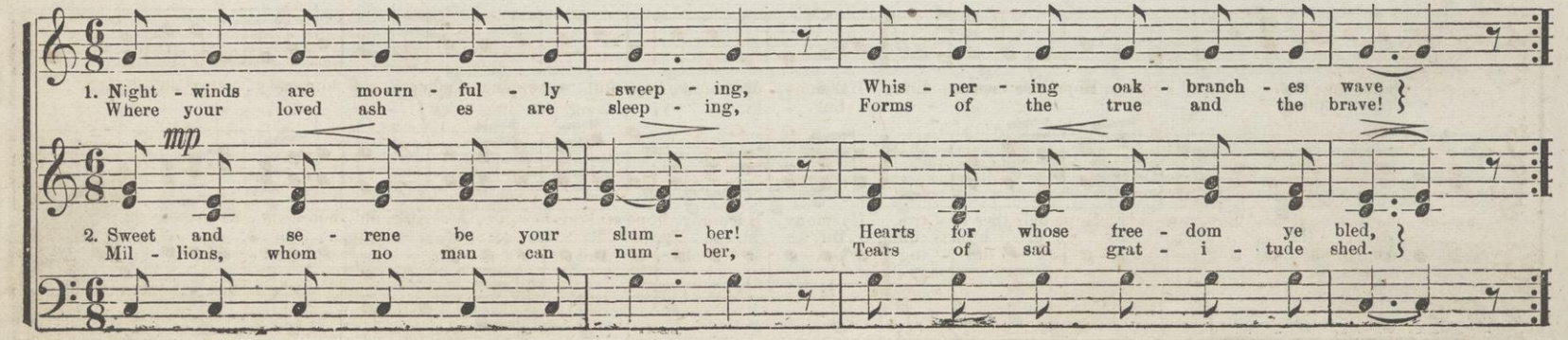
WE PARTED.

WORDS BY W. W. CALDWELL.

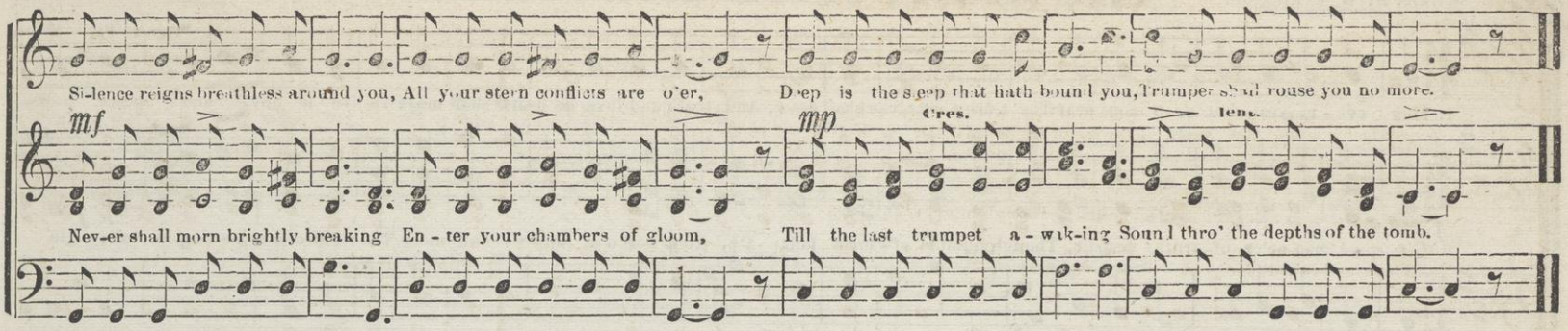


THE SOLDIER'S GRAVE.

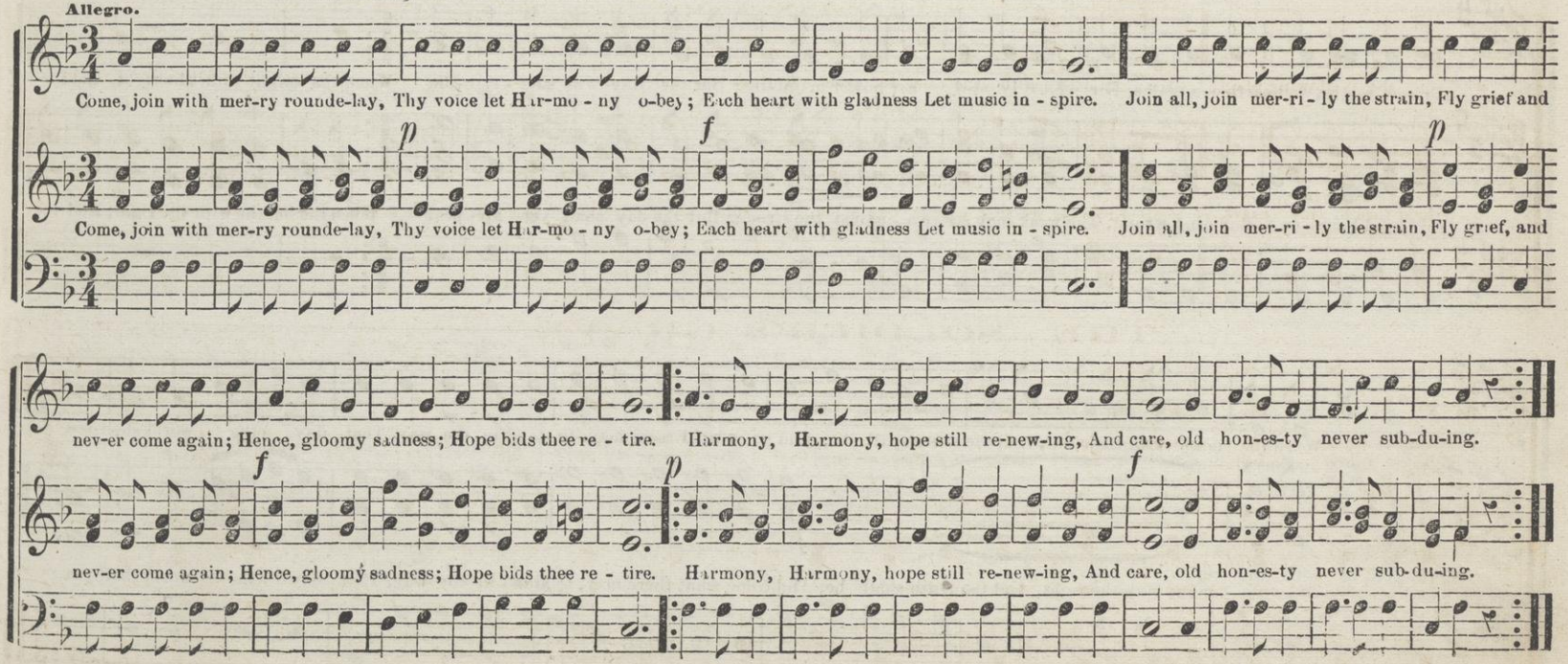
DR. LOWELL MASON.



THE SOLDIER'S GRAVE. Concluded.



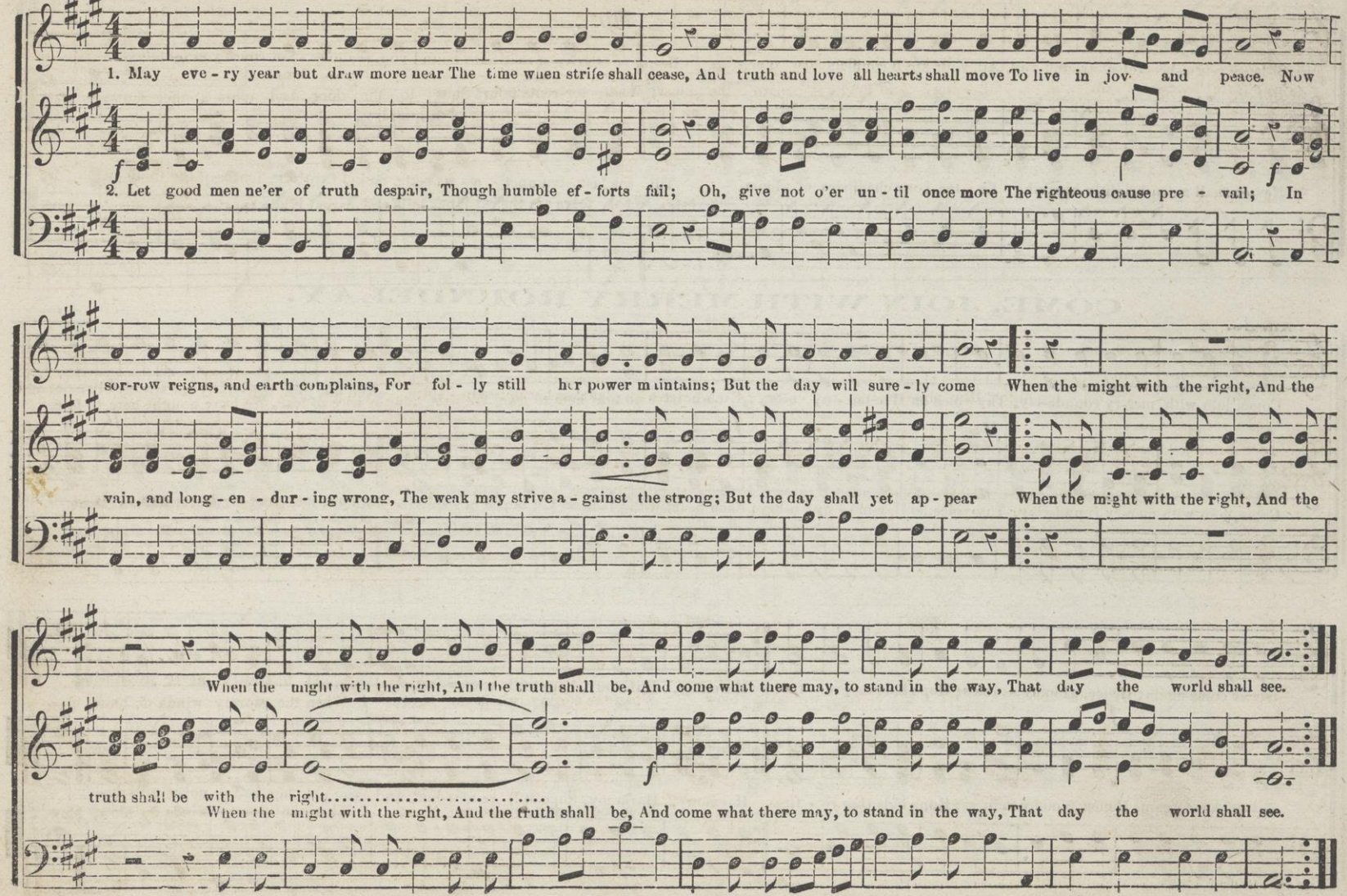
COME, JOIN WITH MERRY ROUNDELAY.

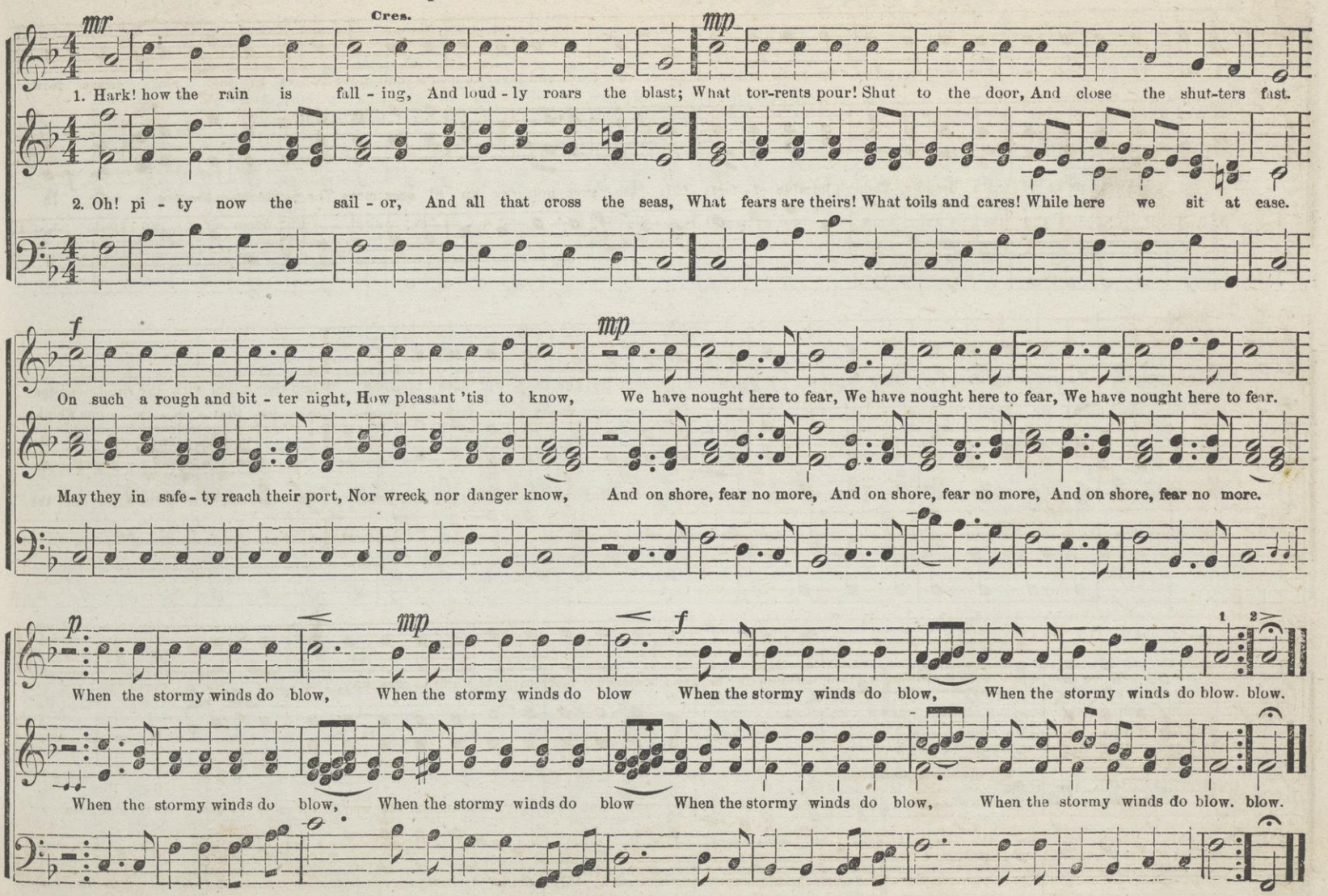


WORDS BY W. E. HICKSON.

THE MIGHT WITH THE RIGHT.

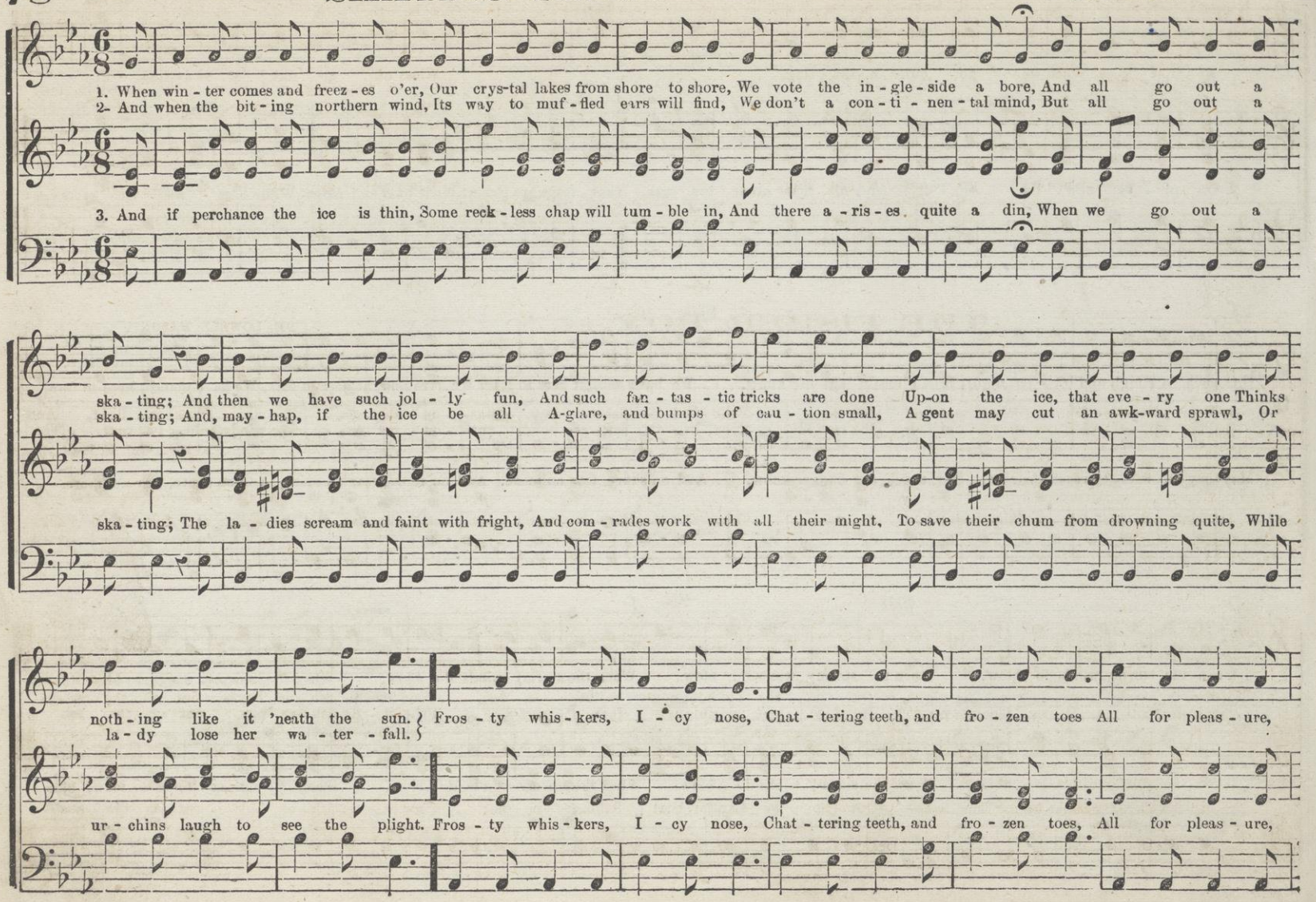
DANBY.




mr
Cres.
mp
1. Hark! how the rain is fall - ing, And loud - ly roars the blast; What tor-rents pour! Shut to the door, And close the shut-ters fast.
2. Oh! pi - ty now the sail - or, And all that cross the seas, What fears are theirs! What toils and cares! While here we sit at ease.
f
mp
On such a rough and bit - ter night, How pleasant 'tis to know, We have nought here to fear, We have nought here to fear, We have nought here to fear.
May they in safe - ty reach their port, Nor wreck nor danger know, And on shore, fear no more, And on shore, fear no more, And on shore, fear no more.
p
mp
f
1
2
When the stormy winds do blow, When the stormy winds do blow When the stormy winds do blow, When the stormy winds do blow. blow.
When the stormy winds do blow, When the stormy winds do blow When the stormy winds do blow, When the stormy winds do blow. blow.

SKATING SONG.

T. F. SEWARD.



SKATING GLEE. Concluded.

so it goes, When we go out a ska - ting, When we go out a ska - ting, Oh!

so it goes, When we go out a ska - ting, When we go out a ska - ting, Oh!

THE FISHER BOY.

DR. LOWELL MASON.

With feeling.

1. Poor lit - tle fish - er boy, out on the sea, Poor lit - tle fish - er boy, out on the sea, The moon gives no light, And
2. Poor lit - tle fish - er boy, out on the sea, Poor lit - tle fish - er boy, out on the sea, The winds wild - ly rear, The

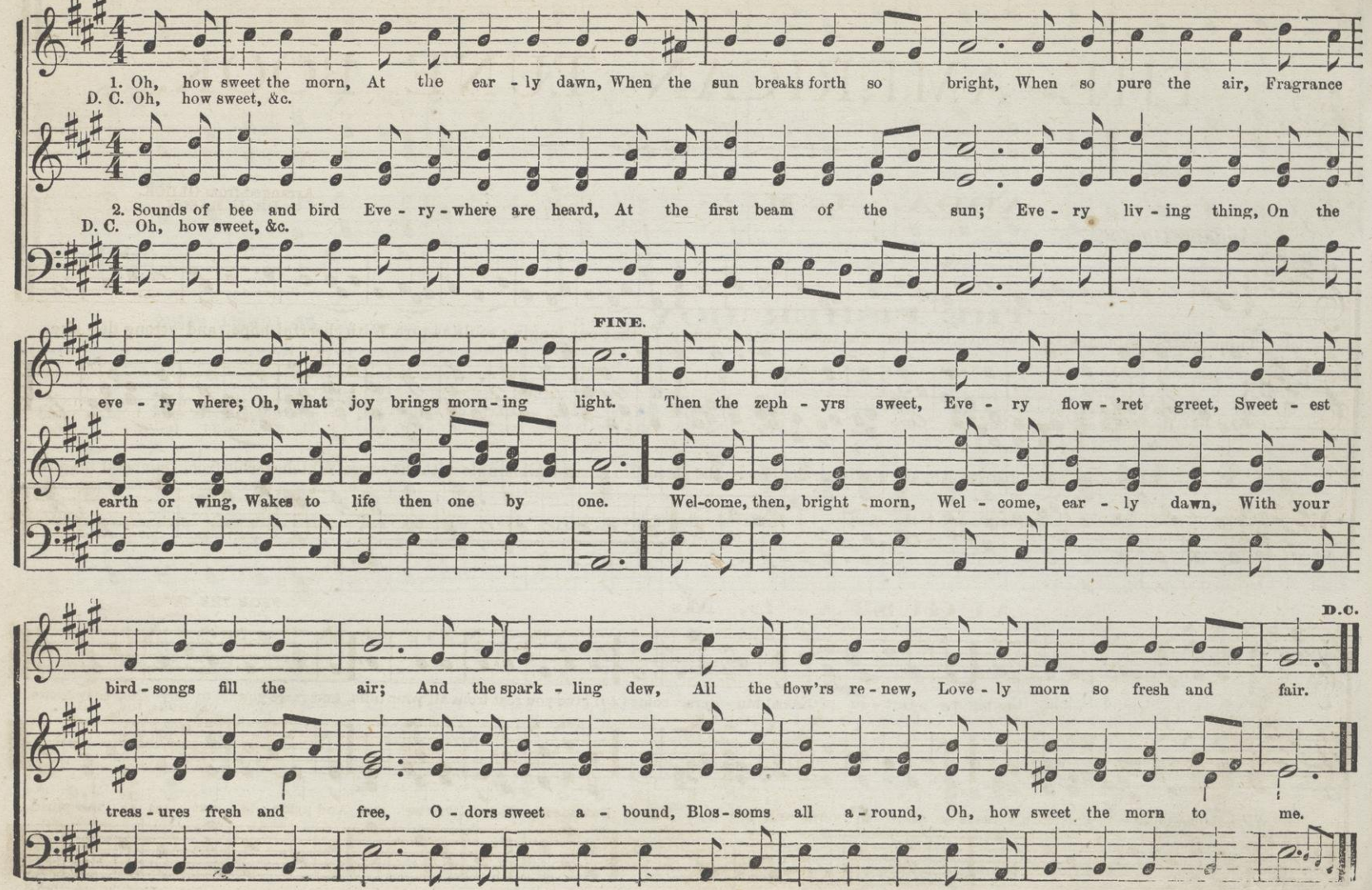
3. Think of the fish - er boy, out on the sea, Think of the fish - er boy, out on the sea, His moth - er doth wake — Looks

dark is the night. And dark is the night, Out in the old boat now sailing is he; Poor lit - tle fish - er boy out on the sea.
rain-torrents pour, The rain-torrents pour. Drear - y and woeful now there it must be; Poor lit - tle fish - er boy out on the sea.

up for his sake, Looks up for his sake— Out in the fear-ful boat Sailing is he; Poor lit - tle fish - er boy out on the sea.

OH! HOW SWEET THE MORN.

WORDS BY AGNES BURNEY. T. F SEWARD.

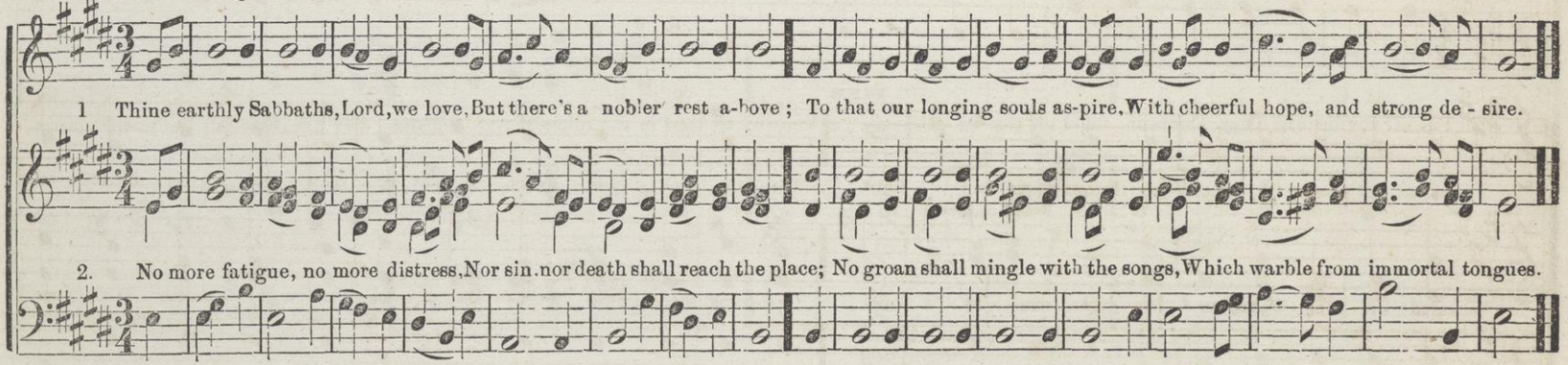


THE AMERICAN TUNE BOOK.

ADDA. L. M.

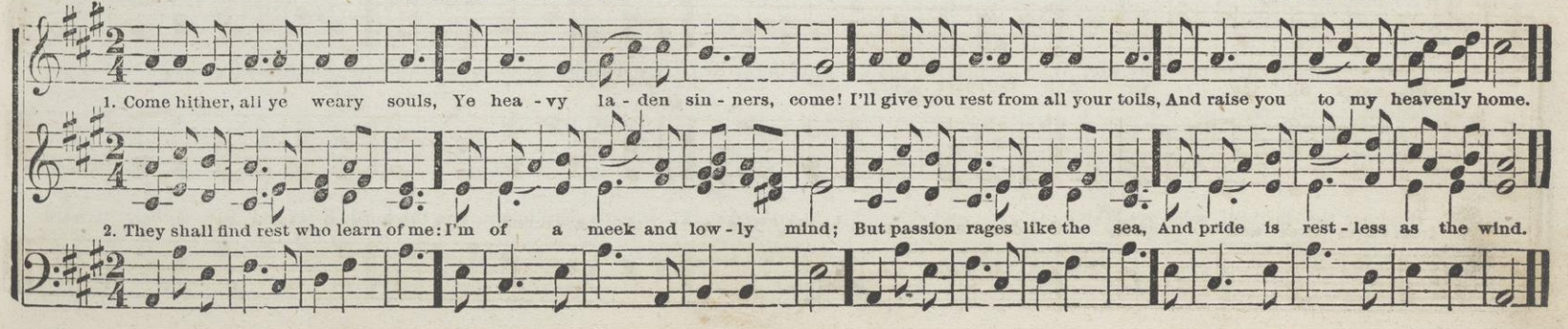
Arranged from GLUCK.
by DR. L. MASON.

Andante legato.



AUGUSTA. L. M.

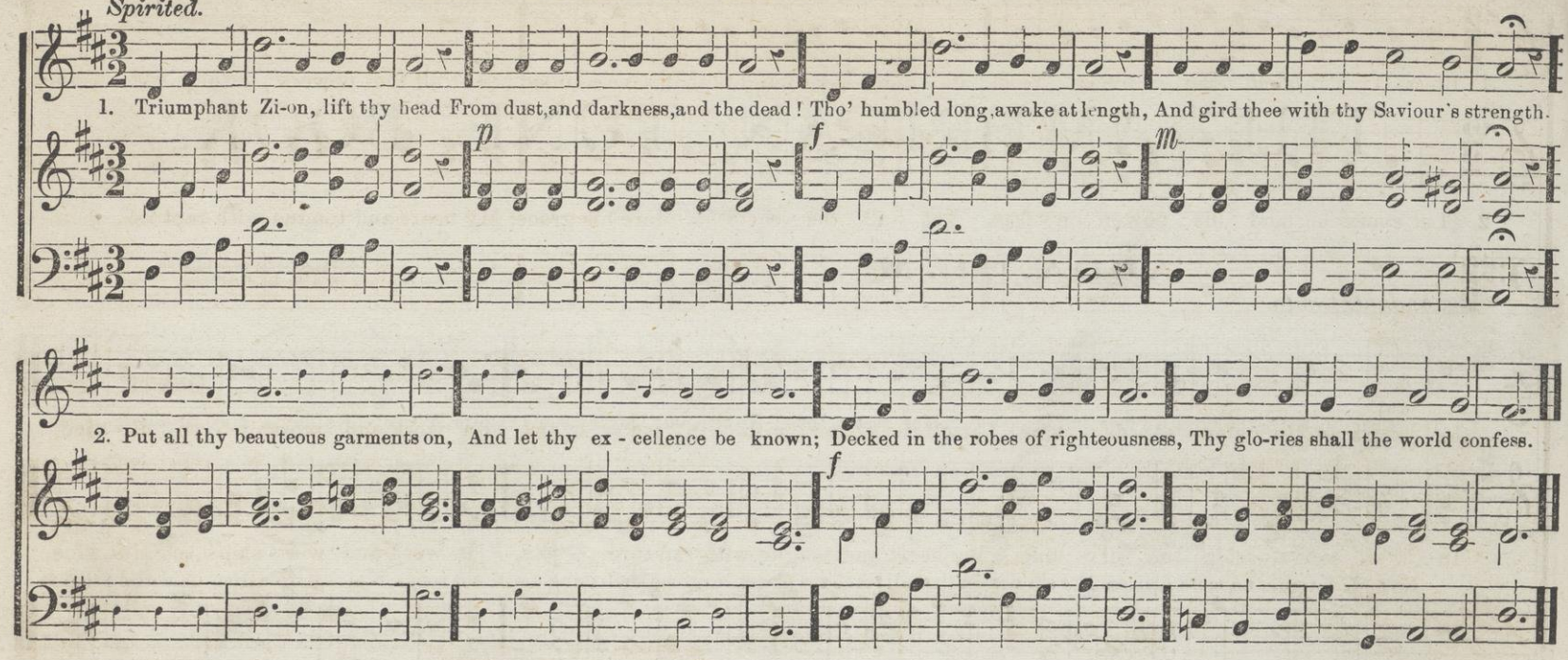
FROM THE CHOIR.



AE. L. M. Double.

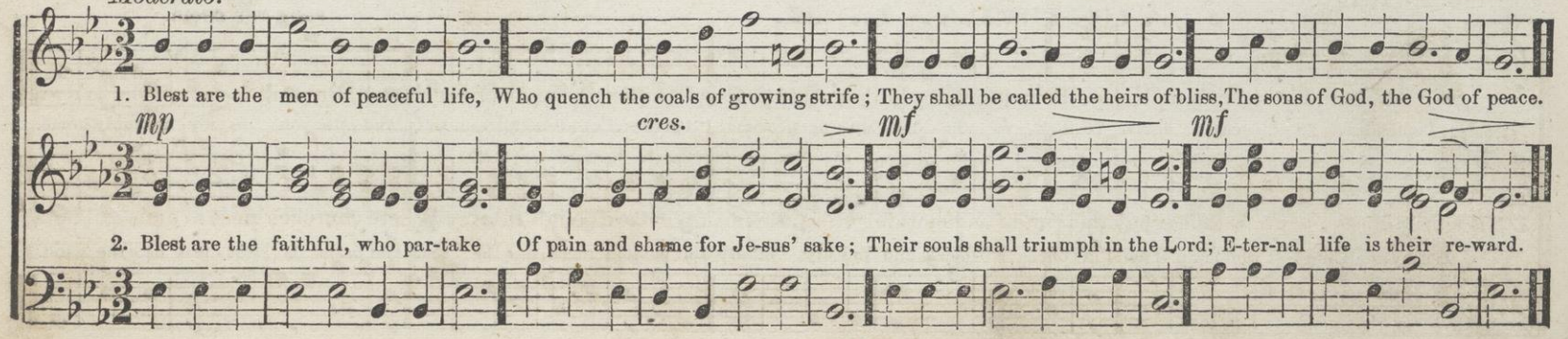
DR. L. MASON.

Spirited.

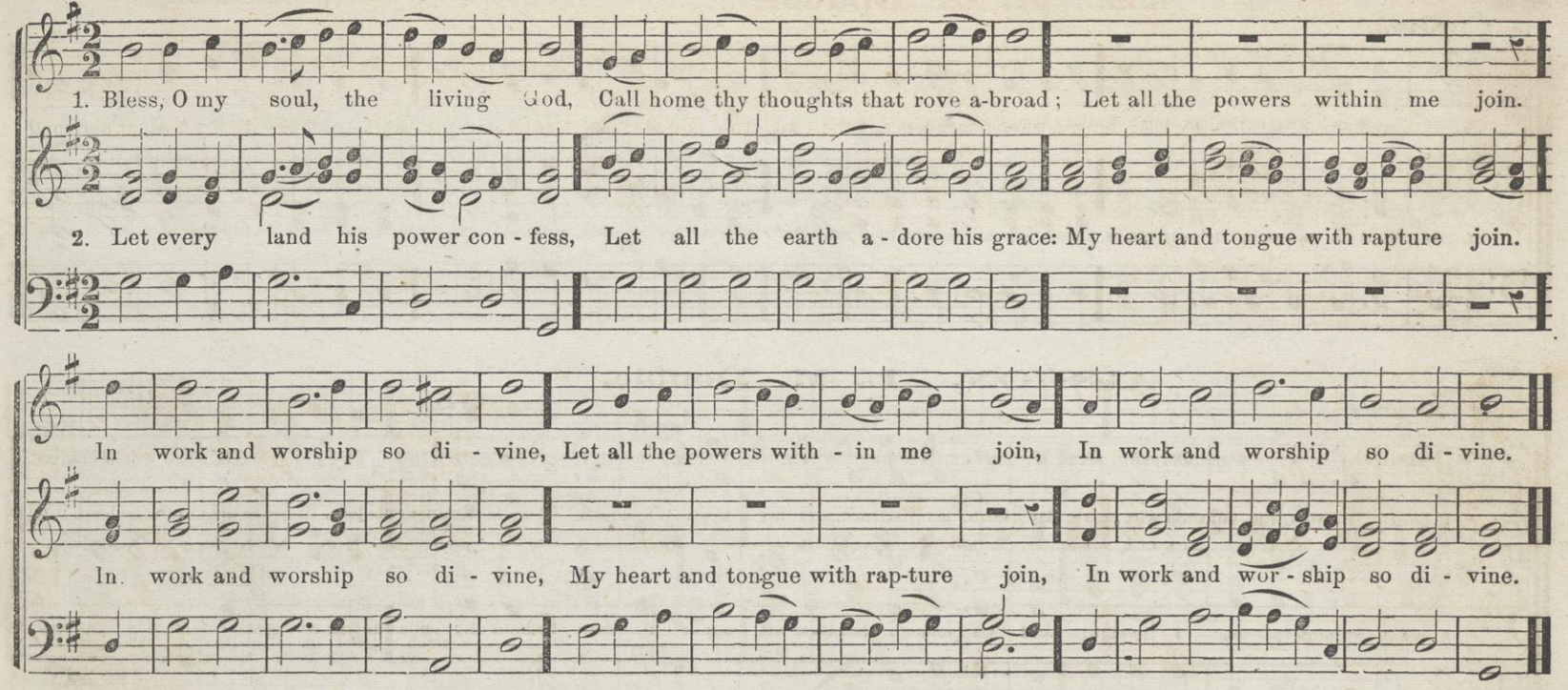


ALBERT. L. M.

Moderato.

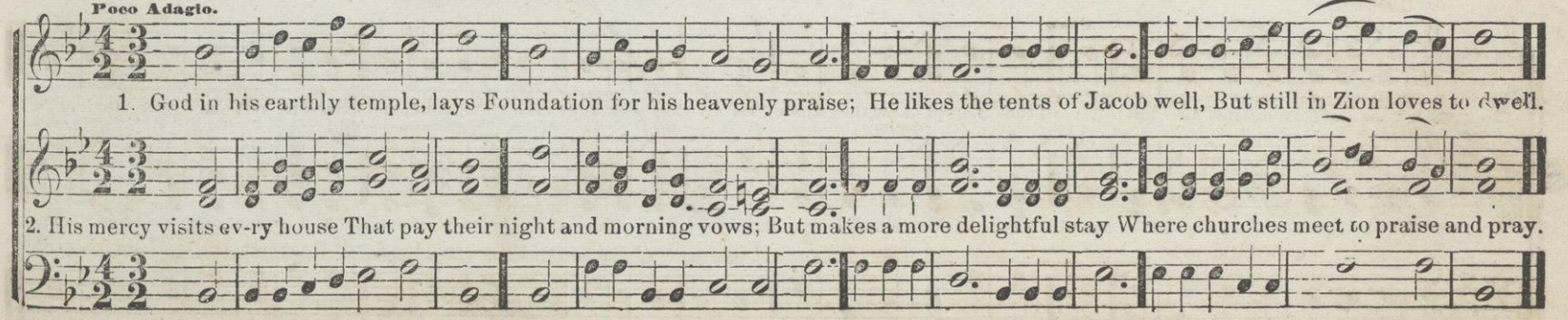


ADMAH. L. M. 6 Lines. 1st P. M.



AMES. L. M.

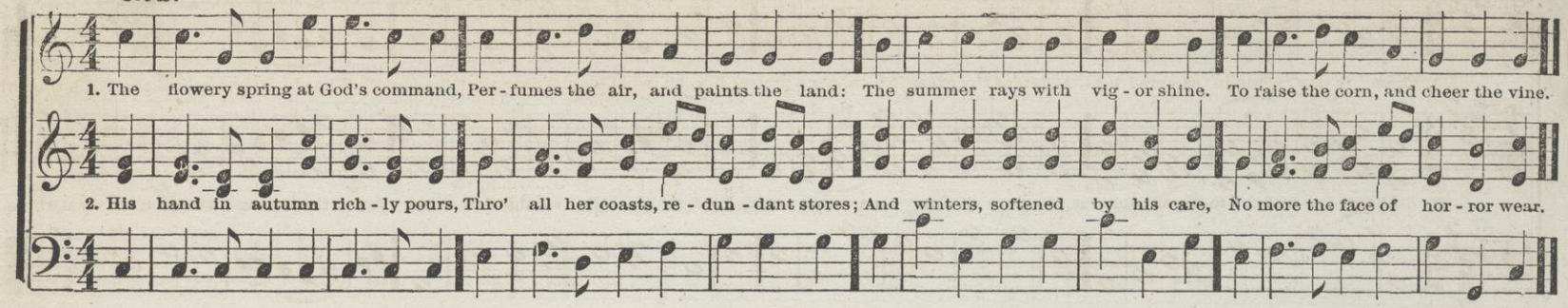
DR. LOWELL MASON.



ALLAN. L. M.

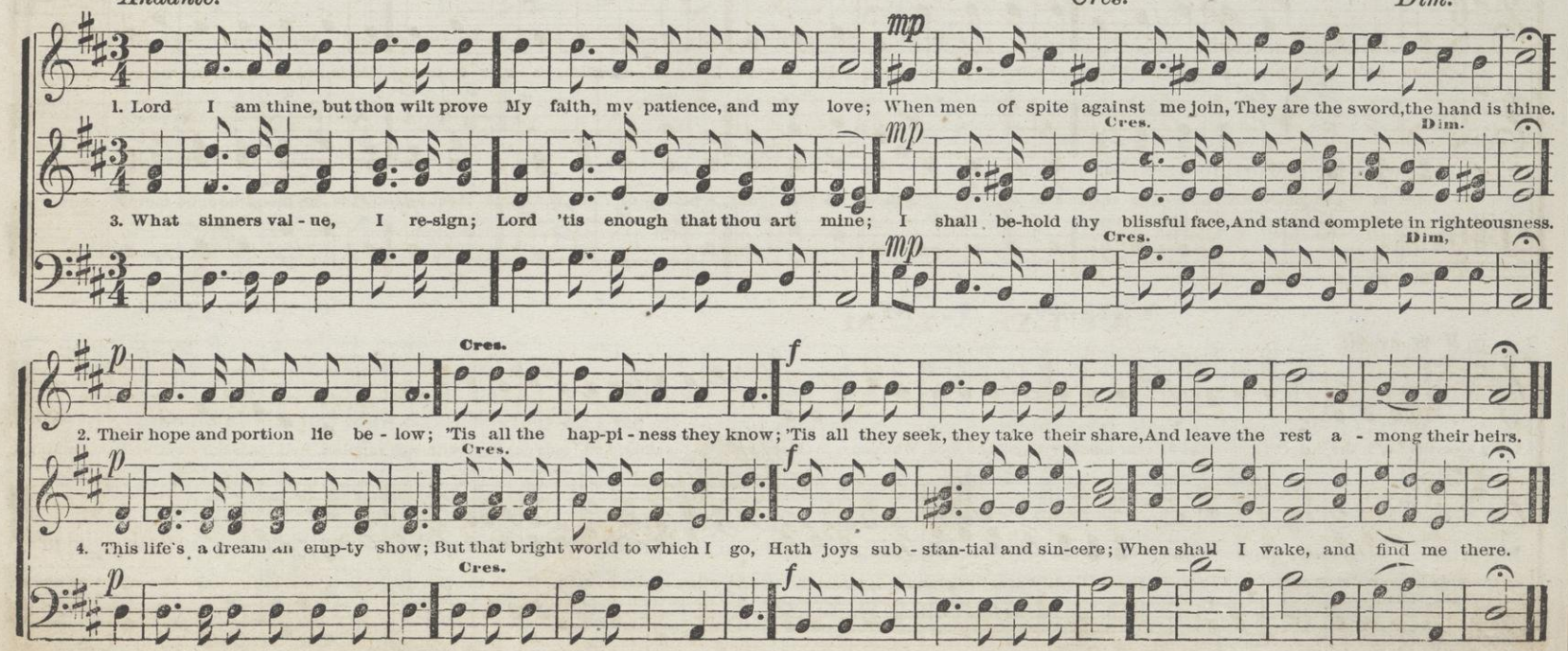
FROM ROBERT SCHUMAN.

Slow.



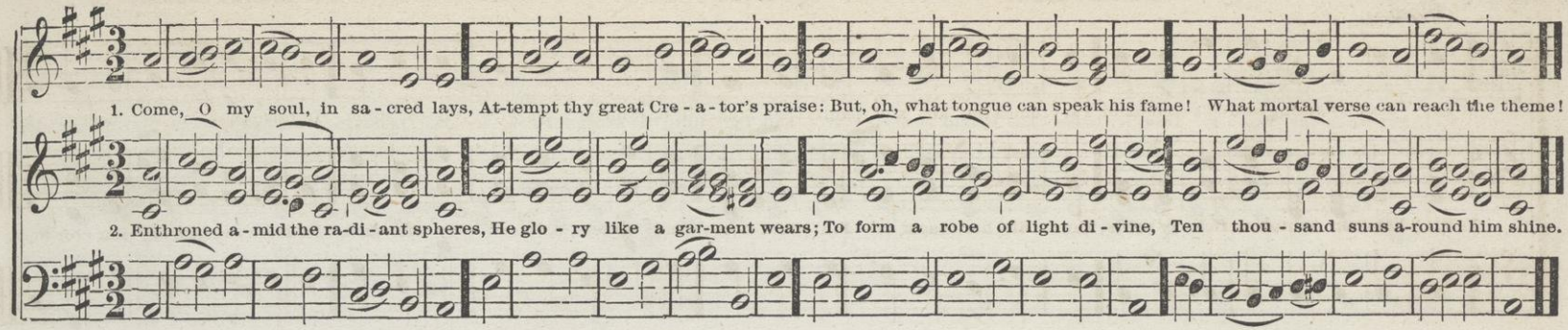
AERION. L. M. Double.

Andante. *Cres.* *Dim.*



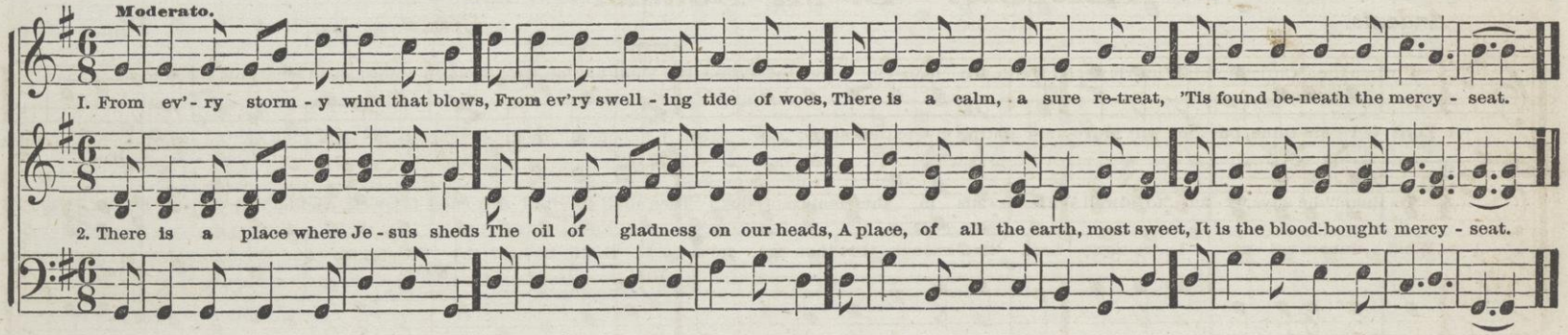
ATLANTIC. L. M.

GEORGE OATES.

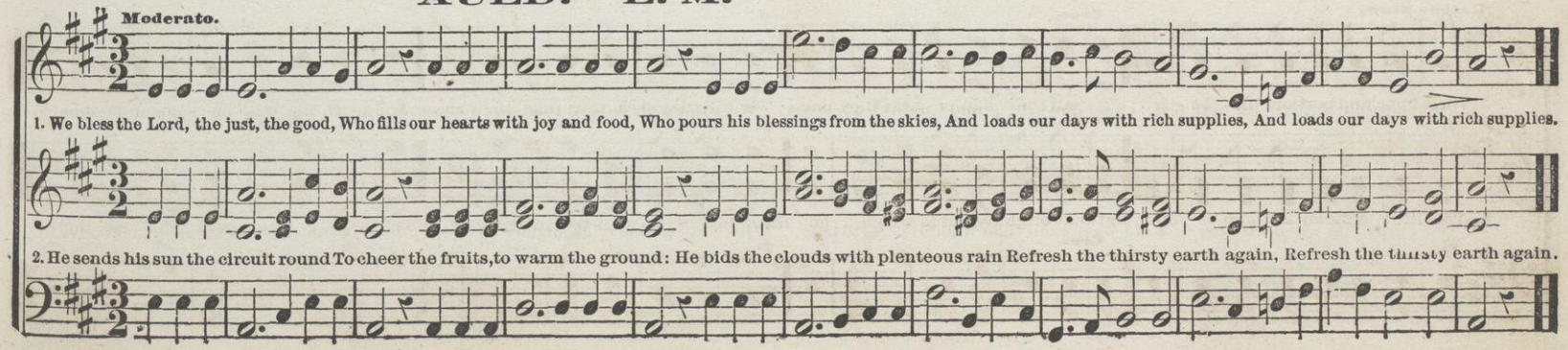


ATTICA. L. M.

DR. LOWELL MASON.



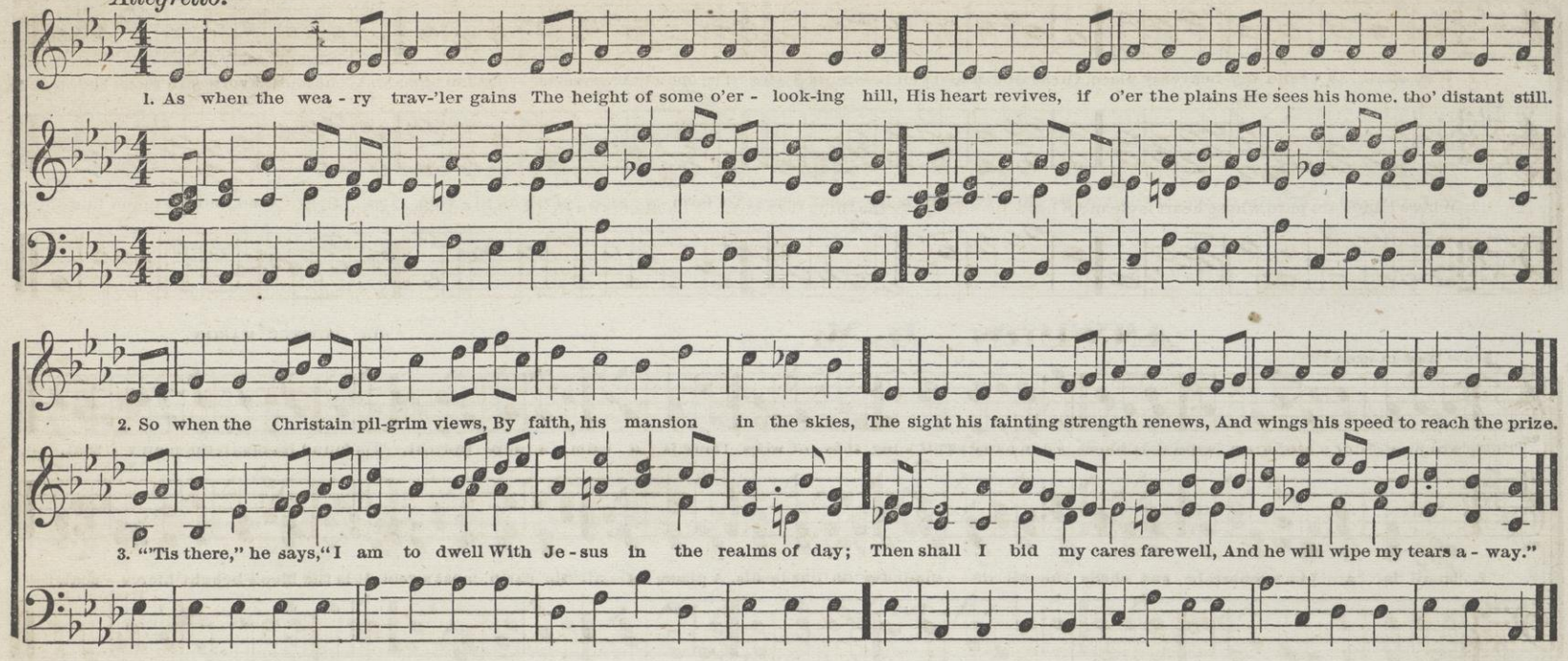
AULD. L. M.



ARAL. L. M. Double.

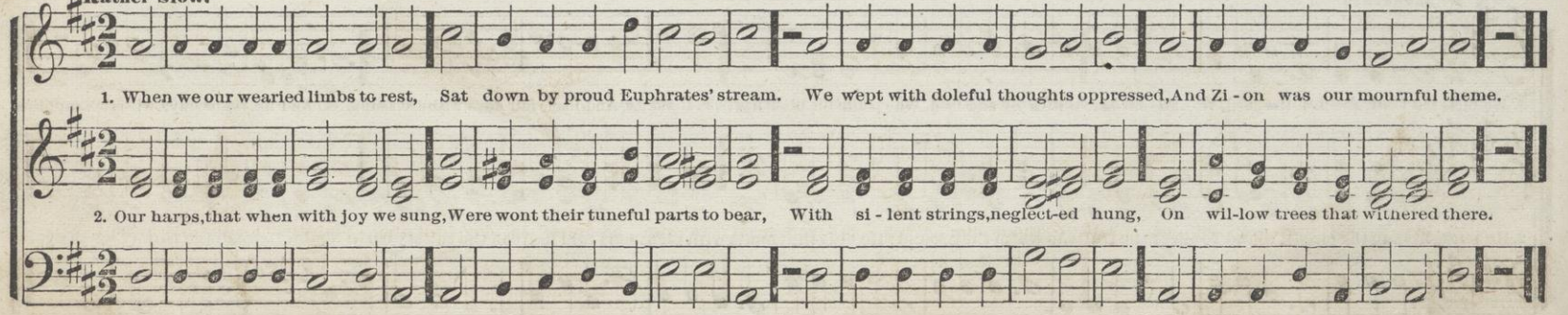
WILLIAM MASON.

Allegretto.



ASHWELL. L. M.

DR. LOWELL MASON.



ALL-SAINTS. L.M.

Moderate.

1. Who shall as - cend thy heavenly place, Great God, and dwell before thy face? The man that loves re - lig-ion now, And humbly walks with God be-low.

2. Whose hands are pure, whose heart is clean; Whose lips still speak the thing they mean; No slanders dwell up - on his tongue; He hates to do his neighbor wrong.

ANVERN. L. M.

Slow and in steady time.

1. Triumphant Zion! lift thy head From dust and darkness, and the dead! Tho' humbled long, awake at length, And gird thee with thy Savior's strength, And gird thee with thy Savior's strength.

Ritard.

2. Put all thy beauteous garments on, And let thy excellence be known: Deck'd in the robes of righteousness, Thy glory shall the world confess, Thy glory shall the world confess.

Ritard.

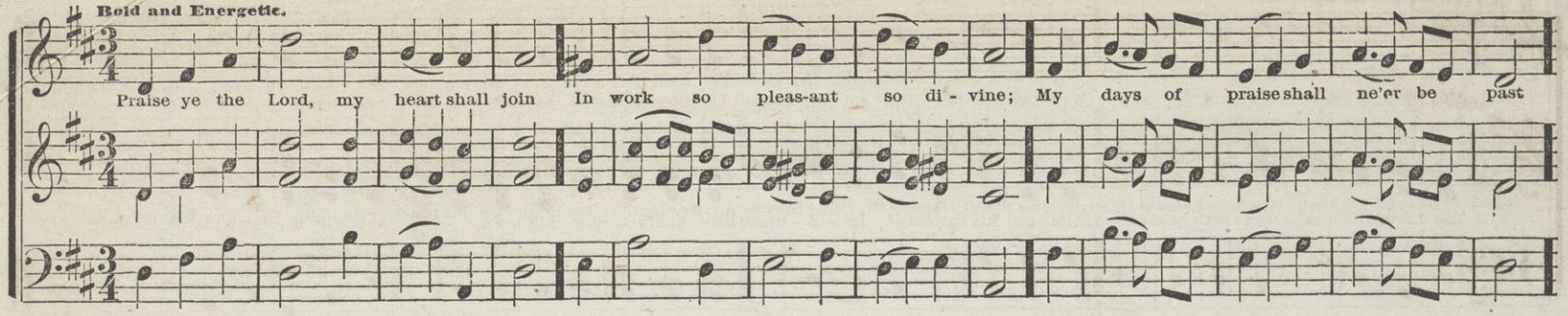
APPLETON. L. M.

1. Oh come, loud anthems let us sing, Loud praise to our al - migh - ty King; For we our voi - ces high should raise, When our salvation's rock we praise.

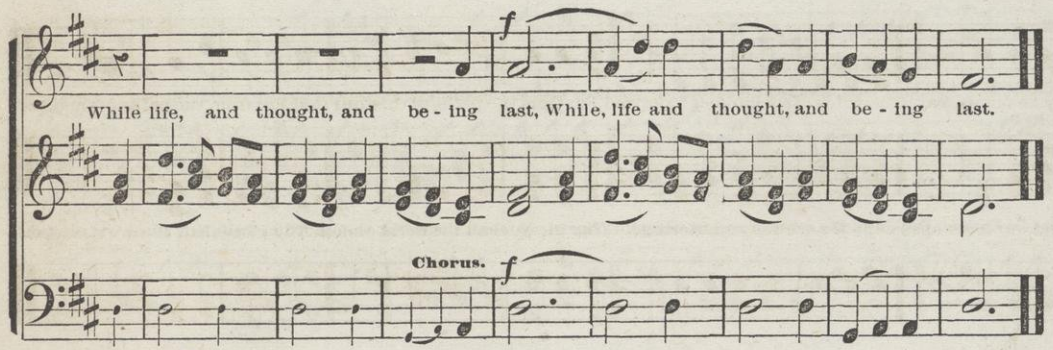
2. In - to his presence let us haste, To thank him for his fa - vors past; To him ad-dress, in joy - ful song, Praises which to his name belong.

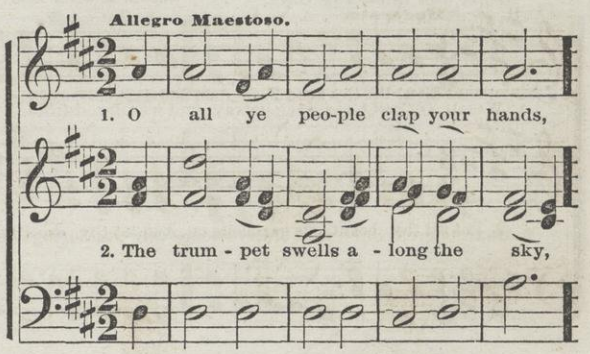
ASTORIA. L. M.

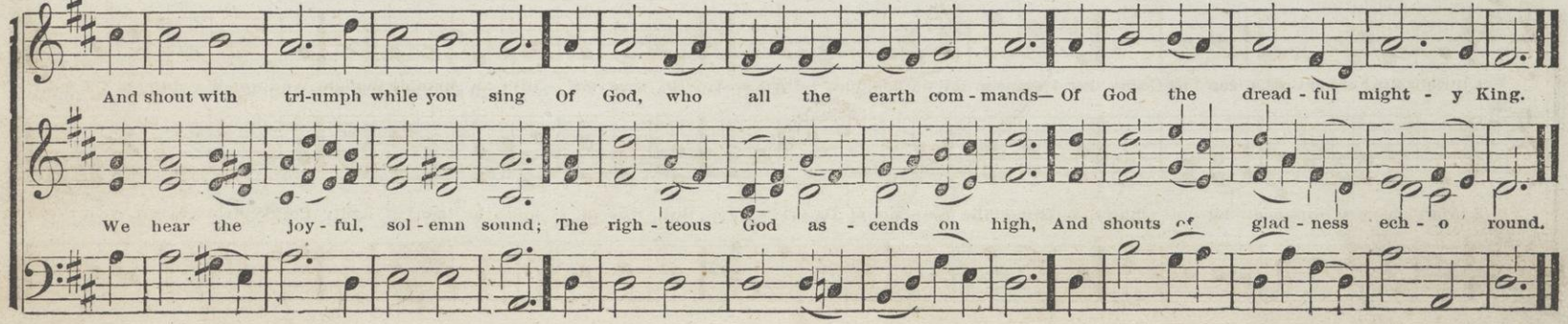
DR. LOWELL MASON.



ASNER. L. M.



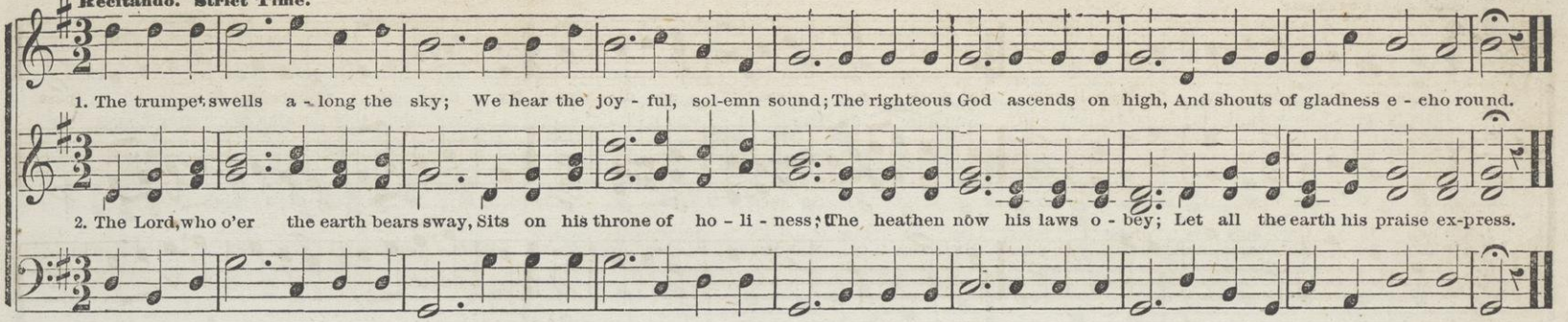




AZZAH. L. M.

DR. LOWELL MASON.

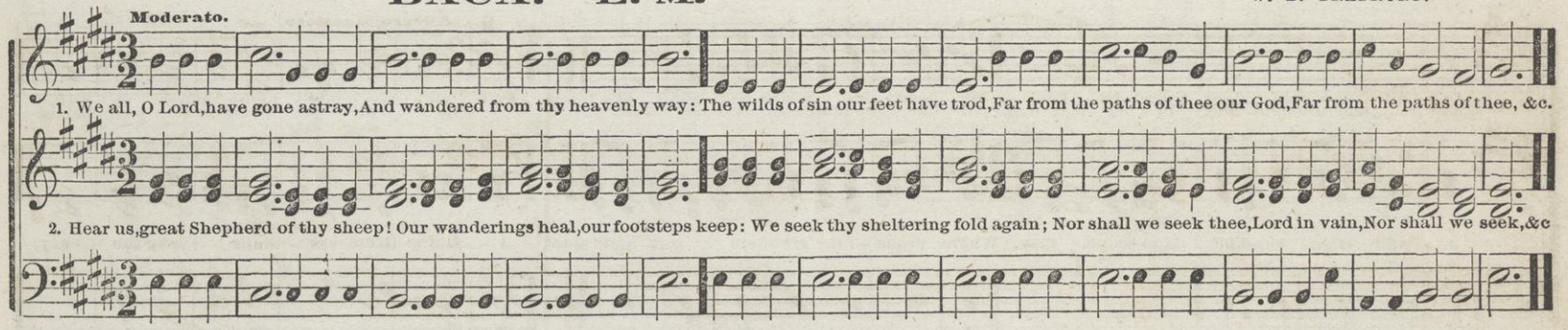
Recitando. Strict Time.



BACA. L. M.

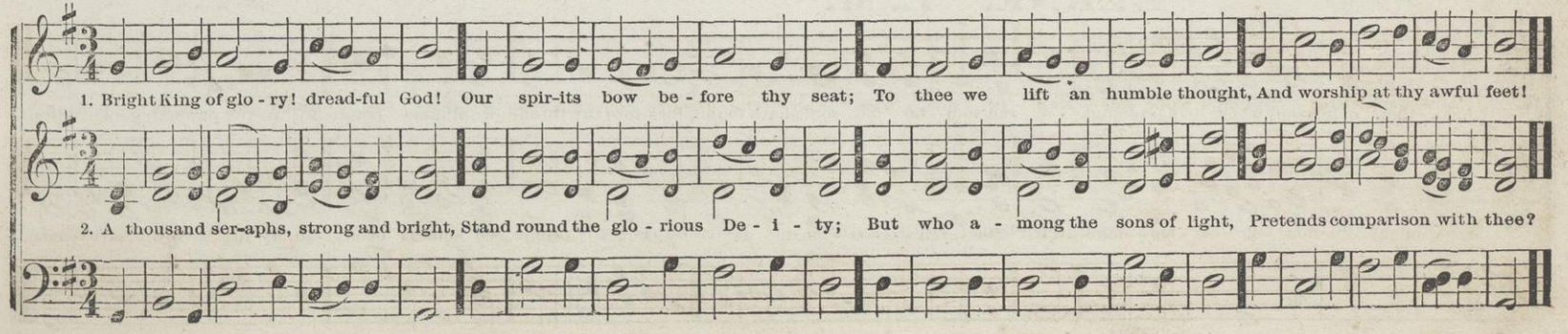
W. B. BRADRURY.

Moderato.

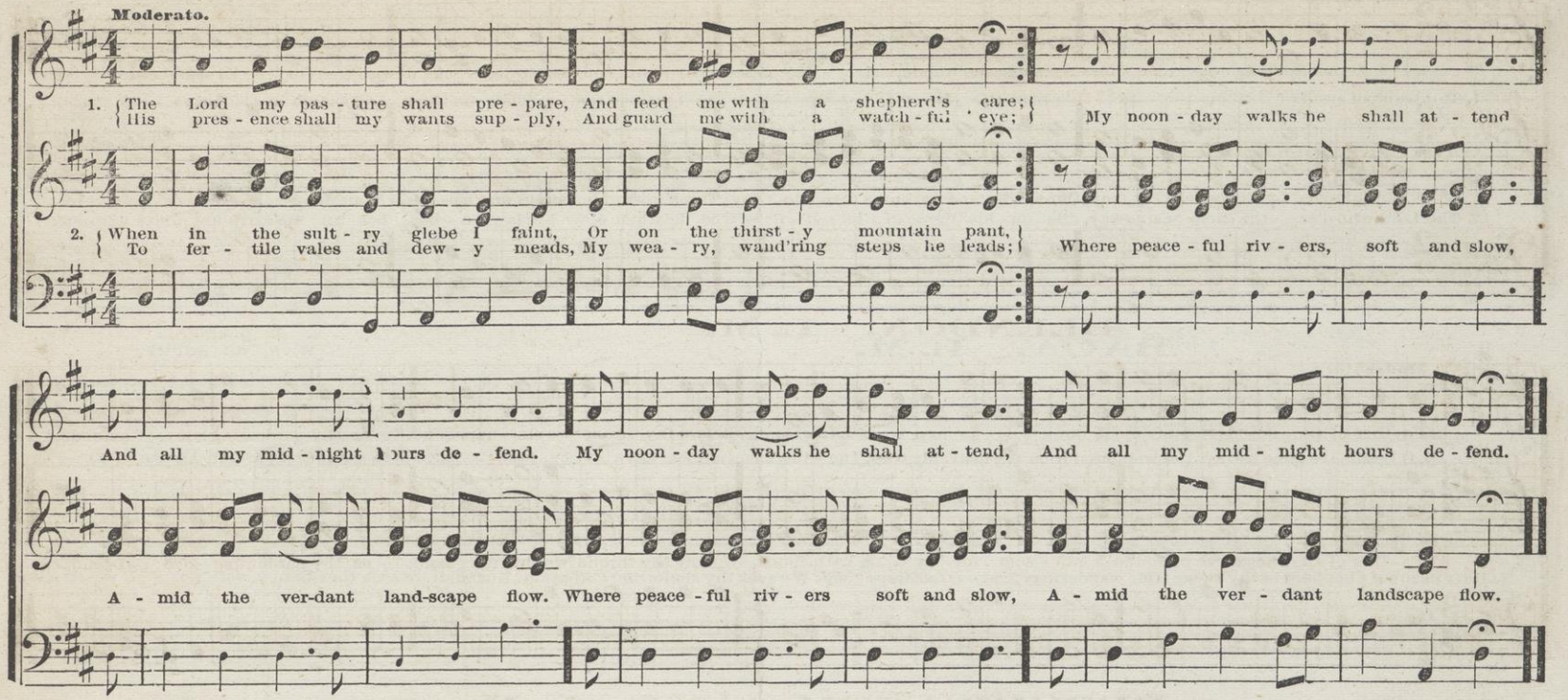


BECKER. L. M.

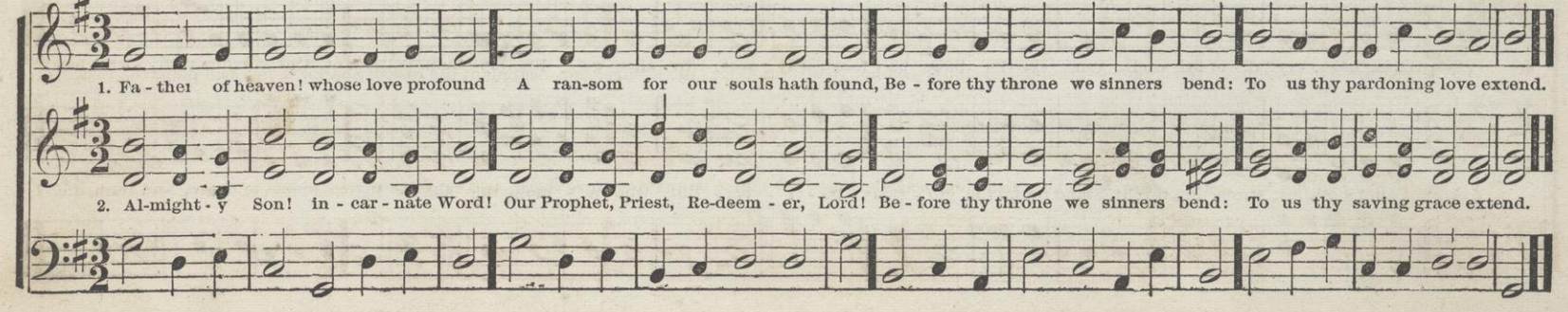
FROM THE GERMAN.



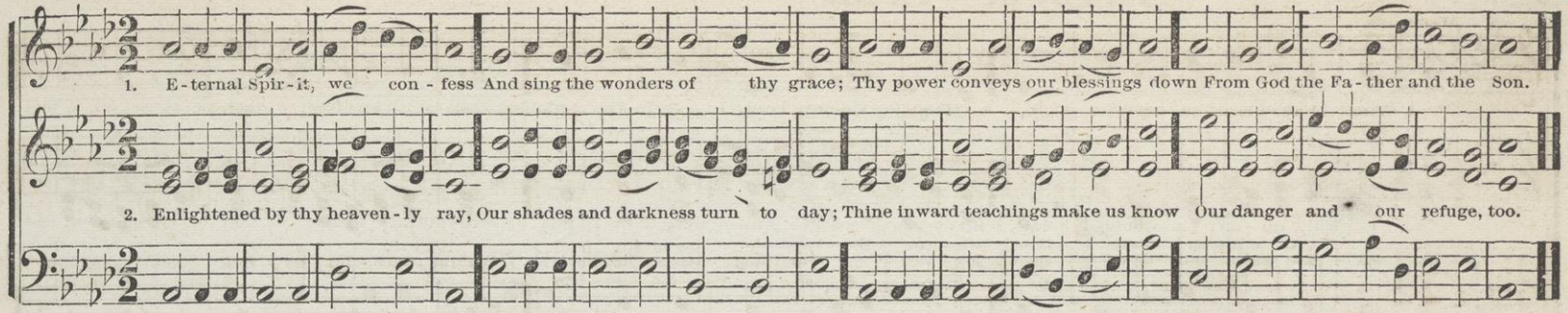
BELVILLE. L. M. Double or 6 lines. DR. LOWELL MASON.



BERNE. L. M.

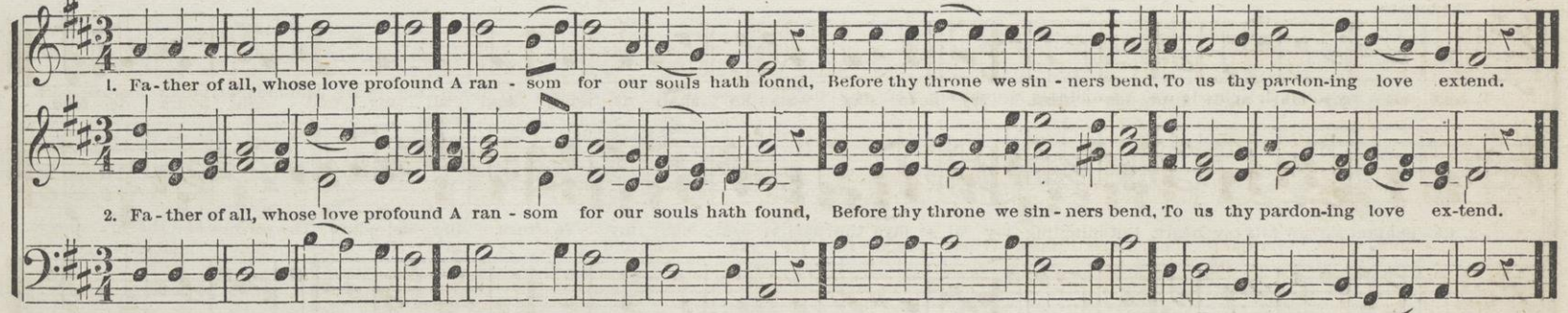


BERRY. L. M.



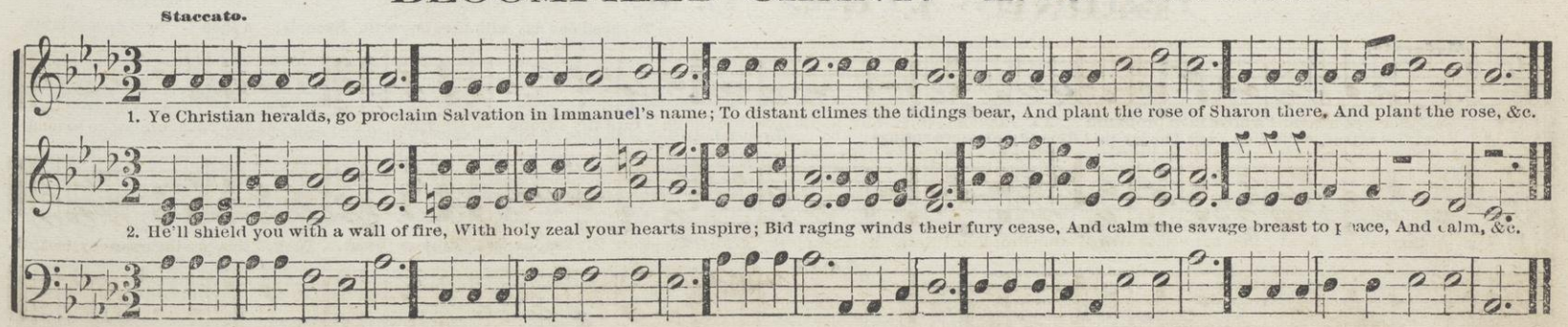
BLENDON. L. M.

F. GIARDINI.

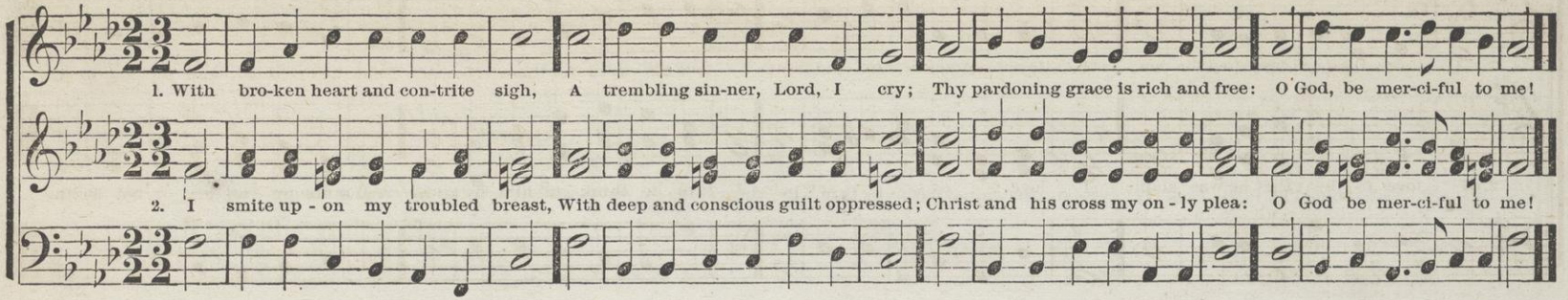


BLOOMFIELD CHANT. L. M.

WM. B. BRADBURY.

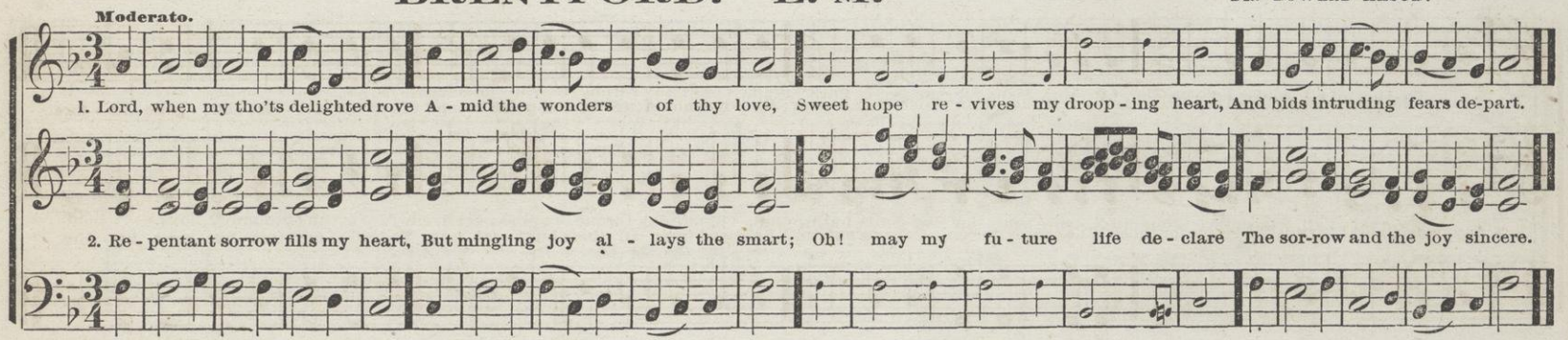


BRENT. L. M.



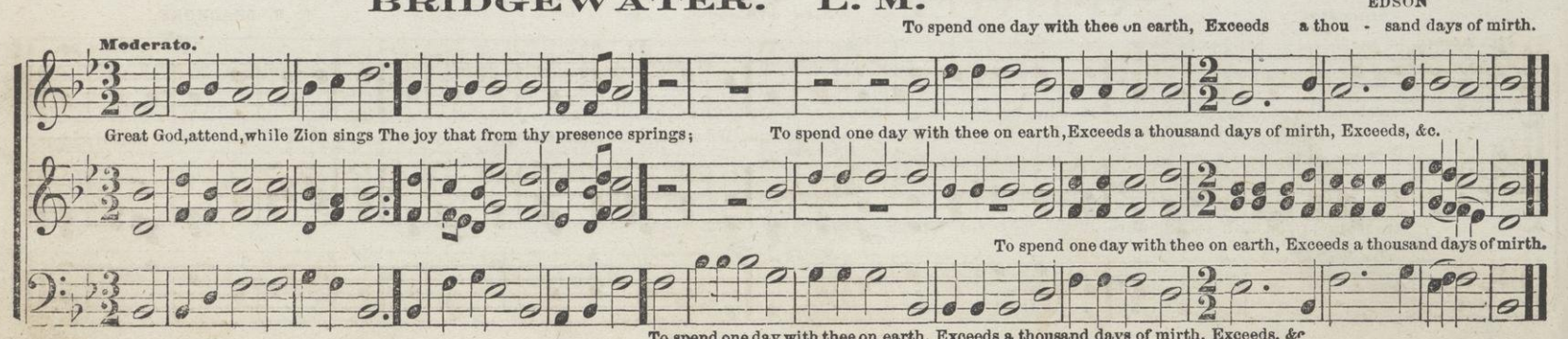
BRENTFORD. L. M.

DR. LOWELL MASON.

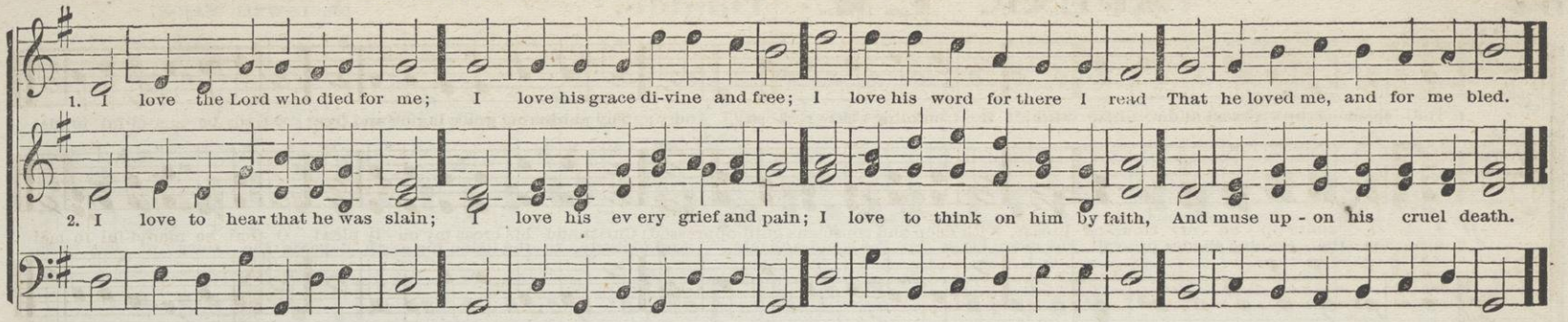


BRIDGEWATER. L. M.

EDSON

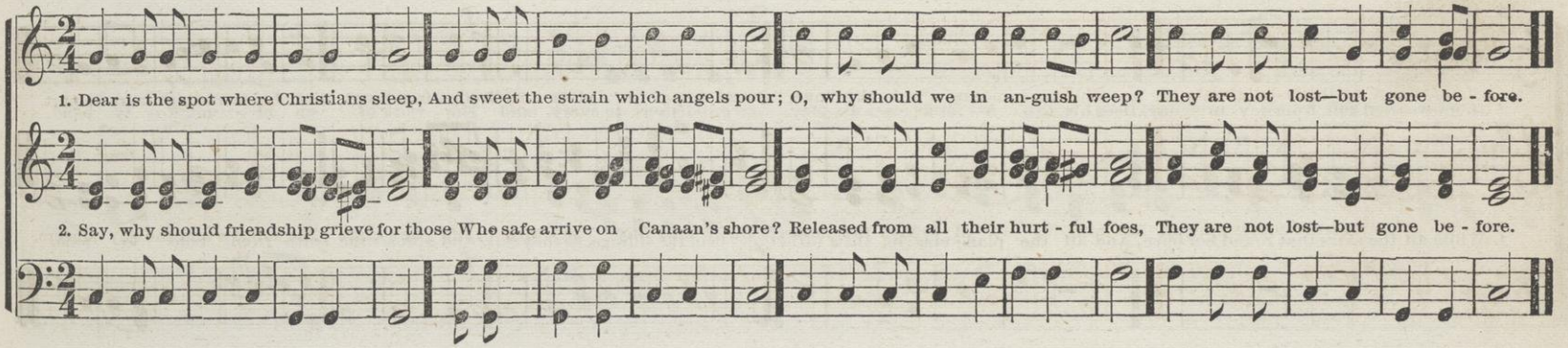


CAIRO. L. M.



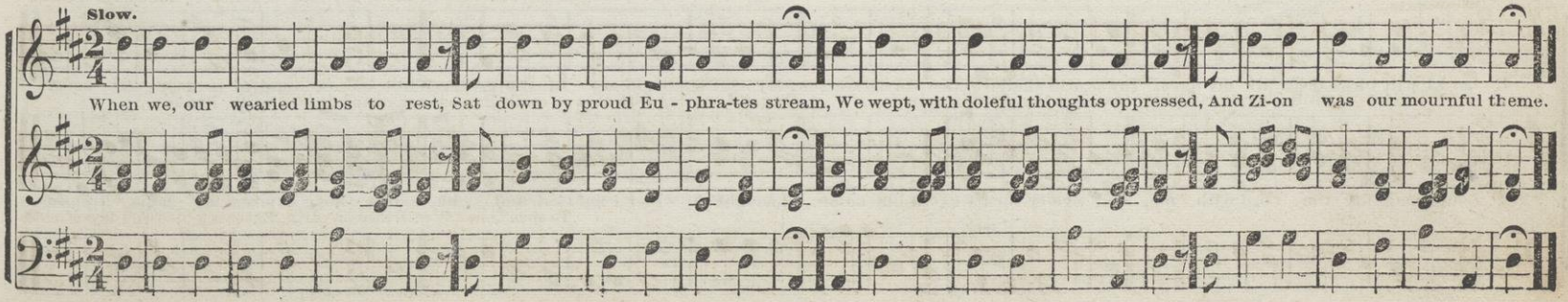
CHRISTIAN'S SLEEP. L. M.

W. B. BRADBURY.



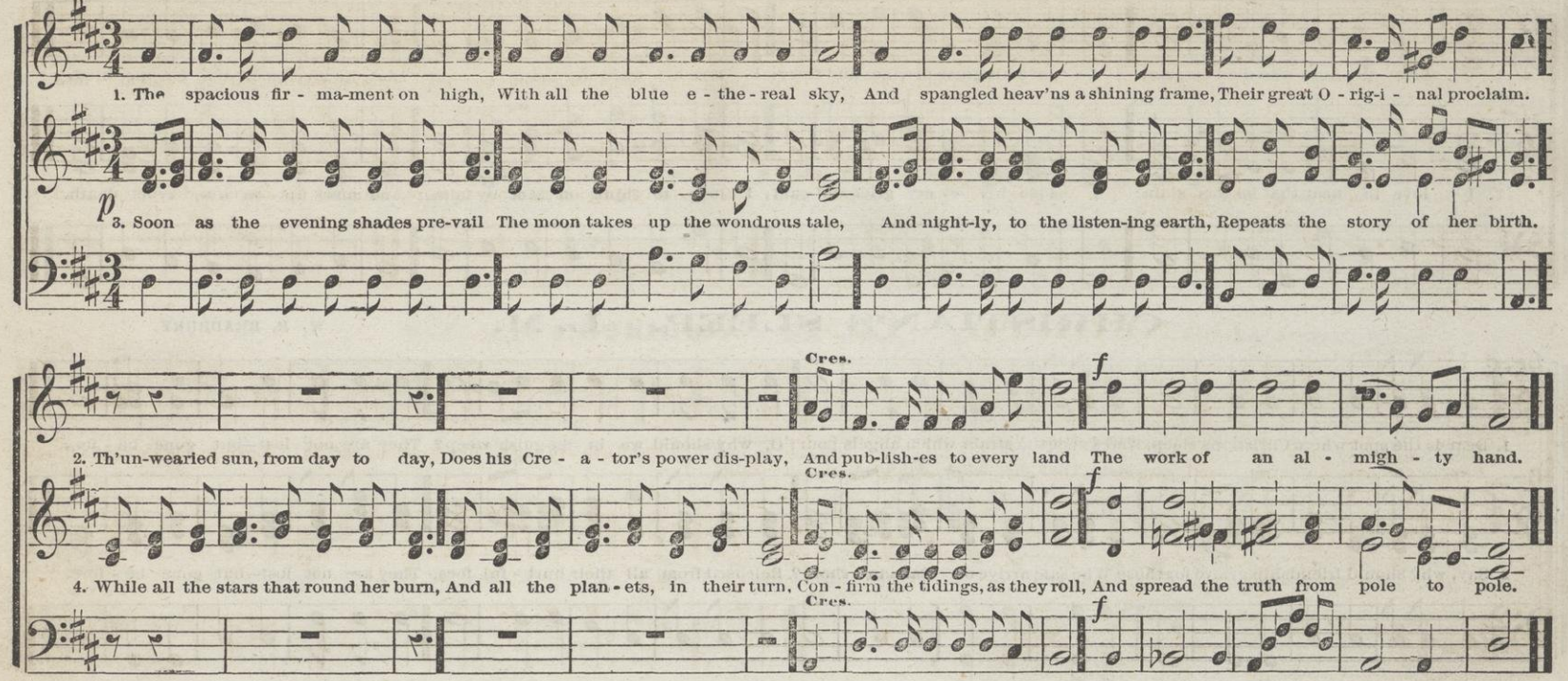
CAPTIVITY. L. M.

W. B. BRADBURY.

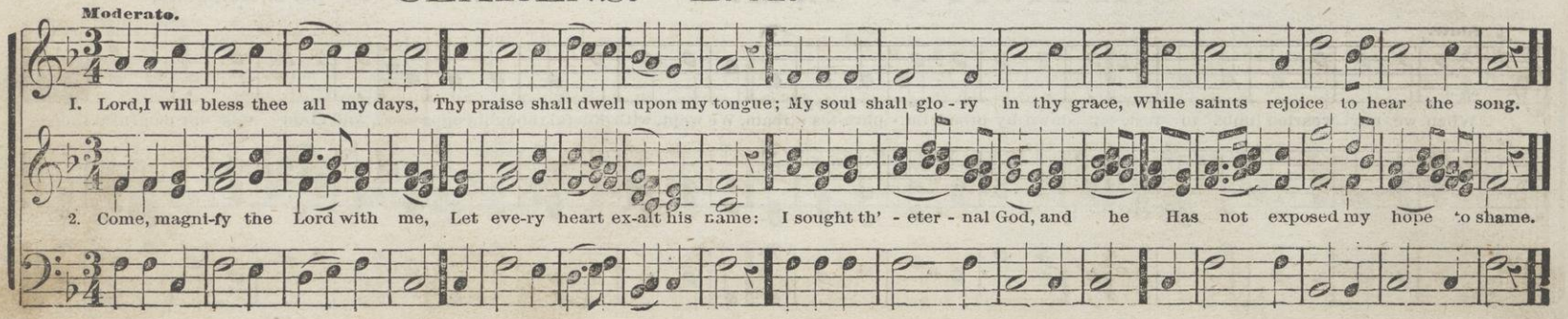


CEPHAS. L. M. Double.

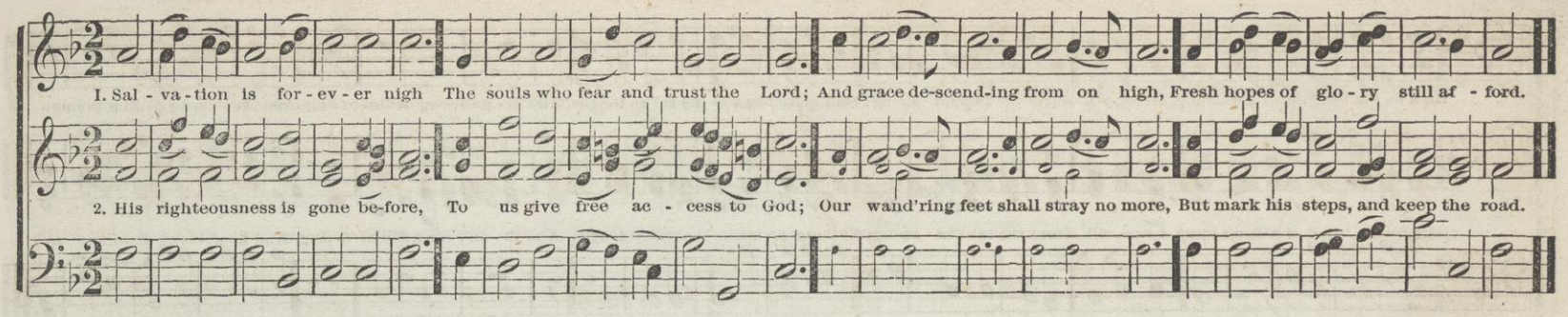
DR. LOWELL MASON.



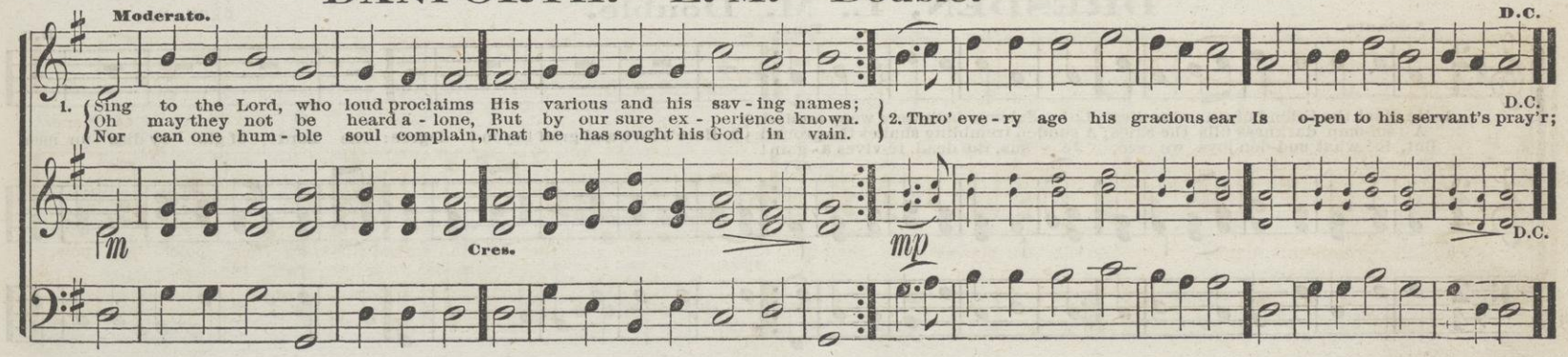
CLARENS. L. M.



CLINTON. L. M.

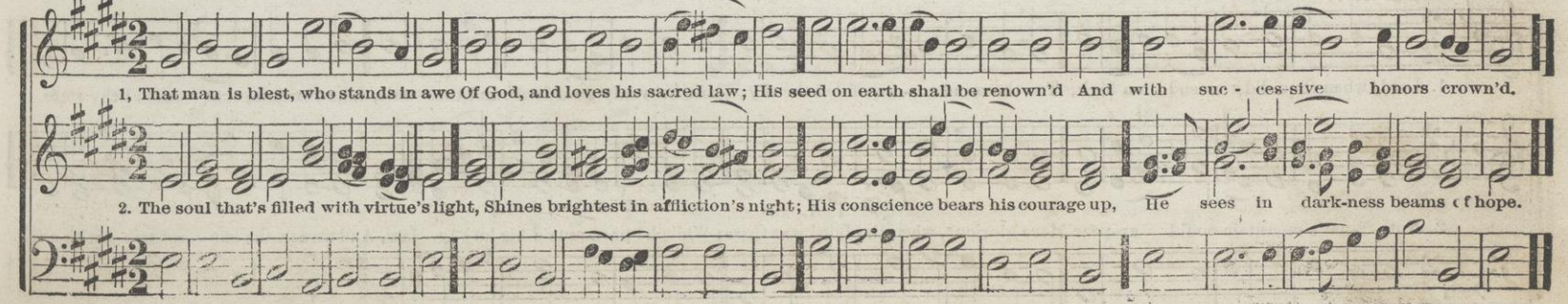


DANFORTH. L. M. Double.



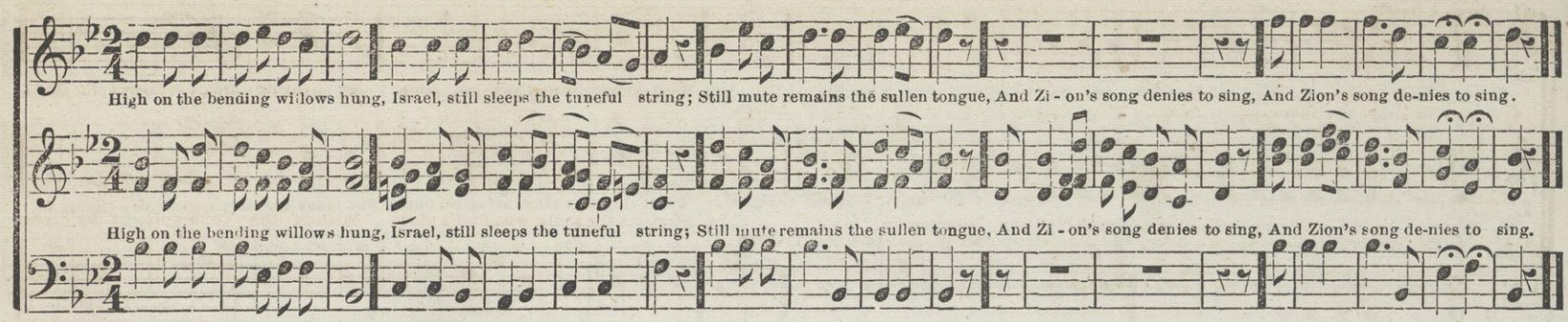
DANVERS. L. M.

DR. LOWELL MASON.



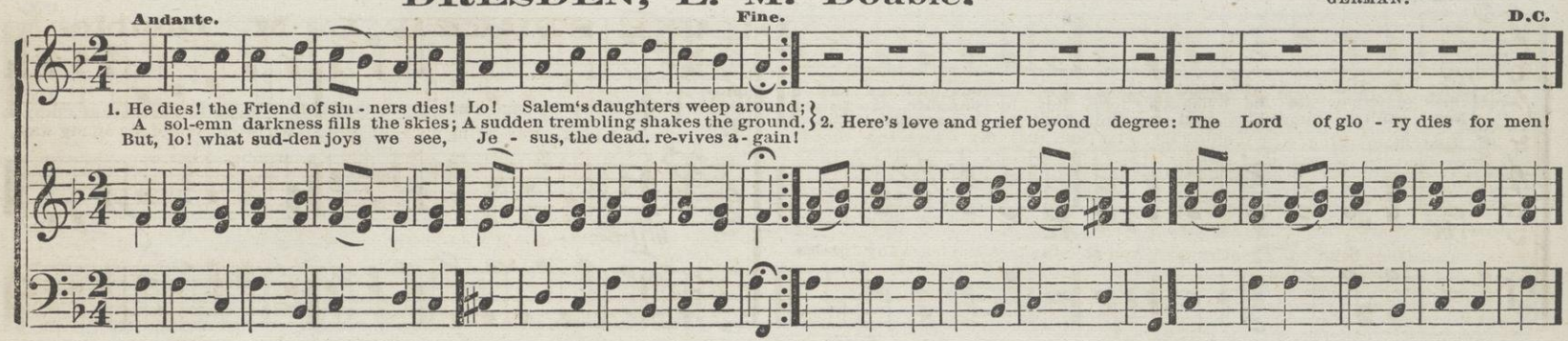
DARLEY. L. M.

H. W. DARLEY.



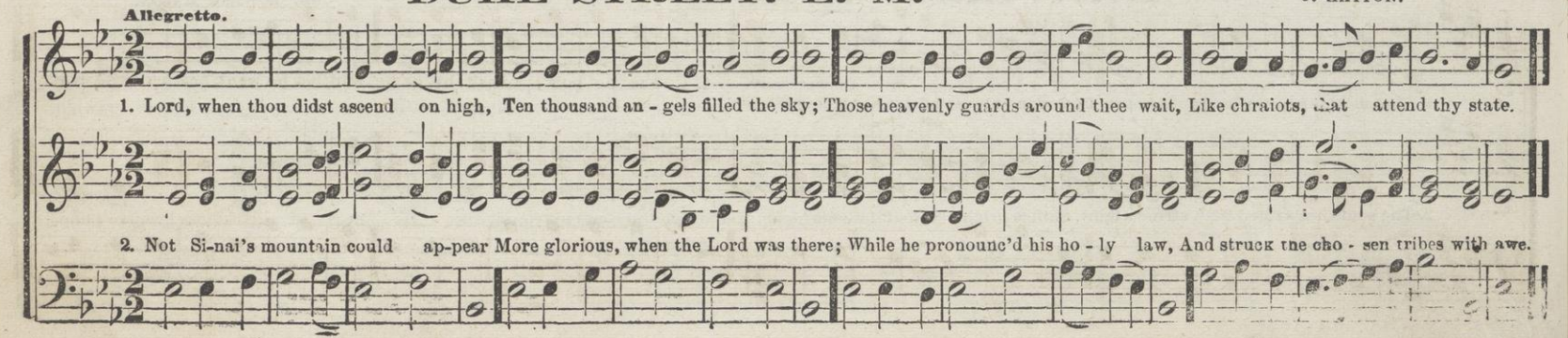
DRESDEN, L. M. Double.

GERMAN.



DUKE STREET. L. M.

J. HATTON.



DUNFIELD. L. M. Double.

Moderato.

1. { How pleasant how di-vine-ly fair, O Lord of hosts, thy dwellings are; } 2. My flesh would rest in thine abode: My panting heart cries out for God:
{ With long desire my spirit faints, To meet th'assembly of thy [OMIT.] } saints.

3. { Blest are the saints who sit on high, Around thy throne above the sky. } 4. Blest are the souls, who find a place With-in the tem - ple of thy grace;
{ Thy brightest glories shine a-bove, And all their work is praise and [OMIT.] love.

DUANE STREET. L. M. Double.

My God! my King! why should I be So far from all my joys and thee?
There they behold thy gentler rays, And seek thy face and learn thy praise.

1. A poor, way-faring man of grief Hath often cross'd me on my way.

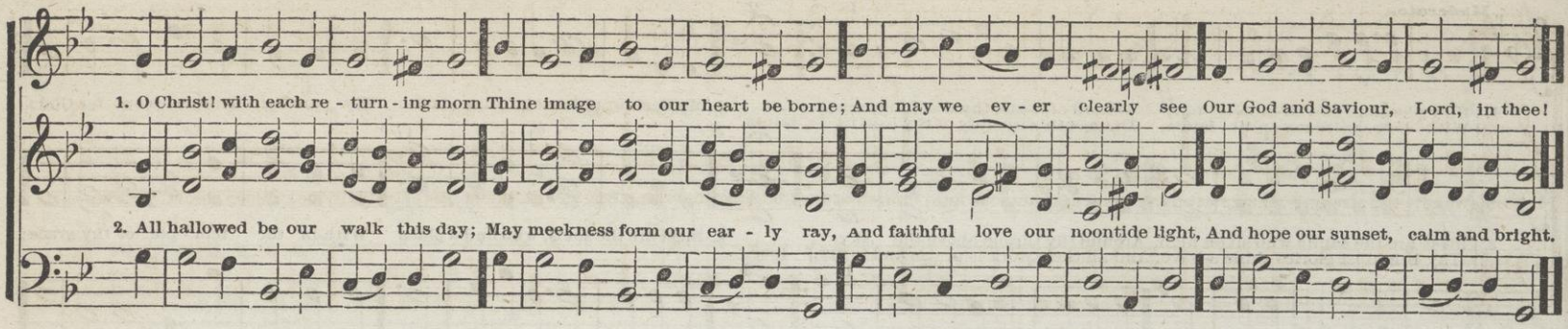
CLOSE. D.S.

Who sued so humbly for re - lief, That I could nev - er answer nay.
Yet there was something in his eye, That won my love, I know not why.

2. I had not pow'r to ask his name, Whither he went, or whence he came,

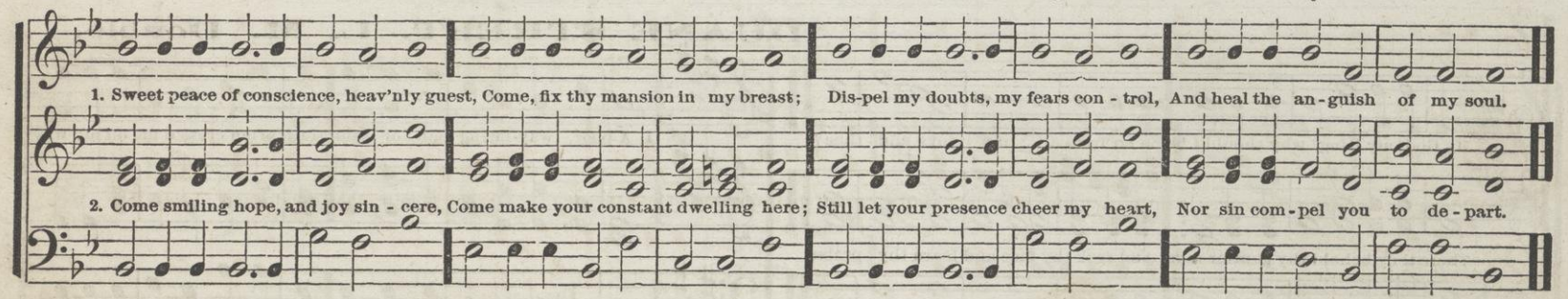
EASTER-TIDE. L. M.

OLD ROMAN.

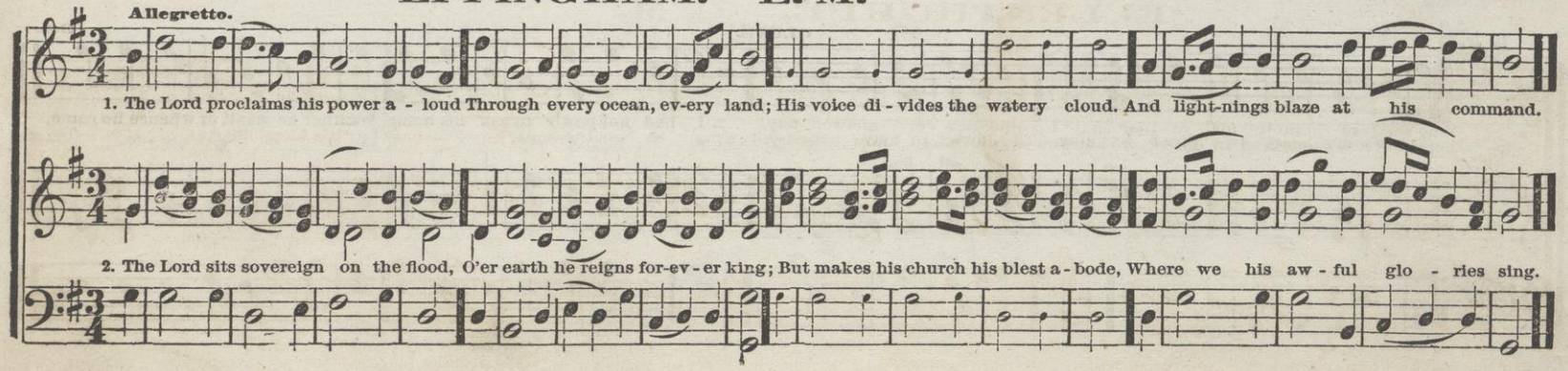


EFFEN. L. M.

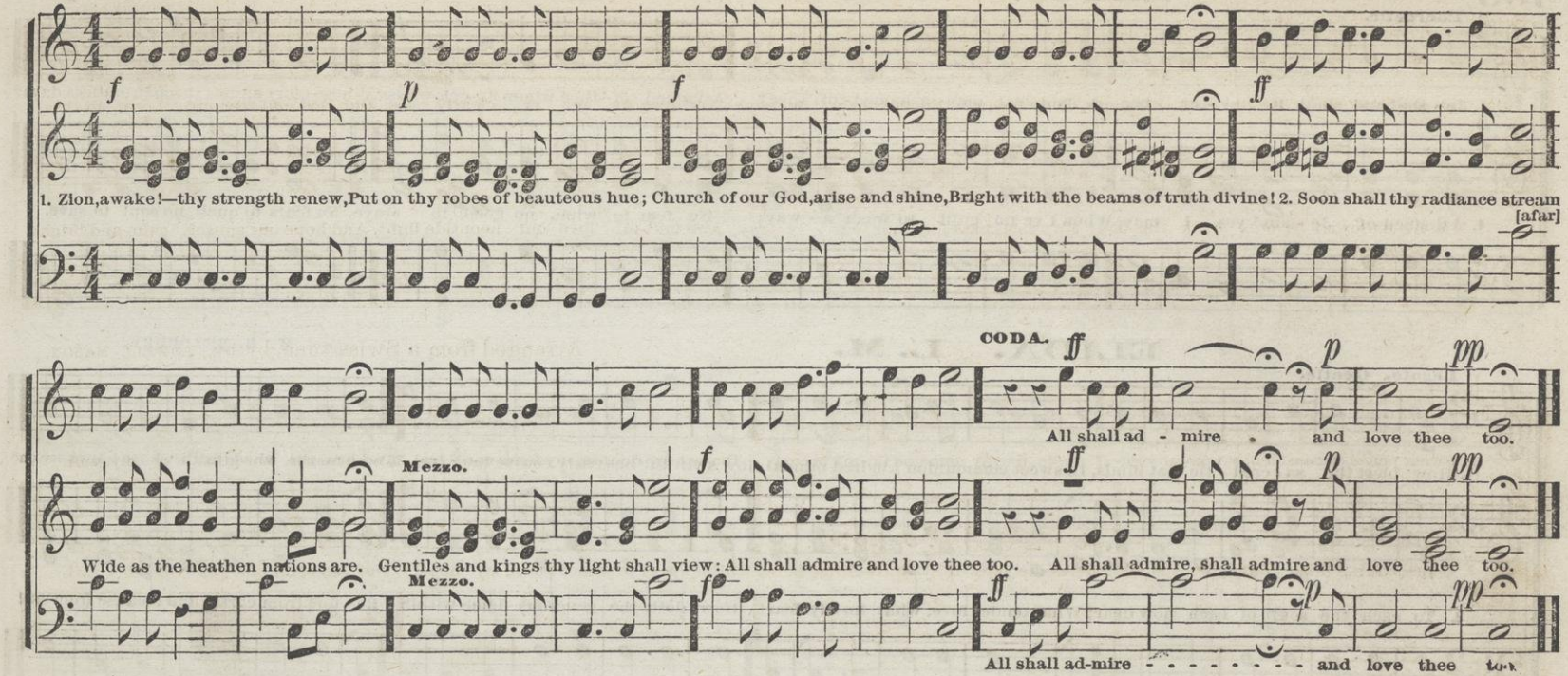
Arranged from a Swiss tune, by DR. LOWELL MASON.



EFFINGHAM. L. M.

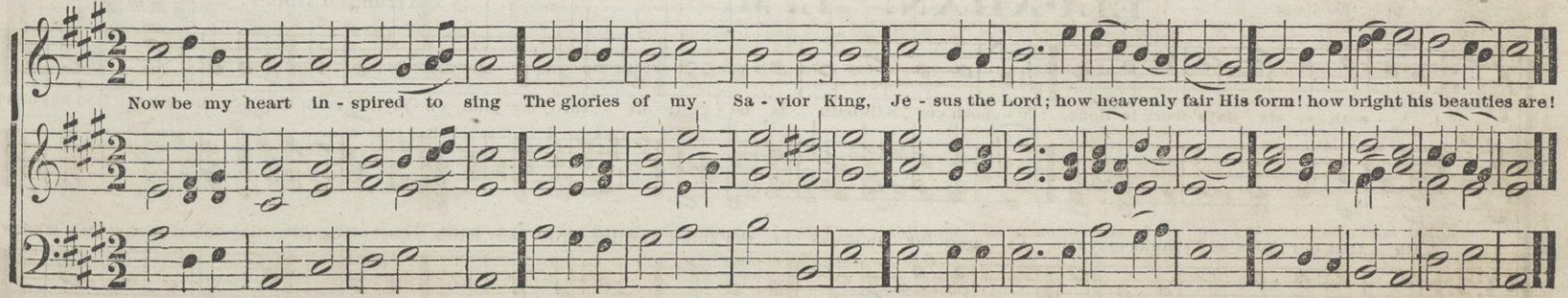


EGLON. L. M. Double.



ELLENTHORPE. L. M.

LINLEY.



ELTON. L. M.

Energetic.

1. Je - sus! and shall it ev - er be, A mor - tal man ashamed of thee? Ashamed of thee whom an-gels praise, Whose glory shines through endless days?

4. Ashamed of Je - sus! yes, I may, When I've no guilt to wash a - way; No tear to wipe, no good to crave, No fears to quell, no soul to save.

ELIDA. L. M.

W. B. BRADBURY.

Legato. Gentle.

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

2. To each the soul of each how dear! What tender love, what ho - ly fear! How doth the generous flame within Re - fine from earth, and cleanse from sin!

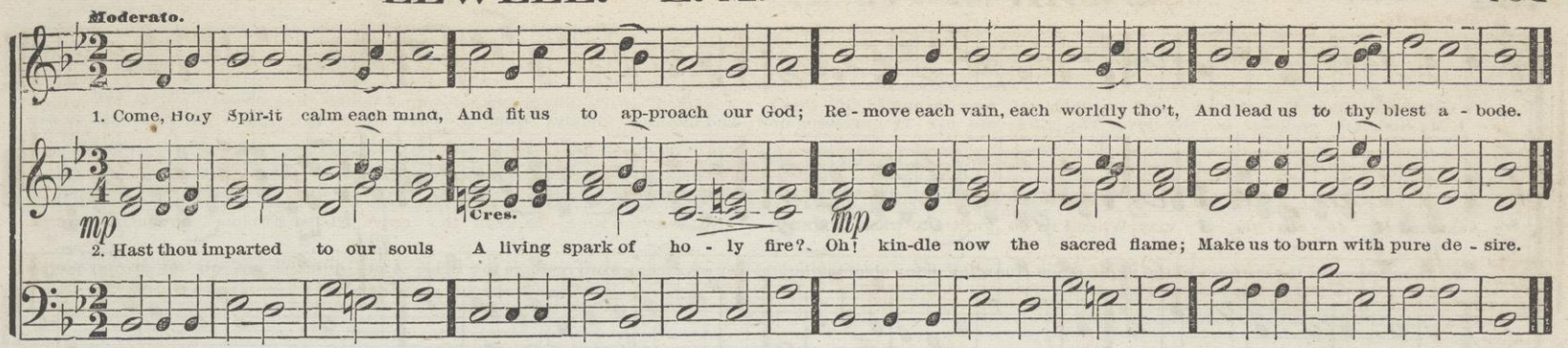
ELPARAN. L. M.

Arranged from P. A. SCHULTZ.

1. A - noth - er six days' work is done, A - noth - er Sab-bath is be - gun: Re - turn my soul, en - joy thy rest; Improve the day thy God has blest.

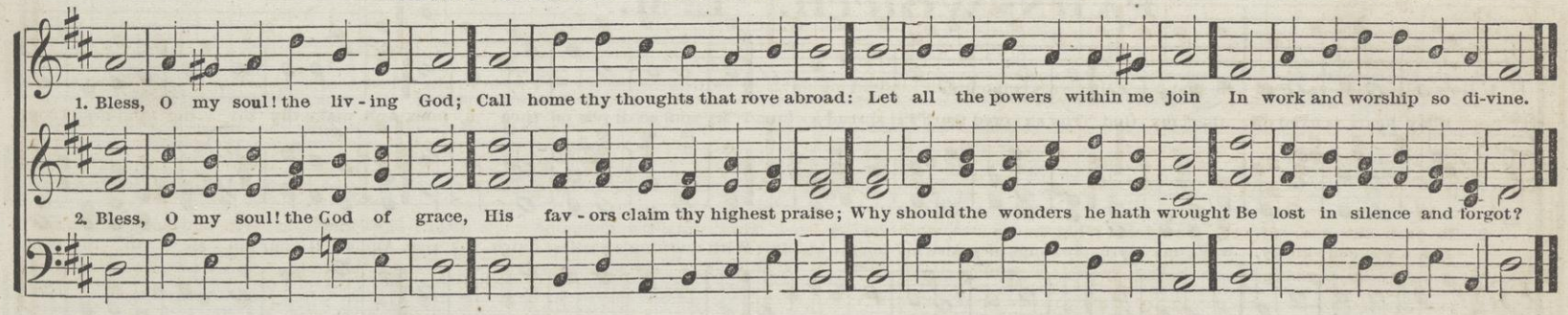
2. Oh that our tho'ts and thanks may rise, As grateful in-cense to the skies; And draw from heav'n that sweet repose, Which none but he that feels it knows.

ELWELL. L. M.



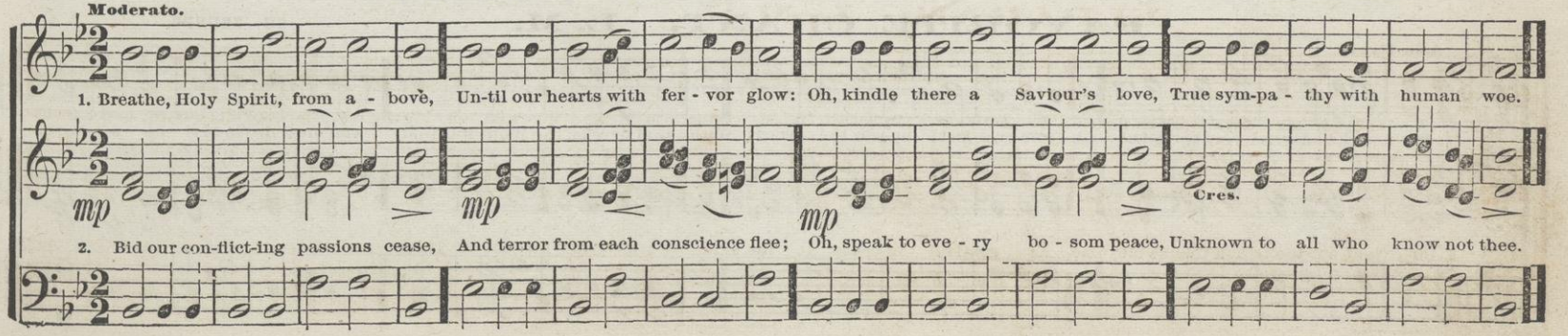
ERFURT. L. M.

MARTIN LUTHER.

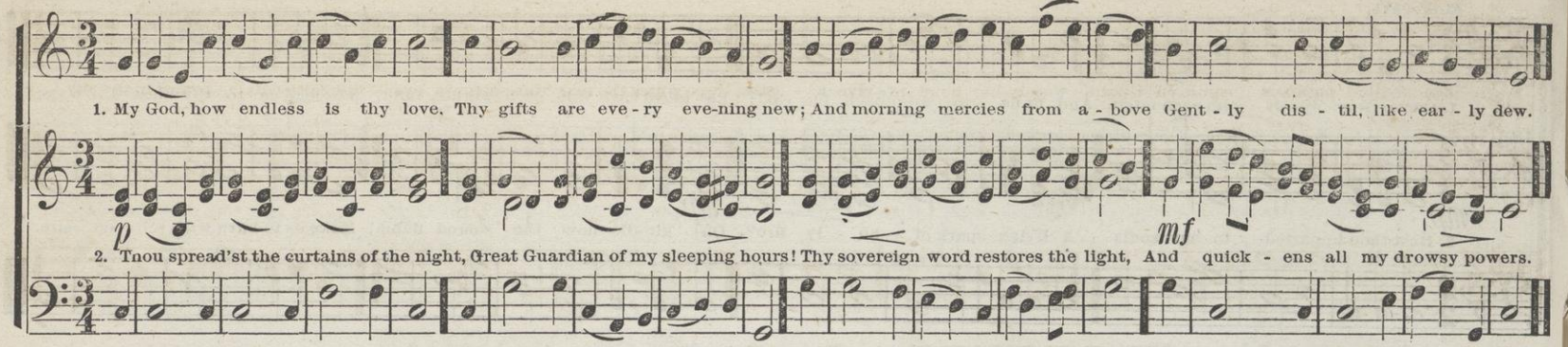


ERNAN. L. M.

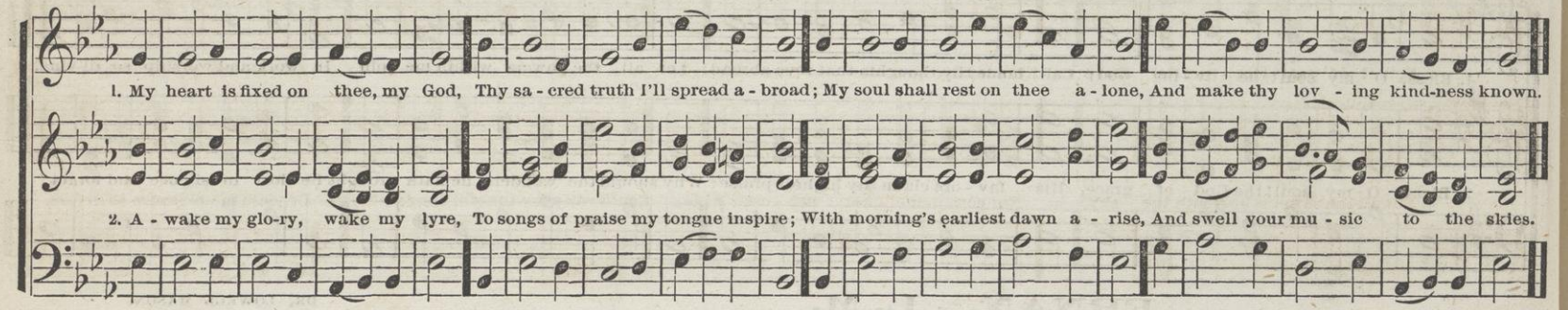
DR. LOWELL MASON.



FABIUS. L. M.

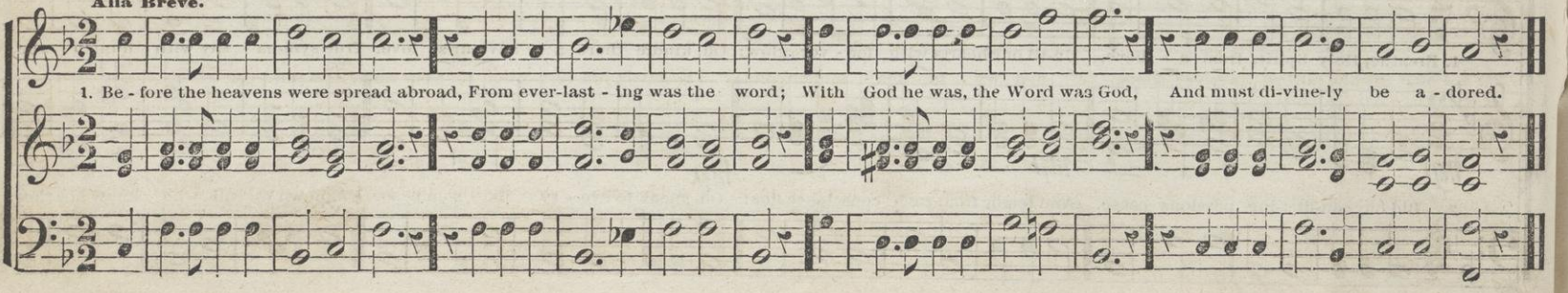


FARNSWORTH. L. M.

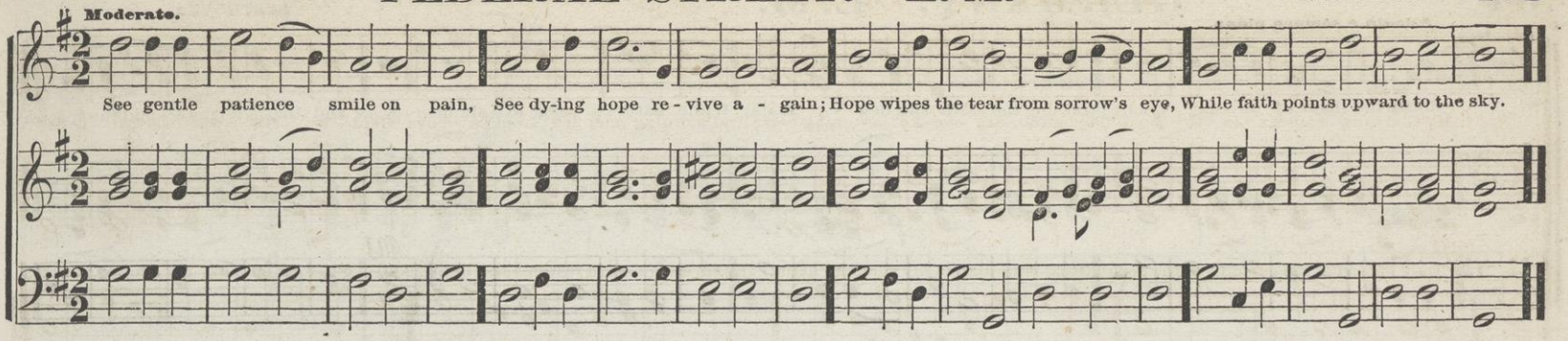


FAVORITE CHANT. L. M.

CH. ZEUNER.

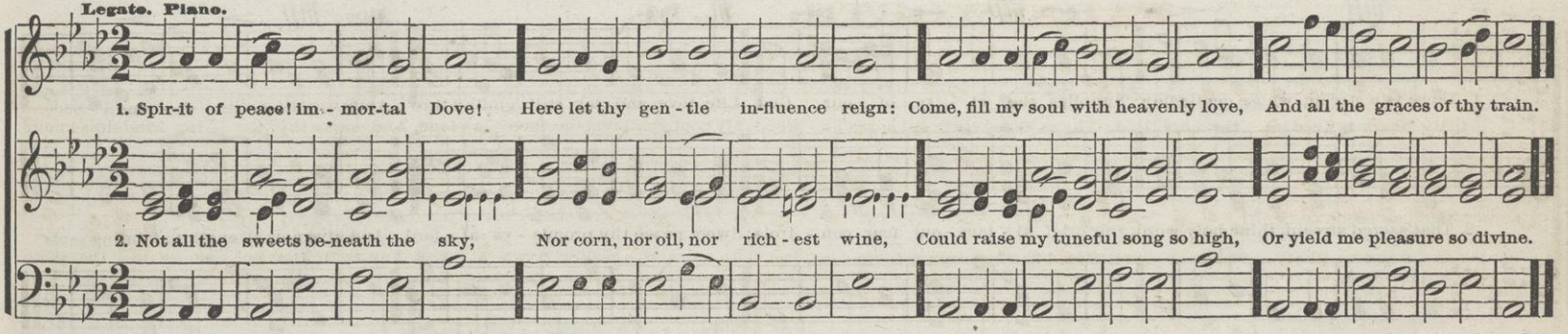


FEDERAL STREET. L. M.



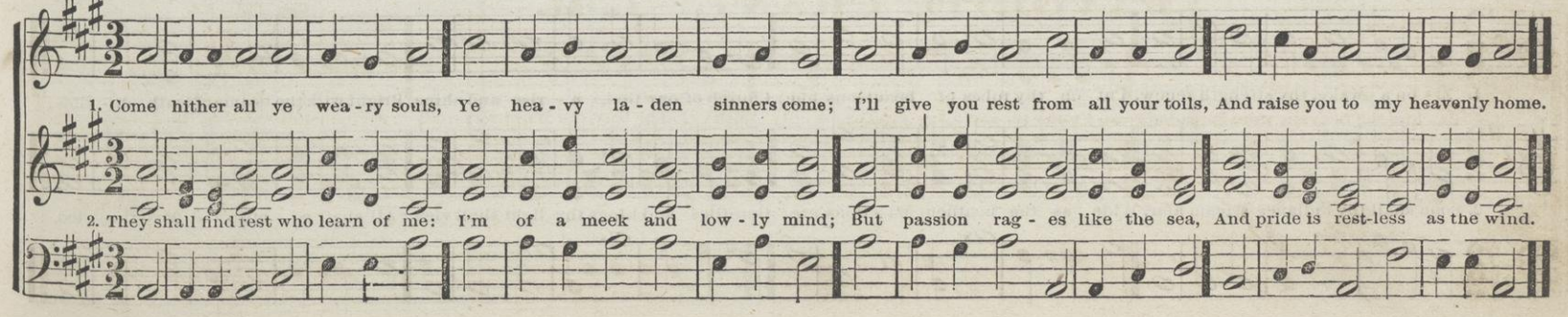
FLORENCE. L. M.

DR. LOWELL MASON.



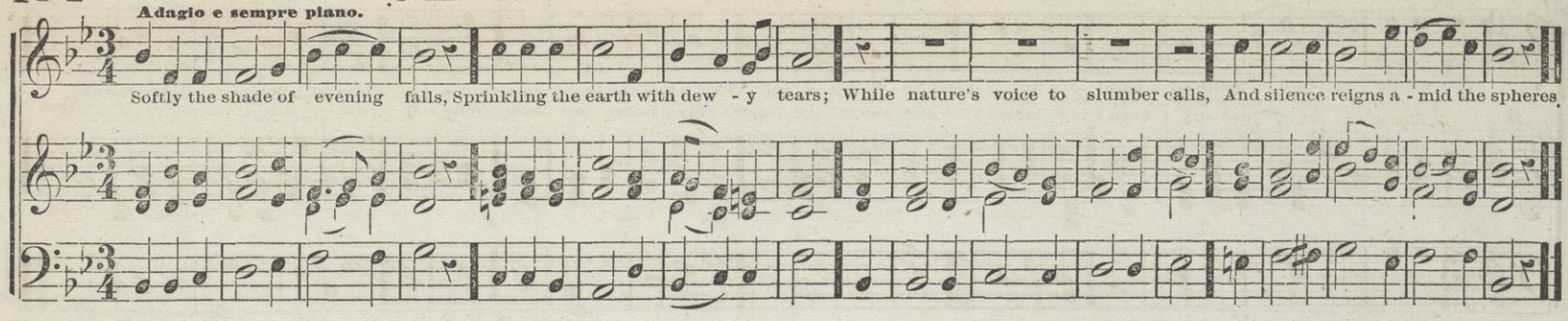
FOREST. L. M.

CHAPIN.



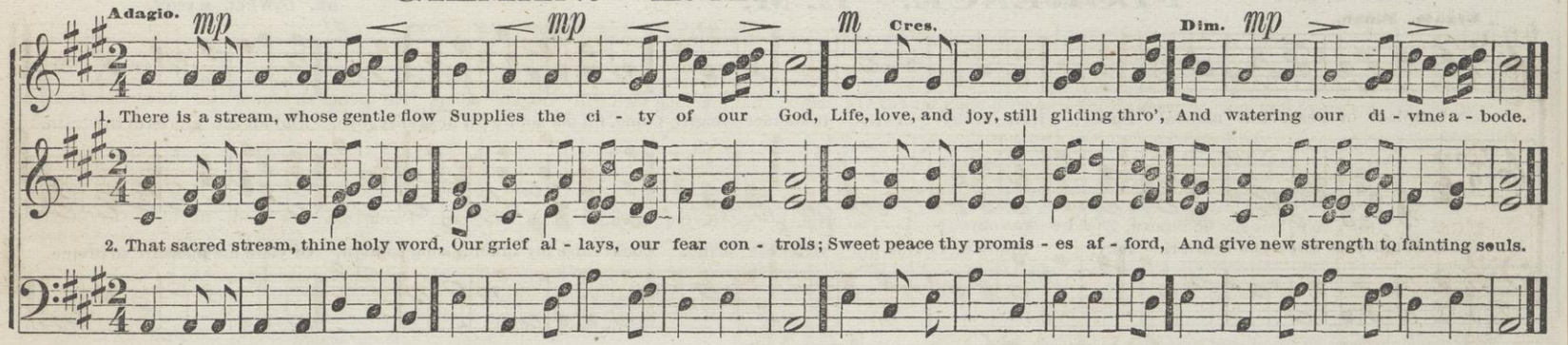
GERMANY. L. M.

BEETHOVEN.



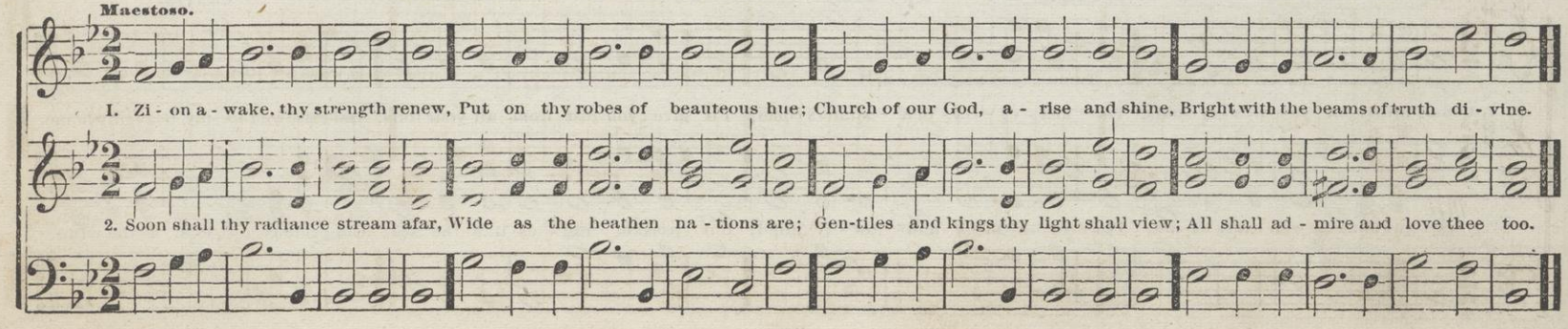
GILMAN. L. M.

WILLIAM MASON.

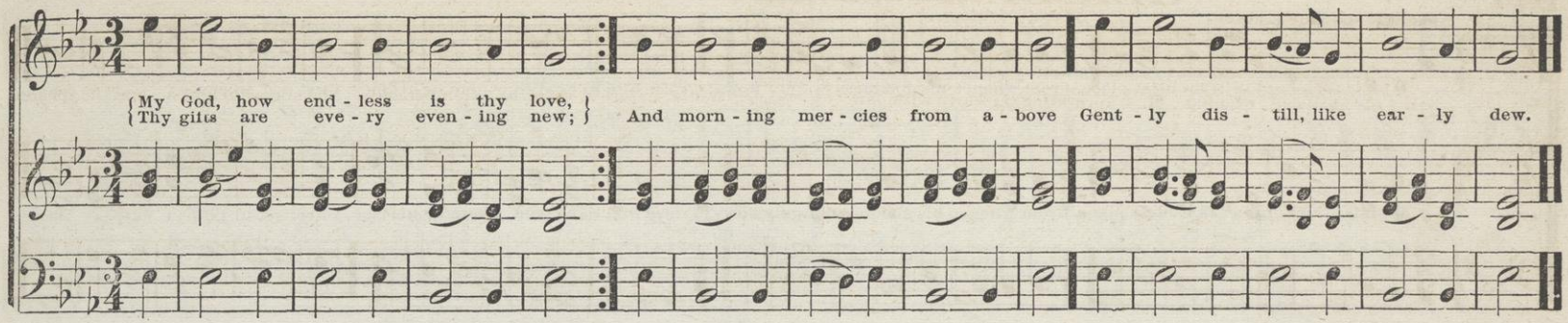


GILEAD. L. M.

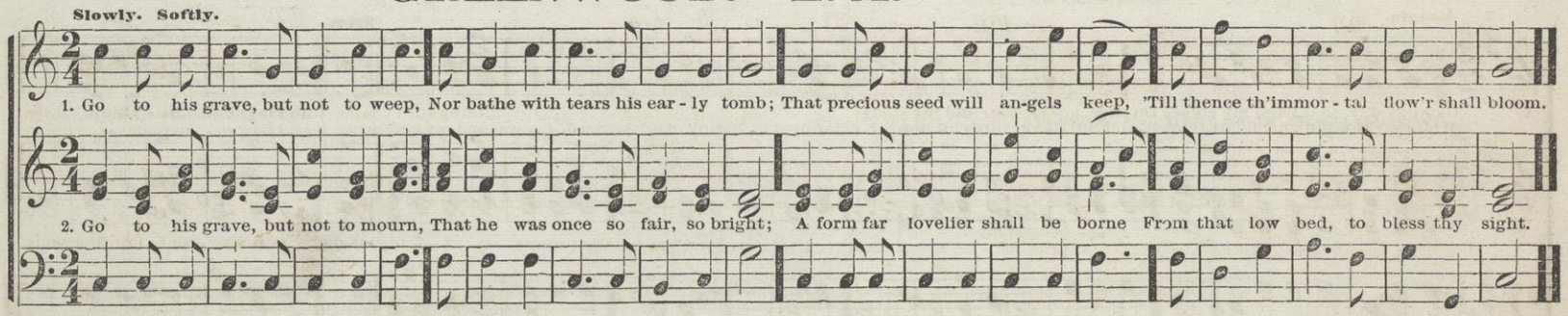
From MEHUL.



GRATITUDE. L. M.

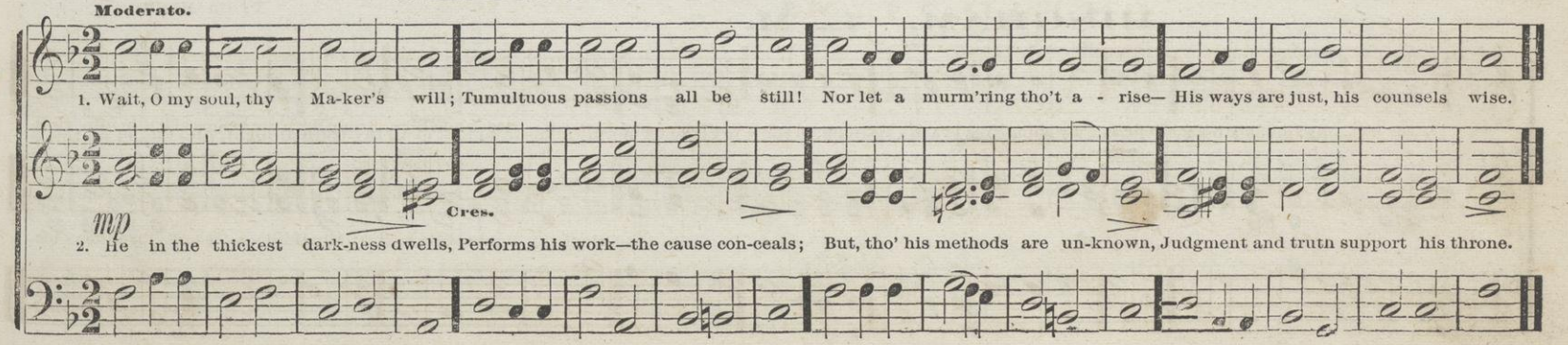


GREENWOOD. L. M.



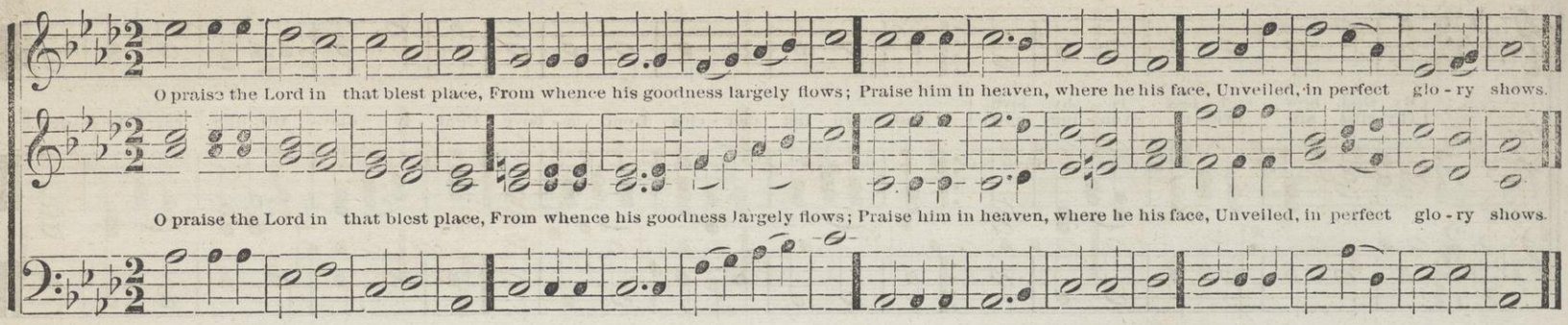
GLEASON. L. M.

ARR. FROM SCHUBERT.

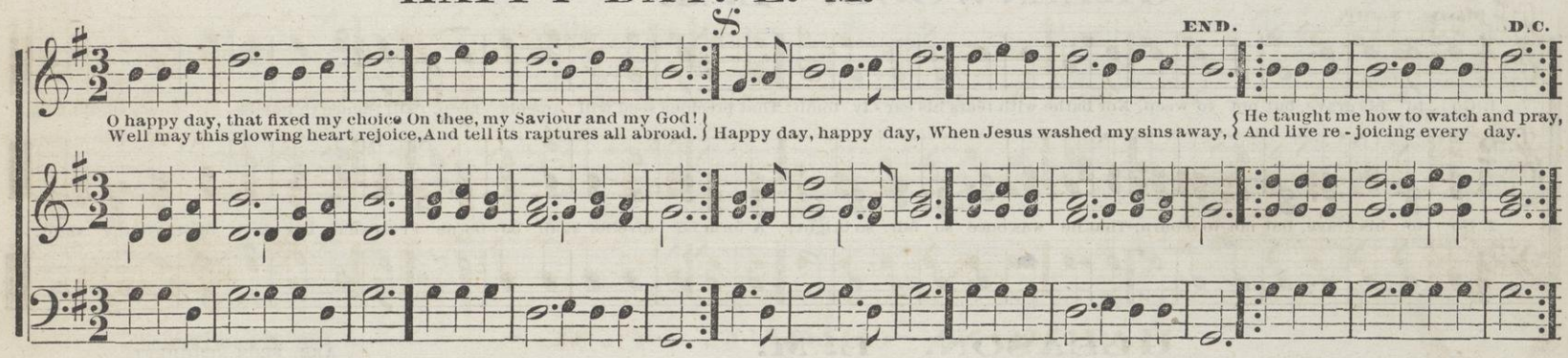


GROSTETE. L. M.

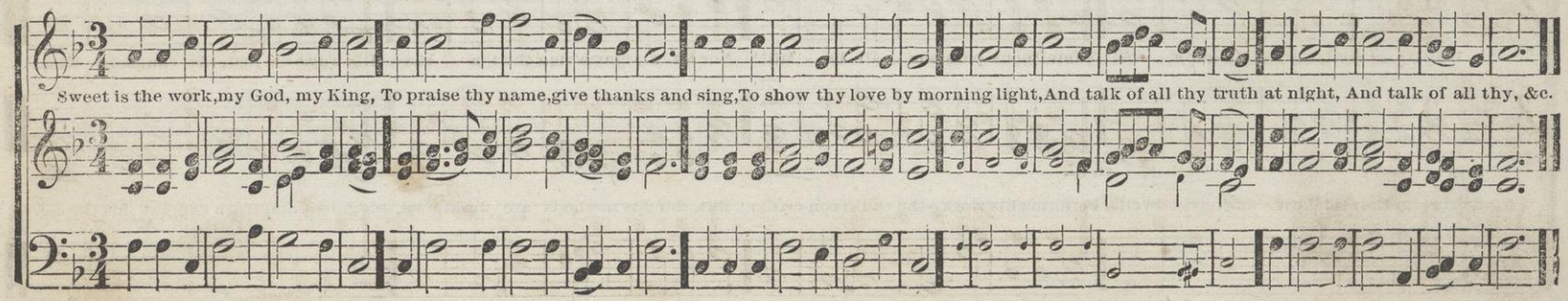
H. W. GREATOREX, BY PERMISSION.



HAPPY DAY. L. M.

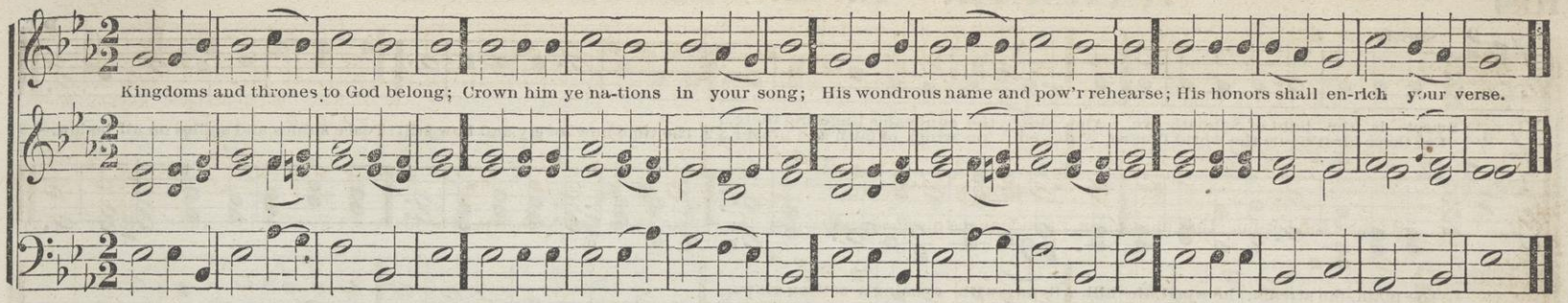


HINGHAM. L. M.



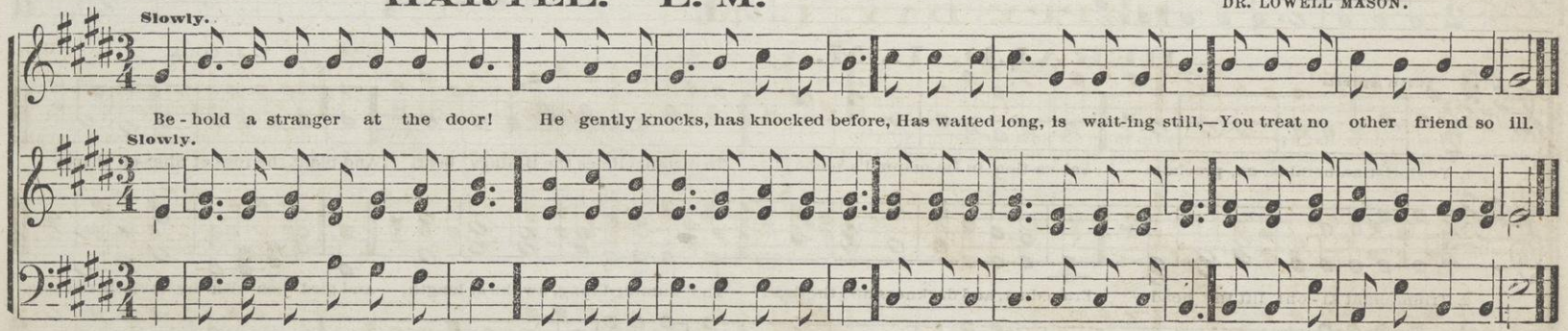
HAMBURG. L. M.

ARR. BY DR. LOWELL MASON.



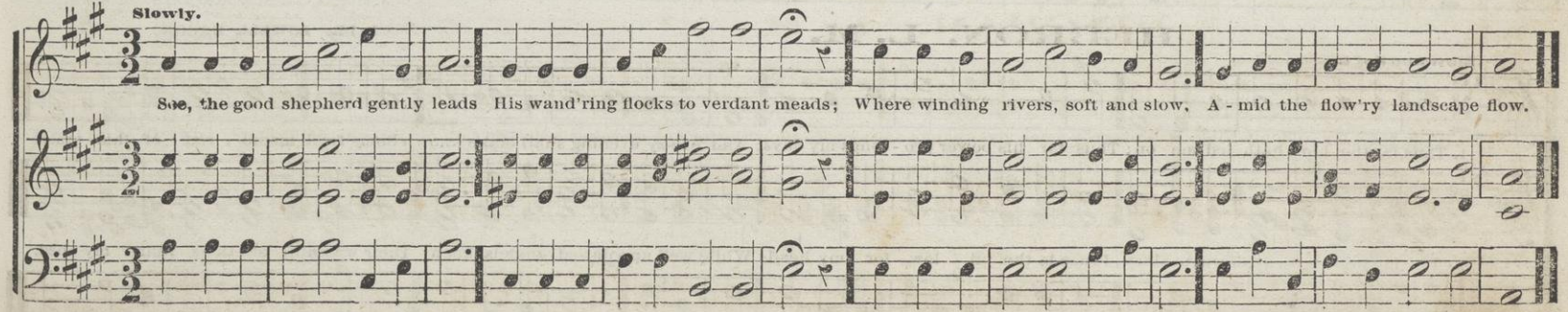
HARTEL. L. M.

DR. LOWELL MASON.



HARMONY GROVE. L. M.

H. K. OLIVER.



HARMAN. L. M. Double.

Slowly. D.C.

1. { Sweet is the light of Sabbath eve, And soft the sunbeams lingering there, / For these blest hours the world I leave, Waft - ed on wings of faith and prayer, } 2. The time how lovely, and how still! Peace shines and smiles on all be-low,—

The plain, the stream, the wood, the hill, All fair with evening's setting glow.

HERALD. L. M.

T. J. COOK.

With Spirit.

1. Ye Christian heralds, go, proclaim Sal-va-tion in Im-manuel's name; To distant climes the ti-dings bear, And plant the rose of Shar-on there.

2. Triumphant Zi - on! lift thy head From dust, and darkness, and the dead! Tho' humbled long, awake at length, And gird thee with thy Savior's strength.

HEBRON. L. M.

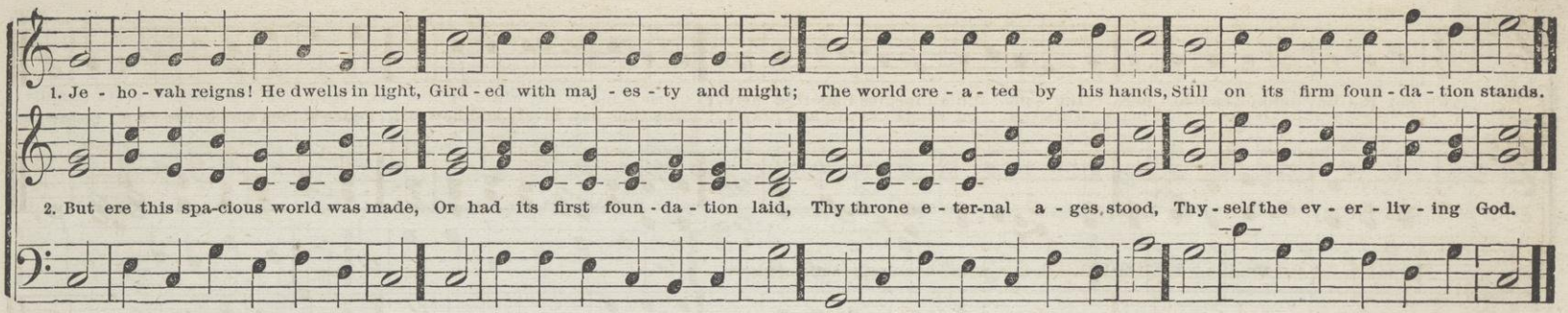
DR. LOWELL MASON.

Slow and Soft.

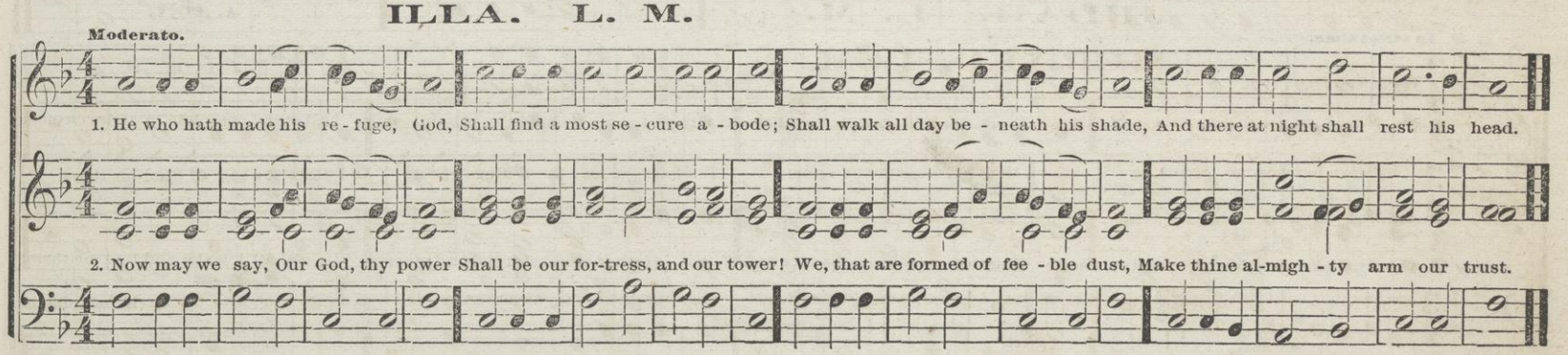
1. Thus far the Lord hath led me on; Thus far his power pro - longs my days; And eve-ry evening shall make known Some fresh memo - rial of his grace.

2. I lay my bo - dy down to sleep; Peace is the pil - low for my head; While well appoint-ed an-gels keep Their watchful sta-tions round my bed.

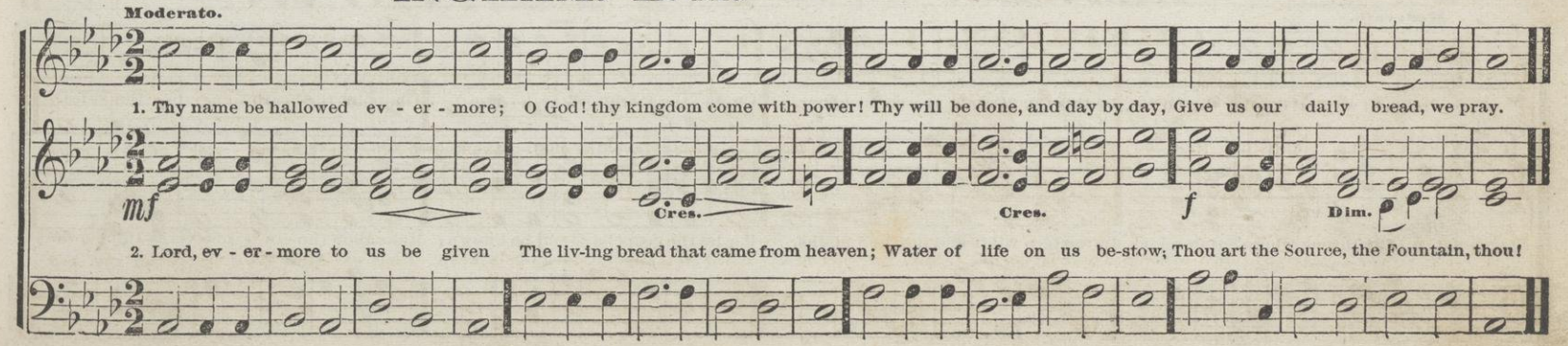
HULL. L. M.



ILLA. L. M.

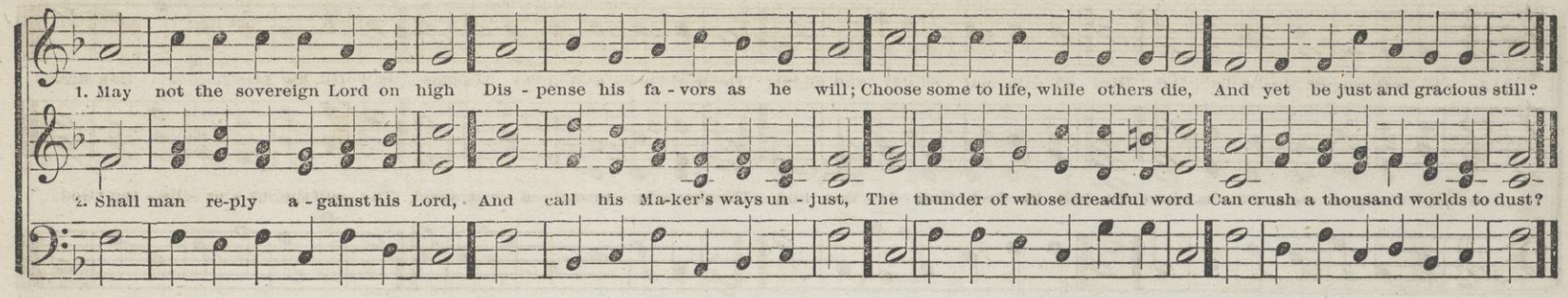


INGHAM. L. M.



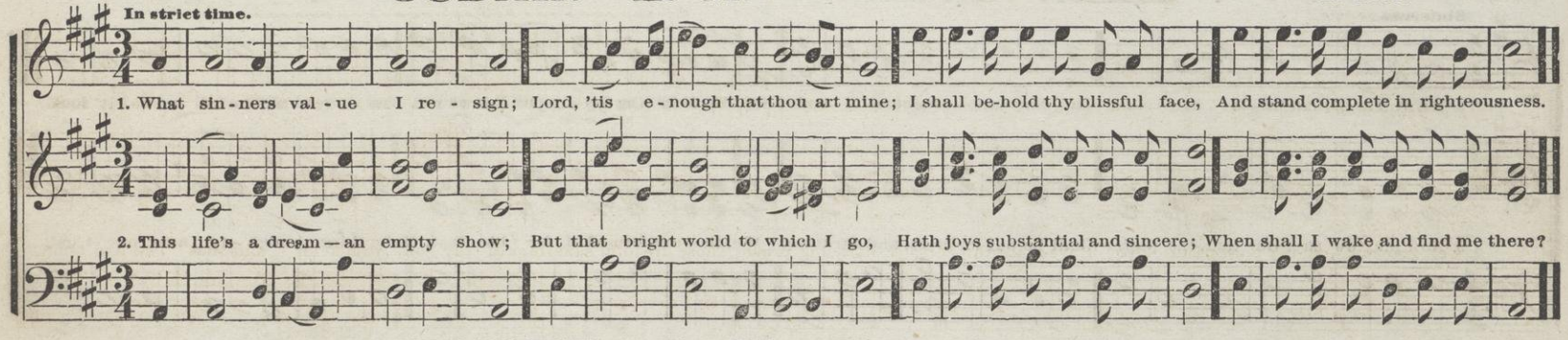
IOSCO. L. M.

JOHN HUSS.



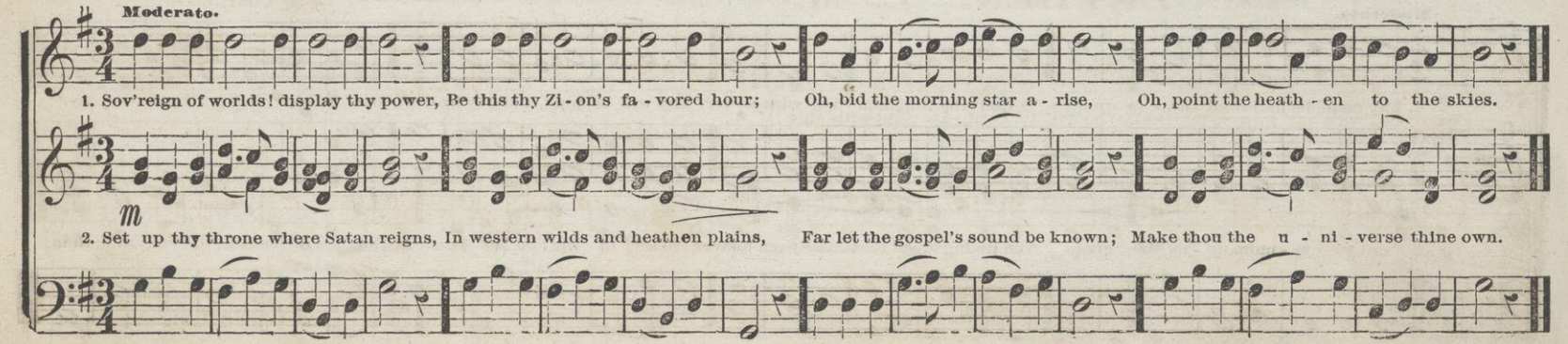
JUDAH. L. M.

A. DOTY.



KELWER. L. M.

ARRANGED FROM THE GERMAN.



KINLOCK. L. M.

Maestoso.

1. Go worship at Im - manuel's feet; See in his face what wonders meet; Earth is too narrow to ex-press His worth, his glo-ry, or his grace.

2. Nor earth, nor seas, nor sun, nor stars, Nor heav'n his full resemblance bears; His beauties we can nev - er trace, Till we be-hold him face to face.

LEE. L. M.

Slow and gentle. Cres.

1. Deep in our hearts, let us re - cord The deep-er sor-rows of our Lord; Be-hold the ris-ing bil - lows roll To o - ver - whelm his ho - ly soul.

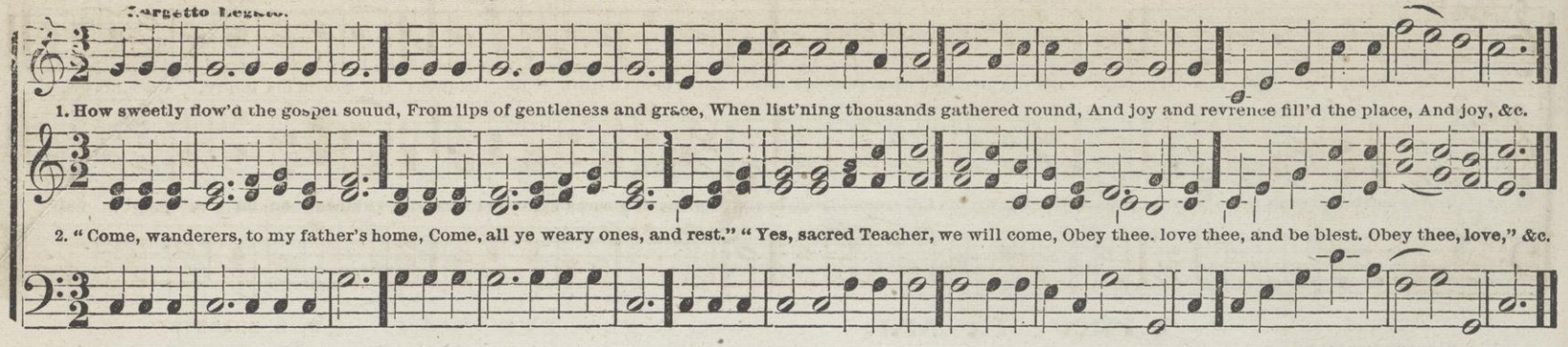
2. Yet, gracious God, thy power and love Have made the curse a bles-sing prove; Those dreadful sufferings of thy Son Atoned for sins that we had done.

LEYDEN. L. M.

COSTELLOW.

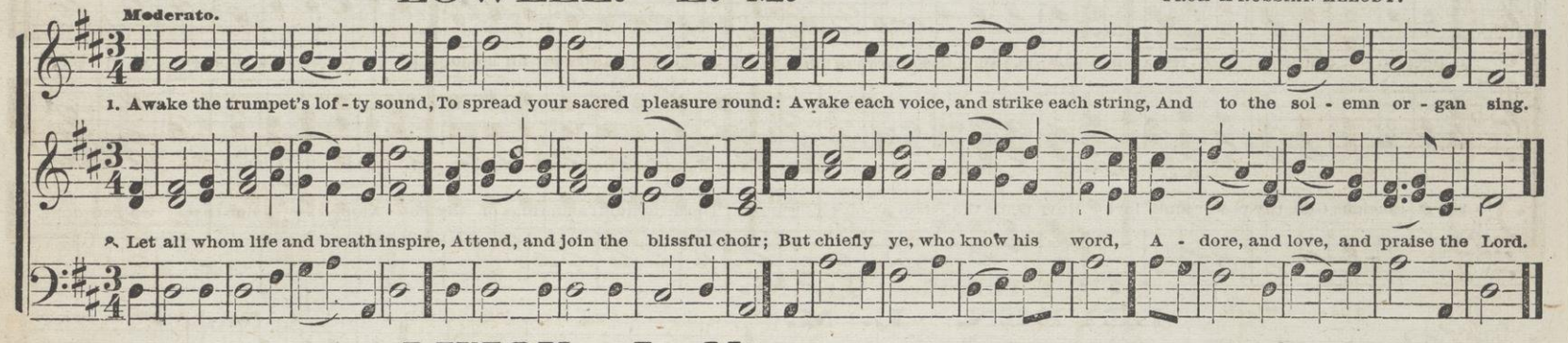
Quickened with our im-mor-tal Head, Who dai - ly, Lord, as - cend with thee;
Redeemed from sin, and free in - deed, (*Omit* - - - - - - - - - - - - - - -) We taste our glo - rious lib - er-ty, We taste our glo-rious lib - er - ty.

LENA. L. M.



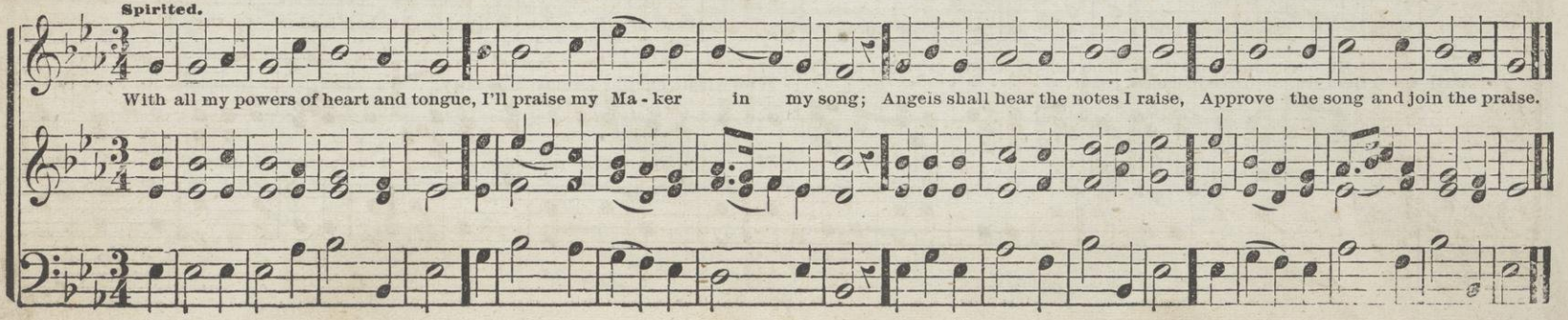
LOWELL. L. M.

FROM A RUSSIAN MELODY.



LUTON. L. M.

BURDER.



LISLE. L. M.

1. How sweetly flowed the gospel sound From lips of gen - tle - ness and grace, When listening thousands gathered round, And joy and rev'rence fill'd the place!

2. From heaven he came, of heaven he spoke, To heaven he led his followers' way; Dark clouds of gloomy night he broke, Un - vail-ing an im - mor - tal day.

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

LOW. L. M.

W. B. BRADBURY

Allegro. Bold and Spirited.

1. Bless, O my soul! the liv-ing God, Call home thy thoughts that rove abroad, Let all thy pow'rs within me join In work and worship so di - vine.

2. Bless, O my soul! the God of grace; His fa - vors claim thy highest praise; Why should the wonders he hath wrought Be lost in silence and for - got?

LUCERNE. L. M.

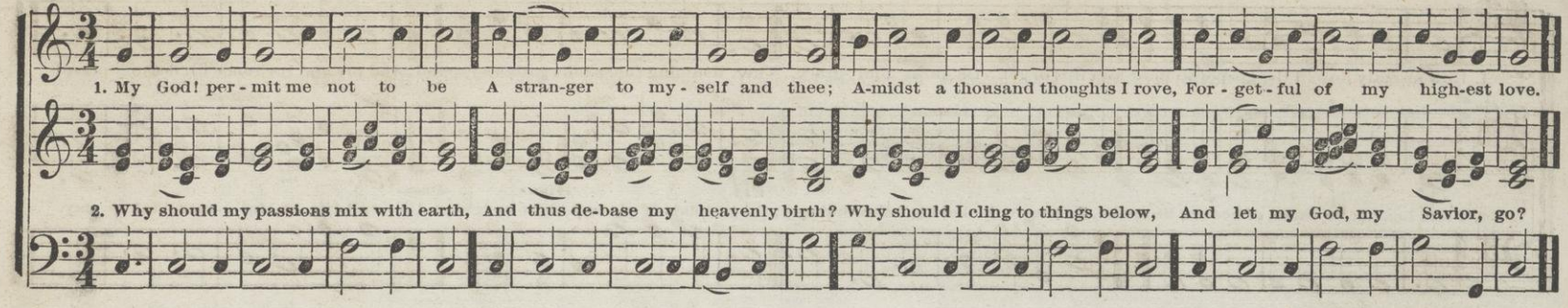
Adagio e Piano.

1. Come, Holy Spirit, calm each mind, And fit us to approach our God; Remove each vain, each worldly thought, And lead us to thy blest a - bode.

2. Hast thou im - part - ed to our souls A liv - ing spark of ho - ly fire? Oh! kindle now the sacred flame, Make us to burn with pure de - sire.

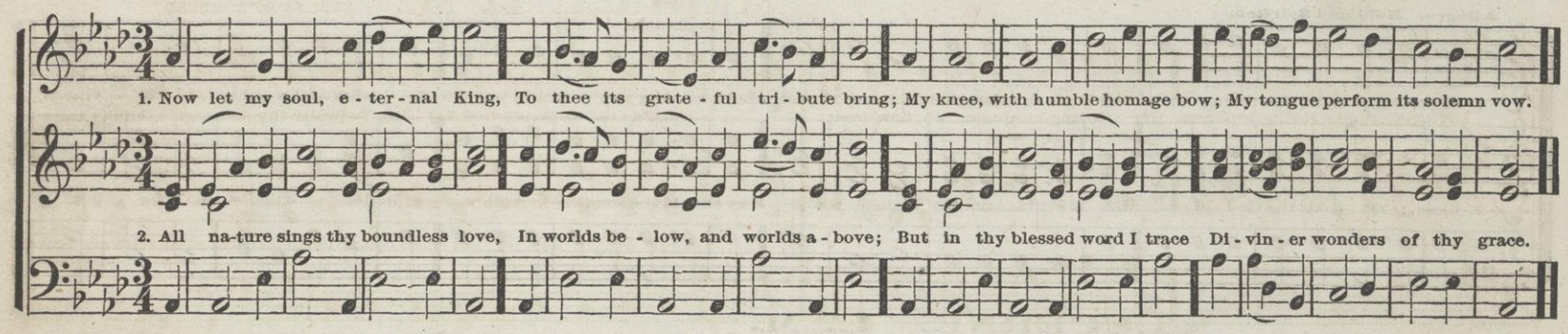
LESLIE. L. M.

W. B. BRADBURY.

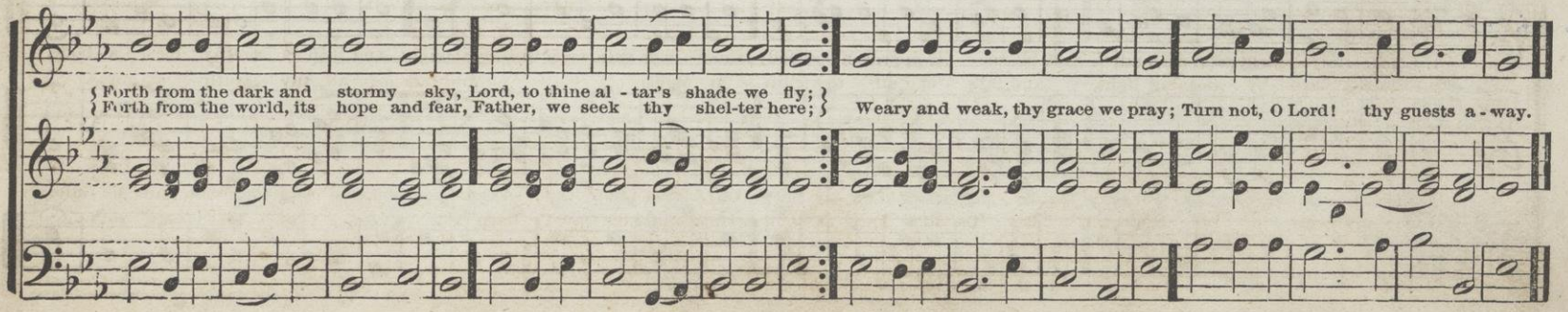


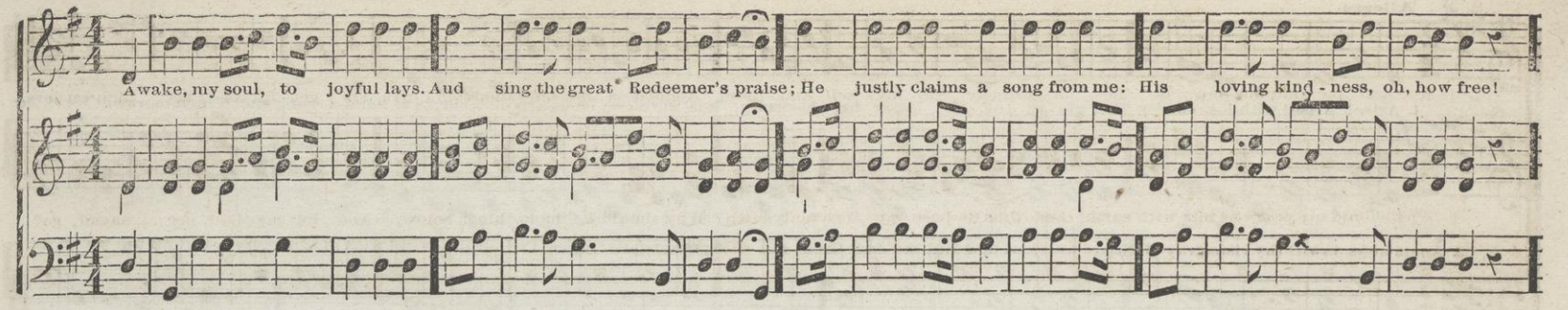
LOUVAN. L. M.

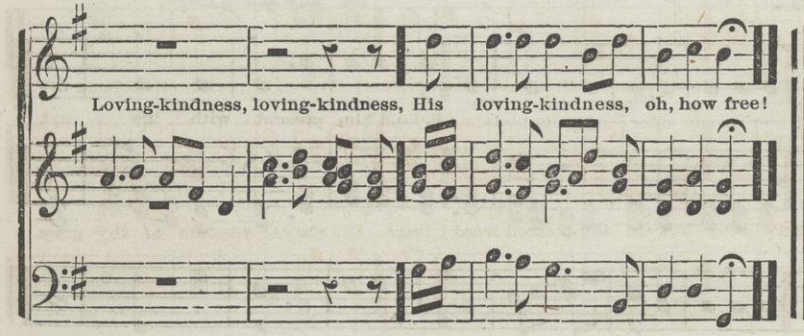
V. C. TAYLOR.



LYTE. L. M. 6 Lines. 1st P. M.

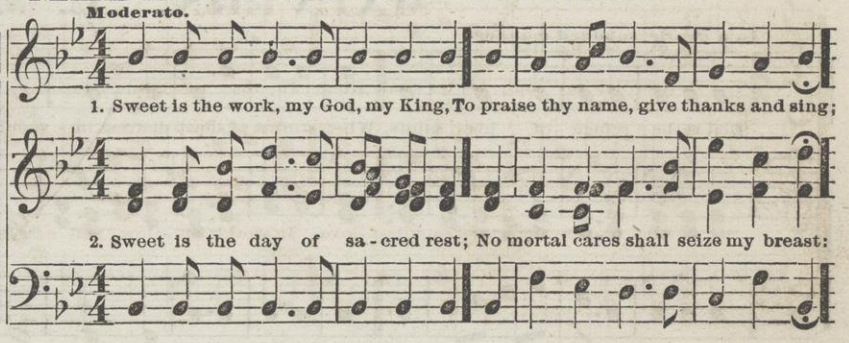


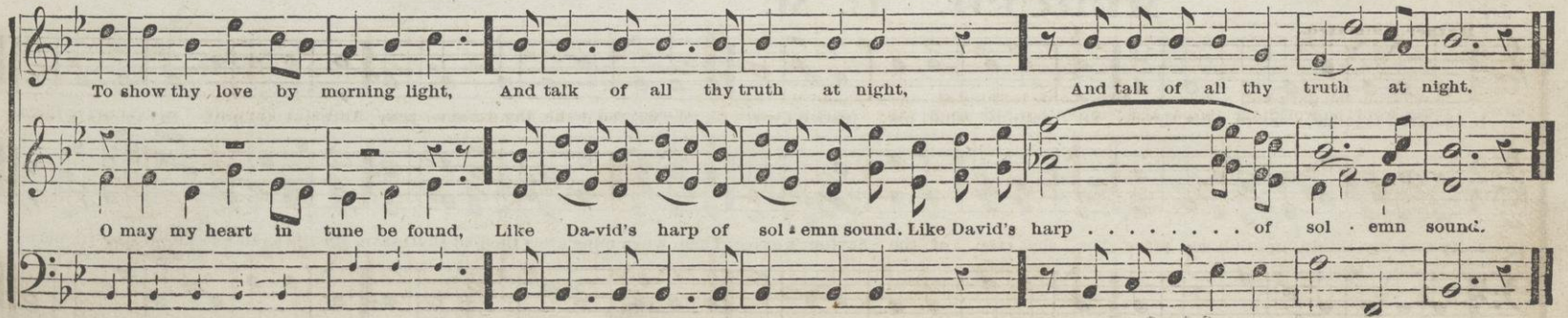




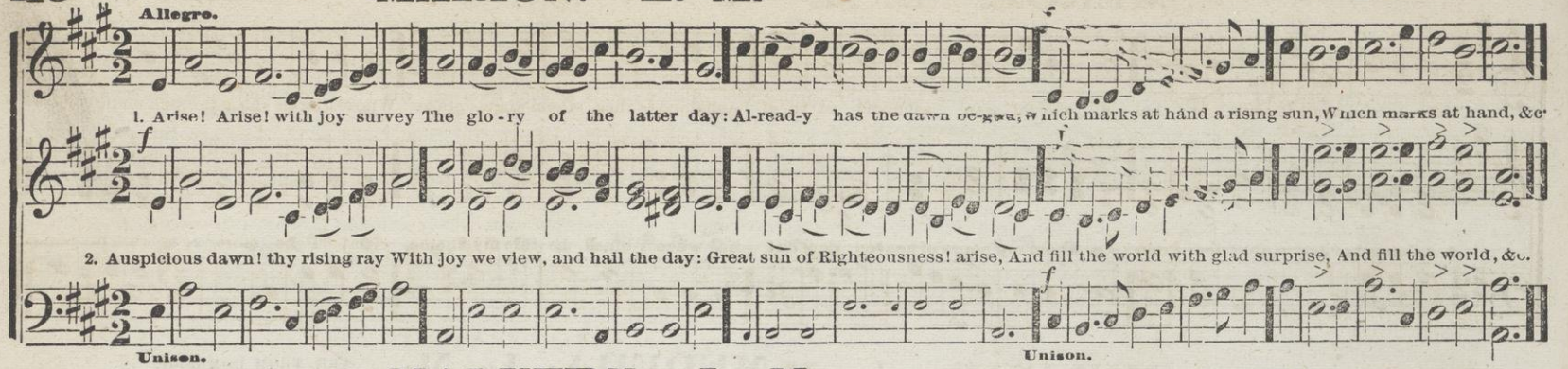
MEDEBA. L. M.

ARR. FROM ROMBERG.



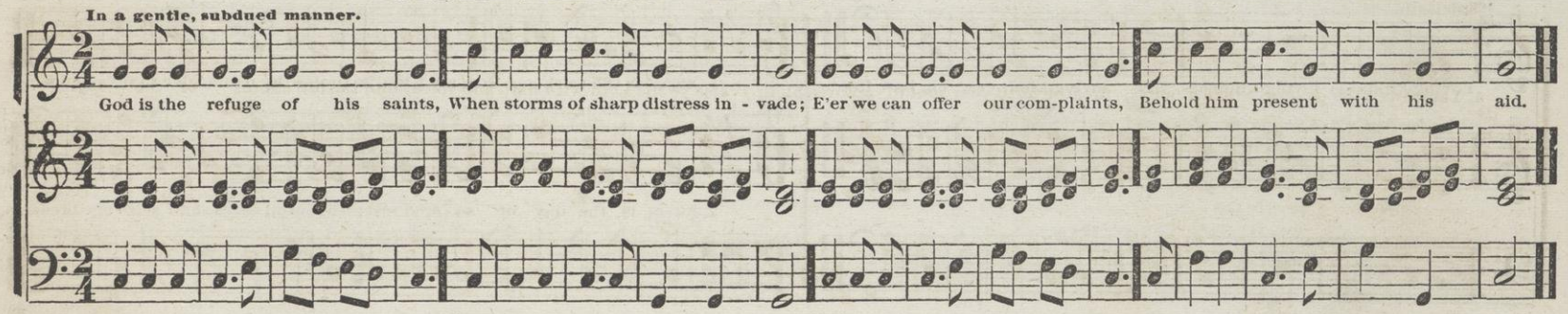


MARION. L. M.

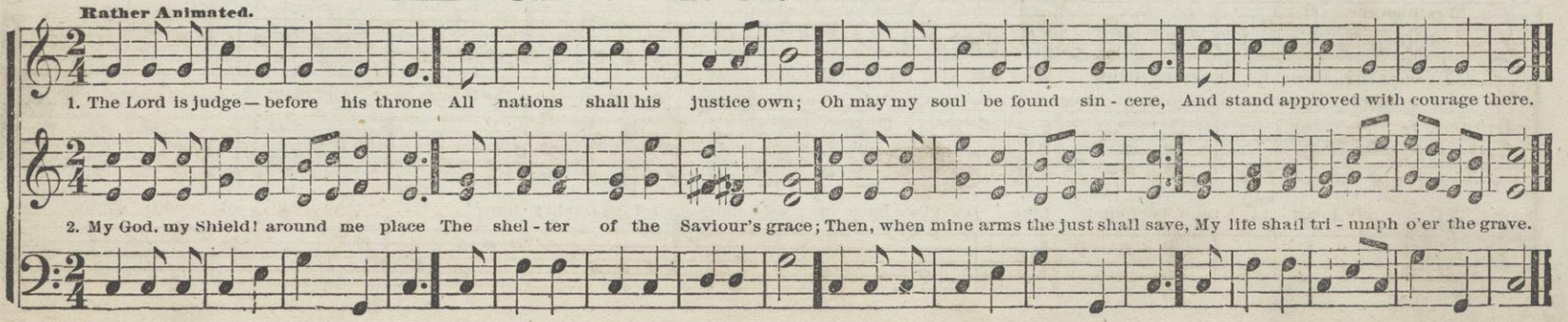


MALVERN. L. M.

DR. LOWELL MASON.

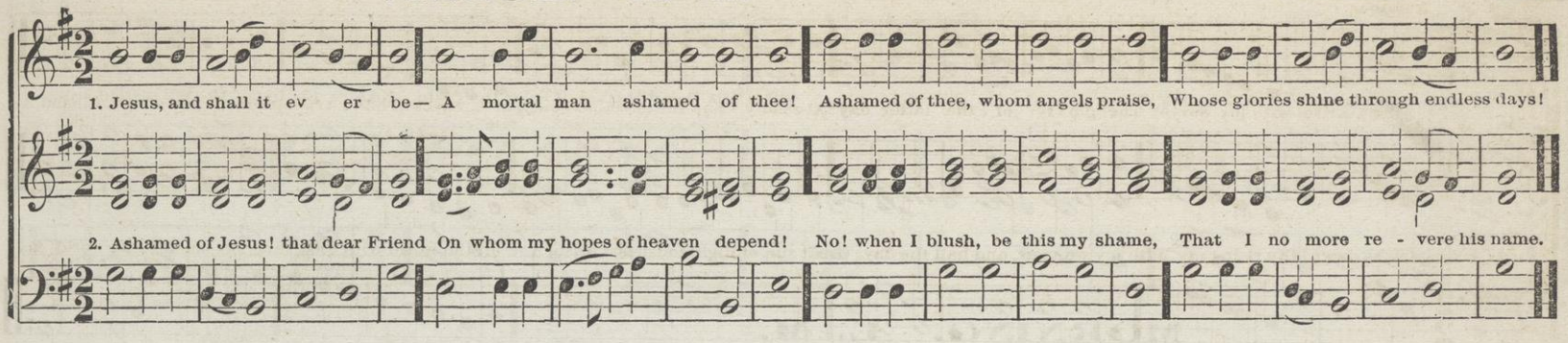


MERCER. L. M.

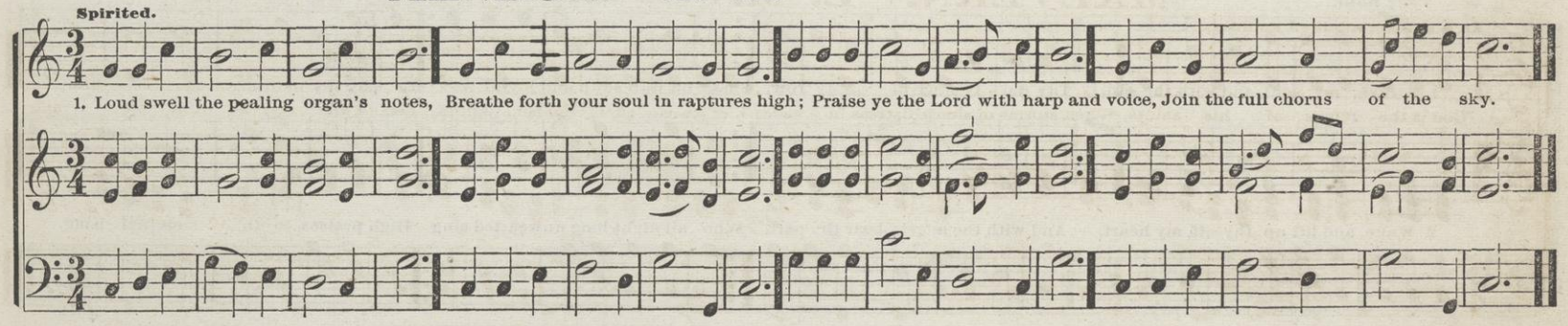


MEROE. L. M.

W. B. BRADBURY.

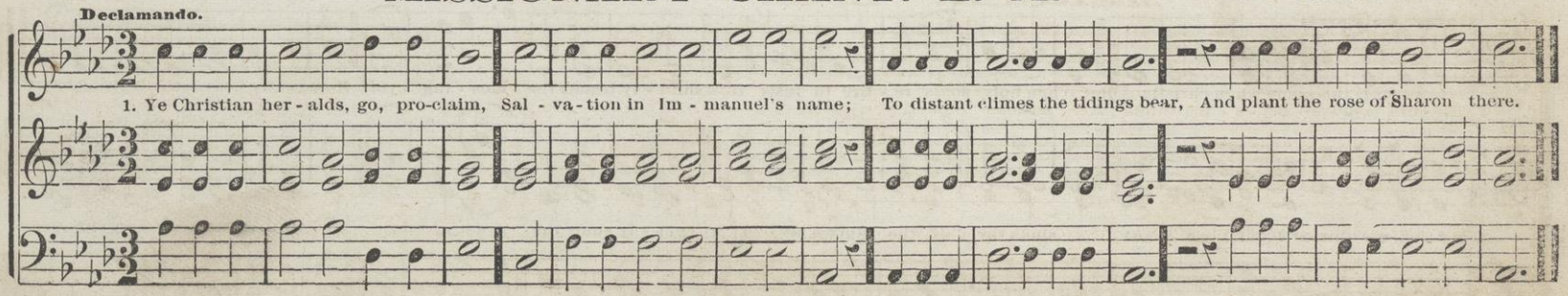


MENDON. L. M.

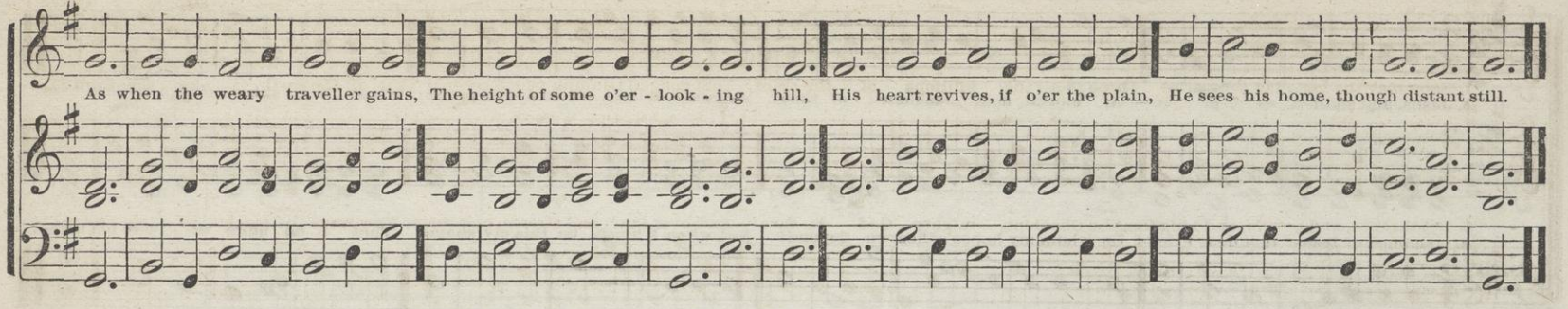


MISSIONARY CHANT. L. M.

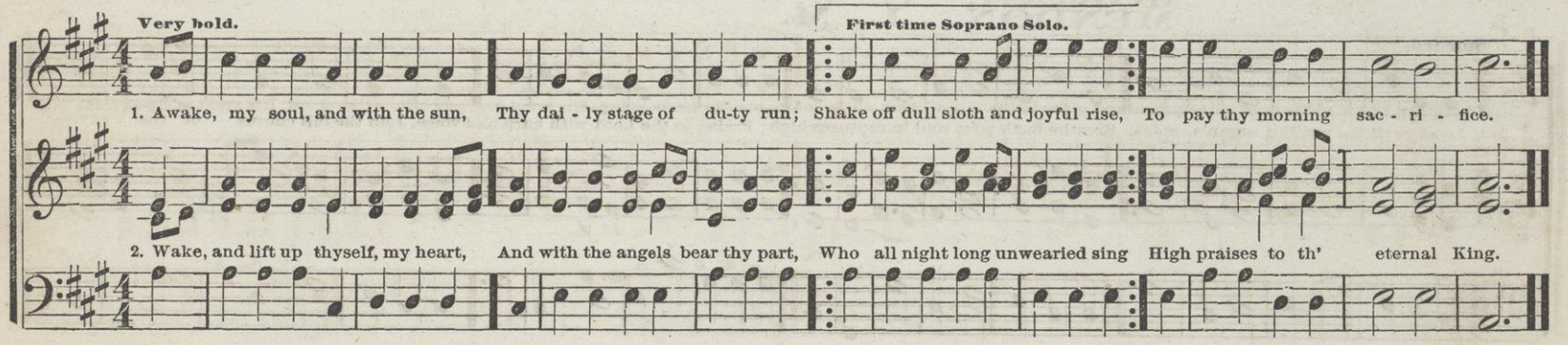
CH. ZEUNER.



MINTON. L. M.

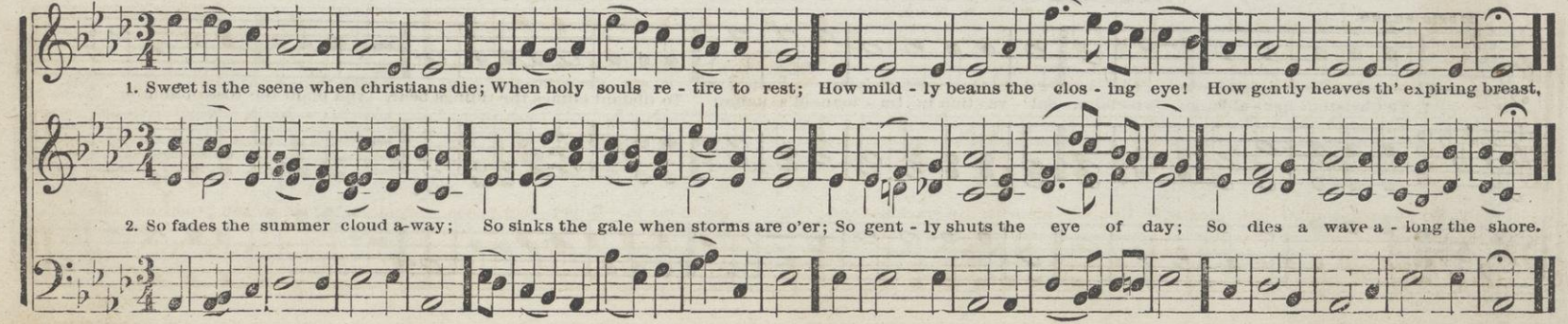


MORNING. L. M.



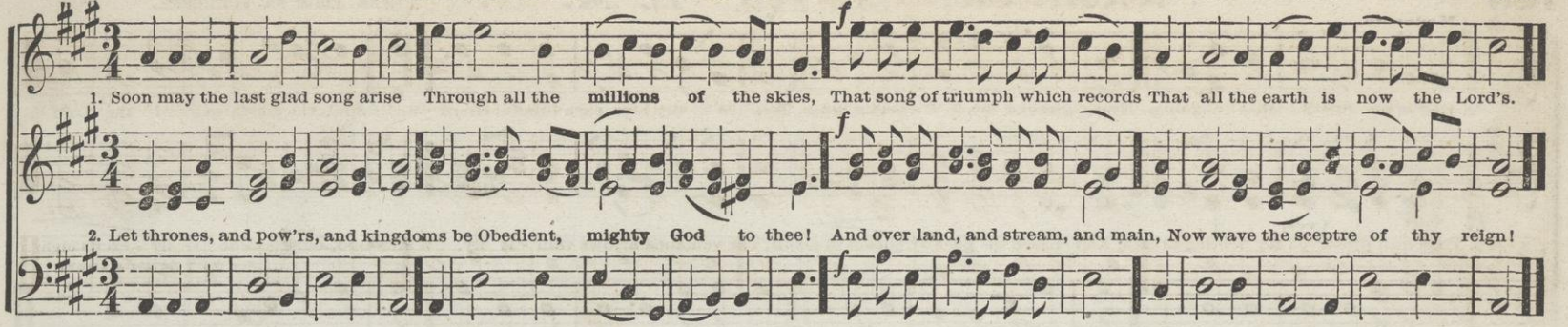
MONTGOMERY. L. M.

T. B. MASON.

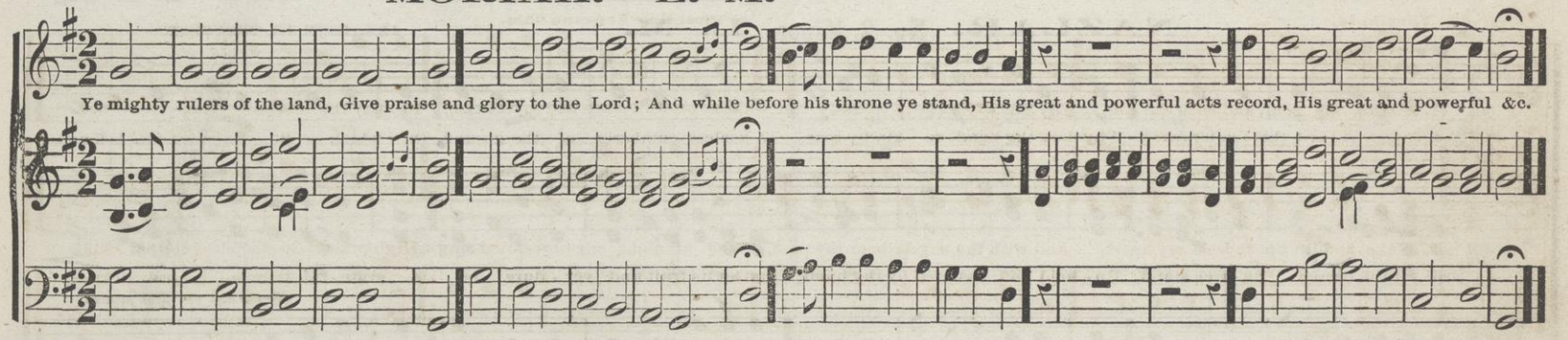


MIGDOL. L. M.

DR. LOWELL MASON.

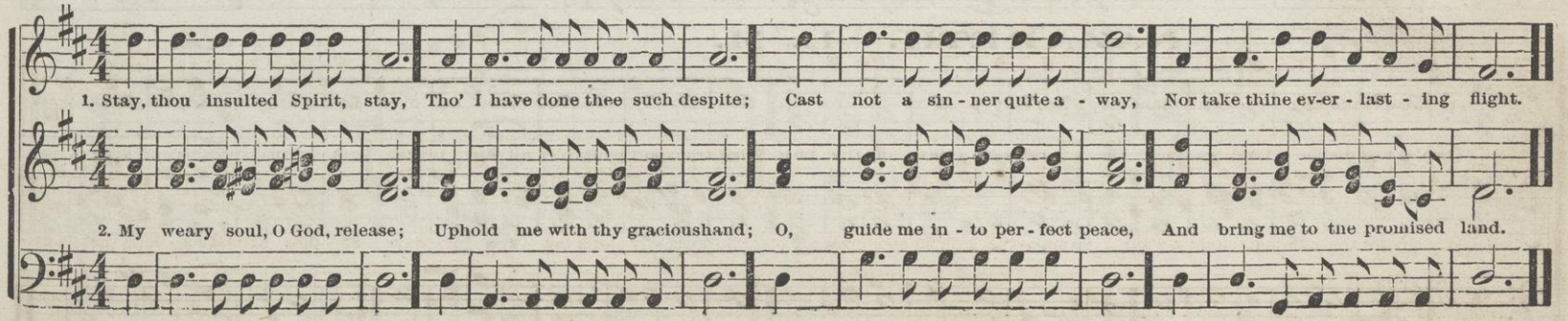


MORIAH. L. M.



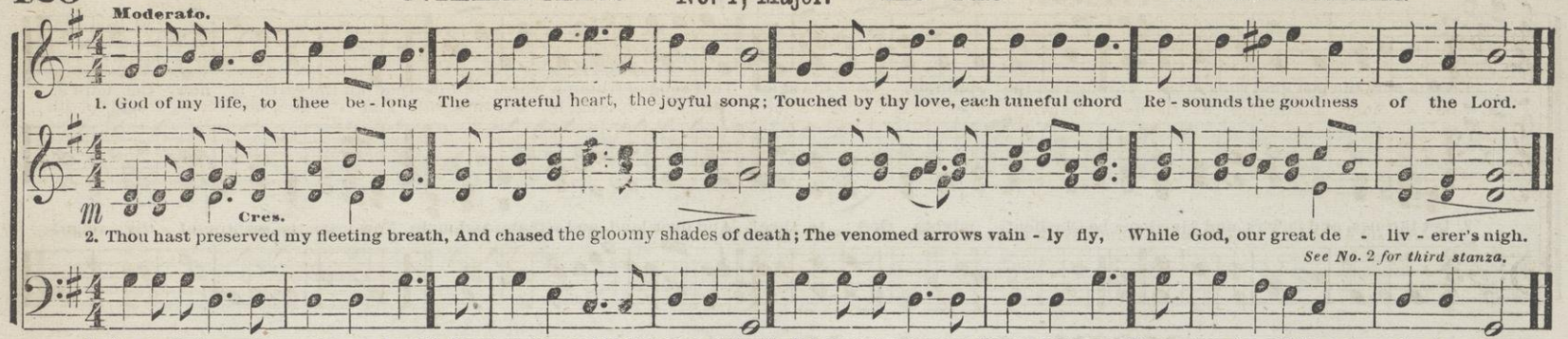
MELMORE. L. M.

W. MARTIN.



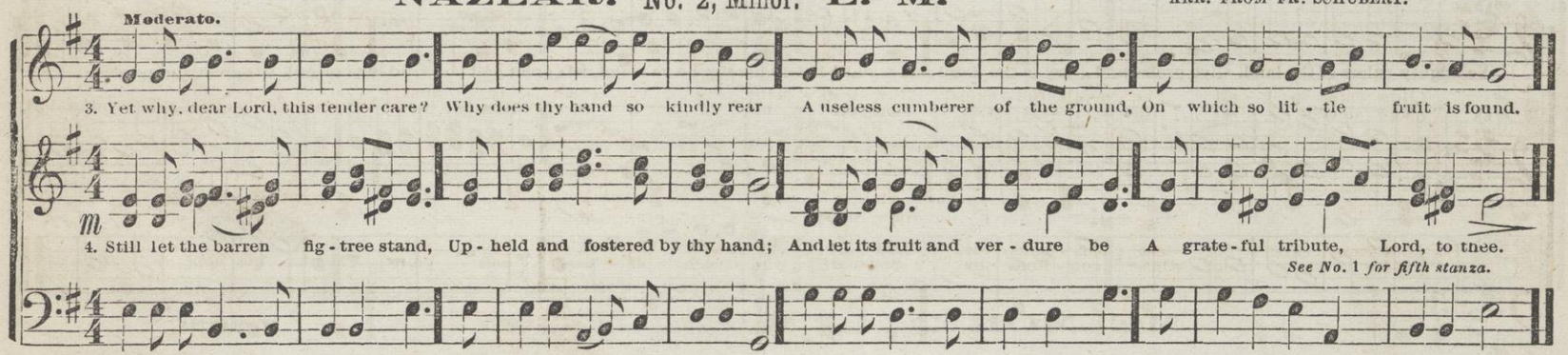
NAZLAR. No. 1, Major. L. M.

ARR. FROM FR. SCHUBERT.



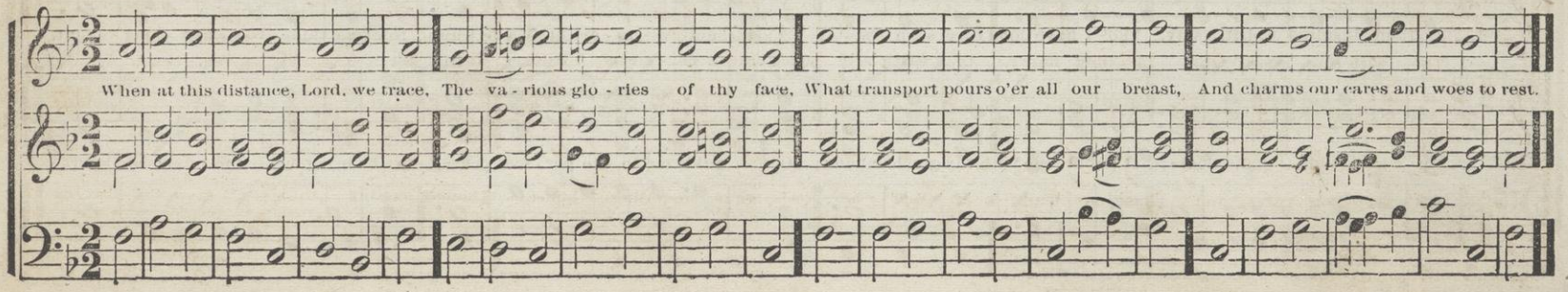
NAZLAR. No. 2, Minor. L. M.

ARR. FROM FR. SCHUBERT.

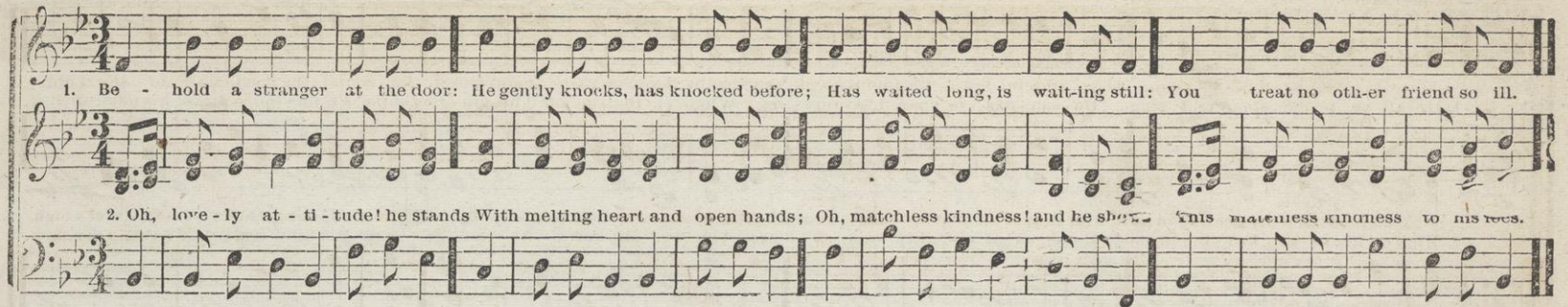


NAZARETH. L. M.

WEBBE.

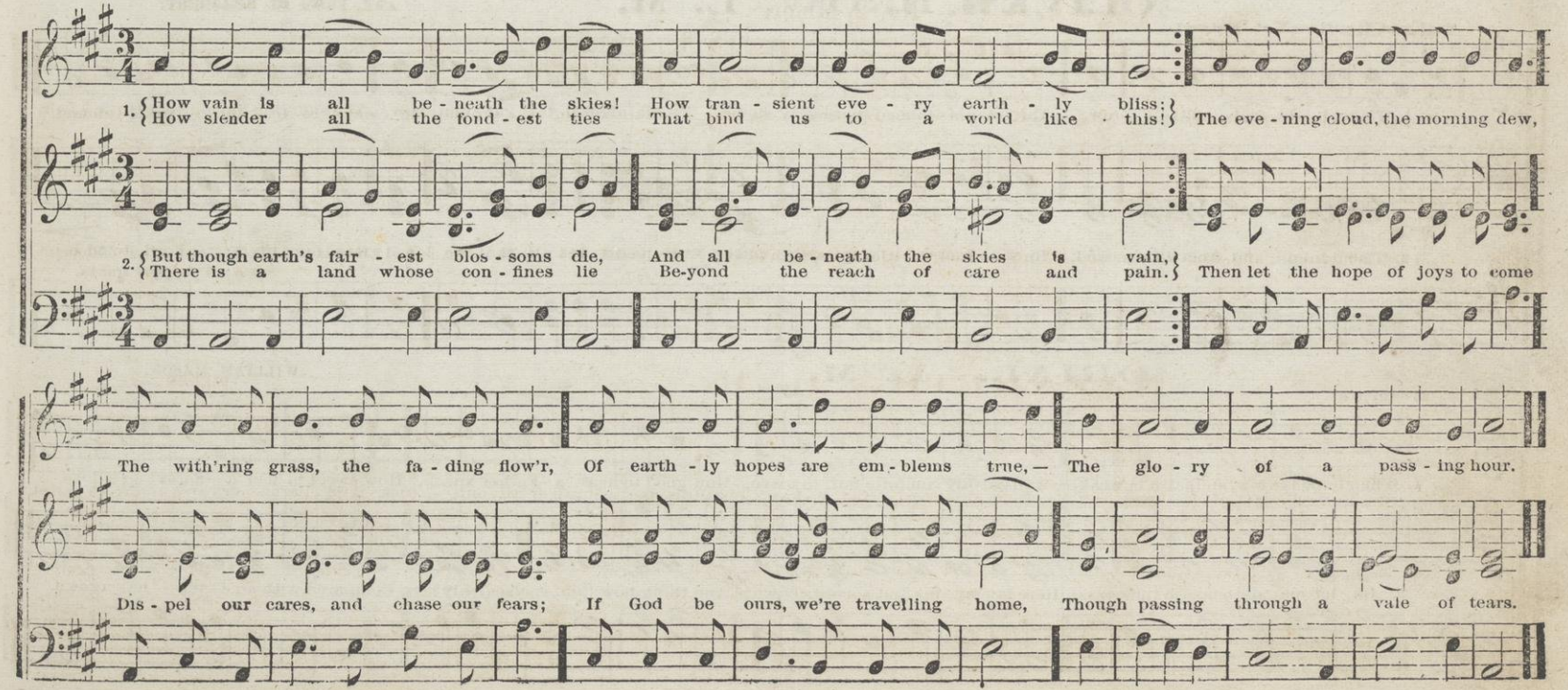


NILO. L. M.



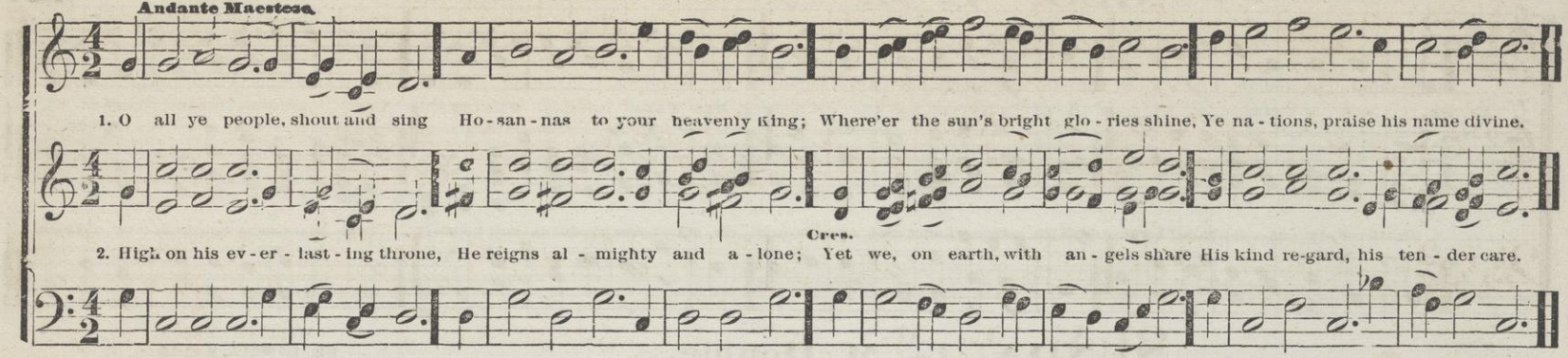
NUNDA. L. M Double.

DR. LOWELL MASON.



NORTON. L. M

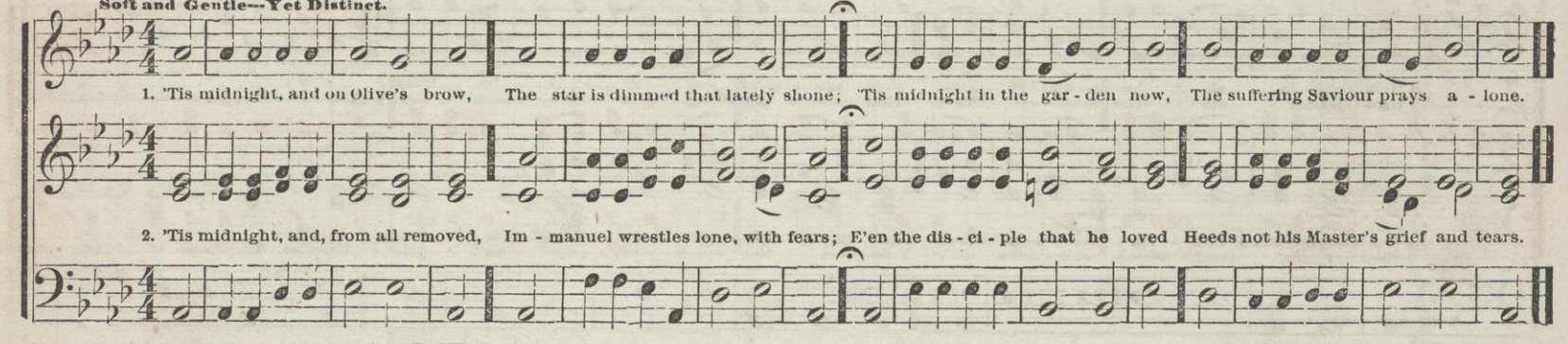
Andante Maestoso.



OLIVE'S BROW. L. M.

W. B. BRADBURY

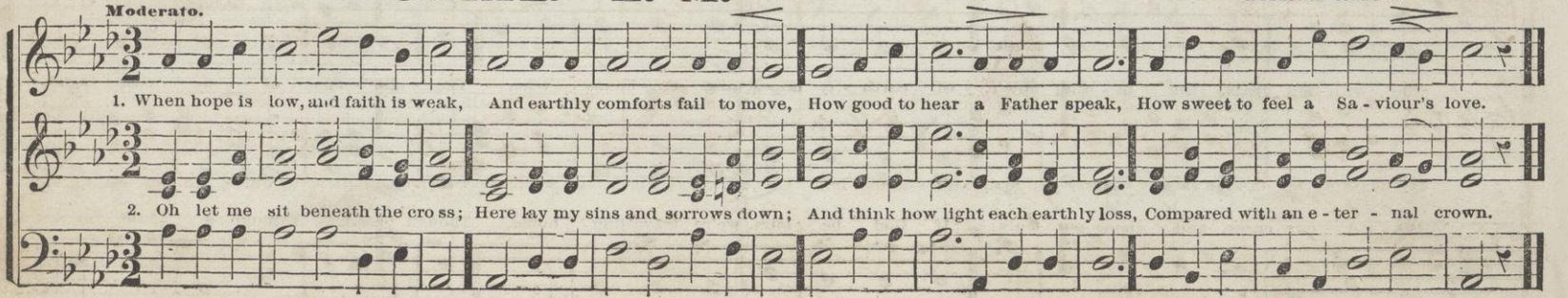
Soft and Gentle---Yet Distinct.



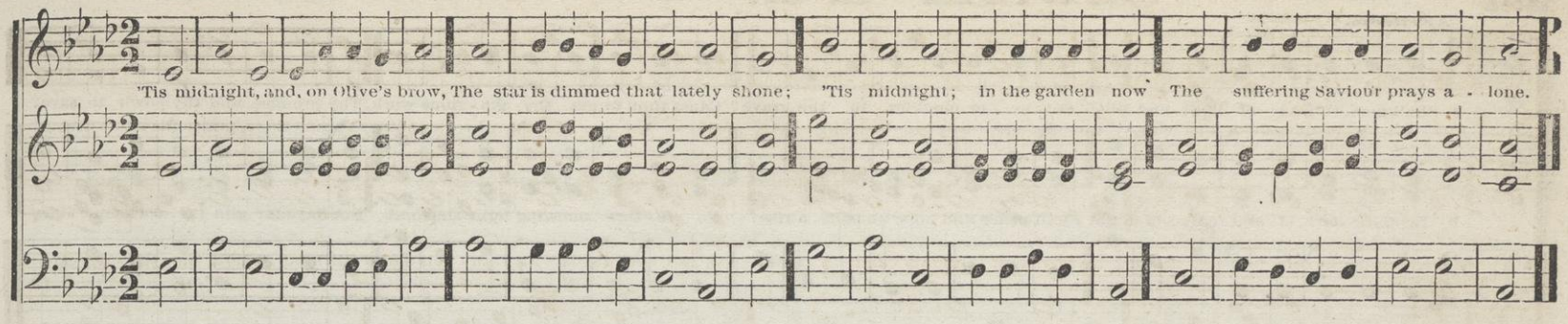
ORIAL. L. M.

WILLIAM MASON.

Moderato.

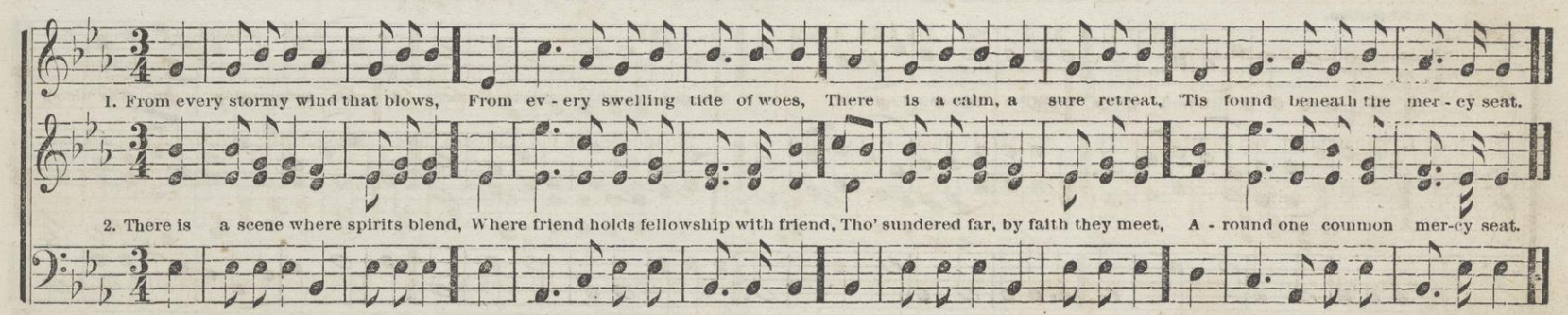


OLDEN. L. M.



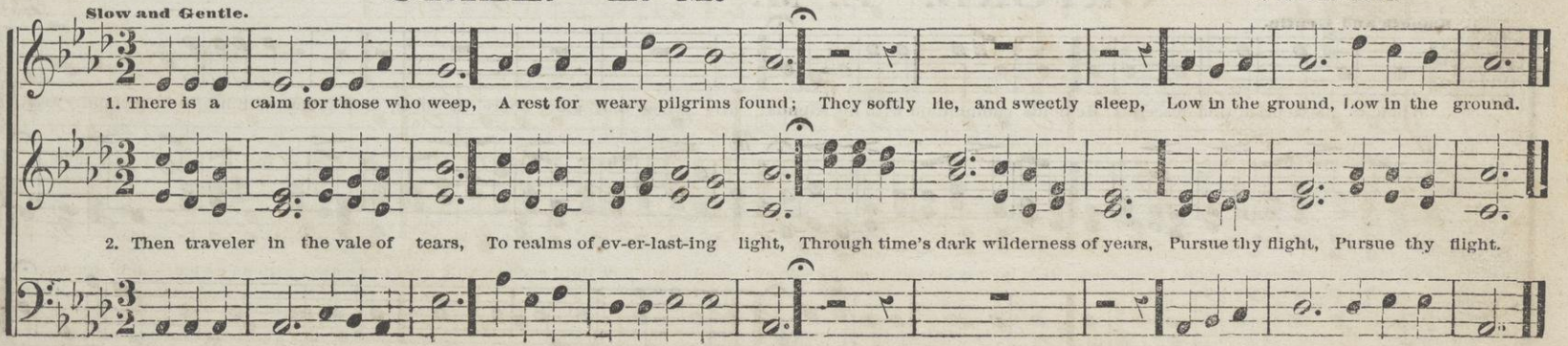
OLA. L. M.

WILLIAM MASON.



ORIEL. L. M.

W. B. BRADBURY.



ORWELL. L. M.

DR. LOWELL MASON.

Affettuoso.

1. Shall man, O God of light and life, For-ev-er moulder in the grave? Canst thou forget thy glo-rious work, Thy promise, and thy pow'r to save?

2. In those dark, si-lent realms of night Shall peace and hope no more a-rise! No fu-ture morning light the tomb, Nor day-star gild the darksome skies!

OBERLIN. L. M.

BOST, of Switzerland.

Affettuoso.

Oh Jesus, full of truth and grace! Oh all-a-ton-ing Lamb of God! I wait to see thy glorious face; I seek redemption in thy blood.

ORFORD. L. M.

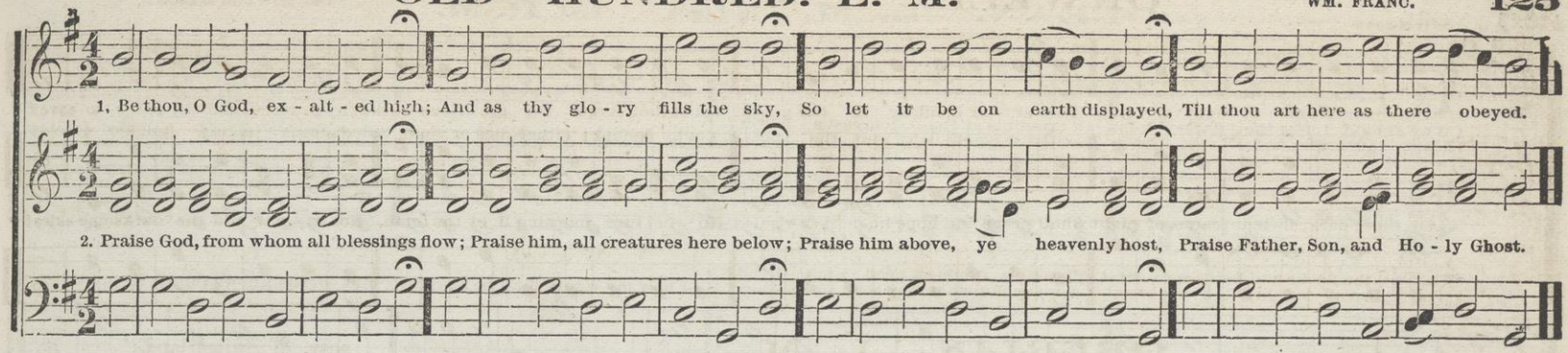
Smooth and Gentle.

When to his temple God descends He holds communion with his friends; His grace and glory there displays, And shines with bright but friendly rays.

p m

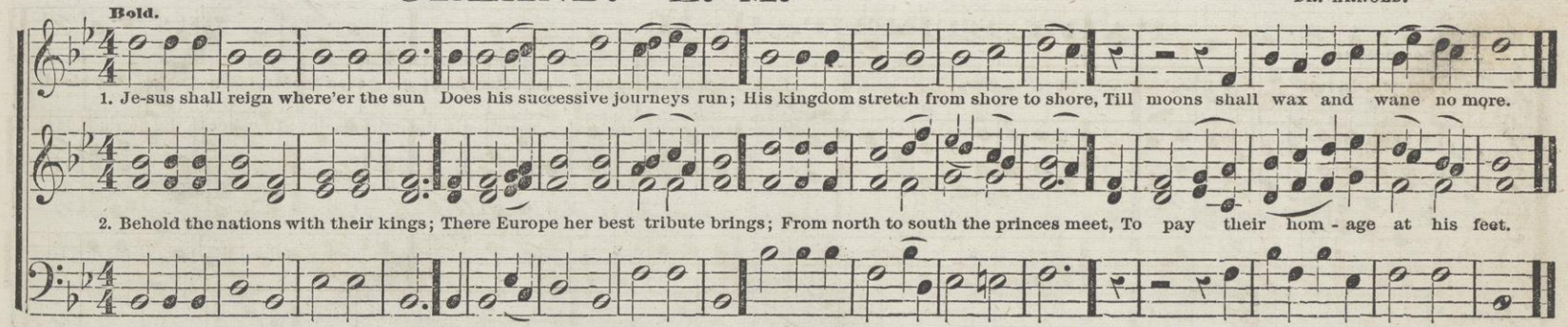
OLD HUNDRED. L. M.

WM. FRANC.



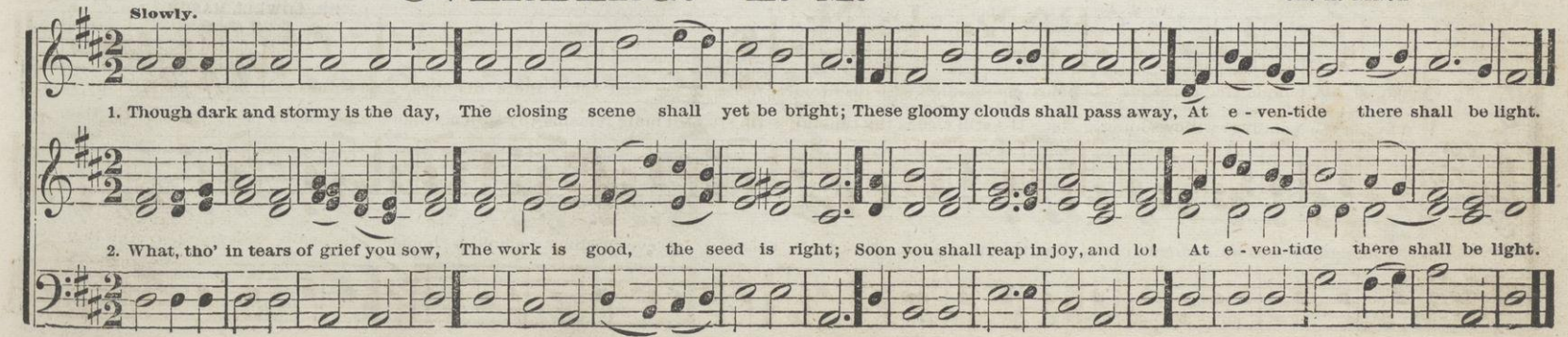
ORLAND. L. M.

DR. ARNOLD.

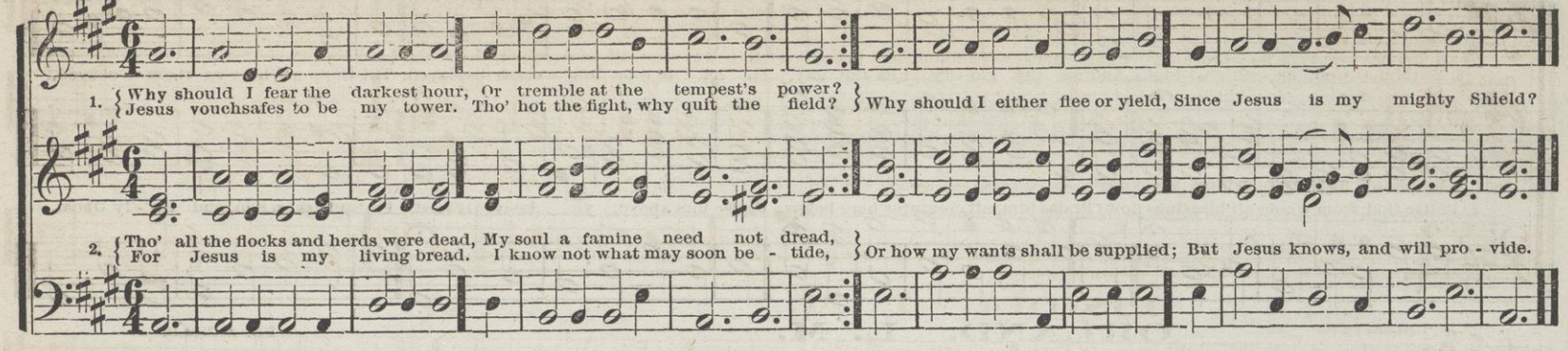


OVERBERG. L. M.

CH. H. RINCK

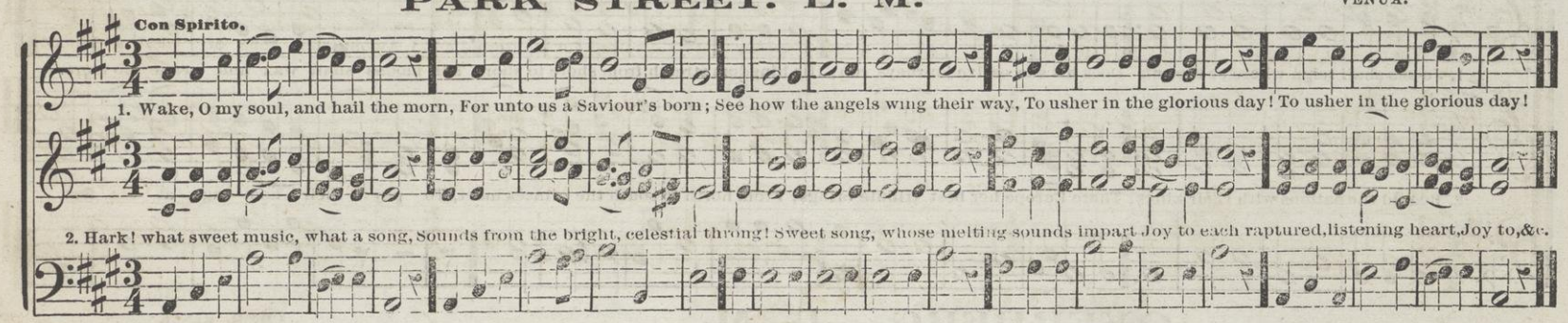


OLEAN. L. M. 6 Lines. 1st P. M.



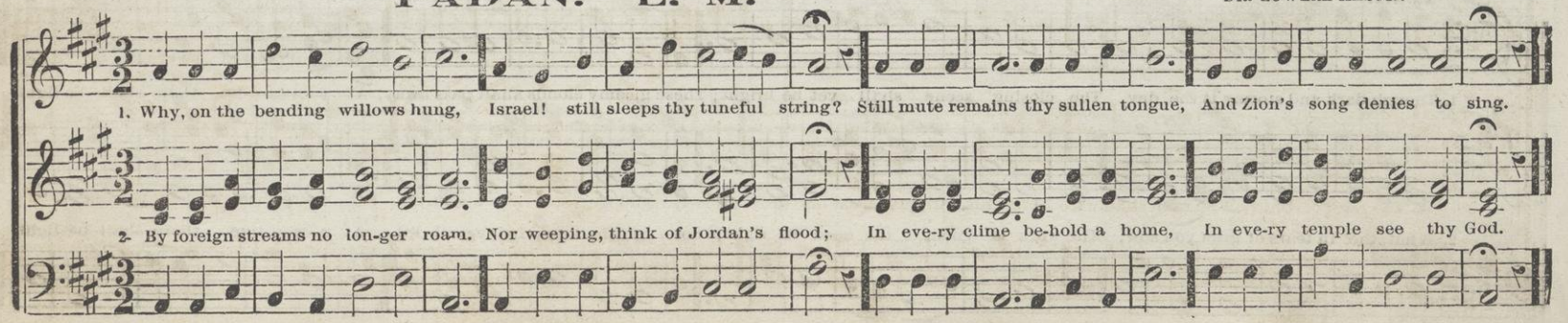
PARK STREET. L. M.

VENUA.

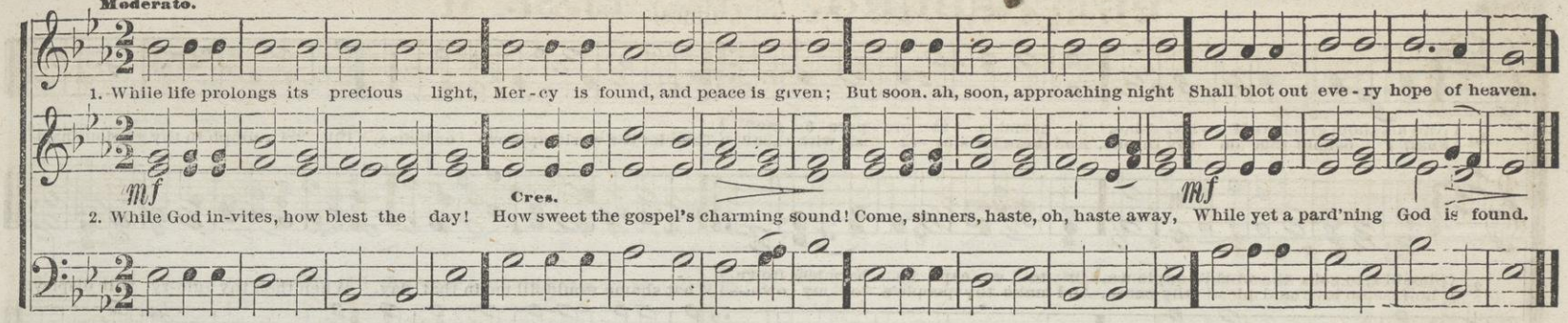


PADAN. L. M.

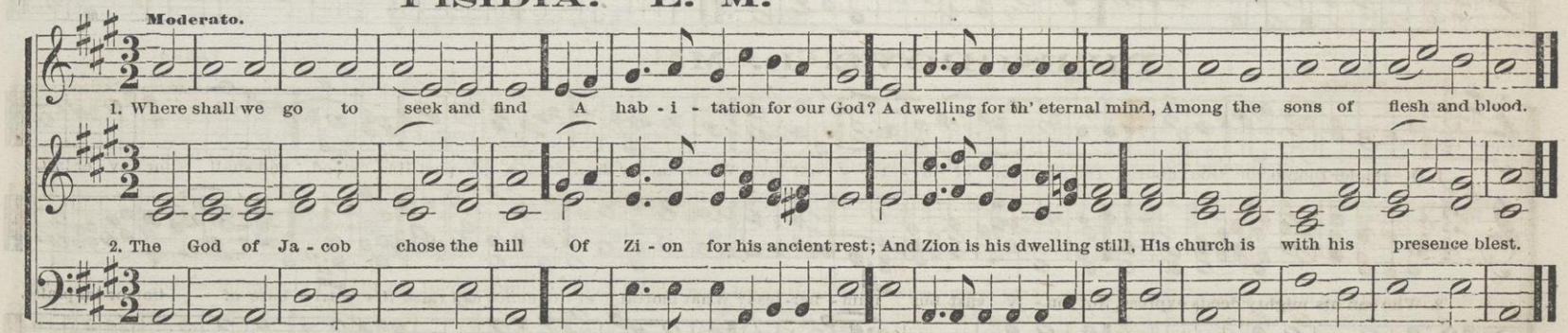
DR. LOWELL MASON.



PRENTISS. L. M.

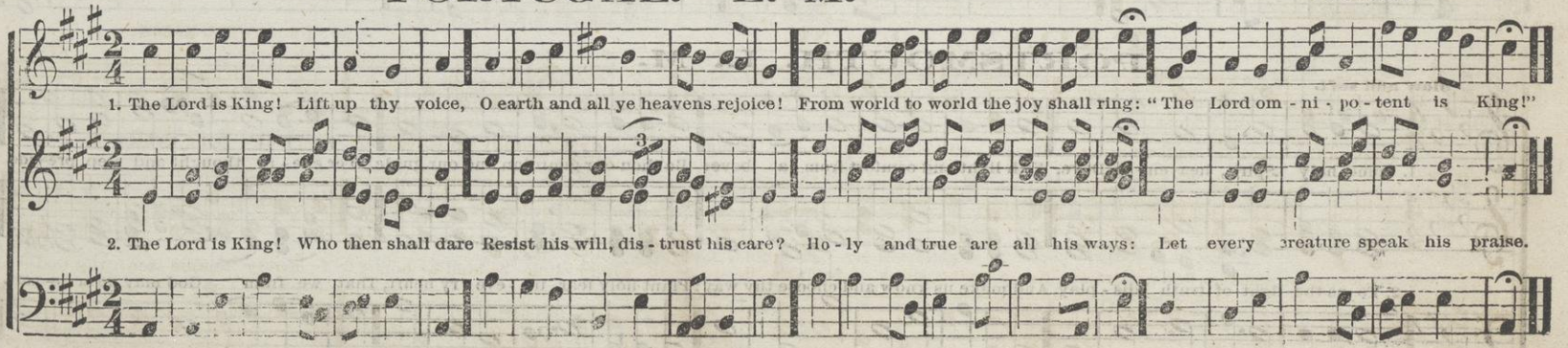


PISIDIA. L. M.

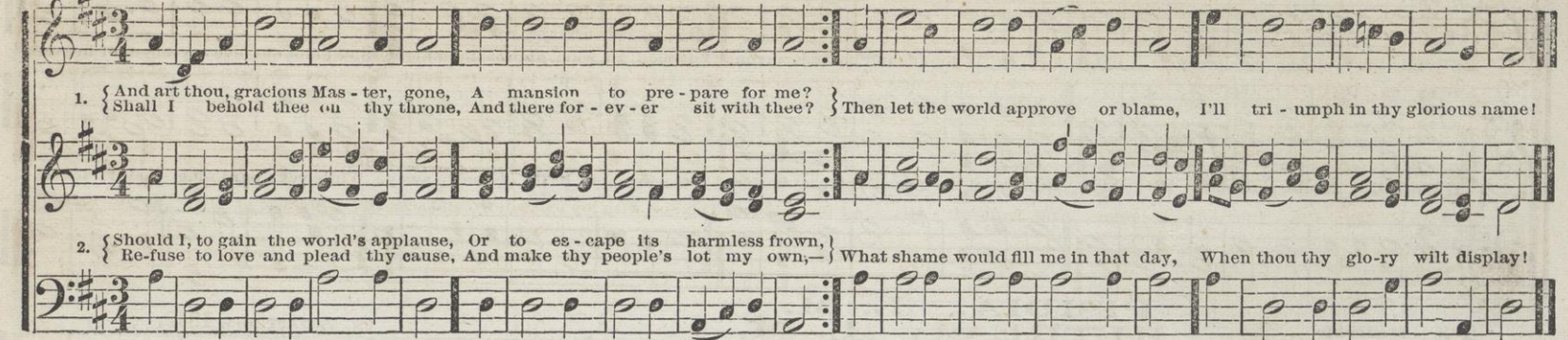


PORTUGAL. L. M.

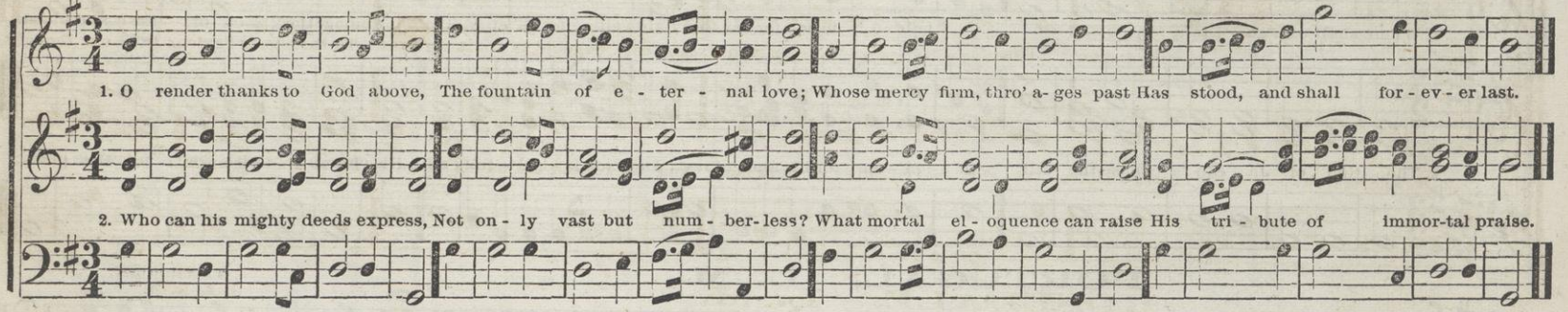
T. THORLEY.



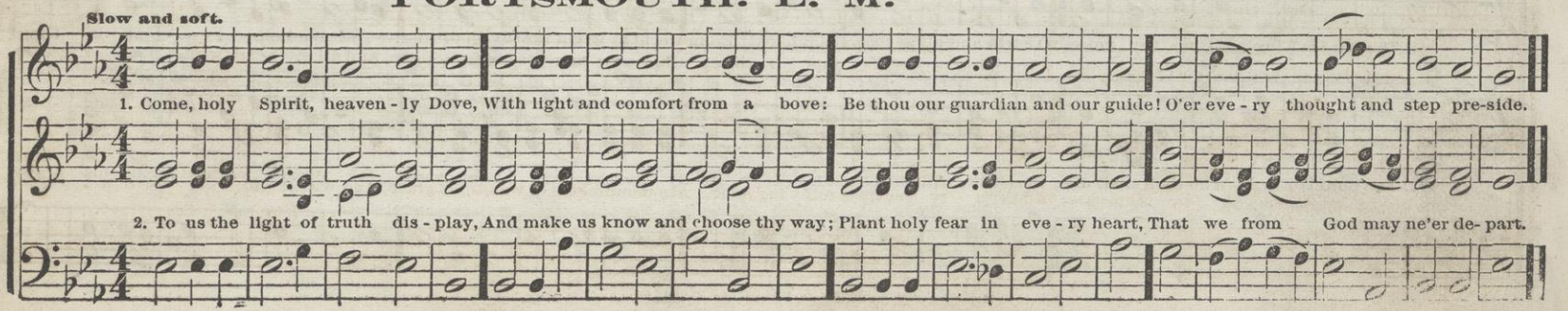
PETERSBURG. (Six Lines.) L. M.



PILESGROVE. L. M.

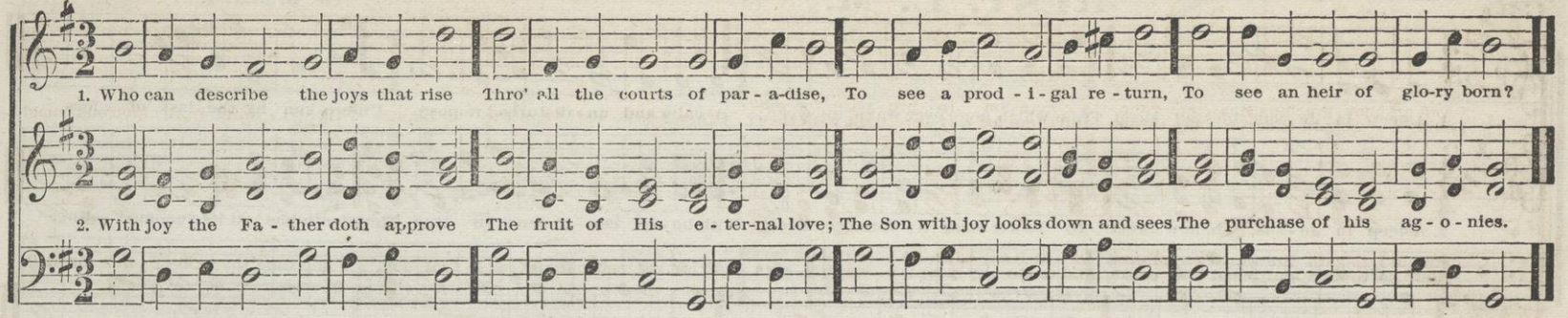


PORTSMOUTH. L. M.



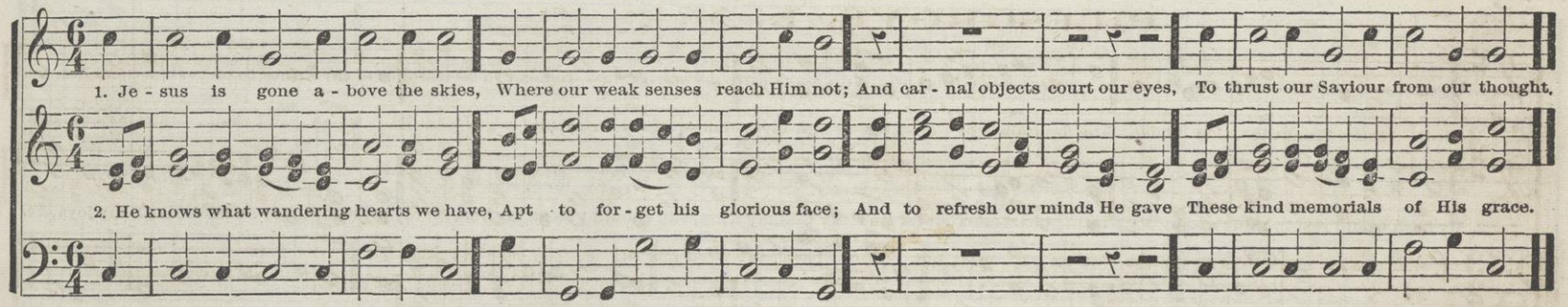
ROCKINGHAM. L. M.

DR. LOWELL MASON.



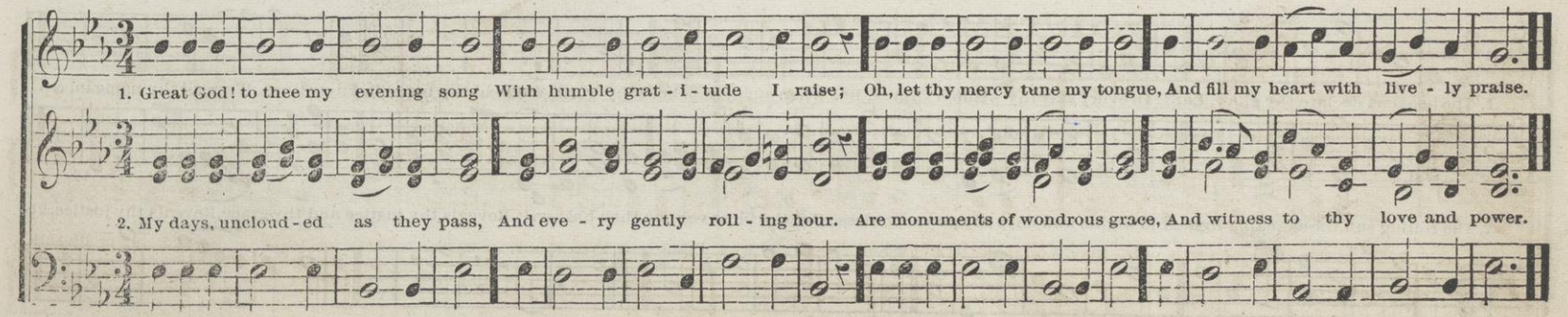
RETREAT. L. M.

DR. T. HASTINGS, 1840.



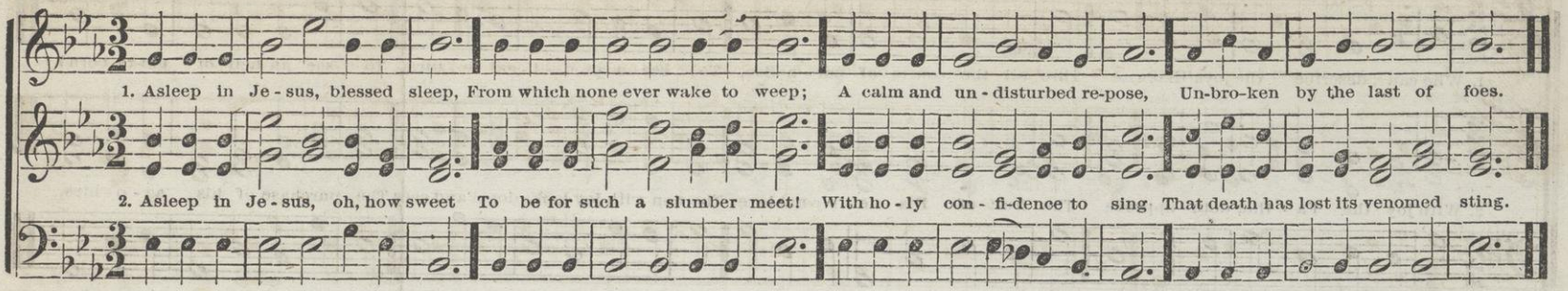
ROSEDALE. L. M.

G. F. ROOT.



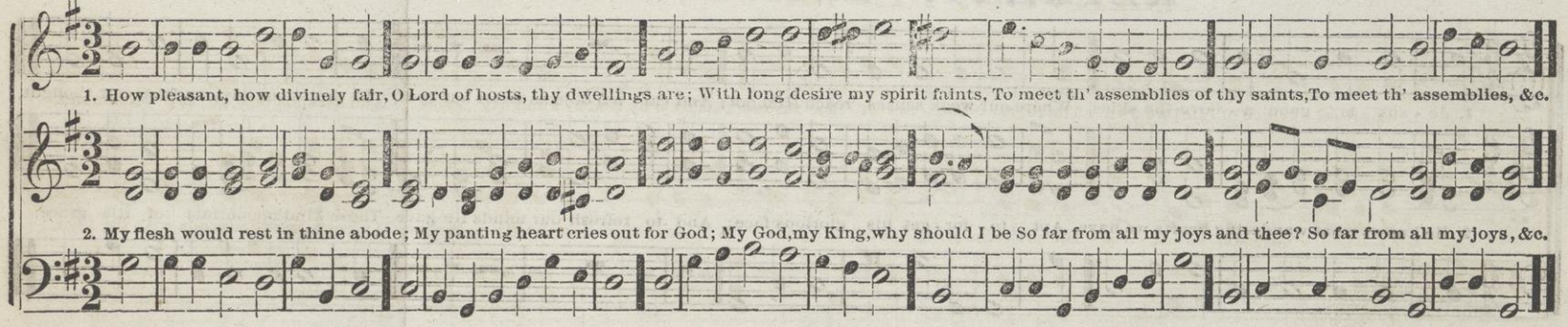
REST. L. M.

W. B. BRADBURY.

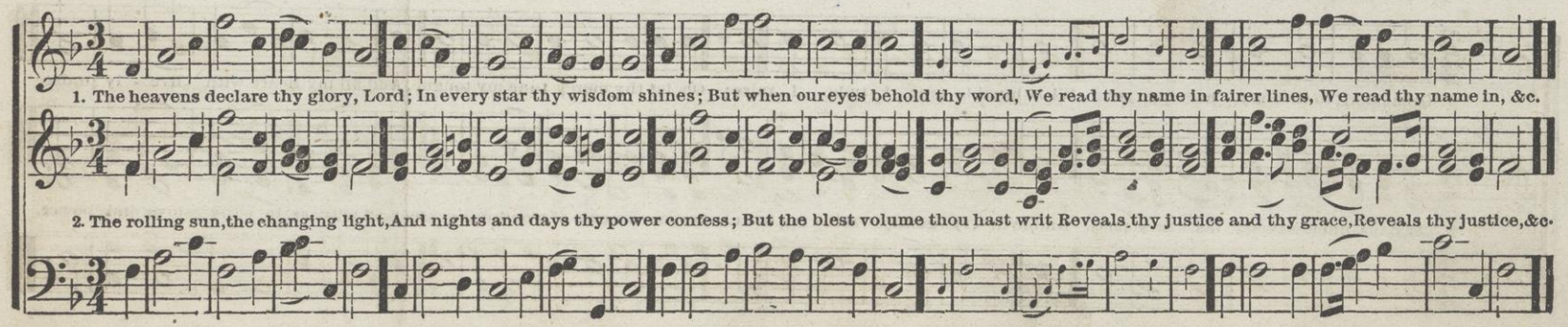


ROLLAND. L. M.

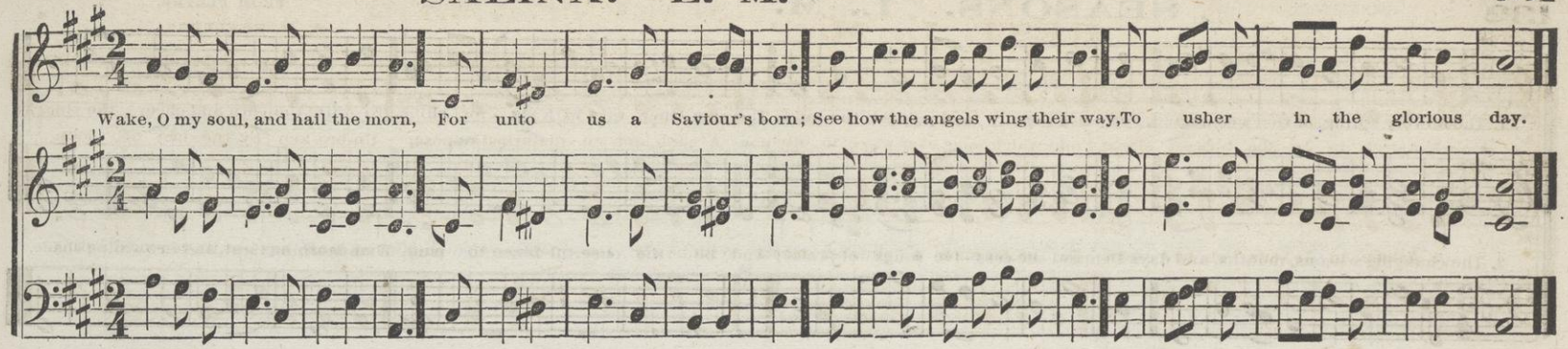
W. B. BRADBURY.



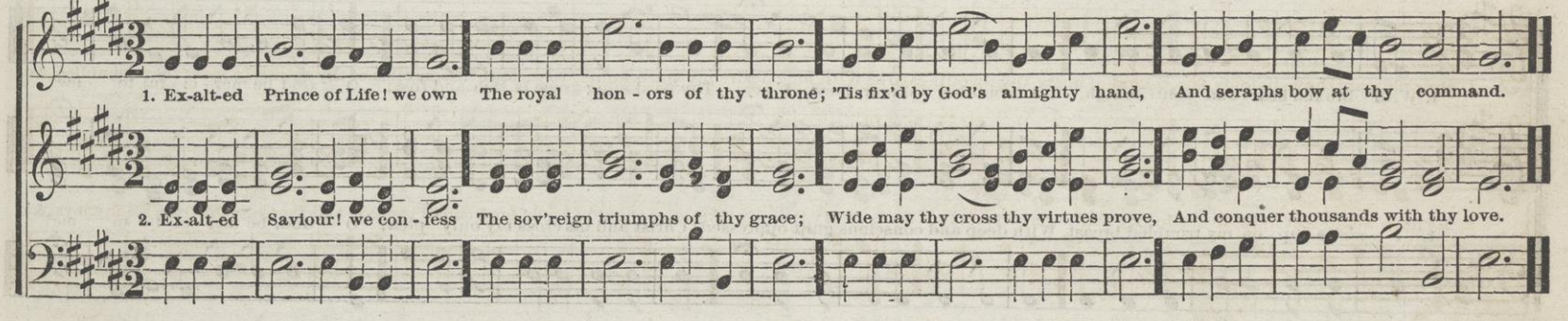
ROTHWELL. L. M.



SALINA. L. M.

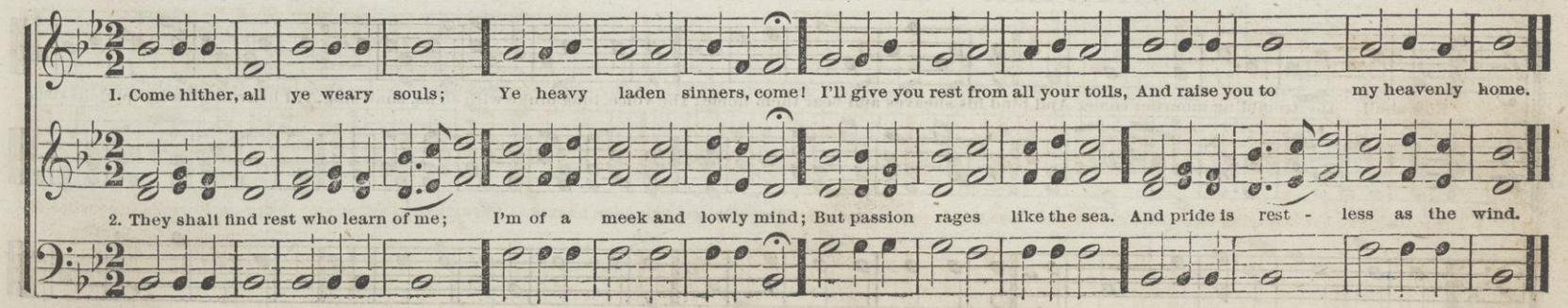


SALVON. L. M.



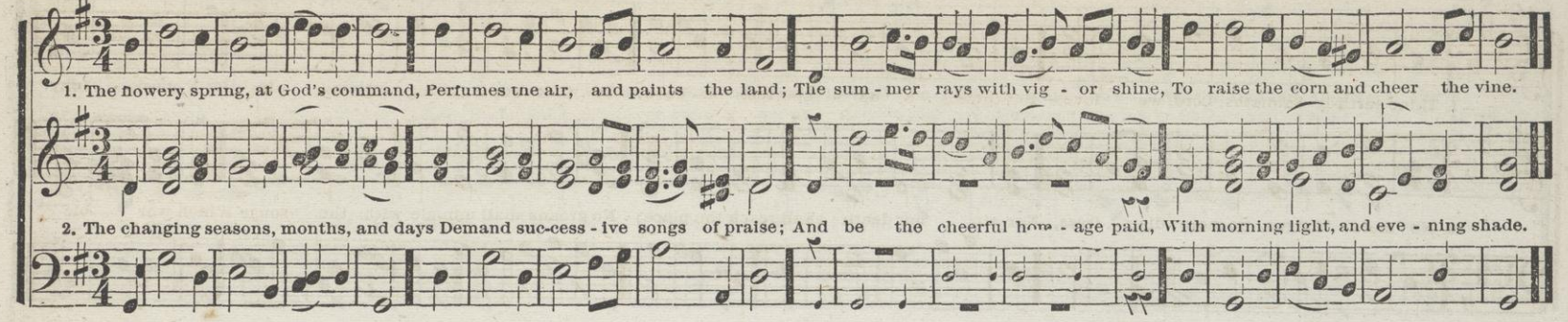
SESSIONS. L. M.

L. O. EMERSON.



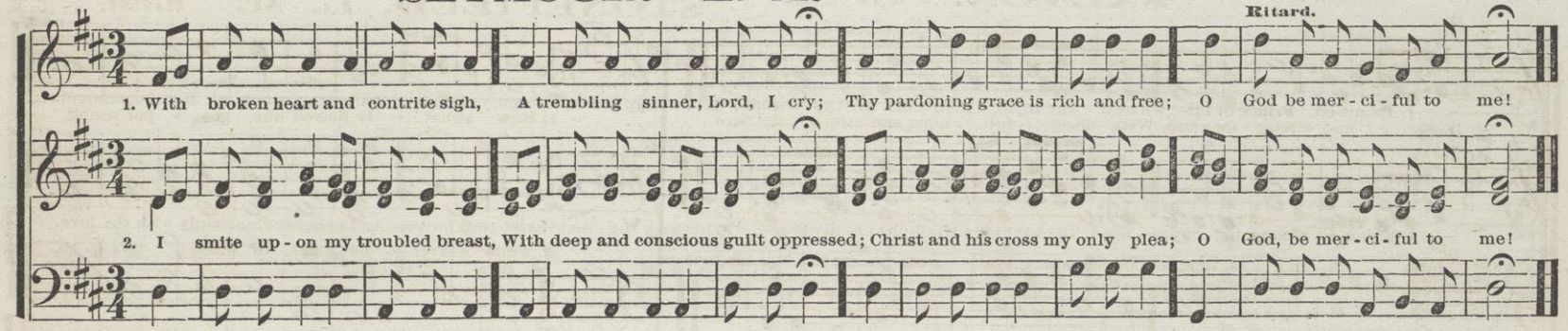
SEASONS. L. M.

FROM PLEYEL.



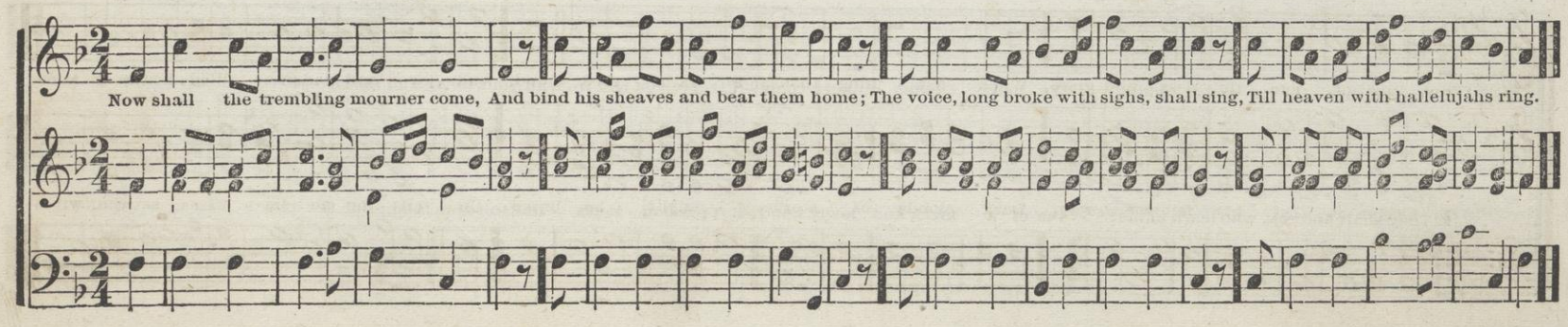
SEYMOUR. L. M.

W. B. BRADBURY.

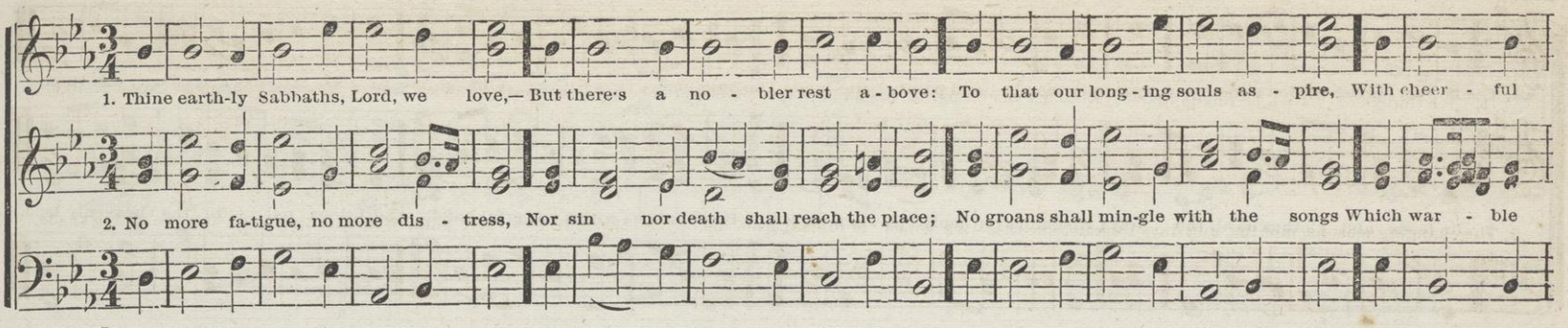


SHOEL. L. M.

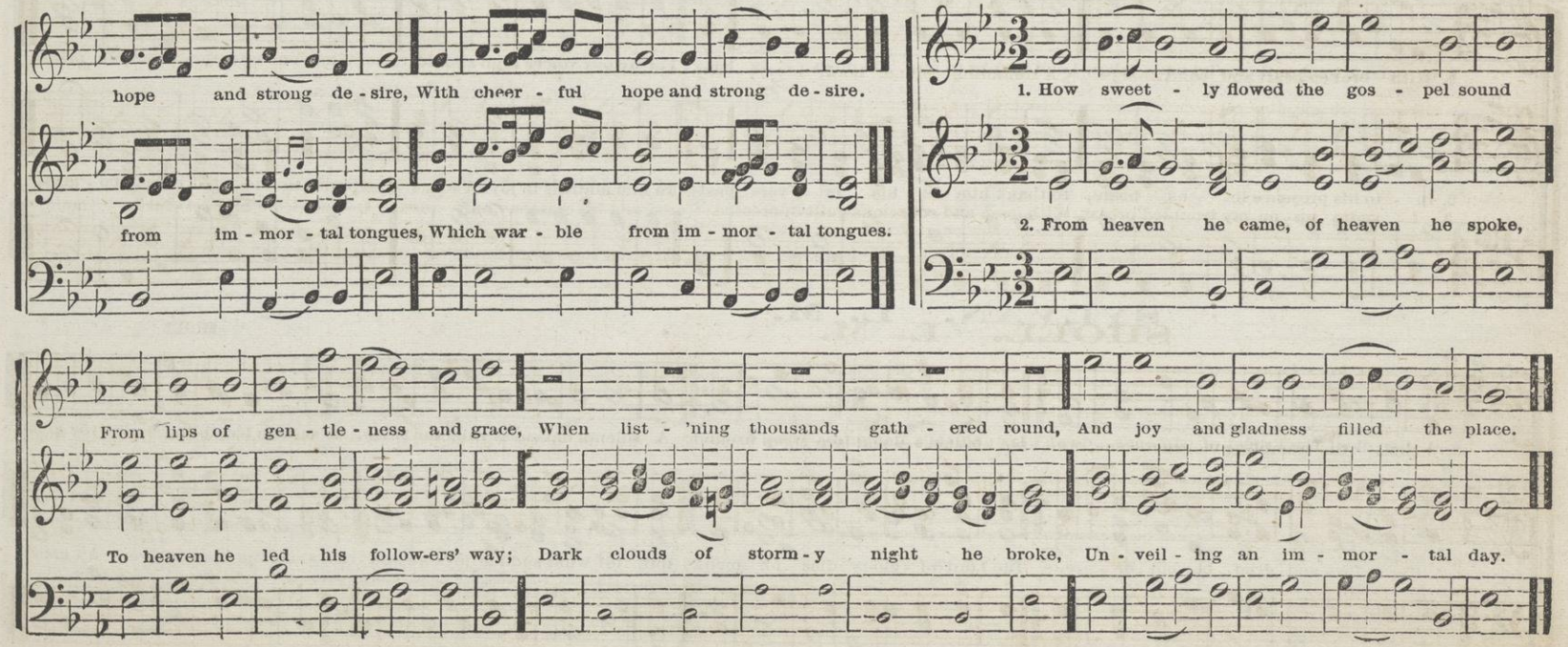
SHOEL.



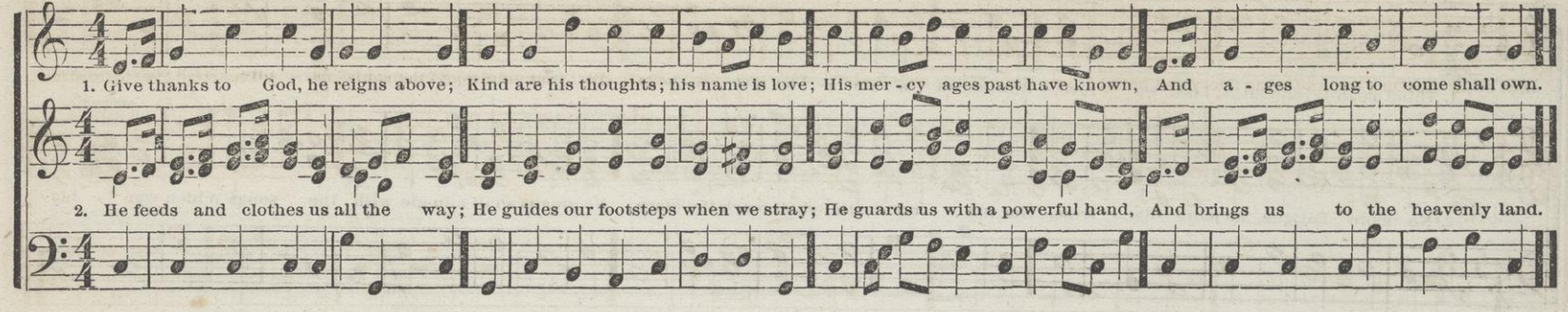
SURREY. L. M.



STONEFIELD. L. M. STANLEY.

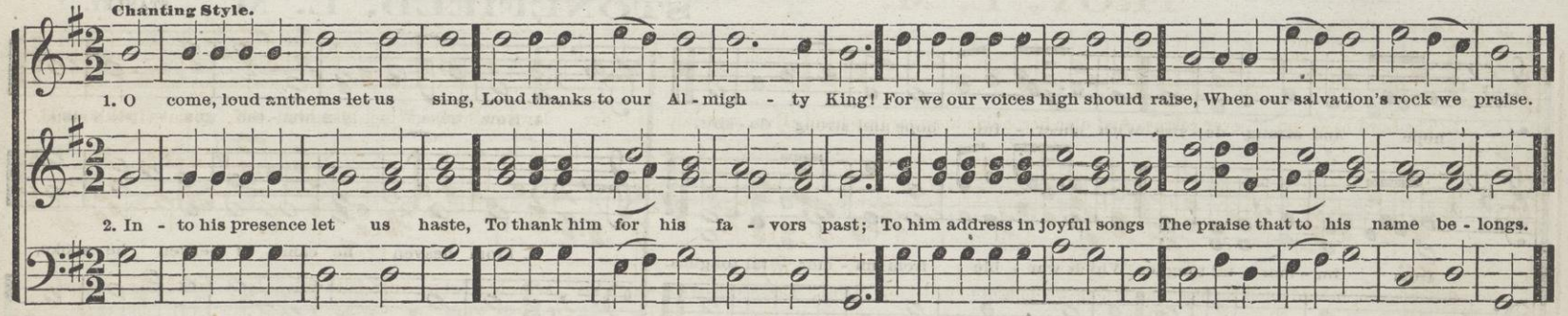


ST. LOUIS. L. M.

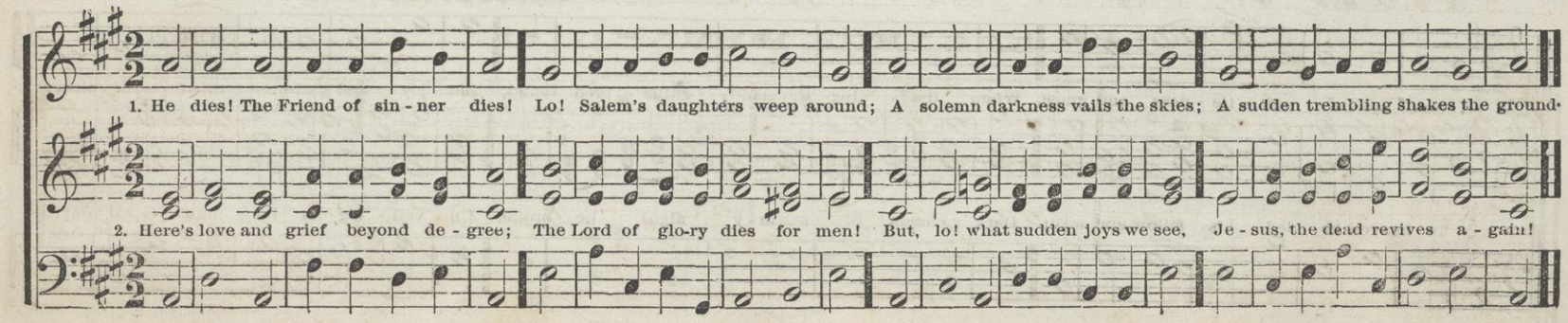


STERLING. L. M.

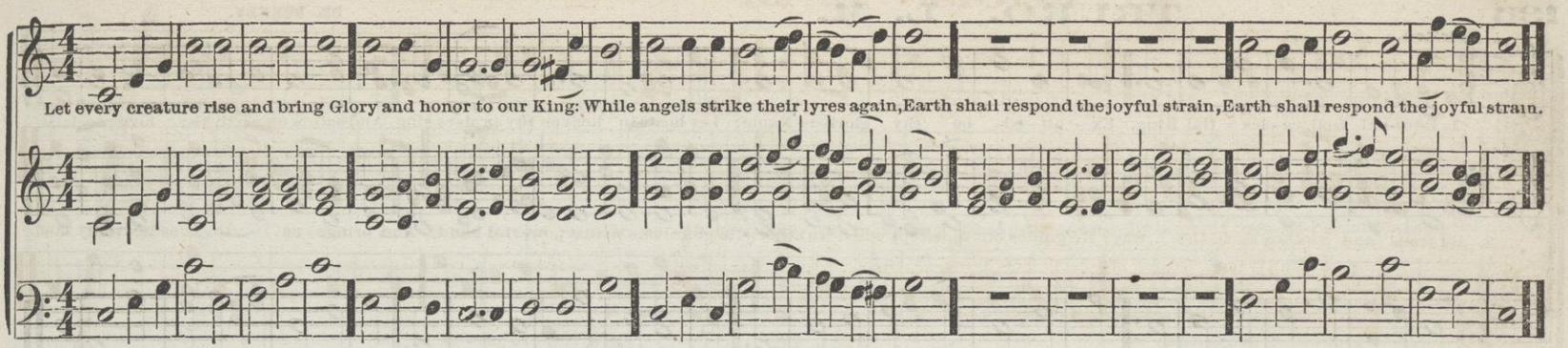
HARRISON.



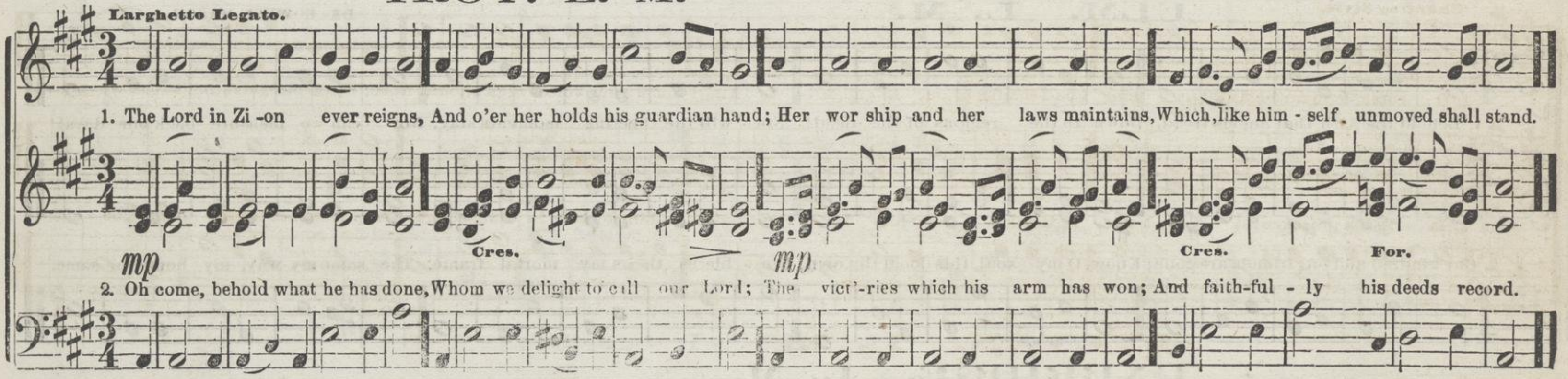
SYLVAN. L. M.



TATNALL. L. M.

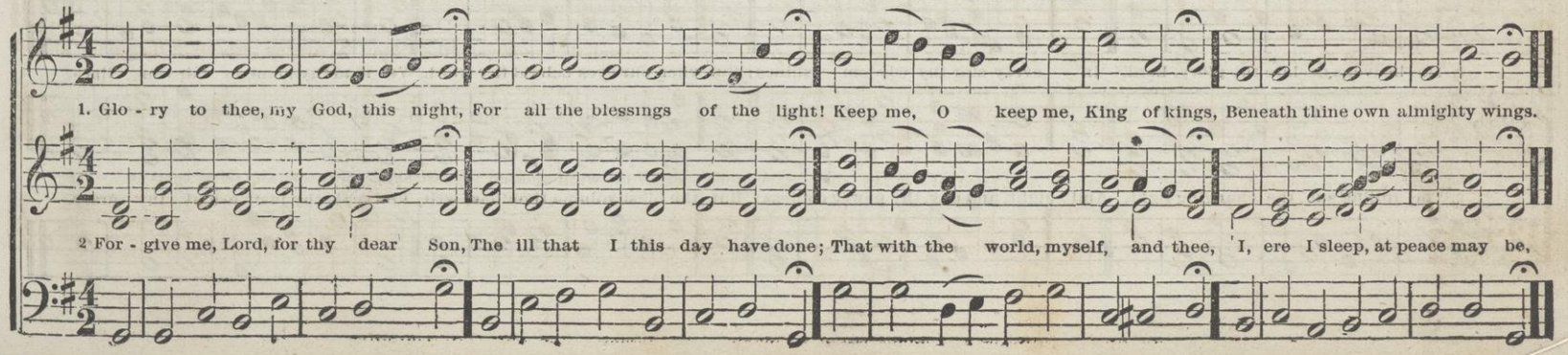


TROY. L. M.



TALLIS' EVENING HYMN. L. M.

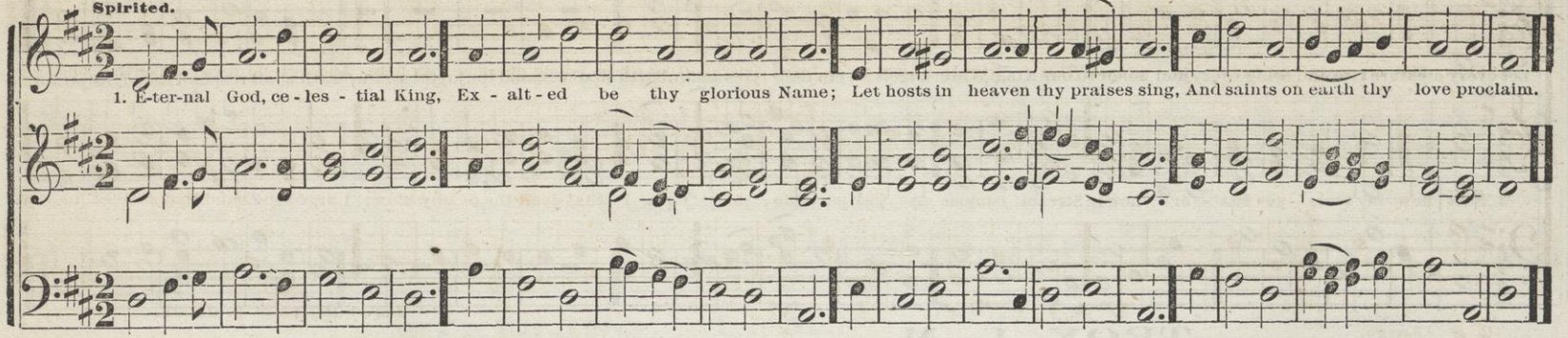
TALLIS.



TRURO. L. M.

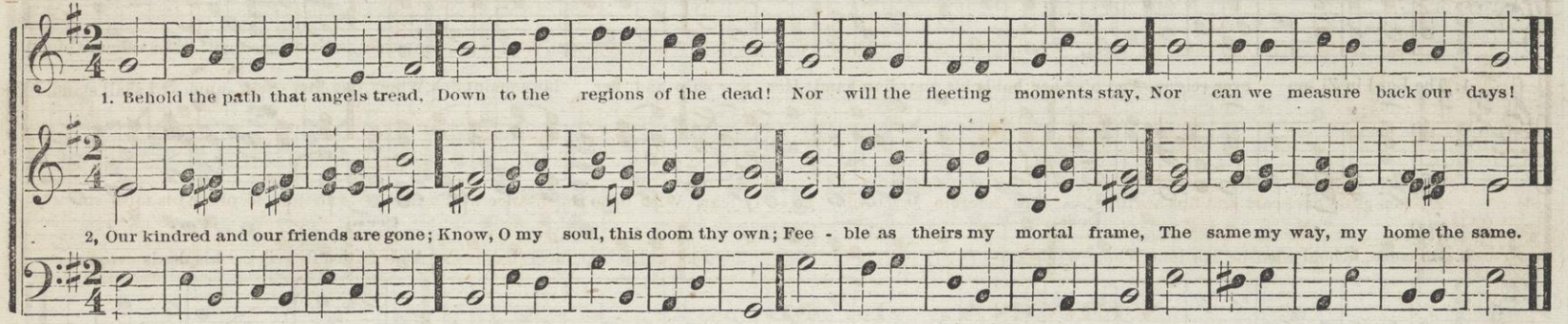
DR. BURNEY.

Spirited.



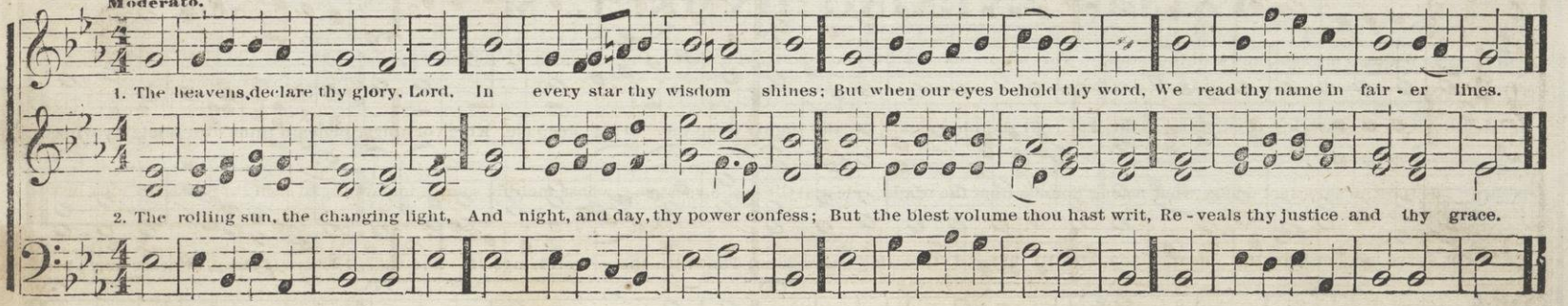
ULM. L. M.

DR. LOWELL MASON.

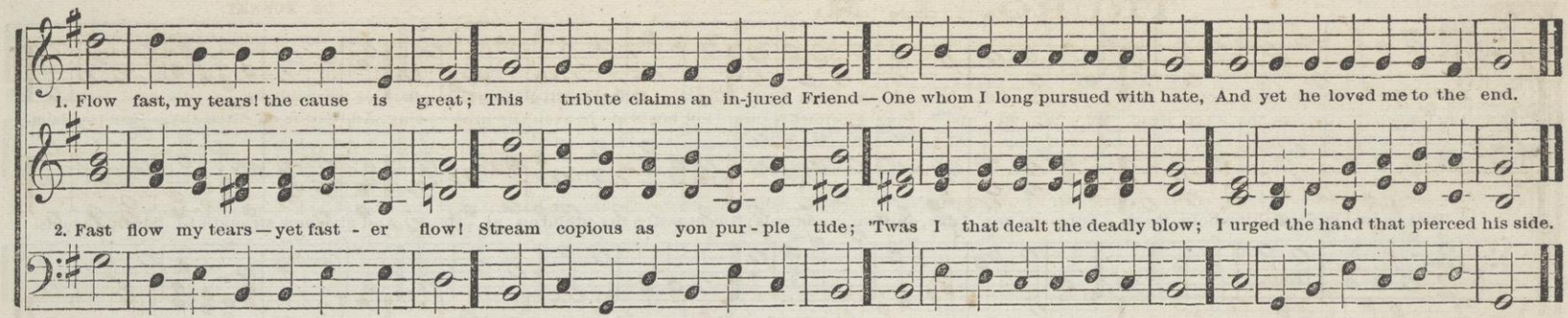


UXBRIDGE. L. M.

Moderato.

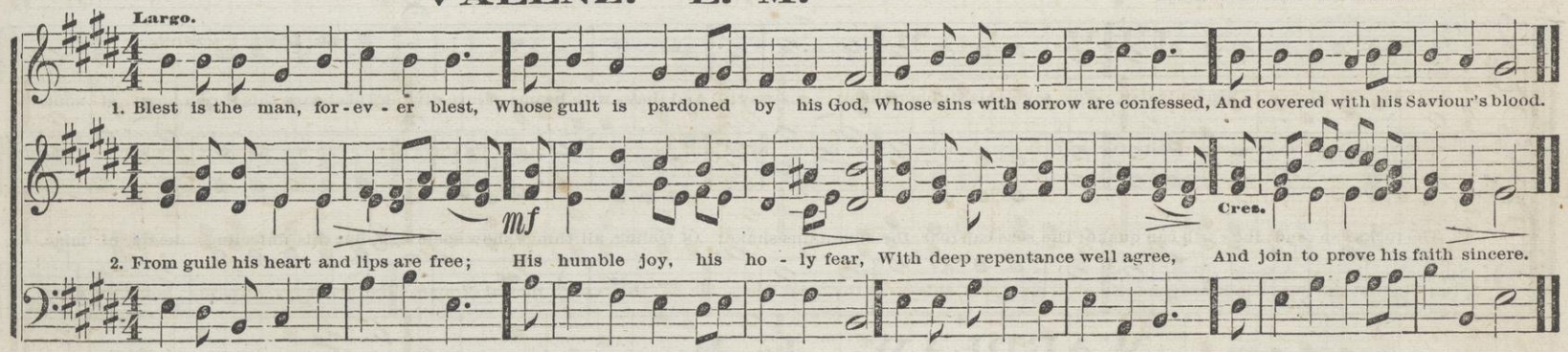


UPHAM. L. M.

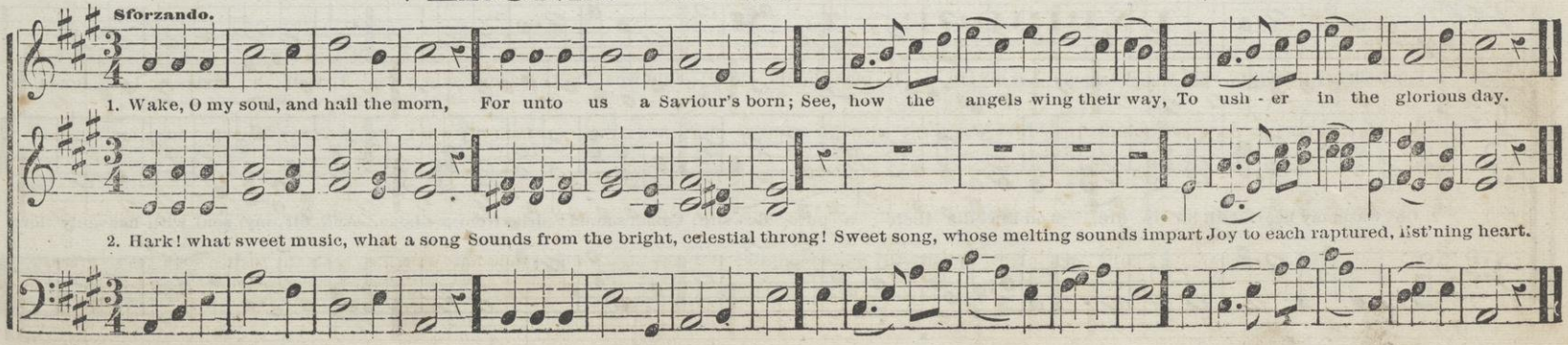


VALENZ. L. M.

ARRANGED FROM R. GLUCK.

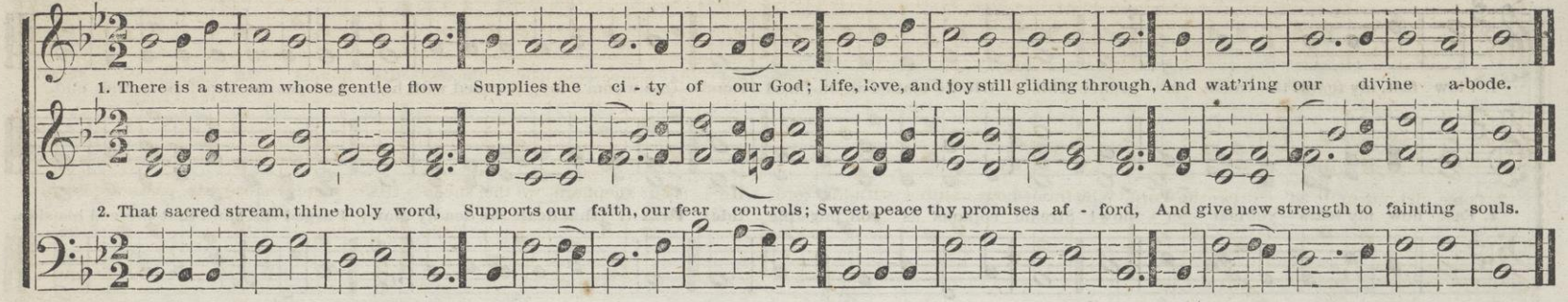


VERONA. L. M.



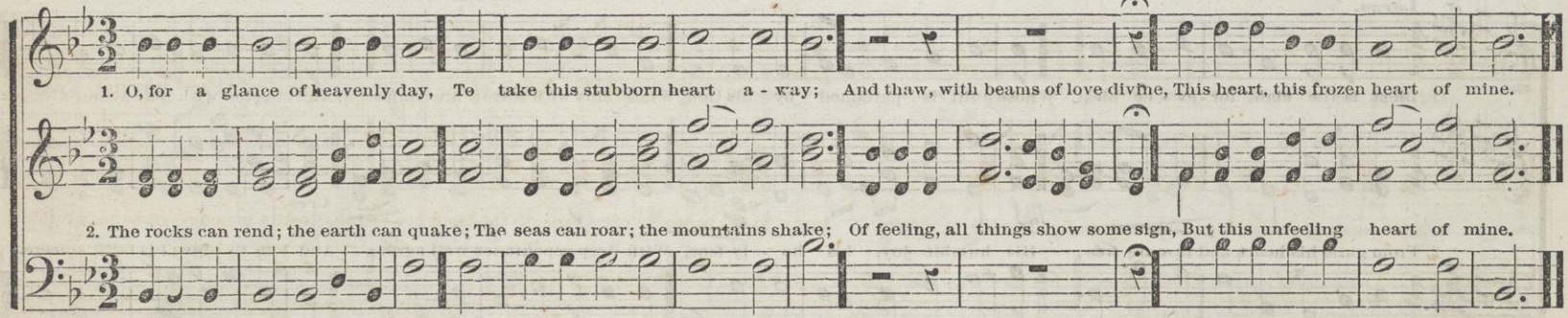
WARD. L. M.

FROM A SCOTCH TUNE BY DR. LOWELL MASON, 1830.

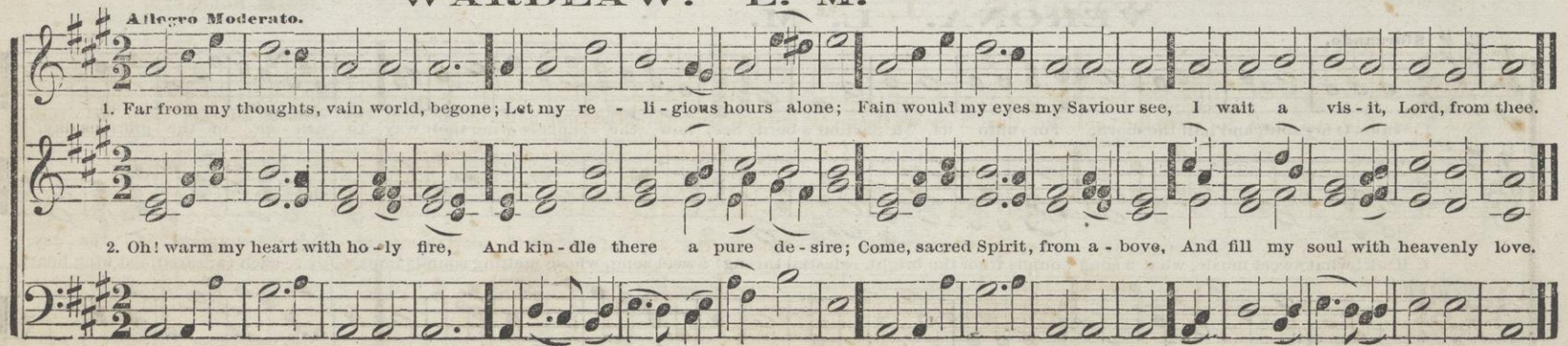


WARE. L. M.

GEO. KINGSLEY.

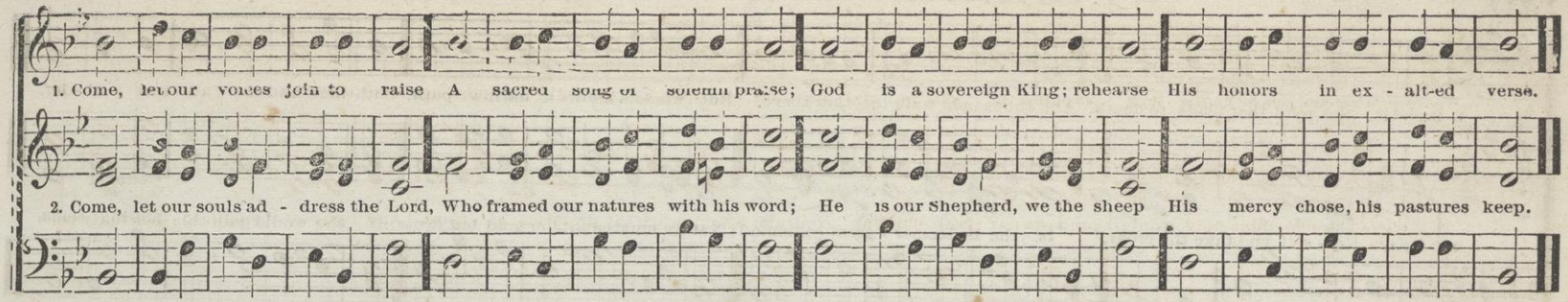


WARDLAW. L. M.



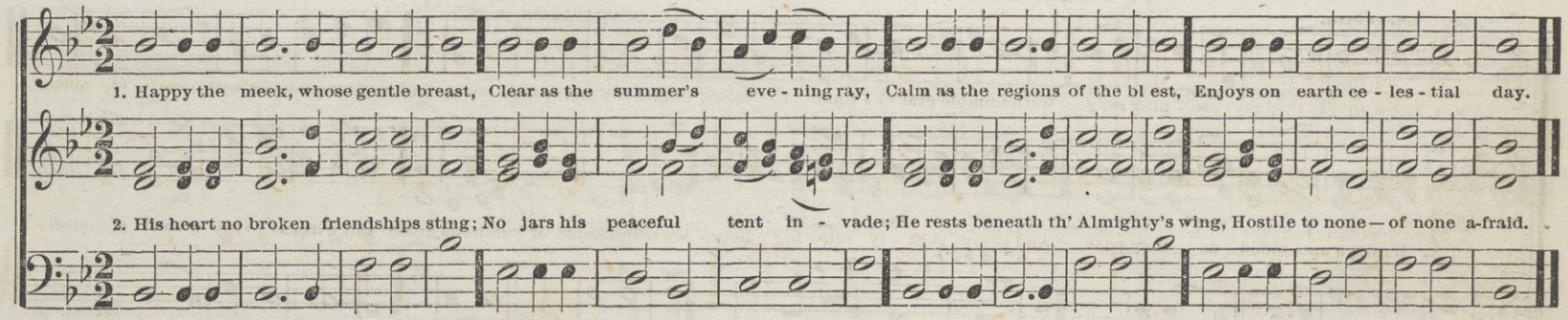
WATTS. L. M.

DR. LOWELL MASON.



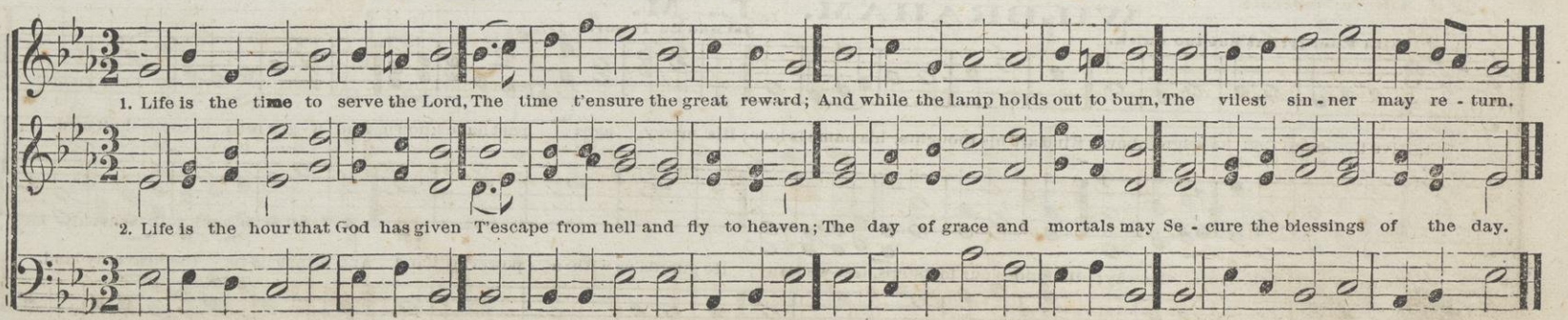
WELTON. L. M.

FROM DR. MADAN.



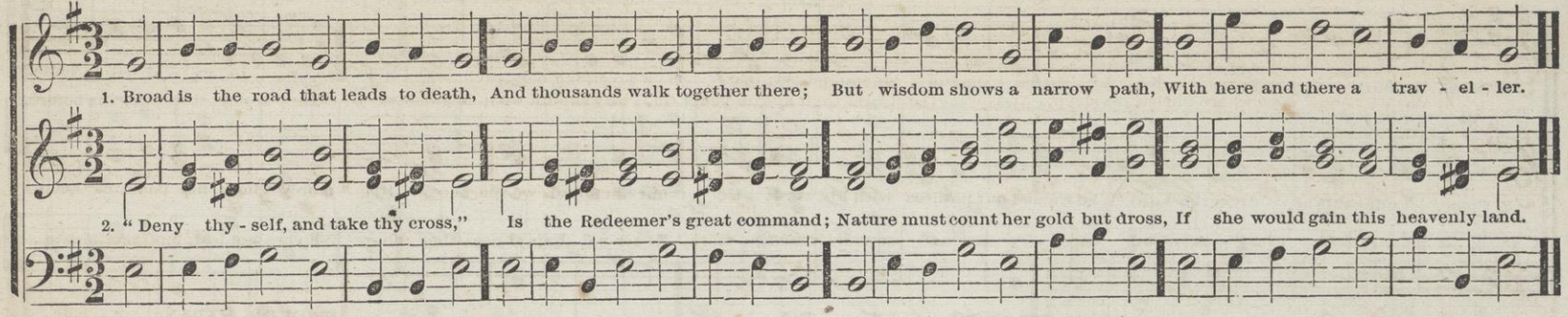
WELLS. L. M.

ISRAEL HOLDRAYD.

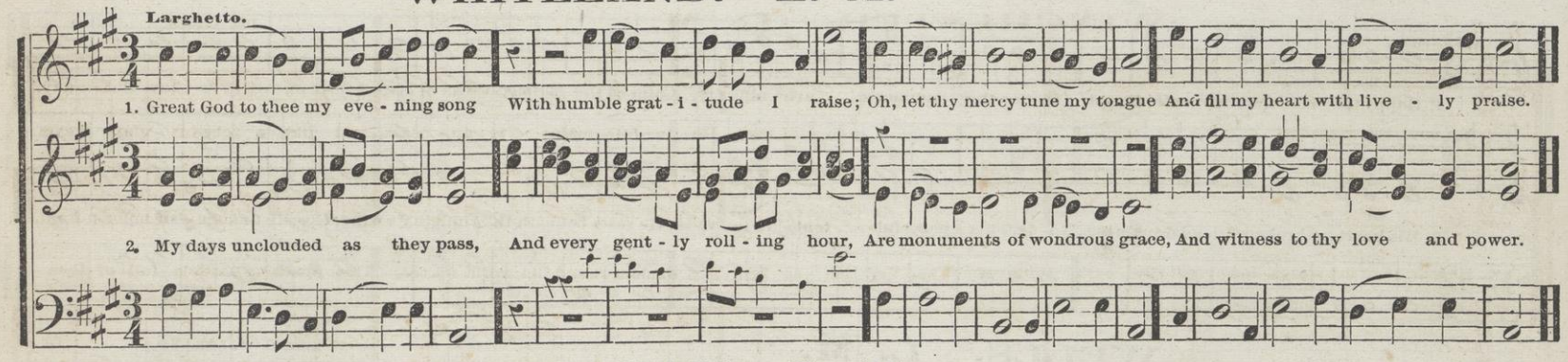


WINDHAM. L. M.

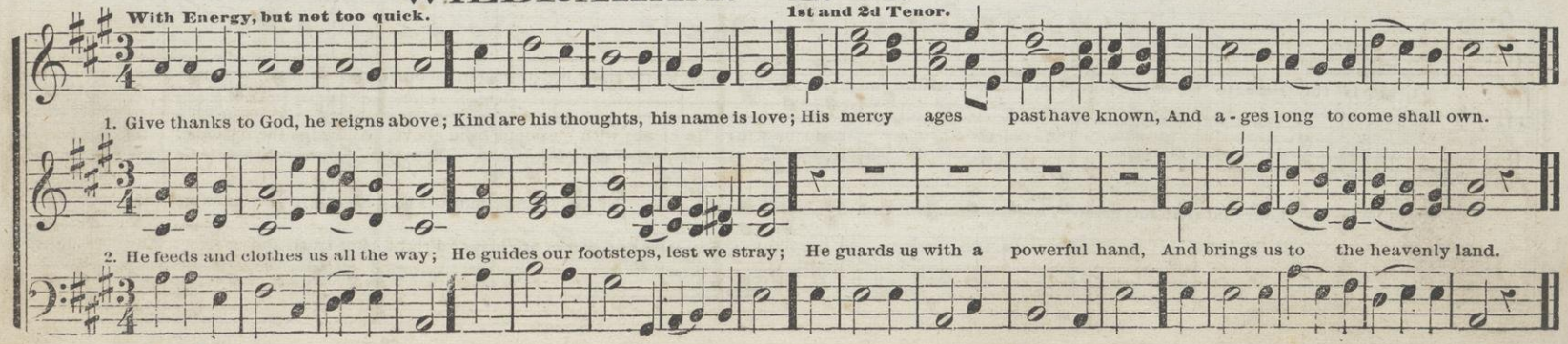
DANIEL READ.



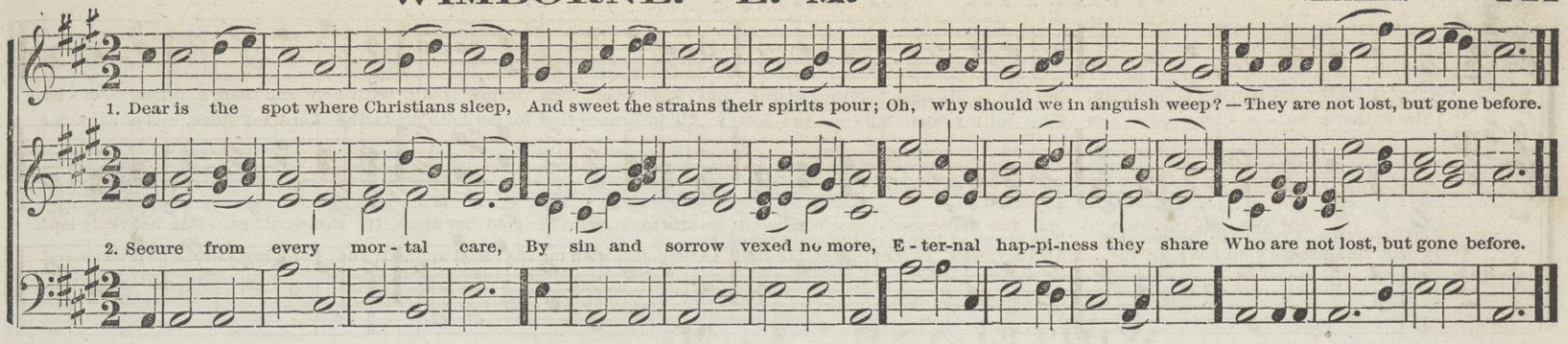
WHITELAND. L. M.



WILBRAHAM. L. M.

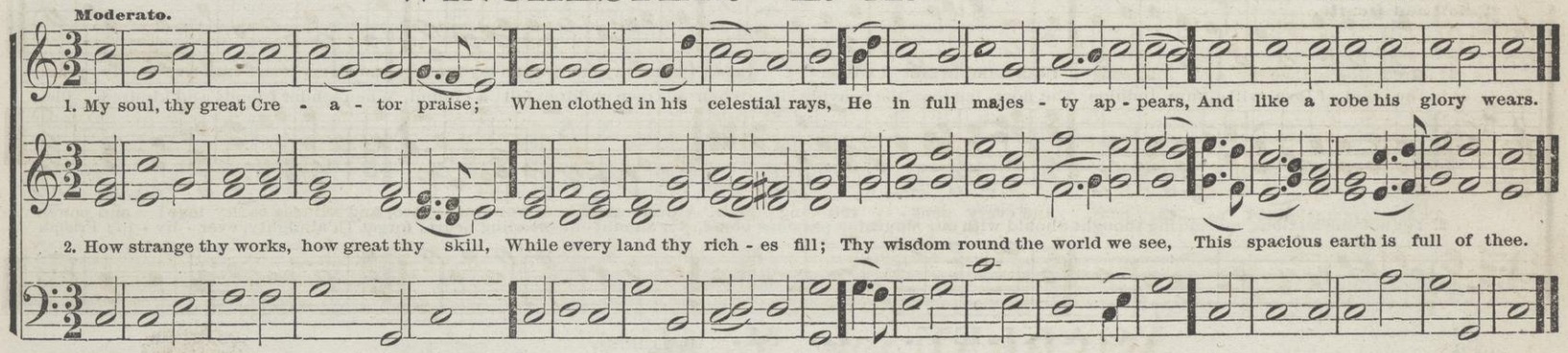


WIMBORNE. L. M.

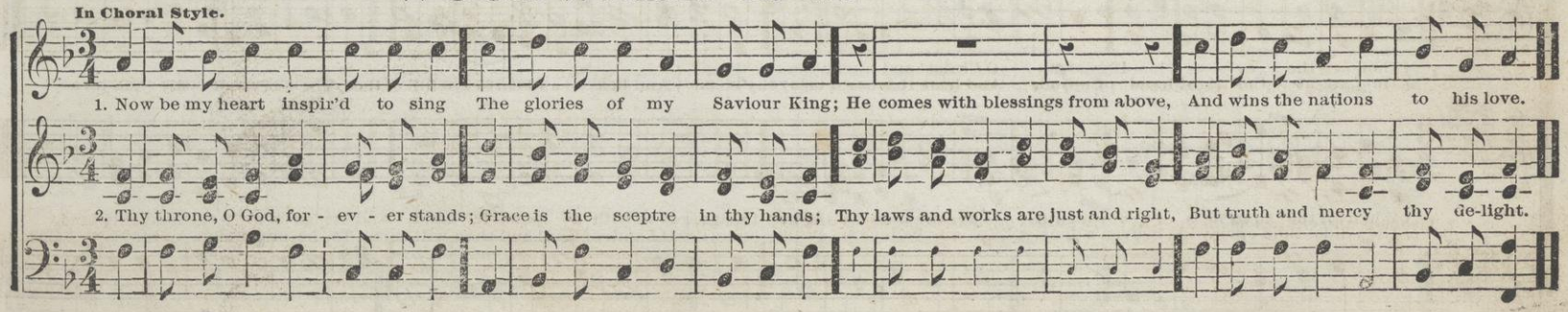


WINCHESTER. L. M.

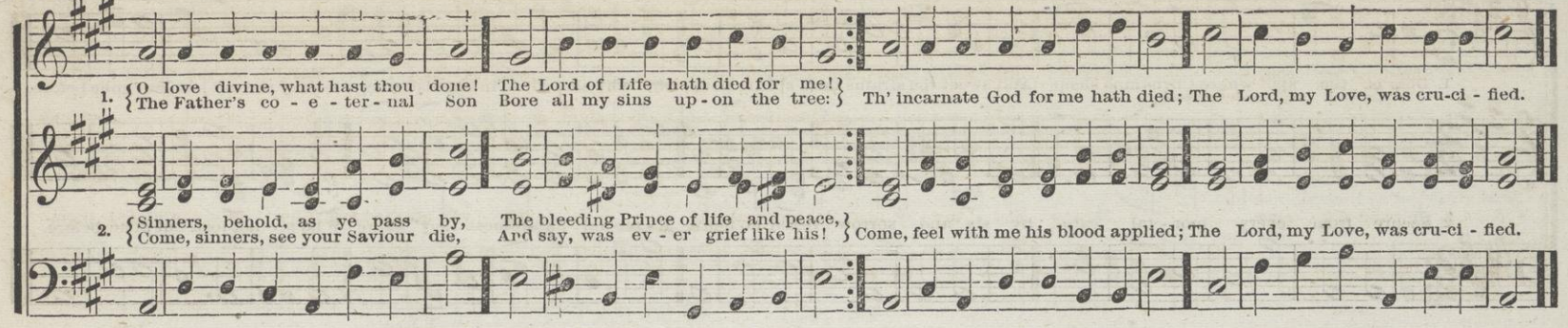
DR. CROFT.



WOODWELL. L. M.

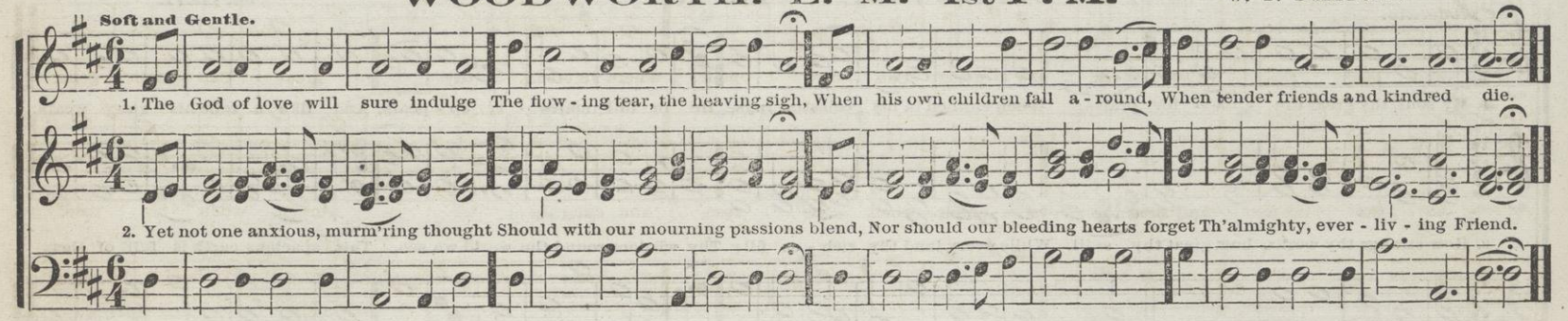


WORTH. L. M. (6 Lines). 1st P. M.

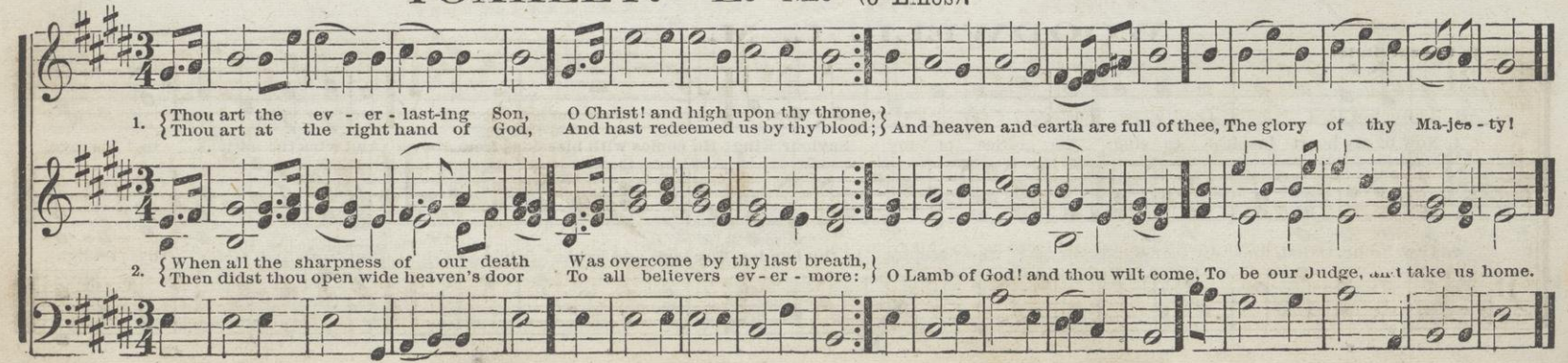


WOODWORTH. L. M. 1st P. M.

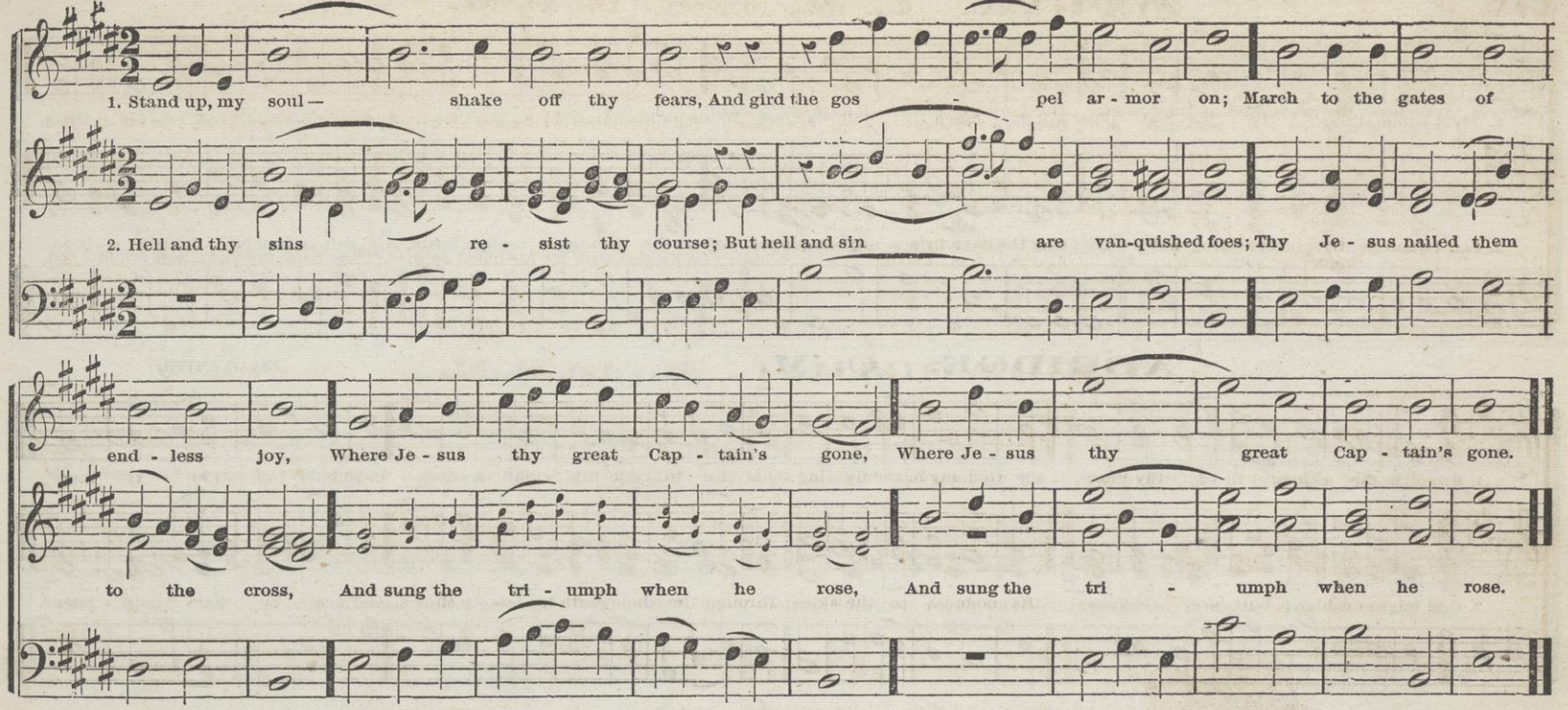
W. B. BRADBURY.



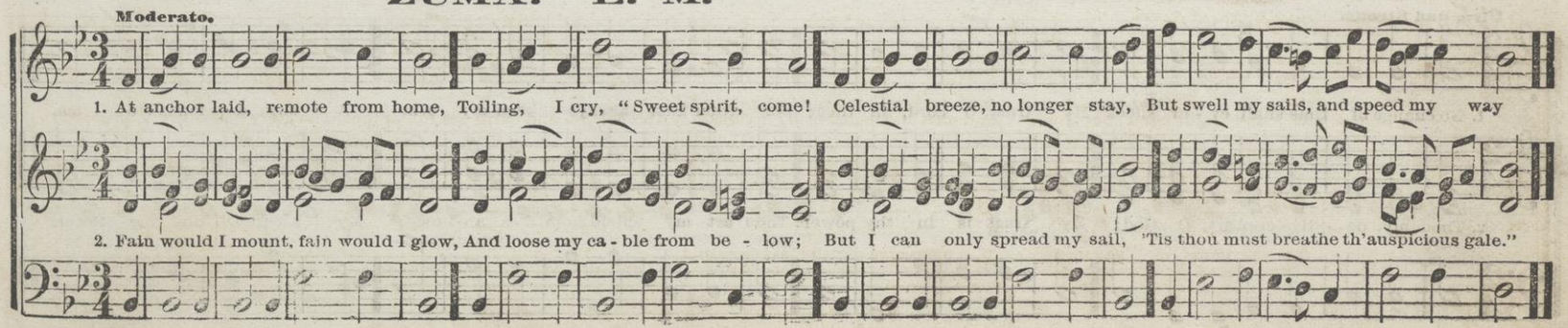
YOAKLEY. L. M. (6 Lines).



ZEPHON. L. M.



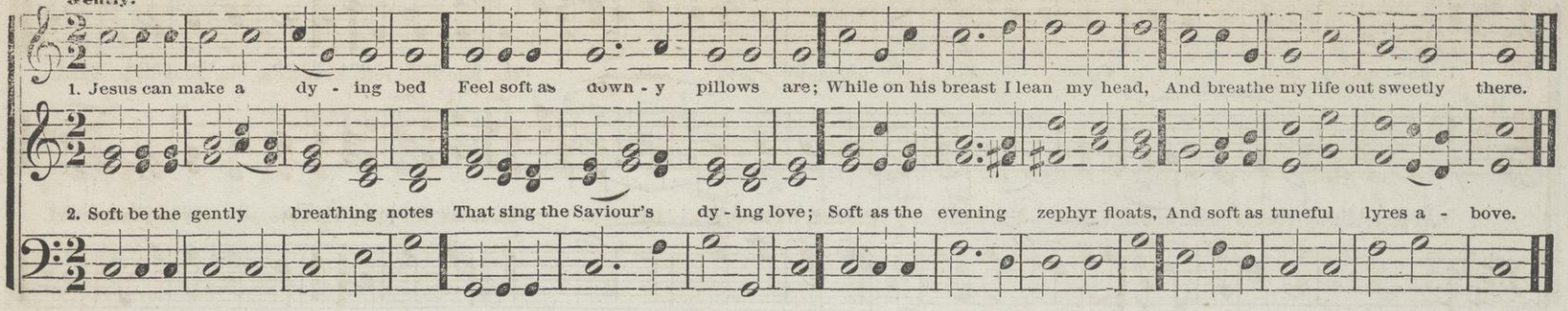
ZUMA. L. M.



ZEPHYR. L. M.

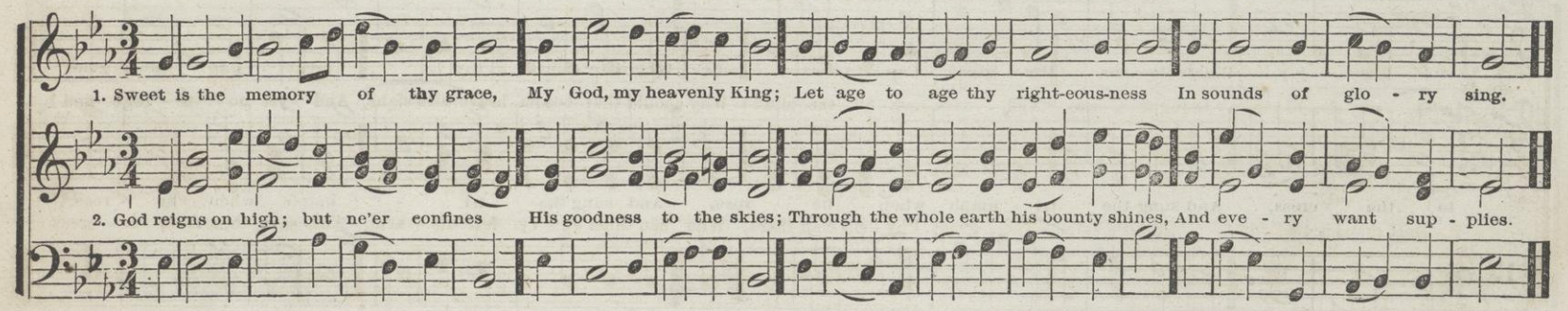
W. B. BRADBURY.

Gently.



ABRIDGE. C. M.

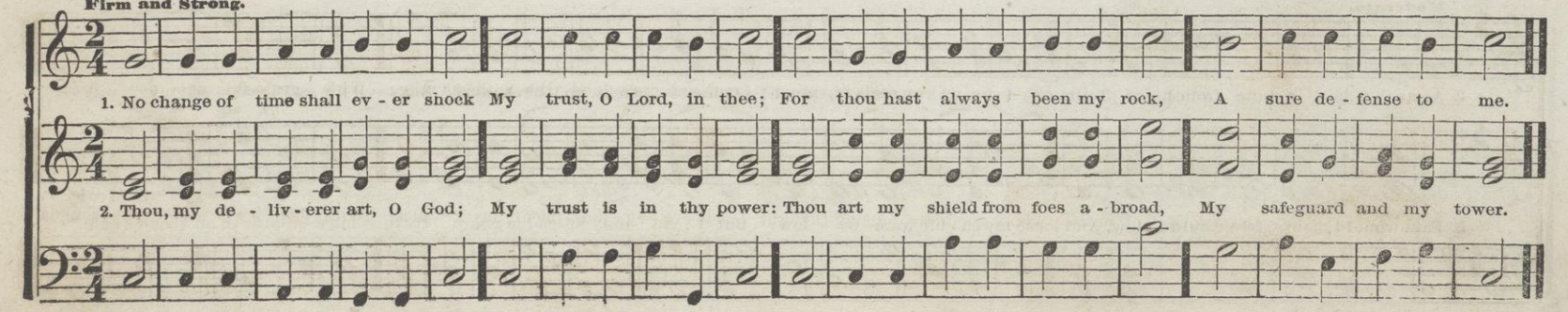
ISAAC SMITH.



AGAWAM. C. M.

W. B. BRADBURY.

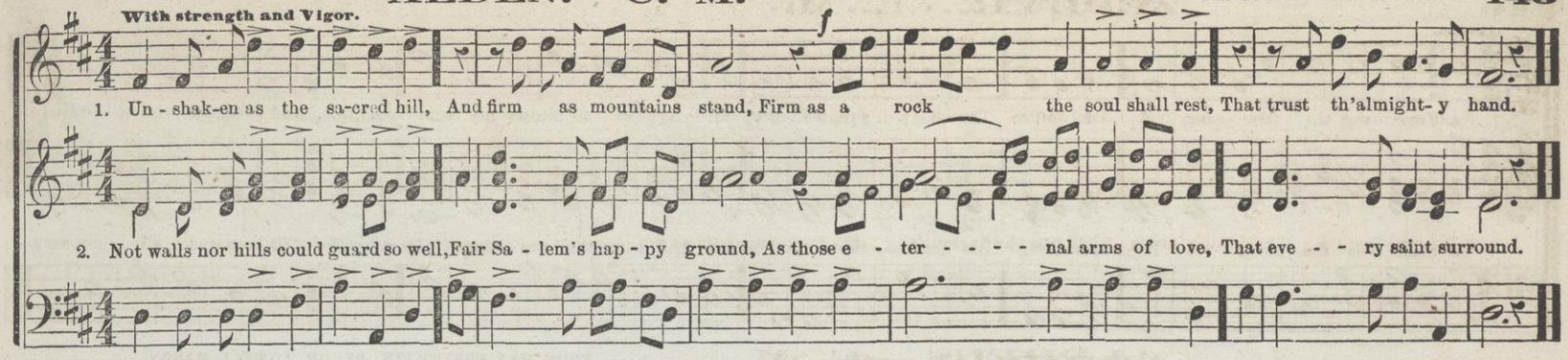
Firm and Strong.



ALDEN. C. M.

DR. LOWELL MASON.

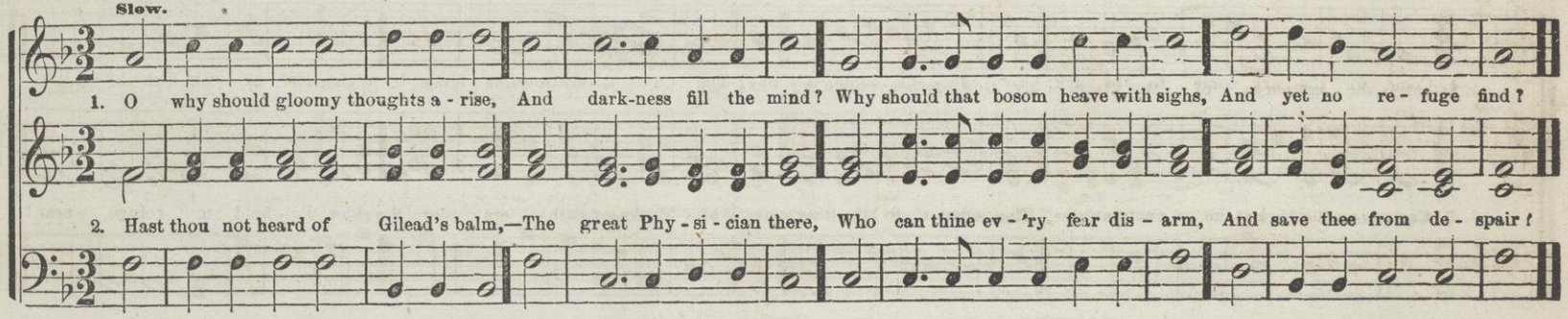
With strength and Vigor.



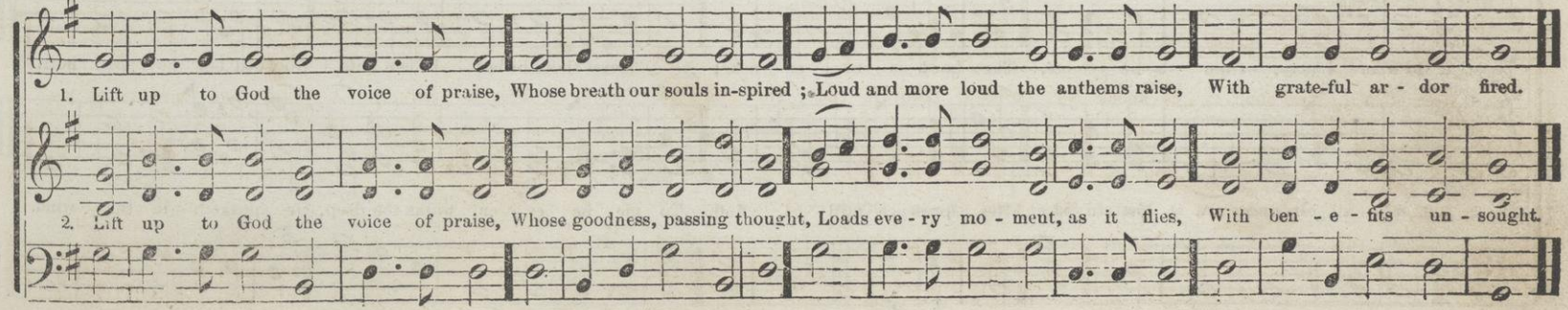
ALEXANDER. C. M.

W. B. BRADBURY.

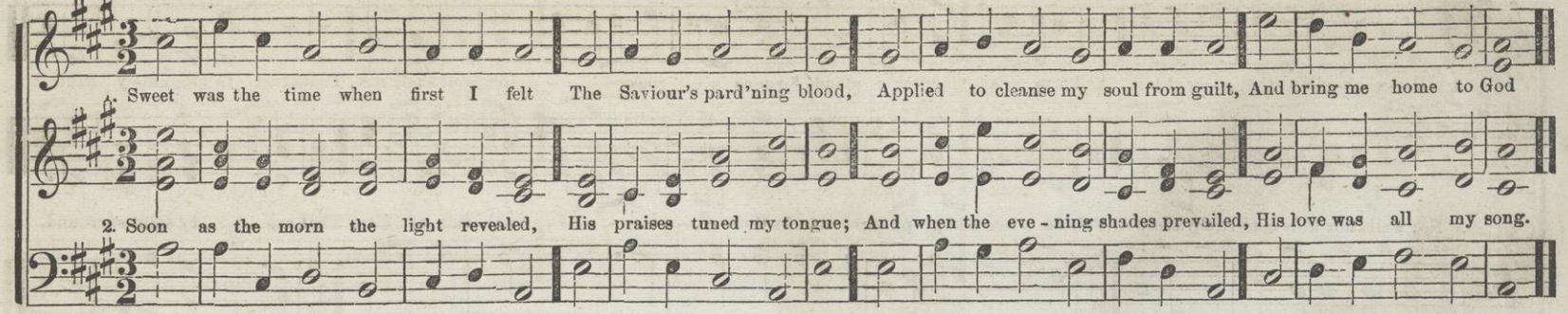
Slow.



ALENA. C. M.

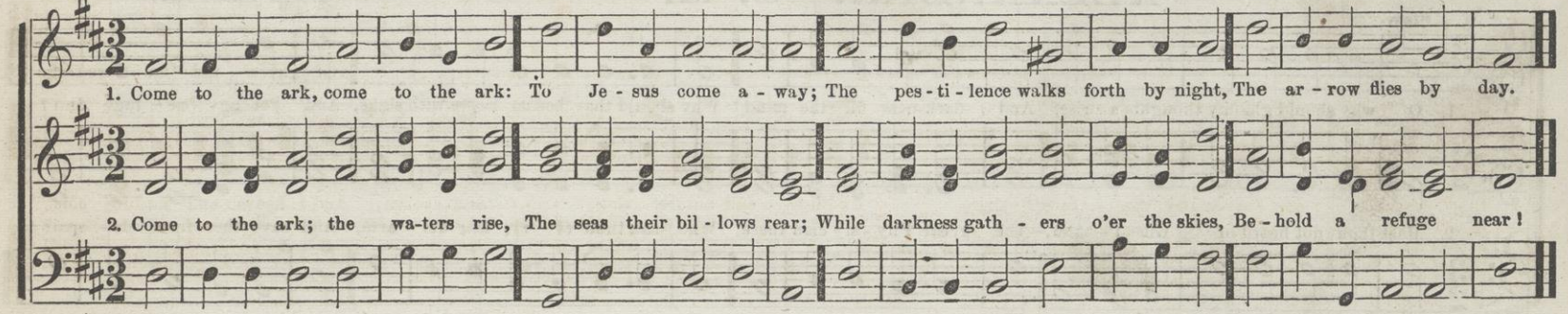


ALBANY. C. M.

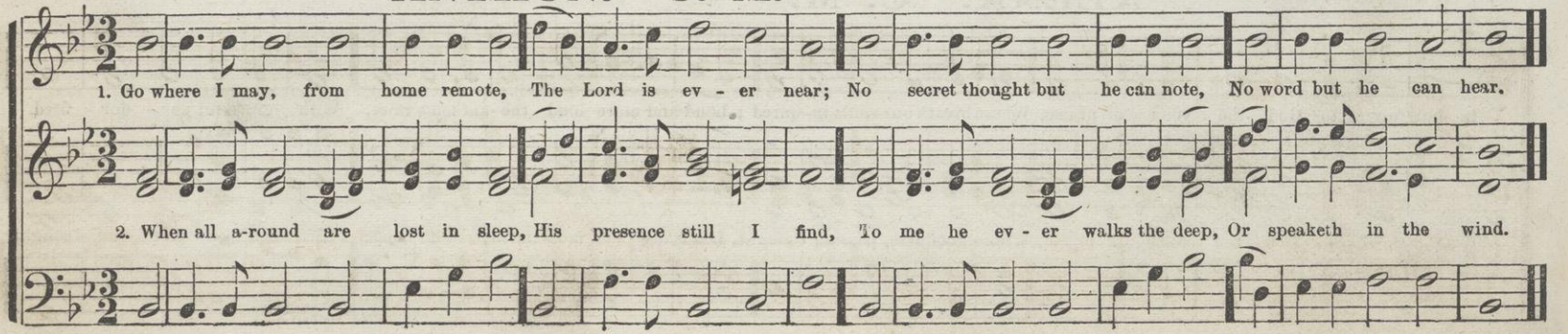


ALPHEUS. C. M.

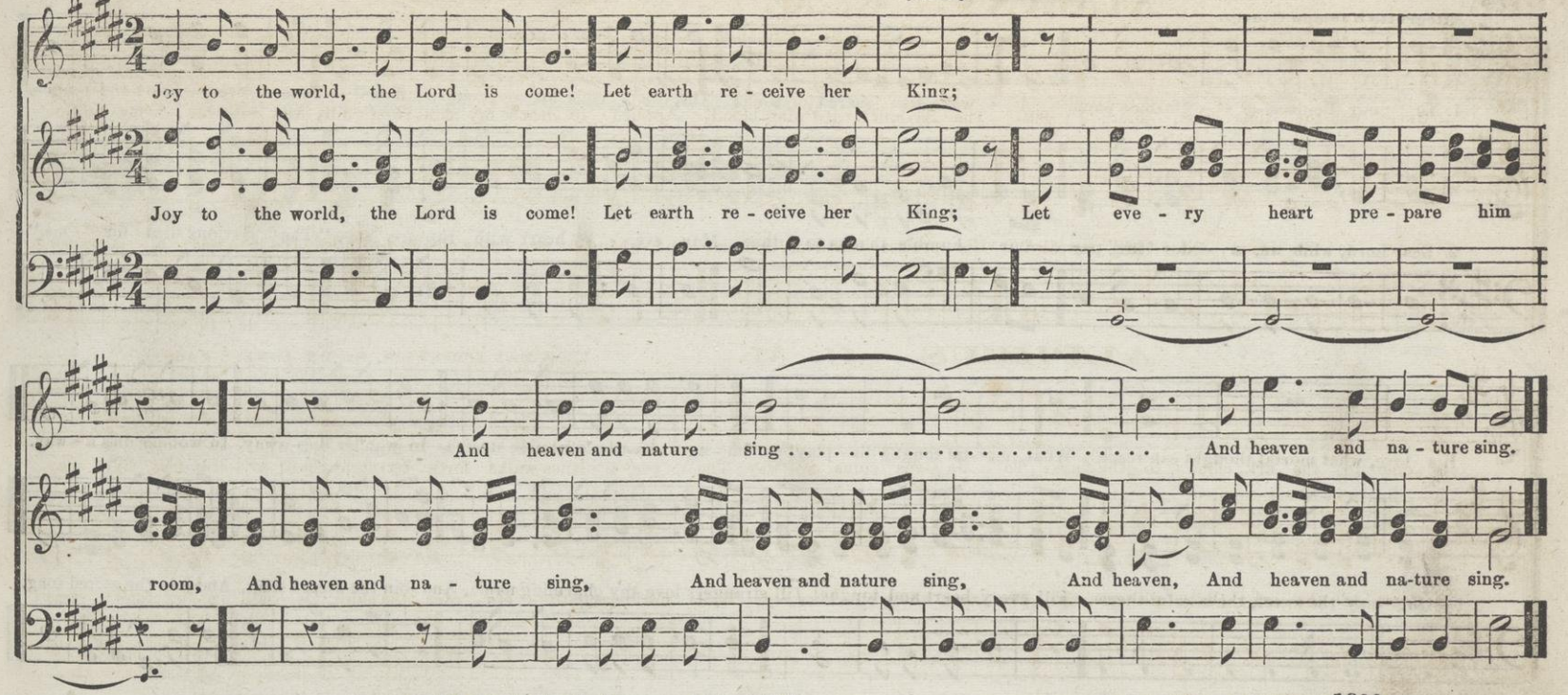
FROM MAY EBBERWEIN, BY DR. LOWELL MASON.



ANTHON. C. M.

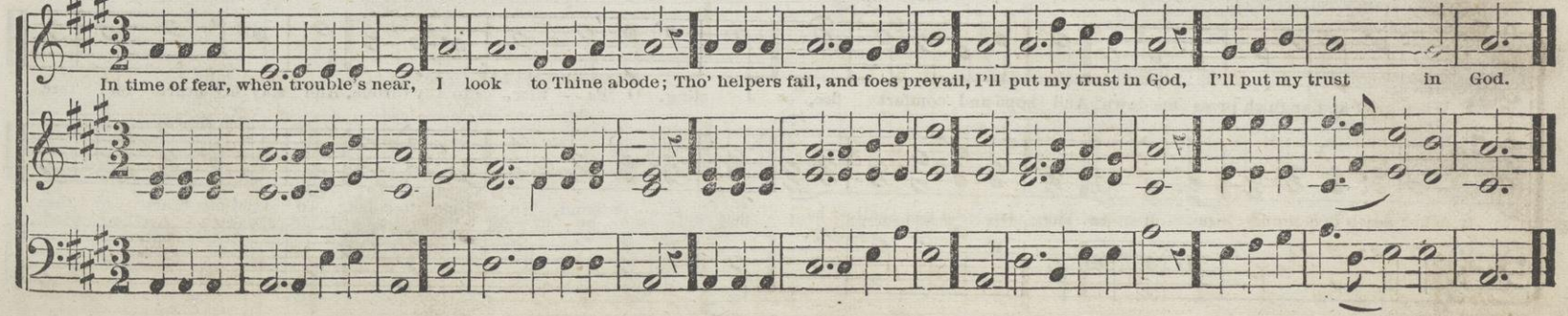


ANTIOCH. C. M.



ARCADIA. C. M.

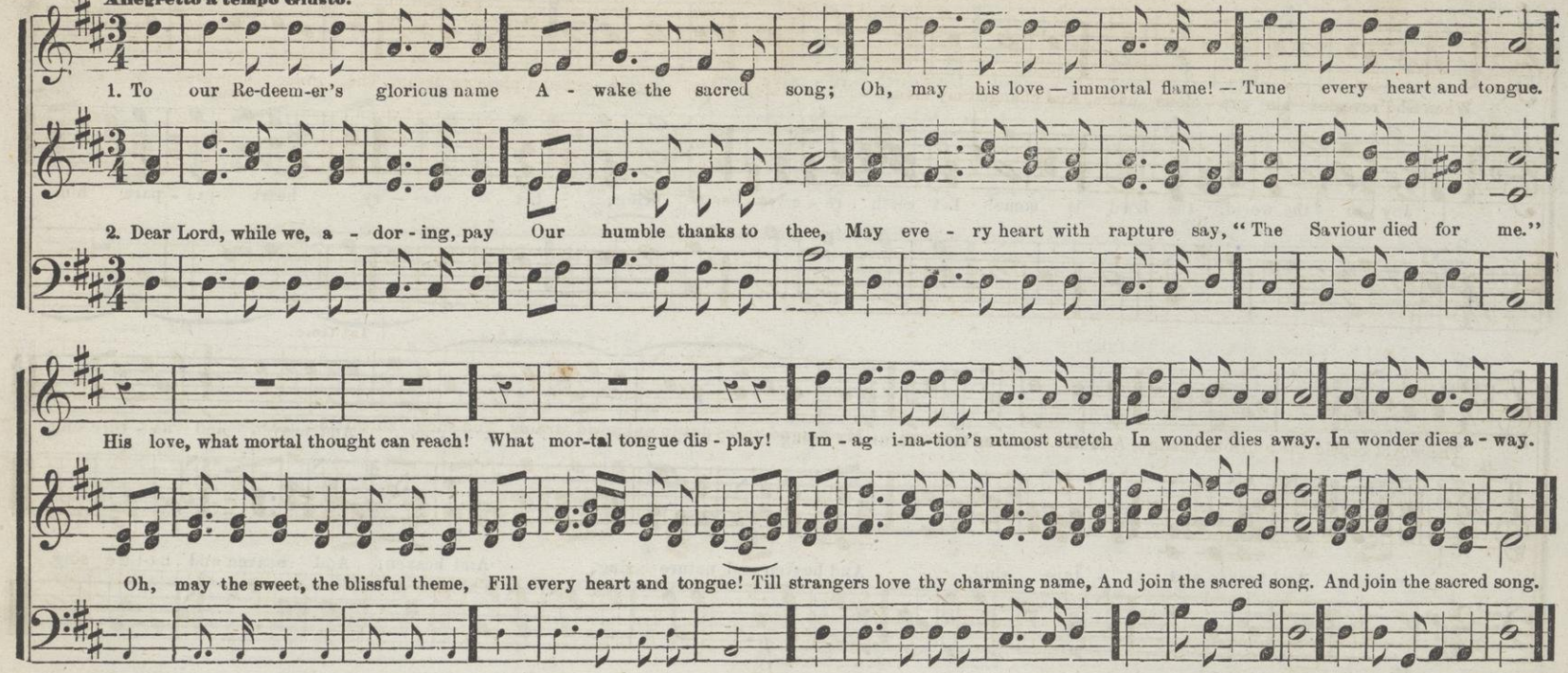
DR. THOMAS HASTINGS, 1839.



APHEKA. C. M. Double.

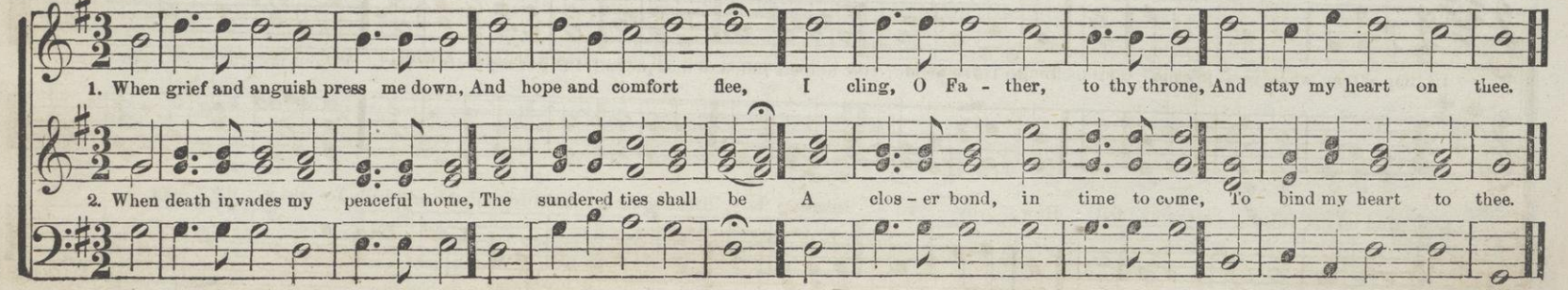
DR. LOWELL MASON.

Allegretto a tempo Giusto.



ARLINGTON. C. M.

DR. ARNE.



ARCHDALE. C. M.

When God revealed his gra - cious name, And changed my mourn - ful state, My rapture seemed a pleasing dream, The grace appeared so great.

1st time. 2d time.

The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace.

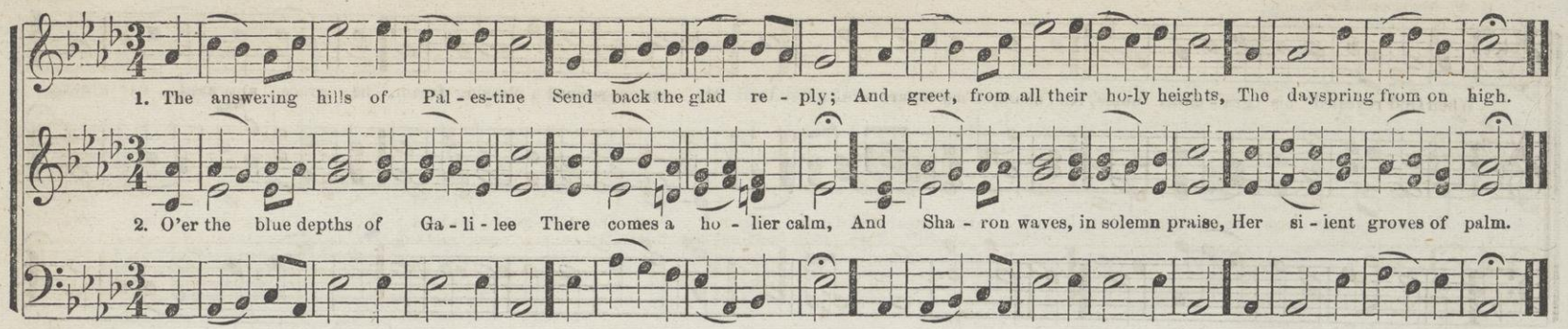
ARUNDEL. C. M.

1. O, all ye lands, re - joice in God! Sing prais - es to his name; Let all the earth with one accord, His won - drous acts pro - claim.

2. And let his faithful servants tell How, by re - deem-ing love, Their souls are saved from death and hell, To share the joys a - bove.

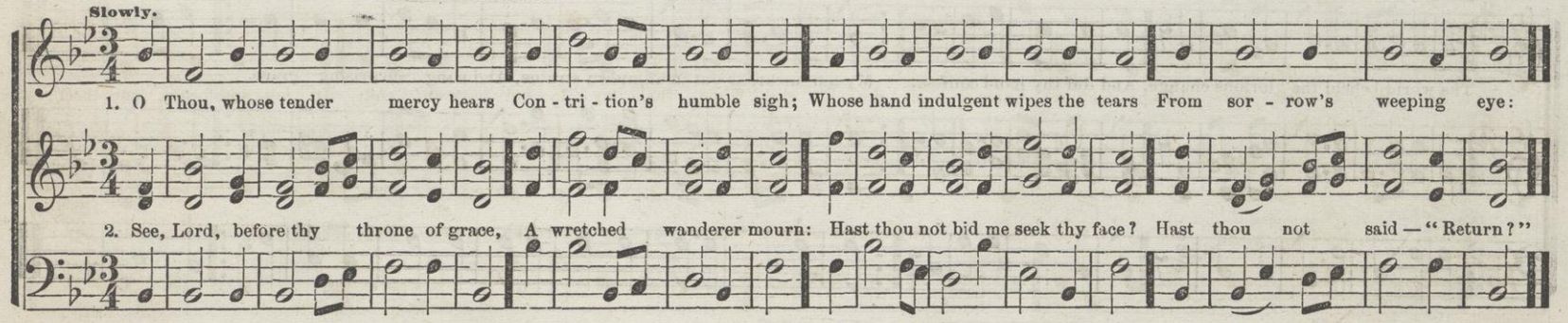
ARMENIA. C. M.

S. B. POND.



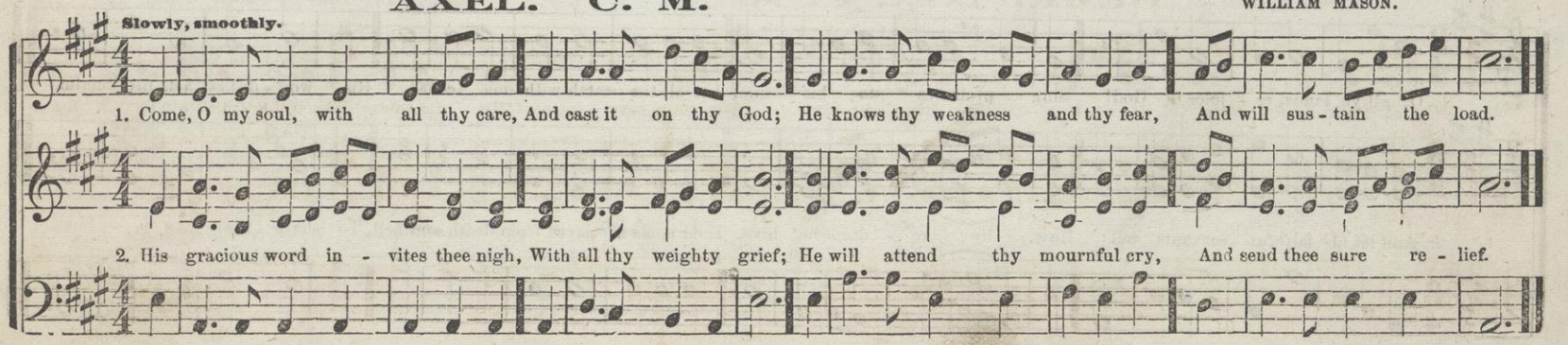
AVON. C. M.

SCOTTISH TUNE.



AXEL. C. M.

WILLIAM MASON.



AZMON. C. M.

ARR. FROM GLASER, BY DR. L. MASON

Slow and Soft.

1. Come, let us lift our joy - ful eyes Up to the courts a - bove, And smile to see our Father there, Up - on a throne of love.

2. Come, let us bow be - fore his feet, And venture near the Lord: No fi - ery cherubs guard his seat, Nor dou - ble flaming sword.

BARTOW. C. M.

1. Je - ru - sa - lem! my hap-py home! Name ev - er dear to me! When shall my la - bors have an end, In joy, and peace, and thee!

2. Oh, when, thou ci - ty of my God, Shall I thy courts as-cend. Where ev - er - more the an-gels sing, Where Sabbaths have no end.

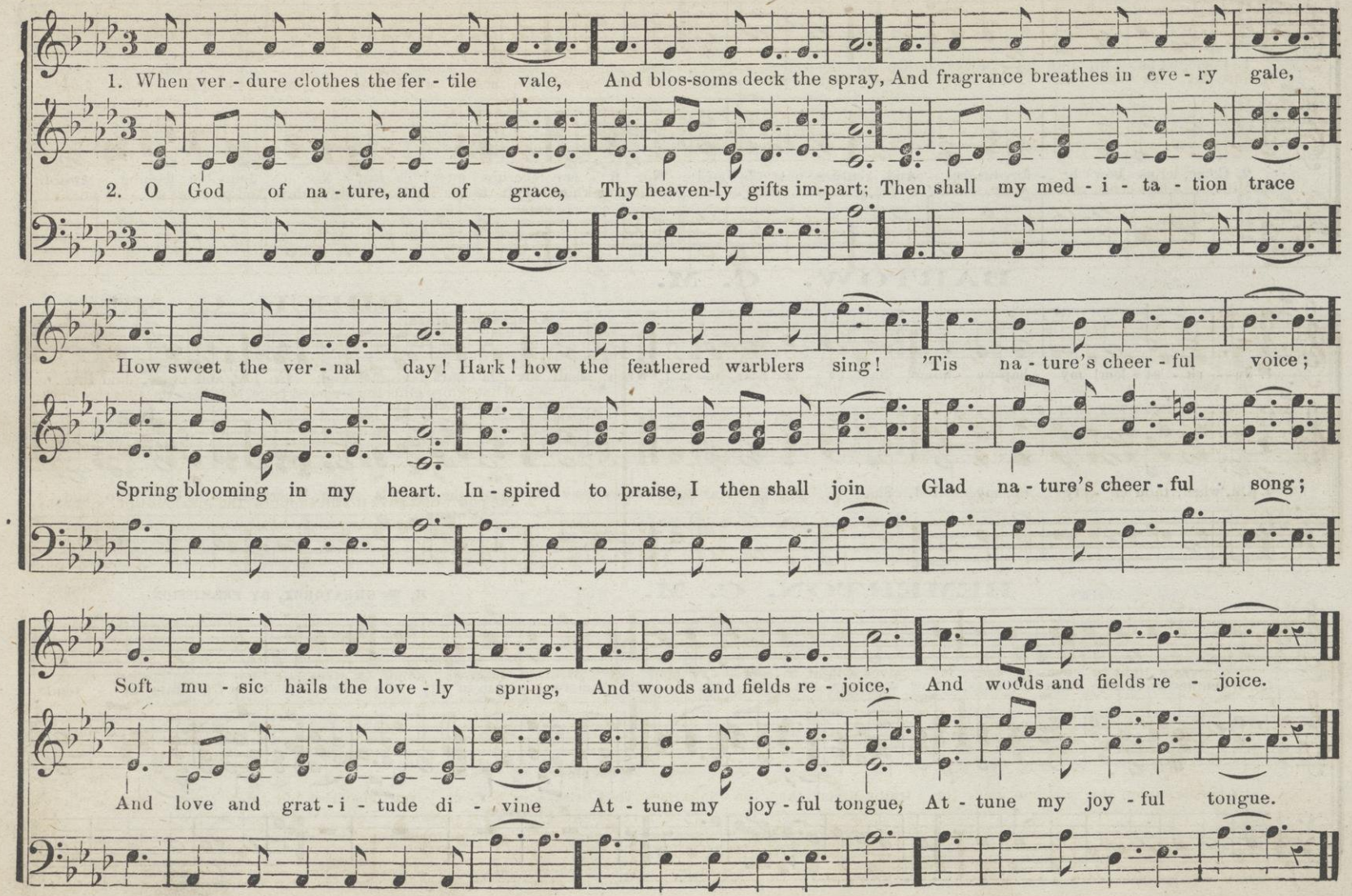
BEMERTON. C. M.

H. W. GREATOREX, BY PERMISSION.

Lord, let me know my term of days, How soon my life will end; The numerous train of ills dis - close, Which this frail state at - tend.

BALL. C. M. Double.

W. B. BRADBURY.



BADEN. C. M.

Moderato.

1. Now let me make the Lord my trust, And prac - tice all that's good: So shall I dwell among the just, And he'll provide me food,

Solo.

2. Mine in - no - cence shalt thou dis - play, And make thy judgments known, Fair as the light of dawning day, And glorious as the noon:

Solo.

Chorus.

So shall I dwell among the just, And he'll provide me food.

Fair as the light of dawning day, And glorious as the noon.

BRECK. C. M.

Allegro Maestoso.

1. What glory gilds the sacred page, Ma - jes - tic, like the sun?

With energy.

For.

2. The pow'r that gave it still supplies The gracious light and heat:

Unison.

It gives a light to eve - ry age, It gives a light to eve - ry age; It gives, but borrows none, It gives, but bor - rows none.

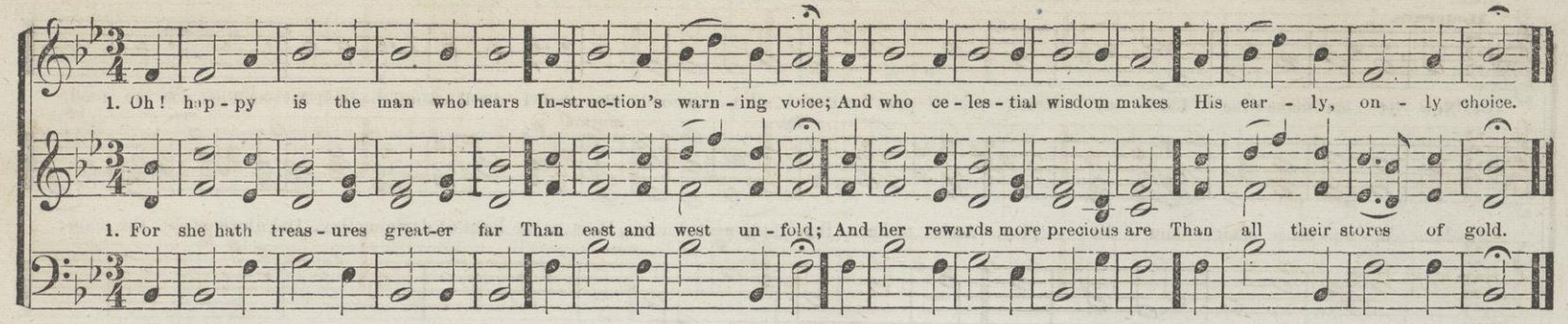
Dolce.

mp p With vigor. f

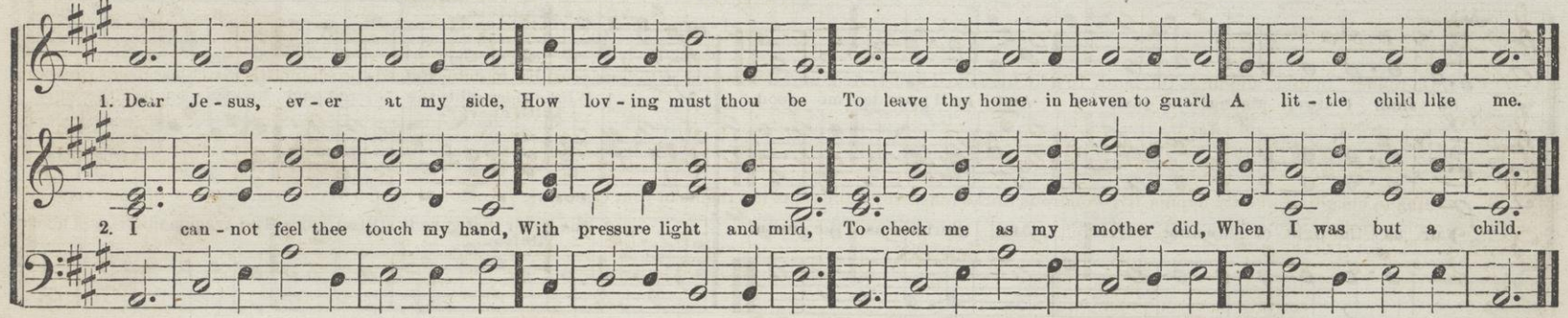
Its truths upon the nations rise, Its truths up-on the na - tions rise, They rise, but nev - er set, They rise, but nev - er set.

Unison.

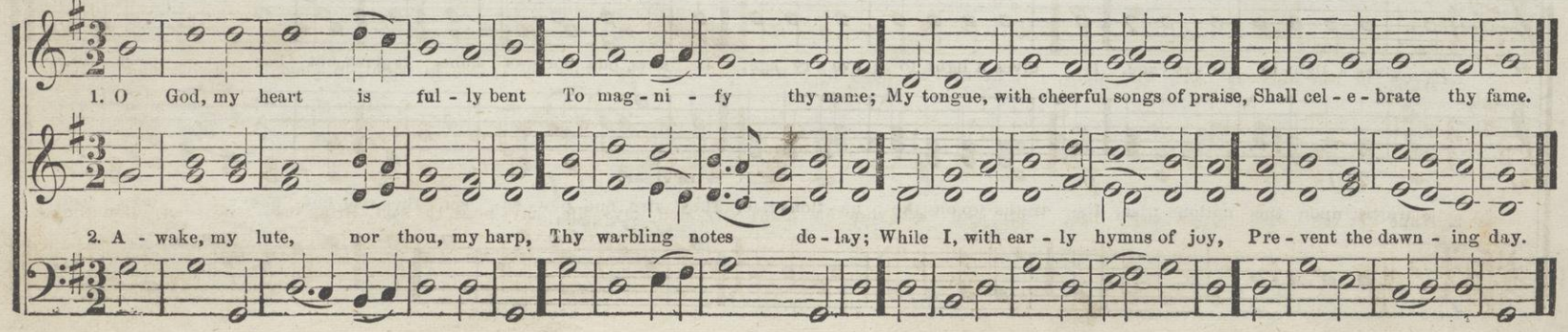
BALERMA. C. M.



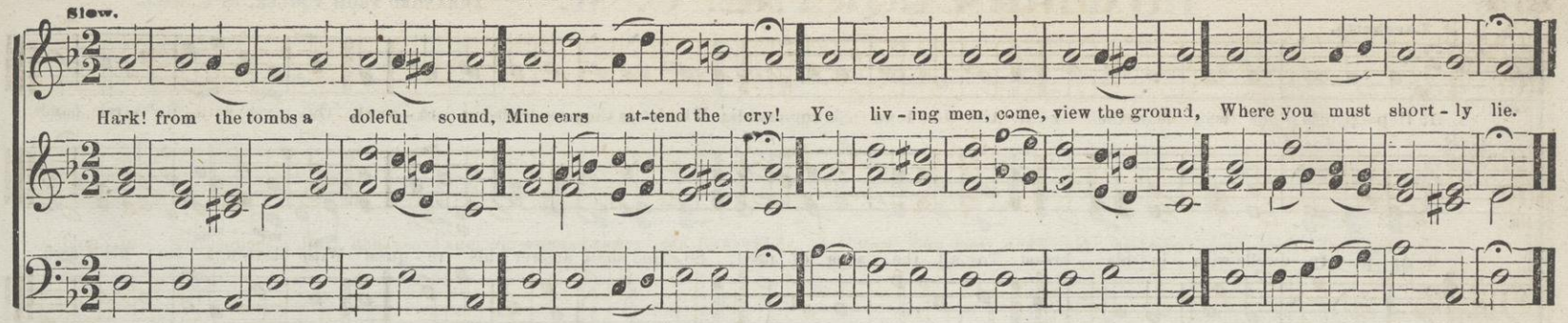
BAYTON. C. M.



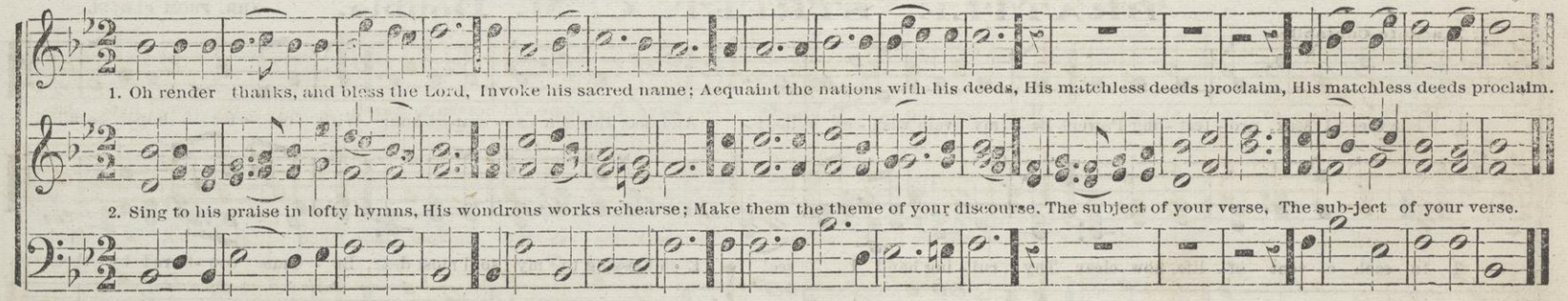
BARBY. C. M.



BANGOR. C. M.

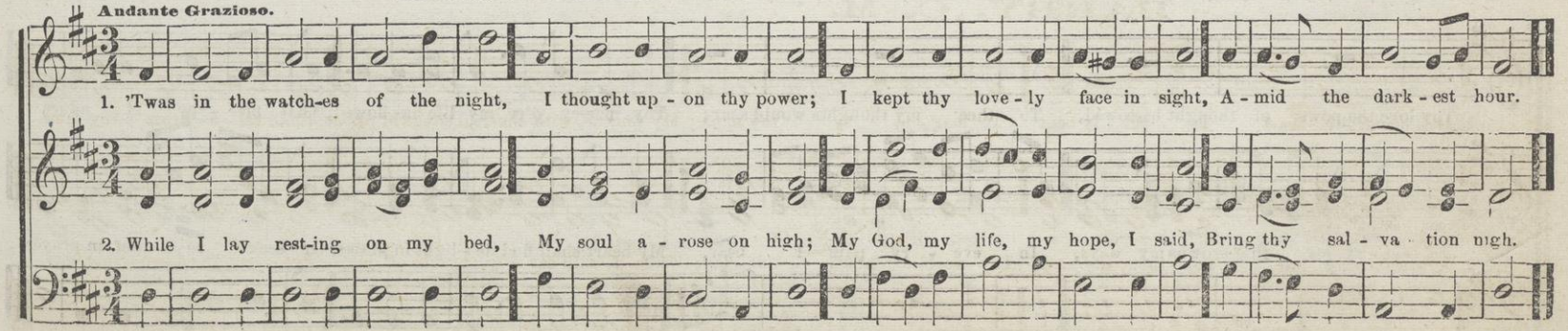


BLOOMSGROVE. C. M.



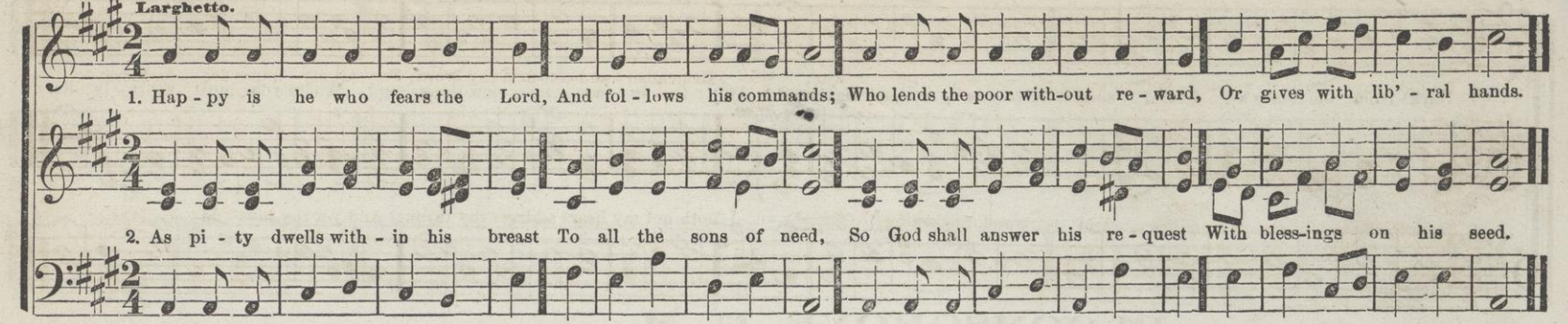
BOSWELL. C. M.

ARRANGED FROM GLUCK BY DR. LOWELL MASON.



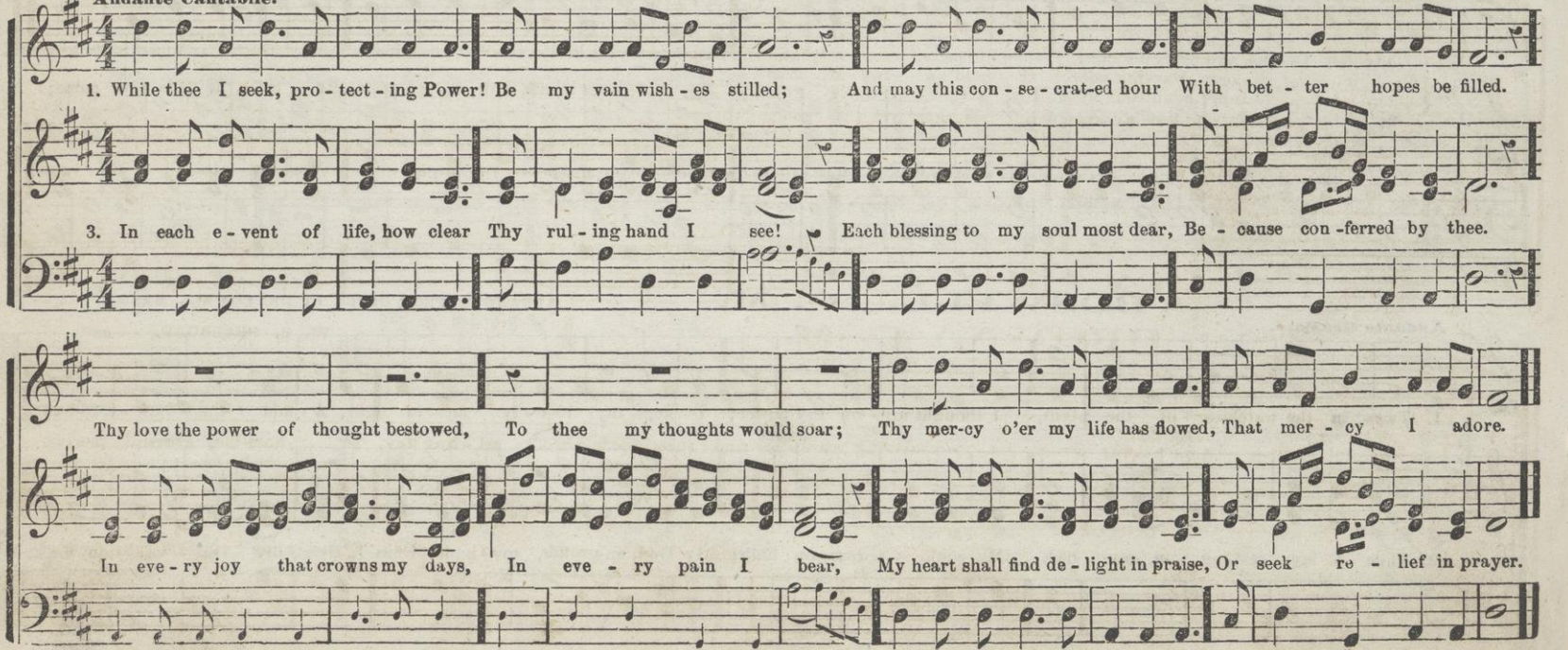
BOWDOIN SQUARE. C. M.

ARRANGED FROM VOGLER, BY S. HILL.



BRATTLE STREET. C. M. Double.

ARR. FROM PLEYEL.



BRADNOR. C. M.

1. Be-hold thy waiting servant, Lord, De - vo - ted to thy fear; Remember and con-firm thy word, For all my hopes are there.

2. Hast thou not sent sal -va-tion down, And promised quickening grace? Doth not my heart address thy throne? And yet thy love de - lays.

BUTLER. C. M. Double.

1. { Ye wretched, hungry, starving poor, Be - hold a roy - al feast ! / Where mercy spreads her bounteous store For eve - ry humble guest. } See, Je - sus stands with o - pen arms; He calls, he bids you come; Guilt holds you back, and fear a-larms; But see, there yet is room.

D.C.

BROWN. C. M.

W. B. BRADBURY.

Allegretto.

1. I love to steal a while a - way From eve - ry cumbering care, And spend the hours of set - ting day, In hum-ble, grateful prayer.

2. I love, in sol - i - tude to shed The pen - i - ten - tial tear; And all his promis - es to plead, Where none but God can hear.

BYRD. C. M. Double.

1st time. 2d time. Close. D.C.

1. { Father of mercies! God of love! My Father and my God! / I'll sing the honors of thy name, / Thy mercies gild each transient scene, } And spread thy praise abroad. / And crown each passing year. In every period of my life Thy thought of love appear:

BURLINGTON. C. M.

J. F. BURROWES, BY PERMISSION.

Approach, my soul, the mercy-seat, Where Jesus answers prayer; There humbly fall before his feet, For none can perish there.

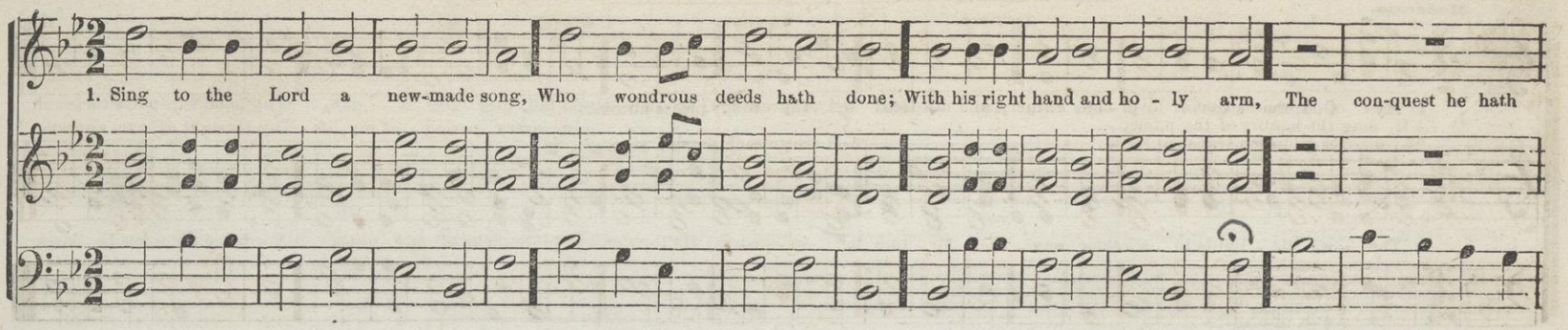
CADDO. C. M.

W. B. BRADBURY

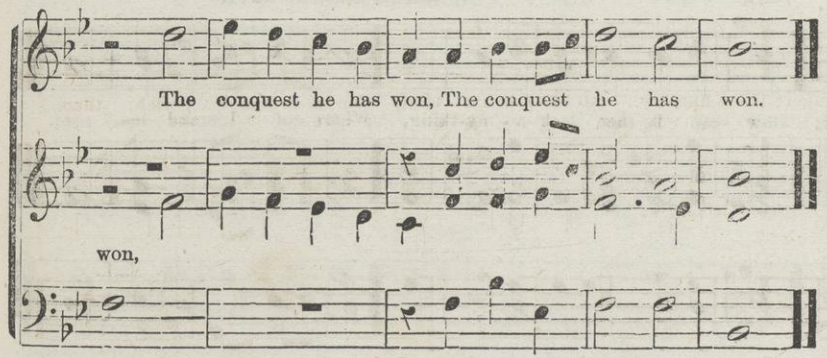
Allegretto. Cheerful.

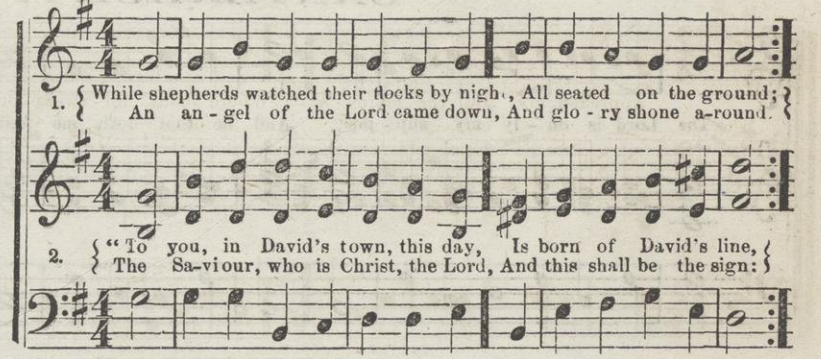
1. My soul, how lovely is the place To which thy God resorts! 'Tis heaven to see his smiling face, Though in his earthly courts.

2. There the great monarch of the skies His saving power displays; And light breaks in upon our eyes, With kind and quickening eyes

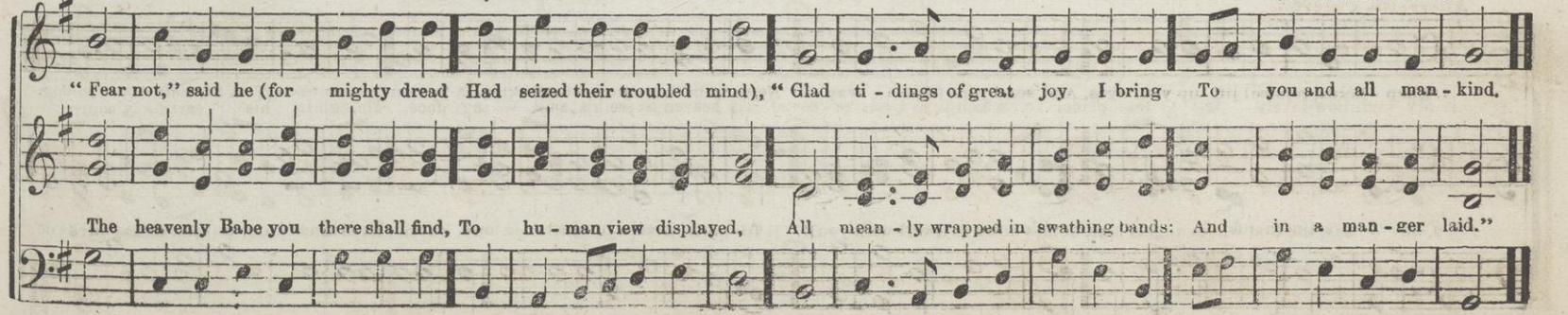


CHRISTMAS. C. M. Double.





OLD ENGLISH CAROL.



CANADA. C. M.

Moderate.

1. My God, the steps of pi - ous men Are ordered by thy will; Tho' they should fall, they rise a - gain, Thy hand sup-ports them still.

2. The Lord de - lights to see their ways, Their vir - tues he ap - proves; He'll ne'er de - prive them of his grace, Nor leave the men he loves.

CANTERBURY. C. M.

From "Playford's Psalms and Hymns in Solemn Musick," 1671.

The Lord is on - ly my sup - port, And he that doth me feed; How can I then lack a - ny-thing, Where - of I stand in need.

CHRISTMAS. C. M.

G. F. HANDEL.

1. Shep - herds, rejoice! lift up your eyes, And send your fears a - way; News from the regions of the skies—A Saviour's born to-day, A Saviour's born to-day.

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

CHIMES. C. M.

Moderato.

1. With joy we hail the sa - cred day, Which God has call'd his own; With joy the sum - mons we o - bey, To worship at his throne.

2. Thy cho - sen tem - ple, Lord, how fair! Where willing votaries throng To breathe the hum - ble, fer - vent prayer, And pour the cho-ral song.

CHINA. C. M.

SWAN.

1. Why do we mourn de - part - ing friends, Or shake at death's a-larms? 'Tis but the voice that Je - sus sends, To call them to his arms.

2. Are we not tend - ing up - ward, too, As fast as time can move? Nor would we wish the hours more slow To keep us from our love.

CLARKESVILLE. C. M.

Moderato.

1. Blest are the un - de - filed in heart, Whose ways are right and clean; Who nev - er from thy law de-part, But fly from eve - ry sin.

2. Blest are the men that keep thy word, And practice thy commands; With their whole heart they seek thee, Lord, And serve thee with their hands.

CLIFFORD. C. M.

1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound; Let all the cheer - ful na - tions

2. Till, midst the strains of dis - tant lands, The is - lands sound his praise; And all, com - bined, with one ac-

join— Let all the cheer - ful na - tions join To spread his glo-ries round— To spread his glo - ries round.

cord— And all combined with one ac - cord, Je - ho-vah's glo-ries raise— Je - ho - vah's glo - ries raise.

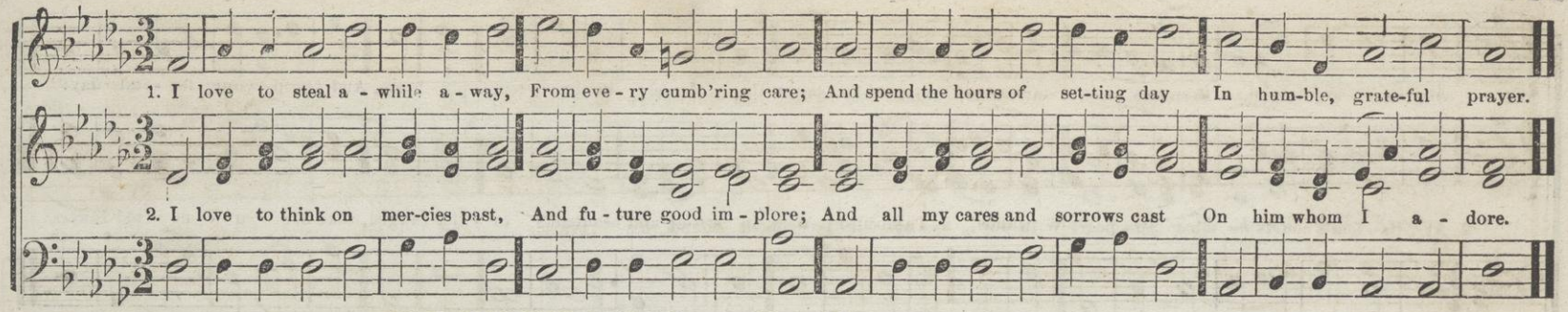
CLARENDON. C. M.

ISAAC TUCKER.

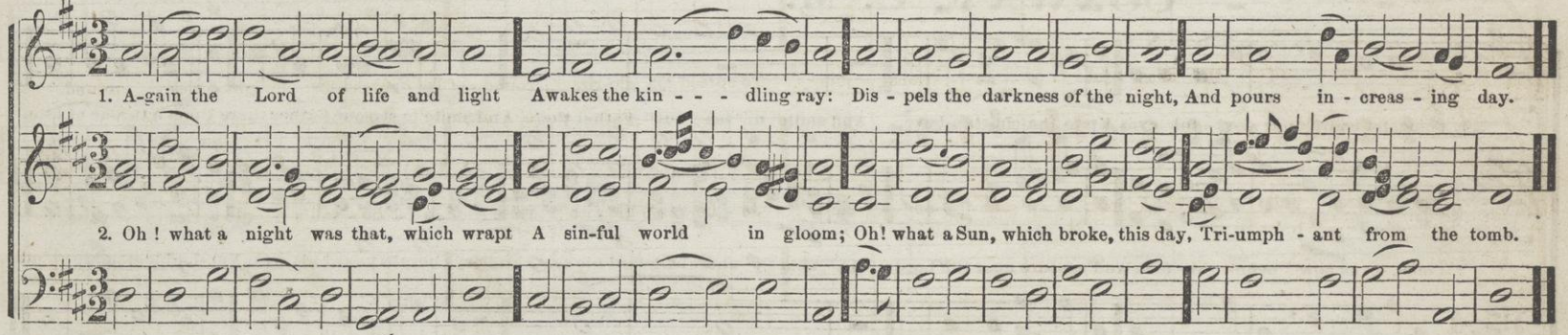
1. What shall I ren - der to my God, For all his kindness shown? My feet shall vis - it Thine a - bode, My songs ad - dress thy throne.

2. A-mong the saints who fill thy house, My off'ring shall be paid; There shall my zeal per - form the vows My soul in anguish made.

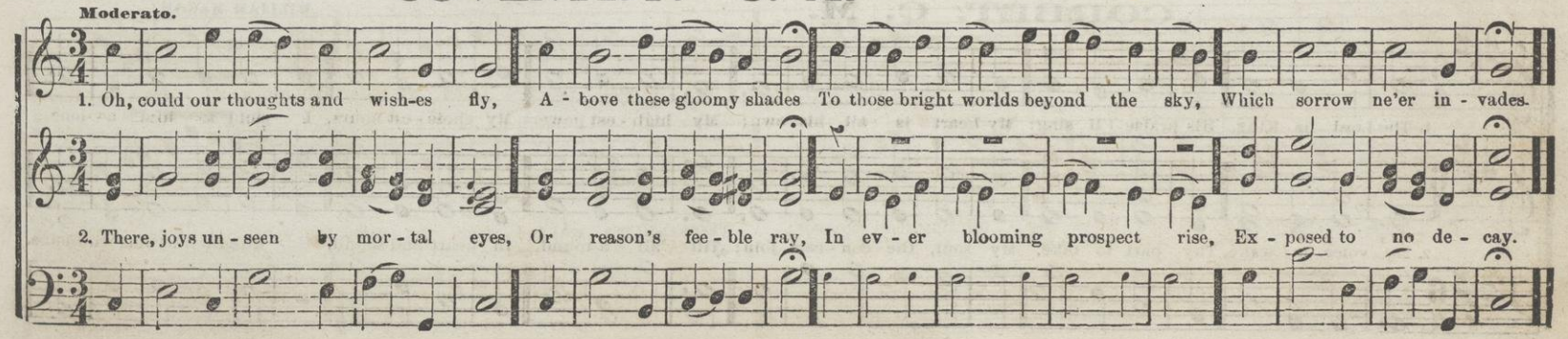
CORINTH. C. M.



COVINGTON. C. M.

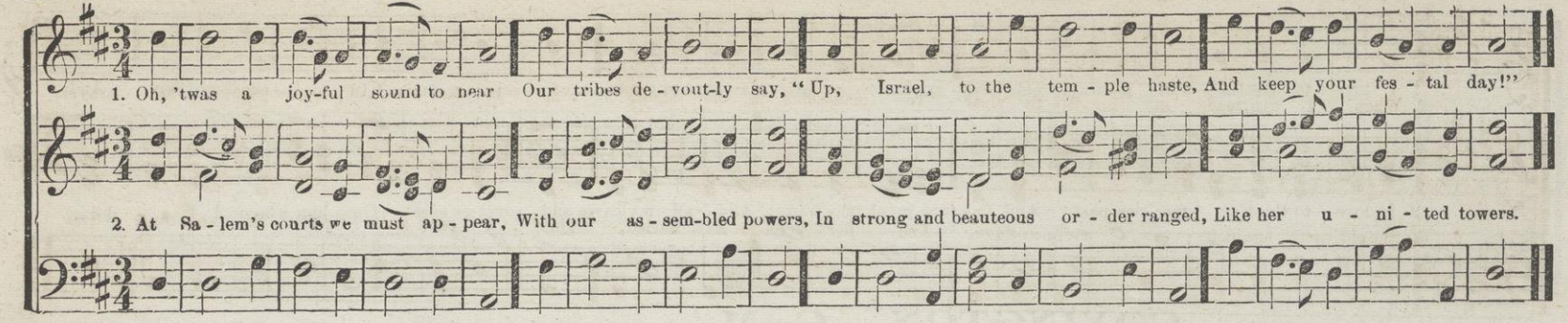


COVENTRY. C. M.

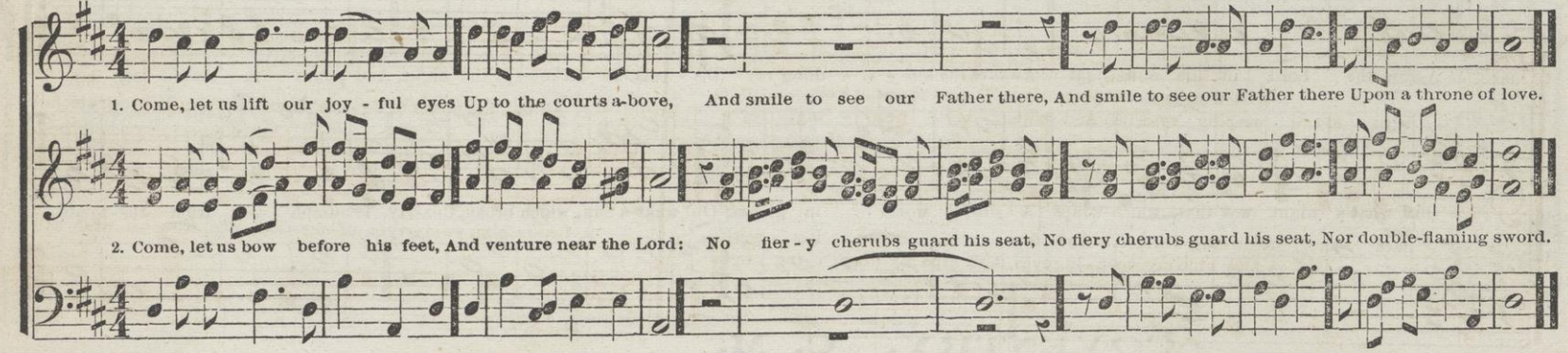


COLCHESTER. C. M.

WILLIAMS.

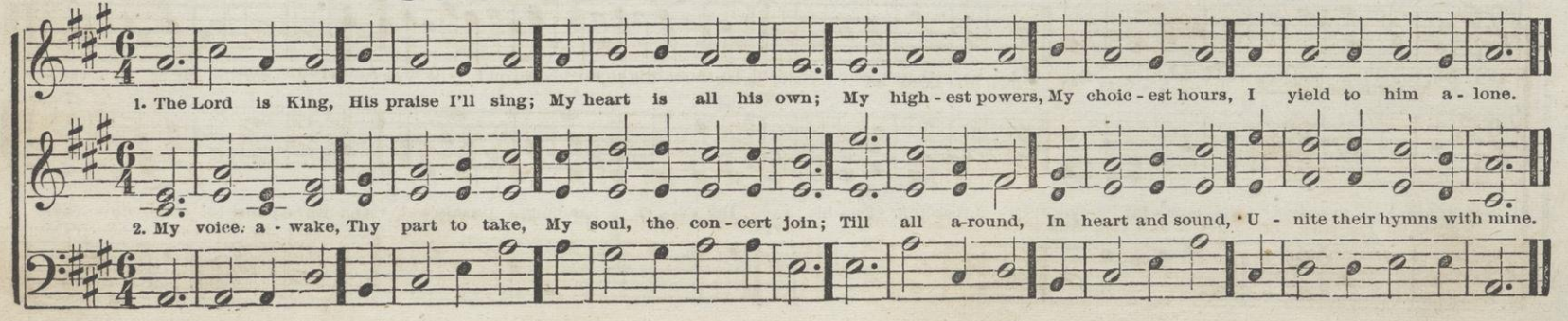


CONWAY. C. M.



CORBET. C. M.

WILLIAM MASON.



CROYDON. C. M.

Allegro Moderato.

1. When I can read my ti - tle clear To man-sions in the skies, I bid fare - well to eve - ry fear, And

2. Should earth against my soul en-gage, And fier - y darts be hurled, Then I can smile at Sa - tan's rage, And

CORONATION. C. M. OLIVER HOLDEN.

And wipe my weeping eyes, And wipe my weeping eyes.

wipe my weeping eyes,.... And wipe my weep - ing eyes.

face a frowning world,.... And face a frown - ing world.

And wipe my weep - ing eyes, And wipe my weep - ing eyes.

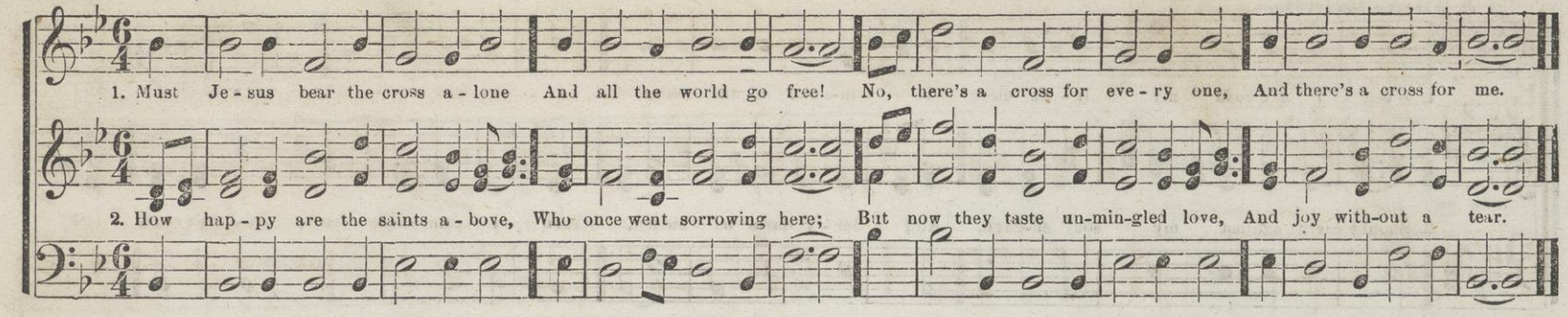
1. All hail the power of Je - sus' name Let angels prostrate fall;

2. Crown him, ye martyrs of our God, Who from his altar call;

Bring forth the roy - al di - a - dem And crown him Lord of all; Bring forth the royal di - a - dem, And crown him Lord of all.

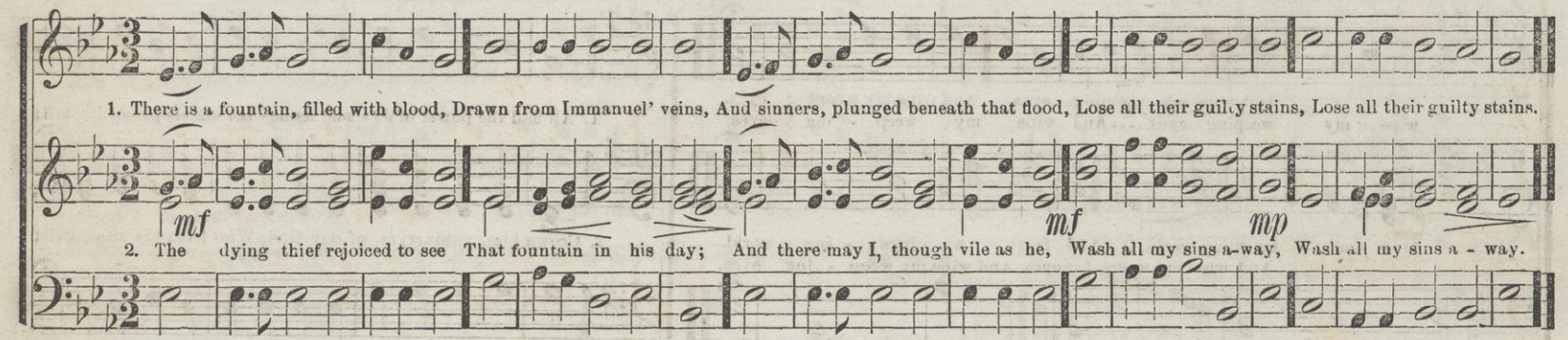
Ex - tol the stem of Jes - se's rod, And crown him Lord of all; Ex - tol the stem of Jes - se's rod, And crown him Lord of all.

CROSS AND CROWN. C. M.



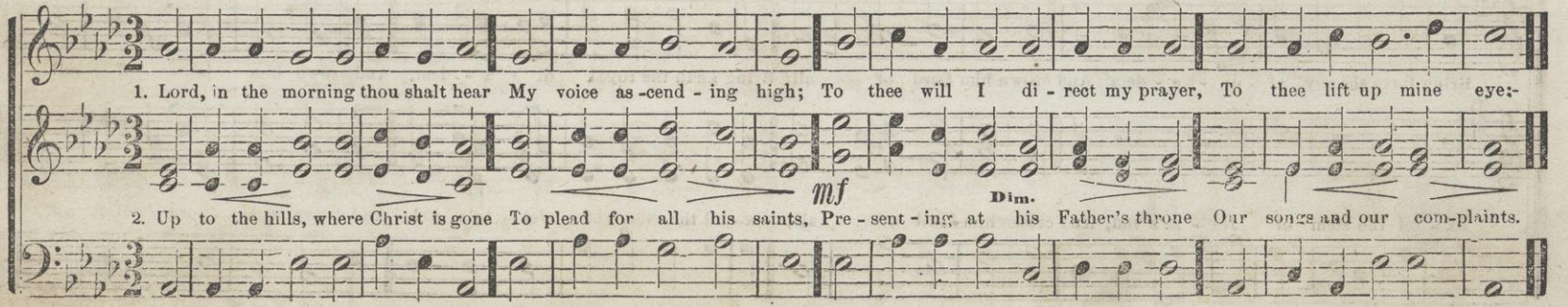
COWPER. C. M.

DR. LOWELL MASON.



DENFIELD. C. M.

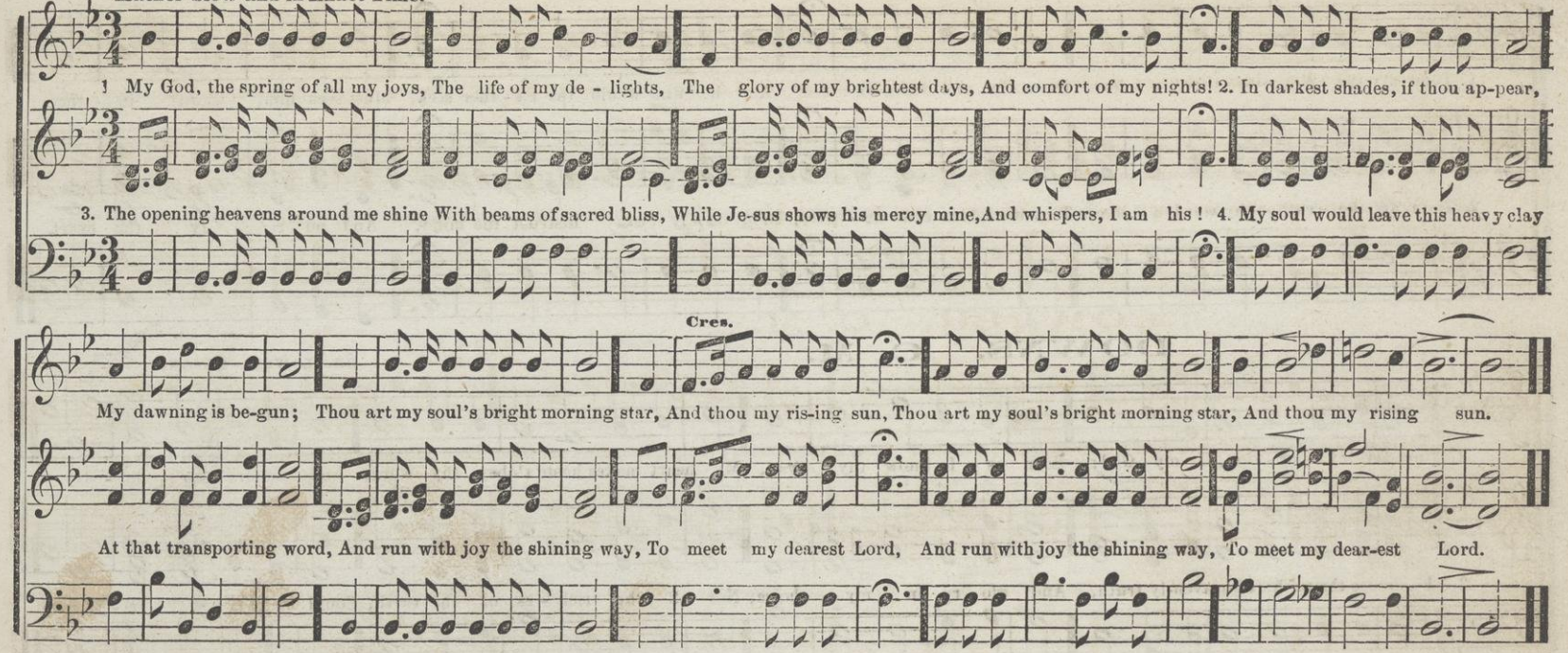
ARRANGED FROM GLAZER.



DALMATIA. C. M. Double.

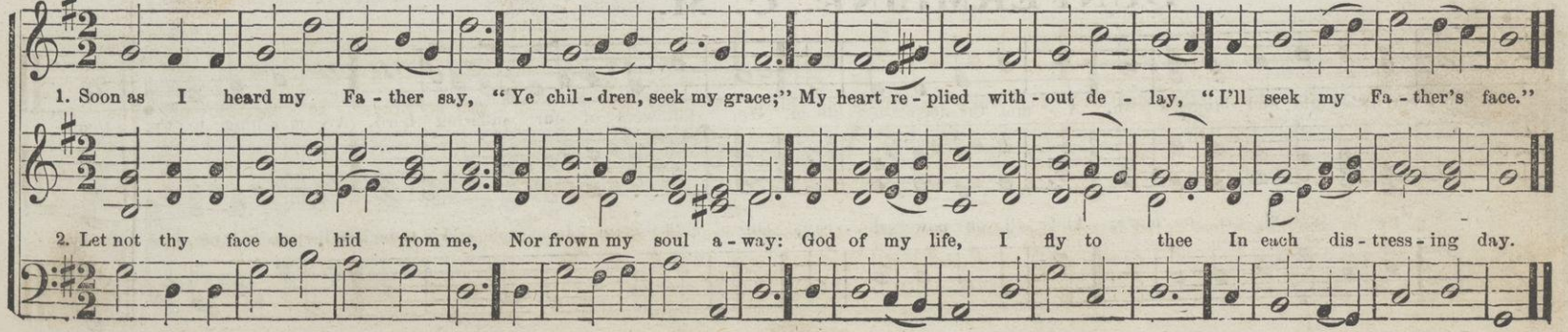
DR. LOWELL MASON.

Rather Slow and in Exact Time.



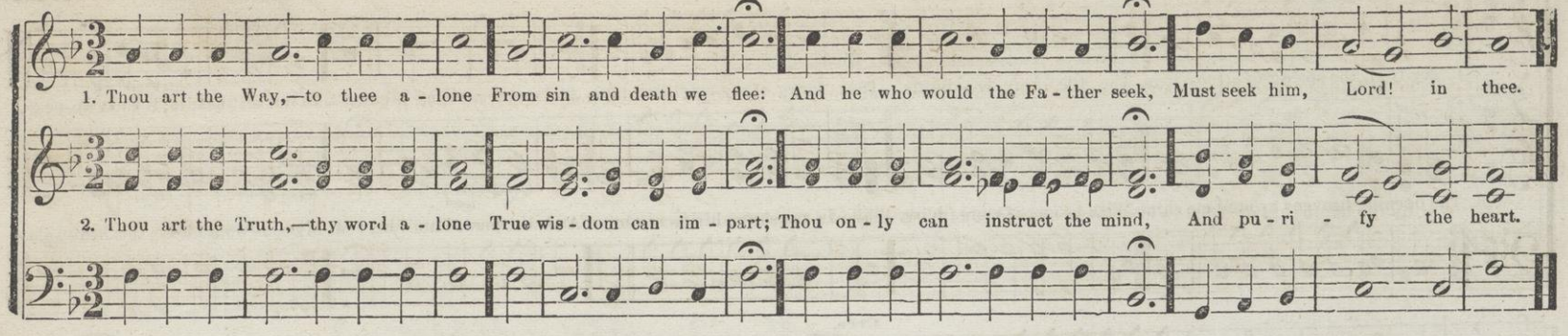
DEDHAM. C. M.

WM. GARDINER.



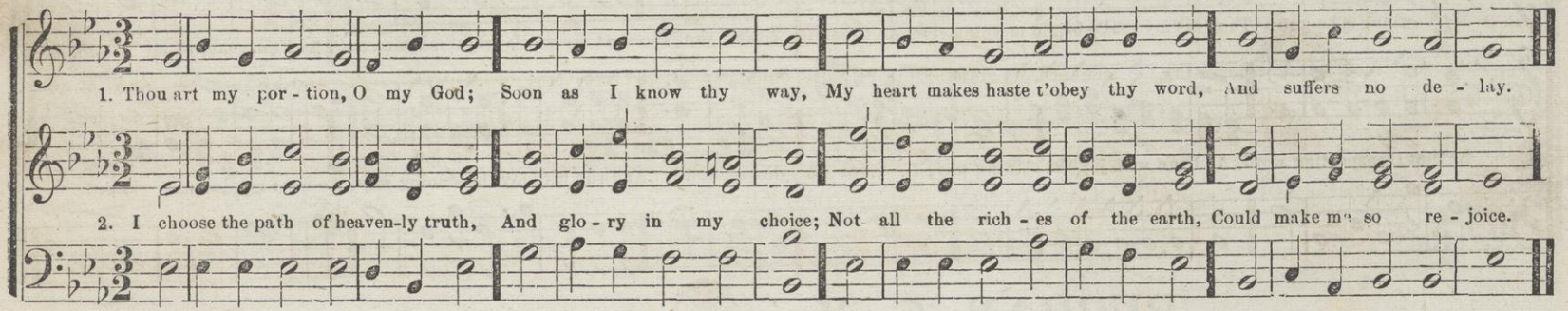
DODD. C. M.

W. B BRADBURY.

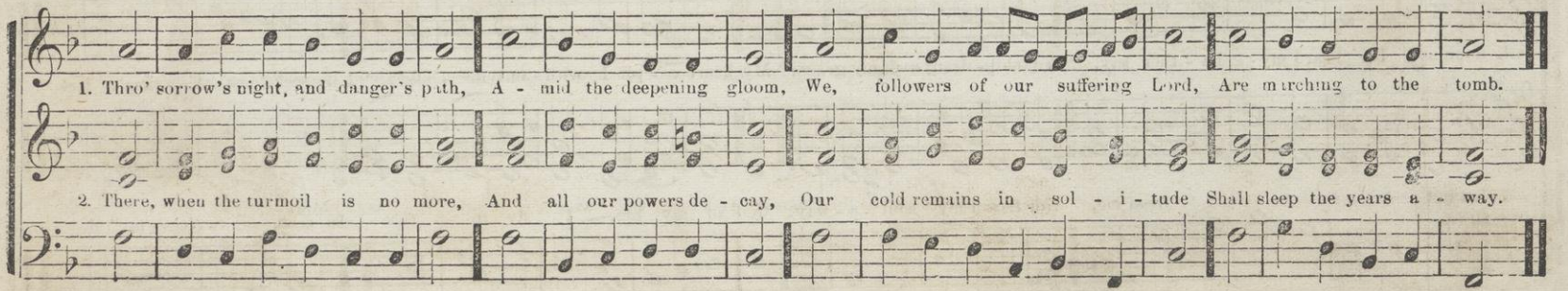


DOWNS. C. M.

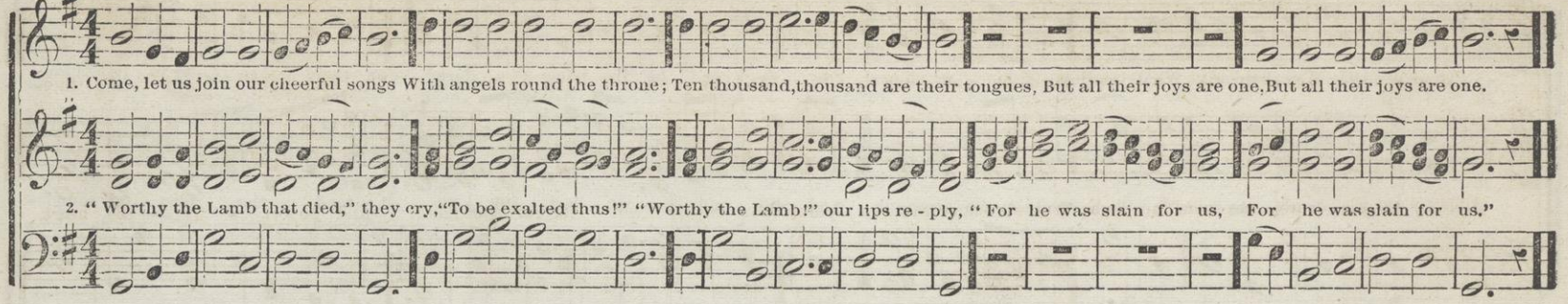
DR. LOWELL MASON.



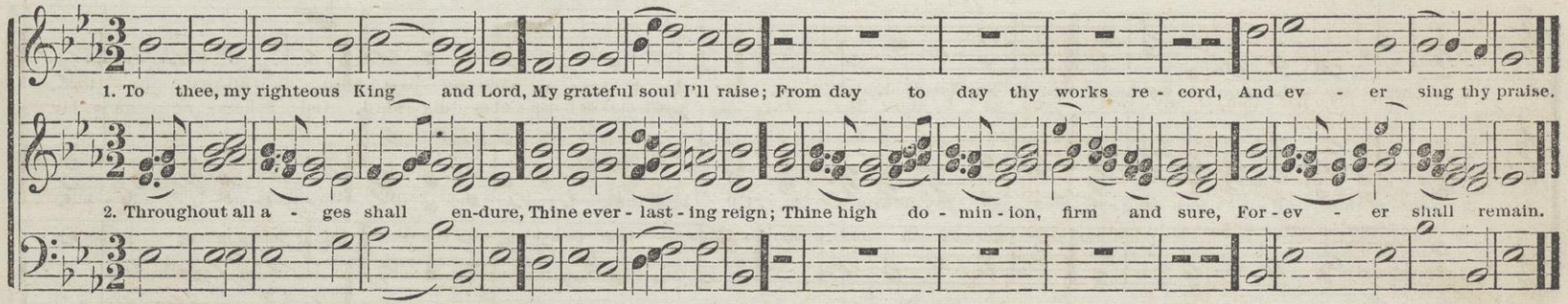
DUNFERMLINE. C. M.



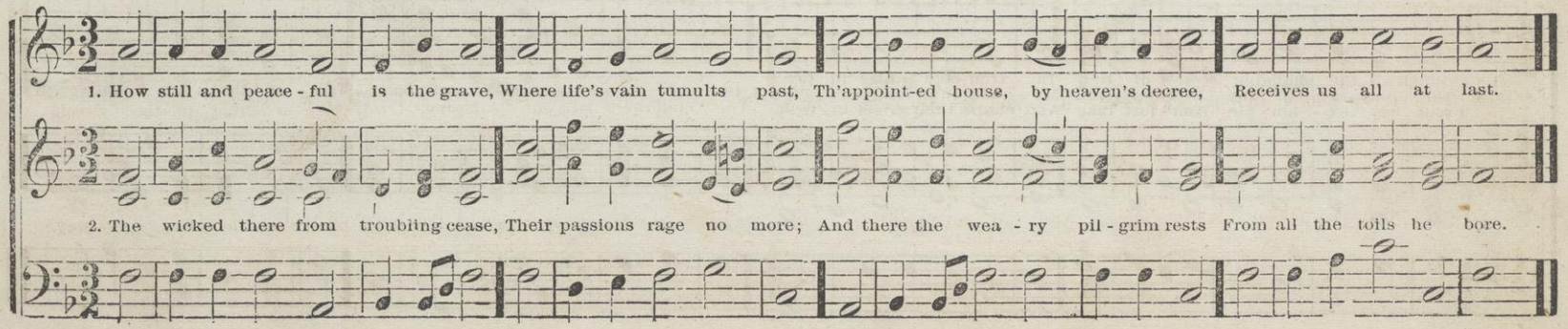
DEVIZES. C. M.



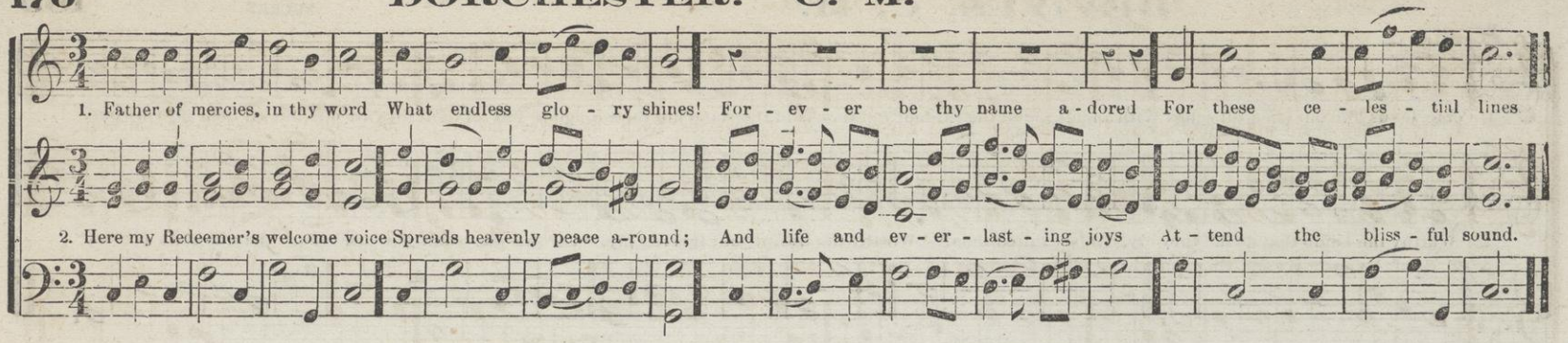
DOUGLASS. C. M.



DUNLAP'S CREEK. C. M.

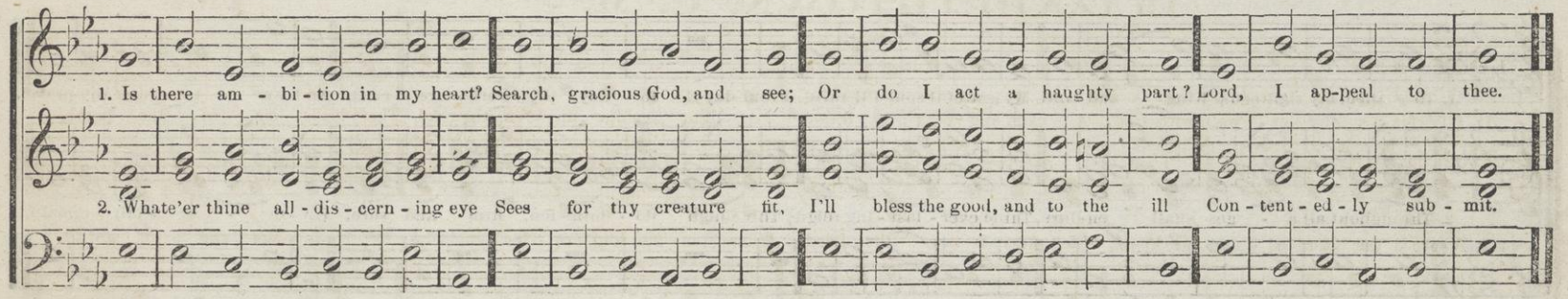


DORCHESTER. C. M.



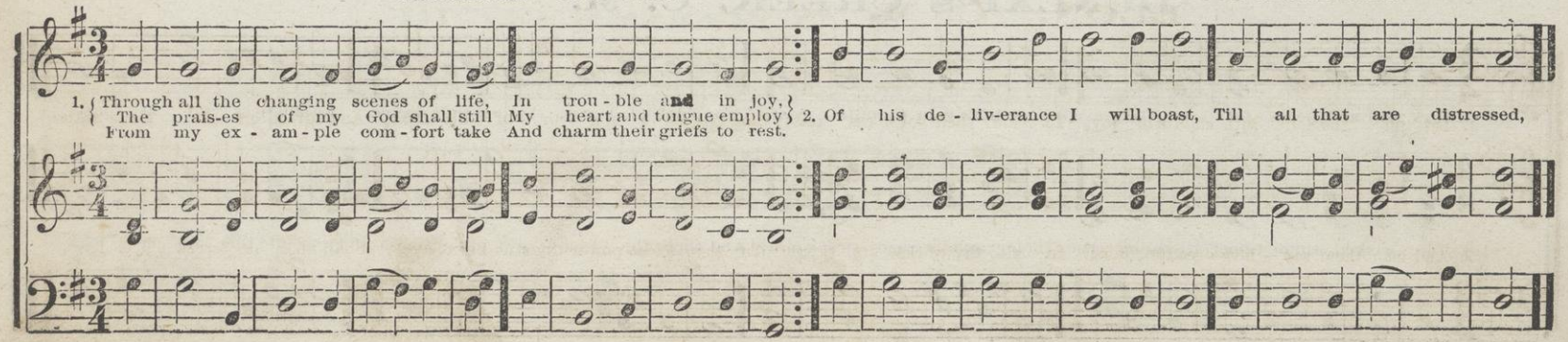
DUNDEE. C. M. (Called also FRENCH).

SCOTCH PSALTER.

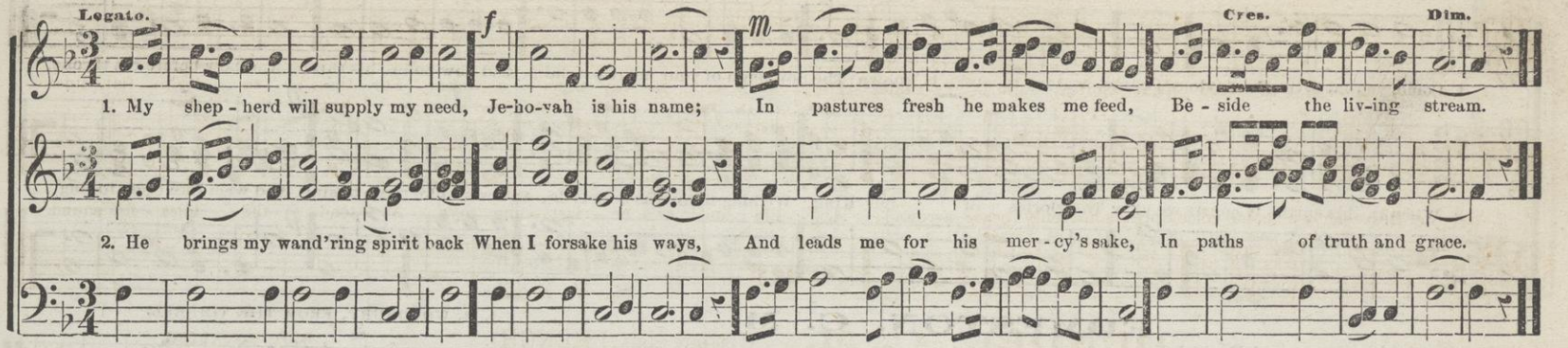


ELIM. C. M.

DR. LOWELL MASON.

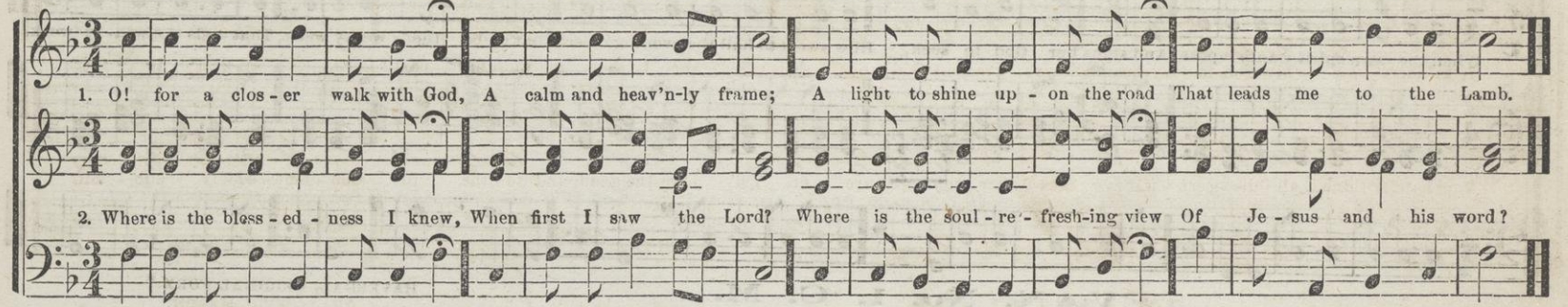


ELLEVER. C. M.

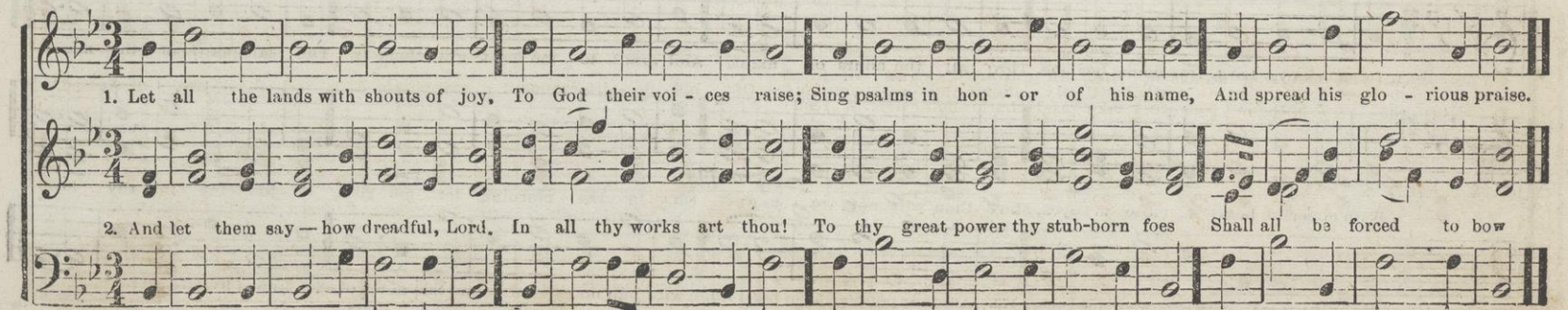


ELIZABETHTOWN. C. M.

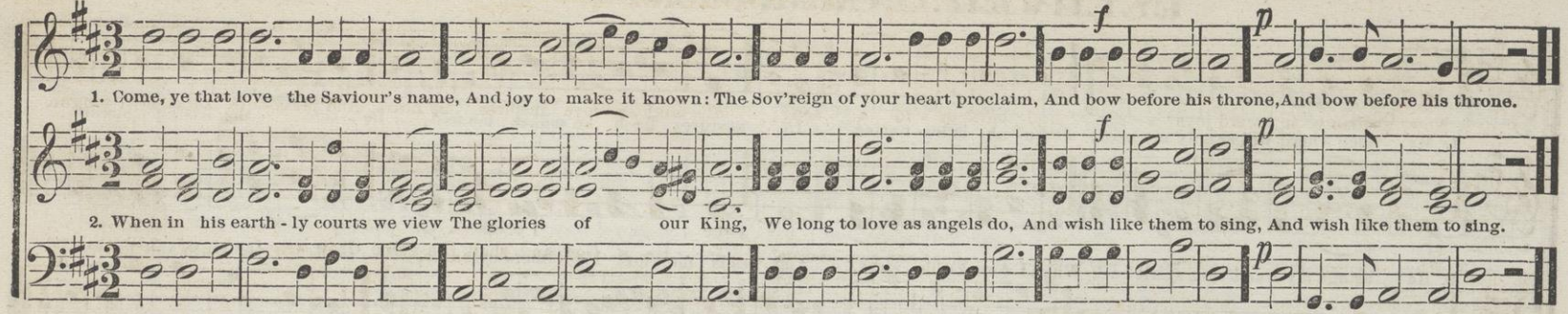
E. IVES.



ELON. C. M.

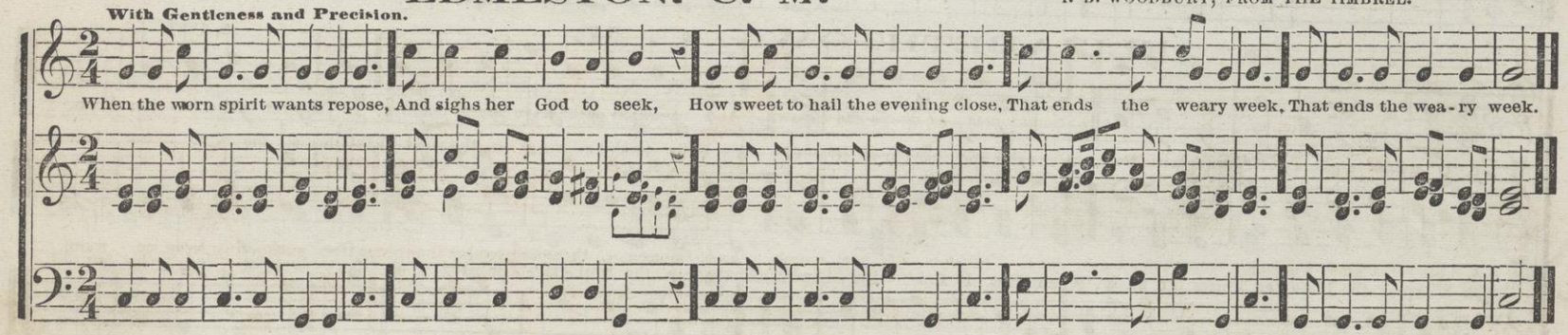


EDGETON. C. M.



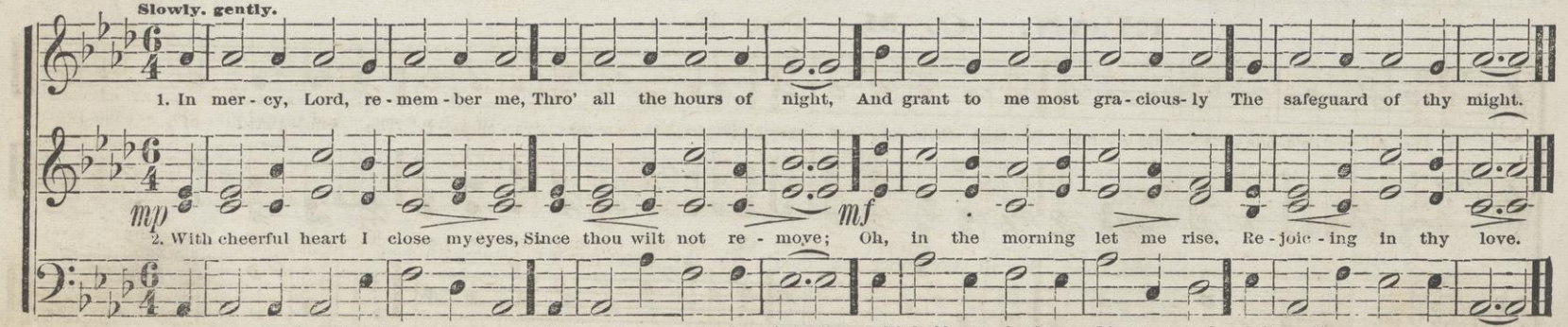
EDMESTON. C. M.

I. B. WOODBURY, FROM THE TIMBREL.



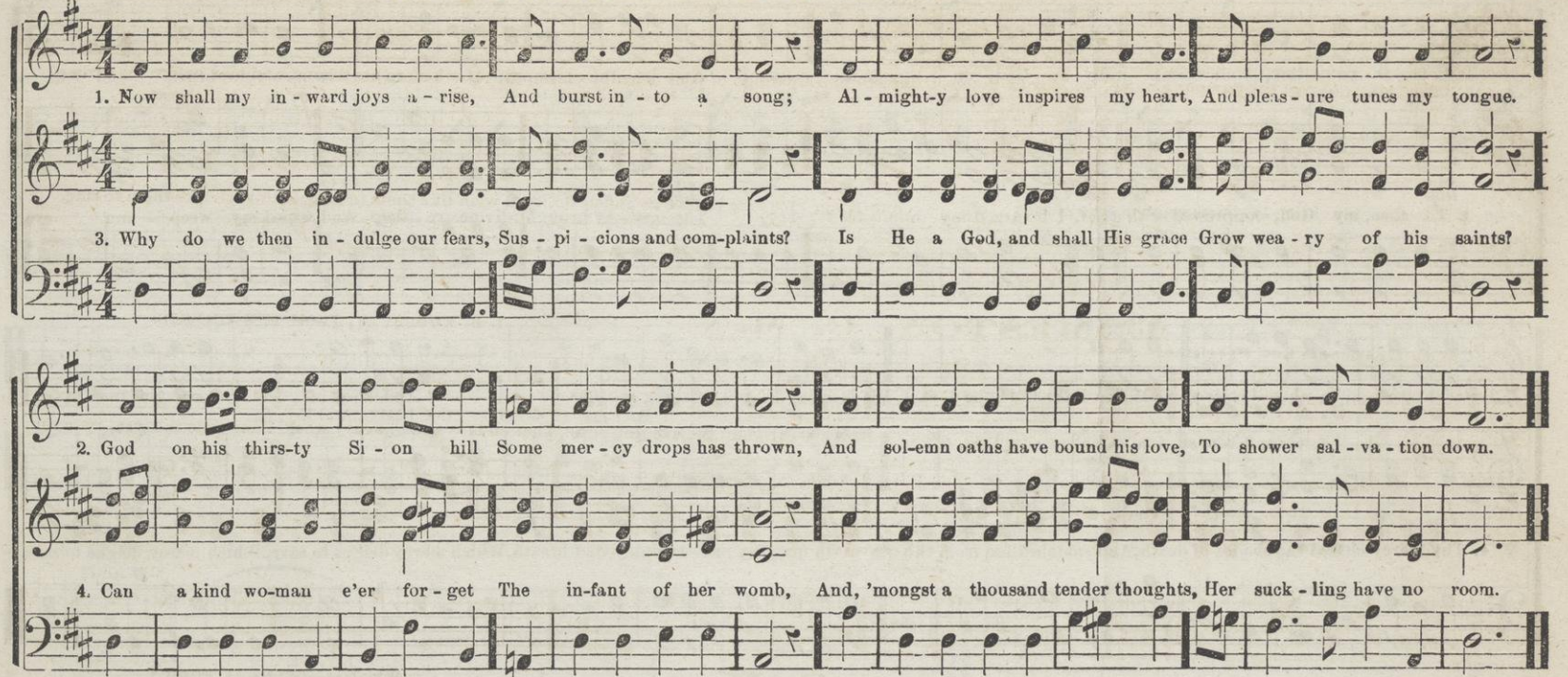
EVAN. No. 1. C. M.

HAVERGAL, ORIGINAL FORM.*

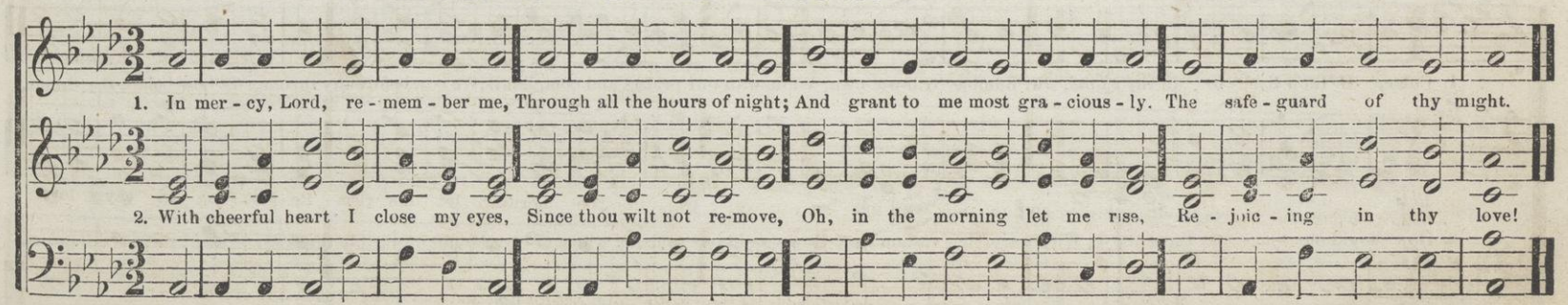


*See this tune in different time, page 173. Another popular form is 2-4 time, with half notes for first and last notes of each line of hymn.

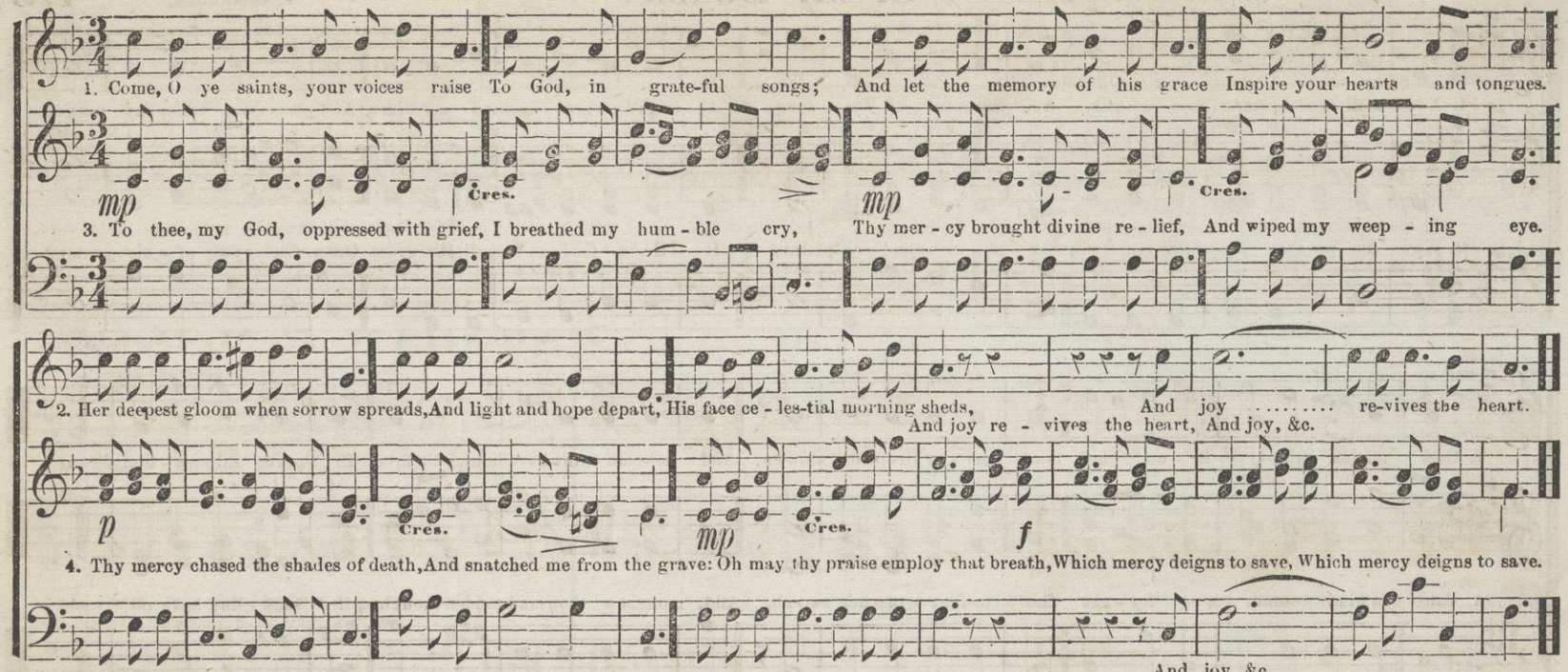
ENFIELD. C. M. Double.



EVAN. C. M. No. 2.

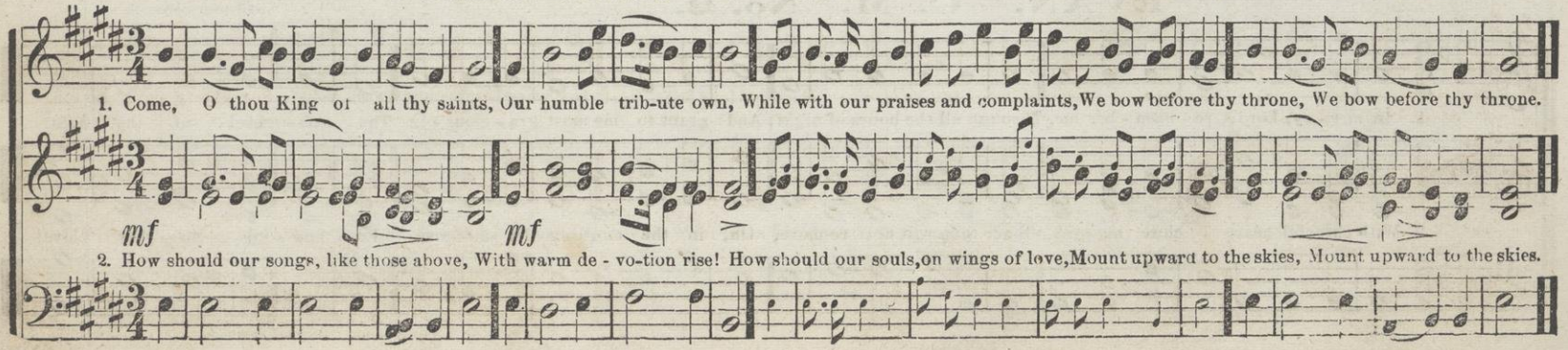


EXNOR. C. M. Double.



FAIRPORT. C. M.

DR L. MASON.



FANE. C. M.

FROM P. WINTER BY L. M.

1. Soon as I heard my Fa - ther say, "Ye chil - dren, seek my grace," My heart re - plied with - out de - lay,

mp *mf fz* *fz*

3. Should friends and kin - dred, near and dear, Leave me to want and die; My God will make my life his care,

"I'll seek my Father's face. I'll seek my Father's face."

Dim. *Cres.* *Dim.*

And all my need sup - ply, And all my need sup - ply.

FARNHAM. C. M. Double.

1. { Dear Re - fuge of my wea - ry soul, On
   { On thee, when waves of trou-ble roll, My

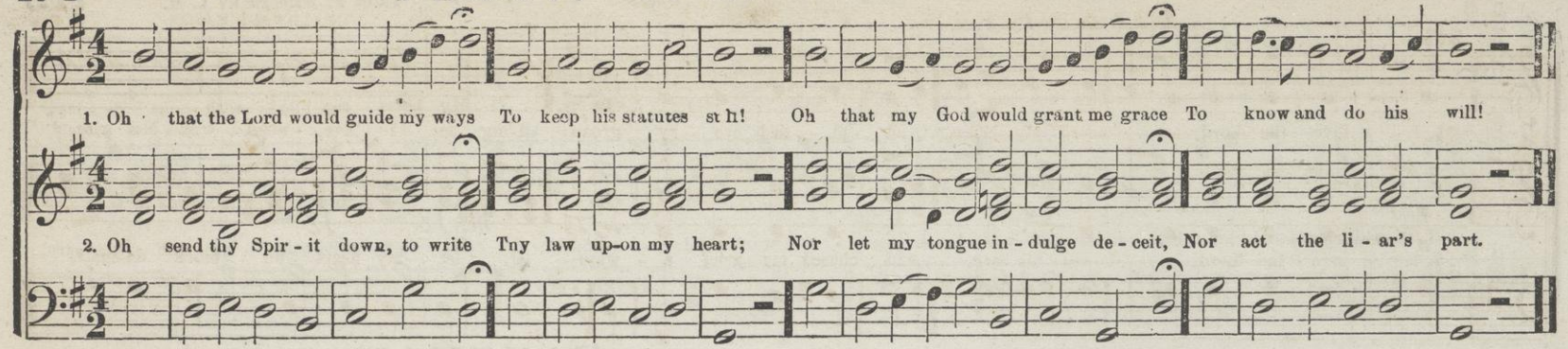
3. { Hast thou not bid me seek thy face? And
   { And can the ear of sovereign grace Be

DR. LOWELL MASON.

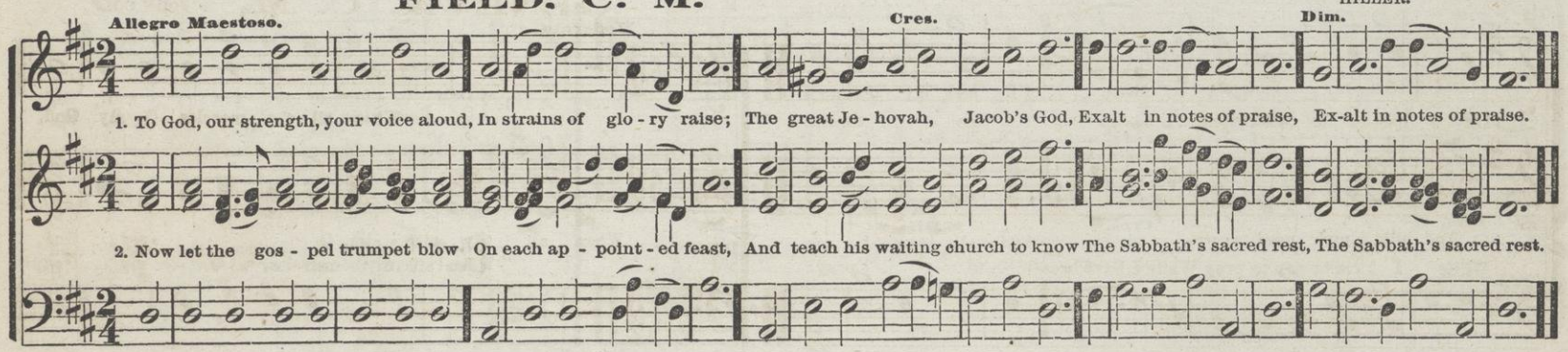
thee, when sorrows rise— } To thee I tell each ris - ing grief, For thou a - lone canst heal; Thy word can bring a sweet re-lief For eve-ry pain I feel.
faint-ing hope re - lies. }

shall I seek in vain? } No: still the ear of sovereign grace Attends the mourner's prayer; Oh, may I ev - er find ac-cess To breathe my sorrows there!
deaf when I com - plain? }

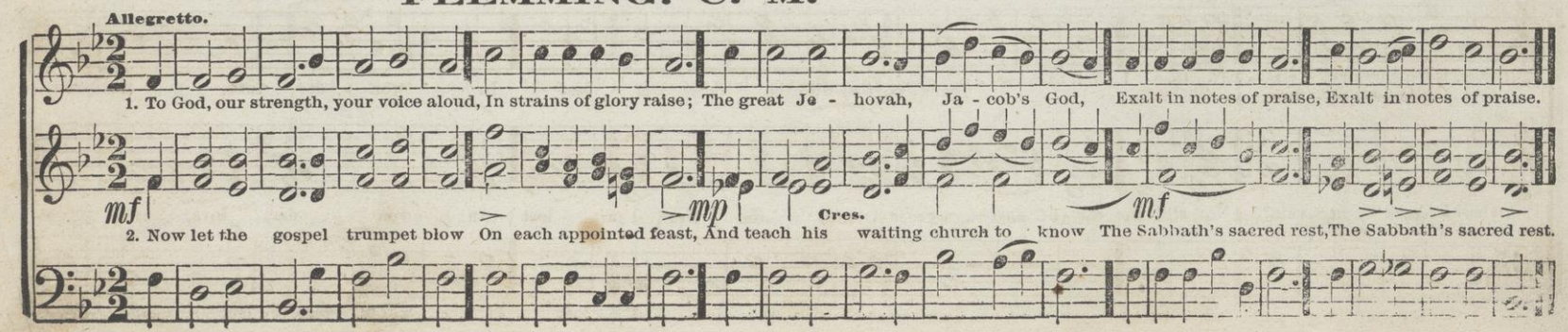
FERRY. C. M.



FIELD. C. M.

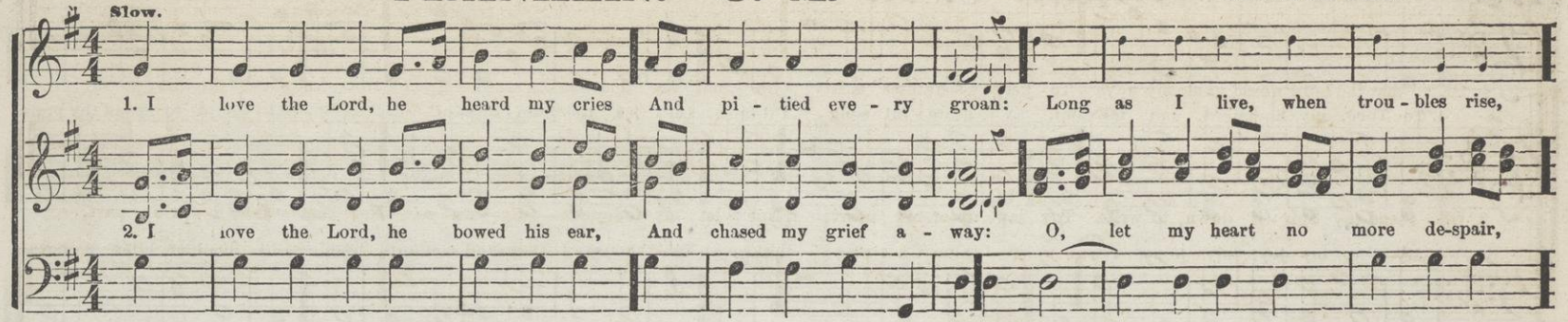


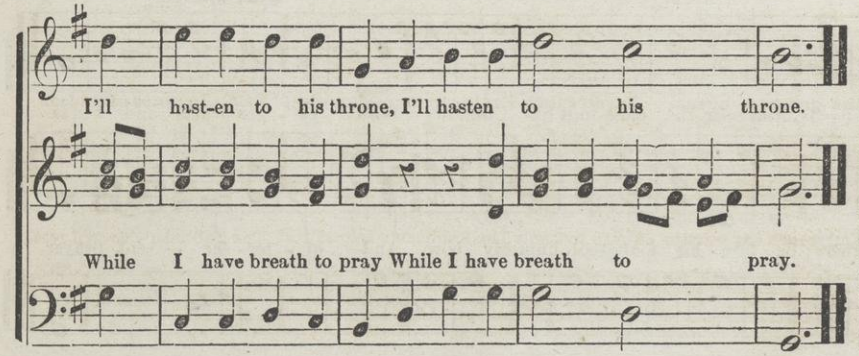
FLEMMING. C. M.



FRANKLIN. C. M.

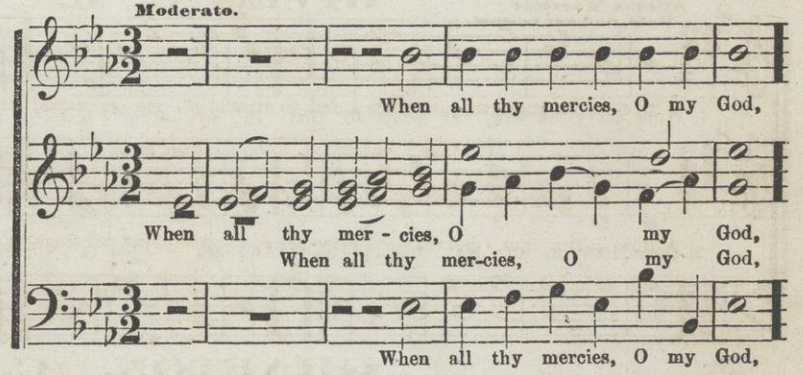
DR. LOWELL MASON.

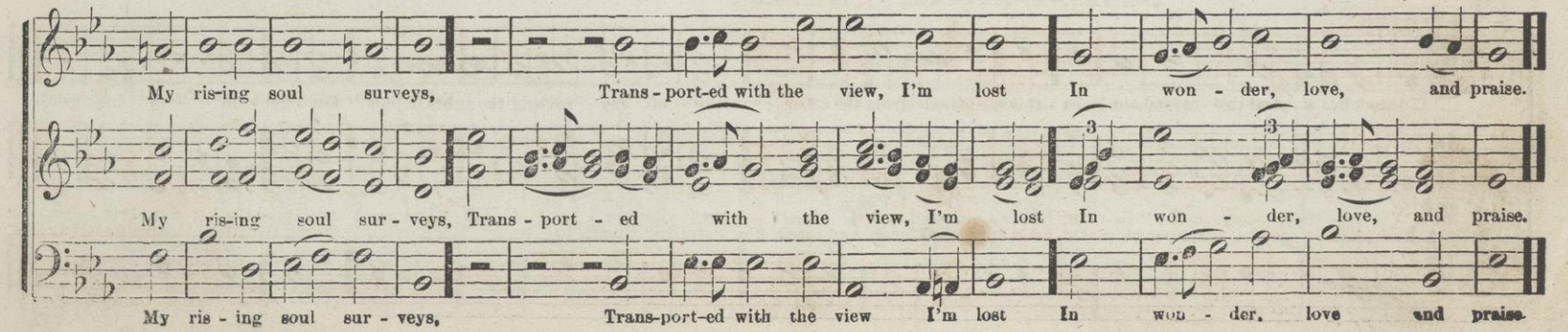




GENEVA. C. M.

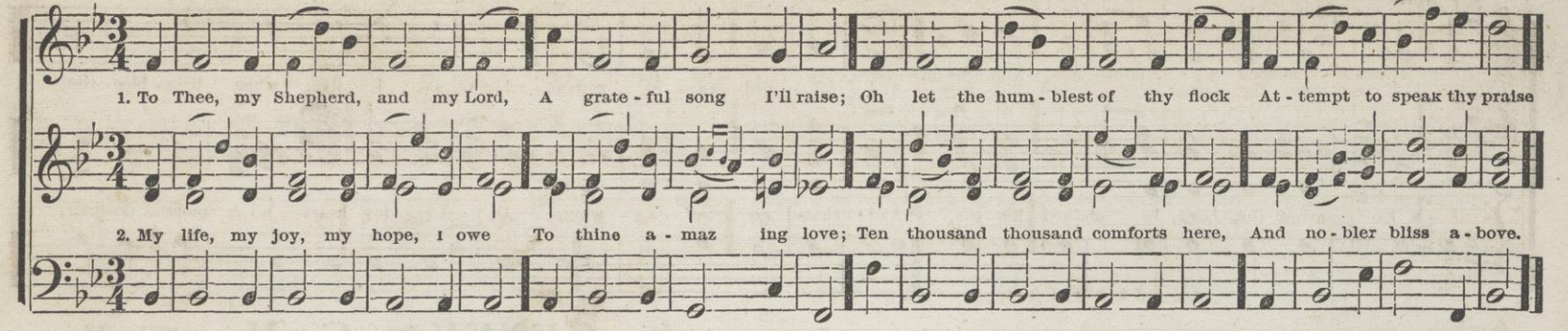
JOHN COLE.





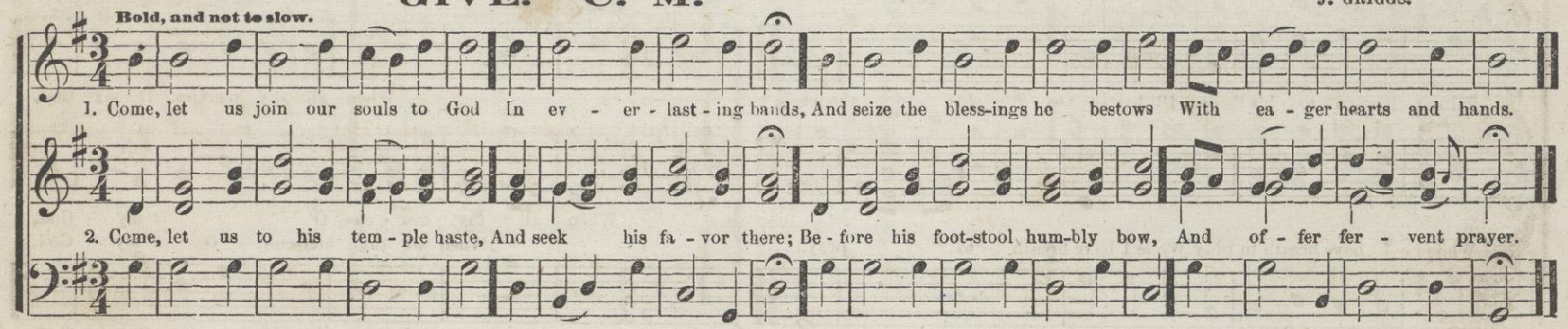
GEER. C. M.

GREATOREX, BY PERMISSION.

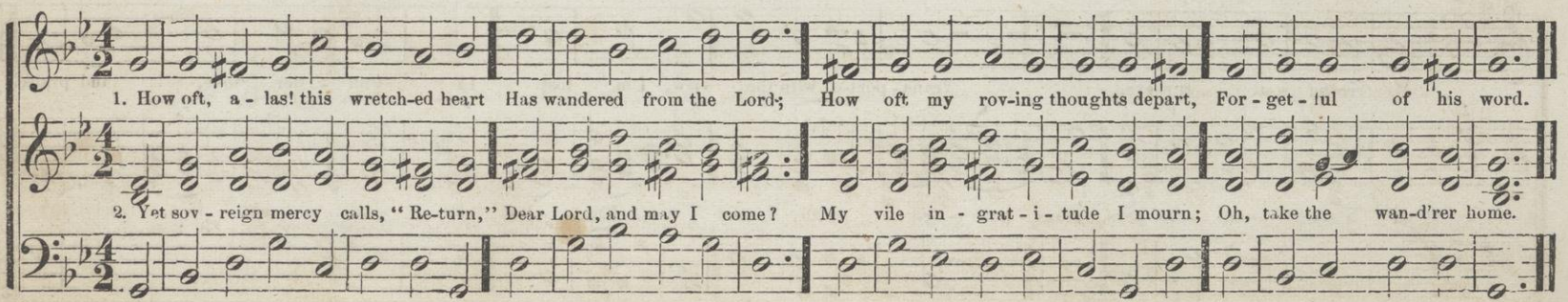


GIVE. C. M.

J. GRIGGS.

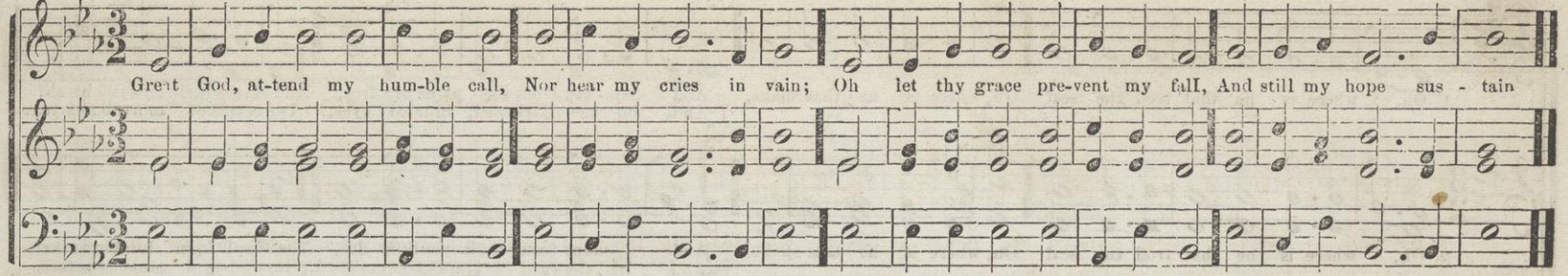


GRAFTON. C. M.



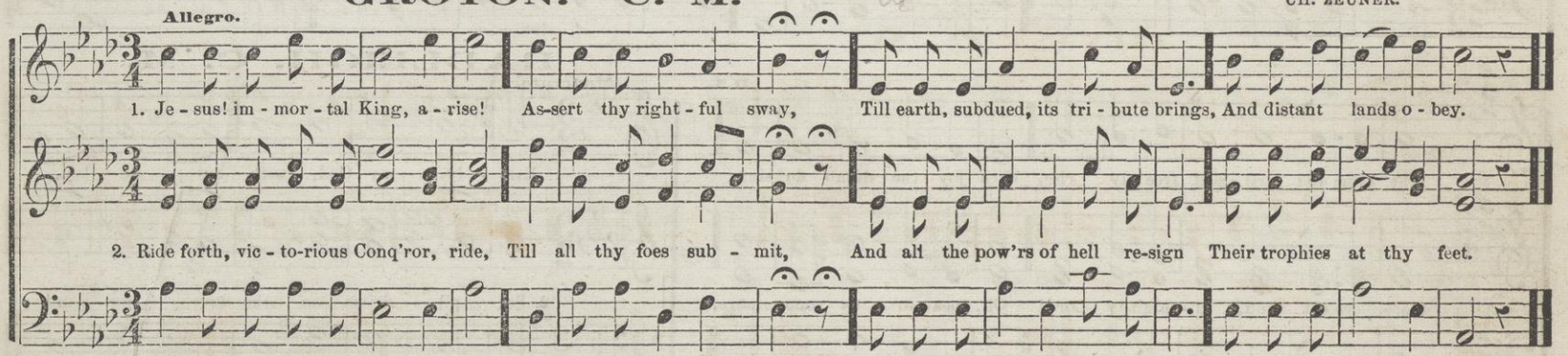
GREGORY. C. M.

ARR. BY DR. LOWELL MASON.

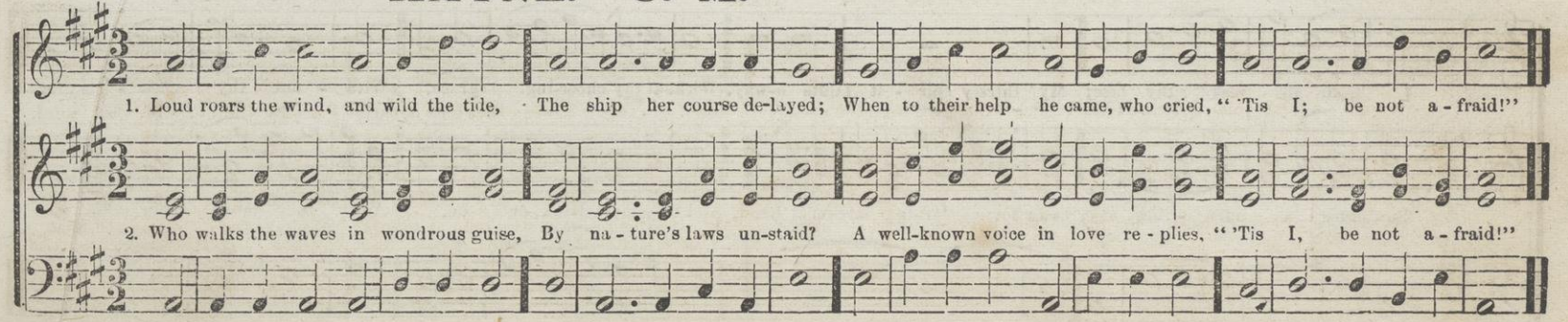


GROTON. C. M.

CH. ZEUNER.



HAYNE. C. M.



GLEN. C. M. Double.

DR. LOWELL MASON.

Close.

1. Oh, where is he that trod the sea? Oh, where is he that spake, And lep - ers from their pains are free, And slaves their fet - ters break?
And, on the darkened, blinded eyes, Glad beams of morning spring.

2. Oh, where is he that trod the sea? Oh, where is he that spake, And de-mons from their vic-tims flee, The dead from slumber wake?
And let thy heal - ing, quickening word, Our ru-ined souls re-store.

D.S.

The lame and pal - sied free - ly rise, With joy the dumb do sing;
Here, here art thou, al - migh-ty Lord! Oh, speak to us once more,

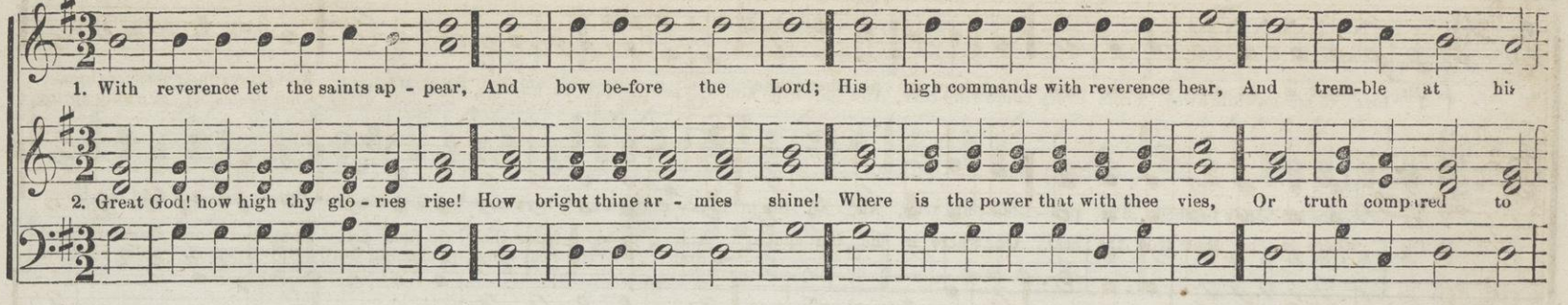
HADLEIGH. C. M.

Moderato.

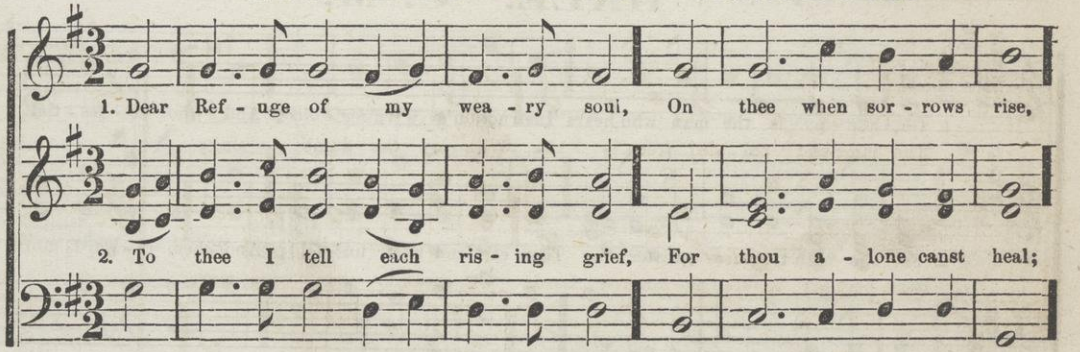
1. Ear - ly my God, with - out de - lay,
2. So, pil - grims on the scorch - ing sand,

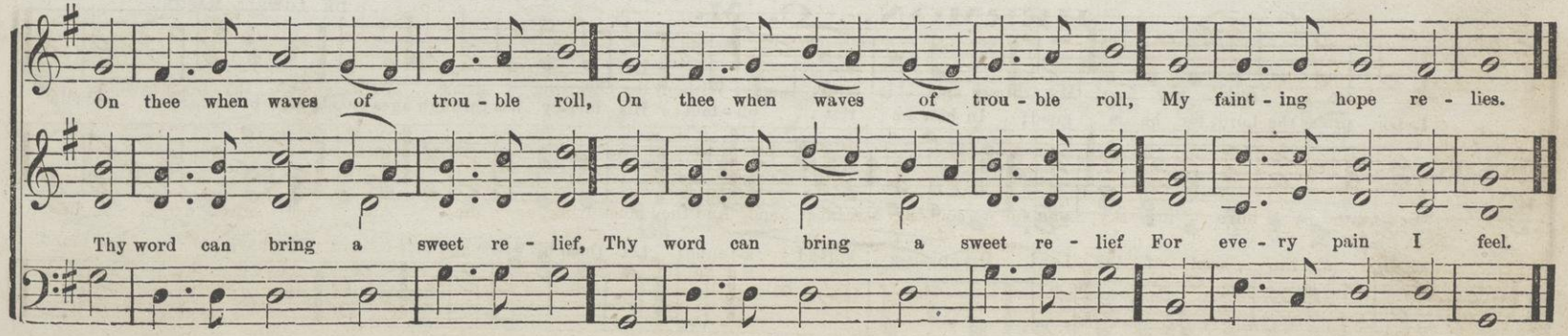
I haste to seek thy face; My thirsty spir - it faints a-way, Without thy cheer-ing grace, With - out thy cheer - ing grace.
Be - neath a burn - ing sky, Long for a cool-ing stream at hand, And they must drink, or die, And they must drink or die.

HARVEY'S CHANT. C. M.

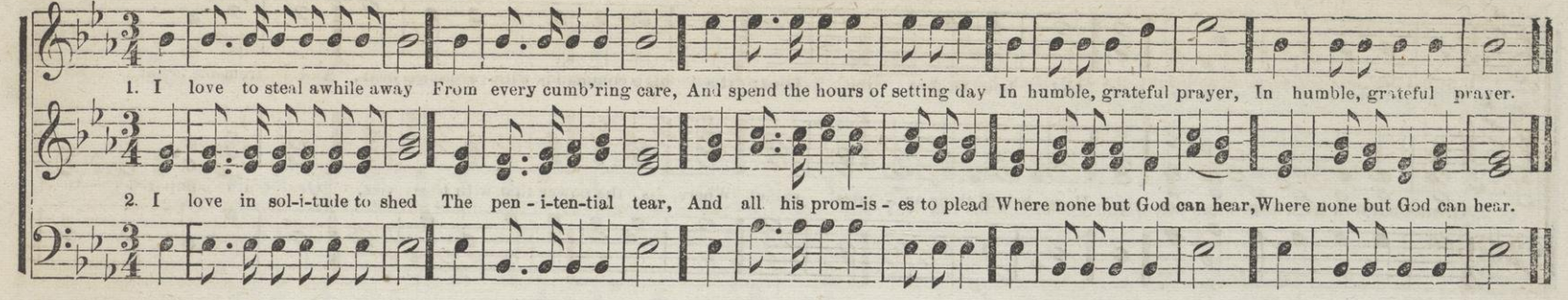


HARDY. C. M. 36th P. M.

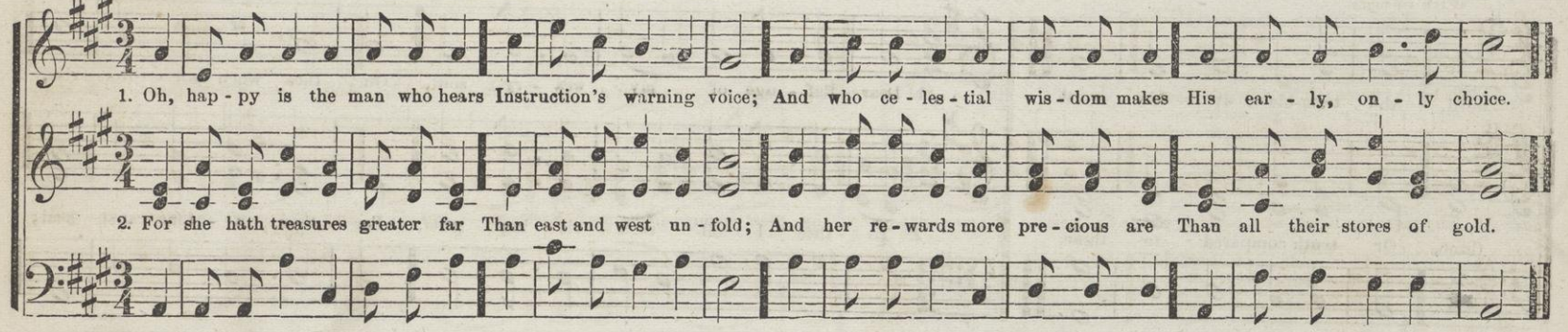




HARON. C. M.

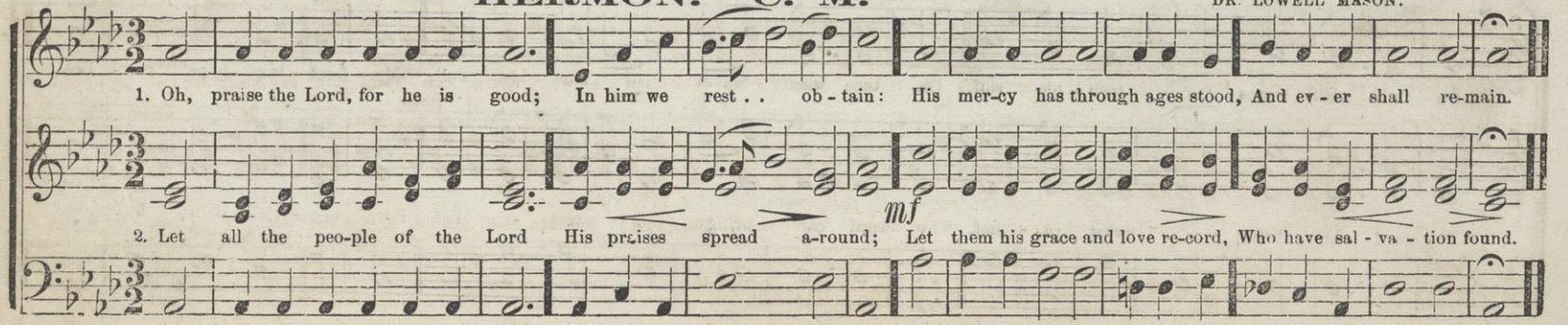


HALE. C. M.

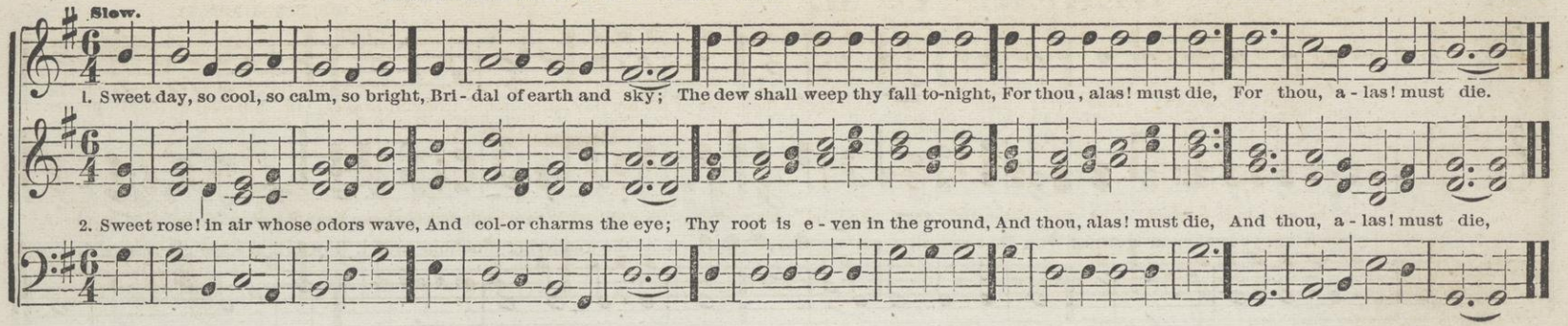


HERMON. C. M.

DR. LOWELL MASON.

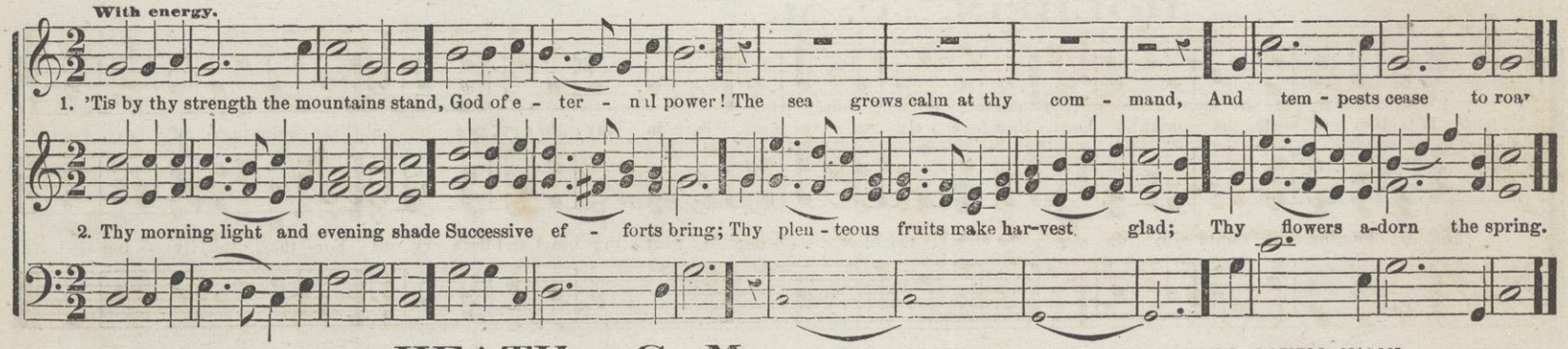


HERBERT. C. M.



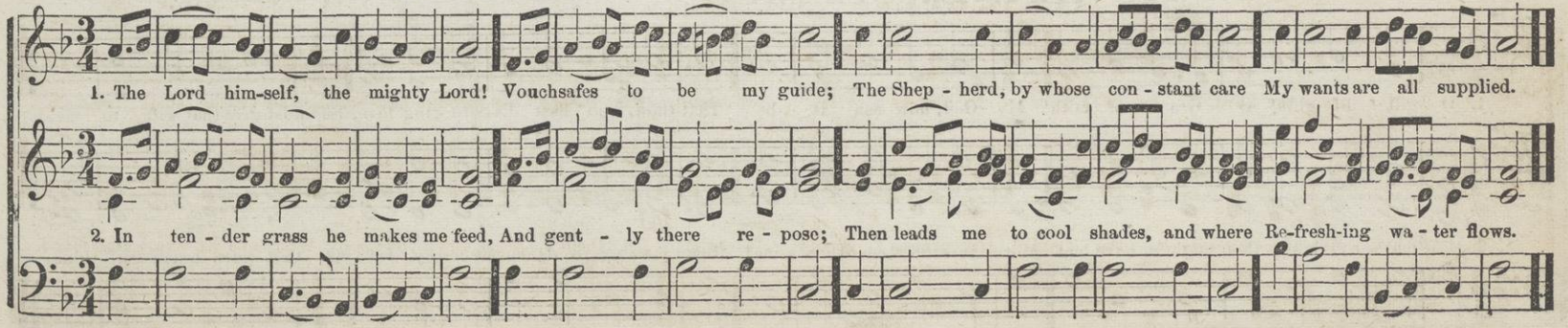
HENRY. C. M.

S. B. POND.



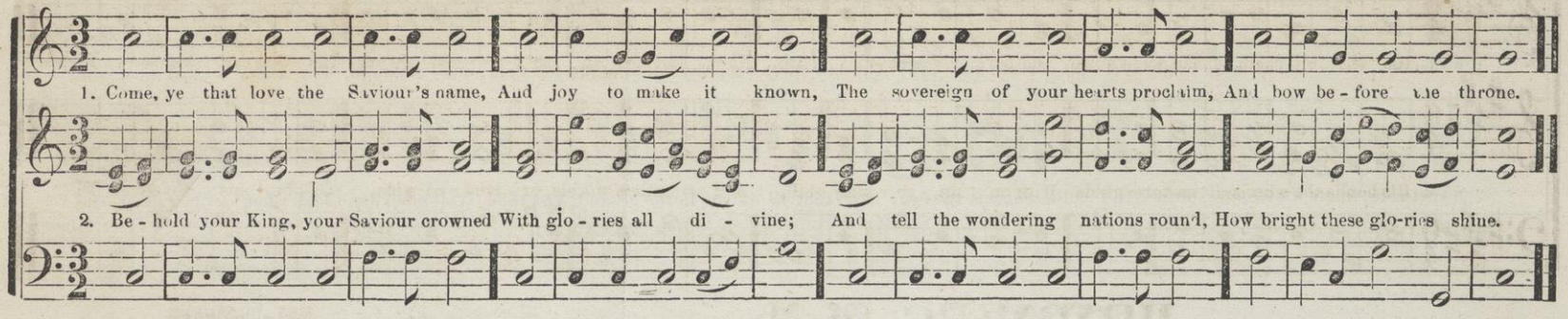
HEATH. C. M.

DR. LOWELL MASON.

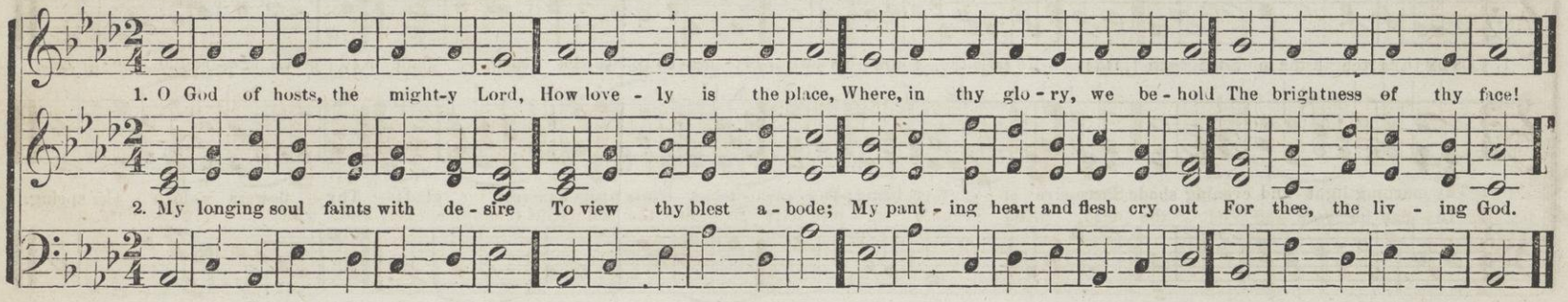


HEBER. C. M.

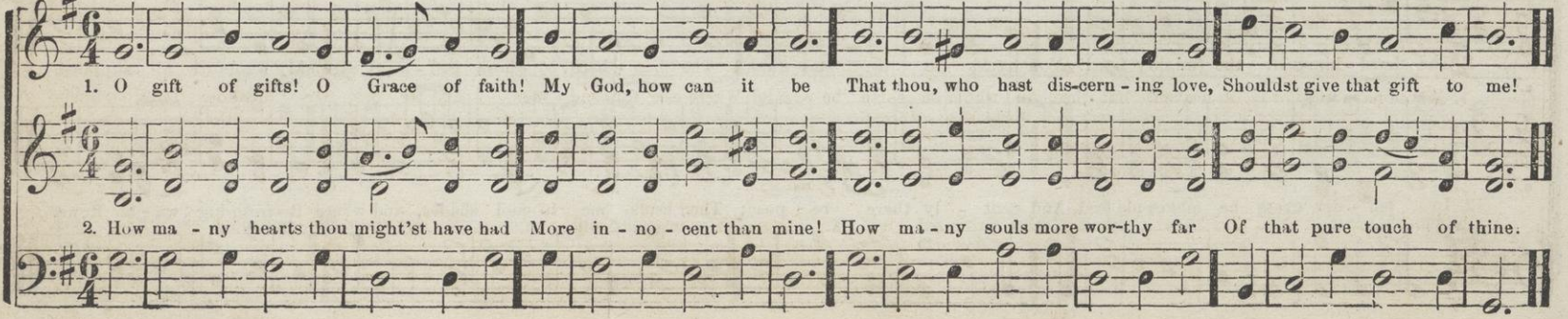
GEORGE KINGSLEY.



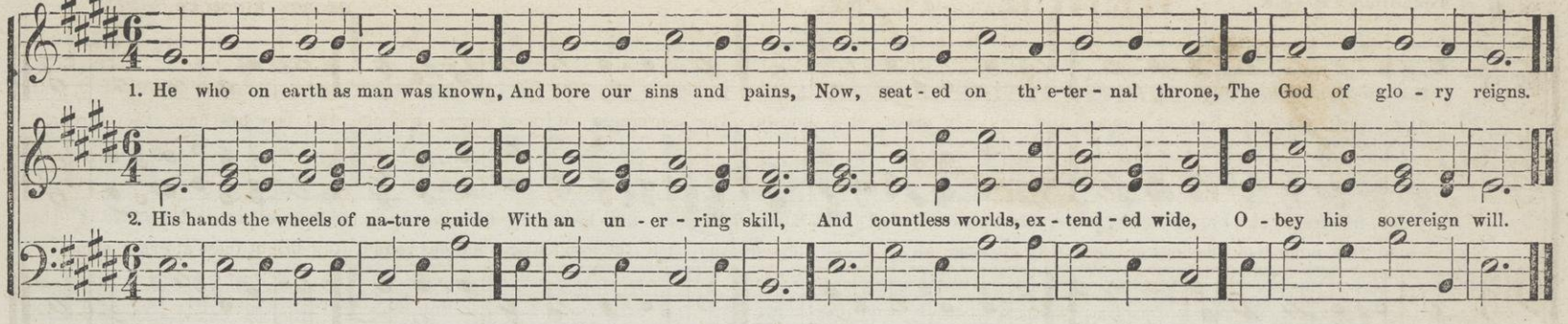
HOLBEIN. C. M.



HOLLAND. L. M.

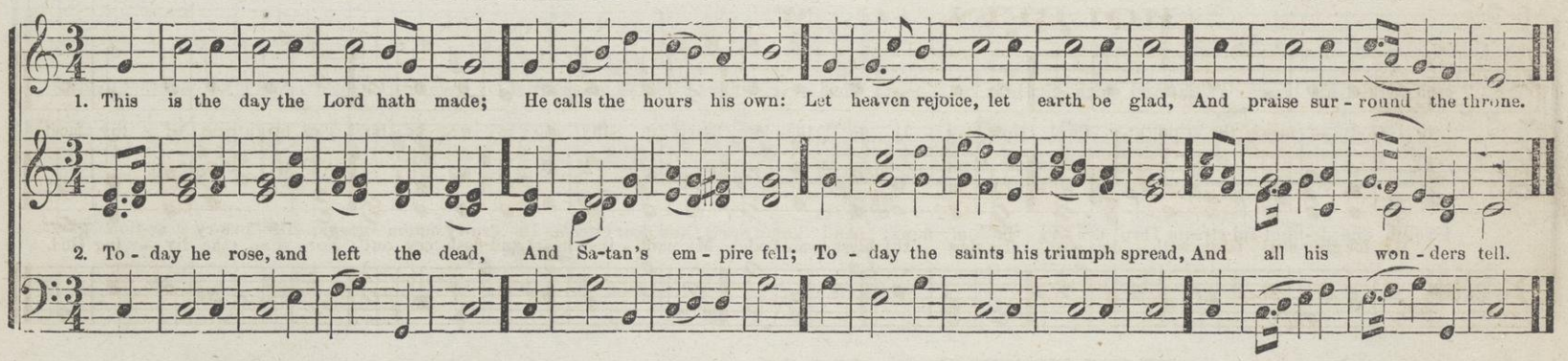


HOL'THAM. C. M.

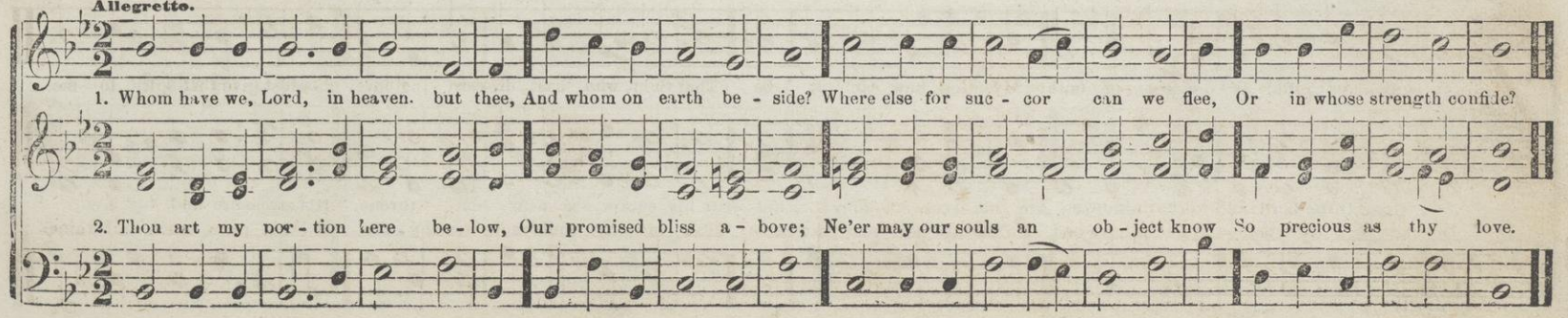


HOWARD. C. M.

MRS. CUTHBERT.



INEVEH. C. M.



IDDO. C. M.

Andantino Amoroso.

1. How sweet, how heavenly is the sight When those that love the Lord, In one an - oth - er's peace de - light, And thus ful - fil his word. 2. When

mp

3. When, free from en - vy, scorn and pride, Our wish - es all a - bove, Each can his broth-er's fail - ings hide, And show a brother's love. 4 When

mf

each can feel his brother's sigh, And with him bear a part; When sor-row flows from eye to eye, And joy from heart to heart, And joy from heart to heart.

mp

love, in one de-light-ful stream Thro' eve - ry bo-som flows; And union sweet, and dear esteem, In eve-ry action glows, In eve-ry ac-tion glows.

Cres.

HUMMEL. C. M.

CH. ZEUNER.

Allegro, Assai.

1. Awake, ye saints, to praise your King, Your sweetest passions raise; Your pi ous pleasure, while you sing, Increas - ing with the praise.

2. Great is the Lord; and works unknown Are his divine em - ploy: But still his saints are near his throne, His treasure and his joy.

JASPER. C. M. Double.

DR. LOWELL MASON.

mp Allegretto. Dim. *mp* Dim.

1. There is a ci - ty fair and bright, That eye hath nev - er seen, Where ev - er dwell - eth pure delight, And heavenly peace se - rene.

3. There liv - ing wa - ters ceaseless flow From out the heaven - ly throne: There fair - est fruits per - en - nial grow, And want is nev - er known.

2. High walls of precious gems and gold Se - cure from eve - ry ill..... Unheard of bliss and joys un-told With-in its bor - ders dwell:

4. Nor sun by day, nor moon by night, This heavenly ci - ty needs..... But glo-ry sheds a crys - tal light That nev - er wanes nor fades.

JORDAN. C. M. Double.

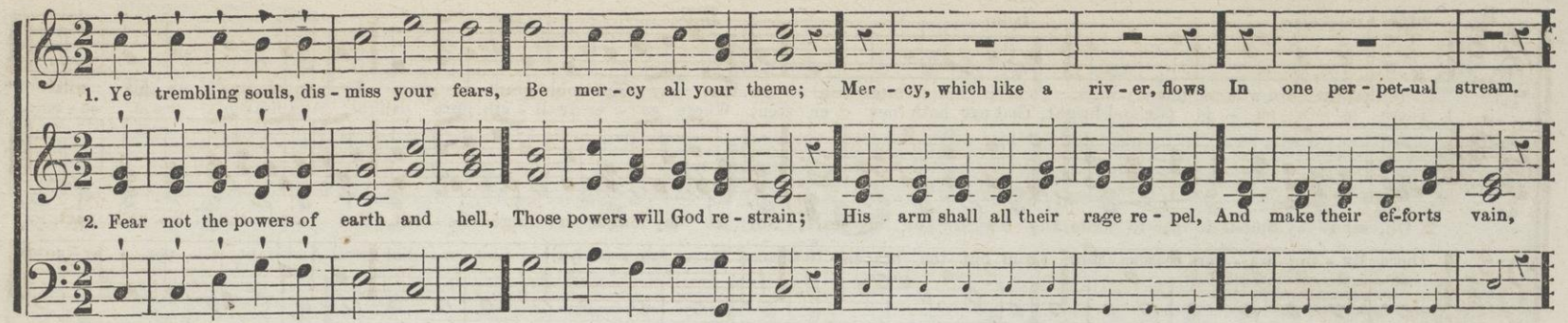
BILLINGS.

Fine. D.C.

1. { There is a land of pure delight, Where saints immortal reign; / In - fi-nite day ex - cludes the night, [OMIT ... .] / Death, like a nar-row sea, di - vides } And pleasures banish pain. 2. There ev - er - last-ing spring abides, And nev-er-failing flowers; This heavenly land from ours.

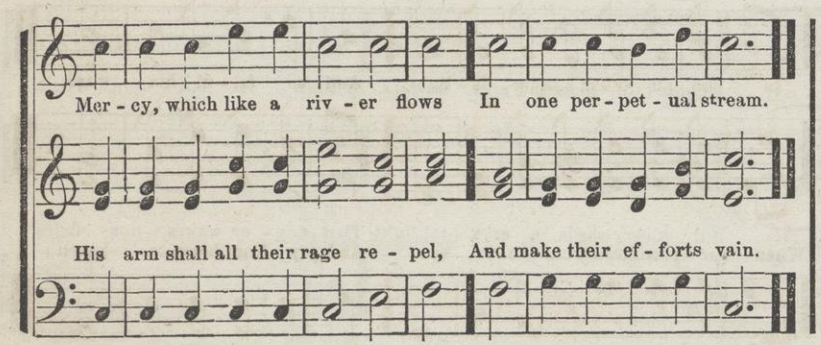
KEOKUK. C. M.

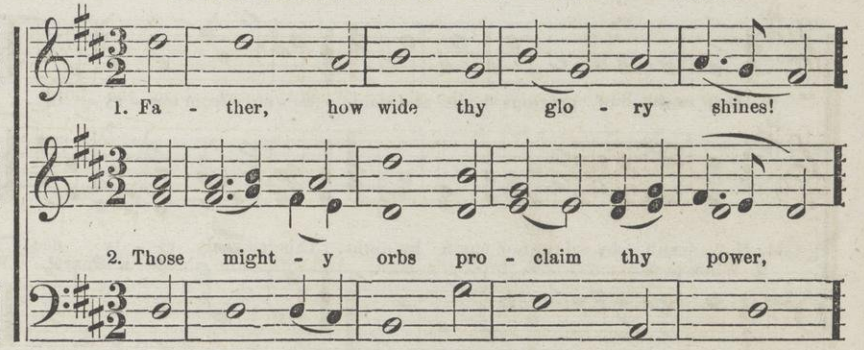
W. B. BRADBURY.

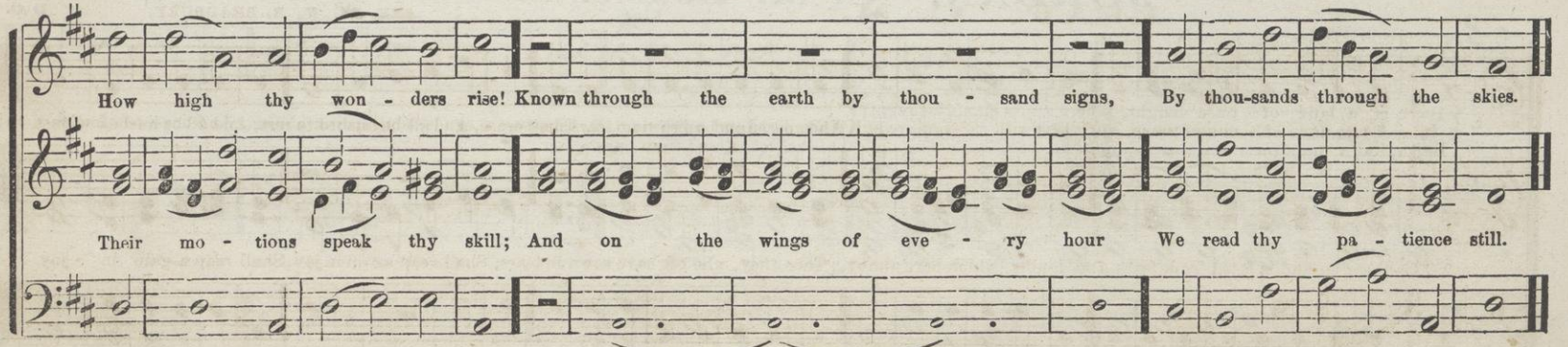


KENDALL. C. M.

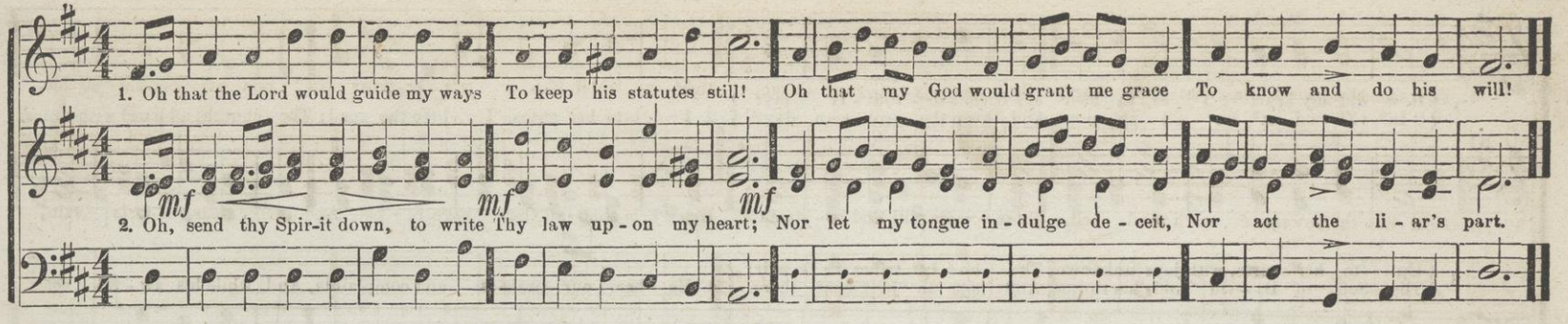
CLARK.





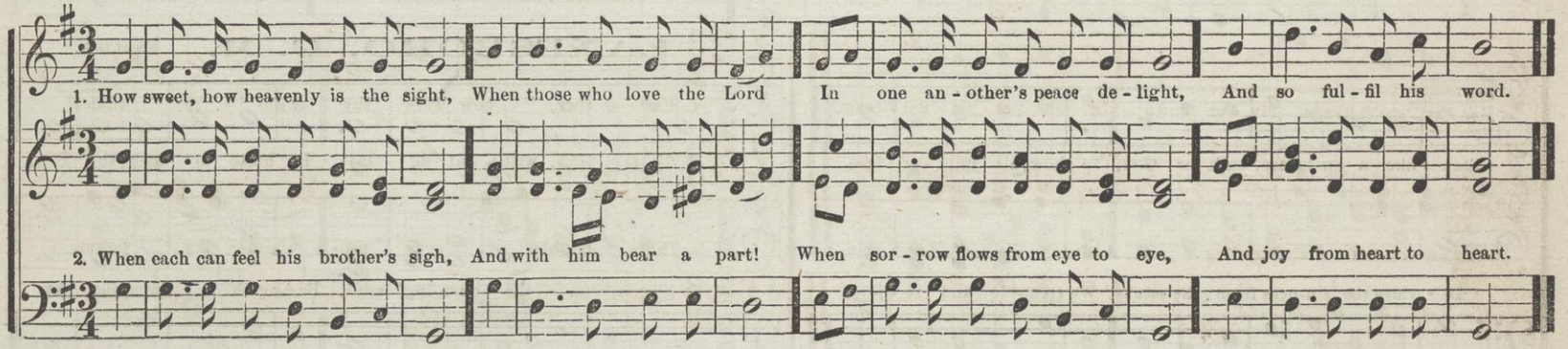


LAWN. C. M.



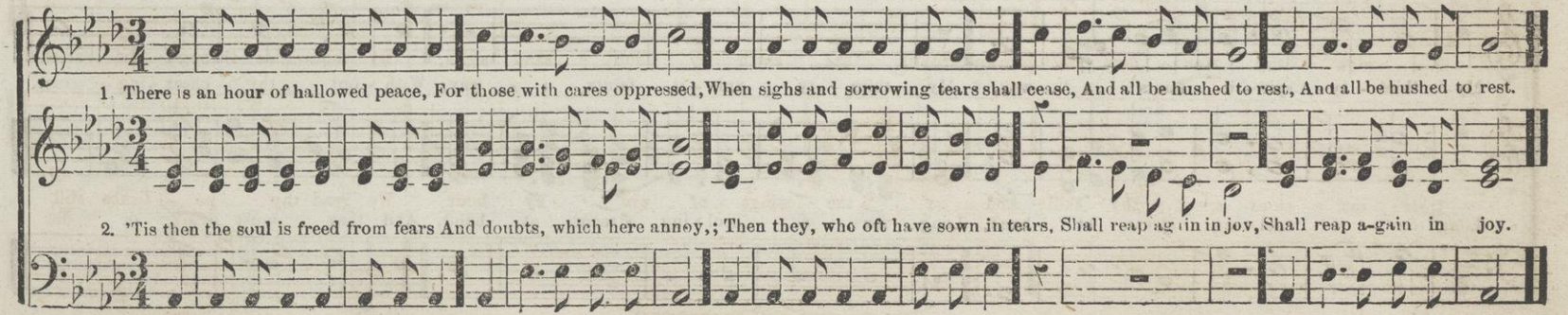
LA MIRA. C. M.

W. B. BRADBURY.

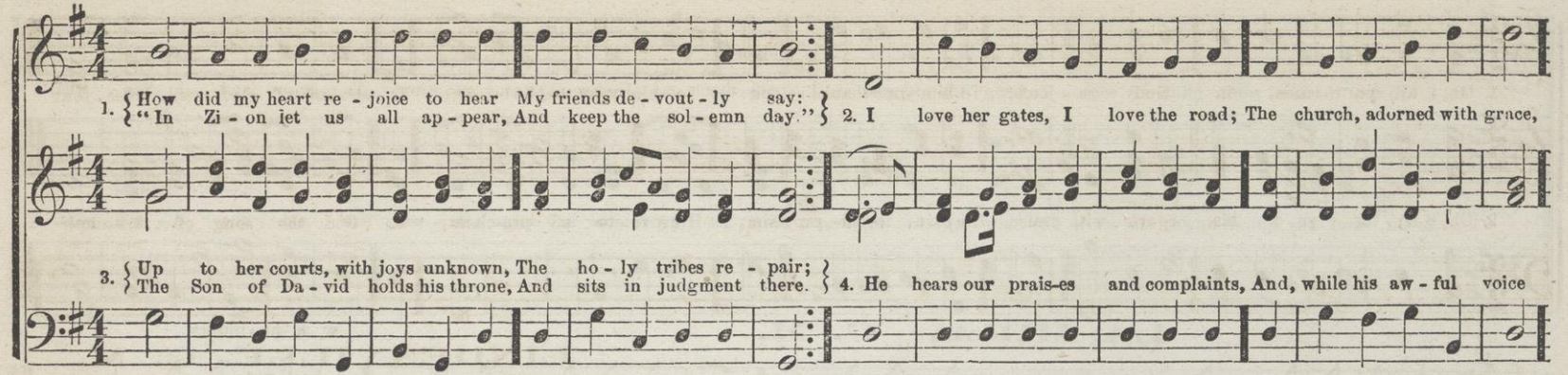


LEAF. C. M.

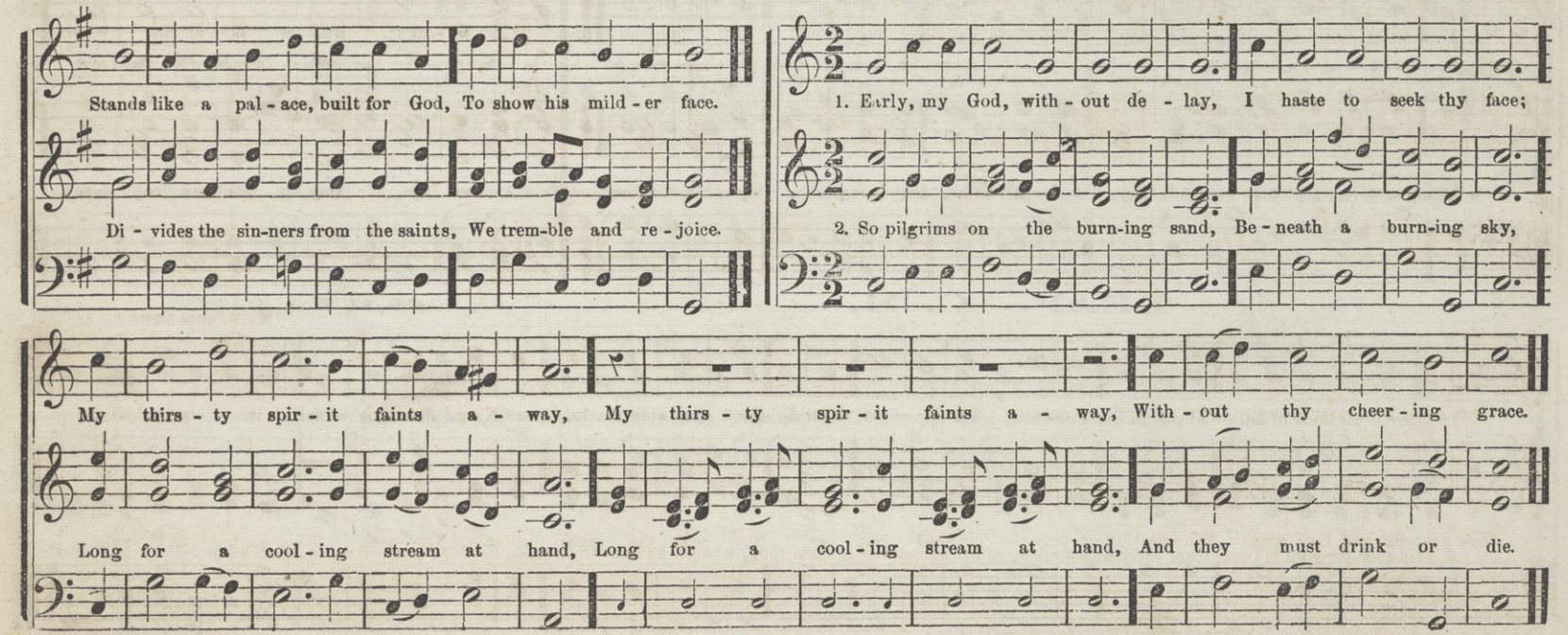
ARR. BY W. B. BRADBURY.

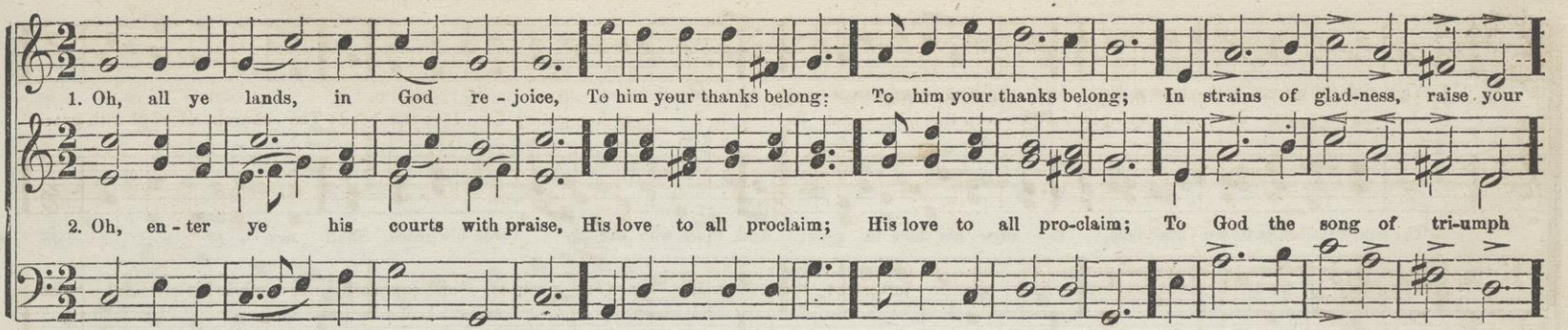


LANSING. C. M. Double.

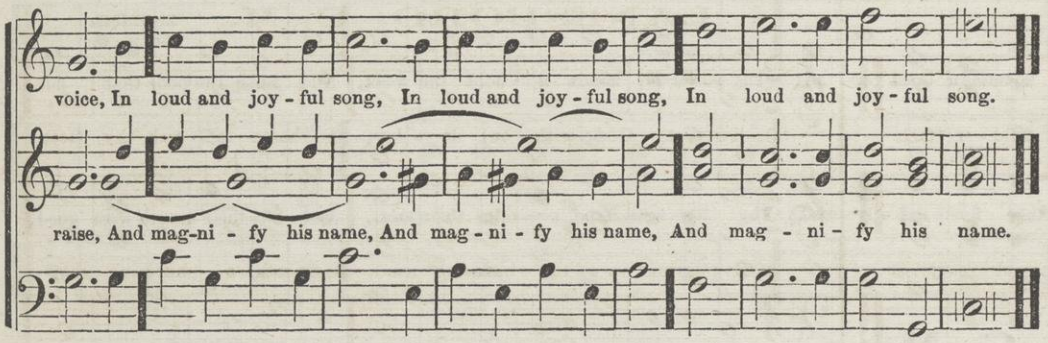


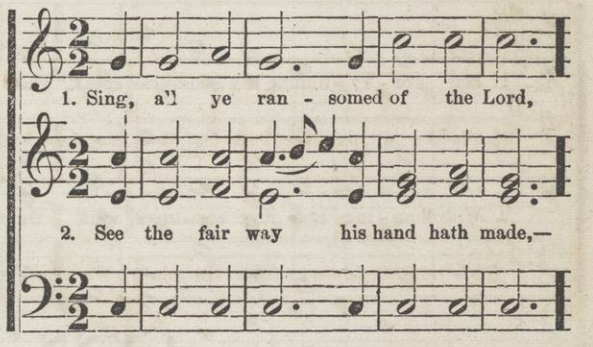
LANESBORO. C. M. ENGLISH.



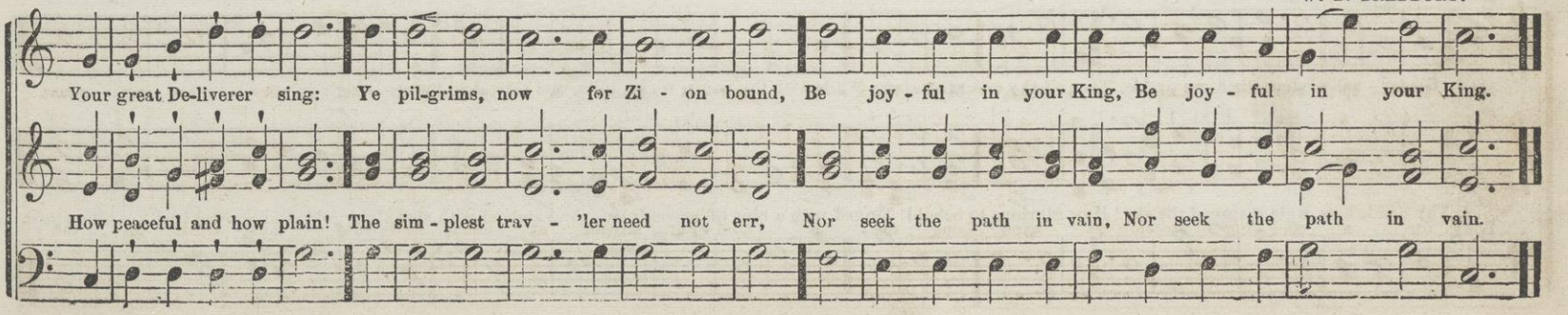


LINDENVILLE. C. M.



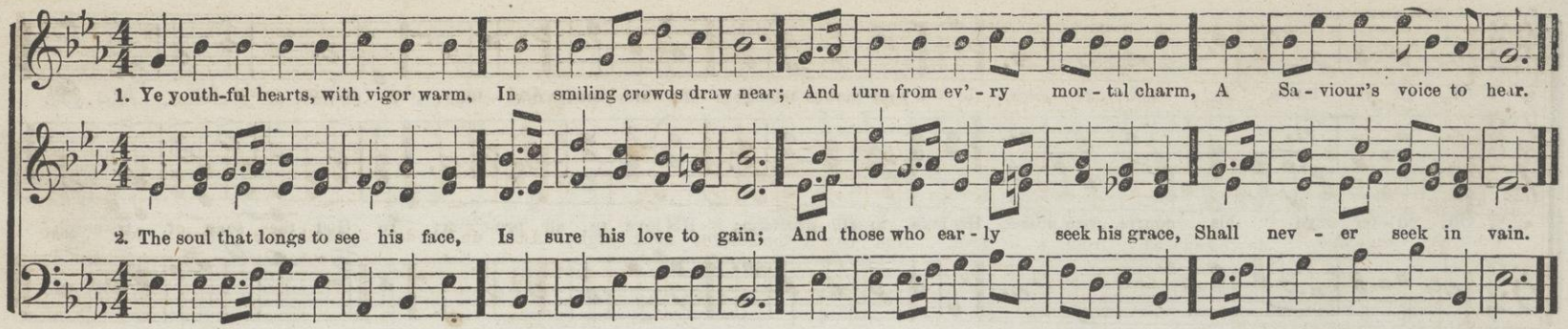


W. B. BRADBURY.



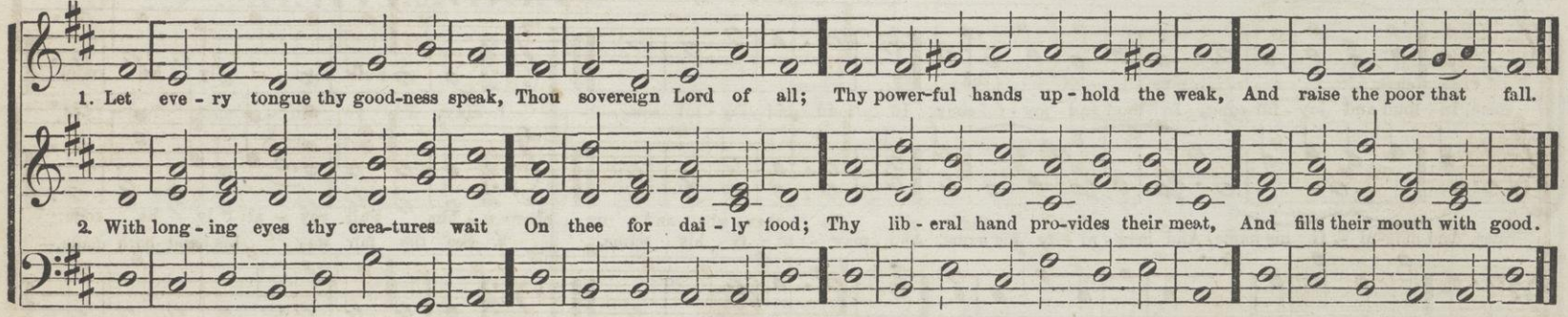
LITCHFIELD. C. M.

DR. LOWELL MASON.



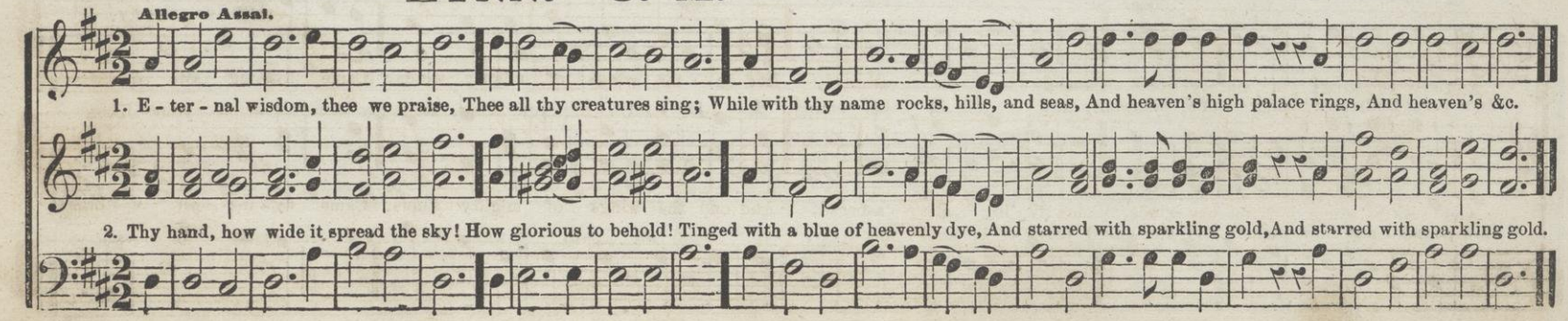
LONDON. C. M.

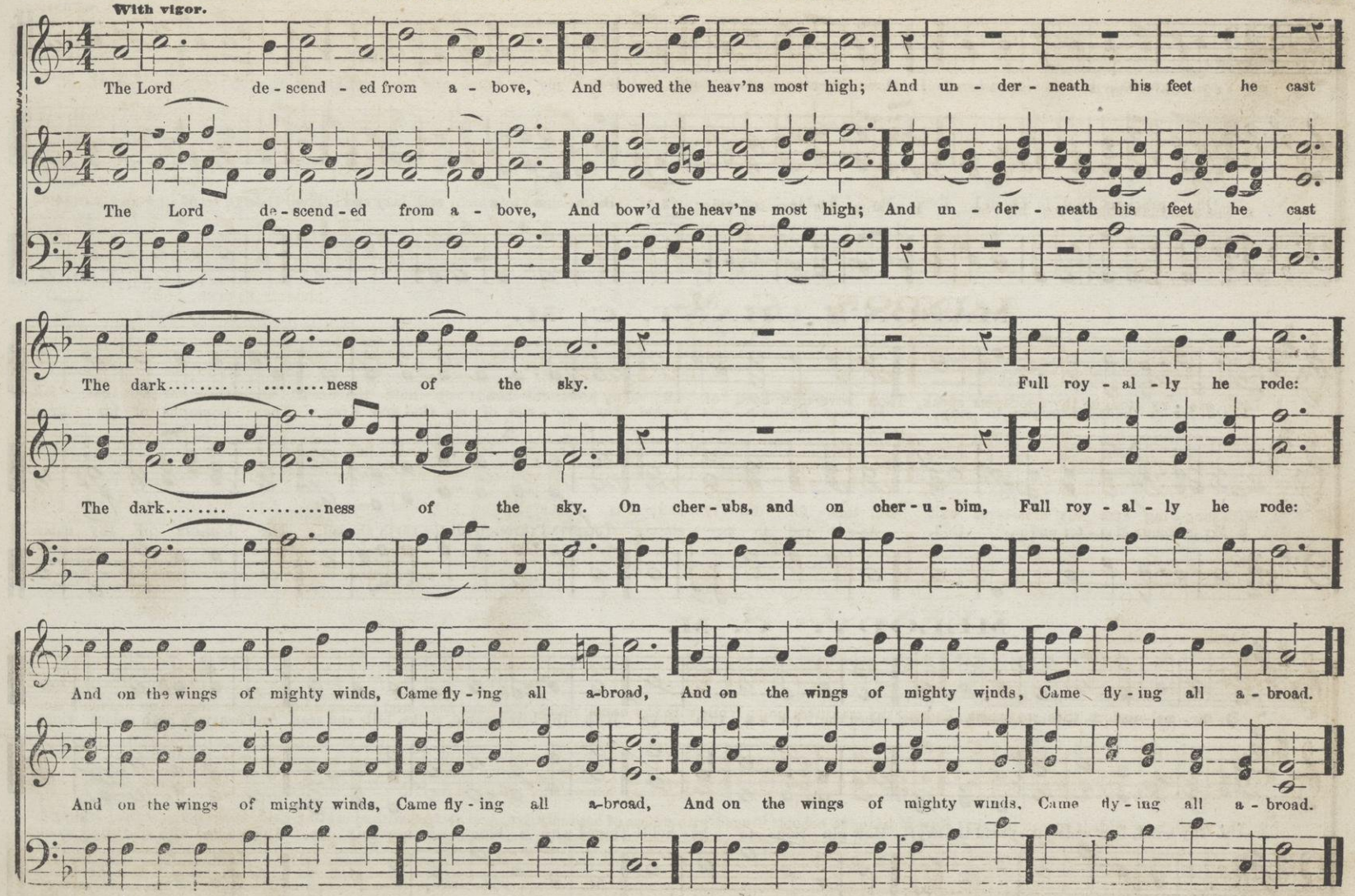
SCOTCH SALTER, 1635.



LYNN. C. M.

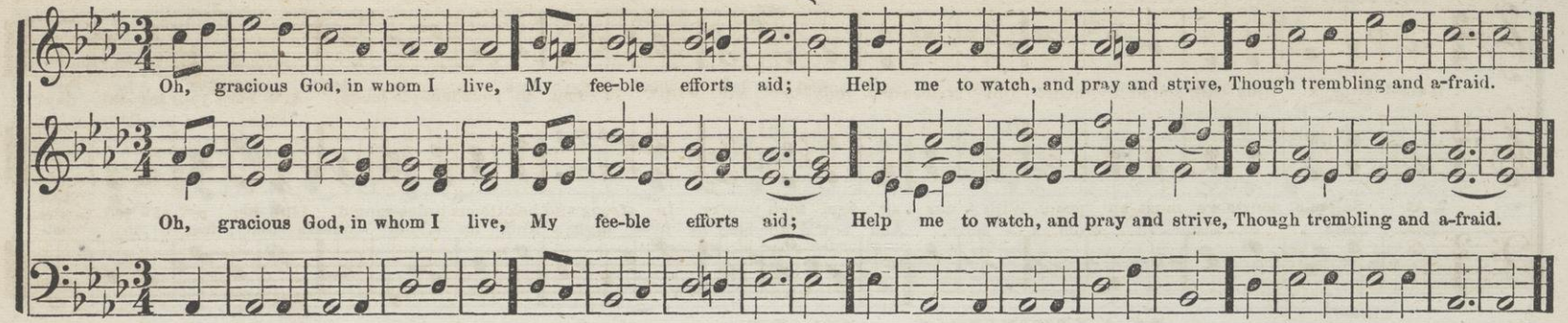
CH. ZEUNER.




With vigor.
The Lord de - scend - ed from a - bove, And bowed the heav'ns most high; And un - der - neath his feet he cast
The Lord de - scend - ed from a - bove, And bow'd the heav'ns most high; And un - der - neath his feet he cast
The dark..... .....ness of the sky. Full roy - al - ly he rode:
The dark..... .....ness of the sky. On cher - ubs, and on cher - u - bim, Full roy - al - ly he rode:
And on the wings of mighty winds, Came fly - ing all a-broad, And on the wings of mighty winds, Came fly - ing all a - broad.
And on the wings of mighty winds, Came fly - ing all a-broad, And on the wings of mighty winds, Came fly - ing all a - broad.

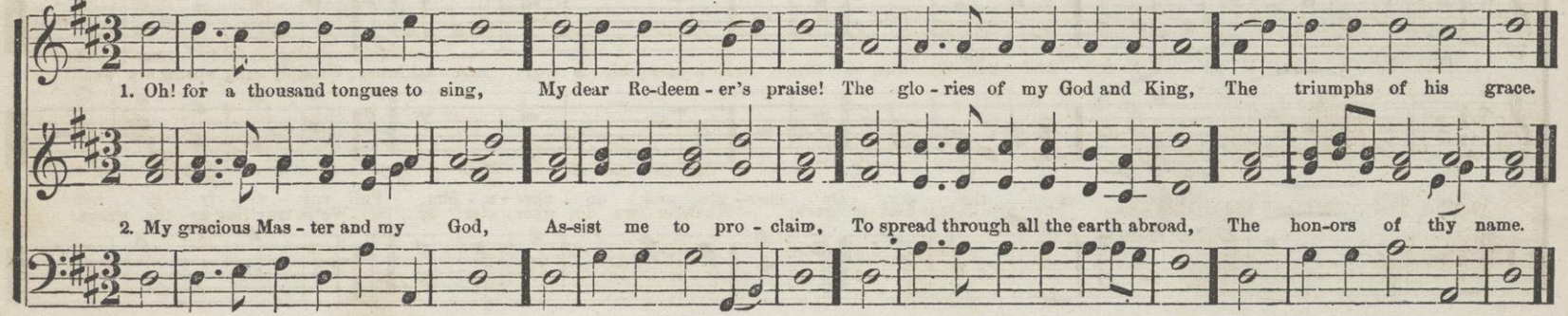
MANOAH. C. M.

FROM ROSSINI.

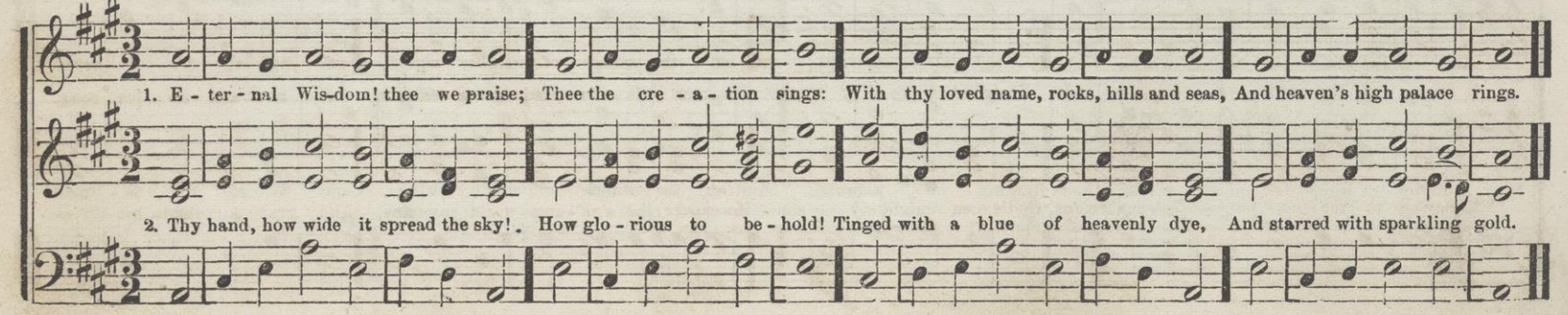


MASON'S CHANT. C. M.

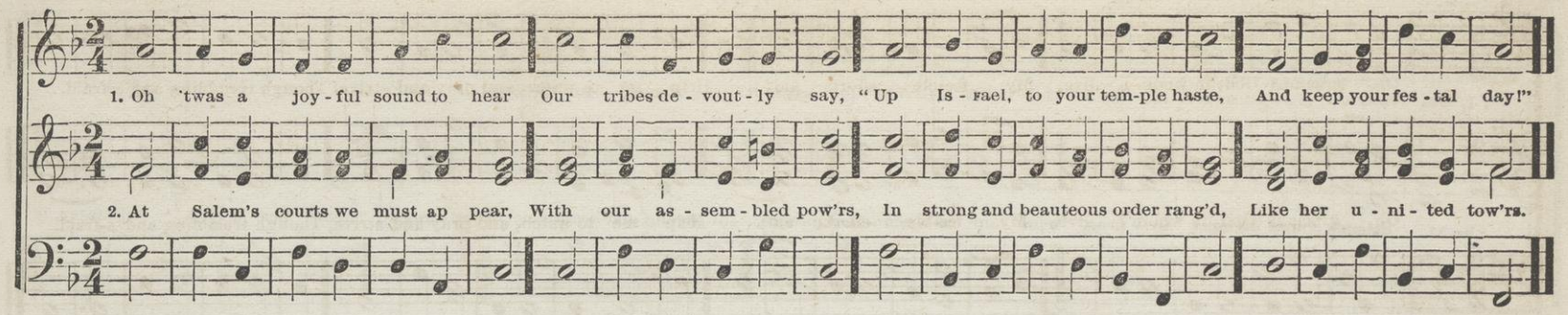
W. B. BRADBURY.



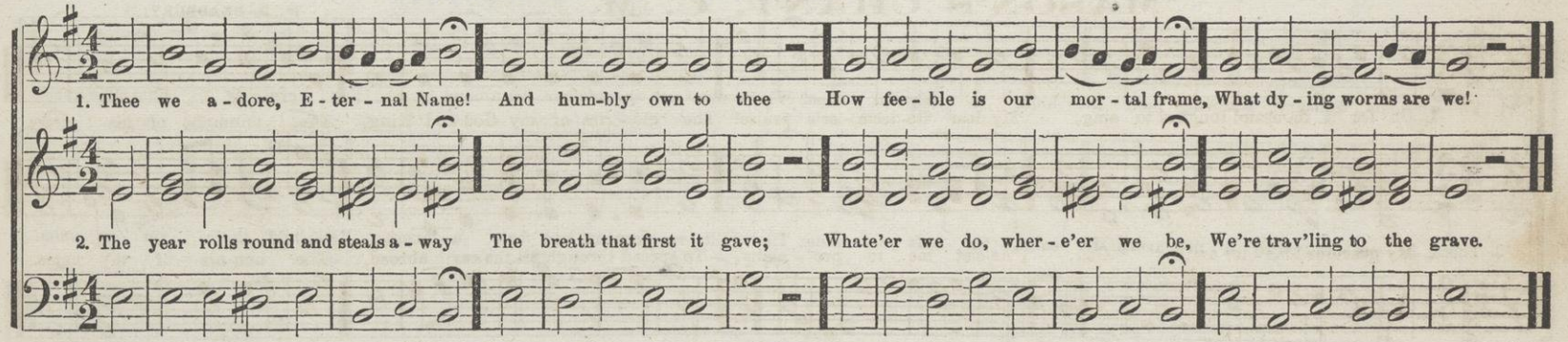
MELODY. C. M.



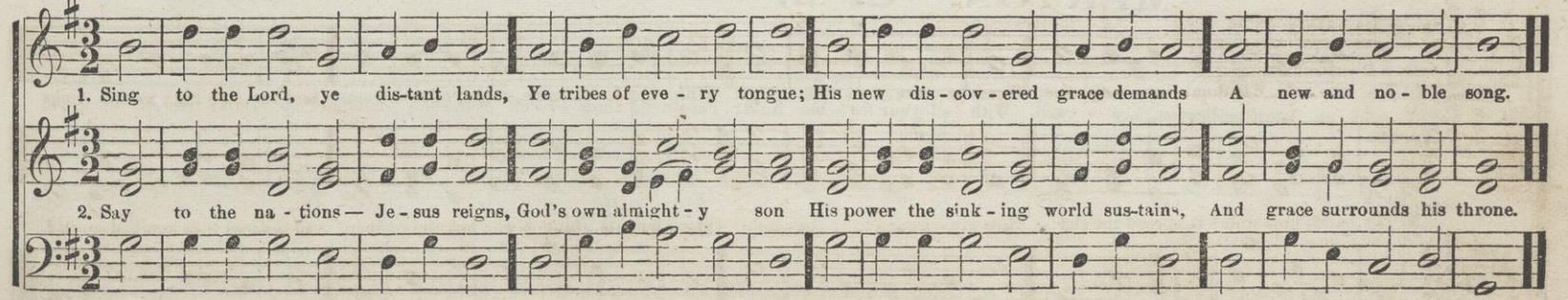
MEAR. C. M. No. 1.*



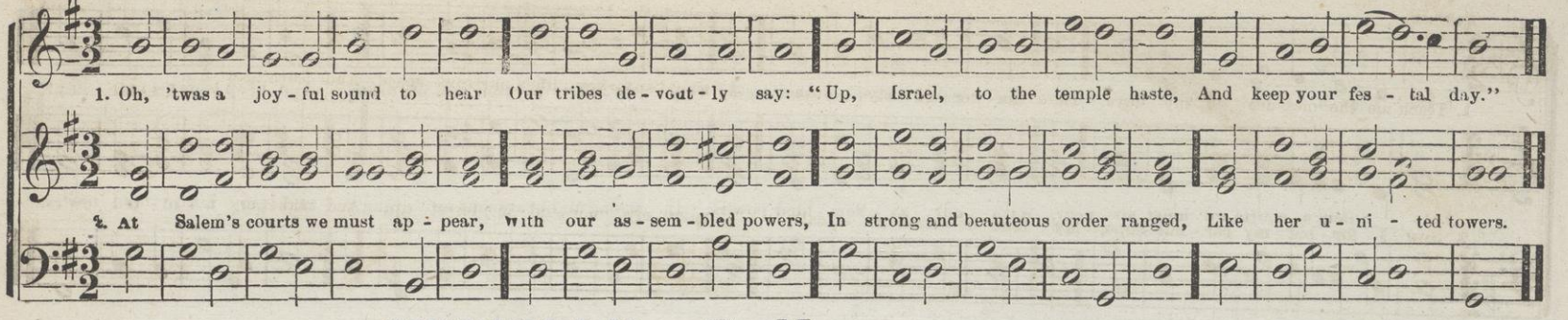
MARTYRS. C. M.



MARLOW. C. M.

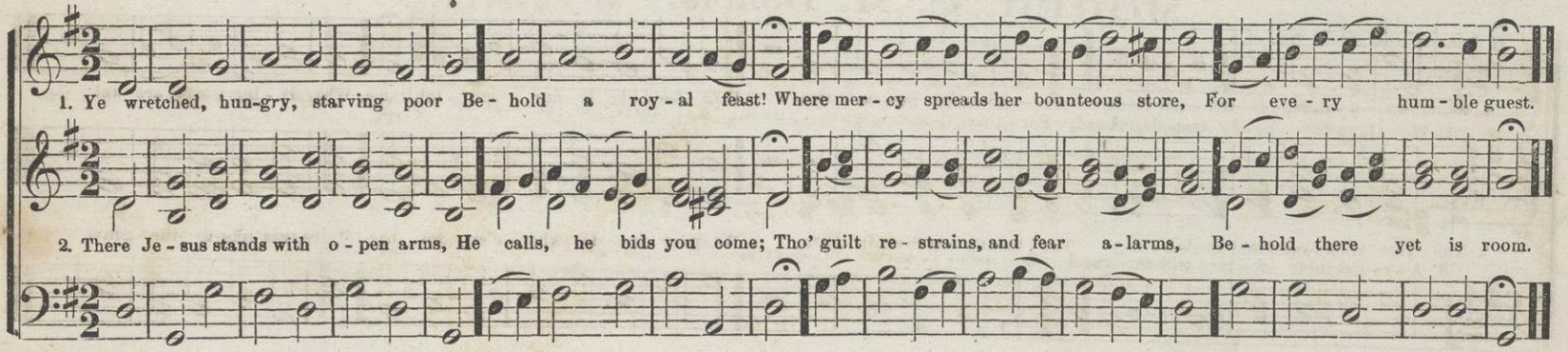


MEAR. C. M. No. 2.



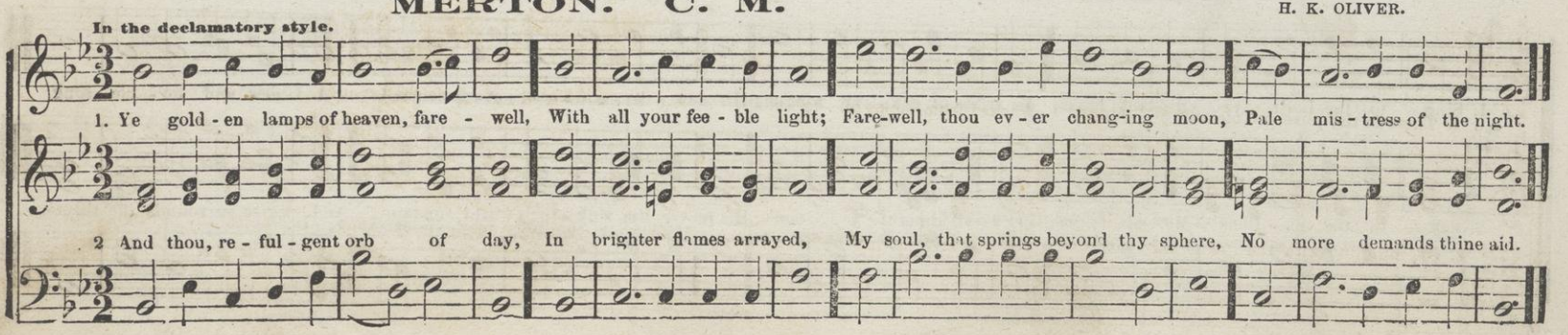
MEDFIELD. C. M.

WM. MATHER.



MERTON. C. M.

H. K. OLIVER.



MOUNT NEBO. C. M.

Solemn.

1. Teach me the measure of my days, Thou Ma-ker of my frame; I would sur-vey life's nar-row space, And learn how frail I am.

2. Now I for-bid my car-nal hope, My fond de-sires re-call; I give my mor-tal in-terest up, And make my Lord my all

MOREH. C. M. Double.

DR. LOWELL MASON

Steady and equal time.

1. We love thy ho-ly tem-ple, Lord, For there thou deignst to dwell; And there the her-alds of thy word Of all thy mer-cies tell.

3. A-round thine al-tar will we kneel In pen-i-tence sin-cere, A Saviour's mer-cy deeply feel, And words of par-don hear.

Cres.

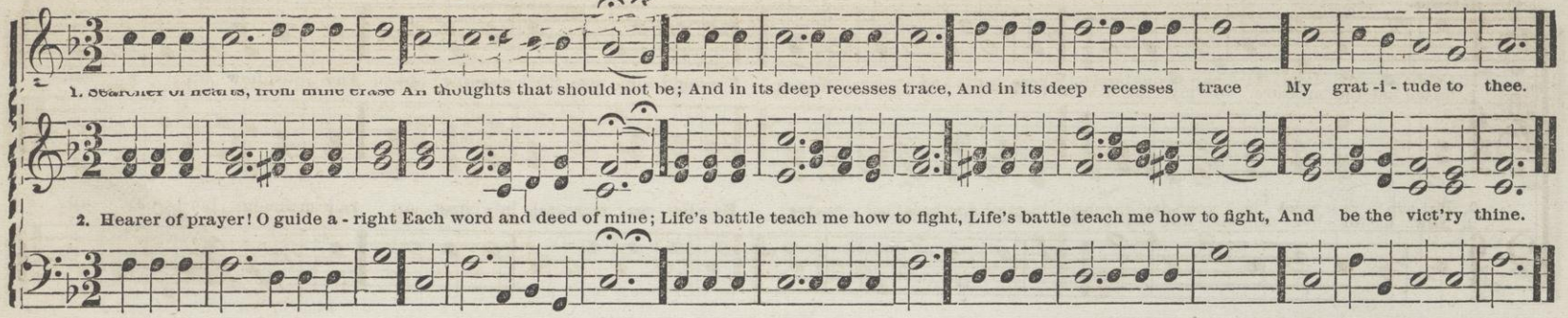
2. There in thy pure and cleansing fount, Washed from each guil-ty stain, Our souls on wings of faith shall mount, To heaven's e-ter-nal fane.

4. Or, mingling with the cho-ral throng, Our joy-ful voi-ces raise, And pour the full, me-lo-dious song, In notes of grateful praise.

f

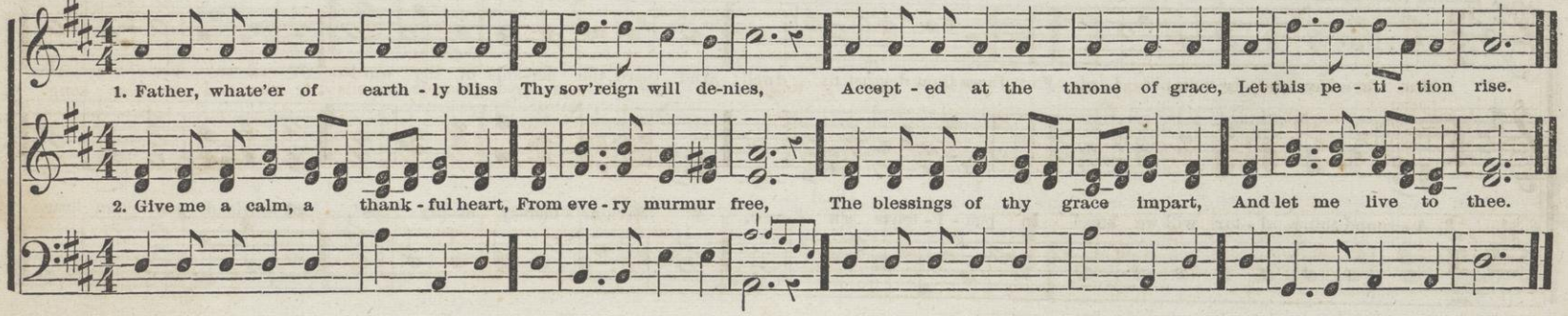
MORRIS' CHANT. C. M.

W. B. BRADBURY.

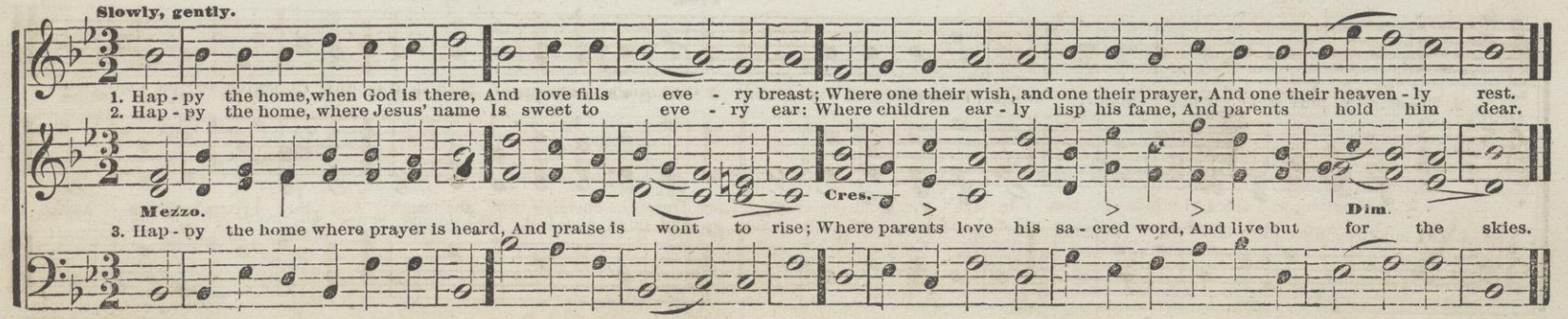


NAOMI. C. M.

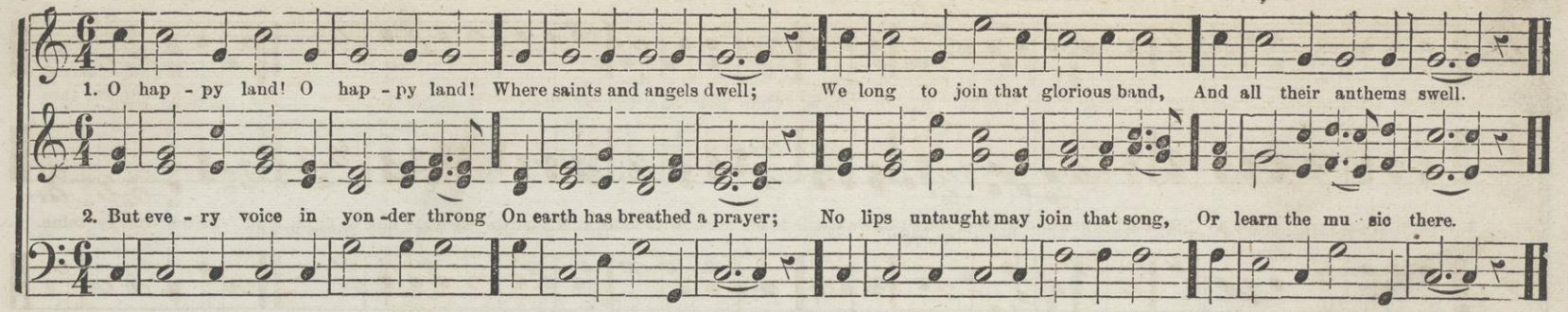
DR. LOWELL MASON.



NARO. C. M.

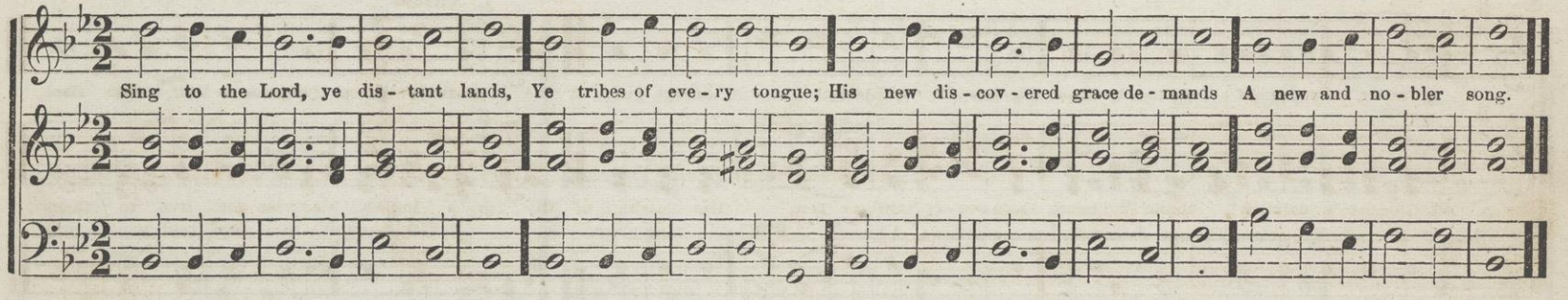


NAWN. C. M.

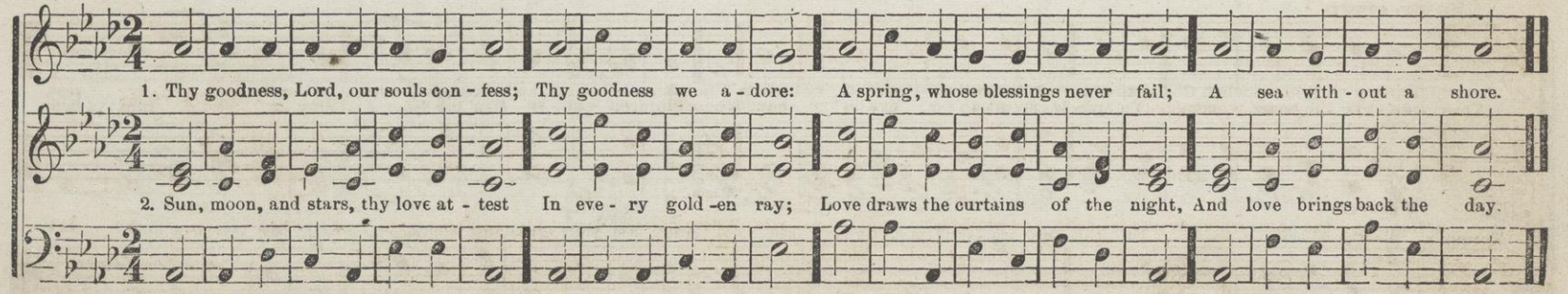


NEW PATMOS. C. M.

CH. ZEUNER.



NEW YORK TUNE.



NEW JERUSALEM. C. M.

INGALLS.

1. From the third heaven where God resides, That ho - ly hap-py place, The new Je - ru - sa - lem comes down, Adorned with shining

1. From the third heaven, where God resides, That ho - ly, hap-py place, The new Je - ru - sa - lem comes down, A -

grace, The new Je - ru - sa - lem comes down, A - dorned with shi - ning grace.

dorned with shining grace, The new Je - ru-sa-lem comes down, Adorned with shi - ning grace.

NICHOLS. C. M.

Allegro.

1. Sing, all ye ransomed of the Lord,

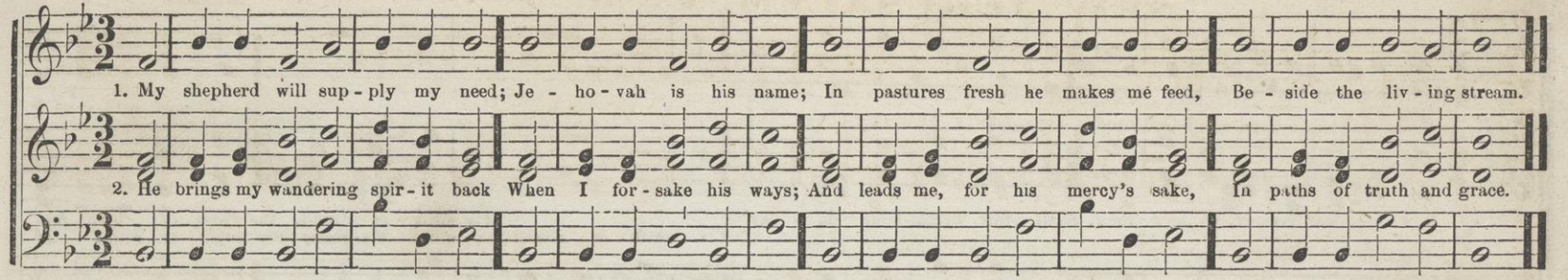
2. His hand di - vine shall lead you on,

Your great De - liv-erer sing, Ye pil-grims now for Zi - on bound, Be joy - ful in your King, Be joy -ful in your King.

Through all the bliss-ful road; Till to the sa - cred mount you rise, And see your gracious God, And see your gracious God.

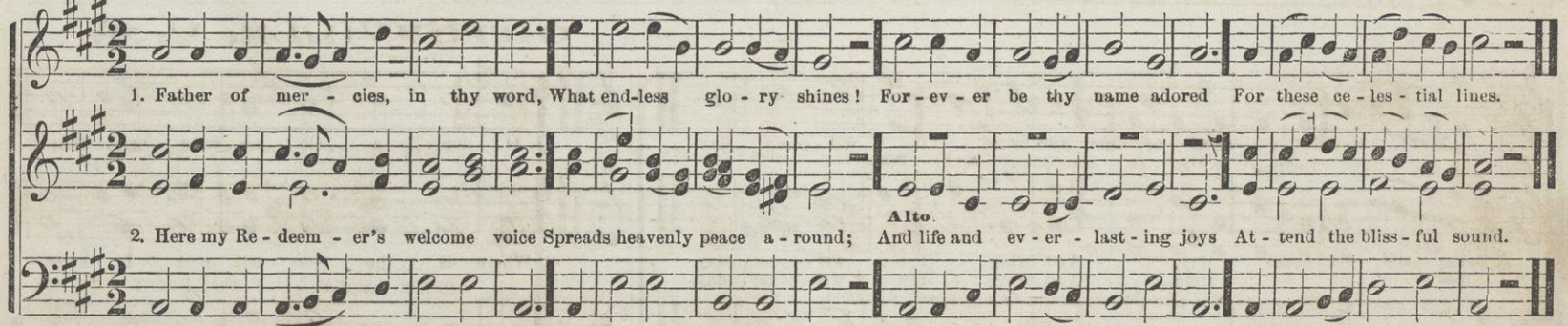
NOTTING HILL. C. M.

C. H. PURDAY.

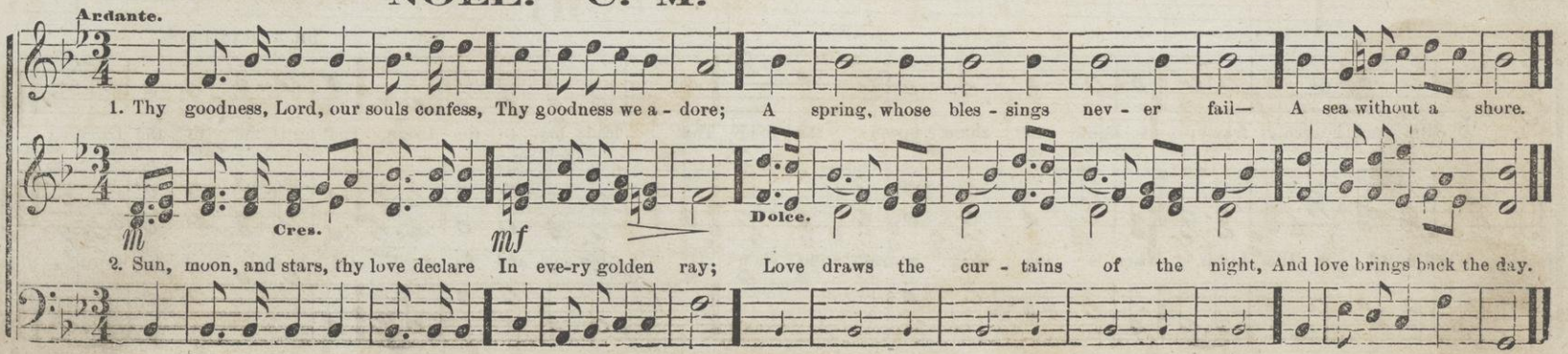


NICHOLSON. C. M.

G. HEWS.

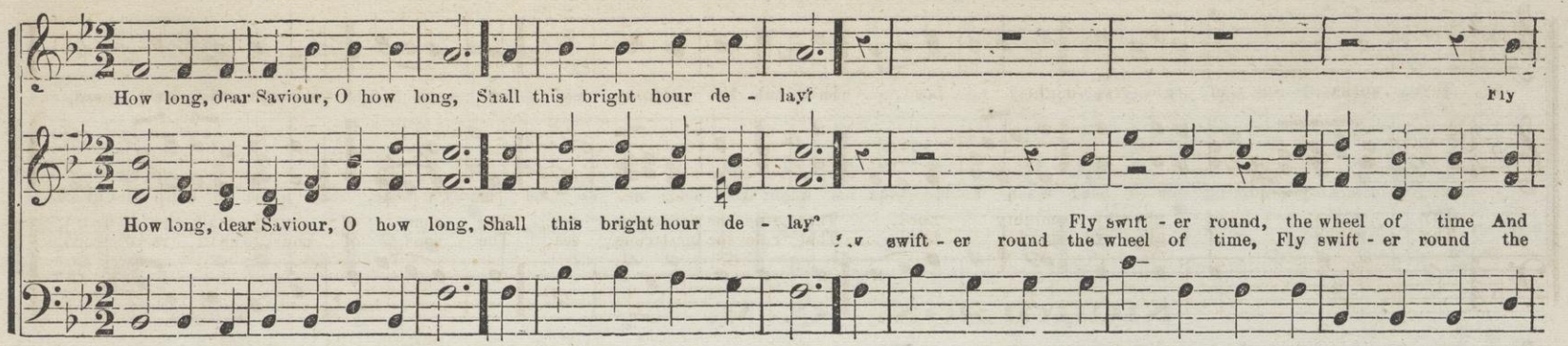


NOEL. C. M.

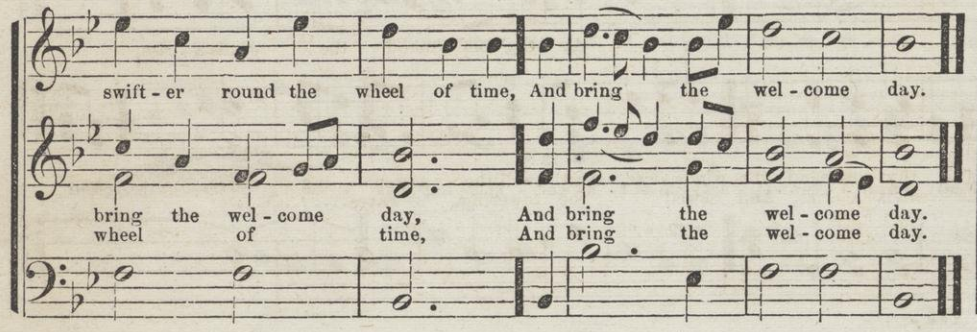


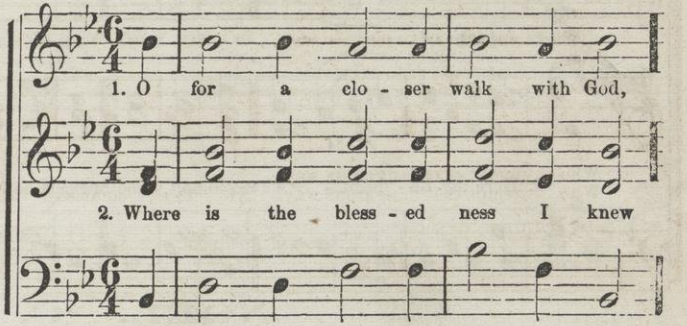
NORTHFIELD. C. M.

J. INGALLS

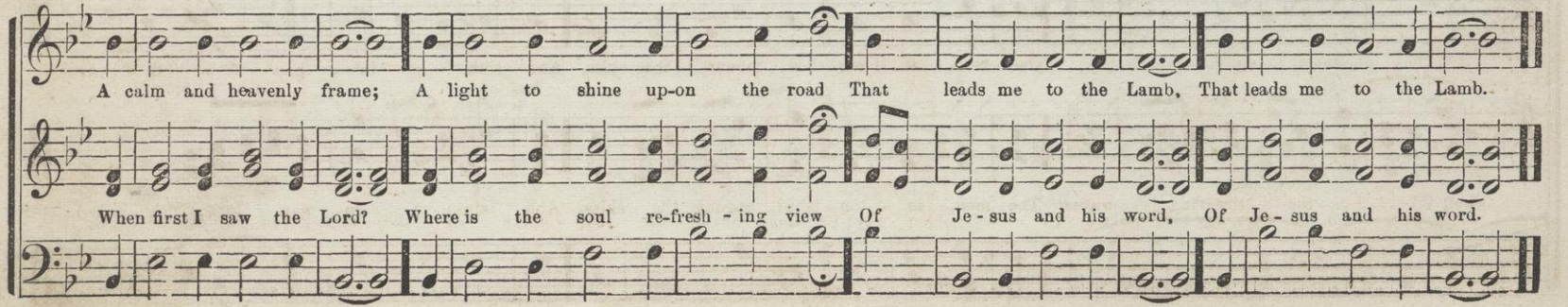


ORTONVILLE. C. M.

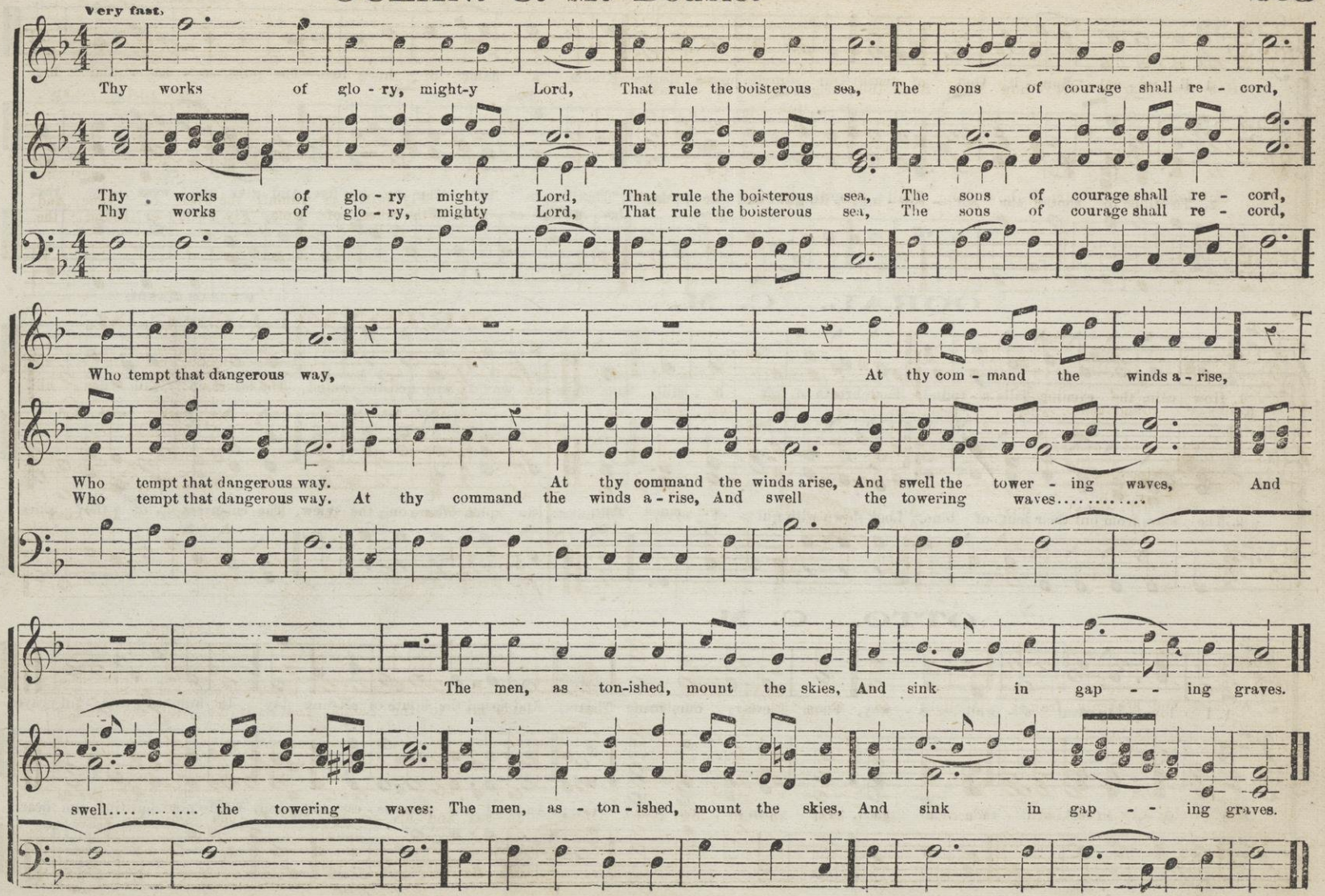




DR. T. HASTINGS.

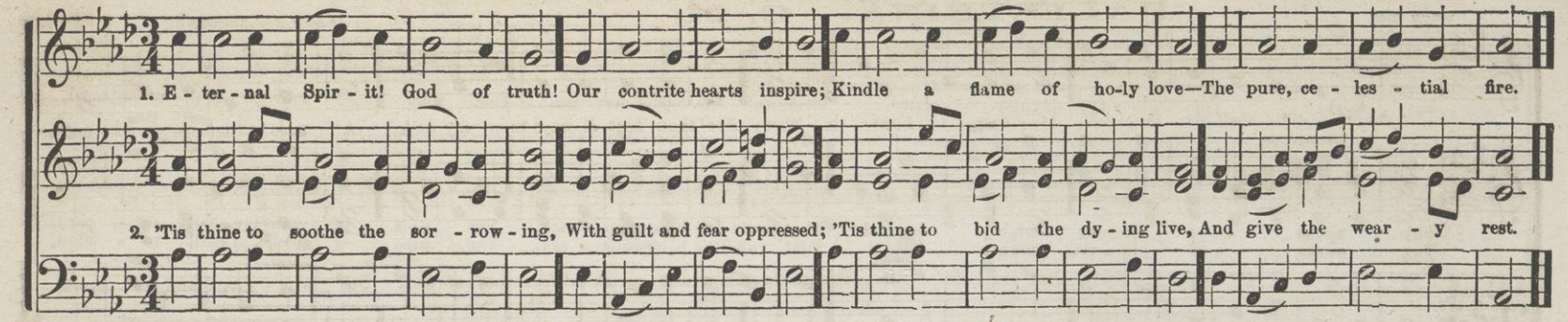


OCEAN. C. M. Double.



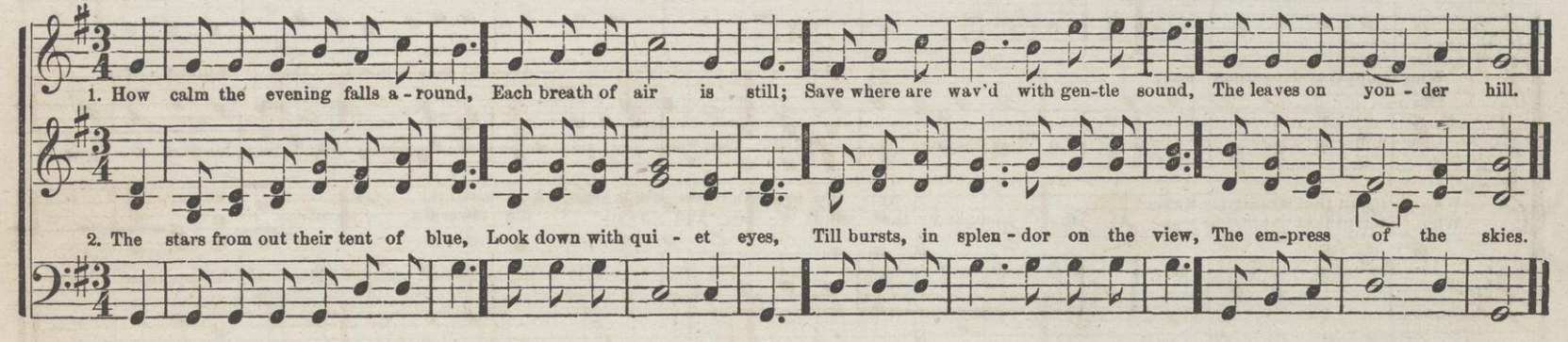
OAKSVILLE. C. M.

CH. ZEUNER.

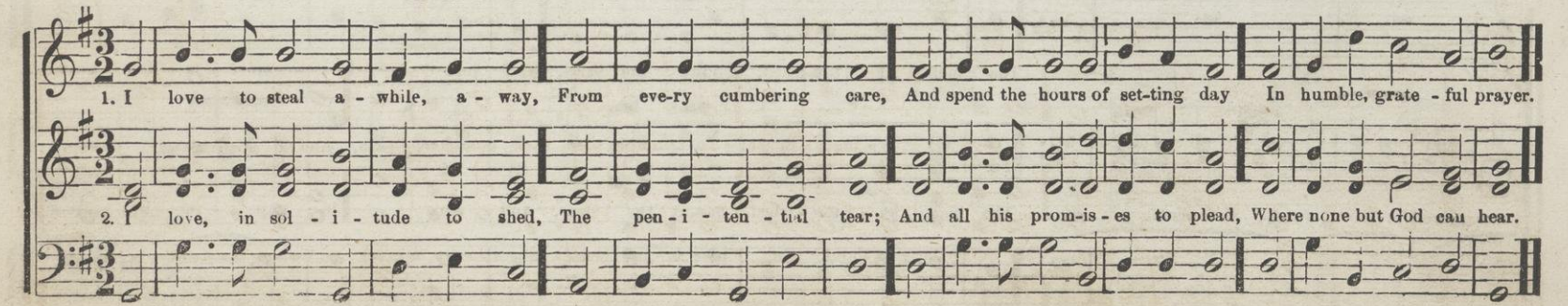


OORAL. C. M.

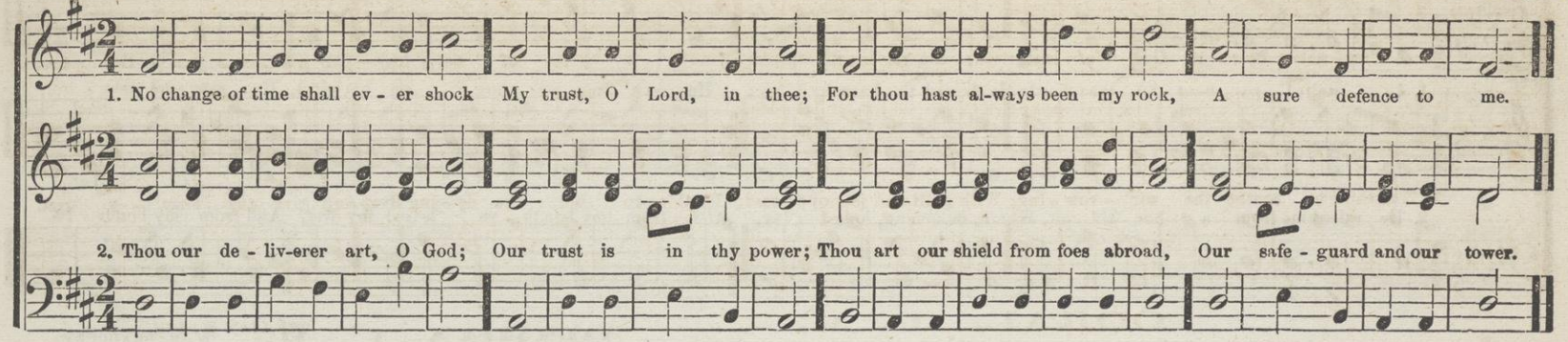
WILLIAM MASON.



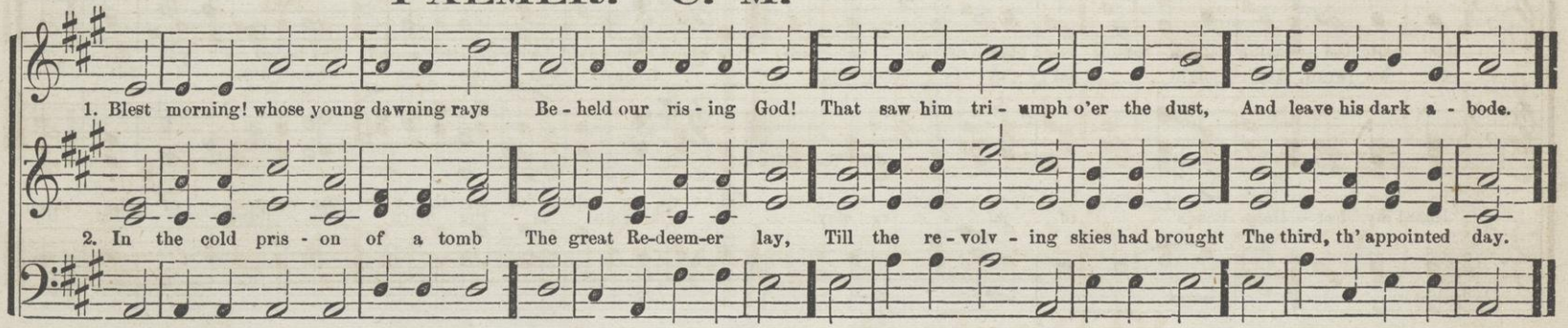
OTTO. C. M.



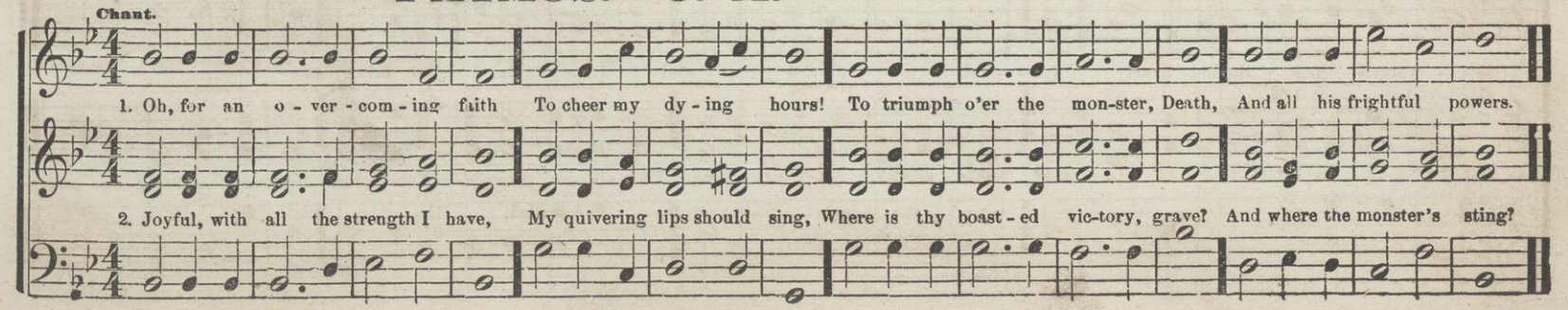
PALESTRINA. C. M.



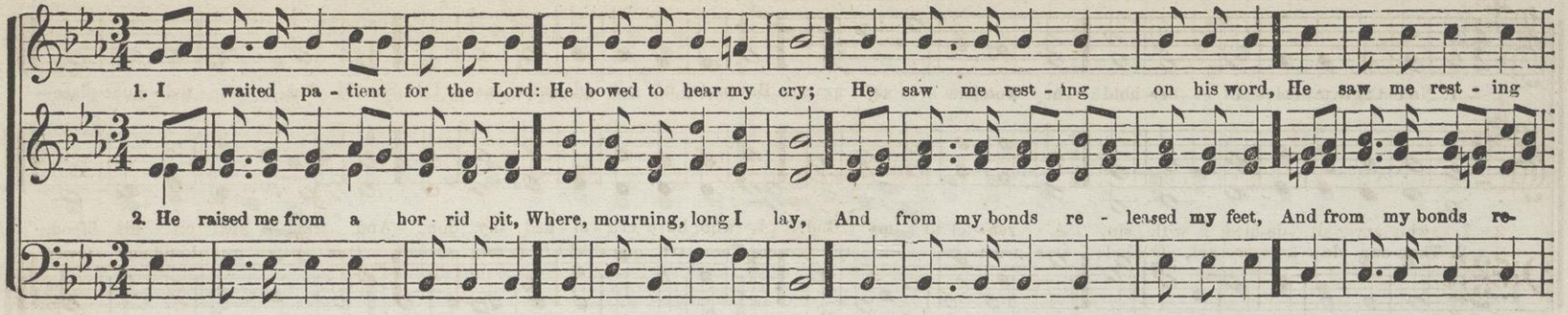
PALMER. C. M.



PATMOS. C. M.

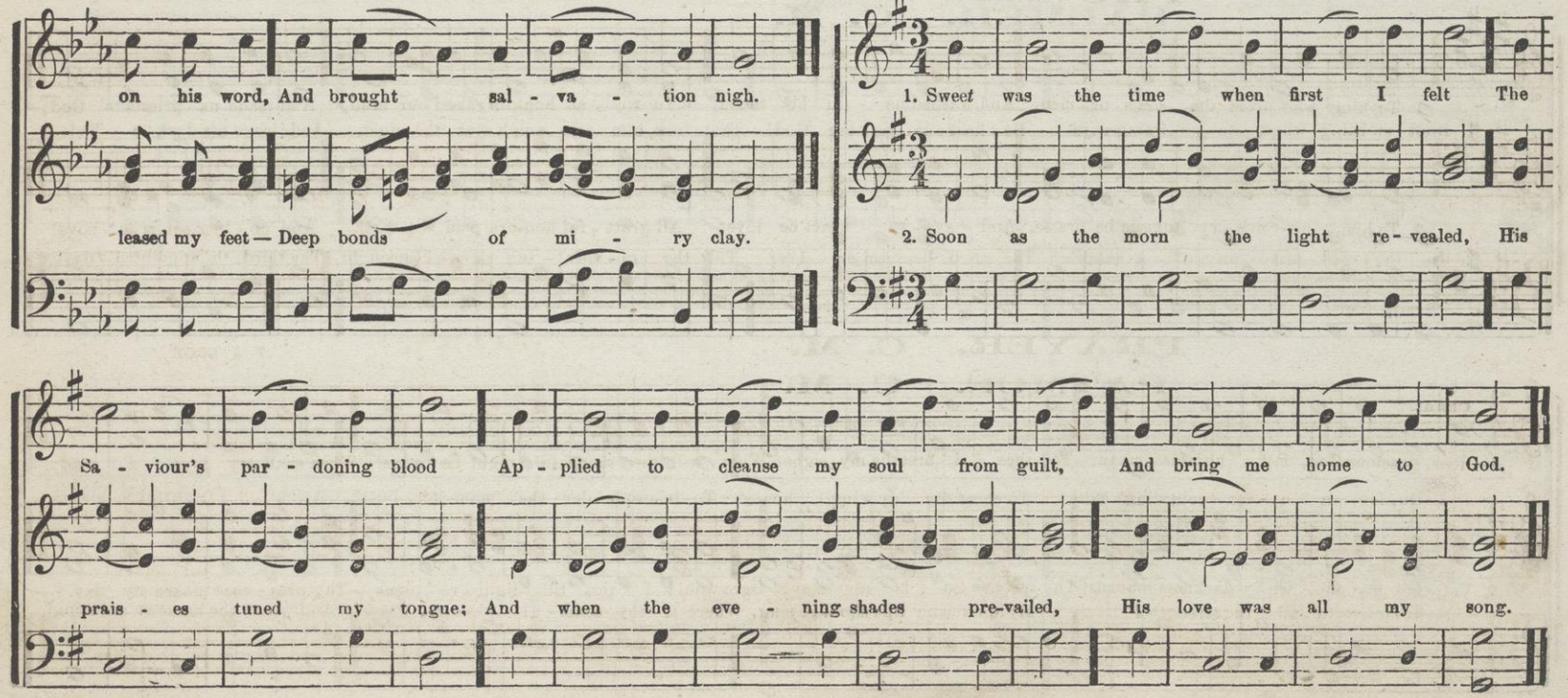


PARMEO. C. M. 36th P. M.

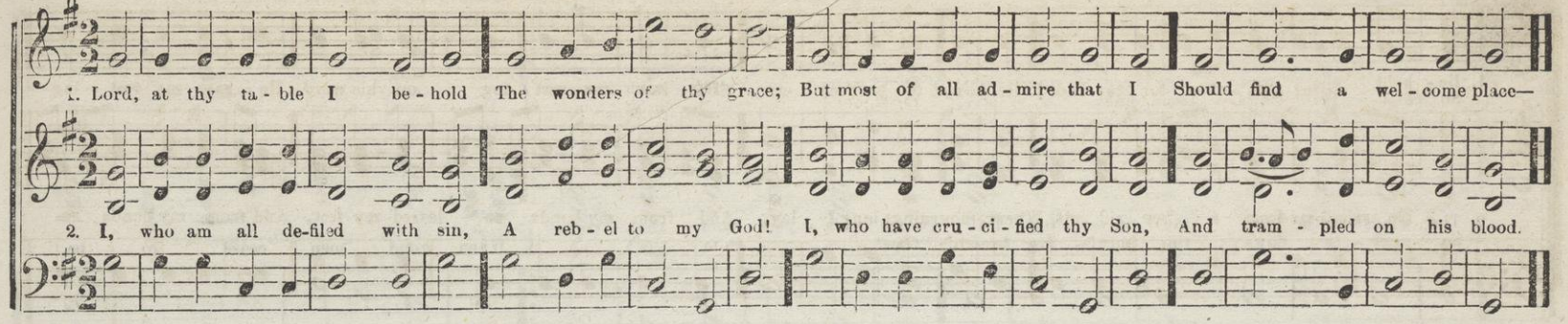


PEORIA. C. M.

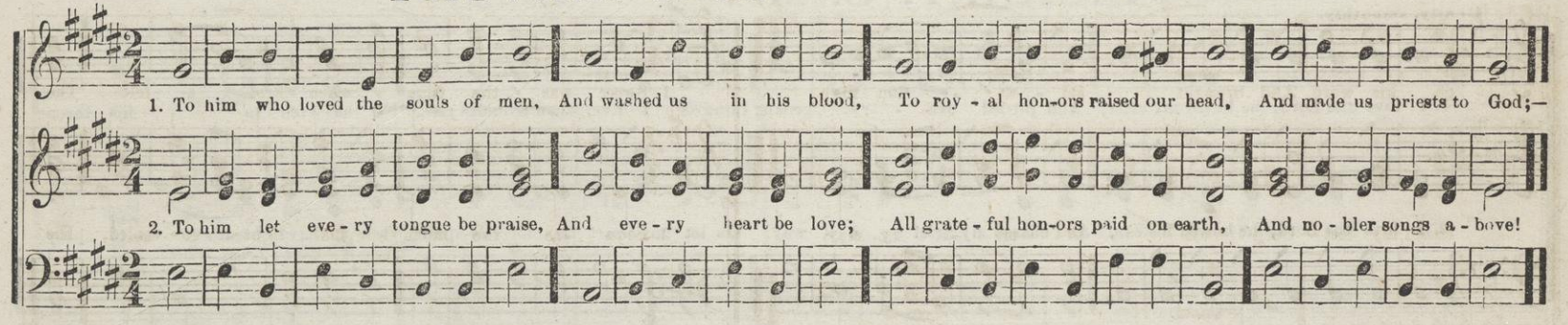
W. B. BRADBURY.



PETERBORO. C. M.

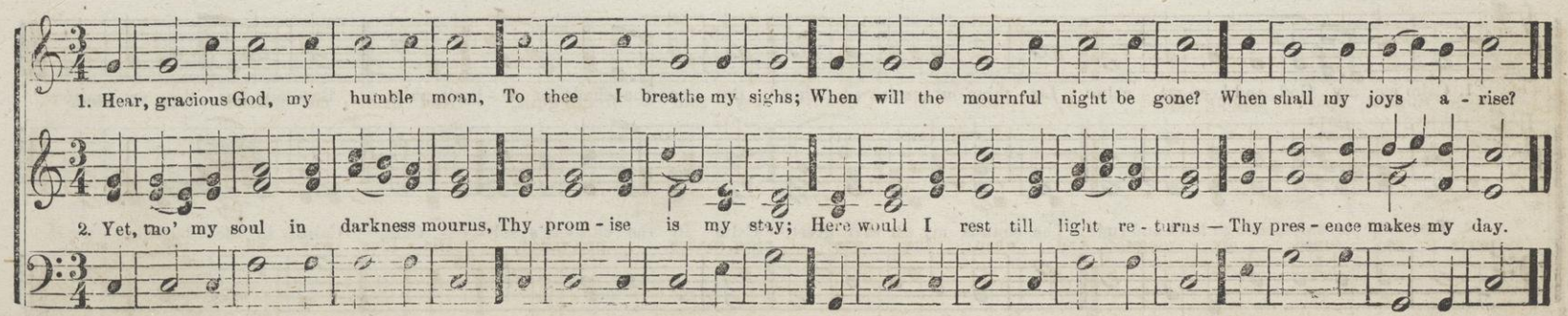


PHUVAH. C. M.



PRAYER. C. M.

T. J COOK.



PHILLIPS. C. M.

ARR. FROM HUNTEN, FROM MUS. ED. SOC. COLL., 1842.

Dim.

1. Be - hold the west - ern eve - ning light! It melts in deep - 'ning gloom;
So calm - ly Chris - tians sinks a - way, *Omit.*
De - scend - ing to the tomb.

Dim.

2. The winds breathe low, the quiver - ing leaf Scarce whis - pers from the tree:
So gent - ly flows the part - ing breath, *Omit.*
When good men cease to be.

PINCKNEY. C. M.

Gently, smoothly.

1. I love the Lord, he heard my cries, And pit-ied eve - ry groan; Long as I live, when troubles rise, I'll has - ten to his throne.

2. I love the Lord, he bowed his ear, And chased my grief a - way: Oh let my heart no more de-spair, While I have breath to pray.

PRESTON. C. M.

1. Calm me, my God, and keep me calm: Let thine out-stretch-ed wing Be like the shade of E - lim's palm, Be - side her des - ert spring.

2. Yes, keep me calm, though loud and rude The sounds my ear that greet,— Calm in the clos - et's sol - i - tude, Calm in the bus-tling street.

RAYFORD. C. M. Double.

First time. Second time.

1. My Saviour! my al-might-y Friend! When I be-gin thy praise,
Where will the grow-ing numbers end, The numbers of thy grace?

2. Thou art my ev-er-last-ing trust;
And since I knew thy gra-ces first,

My feet shall trav-el all the length Of the ce-les-tial road;
And march, with courage in thy strength, To see my Fath-er, God.

4. When I am filled with sore dis-tress
I'll plead thy per-fect right-eous-ness,

REO. C. M.

DR. LOWELL MASON.

First time. Second time.

Thy goodness I a-dore:
I speak thy glo-ries more.

For some sur-pris-ing sin,
And men-tion none but thine.

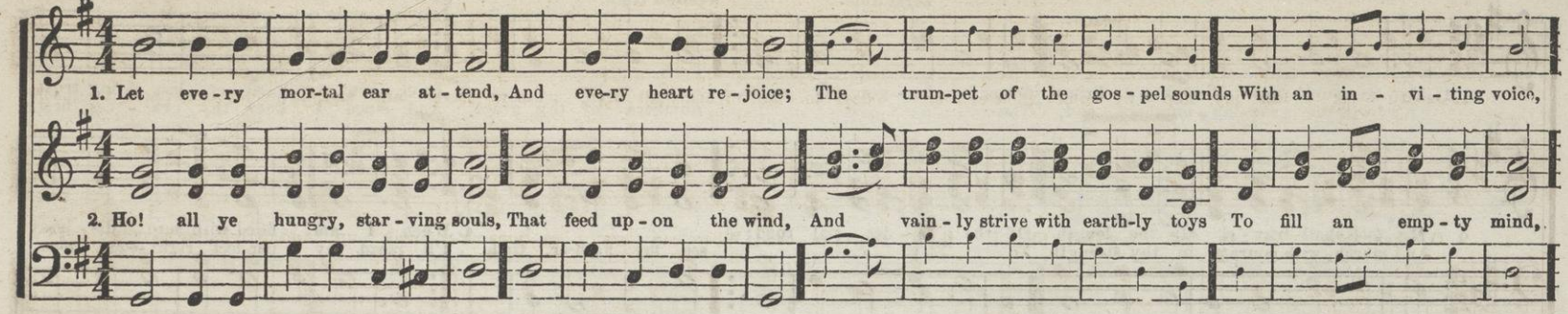
1. With joy we med-i-tate the grace Of our High Priest a-bove;

2. Touch'd with a sym-pa-thy with-in, He knows our fee-ble frame;

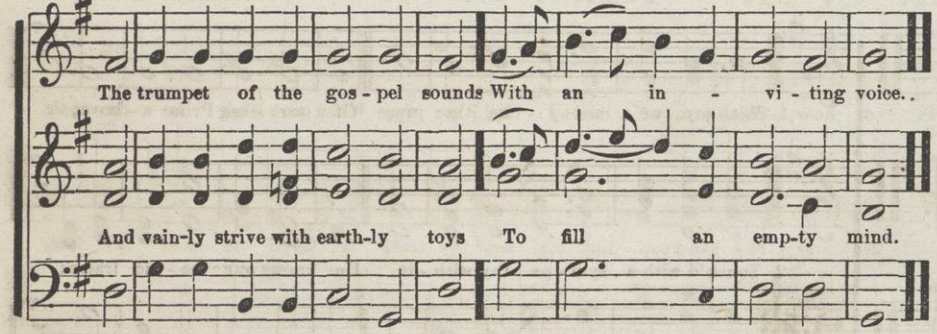
His heart is made of ten-der-ness, His heart is made of ten-der-ness, His bow-els melt with love.

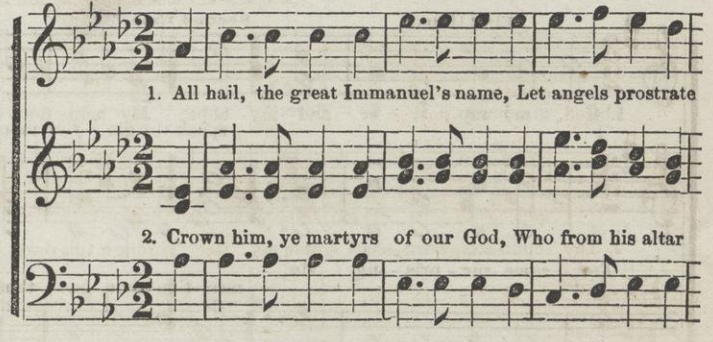
He knows what sore temp-ta-tions mean, He knows what sore temp-ta-tions mean, For he has felt the same.

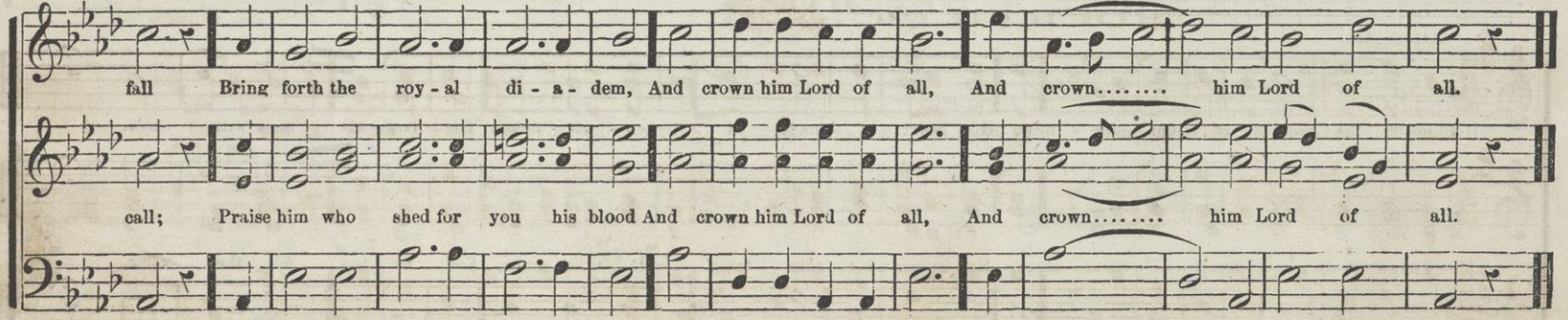
RINDGE. C. M.



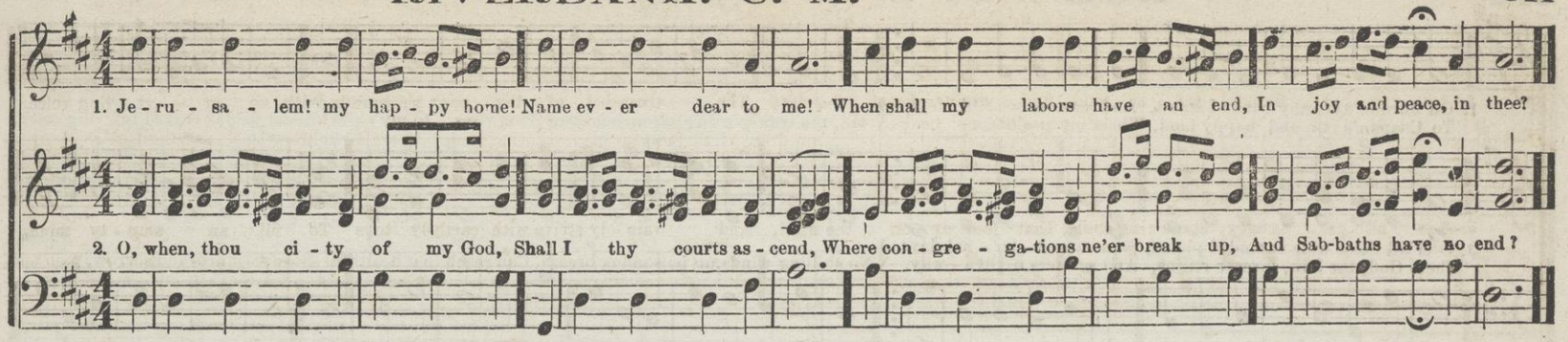
ROCKWELL. C. M.





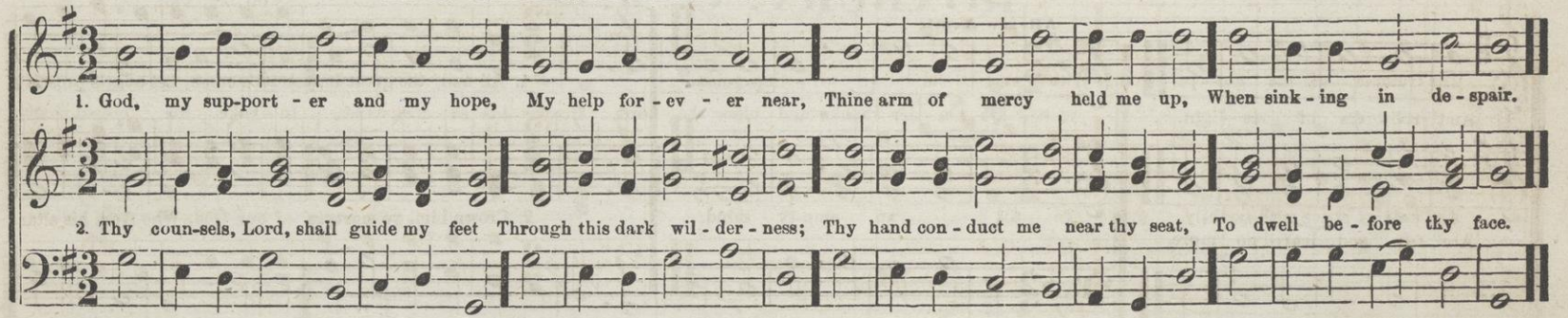


RIVERBANK. C. M.



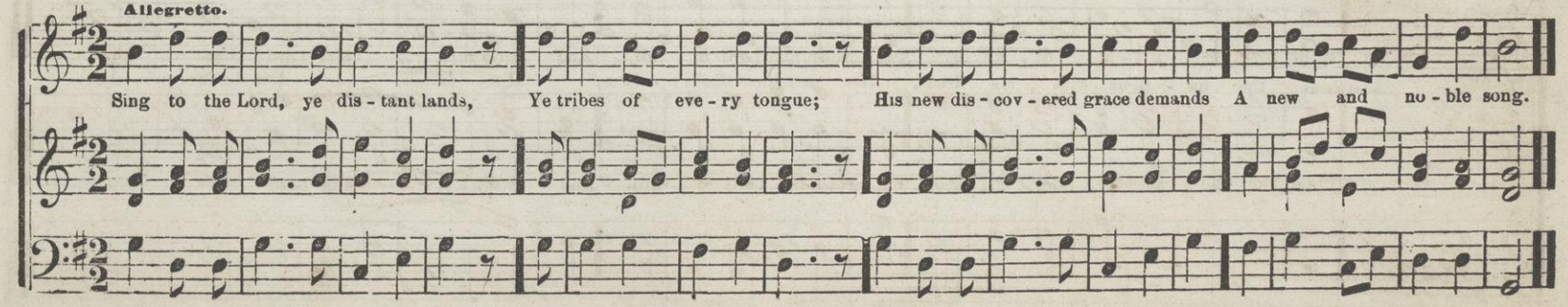
ROCHESTER. C. M.

ENGLISH.

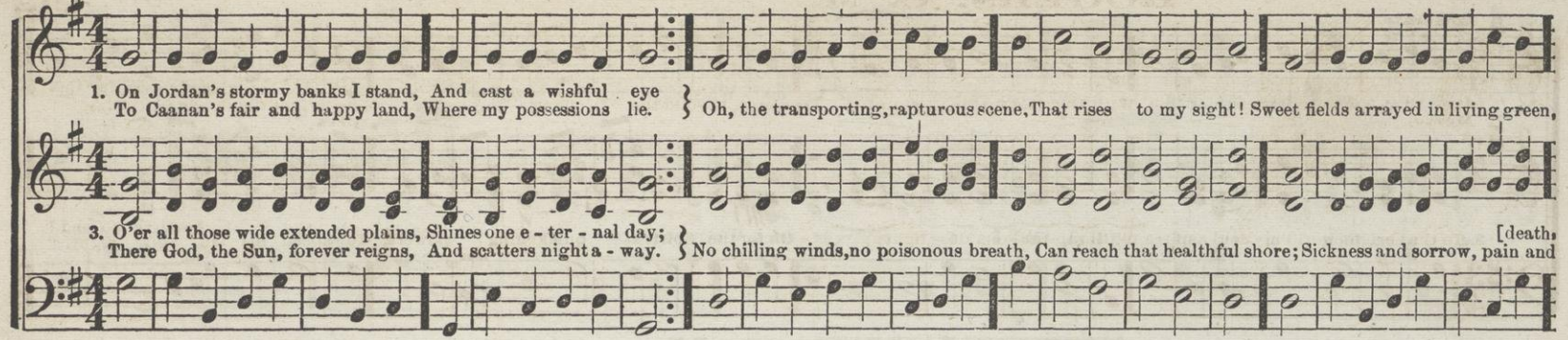


ROCKVILLE. C. M.

CH. ZEUNER.

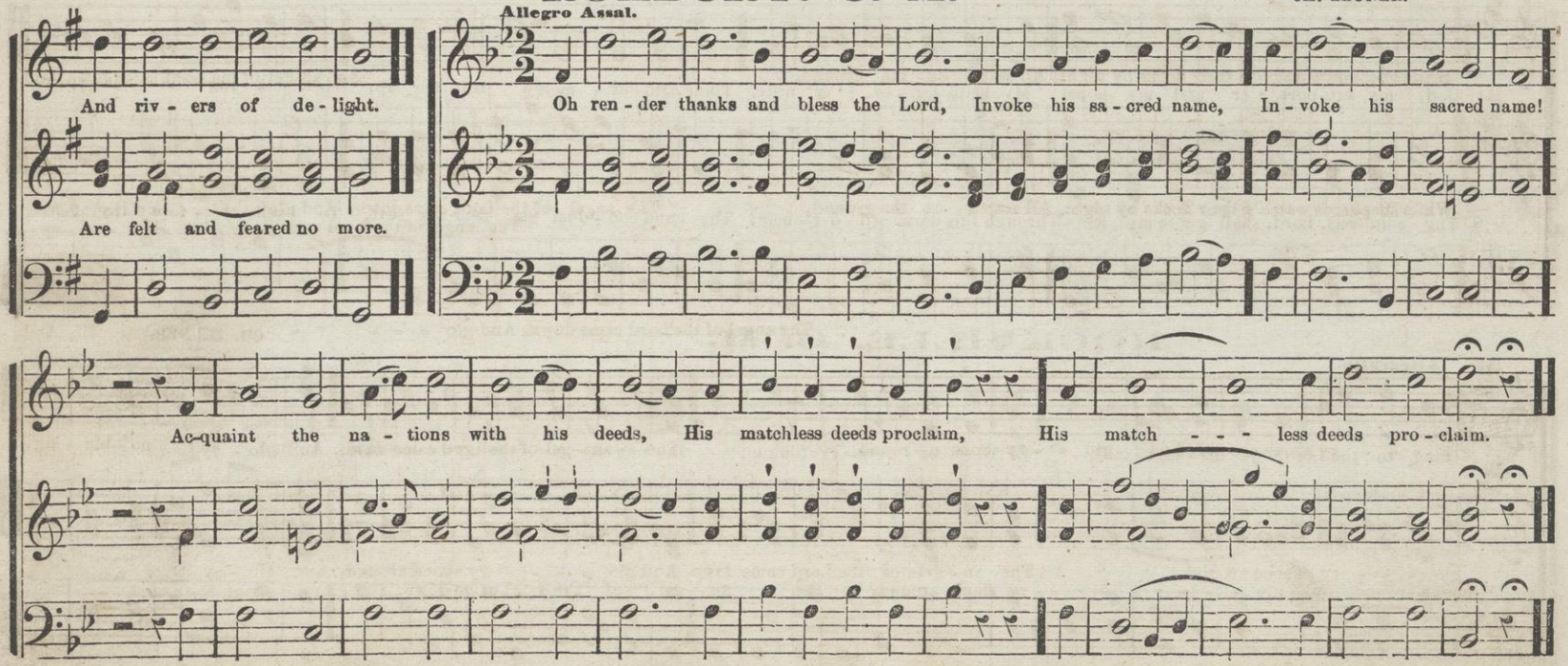


ROLAND. C. M. Double.

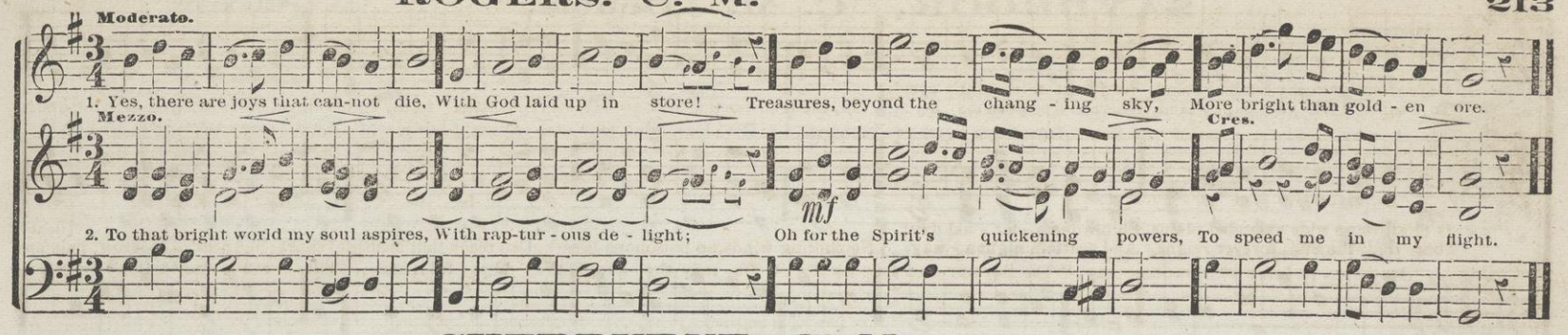


ROXBURY. C. M.

CH. ZEUNER.

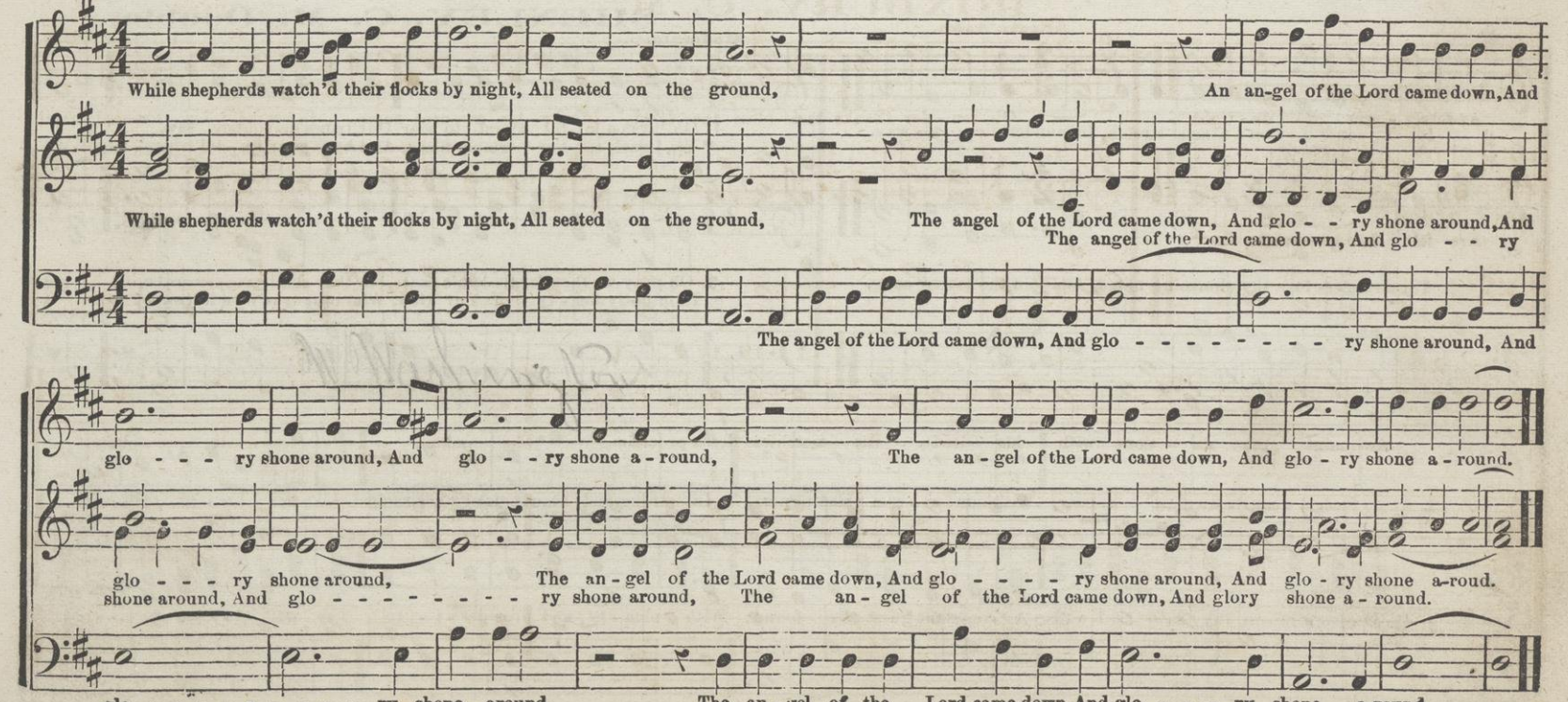


ROGERS. C. M.



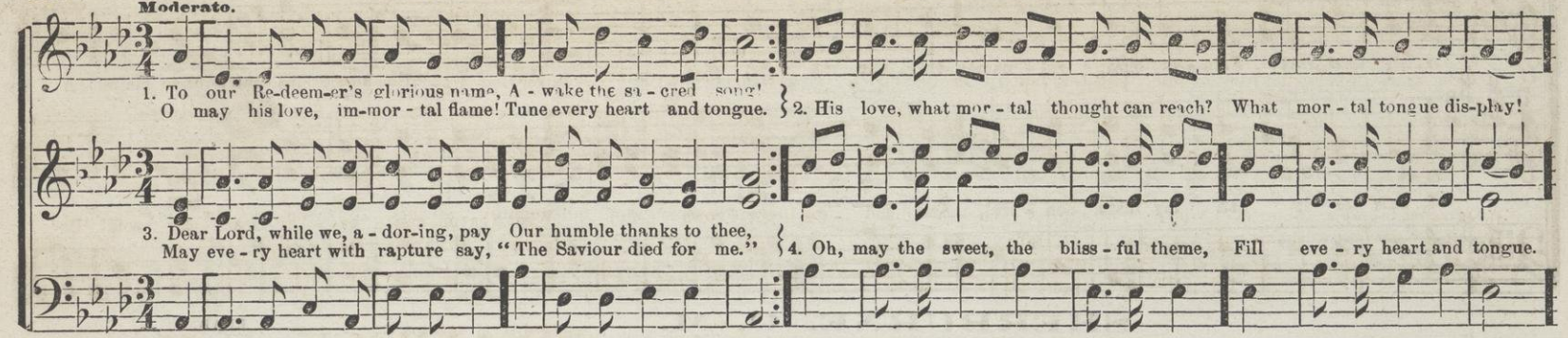
SHERBURNE. C. M.

READ.

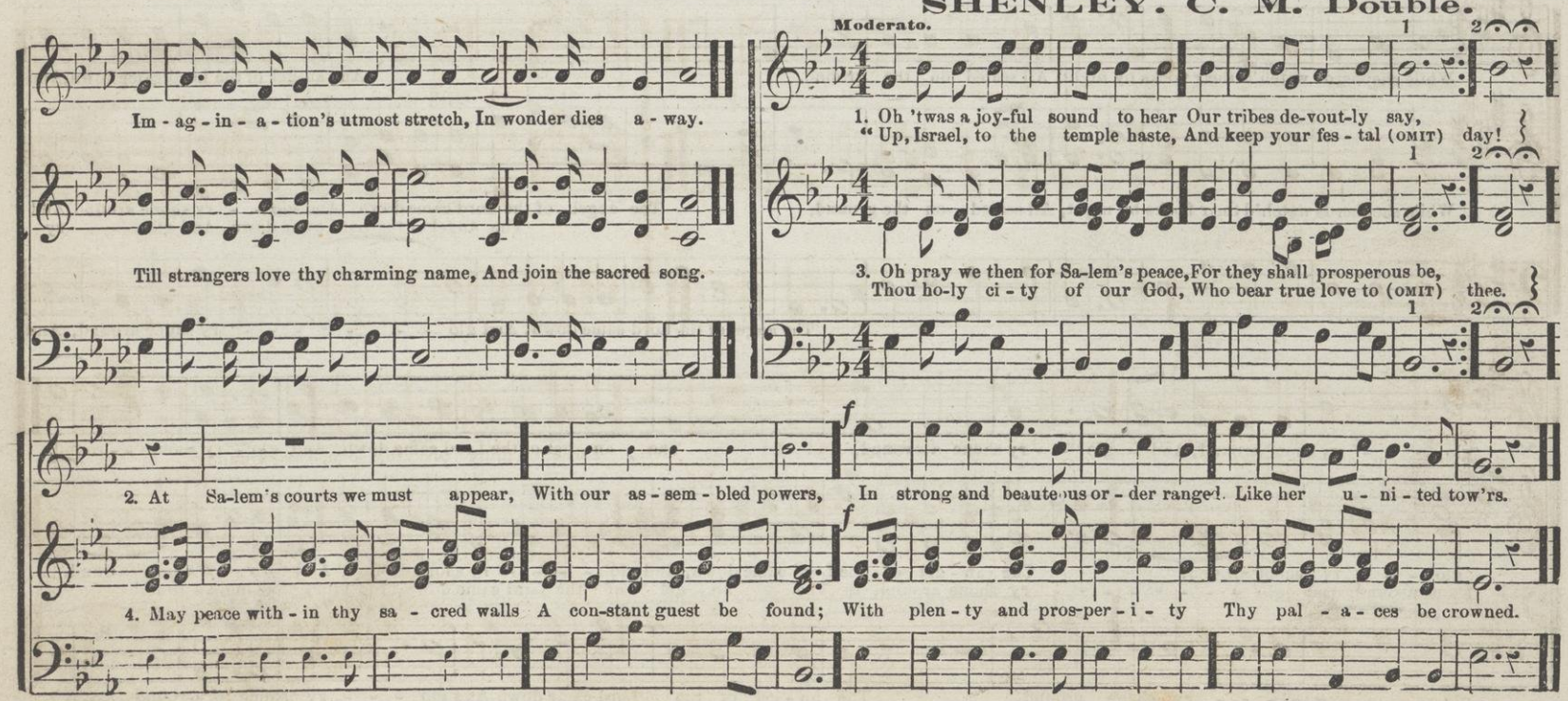


SAYBROOK. C. M. Double.

DR. LOWELL MASON.



SHENLEY. C. M. Double.



SIDDIM. C. M.

ARRANGED FROM HANDEL.

Moderato.

1. My God, my Fath - er, bliss - ful name! Oh, may I call thee mine? May I with sweet as - sur - ance claim A

2. This on - ly can my fears con - trol, And bid my sor - rows fly: What harm can ev - er reach my soul, Be-

Coda.

por - tion so di - vine! Hal - le - lu - jah, Hal - le - lu - jah.

neath my my Fa - ther's eye.

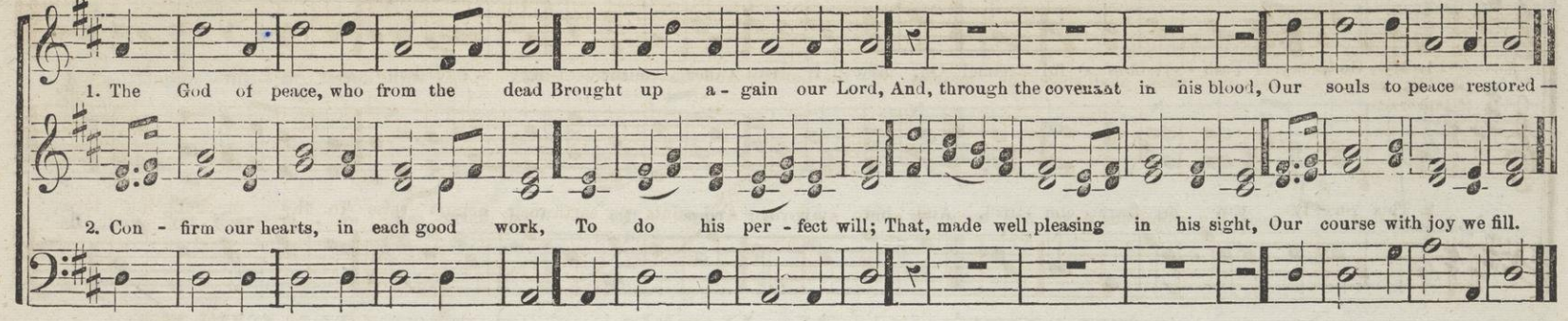
SWANWICK. C. M. LUCAS.

Talk with us, Lord, thy - self re - veal,

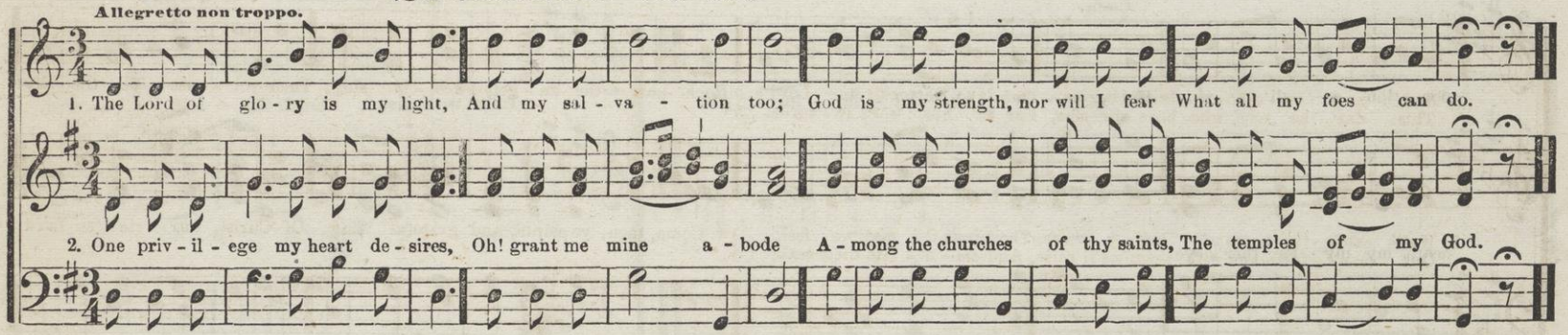
While here o'er earth we rove, Speak to our hearts, and let us feel The kin - dling of thy love, The kindling of thy love.

SILOAM. C. M.

I. B. WOODBURY, FROM MUS. ED. SOC. COLL., 1842.

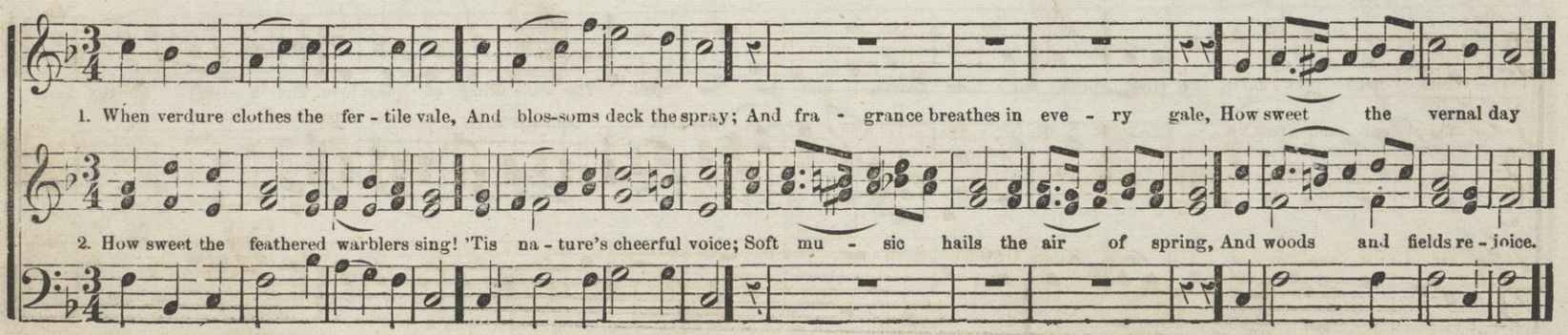


SPARTA. C. M.



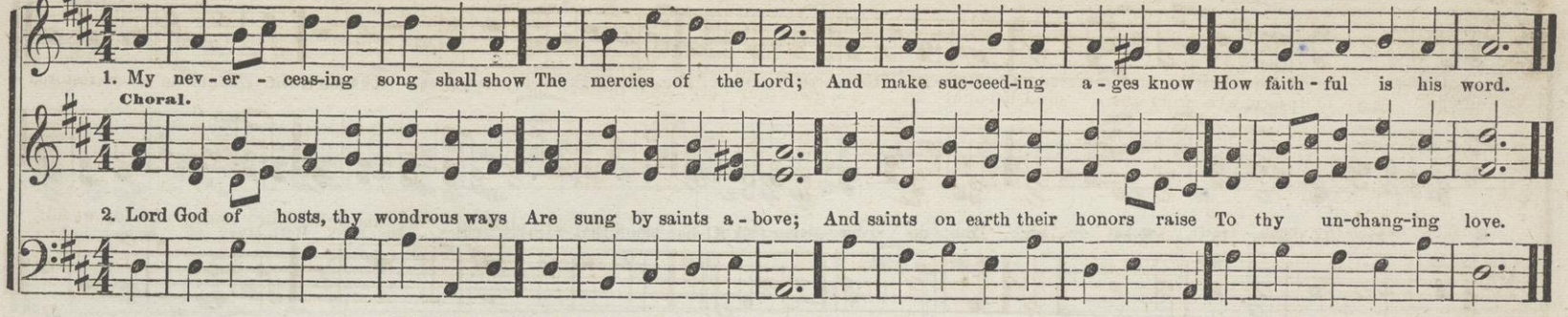
SPRING. C. M.

GEO. STOWE.



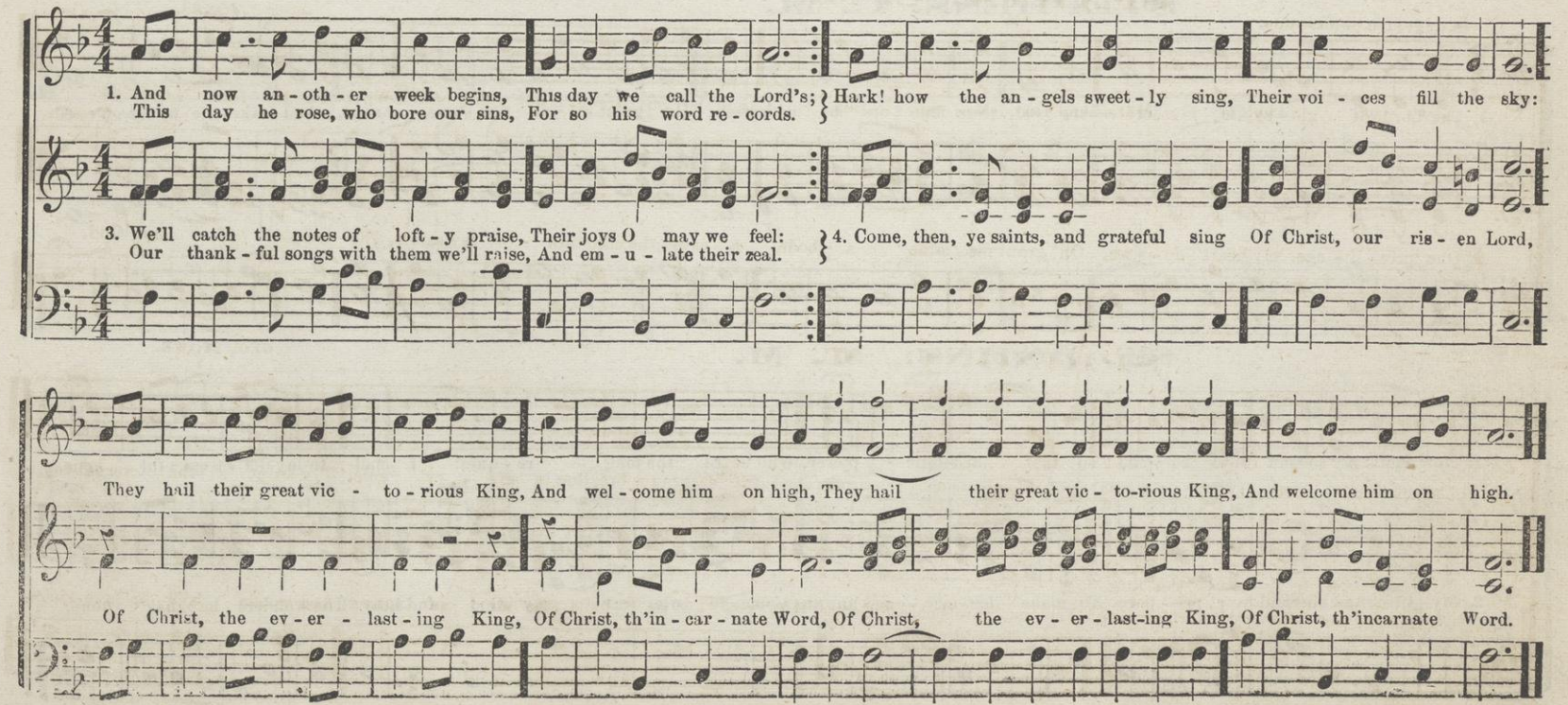
ST. ANNS. C. M.

DR. CROFT, 1700.



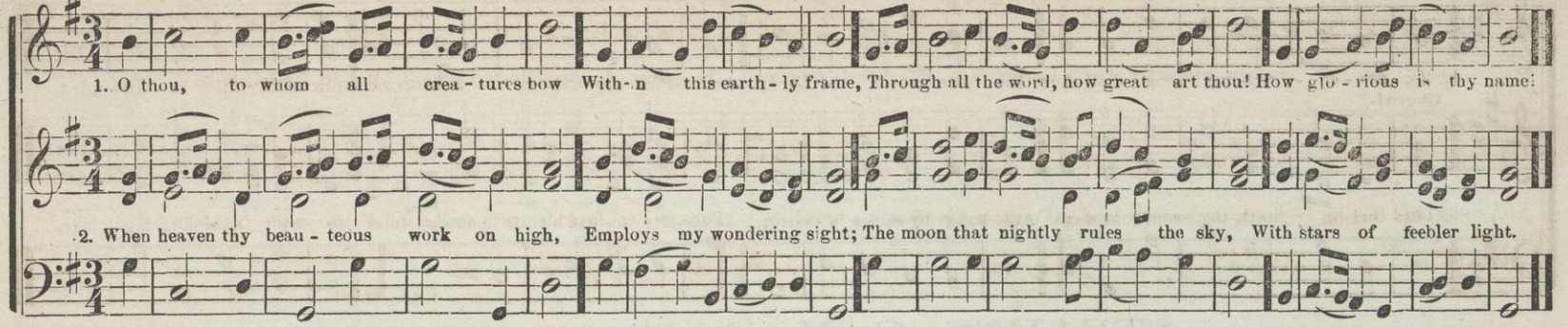
STEARNS. C. M. Double.

ARR. FROM GLUCK, BY DR. LOWELL MASON.



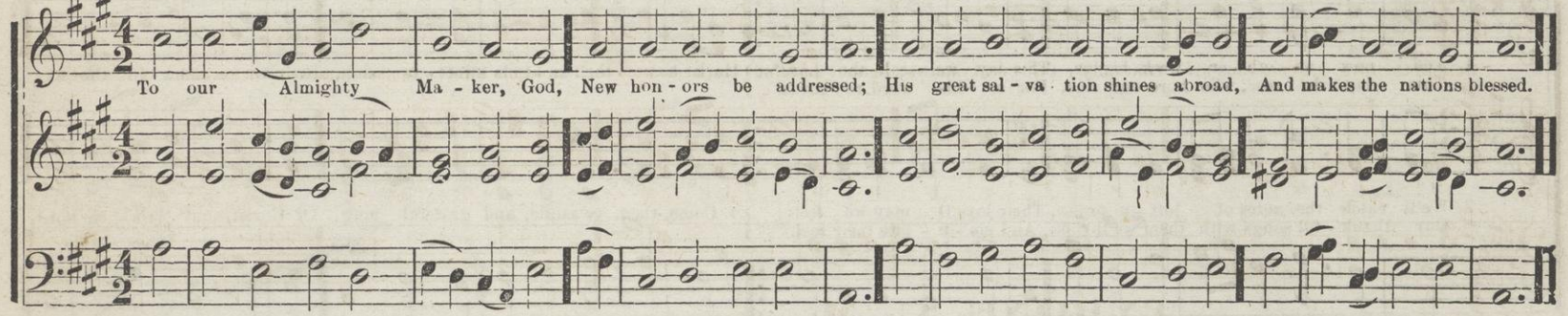
ST. MARTINS. C. M.

TANSUR

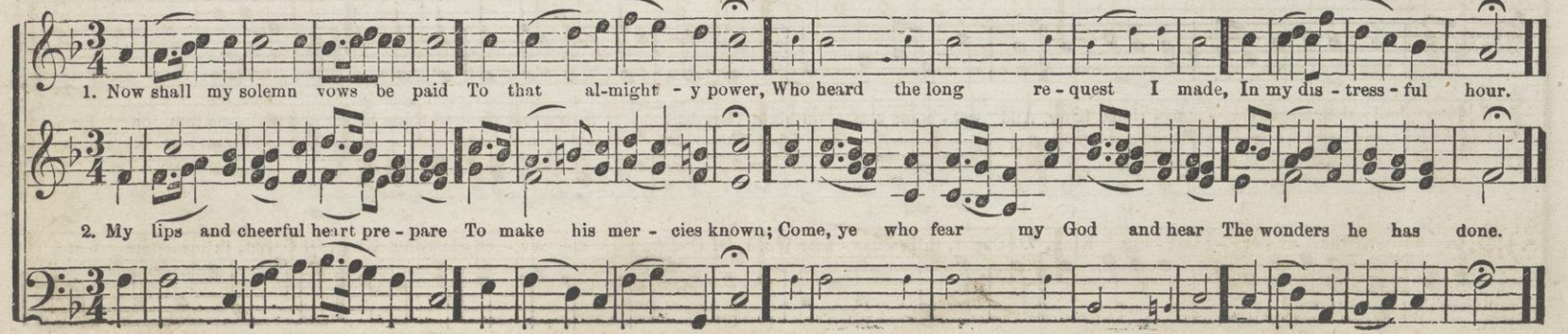


STEPHENS. C. M.

JONES.



ST. JOHNS. C. M.



TALLIS. C. M.

1. O all ye nations, praise the Lord, Each with a dif - ferent tongue; In eve-ry language learn his word, And let his name be sung

2. His mer-cy reigns through every land — Proclaim his grace a - broad: For - ev - er firm his truth shall stand, Praise ye the faithful God.

TAPPAN. C. M. 36th P. M.

GEORGE KINGSLEY.

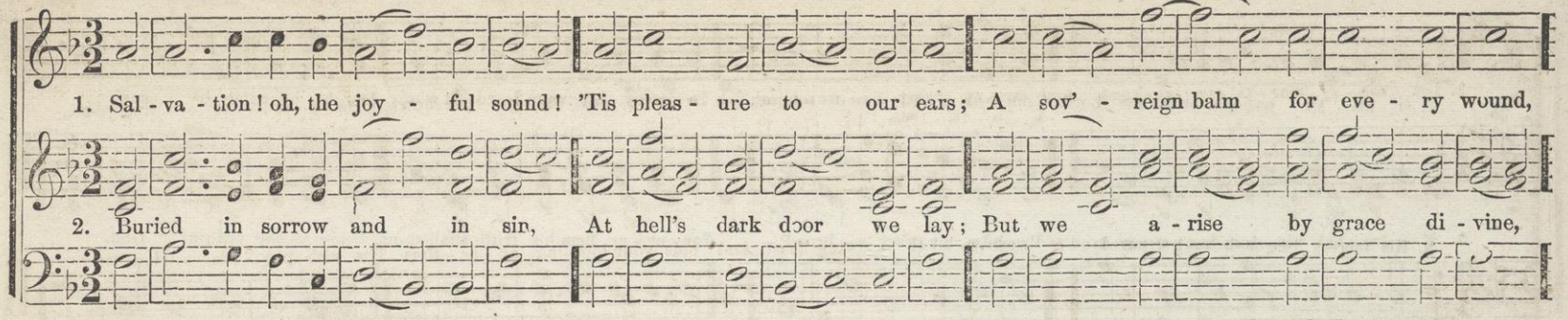
Behold the love, the generous love, That holy Da - vid shows; Behold his kind compassion move, Behold his kind compassion move, For his afflict - ed foes.

TYRONE. C. M.

Come, hap - py souls, approach your God, With new me - lo - dious songs; Come, ren - der to al - might - y grace The tribute of your tongues.

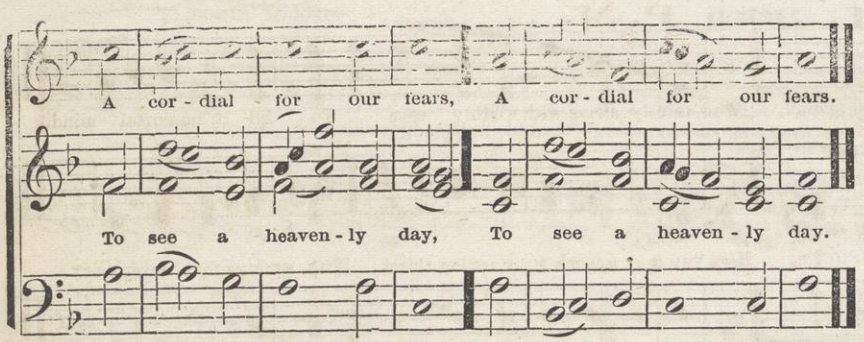
TRANSPORT. C. M.

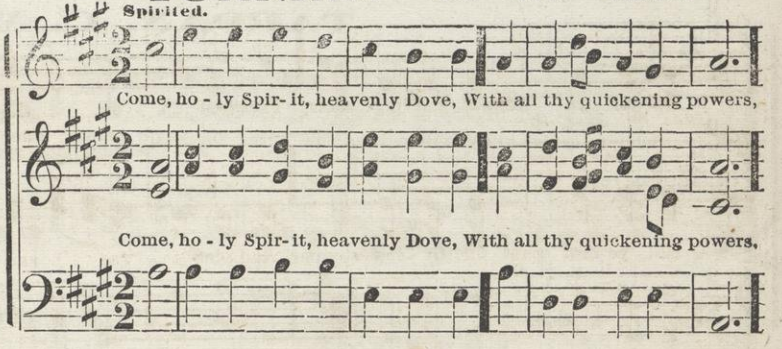
J. F.

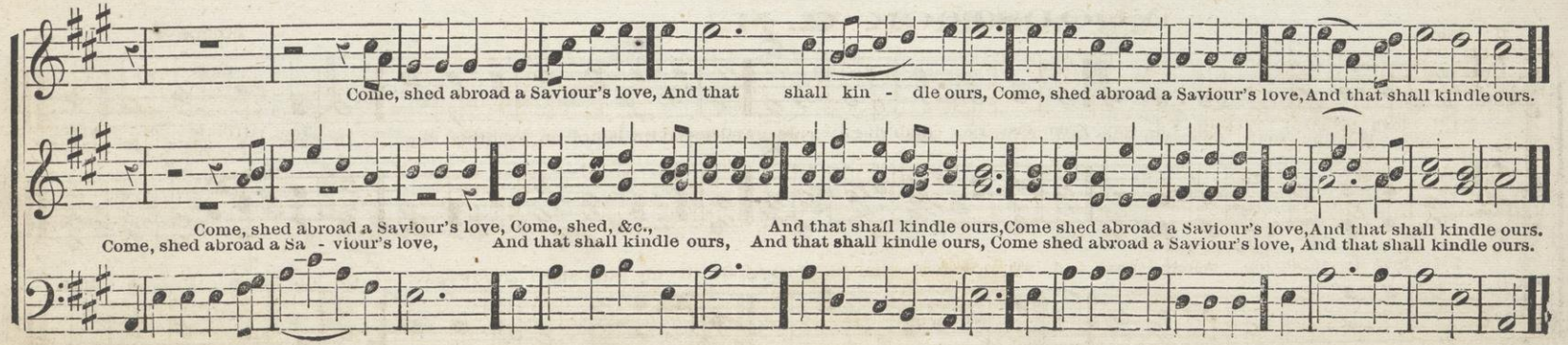


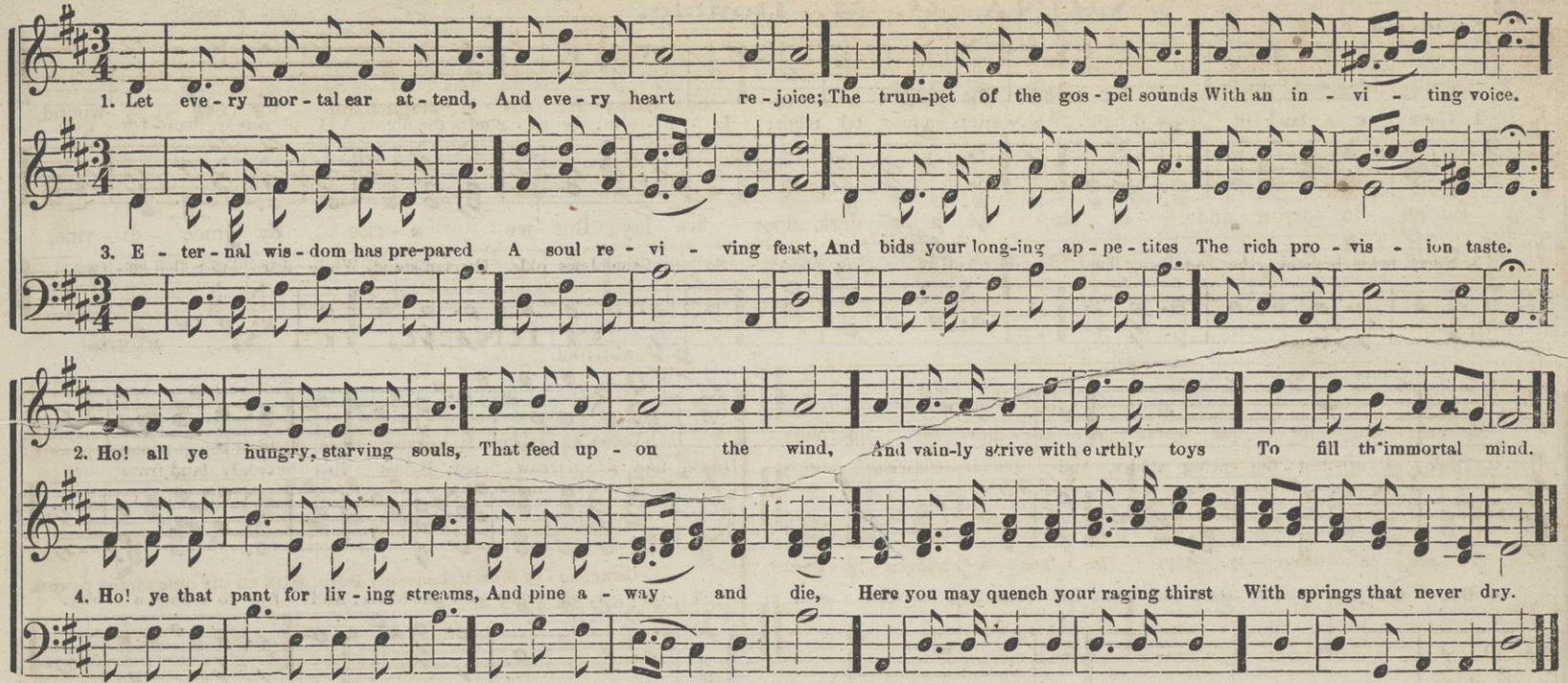
TURNER. C. M.

MAXIM.



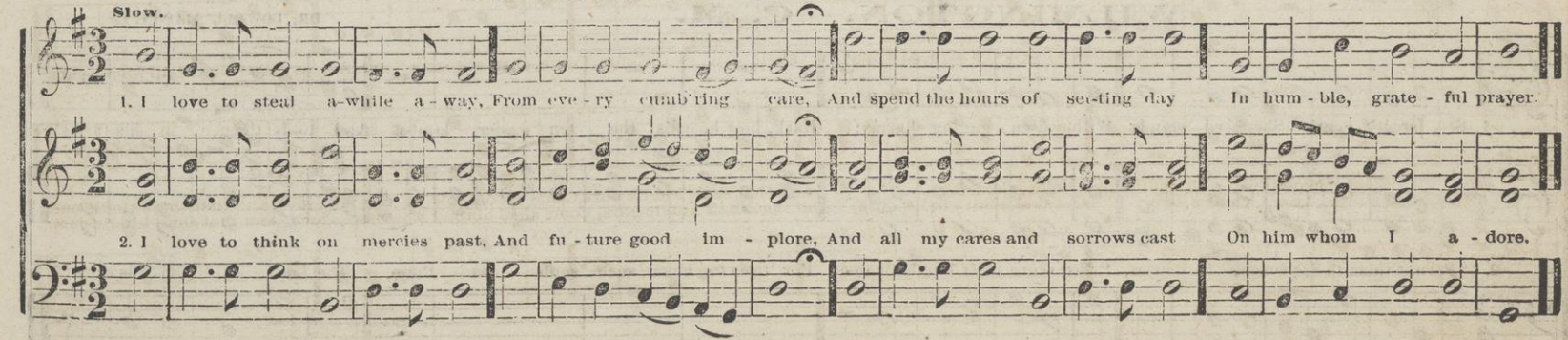






WOODSTOCK C. M.

DUTTON



VARINA. C. M. Double.

GEO. F. ROOT.

Not too fast.

1. There is a land of pure delight, Where saints im-mor tal reign; In - fi - nite day ex - cludes the night, And pleasures ban - ish pain.

3. Sweet fields beyond the swell-ing flood; Stand dress'd in liv - ing green; So to the Jews old Canaan stood, While Jor - dan rolled be - tween.

2. There ev - er - last - ing spring abides, And nev -er - withering flowers; Death, like a narrow sea, divides This heavenly land from ours.

4. But timorous mortals start and shrink To cross this nar-row sea; And lin - ger, shivering on the brink, And fear to launch a - way.

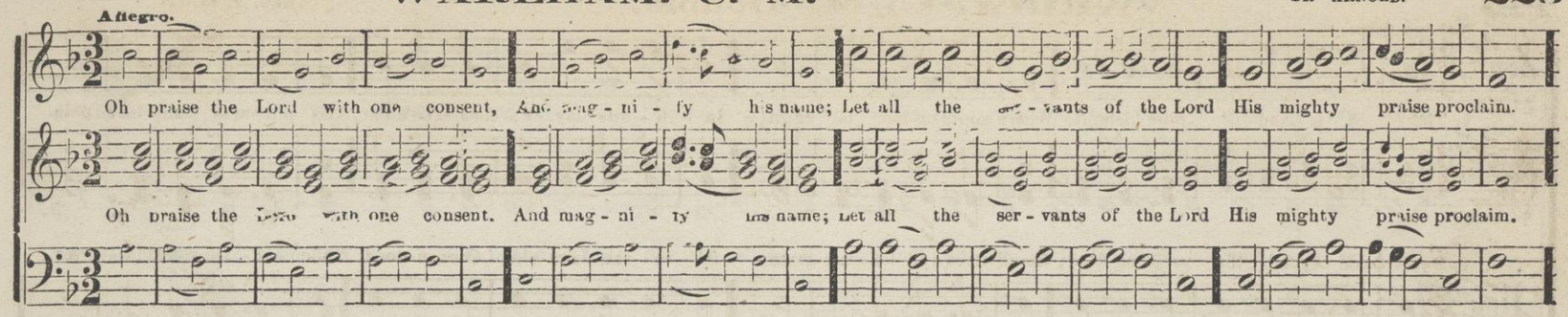
WILMINGTON. C. M.

DR. LOWELL MASON.

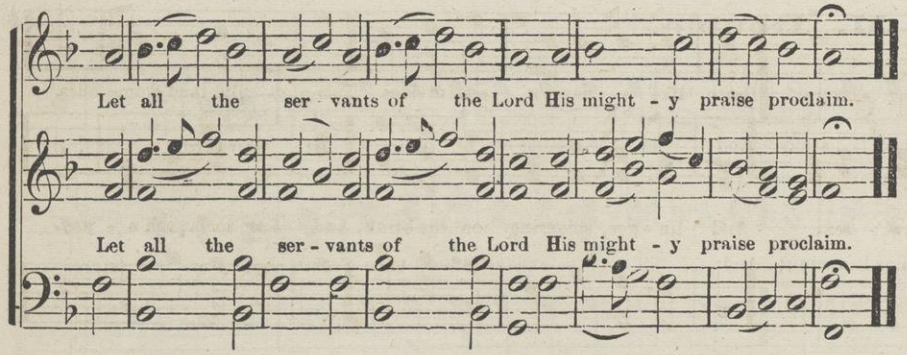
1. See, Israel's gentle Shepherd stands With all-en - gaging charms; Hark, how he calls the ten - der lambs, And folds them in his arms!

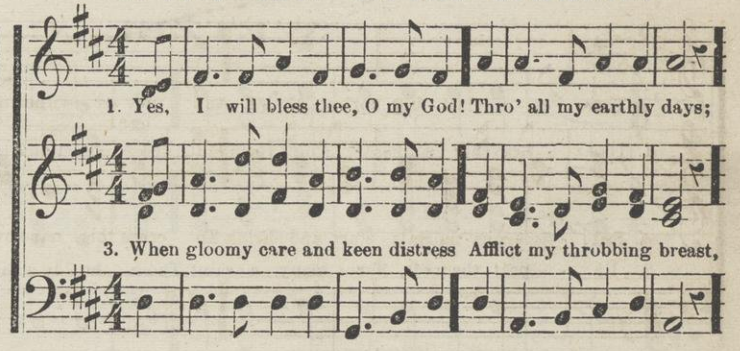
2. "Permit them to approach," he cries, "Nor scorn their humble name; For 'twas to bless such souls as these, The Lord of an-gels came."

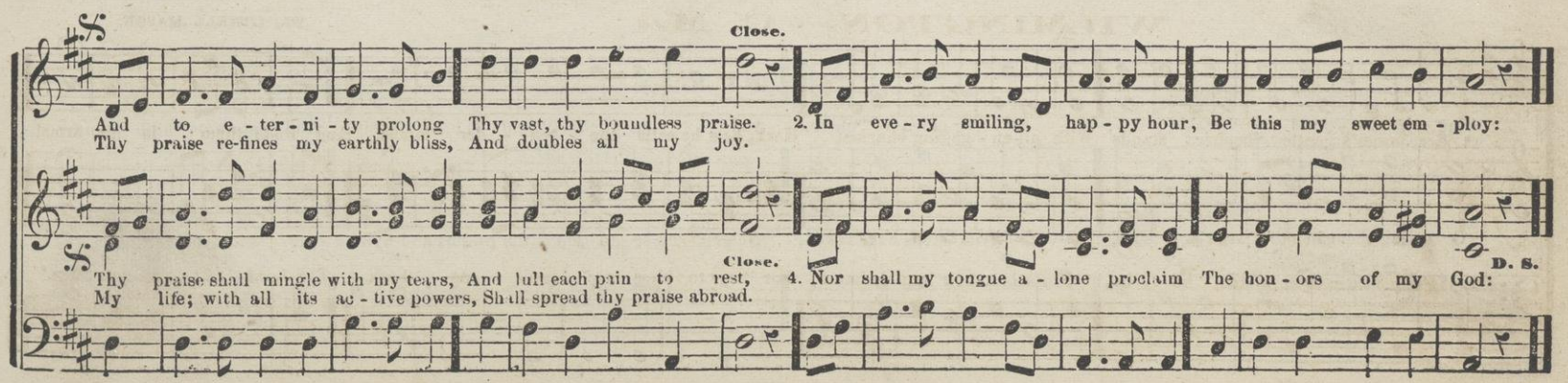
WAREHAM. C. M.



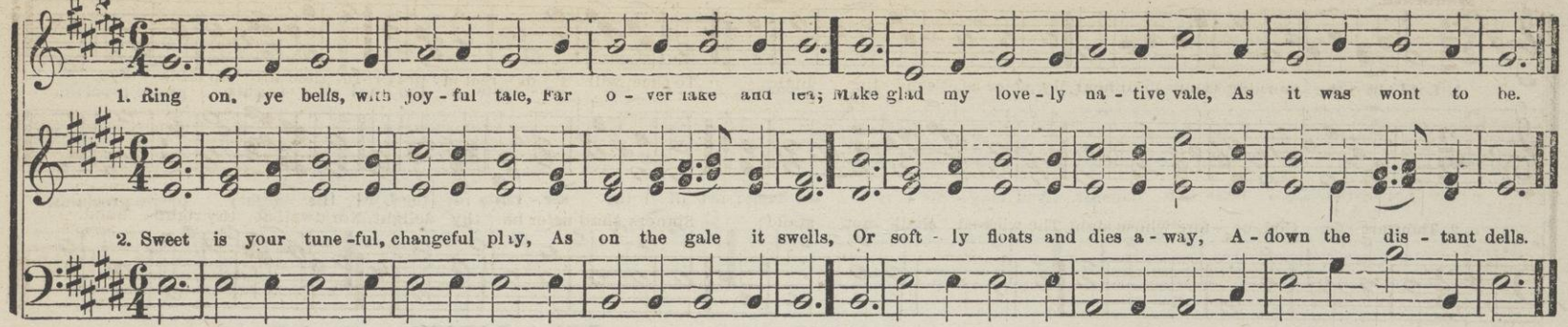
WAYNE. C. M. Double.



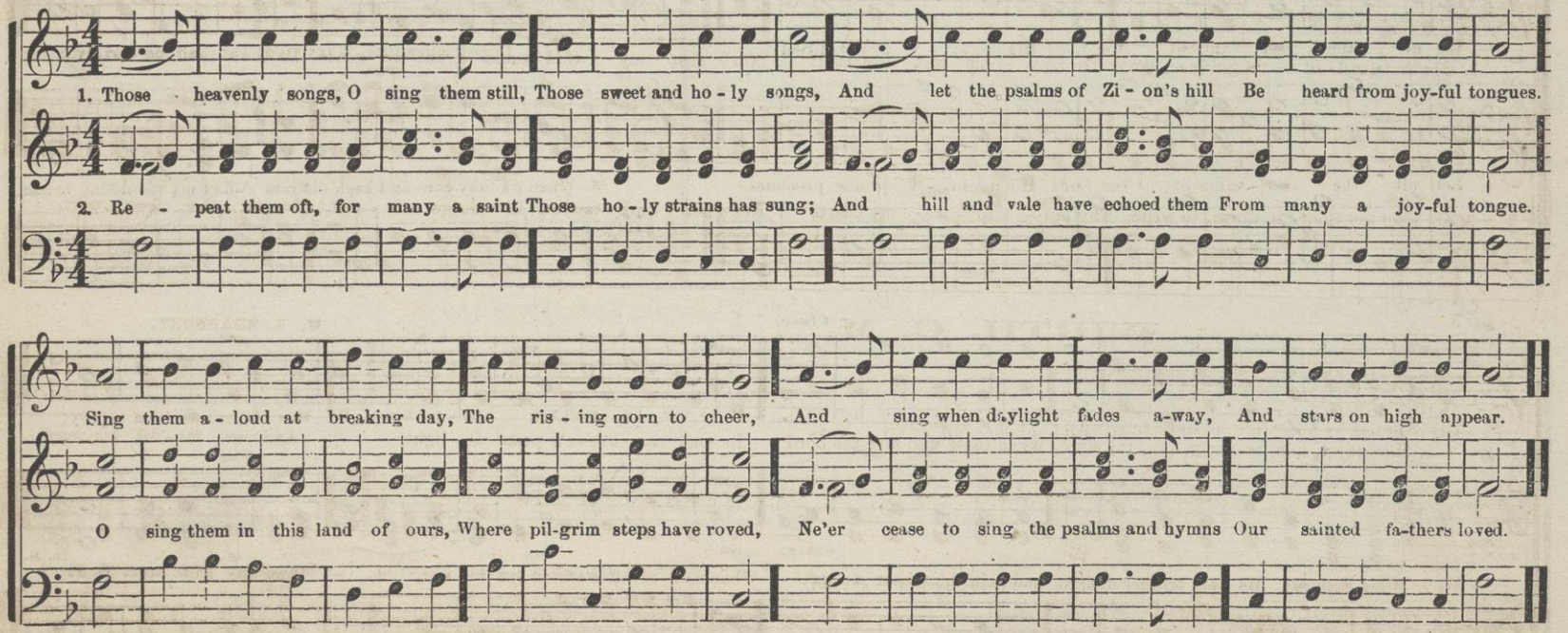




WENDON. C. M.

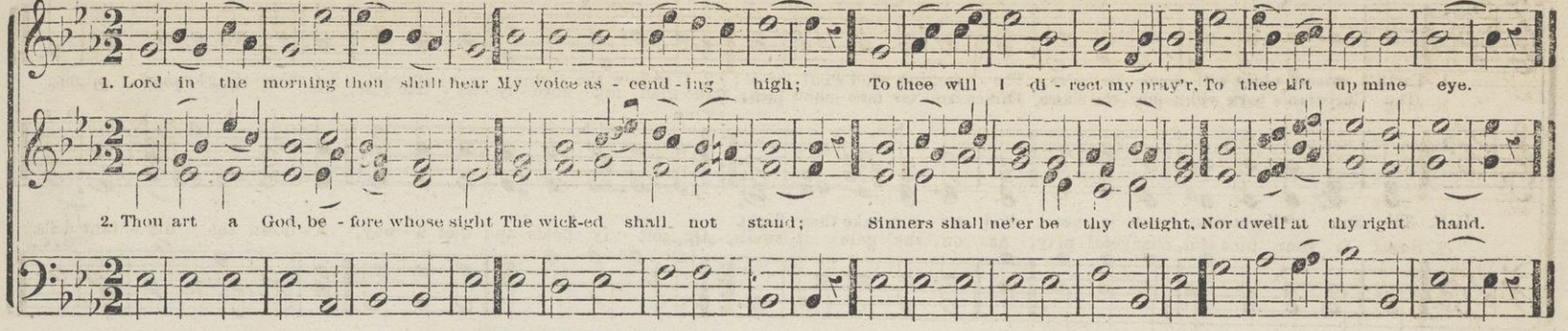


WETZEL. C. M. Double.



WARWICK. C. M.

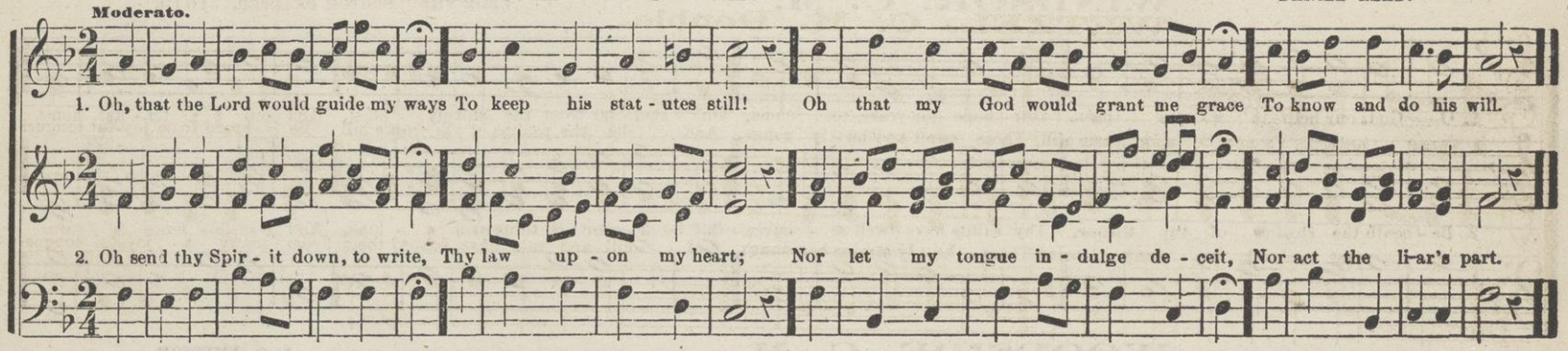
Moderato.



WINTER. C. M.

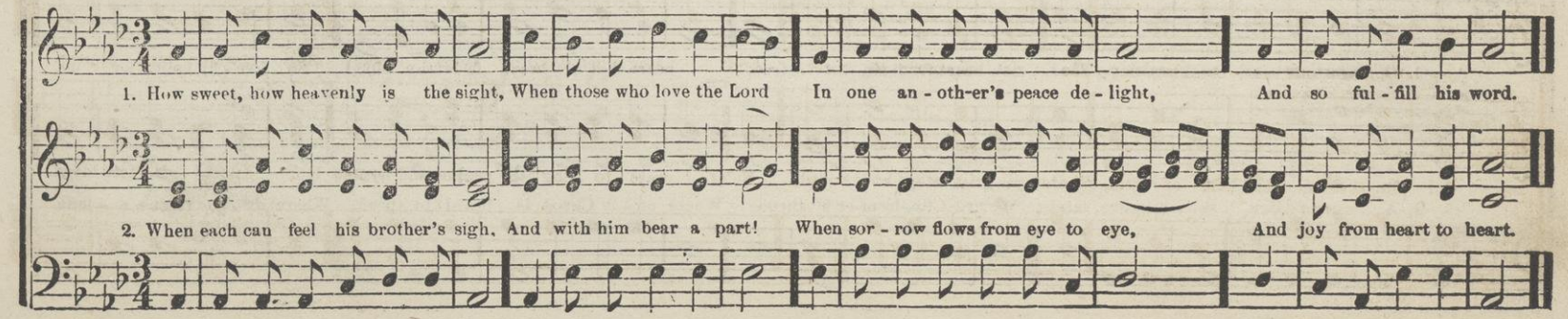
DANIEL READ.

Moderato.



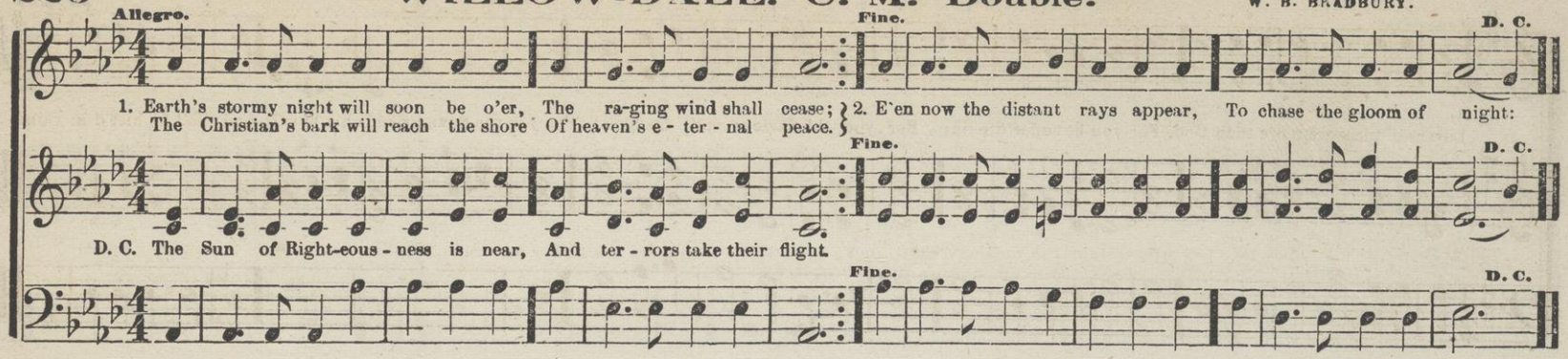
WIRTH. C. M.

W. B. BRADBURY.



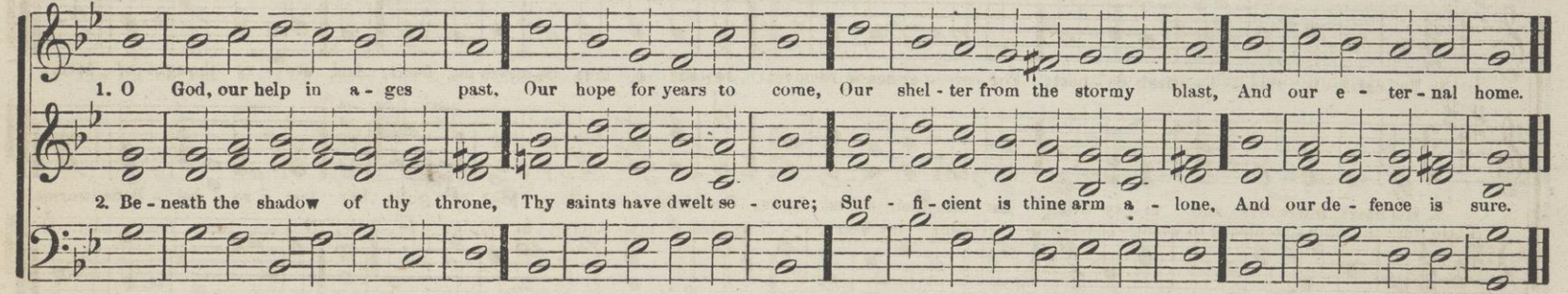
WILLOW-DALE. C. M. Double.

W. B. BRADBURY.



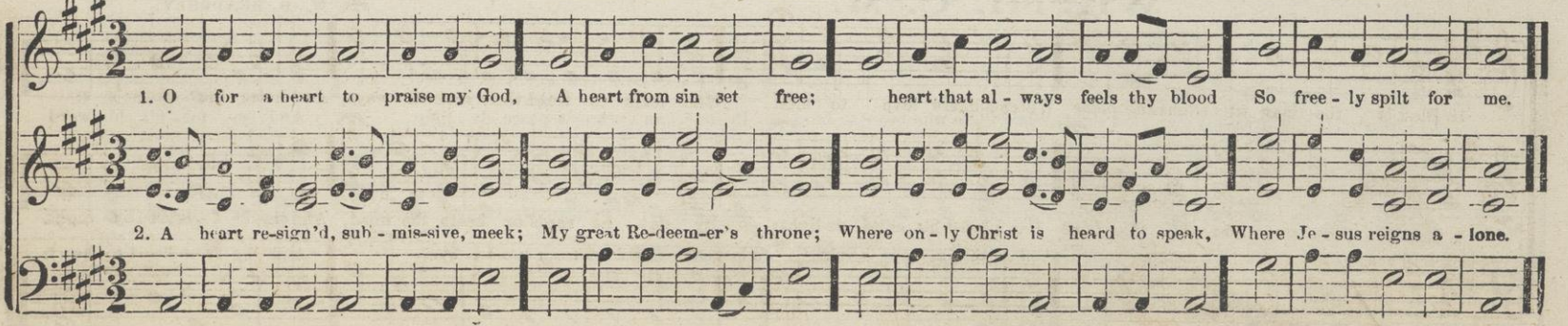
WINDSOR. C. M.

FROM THE "SCOTCH PSALTER," 1615.

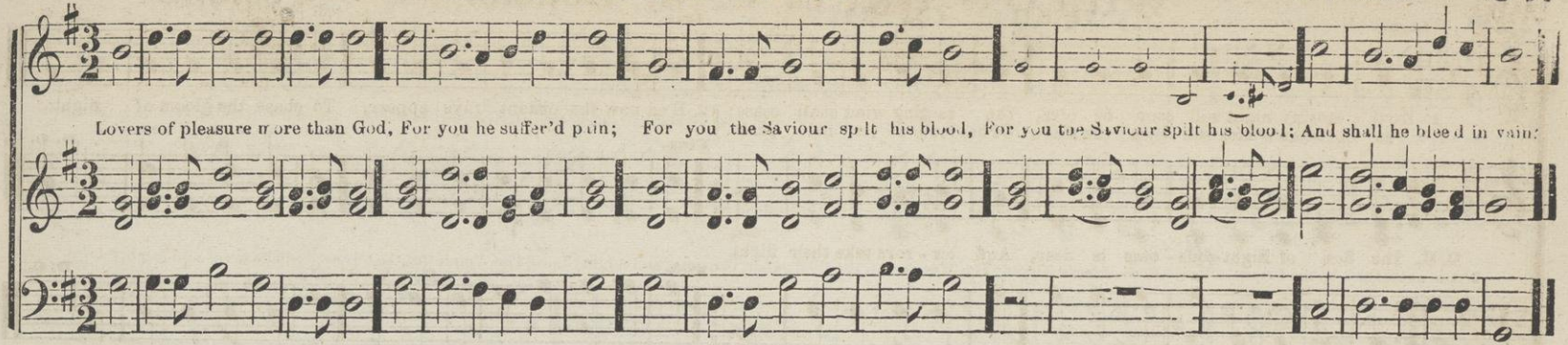


WOODSIDE. C. M.

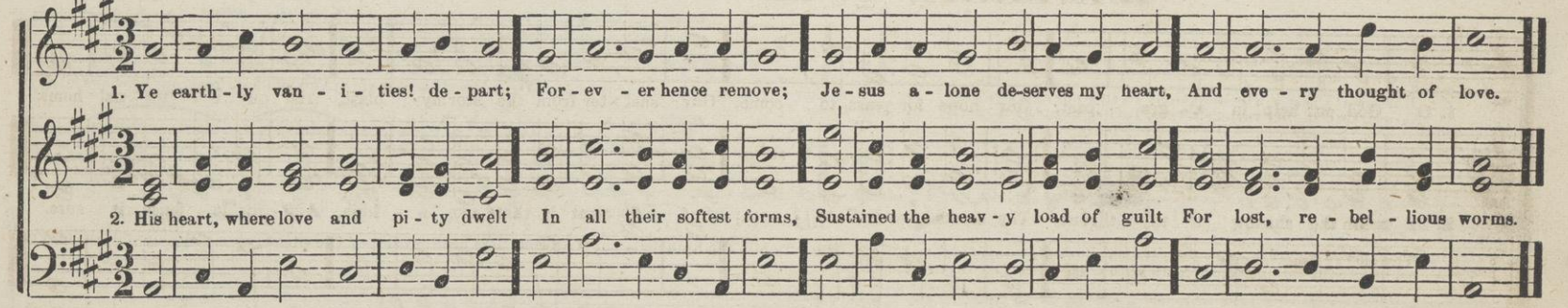
L. O. EMERSON



WOODLAND. C. M.

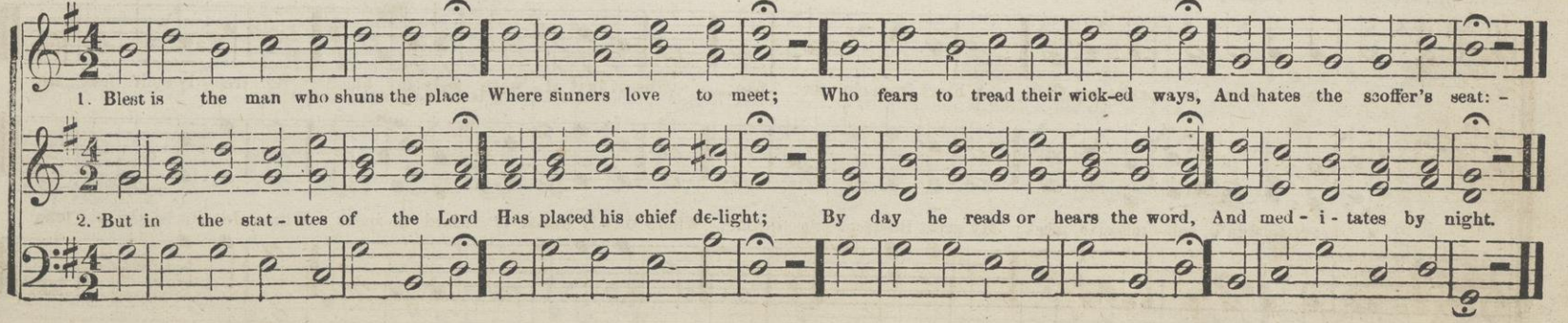


XAVIER. C. M.



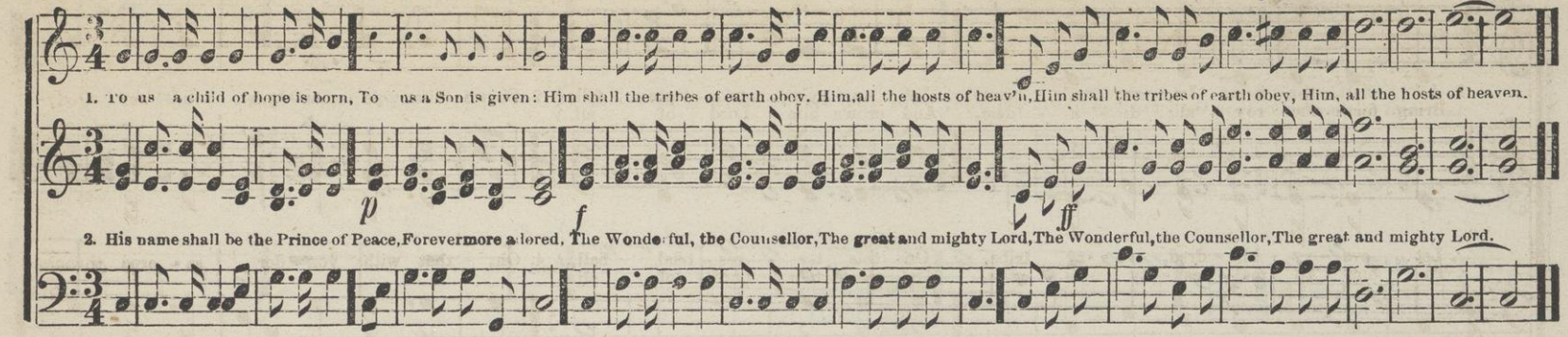
YORK. C. M.

JOHN MILTON, FATHER OF THE POET.

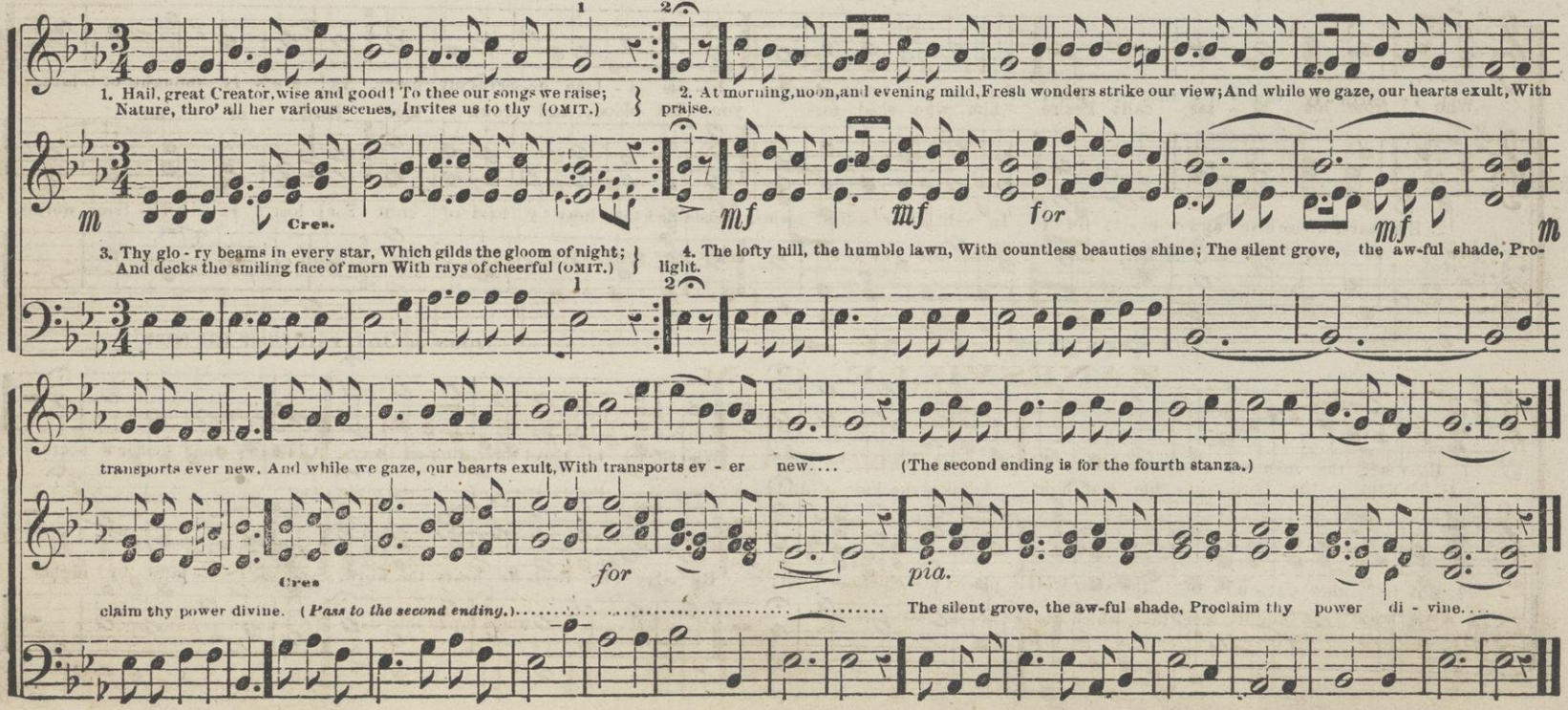


ZERAH. C. M.

DR. LOWELL MASON.



ZETTER. C. M. Double.



Allegro.

ZACISH. C. M. Double.

DR. LOWELL MASON.

1. All hail, the great Im - man - uel's name! Let an - gels pros - trate fall;
Bring forth the roy - al di - a - dem, And crown him Lord of all.

2. Crown him ye mar - tyrs of our God,
. Let eve - ry kin - dred, eve - ry tribe, On this ter - res - trial ball,
To him all maj - es - ty as - cribe, And crown him Lord of all.

4. Oh, that with yon - der sa - cred throng,
Who from his al - tar call; Praise him who shed for you his blood, And crown him Lord of all
We at his feet may fall; And join the ev - er - last - ing song, And crown him Lord of all....

ZANESVILLE. C. M.

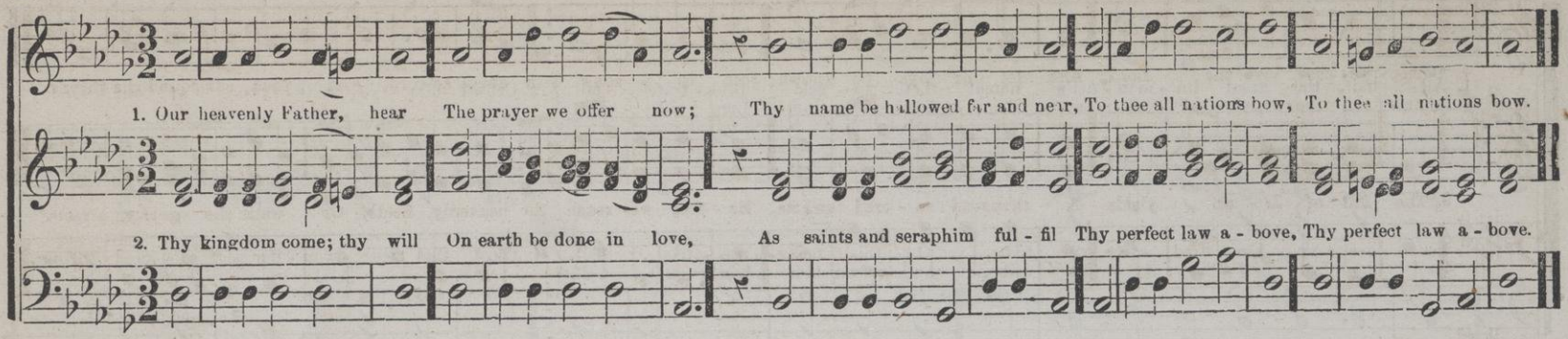
Firm and steady.

1. A - gain the Lord of life and light A-wakes the kin - dling ray; Dis-pels the darkness of the night, And pours in-creas-ing day.

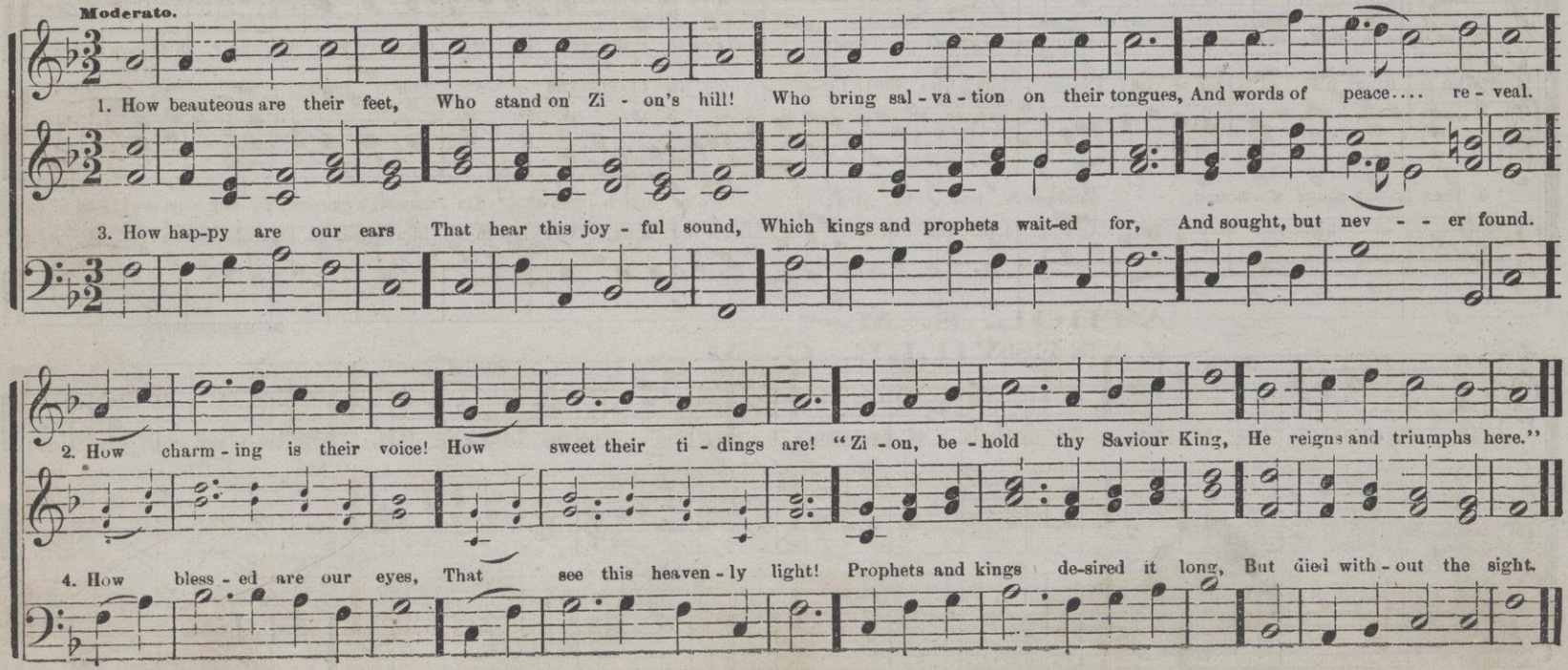
2. Oh! what a night was that, which wrapt A sin-ful world in gloom! Oh! what a Sun, which broke this day, Tri - umph - ant from the tomb.

ADDISON. S. M.

L. O. EMERSON.



AHAVA. S. M. Double.



AIN. S. M.

FROM CORRELLI.

Moderato.

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

3. The hill of Zi - on yields A thousand sa - cred sweets, Be - fore we reach the heavenly fields, Or walk the gold-en streets.

2. Let those re - fuse to sing, Who never knew our God: But chil - dren of the heavenly king May speak their joys a-broad.

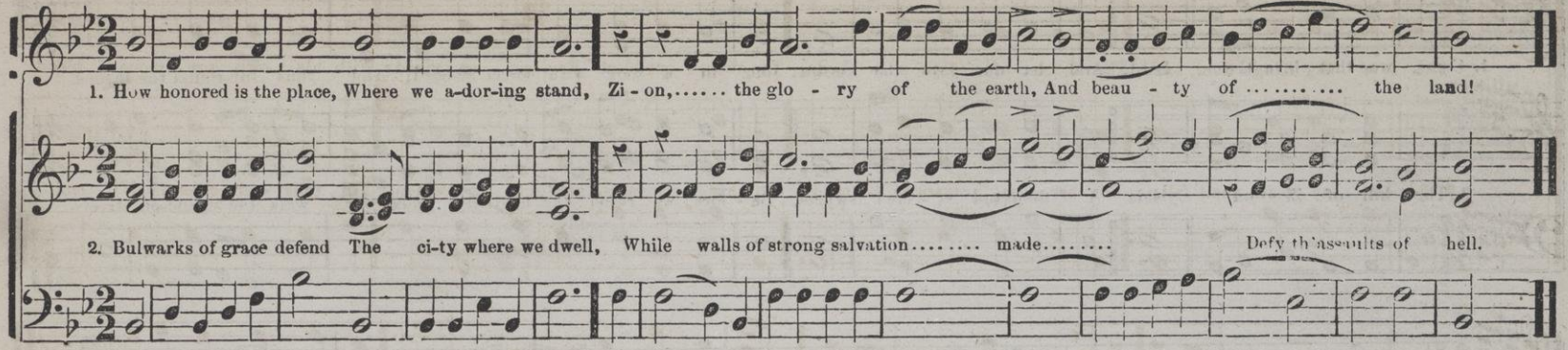
4. Then let our songs a - bound, And every tear be dry; We're march - ing thro' Im - manuel's ground, To fair - er worlds on high.

ATHOL. S. M.

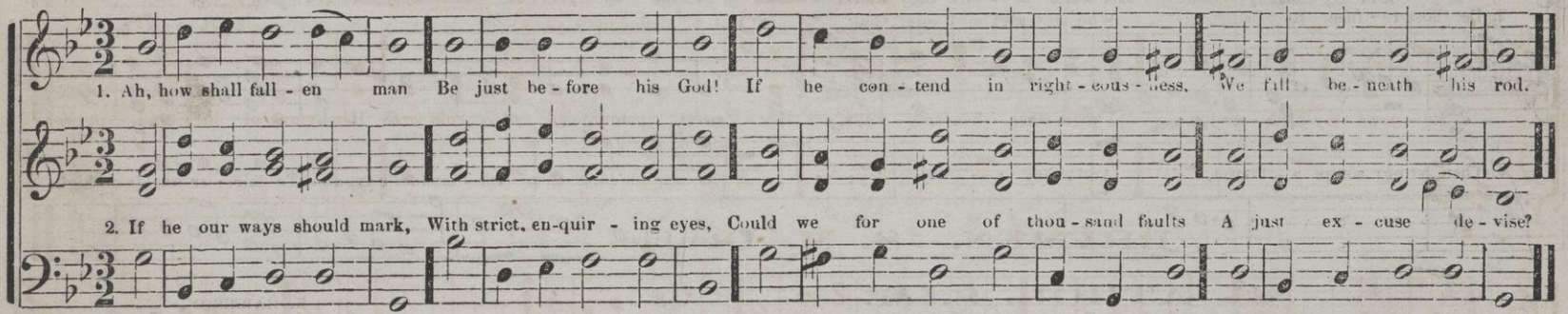
R. HARRISON.

A - rise, and bless the Lord, Ye peo-ple of his choice; A - rise, and bless the Lord your God, With heart, and soul, and voice.

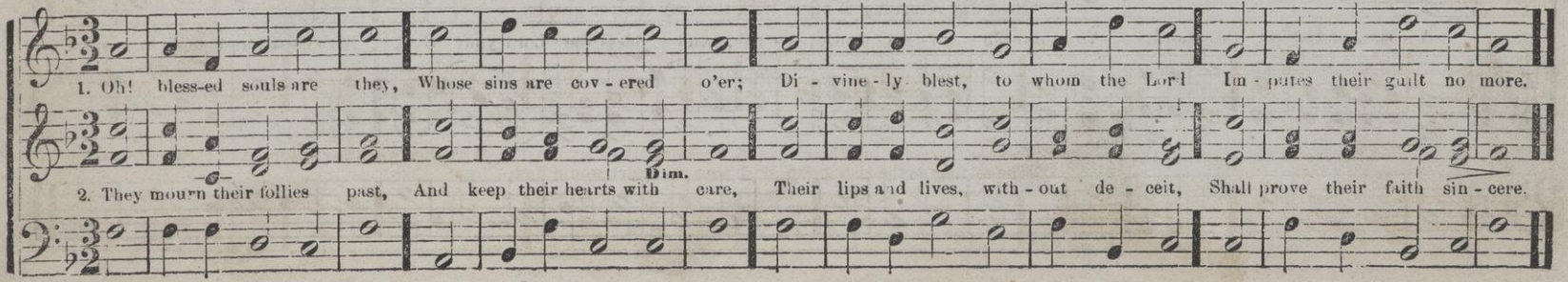
ATLAND. S. M.



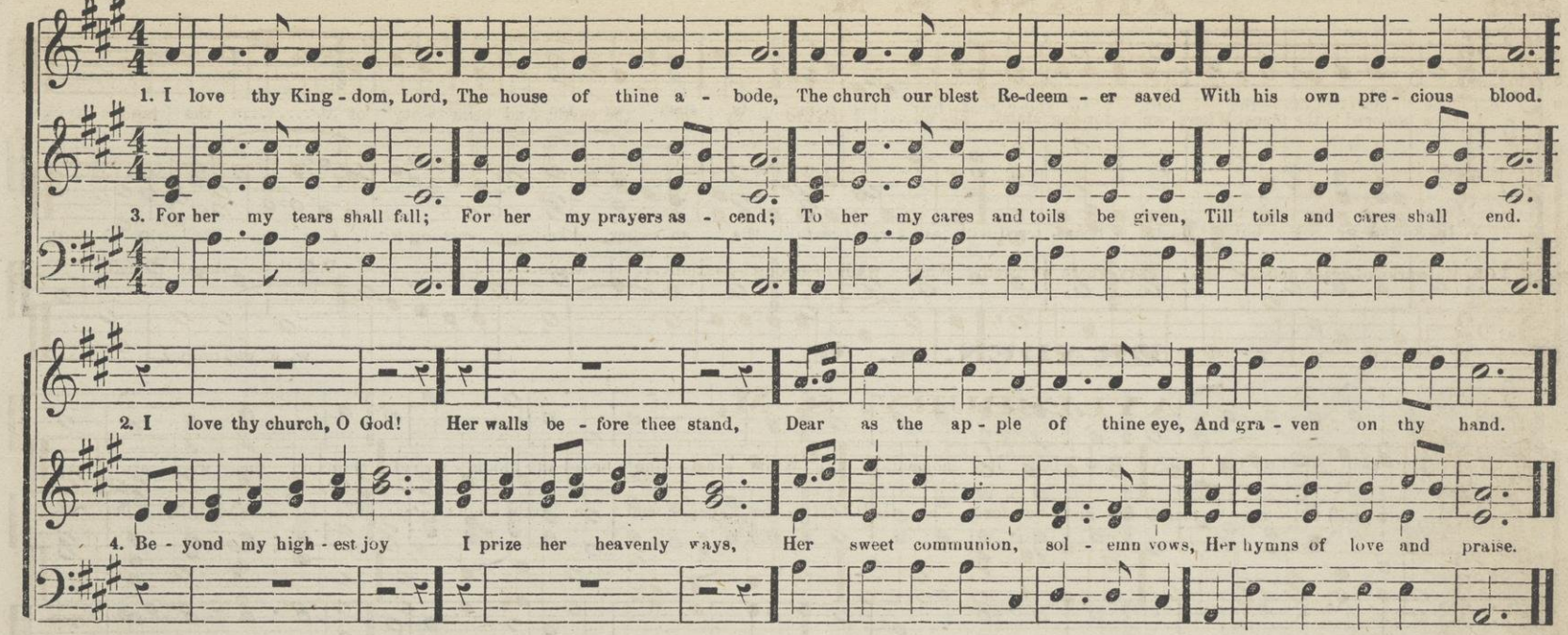
AYLESBURY. S. M.



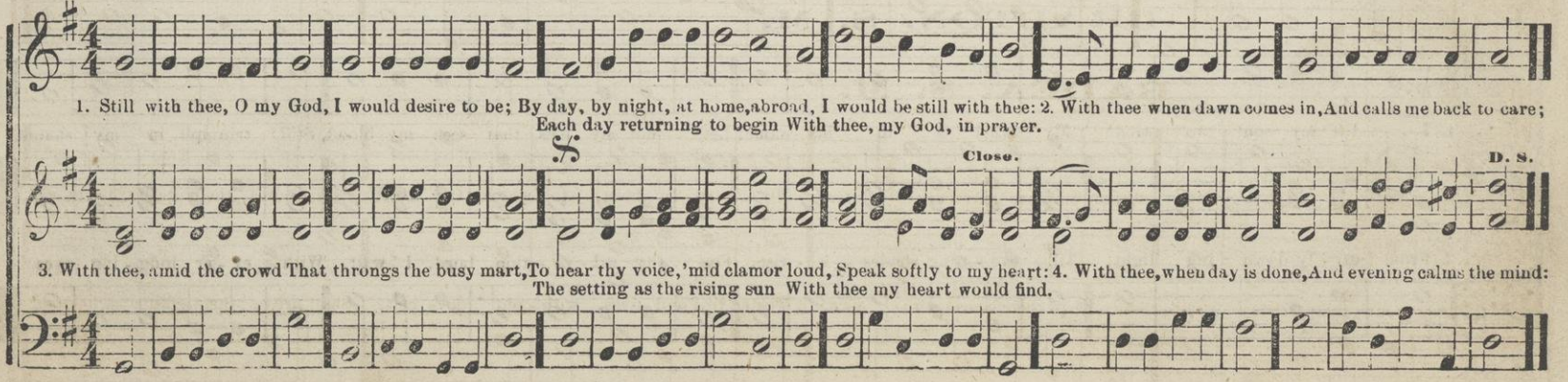
BADEA. S. M.



BEALOTH. S. M. Double.

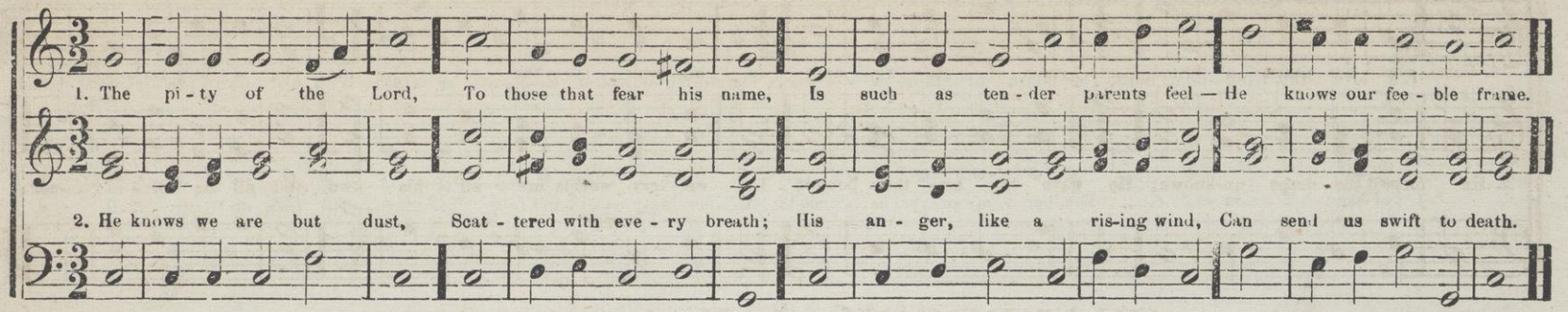


BREMEN. S. M. Double.



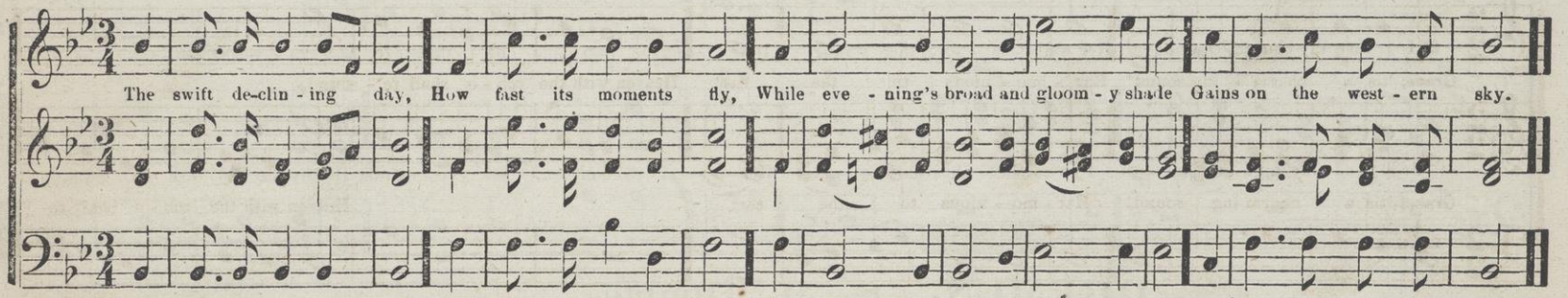
BOYLSTON. S. M.

DR. LOWELL MASON.

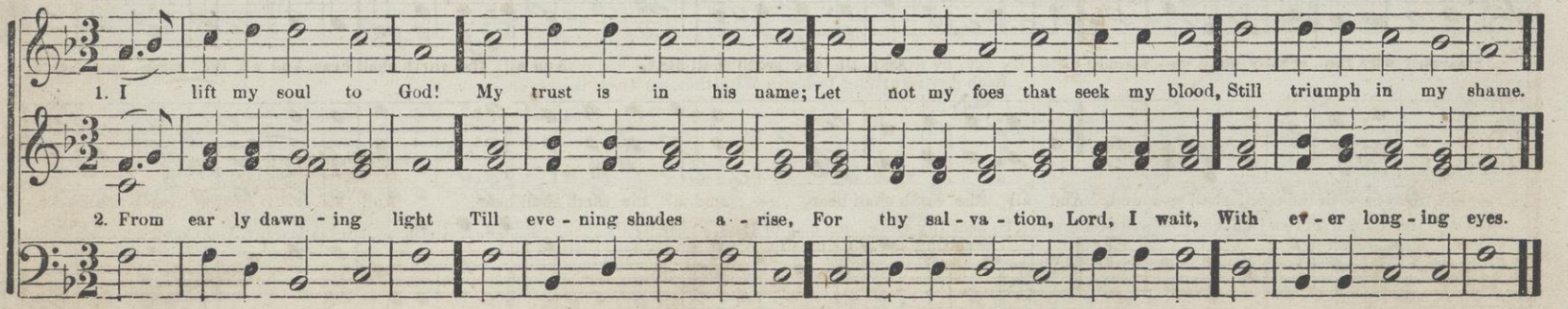


BRADEN. S. M.

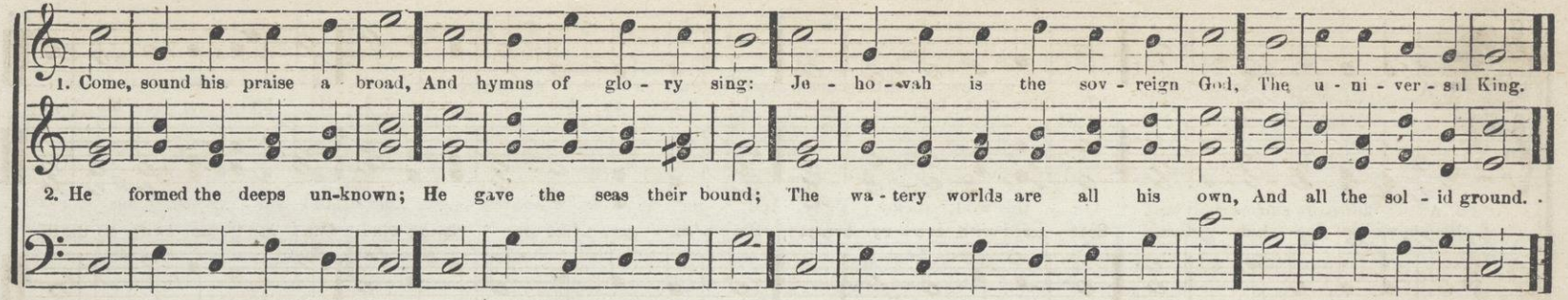
W. B. BRADBURY.



BRALTON. S. M.

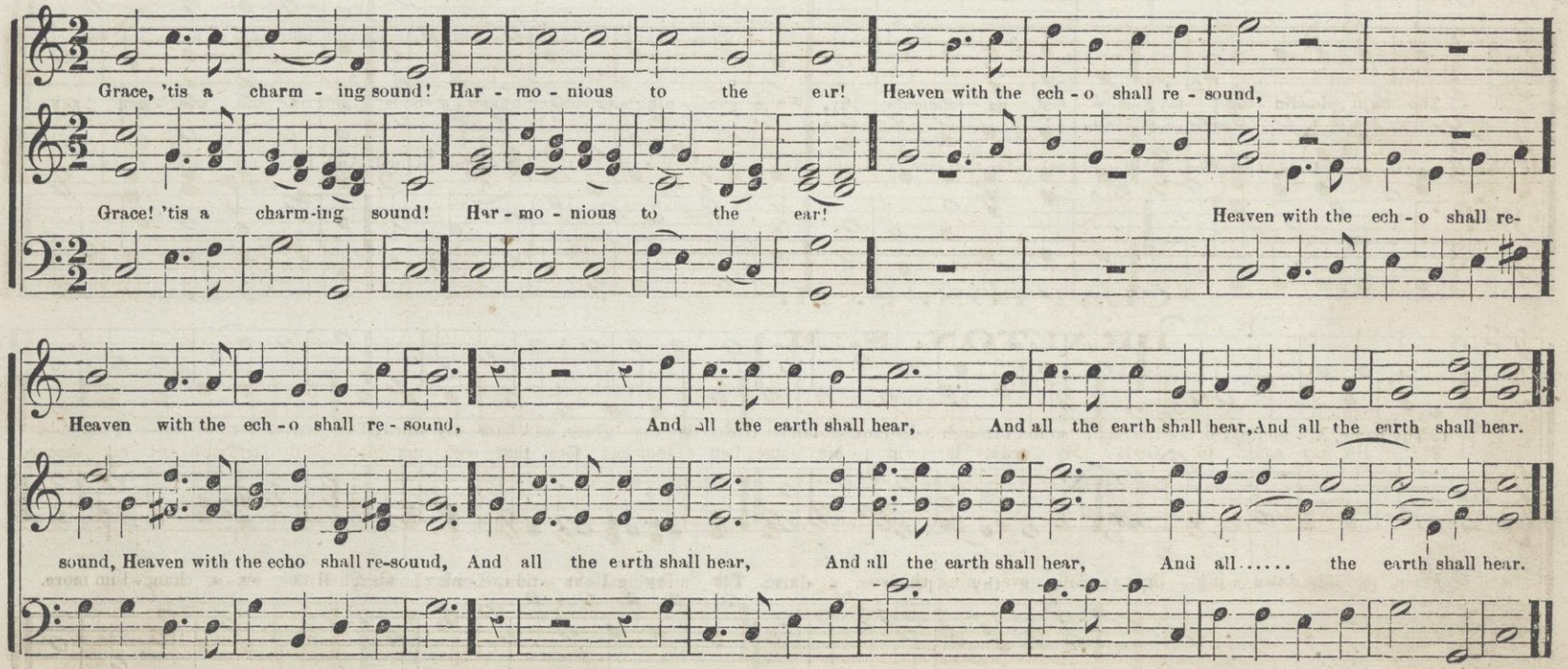


BRIGHTON. S. M.



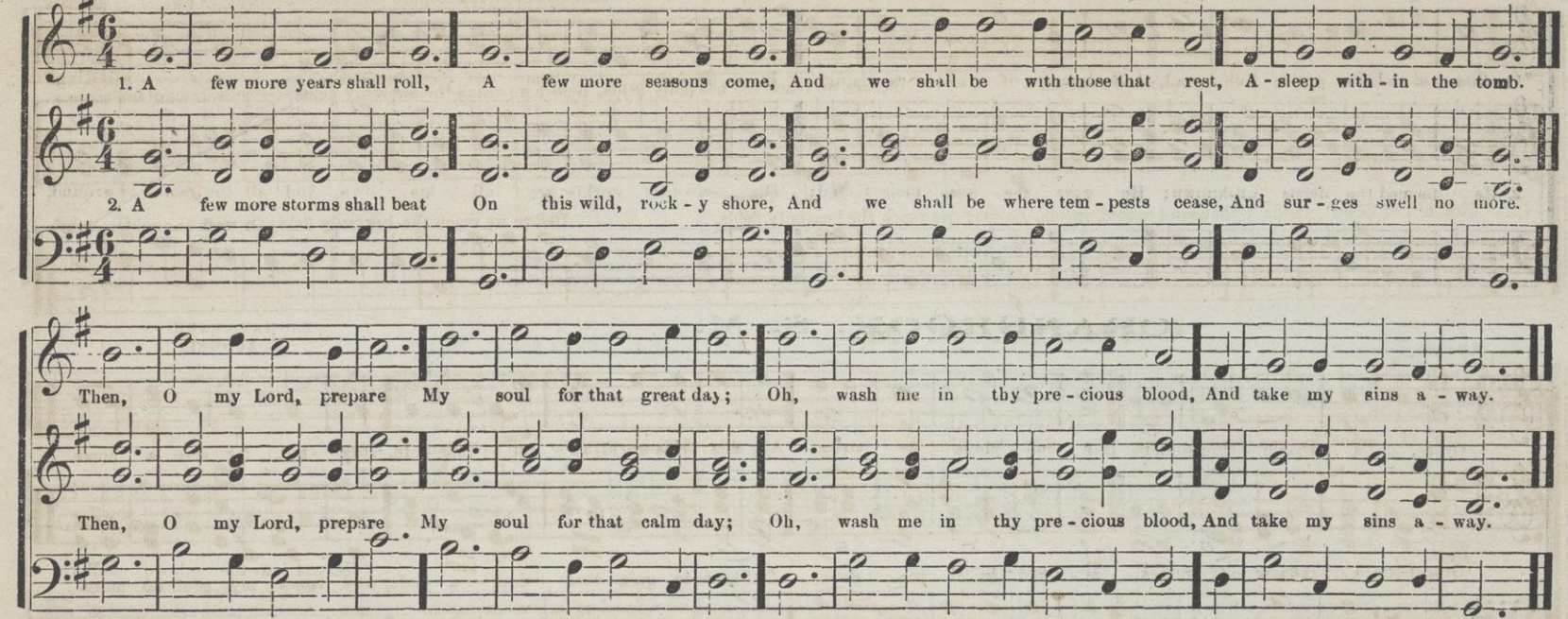
CRANBROOK. S. M.

THOMAS CLARK.



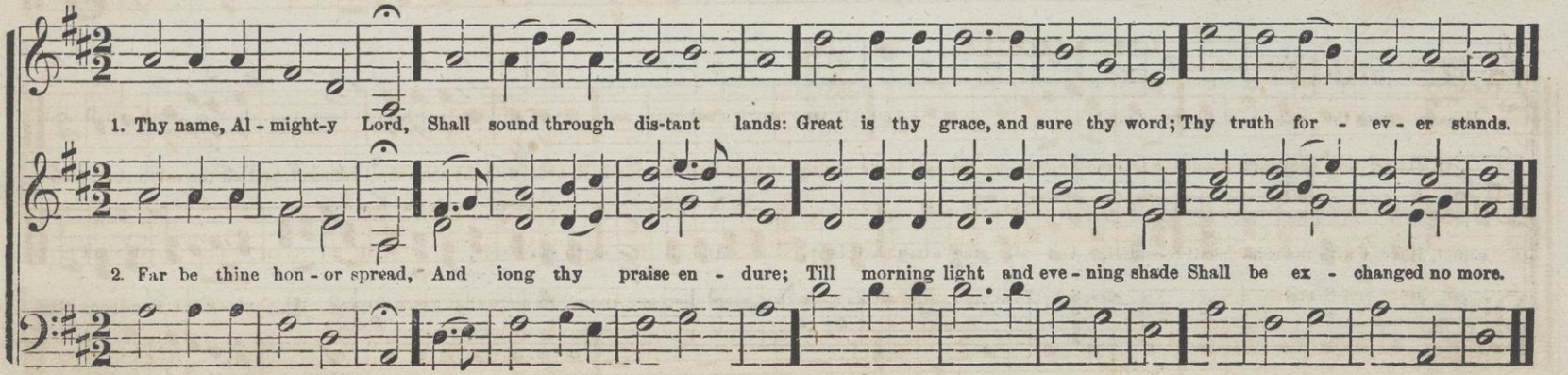
BONAR. S. M. Double.

DR. LOWELL MASON.



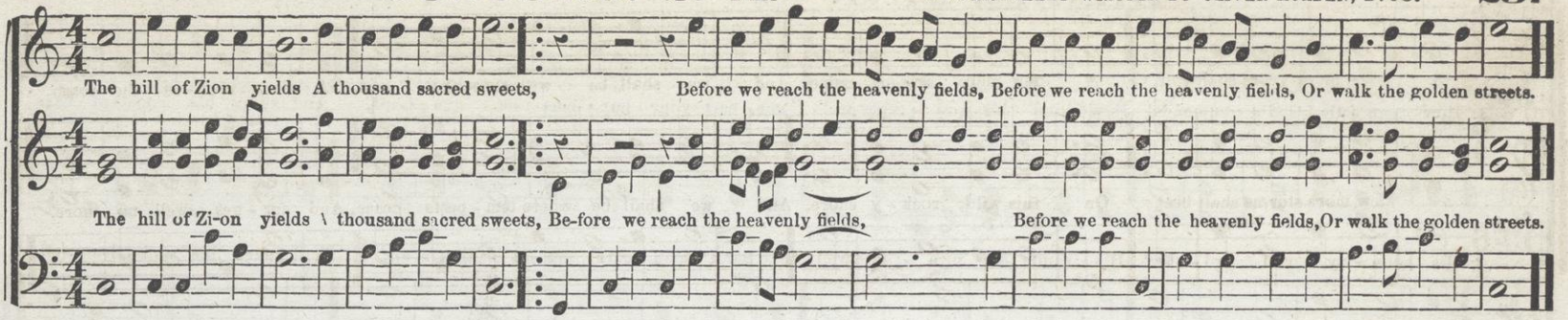
CLAPTON. S. M.

JONES.



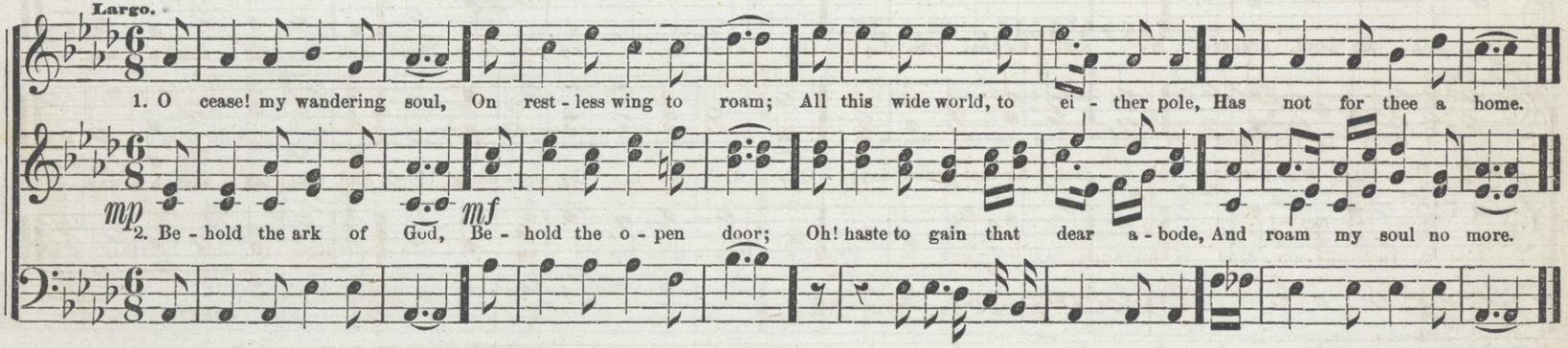
CONCORD. S. M.

AS ORIGINALLY WRITTEN BY OLIVER HOLDEN, 1793.

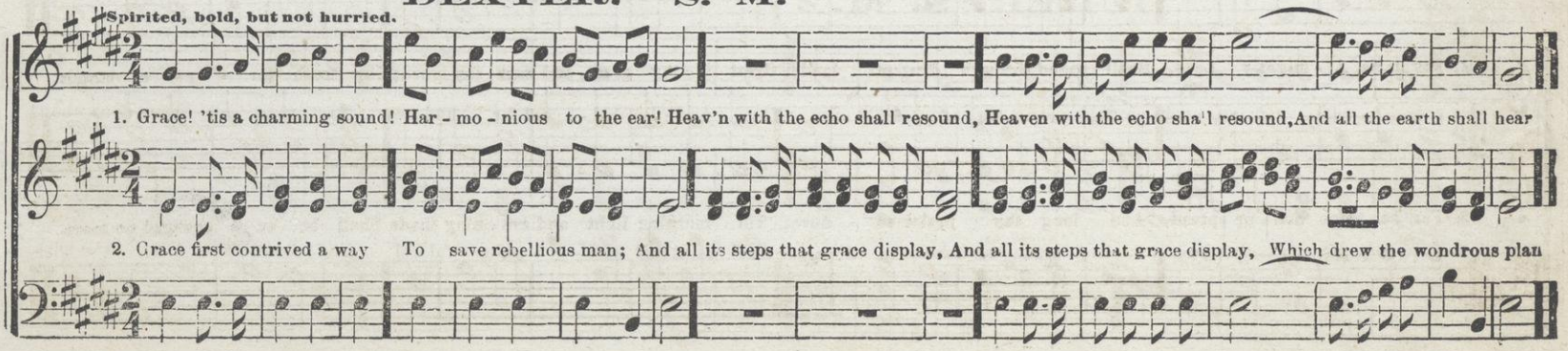


CHILDS. S. M.

J. ZUNDEL.

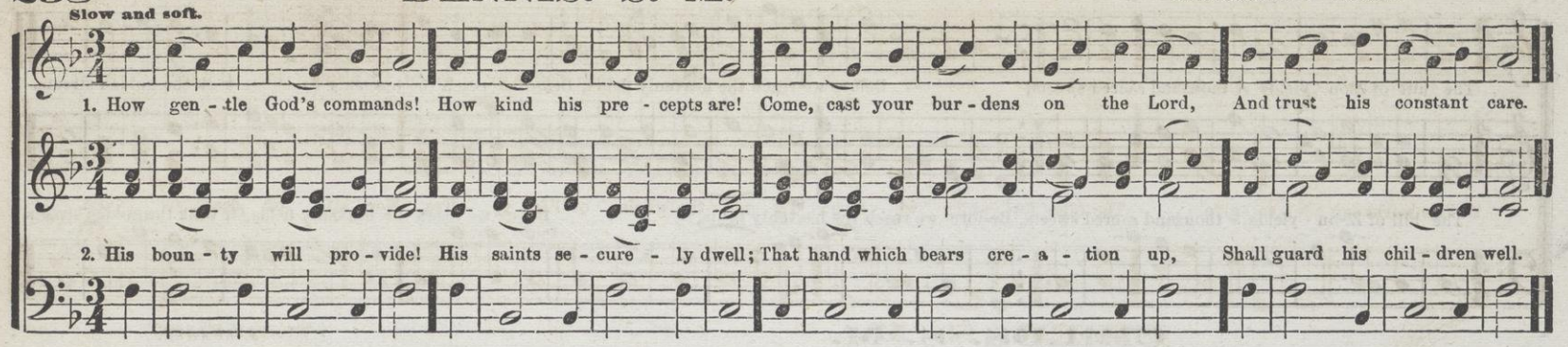


DEXTER. S. M.

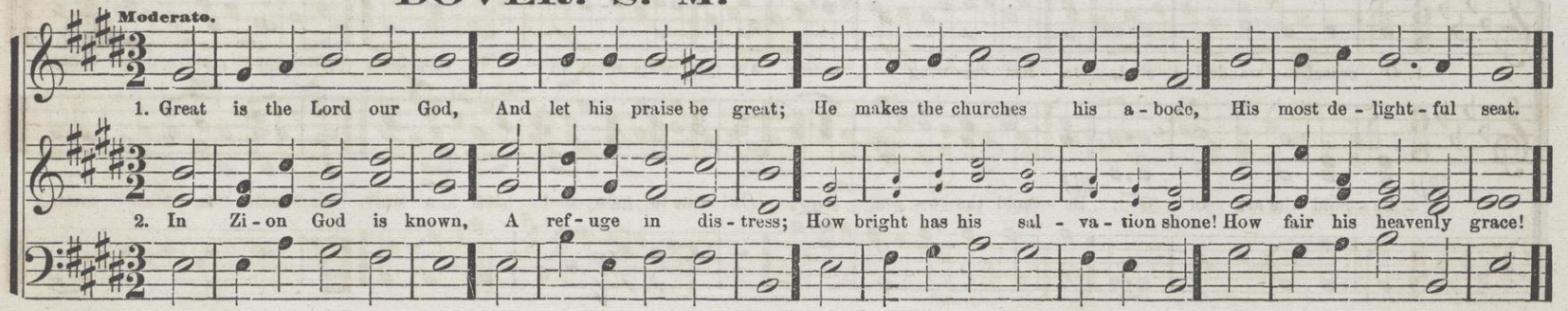


DENNIS. S. M.

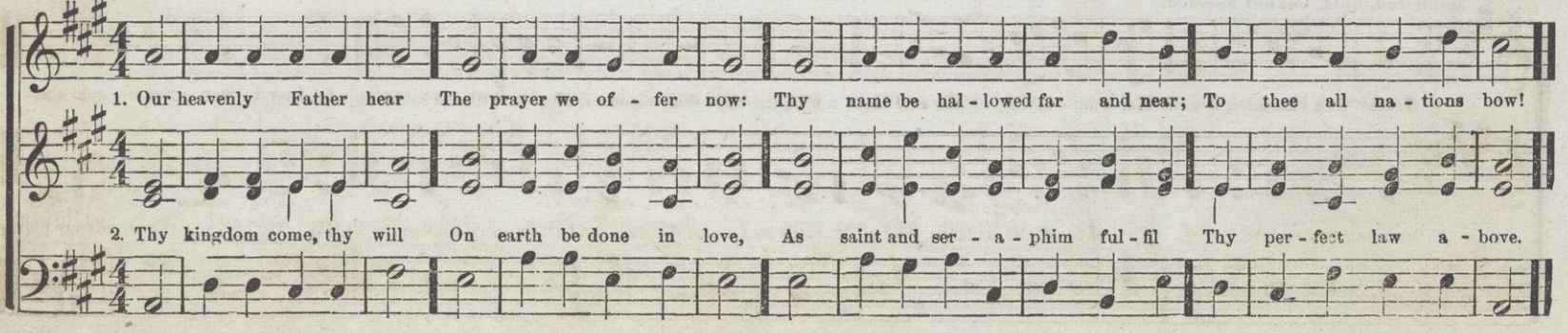
ARR. FROM H. G NAGELI.



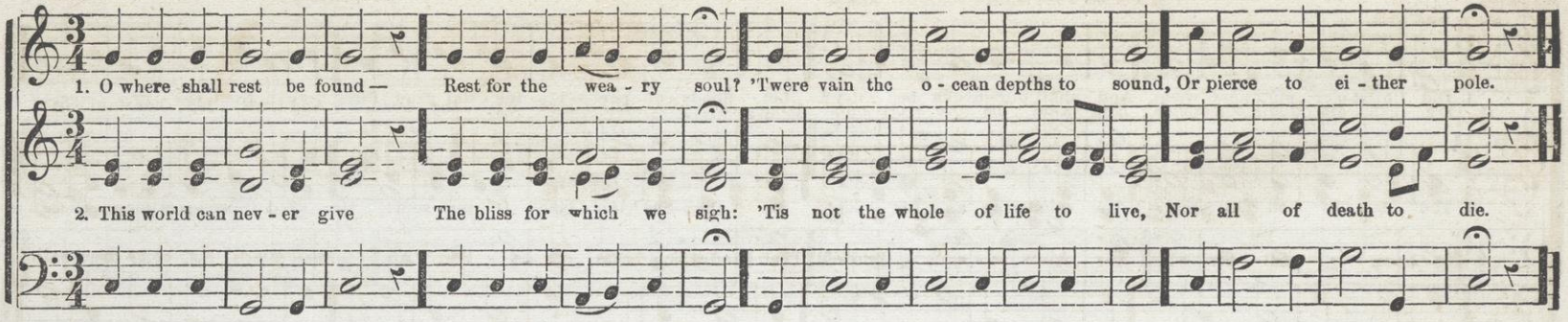
DOVER. S. M.



DURER. S. M.

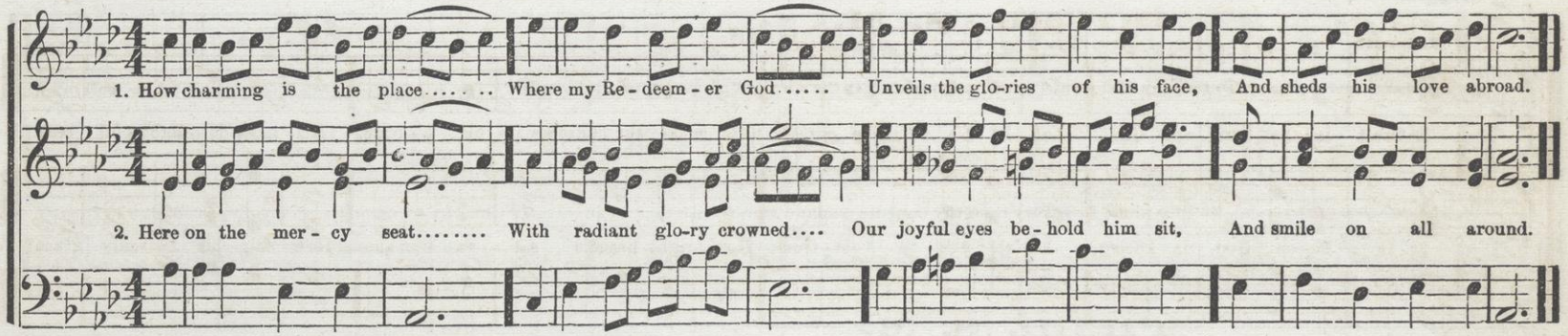


DOWNIEVILLE. S. M.

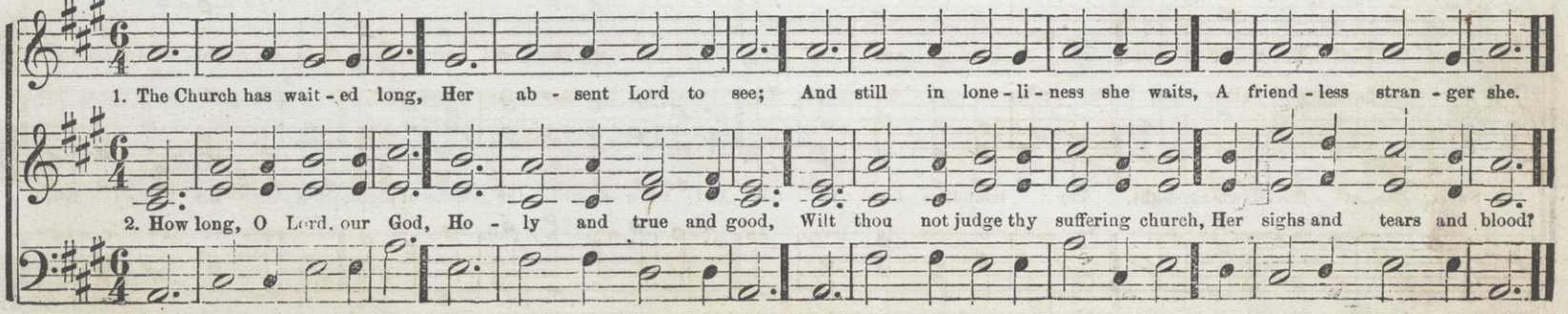


EWER. S. M.

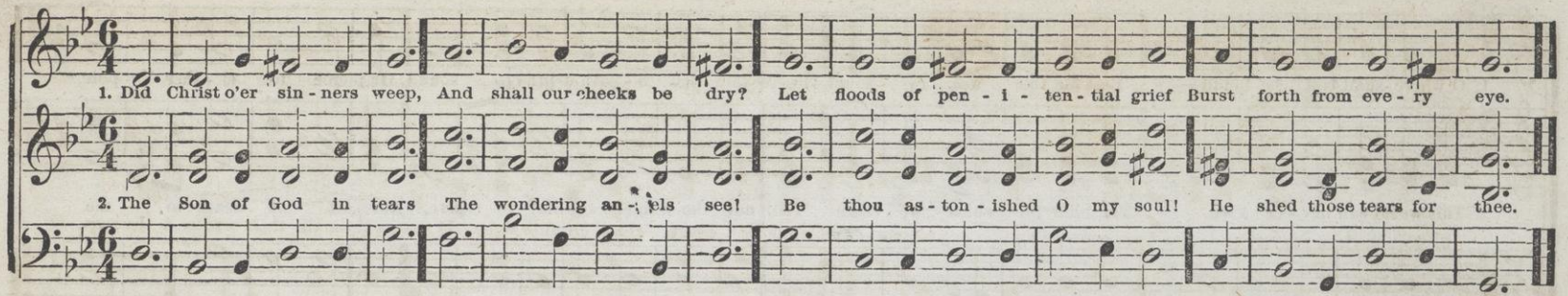
WILLIAM MASON.



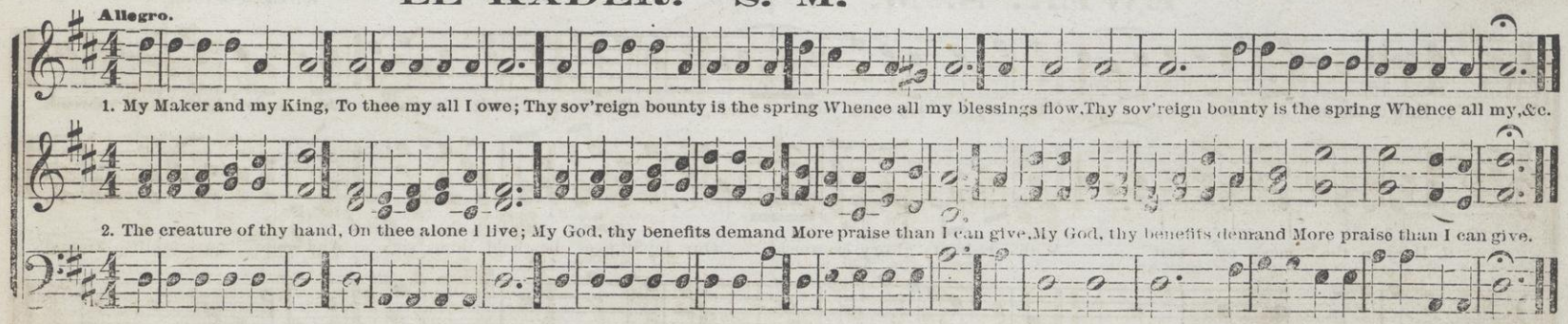
ELL. S. M.



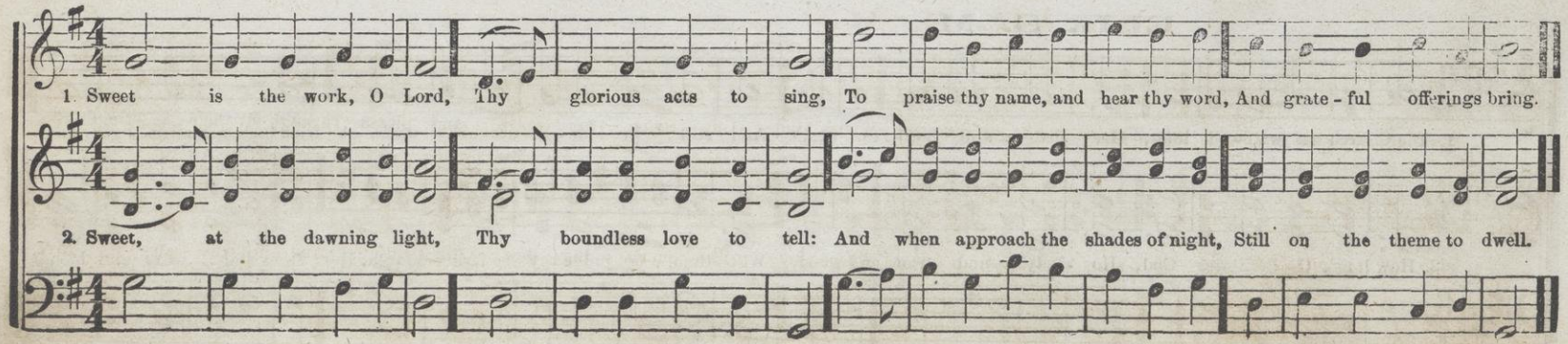
EFFNER. S. M.



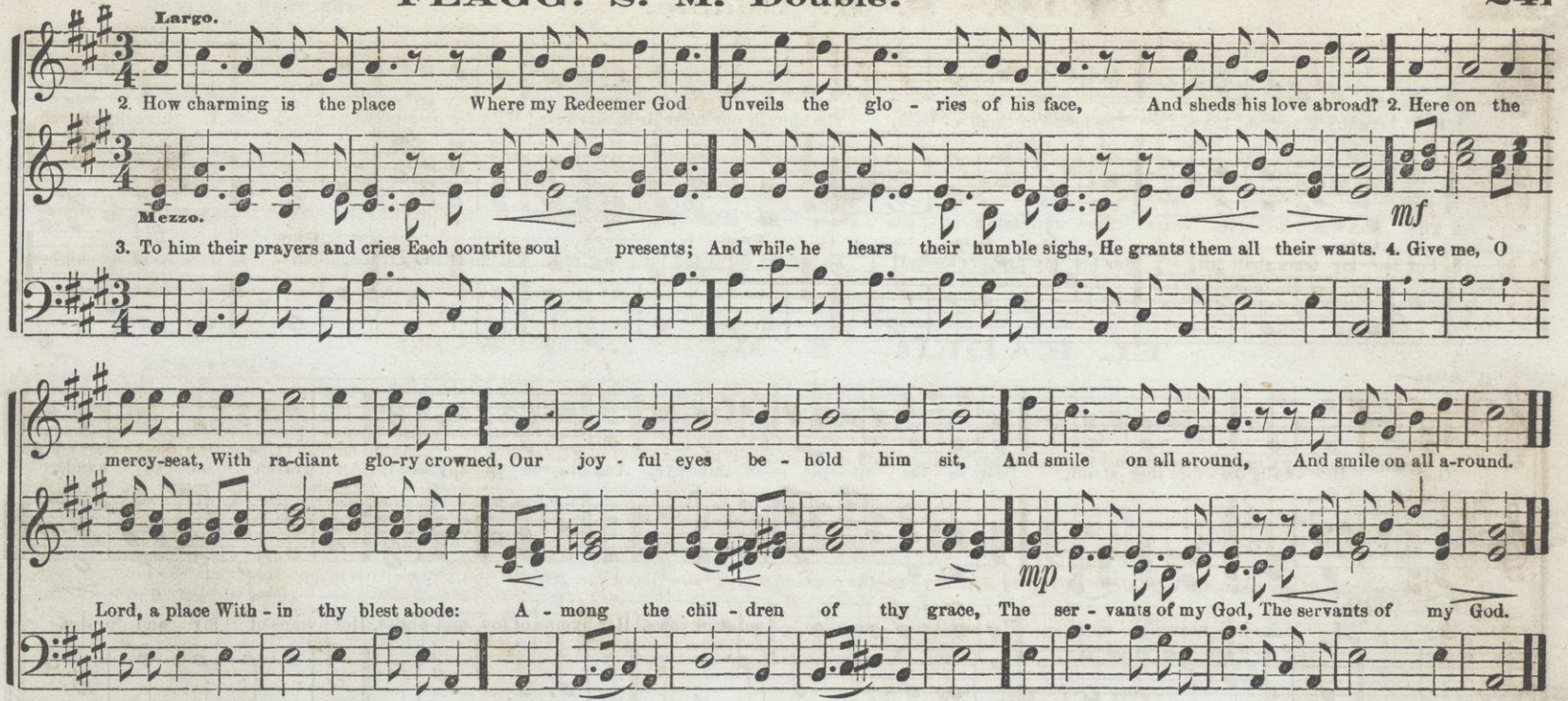
EL KADER. S. M.



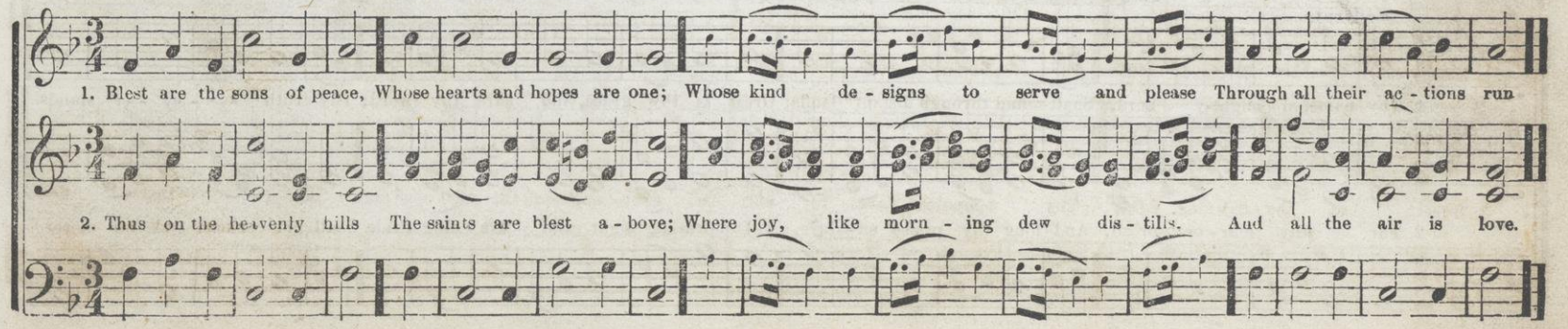
FIELD. S. M.



FLAGG. S. M. Double.

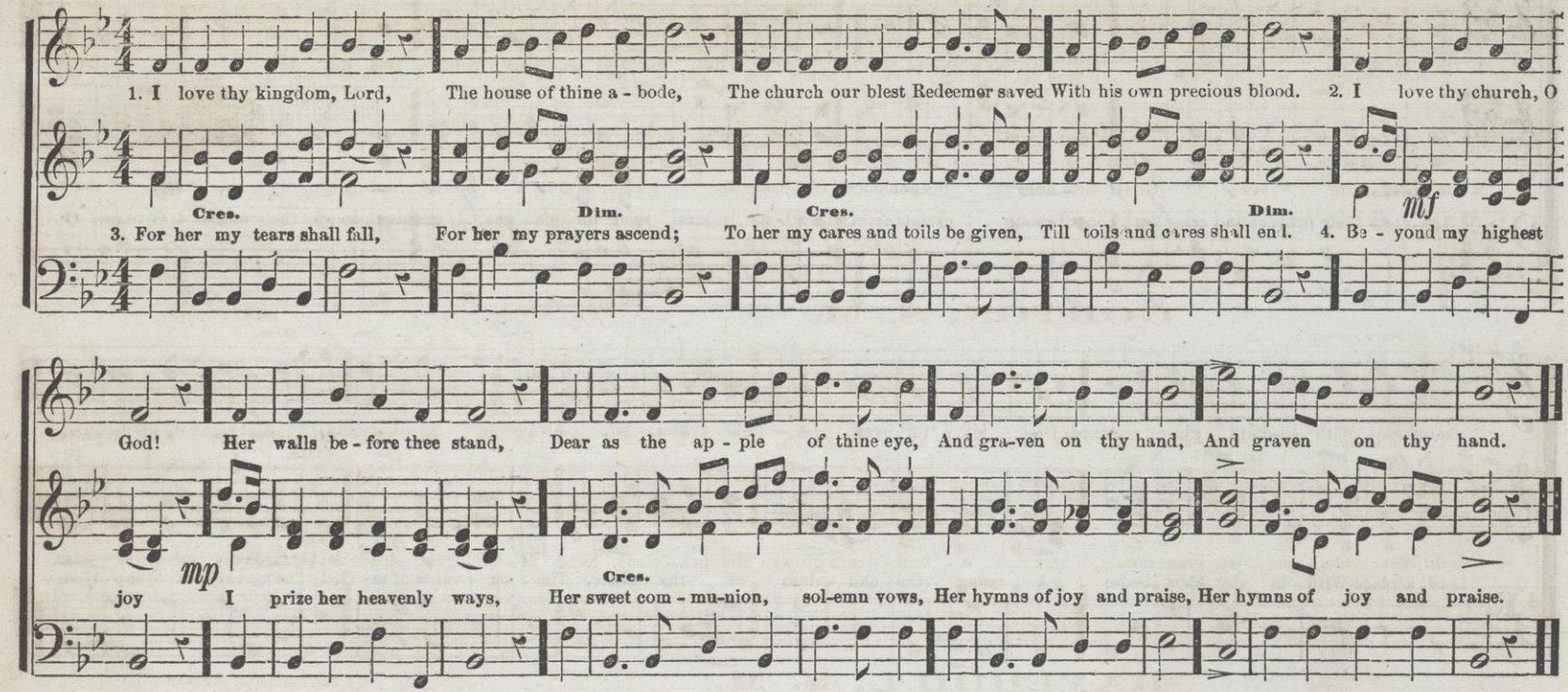


GERAR. S. M.

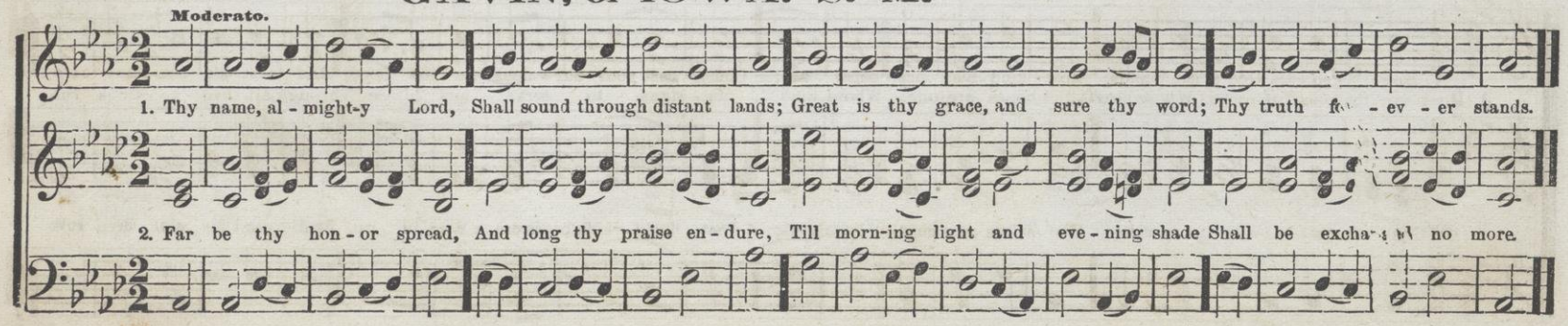


FURTH. S. M. Double.

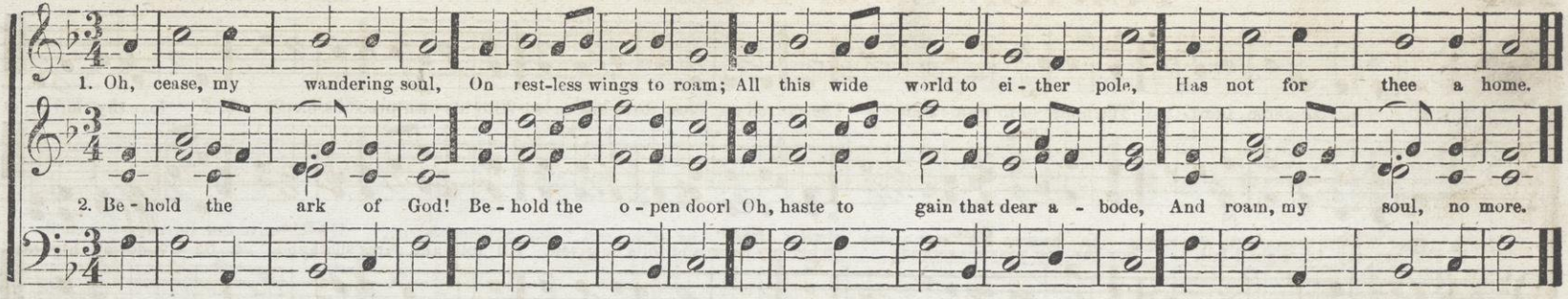
ARR. FROM M. HAYDN.



GAVIN, or IOWA. S. M.

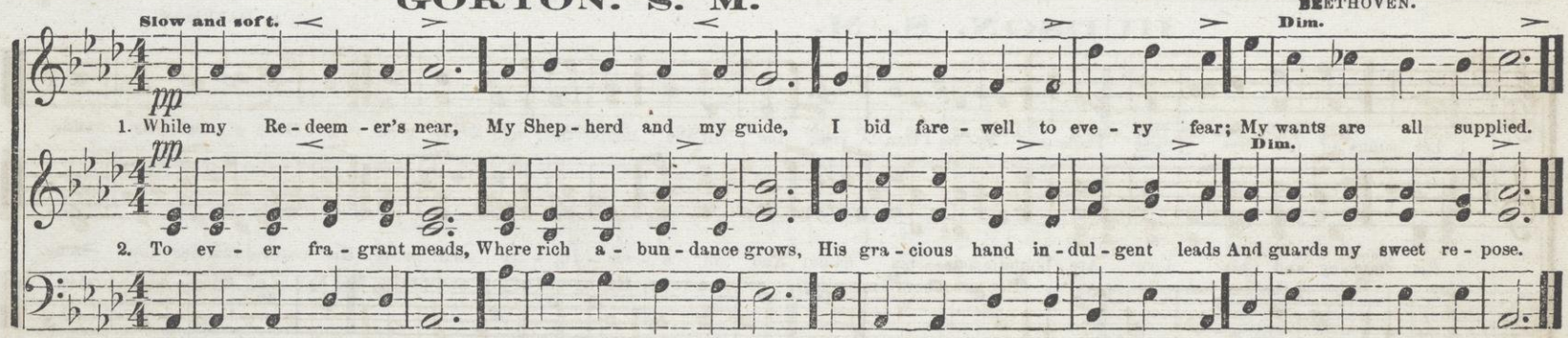


GOLDEN HILL. S. M.



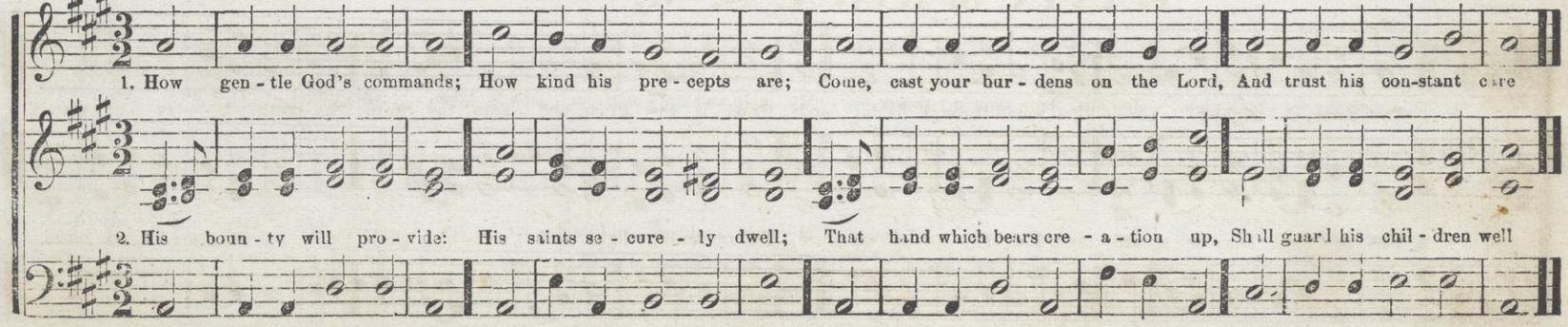
GORTON. S. M.

BEETHOVEN.



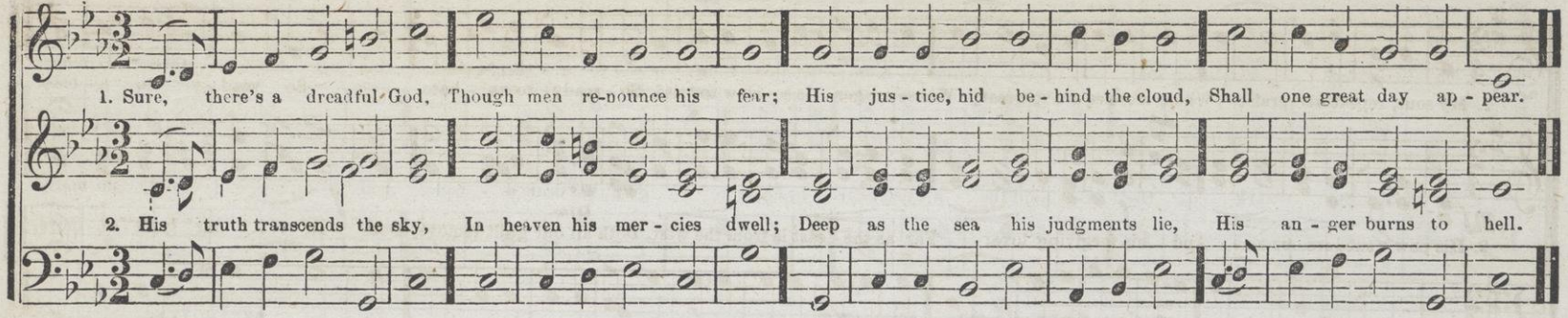
HAVERHILL. S. M.

DR. LOWELL MASON



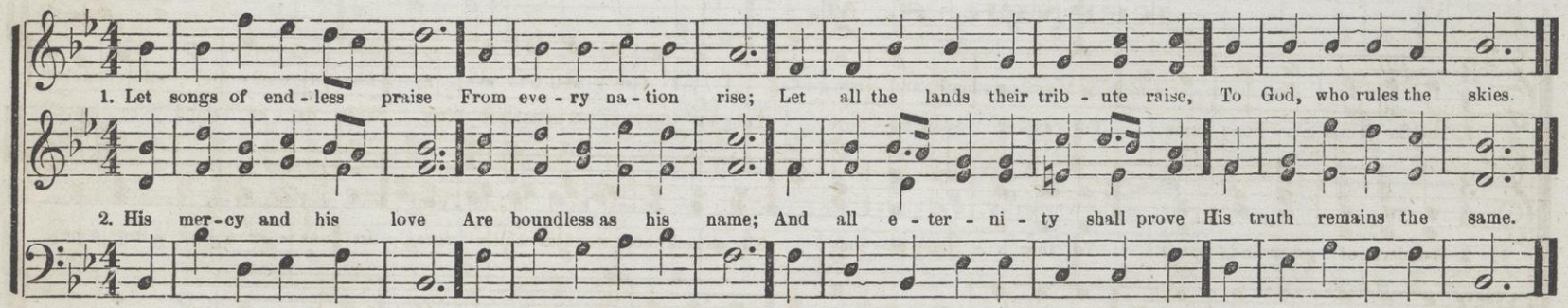
HEREFORD. S. M.

DR. LOWELL MASON.

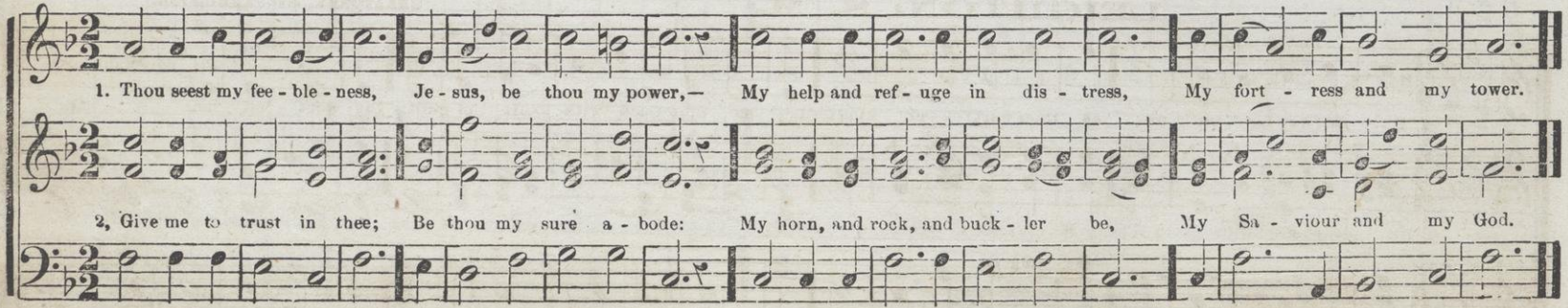


HUDSON. S. M.

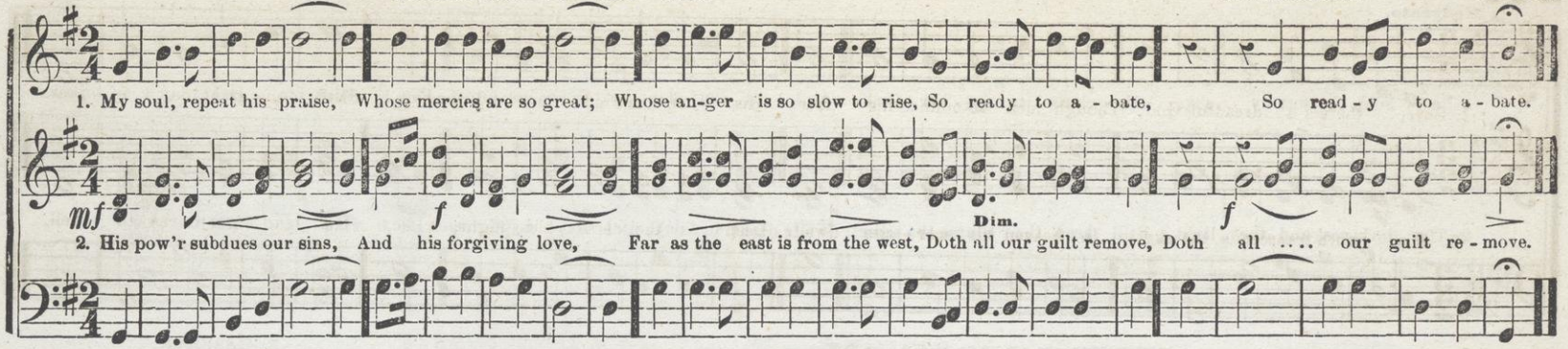
R. HARRISON.



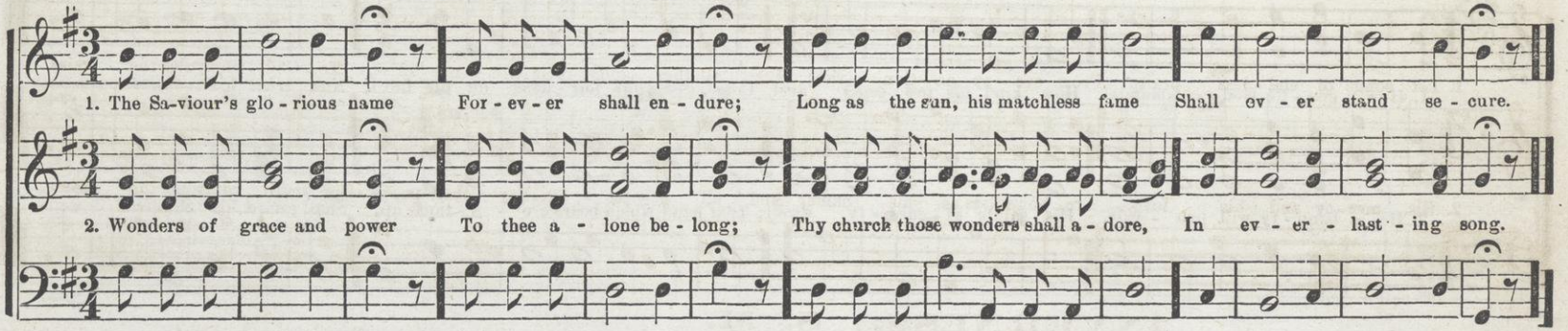
INVERNESS. S. M.



KELSO. S. M.

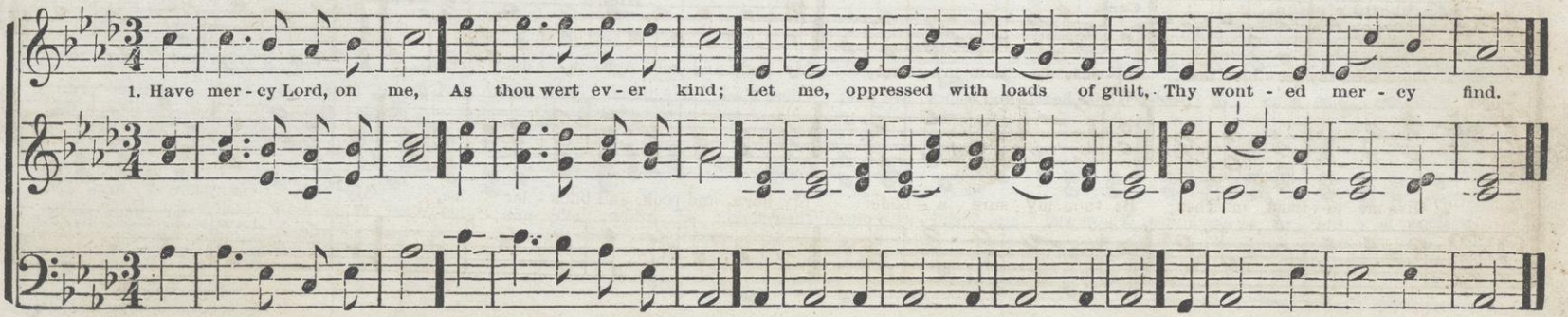


KEPNER. S. M.

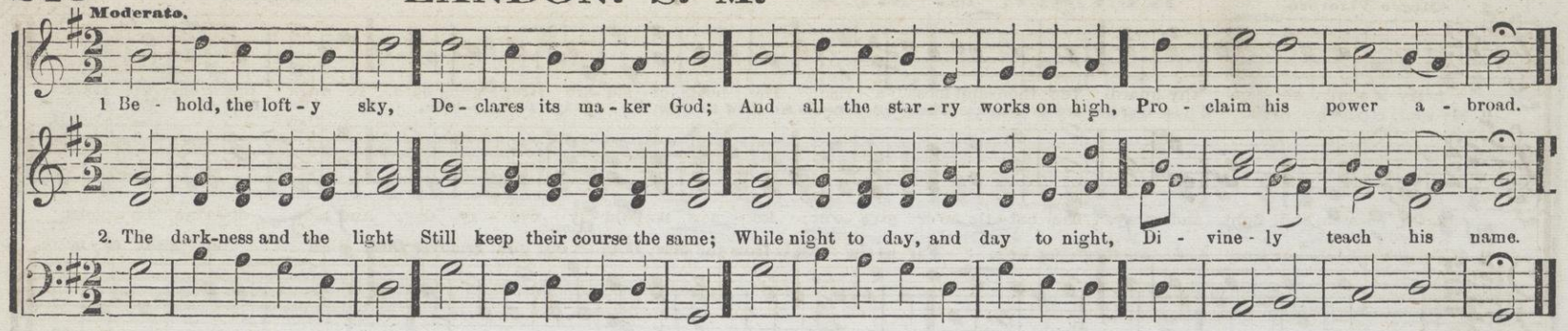


LEIGHTON. S. M.

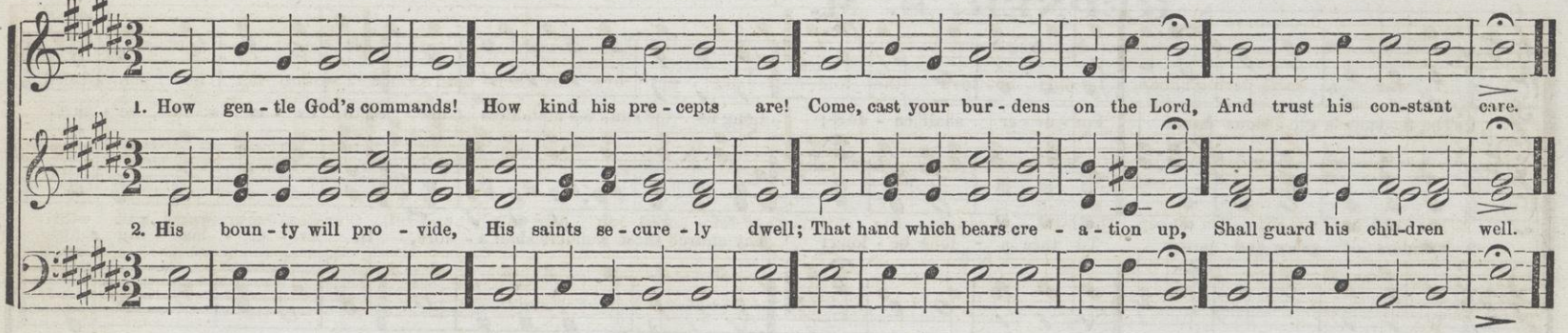
GREATOREX, BY PERMISSION.



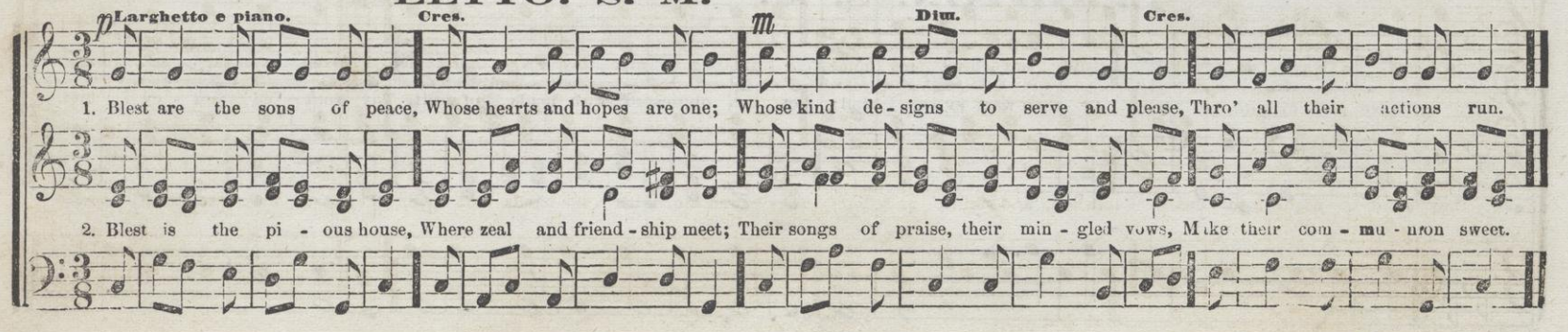
LANDON. S. M.



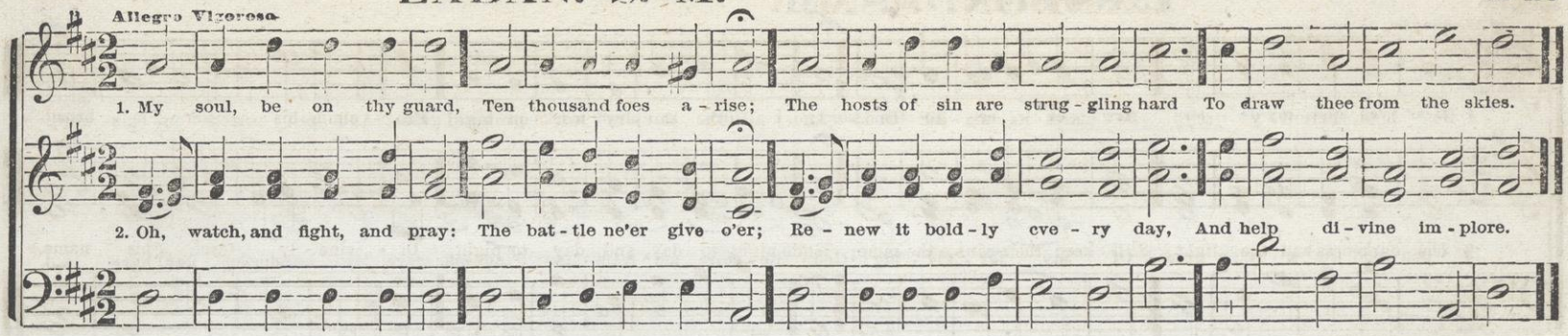
LATHROP. S. M.



LETTO. S. M.

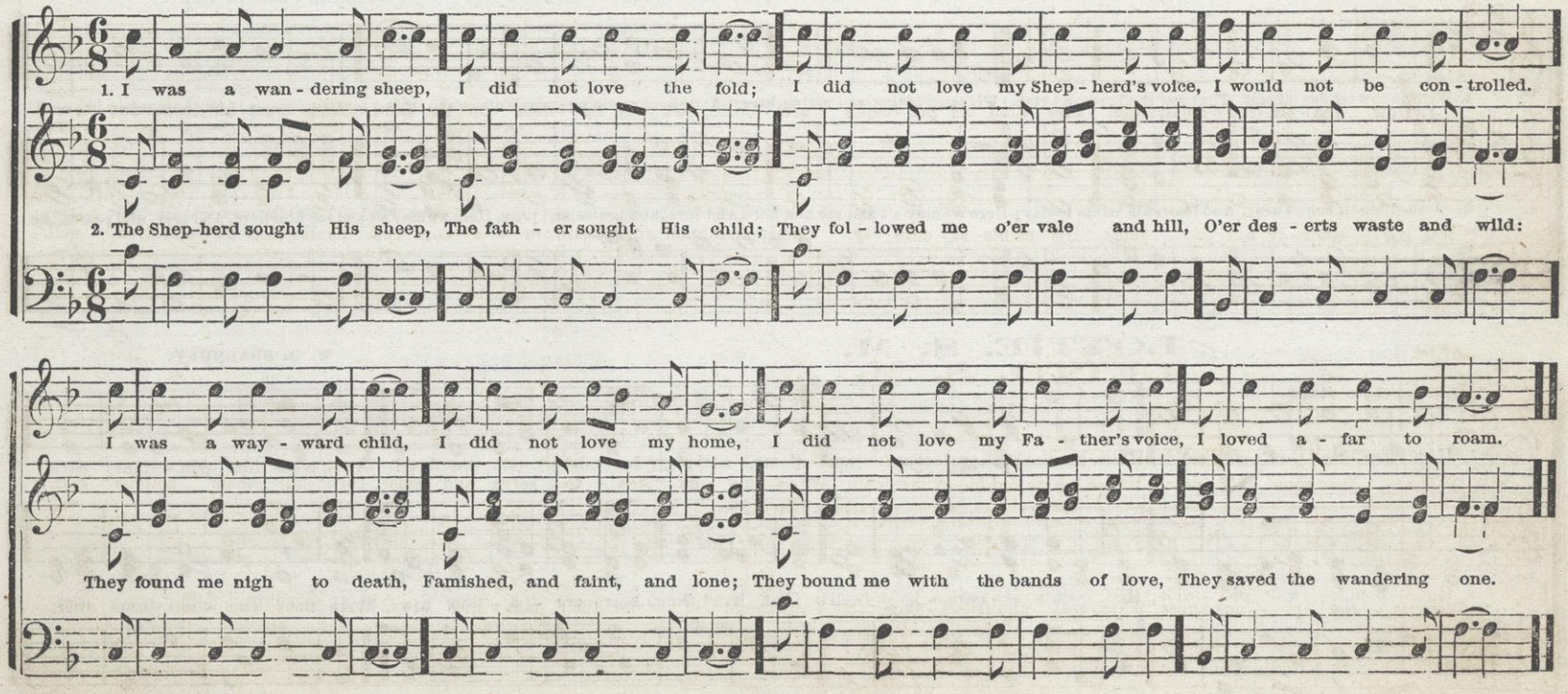


LABAN. S. M.

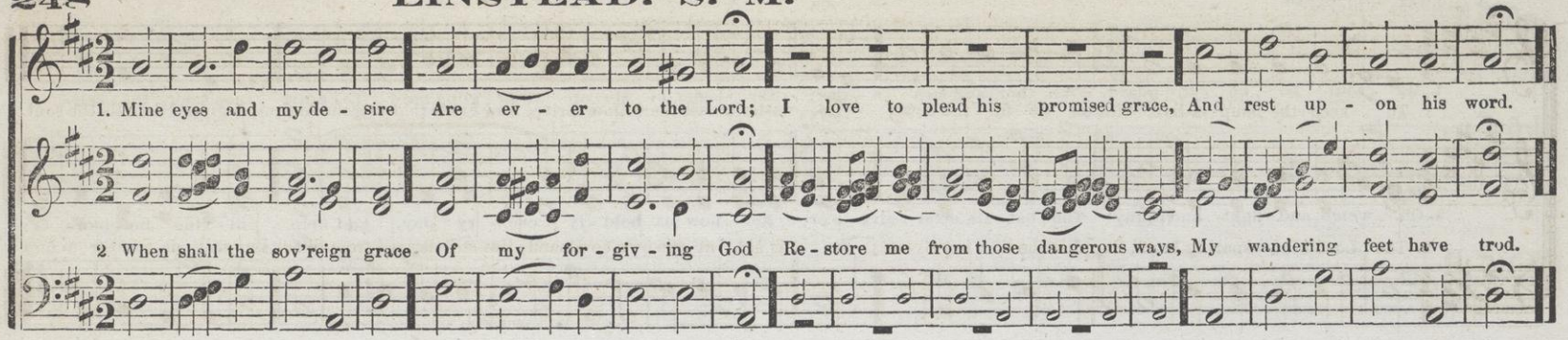


LEBANON. S. M. Double.

J. ZUNDEL.

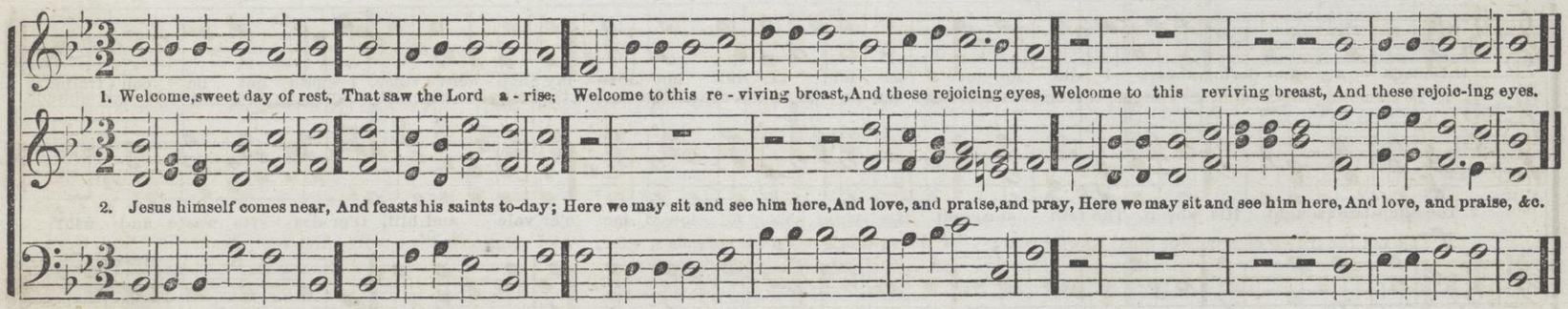


LINSTEAD. S. M.



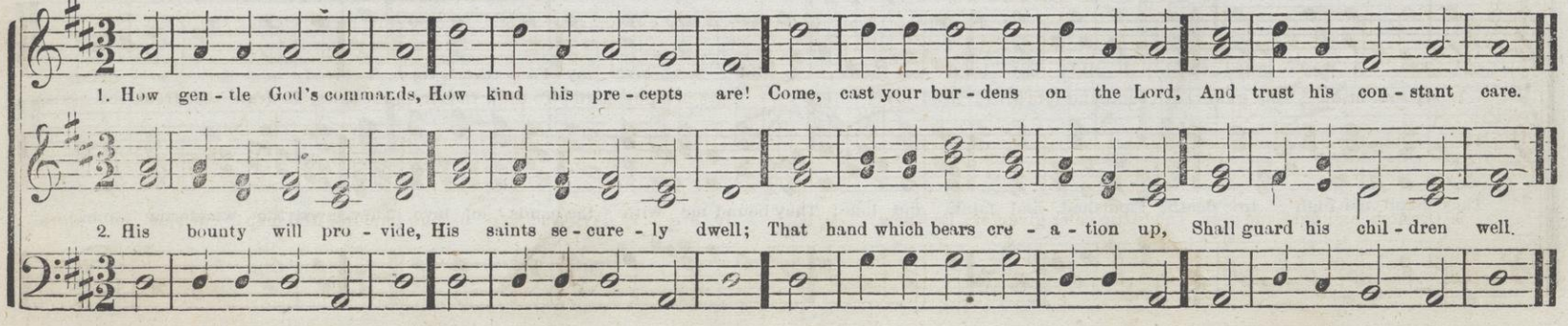
LISBON. S. M.

ALTERED FROM D. READ

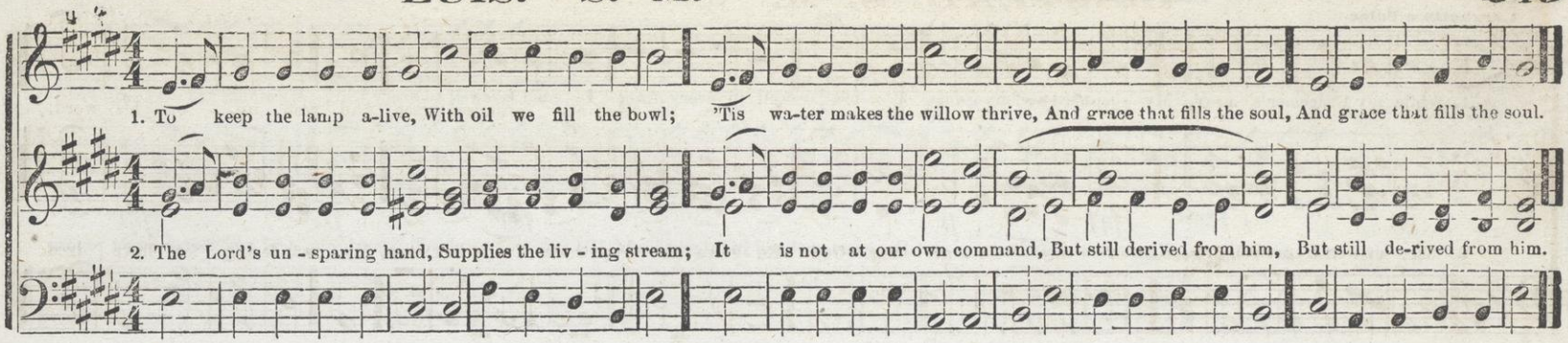


LOTTIE. S. M.

W. B. BRADBURY.

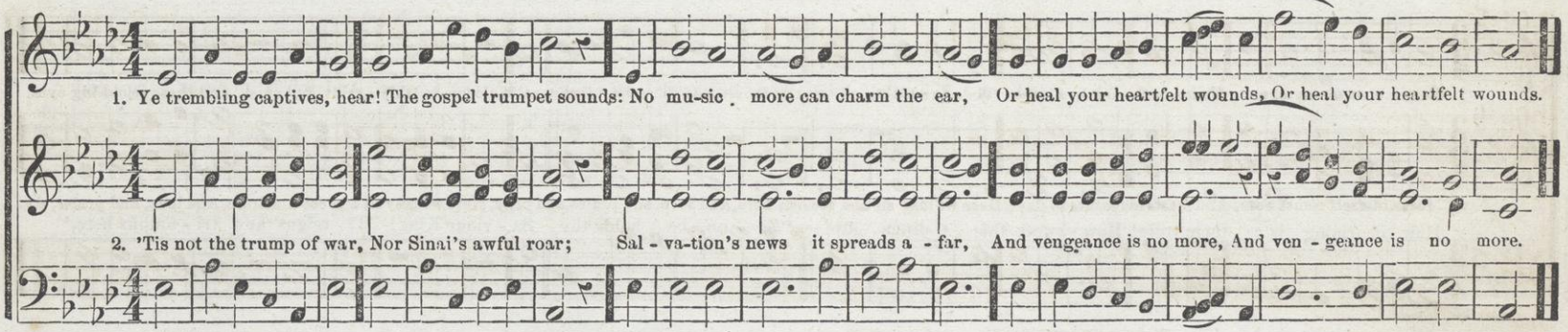


LUIS. S. M.



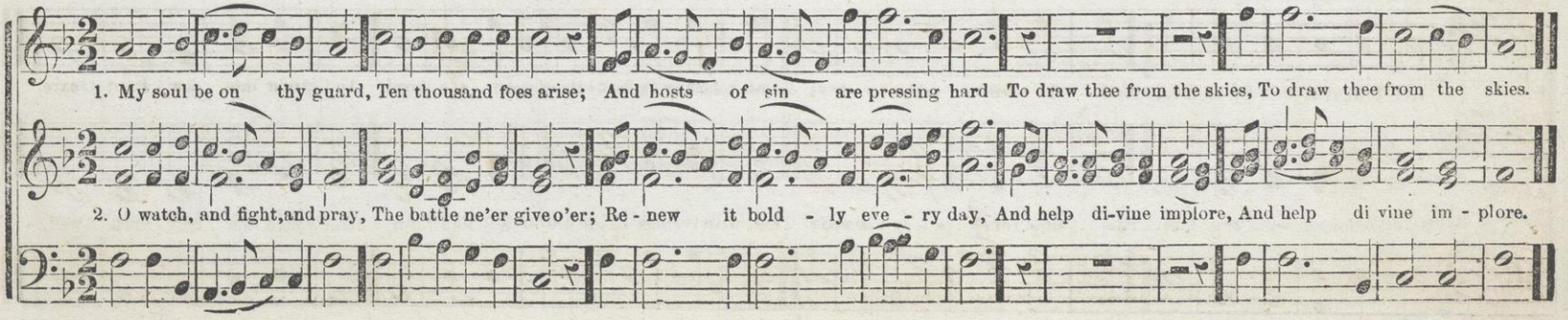
LUMAN. S. M.

ARR. FROM J. A. T. SCHULTZ.

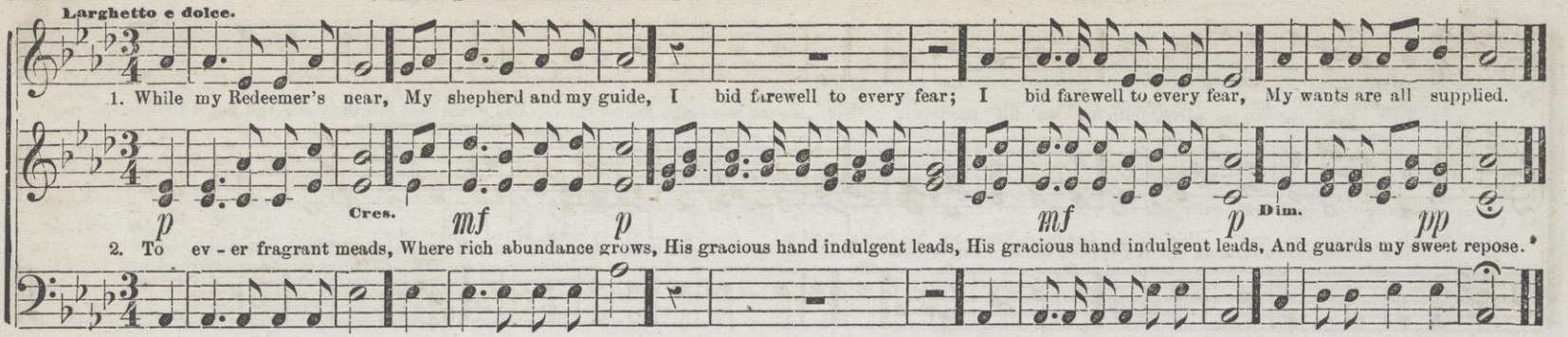


LUTHER. S. M.

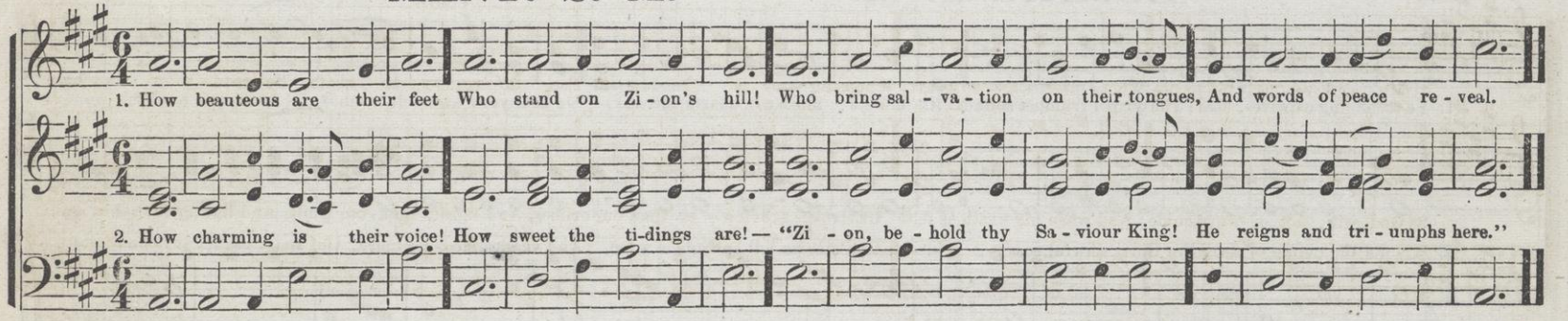
DR T. HASTINGS, BY PERMISSION.



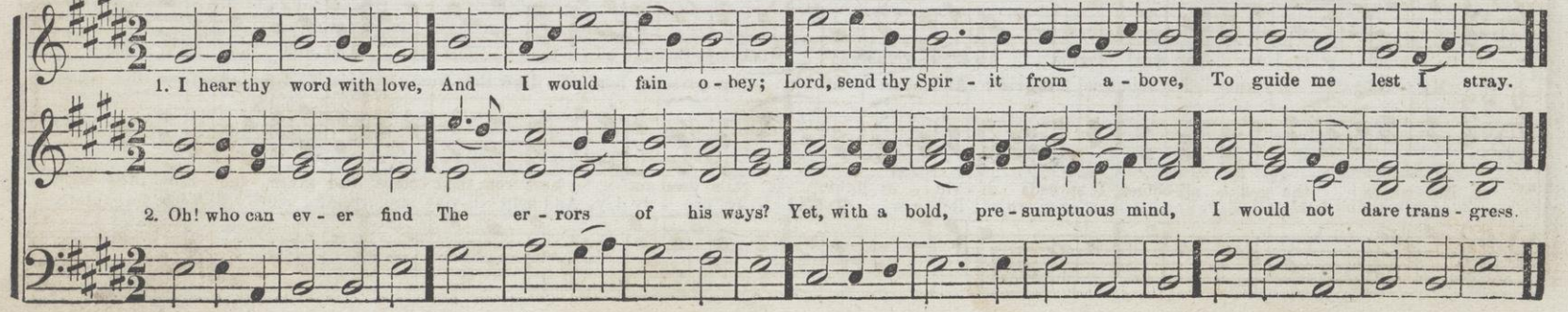
MAGDALA. S. M.



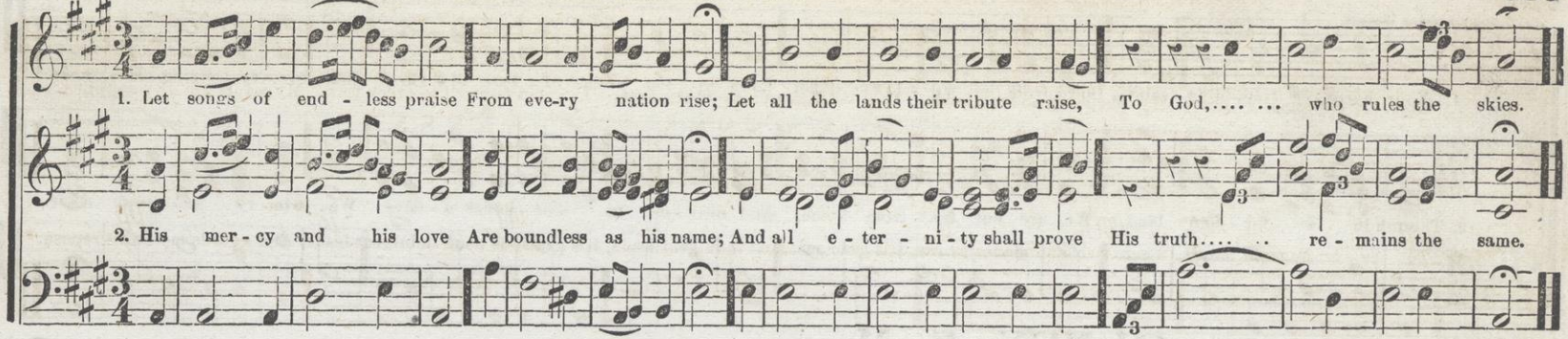
MENT. S. M.



MORNINGTON. S. M.

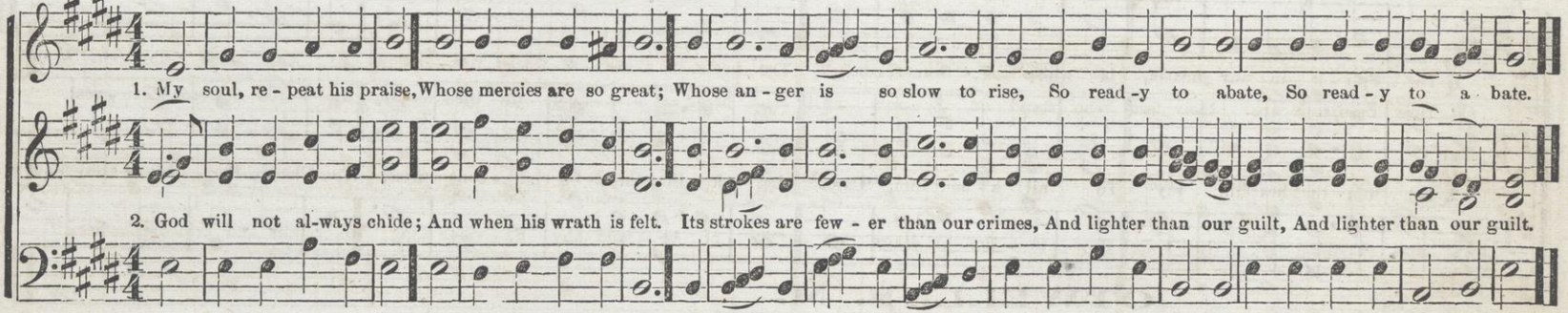


NORWELL. S. M.

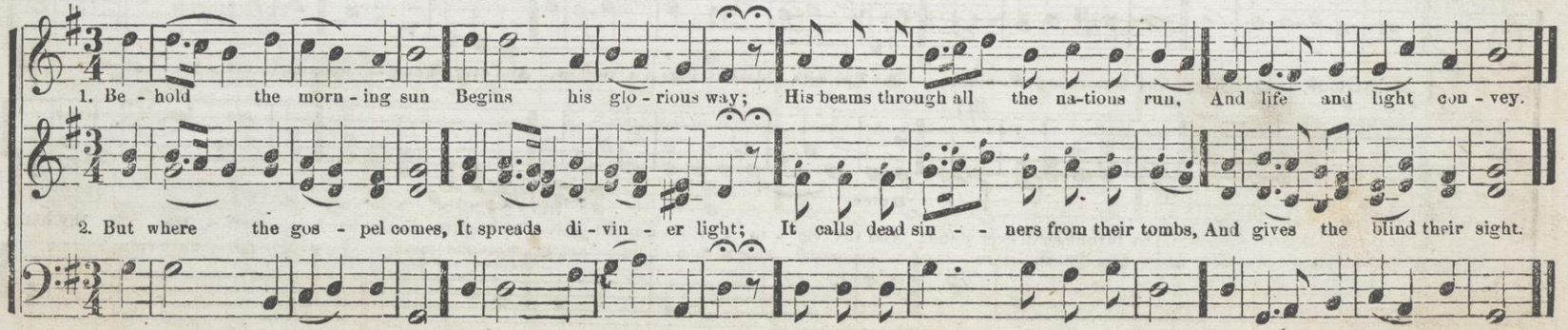


NORTHPORT. S. M.

DR. LOWELL MASON

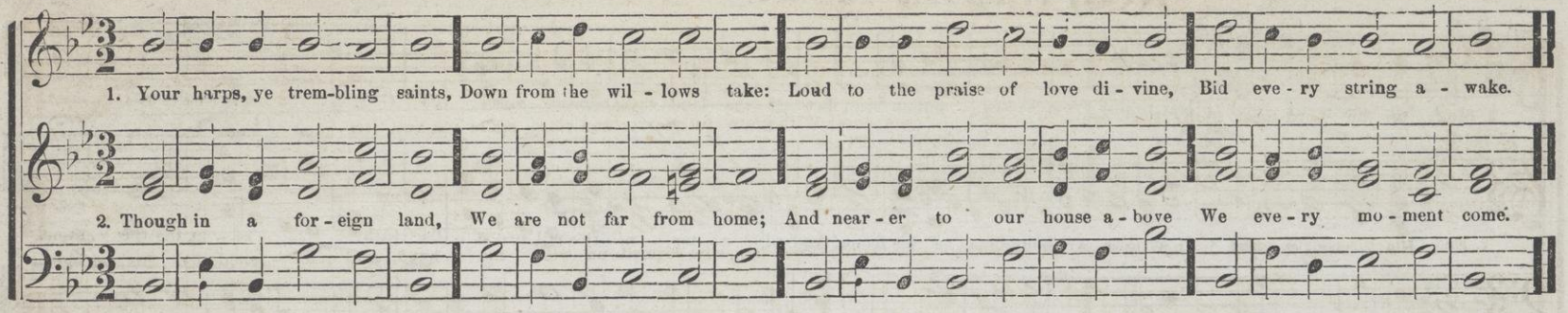


OHIO. S. M.

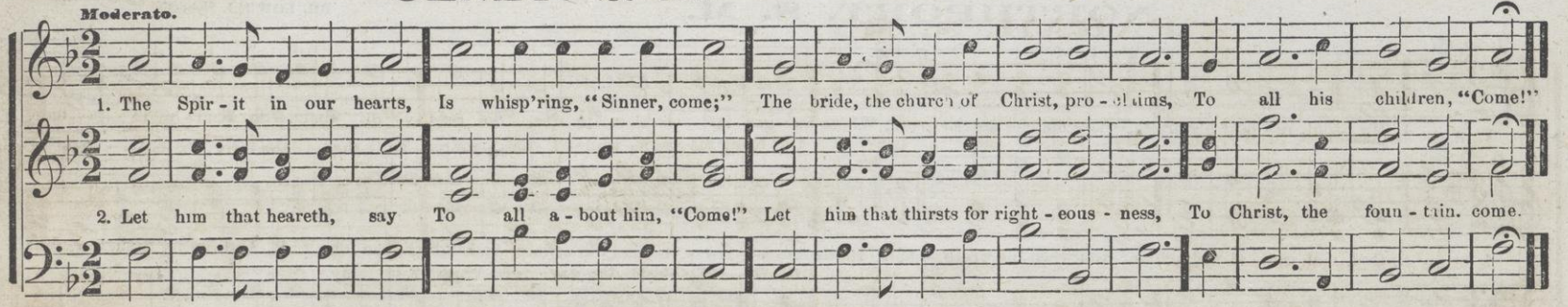


OLMUTZ. S. M.

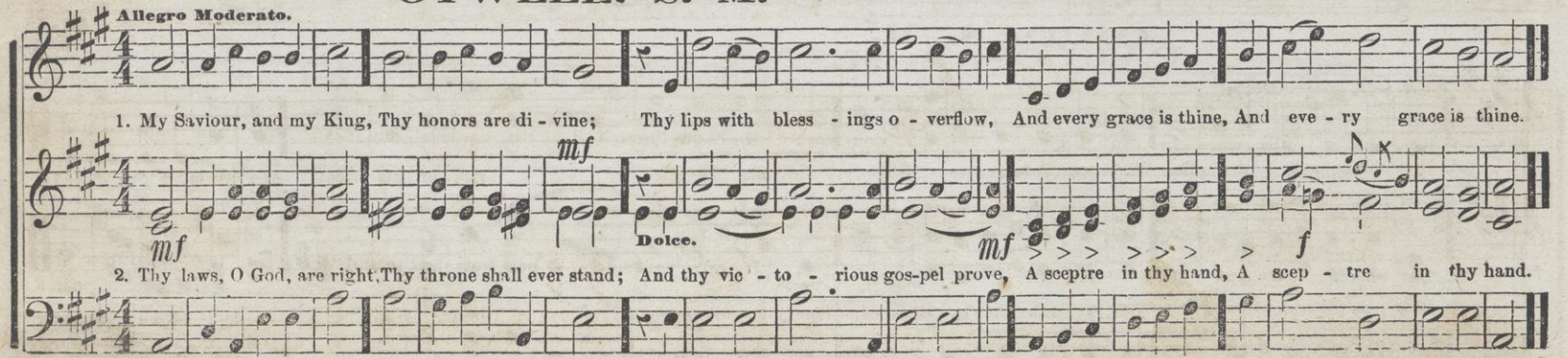
GREGORIAN.



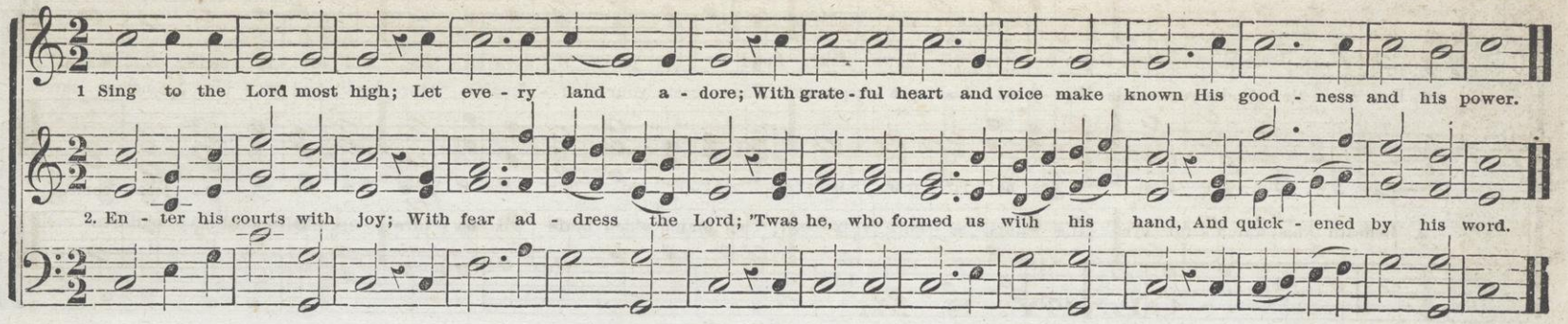
OLNEY. S. M.



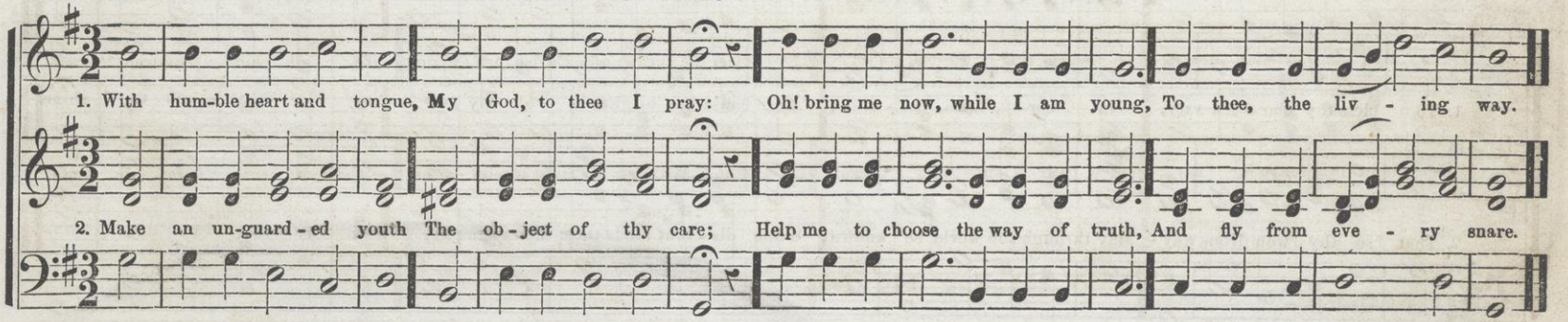
OTWELL. S. M.



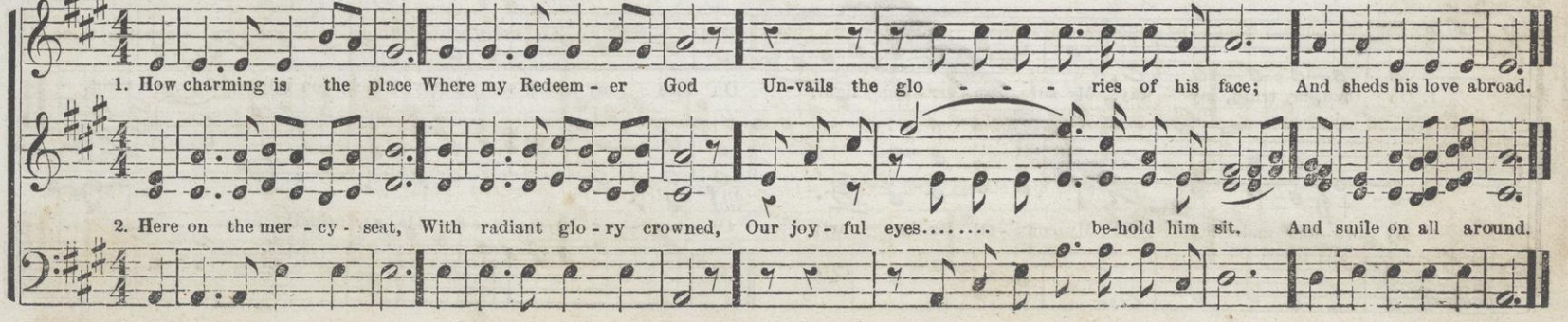
JUNIATA. S. M.



PARAH. S. M.

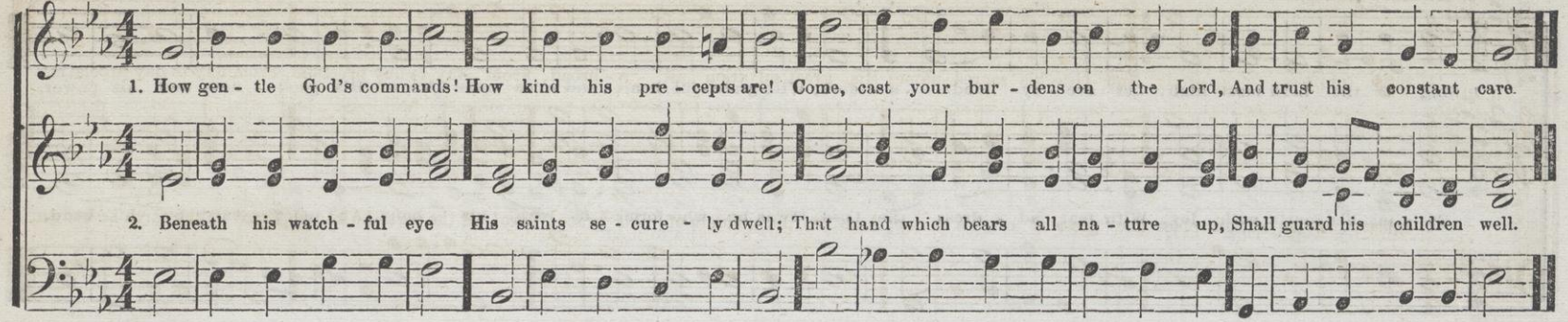


PAULOS. S. M.



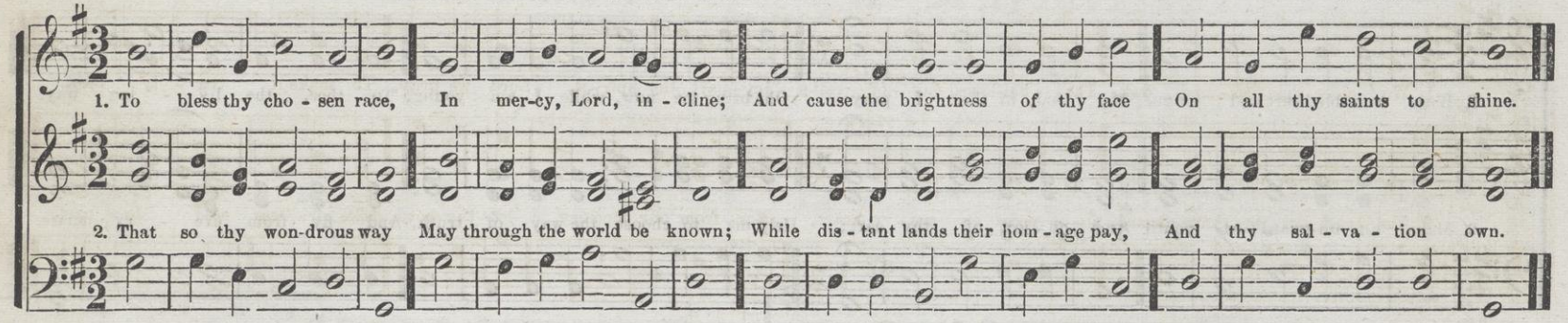
PEKIN. S. M.

WILLIAM MASON.



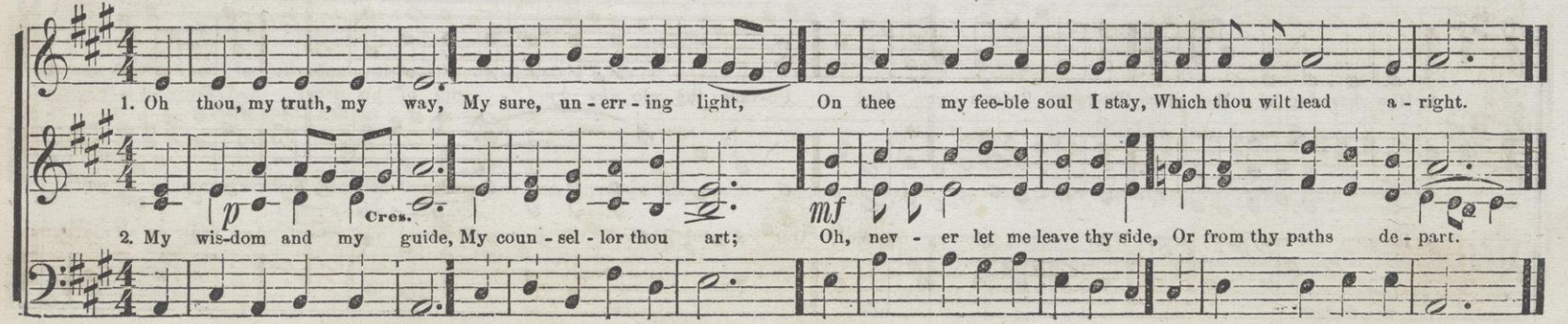
PENTONVILLE. S. M.

LINLEY.

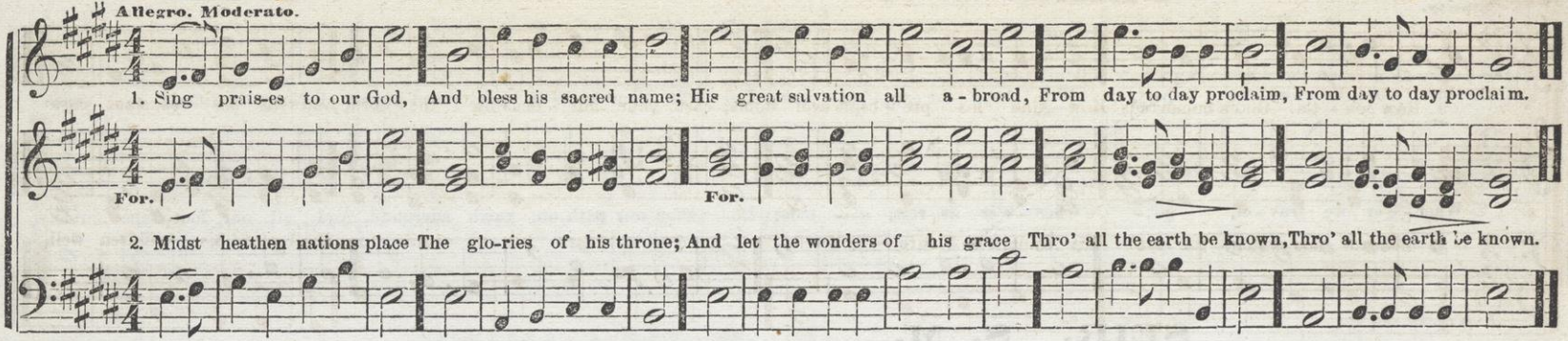


PRATT. S. M.

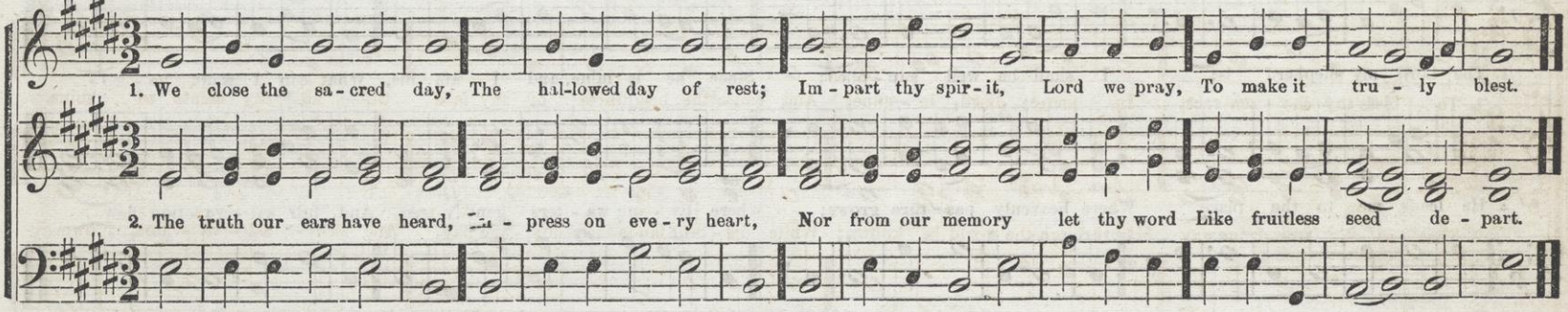
ARR. FROM C. H. RINK.



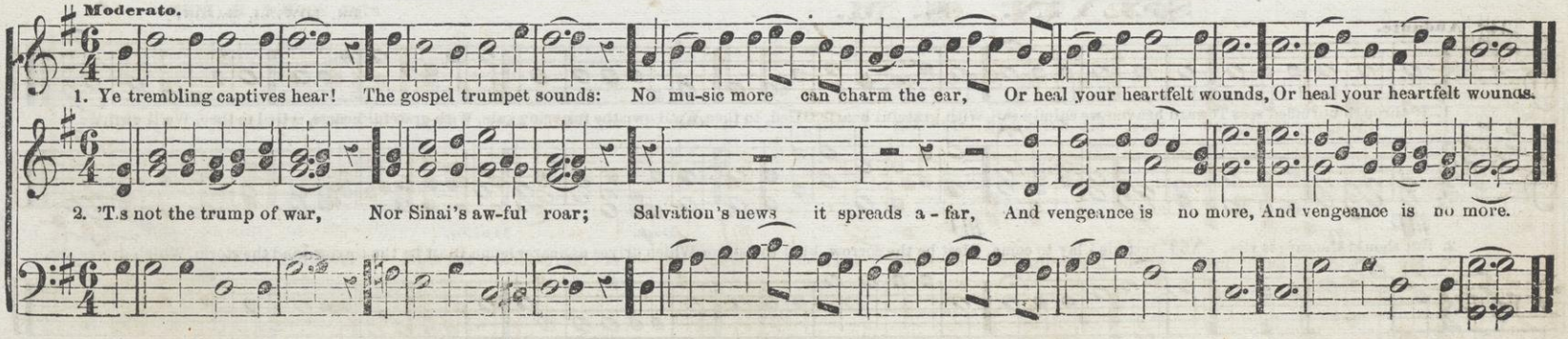
PYTHNER. S. M.



RAFFLES. S. M.



RUSHTON. S. M.



SCOTT. S. M.

FROM NAGELI.

Slowly.

1. Once more, be - fore we part, We bend the suppliant knee, And lift our souls in prayer and praise, E - ter - nal God, to thee.

2. Wher - e'er we trav - el, go; Wher - e'er we rest, a - bide; Do thou our path on earth surround, And all our foot-steps guide.

SEIR. S. M.

Moderato. Semi-Chorus.

1. The Lord my shepherd is; I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side.

2. He leads me to the place Where heavenly pas - ture grows; Where liv - ing wa - ters gent-ly pass, And full sal - va - tion flows.

SELVIN. S. M.

DR. LOWELL MASON.

Andante.

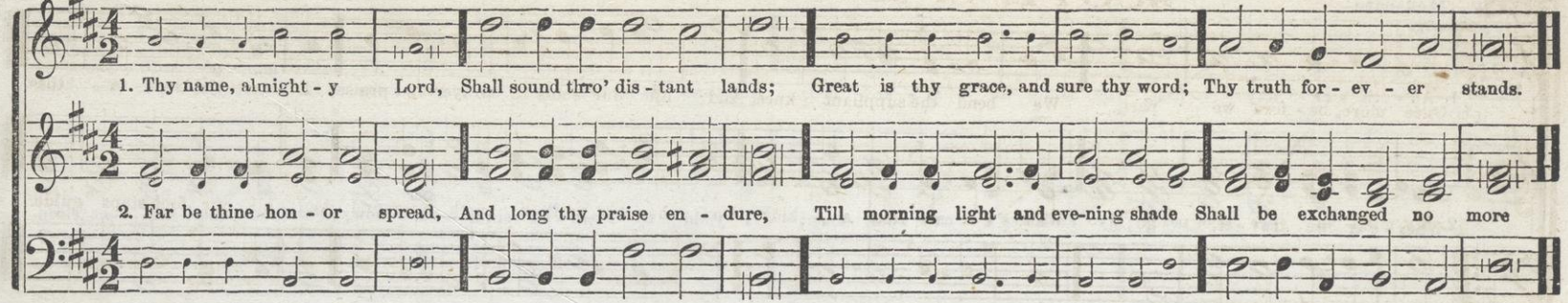
1. If through unruffled seas Toward heaven we calmly sail, With grateful hearts, O God, to thee, We'll own the fostering gale, With grateful hearts, O God to thee, We'll own, &c.

mp *mf* Dim. Mezzo.

2. But should the surges rise, And rest de - lay to come, Blest be the sorrow, kind the storm, Which drives us nearer home, Blest be the sorrow, kind the storm, Which drives, &c.

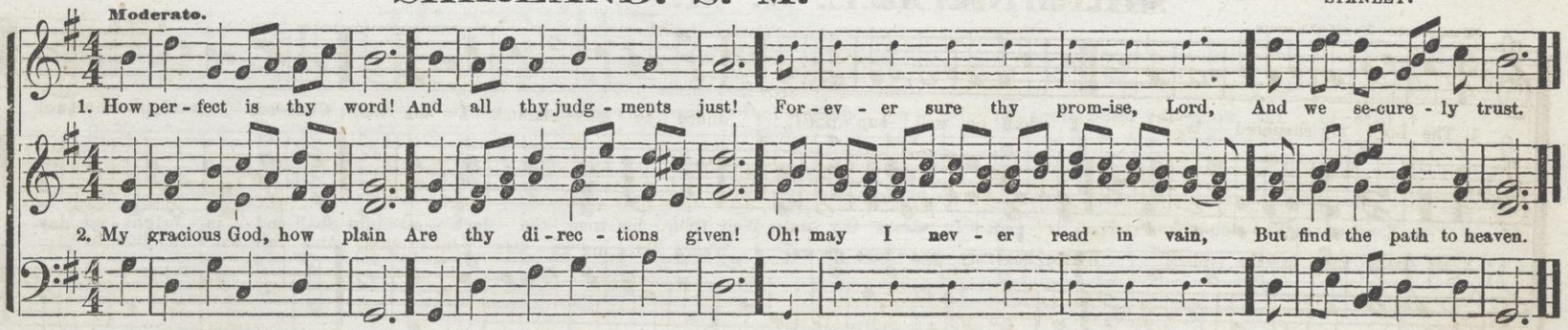
SHAWMUT. S. M.

DR. LOWELL MASON.



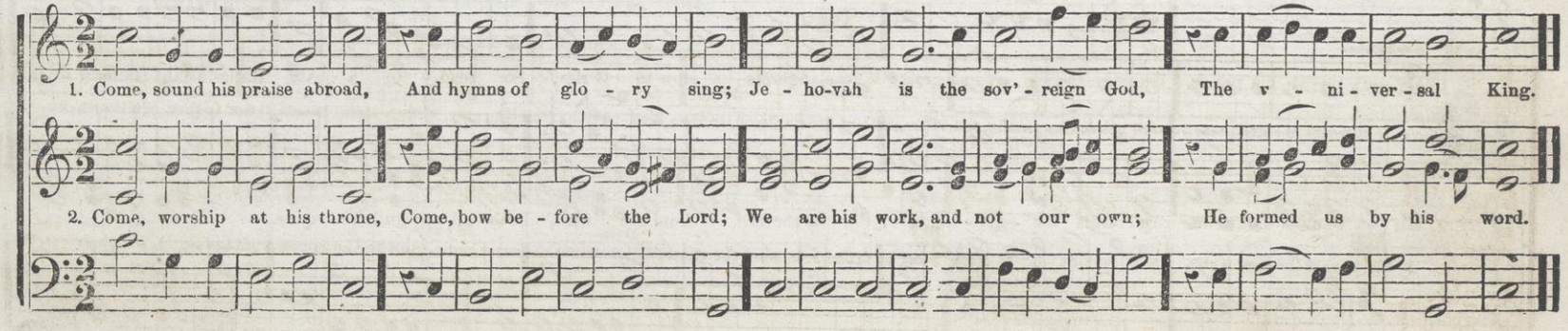
SHIRLAND. S. M.

STANLEY.



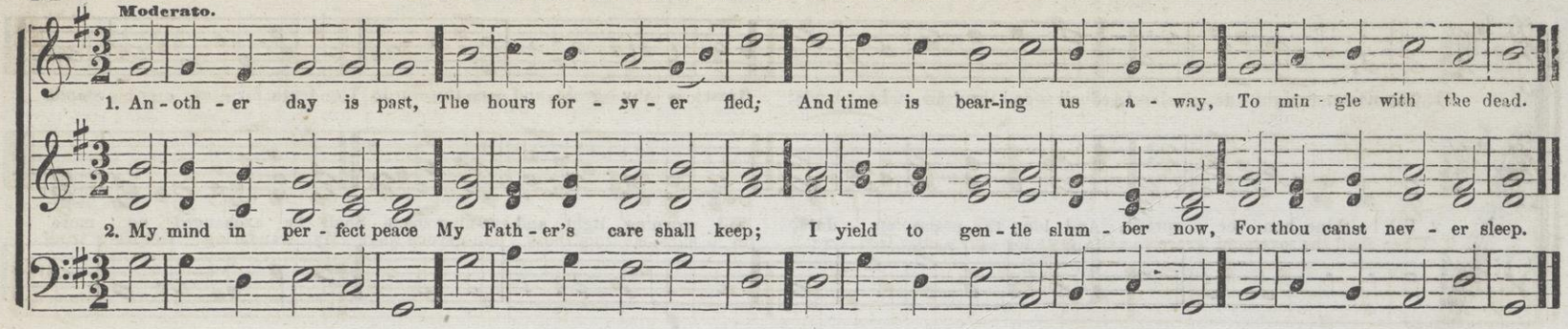
SILVER STREET. S. M.

I. SMITH.

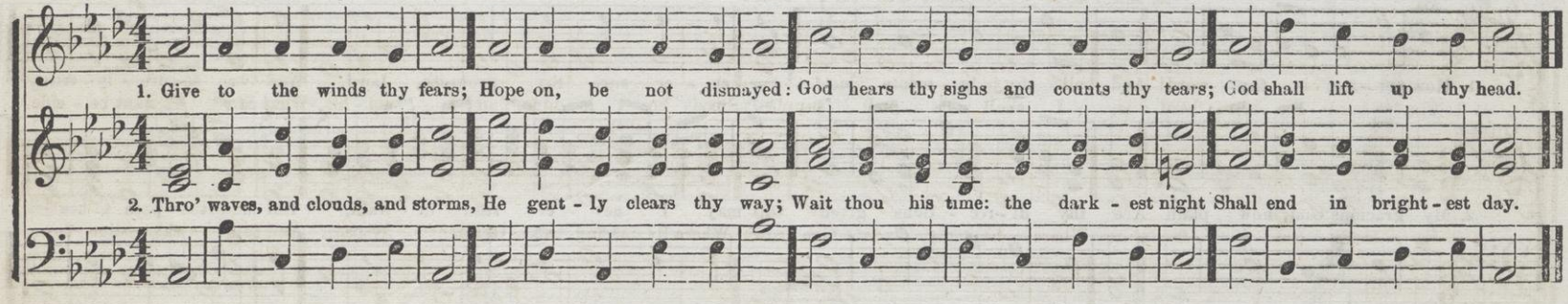


STATE STREET S. M.

J. C. WOODMAN.

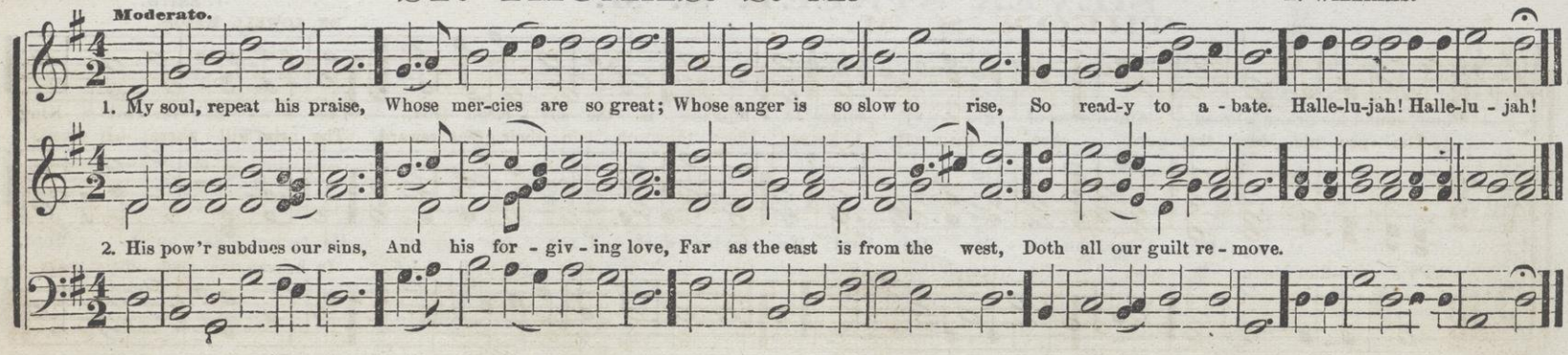


ST. MICHAEL. S. M.



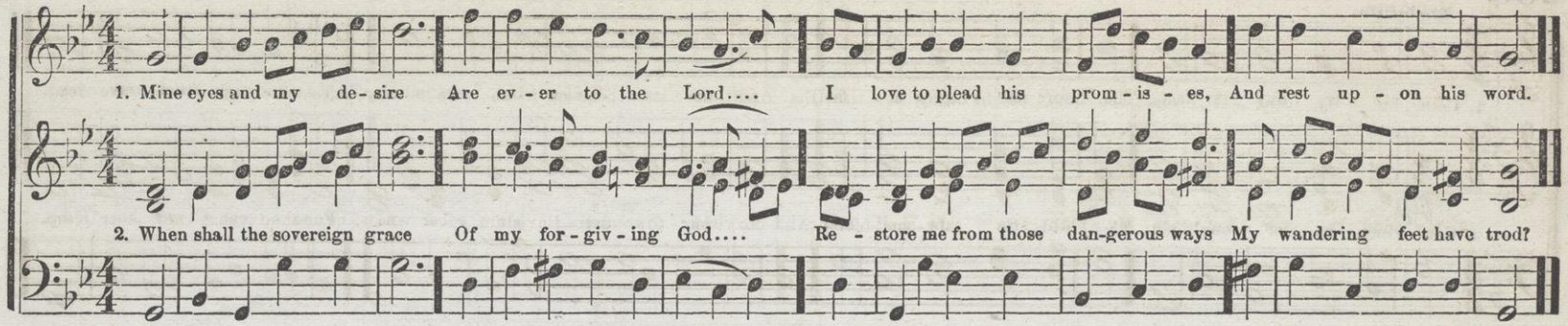
ST. THOMAS. S. M.

A. WILLIAMS.



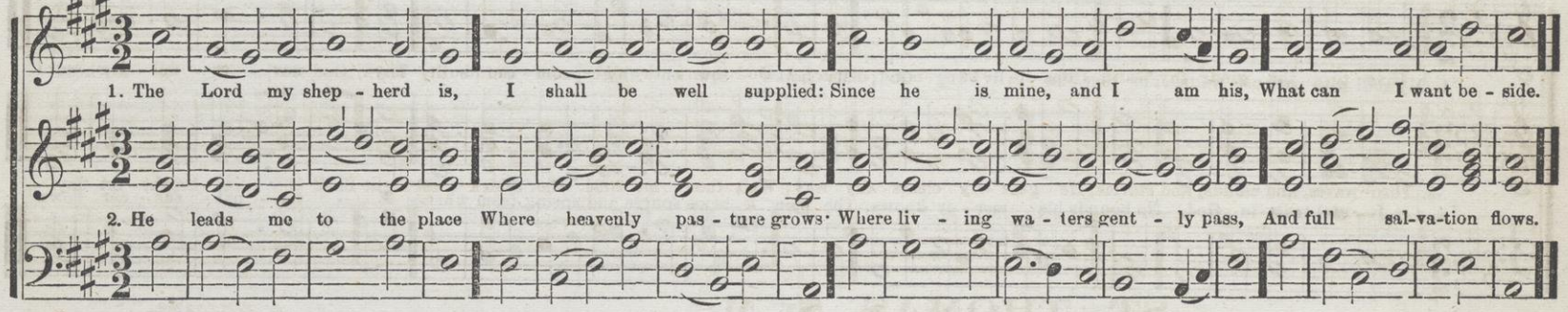
STRAND. S. M.

WILLIAM MASON.



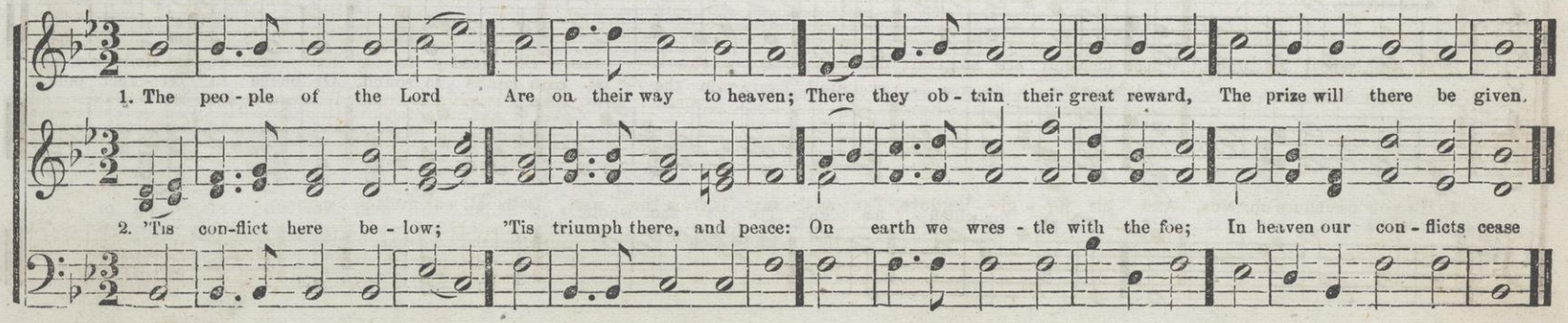
THATCHER. S. M.

HANDEL.



THEON. S. M.

DR. LOWELL MASON.



UNDERWOOD. S. M.

B. E. JONES.

Moderato.

1. Come, ho - ly Spir - it, come! Let thy bright beams a - rise: Dis pel the sor - row from our minds, The dark - ness from our eyes.

mp

2. Con - vince us of our sin; Then lead to Je - sus' blood, And to our wondering view re - veal The se - cret love of God.

WATCHMAN. S. M.

LEACH.

1. My soul with patience waits, For thee the liv - ing God; My hopes are on thy prom - ise built, Thy nev - er - fail - ing word.

2. Let Is - rael trust in God, No bounds his mer - cy knows; The plen - teous source and spring from whence E - ter - nal suc - cor flows.

ZEUNER'S. S. M.

CH. ZEUNER.

Andantino.

1. Oh where shall rest be found, Rest for the wea - ry soul? 'Twere vain the o - cean depths to sound, Or pierce to ei - ther pole.

2. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

CREATION. L. P. M. 2d P. M.

1. Let all the earth their voi - ces raise, To sing the choic - est psalm of praise, To sing and bless Je - ho - vah's name:

2. The hea - then know thy glo - ry, Lord, The won - dering na - tions read thy word; But here Je - ho - vah's name is known;

His glo - ry let the hea - then know, His won - ders to the na - tions show, And all his sav - ing works pro - claim.

Nor shall our wor - ship e'er be paid To gods which mor - tal hands have made; Our Ma - ker is our God a - lone.

NASHVILLE. L. P. M. 2d P. M.

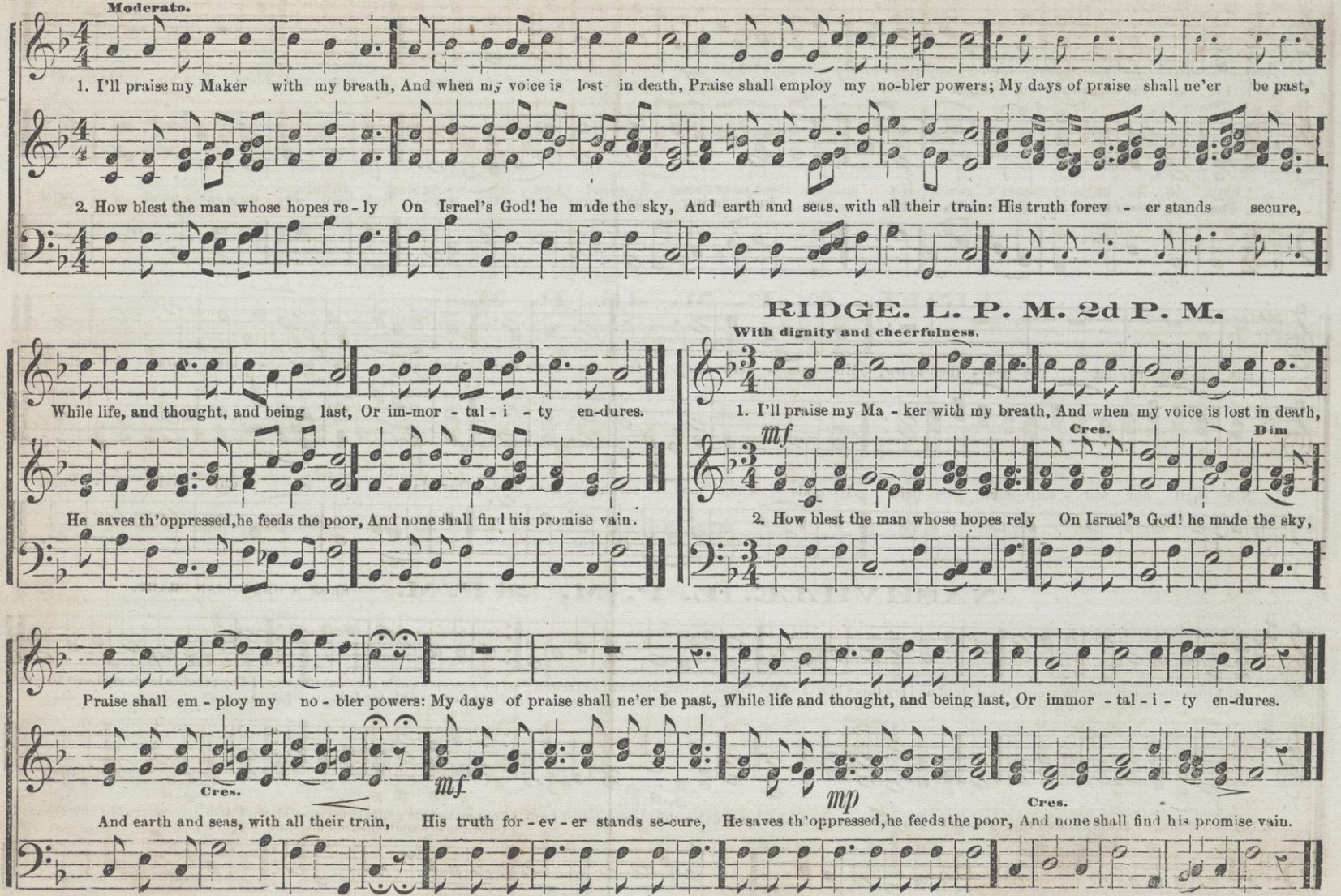
FROM A GREGORIAN CHANT.

1. I love the volume of thy word: What light and joy those leaves afford To souls benighted and distressed; { Thy precepts guide my doubtful way, / Thy fear for - bids my feet to stray, } Thy promise leads my heart to rest.

2. Thy threat'nings wake my slumb'ring eyes, And warn me where my danger lies; But 'tis thy blessed gospel, Lord, { That makes my guilty conscience clean, / Converts my soul, subdues my sin. } And gives a free but large reward.

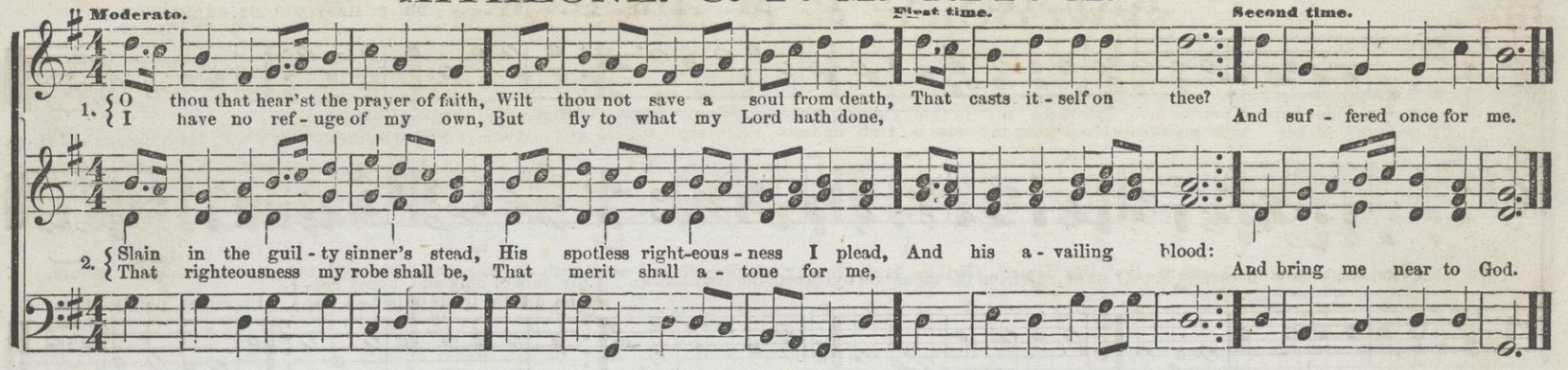
NEWCOURT. L. P. M. 2d P. M.

H. BOND.

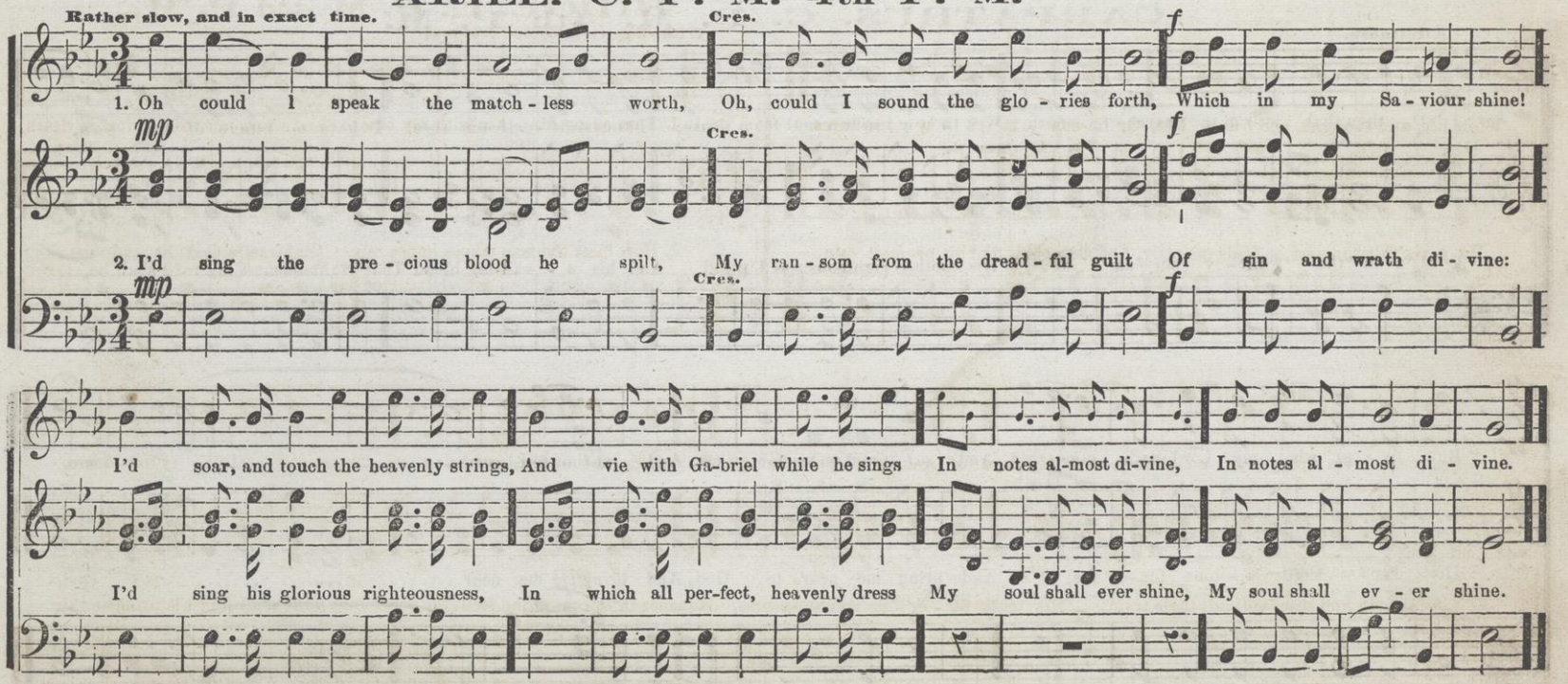


RIDGE. L. P. M. 2d P. M.

AITHLONE. C. P. M. 4th P. M.

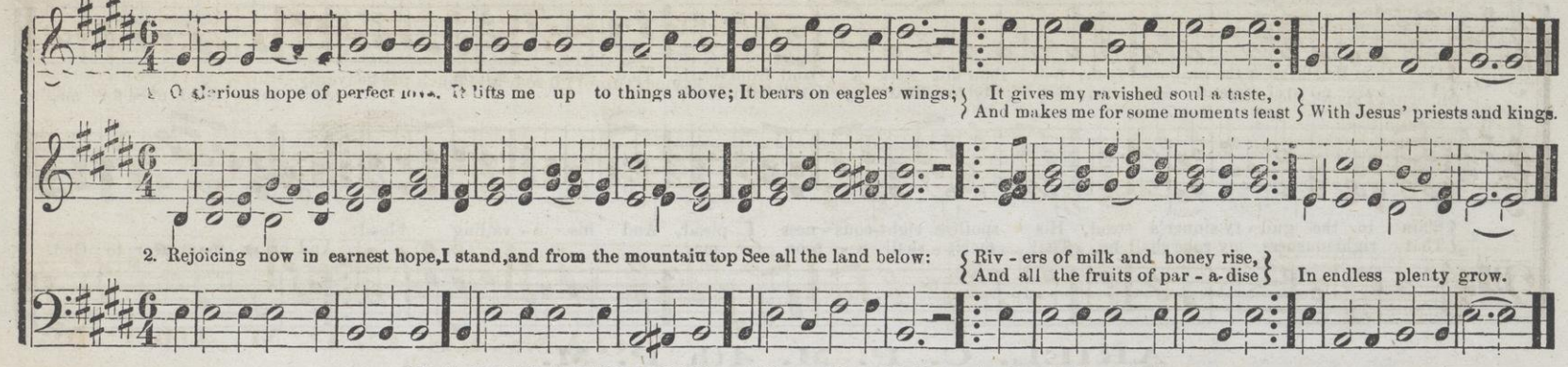


ARIEL. C. P. M. 4th P. M.

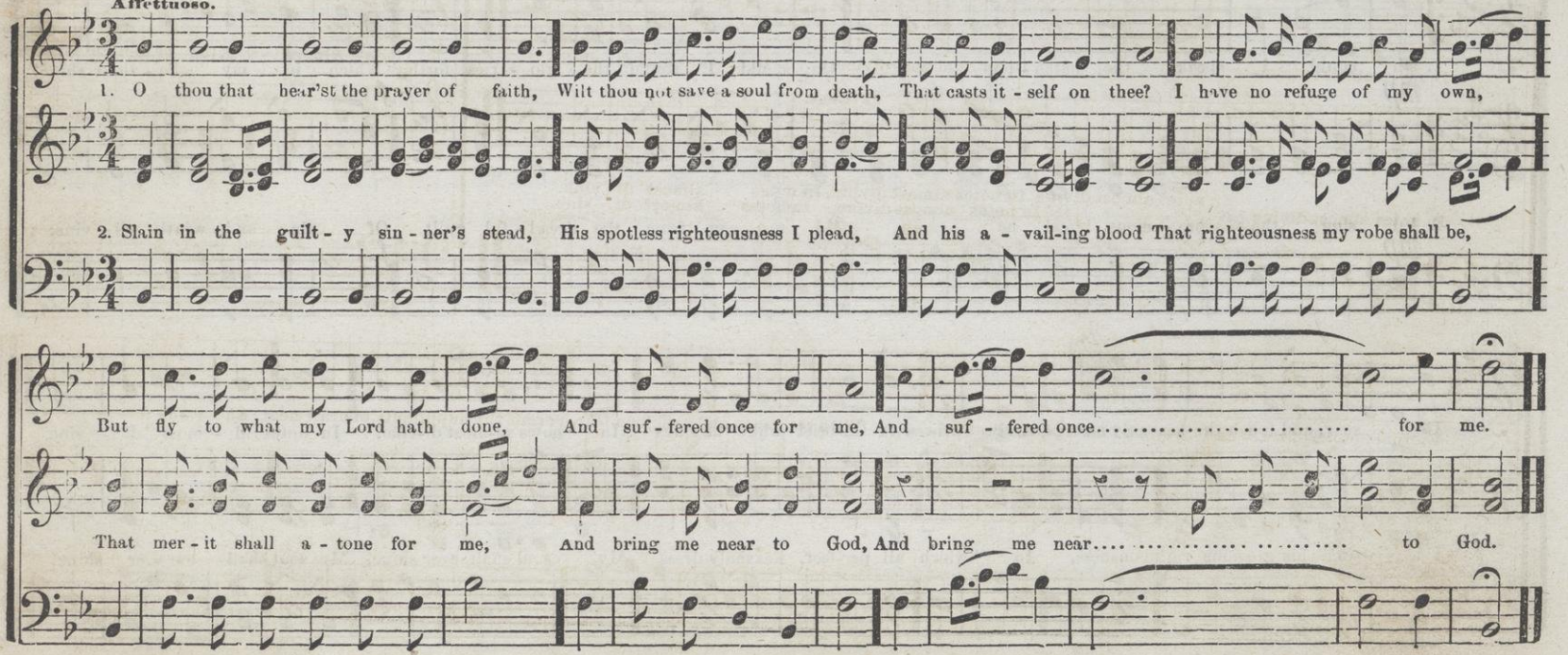


BREMEN. C. P. M. 4th P. M.

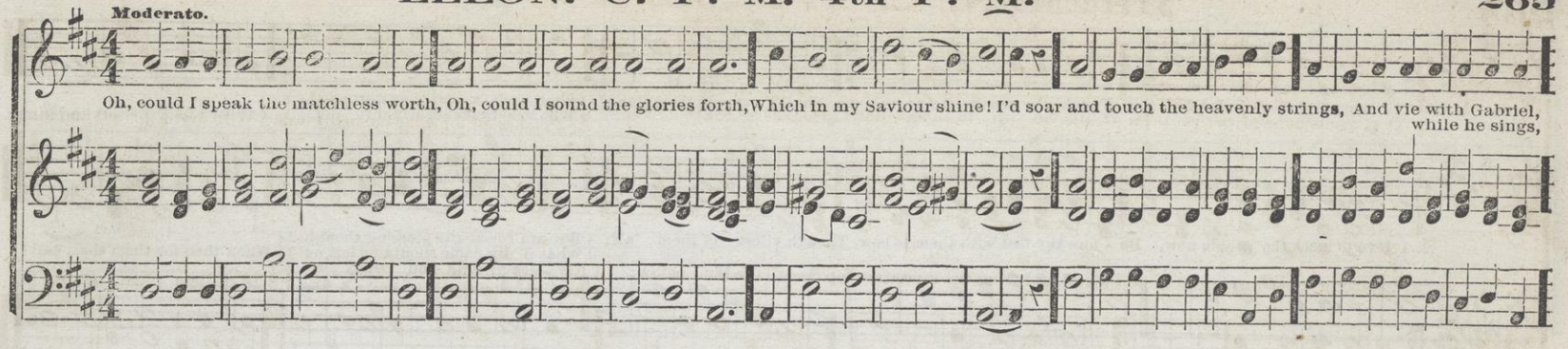
DR T. HASTINGS, BY PERMISSION.



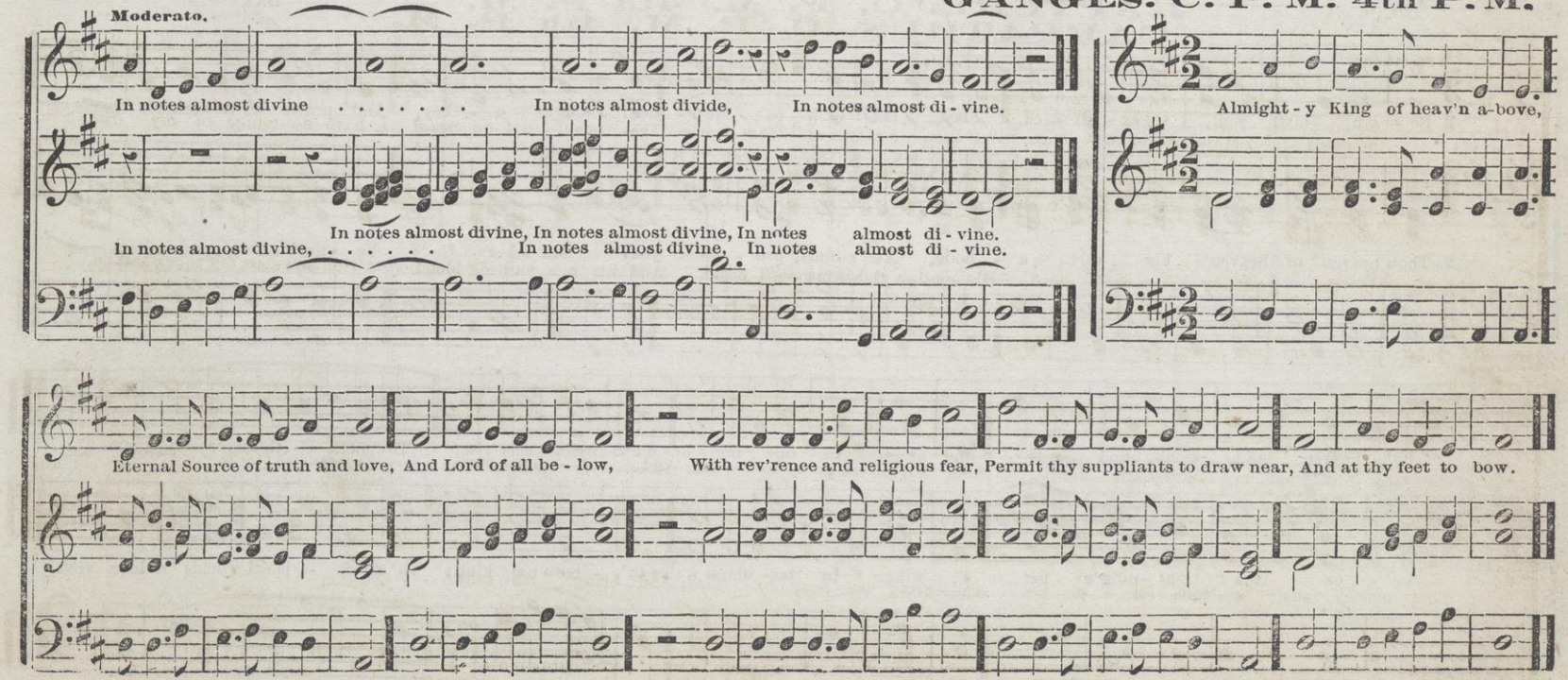
CARPATHUS. C. P. M. 4th P. M.



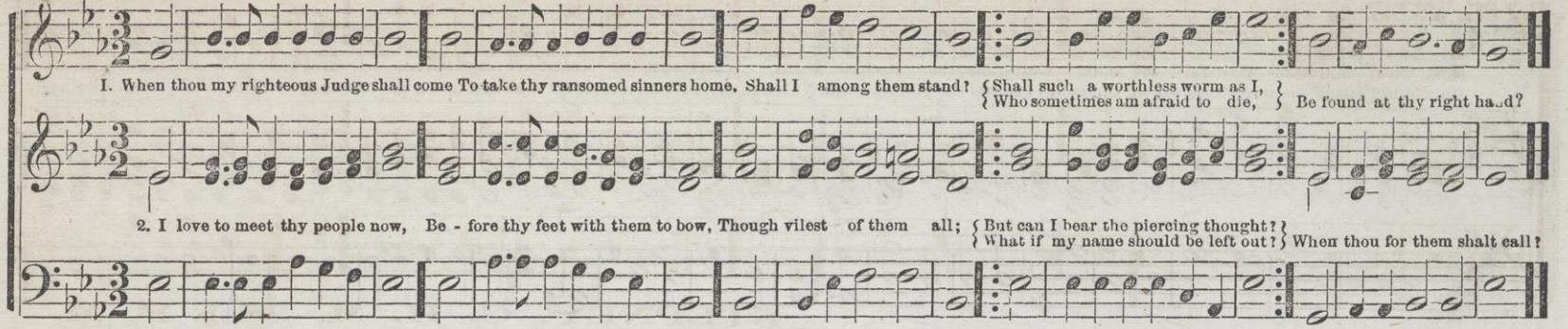
ELEON. C. P. M. 4th P. M.



GANGES. C. P. M. 4th P. M.

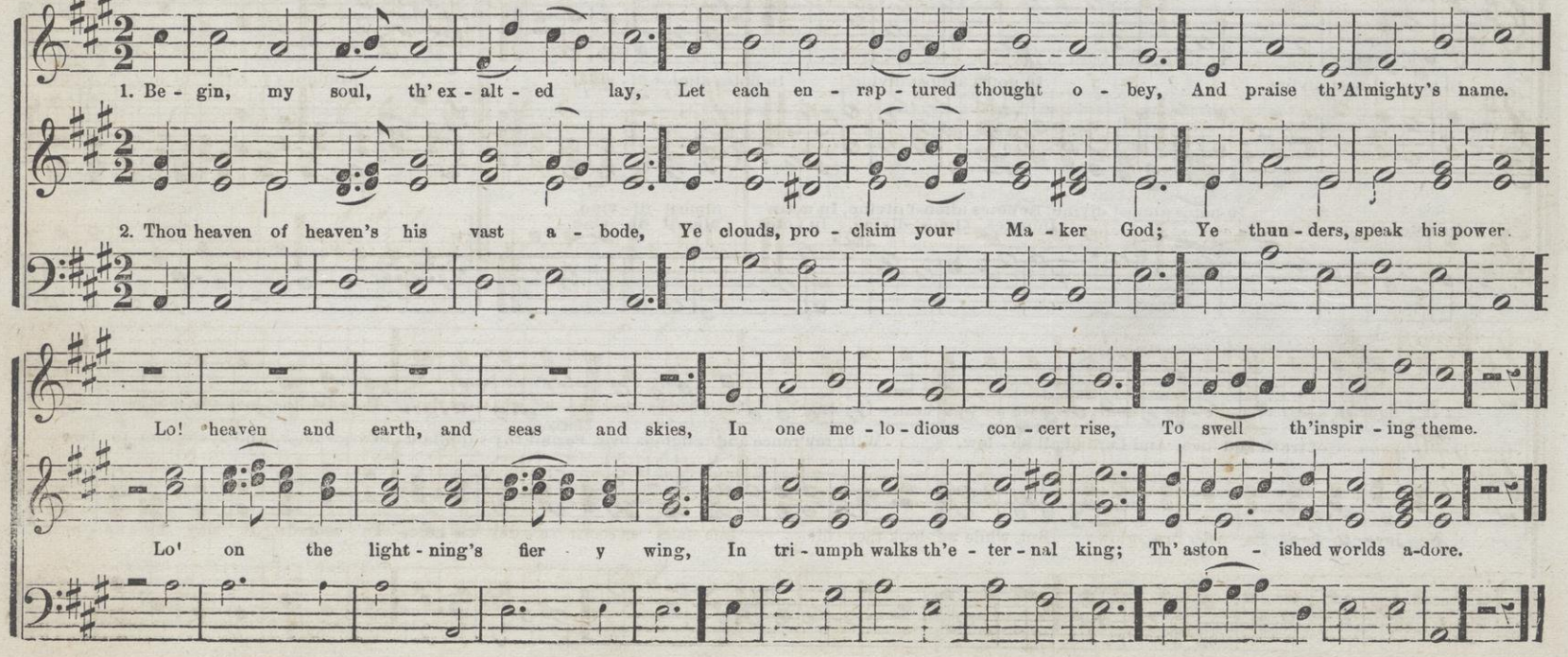


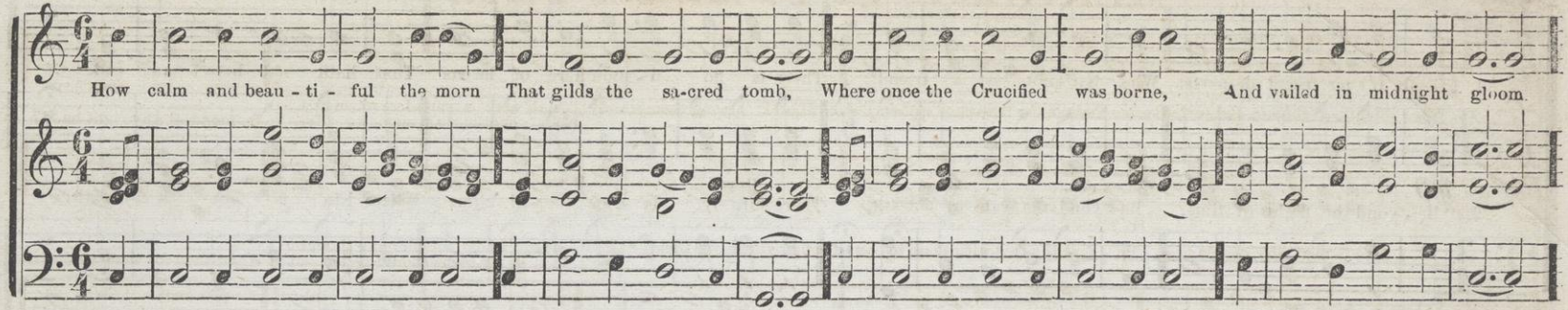
MERIBAH. C. P. M. 4th P. M.



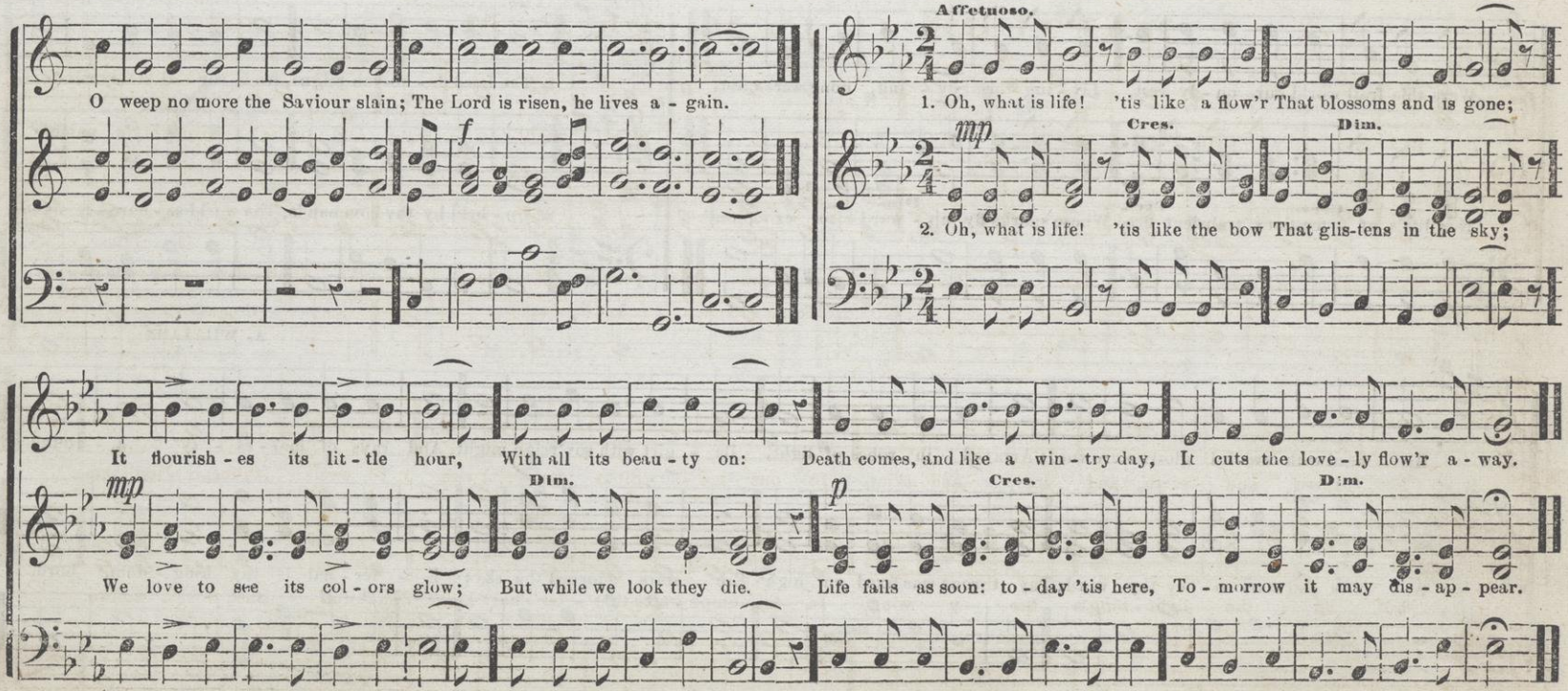
RAPTURE. C. P. M. 4th P. M.

HARWOOD.



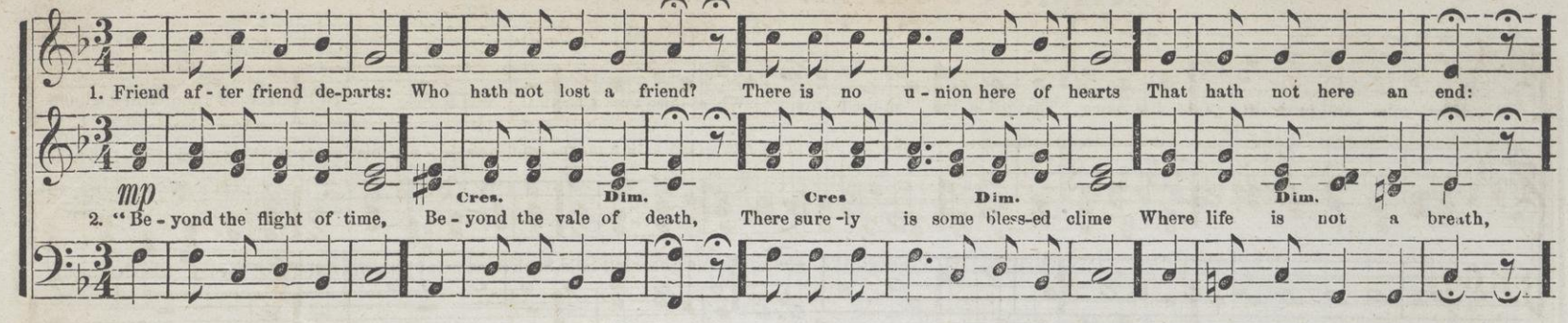


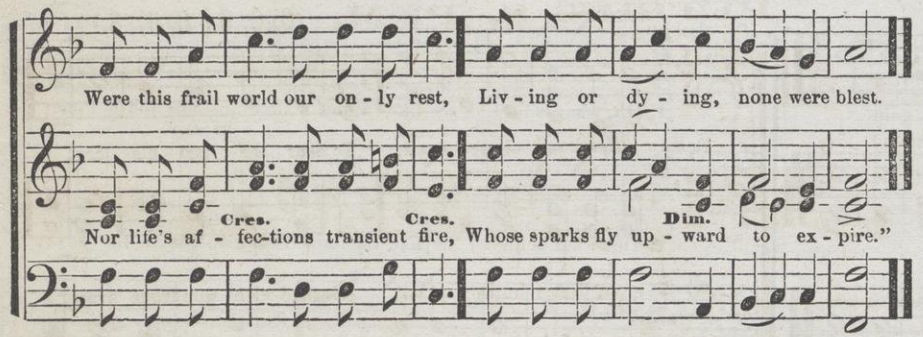
STEPNEY. C. H. M. 38th P. M.



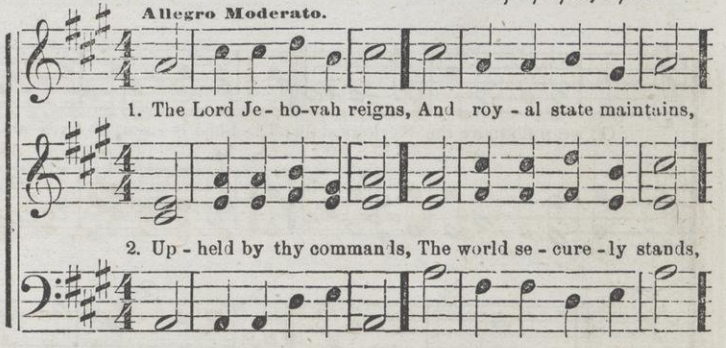
MOULTON. S. H. M. 37th P. M.

DR. LOWELL MASON.

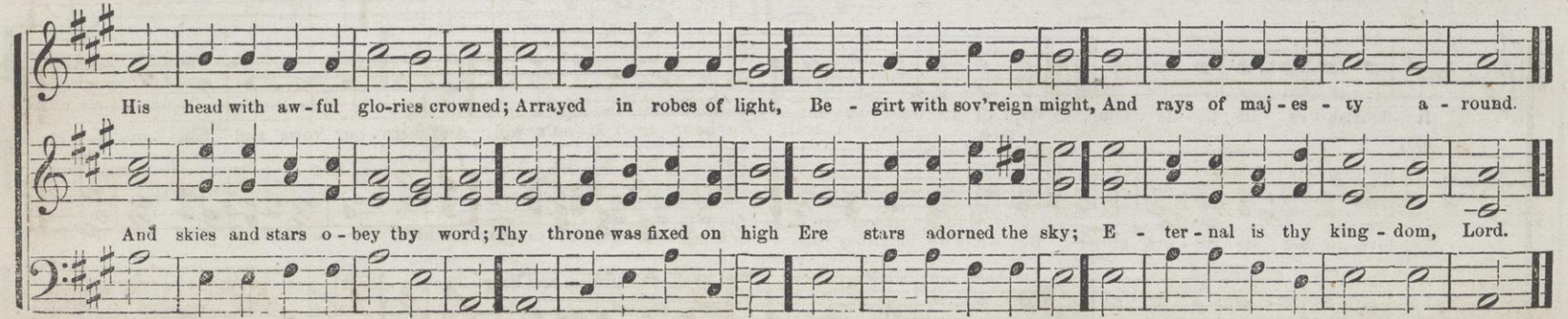




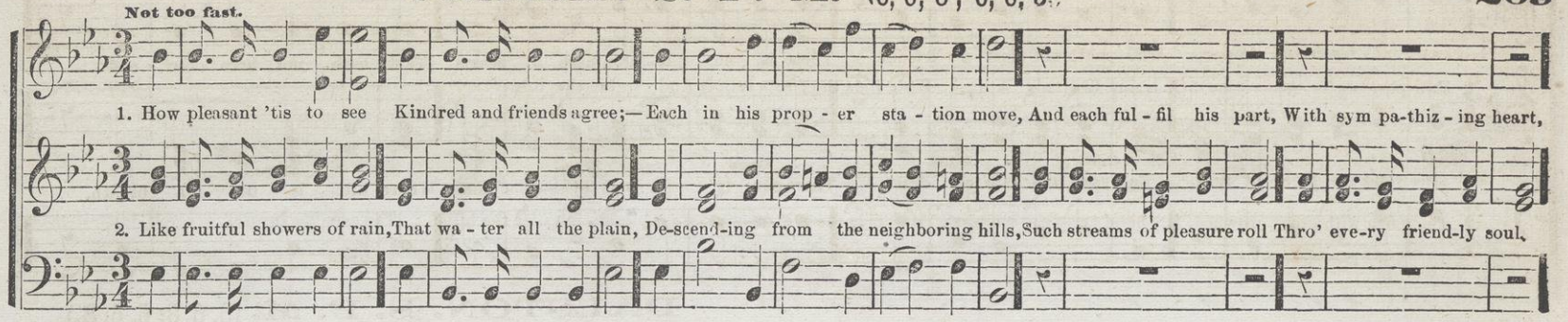
DALSTON. S. P. M. (6, 6, 8; 6, 6, 8.)



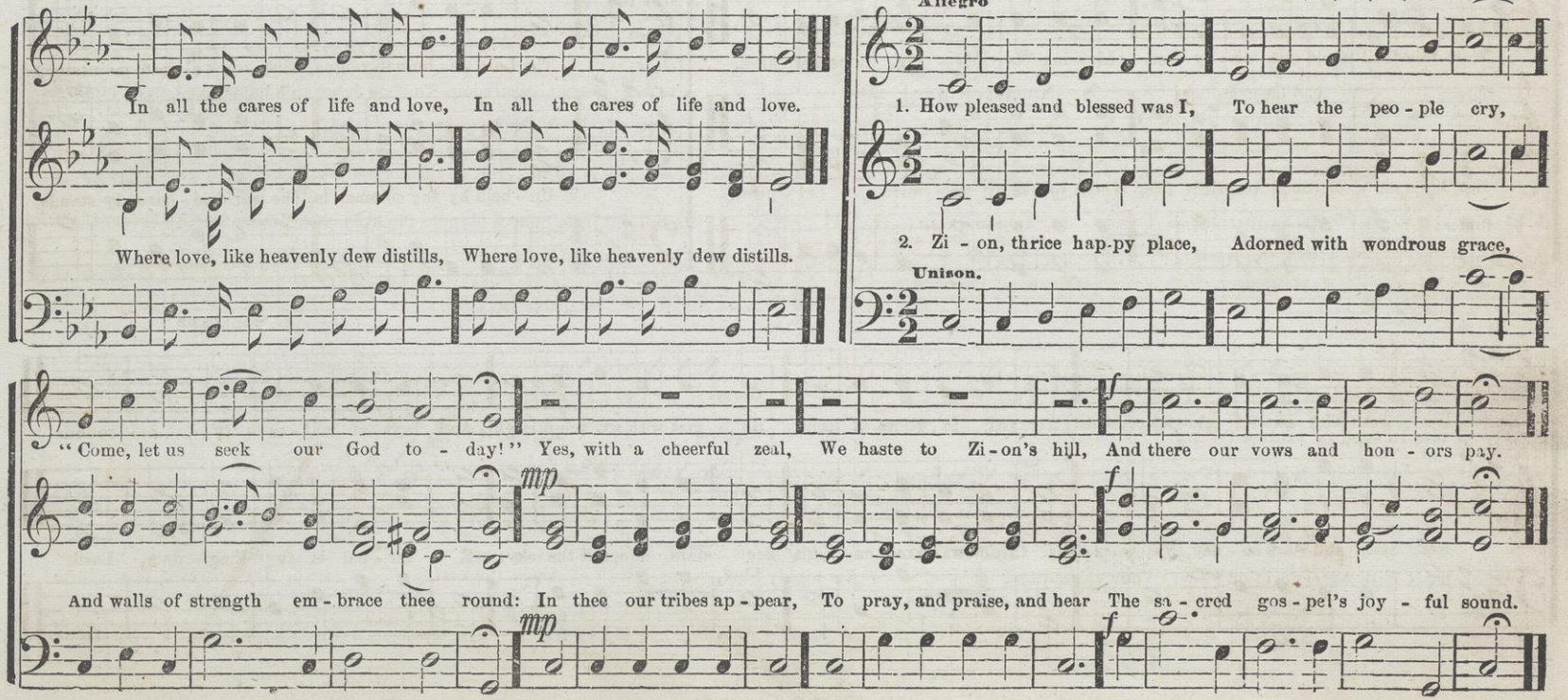
A. WILLIAMS



PHAREZ. S. P. M. (6, 6, 8; 6, 6, 8.)



PETERS. S. P. M. (6, 6, 8; 6, 6, 8.)



BEZA. H. M. 3d P. M.

DR. LOWELL MASON

Not very fast.

1. How pleasing is the voice Of God, our heavenly king, Who bids the frosts retire, And wakes the lovely spring! Bright suns arise, The mild wind

2. The morn with glory crowned, His hand arrays in smiles; He bids the eve de-cline, Re - joic - ing o'er the hills: The evening breeze His breath per-

blows, And beauty glows Through earth and skies.

fumes; His beauty blooms In flowers and trees.

CLAREMONT. H. M. 3d P. M.

Not too fast.

1. Let every creature join To bless Jehovah's name, And every power u-

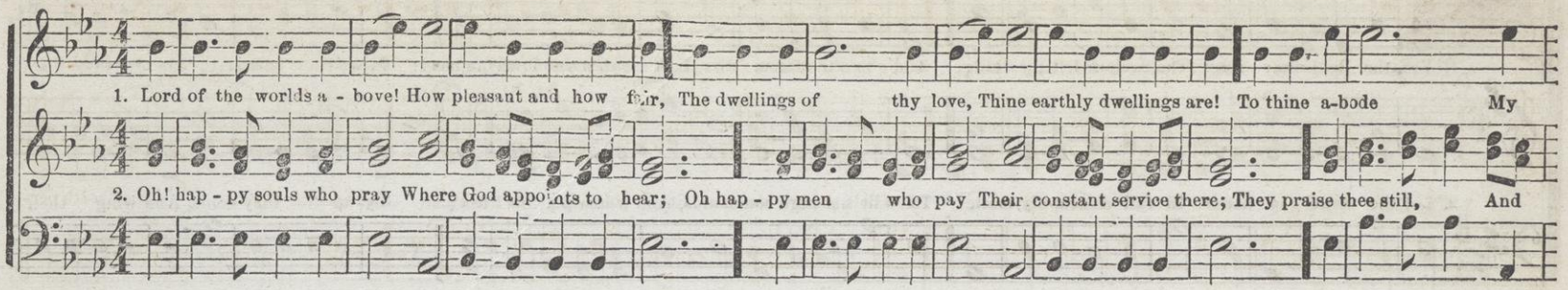
2. But oh! from human tongues Should nobler praises flow, And every thankful

nite To swell th' exalted theme; Let nature raise From every tongue, A general song Of grate - ful praise.

heart With warm devotion glow: Your voices raise, Ye highly blest, Above the rest De - clare his praise.

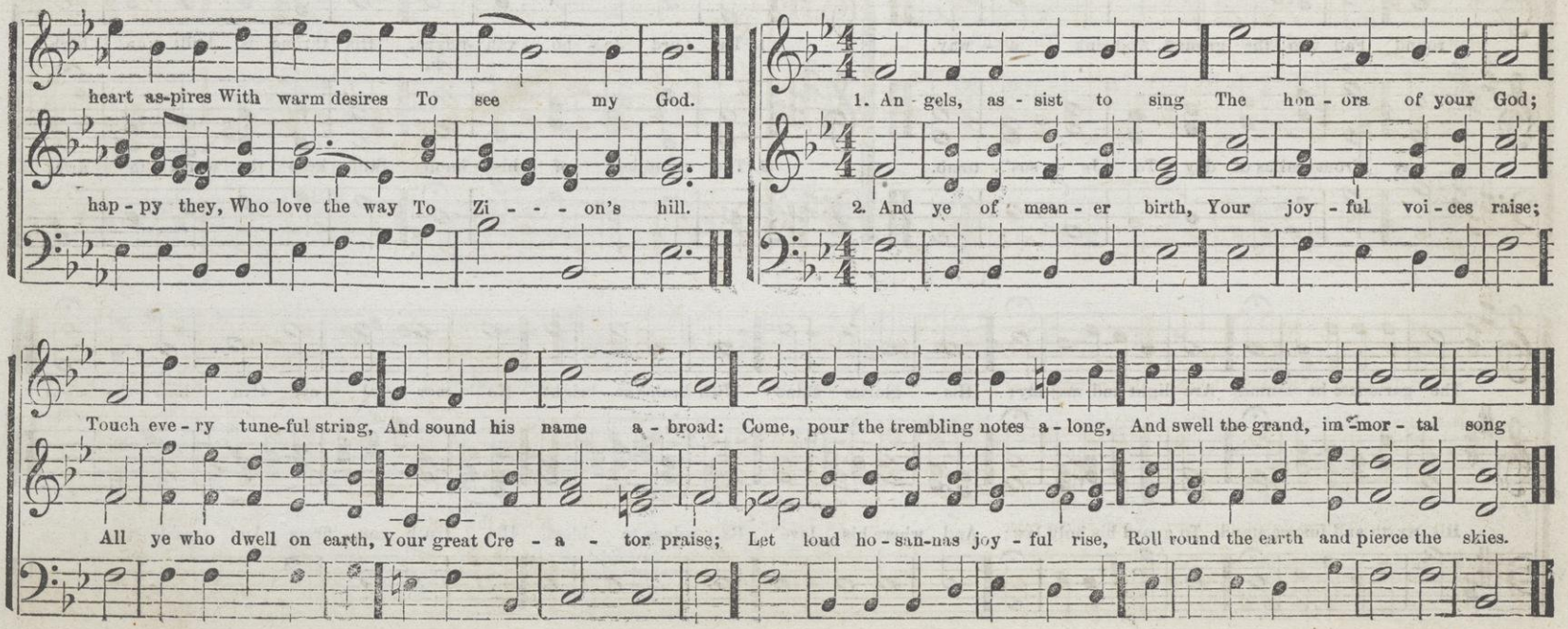
CLARKSVILLE. H. M. 3d P. M.

W. B. BRADBURY.

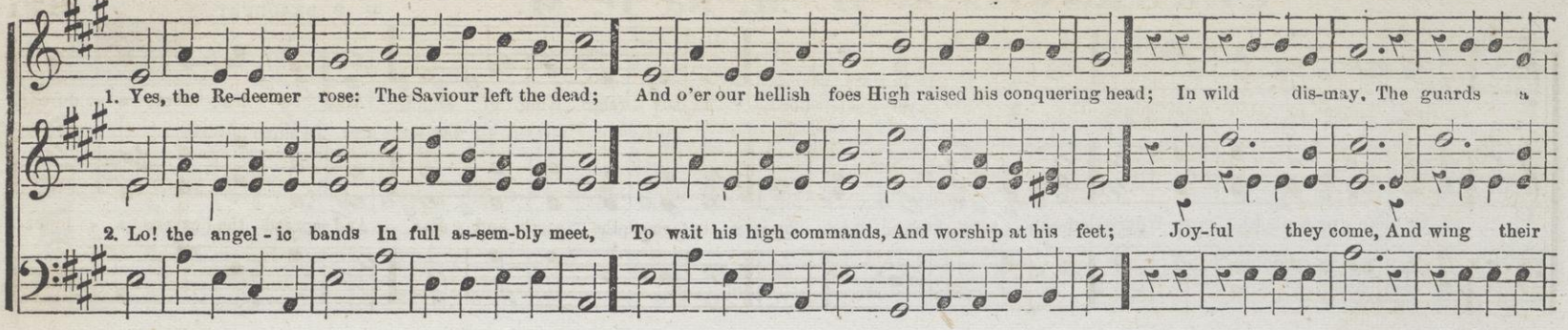


ERK. H. M. 3d P. M.

WM. MASON.

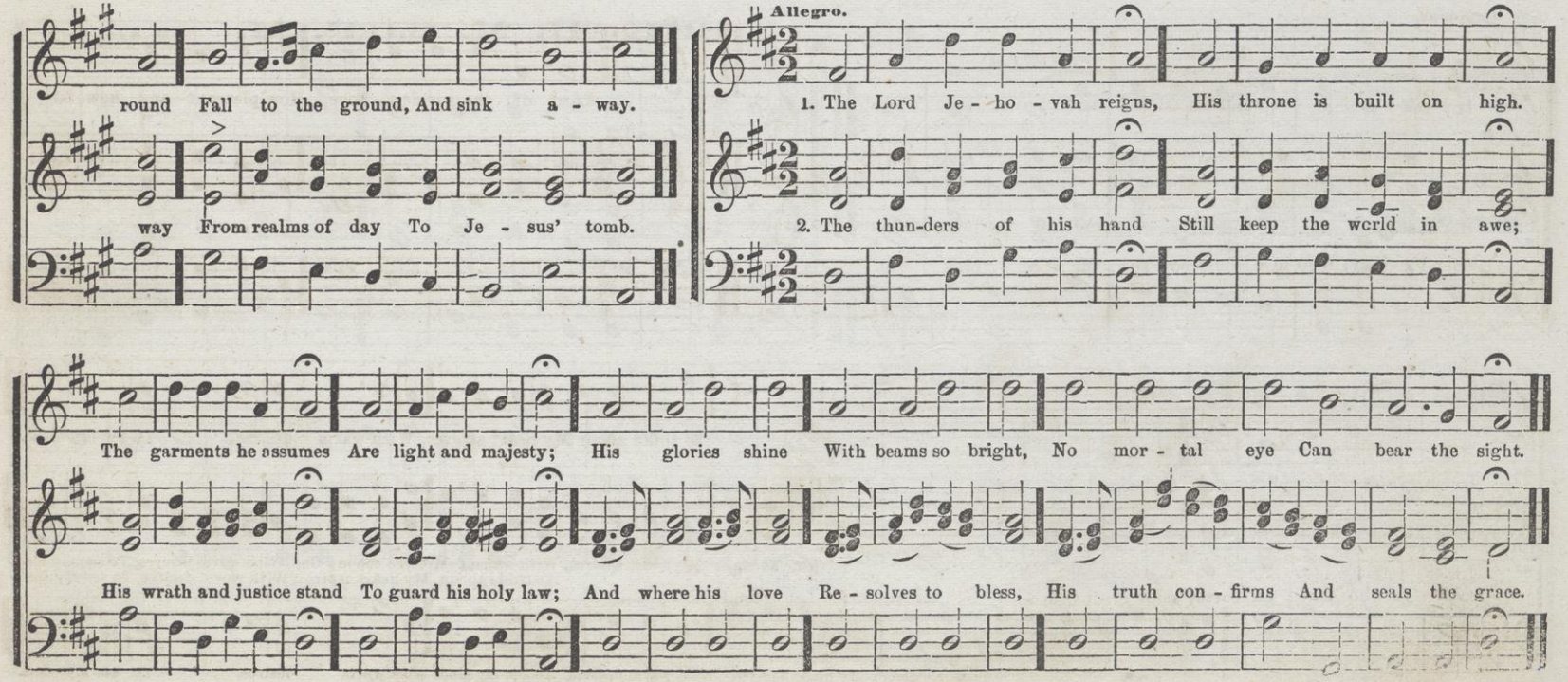


GUYON. H. M. 3d P. M.

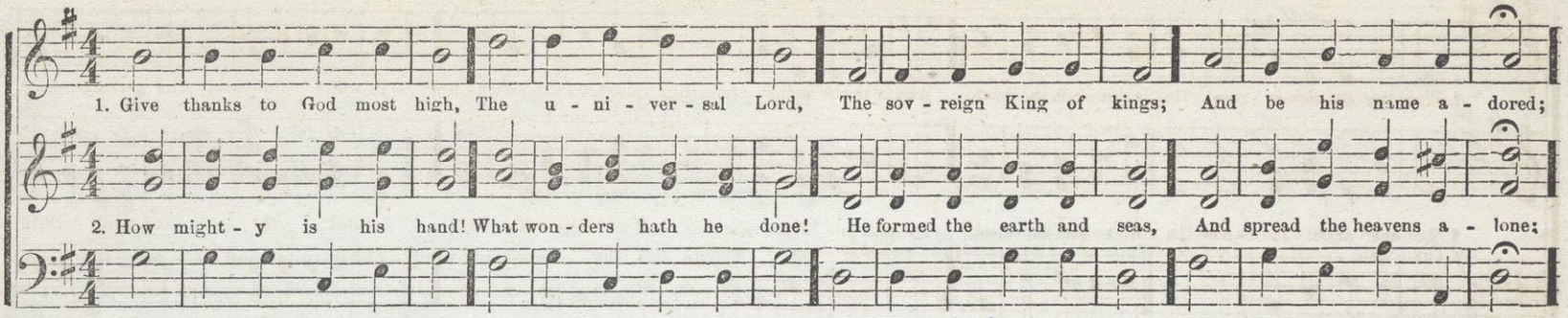


HADDAM. H. M. 3d P. M.

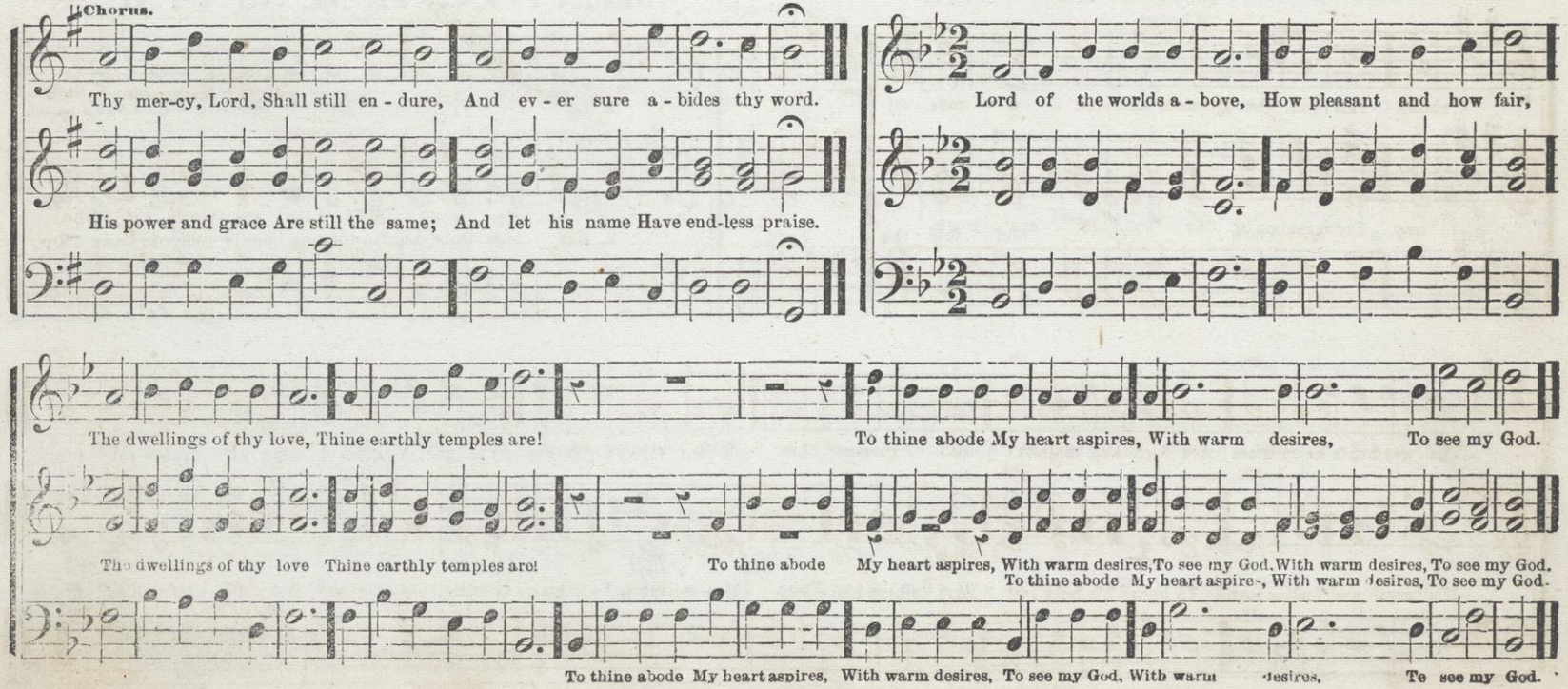
DR. L. MASON.



HARWICH. H. M. 3d P. M.

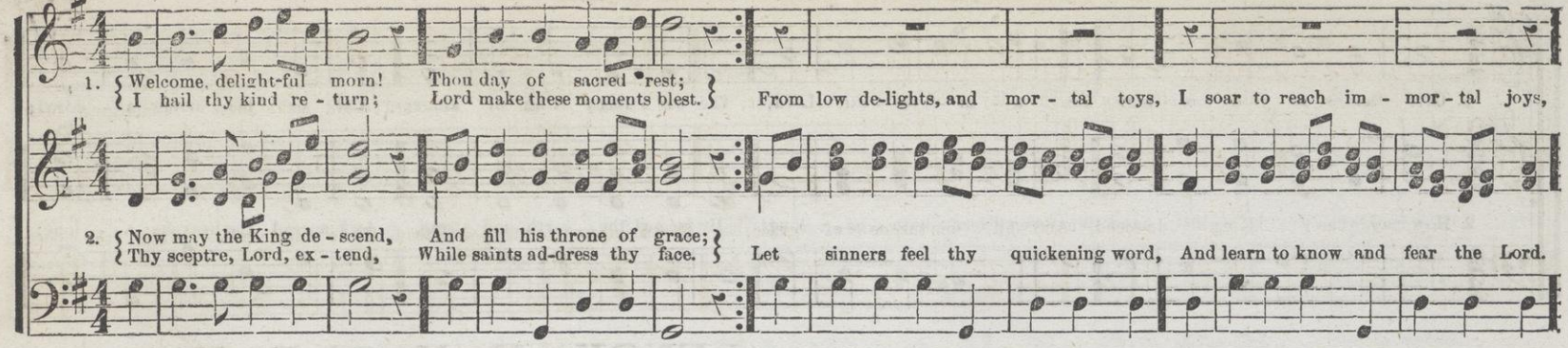


LENOX. H. M. 3d P. M. EDSON.

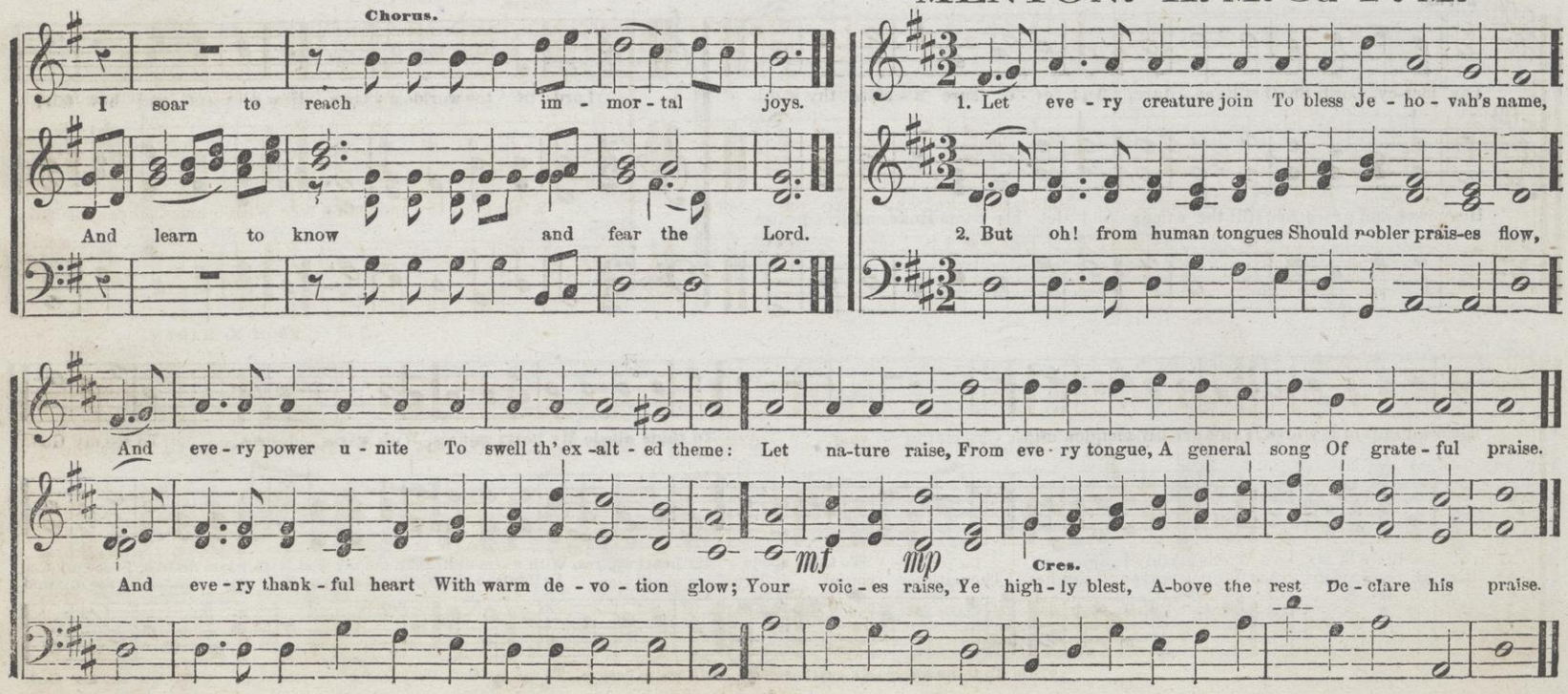


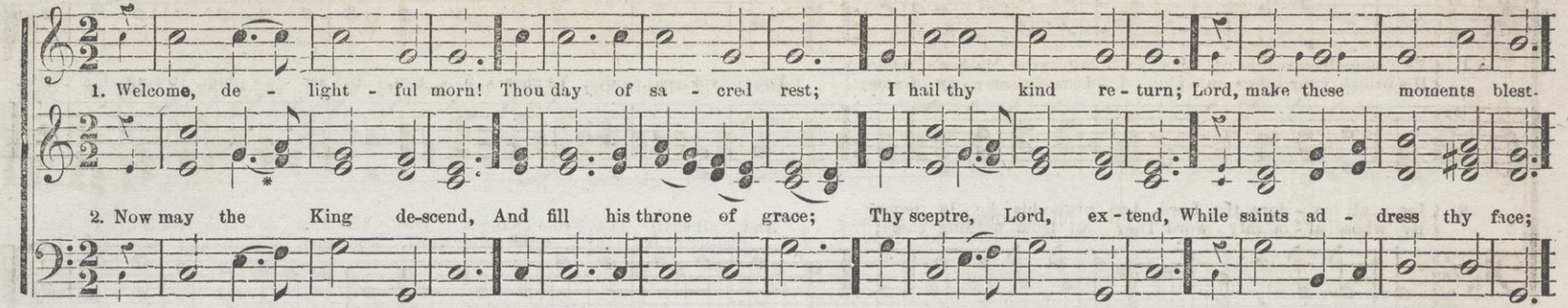
LISCHER. H. M. 3d P. M.

DR. LOWELL MASON.

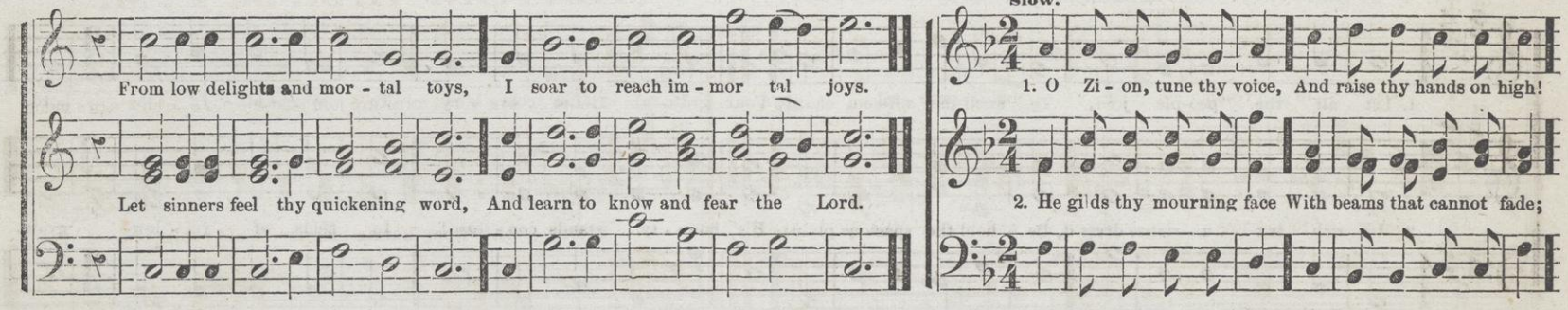


MENTON. H. M. 3d P. M.

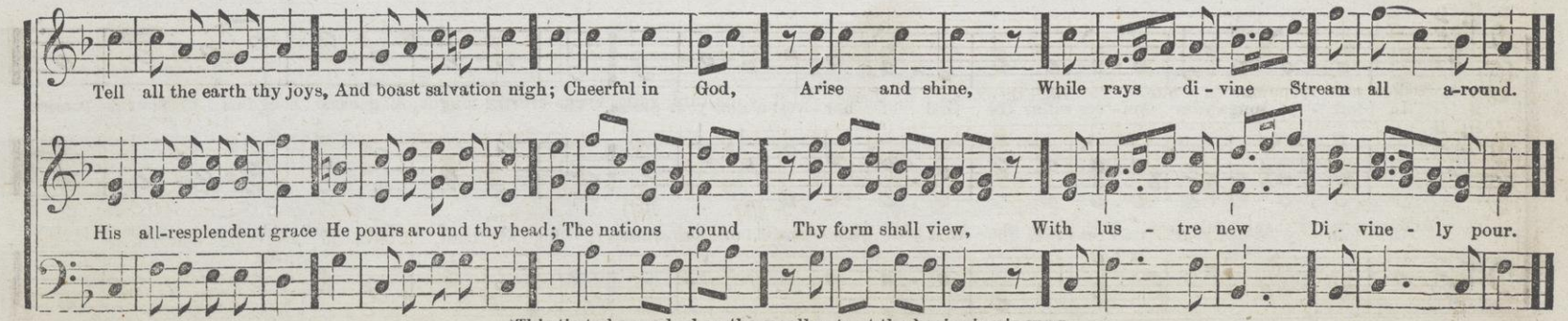




NEWBURY. H. M. 3d P. M.

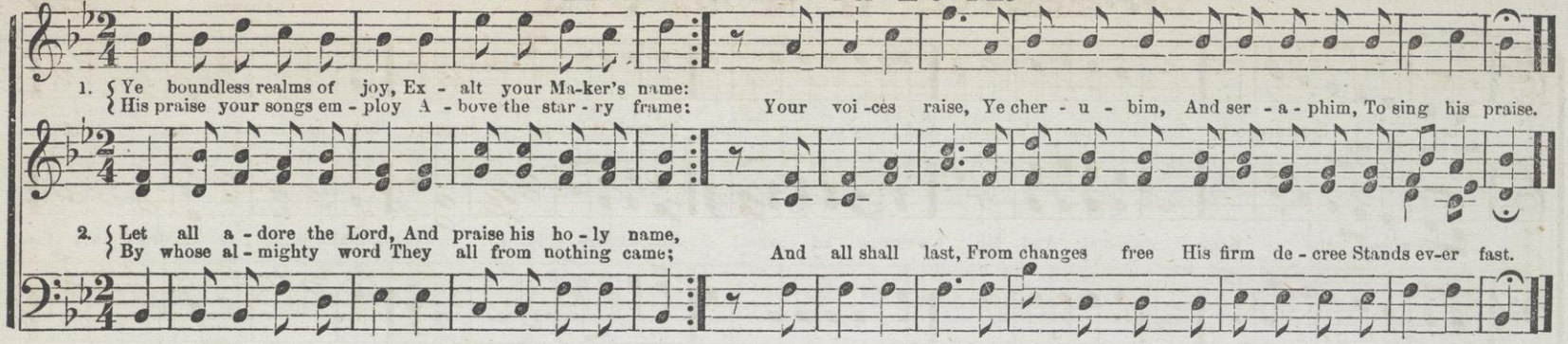


FROM M. HADYN.

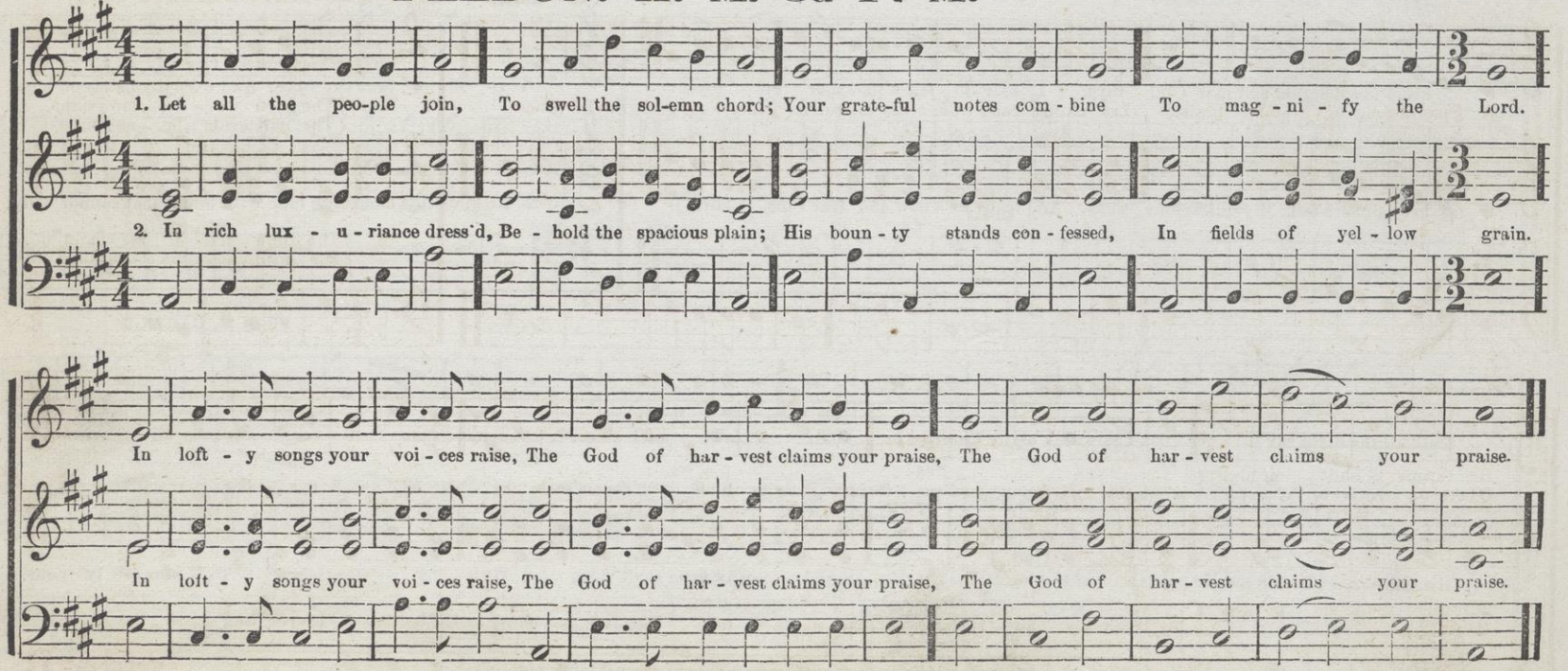


*This tie to be used when the small note at the beginning is sung.

NEWMAN. H. M. 3d P. M.

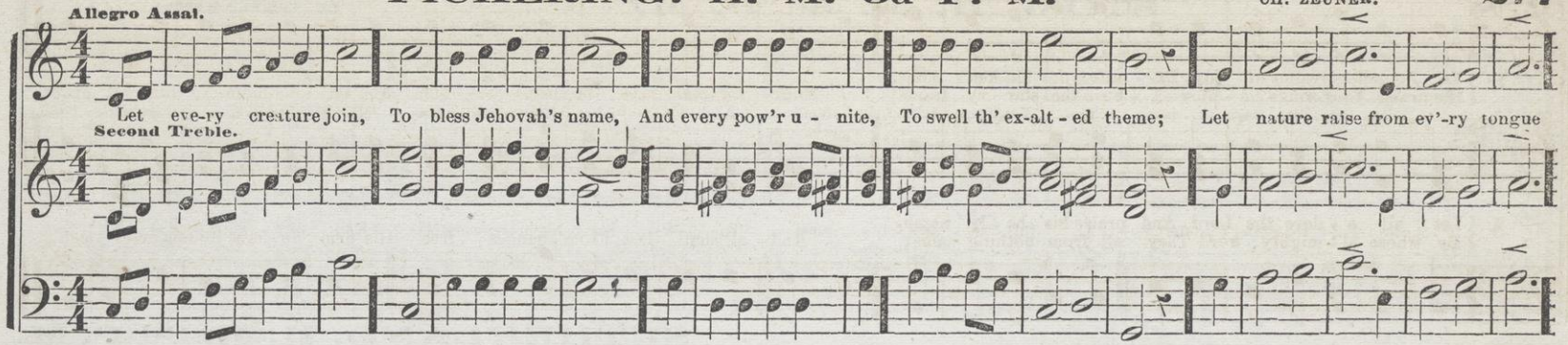


PELDON. H. M. 3d P. M.

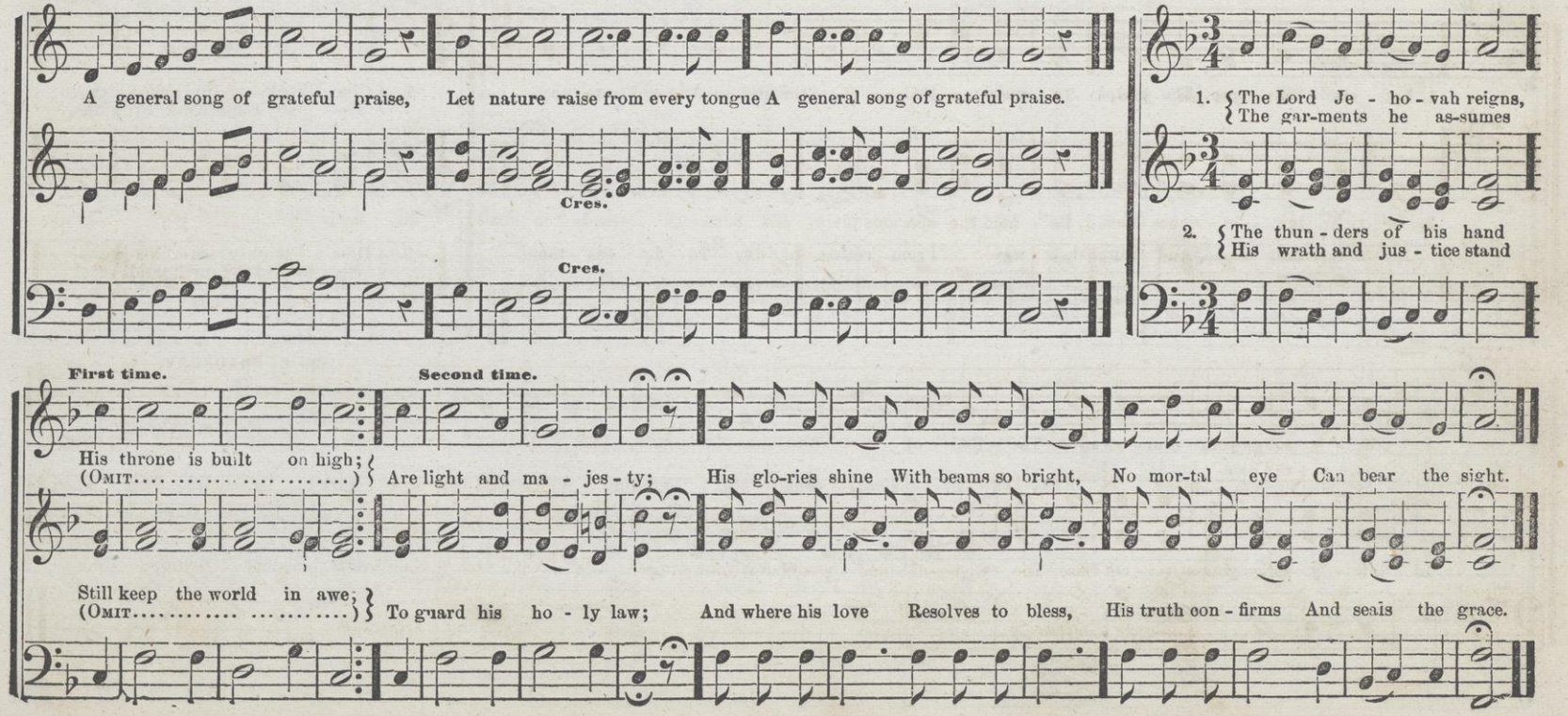


PICKERING. H. M. 3d P. M.

CH. ZEUNER.

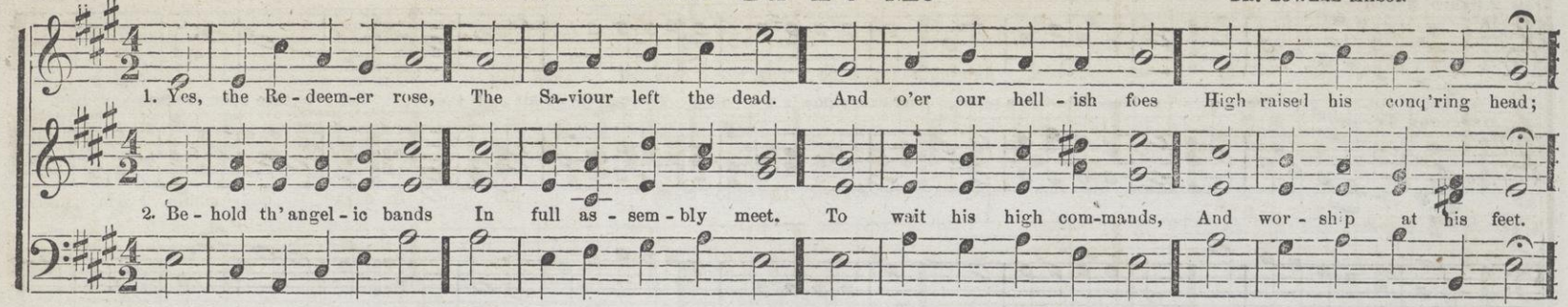


PURVIS. H. M. 3d P. M.

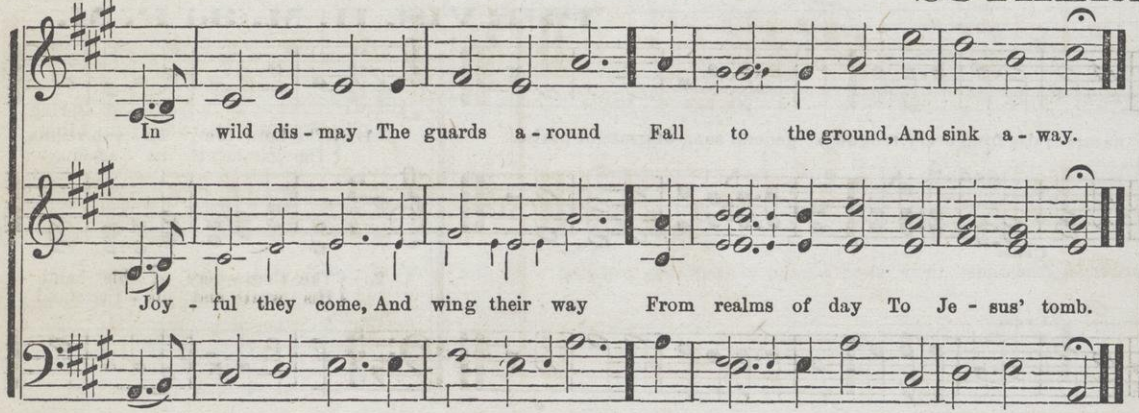


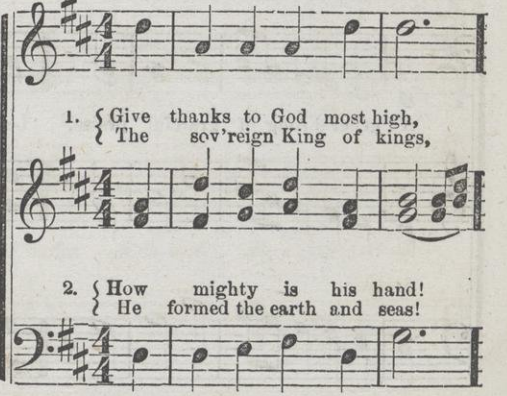
STOW H. M. 3d P. M.

DR. LOWELL MASON

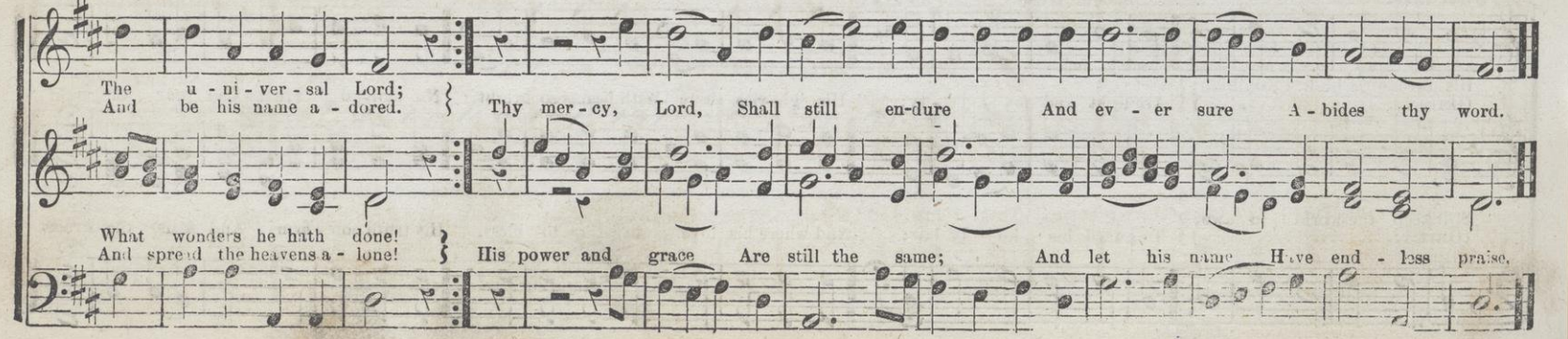


SUTHERLAND. H. M. 3d P. M.





W. B. BRADBURY.



TRIUMPH. H. M. 3d P. M.

LOCKHART.

Allegro.

1. A - wake, our drowsy souls, And burst the sloth- ful band; The won - ders of this day, Our no - - blest songs de - mand:

2. At thy ap - proach - ing dawn, Re - luc - tant death re - signed The glo - rious Prince of life In dark do - mains con - fined:

Au - spi - cious morn! thy blissful rays Bright ser - aphs hail, in songs of praise.

Th'an - gel - ic host a - round him bends, And midst their shouts the God as - cends.

Unison.

f

Ce - les - tial foun - tain hail!
Thy wa - ters nev - er (OMIT.) fail.

1 2

Still they en - dure, And still they flow, A sov' - reign cure For all our woe.

Cres. Cres. Cres.

Our souls this day would come,
Lord, call the na - tions (OMIT.) home.

That Jew and Greek, With rap - t'rous songs, Thy praise may speak, On all their tongues.

ULEA. H. M. 3d P. M.

1. Hail! ev - er - last - ing Spring,
Thy streams sal - va - tion bring,

f

2. To that dear source of love
And thith - er from a - bove,

WEYMOUTH. H. M. 3d P. M.

HARRISON.

Moderate.

1. A - wake, our drowsy souls, And burst the slothful band; The won - ders of this day..... .. Our no - blest songs demand: Au-

2. At thy ap-proaching dawn, Re-luc - tant death re - signed The glo - rious Prince of life.... ... In dark do - mains confined: Th'an-

spicious morn! thy blissful rays Bright seraphs hail, in songs of praise, Au - spicious morn! thy blissful rays Bright ser-aphs hail, in songs of praise.

gel-ic host around him bends, And midst their shouts the God ascends, Th'an-gel - ic host a-round him bends, And midst their shouts, the God ascends.

WHATELY. H. M. 3d P. M.

Andante. First time. Second time.

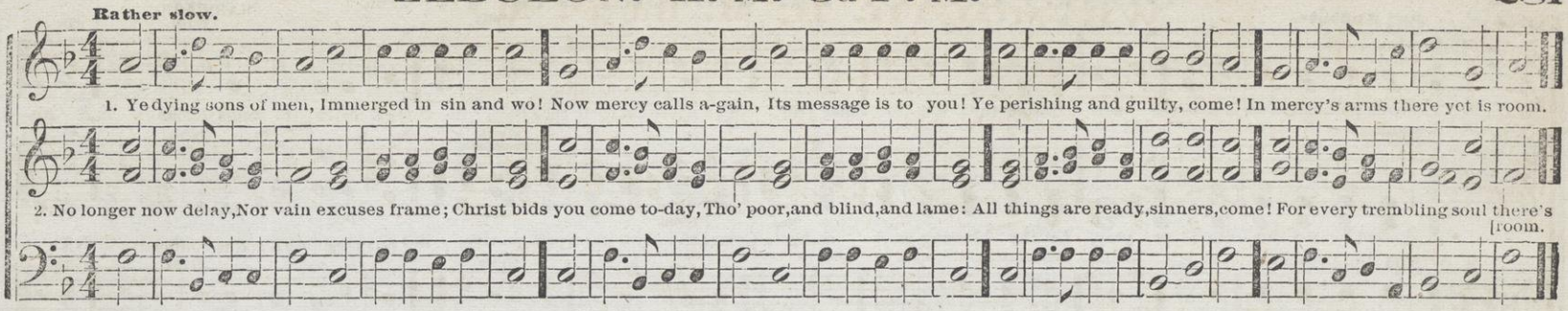
1. { Welcome, delightful morn, Thou day of sa-cred rest; I hail thy kind return; [OMIT.....] } Lord, make these moments blest, From low delights and mor - tal toys, I soar to reach im - mor tal joys.

mf mp mf mp Cres.

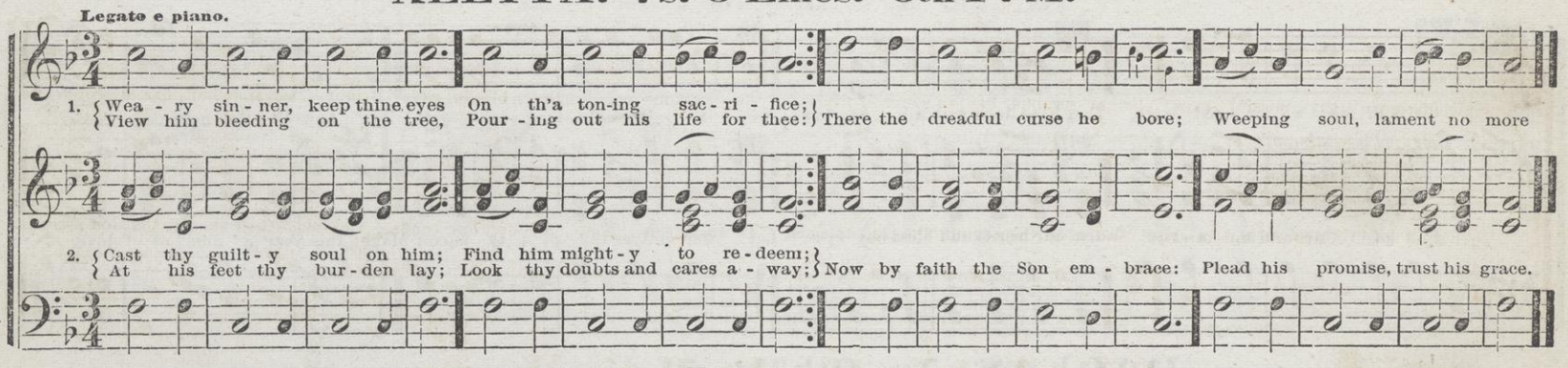
2. { Now may the King descend And fill his throne of grace; Thy scepter, Lord, extend. [OMIT .....] } While saints address thy face: Let sinners feel Thy quickening word, And learn to know And fear the Lord.

Unison.

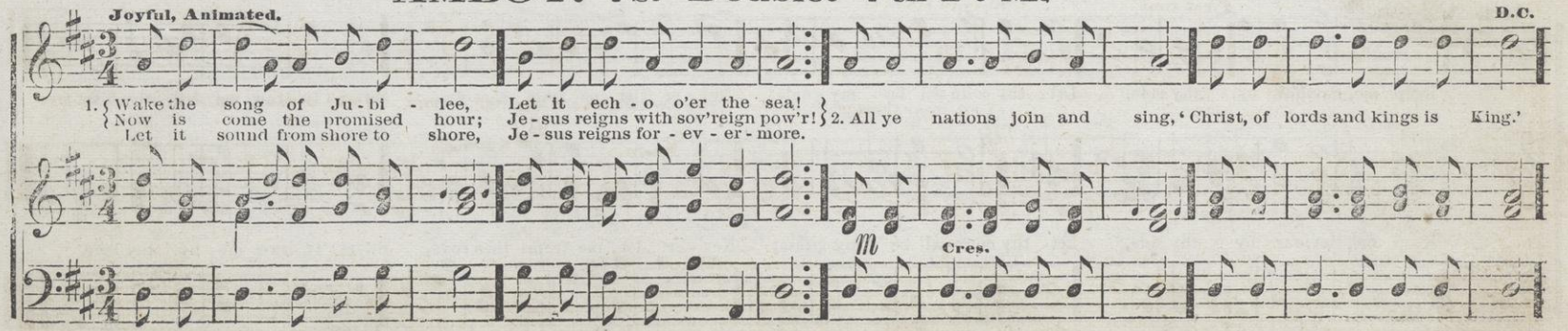
ZEBULON. H. M. 3d P. M.



ALETTA. 7s. 6 Lines. 6th P. M.

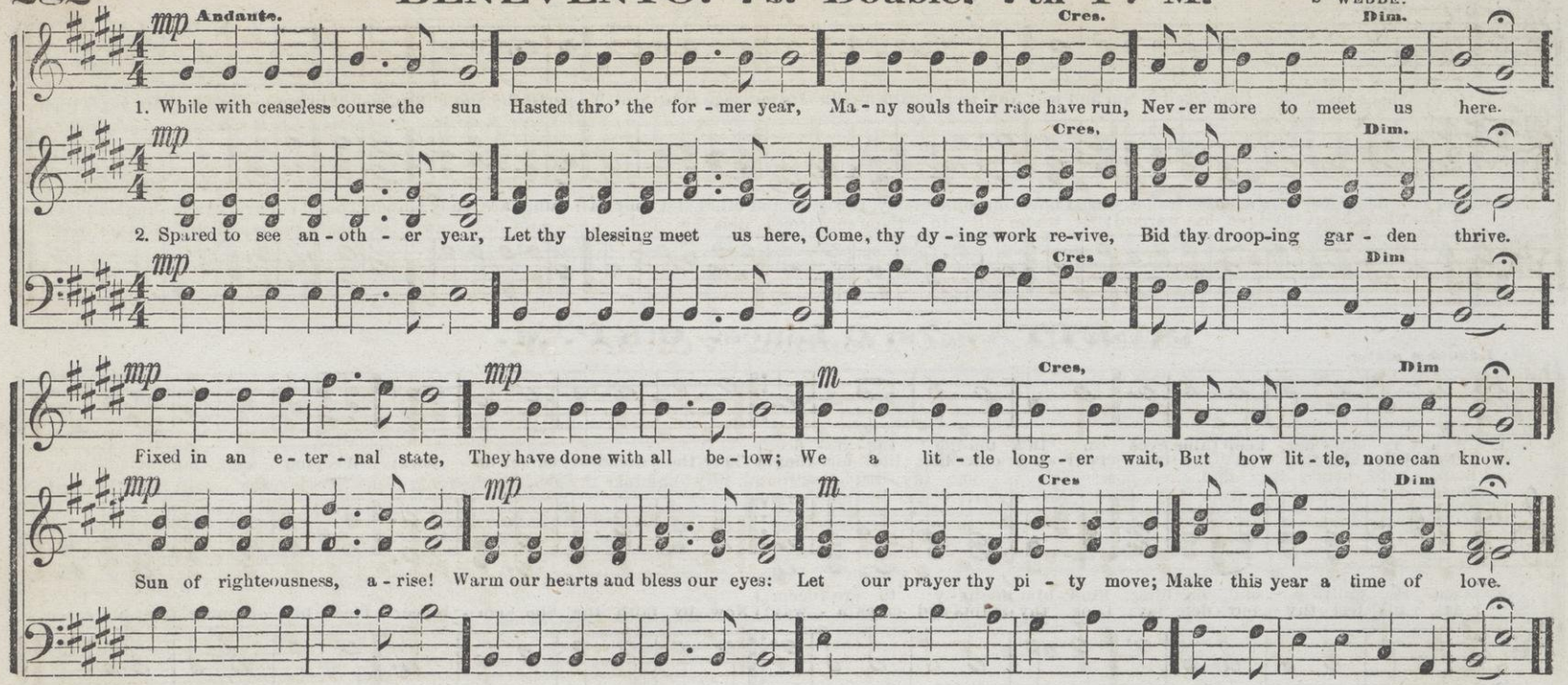


AMBOY. 7s. Double. 7th P. M.



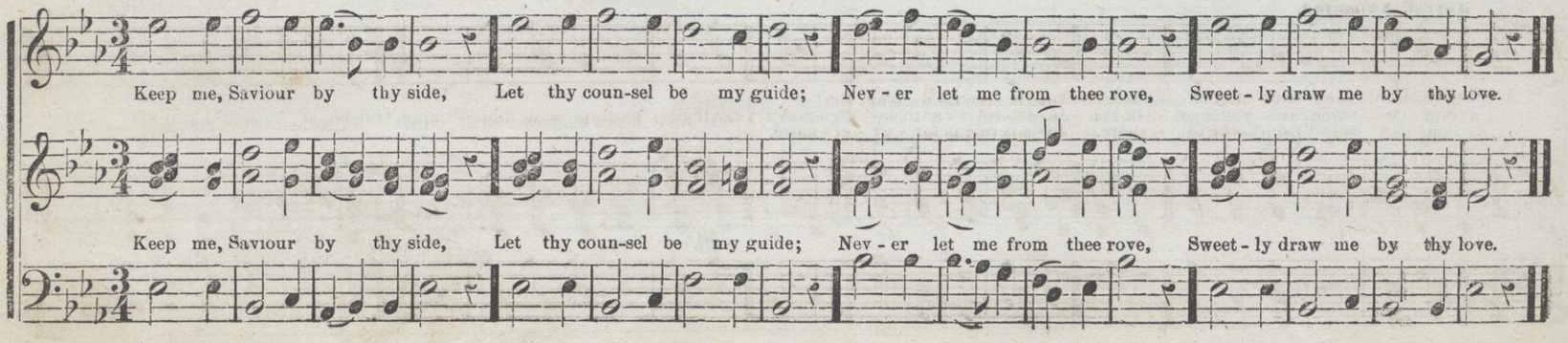
BENEVENTO. 7s. Double. 7th P. M.

S WEBBE.



DALLAS. 7s. 5th P. M.

FROM CHERUBINI.



EDDYFIELD. 7s. 5th P. M.

LATROBE.

1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ev - er wel - come guest, In thy ho - ly place shall rest?

2. He, whose heart thy love has warmed; He, whose will to thine conformed, Bids his life un - sul - lied run; He, whose words and thoughts are one.

ELNOR. 7s. Double. 7th P. M.

D.C.

1. Sleep not, sol - dier of the cross! Foes are lurking all a-round:
Look not here to find re - pose; This is but thy bat - tle-ground. Up! and take thy shield and sword; Up, it is the call of heaven!
Shrink not faith - less from thy Lord; No - bly strive as he hath striven.

ELTHAM. 7s. Double. 7th P. M.

DR. LOWELL MASON.

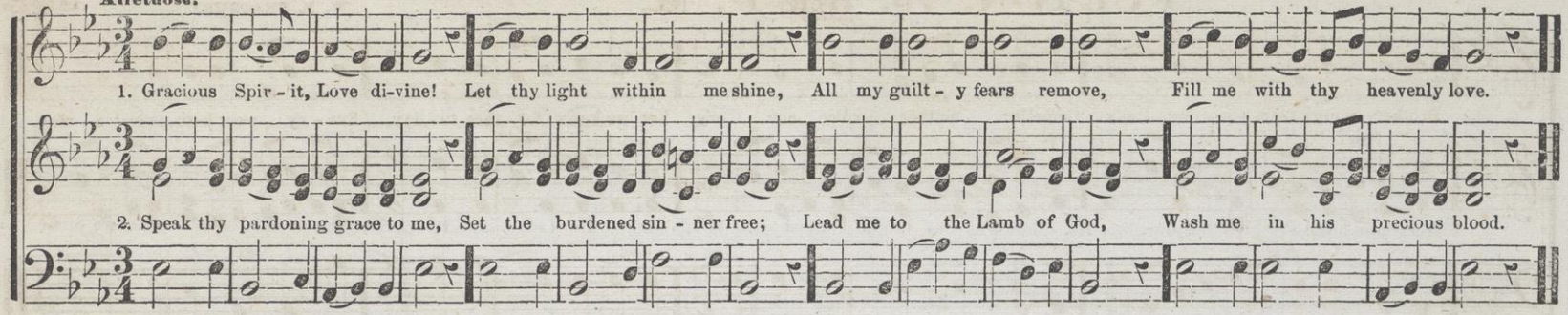
D.C.

1. Hasten, Lord, the glorious time, When beneath Mes - si - ah's sway,
Eve-ry na - tion, eve - ry clime, Shall the gos- pel call o - bey.
Sa - tan and his host o'erthrown, Bound in chains, shall hurt no more.

2. Mightiest kings his power shall own, Heathen tribes his name a- dore;

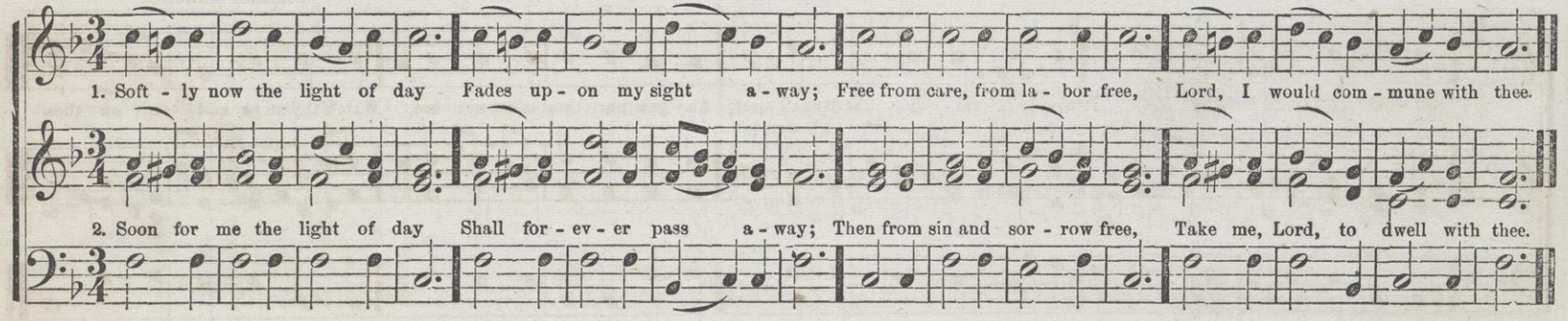
ELYRIA. 7s. 5th P. M.

Affetuoso.



ESHTEMOA. 7s. 5th P. M.

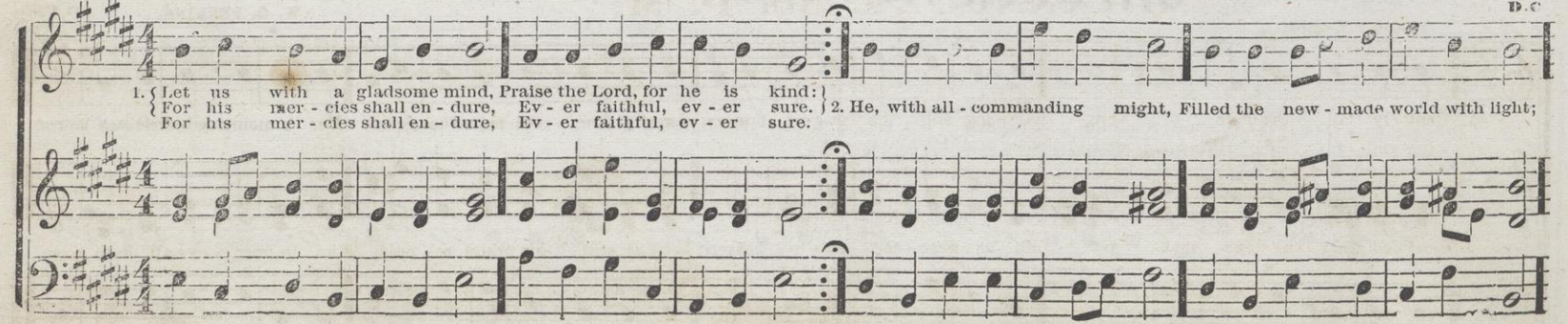
T. B. MASON.



ST. NICOLAI. 7s. Double. 7th P. M.

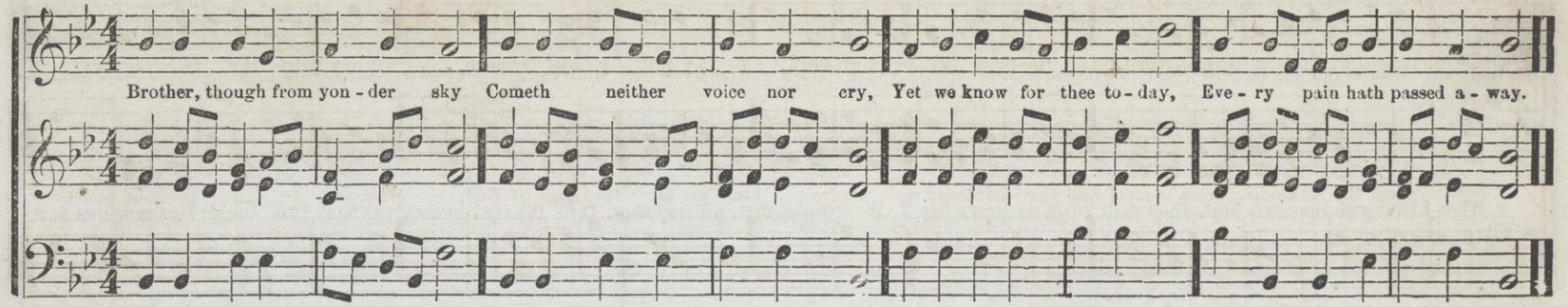
ROSENMULLER.

D.C



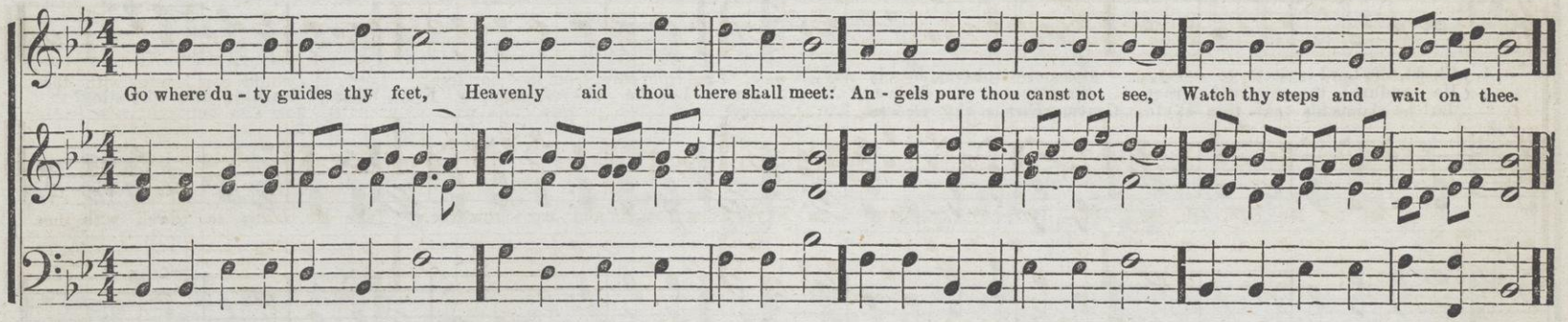
FULTON. 7s. 5th P. M.

W. B. BRADBURY.



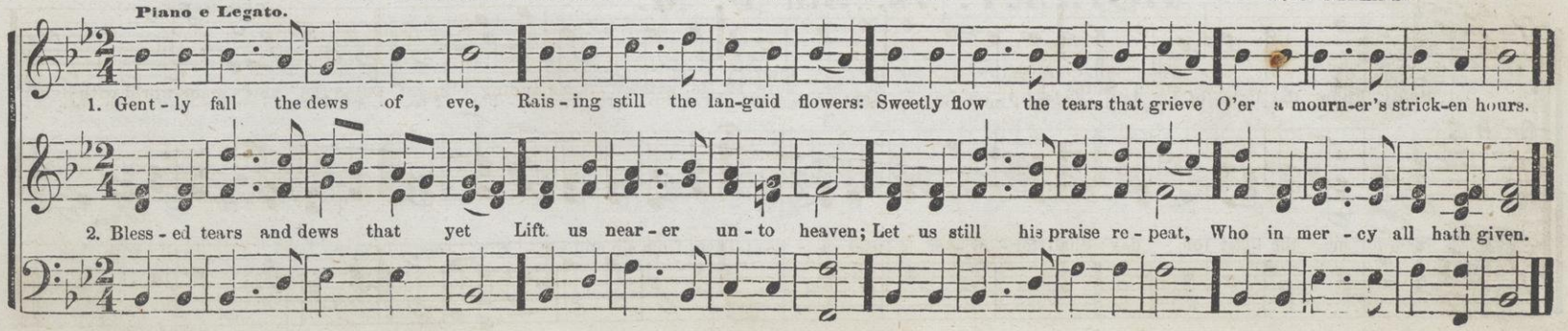
GALAND. 7s. 5th P. M.

WILLIAM MASON.



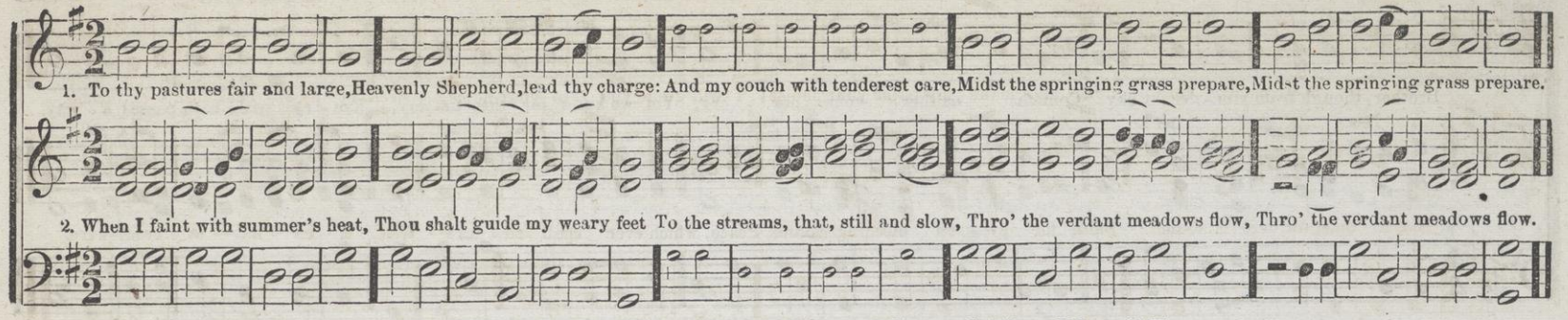
GRANNIS. 7s. 5th P. M.

W. O. PERKINS.

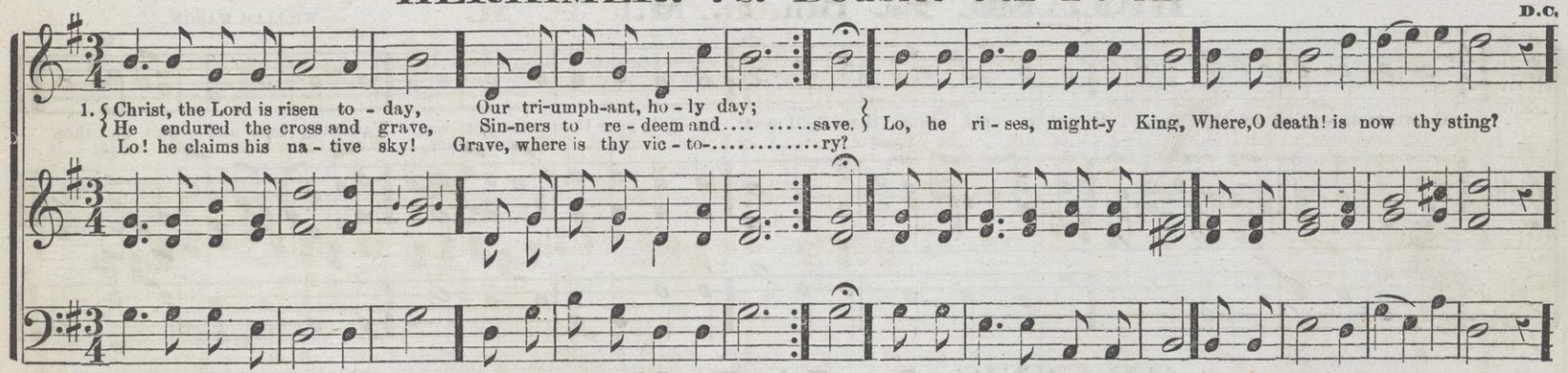


HENDON. 7s. 5th P. M.

FROM REV. DR. MALAN.

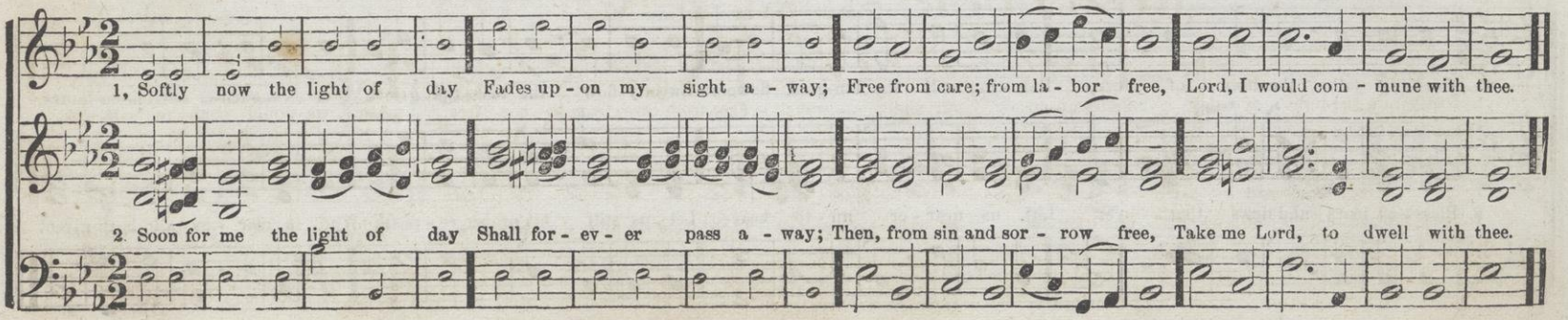


HERKIMER. 7s. Double. 7th P. M.



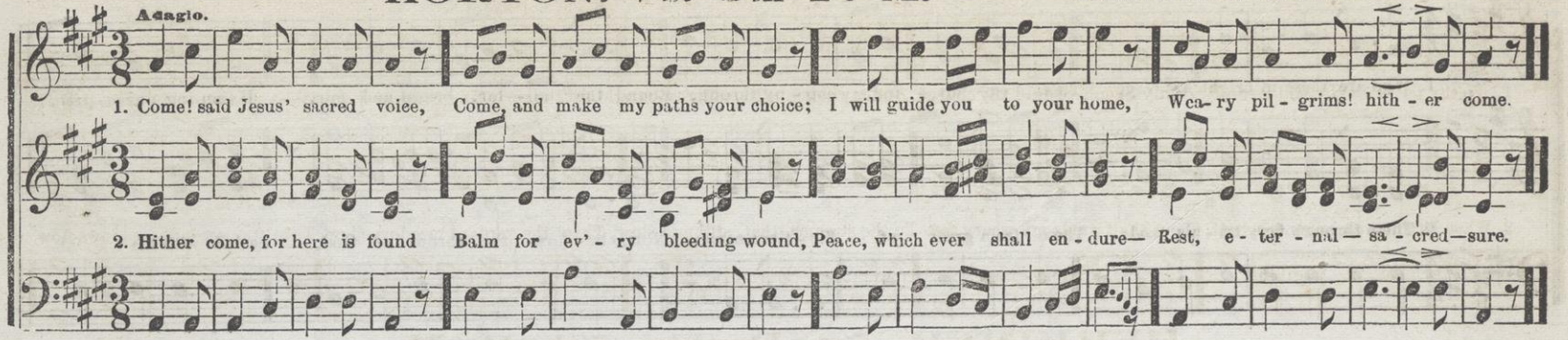
HOLLEY. 7s. 5th P. M.

GEO. HEWS.

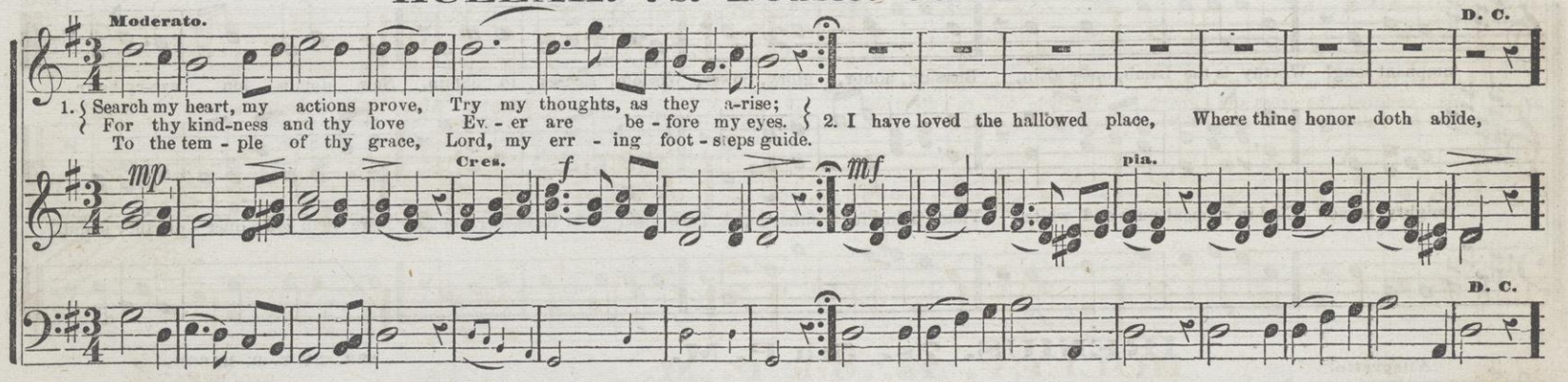


HORTON. 7s. 5th P. M.

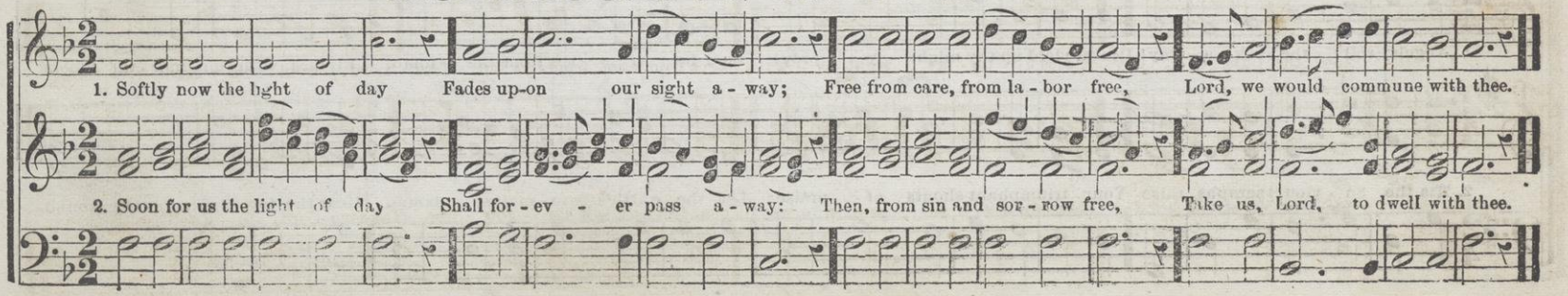
X. SCHNYDER VON WARTENSEE.



HULLAH. 7s. Double. 7th P. M.



KOZELUCK. 7s. 5th P. M.



IVES. 7s. Double. 7th P. M.

E. IVES.

1. Who are these in bright ar - ray, This ex - ult - ing, hap - py throng, Round the al - tar, bright and fair, Hymn-ing one tri-

2. These through fiery tri - als trod; These from great af - flic - tions came: Now, be - fore the throne of God, Sealed with his al-

umphant song? Worthy is the Lamb, once slain, Blessing, honor, glory, power, Wisdom, rich-es to obtain, New domin - ion eve-ry hour.

mighty name! Clad in raiment pure and white, Victor palms in either hand: Thro' their great Redeemer's might, More than con - quer - ors they stand.

IRENIUS. 7s. 5th P. M.

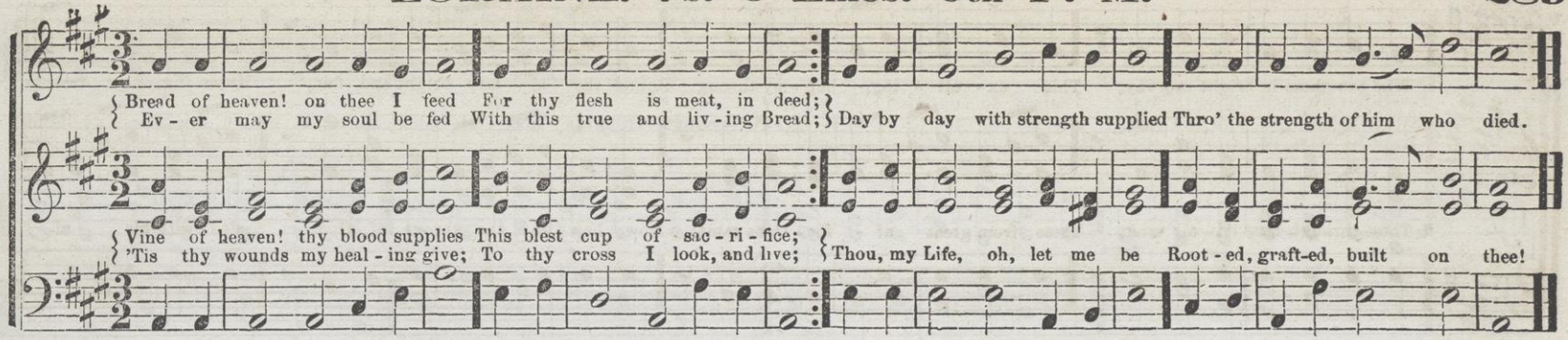
ARR. BY T. B. MASON.

Allegretto.

1. Angels, roll the rock a - way! Death, yield up thy might - y prey! See! he ri - ses from the tomb, Ri - ses with im - mor - tal bloom.

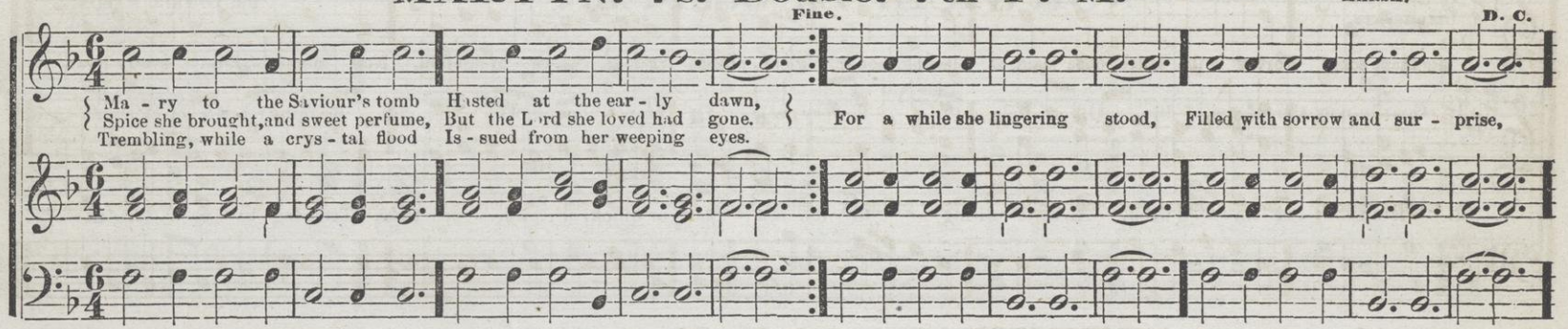
2. 'Tis the Sa - viour! seraphs, raise Your triumphant shouts of praise; Let the earth's re - motest bound Hear the joy in - spir - ing sound.

LORAINE. 7s. 6 Lines. 6th P. M.



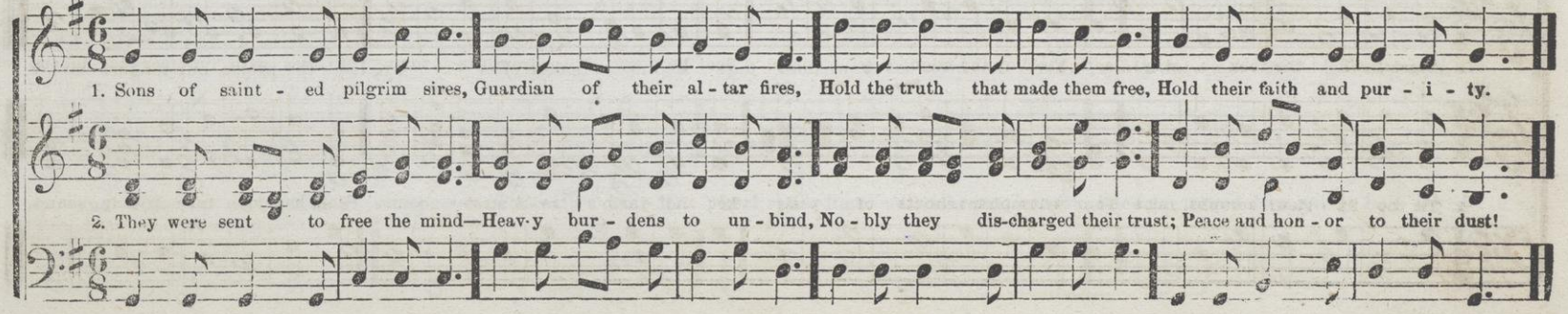
MARTYN. 7s. Double. 7th P. M.

MARSH.



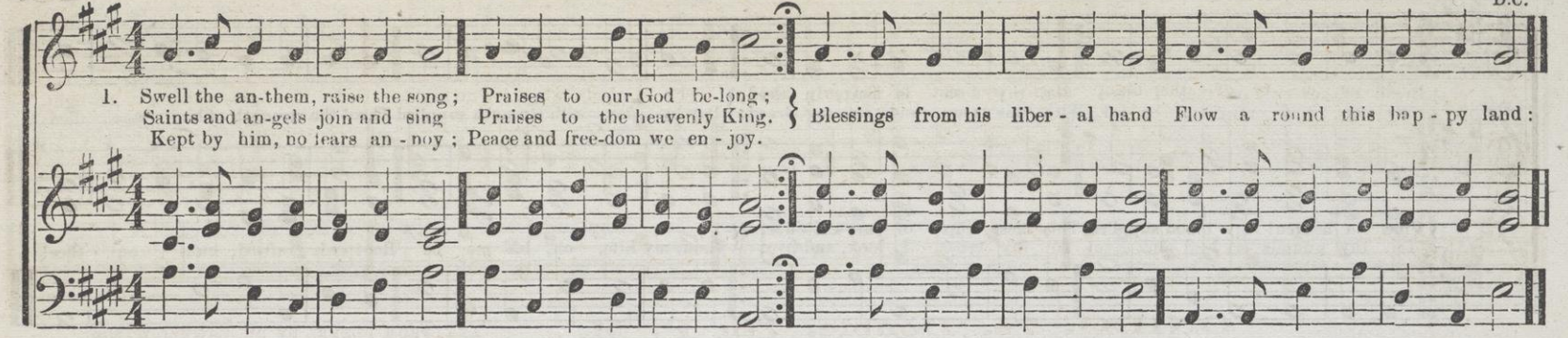
MERTON. 7s. 5th P. M.

WILLIAM MASON.



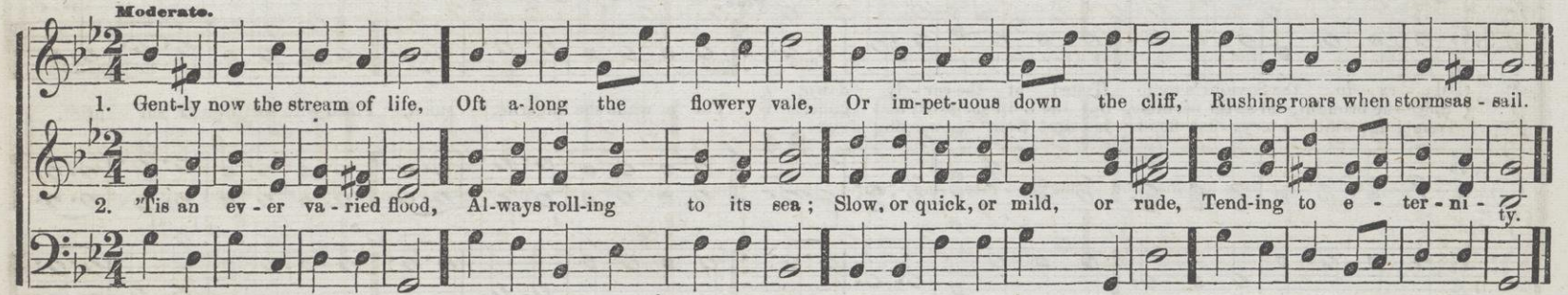
MORNING. 7s Double. 7th P. M.

D.C.

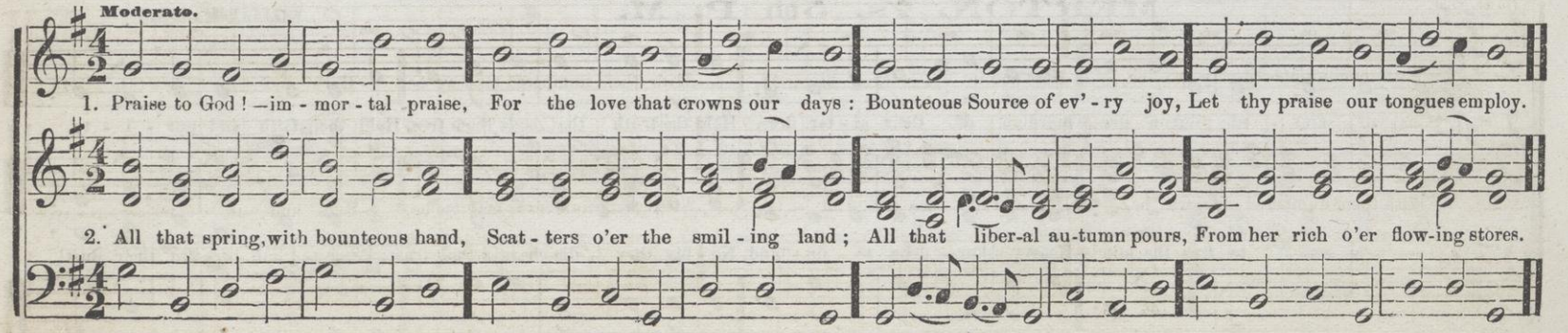


NORWICH. 7s. 5th P. M.

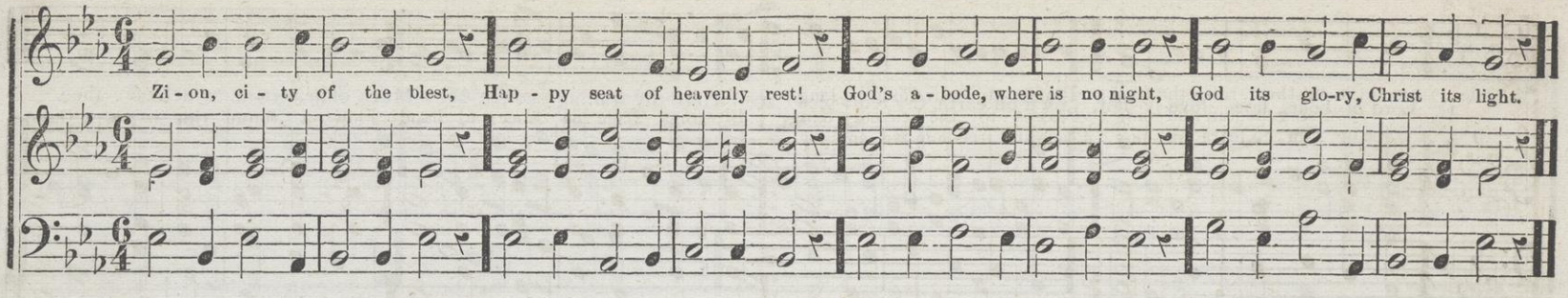
DR. LOWELL MASON.



NUREMBURG. 7s. 5th P. M.

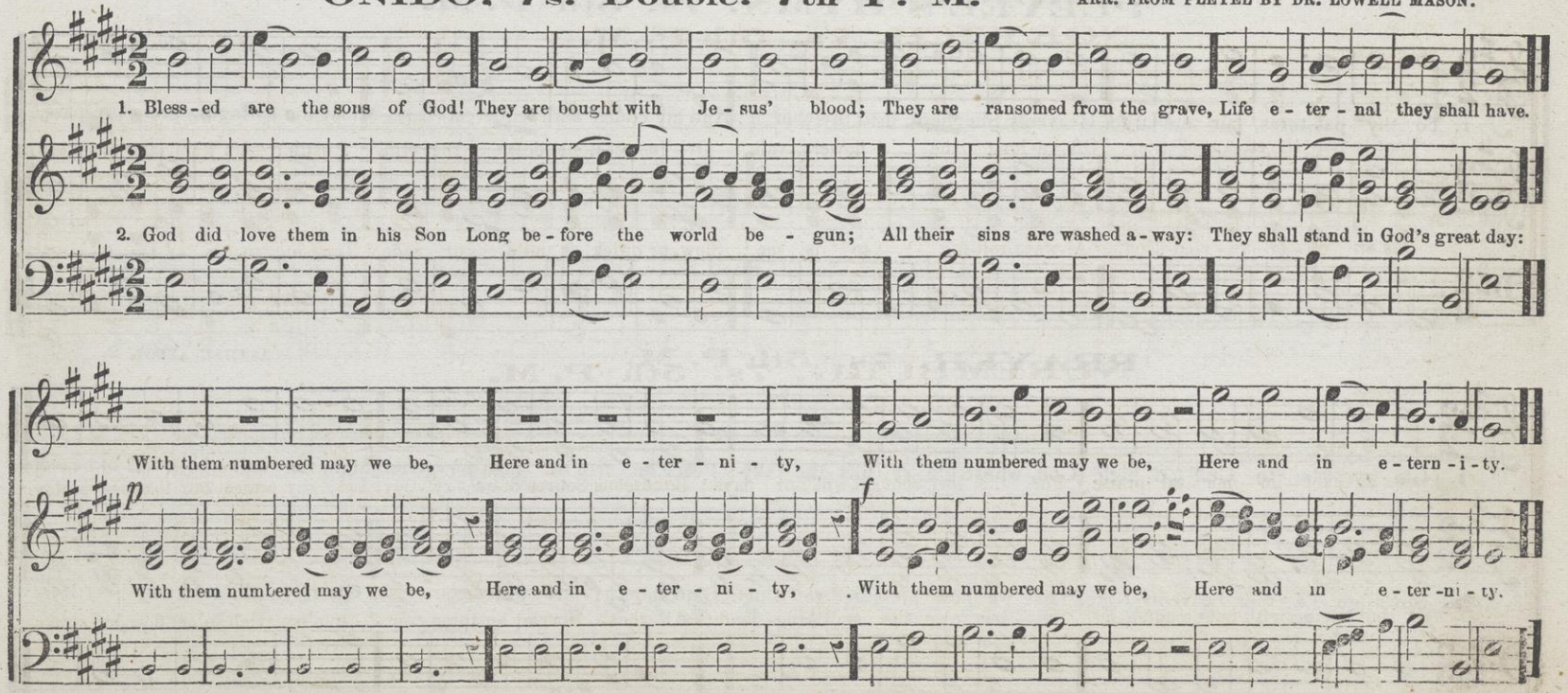


OGLAND. 7s. 5th P. M.



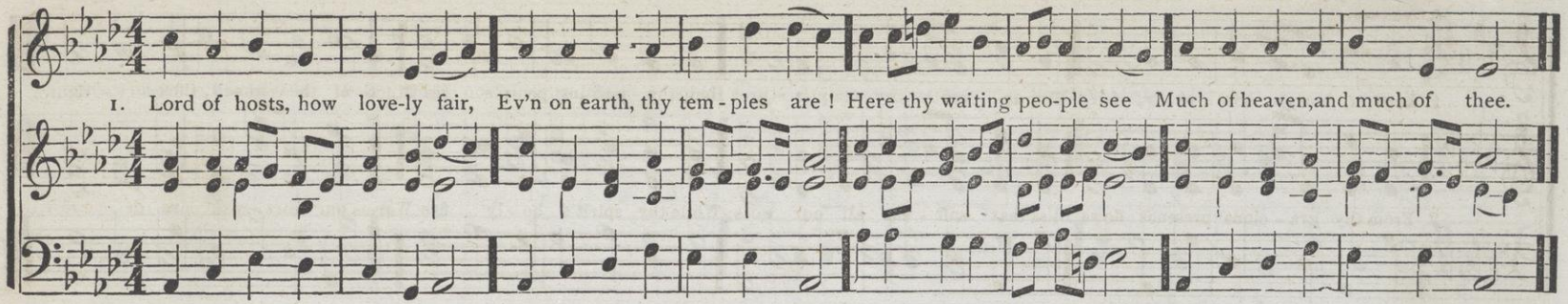
ONIDO. 7s. Double. 7th P. M.

ARR. FROM PLEYEL BY DR. LOWELL MASON.

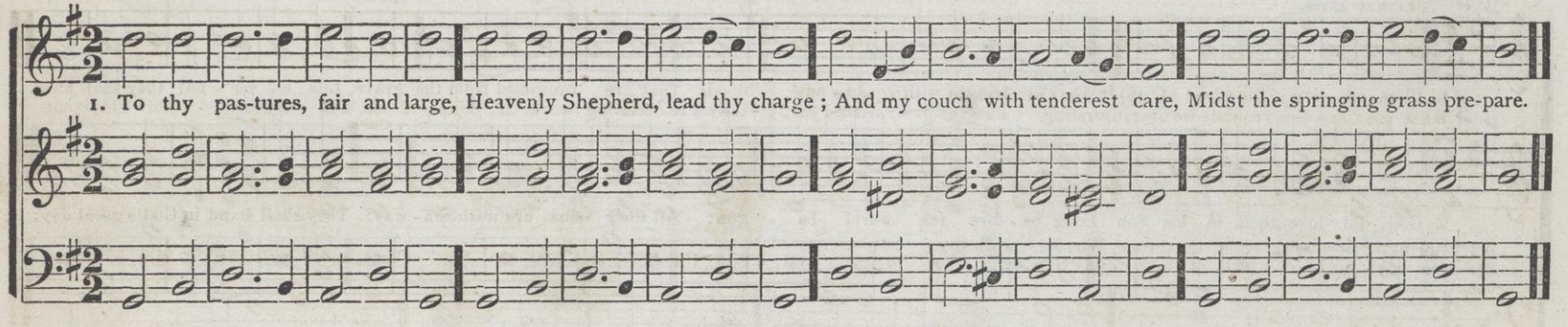


OPORTO. 7s. 5th P. M.

WILLIAM MASON

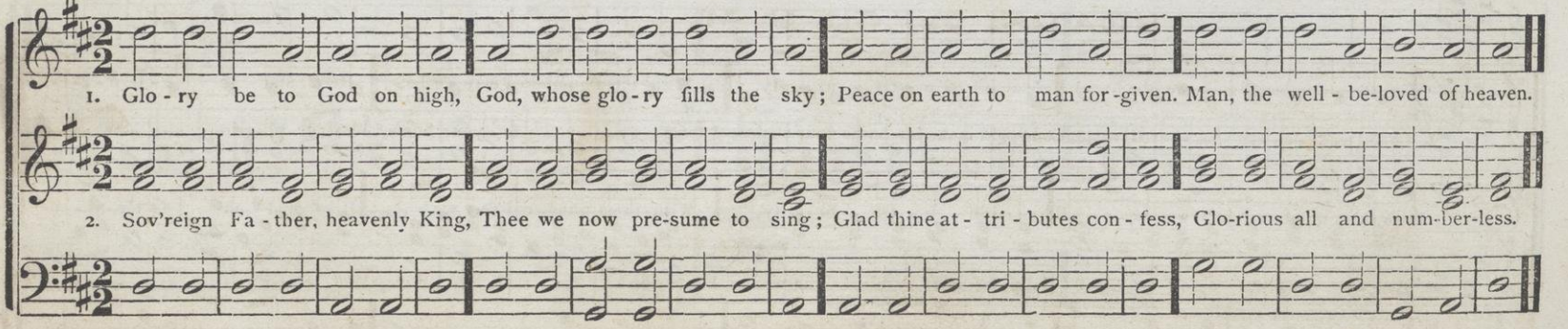


PLEYEL'S HYMN. 7s. 5th P. M.



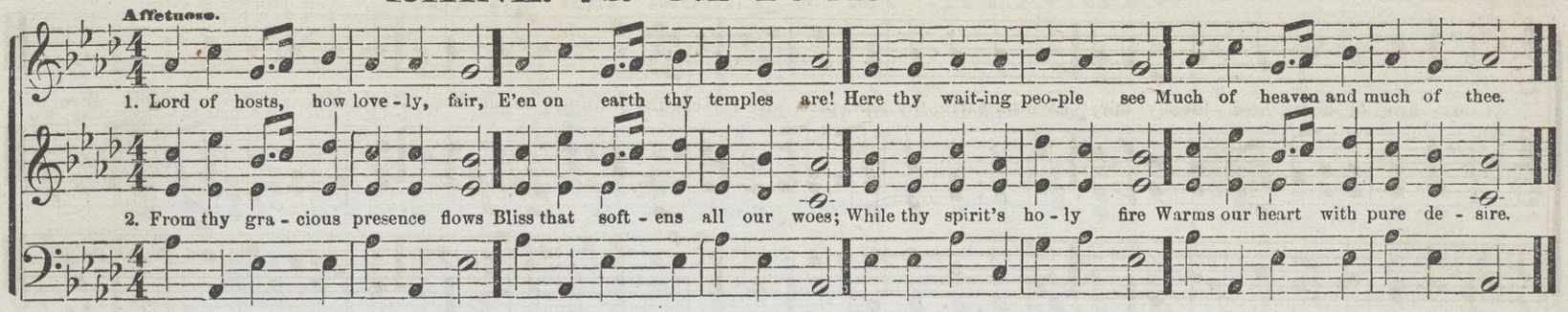
PRAYER. 7s. 5th P. M.

ASAHEL ABBOT.

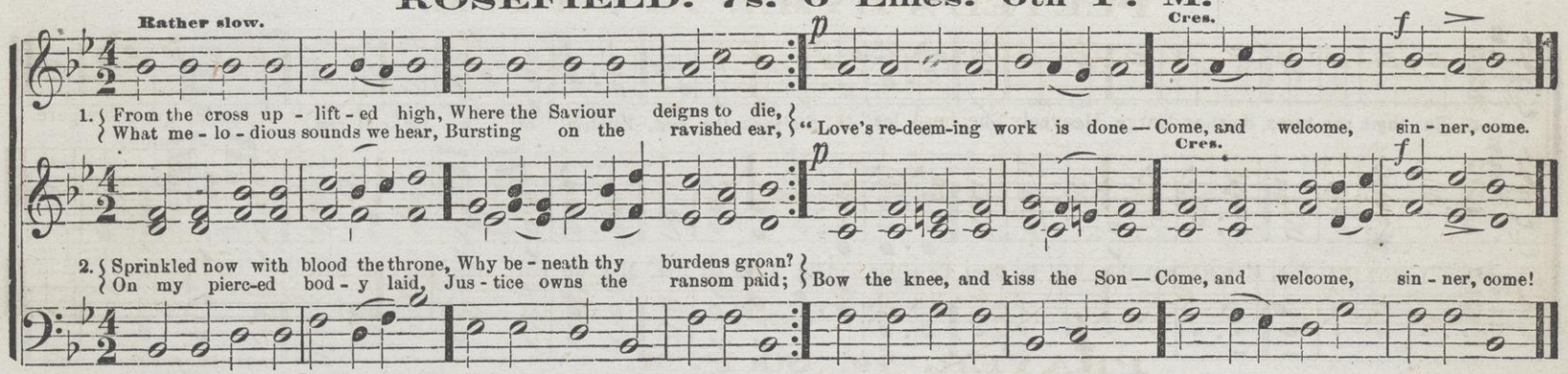


RHINE. 7s. 5th P. M.

ARR. FROM SCHUBERT.

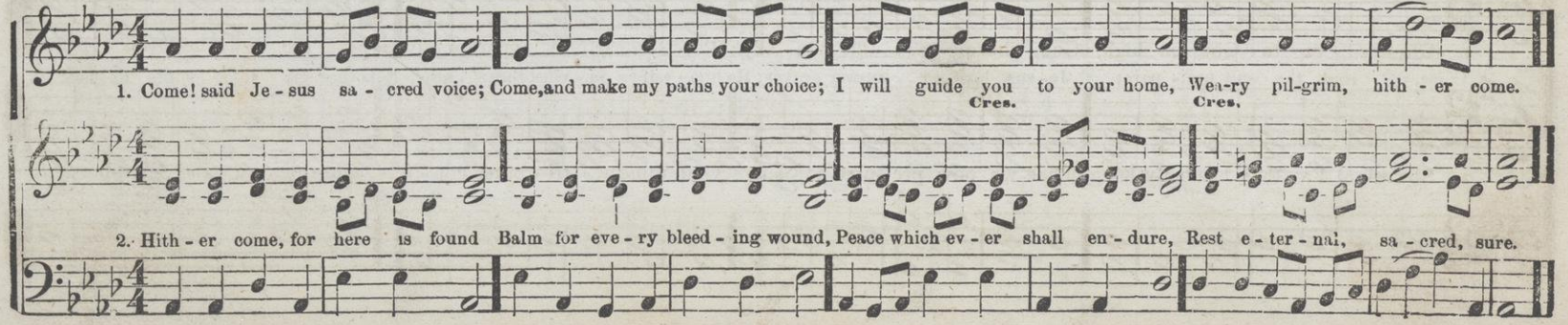


ROSEFIELD. 7s. 6 Lines. 6th P. M.



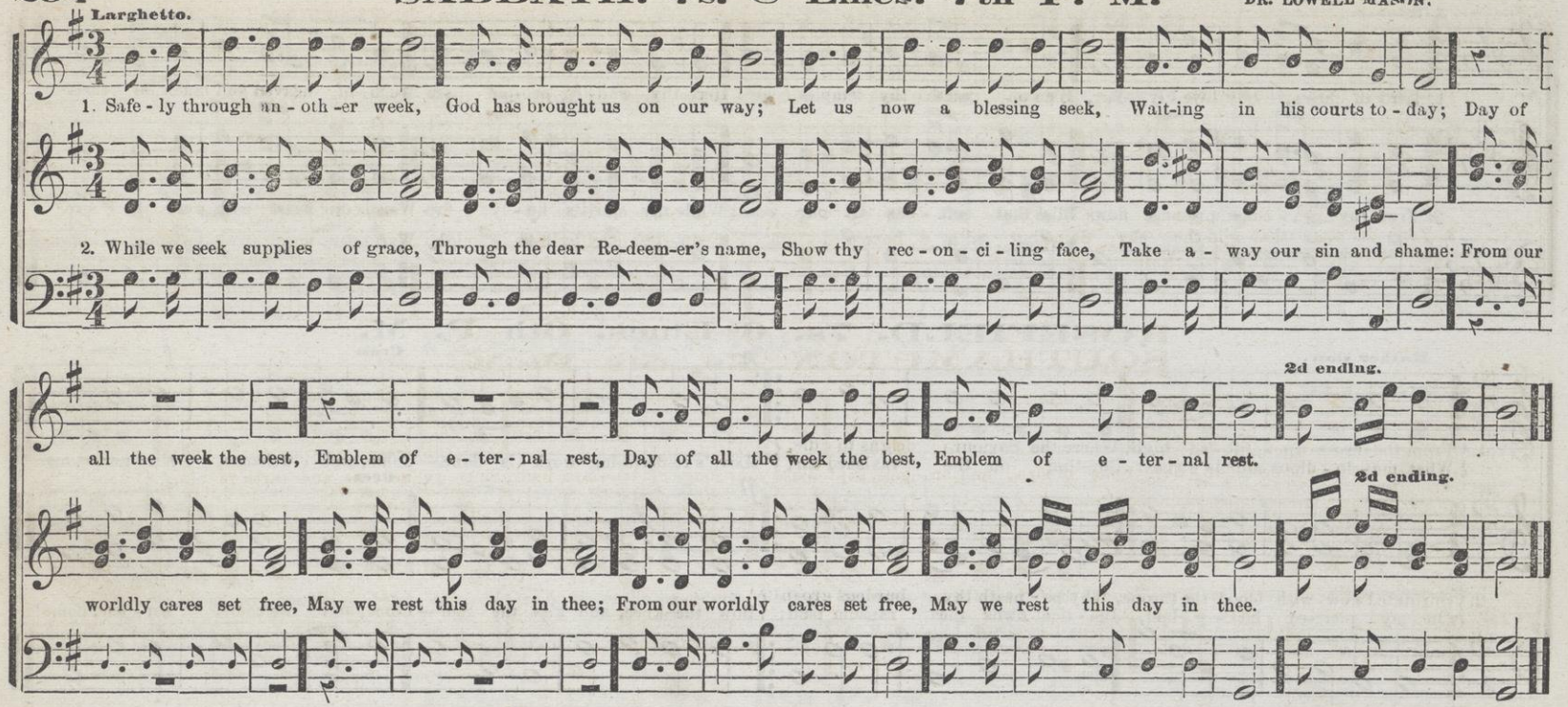
SEARS. 7s. 5th P. M.

FROM NAGELI.



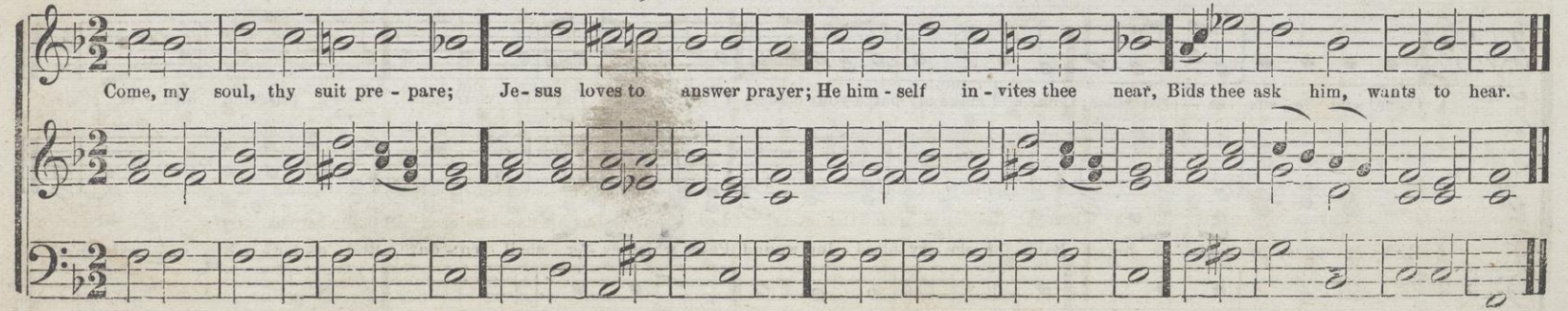
SABBATH. 7s. 8 Lines. 7th P. M.

DR. LOWELL MASON.



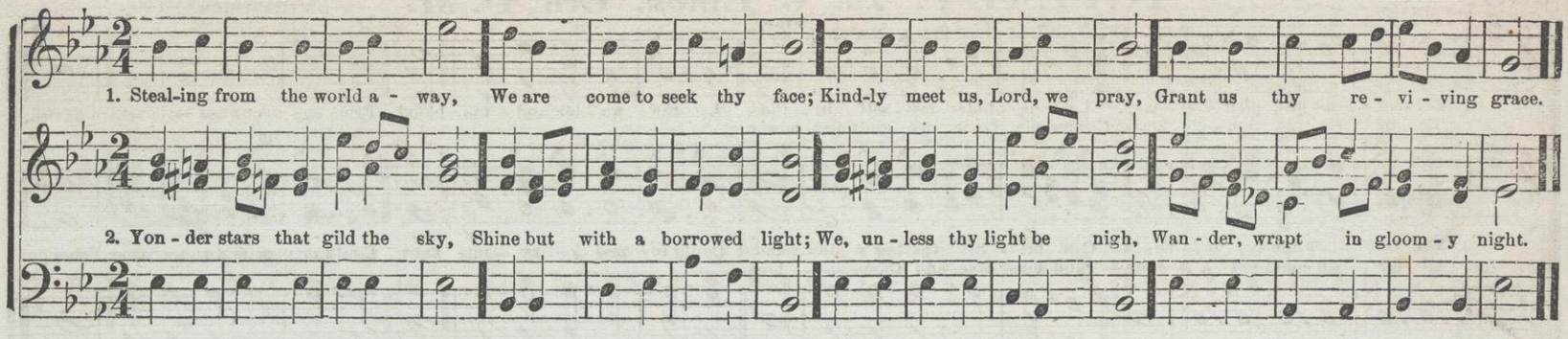
SEYMOUR, or CHATHAM. 7s. 5th P. M.

WEBER.

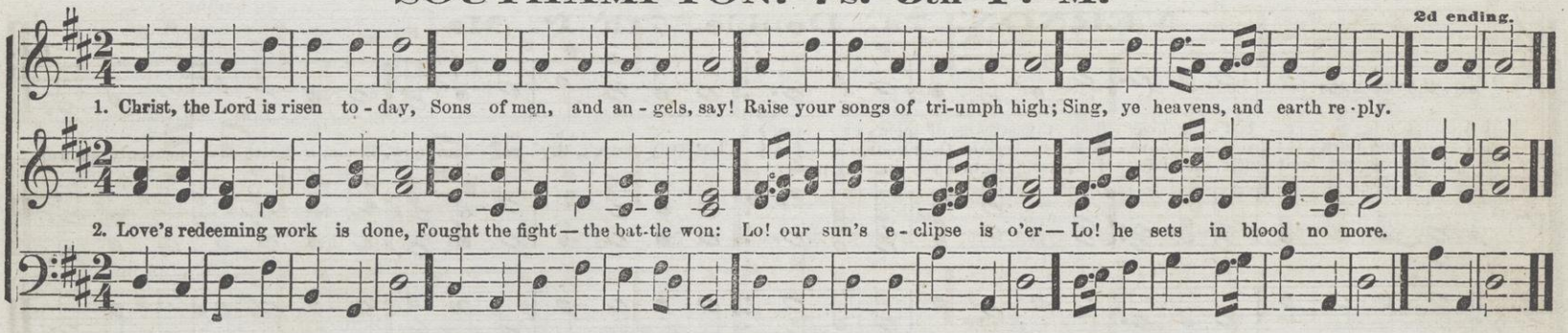


SOLITUDE. 7s. 5th P. M.

L. T. DOWNS, by permission.

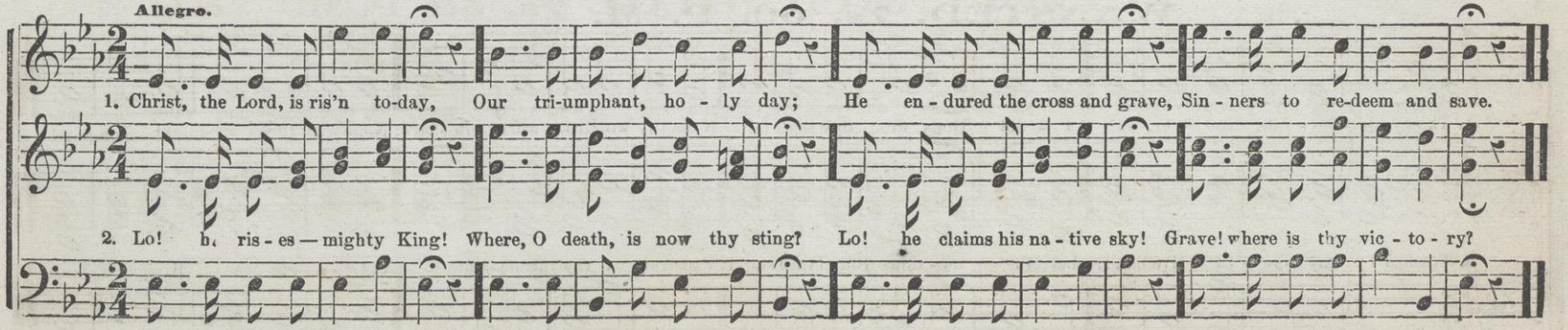


SOUTHAMPTON. 7s. 5th P. M.



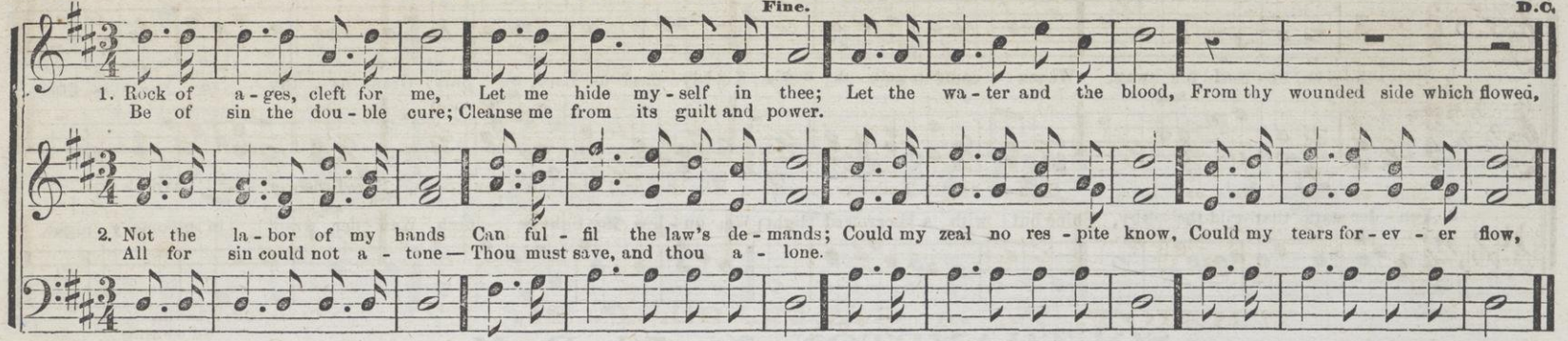
TELEMANN'S. 7s. 5th P. M.

CH. ZEUNER.

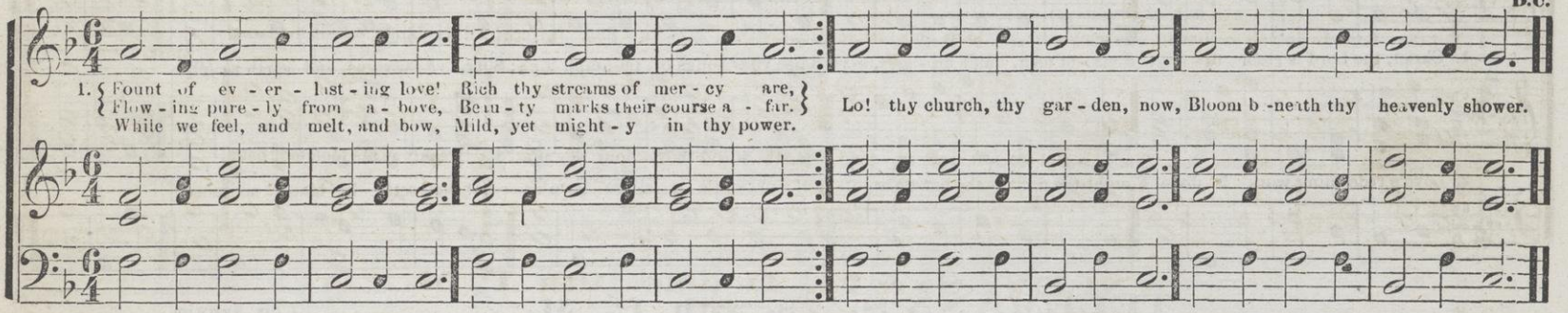


TOPLADY. 7s. 6 Lines. 6th P. M.

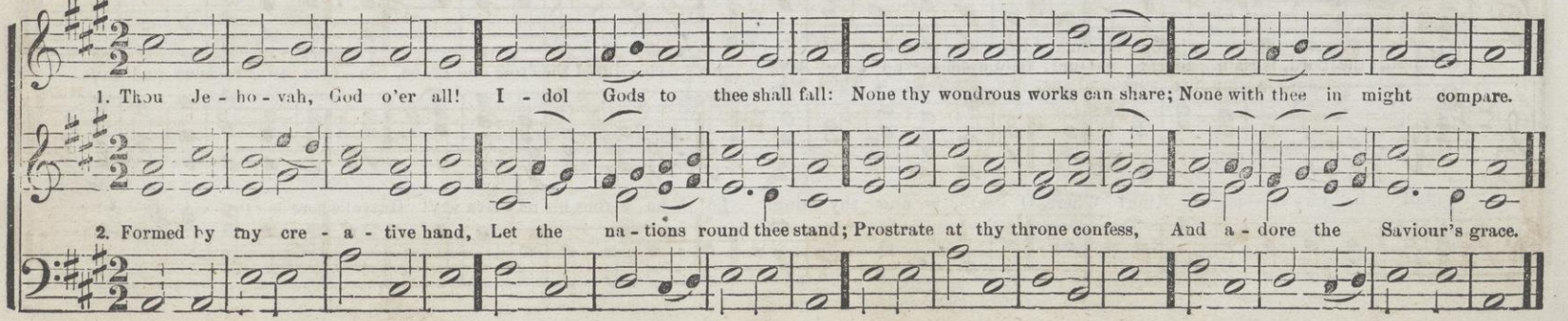
DR. HASTINGS.



VERNON. 7s. Double. 7th P. M.

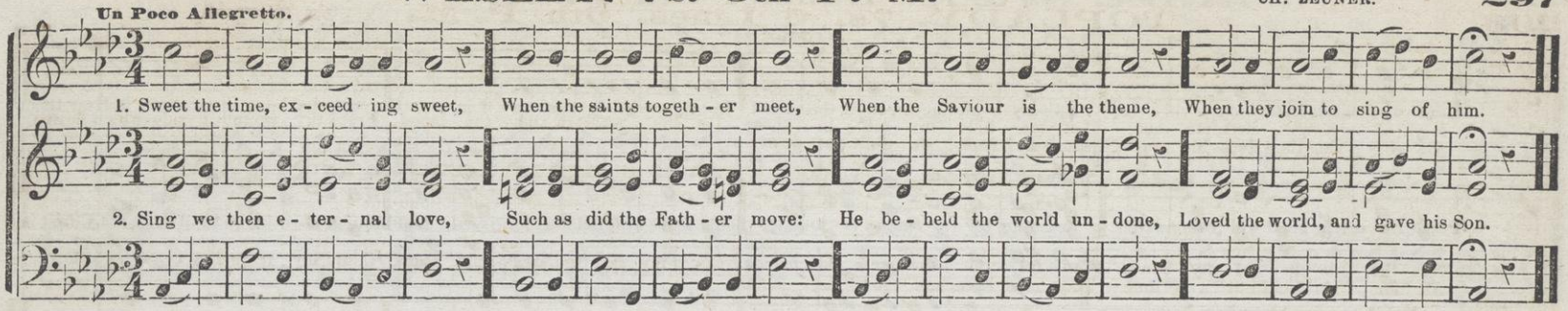


WANSTED. 7s. 5th P. M.



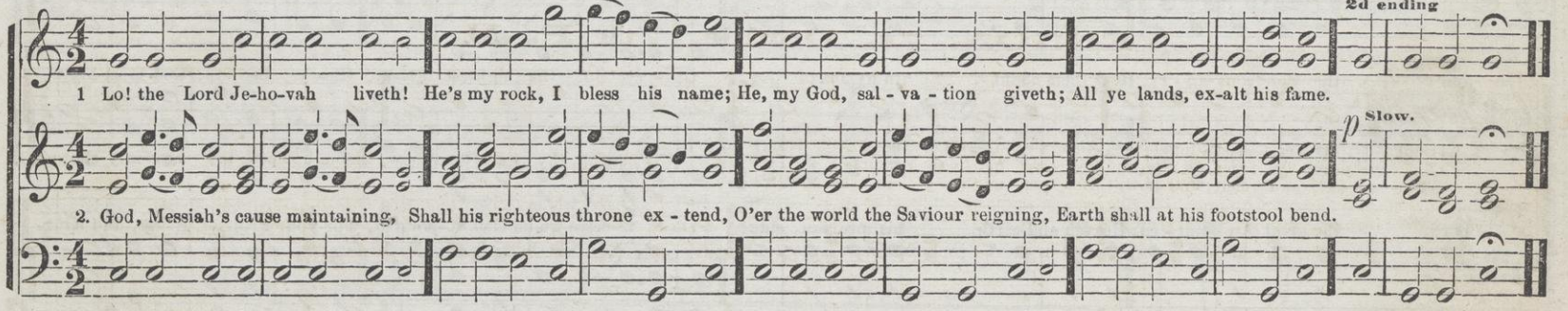
WESLEY. 7s. 5th P. M.

CH. ZEUNER.

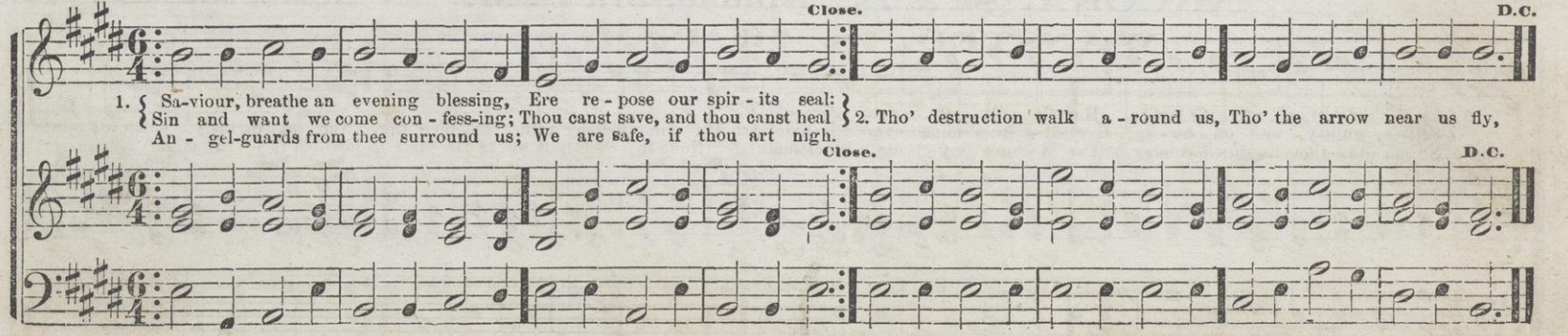


WILMOT. 7s, or 8s & 7s. 9th P. M.

CARL VON WEBER.



ANLEY. 8s & 7s. Double. 9th P. M.



ABBA. 8s & 7s. Double. 9th P. M.

1. Hark! what mean those holy voi - ces, Sweetly sounding through the skies? Lo! th' an-gel-ic host re - joic - es, Heavenly hal - le - lu-jahs rise. 2. Hear them

2. Peace on earth, good will from heaven, Reaching far as man is found, "Souls redeemed, and sins forgiv-en," Loud our gold-en harps shall sound. 4. Christ is

tell the wondrous sto - ry, Hear them chant in hymns of joy, "Glo - ry in the high-est glo-ry, Glo-ry be to God most high."

born, the great An-noint - ed; Heaven and earth his prais-es sing! Oh re-ceive whom God ap-pointed, For your Prophet, Priest, and King.

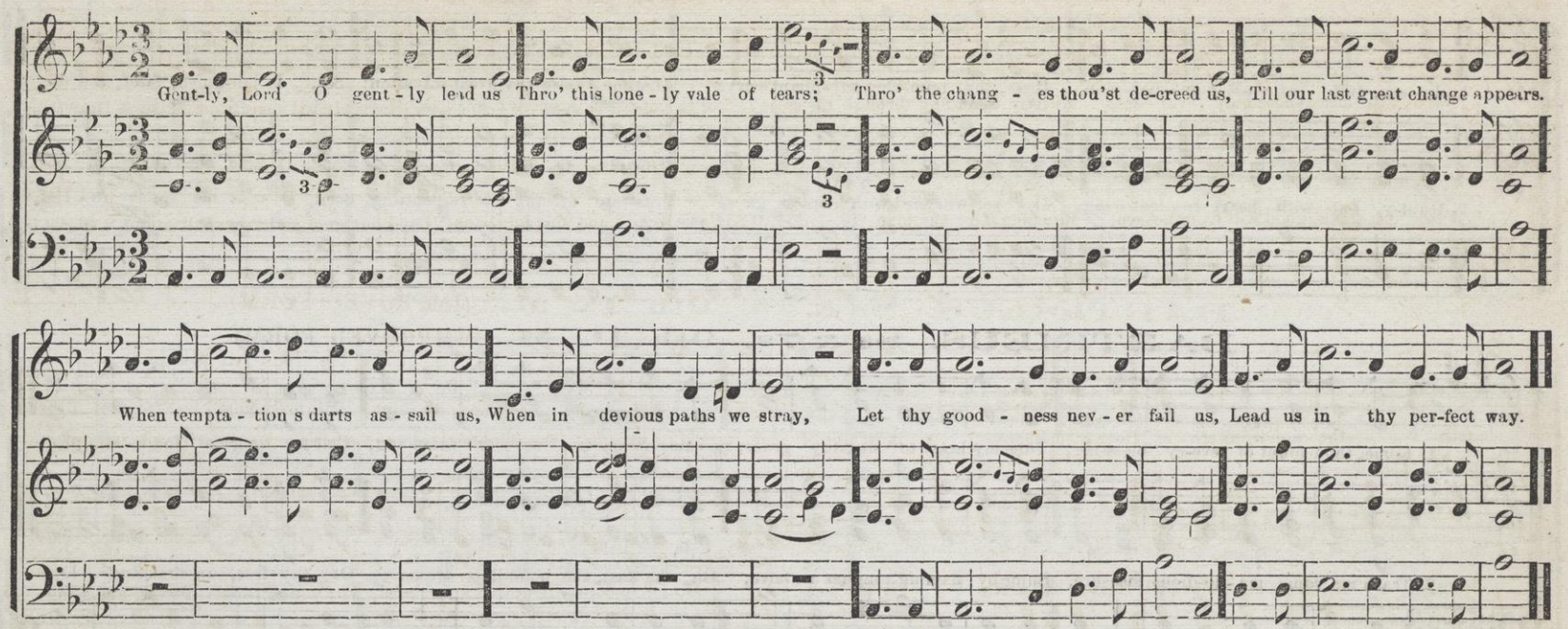
ANCONA. 8s & 7s. Double. 9th P. M.

ARR. BY DR. LOWELL MASON.

D. C.

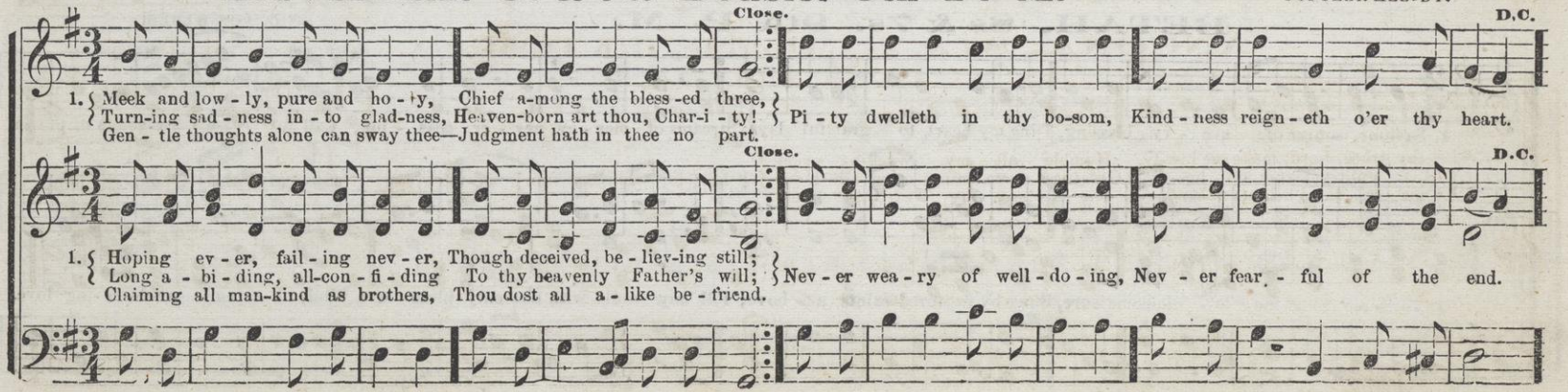
1. { Let thy grace, Lord, make me low-ly, Humble all my swelling pride: / Fall-en, guilt-y, and un - ho - ly, Greatness from mine eyes I'll hide; / No am - bi - tious heights de-sir-ing, Far a - bove my earth ly claim. } 2. I'll for - bid my vain as - pir - ing, Nor at earth-ly hon - ors aim;

JAYNES, or AUTUMN. 8s & 7s. Double. 9th. P. M.

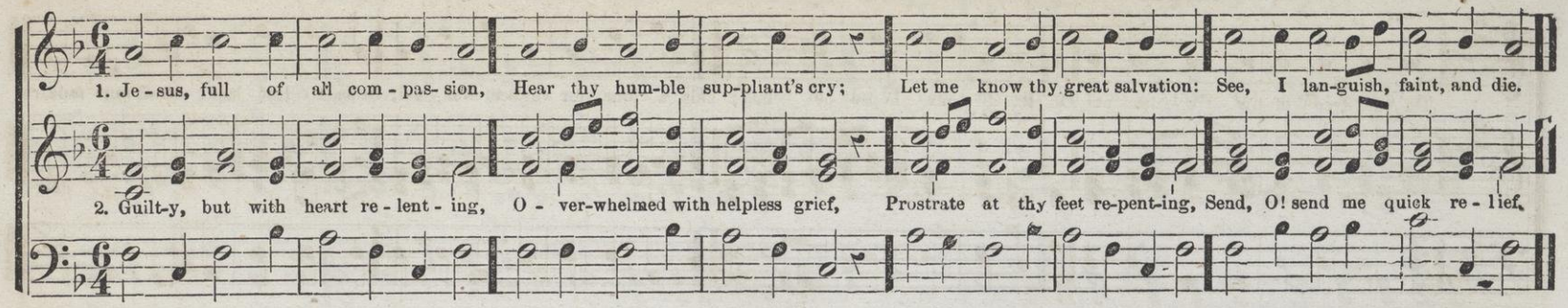


BAVARIA. 8s & 7s. Double. 9th P. M.

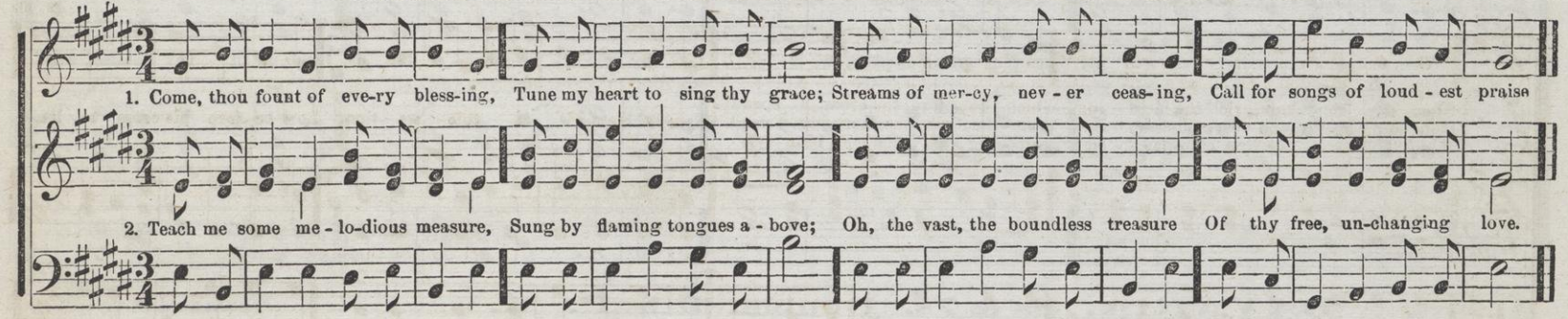
POPULAR MELODY.



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

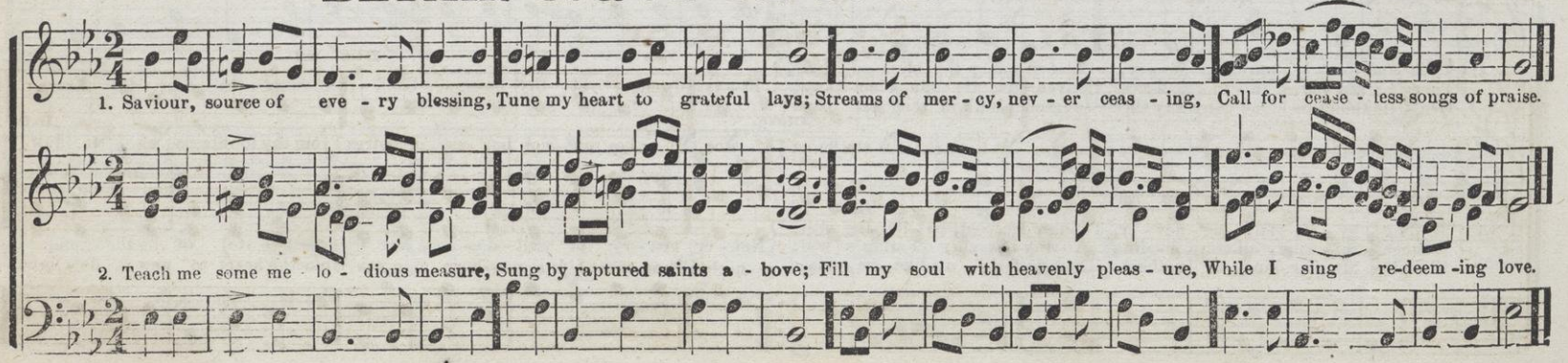


BARTIMEUS. 8s & 7s. 9th P. M. (IMPROVED FORM).



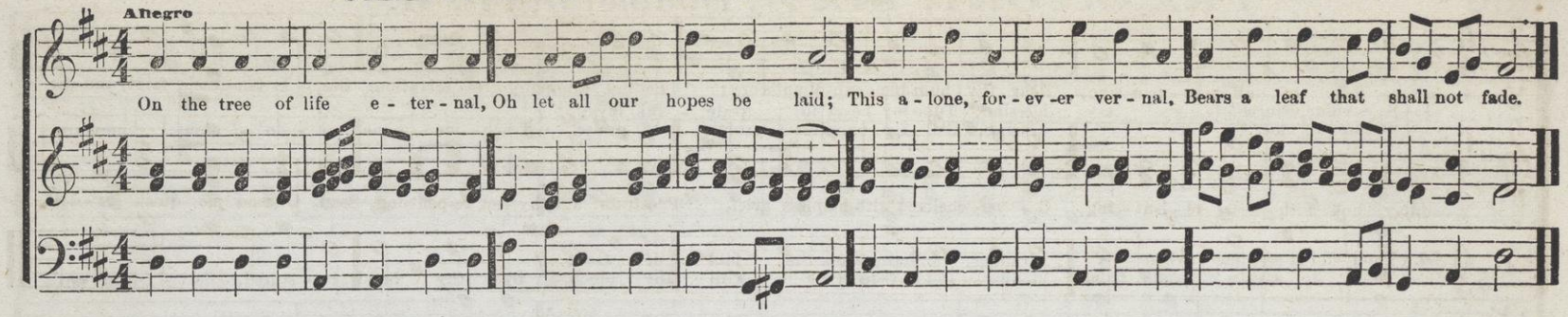
BETAH. 8s & 7s. 9th P. M.

C. VON WEBER.

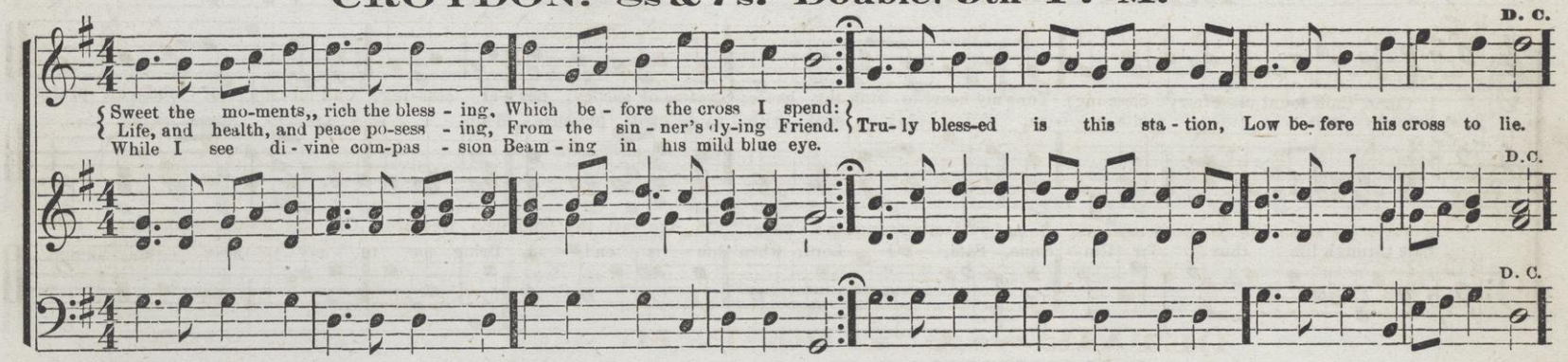


CESAREA. 8s & 7s. 9th P. M.

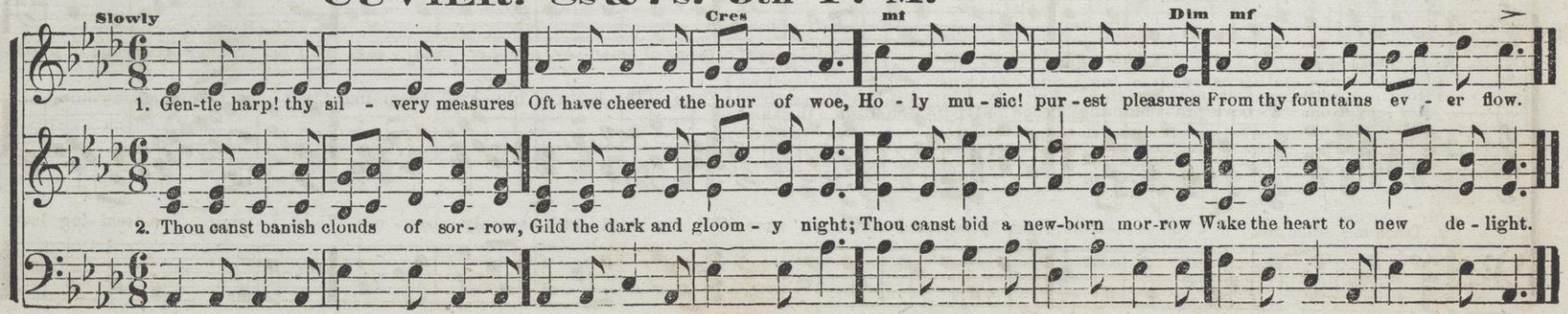
ARR. FROM MOZART.



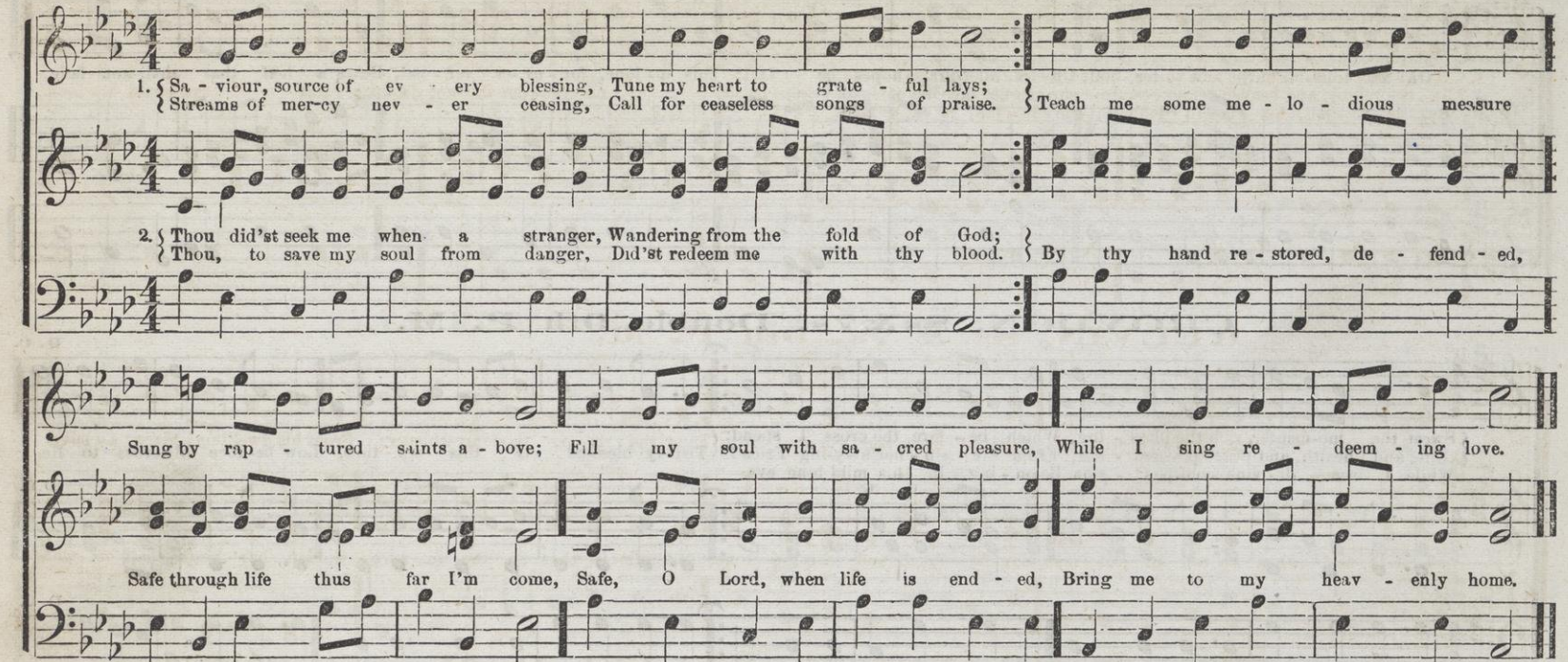
CROYDON. 8s & 7s. Double. 9th P. M.



CUVIER. 8s & 7s. 9th P. M.

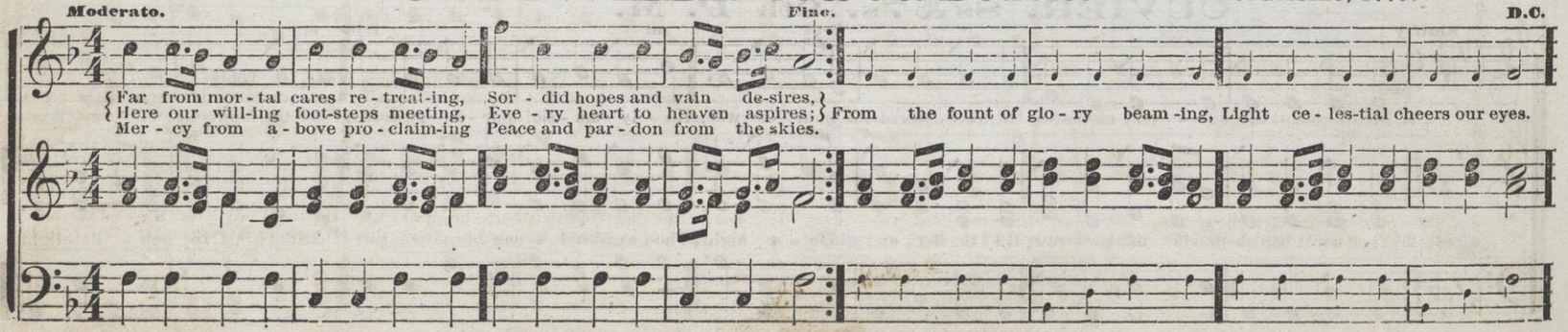


FRANKFORT. 8s & 7s. Double. 9th P. M.

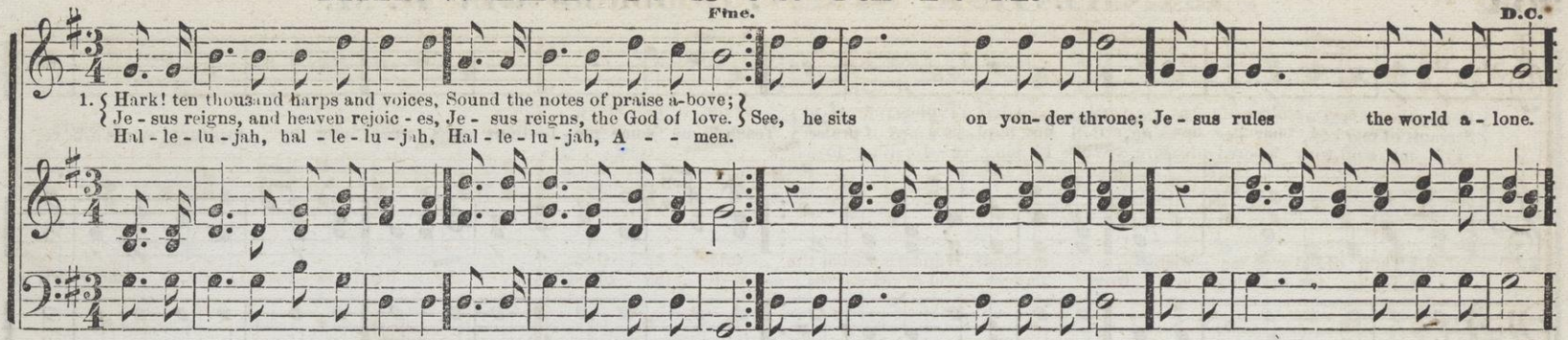


GREENVILLE. 8s & 7s. Double.

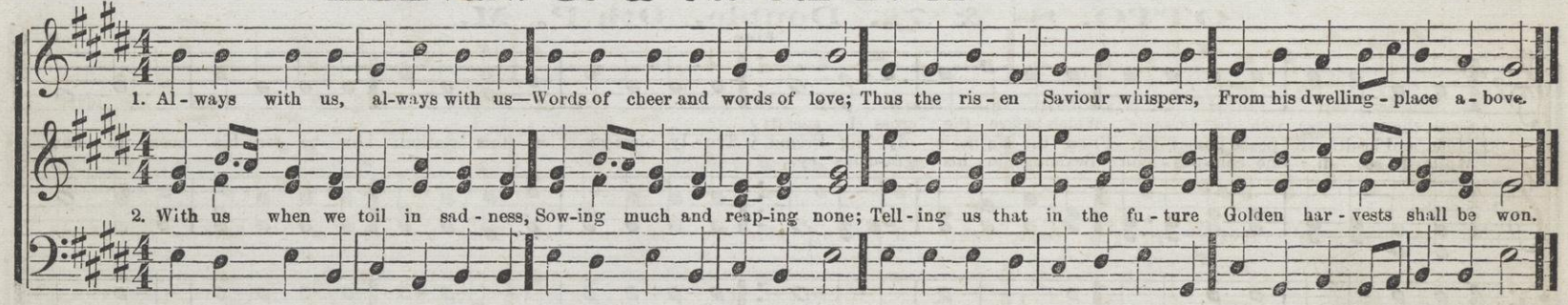
J. J. ROSSEAU, 1775.



HARWELL. 8s & 7s. 9th P. M.

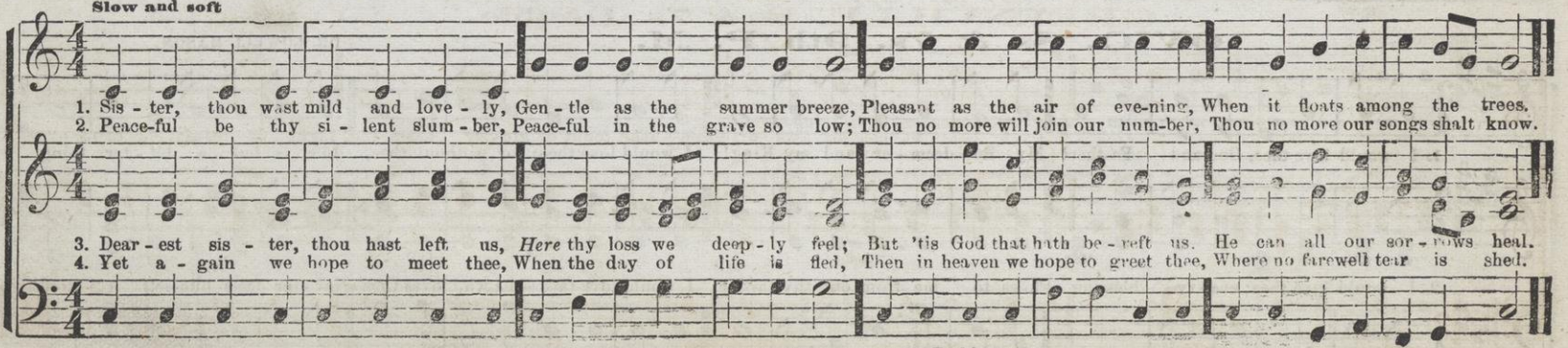


KELVIN. 8s & 7s. 9th P. M.



MOUNT VERNON. 8s & 7s. 9th P. M.

DR. LOWELL MASON.



NOTE. – This tune may be sung in two parts by Treble voices.

NETTLETON. 8s & 7s. Double 9th P. M.

Fine. D. C.

{Come, thou fount of eve-ry bless-ing! Tune my heart to grate-ful lays;
{Streams of mer-cy, nev-er ceasing, Call for loud-est songs of praise. } Teach me some me-lo-dious meas-ure, Sung by rap-tured saints a-bove;
Fill my soul with sa-cred pleasure, While I sing re-deem-ing love.

OTTO. 8s & 7s. Double. 9th P. M.

Fine. D. C.

{Sweet the moments, rich in blessing, Which before the cross I spend;
{Life and health, and peace possessing, From the sin-ner's dy-ing Friend. } Tru-ly bless-ed is this station, Low be-fore his cross to bow,
While I see di-vine com-pas-sion Beaming in his gra-cious eye,

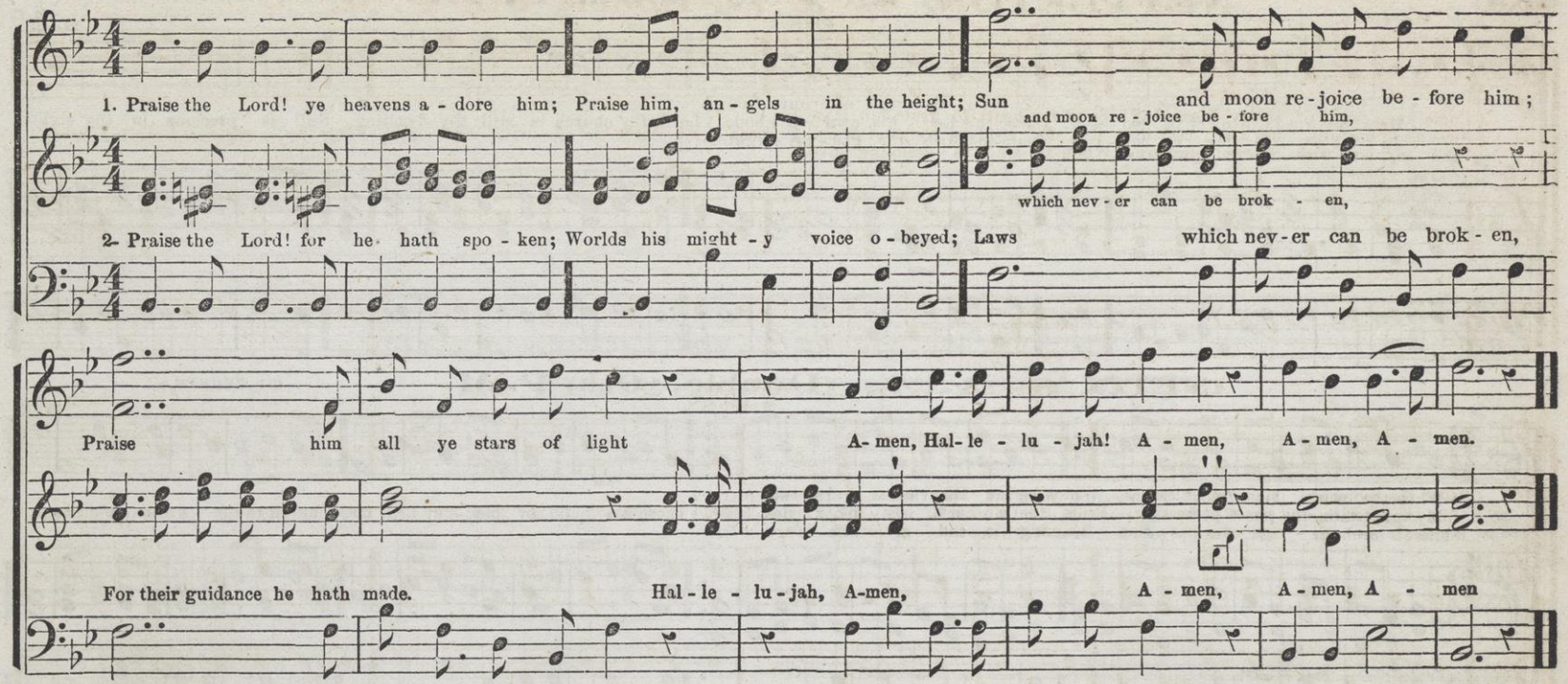
OVIO. 8s & 7s. 9th P. M.

DR. LOWELL MASON.

1. I would love thee, God and Fa-ther! My Re-deem-er and my King! I would love thee; for without thee, Life is but a bit-ter thing.

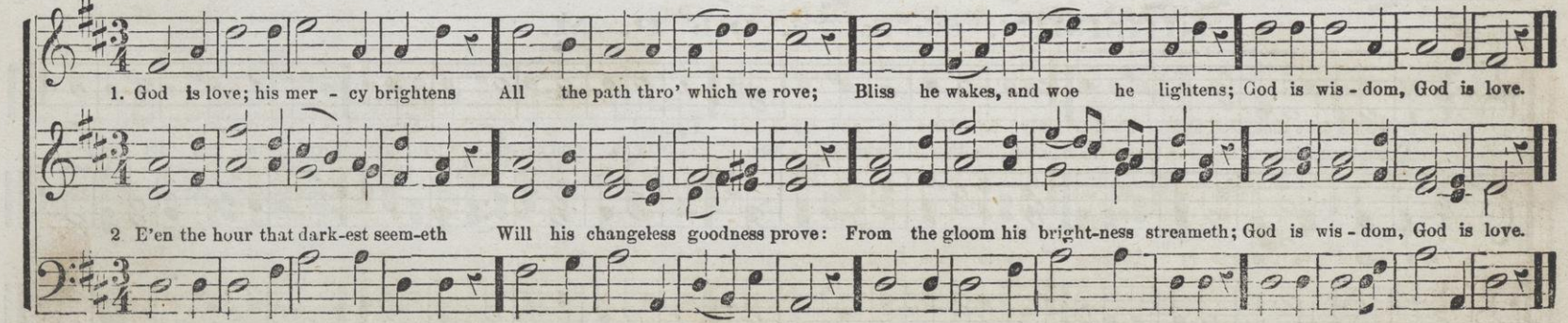
2. I would love thee; eve-ry blessing Flows to me from out thy throne: I would love thee—he who loves thee Nev-er feels him-self a-lone.

PEREZ. 8s & 7s. 9th P. M.



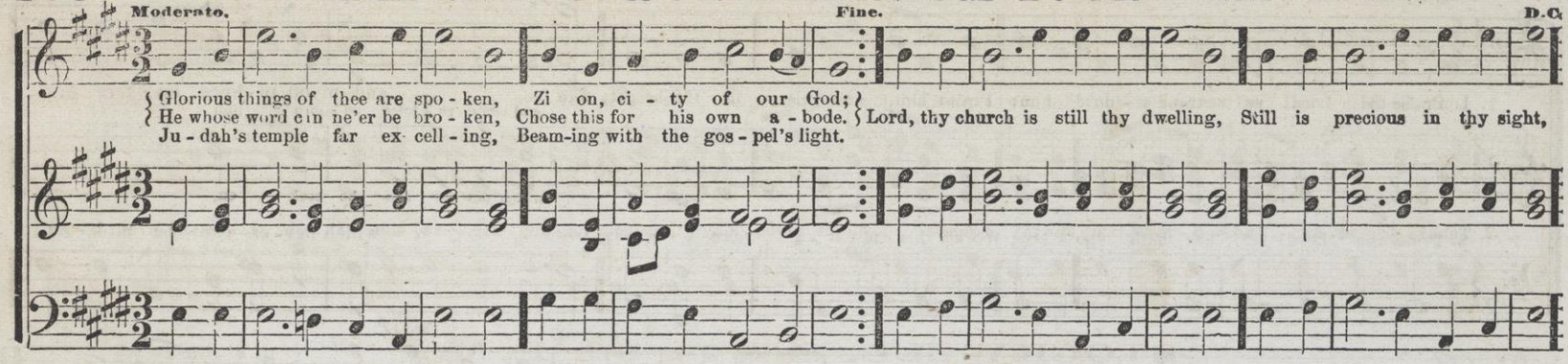
RATHBUN. 8s & 7s. 9th P. M.

I. CONKEY, BY PERMISSION.



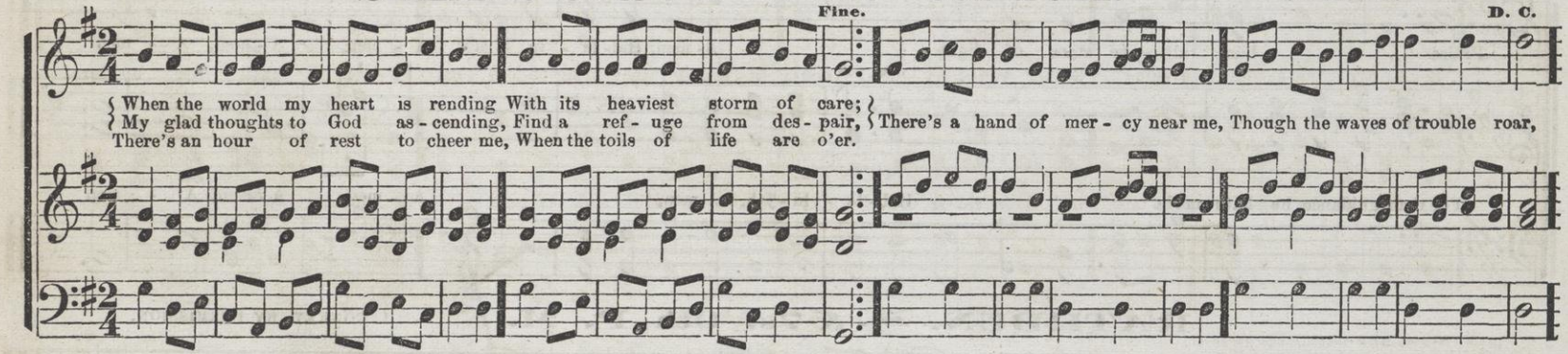
RIPLEY. 8s & 7s. Double. 9th P. M.

FROM A GREGORIAN CHANT.

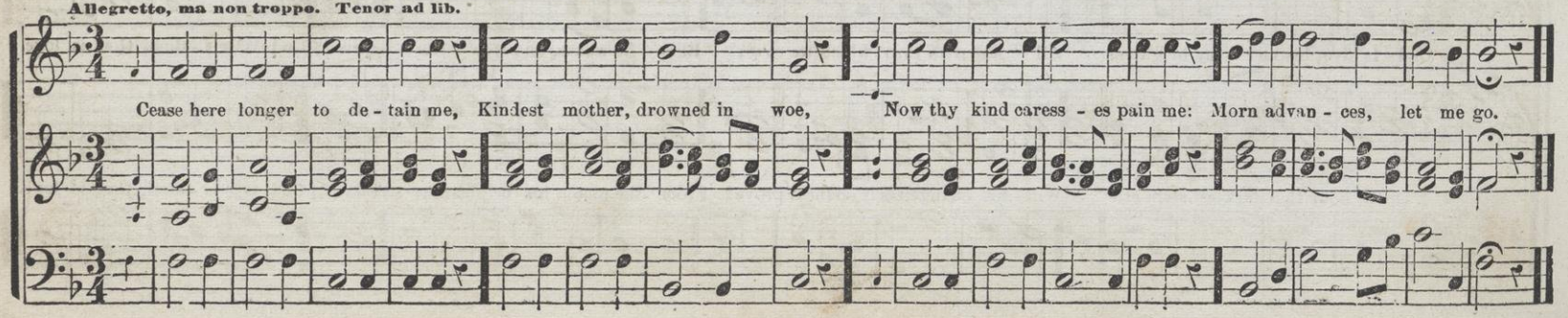


SELMA. 8s & 7s. Double. 9th P. M.

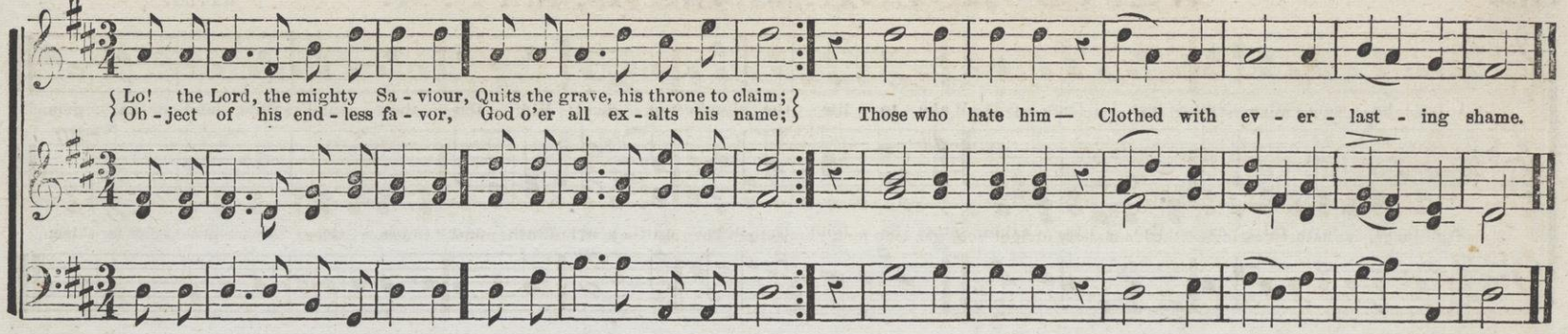
CH. ZEUNER.



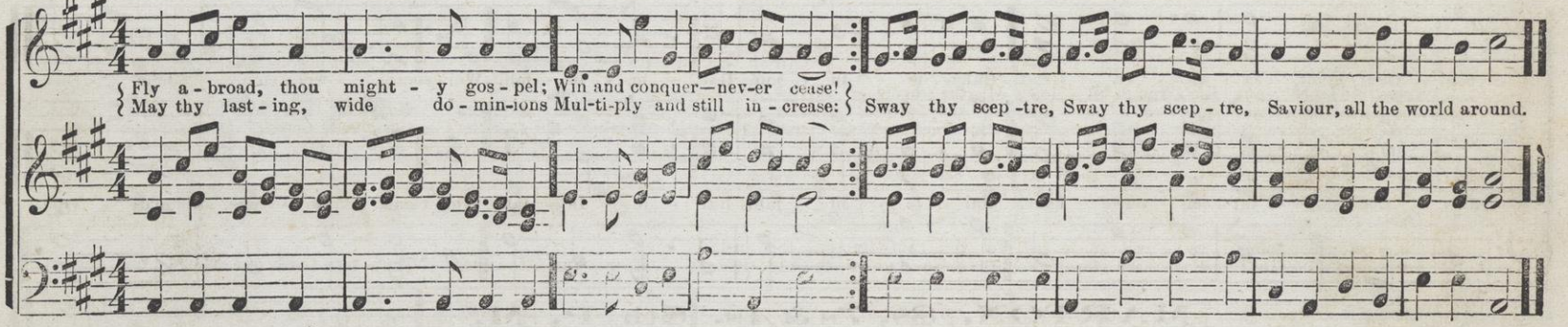
SHIMMIN. 8s & 7s. 9th P. M.



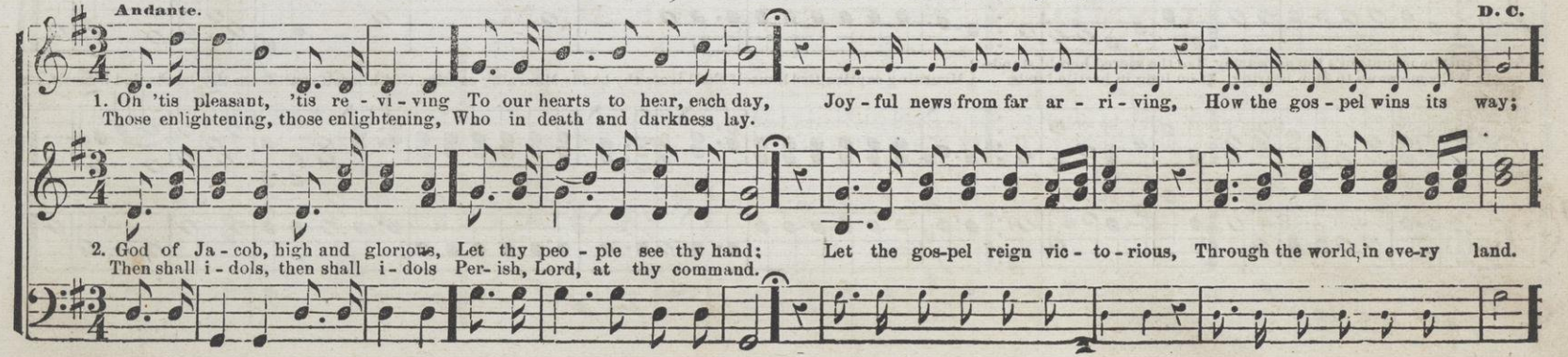
HANWELL. 8s, 7s & 4s. 8th P. M.



HELMSLEY. 8s, 7s & 4s. 8th P. M.

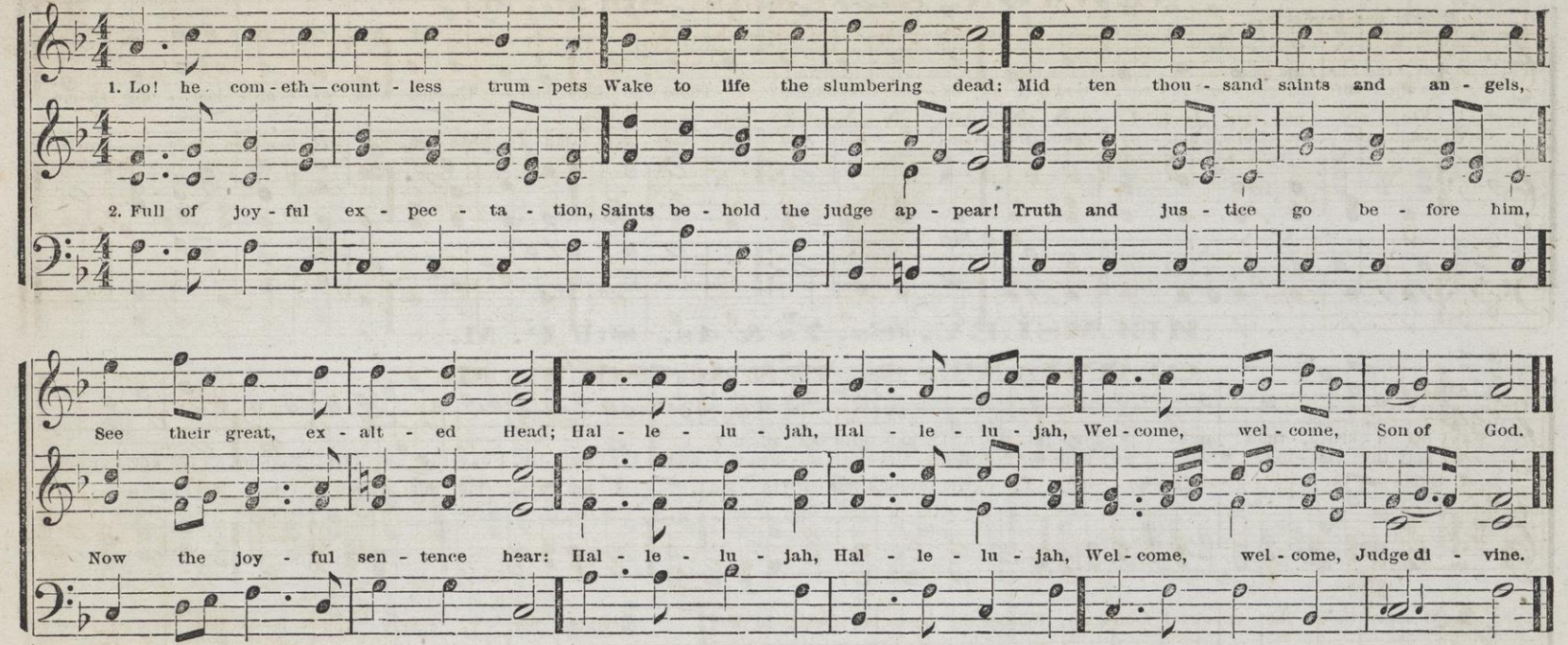


KEDESH. 8s, 7s & 4s. 8th P. M.

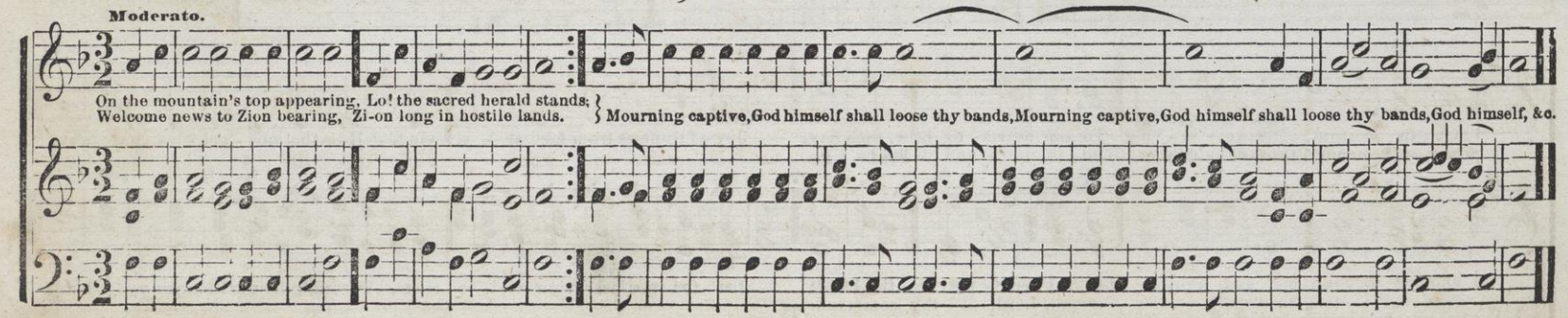


WESTBOROUGH. 8s, 7s & 4s. 8th P. M.

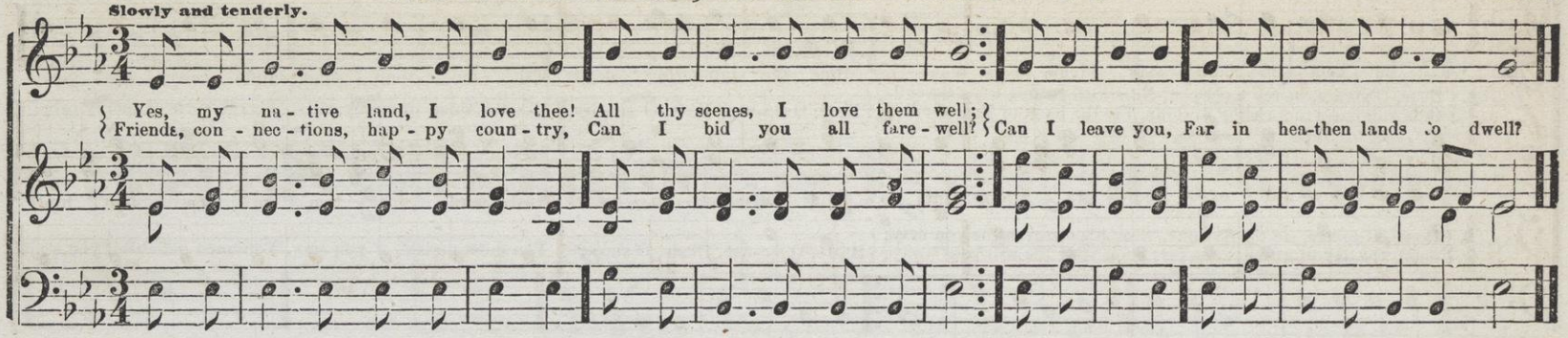
HAYDN.



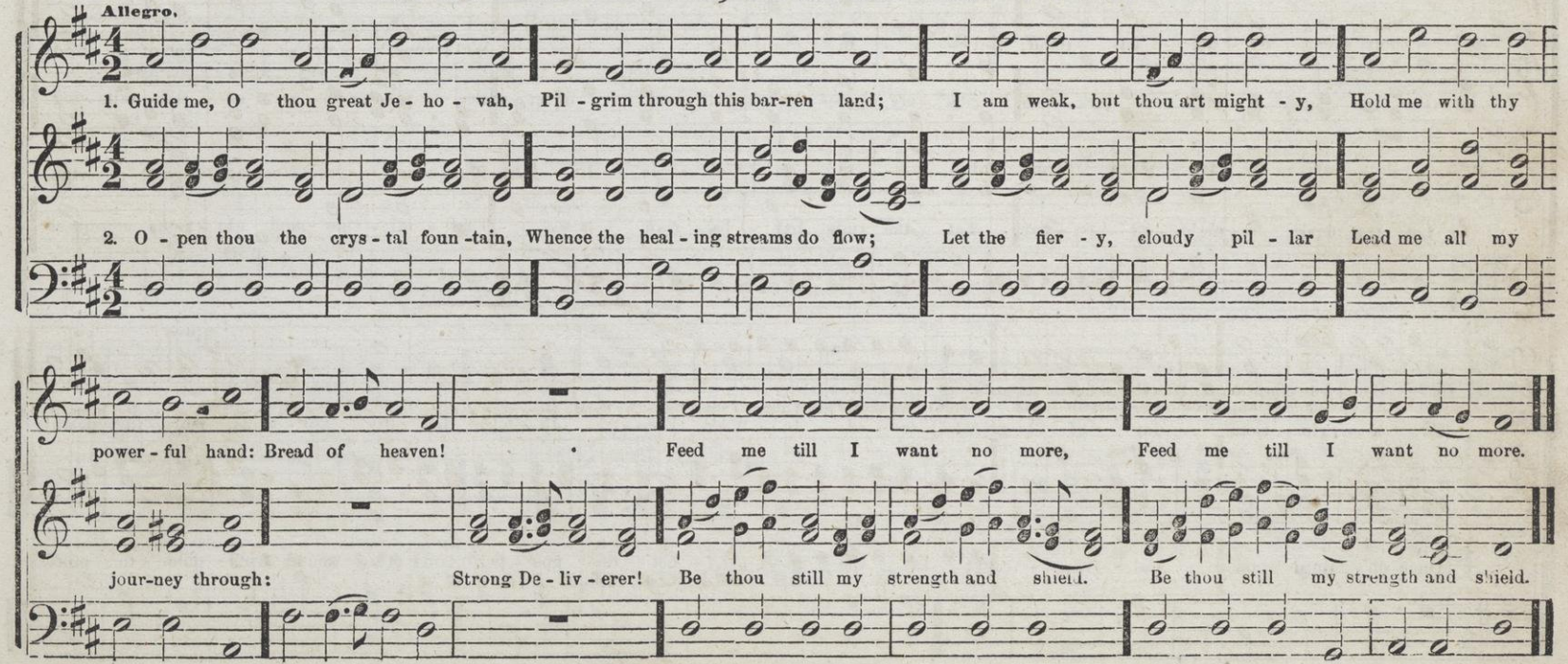
MARTON. 8s, 7s & 4s. 8th P. M.



NEWTON. 8s, 7s & 4s. 8th P. M.

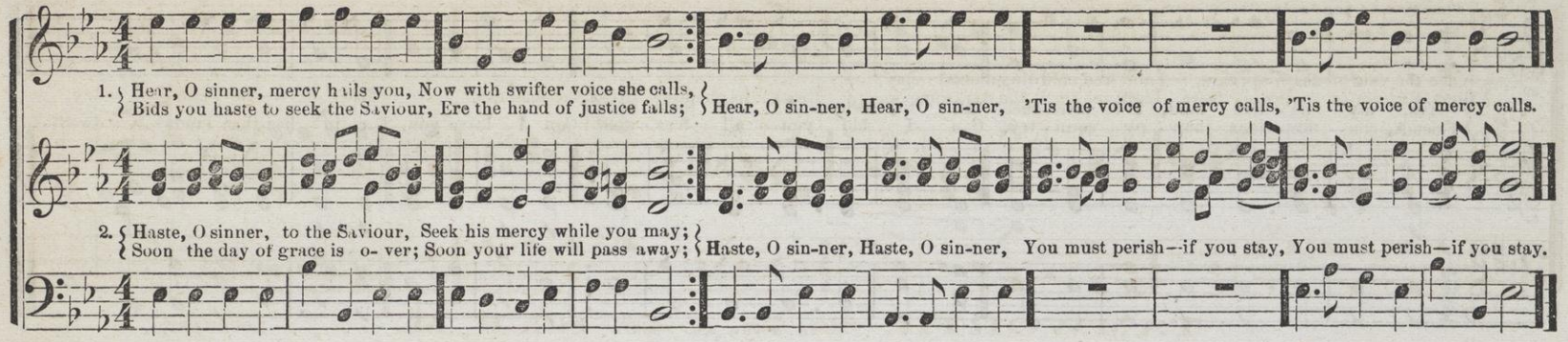


OLIPHANT. 8s, 7s & 4s. 8th P. M.



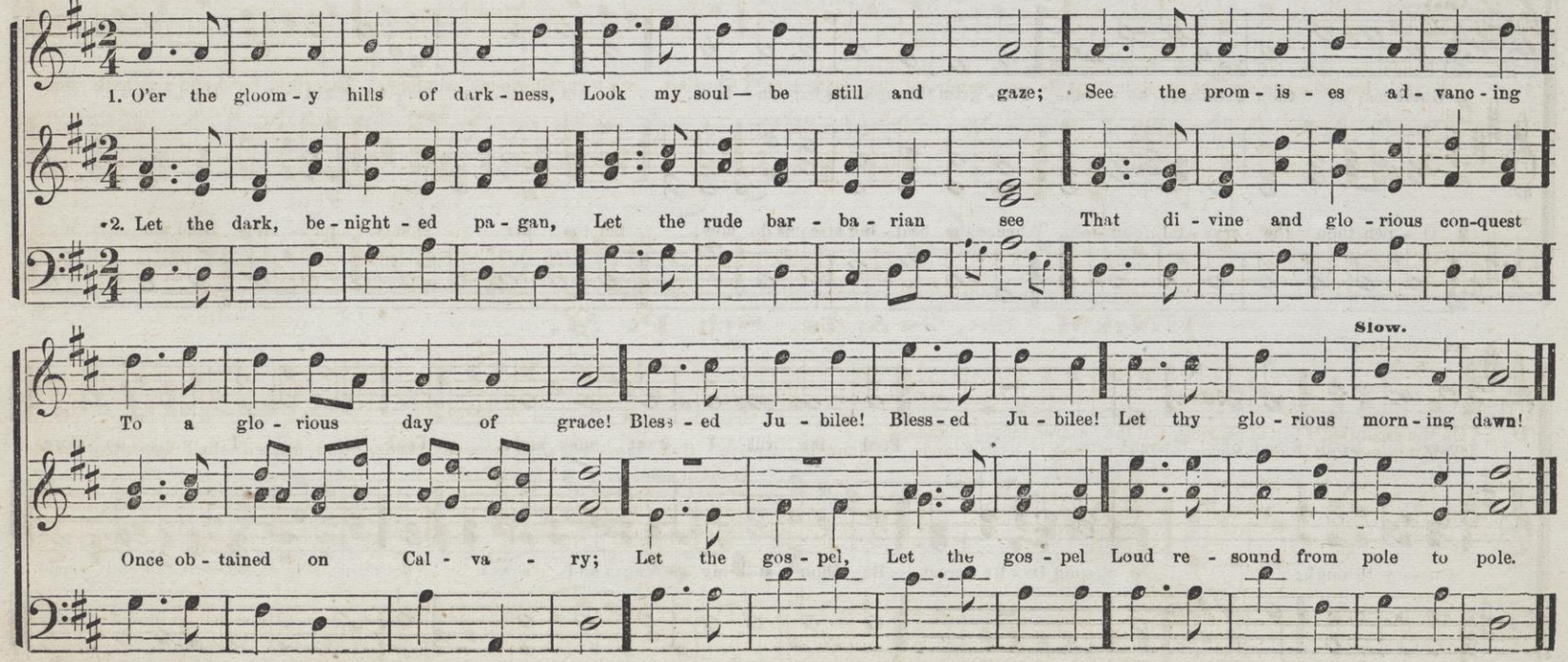
OSGOOD. 8s, 7s & 4s. 8th P. M.

ARR. FROM RITTER



SIBERIA. 8s, 7s & 4s. 8th P. M.

S. B. POND.



PERON. 8s, 7s & 4s. 8th P. M.

Allegretto.

When the vale of death appears, Faint and cold this mortal clay,
Blest Redeem-er, soothe my fears, Light me thro' the darksome way;
Break the shadows, Break the shadows, Usher in e - ter - nal day.

TAMWORTH. 8s, 7s, & 4s. 8th P. M.

LOCKHART.

Maestoso.

Songs a - new, of hon - or framing, Sing ye to the Lord a lone;
All his wondrous works proclaiming, Je - sus wondrous works hath done!
Glorious vic-tory, Glorious vic-tory, His right hand and arm hath won.

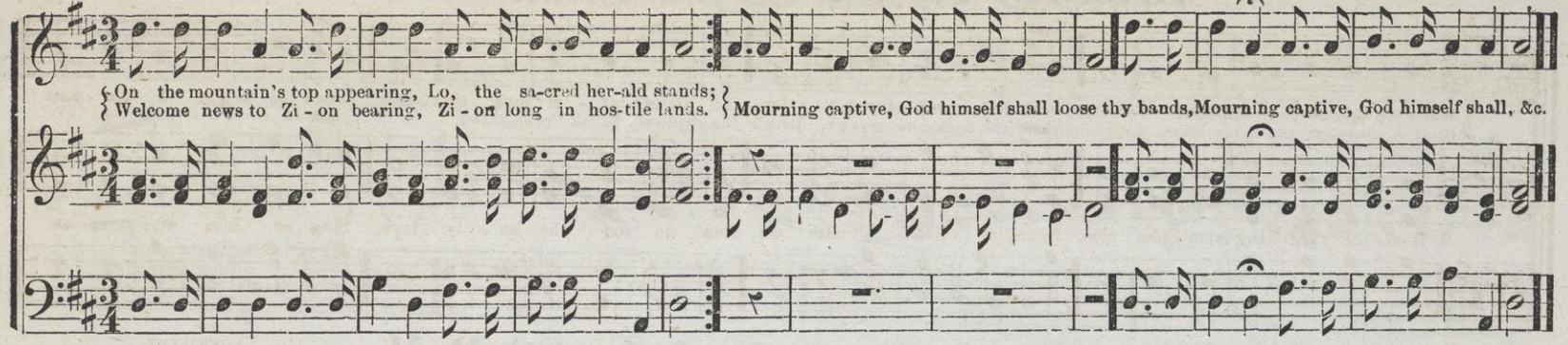
UNAM. 8s, 7s & 4s. 8th P. M.

Rather slow.

On the mountain's top appearing, Lo! the sacred herald stands!
Welcome news to Zi-on bearing, Zi - on long in hostile lands.
Mourning captive! God him - self shall loose thy bands, God himself shall loose thy bands.

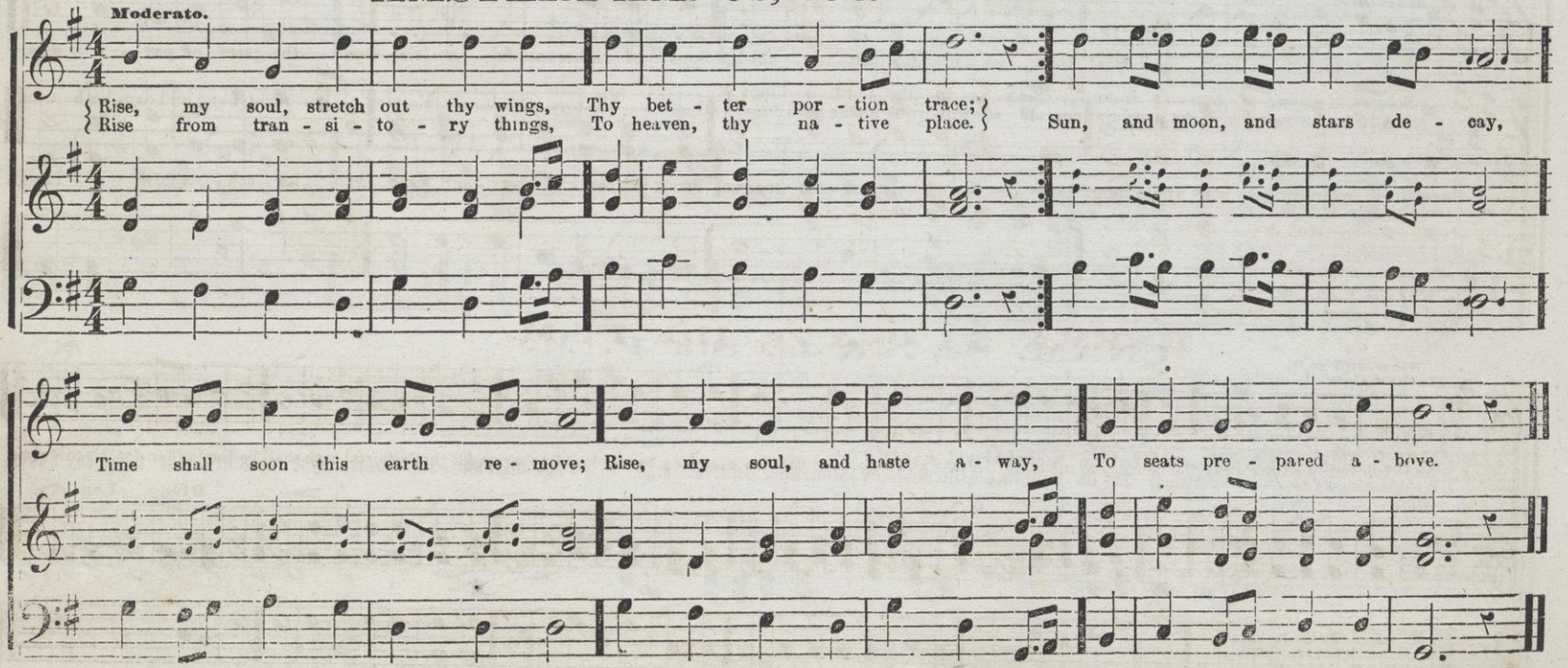
ZION. 8s, 7s & 4s. 8th P. M.

DR. THOMAS HASTINGS. BY PERMISSION.



AMSTERDAM. 7s, 6s & 7s. 11th P. M.

DR. NARES.



MERDIN. 7s, 6s & 7s. 11th P. M.

1. Burst, ye em - 'rald gates, and bring, To my rap - tured vis - ion, All th'es - tat - ic joys that spring Round the bright Ly - ran:

2. Hark! the thrill - ing sym - pho - nies, Seem, me - thinks, to seize us; Join we too the ho - ly lays, Sing of him who saves us.

Lo! we lift our long - ing eyes, Break, ye in - ter- ven - ing skies, Sons of righteousness a - rise, Ope the gates of par - a - dise.

Sweet - est sound in ser - aph's song, Sweet - est sound on mor - tal tongue, Sweet-est car - ol ev - er sung, Let its ech - oes flow a - long.

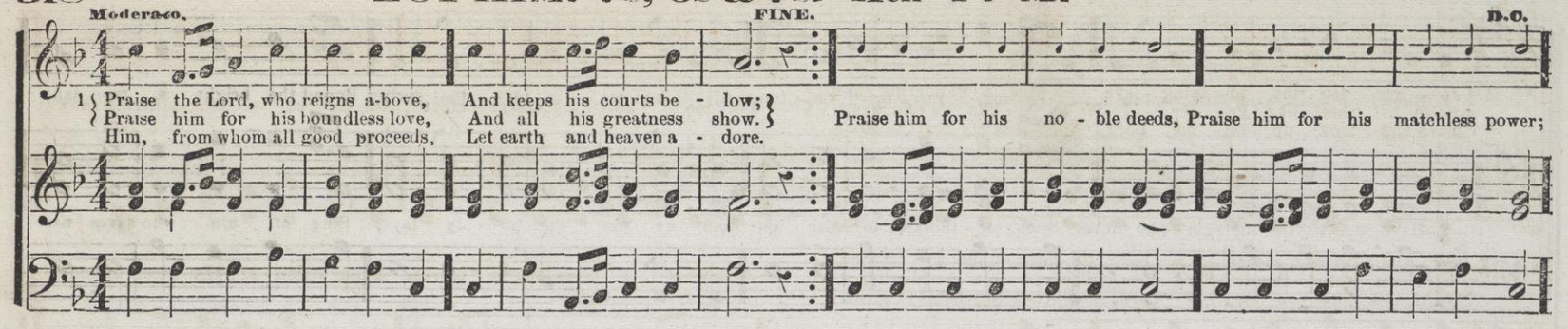
ENEVA. 7s, 6s & 7s. 11th P. M.

Slow and soft.

{Time is winging us a - way To our e-ter-nal home;
{Life is but a winter's day, A journey to the tomb;} Youth and vigor soon will flee. Blooming beauty lose its charms, All that's mortal soon shall be Enclos'd in death's cold arms.

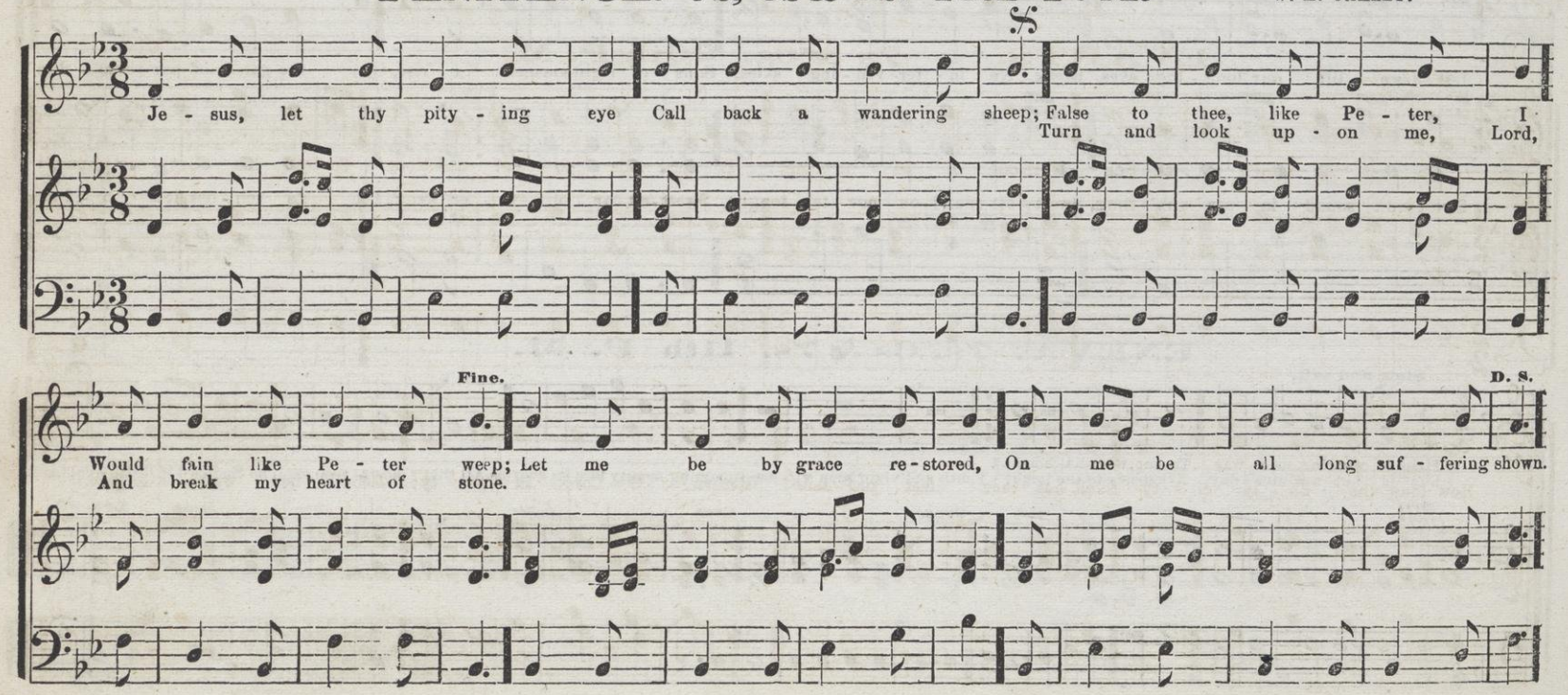
mp Cres. Cres. Dim. Len.

ZOPHIM. 7s, 6s & 7s. 11th P. M.



PENITENCE. 7s, 6s & 8s. 12th P. M.

W. H. OAKLEY.



ZALMONAH. 7s, 6s & 8s. 12th P. M.

Fine. D.C.

1. { Je - sus, let thy pi - tying eye Call back a wandering sheep; }
{ False to thee, like Pe - ter, I Would fain like Pe - ter weep, } Let me be by grace re - stored; On me be all long-suffering shown;
Turn and look up - on me, Lord, And break my heart of stone.

2. { Sa - viour, Prince, enthroned a - bove, Re - pent - ance to impart, }
{ Give me, thro' thy dy - ing love, The hum - ble contrite heart, } Give what I have long im - plored, A por - tion of thy grief unknown.
Turn, and look on me, O Lord, And break my heart of stone.

EVARTS. 7s & 6s. 26th P. M.

Moderato

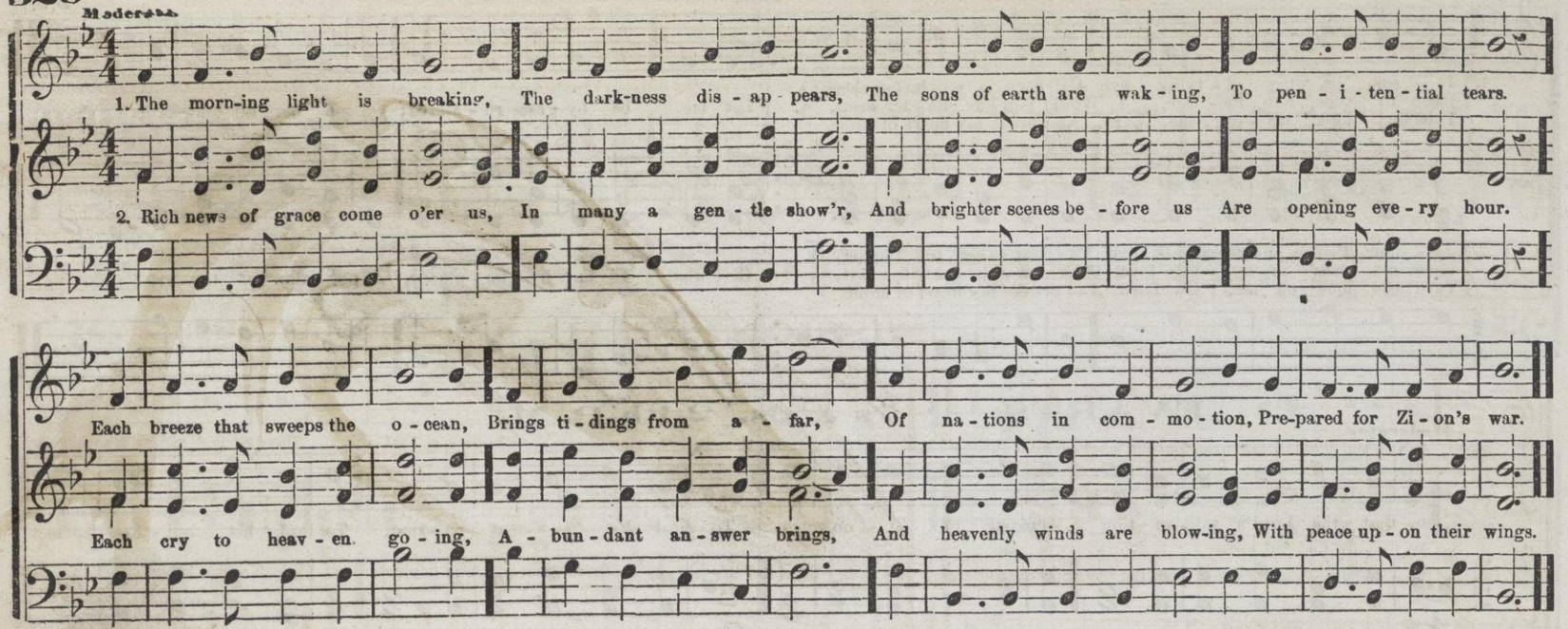
Oh that the Lord's sal - va - tion Were out of Zi - on come, To heal his an - cient na - tion, To lead his out - casts home!

How long the ho - ly ci - ty Shall hea - then feet pro - fane? Return, O Lord, in pi - ty; Rebuild her walls a - gain.

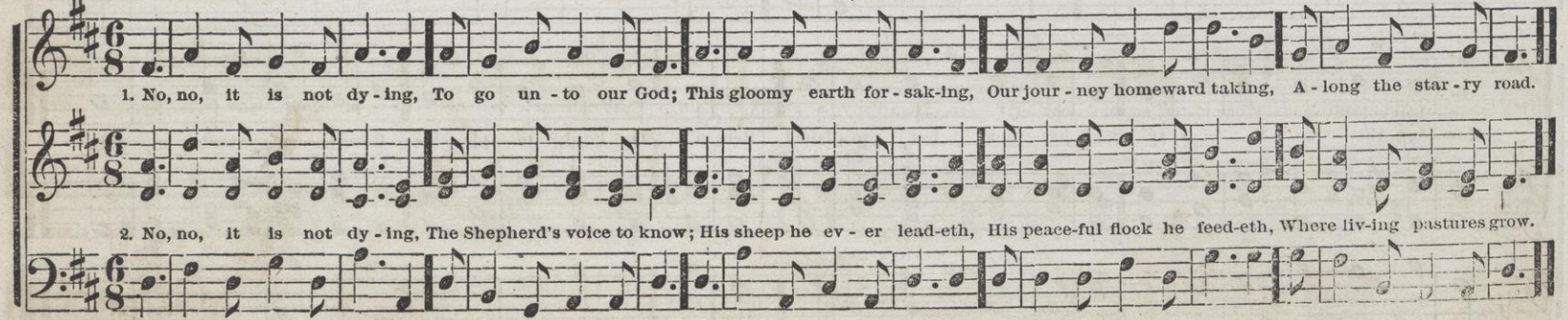
320

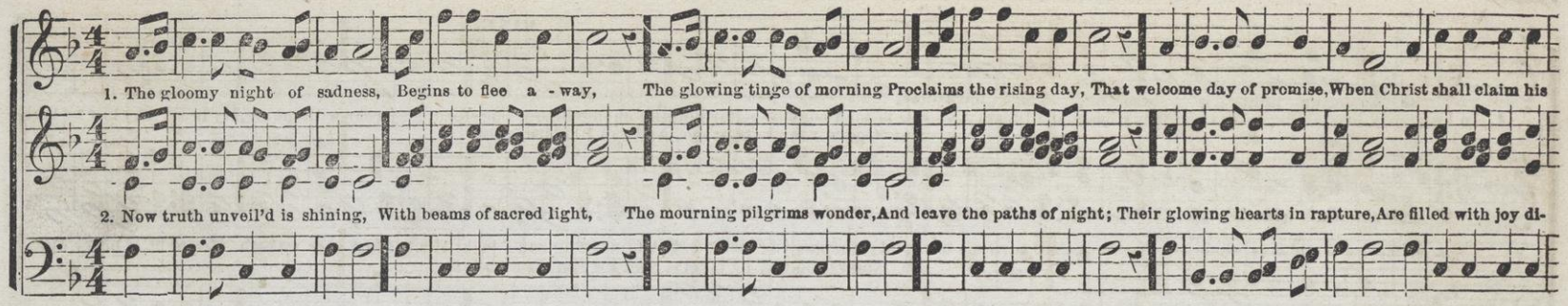
GOODWIN, or WEBB. 7s & 6s. 26th P. M.

GEO. J. WEBB.

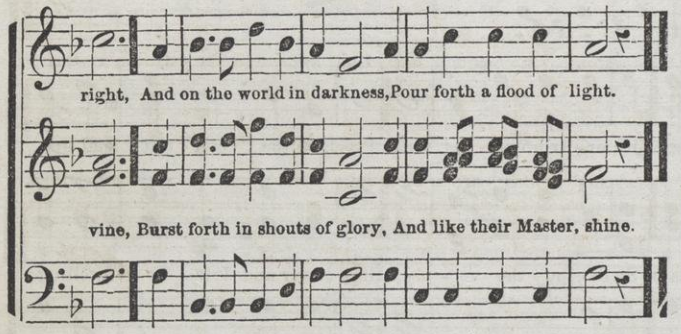


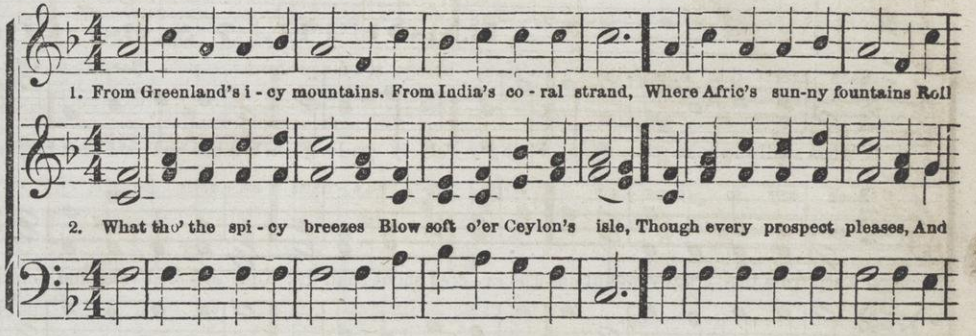
ABVILLE. 7s & 6s. (7, 6; 7, 7, 6.)



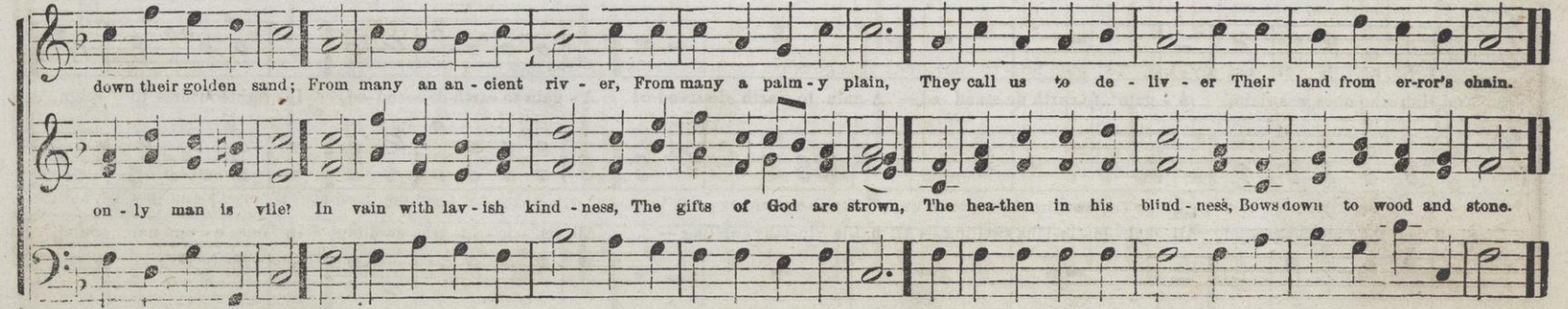


MISSIONARY HYMN. 7s & 6s. 26th P. M.

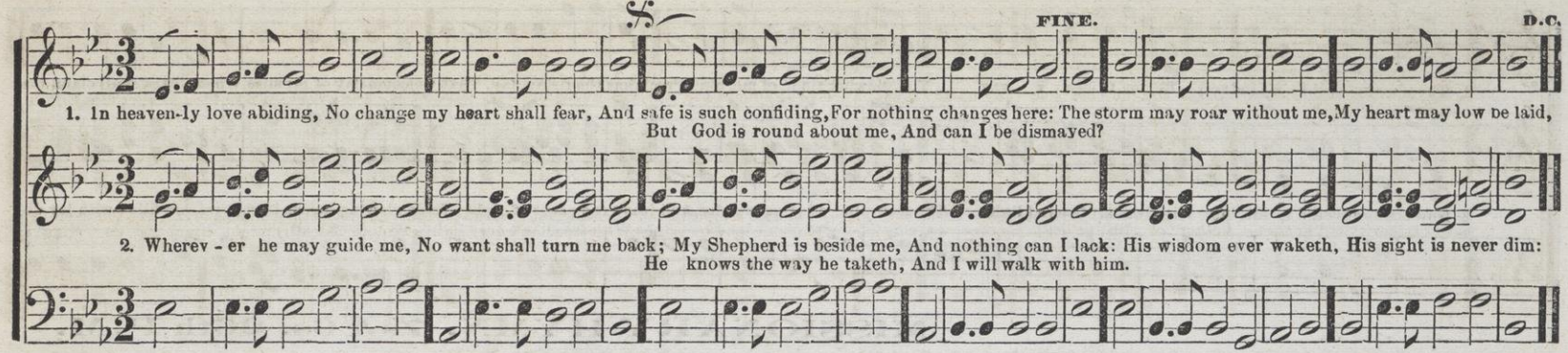




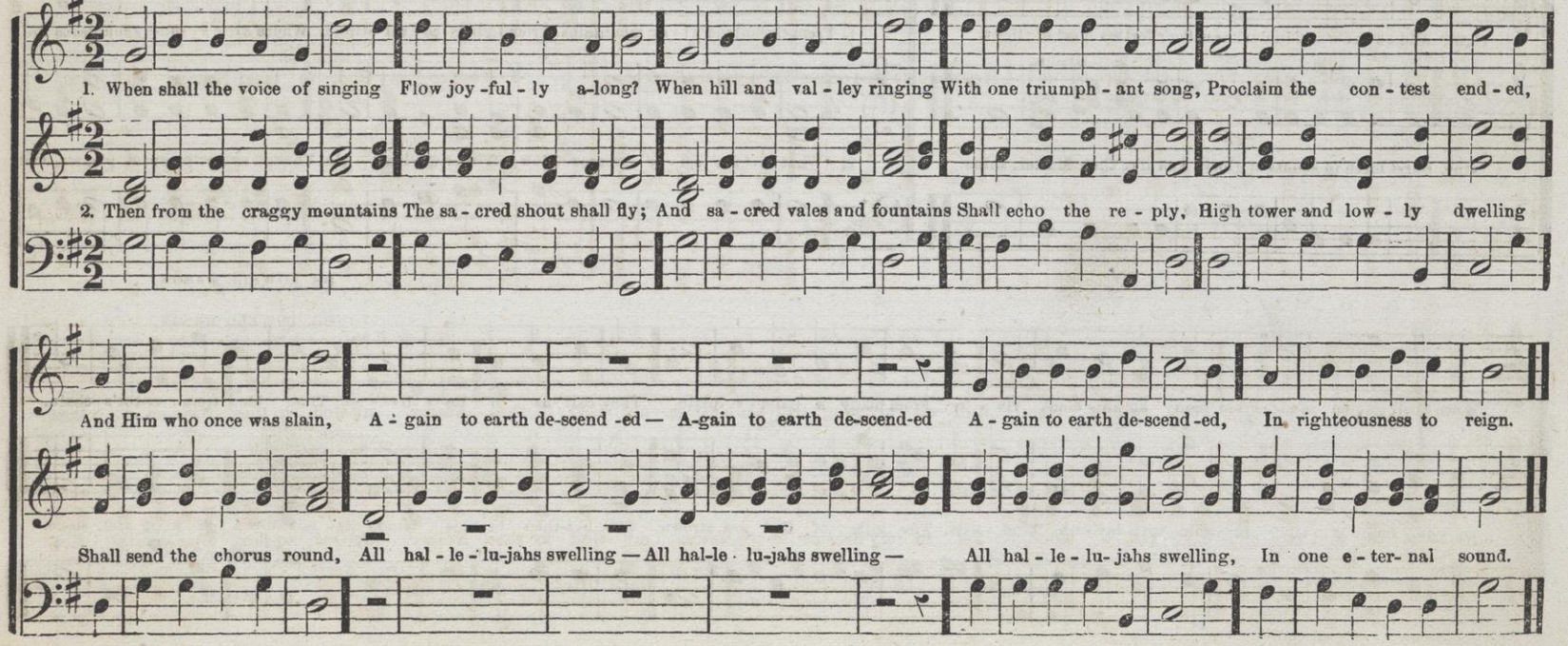
DR. LOWELL MASON.

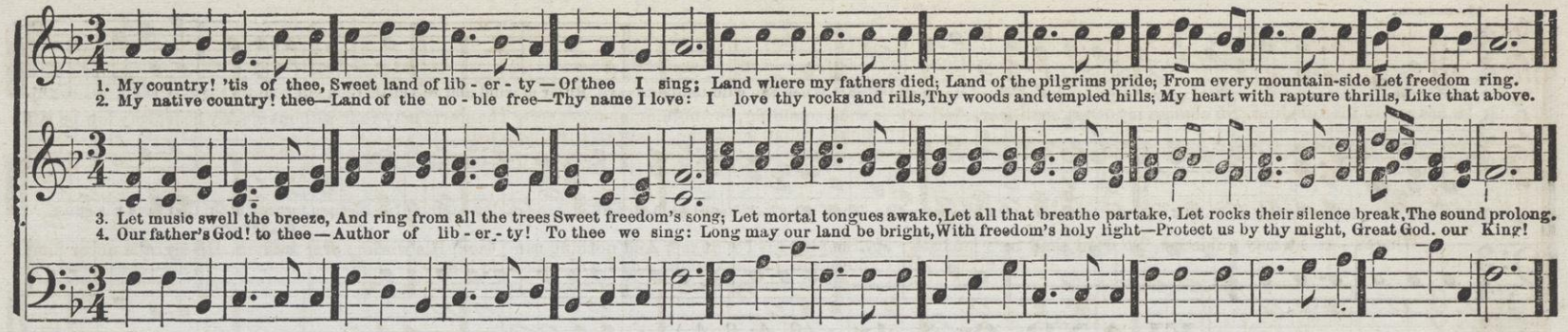


TULLY. 7s & 6s. 26th P. M.

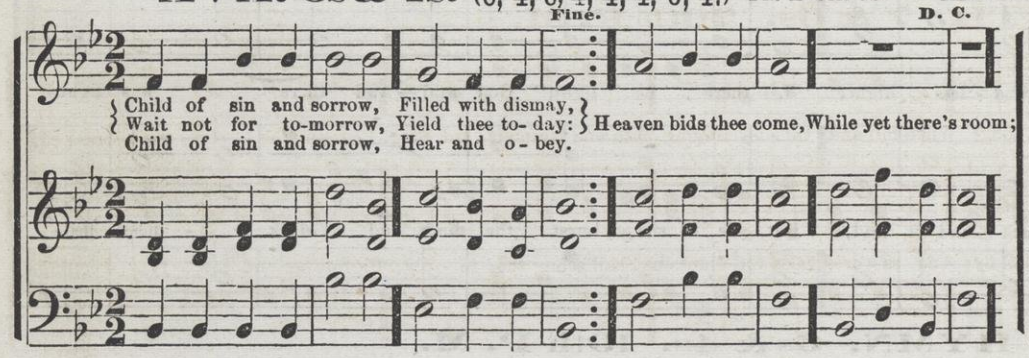


YARMOUTH. 7 & 6s. 26th P. M.

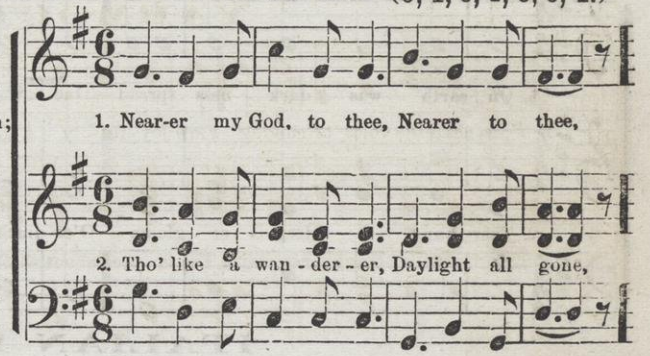




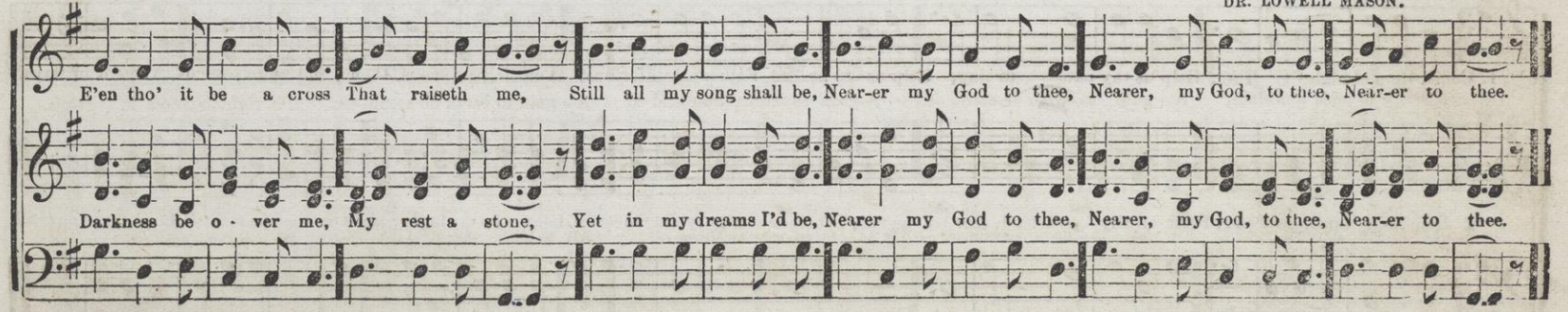
AVA. 6s & 4s. (6, 4, 6, 4; 4, 4, 6, 4.) DR. HASTINGS.



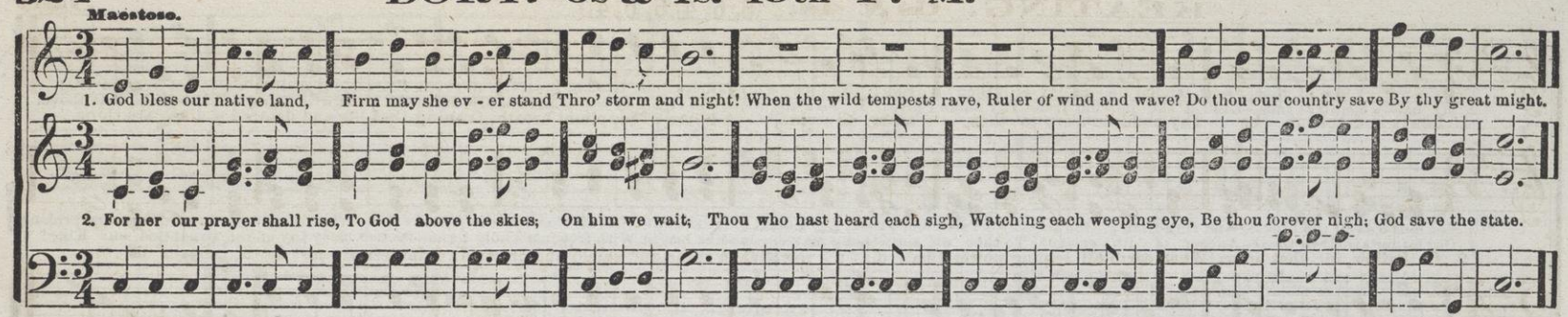
BETHANY. 6s & 4s. (6, 4, 6, 4; 6, 6, 4.)



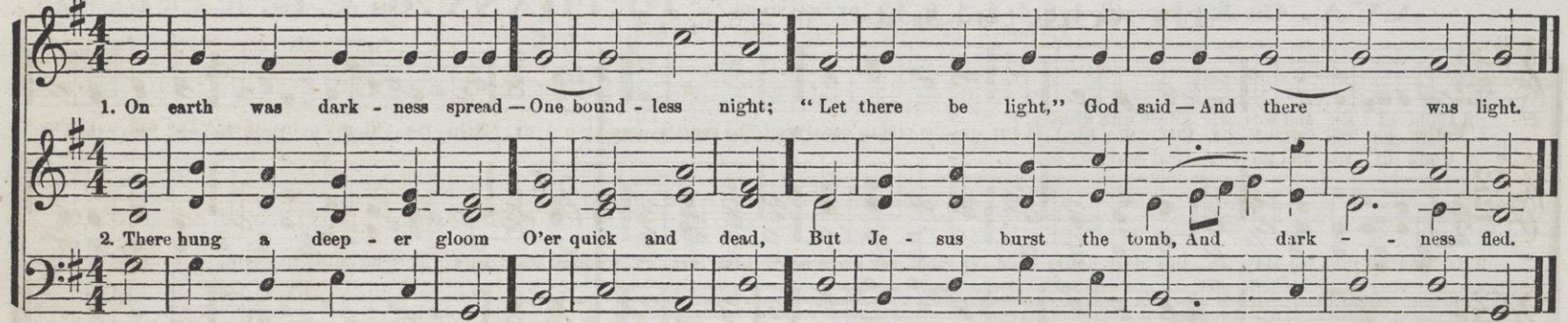
DR. LOWELL MASON.



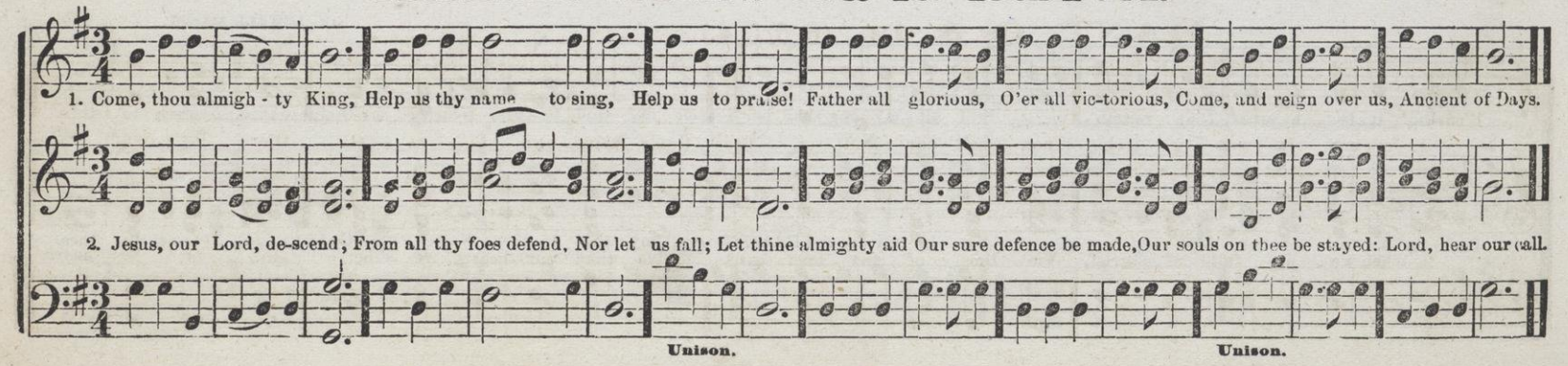
DORT. 6s & 4s. 19th P. M.



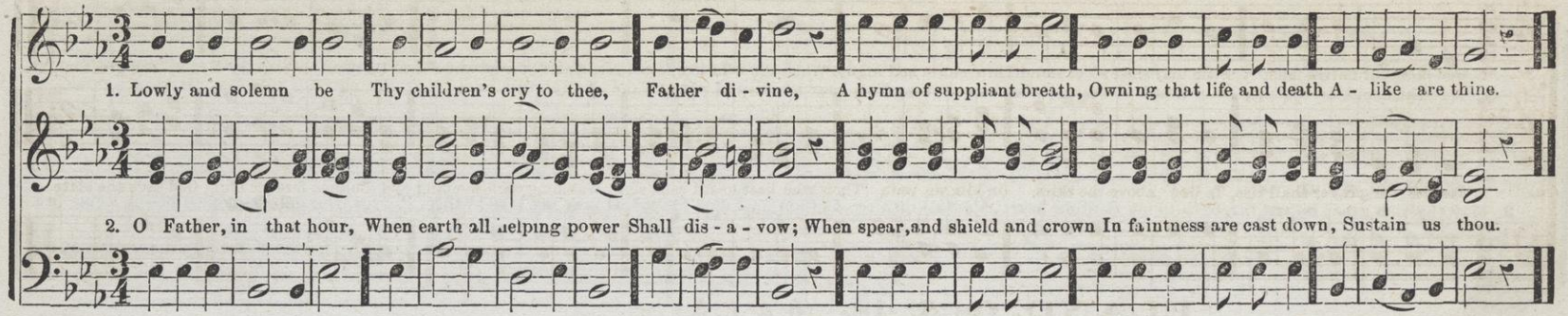
ELAND. 6s & 4s. (6, 4; 6, 4.)



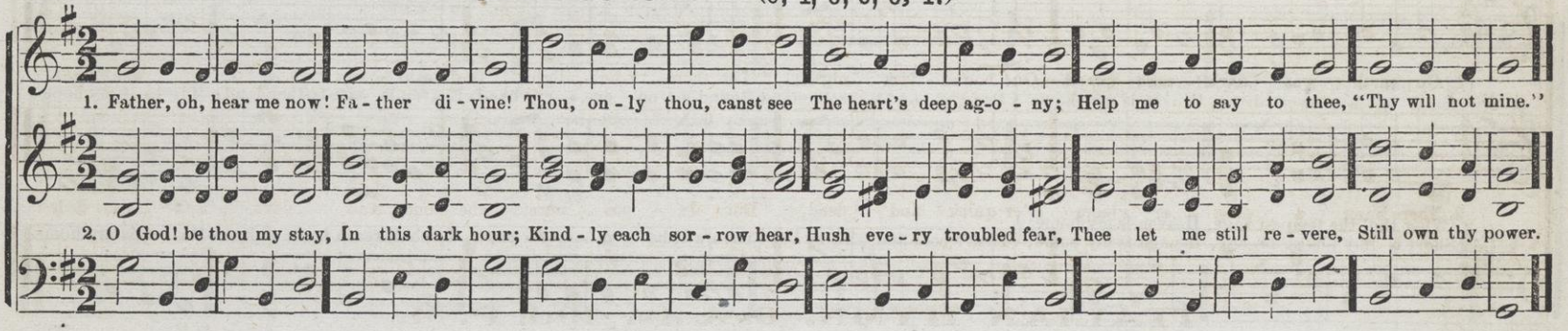
ITALIAN HYMN. 6s & 4s. 19th P. M.



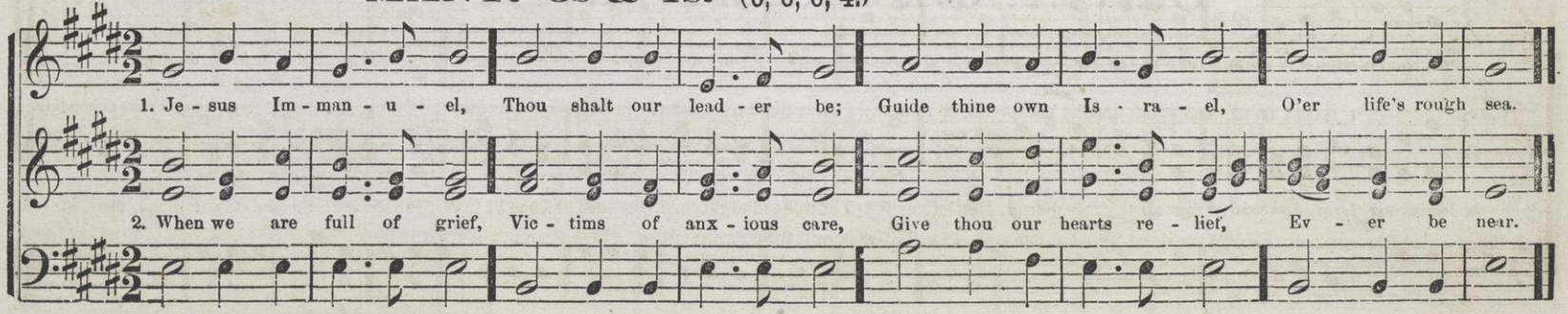
KEATING. 6s & 4s. (6, 6, 4; 6, 6, 4.)



LYNCH. 6s & 4s. (6, 4, 6, 6, 6, 4.)

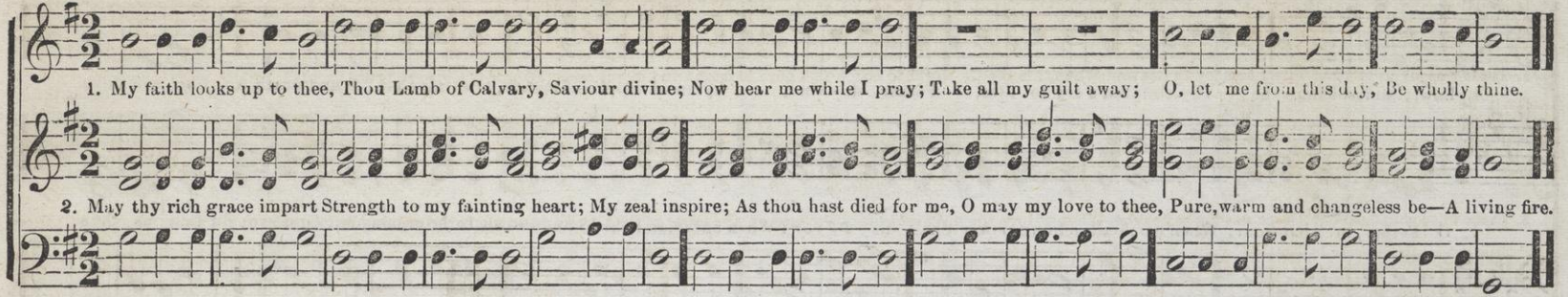


MANT. 6s & 4s. (6, 6, 6, 4.)



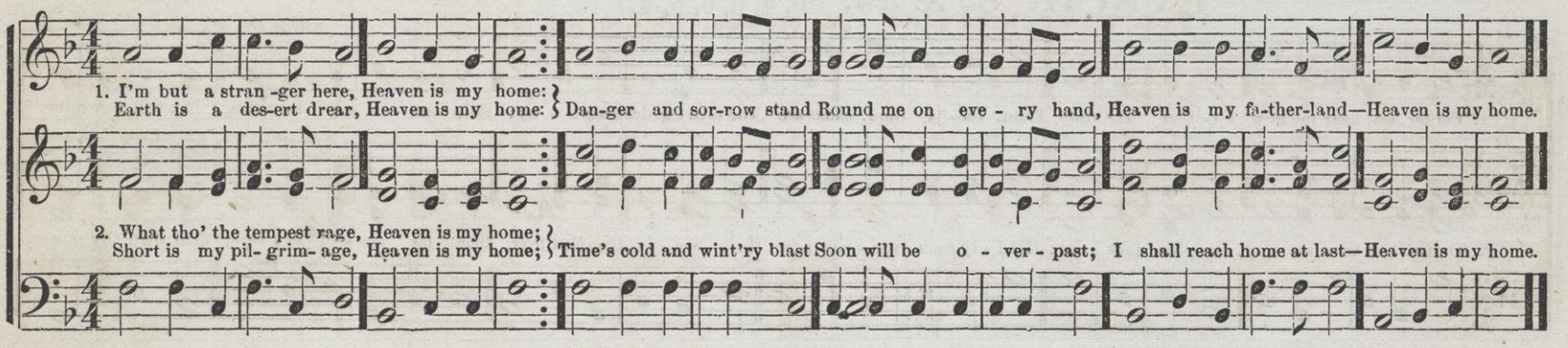
NEW HAVEN. 6s & 4s. 19th P. M.

DR. T. HASTINGS, BY PERMISSION



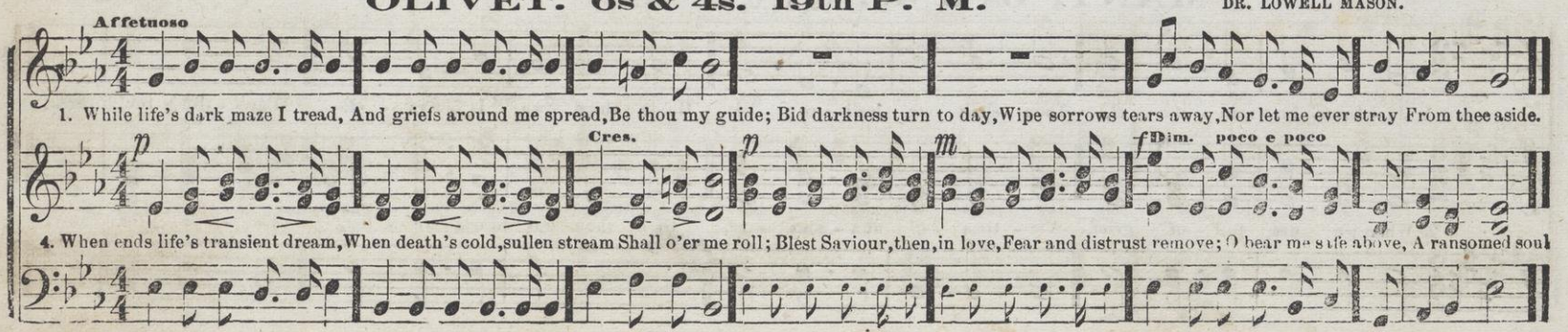
OAK. 6s & 4s. (6, 4, 6, 4; 6, 6, 6, 4.)

DR. LOWELL MASON.

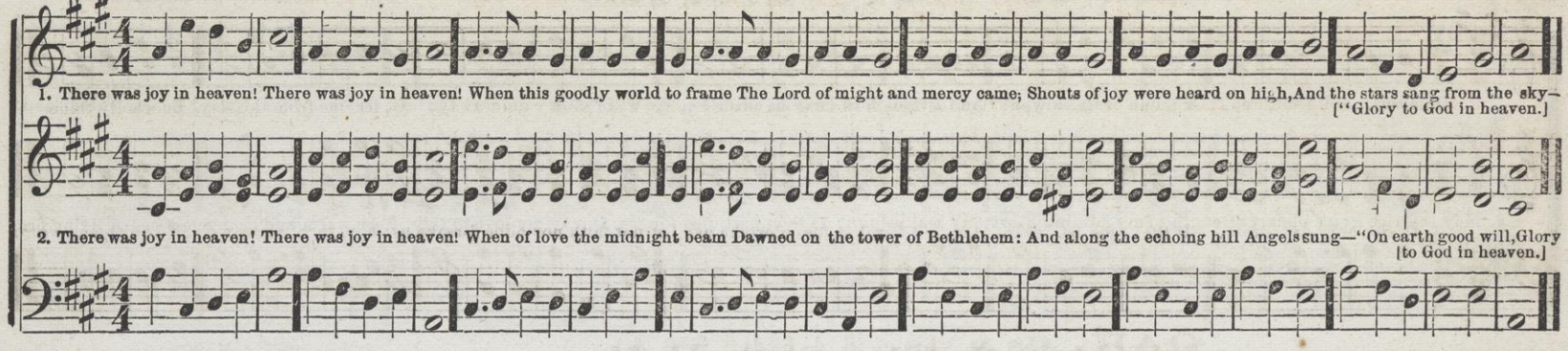


OLIVET. 6s & 4s. 19th P. M.

DR. LOWELL MASON.

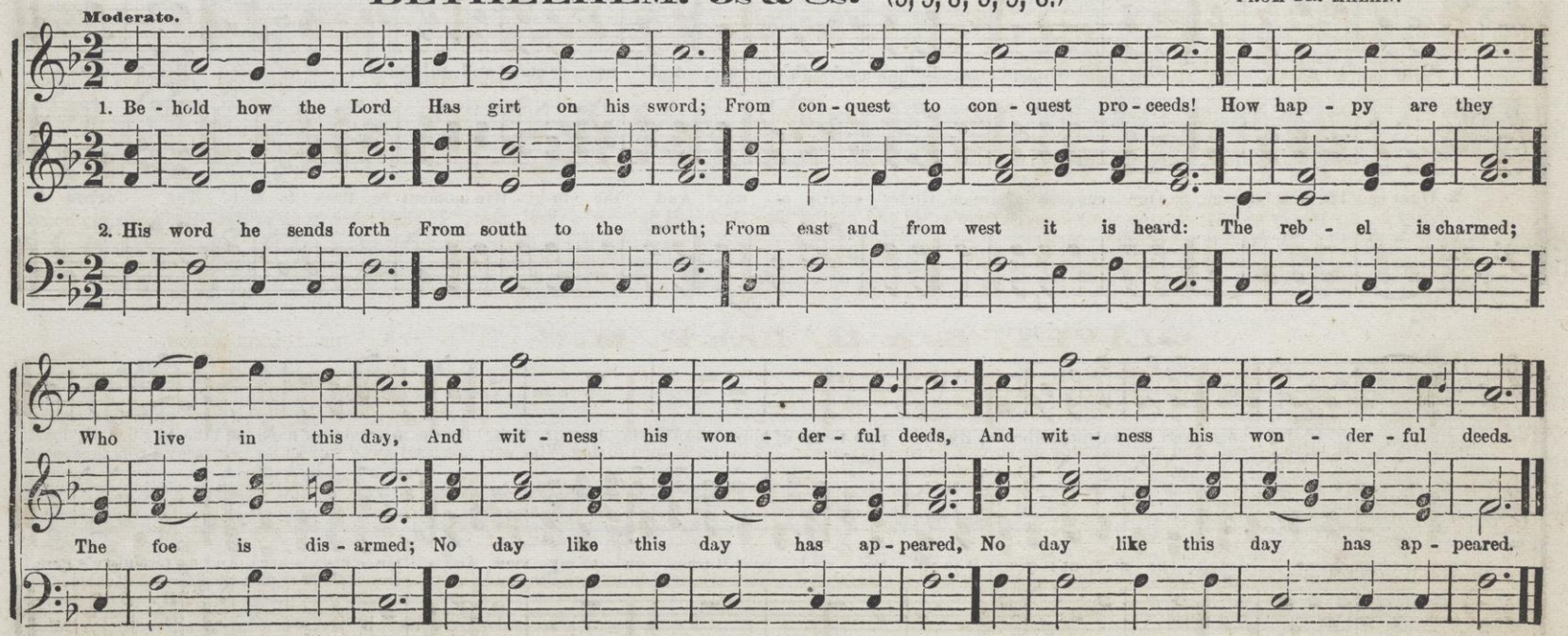


WELT. 5s, 7s, 8s & 6s. (5, 5; 7, 8; 7 7 6.)

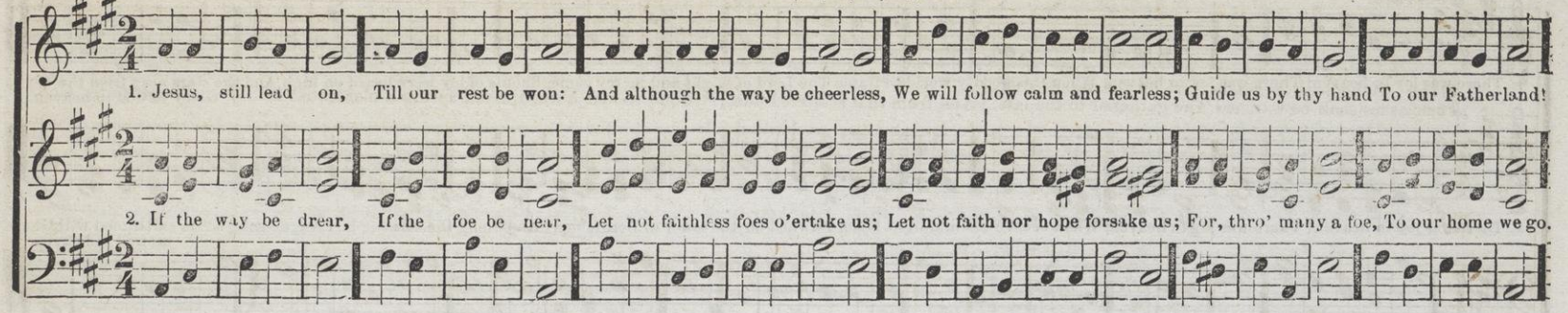


BETHLEHEM. 5s & 8s. (5, 5, 8; 5, 5, 8.)

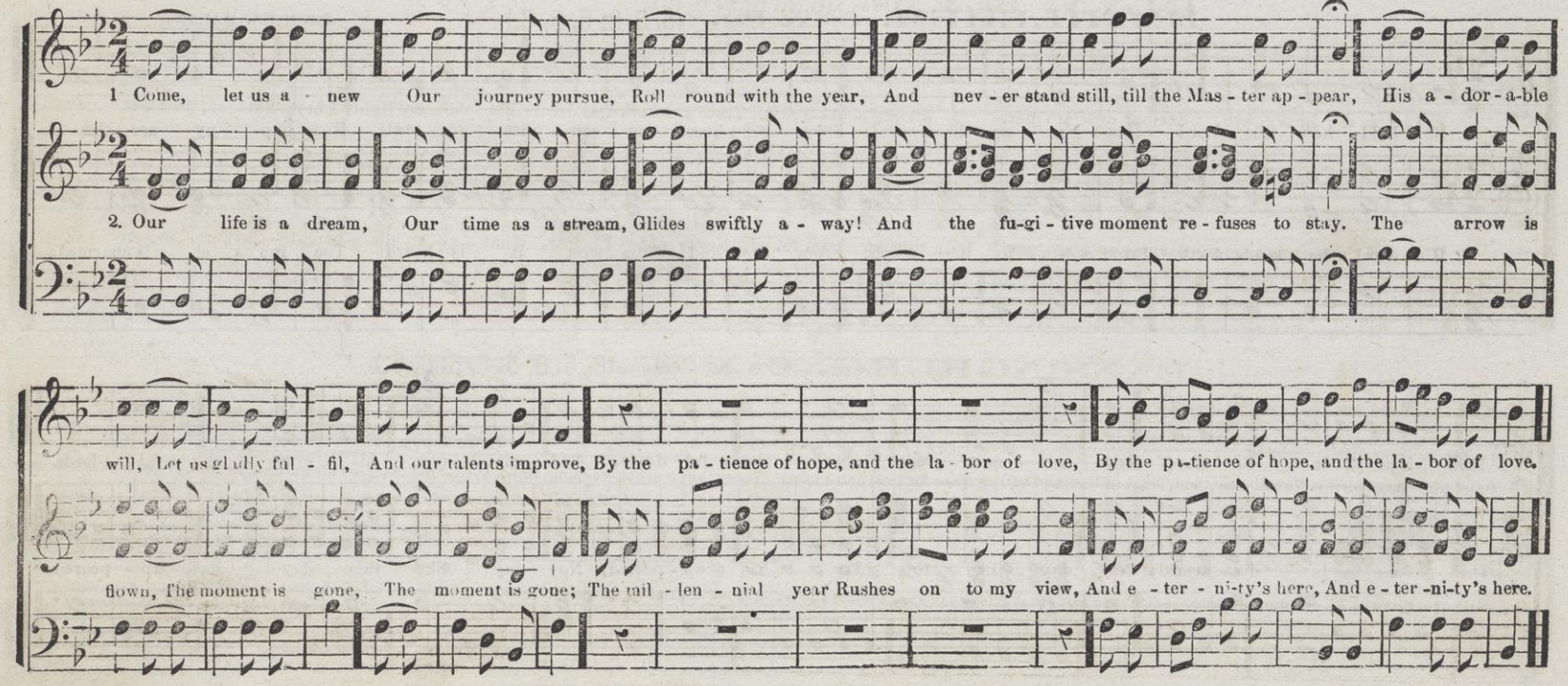
FROM DR. MALAN.



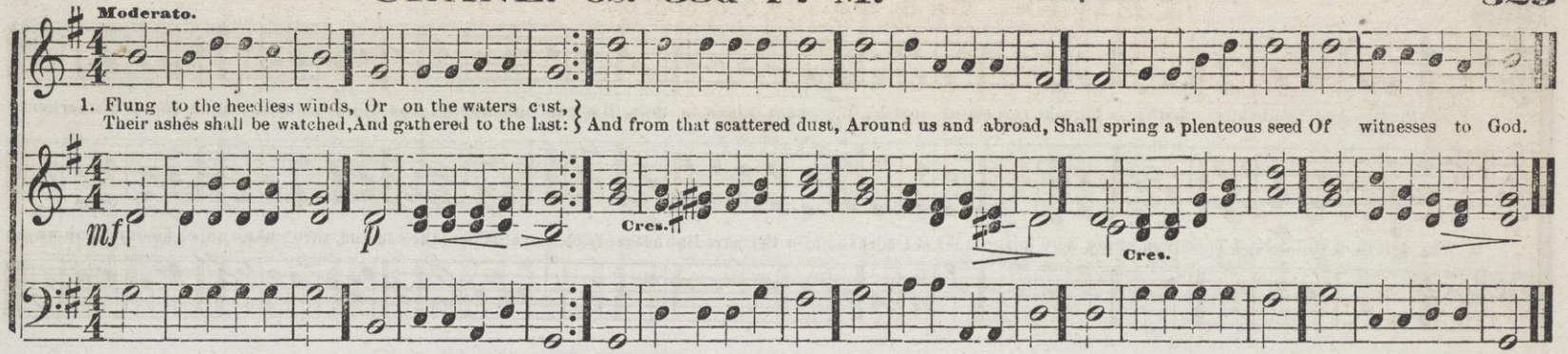
LEWIN. 5s & 8s. (5, 5, 8, 8; 5, 5.)



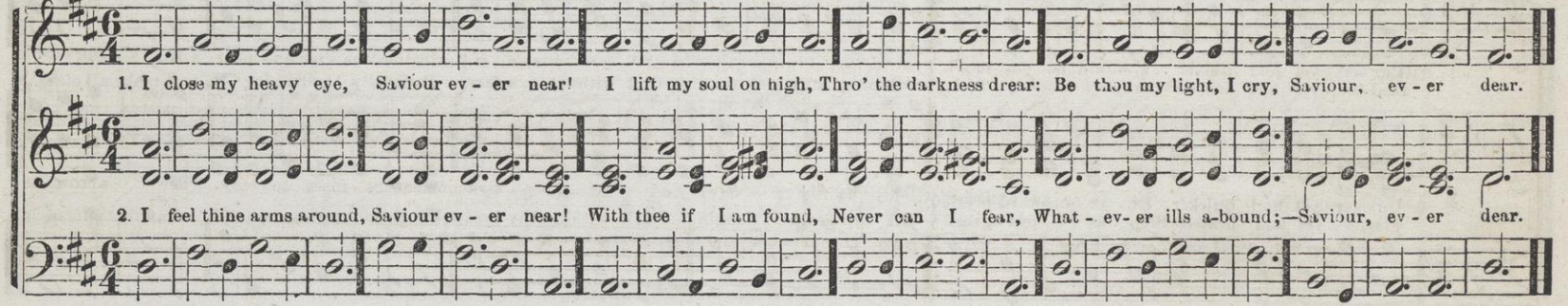
LUCAS. 5s & 11s. 18th P. M.



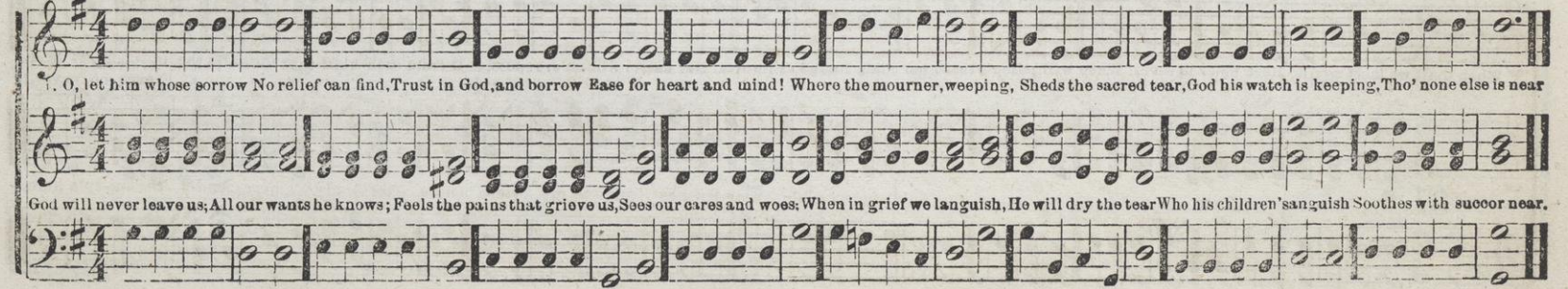
CRANE. 6s. 33d P. M.



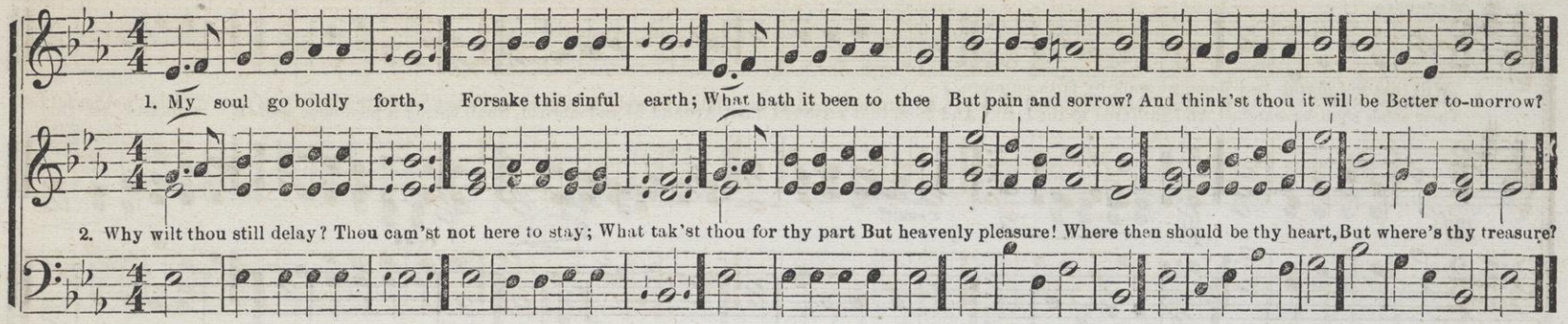
GLYN. 6s & 5s. (6, 5; 6, 5; 6, 5.)



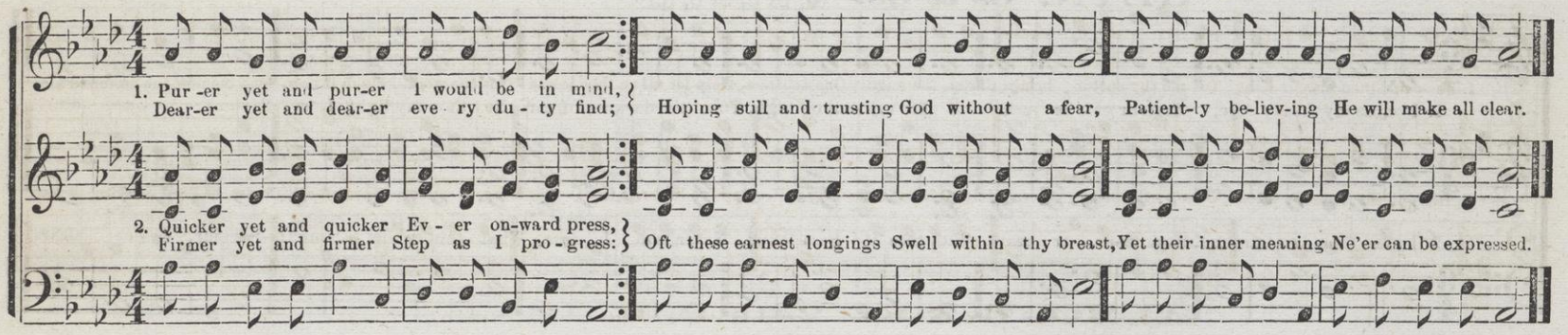
LANSINGBURG. 6s & 5s. (6, 5; 6, 5; 6, 5; 6, 5.)



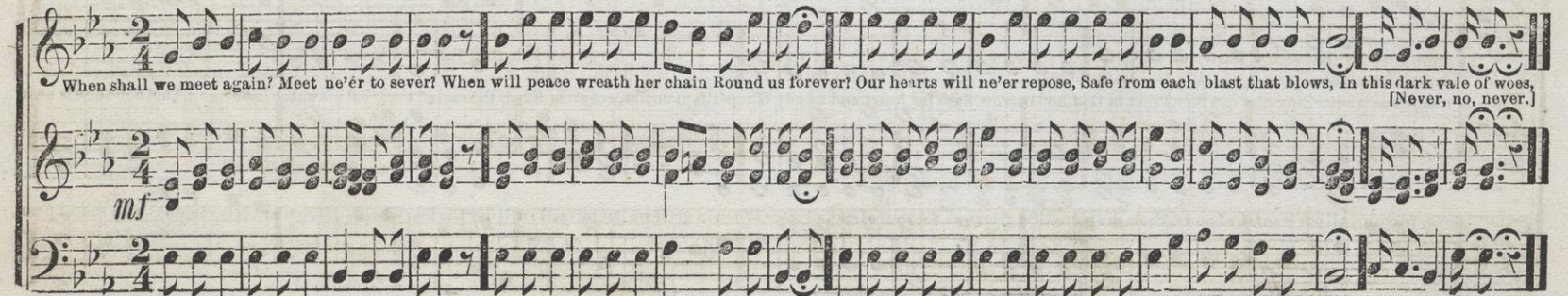
RYLE. 6s & 5s. (6, 6; 6, 5; 6, 5.)



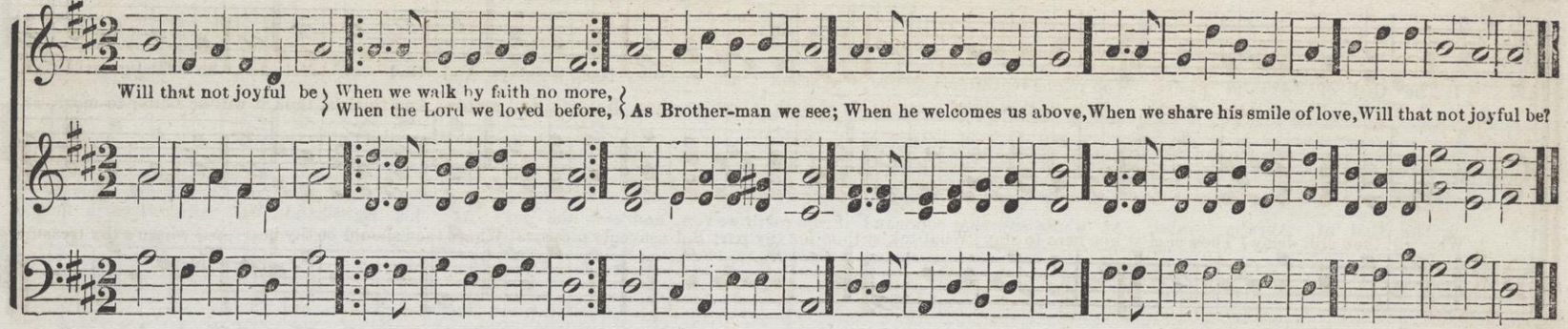
SEVERN. 6s & 5s. (6, 5; 6, 5; 6, 5; 6, 5.)



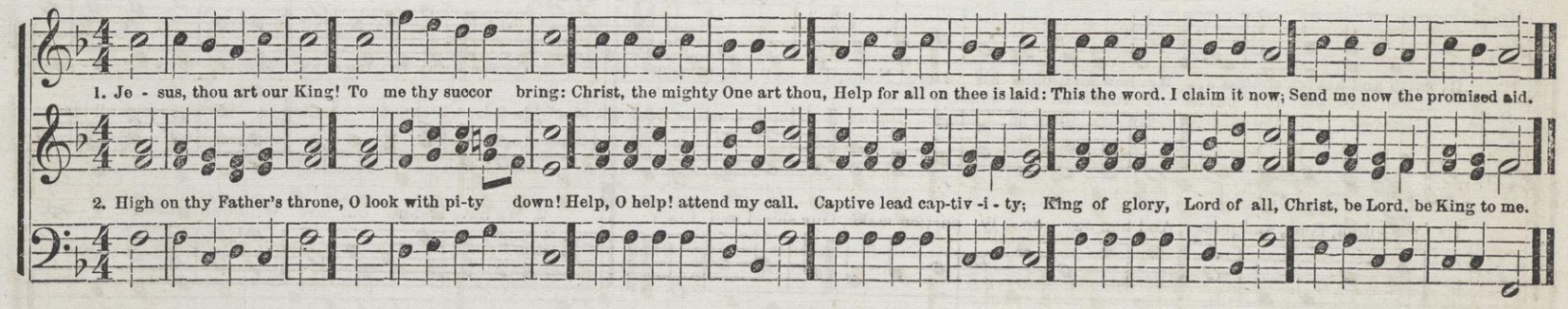
UNITY. 6s & 5s. (6, 5; 6, 5; 6, 6; 6, 5.)



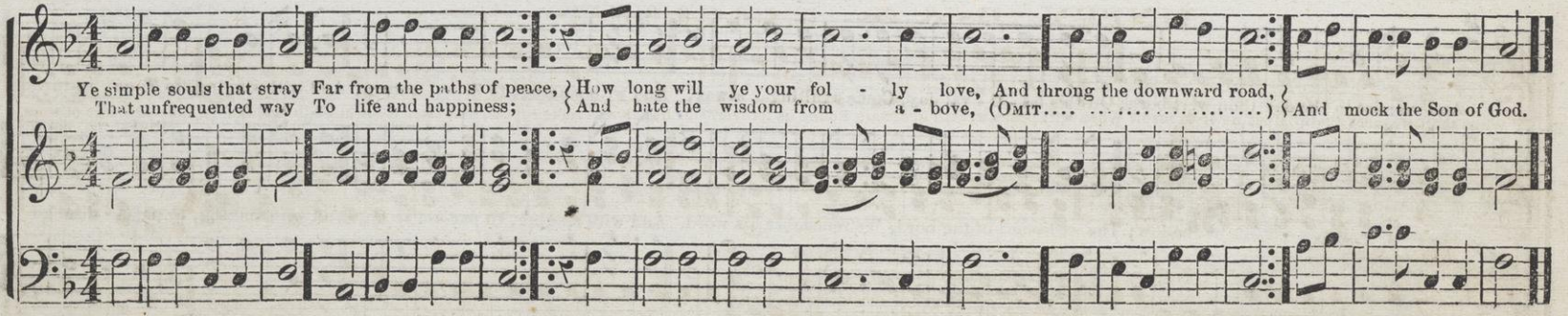
MAMRE. 6s & 7s. 20th P. M.



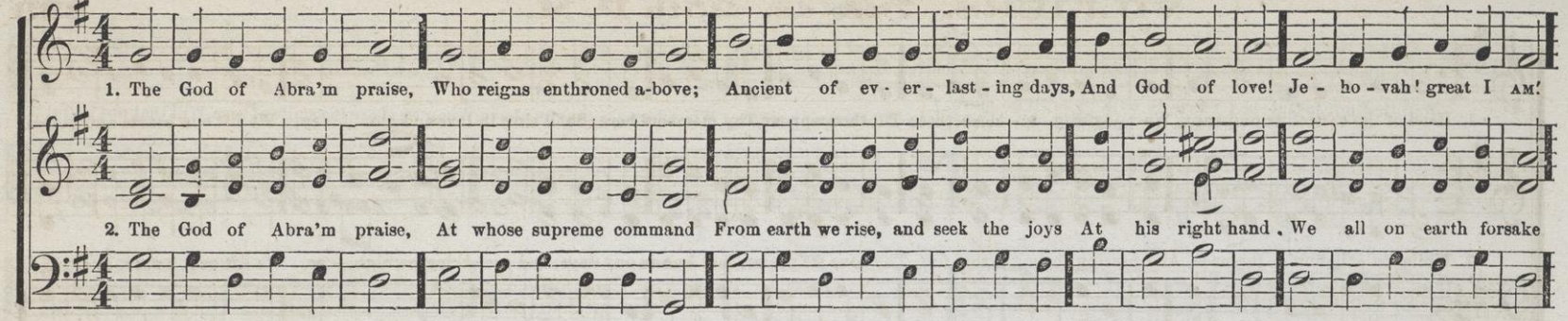
PARR. 6s & 7s. 20th P. M.



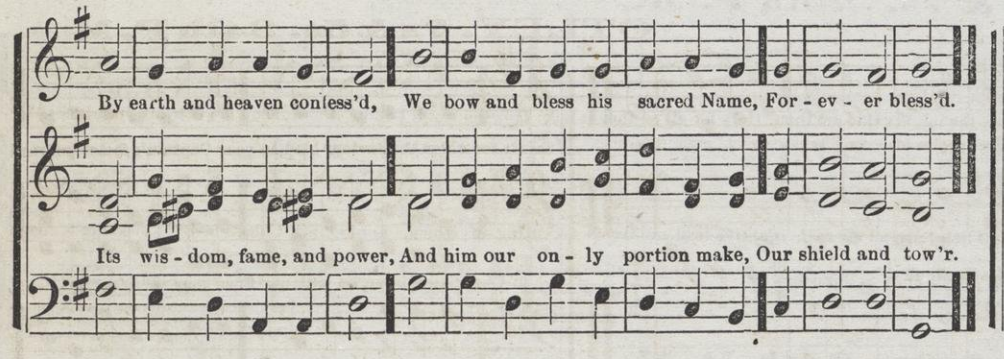
ALMO. 6s & 8s. 24th P. M.

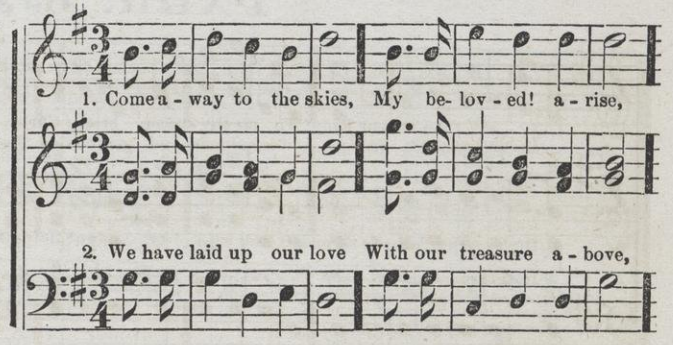


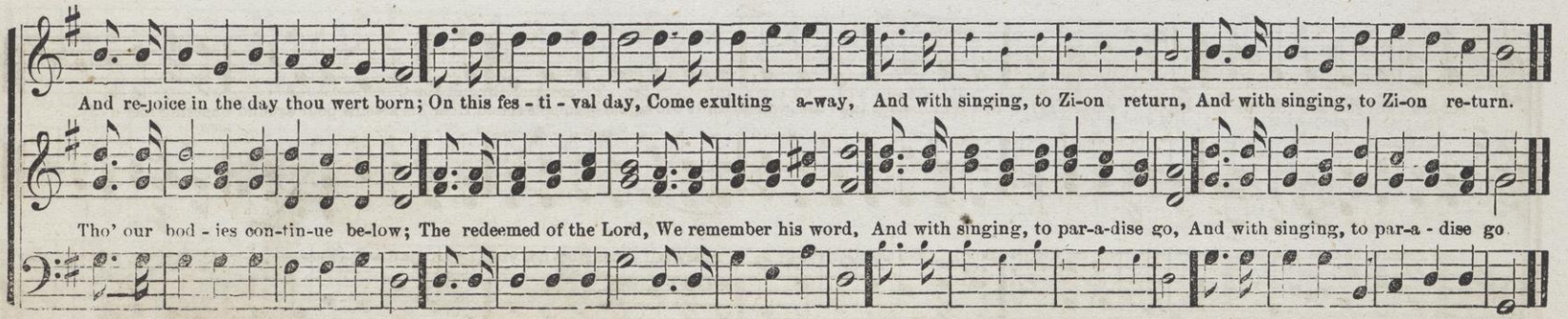
QUEBEC. 6s, 8s & 4s. 21st P. M.



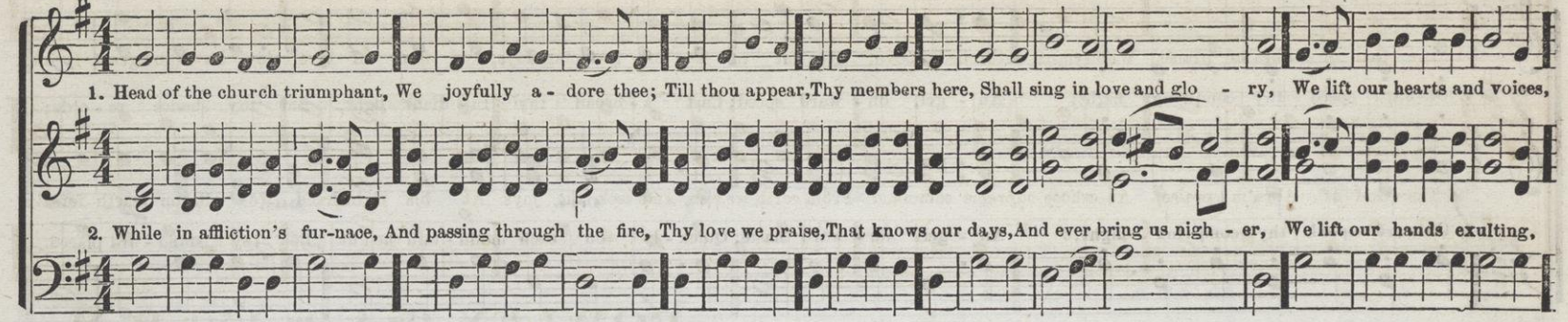
ROWLEY. 6s & 9s. 15th P. M.



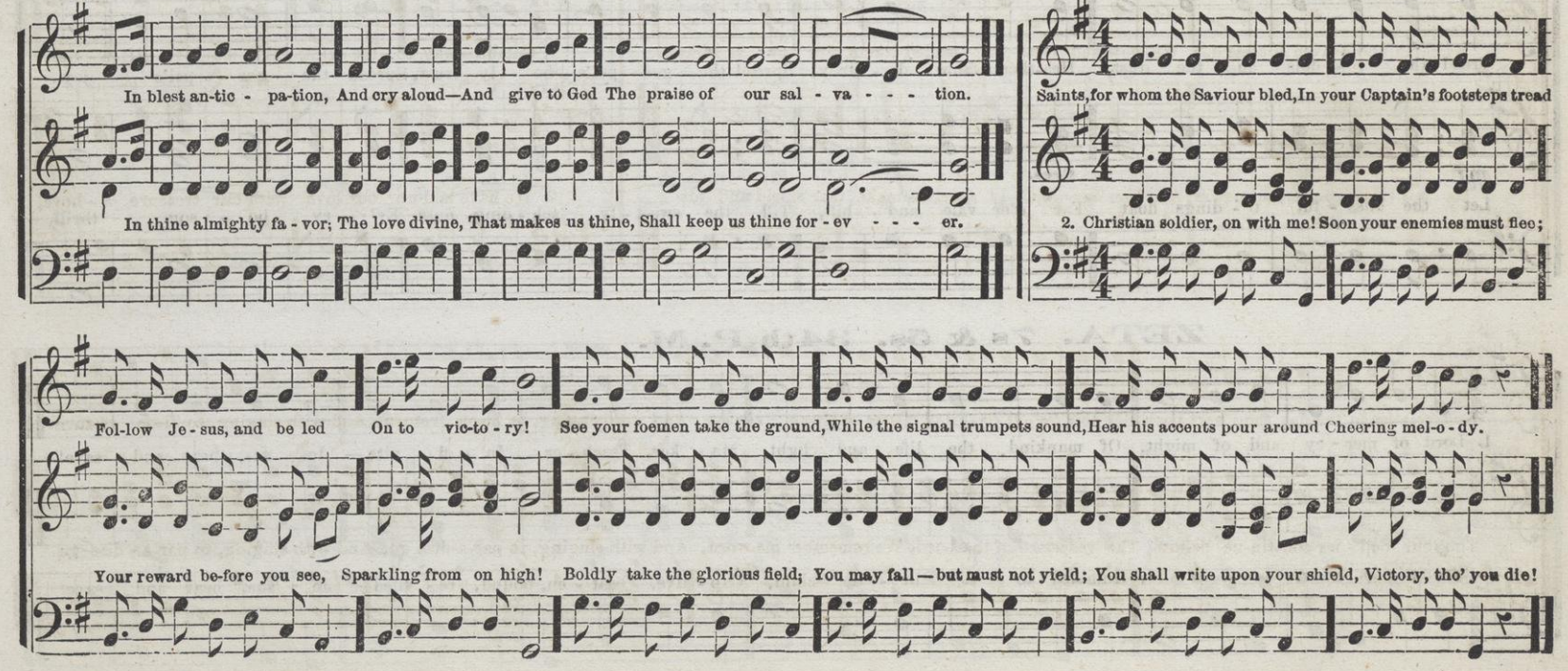




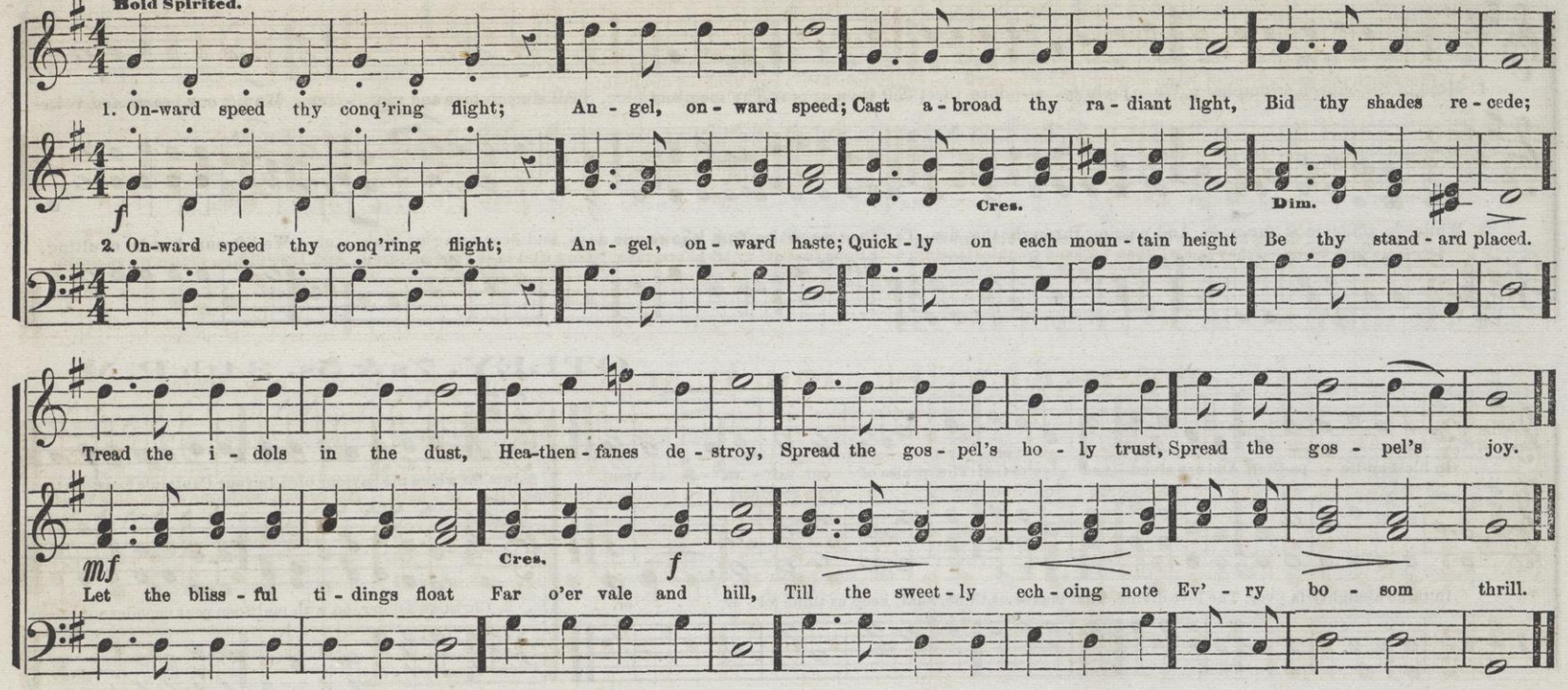
VILLIERS. 7s & 4s. 25th P. M.



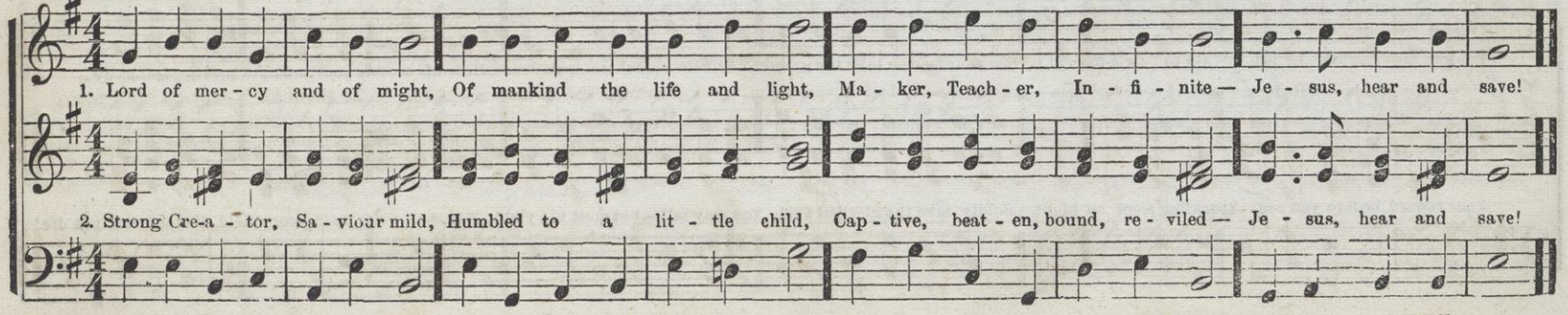
OTLEY. 7s & 5s. 34th P. M.



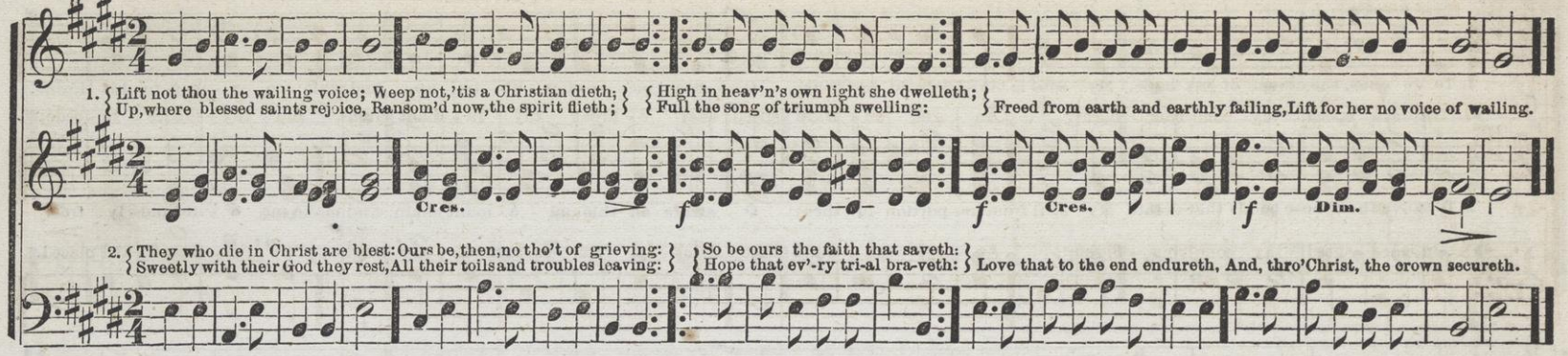
ROCKVALE. 7s & 5s. (7, 5; 7, 5; 7, 5; 7, 5.)



ZETA. 7s & 5s. 34th P. M.

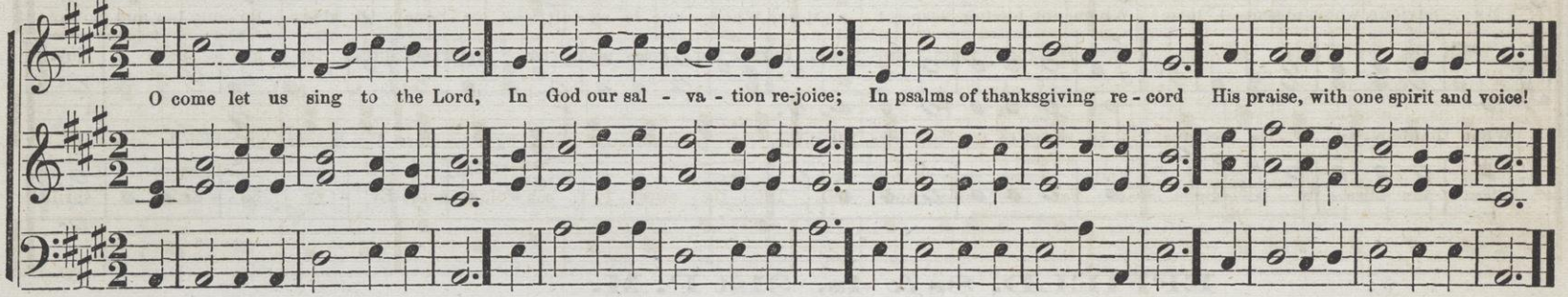


BENINDA. 7s & 8s. (7, 8; 7, 8; 8, 8; 8, 8.)

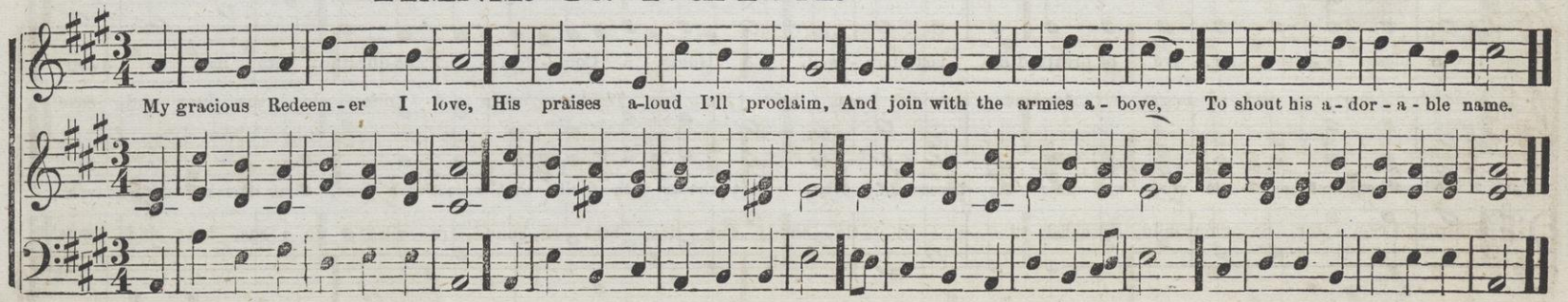


BERKLEY. 8s. 10th P. M.

G. W. LUCAS.

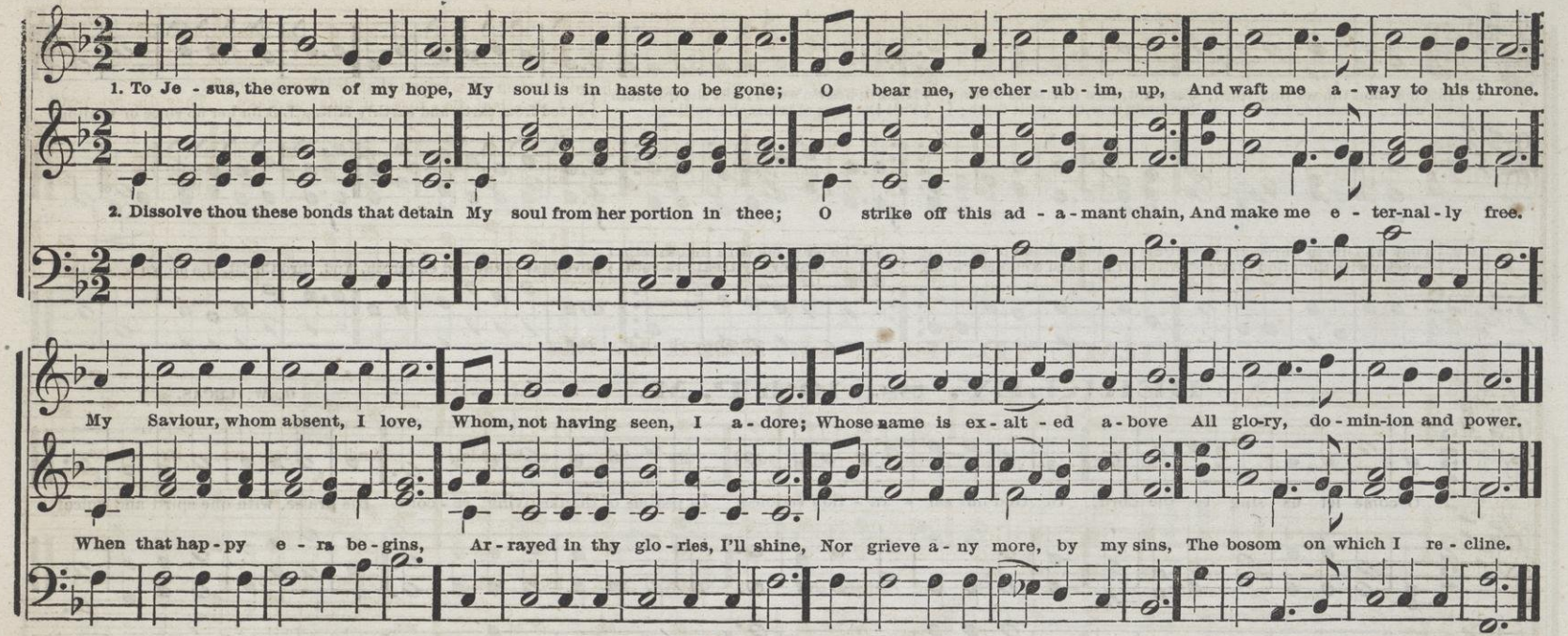


TIMNA. 8s. 10th P. M.

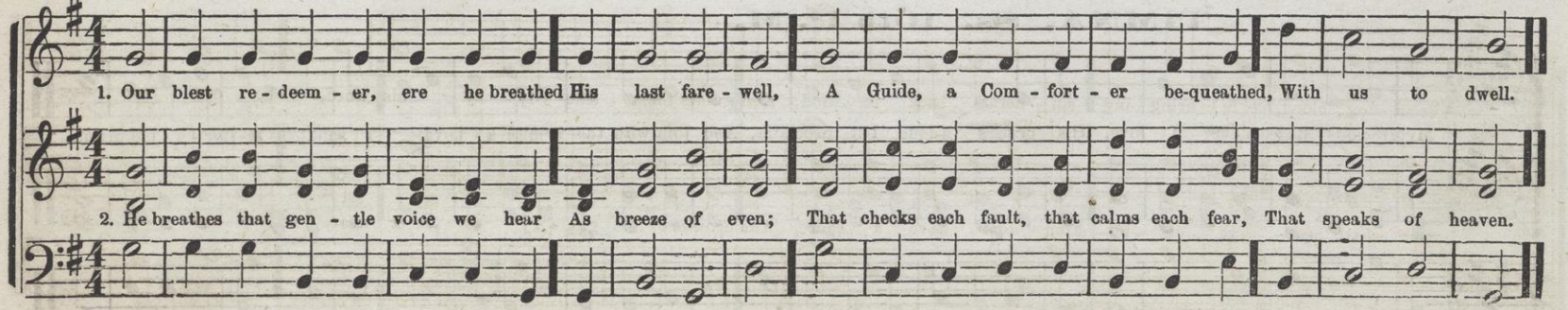


MADISON. 8s. 10th P. M.

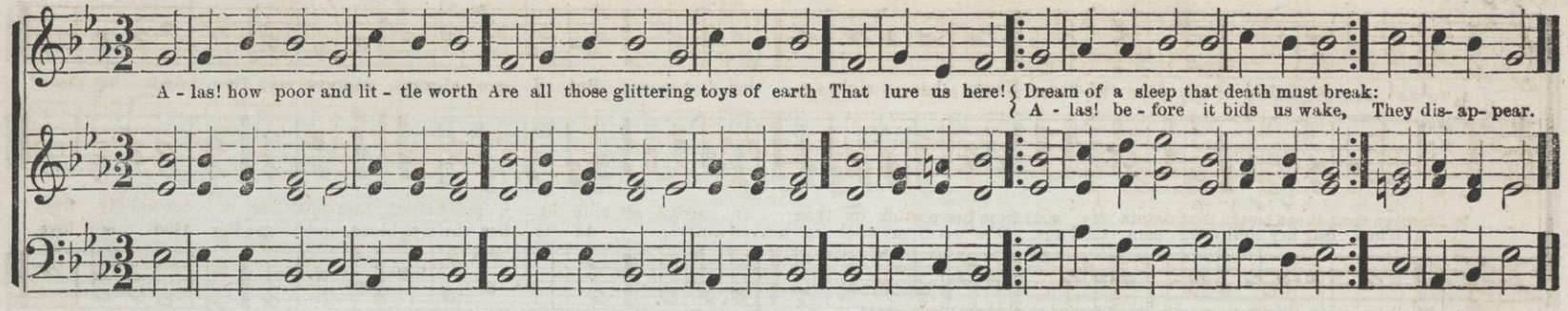
S. B. POND.



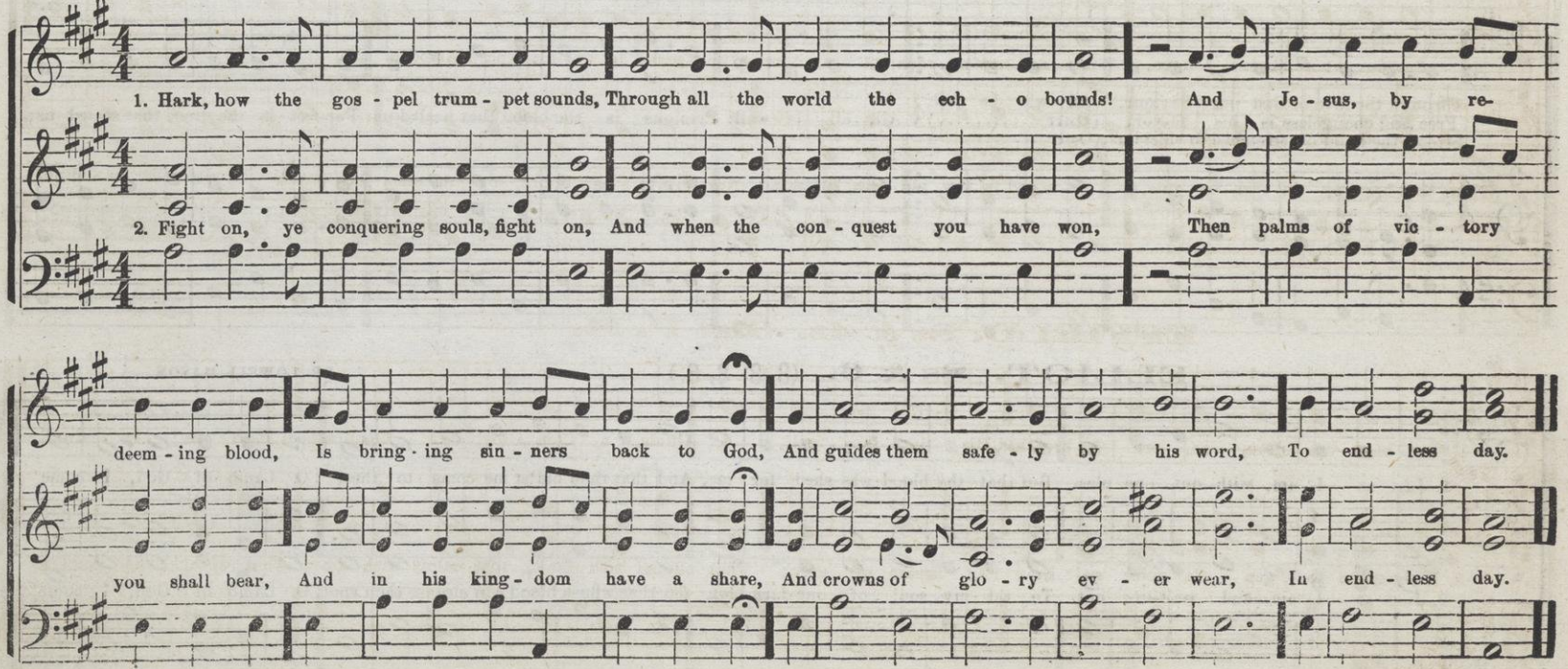
EFFIELD. 8s & 4s. 31st P. M.



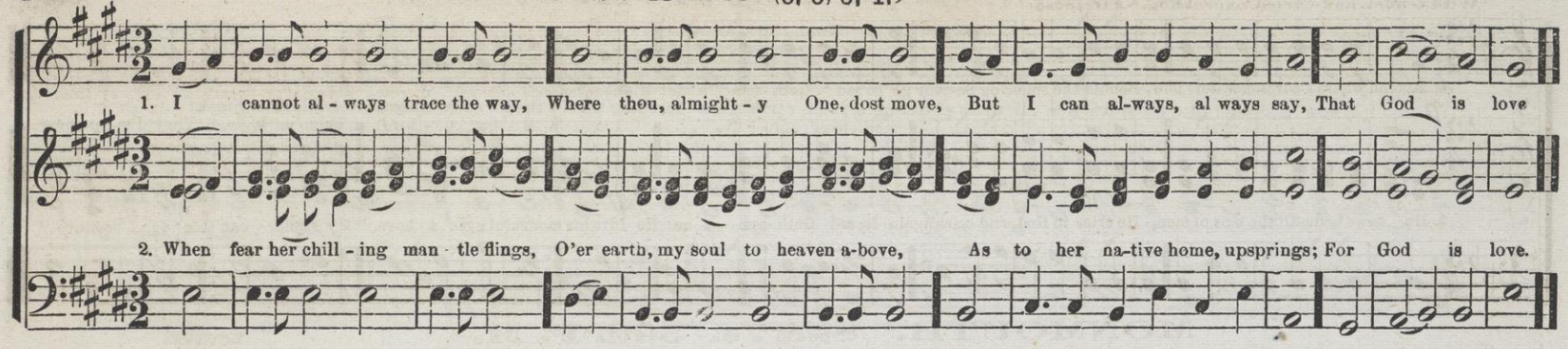
WILSON. 8s & 4s. 32d P. M.



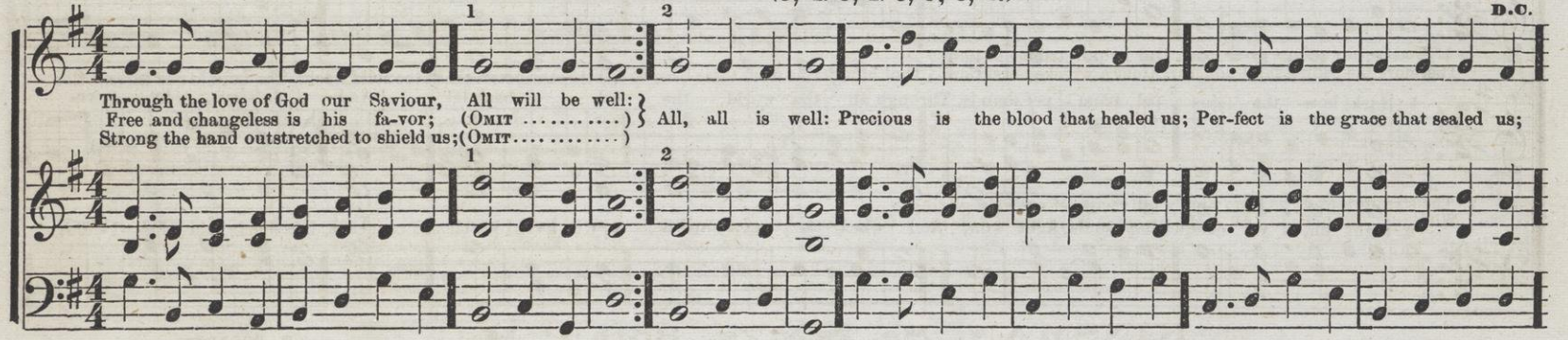
URMUND. 8s & 4s. 22nd P. M.



UNWIN. 8s & 4s. (8, 8; 8, 4.)

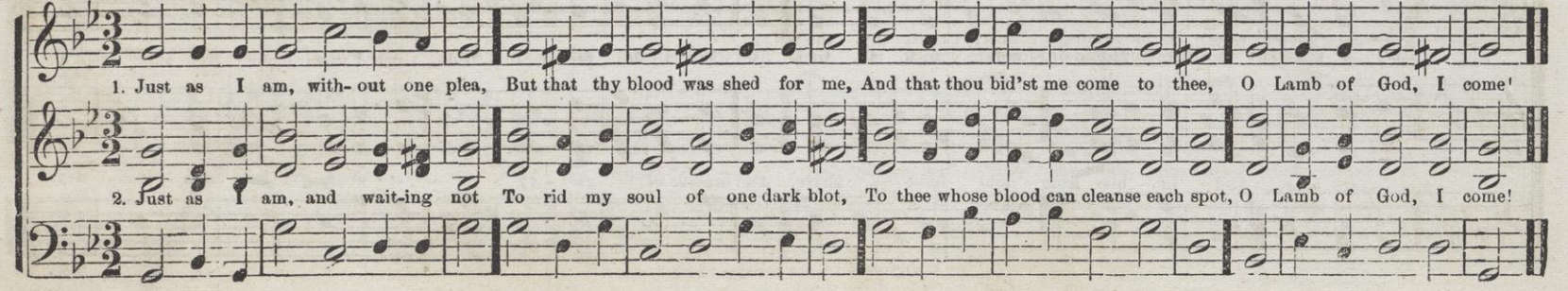


WALES. 8s & 4s. (8, 4; 8, 4; 8, 8; 8, 4.)

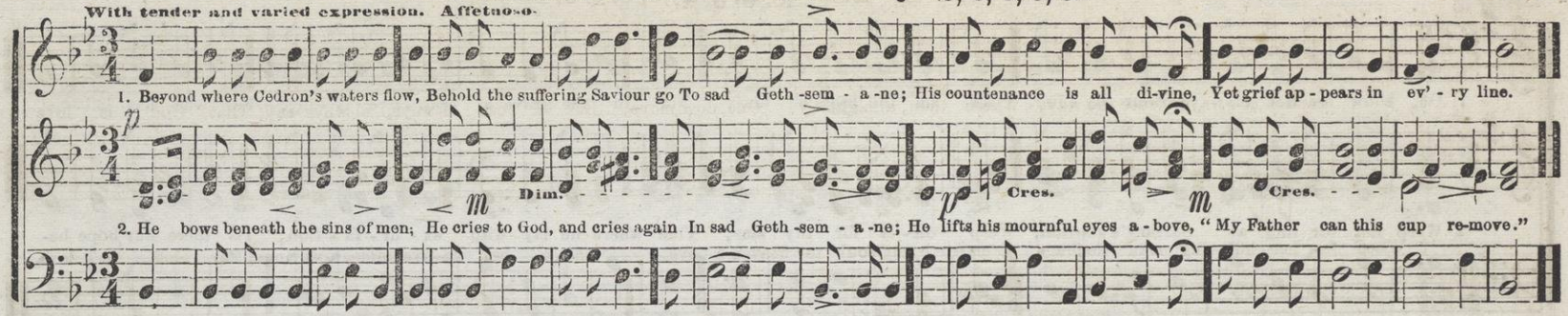


ELLIOT. 8s & 6. (8, 8; 8, 6.)

DR. LOWELL MASON.

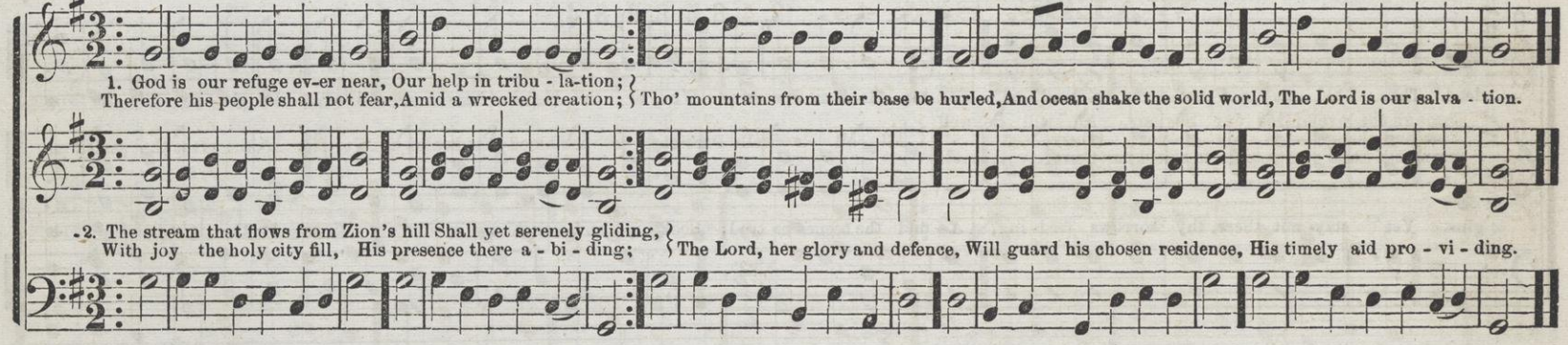


GETHSEMANE. 8s & 6s. (8, 8, 6; 8, 8.)



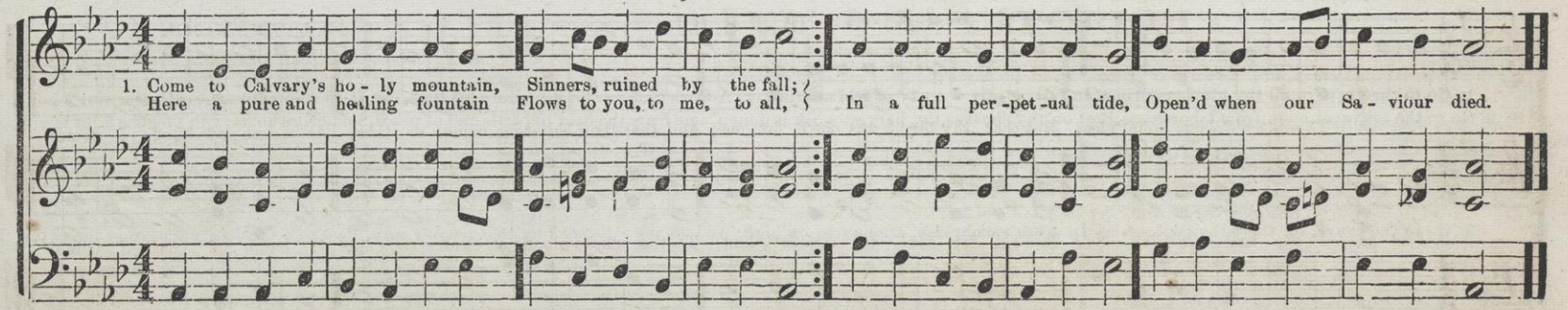
MONMOUTH.* 8s & 7s. 39th P. M.

LUTHER.



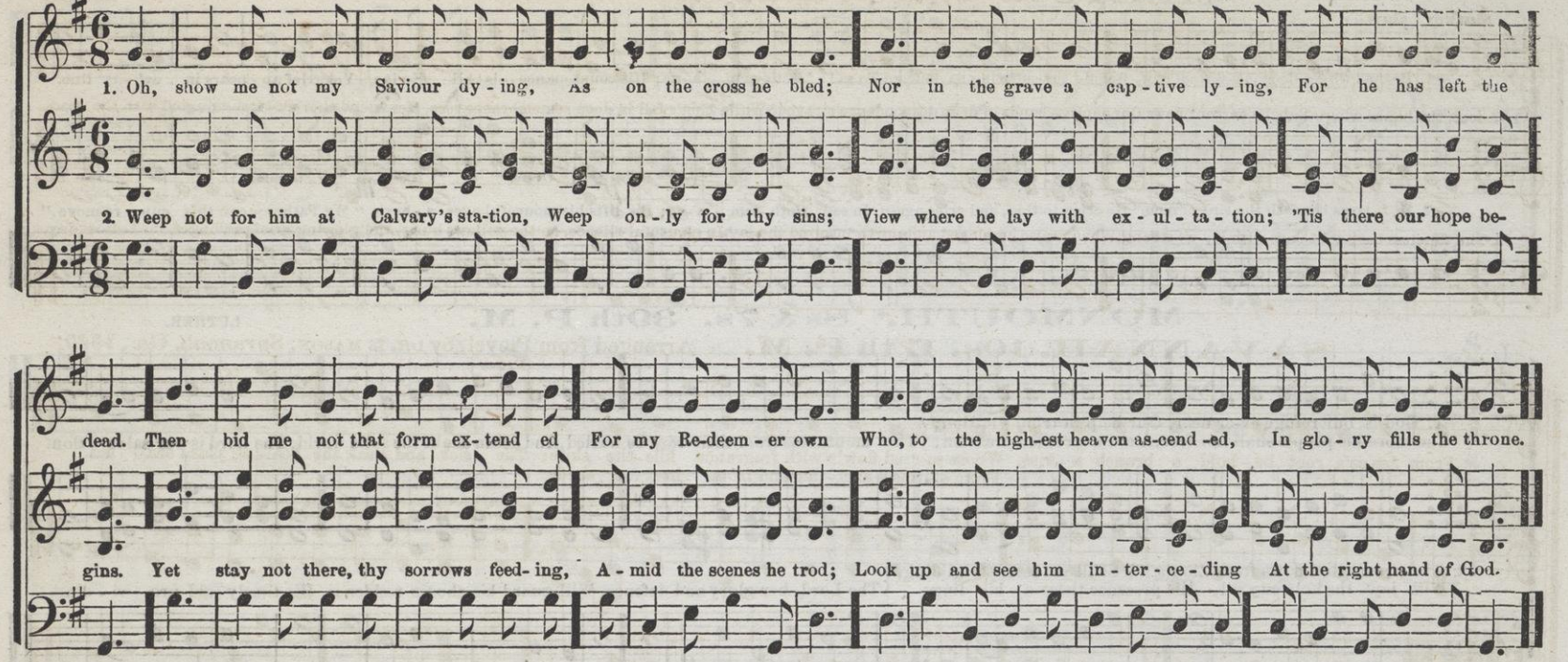
KINSMAN. 8s, 7s & 7s. 35th P. M.

E. ROBERTS.



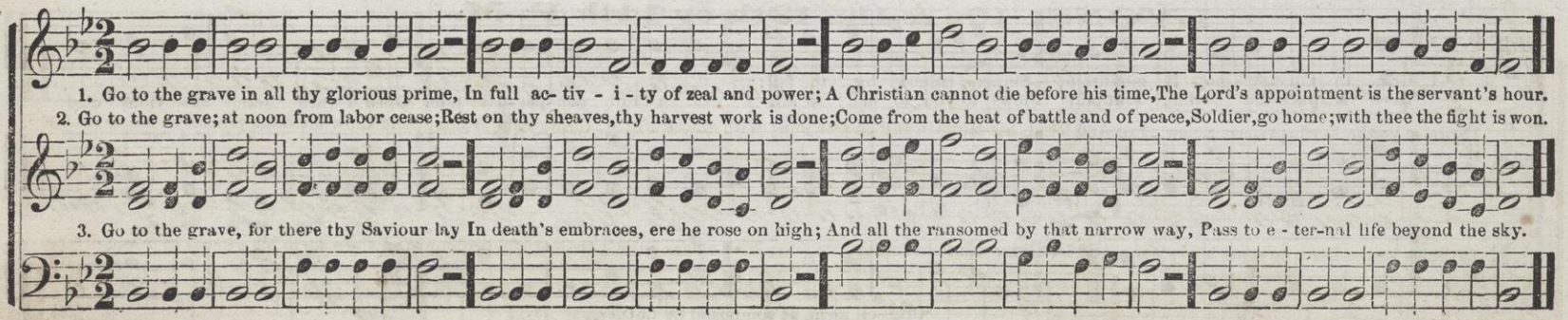
*Original form, as composed by Luther.

CALBRA. 9s & 6s. (9, 6; 9, 6; 9, 6; 9, 6.)



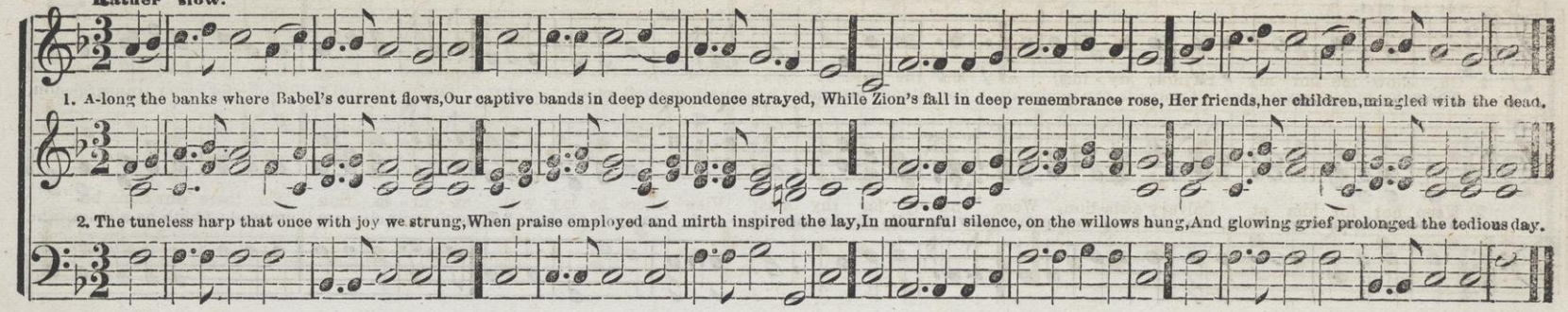
ENON. 10s. 17th P. M.

REV. E. S. WIDDEMAN.



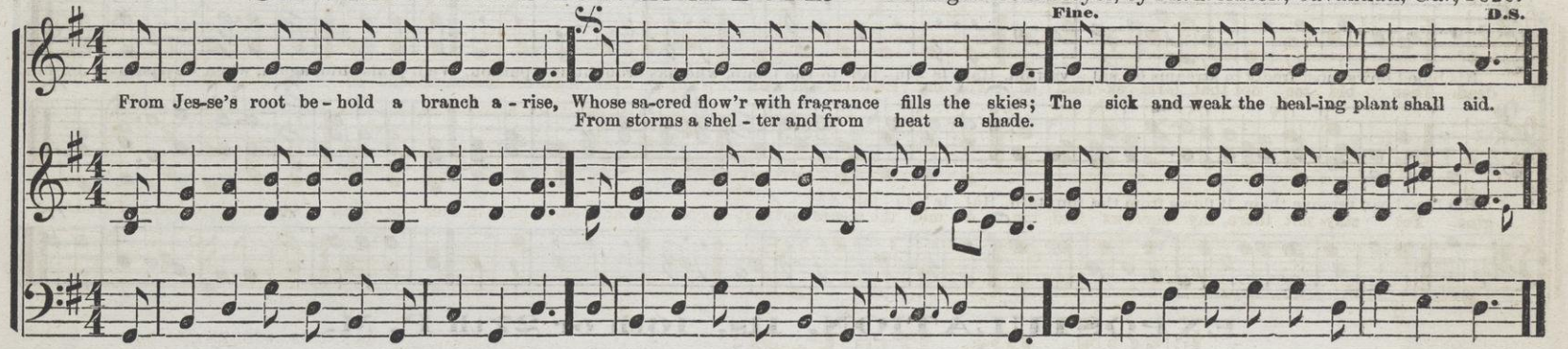
MELTON. 10s. 17th P. M.

Rather slow.



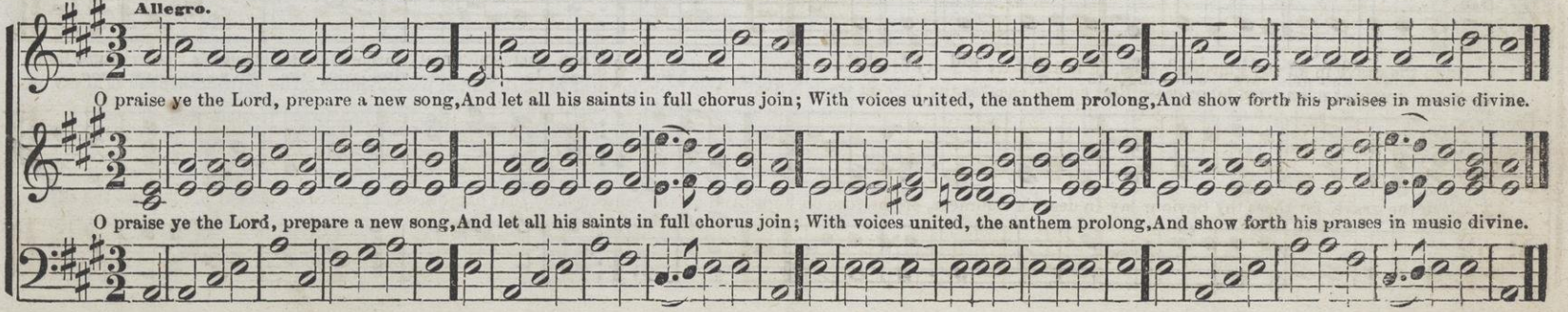
SAVANNAH. 10s. 17th P. M.

Arranged from Pleyel, by DR. L. MASON, Savannah, Ga., 1820.

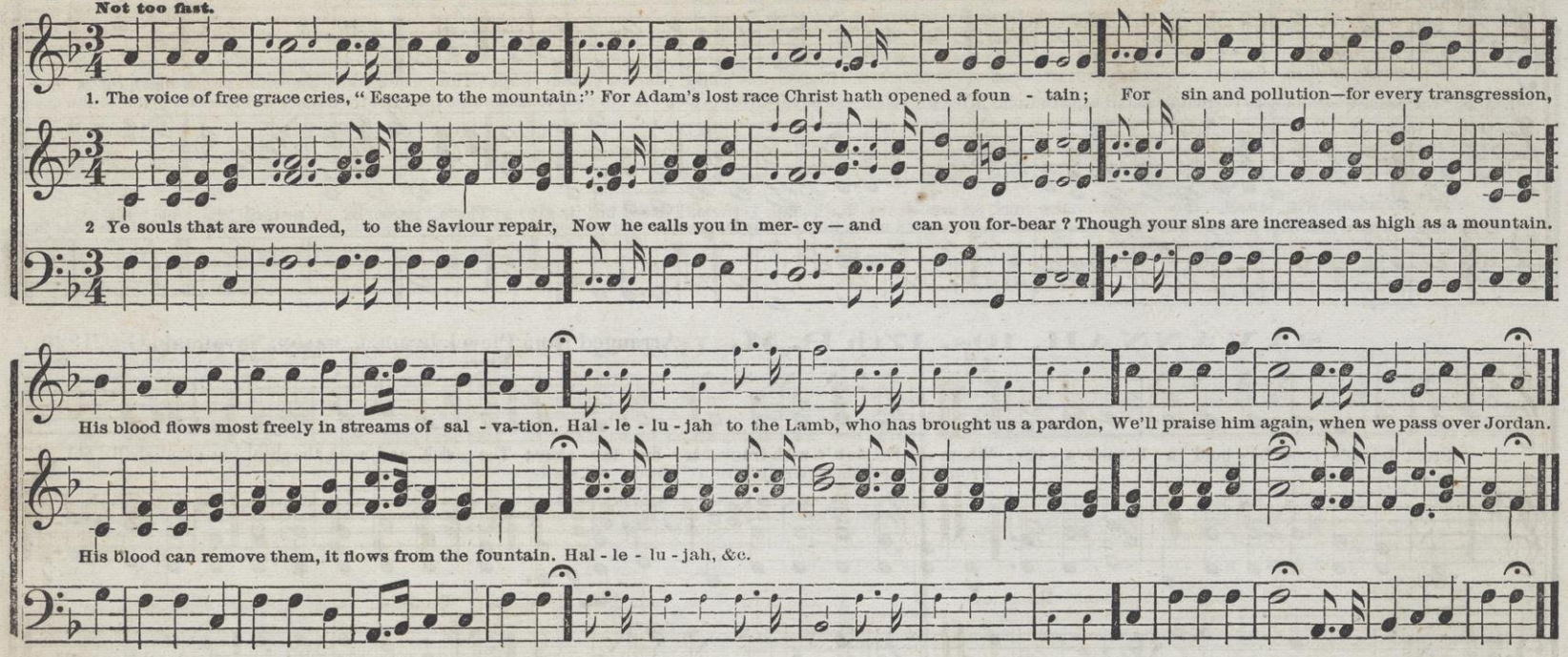


LYONS. 10s & 11s. 13th or 14th P. M.

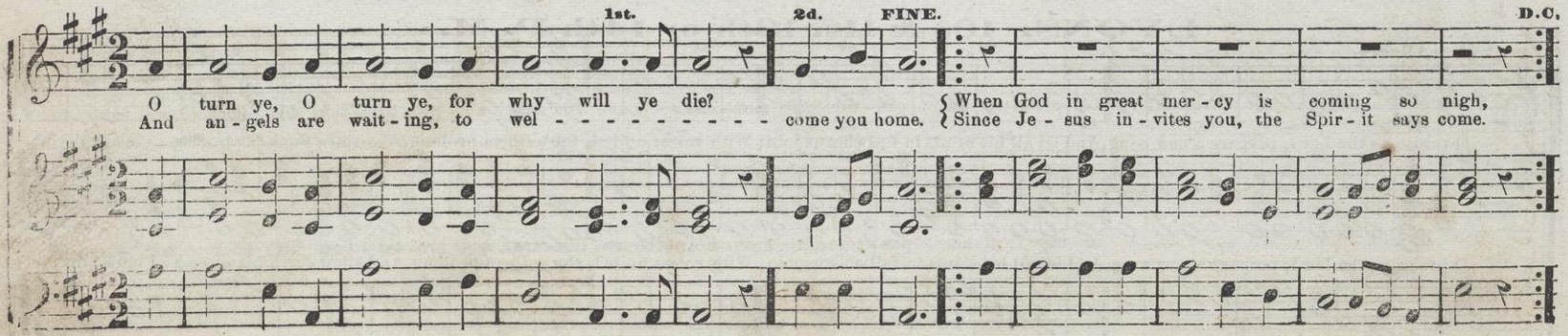
Allegro.



DUREN. 12s. 29th P. M.

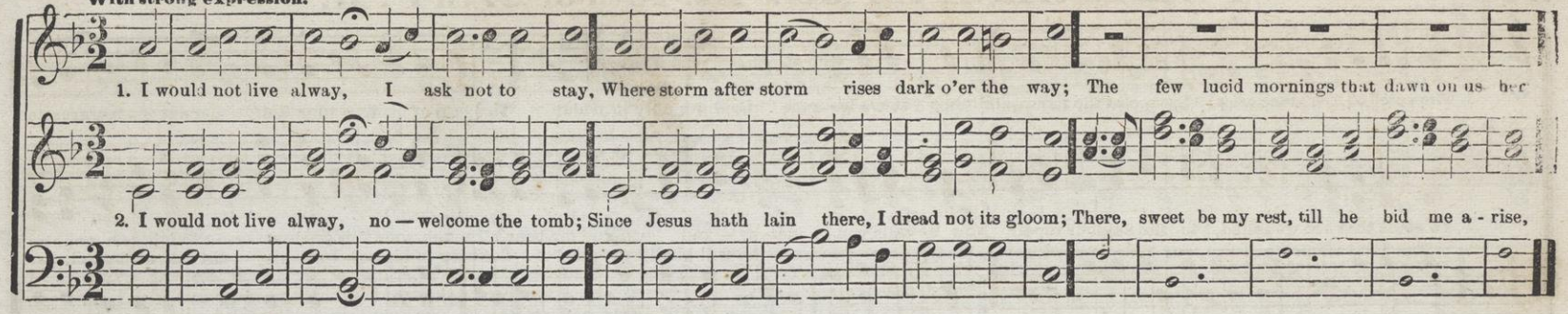


EXPOSTULATION. 11s. 16th or 27th P. M.

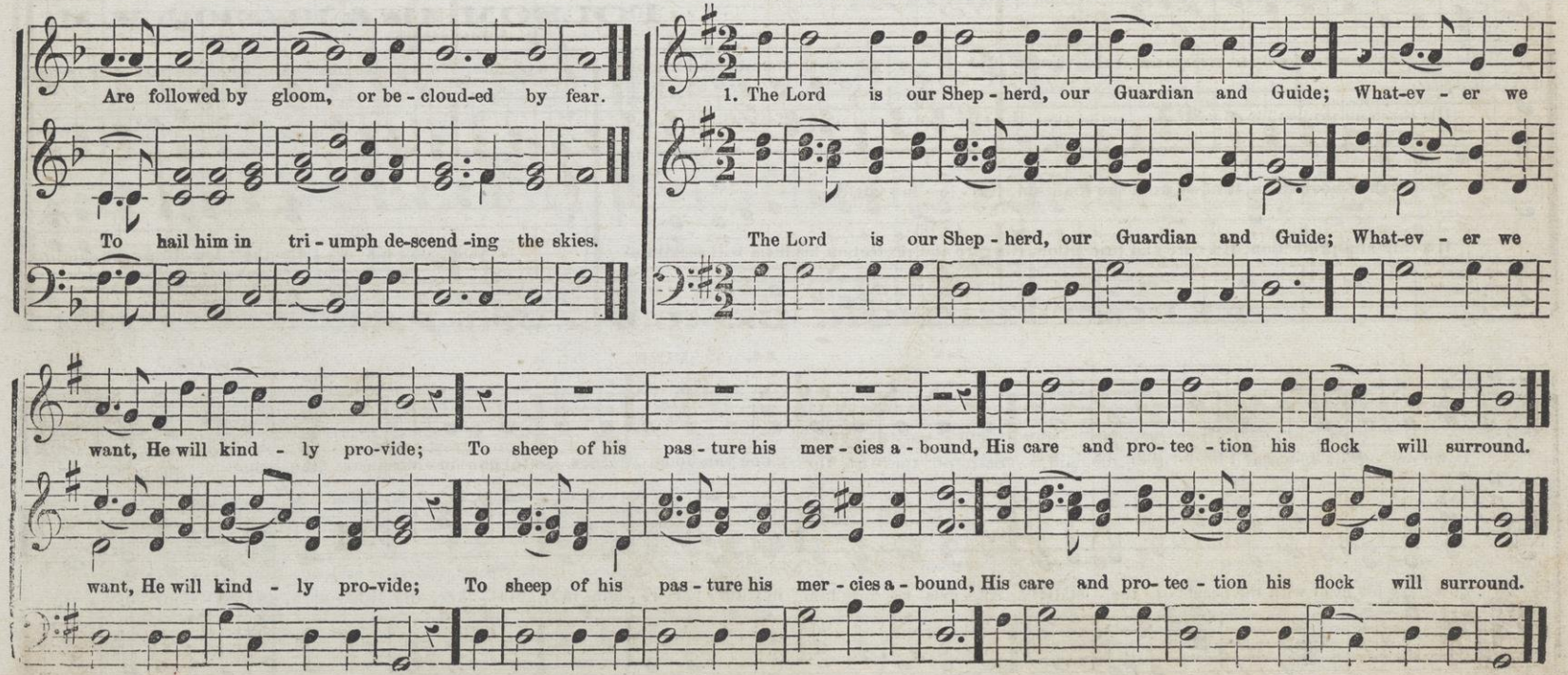


FREDERICK. 11s. 16th or 27th P. M.

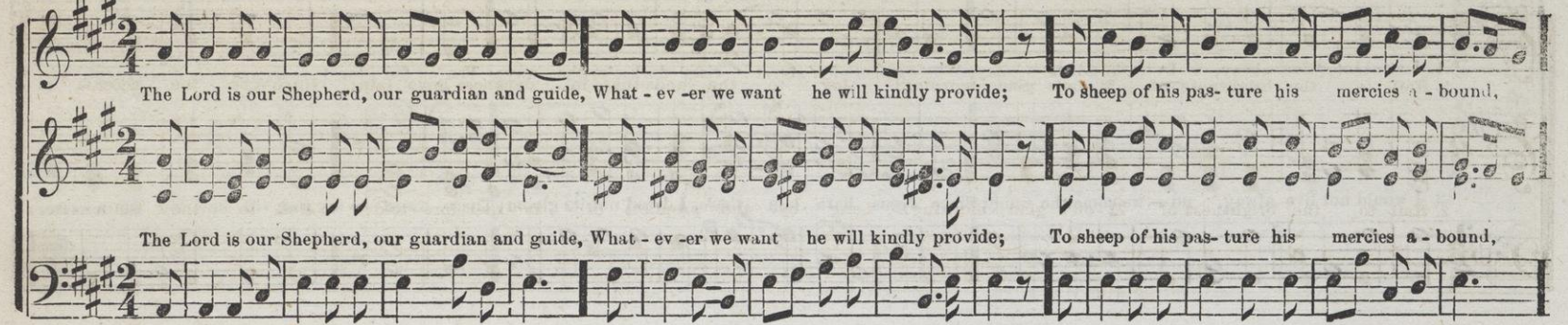
With strong expression.



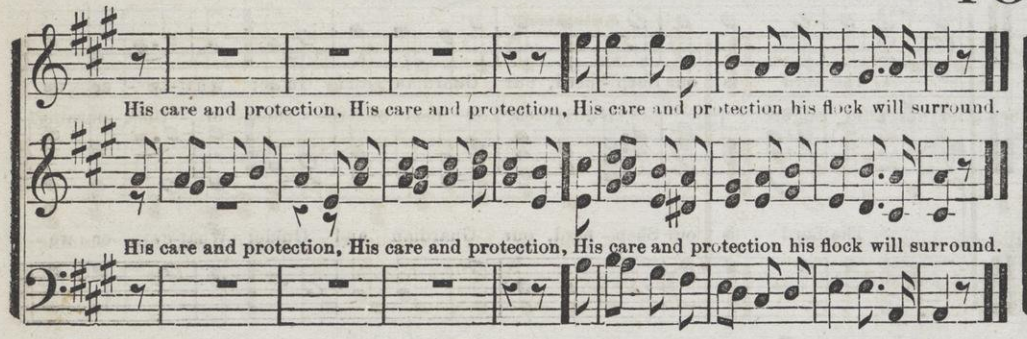
GOSHEN. 11s. 16th or 27th P. M.

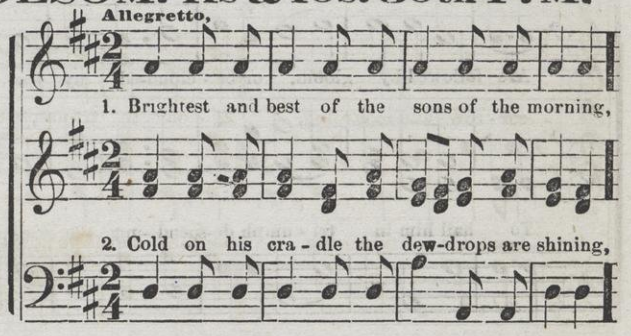


PORTUGESE HYMN. 11s. 16th or 27th P. M.

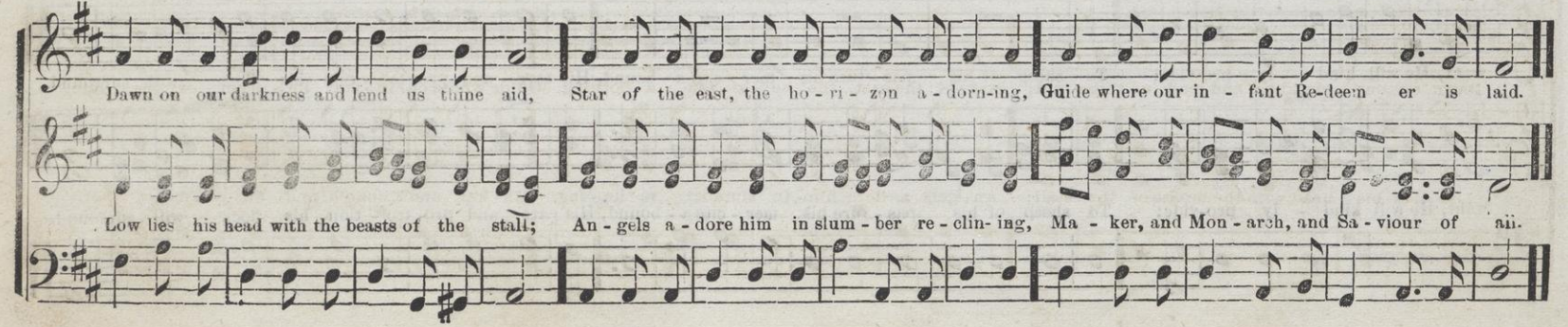


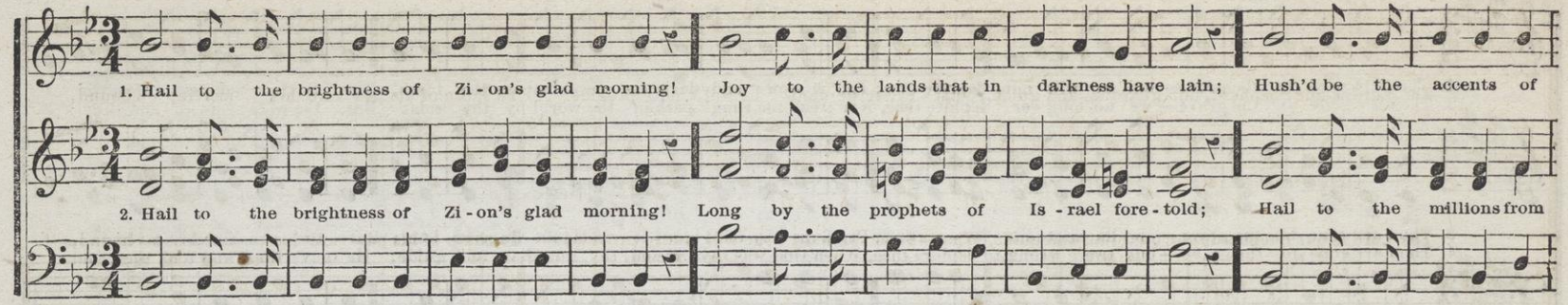
FOLSOM. 11s & 10s. 30th P. M.



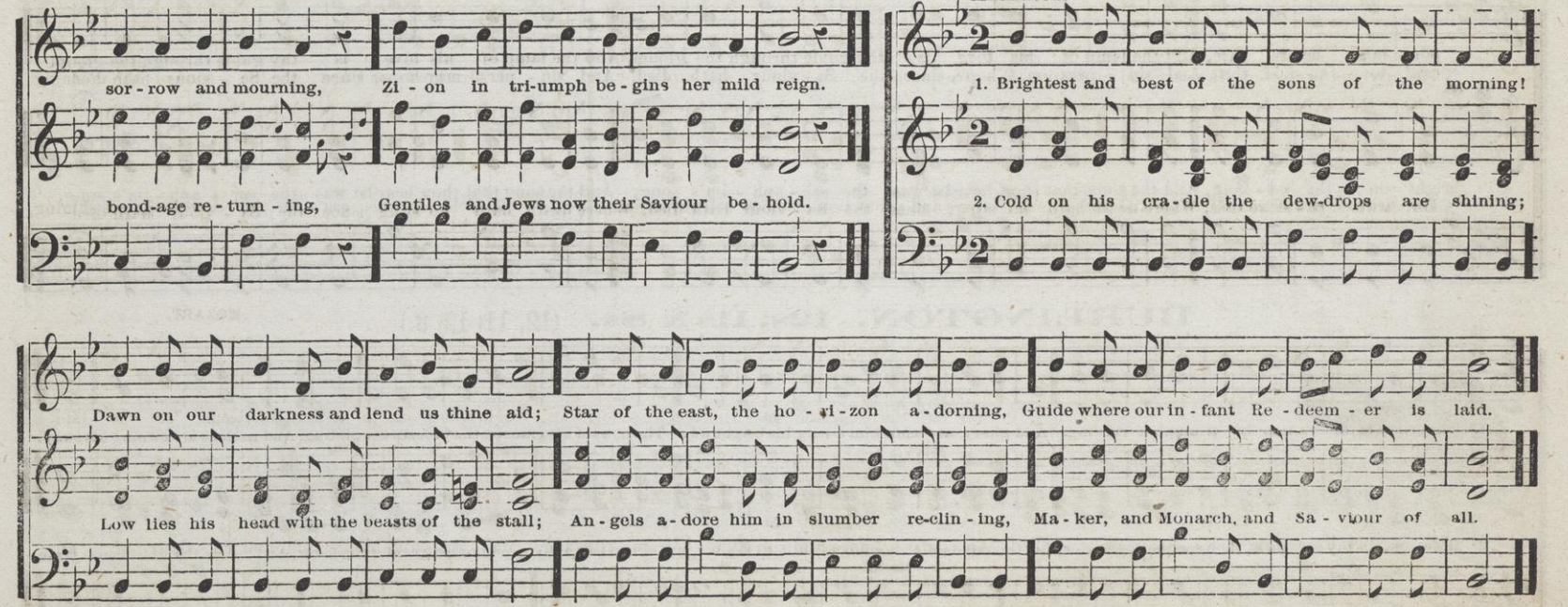


MOZART.



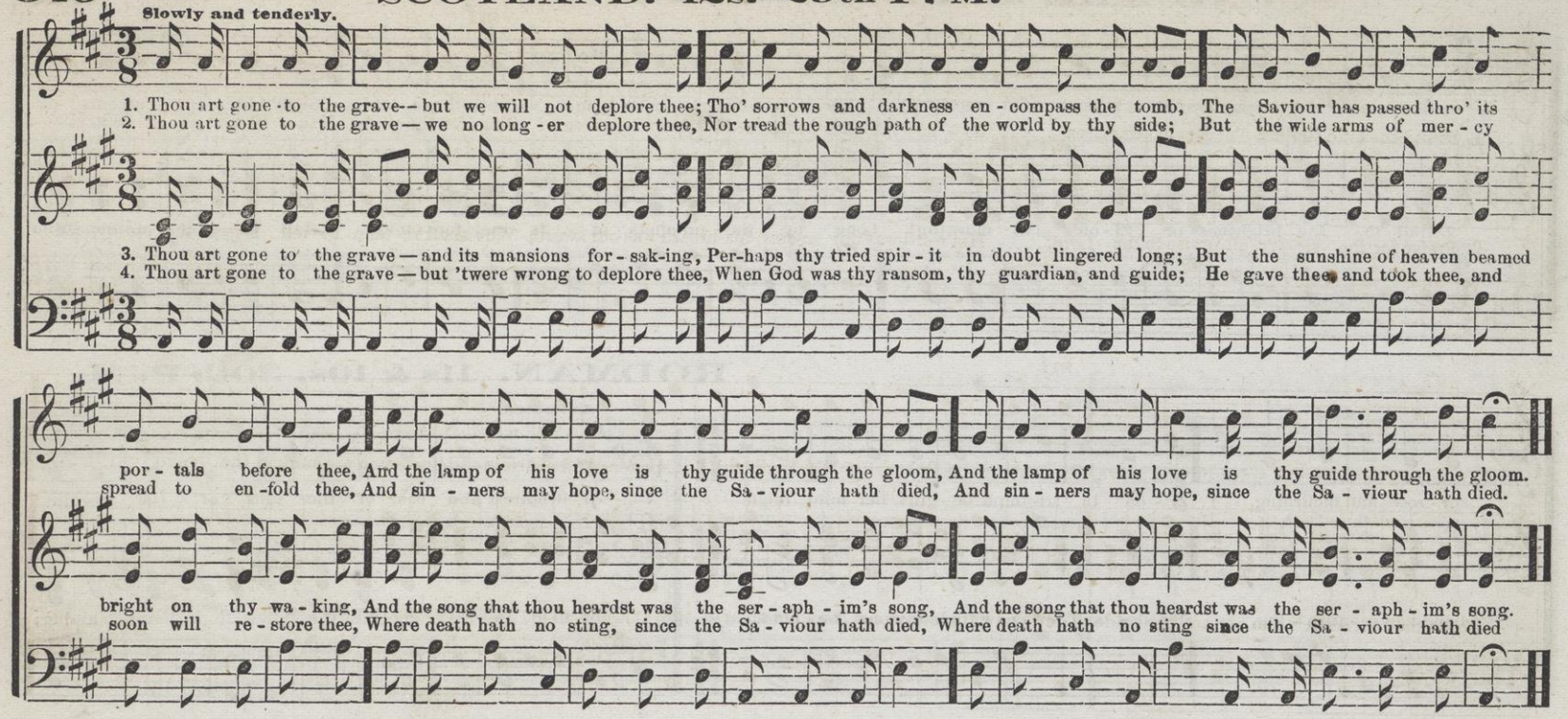


RODMAN. 11s & 10s. 30th P. M.

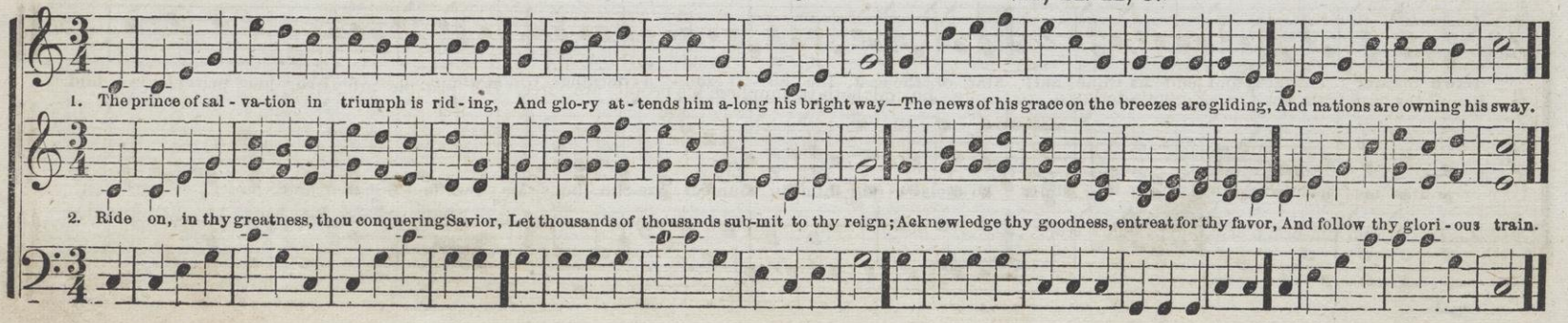


346

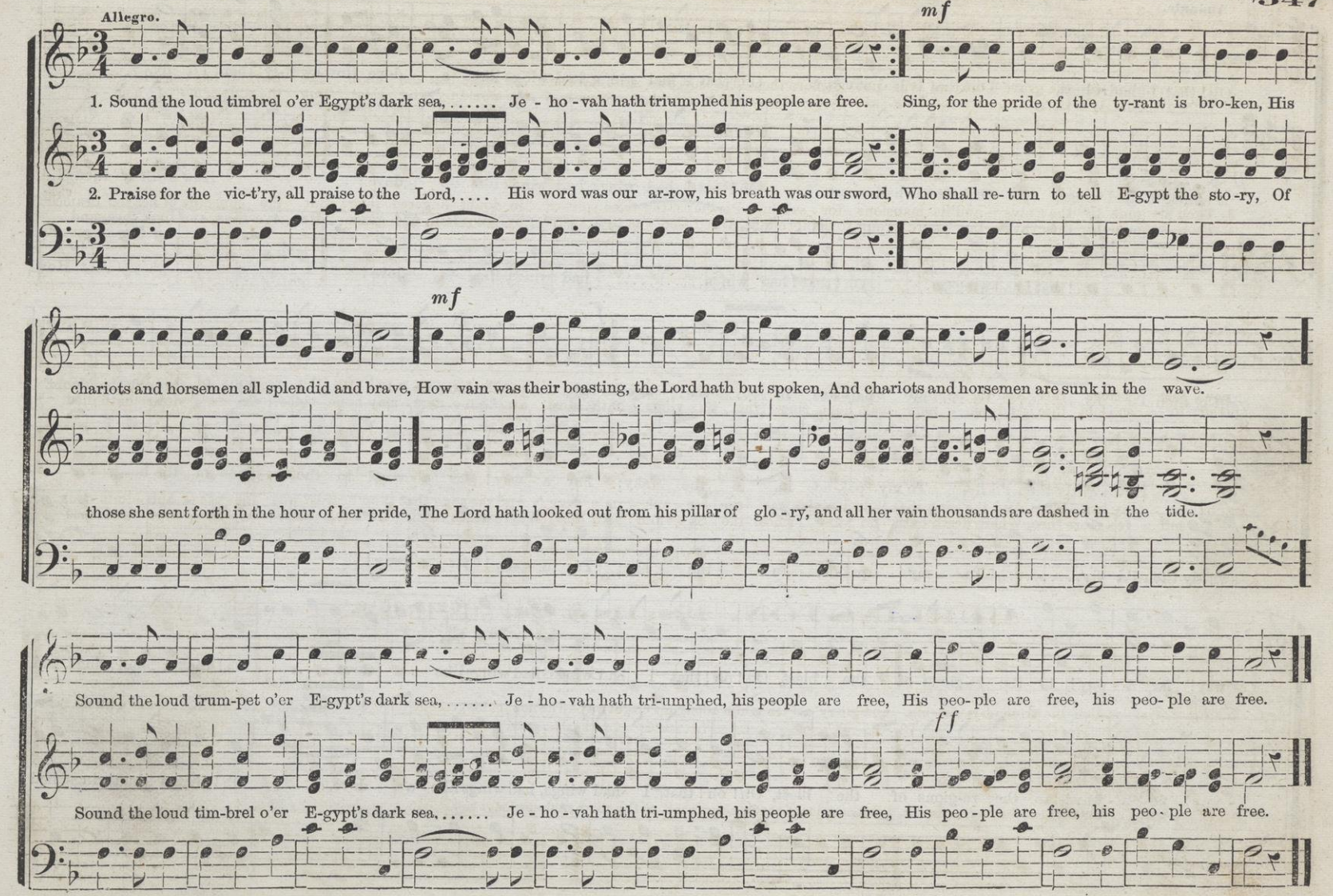
SCOTLAND. 12s. 29th P. M.



BURLINGTON. 12s, 11s & 8s. (12, 11; 12, 8.)

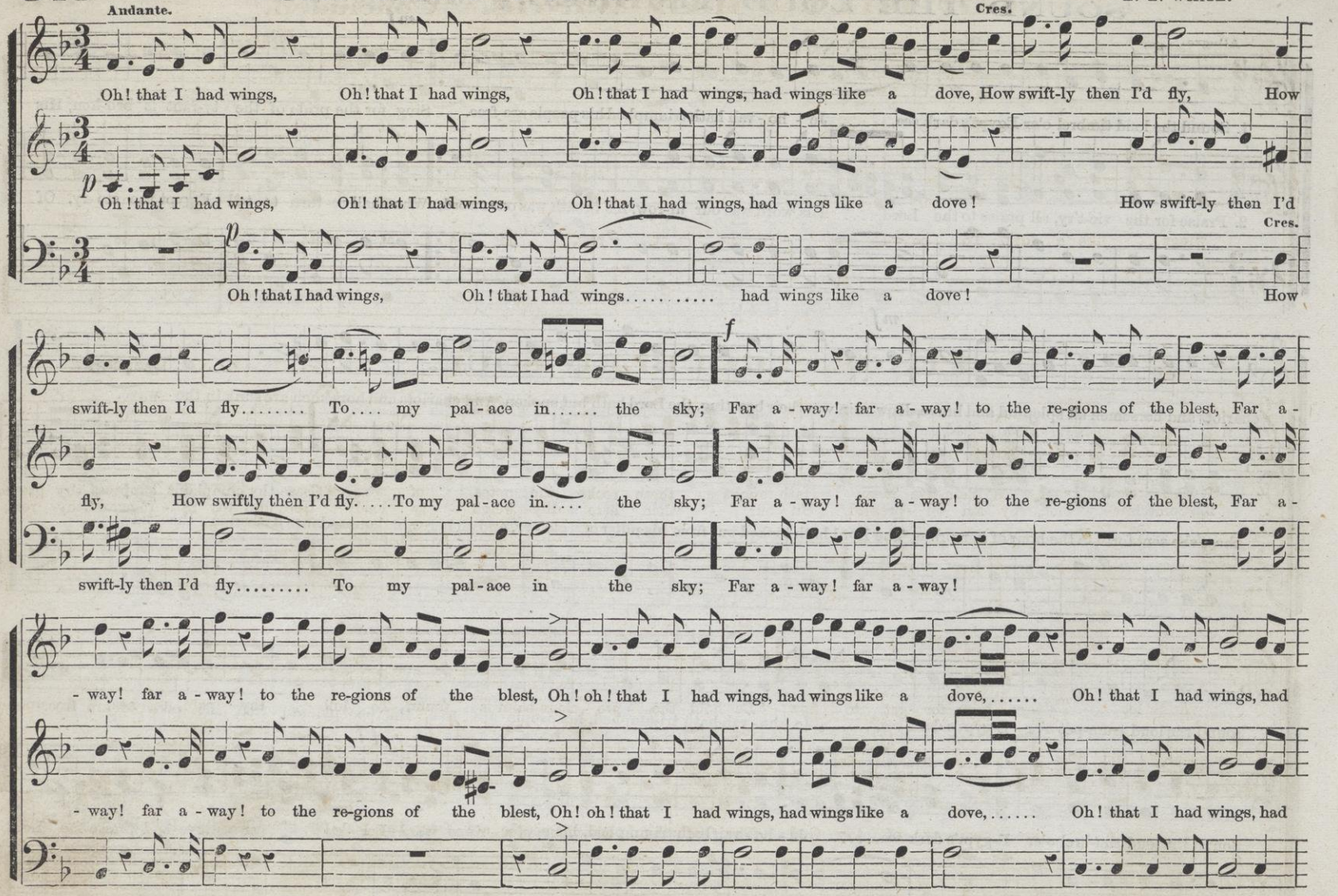


SOUND THE LOUD TIMBREL. Miriam's Song.

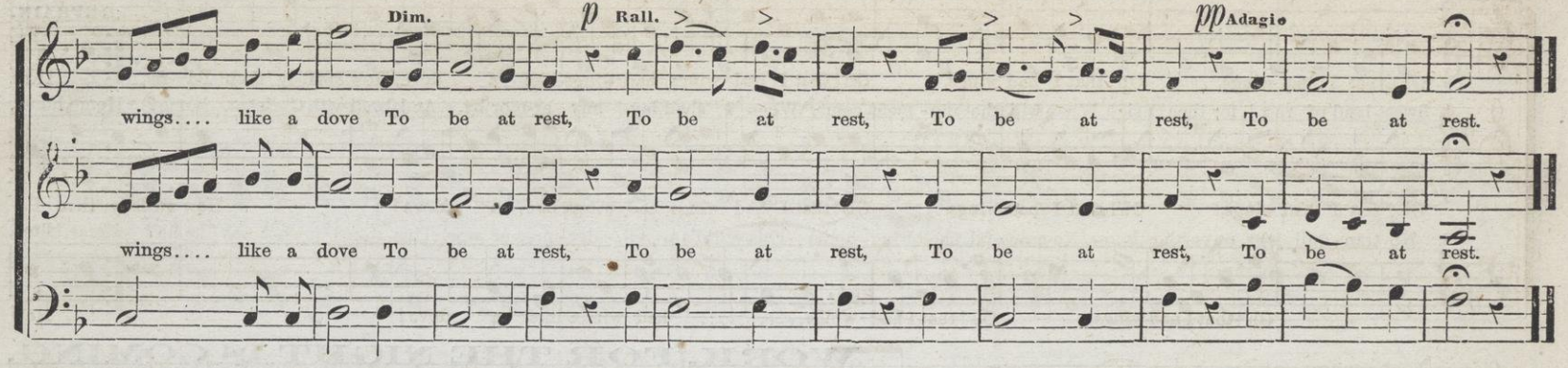


OH! THAT I HAD WINGS.—Trio.

E. L. WHITE.

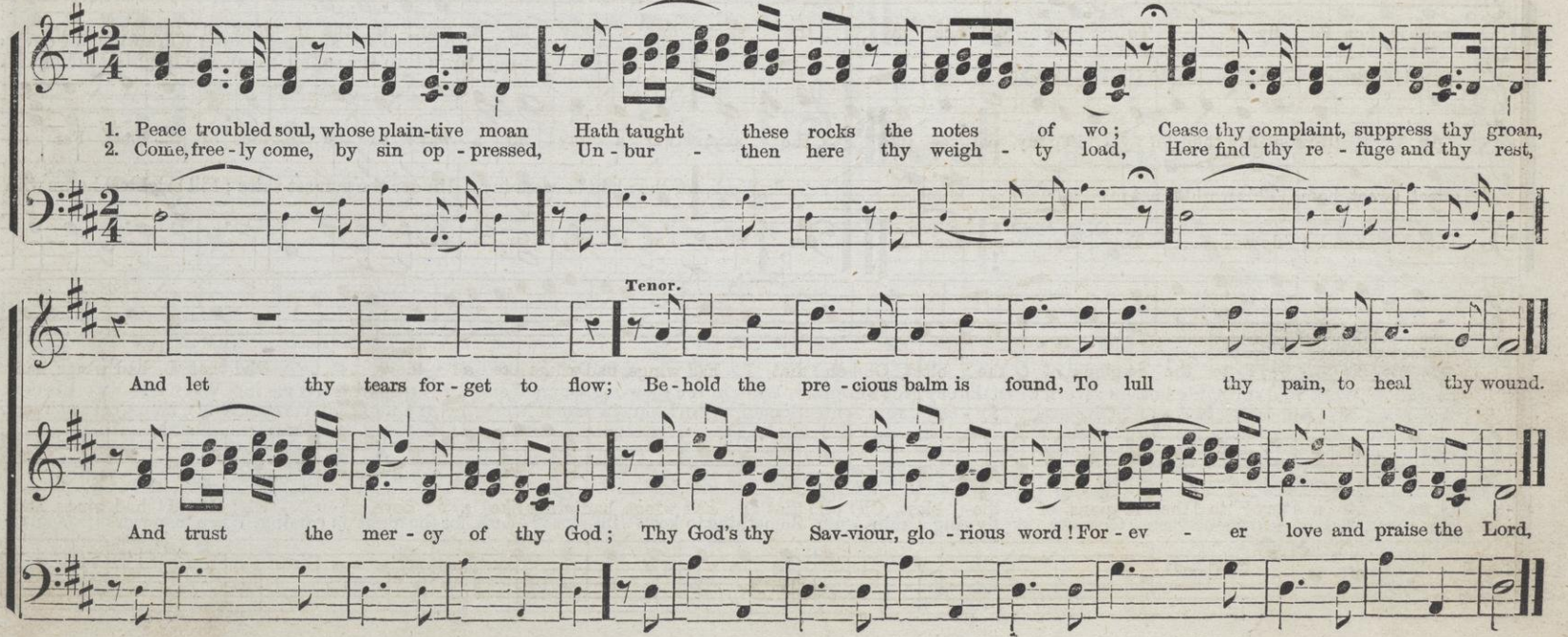


OH! THAT I HAD WINGS. Concluded.



PEACE, TROUBLED SOUL.

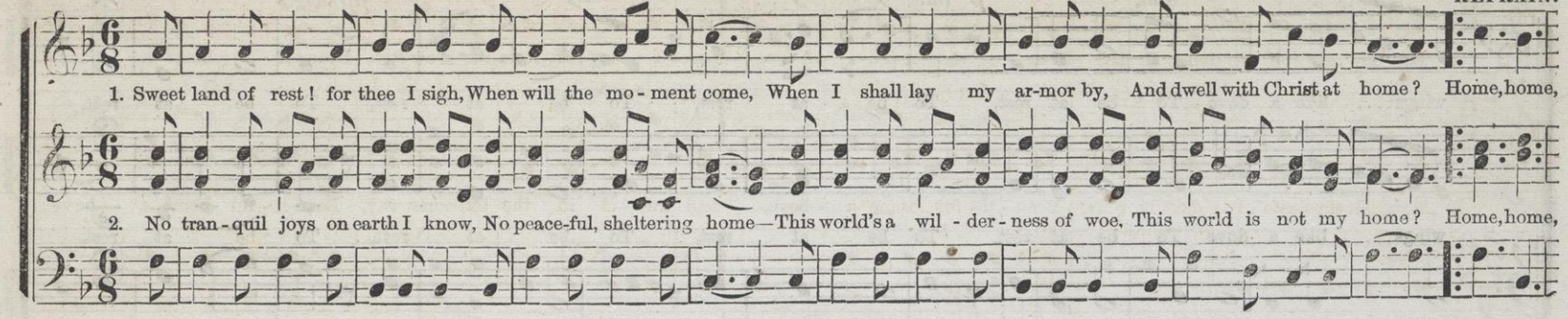
MAZZINGHI.



SWEET LAND OF REST.

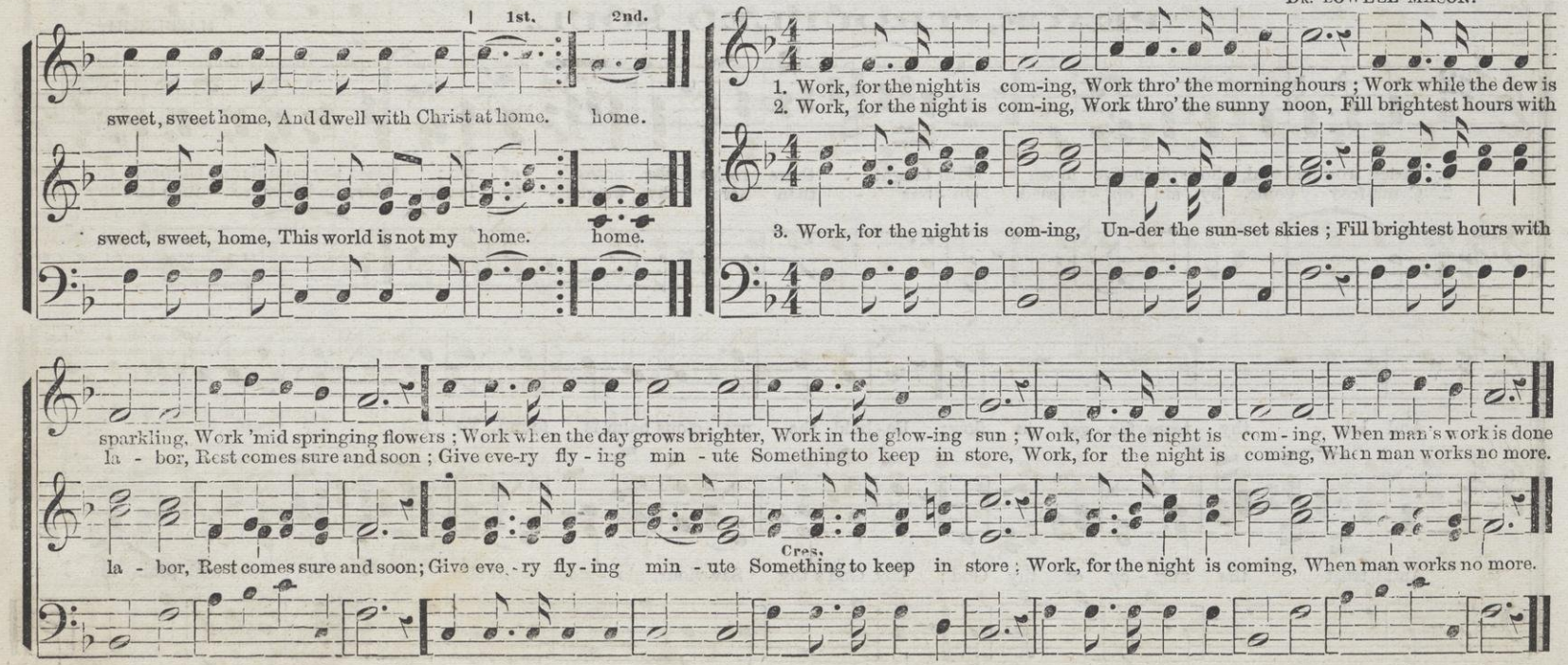
WM. B. BRADBURY.

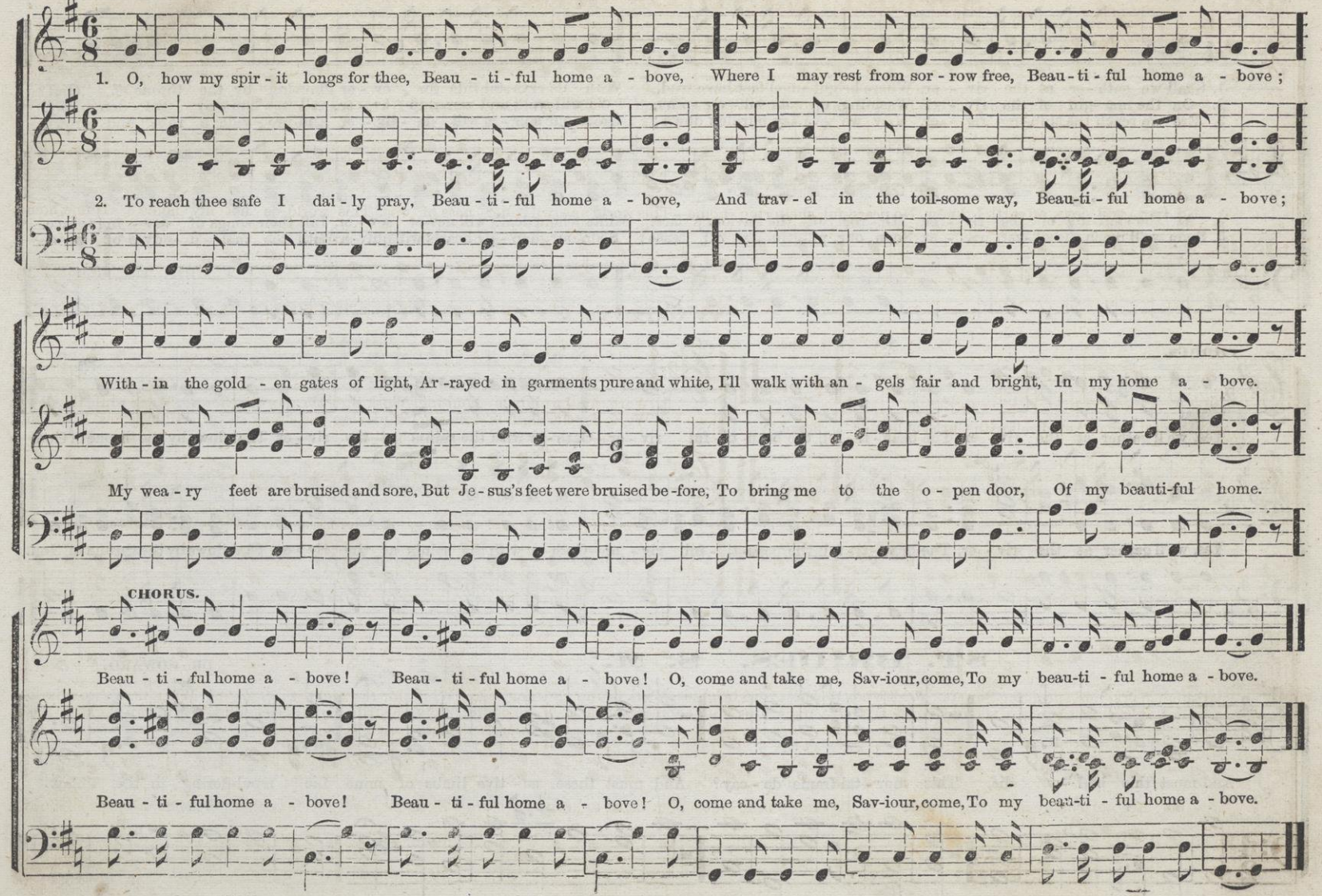
REFRAIN.



WORK, FOR THE NIGHT IS COMING.

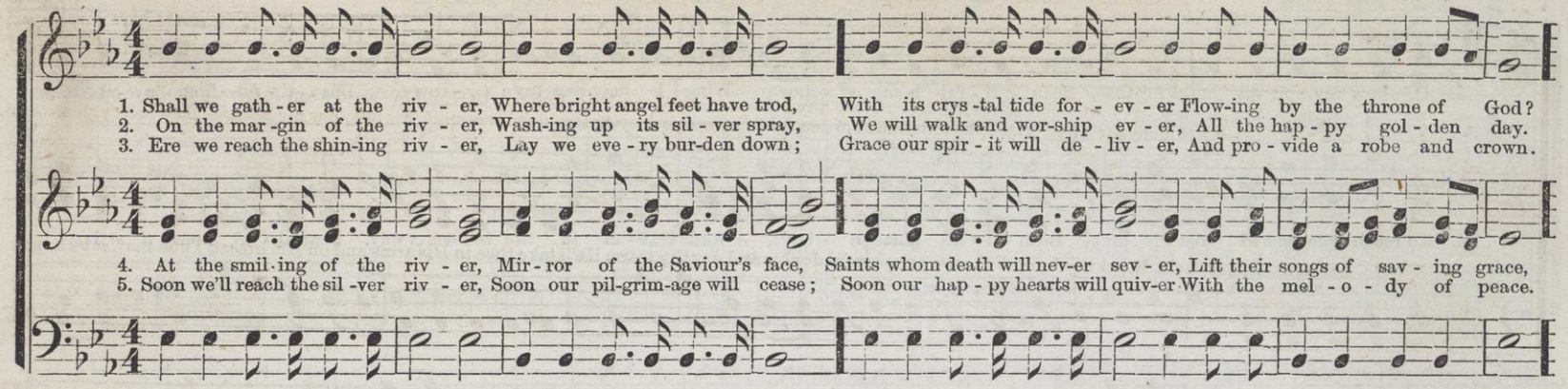
DR. LOWELL MASON.



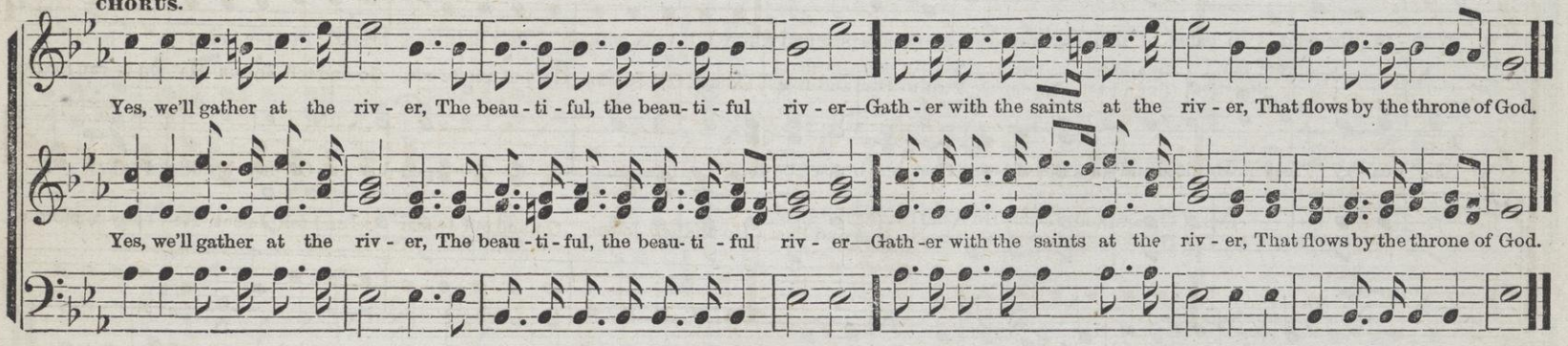

1. O, how my spir - it longs for thee, Beau - ti - ful home a - bove, Where I may rest from sor - row free, Beau - ti - ful home a - bove;
2. To reach thee safe I dai - ly pray, Beau - ti - ful home a - bove, And trav - el in the toil-some way, Beau-ti - ful home a - bove;
With - in the gold - en gates of light, Ar -rayed in garments pure and white, I'll walk with an - gels fair and bright, In my home a - bove.
My wea - ry feet are bruised and sore, But Je - sus's feet were bruised be -fore, To bring me to the o - pen door, Of my beauti-ful home.
CHORUS.
Beau - ti - ful home a - bove! Beau - ti - ful home a - bove! O, come and take me, Sav-iour, come, To my beau-ti - ful home a - bove.
Beau - ti - ful home a - bove! Beau - ti - ful home a - bove! O, come and take me, Sav-iour, come, To my beau-ti - ful home a - bove.

BEAUTIFUL RIVER.

Rev. R. LOWRY. By permission.

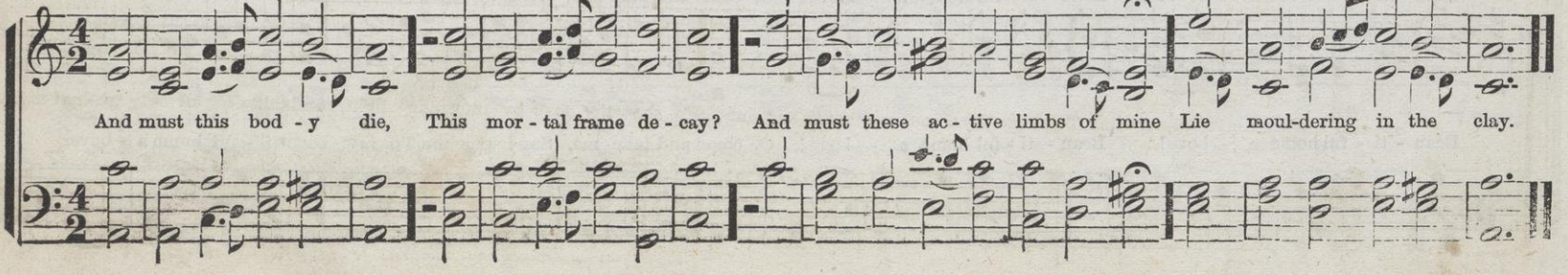


CHORUS.



ST. BRIDES. S. M.

DR. HOWARD.



GO AND TELL JESUS.

1. Go and tell Je - sus, wea - ry, sin - sick soul, He'll ease thee of thy burden, make thee whole; Look up to Him, He on - ly can forgive, Be-lieve on Him, and
2. Go and tell Je - sus, when your sins a- rise Like mountains of deep guilt before your eyes; His blood was spilt, His precious life he gave, That mercy, peace, and
3. Go and tell Je-sus, He'll dispel thy fears, Will calm thy painful doubts and dry thy tears; He'll take thee in His arms and on His breast, Thou may'st be happy,

CHORUS.

thou shalt surely live. { Go and tell Je-sus, He on - ly can for-give, }
par-don you might have. { Go and tell Je-sus, O, turn to Him and live. } Go and tell Je-sus, Go and tell Je-sus, Go and tell Je-sus, He on-ly can forgive.

and for ev - er rest. { Go and tell Je-sus, He on - ly can for-give, }
{ Go and tell Je-sus, O, turn to Him and live. } Go and tell Je-sus, Go and tell Je-sus, Go and tell Je-sus, He on-ly can forgive.

SLADE. L. M.

From Handel & Haydn Coll.

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

BEAUTIFUL LAND OF REST.

R. LOWRY. By permission.

DUET. CHORUS. DUET. CHORUS.

1. Je - ru - sa - lem, for ev - er bright,—Beau - ti - ful land of rest! No win - ter there, nor chill of night,—Beau - ti - ful land of rest.

2. Je - ru - sa - lem, for ev - er free,— Beau - ti - ful land of rest! The soul's sweet home of lib - er - ty,— Beau - ti - ful land of rest.

3. Je - ru - sa - lem, for ev - er dear,—Beau - ti - ful, land of rest! Thy pear - ly gates al - most ap-pear,—Beau - ti - ful land of rest.

f

The drip-ping cloud is chased a - way, The sun breaks forth in end-less day,—Je - ru - sa - lem, Je - ru - sa - lem, The beau - ti - ful land of rest.

f

The gyves of sin, the chains of woe, The ransomed there will nev - er know, Je - ru - sa - lem, Je - ru - sa - lem, The beau - ti - ful land of rest.

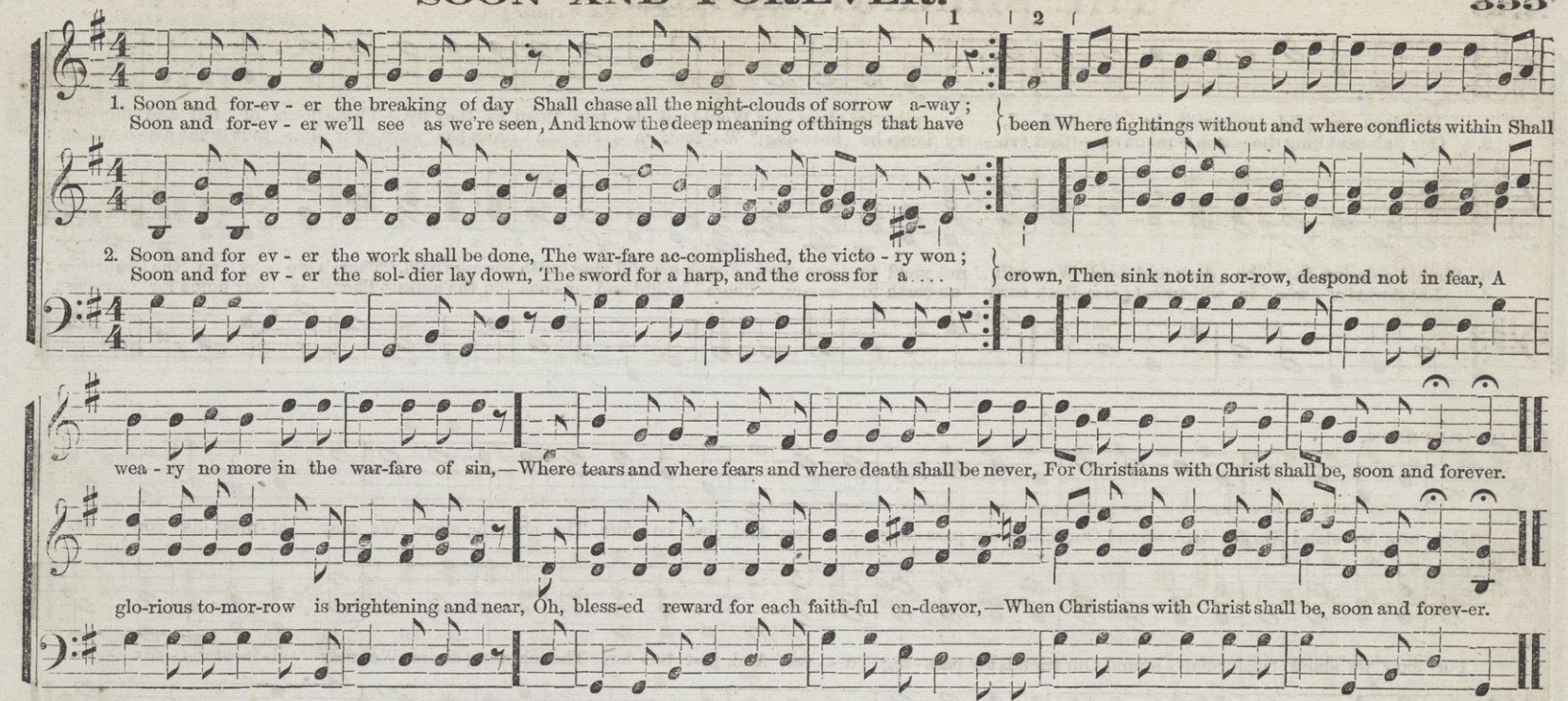
And when we tread thy love - ly shore, We'll sing the song we've sung be-fore,—Je - ru - sa - lem, Je - ru - sa - lem, The beau - ti - ful land of rest.

CHORUS.

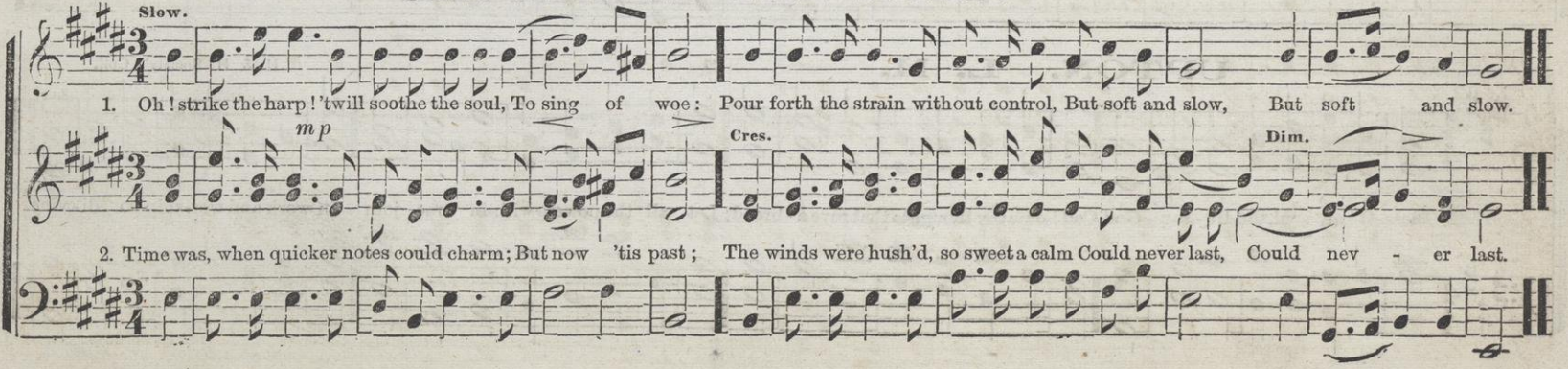
Beau - ti - ful land, Beau - ti - ful land, Beau - ti - ful land of rest; Beau - ti - ful land, Beau - ti - ful land, Beau - ti - ful land of rest.

Beau - ti - ful land, Beau - ti - ful land, Beau - ti - ful land of rest, Beau - ti - ful land, Beau - ti - ful land, Beau - ti - ful land of rest.

SOON AND FOREVER.

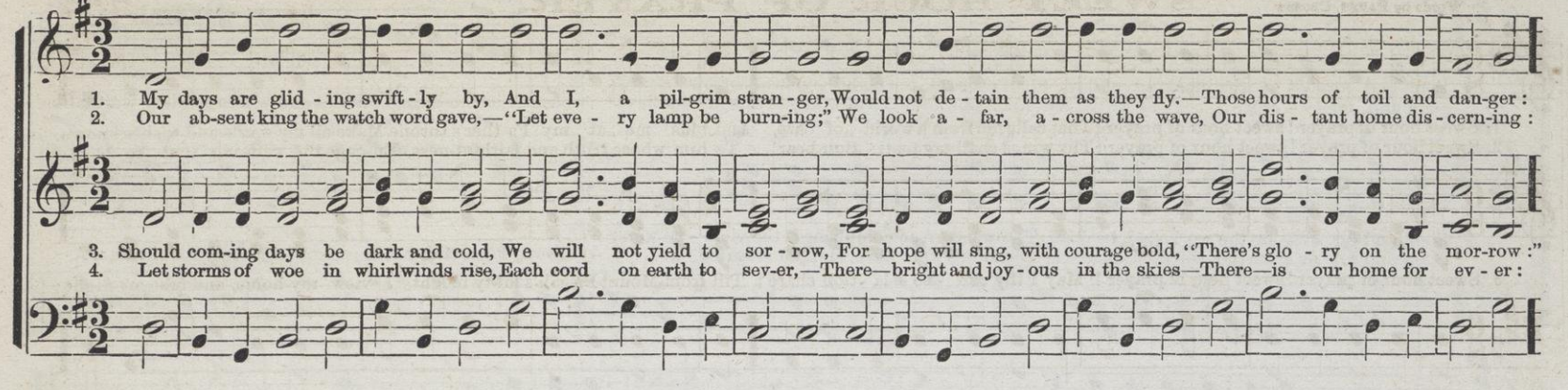


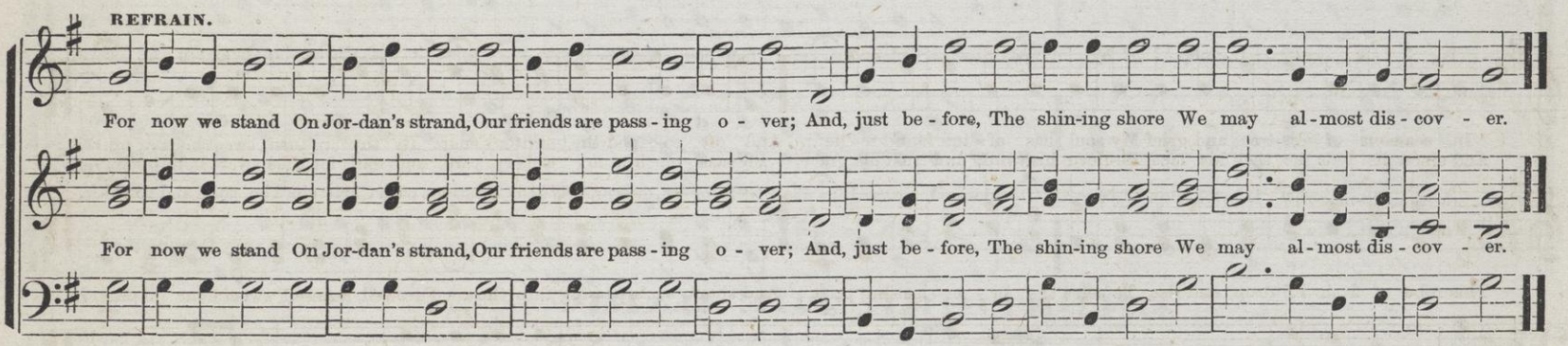
OH! STRIKE THE HARP.



"THE SHINING SHORE."

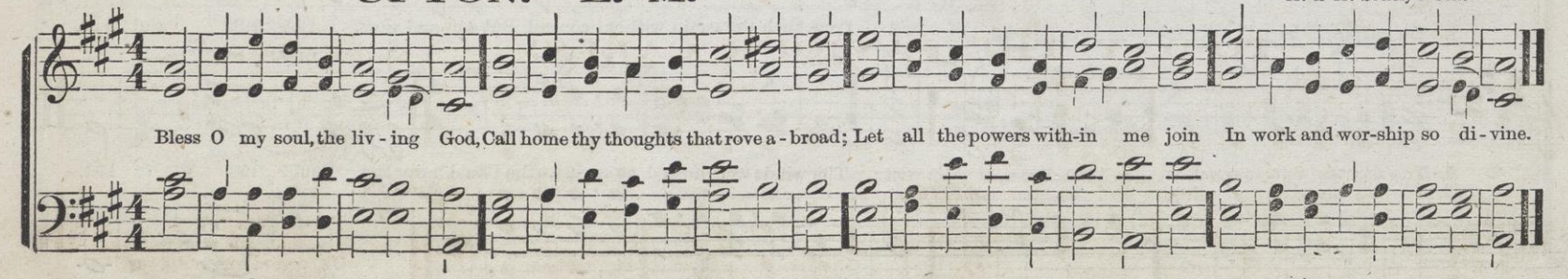
E. F. ROOT.





UPTON. L. M.

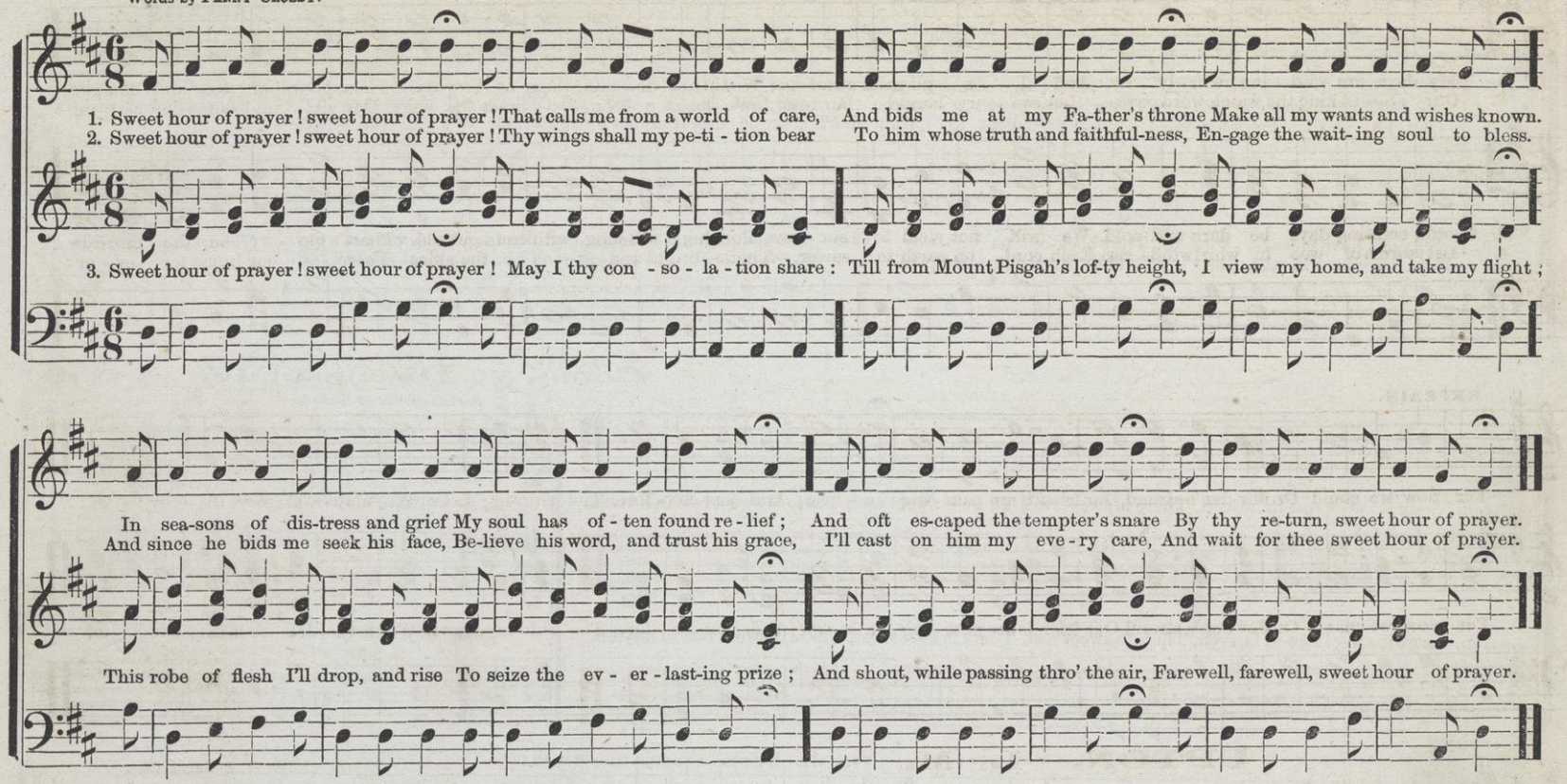
H. & H. Society's Coll.



Words by FANNI CROSBY.

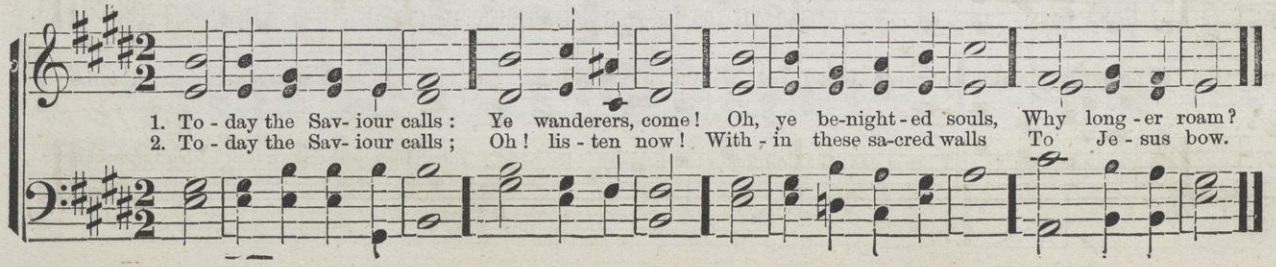
SWEET HOUR OF PRAYER.

WM. B. BRADBURY. 357



TO-DAY THE SAVIOUR CALLS.

DR. LOWELL MASON.



3.

To-day the Saviour calls:
For refuge fly;
The storm of justice falls.
And death is nigh.

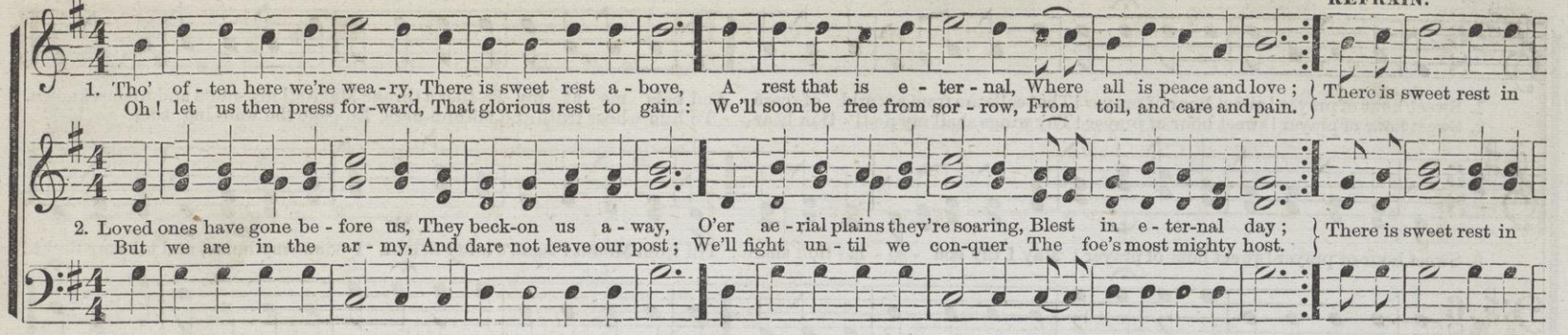
4.

The spirit calls to-day:
Yield to his power;
Oh, grieve him not away!
'Tis mercy's hour.

SWEET REST IN HEAVEN.

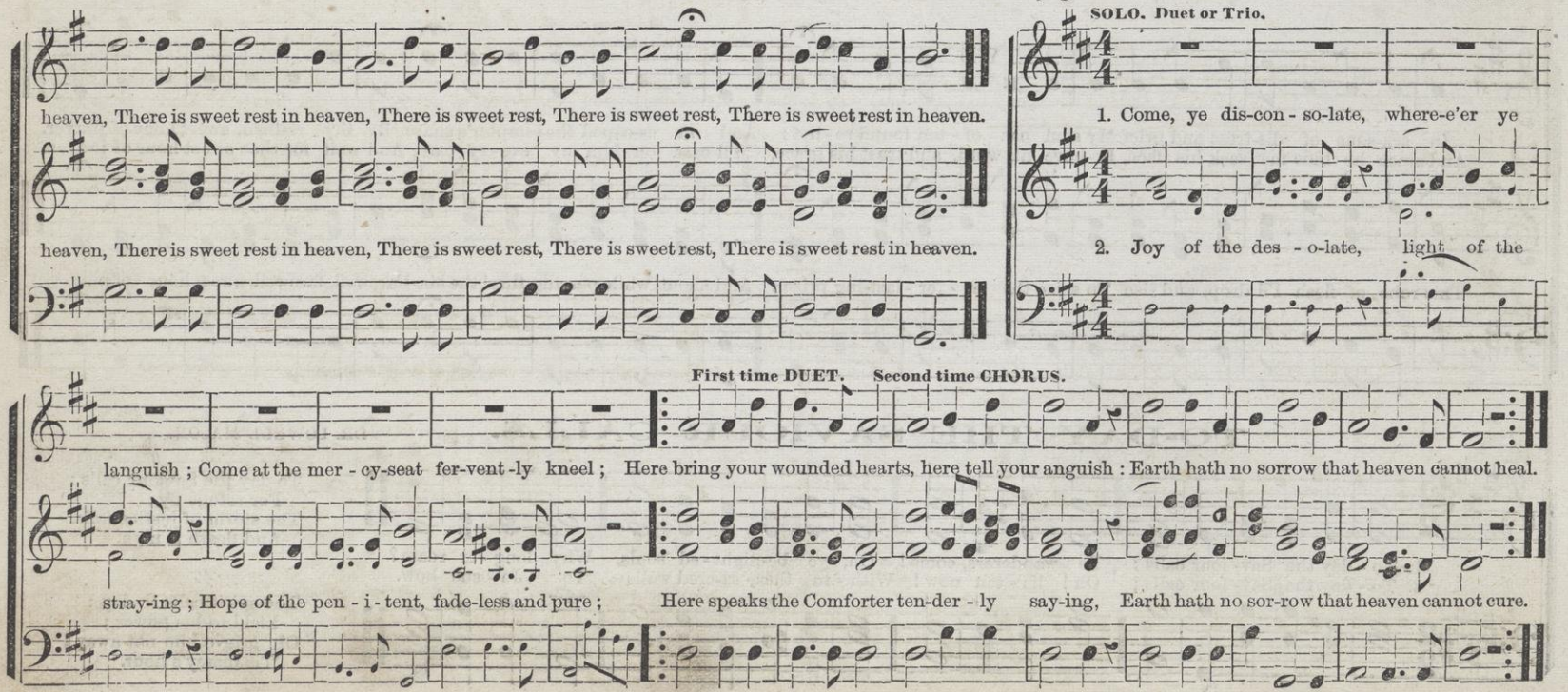
WM. B. BRADBURY.

REFRAIN.

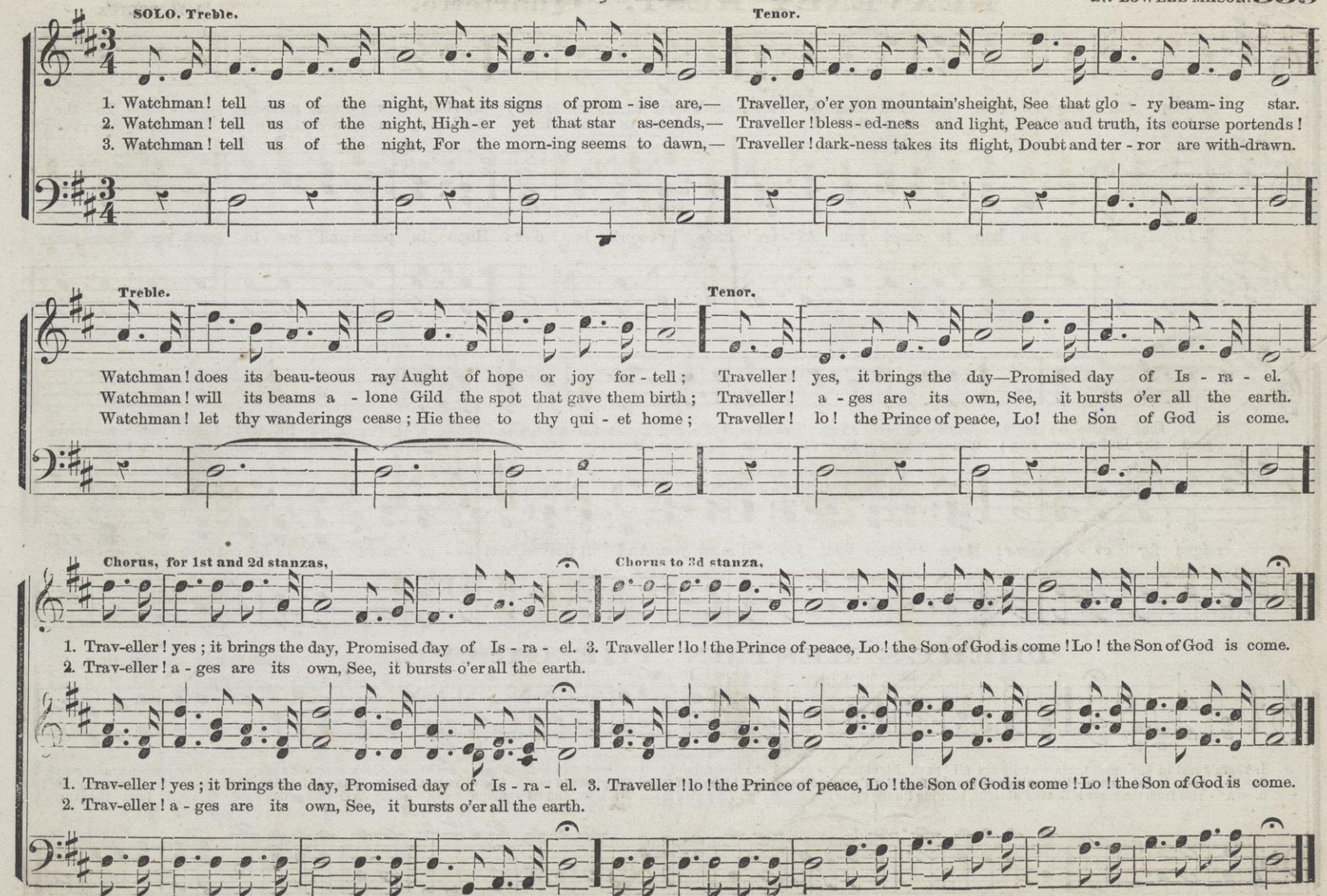


Come, ye Disconsolate.

S. WEBBE.

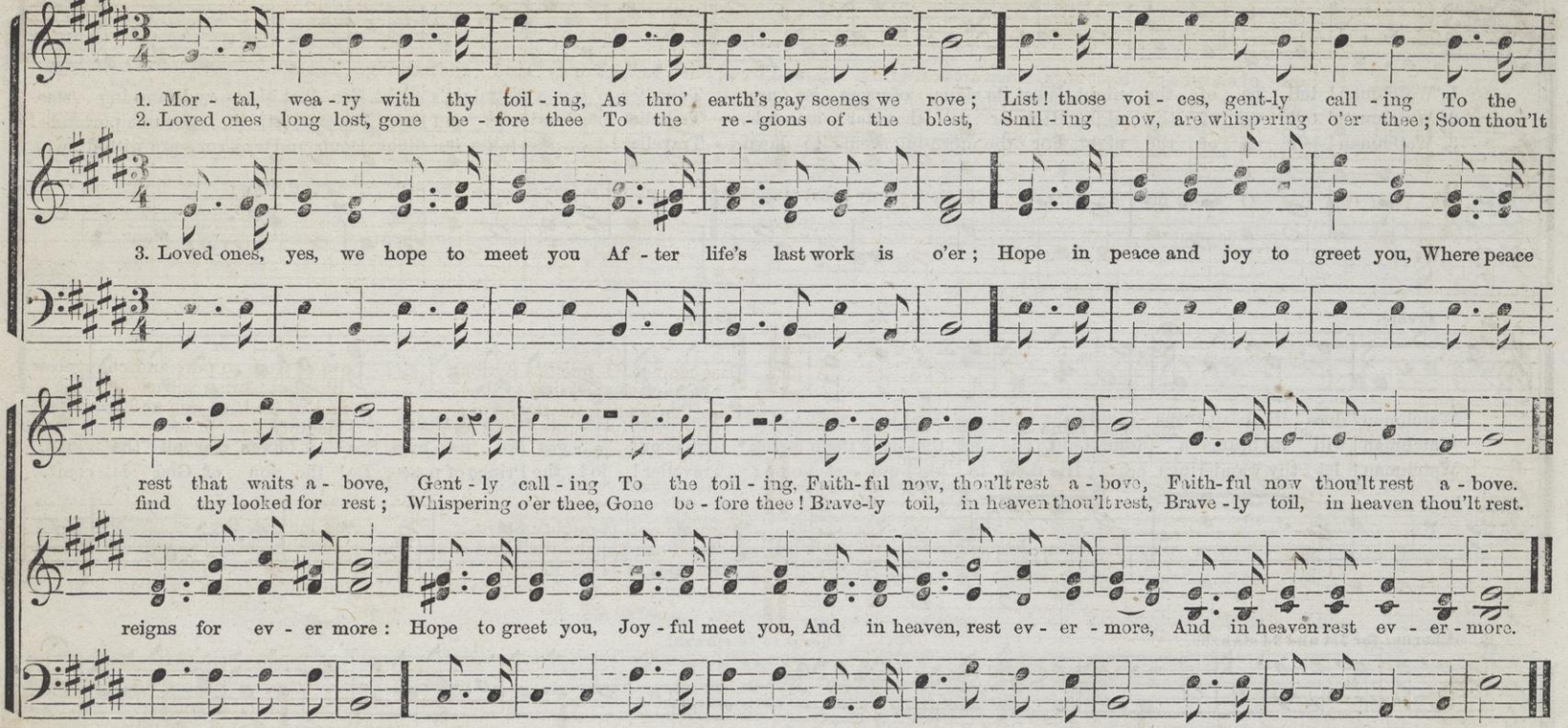


WATCHMAN, TELL US.



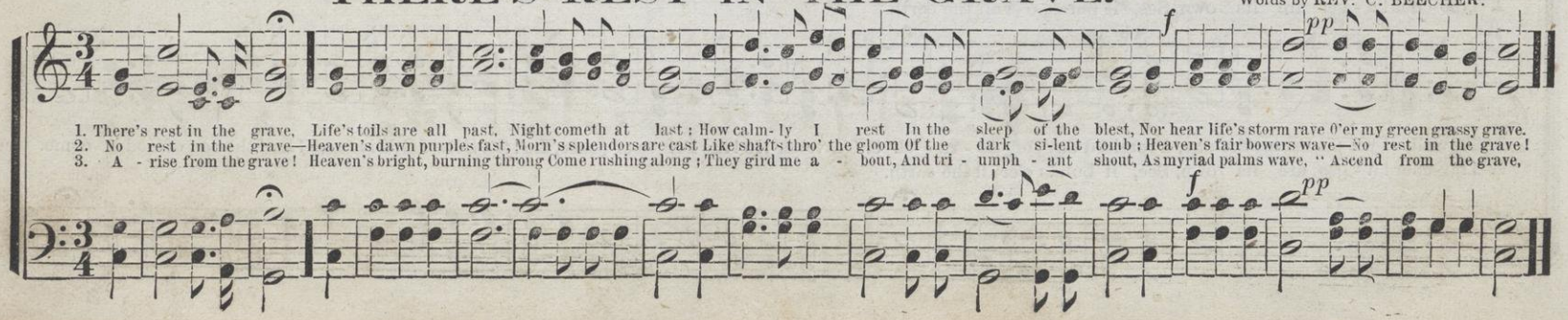
HEAVENLY REST. Quartette.

J. M. PELTON.

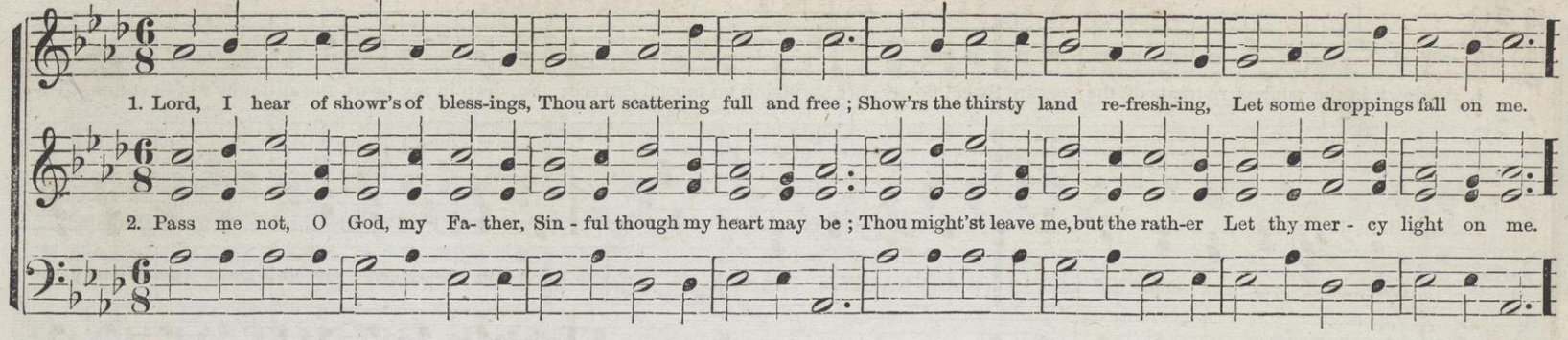


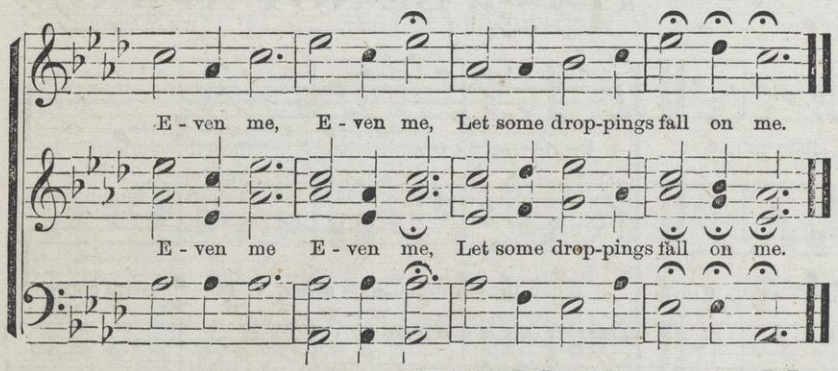
THERE'S REST IN THE GRAVE.

Words by REV. C. BEECHER.



"EVEN ME."





3.

Pass me not, O gracious Saviour
Let me live and cling to thee :
Fain I'm longing for thy favor ;
Whilst thou'rt calling, call for me—
Even me, &c.

4.

Pass me not, O mighty Spirit,
Thou canst make the blind to see,
Witnesses of Jesus' merit,
Speak the word of power to me—
Even me, &c.

5.

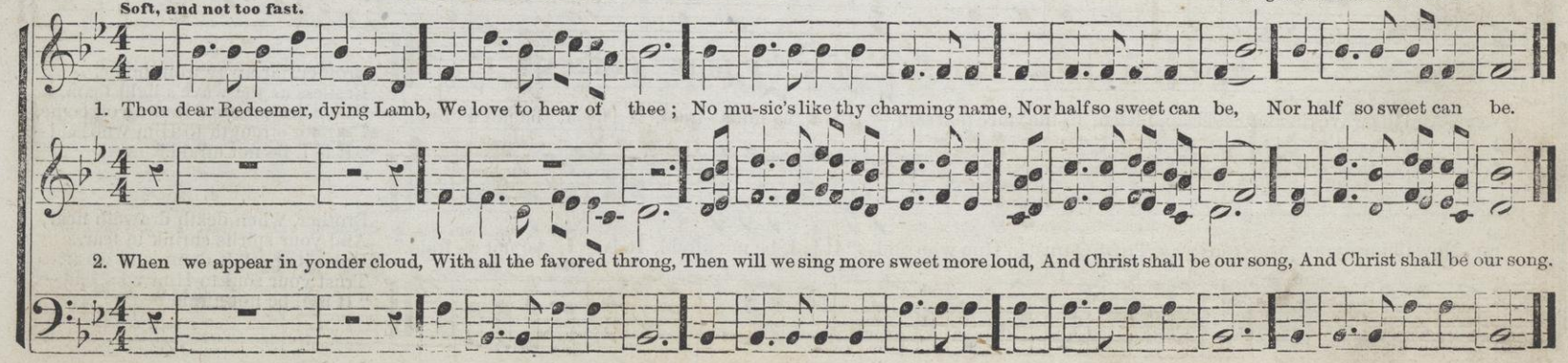
Love of God, so pure and changeless ;
Blood of Christ, so rich and free ;
Grace of God, so rich and boundless,
Magnify it all in me,—
Even me, &c,

6.

Pass me not, thy lost one bringing ;
Bind my heart, O Lord, to thee ;
Whilst the streams of life are springing ;
Blessing others, oh, bless me,—
Even me, &c.

EMMONS. C. M.

Arranged from BURGMULLER.



AS DOWN IN THE SUNLESS RETREATS.

DR. L. MASON.

1. As down in the sunless re-treats of the ocean, Sweet flowers are springing no mortal can see; So, deep in my heart, the still pray'r of devotion, Un -

2. As still to the star of its worship, tho' clouded, The needle points faithfully o'er the dim sea; So, dark as I roam, thro' this wintry world shrouded, The

- heard by the world, rises, silent, to thee, My God, silent to thee—Pure, warm, silent to thee.

hope of my spirit turns, trembling, to thee, My God, trembling to thee—True, fond, trembling, to thee.

IT IS I, BE NOT AFRAID.

Words by HANNAH E. BRADBURY. WM. B. BRADBURY.

1. Brother, on the troubled deep When the wild winds round you

2. When the storm has died away, And the sun with cheering

sweep, And the waves in madness leap, Listen, 'tis the voice that said—"It is I, be not a - fraid, It is I, be not a - fraid."

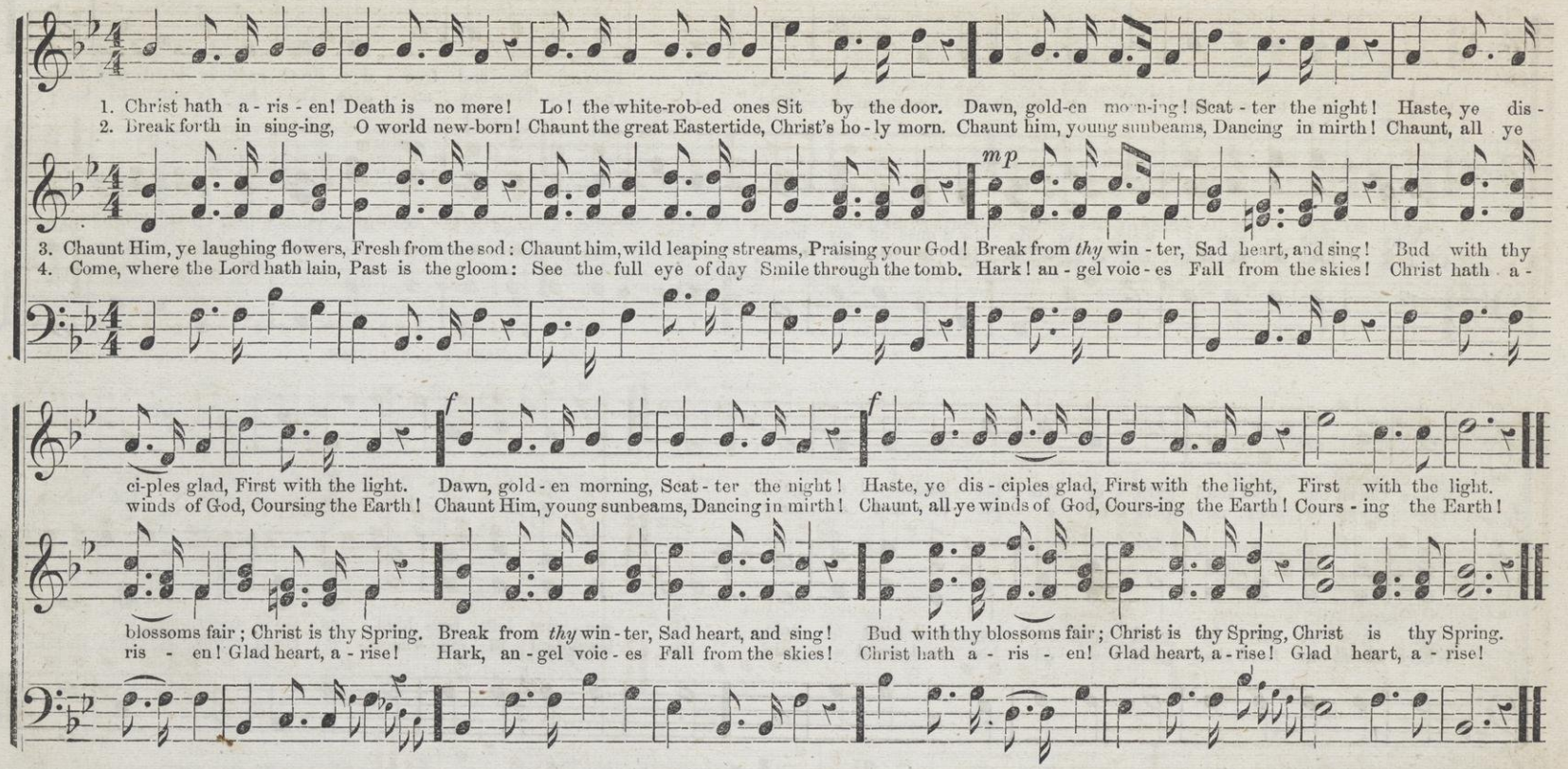
ray, Now illumes your prosp'rous way, Trust, O trust in Him who said—"It is I, be not afraid, It is I, be not a - fraid."

3.

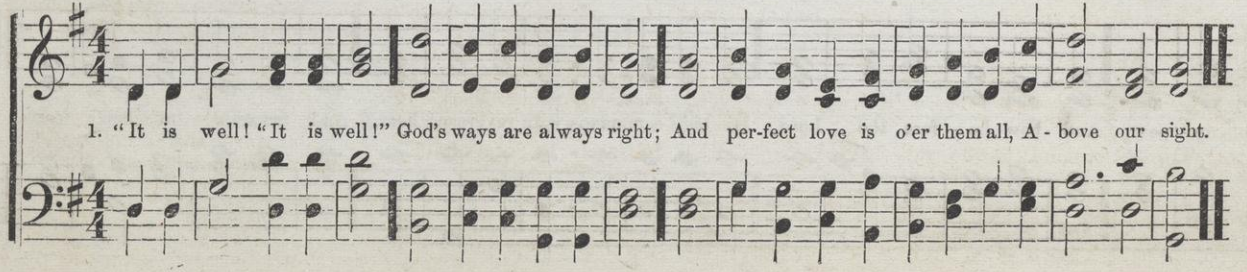
Brother, far away from home,
Restless as the wave's light foam,
When temptations round you come,
Pray for strength to Him who said—
"It is I, be not afraid."

4.

Brother, when death draweth near,
And your spirits shrink in fear,
From its portals damp and drear,
Trust your soul to Him who said—
"It is I, be not afraid."



"IT IS WELL."



2 "It is well!"
Though deep and sure the smart,
The hand that wounds knows how to bind
The bleeding heart.

3 "It is well!"
Though sorrow clouds our way,
'Twill only make the joy more dear
That welcomes day

4 "It is well!"
The path that Jesus trod,
Though rough, and strait, and dark it be,
Leads home to God.

THE LONG GOOD NIGHT.

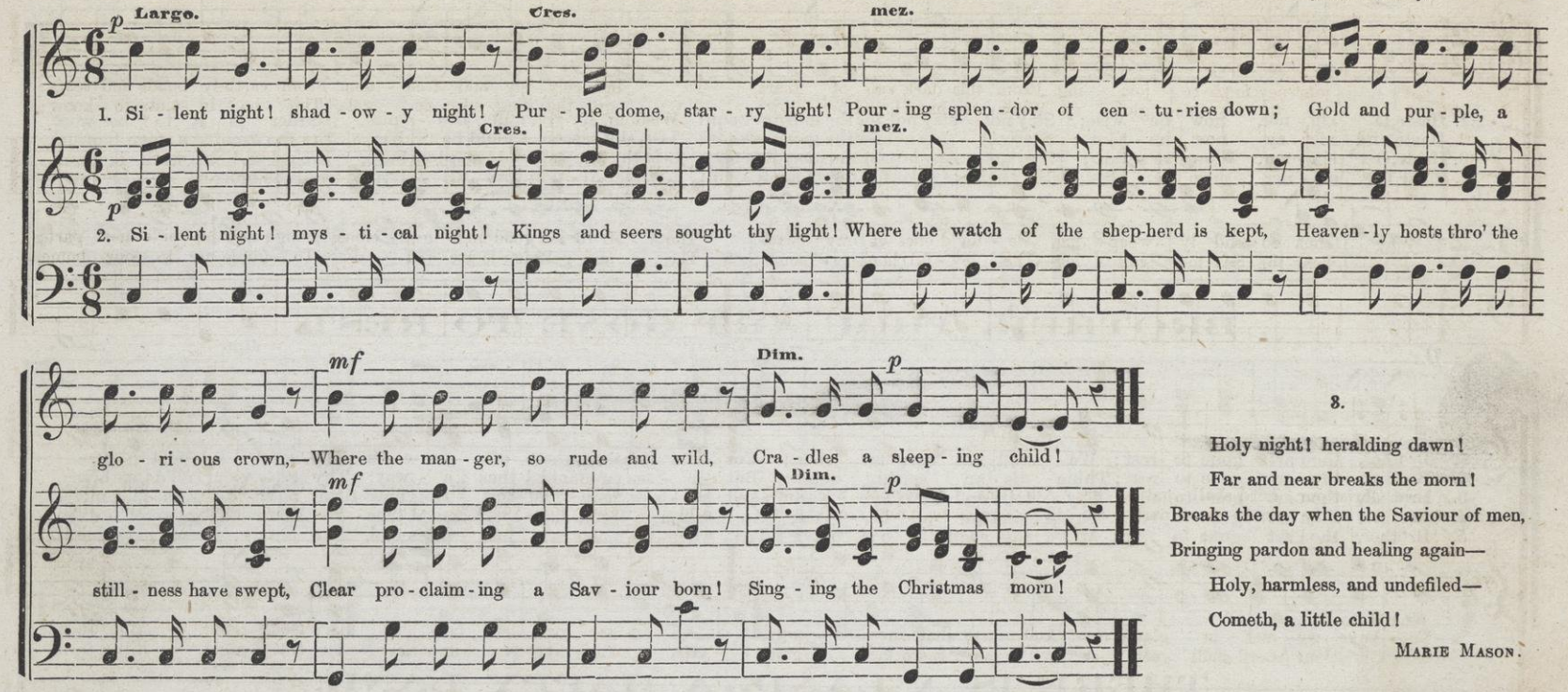
1. I jour-ney forth re - joic - ing From this dark vale of tears, To heavenly joy and free - dom, From earth-ly bonds and fears:
2. I go to see this glo - ry, Whom we have loved be - low: I go, the bless-ed an - gels, The ho - ly saints to know;
3. Why thus so sad - ly weep - ing, Be - lov'd ones of my heart? The Lord is good and gra - cious, Though now he bids us part;
4. I hear the Sav-iour call - ing—The joy - ful hour is come; The an - gel guards are rea - dy To guide me to our home,

Where Christ our Lord shall gath - er All his re-deemed a - gain, His king-dom to in - her - it; Good night, till then!
Our love - ly ones de - part - ed I go to find a - gain, And wait for you to join us; Good night, till then!
Oft have we met in glad - ness, And we shall meet a - gain, All sor - row left be - hind us; Good night, till then!
Where Christ our Lord shall gath - er All his re-deemed a - gain, His king-dom to in - her - it; Good night, till then!

SAVOY. C. M.

1. With reverence let the saints ap - pear, And bow be - fore the Lord, His high commands with reverence hear, And trem-ble at his word.

SILENT NIGHT!

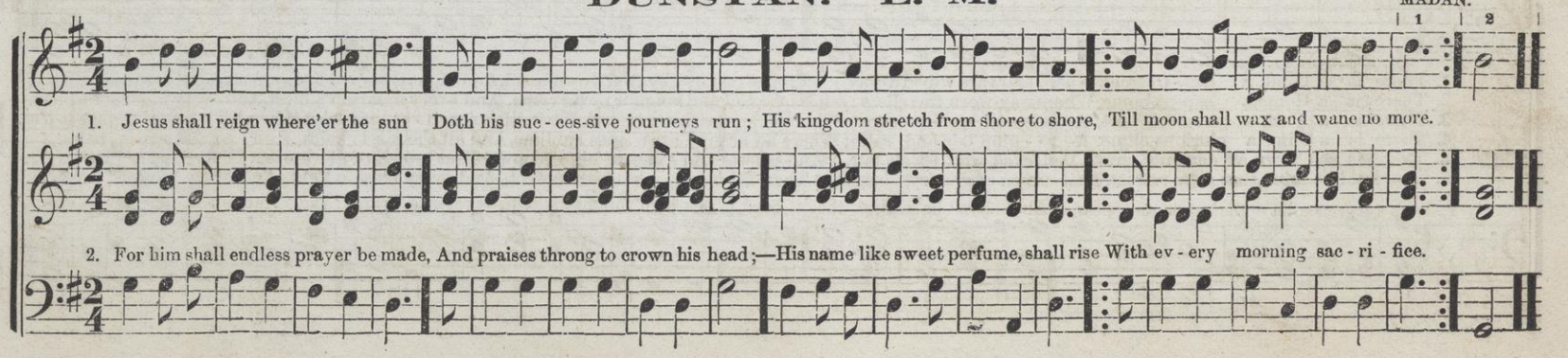


3.

Holy night! heralding dawn!
Far and near breaks the morn!
Breaks the day when the Saviour of men,
Bringing pardon and healing again—
Holy, harmless, and undefiled—
Cometh, a little child!

MARIE MASON.

DUNSTAN. L. M.



HASTE, O SINNER, NOW BE WISE.

1. Haste, O sin - ner, now be wise; Stay not, stay not for the morrow's sun: Wisdom, if you still des - pise, Harder is it to be won.
2. Haste, and mer - cy now im - plore; Stay not, stay not for the morrow's sun: Lest thy season should be o'er, Ere the evening's stage be run.
3. Haste, O sin - ner, now re - turn; Stay not, stay not for the morrow's sun: Lest thy lamp should cease to burn, Ere sal-va-tion's work is done.
4. Haste, O sin - ner, now be blest; Stay not, stay not for the morrow's sun: Lest per-di - tion thee ar - rest, Ere the morrow is be - gun.

BROTHER, THOU ART GONE TO REST.

p cres. dim.

1. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir - it long'd to be.
2. Brother, thou art gone to rest; Thine is an earthly tomb; But Je - sus summoned thee a - way; Thy Sa - viour call'd thee home.
3. Brother, thou art gone to rest; Thy toils and cares are o'er; And sor - row, pain and suff' - ring, now Shall ne'er dis-tress thee more.
4. Brother, thou art gone to rest; Thy sins are all for - giv'n; And saints in light, have wel - comed thee To share the joys of heav'n.
5. Brother, thou art gone to rest; And this shall be our pray'r: That, when we reach our jour - ney's end, Thy glo - ry we may share.

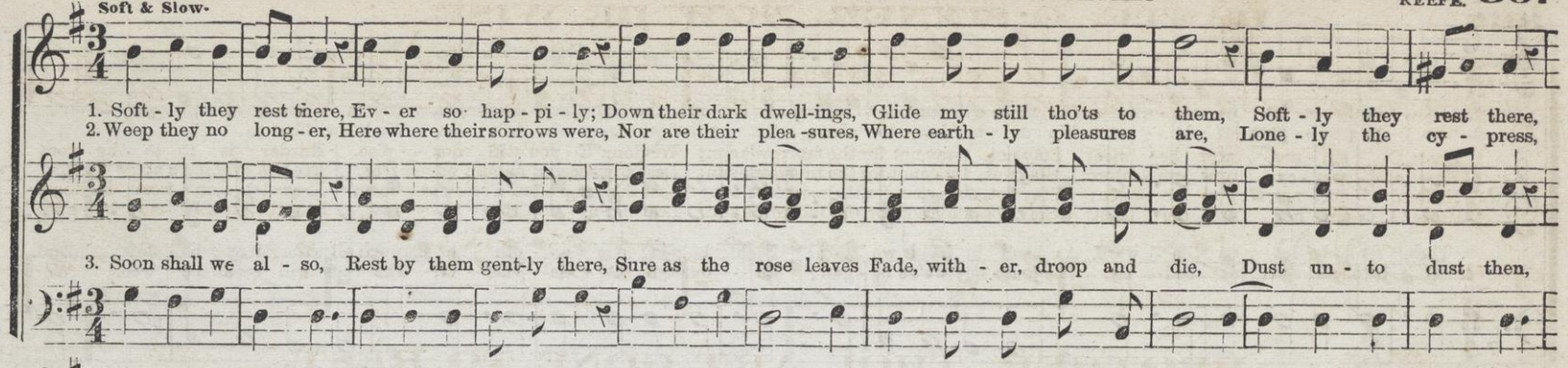
THERE IS A LAND, A HAPPY LAND.

Slow & Soft.

1. There is a Land, a hap - py land, Where tears are wiped a-way From every eye, by God's own hand, And night is turned to day, And night is turned to day.
2. There is a Home, a hap-py home, Where way-worn travellers rest, Where toil and languor never come, And every mourner's blest, And every mourner's blest.
3. There is a Port, a peaceful port, A safe and qui - et shore, Where weary mariners re-sort, When life's rough voyage is o'er, When life's rough voyage is o'er.
4. There is a Clime, a glorious clime, A re - gion fair and calm; Where all around are scenes sublime, And all the air is balm, And all the air is balm.
5. There is a Crown, a dazzling crown, Bedecked with jewels fair, And priests and kings of high renown That crown of glory wear, That crown of glory wear.
6. That land be mine, that calm retreat, That crown of glo - ry bright; Then I'll esteem each bitter sweet, And every burden light, And every burden light.

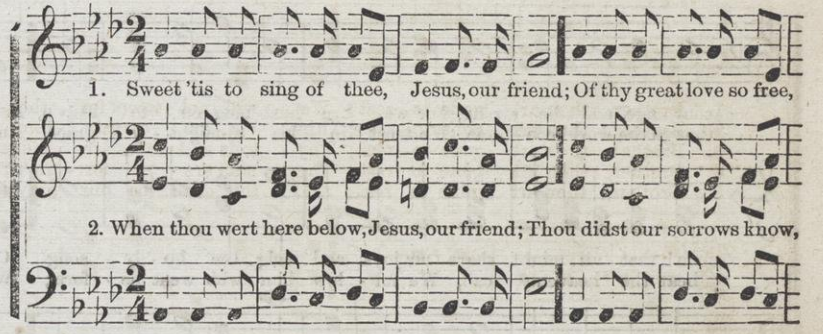
SOFTLY THEY REST THERE.

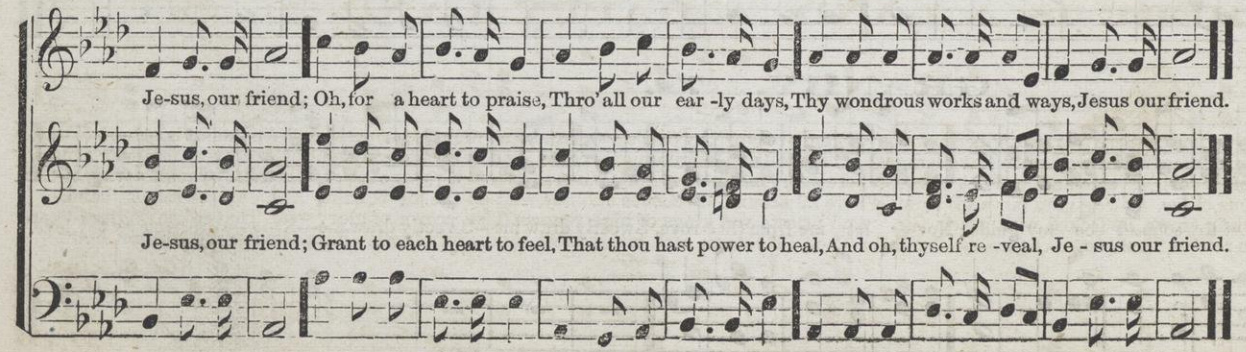
Soft & Slow.



JESUS, OUR FRIEND.

G. F. ROOT.





3. Tender and patient, thou,
Jesus our friend;
To thy dear love we bow,
Jesus our friend;
Oh, in thy spirit pure,
May we our ills endure,
Trusting thy promise sure,
Jesus our friend.

4. By thy redeeming grace,
Jesus our friend;
We hope to see thy face,
Jesus our friend;
Then will we joyful praise,
Throughout eternal days,
Thy wondrous works and ways,
Jesus our friend.

COME, BROTHERS, LET US ONWARD.

1. Come, broth-ers, let us on - ward— The night will not de - lay; And in the howl-ing des - ert, It is not good to stay. Take
2. The pilgrim's path of tri - al, We do not fear to view; His voice we know who calls us, We know him to be true. What

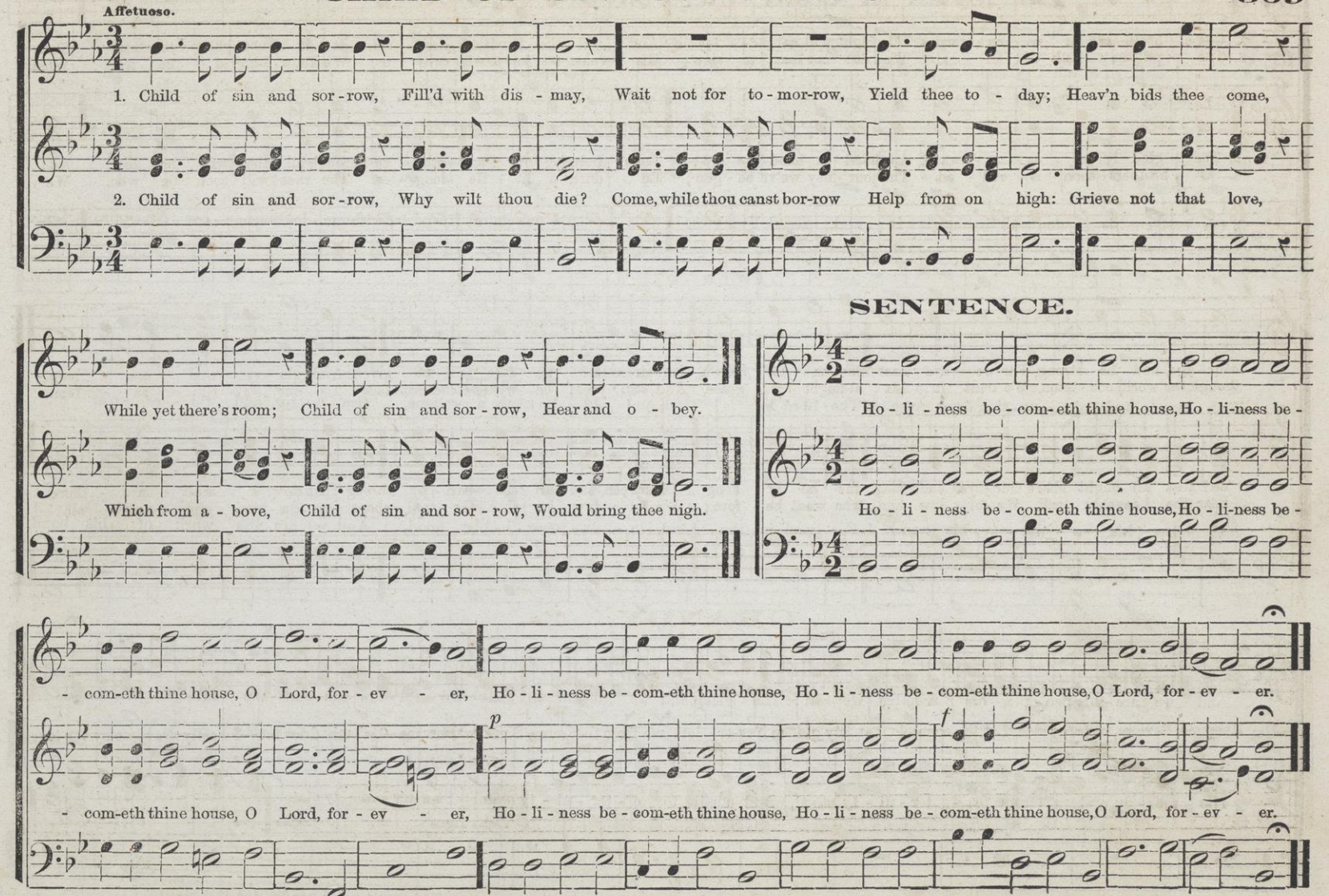
3. Then, glad - ly let us on - ward, As hand in hand we go; Each help-ing one an - oth - er Through all the way be - low. And
4. O brothers! soon is end - ed The jour - ney we've be - gun; En - dure a lit - tle long - er, The race will soon be won. We

cour - age, and be strong, For we are hast-'ning on to heav'n, And strength for war - fare will be given, And glo - ry won ere long.
though the world con - temn, We trust in his al-might - y grace, And still press on with stead-fast face To our Je - ru - sa - lem.

oh! that all might share Our joys, and sing the ho - ly song Of heaven, and all the hap - py throng That now a - wait us there.
hear the heavenly call, We fol - low him who went be - fore; We fol - low to th'e - ter - nal shore Our Sa - viour and our all.

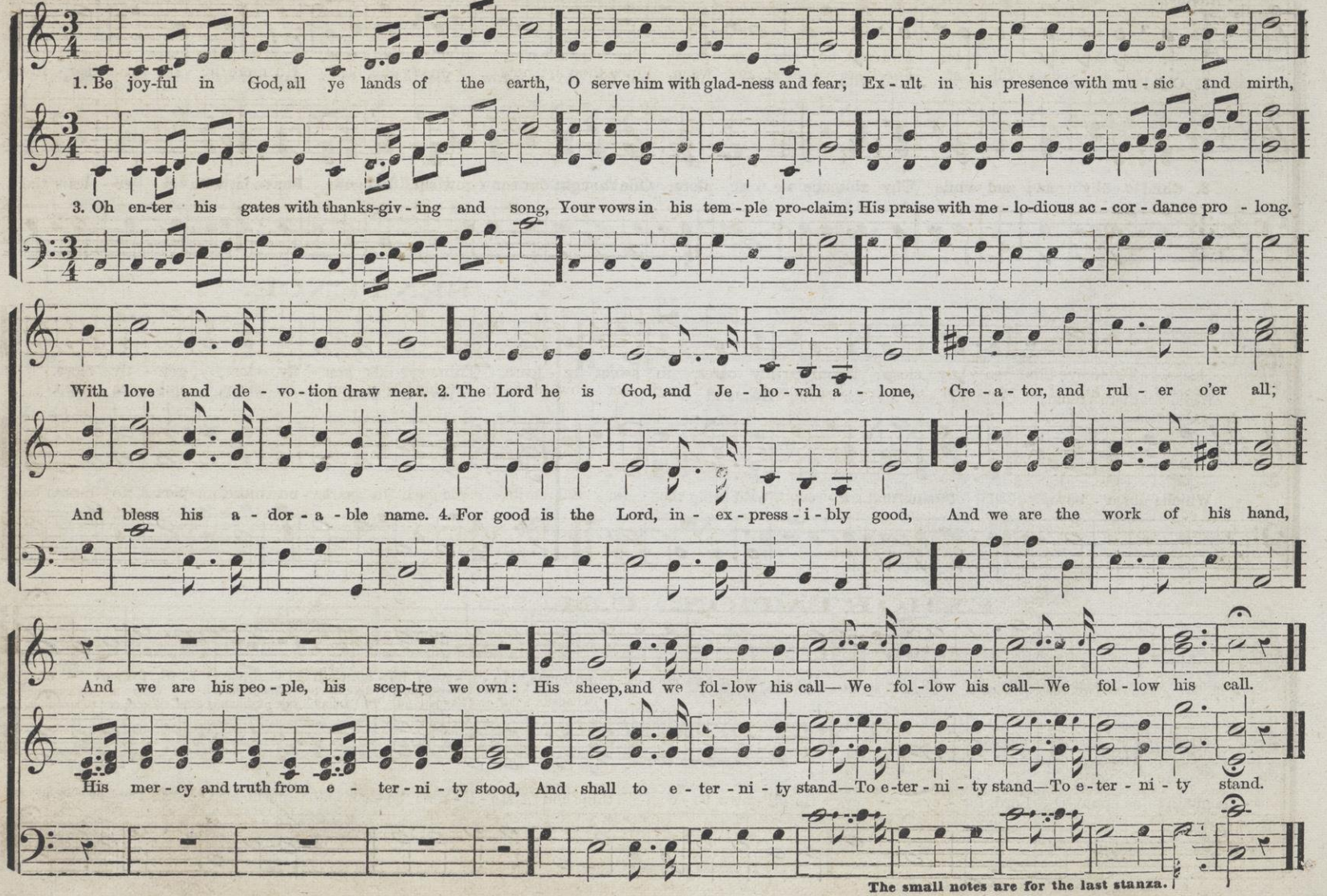
GRANBY. 7s.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Nev-er let me from thee rove, Sweetly draw me—Sweetly draw me—Sweetly draw me by thy love.


Affetuoso.
1. Child of sin and sor - row, Fill'd with dis - may, Wait not for to - mor-row, Yield thee to - day; Heav'n bids thee come,
2. Child of sin and sor - row, Why wilt thou die? Come, while thou canst bor-row Help from on high: Grieve not that love,
While yet there's room; Child of sin and sor - row, Hear and o - bey.
Which from a - bove, Child of sin and sor - row, Would bring thee nigh.
SENTENCE.
Ho - li - ness be - com-eth thine house, Ho - li-ness be -
Ho - li - ness be - com-eth thine house, Ho - li-ness be -
- com-eth thine house, O Lord, for - ev - er, Ho - li - ness be - com-eth thine house, Ho - li - ness be - com-eth thine house, O Lord, for - ev - er.
p
f
- com-eth thine house, O Lord, for - ev - er, Ho - li - ness be - com-eth thine house, Ho - li - ness be - com-eth thine house, O Lord, for - ev - er.

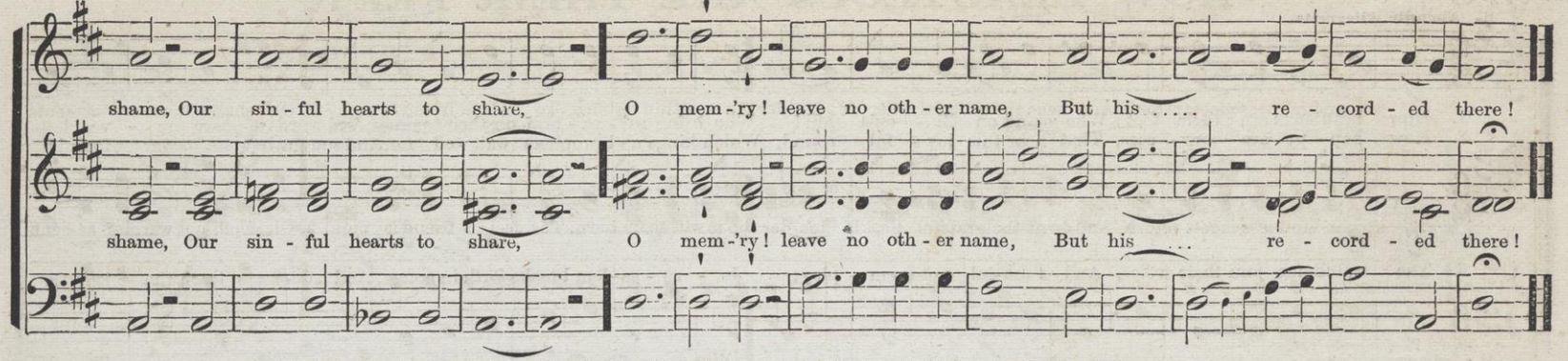
"Be joyful in God, all ye lands of the Earth."

DR. LOWELL MASON.



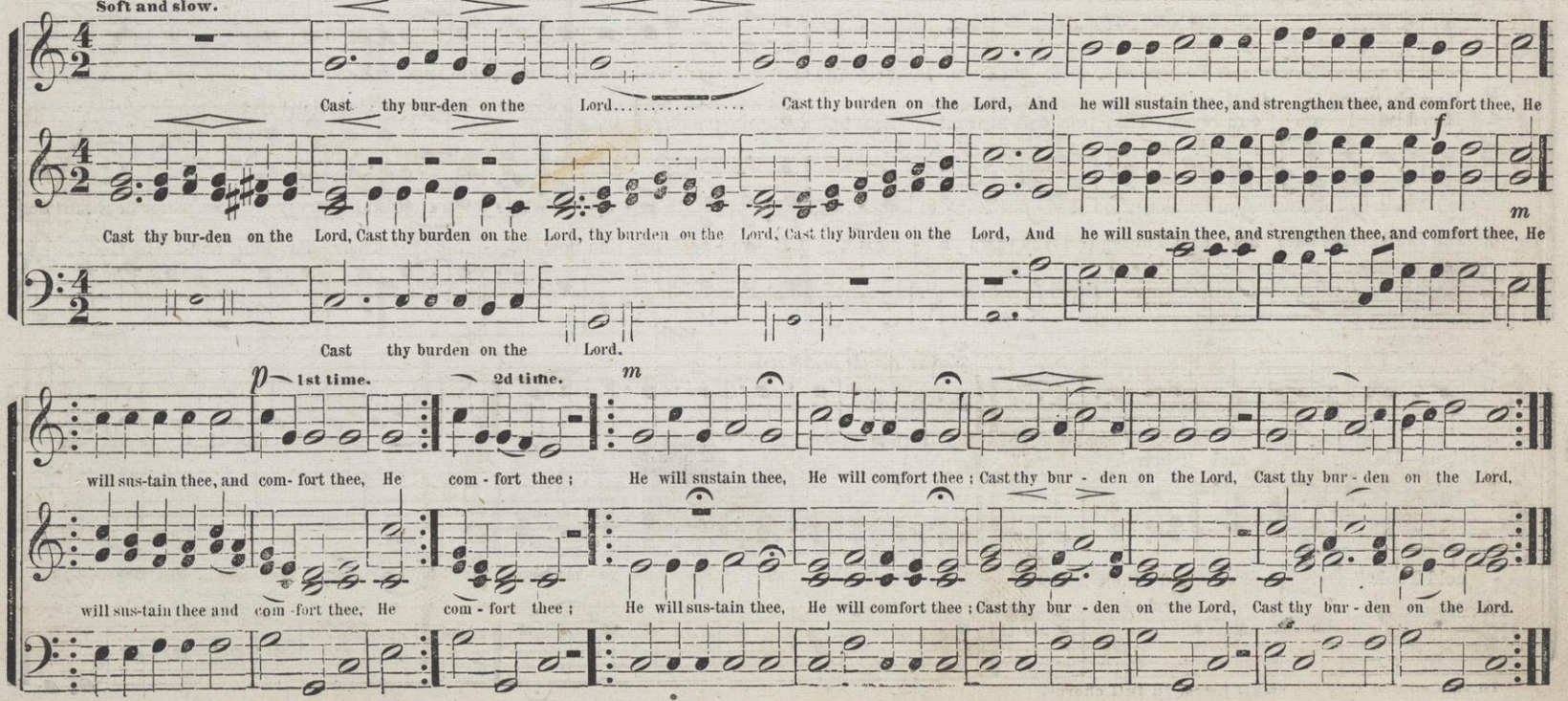
The small notes are for the last stanza.

IF HUMAN KINDNESS MEETS RETURN. Concluded.



CAST THY BURDEN ON THE LORD.

W. B. B.



HOW BEAUTEOUS ARE THEIR FEET.

Andante Allegretto.

1. How beauteous are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal!
3. How hap - py are our ears, That hear this joy - ful sound, Which kings and prophets wait - ed for, And sought, but ne - ver found!

5. The watchmen join their voice, And tune-ful notes em - ploy; Je - ru - sa -lem breaks forth in songs, And de- serts learn the joy.

2. How charming is their voice! How sweet their tid-ings are! "Zi - on, be - hold thy Sa-viour King, He reigns and triumph here— He
4. How blessed are our eyes, That see this heavenly light! (*Ending for this stanza below.*)

6.* The Lord makes bare his arm, Through all the earth a - broad, Let eve - ry na - tion now be - hold Their Sav-iour and their God— be -

Ending for the fourth stanza.

reigns—He reigns and triumphs here." Prophets and kings de - sired it long But died with - out - - - the sight.

Pia.

- hold Their Sav - iour and their God.

In this stanza sing the small notes, in full chorus.

SENTENCE. "Blessed be the Lord forevermore."

From Dr. THOMPSON. 377

Moderato.

Blessed, blessed, blessed be the Lord for - ev - er -more, for-ev - er - more, Blessed be the Lord, Blessed be the Lord, the Lord for -

Blessed, blessed, blessed be the Lord for-ev - er-more, for-ev - er - more, Blessed be the Lord, Blessed be the Lord, Blessed be the Lord, for-

Blessed be the Lord, Blessed be the Lord,

- ev - er-more, Blessed be the Lord, for - ev - er-more. The Lord's name be prais-ed. Hal-le-lu-jah, Hal-le-lu-jah, A - - - men.

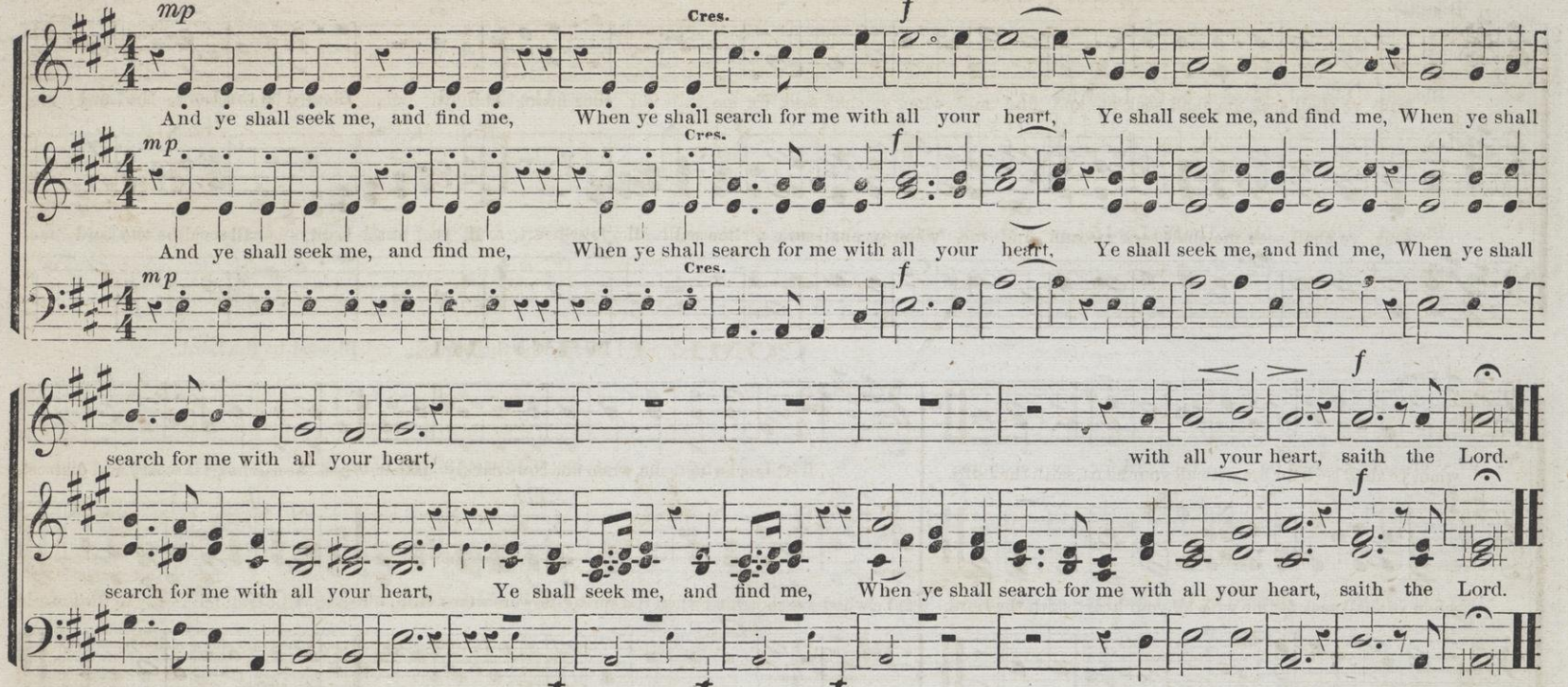
- ev - er - more, Blessed be the Lord, for - ev - er-more. Praise ye the Lord, Hal - le-lu-jah, Hal-le-lu-jah, A - - - - men.

The Lord's name be prais-ed.

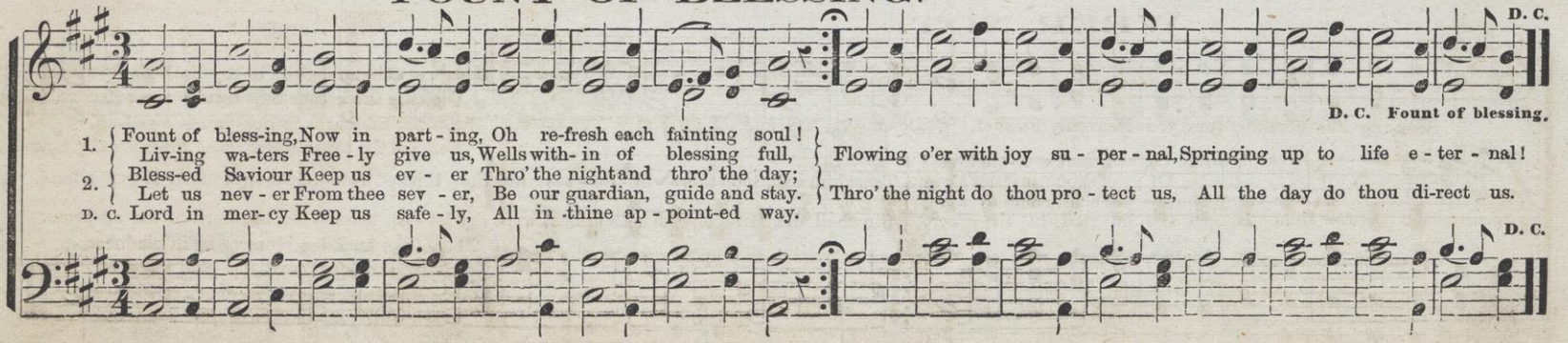
WEEP NOT.

1. Weep not—Je - sus lives on high, O sad and wea - ried one! If thou with the bur - den sigh, Of grief thou canst not shun, Trust him still, Soon there will Ro - ses in the thicket stand, Goshen smile in E-gypt's land.
2. Weep not—Je - sus com-forts thee, He yet shall come to save, And each sor-row thou shalt see Lie bu - ried in the grave, Sin shall die, Grief shall fly, Thou hast wept thy lat - est tears, When the Lord of life ap-pears.

SENTENCE. "And ye shall seek me." No. 1.



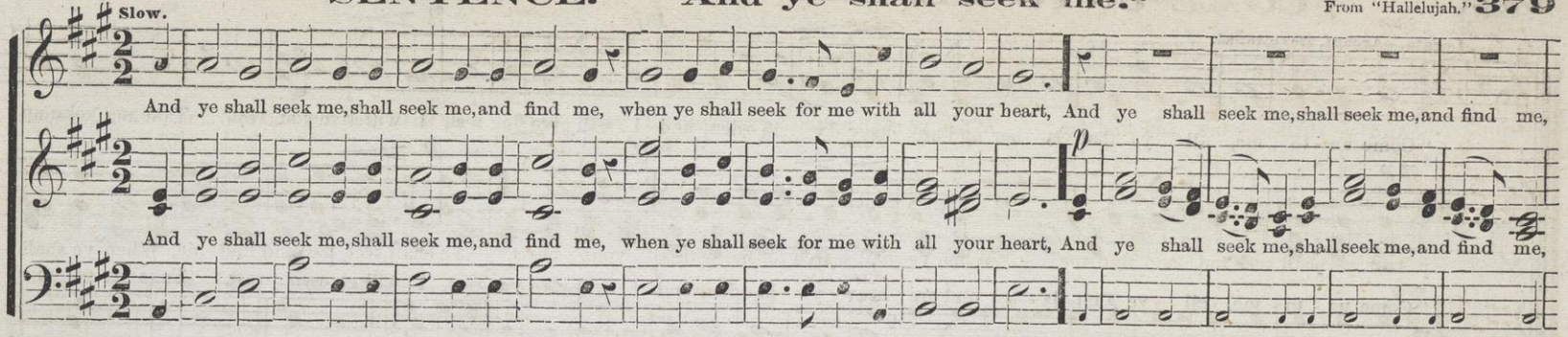
FOUNT OF BLESSING.



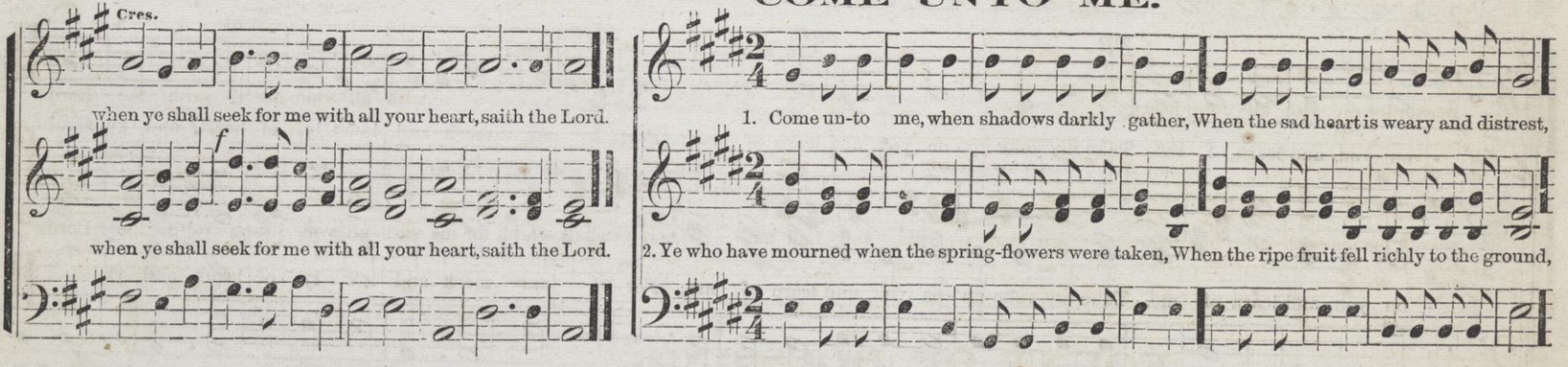
1. Fount of bless-ing, Now in part - ing, Oh re-fresh each fainting soul! Liv-ing wa-ters Free - ly give us, Wells with- in of blessing full, Flowing o'er with joy su - per - nal, Springing up to life e - ter - nal!
2. Bless-ed Saviour Keep us ev - er Thro' the night and thro' the day; Let us nev - er From thee sev - er, Be our guardian, guide and stay. Thro' the night do thou pro - tect us, All the day do thou di-rect us.

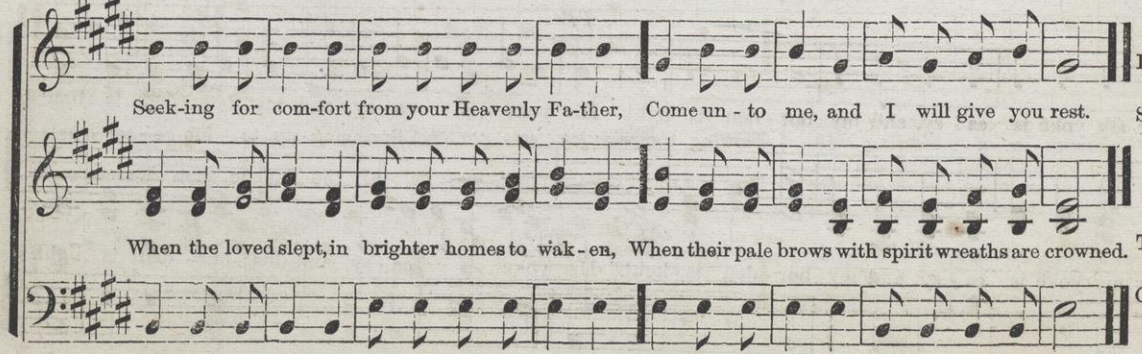
D. C. Lord in mer-cy Keep us safe - ly, All in thine ap - point-ed way.

SENTENCE. "And ye shall seek me."



COME UNTO ME.





3.

Large are the mansions in thy Father's dwelling,
Glad are the homes that sorrow never dim;
Sweet are the harps in holy music swelling,
Soft are the tones which raise the heavenly hymn.

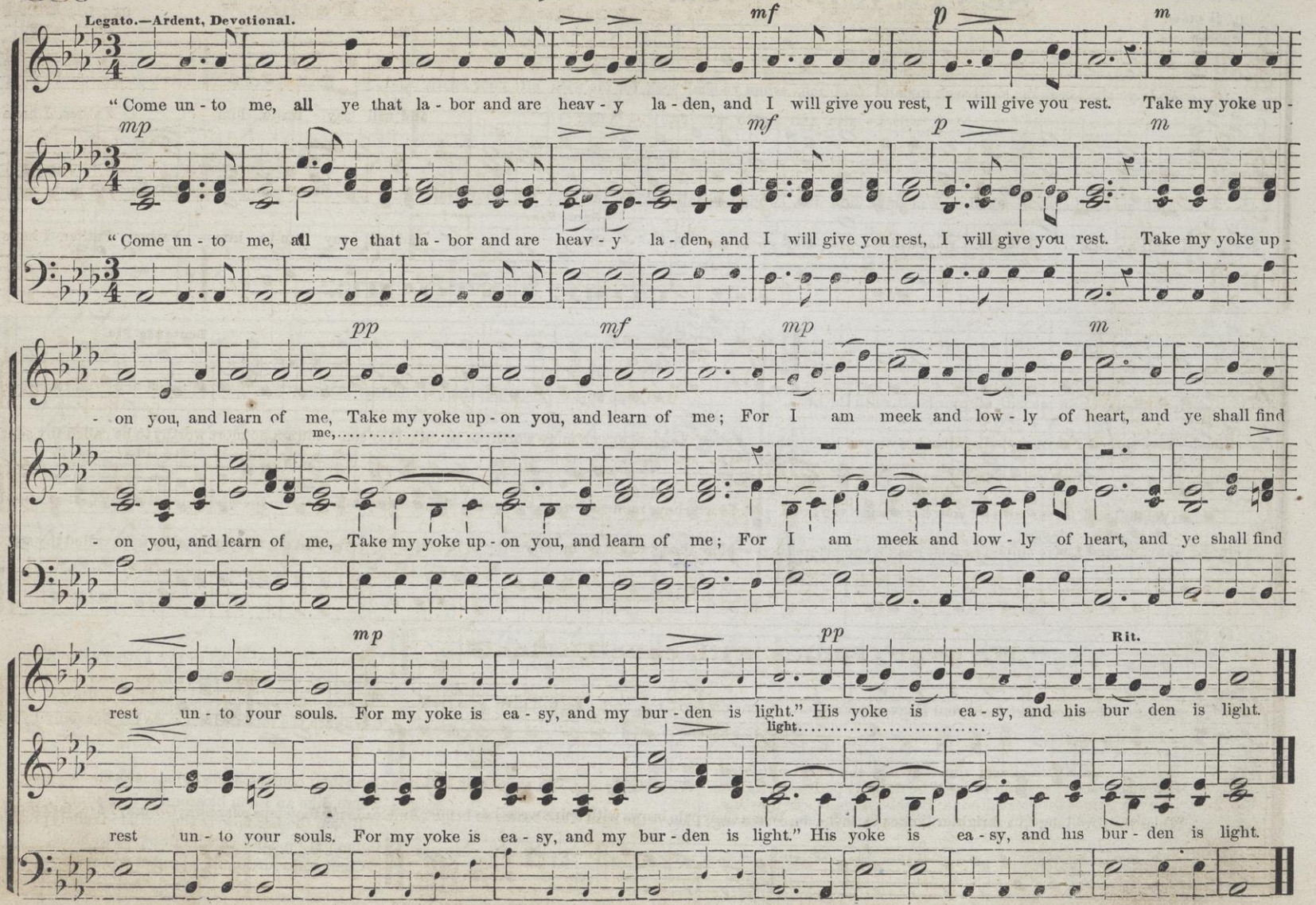
4.

There, like an Eden blossoming in gladness,
Bloom the fair flowers the earth too rudely pressed;
Come unto me, all ye who droop in sadness,
Come unto me, and I will give you rest.

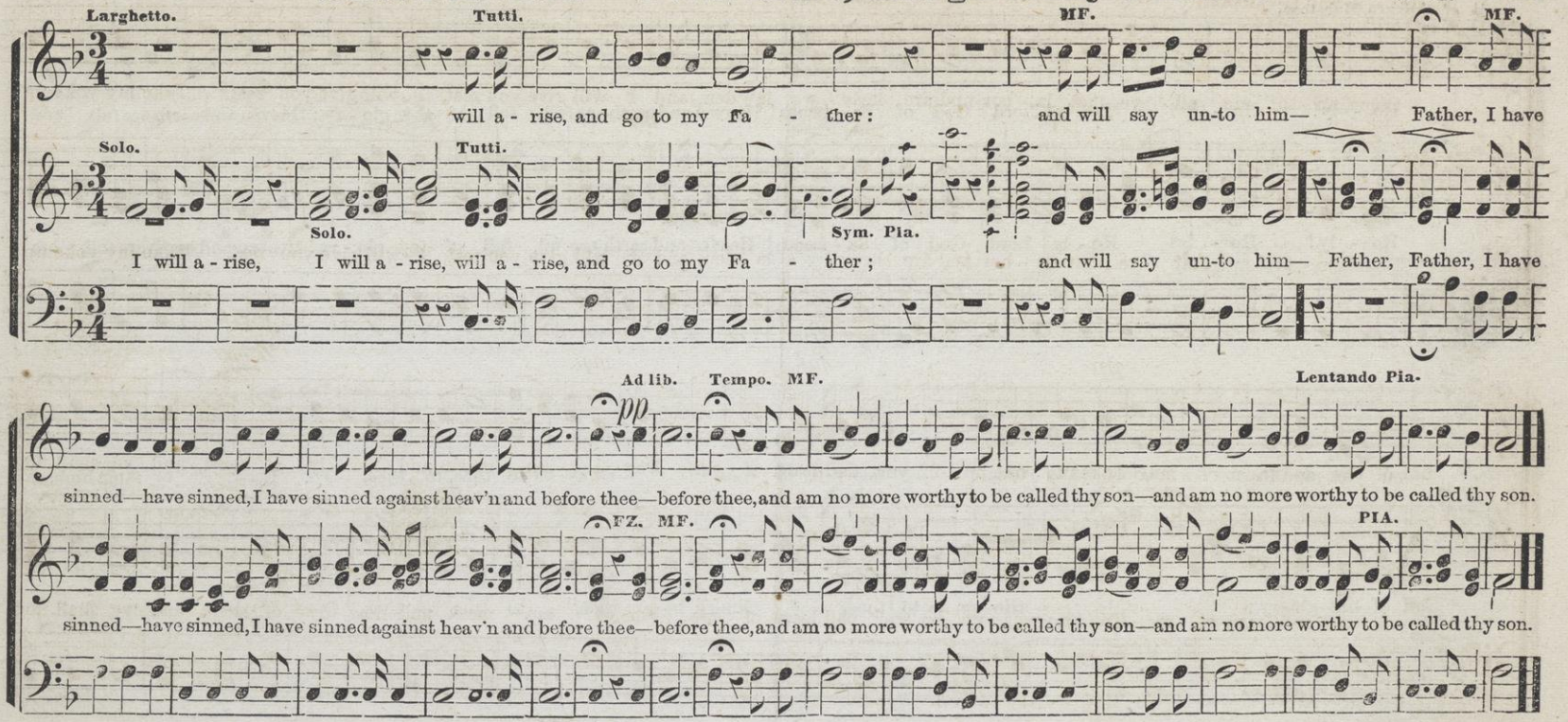
COME UNTO ME, ALL YE THAT LABOR.

WM. B. BRADBURY.

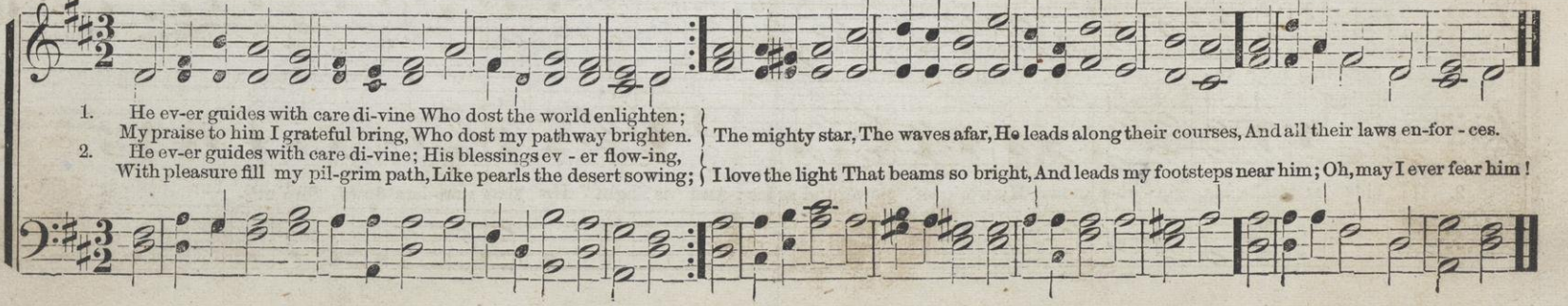
Legato.—Ardent, Devotional.



SENTENCE. "I will arise, and go to my Father."

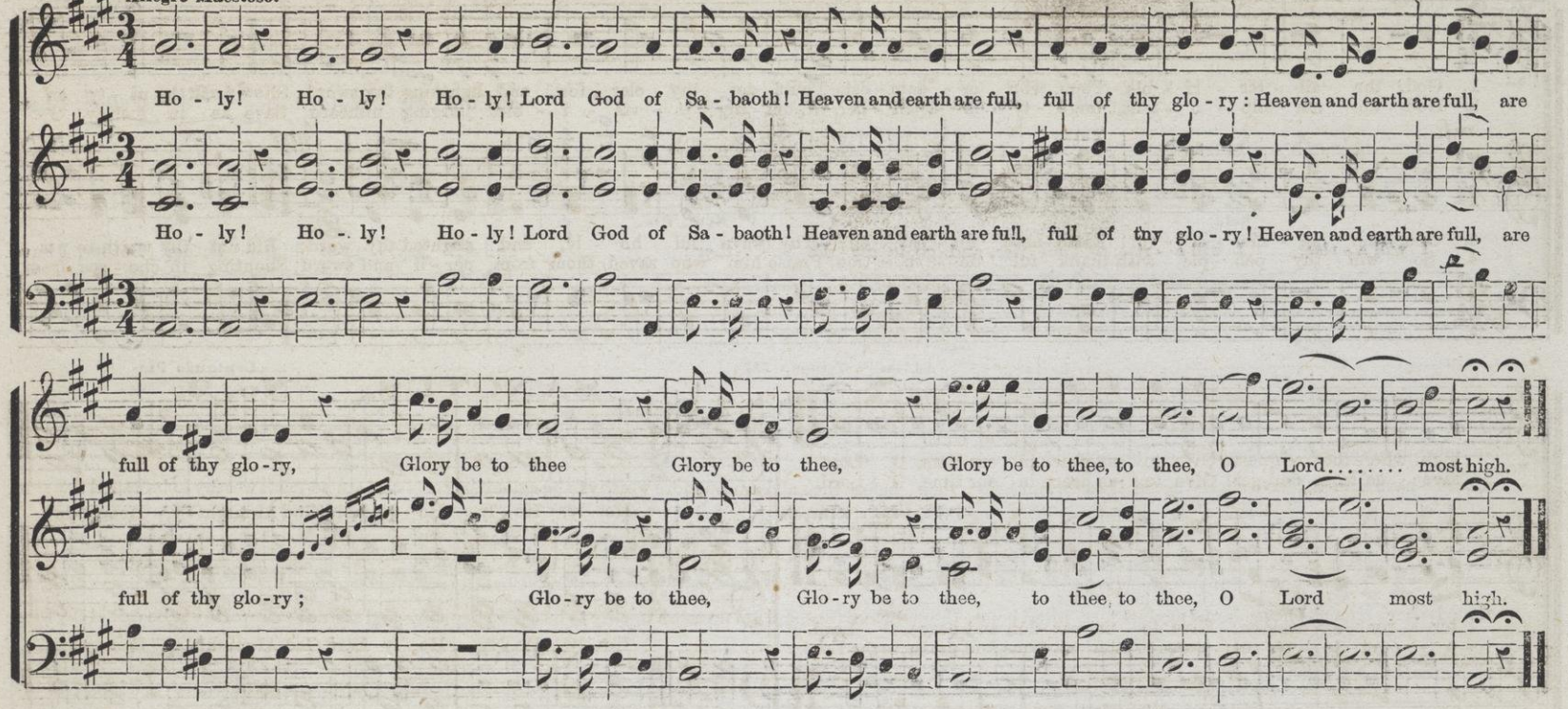


"He ever Guides with care Divine."



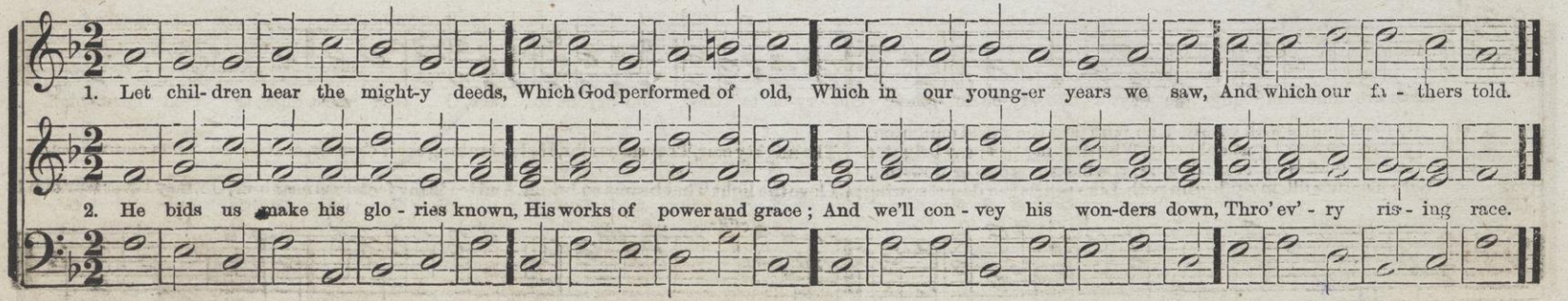
SANCTUS. No. 1.

Allegro Maestoso.



LUTZEN. C. M.

N. HERRMANN.



PRAYER FOR PEACE.

Andante Maestoso.

1. God, the all - ter - ri - ble, Thou, who or - dain - est, Thun - der thy clar - ion, and lightning thy sword; Show forth thy pi - ty on
2. God, the om - nip - o - tent! migh - ty a - ven - ger, Watch - ing in - vis - i - ble, judging unheard; Save us in mer-cy, O

mf *mp* Cres.

3. God, the all - mer - ci - ful! Earth hath for - sak - en Thy ways all ho - ly, and slighted thy word; Bid not thy wrath in its
4. So will thy peo - ple with thank - ful de - vo - tion, Praise him who saved them from per - il and sword; Shouting in cho - rus, from

high where thou reignest: Give to us peace in our time, O Lord.
save us from dan-ger: Give to us peace in our time, O Lord.

mf Dim. Ritard.

ter - ror a - wak-en: Give to us par -don and peace, O Lord.
o - cean to o - cean, Peace to the na-tions, and praise to the Lord.

SANCTUS. No. 2.

Largo.

Ho - ly, Ho - ly, Ho - ly Lord God Al-might - y, Heav'n and

mp *p* *mf*

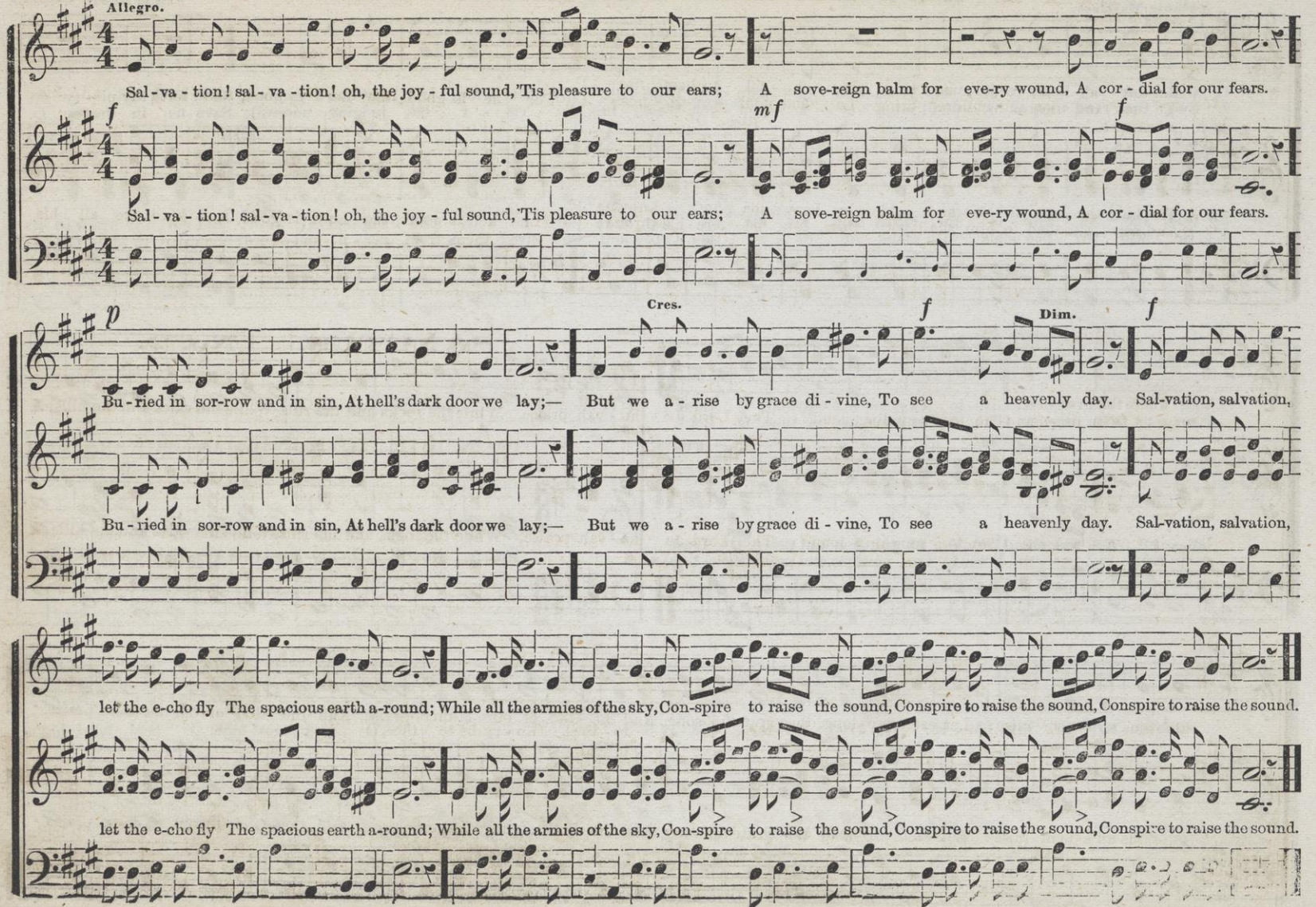
Ho - ly, Ho - ly, Ho - ly Lord God Al-might - y, Heav'n and

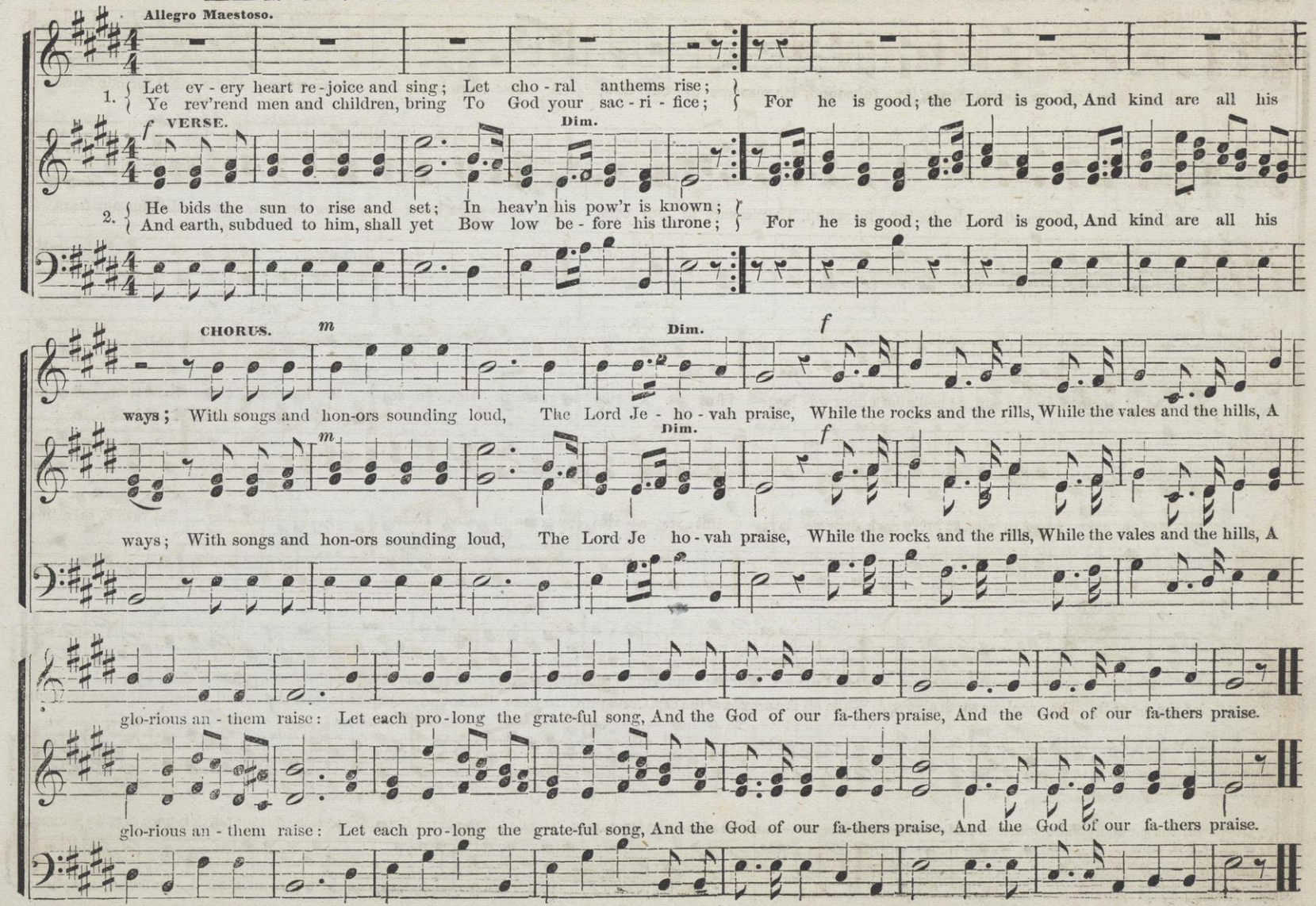
earth are full of thy glo - ry: Glo - ry be to thee, Glo - ry be to thee, Glo - ry be to thee, O God most high, O God most high.

mf *f*

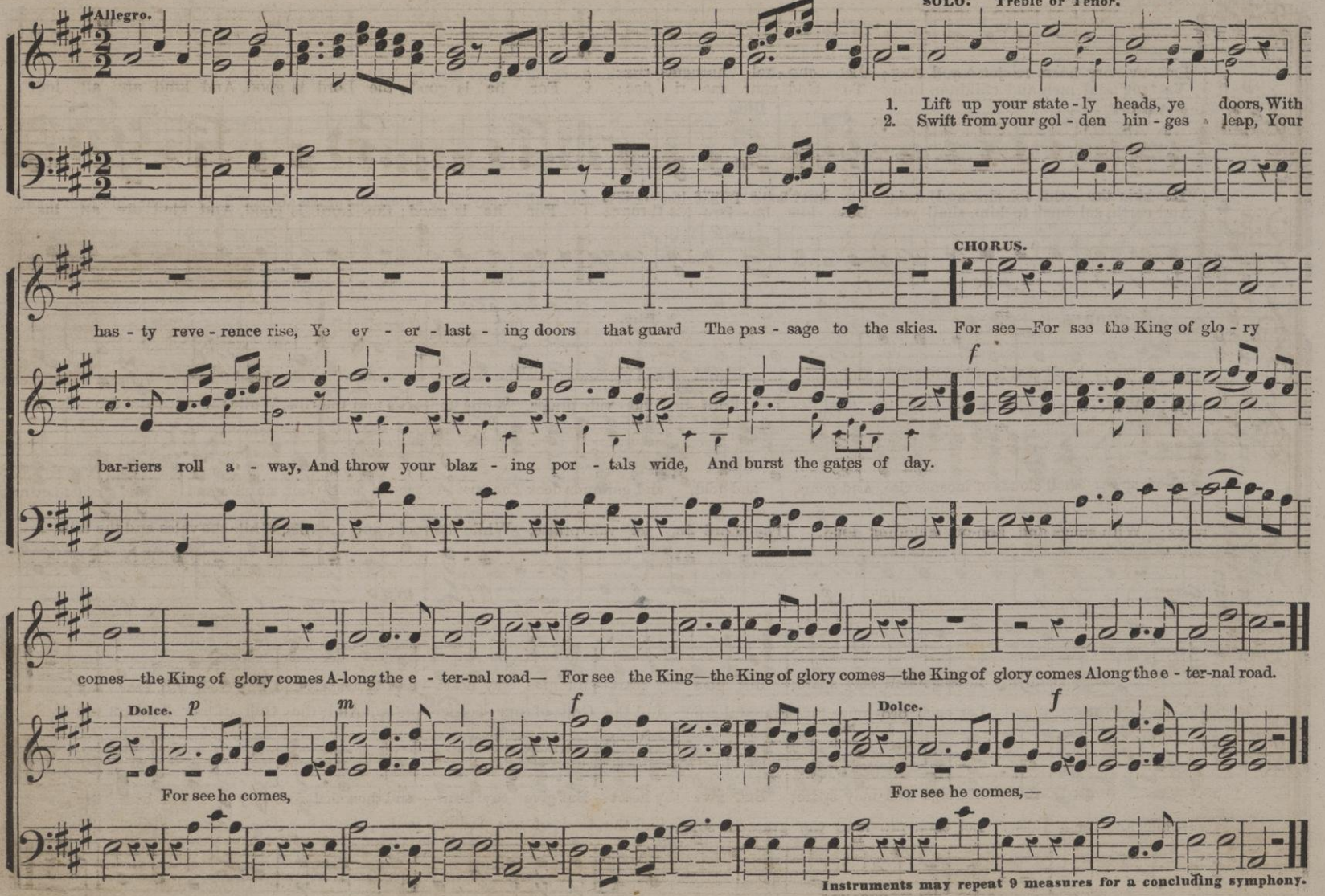
earth are full of thy glo - ry: Glo - ry be to thee, Glo - ry be to thee, Glo - ry be to thee, O God most high, O God most high.

SALVATION! OH, THE JOYFUL SOUND.

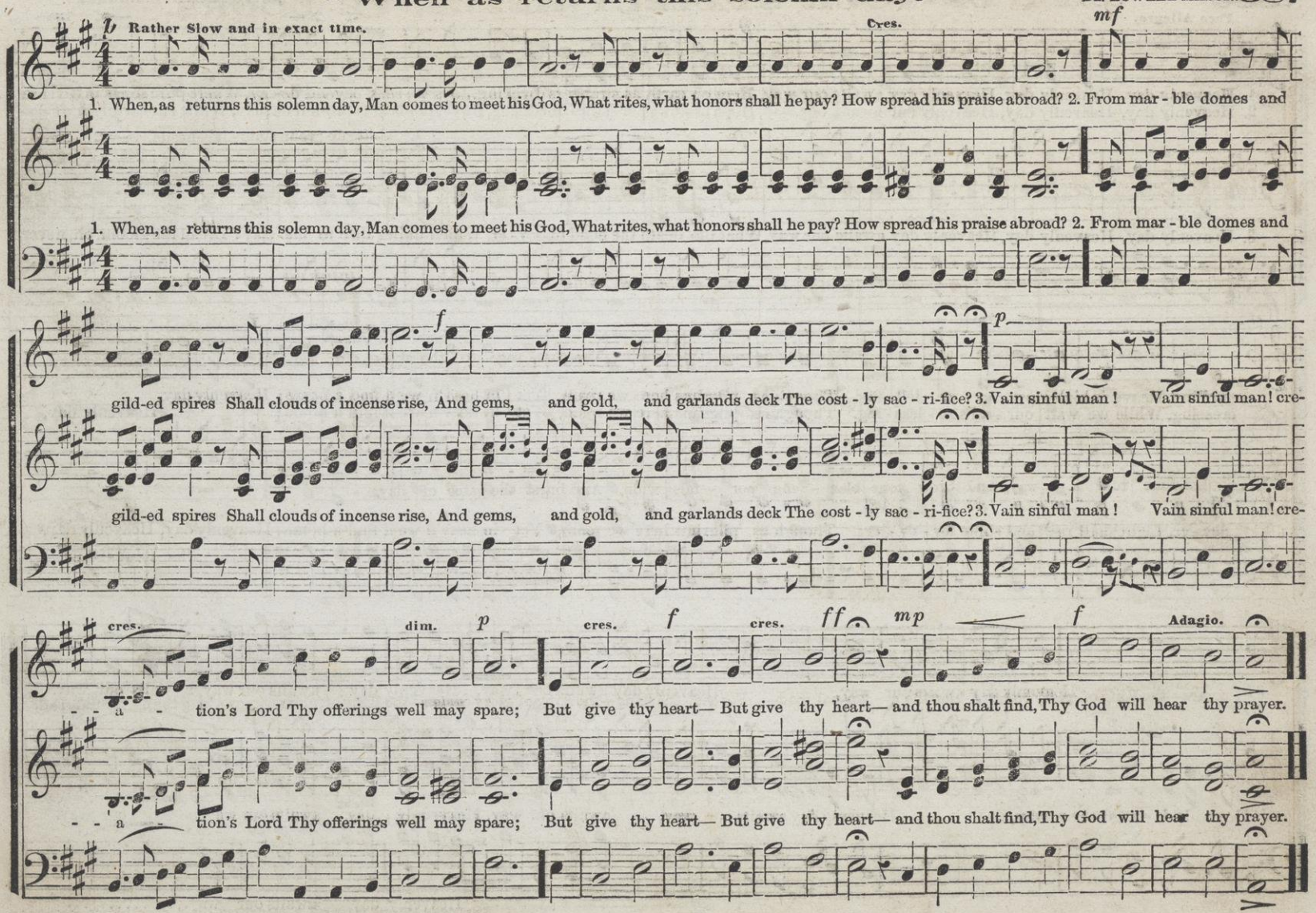



Allegro Maestoso.
1. Let ev - ery heart re - joice and sing; Let cho - ral anthems rise;
Ye rev'rend men and children, bring To God your sac - ri - fice; For he is good; the Lord is good, And kind are all his
f VERSE.
Dim.
2. He bids the sun to rise and set; In heav'n his pow'r is known;
And earth, subdued to him, shall yet Bow low be - fore his throne; For he is good; the Lord is good, And kind are all his
CHORUS.
m
Dim.
f
ways; With songs and hon-ors sounding loud, The Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A
ways; With songs and hon-ors sounding loud, The Lord Je ho - vah praise, While the rocks and the rills, While the vales and the hills, A
glo-rious an - them raise: Let each pro - long the grate-ful song, And the God of our fa-thers praise, And the God of our fa-thers praise.
glo-rious an - them raise: Let each pro - long the grate-ful song, And the God of our fa-thers praise, And the God of our fa-thers praise.

LIFT UP YOUR STATELY HEADS, YE DOORS.



"When as returns this solemn day."



HYMN. "The Heavenly Way."

Arranged from H. G. NAGELI.

Poco Allegro.

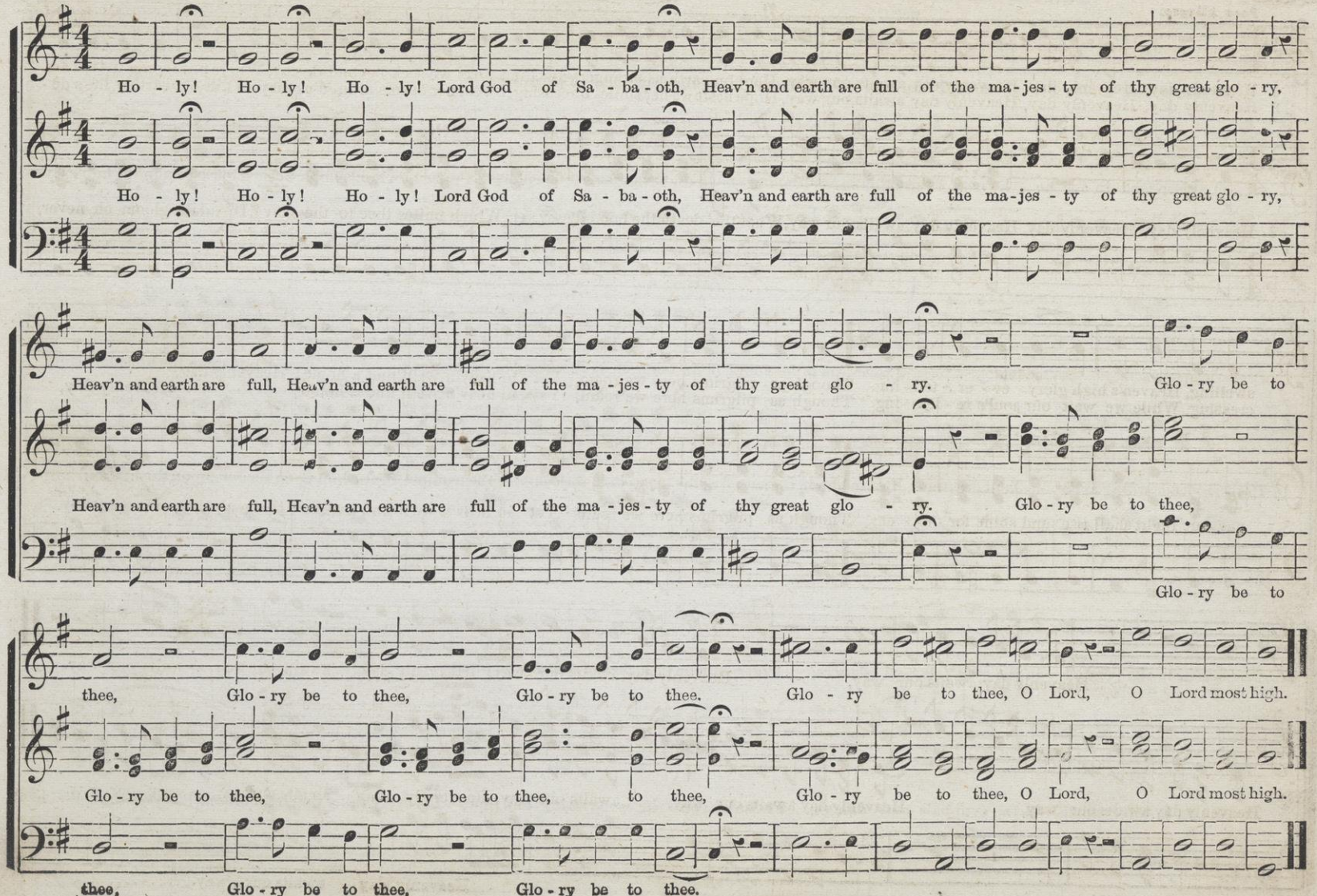
1. Heavenly day, Heavenly day, Heavenly day awaits our way, Here on earth as strangers dwelling, Joys we seek beyond de-cay, Where pure songs to God are
2. Heavenly day, Heavenly day, Heavenly day awaits our way, Hope bestows her smiles unceasing, Sweet her beams around us play, While our earthly life's de -
3. Heavenly day, Heavenly day, Heavenly day awaits our way, What tho' death the bond dissev - er, Which unites thee to the clay? Dread the gloom, oh, never,

swelling, Heaven's high glory ev - er tell - ing. Though as pilgrims here we roam, Yet in heav'n we'll find a home; Heavenly day,
creasing, While we wait our soul's re - leas - ing. Though as pilgrims here we roam, Yet in heav'n we'll find a home; Heavenly day,
nev - er, Light shall rise and shine for - ev - er: Though as pilgrims here we roam, Yet in heav'n we'll find a home; Heavenly day, Heavenly day,

Heavenly day awaits our way, Heavenly day awaits our way, Heavenly day awaits our way, a - waits our way.
Heavenly day awaits our way, Heavenly day awaits our way, awaits our way, Heaven - ly day awaits our way, a - waits our way.
Heavenly day awaits our way.....

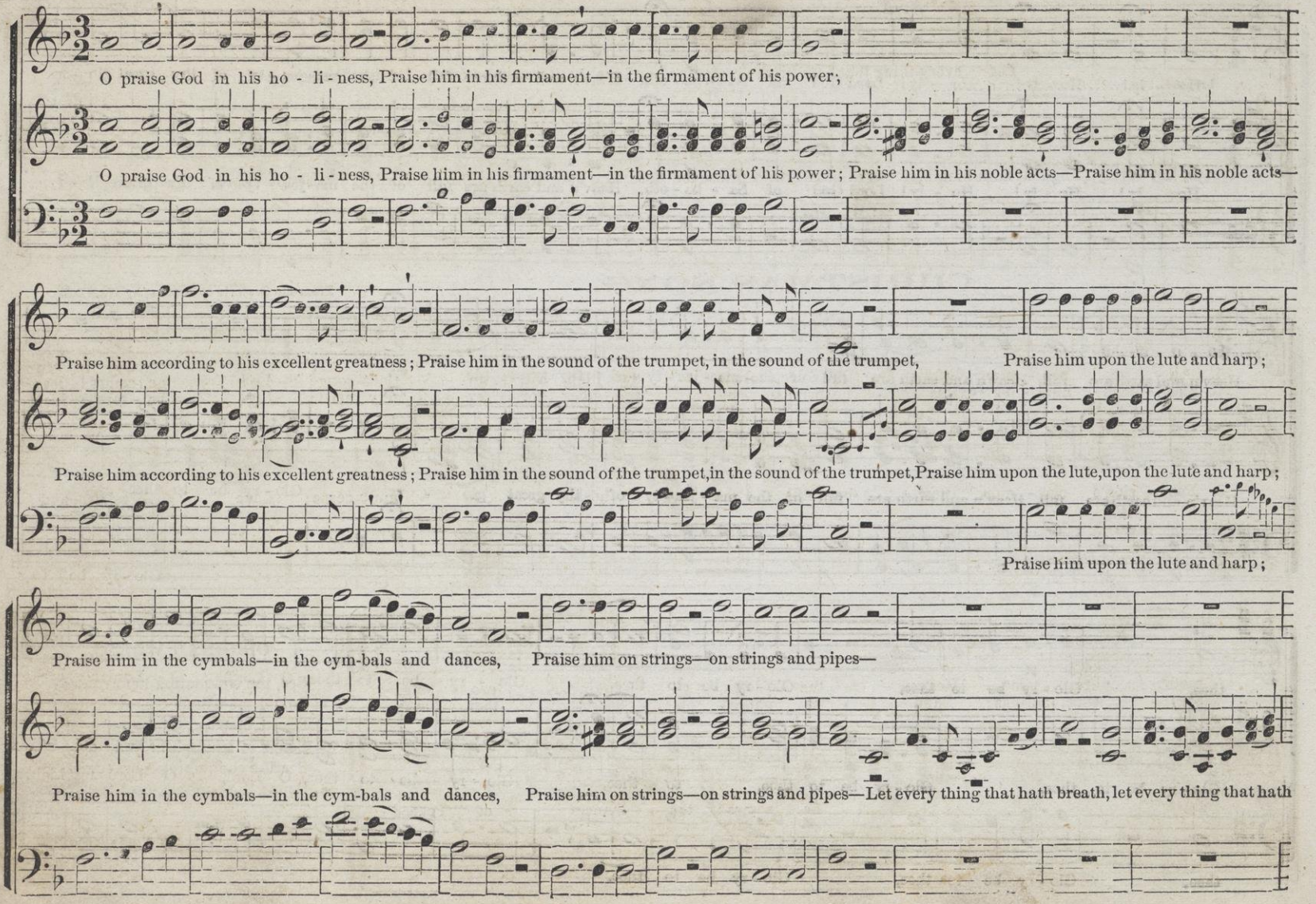
SENTENCE. "Holy! Lord God of Sabaoth."

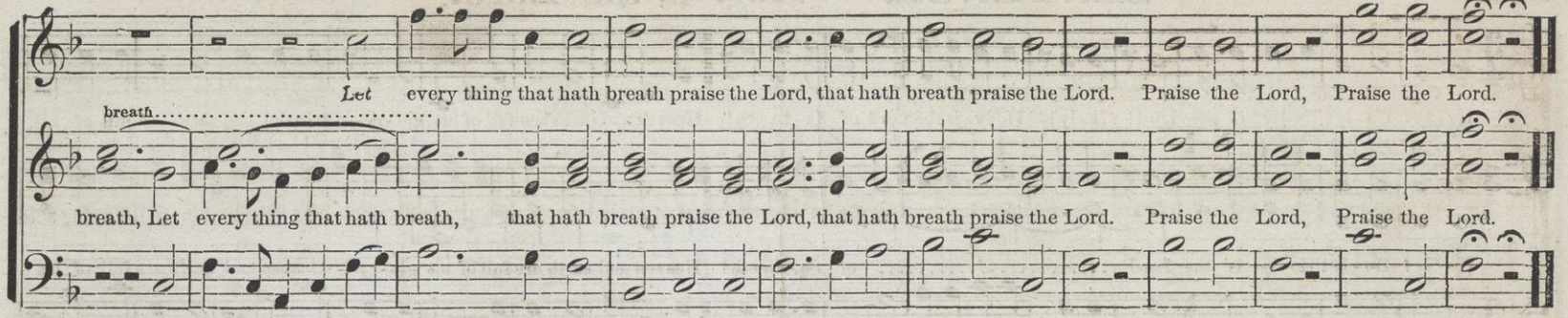
T. B. MASON.



ANTHEM. O Praise God in His Holiness.

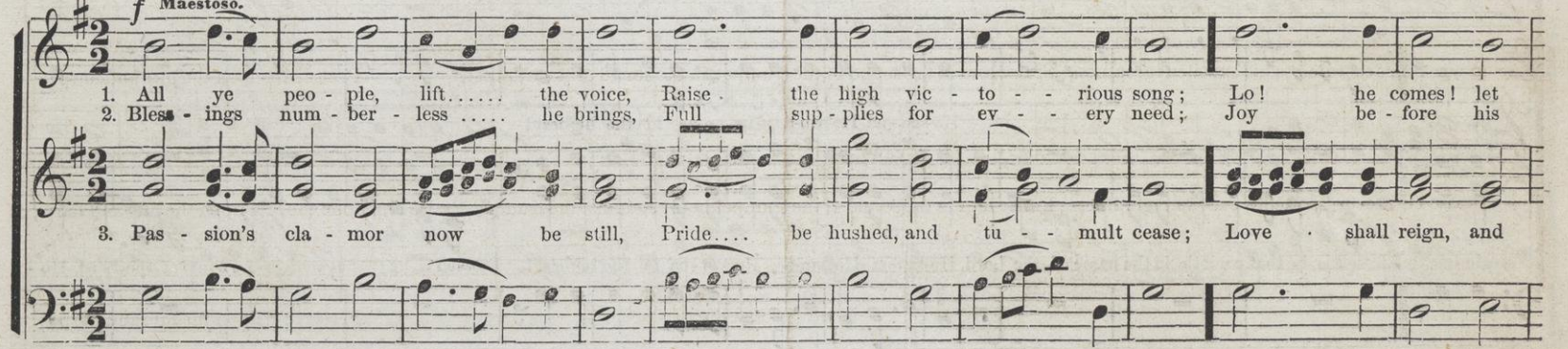
DR. LOWELL MASON.

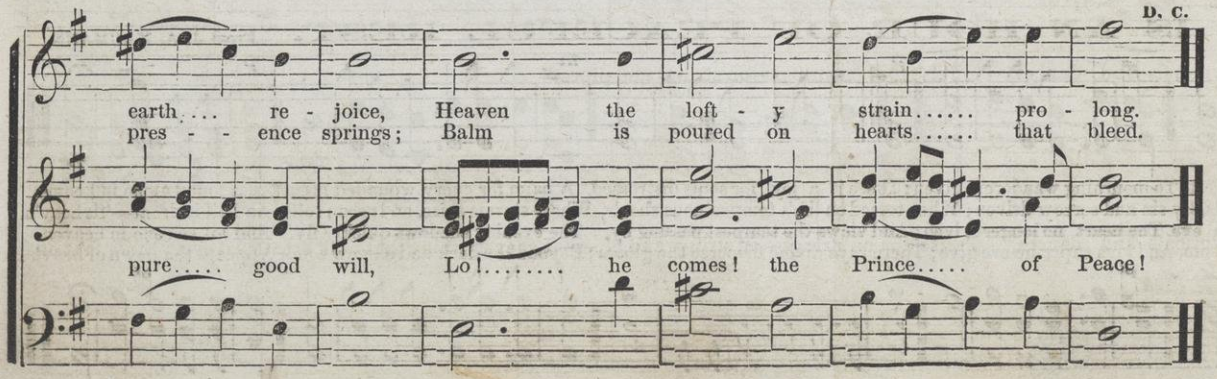




CHRISTMAS SONG.

From the Oratorio of JOSHUA, by HANDEL.





ORIGINAL WORDS.

See, the conquering hero comes!
Sound the trumpet, beat the drums;
Sports prepare, and laurel bring,
Songs of triumph to him sing.
See the conquering hero comes,
Sound the trumpet, beat the drums.

The last two lines should be sung at the D. C.

SENTENCE. "Holy is the Lord."

Maestoso.

Ho - ly! Ho - ly! Ho - ly is the Lord! Ho-ly! Ho-ly is the Lord of Sa - ba-oth! Heaven and earth are full of his glo - ry— Heaven and earth are full of his

Ho - ly! Ho - ly! Ho - ly is the Lord..... of Sa - ba-oth! Heaven and earth are full of his glo - ry— Heaven and earth are full of his

glo - ry, Ho-san - na, Ho-san-na, Ho-san-na in the highest! Ho -

glo - ry, Blessed is he that cometh in the name of the Lord, Ho-san-na, Ho-san-na, Ho-san - na in the highest! Blessed is he that cometh in the name of the Lord, Ho -

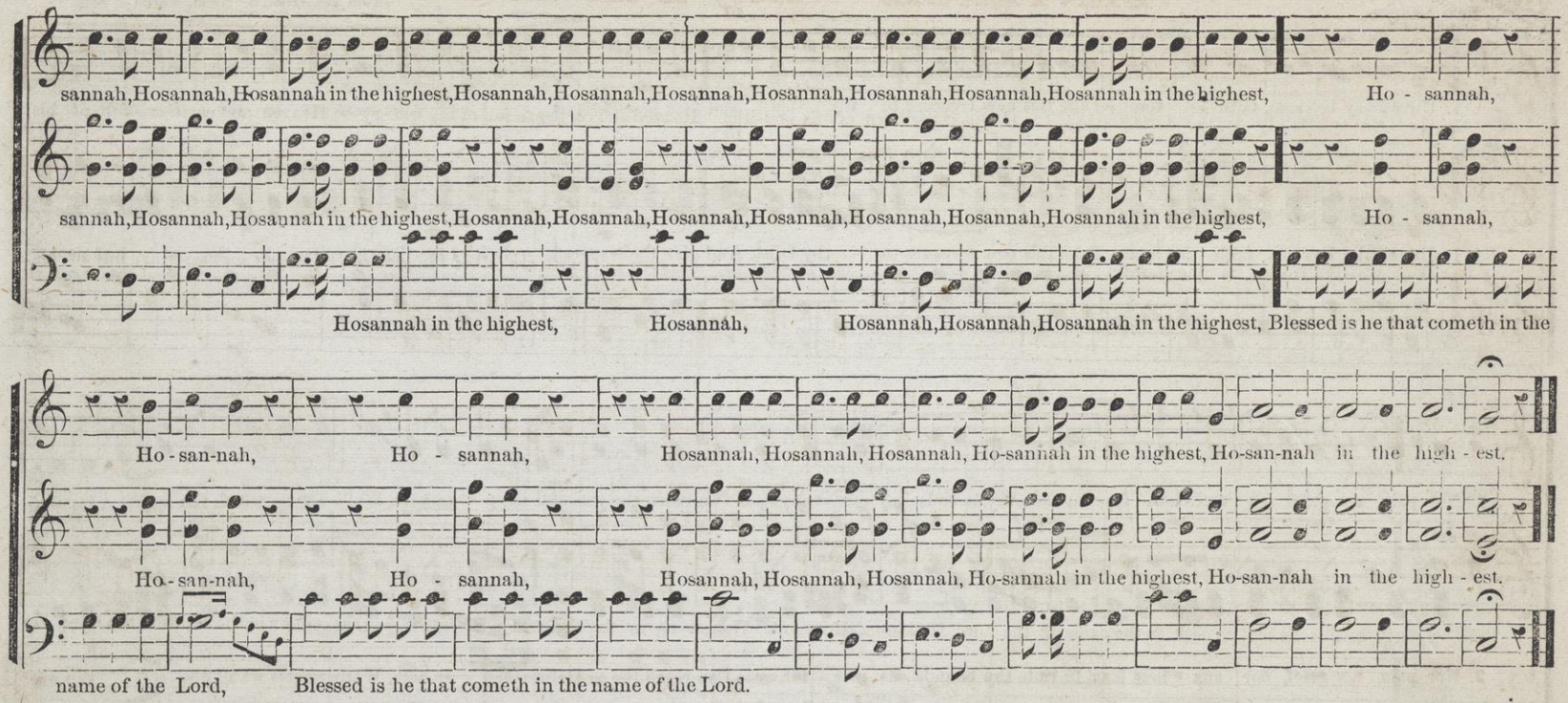
THERE IS AN HOUR OF PEACEFUL REST.

From J. A. NAUMANN.

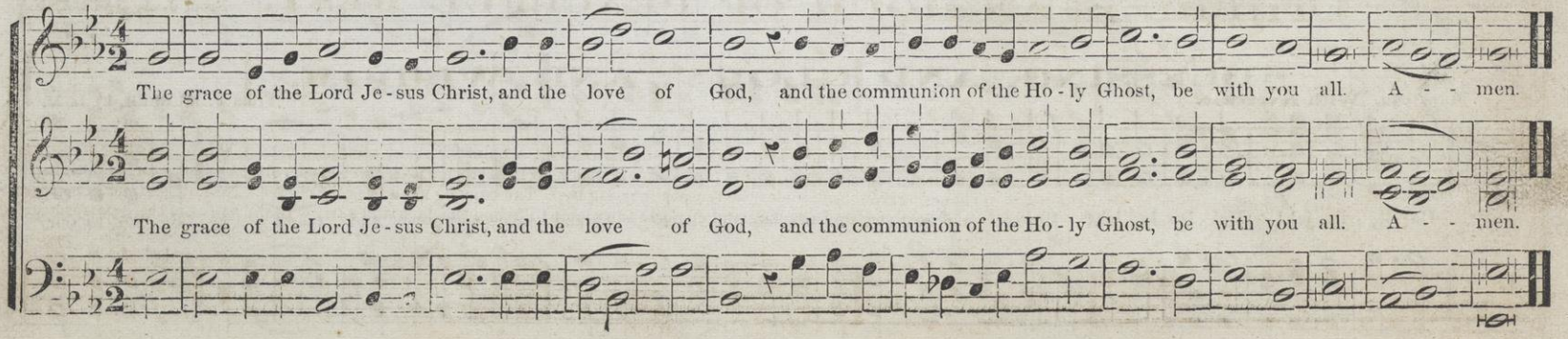
p Slow and soft. *p* *m* *p*

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, 'Tis found alone in heaven.
2. 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—'tis heav'n.
3. There faith lifts up her cheerful eye The heart no longer riven; And views the tempest passing by, The evening shadows quickly fly, And all se-rene in heaven.
4. There fragrant flowers, immortal bloom, And joys supreme are give; There rays divine disperse the gloom; Beyond the dark and narrow tomb Appears the dawn of heav'n.

* If the Alto is weak, the Tenor may sing the small notes in this passage.

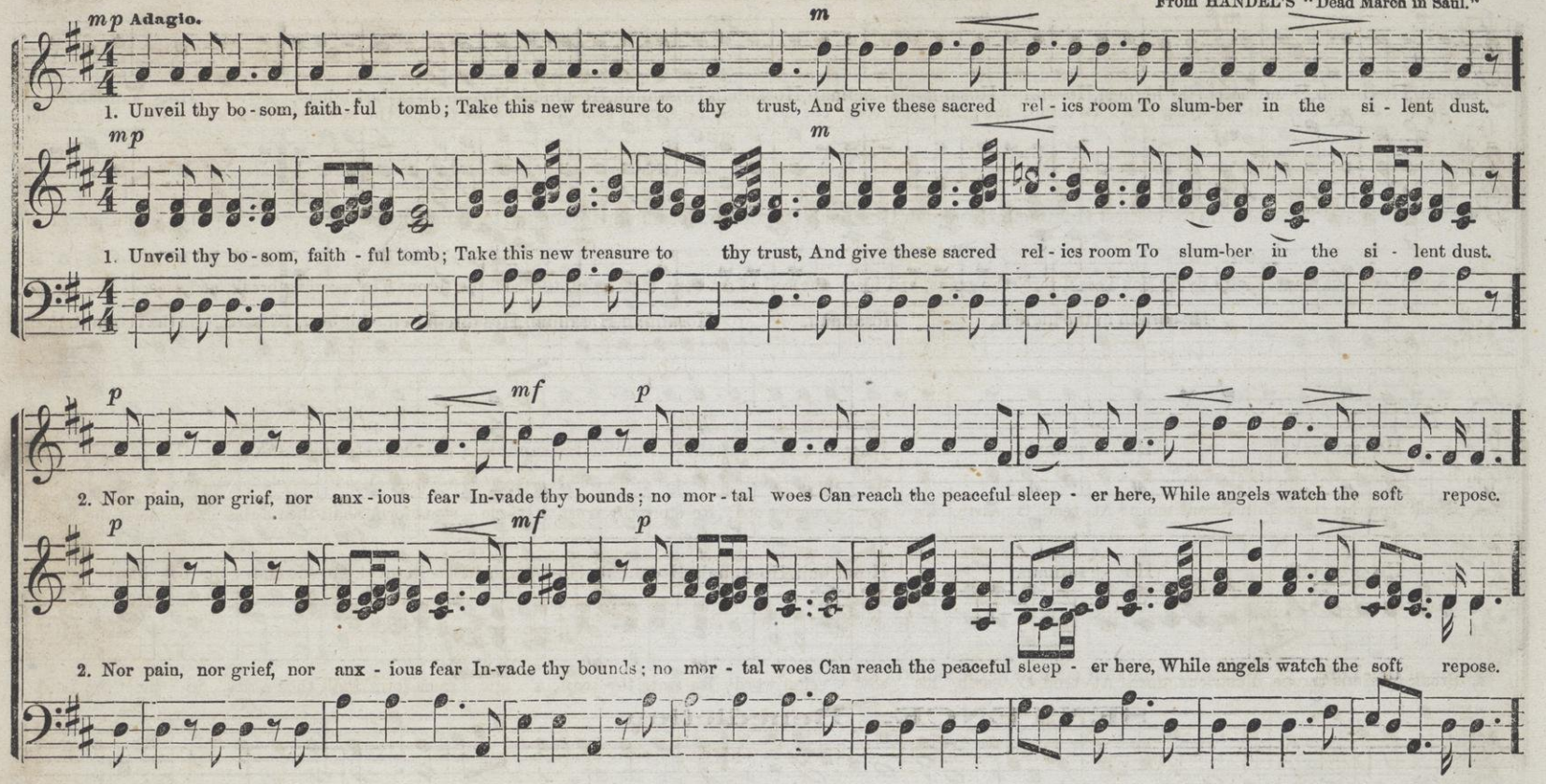


SENTENCE. Benediction.



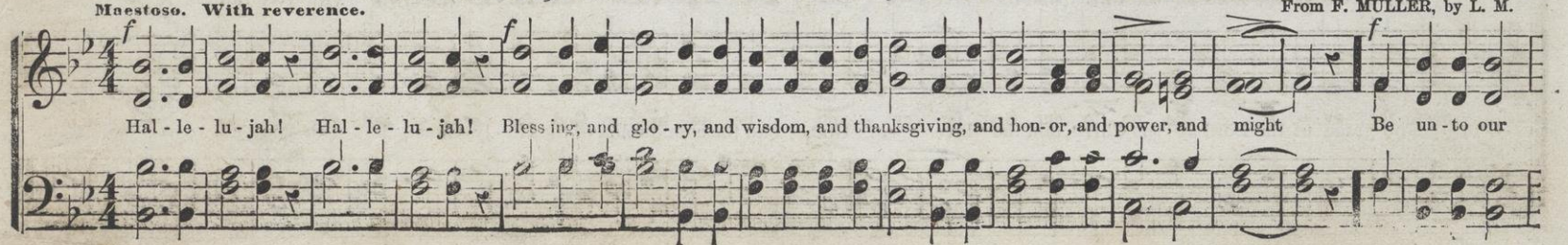
"UNVEIL THY BOSOM, FAITHFUL TOMB."

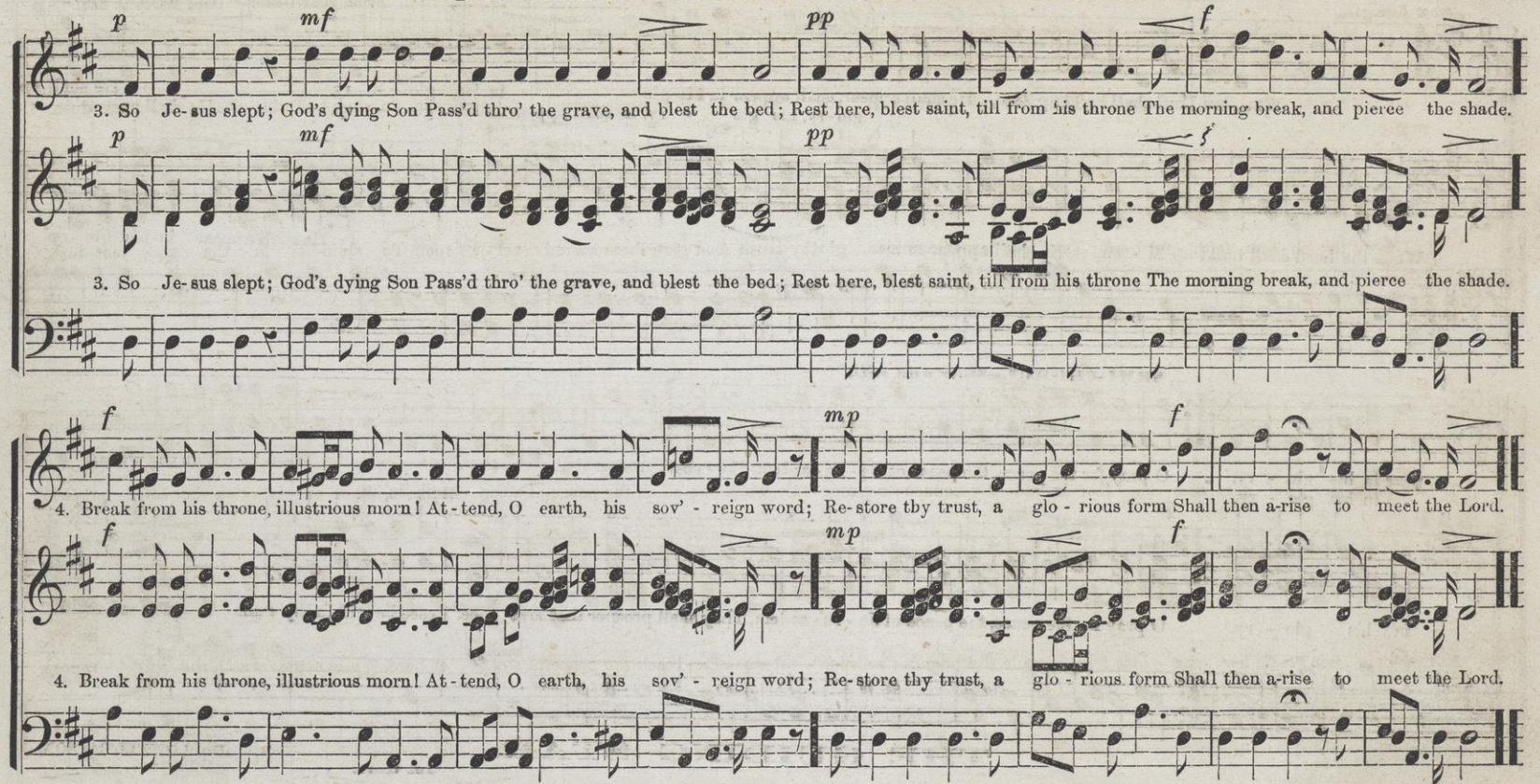
From HANDEL'S "Dead March in Saul."



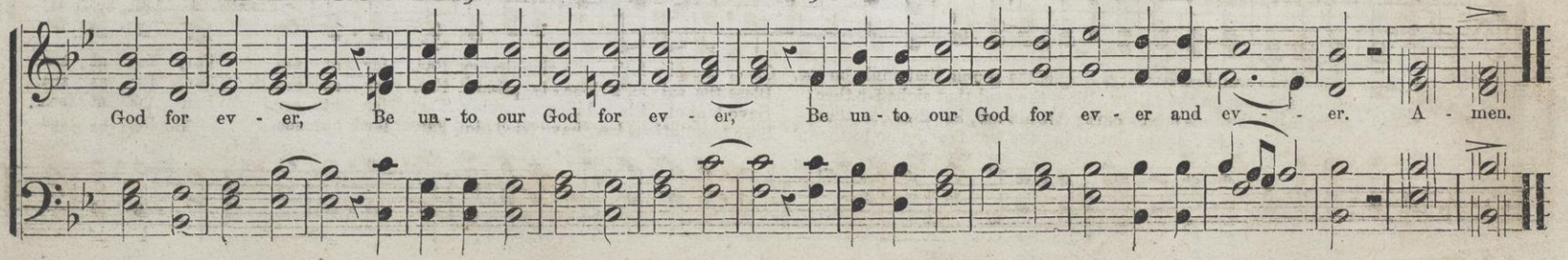
"BLESSING, AND GLORY, AND WISDOM."

From F. MULLER, by L. M.



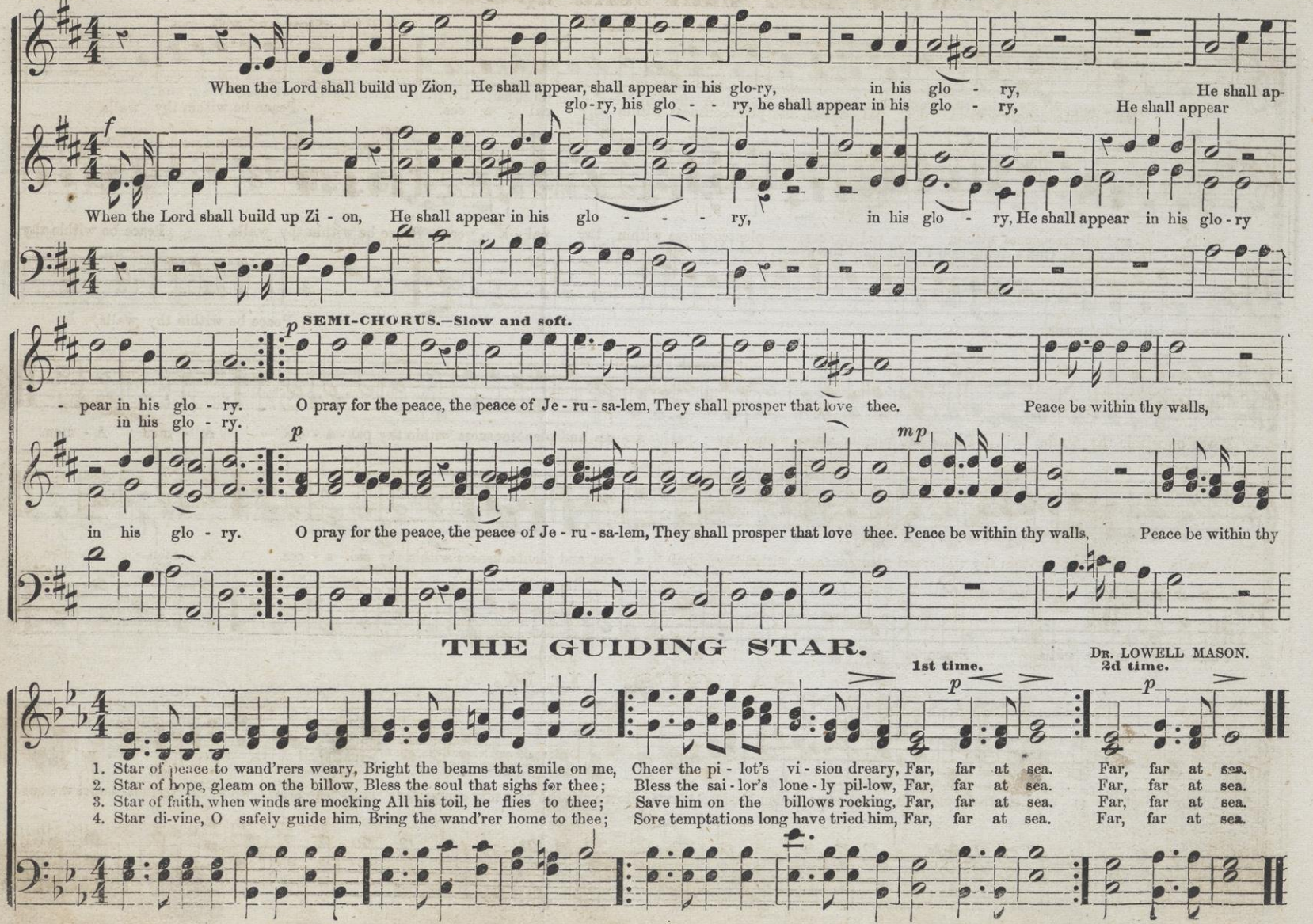


"BLESSING, AND GLORY, AND WISDOM." CONCLUDED.



ANTHEM. "When the Lord shall build up Zion."

J. GOLE.



THE GUIDING STAR.

DR. LOWELL MASON.

CHORUS.—Lively, loud.

CHORUS.—Slow and soft.

and plenteousness with-in thy pal - a - ces, and plenteousness within thy pal - a - ces. Peace be within thy walls,

walls, and plenteousness with-in thy pal - a - ces, and plenteousness within thy pal - a - ces. Peace be within thy walls, Peace be within thy

Peace be within thy walls, Peace be within thy walls,

Peace be within thy walls, Peace, and plenteousness within thy pal - a - ces, and plenteousness within thy pal - a - ces. A - men. A - men.

walls, Peace be within thy walls, and plenteousness within thy pal - a - ces, and plenteousness within thy pal - a - ces. A - men. A - men.

Peace be within thy walls, Peace,

SAUGUS. L. M.

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

ANTHEM. "Lord of all power and might."

Rev. WM. MASON.

Moderato.

Lord of all power and might, Lord of all power and might; Thou that art the au-thor. Thou that art the au-thor, Thou that art the

Solo.

Lord of all power and might, Lord of all power and might; Thou that art the au-thor, Thou that art the au-thor, Thou that art the

Solo.

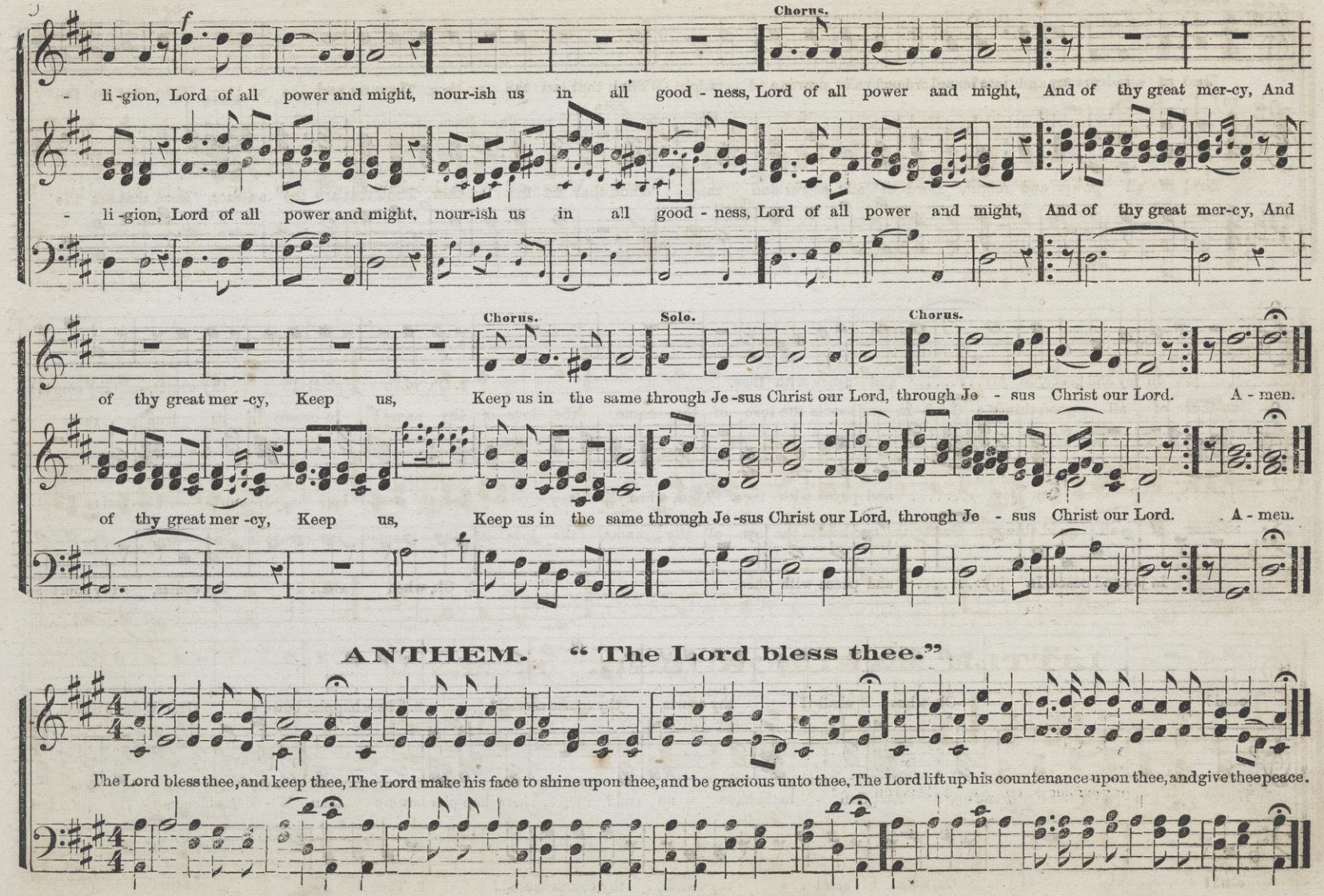
f Chorus. *p* Solo. *m* Chorus.

au-thor of all good things; Graft in our hearts the love of thy name, the love of thy name; In-crease in us true re-

au-thor of all good things; Graft in our hearts the love of thy name, the love of thy name; In-crease in us true re-

LITTLE MARLBOROUGH. S. M.

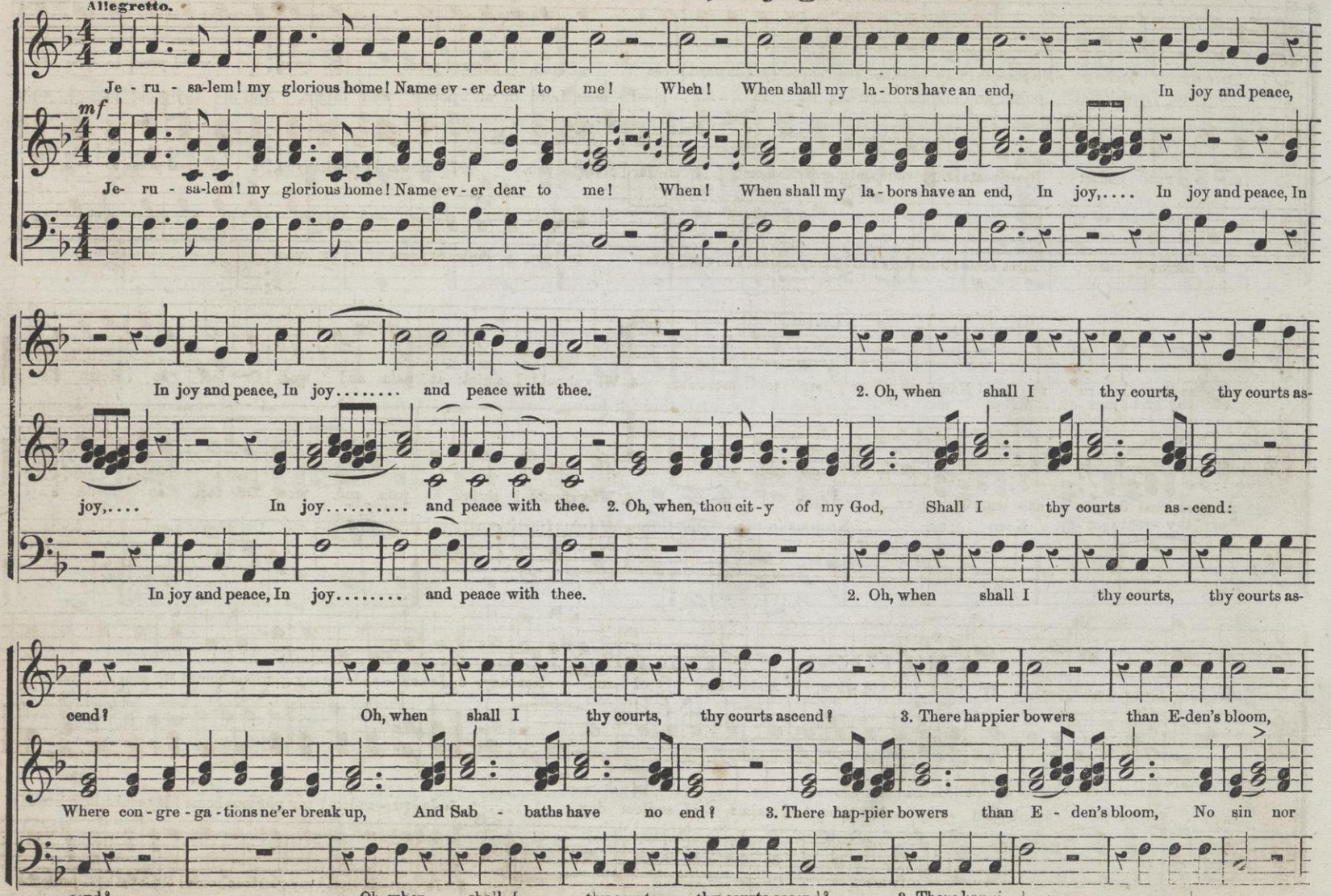
To God in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re-joice.

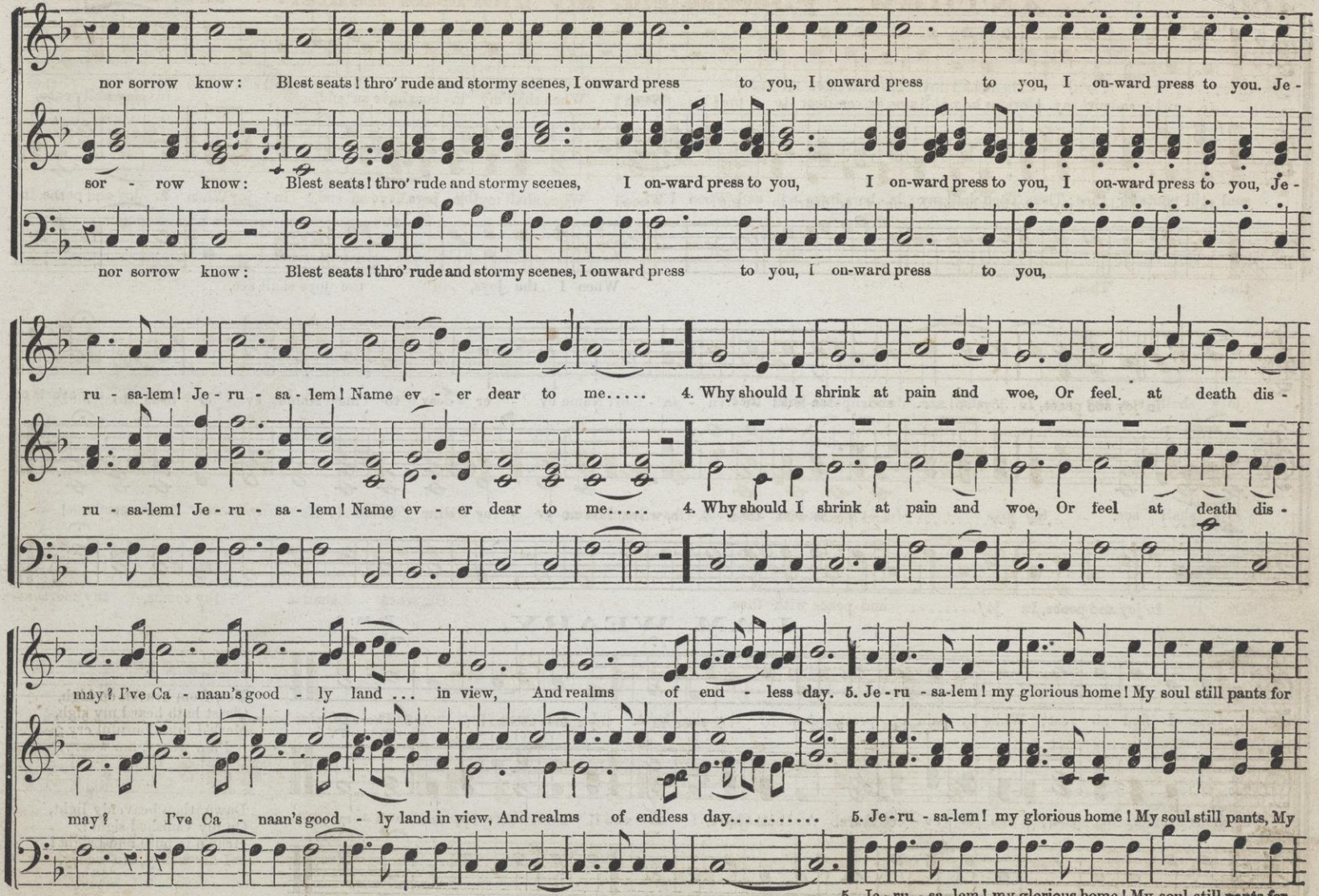


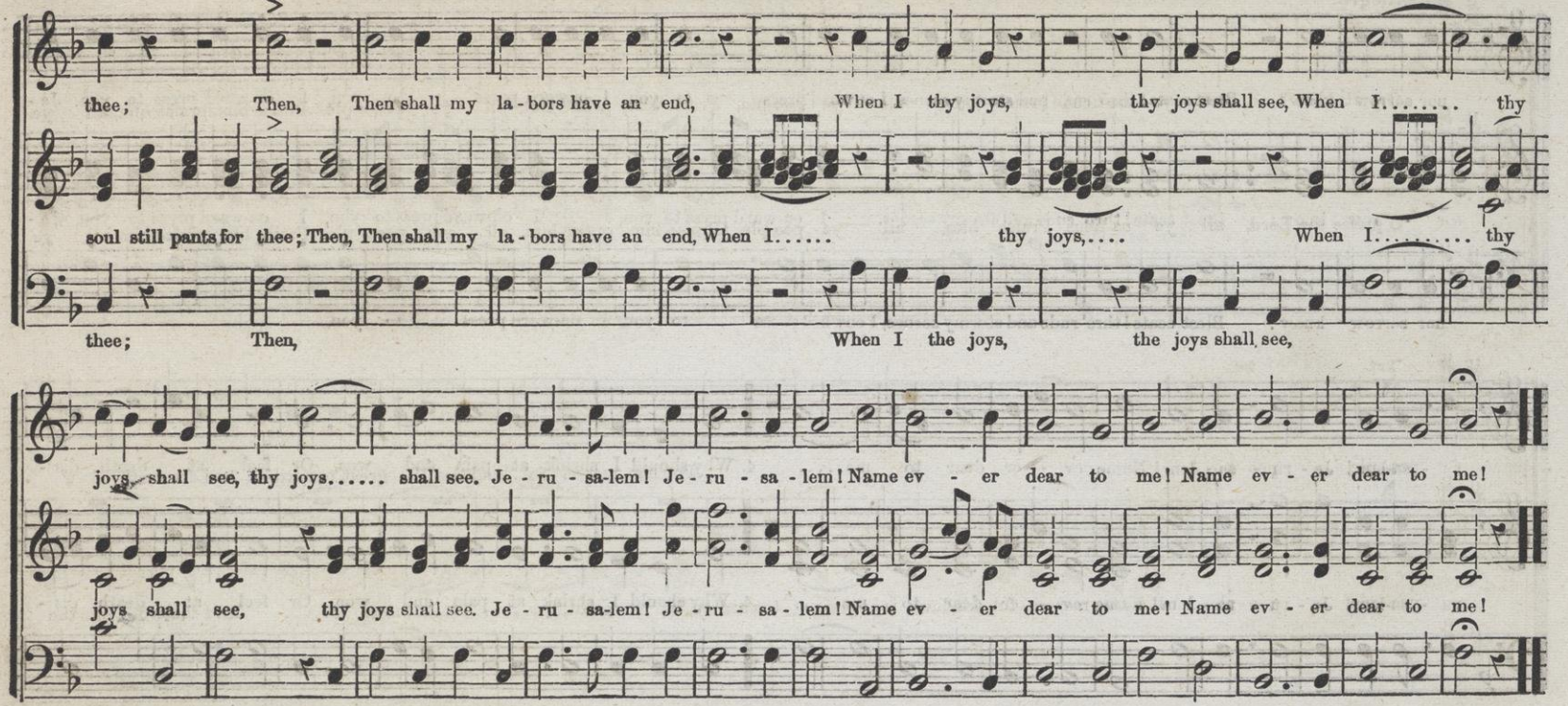
ANTHEM. "The Lord bless thee."

ANTHEM. "Jerusalem, my glorious home."

DR. LOWELL MASON. 1840.

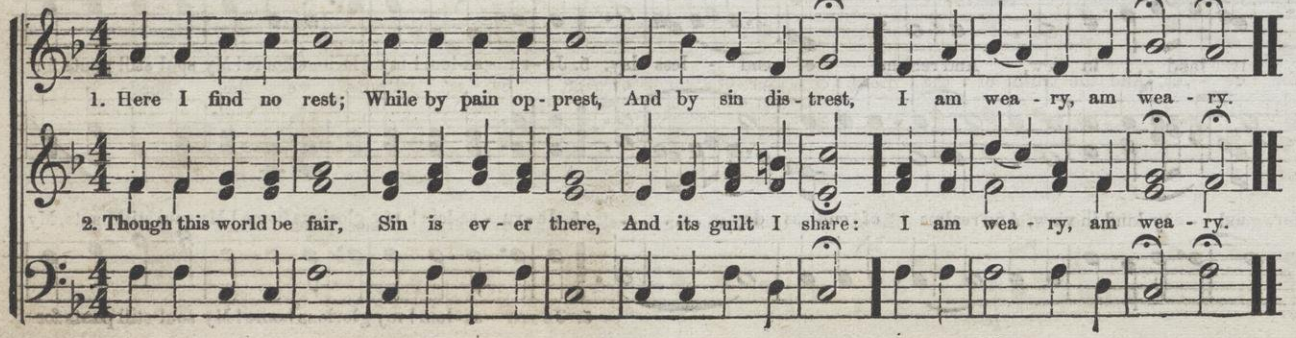



nor sorrow know: Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, I on-ward press to you. Je-
sor - row know: Blest seats! thro' rude and stormy scenes, I on-ward press to you, I on-ward press to you, I on-ward press to you, Je-
nor sorrow know: Blest seats! thro' rude and stormy scenes, I onward press to you, I on-ward press to you,
ru - sa-lem! Je - ru - sa - lem! Name ev - er dear to me..... 4. Why should I shrink at pain and woe, Or feel at death dis-
ru - sa-lem! Je - ru - sa - lem! Name ev - er dear to me..... 4. Why should I shrink at pain and woe, Or feel at death dis-
may? I've Ca - naan's good - ly land ... in view, And realms of end - less day. 5. Je - ru - sa-lem! my glorious home! My soul still pants for
may? I've Ca - naan's good - ly land in view, And realms of endless day..... 5. Je - ru - sa-lem! my glorious home! My soul still pants, My
5. Je - ru - sa-lem! my glorious home! My soul still pants for



I AM WEARY.

Ps. 55: 8.



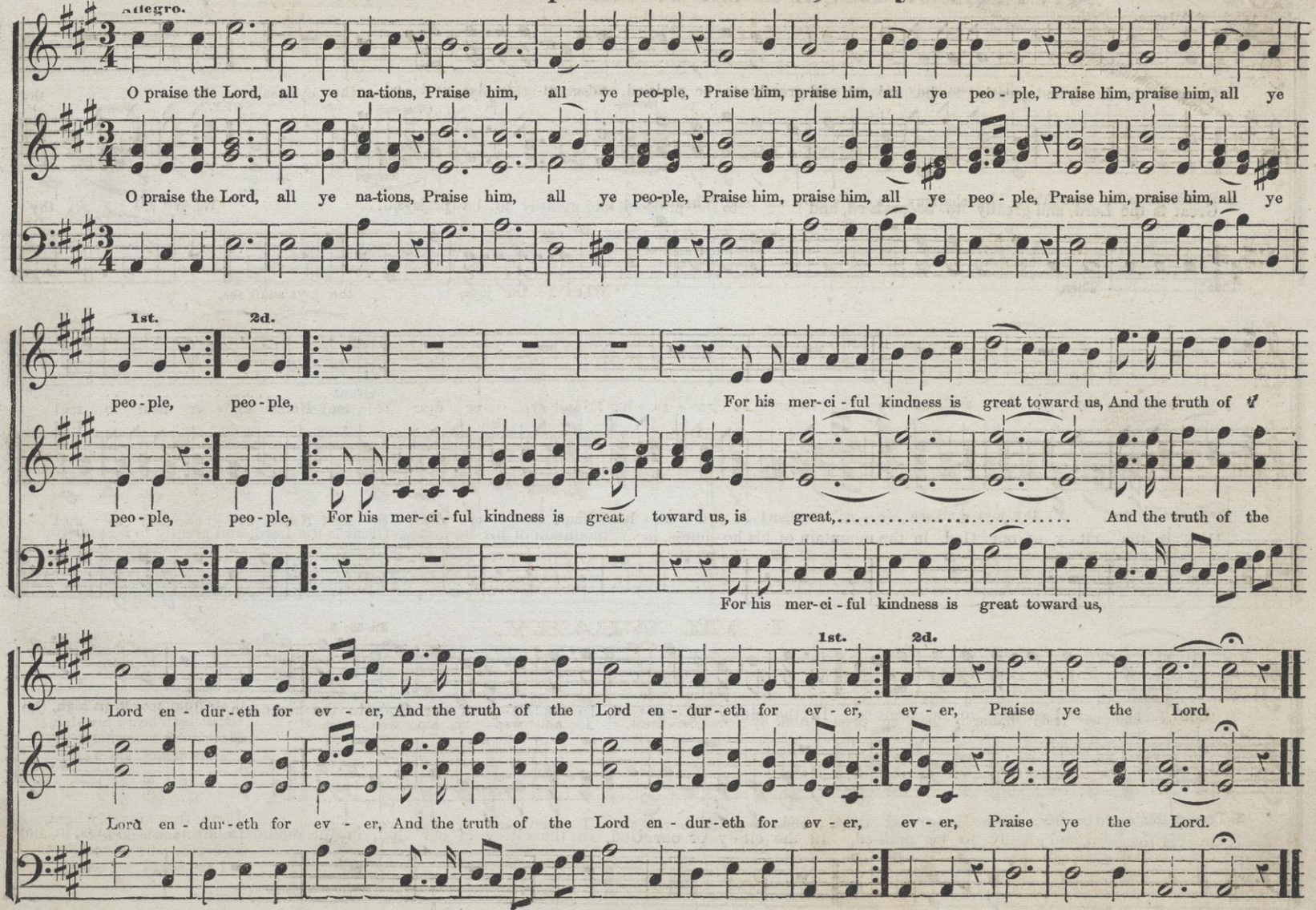
3.

Yet, from heaven on high,
Christ hath heard my sigh,
Mark'd my mournful cry;
I am weary, am weary.

4.

Dawn, thou heavenly light,
On my vanished sight;
Heav'n is pure and bright!
I am weary, am weary.

ANTHEM. "O praise the Lord, all ye nations."



ANTHEM. Great is the Lord.

From Dr. CALCOTT.

f Allegro.

Great is the Lord, and greatly to be prais-ed, and greatly to be prais-ed, and great-ly to be prais-ed.

SOLI.

Great is the Lord, and greatly to be prais-ed, and g v to be prais-ed, and great-ly to be prais-ed, In the cit-y of our

Great..... is the

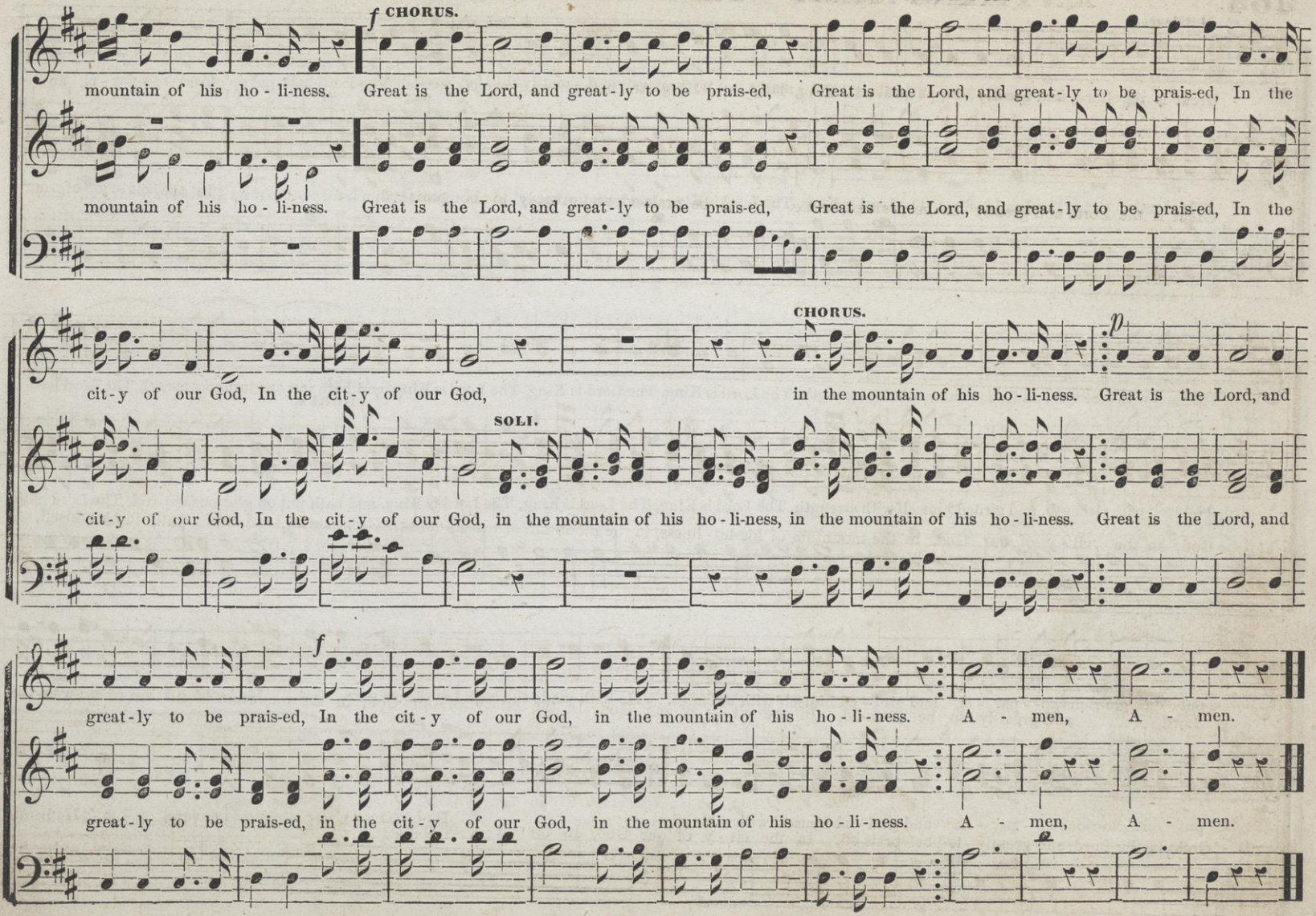
CHORUS.

God, In the cit-y of our God, in the mountain of his ho-liness, in the mountain of his ho-li-ness. Great is the Lord, and greatly to be praised,

Lord,..... and great-ly to be prais-ed, In the cit-y of our God, In the cit-y of our God, in the mountain of his ho-li-ness, in the

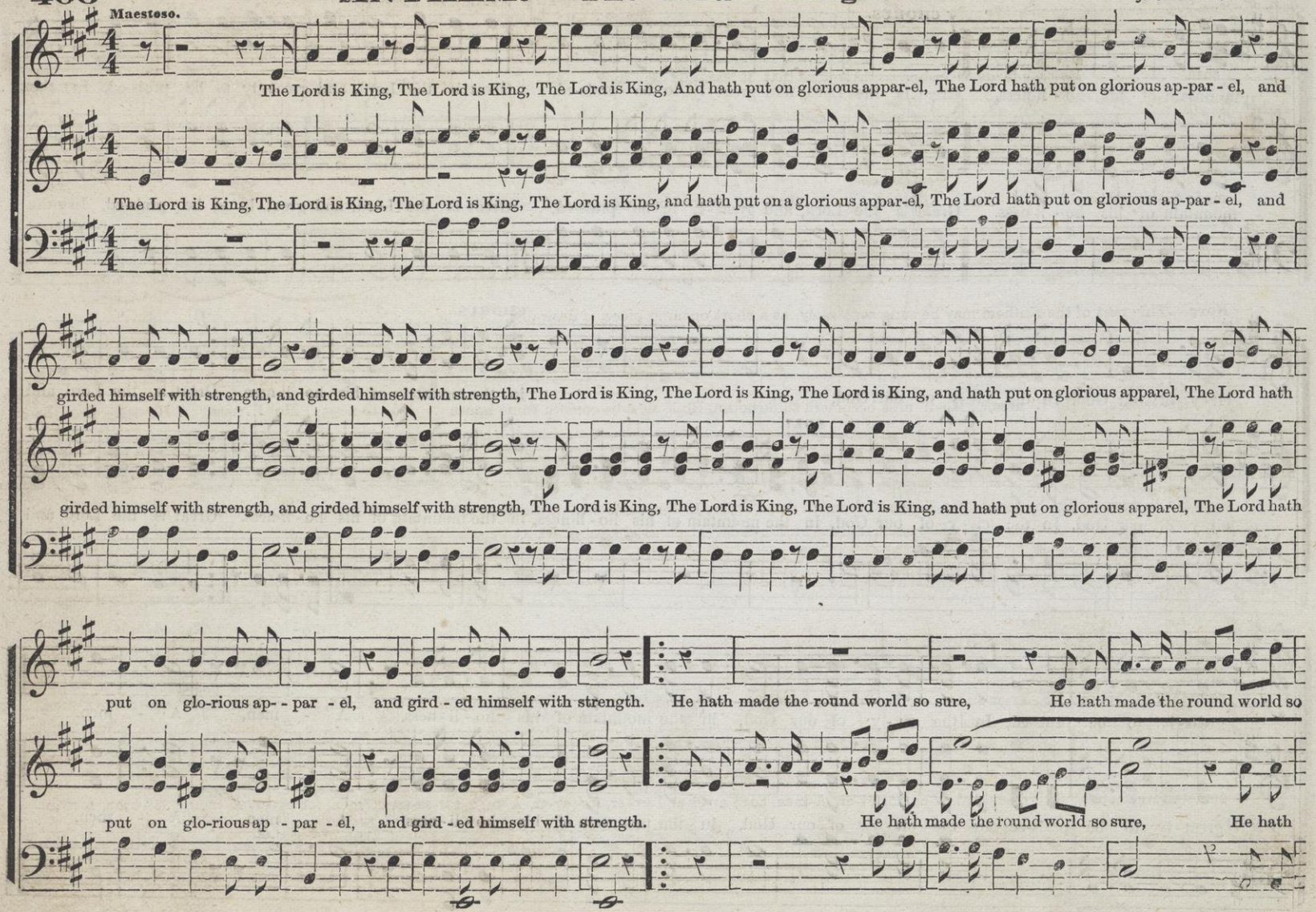
Great is the Lord, and greatly to be prais-ed, In the cit-y of our God, In the cit-y of our God, in the mountain of his ho-li-ness, in the

GREAT IS THE LORD. Concluded.



ANTHEM. "The Lord is King."

J. CHAPPLE.



Repeat. *f* Recitative. TENOR.

sure, He hath made the round world so sure that it can-not be mov - ed. Thy tes - ti-mo-nies, O Lord, are sure, ve - ry sure.

made the round world so sure..... that it cannot be mov - ed.

NOTE.—This part of the Anthem may be sung separately, as a short opening piece, if desirable.

Ho- li-ness, Ho- li - ness, Ho- li - ness becometh thine house, Ho-li- ness be-cometh thine house, Ho - li - ness, Ho - li - ness, Ho - li - ness be -

Ho - li - ness, Ho - li - ness, Ho - li - ness becometh thine house, Holi-ness be-cometh thine house, Ho-li- ness, Ho - li - ness, Ho - li - ness be -

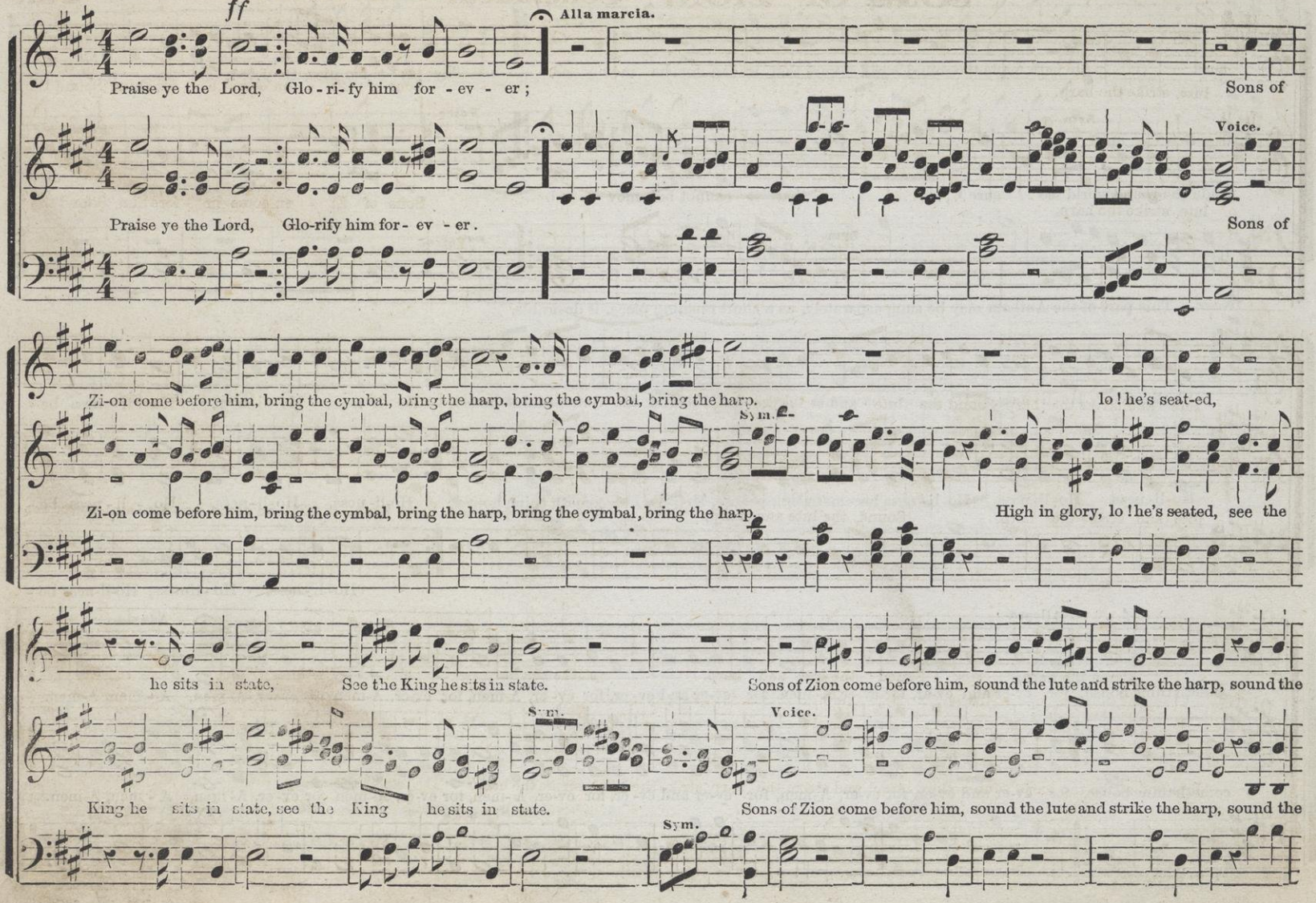
Ho- li - ness, Ho - li-ness, Ho-li-ness be -

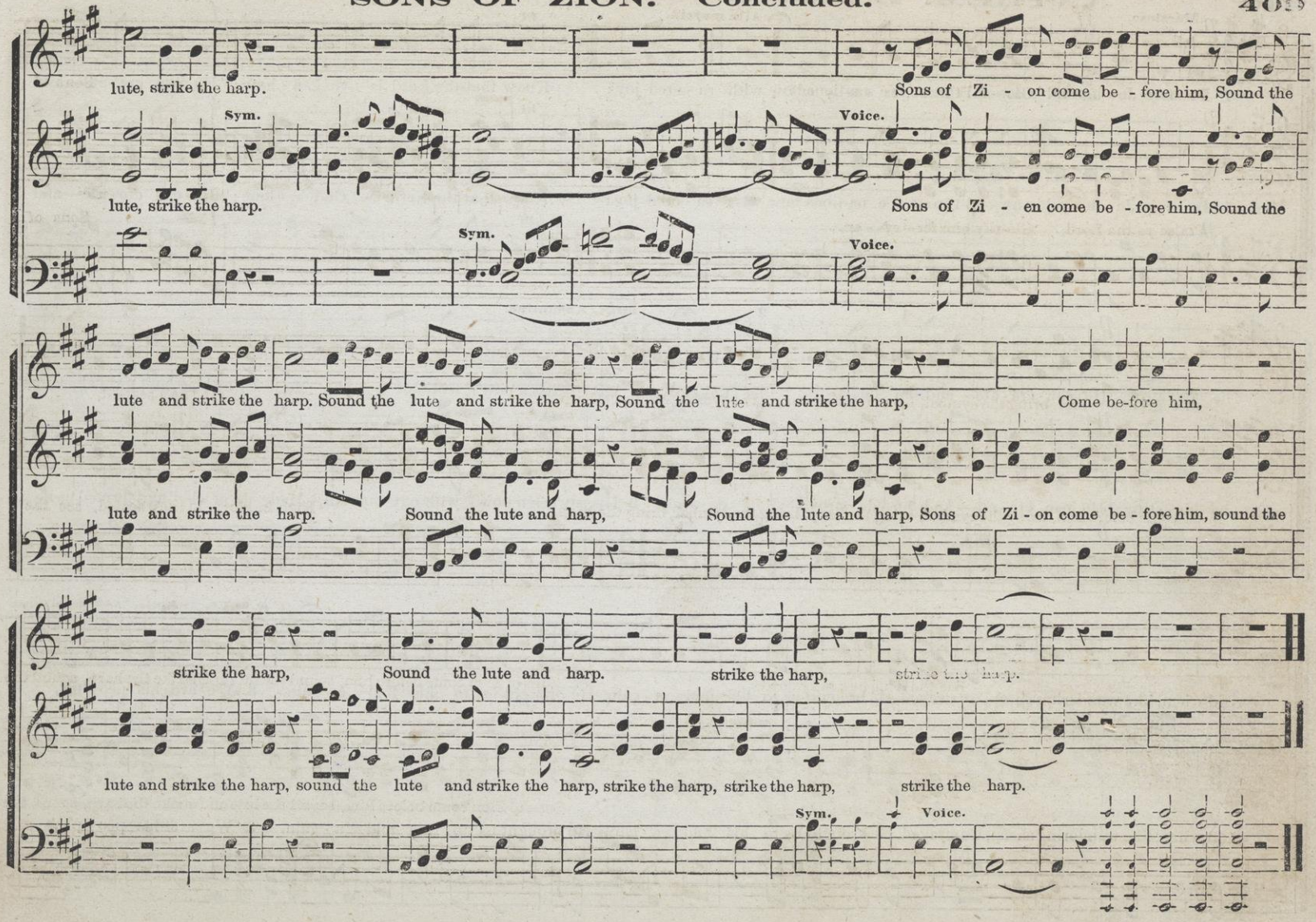
Allegro. Adagio.

- cometh thine house, for ev-er and ev-er, for ev-er, A- men. for ev-er and ev- er, for ev- er, A-men, for ev-er, A-men, for ev- er, A- men, A - men, A-men.

- cometh thine house, for ev-er and ev-er, for ev-er, A-men, for ev-er and ev- er, for ev-er, A -men, for ev-er, A- men, for ev- er, A- men, A - men, A-men.

ANTHEM. Sons of Zion.




lute, strike the harp.
Sons of Zi - on come be - fore him, Sound the
Sym.
Voice.
lute, strike the harp.
Sons of Zi - en come be - fore him, Sound the
Sym.
Voice.
lute and strike the harp. Sound the lute and strike the harp, Sound the lute and strike the harp,
Come be-fore him,
lute and strike the harp.
Sound the lute and harp,
Sound the lute and harp, Sons of Zi - on come be - fore him, sound the
strike the harp,
Sound the lute and harp.
strike the harp,
strike the harp.
lute and strike the harp, sound the lute and strike the harp, strike the harp, strike the harp,
strike the harp.
Sym.
Voice.

ANTHEM. Before Jehovah's awful Throne.

Dr. MADAN.

Maestoso.

1. Be - fore Je - ho - vah's aw - ful throne, Ye na-tions bow with sa - cred joy: Know that the Lord is God a - lone; He can cre - ate— and

1. Be - fore Je - ho - vah's aw - ful throne, Ye na-tions bow with sa - cred joy: Know that the Lord is God a - lone; He can cre - ate— and

he de - stroy, He can cre - ate— and he de - stroy, he de - stroy. 2. His sov'reign pow'r, with-out our aid, Made us of clay, and formed us men;

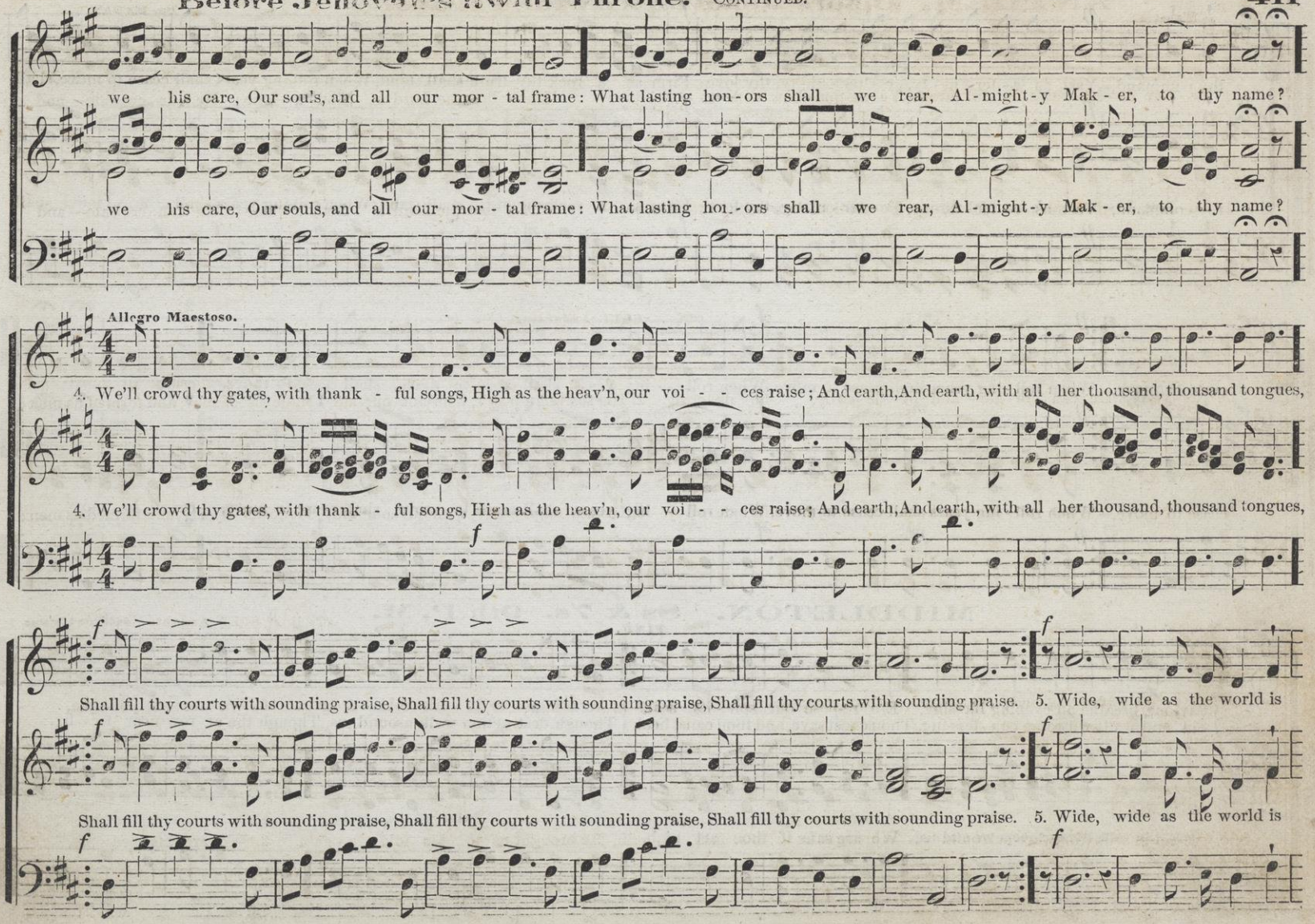
SOLI. Andantino.

he de - stroy, He can cre - ate— and he de - stroy, he de - stroy. 2. His sov'reign pow'r, with-out our aid, Made us of clay, and formed us men;

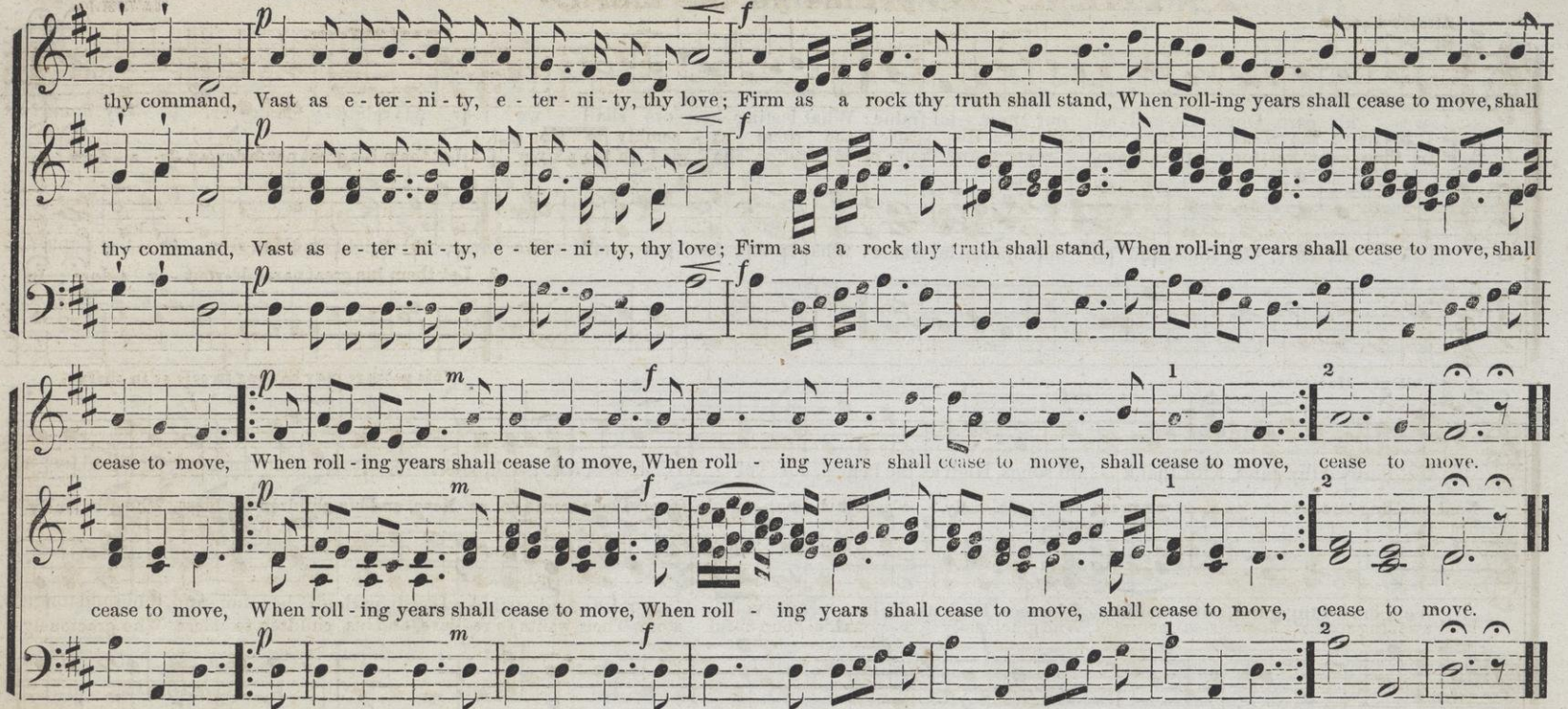
SOLI. Andante. Added for 3d stanza.

And when, like wandering sheep, we strayed, He brought us to his fold a - gain, He brought us to his fold a - gain. 3. We are his peo - ple,

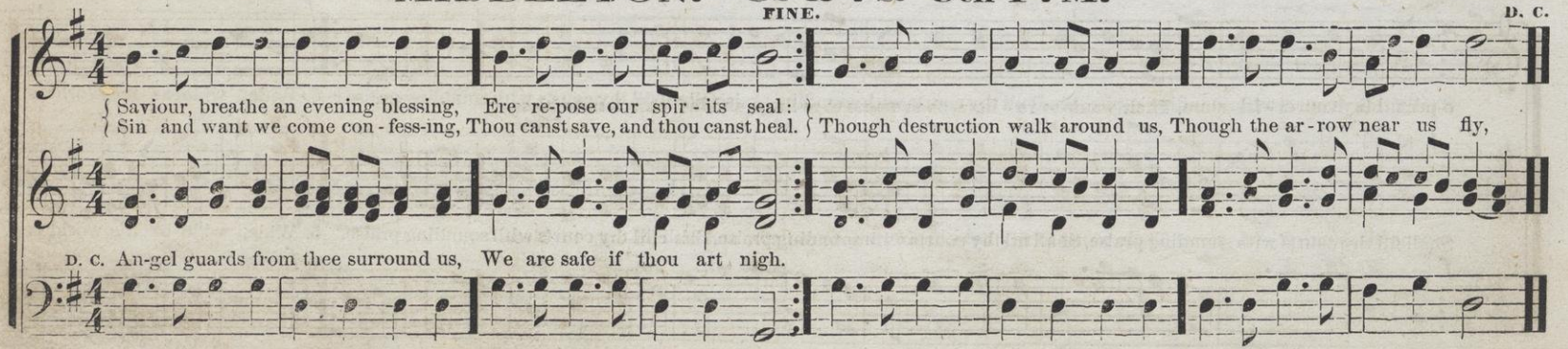
And when, like wandering sheep, we strayed, He brought us to his fold a - gain, He brought us to his fold a - gain. 3. We are his peo - ple,


we his care, Our souls, and all our mor - tal frame: What lasting hon-ors shall we rear, Al-might-y Mak - er, to thy name?
we his care, Our souls, and all our mor - tal frame: What lasting hon-ors shall we rear, Al-might-y Mak - er, to thy name?
Allegro Maestoso.
4. We'll crowd thy gates, with thank - ful songs, High as the heav'n, our voi - - ces raise; And earth, And earth, with all her thousand, thousand tongues,
4. We'll crowd thy gates, with thank - ful songs, High as the heav'n, our voi - - ces raise; And earth, And earth, with all her thousand, thousand tongues,
f
f
Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise. 5. Wide, wide as the world is
f
Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise. 5. Wide, wide as the world is
f
f

Before Jehovah's awful Throne. CONCLUDED.



MIDDLETON. 8s & 7s. 9th P. M.



ANTHEM. "O praise ye the Lord."

HAYDN.

Allegro moderato.

m

Cres.

1st and 2d Tenor.

1. { O praise ye the Lord! pre-pare your glad voice, His praise in the great as - sembly to sing; / In their great Crea-tor let all men rejoice, And heirs of sal - vation be glad in their king. } 2. Let them his great name devout -ly a - dore; In

2. Let them his great name de-vout - ly a-dore; In

This passage may be sung in solo or in chorus.

mf

f

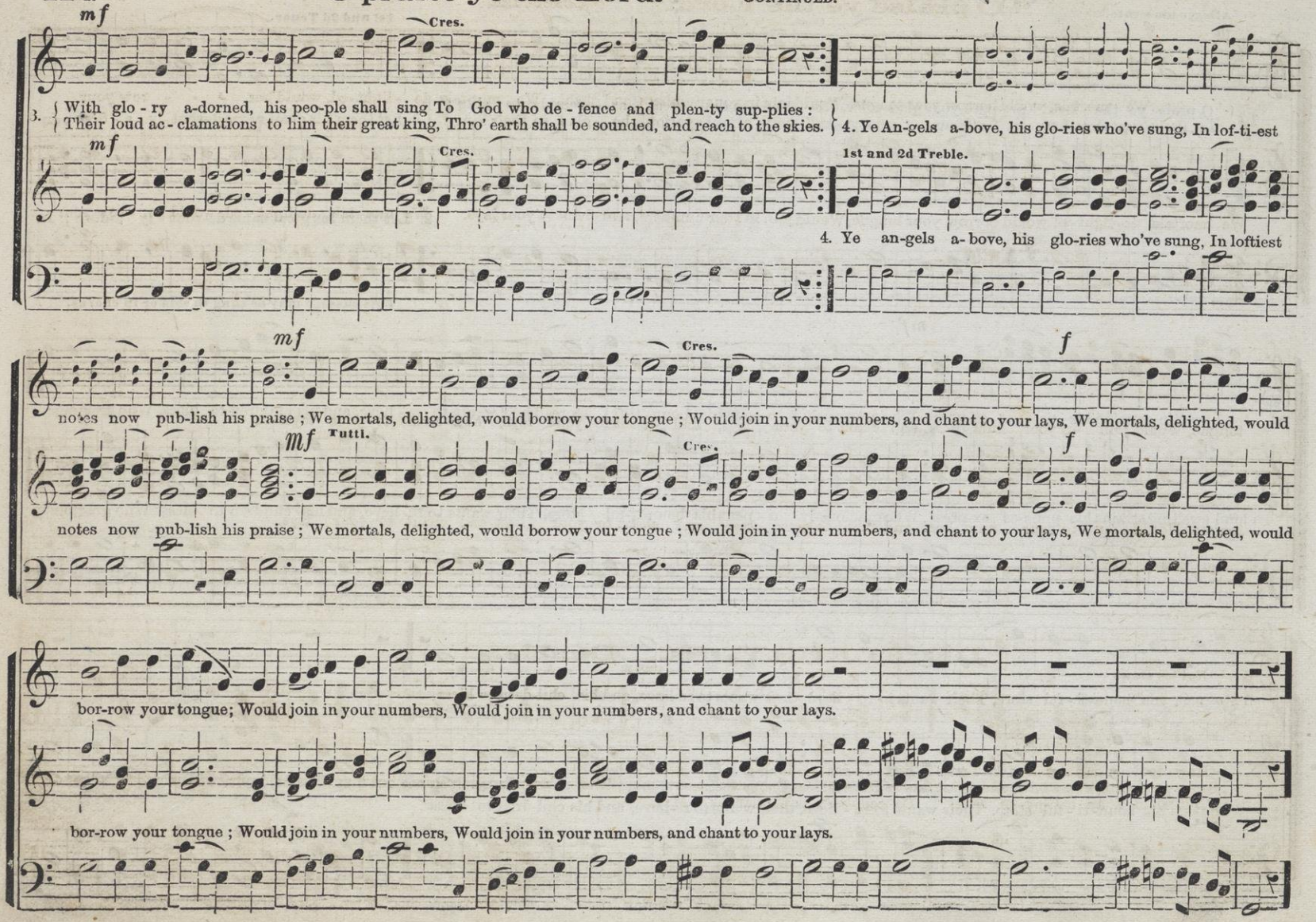
loud swelling strains his prais-es ex-press, Who graciously o-pens his boun- ti-ful store, Their wants to re - lieve, and his children to bless, Who graciously

Tutti.

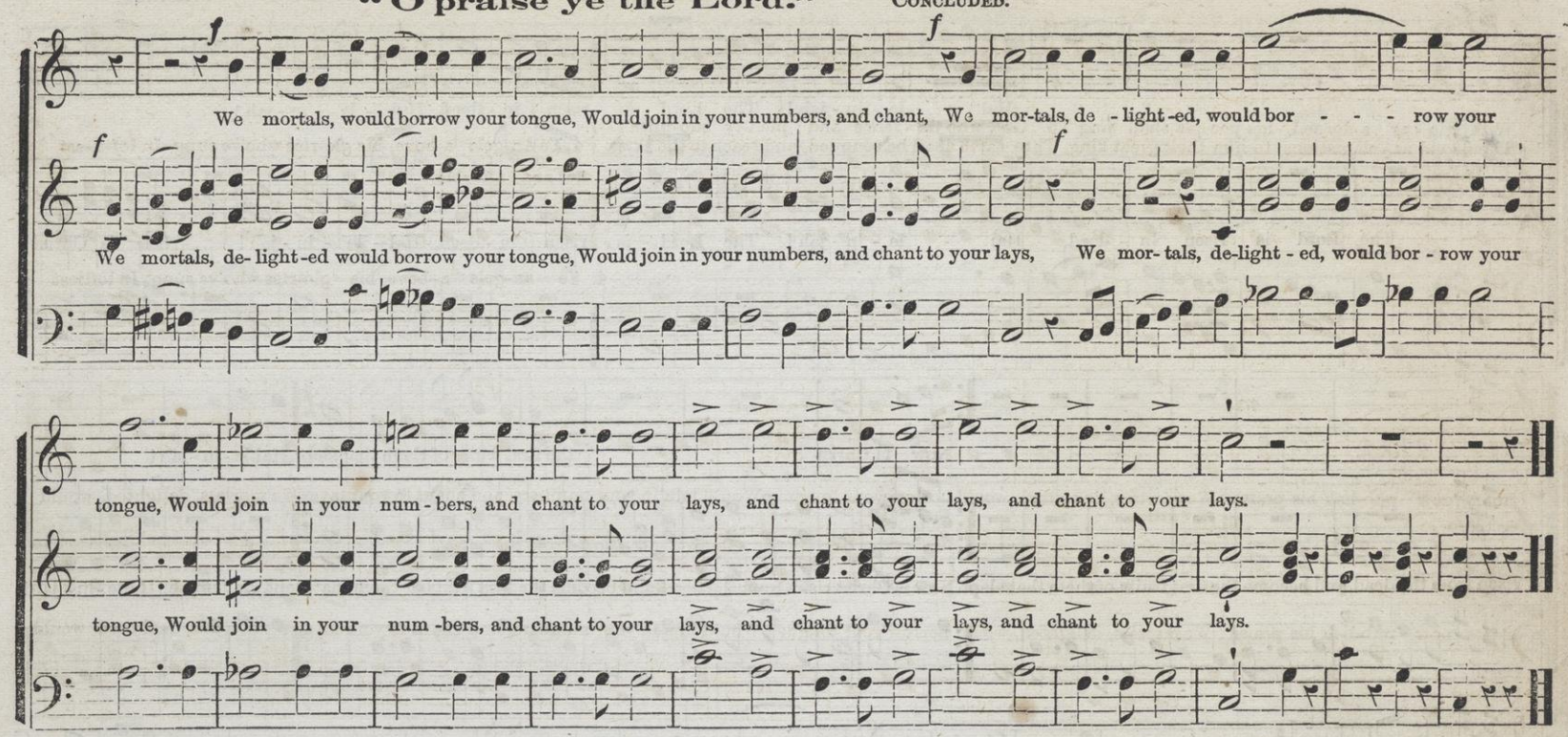
loud swelling strains his prais-es ex-press, Who gracious-ly o - pens his boun-ti-ful store, Their wants to re- lieve, and his children to bless. Who graciously

o-pens his boun-ti - ful store, Their wants to re - lieve, their wants to re-lieve, and his chil-dren to bless.

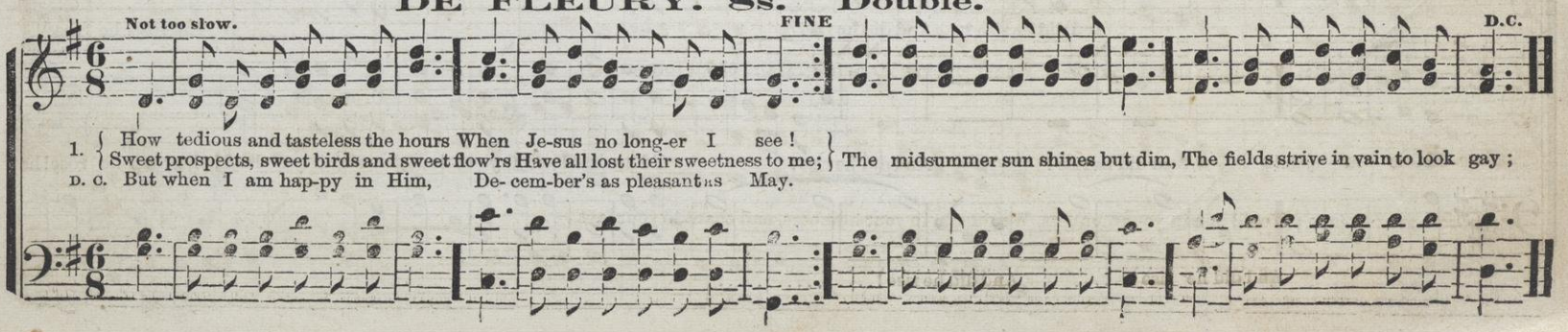
o-pens his boun- ti - ful store, Their wants to re - lieve, their wants to re-lieve, and his chil-dren to bless.


mf
Cres.
3. With glo - ry a-dorned, his peo-ple shall sing To God who de - fence and plen-ty sup-plies :
Their loud ac - clamations to him their great king, Thro' earth shall be sounded, and reach to the skies.
4. Ye An-gels a-bove, his glo-ries who've sung, In lof-ti-est
1st and 2d Treble.
4. Ye an-gels a-bove, his glo-ries who've sung, In loftiest
f
notes now pub-lish his praise ; We mortals, delighted, would borrow your tongue ; Would join in your numbers, and chant to your lays, We mortals, delighted, would
Tuttl.
bor-row your tongue; Would join in your numbers, Would join in your numbers, and chant to your lays.
bor-row your tongue ; Would join in your numbers, Would join in your numbers, and chant to your lays.

"O praise ye the Lord." Concluded.

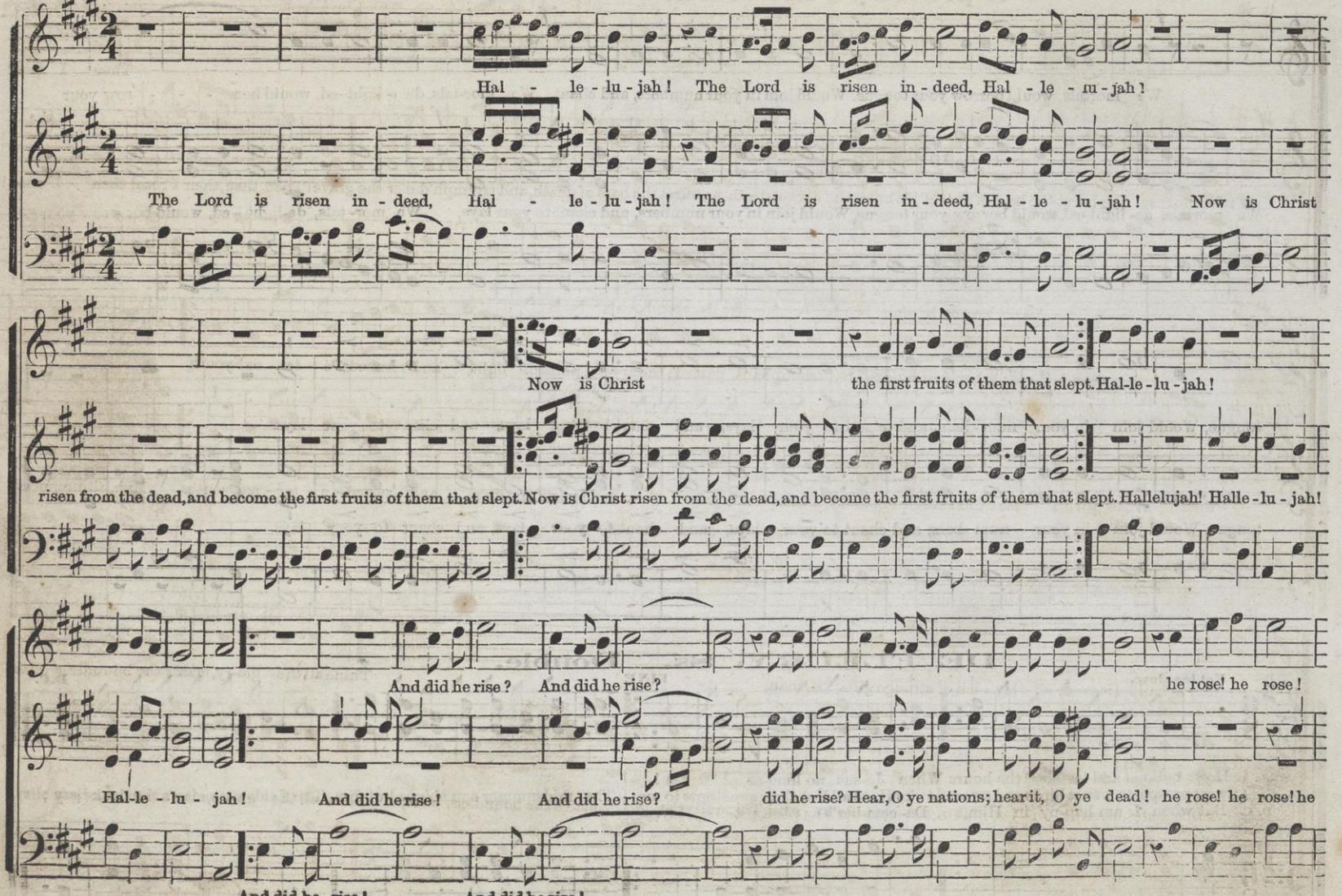


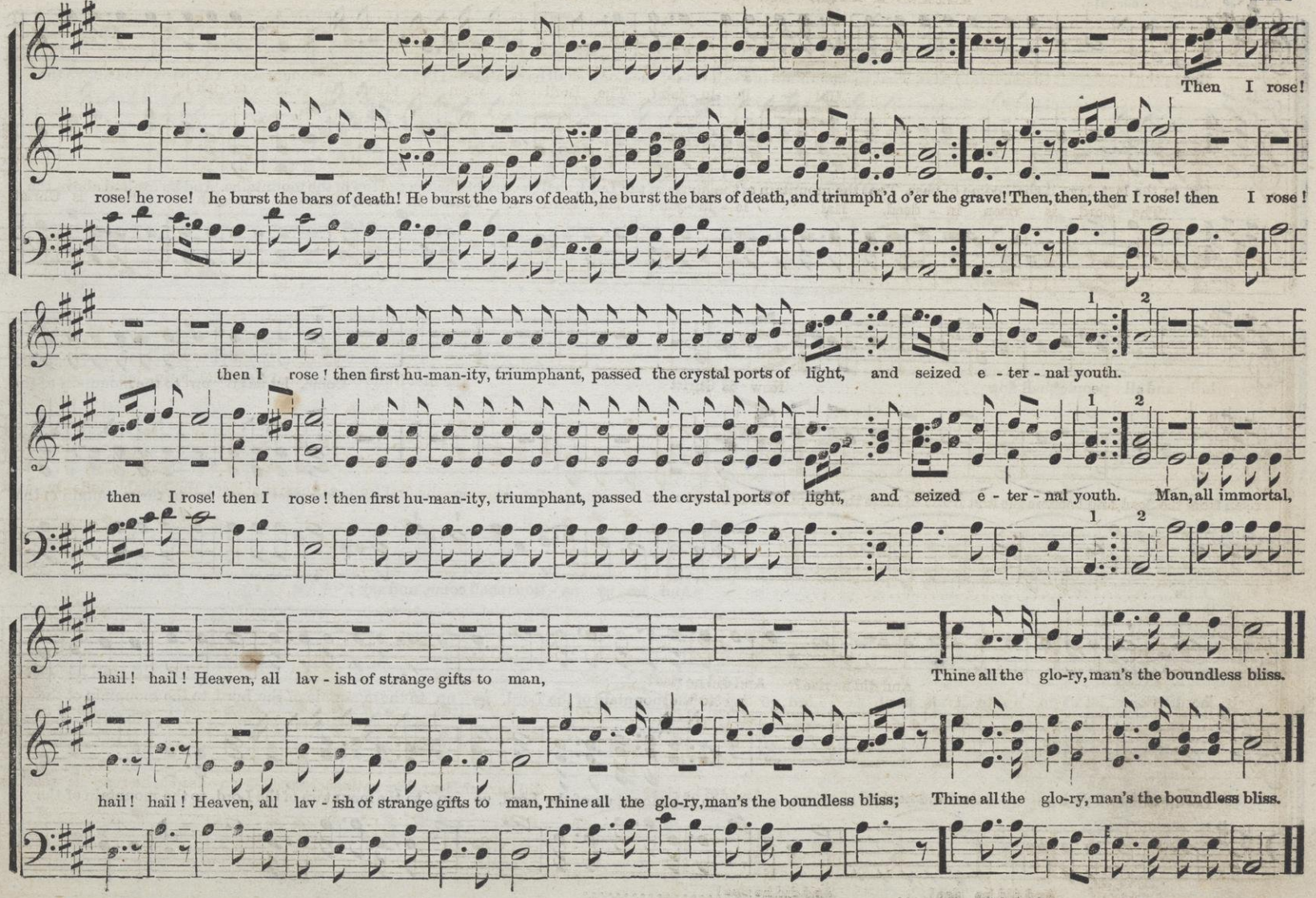
DE FLEURY. 8s. Double.



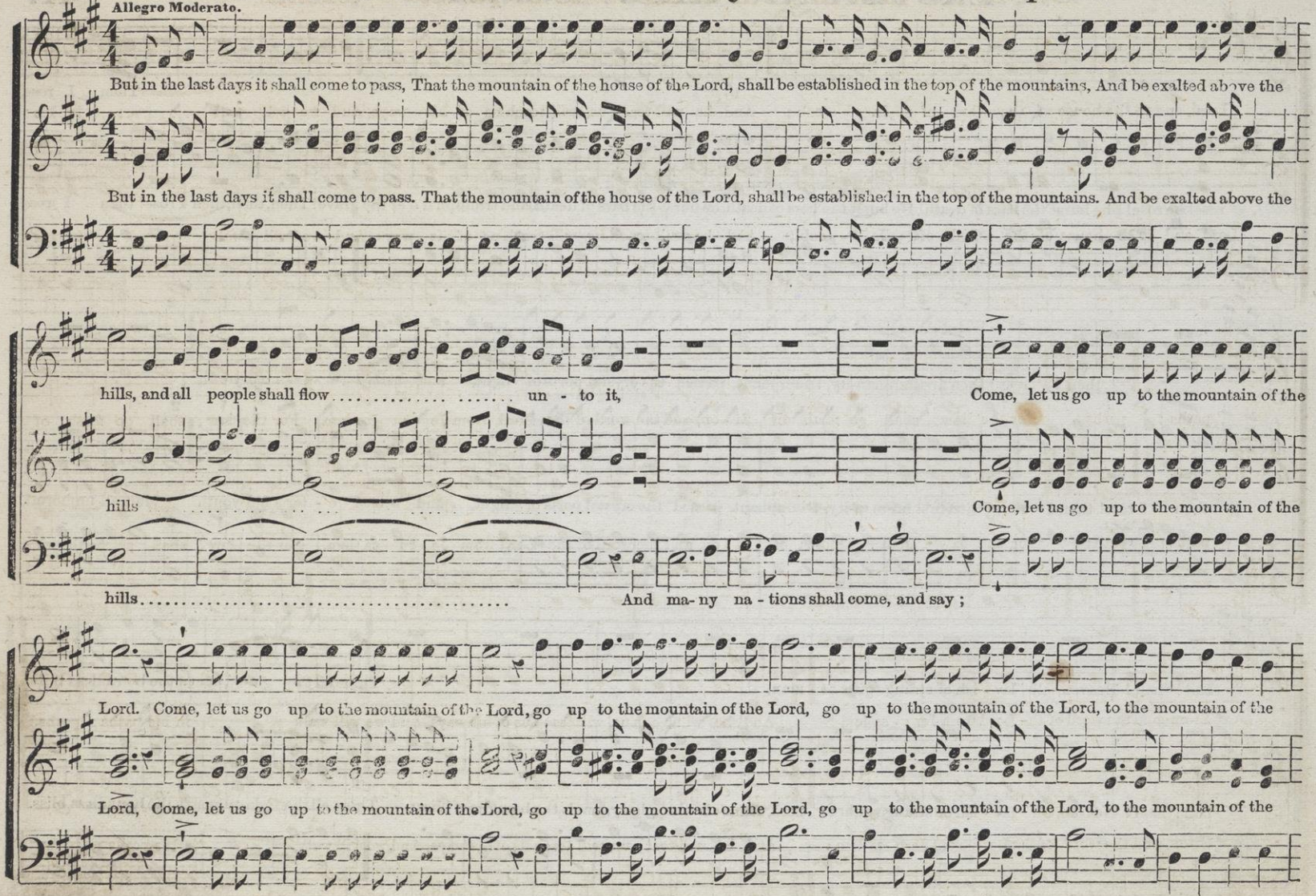
EASTER ANTHEM.

BILLINGS.

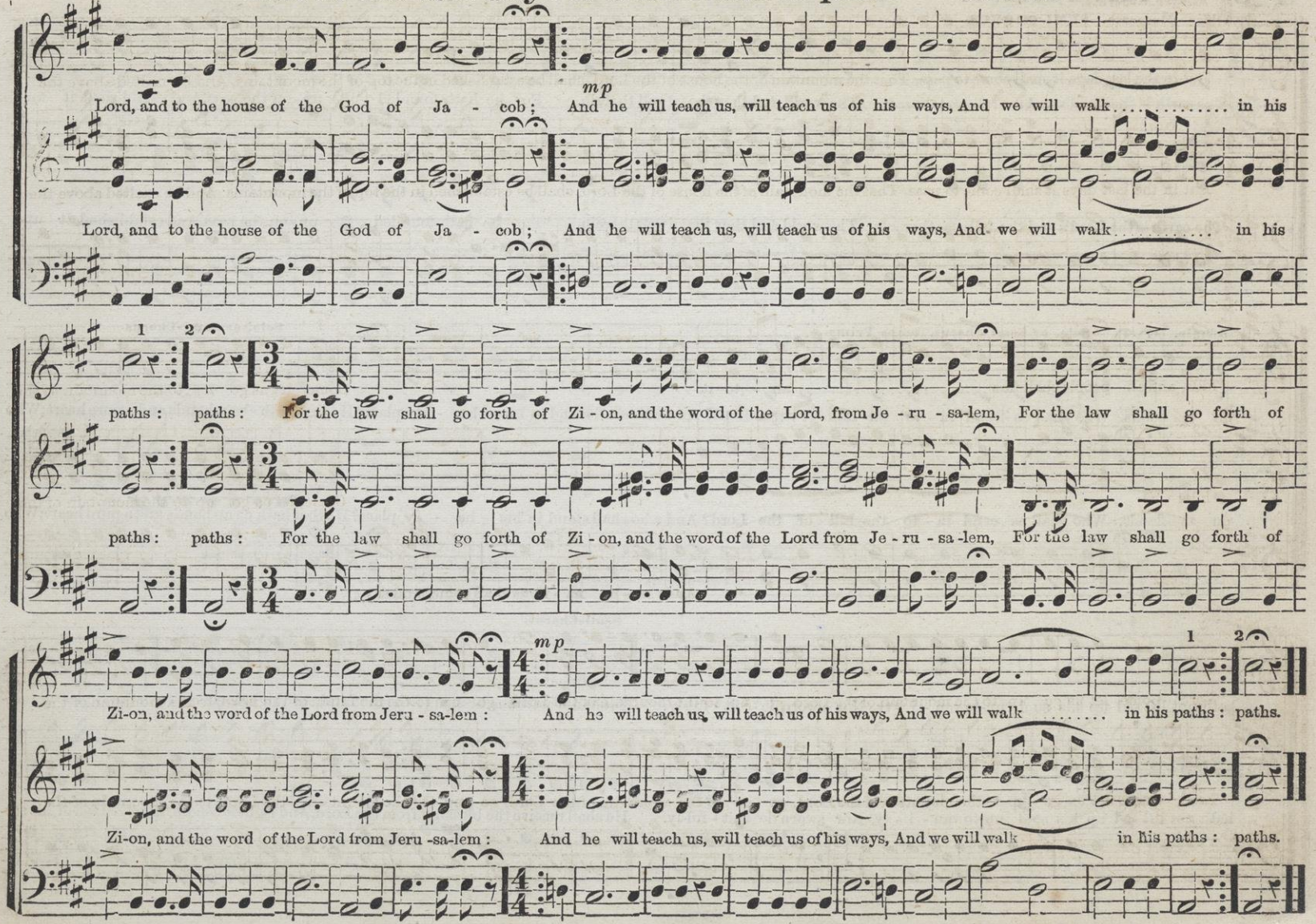



Then I rose!
rose! he rose! he burst the bars of death! He burst the bars of death, he burst the bars of death, and triumph'd o'er the grave! Then, then, then I rose! then I rose!
then I rose! then first hu-man-ity, triumphant, passed the crystal ports of light, and seized e - ter - nal youth.
then I rose! then I rose! then first hu-man-ity, triumphant, passed the crystal ports of light, and seized e - ter - nal youth. Man, all immortal,
hail! hail! Heaven, all lav - ish of strange gifts to man,
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.

ANTHEM. "But in the last days it shall come to pass."



"But in the last days it shall come to pass." Concluded.



ANTHEM. "The earth is the Lord's and the fullness thereof."

Allegro Moderato. SEMI-CHORUS.

The earth is the Lord's and the fullness thereof; The world and they that dwell therein. For he hath founded it up-on the seas, And established it up-

The earth is the Lord's and the fullness thereof; The world and they that dwell therein. For he hath founded it up-on the seas, And established it up-

Adagio. Solo, or Semi Chorus. Tempo Primo. Solo, or Semi-Chorus.

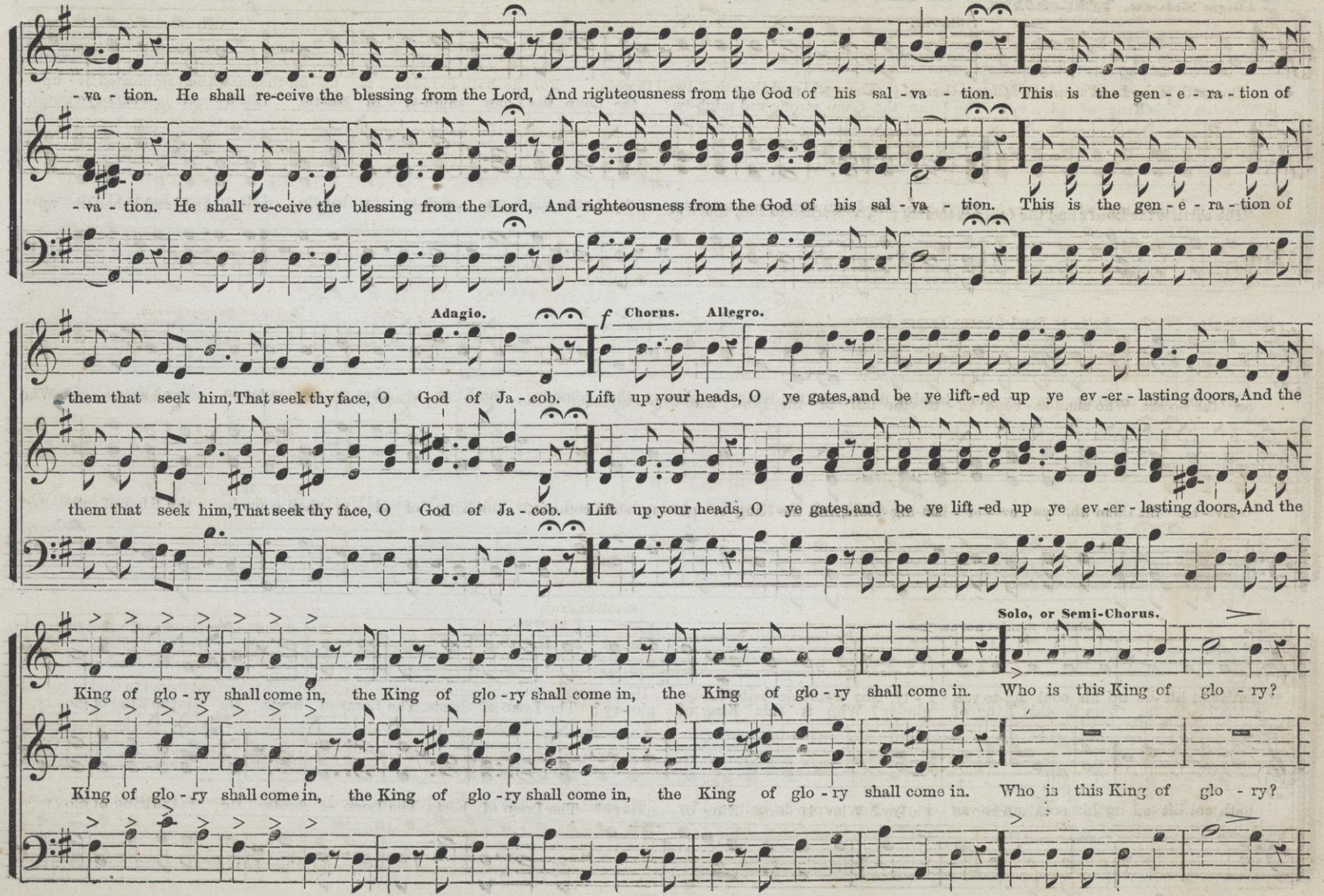
on the floods. Who shall as-cend in-to the hill of the Lord? And who shall stand in his ho - ly place? He that hath clean hands and a pure heart; Who

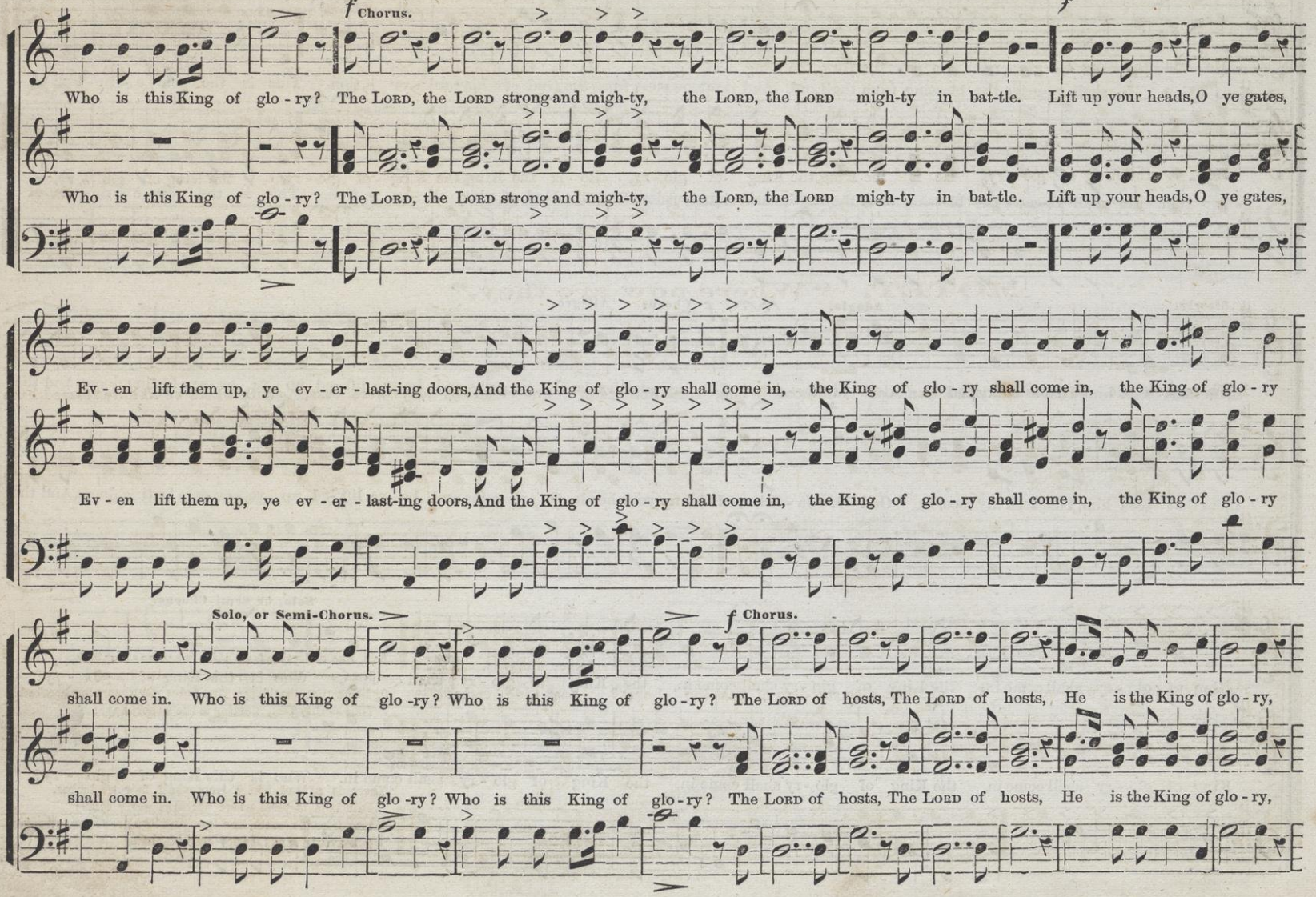
on the floods. Who shall as-cend in-to the hill of the Lord? And who shall stand in his ho - ly place? He that hath clean hands and a pure heart; Who

Semi-Chorus.

hath not lift-ed up his soul un-to van - i - ty, Nor sworn de-ceit - ful-ly. He shall receive the blessing from the Lord, And righteousness from the God of his sal-

hath not lift-ed up his soul un-to van - i - ty, Nor sworn de-ceit - ful-ly. He shall receive the blessing from the Lord, And righteousness from the God of his sal-


-va - tion. He shall re-ceive the blessing from the Lord, And righteousness from the God of his sal - va - tion. This is the gen - e - ra - tion of
-va - tion. He shall re-ceive the blessing from the Lord, And righteousness from the God of his sal - va - tion. This is the gen - e - ra - tion of
Adagio.
them that seek him, That seek thy face, O God of Ja - cob.
f Chorus. Allegro.
Lift up your heads, O ye gates, and be ye lift - ed up ye ev - er - lasting doors, And the
them that seek him, That seek thy face, O God of Ja - cob. Lift up your heads, O ye gates, and be ye lift - ed up ye ev - er - lasting doors, And the
Solo, or Semi-Chorus.
King of glo - ry shall come in, the King of glo - ry shall come in, the King of glo - ry shall come in. Who is this King of glo - ry?
King of glo - ry shall come in, the King of glo - ry shall come in, the King of glo - ry shall come in. Who is this King of glo - ry?


f Chorus.
f
Who is this King of glo - ry? The LORD, the LORD strong and migh-ty, the LORD, the LORD migh-ty in bat-tle. Lift up your heads, O ye gates,
Who is this King of glo - ry? The LORD, the LORD strong and migh-ty, the LORD, the LORD migh-ty in bat-tle. Lift up your heads, O ye gates,
Ev - en lift them up, ye ev - er - last-ing doors, And the King of glo - ry shall come in, the King of glo - ry shall come in, the King of glo - ry
Ev - en lift them up, ye ev - er - last-ing doors, And the King of glo - ry shall come in, the King of glo - ry shall come in, the King of glo - ry
Solo, or Semi-Chorus.
f Chorus.
shall come in. Who is this King of glo -ry? Who is this King of glo - ry? The LORD of hosts, The LORD of hosts, He is the King of glo - ry,
shall come in. Who is this King of glo -ry? Who is this King of glo - ry? The LORD of hosts, The LORD of hosts, He is the King of glo - ry,

Adagio.

He is the King of glo - ry, He is the King, the King of glo - ry, He is the King, the King of glo - ry, the King of glo - ry.

He is the King of glo - ry, He is the King, the King of glo - ry, He is the King, the King of glo - ry, the King of glo - ry.

MOTET. "Where now are they."

Slowly.

1. Where now are they, the cherished friends of child-hood, When, free from care, un - cloud - ed days were ours, With whom we oft have roamed, have roamed the for - est wild-wood, In childish glee, care-less of pass-ing hours? pass - ing hours!

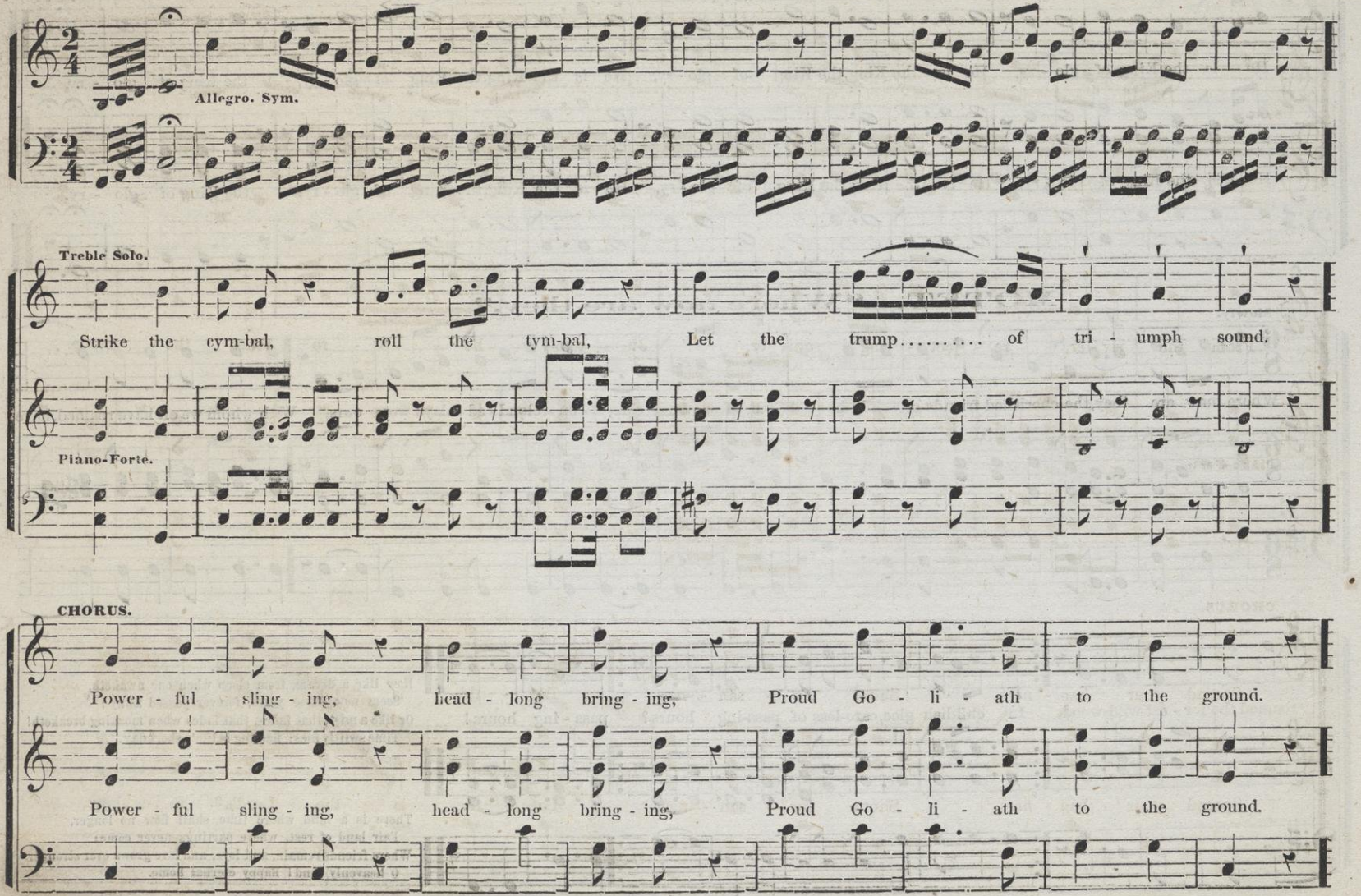
2.

How like a dream, from sleep when one awaketh,
Seem now those years, forever passed away;
Or like a mist, that fades, that fades when morning breaketh!
Time swiftly flies; fleeting is life's short day.

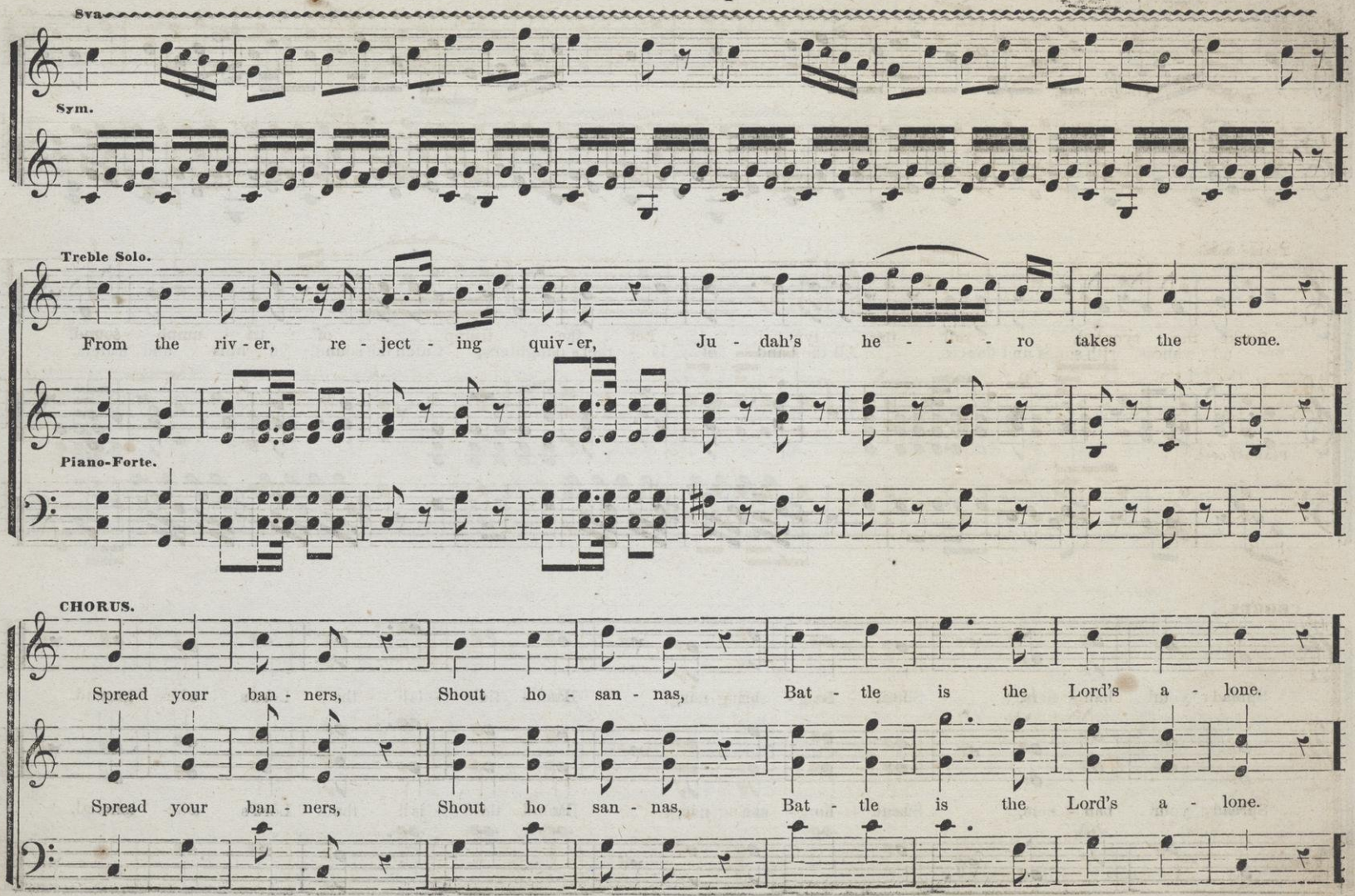
3.

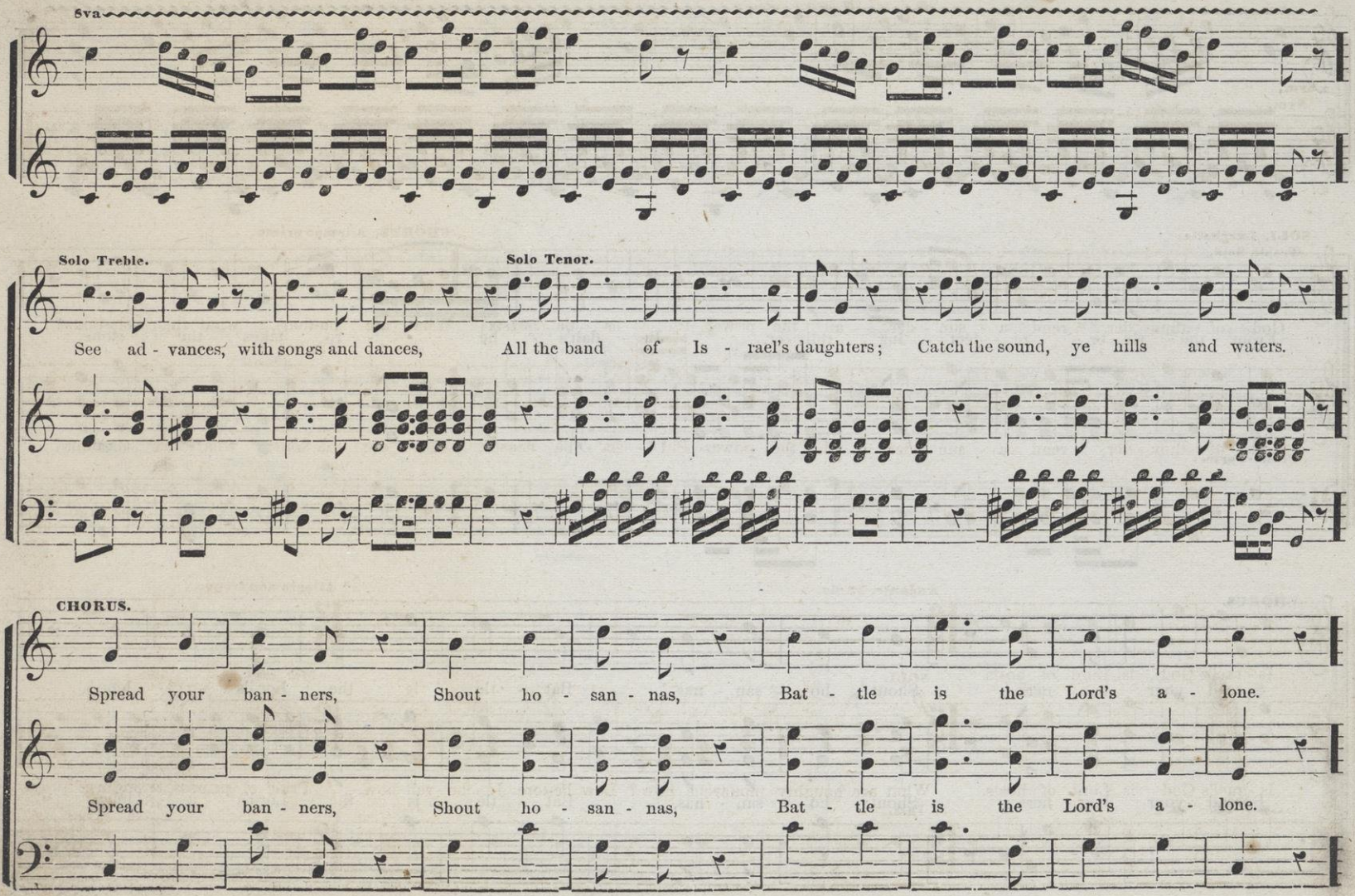
There is a land where time shall flow no longer,
Fair land of rest, where partings never come;
Where friends remain, and love, and love grows ever stronger.
O heavenly land! happy eternal home.

ANTHEM. "Strike the Cymbal."

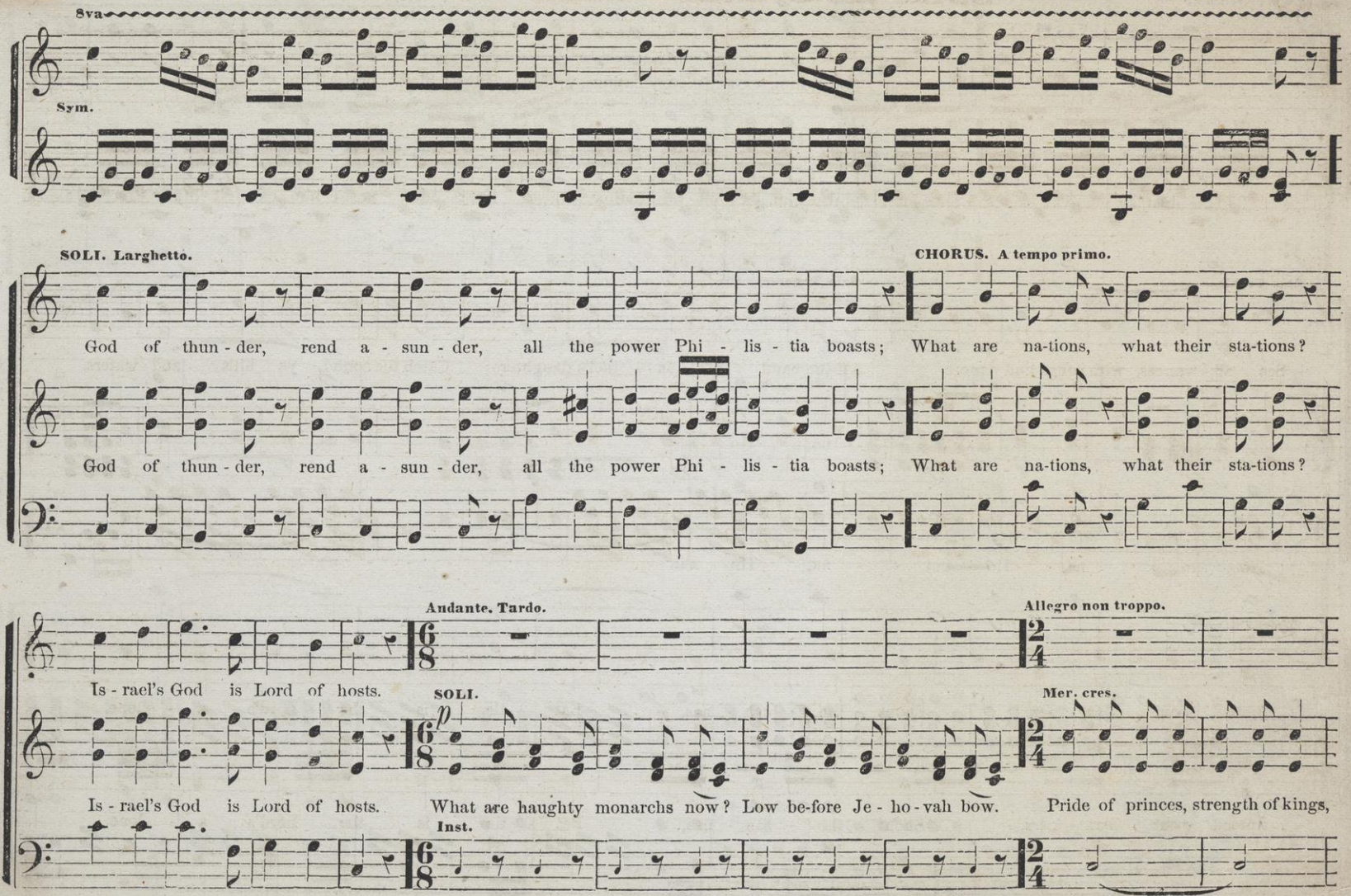


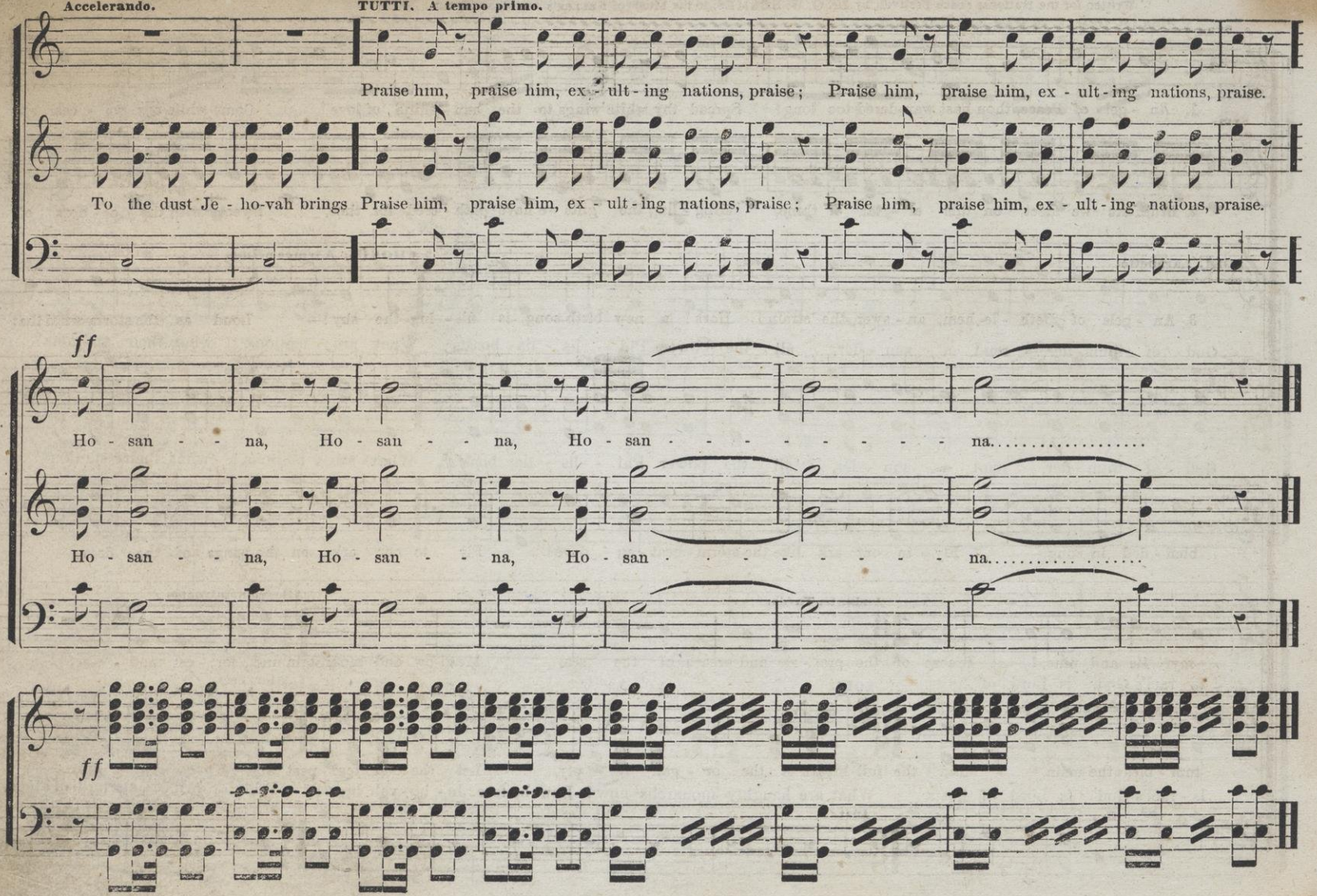
"Strike the Cymbal." Continued.




8va
Solo Treble.
Solo Tenor.
See ad - vances, with songs and dances, All the band of Is - rael's daughters; Catch the sound, ye hills and waters.
CHORUS.
Spread your ban - ners, Shout ho - san - nas, Bat - tle is the Lord's a - lone.
Spread your ban - ners, Shout ho - san - nas, Bat - tle is the Lord's a - lone.

"Strike the Cymbal." CONTINUED.




Accelerando.
TUTTI. A tempo primo.
Praise him, praise him, ex - ult - ing nations, praise; Praise him, praise him, ex - ult - ing nations, praise.
To the dust Je - ho-vah brings Praise him, praise him, ex - ult - ing nations, praise; Praise him, praise him, ex - ult - ing nations, praise.
ff
Ho - san - - na, Ho - san - - na, Ho - san - - - - - - - - na.....
Ho - san - - na, Ho - san - - na, Ho - san - - - - - - - - na.....
ff

A HYMN OF PEACE.

Written for the National Peace Festival, by Dr. O. W. HOLMES. to the Music of KELLER's American Hymn.

f Sing 1st verse, f. 2d verse, pp, 3d verse, ff.

mf

1. An - gel of Peace, thou hast wan-dered too long! Spread thy white wings to the sun - shine of love! Come while our voi - ces are

2. Broth-ers we meet, on this al - tar of thine, Ming - ling the gifts we have gath - ered for thee, Sweet with the o - dors of

3. An - gels of Beth - le-hem, an - swer the strain! Hark! a new birth song is fill - ing the sky!— Loud as the storm-wind that

f

blen - ded in song,— Fly to our ark like the storm - beat - en dove!

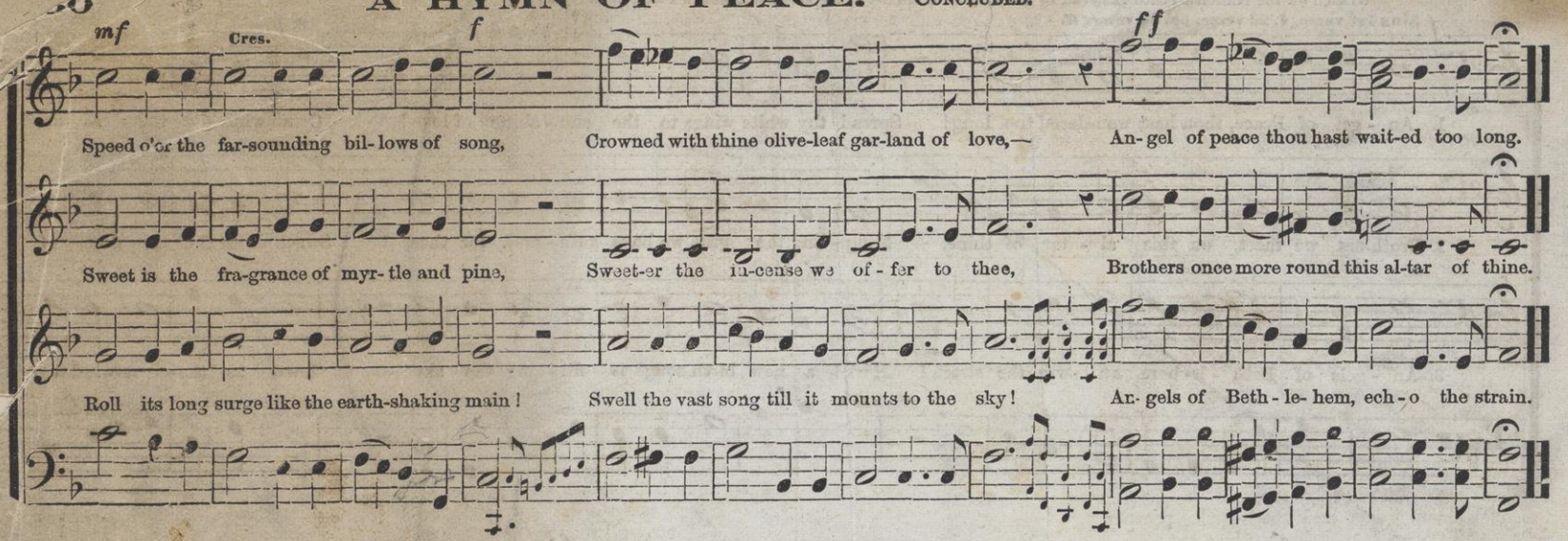
ff

Fly to our ark on the wings of the dove,—

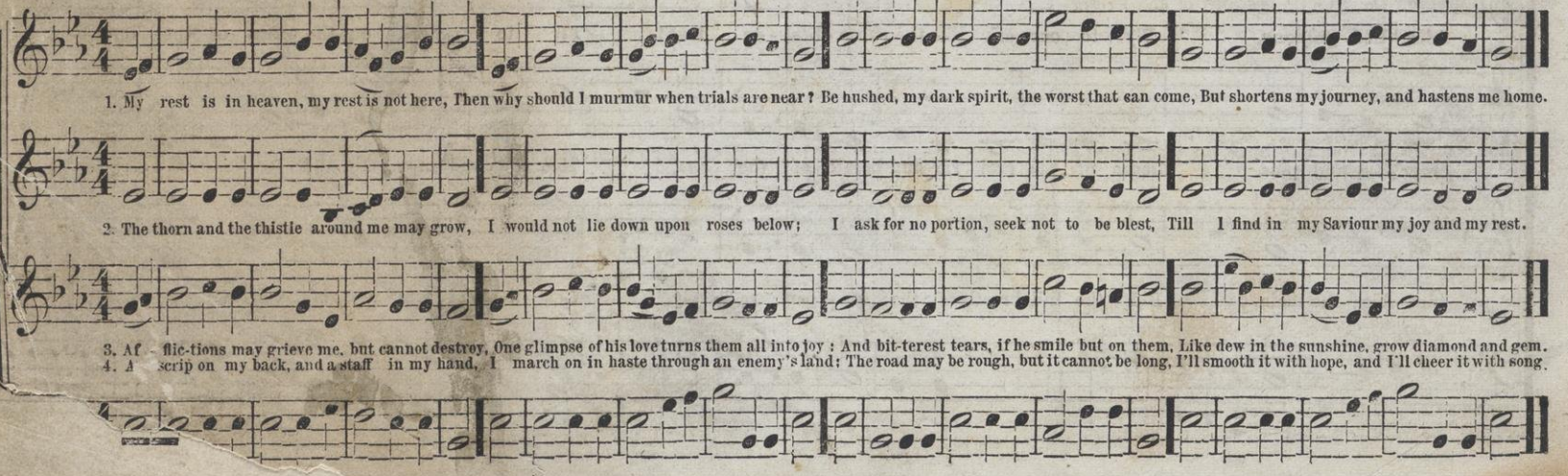
myr - tle and pine, Breeze of the prai - rie and breath of the sea, Mead-ow and moun-tain and for - est and sea!

tum - bles the main, Bid the full breath of the or - gan re - ply, Let the loud tem - pest of voi - ces re - ply,—

A HYMN OF PEACE. Concluded.



MY REST IS IN HEAVEN.



Valuable Mus

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHING

CHAS. H. DITSON & CO., New York.

THE EMERSON METHOD FOR REED ORGANS. By L. O. EMERSON of Boston, and W. S. B. MATTHEWS of Chicago. These gentlemen have given their best thoughts to the compilation of this method; and a glance only at the contents will be needed to prove that their efforts have been crowned with success; and that they have managed to make a good, instructive course the vehicle in which to convey a very large load of good and interesting music. The work commences with a few simple directions, followed by a short "statement" of the elements of notation, &c. At page 13 we find No. 1 of the exercises, as simple as simple can be, and filling the length of one staff. At page 61 we find No. 159 (the last) of the exercises, filling a full page, and a vast way beyond No. 1 in difficulty, but still not hard enough to frighten the average scholar. Between Nos. 1 and 159 the exercises mount in difficulty by easy gradations. As soon as the pupil can play them, he arrives at exercises *which are tunes*. A few of the remaining pages have a short treatise on Harmony, also a number of specimens of Interludes. About half of all the book, however, is filled with beautiful pieces, very well chosen, that will please all; indeed, the book may be considered a capital collection of Reed Organ Music. Either as an Instruction Book or as a collection of Musical Recreations, it is a first-class book, and will not disappoint the purchaser. Price $2.50. Mailed, post-paid, for this price.

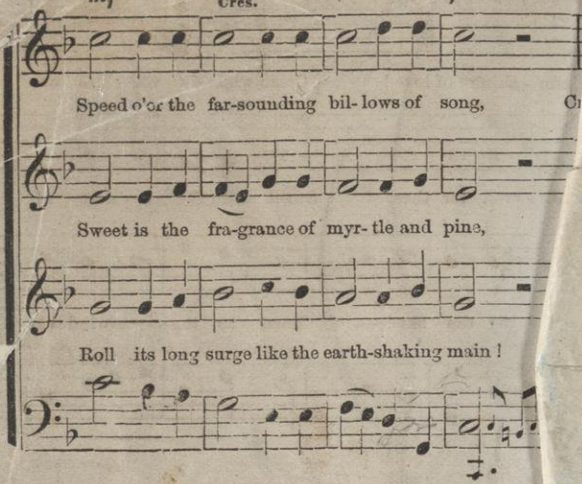
CHEERFUL V
SONG-BOO
of this most p
THE GOLDEN
introduced ever
cided success.
this, which is li
larity. Price 5

THE HOUR O
This truly wor
It is now used
agree that the
tor's hand. S
ing collection
a progressive
that have rec
OF SINGING.
any address.

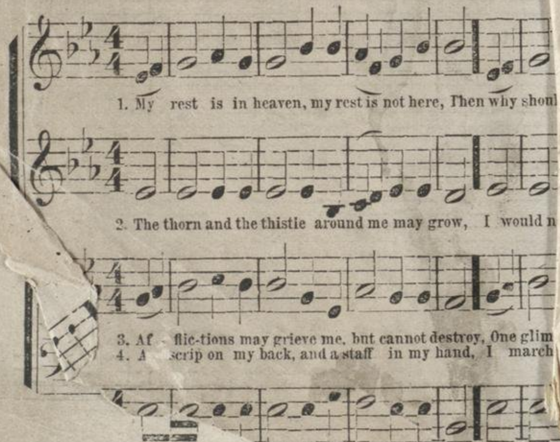
Mr. EMERSON'S former Church Music Books, HARP OF JUDAH, $1.50, JUBILATE, their popularity, but are still in constant demand. Many thousands have been sold.

☞ *A Descriptive Catalogue, containing brief descriptions of about 950 sent free by mail, post-paid, on application.*

43
139
360



MY RES[illegible]



[illegible]PULAR MUSIC BOOKS

[illegible] CO., BOSTON. C. H. DITSON & CO., NEW YORK.

[illegible] A collection of [illegible] selected from Oratorios, Operas, and [illegible] Boards, $1.[illegible]

[illegible] KEMP'S OLD FOLKS' CONCERT [illegible] sung by the original "Old Folks' Company" under [illegible] Price, 40 cts.

[illegible]DRED [illegible] OF SCOTLAND [illegible] A complete collection [illegible] Scotch Songs. Price [illegible]

[illegible]NDRED SONGS OF [illegible] Price, 60 cts.

[illegible]NDR[illegible] COMIC SONGS [illegible]

[illegible]ILLING SONG BOOK. Containing the latest [illegible] songs of the day. In three parts. Each, 12 cts.

[illegible]OME MELODIST. Containing nearly One Hun-[illegible] and Ballads. Words and Music. Price, 35 cts.

INSTRUMENTAL.

[illegible]OME CIRCLE. A collection of Marches, Waltzes, [illegible]adrilles, Piano-forte Gems, [illegible] Four Hand Pieces. 2 vols. [illegible] $2.50; cloth, $3.00 [illegible]

[illegible]NIST'S [illegible] of Waltzes, [illegible]adrilles, Marches, Nocturnes, Four Hand Pieces, &c. Boards, [illegible] $3.00; cloth [illegible]

[illegible] The choicest Vocal and Instru-[illegible] Offenbach's celebrated Operas of La Grande Duchesse, La [illegible], Barbe Bleue [illegible]. Boards, $2.5[illegible] cloth, $3.00; [illegible] full [illegible]

[illegible] PEARLS. A Collection of Operatic Songs, with Piano-forte accompaniments. Price in Boards, $2.[illegible], cloth, full gilt, $[illegible]

[illegible]ECES FOR THE ORGAN. By E. Batiste, [illegible] French Organist. Boards, $3.00; cloth, $[illegible]

[illegible]ENS. A collection of Gems from [illegible] [illegible] Davenport. Boards [illegible]

[illegible] MELODIES [illegible]

[illegible]

[illegible] MELODIES FOR THE VIO[illegible] [illegible] Price, 75 cts.

[illegible] OPERATIC [illegible] for the Flute.

INSTRUCTION BOOKS.

[illegible] NEW [illegible] FOR THE PI[illegible] [illegible] Exercises, [illegible] unequalled in [illegible] [illegible] Piano-forte instruction [illegible]

[illegible] SCHOOL FOR THE [illegible] ORGAN. A New [illegible]

CLARKE'S NEW METHOD FOR REED OR-GANS. The only Standard and General Method for all Cabinet Organs and Melodeons published in this country. Containing the largest number of beautiful Recreations, Voluntaries, Exercises, &c. ever issued in one volume. As a system of instruction it is rapidly superseding all other methods. By William H. Clarke. Price, $2.50.

C[illegible] NEW REED ORGAN COMPANION. A [illegible] to the "New Method," with entirely different contents [illegible] of all [illegible] and attractive [illegible] Operatic Gems [illegible] number of favorite Songs, Ballads, Duets, &c., with accompaniment for the Cabinet Organ. Price, $2.[illegible]

WINNER'S NEW SCHOOL for Piano, Violin, Melodeon, Cabinet-Organ, Flute, Accordeon, Clarinet, Fife, and Flageolet. Containing a course of Instruction for each Instrument, designed to impart a knowledge of playing without the aid of a teacher. Containing a large collection of the popular Melodies of the day. Price of each book, 75 cts.

FOR THE YOUNG FOLKS.

THE GOLDEN ROBIN. The latest and most popular Juvenile Book. By W. O. Perkins. Author of the "Nightingale," Sabbath-School. Trum[illegible] superior to all other works. Containing attractive Exercises, [illegible] hundred popular Songs. The music is new and sparkling, adapted to all occasions, and is alive with the spirit of the times. Price [illegible]

THE GOLDEN WREATH. By L. O. Emerson. Containing [illegible] of the very best and most popular Songs. [illegible] copies of this book have been printed and sold. Price [illegible]

[illegible] author of the [illegible] equally as good as the "Golden Wreath" [illegible]

THE [illegible] collection of Songs, Chants, and Hymns, for [illegible] Public Schools, and Home [illegible] By W. O. [illegible]

THE TWIN SISTERS [illegible] the [illegible] Female Colleges [illegible] A fine Musical Work [illegible]

[illegible] SONG [illegible] with Physical [illegible]

[illegible] ON THE [illegible]

SABBATH SCHOOL MUSIC.

[illegible] By L. O. Emerson and L. B. Starkweather. [illegible] arrangements of old and [illegible] Melodies [illegible] are New and Fresh. Price [illegible]

THE MORNING STAR. A collection of Religious Songs for Sabbath Schools [illegible]

The above Books [illegible] post-paid on receipt [illegible]