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The New Lute of Zion

BY I. B. WOODBURY,

AUTHOR OF THE "CYTHARA," "DULCIMER," "LIBER MUSICUS," AND "SONG CROWN;" EDITOR OF THE "MUSICAL PIONEER," ETC.

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THE NEW LUTE OF ZION:

A Collection of Sacred Music,

DESIGNED FOR THE USE OF CONGREGATIONS GENERALLY,

BUT MORE ESPECIALLY

THE METHODIST EPISCOPAL CHURCH.

BY I. B. WOODBURY,

EDITOR OF "MUSICAL PIONEER," AND AUTHOR OF "CYTHARA," "LIBER MUSICUS," "SONG CROWN," ETC., ETC

BOSTON:

OLIVER DITSON & COMPANY.

C. H. DITSON & CO., New York.

LYON & HEALY, Chicago.

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PREFACE.

The "New Lute of Zion" will, we trust, be welcomed in every church and domestic circle, where its predecessor has found favor, and where the praises of the Most High are wont to be offered! The music is not designed for the fastidious and scientific musician whose highest delight, and perhaps sole worship, is music as an art, but for those who love to worship God in the simple song of praise. A glance at its pages will tell of the great additional labor and expense bestowed by the author and publisher in the preparation of the "New Lute of Zion."

It is now undoubtedly the most extensive and complete collection of Church music ever offered to the public; for, while we have endeavored to retain all the old favorites, many of the new ones will be found peculiarly beautiful, not only for the choir, but for the prayer-meeting and home circle.

In addition to music for every metre of the Methodist book, several other compositions will be found, which have never before been published.

We take the present opportunity of tendering our sincere thanks to all who have aided us in the work, but particularly to Sylvester Main, Esq., whose untiring and ever-watchful attention has in so great a measure enabled us to present to the public so careful a compilation of choice melodies.

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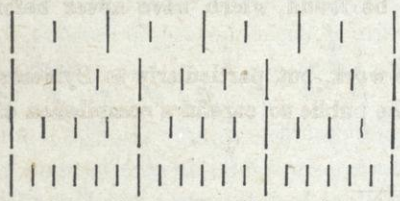
THE MUSIC TEACHER.

LESSON I.

1. How many distinctions are there in music? *Answer.* Four.
2. What is the first distinction? *A.* Long and short sounds.
3. What the second? *A.* High and low sounds, or Melody.
4. What the third? *A.* Loud and soft sounds, or Expression.
5. What the fourth? *A.* Combination of sounds, or Harmony.
6. What are perpendicular lines, thus (| | |), called? *A.* Bars.
7. What is the use of bars? *A.* They divide the time into measures.
8. Why do we divide the time into measures? *A.* That it may be the more easily kept, or regulated.
9. How is time regulated? *A.* By a motion of the hand, called Beating Time.
10. How many kinds of measure are there in common use? *A.* Four; thus,



NOTE.—Let the teacher turn to different pieces of music, and request the pupils to name the kind of time of each piece, until ready answers are obtained.

Some writers designate double measure by the letter C with a bar across, thus ¢; and quadruple by the letter C, thus C.

11. How many beats has double measure? *A.* Two; thus,

2. | Down, | Up, | Down, | Up.

12. How many has triple measure? *A.* Triple measure has three beats; thus,

3. | Down, | Left, | Up, | Down, | Left, | Up.

13. How many has quadruple measure? *A.* Quadruple measure has four beats; thus,

4. | Down, | Left, | Right, | Up.

14. How many has sextuple measure? *A.* Sextuple measure, six; thus,

6. | Down, | Down, | Down, | Up, | Up, | Up.

Or two; thus,

6. | Down, Up, | Down, Up, | Down, Up, | Down, Up, | Down, Up, | Down, Up,
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

when rapidity of execution is necessary.

NOTE.—The pupil should be careful to move the hand promptly in beating time, as this is indispensible to a correct performance. He should also, from the commencement, make it an *invariable* rule to *beat the time*, notwithstanding the effort which may be required to acquire this *most important* requisite to correct mechanical execution. Some beginners may find it necessary to omit singing for a while, in order to devote all their attention to the manner of beating time.

No teacher can expect to be successful, unless he insists upon the observance of the above instructions. Let the right hand of every pupil be made to move with accuracy and ease, the motion proceeding from the wrist, with the arm immovable, in all the varieties of measure, before attempting the voice.

Exercises, something like the following, should now be practiced, pronouncing one word or syllable to each beat.

2. Down, up, | one, two, | loud, soft, | roam - ing, | flow - ing, &c.
3. Down, left, up, | one, two, three, | loud, soft, soft, | wil-ling-ly, &c.
4. Down, left, right, up, | one, two, three, four, | loud, soft, loud, soft, | gen - tle - man - ly, | rep - u - ta - bly, &c.
6. Down, down, down, up, up, up, | one, two, three, four, five, six, | loud, soft, soft, loud, soft, soft, | in - stru - men - tal - i - ty, &c.

15. By what characters are long and short sounds represented? *A.* By characters, called Notes.

16. What is the longest note? *A.* A Breve, or double note; thus (𝅜), equal to two whole notes.

17. Name the following notes. *A*. The whole note (Semibreve), represented by the figure 1,

is equal to two halves (Minim), represented by the figure 2,

four quarters (Crotchet), represented by the figure 4,

eight eighths (Quaver), represented by the figure 8,

sixteen sixteenths (Semiquaver), represented by 16,

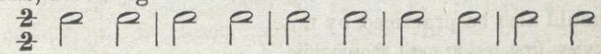
thirty-two thirty-seconds (Demisemiquaver), represented by 32.

18. What figure represents a whole note? *A*. The figure 1.
19. What the half note? *A*. The figure 2.
20. What the quarter note? *A*. The figure 4.
21. What the eighth note? *A*. The figure 8, &c.
22. How many figures are generally placed at the commencement of a piece of music? *A*. Two.
23. What does the upper one designate? *A*. The kind of time or measure.
24. What does the lower figure designate? *A*. The kind of notes.
25. If there are four beats to a whole note, how many to a half? *A*. Two.
26. How many to a quarter? *A*. One.
27. How many eighths to a beat? *A*. Two.
28. How many sixteenths? *A*. Four.
29. If there is one quarter to a beat, how many to a whole? *A*. Four, &c. &c.

NOTE.—Let the teacher pursue the subject of the length of sounds very fully, so that the pupil will perfectly understand the relative value of notes.

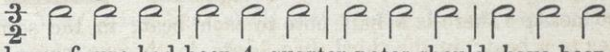
The pupil should be required to name the following notes.

The figures thus, ($\frac{2}{2}$) are used to denote two half notes in a measure; the upper figure indicating the kind of measure (double measure), and the lower figure the kind of notes in a measure (half notes). Sing the following exercise, accenting the down beat:

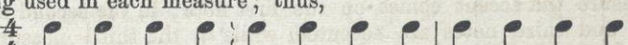


$\frac{2}{4}$ denotes *double* measure, because the upper figure is 2. The lower figure 4 denotes that *quarter* notes are used; thus,

When the figures $\frac{3}{2}$ are used, the upper figure indicates *triple* measure, while the lower figure indicates *half* notes; thus,



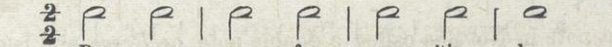
If the lower figure had been 4, quarter notes should have been used; if 8, eighth notes, &c. The figures $\frac{4}{4}$ denote quadruple measure, four quarters being used in each measure; thus,

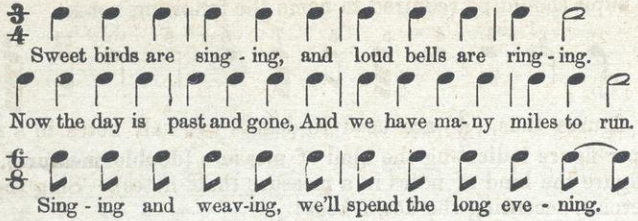


If the lower figure be changed to 8, four *eighths* are used; if to 2, four halves. $\frac{6}{8}$ indicates that there are six eighths in each measure, the upper figure denoting the kind of measure, and the lower the kind of note in a measure; thus,

NOTE.—The pupils should sing all the above exercises to the syllable *la* (giving the proper accent), many times over. The learner will also observe that the upper figure never changes except to give a different variety of time; for example, double measure is always represented by the figure 2, although the lower figure may be 2, 4, or even 8.

Exercises like the following may now be sung:



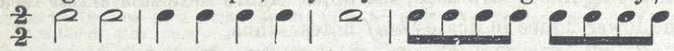


Tunes should also be practiced by note.

NOTE.—Review first lesson most thoroughly.

DIFFERENT NOTES IN THE SAME KIND OF MEASURE.

Although in the above examples each variety of measure has the same notes throughout the example, they may be varied to give variety; thus,



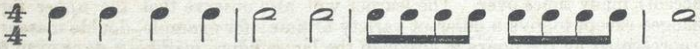
In the first measure there is a half note to each beat; in the second, two fourth notes to a beat; in the third, two beats to the one note; and four eighth notes to a beat in the last measure. As the notes vary in the different measures so the accent should also be changed. For example, in the first measure the accent comes on the first note; in the second measure, the first and third notes are accented, while in the third measure, there being but one note, there is no accent; in the fourth measure, the first sixteenth note to each beat should be accented.

Example in triple measure of different notes in the different measures.

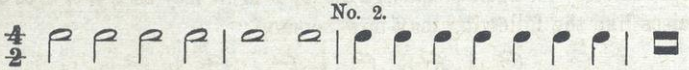
Accent every other eighth in the third measure.

Example in quadruple measure.

No. 1.



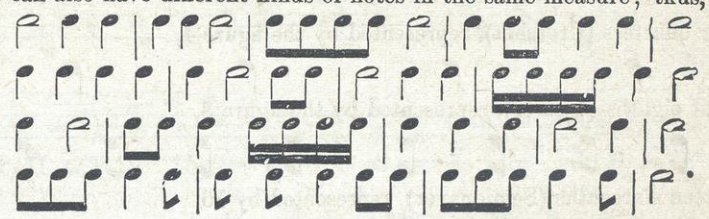
No. 2.



The last note in No. 2 is called a double note, or *Breve*, and is equal to two whole notes.

Examples in sextuple measure

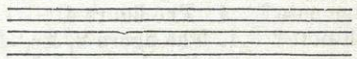
We can also have different kinds of notes in the same measure; thus,



LESSON II.

SECOND DISTINCTION IN MUSIC—HIGH AND LOW SOUNDS.

1. ON what character can a series of high and low sounds be represented? *Answer.* A cluster of five lines called a Staff; thus,



2. What is each line and space called? *A.* A Degree.

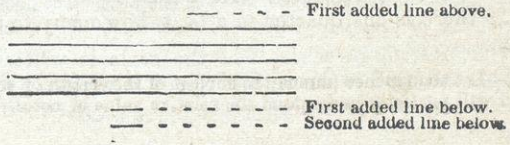
3. How many degrees are there in the staff? *A.* Nine; viz. five lines and four spaces.

4. How many sounds, varying in pitch, may be represented on the staff? *A.* Nine; as each degree varies in pitch.

5. What represents the length of sounds? *A.* Notes.

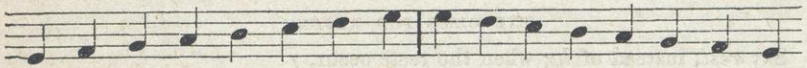
6. What represents the pitch of sounds? *A.* The Staff.

7. If more than nine sounds are to be represented, how may we enlarge the staff? *A.* By adding lines above and below; thus,

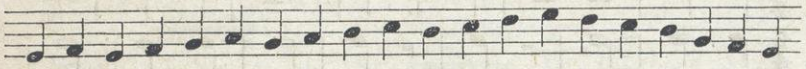


The teacher will now sing exercises like the following, and require the pupil to imitate him.

No. 1.

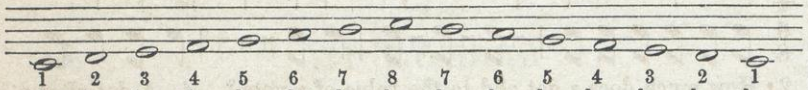


No. 2.



8. What is the series of sounds in No. 1 called? *A.* The Diatonic Scale.

9. Is it usually written as above? *A.* No; but thus:

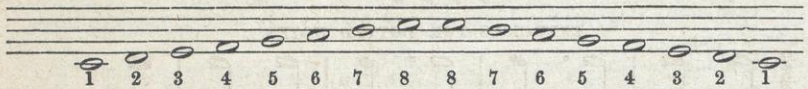


1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
La	la	la	la	la	la	la	la	la	la	la	la	la	la	la.

1 being on the first added line below, 2 on the first space below, 3 on the first line, &c.

The scale should now be practiced long and patiently, the pupil beating time to each sound.

10. What other syllables and letters are used? *A.* The following; thus,



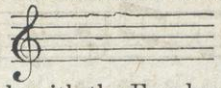
1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C,	C	B	A	G	F	E	D	C.
Do	re	mi	fa	sol	la	si	do,	do	si	la	sol	fa	mi	re	do.
Pron.	*Do*	*ray*	*mee*	*fa**	*saul*	*la**	*see*	*do,*	*do*	*see*	*la**	*saul*	*fa**	*mee*	*ray*	*do.*

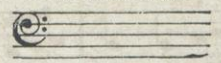
NOTE.—This scale should be sung in all the varieties of measure, that is, beating two, three, four, and six beats to each note. A more difficult exercise will be to sing two notes, three notes, or even the whole scale to one beat. Too much time cannot be spent on this exercise.

11. What determines where 1 of the scale is written? *A.* Characters called Clefs are used to denote where one is written; thus,

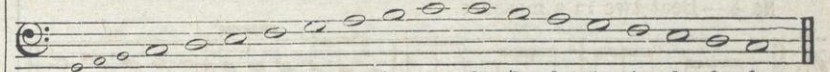
* Pronounce the *a* as in *car.*

G OR TREBLE CLEF. F OR BASE CLEF.





The scale with the F or base clef is written thus:



	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
G A B	C	D	E	F	G	A	B	C,	C	B	A	G	F	E	D	C.
	Do	re	mi	fa	sol	la	si	do,	do	si	la	sol	fa	mi	re	do.

Sing the scale with the numerals, letters, and syllables, in all the varieties of measure, being careful to accent correctly.

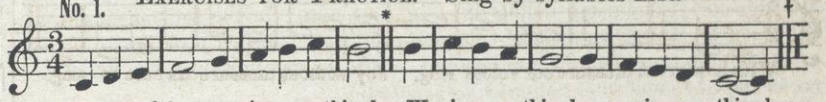
Question the pupils in the above lessons something as follows:

QUESTIONS.—1. What is the second distinction?—2. How many sounds have we in the diatonic scale?—3. What numerals are used to designate the scale? what letters? what syllables?—4. How many lines and spaces has the staff?—5. What is the use of the staff? *A.* It determines the pitch of sounds.—6. How many degrees in the staff?—7. How are other ones acquired?—8. What characters are used to determine where *one* is written?—9. Where is *one* written with the G clef? with the base?—10. What letter to the first line, G clef? first space? second line? &c.—11. What letter to the first line, base clef? first space? &c.

Let the letters and syllables be learned most faithfully, before leaving this lesson.

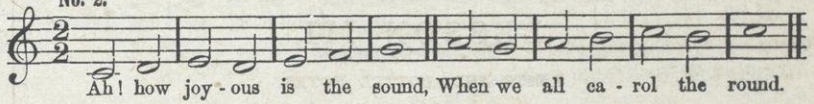
EXERCISES FOR PRACTICE. Sing by syllables first.

No. 1.



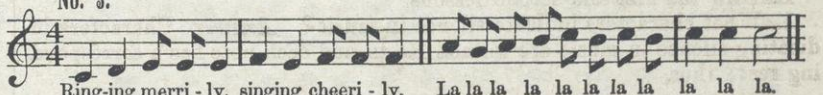
Joyous and free, we sing now this glee, We sing now this glee, we sing now this glee.

No. 2.



Ah! how joy - ous is the sound, When we all ca - rol the round.

No. 3.

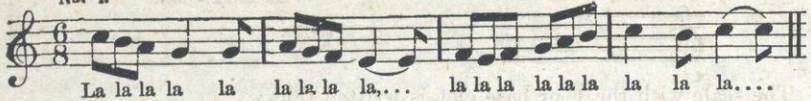


Ring-ing merri - ly, singing cheeri - ly, La la la la la la la la la la la.

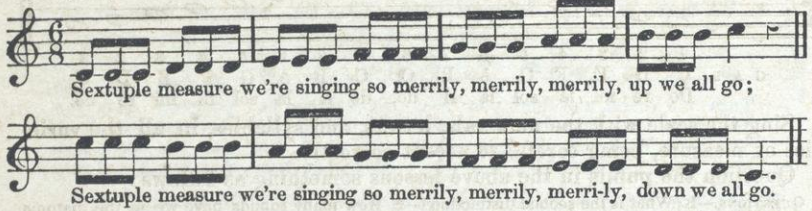
* Called a Double Bar, and shows the end of a line or strain. It sometimes divides music into measures, and sometimes into parts of measures.

† Called a Close, and shows the end of a piece of music.

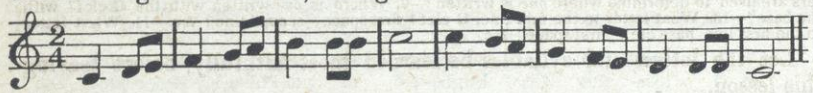
No. 4.



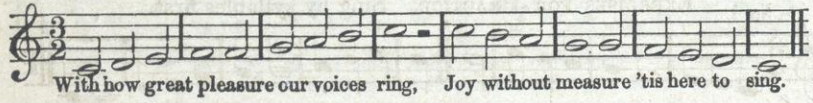
No. 5.—Beat two in a measure.



No. 6.—This exercise is more difficult than the above, and the teacher will first sing it to the class, letting them beat the time.



No. 7.

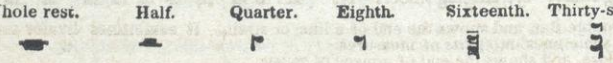


LESSON III.

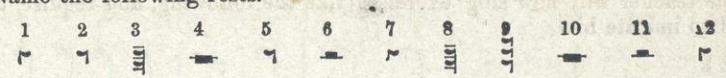
RESTS AND DOTTED NOTES.

REVIEW the first and second lessons.

1. What characters indicate silence in music? *Answer.* Characters indicating silence in music are termed Rests, and each note has a corresponding rest; thus,

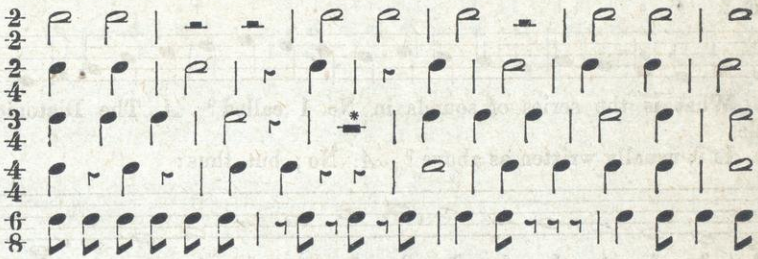


Name the following rests.



EXERCISES FOR RESTS.

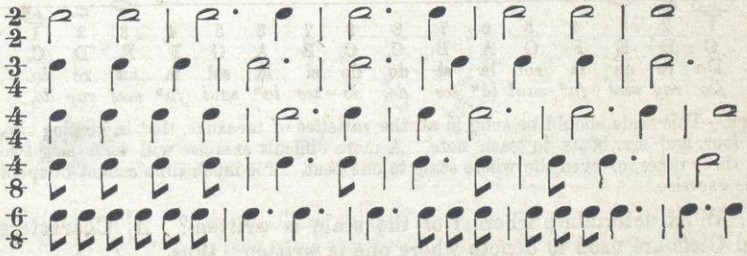
Say *rest*, instead of *la*, when the rests occur.



2. How much does a dot add to the value of a note? *A.* A dot after a a note or rest adds one half to its value; thus, 𝅝 ·, a dotted whole note is equal to three halves, 𝅗𝅥 𝅗𝅥 𝅗𝅥; a 𝅗𝅥 · equal to three 𝅘𝅥 𝅘𝅥 𝅘𝅥; a dotted rest; thus, 𝄻 · is equal to three half rests, thus 𝄼 𝄼 𝄼; a 𝄼 · equal to 𝄽 𝄽 𝄽, &c.

A second dot adds one half to the first dot; thus, 𝅗𝅥 · · is equal to 𝅘𝅥 𝅘𝅥 𝅘𝅥 𝅘𝅥; 𝅗𝅥 · · is equal to 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯, &c.

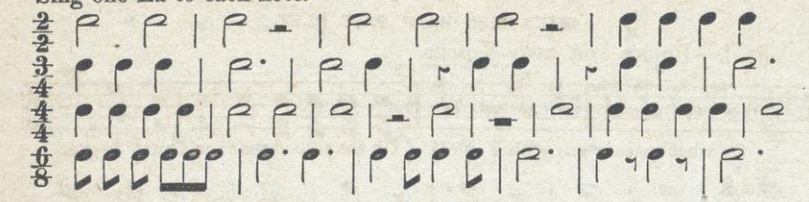
EXERCISES FOR DOTTED NOTES.



* When a whole rest *alone* is used in a measure it is called a whole measure rest

EXERCISES IN LONG AND SHORT SOUNDS AND RESTS.

Sing one La to each note.

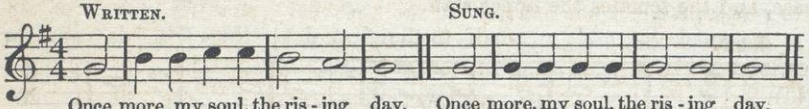


REMARK.—The stems of notes may turn up or down, and be connected; thus, and their value is not changed. A whole rest in a measure alone indicates that it is to be counted in silence; hence the whole rest is also called a whole measure rest.

QUESTIONS.—1. What is accent?—2. Which beat is accented in double measure? triple? quadruple? sextuple?—3. What are those characters termed which represent the length of sounds?—4. What name is given to the longest note? the next? the next? the next? &c.—5. How many half notes to a whole? how many quarters? how many eighths? &c.—6. How many quarters to one half? how many eighths? how many sixteenths? &c.—7. How many eighths to one quarter? how many sixteenths? how many thirty-seconds?—8 How many sixteenths to one eighth? how many thirty-seconds?—9. What are characters indicating silence called?—10. On which side of the line is the whole rest?

NOTE.—The pupil may practice tunes, singing them without reference to the key or pitch, *i. e.* all the notes to a given sound, using the syllable *la*, or words; thus,

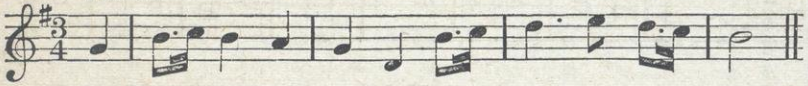
WRITTEN. SUNG.



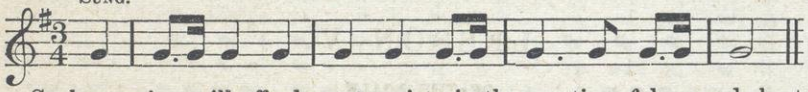
Once more, my soul, the ris - ing day. Once more, my soul, the ris - ing day.

Or thus:

WRITTEN.

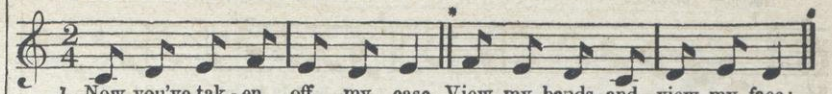


SUNG.

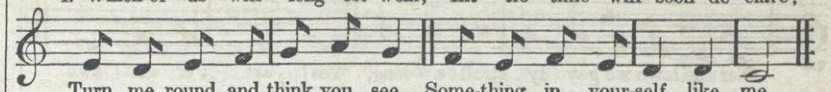


Such exercises will afford great variety in the practice of long and short sounds (*Time*), and is certainly one of the most useful exercises for classes. The teacher may with propriety write tunes on the blackboard, as above.

No. 1.—THE WATCH MELODY.



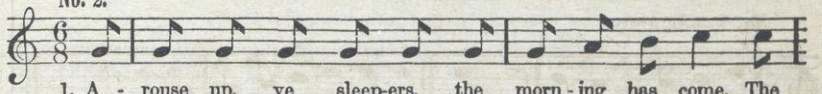
1. Now you've tak - en off my case, View my hands, and view my face;
2. As my in - ward round-a - bout Ac - tu - ates my hands with-out,
3. Swift-ly as my mo - ments play, All your mo - ments fly a - way;
4. Which of us will long - est wear, Lit - tle time will soon de - clare;



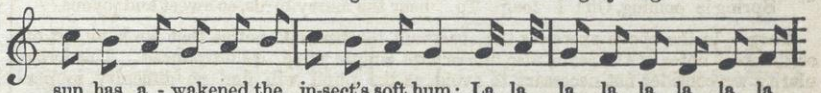
Turn me round, and think you see, Some-thing in your-self like me.
So from mo - tives hid from sight, Ac - tions may be wrong or right.
You were born, but I was made, I shall fail and you shall fade.
Shut me up, and hear me say, Tick - ing, bro - ther, watch and pray.

Sing these exercises by syllable, afterwards apply the words.

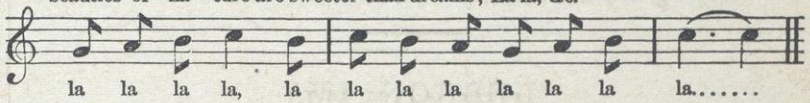
No. 2.



1. A - rouse up, ye sleep-ers, the morn - ing has come, The
2. O lose not the bright - est of morn-ing's young beams! The



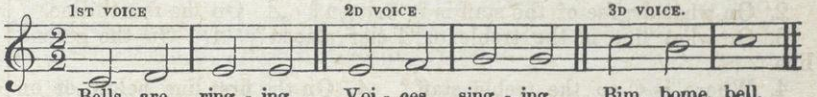
sun has a - wakened the in-sect's soft hum; La la la la la la la la
beauties of na - ture are sweeter than dreams; La la, &c.



la la la la, la la la la la la la la.....

When a tie is drawn over two or more notes, it denotes that both notes should be sung to one word or syllable.

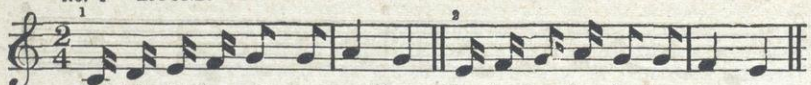
No. 3.—ROUNDS† may now be practiced.



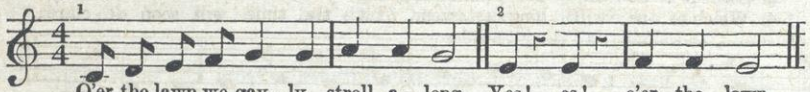
Bells are ring - ing, Voi - ces sing - ing, Bim, bome, bell.

* Double Bars, showing the end of a line in poetry.
† A Round or Catch is where one voice seems to follow another, or catch it up.

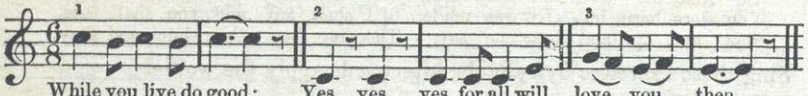
No. 4.—Round.



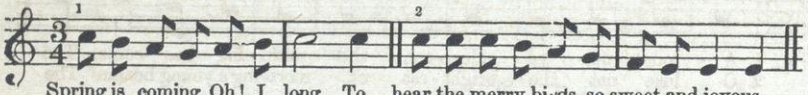
No. 5.—Round.



No. 6.—Round.



No. 7.—Round.



Note.—In the above exercises the observant teacher will notice that we have left off on different notes of the scale, also one or two simple skips are introduced. This irregularity we consider not necessary to avoid, as the pupil will find no difficulty in performing them.

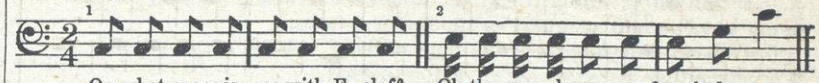
LESSON IV.

BASE CLEF.

1. What clef is used entirely for male voices? *Answer.* Base Clef.
2. On what degree of the staff is it written? *A* On the fourth line.
3. On what line is the treble or G clef placed? *A.* On the second line.
4. Where is C on the treble staff? *A.* On the first line below, or on the third space.
5. Where is C with the base clef? *A.* On the second space.
6. Where is *one* of the scale written? *A.* On the second space with base clef, and on the first added line below with treble or G clef.

EXERCISES WITH BASE CLEF.

No. 1.—Round for two Voices.



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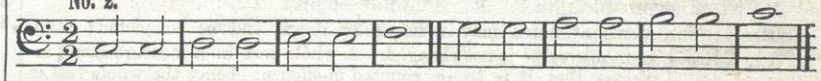

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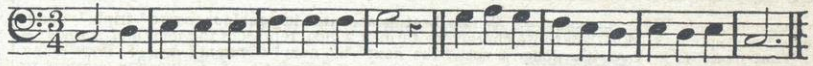
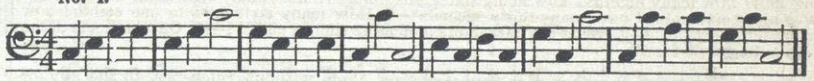
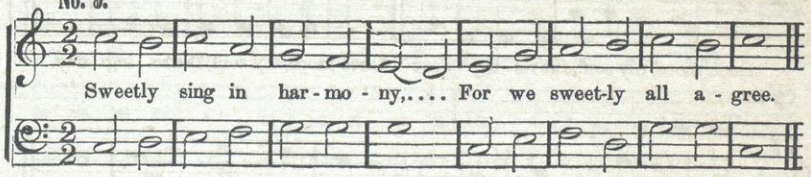


No. 4.



Here we have an exercise in two parts; the male voices will sing the base, and the females the upper staff.

No. 5.



LESSON V.

OF THE SCALE.

1. How many sounds has the diatonic scale? *Answer.* Seven; the eighth being but a duplicate of the first.

2. What is each space from one sound to another called? *A.* An Interval.*

3. What is the interval from one to two called? *A.* A major second.

4. What is the interval from two to three? *A.* A major second.

5. From three to four? *A.* A minor, or smaller second, the distance being but one half as great as the major second.

6. What is the interval from four to five? *A.* A major second.

7. From five to six? *A.* A major second.

8. From six to seven? *A.* A major second.

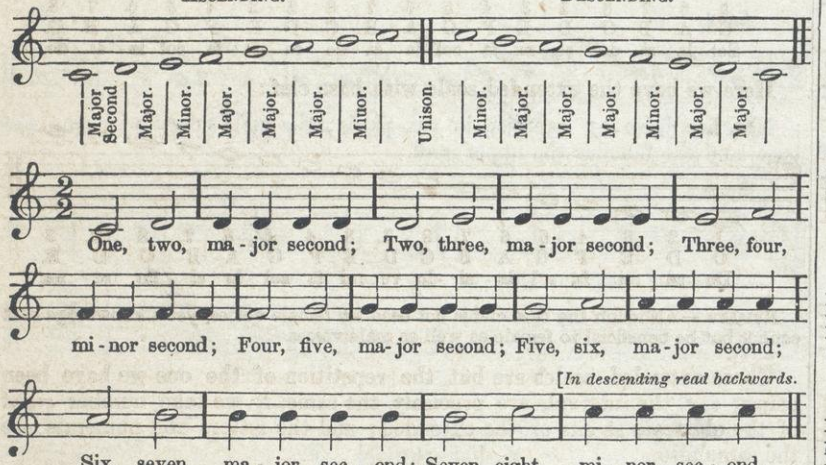
9. From seven to eight? *A.* A minor second.

10. How many major seconds in the scale? *A.* Five.

11. How many minor? *A.* Two.

NOTE.—The order of intervals is the same in descending as in ascending.

EXAMPLE OF THE ORDER OF INTERVALS.



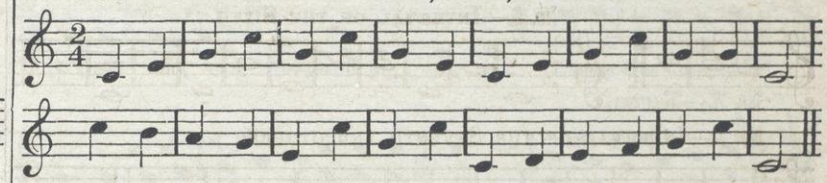
The pupil should commit the order of intervals very faithfully to memory, also the letters in both clefs, if not learned before arriving here.

* Called by some "whole tones," "half tones," and "steps."

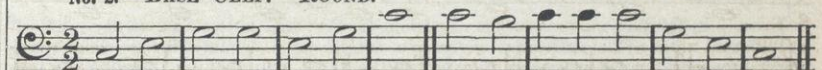
REMARK.—The terms *whole* and *half tones* are deservedly discontinued by many of our best teachers, and the more correct terms of *major* and *minor seconds* substituted. A whole tone is a *sound*, and not an *interval* or *distance* from one sound to another. Besides the above named intervals, we have thirds, fourths, fifths, &c. Let the teacher exercise the pupils in the intervals something as follows:—Teacher says (pointing to them on the blackboard), Sing one. The pupils sing, Do. *Teacher.*—Sing three. *Pupils.*—Mi. *Teacher.*—Sing five. *Pupils.*—Sol, &c. When the pupils have acquired readiness in the intervals 1, 3, 5, 8, others may be gradually introduced; the fourth first, then the second and fourth; second, fourth, and sixth; second, fourth, sixth, and seventh; and, finally, all the intervals.

Here we have a series of progressive intervals, from the most simple to the most difficult.

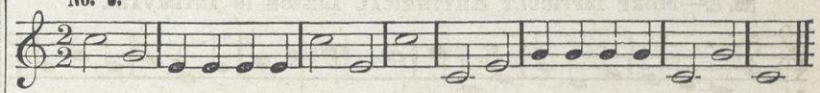
No. 1.—INTERVALS OF THE THIRD, FIFTH, AND EIGHTH.



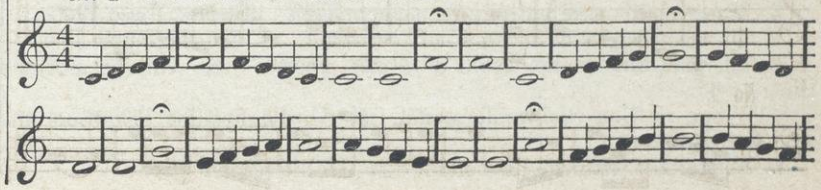
No. 2.—BASE CLEF. ROUND.

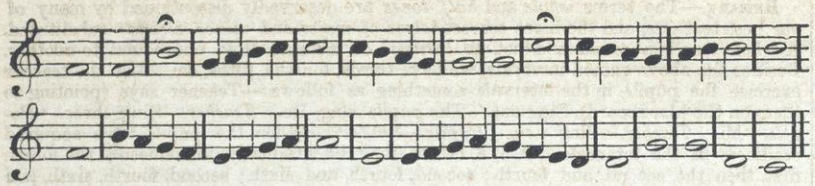


No. 3.

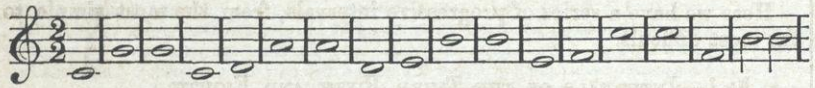


No. 4.—INTERVAL OF THE FOURTH.

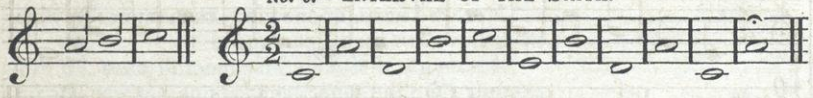




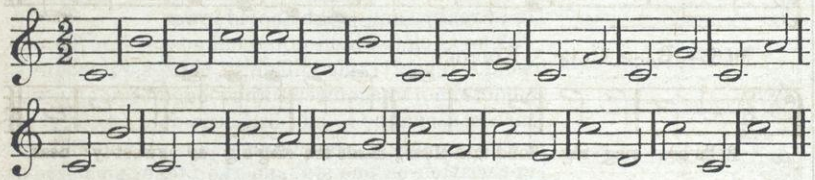
No. 5.—Interval of the Fifth.



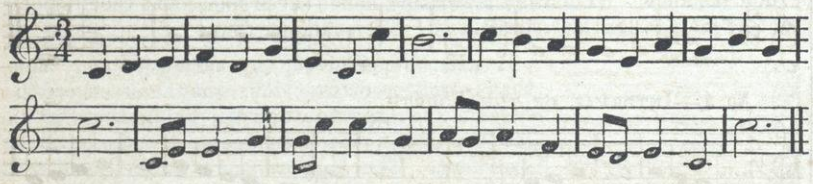
No. 6.—Interval of the Sixth.



No. 7.—Interval of the Seventh and others.



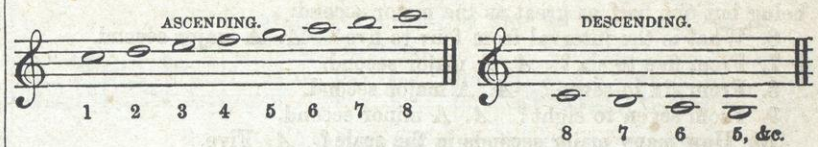
No. 8.—More difficult Rhythmical Lesson in Intervals.



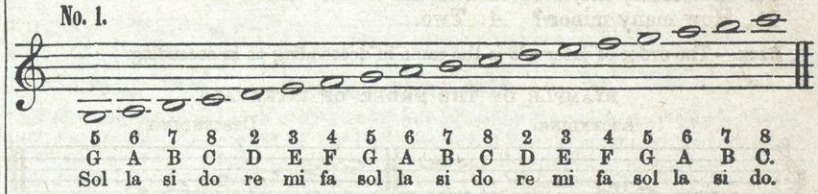
No 9.

LESSON V.

1. How is the scale extended? *Answer.* By taking number *eight* of the old scale as *one* of the new; thus,

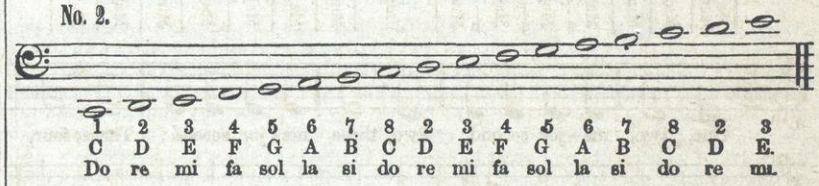


No. 1.



Here we have the extended scale with base clef:

No. 2.

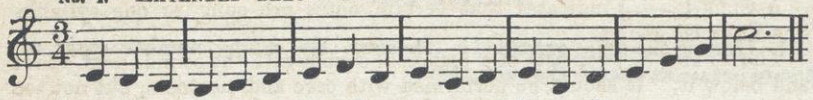


Remark.—Although the base clef is not used for female voices, yet a knowledge of it cannot but be beneficial to female as well as male voices.

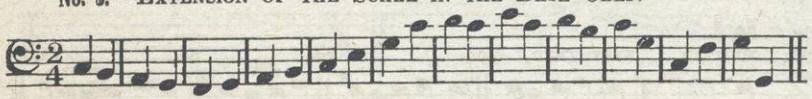
These extended scales are but the repetition of the one we have been using; *i. e.* the intervals are precisely the same, if we take number *eight* of the old scale as *one* of the extended; and the letters and numerals are the same also.

No. 3.—Exercises for the Practice of the extended Scales.

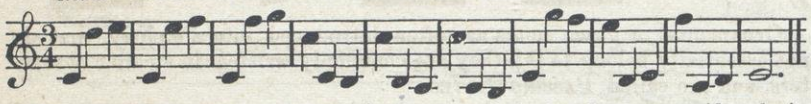
No. 4.—Extended below the old Scale.



No. 5.—Extension of the Scale in the Base Clef.



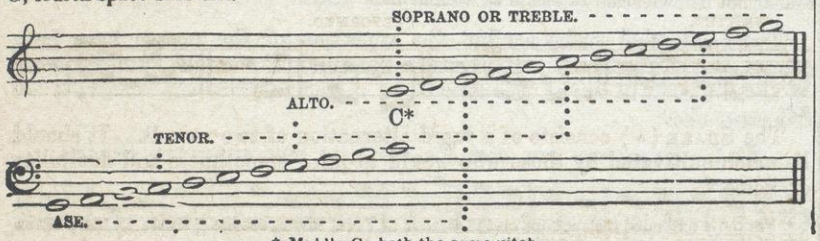
No. 6.—Exercise of difficult Intervals.



Note to the Teacher.—All tunes in the key of C, that have no accidentals in them, may now be practiced, and the class should not be allowed to go farther until some readiness has been acquired in reading simple tunes at sight. The base by male, and the soprano by female voices, may now be employed together, after having been practiced separately.

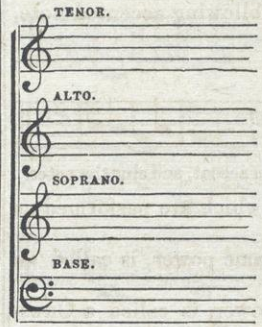
2. Are the male and female voices in unison? *A.* They are not.

Remark.—Although the male and female voices may be employed together, yet, strictly speaking, they are not in unison. The female voice is eight sounds, or an octave higher than the male voice. To prove this, the teacher should request the female portion of the class to sustain some given sound, while the teacher, commencing an octave lower, should sing up the scale (using the falsetto voice, if necessary), until he is strictly in unison with the female voices. The class will not fail to perceive the difference, a knowledge of which will be of great importance to them as singers and musicians. After this is thoroughly understood, the following scale should be practiced, the male voices commencing it, and the females joining when they can reach the pitch, say about G, fourth space base clef.



* Middle C—both the same pitch.

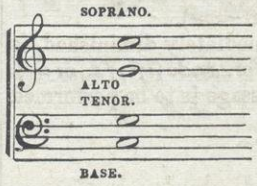
The teacher will remark to the class that as the male and female voices differ in pitch, they cannot sing the same part, without creating what is called false harmony and faulty progressions; *i. e.* consecutive octaves, &c. The female voices are divided into high or low, or Soprano and Alto. A good soprano will sing up to A above the staff, and an alto should be able to sing A below. A tenor voice (the highest male voice) should be able to sing F or G above the base clef, and the base voice should sing G, first line base clef. See the Exercise above, in which the voices are illustrated, and about the compass of each is shown. Another rule, which will enable the pupil to decide which is the legitimate part for him or her, is this: if the high notes generally can be sung easier than the low, then tenor for male, and soprano for female voices, although they may not be able to reach G above. If, on the contrary, the low notes are sung with greater ease, then base for male, and alto for female voices. A faithful teacher will also try each voice separately, and give suitable instructions as to quality of tone, and manner of producing it (for all voices differ in this respect). Also its formation on the high or low notes should be very particularly attended to.



Here we have, at one view, the manner in which the parts are usually arranged.

Although the G clef is generally used in this country for the tenor, yet it is not correct, for instead of music being performed where written, it is in reality sung eight notes lower.

The C clef, which is in common use in Europe, would remedy this difficulty, but as it requires some time to acquire a knowledge of it, by common consent the G clef has been substituted for it in this country. Sometimes the soprano and alto are written on one staff, and the tenor and base on another, making but two staffs in a brace, instead of four as above. This way of writing music saves room, and other important advantages are derived from it. For example, thus:



It will be perceived, by turning to any tune that is written on two staffs, that the stems of the notes in the soprano turn up, while those in the alto turn down; the tenor notes turn up, and the base down. The highest notes in the G clef are for the soprano, and the highest in the base for tenor.

Remark.—Continue to practice tunes as variety and profit require.

LOUD AND SOFT TONES, OR EXPRESSION.

A tone produced by no unusual vocal exertion, is a *medium* or *middle* tone; it is marked *m*—called *mezzo*.

A tone produced by some vocal restraint, is a *soft* tone; it is marked *p* —called *piano*.

A tone produced by considerable vocal exertion, is a *loud* tone; it is marked *f*—called *forte*.

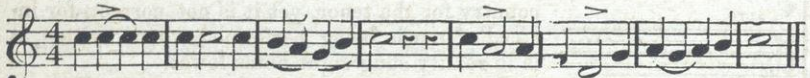
A tone produced by the greatest vocal restraint, is marked *pp*—called *pianissimo*.

A tone produced by the greatest vocal exertion, but not so loud as to injure the quality, is marked *ff*—called *fortissimo*.

A modification of *forte* and *piano*, is marked *fp*. Of *mezzo* and *piano*, *mp*. Of *mezzo* and *forte*, *mf*, &c.

When an *unaccented* note is connected with the following accented note, it is said to be SYNCOPATED.

No. 1.



A TIE (⁀) connects notes on the same degree which are performed as one. See Exercise above.

A tone begun, continued, and ended with the same power, is called an ORGAN TONE (———).

A tone begun *soft*, and gradually increased in power, is called a CRESCENDO (*Cres.* or <).

An inversion of the crescendo is called a DIMINUENDO (*Dim.* or >).

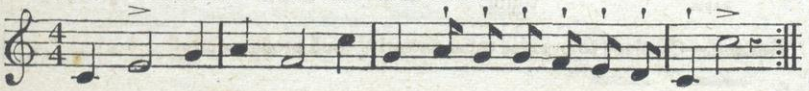
A union of the crescendo and diminuendo, is called a SWELL (<>).

A sudden swell is called a PRESSURE TONE (< or <>).

A very short tone, produced with force, and immediately diminished, is called an EXPLOSIVE TONE; sometimes *forzando* or *sforzando* (*sf.*, *fz.*, or >).

STACCATO mark thus (' ' ' ' ') denote that the passage is to be performed in a short, distinct manner.

No. 2.—EXPLOSIVE TONE AND STACCATO.



LEGATO means smooth and connected, the opposite of staccato.

A SLUR (⁀) indicates that certain notes are sung to one syllable. See Exercise above.

The TURN (∾) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick, thus:

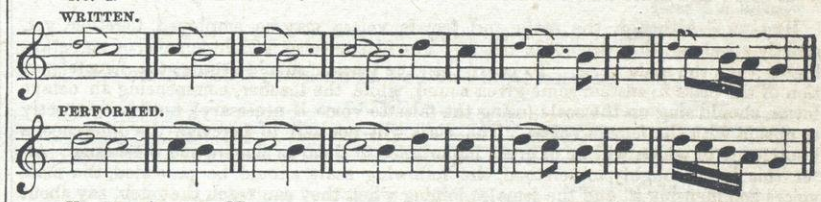
No. 3.

Ornamental or grace notes are often introduced into a melody, that do not essentially belong to it; they are commonly written in smaller characters, and are called PASSING NOTES.

When a passing note precedes an essential note, on an *accented* part of the measure, it is called an APPOGGIATURA.

When a passing note follows an essential note, on an *unaccented* part of the measure, it is called an AFTER NOTE.

No. 4.—APPOGGIATURA.

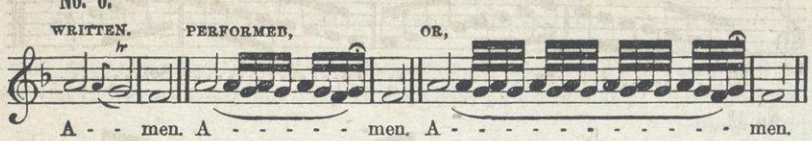


No. 5.—AFTER NOTE.

The SHAKE (tr) consists of a rapid alternation of two sounds. It should be much cultivated by those who would acquire smoothness and flexibility of voice.*

* For more extended instructions on the Graces of Vocal Music, see the "Guide to the Cultivation of the Voice," by I. B. Woodbury.

No. 6.



A figure 3 placed over three notes, thus, shows that they are to be sung in the time of two of the same kind; for example, thus,

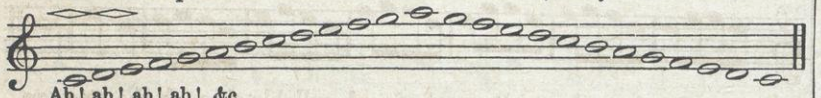
LESSON VI.

SOLFEGGIO EXERCISES.

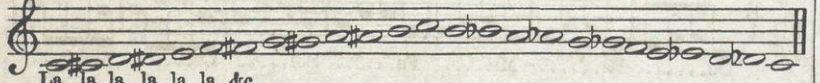
NOTE.—This lesson, and even others, may be entirely devoted to reviewing and exercises. The following ones are taken, by permission, from "Cultivation of the Voice without a Master."

SCALE FOR THE PRATICE OF THE SWELL TONE.

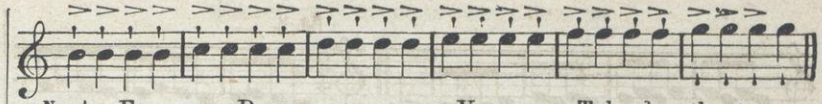
No. 1.—To be practiced from one half to an hour, daily—time *ad lib.*



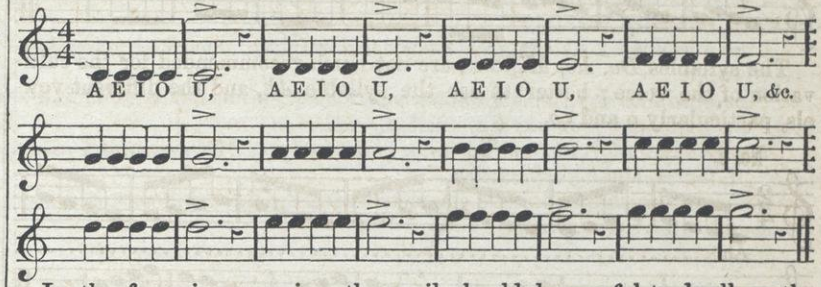
No. 2.—CHROMATIC SCALE. Practice many times, daily.



No. 3.—EXPLOSIVE TONE. Take breath at every note.



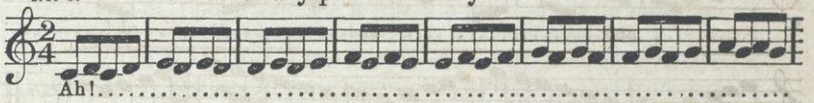
No. 4.—FOR THE PRACTICE OF THE VOWELS. Take breath at every other measure, and sing *legato* and *staccato*. *Ascend* and *descend*.



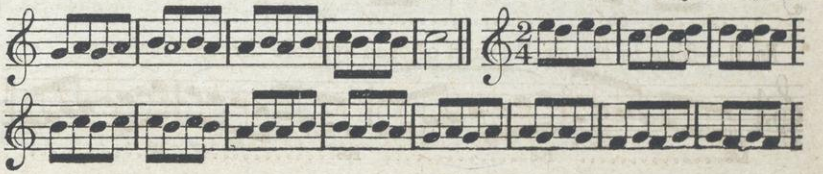
In the foregoing exercises the pupil should be careful to dwell on the radical sound of each vowel, otherwise bad pronunciation will be sure to follow.

No. 5.—EXERCISE FOR THE ALPHABET. To be sung to every sound of the diatonic scale.

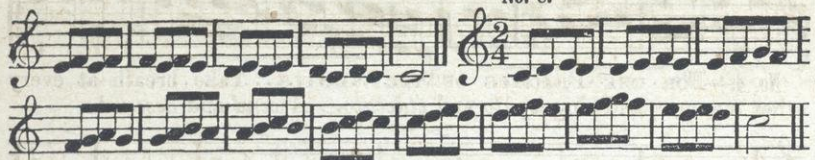
No. 6.—Take breath at any point necessary.



No. 7.—Practice with the syllable, *Ah.*

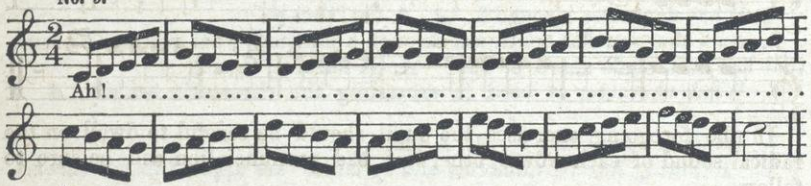


No. 8.

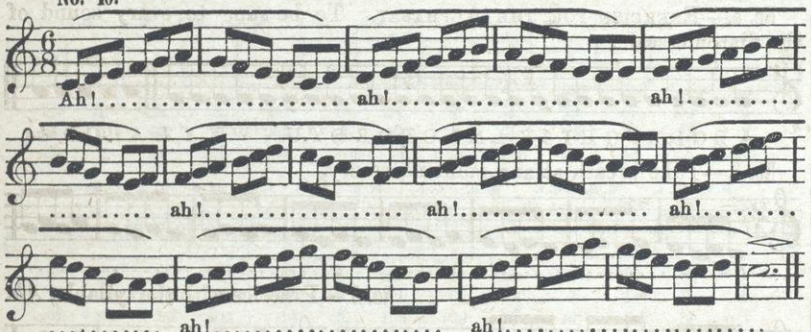


The syllables *Do*, *Re*, *Mi*, &c., are not much recommended for the cultivation of the voice; better to use the syllable *Ah*, and the different vowels, particularly *o* and *oo*.

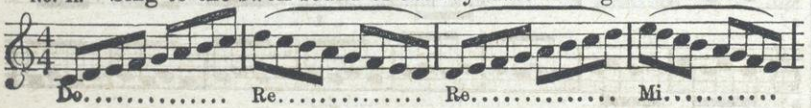
No. 9.



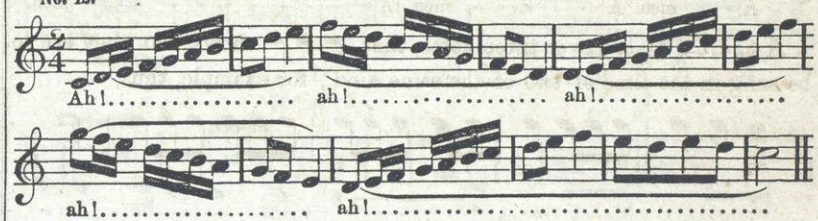
No. 10.



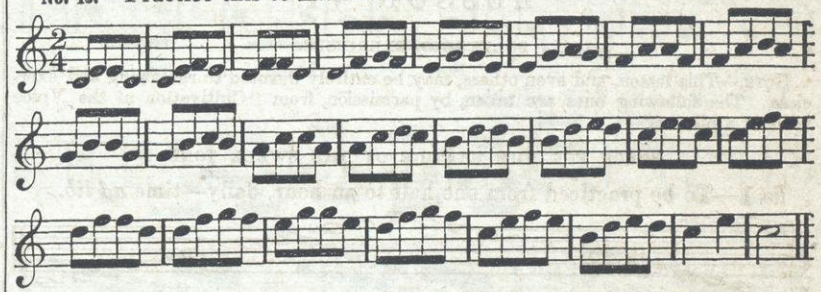
No. 11.—Sing to the swell sound of each syllable through each slur.



No. 12.

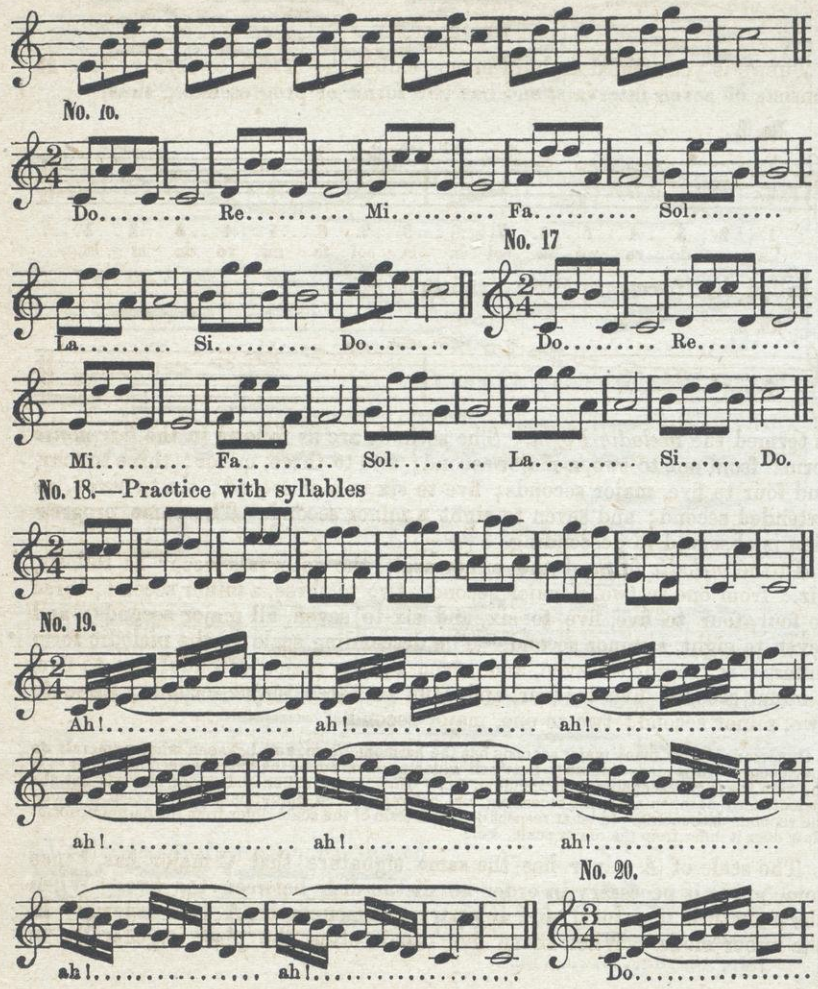


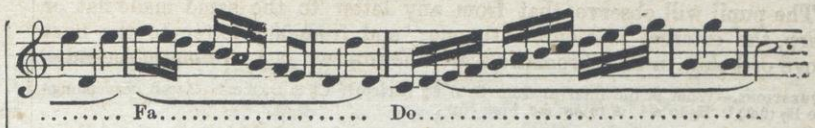
No. 13.—Practice this to *Ah* and *O*.



No. 14.—Continue the swell sound of each syllable through the measure.

No. 15.—Practice with the syllable *La*.

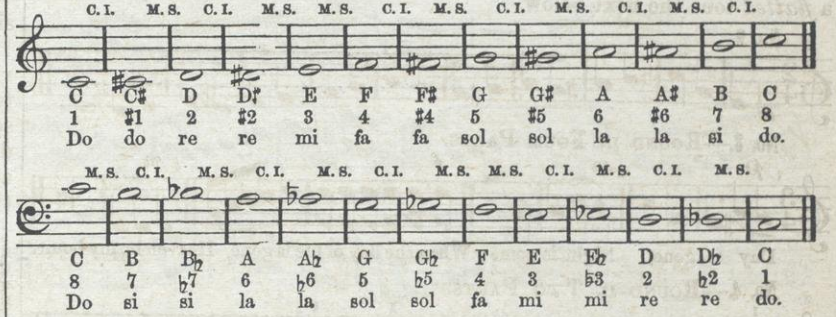




LESSON VII.

1. WHAT is the second scale in music called? *Answer.* Chromatic.
2. How many intervals has it? *A.* Twelve.
3. What character is used to elevate a sound? *A.* A sharp, thus ♯.
4. What depresses a sound? *A.* A flat, thus ♭.
5. As a sharp or flat continues through a measure, what restores a sound, that has been made sharp or flat? *A.* A natural, thus ♮.
6. What character is used in ascending the chromatic scale? *A.* A sharp?
7. What in descending? *A.* A flat.

The following letters, numerals and syllables* are applied to the chromatic scale.



NOTE.—When naming the chromatic intervals by numerals, say—sharp one, sharp two, flat six, flat seven, &c.; but, when naming them by letters, C sharp, B flat, &c.

* The author thinks the European system of not changing the vowel sounds in the chromatic scale, far preferable to the practice so much in vogue in this country, as many bad habits arise that require much after practice and instruction to eradicate. Those who choose, however, can still use the old plan, by simply changing the vowel sound of the syllable in ascending, to E, whenever a sharp occurs—and to A, in descending, whenever a flat is used.

The pupil will observe, that from any letter to the same made flat or sharp, the interval is a chromatic one; and from any letter to the next above or below in the chromatic scale, the interval is a chromatic second.

QUESTIONS.—What is the interval from C to C♯ (sharp)? C♯ to D, &c.? C to B descending? B to B♭ (flat)? B♭ to A? A to A♭, &c.?

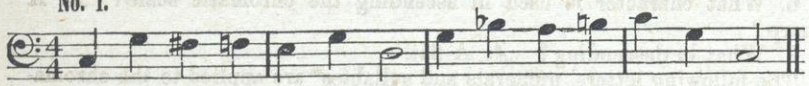
Commence the practice of the chromatic scale something in the following manner—the class sing one, after which the teacher sings sharp one, the class imitating him. Then two, sharp two, &c.

REMARK.—For the future the class should devote a short time, each lesson, to the practice of this scale.

The influence of a sharp or flat extends from measure to measure, until a note intervenes which is on a different degree from that before which it is placed.*

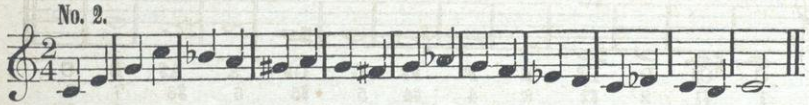
A NATURAL (♮) is used to contradict or take away the power of a flat or sharp.

No. 1.

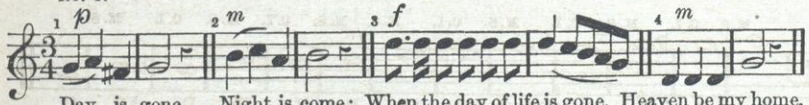


After a *sharped* tone the ear naturally expects the next above, but after a *flatted* tone the next below.

No. 2.

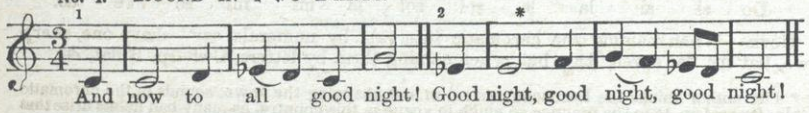


No. 3.—ROUND IN FOUR PARTS.



Day is gone, Night is come; When the day of life is gone, Heaven be my home.

No. 4.—ROUND IN TWO PARTS.



And now to all good night! Good night, good night, good night!

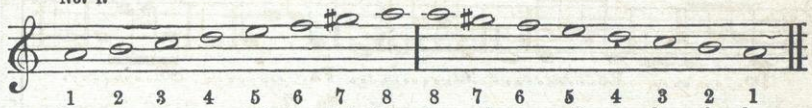
* When a note succeeds one that has been made flat or sharp, *without a note intervening* on another degree of the staff, the effect of the accidental continues, although in another measure.

LESSON VIII.

MINOR SCALE.

THERE is yet a third scale in music, called the *Minor* or *soft* mode. It consists of seven intervals, and has two forms or progressions; thus,

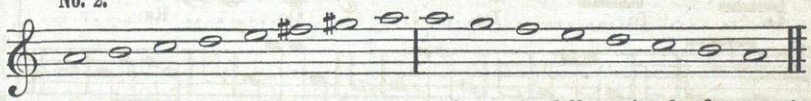
No. 1.



1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
La si do re mi fa sol la la sol fa mi re do si la.

is called the *Harmonic Form;* and thus,

No. 2.



is termed the *Melodic Form.* The seconds are as follows in the *harmonic* form: from one to two, a major second; two to three, minor; three to four, and four to five, major seconds; five to six, minor second; six to seven, an extended second; and seven to eight a minor second. The same progression is observed in descending.

In the *melodic* form of the minor scale, the intervals occur as follows, viz.: from one to two, a major second; two to three, a minor second; three to four, four to five, five to six, and six to seven, all major seconds; and seven to eight, a minor second. The descending scale in the melodic form differs, viz.: eight to seven, and seven to six, major seconds; six to five, a minor second; five to four, and four to three, major seconds; three to two, minor second; two to one, major second.

QUESTIONS.—How many major seconds has the harmonic form, and between what numerals do they occur? How many minors? Between which numerals does the extended second occur? Is the form the same ascending as descending, &c.? How many major and minor seconds has the melodic form of the minor scale ascending, and between which numerals do they occur? Name the seconds descending. In what respect does this form of the scale differ from the harmonic form? How does it differ from the major scale, &c.?

The scale of A minor has the same signature that C major has, hence some guide is necessary in order to distinguish between the two. When the signature is natural, and any part commences on A, it is generally in the minor mode. When sharp five occurs often, the piece is generally in

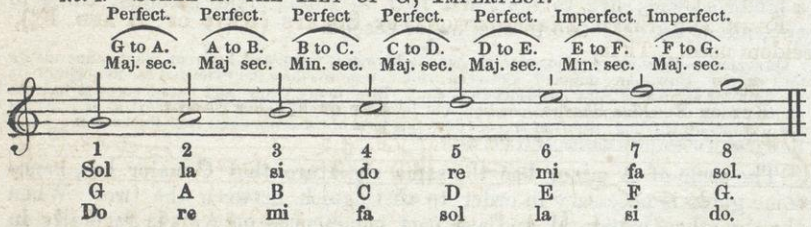
A minor. After hearing some minor music, the ear will enable one to decide whether it is in the major or minor mode. But as the key or mode is constantly varying in most pieces of music, it is impossible to decide with certainty in relation to the key, without some knowledge of modulation, &c.*

LESSON IX.

TRANSPOSITION OF THE SCALE.

When a scale of eight sounds occurs, founded on any letter, the order of intervals being from one to two, and two to three, major seconds; three to four, a minor; four to five, five to six, six to seven, major seconds; and seven to eight, a minor second; it is named after the letter on which *one* is written. Thus, if *one* is written on C, it is called the scale of C; if on D, the scale of D; if on E, the scale of E, &c. When a piece of music commences in the key of C (although other keys may be introduced in the course of the piece by means of accidentals), the signature is said to be natural, or, in other words, there are no flats or sharps used at the commencement. But when a piece of music has flats or sharps placed at the commencement, it is said to be transposed. The signature (or number of flats or sharps) placed at the commencement of a piece of music will decide the key. The pupil will take notice in transposing the scale, that the same order of intervals, as in the key of C, must be preserved; *i. e.* from three to four and seven to eight must be minor seconds, and all the rest major seconds. In the first regular transposition of the scale by fifths, G becomes one of the new scale; thus,

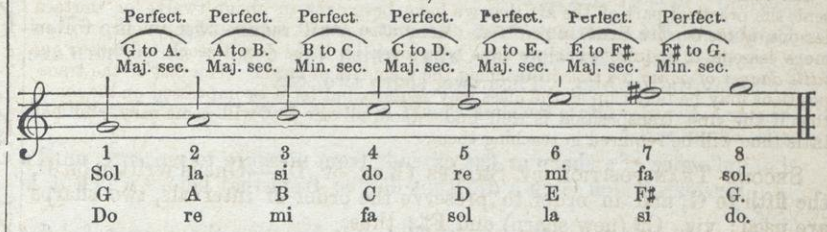
No. 1.—Scale in the Key of G, Imperfect.



* For extended illustrations and instructions in Modulation, see Woodbury's "Self-Instructor in Musical Composition and Thorough Base."

The preceding example is not, strictly speaking, in the key of G, although we take G as *one*. When F sharp is introduced, then, *and then only*, the transposition takes place; thus,

No. 2.—Scale in the Key of G, Perfect.



The same method is followed in all the transpositions by sharps; viz.; the fifth above or the fourth below is taken as *one* of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

Remark.—In the above example, it will be observed that we have not only placed the syllables *transposed*, but retained their original position as in the scale of C. Eight or ten years' experience has proved to us, that, generally speaking, *more* can be learned by classes, *if the syllables are not changed.**

Remark.—We are aware that this will not meet with the approbation of all of our teachers, but those who have given it a fair trial, will fully indorse the above. Here we would also enter our protest against the change of the vowel sounds of the syllables, where an accidental is introduced. It brings a long train of evils that requires months of labor to eradicate. One reason why our choirs, and even select societies, almost always fail on the accidentals, is owing to the habit of changing the syllables and their vowel sounds. The system of changing the syllables is not known in the best schools of Europe; and we predict that, ere many years pass away, the elements of the art in this country will throw off these trammels, and find itself free to soar on, in its glorious mission to fallen man.

Questions.—What do you understand by the transposition of the scale? *Ans.* When any other letter besides C is taken as *one* of a new scale, and accidentals are introduced. When is the scale said to be in its natural position? What letter is used to designate the natural key? What is the signature to C? In transposing the scale what order of intervals should always be preserved? What is the first transposition? *A.* To G, the fifth of C. What is the signature to G? If F is not sharped, how many intervals would be wrong? What would be the interval from six to seven without the F♯? What should it be, &c.?

Question on each Tune something as follows:—What is the signature? *Ans.* One sharp.

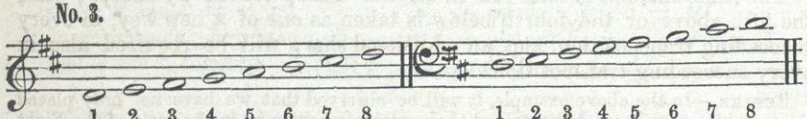
* We think classes in general are too much confined to the syllables. The practice of them, to some extent, is desirable and even necessary: but we would not use them one moment longer than is necessary, but subsitute the words as soon as the progress of the class will allow. The syllable *La* and the vowels may also be used much more than is customary.

What letter is sharped? *A.* F. Why do we sharp F? *A.* To regulate the order of intervals. What is the order of intervals in all the transpositions? *A.* Between three and four, and seven and eight, are minor seconds; all the rest are major seconds. Name the letters to the scale of G. *A.* G is one, A is two, B is three, C is four, D is five, E is six, F♯ is seven, and G is eight.

REMARK.—Most classes will be able to understand the theory, and, to a certain extent, the practical part of the art that we have been over, in about twelve or thirteen lessons, *if the teacher has been faithful.* Many classes will require twenty-four, or even more lessons, to acquire what we have been over in these few lessons. *There is but little danger of going too slow* in teaching the elements of music. The rest of the transpositions may be taken up as the class may require, but let it be impressed on the mind, that if the first transposition is well understood, all the rest will come easy, and but little time will be required in teaching them.

SECOND TRANSPOSITION BY SHARPS (KEY OF D).—One is written on D, the fifth to G, and in order to preserve the order of intervals, two sharps are used; viz., C♯ (new sharp) and F♯; thus,

No. 3.



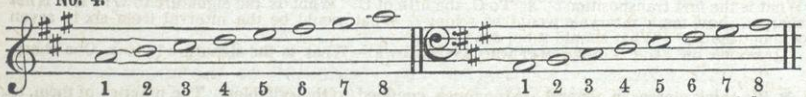
1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8
Re	mi	fa	sol	la	si	do	re.		Re	mi	fa	sol	la	si	do	re.
D	E	F♯	G	A	B	C♯	D.		D	E	F♯	G	A	B	C♯	D.
Do	re	mi	fa	sol	la	si	do.		Do	re	mi	fa	sol	la	si	do.

QUESTIONS.—In what key is this scale? *Ans.* D. How do you know it to be in the key of D? *A.* By the signature What is the signature? *A.* Two sharps. What letters are sharp? *A.* F and C. Why do we sharp F and C? *A* To preserve the order of intervals. What numerals of the new scale are sharped? *A.* Three and seven. In order to transpose a scale to its next affinity in sharps, what numerals of it must we sharp? *A.* The fourth. What was the fourth to C? *A.* F. By sharping F, into what key do we modulate, or transpose the scale? *A.* G. By sharping the fourth in G (which is C), into what key do we modulate? *A.* D, &c.

Practice tunes in D.

THIRD TRANSPOSITION BY SHARPS (KEY OF A).—One is written on A, the fifth to D, and in order to preserve the order of intervals, three sharps are found necessary; viz., G♯ (the new sharp) F♯ and C♯; thus,

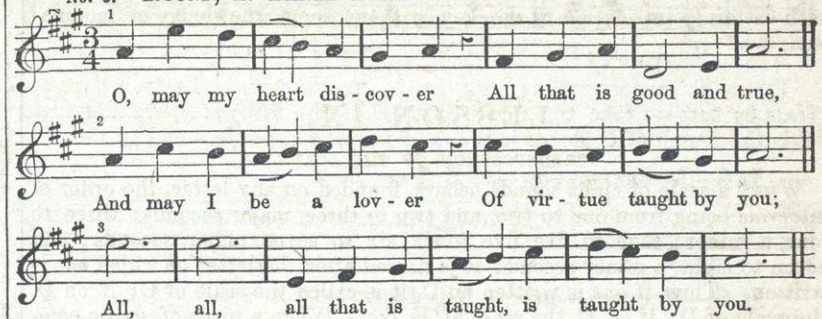
No. 4.



1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8
La	si	do	re	mi	fa	sol	la.		La	si	do	re	mi	fa	sol	la.
A	B	C♯	D	E	F♯	G♯	A.		A	B	C♯	D	E	F♯	G♯	A.
Do	re	mi	fa	sol	la	si	do.		Do	re	mi	fa	sol	la	si	do.

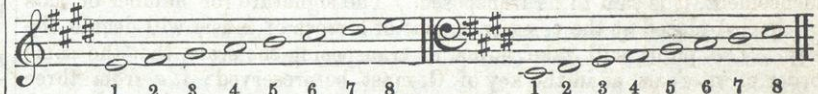
Question as in the key of D. Sing tunes in the key of A, and exercises in the keys of D and A.

No. 5.—ROUND, IN THREE PARTS.



FOURTH TRANSPOSITION BY SHARPS (KEY OF E, *four sharps*).—One of this key is written on E, the fifth of A, and the new sharp is D♯, making four sharps; viz., F♯, C♯, G♯ and D♯; thus,

No. 6.



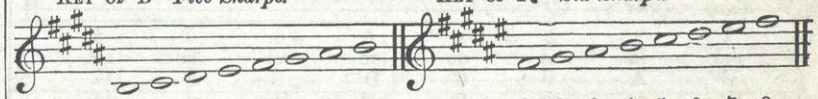
1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8
Mi	fa	sol	la	si	do	re	mi.		Mi	fa	sol	la	si	do	re	mi.
E	F♯	G♯	A	B	C♯	D♯	E.		E	F♯	G♯	A	B	C♯	D♯	E.
Do	re	mi	fa	sol	la	si	do.		Do	re	mi	fa	sol	la	si	do.

Question as in the other keys, and practice tunes in the key of E.

FIFTH AND SIXTH TRANSPOSITIONS BY SHARPS (KEYS OF B AND F♯), seldom used. Thus,

No. 7.

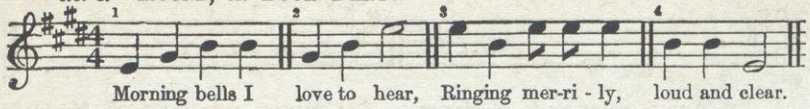
KEY OF B—*Five Sharps.* KEY OF F♯—*Six Sharps.*



1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

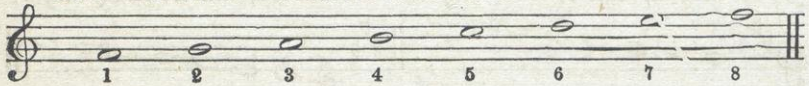
For extended instructions and illustrations in modulation, see "Woodbury's Self-Instructor in Musical Composition and Thorough Base."

No. 8.—Round, in Four Parts.

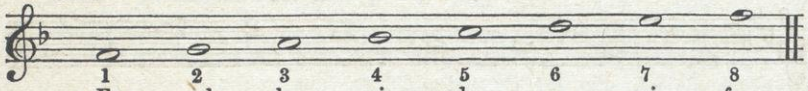


First Transposition of the Scale by Fourths.—To transpose the scale by flats we take the fourth (instead of the fifth) of every new scale. F is the fourth of C, hence it is *one* of the new scale (key of F); thus,

No. 9.—Imperfect—*because B is not Flat.*



No. 10.—Perfect—*because B is Flat.*



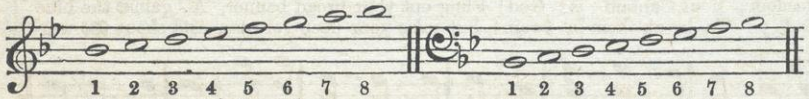
The order of intervals must be the same in the flat keys as in the sharps. By analyzing the perfect example above, we find that from F to G is a major; G to A, a major; A to B♭ (three to four), a minor; B♭ to C, a major; C to D, a major; D to E, a major; E to F, a minor second.

Questions.—What is the signature to the key of F? *Ans.* One flat. What letter is flat? *A.* B. Why do we flat B? *A.* To regulate the order of intervals. Name the letters, as they occur in this scale.

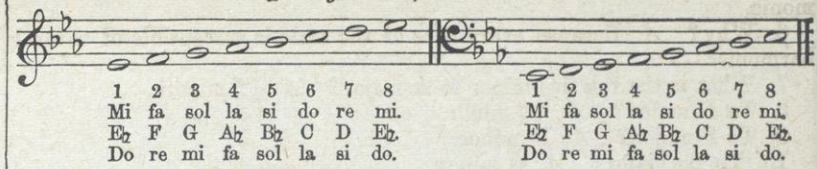
Remark.—The flat keys are transposed a fourth instead of a fifth, and flats are used instead of sharps to regulate the order of intervals—the fourth of each new scale being flatted instead of the seventh being sharped as in the sharp keys, &c.

Second, third, and fourth transposition by flats stand thus:

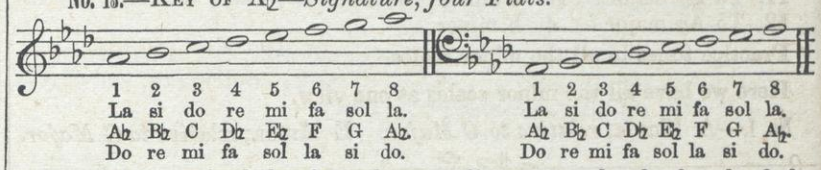
No. 11.—Key of B♭—*Signature, two Flats.*



No. 12.—Key of E♭—*Signature, three Flats.*



No. 13.—Key of A♭—*Signature, four Flats.*



It will be perceived that in each succeeding new scale, the fourth of the old scale is taken as *one* of the new, and that an additional flat is used to each.

Remark.—Other modulations may be procured by continuing to use additional flats, but as they would not be of any practical use, we omit them here. Questions should be proposed on all the scales, as in the key of F, and the practice of tunes should be introduced in all these keys, in the order of the transpositions as above.

LESSON X.

CONTINUATION OF THE MINOR SCALE.

Every major has its relative minor scale, founded on the third letter below, *i. e.* the relative minor to C is A; to D, B, &c. The order of intervals in the minor scale is the same as shown on page 17, in all cases.

1. What is the relative minor scale to G major? *Answer.* E.
2. What is the signature of the relative minor to any major scale? *A.* The same as its major.
3. What is the signature of E minor? *A.* One sharp.
4. Is it necessary to introduce any accidentals in the minor scale? *A.* Yes; the seventh is always sharped both in ascending and descending in the Harmonic form (for example, see page 17); but in the Melodic form only in ascending.

5. Which form of the minor scale is now generally used? *A.* The Harmonic.

6. Why? *A.* Because every note of the scale is susceptible of natural harmonies.

7. What is the relative minor to A major? *A.* F♯ minor.

8. To E major? *A.* C♯ minor.

9. To F major? *A.* D minor.

10. To B♭ major? *A.* G minor.

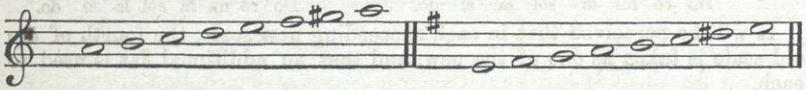
11. To E♭ major? *A.* C minor.

12. To A♭ major? *A.* F minor.

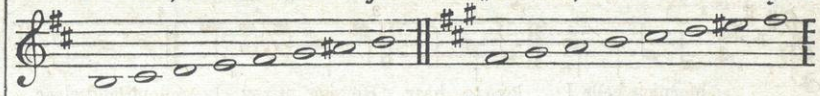
Practice tunes in all the minor scales.

Here we have all the minor scales at one view.

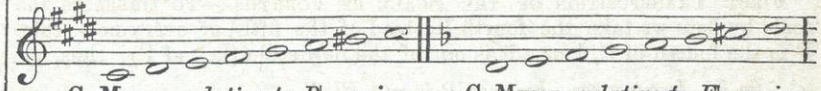
No. 1.—A Minor, *relative to C Major.* E Minor, *relative to G Major.*



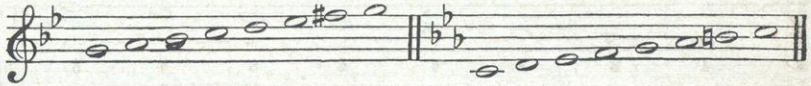
B Minor, *relative to D Major.* F♯ Minor, *relative to A Major.*



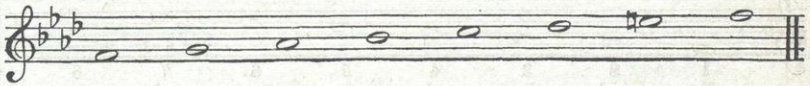
C♯ Minor, *relative to E Minor.* D Minor, *relative to F Major.*



G Minor, *relative to B♭ major.* C Minor, *relative to E♭ major.*

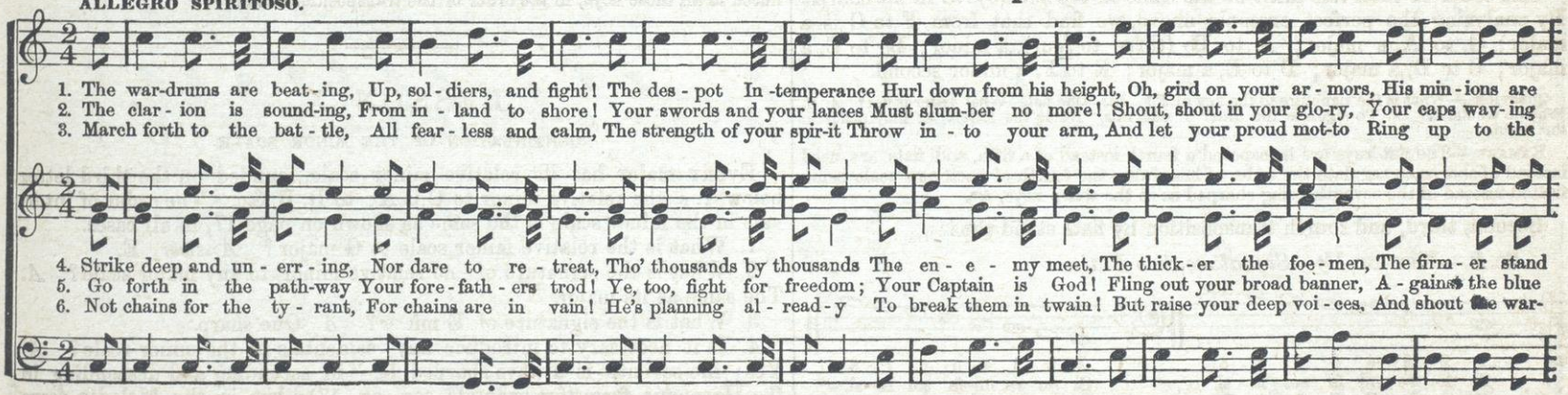


F Minor, *relative to A♭ major.*



THE WAR DRUMS ARE BEATING.* Temperance Glee.

ALLEGRO SPIRITOSO.



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RIT. VOLTO.

nigh, I'll give you the watchword, "We conquer or die." We con-quer, we con-quer, we con-quer or die, We con-quer, we conquer, we con-quer or die.
high, I'll give you the watchword, "We conquer or die." We con-quer, &c.
sky, Till the very stars ech-o, "We conquer or die." We con-quer, &c.

by, Re-membering your watchword, "We conquer or die." We con-quer, we conquer, we con-quer or die, We con-quer, we conquer, we con-quer or die.
sky, And shout, like true soldiers, "We con-quer or die." We con-quer, &c.
cry, Death! death! for the tyrant, "We con-quer or die." We con-quer, &c.

STARLIGHT IS STREAMING.

FROM "SIEGE OF ROCHELLE."

ANDANTE. *ppp* ALLEGRO. *pp*

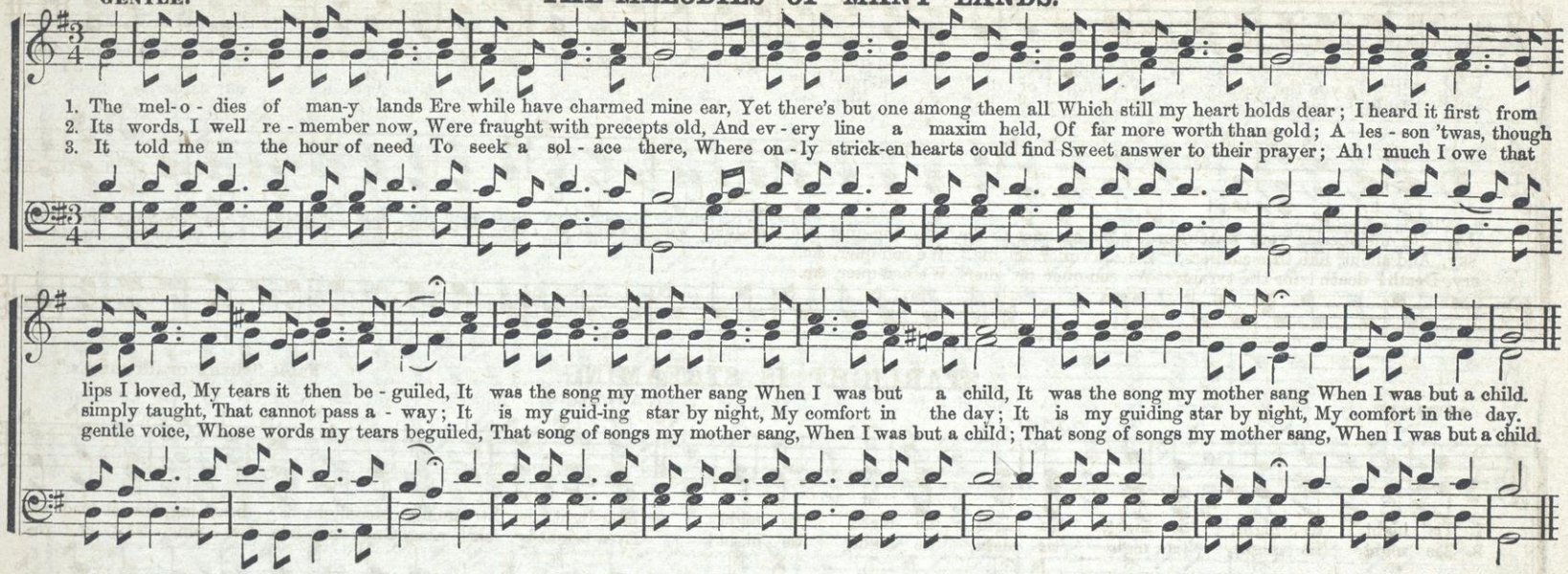
1. 'Tis night, 'tis night, 'tis night, 'tis night, 'tis night, 'tis night! Star-light is streaming, Moonlight is beam-ing, Sweet birds are
2. 'Tis night, 'tis night, 'tis night 'tis night, 'tis night, 'tis night! Eyes bright-ly shi-ning, Gay chap-lets twi-ning, Nev-er re-

REPEAT *f* QUARTETT. D. C. CHORUS.

dream-ing; Hail, si-lent night! Still gay-ly danc-ing, In moon-light glanc-ing, Mu-sic en-tranc-ing, Calls to de-light.
-pin-ing, Joy-ous and free. Night creeps a-round us, Dim shades have bound us; Still as they found us, Hap-py we'll be.

THE MELODIES OF MANY LANDS.

GENTLE.

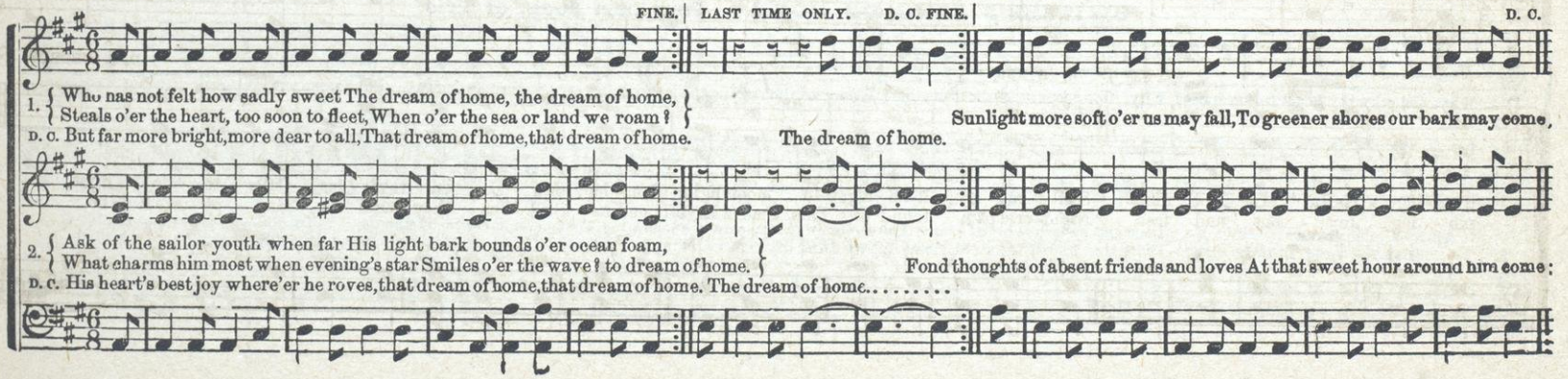


THE DREAM OF HOME. Quartet.

Cheerfully.

From Pioneer.

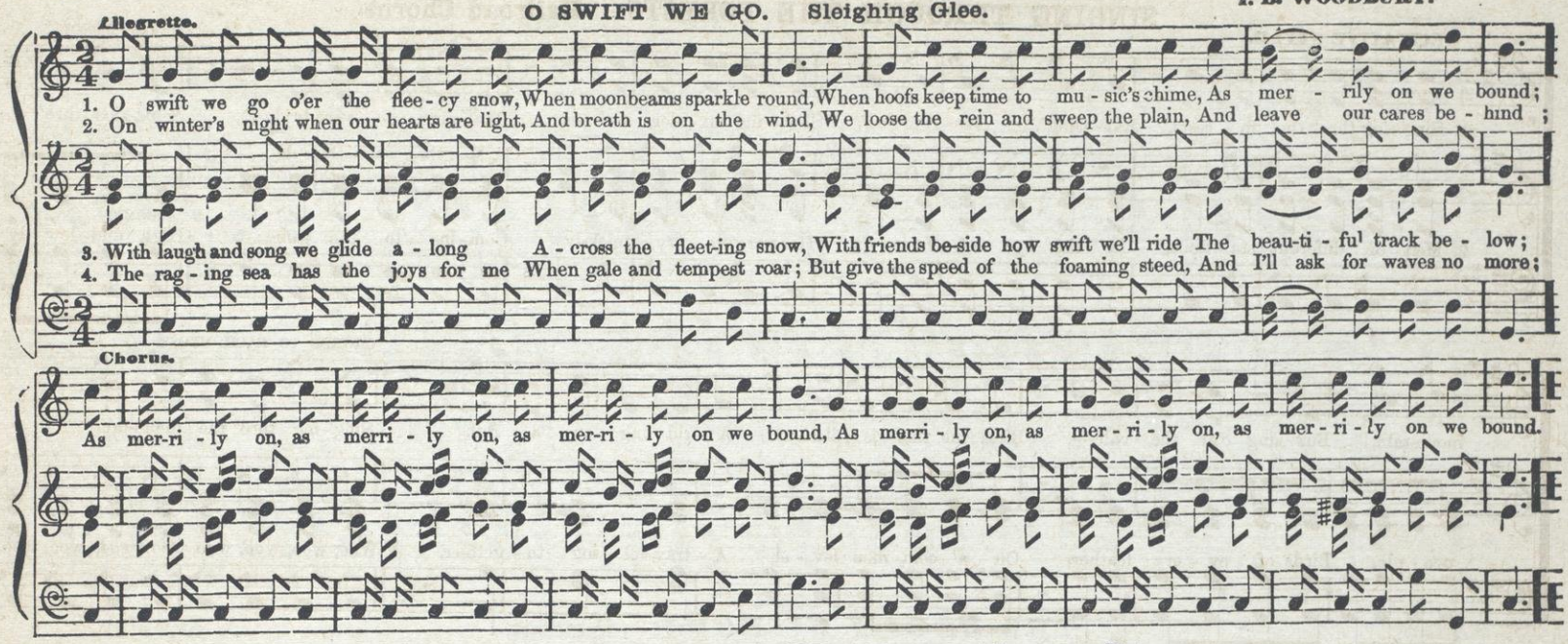
FINE. | LAST TIME ONLY. D. C. FINE. | D. C.



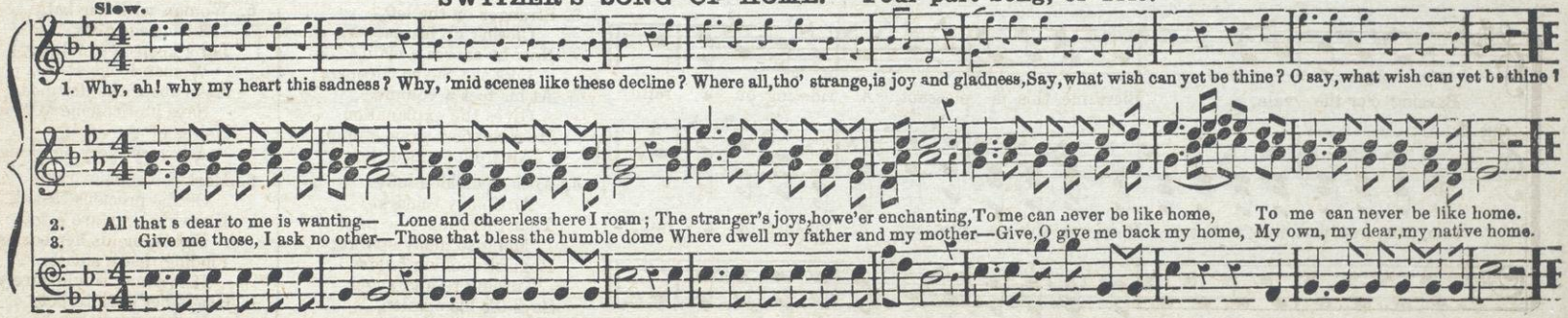
Instructions for the Singing School.

O SWIFT WE GO. Sleighing Glee.

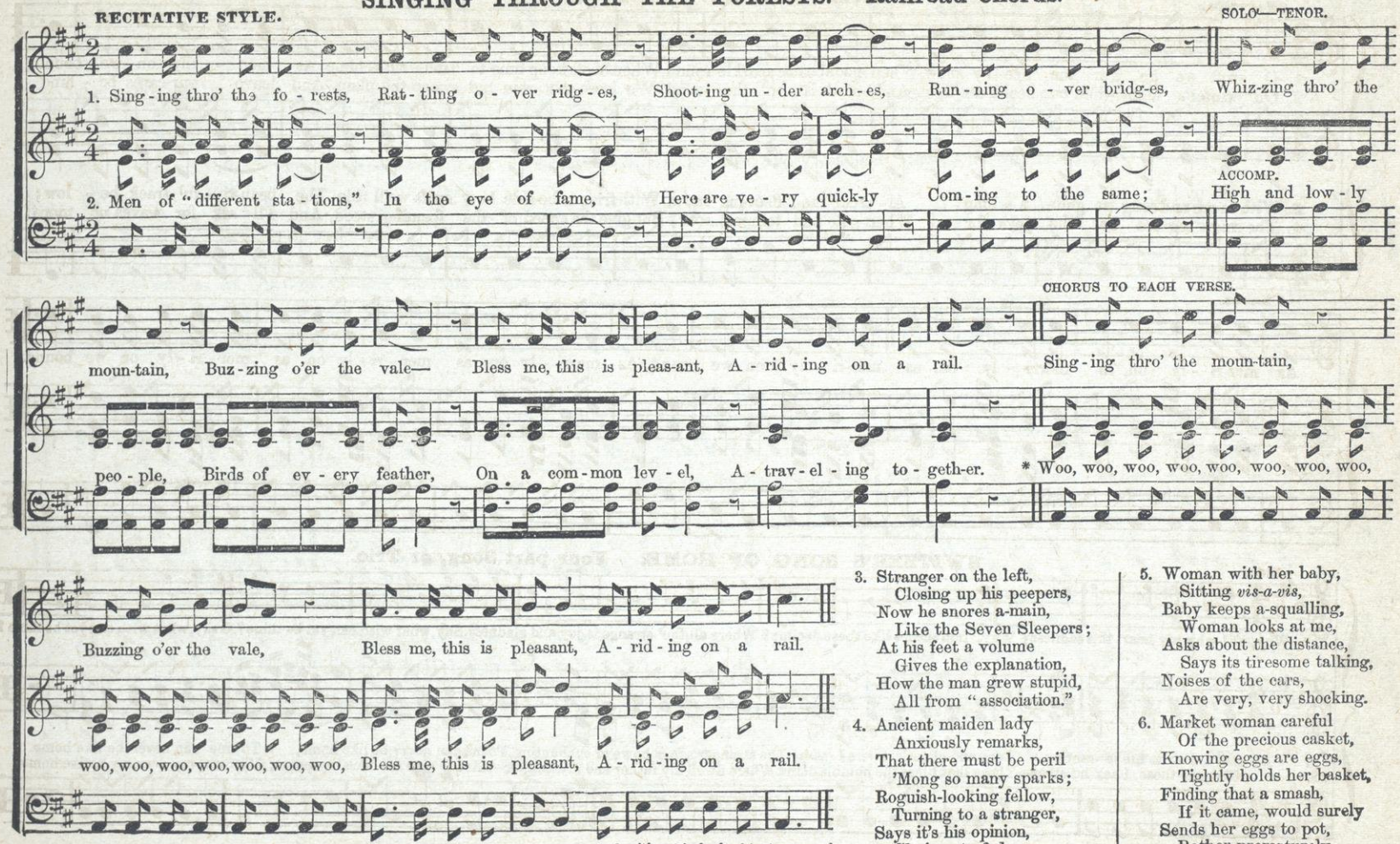
I. B. WOODBURY.



SWITZER'S SONG OF HOME. Four part Song, or Trio.



SINGING THROUGH THE FORESTS. Railroad Chorus.



* Sing this very connected, and with a kind of whizzing sound.

3. Stranger on the left,
Closing up his peepers,
Now he snores a-main,
Like the Seven Sleepers;
At his feet a volume
Gives the explanation,
How the man grew stupid,
All from "association."

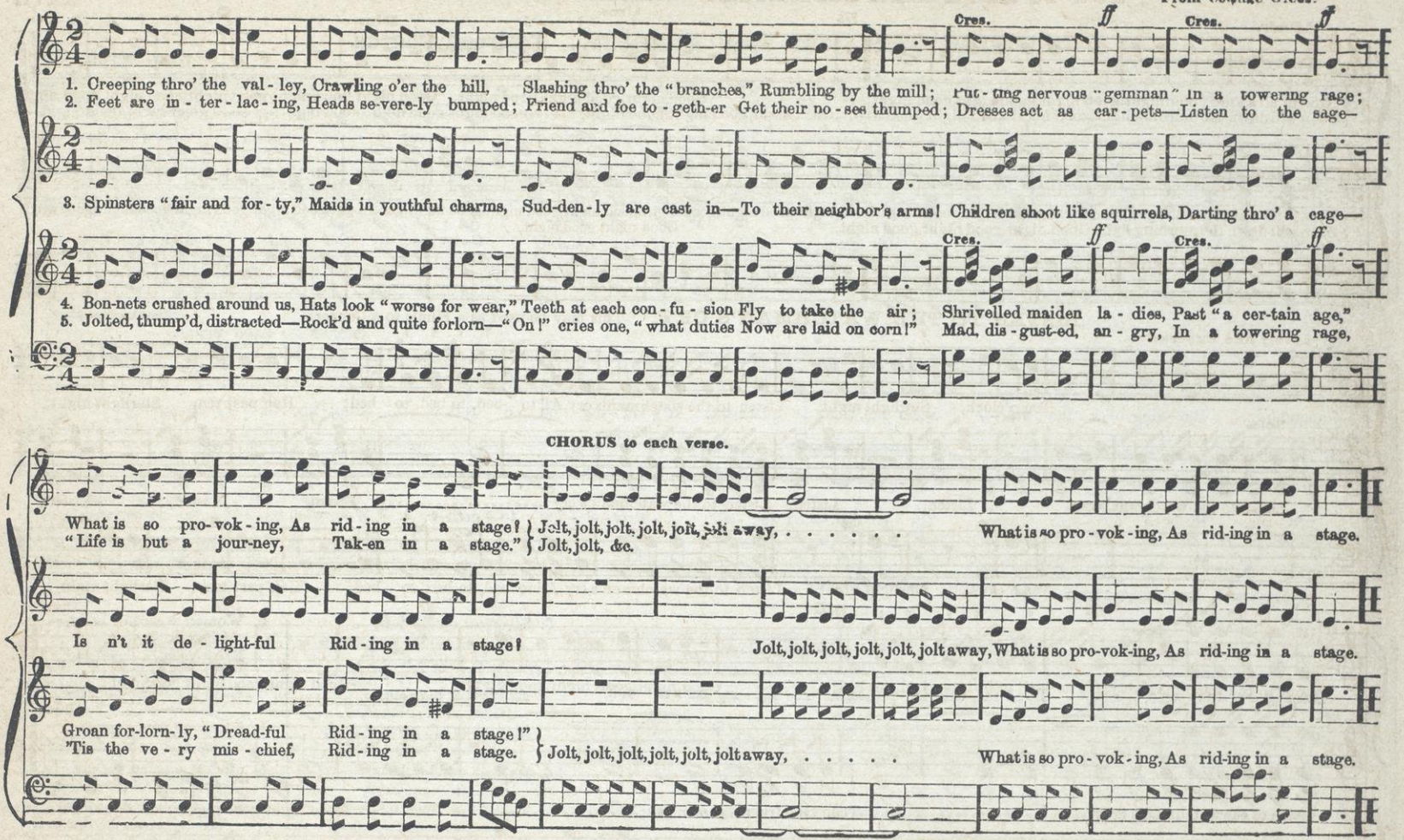
4. Ancient maiden lady
Anxiously remarks,
That there must be peril
'Mong so many sparks;
Roguish-looking fellow,
Turning to a stranger,
Says it's his opinion,
She is out of danger.

5. Woman with her baby,
Sitting *vis-a-vis*,
Baby keeps a-squalling,
Woman looks at me,
Asks about the distance,
Says its tiresome talking,
Noises of the cars,
Are very, very shocking.

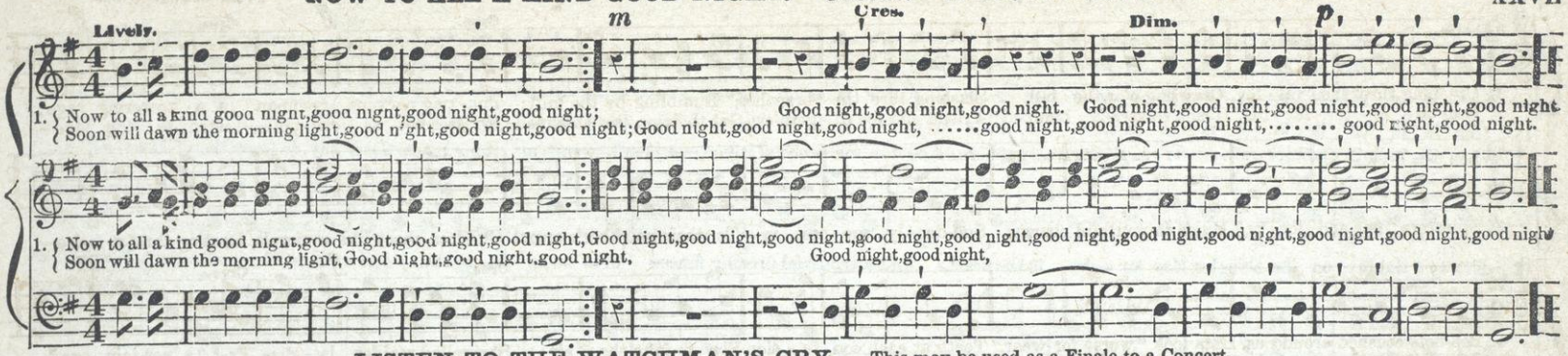
6. Market woman careful
Of the precious casket,
Knowing eggs are eggs,
Tightly holds her basket,
Finding that a smash,
If it came, would surely
Sends her eggs to pot,
Rather prematurely.

THE OLD-FASHIONED STAGE-COACH. Chorus.

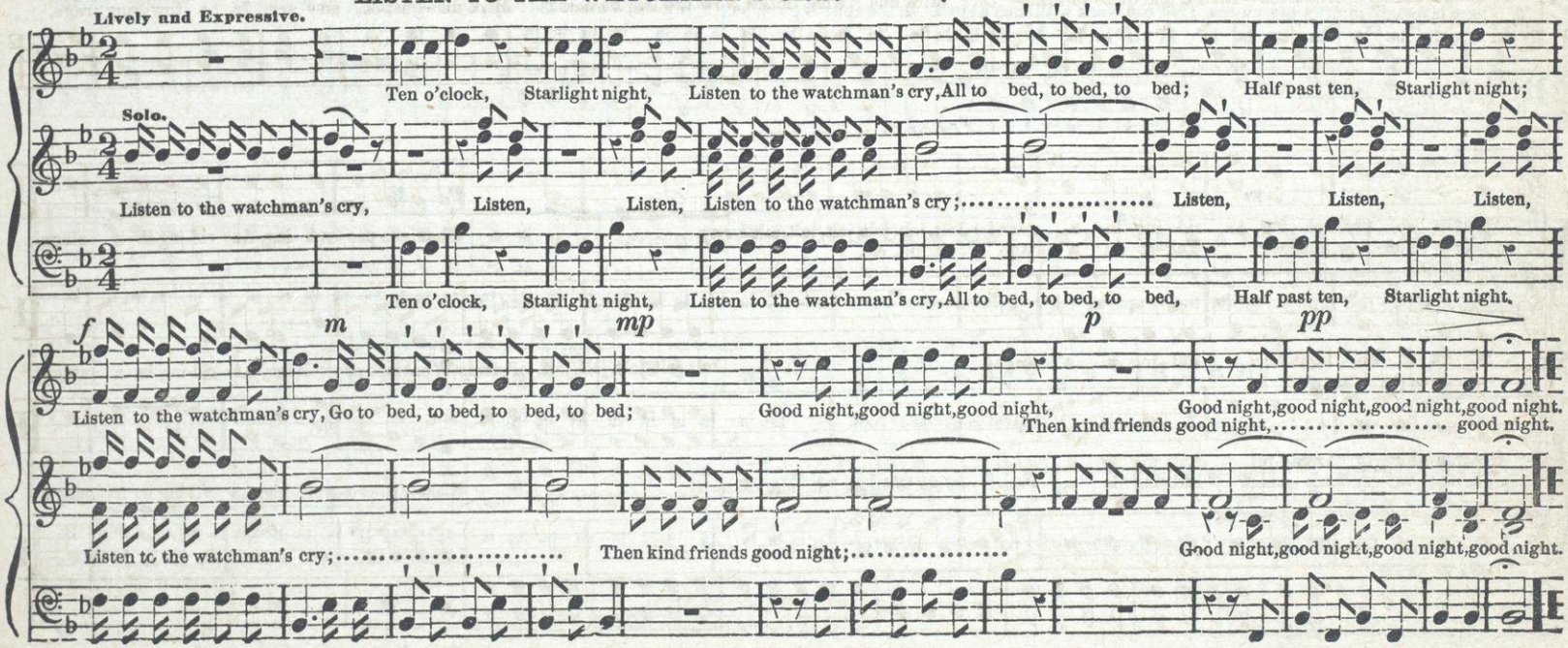
From Lounge Lyrics.



NOW TO ALL A KIND GOOD NIGHT. Chorus. This may be used as a Finale to a Concert.

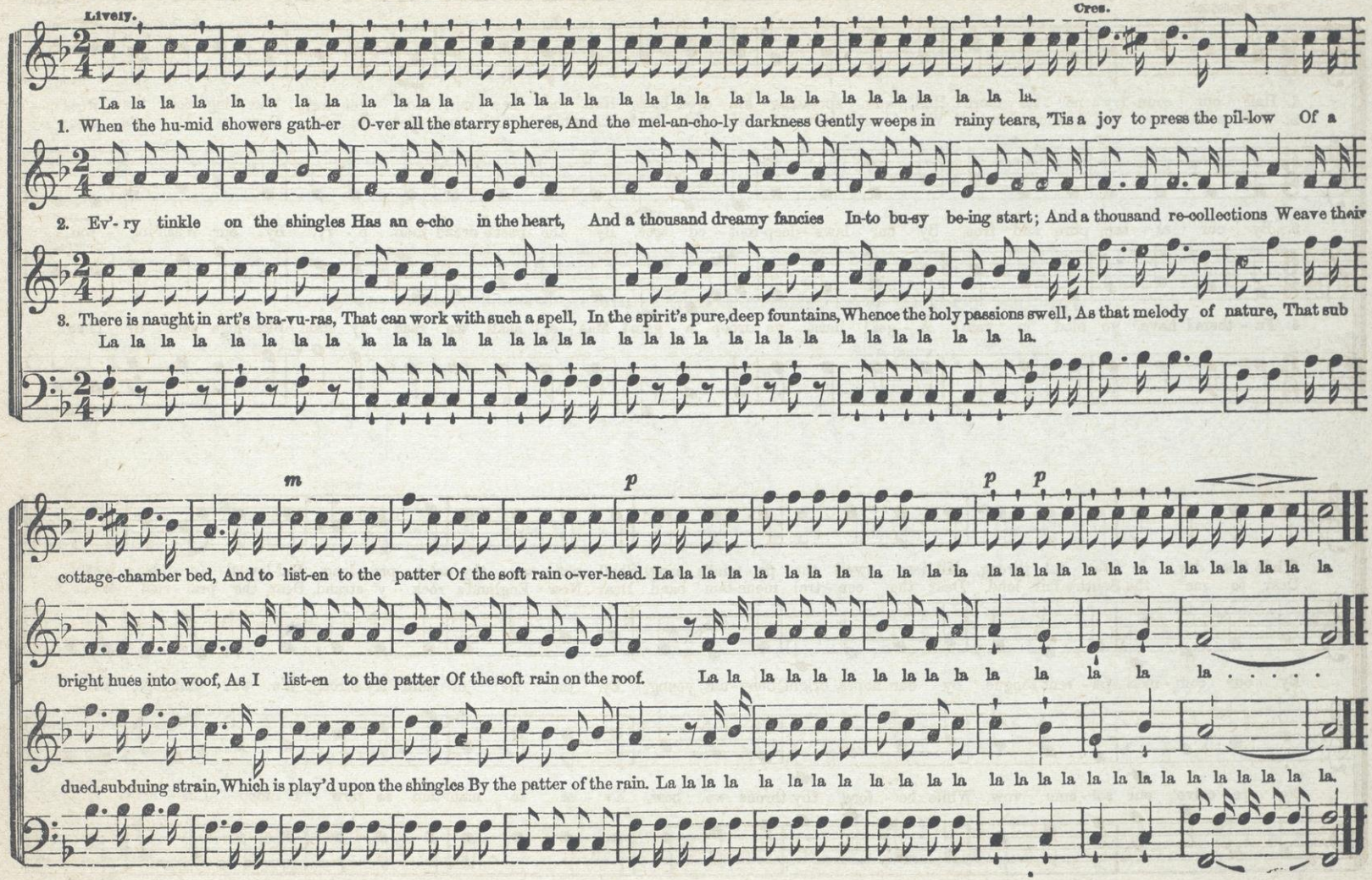


LISTEN TO THE WATCHMAN'S CRY. This may be used as a Finale to a Concert.

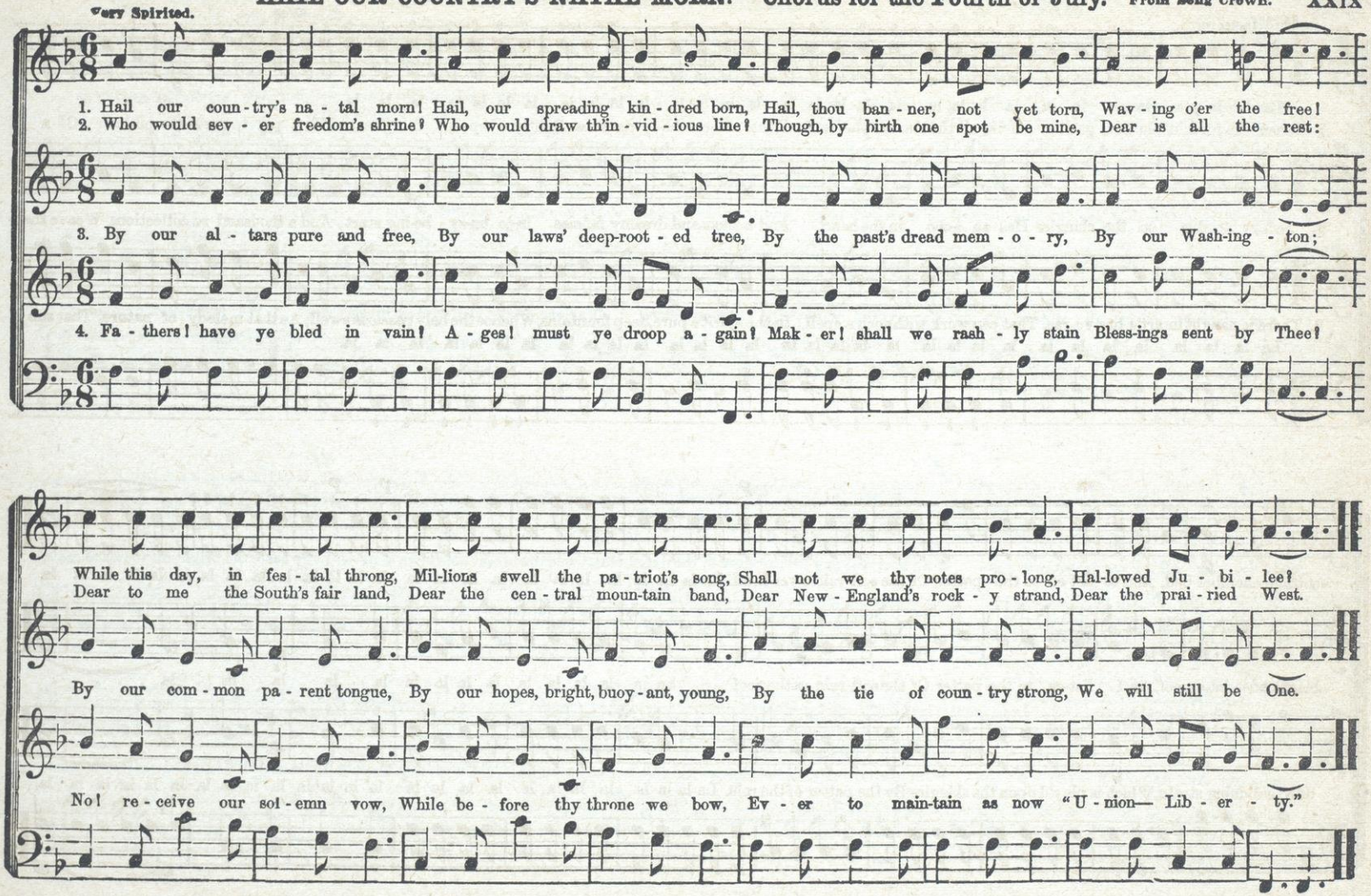


RAIN ON THE ROOF. Chorus and Quartet.

From Song Crown. Poetry by G. CLIFFORD


Lively.
Cres.
La la la la

HAIL OUR COUNTRY'S NATAL MORN. Chorus for the Fourth of July. From Song Crown.



SONG OF THE HAYMAKERS—GLEE. Quartet and Chorus.

From Cottage Glees.

Lively—Quartetto.

Chorus to each verse.

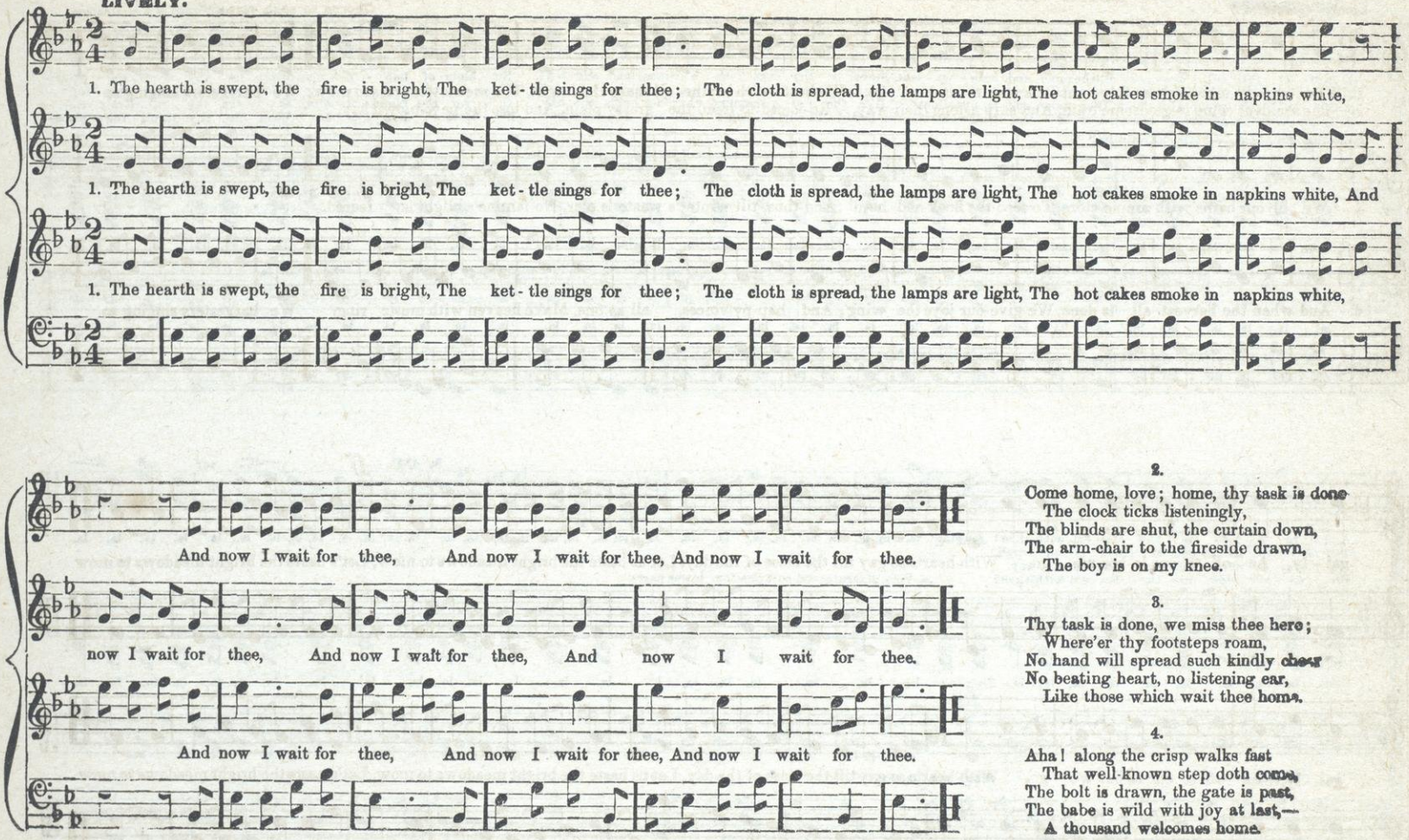
1. When ear - ly morning's rud-dy light Bids man to la-bor go, We haste with scythes all sharp and bright, The meadow's grass to mow. We harvesters singing so
2. The maidens come in gladsome train, And skip a-long their way, Re-joiced to tread the grassy plain, And toss the new-mown hay.
3. We fill our barns with ample store, To feed the flock and herd And thus, till winter's waste is o'er, No famine's blight is feared.
4. And when the harvest all is done, We give our joys the wing; And hap-py voices, all as one, Make heaven with music ring. We harvesters singing so

f *ff*

gai - ly, As off to our la-bor we go, With hearts so gay till the close of the day, Let us haste the bright meadows to mow, Let's haste the bright meadows to mow

gai - ly, As off to our la-bor we go, With hearts so gay till the close of the day, Let us haste the bright meadows to mow, Let's haste the bright meadows to mow

LIVELY.



2.

Come home, love; home, thy task is done
The clock ticks listeningly,
The blinds are shut, the curtain down,
The arm-chair to the fireside drawn,
The boy is on my knee.

3.

Thy task is done, we miss thee here;
Where'er thy footsteps roam,
No hand will spread such kindly cheer
No beating heart, no listening ear,
Like those which wait thee home.

4.

Aha! along the crisp walks fast
That well-known step doth come,
The bolt is drawn, the gate is past,
The babe is wild with joy at last,—
A thousand welcomes home.

THE SKYLARK. Solo, with Voice Accompaniment.

Let the accompaniment be sung very soft and connected, at times just murmuring the music.

Solo—Soprano.

From Song Crown.

1. Bird of the wil - der - ness, Blithesome and cum - ber - less, Sweet be thy mat - in o'er moorland and lea! Em - blem of hap - pi - ness, Blest is thy dwell - ing - place—
2. Wild is thy lay and loud, Far in the down - y cloud, Love gives its en - er - gy, love gives it birth. Where on thy dew - y wing, Where art thou jour - ney - ing?
3. O'er fell and mountain sheen, O'er moon and mountain green, O'er the red streamers that her - alds the day. O - ver the cloud - lit dim, O - ver the rain-bow's rim,
4. Then, when the gloaming comes, Low in the heath-ers blooms, Sweet will thy wel-come and bed of love be! Em - blem of hap - pi - ness, Blest is thy dwell - ing - place—

Soprano & Alto.—Voice Accomp.

La, la, la, la

WE HAVE LIVED AND LOVED TOGETHER. Quartet or Duet.

From Song Crown.

Not too Slow.

1. We have lived and loved to - geth - er, Thro' ma - ny changing years We have shared each other's glad - ness, And wept each oth-er's tears; I have

2. Like the leaves that fall a - round us, In Autumn's fad - ing hour,.... Are the ma - ny friends that scat - ter, When storms of sorrow lower; Too

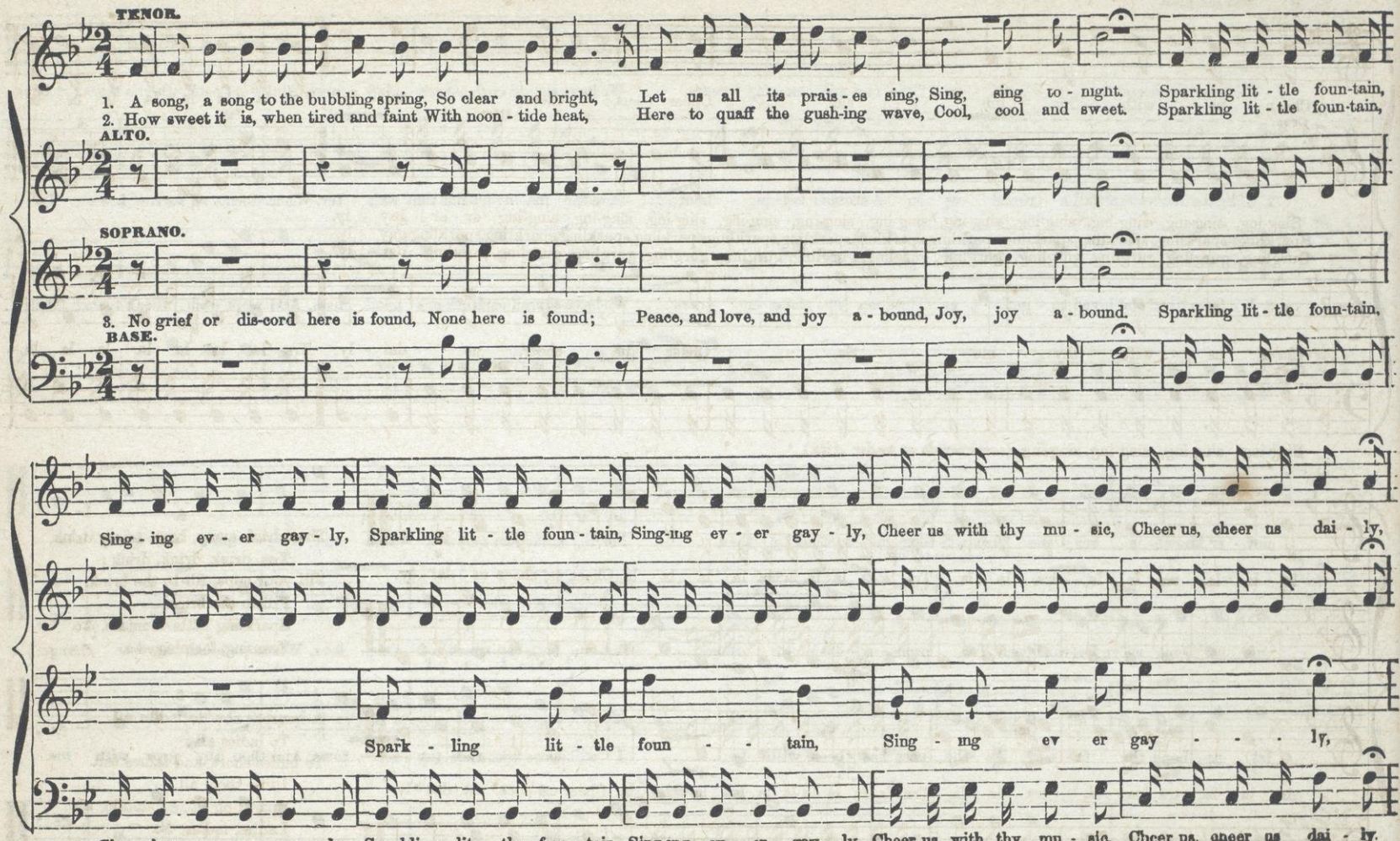
3. We have lived and loved to - geth - er, Thro' ma - ny chang-ing years,.... We have shared each oth-er's glad - ness, And wept each other's tears; Then

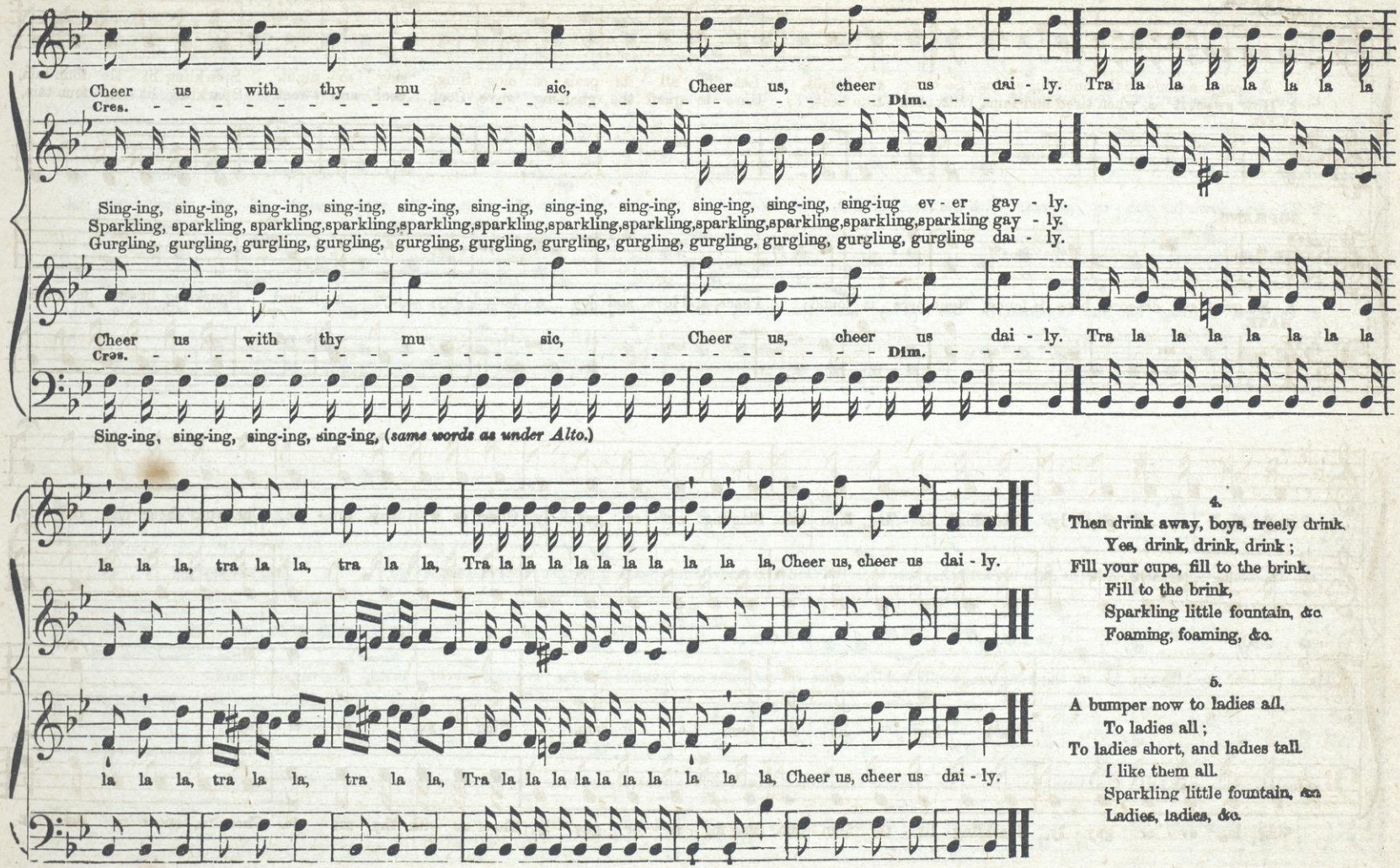
nev - er known a sor - row That was long un - soothed by thee, For thy smile can make a sum - mer, Where win-ter else would be.

ma - ny such we've known, love, Too prone, a - las! to range;.... But we both can speak of One, love, Whom time can nev - er change.

let us hope the fu - ture, As the past has been, will be;..... I will share with thee thy sor - rows, And thou thy joys with me.

THE FOUNTAIN. Temperance Glee.





4.

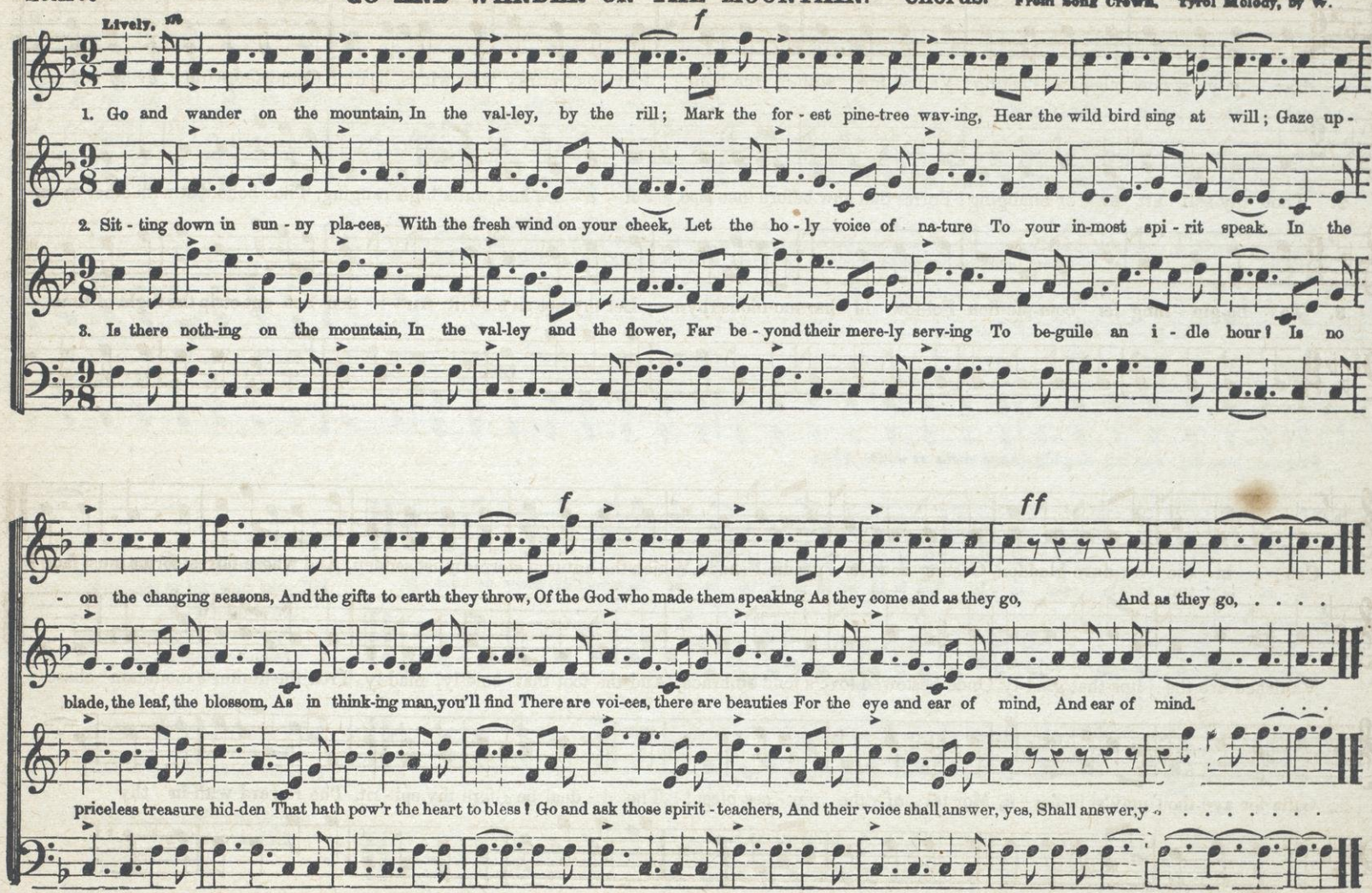
Then drink away, boys, freely drink.
Yes, drink, drink, drink;
Fill your cups, fill to the brink.
Fill to the brink,
Sparkling little fountain, &c.
Foaming, foaming, &c.

5.

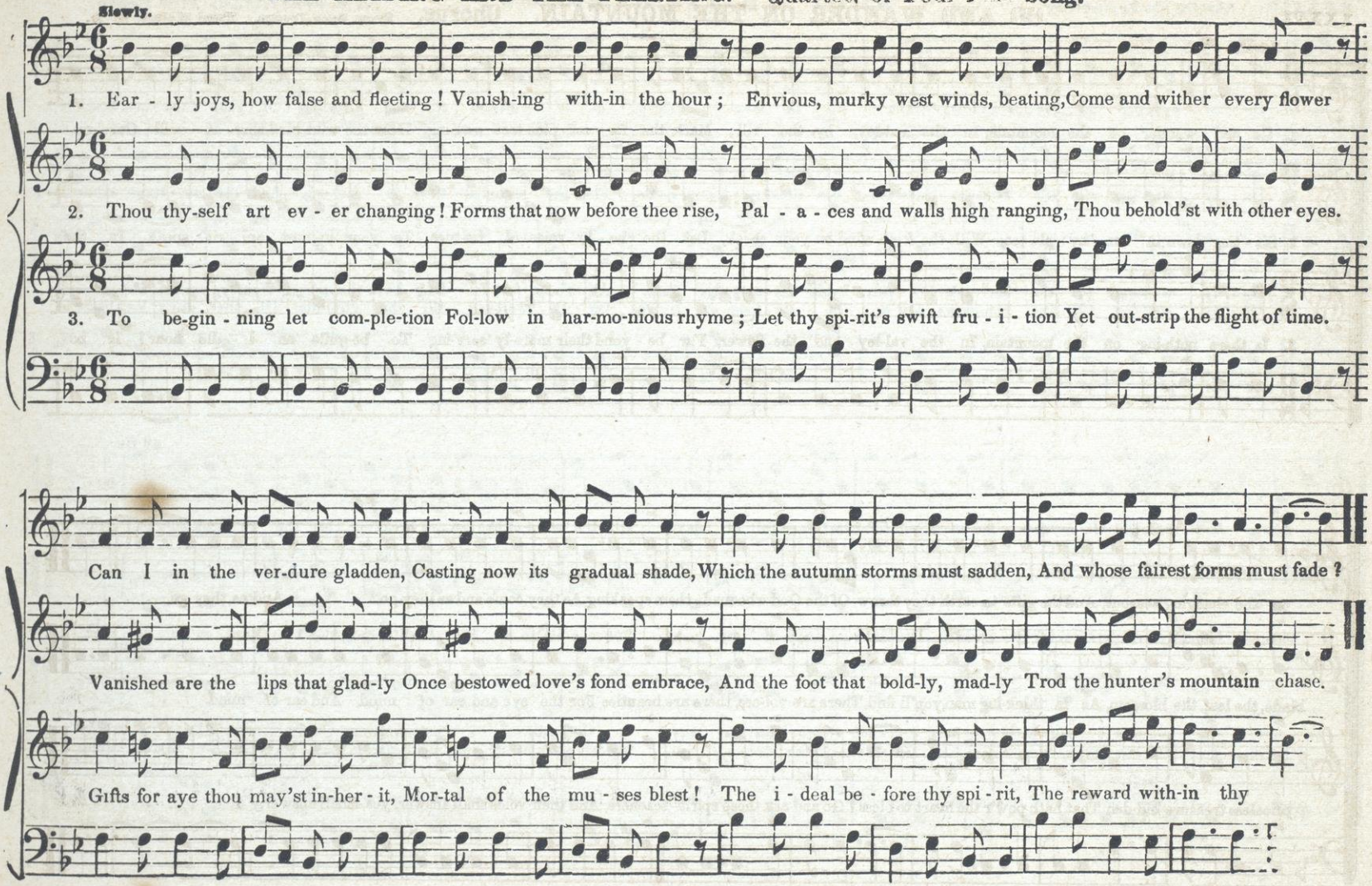
A bumper now to ladies all.
To ladies all;
To ladies short, and ladies tall.
I like them all.
Sparkling little fountain, &c.
Ladies, ladies, &c.

GO AND WANDER ON THE MOUNTAIN. Chorus.

From Song Crown. Tyrol Melody, by W.



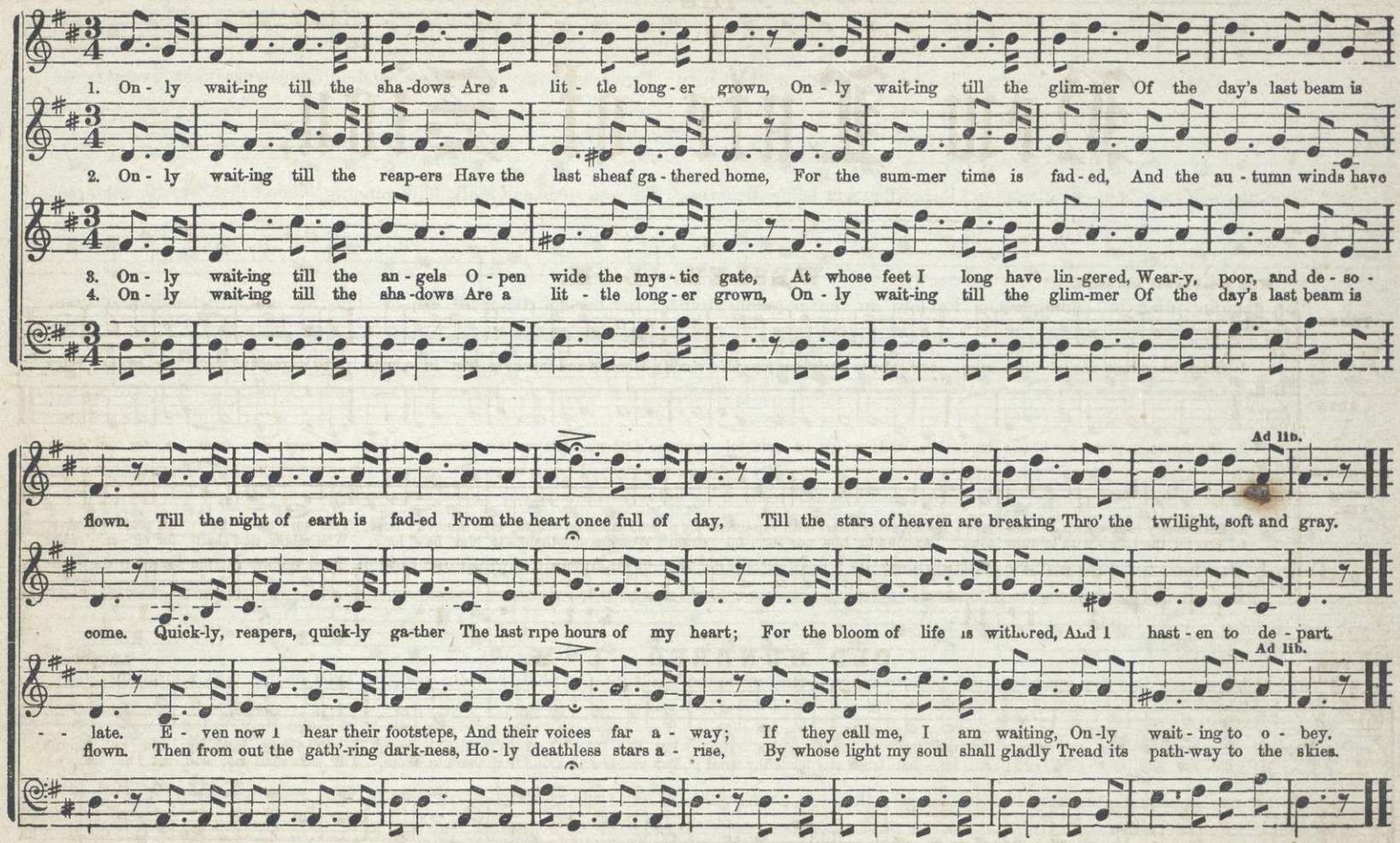
THE ABIDING AND THE FLEETING. Quartet, or Four-Part Song.



Andante con Espressione.

ONLY WAITING. Quartett.

.. M. CARPENTER. From Pioneer.

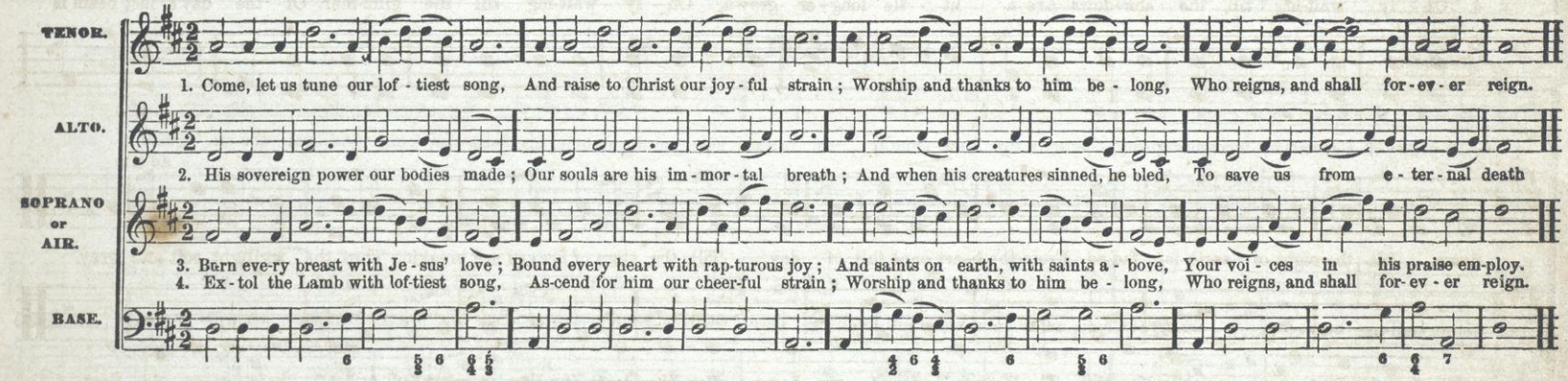


THE

New Lute of Zion.

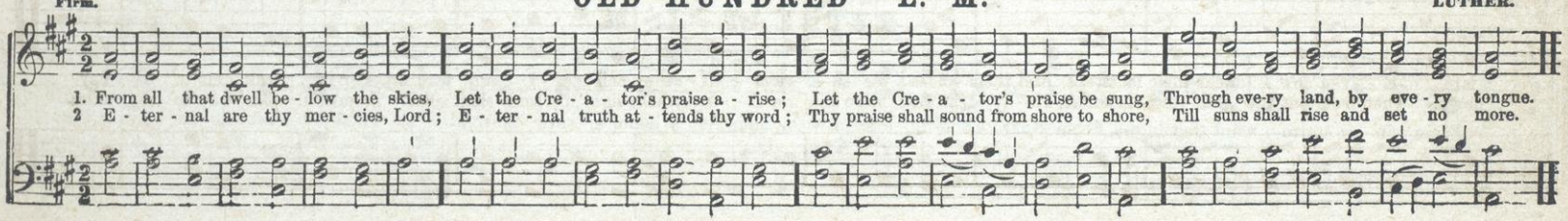
WESLEY. L. M.

With great power and spirit.



OLD HUNDRED L. M.

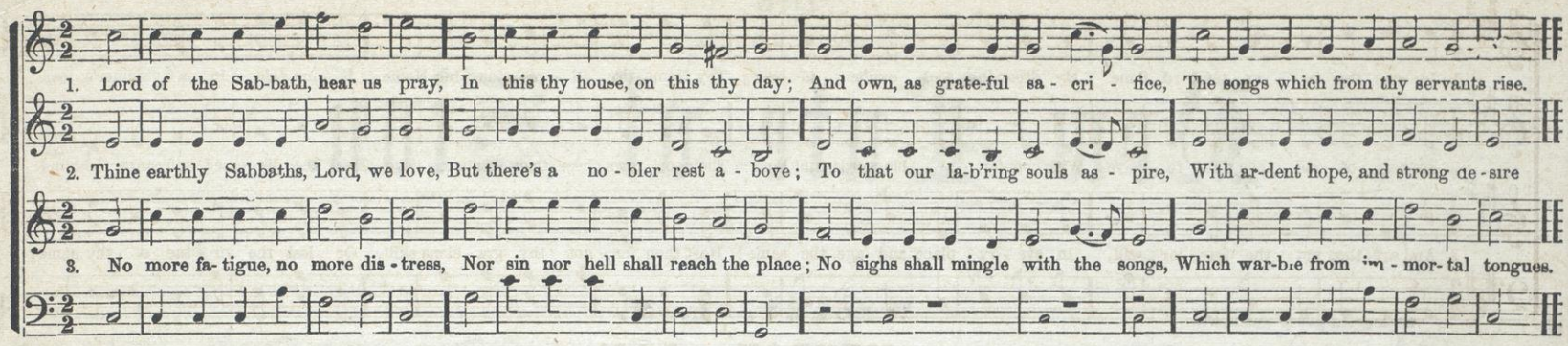
Firm. LUTHER.



In Chanting Style.

BURTON. L. M.

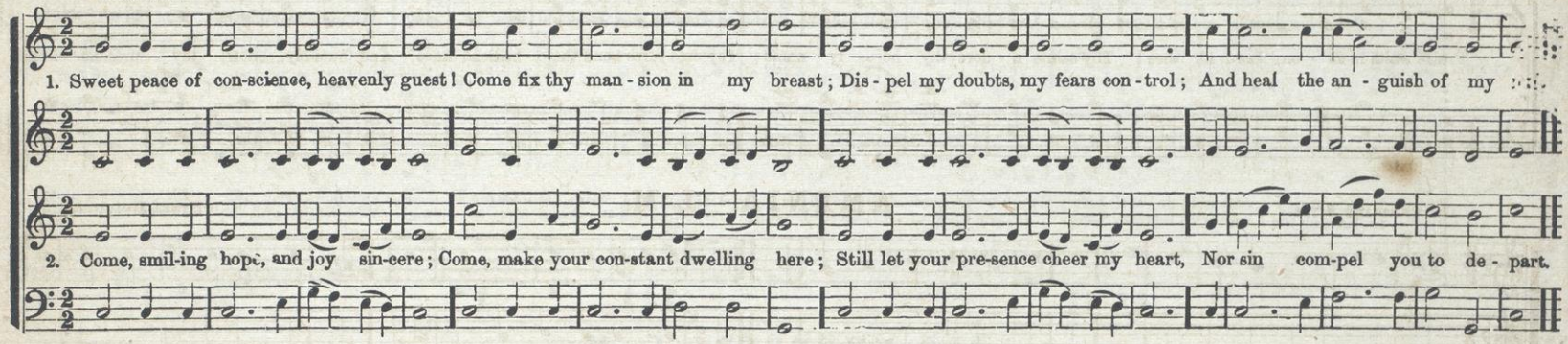
From Dulcimer.



Tenderly.

COLUMBIA. L. M.

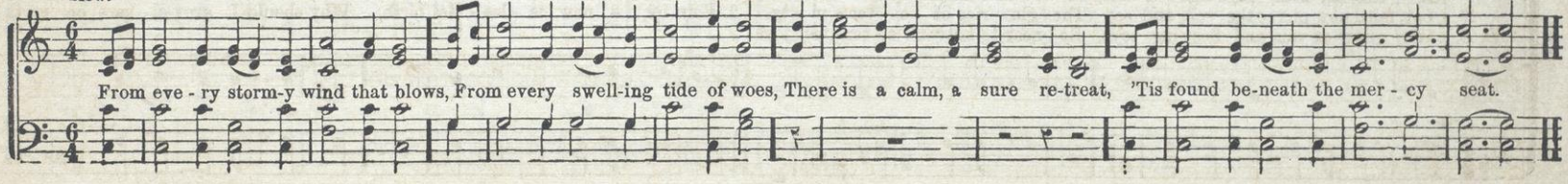
From Czimara.



Slow.

RETREAT. L. M.

T. HASTINGS.



JOHN STREET. L M

Very spirited.

1. Je - sus, thy far - ex - tend - ed fame My droop-ing soul exults to hear; Thy Name, thy all - re - stor - ing Name, Is mu - sic in a sin-ner's ear.

2. Sin-ners of old thou didst re - ceive With com-fort - a ble words, and kind: Their sor - rows cheer, their wants re - lieve, Heal the dis - eased, and cure the blind.

3. And art thou not the Sav - ior still, In eve - ry place and age the same? Hast thou for - got thy gra - cious skill, Or lost the vir - tue of thy name?

MENDON. L. M.

With ardor.

Praise waits in Zi - on, Lord, for thee; Thy saints a - dore thy ho - ly name; Thy crea-tures bend the o - bedient knee, And hum-bly, now, thy presence claim.

AMENIA. L. M.

In Chanting Style.

From Dulcimer.

D. C.

1. { A - rise, my soul, on wings sub-lime, A - bove the van - i - ties of time;
   { Let faith now pierce the veil, and see The glo - ries of e - ter - ni - ty.
   D. C. Why grasp at vain and fleet-ing toys, So near to heaven's e - ter - nal joys?

2. Born by a new, ce - les - tial birth, Why should I grov-el here on earth?

ARTORS. L. M.

From Cythara.

1. Be - hold the King of Zi - on rise To end - less glo - ry in the skies! Thy strength and thy sal - va - tion, Lord, His joy, his triumph, his re - ward.

2. The Lord his heart's de-sires completes, From heav'n his pray'r ac - ceptance meets: Tho' bowed to death, in- tent to save, He lifts him from the cross and grave.

3. He asks, th' e-ter - nal Lord be - stows. Life from th' unchang-ing foun-tain flows! O'er death the vic - to - ry he gives, Th' exalt - ed Sa-viour ev - er lives.

UNISON. UNISON.

ADRA. L. M.

Allegro.

From Cythara.

1. What! nev-er speak one e - vil word? Or rash, or i - dle, or un - kind? O how shall I, most gracious Lord, This mark of true per - fec - tion find?

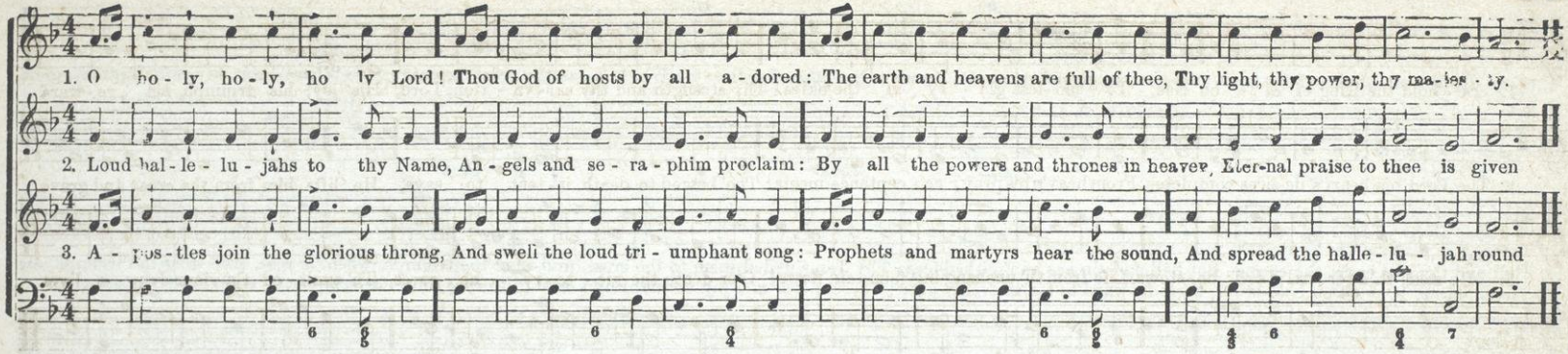
2. Thy sin - less mind in me re - veal; Thy Spi - rit's plen - i - tude im - part; And all my spotless life shall tell Th' a - bun - dance of a lov - ing heart.

ILLINOIS. L. M.

Je - sus, where'er thy peo - ple meet, There they be - hold thy mer-cy-seat; Where'er they seek thee, thou art found, And ev - ery place is hal-low'd ground

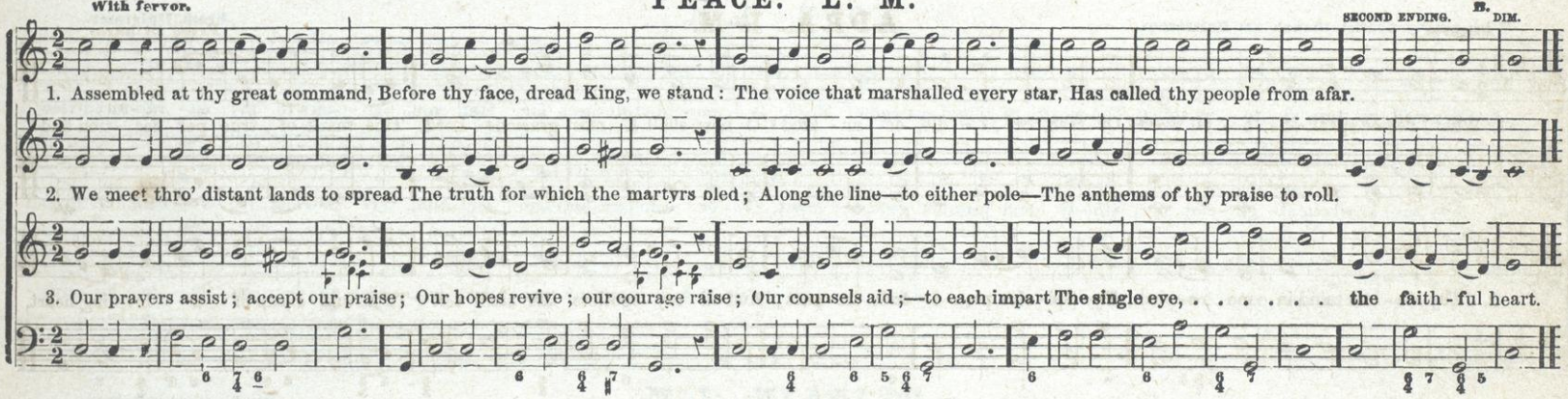
With strong accent

ADORATION. L. M.



With fervor.

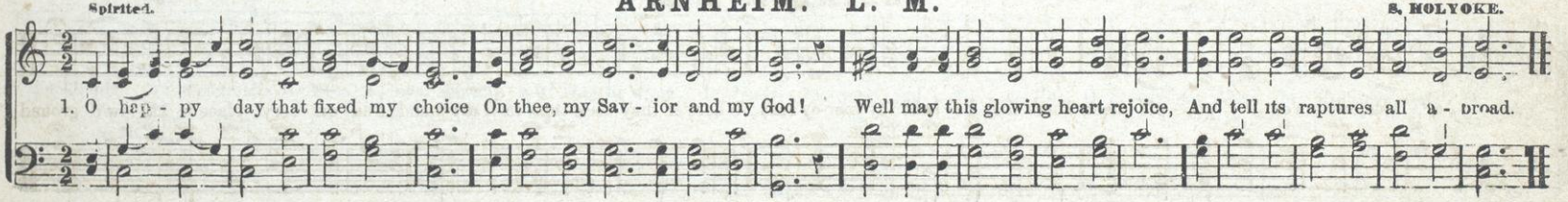
PEACE. L. M.



Spirited.

ARNHEIM. L. M.

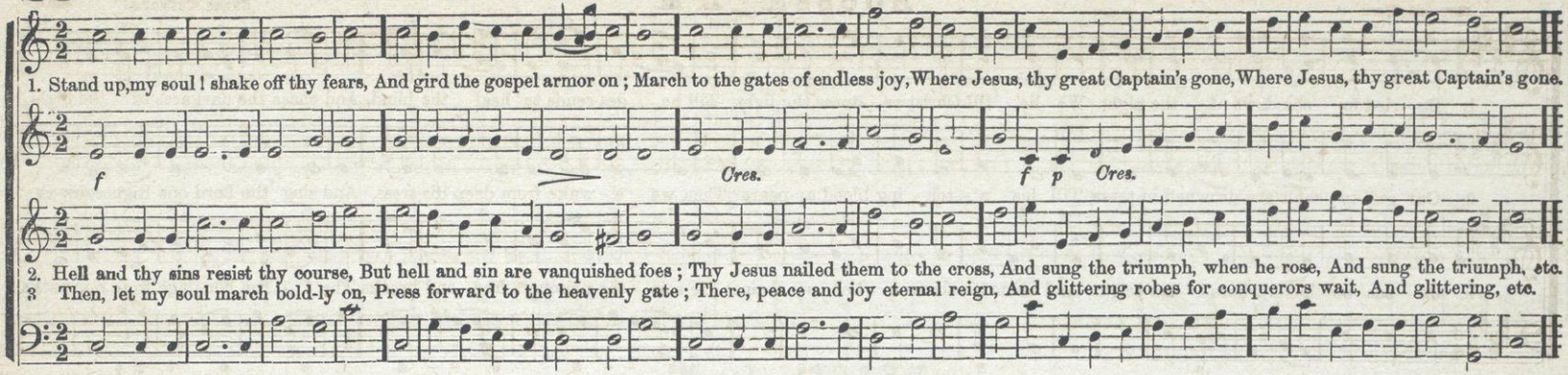
S. HOLYOKE.



Bold and Energetic

RHINA. L. M.

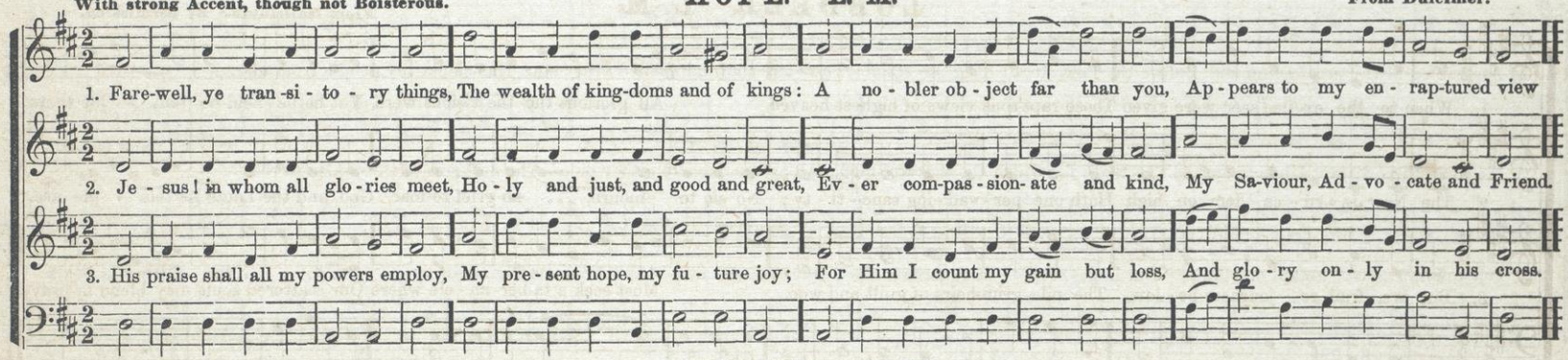
From the Hallelujah, by Dr. MASON. By permission.



With strong Accent, though not Boisterous.

HOPE. L. M.

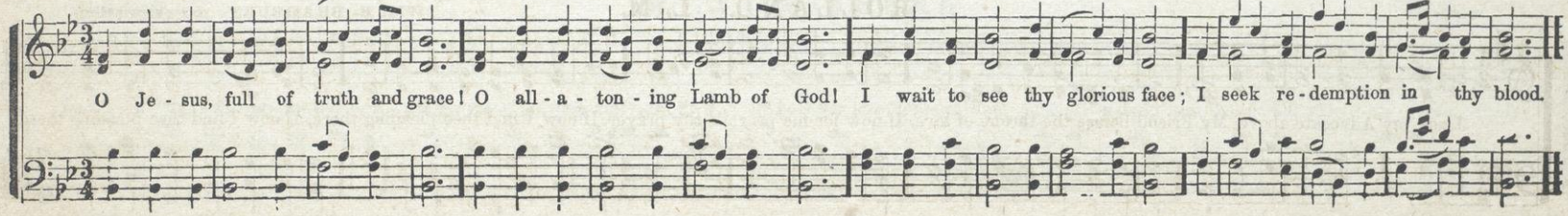
From Dulcimer.



Affettuoso.

OBERLIN. L. M.

BOST, of Switzerland.



Not too Slow

HOUSSA. L. M.

From Cythara.

1. Bu - ried in sha-dows of the night We lie, till Christ re - stores the light, Till he des-cends to heal the blind, And chase the darkness of the night.

2. Our guil-ty souls are drowned in tears, Till his a - ton - ing blood ap-pears; Then we a - wake from deep dis-tress, And sing the Lord our Righteousness.

3. Je - sus be - holds where Satan reigns, And binds his slaves in hea - vy chains; He sets the prisoners free, and breaks The i - ron bon-dage from our necks.

LOBDELL. L. M.

From Hallelujah. By permission.

1. When to the ex- iled seer were given Those rapt'rous views of highest heaven, All glorious tho' the visions were, Yet he be - held no tem - ple there.

2. The New Je - ru - sa - lem on high Hath one per - vad - ing sanc - ti - ty; No sin to mourn, ... no grief to mar, God and the Lamb its tem - ple are.

3. But we, frail so - journers be - low, The pil - grim-heirs of guilt and woe, Must seek a ta-ber- na - cle where Our scattered souls may blend in prayer.

ROLLAND. L. M.

WM. B. BRADBURY. By permission.

Jesus, my Advocate above, My Friend before the throne of love, If now for me prevails thy prayer, If now I find thee pleading there, If now I find thee pleading there.

Fast and Spiritual.

CORSC. L. M

From Cymbeline

1. O thou, our Saviour, Brother, Friend, Behold a cloud of incense rise; The pray'rs of saints to heav'n ascend, Grateful, accepted sacrifice, Grateful, accepted sa - cri - fice.

2. Regard our prayers for Zion's peace; Shed in our hearts thy love abroad; Thy gifts abundantly increase; Enlarge, and fill us all with God, Enlarge, and fill us all with God.

* Or in exact time.

With great gentleness and delicacy.

OLIVET. L. M.

W. W.

1. When I survey the wondrous cross On which the Prince of glo - ry died, My richest gain I count but loss, And pour con-tempt on all my pride.

2. For - bid it, Lord, that I should boast, Save in the death of Christ, my God: All the vain things that charm me most, I sa - cri - fice them to his blood.

Lively.

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.

Ardent and glowing

GRATITUDE. L M.

1. Awake, my soul, in joy - ful lays, And sing thy great Redeemer's praise, He justly claims a song from thee; His lov - ing kindness, O how free! His lov - ing kind ness,

2. Soon shall I pass the gloomy vale, Soon all my mortal pow'rs must fail; O may my last ex-pir-ing breath, His loving kindness sing in death, His lov - ing kind-ness

3. Then let me mount and soar a - way To the bright world of endless day; And sing, with rapture and surprise, His lov - ing kind-ness in the skies . . . . . .

O how free! His loving kindness, O how free!

sing in death, His loving kindness sing in death.

His loving kindness in the skies.

Declamatory style

IMLAH. L. M.

Arranged from T.

1. When strangers stand, and hear me tell What beauties in my Savior dwell. That they might seek and love him too.
Where he is gone they fain would know,

2. My best beloved keeps his throne On hills of light, in worlds unknown; But he descends, and shows his face In the young gardens of his grace

3. O may my spirit daily rise On wings of faith above the skies; Till death shall make my last remove, To dwell for ever with my love.

Firm.

SEASONS. L. M.

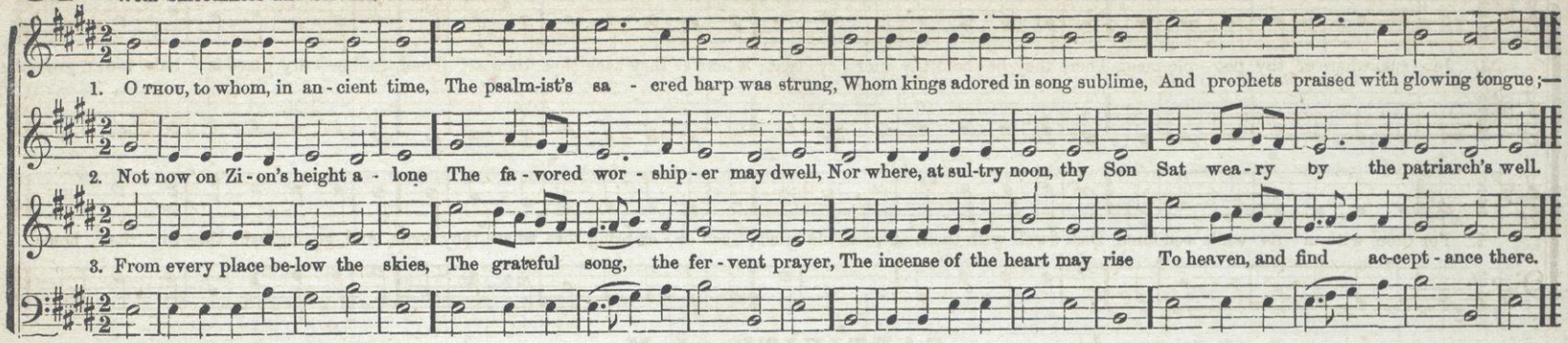
PLEYEL.

The flowery spring, at God's command, Perfumes the air and paints the land; The sum-mer rays with vig - or shine To raise the corn and cheer the vine.

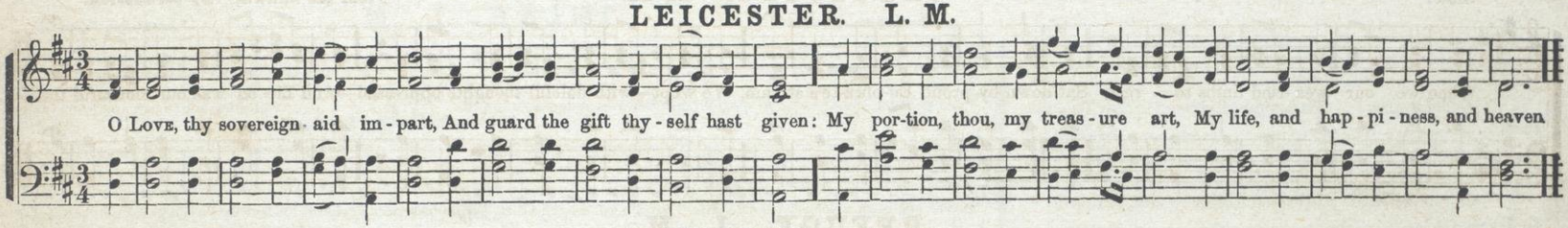
With Smoothness and Serenity of Expression.

WARREN. L. M.

v C. TAYLOR. By Permission

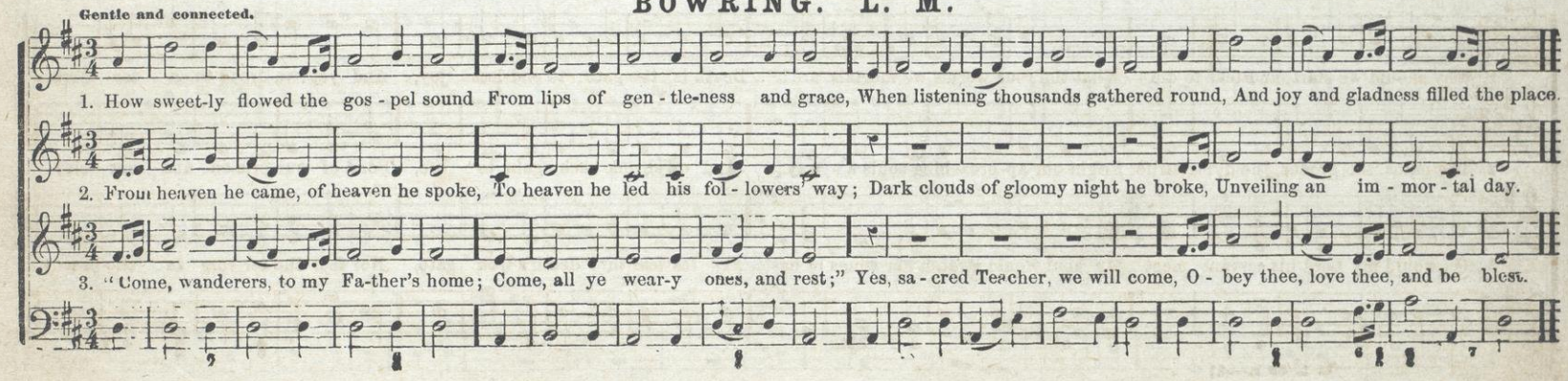


LEICESTER. L. M.



BOWRING. L. M.

Gentle and connected.



ARE. L. M.

From Dulcimer. Dea. N. D. GOULD.

1. Je - sus, where'er thy peo - ple meet, There they be - hold thy mer - cy - seat; Where'er they seek thee, thou art found, And ev - ery place is hal - lowed ground.

2. For thou, with-in no walls con-fined, Dost dwell with those of hum - ble mind; Such ev - er bring thee where they come, And, go- ing, take thee to their home.

CAPTIVITY. L. M.

Slow.

From the Shawm. By permission.

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

REFUGE. L. M.

Gentle, but with earnestness.

1. Why should we start, and fear to die? What tim'rous worms we mortals are! Death is the gate to end-less joy, And yet we dread to en - ter there.

2. The pains, the groans, the dying strife, Fright our ap-proaching souls a - way; And we shrink back again to life, Fond of our pris-on and our clay.

3. O would my Lord his servant meet, My soul would stretch her wings in haste, Fly fearless thro' death's iron gate, Nor feel the ter-rors as she passed.

In Strict Time.

JUDAH. L. M.

From Dulcimer. A. DOTY

1. What sin - ners va - lue I re - sign; Lord, 'tis e - nough that thou art mine; I shall be-hold thy bliss-ful face, And stand complete in right-eousness.

2. This life's a dream—an emp - ty show; But that bright world to which I go, Hath joys sub-stan-tial and sin-cere; When shall I wake and find me there?

3. O glo - rious hour! O blest a - bode! I shall be near and like my God, And flesh and sin no more con-trol, The sa-cred pleas-ures of my soul.

PARTING HOUR. L. M.

T. HASTINGS.

Je - sus, I fain would walk in thee, From na-ture's ev - ery path re - treat; Thou art my Way,—my Lead-er be, And set up - on the rock my feet.

VERMONT. L. M.

E. DUTCHER.

Glowing.

1. Far from my thoughts, vain world, be gone, Let my re - li - gious hours a - lone; Fain would my eyes my Sav - ior see, I wait a vis - it, Lord, from thee.

2. My heart grows warm with ho - ly fire, And kin - dles with a pure de - sire: Come, my dear Je - sus, from a - bove, And feed my soul with heavenly love.

PUBLIC WORSHIP. L. M

In chanting style.

1. Great God, at-tend, while Zi - on sings The joy that from thy presence springs; To spend one day with thee on earth Ex - ceeds a thousand days or mirth.

2. Might I en - joy the mean-est place With-in thy house, O God of grace, Not tents of ease, or thrones of power, Should tempt my feet to leave thy door

3. God is our sun, he makes our day; God is our shield, he guards our way From all as-saults of hell and sin, From foes without and foes with-in.

STERLING. L. M.

In chanting style.

HARRISON.

1. O come, loud anthems let us sing, Loud thanks to our al - migh-ty King! For we our voices high should raise, When our sal-va - tion's rock we praise.

PARADISE. L. M.*

With fervor.

QUARTETT.

CHORUS.

1. Far from my thoughts, vain world, be gone, Let my religious hours alone; Fain would my eyes my Sav - ior see, I wait a vis - it, Lord, from thee.

2. My heart grows warm with holy fire, And kin-dles with a pure de - sire: Come, my dear Je - sus, from a - bove, And feed my soul with heavenly love.

* Third line may be sung as a Quartett, Duet, or Chorus

ROMA. L. M.

From Cythara.

1. Hap-py the man who finds the grace, The bless-ing of God's chos-en race, The wis-dom com-ing from a-bove, The faith that sweet-ly works by love.

2. Hap-py, be-yond de-scrip-tion, he Who knows the Sa-viour died for me! The gift un-speak-a-ble ob-tains, And heavenly un-der-stand-ing gains

MIDNIGHT. L. M.

With Expression.

From Cythara. H. J. RUDD.

Now night in si-lent grandeur reigns, And holds the slumbering world in chains, Pale from the cloud the moonbeam steals, And half cre-a-tion's face re-veals.

OPE. L. M.

In Chanting Style.

From Dulcimer. Dea. N. D. GOULD.

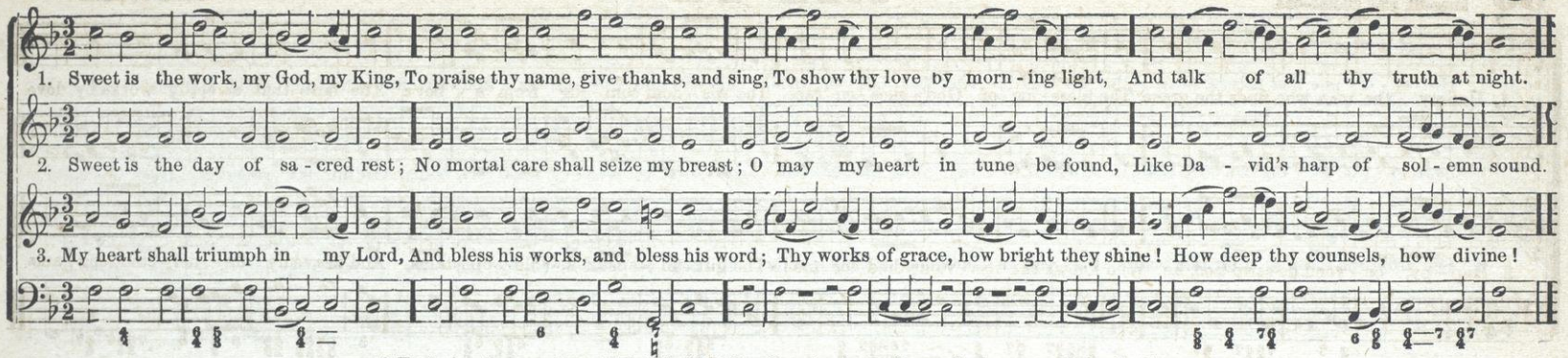
1. O hap-py saints, who dwell in light, And walk with Je-sus, clothed in white! Safe landed on that peaceful shore, Where pilgrims meet to part no more.

2. Re-leased from sor-row, toil, and strife, And welcomed to an end-less life, Their souls have now be-gun to prove The height and depth of Je-sus' love.

3. There, gaz-ing on his beau-teous face, They tell the won-ders of his grace, And, while they sing with rap-ture sweet, They bow, a-dor-ing, at his feet.

Ardent and glowing.

ALWAY. L. M.*

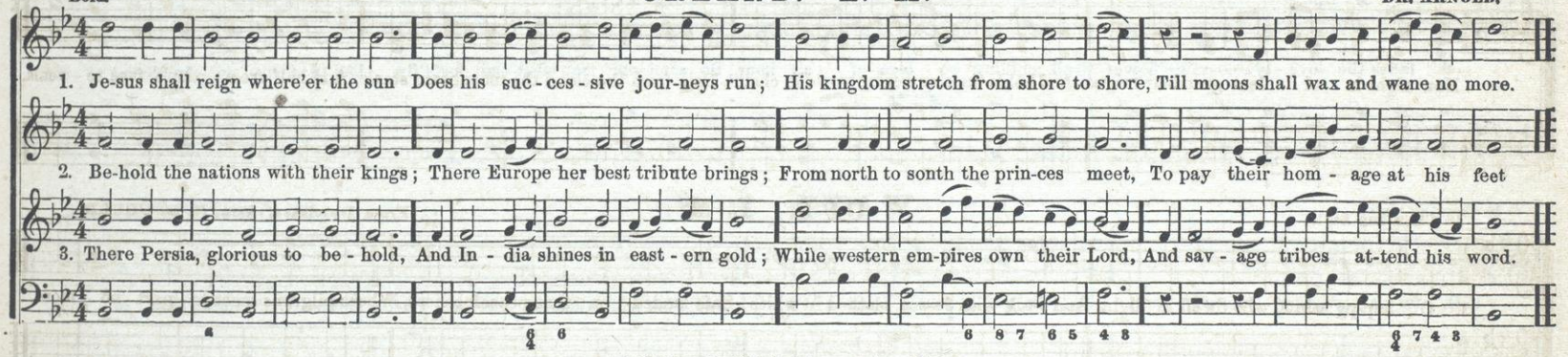


* The broken time may be omitted in the third line, Base, by singing the small notes, and noticing the ties.

Bold.

ORLAND. L. M.

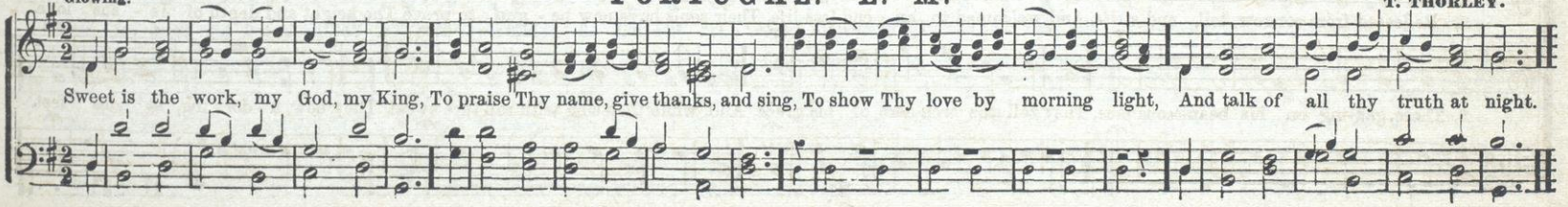
DR. ARNOLD.



Glowing.

PORTUGAL. L. M.

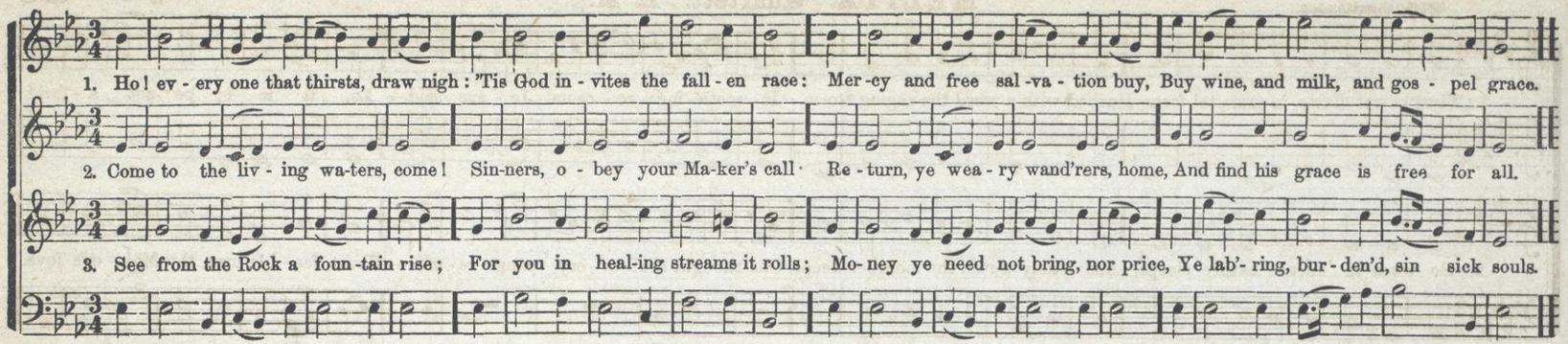
T. THORLEY.



Flowing.

NAMAN. L. M.

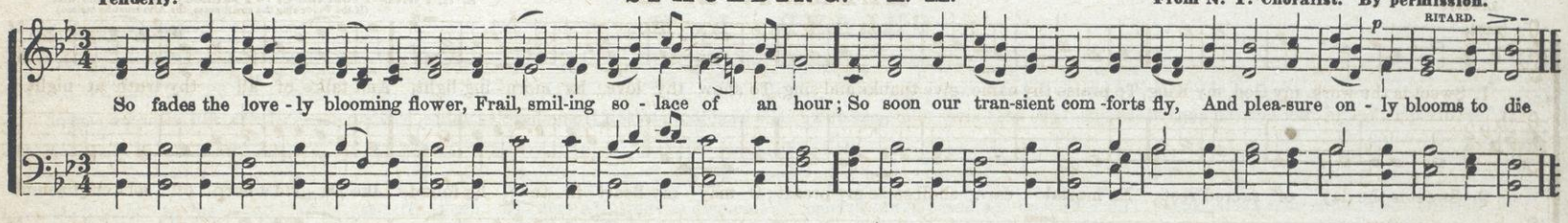
From Dulcimer.



Tenderly.

SPAULDING. L. M.

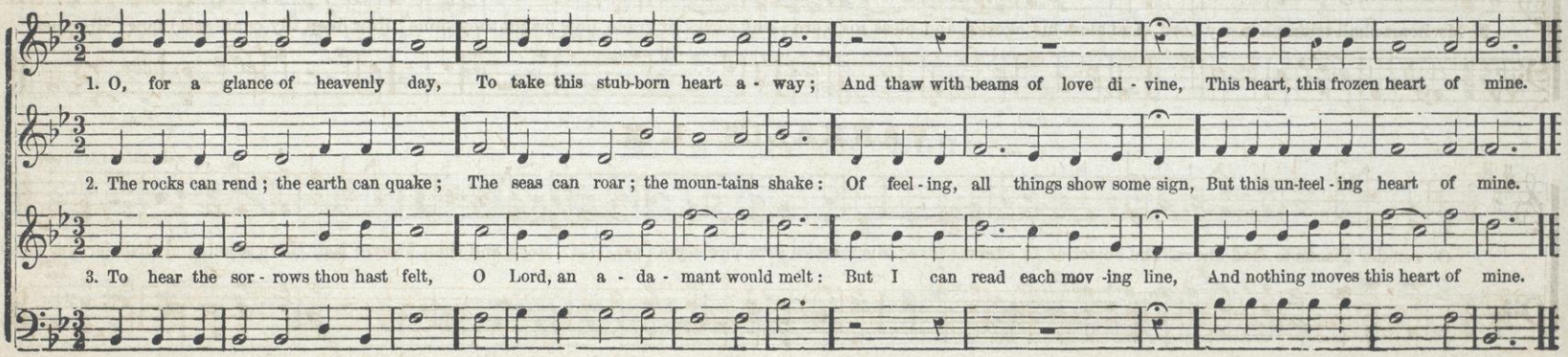
From N. Y. Choralist. By permission.



In chanting style.

WARE. L. M.

GEO. KINGSLEY, by permission.



With Gentleness.

MELITA. Quartett. L. M.

1. When power divine, in mor - tal form, Hushed with a word the raging storm, In sooth - ing ac - ceuts Je - sus said,— Lo, it is I; be not a - fraid.

2. So when in silence nature sleeps, And lonely watch the mourner keeps, One thought shall ev - ery pang re - move—Trust, fee - ble man, thy Mak - er's love.

Lively.

ALBANY. L. M.

S. B. POND—From the U. S. Psalmody by permission.
(If the Tenor sing the small notes, the Alto must be omited)

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

2. Sweet is the day of sacred rest; No mortal care shall seize my breast; O may my heart in tune be found, Like Da - vid's harp of sol - emn sound.

3. My heart shall triumph in my Lord, And bless his works, and bless his word; Thy works of grace, how bright they shine! How deep thy coun-sels! how di - vine!

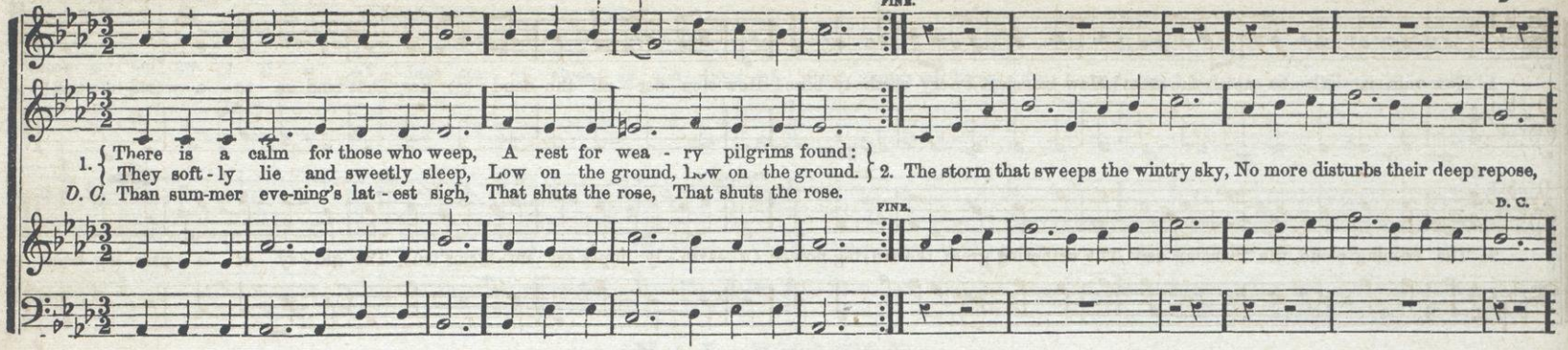
VANHALL'S. L. M.

O ren-der thanks to God above. The object of e - ternal love; His mercies firm thro' ages past, Have stood and shall forever last, Have stood, and shall forever last.

Not too abrupt.

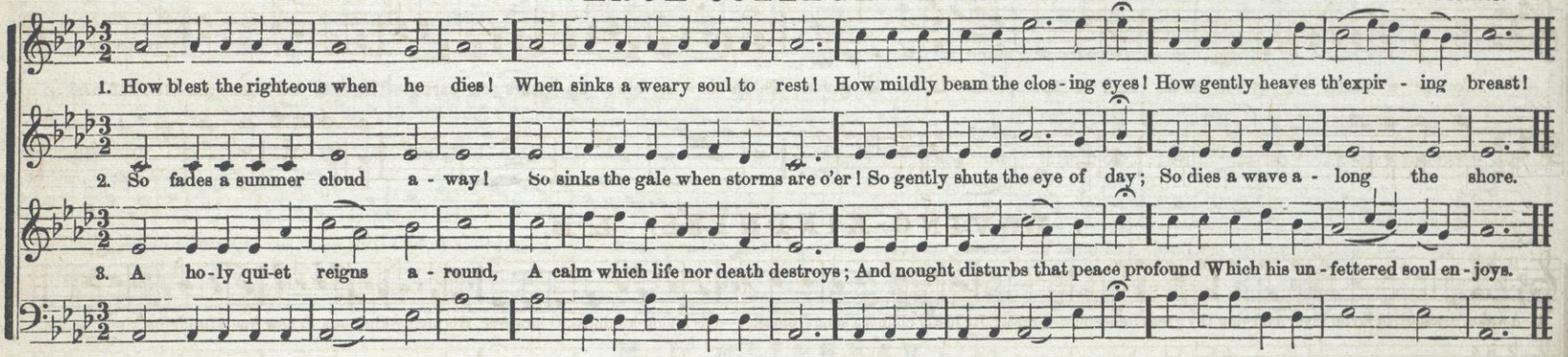
PARR. L. M. Double or, 8s & 4s.

From Pioneer.



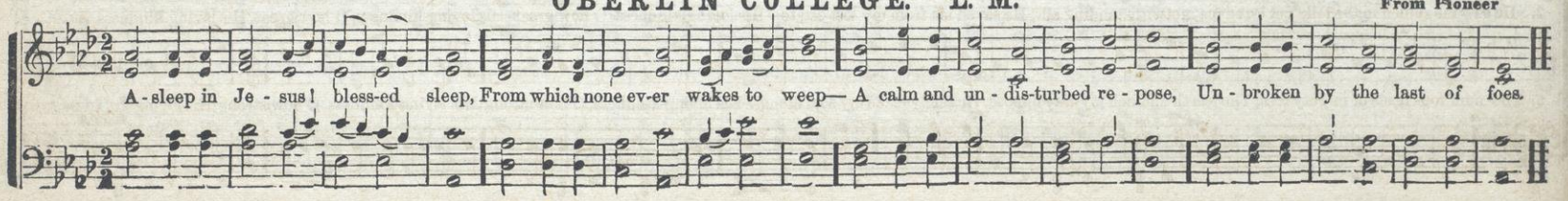
KNOX COLLEGE. L. M.

From Pioneer.



OBERLIN COLLEGE. L. M.

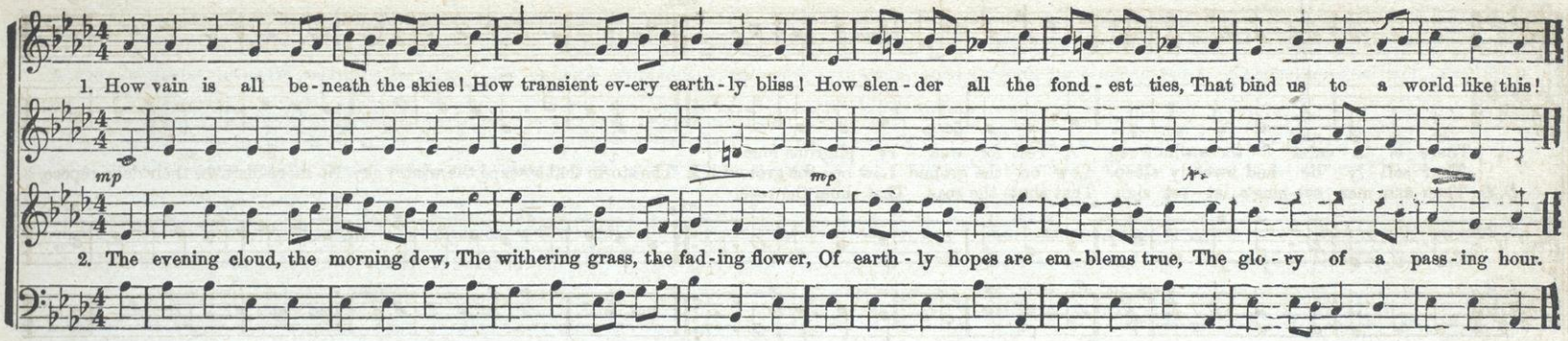
From Pioneer



Slow.

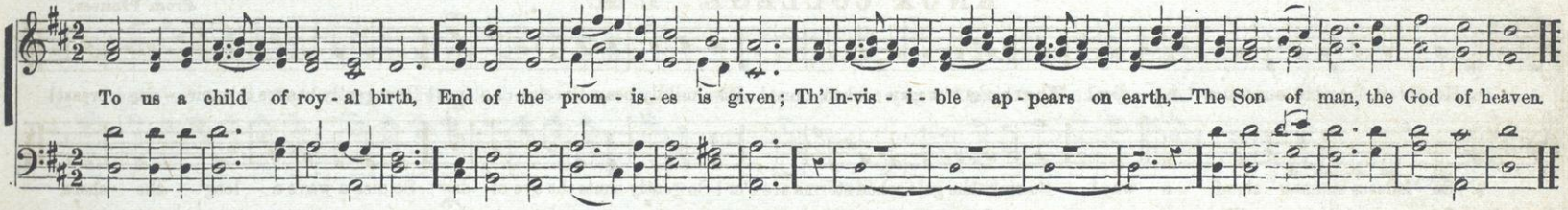
WAINFORD. L. M.

From the Hallelujah, by Dr. MASON. By permission.

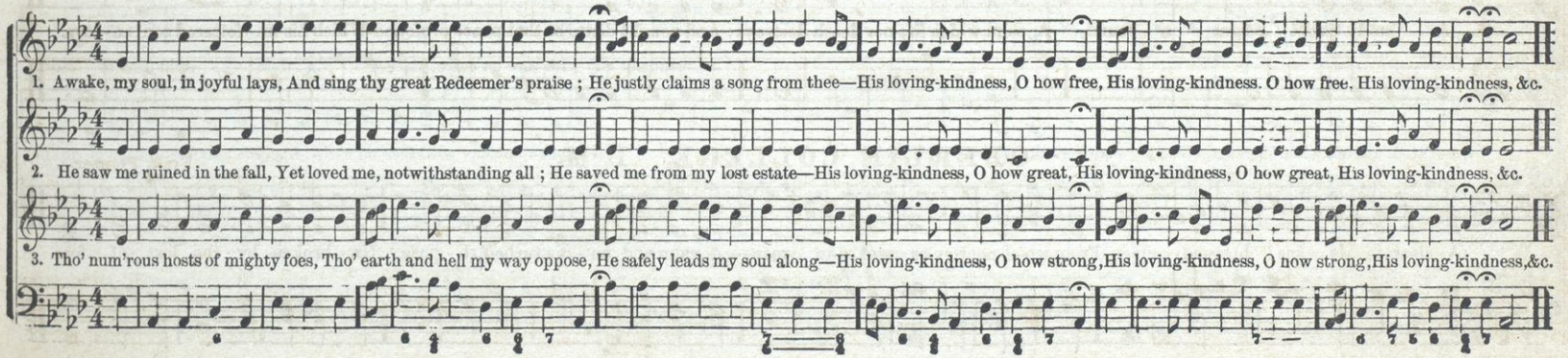


TRANQUILITY. L. M.

English Theme.



LOVING-KINDNESS. L. M.



TINTURN ABBEY. L. M.

Animated. From the Pioneer

1. Oh! come, loud anthems let us sing, Loud thanks to our almighty King; For we our voices high should raise, When our salvation's rock we praise, When our salvation's rock, &c.

2. In - to his presence let us haste, To thank him for his favors past; To him address, in joyful song, Praises which to his name belong, Praises which to his name belong.

3. Oh! let us to his courts repair, And bow with adoration there; Down on our knees, devoutly, all Before the Lord our Maker fall, Before the Lord our Maker fall

McGRUDER. L. M.

Spirited. Staccato. From the Pioneer

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

UNISON UNISON

BRIDGEWATER. L. M.

Moderato. EDSON.

To spend one day with thee on earth, Exceeds a thou - - sand days of mirth.

Great God, attend, while Zion sings The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth.

To spend one day with thee on earth, Exceeds a thousand days of mirth, Exceeds, &c.

To spend one day with thee on earth, Exceeds a thousand days of mirth, Exceeds, &c.

UNISONS.

HINGHAM. L. M.

1. From all that dwell below the skies, Let the Cre - a - tor's praise a-rise ; Let the Redeemer's name be sung, Through every land, by every tongue, Through every land, by every tongue.

2. E - ter - nal are thy mer-cies, Lord ; Eternal truth attends thy word : Thy praise shall sound from shore to shore, Till suns shall rise and set no more. Till suns shall rise and set no more.

3. Your lof-ty themes, ye mortals, bring ; In songs of praise di-vine - ly sing ; The great salvation loud proclaim, And shout for joy the Sav - ior's name, And shout for joy the Savior's name.

APPLETON. L. M.

Bold.

For male voices.

O come, loud an - thems let us sing, Loud thanks to our Al - migh - ty King ; For we our voices high should raise, When our sal - va - tion's Rock we praise.

KINGSBRIDGE. L. M.

Old English.

1. Show pit - y, Lord ; O Lord, for - give ; Let a . . re - penting reb - el live ; Are not thy mer - cies large and free ? May not a sin - ner trust in thee ?

2. My crimes are great, but don't sur - pass The power and glo-ry of thy grace ; Great God, thy na - ture hath no bound, So let thy pardoning love be found.

3. O, wash my soul from eve - ry sin, And make my guilty conscience clean ; Here on my heart the bur - den lies, And past of - fen - ces pain my eyes.

Affetuoso.

ACKWORTH. L. M.

Subject from BEETHOVEN.

1. Lord, how se - cure and blest are they Who feel the joys of pardoned sin ; Should storms of wrath shake earth and sea, Their minds have heaven and peace with-in.

2. The day glides swift-ly o'er their heads, Made up of in - no - cence and love ; And soft and si - lent as the shades, Their night - ly min - utes gen - tly move.

3. Quick as their thoughts their joys come on, But fly not half so swift a - way ; Their souls are ev - er bright as noon, And calm as sum - mer eve - nings be

Spirited.

PARK-STREET. L. M.

VENUA.

Hark! how the cho - ral song of heaven Swells full of peace and joy above; Hark! how they strike their golden harps, And raise the tuneful notes of love, And raise the tuneful notes of love.

ANTIGUA. L. M.

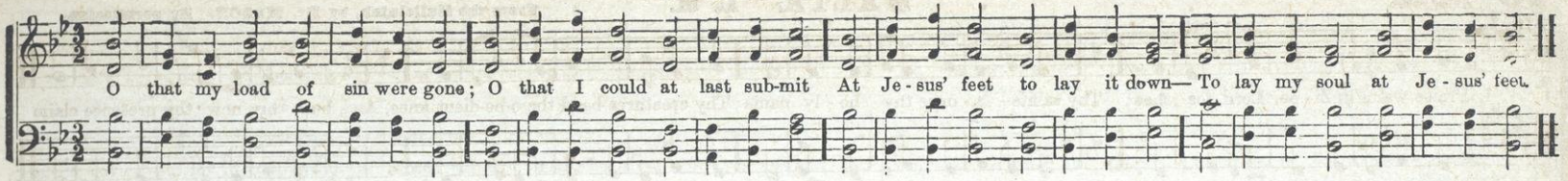
English Tune.

1. Great God, attend, while Zi - on sings The joy that from thy pres - ence springs ; To spend one day with thee on earth, Ex - ceeds a thous - and days of mirth.

2. Might I en - joy the meanest place Within thy house, O God of grace, Not tents of ease, nor thrones of power, Should tempt my feet to leave thy door.

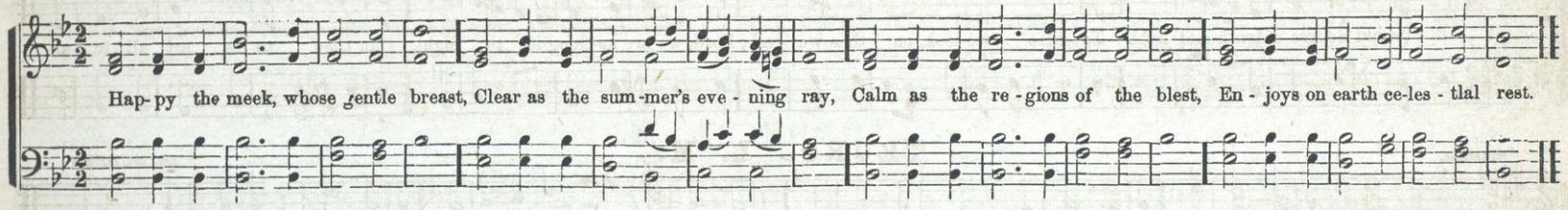
3. God is our sun, he makes our day ; God is our shield, he guards our way From all th' assaults of hell and sin, From foes without and foes with - in.

FOREST. L. M.



WELTON. L. M.

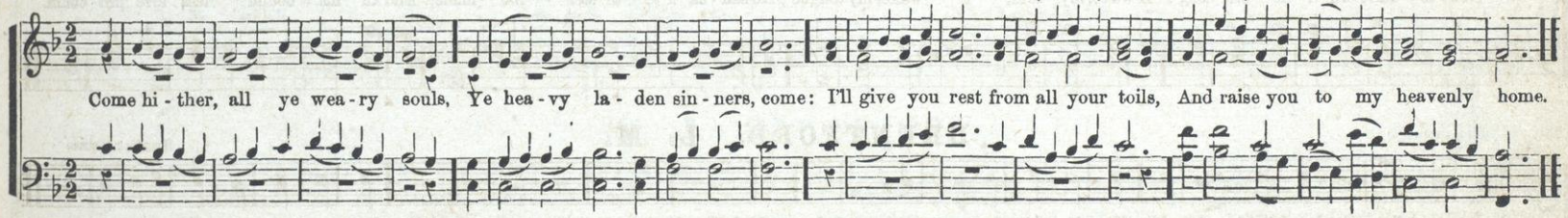
Arr. by Dr. MASON. From Car. Sac. By permission.



ALLEN. L. M.

Slow and quite Connected.

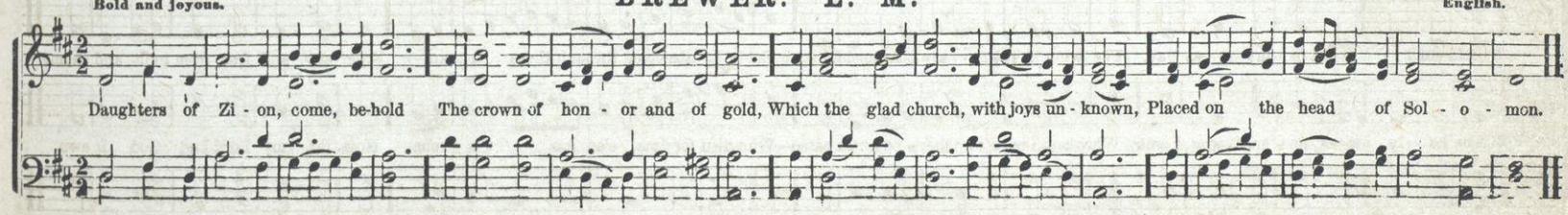
From Pioneer



BREWER. L. M.

Bold and joyous.

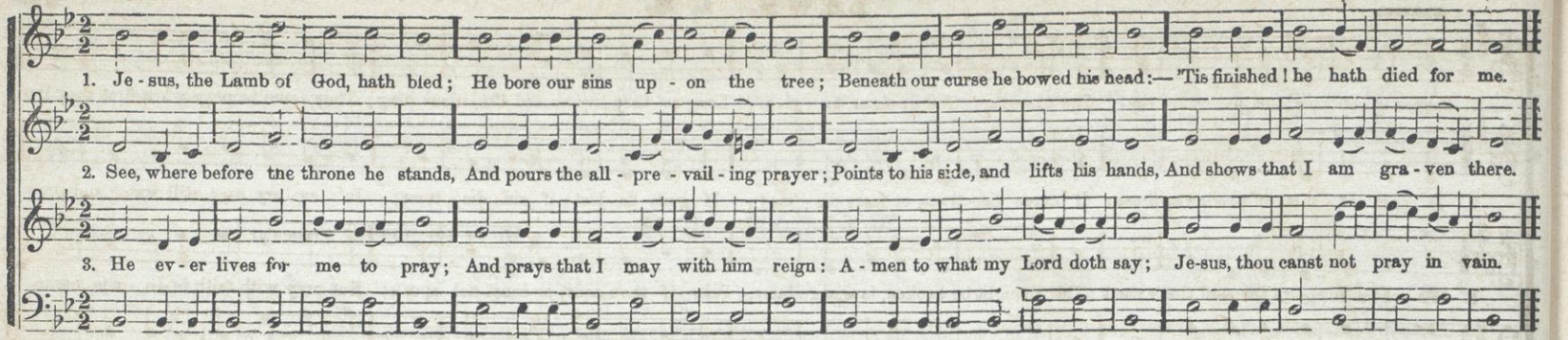
English.



Moderate

ERNAN. L. M.

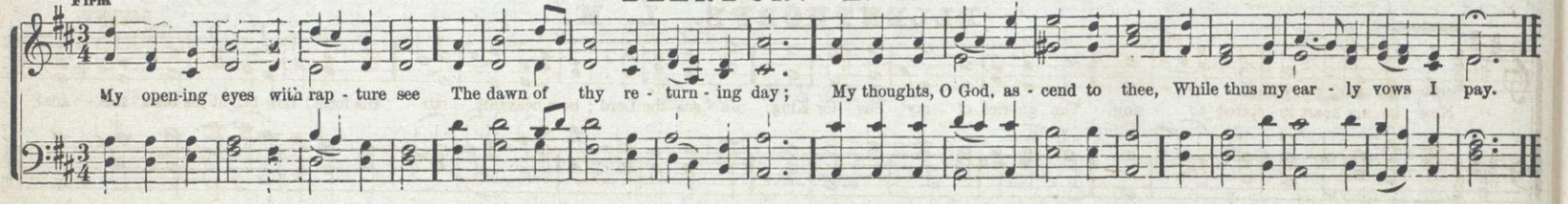
From New Car. Sacra. By permiss'n



Firm

BLENDON. L. M.

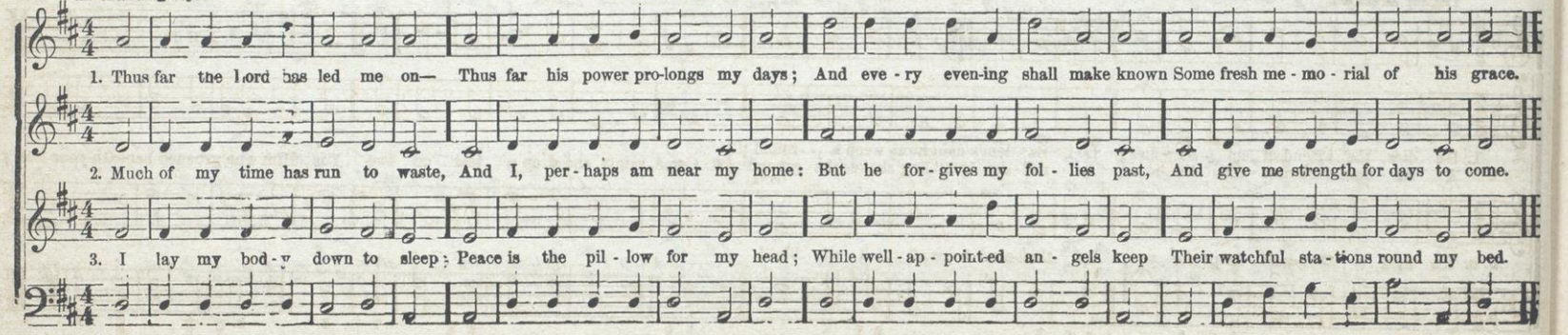
GIARDINI.



In chanting style.

RELIANCE. L. M.

Wes.



LAWN. L. M.

Spirited.

1. Prayer is ap - pomt-ed to con - vey The bless-ings God de-signs to give: Long as they live should Christians pray; They learn to pray when first they live.

2. If pain af - flict, or wrongs oppress; If cares dis - tract, or fears dis - may; If guilt de - ject; if sin dis - tress; In ev - ery case, still watch and pray

3. 'Tis prayer supports the soul that's weak: Tho' thought be broken, language lame, Pray if thou canst or canst not speak; But pray with faith in Je - sus name.

ELLENTHORPE. L. M.

Spirited.

LENLEY.

Now be my heart in - spired to sing The glo-ries of my Sav - ior King, Je - sus the Lord; how heavenly fair His form! how bright his beau - ties are!

DRESDEN. L. M. Double.

Legato affettuoso.

FINE.

Old German.

D. C.

1. He dies, the Friend of sin - ners dies; Lo! Sa - lem's daughters weep a - round;
A sol - emn dark-ness veils the skies, A sud - den trembling shakes the ground;

2. Come, saints, and drop a tear or two For Him who groaned beneath your load;

FINE

D. C.

D. C. He shed a thou-sand drops for you, A thou-sand drops of rich - est blood.

Ardent.

HAPPY DAY. L. M.

1. O hap - py day that fixed my choice On thee, my Sav - ior and my God! Well may this glow - ing heart . re - joice, And tell its rap - tures all a - broad.

2. O hap - py bond that seals my vows To Him who mer - its all my love; Let cheer - ful an - thems fill . . his house, While to that sa - cred shrine I move.

3. 'Tis done, the great transaction 's done; I am my Lord's, and he is mine; He drew me, and I fol - - - lowed on, Charmed to con - fess the voice di - vine

Not too fast.

UXBRIDGE. L. M.

L. MASON, by permission.

The heavens de-clare thy glo - ry, Lord, In eve - ry star thy wis - dom shines; But when our eyes be - hold thy word, We read thy name in fair - er lines.

Firm.

EFFINGHAM. L. M.

English.

1. Not heaven's wide range of hallowed space Je - ho - vah's presence can confine; Nor an - gel's claims re - strain his grace, Whose glo - ries through cre-a - - tion shine

2. It beamed on E - den's guilt - y days, And traced re-demption's wondrous plan; From Cal - va - ry, in bright-est rays, It glowed to guide be - night - - ed man

3. Its sa - cred shrine it fix - es there, Where two or three are met to raise Their ho - ly hands in hum - ble prayer, Or tune their hearts to grate - - ful praise

Gentle

DELL OF THE WOODS. L. M.

Do not this tune; It should be sung deliberate, quite smooth and connected.

1. From every stormy wind that blows, From every swelling tide of woes, There is a calm, a sure retreat; 'Tis found before the mercy seat, 'Tis found before the mercy seat.

2. There is a place where Jesus sheds The oil of gladness on our heads, A place of all on earth most sweet; It is the blood-bought mercy-seat, It is the blood-bought mercy-seat.

3. There is a scene where spirits blend, Where friend holds fellowship with friend; Tho' sundered far, by faith they meet Around one common mercy-seat, Around, &c.

Ardent.

EFFEN. L. M.

From the Cantica Laudis. By permission.

Sweet peace of con-science, heavenly guest, Come, fix thy mansion in my breast; Dis-pel my doubts, my fears control, And heal the an-guish of my soul.

DUKE STREET. L. M.

J. HATTON.

1. Though I have grieved thy Spirit, Lord, Thy help and comfort still af-ford; And let a wretch come near thy throne To plead the mer-its of thy Son.

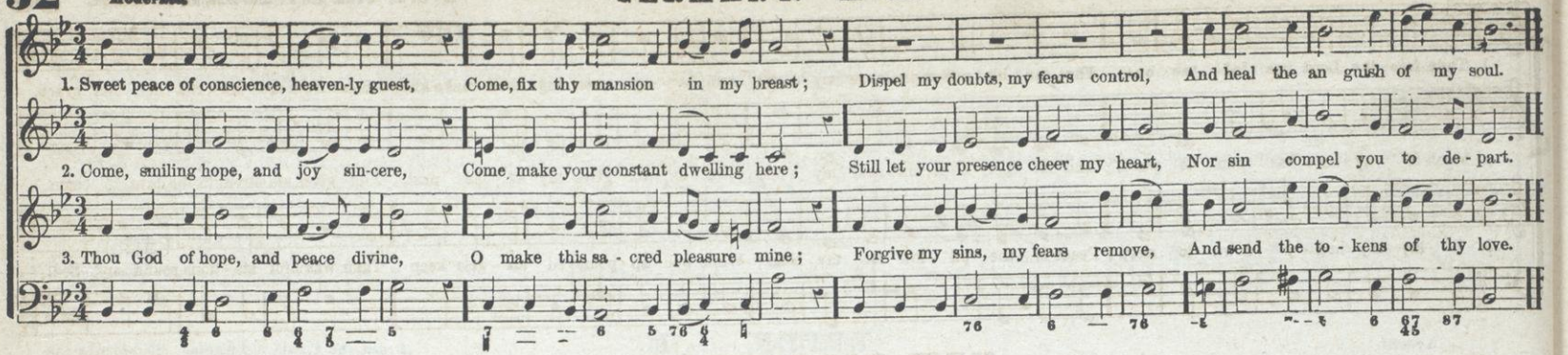
2. A broken heart, my God, my King, Is all the sa-cri-fice I bring; Thou God of grace, wilt thou de-spise A broken heart for sac-ri-fice?

3. My soul lies hum-bled in the dust, And owns the dreadful sen-tence just; Look down, O Lord, with pit-ying eye, And save a soul condemned to die.

Moderato.

GERMANY. L. M.

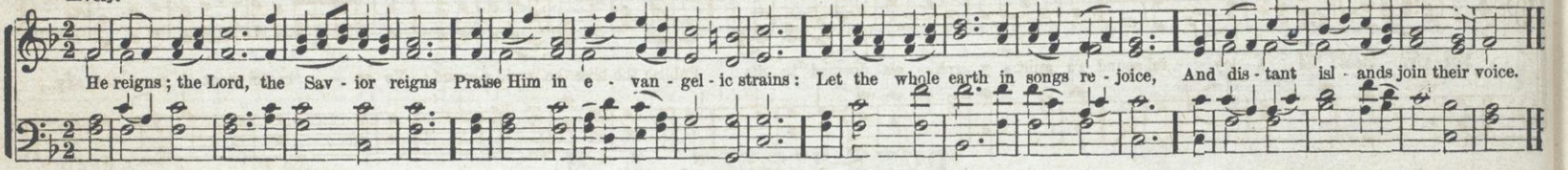
BEETHOVEN.



Lively.

SHOEL. L. M.

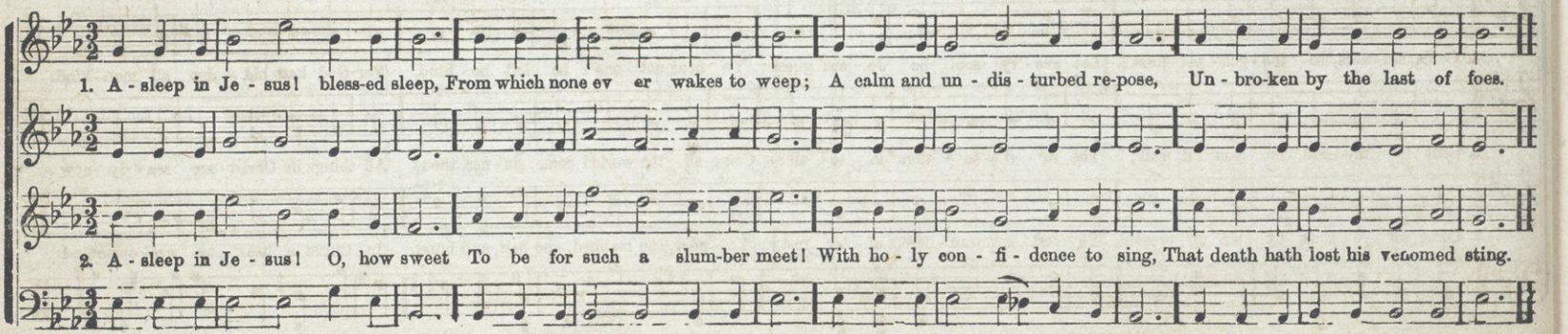
SHOEL.



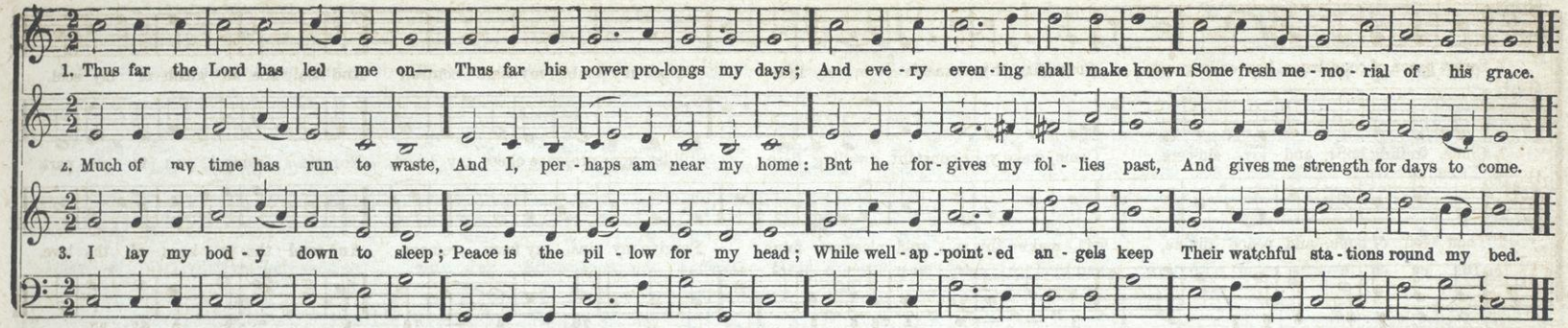
Tenderly.

REST. L. M.

From the Shawm. W. B. BRADBURY. By permission.



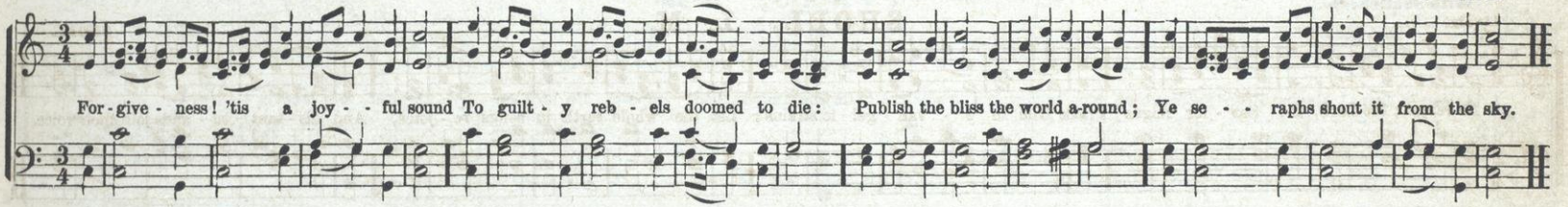
ZEPHYR. L. M.



Firm.

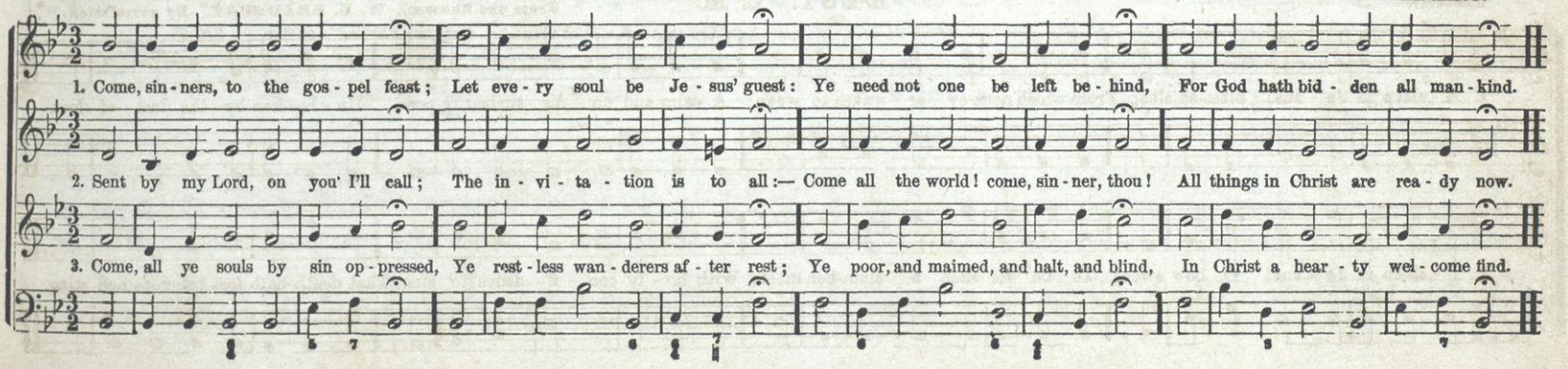
NEW-SABBATH. L. M.

I. SMITH.



HEBRON. L. M.

LOWELL MASON



With subdued gentleness.

SABBATH EVE. L. M.

DIM.

1. God of my life, to thee I call; Af - flict - ed, at thy feet I fall; When the great wa - ter-floods pre - vail, Leave not my trembling heart to fail.

2. Friend of the friendless, and the faint, Where should I lodge my deep com-plaint? Where, but with thee, whose op - en door In - vites the help-less and the poor?

3. Did ev - er mourner plead with thee, And thou re - fuse that mourn-er's plea? Does not the prom-ise still re - main, That none shall seek thy face in vain?

With gentleness.

PINAO. L. M.

1. Asleep in Jesus! blessed sleep! From which none ever wakes to weep! A calm and undisturbed repose, Un brok-en by the last of foes! No. 1.

2. Asleep in Je - sus! oh! how sweet To be for such a slumber meet: With ho - ly con - fi - dence to sing That death hath lost it venomed sting!

3. Asleep in Je sus! peaceful rest! Whose waking is supremely blest, No fear, no wo, shall dim that hour, That man - i - fests the Saviour's power. No. 2.

Mournful.

WINDHAM. L. M.

READ.

Broad is the road that leads to death, And thousands walk to - geth-er there; But wis - dom shows a nar - row path, With here and there a trav - el - ler.

EVENING CHANT. L. M.

In chanting style

1. How sweet the hour of clos - ing day, When all is peace-ful and se - rene, And when the sun, with cloud-less ray, Sheds mel - low lus - tre o'er the scene!

2. Such is the Christian's part-ing hour; So peace-ful - ly he sinks to rest; When faith, en - dued from heaven with power, Sustains and cheers his lan - guid breast.

3. Mark but that ra - diance of his eye, That smile up-on his wast - ed cheek; They tell us of his glo - ry nigh, In language that no tongue can speak.

PILESGROVE. L. M.

Firm.

MITCHELL.

O ren - der thanks to God a - bove, The foun - tain of e - ter - nal love; Whose mer - cy firm through a - ges past Has stood, and shall for ev - er last.

QUITO. L. M.

Moderate.

Air from HORSLEY.

Who is this stranger in dis - tress, That trav-els through this wilder-ness? Op-pressed with sorrow and with sins, On her belov - ed Lord she leans, On her be-lov-ed Lord she leans.

Gentle.

WOODHOME. L. M.

1. Show pi - ty, Lord, O Lord for - give; Let a repenting re - bel live: Are not thy mercies large and free? May not a sinner trust in thee

2. My crimes are great, but can't sur-pass The power and glory of thy grace; Great God, thy nature hath no bound, So let thy pardoning love be found

3. O wash my soul from ev - ery sin, And make my guilty conscience clean; Here, on my heart, the bur - den lies, And past of-fences pain my eyes.

MAGGIORE. L. M.

Behold the Saviour at thy door, He gently knocks, has knocked before; Has waited long, is waiting still, You treat no other friend so ill. You treat no oth - er friend so ill

MUNICH. L. M*

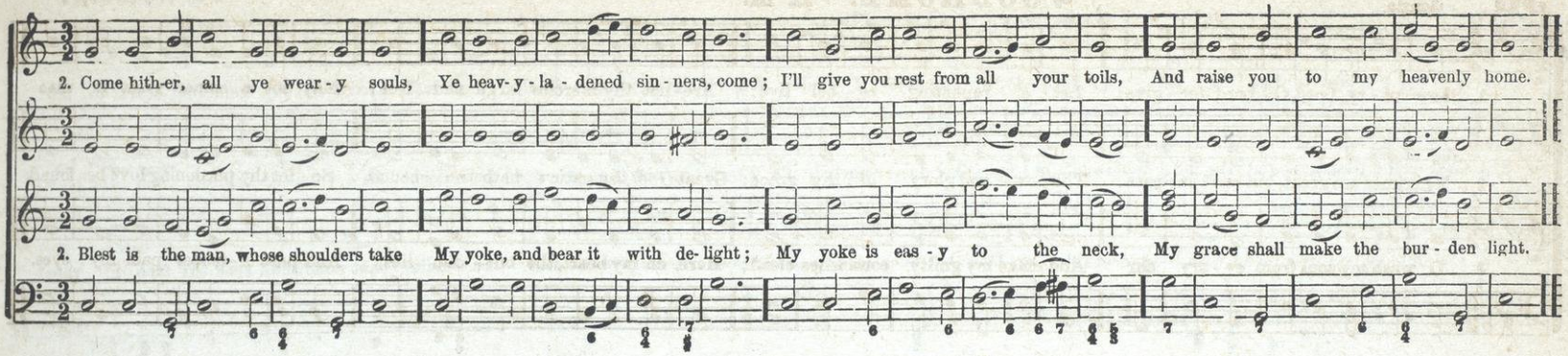
Slow. German.

1. 'Tis fin - ished! 'tis fin - ished! so the Sav-ior cried, And meekly bowed his head and died: 'Tis fin-ished! yes, the race is run, The bat-tle fought, the vic - t'ry won.

2. 'Tis fin - ished! 'tis fin - ished!—this his dy-ing groan Shall sins of dark-est hue a - tone, And millions be redeemed from death By Je - sus' last, ex - pir - ing breath.

* When applied to other hymns, omit the second measure, and put two syllables in the first measure, without regard to rests or pauses.

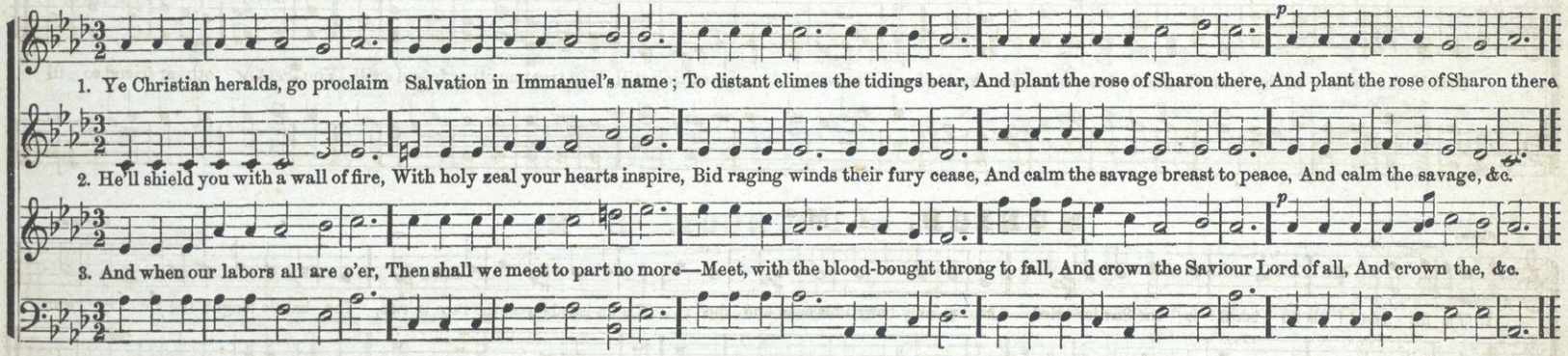
WARRINGTON. L. M.



BLOOMFIELD CHANT. L. M.

From the Shawm. W. B. BRADBURY. By permission.

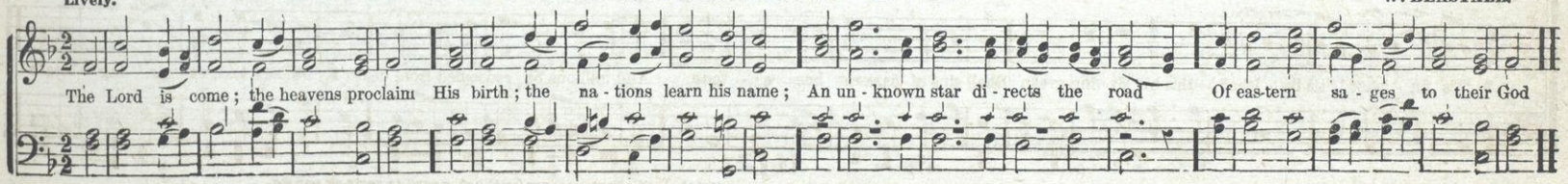
Staccato.



ALFRETON. L. M.

W. BEASTALL.

Lively.



WEBSTER. L. M.

T. B. WOODBURY.

1. God of my life, to thee I call; Af-flict-ed, at thy feet I fall: When the great wa-ter-floods pre-vail, Leave not my trembling heart to fail

2. Friend of the friendless and the faint, Where should I lodge my deep com-plaint? Where but with thee, whose o-pen door In-vites the helpless and the poor?

3. Did ev-er mourner plead with thee, And thou re-fuse that mourner's plea? Does not the promise still re-main, That none shall seek thy face in vain?

WARD. L. M.

Arranged from a Scotch Tune, by L. MASON.

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

ZERED, or DEGROOT. L. M.

Slow and dolente.

HELLENHAGEN.

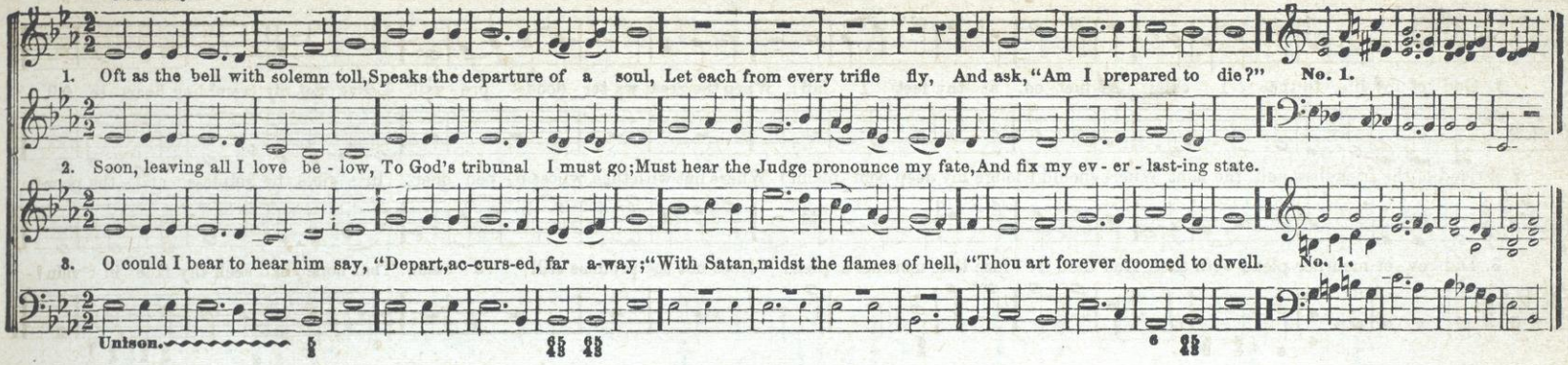
1. De-scend from heaven, immor-tal Dove, Stoop down, and take us on thy wings, And mount and bear us far a-bove The reach of these in-fe-rior things.

2. Be-yond, be-yond this low-er sky, Up where e-ter-nal a-ges roll, Where sol-id plea-sures nev-er die, And fruits im-mor-tal feast the soul.

3. O for a sight, a pleas-ing sight Of our al-migh-ty Fa-ther's throne! There sits our Sav-ior, crowned with light, Clothed in a bod-y like our own.

COLONNA. L. M.

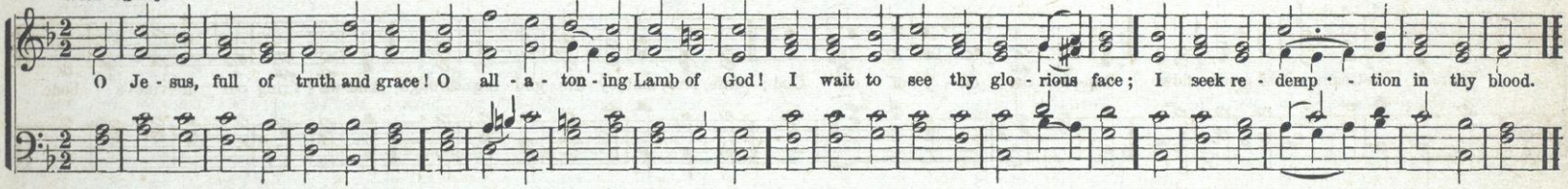
Tenderly.



NAZARETH. L. M.

With dignity.

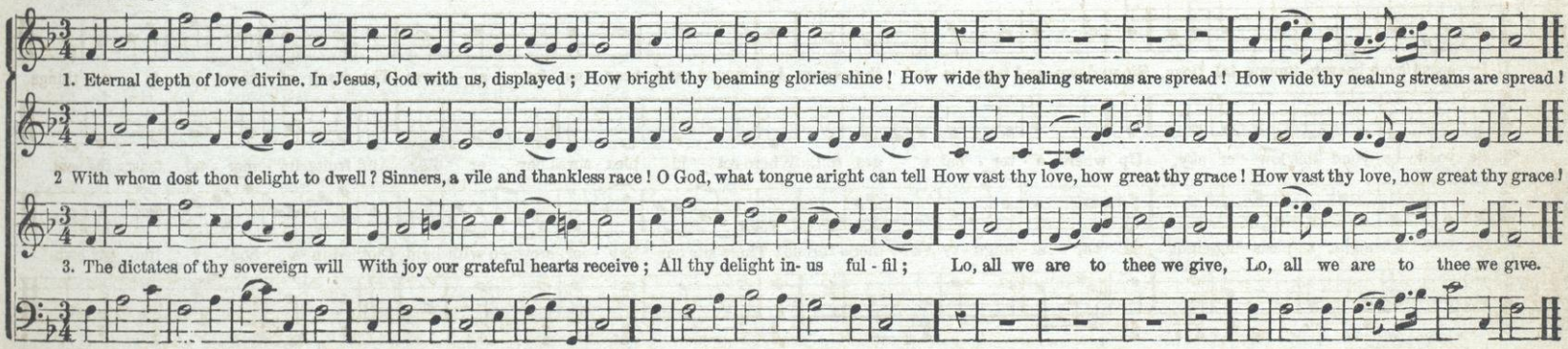
WEBBE.



ROTHWELL. L. M.

Firm and spirited.

English.



LITCHFIELD. L. M.

1. Re - turn, my soul, en - joy thy rest; Im - prove the day thy God hath blest: An - oth - er six days' work is done; An - oth - er Sab - bath is be - gun.

2. O that our thoughts and thanks may rise, As grate - ful in - cense to the skies: And draw from Christ that sweet re-pose, Which none but he that feels it knows.

3. This heaven-ly calm with-in the breast, Is the dear pledge of heaven-ly rest, Which for the church of God re - mains, The end of cares, the end of pains.

WELLS. L. M.

Slow. HOLDRAD.

Life is the time to serve the Lord, The time t' in-sure the great re - ward: And while the lamp holds out to burn, Ye sin - ners, has - ten to re - turn.

SESSIONS. L. M.

Affettoso. L. O. EMERSON.

1. Sin - ner, O why so thoughtless grown? Why in such dreadful haste to die? Dar - ing to leap to worlds unknown! Heedless a - gainst thy God to fly!

2. Wilt thou des - pise e - ter - nal fate, Urged on by sin's de - lu - sive dreams? Mad-ly at - tempt th' in-fer - nal gate, And force thy pas - sage to the flames?

3. Stay, sin - ner, on the gos - pel plains; And hear the Lord of life un - fold The glo - ries of his dy - ing pains! For ev - er tell - - ing, yet un - told!

Arduna.

ALAH L. M.

1. 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. No. 1.

2. Sweet is the day of sacred rest; No mortal care shall fill my breast;O,may my heart in tune be found, Like David's harp,of solemn sound.

3. My heart shall triumph in the Lord,And bless his works and bless his word:His works of grace,how bright they shine!How deep his counsels,how divine! No. 2.

LUTON. L. M

URDER.

With all my powers of heart and tongue I'll praise my Mak - er in my song; An - gels shall hear the notes I raise, Ap prove the song and join the praise.

Bold and Firm.

ONTARIO. L. M.

I. B. WOODBURY.

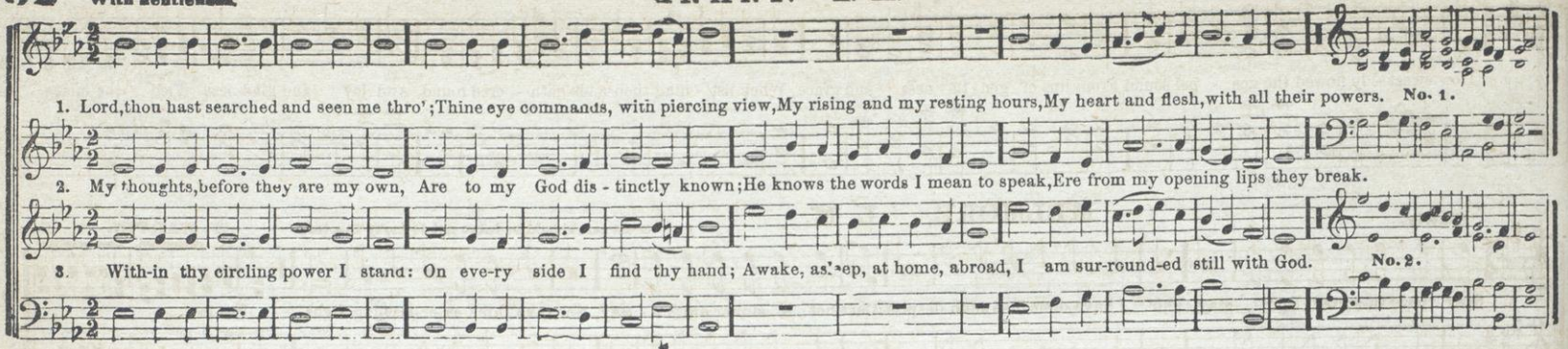
1. When to his tem-ple God des - cends, He holds com - mu - nion with his friends: His grace and glory there dis - plays, And shines with bright, but friend-ly rays.

2. While hov'ring o'er the hap - py place, The Spir - it sheds his heav'nly grace; To fix our thoughts, our hearts to raise, And tune our souls to love and praise.

3. 'Tis here we learn the bless - ed skill To know and do our Maker's will; And while we hear, and sing, and pray, With heavenly joy we soar a way.

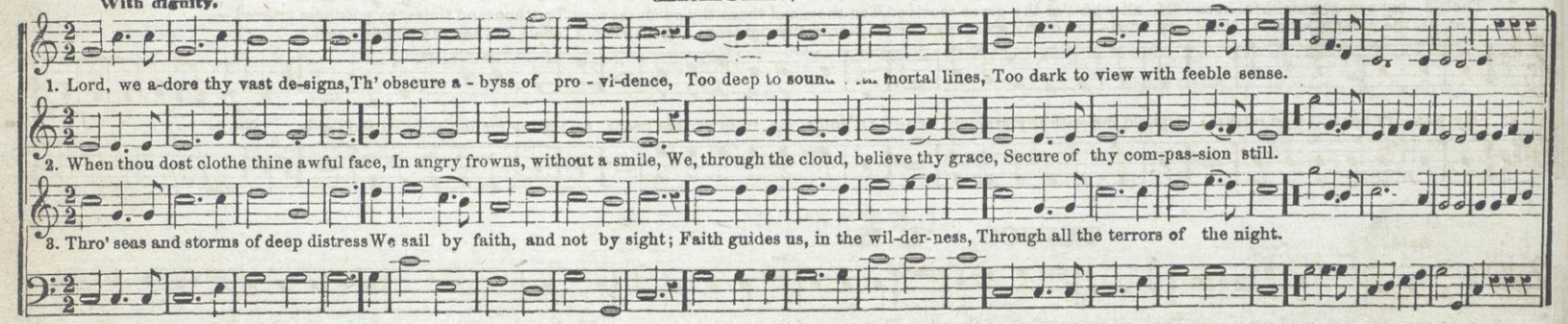
With gentleness.

ANANI. L. M.



With dignity.

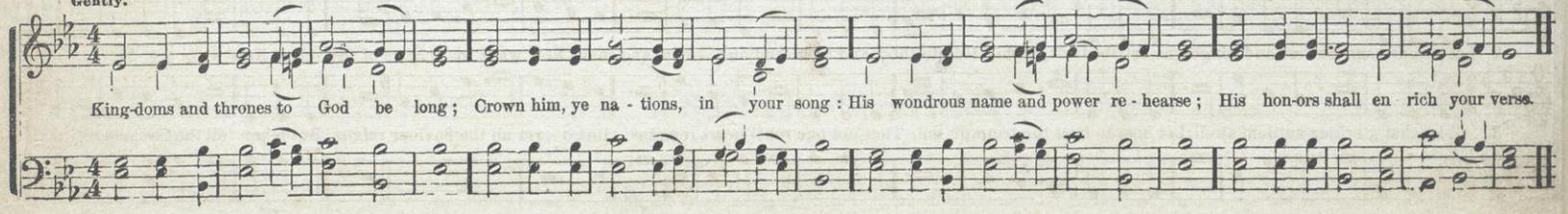
ARACAN. L. M.



Gently.

HAMBURG. L. M.

Arranged from Gregorian Tone by Dr MASON.



STONEFIELD. L. M.

How sweet - ly flowed the gos - pel sound From lips of gen - tle - ness and grace, When list' - ning thousands gath - ered round, And joy and glad-ness filled the place.

MELMORE. L. M.

Slowly. Great care should be taken not to hurry this tune. W. MARTIN.

1. Stay, thou in-sulted Spirit, stay, Tho' I have done thee such despite; Cast not a sinner quite a - way, Nor take thine ev-er-last-ing flight. No. 1.
2. Tho' I have most unfaithful been Of all who e'er thy grace received, Ten thousand times thy goodness seen, Ten thousand times thy goodness grieved,—
3. Yet, O, the chief of sinners spare, In hon - or of my great High Priest; Nor, in thy righteous anger, swear I shall not see thy people's rest.
4. My wea - ry soul, O God, release; Uphold me with thy gracious hand; O, guide me in-to perfect peace, And bring me to the promised land. No. 2.

TEJUCO. L. M.

Bold.

1. Soon may the last, glad song arise, Thro' all the myriads of the skies, That song of triumph which records, That all the earth is now the Lord's, That all the, &c.
2. Let thrones, and powers, and kingdoms, be Obedient, mighty God, to thee; And over land, and stream, and main, Now wave the sceptre of thy reign, Now wave the, &c.
3. O, let that glorious anthem swell; Let host to host the triumph tell, That not one rebel heart remains, But o - ver all the Saviour reigns, But o-ver all the Saviour reigns.

Smooth and connected.

ANTEBES. L. M.

1. Lord, I will bless thee all my days: Thy praise shall dwell up - on my tongue; My soul shall glo - ry in thy grace, While saints re - joice to hear the song.

2. Come, mag - ni - fy the Lord with me; Come, let us all ex - alt his name: I sought th' e - ter - nal God, and he Has not ex - posed my hope to shame.

3. I told him all my se - cret grief,—My se - cret groan - ing reach'd his ears: He gave my in - ward pains re - lief, And calm'd the tu - mult of my fears.

Majestic.

OLD NINETY-SEVENTH. L. M.

TUCKER.

Thy glo - ry, Lord, the heavens de-clare; The fir - ma-ment dis - plays thy skill; The changing clouds, the view - less air, Tempest and calm, thy word ful-fill.

Moderate.

NORRIS. L. M.

BOST.

1. Deem not that they are blest a - lone, Whose lives a peace - ful ten - or keep; For God who pit - ies man, has shown A blessing for the eyes that weep.

2. The light of smiles shall fill a - gain The lids that o - ver - flow with tears; And wea - ry hours of woe and pain Are prom - is - es of hap - ier years.

Not too slow.

AIKEN. L. M.

1. Death and the grave are dole-ful themes For sin-ful mor-tal worms to sing, Ex-cept a Sav-ior's sweeter beams Dis-pel the gloom, and touch the string.

2. But, dear-est Lord, when viewed in thee, The mon-ster los-es all his dread; There all his fright-ful hor-rors flee, And joys sur-round a dy-ing bed

3. This makes the grave a fa-vored spot; To saints its deep-est gloom is blessed; For there the wick-ed trou-ble not, And there the wea-ry are at rest.

Bold.

GILGAL. L. M.

Western Tune.

My dear Re-deem-er and my Lord, I read my du-ty in thy word; But in thy life the law ap-pears, Drawn out in liv-ing char-ac-ters.

Soft and gentle.

NIHILOTH. L. M.

L. B. WOODBURY.

1. Sweet is the scene when virtue dies! When sinks a righteous soul to rest; How mild-ly beam the clos-ing eyes, How gent-ly heaves th' ex-pir-ing breast!

2. So fades a sum-mer-cloud a-way, So sinks the gale when storms are o'er, So gent-ly shuts the eye of day, So dies a wave a-long the shore.

3. A ho-ly qui-et reigns a-round, A calm which life nor death destroys; No-thing dis-turbs that peace pro-found Which his un-fet-tered soul en-joys.

BUDA. L. M.

Firm and strong.

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

2. Loud may the troubled ocean roar; In sacred peace our souls abide, While every na - tion, eve-ry shore, Trembles, and dreads the swelling tide.

3. There is a stream whose gentle flow Supplies the ci - ty of our God; Life, love, and joy, still gliding through, And watering our divine abode.

STEEL. L. M.

I. B. WOODBURY.

Slow.

1. From year to year in love we meet, From year to year in peace we part, The tongues of thousands uttering sweet The bo - som - joy of eve - ry heart.

2. But time rolls on, and year by year, We change, grow up, or pass a - way; Not twice the same as - sem - bly here Have hailed the children's fes - tal day.

3. Death, ere an - o - ther spring, shall strike Some in our un - ion, marked to fall; Be young and old prepared a - like, The warn-ing is to each, to all.

DOYLE. L. M.

From the "Shawm," by permission. HASTINGS.

Slow.

1. "Come hither, all ye wea ry souls, Ye hea - vy la den sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home."

MESSECH. L. M.

Gentle and plaintive.

Words composed by Rev. ABDEL MESSECH, in Hindostanee, and sung immediately before his death.

1. Be - lov - ed Sa-viour, let not me, In thy kind heart forgot - ten be: Of all that sound the name of power Thou art the fairest, sweetest flower. No. 1.

3 Youth's morn has fled, old age come on, But sin distracts my soul a - lone: Belov - ed Saviour, let not me, In thy kind heart forgotten be. No. 2.

SEACE. L. M.

Slowly.

J. M. PELTON.

1. Unveil thy bo-som, faithful tomb, Take this new treasure to thy trust; And give these sacred relics room, To seek a slumber in the dust. No. 1.

2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the peaceful sleeper here, While angels watch the soft re-pose.

3. So Jesus slept; God's dying Son Passed thro' the grave, and blessed the bed: Rest here, blest saint, till from his throne The morning break, and pierce the shade. No. 2.

SAMARCAND. L. M.

Slowly.

From Cythara.

Wait, O my soul, thy Maker's will! Tu-multuous passions, all be still! Nor let a murmuring thought a - rise; His ways are just, his coun-sels wise.

Animated. **LACY. L. M.** From Pioneer.

1. How sweetly flowed the gospel sound From lips of gentleness and grace, When listening thousands gathered round, And joy and gladness filled the place! And joy and gladness filled the place

Solo.

2. From heaven he came, of heaven he spoke, To heaven he led his followers' way, Dark clouds of gloomy night he broke, Unveiling an immortal day, Unveiling an im - mortal day

REPOSE. L. M. C. DINGLEY. From Dev. Harmonist. By permission.

How blest the righteous when he dies! When sinks a wea-ry soul to rest! How mild-ly beam the clos-ing eyes! How gen-tly heaves th' expir-ing breast!

Bold. **SOCOTRA. L. M.** From Cythara.

1. A-wake, our souls, a - way our fears, Let ev - ery trem-bling tho't be gone; Awake, and run the heavenly race, And put a cheer - ful cour-age on.

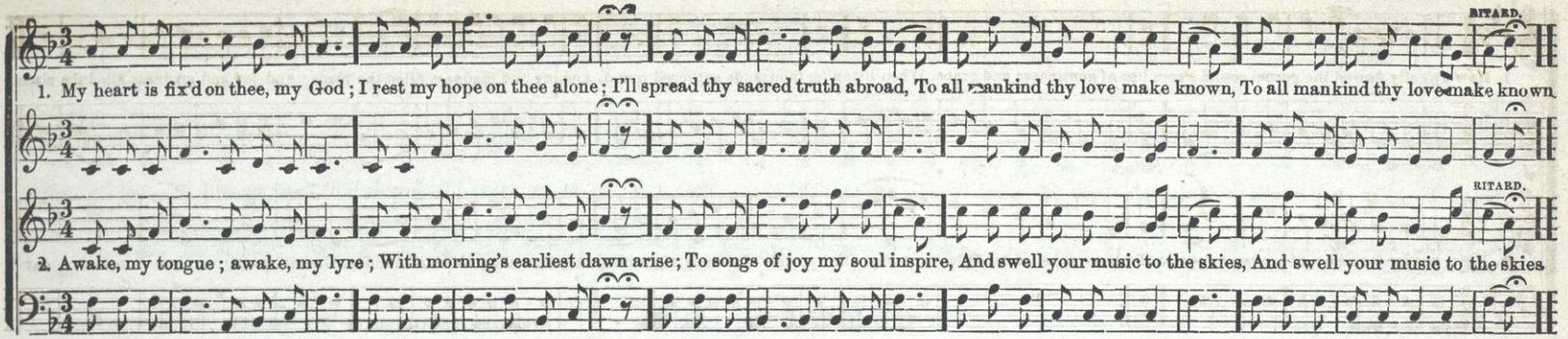
2. True, 'tis a straight and thorny road, And mor-tal spi - rits tire and faint; But they forget the mighty God, Who feeds the strength of ev - ery saint.

3. From thee, the o - ver-flow-ing spring, Our souls shall drink a full supply; While those who trust their na - tive strength Shall melt a - way, and droop, and die

Slow, and in Steady Time.

ANVERN. L. M.

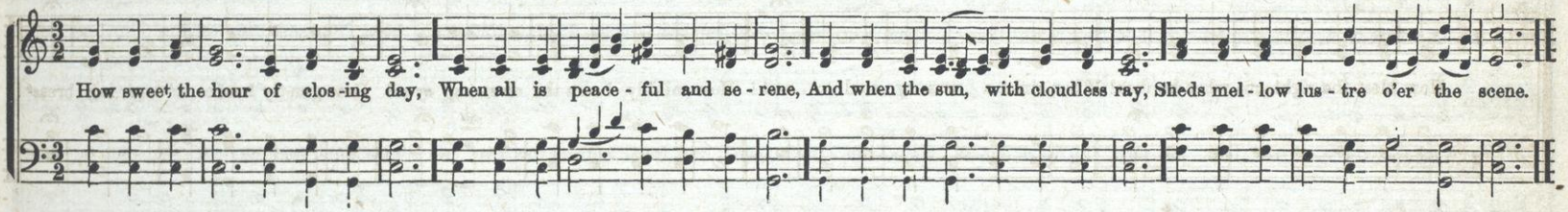
From Car. Sacra. By permission.



With Gentleness and Precision.

CHRISTIAN FAREWELL. L. M.

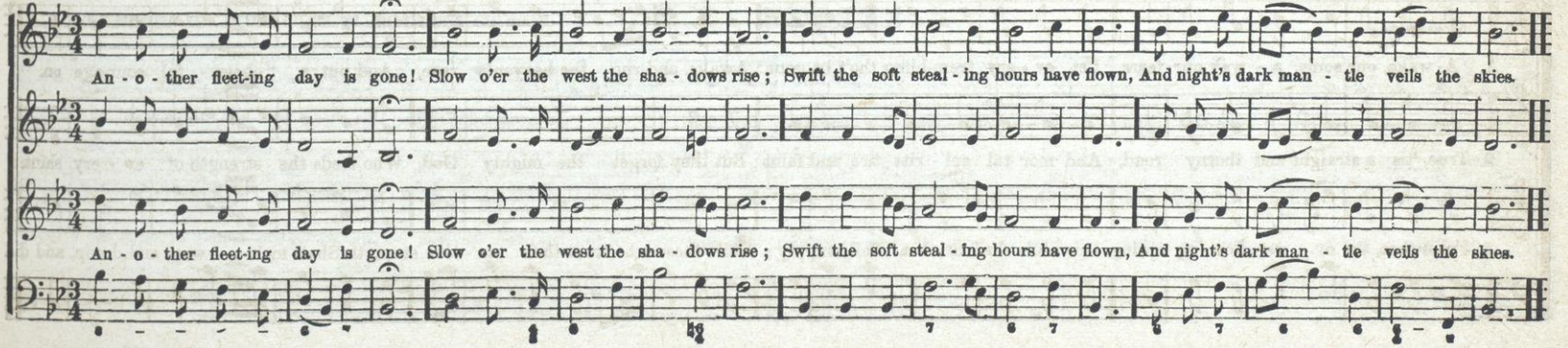
From Dulcimer.



Slow.

VESPER. L. M.

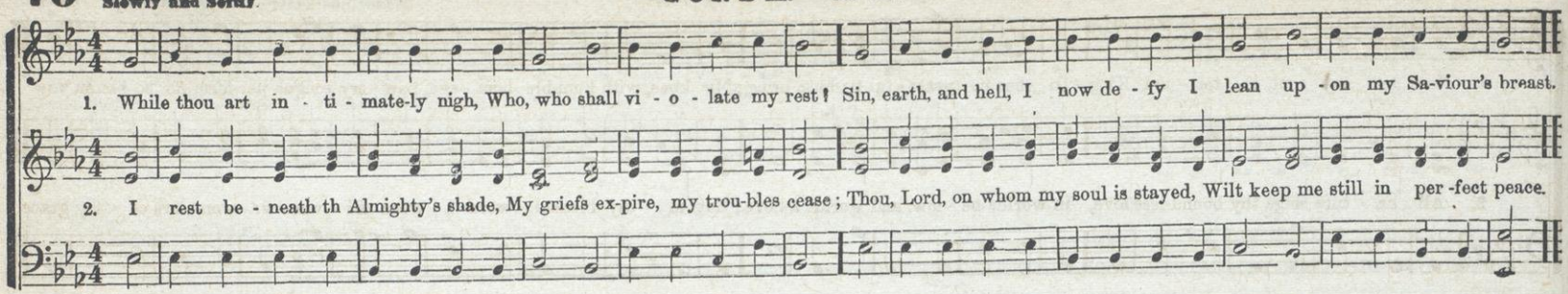
H. K. OLIVER.



Slowly and Softly.

GONDA. L. M.

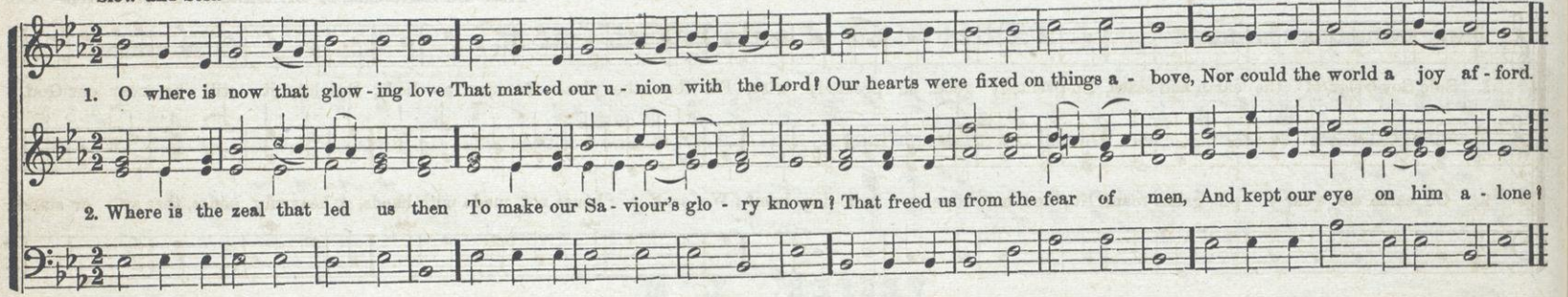
From the Hallelujah, by Dr. MASON. By permission.



Slow and Soft.

CURWEN. L. M.

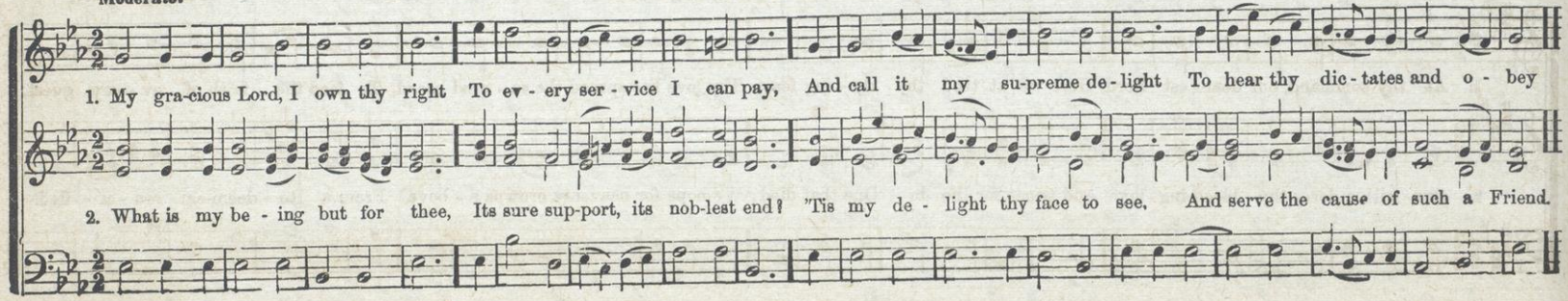
From the Hallelujah, by Dr. MASON. By permission.



Moderate.

ZELTER. L. M.

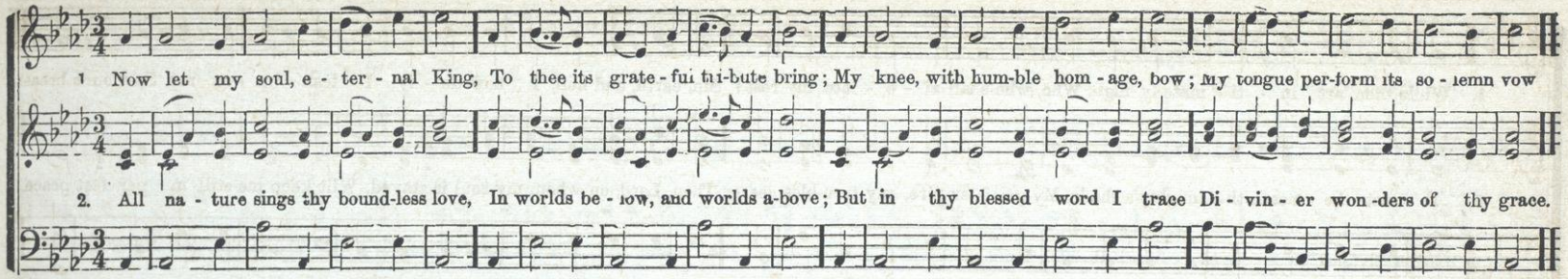
From the Hallelujah, by Dr. MASON. By permission.



Gentle and Flowing Style.

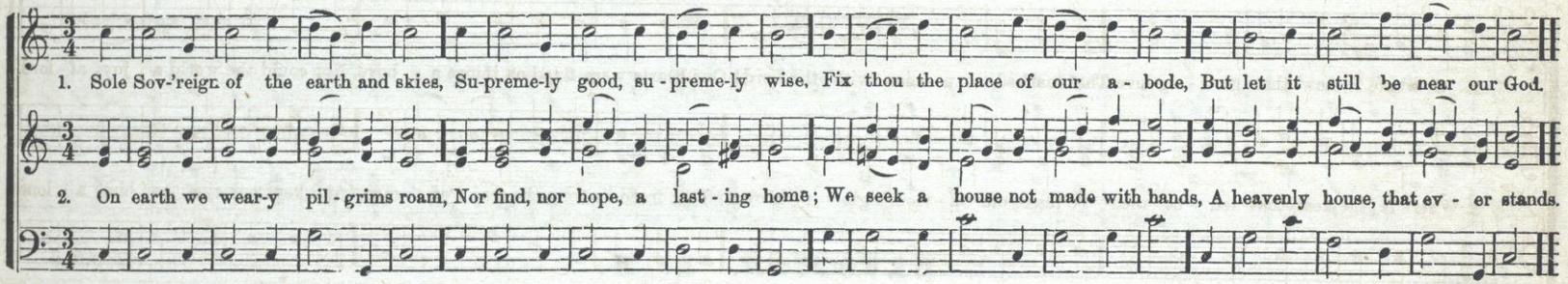
LOUVAN. L. M.

V. C. TAYLOR. By permission.



PSALTER. L. M.

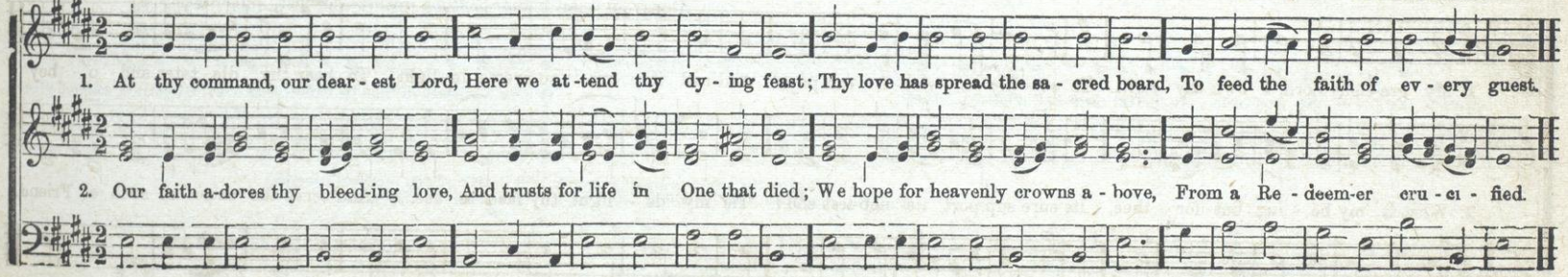
From the Hallelujah, by Dr. MASON. By permission



With Gentleness.

COMMUNION. L. M.

From Dulcimer.



ST. JOHN. L. M.

1. The day of wrath, that dread - ful day, When heaven and earth shall pass away, What power shall be the sin - ner's stay! How shall he meet that dread-ful day—

2. When, shriv'ling like a parch - ed scroll, The flaming heavens to-geth-er roll; And, louder yet, and yet more dread, Swells the high trump that wakes the dead!

UPTON. L. M.

H. & H. Society's Coll.

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

DEVOTION. L. M.

Spirited.

D. READ.

O may my heart in tune be found, Like David's harp, Like David's, &c.

Sweet is the day of sa - cred rest, No mortal care shall seize my breast;

O may my heart in tune be found, Like David's harp of solemn sound.

O may my heart in tune be found, Like David's harp of solemn sound,

O may my heart in tune be found, Like David's harp of sol - emn sound,

Slowly

SCHEIDLER. L. M.

1. Teach me, O teach me, Lord, thy way; So, to my life's re - mot - est day, By thy un - err - ing precepts led, My wil - ling feet its paths shall tread.
2. In - formed by thee, with sacred awe, My heart shall med - i - tate thy law, And with ce - les - tial wisdom fill'd, To thee its full o - be - dience yield.

Lively.

BETTER LAND. L. M.

Arranged from an English Tune.

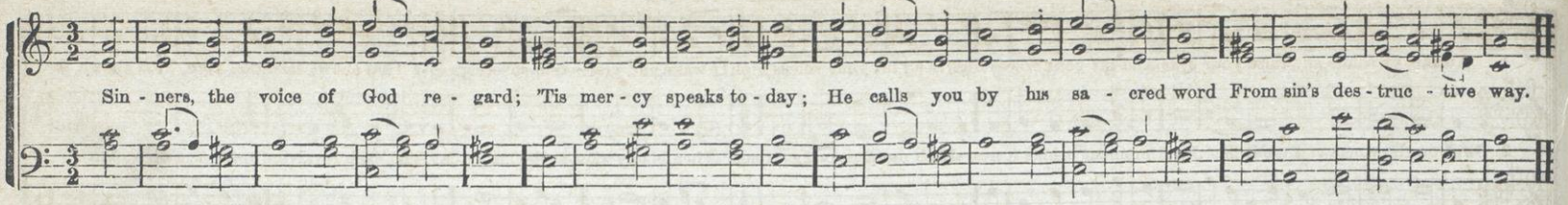
1. There is a land my eye hath seen, In vis - ions of en - rap-tured thought, So bright that all which spreads be - tween Is with its ra - diant glo-ry fraught.
2. A land up-on whose bliss-full shore There rests no sha - dow, falls no stain; There those who meet shall part no more, And those long part - ed meet a - gain.
3. Its skies are not like earth-ly skies, With varying hues of shade and light; It hath no need of suns to rise, To dis - si - pate the gloom of night.

RIDGEFIELD. L. M.

1. While life prolongs its precious light, Mer - cy is found, and peace is given; But soon, ah, soon, ap-proaching night Shall blot out ev - ery hope of heaven.
2. While God in-vites, how blest the day! How sweet the Gospel's charming sound! Come, sinners, haste O haste a - way, While yet a pardoning God is found

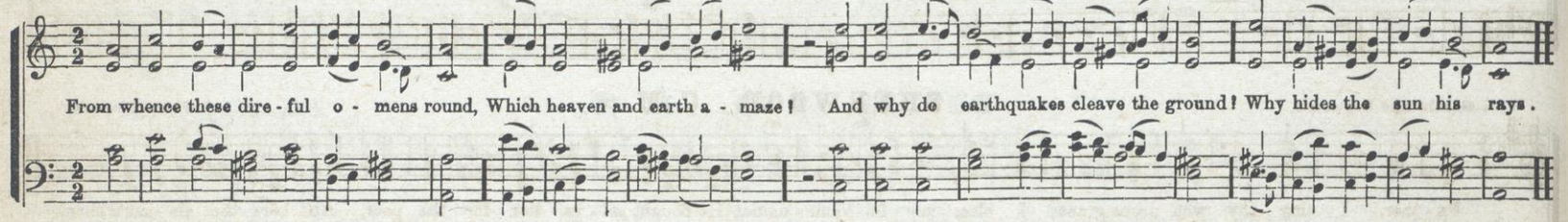
BURFORD. C. M.

PURCELL.

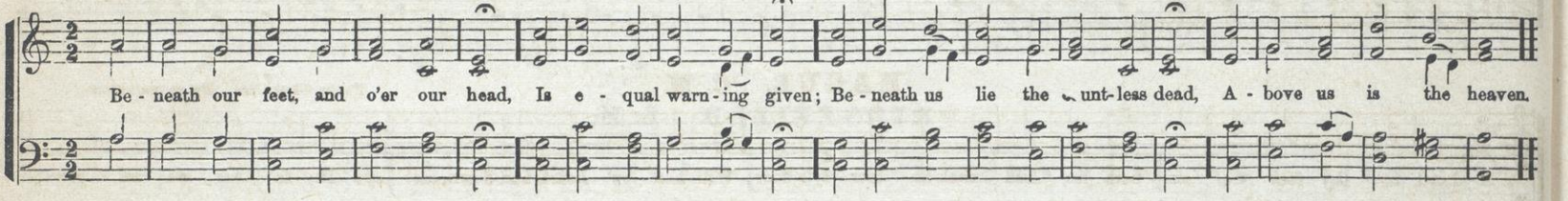


WALSAL. C. M.

Slow. English Tune.

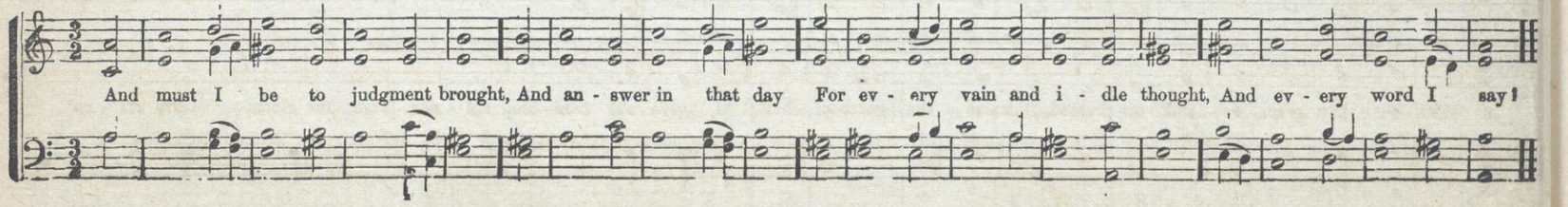


COLESHILL. C. M.



MALDEN. C. M.

TANSUR.



OLMSTED. C. M

Spirited.

1. Awake, ye saints, and raise your eyes, And lift your voices high! And lift your voices high! Awake, and praise that sovereign love That shows salvation nigh, That shows, &c.

2. Swift on the wings of time it flies; Each moment brings it near: Each moment brings it near: Then gladly view each closing day, And each revolving year, And each, &c.

3. Not many years their round shall run, Not many mornings rise, Not many mornings rise, Ere all its glories stand revealed To our admiring eyes, To our ad-mir-ing eyes.

SHERWOOD. C. M.

Gentle and Sostenuto.

From Pioneer.

Fa-ther, I sing thy won-drous grace; I bless my Sa-viour's name; He bought sal-va-tion for the poor, And bore the sin-ner's shame

HAGUE. C. M.

From Choralist. By permission.

1. Lord, at thy feet we sin-ners lie, And knock at mer-cy's door; With hea-vy heart, and down-cast eye Thy fa-vor we im-plore.

2. With-out thy grace, we sink op-pressed Down to the gates of hell; O give our trou-bled spi-rits rest, Our gloom-y fears dis-pel.

Tenderly.

DITSON. C. M.

From the Timbrel.

1. O for a clo - ser walk with God, A calm and heaven-ly frame; A light to shine up - on the road That leads me to the Lamb.

2. Where is the bless - ed - ness I knew When first I saw the Lord? Where is the soul - re - fresh - ing view Of Je - sus and his word?

3. What peace-ful hours I then en - joyed! How sweet their mem' - ry still! But now I find an ach - ing void, The world can nev - er fill.

Gentle and connected.

ARMENIA. C. M.

S. B. POND, by permission.

1. Lord, while for all man - kind we pray, Of eve - ry clime and coast, O hear us for our na - tive land, The land we love the most.

2. O guard our shores from eve - ry foe; With peace our bor - ders bless— Our ci - ties with pros - per - i - ty, Our fields with plen-teous-ness.

3. U - nite us in the sa - cred love Of know-ledge, truth, and thee; And let our hills and val - leys chant The songs of lib - er - ty.

ST. OLAVES. C. M.

J. HUSBAND.

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

Dignified.

WANDERER INVITED. C. M.

1. Re-turn, O wan-der-er, re-turn, And seek thy fa-ther's face; Those new de-sires which in thee burn Were kin-dled by his grace, Were kin-dled by his grace.

2. Re-turn, O wan-der-er, re-turn; He hears thy hum-ble sigh: He sees thy soft-ened spirit mourn, When no one else is nigh, When no one else is nigh.

3. Re-turn, O wan-der-er, re-turn; Thy Sav-ior bids thee live: Come to his cross, and, grateful, learn How free-ly he'll for-give, How free-ly he'll for-give.

In chanting style.

NORTON. C. M.

I. N. METCALF

1. Fa-ther of mer-cies, send thy grace, All-power-ful from a-bove, To form in our o-be-dient souls The im-age of thy love.

2. O! may our sym-pa-thiz-ing breasts That gen-erous plea-sure know, Kind-ly to share in oth-ers' joy, And weep for oth-ers' woes.

3. When poor and help-less sons of grief In deep dis-tress are laid, Soft be our hearts their pains to feel, And swift our hands to aid.

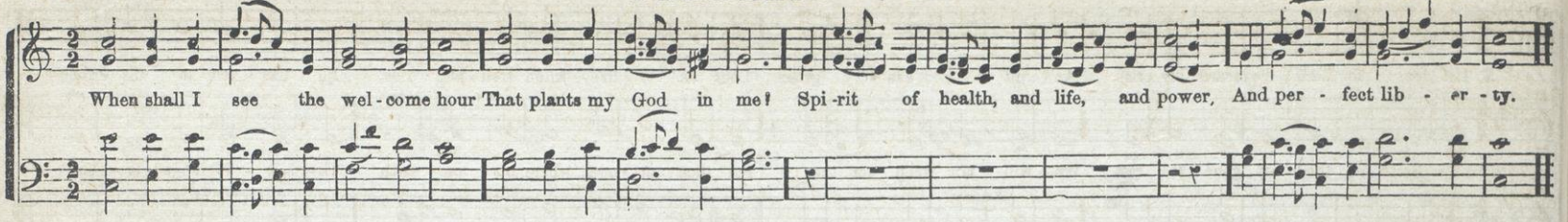
FAREWELL. C. M.

I. B. WOODBURY.

If thou im-part thy-self to me, No oth-er good I need: If thou, the Son, shalt make me free, I shall be free in-deed.

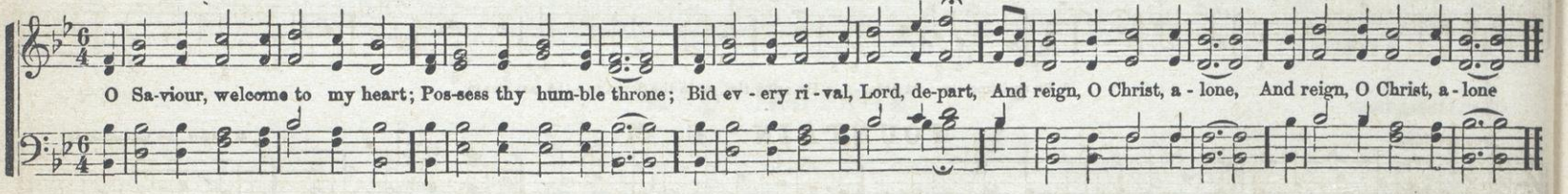
FRANKLIN. C M.

A. D. POND.



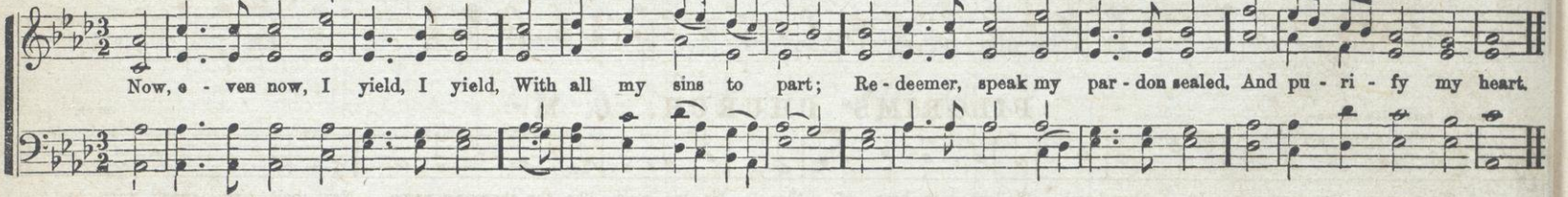
ORTONVILLE. C. M.

T. HASTINGS. By permission.



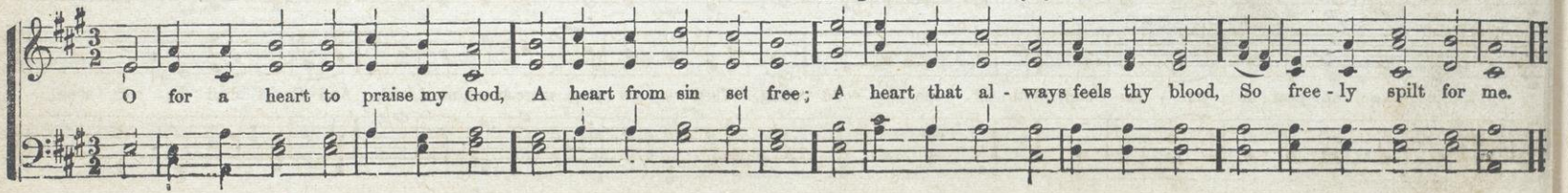
WOODSTOCK. C. M.

D. DUTTON, Jr.



DENFIELD. C. M.

Arranged from GLASER, by Dr. MASON. From the Hallelujah. By permission.



Tenderly

PHUVAH. C. M. Or 7's, 6's & 8's.* Or 8's, 6's & 4's.†

German Choral.

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

As 7's, 6's & 8's. Broth - er, thou art gone to rest; We will not weep for thee: For thou art now where oft on earth Thy spir - it longed to be.

As 8's, 6's & 4's. Our blest Redeem - er, ere he breathed His ten - der, last fare - well, A Guide, a Com - fort - er be - queathed, With us to dwell.

* By omitting the first note. † By using ties, as in the Soprano—the last strain.

Not too fast.

FOUNTAIN. C. M.

L. MASON, by permission.

There is a foun - tain filled with blood, Drawn from Immanuel's veins; And sinners plunged beneath that flood, Lose all their guil - ty stains, Lose all their guil - ty stains.

Gentle, but with fervor,

PILGRIMS' CHURCH. C. M.

W**.

1. Thou dear Re - deem - er, dy - ing Lamb, We love to hear of thee; No mu - sic's like thy charming name, Nor half so sweet can be.

2. When we ap pear in yon - der cloud, With all the fa - vor'd throng, Then will we sing more sweet, more loud, And Christ shall be our song.

WOODBURN. C. M.

Spirited.

1. Thou lovely source of true delight, Whom I unseen a - dore; Un-vail thy beauties to my sight, That I ma ove thee more. Thy glo-ry o'er cre - a-tion shines; But in thy sacred word,

2. 'Tis here, whene'er my comforts droop, And sins and sorrows rise, Thy love with cheering beams of hope, My fainting heart sup - plies. But ah! too soon the pleasing scene Is cloud-ed o'er with pain;

3 Je-sus, my Lord, my life, my light, Oh come with blissful ray, Break thro' the gloomy shades of night, And chase my fears a - way. Then shall my soul with rapture trace The wonders of thy love.

First Ending.

I read, in fair - er, brighter lines, My bleeding, dy - ing Lord, My bleeding, dy - ing Lord,

Second Ending.

pp No. 1.

My gloom-y fears rise dark be-tween, And I a - gain complain, And I a - gain complain,

Then shall I see thy glorious face (OMIT.....) In end-less joy a-bove, In endless joy..... a - bove. No. 2.

EMMAUS. C. M.

From the Psalmodist. By permission.

See, Je - sus, thy dis - ci - ples see; The promised bless - ing give; Met in thy name, we look to thee, Ex - pect - ing to re - ceive.

SHADY RILL. C. M.

Gentle and expressive.

1. By cool Si - lo - am's sha - dy rill How fair the lil - y grows! How sweet the breath, be - neath the hill, Of Shar - on's dew - y rose!

2. Lo! such the child whose ear - ly feet The paths of peace have trod, Whose se - cret heart, with in-fluence sweet, Is up - ward drawn to God.

3. By coo Si - lo - am's sha - dy rill The lil - y must de - cay; The rose, that blooms be-neath the hill, Must short-ly fade a - way.

BALERMA. C. M.

Scotch Melody.

O, hap - py is the man who hears In - struc tion's warn - ing voice, And who ce - les - tial wis - dom makes His ear - ly on - ly choice.

BURLIN. C. M.

With firmness.

1. See Is - rael's gen - tle Shepherd stand, With all - en - gag - ing charms; Hark! how he calls the ten - der lambs, And folds them in his arms.

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

3. We bring them, Lord. by fer - vent prayer, And yield them up to thee; With hum - ble trust that we are thine, Thine let our off - spring be.

ORWELL. C. M.

From Dulcimer. A. DUTY, 1870.

1. Lift up your hearts to things a - bove. Ye fol - low'rs of the Lamb, And join with us to praise his love, And glo - ri - fy his Name.

2. To Je - sus' Name give thanks and sing, Whose mer - cies nev - er end: Re - joice! re - joice! the Lord is King; The King is now our Friend.

DOWNS. C. M.

L. MASON.

1. Thou art my por - tion, O my God! Soon as I know thy way, My heart makes haste t'o - bey thy word, And suf - fers no de - lay.

2. I choose the path of heaven-ly truth, And glo - ry in my choice; Not all the rich - es of the earth Could make me so re - joice.

DOUGLAS. C. M.

1. Thy goodness, Lord, our souls confess; Thy goodness we a - dore; A spring, whose bless - ings nev - er fail, A sea with - out a shore!

2. Where'er we turn our gaz - ing eyes, Thy ra-diant foot - steps shine! Ten thou - sand pleas - ing won - ders rise, And speak the hand di - vine.

With Arbor.

SHILOH. C. M.

1. Awake, my soul, stretch every nerve, And press with vigor on; And press with vigor on; A heavenly race demands thy zeal, And an immortal crown, And an immortal crown.

2. A cloud of wit-ness-es a-round Hold thee in full survey, Hold thee in full survey; Forget the steps al - ready trod, And onward urge thy way, And onward urge thy way.

3. 'Tis God's all an-i-ma-ting voice That calls thee from on high, That calls thee from on high; 'Tis his own hand presents the prize To thine uplifted eye, To thine uplifted eye.

Spirited.

FENARA. C. M.

1. A - rise, ye peo - ple, and a-dore, Ex - ult - ing strike the chord; Let all the earth, from shore to shore, Confess th' almighty Lord, Confess th' almighty Lord.

2. Glad shouts aloud, wide e - cho - ing round, Th' ascending God proclaim; Th' angelic choir respond the sound, And shake creation's frame, And shake creation's frame.

2. They sing of death and hell o'erthrown In that triumph-ant hour; And God exalts his conquering Son To his right hand of power, To his right hand of power.

With dignity.

CHINA. C. M.

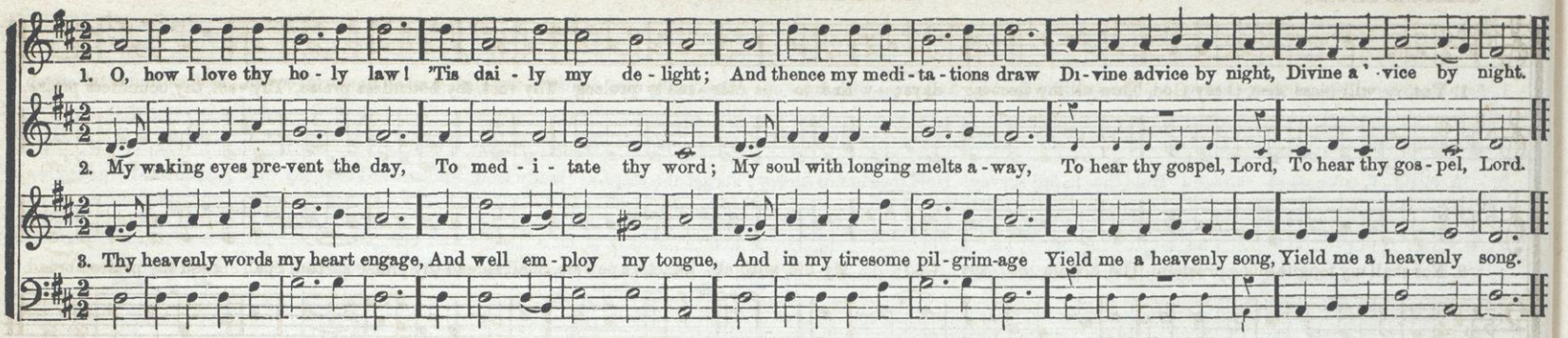
SWAN, 2D EXERG

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

With Ardor.

HUMMEL. C. M.

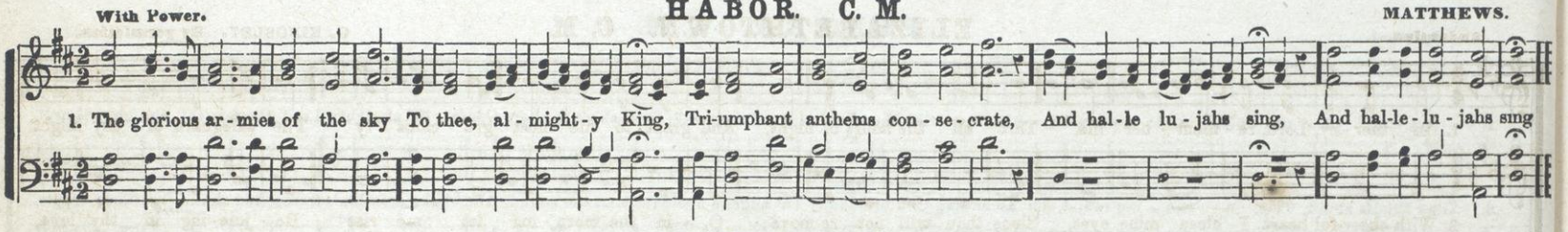
From Dulcimer.



With Power.

HABOR. C. M.

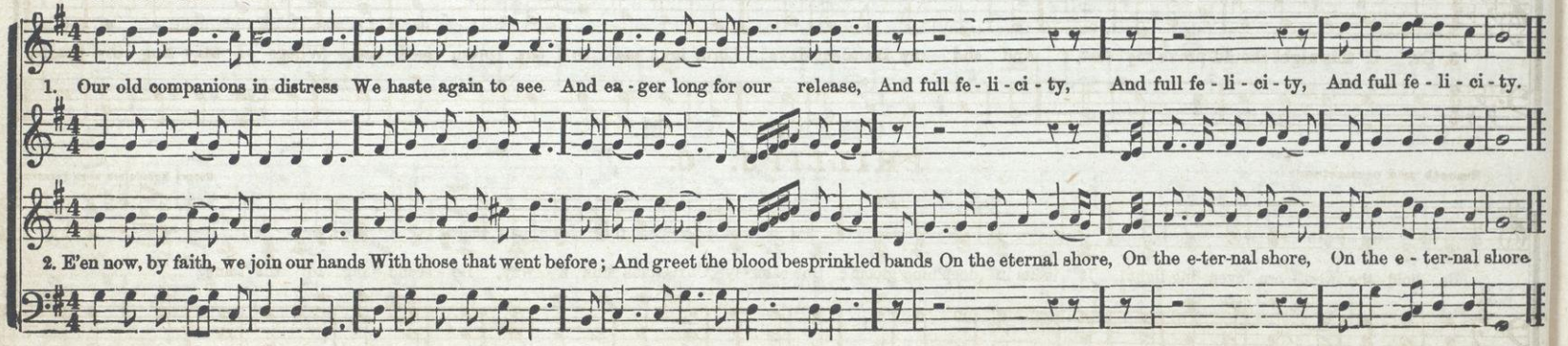
MATTHEWS.



Not too Fast.

DESIRE. C. M.

Arranged from T. FOWLER.



Gentle and Flowing.

NIGHTINGALE. C. M.

From the Pioneer.

1. Yes, I will bless thee, O my God, Thro' all my fleet-ing days; And to e - ter - ni - ty prolong Thy vast, thy boundless praise, Thy vast, thy boundless praise.

2. Nor shall my tongue alone proclaim The honors of my God; My life, with all its active powers, Shall spread thy praise abroad, Shall spread thy praise abroad.

Andantino.

ELIZABETHTOWN. C. M.

G. KINGSLEY. By permission.

1. In mer - cy, Lord, re - mem - ber me, Thro' all the hours of night, And grant to me most gra - cious - ly The safeguard of thy might.

2. With cheer-ful heart I close mine eyes, Since thou wilt not re-move: O, in the morn - ing let me rise Re - joic - ing in thy love.

3. Or, if this night should prove my last, And end my transient days; Lord, take me to thy prom - ised rest, Where I may sing thy praise.

Smooth and connected.

PHILLIPS. C.

DIM.

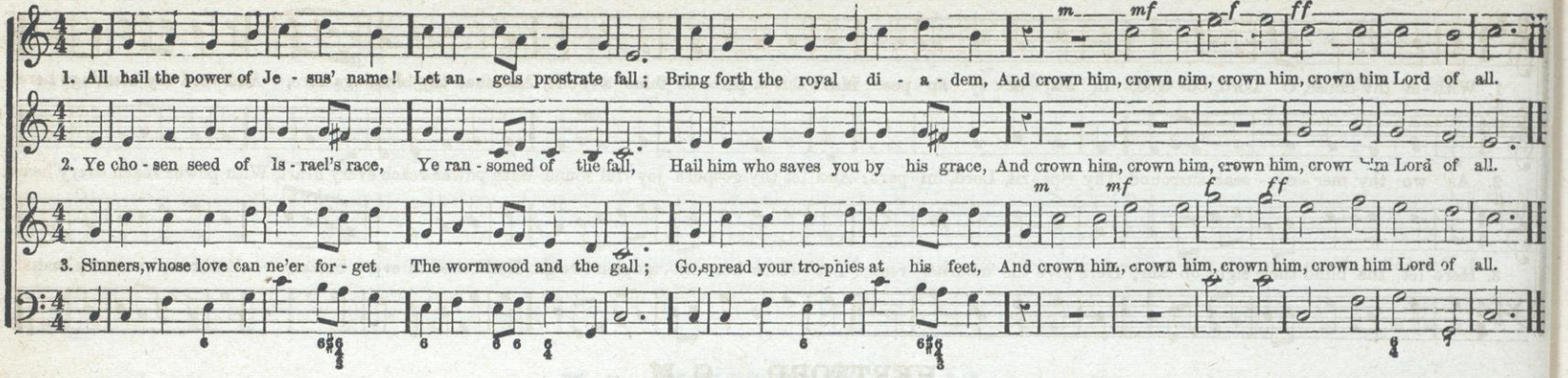
SECOND ENDING FOR LOUD PASSAGES.

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

Spirited.

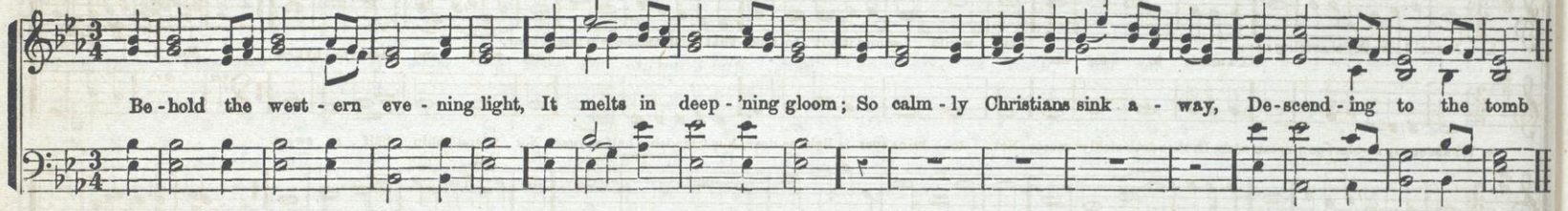
MILES LANE, or MARLBOROUGH. C. M.

W. SHRUBSALL.



IONIA. C. M.

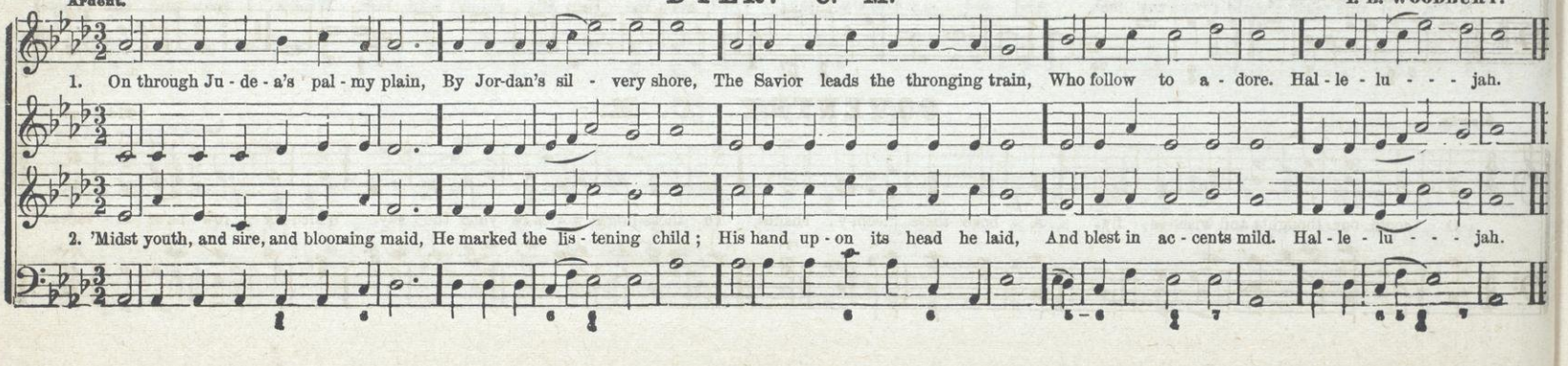
From Pioneer. FRANK.



Ardent.

DYER. C. M.

I. B. WOODBURY.



Slow, and with Dignity.

BRAY. C. M.

1. With - in thy house, O Lord, our God, In maj - es - ty ap - pear; Make this a place of thine a - bode, And shed thy blessings here, And shed thy blessings here.

2. As we thy mer - cy - seat surround, Thy Spi - rit, Lord, im - part: And let thy gospel's joy - ful sound With power reach every heart, With power reach every heart.

3. Here let the blind their sight ob-tain; Here give the mourner rest; Let Jesus here tri - umphant reign, Enthroned in every breast, Enthroned in every breast.

HERTFORD. C. M.

Lively.

1. Je-sus! I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n might hear, That earth and heav'n might hear. No. 1.

2. Whate'er my no-blest pow'rs can wish, In thee doth richly meet; Not to mine eyes is light so dear, Nor friendship half so sweet, Nor friend - ship half so sweet.

3. Thy grace still dwells upon my heart, And sheds its fragrance there; The no - blest balm of all its wounds, ... The cor - dial of its care. No. 2.

COVENTRY. C. M.

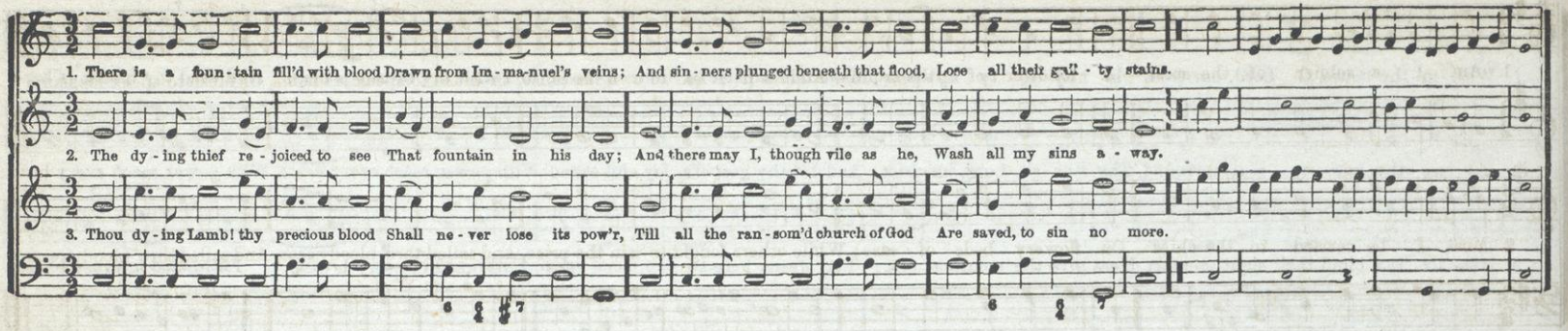
Slowly. Old Tune.

O could our thoughts and wish - es fly, A - bove these gloom-y shades, To those bright worlds be - yond the sky, Which sor row ne'er in - vades.

Slowly.

SEYMOUR. C. M.

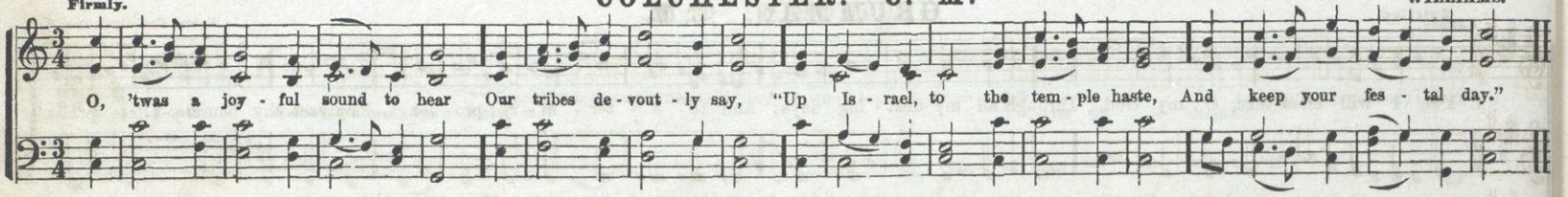
Slowly and firm, with strong accent.



Firmly.

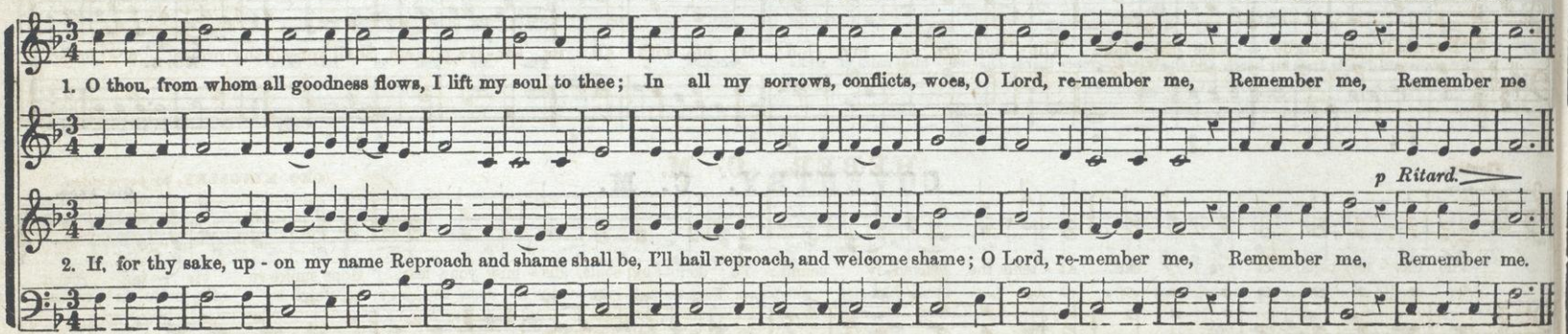
COLCHESTER. C. M.

WILLIAMS.



"REMEMBER ME."

T. HASTINGS. By permission.



BALLARD. C. M.

Bold and Firm

From the Cythara.

1. Am I a soldier of the cross,— A follower of the Lamb,—And shall I fear to own his cause, Or blush to speak his name, Or blush to speak his name

2. Must I be carried to the skies On flowery beds of ease; While others fought to win the prize, And sailed thro' bloody seas, And sailed thro' bloody seas.

GRUMMAN. C. M.

Spirited.

From the Cythara.

1. Yes, I will bless thee, O my God, Through all my fleet - ing days; And to e - ter - ni - ty pro - long Thy vast, thy bound - less praise.

2. Nor shall my tongue a - lone pro - claim The hon - ors of my God; My life, with all its act - ive powers, Shall spread thy praise a - broad.

HEBER. C. M.

Firmly.

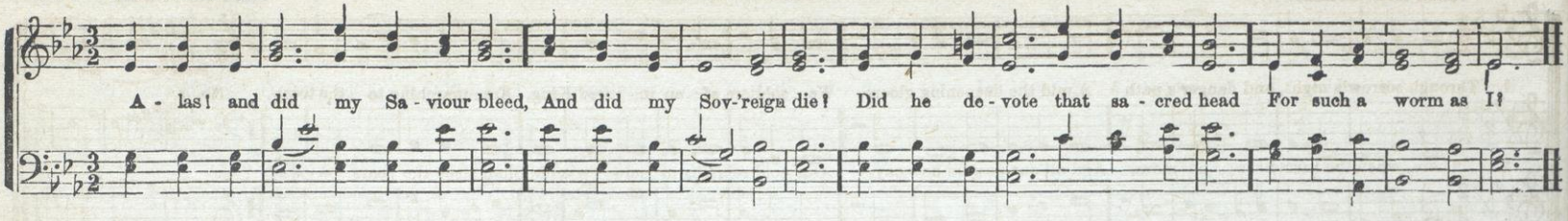
GEO. KINGSLEY, by permission.

The Sav - iour calls, let eve - ry ear At - tend the heaven - ly sound; Ye doubt - ing souls, dis - miss your fear, Hope smiles re - viv - ing round

With Solemnity.

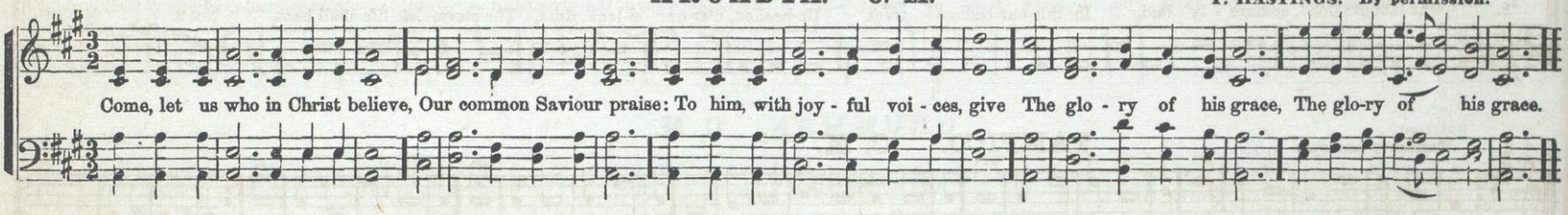
REHFELD. C. M.

A. FOWNES.



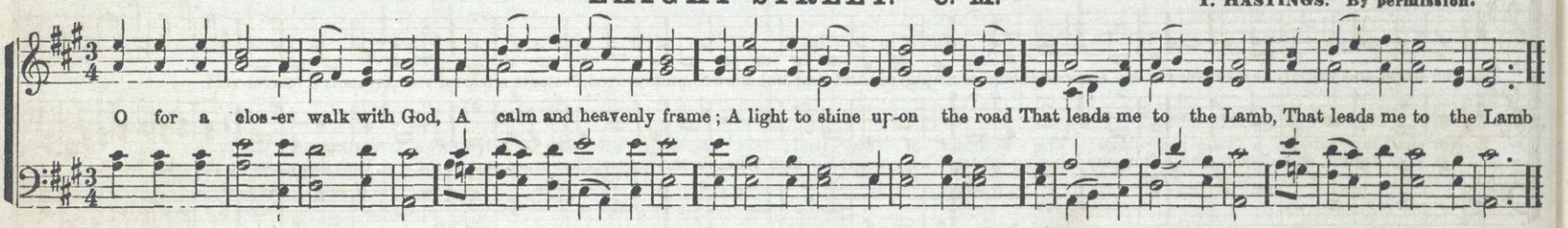
ARCADIA. C. M.

T. HASTINGS. By permission.



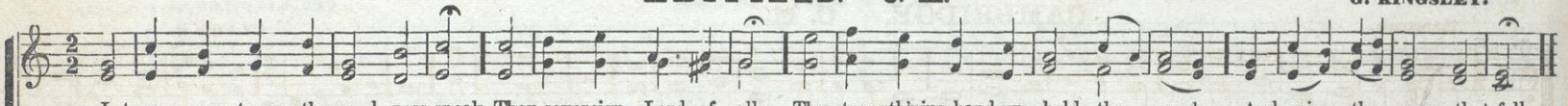
LAIGHT STREET. C. M.

T. HASTINGS. By permission.



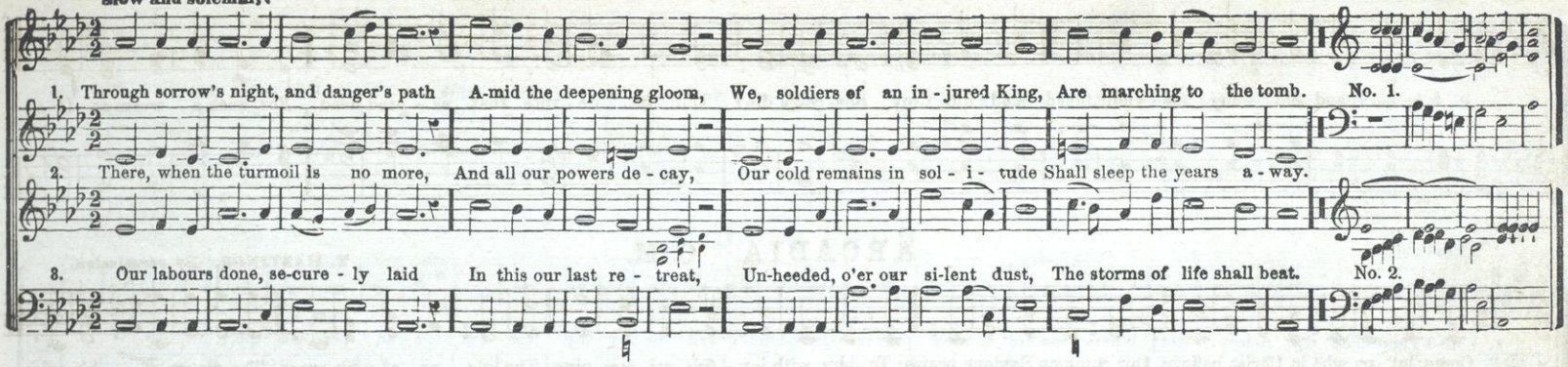
HATFIELD. C. M.

G. KINGSLEY.



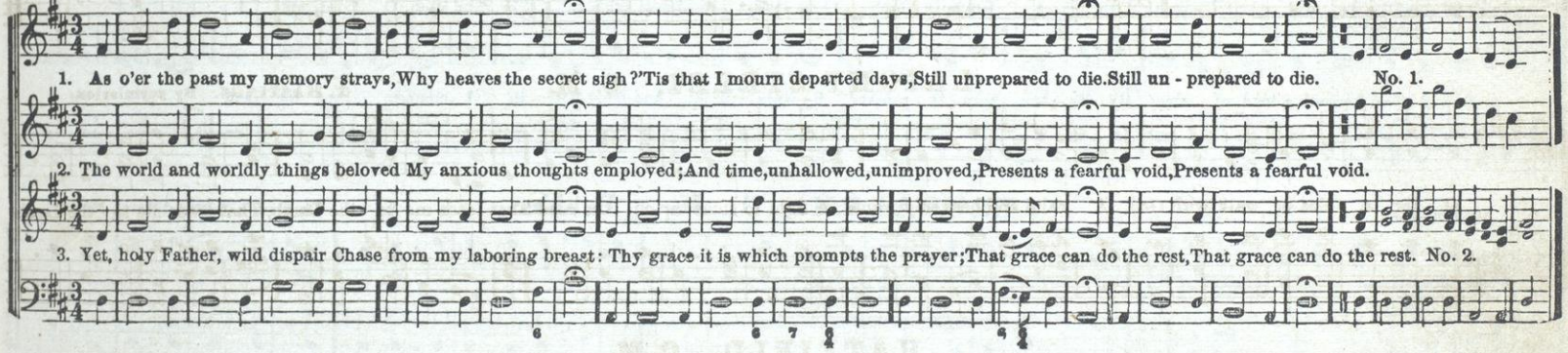
VALELAND. C. M.

Slow and solemnly.



TAMPICO. C. M.

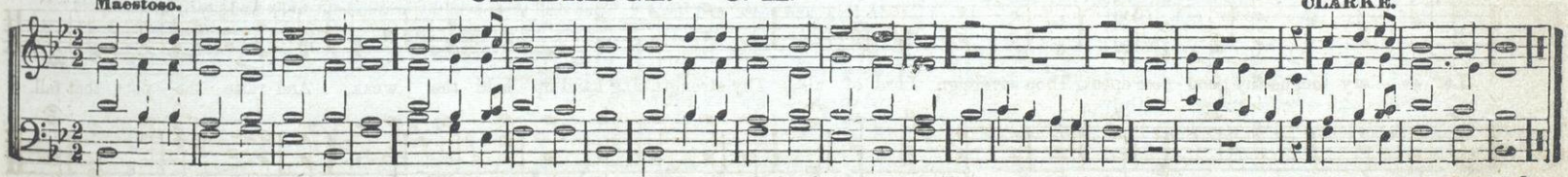
Tenderly and soft.



CAMBRIDGE. C. M.

Maestoso.

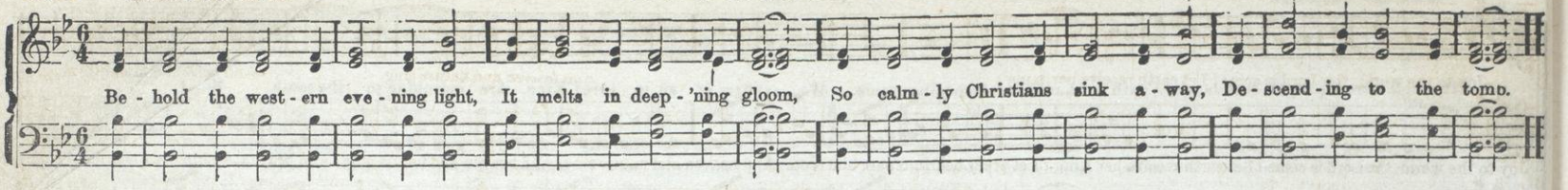
CLARKE.



Andante Cantabile.

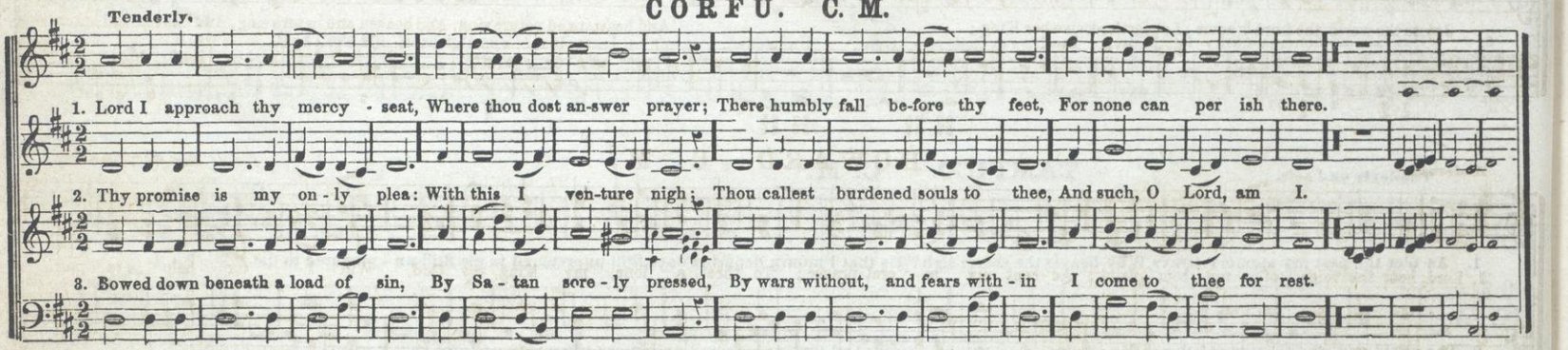
PATERSON. C. M.

P. F. HODGES.



Tenderly.

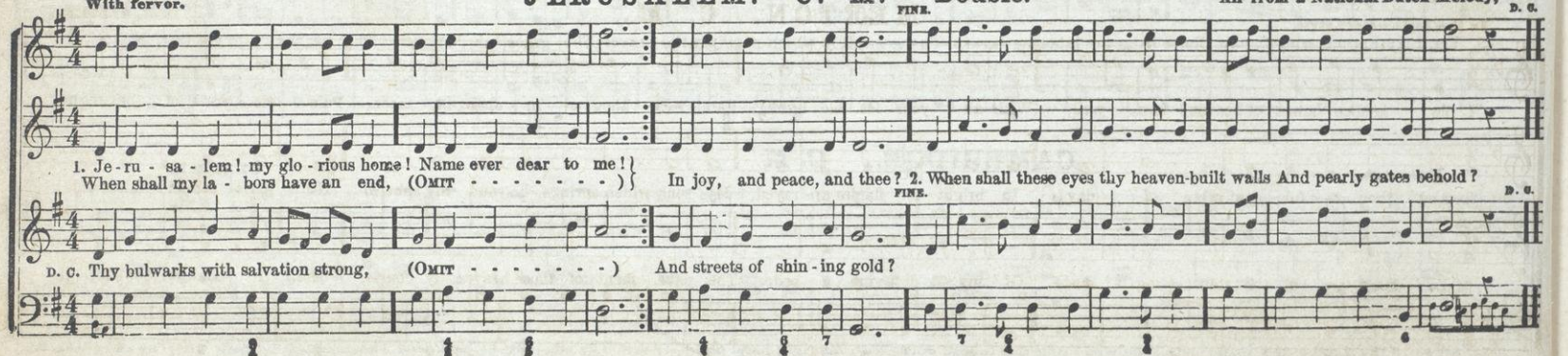
CORFU. C. M.



With fervor.

JERUSALEM. C. M. Double.

Air from a National Dutch Melody, D. C.



ANTIOCH. C. M

Allegretto.

From Car. Sacru. By Permission.

Joy to the world, the Lord is come! Let earth receive her King; And heaven and nature sing . . . . . And heaven and nature sing.

Joy to the world, the Lord is come! Let earth receive her King; Let every heart prepare him room, And heaven and nature sing, And heaven and nature sing, And heaven, And heaven and nature sing.

Joy to the world, the Lord is come; Let earth receive her King; And heaven and nature sing, And heaven and nature sing, And heaven and nature sing.

HOWARD. C. M.

Moderate.

Mrs. CUTHBERT.

1. Lord, hear the voice of my com-plaint; Ac-cept my se-cret prayer; To thee a lone, my King, my God, Will I for help re-pair.

MERTON. C. M.

In the declamatory style.

H. K. OLIVER.

1. Ye gold-en lamps of heaven! fare-well, With all your fee-ble light; Fare-well, thou ev-er-chang-ing moon, Pale em-press of the night.

2. And thou, re-ful-gent orb of day! In bright-er flames ar-rayed, My soul, which springs be-yond thy sphere, No more demands thine aid.

3. Ye stars are but the shin-ing dust, Of my di-vine a-bode, The pave-ment of those heaven-ly courts, Where I shall reign with God.

Miscellaneous.

PAMPHYLIA. C. M.

Italian Melody, procured at Rome, Feb. 24, 1832.

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

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

3 Why should we trem-ble to con-vey Their bod-ies to the tomb? 'Twas there the flesh of Je-sus lay, And left a long perfume.

CONWAY. C. M.

Spirited.

English.

Come, let us lift our joy-ful eyes Up to the courts a-bove, And smile to see our fa-ther there, And smile to see our father there, Upon a throne of love.

BEDFORD. C. M.

WHEALL.

1. Lord, thou wilt hear me when I pray, I am for ev-er thine: I fear be-fore thee all the day, Nor would I dare to sin.

2. And while I rest my wea-ry head, From cares and busi-ness free, 'Tis sweet con-vers-ing on my bed With my own heart and thee.

3. I pay this even-ing sac-ri-fice; And when my work is done, Great God, my faith and hope re-lies Up-on thy grace a-lone.

BRATTLE STREET. C. M. Double.

1. Whilst thee I seek, pro-tect-ing Power! Be my vain wish-es stilled; And may this con-se-crat-ed hour With bet-ter hopes be filled

3. In each e-vent of life, how clear, Thy rul-ing hand I see; Each bless-ing to my soul most dear, Be-cause con-ferred by thee.

5. When glad-ness wings the fa-vored hour, Thy love my thoughts shall fill; Re-signed, when storms of sor-row lower, My soul shall meet thy will.

2. Thy love the power of thought be-stowed, To thee my thoughts would soar: Thy mer-cy o'er my life has flowed; That mer-cy I a-dore.

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

6. My lift-ed eye, with-out a tear, The gath-ering storm shall see, My stead-fast heart shall know no fear— That heart will rest on thee.

WARWICK. C. M.

Flowing style.

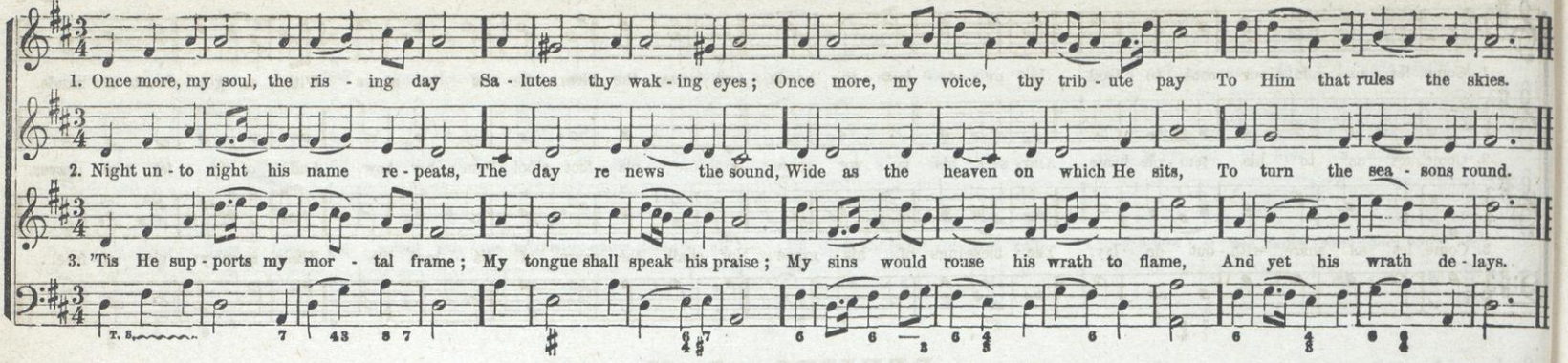
STANLEY.

Lord, in the morn-ing thou shalt hear My voice as-cend-ing high: To thee will I di-rect my prayer, To thee lift up mine eye.

Vivace

BRAINTREE. C. M.

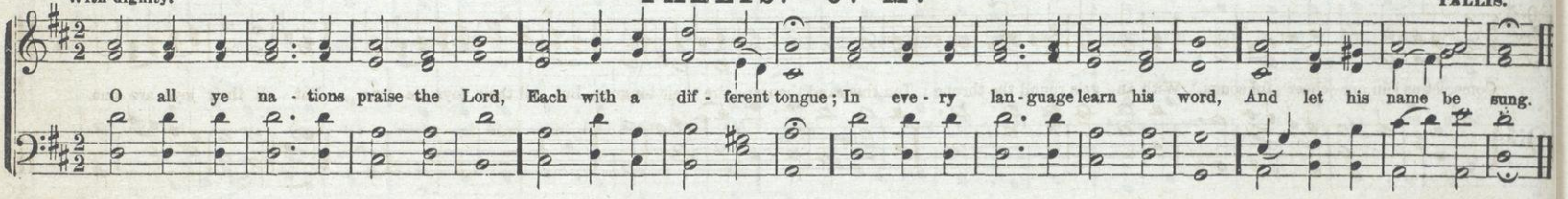
English.



With dignity.

TALLIS. C. M.

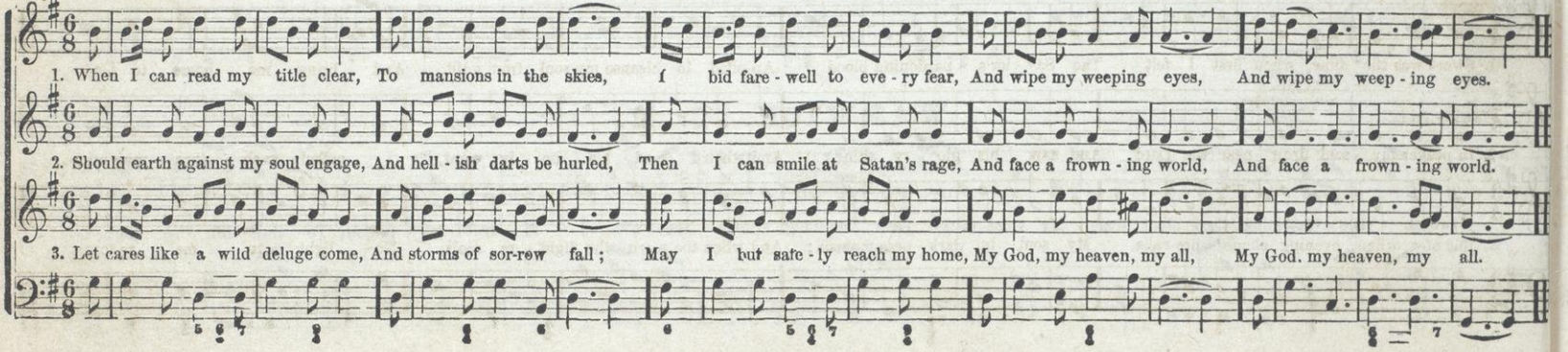
TALLIS.



Glowing, and not too fast.

PROSPECT. C. M.

A. DOTY.



GIVE. C. M.

Bold, and not too slow. — J. GRIGGS.

1. Come, let us join our souls to God In ev - er - last - ing bands, And seize the bless - ings he be - stows With ea - ger hearts and hands.

2. Come, let us to his tem - ple haste, And seek his fa - vor there; Be - fore his foot - stool hum - bly bow, And of - fer fer - vent prayer.

3. Come, let us share, with - out de - lay, The bless-ings of his grace; Nor shall the years of dis - tant life Their mem'ry e'er ef - face.

DEVIZES. C. M.

Joyful. — TUCKER.

Come, let us join our cheer - ful songs, With an - gels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one.

CASWELL. C. M.

Old Melody.

1. Sweet was the time, when first I felt The Sav - ior's pardoning blood Ap-plied to cleanse my soul from guilt, And bring me home to God.

2. In prayer my soul drew near the Lord, And saw his glo - ry shine; And when I read his ho - ly word, I called each pro - mise mine.

3. But now, when evening shade pre-vails, My soul in dark - ness mourns; And when the morn the light re - veals, No light to me re-turns.

DUNLAPS CREEK. C. M.

Western Melody

1. My God, what gen - tle cords are thine, How soft, and yet how strong! While power, and truth, and love com - bine To draw our souls a - long.

2. Thou saw'st us crushed be - neath the yoke Of Sa - tan and of sin; Thy hand the i - ron bond-age broke, Our worthless hearts to win.

3. The guilt of twice ten thousand sins One offering takes a - way; And grace, when first the war be - gins, Se - cures the crown - ing day.

TEFLIS. C. M. (Double.)

Earnestly.

FINE. D. C.

No. 1.

1. Dear Sa - viour, when my thoughts recall The wonders of thy grace,
Low at thy feet, ashamed, I fall, And hide this wretched face.
By earth's low cares detained, betrayed From Jesus to de-part;

2. Shall love like thine be thus repaid? Ah, vile, un-grate-ful heart!

No. 2.

CLIFFORD. C. M.

CLARKE.

With spirit.

This is the day the Lord hath made; He calls the hours his own; Let heaven re - joice, let earth be glad, Let heaven rejoice, let earth be glad, and praise surround the

☞ See next page

With gentleness. Cres. and Dim.

SILOAM. C. M.*

By cool Si - lo - am's sha - dy rill How fair the lil - - y grows! How sweet the breath, be - neath the hill, Of Sha - ron's dew - y rose.

Small notes 8va.

* May be sung as a Quartett.—The small notes, seldom used, are intended for the flute or some similar instrument.

GEORGIA. C. M.

Slow.

1. Re - turn, O God of love, re - turn; Earth is a tire - some place; How long shall we, thy chil - dren, mourn Our ab - sence from thy face?

2. Let heaven suc - ceed our pain - ful years; Let sin and sor - row cease; And, in pro - por - tion to our tears, So make our joys in - crease.

3. The won-ders to thy ser - vants show, Make thy own work com - plete; Then shall our souls thy glo - ry know, And own thy love was great.

VERY. C. M.

Gently.

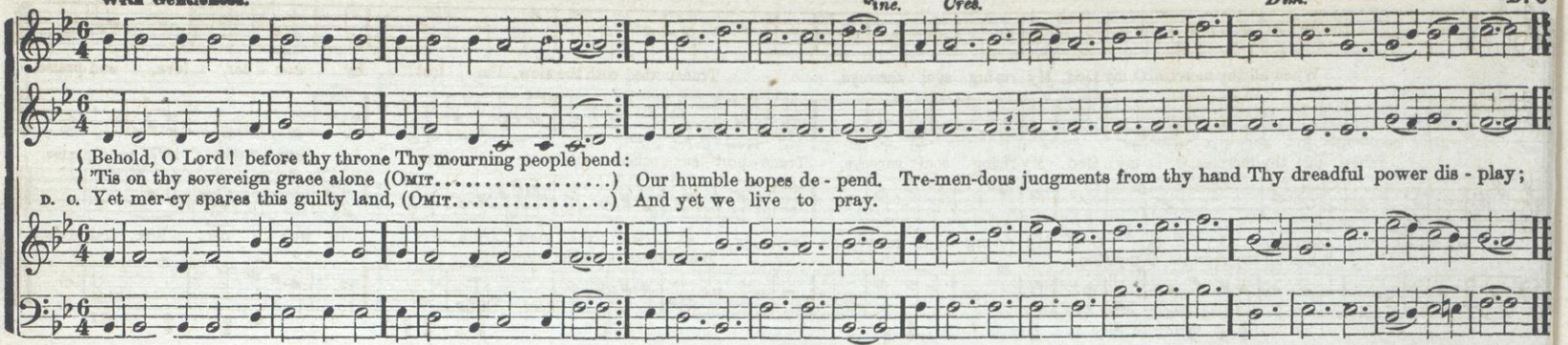
throne. And praise sur - round the throne.

How sweet the name of Jesus sounds In a believ-er's ear; It soothes his sorrows, heals his wounds, And drives away his fear.

SHEBA. C. M. Double.

With Gentleness. Fine. Cres. Dim. D. C. From the Dulcimer.

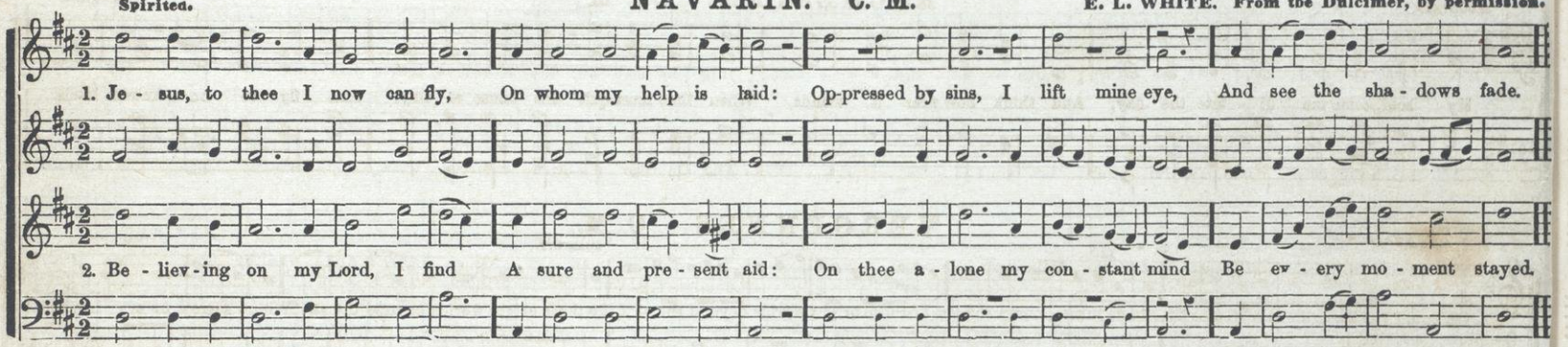
{ Behold, O Lord! before thy throne Thy mourning people bend:
{ 'Tis on thy sovereign grace alone (OMIT.....) Our humble hopes de - pend. Tre-men-dous judgments from thy hand Thy dreadful power dis - play;
D. C. Yet mer-cy spares this guilty land, (OMIT.....) And yet we live to pray.



NAVARIN. C. M.

Spirited. E. L. WHITE. From the Dulcimer, by permission.

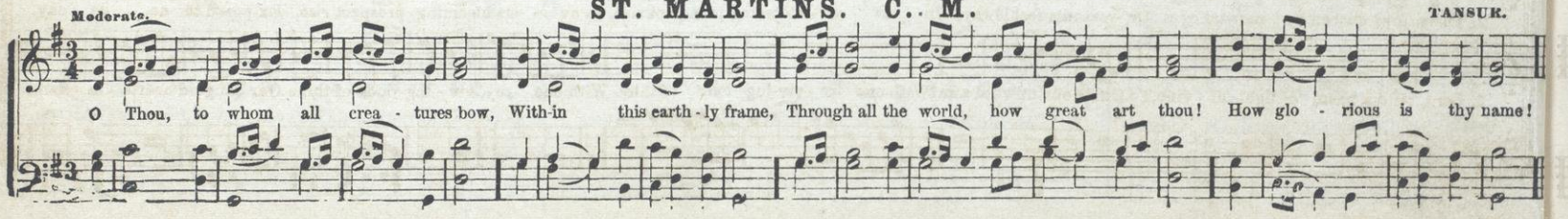
1. Je - sus, to thee I now can fly, On whom my help is laid: Op-pressed by sins, I lift mine eye, And see the sha - dows fade.
2. Be - liev - ing on my Lord, I find A sure and pre - sent aid: On thee a - lone my con - stant mind Be ev - ery mo - ment stayed.



ST. MARTINS. C. M.

Moderate. TANSUR.

O Thou, to whom all crea - tures bow, With-in this earth - ly frame, Through all the world, how great art thou! How glo - rious is thy name!



GENEVA. C. M.

Moderate

When all thy mercies, O my God, My ris-ing soul sur-veys, Transported with the view, I'm lost In won - der, love, and praise.

When all thy mercies, O my God, My rising soul surveys, Trans - port - ed with the view, I'm lost, In won - der, love, and praise.

When all thy mercies, O my God, My ris-ing soul sur-veys, Trans - port - ed with the view, I'm lost In won - der, love, and praise.

When all thy mercies, O my God, Transported with the view,

ROCHESTER. C. M.

Moderate.

English.

My soul, come me - di - tate the day, And think how near it stands, When thou must quit this house of clay, And fly to un - known lands.

VERGENNES. C. M.

Connected.

QUARTETT.

1. Oh, could our thoughts and wishes fly, Above these gloomy shades To those bright worlds beyond the sky, To those bright worlds beyond the sky, Which sorrow ne'er in-vades!

2. There, joys unseen by mor-tal eyes, Or reason's feeble ray, In ev - er - blooming pros-pect rise, In ev - er- blooming prospect rise, Ex-posed to no de - cay.

3. Lord, send a beam of light di - vine, To Guide our upward aim! With one re - viv-ing look of thine With one re - viv - ing look of thine Our languid hearts in - flame.

VALLETTA. C. M.

Sustain the notes, and let each part be heard firm and full.
Procured in Paris, France.

1. Lo, what a glorious sight appears, To our be - liev - ing eyes! The earth and seas are passed a - way, And the old roll - ing skies! No. 1.

2. From the third heav'n, where God resides, That ho - ly hap - py place, The New Je - ru - sa - lem comes down, Adorned with shining grace.

3. At-tend - ing an - gels shout for joy, And the bright ar-mies sing, Mor-tals, be - hold the sa - cred seat Of your descend-ing King. No. 2.

HANOVER, or ST. JOHNS. C. M.

English Tune.

1. Hark, the glad sound! the Sav - ior comes— The Sav - ior, prom - ised long; Let eve - ry heart pre - pare a throne, And eve - ry voice a song.

2. He comes, the pris' - ner to re - lease, In Sa - tan's bond - age held; The gates of brass be - fore him burst, The i - ron fet - ters yield.

3. He comes, from thick-est films of vice To clear the ment - al ray, And on the eyes op - pressed with night To pour ce - les - tial day.

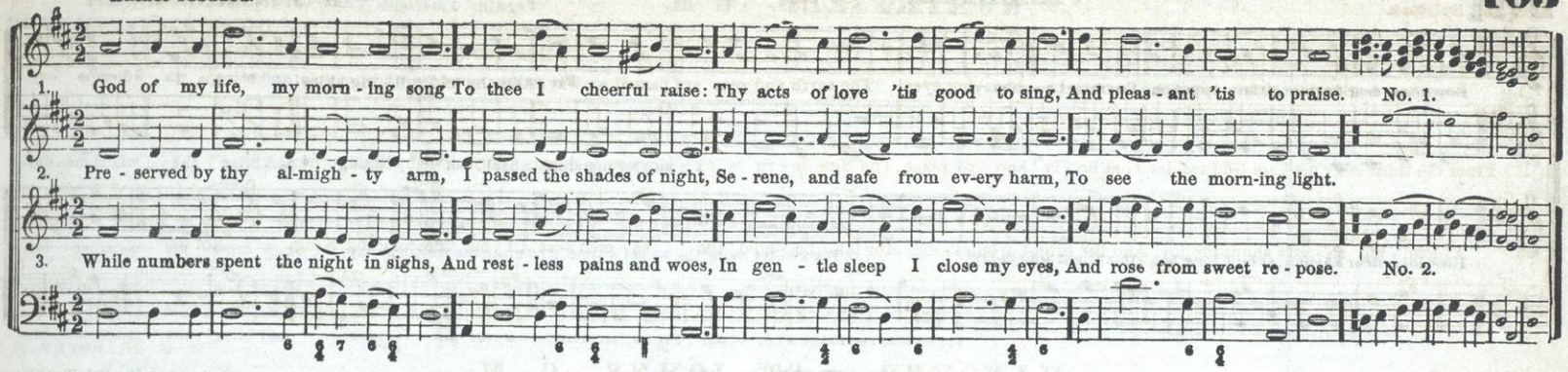
CHESTER. C. M.

T. HASTINGS.

O for a clo - ser walk with God, A calm and heavenly frame; A light to shine up - on the road That leads me to the Lamb, That leads me to the Lamb

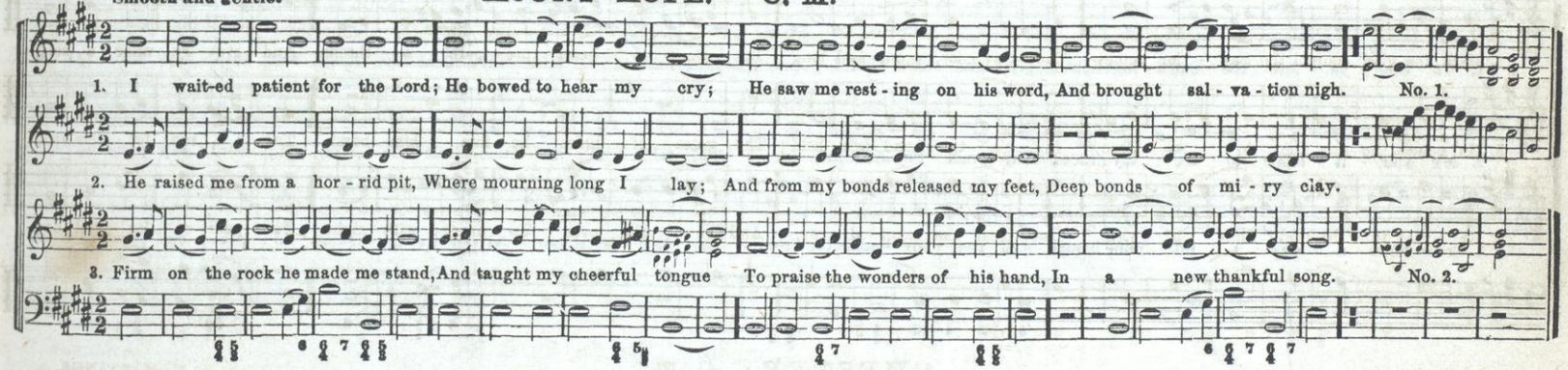
Rather subdued.

ZADAH. C. M.



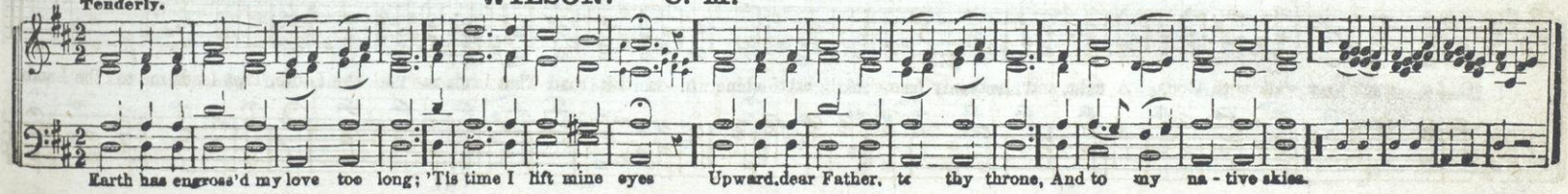
Smooth and gentle.

MOUNT HOPE. C. M.



Tenderly.

WILSON. C. M.



NORTHFIELD. C. M.

Popular American Tune. J. INGALLS. Arranger.

How long, dear Saviour, O how long Shall this bright hour delay!
Fly swifter round the wheel of time, And bring the welcome day.

Fly swifter round the wheel of time, And bring the wel-come day.

How long, dear Saviour, O how long Shall this bright hour delay!
Fly swifter round the wheel of time, And bring the welcome day, And bring the welcome day.

Fly swifter round the wheel of time, Fly swifter round the wheel of time, And bring the welcome day.

JAZER. C. M.

W. B. BRADBURY

1. To thee, be - fore the dawn - ing light, My gra - cious God, I pray; I med - i - tate thy name by night, And keep thy law by day.

2. My spir - it faints to see thy grace; Thy prom - ise bears me up; And while sal - va - tion long de - lays, Thy word sup - ports my hope.

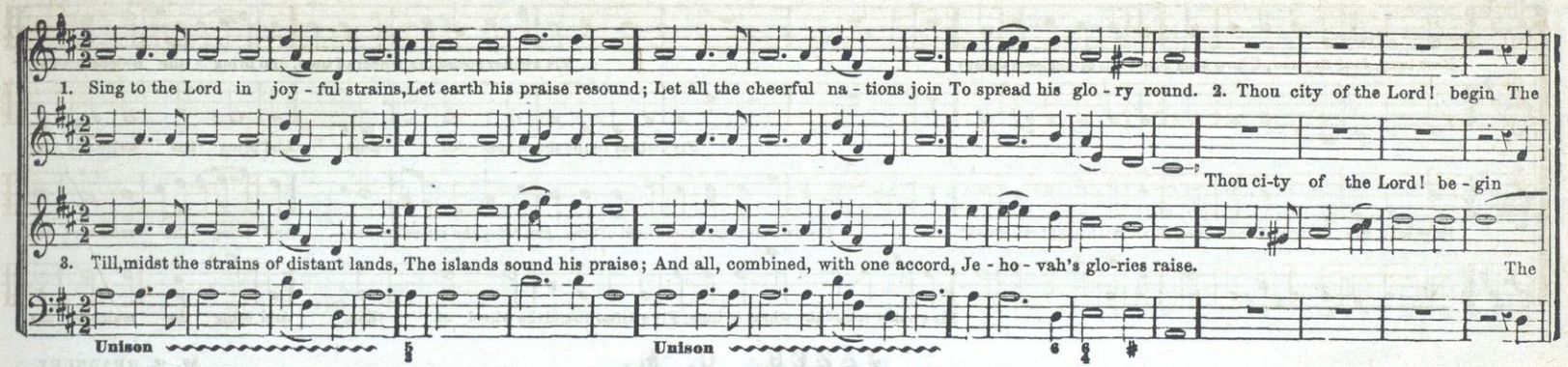
3. Seven times a day I lift mine hands, And pay my thanks to thee; Thy righ - teous pro - vi - dence de - mands Re - peat - ed praise from me.

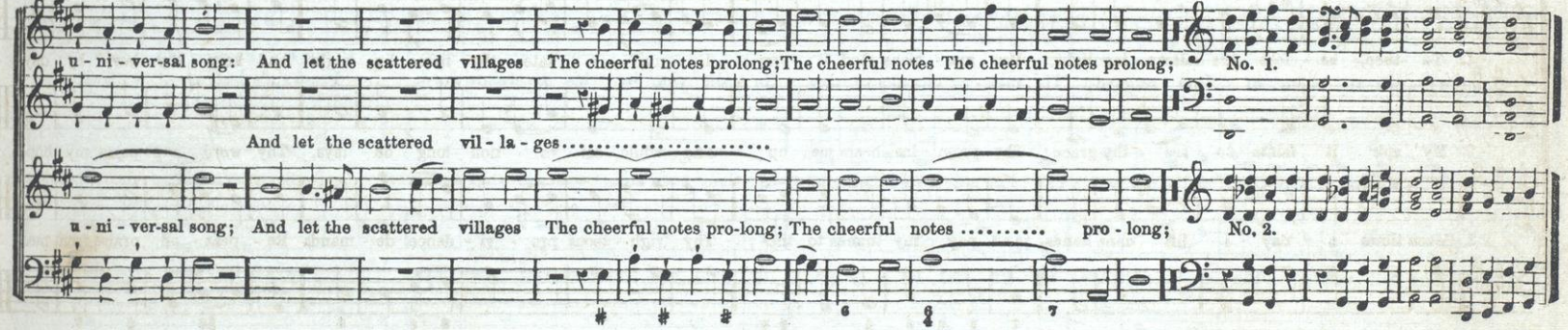
JORDAN. C. M. Double. Or 8s, 6s & 8s.*

With ardor.

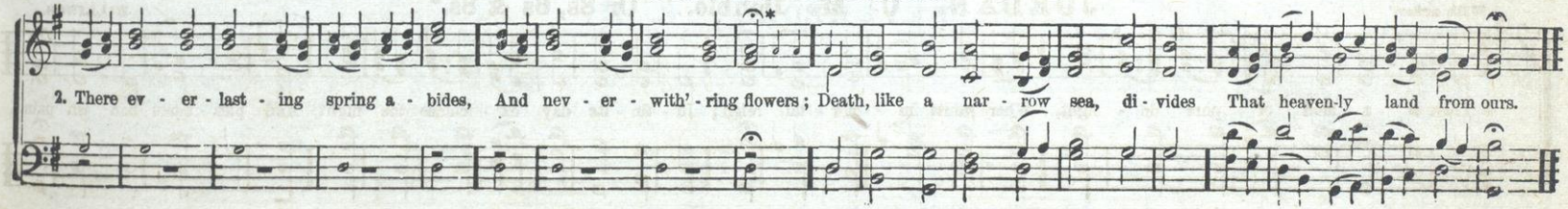
BILLINGS.

1. There is a land of pure de - light, Where saints im - mor - tal reign; In - fin - ite day ex - cludes the night, And plea - sures ban ish pain.



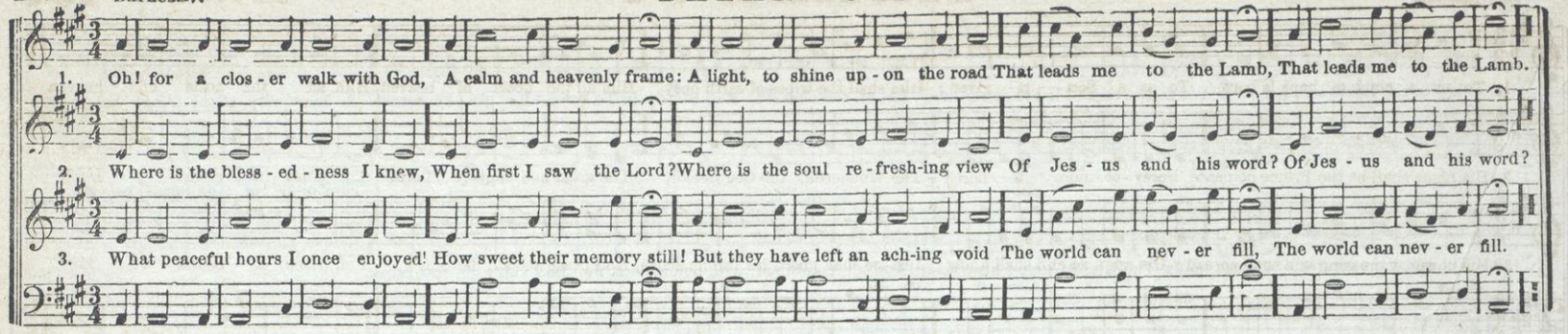


JORDAN—Concluded.



Earnestly.

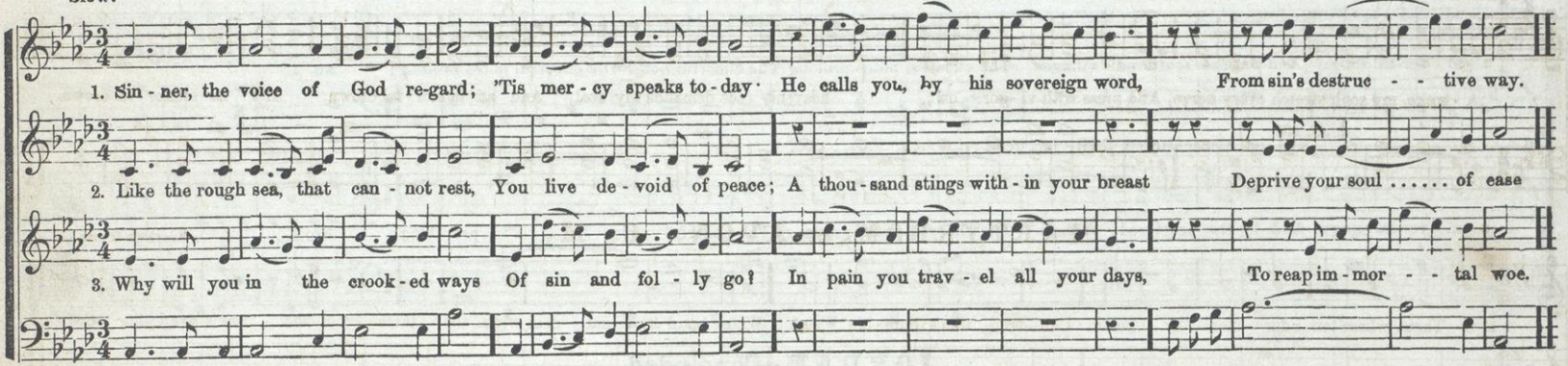
BALAR. C. M.



Slow.

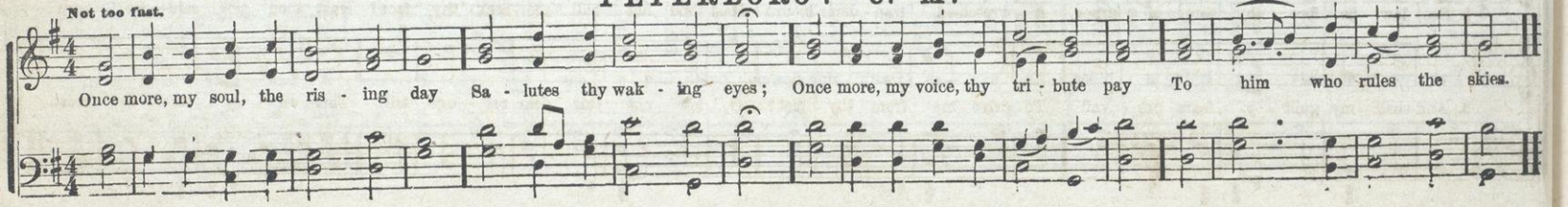
RAVINA. C. M.

From the Cythara.



Not too fast.

PETERBORO'. C. M.



MAGDALENE. C. M

Very spirited. L. B. WOODBURY.

1. To us a child of hope is born, To us a Son is given: Him shall the tribes of earth obey, Him all the hosts of heaven, Him all the hosts of heaven.

2. His name shall be the Prince of peace, Forev-er more a-dored— The Wonderful, the Counsel-lor, The great and migh-ty Lord, The great and might-y Lord.

3. His power, increasing still shall spread; His reign no end shall know; Just-ice shall guard his throne above, And peace abound be-low, And peace a-bound be-low.

CHRISTMAS. C. M.

Spirited. HANDEL.

A-wake, my soul, stretch every nerve, And press with vi-gor on; A heavenly race demands thy zeal, And an immor-tal crown, And an immor-tal crown.

MARTYRDOM, or AVON. C. M.

Scottish Tune.

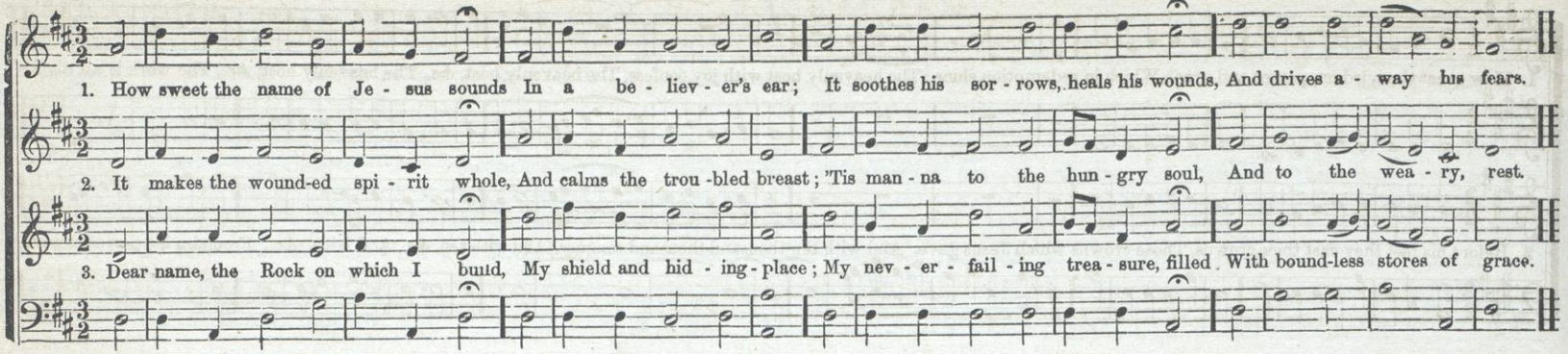
1. O Thou, whose ten-der mer-cy hears Con-tri-tion's hum-ble sigh; Whose hand in-dul-gent wipes the tears From sor-row's weep-ing eye:

2 See, low be-fore thy throne of grace, A wretch-ed wan-derer mourn? Hast thou not bid me seek thy face? Hast thou not said— Re-turn?

3. And shall my guilt-y fears pre-vail To drive me from thy feet? O, let not this dear ref-uge fail, This on-ly safe re-treat.

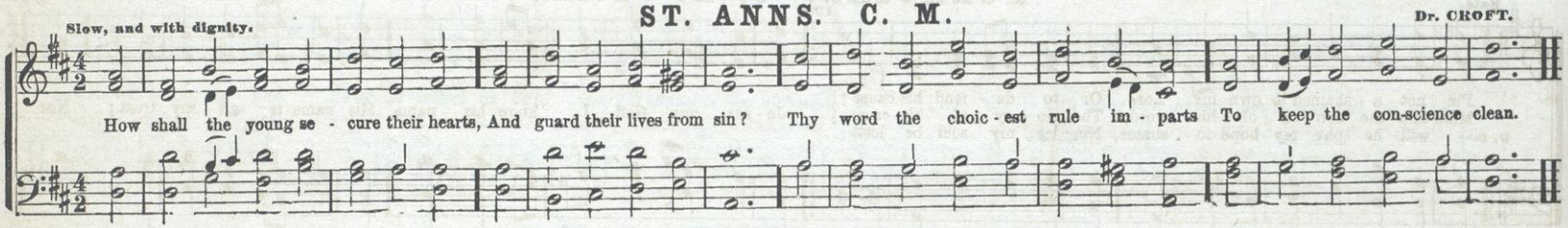
BELIEVER. C. M.

Arranged by H. P. M. from an old melody.



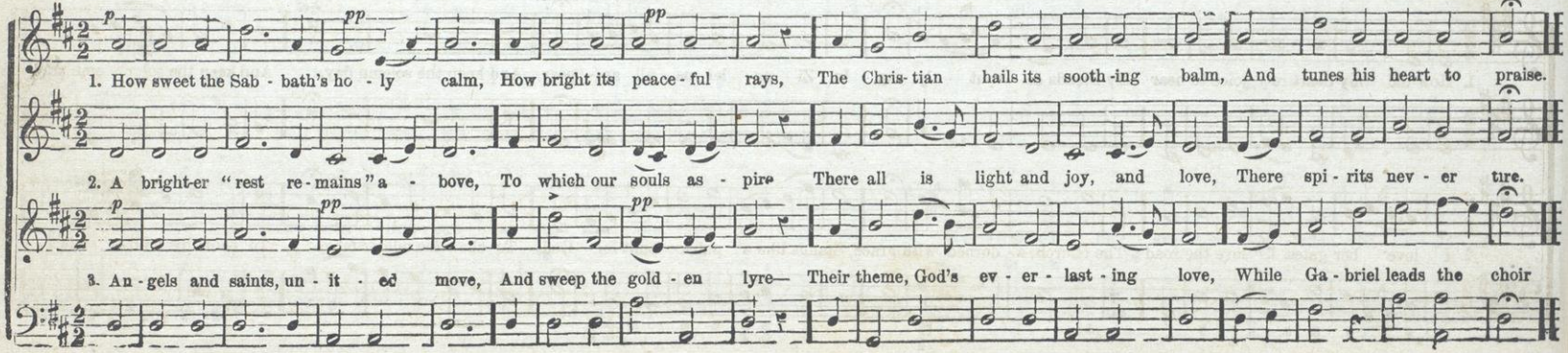
ST. ANNS. C. M.

Dr. CROFT.



SABBATH MORNING. C. M.

By J. MOORE.



ZIMRI. C. M.

Spirited and Energetic.

1. How great the wisdom, power and grace, Which in redemption shine; The heavenly host with joy confess, The heavenly host, &c., The heavenly host, &c., The work is all divine

2. Before his feet they cast their crowns, Those crowns which Jesus gave, And with ten thousand thousand tongues, And with ten, &c., And with, &c., Proclaim his power to save.

MORAVIAN. C. M. Double.

Bold. FINE. German. D. C.

I'm not a - shamed to own my Lord, Or to de - fend his cause;
Main-tain the hon - or of his word, The glo - ry of his cross.
D. C. will he put my hope to shame, Nor let my soul be lost.

Je - sus, my God, I know his name, His name is all my trust; Nor

MOUNT PLEASANT. C. M.

LEACH.

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

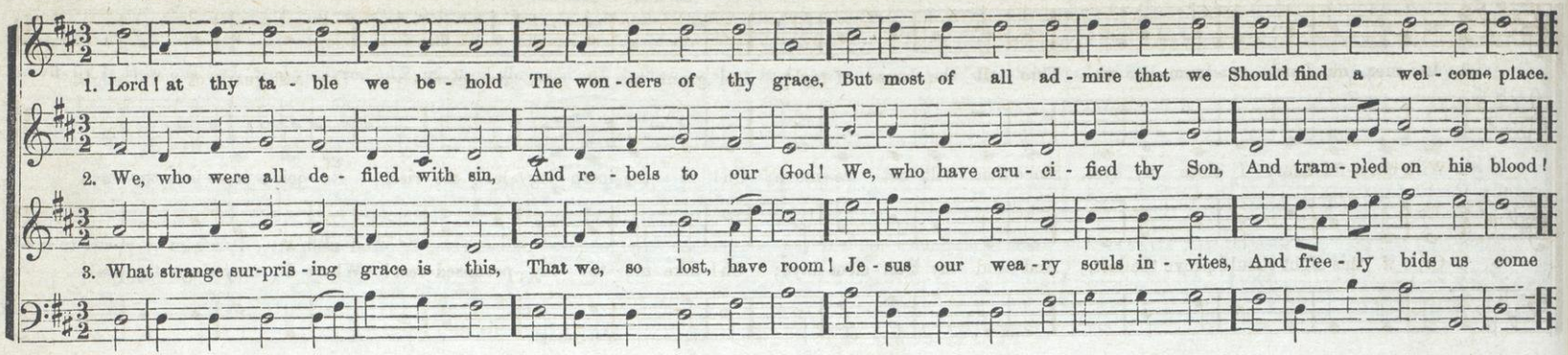
2. I love her gates, I love the road; The church, a - dorned with grace, Stands like a pal-ace built for God, To show his milder face, To show his mild - er face.

THIRDS

Slowly.

WALPOLE. C. M.

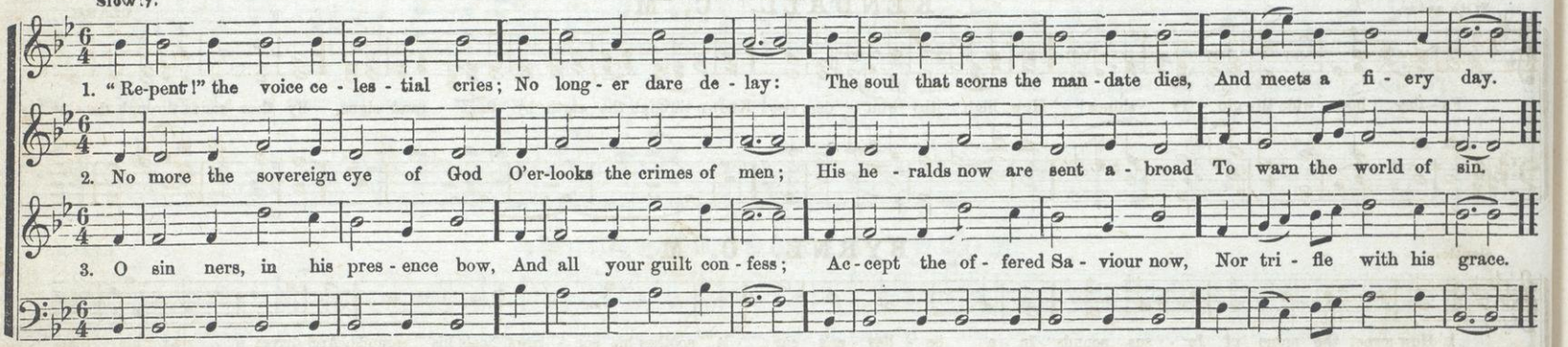
From Cythara.



Slowly.

HARLEM. C. M.

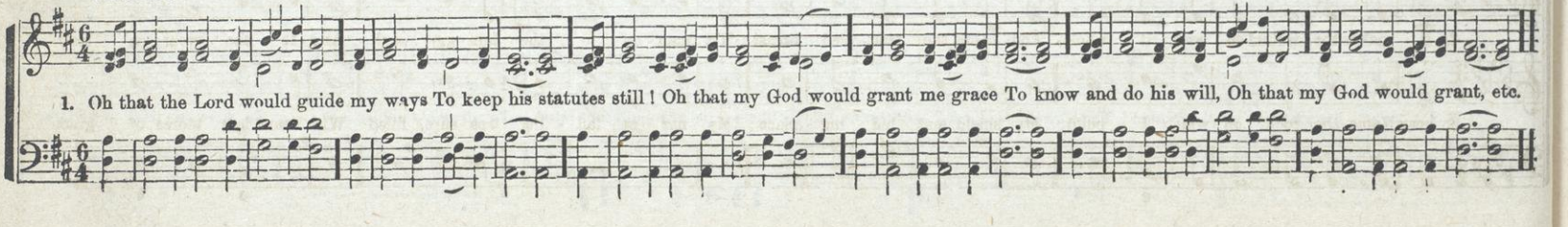
From Cythara.



Pasterale.

MAURA. C. M.

From Cythara.



Slowly. Gently

EVAN. C. M.

From Cantica Laudis. By permission.

1. In mer cy, Lord, re - mem - ber me, Thro' all the hours of night; And grant to me most gra - cious - ly The safe-guard of thy might.

2. With cheer-ful heart I close my eyes, Since thou wilt not re - move; Oh! in the morn - ing let me rise, Re - joic - ing in thy love.

3. Or, if this night should prove the last, And end my tran - sient days; Oh! take me to thy promised rest! Where I may sing thy praise.

With ardor.

KENDALL. C. M.

CLARK.

Fa - ther, how wide thy glo - ry shines! How high thy won - ders rise! Known through the earth by thou - sand signs, By thou - sands through the skie

Gentle.

BYRNE. C. M.

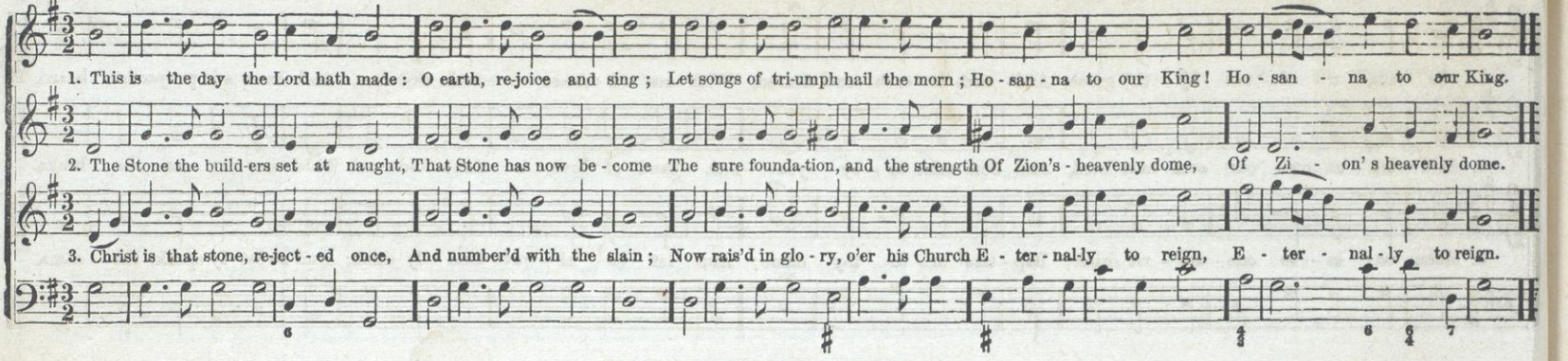
1. How sweet the name of Je - sus sounds In a be - liev - er's ear; It soothes his sor - rows, heals his wounds, And drives a - way his fear.

2. It makes the wound-ed spir - it whole, And calms the trou - bled breast; 'Tis man - na to the hun - gry soul, And to the wear - y, rest.

3. Dear Name, the rock on which I build, My shield and hid - ing - place; My nev - er - fail - ing trea - sure, filled With bound less stores of grac

Very spirited.

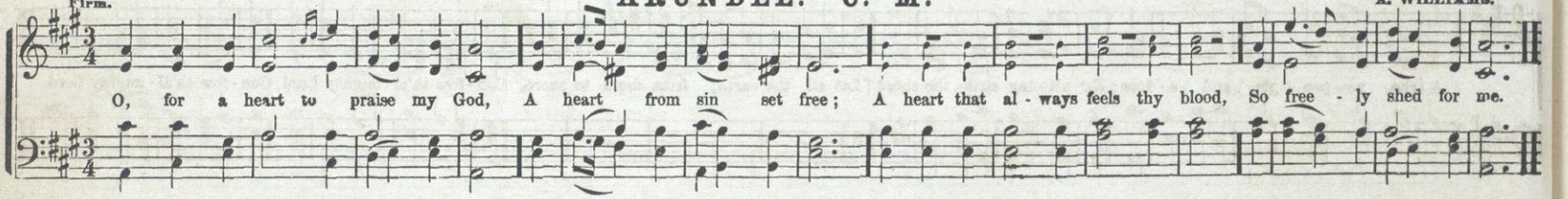
HOSANNA. C. M.



Firm.

ARUNDEL. C. M.

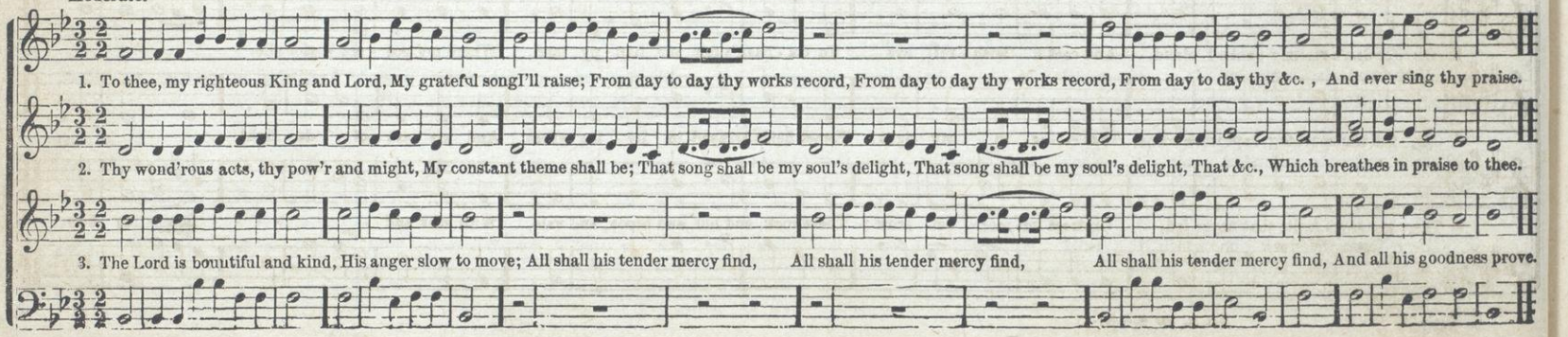
A. WILLIAMS.



Moderate.

MELBOURN. C. M.

English tune.



ARLINGTON. C. M

St. ANNE.

1. Je - sus u - ni - ted by thy grace, And each to each en - deared, With con - fi - dence we seek thy face, And know our prayer is heard.

2. Still let us own our com - mon Lord, And bear thine ea - sy yoke,— A band of love, a three-fold cord, Which nev - er can be broke.

3. Make us in - to one spi - rit drink; Bap - tize in - to thy name; And let us al - ways kind - ly think, And sweet - ly speak, the same.

SWANWICK. C. M.

Firm.

LUCAS.

A - rise, ye peo - ple, and a - dore; Ex - ult - ing strike the chord; Let all the earth, from shore to shore, Con - fess th'al - mighty Lord, Con - fess th'al - mighty Lord.

TRANSPORT. C. M.

With great spirit.

SECOND ENDING.

1. On Jor-dan's storm-y banks I stand, And cast a wish - ful eye To Ca - naan's fair and hap - py land, Where my pos - ses - sions lie.

2. O, the transport-ing, rapturous scene, That ris - es to my sight! Sweet fields arrayed in liv - ing green, And riv - ers of de - light.

3. There generous fruits that never fail, On trees im - mor - tal grow; There rock, and hill, and brook, and vale, With milk and - - - - - hon - ey flow.

Moderate.

SHANNON. C. M.

From the Hallelujah, by Dr. MASON. By permission.

1. Come, ye that love the Sa - viour's name, And joy to make it known; The Sovereign of your hearts proclaim, And bow be - fore his throne

2. When in his earth-ly courts we view The glo - ries of our King, We long to love as an - gels do, And wish like them to sing.

Bold and spirited.

CORONATION. C. M.

O. HOLDEN.

All hail, the great Immanuel's name! Let angels prostrate fall; Bring forth the royal di - a-dem And crown him Lord of all; Bring forth the royal di - a-dem And crown him Lord of all.

With energy.

CAMPMOUNT. C. M. Double.

FINE

D. C.

1. When I can read my ti - tle clear, To man-sions in the skies, I bid fare-well to eve - ry fear (OMIT - - - - - - - - -) And wipe my weeping eyes. 2. Should earth against my soul engage, And hell - ish darts be hurled,

D. C. Then I can smile at Sa - tan's rage, (OMIT - - - - - - - - -) And face a frowning world.

Bold and joyous.

SALEM. C M.

From the Surry Chapel Music.

(The slurs may be used in the Duet with some hymns.)

1. Come, happy souls, approach your God With new melodious songs, Come, render to Almighty grace, The tribute of your tongues, The tribute of your tongues, The tribute of your tongues.

2. So strange, so boundless was the love, That pit - ied dy - ing men, The Fa - ther sent his e - qual Son To give them life again, To give them life again, To give them life a - gain.

3. Here, sinners, you may heal your wounds, And wipe your sorrows dry; Trust in the mighty Savior's name, And you shall never die, And you shall never die. And you shall nev-er die.

Not too fast.

DEDHAM. C. M.

GARDNER.

Sweet was the time, when first I felt The Sav ior's par - doning blood, Ap - plied to cleanse my soul from guilt, And bring me home to God.

Gently.

WIRTH. C. M.

W. B. BRADBURY. By Permission.

1. O 'tis de-light with - out al - loy, Je - sus, to hear thy name: My spi - rit leaps with in - ward joy; I feel the sa - cred flame.

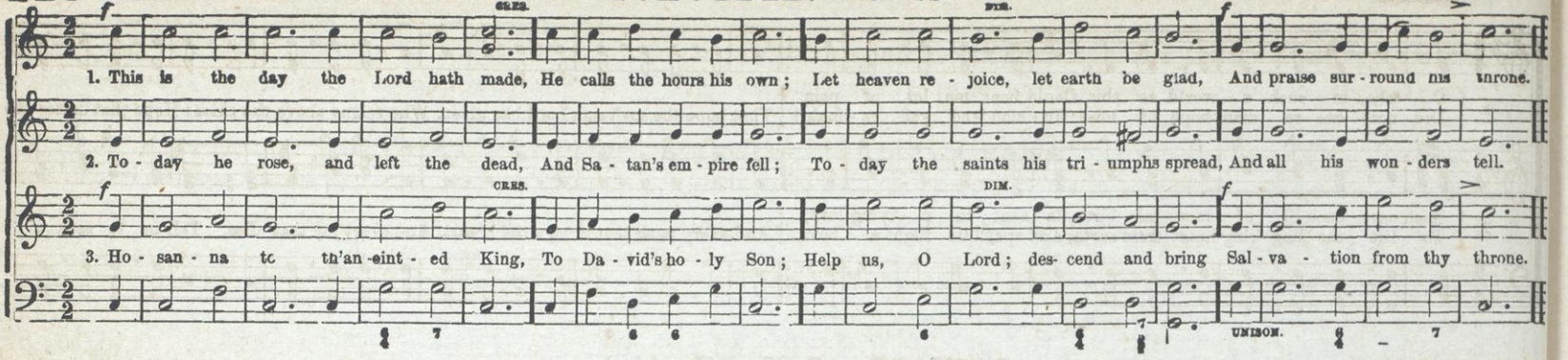
2. My pas-sions hold a pleas-ing reign, When love in - spires my breast.— Love, the di - vin - est of the train, The sovereign of the rest.

3. This is the grace must live and sing, When faith and hope shall cease, And sound from ev - ery joy - ful string Through all the realms of bliss.

ASHVILLE. C. M.

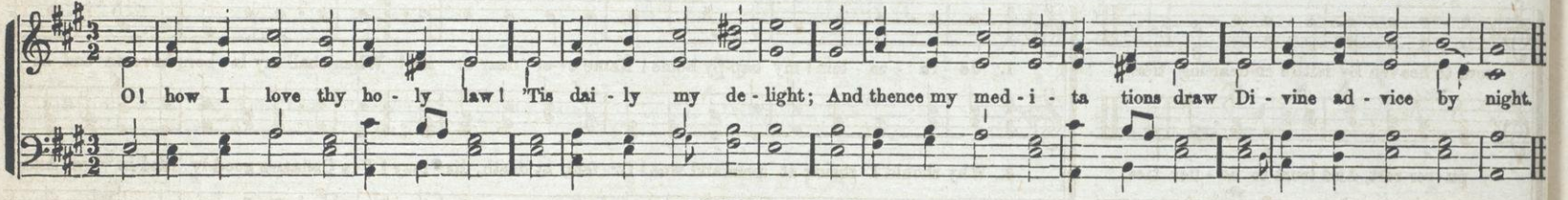
Allegro

M. ZEUNER.



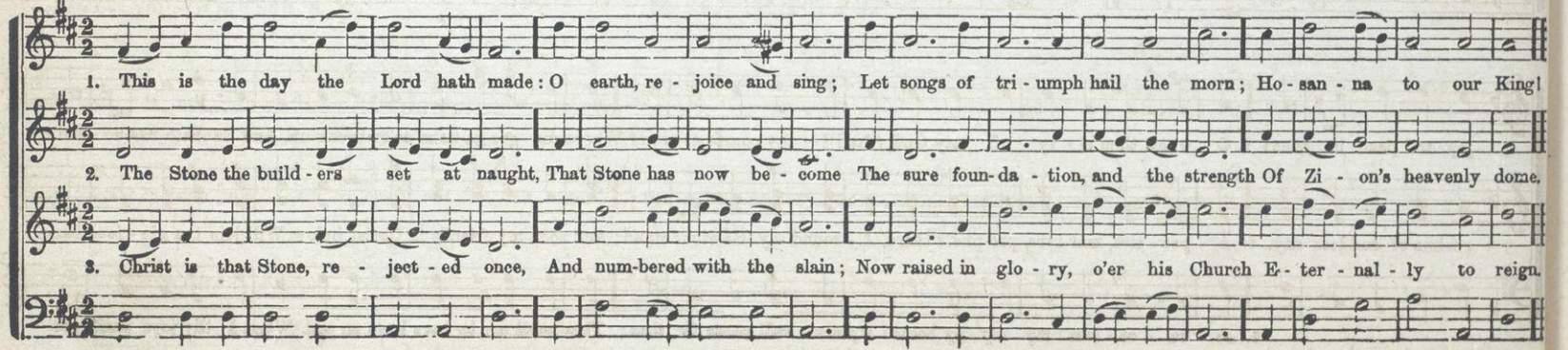
CHELMSFORD. C. M.

Western Air.



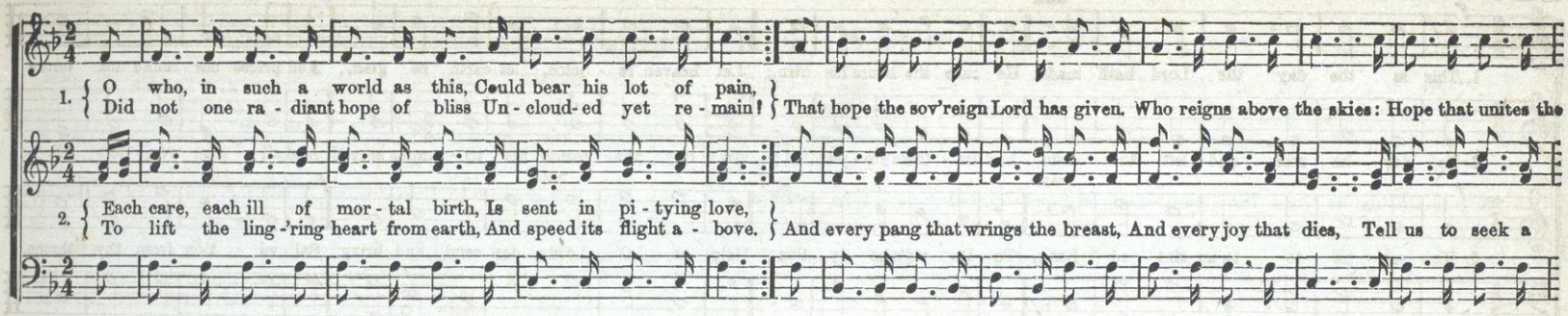
MAIN. C. M.

H. P. M.



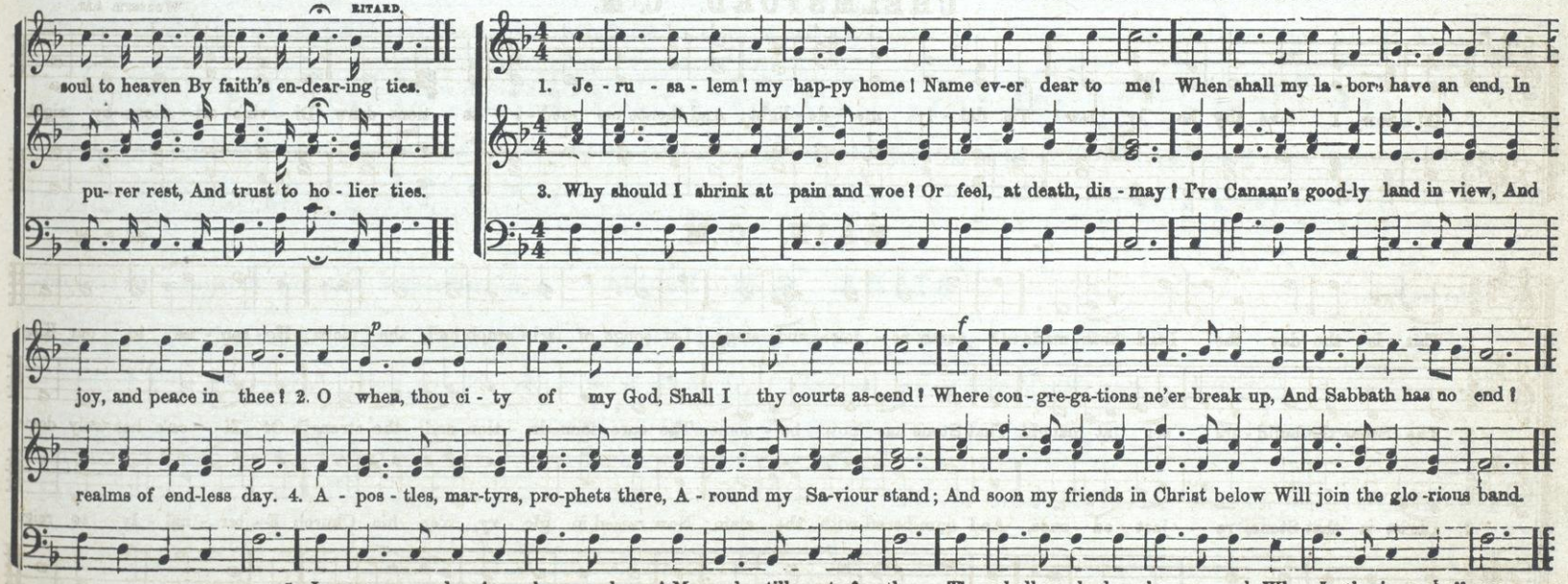
1. { O who, in such a world as this, Could bear his lot of pain, / Did not one ra - diant hope of bliss Un - cloud - ed yet re - main! } That hope the sov'reign Lord has given. Who reigns above the skies: Hope that unites the

2. { Each care, each ill of mor - tal birth, Is sent in pi - tying love, / To lift the ling -'ring heart from earth, And speed its flight a - bove. } And every pang that wrings the breast, And every joy that dies, Tell us to seek a



PACKARD. C. M. (Double.)

J. B. PACKARD. From Dev. Harmonist. By permission.



RITARD.

soul to heaven By faith's en-dear-ing ties.

pu- rer rest, And trust to ho - lier ties.

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

3. Why should I shrink at pain and woe? Or feel, at death, dis - may? I've Canaan's good-ly land in view, And

joy, and peace in thee? 2. O when, thou ci - ty of my God, Shall I thy courts as-cend? Where con - gre-ga-tions ne'er break up, And Sabbath has no end?

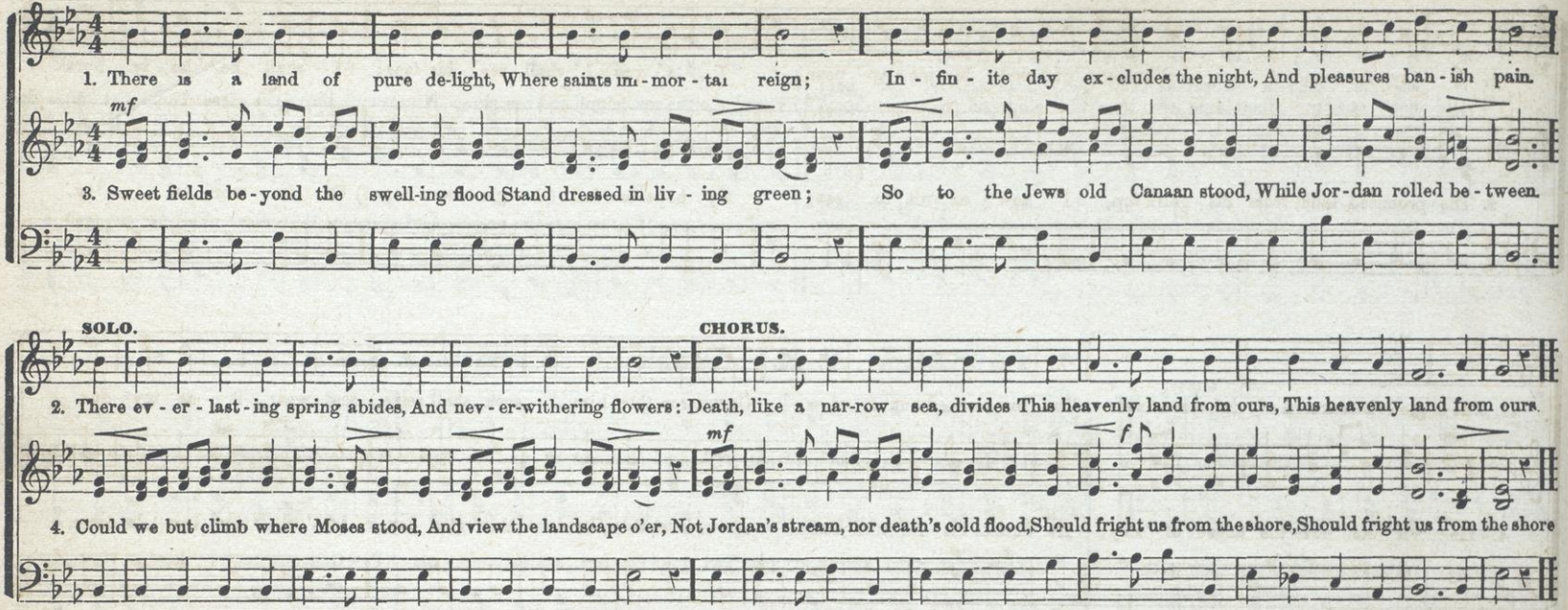
realms of end-less day. 4. A - pos - tles, mar-tyrs, pro-phets there, A - round my Sa-viour stand; And soon my friends in Christ below Will join the glo -rious band.

5. Je - ru - sa - lem! my hap - py home! My soul still pants for thee; Then shall my la- bors have an end. When I thy joys shall see

Andante. Larghetto.

CHAPMAN. C. M. Double.

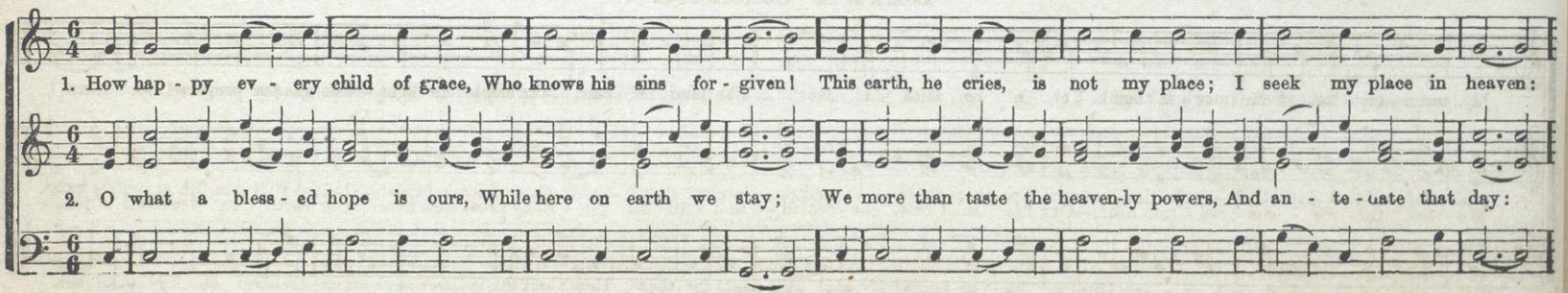
From the Hallelujah, by Dr. MASON. By permission.



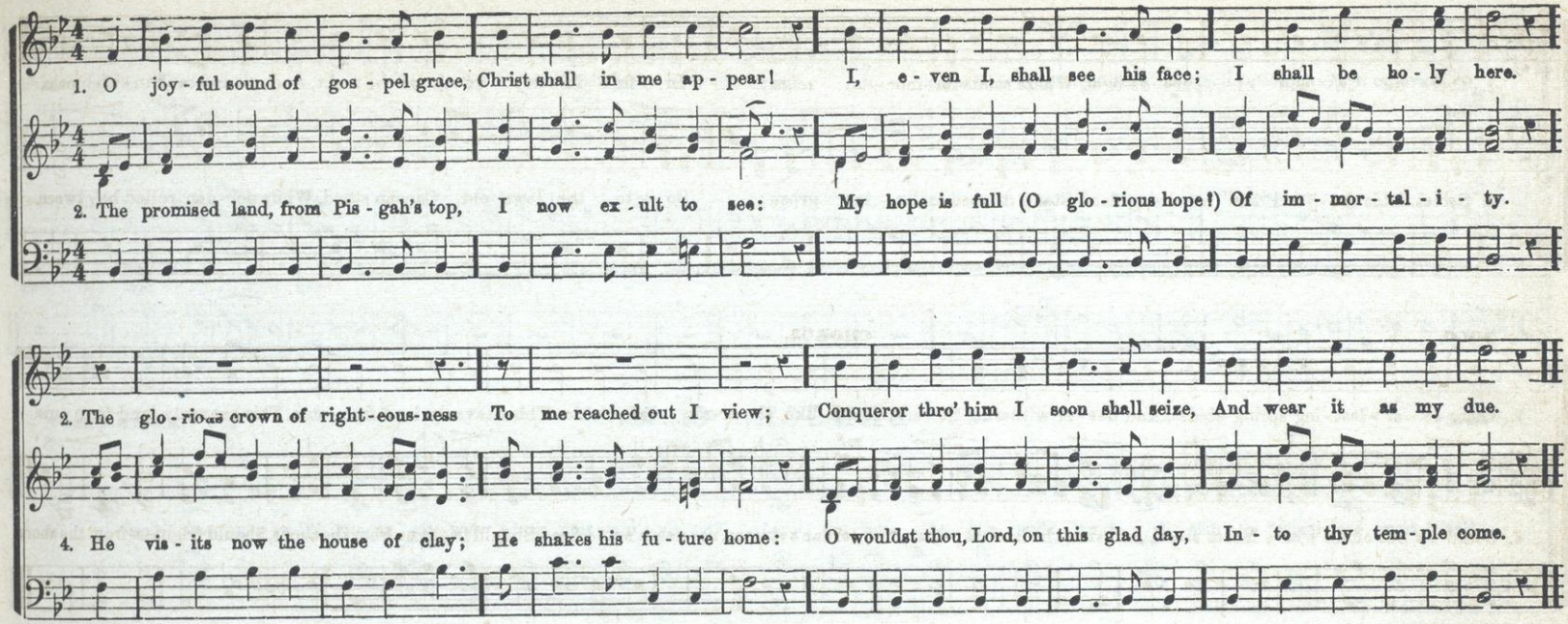
Not too Fast.

ALIDA. C. M. Double.

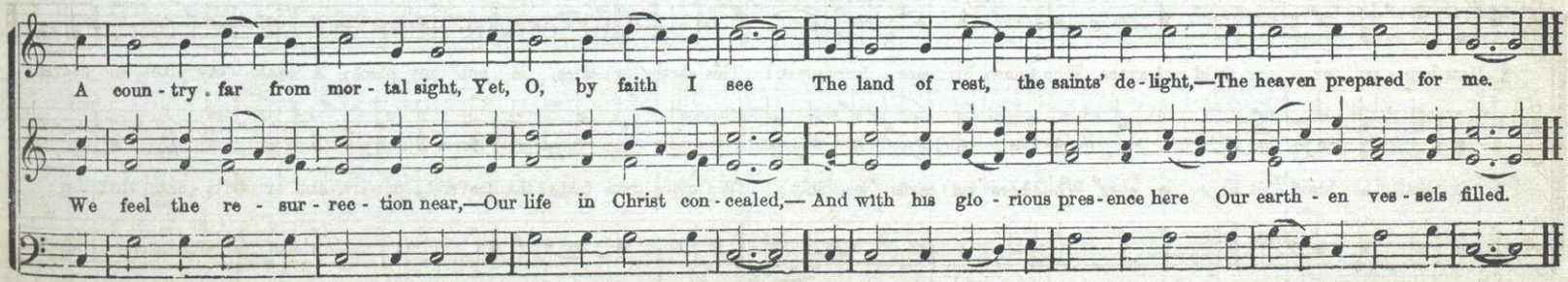
D. B. THOMPSON. From Dev. Harmonist. By permission.



JOYFUL SOUND. C. M. Double.



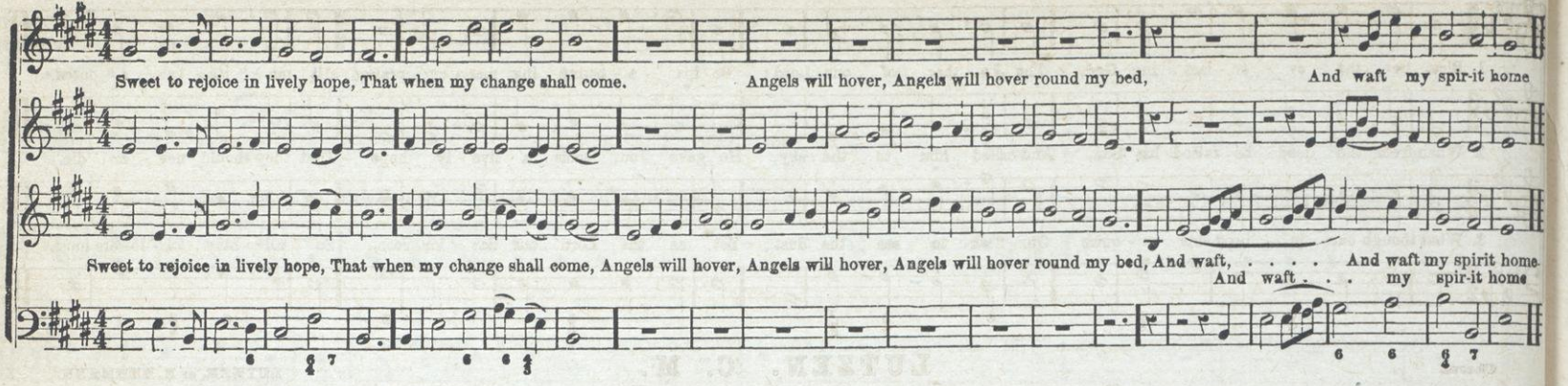
ALIDA—Concluded.



With resignation and joy.

IVERTON. C. M. Or Short Anthem.

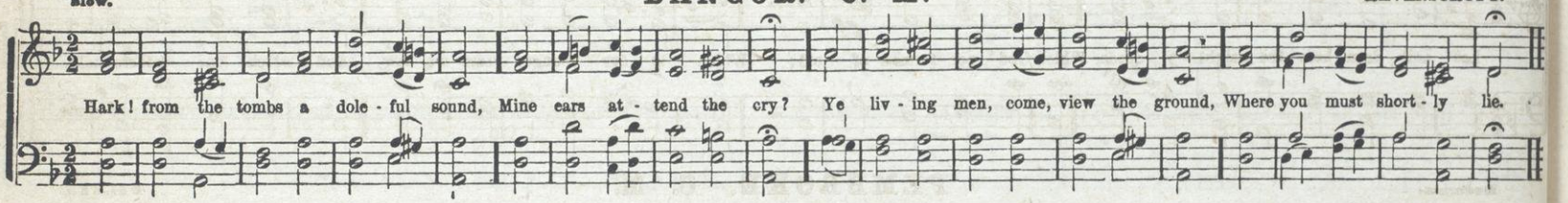
Arranged from T. CLARK.



Slow.

BANGOR. C. M.

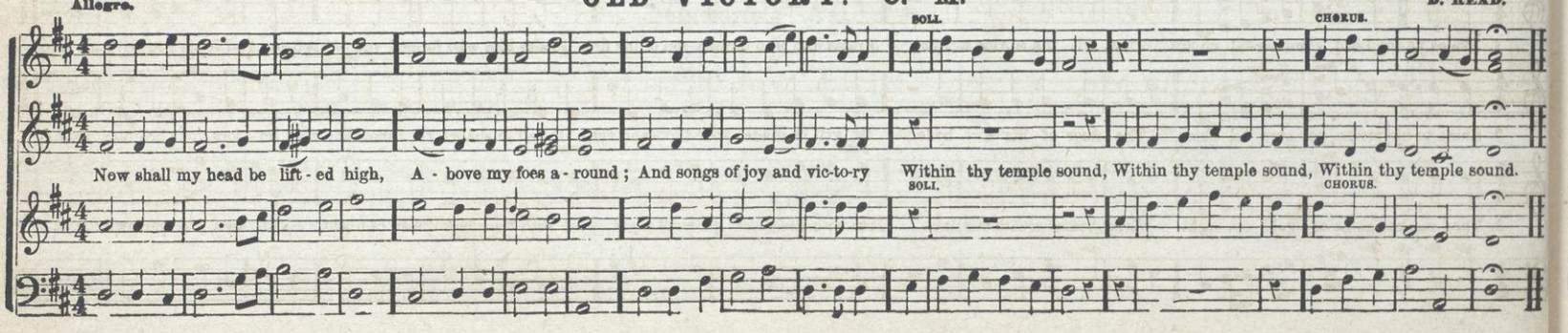
RAVENSCROFT.



Allegro.

OLD VICTORY. C. M.

D. READ.



WATTS. C. M.

1. Blest be the ev - er - last - ing God, The Fa - ther of our Lord; Be his a - bound - ing mer - cy praised, His ma - jes - ty a dored.

2. When from the dead he raised his Son, And called him to the sky, He gave our souls a live - ly hope That they should nev - er die.

3. What though our in - bred sins re - quire Our flesh to see the dust; Yet as the Lord our Sav - ior rose, So all his fol - lowers must.

Choral.

LUTZEN. C. M.

LUTHER, or N. HERMANN.

Let chil - dren hear the might - y deeds, Which God per - formed of old; Which in our younger years we saw, And which our fathers told.

Moderate.

PEMBROKE. C. M.

DALMER.

TUTTI.

1. Praise ye the Lord, y' immor-tal choirs That fill the worlds a-bove; Praise him who formed you of his fires, Praise him who formed you of his fires, And feeds you with his love.

2. Shine to his praise, ye crys - tal skies, The floor of his a - bode; Or veil in shades your thousand eyes, Or veil in shades your thousand eyes Be - fore your brighter God.

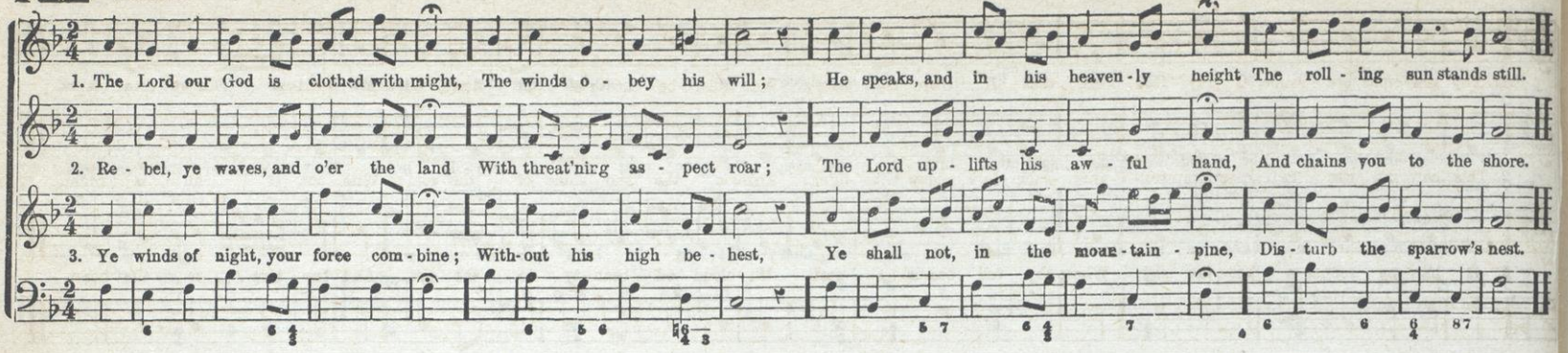
SOLI. TUTTI.

3. Thou restless globe of gold - en light, Whose beams create our days, Join with the silver queen of night, Join with the silver queen of night, To own his borrowed rays.

Moderate.

WINTER. C. M.

DANIEL READ.



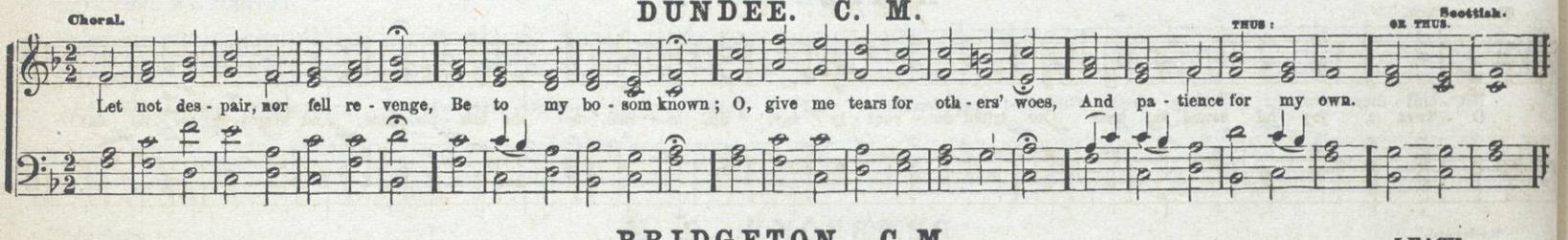
Choral.

DUNDEE. C. M.

Scottish.

THUS:

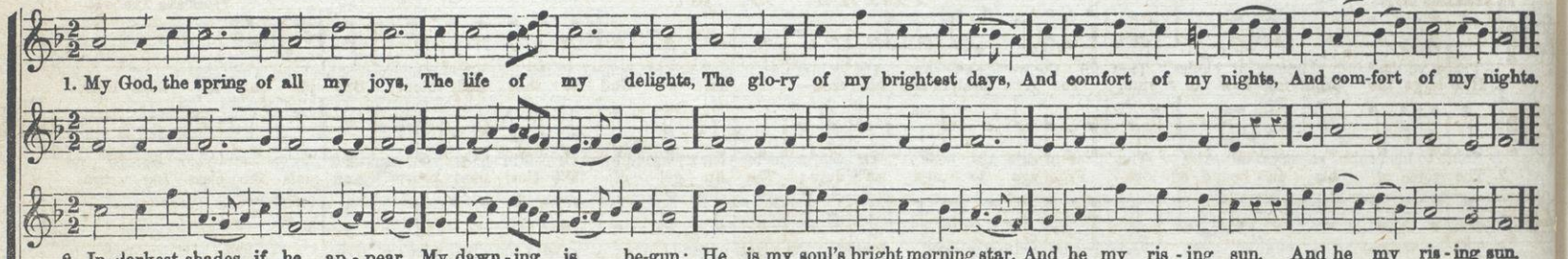
OR THUS.



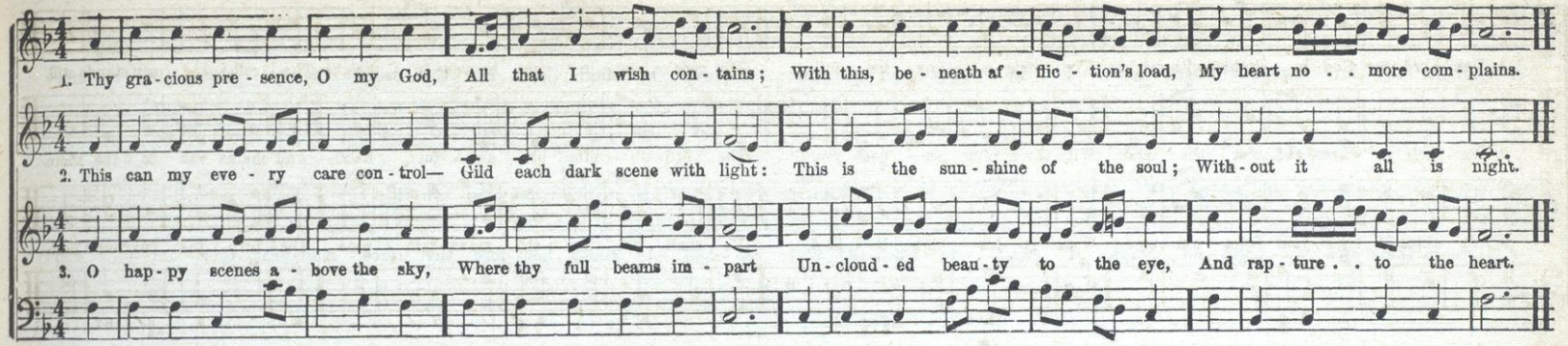
With Ardor.

BRIDGETON. C. M.

LEACH.

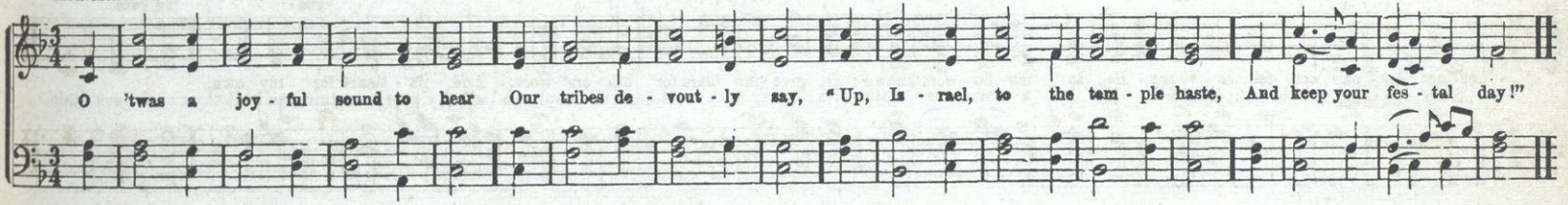


CLARENDON. C. M.



MEAR. C. M.

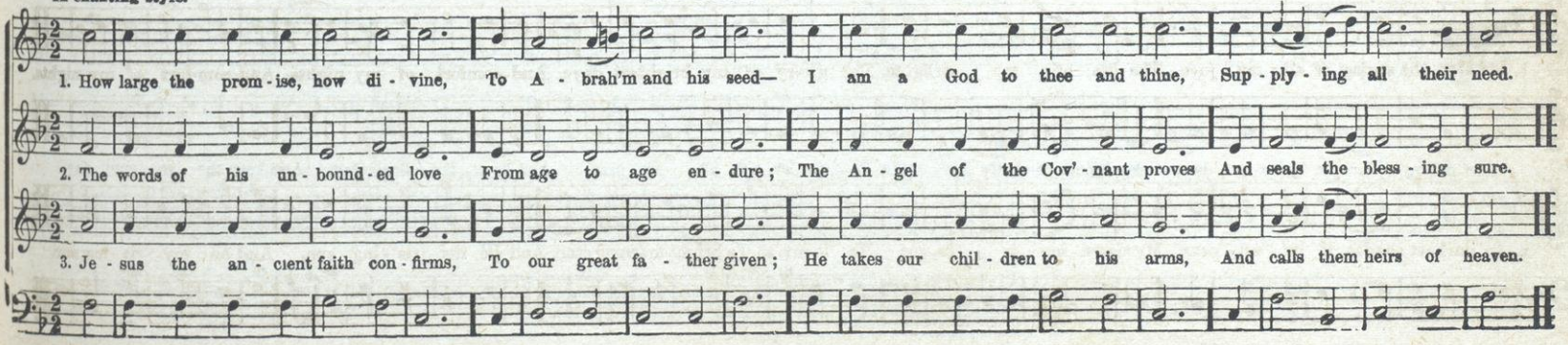
Slow and firm.



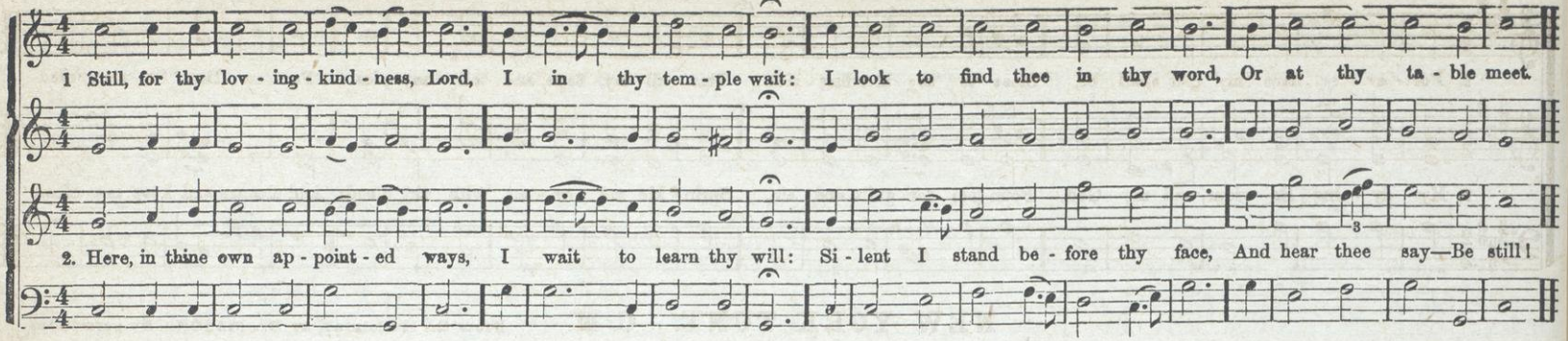
TRIAS. C. M.

In chanting style.

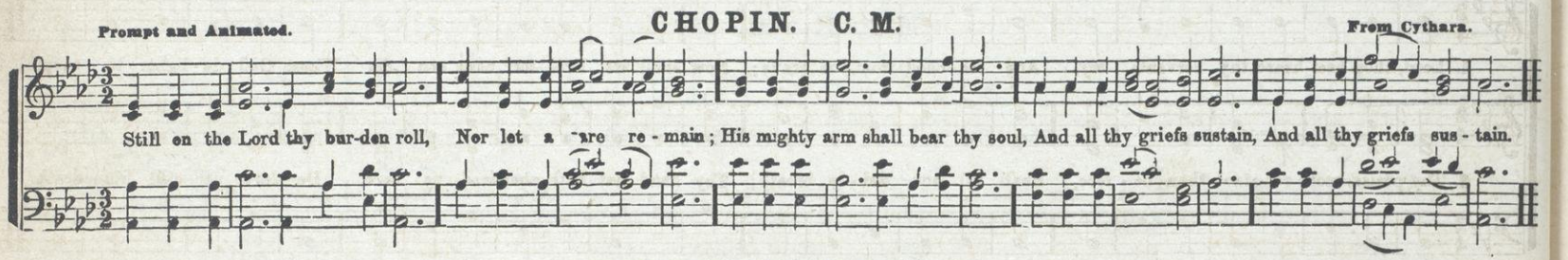
From the Timbrel.



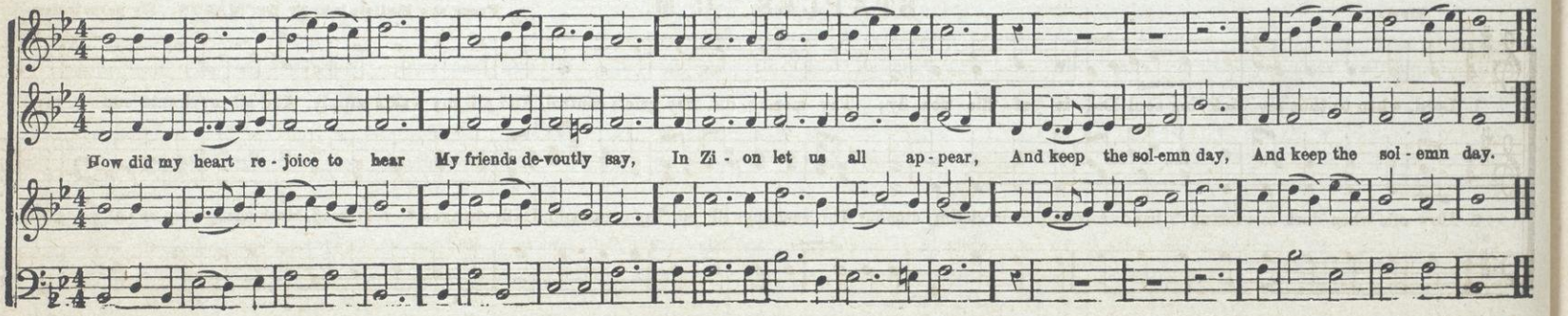
RESIGNATION. C. M.



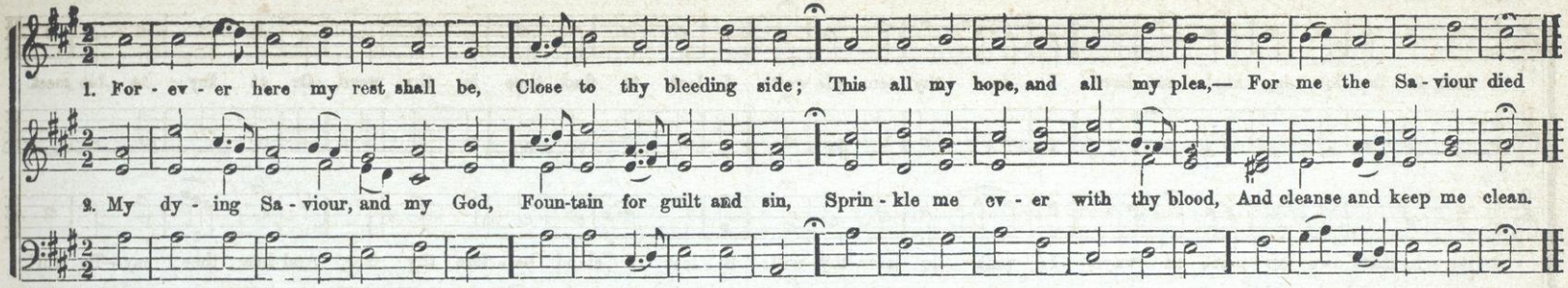
CHOPIN. C. M.



BROOMSGROVE. C. M.

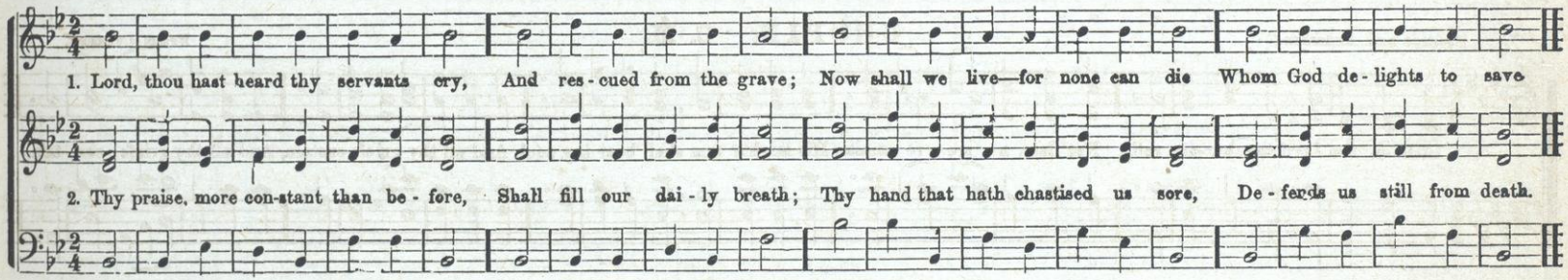


STEPHENS. C. M.



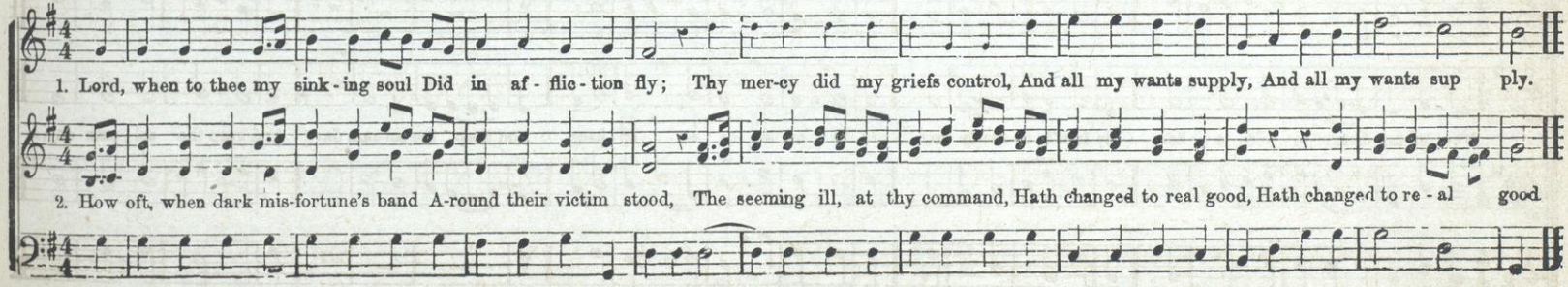
NEW YORK TUNE. C. M.

From the Hallelujah, by Dr. MASON. By permission.



STAPLES. C. M.

From the Hallelujah, by Dr. MASON. By permission.



Vigorous.

MAJESTY. C. M. Double

WM. BILLINGS.

CHORUS.

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.

SOLI. CHORUS.

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

On cherubs, and on cherubim, Full royal - ly he rode; And on the wings of mighty winds Came flying all abroad, And on the wings of mighty winds, Came flying all a-broad.

On cherubs, and on cherubim, Full royal - ly he rode: And on the wings of mighty winds, Came flying all abroad, And on the wings of mighty winds, Came flying all a-broad.

Lively.

MERIDEN. C. M.

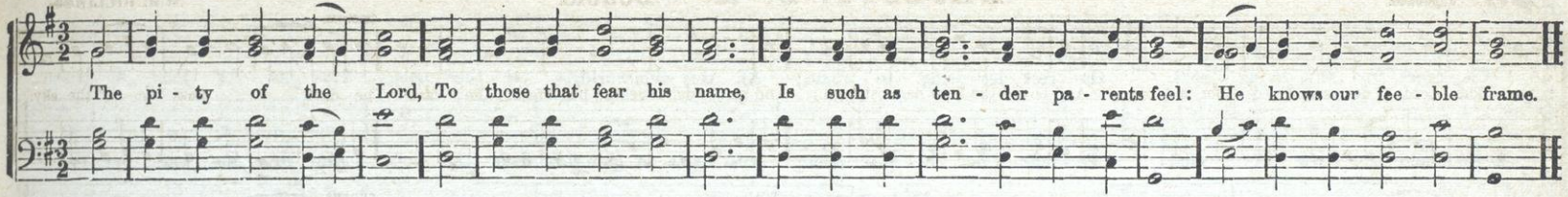
T. CLARK.

O, how I love thy ho-ly law! 'Tis dai - ly my delight: And thence my medi-ta-tions draw Divine advice by night; And thence my meditations draw Divine advice by night.

Slow and Gentle.

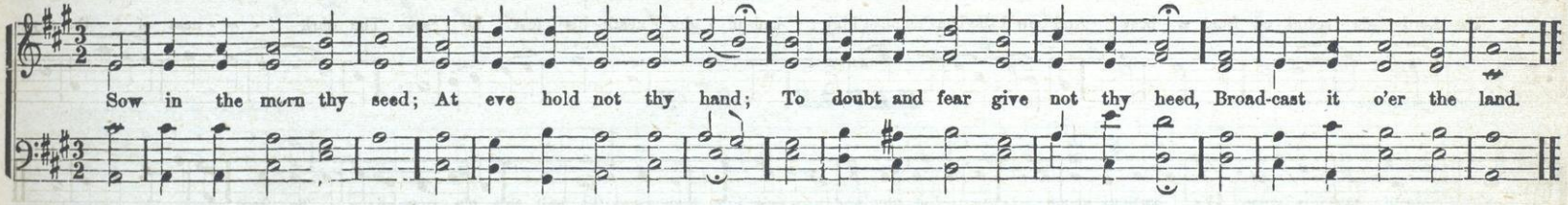
BANKOKE. S. M.

From Cythara.



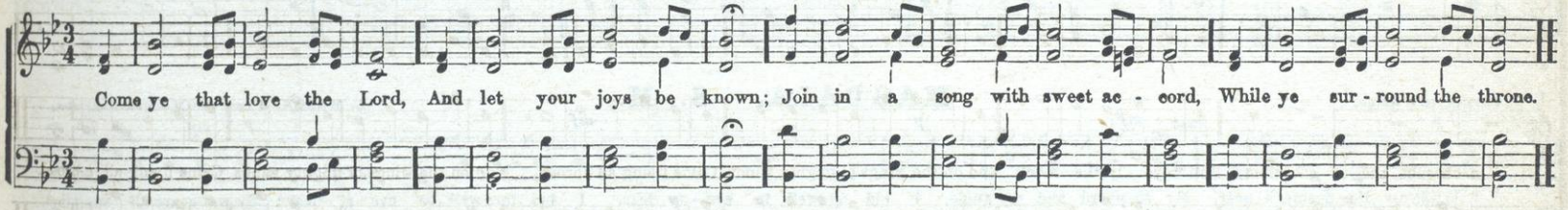
AUGUSTA. S. M.

H. P. M.



KENTUCKY. S. M.

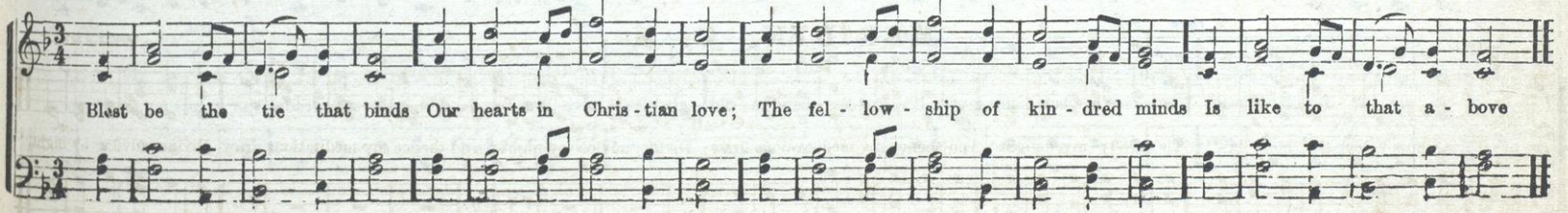
Western Air.



Slow.

GOLDEN HILL. S. M.

Western Tune.



TICE. S. M.

1. Oh, cease! my wan-dering soul, On rest - less wing to roam; All this wide world, to ei - ther pole, Has not for thee a home.

2. Be - hold the ark of God! Be - hold the o - pen door; Oh! haste to gain that dear a - bode, And rove, my soul, no more.

3. There, safe thou shalt a - bide, There, sweet shall be thy rest, And ev - ery long-ing sa - tis - fied, With full sal - va - tion blest.

HARAS. S. M.

Allegro Spirituoso.

From the B. M. Ed. Soc. Coll.

The Prince of peace is come! Ye na-tions, shout and sing; Let men and an - gels join their songs, To hail this glo - rious King, To hail this glo - rious King.

MAGDALA. S. M.

Larghetto e dolce.

L. MASON.—From the Modern Psalmist.

p CRES. mf p mf p DIM. pp

1. While my Re - deemer's near, My shepherd and my guide, I bid farewell to eve - ry fear, I bid fare-well to eve - ry fear; My wants are all sup-plied.

p CRES. mf p mf f DIM. pp

2. To ev - er - fra-grant meads, Where rich a - bun-dance grows, His gra-cious hand in - dul - gent leads, His gracious hand in - dul - gent leads, And guards my sweet repose.

LUMMUS. S. M.

Firm

1. Je - sus, my truth, my way, My sure, un - err - ing light, On thee my fee - ble steps I stay, Which thou wilt guide a - right.

2. My wis - dom and my guide, My coun - sel - lor thou art; O nev - er let me leave thy side, Or from thy paths de - part.

3. I lift mine eyes to thee, Thou gra - cious, bleed - ing Lamb, That I may now en - lightened be, And nev - er put to shame.

HUSBAND. S. M.

Bold. English.

Ex - alt the Lord our God, And wor - ship at his feet; His na - ture is all ho - li - ness, And mer - cy is his seat, And mer - cy is his seat.

JUDD. S. M.

With fervor. w • •.

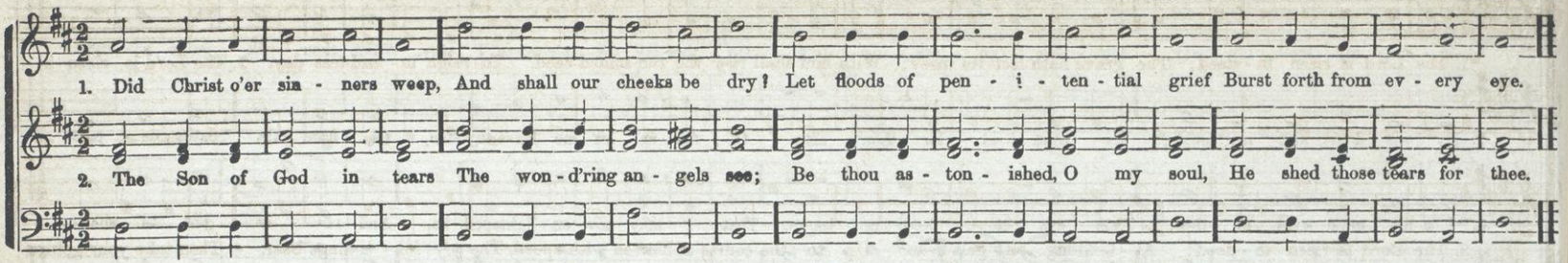
1. My God, my life, my love. To thee, to thee I call; I can - not live, if thou re - move, For thou art all in all.

2. Thy shin - ing grace can cheer This dun - geon where I dwell; 'Tis par - a - dise when thou art here; If thou de - part, 'tis hell.

3. The smil - ings of thy face, How a - mia ble they are! 'Tis heav'n to rest in thine em - brace; And no - where else but there.

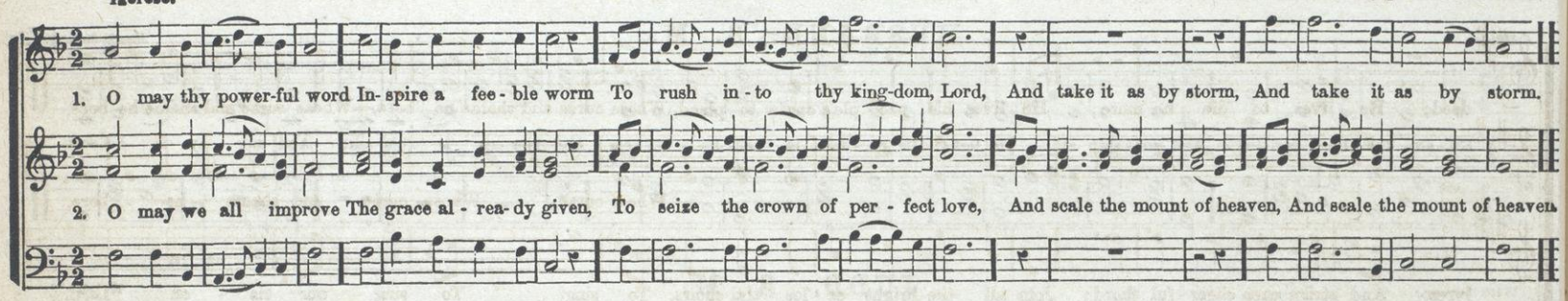
SHAWMUT. S. M.

Arranged from a Gregorian Chant, by Dr. MASON. From Car. Sacra By permission.



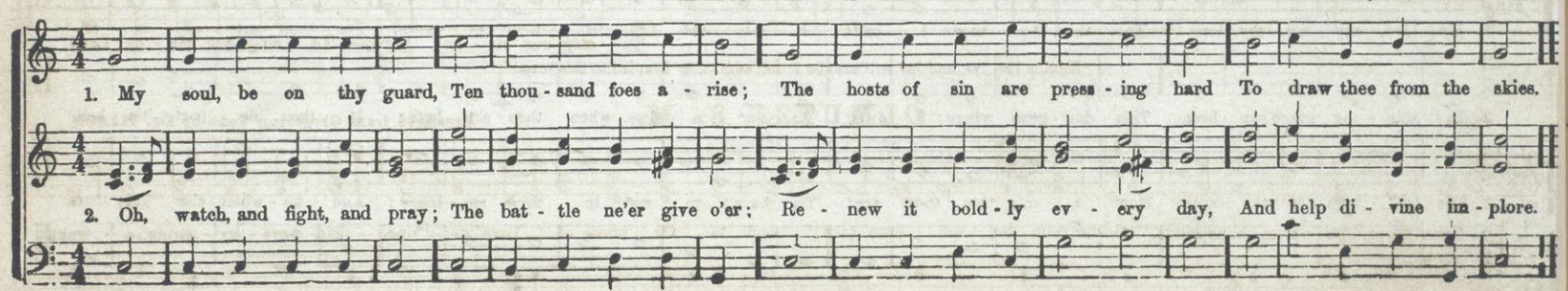
LUTHER. S. M.

Agorese. HASTINGS. By permission.



LABAN. S. M.

L. MASON. By Permission.



RESURRECTION. S. M. Double.

*1. The Lord is risen in - deed; The grave hath lost its prey; With him shall rise the ran-somed seed, To reign in end-less day. 2. The Lord is risen in -

2. The Lord is risen in - deed: At - tend-ing an - gels hear; Up to the courts of heaven with speed, The joy - ful ti-dings bear. 4. Then take your golden

deed; He lives, to die no more; He lives his peo - ple's cause to plead, Whose curse and shame he bore,—Whose curse and shame he bore.

Whose curse, Whose curse and shame he bore.

lyres, And strike each cheer - ful chord; Join all the bright ce - les - tial choirs, To sing, To sing our ris - en Lord.

To sing our ris - en Lord,— To sing our ris - en Lord.

*Hymns 122, 723, and 725 will also be found admirably adapted to this tune.

OLMUTZ. S. M.

Arranged from Gregorian Tone by Dr. MASON

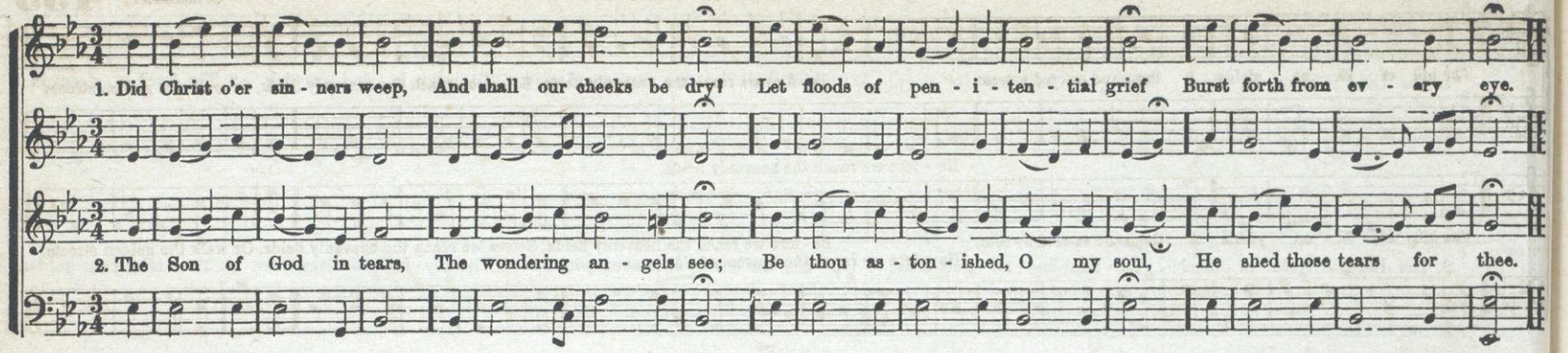
Chant.

Your harps, ye trem - bling saints, Down from the wil - lows take; Loud to the praise of Love di - vine, Bid eve - ry string a - wake.

Gentle. Connecticut.

DIKEMAN S. M.

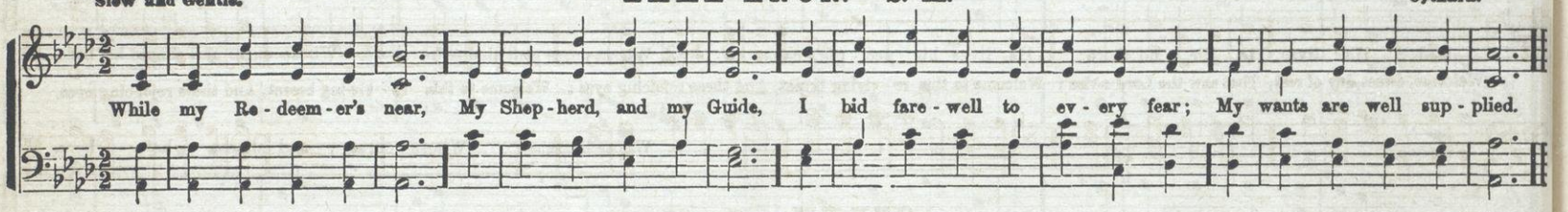
Music by .



Slow and Gentle.

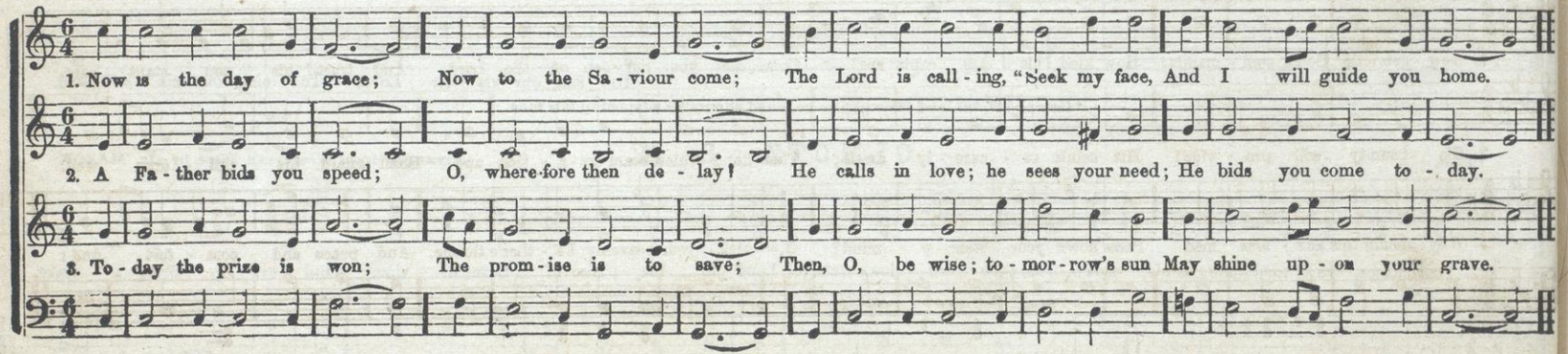
LAKE ENON. S. M.

Cythara.



PROBATION. S. M.

W. B. BRADBURY. By permission.



CONCORD. S. M.

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

Be - fore we reach the heavenly fields,

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

Be - fore we reach the heavenly fields,

Glowing. READ.

LISBON. S. M.

Welcome, sweet day of rest, That saw the Lord a-rise; Welcome to this re - viving breast, And these rejoicing eyes; Welcome to this re - viv-ing breast, And these rejoi-cing eyes.

With tenderness.

OZREM. S. M.

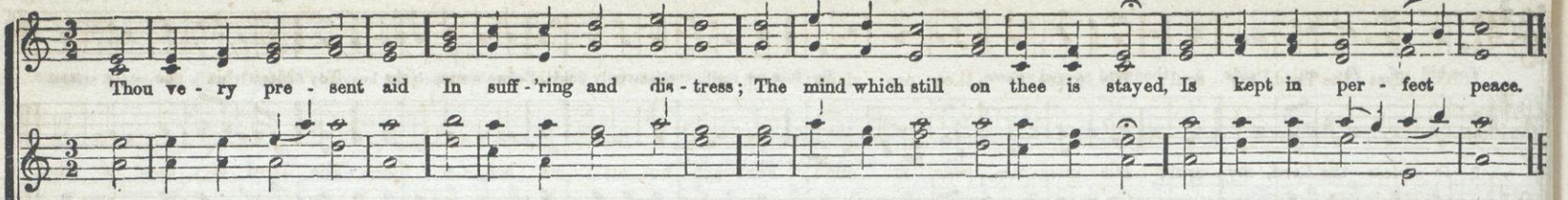
1. How gen - tle God's com - mands! How kind his pre - cepts are! Come, cast your bur - den on the Lord, And trust his con - stant care.

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

3. Why should this anx - ious load Press down your wear - y mind? O, seek your heavenly Fa - ther's throne, And peace and com - fort find!

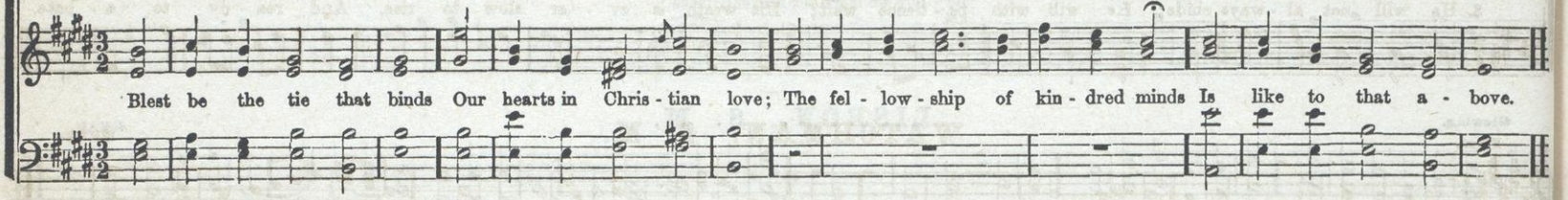
PEACE. S. M

From the Devotional Harmonist. By permission.



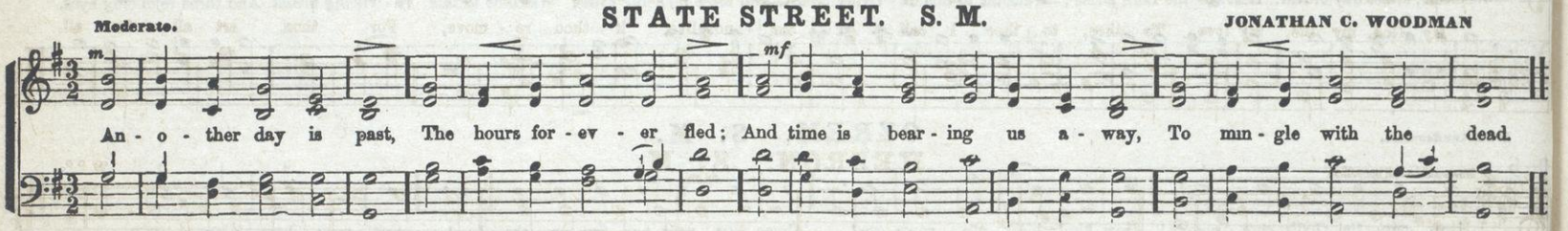
ST. PHILIP. S. M.

From the Devotional Harmonist. By permission.



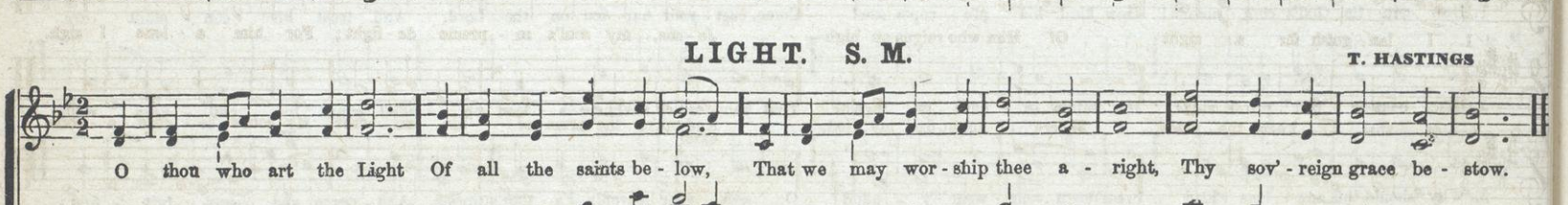
STATE STREET. S. M.

JONATHAN C. WOODMAN



LIGHT. S. M.

T. HASTINGS



EDINBORO'. S. M

Scotch Tune.

1. O bless the Lord, my soul; His grace to thee pro - claim; And all that is with - in me, join To bless his ho - ly name.

2 O bless the Lord, my soul; His mer - cies bear in mind; For - get not all his ben - e - fits— The Lord to thee is kind.

3. He will not al - ways chide; He will with pa - tience wait; His wrath is ev - er slow to rise, And rea - dy to a - bate.

WATCHMAN. S. M.

Firm.

READ.

My God, my life, my love, To thee, to thee I call; I can - not live, if thou re - move, For thou art all in all.

HEZRON. S. M.

Smooth and gentle.

CRES.

W . . .

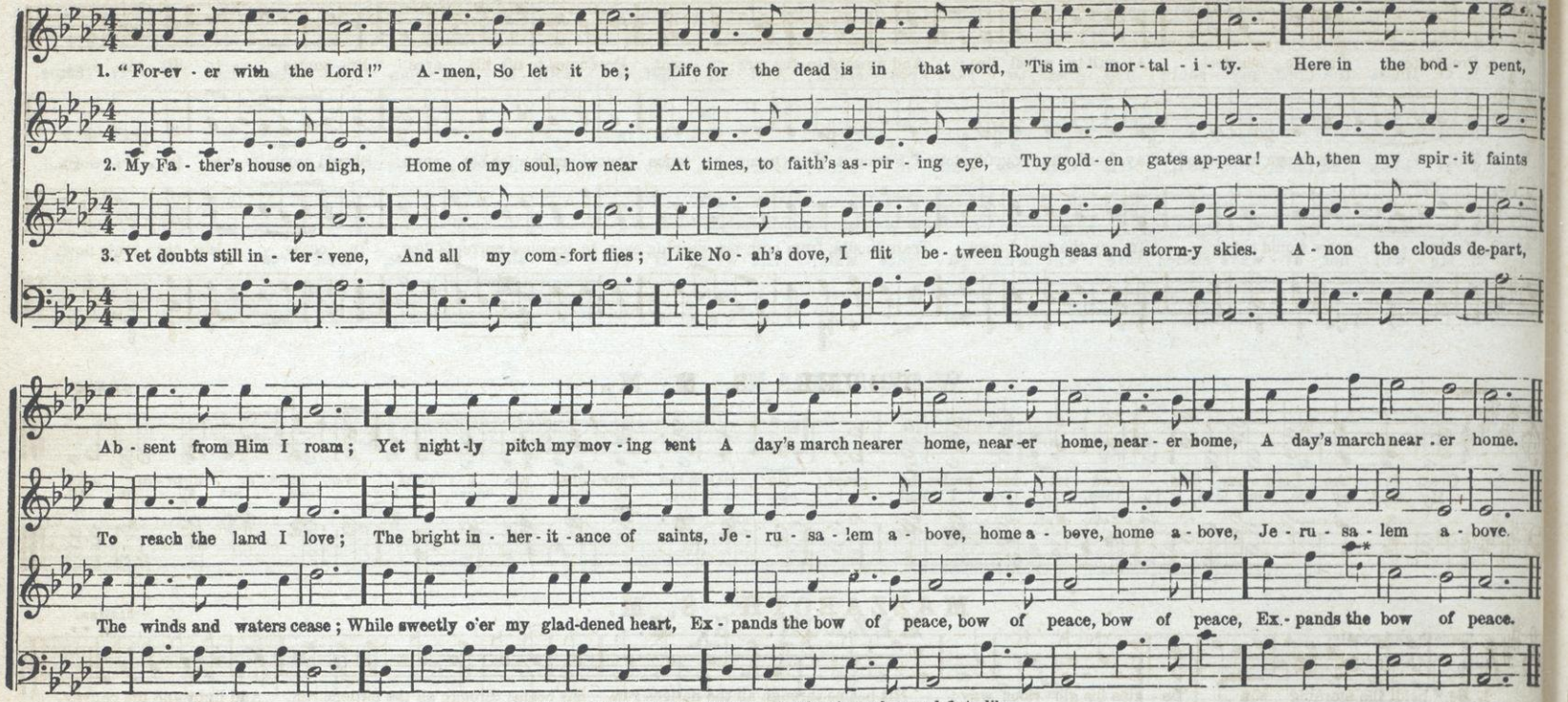
1. I lan - guish for a sight Of Him who reigns on high— Je - sus, my soul's su - preme de - light; For him a - lone I sigh.

2. O that I knew the place, Where I might find my God, And make the arms of his em - brace My soul's se - cure a - bode.

CRES.

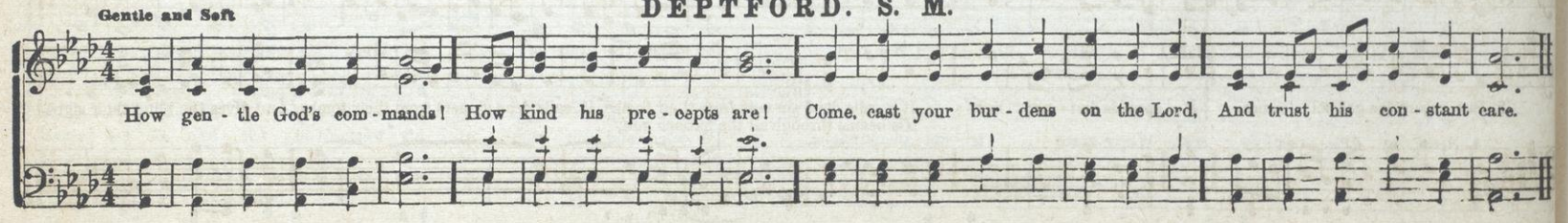
3. Near to his mer - cy seat, Where grace tri - um - phant reigns, I'd come and wor - ship at his feet, And tell him all my pains.

"FOREVER WITH THE LORD." S. M. Double.



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

DEPTFORD. S. M.



Slowly and plaintive.

RUTLAND. S. M.

1. Pros-trate at Je - sus' feet, A guil-ty reb-el lies; And upward to the mer - cy - seat, Pre-sumes to lift his eyes, Pre - sumes to lift his eyes.

2. Will just - - - ice frown me hence? Stay, Lord, the vengeful storm? Forbid it, that Omnip - o - tence, Should crush a fee-ble worm, Should crush . a fee - ble worm.

3. If sor - - - row would suf-fice To pay the debt I owe, Tears should, from both my weeping eyes, In ceaseless currents flow, In cease - less cur - rents flow.

Moderate.

DOVER. S. M.

English.

Great is the Lord our God, And let his praise be great; He makes the chur - ches his a - bode, His most de - light - ful seat.

MAZZAROTH. S. M.

Italian.

1. Be - hold, the morning sun Be - gins his glo - rious way; His beams through all the nations run, His beams through all the nations run, And light and life convey.

2. But where the gos-pel comes, It spreads divi - ner light; It calls dead sin-ners from their tombs, It calls dead sinners from their tombs, And gives the blind their sight.
His beams through all the nations run, ...

138 Smooth and connected, and not too slow.

LYNSEN. S. M.

1. The Lord my Shep-herd 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 heav'nly pas - ture grows, Where liv - ing wa - - - ters gent - ly pass, And full sal - va - tion flows.

3. The boun - ties of thy love Shall crown my following days; Nor from thy house will I re - move, Nor cease to speak thy praise.

* In some of the verses these two notes will have to be omitted, and the small notes sung.

MORNINGTON. S. M.

Bold.

MORNINGTON.

The law by Mo - ses came, But peace, and truth, and love, Were brought by Christ a no - bler name, Des - cend - ing from a - bove.

PRAYER. S. M.

Gently.

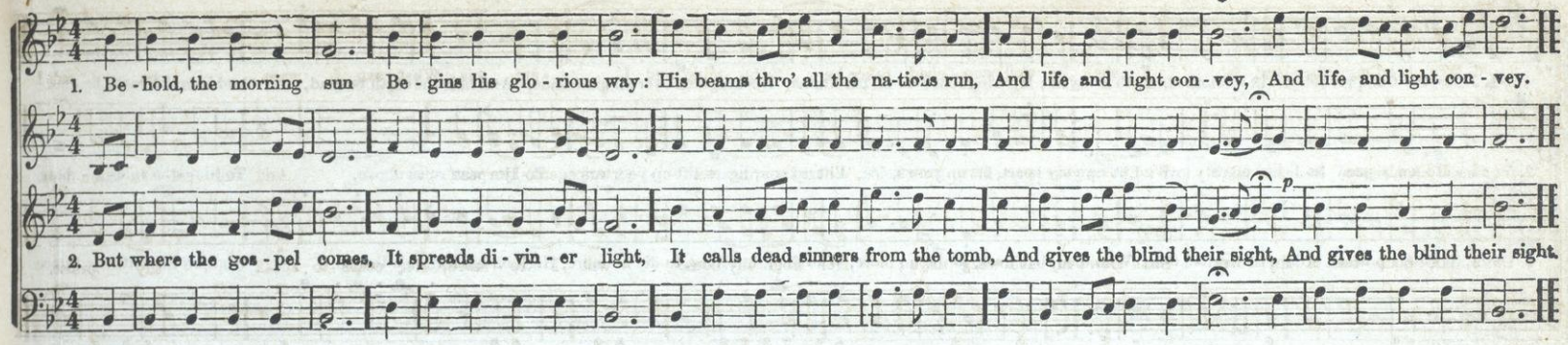
L. MARSHALL.

1. Fa - ther, I dare be - lieve Thee mer - ci - ful and true: Thou wilt my guil - ty soul for - give,—My fal - len soul re - new.

2. Come, then, for Je - sus' sake, And bid my heart be clean; An end of all my trou - bles make,—An end of all my sin.

MARKET SQUARE. S. M.

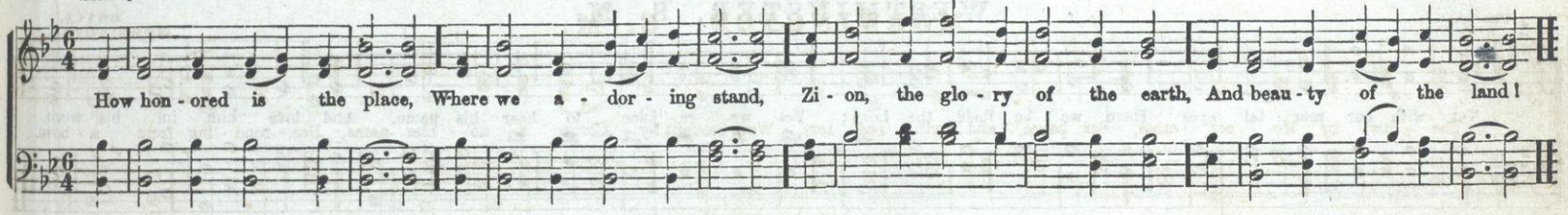
WM. U. BUTCHER. From the Pioneer.



BUTLER. S. M.

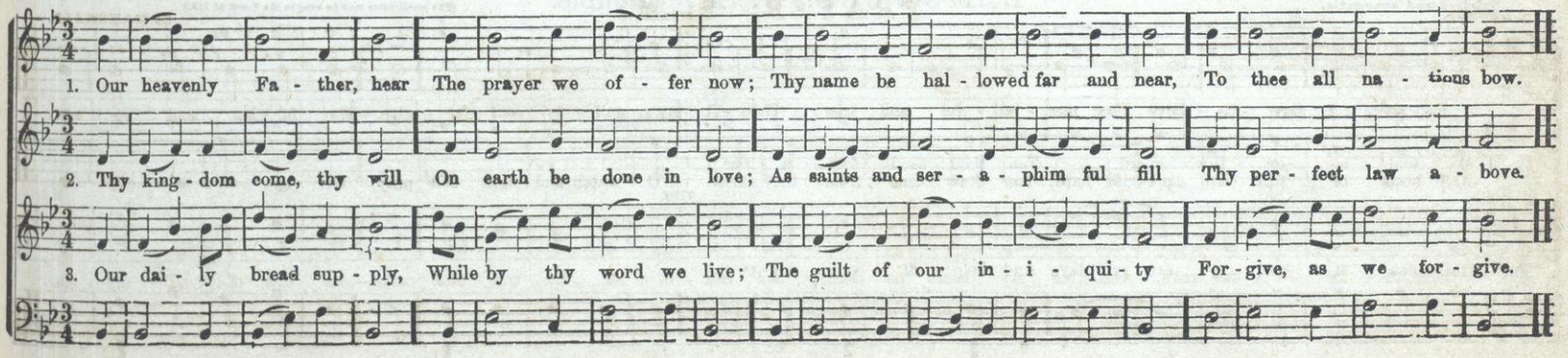
Slowly.

From Pioneer.



MERRIAM. S. M.

H. P. DANKS. From Pioneer.



In emeeate style, and with great energy.

BARNES. S. M

1. Jesus, the Conq'ror reigns, In glorious strength arrayed ; His kingdom over all maintains, His kingdom over all maintains, And bids the earth be glad, And bids the earth be glad.

2. Ye sons of men, rejoice In Jesus' mighty love ; Lift up your heart, lift up your voice, Lift up your heart, lift up your voice, To him who rules above, To him who rules a - bove.

3. Extol his kingly power ; Adore th' exalted Son, Who died, but lives, to die no more, Who died, but lives, to die no more, High on his Father's throne, High on his Father's throne.

WESTMINSTER. S. M.

Choral.

BOYCE.

Not with our mor - tal eyes Have we be - held the Lord ; Yet we re - joice to hear his name, And love him in his word.

ELMSWOOD. S. M. Double.

Spirited and energetic.

(The small notes may be sung in the Tenor ad Lib.)

FINE.

D. C.

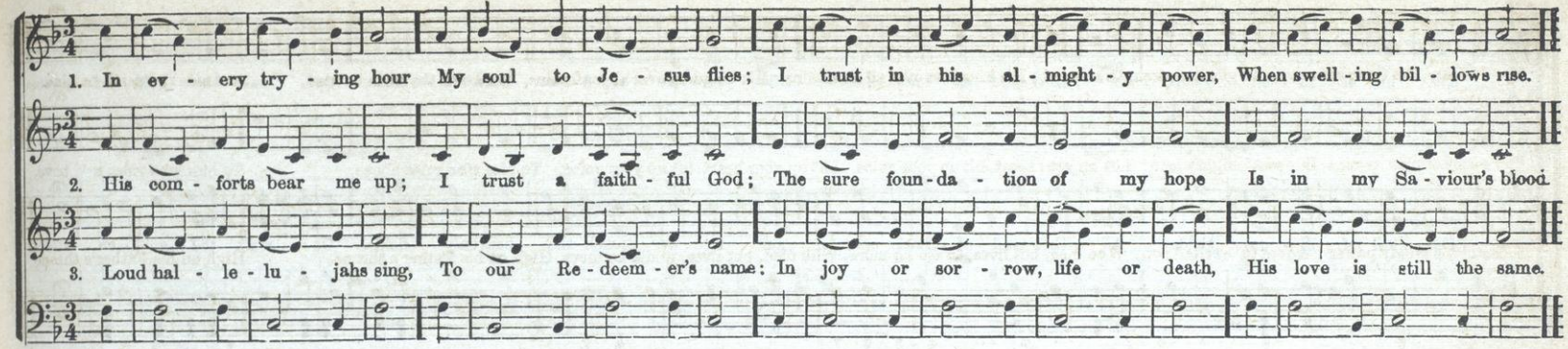
1. My soul, be on thy guard, Ten thou - sand foes a - rise ;
And hosts of sins are press-ing hard, To draw thee from the skies.

2. O watch and fight and pray, The bat - tle ne'er give o'er ;
D. C. Re - new it bold - ly eve - ry day, And help di - vine im - plore.

Slow and Soft. Cantabile.

DENNIS. S. M.

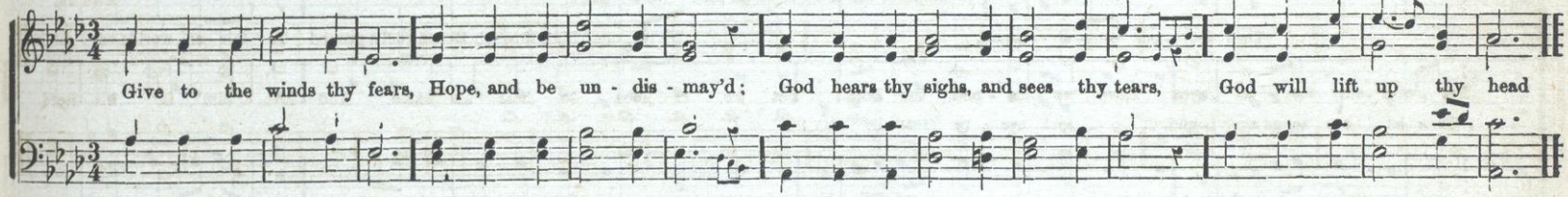
From Car. Sacra. By permission.



With Energy.

FRANKLIN SQUARE. S. M.

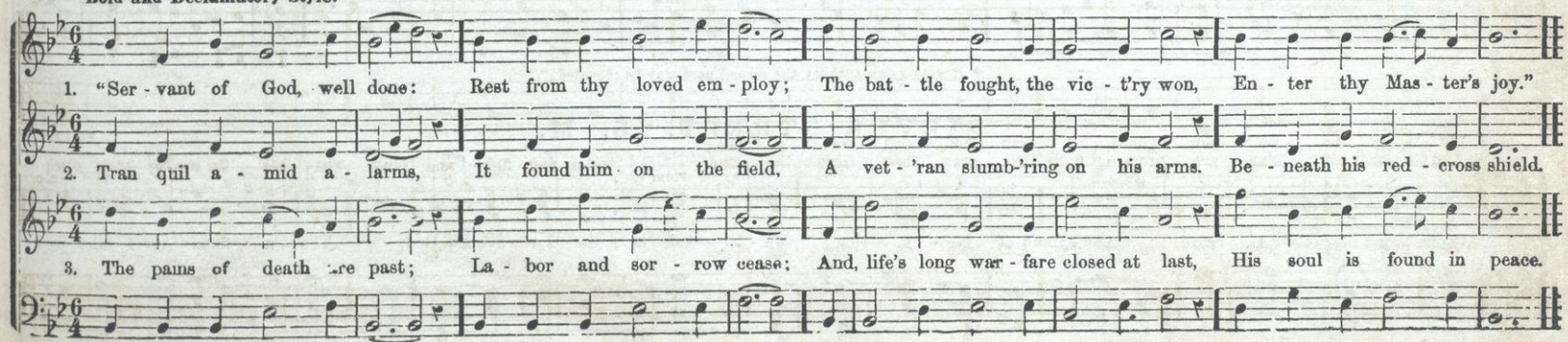
S. B. POND.



Bold and Declamatory Style.

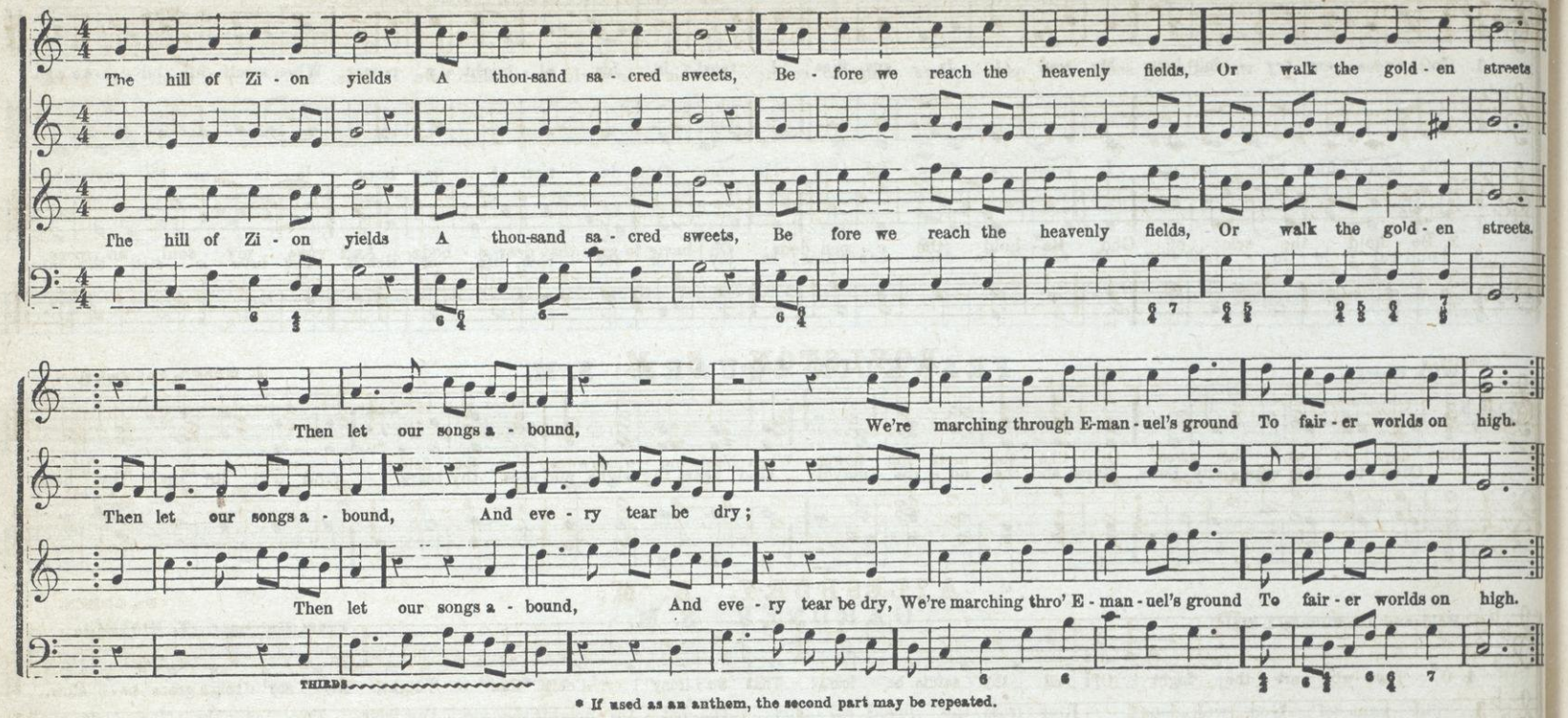
GARDNER. S. M.

From Dulcimer. T. BISSELL.



AIN. or LONSDALE. S. M. Or Short Anthem.*

CORELLI.

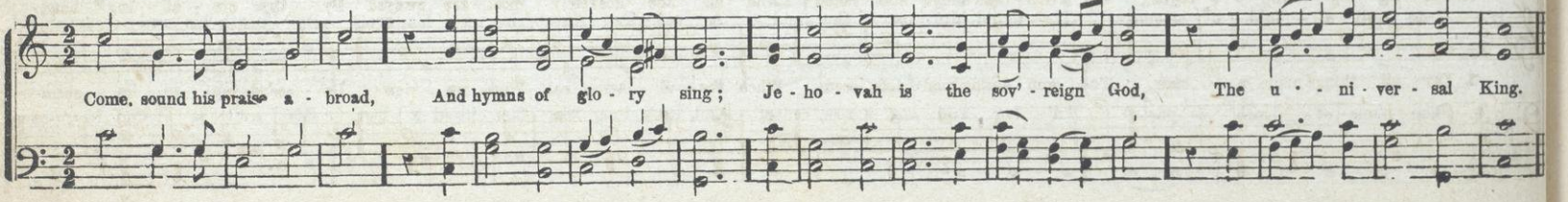


* If used as an anthem, the second part may be repeated.

SILVER STREET. S. M.

Firm.

SMITH.



Slow and Sustained.

HOPPIN. S. M.

(1st time, Sop. and Alto; 2d time, Ten. and Base, this Duet.)

1. Oh, cease, my wan - dering soul, On rest - less wing to roam; All this wide world to ei - ther pole, Has not for thee a home.

2. Be - hold the ark of God, Be - hold the o - pen door; Oh! haste to gain that dear a - bode, And rove, my soul, no more.

Gently.

BOYLSTON. S. M.

L. MASON, by permission.

Our days are as the grass, Or like the morn - ing flower; When blast - ing winds sweep o'er the field, It with - ers in an hour.

AYLESBURY. S. M.

Dr. GREEN.

1. O Thou who art the Light Of all thy saints be - low, That we may wor - ship thee a - right, Thy sov' - reign grace be - stow.

2. Our ris - ing world o - beyed Thy God - head's high com - mand; And all the heaven - ly host are swayed By thy cre - at - ing hand.

3. Yet all things made a - new To won - dering mor - tals seem, When the E - ter - nal Word we view De - scend - ing to re - deem

Spirited.

CRANBROOK. S. M.

TH. CLAP.

Grace! 'tis a charm - ing sound, Har-mo - nious to the ear! Heav'n with the echo shall resound, Heav'n with the echo shall resound, And all the earth shall

Grace! 'tis a charm - ing sound, Har - mo - nious to the ear! Heav'n with the echo shall resound, Heav'n with the echo, &c. And all the earth shall hear, And

Grace! 'tis a charm - ing sound, Har - mo nious to the ear! Heav'n with the echo shall resound, Heav'n with the echo, &c., Heav'n with the echo, &c., And all the earth shall

hear, And all the earth shall hear, And all the earth shall hear.

all the earth shall hear, And all.... the earth shall hear.

hear, And all the earth shall hear, And all the earth shall hear.

Not too Fast.

FARLAND. S. M.

E. HAMILTON. By permission.

1. Lord, let me know mine end; My days, how brief their date; That I may timely comprehend How frail my best estate.

2. My life is but a span; Mine age is naught with thee; And, in his highest honor, man Is dust and vanity.

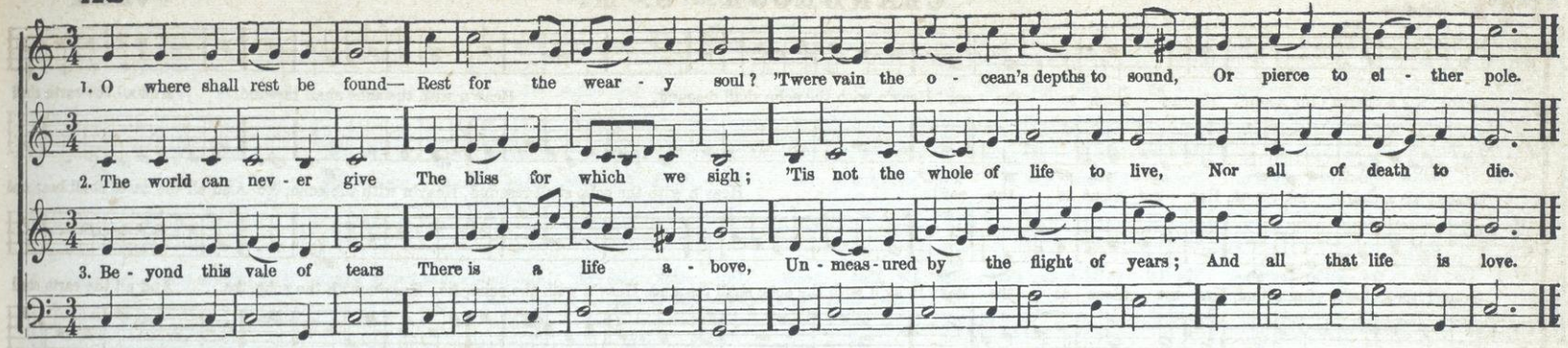
3. At thy rebuke the bloom Of earthly beauty flies; And grief shall like a moth consume All that delights our eyes.

Firm.

LITTLE MALBOROUGH. S. M.

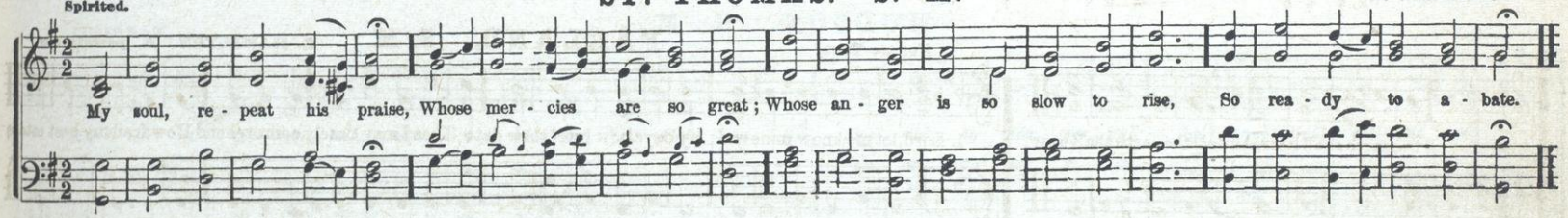
To God in whom I trust, I lift my heart and voice; O, let me not be put to shame, Nor let my foes re - joice.

SANGER. S. M



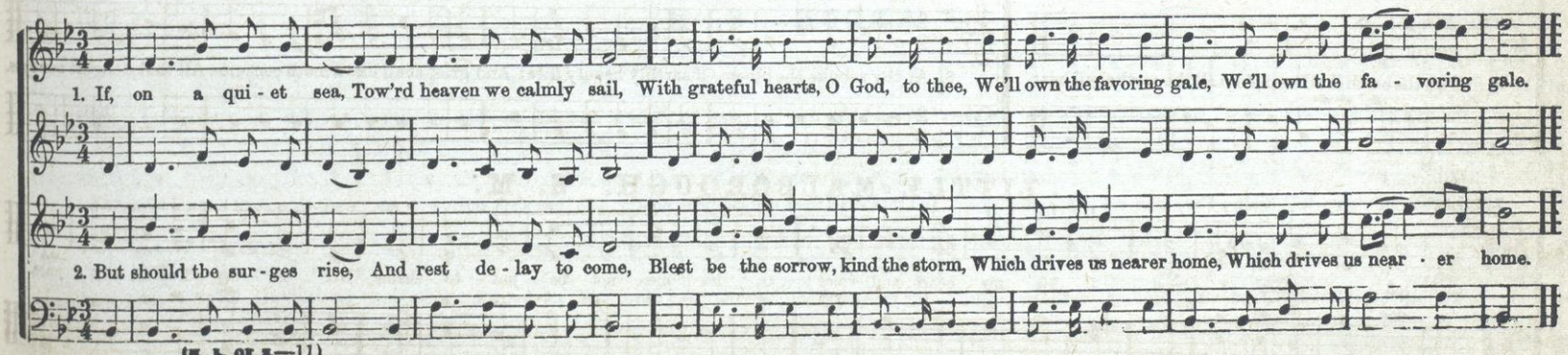
ST. THOMAS. S. M.

Spirited. A. WILLIAMS.



CARLTON. S. M.

From the Hallelujah, by Dr. MASON. By permission.



FOUNDER'S HALL. S M.

T. WALKER.

1. O bless the Lord, my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa vors are divine. Whose fa - vors are di - vine.

2. O, bless the Lord, my soul, Nor let his mer - cies lie For - got - ten in un - thank - ful - ness, And with - out praises die, And with-out praises die.

3. 'Tis He for - gives thy sins, 'Tis He re-lieves thy pain; 'Tis He that heals thy sick - ness - es, And makes thee young a-gain, And makes thee young a-gain.

HUDSON. S. M.

HARRISON.

Ex - alt the Lord our God, And wor - ship at his feet; His na - ture is all ho - li - ness, And mer - cy is his seat.

ARDOR. S. M.

Bold and Spirited.

N. W.

1. Our Cap-tain leads us on; He beck-ons from the skies; He reach - es out a star - ry crown, And bids us take the prize, And bids us take the prize.

2. "Be faith-ful un - to death; Par - take my vic - to - ry; And thou shalt wear this glo-rious wreath, And thou shalt reign with me, And thou shalt reign with me."

3. 'Tis thus the right-eous Lord To eve - ry sol - dier saith; E - ter - nal life is the re - ward Of all vic - to - rious faith, Of all vic - to - rious faith.

THACHER. S. M.

Firm. HANDEL.

1. To God, in whom I trust, I lift my heart and voice; O, let me not be put shame, Nor let my foes re - joice.
2. Thy mer - cies and thy love, O Lord! re - call to mind: And gra - cious - ly con - tin - ue still, As thou wast ev - - er, kind.
3. Let all my youth - ful crimes Be blot - ted out by thee; And O, for thy great good - ness' sake, In mer - cy think of me.

SHIRLAND. S. M.

Glowing. STANLEY.

Be - hold! the morn - ing sun Be - gins his glo - rious way; His beams through all the na - tions run, And life and light con - vey.

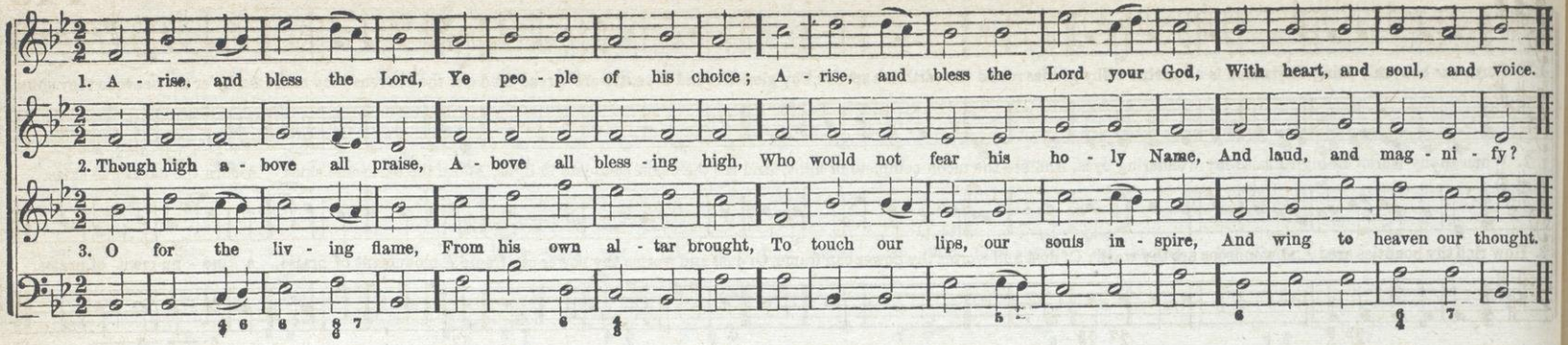
FENBURN. S. M.

H. F. M.

1. Our sins on Christ were laid; He bore the might - y load; Our ran - som price he ful - ly paid In groans, and tears, and blood.
2. To save a world, he dies; Sin - ners, be - hold the Lamb! To him lift up your long-ing eyes; Seek mer - cy in his name.

ATHOL, or CAMBRIDGE. S. M.

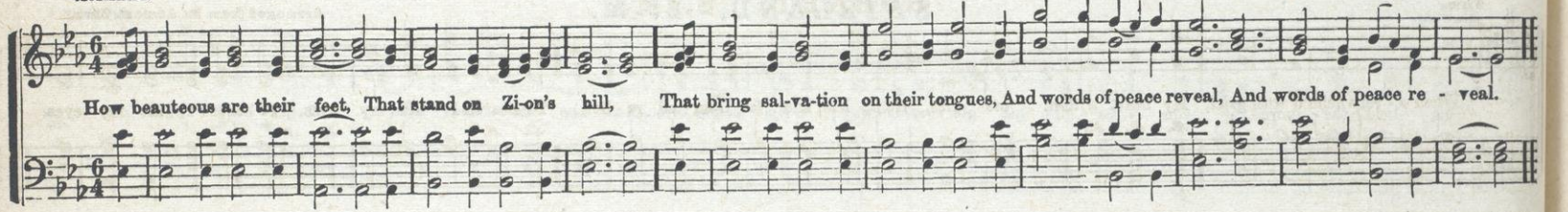
HARRISON.



MOUNT ZION. S. M.

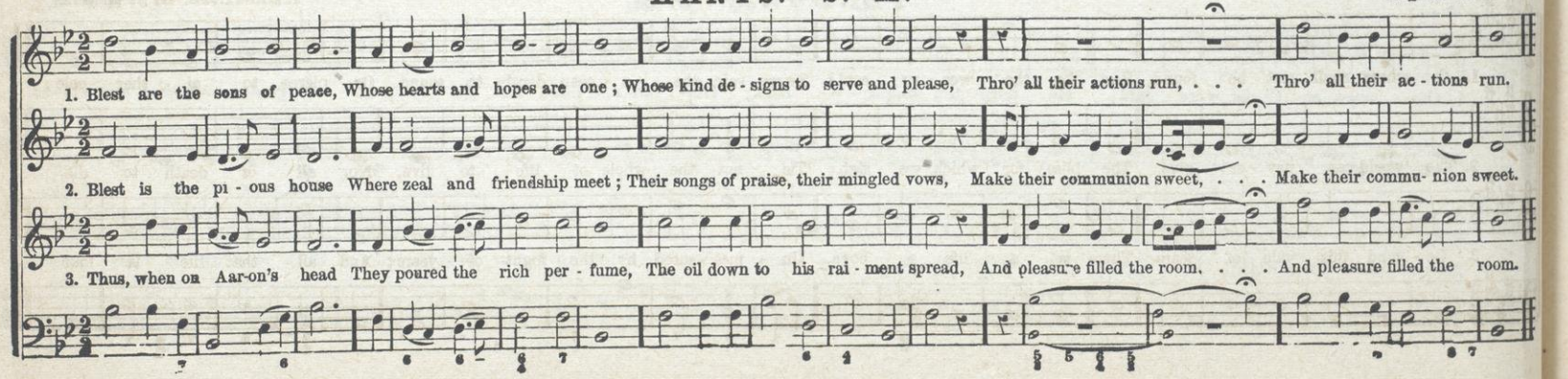
Siciliana.

From Manhattan Coll. By permission.



HANTS. S. M.

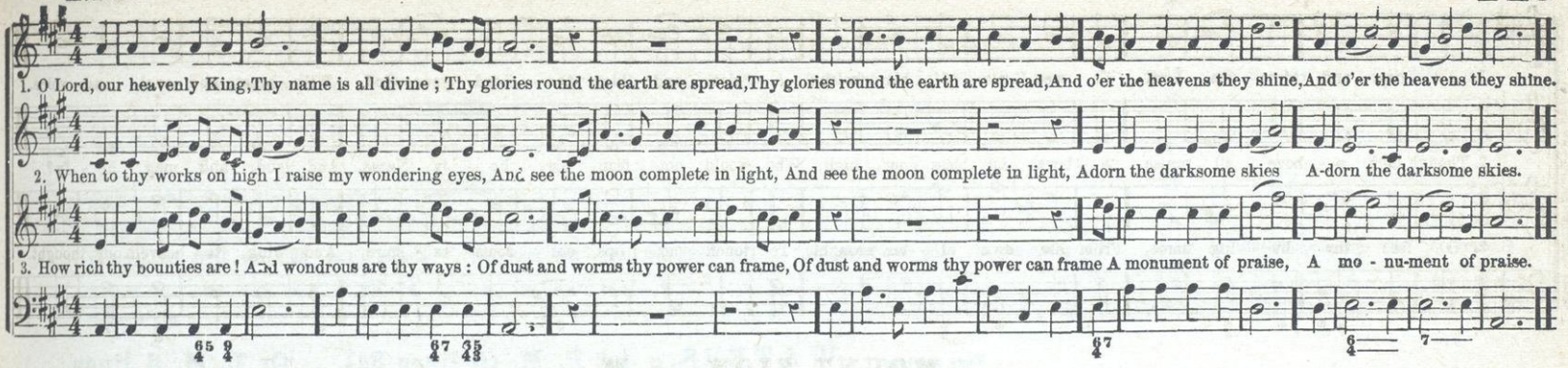
English Tune.



METCALF. S. M.

Lively.

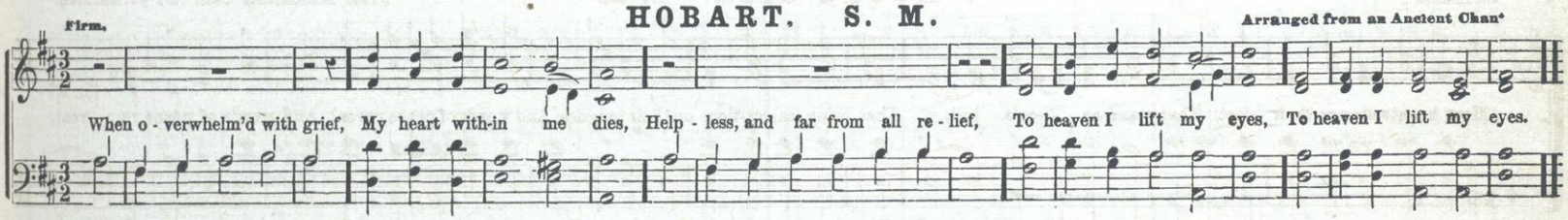
GEO. KINGSLEY.—By permission.



HOBART. S. M.

Firm.

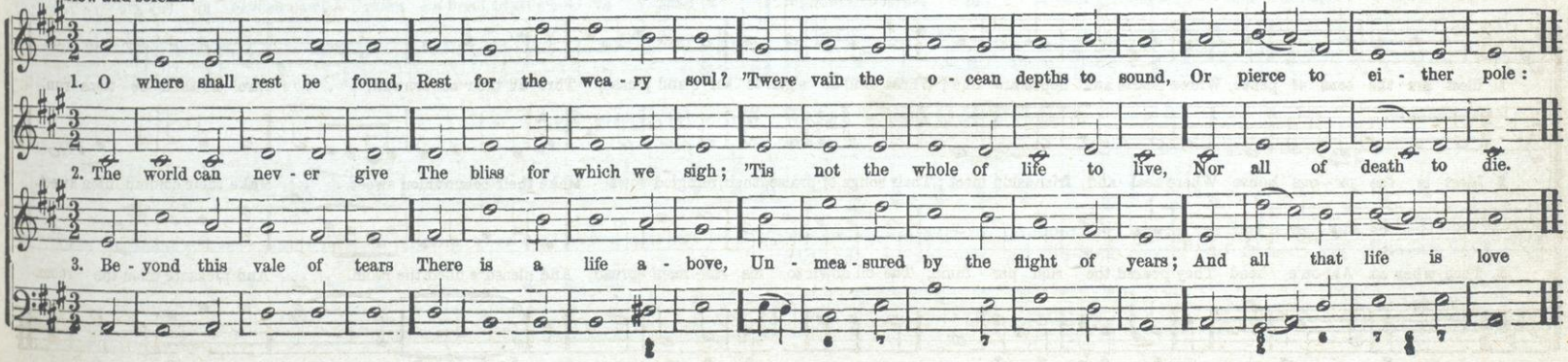
Arranged from an Ancient Chant



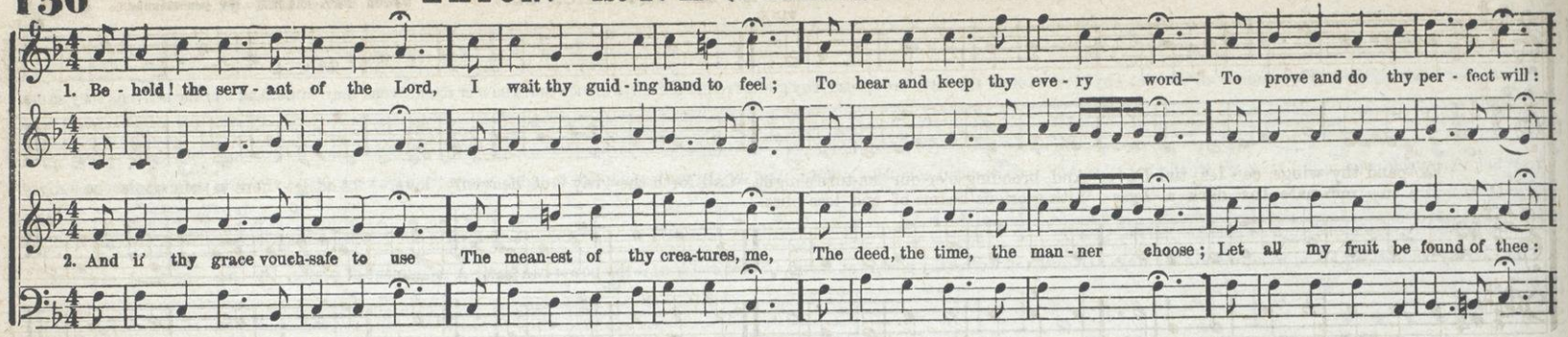
TIOGA. S. M.

Slow and solemn.

T. HASTINGS.—By permission.

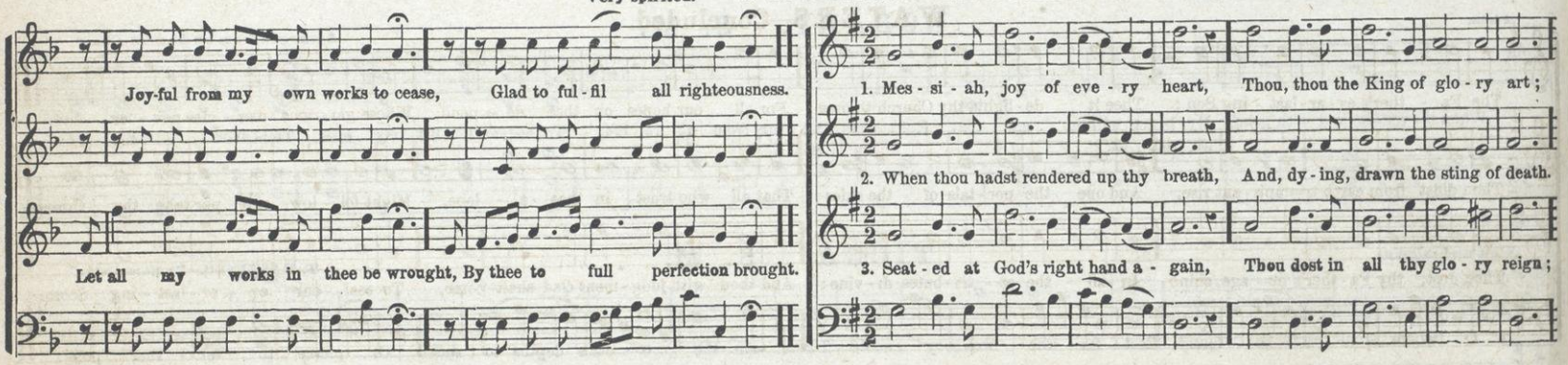


EATON. 1st P. M. (6 lines 8s). Or L. M. 6 lines



WATERS. 1st P. M. (6 lines 8s). Or L. M. 6 lines.

Very spirited.

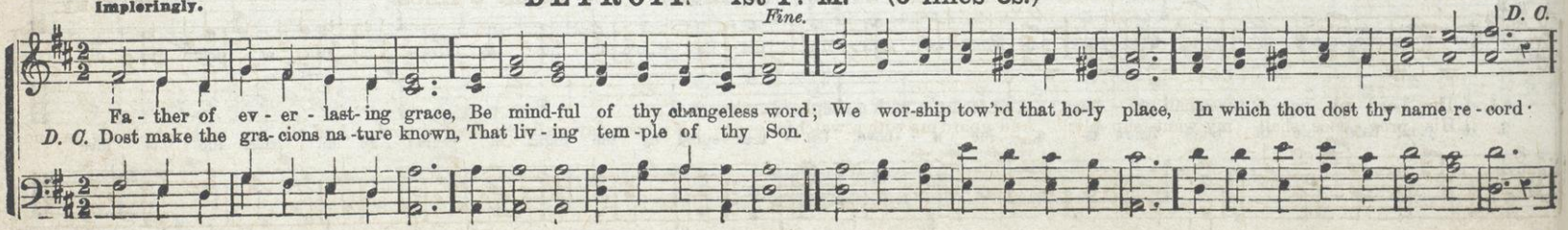


DETROIT. 1st P. M. (6 lines 8s.)

Imploringly.

Fine.

D. C.



Andante

MARTILLO. 1st P. M. (6 lines 8s.)

From Dev. Harm. By permission.

FINE. D. C.

Ex-pand thy wings, ce-les-tial Dove, And, brooding o'er our na-ture's night, Call forth the ray of heavenly love, And let there in our souls be light;
D. C. Il-lu-mi-nate the dark a-byss With glorious beams of end-less bliss.

D. C.

WATERS—Concluded.

The Fa-ther's ev-er-last-ing Son: Thee it de-lights thy Church to own; For all our hopes on thee de-pend, Whose glo-rious mer-cies nev-er end.

Thou didst from earth triumph-ant rise, And ope the por-tals of the skies; That all who trust in thee a-lone, Might fol-low, and par-take thy throne.

Thou dost, thy Fa-ther's im-age, shine In all the at-tri-butes di-vine; And thou with judg-ment clad shalt come, To seal our ev-er-last-ing doom.

Moderato.

YOAKLEY. 1st P. M. (6 lines.) Or L. M. 6 lines.

YOAKLEY.

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

Not too Fast.

BRIGHTON. 1st P. M. (6 lines, 8s.)

English.

1. O love di-vine, what hast thou done! Th' in-carnate God hath died for me! The Fa - ther's co - e - ter - nal Son, Bore all my sins up - on the tree!

2. Be - hold him, all ye that pass by,— The bleeding Prince of life and peace! Come see, ye worms, your Saviour die, And say, was ev - er grief like his?

GOOD SHEPHERD. 1st P. M. (6 lines, 8s.)

From Dulcimer

The Son of God for me hath died: My Lord, my Love is cru - ci - fied.

Come, feel with me his blood ap - plied: My Lord, my Love, is cru - ci - fied.

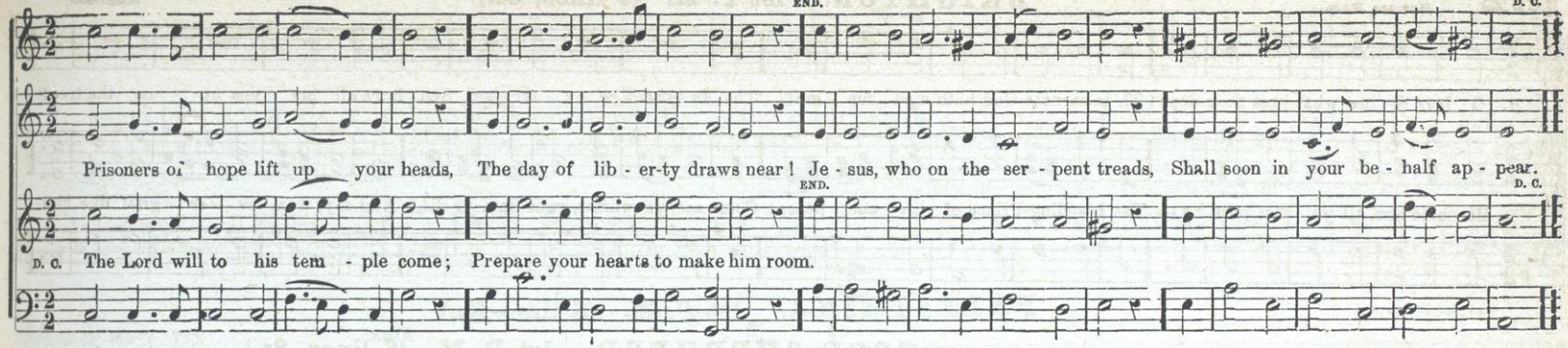
1. And can it be that I should gain An in - t'rest in the Saviour's blood!

2. 'Tis myst'ry all—th' Im-mor-tal dies! Who can explore his strange design!

Died he for me, who caused his pain! For me, who him to death pursued! A - maz - ing love! how can it be, That thou, my Lord, shouldst die for me.

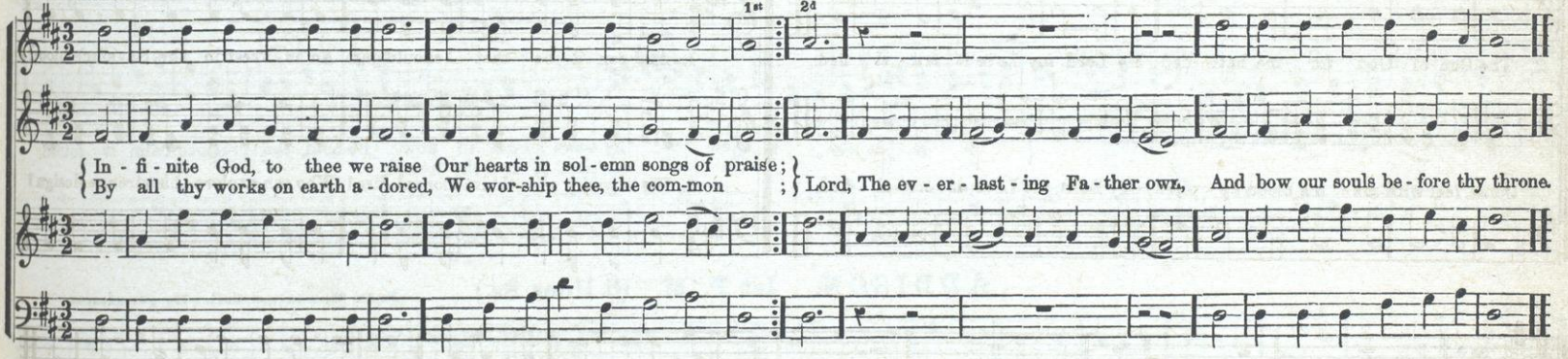
In vain the first-born se - raph tries To sound the depths of love divine: 'Tis mer - cy all! let earth a - dore: Let an - gel minds in - quire no more.

GLOUCESTER. 1st P. M. (6 lines 8's.) Or L. M. 6 lines.



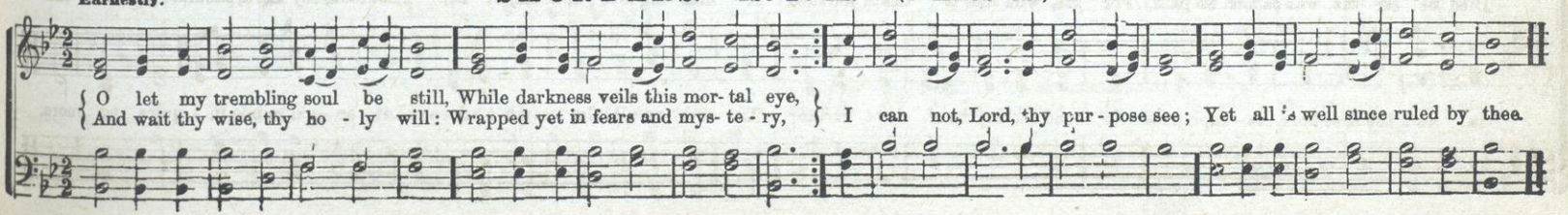
REED. 1st P. M. (6 lines 8s.)

Bold. From Cythara.



SAUNDERS. 1st P. M. (6 lines 8s.)

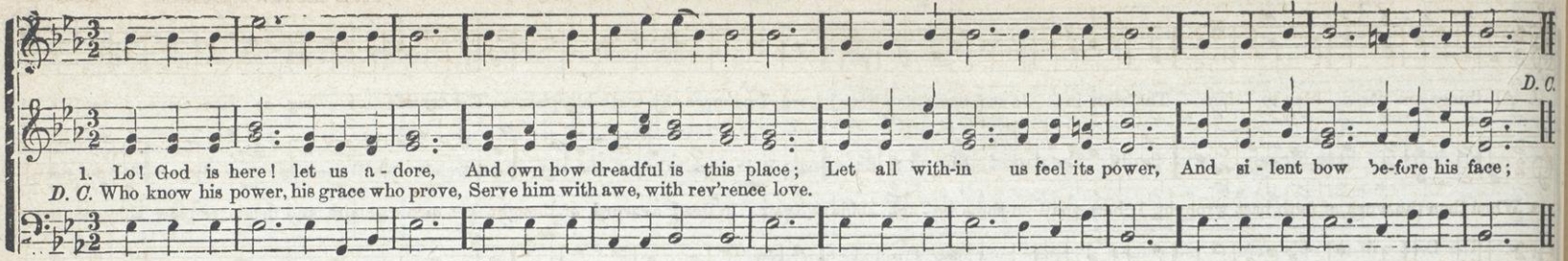
Earnestly. From Cythara.



With reverence.

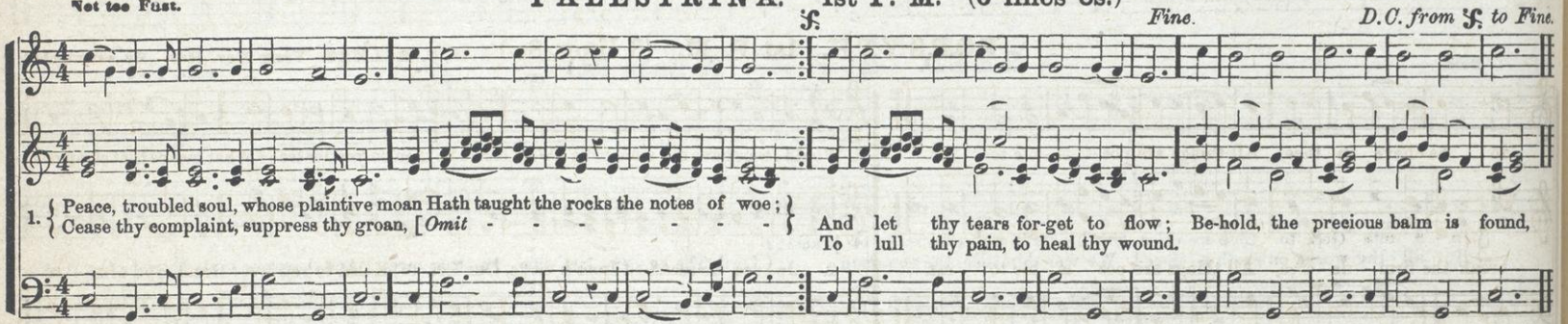
RAKEM. 1st P. M. (6 lines 8s.)

From Dulcimer



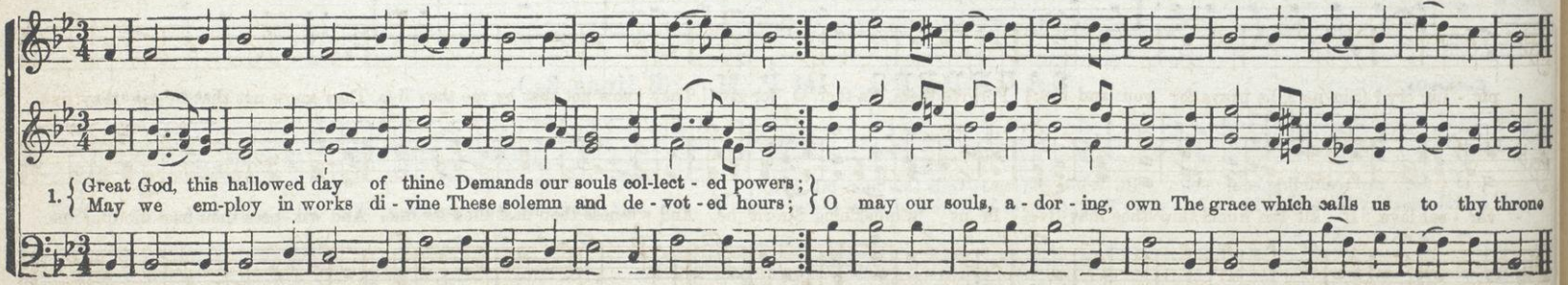
Not too Fast.

PALESTRINA. 1st P. M. (6 lines 8s.)

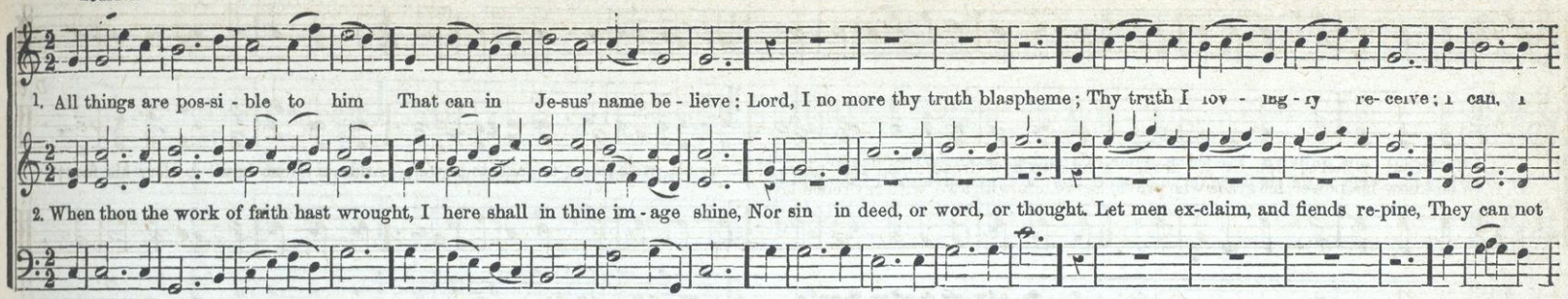


ADDISON. 1st P. M. (6 lines 8s.)

From Manhattan Coll. By permission.

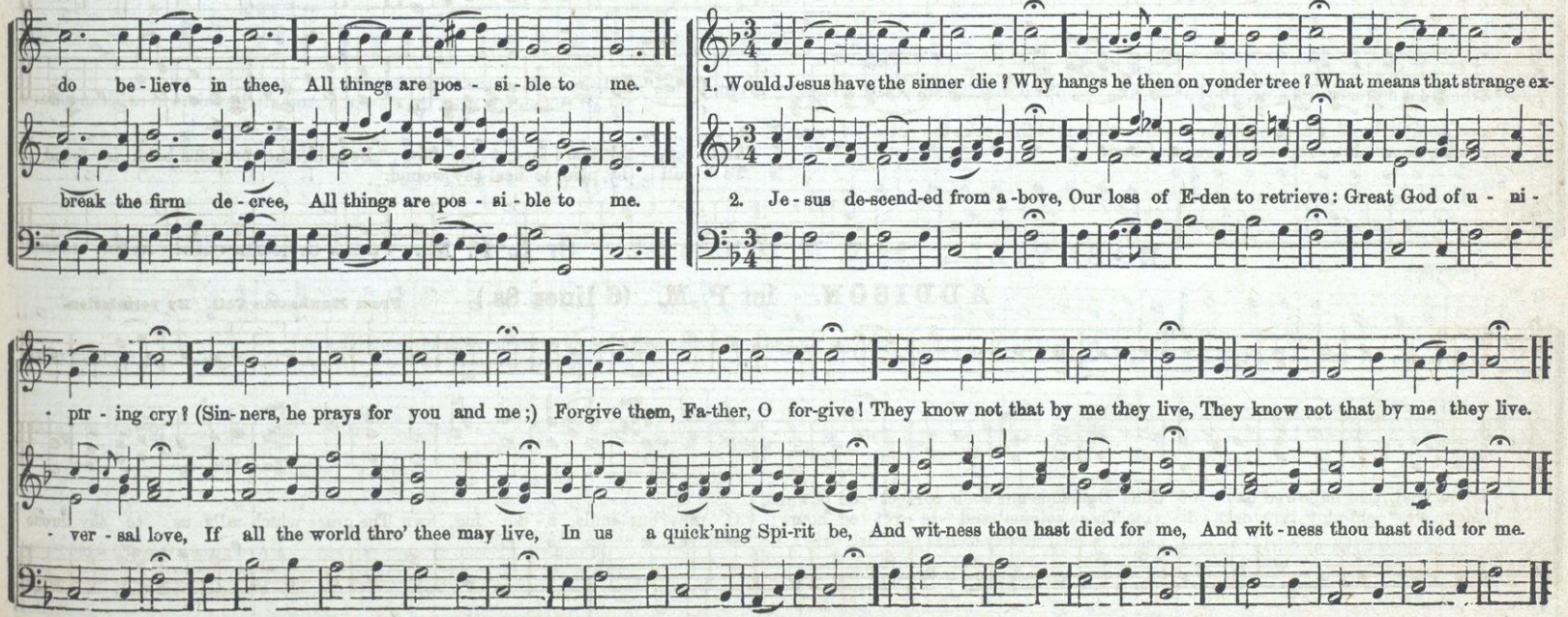


CREATION. 1st P. M. (6 lines 8s.)



FORSYTH. 1st P. M. (6 lines 8s.)

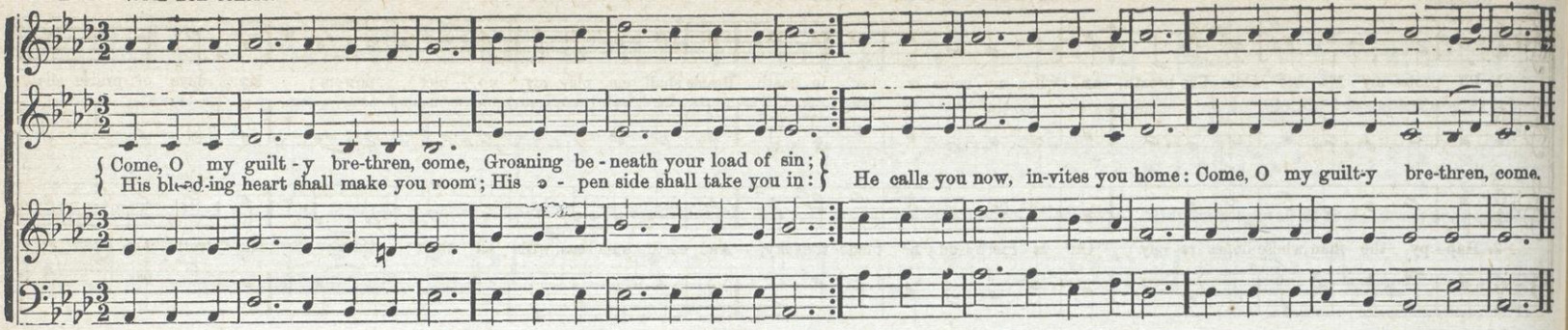
W. C. HOLMES. From Dev. Har. By permission.



156 With Tenderness.

SELENA. 1st P. M. (6 lines 8s.)

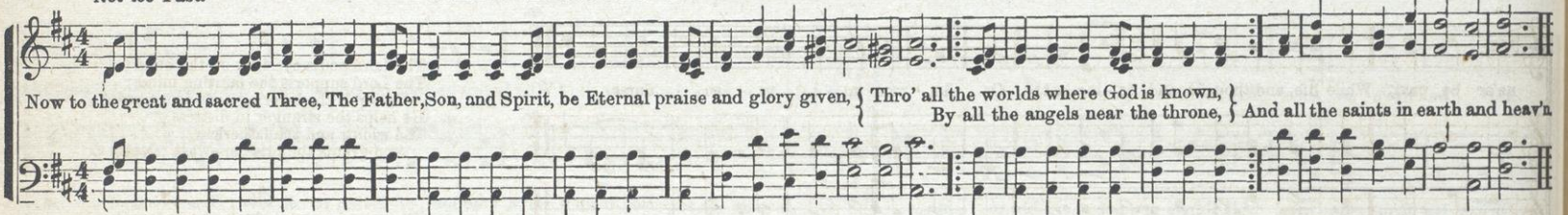
From Dulcimer.



Not too Fast.

JEFFERSON STREET. 2d P. M. (6 lines 8s.)

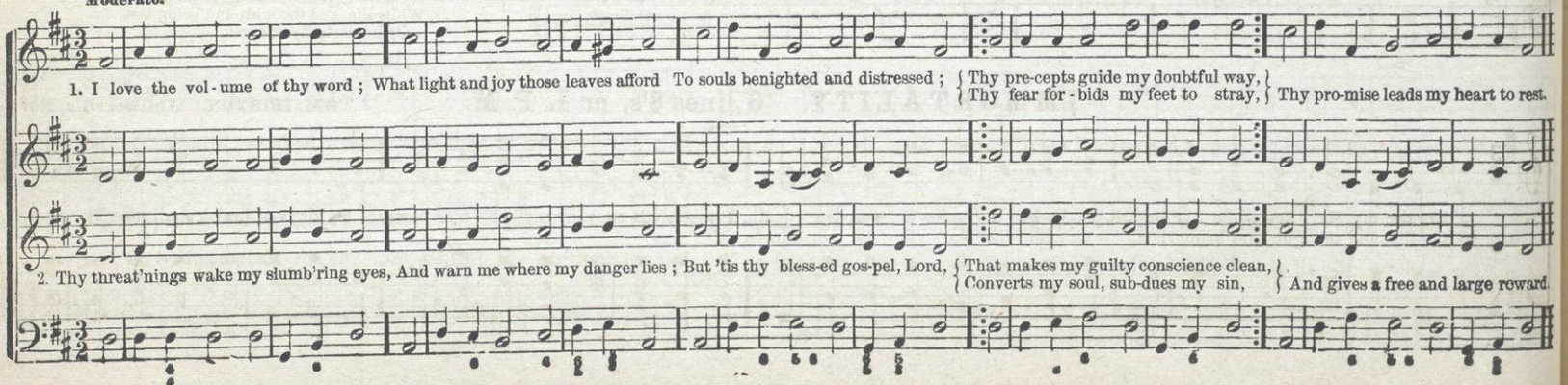
From Dulcimer.



Moderate.

NASHVILLE. 2d P. M. (6 lines 8s). Or L. P. M.

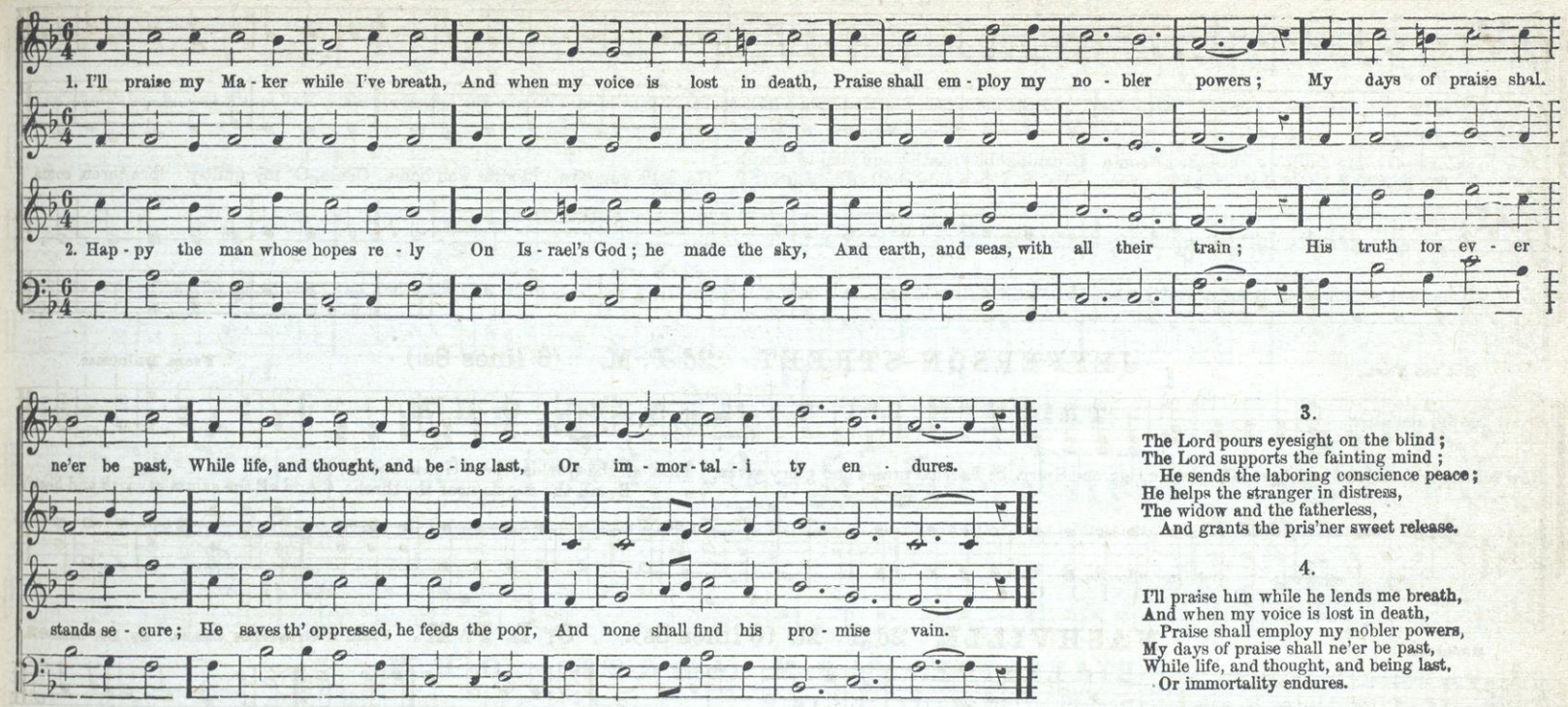
From a Gregorian Chant. By Dr. MASON.



Moderato.

PSALM FORTY-SIXTH. 2d P. M. (6 lines 8s) Or L. P. M.

WM. FRANCK.



3.

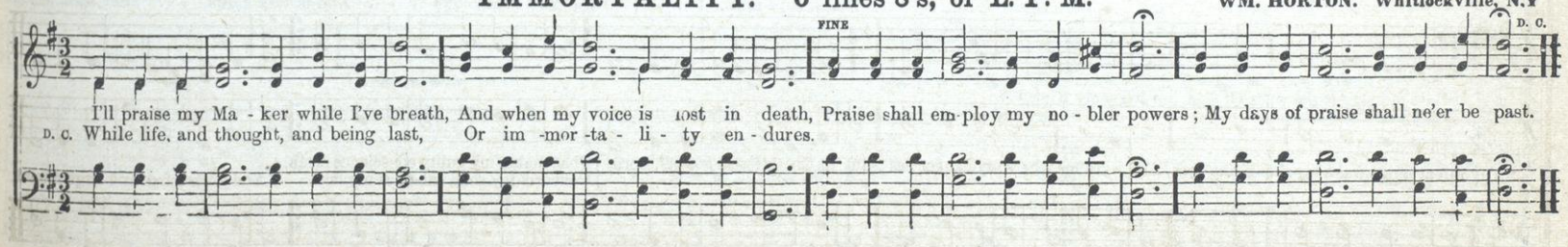
The Lord pours eyesight on the blind;
The Lord supports the fainting mind;
He sends the laboring conscience peace;
He helps the stranger in distress,
The widow and the fatherless,
And grants the pris'ner sweet release.

4.

I'll praise him while he lends me breath,
And when my voice is lost in death,
Praise shall employ my nobler powers,
My days of praise shall ne'er be past,
While life, and thought, and being last,
Or immortality endures.

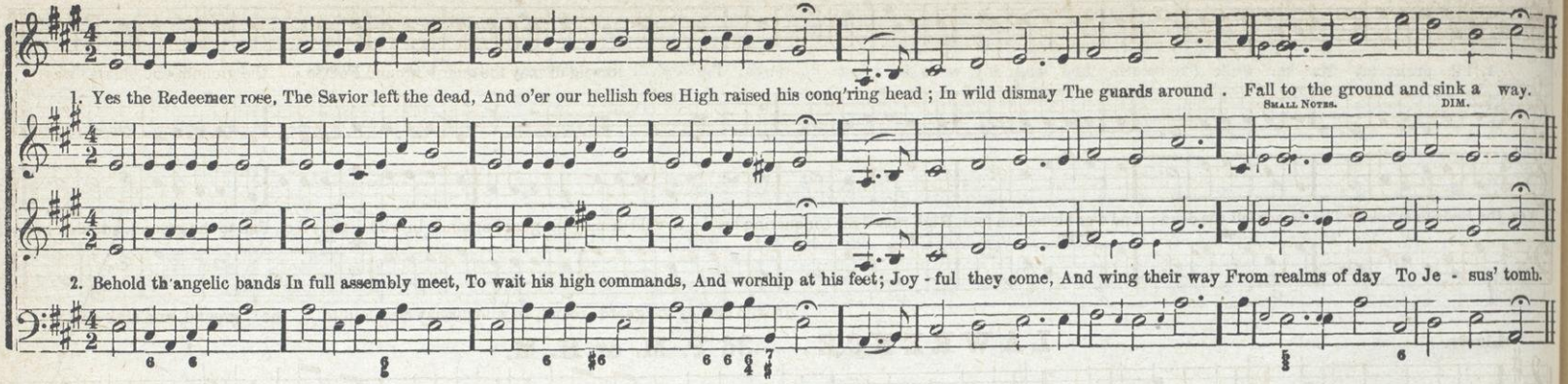
IMMORTALITY. 6 lines 8's, or L. P. M.

WM. HORTON. Whitlockville, N.Y



STOW. 3d P. M. (4 6s & 2 8s). Or H. M.

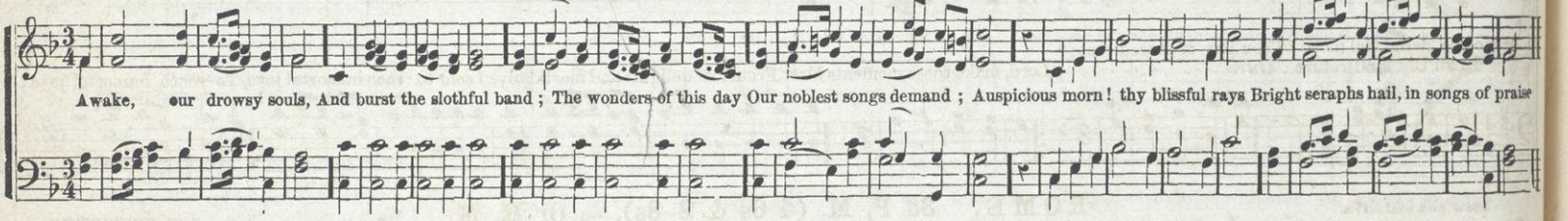
Lowell Mason.



TRIUMPH. 3d P. M. (4 6s & 2 8s). Or H. M.

Joyous and bold.

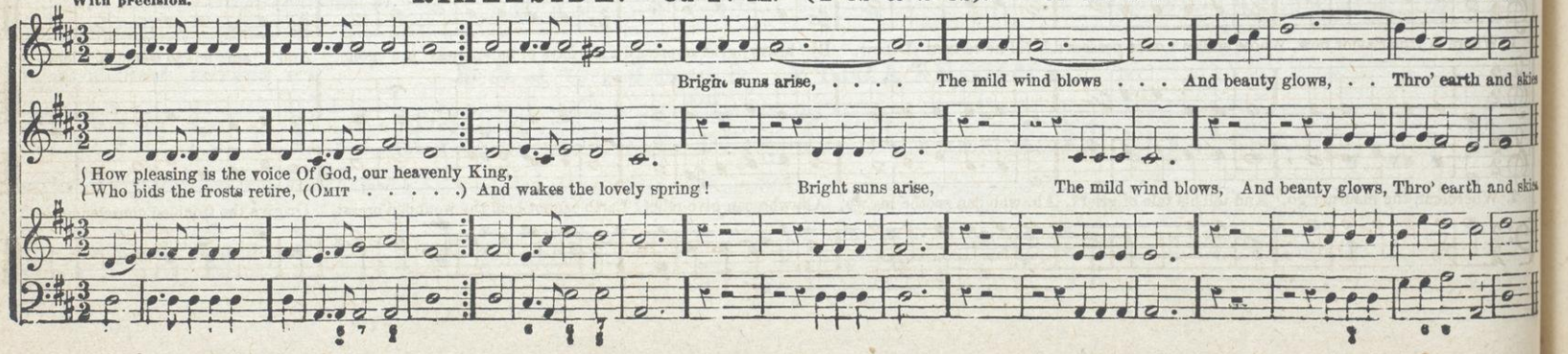
English



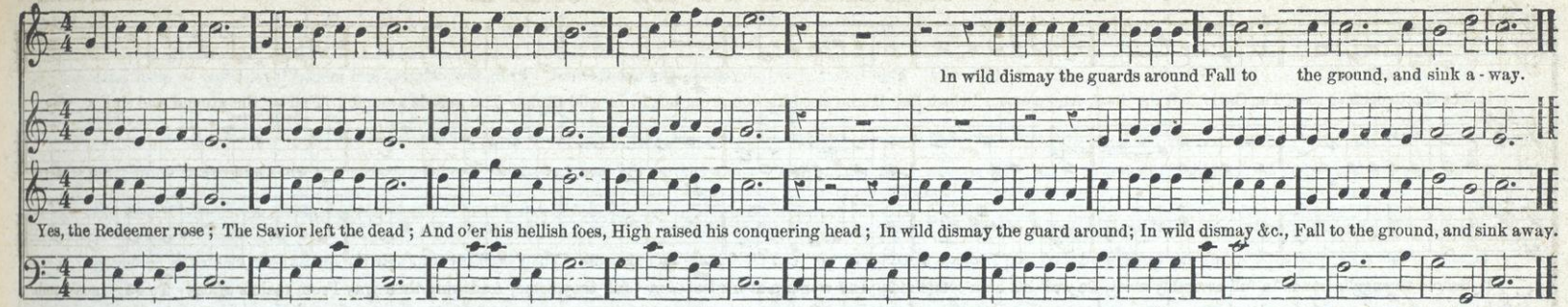
RIALLSIDE. 3d P. M. (4 6s & 2 8s). Or H. M.

With precision.

W. .

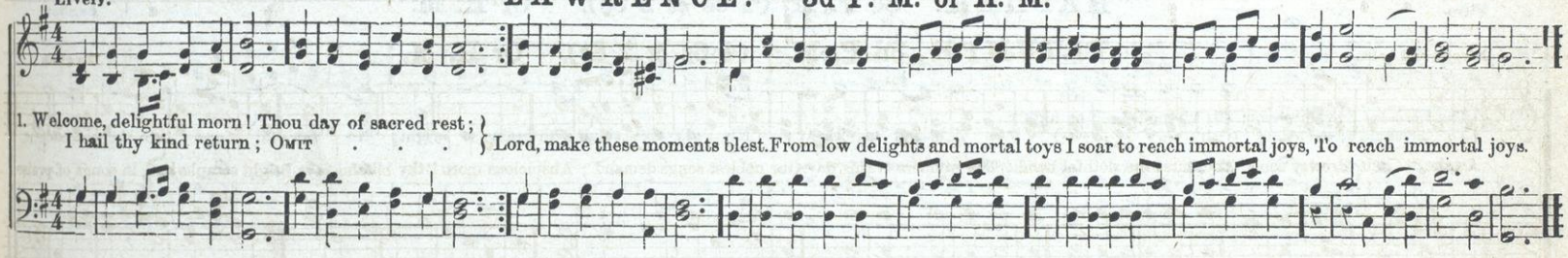


LENOX. 3d P. M. (4 6s & 2 8s). Or H. M



Lively.

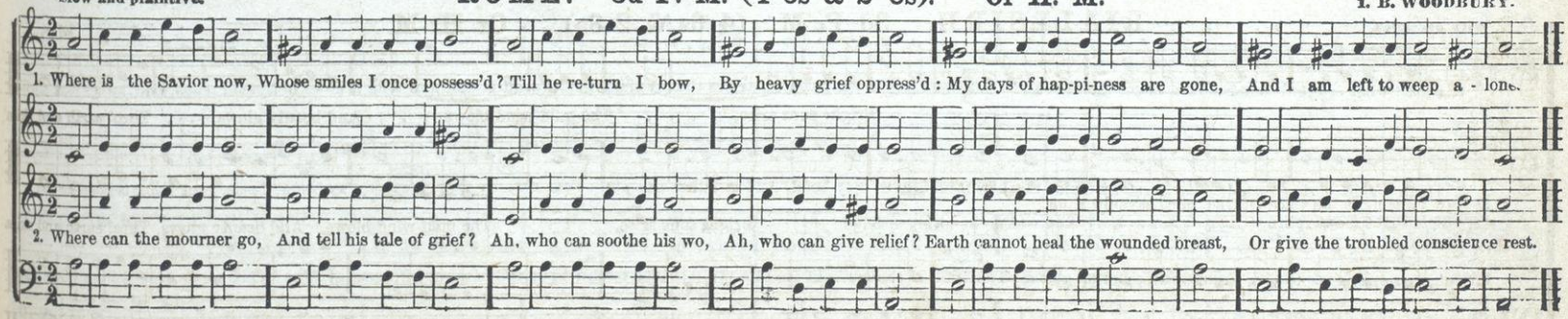
LAWRENCE. 3d P. M. or H. M.



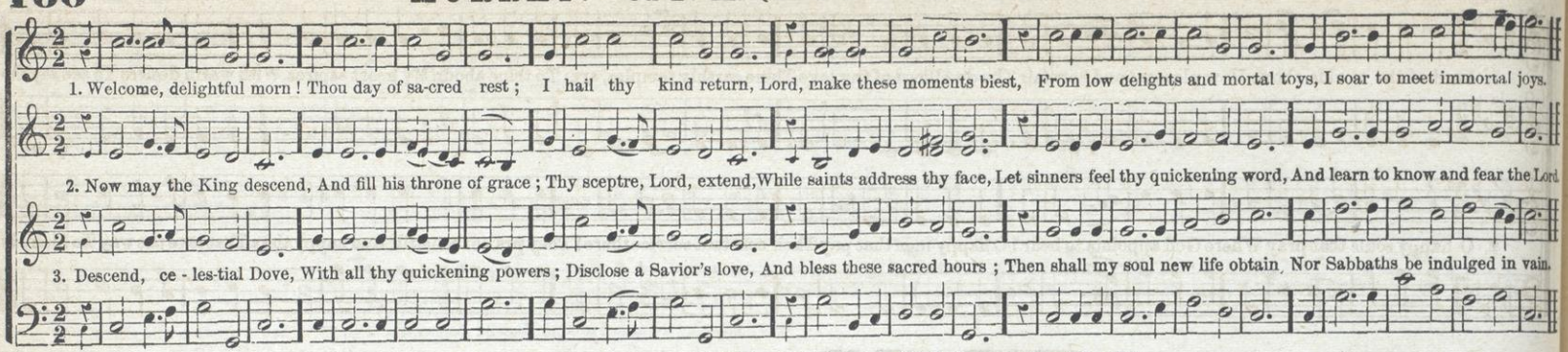
Slow and plaintive.

ROME. 3d P. M. (4 6s & 2 8s). Or H. M.

I. B. WOODBURY.



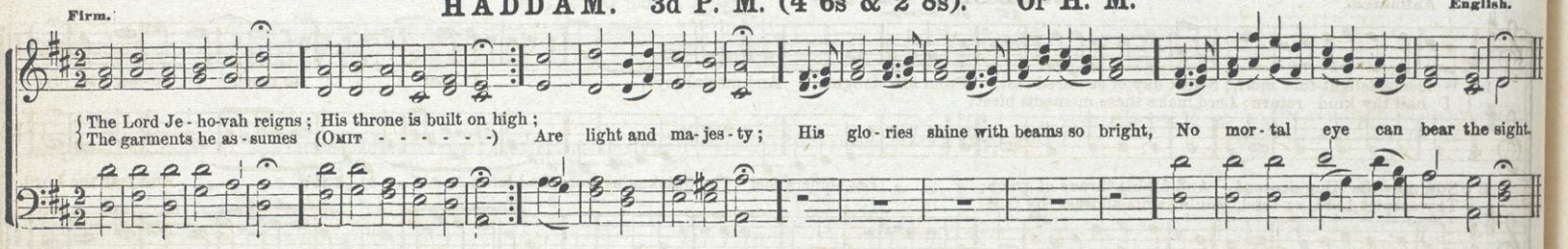
MURRAY. 3d P. M. (4 6s & 2 8s). Or H. M.



Firm.

HADDAM. 3d P. M. (4 6s & 2 8s). Or H. M.

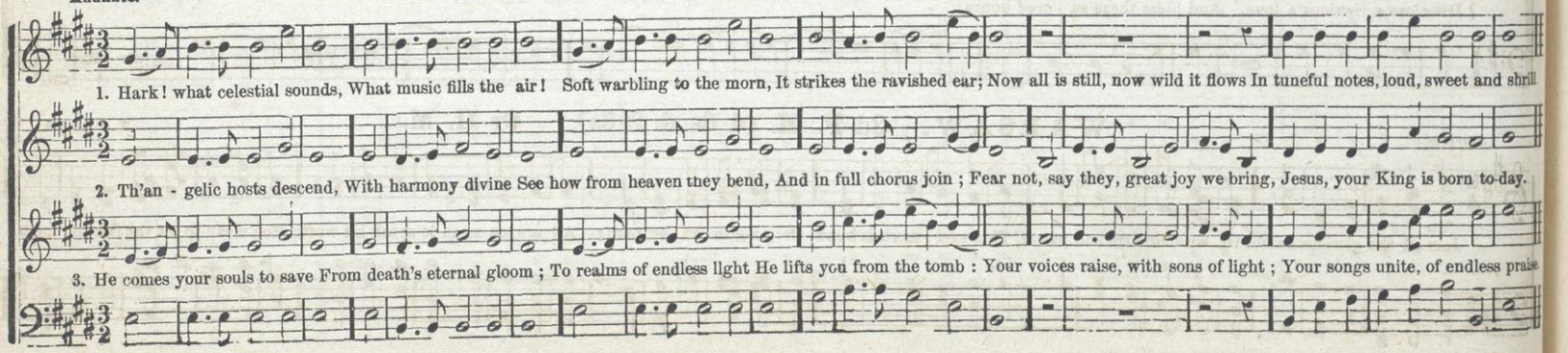
English.



Andante.

HUTCHINSON. 3d P. M. (4 6s & 2 8s). Or H. M.

I. B. WOODBURY.



RONALD. H. M.

From the Hallelujah, by Dr. MASON. By permission.

1. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples, are; To thine abode My heart aspires, With warm desires To see my God.

2. O happy souls that pray Where God appoints to hear! O happy men that pay Their constant service there! They praise thee still; And happy they That love the way To Zion's hill.

WEBER. H. M.

Animated.

1ST. 2D.

1. { Welcome, delight-ful morn; Sweet day of sa - cred rest, From low delights And mortal toys, I soar to reach im-mor - tal joys.
   { I hail thy kind return; Lord, make these moments blest:

2. { Now may the King descend, And fill his throne of grace; Let sinners feel Thy quickening word, And learn to know And fear the Lord.
   { Thy sceptre, Lord, ex-tend, While saints address thy face:

3. { De-scend, ce-les - tial Dove, With all thy quickening powers; Then shall my soul New life obtain, Nor Sab - - - - baths be enjoyed in vain.
   { Dis-close a Saviour's love, And bless these sa - cred hours:

WARSAW. 3d P. M. (4 6s & 2 8s). Or H. M.

T. CLARK.

Spirited.

Join all the glorious names Of wisdom, love and power, That ever mortals knew, Or an-gels ev - er bore; All are too mean to speak his worth, Too mean to set the Sav-ior forth.

PARK PLACE. 3d P. M. (4 6s & 2 8s.) or H. M.

S. B. POND. By permission.

1. A - rise, my soul, a - rise; Shake off thy guilt-y fears; The bleeding Sa - cri-fice In my be - half ap-pears: Be - fore the throne my Sure - ty stands,

2. He ev - er lives a - bove, For me to in - ter-cede; His all re - deeming love, His precious blood, to plead; His blood a - toned for all our race,

AUSPICIOUS MORN. 3d P. M. (4 6s & 2 8s,) or H. M.

CRAMER. From Dev. Har. By permission.

My name is writ - ten on his hands.

And sprinkles now the throne of grace.

1. A-wake, ye saints, a-wake! And hail this sa-cred day: In loftiest songs of praise Your joy - ful homage pay:

2. On this au-spi-cious morn The Lord of life a - rose; He burst the bars of death, And vanquished all our foes;

Come bless the day that God hath blest, The type of heaven's e - ter - nal rest,—Come bless the day that God hath blest, The type of God's e - ter - nal rest.

And now he pleads our cause a - bove, And reaps the fruit of all his love,—And now he pleads our cause above, And reaps the fruit of all his love.

Slow.

BURNHAM. 3d P. M. (4 6s & 2 8s.) Or H. M

1. Ye ransomed sin - ners, hear, The pris - oners of the Lord; And wait till Christ ap - pear, Ac - cord - ing to his word.

2. In God we put our trust; If we our sins con - fess, Faith - ful is he and just, From all un - right - eous - ness:

3. Sure - ly in us the hope Of glo - ry shall ap - pear; Sin - ners, your heads lift up, And see re - demp - tion near:

Re - joice in hope, re - joice with me; Re - joice in hope, re - joice with me; We shall from all our sins be free.

To cleanse us all, both you and me: To cleanse us all, both you and me: We shall from all our sins be free.

A - gain I say, Re - joice with me; A - gain I say, Re - joice with me; We shall from all our sins be free.

Spirited.

HUREN. 3d P. M. (4 6s & 2 8s). Or H. M.

Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples are; To thine abode My heart aspires, With warm desires, To see my God.

GLORY. 4th P. M. (886, 886). Or C. P. M.

1. Thou God of power, thou God of love, Whose glo - ry fills the realms a - bove, Whose praise arch - an - gels sing, And veil their fa - ces while they cry, Thrice

2. Thee as our God we too would claim, And bless the Sav - ior's pre - cious name, Through whom this grace is given; He bore the curse to sin - ners due, He

SOLI.

3. The veil that hides thy glo - ry rend, And here in sav - ing power de - scend, And fix thy blest a - bode; Here to our hearts thy-self re - veal, And

TUTTI.

Holy, to their God Most High, Thrice Holy to their King, Thrice Holy to their King: And veil their faces while they cry, Thrice Holy, to their God Most High, Thrice Holy, to their King.

forms their ruin'd souls anew, And makes them heirs of heaven, And makes them heirs, &c.; He bore the curse to sinners due, He forms their ruin'd souls anew, And makes them heirs of heaven.

TUTTI.

let each waiting spirit feel The presence of our God, The presence of our God; Here to our hearts thy-self re-veal, And let each waiting spir - it feel The pre - sence of our God.

MIDDLESEX.

Plaintive.

When thou, my righteous Judge shalt come To take thy ransomed people home, Shall I among them stand? { Shall such a worthless worm as I / Who sometimes am afraid to die, } Be found at thy right hand

Smooth and Flowing.

CLINTON. C. P. M. Or L. C. M.

1. My God, thy boundless love I praise; How bright, on high, its glories blaze! How sweetly bloom be-low! { It streams from thine eternal throne; / Thro' heaven its joys forever run, } And o'er the earth they flow.

2. But in the gos-pel it appears In sweeter, fairer charac - ters, And charms the ravished breast; { There, love immortal leaves the sky, / To wipe the drooping mourner's eye, } And give the weary rest.

ENON. 4th P. M. (886,886). Or C. P. M.

Lo! on a nar - row neck of land, 'Twixt two unbounded seas I stand, Se-cure, in-sen-si-ble: { A point of time, a moment's space, / Re - moves me to that heavenly place, } Or shuts me up in hell.

WILLOUGHBY. 886,886, or C. P. M.

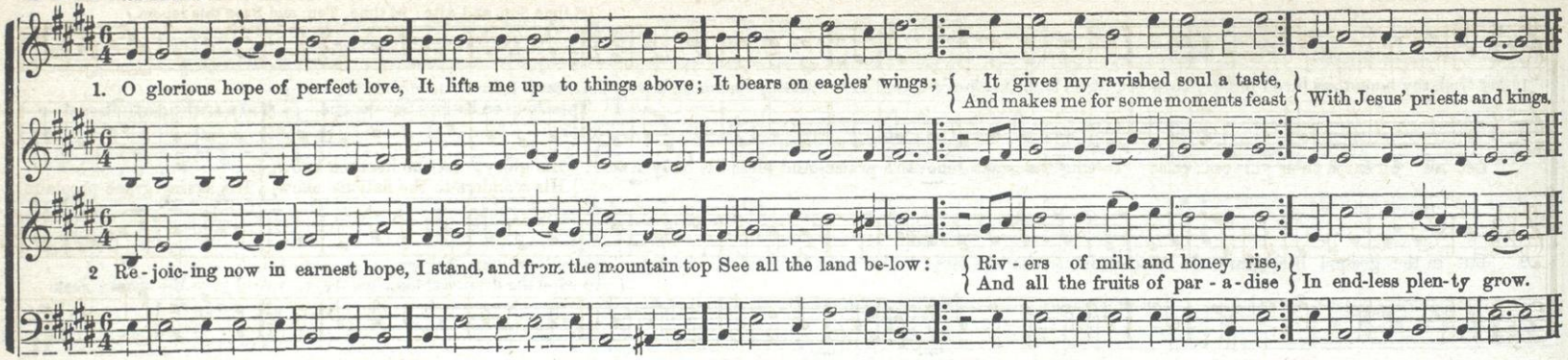
1. Jesus, thou soul of all our joys, For whom we now lift up our voice, And all our strength exert,—Vouchsafe the grace we humbly claim; Compose into a thankful frame, And tune thy people's heart.

2. While in the heav'nly work we join, Thy glory be our whole design, Thy glory, not our own:—Still let us keep this end in view, And still the pleasing task pursue, To please our God alone.

166 Siciliano.

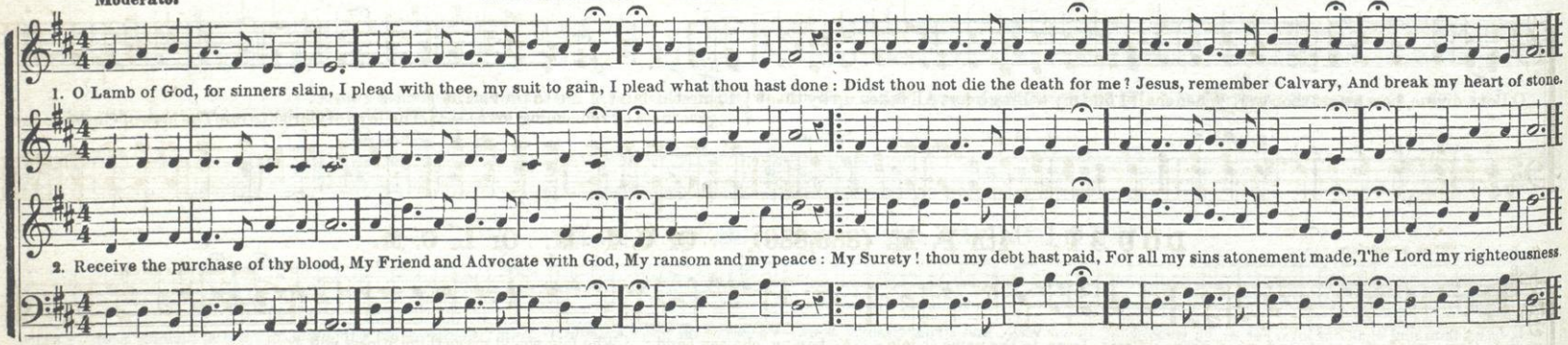
BREMEN. 4th P. M. (886,886). Or C. P. M.

HASTINGS. From Man. Coll. By permission.



GANGES. 4th P. M. (886,886). Or C. P. M.

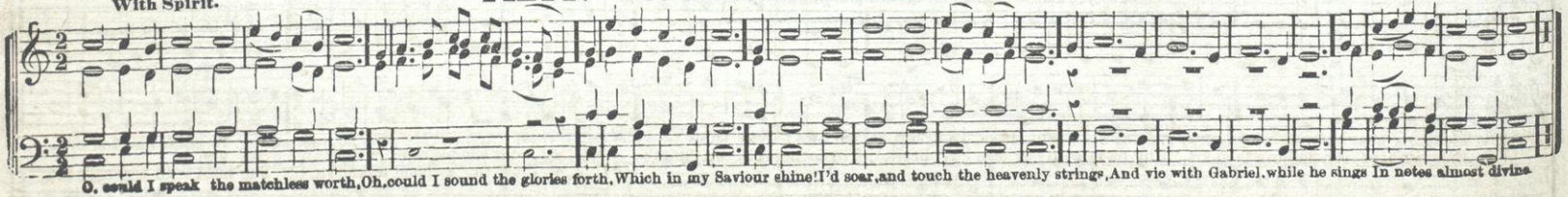
Moderato.



PIETY. C. P. M. or S. C. M.

With Spirit.

T. CARLE.

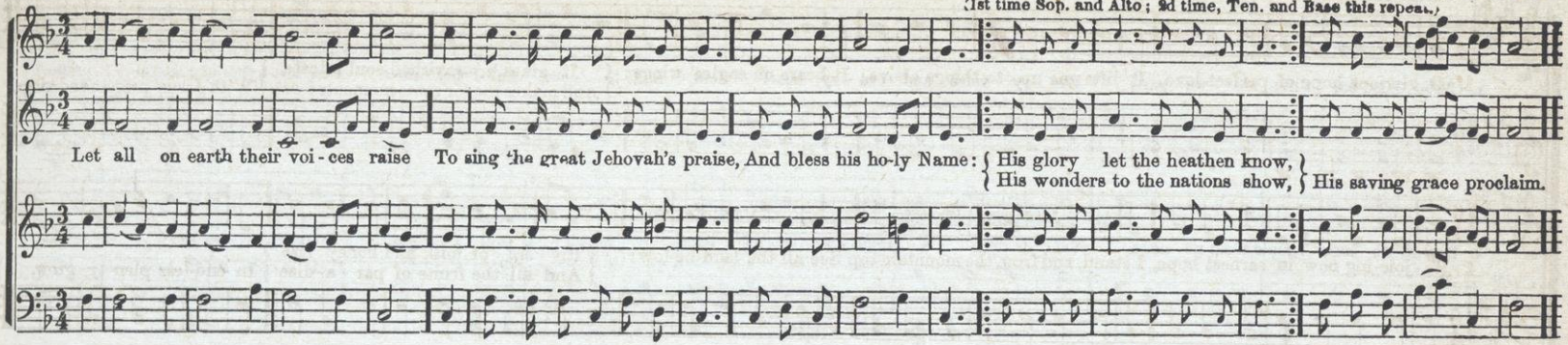


Glowing

NORMAN. 4th P. M. (886,886). Or C. P. M.

Theme from MOZART.

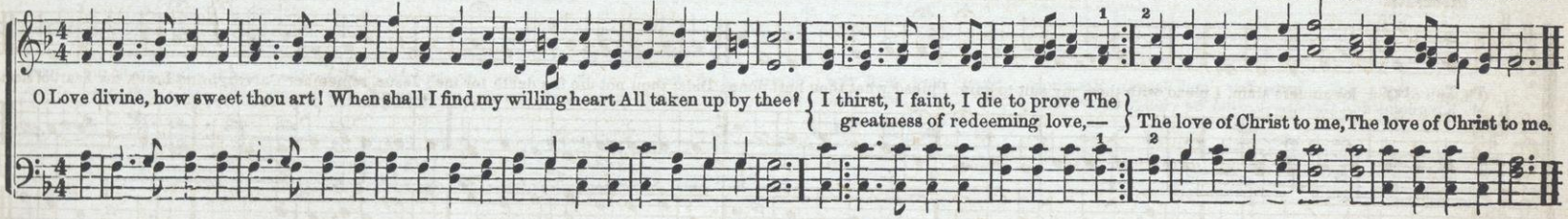
(1st time Sop. and Alto; 2d time, Ten. and Base this repeat.)



Moderato.

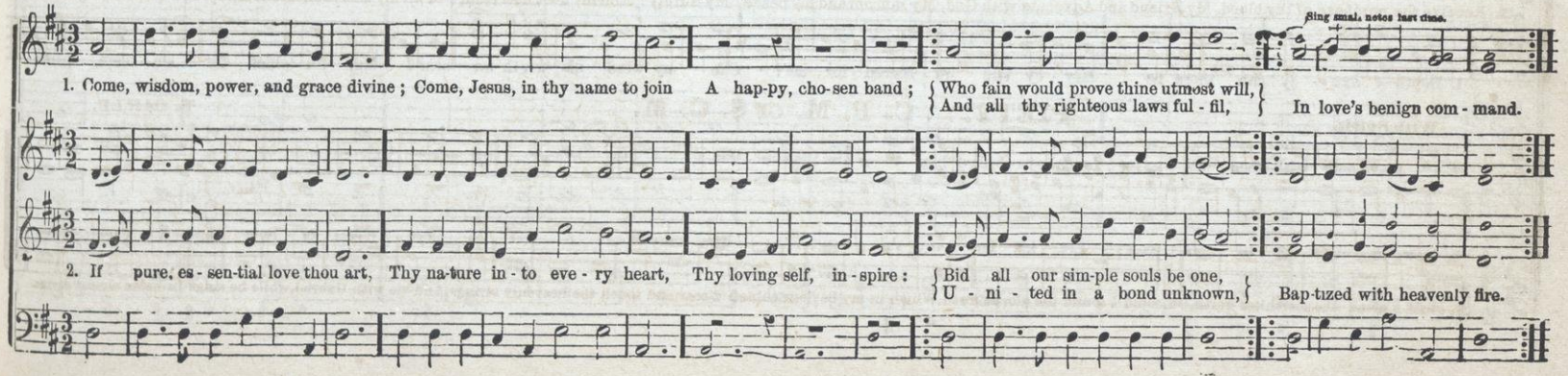
BIRMINGHAM. 4th P. M. Or C. P. M.

From the Hallelujah, by Dr. MASON. By permission.



With precision.

DOUBT. 4th P. M. (886,886). Or C. P. M. Or L. C. M.



168 With earnestness.

ST. LOUIS. 5th P. M. (4 lines 7s.)

1. Chris - tians, bre - thren, ere we part, Eve - ry voice and eve - ry heart Join, and to our Fa - ther raise One last hymn of grateful praise.

2. Though we here should meet no more, Yet there is a brigh - ter shore; There, re - leased from toil and pain, There we all may meet a gain.

PLEYEL'S HYMN. 5th P. M. (4 lines 7s.)

Flowing. PLEYEL.

7s. To thy pas - tures, fair and large, Heaven-ly Shep - herd, lead thy charge; And my couch, with ten - derest care, Midst the spring - ing grass pre pare.

M. Kingdoms and thrones to God be - long, Crown him ye na - tions, in your song; His wondrous name and power re - hearse; His honors shall en - rich your verse.

NORWICH. 5th P. M. (4 lines 7s).

German.

1. Depth of mer - cy! can there be Mer - cy still re - served for me? Can my God his wrath for - bear? Me, the chief of sin - ners, spare.

2. I have long with-stood his grace; Long pro - voked him to his face; Would not hear - ken to his calls; Grieved him by a thous - and falls.

3. Now in - cline me to re - pent; Let me now my sins lam - ent; Now my foul re - volt de - plore, Weep, be - lieve, and sin no more.

PRAYER. 5th P. M. (4 lines 7s.)

ASAHEL ABBOT. From Dev. Harmonist. By permission.

1. Glo - ry be to God on high, God, whose glo - ry fills the sky; Peace on earth to man for - given. Man, the well - be - loved of heaven.

2. Sov' - reign Fa - ther, heavenly King, Thee we now pre - sume to sing; Glad thine at - tri - butes con - fess, Glo - rious all and num - ber - less.

3. Hail, by all thy works a - dored! Hail, the ev - er - last - ing Lord! Thee with thankful hearts we prove, God of power, and God of love.

MOZART. 5th P. M. (4 lines 7s).

With precision.

MOZART.

Lord, we come be - fore thee now, At thy feet we hum - bly bow; O, do not our suit dis - dain; Shall we seek thee, Lord, in vain?

WARNING. 5th P. M. (4 lines 7s.)

Earnestly.

W * *.

1. Haste, O sin-ner, now be wise; Stay not, stay not, for the morrow's sun: Wis - dom if you still de - spise, Harder is it to be won, Harder is it to be won.

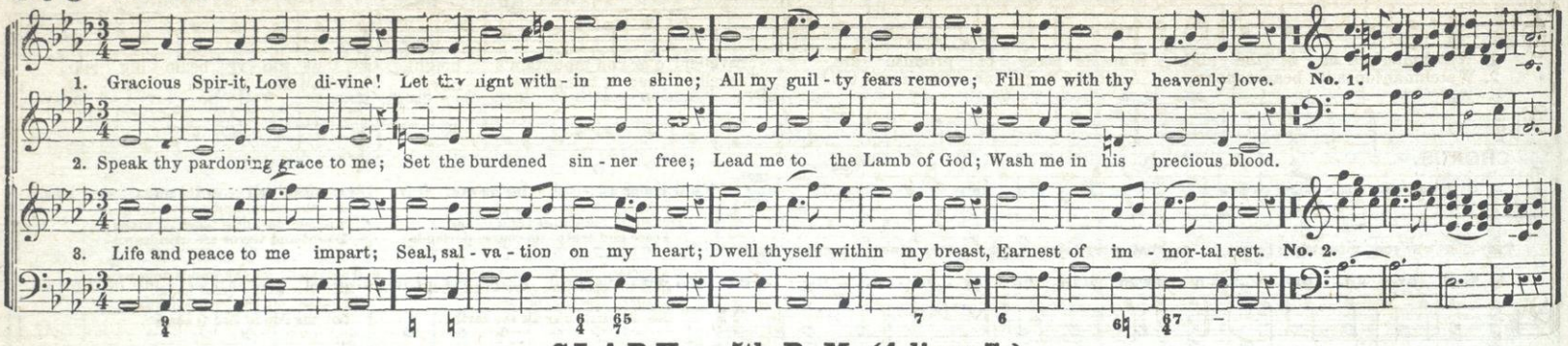
2. Haste, and mercy now im - plore; Stay not, stay not, for the morrow's sun, Lest thy sea - son should be o'er, Ere this evening's stage be run, Ere this evening's stage be run.

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 salvation's work is done, Ere salvation's work is done.

170 Slow and gentle.

ARAVESTA. 5th P. M. (4 lines 7s.)

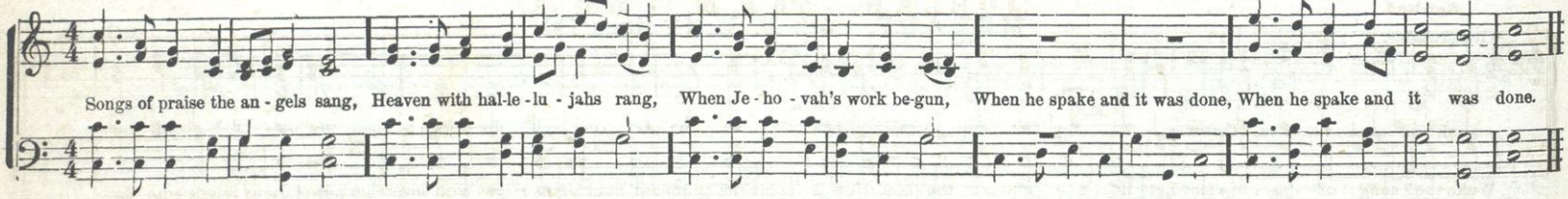
Arranged by N. BROUGHTON, Jr.



CLARK. 5th P. M. (4 lines 7s).

Spirited.

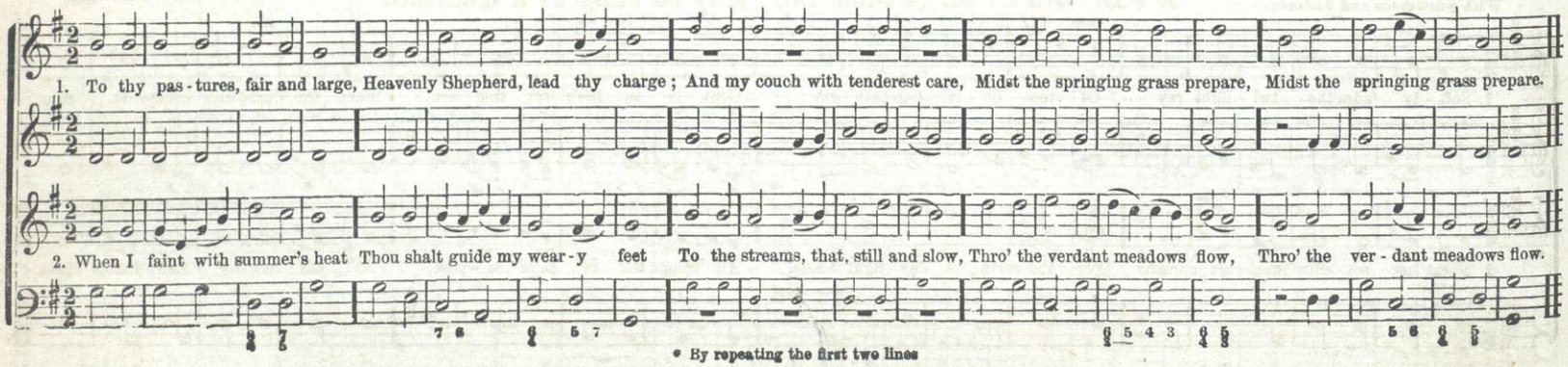
T. CLARK.



HENDON. 5th or 6th* P. M. (4 or 6 lines 7s).

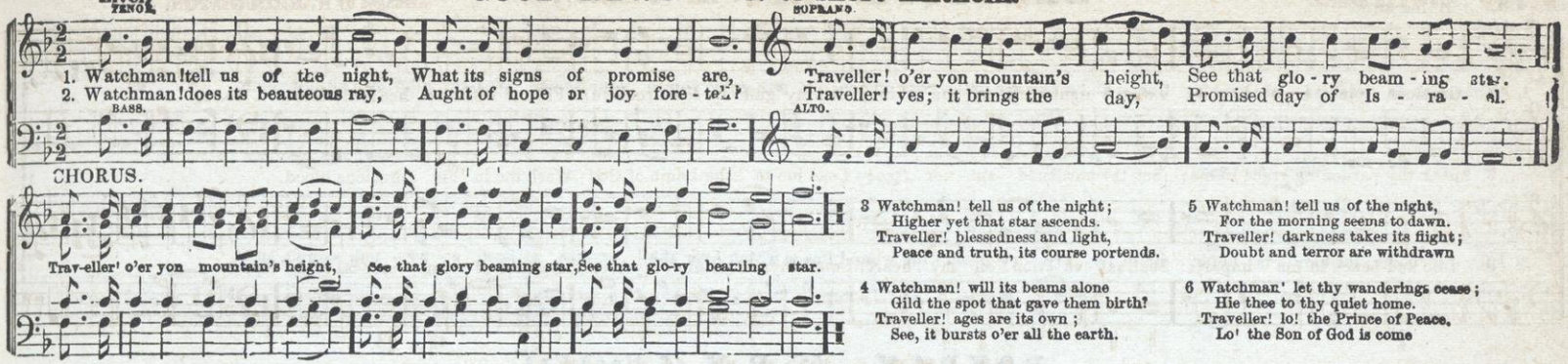
Moderato.

From Rev. Dr. MALAN.



* By repeating the first two lines

GOOD NEWS. 7s. or short Anthem.



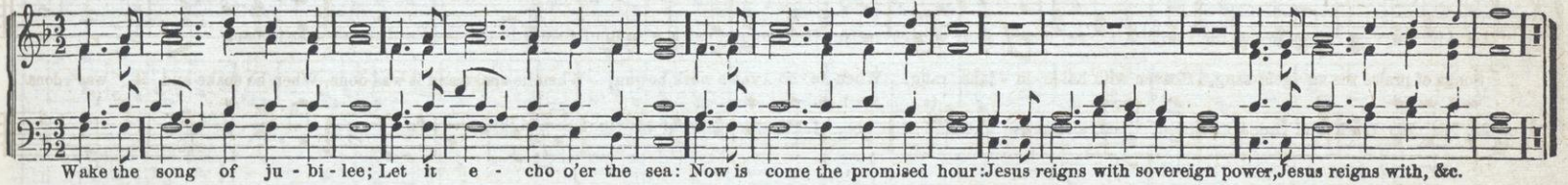
3 Watchman! tell us of the night;
Higher yet that star ascends.
Traveller! blessedness and light,
Peace and truth, its course portends.

4 Watchman! will its beams alone
Gild the spot that gave them birth?
Traveller! ages are its own;
See, it bursts o'er all the earth.

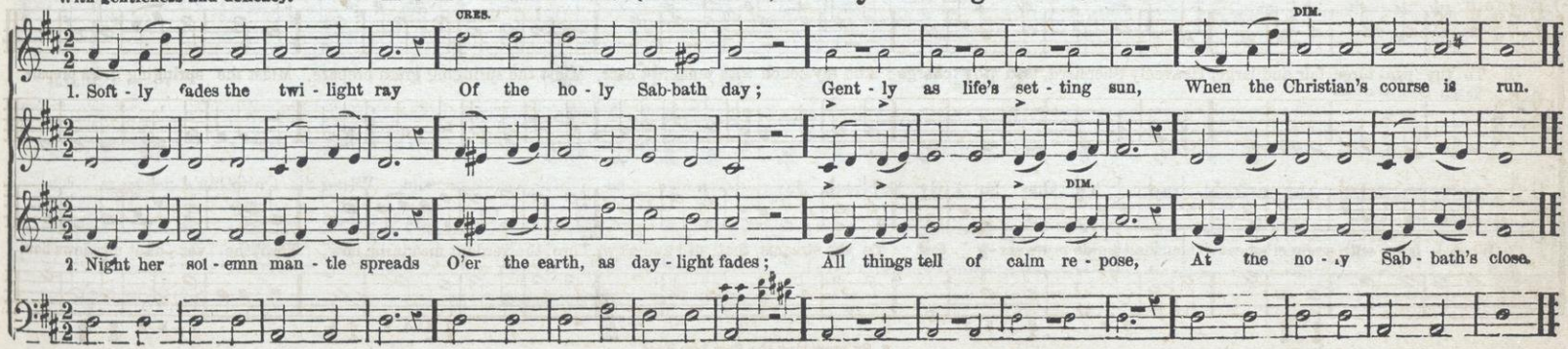
5 Watchman! tell us of the night,
For the morning seems to dawn.
Traveller! darkness takes its flight;
Doubt and terror are withdrawn

6 Watchman! let thy wanderings cease;
Hie thee to thy quiet home.
Traveller! lo! the Prince of Peace,
Lo! the Son of God is come

JOELAH. 5th P. M. (4 lines 7s.)

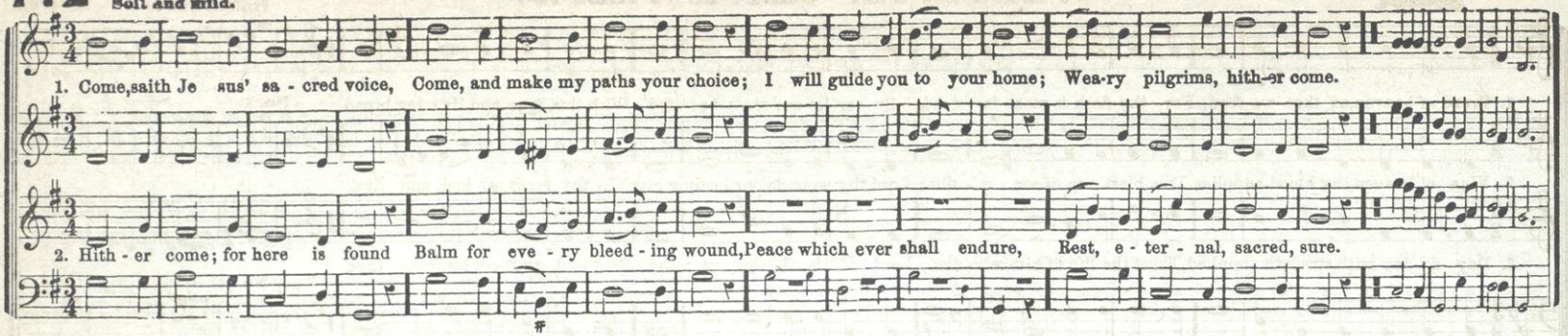


EVE. 5th P. M. (4 lines 7s). May be sung as a Quartett.



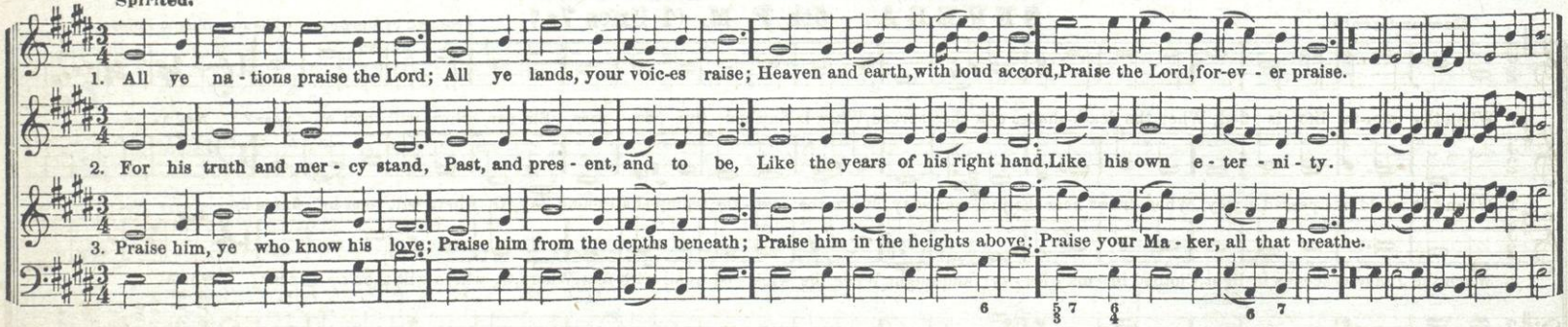
172 Soft and mild.

HOLBROOK. 5th P. M. (4 lines 7s.)



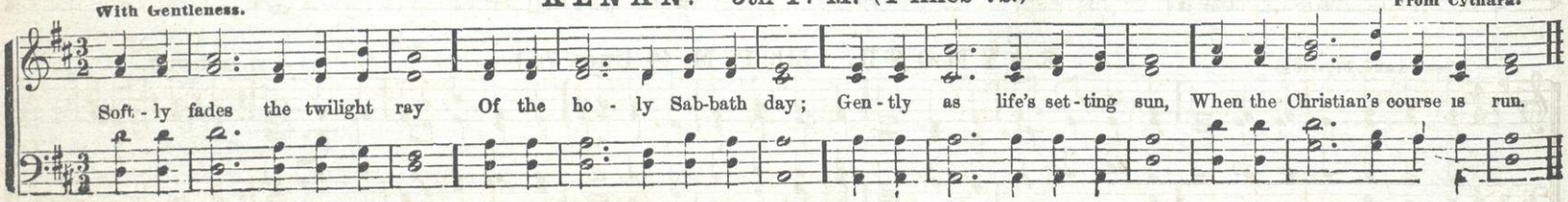
BOYRAH. 5th P. M. (4 lines 7s.)

Spirited.



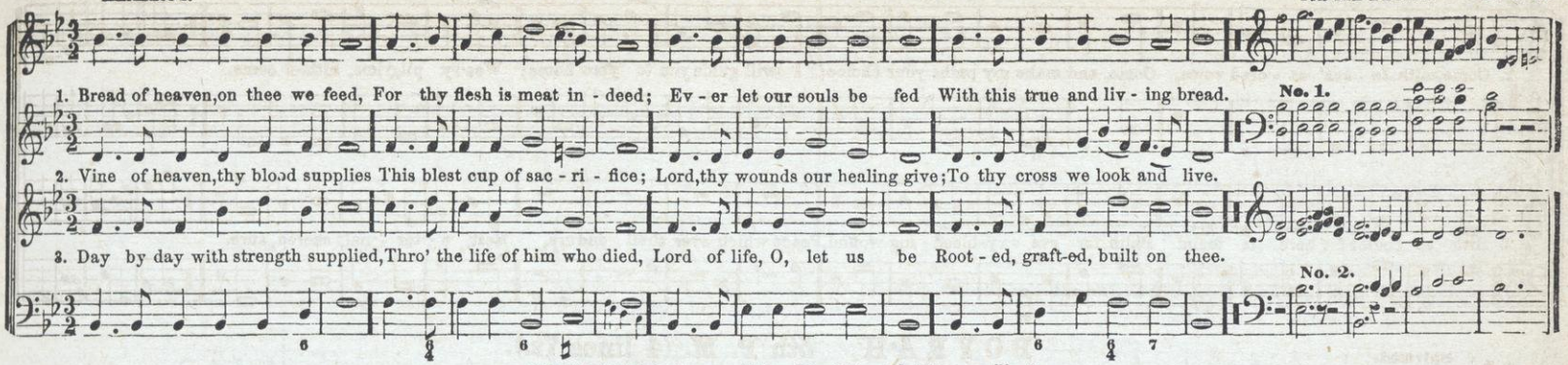
KENAN. 5th P. M. (4 lines 7s.)

With Gentleness. From Cythara.



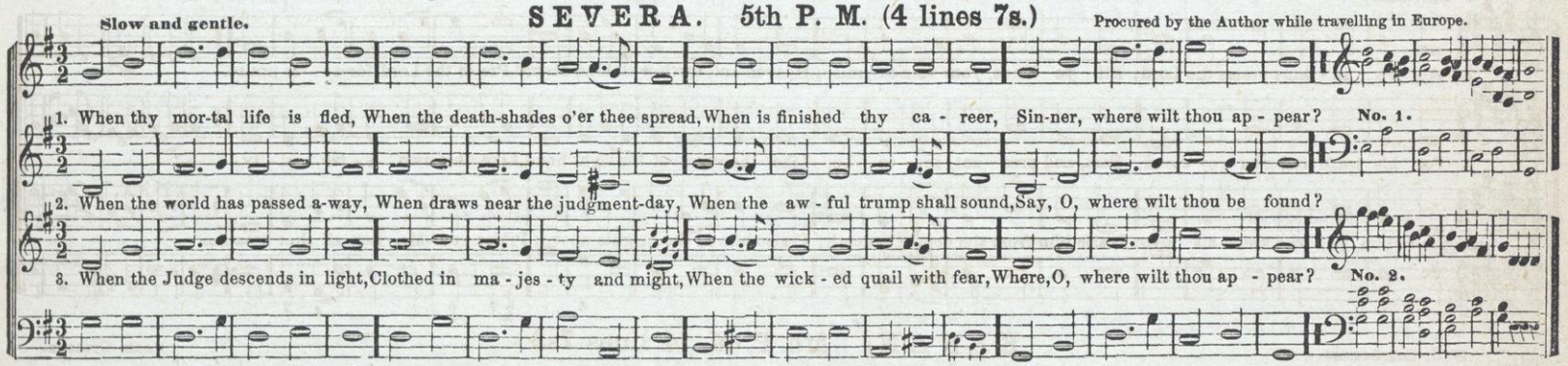
VALDIVIA. 5th P. M. (4 lines 7s.)

Animated. Italian Theme.



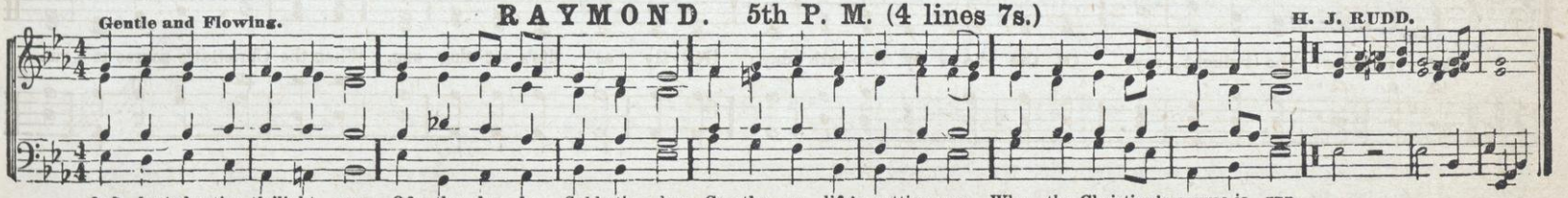
SEVERA. 5th P. M. (4 lines 7s.)

Slow and gentle. Procured by the Author while travelling in Europe.

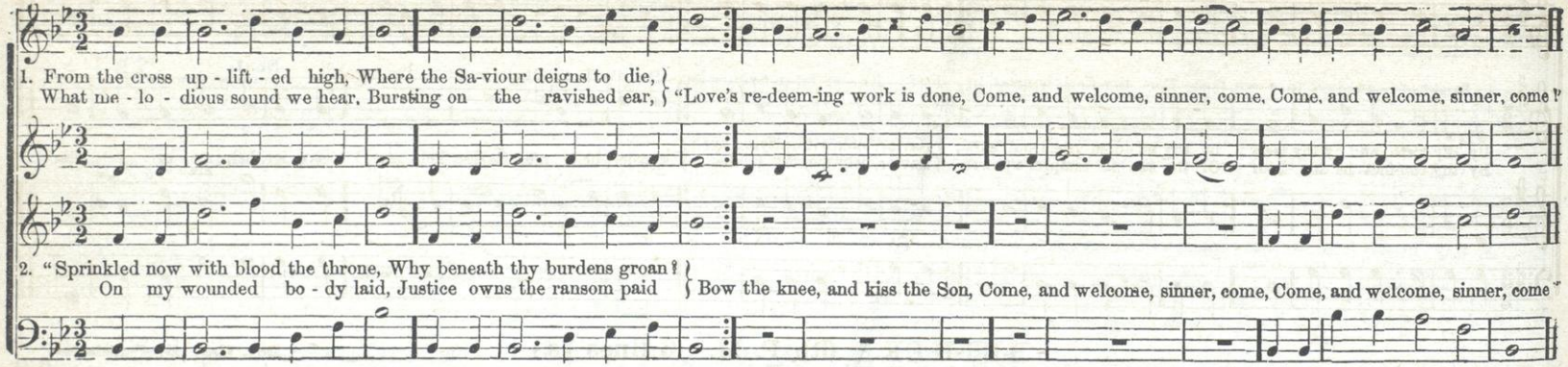


RAYMOND. 5th P. M. (4 lines 7s.)

Gentle and Flowing. H. J. RUDD.



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

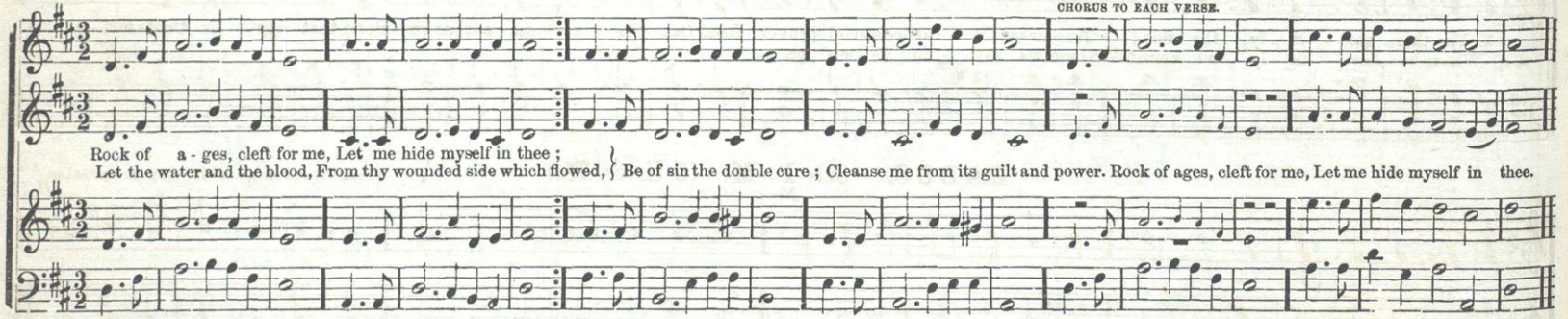


With earnest expression.

ROCK OF AGES. 6th or 7th P. M. (6 or 8 lines 7s).

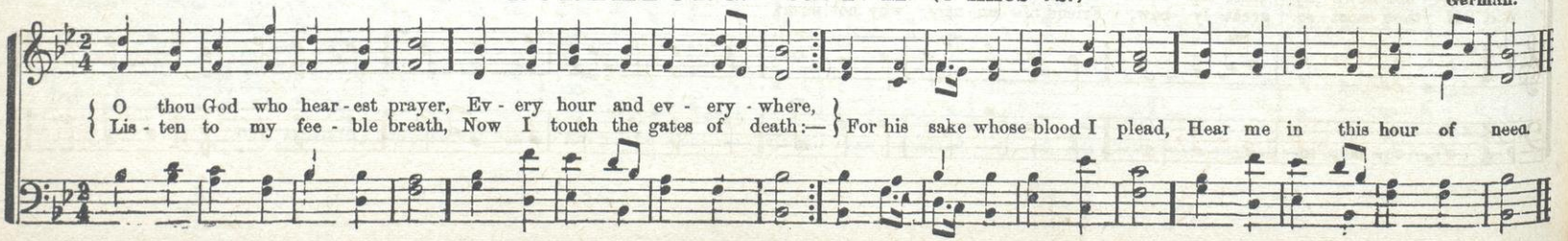
W. H.

CHORUS TO EACH VERSE.



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

German.



ORON. 6th P. M. (6 lines 7s). Or Short Anthem.

L. B. WOODBURY

RIT.

By thy birth, and by thy tears; By thy hu - man griefs and fears; } Savior, look with pitying eye; }
By thy con-flict in the hour Of the sub - tle tempter's power— } Savior, help me, or I die. } Sav-ior, help me, Savior, help me, Sav - ior, help me, or I die.

RIT.

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

Dev. Har. By Permission.

Fine. *D. C.*

1. Fa - ther, glo - ri - fy thy Son; An-swer his all-powerful prayer; Send that In - ter - ces - sor down; Send that oth er Com - fort - er.
D. C. Whom be - liev - ing - ly we claim,—Whom we ask in Je - sus' name.

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

From Manhattan Coll. By permission.

Fine. *D. C.*

1. Why not now, my God, my God! Rea - dy if thou al - ways art, Make in me thy mean a - bode,— Take pos - ses - sion of my heart:
D. C. If thou canst so great - ly bow, Friend of sin - ners, why not now!

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

WM C. HOLMES. From Dev. Har. By permission

1. Ab - ba, Fa - ther, hear thy child, Late in Je - sus re - con - ciled; Hear, and all the gra - ces shower, All the joy, and peace, and power; All my Sa - viour

2. Lord, I will not let thee go Till the bless-ing thou be - stow: Hear my Ad - vo - cate di - vine: Lo! to his my suit I join: Joined to his, it

asks a - bove, All the life and heaven of love.

can not fail: Bless me; for I will pre - vail.

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

1. Je - sus Christ, who stands be - tween An - gry heaven and guilt - y men, Un - der -

2. Life his heal - ing blood im - parts, Sprinkled in our peace - ful hearts; A - bel's

- takes to buy our peace; Gives the co - ve - nant of grace; Ra - ti - fies and makes it good; Signs and seals it with his blood.

blood for ven - geance cried; Je - sus speaks us jus - ti - fied; Speaks and calls for bet - ter things; Makes us pro - phets, priests, and kings.

SABBATH. 7th P. M. (8 lines 7s).

1. Light of life,— se - raph - ic fire,— Love di - vine, thy - self im - part? Eve - ry faint - ing soul in - spire; Shine in eve - ry droop - ing heart:

2. Come in this ac - cept - ed hour; Bring thy heav'n - ly king-dom in; Fill us with thy glo - rious power, Root - ing out the seeds of sin:

Eve - ry mourn - ful sin - ner cheer; Scat - ter all our guilt - y gloom: Son of God, ap - pear! ap - pear!— To thy hu - man tem - ples come.

Noth - ing more can we re - quire,— We will co - vet noth - ing less; Be thou all our hearts' de - sire,— All our joy, and all our peace.

ESSEX. 7th or 6th P. M. (8 or 6 lines 7s).

Slow and expressive.

Arranged from a Spanish Melody.

FINE. D. C.

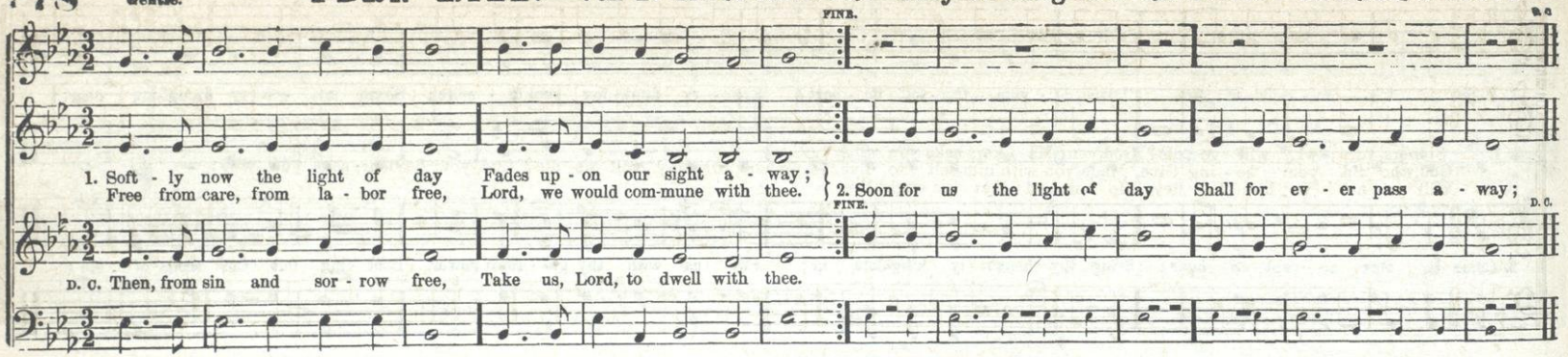
Sav - ior, when in dust to thee, Low we bow th'a - dor - ing knee;
When, re - pent - ant, to the skies, Scarce we lift our stream - ing eyes:
D. C. Bend - ing from thy throne on high, Hear us when to thee we cry.
O, by all the pain and wo, Suf - fered once for man be - low,

178

FERN HILL. 7th P. M. (8 lines 7s). May be sung as a Quartetto.

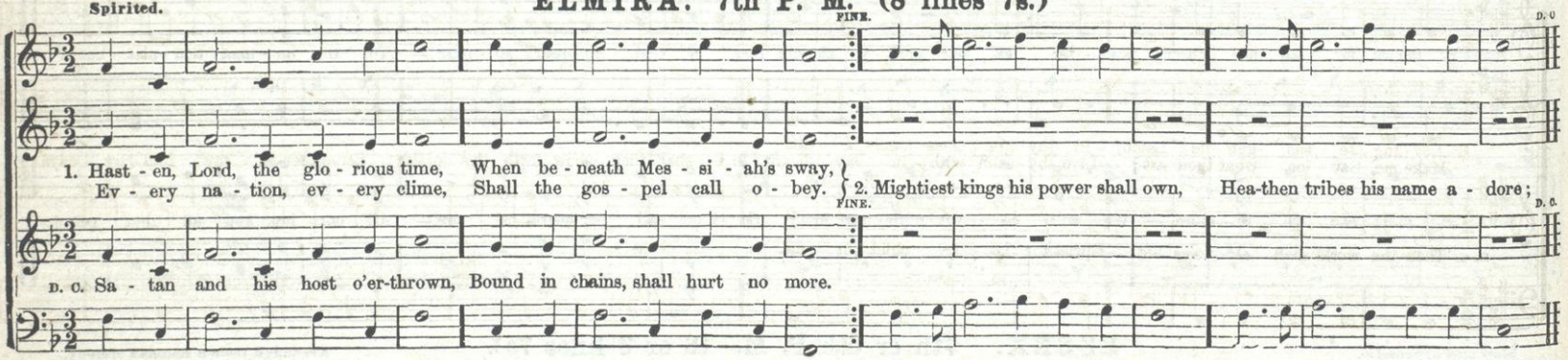
Gentle.

Arr. expressly for this work.



ELMIRA. 7th P. M. (8 lines 7s.)

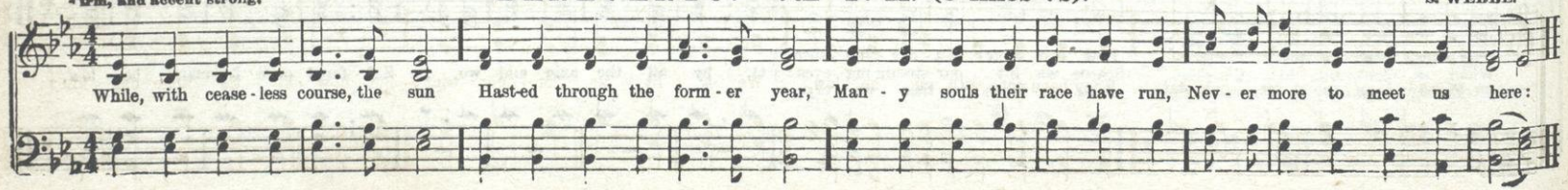
Spirited.



BENEVENTO. 7th P. M. (8 lines 7s).

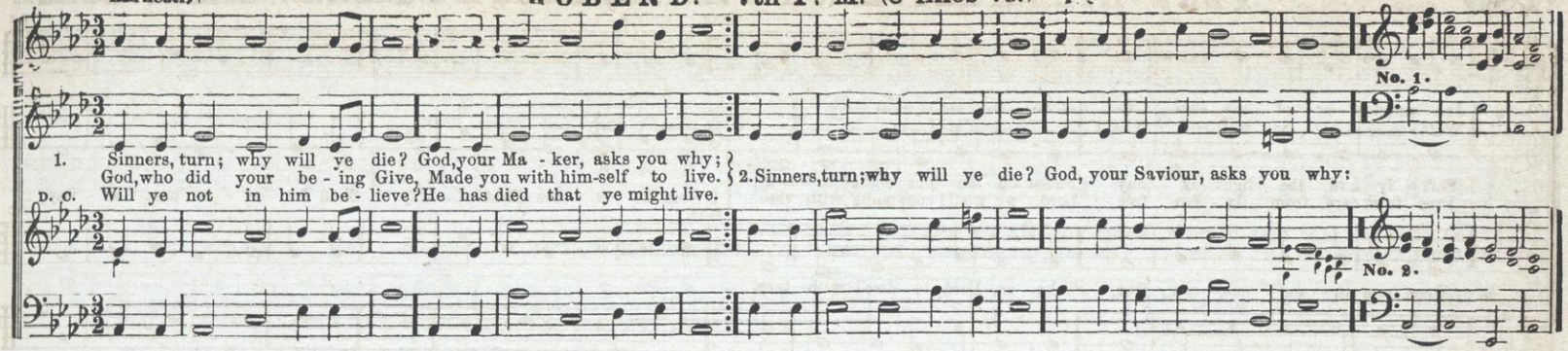
Firm, and accent strong.

S. WEBBE.



ROBEND. 7th P. M. (8 lines 7s.)

Earnestly.

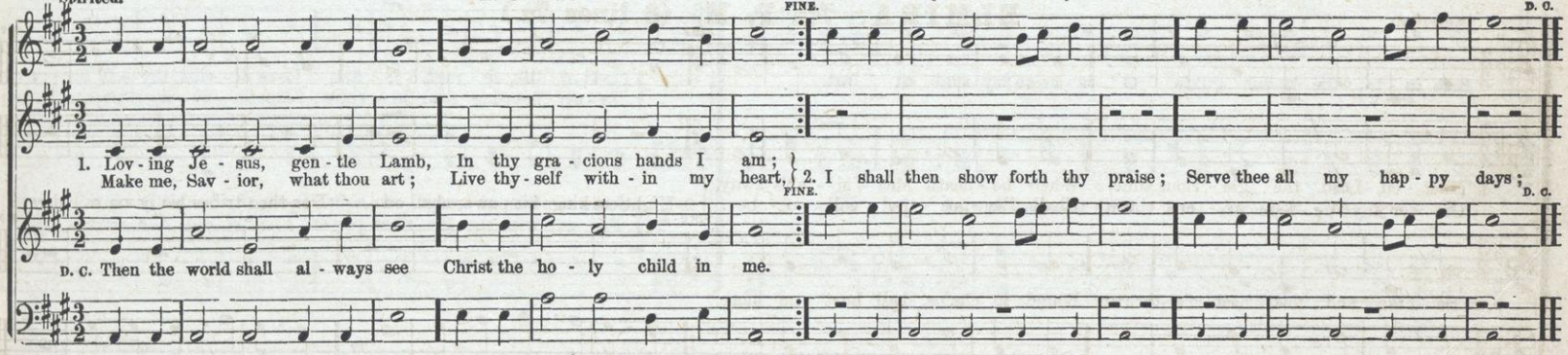


1. Sinners, turn; why will ye die? God, your Ma - ker, asks you why;
God, who did your be - ing Give, Made you with him-self to live.
D. C. Will ye not in him be - lieve? He has died that ye might live.

2. Sinners, turn; why will ye die? God, your Saviour, asks you why:

ROUND LAKE. 7th P. M. (8 lines 7s).

Spirited.

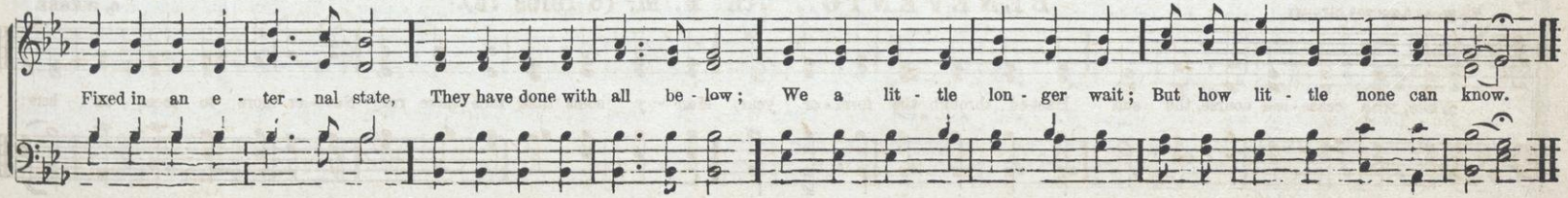


1. Lov - ing Je - sus, gen - tle Lamb, In thy gra - cious hands I am;
Make me, Sav - ior, what thou art; Live thy - self with - in my heart,

2. I shall then show forth thy praise; Serve thee all my hap - py days;

D. C. Then the world shall al - ways see Christ the ho - ly child in me.

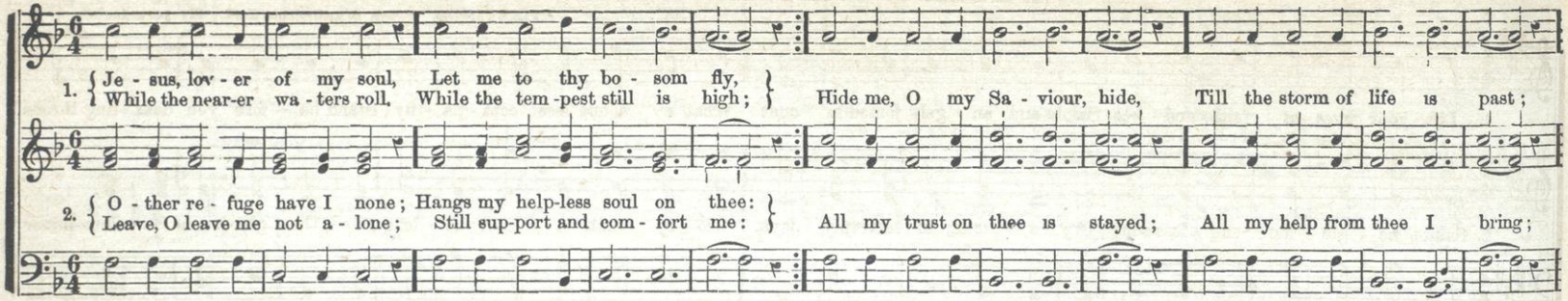
BENEVENTO—Concluded.

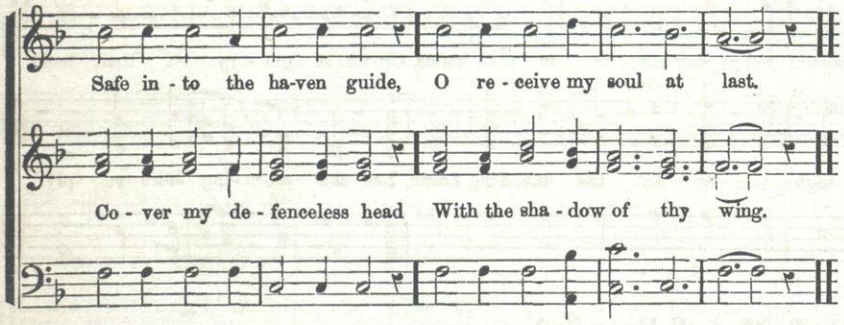


Fixed in an e - ter - nal state, They have done with all be - low; We a lit - tle lon - ger wait; But how lit - tle none can know.

MARTYN. 7th P. M. (8 lines 7s.)

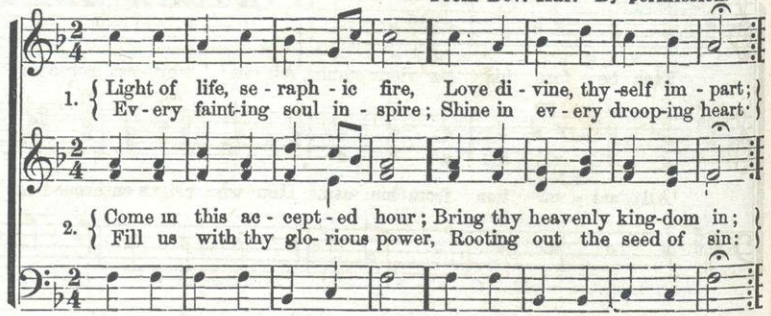
S. B. MARSH. From Man. Coll By permission.

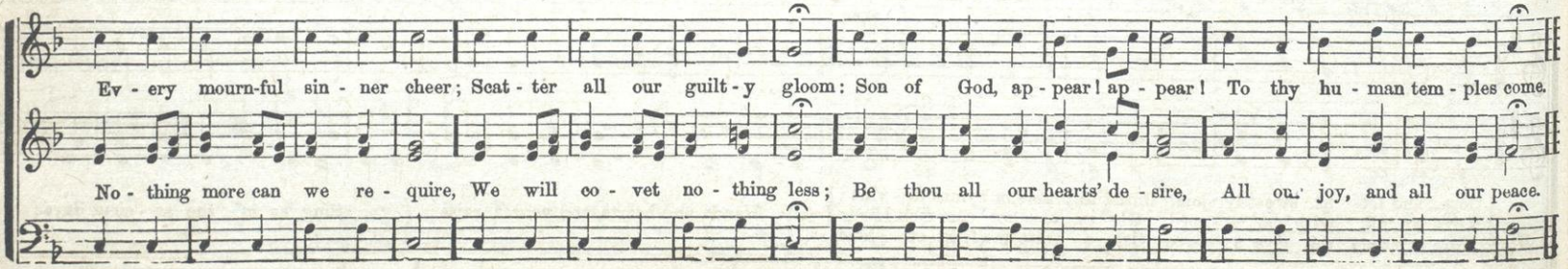




STOPFORD. 7th P. M. (8 lines 7s.)

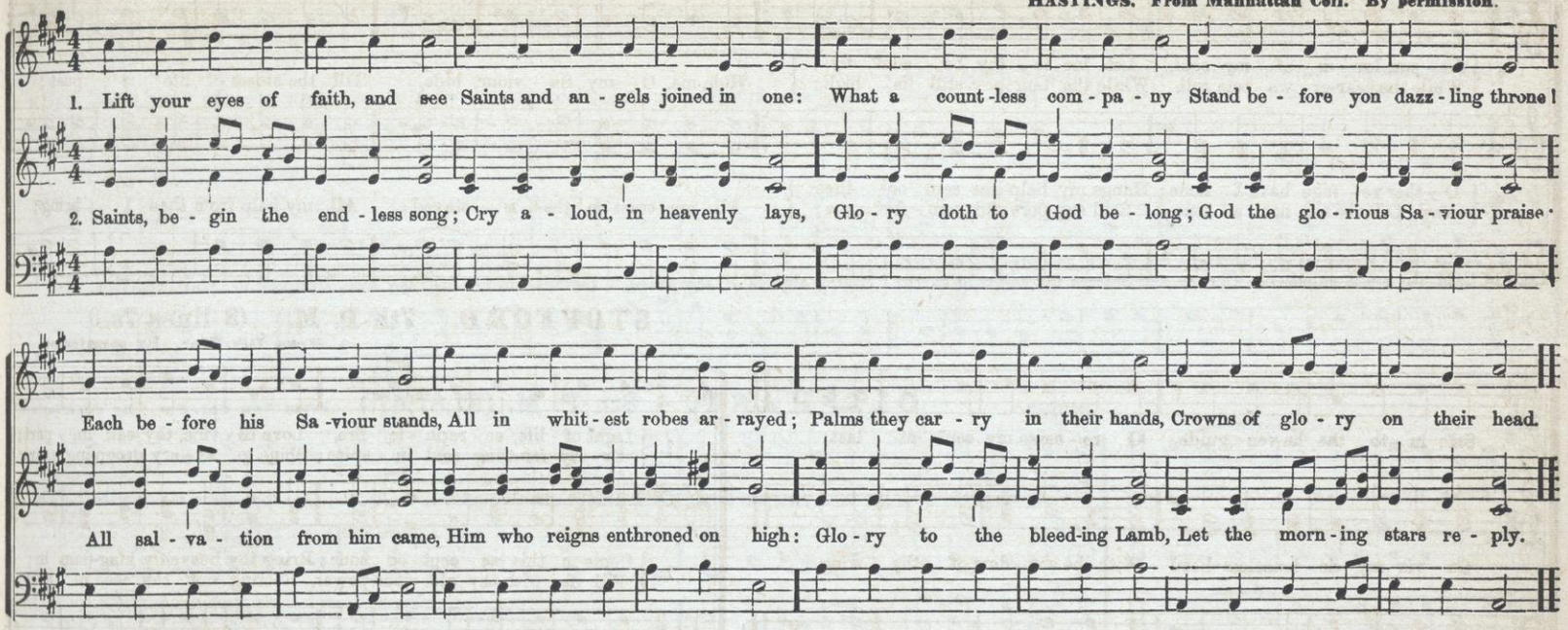
From Dev. Har. By permission.





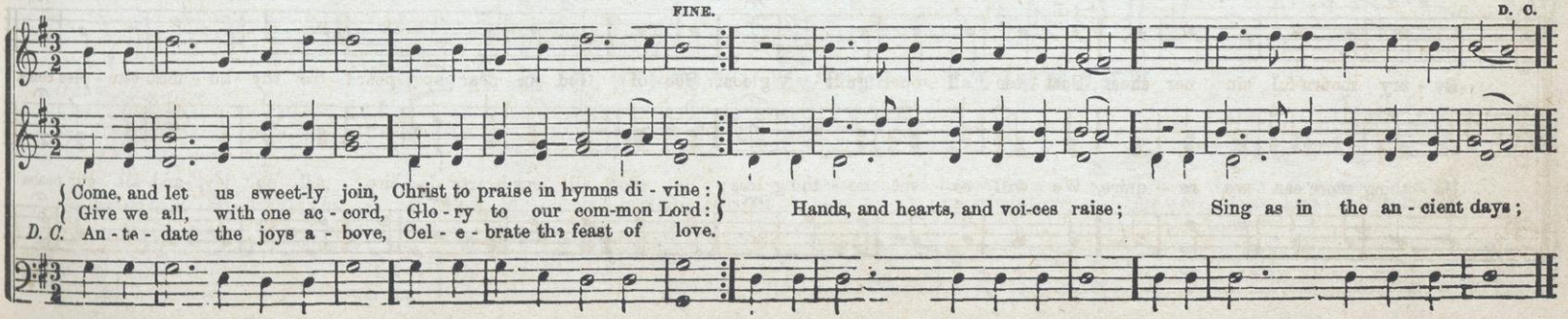
NASSAU. 7th P. M. (8 lines 7s.)

HASTINGS. From Manhattan Coll. By permission.



ELTHAM. 7th P. M. (8 lines 7s.)

From Car. Sac. By permission.



Spirited.

HARKER. 8th P. M. (87,87,77.)

Coda to last verse

1 Hark, ten thousand harps and voices Sound the note of praise above,
Je-sus reigns, and heaven rejoices: Jesus reigns, the God of love; } See, he sits on yonder throne; Jesus rules the world alone, Je-sus rules the world alone. Hal-le-

2. Jesus, hail! whose glo-ry brightens All above, and gives it worth;
Lord of light, thy smile enlightens, Cheers and charms thy saints on earth: } Happy objects of thy grace, Destined to be- hold thy face, Destined to behold thy face. Hal-le-

lu-jah, Halle-lu-jah, A - - - men.

lu-jah, Halle-lu-jah! A - - - men.

Allegro.

OLIPHANT. 8th P. M. (87,87,47.)

From New Car. Sac. by Permission.

1. Men of God, go take your sta-tions; Dark-ness reigns through-out the earth; Go—pro-claim a-mong the na-tions,

2. Of his gos-pel not a sham-ed, 'Tis the power of God to save; Go where Christ was nev-er nam-ed,

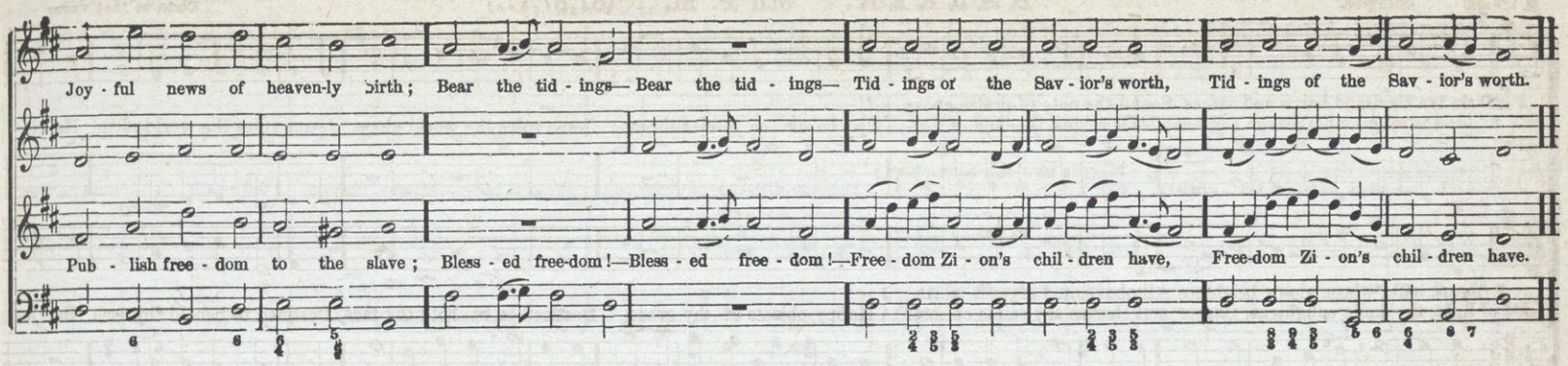
Lively

HELMSLEY. 8th P. M. (87,87,47). Or 8s, 7s & 4s.

Dr. MADAN.

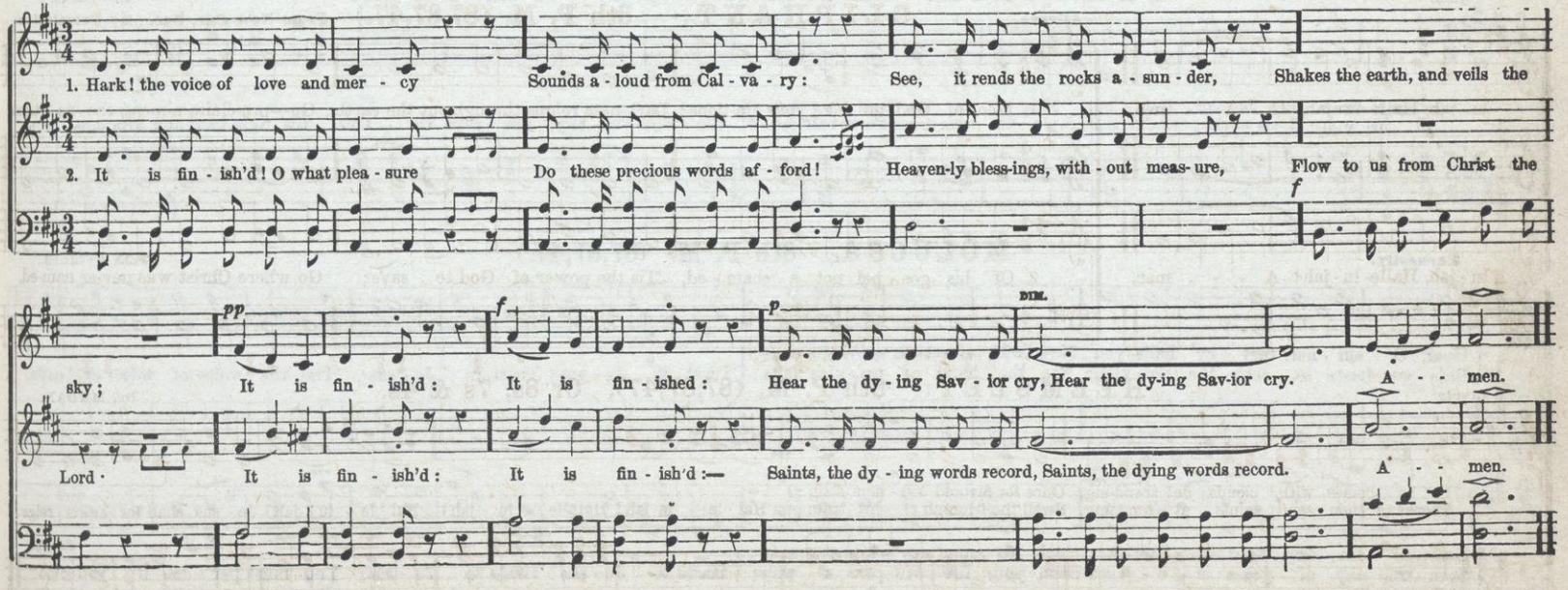
Lo! he comes, with clouds de-scend-ing, Once for favored sin-ners slain;
Thousand thou-sand saints at-tend-ing, Swell the triumph of his train; } Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Je-sus shall for ev-er reign.

OLIPHANT.—Concluded.



MERCY.—Hymn. 8th P. M. (87, 87, 47). Or 8s, 7s & 4s.

With expression.



KENATH. 8th P. M. (87,87,47). Or 8s, 7s & 4s.*

From the German.

FINE AS DOUBLE. FINE

{Guide me, O thou great Je - ho - vah, Pil-grim thro' this barren land ;
I am weak, but thou art migh-ty, (OMIT - - - - - - - -) Hold me with thy powerful hand : Bread of heaven, bread of heav-en, Feed me till I want no more.

FINE AS DOUBLE. FINE

* Or 9th P. M. (87,87,87,87), by ending D. C.

TAMWORTH. 8th P. M. (87,87,47). Or 8s, 7s & 4s.

Bold. LOCKHART.

{Songs a - new of hon - or fram - ing, Sing ye to the Lord a - lone ;
All his won - drous works proclaim - ing— Je - sus won-drous works hath done ! } Glo - rious vic - tory, Glo - rious vic - tory, His right hand and arm have wor.

MOLUCCA. 8th P. M. (87,87,47.)

Earnestly. From Cythara.

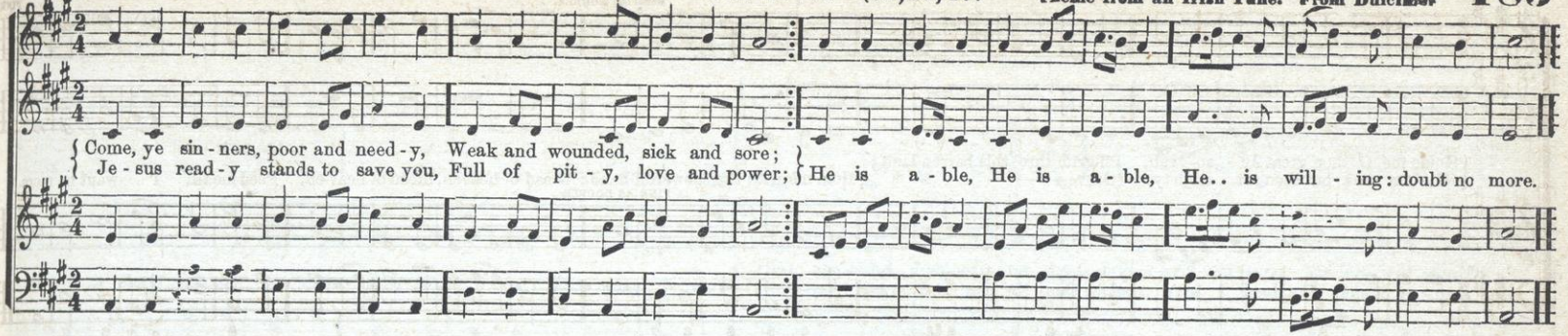
1. {Hear, O sin - ner, mer - cy hails you ; Now with sweet-est voice she calls ;
Bids you haste to seek the Sa - viour, Ere the hand of jus - tice falls ; } Trust in Je - sus ; Trust in Je - sus ; 'Tis the voice of mer - cy calls.

2. {Haste, O sin - ner, to the Sa-viour ; Seek his mer - cy while you may ;
Soon the day of grace is o - ver ; Soon your life will pass a - way ; } Haste to Je - sus ; Haste to Je - sus ; You must per - ish if you sta-

Bold and Spirited.

DUBLIN. 8th P. M. (87,87,47.

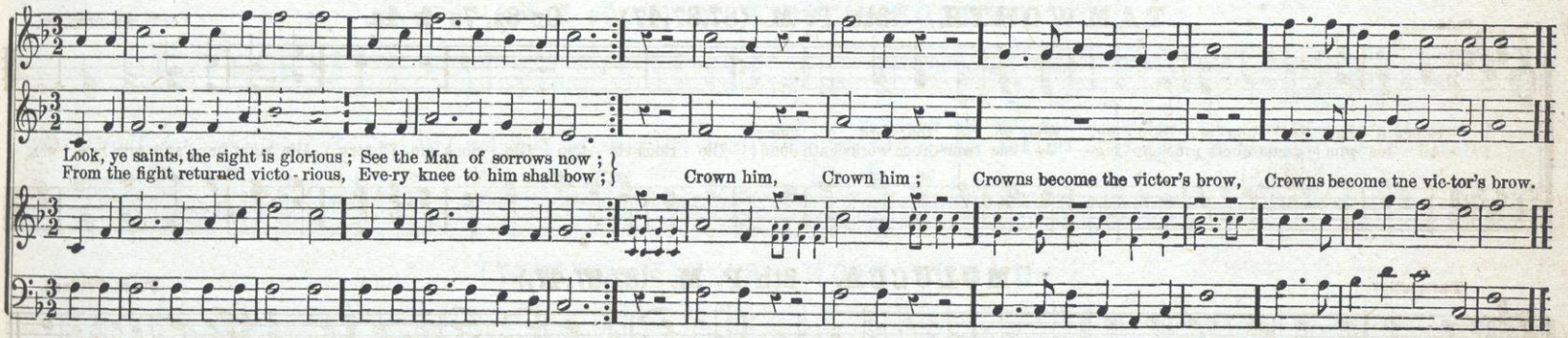
Theme from an Irish Tune. From Dulcimer



Bold and spirited.

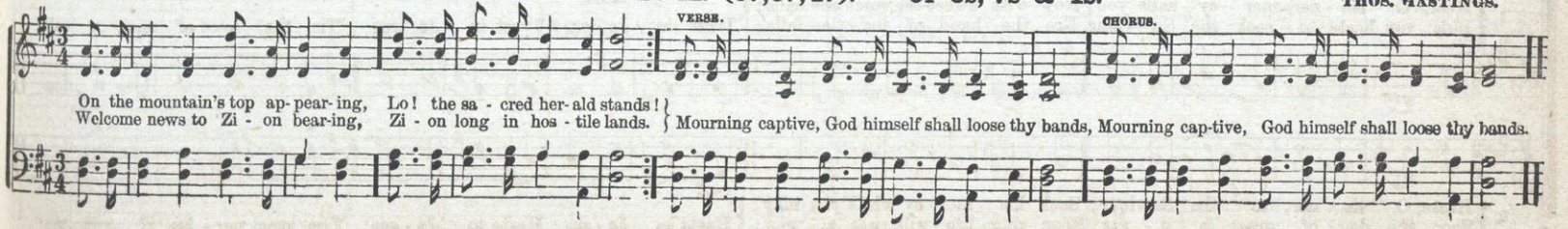
AMI. 8th P. M. (87,87,47). Or 8s, 7s & 4s.

M. S.



ZION. 8th P. M. (87,87,47). Or 8s, 7s & 4s.

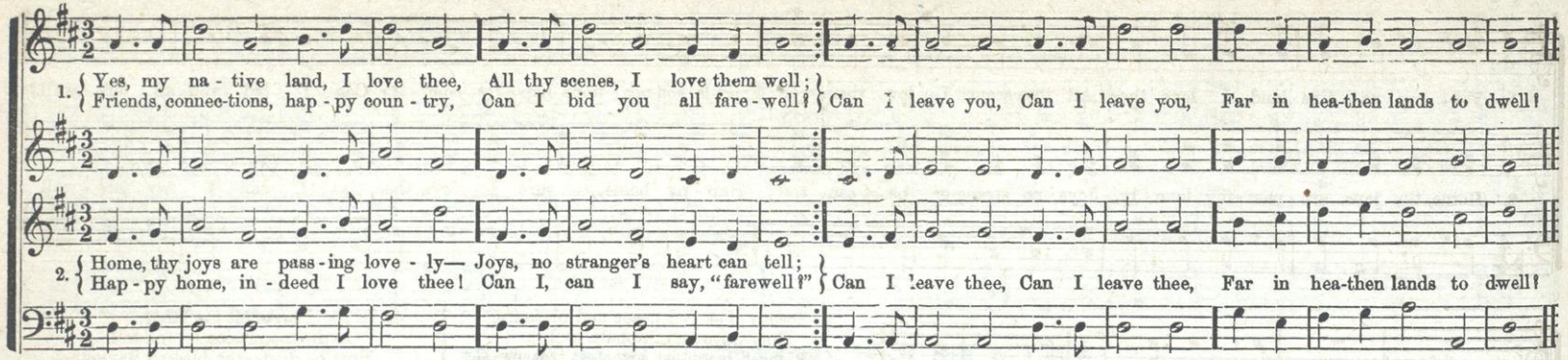
THOS. HASTINGS.



Earnestly.

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

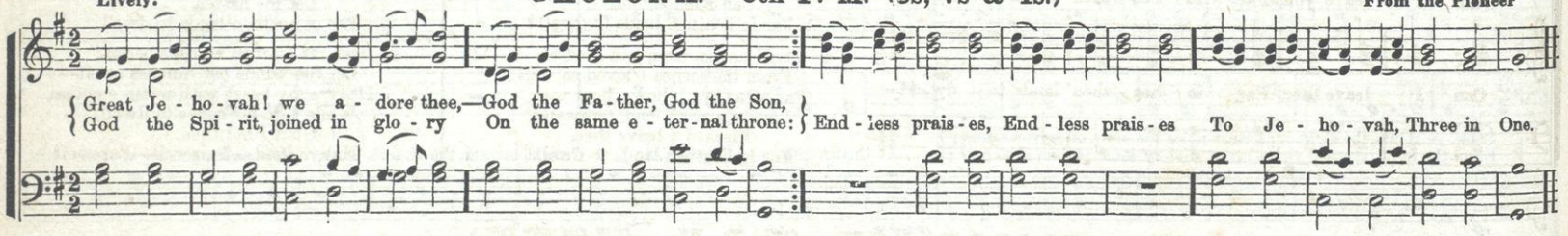
From the Pioneer.



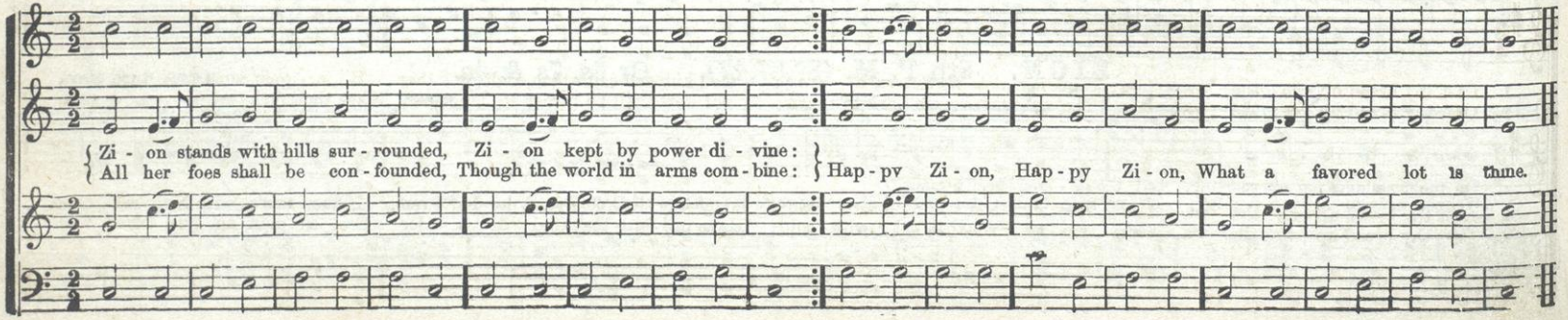
Lively.

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

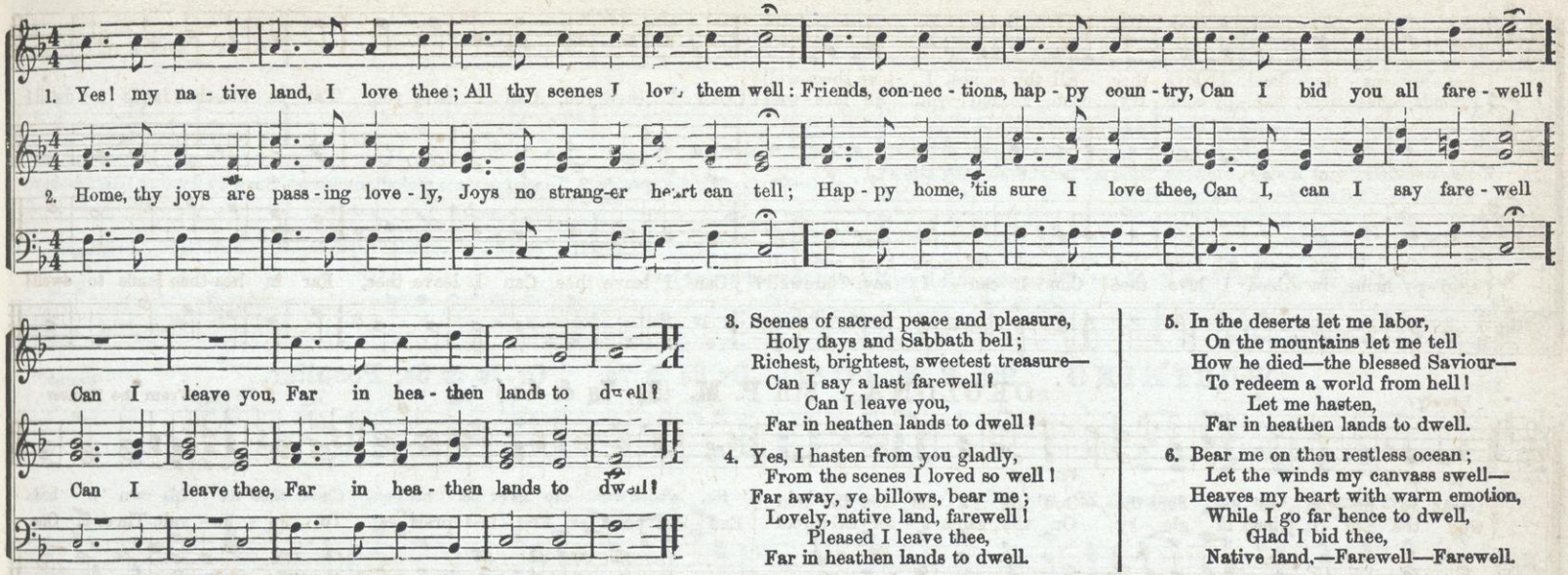
From the Pioneer



HAPPY ZION. 8th P. M. (87,87,47.)



ANGOLA. 8th P. M. (87,87,47.)



3. Scenes of sacred peace and pleasure,
Holy days and Sabbath bell;
Richest, brightest, sweetest treasure—
Can I say a last farewell!
Can I leave you,
Far in heathen lands to dwell!

4. Yes, I hasten from you gladly,
From the scenes I loved so well!
Far away, ye billows, bear me;
Lovely, native land, farewell!
Pleased I leave thee,
Far in heathen lands to dwell.

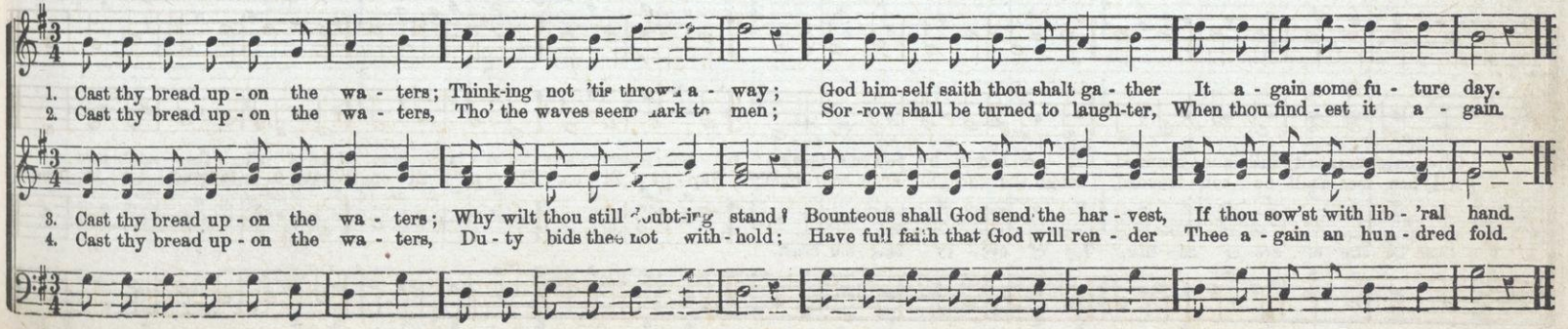
5. In the deserts let me labor,
On the mountains let me tell
How he died—the blessed Saviour—
To redeem a world from hell!
Let me hasten,
Far in heathen lands to dwell.

6. Bear me on thou restless ocean;
Let the winds my canvass swell—
Heaves my heart with warm emotion,
While I go far hence to dwell,
Glad I bid thee,
Native land,—Farewell—Farewell.

Firm and Earnestly.

WOODBRIDGE. 9th P. M. (87,87,87,87.)

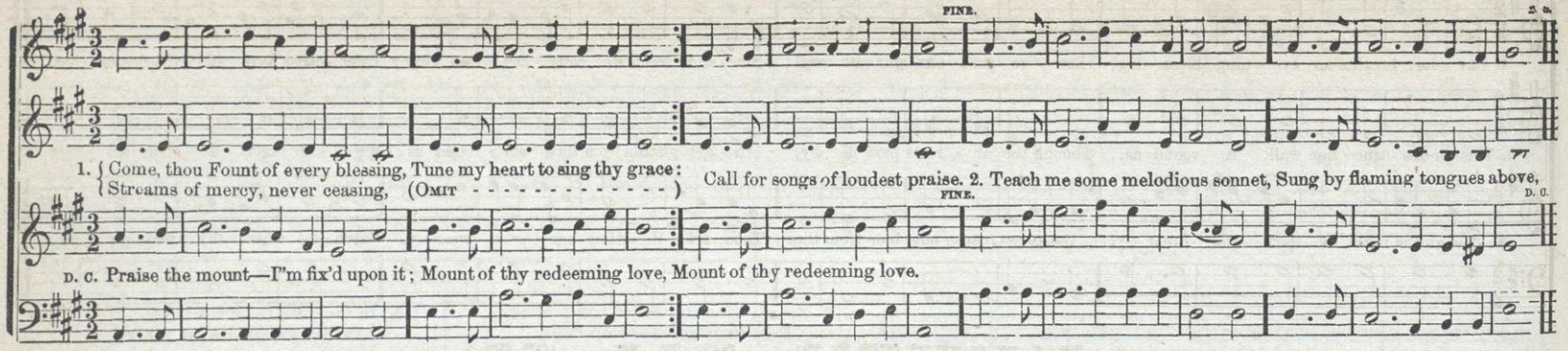
STEWART. From Pioneer



188 Bold and glowing.

MADRID. 9th P. M. (87,87). Or 8s & 7s.

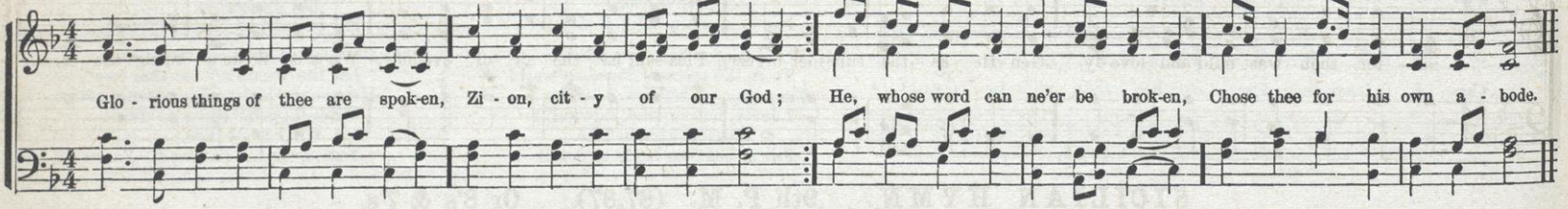
From the Spanish of MARECHIS.



Firm.

WORTHING. 9th P. M. (87,87). Or 8s & 7s. Or 7s & 8s, Peculiar.

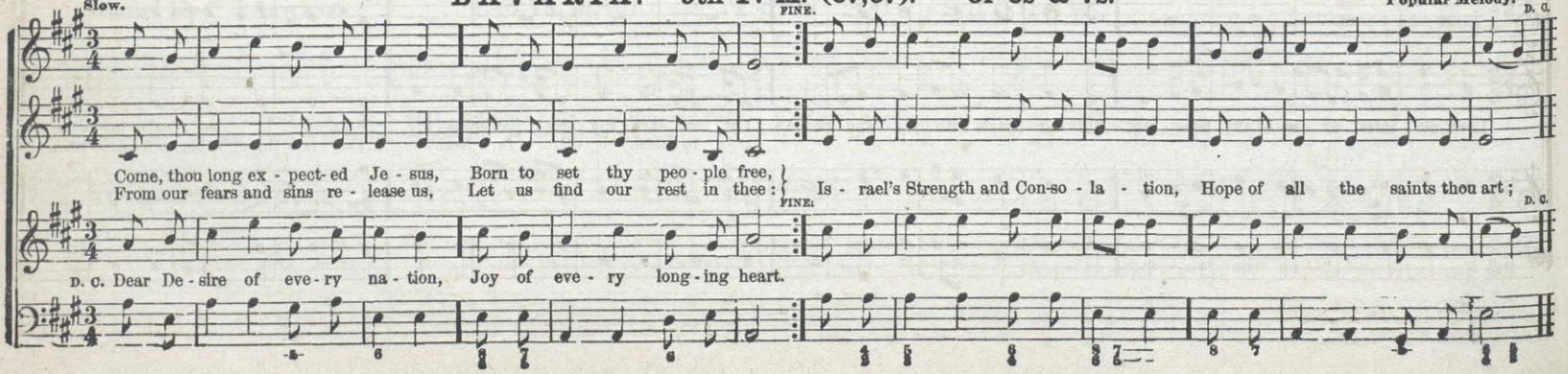
English.



Slow.

BAVARIA. 9th P. M. (87,87). Or 8s & 7s.

Popular Melody.



Earnestly

PROTECTION. 9th P. M. (87,87). Or 8's & 7's.

1. Sav - ior, breathe an eve - ning bless - ing, Ere re - pose our spir - its seal; Sin and want we come con - fess - ing; Thou canst save and thou canst heal.

2. Though des - truc - tion walk a - round us, Though the ar - rows past us fly, An - gel guards from thee sur - round us; We are safe, if thou art nigh.

3. Though the night be dark and drear - y, Dark-ness can - not hide from thee; Thou art He who, nev - er wear - y, Watch - est where thy peo - ple be.

Soft and Gentle.

MANCHESTER. 9th P. M. (87,87.)

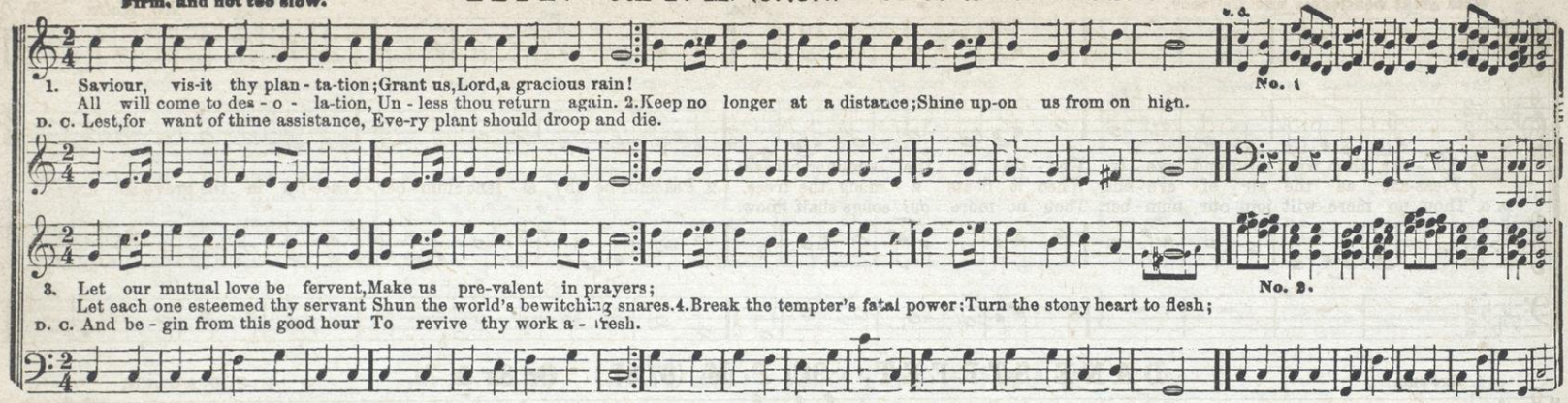
Sis - ter, thou wast mild and love - ly, Gen - tle as the sum-mer breeze, Plea-sant as the air of eve-ning, When it floats a - mong the trees.

SICILIAN HYMN. 9th P. M. (87,87). Or 8's & 7's.

Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace; { Let us, each thy love pos - sess - ing, Tri - umph in re - deem-ing grace, / O, re - fresh us, O, re - fresh us, Travel - lers through this wil - der - ness.

UZZIA. 9th P. M. (87,87.) Or 8s & 4s. Double.

Firm, and not too slow.



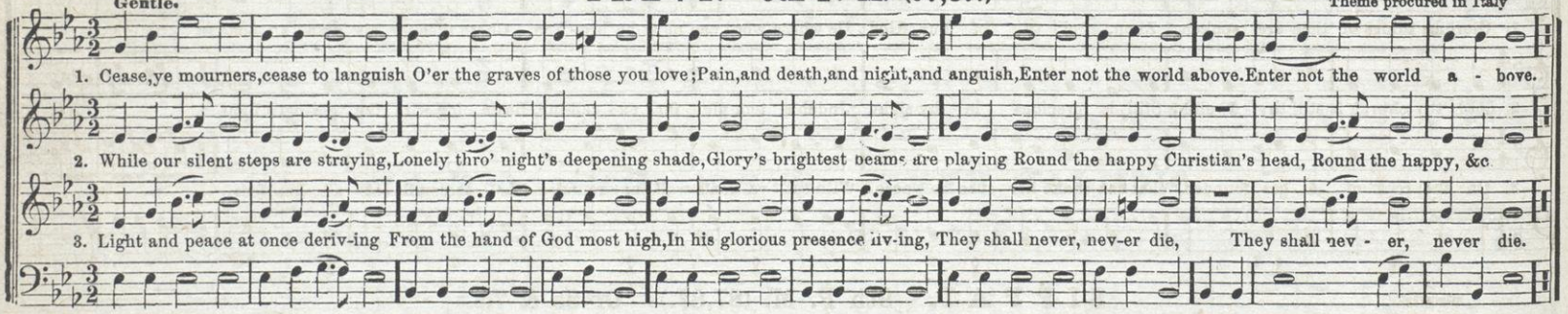
1. Saviour, vis-it thy plan - ta-tion; Grant us, Lord, a gracious rain!
All will come to des - o - la-tion, Un - less thou return again. 2. Keep no longer at a distance; Shine up-on us from on high.
D. C. Lest, for want of thine assistance, Eve-ry plant should droop and die.

3. Let our mutual love be fervent, Make us pre-valent in prayers;
Let each one esteemed thy servant Shun the world's bewitching snares. 4. Break the tempter's fatal power; Turn the stony heart to flesh;
D. C. And be - gin from this good hour To revive thy work a - fresh.

TREVI. 9th P. M. (87,87.)

Gentle.

Theme procured in Italy



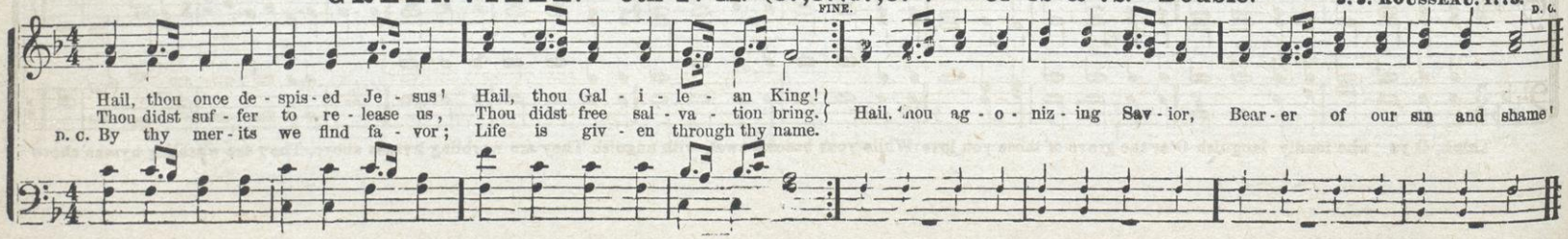
1. Cease, ye mourners, cease to languish O'er the graves of those you love; Pain, and death, and night, and anguish, Enter not the world above. Enter not the world a - bove.

2. While our silent steps are straying, Lonely thro' night's deepening shade, Glory's brightest beams are playing Round the happy Christian's head, Round the happy, &c.

3. Light and peace at once deriv-ing From the hand of God most high, In his glorious presence liv-ing, They shall never, nev-er die, They shall nev - er, never die.

GREENVILLE. 9th P. M. (87,87,87,87). Or 8s & 7s. Double.*

J. J. ROUSSEAU. 1775.



Hail, thou once de - spis - ed Je - sus! Hail, thou Gal - i - le - an King!
Thou didst suf - fer to re - lease us, Thou didst free sal - va - tion bring. Hail, thou ag - o - niz - ing Sav - ior, Bear - er of our sin and shame!
D. C. By thy mer - its we find fa - vor; Life is giv - en through thy name.

PASSIMA. 9th P. M. (87,87). Or 8s & 7s. Double. Quartett.

With great Gentleness and Delicacy. *Fine.* *Rit. Molto.* *D. C.*

1. { Sis - ter, thou wast mild and love - ly, Gen - tle as the summer breeze; / Pleas-ant as the air of eve - ning, When it floats a - mong the trees. } 2. Peaceful be thy si - lent slum - ber, Peace-ful in the grave so low;

p. c. Thou no more wilt join our num - ber, Thou no more our songs shalt know.

DANE STREET. 9th P. M. (87,87.) Or 8s & 7s.

Ardent. S. D. ALLEN.

1. Glorious things of thee are spoken, Zi-on, ci - ty of our God; He whose word can ne'er be bro - ken, Chose thee for his own a - bode.

2. Lord! thy church is still thy dwelling, Still is precious in thy sight, Judah's tem-ple far ex - cell-ing, Beam - ing with the gos-pel's light.

3. On the rock of A - ges founded, What can shake her sure re - pose? With sal - va-tion's wall sur - rounded, She can smile at all her foes.

SIPPAI. 9th P. M. (87,87.) Or 8s & 7s.

Slowly.

Think, O ye who fondly languish O'er the grave of those you love: While your bosoms swell with anguish They are warbling hymns above, They are warbling hymns above

Gentle.

LOWELL. 9th P. M. (87.87.)

L. N. METCALF

1. Full of trembling ex - pec - ta - tion, Feeling much, and fearing more, Mighty God of my sal-va-tion, I thy timely aid im - plore, I thy time-ly aid im-plore.

2. Suff-'ring Son of man, be near me, In my suffrings to sus-tain; By the sor-er griefs to cheer me, By thy more than mortal pain, By thy more than mortal pain.

3. By thy most se-vere tem-pta-tion In that dark Satanic hour; By thy last mys-te-rious pas-sion, Screen me from the adverse power, Screen me from the adverse power

Bold and Lively.

SUTTON. 9th P. M. (87,87.)

From the Sabbath School Music Book.

1. Praise the Lord! ye heavens a- dore him; Praise him, an - gels in the height; Sun and moon, re - joice be - fore him; Praise him, all ye stars of light!

2. Praise the Lord, for he hath spo -ken; Worlds his might-y voice o - beyed; Laws which nev-er can be bro - ken, For their guid - ance he hath made.

Gentle.

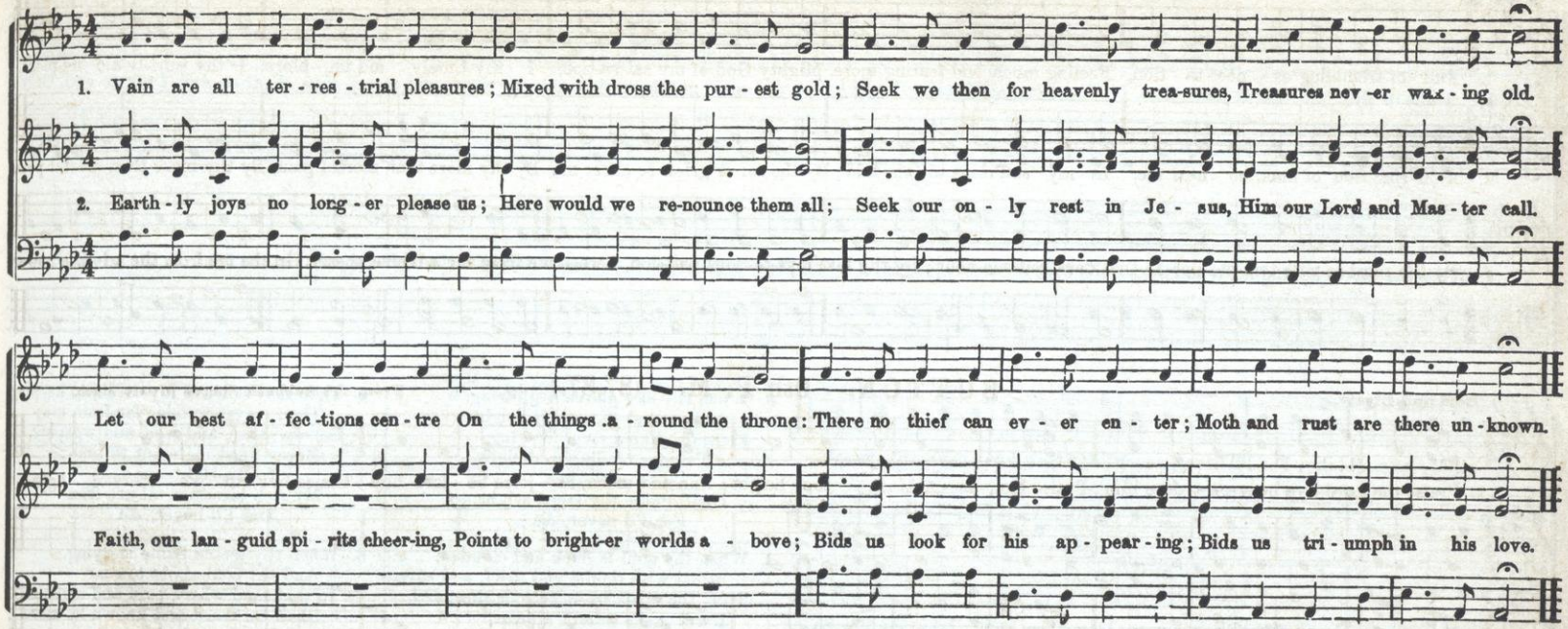
PLACIDA. 9th P. M. (87,87.)

HEROLD.

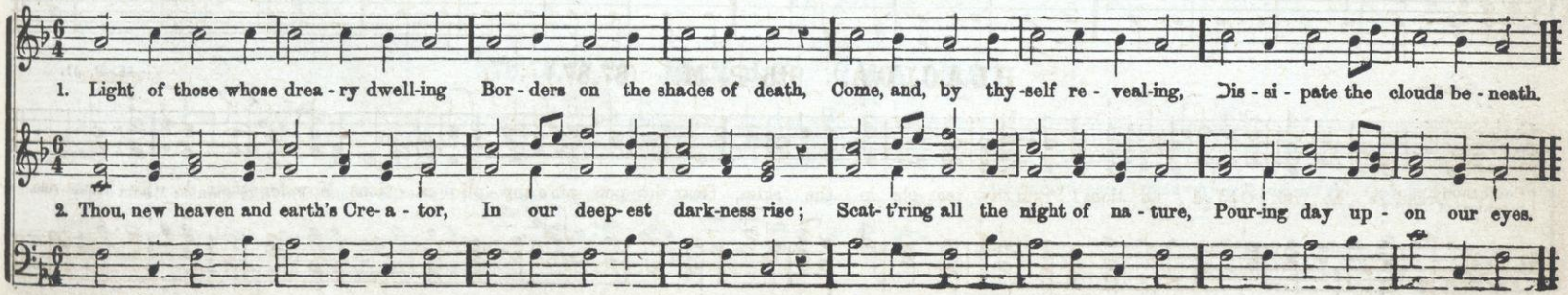
Dread Je - ho vah! God of na tions! From thy tem -ple in the skies, Hear thy peo - ple's sup - pli - ca - tions Now for their de liv - 'rance rise.

ORESTES. 9th P. M. (87,87,87,87.)

L. THOMPSON. From Dev. Mar. By permission.

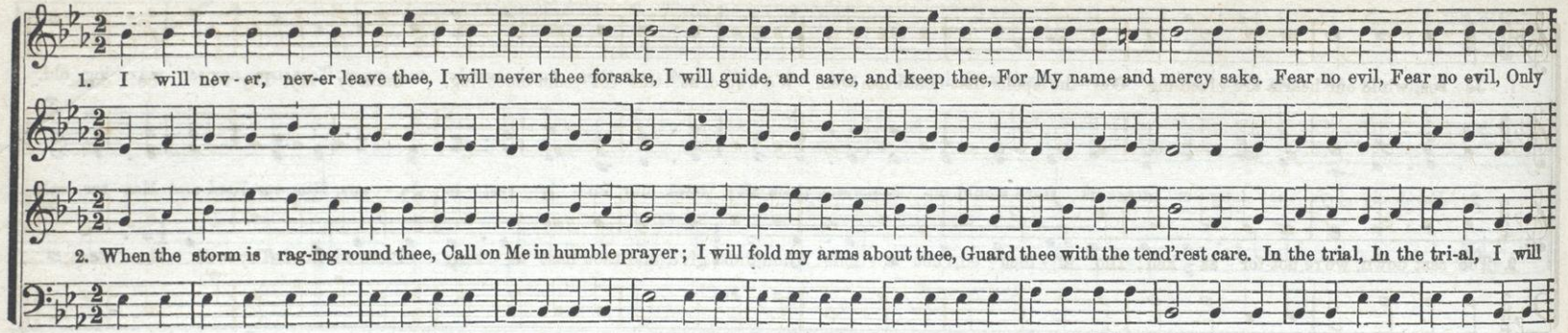


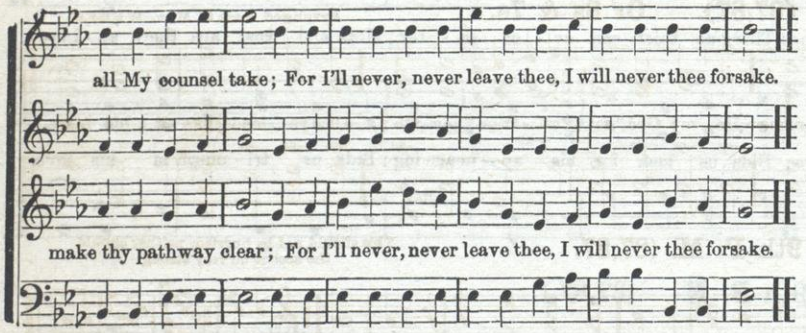
BARTIMEUS. 9th P. M. (87,87.)



CHRIST CARING FOR US. Quartet. Or 9th P. M.

From Pioneer.





3. When thy sky above is glowing,
And around thee all is bright
Pleasure, like a river, flowing,
All things tending to delight,
I'll be with thee,
I will guide thy steps aright,
For I'll never, &c.

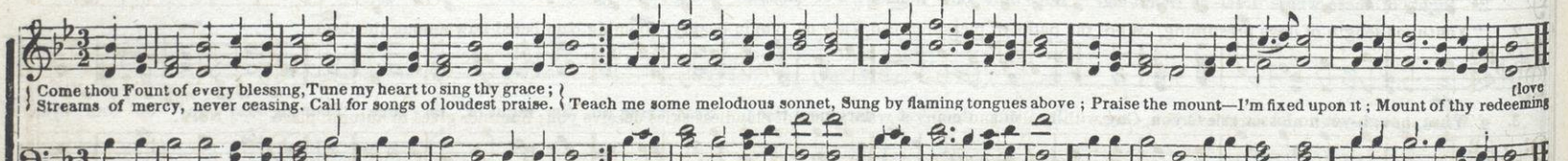
4. When thy soul is dark and clouded,
Filled with doubt, and grief, and care,
Thro' the mists by which 'tis shrouded,
I will make a light appear,
And the banner
Of my love I will uprear.
For I'll never, &c.

5. Thou may'st leave my care and keeping
Thou mayst wander far from me;
Sorrow, then, and woe, and weeping,
Mercy must mete out to thee;
To the righteous
My rich blessings all are free.
And I'll never, &c.

6. When thy feeble flame is dying,
And thy soul about to soar
To that land where pain and sighing
Shall be heard and known no more.
I will teach thee
To rejoice that life is o'er
And I'll never, &c.

IRELAND. 9th P. M. 87,87,87,87.

H. P. M.



With Gentleness

TALMAR. 9th P. M. (87,87.)

1. Je - sus, while our hearts are bleed-ing O'er the spoils that death has won, We would, at this sol - emn meet - ing, Calm-ly say, Thy will be done.

2. Tho' cast down, we're not for - sa - ken; Tho' af - flict - ed, not a - lone: Thou didst give, and thou hast ta - ken; Bless-ed Lord, Thy will be done.

Maestoso.

WILMOT. 9th P. M. (87,87). Or 8s & 7s.

Arranged from C. M. v. WEBER.

Lo! the Lord Je - ho - vah liv - eth! He's my rock, I'll bless his name: He, my God, sal - va - tion giv - eth; All ye lands, ex - alt his fame.

PLYMOUTH. 9th P. M. (87,87.

This should not be hurried, neither should the accent be very strong.

Gentle.

1. See the leaves a - round us fall - ing, Dry and withered, to the ground, Thus to thoughtless mortals calling, In a sad and solemn sound. No. 1.

2. "Youth, on length of days presuming, Who the paths of pleasure tread, View us, late in beauty blooming, Numbered now among the dead.

3. "What though yet no losses grieve you, Gay with health and many a grace; Let not cloudless skies deceive you; Summer gives to autumn place." No. 2.

ENON'S ISLE. 10th P. M. (8 lines 8s).

Glowing

FINE.

O when shall we sweet-ly re - move, O when shall we en - ter our rest—
Re - turn to the Zi - on a - bove, The mo - ther of spir - its dis - tressed;
That cit - y of God the great King, Where sor - row and death are no more.

FINE.

D. C.

D. C. Where saints our Im-man-u - el sing, And che - rub and se - raph a - dore?

HOPE. 10th P. M. (8 lines 8s).

Spirited.

W**.

FINE.

D. C.

A - way with our sor - row and fear, We soon shall re - cov - er our home;
The cit - y of saints shall ap - pear— The day of e - ter - ni - ty come.
From earth we shall quick-ly re - move, And mount to our na - tive a - bode;

FINE.

D. C.

D. C. The house of our Fa - ther a - bove— The pal - ace of an - gels and God.

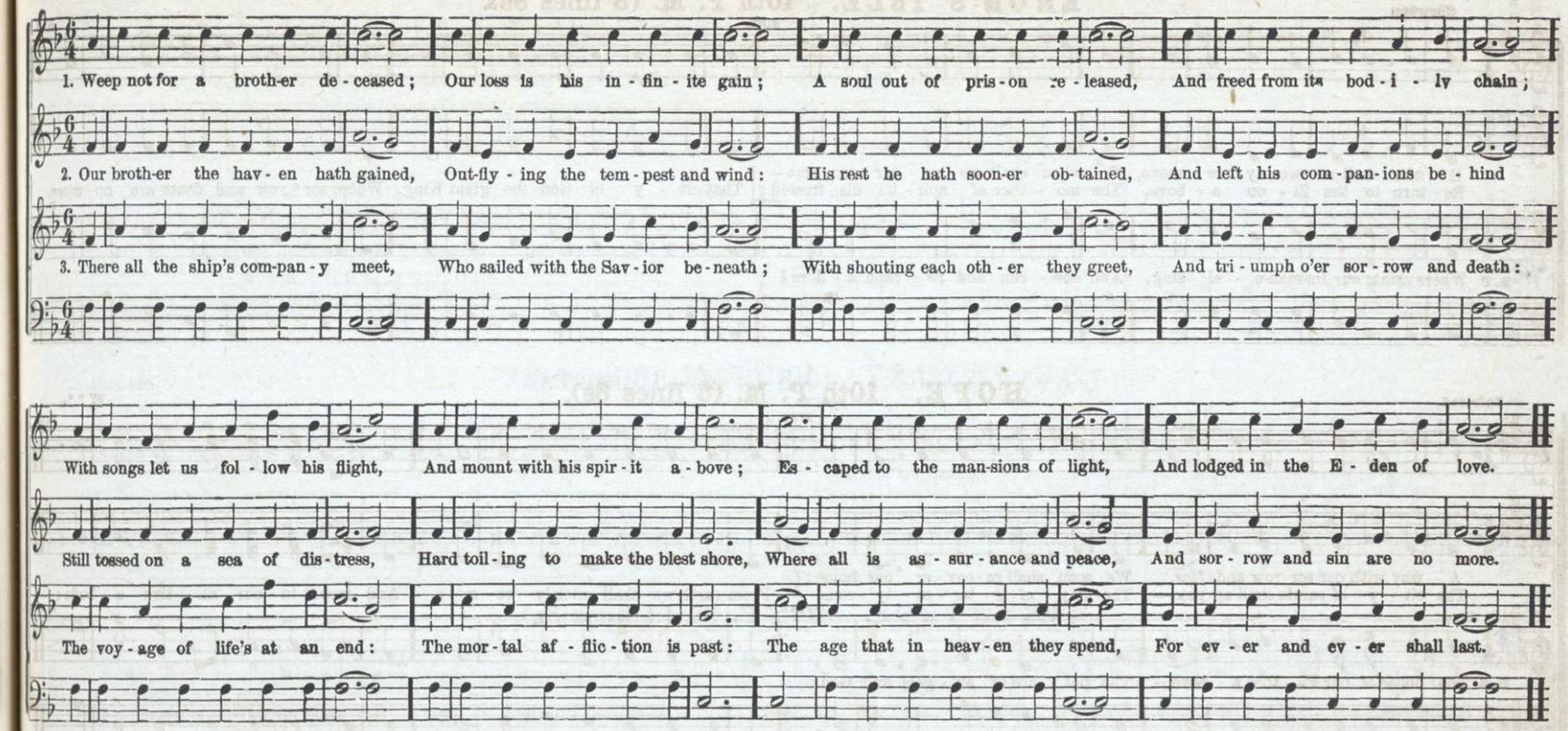
MADISON. 10th P. M. (8 lines 8s). Or 4 lines by using the first brace only.

With spirit.

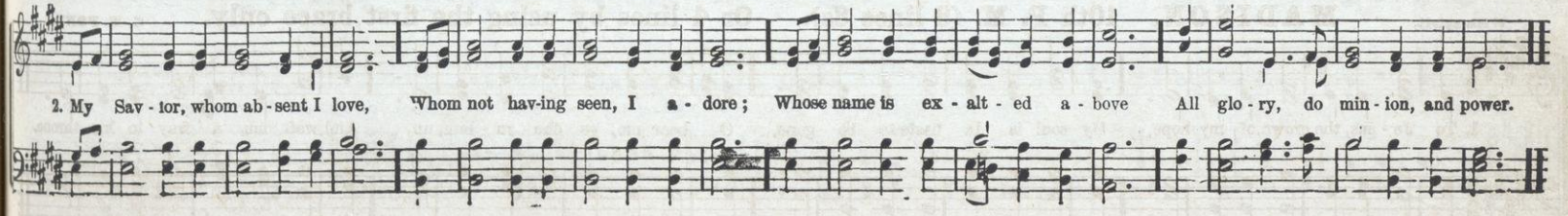
S. B. POND.

1. To Je - sus, the crown of my hope, My soul is in haste to be gone, O bear me, ye che - ru - bim, up, And waft me a - way to his throne.

GRIEFLESS. 10th P. M. (8 lines 8s).



MADISON—Concluded.



PEIRCE. 10th P. M. (8 lines 8s). Or 8s & 9s.

W. P.

1. What now is my ob - iect and aim? What now is my hope and de - sire? To fol - low the heav - en - ly Lamb, And af - ter his im - age as - pire.

2. My hope is all cen - tered in thee, I trust to re - cov - er thy love; On earth thy sal - va - tion to see, And then to en - joy it a - bove.

DE FLEURY. 10th P. M. (8 lines 8s).

Old Ballad.

FINE.

D. C.

Ye an - gels, who stand round the throne, And view my Im-man-u-el's face,
In rap - tur - ous songs make him known; Tune, tune your soft harps to his praise.
D. C. While oth - ers sunk down in de - spair, Con - firmed by his power, ye stood.
} He formed you the spir - its you are, So hap - py, so no - ble, so good,

REYNOLDS. 10th P. M. (4 lines 8s).

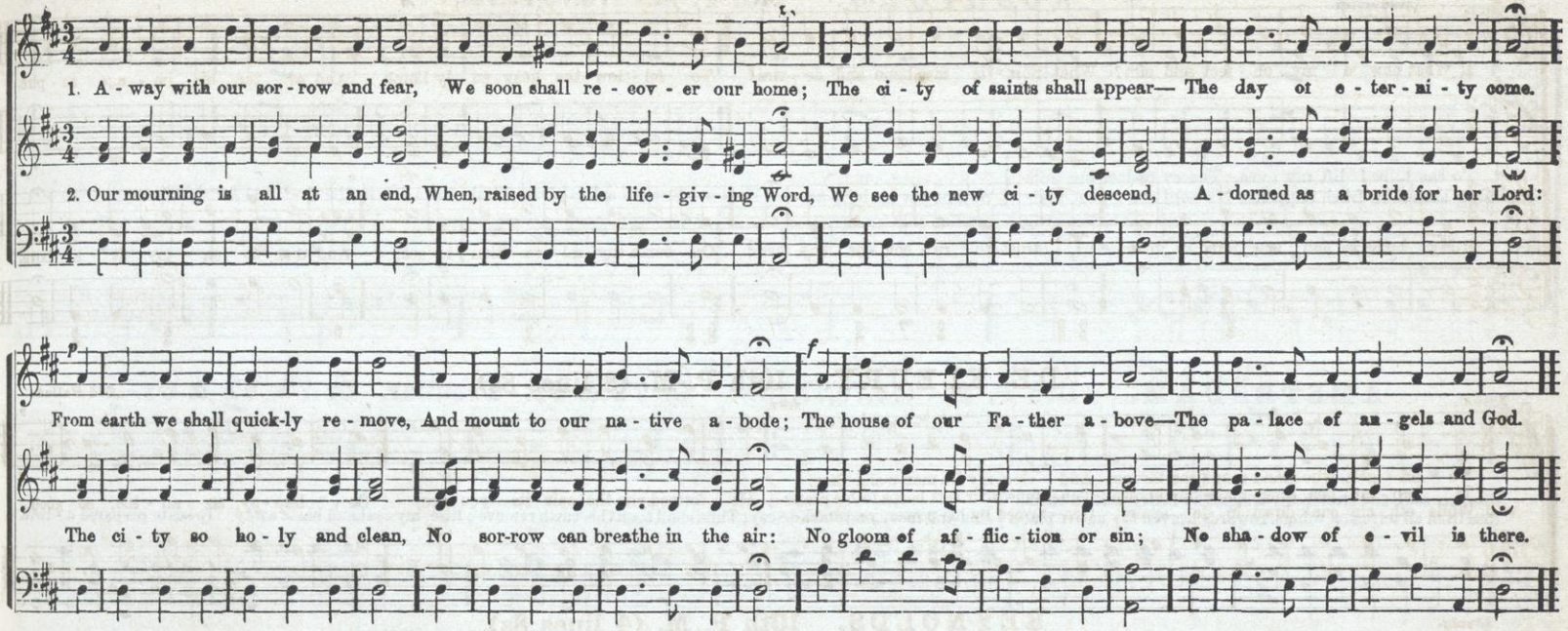
Lively.

1. Thou Shepherd of Is - rael and mine, The joy and de - sire of my heart, For clos - er com - mu - nion I pine, I long to re - side where thou art.

2. The pas - ture I lan - guish to find, Where all who their Shep - herd o - bey Are fed, on thy bo - som re - clined, And screened from the heat of the day.

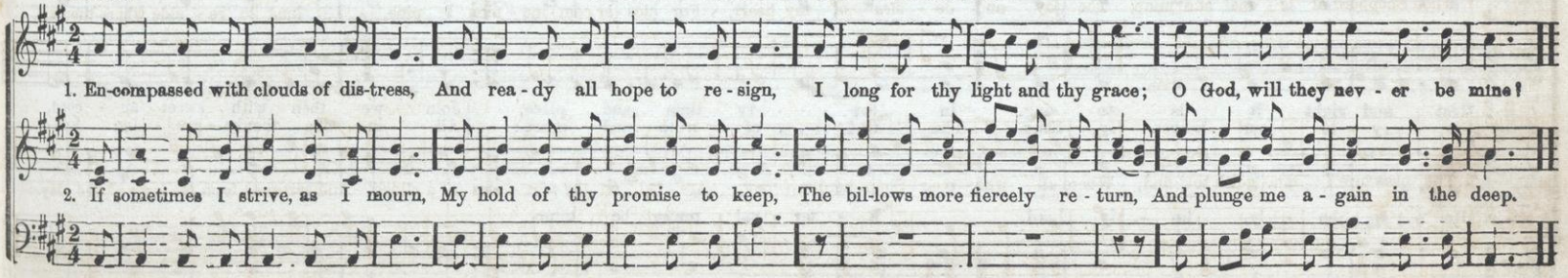
PORTLAND. 10th P. M. 8 lines 8s. or 8s. Double

W. H. OAKLEY.



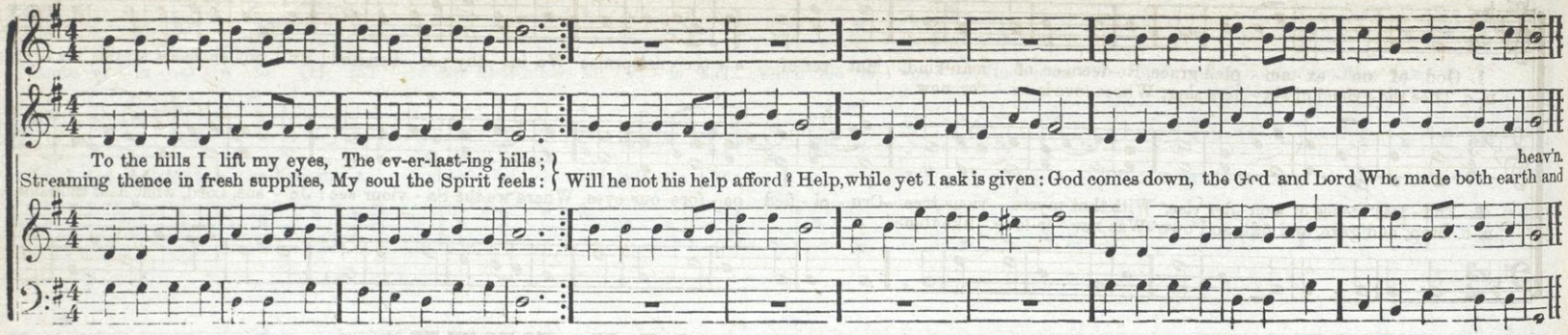
NOE. 10th P. M. 4 lines 8s.

Moderate.



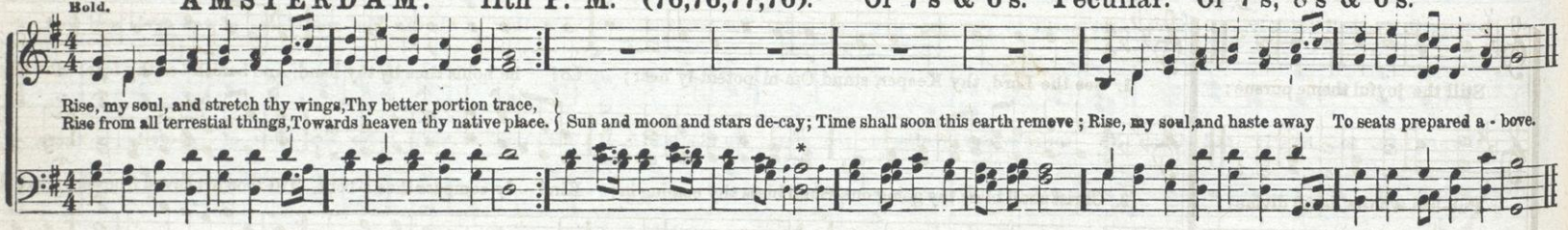
Moderate.

RUSHFORD. 11th P. M. (76,76,77,76).



Bold.

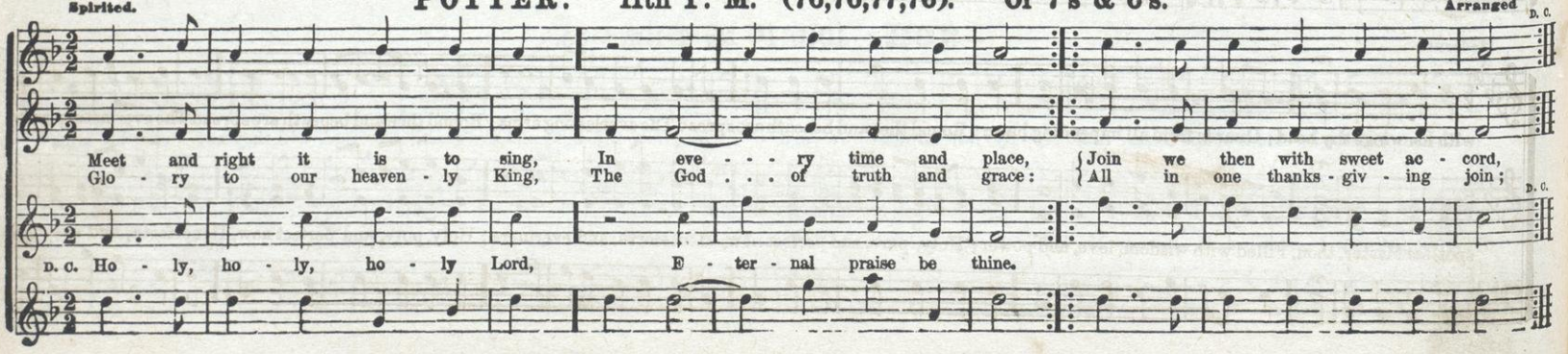
AMSTERDAM. 11th P. M. (76,76,77,76). Or 7's & 6's. Peculiar. Or 7's, 8's & 6's.



Spirited.

POTTER. 11th P. M. (76,76,77,76). Or 7's & 6's.

Arranged



WATERFORD. 11th P. M. (76.76.77.76.) WM. H. OAKLEY. From Dev Har. By permission. 201

Fine.

1. God of un - ex - am - pled grace, Re-deem-er of man-kind, Mat - ter of e - ter - nal praise We in thy pas - sion find: Still our choic-est strains we bring;
D. C. Thee the Friend of sin - ners sing, Whose love is ev - er new.

2. End - less scenes of won - der rise, With that myste - rious tree—Cru - ci - fied be - fore our eyes, Where we the Sa - viour see: Je - sus, Lord, what hast thou done
D. C. Stop, and gaze, and fall, and own Was nev - er love like thine!

JOSIAH. 11th P. M. (76,76,77,76.) RIPPON.

D. C.

Still the joyful theme pursue;
Pub-lish we the death divine;

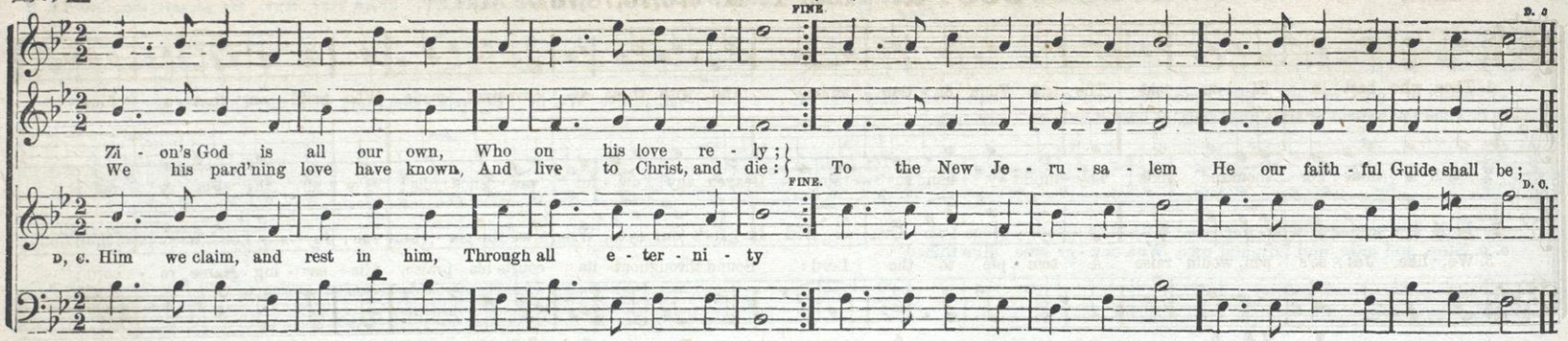
1. See the Lord, thy Keeper, stand Om-ni-potent-ly near; Lo! he holds thee by thy hand, And banish - es thy fear: Shadows
2. Christ shall bless thy going out, Shall bless thy coming in; Kind - ly compass thee a-bout, Till thou art saved from sin; Like thy

with his wings thy head; Guards from all impending harm; Round thee and beneath are spread The everlasting arms; Round thee and beneath are spread The everlasting arms.

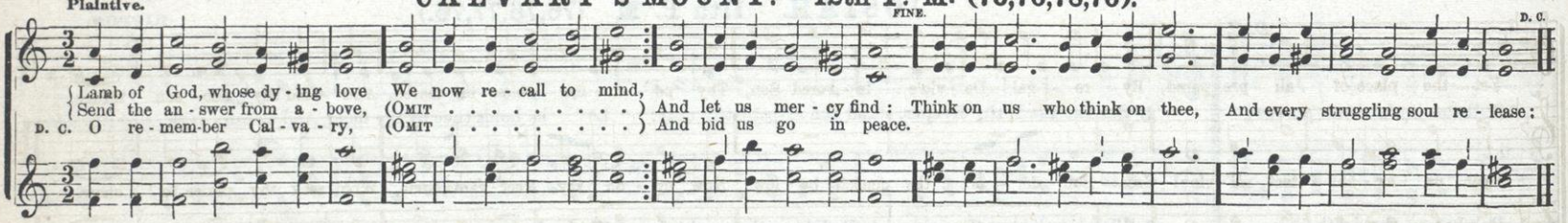
spotless Master, thou, Filled with wisdom, love, and power; Holy, pure, and perfect now, Henceforth, and evermore; Holy, pure, and perfect now, Henceforth, and evermore.

202

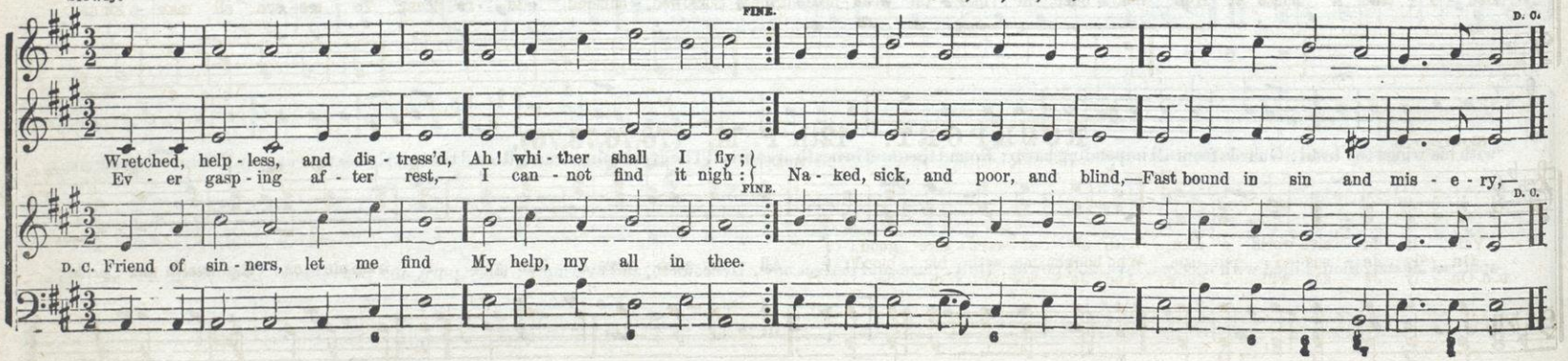
DANVERS. 11th P. M. (76,76,77.76). Or 7s & 6s.



CALVARY'S MOUNT. 12th P. M. (76,76,78,76).

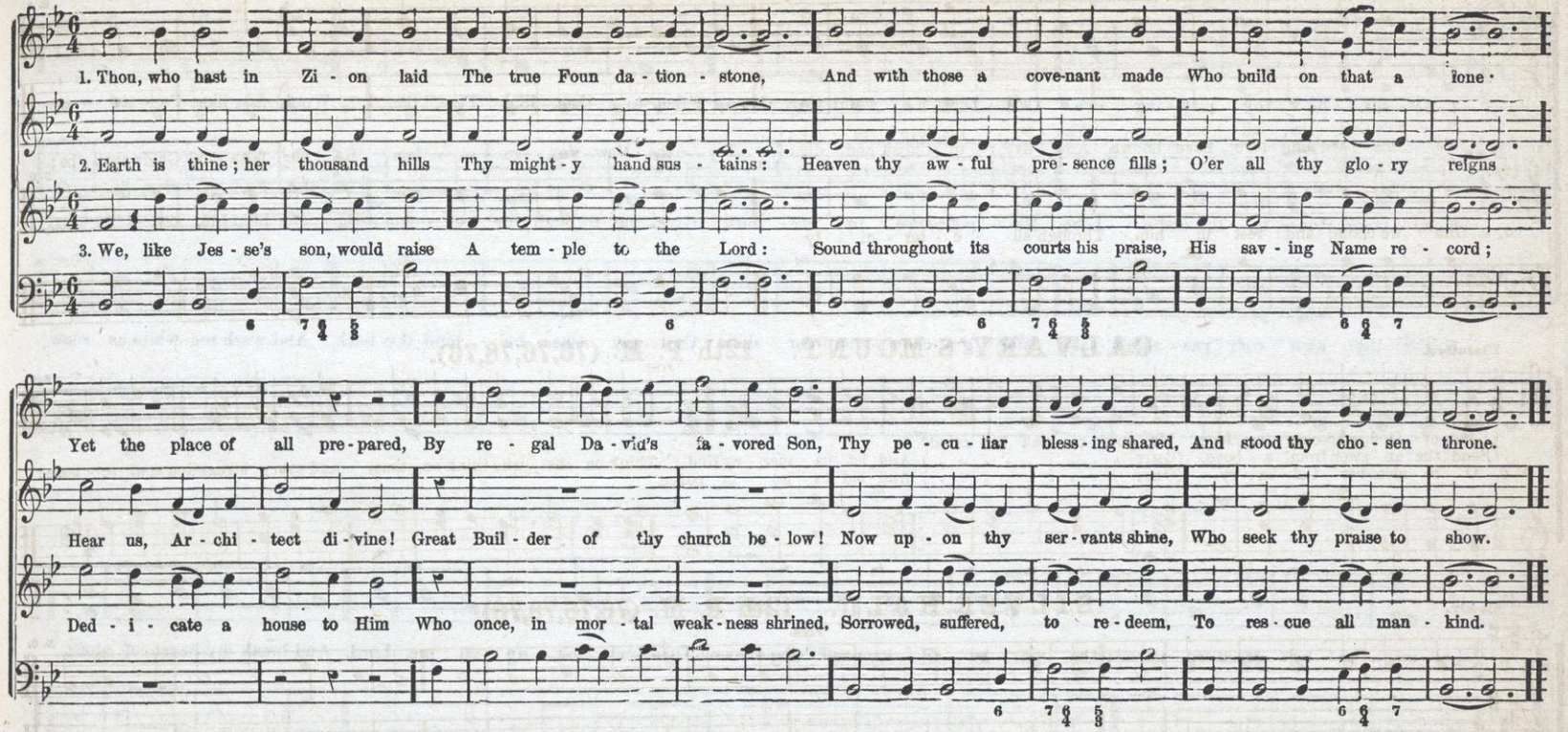


SILVER HALL. 12th P. M. (76,76,78,76).



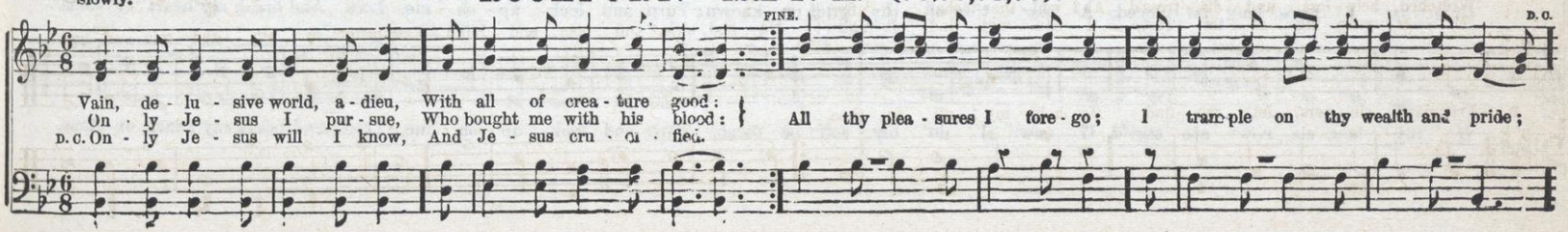
Pastorale

BOOTH. 12th P. M. (76,76,78,76).



Slowly.

ROCKPORT. 12th P. M. (76,76,78,76).

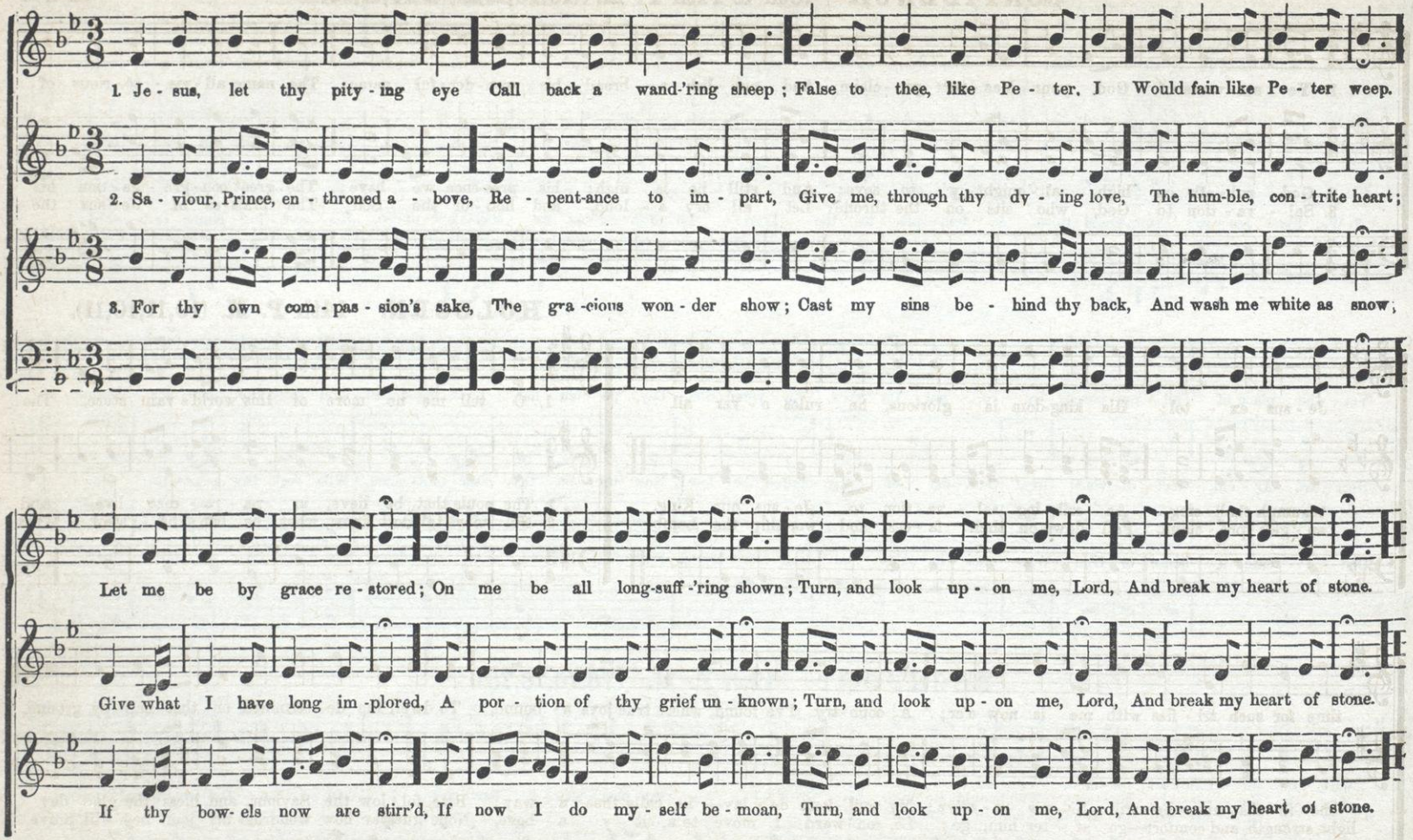


Not too slow

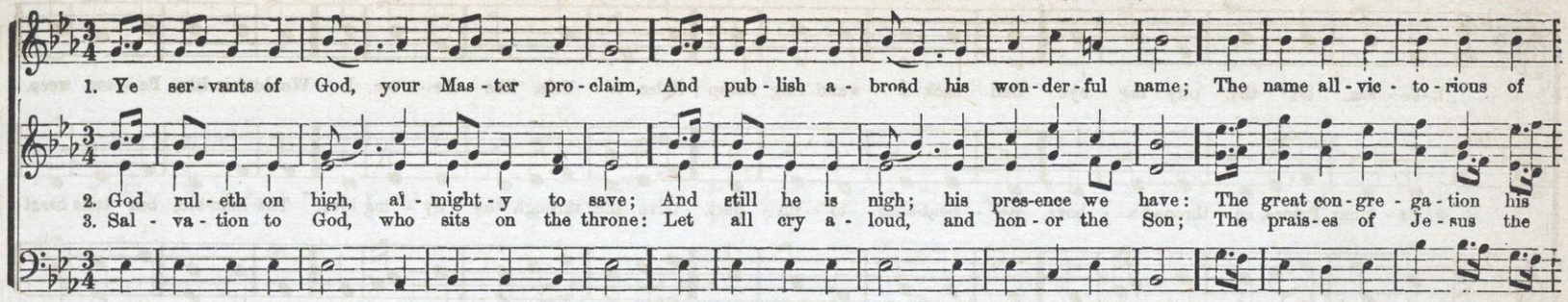
PENITENCE. 12th P. M. 76,76,78,76.

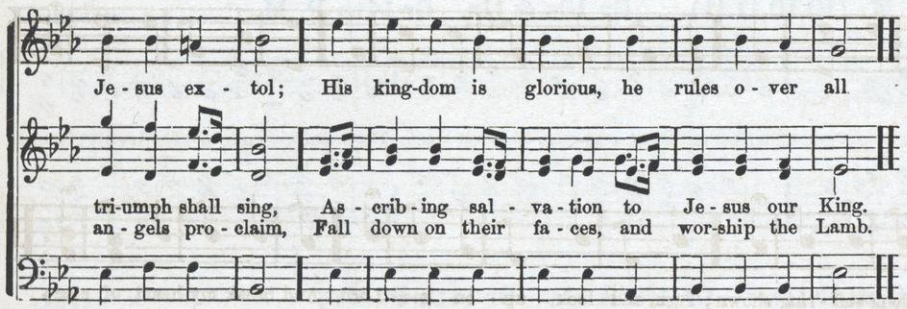
WM. A OAKLEY

From Dev H
By permission

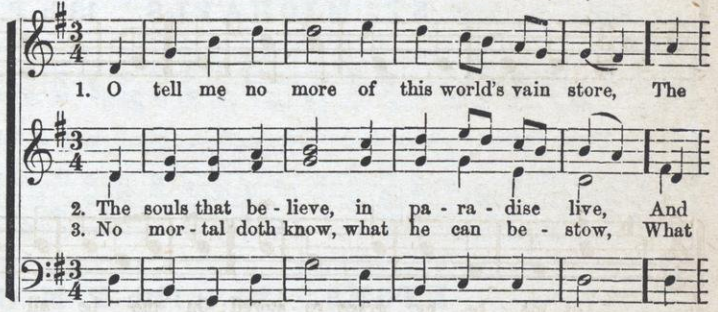


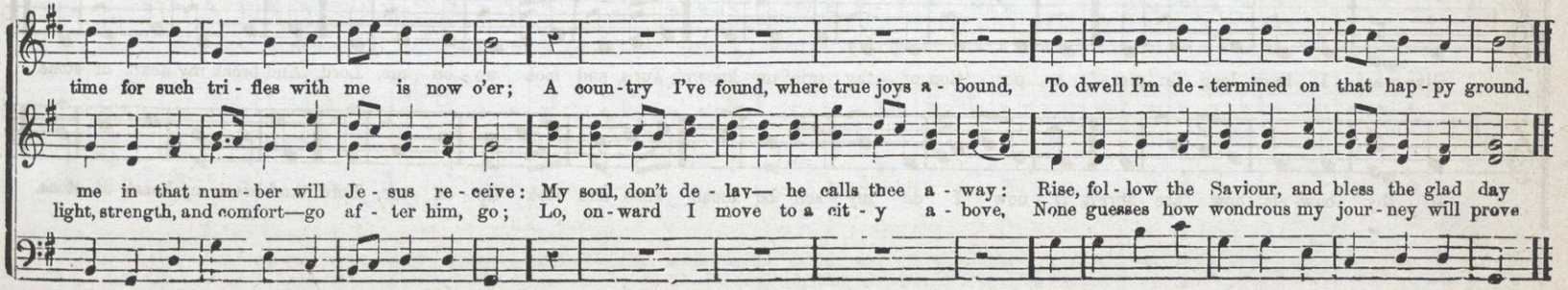
CONFIDENCE. 13th & 14th P. M. (10,10,11,11, & 10,11,10,11).



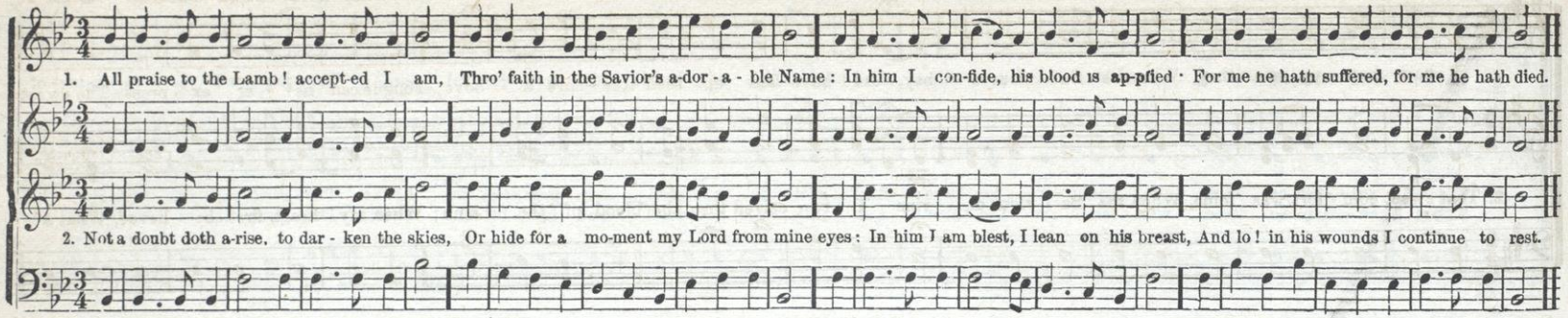


HOLBORN. 14th P. M. (10,11,10,11).





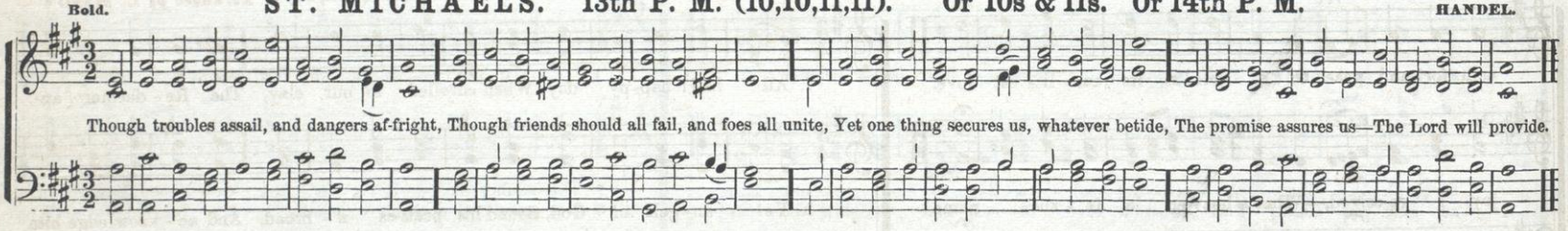
THE DISCIPLE 13th or 14th P. M. (10,11,10,11). Or 10s & 11s.



Bold.

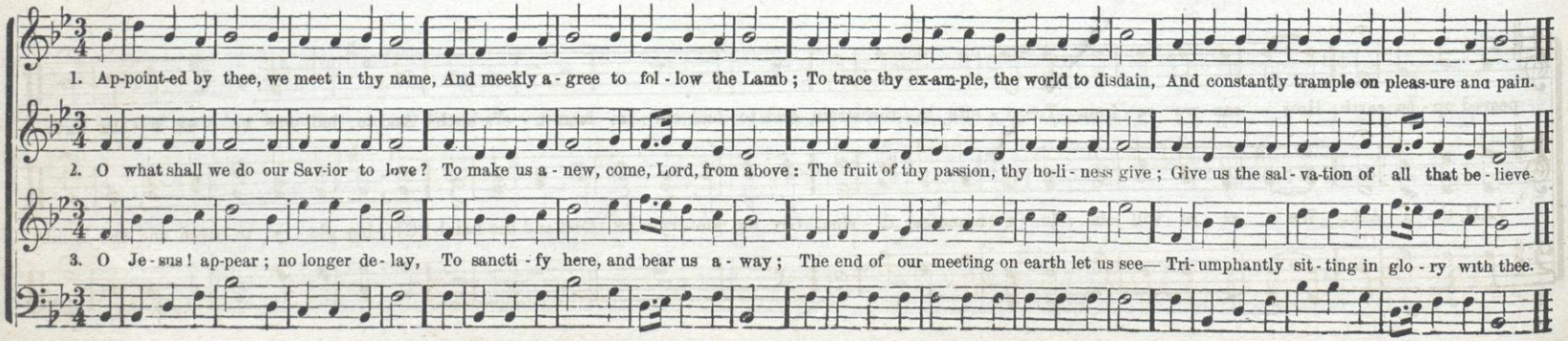
ST. MICHAELS. 13th P. M. (10,10,11,11). Or 10s & 11s. Or 14th P. M.

HANDEL.



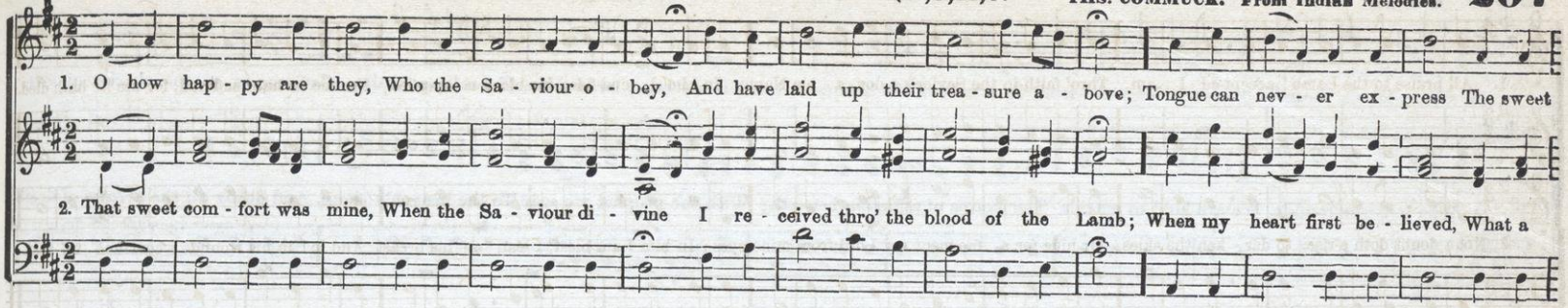
LYONS. 13th or 14th P. M. (10,10,11,11). Or 10s & 11s. Or 14th P. M.

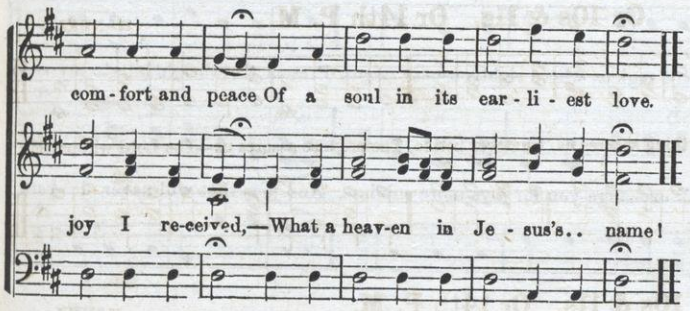
HAYDN.



MISSIONARY. 15th P. M. (11,9,11,9.

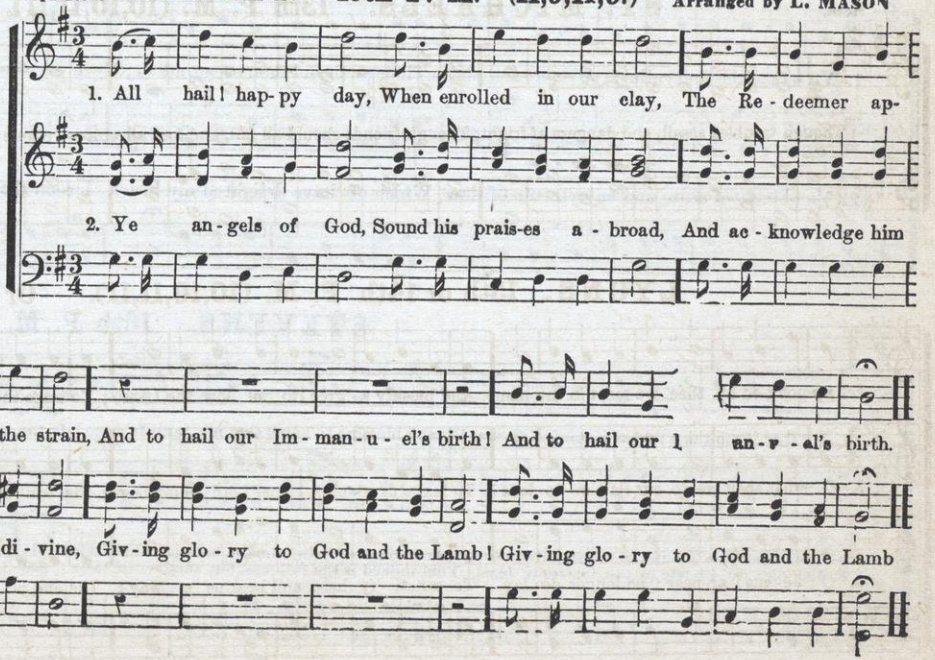
THS. COMMUCK. From Indian Melodies.





ROWLEY. 15th P. M. (11,9,11,9.)

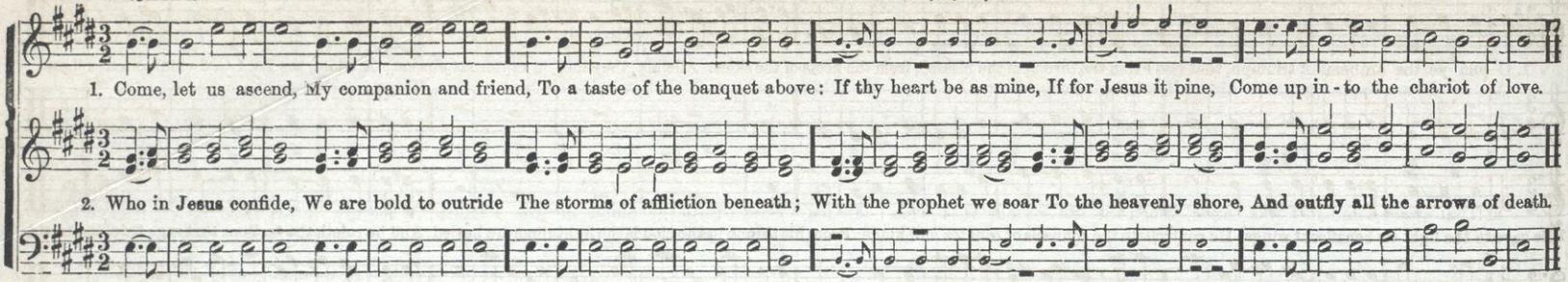
Spirited. Arranged by L. MASON



208 Spirited.

HAHN. 15th P. M. (11,9,11,9.)

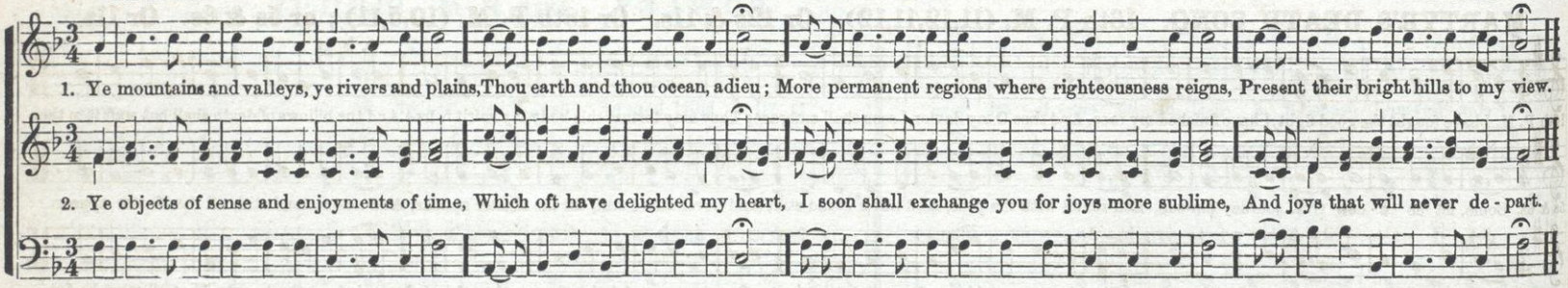
From the Chora...



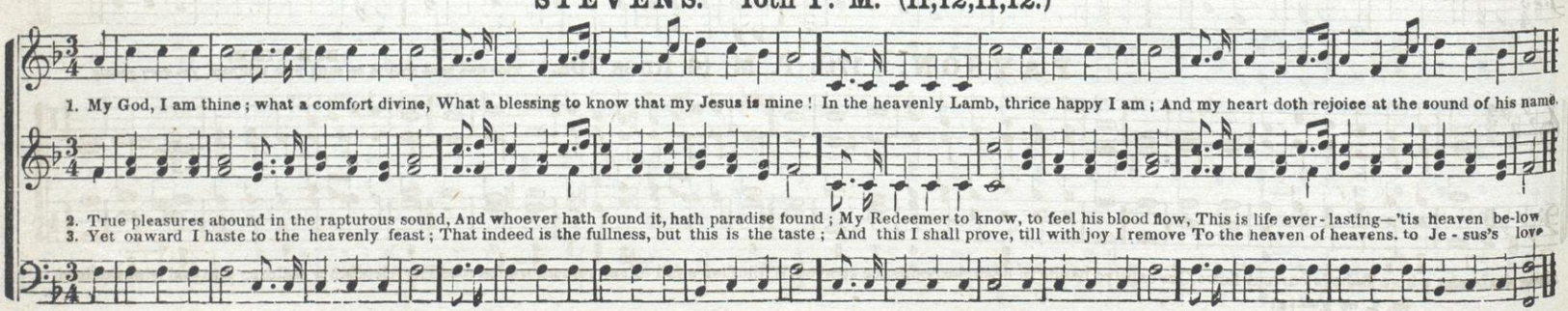
With Ardor

TRUE. 15th P. M.

Arranged.

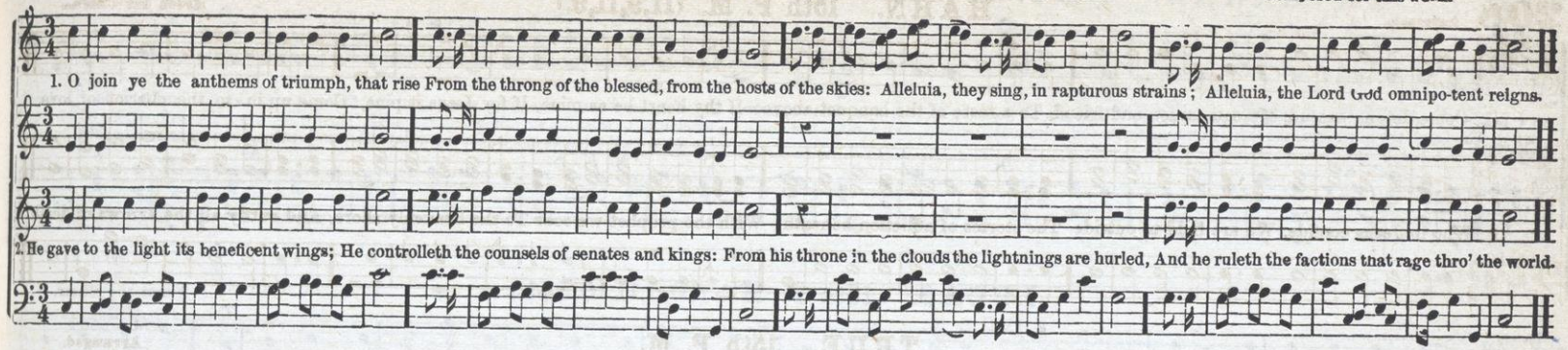


STEVENS. 16th P. M. (11,12,11,12.)

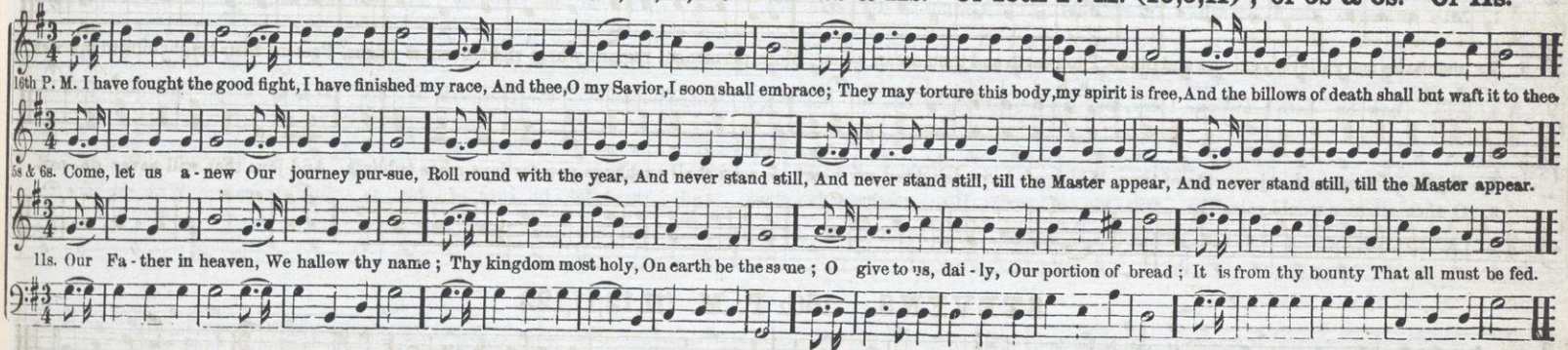


EBRO. 16th P. M. (11,12,11,12). Or 11s & 12s.

Composed for this work.



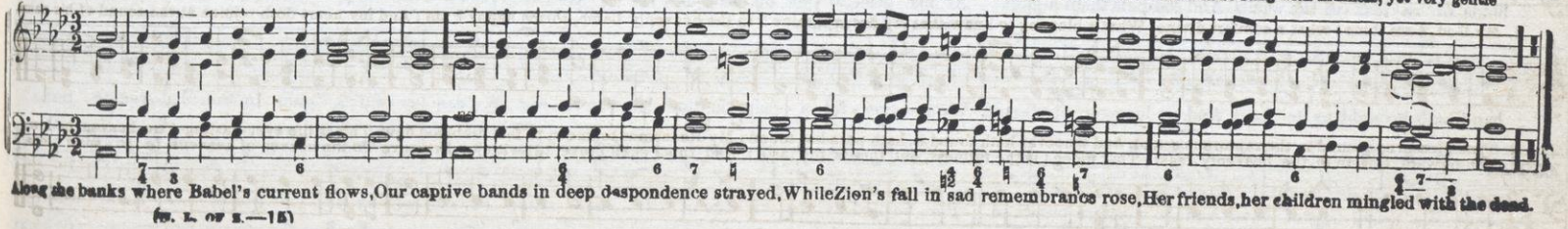
MARTYR'S DEATH SONG. 16th P. M. (11,12,11,12). Or 12s & 11s. Or 18th P. M. (10,5,11); or 5s & 6s. Or 11s.



PAYSON. 17th P. M. (4 lines 10s.)

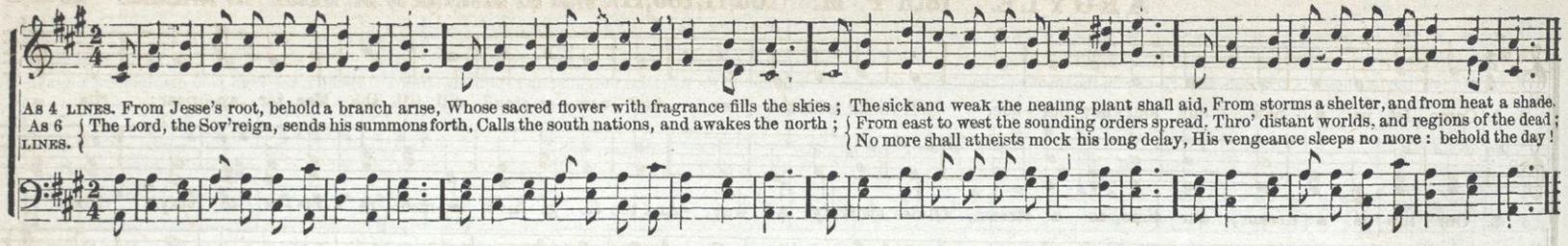
E. B. PIKE.

This fine tune should be sung with firmness, yet very gentle



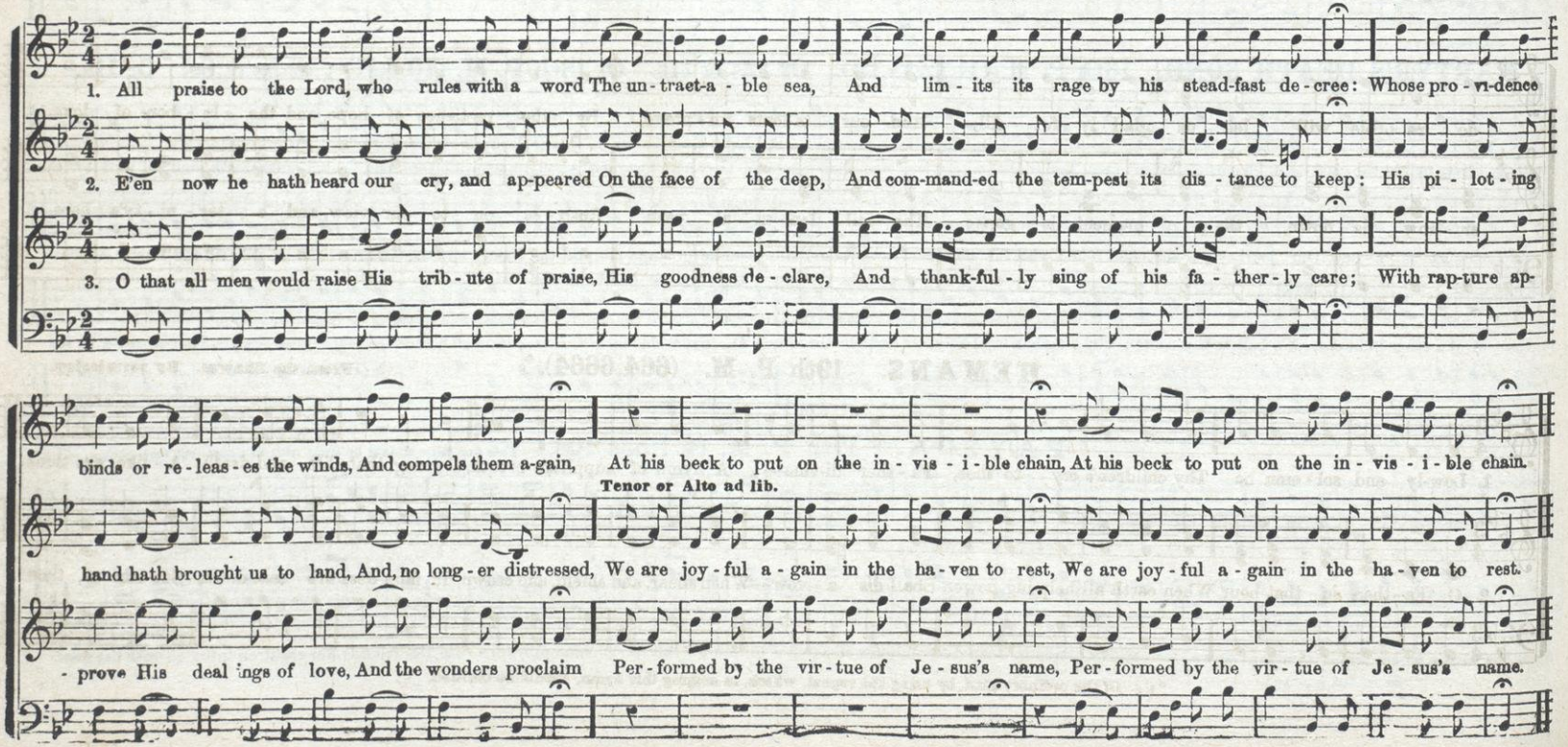
210 SAVANNAH. 17th P. M. (4 lines 10s). Or 6 lines, by repeating the last two lines.

Arranged.



LUCAS. 18th P. M. (10,5,11,10,5,11.)

From the Choir.



ARGYLE. 18th P. M. (105,11,105,11). From the Hallelujah, by Dr. MASON By permission.

1. Come, let us a - new our jour - ney pur - sue, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear; His a -
2. Our life is a dream; our time, as a stream, Glides swift - ly a - way, And the fu - gi - tive mo-ment re - fus - es to stay. The
- do - ra - ble will let us glad - ly ful - fill, And our ta-lents im - prove, By the pa-tience of hope, and the la - bor of love.
ar - row is flown, the moment is gone; The mil - len - ni - al year Rush - es on to our view, and e - ter - ni - ty's here.

HEMANS. 19th P. M. (664,6664).*

From the Shawm. By permission.

1. Low-ly and sol - emn be Thy children's cry to thee, Fa - ther di-vine— A hymn of suppliant breath, Owning that life and death A - like are thine.
2. O Fa - ther, in that hour When earth all help-ing power Shall dis - a - vow—When spear, and shield, and crown, In faint-ness are cast down, Sus-tain us, thou.

* *i. e.* Of the ordinary kind, by using the repeat, which, in singing this hymn, should be omitted.

GUIDANCE. 19th P. M. (664,6664)

1. My faith looks up to thee, Thou Lamb of Calvary: Saviour di - vine, Now hear me while I pray, Take all my guilt away; O let me, from this day, Be wholly thine.

2. May thy rich grace impart Strength to my fainting heart; My zeal inspire; As thou hast died for me, O may my love to thee Pure, warm, and changeless be—A living fire.

3. While life's dark maze I tread, And griefs around me spread, Be thou my Guide; Bid darkness turn to day, Wipe sorrow's tears away, Nor let me ever stray From thee a - side.

OLIVET. 6s & 4s.

From "Spiritual Songs."

Thou, whose almighty word Chaos and darkness heard, And took their flight; Hear us, we humbly pray, And where the Gospel day Sheds not its glorious ray, Let there be light

HARVEST HYMN. 19th P. M. (664,6664). Or 6s & 4s.

Bold and spirited.

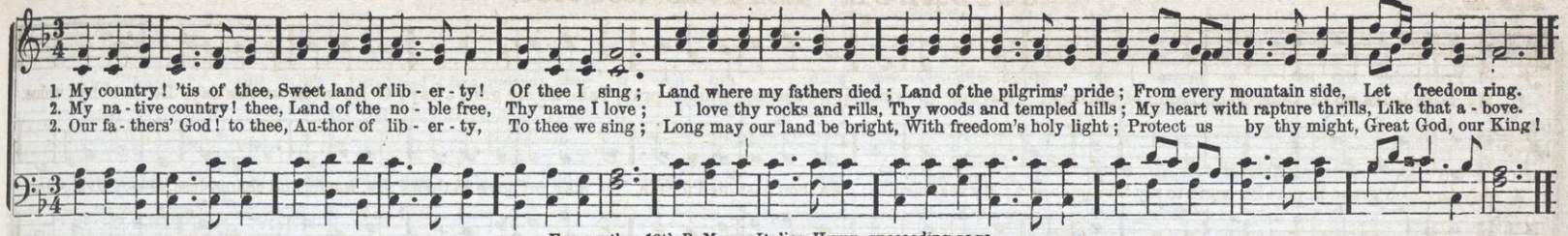
W**.

The God of harv - est praise; In loud thanksgiving raise Hand, heart, and voice; { The val-leys smile and sing, / For-ests and mountains ring, } The p a ns their trib-ute bring, The streams re - joice.

Bold and firm.

AMERICA 19th P. M. (664.6664). Or 6s & 4s. (National Hymn.)

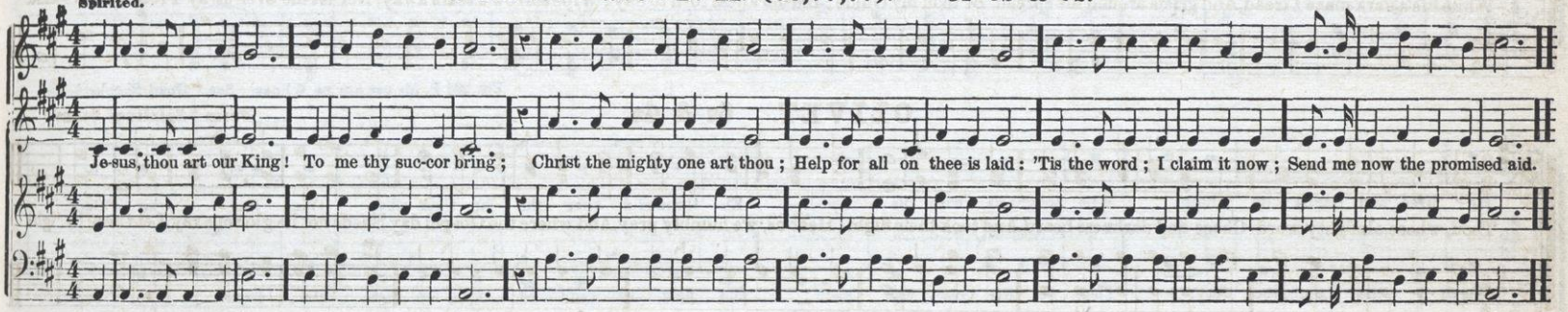
SMITH.



For another 19th P. M. see Italian Hymn, succeeding page.

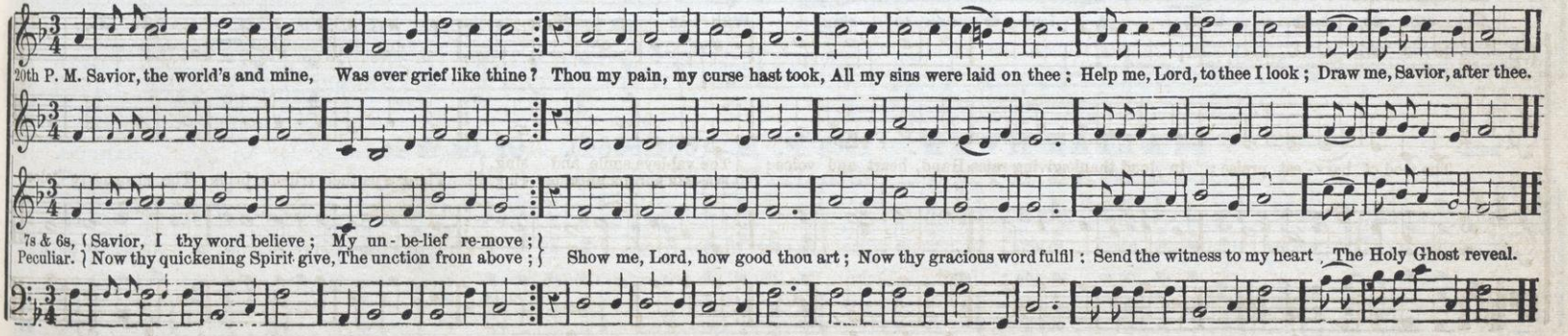
Spirited.

CALIS. 20th P. M. (66,77,77). Or 6s & 7s.



Gently.

SEPOLIS. 20th P. M. (66,77,77). Or 6s & 7s. Or 7s & 6s, Peculiar.*



* Small notes and repeat for lower verse

Allegro

BROWNE 21st P. M. (66,84,66,84). Or 6s, 8s & 4s.

Miss BROWNE.

1. Pro - claim the loft - y praise Of Him who once was slain, But now is risen, through end - less days To live . . . and reign;

2. All ho - nor, power, and praise, To Je - sus' Name be - long; With hosts se - raph - ic, glad we raise The sa - - - cred song:

3. He lives to bless and save The souls re - deem'd by grace, And res - cue from the drear - y grave The fal - - - len race;

For 22d P. M. use any 8s, 6 lines. See "Good Shepherd," &c

He lives and reigns on high, Who bought us with his blood,— En - throned a - bove the far - thest sky, Our Sav - - - ior God.

Worth - y the Lamb, they cry, That on the cross was slain; But now, as - cend - ed up on high, He lives . . . to reign.

And soon we hope, a - bove, A loud - er strain to sing,— With all our powers to praise and love Our Sav - - - ior King.

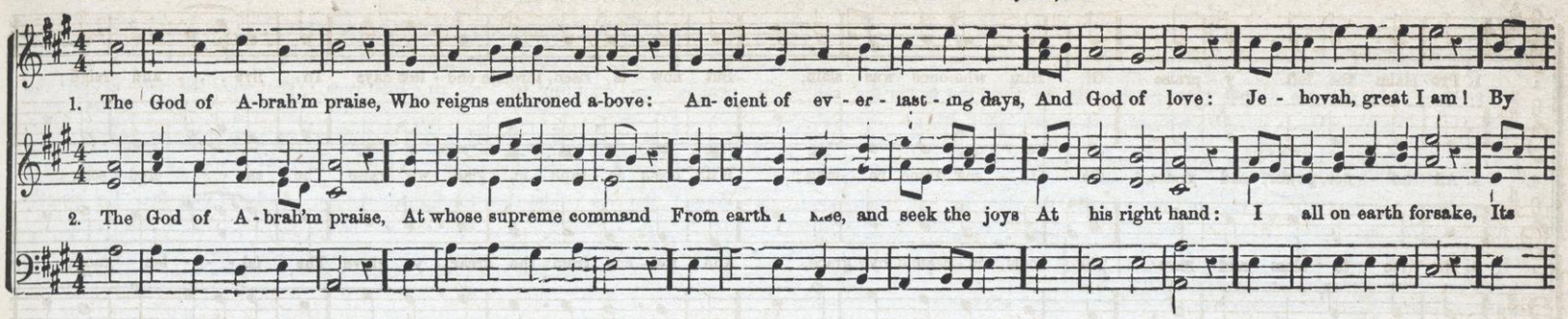
Bold.

ITALIAN HYMN. 19th P. M. (664,6664). Or 6s & 4s.

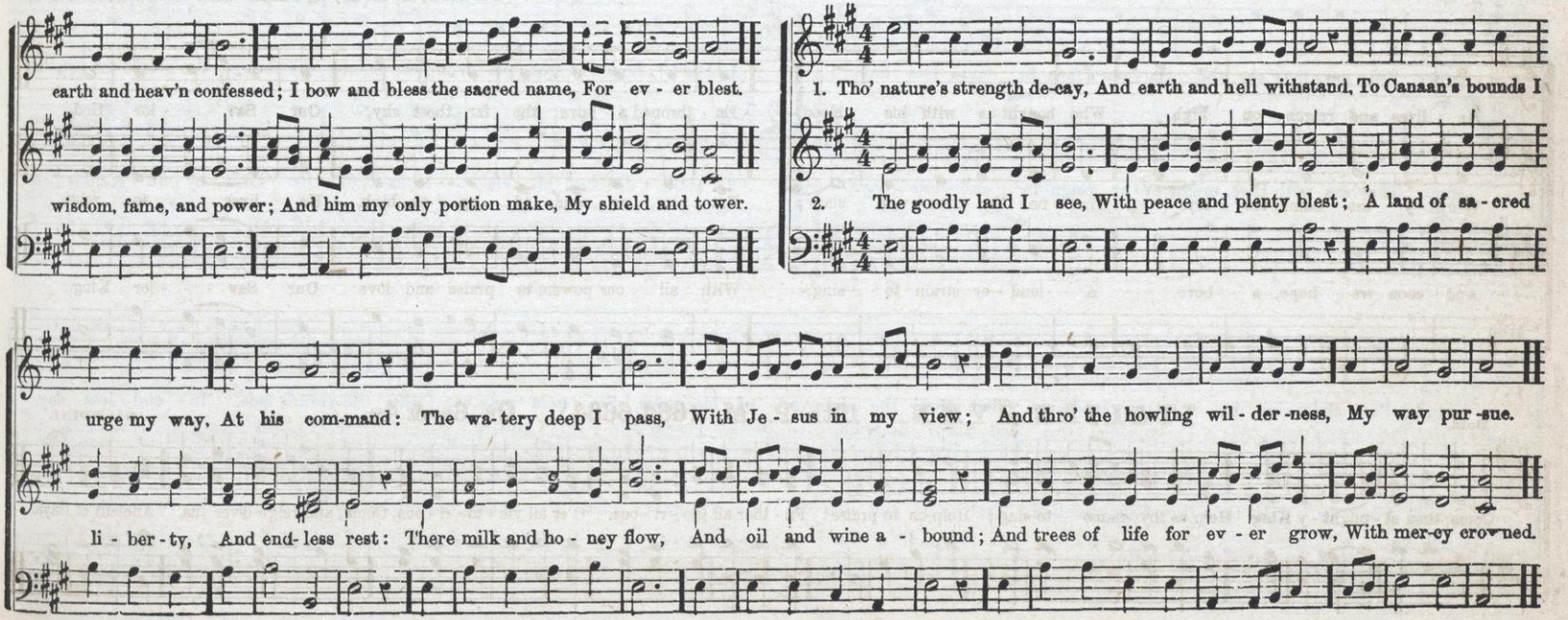
GIARDINI.

Come, thou al - might - y King Help us thy name to sing; Help us to praise! Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous, Come, and reign o-ver us, Ancient of Days.

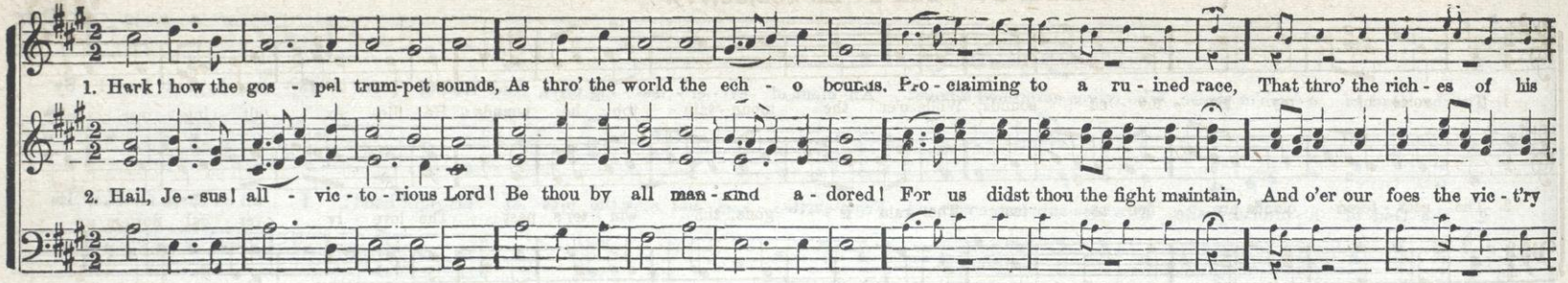
GOD OF ABRAHAM. 21st P. M. (66,84,66,84.)

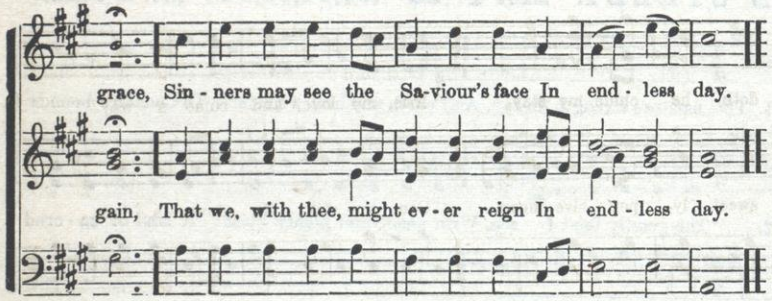


JOHN STREET. 21st P. M. (66,84,66,84.) Rev. G. COLES.

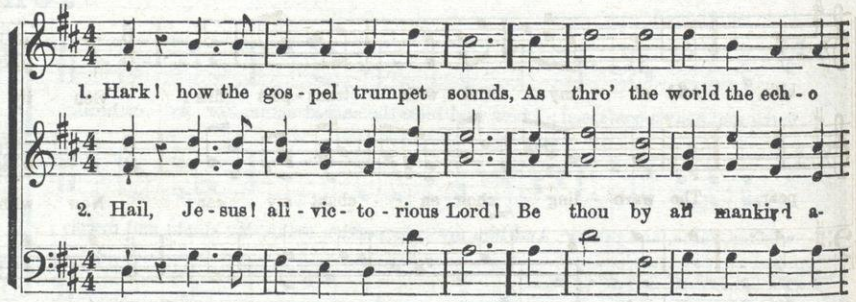


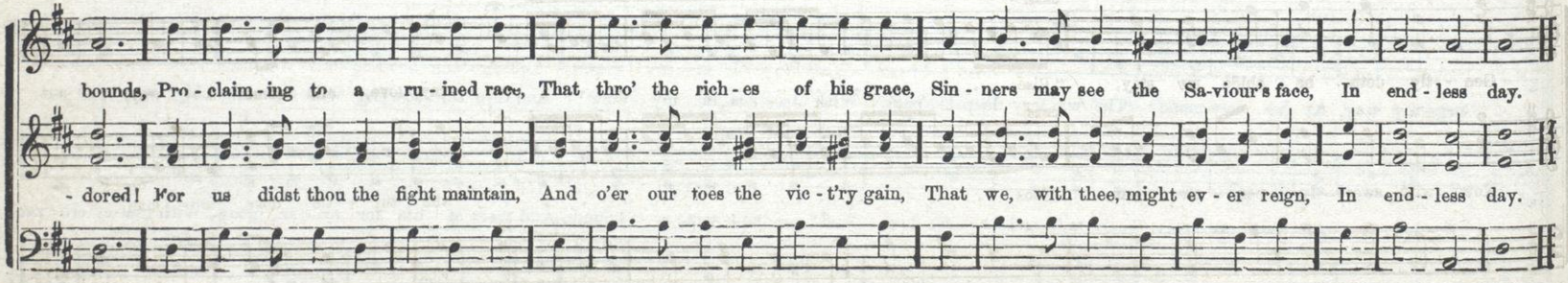
216 GOSPEL TRUMPET 22d P. M (88,88,84.)



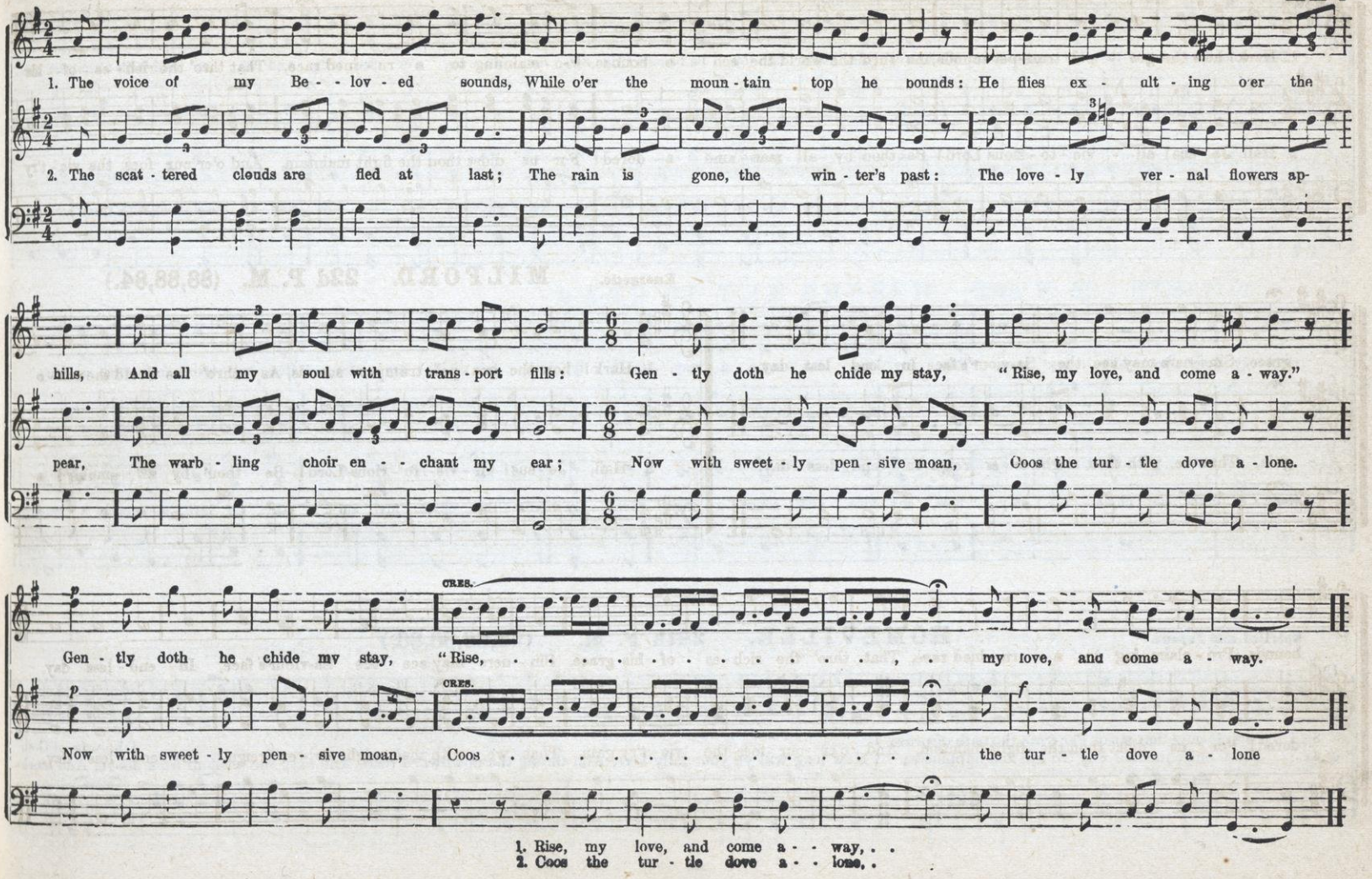


Energetic. **MILFORD. 22d P. M. (88,88,84.)**





SPRING. 23d P. M. (88,88,77).



218 Ardeu.

COME AWAY. 23d P. M. (88,88,77).

The voice of my Be - lov - ed sounds, While o'er the moun - tain top he bounds; He flies, ex - ult - ing o'er the hills, And all my soul with trans-port fills.

The voice of my Be - lov - ed sounds, While o'er the moun - tain top he bounds; He flies, ex - ult - ing o'er the hills, And all my soul with trans-port fills:

Gent - ly doth he chide my stay, "Rise, my love, and come a - way,"—Gent - ly doth he chide my stay, "Rise, my love, and come a - way."

Gent - ly doth he chide my stay, "Rise, my love, and come a - way,"—Gent - ly doth he chide my stay, "Rise, my love, and come a - way."

Spirited and Joyous.

HOMEVILLE. 24th P. M. (66,66,86,86.)

6s, 8s, & 6s. { Ye simple ones that stray Far from the path of peace, That unfrequented way To life and happiness;— } How long will ye your folly love, And throng the downward road, And hate the wisdom from above, And mock [the sons of God.

TRIUMPH. 25th P. M. (77,87,77,87.)

1. Worship, and thanks, and blessing, And strength ascribe to Jesus; Jesus alone defends his own, When earth and hell oppress us. Jesus with joy we wit- ness, Al-mighty to de-

2. Omnipotent Redeemer, Our ransom'd souls adore thee; Our Saviour thou, we find it now, And give thee all the glory. We sing thine arm unshorten'd, Bro't thro' our sore temp-

liver; Our seals set to, that God is true, And reigns a King forever.

tation: With heart and voice in thee rejoice, The God of our salvation.

HEAD OF THE CHURCH. 25th P. M. (77,87,77,87.)

From the Shawm. By permission.

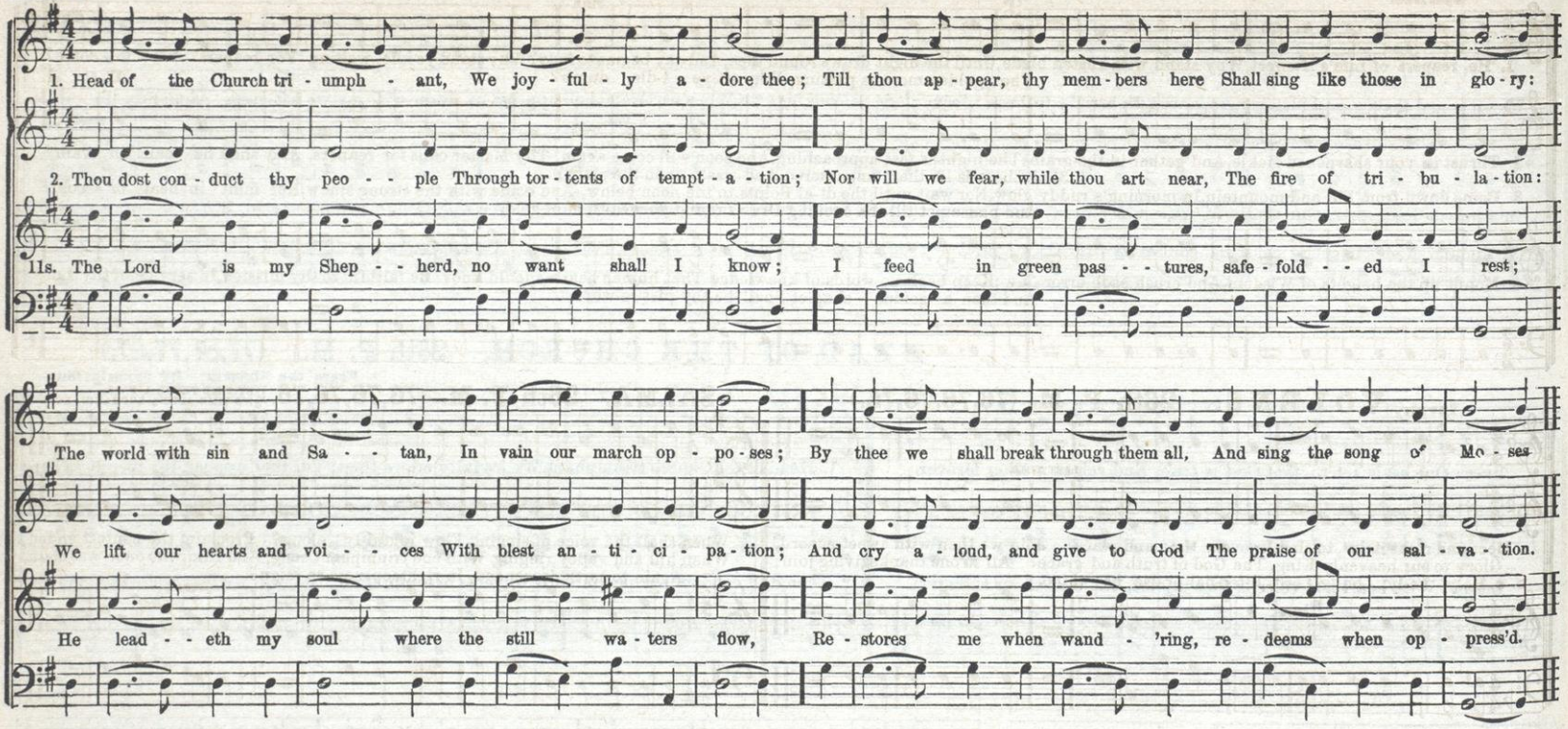
1. Head of the Church triumphant, We joyfully adore thee; Till thou appear, thy members here

2. Thou dost conduct thy people Thro' torrents of temptation; Nor will we fear, while thou art near

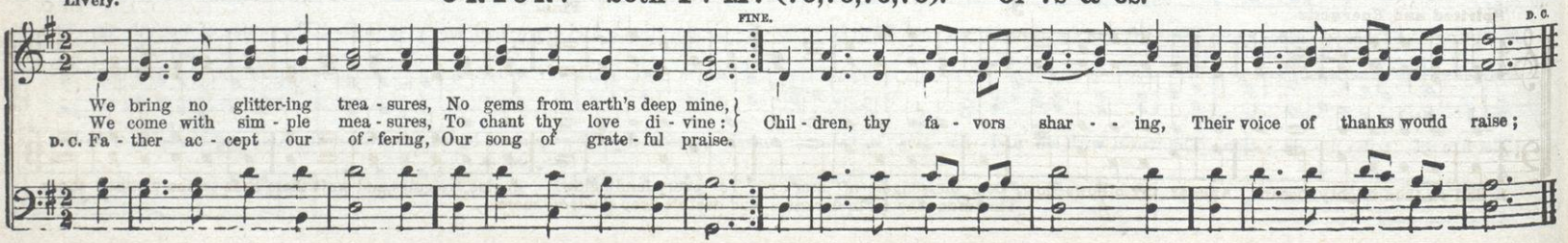
Shall sing like those in glo - ry: We lift our hearts and voi - ces With blest an - ti - ci - pa - tion; And cry a-loud, and give to God The praise of our sal - va - tion.

The fire of trib - u - la - tion: The world with sin and Sa - tan, In vain our march opposes; By thee we shall break thro' them all, And sing the song of Moses.

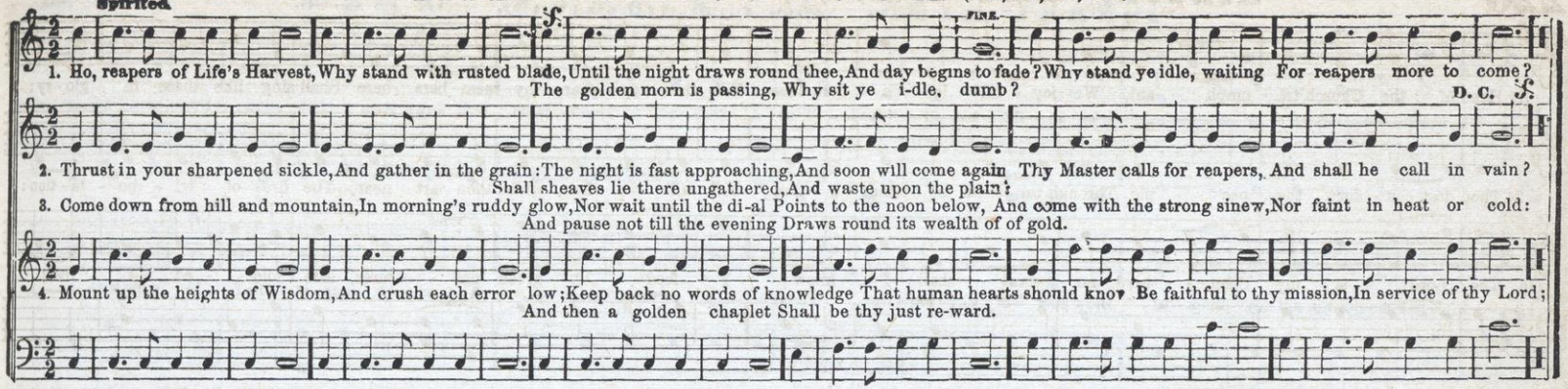
RINTON. 25th P. M. (77,87,77,87). Or 27th P. M. (4 lines 11s) by slurs.



UNION. 26th P. M. (76,76,76,76). Or 7s & 6s.

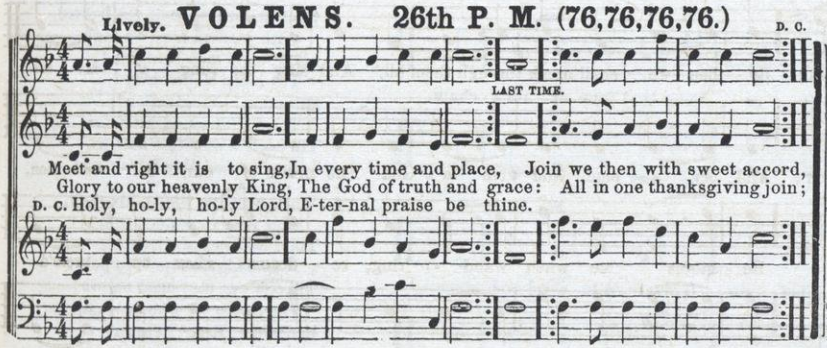


LIFE'S HARVEST. 26th P. M. (76,76,76,76.)



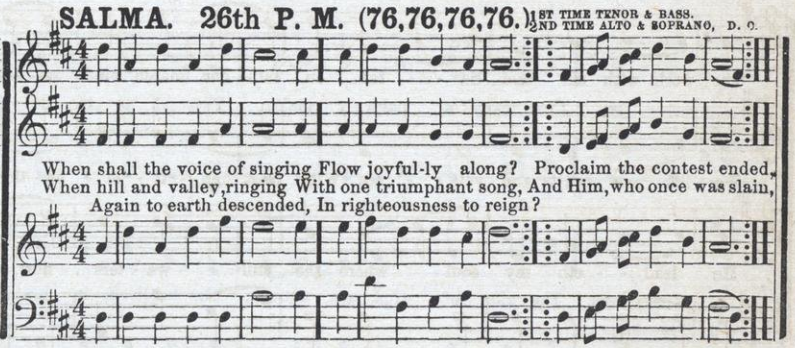
1. Ho, reapers of Life's Harvest, Why stand with rusted blade, Until the night draws round thee, And day begins to fade? Why stand ye idle, waiting For reapers more to come?
The golden morn is passing, Why sit ye i-dle, dumb?
2. Thrust in your sharpened sickle, And gather in the grain: The night is fast approaching, And soon will come again Thy Master calls for reapers, And shall he call in vain?
Shall sheaves lie there ungathered, And waste upon the plain?
3. Come down from hill and mountain, In morning's ruddy glow, Nor wait until the di-al Points to the noon below, And come with the strong sinew, Nor faint in heat or cold:
And pause not till the evening Draws round its wealth of of gold.
4. Mount up the heights of Wisdom, And crush each error low; Keep back no words of knowledge That human hearts should know Be faithful to thy mission, In service of thy Lord;
And then a golden chaplet Shall be thy just re-ward.

VOLENS. 26th P. M. (76,76,76,76.)



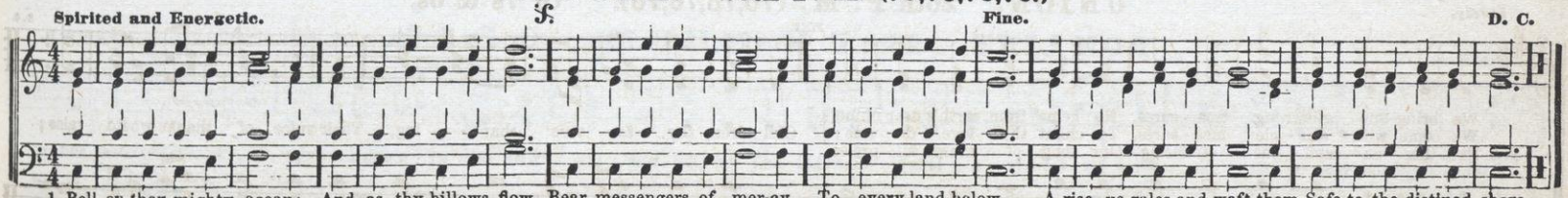
Meet and right it is to sing, In every time and place, Join we then with sweet accord,
Glory to our heavenly King, The God of truth and grace: All in one thanksgiving join;
D. C. Holy, ho-ly, ho-ly Lord, E-ter-nal praise be thine.

SALMA. 26th P. M. (76,76,76,76.)



When shall the voice of singing Flow joyful-ly along? Proclaim the contest ended,
When hill and valley, ringing With one triumphant song, And Him, who once was slain,
Again to earth descended, In righteousness to reign?

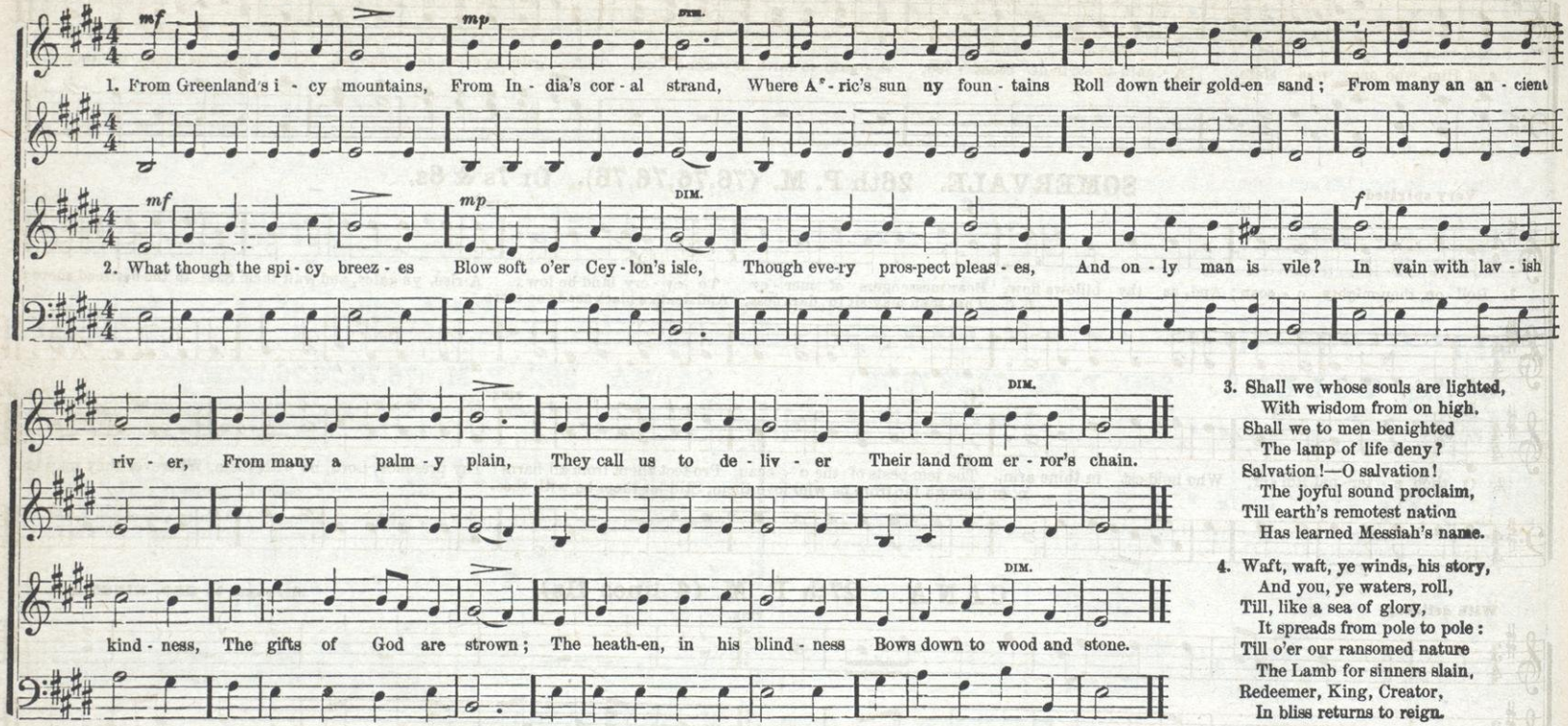
MODENA. 26th P. M. (76,76,76,76.)



1. Roll on, thou mighty ocean; And, as thy billows flow, Bear messengers of mer-cy To every land below. A-rise, ye gales, and waft them Safe to the distined shore.
That man may sit in darkness And death's deep shade no more.

IONARY HYMN. 26th P. M. (76,76,76,76). Or 7s & 6s.

L. MASON. 1824.



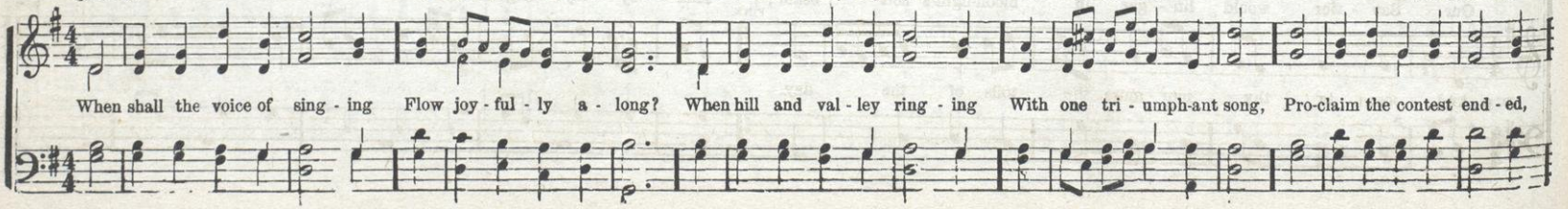
3. Shall we whose souls are lighted,
With wisdom from on high,
Shall we to men benighted
The lamp of life deny?
Salvation!—O salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learned Messiah's name.

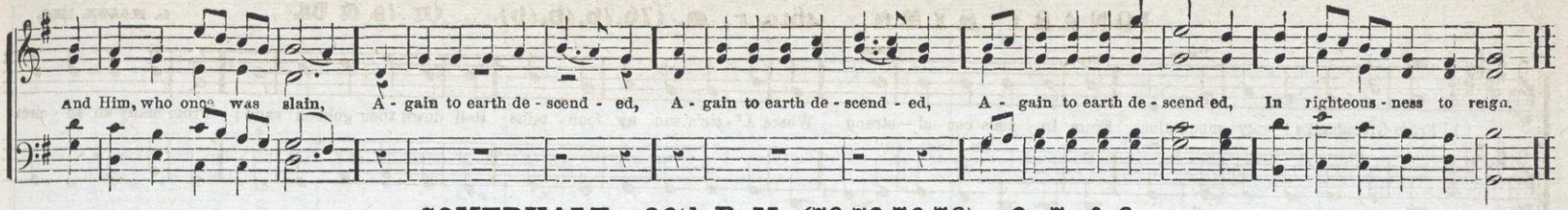
4. Waft, waft, ye winds, his story,
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole:
Till o'er our ransomed nature
The Lamb for sinners slain,
Redeemer, King, Creator,
In bliss returns to reign.

ROMAINE. 26th P. M. (76,76,76,76). Or 7s & 6s.

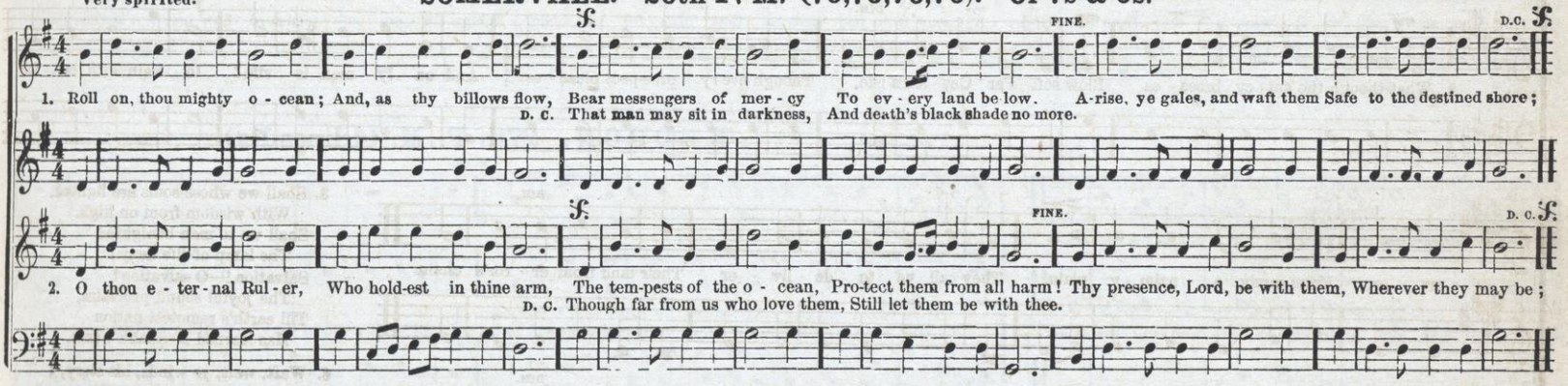
Spirited.

SANISTER.

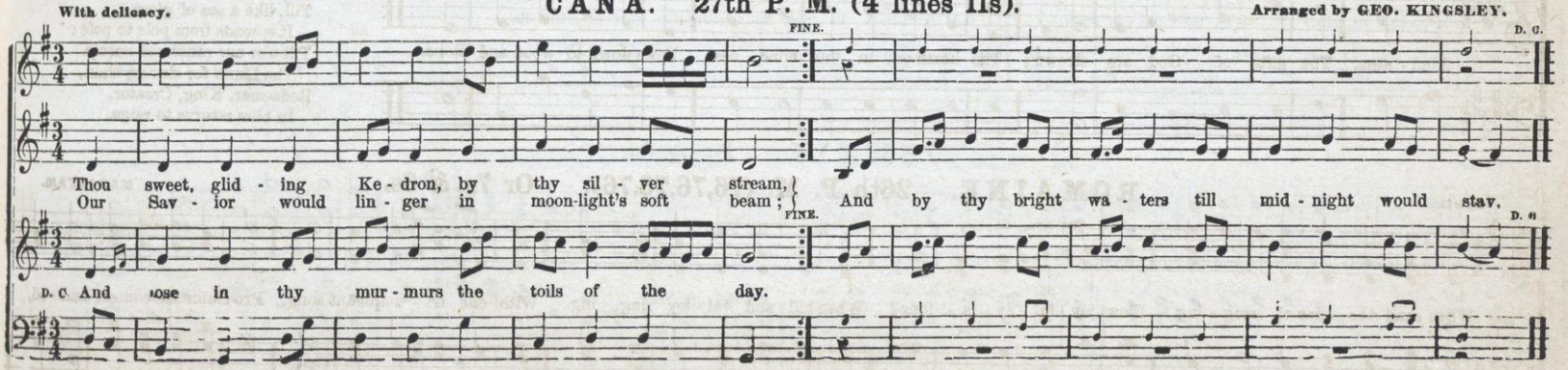




SOMERVALE. 26th P. M. (76,76,76,76). Or 7s & 6s.



CANA. 27th P. M. (4 lines 11s).



its strong expression.

FREDERICK. 27th P. M. (4 lines 11s).

GEO. KINGSLEY, By permission.

1. I would not live al - way; I ask not to stay Where storm af - ter storm ri - ses dark o'er the way; The few lu - rid morn-ings that dawn on us here

2. I would not live al - way; no— wel - come the tomb! Since Je - sus hath lain there, I dread not its gloom: There sweet be my rest till he bid me a - rise,

3. Who, who would live al - way, a - way from his God— A - way from yon heaven, that bliss - ful a - bode, Where riv - ers of plea-sure flow bright o'er the plains,

Are e-nough for life's joys, full e - nough for its cheer.

To hail him in tri - umph des - cend - ing the skies.

And the noon-tide of glo - ry e - ter - nal - ly reigns.

Carefully.

KEDRON. 27th P. M. (4 lines 11s).

FINE: D. C.

Thou sweet gliding Ke - dron, by thy sil - ver stream,
Our Sa - vior would lin - ger in moon-light's soft beam; And by thy bright wa - ters till midnight would stay,

FINE: D. C.

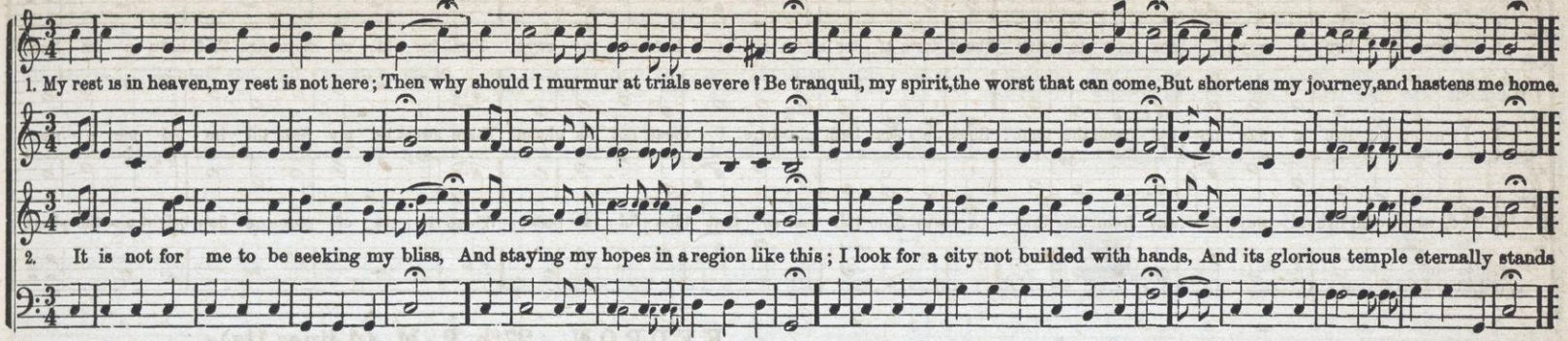
D. C. And lose in thy mur-murs the toils of the day.

Bold.

JEWELL. 11s & 8s.

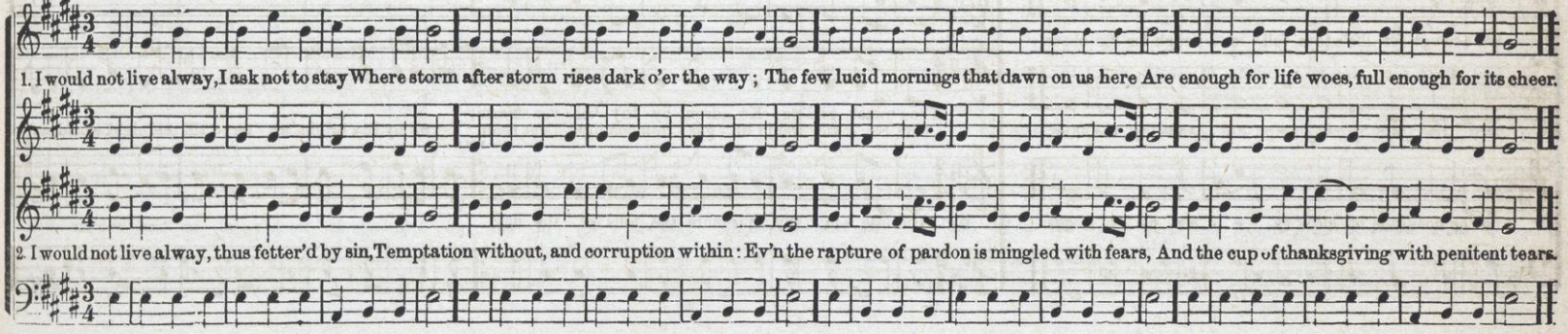
The Lord is great! ye hosts of heaven adore him: And ye who tread this earth-ly ball, In ho - ly songs re - joice a-loud be - fore him, And shout his praise who made you all.

CORWIN. 27th P. M. (11,11,11,11.)



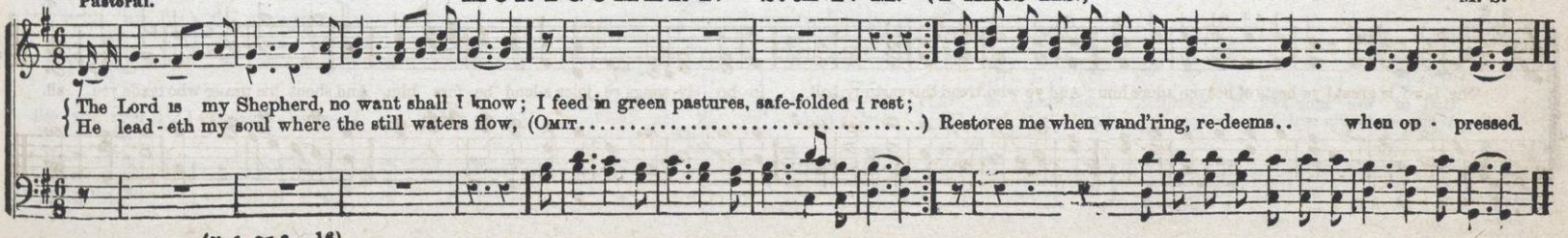
LEA. 27th P. M. (11,11,11,11.)

From the Hallelujah, by Dr. MASON. By permission.

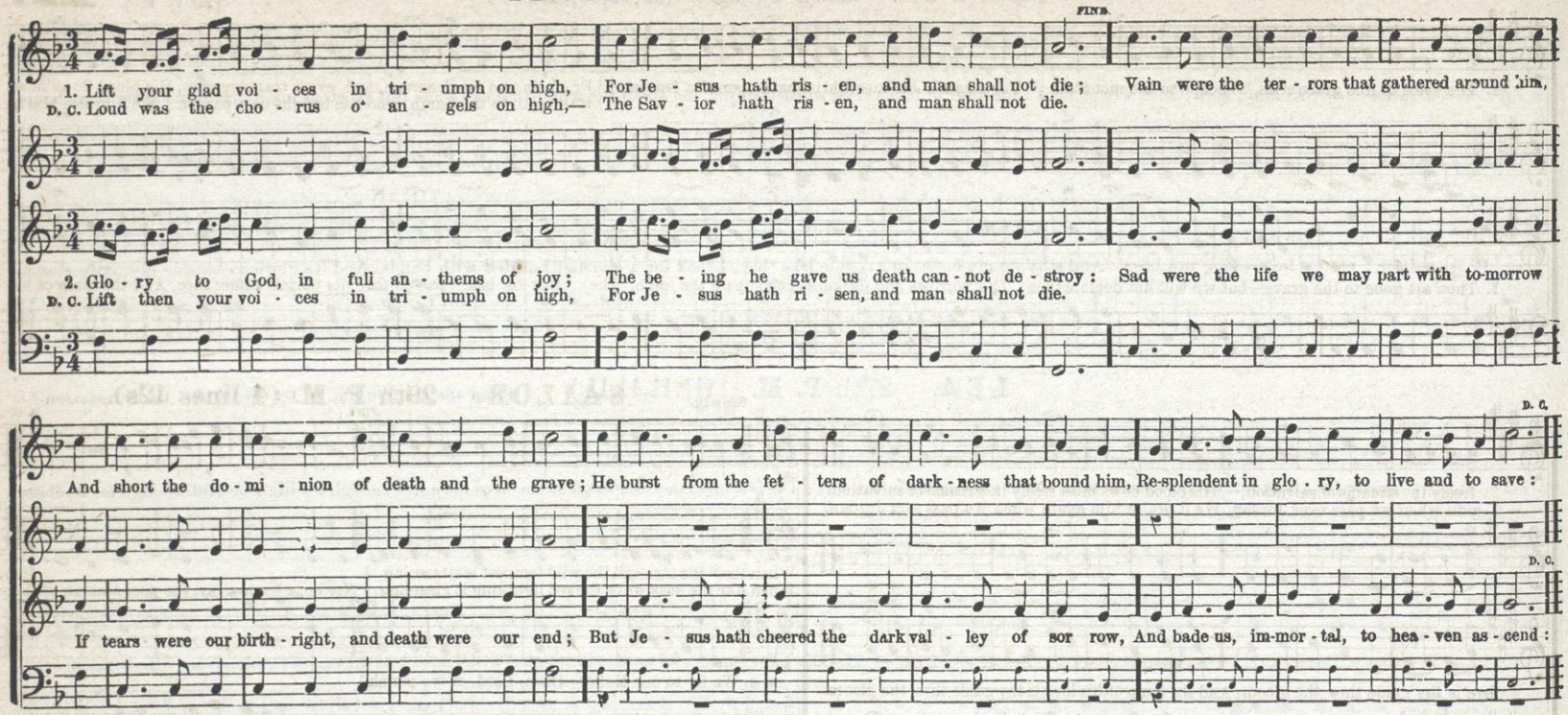


MONTGOMERY. 27th P. M. (4 lines 11s.)

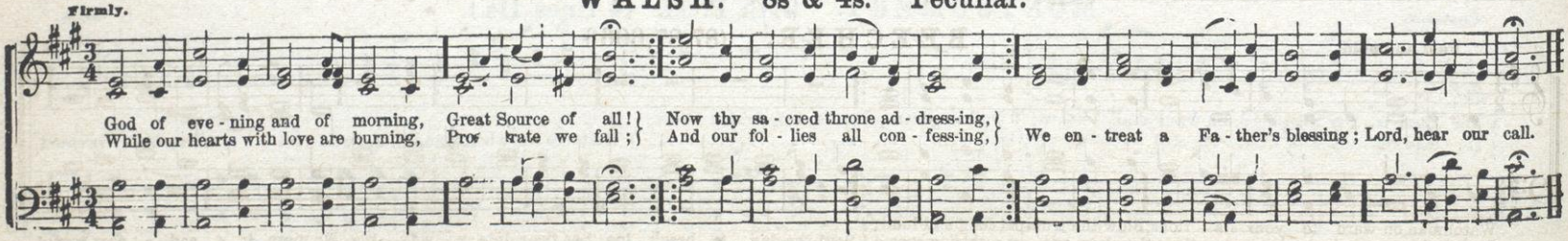
Pastoral. M. S.



TRUMPET. 28th P. M. (10s 11s & 12s)



WALSH. 8s & 4s. Peculiar.



SCOTLAND. 29th P. M. (4 lines 12s).

1. The voice of free grace cries, "Escape to the mountain;" For Adam's lost race Christ hath opened a fountain, { From sin and un-cleanness, and every transgression, His blood flows most freely in streams of salvation.
{ Hallelujah to the Lamb, who has bought us a pardon; We'll praise him again when we pass over Jordan.

1. Thou art gone to the grave—but we will not deplore thee; Tho' sorrows and darkness encompass the tomb, The Sav-ior has passed thro' its portals before thee, And the lamp of his love is thy guide thro' the gloom.

SAILOR. 29th P. M. (4 lines 12s).

Slowly.

FINE. D. C.

When thro' the torn sail the wild tempest is streaming, { [ish,
When o'er the dark wave the red lightning is gleaming, { Nor hope lends a ray, the poor seaman to cher-

FINE. D. C.

D. C. We fly to our Maker—Save, Lord, or we perish!

BEECHER. (87,87,666)

Fast and bold.

Watchman, on-ward to your sta - tions, Blow the trumpet long and loud;
Preach the gos - pel to the na - tions, Speak to ev - ry gath'ring crowd { See! the day is break - ing; See the saints a - wak - ing, No more in sad - ness bow'd.

FOLSOM. 30th P. M. (11,10,11,10). Or 11s & 10s.

Arranged from MOZART.

1. Bright-est and best of the sons of the morn-ing, Dawn on our dark-ness, and lend us thine aid; Star of the east, the ho-ri-zon a-dorn-ing,

2. Cold on his cra-dle the dew-drops are shin-ing, Low lies his head with the beasts of the stall; An-gels a-dore him in slum-bers re-clin-ing,

Guide where our in-fant Re-deem-er is laid.

Mak-er, and Mon-arch, and Sav-ior of all.

ANCON. 30th P. M. (11,10,11,10). Or 11s & 10s.

Spirited.

FINE. D. C.

Hail to the brightness of Zi-on's glad morning! / Joy to the lands that in darkness have lain; / Hush'd be the ac-cents of sor-row and mourning;

D. C. Zi-on in tri-umph be-gins her mild reign.

FENNOR. 30th P. M. (11,10,11,10). Or 11s & 10s. Double.

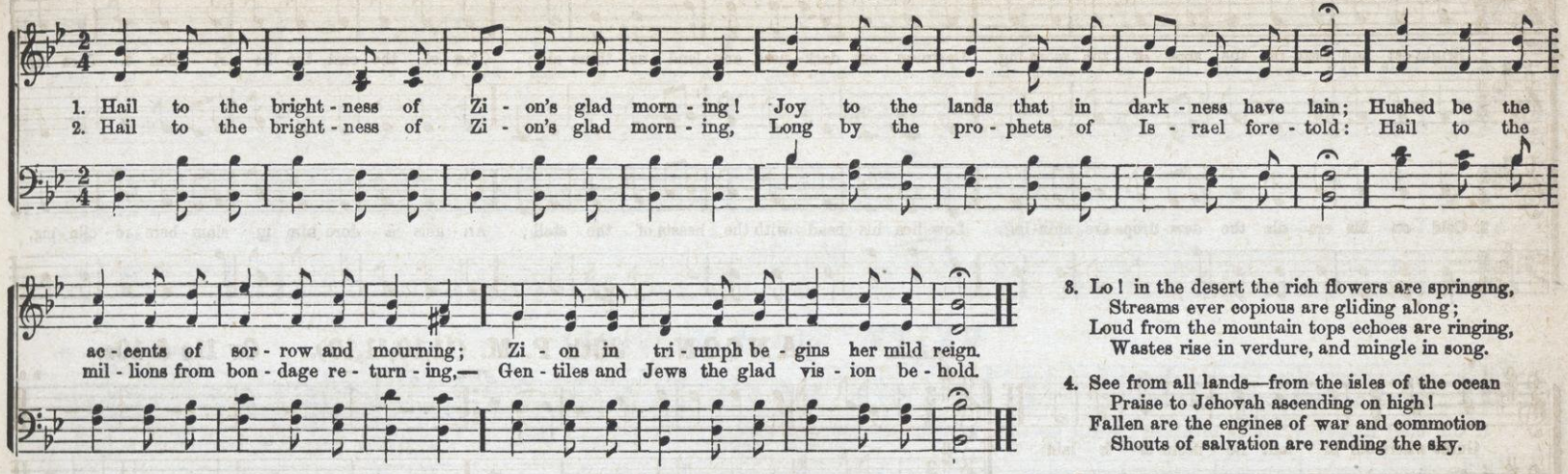
Animated.

FINE. D. C. Fine.

1. { Brighest and best of the sons of the morning, Dawn on our darkness, and lend us thine aid;
   { Star of the east, the hori-zon adorning, Guide where the infant Redeemer is laid. Cold, on his cradle, the dew-drops are shining; Low lies his bed with the beasts of the stall.
2. Angels a-dore him, in slumber reclining, Maker, and Monarch, and Saviour of all.

CRAWFORD. 30th P. M. (11,10,11,10.)

L. THOMPSON. From Dev. Harmonist. By permission.

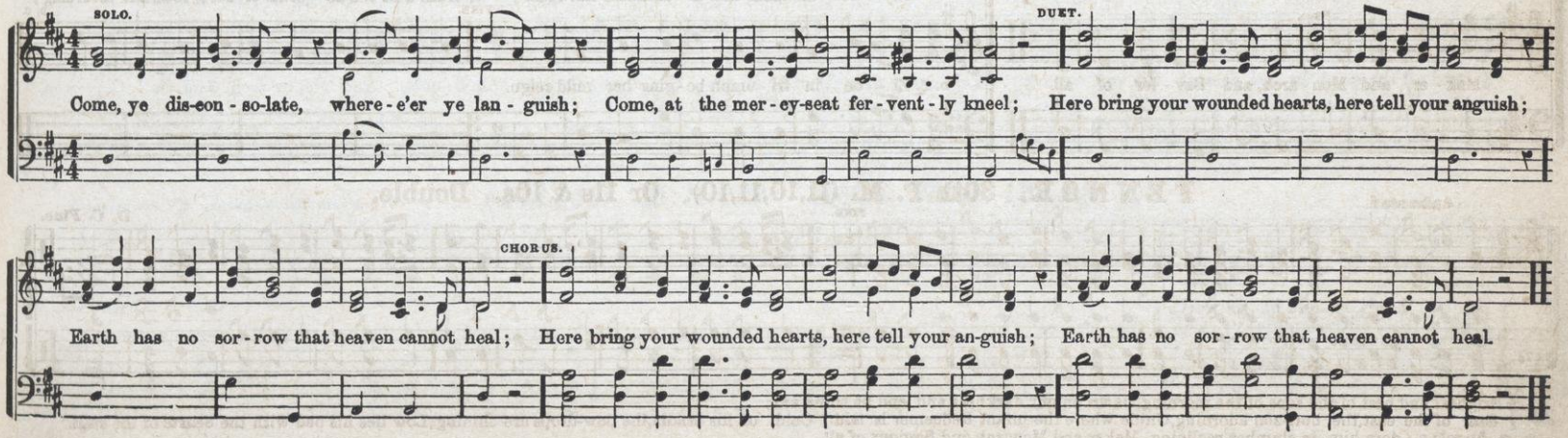


3. Lo! in the desert the rich flowers are springing,
Streams ever copious are gliding along;
Loud from the mountain tops echoes are ringing,
Wastes rise in verdure, and mingle in song.

4. See from all lands—from the isles of the ocean
Praise to Jehovah ascending on high!
Fallen are the engines of war and commotion
Shouts of salvation are rending the sky.

COME, YE DISCONSOLATE. 30th P. M. (11,10,11,10.)

S. WEBBE.



LOVE. 31st P. M. (84,84.) Or 8s, 6s & 4s.

L. B. W.

8s & 4s. Our blest Re - deem - er, ere he breathed His last . . fare - well, A guide,— a com - for - ter, be - queathed, With us to dwell.

8s, 6s & 4s. Our blest Re - deem - er, ere he breathed His tender last fare - well, A guide,— a com - for - ter, be - queathed, With us to dwell.

UNITY. 31st P. M. (84,84.)

Arranged by S. M.

1. Our blest Redeemer, ere he breathed His last farewell, A guide,—a Comforter bequeathed, A guide,—a Comforter bequeathed, With us to dwell, With us to dwell.

2. He comes, his graces to impart; A willing guest, While he can find one humble heart, While he can find one humble heart Wherein to rest, Where-in to rest.

3. And all the good that we possess, His gift we own; Yea, every thought of ho-li-ness, Yea, every thought of holi - ness, And vict'ry won, And vic - t'ry won.

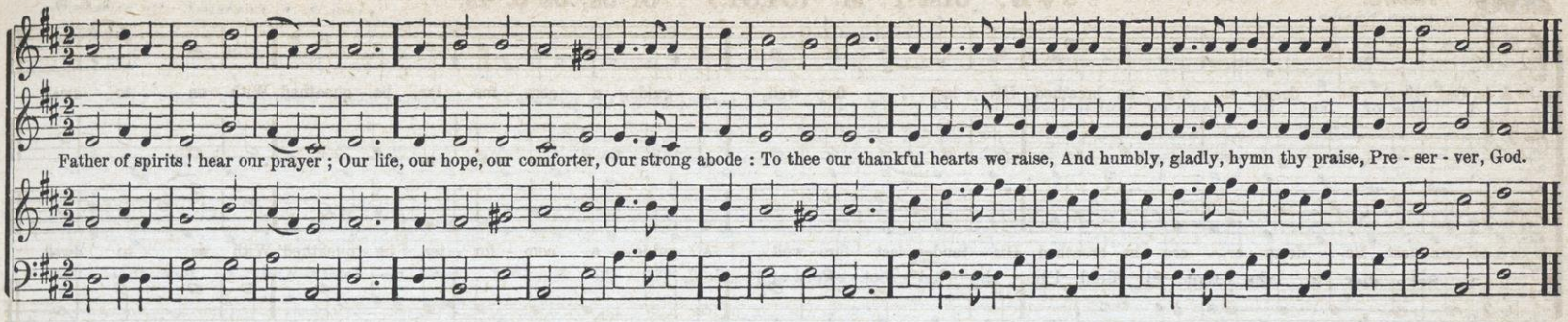
ALAS! HOW POOR. 32d P. M. (884,884.)

From the Shawm. By permission.

{ A - las! how poor and lit - tle worth
Are all those glittering toys of earth } That lure us here!— Dreams of a sleep that death must break; Alas! before it bids us wake, They dis - ap - pear.

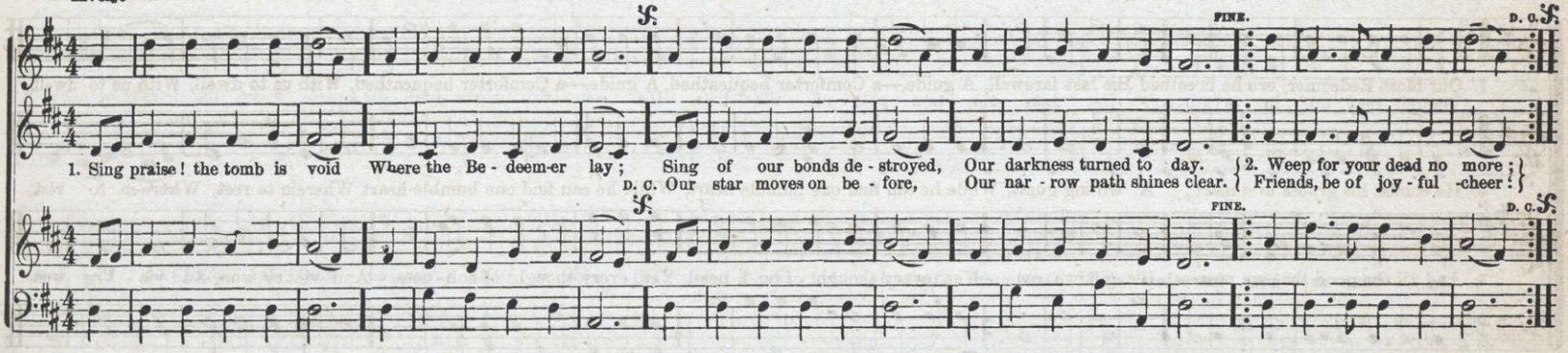
Cres. to the end.

CONTRITION. 32d P. M. (884,884).



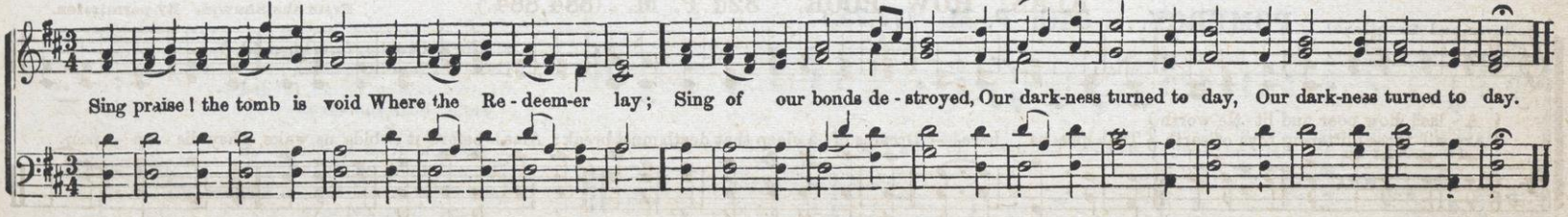
MONTEREY. 33d P. M. (66,66). Or 8 lines 6s.

Lively.



ROBERTS. 33d P. M. (66,66.)

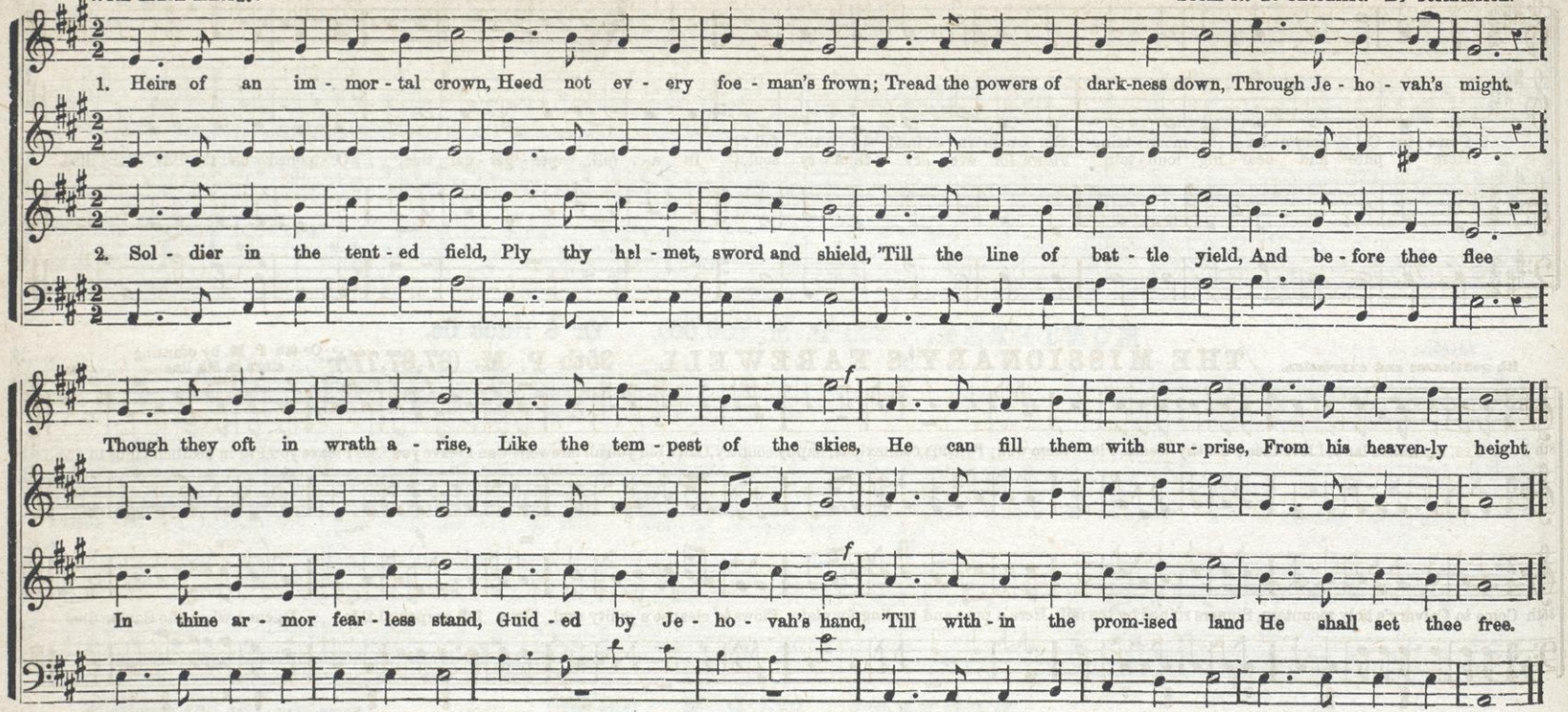
From Dev. Har. By permission.



232 HEIRS OF AN IMMORTAL CROWN. 34th P. M. (77.75.)

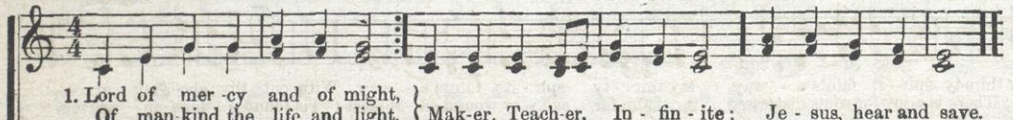
With much Energy.

From N. Y. Choralist. By permission.



Firm and Devotional.

POMEROY. 34th P. M. (77,75.)



2. Strong Creator, Saviour mild,
Humbled to a little child,
Captive, beaten, bound, reviled,—
Jesus, hear and save.

3. Borne aloft on angels' wings,
Throned above celestial things,
Lord of lords, and King of kings—
Jesus! hear and save.

Tenderly, but ardent.

WALKER. 35th P. M. (87,87,77).

Come to Cal - vary's ho - ly moun - tain, Sin - ners ru - ined by the fall;
Here a pure and heal - ing foun - tain Flows for eve - ry thirs - ty soul,
In a full, per - pet - ual tide, O - pened when the Sav - ior died.

8th gentleness and expression.

THE MISSIONARY'S FAREWELL 35th P. M. (87,87,77.)

Or 8th P. M. by omitting slurs in 5th line

W.

8th P. M. Yes, my native land, I love thee; All thy scenes, I love them well; Friends, connexions, happy country, Can I bid you all farewell? Can I leave you, Can I leave you, Far in heathen lands to dwell?

35th Come to Calvary's holy mountain, Sinners ruined by the fall, Here a pure and healing fountain Flows to cleanse a guilty soul, In a full perpetual tide, Opened when the Savior died.

Firm.

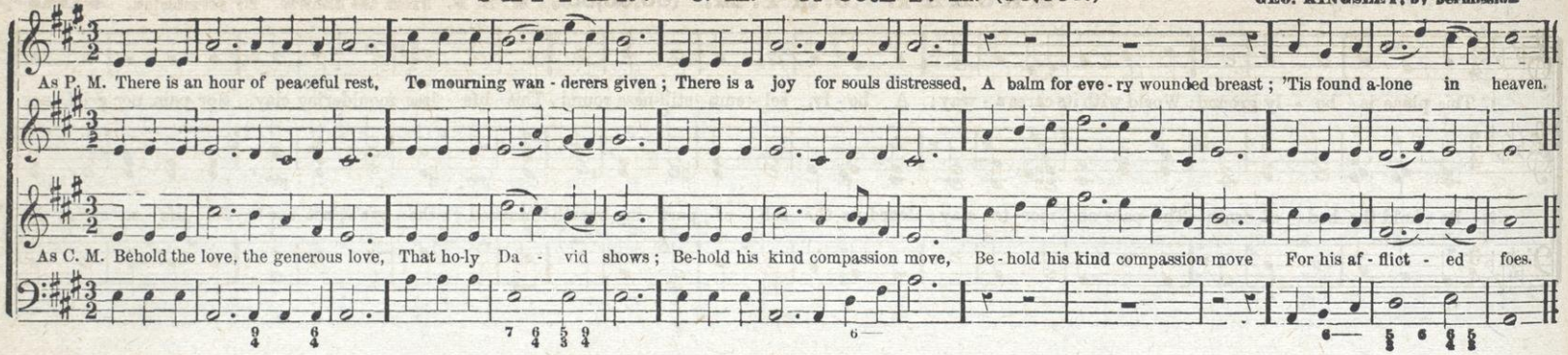
LANESBORO'. 36th P. M. (86,886.)

English.

As C. M. Early, my God, with-out de - lay, I haste to seek thy face; My thirs-ty spir - it faints a - way, My thirs - ty spir - it faints a - way, With-out thy cheer-ing grace
As 8's & 6's. There is an hour of peaceful rest, To mourning wanderers given; There is a joy for souls distressed. A balm for eve - ry wound-ed breast; 'Tis found a - lone in heaven.

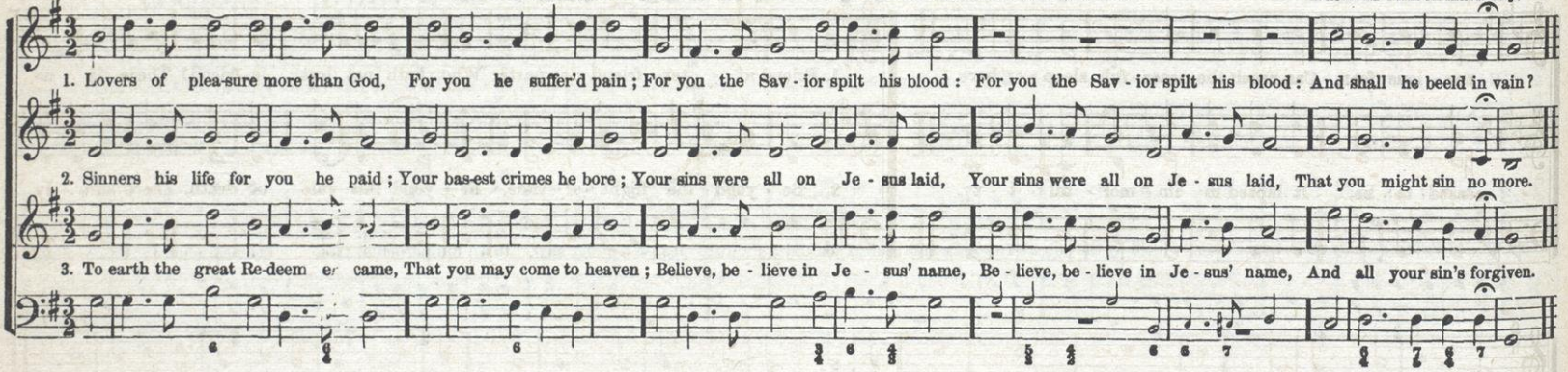
TAPPAN. C. M. Or 36th P. M. (86,886.)

GEO. KINGSLEY, By permission.



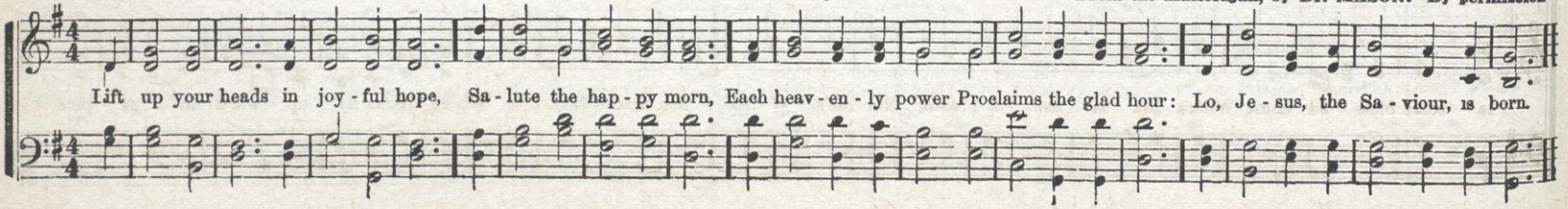
WOODLAND. C. M. Or 36th P. M. (86,886.)

National Church Harmony.



SIBLEY. 8s, 6s & 5s.

From the Hallelujah, by Dr. MASON. By permission



MACKAY. 37th P. M. (66,86,88.) W. B. B. From the Shawm. By permission.

1. This place is ho - ly ground; World with its cares a - way; A ho - ly, sol - emn still-ness round This life - less, mouldering clay, Nor pain, nor grief, nor

2. Be - hold the bed of death—The pale and mor - tal clay; Heard ye the sob of part - ing breath? Marked ye the eye's last ray? No; life so sweet - ly

anx - ious fear, Can reach the peace - ful sleep - er here.

ceased to be, It lapsed in im - mor - tal - i - ty.

SANDFORD. 37th P. M. (66,86,88.) W. R. D. Brooklyn, N. Y.

1. Friend af - ter friend de - parts: Who hath not lost a friend? There is no

2. Be - yond the flight of time, Be - yond this vale of death, There sure - ly

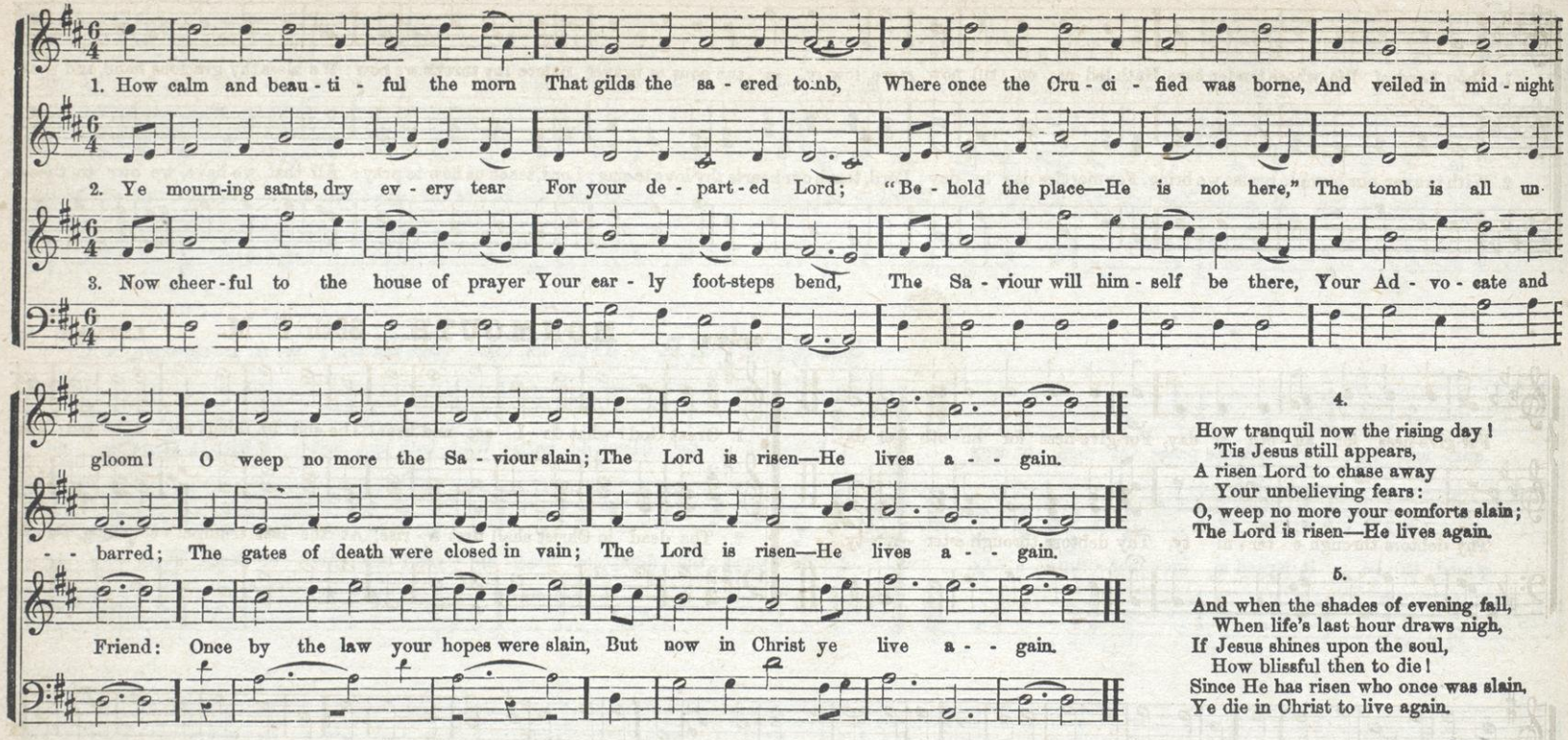
u - nion here of hearts That finds not here an end: Were this frail world our on - ly rest, Liv - ing or dy - ing, none were blest.

is some bless - ed clime Where life is not a breath, Nor life's af - fec - tion tran - sient fire, Whose sparks fly up - ward to ex - pire.

236 Moderato.

HASTINGS. 38th P. M. (86,86,88.)

Words and Music by HASTINGS By permission.



4.

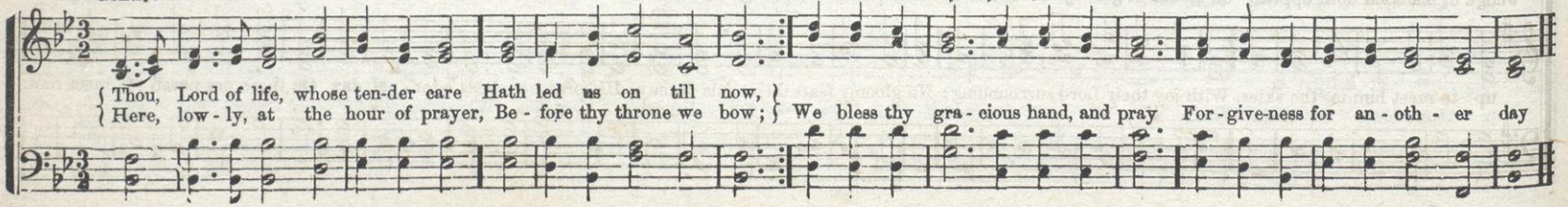
How tranquil now the rising day!
'Tis Jesus still appears,
A risen Lord to chase away
Your unbelieving fears:
O, weep no more your comforts slain;
The Lord is risen—He lives again.

5.

And when the shades of evening fall,
When life's last hour draws nigh,
If Jesus shines upon the soul,
How blissful then to die!
Since He has risen who once was slain,
Ye die in Christ to live again.

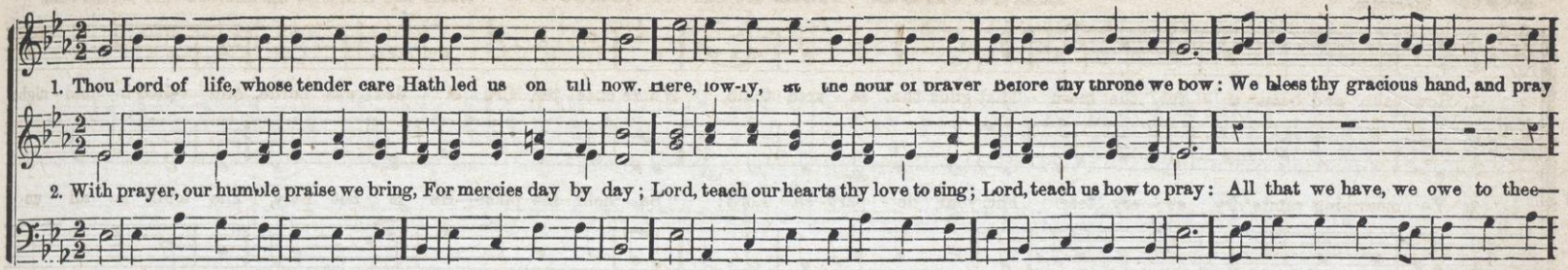
Gently.

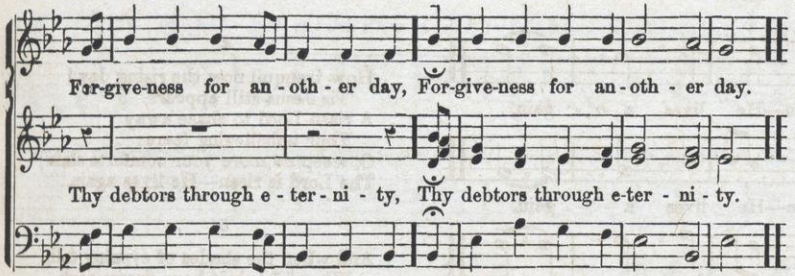
HINMAN. 38th P. M. (86,86,88.)



Gentle

EVENING SACRIFICE. 38th P. M. (86,86,86.)

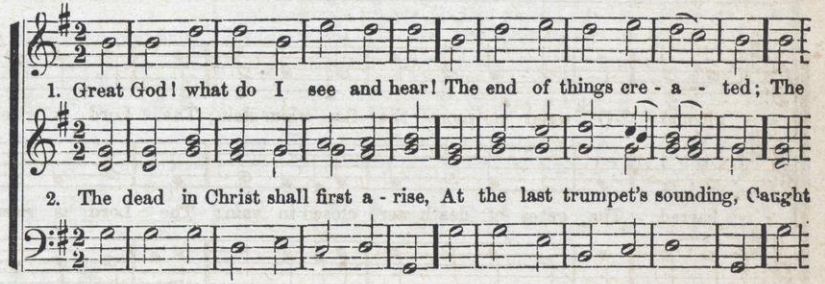


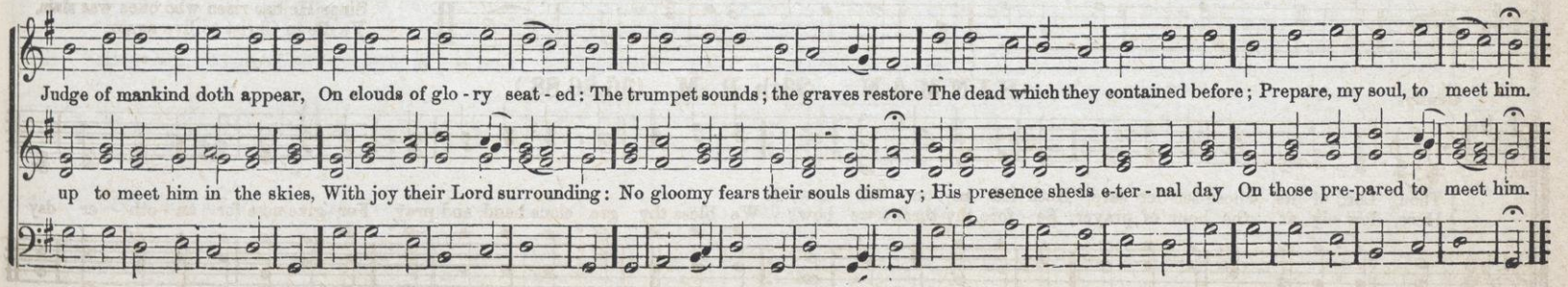


Solemn.

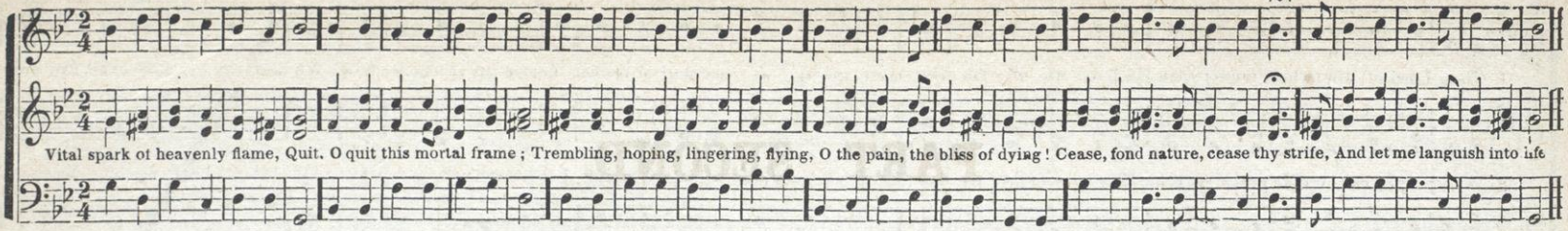
MONMOUTH. 39th P. M.

LUTHER.



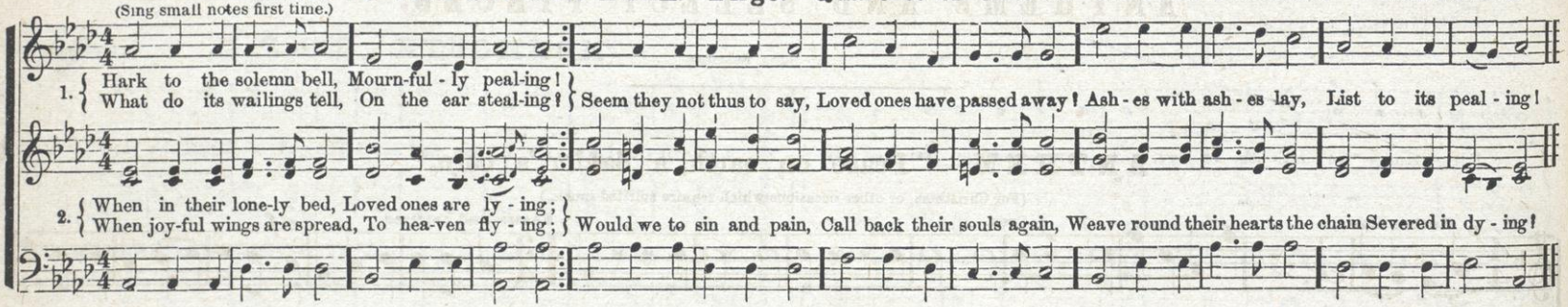


MOUNT CALVARY. 40th P. M.



HARK TO THE SOLEMN BELL.—Dirge. Quartett or Chorus. 6s & 5s Peculiar.

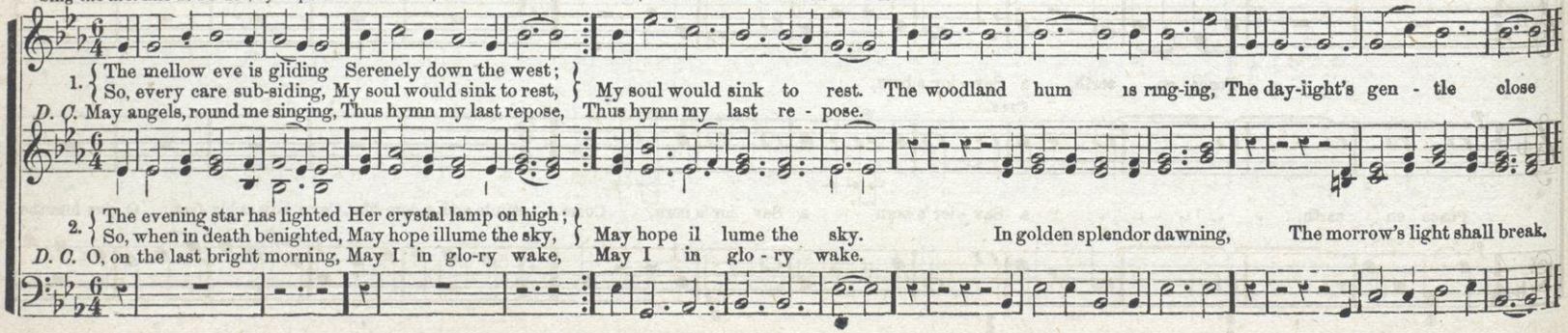
From Dulcimer.



MILAN. 7s & 6s.

With Gentleness.

Sing the first line as a Duet, by Soprano and Tenor ; the second line as a Trio ; and the rest as written. FINE. D. C

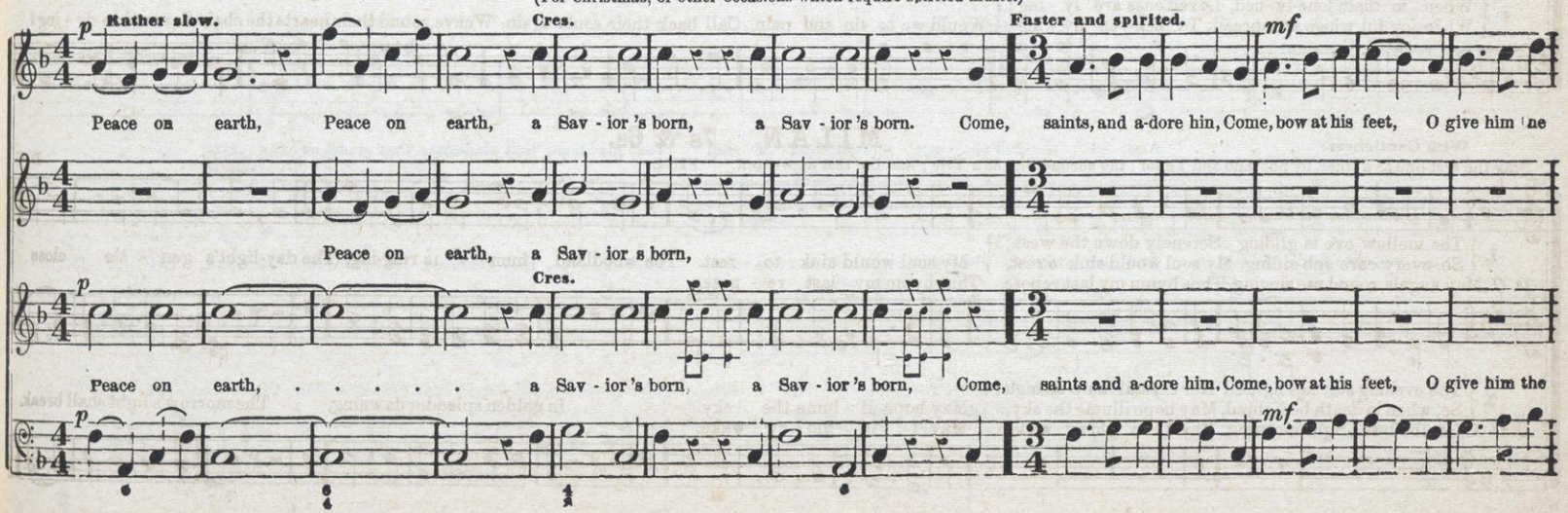


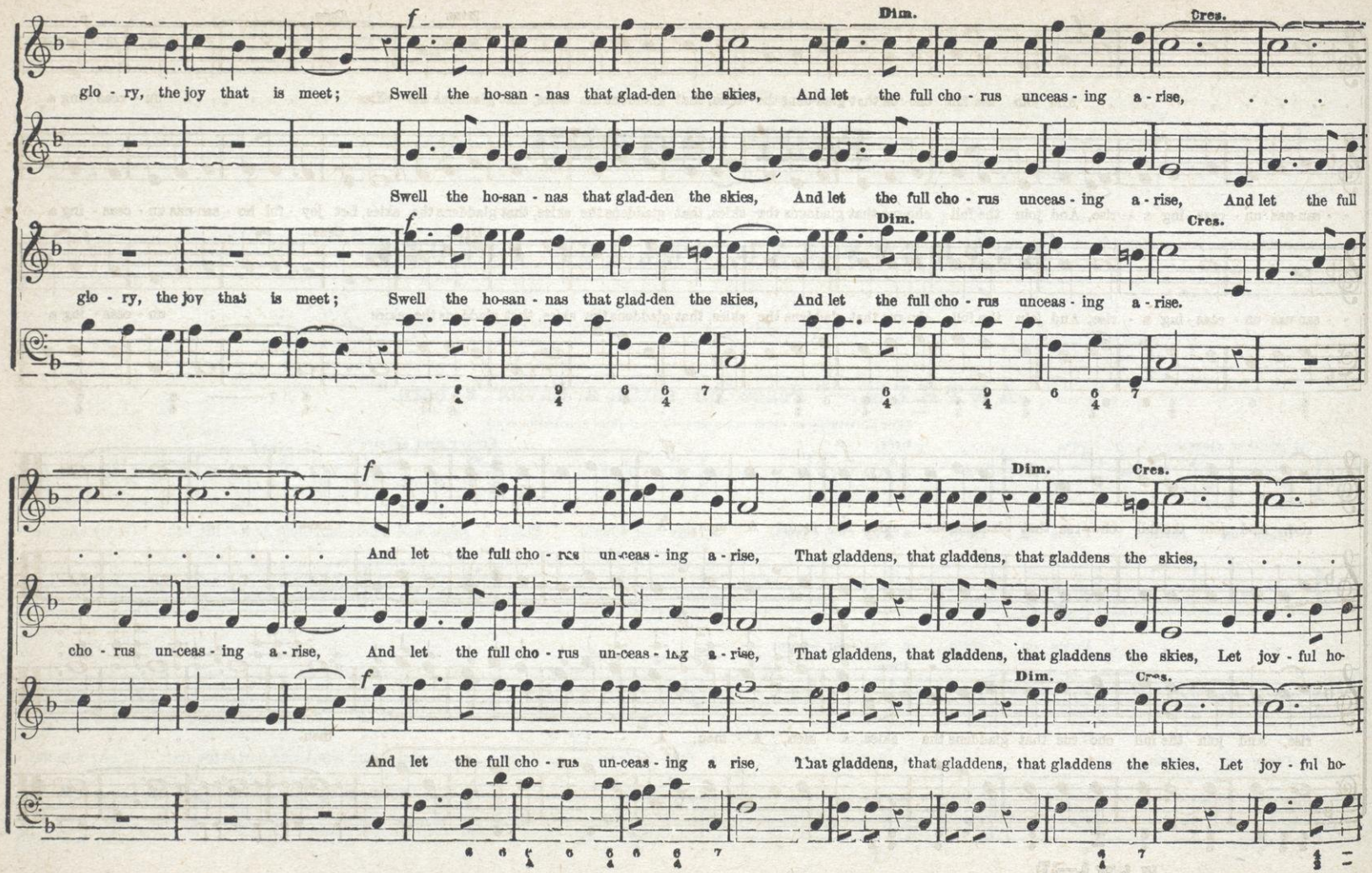
PART SECOND.

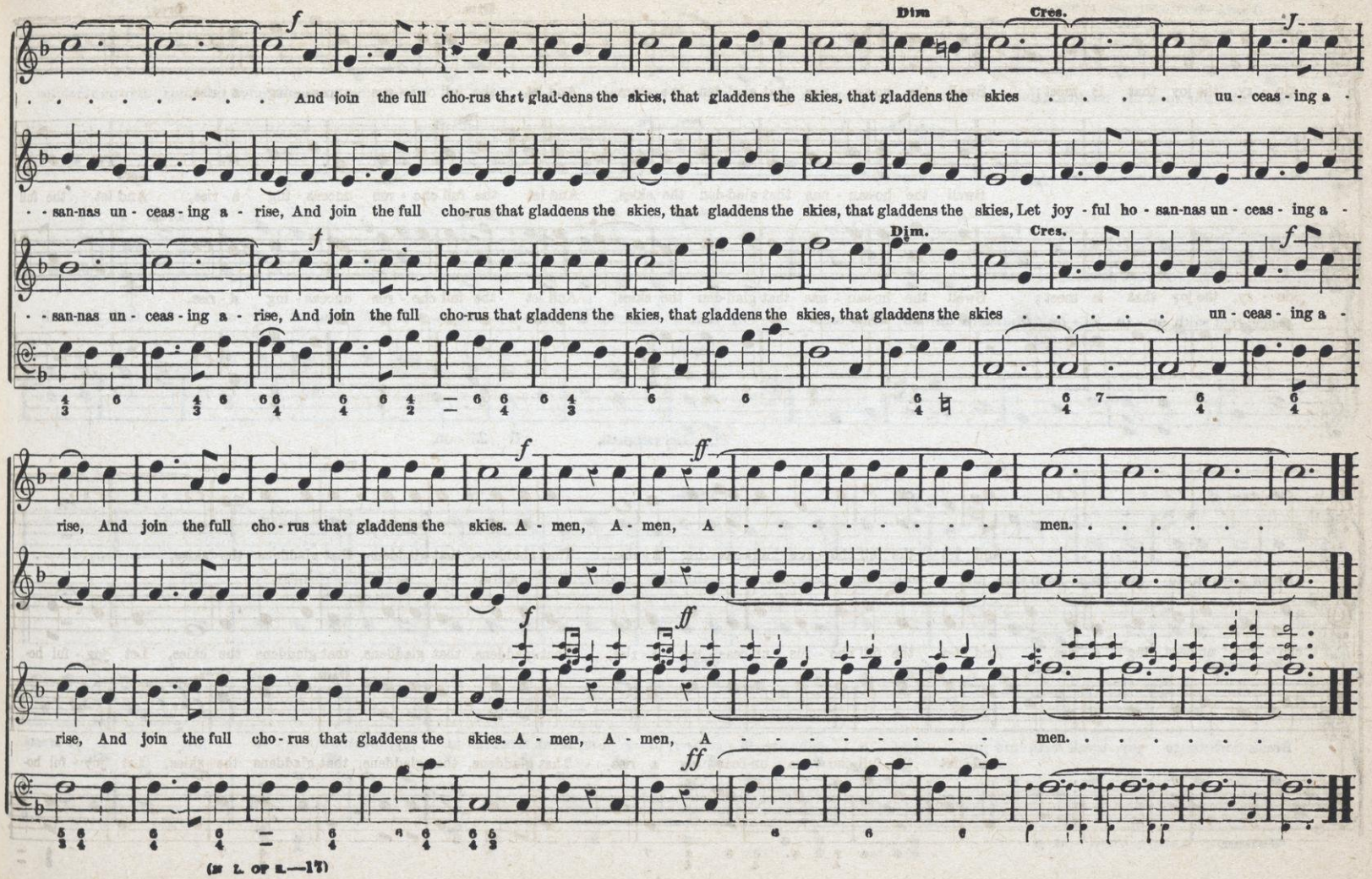
ANTHEMS AND SELECT PIECES.

ANTHEM.—"Peace on earth, a Savior 's born."

(For Christmas, or other occasions which require spirited music.)

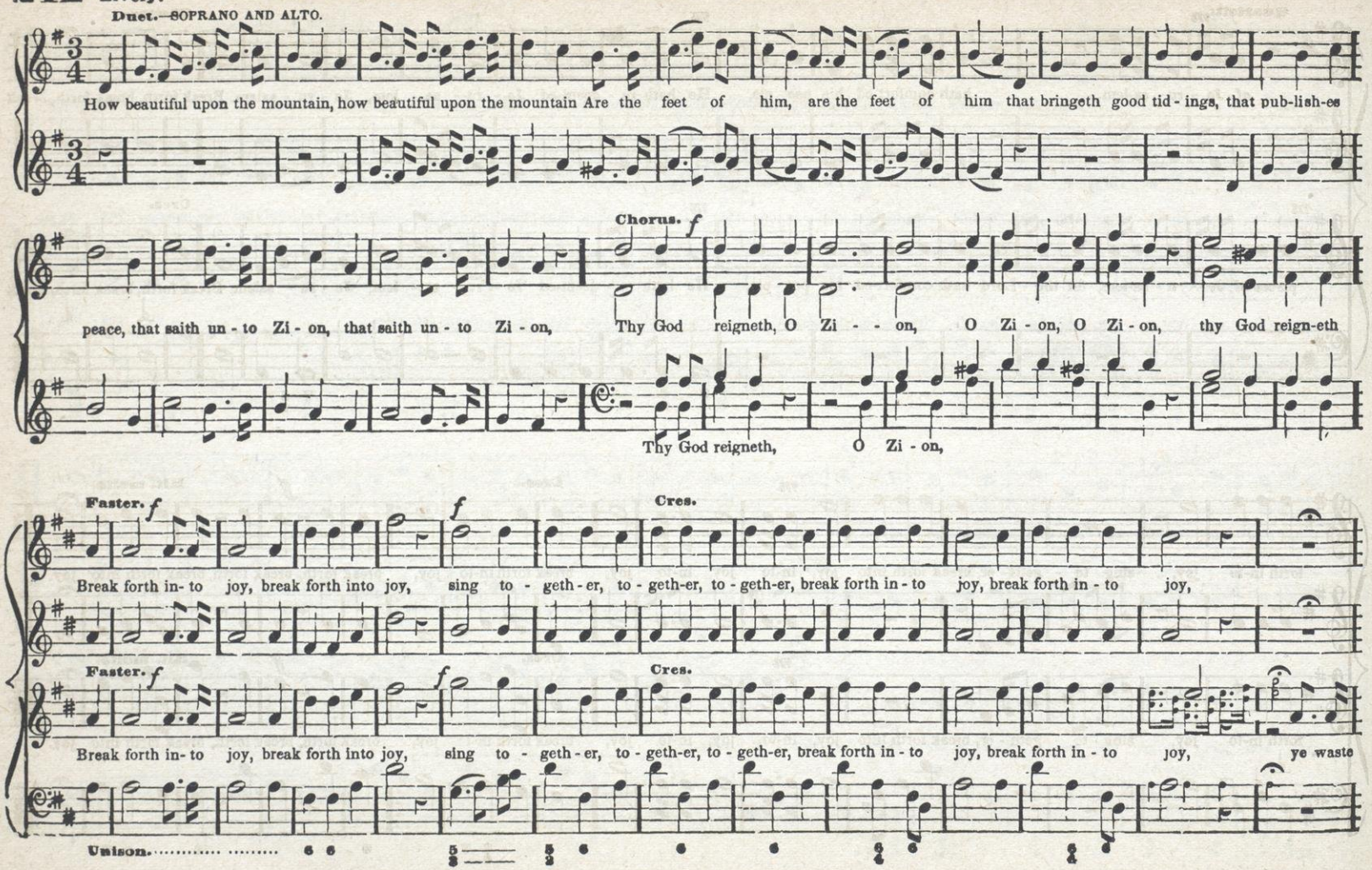


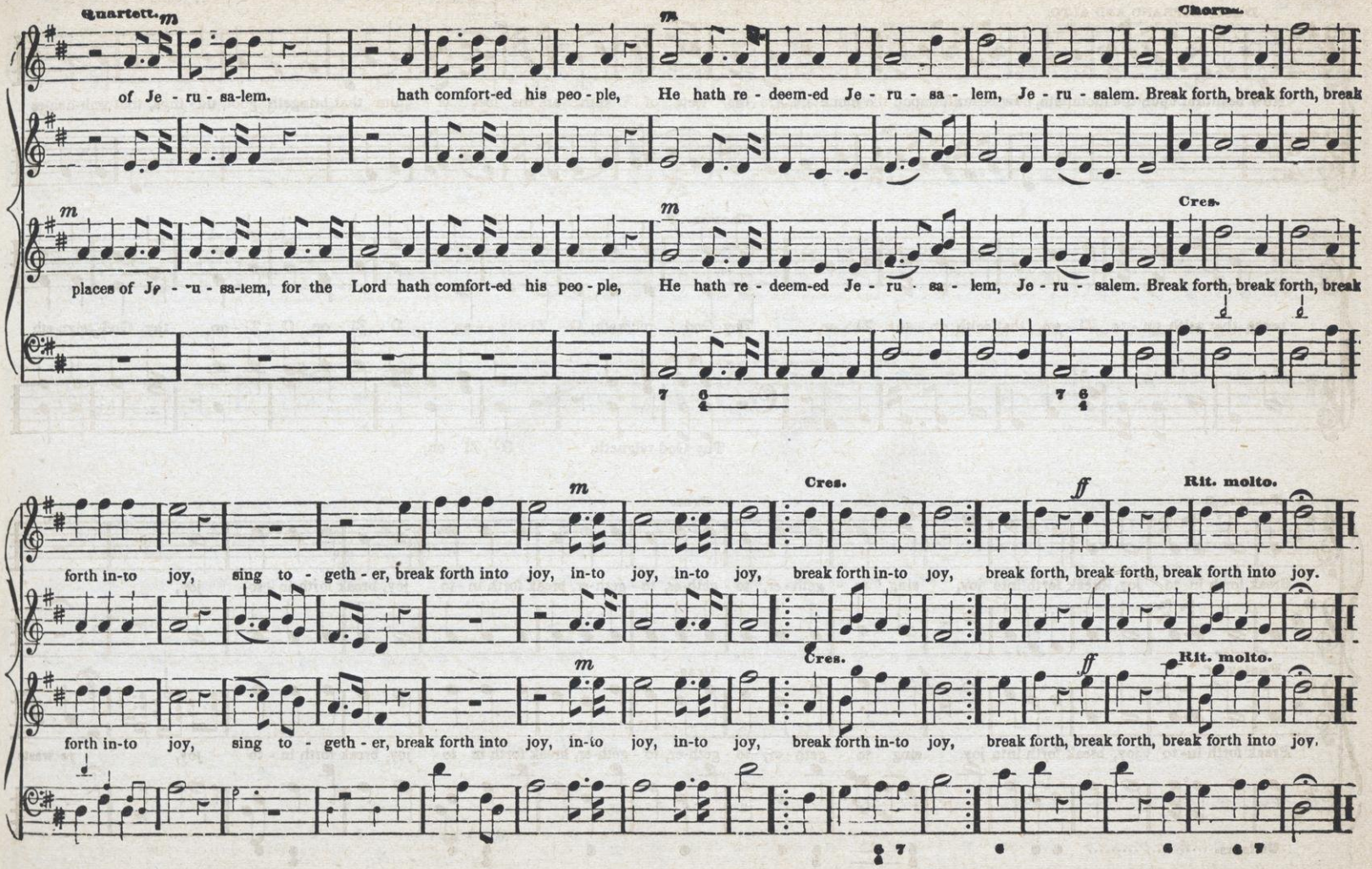

f
Dim.
Cres.
glo - ry, the joy that is meet; Swell the ho-san - nas that glad-den the skies, And let the full cho - rus unceas - ing a - rise, . . .
Swell the ho-san - nas that glad-den the skies, And let the full cho - rus unceas - ing a - rise, And let the full
glo - ry, the joy that is meet; Swell the ho-san - nas that glad-den the skies, And let the full cho - rus unceas - ing a - rise.
. . . . . And let the full cho - rus un-ceas - ing a - rise, That gladdens, that gladdens, that gladdens the skies, ...
cho - rus un-ceas - ing a - rise, And let the full cho - rus un-ceas - ing a - rise, That gladdens, that gladdens, that gladdens the skies, Let joy - ful ho-
And let the full cho - rus un-ceas - ing a rise, That gladdens, that gladdens, that gladdens the skies, Let joy - ful ho-


Dim
Cres.
f
And join the full cho-rus that glad-dens the skies, that gladdens the skies, that gladdens the skies uu - ceas - ing a -
- - san-nas un - ceas - ing a - rise, And join the full cho-rus that gladdens the skies, that gladdens the skies, that gladdens the skies, Let joy - ful ho - san-nas un - ceas - ing a -
Dim.
Cres.
- - san-nas un - ceas - ing a - rise, And join the full cho-rus that gladdens the skies, that gladdens the skies, that gladdens the skies un - ceas - ing a -
rise, And join the full cho - rus that gladdens the skies. A - men, A - men, A men.
rise, And join the full cho - rus that gladdens the skies. A - men, A - men, A men.

Lively.

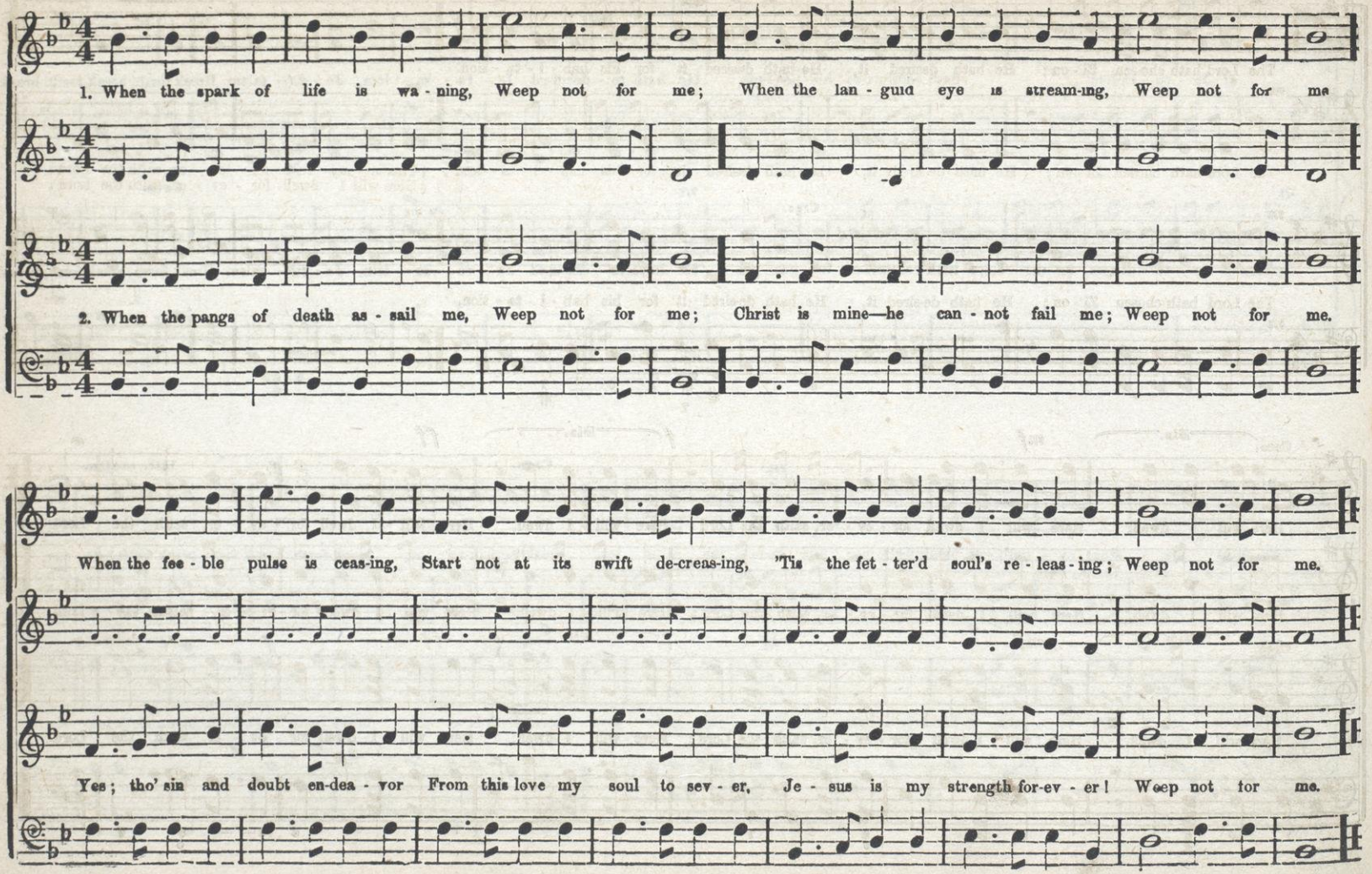
HOW BEAUTIFUL UPON THE MOUNTAIN.—Anthem for Ordination or Installation.



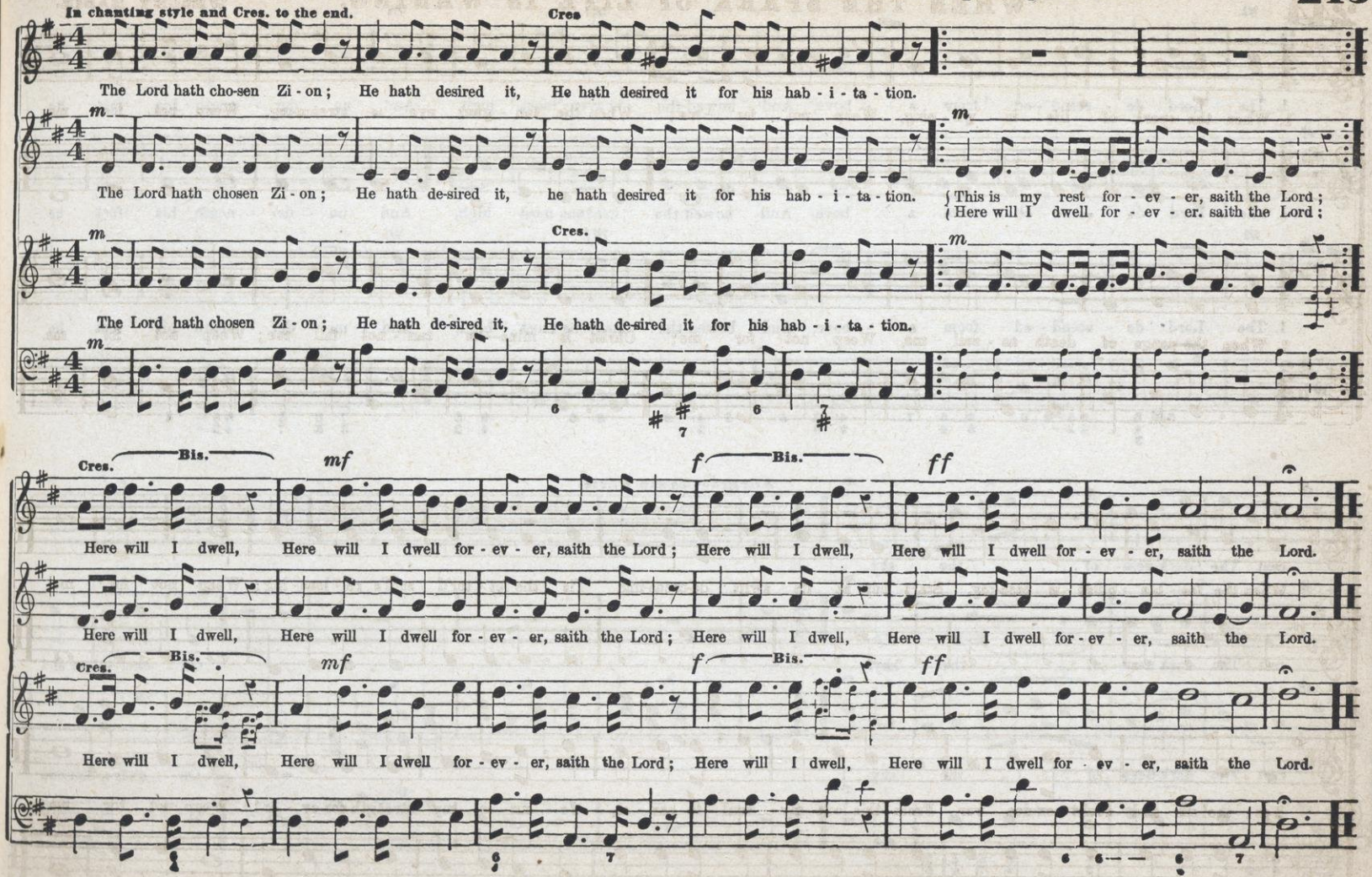

Quartett.
Chorus.
of Je - ru - sa-lem. hath comfort-ed his peo - ple, He hath re - deem-ed Je - ru - sa - lem, Je - ru - salem. Break forth, break forth, break
places of Je - ru - sa-lem, for the Lord hath comfort-ed his peo - ple, He hath re - deem-ed Je - ru - sa - lem, Je - ru - salem. Break forth, break forth, break
Cres.
forth in-to joy, sing to - geth - er, break forth into joy, in-to joy, in-to joy, break forth in-to joy, break forth, break forth, break forth into joy.
Cres.
Rit. molto.
ff

"WHEN THE SPARK OF LIFE IS WANING."

WESLEY MASIM.

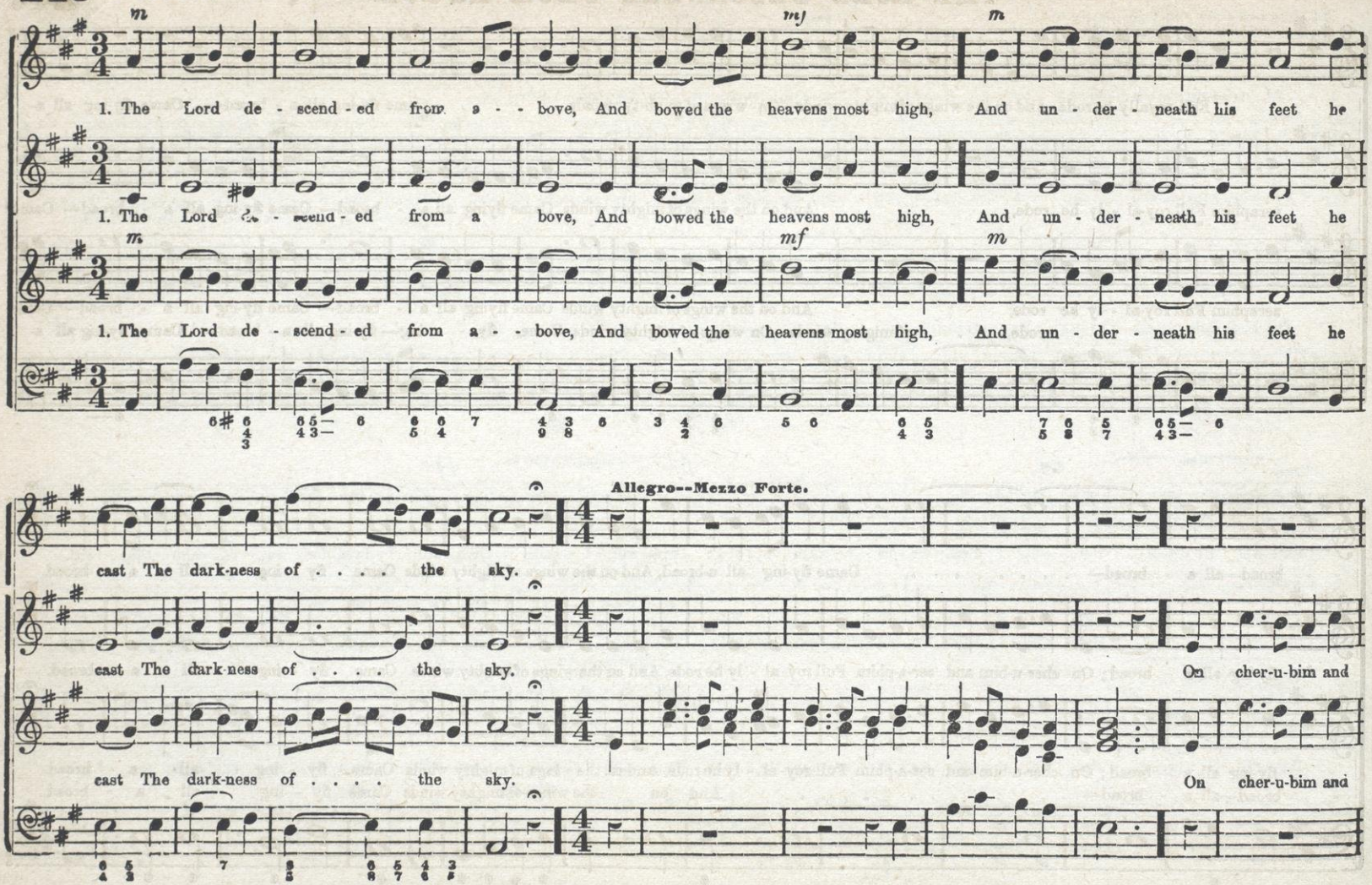


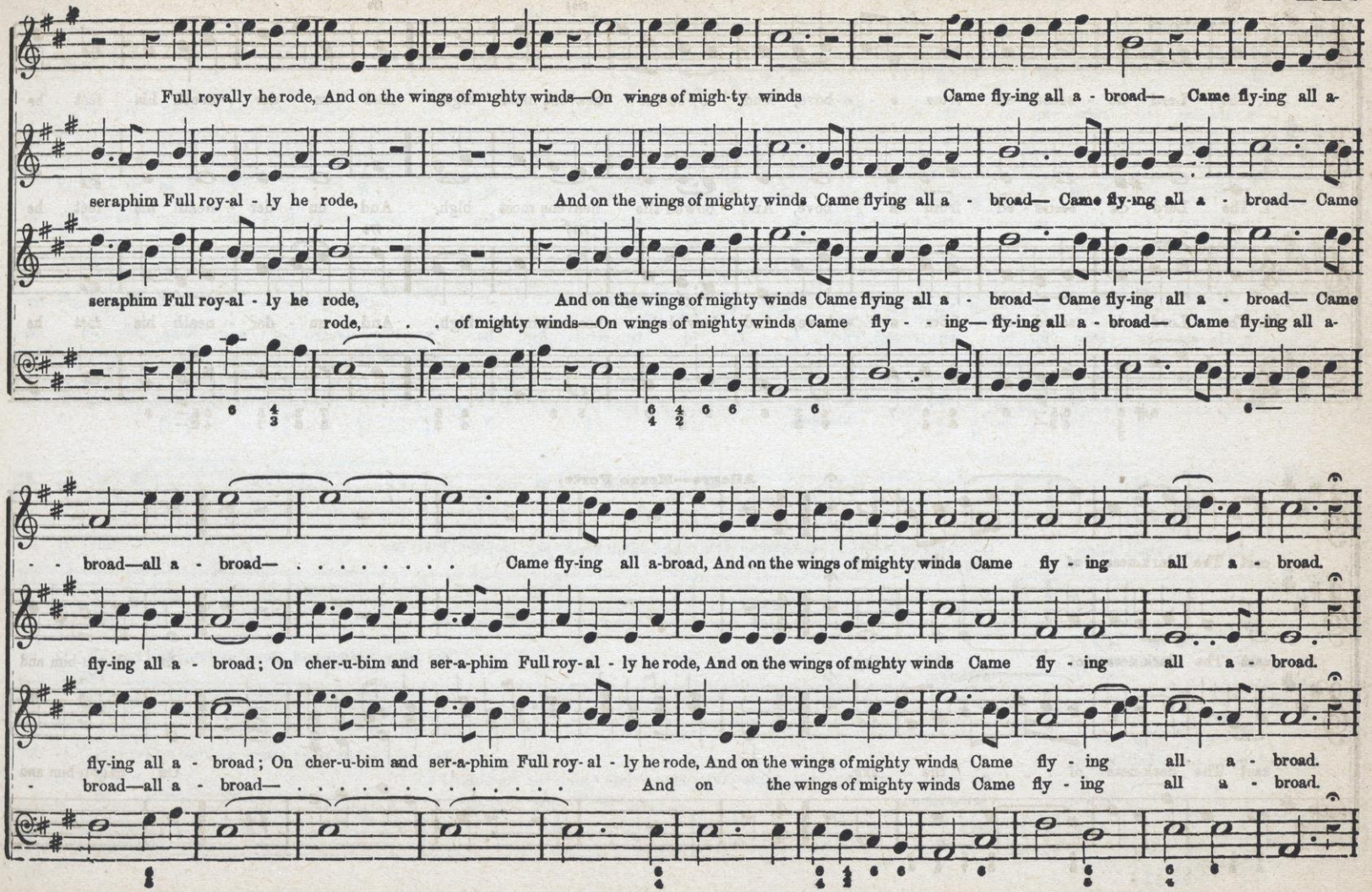
ANTHEM. "This is my rest forever." (For Dedication or Opening Service.)



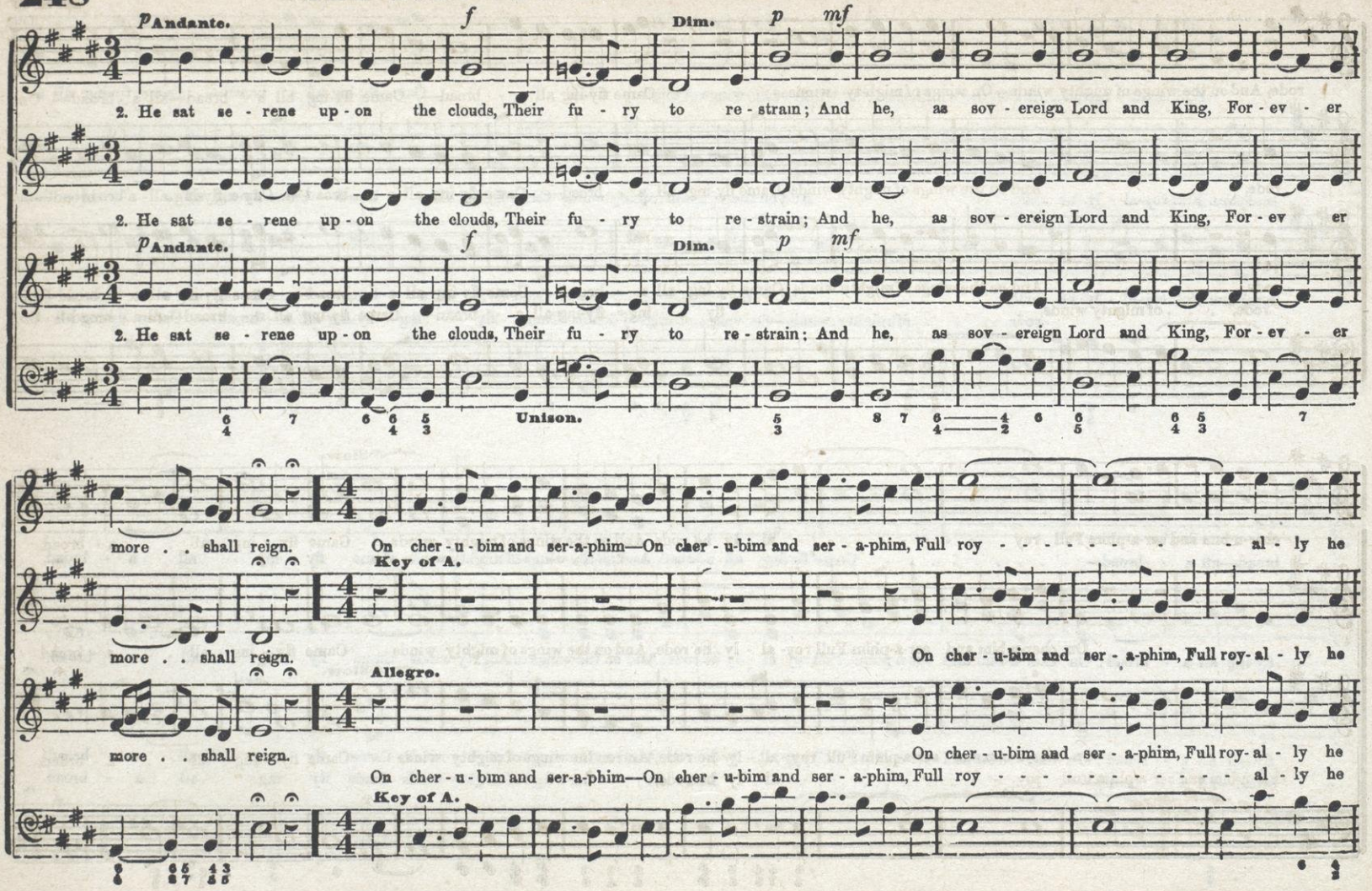
Andante.

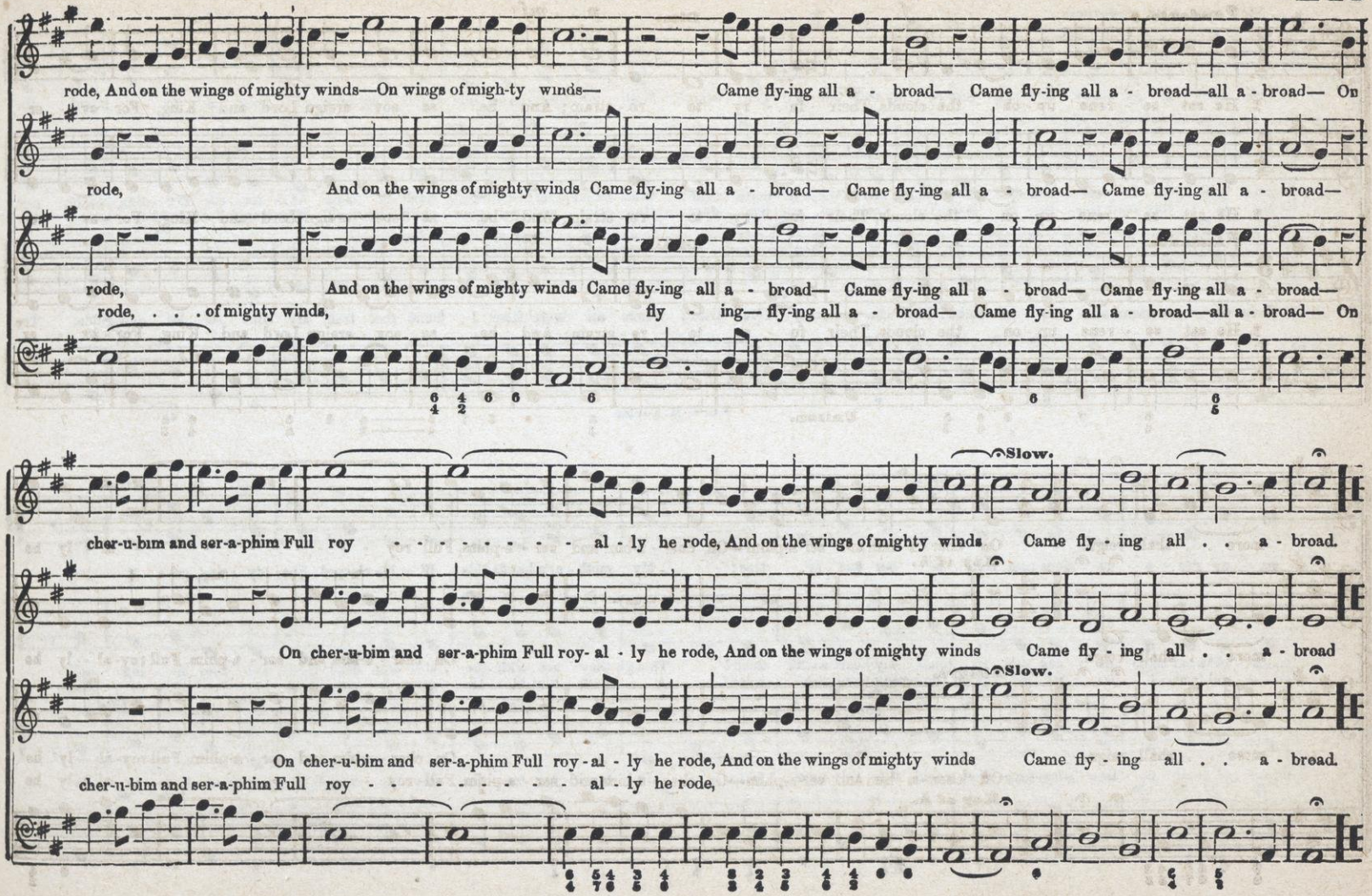
"THE LORD DESCENDED FROM ABOVE."




Full royally he rode, And on the wings of mighty winds—On wings of migh-ty winds Came fly-ing all a - broad— Came fly-ing all a-
seraphim Full roy-al - ly he rode, And on the wings of mighty winds Came flying all a - broad— Came fly-ing all a - broad— Came
seraphim Full roy-al - ly he rode, And on the wings of mighty winds Came flying all a - broad— Came fly-ing all a - broad— Came
rode, . . . of mighty winds—On wings of mighty winds Came fly - - ing— fly-ing all a - broad— Came fly-ing all a-
- - broad—all a - broad— . . . . . Came fly-ing all a-broad, And on the wings of mighty winds Came fly - ing all a - broad.
fly-ing all a - broad; On cher-u-bim and ser-a-phim Full roy-al - ly he rode, And on the wings of mighty winds Came fly - ing all a - broad.
fly-ing all a - broad; On cher-u-bim and ser-a-phim Full roy- al - ly he rode, And on the wings of mighty winds Came fly - ing all a - broad.
- broad—all a - broad— . . . . . And on the wings of mighty winds Came fly - ing all a - broad.

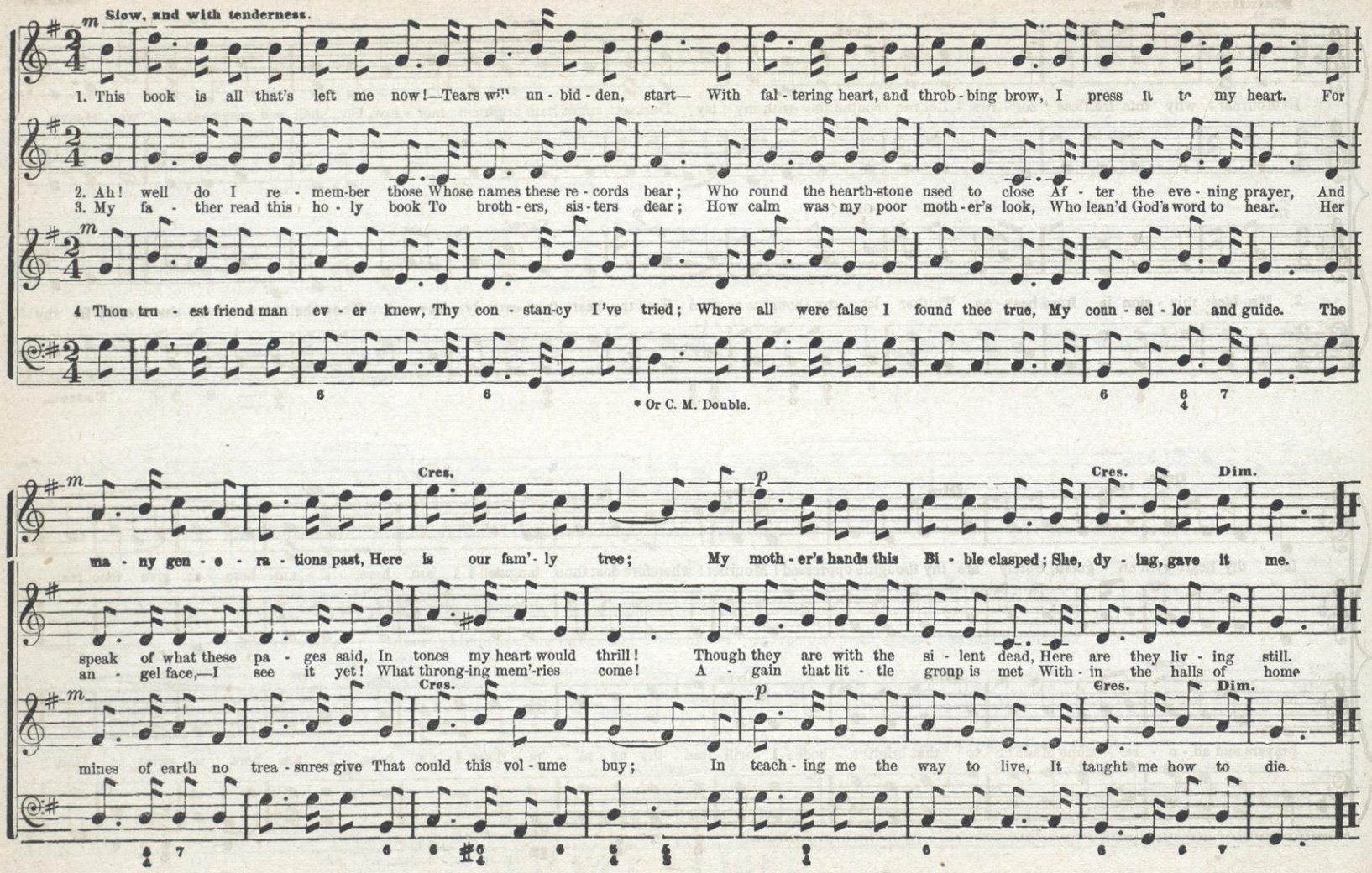
"THE LORD DESCENDED FROM ABOVE." Continued.

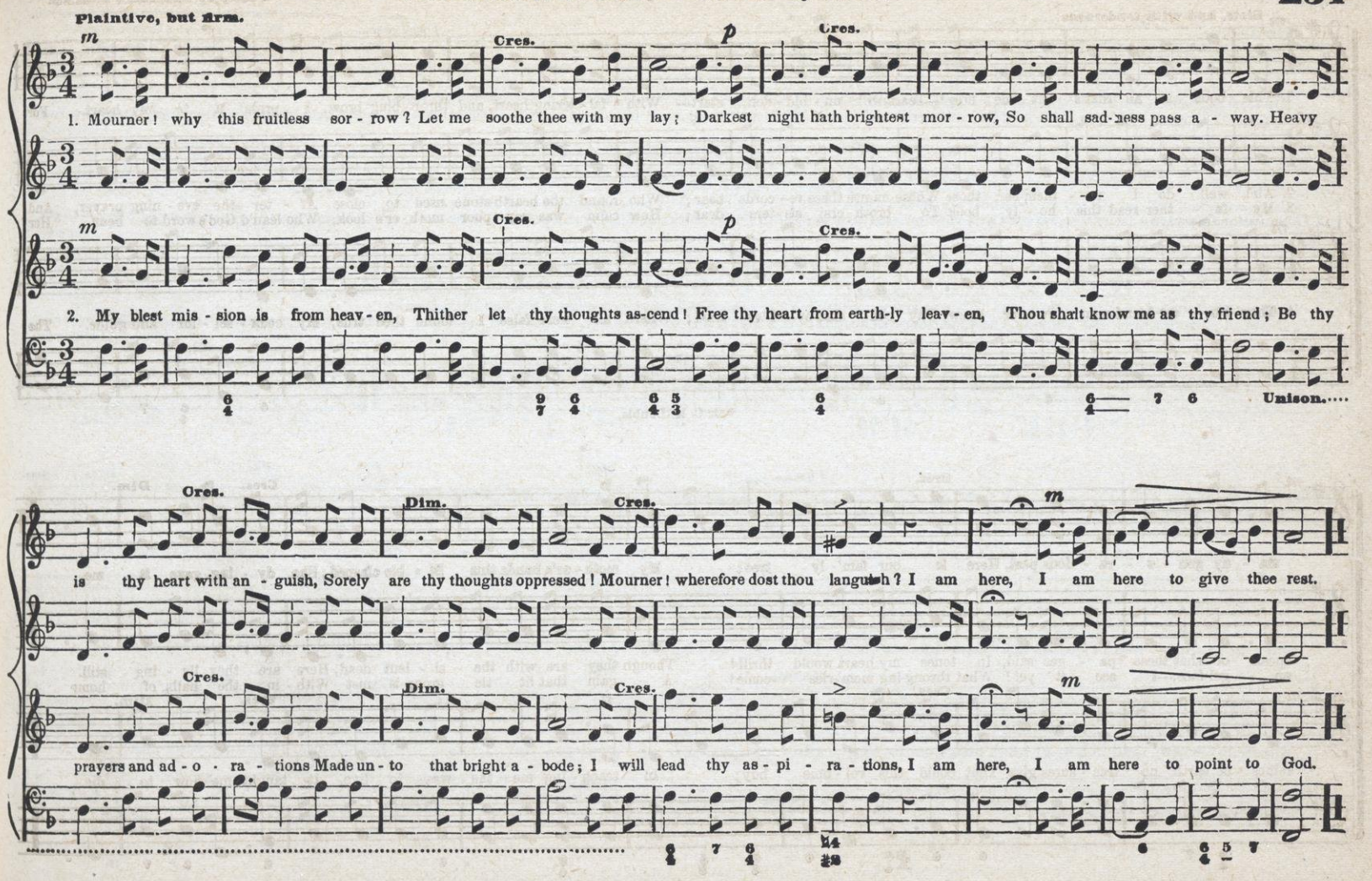



rode, And on the wings of mighty winds—On wings of migh-ty winds— Came fly-ing all a - broad— Came fly-ing all a - broad—all a - broad— On
rode, And on the wings of mighty winds Came fly-ing all a - broad— Came fly-ing all a - broad— Came fly-ing all a - broad—
rode, And on the wings of mighty winds Came fly-ing all a - broad— Came fly-ing all a - broad— Came fly-ing all a - broad—
rode, . . . of mighty winds, fly - ing— fly-ing all a - broad— Came fly-ing all a - broad—all a - broad— On
Slow.
cher-u-bim and ser-a-phim Full roy - - - - - - - - al - ly he rode, And on the wings of mighty winds Came fly - ing all . . a - broad.
On cher-u-bim and ser-a-phim Full roy- al - ly he rode, And on the wings of mighty winds Came fly - ing all . . a - broad
Slow.
On cher-u-bim and ser-a-phim Full roy - al - ly he rode, And on the wings of mighty winds Came fly - ing all . . a - broad.
cher-u-bim and ser-a-phim Full roy - - - - - - - - al - ly he rode,

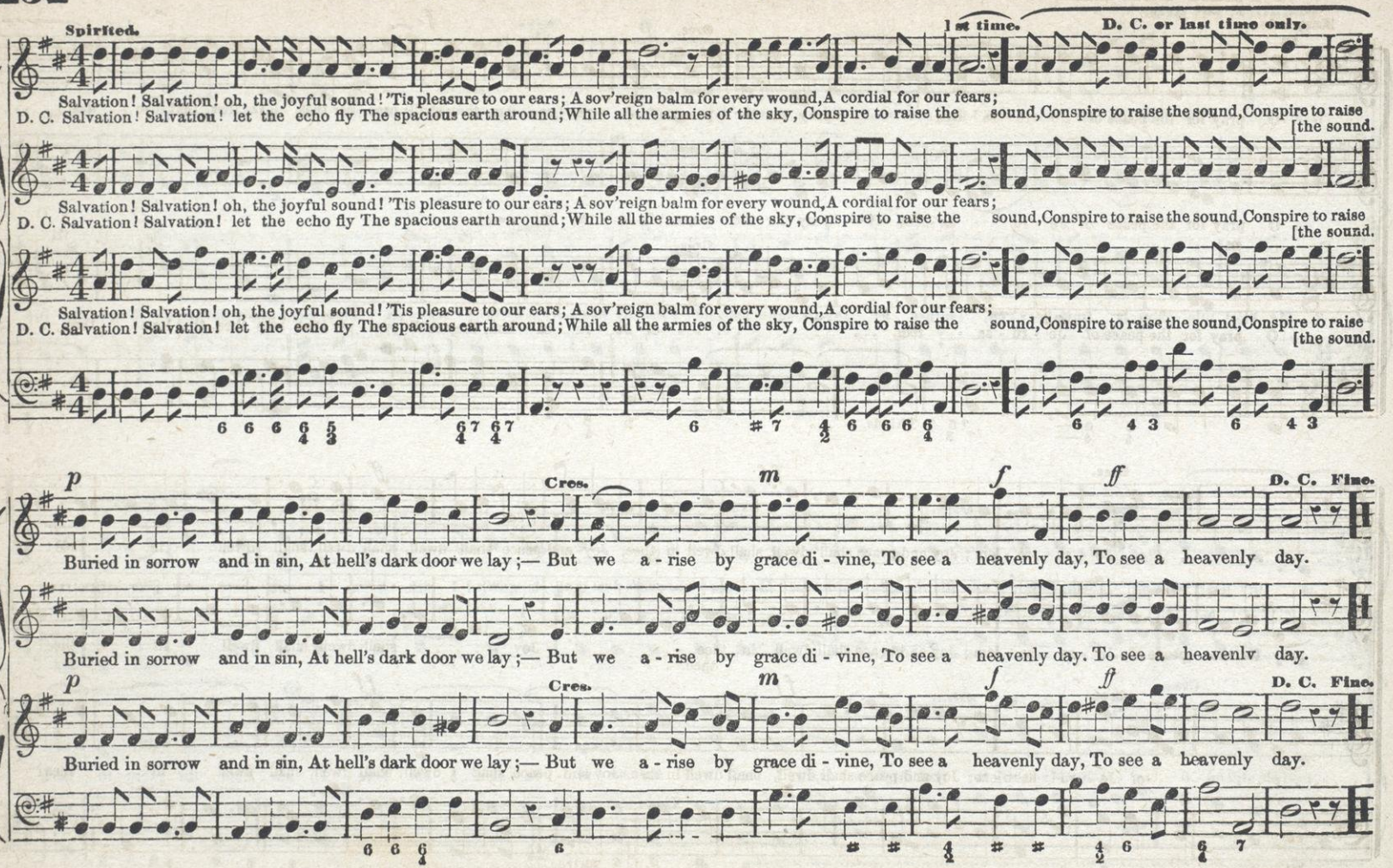
QUARTETT.* My Mother's Bible.

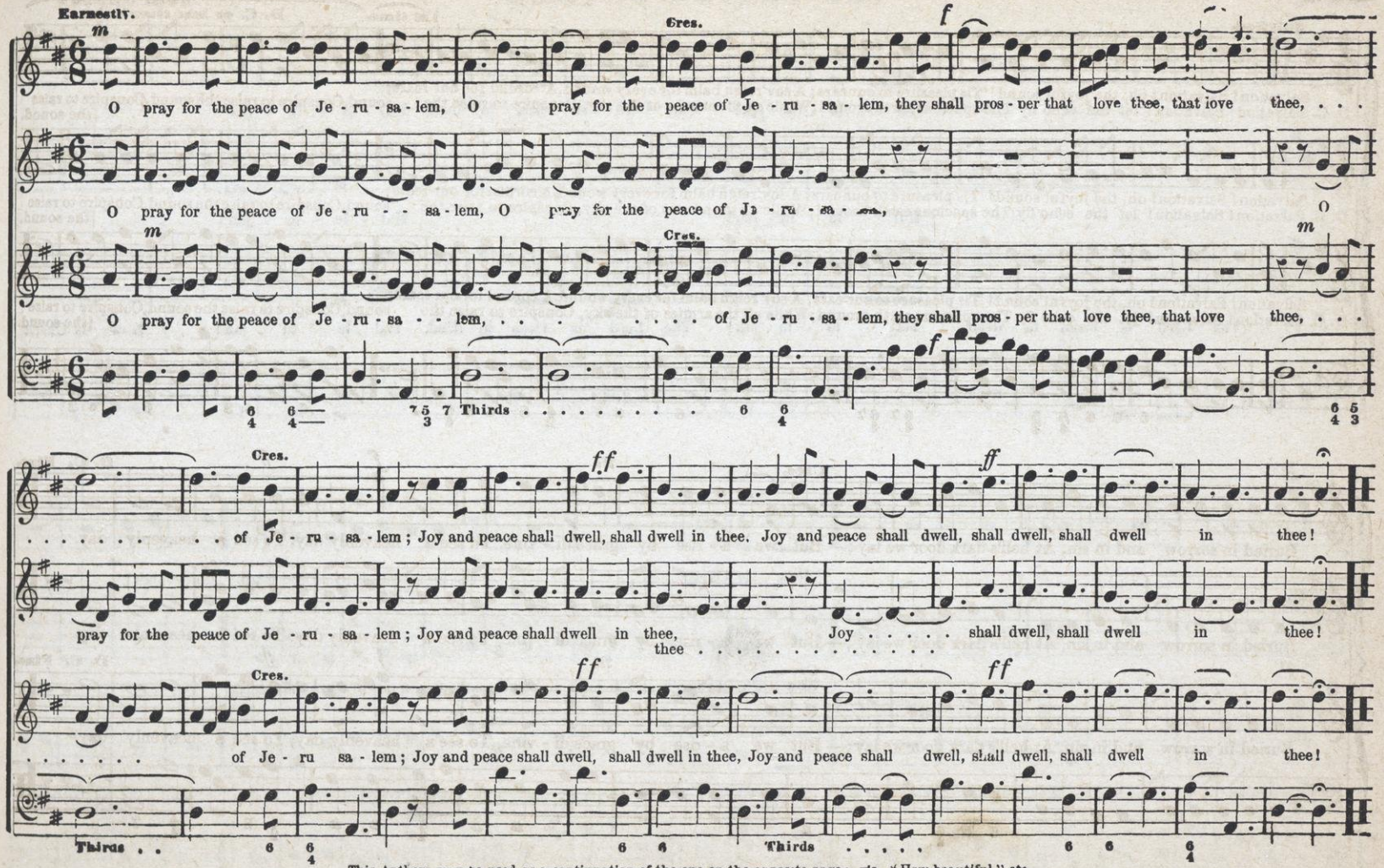
Poetry by GENERAL MORRIS




Plaintive, but firm.
m
Cres.
p
Cres.
1. Mourner! why this fruitless sor - row? Let me soothe thee with my lay; Darkest night hath brightest mor - row, So shall sad-ness pass a - way. Heavy
m
Cres.
p
Cres.
2. My blest mis - sion is from heav - en, Thither let thy thoughts as-cend! Free thy heart from earth-ly leav - en, Thou shalt know me as thy friend; Be thy
Unison.....
Cres.
Dim.
Cres.
m
is thy heart with an - guish, Sorely are thy thoughts oppressed! Mourner! wherefore dost thou languish? I am here, I am here to give thee rest.
Cres.
Dim.
Cres.
m
prayers and ad - o - ra - tions Made un - to that bright a - bode; I will lead thy as - pi - ra - tions, I am here, I am here to point to God.

SALVATION, SALVATION.—Anthem for opening or close of service.

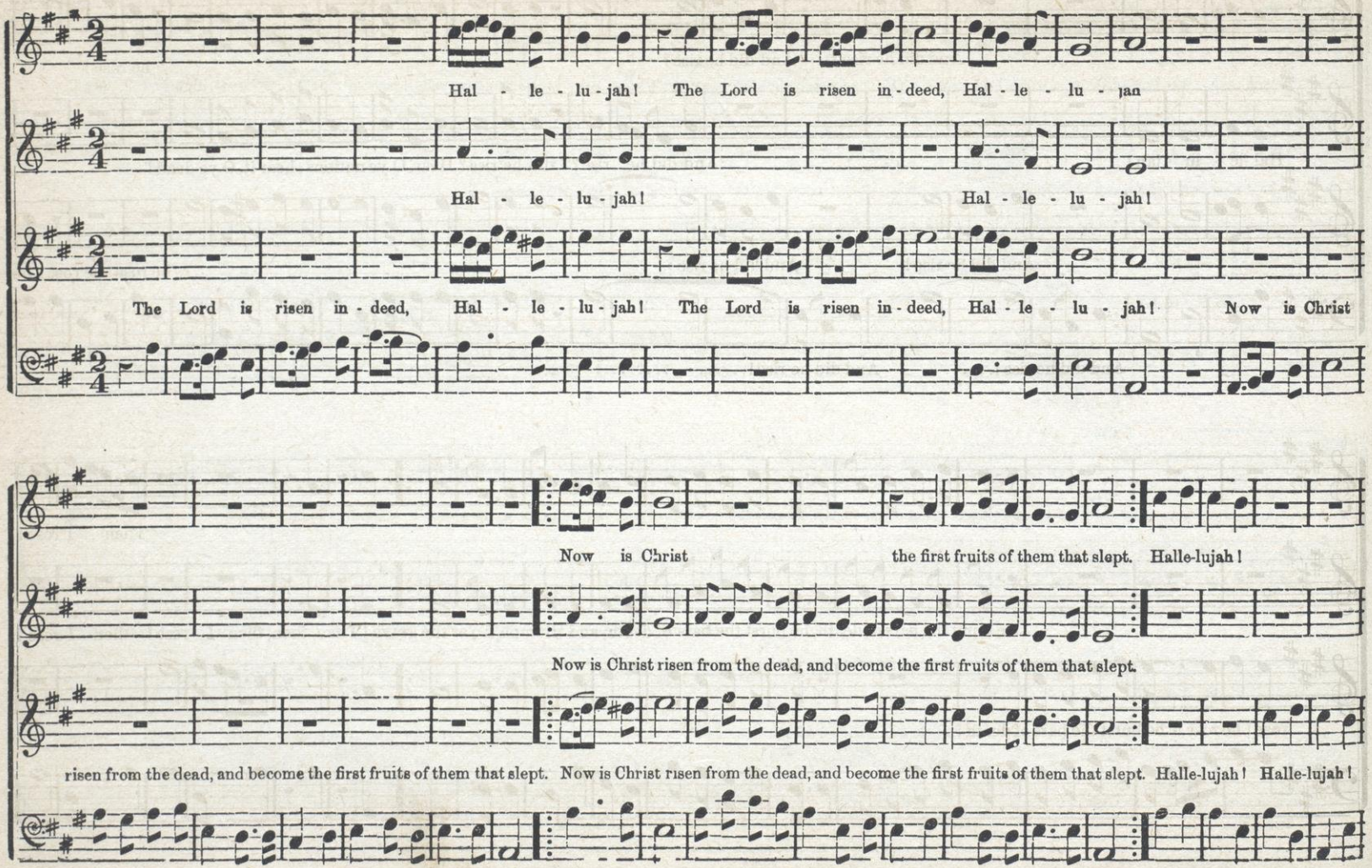


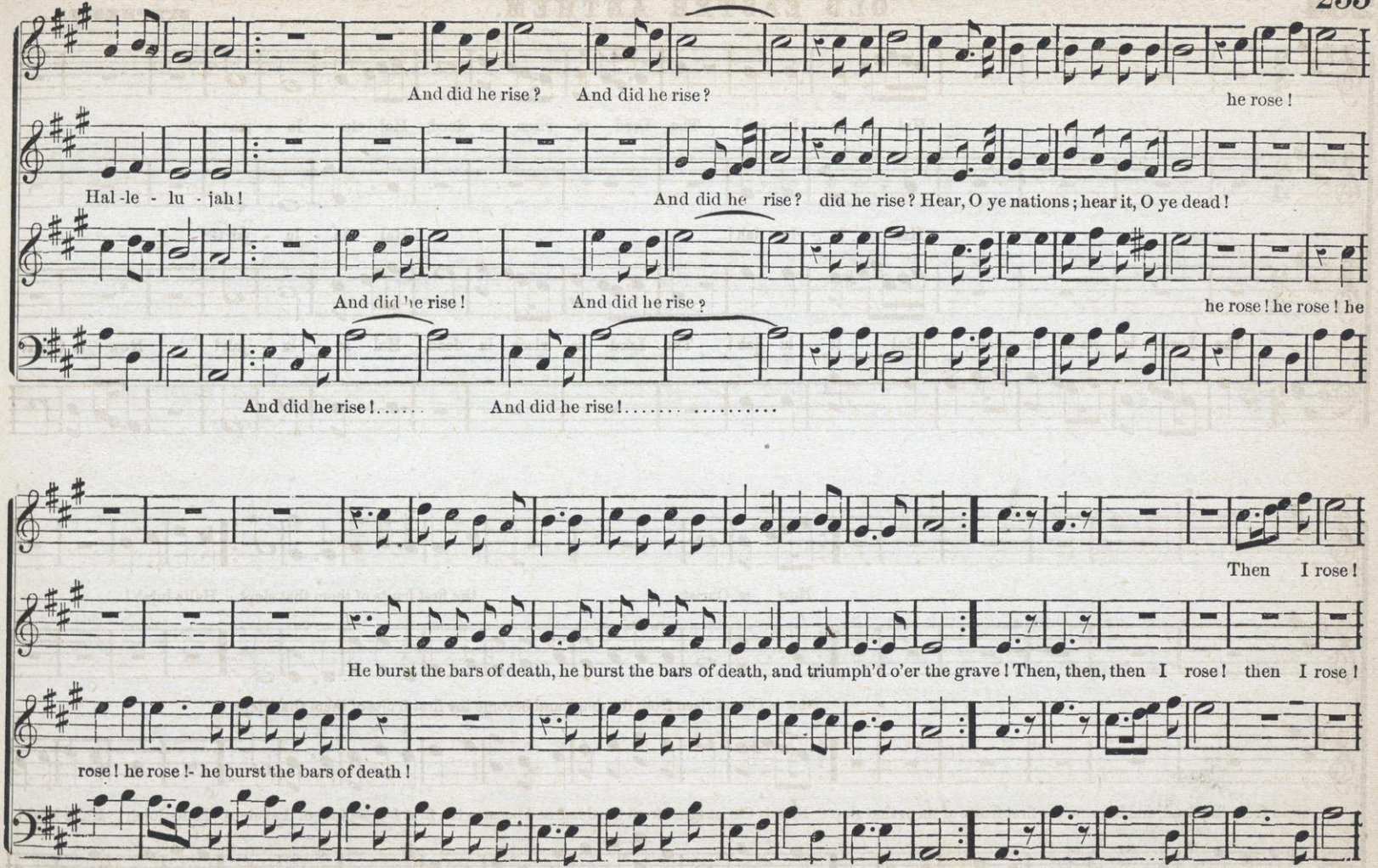


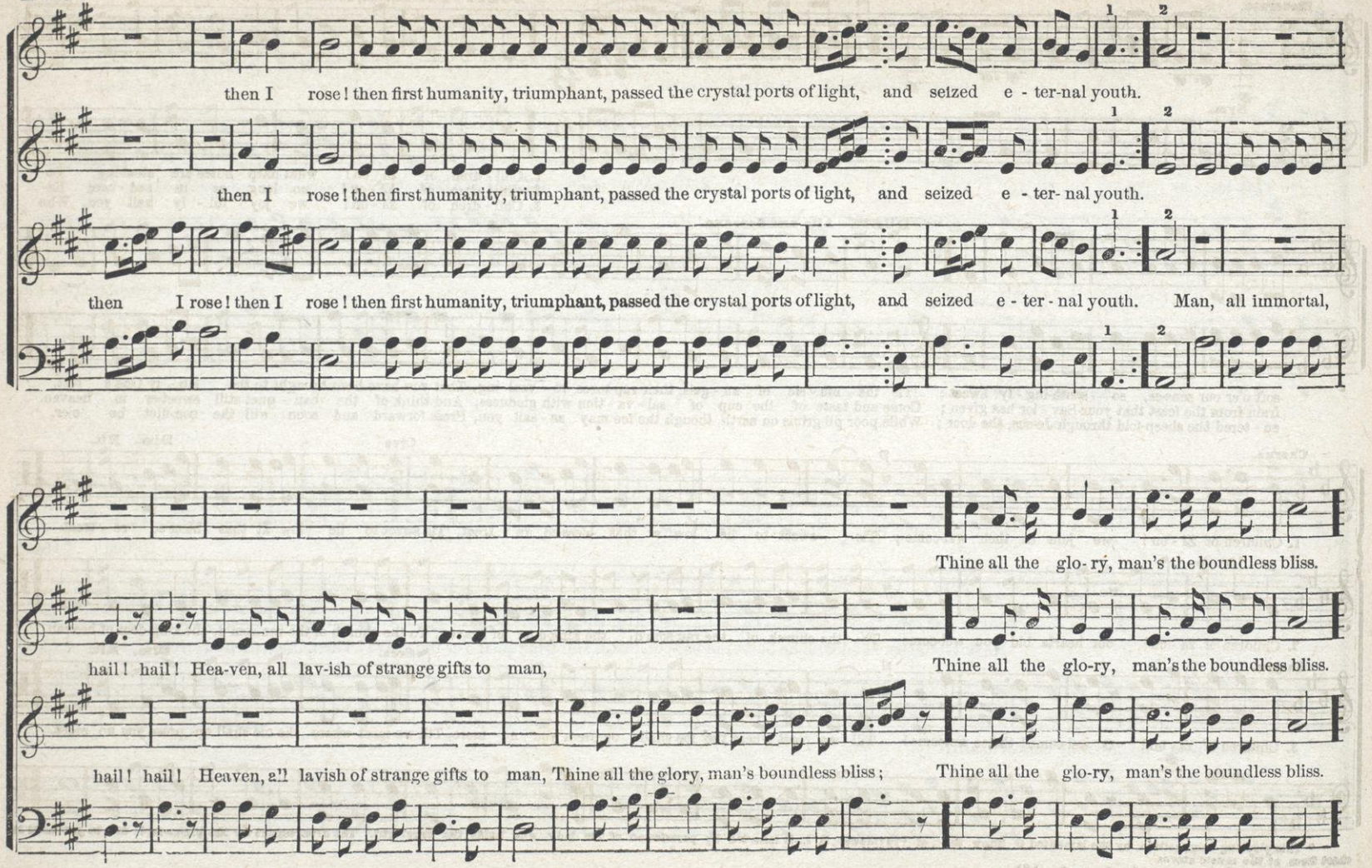
This Anthem may be used as a continuation of the one on the opposite page; viz "How beautiful" etc

OLD EASTER ANTHEM.

STEPHENSON




And did he rise? And did he rise?
he rose!
Hal-le - lu - jah!
And did he rise? did he rise? Hear, O ye nations; hear it, O ye dead!
And did he rise! And did he rise?
he rose! he rose! he
And did he rise!..... And did he rise!..... .....
Then I rose!
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!
rose! he rose!- he burst the bars of death!


then I rose! then first humanity, triumphant, passed the crystal ports of light, and seized e - ter-nal youth.
then I rose! then first humanity, triumphant, passed the crystal ports of light, and seized e - ter- nal youth.
then I rose! then I rose! then first humanity, triumphant, passed the crystal ports of light, and seized e - ter - nal youth. Man, all immortal,
Thine all the glo- ry, man's the boundless bliss.
hail! hail! Hea-ven, all lav-ish of strange gifts to man,
Thine all the glo-ry, man's the boundless bliss.
hail! hail! Heaven, all lavish of strange gifts to man, Thine all the glory, man's boundless bliss;
Thine all the glo-ry, man's the boundless bliss.

DUET AND CHORUS. The Church's Welcome.*

Words by Rev. F. DOWLING.

Moderato.

DUETT—Two Tenors, or Tenor and Base.

Sym.

1. Chil - dren of Zi - on! what harp - notes are steal-ing, So
2. Chil - dren of Zi - on! no long - er in sad - ness Re-
3. Chil - dren of Zi - on! we joy - ful - ly hail you, Who

DUETT—Alto and Soprano.

soft o'er our sens-es, so sooth-ing - ly sweet; 'Tis the mu - sic of an - gels, their rap-tures re - veal- ing, That you have been brought to the Ho - ly One's feet.
frain from the feast that your Sav - ior has given; Come and taste of the cup of sal - va - tion with gladness, And think of the ban - quet still sweet-er in heaven.
en - tered the sheep-fold through Je-sus, the door; While poor pil-grims on earth, though the foe may as - sail you, Press forward and soon will the con-flict be o'er.

Chorus.

p

Cres

Dim. Rit.

1. Children of Zi - on! we join in their wel-come; 'Tis sweet to lie low at that bless-ed re - treat, 'Tis sweet to lie low at that bless-ed re - treat.

2. Children of Zi - on! our hearts bid you wel-come To the church of the ran-som'd, the king-dom of heaven, To the church of the ran-som'd, the king-dom of heaven.

Chorus.

p

Cres.

Dim. Rit.

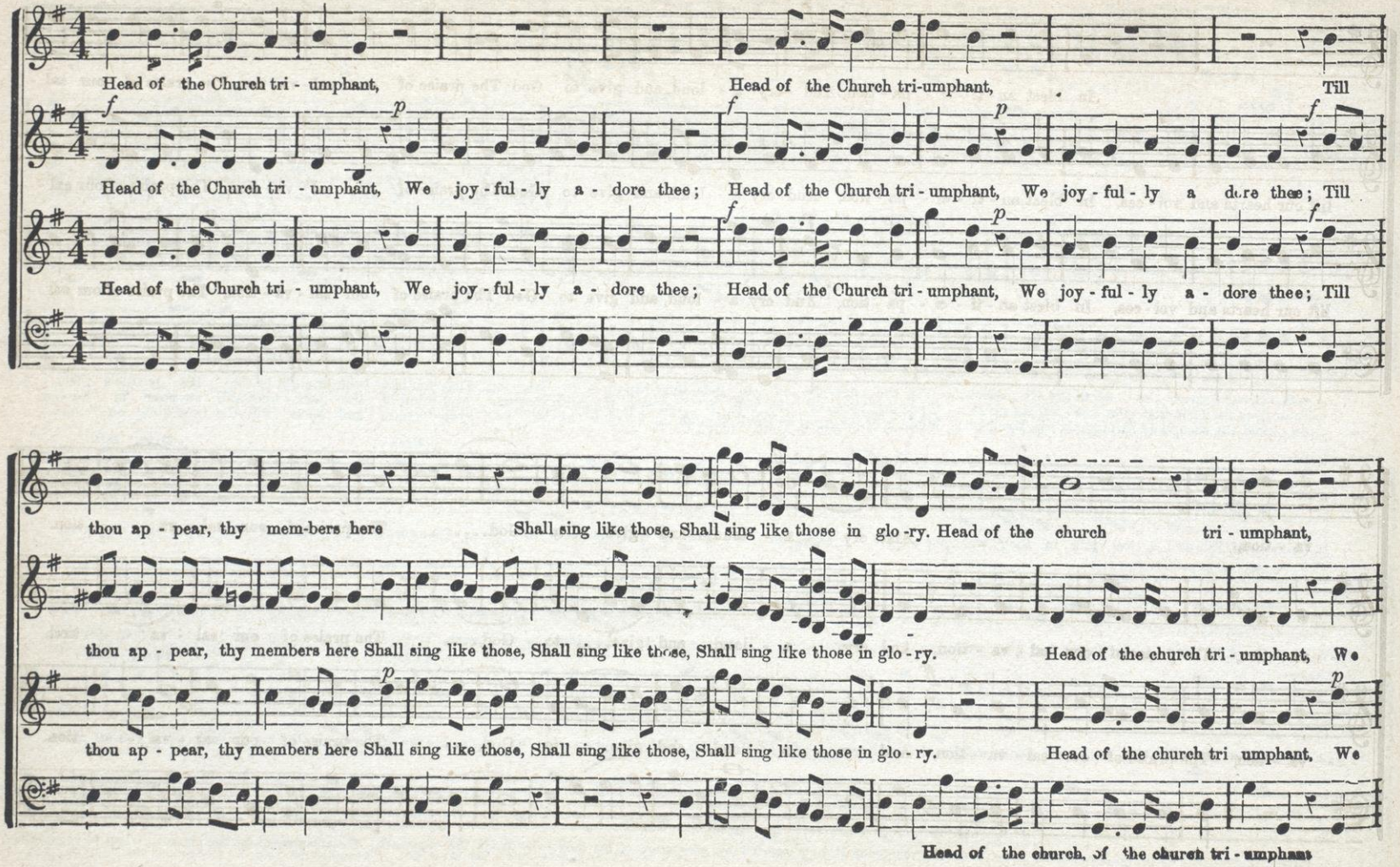
3. Children of Zi - on! O wel-come! thrice welcome! Till we meet where the foe shall op-press you no more, Till we meet where the foe shall op- press you no more.

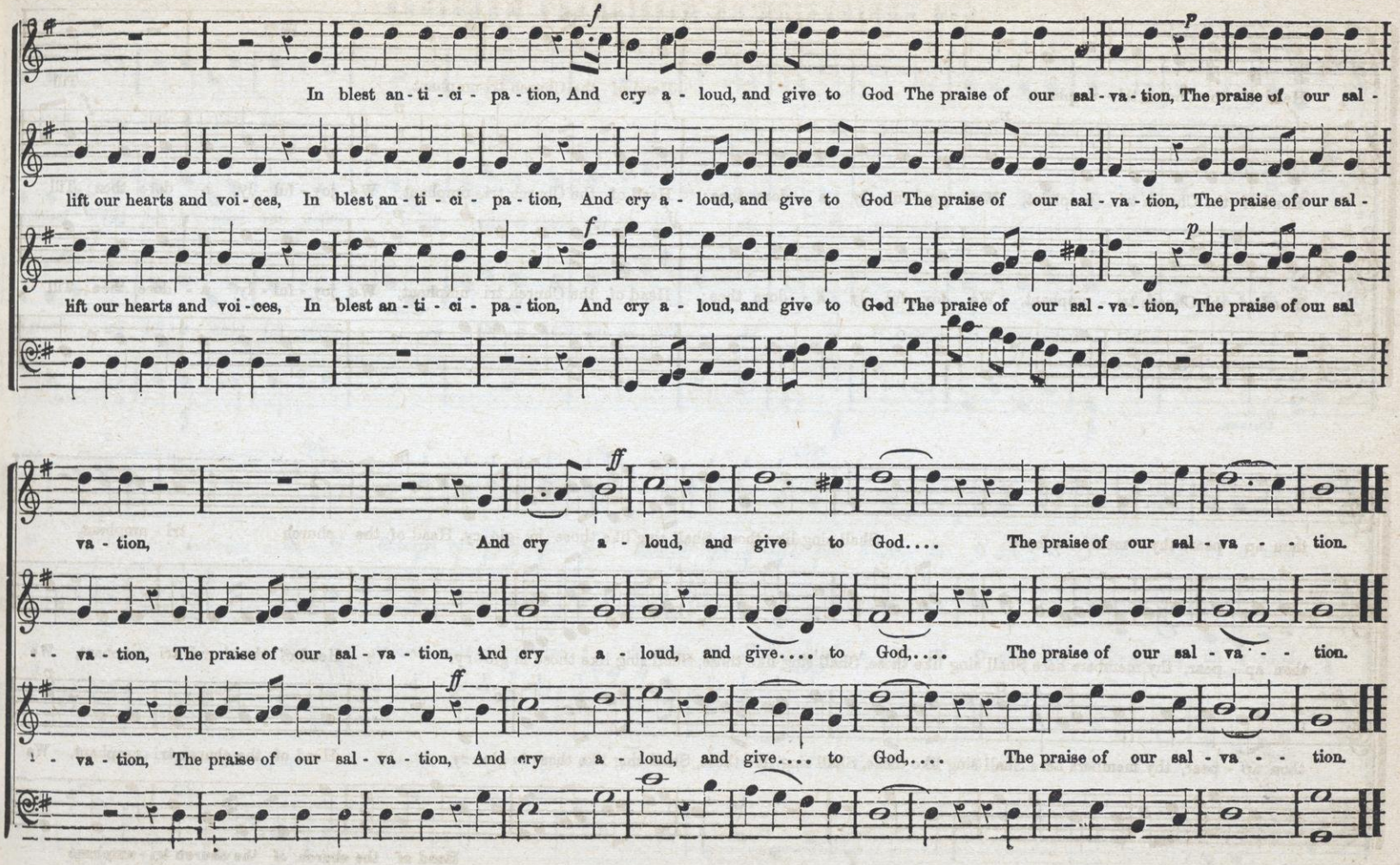
* This pleasing composition, by the lamented O Shaw, Esq., of Providence, R. I., is inserted by permission of his lady, who holds the copyright. The arrangement for the piano-forte can be procured to cheet them at the music stores

Maestoso

HYMN. "Head of the Church triumphant."

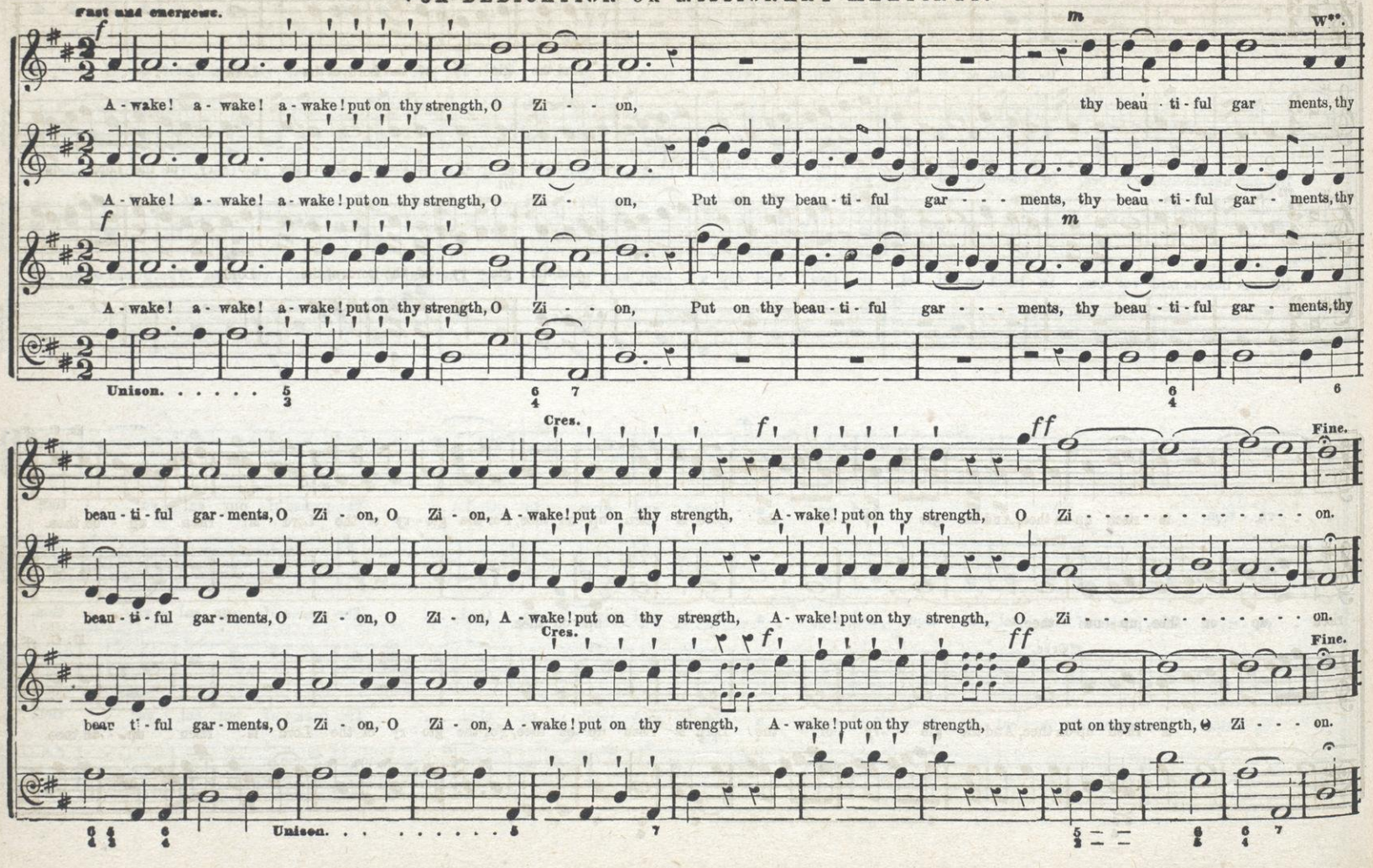
MRS. HORNE.

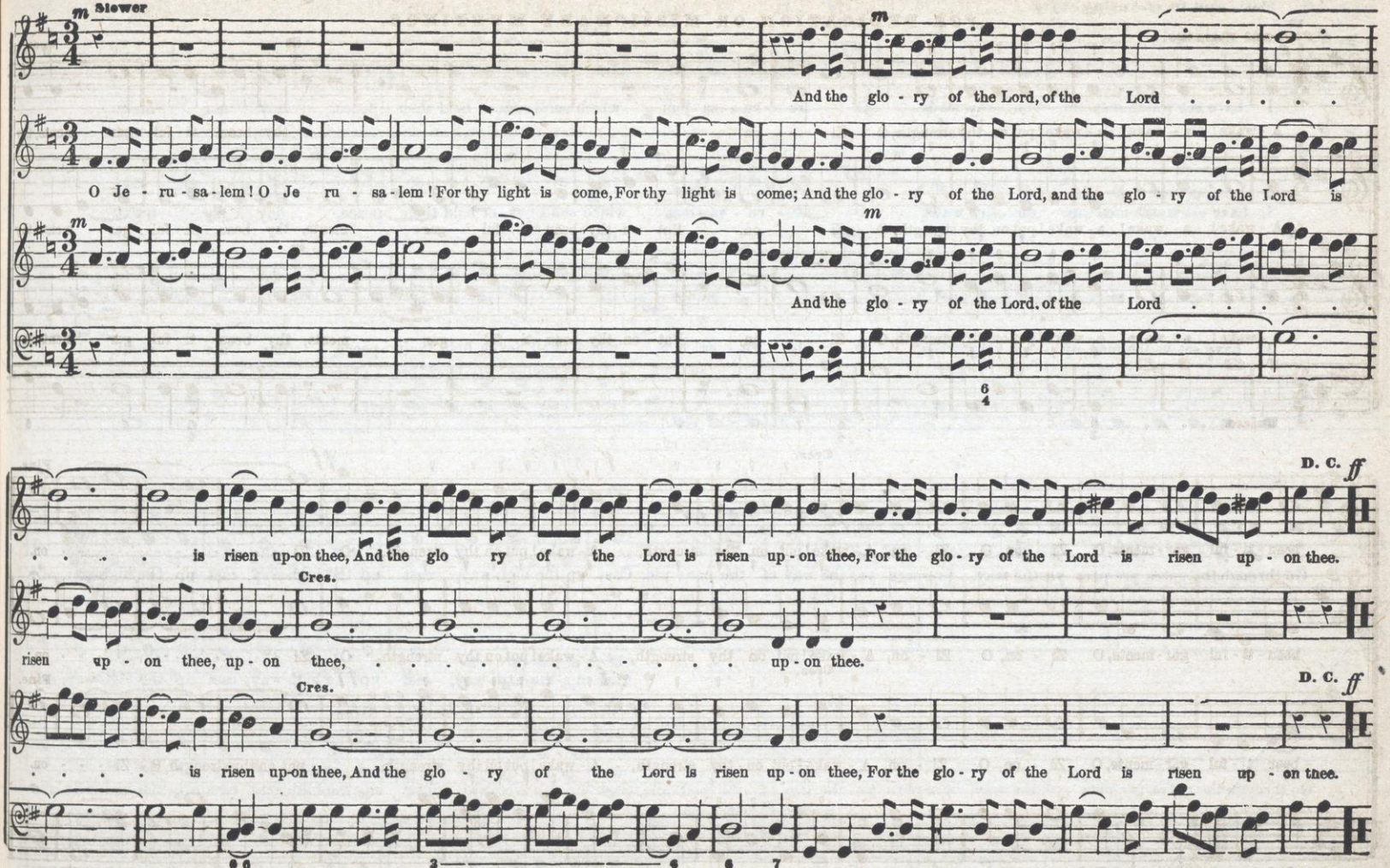



In blest an - ti - ci - pa - tion, And cry a - loud, and give to God The praise of our sal - va - tion, The praise of our sal -
lift our hearts and voi - ces, In blest an - ti - ci - pa - tion, And cry a - loud, and give to God The praise of our sal - va - tion, The praise of our sal -
lift our hearts and voi - ces, In blest an - ti - ci - pa - tion, And cry a - loud, and give to God The praise of our sal - va - tion, The praise of our sal
va - tion, And cry a - loud, and give to God.... The praise of our sal - va - - tion.
- - va - tion, The praise of our sal - va - tion, And cry a - loud, and give.... to God,.... The praise of our sal - va - - tion.
- va - tion, The praise of our sal - va - tion, And cry a - loud, and give.... to God,.... The praise of our sal - va - - tion.

ANTHEM FOR ORDINATION. "Awake, put on thy strength, O Zion."

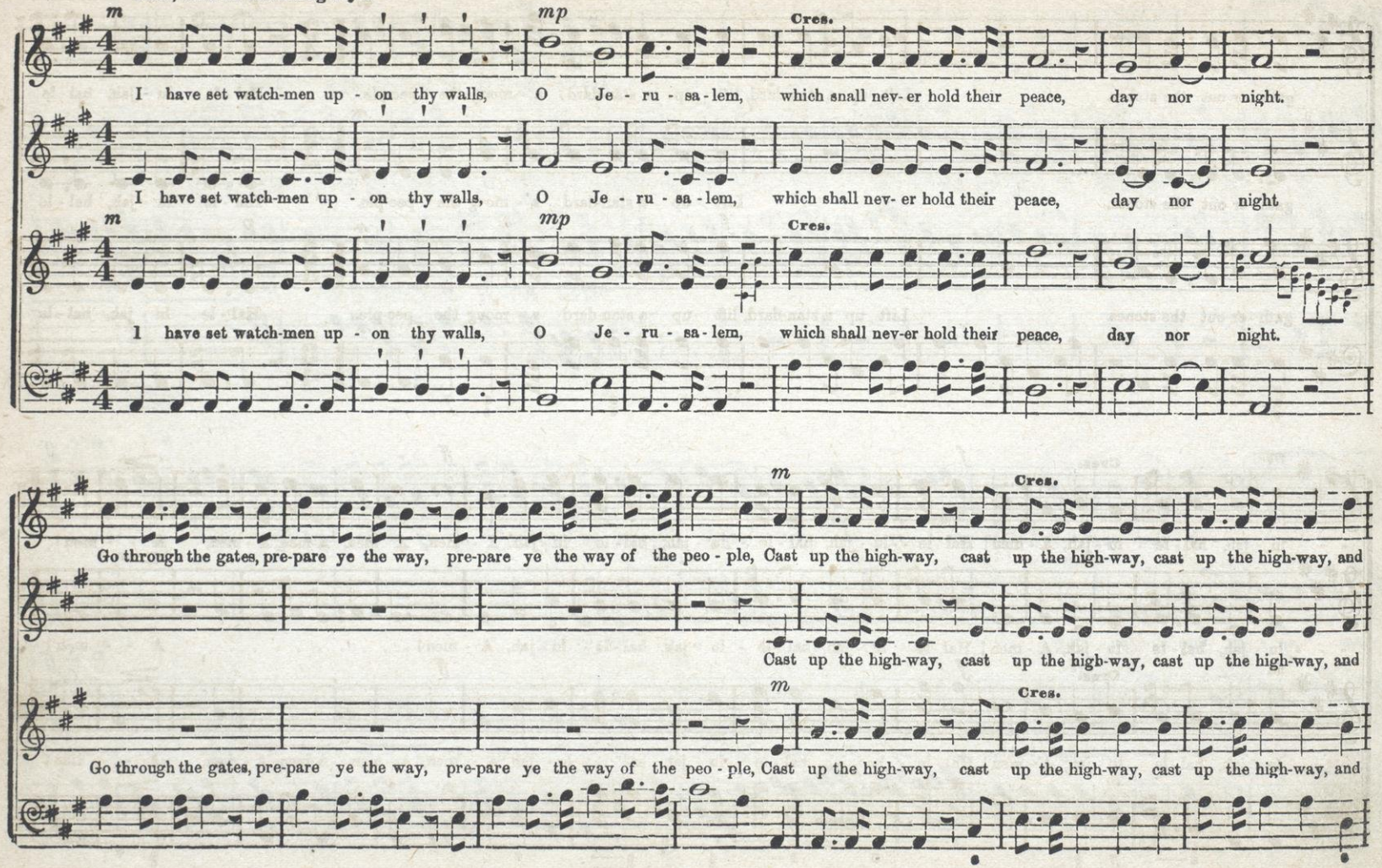
FOR DEDICATION OR MISSIONARY MEETINGS.

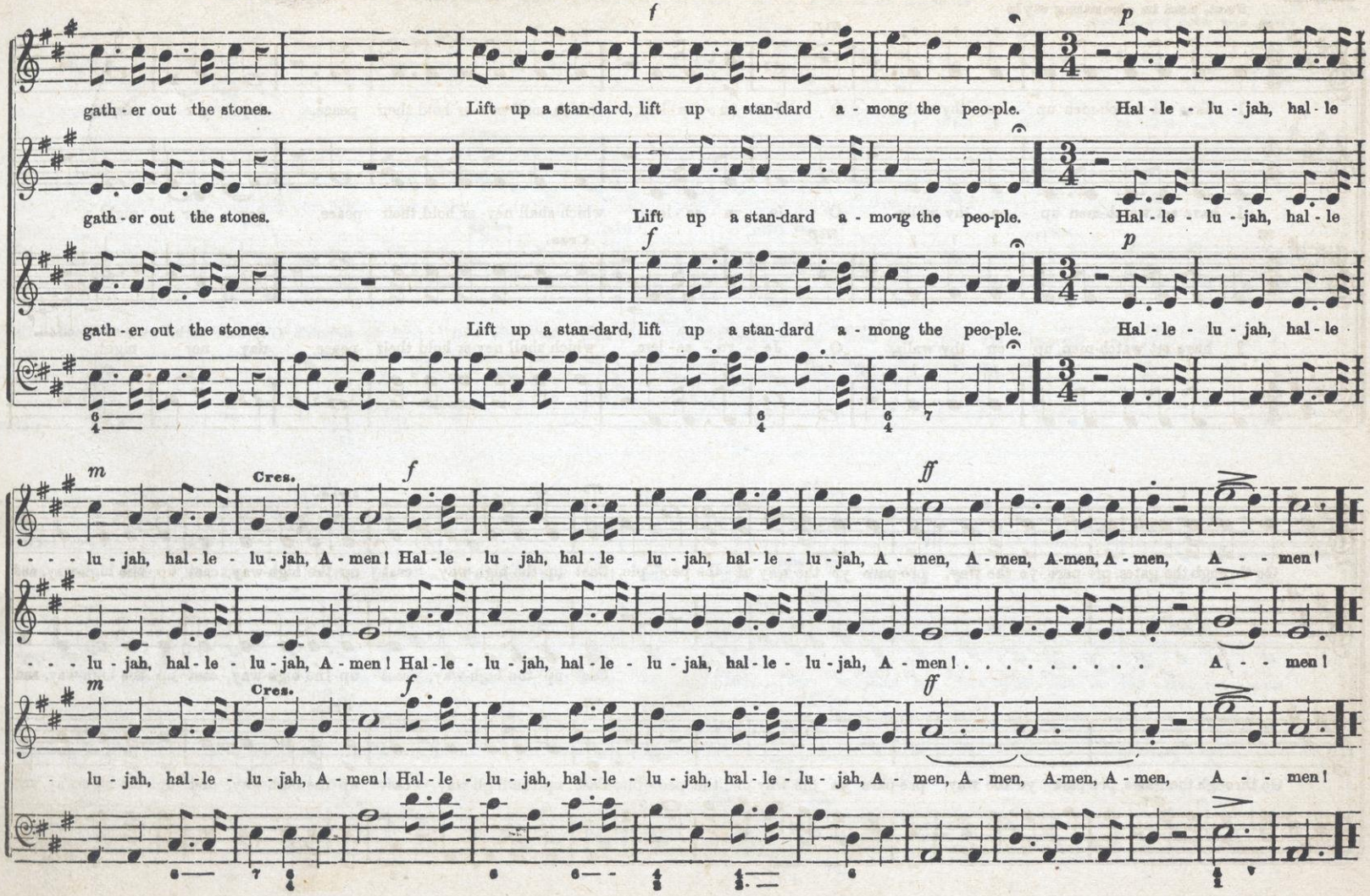



m Slower
And the glo - ry of the Lord, of the Lord . . . . .
O Je - ru - sa - lem! O Je ru - sa - lem! For thy light is come, For thy light is come; And the glo - ry of the Lord, and the glo - ry of the Lord is
m
And the glo - ry of the Lord, of the Lord . . . . . .
D. C. ff
. . . . is risen up-on thee, And the glo ry of the Lord is risen up - on thee, For the glo - ry of the Lord is risen up - on thee.
Cres.
risen up - on thee, up - on thee, ... up - on thee.
D. C. ff
Cres.
. . . . is risen up-on thee, And the glo - ry of the Lord is risen up - on thee, For the glo - ry of the Lord is risen up - on thee.

I HAVE SET WATCHMEN UPON THY WALLS. Anthem for Installation or Ordination. I. B. W.

Fast, and in chanting style




f
p
gath - er out the stones. Lift up a stan-dard, lift up a stan-dard a - mong the peo-ple. Hal - le - lu - jah, hal - le
gath - er out the stones. Lift up a stan-dard a - mong the peo-ple. Hal - le - lu - jah, hal - le
gath - er out the stones. Lift up a stan-dard, lift up a stan-dard a - mong the peo-ple. Hal - le - lu - jah, hal - le
m
Cres.
f
ff
- - - lu - jah, hal - le - lu - jah, A - men! Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - men, A - men, A-men, A - men, A - - men!
- - - lu - jah, hal - le - lu - jah, A - men! Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - men! . . . . . A - - men!
lu - jah, hal - le - lu - jah, A - men! Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - men, A - men, A-men, A - men, A - - men!

QUARTETTE. Christ stilling the Tempest.

Theme from NELSON

Slow, and with expression.

Cres. Dim. Cres. f m

1. Fear was with in the toss - ing bark, When storm - y winds grew loud, And waves came roll - ing high and dark, And the tall mast was bow'd; And

2. And the wind ceased—it ceased—that word Pass'd through the gloom - y sky; The trou - bled bil - lows knew their Lord, And they sank 'neath his eye; And

Cres. Dim. Cres. f m

3- Thou that didst rule the an - gry hour, And tame the tem-pest's mood, O, send thy Spir - it forth in pow'r, O'er our dark souls to brood; Thou

Unison.

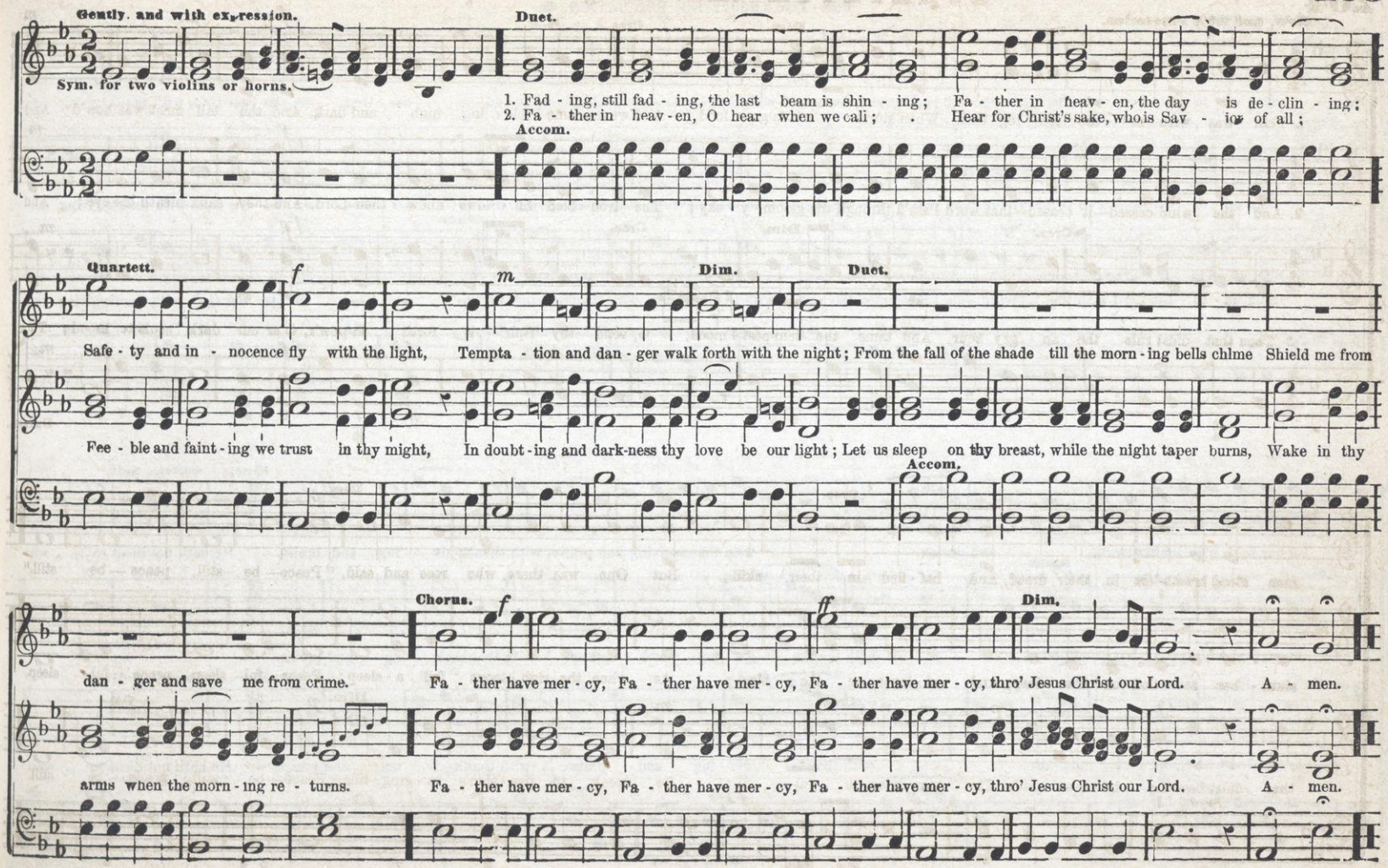
men stood breath-less in their dread, And baf - fled in their skill; But One was there, who rose and said, "Peace—be still, peace — be still."

Cres. Dim.

slum - ber set - tled on the deep, And si - lence on the blast; As when the righ - teous fall a - sleep; Peace - ful sleep, peace - ful sleep.

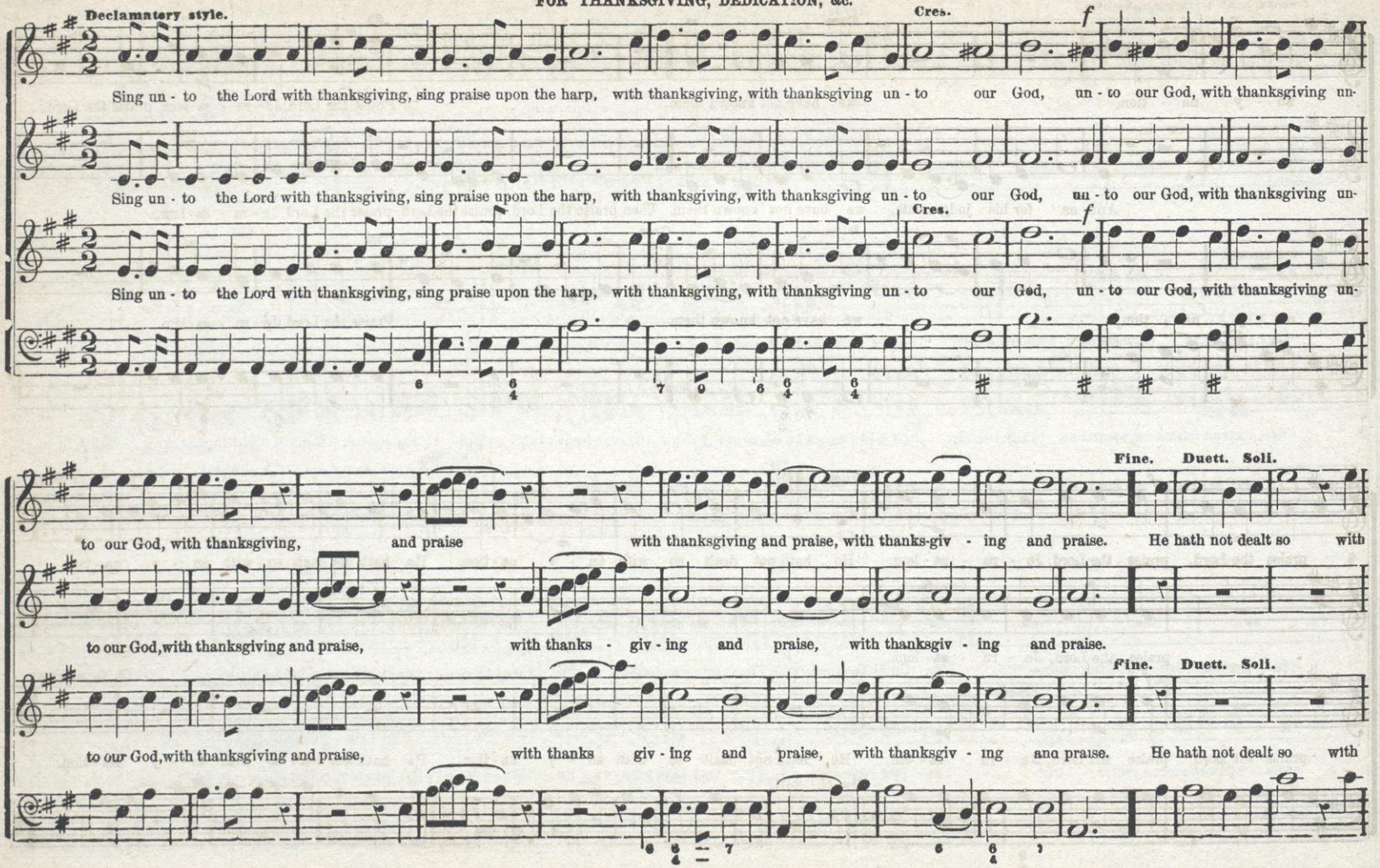
Cres. Dim.

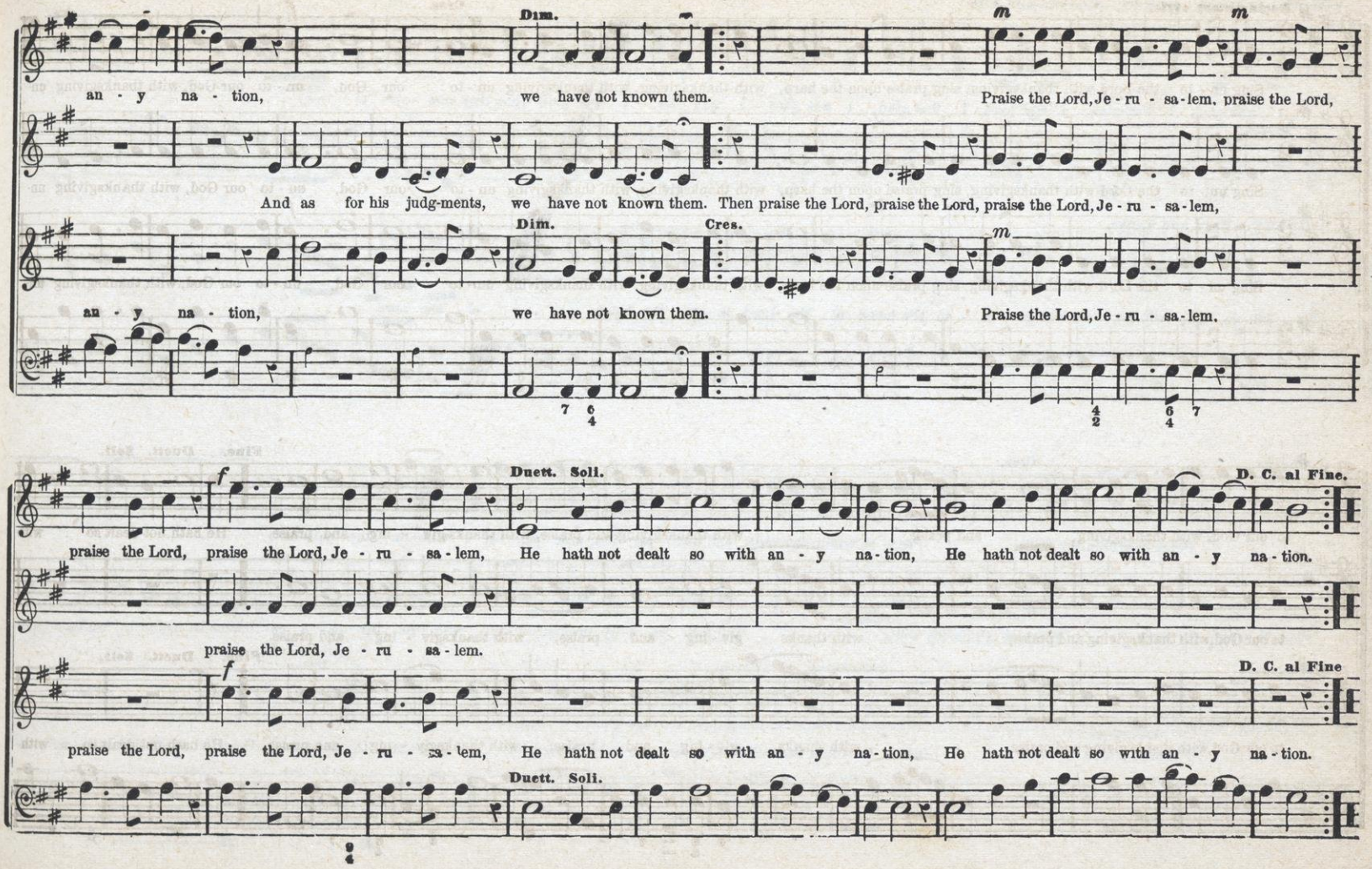
that didst bow the bil - lows' pride Thy man-dates to ful - fil; So speak to pas - sion's ra - ging tide, Peace—be still, peace — be still.


Gently, and with expression.
Duet.
Sym. for two violins or horns.
1. Fad - ing, still fad - ing, the last beam is shin - ing; Fa - ther in heav - en, the day is de - clin - ing;
2. Fa - ther in heav - en, O hear when we call; Hear for Christ's sake, who is Sav - iour of all;
Accom.
Quartett.
f
m
Dim.
Duet.
Safe - ty and in - nocence fly with the light, Tempta - tion and dan - ger walk forth with the night; From the fall of the shade till the morn - ing bells chime Shield me from
Fee - ble and faint - ing we trust in thy might, In doubt - ing and dark - ness thy love be our light; Let us sleep on thy breast, while the night taper burns, Wake in thy
Accom.
Chorus.
f
ff
Dim.
dan - ger and save me from crime. Fa - ther have mer - cy, Fa - ther have mer - cy, Fa - ther have mer - cy, thro' Jesus Christ our Lord. A - men.
arms when the morn - ing re - turns. Fa - ther have mer - cy, Fa - ther have mer - cy, Fa - ther have mer - cy, thro' Jesus Christ our Lord. A - men.

ANTHEM.—"He nath not dealt so with any people."

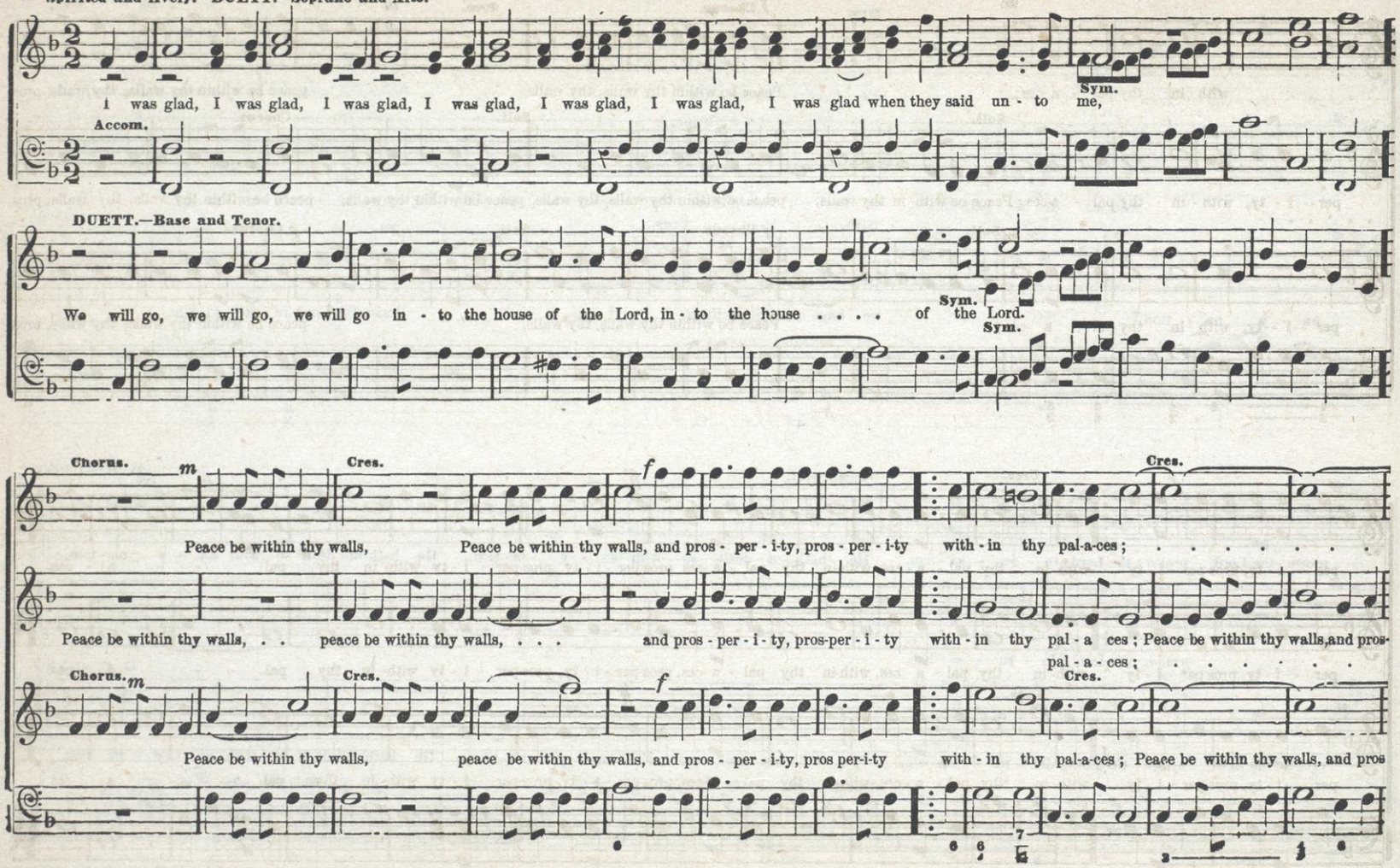
FOR THANKSGIVING, DEDICATION, &c.

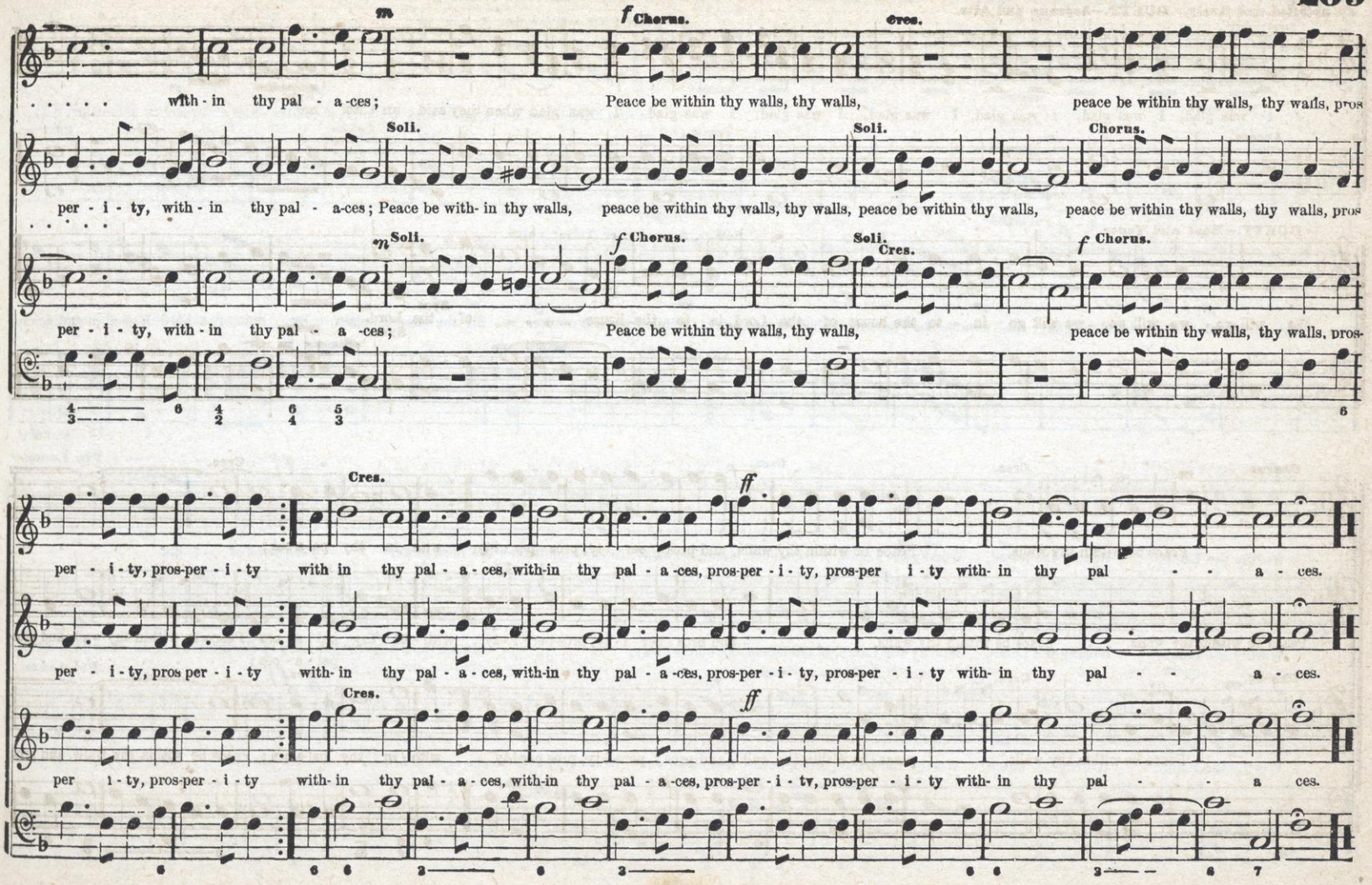



Dim.
m
m
an - y na - tion, we have not known them. Praise the Lord, Je - ru - sa - lem, praise the Lord,
And as for his judg-ments, we have not known them. Then praise the Lord, praise the Lord, praise the Lord, Je - ru - sa - lem,
Dim.
Cres.
m
an - y na - tion, we have not known them. Praise the Lord, Je - ru - sa - lem.
7 6 4
4 2
6 4 7
f
Duett. Soli.
D. C. al Fine.
praise the Lord, praise the Lord, Je - ru - sa - lem, He hath not dealt so with an - y na - tion, He hath not dealt so with an - y na - tion.
praise the Lord, Je - ru - sa - lem.
f
D. C. al Fine
praise the Lord, praise the Lord, Je - ru - sa - lem, He hath not dealt so with an - y na - tion, He hath not dealt so with an - y na - tion.
Duett. Soli.

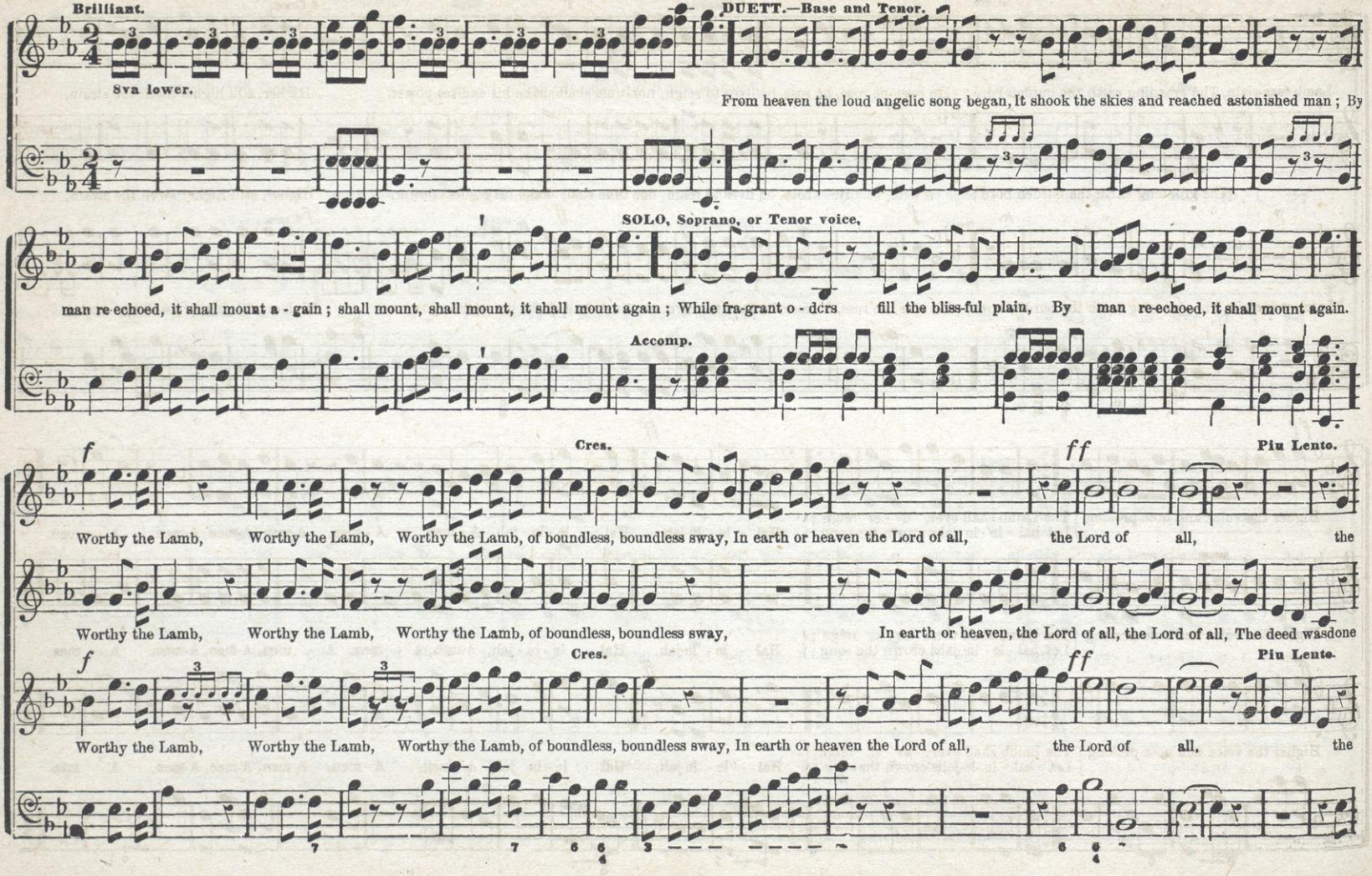
ANTHEM FOR DEDICATION, OPENING SERVICE, &c. "I was glad when they said unto me."

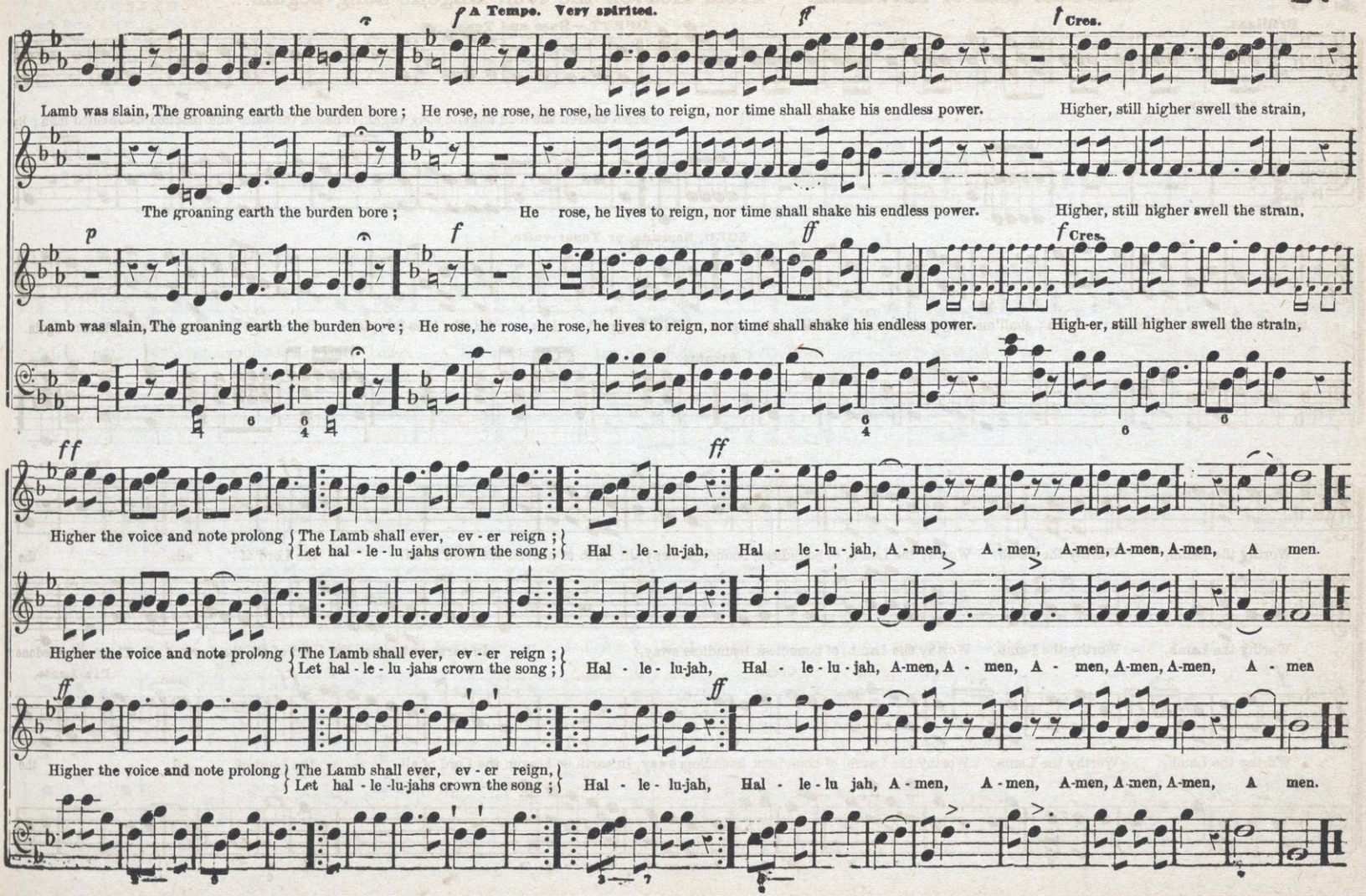
Spirited and lively. DUETT.—Soprano and Alto.




m
f Chorus.
Cres.
with - in thy pal - a -ces;
Peace be within thy walls, thy walls,
peace be within thy walls, thy walls, pros
Soli.
Soli.
Chorus.
per - i - ty, with - in thy pal - a-ces; Peace be with- in thy walls, peace be within thy walls, thy walls, peace be within thy walls, peace be within thy walls, thy walls, pros
m Soli.
f Chorus.
Soli.
Cres.
f Chorus.
per - i - ty, with - in thy pal - a -ces;
Peace be within thy walls, thy walls,
peace be within thy walls, thy walls, pros-
Cres.
ff
per - i - ty, pros-per - i - ty with in thy pal - a - ces, with-in thy pal - a -ces, pros-per - i - ty, pros-per i - ty with- in thy pal - - - a - ces.
per - i - ty, pros per - i - ty with- in thy pal - a - ces, with-in thy pal - a -ces, pros-per - i - ty, pros-per - i - ty with- in thy pal - - - a - ces.
Cres.
ff
per i - ty, pros-per - i - ty with- in thy pal - a - ces, with-in thy pal - a -ces, pros-per - i - ty, pros-per - i - ty with- in thy pal - - - a ces.

EASTER ODE or ANTHEM. "From Heaven the loud Angelic Song began.




f A Tempo. Very spirited.
ff
f Cres.
Lamb was slain, The groaning earth the burden bore ; He rose, ne rose, he rose, he lives to reign, nor time shall shake his endless power. Higher, still higher swell the strain,
The groaning earth the burden bore ; He rose, he lives to reign, nor time shall shake his endless power. Higher, still higher swell the strain,
p
f
ff
f Cres.
Lamb was slain, The groaning earth the burden bore ; He rose, he rose, he rose, he lives to reign, nor time shall shake his endless power. High-er, still higher swell the strain,
ff
ff
Higher the voice and note prolong { The Lamb shall ever, ev - er reign ; / Let hal - le - lu -jahs crown the song ; } Hal - le - lu-jah, Hal - le - lu - jah, A - men, A - men, A-men, A-men, A-men, A men.
Higher the voice and note prolong { The Lamb shall ever, ev - er reign ; / Let hal - le - lu -jahs crown the song ; } Hal - le - lu-jah, Hal - le - lu - jah, A-men, A - men, A - men, A-men, A-men, A - men
ff
ff
Higher the voice and note prolong { The Lamb shall ever, ev - er reign, / Let hal - le -lu-jahs crown the song ; } Hal - le - lu-jah, Hal - le - lu jah, A - men, A - men, A-men, A-men, A-men, A men.

ALTHOUGH THE FIG-TREE.—Solo, Duet, and Chorus. (For Fasts and other occasions.)

BEAUMONT.

Moderate.

Tenor—SOLI.

Treble, Alto and Base.

Although the fig - tree, Although the fig - tree shall not blos - som, nei - ther shall fruit be on the vine; The la - bor of the

Base.

Tenor and Base—DUET.

Alto and Base—DUET OR SOLO.

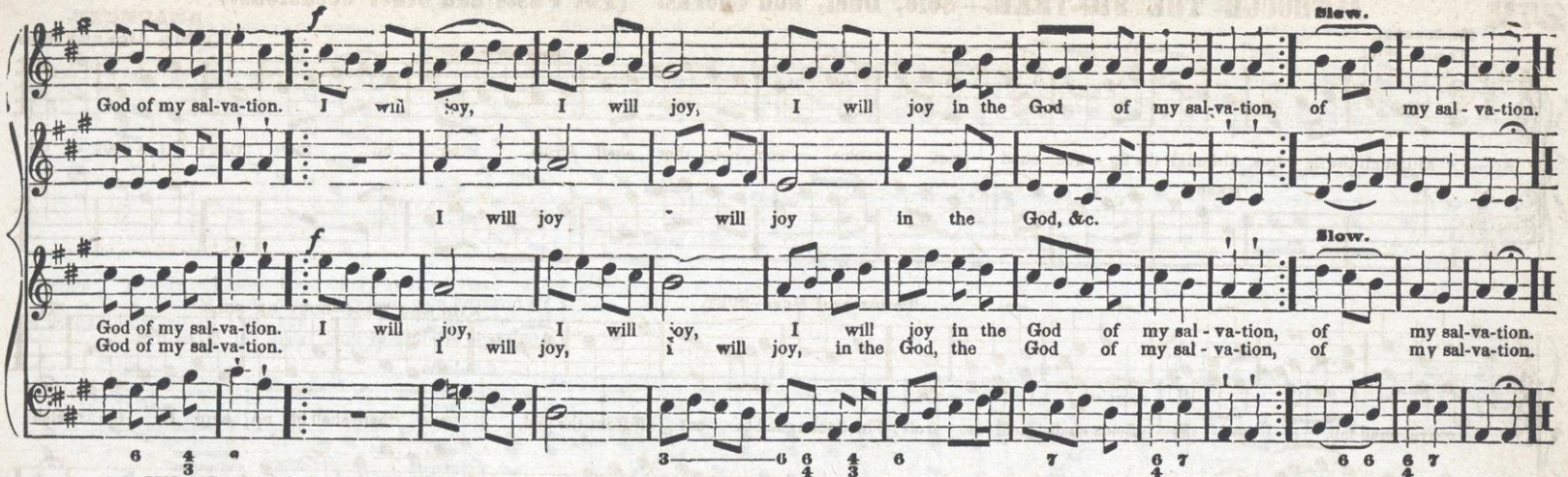
ol-ive shall fail, and the fields shall yield no fruit; The flocks shall be cut off from the fold, and there shall be no herd in the stall;

With spirit.

Yet will I re - joice in the Lord, Yet will I re - joice in the Lord, Yet will I re - joice, will re - joice in the Lord, I will joy in the

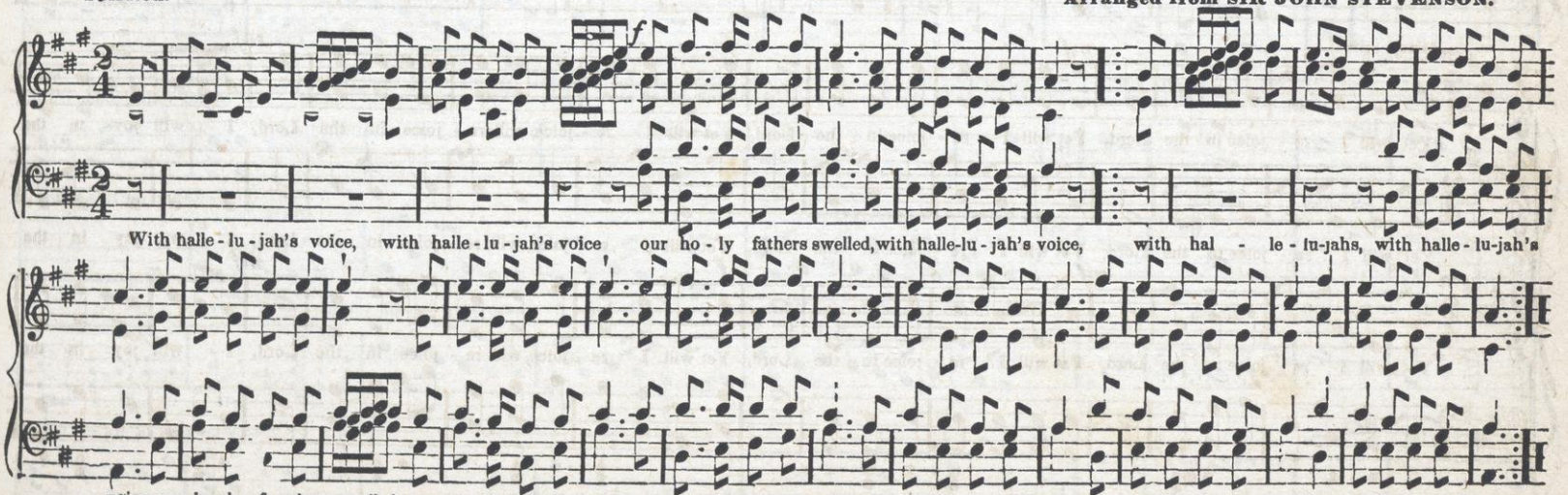
Yet will I re - joice in the Lord, Yet will I re - joice in the Lord, Yet will I re - joice, will re - joice in the Lord, I will joy in the

Yet will I re - joice in the Lord, Yet will I re - joice in the Lord, Yet will I re - joice, will re - joice in the Lord, I will joy in the



WITH HALLELUJAH'S VOICE.—Anthem. (For Thanksgiving, or almost any National Anniversary.)

Spirited. Arranged from SIR JOHN STEVENSON.



LET EVERY HEART REJOICE AND SING.—National Anthem.

(For Independence, Thanksgiving, or other National festivals.)

With energy and spirit.

Composed expressly for this work.

Chorus.

Sym. *p* *f*

1. Let every heart re - joice and sing, Let cho-ral anthems
   Ye reverend men and chil - dren, bring (*Omit*) - - - -
2. He bids the sun to rise and set; In heaven his power is
   And earth, subdued to him, shall yet (*Omit*) - -

Duet. Chorus. *m* *f* *ff*

rise; 'To God your sa-cri - fice; For he is good; the Lord is good, And kind are all his ways; With songs and honors sound - ing loud, The
known; Bow low be - fore his throne; For he is good; the Lord is good, And kind are all his ways; With songs and honors sound - ing loud, The

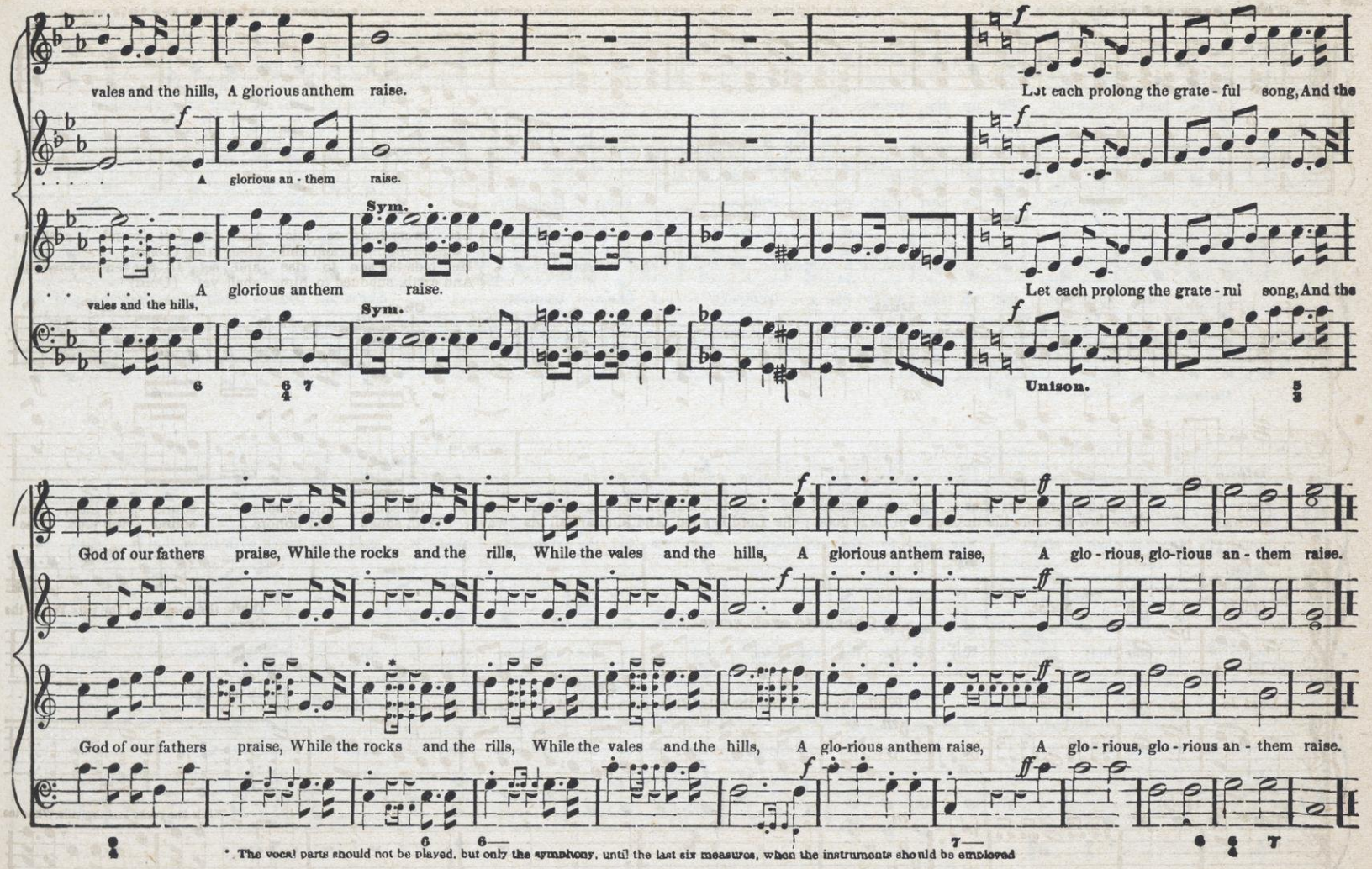
Lord Je ho - vah praise, While the rocks and the rills, While the

Chorus to each verse. Cres.

Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A glorious an - them raise: While the rocks . . . . . .

While the rocks and the rills, While the

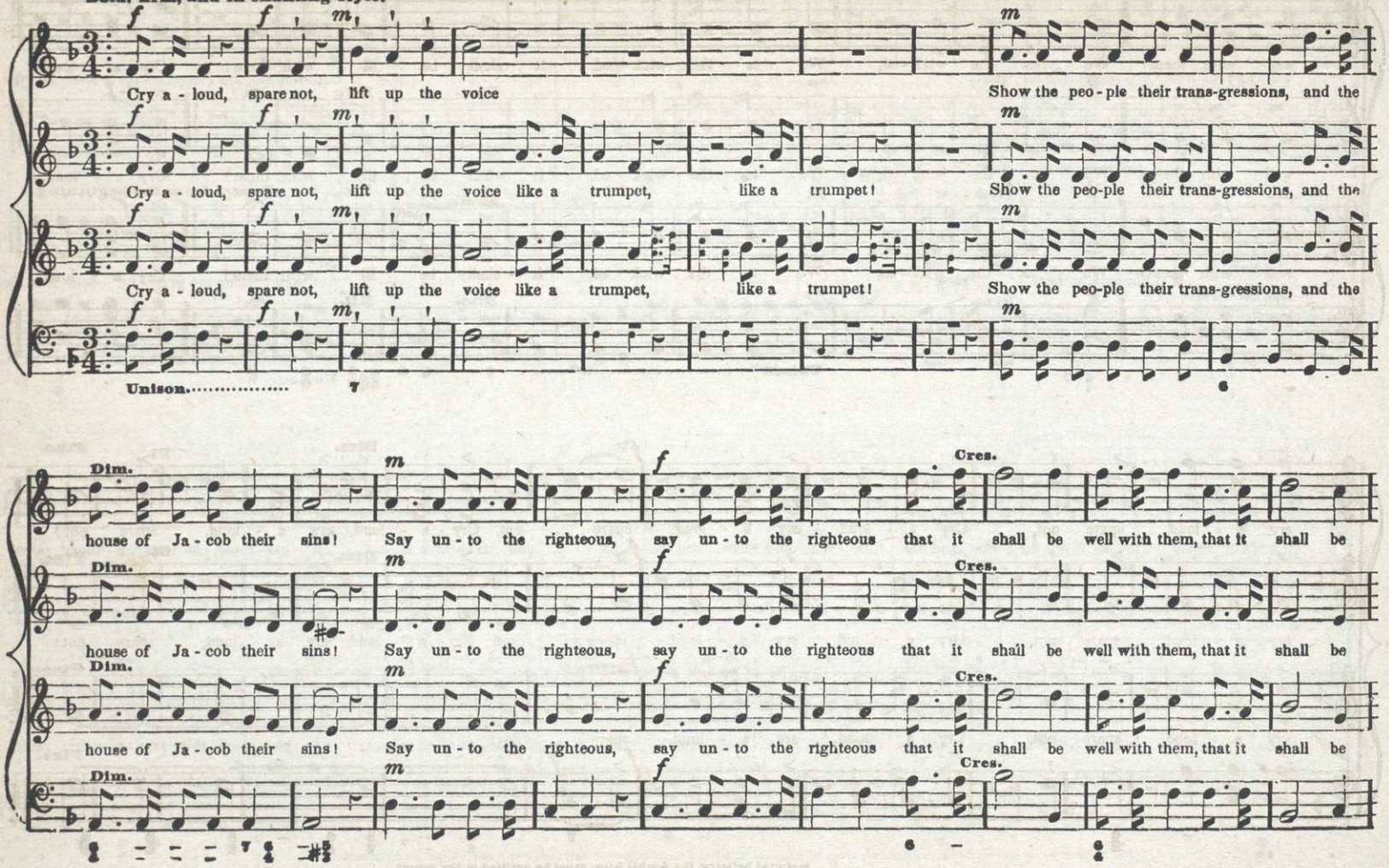
Unisons

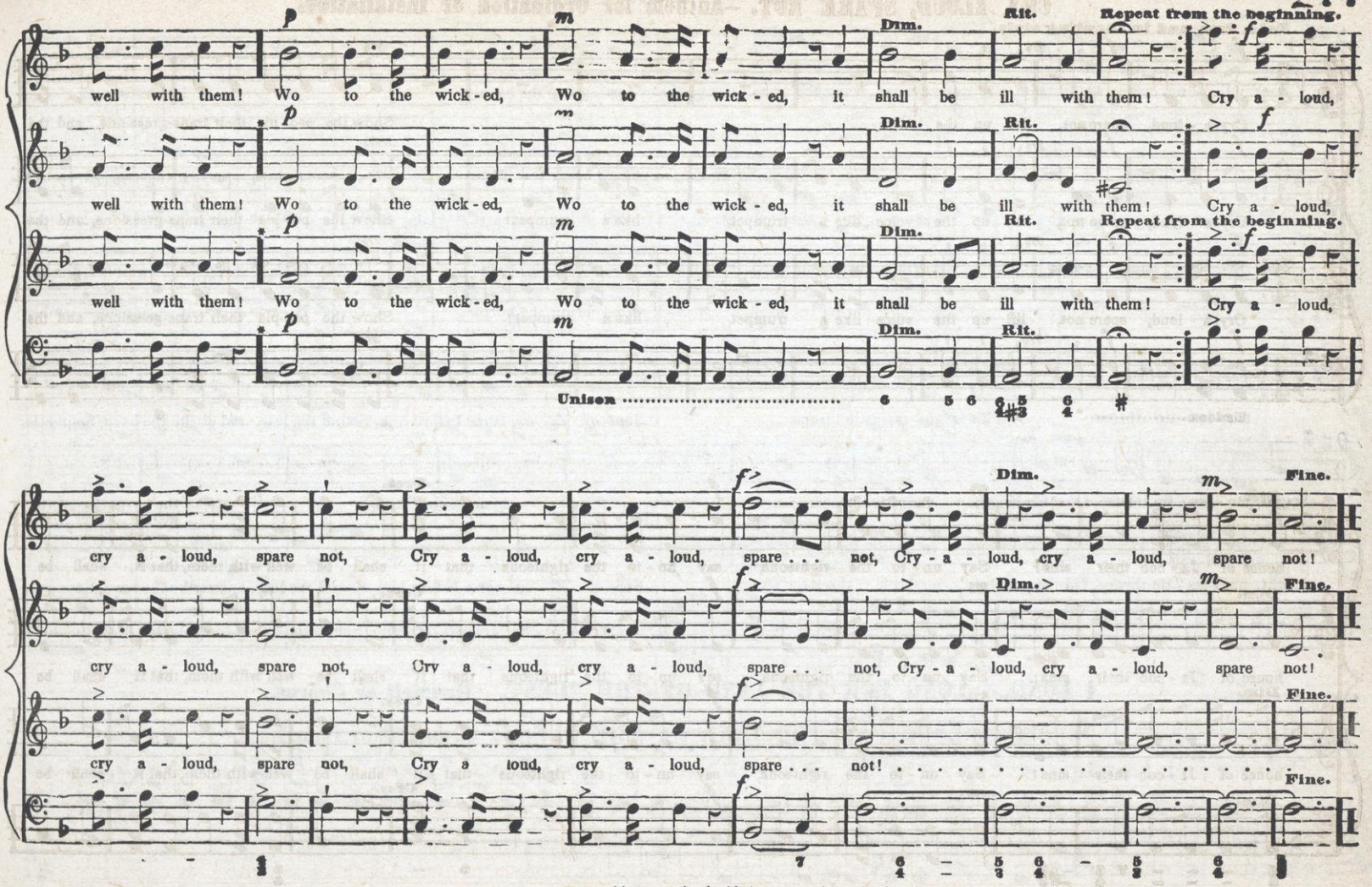


* The vocal parts should not be played, but only the symphony, until the last six measures, when the instruments should be employed

CRY ALOUD, SPARE NOT. —Anthem for Ordination or Installation.

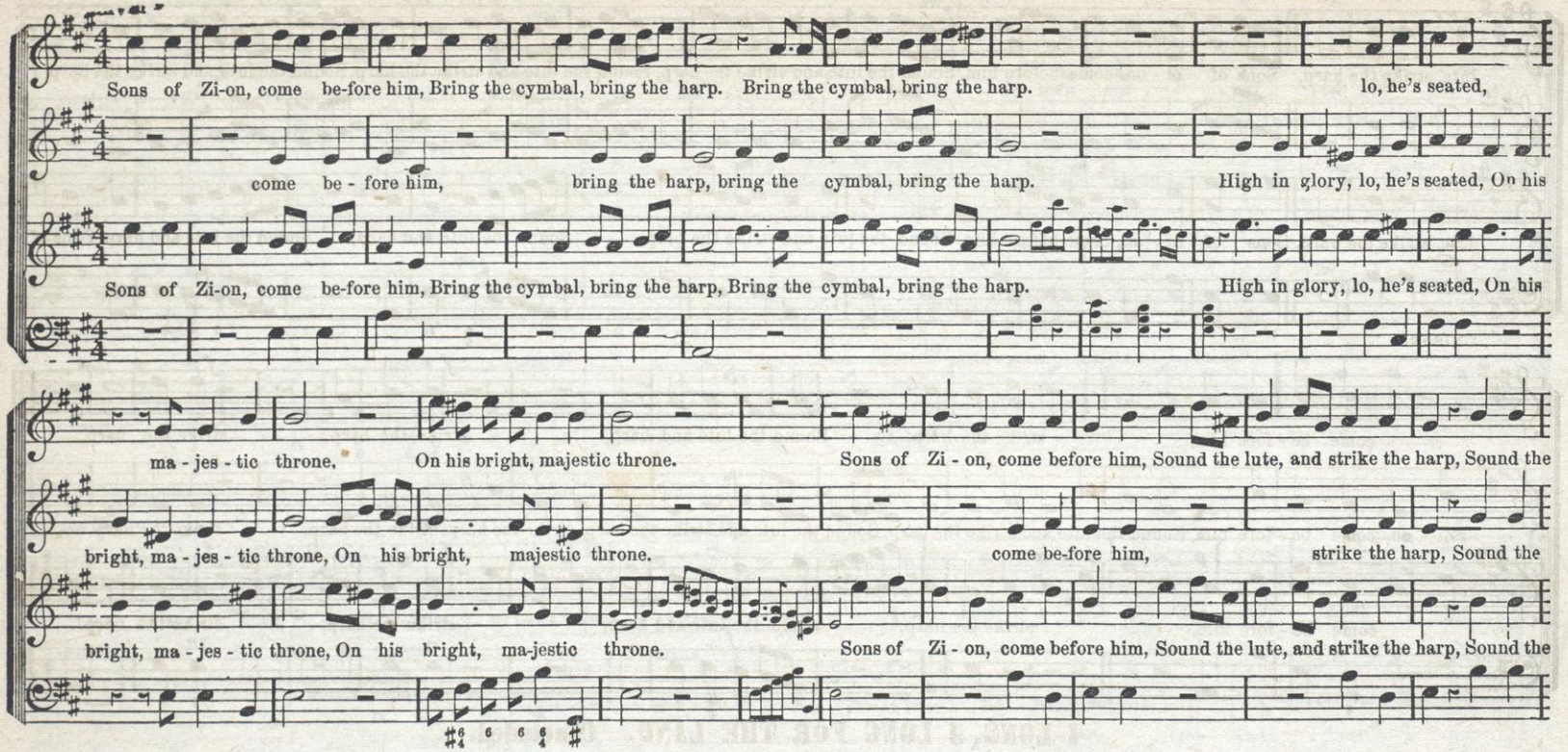
Bold, firm, and in chanting style.



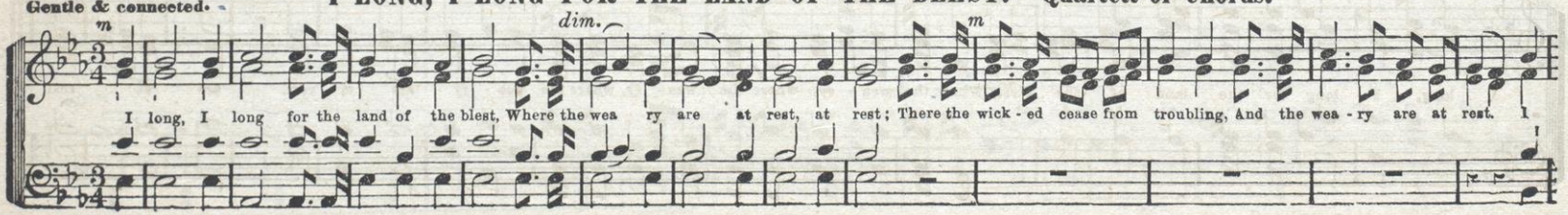


included between the double bars, must be omitted in the repeat.

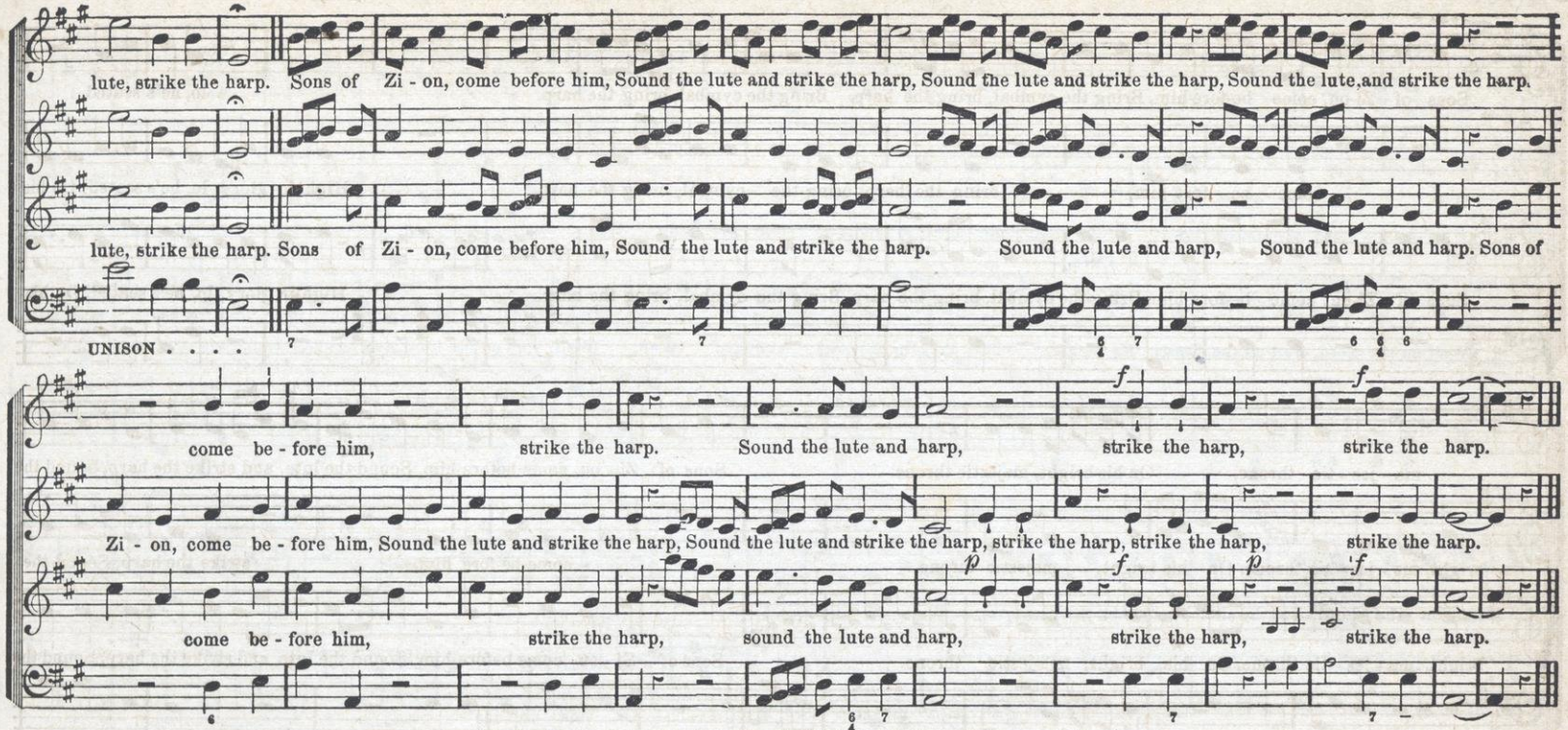
SONS OF ZION. Anthem.



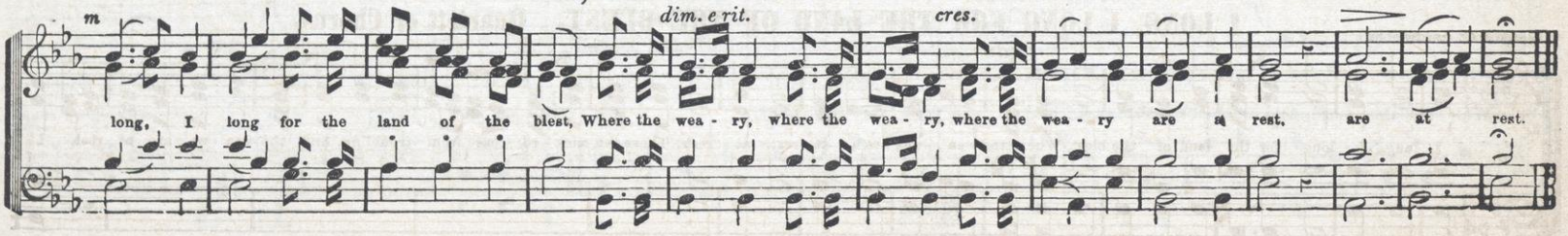
I LONG, I LONG FOR THE LAND OF THE BLEST. Quartett or Chorus.



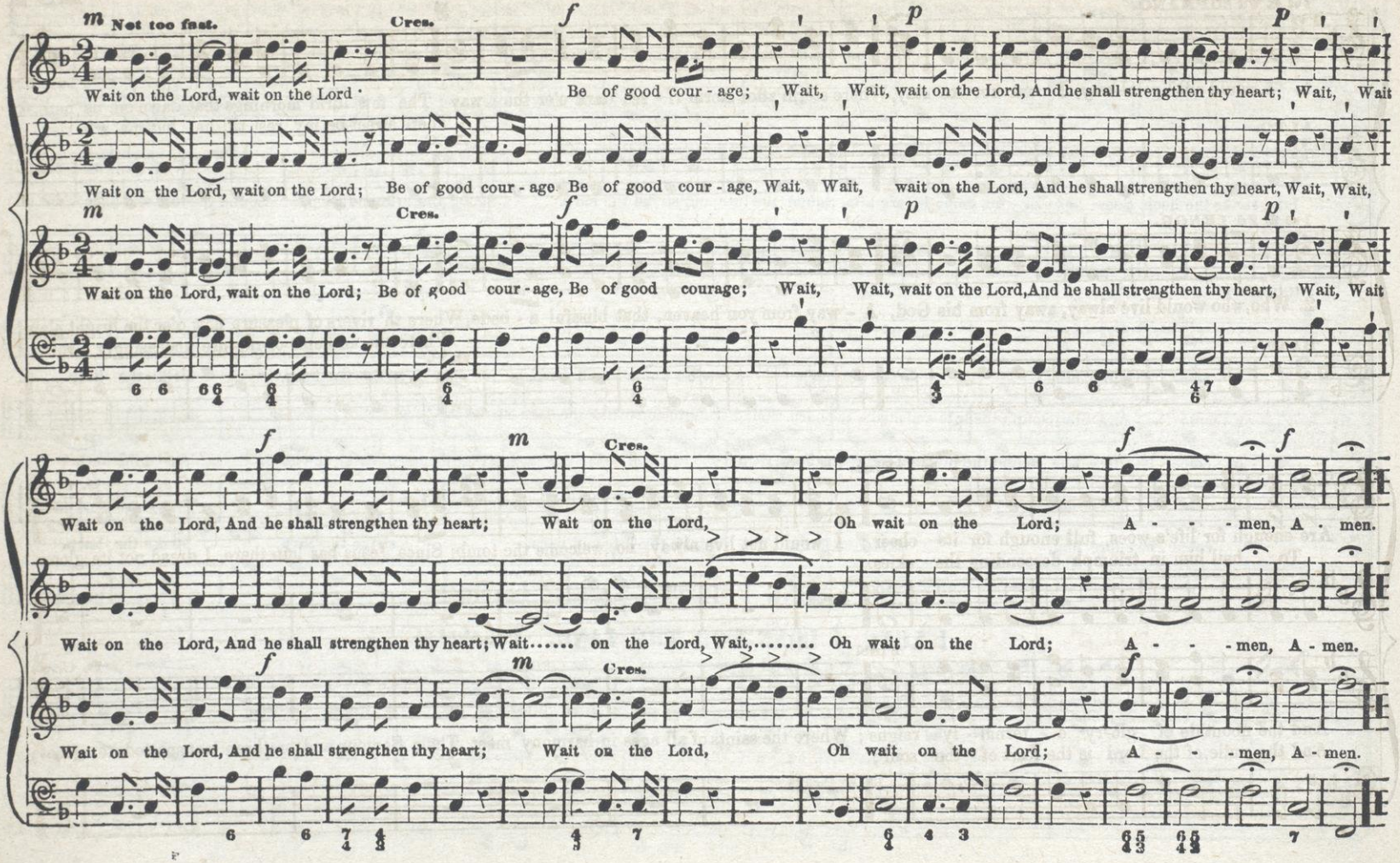
SONS OF ZION. Concluded.



I LONG, I LONG FOR THE LAND. Concluded.

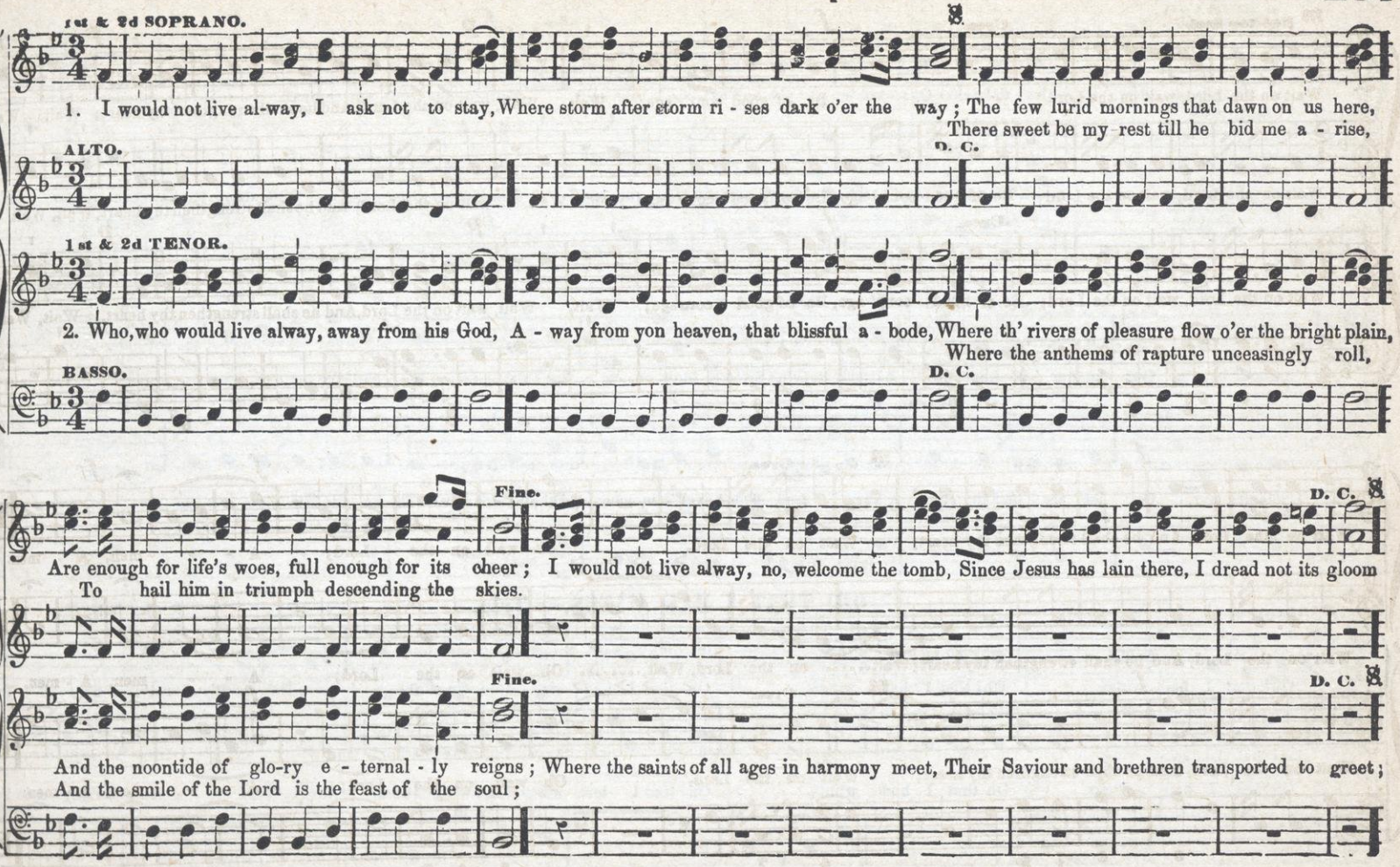


WAIT ON THE LORD.--Anthem for opening or closing service



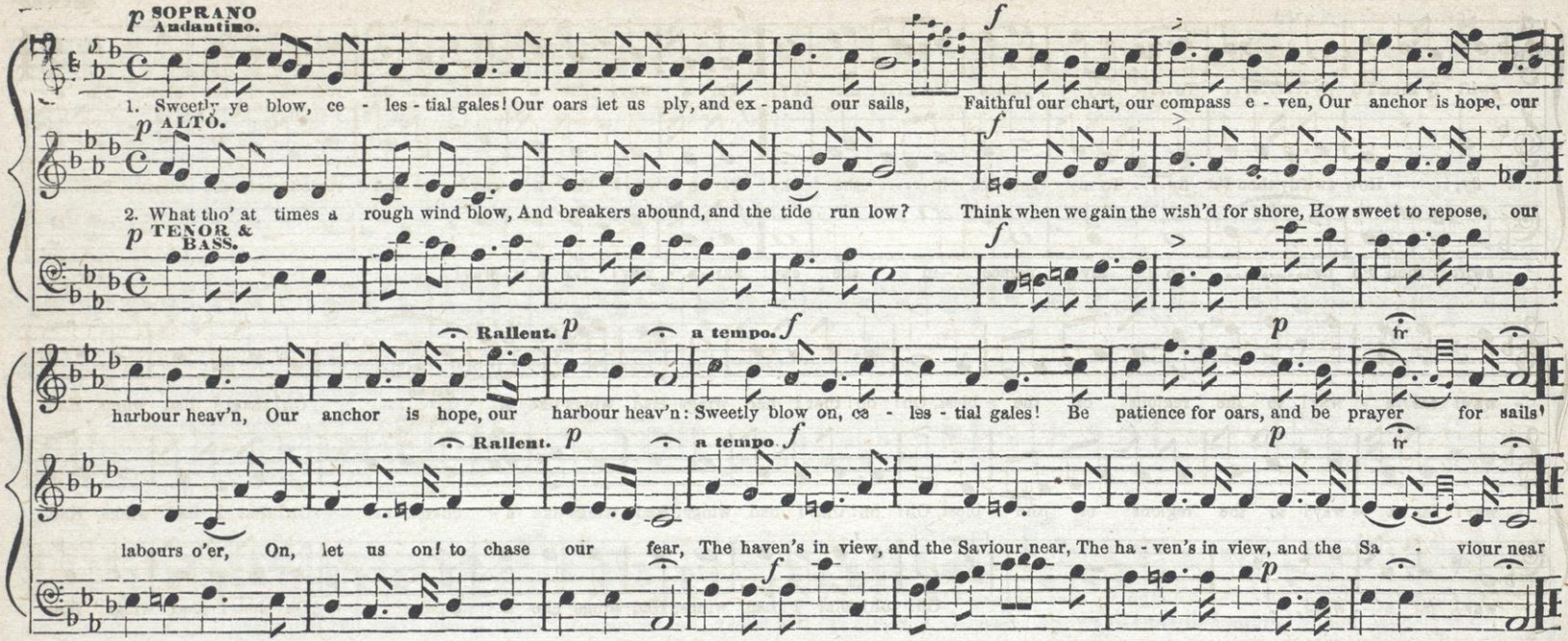
I WOULD NOT LIVE ALWAY.—Septette.

ARR. FROM HERTZ.



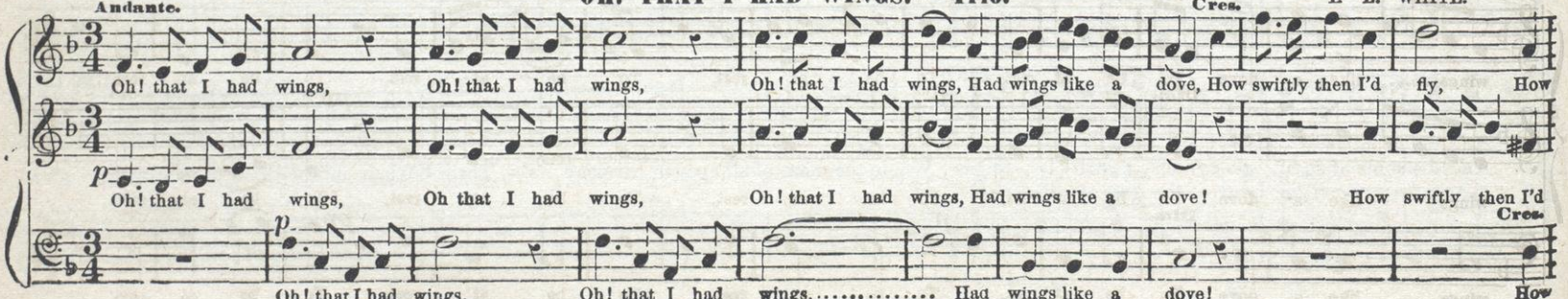
SWEETLY YE BLOW CELESTIAL GALES.*

J P. KNIGHT

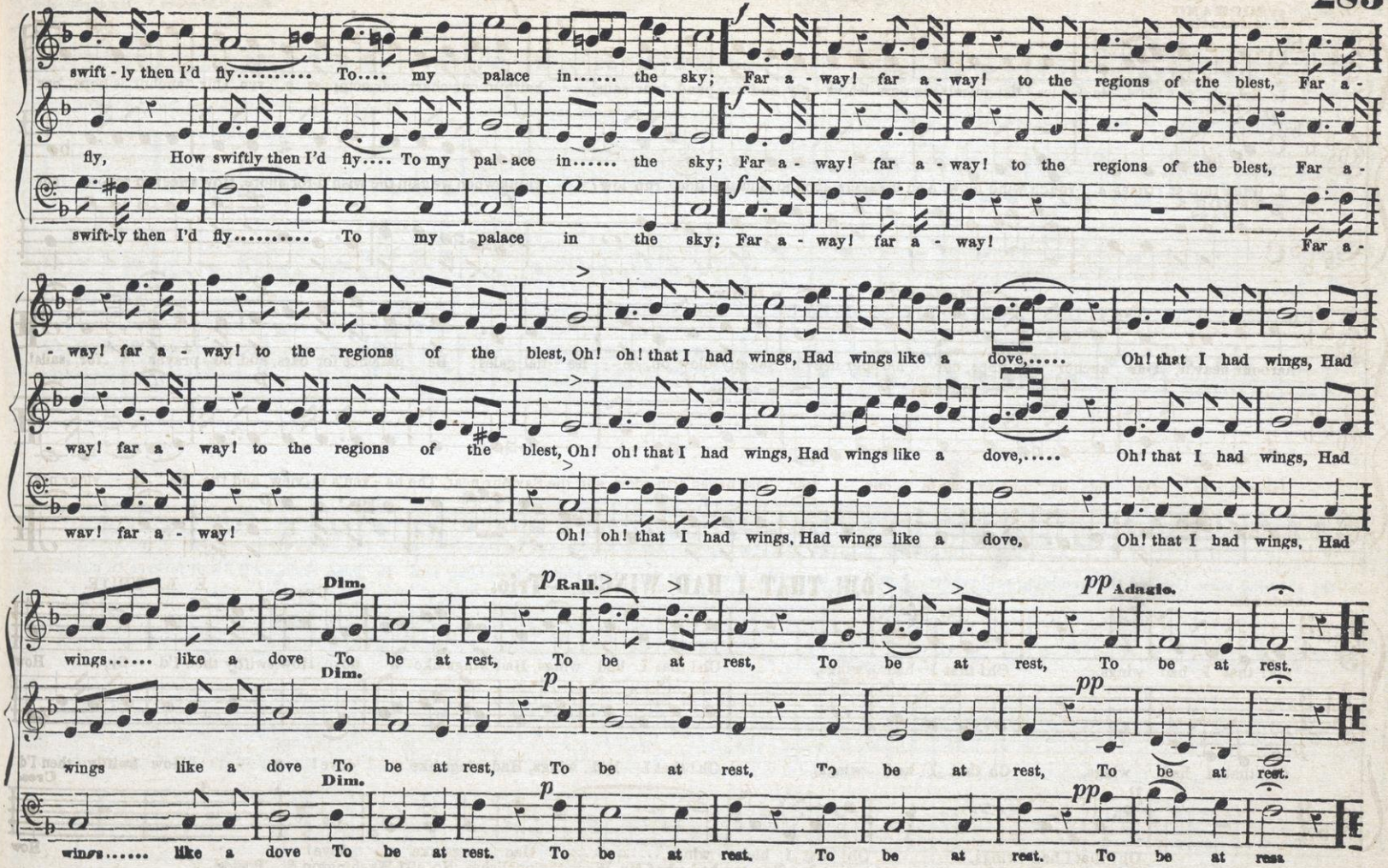


OH! THAT I HAD WINGS.—Trio.

E. L. WHITE.

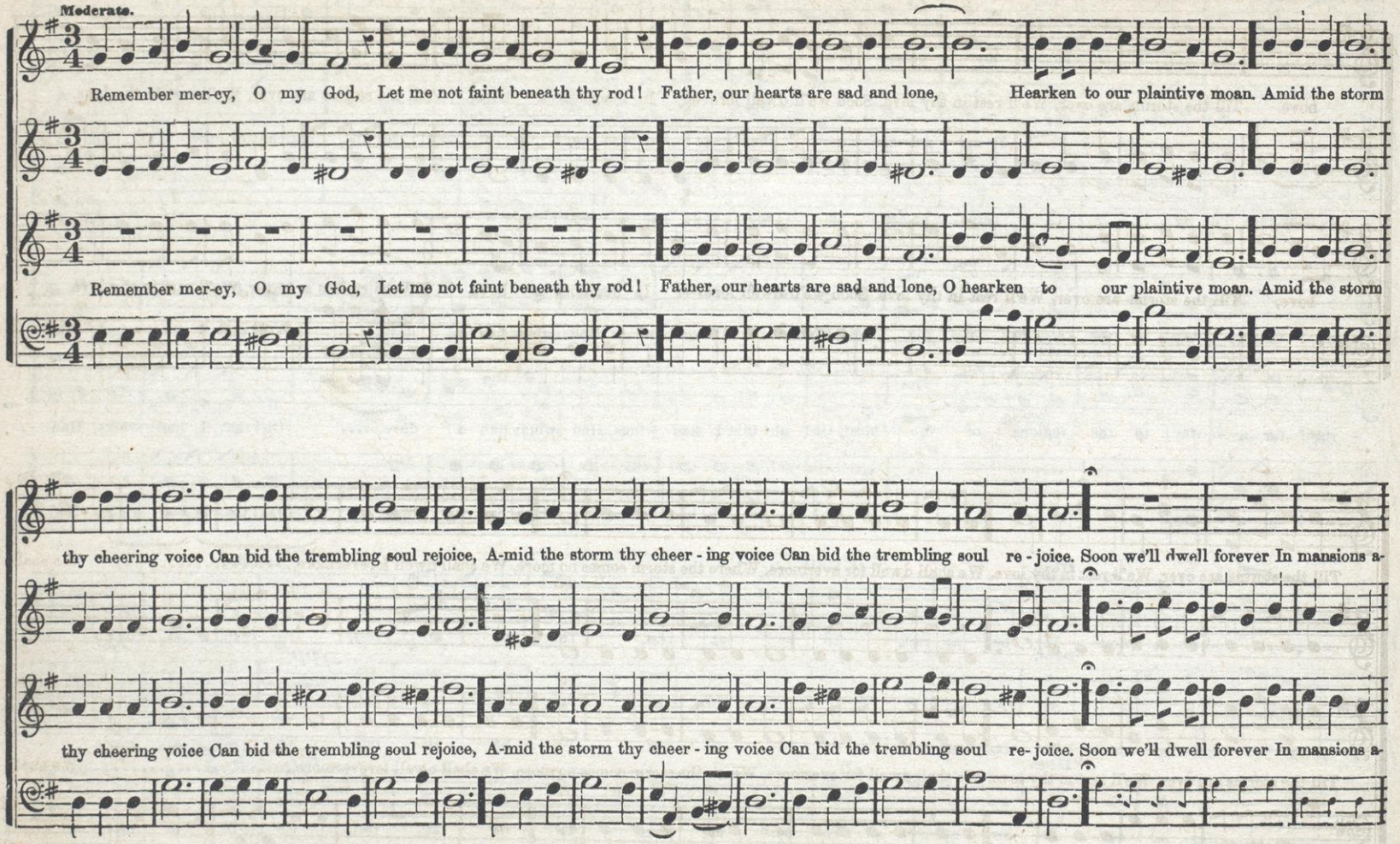


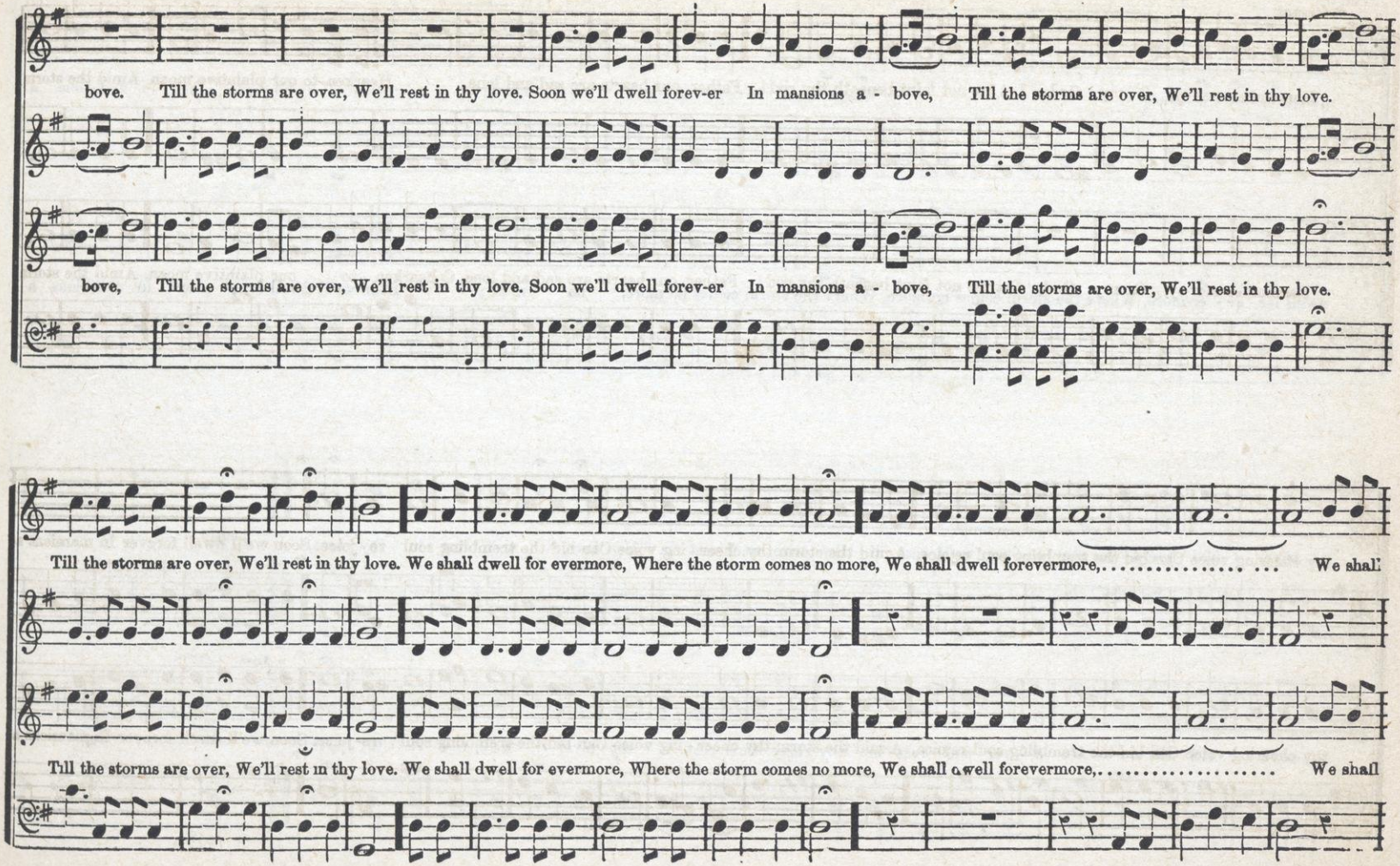
* The Piano Forte Accompaniment to this fine Trio can be had of Mr. Wade the publisher, No. 197 Washington St., Boston

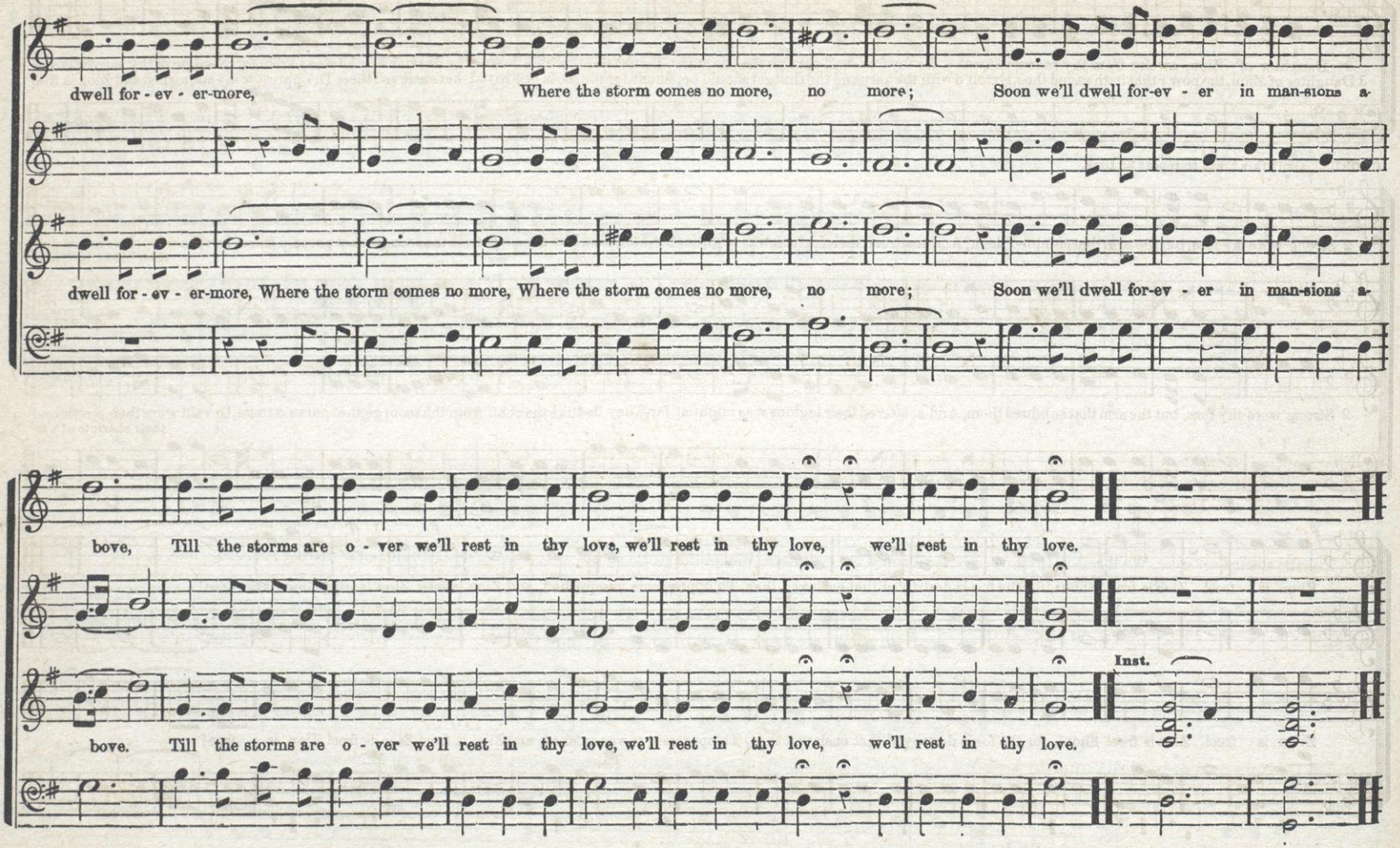

swift - ly then I'd fly..... To.... my palace in..... the sky; Far a - way! far a - way! to the regions of the blest, Far a -
fly, How swiftly then I'd fly.... To my pal - ace in..... the sky; Far a - way! far a - way! to the regions of the blest, Far a -
swift-ly then I'd fly..... To my palace in the sky; Far a - way! far a - way! Far a -
- way! far a - way! to the regions of the blest, Oh! oh! that I had wings, Had wings like a dove,..... Oh! that I had wings, Had
- way! far a - way! to the regions of the blest, Oh! oh! that I had wings, Had wings like a dove,..... Oh! that I had wings, Had
way! far a - way! Oh! oh! that I had wings, Had wings like a dove, Oh! that I had wings, Had
Dim.
p Rall.
pp Adagio.
wings..... like a dove To be at rest, To be at rest, To be at rest, To be at rest.
Dim.
p
pp
wings like a dove To be at rest, To be at rest, To be at rest, To be at rest.
Dim.
p
pp
wings..... like a dove To be at rest. To be at rest. To be at rest. To be at rest.

ANTHEM. "We'll rest in thy love."

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

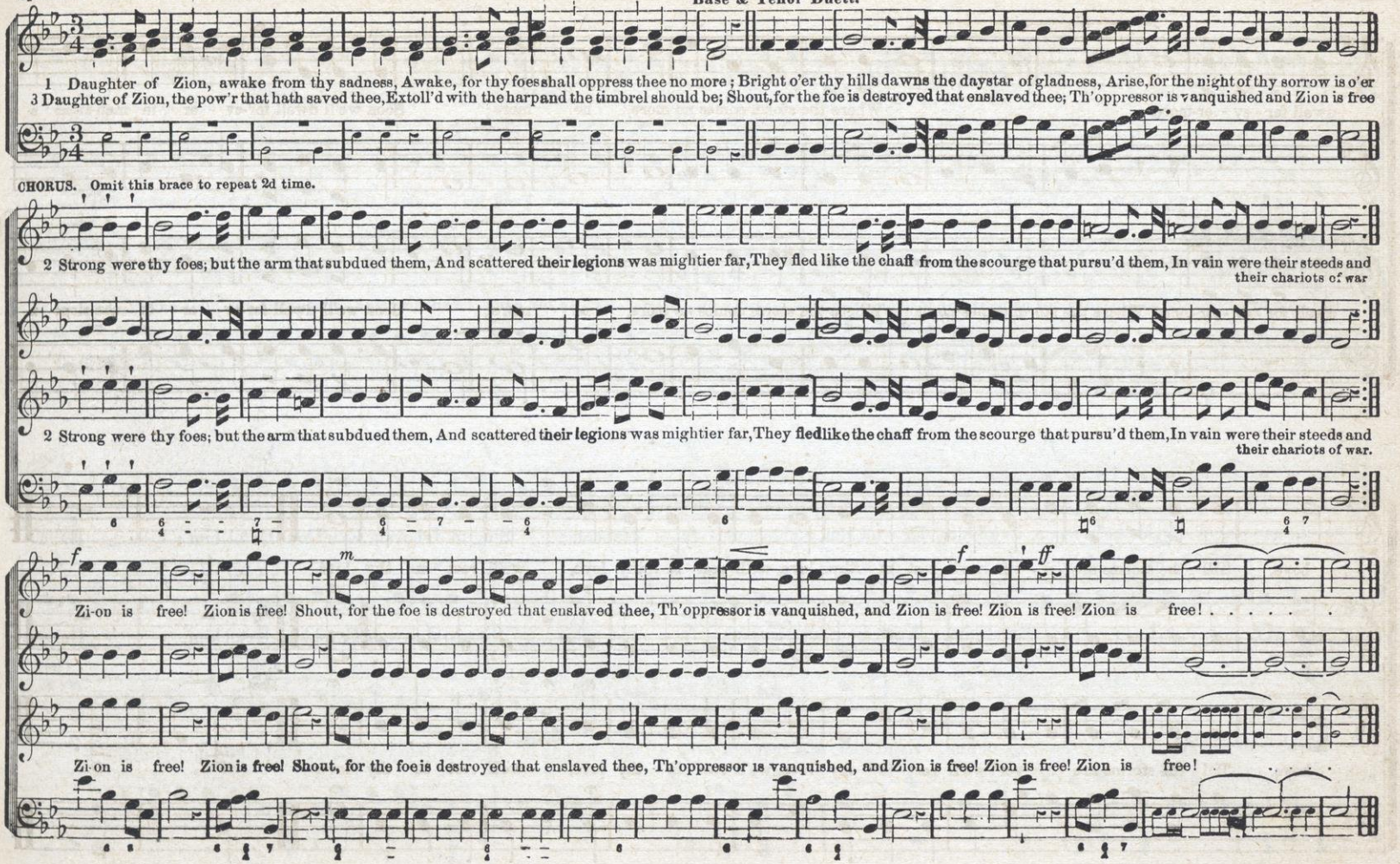



bove. Till the storms are over, We'll rest in thy love. Soon we'll dwell forev-er In mansions a - bove, Till the storms are over, We'll rest in thy love.
bove, Till the storms are over, We'll rest in thy love. Soon we'll dwell forev-er In mansions a - bove, Till the storms are over, We'll rest in thy love.
Till the storms are over, We'll rest in thy love. We shall dwell for evermore, Where the storm comes no more, We shall dwell forevermore, ... We shall
Till the storms are over, We'll rest in thy love. We shall dwell for evermore, Where the storm comes no more, We shall dwell forevermore, ... We shall

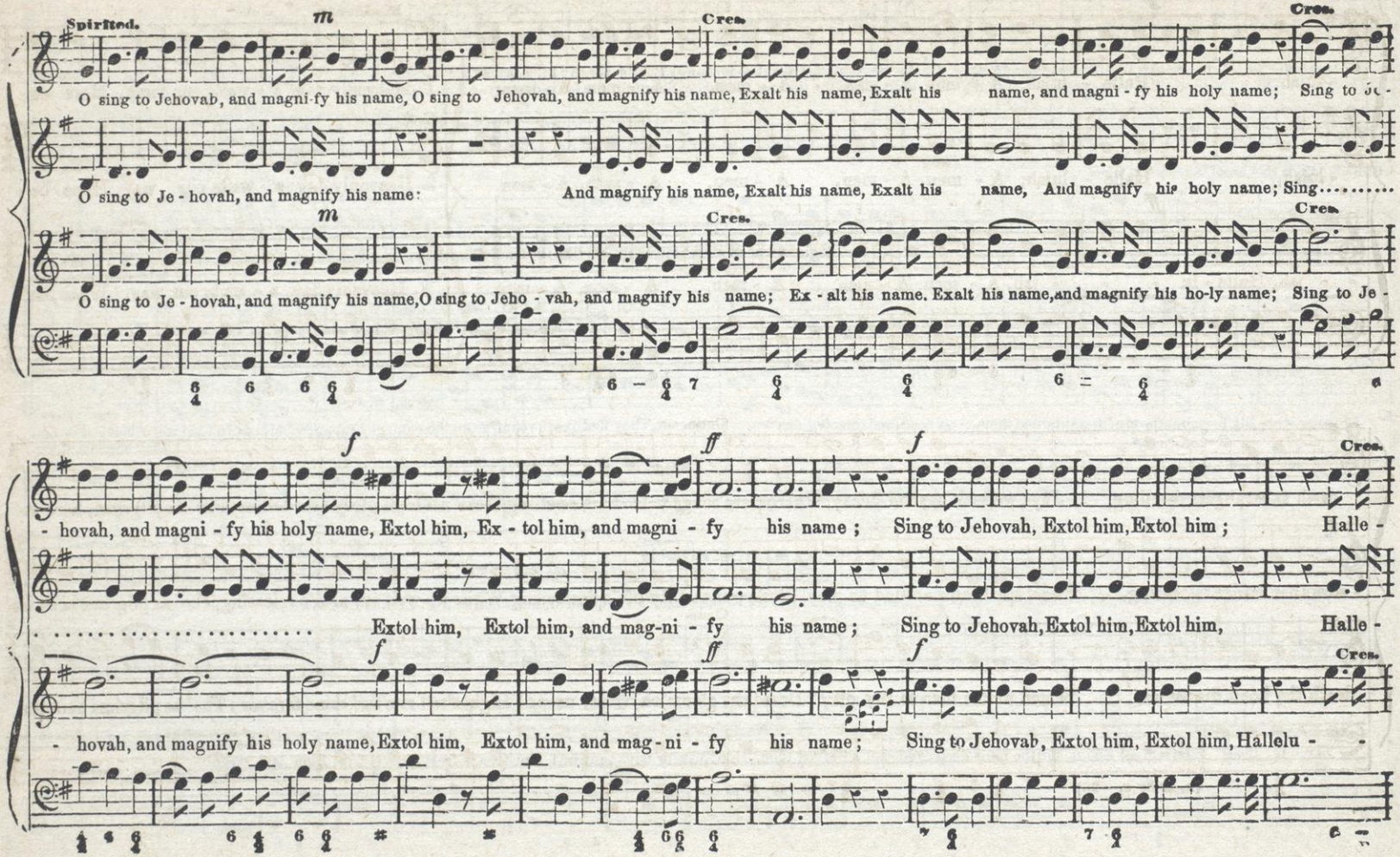

dwell for - ev - er-more, Where the storm comes no more, no more; Soon we'll dwell for-ev - er in man-sions a-
dwell for - ev - er-more, Where the storm comes no more, Where the storm comes no more, no more; Soon we'll dwell for-ev - er in man-sions a-
bove, Till the storms are o - ver we'll rest in thy love, we'll rest in thy love, we'll rest in thy love.
bove. Till the storms are o - ver we'll rest in thy love, we'll rest in thy love, we'll rest in thy love.
Inst.

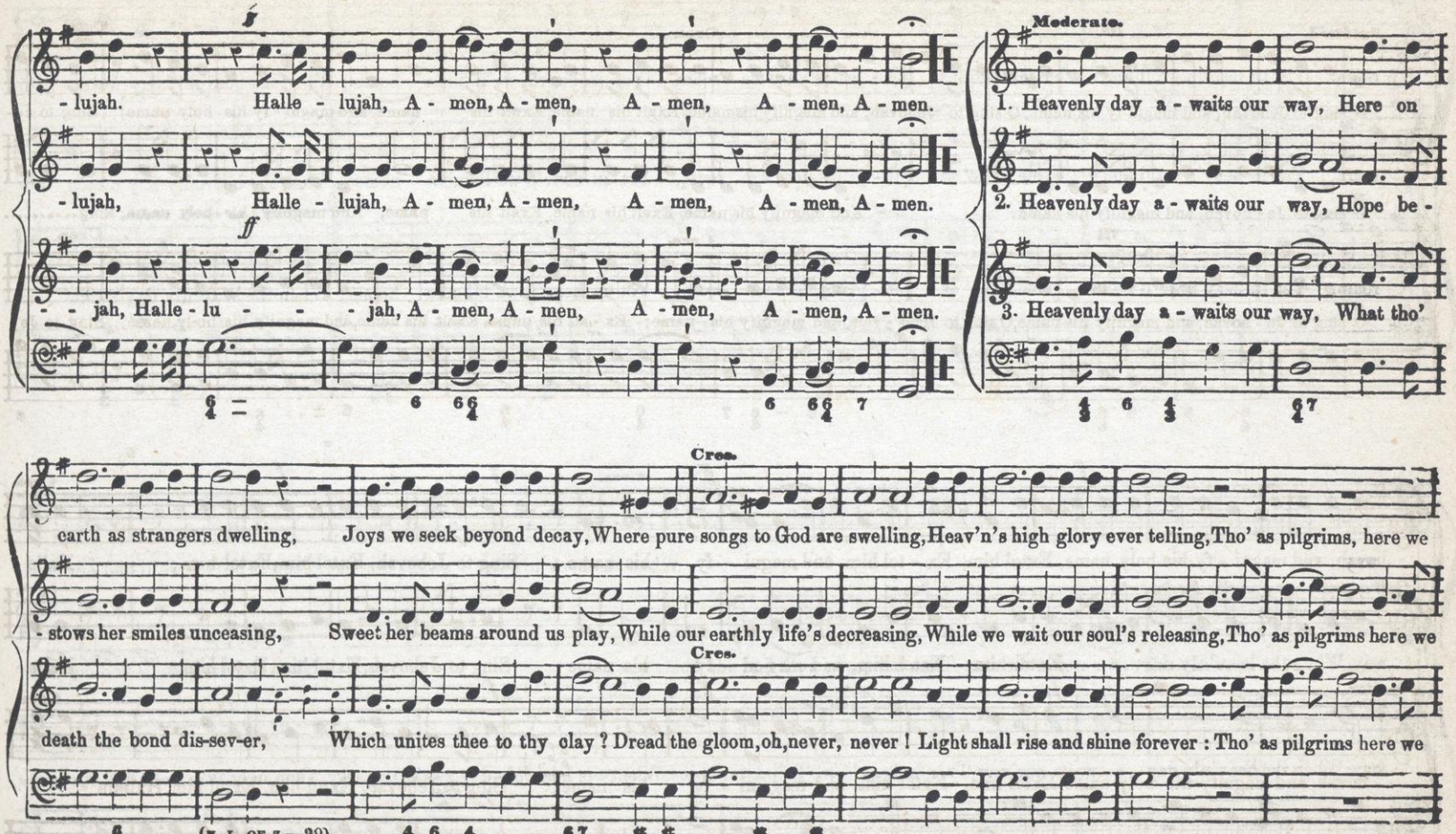
DAUGHTER OF ZION, AWAKE! Duett & Chorus.

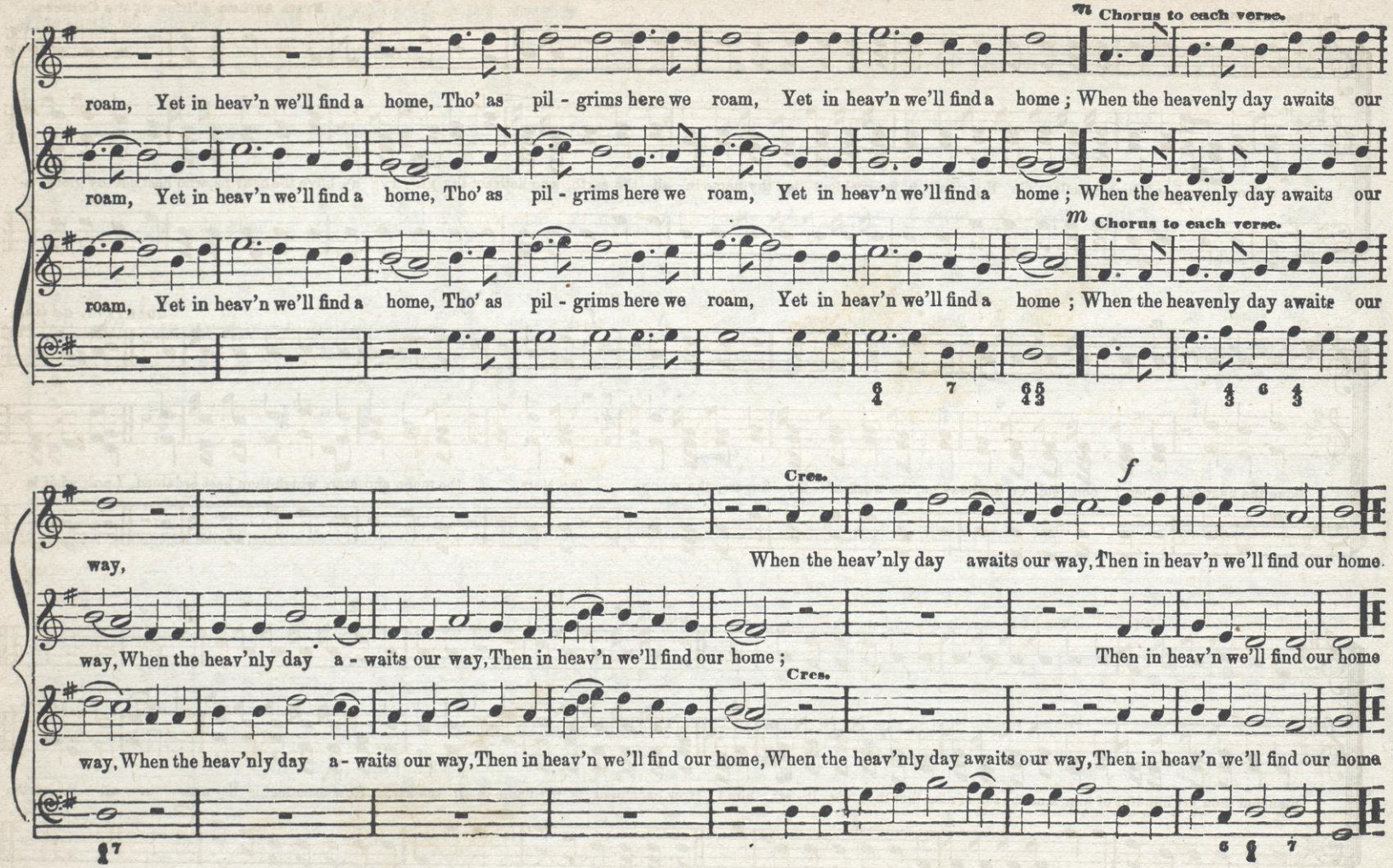
Spirited.—Soprano & Alto Duett. **Base & Tenor Duett.**



O SING TO JEHOVAH, AND MAGNIFY HIS NAME.—Anthem.



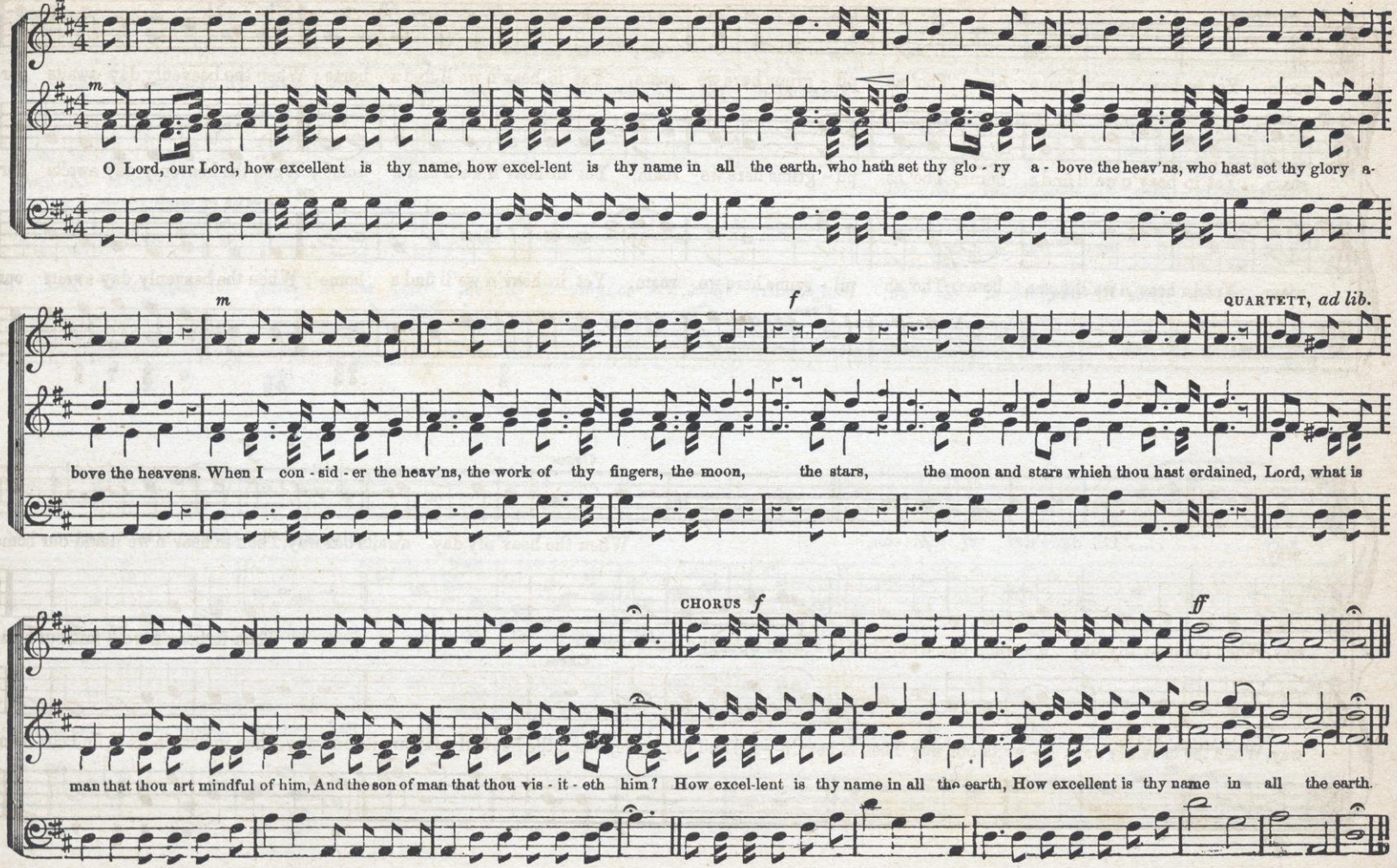

f
- lujah. Halle - lujah, A - men, A - men, A - men, A - men, A - men.
- lujah, Halle - lujah, A - men, A - men, A - men, A - men, A - men.
ff
- - jah, Halle - lu - - - jah, A - men, A - men, A - men, A - men, A - men.
Moderato.
1. Heavenly day a - waits our way, Here on
2. Heavenly day a - waits our way, Hope be -
3. Heavenly day a - waits our way, What tho'
Cres.
earth as strangers dwelling, Joys we seek beyond decay, Where pure songs to God are swelling, Heav'n's high glory ever telling, Tho' as pilgrims, here we
- stows her smiles unceasing, Sweet her beams around us play, While our earthly life's decreasing, While we wait our soul's releasing, Tho' as pilgrims here we
Cres.
death the bond dis-sev-er, Which unites thee to thy clay? Dread the gloom, oh, never, never! Light shall rise and shine forever: Tho' as pilgrims here we

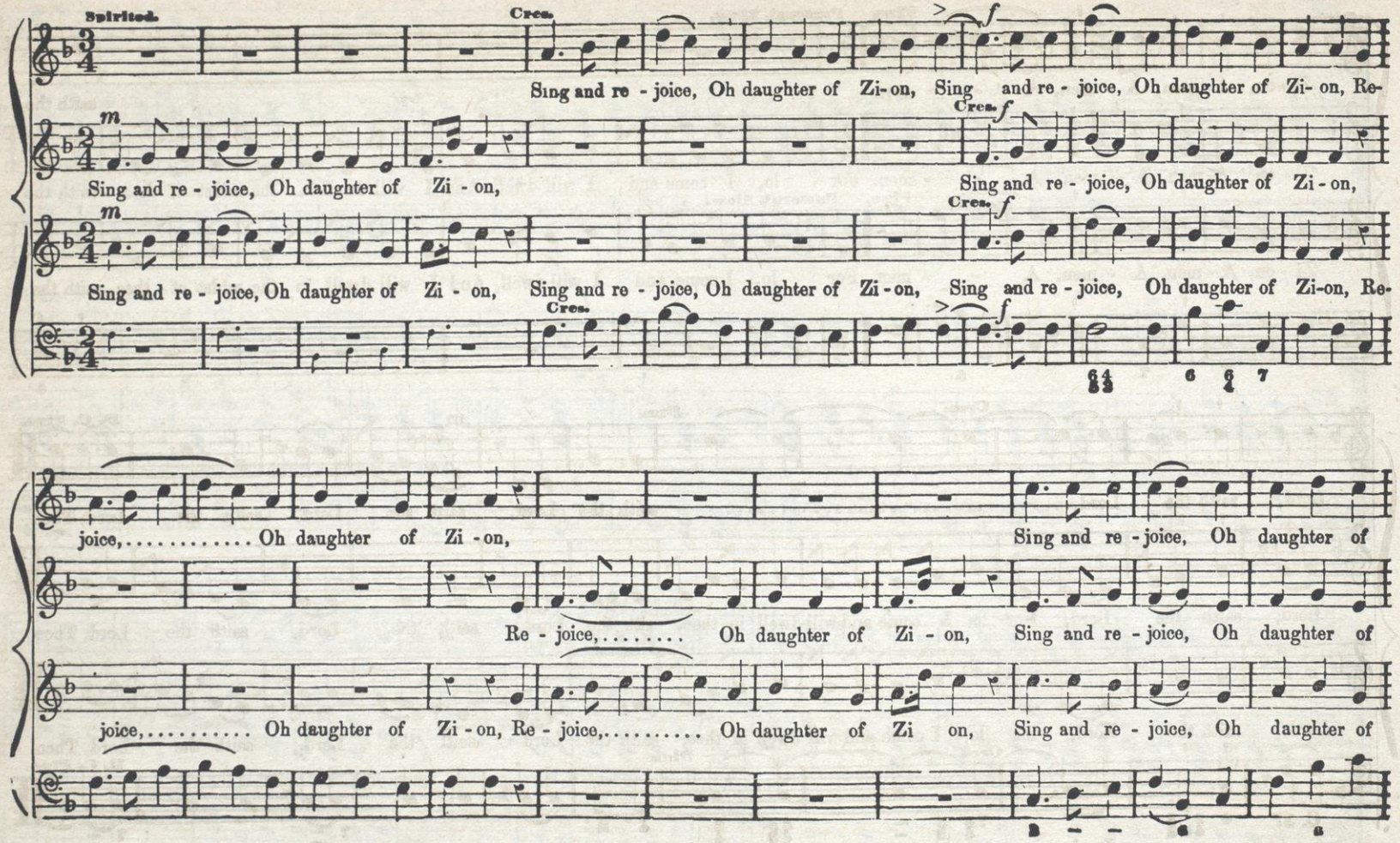

m Chorus to each verse.
roam, Yet in heav'n we'll find a home, Tho' as pil - grims here we roam, Yet in heav'n we'll find a home ; When the heavenly day awaits our
roam, Yet in heav'n we'll find a home, Tho' as pil - grims here we roam, Yet in heav'n we'll find a home ; When the heavenly day awaits our
m Chorus to each verse.
roam, Yet in heav'n we'll find a home, Tho' as pil - grims here we roam, Yet in heav'n we'll find a home ; When the heavenly day awaits our
Cres.
f
way,
When the heav'nly day awaits our way, Then in heav'n we'll find our home.
way, When the heav'nly day a - waits our way, Then in heav'n we'll find our home ;
Then in heav'n we'll find our home
Cres.
way, When the heav'nly day a - waits our way, Then in heav'n we'll find our home, When the heav'nly day awaits our way, Then in heav'n we'll find our home

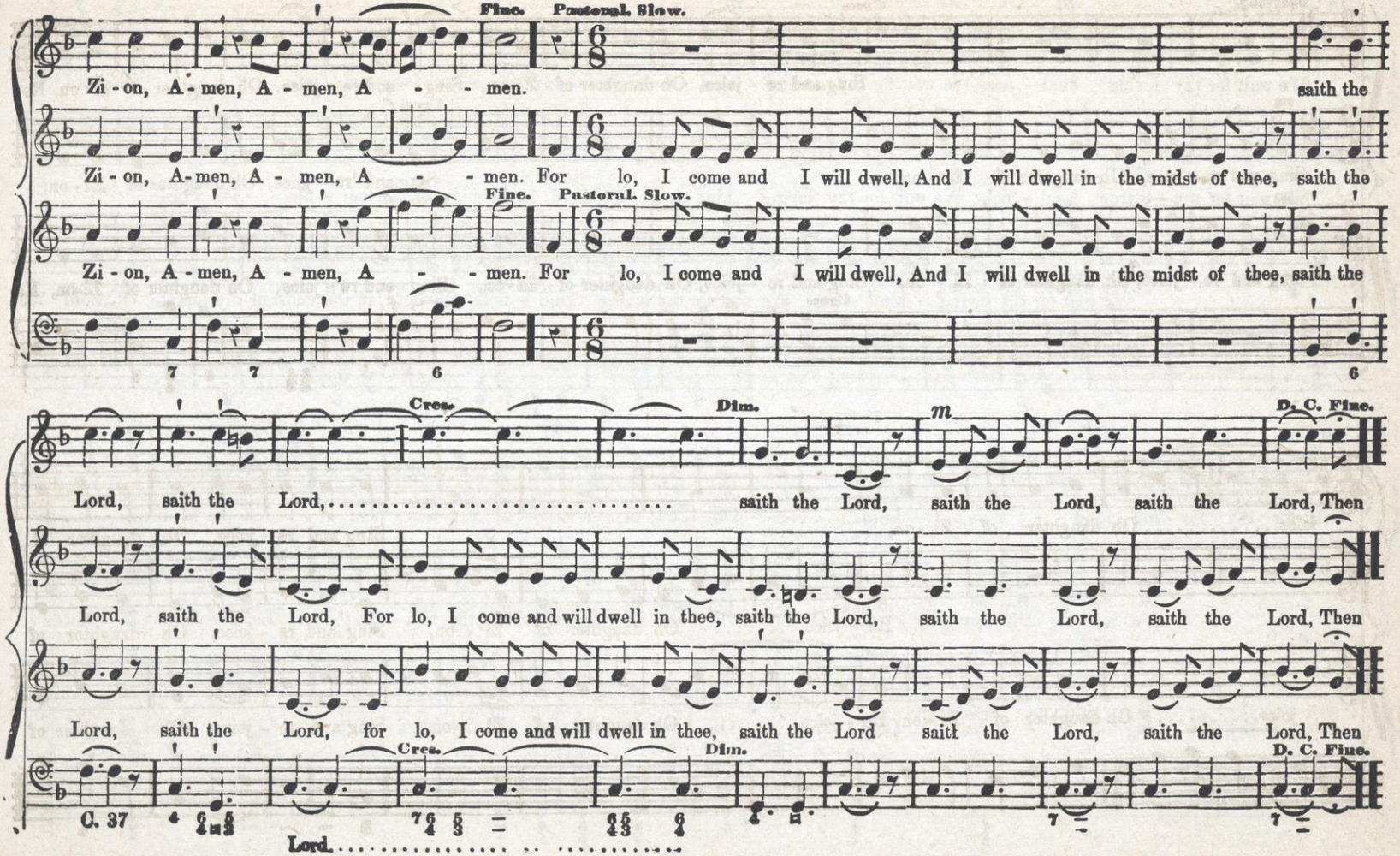
O LORD, HOW EXCELLENT. Psalm for Thanksgiving.

In Chanting Style.

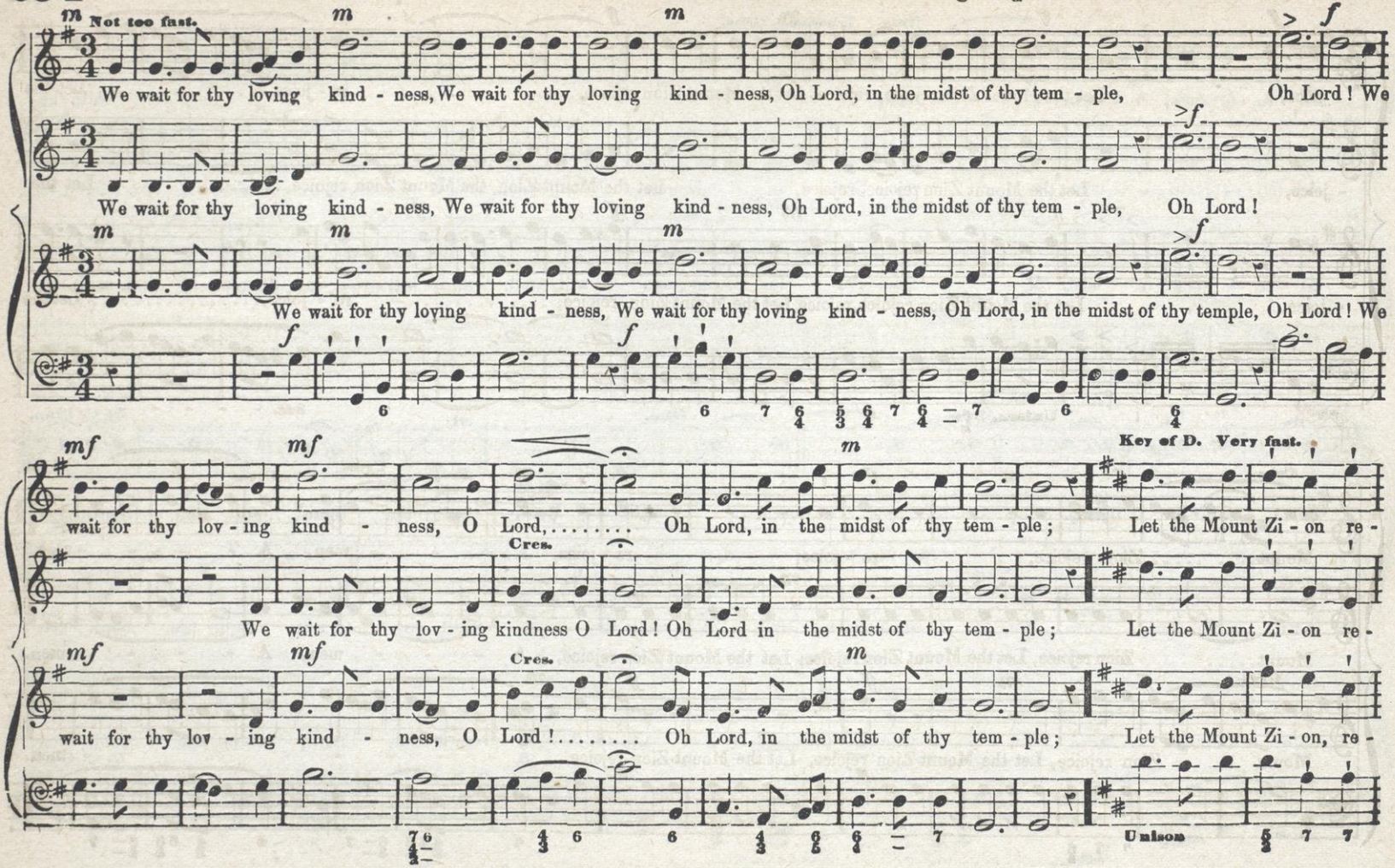
From Anthem edition of the Cythera.

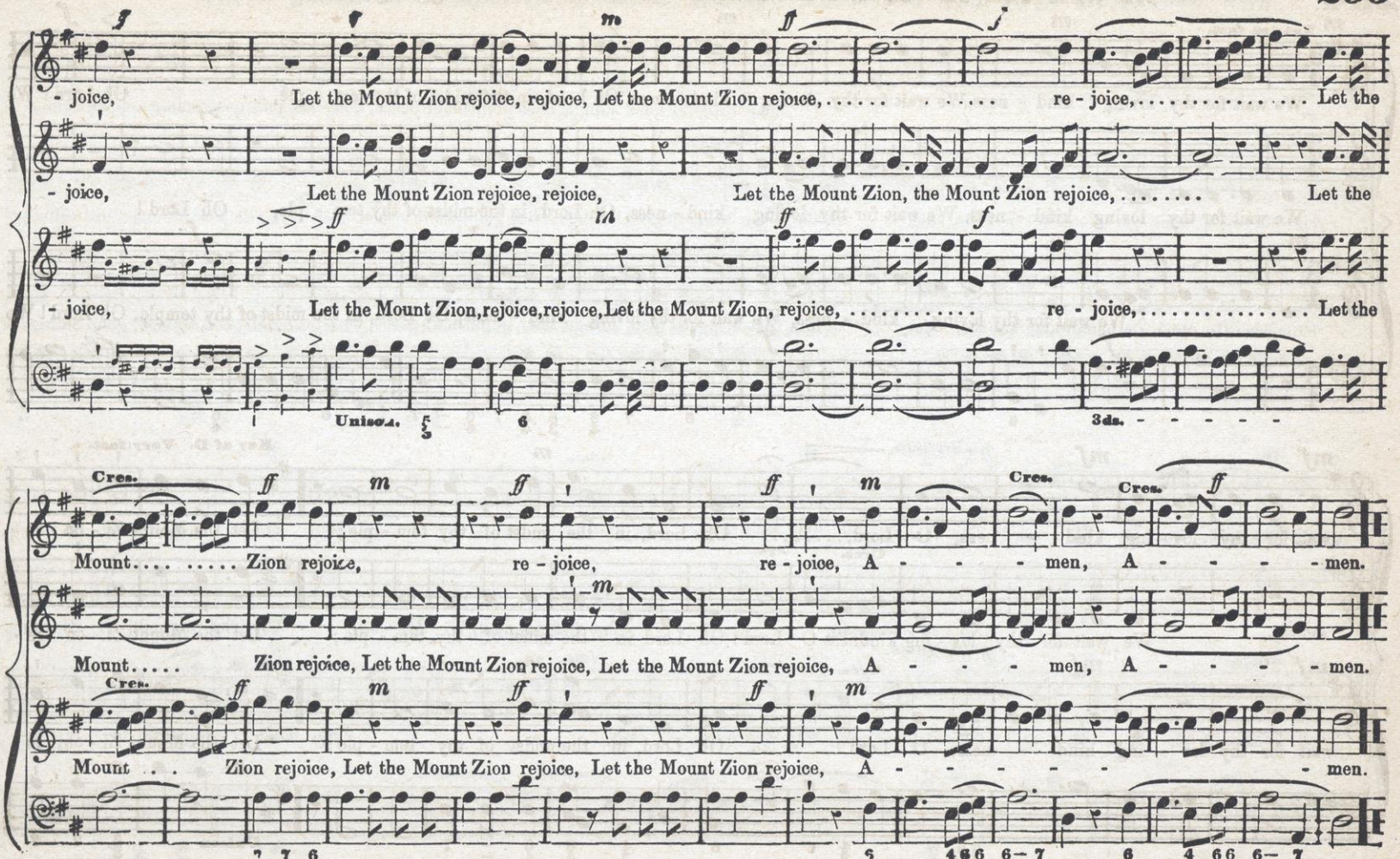



Spirited.
Cres.
Sing and re - joice, Oh daughter of Zi- on, Sing and re - joice, Oh daughter of Zi- on, Re-
Sing and re - joice, Oh daughter of Zi - on,
Cres.
Sing and re - joice, Oh daughter of Zi - on,
Sing and re - joice, Oh daughter of Zi - on, Sing and re - joice, Oh daughter of Zi - on, Sing and re - joice, Oh daughter of Zi-on, Re-
Cres.
joice, Oh daughter of Zi - on,
Sing and re - joice, Oh daughter of
Re - joice, Oh daughter of Zi - on, Sing and re - joice, Oh daughter of
joice, Oh daughter of Zi - on, Re - joice, Oh daughter of Zi on, Sing and re - joice, Oh daughter of

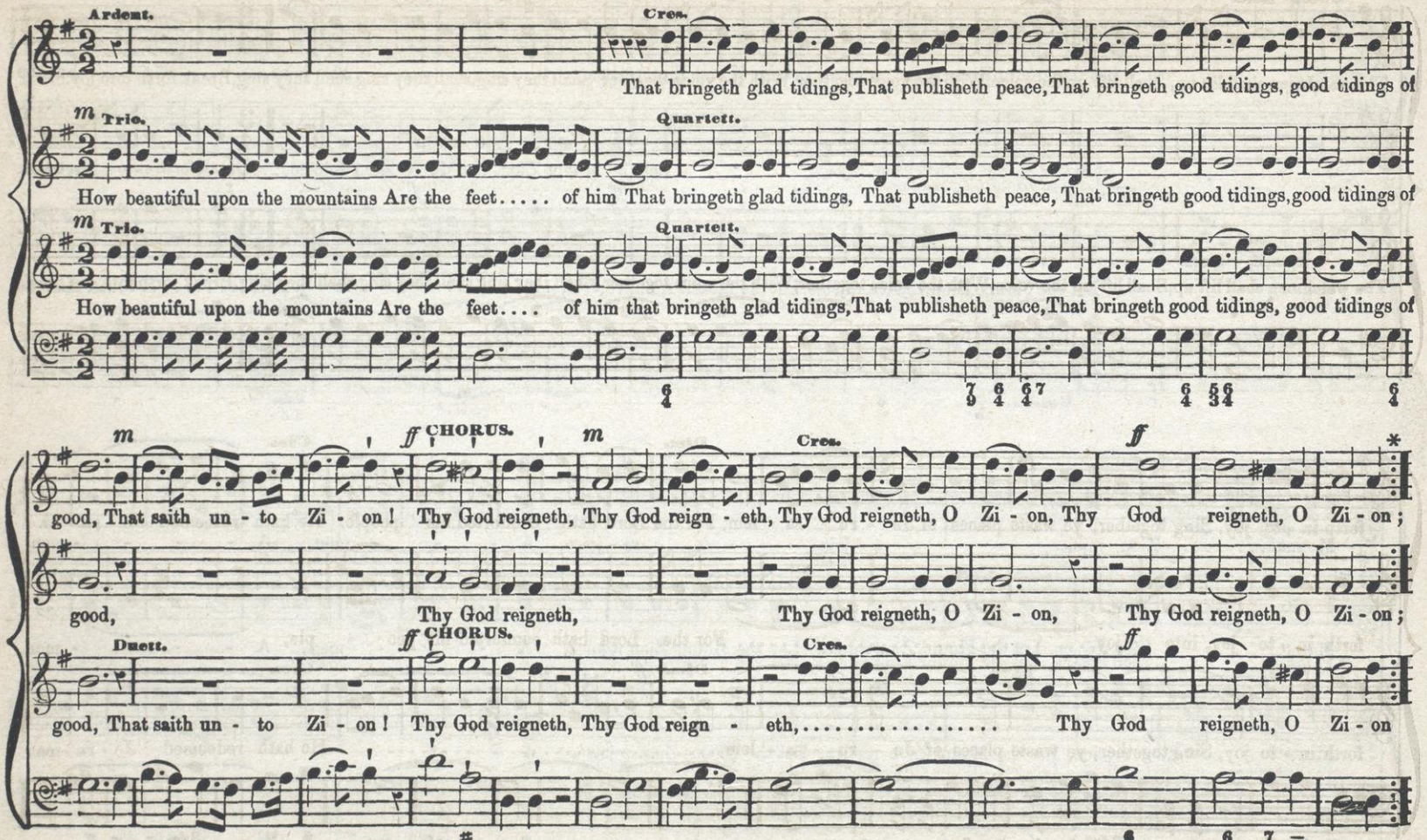

Fine.
Pastoral. Slow.
Zi - on, A - men, A - men, A - - men.
saith the
Zi - on, A - men, A - men, A - - men. For lo, I come and I will dwell, And I will dwell in the midst of thee, saith the
Fine.
Pastoral. Slow.
Zi - on, A - men, A - men, A - - men. For lo, I come and I will dwell, And I will dwell in the midst of thee, saith the
7 7 6
6
Cres.
Dim.
m
D. C. Fine.
Lord, saith the Lord, saith the Lord, saith the Lord, saith the Lord, Then
Lord, saith the Lord, For lo, I come and will dwell in thee, saith the Lord, saith the Lord, saith the Lord, Then
Lord, saith the Lord, for lo, I come and will dwell in thee, saith the Lord saith the Lord, saith the Lord, Then
Cres.
Dim.
D. C. Fine.
C. 37
Lord.

WE WAIT FOR THY LOVING KINDNESS.—Anthem for Thanksgiving or Dedication.

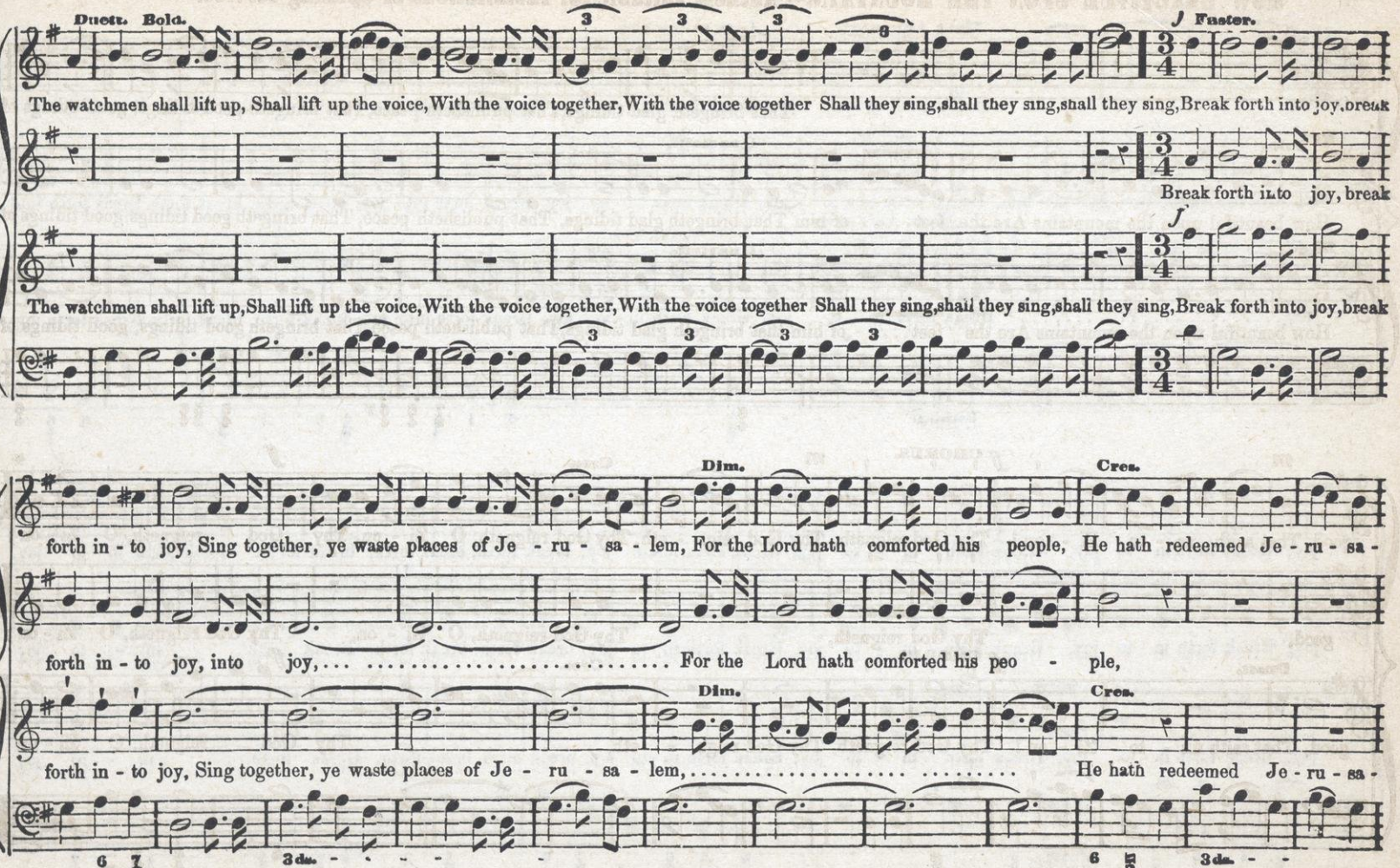


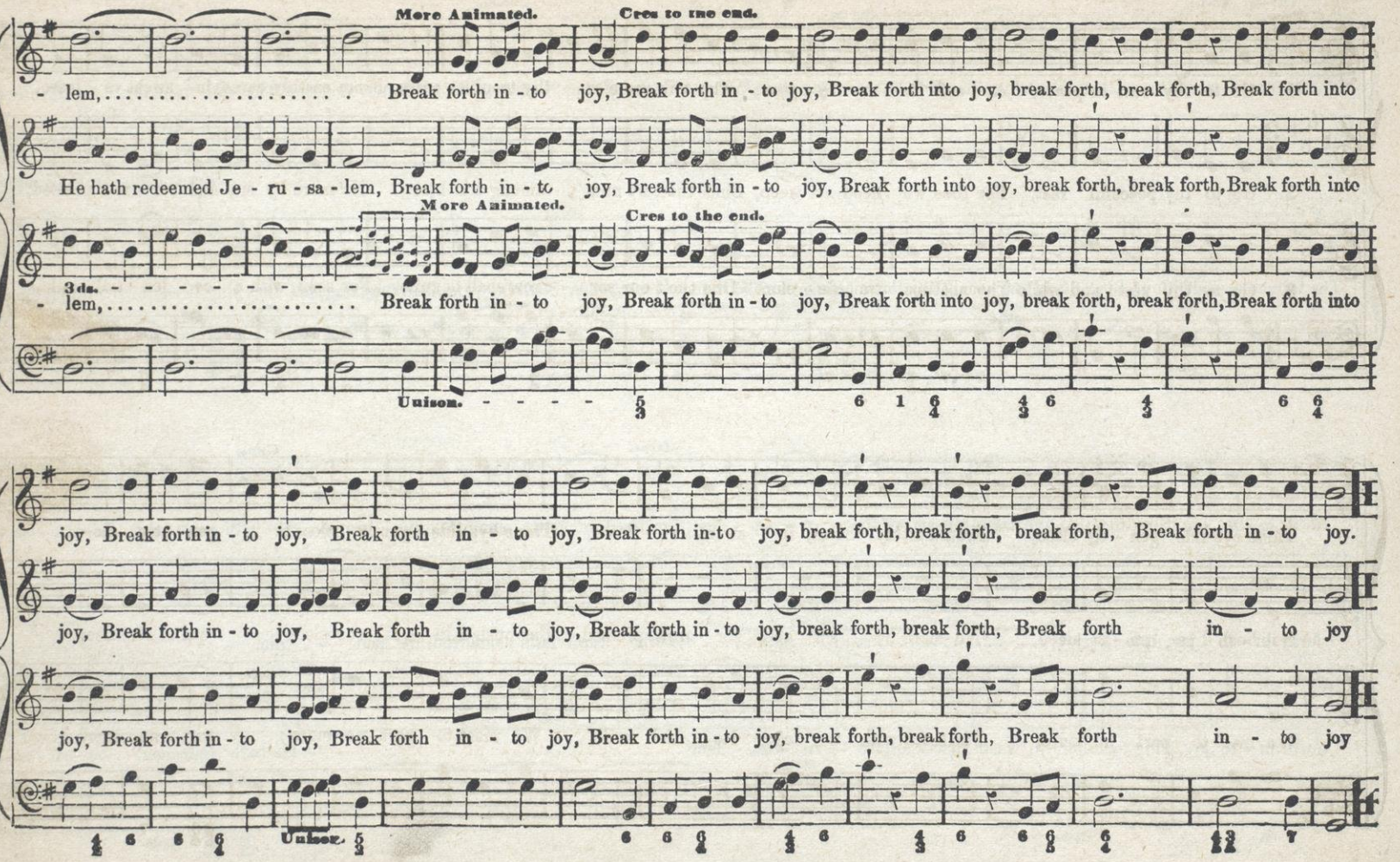

- joice, Let the Mount Zion rejoice, rejoice, Let the Mount Zion rejoice, re - joice, Let the
- joice, Let the Mount Zion rejoice, rejoice, Let the Mount Zion, the Mount Zion rejoice, Let the
- joice, Let the Mount Zion, rejoice, rejoice, Let the Mount Zion, rejoice, re - joice, Let the
Unison.
3ds.
Mount Zion rejoice, re - joice, re - joice, A - men, A - men.
Mount Zion rejoice, Let the Mount Zion rejoice, Let the Mount Zion rejoice, A - men, A - men.
Mount Zion rejoice, Let the Mount Zion rejoice, Let the Mount Zion rejoice, A - men.

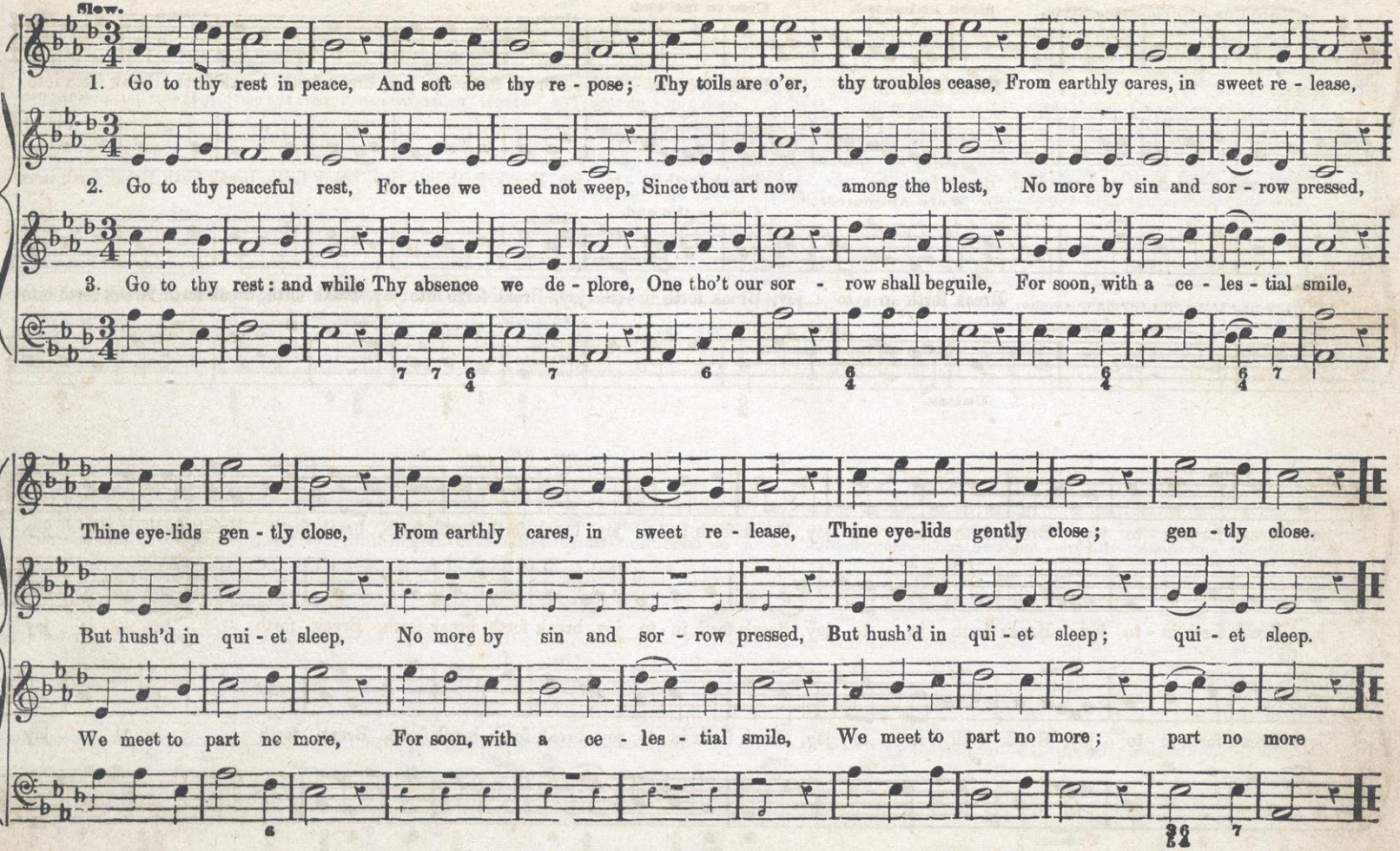
HOW BEAUTIFUL UPON THE MOUNTAIN.—Anthem suitable for Installations or opening service.



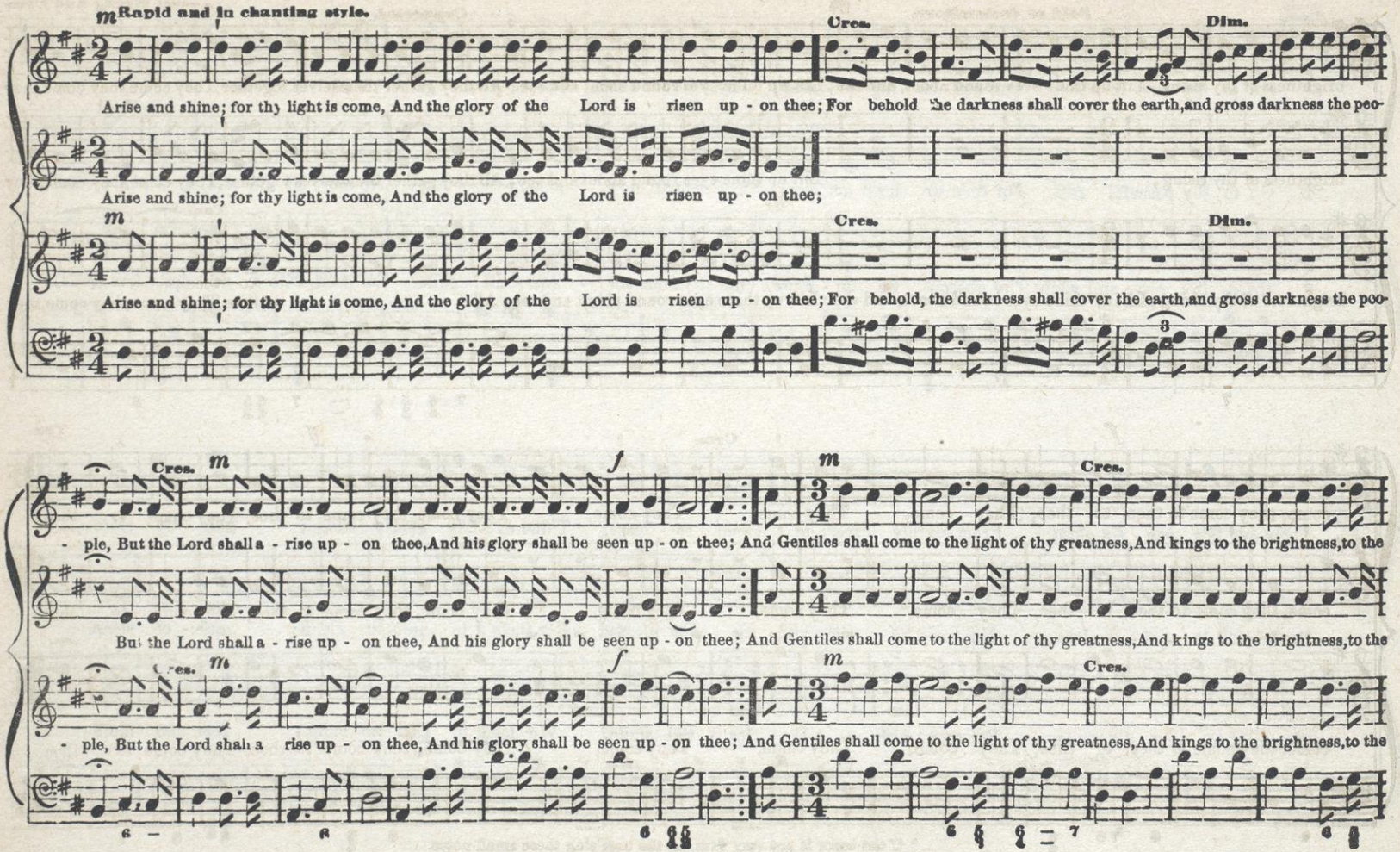
* This repeat may be omitted ad Lib

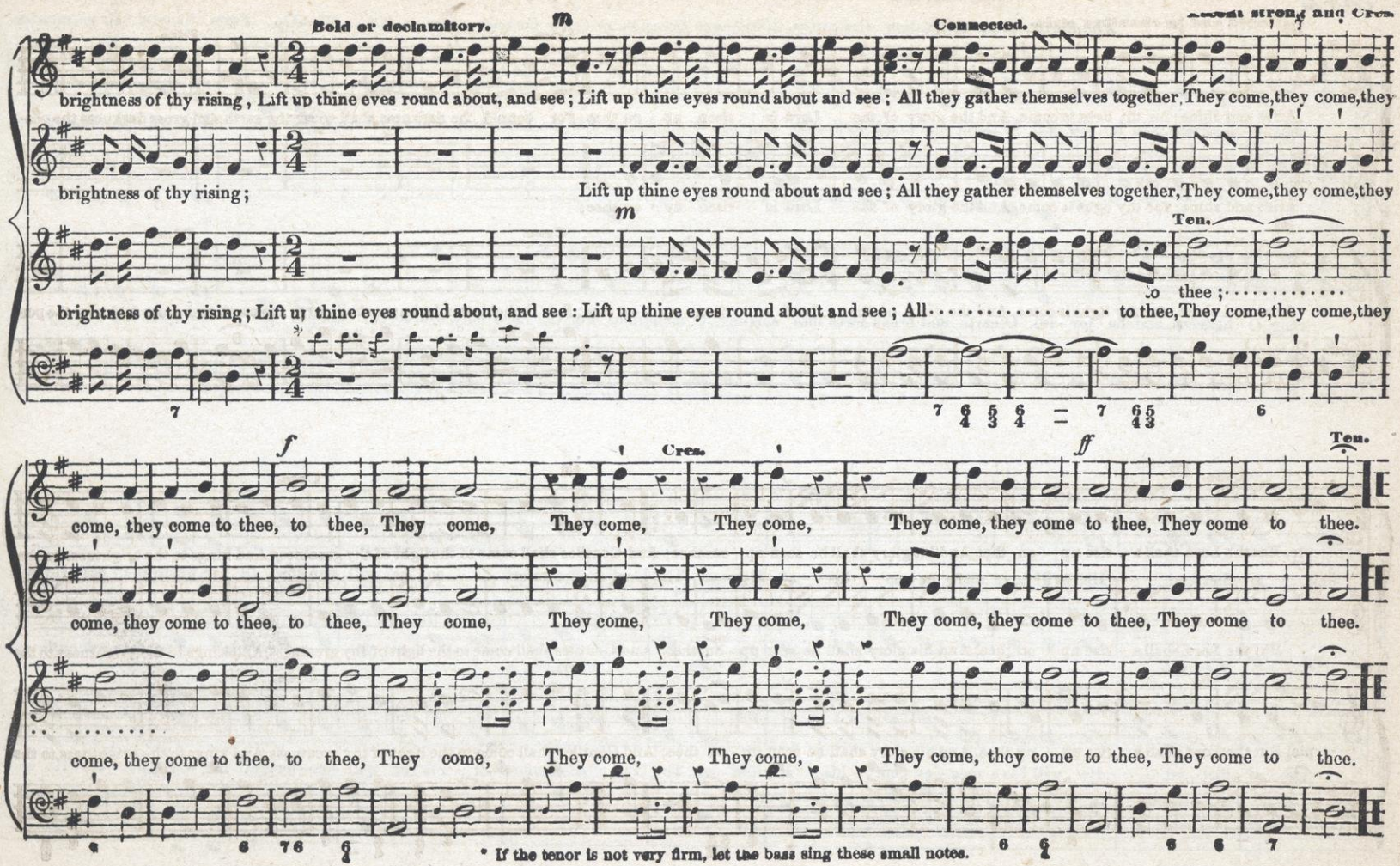

Duett. Bold.
Faster.
The watchmen shall lift up, Shall lift up the voice, With the voice together, With the voice together Shall they sing, shall they sing, shall they sing, Break forth into joy, break
Break forth into joy, break
The watchmen shall lift up, Shall lift up the voice, With the voice together, With the voice together Shall they sing, shall they sing, shall they sing, Break forth into joy, break
Dim.
Cres.
forth in - to joy, Sing together, ye waste places of Je - ru - sa - lem, For the Lord hath comforted his people, He hath redeemed Je - ru - sa -
forth in - to joy, into joy, For the Lord hath comforted his peo - ple,
forth in - to joy, Sing together, ye waste places of Je - ru - sa - lem, He hath redeemed Je - ru - sa -
3da.
3da.


More Animated.
Cres to the end.
- lem, ... Break forth in - to joy, Break forth in - to joy, Break forth into joy, break forth, break forth, Break forth into
He hath redeemed Je - ru - sa - lem, Break forth in - to joy, Break forth in - to joy, Break forth into joy, break forth, break forth, Break forth into
More Animated.
Cres to the end.
3ds.
- lem, ... Break forth in - to joy, Break forth in - to joy, Break forth into joy, break forth, break forth, Break forth into
Unison.
joy, Break forth in - to joy, Break forth in - to joy, Break forth in-to joy, break forth, break forth, break forth, Break forth in - to joy.
joy, Break forth in - to joy, Break forth in - to joy, Break forth in - to joy, break forth, break forth, Break forth in - to joy
joy, Break forth in - to joy, Break forth in - to joy, Break forth in - to joy, break forth, break forth, Break forth in - to joy
Unison.


Slow.
1. Go to thy rest in peace, And soft be thy re - pose; Thy toils are o'er, thy troubles cease, From earthly cares, in sweet re - lease,
2. Go to thy peaceful rest, For thee we need not weep, Since thou art now among the blest, No more by sin and sor - row pressed,
3. Go to thy rest: and while Thy absence we de - plore, One tho't our sor - row shall beguile, For soon, with a ce - les - tial smile,
Thine eye-lids gen - tly close, From earthly cares, in sweet re - lease, Thine eye-lids gently close; gen - tly close.
But hush'd in qui - et sleep, No more by sin and sor - row pressed, But hush'd in qui - et sleep; qui - et sleep.
We meet to part no more, For soon, with a ce - les - tial smile, We meet to part no more; part no more

ARISE AND SHINE. — Anthem for Missionary occasions, Installations, or Dedications.

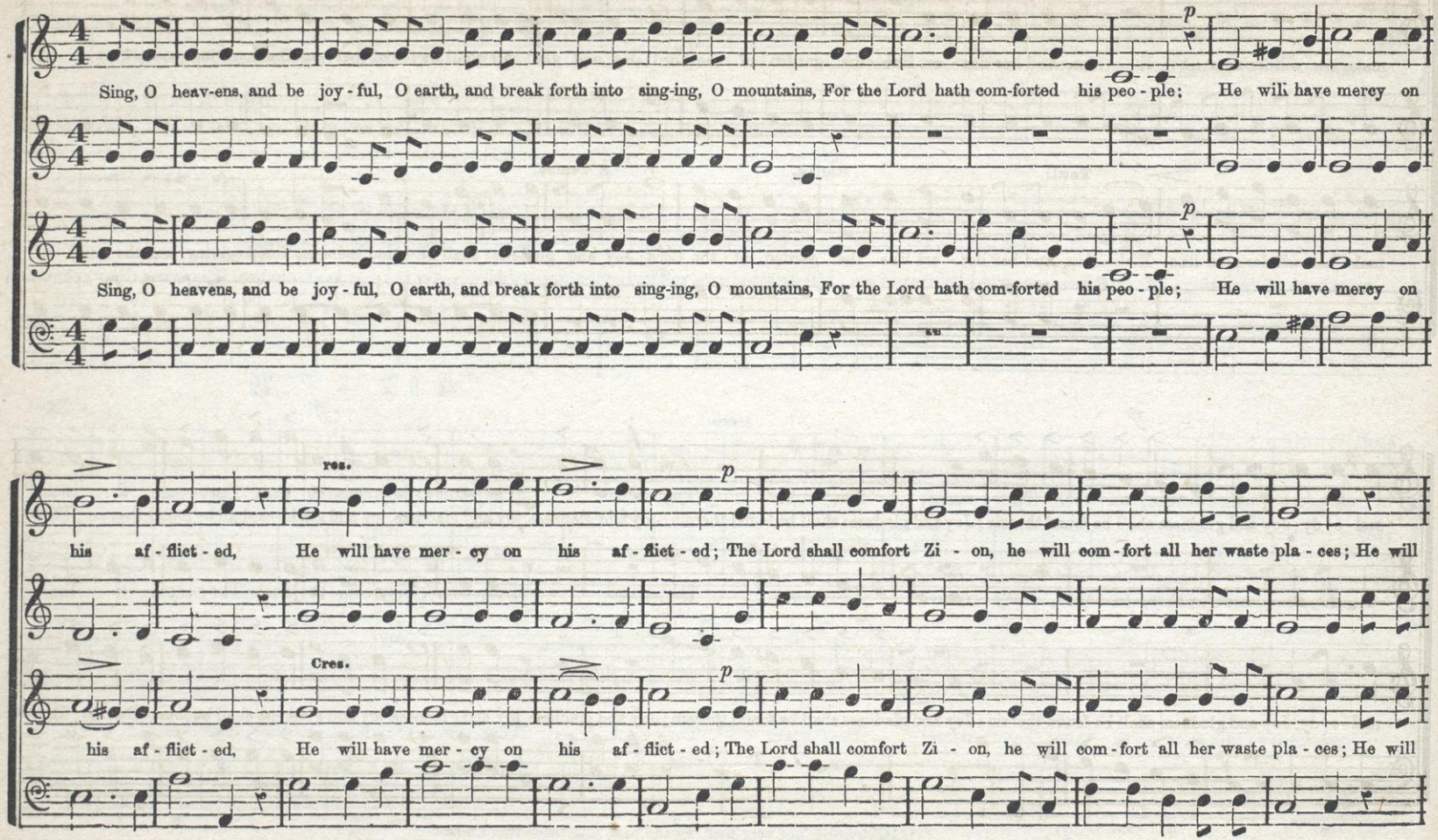


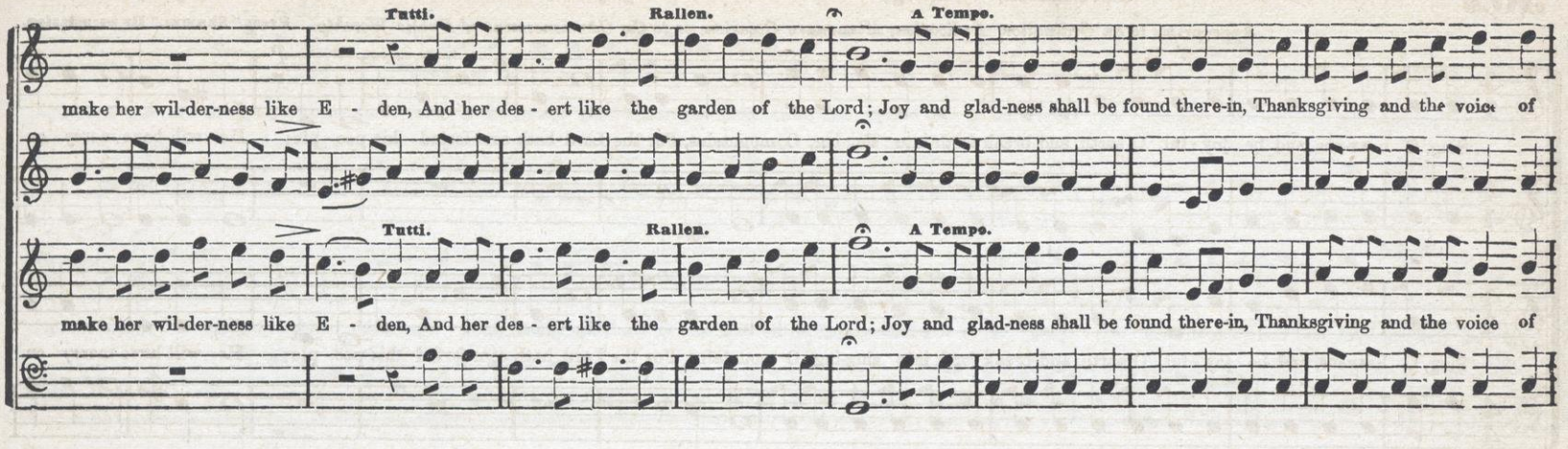

Bold or declamitory.
m
Connected.
brightness of thy rising, Lift up thine eyes round about, and see; Lift up thine eyes round about and see; All they gather themselves together, They come, they come, they
brightness of thy rising;
Lift up thine eyes round about and see; All they gather themselves together, They come, they come, they
m
Ten.
brightness of thy rising; Lift up thine eyes round about, and see: Lift up thine eyes round about and see; All
to thee;
to thee, They come, they come, they
f
Cres.
ff
Ten.
come, they come to thee, to thee, They come, They come, They come, They come, they come to thee, They come to thee.
come, they come to thee, to thee, They come, They come, They come, They come, they come to thee, They come to thee.
come, they come to thee, to thee, They come, They come, They come, They come, they come to thee, They come to thee.
* If the tenor is not very firm, let the bass sing these small notes.

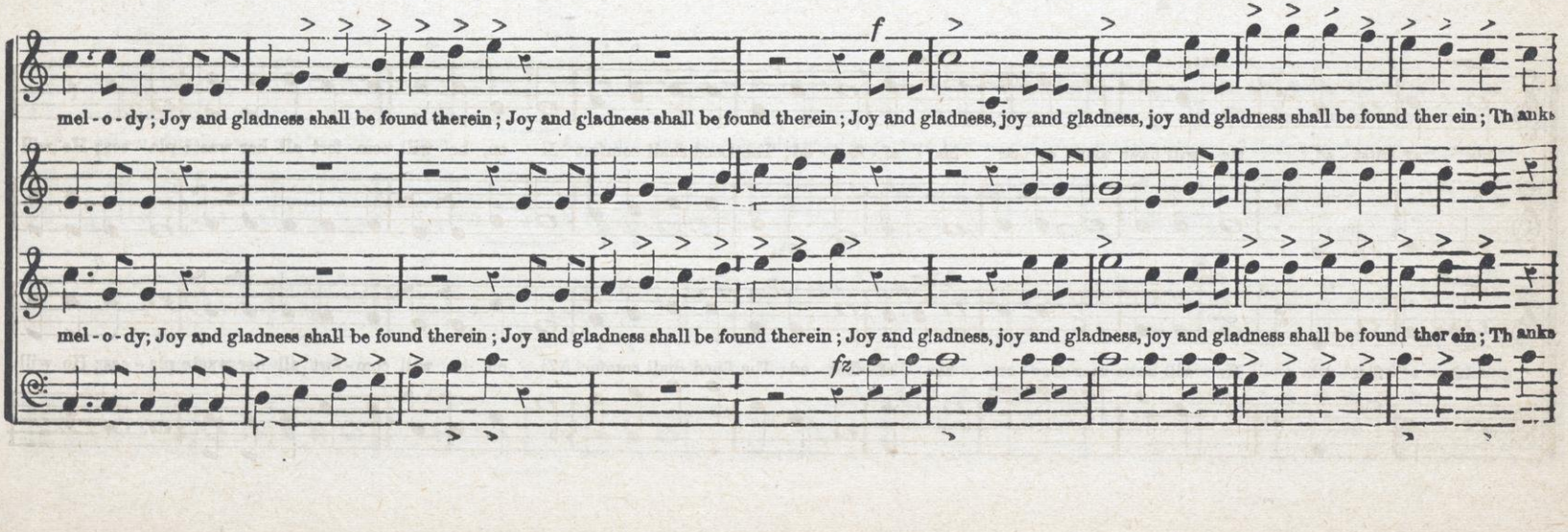
ANTHEM. "Sing, O heavens, and be joyful, O earth."

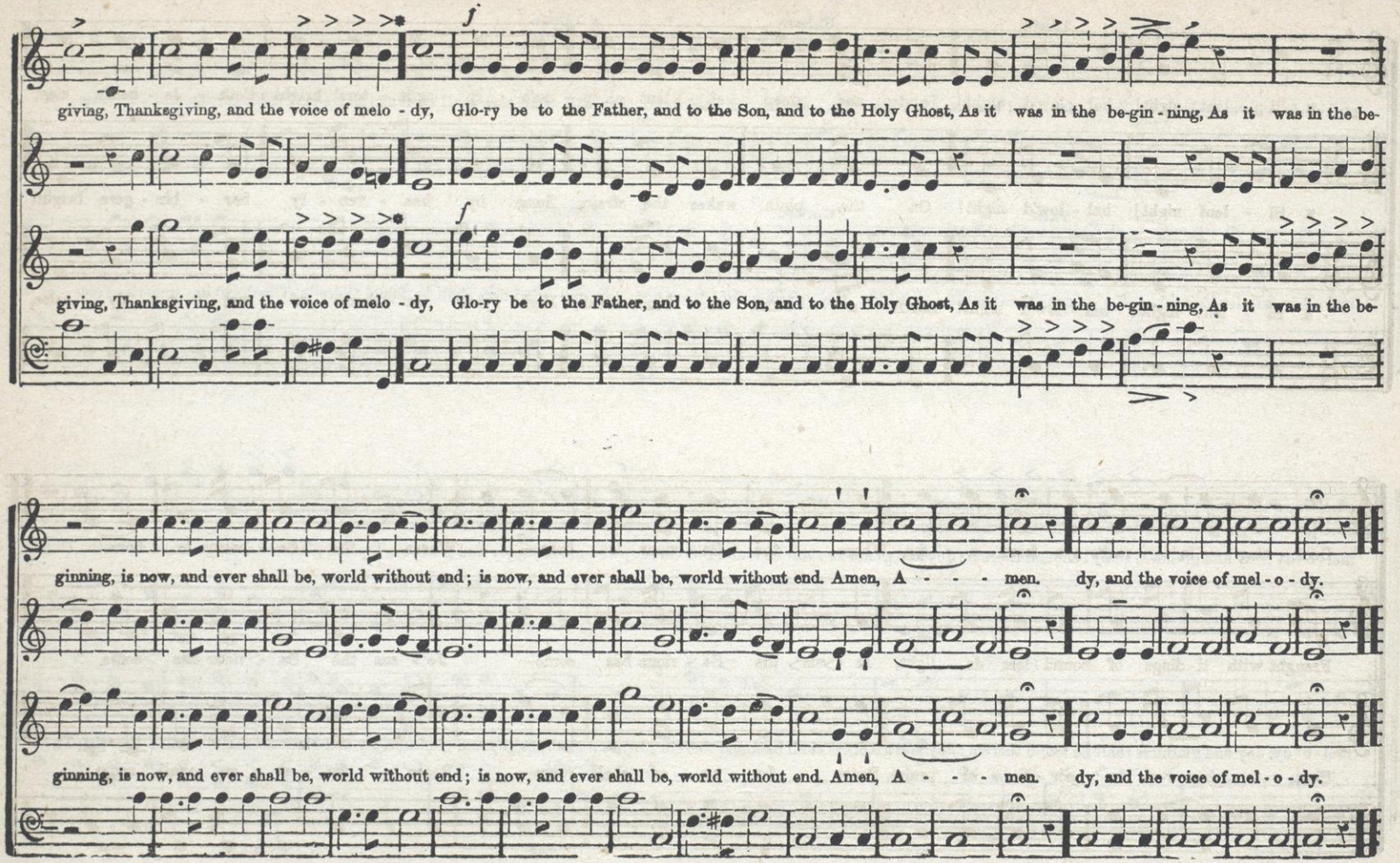
AUG. KREISSMAN.

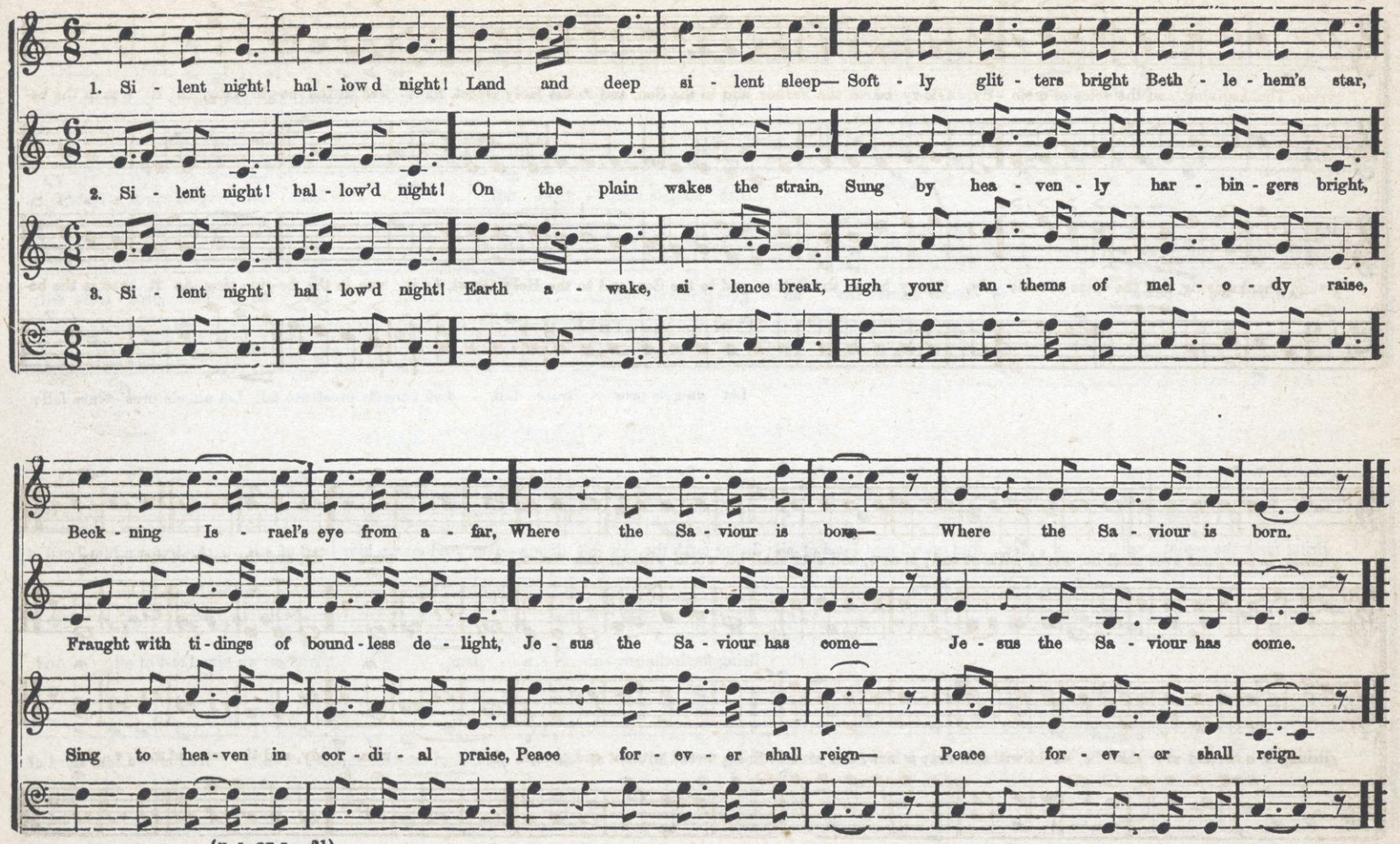
Appropriate to an Ordination Dedication, Missionary Occasion, or to the Commencement of Public Worship. From "Shawm." By permission.




Tutti.
Rallen.
A Tempo.
make her wil-der-ness like E - den, And her des - ert like the garden of the Lord; Joy and glad-ness shall be found there-in, Thanksgiving and the voice of
Tutti.
Rallen.
A Tempo.
make her wil-der-ness like E - den, And her des - ert like the garden of the Lord; Joy and glad-ness shall be found there-in, Thanksgiving and the voice of

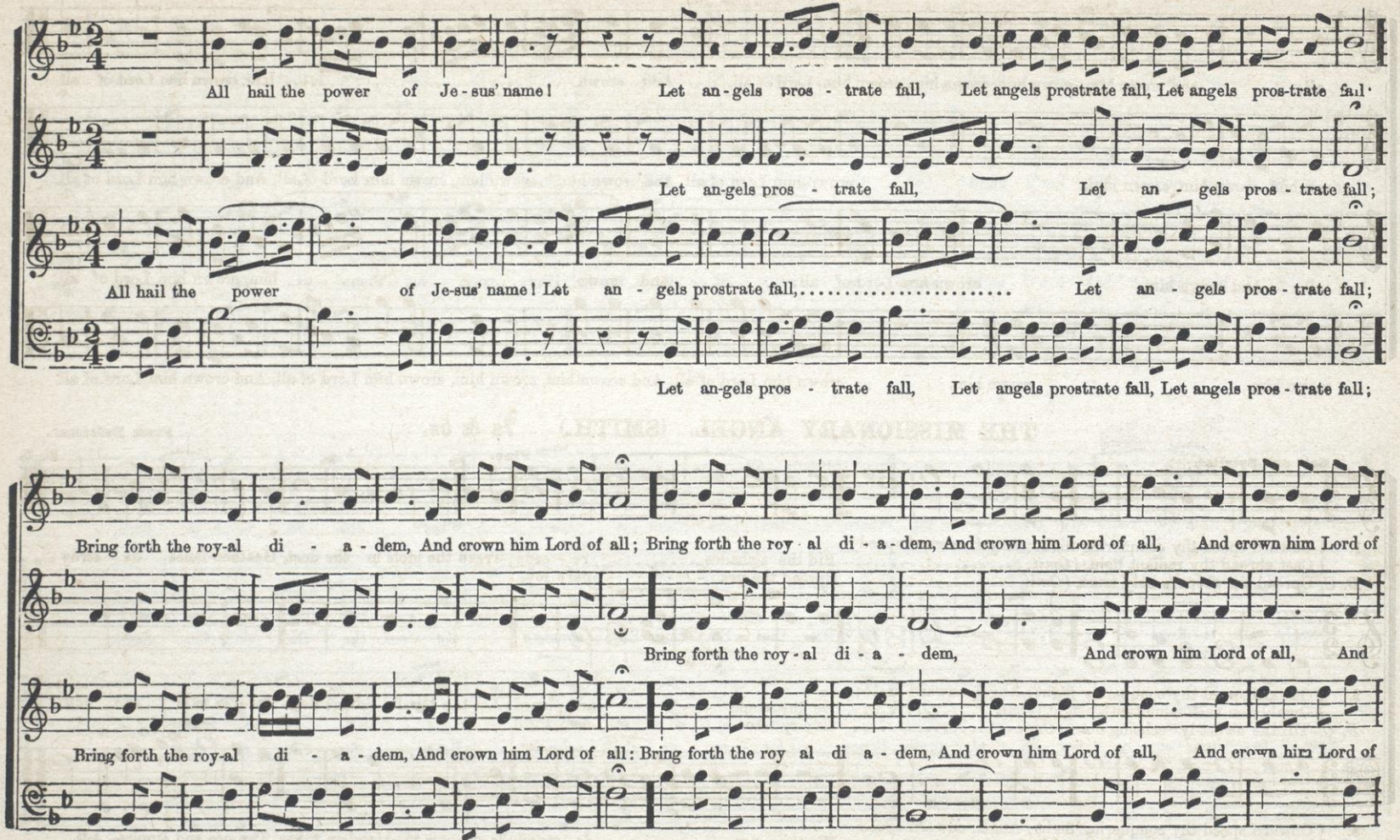

f
mel - o - dy; Joy and gladness shall be found therein; Joy and gladness shall be found therein; Joy and gladness, joy and gladness, joy and gladness shall be found ther ein; Th anks
mel - o - dy; Joy and gladness shall be found therein; Joy and gladness shall be found therein; Joy and gladness, joy and gladness, joy and gladness shall be found ther ein; Th anks
fz

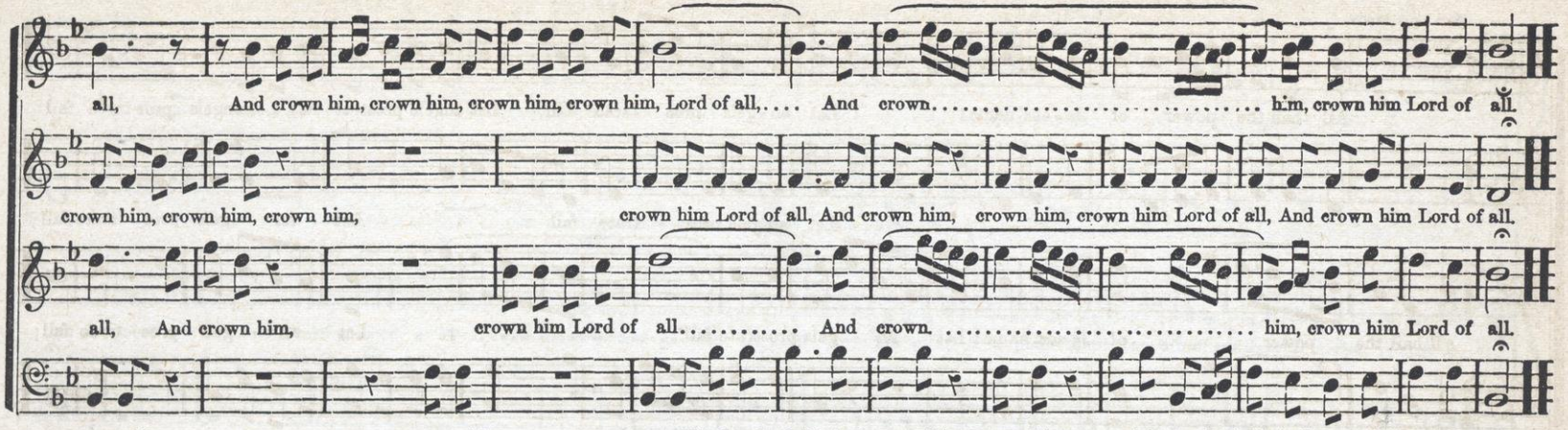

giving, Thanksgiving, and the voice of melo - dy, Glo-ry be to the Father, and to the Son, and to the Holy Ghost, As it was in the be-gin - ning, As it was in the be-
giving, Thanksgiving, and the voice of melo - dy, Glo-ry be to the Father, and to the Son, and to the Holy Ghost, As it was in the be-gin - ning, As it was in the be-
ginning, is now, and ever shall be, world without end; is now, and ever shall be, world without end. Amen, A - - - men. dy, and the voice of mel - o - dy.
ginning, is now, and ever shall be, world without end; is now, and ever shall be, world without end. Amen, A - - - men. dy, and the voice of mel - o - dy.


1. Si - lent night! hal - low'd night! Land and deep si - lent sleep— Soft - ly glit - ters bright Beth - le - hem's star,
2. Si - lent night! hal - low'd night! On the plain wakes the strain, Sung by hea - ven - ly har - bin - gers bright,
3. Si - lent night! hal - low'd night! Earth a - wake, si - lence break, High your an - thems of mel - o - dy raise,
Beck - ning Is - rael's eye from a - far, Where the Sa - viour is born— Where the Sa - viour is born.
Fraught with ti - dings of bound - less de - light, Je - sus the Sa - viour has come— Je - sus the Sa - viour has come.
Sing to hea - ven in cor - di - al praise, Peace for - ev - er shall reign— Peace for - ev - er shall reign.

GREENE-STREET. C. M.

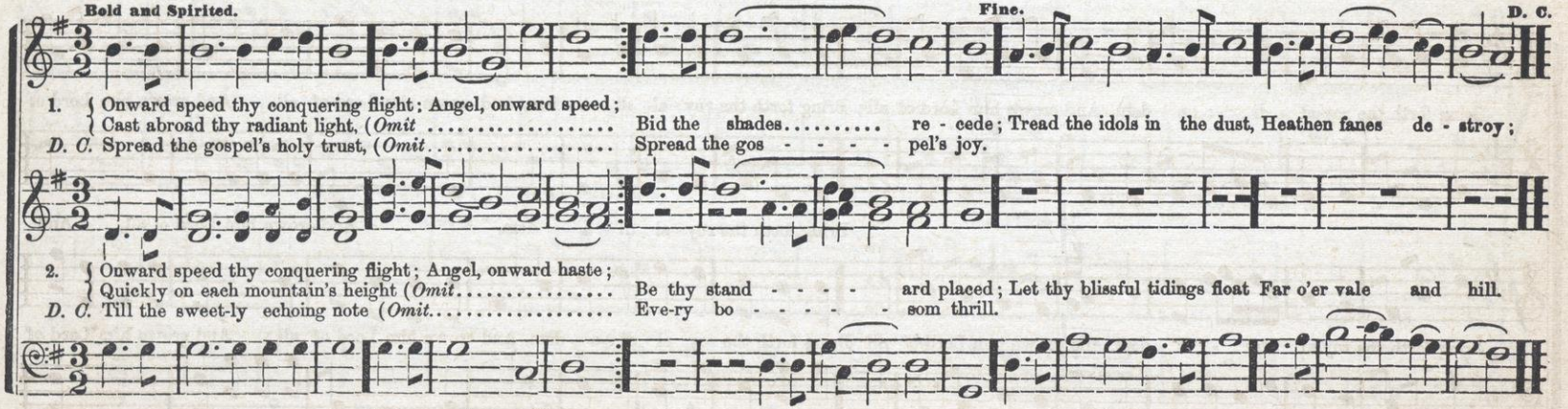
REV. G. CULEB.



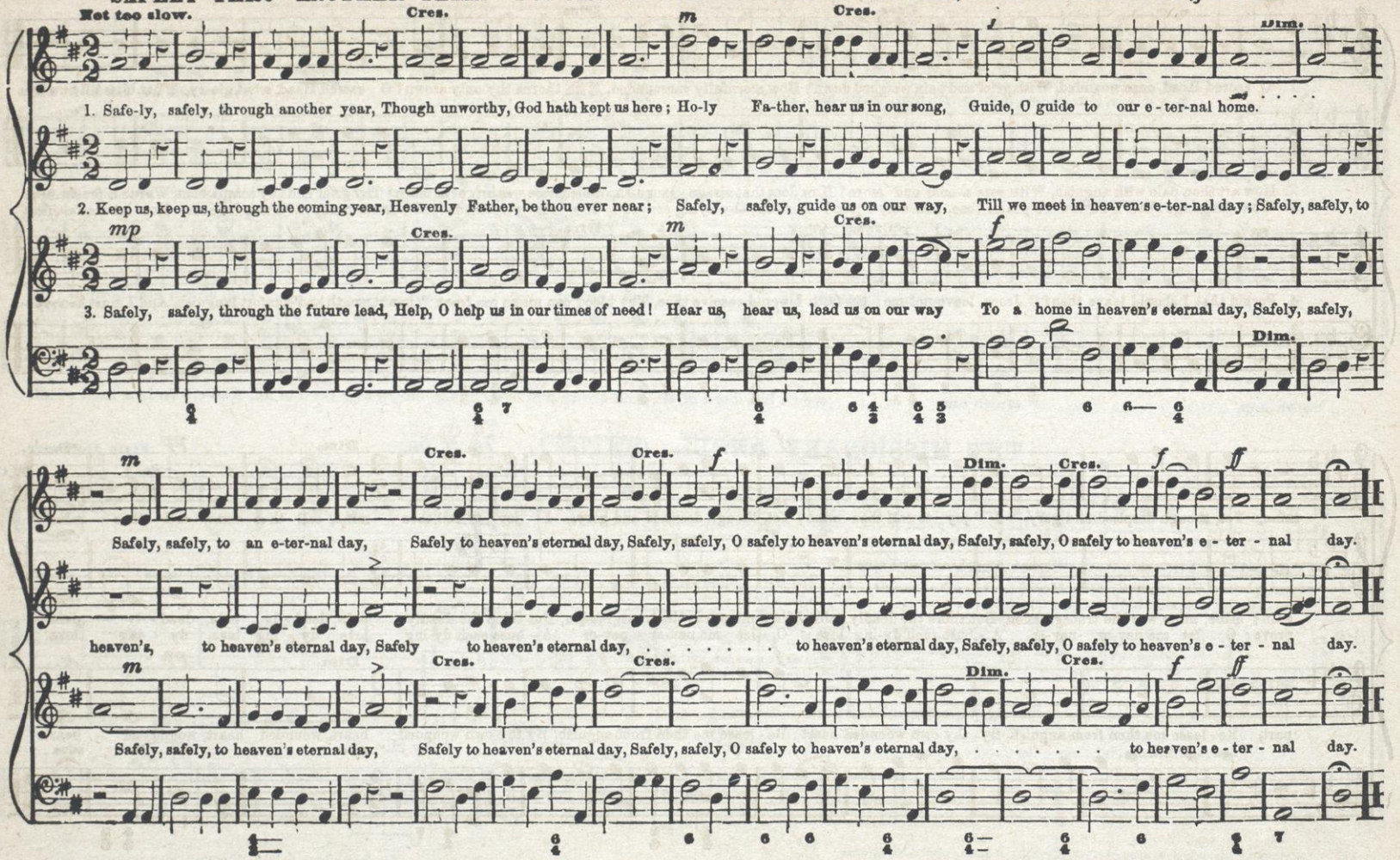


THE MISSIONARY ANGEL. (SMITH.) 7s & 5s.

From Dulcimer.



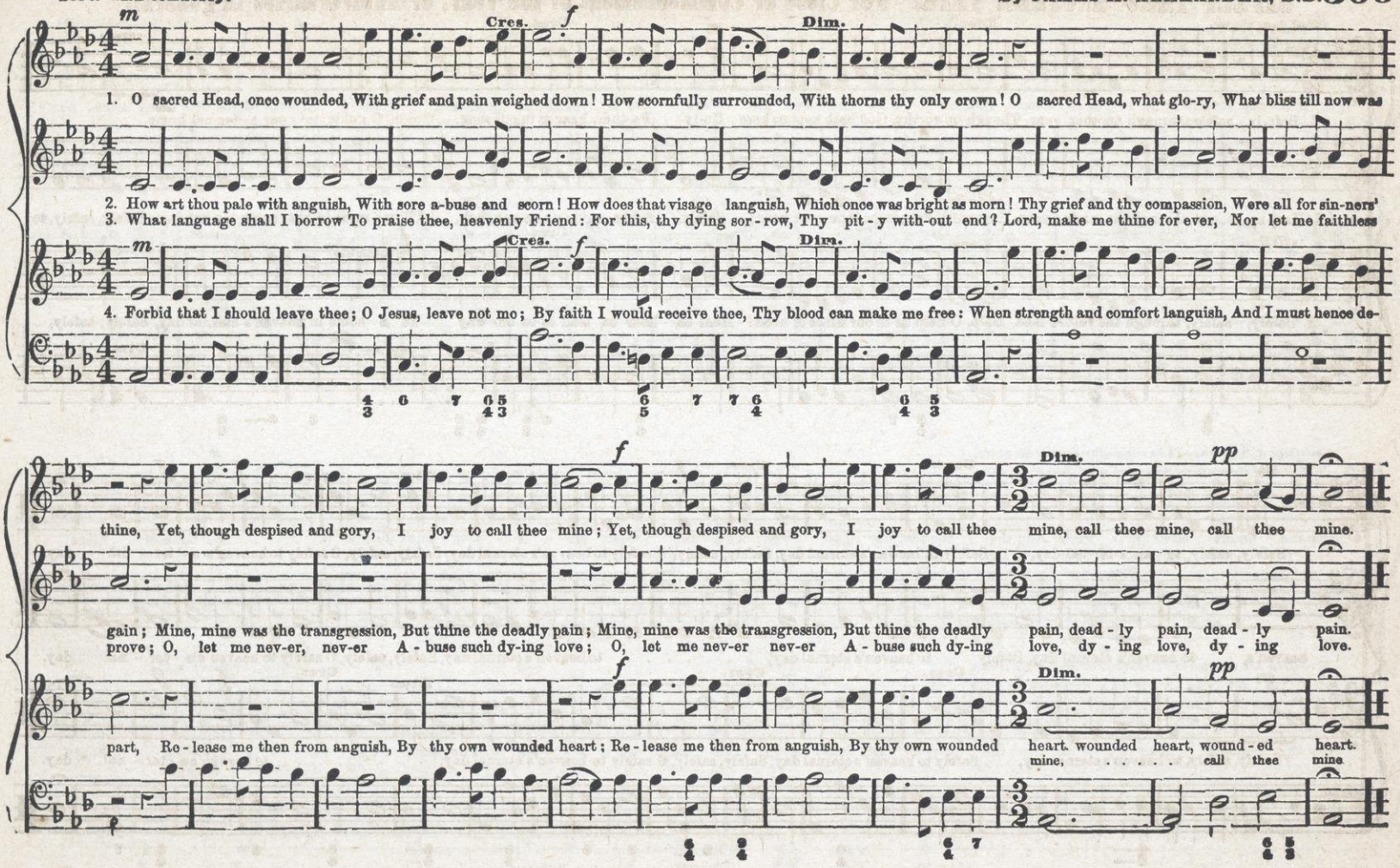
SAFELY THRO' ANOTHER YEAR. For Close or Commencement of the Year, or Anniversaries in general.



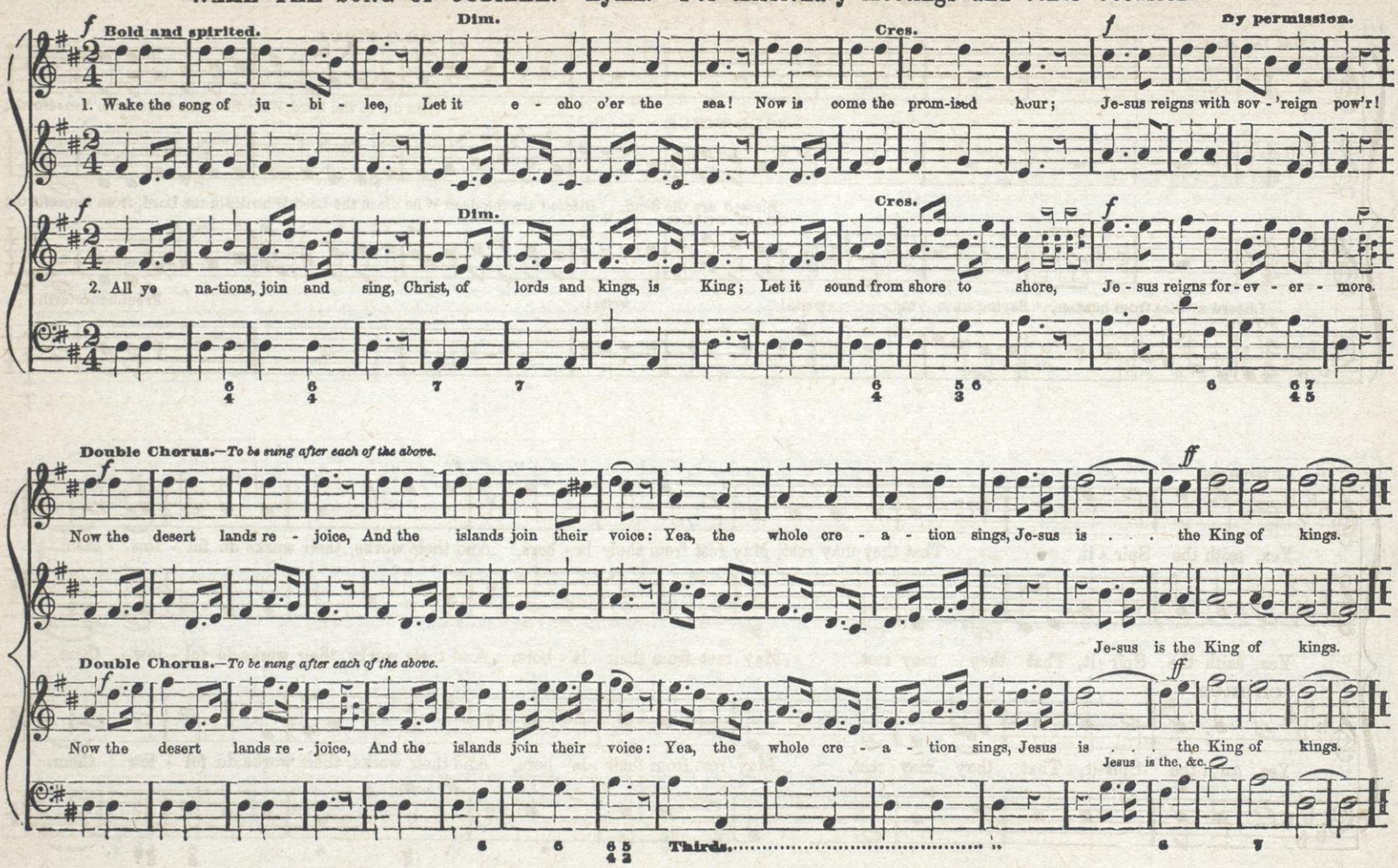
Slow and tenderly.

DEATH OF CHRIST.—For Communion.

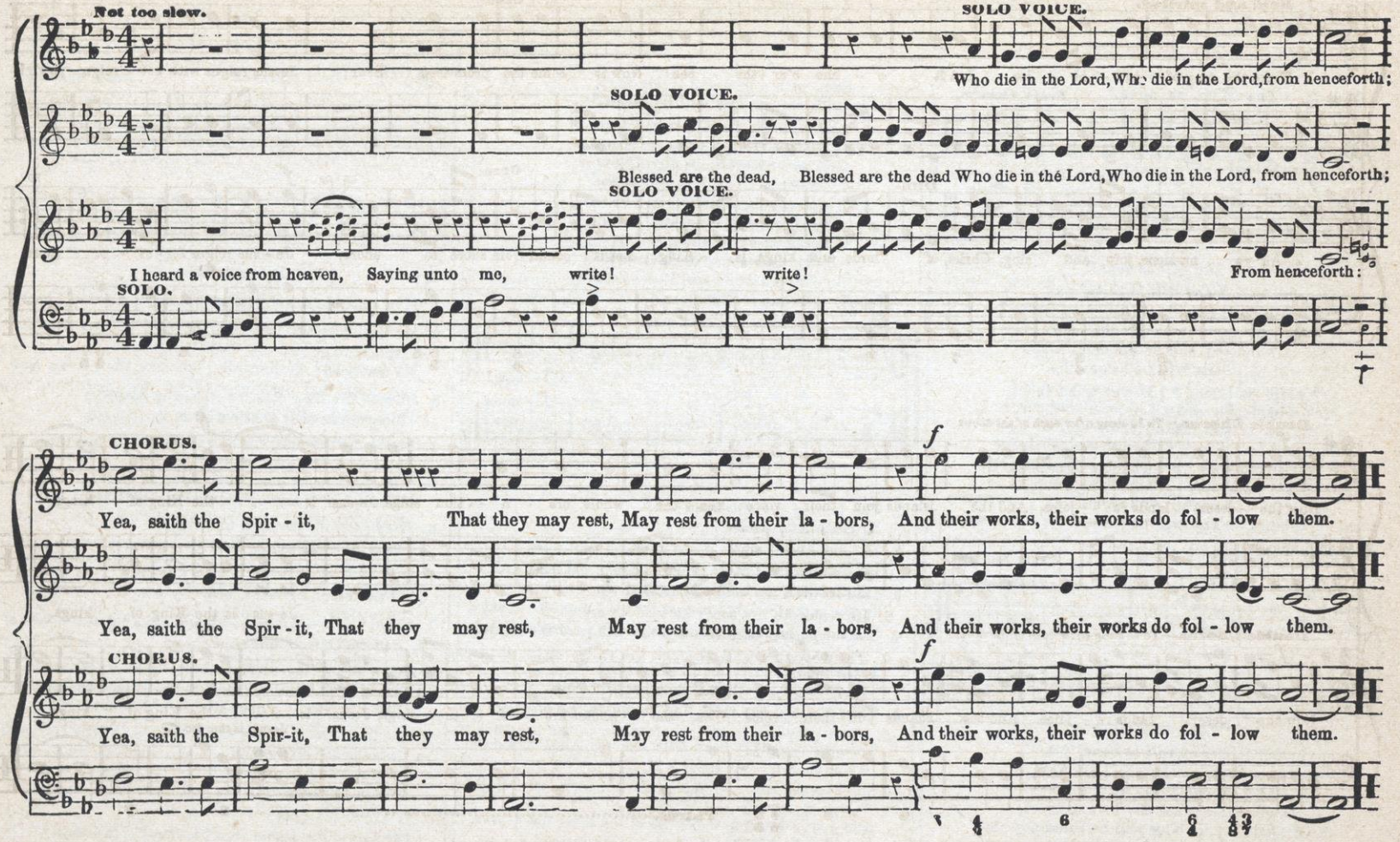
Words translated from the German By JAMES H. ALEXANDER, D.D.



WAKE THE SONG OF JUBILEE.—Hymn. For Missionary Meetings and other Occasions.

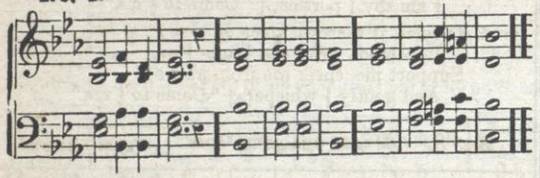


I HEARD A VOICE FROM HEAVEN.—Solo, Trio & Chorus. For Females.



CHANTS.

No. 1. "THY WILL BE DONE." **From Shawm.**



"Thy will be done."

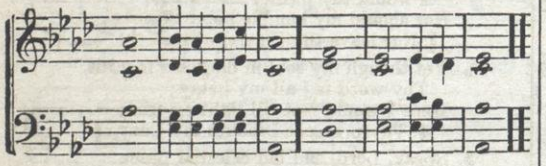
"Thy will be | done!" | In devious way
The hurrying stream of | life may | run; |
Yet still our grateful hearts shall say, |
"Thy will be | done."

"Thy will be | done!" | If o'er us shine
A gladdening and a | prosperous | sun, |
This prayer will make it more divine— |
"Thy will be | done."

"Thy will be | done!" | Though shrouded o'er
Our | path with | gloom, | one comfort—one
Is ours:—to breathe, while we adore, |
"Thy will be | done." BOWRING.

Close by repeating the first two measures—"Thy will be done."

No. 2. "FATHER, I KNOW." **From Shawm.**



"Thy will be done."

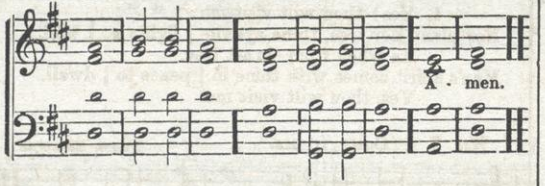
1. Father, I know thy ways are just,
Al- | though to me un- | known;
O, grant me grace thy love to trust,
And cry, | "Thy will be | done."

2. If thou shoudst hedge with thorns my path
Should | wealth and friends be | gone,
Still, with a firm and lively faith,
I'll cry, | "Thy will be | done."

3. Although thy steps I cannot trace,
Thy | sovereign right I'll | own;
And, as instructed by thy grace,
I'll cry, | "Thy will be | done."

4. 'Tis sweet thus passively to lie
Be- | fore thy gracious | throne,
Concerning every thing to cry,
"My Father's | will be | done."

No. 3. SINGLE. (PECULIAR.) **From Shawm.**



PSALM xxiii.

1. The Lord is my shepherd;
I | shall not | want.

2. He maketh me to lie down in green pastures;
He leadeth me beside the still | wa- — | ters.

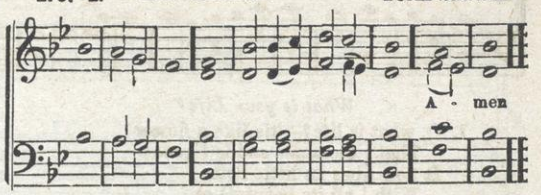
3. He restoreth my soul; he leadeth me
In the paths of righteousness for his | name's— | sake.

4. Yea, though I walk through the valley of the shadow of death,
I will fear no evil: for thou art with me;
Thy rod and thy staff they | comfort | me.

5. Thou preparest a table before me in the presence of mine enemies,
Thou anointest my head with oil; my | cup..runneth | over.

6. Surely goodness and mercy shall follow me all the days of my life;
And I will dwell in the house of the Lord, for- | ev- — | er. | A- | men.

No. 4. "HOW AMIABLE." **From Shawm**



PSALM lxxxiv.

1. How amiable are thy tabernacles, O | Lord of | hosts!

2. My soul longeth, yea, even fainteth for the courts of the Lord;
My heart and flesh crieth | out..for the | living God

3. Blessed are they that dwell in thy house;
They will be still praising thee.

4. Blessed is the man whose | strength..is in | thee;
In whose heart are the ways of them,
Who, passing through the valley of Baca,
Make it a well; the | rain also | filleth the | pools

5. They go from strength to strength;
Every one of them in Zion ap- | peareth before | God.

6. O Lord God of hosts, hear my prayer:
Give | ear, O | God of | Jacob.

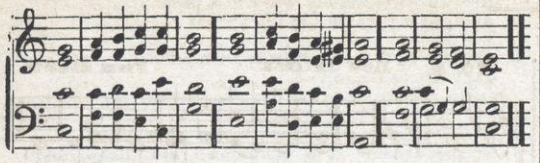
7. Behold, O God, our shield, and look upon the face of | thine an- | ointed;

8. For a day in thy courts is better than a thousand;
I had rather be a door-keeper in the house of my God
Than to | dwell..in the | tents of | wickedness.

9. For the Lord God is a sun and a shield; the Lord will give grace and glory:
No good thing will he withhold from them that | walk up- | rightly.

10. O Lord of hosts!
Blessed is the | man that | trusteth..in | thee.

No. 5. "O, WHAT IS LIFE." **From Shawm.**



What is your Life?

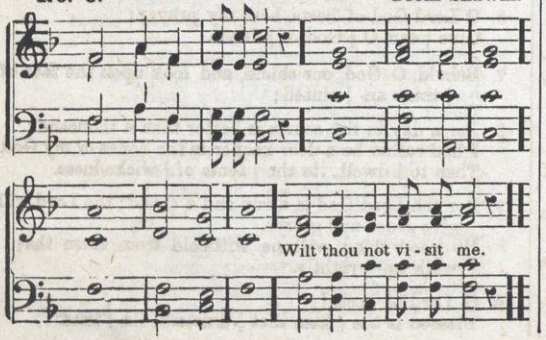
1. O, what is life?—'tis like a flower
That | blossoms and is | gone;
It flourishes its little hour,
With | all its beauty | on:
Death comes, and like a wintry day
It cuts the lovely | flower a- | way.

2. O, what is life?—'tis like the bow
That | glistens in the | sky:
We love to see its colors glow:
But | while we look they | die;
Life fails as soon:—to-day 'tis here,
To-morrow it may | disap- | pear.

3. Lord, what is life?—if spent with thee,
In | humble praise and | prayer,
How long or short our life may be,
We | feel no anxious | care:
Though life depart, our joys shall last
When life and all its | joys are | past.

JANE TAYLOR.

No. 6. "WILT THOU NOT VISIT ME!" **From Shawm.**



Desires for God's presence.

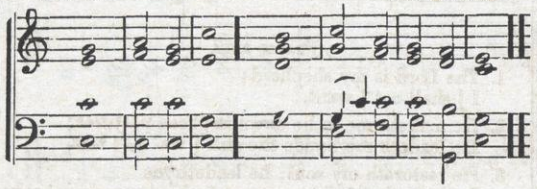
1. Wilt thou not visit me?
The plant beside me feels thy | gentle | dew;
Each blade of grass I see,
From thy deep earth its quickening | moisture drew.
Wilt thou not visit me?

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

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

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

No. 7. "COME TO ME." **From Shawm.**



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

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

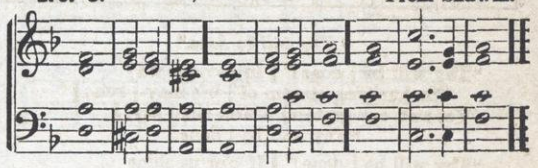
2. It tells me of a place of rest—
It tells me where my | soul may | flee:
Oh! to the weary, faint, oppressed,
How sweet the | bidding | "Come to | me."

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

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

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

No. 8. "HEAR, GRACIOUS GOD." **From Shawm.**



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

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

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

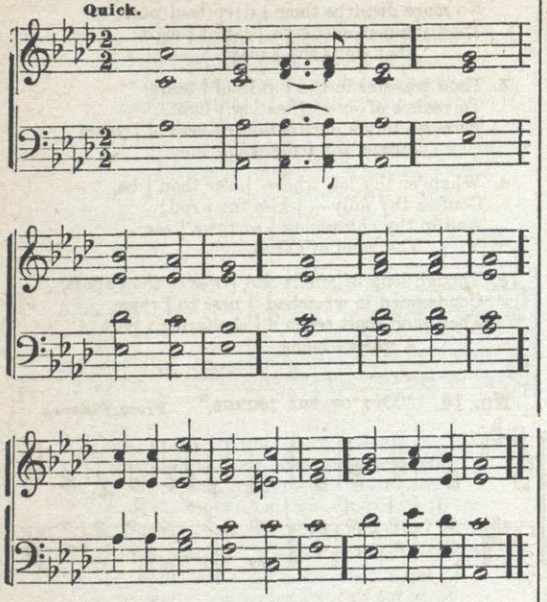
4. Yet though my soul in darkness mourns,
Thy word is | all my | stay;
Here I would rest till light returns;—
|: Thy presence | makes my | day. :|

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

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

No. 9. "NEARER TO THEE." **From Shawm**

Quick.



1. Nearer, my God, to thee, |
   Nearer to | thee!
   E'en though it be a cross
   That | raiseth | me;
   Still all my | song shall | be,—
   Nearer, my | God, to | thee,—
   Nearer to | thee!

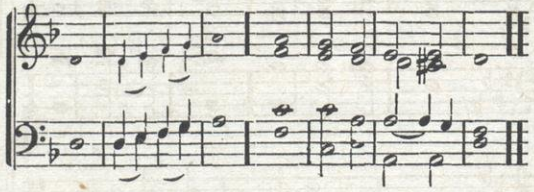
2. Though, like the wanderer,
   The | sun gone | down,
   Darkness be over me,
   My | rest a | stone;
   Yet in my | dreams I'd | be
   Nearer, my | God, to | thee—
   Nearer to | thee!

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

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

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

No. 10. SINGLE. **From Car. Sacra.**



PSALM XC.

1. Lord, thou hast been our dwelling place
   In | all..gene- | rations.

2. Before the mountains were brought forth,
   Or ever thou hadst formed the earth and the world,
   Even from everlasting to ever- | lasting | thou art | God.

3. Thou turnest man to destruction;
   And sayest, Return, ye | chil-dren of | men.

4. For a thousand years in thy sight
   Are but as yesterday when it is past.
   And | as a | watch..in the | night

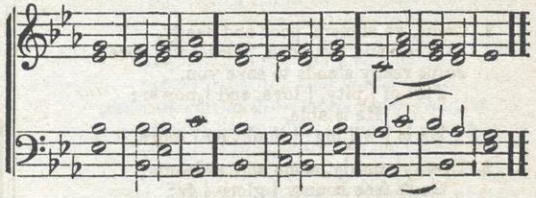
5. Thou carriest them away as with a flood,
   They are as a sleep;
   In the morning they are like grass which | groweth | up

6. In the morning it flourisheth, and groweth up,
   In the evening it is cut | down, *cut* | *down*, and | withereth.

7. Who knoweth the power of thine anger?
   Even according to thy fear: | so..is thy | wrath.

8. So teach us to number our days,
   That we may ap- | ply our | hearts..unto | wisdom.

No. 11, "JESUS, AND SHALL IT EVER BE."



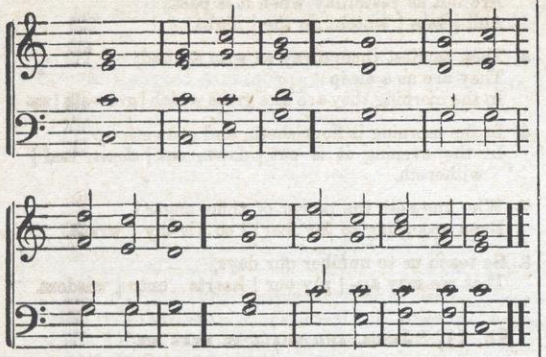
1. Jesus! and shall it ever be—
   A mortal man a- | shamed of | thee!
   Ashamed of thee—whom angels praise?
   Whose glories shine through | endless | days?

2. Ashamed of Jesus?—that dear friend
   On whom my hopes of | heaven de- | pend?
   No!—when I blush, be this my shame—
   That I no more re- | vere his | name.

3. Ashamed of Jesus?—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!

4. Till then—nor is my boasting vain—
   Till then, I boast a | Saviour | slain!
   And oh! may this my glory be—
   That Christ is not a- | shamed of | me. | A- | men

No. 12. "COME, YE SINNERS."* **From Pioneer.**



1. Come, ye sinners, poor and needy,
Weak and wounded, | sick and | sore;
Jesus ready stands to save you,
Full of | pity, | love, and | power:
He is able,
He is | willing: | doubt no | more.

2. Now, ye needy, come and welcome;
God's free bounty | glori- | fy;
True belief and true repentance,—
Every | grace that | brings you | nigh,—
Without money,
Come to | Jesus | Christ and | buy.

3. Let no conscience make you linger:
Nor of fitness | fondly | dream:
All the fitness he requireth
Is to | feel your | need of | him:
This he gives you,—
'Tis the | Spirit's | glimmering | beam.

4. Come, ye weary, heavy-laden,
Bruised and mangled | by the | fall;
If you tarry till you're better,
You will | never | come at | all;
Not the righteous,—
Sinners | Jesus | came to | call.

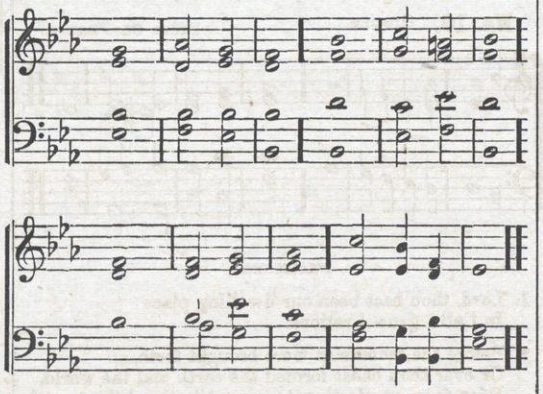
*Odd metres of 6 lines may be sung to this chant

5. Agonizing in the garden,
Your Redeemer | prostrate | lies
On the bloody tree behold him!
Hear him | cry, be- | fore he | dies
It is finished!—
Sinners, | will not | this suf- | fice!

6. Lo! th'incarnate God, ascending,
Pleads the merit | of his | blood:
Venture on him,—venture freely;
Let no | other | trust in- | trude:
None but Jesus
Can do | helpless | sinners | good.

7. Saints and angels, joined in concert,
Sing the praises | of the | Lamb;
While the blissful seats of heaven
Sweetly | echo | with his | name:
Hallelujah!
Sinners | here may | do the | same.

No. 13. "THERE IS A CALM." **From Mus. Rev.**



1. There is a calm for | those who | weep
A rest for weary | pilgrims | found:
They softly lie, and | sweetly | sleep
Low in the | ground.

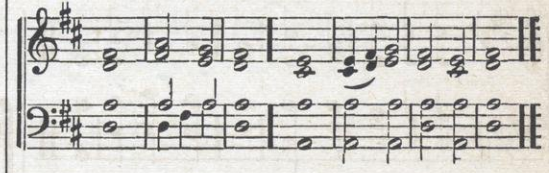
2. The storm that wrecks the | winter | sky,
No more disturbs their | deep re- | pose,
Than summer evening's | latest | sigh,
That shuts the | rose

3. Thou traveler in the | vale of | tears,
To realms of ever- | lasting | light,
Through time's dark wilder- | ness of | years
Pursue thy | flight.

4. What'er thy lot, where- | e'er thou | be,
Confess thy folly— | kiss the | rod:
And in thy chastening | sorrows | see
The hand of | God.

5. Though long of winds and | waves the | sport,
Condemned in wretched- | ness to | roam,
Thou soon shalt reach a | sheltering | port,
A quiet | home.

No. 14. "OUT OF THE DEPTHS." **From Pioneer.**



1. Out of the depths have I cried unto | thee, O | Lord.
Lord, hear my voice; let thine ears be attentive to the | voice of..my | suppli- | cations.

2. If thou, Lord, shouldst mark iniquities, O Lord, | who shall | stand. But there is forgiveness with thee, That | thou— | mayest be | feared.

3. I wait for the Lord, my soul doth wait, and in his | word..do I | hope. My soul waiteth for the Lord more than they that watch for the morning, I say, | more than..they that | watch..for the | morning.

4. Let Israel hope in the Lord, for with the Lord there is mercy, and with him is | plenteous..re- | demption. And he shall redeem Israel from | all— | his in- | iquities.

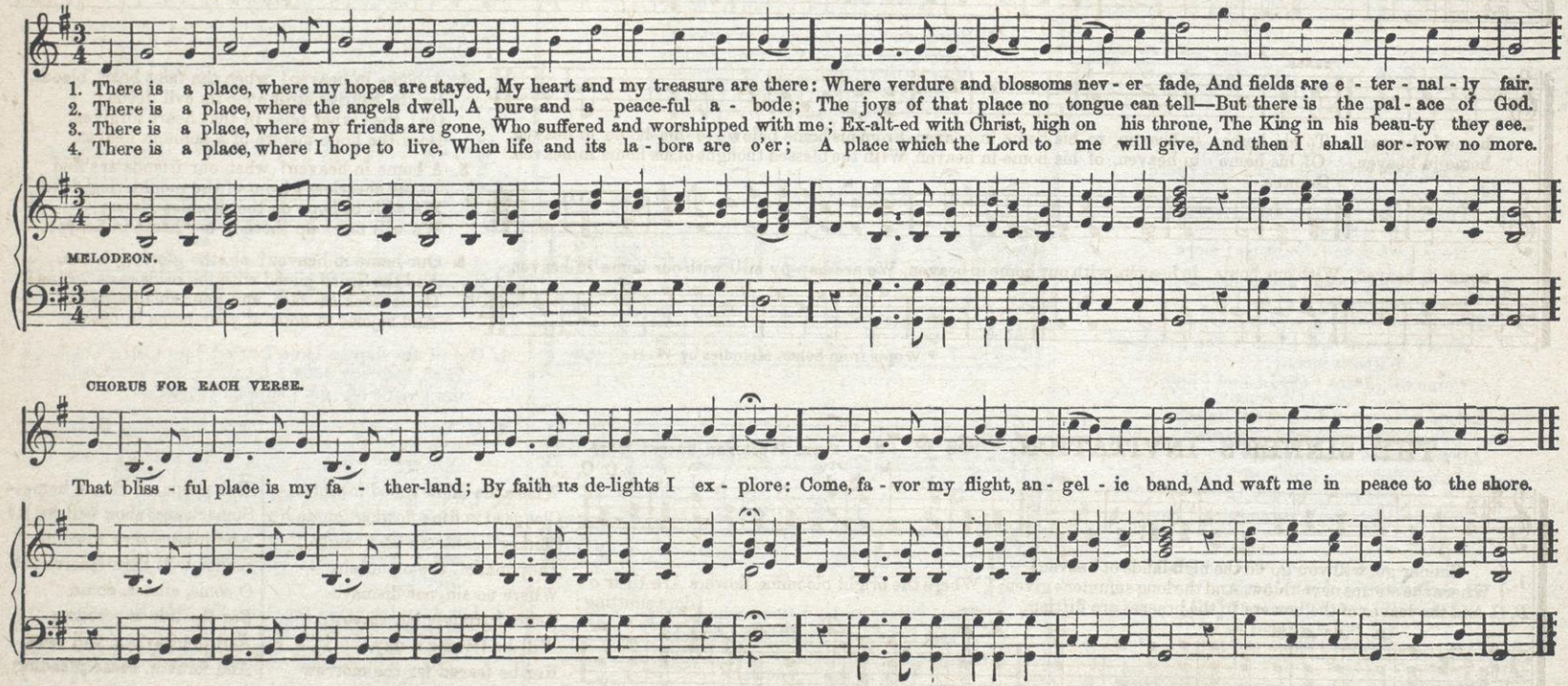
PART THIRD

CONTAINING PIECES FOR PRAYER AND SOCIAL MEETINGS, REVIVALS, AND MUSIC FOR THE OLD FOLKS.

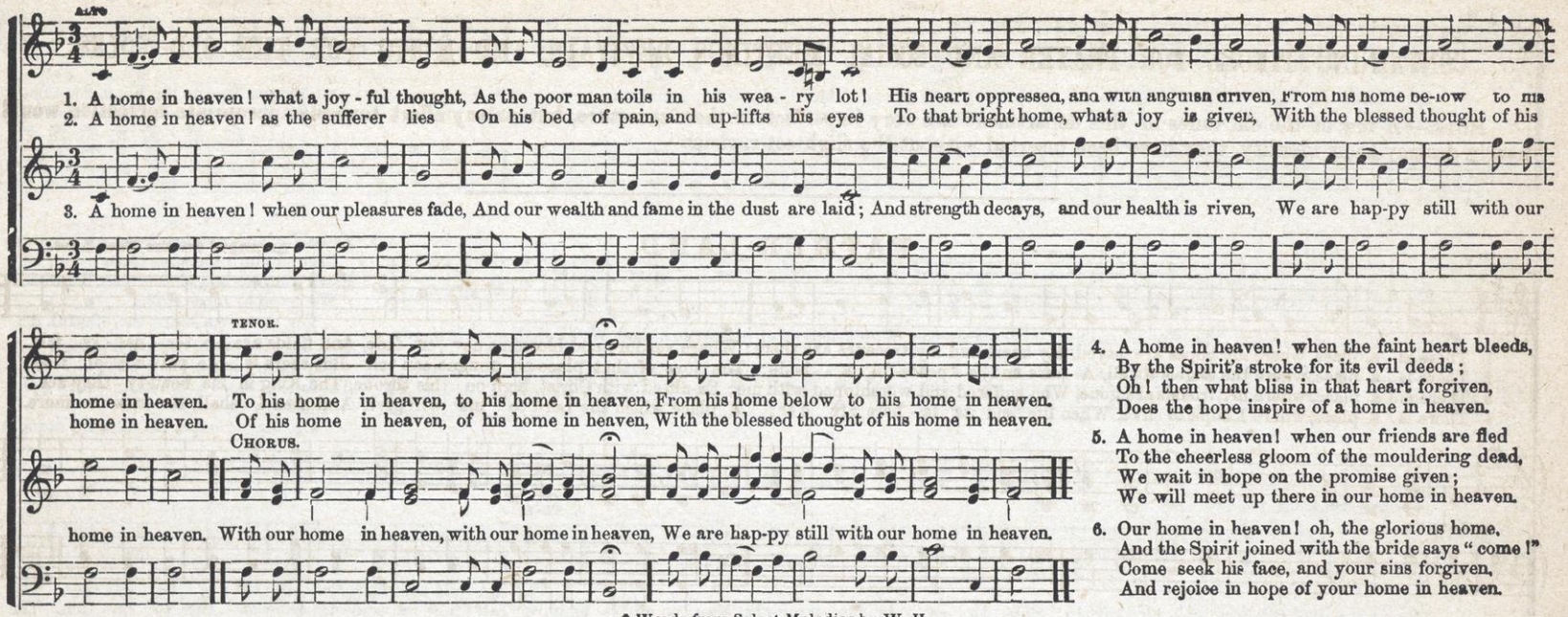
NOTE.—A few of the old tunes in this department are very imperfect in their structure, but as any effort towards appropriate correction would nearly destroy their identity, they have been inserted without the slightest revision.

FATHER-LAND.

Arranged for the New Lute.



A HOME IN HEAVEN. Trio and Chorus.



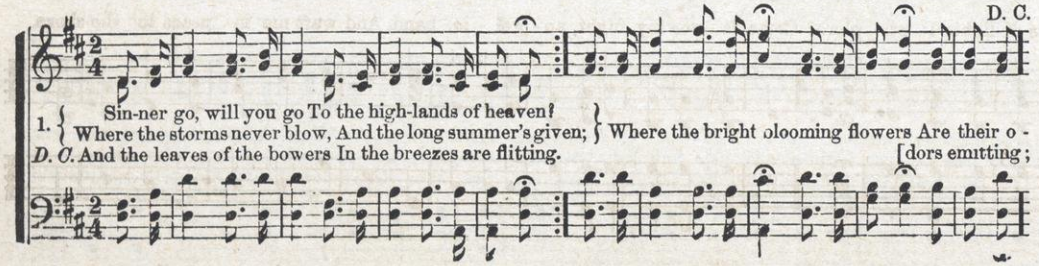
4. A home in heaven! when the faint heart bleeds,
By the Spirit's stroke for its evil deeds;
Oh! then what bliss in that heart forgiven,
Does the hope inspire of a home in heaven.

5. A home in heaven! when our friends are fled
To the cheerless gloom of the mouldering dead,
We wait in hope on the promise given;
We will meet up there in our home in heaven.

6. Our home in heaven! oh, the glorious home,
And the Spirit joined with the bride says "come!"
Come seek his face, and your sins forgiven,
And rejoice in hope of your home in heaven.

* Words from Select Melodies by W. H.

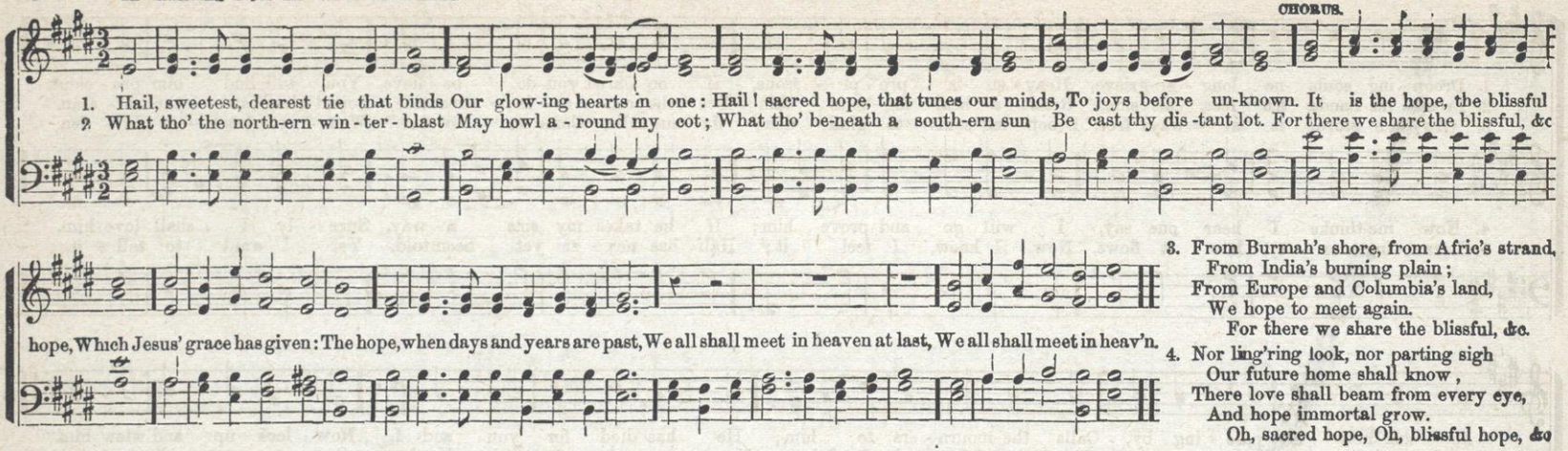
THE SINNER'S INVITATION. 6s & 7s. From Wesleyan Sacred Harp.



2.
Where the saints robed in white—
Cleansed in life's flowing fountain;
Shining beauteous and bright,
They inhabit the mountain.
Where no sin, nor dismay,
Neither trouble nor sorrow,
Will be felt for a day,
Nor be feared for the morrow

3.
He's prepared thee a home—
Sinner canst thou believe it?
And invites thee to come,
Sinner wilt thou receive it?
O come, sinner, come,
For the tide is receding
And the Saviour will soon,
And forever, cease pleading

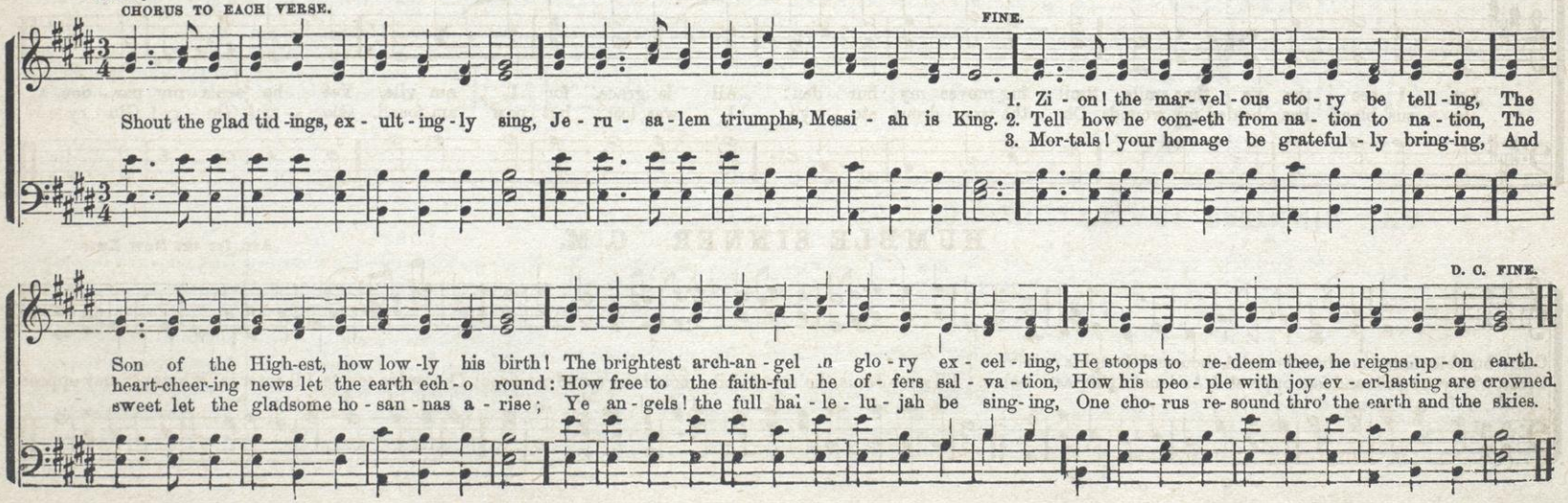
318 In Chanting Style and with Gentleness. BLISSFUL HOPE. C. M.



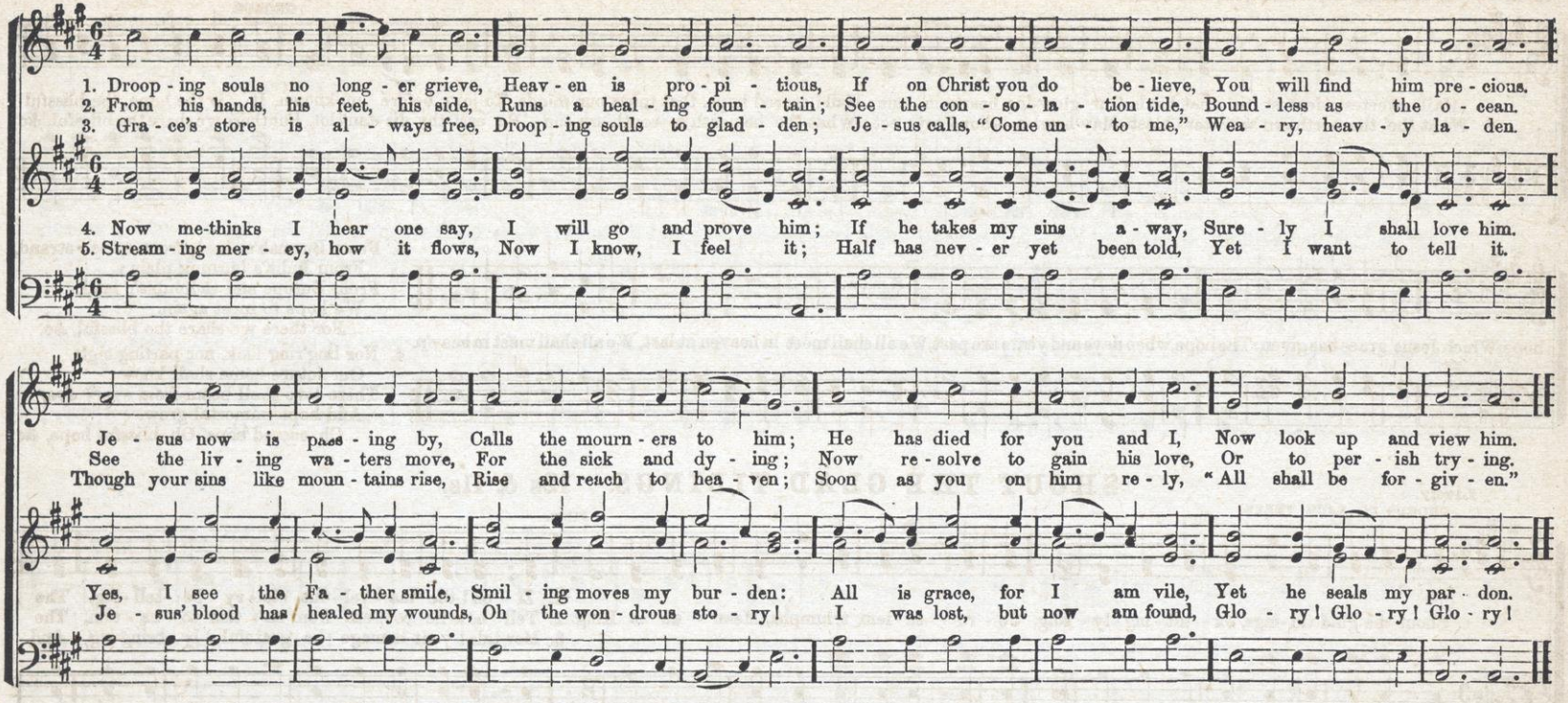
3. From Burmah's shore, from Afric's strand,
From India's burning plain;
From Europe and Columbia's land,
We hope to meet again.
For there we share the blissful, &c.

4. Nor ling'ring look, nor parting sigh
Our future home shall know,
There love shall beam from every eye,
And hope immortal grow.
Oh, sacred hope, Oh, blissful hope, &c

SHOUT THE GLAD TIDINGS. 12s & 11s.

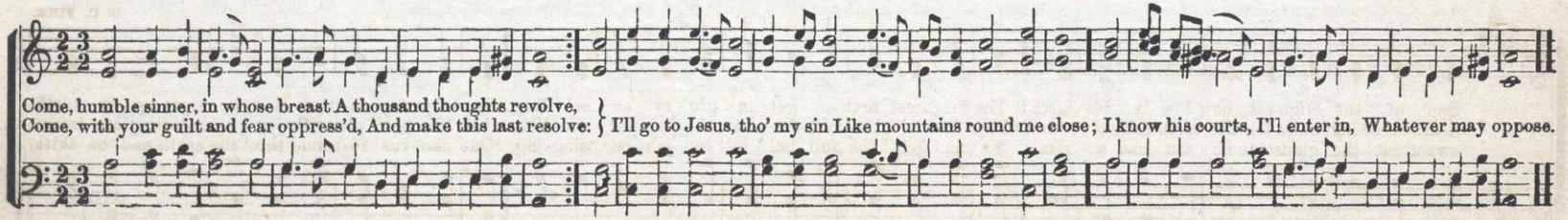


DROOPING SOULS

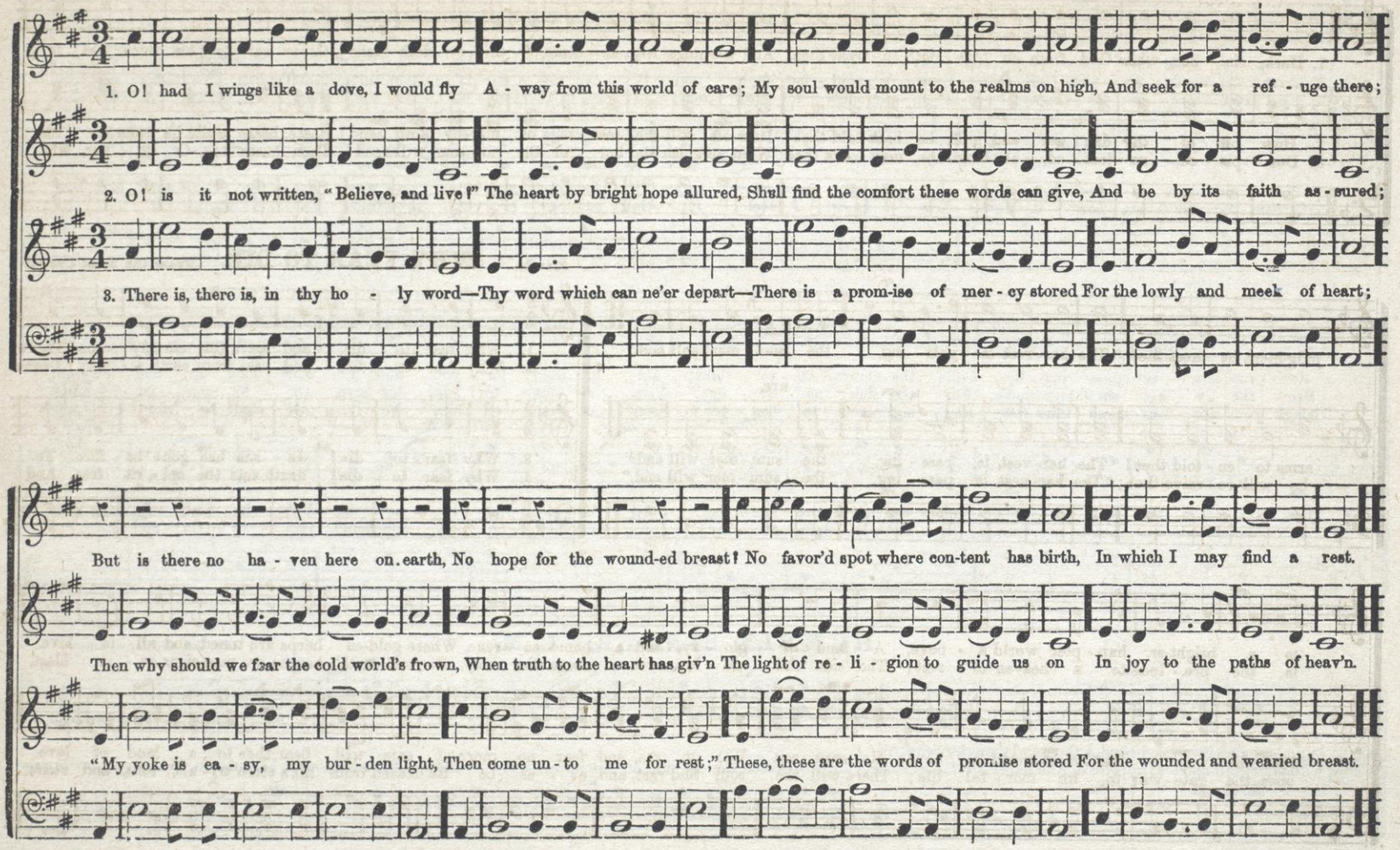


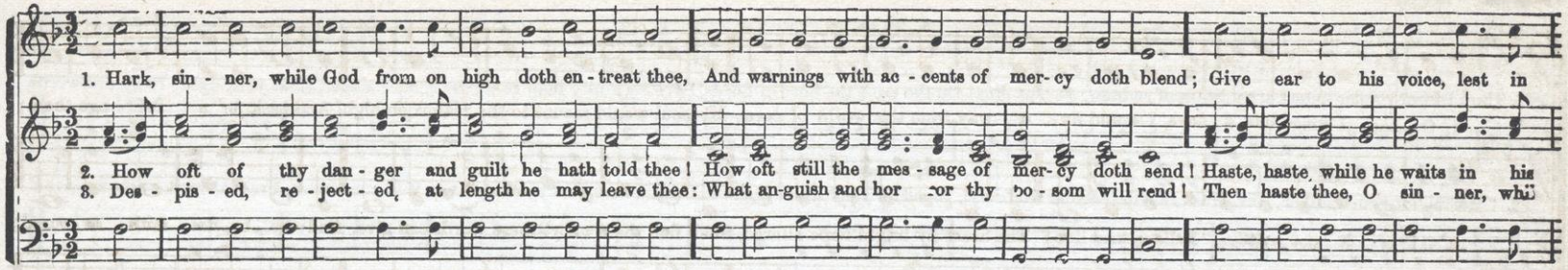
HUMBLE SINNER. C. M.

Arr. for the New Lute

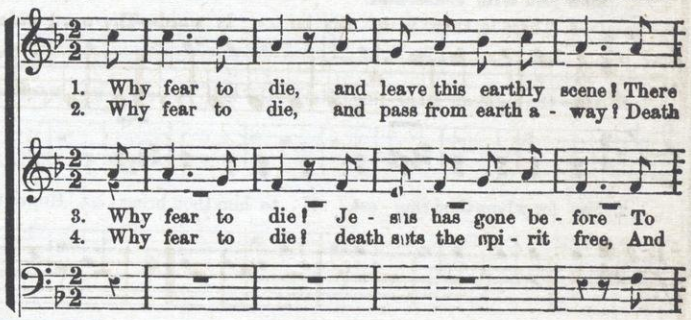


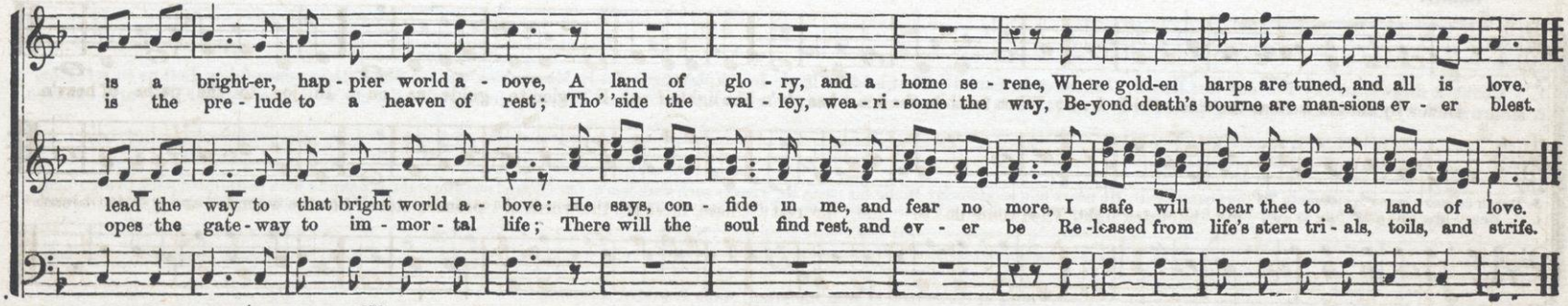
O! HAD I WINGS LIKE A DOVE.





Slowly. **WHY FEAR TO DIE.** From the Song Crown

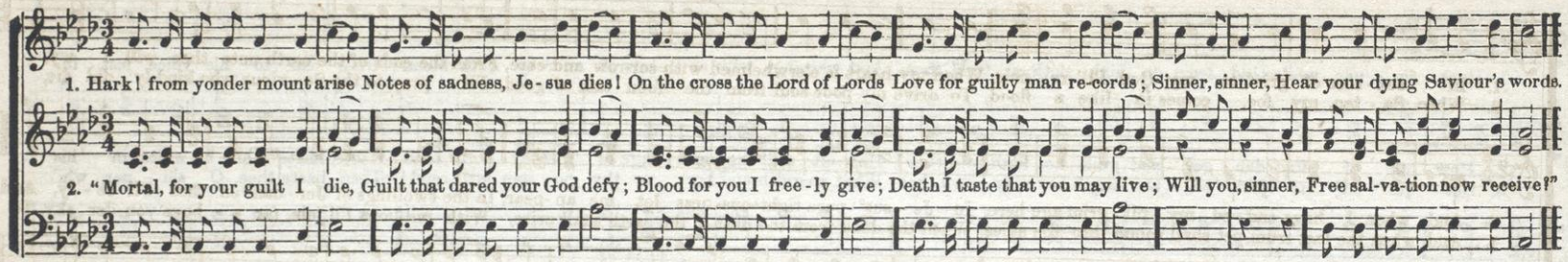




322 Gently

MOUNT HOPE. 7s & 4s. Or 8s, 7s & 4s.

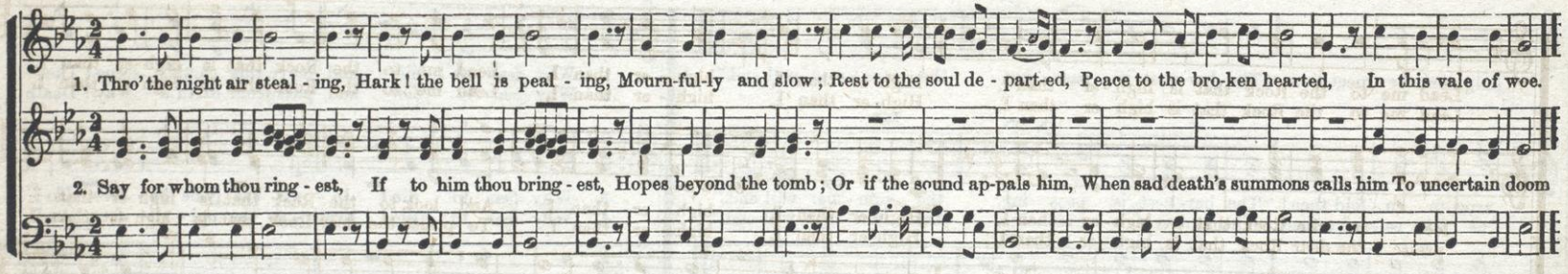
From the Cythara.



Slow and with Tenderness.

THROUGH THE NIGHT AIR STEALING. Quartet.

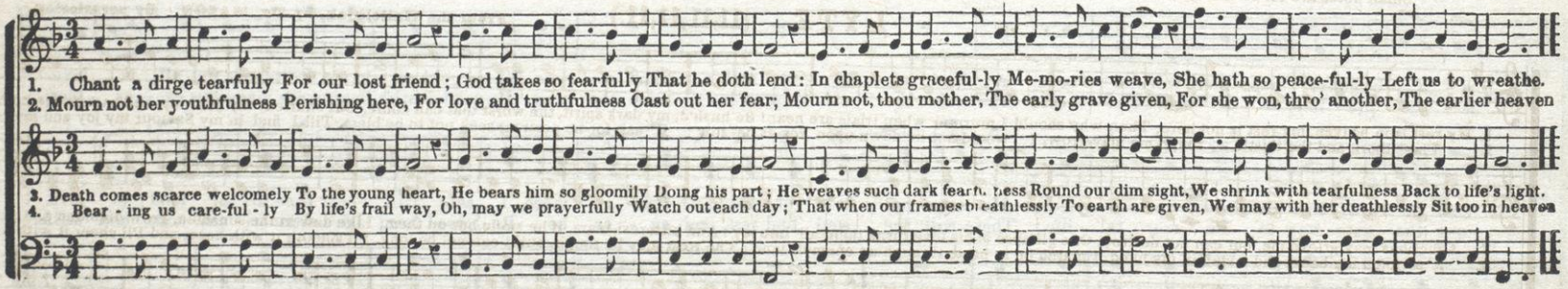
From the German.



Gently.

"CHANT A DIRGE TEARFULLY."*

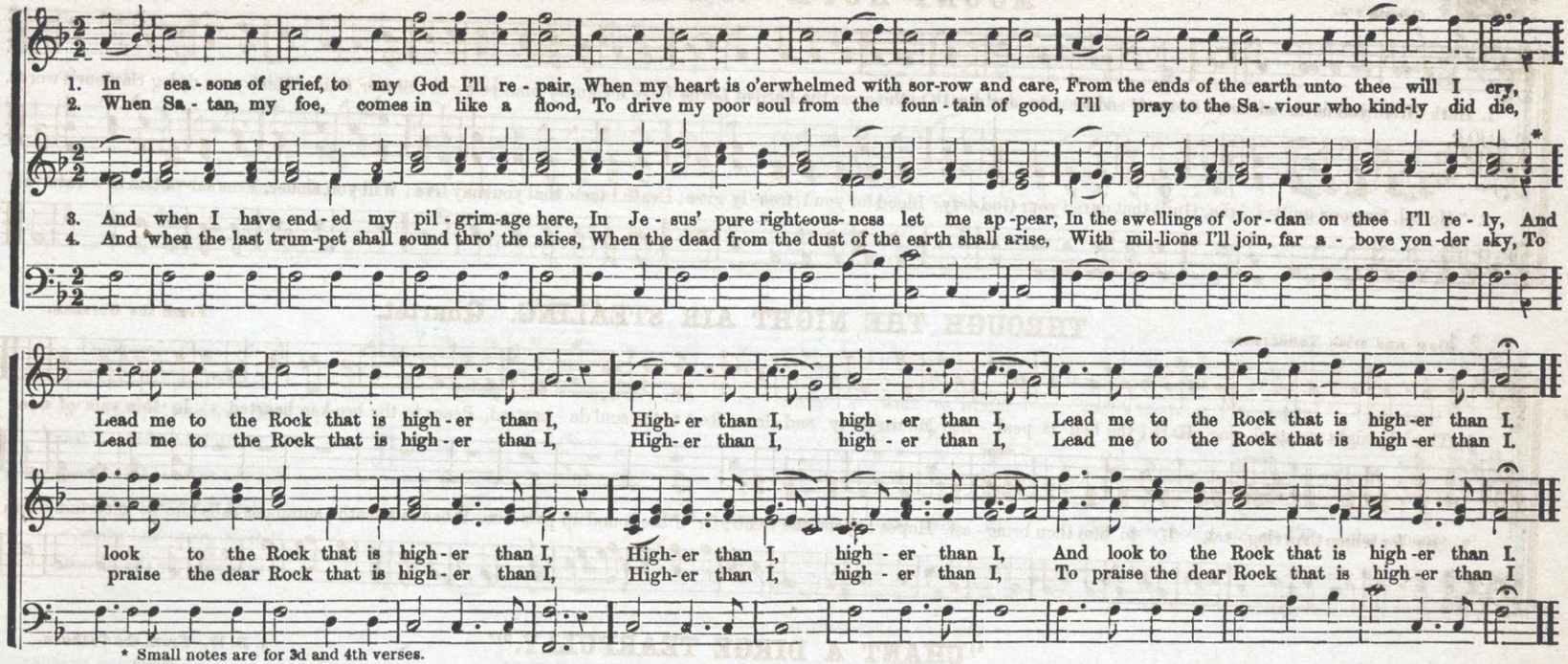
I. B. W. From the Cythara.



* Sung at the funeral of Miss Vaderhill, of the Brooklyn Academy.

THE ROCK THAT IS HIGHER THAN I.

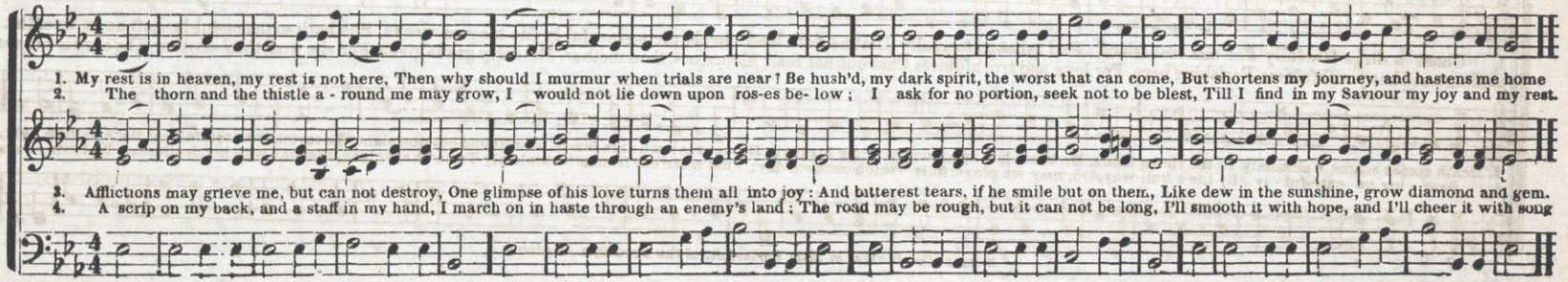
Arr. for the New Lute.



* Small notes are for 3d and 4th verses.

LYTE. (11,11,11,11.)

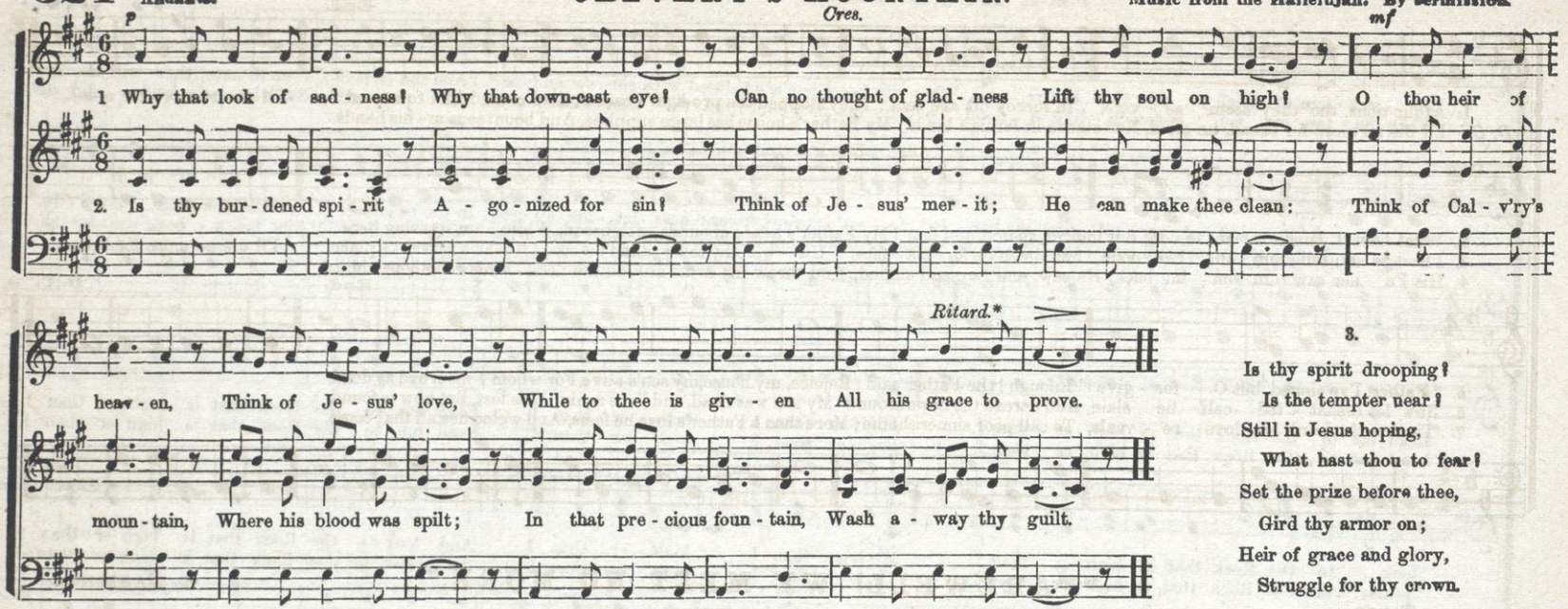
From the Hallelujah, by Dr. MASON. By permission.



324 Andante.

CALVARY'S MOUNTAIN.

Music from the Hallelujah. By permission.



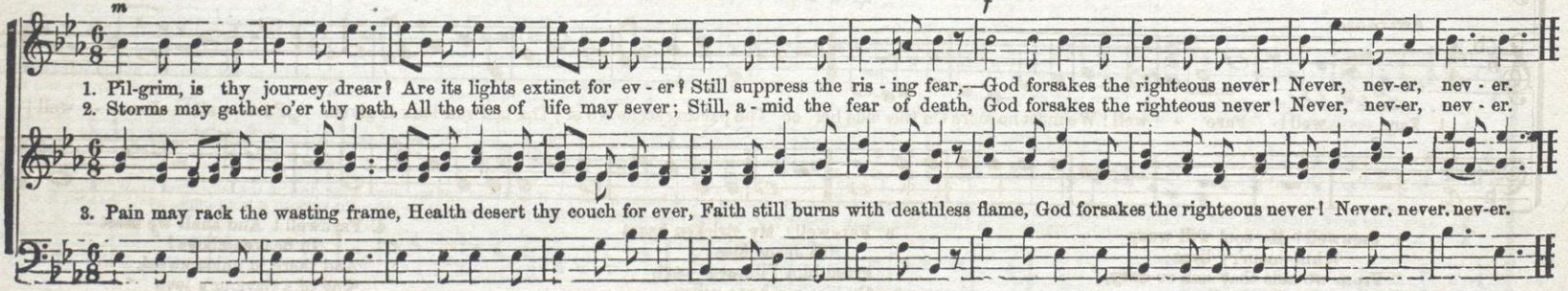
3.

Is thy spirit drooping!
Is the tempter near!
Still in Jesus hoping,
What hast thou to fear!
Set the prize before thee,
Gird thy armor on;
Heir of grace and glory,
Struggle for thy crown.

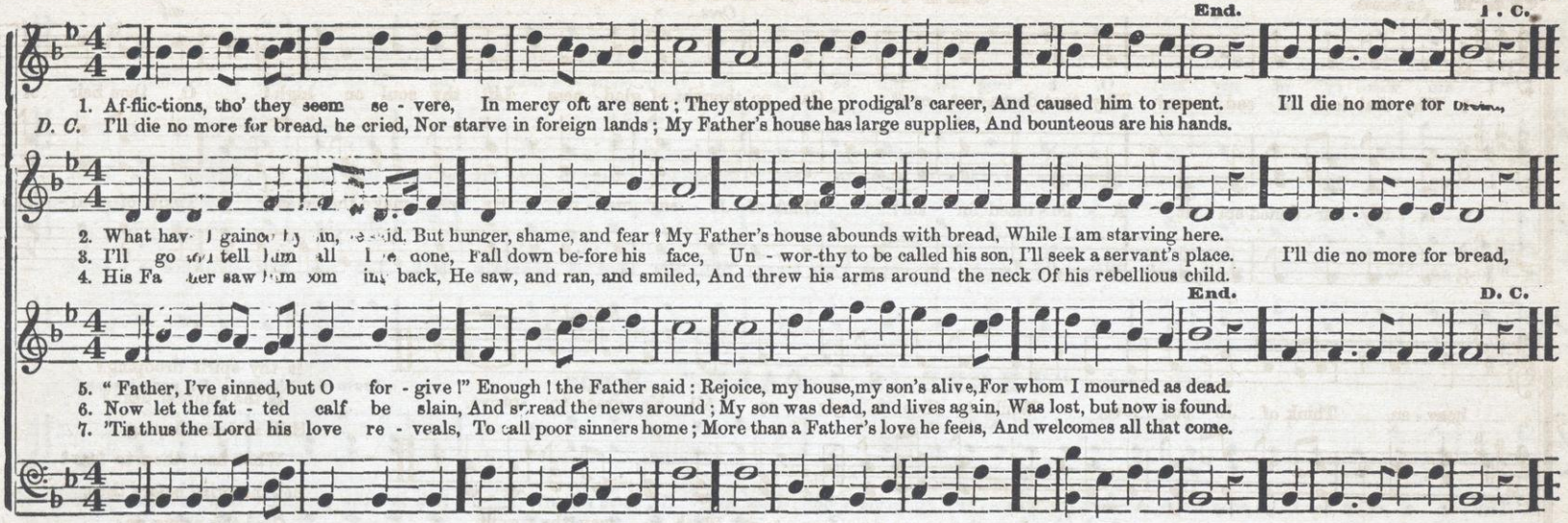
* The time may be slackened a *very little* here, but should not drawl.

THE CHRISTIAN PILGRIM

From the Cythara.

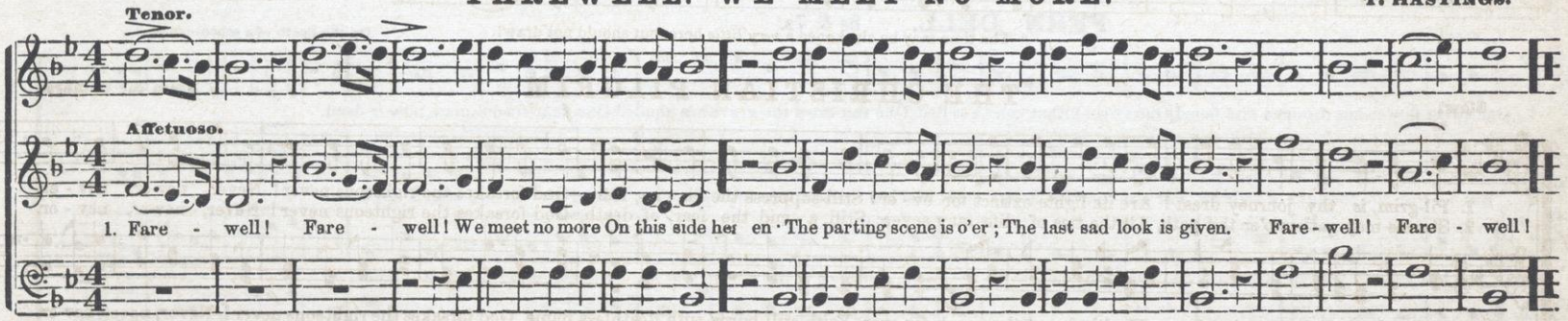


THE PRODIGAL'S RETURN. C. M.



"FAREWELL! WE MEET NO MORE."

T. HASTINGS.



2. Farewell ! My soul will weep
Whne mem'ry lives
From wounds that sink so deep,
No earthly hand relieves

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

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

"I AM WEARY OF MY SIN."

From Musical Review.

1. "I am wea - ry" of my sin; O, I long for full re - lease: Sa - viour, come and take me in, With thy - self to dwell in peace.

2. "I am wea - ry" of my pains, Bring me, Lord, with thee to rest; Change my groans to joy - ful strains, 'Mid the con - cert of the blest.

3. "I am wea - ry" of the earth, Where the wick - ed spurn thy love; With thy sons of heavenly birth, Let me wor - ship thee a - bove.

"THERE IS A CALM." Hymn.

From the Shawm. By permission.

There is a calm for those who weep, A rest for wea - ry pilgrims found: They softly lie, and sweetly sleep, Low in the ground, Low in the ground

FERN DELL. 8s & 7s.

Gently.

On the Death of a school-mate.

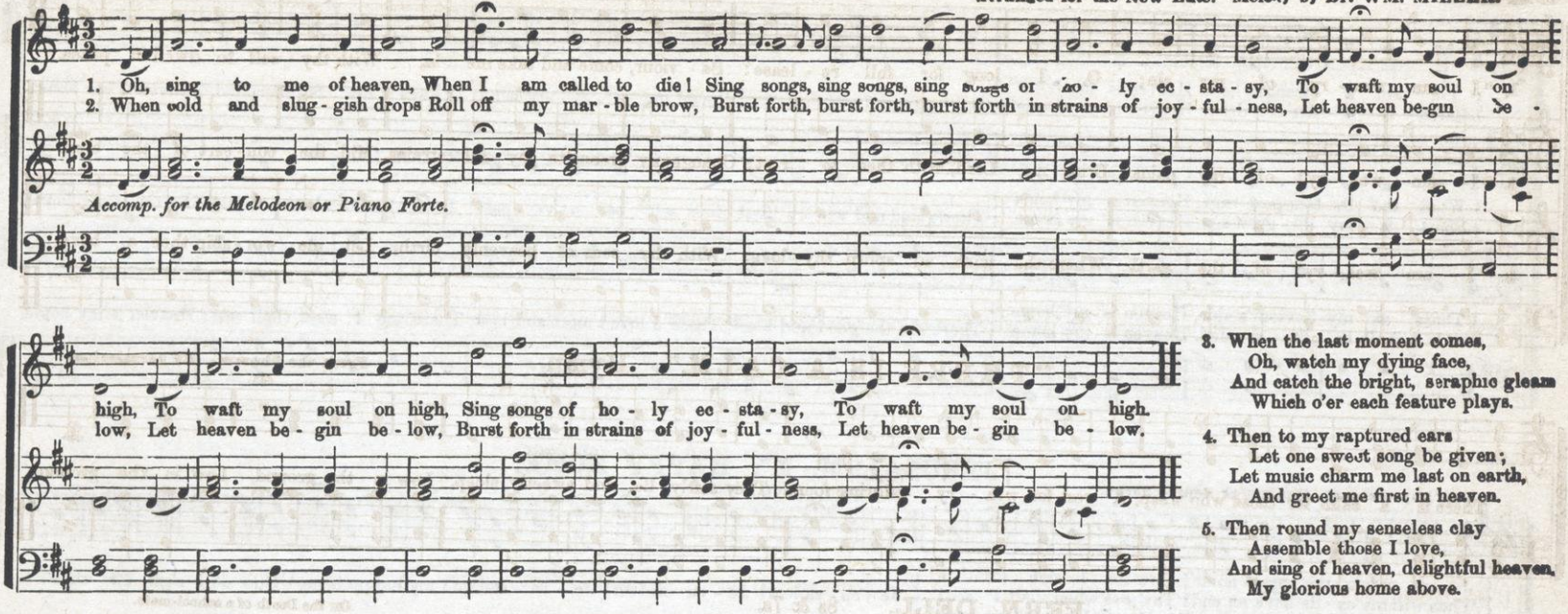
1. One sweet flower has drooped and faded, One sweet infant voice has fled; One fair brow the grave has shaded, One dear school-mate now is dead.

2. But we feel no thought of sadness, For our friend is happy now; She has knelt in heart-felt gladness, Where the blessed angels bow.

3. She has gone to heaven before us, But she turns and waves her hand, Pointing to the glories o'er us, In that happy spir-it land.

O SING TO ME OF HEAVEN

Arranged for the New Lute. Melody by Dr. WM. MILLER.

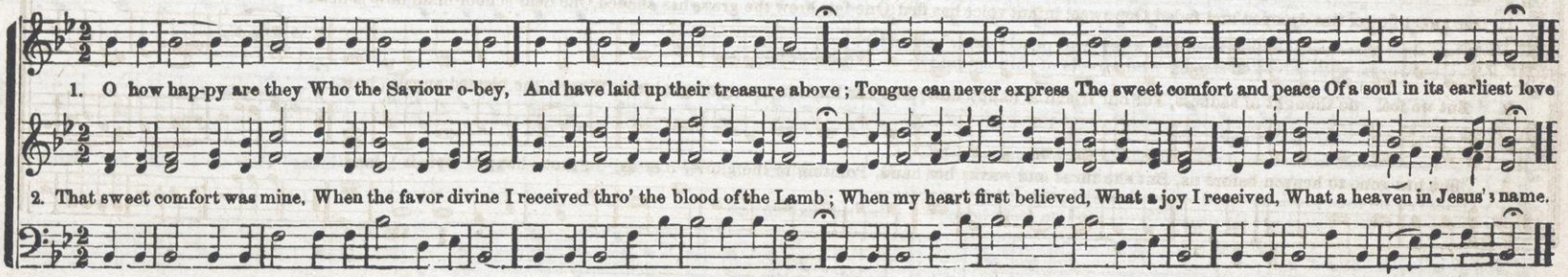


3. When the last moment comes,
Oh, watch my dying face,
And catch the bright, seraphic gleam
Which o'er each feature plays.

4. Then to my raptured ears
Let one sweet song be given;
Let music charm me last on earth,
And greet me first in heaven.

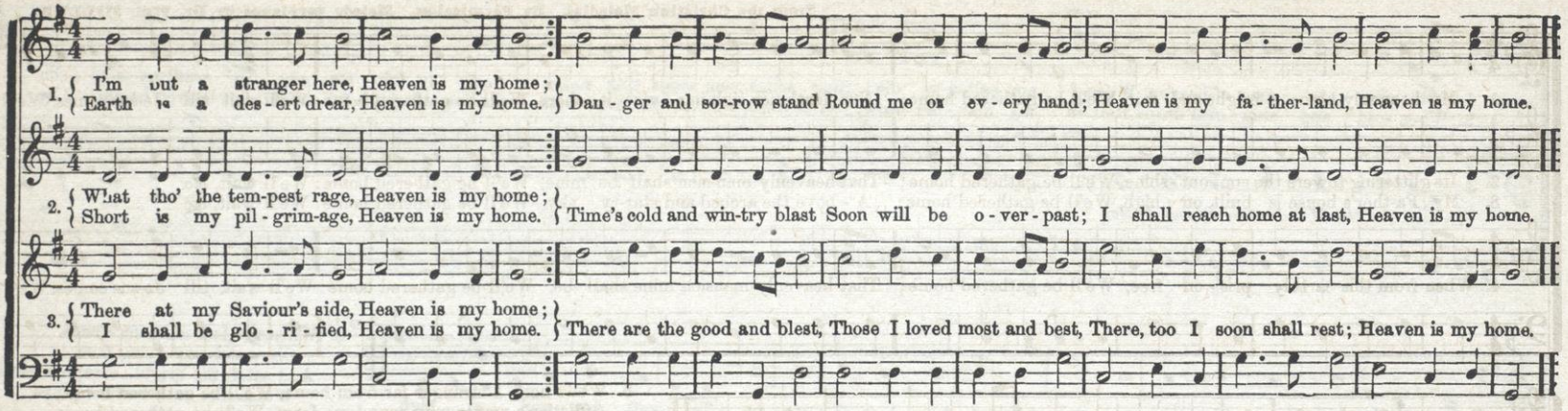
5. Then round my senseless clay
Assemble those I love,
And sing of heaven, delightful heaven,
My glorious home above.

THE CONVERT. 15th P. M. (12,9,12,9.)



OAK. 6s & 4s.

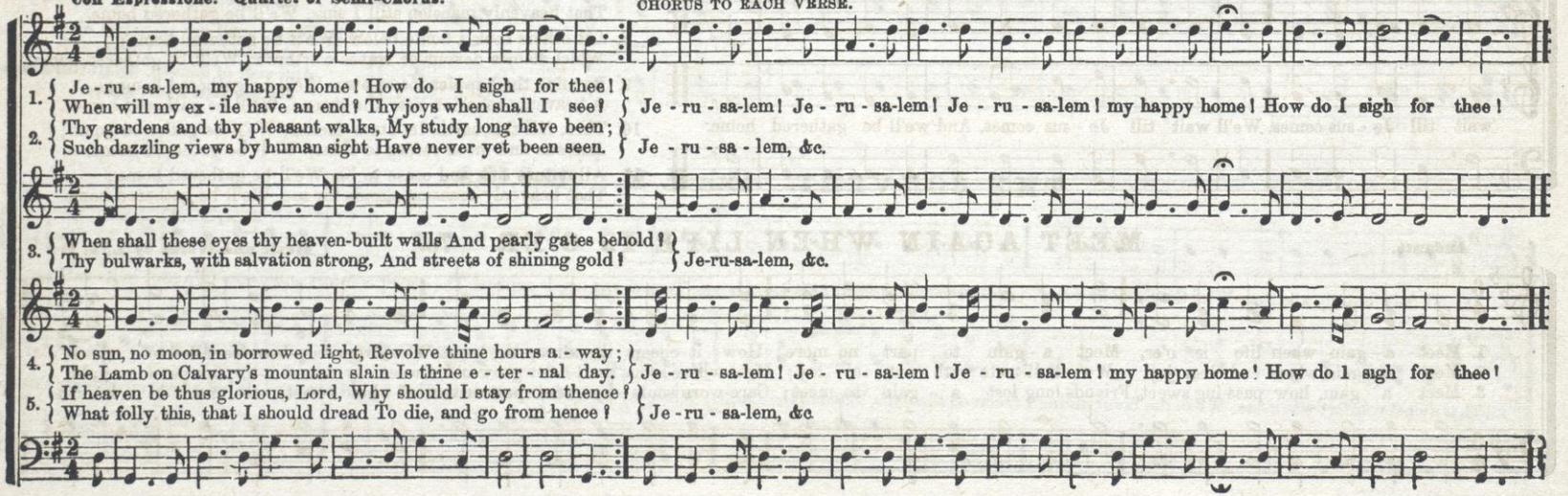
From the Hallelujah, by Dr. MASON. By permission.



JERUSALEM, MY HAPPY HOME.

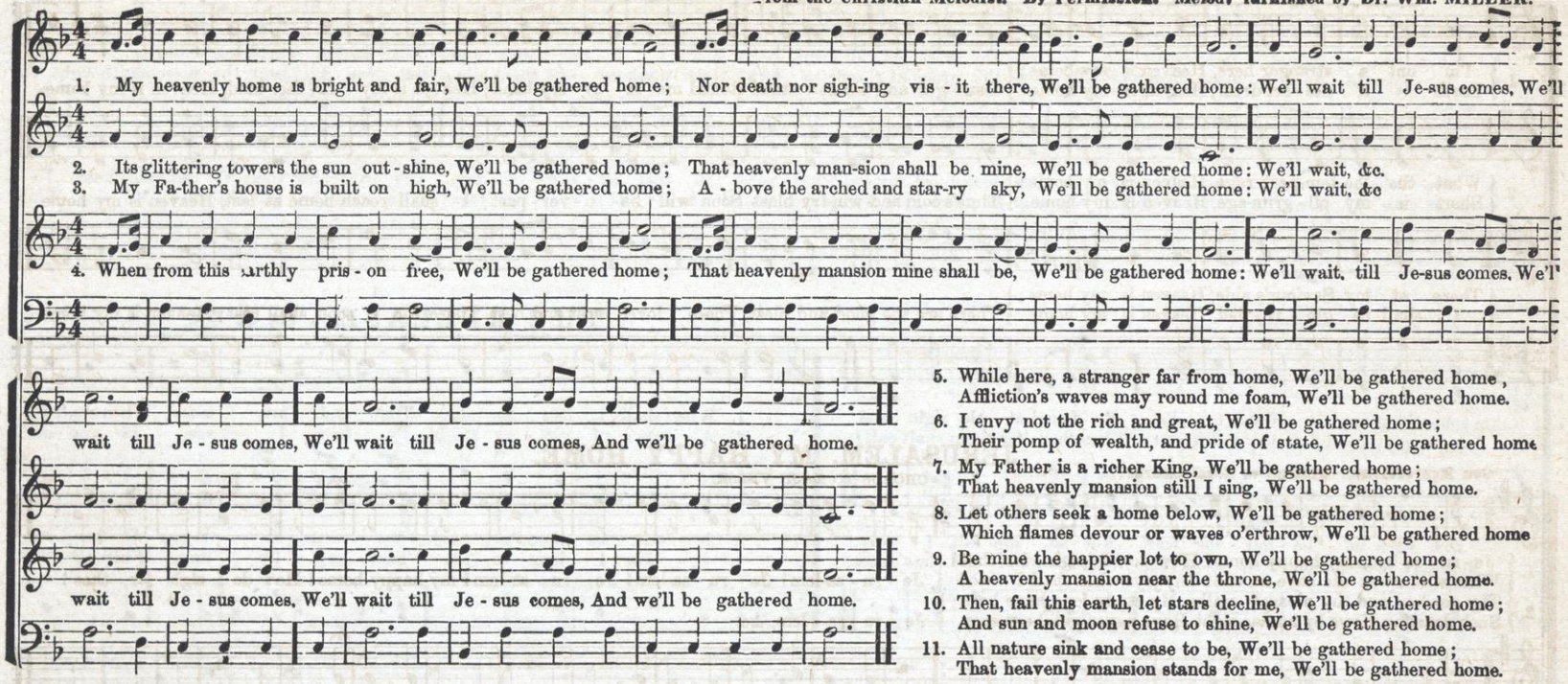
Con Espressione. Quartet or Semi-Chorus.

CHORUS TO EACH VERSE.



THE HEAVENLY MANSION.

From the Christian Melodist. By Permission. Melody furnished by Dr. Wm. MILLER.

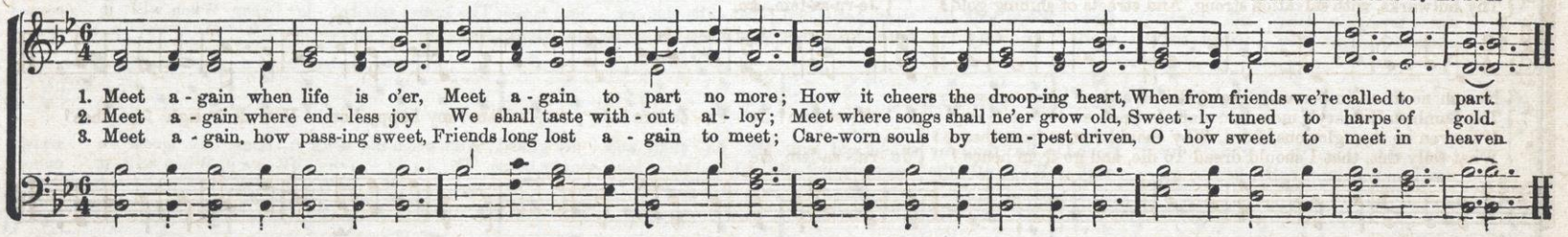


5. While here, a stranger far from home, We'll be gathered home,
Affliction's waves may round me foam, We'll be gathered home.
6. I envy not the rich and great, We'll be gathered home;
Their pomp of wealth, and pride of state, We'll be gathered home
7. My Father is a richer King, We'll be gathered home;
That heavenly mansion still I sing, We'll be gathered home.
8. Let others seek a home below, We'll be gathered home;
Which flames devour or waves o'erthrow, We'll be gathered home
9. Be mine the happier lot to own, We'll be gathered home;
A heavenly mansion near the throne, We'll be gathered home.
10. Then, fail this earth, let stars decline, We'll be gathered home;
And sun and moon refuse to shine, We'll be gathered home.
11. All nature sink and cease to be, We'll be gathered home;
That heavenly mansion stands for me, We'll be gathered home.

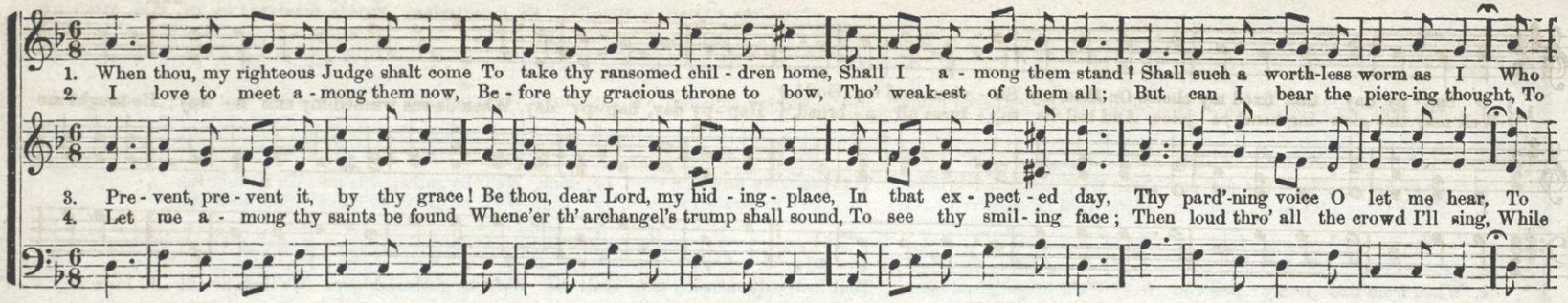
Andante.

MEET AGAIN WHEN LIFE IS O'ER. 7s.

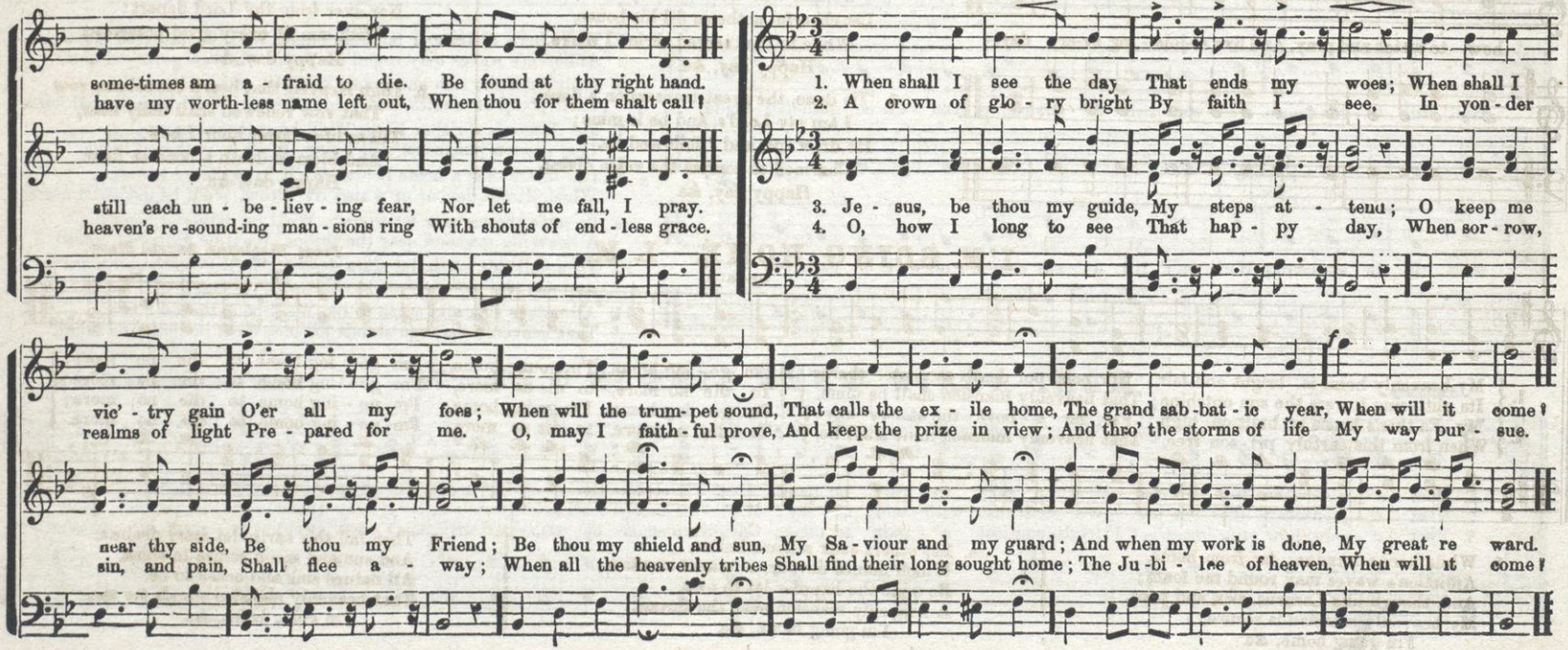
Music and Words by L. S. H



HEDDING. 4th P. M. (886.886.)

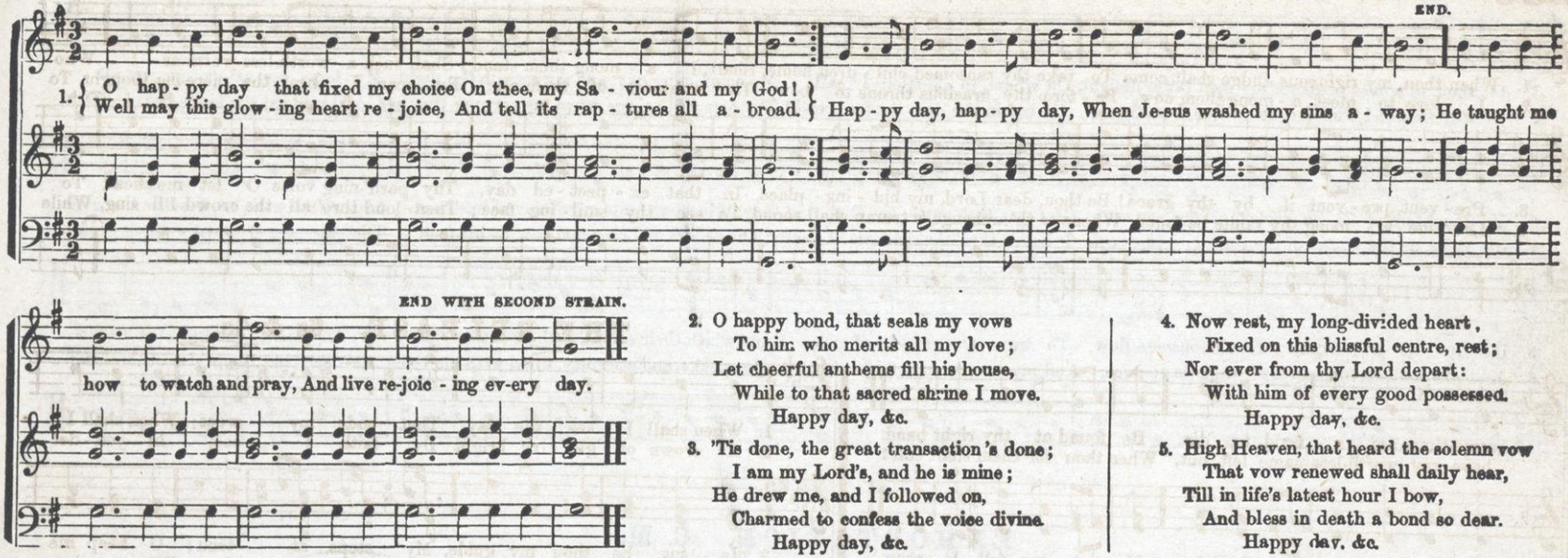


THE RELEASE. 6s & 4s.



HAPPY DAY. L. M.

From Wesleyan Sacred Harp.



2. O happy bond, that seals my vows
To him who merits all my love;
Let cheerful anthems fill his house,
While to that sacred shrine I move.
Happy day, &c.

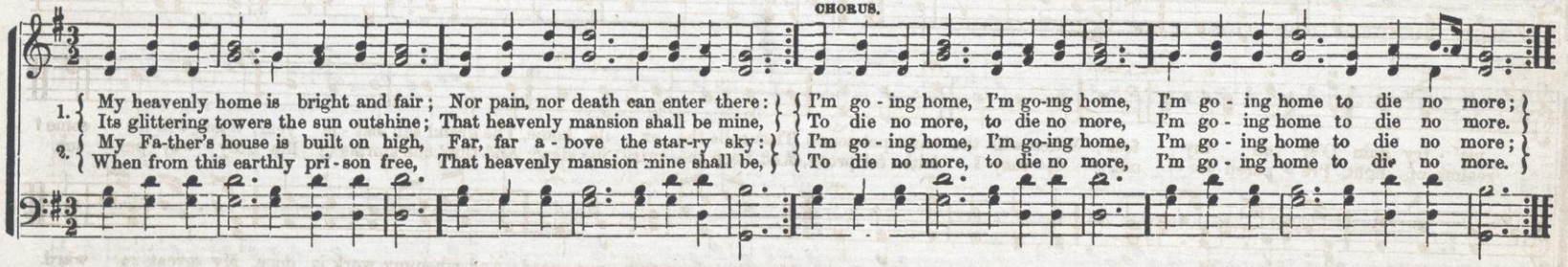
3. 'Tis done, the great transaction 's done;
I am my Lord's, and he is mine;
He drew me, and I followed on,
Charmed to confess the voice divine.
Happy day, &c.

4. Now rest, my long-divided heart,
Fixed on this blissful centre, rest;
Nor ever from thy Lord depart:
With him of every good possessed.
Happy day, &c.

5. High Heaven, that heard the solemn vow
That vow renewed shall daily hear,
Till in life's latest hour I bow,
And bless in death a bond so dear.
Happy day, &c.

I'M GOING HOME. L. M.

From Wesleyan Sacred Harp.

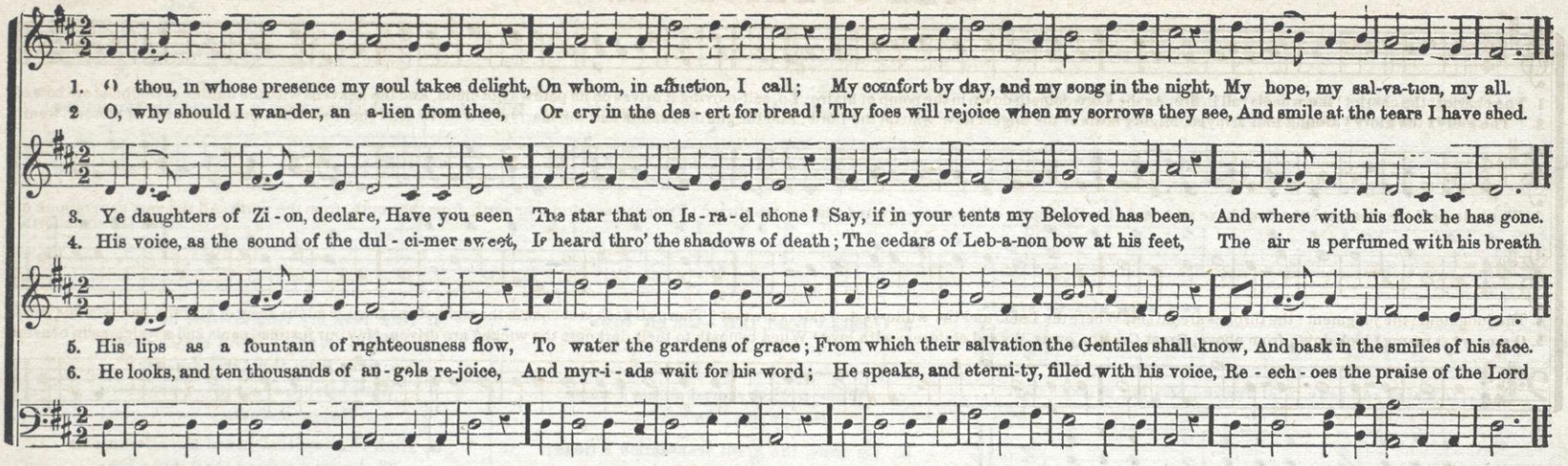


3. While here a stranger, far from home,
Affliction's waves may round me foam;
And, though like Lazarus, sick and poor,
My heavenly mansion is secure.
I'm going home, &c.

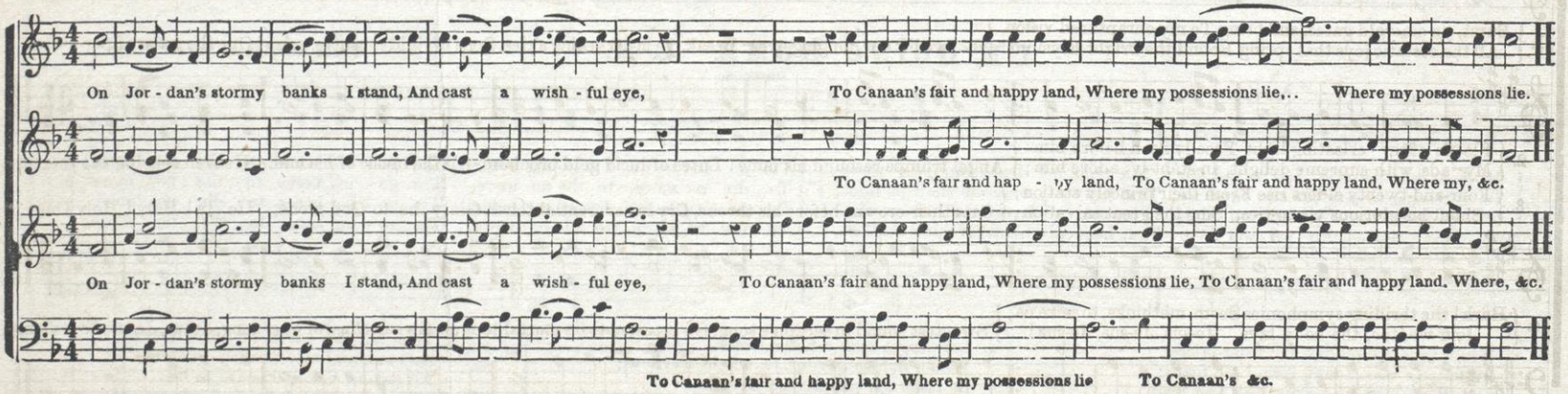
4. Let others seek a home below,
Which flames devour, or waves o'erflow;
Be mine the happier lot to own,
A heavenly mansion near the throne.
I'm going home, &c.

5. Then fail this earth, let stars decline,
And sun and moon refuse to shine,
All nature sink and cease to be,
That heavenly mansion stands for me.
I'm going home, &c.

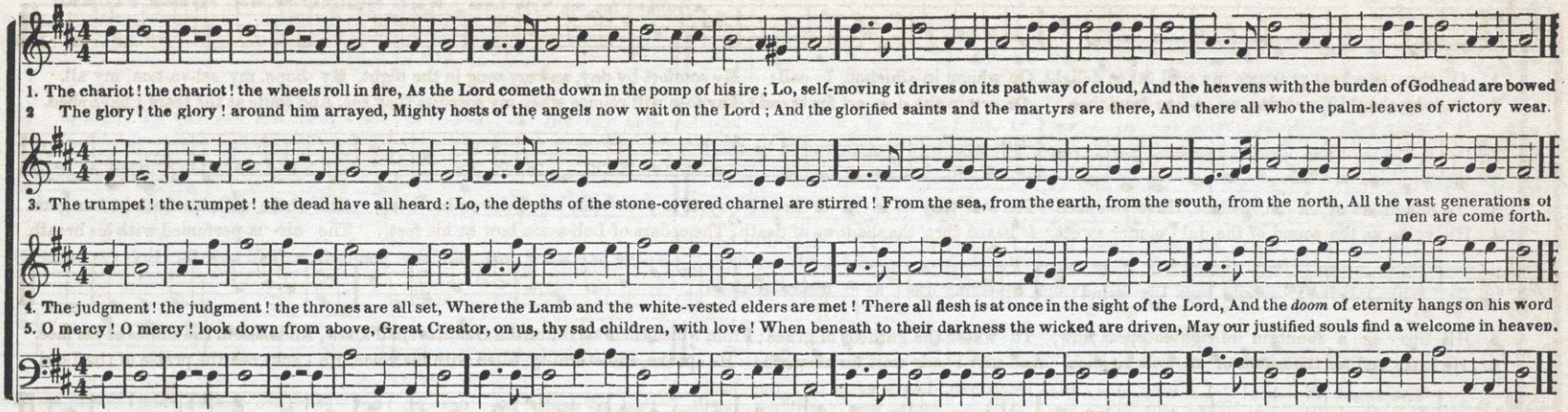
332 BELOVED. S. M. 11s & 8s.



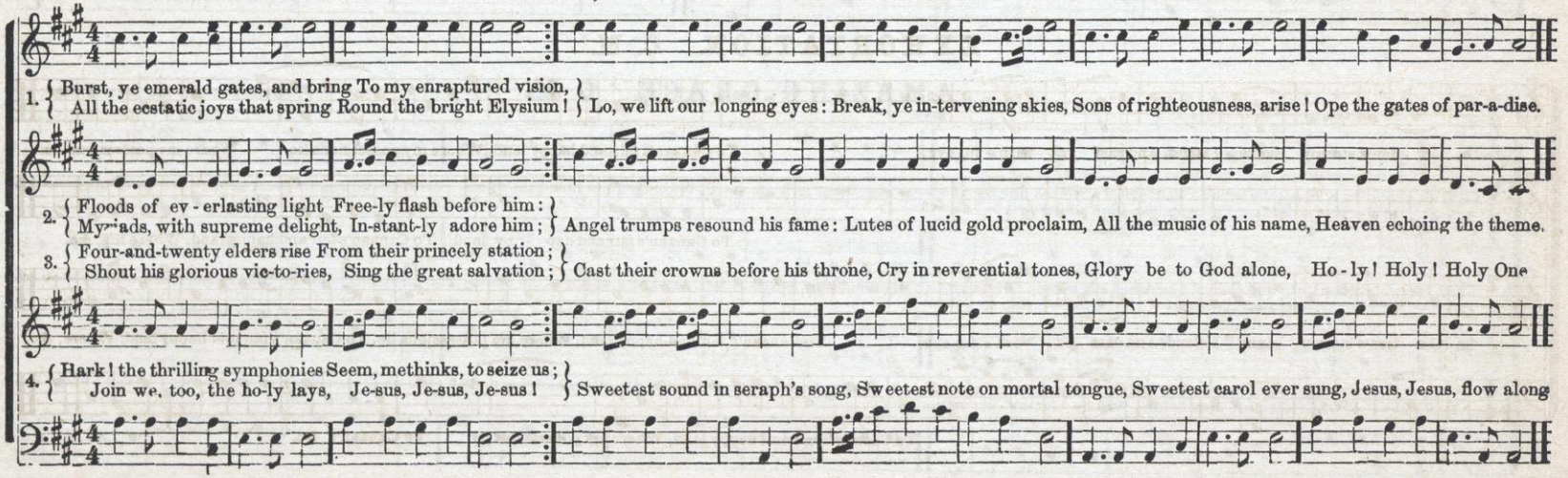
EXHORTATION. C. M.



THE CHARIOT. 12s.

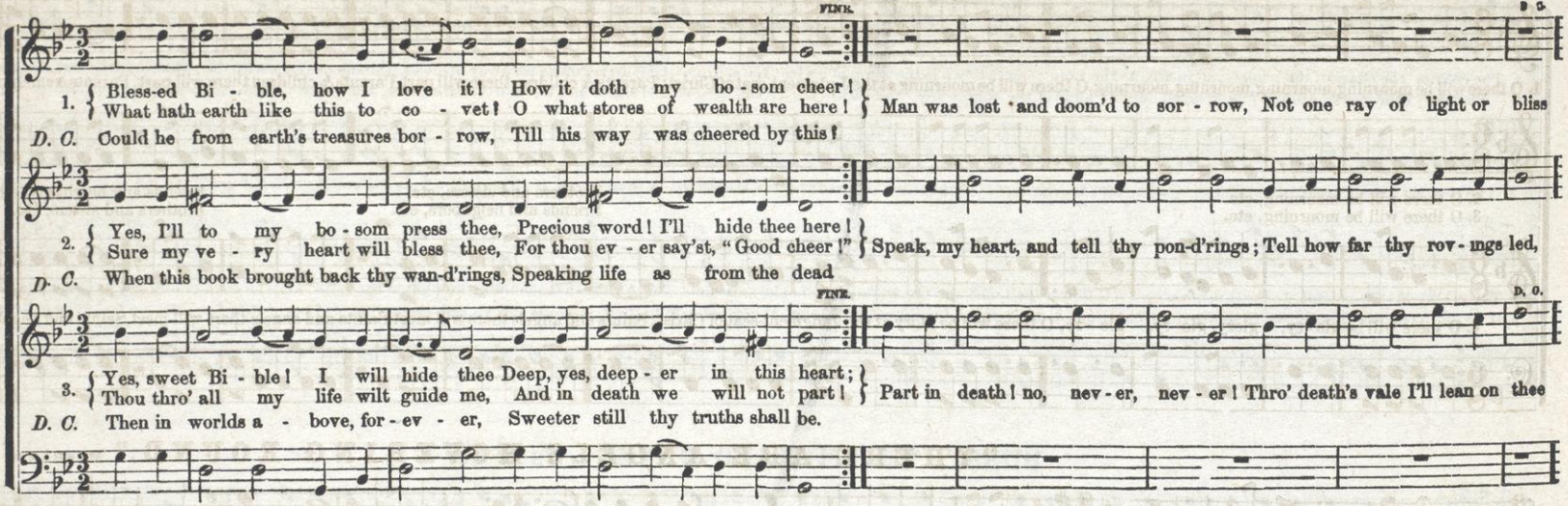


BURST, YE EMERALD GATES. 7s & 6s.



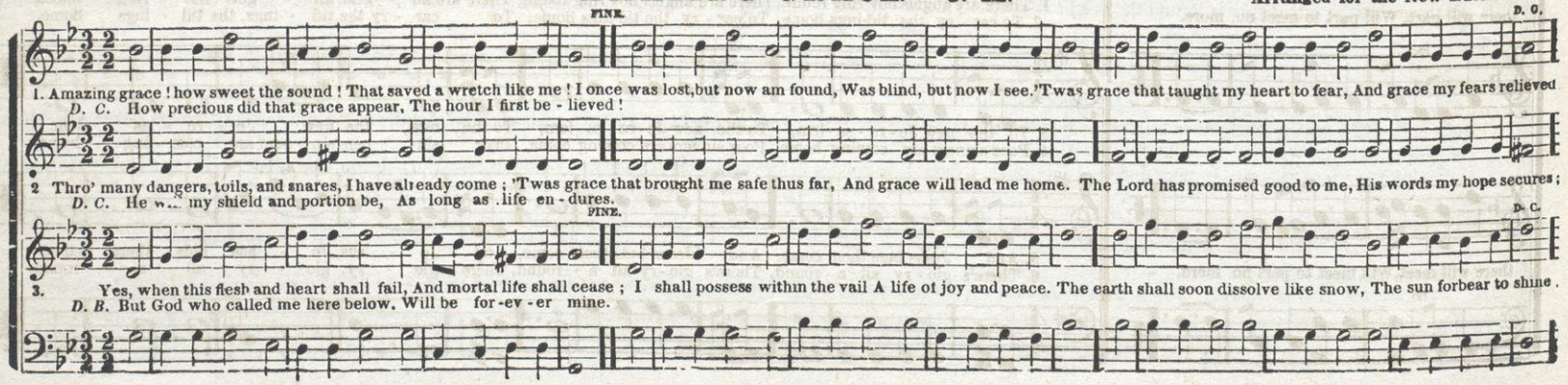
334 BLESSED BIBLE. 8s & 7. (Double).

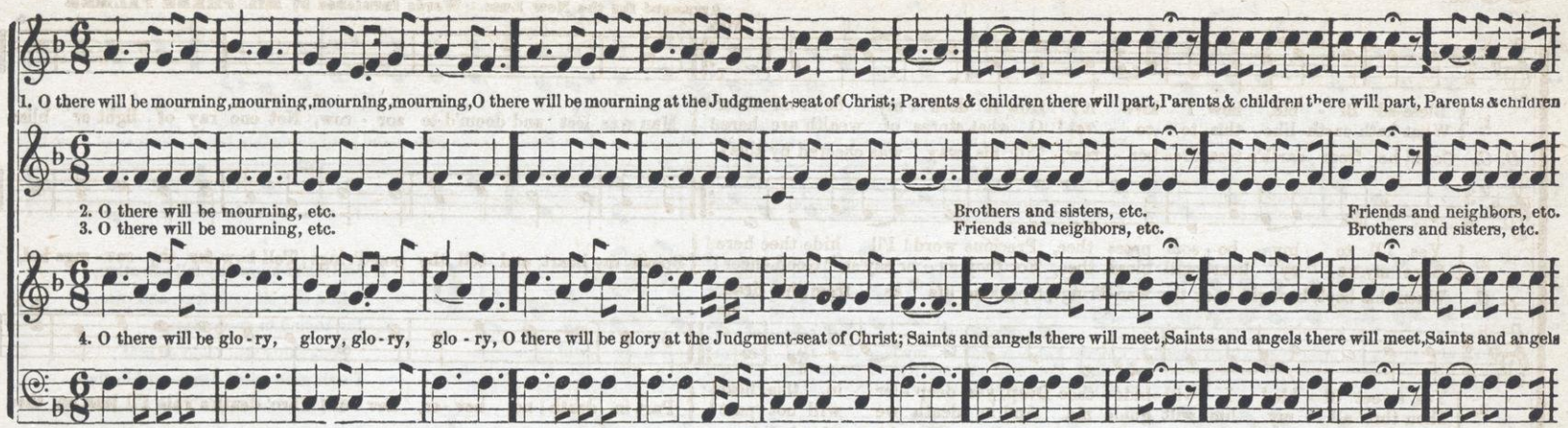
Arranged for the New Lute. Words furnished by Mrs. PHEBE PALMER



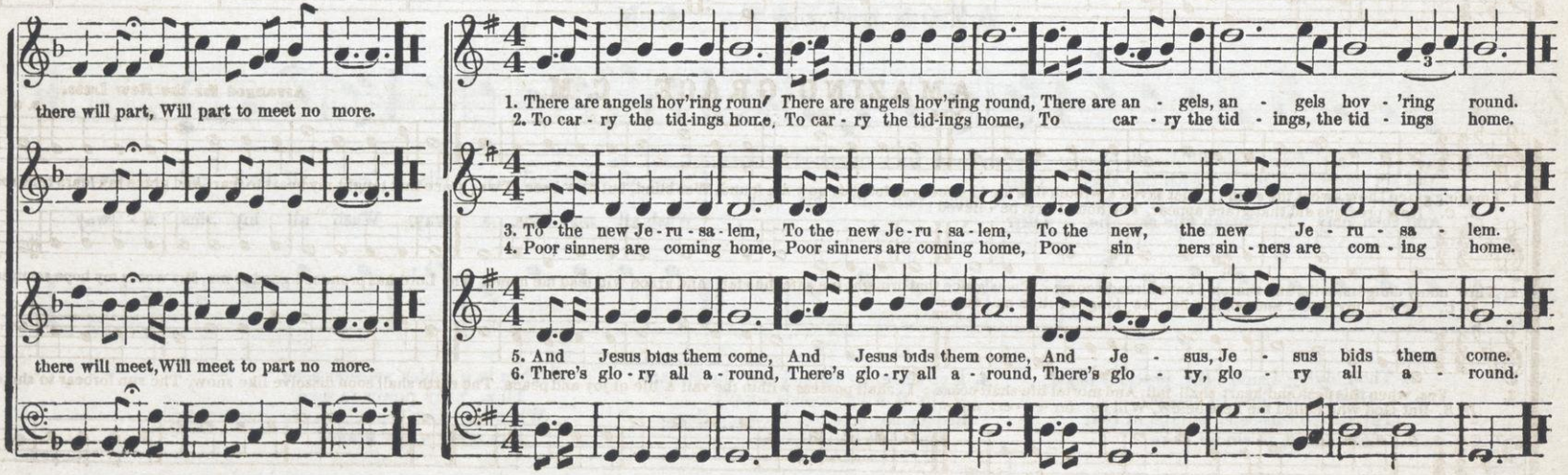
AMAZING GRACE. C. M.

Arranged for the New Lute.

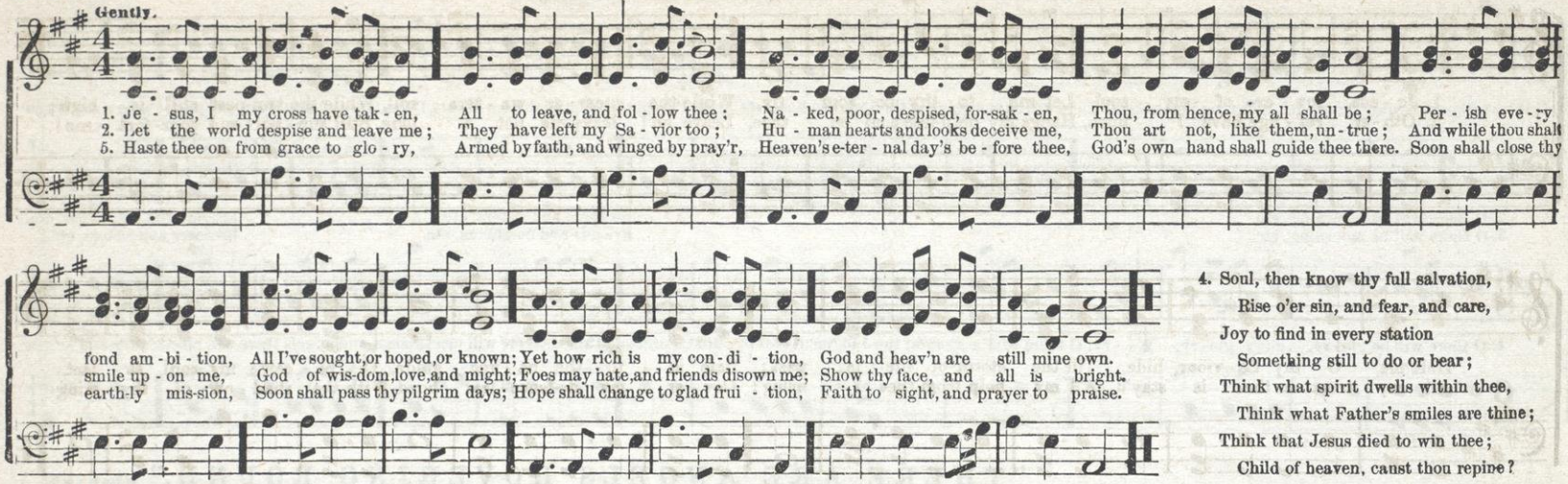




"THERE ARE ANGELS HOVERING ROUND." HUSBAND.

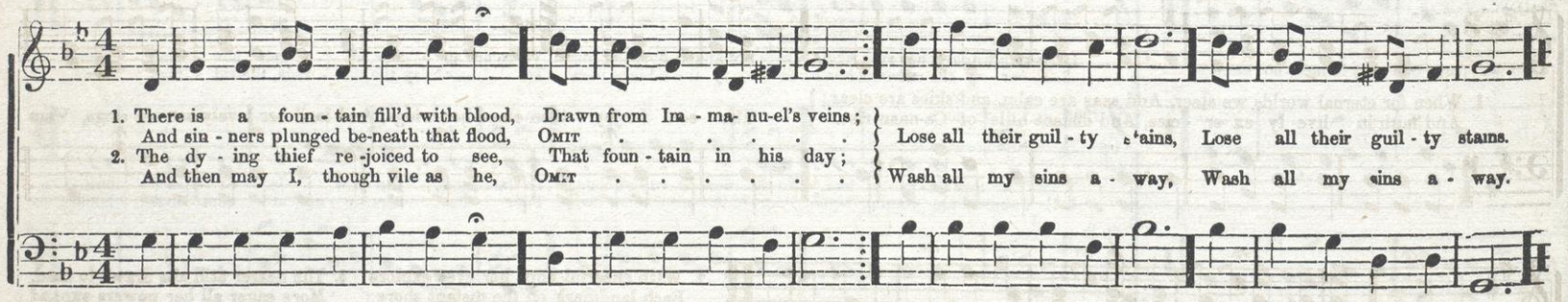


336 DISCIPLE —"Jesus, I my cross have taken." 9th P. M. (87,87.)



4. Soul, then know thy full salvation,
Rise o'er sin, and fear, and care,
Joy to find in every station
Something still to do or bear;
Think what spirit dwells within thee,
Think what Father's smiles are thine;
Think that Jesus died to win thee;
Child of heaven, canst thou repine?

ATONEMENT. C. M.



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

4. E'er since, by faith, I saw the stream
Thy flowing wounds supply,
Redeeming love has been my theme
And shall be, till I die

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

JESUS, LOVER OF MY SOUL. 7 s

1. Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the near - er wa - ters roll, While the tem-pest still is high;
2. Oth - er ref - uge have I none, Hangs my help-less soul on thee, Leave, ah! leave me not a - lone, Still sup - port and com - fort me!

Hide me, O my Sa - viour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive my soul at last.
All my trust on thee is stay'd, All my help from thee I bring; Cov - er my de-fence - less head With the shad - ow of thy wing

SONNET. 8s & 4.

1. When for eternal worlds we steer, And seas are calm, and skies are clear;
And faith in live- ly ex -er - cise, And distant hills of Ca-naan rise. } The soul for joy then claps her wings, And loud her lovely son-net sings, Vain

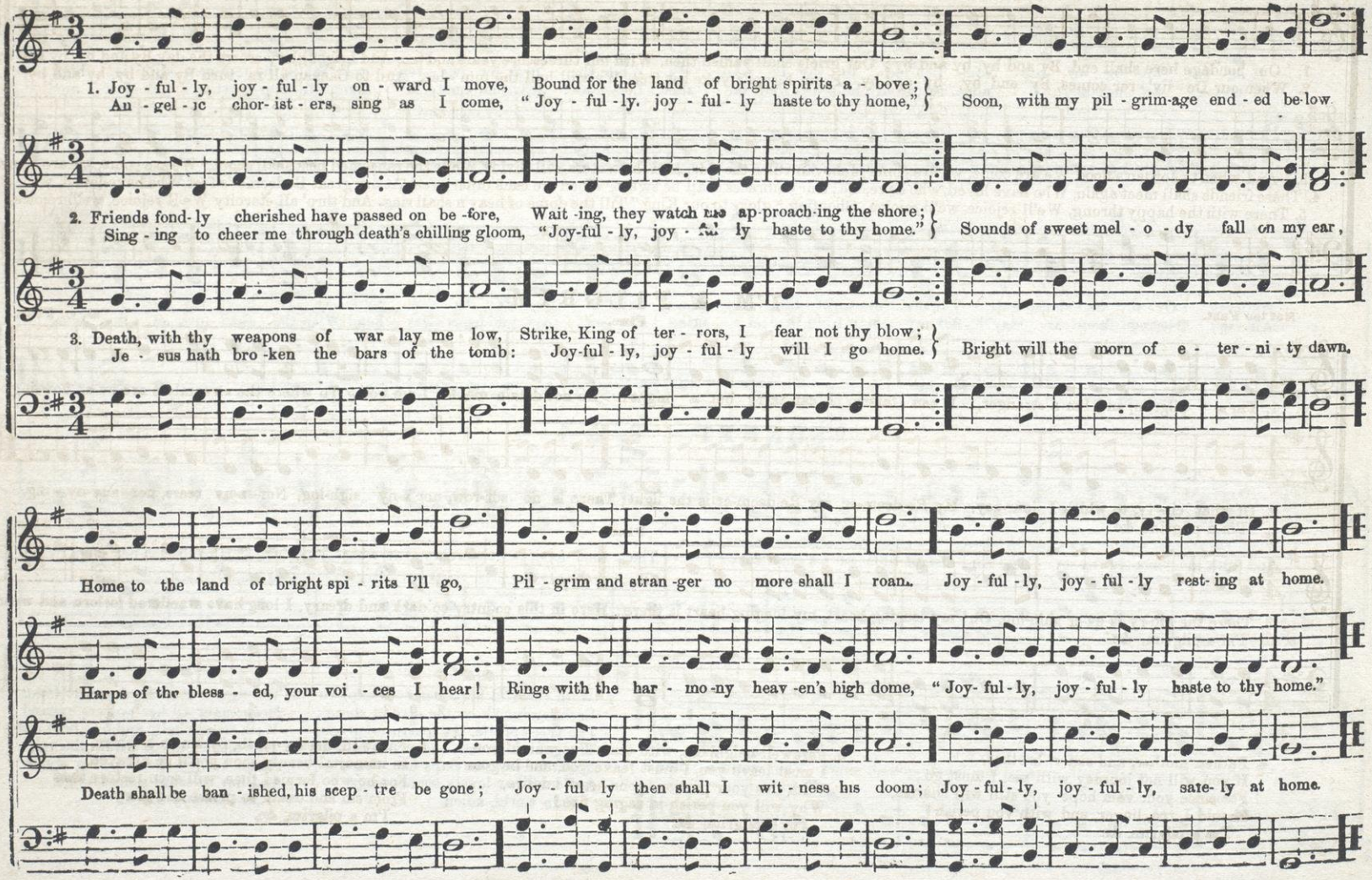
world adieu! Vain world a-dieu—And her lovely sonnet sings, Vain world a - dieu!

2. With cheerful hope her eyes explore
Each landmark on the distant shore;
The trees of life, the pastures green,
The golden streets, the crystal stream;
Again for joy she claps her wings,
And loud her lovely sonnet sings
Vain world, adieu

3. The nearer still she draws to land,
More eager all her powers expand
With steady helm and free bent sail
Her anchor drops within the veil
Again for joy she claps her wings
And her celestial sonnet sings,
On Canaan's shore

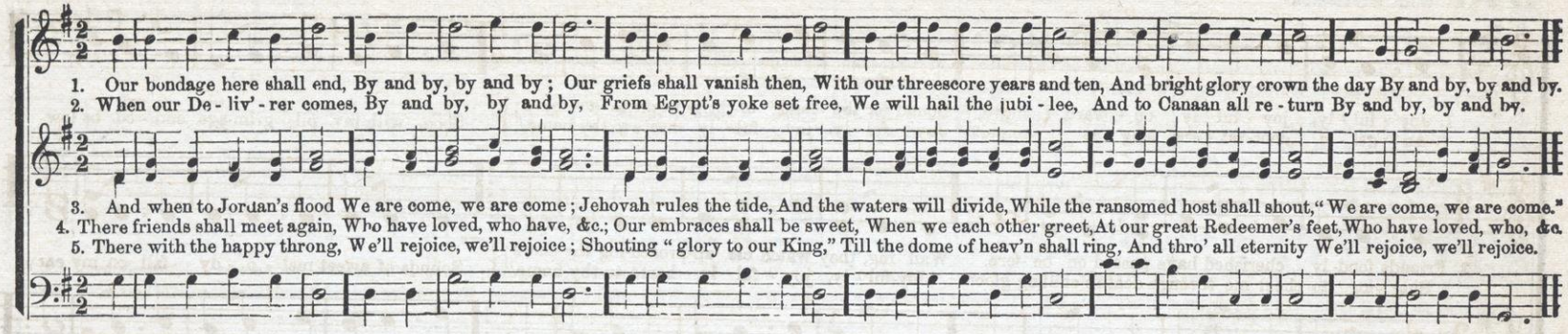
'JOYFULLY! JOYFULLY!" 10s.

Rev. A. D. MERRILL.



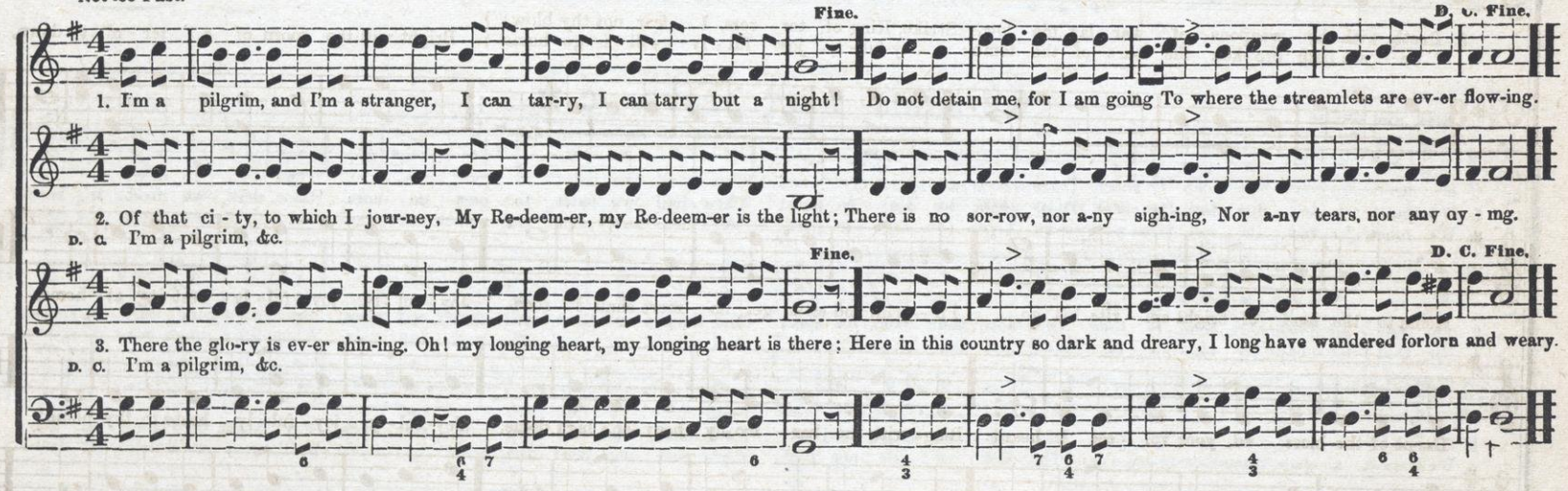
OUR BONDAGE HERE SHALL END. 6s & 7s.

Spirited



I'M A PILGRIM.

Not too Fast.

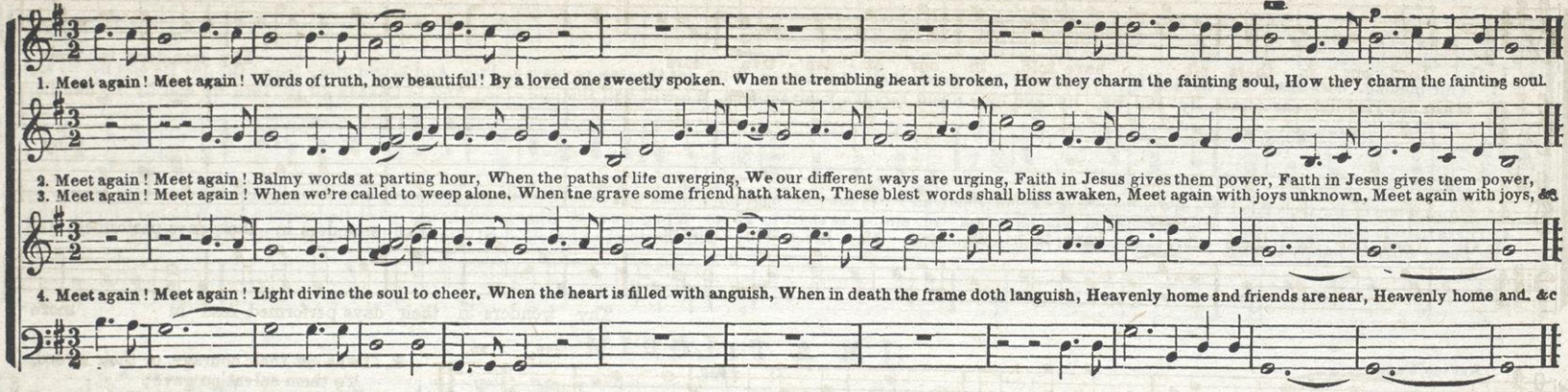


4. Father, mother, and sister, brother,
If you will not journey with me, I must go;
For since your vain hope you still will cherish,
Should I, too, linger, and with you perish!
I'm a pilgrim, &c

5. Farewell neighbors, with tears I've warn'd you,
I must leave you, I must leave you, and be gone·
With this your portion, your heart's desire,
Why will you perish in raging fire!
I'm a pilgrim, &c.

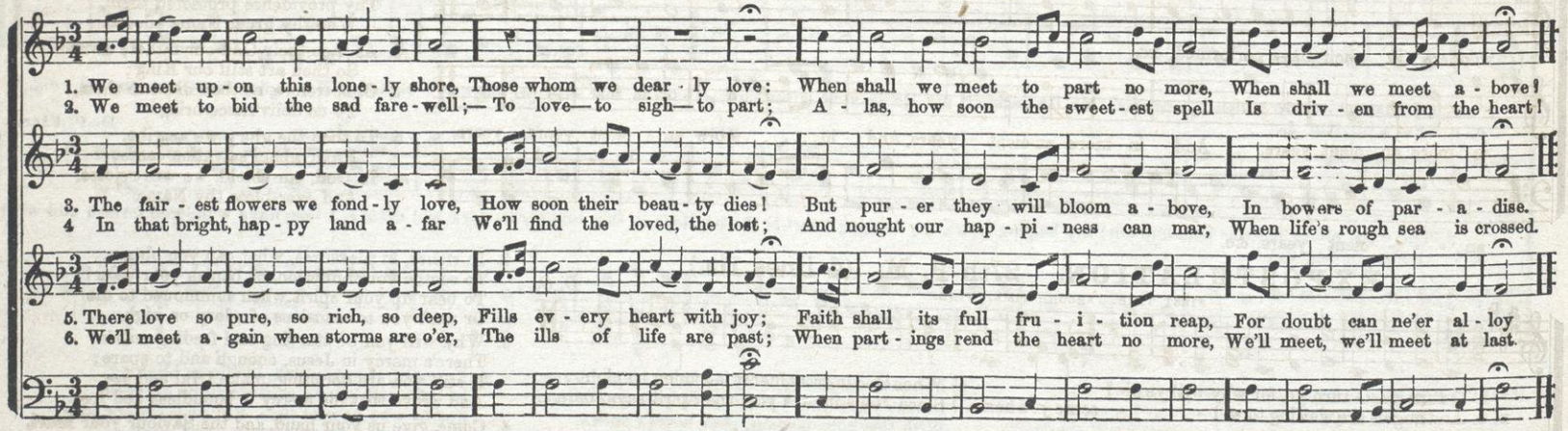
6. Farewell, dreary earth, by sin so blighted,
In immortal beauty soon you'll be arrayed,
For he who formed thee, will soon restore thee
From sin and death to praise and glory.
I'm a pilgrim, &c.

340 With Expression WORDS OF TRUTH, HOW BEAUTIFUL! Quartet.

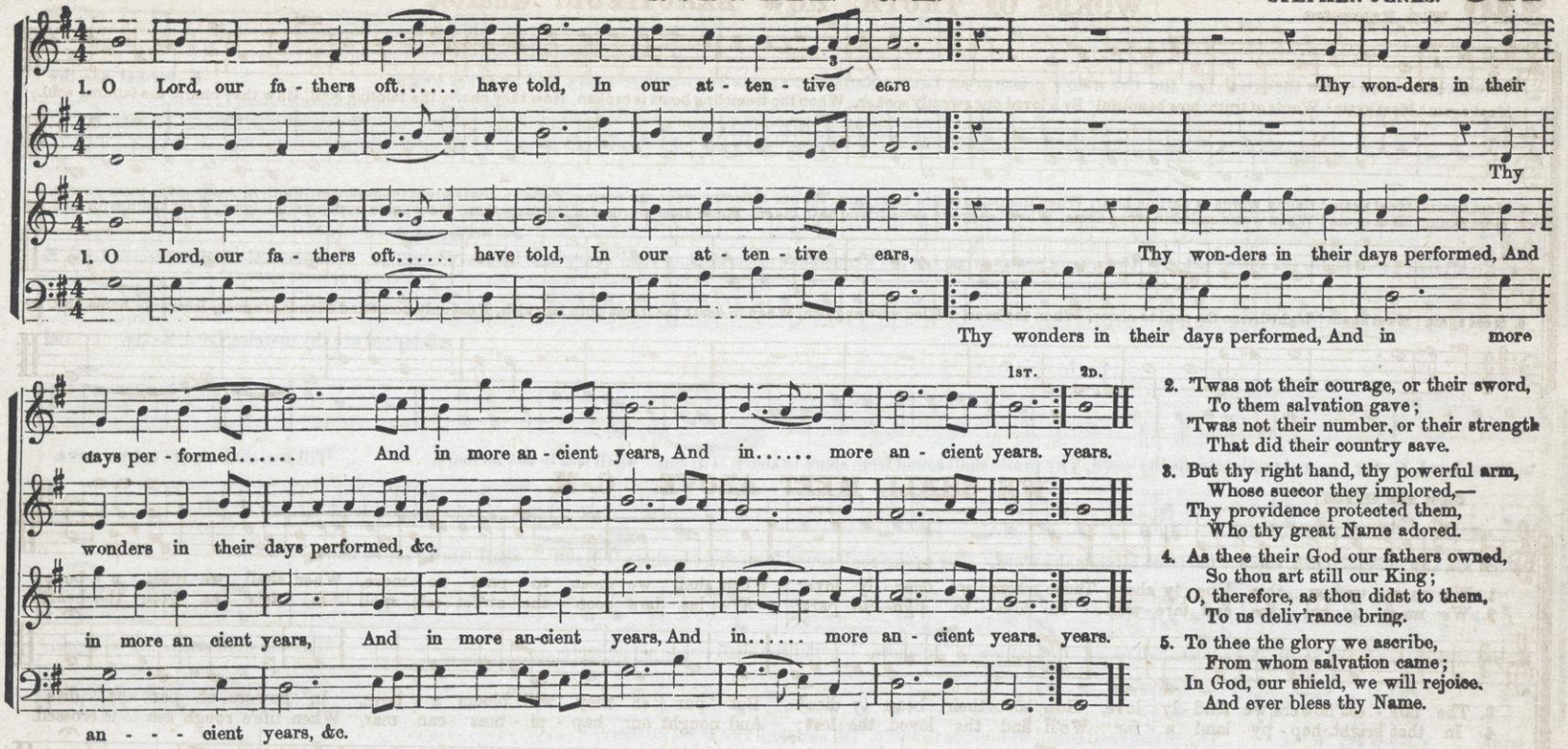


WE SHALL MEET ABOVE. C. M.

Slow and Gentle. D. C. O.



* Poetry by Miss J. M. B.



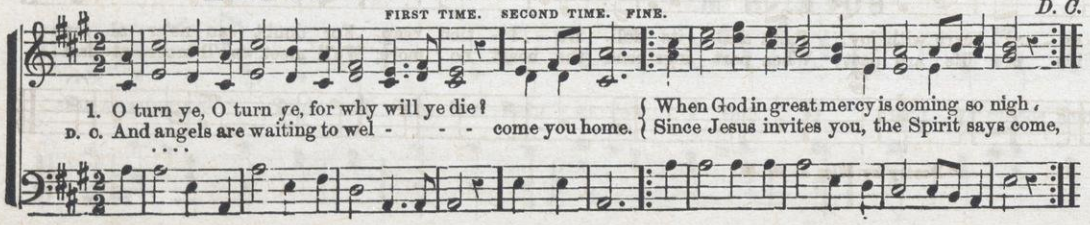
2. 'Twas not their courage, or their sword,
To them salvation gave;
'Twas not their number, or their strength
That did their country save.

3. But thy right hand, thy powerful arm,
Whose succor they implored,—
Thy providence protected them,
Who thy great Name adored.

4. As thee their God our fathers owned,
So thou art still our King;
O, therefore, as thou didst to them,
To us deliv'rance bring.

5. To thee the glory we ascribe,
From whom salvation came;
In God, our shield, we will rejoice,
And ever bless thy Name.

EXPOSTULATION. 27th P. M. (4 lines 11s.)

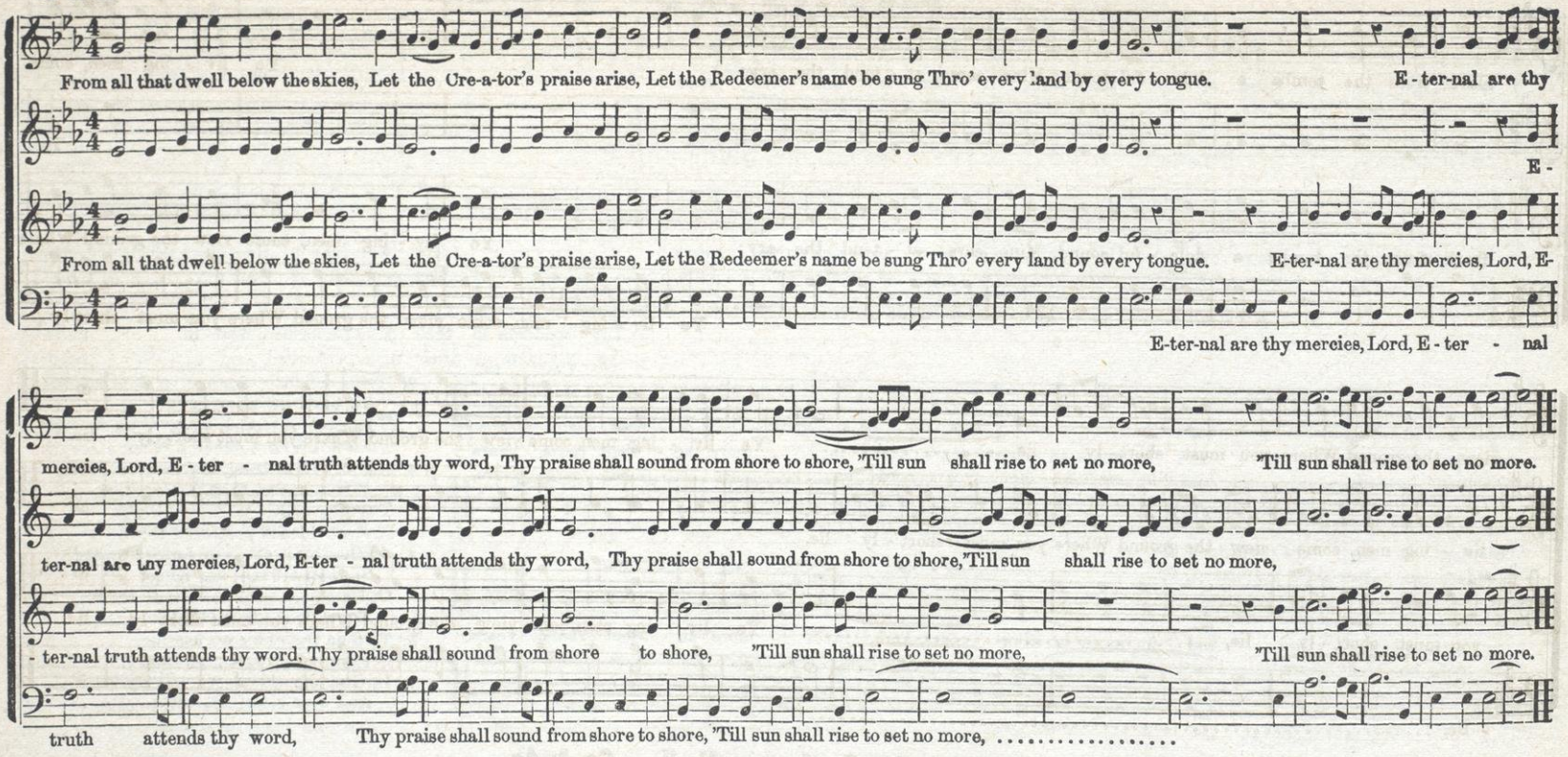


2. In riches, in pleasures, what can you obtain,
To soothe your affliction, or banish your pain?
To bear up your spirit when summoned to die
Or waft you to mansions of glory on high.

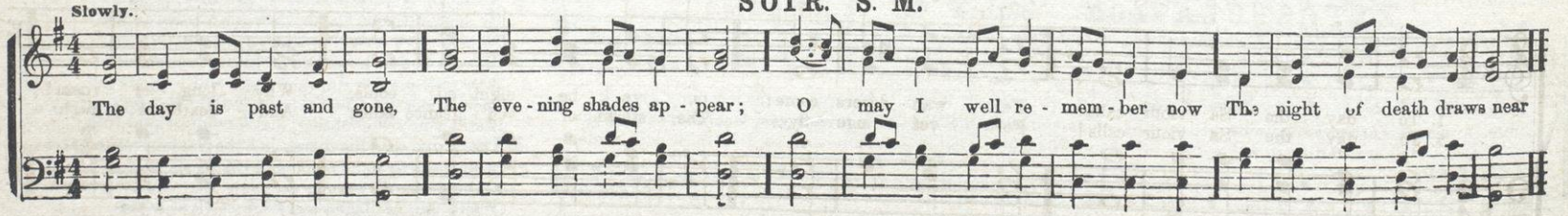
3. Why will you be starving and feeding on air?
There's mercy in Jesus, enough and to spare;
If still you are doubting, make trial and see,
And prove that his mercy is boundless and free.

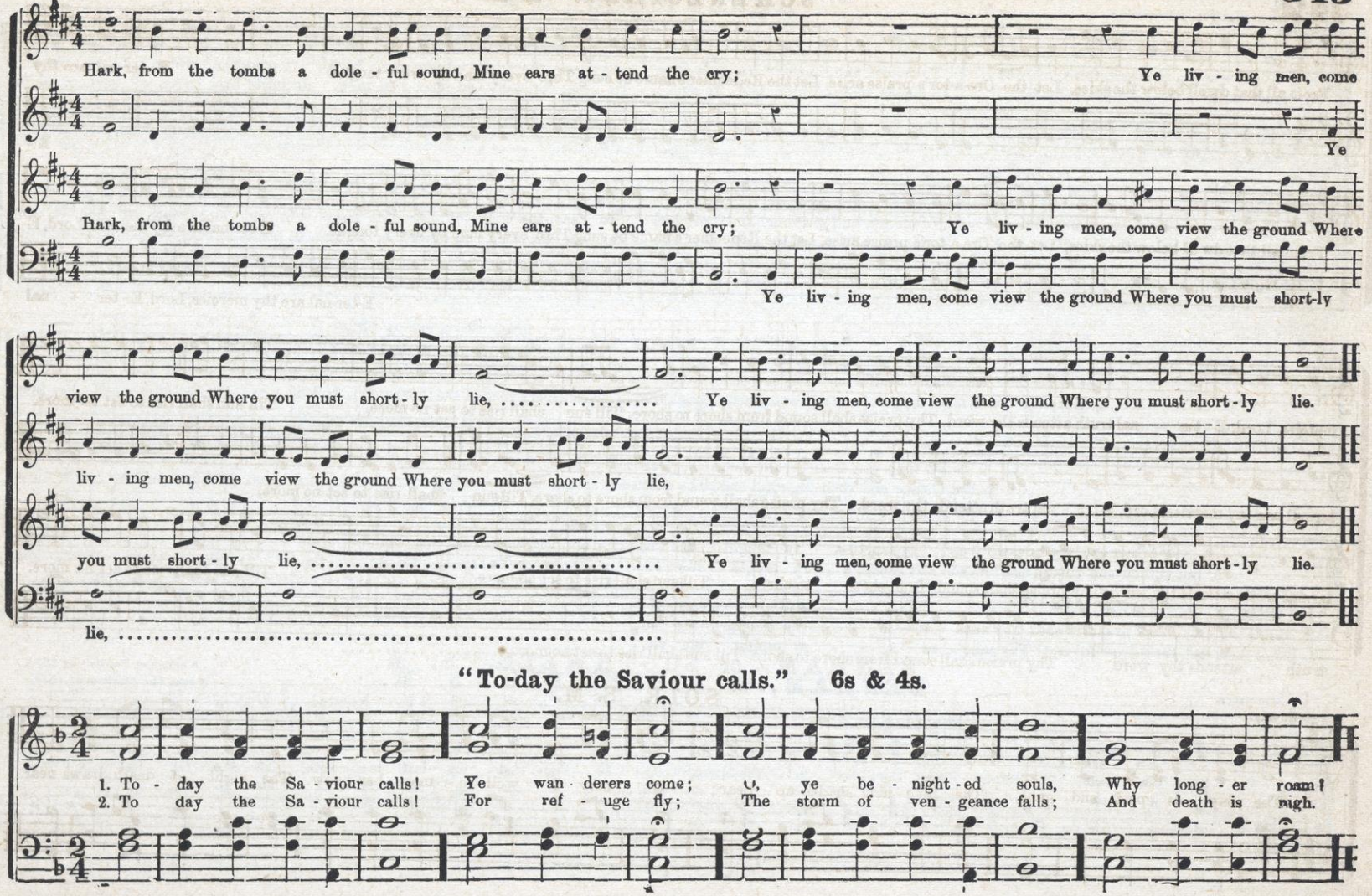
4. Come, give us your hand, and the Saviour your heart,
And trusting in heaven we never shall part;
O, how can we leave you? why will you not come?
We'll journey together, and soon be at home.

SCHENECTADY. L. M.



SOIR. S. M.

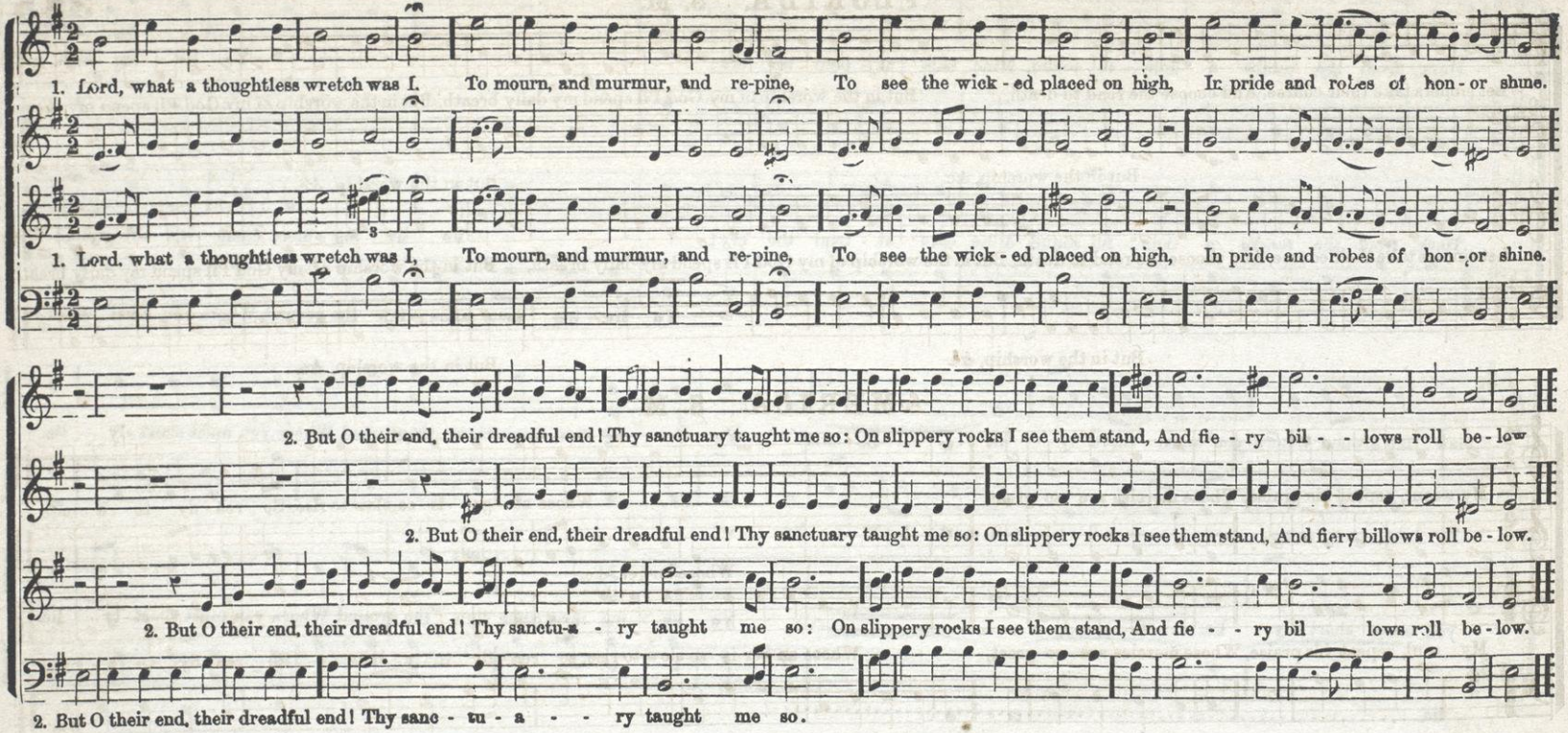




"To-day the Saviour calls." 6s & 4s.

344 Not too Boisterous.

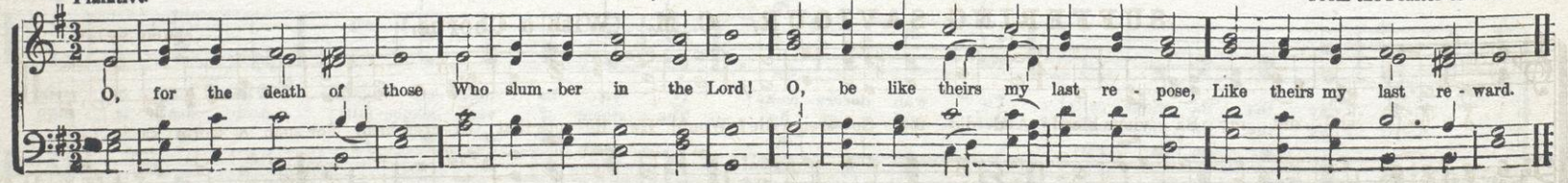
GREENWICH. L. M.



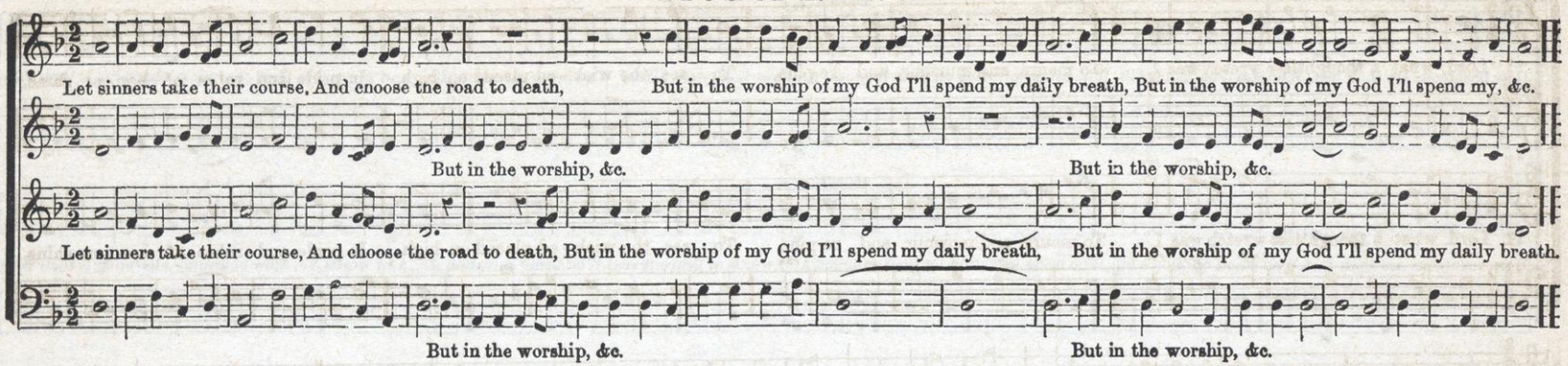
DENHAM, or SOUTHWELL. S. M.

Plaintive

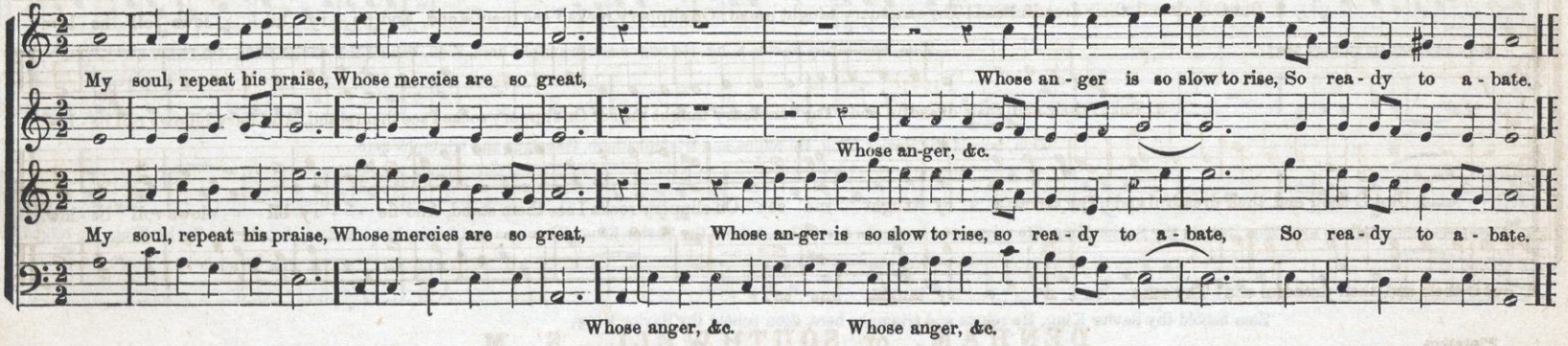
From the Psalter of 1588.



FLORIDA. S. M.

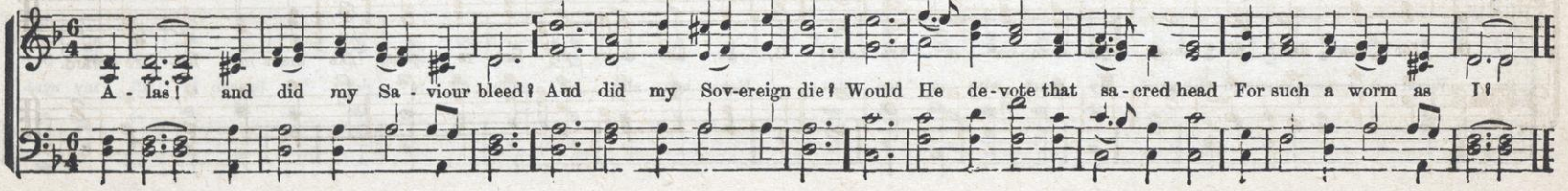


AMERICA. S. M.



SUFFERING SAVIOUR. C. M. (With a Chorus.)

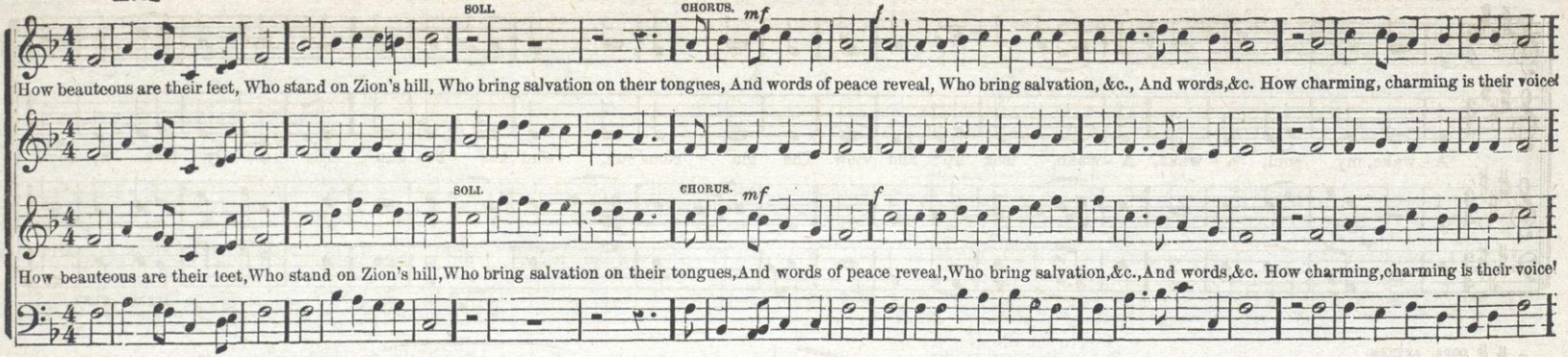
opular Melody.

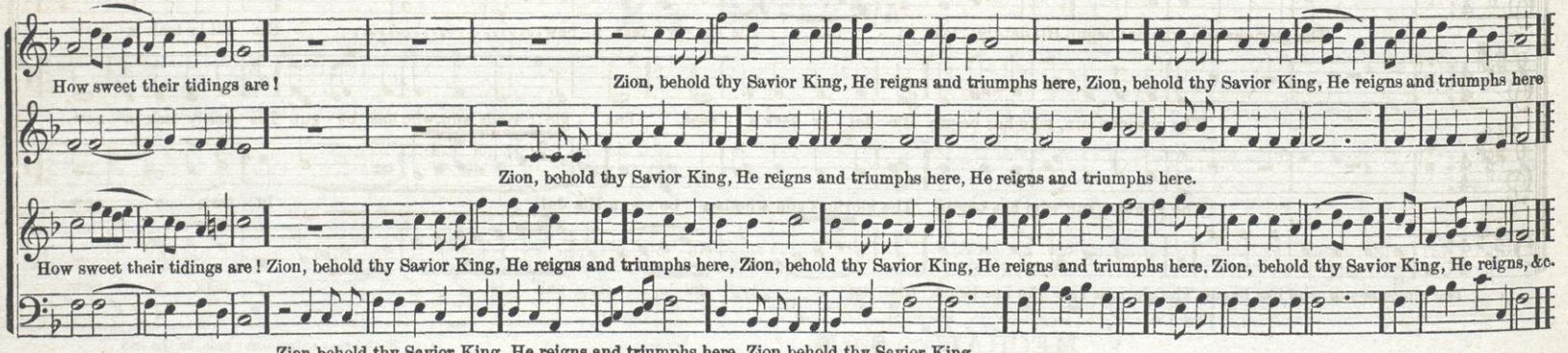


WORCESTER. S. M. Double Or Short Anthem.

Lively

WOOD.

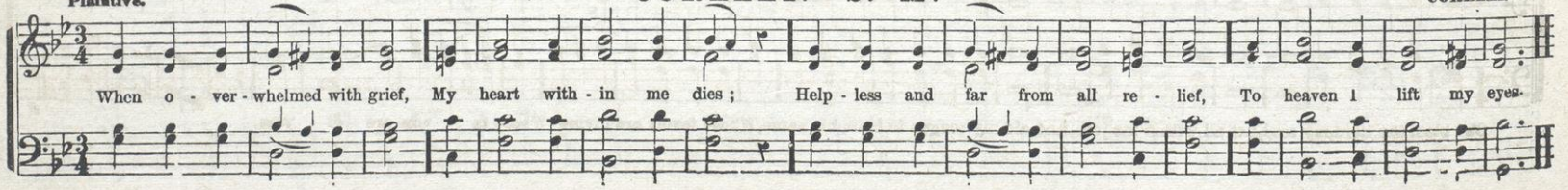




CORELLI. S. M.

Plaintive.

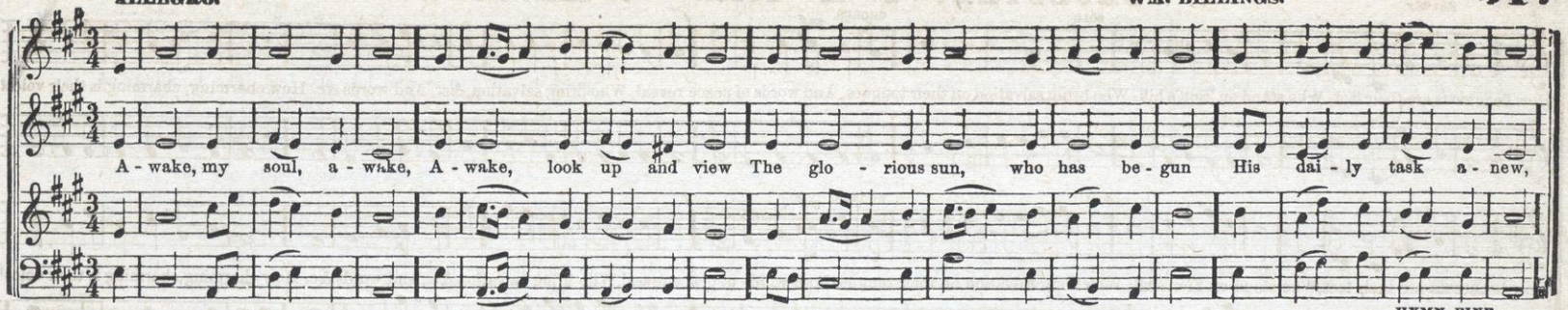
CORELLI.



ALLEGRO.

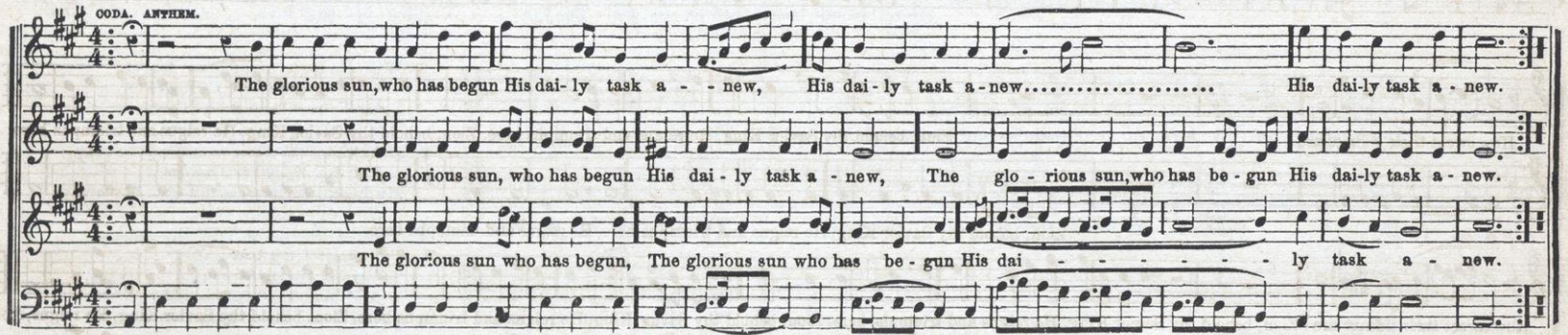
AURORA. S. M.

WM. BILLINGS.



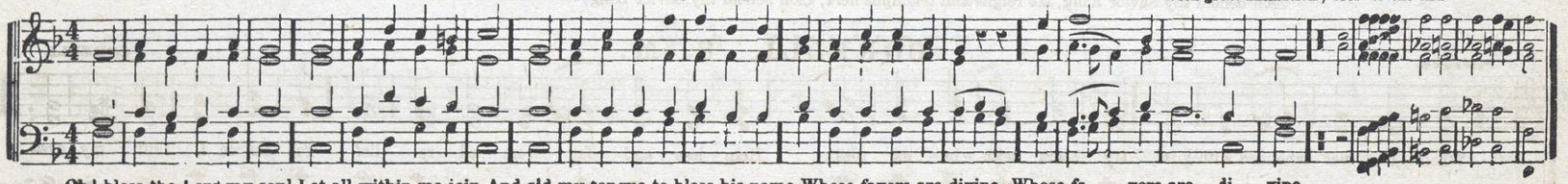
HYMN FINE.

CODA. ANTHEM.



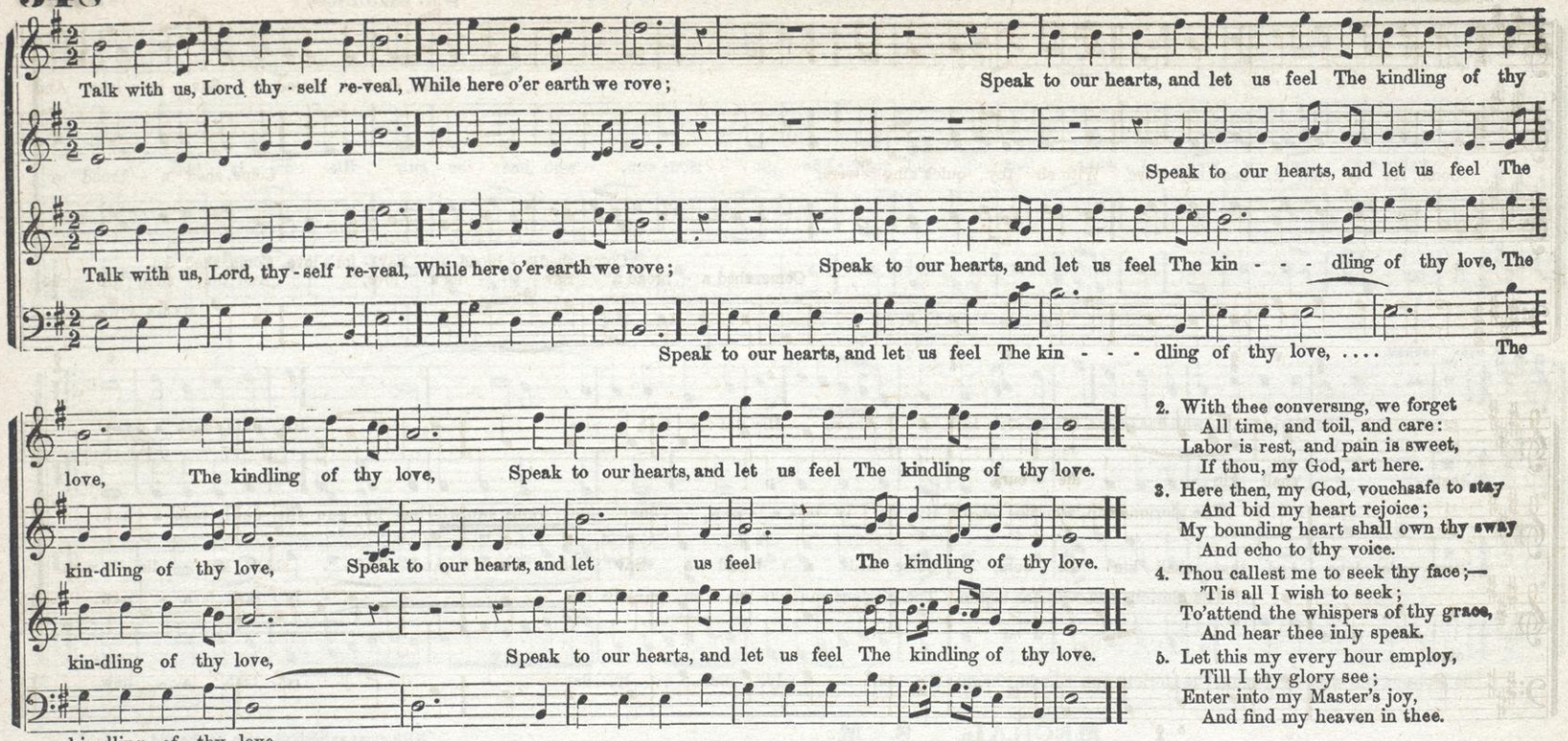
MECHAL. S. M.

With great animation; cres. to the end



348 NORTH SALEM. C. M.

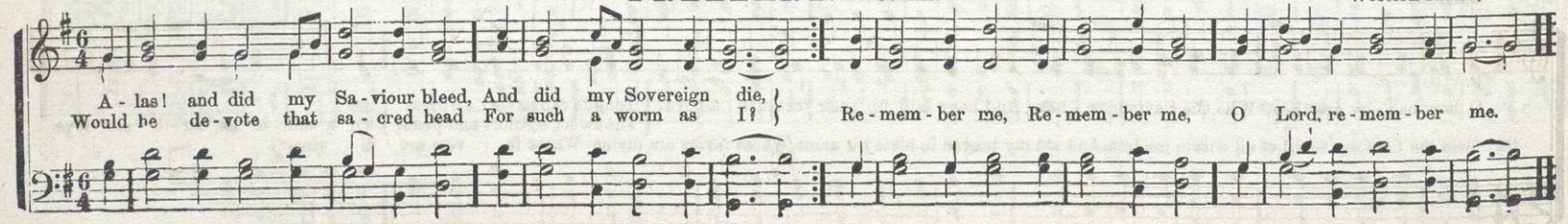
By STEPHEN JENKS.



2. With thee conversing, we forget
   All time, and toil, and care:
   Labor is rest, and pain is sweet,
   If thou, my God, art here.
3. Here then, my God, vouchsafe to stay
   And bid my heart rejoice;
   My bounding heart shall own thy sway
   And echo to thy voice.
4. Thou callest me to seek thy face;—
   'T is all I wish to seek;
   To attend the whispers of thy grace,
   And hear thee inly speak.
5. Let this my every hour employ,
   Till I thy glory see;
   Enter into my Master's joy,
   And find my heaven in thee.

FREELAND. C. M.

Western Melody.



TURNER. L. M.

Spirited.

Come, Ho ly Spir - it, heavenly Dove, With all thy quick'ning pow'rs, Come, shed a broad a Sav - ior's love, And that shall kin - - - dle ours,

Come, shed a - broad a Sav - ior's love, And that shall kin - dle ours,

Come, shed a - broad a Sav - ior's love, Come, shed, &c.
Come, shed a - broad a Sav - - - ior's love, And that shall kin - dle ours,

Come, shed a - broad a Sav ior's love, And that . . shall kin - dle ours.

HAPPY. 6s & 9s.

Spirited.

O how hap - py are they, Who the Saviour o - bey, And have laid up their treasure a-bove: { Tongue can never ex-press / The sweet comfort and peace } Of a soul in its ear - li - est love.

INCONSTANCY. L. M. Double

J. ZIMBALL.

Lord Je - sus, when, when shall it be, That I . . no more shall break with thee? When will the war of pas - sion cease, And my free soul en - joy thy peace?

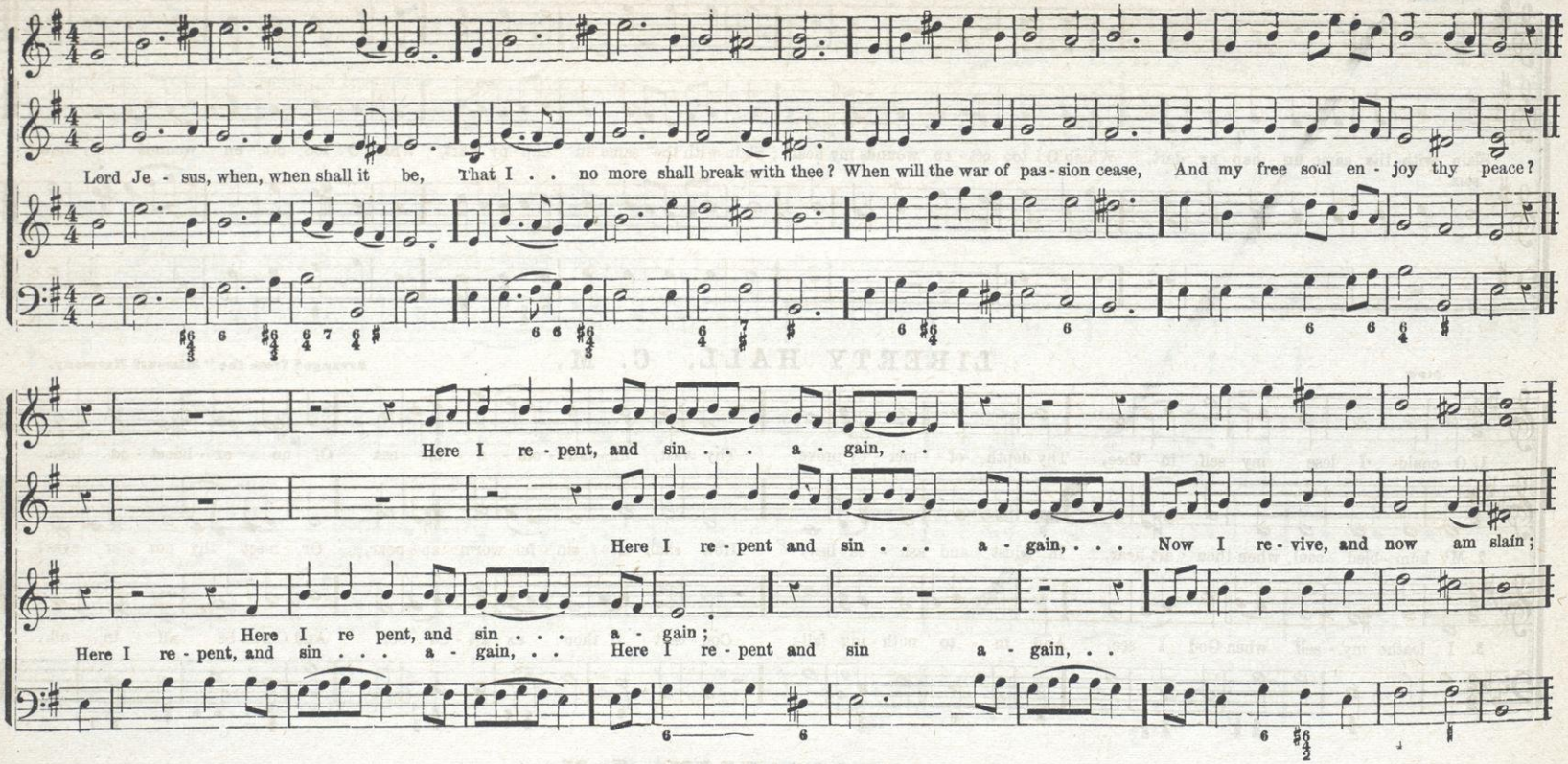
Here I re - pent, and sin . . . a - gain, . .

Here I re - pent and sin . . . a - gain, . . . Now I re - vive, and now am slain;

Here I re pent, and sin . . . a - gain;

Here I re - pent, and sin . . . a - gain, . . Here I re - pent and sin a - gain, . .

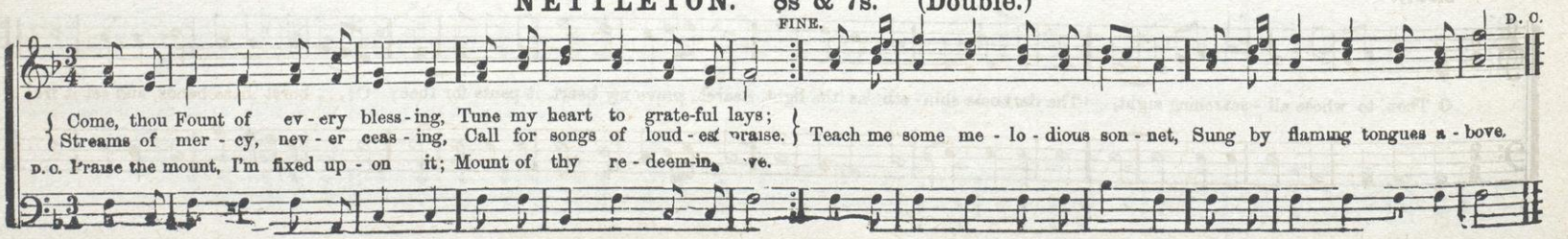
NETTLETON. 8s & 7s. (Double.)

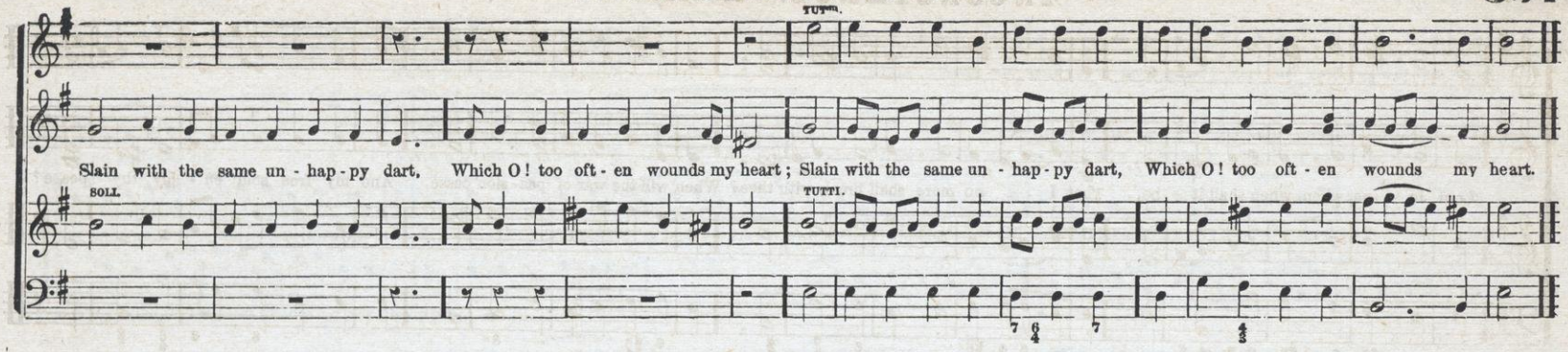


FINE. D. C.

{ Come, thou Fount of ev - ery bless - ing, Tune my heart to grate-ful lays;
{ Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est praise. } Teach me some me - lo - dious son - net, Sung by flaming tongues a - bove.

D. C. Praise the mount, I'm fixed up - on it; Mount of thy re - deem-ing love.

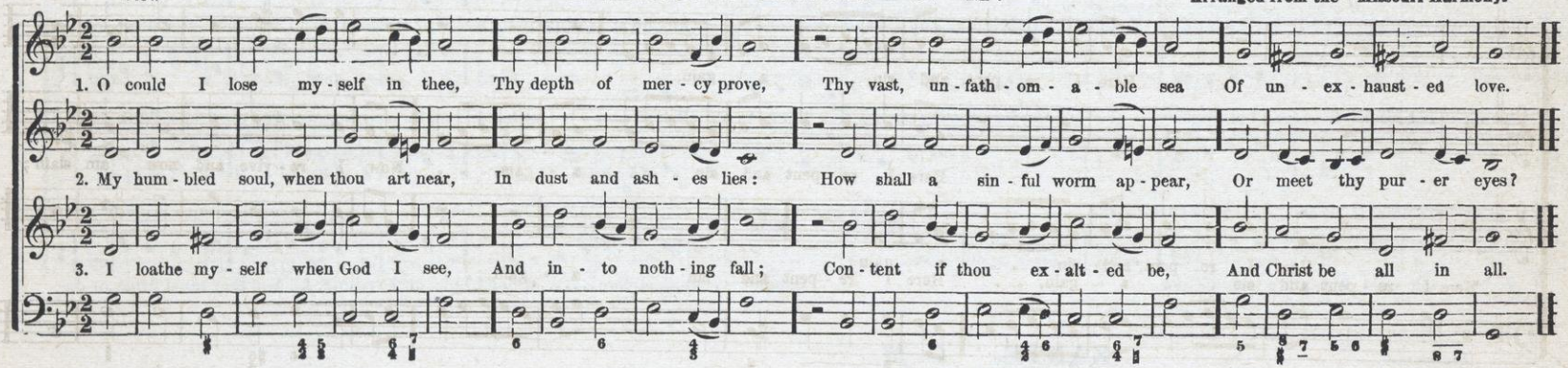




LIBERTY HALL. C. M.

Slow

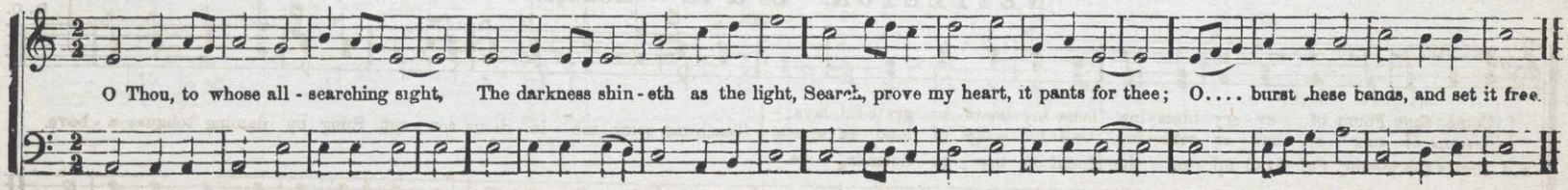
Arranged from the "Missouri Harmony."



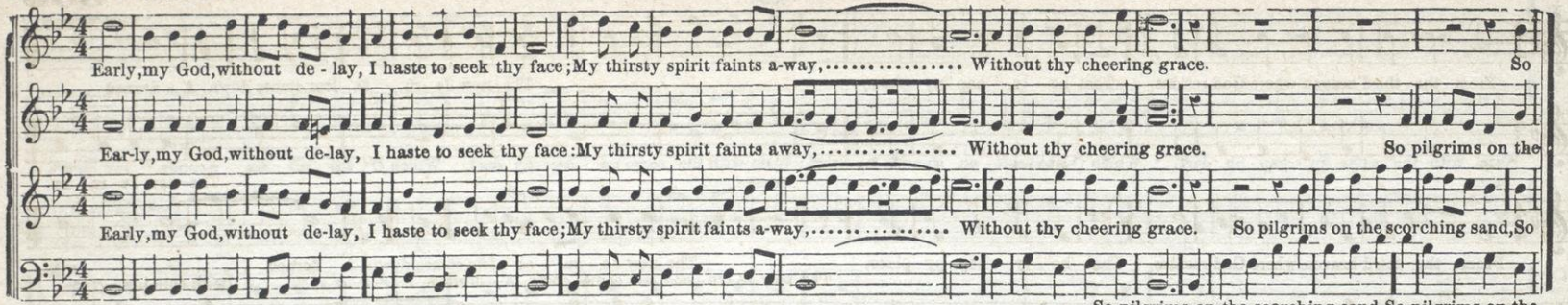
SUPPLICATION. L. M.

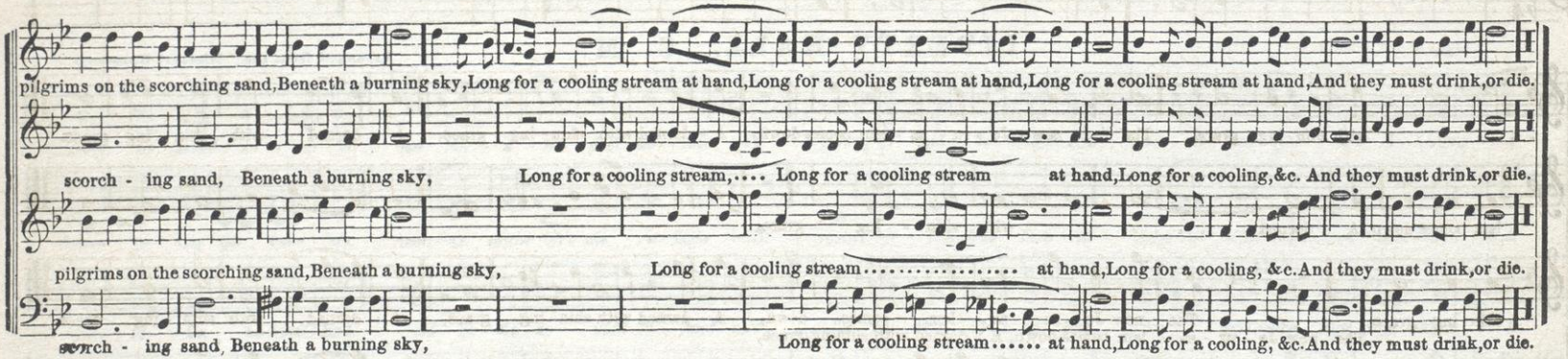
Slowly.

Southern Melody.

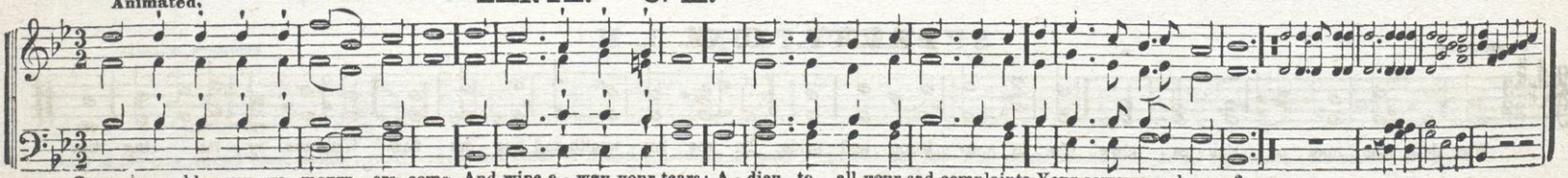


352 Very spirited. **MONTGOMERY. C. M. Double.** MORGAN.





Animated. **ZANTE. C. M.**



Allegro Moderato.

NEW JERUSALEM. C. M.

S. INGALLS.

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

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

The new Je - ru - sa - lem comes down, A - dorned . . . . . with shin-ing grace,

The new Je - ru - sa-

. . . with shin - ing grace, The new Je - ru - sa - lem comes down, A - dorned with shin - ing grace, A - dorned with shin - ing grace.

lem comes down, A - dorned . . . . . with shin - ing grace,

shin - ing grace, The new Je - ru - sa - lem comes down, A - dorned with shin - ing grace, A - dorned with shin - ing grace.

The new Je - ru - sa - lem comes down, A - dorned with shining grace,

BARBY. C. M.

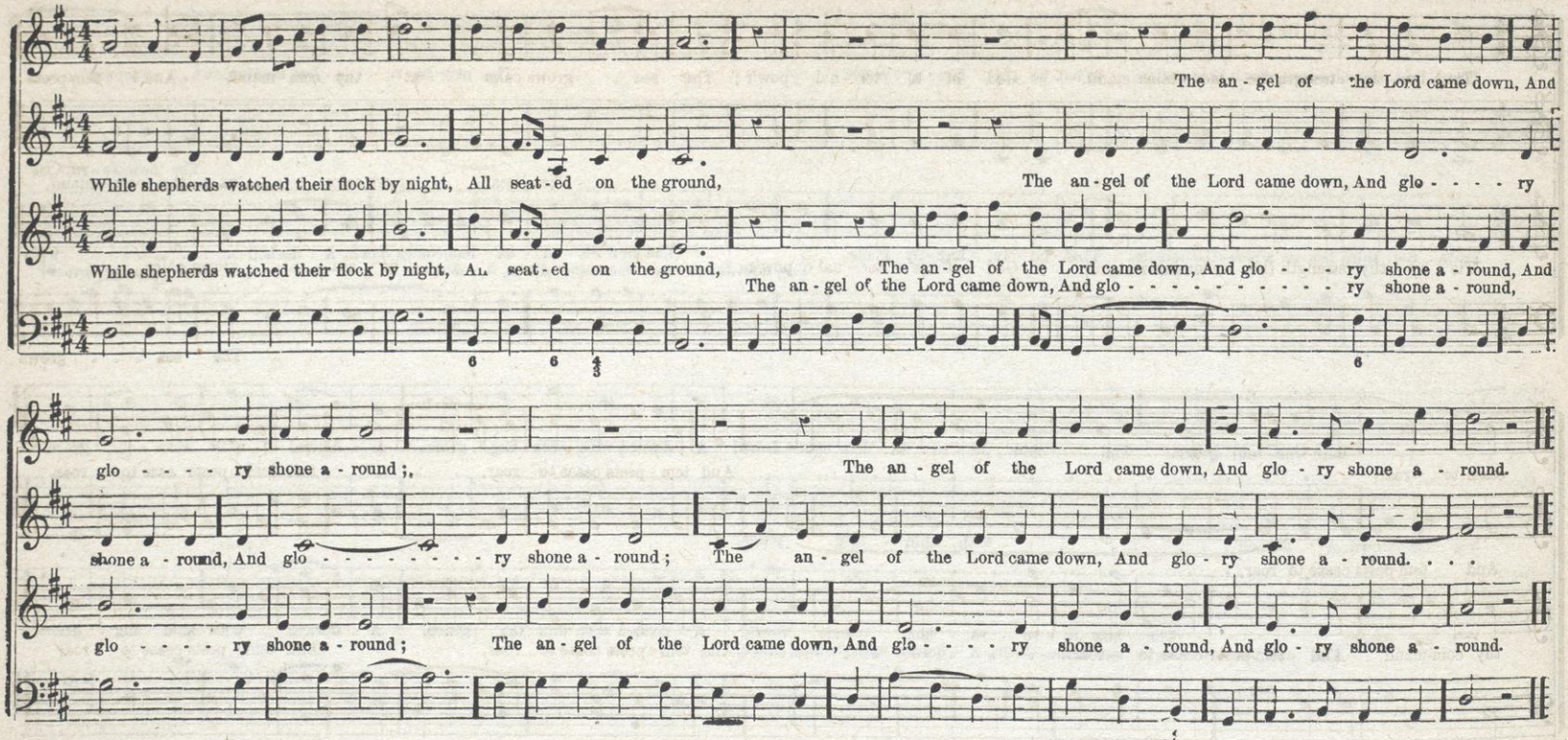
Firm

Why doth the man of rich - es grow To in - so - lence and pride, To see his wealth and hon - ors flow With eve - ry ris - ing tide?

Lively

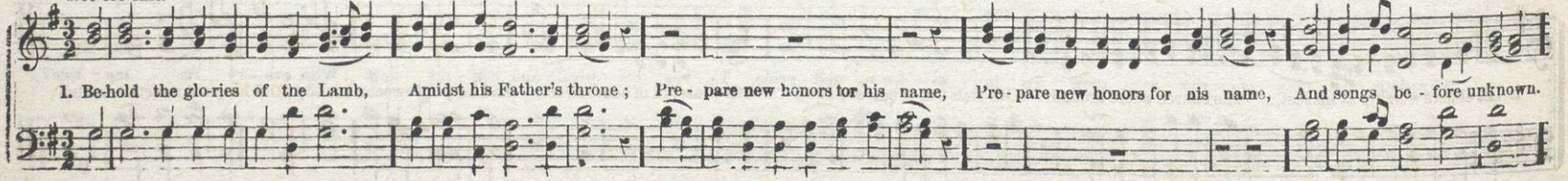
SHERBURNE. C. M.

A. REED.



PARMA. C. M. Double.

Not too fast.



RAINBOW. C. M.

'Tis by thy strength the moun-tains stand, God of e - ter - nal pow'r; The sea . . grows calm at thy com - mand, And tem-pests

The sea . . grows calm at thy com - mand,

'Tis by thy strength the moun-tains stand, God of e - ter - nal pow'r; The sea . . . grows calm at

The sea . . . grows

cease to roar, ... And tem - pests cease to roar, . . . And tem - pests cease to roar.

And tem-pests cease to roar, ...

thy com-mand, And tem-pests cease to roar. . . . . And tem - pests cease to roar, . . . And tem - pests cease to roar

PARMA—Concluded.

2. Let el-ders worship at his feet, The church adore around, With vials full of odors sweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

OCEAN. C. M. Double.

SWAN.

Thy works of glo-ry, mighty Lord, That rule the boisterous sea, The sons of cour-age shall re - cord, Who tempt that dangerous way

At thy command the

Thy works of glo-ry, mighty Lord, That rule the boisterous sea, The sons of cour-age shall re - cord, Who tempt that dangerous way. At

At thy com-mand the winds arise, The men, astonished, mount the skies, And sink in gap - - ing graves.

winds a-rise, And swell the towering waves; . .

thy command the winds arise, And swell the towering waves, And swell . . . the towering waves; The men, astonished, mount the skies, And sink in gap - - ing graves.

winds a-rise, And swell the towering waves; . . . . . .

OLD SAVANNAH. 10th P. M. (4 lines 8s).

Slowly.

WM. BILLINGS.

Ah, love-ly ap-pear-ance of death, No sight up-on earth is so fair; Not all the gay pa-geants that breathe, Can with a dead bo - dy com-pare.

EXHORTATION. L. M.

Now in ..... the heat of youth - ful blood, Re - mem - ber your Cre - a tor God. Be -

Now in ..... the heat of youth - ful blood, Re - mem - ber your Cre - a - tor God. Be - hold the months come

Be - hold the months come hastening on, When

When you shall say, my joys are gone, When you shall say, my joys are gone, When you shall say, my joys are gone.

hold the months come hastening on, When you shall say, my joys are gone, ...

hastening on, When you shall say, my joys are gone, When you shall say, my joys are gone, When you shall say, my joys are gone.

you shall say, my joys are gone When you shall say, my joys are gone,

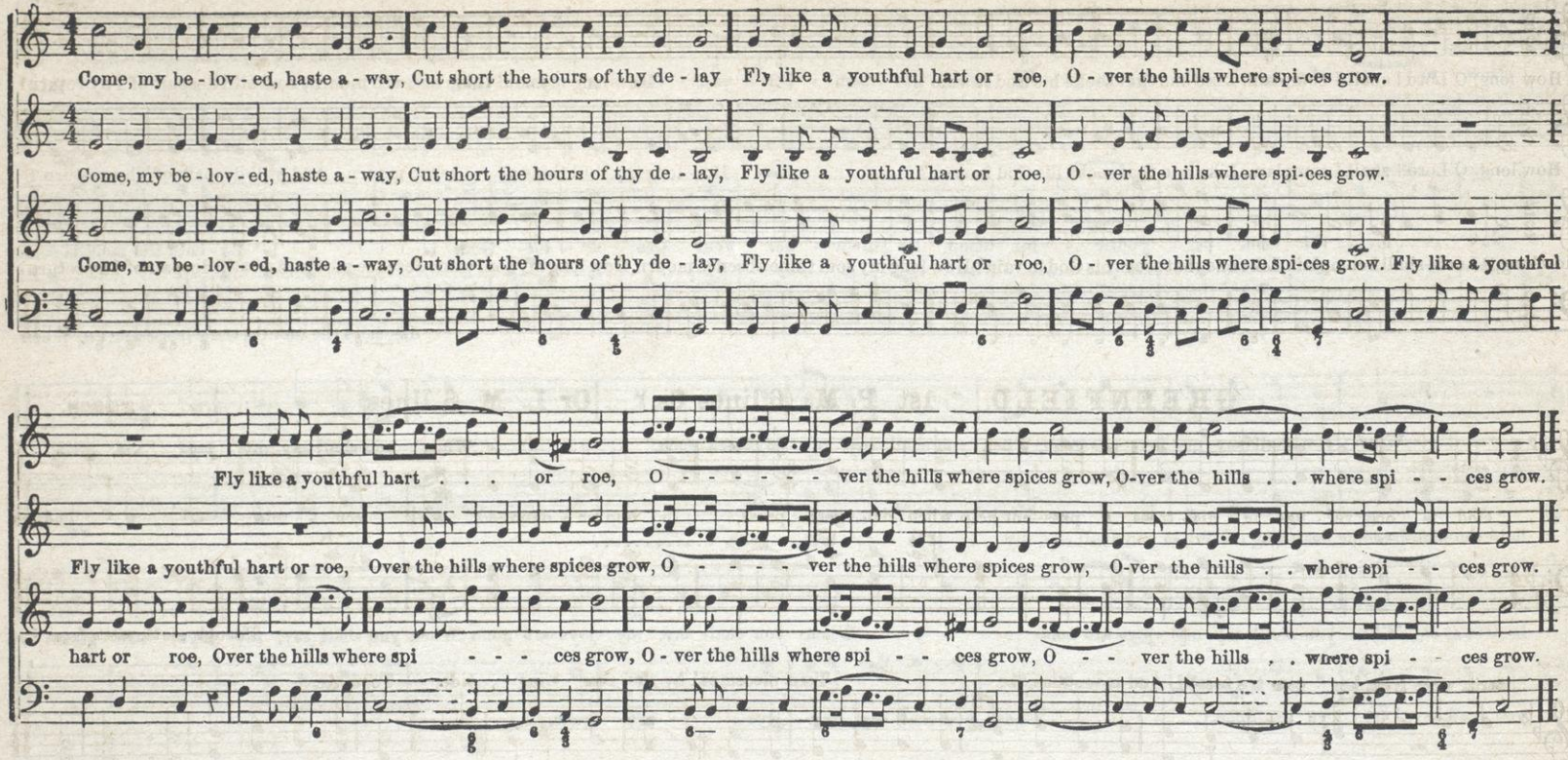
"LOVEST THOU ME?" 7's.

1. Hark, my soul, it is the Lord! 'Tis thy Sa-viour, hear his word! Jesus speaks, he speaks to thee, "Say, poor sin - ner, lovest thou me!"

2. "I de liv - er'd thee when bound, And when bleeding, heal'd thy wound, Sought thee wand'ring, set thee right, Turn'd thy dark - ness in - to light.
3. "Can a me - ther's ten - der care Cease towards the child she bare? Yes, she may for - get-ful be, Yet I will re - mem-ber thee.
4. "Mine is an un-chang-ing love, High - er than the heights above, Deep-er than the depths be - neath Free and faith-ful, strong as death.
5. "Thou shalt see my glo - ry soon, When the work of faith is done: Part-ner of my throne shalt be: Say, poor sin - ner lovest thou me?"
6. Lord, it is my chief com-plaint That my love is [illegible] Yet I love thee, and a - dore O for grace to love more.

Spirited, but not too fast.

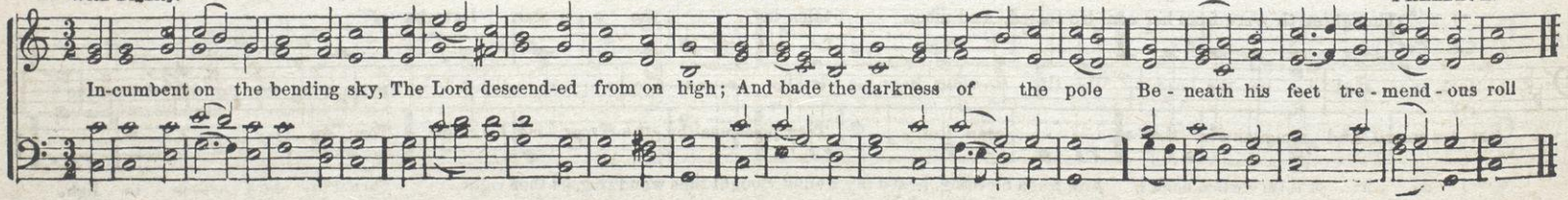
INVITATION. L. M.



With Dignity.

WINCHELSEA. L. M.

PRELLEUR.



Firm, but not boisterous.

RUSSIA. L. M

How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, And still despair of Thy return?

How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine ab - sence mourn, And still despair of Thy re-turn?

How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, How long my soul thine absence mourn, And still despair of Thy return?

GREENFIELD. 1st P. M. (6 lines 8s.) Or L. M. 6 lines.

EDSON.

God is our ref - uge in dis - tress, A pres- ent help when dan - gers press, In him un - daunt-ed we'll con - fide; Though

Though earth were from her

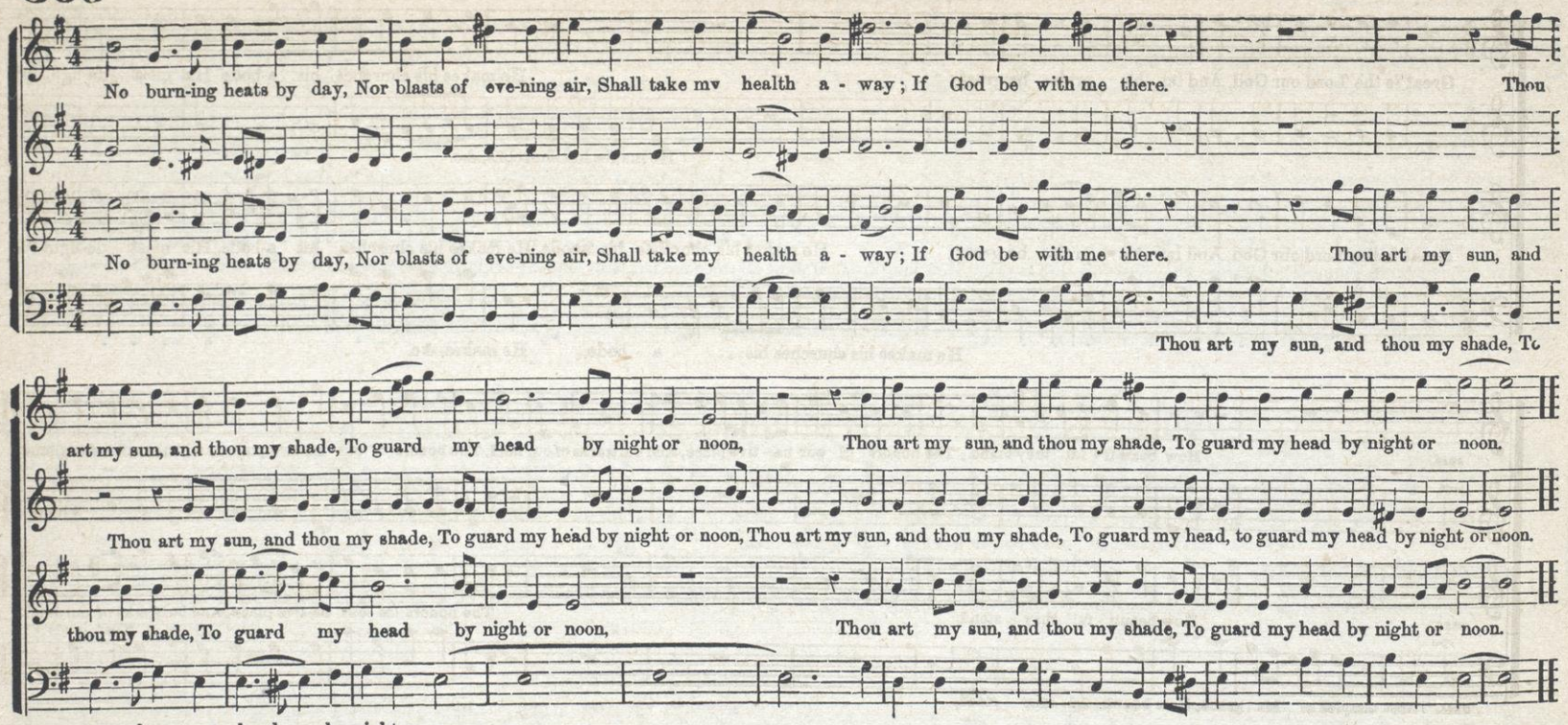
earth were from her cen- tre tossed, And mountains, &c. Torn piecemeal by the roar - ing tide, Torn, &c.

Though earth were from her cen-tre tossed, And mountains in the o cean lost, Torn piecemeal by the roar - ing tide.

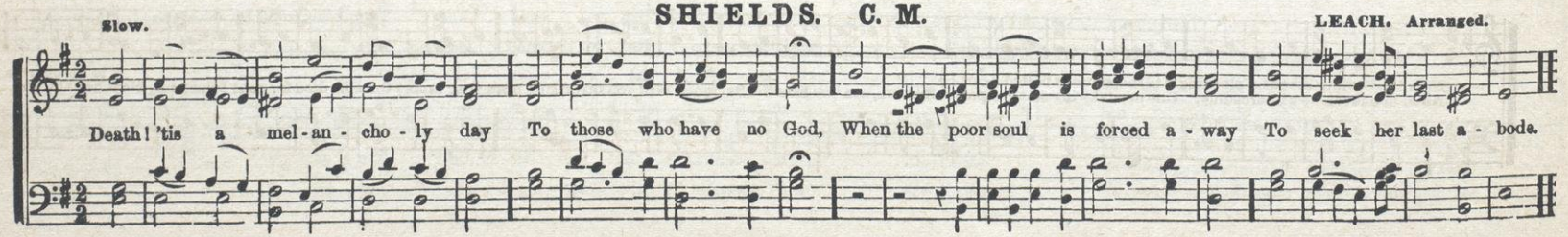
Though earth were from her cen -tre tossed, And moun - tains in . . the o - cean lost, &c.

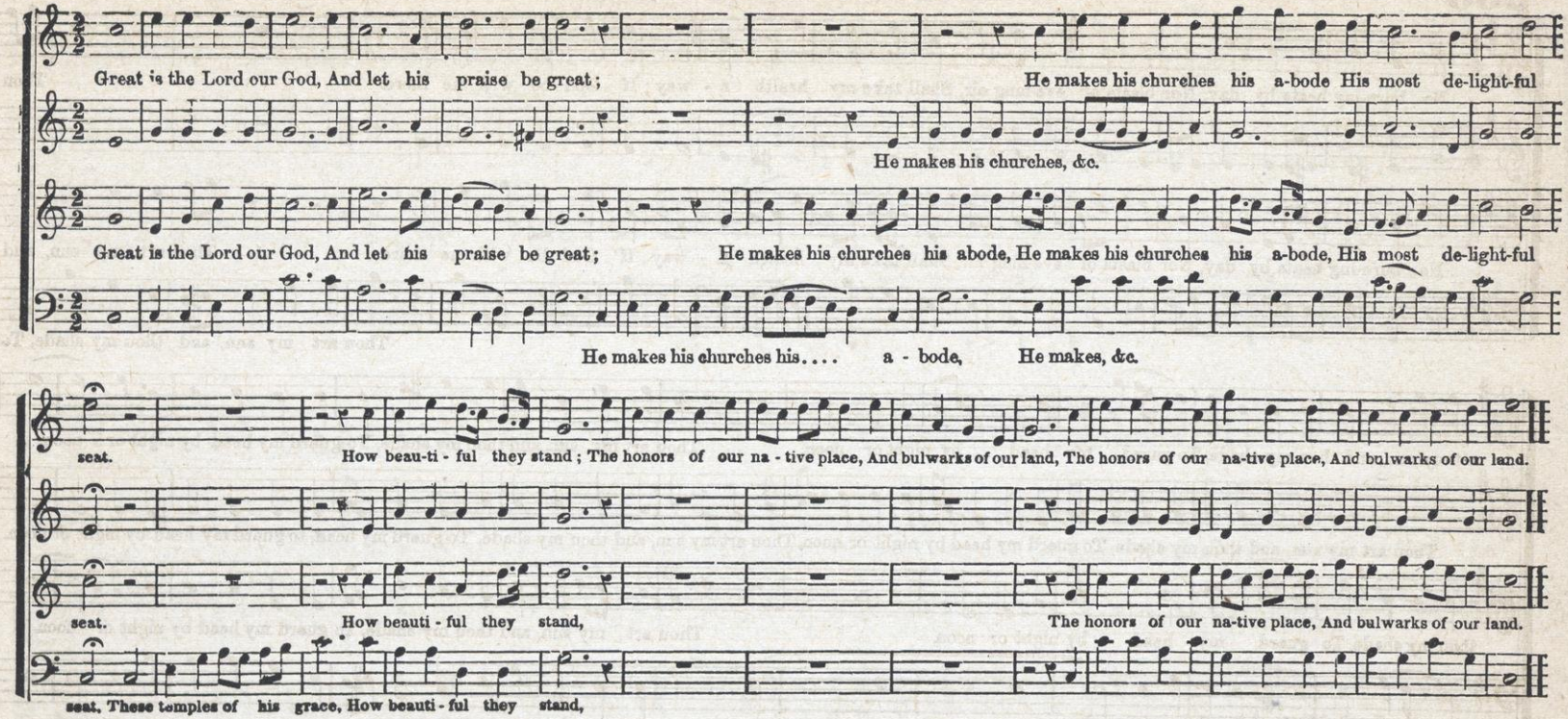
cen tre tossed, And mountains in the o - - - cean lost, Torn piecemeal by the roar - ing tide Torn, &c.

DELIGHT. P. M.

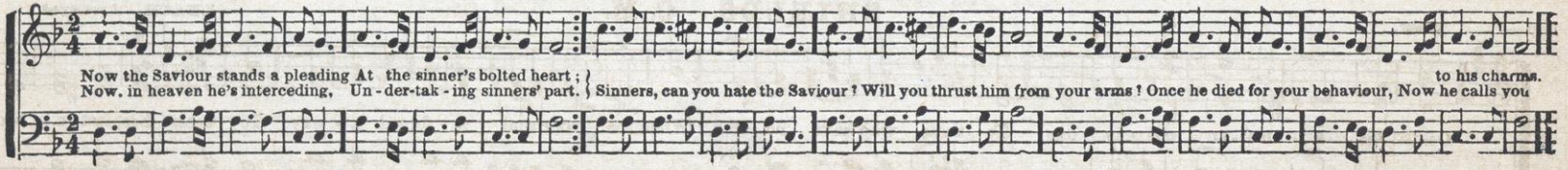


SHIELDS. C. M.



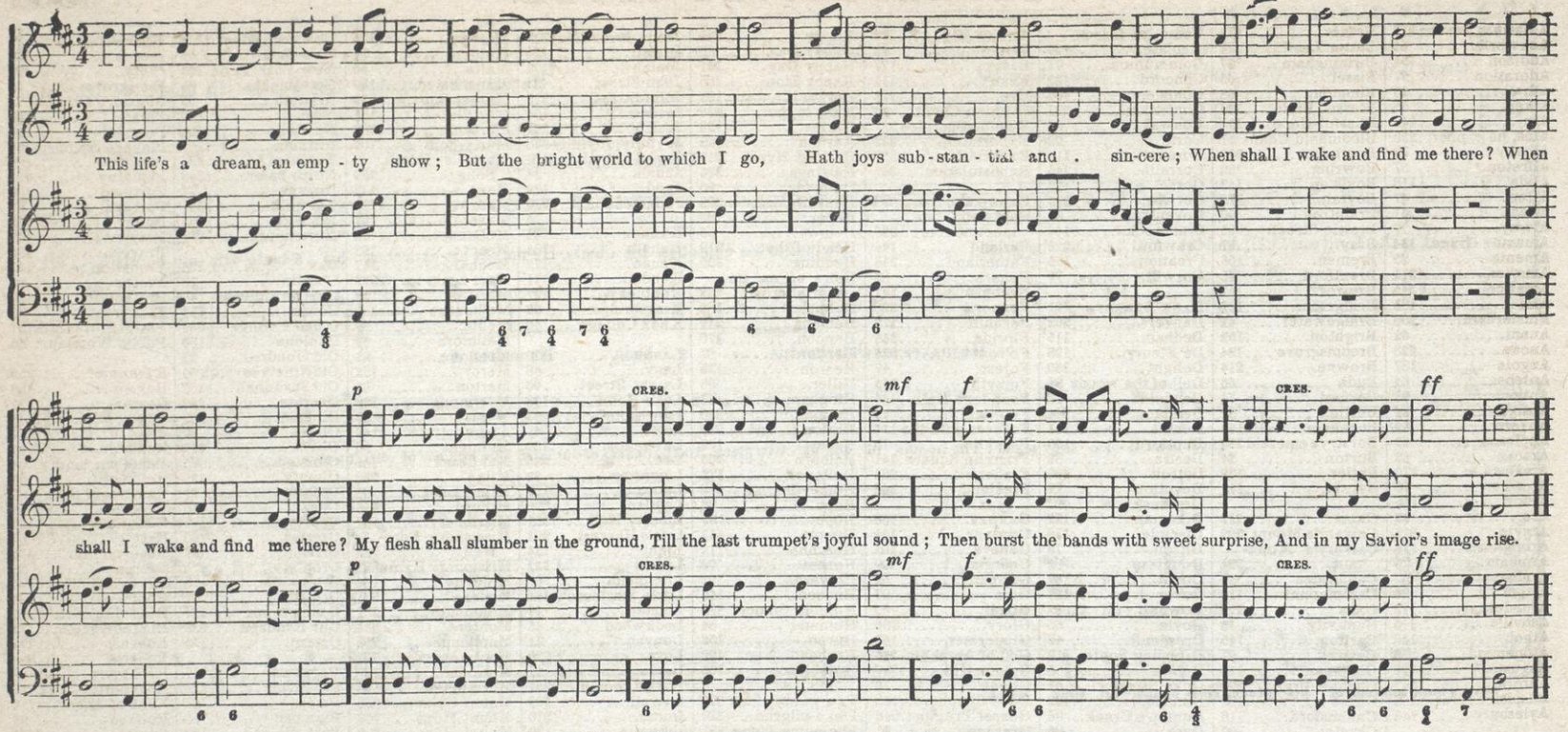


SINNER, CAN YOU HATE THE SAVIOUR.



TILDEN. L. M. Double.

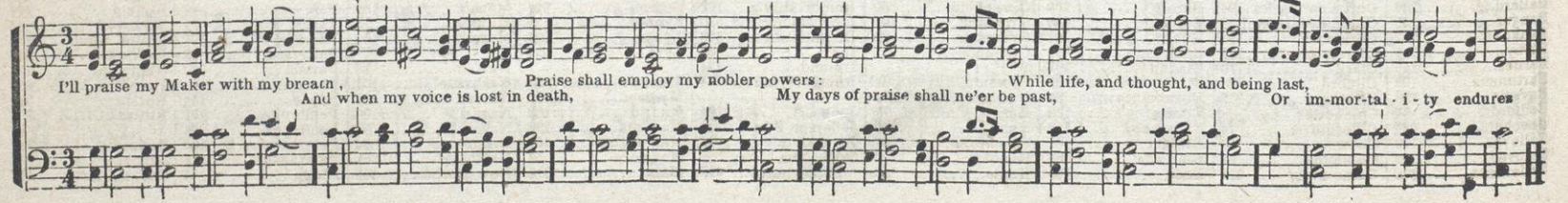
B. BROWN, Esq.



ST. HELEN'S. L. P. M. Or L. M. 6 lines.

Firm.

JENNINGS.



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