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# THE SABBATH BELL

BY GEORGE F. ROOT.

NEW YORK:
PUBLISHED BY MASON BROTHERS.
Boston: MASON & HAMLIN. Philadelphia: J. B. LIPPINCOTT & CO. Cincinnati: SARGENT, WILSON, & HINKLE.
Chicago: ROOT & CADY.

THE

# SABBATH BELL,

A COLLECTION OF MUSIC

FOR CHOIRS, MUSICAL ASSOCIATIONS, SINGING-SCHOOLS,

AND THE HOME CIRCLE,

CONSISTING OF

PART I.—SINGING-SCHOOL MUSIC. PART II.—CHURCH MUSIC.

PART III.—OCCASIONAL AND CONCERT MUSIC.

BY GEORGE F. ROOT.

NEW YORK:
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Entered, according to Act of Congress, in the year 1856, by
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# PREFACE.

THE last page of music has gone to the printer, and so has the index and the title, and now it only remains to write the preface to finish my part of "The Sabbath Bell;" to close up a work extending back through several years; a work associated with many happy hours, and a few sad ones; a work of great responsibility to the author, since it intends to supply a means for the worship of God, and a means for improving and ennobling the heart and the affections by that which is "pure and lovely, and of good report."

The "Sabbath Bell" is divided into parts, in order that music for various purposes may be used appropriately, and especially that music for the singing-school, concert-room, or extraordinary occasions may not be used through inadvertence in the ordinary service of the sanctuary, doing harm rather than good by its display or inappropriateness.

Attention is respectfully called to the singing-school department, which has been prepared with great care and labor. The plan is new, and music and words, almost without exception, original. It is believed that the character of the music, and the progressiveness and variety of the exercises will make the singing-school unusually pleasant and profitable both to Teacher and Pupils. It is thought that Choirs will find in the second department of this book a rich and full supply for their part of the service of the Sabbath day, and the Editor would take this opportunity to express his obligation to the "Plymouth Collection," from which, by the kindness of Rev. Henry Ward Beecher, have been taken many beautiful hymns never before set to music; also to Dr. Lowell Mason, for permission to select from his manuscripts many valuable tunes which have never before been published.

Many have complained that in the best and most popular of the later books a great amount of space is taken in reprinting the old tunes; at the same time it is admitted that they can not be dispensed with. It is hoped that the way the matter is compromised in "The Sabbath Bell" will be approved. Chants for the service of the Episcopal Church have been prepared with much care, and we hope may not be set aside because the words are not placed under the music, for we are confident that a very little practice will enable the singer to read as well with the music and words a little separated. The third department will be found to contain music for very many of those extraordinary occasions in which singing has a part, as well as for the more quiet enjoyment and devotion of that place "dearest of all on earth"—HOME.

Finally, "The Sabbath Bell" is sent forth with the earnest prayer that it may serve well the cause of human improvement, both in that which relates to this and that which relates to another life, and to all who use it may it be that when its last tone has floated away on the silent air, the stillness which follows shall only precede the bursting forth of the eternal song of "Moses and the Lamb."

GEO. F. ROOT.

Electrotyped by THOMAS B. SMITH.

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## PART FIRST.

# SINGING SCHOOL MUSIC.

INCLUDING SOME DIRECTIONS IN VOCAL TRAINING—THE ELEMENTS OF MUSIC—
PROGRESSIVE LESSONS IN THE FORM OF SONGS, PART SONGS, AND GLEES, MAJOR, MINOR, AND CHROMATIC;
TOGETHER WITH SOME EXERCISES FOR PRACTICE IN VOCAL TRAINING.

## VOCAL TRAINING.

Among those things which demand the early attention of persons learning to sing, are the following, viz.:—*Position, Inhalation and Exhalation of the Breath, Breathing places in words, Resonance and Delivery of Tone, Pronunciation and Enunciation, Different Qualities of Tone, Phrasing and Accentuation*, and all those things which come under the head of style in performance.

Proper attention to these matters will enable the singer who has feeling to express it tastefully and effectively, and tasteful and effective should all singing be, from the first simplest lesson.

It should be remembered that this may be, without the ability to read music, or the knowledge of a single musical character; consequently, to suppose that one must learn to read music before attending to vocal training or cultivation of the voice, is an error, the evil effects of which are seen throughout the land, in teachers and singers, who seem to think that vocal music consists only in singing in time and tune. Nearly all that relates to vocal training belongs properly to the singing school, and should form part of all elementary practice. It is proposed, therefore, in the following pages, to describe as well as may be, a system in which this course is taken, believing that the skillful teacher who adopts it, will find it both advantageous and popular.

It is not expected that the Teacher will think best in every instance to follow exactly the course here proposed, or to sing the lessons just in the order here given. The age and attainments of Pupils, the time to be devoted to the subject, and many other circumstances, will undoubtedly make modification necessary. It is, however, confidently believed that in connection with such exercises as the teacher may write for illustration material enough will here be found for the pleasant and successful work of all ordinary singing classes.

### OF POSITION.

Let the singer sit or stand erect, with the shoulders back, the head neither too much back or forward, neither on one side or the other, and let good habits be so formed in this, and all other things connected with the subject, that the singer may do right without being obliged to keep up a constant effort of the mind, thus dividing his attention, and weakening his power for musical expression.

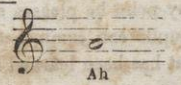
### OF BREATHING.

The lungs should be well filled at every inspiration. The chest should sink in as little as possible while singing, and the shoulders should not change their position.

The breathing should be by the action of the abdominal muscles upon the diaphragm; the sensation is that of drawing in at the waist.

Use as little breath as possible. The less breath the purer the tone.

The pupils may sing the tone *a*—




sustaining the sound while the teacher counts, first four, then eight, then sixteen.

It is not well to exhaust the lungs by trying to sustain the tone too long. Judicious practice will give them the necessary capacity, without any great effort in this way.

After continuing this exercise as long as the teacher thinks best, it would be a good plan to sing some familiar tune, for the purpose of calling attention to the right places for taking the breath in singing words. If, for example, the following words be taken—

"While shepherds watched their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around."

The correct breathing places would be found (aside from those where marks of punctuation occur), and the principle clearly brought out by requesting the pupils first to take breath between the syllables of the words "shepherds," "seated," "angel," and "glory." All would feel that taking the breath between the syllables of a word is wrong, and thus one rule would be deduced. Then the pupils might be asked to take breath after the words "their" and "by" in the first line, and after "the" in the second, etc. It would thus be seen in addition that the breath must not be taken after words which are not emphatic, and which are in close connection with other words. If then the breath be taken where there is a mark of punctuation, or, if that makes the phrases too long, after emphatic words, that will be found to be agreeable, and the rule for correct breathing will be understood. Sometimes the breath must be taken where there is no really good place—then, of course, it only remains to choose the least objectionable. It will be well to let pass now whatever may be wrong in tone, vowel, or intonation, as "one thing at a time" should be the motto as far as possible. It will, however, be a good plan to call attention soon to the subject of "taking the tone." This should be done in a neat, distinct manner, without sliding, and with a sudden opening of the throat, or, as Garcia says, "shock of the glottis."

The teacher will find it necessary to remind the pupils often of position, filling the lungs, and breathing, until right habits are fairly formed. When incorrectness in any of these things gives offence to the pupils, they may be trusted to go alone, but not before.

The teacher may introduce at any point he pleases after this, the scale, quarter notes, staff and clefs, after which the pupils can commence singing the lessons, keeping in mind and putting into practice what has been learned in vocal training.

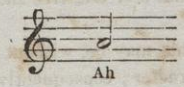
## OF RESONANCE, AND DELIVERY OF TONE.

There is a position of the mouth and throat, for each vowel sound, and for each pitch of the voice, where the tone will be the most agreeable, and nearest right, and where will come into the voice the ringing, vibrating quality, called resonance. It will be found that with the mouth and throat too close, the tone will be thin, harsh, and guttural; and that with the mouth and throat too much distended, the tone will be hollow, clumsy, and ineffective; or, with the mouth and throat opened properly, and the tongue too high or too far back, or the lips too near together, that the tone will be thick and close, or throaty. In some cases the chin should be more forward, and in some cases, less, or sometimes possibly a little drawn back. In the right position there is a little puffing out under the chin and just above the larynx. Let the mouth be opened easily and naturally, and all grimace and distortion avoided.

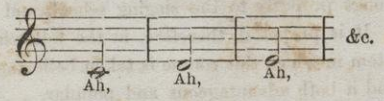
If the tone does not come out well, or is not properly delivered, it will probably be referable to some of the things before mentioned, and that the teacher must decide.

In large classes it is difficult to detect faults in these things, as each pupil will have some difficulty peculiar to himself, it is therefore desirable that the pupils should sing in sections, and sometimes individually. The success of this, will, however, depend much upon the skill and adroitness of the teacher, in managing so as not to cause embarrassment, or give offence.

Let the pupil sing to *a*, as before, to the vowel *ah*,




the teacher first giving an example of the resonant, well-delivered tone, first altogether, then in sections larger or smaller, and, if practicable, individually, (this cannot be done if the class is large,) after which the scale ascending and descending, thus—




not forgetting Position, Breathing, etc. It is sometimes a good plan for the teacher to give, and pupils to imitate examples of various kinds of faulty tones, that the difference may be well understood, that all may "flee from that which is wrong and lay hold upon that which is right." The pupils may here practice other vowel sounds with reference to resonance and delivery of tone, or defer the same until the subject of Pronunciation

and Enunciation is brought in, as the teacher thinks best. It will be observed that as one after another, new topics are introduced, they are to be incorporated into the habit and practice of the singer.

To accomplish this, the teacher must devise means to keep the pupils interested in each topic separately, until it is well understood and fairly fixed. This will not be done at one lesson but must be brought up and repeated many times.

## OF PRONUNCIATION AND ENUNCIATION.

It will be sufficient for our purpose to divide the sounds of our language into two classes, viz.: vowel elements, and consonant elements, the first belonging to Pronunciation, and the second to Enunciation, and it may be said that the emission of each element in speaking or singing belongs to Articulation.

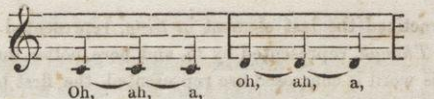
Let the teacher give an example of the vowel sound *ah*, purely and exactly, the pupils imitating, singing all together and in sections, as before, first a single tone, then the scale, a lesson, or tune, as the teacher chooses, the teacher correcting faults as he observes them.

It will be noticed that no attempt is here made to instruct the teacher in the details of his work, as it is believed that no teacher can be successful who has not his own way of teaching. It has been, however, sometimes interesting and profitable in giving out these lessons in vocal training, to give faulty examples first, calling upon the pupils to correct them, as for example in the matter of tone, the teacher might say to the class "Listen," and then sing a thin, guttural sound. "Right or wrong?" The answer is "wrong." "In what respect is it wrong?" "Too close," "harsh," "unpleasant," or some other description is given. Then sing a too open tone, questioning in a similar manner. Then a nasal tone, perhaps, and at last a correct one, asking questions after each, that the pupils may make the discovery with regard to the right tone themselves.

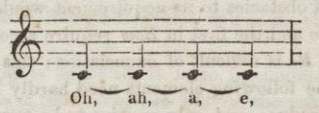
A similar course with reference to the vowel elements, as they are introduced, may sometimes be useful.

The vowel *Oh* may next be practiced, and then *Oh* and *Ah* together, thus—

ascending and descending. Then *a* as in fate, first alone, then with the others, as—



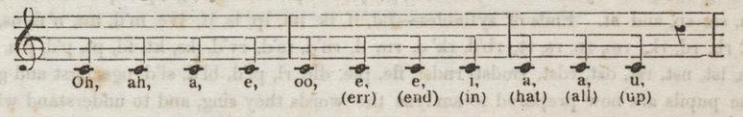

Then *e* as in eve—




Let there be no break in the tone when practicing the vowels in this way, but keep them closely joined in one continuous sound.

These are the principal vowel elements, and should be practiced daily in various combinations and ways, always being careful that they are pure and well defined. Then may be added to them the vowel elements in *ooze*, in *err*, in *end*, in *in*, in *air*, in *up*, and in *all*.

These should be practiced first separately, then together, thus—




and in various other combinations up and down the scale. Compound vowel sounds or diphthongs will be but the union of two of these simple elements, and may be more or less practiced as is thought best.

In practicing the consonant elements, it may be well to take them in the order of their difficulty of enunciation, beginning with the easiest. Each of these elements should be practiced separately, the teacher giving the example, and the pupils repeating the same four, six or eight times, as may be directed. Observe it is not the name of the letter which is to be given, but the sound which the letter represents. These elements are as follows—the sound which *L* represents, or the first element in *La*. It would bring the matter clearly before the pupils, to ask how many elements *La* has; what is the first? what the second? what represents or stands for the first element, and what for the second? They will thus be led to see that the sound is one thing, and the sign of the sound another. Next in order comes the sound of which *M* is the sign or the first element in *Mi*; then the first element in *No*, represented by *N*; then the first in *Vie*—observe the last element in *Vie* is represented by *two* characters—a common but an unphilosophical and unfortunate fact with regard to our language.

Next may be practiced the last element in *Sing*, represented by *ng*, then the first in *Go*, the first in *Though*, represented by *th*, and here notice that the two simple elements of which this word is composed are represented, the first by *two* characters, and the second by *four*. Could each sound of our language have a single character to represent it, one of the greatest obstacles to its acquirement would be removed.

The first element in *Do* and the first in *Bow* require a good deal of practice, and to many the first element in *Re* is difficult of enunciation; this is sometimes described as the hard sound of *R*. The following elements need hardly be practiced separately, as they are not difficult to produce, and only require to be regulated by good taste. The first element in *Zone*, the first in *Si*, the first in *Show*, the first in *Fa*, the first in *He*, the first in *Wo*, the first in *Ye*, the first in *Thin*, and the last in *Far*. The first element in each of the following words, viz.: *Pin*, *Ten*, and *Come*, cannot well be practiced separately. They should, however, receive attention in their proper connection. The following combinations are among the most difficult, and are excellent practice for the articulating organs.

Beginnings of syllables—Bl, dl cl, fl, gl, pl, sl, spl, br, cr, fr, gr, pr, spr, tr, dr, str, shr sm, sn, sp, and st. Ends of syllables—Ld, lf, lk, lm, lp, ls, lt, lve, m'd, ms, n' d, ns, nk, nt, rb, rd, rk, rm, rn, rs, rt, rb'd, rk' d, rm' d, rn'd, rs'd, rv'd, ks, kt, fd, pt, p'd, p'n, k'n, v'n, lst, nst, rst, dst, rdst, rmdst, rndst, fle, ple, dle, rl, pl'd, bl'd, sl'd, ngs, ngst and gn'd. The pupils are now prepared to analyze the words they sing, and to understand which elements require more practice in order to a distinct and elegant articulation. In Lesson No. 1, questions might be asked as follows:—What is the first word of this Lesson? *Ans* Sing. Of how many elements is it composed? *Ans.* Three. What is the first? the second? the third? Questions might be asked of the signs of these elements, or not, as the teacher thinks best.

A little time at each lesson, given to the practice of the more difficult of these vowel and consonant elements, would be well employed.

## OF DIFFERENT QUALITIES OF TONE.

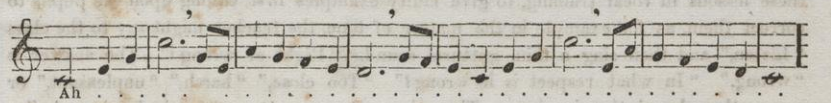
It is clear that as there are different feelings and emotions to be expressed by music, so there should be different qualities of tone for their expression. The emotions of joy, sorrow, reverence, fear, etc., should have their appropriate qualities of tone or others cannot be made to feel their power, whatever the words may be which give them form. Many singers make use of nearly the same quality of tone, varying it only dynamically for the expression of all they have to sing, and this is a reason why so much vocal music is unmeaning and ineffective. Description can do nothing here, the pupil must feel, or imagine the feeling, each for himself; and the teacher must be able, by instruction and example, to show the quality of tone suitable for its expression. The singer should be so filled with the emotion he desires to express, that it will, so to speak, impregnate and characterize his tone. We can not teach expression, properly speaking, we can only help our pupils to acquire forms and means for expression, and to do this, as far as tone is concerned, the pupils should be accustomed to practice, with and without words, the different qualities alluded to, in single tones, melodies, or in whatever form the teacher chooses. In this, as in almost everything connected with vocal training, "it is but a step from the sublime to the ridiculous." It is easy to overdo and caricature this whole matter of expression; indeed, it would seem sometimes that this is done as a kind of substitute, when the singer does not possess true sentiment and feeling. It is, however, as easy to detect the counterfeit as it is impossible to mistake the ring of the true metal.

## OF PHRASING, AND ACCENTUATION.

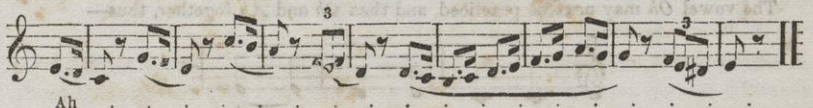
It may, perhaps, be proper to say that music has a meaning separate from words, and that in order to its development, stops or pauses are necessary, analogous to those which are observed in good reading.

As in reading, the meaning is changed and sometimes destroyed by stopping in the wrong place,* so in music is the sense and beauty injured or destroyed by the same means.

Take, for example, the following strain:




Try taking the breath or stopping after every measure, or after every other measure, and at other places. It will be found that the music has more sense, and is most agreeable when the breath is taken or the stops made where the commas are placed; the little divisions so formed are called phrases. Musical phrases, like phrases in language, are longer or shorter; in the following example some of these seem like mere ejaculation—




* The following line is an illustration of this. "A man having gone to sea, his wife desires the prayers of the congregation;" by making the stop after wife, instead of sea, the meaning, in reading, is entirely changed.

Here there is no difficulty in deciding about the phrasing, the rests settle that. Sometimes, however, there is more than one way of phrasing or dividing the music, and the great thing in this connection is, so to comprehend the music, as first to know where the phrases are, and second, where there is more than one way of phrasing, to decide which is best. In music with words, the phrasing is to be regulated generally by the words, but sometimes the musical meaning is more important and the words must give way. In fact, the ordinary reading of the words, especially with reference to emphasis and pause, is often properly set aside or changed for purposes of musical effect, and still oftener should a compromise be made; especially is this the case when several verses are to be sung to the same music. It will be a good plan in the following lessons to sing sometimes without the words, with reference to the musical meaning, and the proper phrasing. Scales and many vocalizing exercises have no particular musical meaning or interest, and are phrased arbitrarily. They are like words put together without reference to ideas, merely for purposes of practice.

Accent in music is analogous to emphasis in language, and is closely connected with the subject of phrasing, since phrases depend much upon accent for their proper development. The regular accent of measure is the lowest form of expression, while the accent required for phrasing and emphasis in words is among the higher and more important.

### OF STYLE IN PERFORMANCE.

A practical knowledge of the foregoing subjects is necessary to a good style in singing, and in addition the singer must have flexibility of voice, must sing in time and in tune, must have at command the dynamic forms for expression; and, more than all, must have within that spark of living fire, which will alone give warmth and life to the whole.

So far as style in singing is acquired, it is so by imitation, and it is eminently true in this respect, that, as is the teacher, so will be the scholar, and those who have musical influence, whether as choristers, teachers or concert singers, have much to answer for, not only in the various bad styles of performance which prevail, but in the objectionable styles of music so extensively introduced. It is fully believed that this is in most cases the result of want of knowledge or thought on these subjects, and that a large proportion of choristers and teachers will walk in "a more excellent way" when they have found it. Finally, it is impossible to learn to sing by description, or by any thing the eye can see. The system here presented can, therefore, only be wholly successful in the hands of a teacher competent to develop it in all its parts.

# ELEMENTS OF MUSIC.

## CHAPTER I.

### INTRODUCTORY.

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

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

## CHAPTER II.

### RHYTHMICS.

**§ 2.** The relative length of tones is ascertained by a supposed division of time as it passes, into equal portions; these portions of time are called Measures, or Parts of Measures.

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

§ **4.** A measure with two parts, having an accent on the first part, is called DOUBLE MEASURE, as one, two, one, two, &c.

§ **5.** A measure with three parts, having an accent on the first part, is called TRIPLE MEASURE: as one, two, three, one, two, three, &c.

§ **6.** A measure with four parts, having an accent on the first and third parts, is called QUADRUPLE MEASURE; as one, two, three, four, &c.

§ **7.** A measure with six parts, accented on the first and fourth parts, is called SEXTUPLE MEASURE.

§ **8.** Measures are represented to the eye by interspaces between vertical lines; the dividing lines are called BARS.

§ **9.** The relative length of tones is represented by characters called NOTES.

§ **10.** Silence is indicated by characters called RESTS.

§ **11.** There are several kinds of notes and rests in common use, as follows:—Whole note (Semibreve), Half note (Minim), Quarter note (Crotchet), Eighth note (Quaver), Sixteenth note (Semiquaver), and thirty-second (Demisemiquaver).

§ **12.** By the addition of a dot, a note is made to represent a tone one-half longer than it does otherwise; thus, a *dotted whole* is equal to *three halves*, a *dotted half* is equal to *three quarters*, &c.

§ **13.** The Quarter may be at first most conveniently taken as a standard of measurement, and from it the various lengths or forms of measure may be obtained; first, by the union of parts of measure, thus obtaining halves and wholes; and second, by a division of the parts of measure, thus obtaining eighths and sixteenths.

§ **14.** Illustrations of the various forms of measure obtained by the union of parts of measure.

Quarter Note.



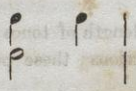
EXAMPLE I.

Half Notes. Half Rests.

EXAMPLE II.

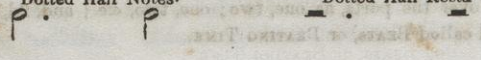
Primitive form of measure.

Derived form of measure.



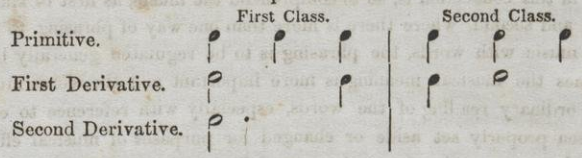
EXAMPLE I.

Dotted Half Notes. Dotted Half Rests.



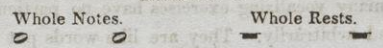
EXAMPLE II.

Primitive and derived forms in Triple Measure.

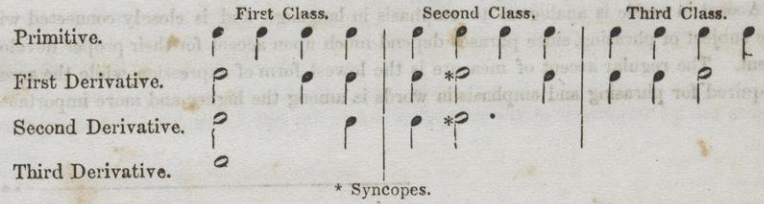



§ **15.** Figures are used to designate the kind of measure; thus, the figure 2 denotes Double Measure, and the figure 3 denotes Triple Measure, &c.

EXAMPLE I.




EXAMPLE II.




* Syncopes.

§ **16.** When a tone commences on an *unaccented* part of a measure, and is continued on an *accented* part of a measure, it is called a SYNCOPE, or SYNCOPATED TONE, and the note representing it is called a SYNCOPATED NOTE. The syncopated tone should receive a strong accent.

## DIVIDED PARTS OF A MEASURE.

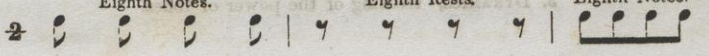
§ **17.** The parts of a measure may be divided so that two tones shall occur on one part, and the measure is then said to be in COMPOUND FORM. The form of measure heretofore explained may be called SIMPLE FORM.

§ **18.** Compound form of measure may be either *primitive* or *derived*.

§ **19.** Notes representing these shorter tones, as in compound primitive form of measure, are called EIGHTHS or QUAVERS.

EXAMPLE.

Eighth Notes. Eighth Rests. Eighth Notes.



NOTE.—The principle of derivation and classification already explained, may be carried out in compound form of measure, if the teacher thinks it best. If it be thoroughly and practically understood, it affords a certain standard or principle by which the musical performer may be carried through the most difficult rhythmic combinations with certainty. The principle is simply this: The primitive form of a measure, or the primitive part of a measure, is always to be taken as the standard of measurement. This can not fail to solve any rhythmic problem that may occur. The common mode of beating to indicate the measurement of sounds, is quite uncertain. Hence, a good conductor of an orchestra is frequently observed to indicate with his *bâton* the primitive form of the measure, and this although he may know nothing of this principle of classification. This fact shows that the principle is a natural one, and one that fails not to accomplish its end. Whether the terms here used be adopted or not, the principle should be understood, the thing itself must be practically known, or there can be no certainty of correct time.

## TRIPLETS.

§ **20.** A part of a measure may be so divided as to be occupied by three tones. Such divisions or parts of measures are called Triplets. The notes representing Triplets are usually marked by the figure 3.

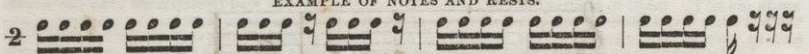
EXAMPLE.

## COMPLEX FORMS OF MEASURE, AND THEIR CORRESPONDING NOTES AND RESTS.

§ **21.** A part of a measure may be occupied by four tones; such tones are represented by notes called SIXTEENTHS or SEMIQUAVERS.

§ **22.** When four tones occur in a single part of a measure, the measure is said to be in COMPLEX FORM.

EXAMPLE OF NOTES AND RESTS.

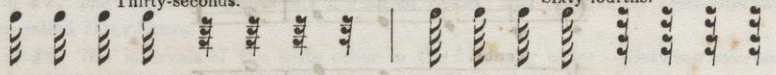


NOTE—A further explanation of Rhythmic Classification may be obtained from "The Boston Academy's Manual of Instruction."

§ **23.** A still further division of parts of measure may be made so as to introduce THIRTY-SECONDS and SIXTY-FOURTHS.

EXAMPLES OF NOTES AND RESTS.

Thirty-seconds. Sixty-fourths.



## VARIETIES OF MEASURE.

§ **24.** Either of the different kinds of notes may be taken to represent the primitive form of measure, simple or compound. Thus, the primitive form in any kind of measure may be represented, by Whole Notes, Halves, Quarters, Eighths, or Sixteenths.

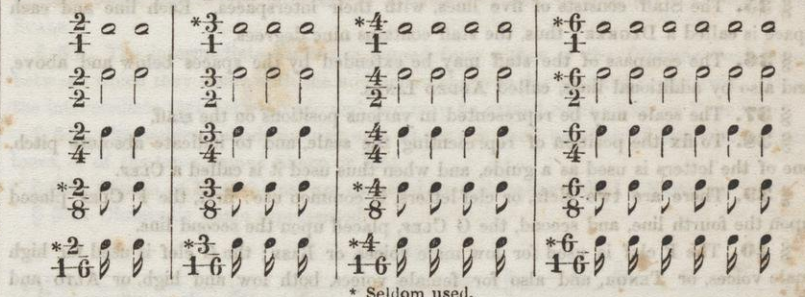
§ **25.** The different representations or signs of measure arising from the use of the different notes as primitive forms, are called VARIETIES OF MEASURE.

NOTE.—Varieties of measure merely furnish different signs for the same thing. To the ear they are all the same, to the eye only do they differ, the movement or degree of quickness depending not in the least on the kind of notes, which represent no positive, but only a relative length of sound. The different varieties are unimportant, but are in common use.

§ **26.** There may be as many varieties in all the different kinds of measure, as there are kinds of notes.

§ **27.** As figures are used to distinguish the *kinds* of measure, so also they are used to distinguish the *varieties* of measure. When used for both purposes, the two figures are written as in the representation of fractions, the number of parts on which the *kind of measure* depends being indicated by the numerator; and the kind of note used on each part on which the *variety of measure* depends being indicated by the denominator.

EXAMPLE OF DIFFERENT VARIETIES OF MEASURE.



* Seldom used.

§ **28.** The primitive and derived forms of Sextuple measure are the same as would be in an union of two Triple measures.

# CHAPTER III.

## MELODICS.

§**29.** Musical sounds (tones), when considered with respect to relative pitch, are arranged in a certain series, called the SCALE.

§ **30.** The Scale consists of eight tones; these are named from the names of numbers; ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

§ **31.** In the earlier singing exercises, the following syllables are used in connection with the tones of the scale:—

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

NOTE.—The syllables are mostly designed for those who are musically weak, or who are yet in their pupilage; they should not be continued too long, nor relied upon too exclusively. The pupils should be cautioned against regarding them as names for the tones, and the teacher should be careful never to use them as such. The vowel, or vocal sound, best adapted to singing exercises, or to training the voice, is that of *ah*, being the same as is heard in the first syllable of the word father.

§ **32.** The absolute pitch of tones is indicated by letters, as:—A, B, C, D, E, F, G.

§ **33.** The pitch C is taken at first as the basis, or as *one* of the scale, and the scale is then said to be in the Key of C. The order of the tones in the Key of C is as follows:—

C, D, E, F, G, A, B, C.

§ **34.** The relative pitch of tones is represented by a character called the STAFF.

§ **35.** The Staff consists of five lines, with their interspaces. Each line and each space is called a DEGREE; thus, the staff contains nine degrees.

§ **36.** The compass of the staff may be extended by the spaces below and above, and also by additional lines, called ADDED LINES.

§ **37.** The scale may be represented in various positions on the staff.

§ **38.** To fix the position of representing the scale, and to indicate absolute pitch, one of the letters is used as a guide, and when thus used it is called a CLEF.

§ **39.** There are two clefs, or clef-letters, in common use: first, the F CLEF, placed upon the fourth line, and second, the G CLEF, placed upon the second line.

§ **40.** The F clef is used for low male voices, or BASE; the G clef is used for high male voices, or TENOR, and also for female voices, both low and high, or ALTO and TREBLE. When used for Tenor voices, it signifies G an eighth or octave lower than when used for Alto or Treble.

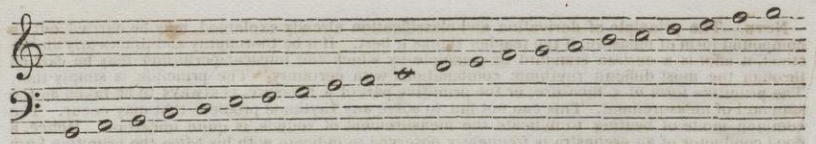
NOTE.—The four parts are frequently represented on two staves, in which case the Tenor is written upon the same staff with the Base, with the F clef.

## EXTENSION OF THE SCALE AND CLASSIFICATION OF VOICES.

§ **41.** When tones higher than eight are sung, eight is to be regarded not only in its relation to the tones below it, but, also, as one of an upper scale.

§ **42.** When tones lower than one are sung, one is to be regarded as, also, eight of a lower scale.

§ **43.** The whole vocal compass, or extent from low to high, may be thus represented.



NOTE 1.—Several tones may be added, either above or below, by cultivation.

NOTE 2.—The true pitch or relation of male and female voices should be clearly illustrated and explained in this connection. When this is understood, there can be no objections to the Base and Tenor singing the lessons in the G clef, or to the Treble and Alto singing from the F clef, although the former may sing as heretofore, an octave lower, and the latter an octave higher, than the actual pitch represented.

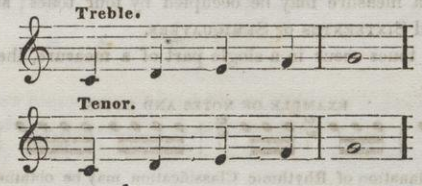
§ **44.** The human voice is naturally divided into four classes:

1. Low male voices, BASE.
2. High male voices, TENOR.
3. Low female voices, ALTO.
4. High female voices. TREBLE.

NOTE.—Besides the above, there are other distinctions, as BARYTONE between the Base and Tenor, and MEZZO SOPRANO between the Alto and Treble. The Treble is often called SOPRANO.

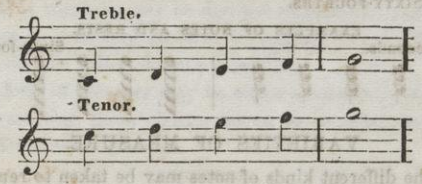
EXAMPLES ILLUSTRATING THE TWO USES OF THE G CLEF.

1.



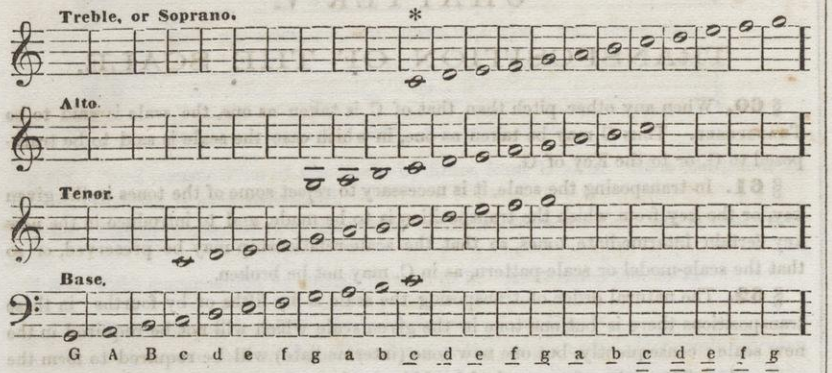

The above examples, although they appear the same to the eye, are in reality, or to the ear, an octave apart, the Tenor being an octave below the Treble.

2.




The above examples, although they appear different to the eye, are in reality, or to the ear, the same.

3. Examples illustrating the usual compass of the different classes of voices, the use of the clefs, and the relation of the different parts:




* This once marked small *c*, being about the center both of the vocal and also of the great or instrumental scale, is called the middle c.

## INTERVALS.

NOTE.—A true knowledge of intervals can only be communicated through the ear. Names, definitions, or illustrations, may be given, while the pupil obtains no correct idea of the thing itself, which can only be acquired by a careful listening to tones and comparison of them. The ear alone can appreciate or measure intervals. The subject is one which can not be understood until the ear has been considerably trained; this is the reason why it has not been presented earlier in this course. After intervals have been taught, the following definitions will be easily understood.

§ **45.** The difference of pitch between any two tones is called an INTERVAL. Thus, the difference of pitch between one and two is an interval.

§ **46.** In the regular succession of the scale, there are two kinds of intervals, larger and smaller.

§ **47.** The larger scale-intervals are called STEPS; and the smaller scale-intervals are called HALF-STEPS.

§ **48.** The intervals of the scale occur in the following order:—Between one and two, a *step*; between two and three, a *step*; between three and four, a *half-step*; between four and five, a *step*; between five and six, a *step*; between six and seven, a *step*; and between seven and eight, a *half-step*.

NOTE.—The terms *tone* and *half-tone* are in common use to designate these intervals; but, as the application of the same word both to sounds and intervals is inconvenient, the discontinuance of the term *tone* and *half-tone* is recommended, especially in teaching. As the word ladder (scale) is used for designating the series of tones called the scale, it is quite natural to carry out the figure, and borrow from the ladder the word *step*, by which to designate scale-intervals.

§ **49.** The scale thus explained is called the MAJOR SCALE.

# CHAPTER IV.

## CHROMATIC SCALE.

§ **50.** In addition to the scale already mentioned, called the Diatonic Scale, there is another scale formed by the introduction of intermediate tones between those tones of the Diatonic Scale, which are separated by the interval of a step. This scale consists of thirteen tones, and twelve intervals of a half-step each; it is called the CHROMATIC SCALE.

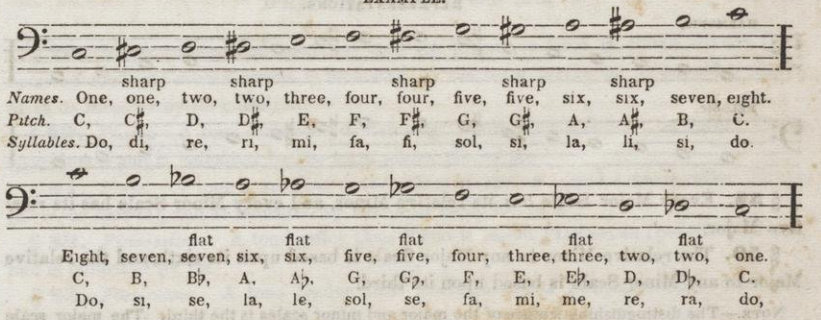
§ **51.** The intermediate tones are named from either of the Diatonic Scale-tones between which they occur, with the addition of sharp or flat prefixed or annexed. Thus, the intermediate tone between one and two may be named SHARP ONE, or FLAT TWO.

§ **52.** Characters called SHARPS and FLATS are used as signs of the intermediate tones, or of the tones named Sharp or Flat.

§ **53.** Sharps or Flats (signs) are canceled by a character called a NATURAL.

§ **54.** Chromatic Scale represented.

EXAMPLE.



| | | sharp | | sharp | | sharp | | sharp | | sharp | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| *Names.* | One, | one, | two, | two, | three, | four, | four, | five, | five, | six, | six, | seven, eight. |
| *Pitch.* | C, | C♯, | D, | D♯, | E, | F, | F♯, | G, | G♯, | A, | A♯, | B, C. |
| *Syllables.* | Do, | di, | re, | ri, | mi, | fa, | fi, | sol, | si, | la, | li, | si, do. |

| | | flat | | flat | | flat | | flat | | flat | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Eight, | seven, | seven, | six, | six, | five, | five, | four, | three, | three, | two, | two, | one. |
| | C, | B, | B♭, | A, | A♭, | G, | G♭, | F, | E, | E♭, | D, | D♭, | C. |
| | Do, | si, | se, | la, | le, | sol, | se, | fa, | mi, | me, | re, | ra, | do, |

NOTE.—The letter *i* should always receive the sound of ee in the above syllables; thus, Di is pronounced Dee, Ri is pronounced Ree, &c. Again, the letter *a* should always receive the sound of the English long a, so that Se is pronounced Sā, Le is pronounced Lā, &c.

**§ 55.** The characters called sharps and flats continue their significance throughout the measure in which they occur, and also from measure to measure, when the same tone is repeated, or until canceled by a note written upon some other degree of the staff.

NOTE 1.—The teacher should be careful to cause his pupils to understand that C♯ is not C raised or elevated, and that D♭ is not D lowered or depressed, but that the tone C♯ or D♭ (by which ever name it may be called) is an independent tone, being in pitch between C and D It is not possible to elevate or to depress the pitch of a tone. Absolute pitch is, of course, unalterable. The error here pointed out is found in many treatises on music, see "Manual of the Boston Academy of Music," and various other works.

NOTE 2.—The name of this character is an unfortunate one, since its tendency is to mislead the pupil. It signifies not that one tone is in fact more natural than another—indeed it does not apply to the tone, but merely to the previous mark (flat or sharp), showing that its significance is now at an end

NOTE 3.—The teacher is advised never to use the term natural in connection with the names of notes, or to speak of C natural, B natural, or natural one, natural four, &c., but to say simply C, or D, or E, or one, or four, &c. C♯ is just as natural a tone as is C, and so of all the tones of the Chromatic Scale, one is as natural as another, and a little child who chooses the pitch of a song, is as likely to commence with C♯ as with C, &c.

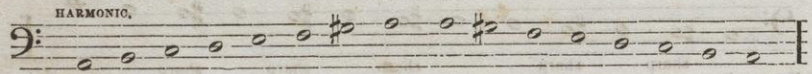
### THE MINOR SCALE.

**§ 56.** In addition to the Scales already explained, there is another, differing from those in the relation or succession of its tones, or in the order of its intervals, called the MINOR SCALE.

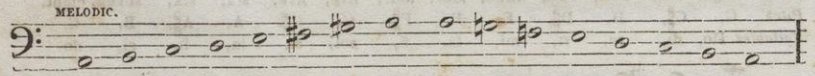
**§ 57.** There are two forms of Minor Scale in common use, called respectively the Harmonic Minor Scale, and the Melodic Minor Scale.

REPRESENTATIONS.

HARMONIC.



MELODIC.



**§ 58.** Every Major Scale has its relative Minor, and every Minor Scale has its relative Major.

**§ 59.** The relative Minor to any Major Scale is based upon its sixth, and the relative Major to any Minor Scale is based upon its third.

NOTE.—The distinguishing feature of the major and minor scales is the third. The major scale is known by its major third, and the minor scale is known by its minor third.

## CHAPTER V.

## TRANSPOSITION OF THE SCALE.

**§ 60.** When any other pitch than that of C is taken as one, the scale is said to be TRANSPOSED. Thus G may be taken as one, in which case the scale is said to be transposed to G, or to the Key of G.

**§ 61.** In transposing the scale, it is necessary to reject some of the tones in the given key, or the key from which the transposition is to be made, and to introduce in the new key certain intermediate tones, so that the scale-relationship may be preserved, or so that the scale-model or scale-pattern, as in C, may not be broken.

**§ 62.** The natural order of transposing the scale is by fifths or by fourths; in these transpositions there is but one tone in the given scale which will not be required in the new scale; consequently, but one new tone (intermediate) will be required to form the new scale. The scales of one and of its fifth, or of one and of its fourth, are, therefore, said to be closely related.

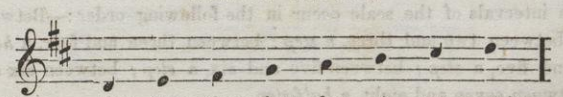
**§ 63.** First transposition by fifths from C to G. In this transposition the tone F is dropped, and the tone F sharp is introduced, and thus the proper form of the scale is secured. The sign or SIGNATURE of the Key of G is one sharp.

**§ 64.** Second transposition by fifths from G to D. C is dropped, and C sharp is introduced. The Signature of the Key of D is two sharps.

**§ 65.** To preserve scale-relationship, or the proper order of intervals between *six* and *seven*, and between *seven* and *eight*, in this transposition, it is necessary to take C♯ as seven in the new key.

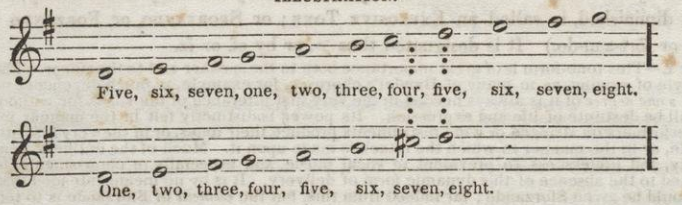
**§ 66.** The sign of C♯ is placed at the beginning of the staff, a little to the right of the previous sharp, and the two sharps are taken together as the sign of the key, or as the signature.

EXAMPLE. KEY OF D.



| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| *Names.* | One, | two, | three, | four, | five, | six, | seven, | eight. |
| *Pitch.* | D, | E, | F♯, | G, | A, | B, | C♯, | D. |
| *Syllables.* | Do, | re, | mi, | fa, | sol, | la, | si, | do. |

ILLUSTRATION.




§ **67.** Third transposition of the Scale by fifths, from D to A. G♯ is sharp four to D. G♯, therefore, is next introduced.

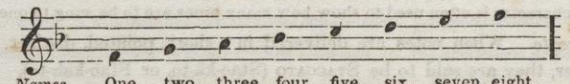
§ **68.** Fourth transposition of the Scale by fifths; from A to E. D♯ is sharp four to A.

§ **69.** Fifth transposition by fifths; from E to B. A♯ is sharp four to E.

§ **70.** First transposition of the Scale by fourths; from C to F.

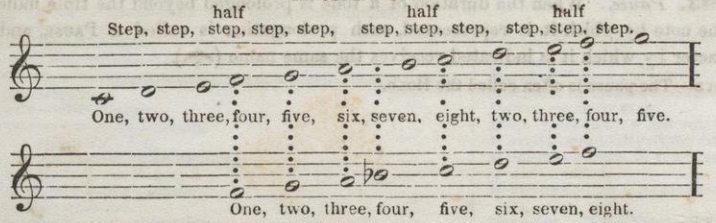
§ **71.** To preserve the identity of the Scale, or the proper order of intervals between *three* and *four*, and between *four* and *five*, in this transposition, it is necessary to take B♭ as four in the new key. B♭ is, therefore, the signature to the key of F.

EXAMPLE. KEY OF F.



| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| *Names.* | One, | two, | three, | four, | five, | six, | seven, | eight. |
| *Pitch.* | F, | G, | A, | B♭, | C, | D, | E, | F. |
| *Syllables.* | Do, | re, | mi, | fa, | sol, | la | si, | do. |

ILLUSTRATION.




NOTE.—B♭ is taken for four, and not A♯, so that the proper nomenclature may be preserved, and that the proper relations may be made to appear to the eye in written music; or that the Scale may be represented by the regularly successive degrees of the Staff.

§ **72.** It will be observed that, in the foregoing transposition from C to F, the pitch of the Scale has been removed a *fourth;* and the intermediate tone, B♭, or *flat seven*, has been found necessary to preserve the proper order of the intervals. Hence the following rule: "*Flat seven* transposes the Scale a fourth;" or "The tone of transposition, between any key and its fourth, is *flat seven*.

§ **73.** Second transposition of the Scale by fourths; from F to B♭.

§ **74.** To preserve the proper order of intervals between *three* and *four*, and between *four* and *five*, in this transposition, it is necessary to take E♭ as four in the new key.

§ **75.** The sign of E♭ is placed a little to the right of the previous flat, and the two flats are taken as the signature.

§ **76.** Third transposition of the Scale by fourths; from B♭ to E♭. A♭ is flat seven to B♭. A♭, therefore, is the next flat introduced.

§ **77.** Fourth transposition of the Scale by fourths; from E♭ to A♭. D♭ is flat seven to E♭. D♭, therefore, is the next flat introduced.

§ **78.** Fifth transposition by fourths; from A♭ to D♭. G♭ is flat seven to A♭.

# CHAPTER VI.

## DYNAMICS.

### DEGREES OF POWER.

§ **79.** *Mezzo.* A musical sound of medium power or force is called MEZZO (pronounced met-zo); such a sound is indicated by the term mezzo, or by an abbreviation of it, as mez., or by its initial, m.

§ **80.** *Piano.* A tone somewhat softer than Mezzo, or a soft tone, is called PIANO (pee-äh-no), and is indicated by the term piano, pia. or p.

§ **81.** *Forte.* A tone somewhat louder than Mezzo, or a loud tone, is called FORTE (fōrte, or four-te), and is indicated by the term forte, for. or f.

§ **82.** *Pianissimo.* A tone softer than Piano is called PIANISSIMO (pee-äh-níss-i-mo), and is indicated by pp.

§ **83.** *Fortissimo.* A tone louder than Forte is called FORTISSIMO (fore-tiss-i-mo), and is indicated by ff.

NOTE I.—There are also modifications of the above-mentioned degrees of power, as *Mezzo-Forte*, *Mezzo-Piano*.

NOTE 2.—Mezzo, Piano, and Forte are Italian words, which are universally used as technical terms in music.

NOTE 3.—The instrument called the Piano-Forte derives its name from these words. It should not be called Piano-*Fort*, but Piano-*For-te*.

## FORM OF TONES.

§ **84.** *Organ Form.* A Tone commenced, continued, and ended with an equal degree of power, is called an ORGAN FORM, or ORGAN TONE. It may be indicated by parallel lines, thus: ———.

NOTE 1.—The Organ Form takes its name from the organ pipe, which can only produce a tone of one equal degree of power.

NOTE 2.—The Organ Form is not often used in vocal music, except in passages in which one part holds a steady tone for a considerable time, while the other parts sing various harmonies.

§ **85.** *Crescendo Form.* A tone commencing Piano, and gradually increasing to Forte, is called CRESCENDO (cre-schen-do). It is indicated by cres., or by two divergent lines, thus: <.

§ **86.** *Diminuendo Form.* A tone commencing Forte, and gradually diminishing to Piano, is called DECRESCENDO or DIMINUENDO (de-cre-schen-do or dim-in-oo-en-do.) It is indicated by decres. dim. or by two convergent lines, thus: >.

§ **87.** *Swell.* An union of the Crescendo and the Decrescendo produces the SWELL FORM: indicated by the union of the divergent and convergent lines, thus: <>.

NOTE 1.—The swell is sometimes called the *Drawn Tone*; the term *Messa di voce* is also used to designate this tone form.

NOTE 2.—The acquisition of this form of tone is one of the most difficult things in the art of song. It constitutes the polish or finishing touch in artistic excellence. "It is the result," says Garcia, in his admirable "School of Singing," "of all other studies;" and again, "to draw the tones well is to be a good singer."

NOTE 3.—The application of Crescendo and Diminuendo to phrases and sections, or to passages of several measures, is comparattvely easy, and constitutes one of the greatest beauties of choir singing.

§ **88.** *Pressure Form.* A very sudden Crescendo or Swell is called the PRESSURE FORM. It is thus marked, < or <>.

NOTE.—This dynamic form is sometimes used to express ridicule, sarcasm, or irony. It belongs mostly to burlesque, to the ludicrous, or to comic, in singing.

§ **89.** *Sforzando.* A tone which is produced very suddenly and forcibly, and instantly diminished, is called an EXPLOSIVE TONE; or SFORZANDO, or FORZANDO (sfŏrt-zan-do or fŏrt-zan-do.) It is designated thus >, or by sf. or fz.

NOTE 1.—This tone-form is of great importance both to the speaker and to the singer. The energetic style of singing, as in many of Handel's choruses, for example, is much dependent upon it; indeed, *some degree* of it is always needed in the very first utterance of the voice, for without it the tone will be destitute of life and expression. Its power is distinctly felt in the manner in which good performers on stringed or wind instruments produce their tones, or in the very first utterance of a note, or in the manner in which the attack is made upon it. Much of the dullness, heaviness, stupidity, and lifelessness so prevalent in vocal music, and especially in choir-singing, is to be attributed to the absence of this dynamic form of delivery. It is by no means intended that every tone should be given Sforzando; far indeed from this, but the *element* of Sforzando is to tones the life-giving power. It is, however, very liable to be overdone, and even caricatured; it requires, therefore, much discretion in its application, for, unless it be directed by good taste, it will be likely to degenerate into a mere lunging or jerking of the voice, grunt-like, coarse and disagreeable.

NOTE 2.—The mark indicating the pressure form of tone is often printed, instead of that which indicates the Forzando. The observance of the mark, as thus erroneously applied, would, in many cases, be quite ludicrous. The mark is often applied in this form, ∧.

## LEGATO, STACCATO, AND PAUSE.

§ **90.** *Legato.* When successive tones are performed in a closely connected manner, so as to be bound into one another, or intervolved, they are said to be sung LEGATO (Le-gä-to, or Le-gah-to). The Legato is indicated by a curved line, (⁀), called a legato mark. The same character is called a Tie when it is placed over two notes on the same degree of the staff.

NOTE.—This character is often used to show how many tones are to be sung to one syllable.

§ **91.** *Staccato.* When notes are delivered in a short, pointed, distinct, or very articulate manner, they are said to be STACCATO (Stac-kä-to, or Stac-kah-to). Staccato is indicated by points, thus: (ı ı ı ı).

§ **92.** *Marcato.* A less degree of Staccato, or MARCATO, is indicated by dots, thus: (• • • •).

§ **93.** *Pause.* When the duration of a tone is prolonged beyond the time indicated by the note by which it is represented, such prolongation is called a PAUSE, and the character by which it is indicated receives the same name (𝄐).

NOTE.—The pause is often called the HOLD.

# EXPLANATION OF MUSICAL TERMS.

*A*—an Italian preposition, meaning, to, in, by, at, &c
*Accelerando*—accelerating the time, gradually faster and faster.
*Adagio*, or *Adasio*—slow.
*Adagio Assai*, or *Molto*—very slow.
*Ad Libitum*—at pleasure.
*Affettuoso*—tender and affecting,
*Agitato*—with agitation.
*Alla Capella*—in church style.
*Allegretto*—less quick than Allegro.
*Allegro*—quick. *Allegro Assai*—very quick.
*Allegro ma non Troppo*—quick, but not too quick.
*Amabile*—in a gentle and tender style.
*Amateur*—a lover but not a professor of music.
*Amoroso*, or *Con Amore*—affectionately, tenderly.
*Andante*—gentle, distinct, and rather slow, yet connected.
*Andantino*—somewhat quicker than Andante.
*Animato*, or *Con Anima*—with fervent, animated expression.
*Animo*, or *Con Animo*—with spirit, courage, and boldness.
*Antiphone*—music sung in alternate parts.
*Ardito*—with ardor and spirit.
*Arioso*—in a light, airy, singing manner.
*A Tempo*—in time
*A Tempo Giusto*—in strict and exact time.

*Ben Marcato*—in a pointed and well-marked manner.
*Bis*—twice.
*Brillante*—brilliant, gay, shining, sparkling.

*Cadence*—closing strain; also a fanciful, extemporaneous embellishment at the close of a song.
*Cadenza*—same as the second use of Cadence. See Cadence.
*Calando*—softer and slower.
*Cantabile*—graceful, singing style; a pleasing, flowing melody.
*Canto*—the treble part in a chorus.
*Choir*—a company or band of singers; also that part of a church appropriated to the singers.
*Chorist*, or *Chorister*—a member of a choir of singers.
*Col*, or *Con*—with. *Col Arco*—with the bow.
*Comodo*, or *Commodo*—in an easy and unrestrained manner.
*Con Affetto*—with expression.
*Con Dolcessa*—with delicacy.
*Con Dolore*, or *Con Duolo*—with mournful expression.
*Conductor*—one who superintends a musical performance; same as Music Director.
*Con Energico*—with energy.
*Con Espressione*—with expression.
*Con Fuoco*—with ardor, fire.
*Con Grazia*—with grace and elegance.
*Con Impeto*—with force, energy.
*Con Justo*—with chaste exactness.
*Con Moto*—with emotion.
*Con Spirito*—with spirit, animation.
*Coro*—chorus.

*Da*—for, from, of. *Da Capo*—from the beginning.
*Decani*—the priests, in contradistinction to the lay or ordinary choristers.
*Declamando*—in the style of declamation,
*Decrescendo*—diminishing, decreasing.
*Devozione*—devotional.
*Dilettante*—a lover of the arts in general, or a lover of music.
*Di Molto*—much or very.
*Divoto*—devotedly, devoutly.
*Dolce*—soft, sweet, tender, delicate.
*Dolcemente*, *Dolcessa*, or *Dolcissimo*. See Dolce.
*Dolente*, or *Doloroso*—mournful
*Doloroso*—in a plaintive, mournful style.

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

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

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

*Impressario*—the conductor of a concert.

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

*Ma*—but. *Maestoso*—majestic, majestically.
*Maestro Di Capella*—chapel master, or conductor of church music.
*Marcato*—strong and marked style.
*Messa di Voce*—moderate swell.
*Moderato*, or *Moderatamente*—moderately in moderate time.
*Molto*—much or very.
*Molto Voce*—with a full voice.
*Morendo*—gradually dying away.
*Mordente*—a beat, or transient shake.
*Mosso*—emotion.
*Moto*—motion. *Andante Con Moto*—quicker than Andante.

*Non*—not. *Non Troppo*—not too much.

*Orchestra*—a company or band of instrumental performers; also that part of a theatre occupied by the band.
*Pastorale*—applied to graceful movements in sextuple time.
*Perdendo*, or *Perdendosi*—same as Lentando.
*Piu*—more. *Piu Mosso*—with more motion, faster.
*Pizzicato*—snapping the violin string with the fingers.
*Poco*—a little. *Poco Adagio*—a little slow.
*Poco a Poco*—by degrees, gradually.
*Portamento*—the manner of sustaining and conducting the voice from one sound to another.
*Precentor*—conductor, leader of a choir.
*Presto*—quick.
*Prestissimo*—very quick.

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

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

*Tace*, or *Tacet*—silent, or be silent.
*Tardo*—slow.
*Tasto Solo*—without chords.
*Tempo*—time. *Tempo a Piacere*—time at pleasure.
*Tempo Giusto*—in exact time.
*Ten. Tenuto*—hold on. See Sostenuto.
*Tutti*—the whole, full chorus.

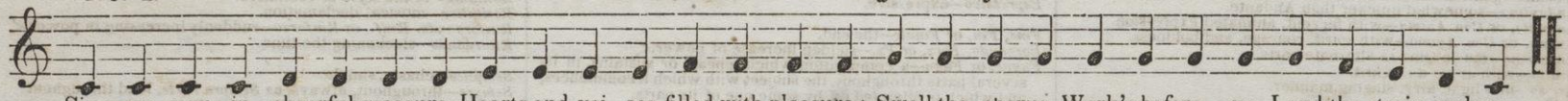
*Un*—a; as *Un Poco*—a little.

*Va*—go on, as *Va Crescendo*, continue to increase.
*Verse*—same as Solo.
*Vigoroso*—bold, energetic.
*Vivace*—quick and cheerful.
*Virtuoso*—a proficient in art.
*Voce Di Petto*—the chest-voice.
*Voce Di Testa*—the head voice.
*Voce Sola*—voice alone.
*Volti Subito*—turn over quickly.

# SINGING SCHOOL MUSIC.

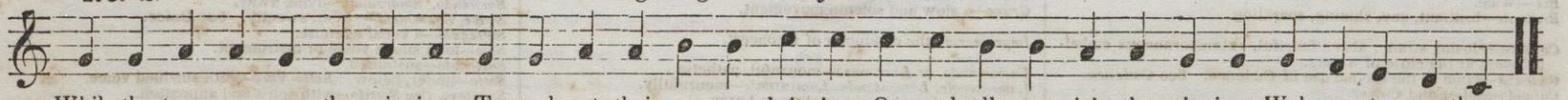
When the teacher shall have introduced the scale, quarter notes, staff and clefs, the following lessons may be commenced. There will be found written over the lessons the new topics to be introduced and practiced upon, before the lesson is sung. The order commonly found in singing books is observed in the arrangement of rules and explanations, but not in the lessons. Whatever is needed is brought in, and it is thought that teachers will generally agree that many things, commonly supposed to be among the last, are properly among the first to be studied, as for example, the different movements—*Adagio, Andante,* &c.—and the dynamic forms. Be careful that each lesson has its proper expression.

**No. 1.** *Scale. Quarter Notes. Staff and Clef.*



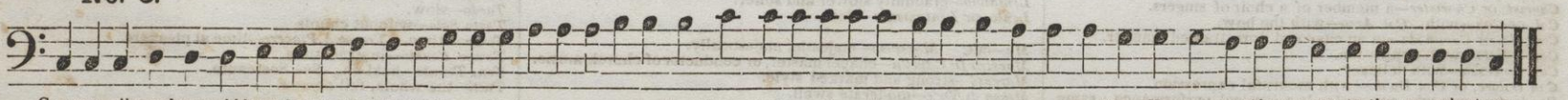
Sing we now in cheerful measure, Hearts and voi - ces filled with pleasure; Swell the chorus, Work's before us, Loud the strain prolong.

**No. 2.** *Beginning on Five of the Scale.*



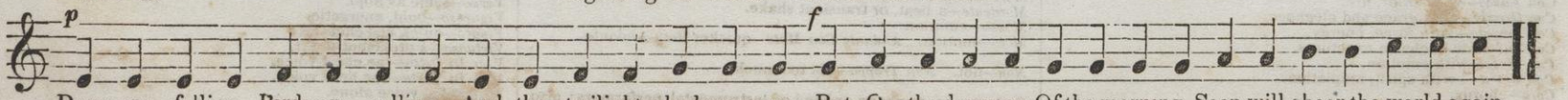
While the tones are sweetly ringing, To our hearts their sweetness bringing; One and all, come, join the singing, Welcome to our throng.

**No. 3.**



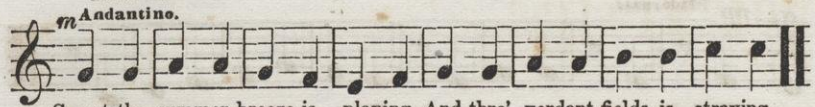
Courage, all ye who would learn how to sing, For to sing without fear is a ve - ry hard thing; And we all must expect to sing wrong now and then, Knowing accidents come to the ve - ry best men.

**No. 4.** *Beginning on Three. Piano and Forte.*

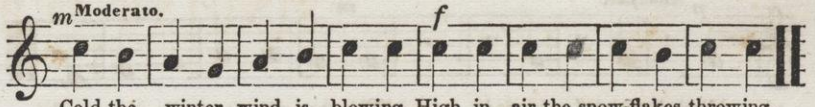



Dews are falling, Birds are calling, And the twilight shadows reign; But O the dawning Of the morning, Soon will cheer the world again.

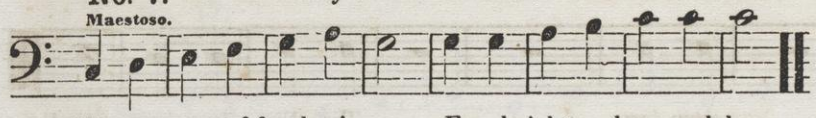
**No. 5.** *Measure. Bar. Andantino. Mezzo.*



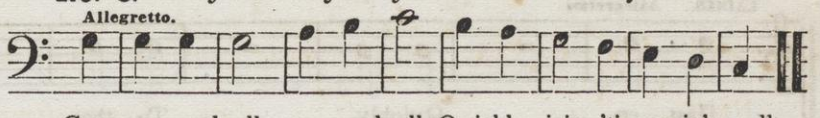

**No. 6.** *Moderato.*



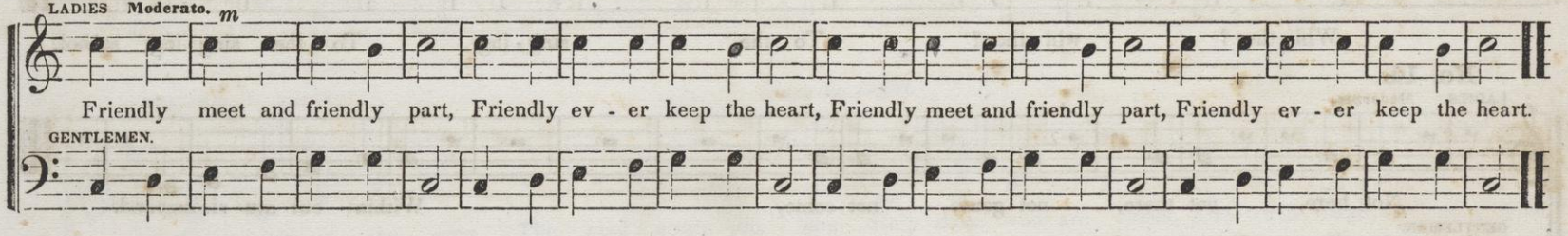

**No. 7.** *Half Note. Maestoso.*



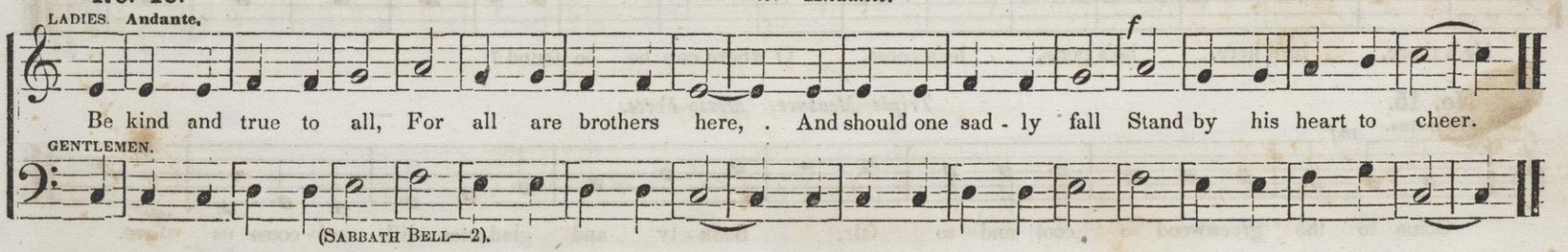

**No. 8.** *Allegretto. Beginning on the Second Part of the Measure.*



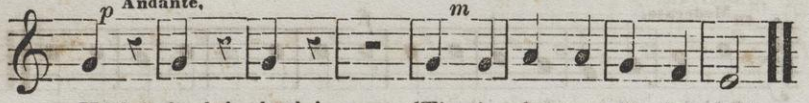

**No. 9.** *Skip, from Five to One.*




**No. 10.** *The Tie. Andante.*

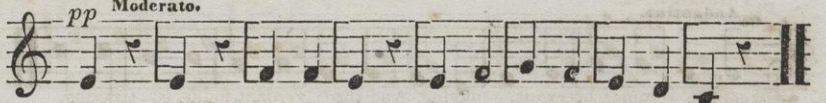


**No. 11.** *Half and Quarter Rests.*



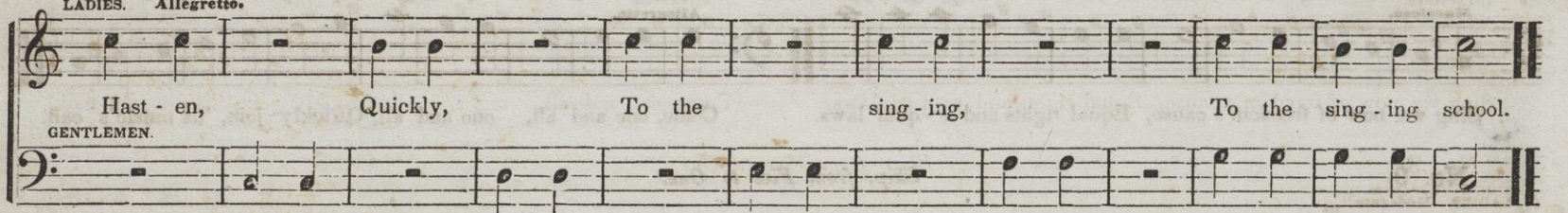

Hark! hark! hark' 'Tis the dis-tant vil-lage bell.

**No. 12.** *Pianissimo.*




Hush! hush! do not speak, For in si-lence we must seek.

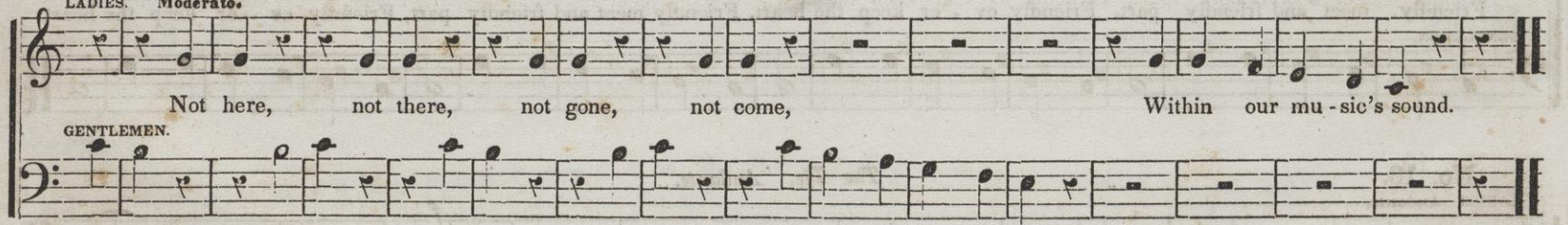
**No. 13.**




Hast-en, Quickly, To the sing-ing, To the sing-ing school.

Whi-ther? whi-ther? To the sing-ing, To the sing-ing school.

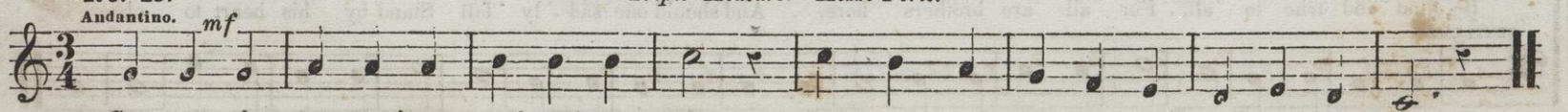
**No. 14.**




Not here, not there, not gone, not come, Within our mu-sic's sound.

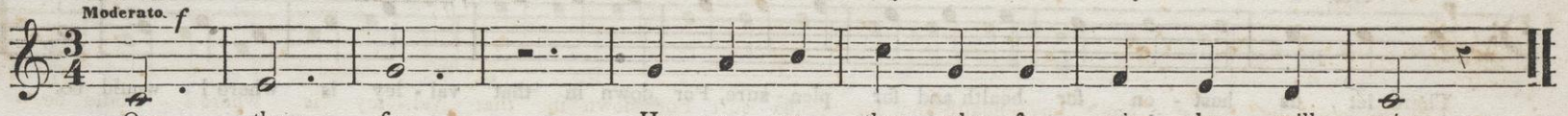
He's there, he's here, he's gone, he's come, O where can he be found?

**No. 15.** *Triple Measure. Mezzo-Forte.*

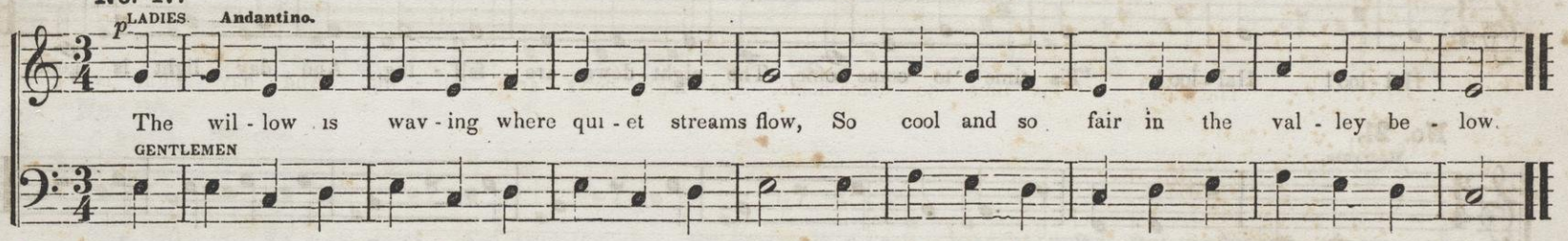



Come to the greenwood so cool and so fair, Beau-ty and glad-ness will wel-come us there.

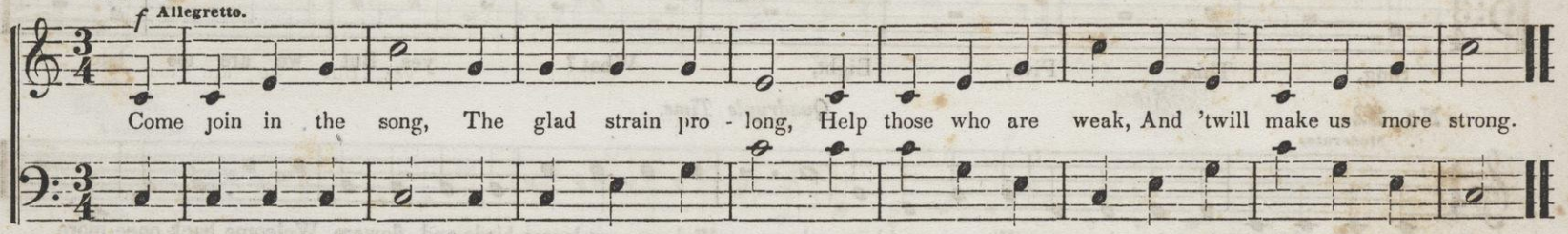
**No. 16.** *Skips, from One to Three and Five. Dotted Half Note and Dotted Half Rest.*



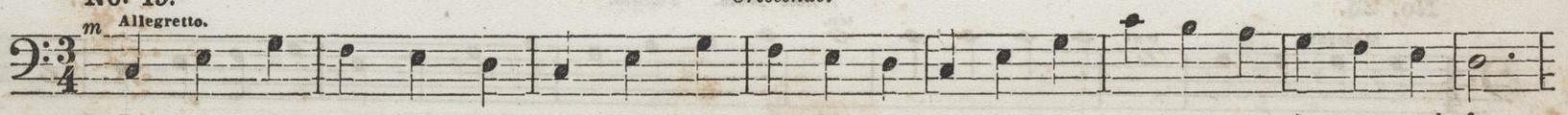

**No. 17.**

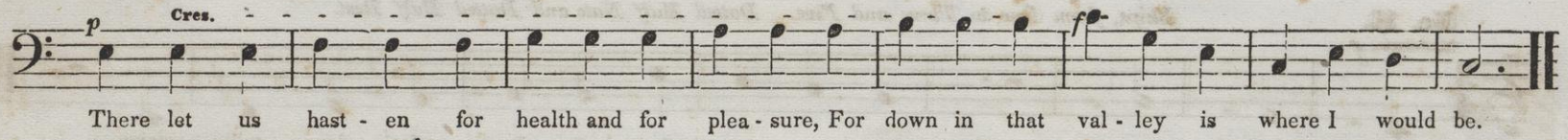



**No. 18.** *Skip, to Eight.*

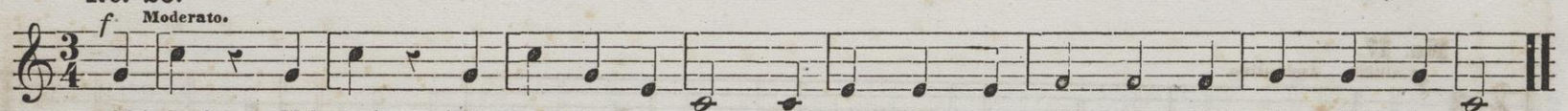



**No. 19.** *Crescendo.*






**No. 20.**

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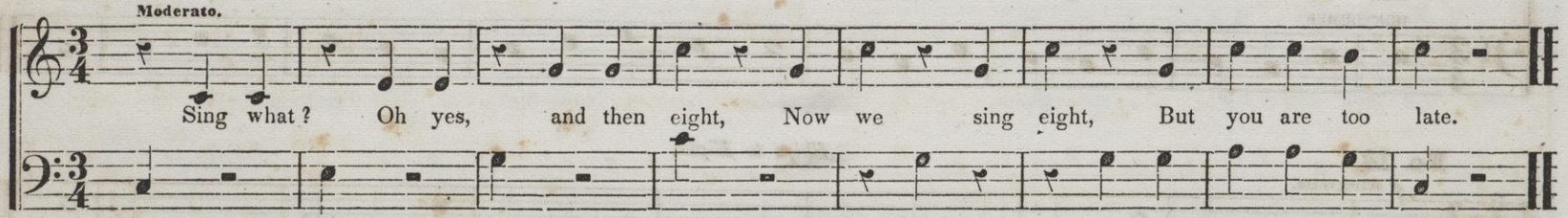
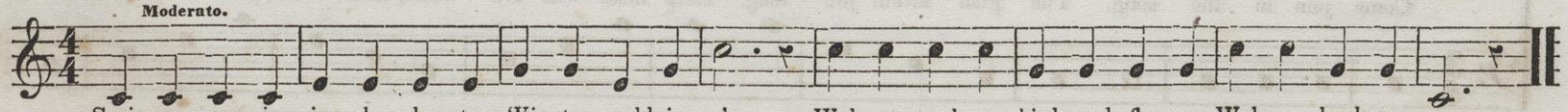
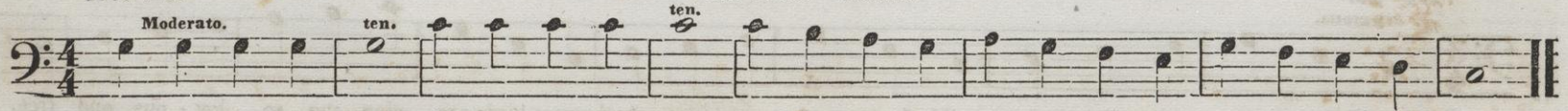


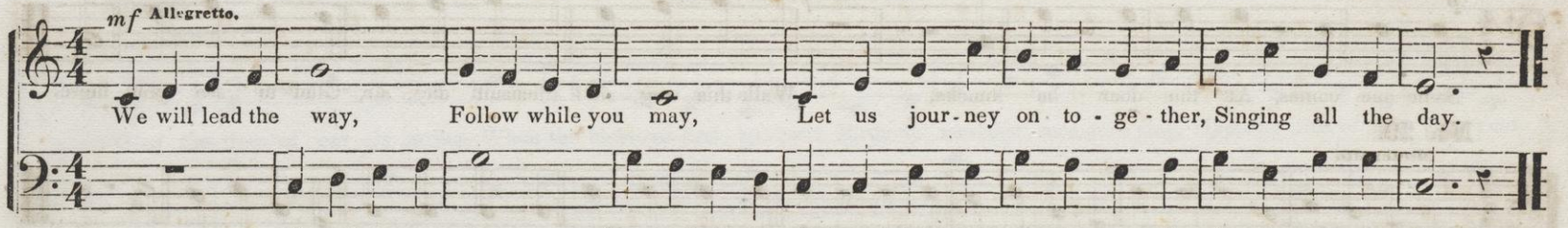

**No. 22.** *Quadruple Time.*



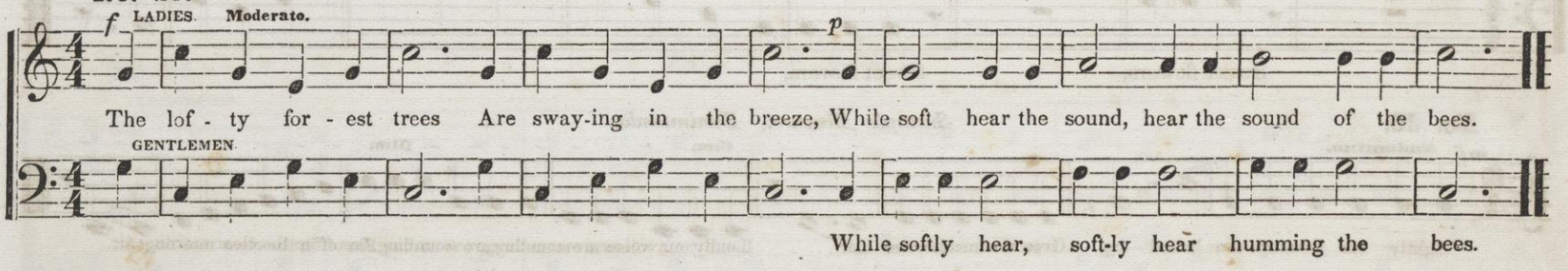

**No. 23.** *Whole Note. Tenuto.*



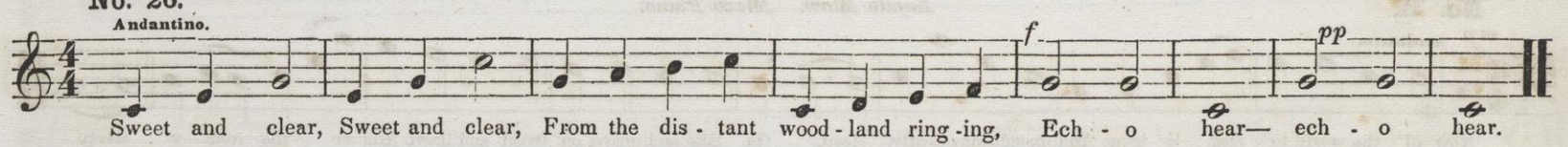
**No. 24.** *Whole Rest.*




**No. 25.**




**No. 26.**

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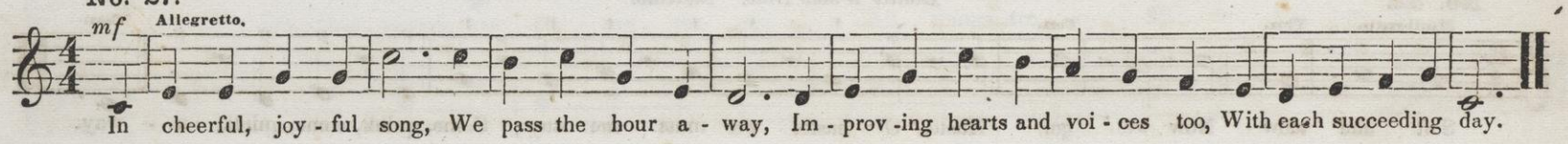

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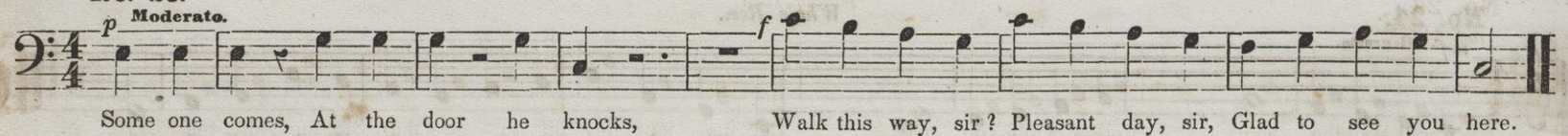
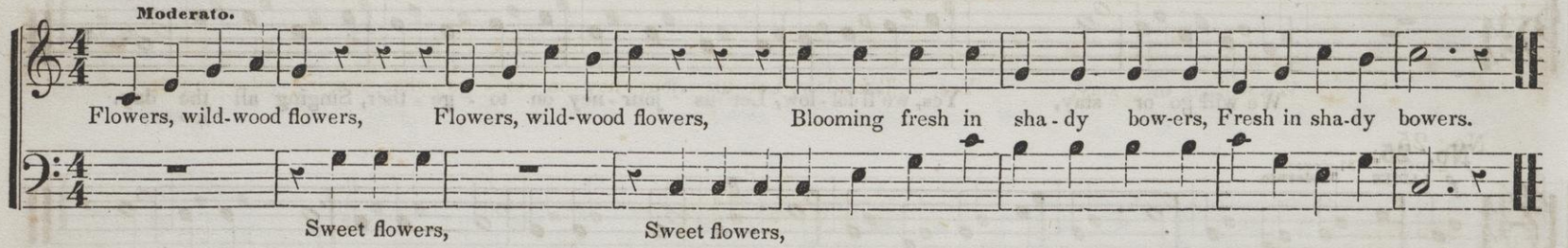



Some one comes, At the door he knocks, Walk this way, sir? Pleasant day, sir, Glad to see you here.

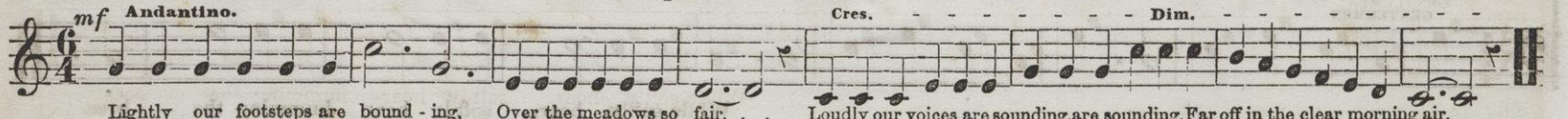
**No. 29.**




Flowers, wild-wood flowers, Flowers, wild-wood flowers, Blooming fresh in sha-dy bow-ers, Fresh in sha-dy bowers.

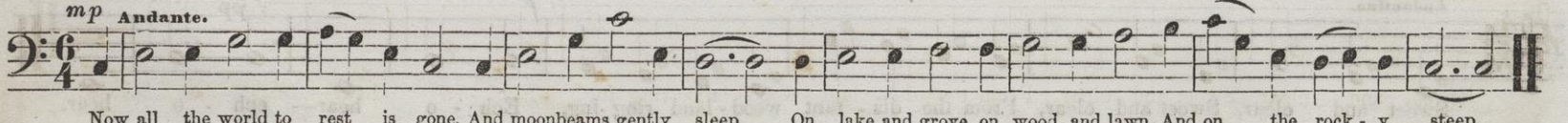
Sweet flowers, Sweet flowers,

**No. 30.** *Sextuple Measure. Diminuendo.*



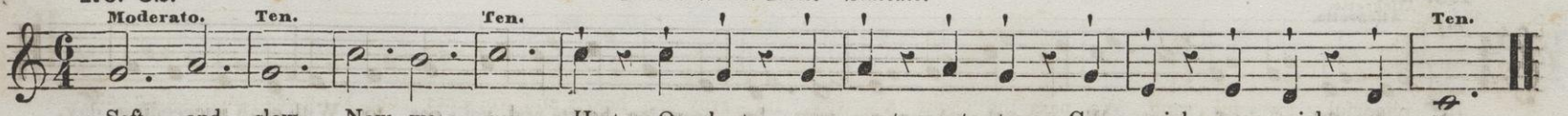

Lightly our footsteps are bound-ing, Over the meadows so fair, . . Loudly our voices are sounding, are sounding, Far off in the clear morning air.

**No. 31.** *Legato Mark. Mezzo Piano.*



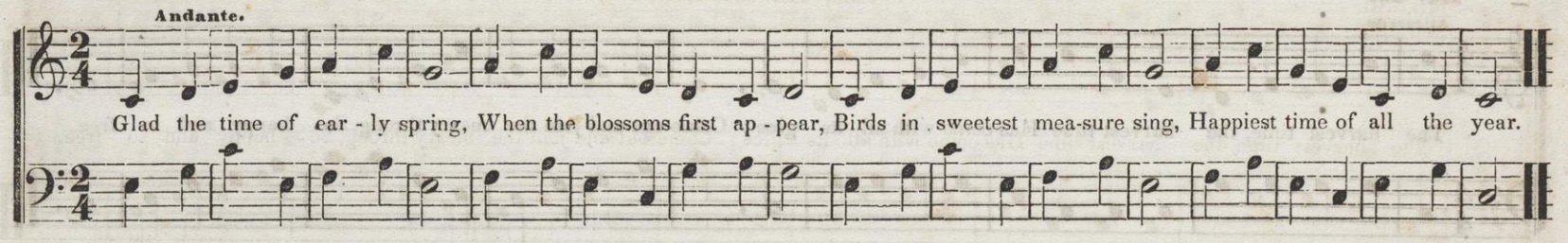

Now all the world to rest is gone, And moonbeams gently sleep, On lake and grove, on wood and lawn, And on the rock-y steep.

**No. 32.** *Dotted Whole Note. Staccato.*

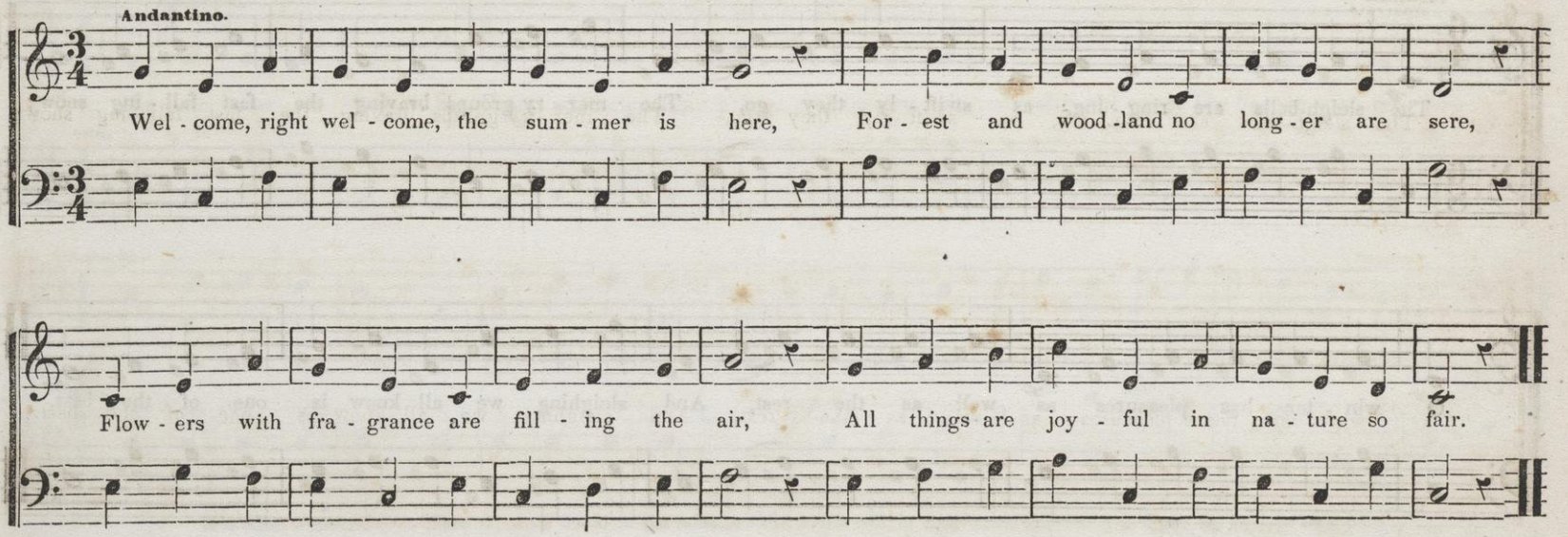



Soft and slow Now we go, Haste, O haste, we must not stay; Come, quick, come, quick, a-way.

**No. 33.** *Skip, from Six to Four.*



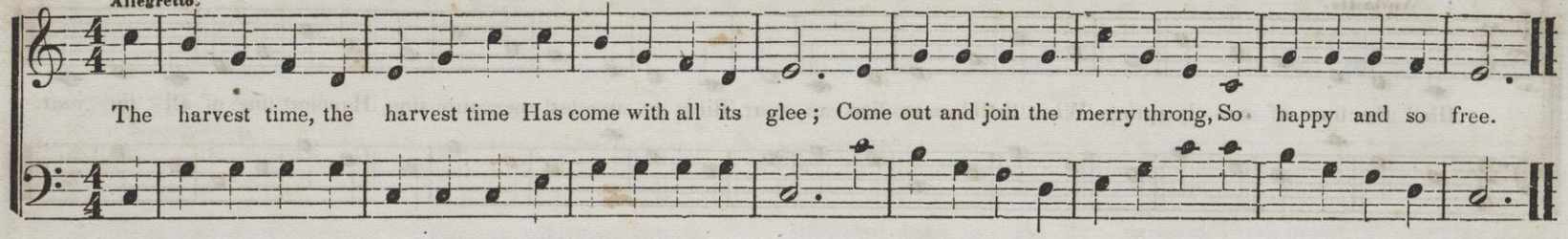

**No. 34.** SUMMER SONG.



**No. 35.**

*Skip, Two and Seven.*

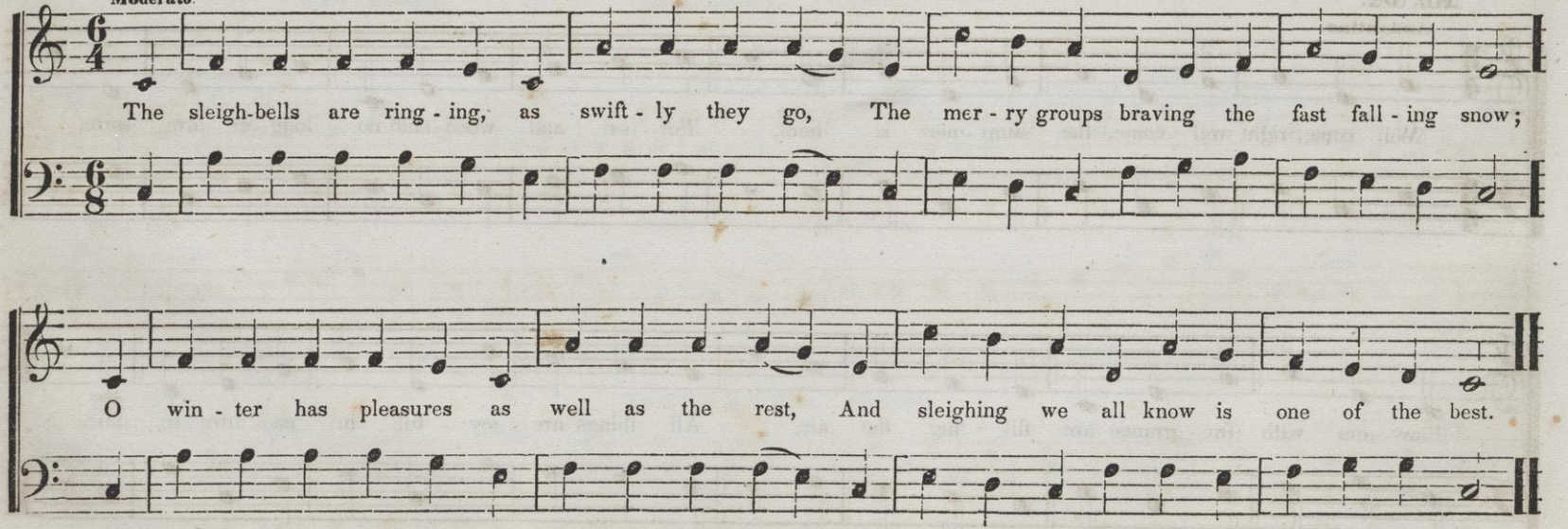
Allegretto.



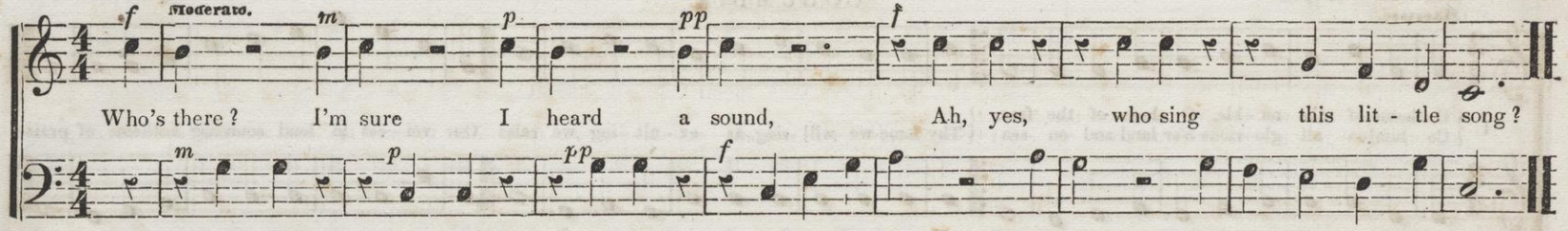

**No. 36.**

## WINTER SONG.

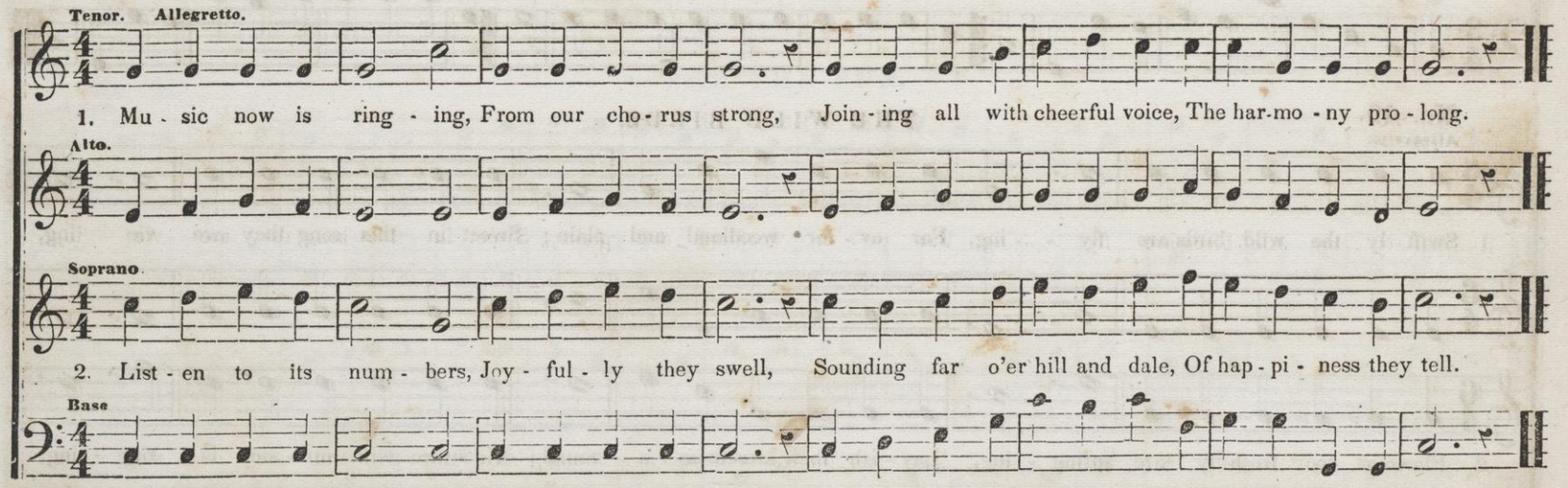
Moderato.



**No. 37.**




**No. 38.**—*Extended Scale. Classification of Voices.* **MUSIC IS RINGING.**

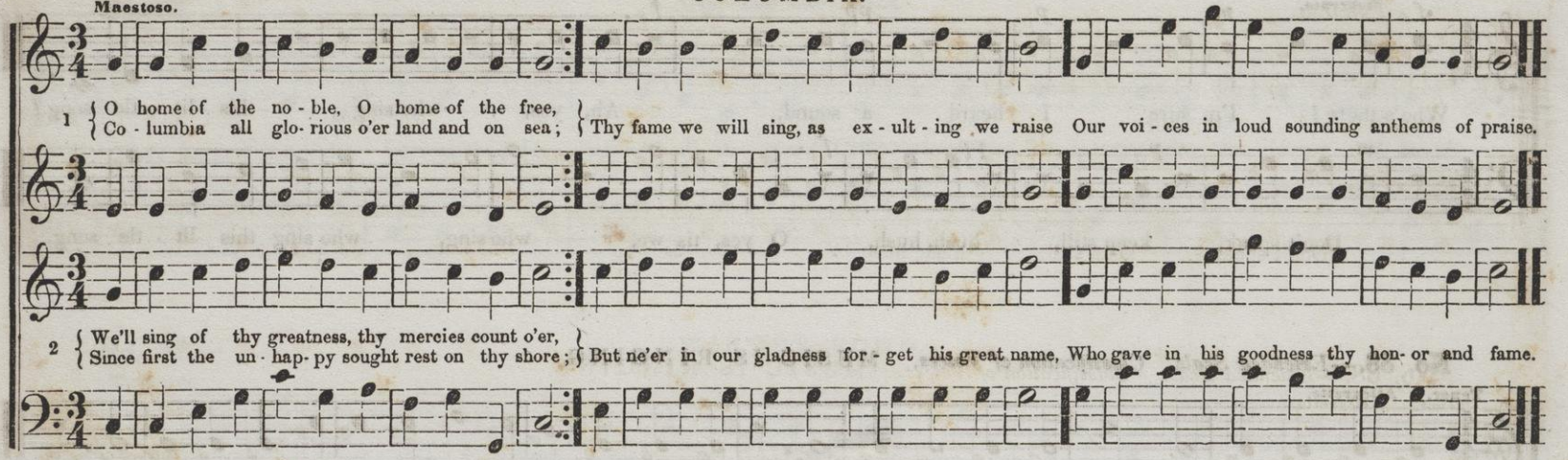



**It is often unnecessary to place Dynamic marks in the music, as the words will, in most cases, sufficiently indicate the force to be used.**

**No. 39.**—*Repeat*

## COLUMBIA.

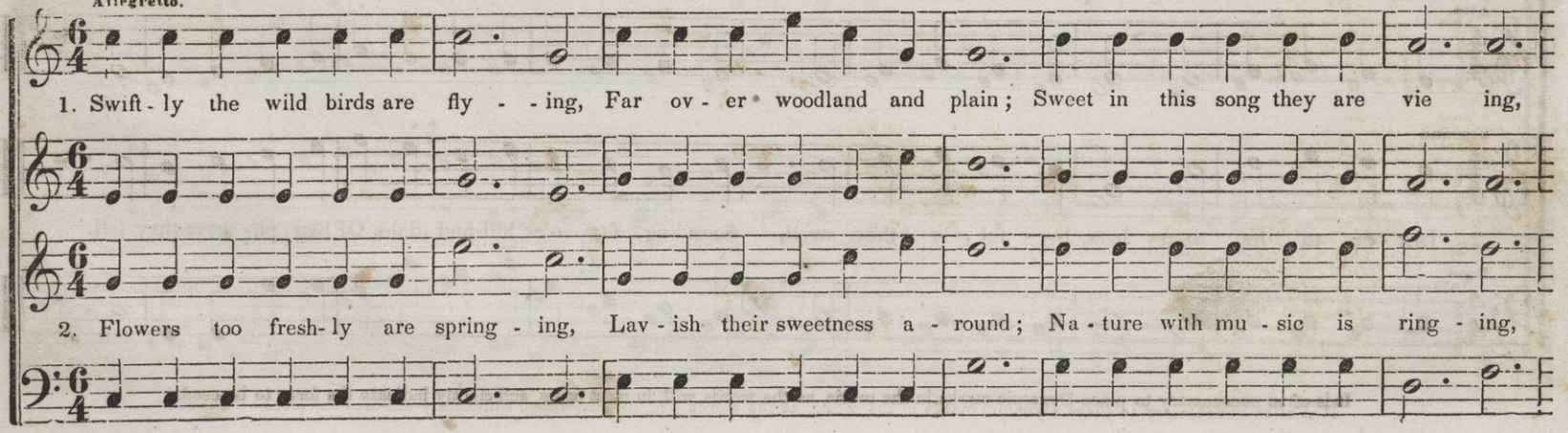
Maestoso.

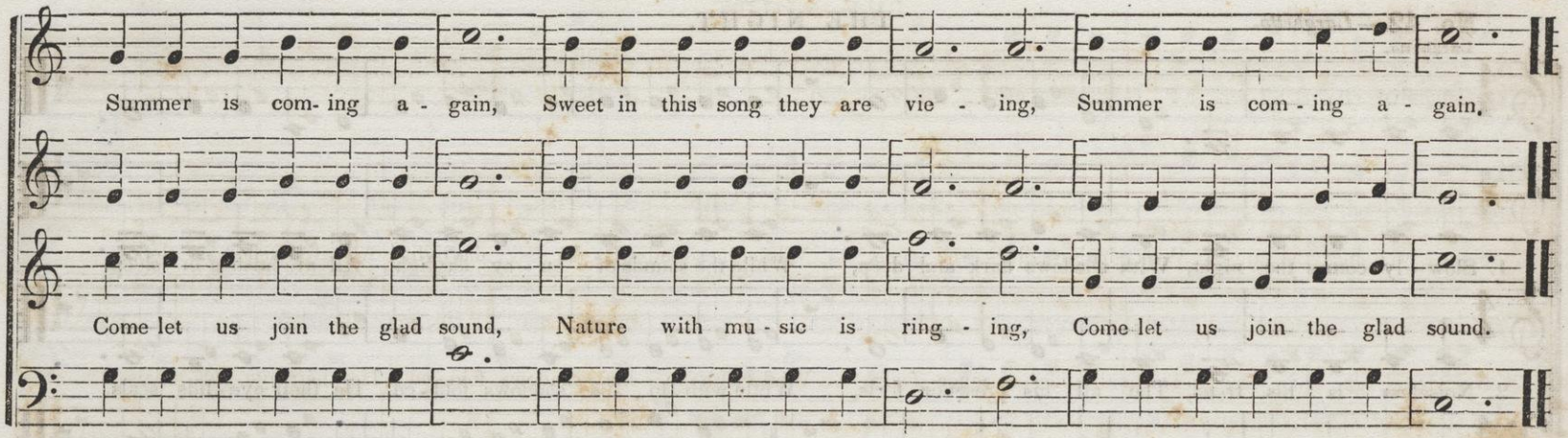



**No. 40.**

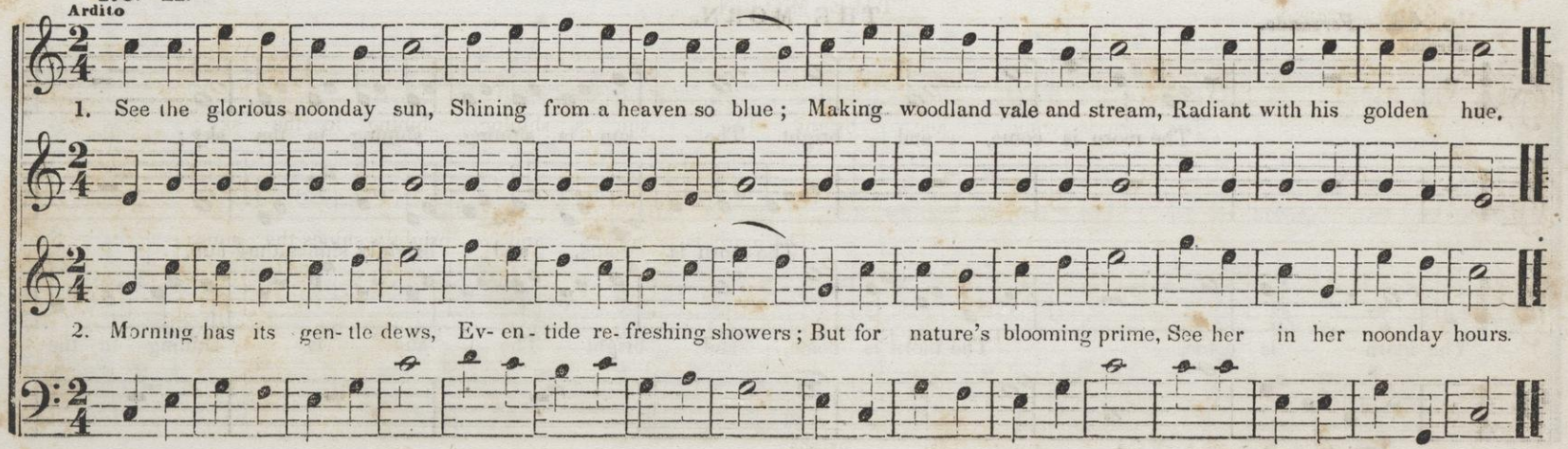
## THE WILD BIRDS.

Allegretto.



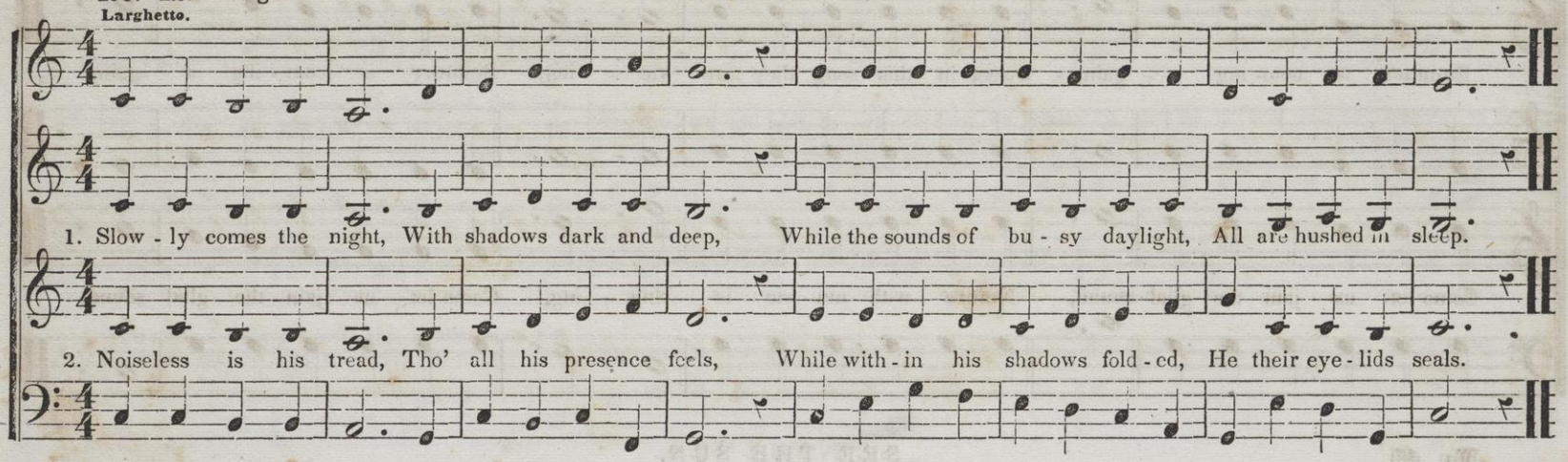



**No. 41.** SEE THE SUN.



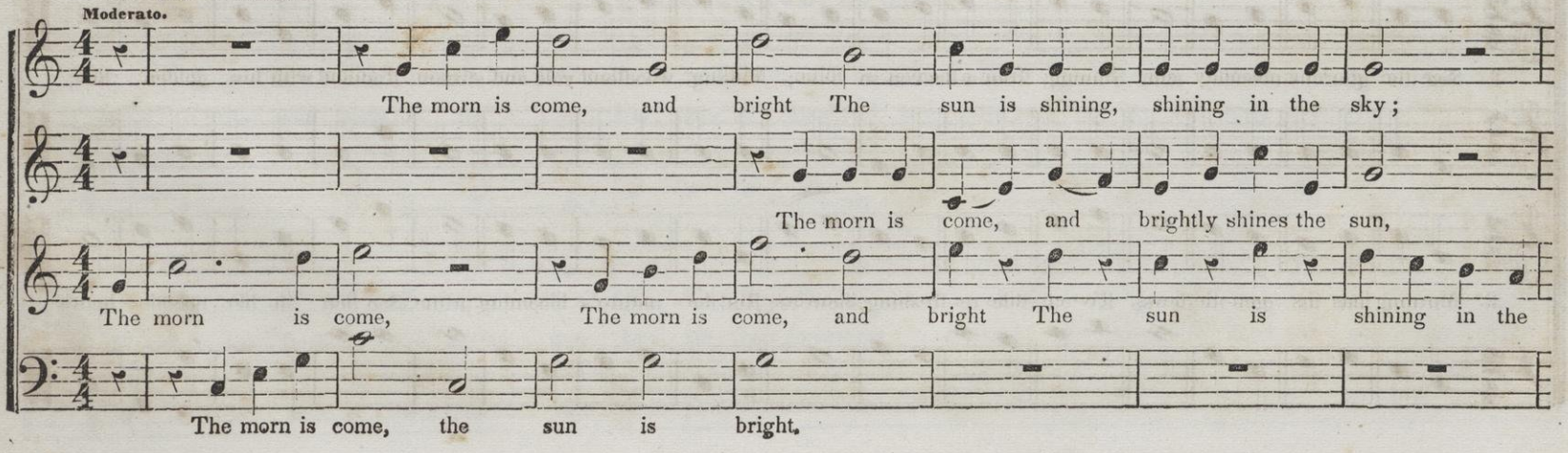
**No. 42.**—*Larghetto.*

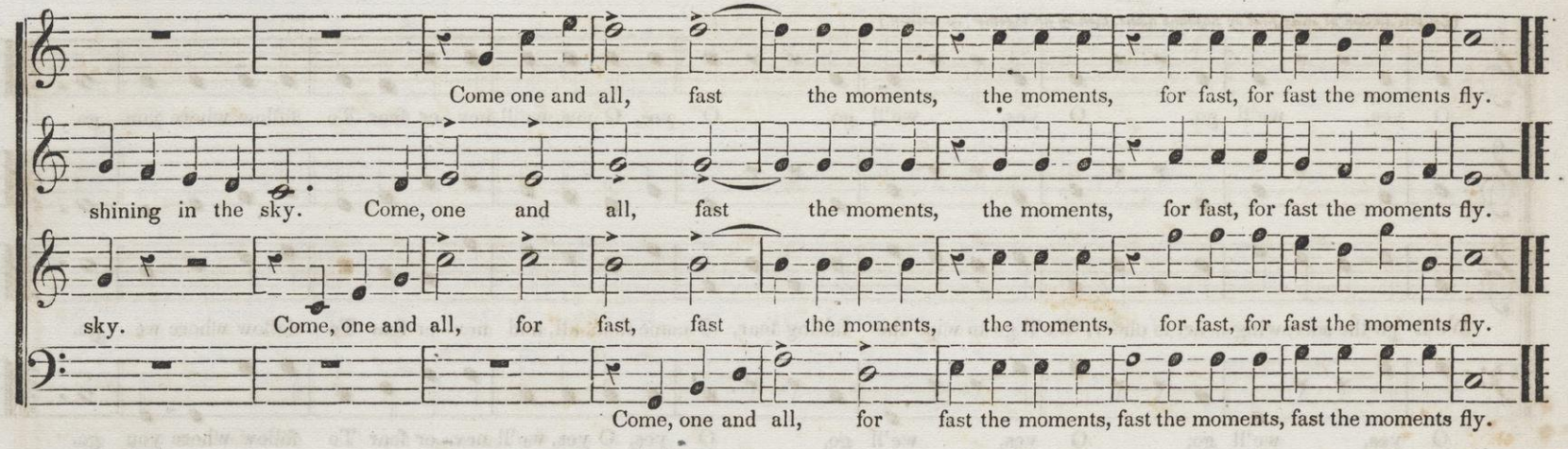
## THE NIGHT.




**No. 43.**—*Forzando.*

## THE MORN.

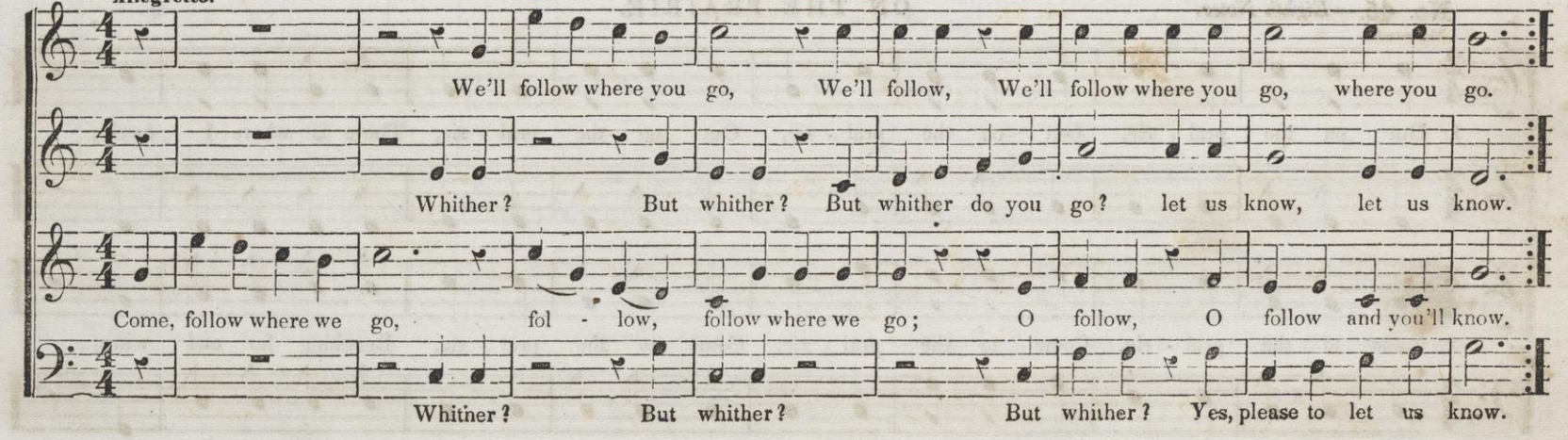




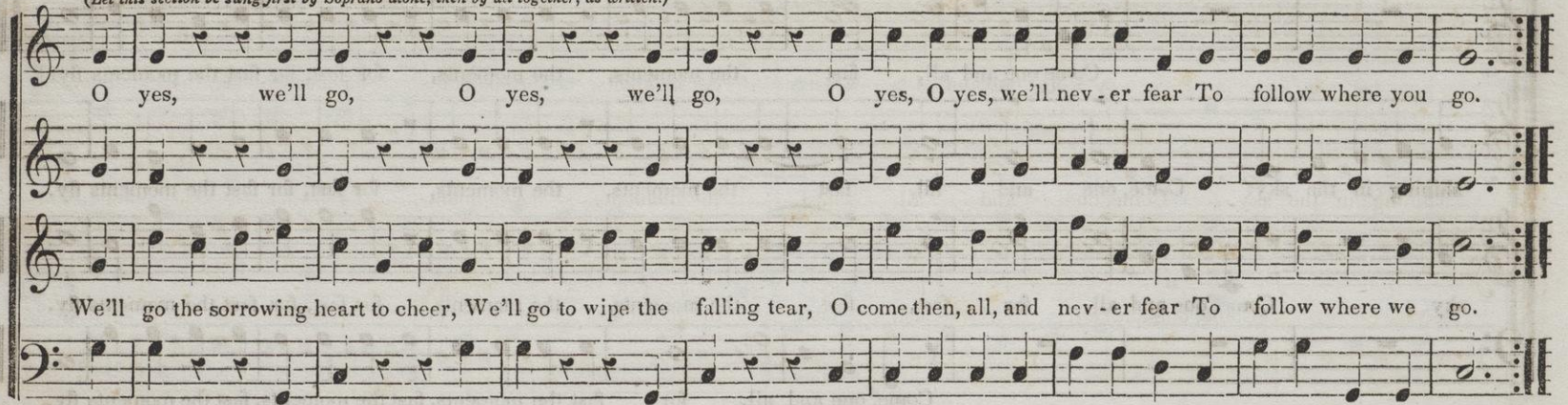

**No. 44.**

**Allegretto.**

## WE'LL FOLLOW WHERE YOU GO.

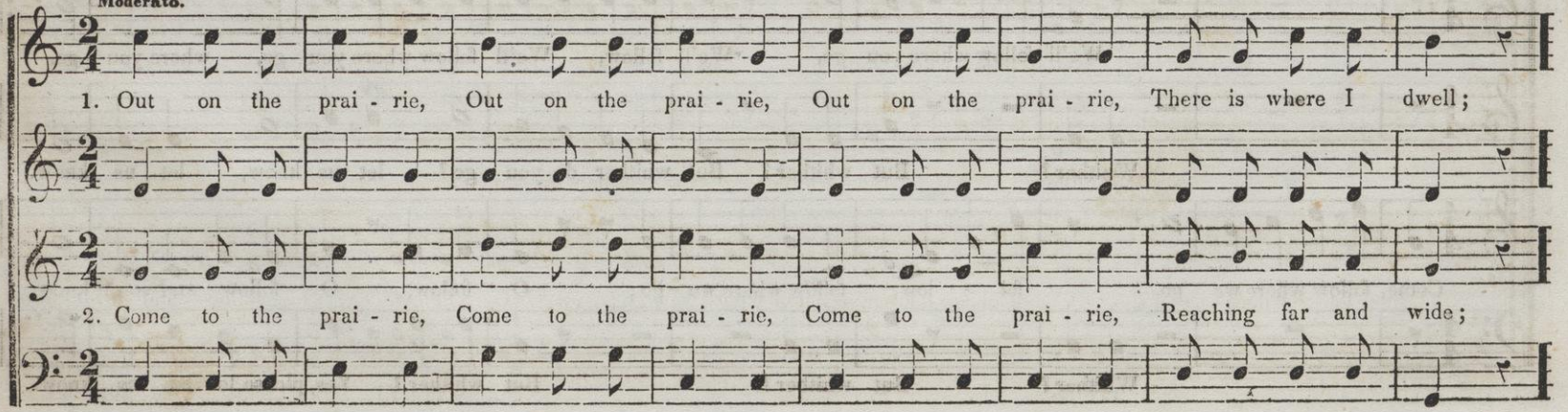


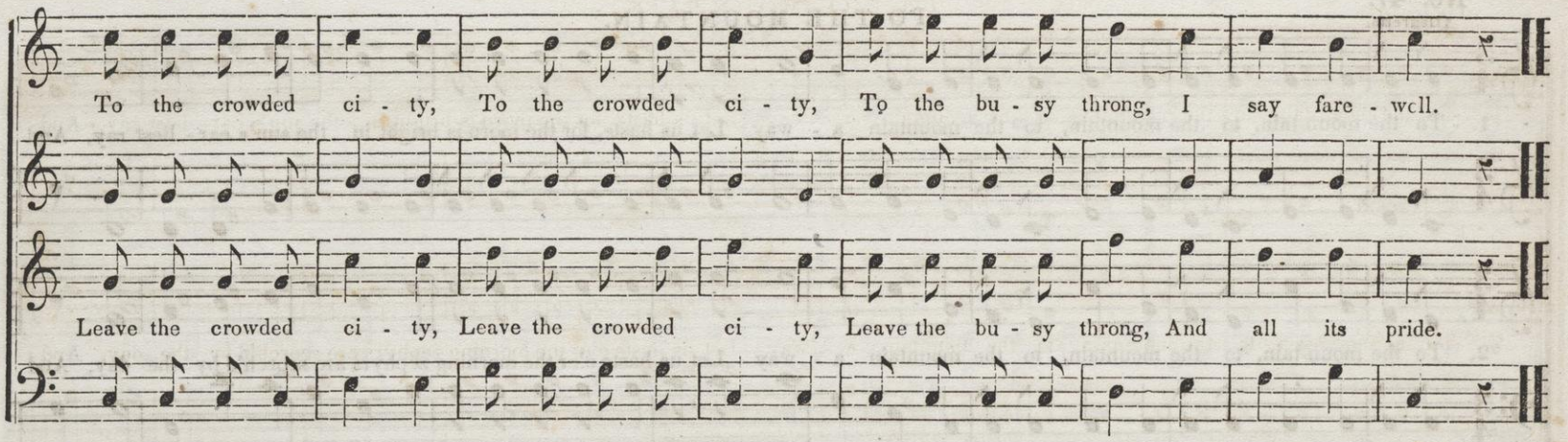
*(Let this section be sung first by Soprano alone, then by all together, as written.)*




**No. 45.**—***Eighth Notes.*** **ON THE PRAIRIE.**

**Moderato.**

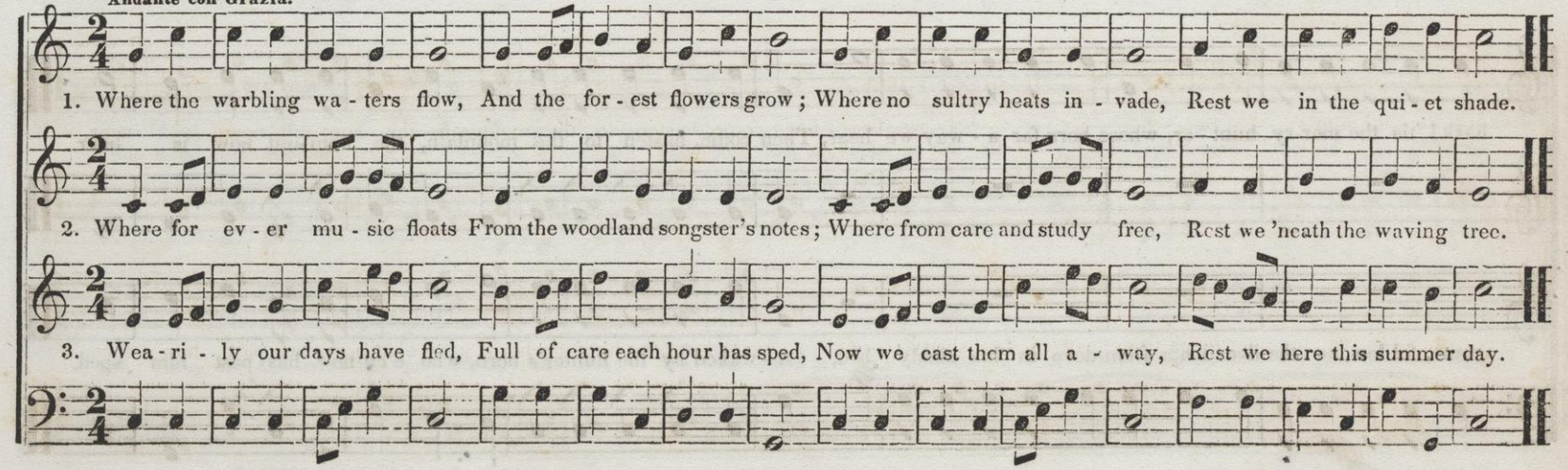





**No. 46.**

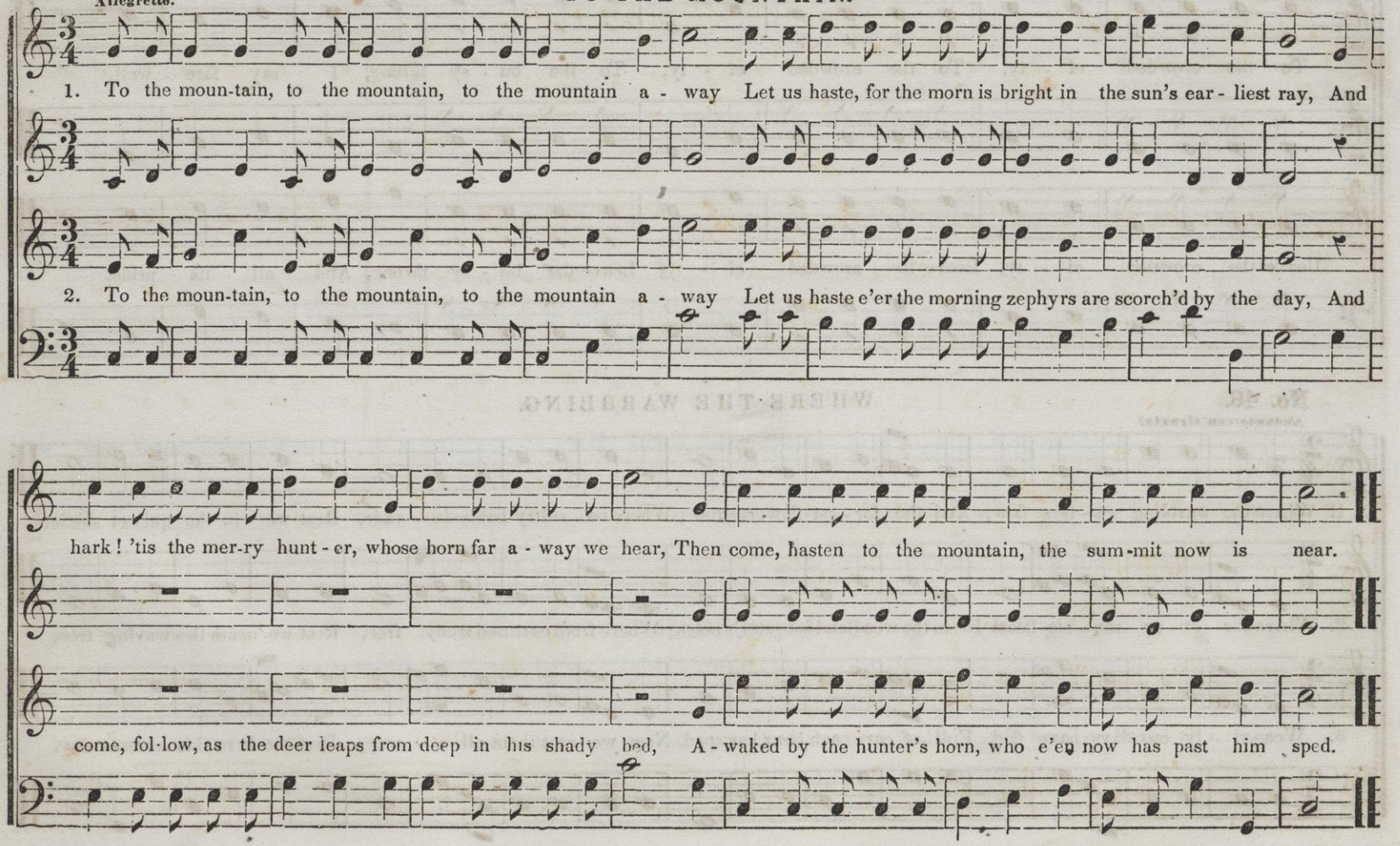
**Andante con Grazia.**

## WHERE THE WARBLING.



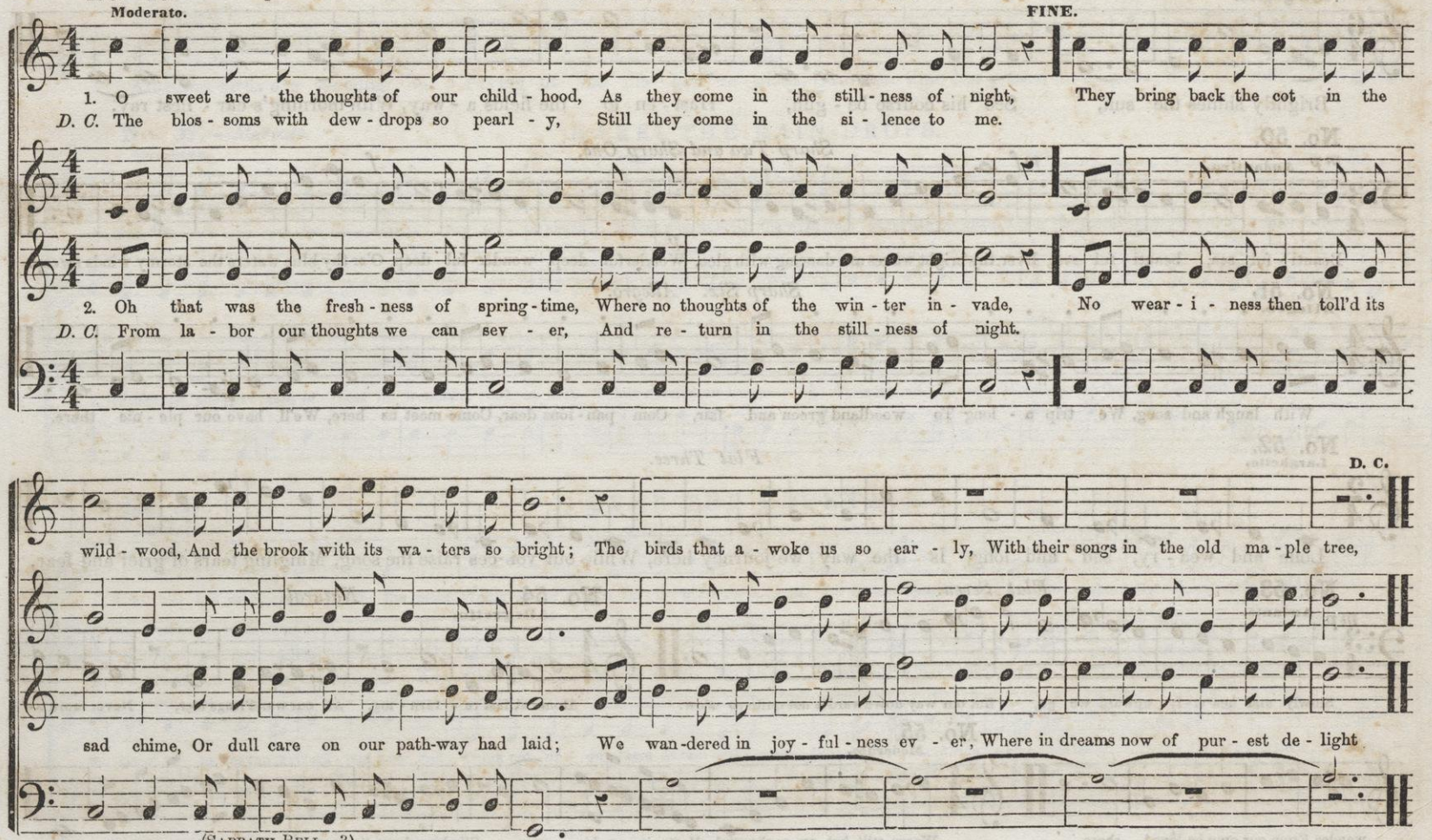
**No. 47.**
Allegretto.

## TO THE MOUNTAIN.



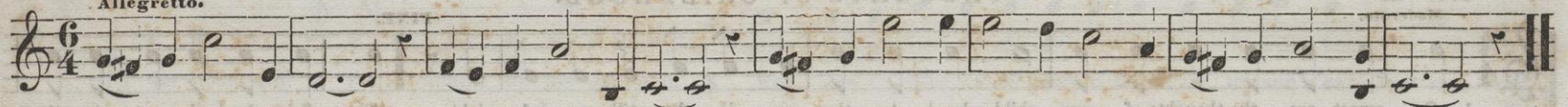
**No. 48.**—*Da Capo. Fine.*

## THOUGHTS OF CHILDHOOD.



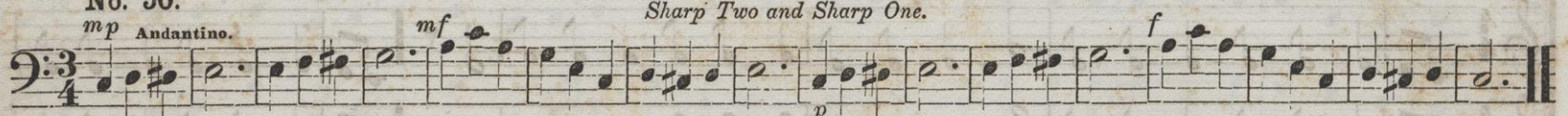
**No. 49.** *Chromatic Scale, or Sharp Four.*

Allegretto.



Brightly shines the sun, See his course be - gun, Hast - en to the fields a - way, With morning's ear - liest ray.

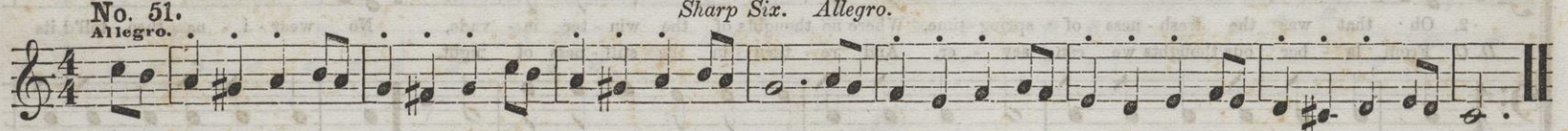
**No. 50.** *Sharp Two and Sharp One.*




Beauti - ful sea, beauti - ful sea, Ever thy bright waves are dancing with glee, Wonderful deep, wonder- ful deep, O'er thy blue waters the stormy winds sweep.

**No. 51.** *Sharp Six. Allegro.*

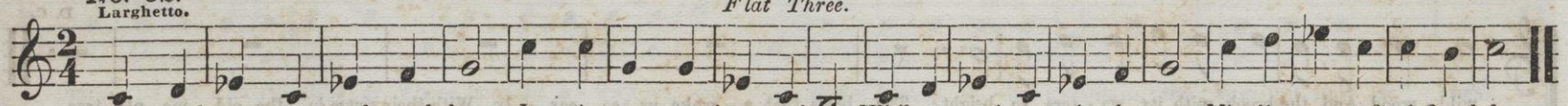
Allegro.



With laugh and song, We trip a - long To woodland green and fair, Com - pan - ions dear, Come meet us here, We'll have our pic - nic there.

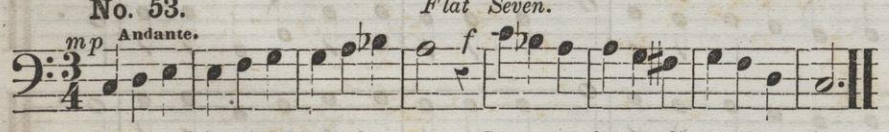
**No. 52.** *Flat Three.*

Larghetto.



Lone and wea - ry, sad and long, Is the way we journey here, While our voi -ces raise the song, Mingling tears of grief and fear.

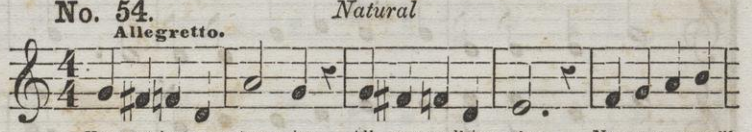
**No. 53.** *Flat Seven.*




Slowly and hea-vi - ly upward we go, But our way downward is not quite so slow.

**No. 54.** *Natural*

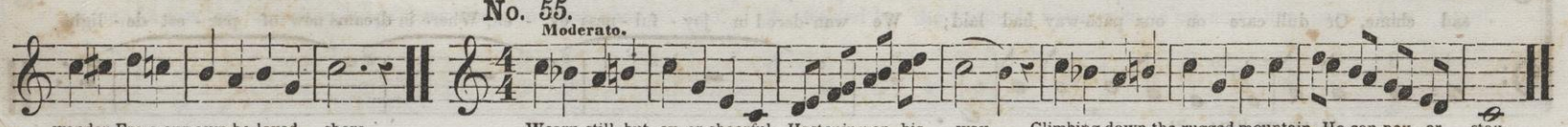
Allegretto.



Home at last re - turn - ing, All our wand'rings o'er, Never more we'll

**No. 55.**

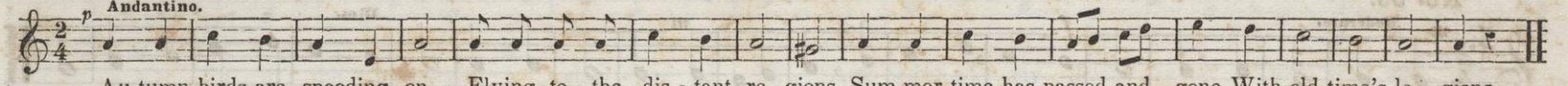
Moderato.



wander From our own be-loved shore. Weary still, but ev -er cheerful, Hastening on his way, Climbing down the rugged mountain, He can nev - er stay.

**No. 56.** *Minor Scale.*

Andantino.

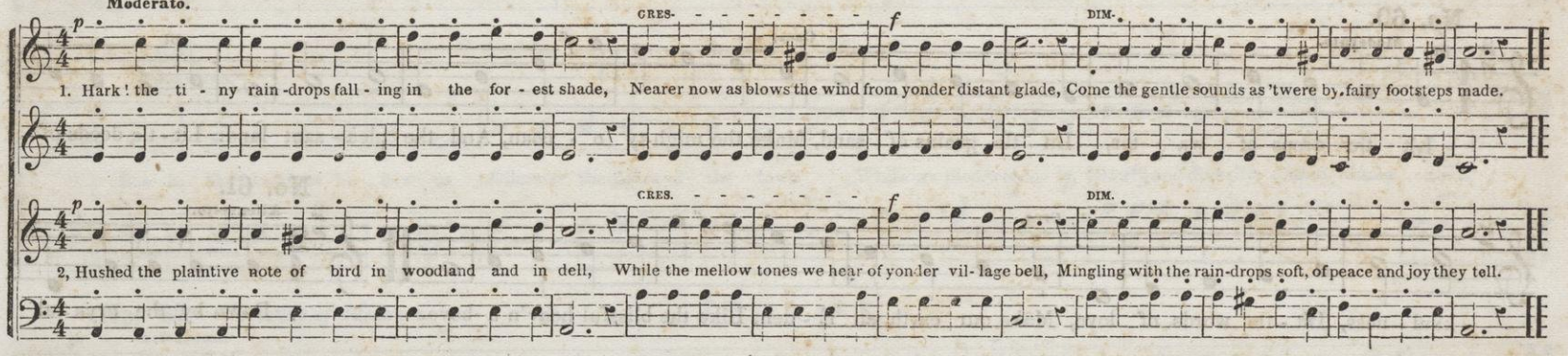


Au-tumn birds are speeding on, Flying to the dis - tant re - gions, Sum-mer time has passed and gone With old time's le - gions.

**No. 57.**—*Marcato.*

## HARK! THE RAIN-DROPS.

Moderato.



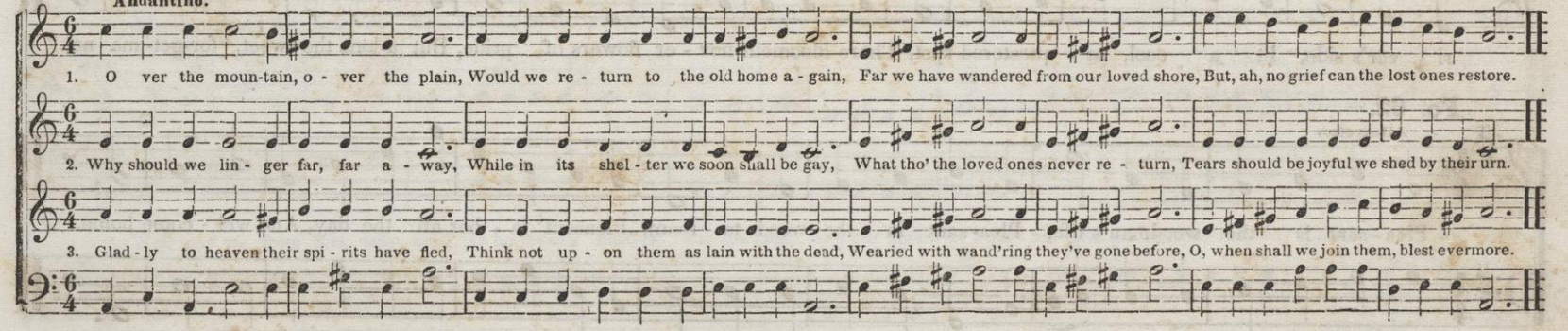

1. Hark! the ti - ny rain-drops fall - ing in the for - est shade, Nearer now as blows the wind from yonder distant glade, Come the gentle sounds as 'twere by fairy footsteps made.

2. Hushed the plaintive note of bird in woodland and in dell, While the mellow tones we hear of yonder vil - lage bell, Mingling with the rain-drops soft, of peace and joy they tell.

**No. 58.**

## OVER THE MOUNTAIN.

Andantino.

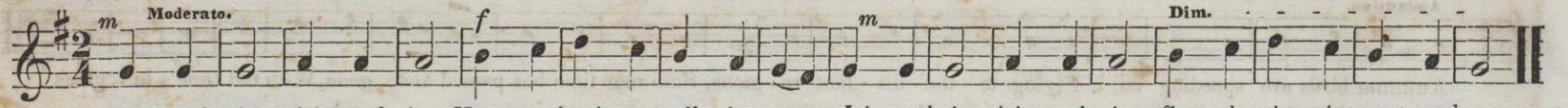


1. O ver the moun-tain, o - ver the plain, Would we re - turn to the old home a - gain, Far we have wandered from our loved shore, But, ah, no grief can the lost ones restore.

2. Why should we lin - ger far, far a - way, While in its shel - ter we soon shall be gay, What tho' the loved ones never re - turn, Tears should be joyful we shed by their urn.

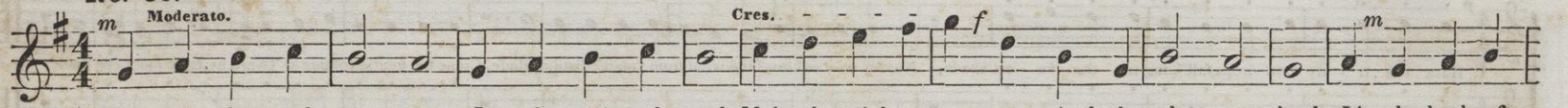
3. Glad - ly to heaven their spi - rits have fled, Think not up - on them as lain with the dead, Wearied with wand'ring they've gone before, O, when shall we join them, blest evermore.

**No. 59.** *Scale of G Major.*

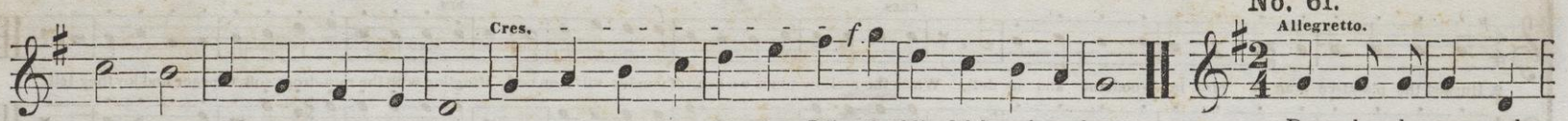



Join and sing, join and sing, Hearts and voi - ces all in tune, Join and sing, join and sing, Soon the time is past and gone.

**No. 60.**



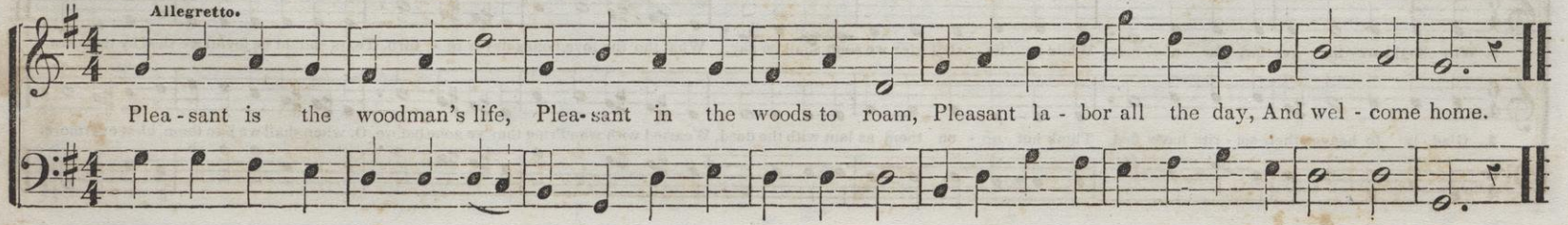

Lit - tle drops of wa - ter, Lit - tle grains of sand, Make the migh-ty o - cean, And the plea - sant land. Lit - tle deeds of




kind - ness, Lit - tle words of love, Make our earth an E - den, Like the blissful heav'n a - bove. Down by the crys - tal

ri - ver's side, In a cool, se - questered spot, There bloometh nev - er flowers of pride, But a-lone the sweet, "for-get- me - not."

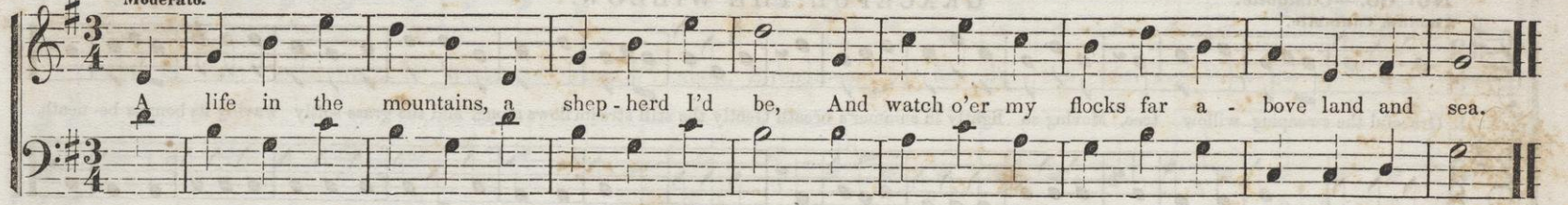
**Fo. 62.**




Plea - sant is the woodman's life, Plea- sant in the woods to roam, Pleasant la - bor all the day, And wel - come home.

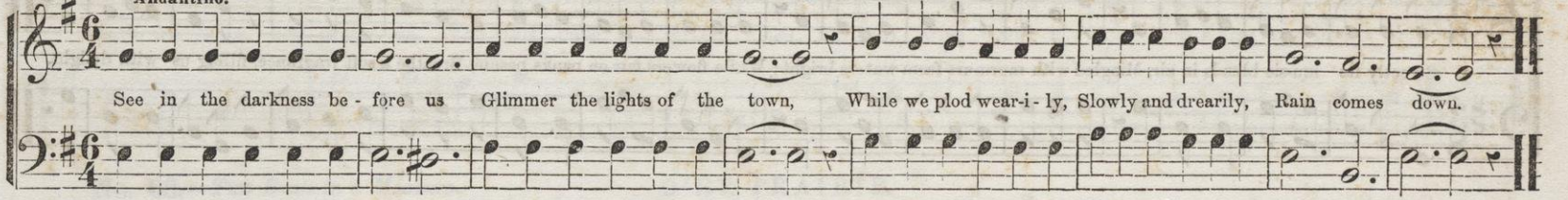
**No. 63.**

Moderato.




**No. 64.** *Scale of E Minor.*

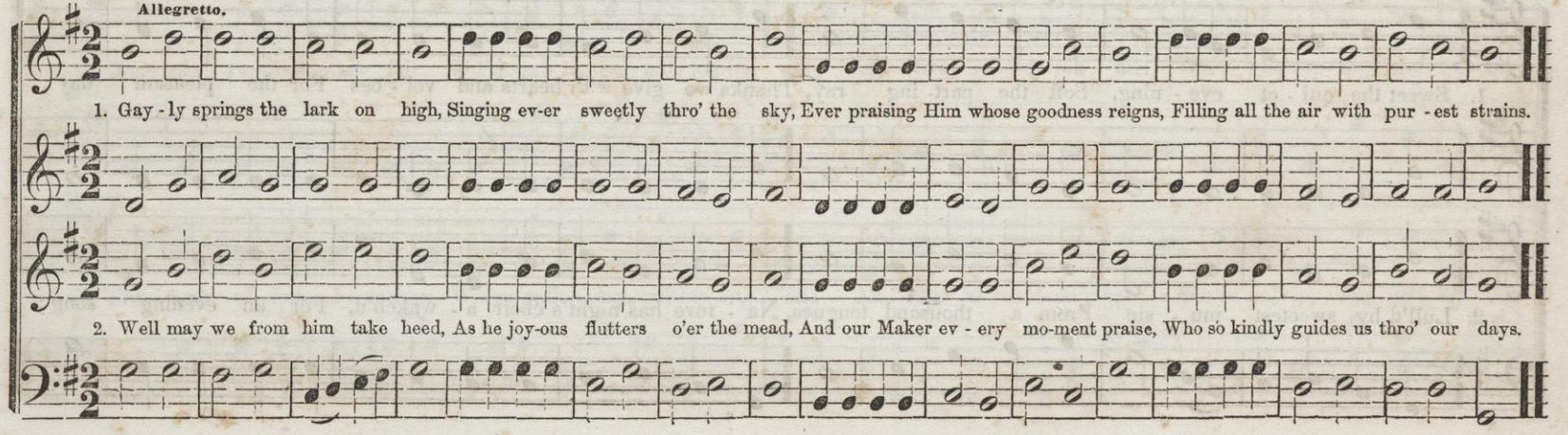
Andantino.




**No. 65.**—*Varieties of Measure.*

## THE LARK.

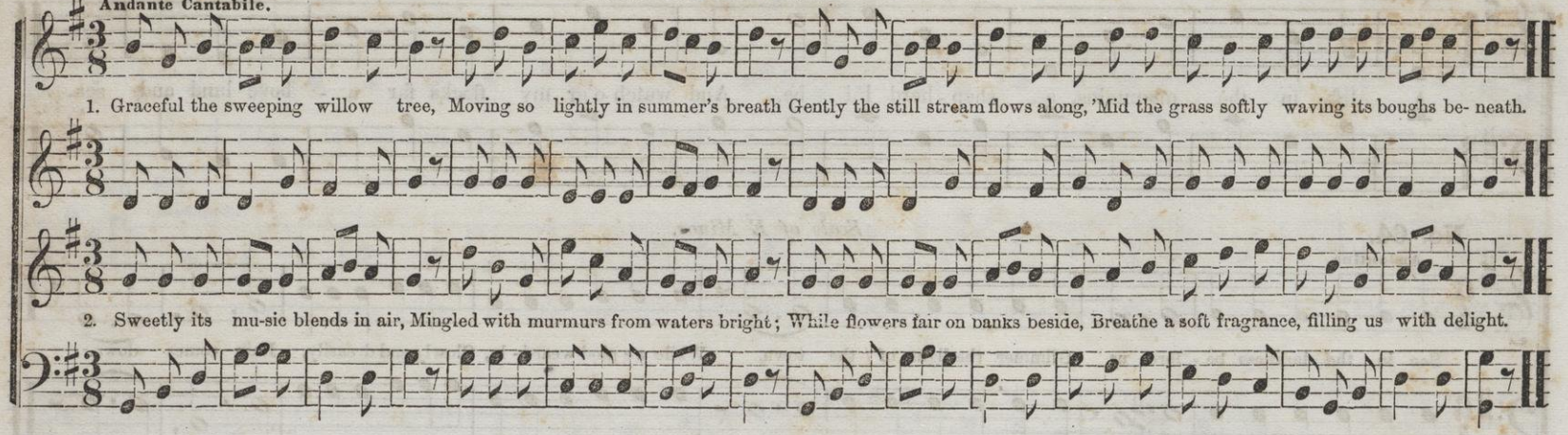
Allegretto.



**No. 66.**—*Cantabile.*

## GRACEFUL THE WILLOW.

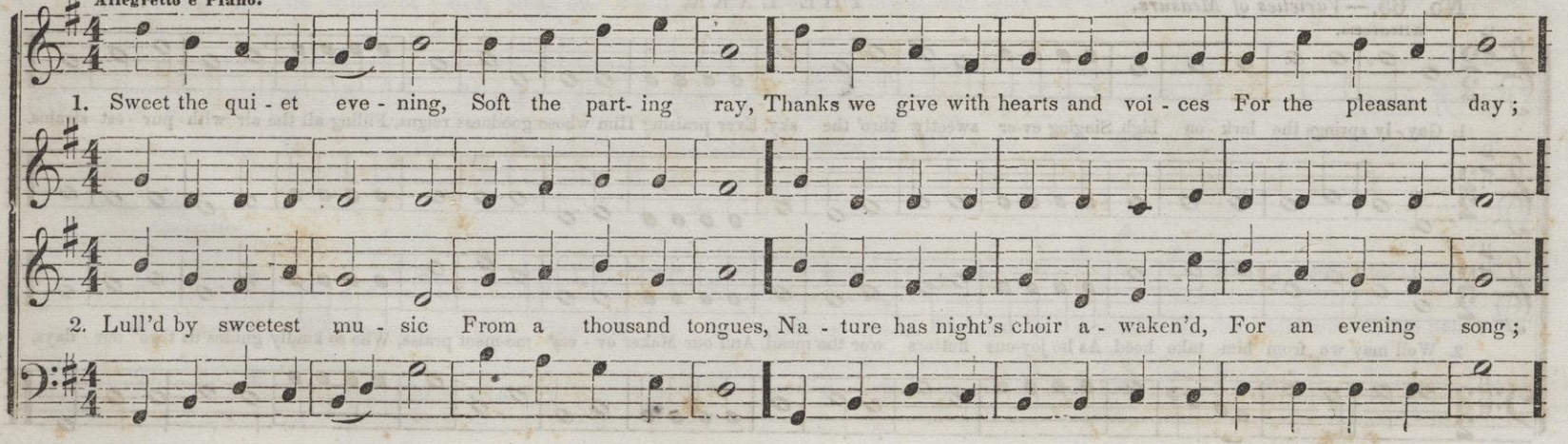
**Andante Cantabile.**

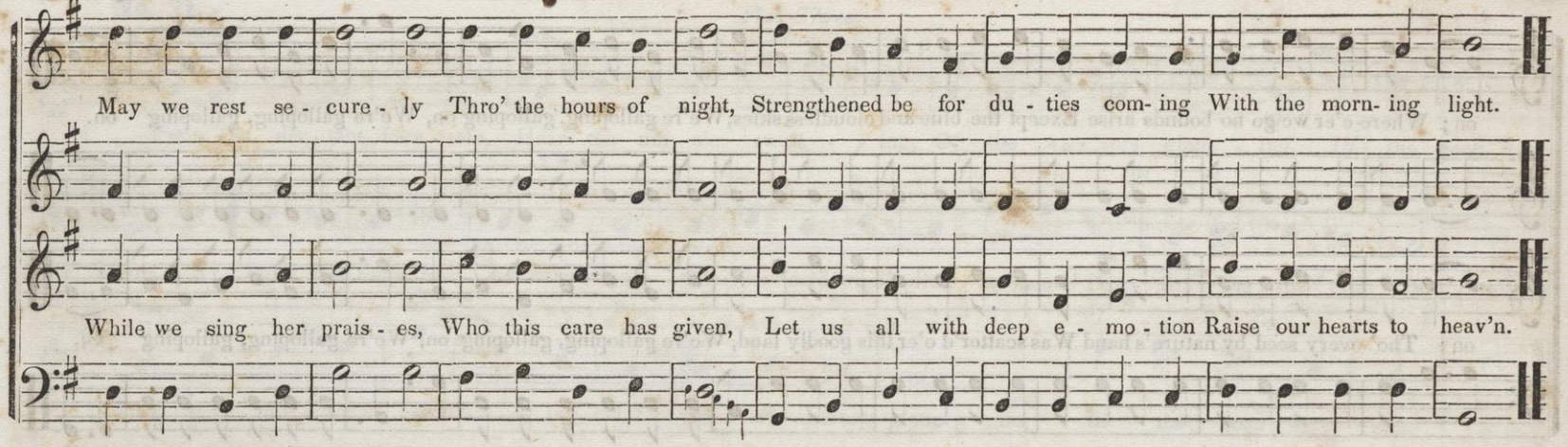



**No. 67.**

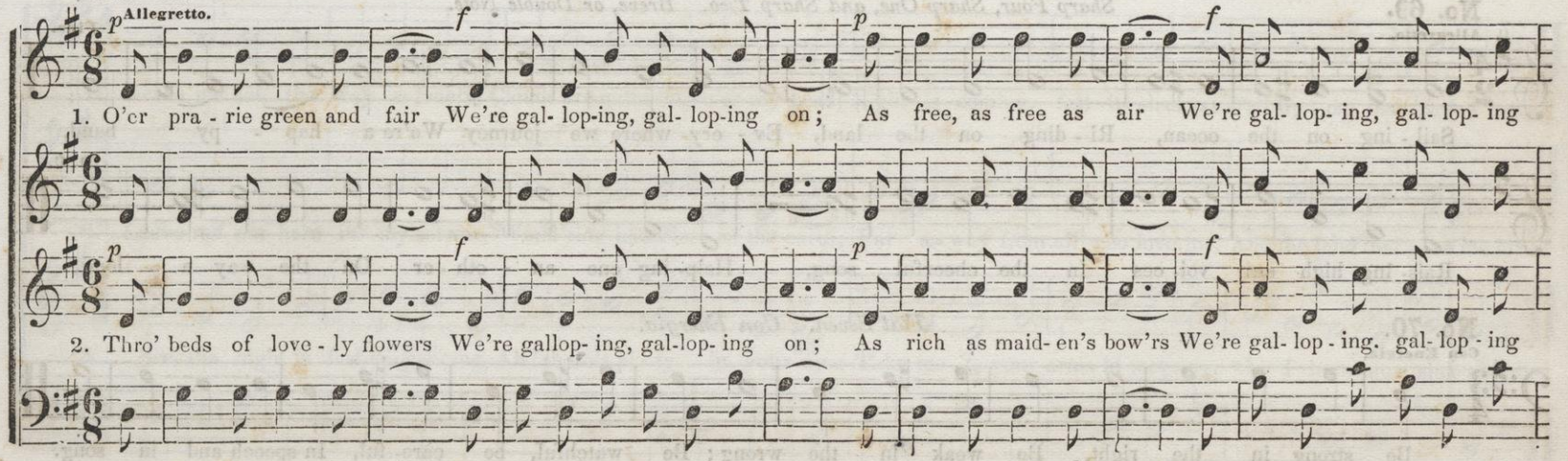
## SWEET THE QUIET EVENING.

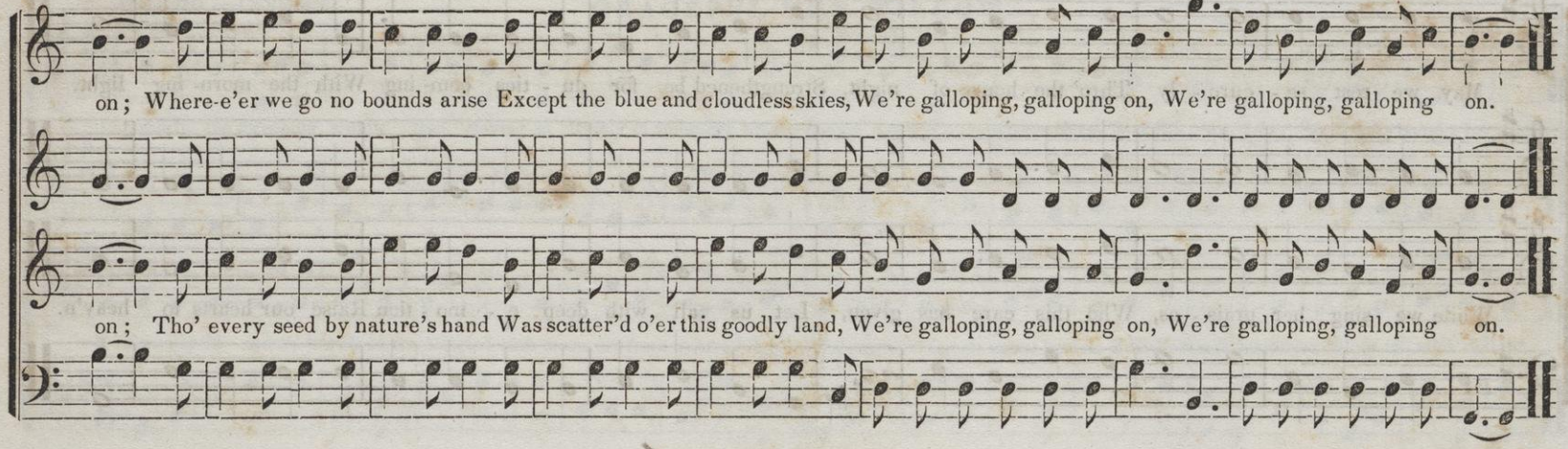
**Allegretto e Piano.**



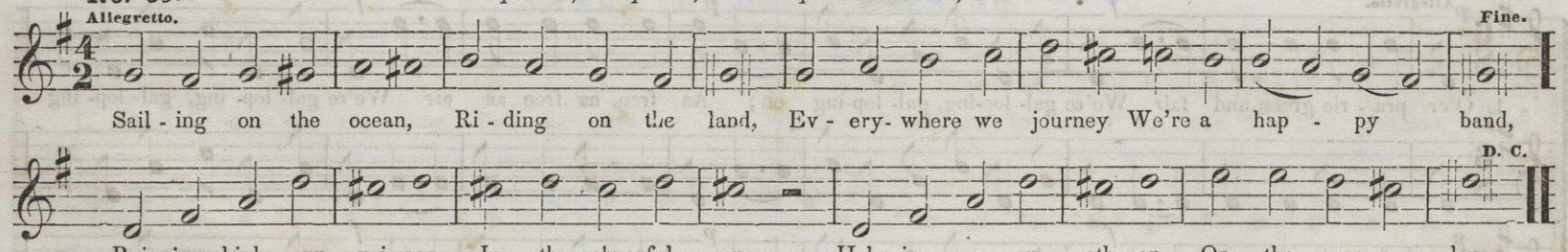



**No. 68.**—*Two Beats in a Measure.* **O'ER PRAIRIE.**

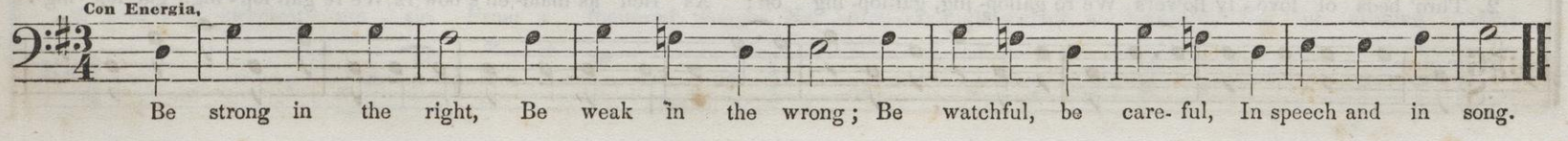





**No. 69.** *Sharp Four, Sharp One, and Sharp Two. Breve, or Double Note.*




**No. 70.** *Flat Seven. Con Energia.*



**No. 71.**

*Flat Three.*

Allegretto. Cres. p mf

From the dis - tant foun - tain, Hear the mu - sic swell - - ing, Of the wa - ters glanc - ing In the noon- day

p p

sun. In the night how sad the tone Of the cold wind's drea - ry moan! But from the dis - tant foun - tain,

Cres. p mf

Hear the mu - sic swell - - ing, Of the wa - ters glanc - - ing In the noon - day sun.

**No. 72.**—*E Minor.* **LEAVE ME NOT.**

Andante.

1. Leave me not, the way is lonely, Clouds are gathering o'er my head; Night is coming, fast its shadows Fall up - on the path I tread.

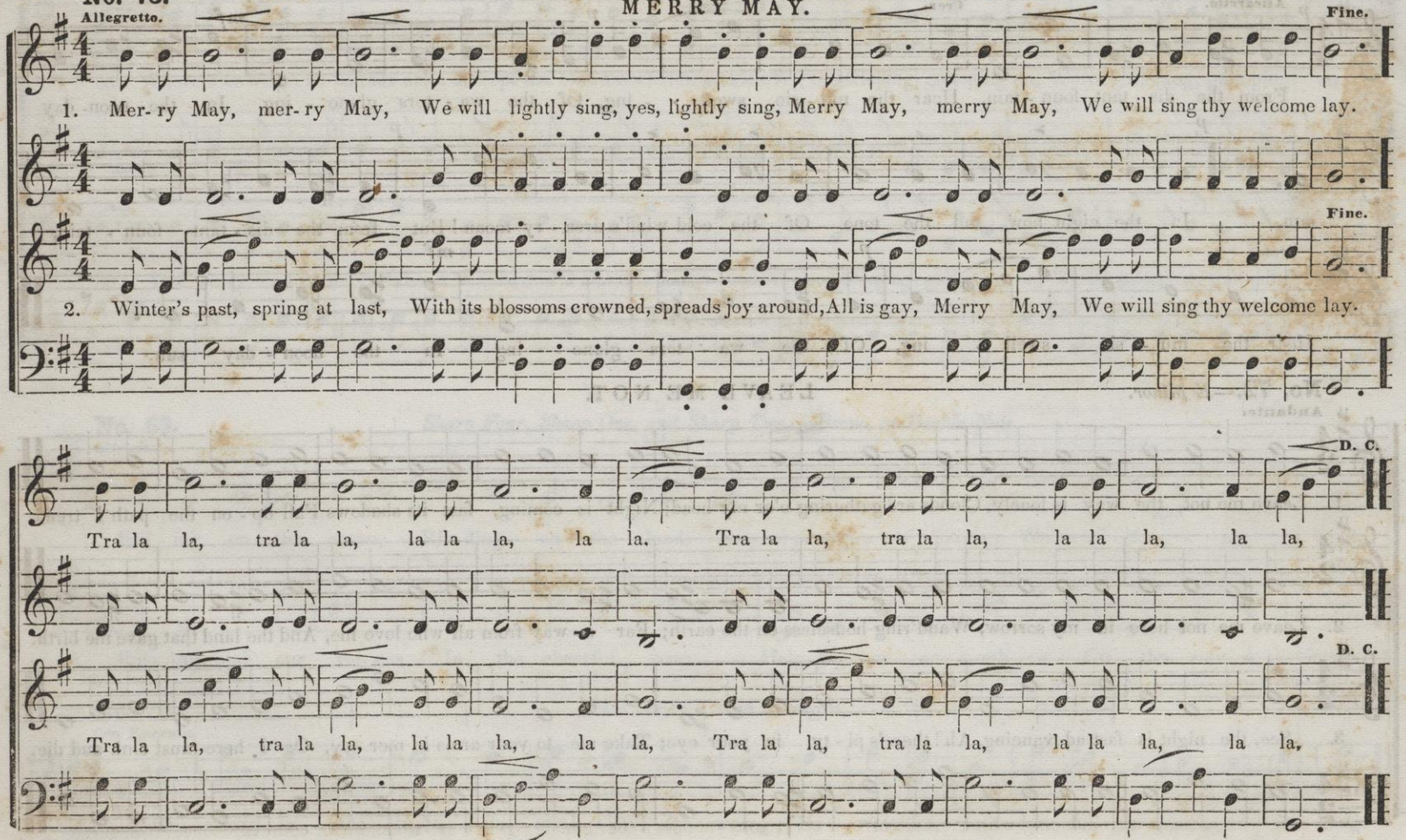
2. Leave me not here in my sorrow, Wand'ring houseless on the earth; Far a - way from all who love me, And the land that gave me birth.

3. See, the night is fast ad- vancing, Ah! there's pi - ty in your eye; Take me to your arms in mer - cy, Or I here must sink and die.

## No. 73.

### MERRY MAY.

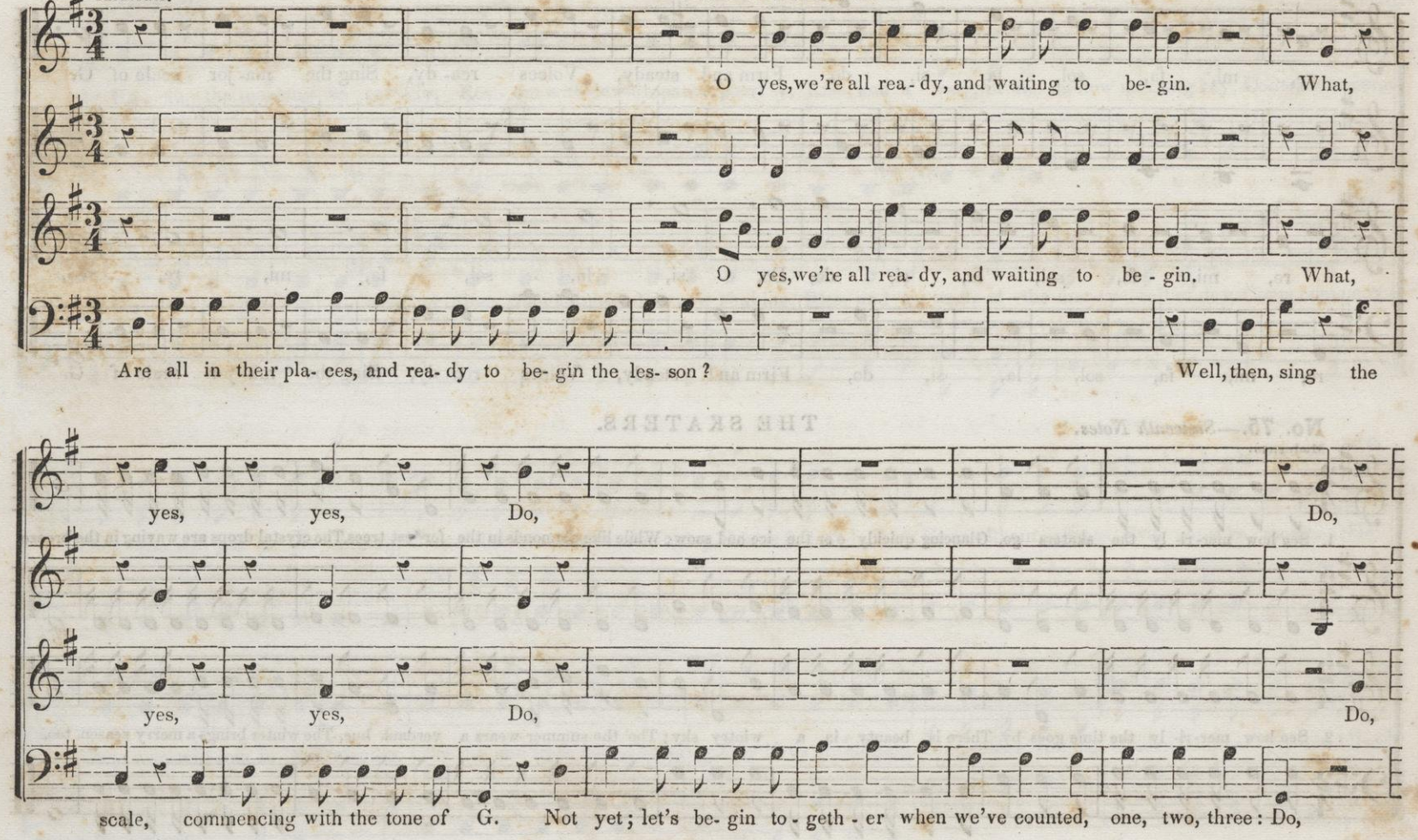
Allegretto.

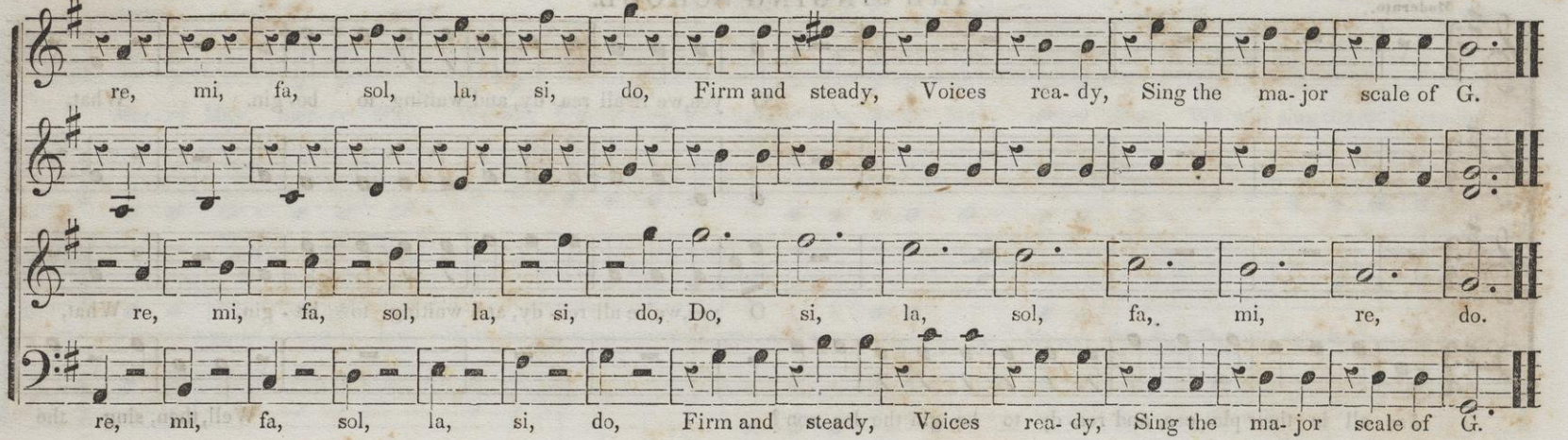


No. 74.

Moderato.

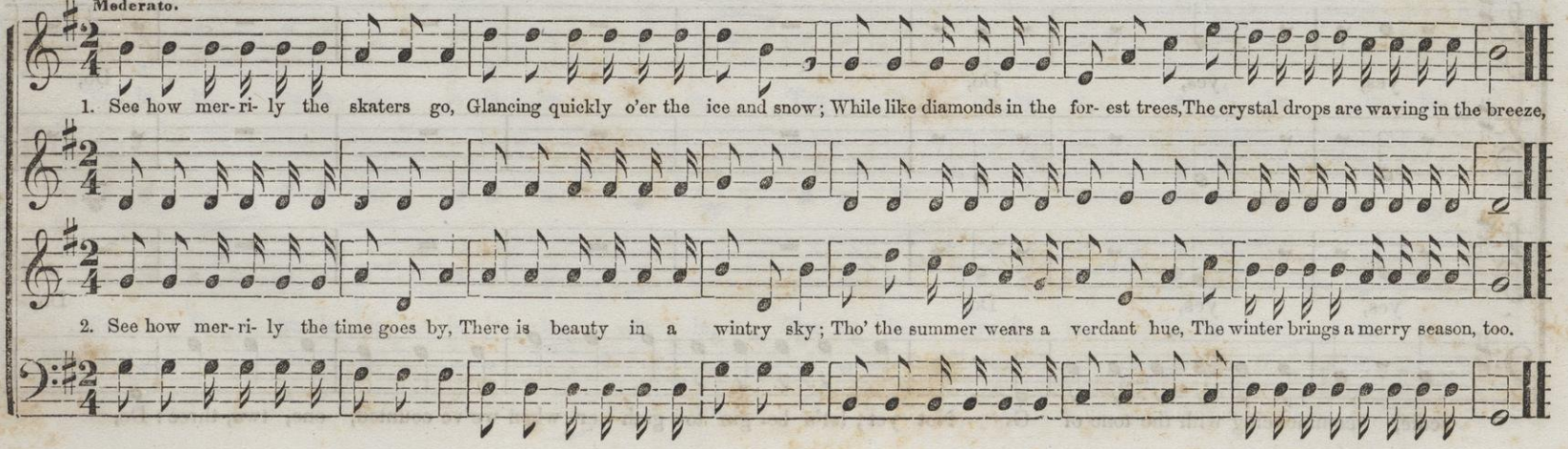
## THE SINGING SCHOOL.





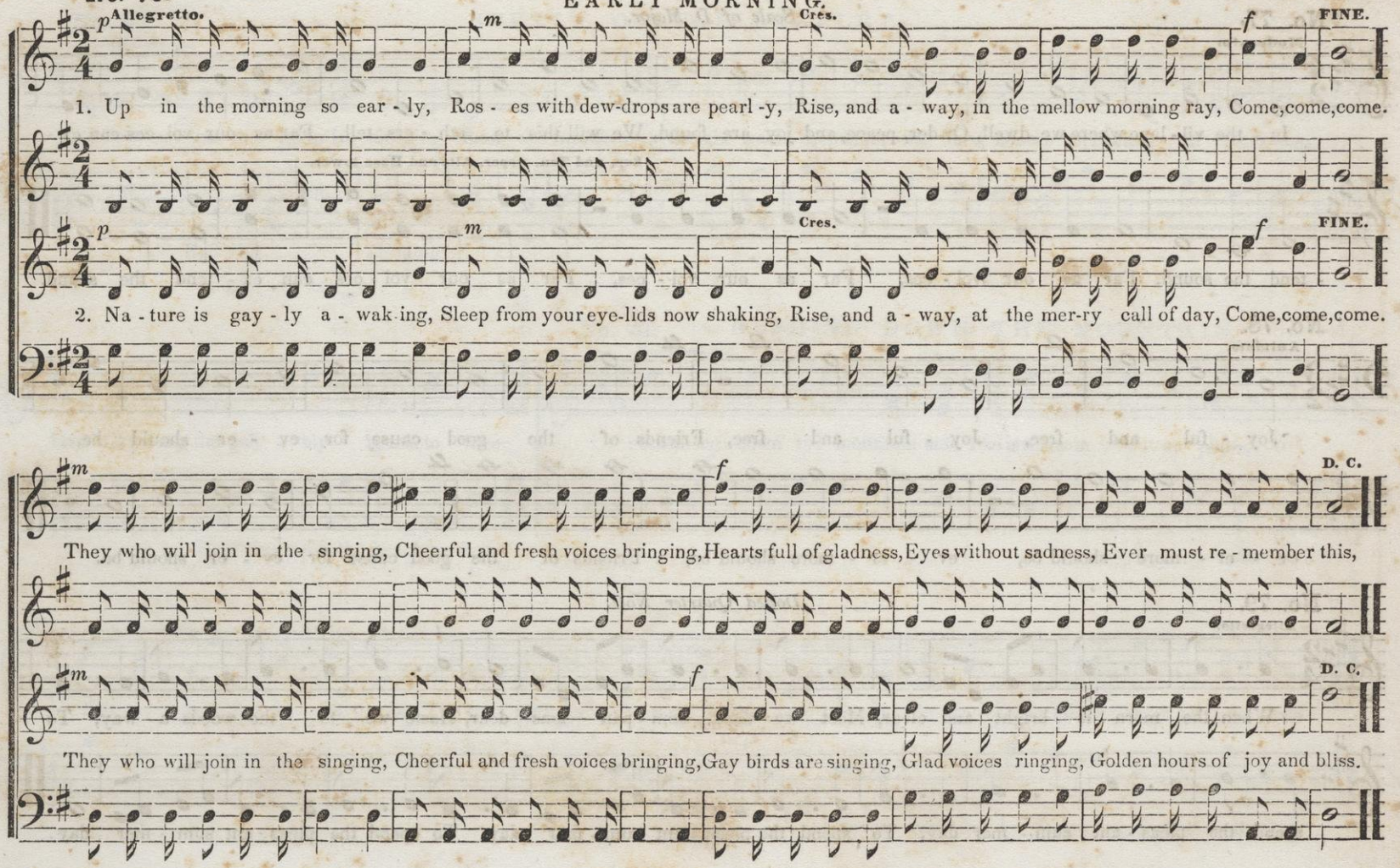

**No. 75.**—*Sixteenth Notes.*

## THE SKATERS.



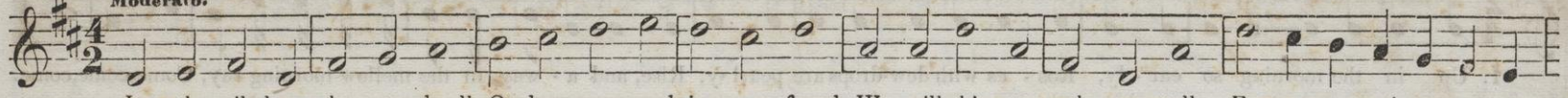
## No. 76.

## EARLY MORNING.



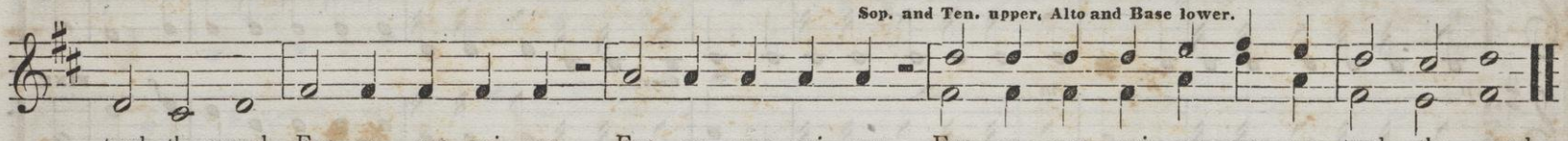
**No. 77.** *Scale of D Major.*

**Moderato.**



In the vil - lage where we dwell, Or-der, peace, and joy are found, We will this to oth - ers tell, Far as our voi -ces can ex -

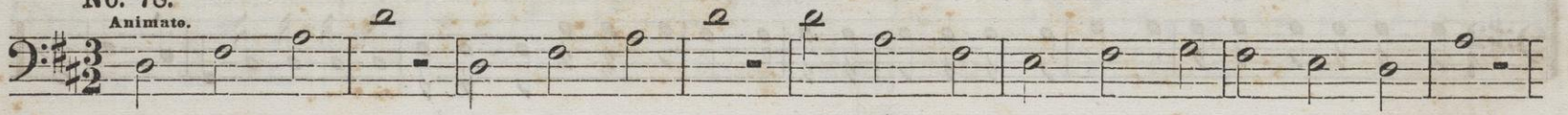
**Sop. and Ten. upper, Alto and Base lower.**



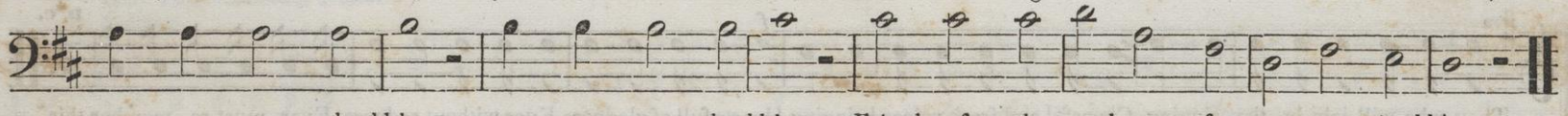
- tend the sound, Far as our voi - ces, Far as our voi - ces, Far as our voi - ces can ex - tend the sound.

**No. 78.**

**Animato.**



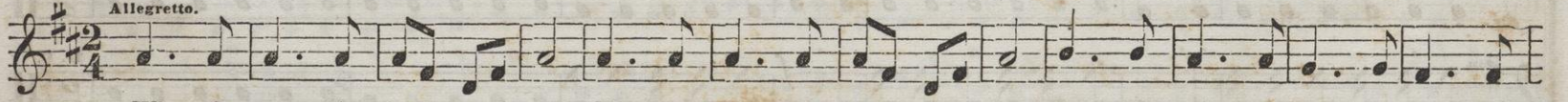
Joy - ful and free, Joy - ful and free, Friends of the good cause for ev - er should be,



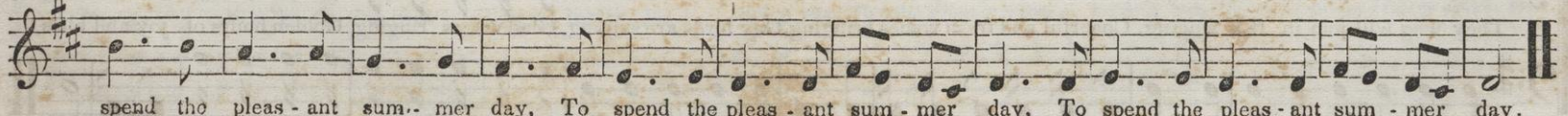
ev - er - more should be, ev - er - more should be, Friends of the good cause for ev - er should be.

**No. 79.** *Dotted Quarter Note.*

**Allegretto.**

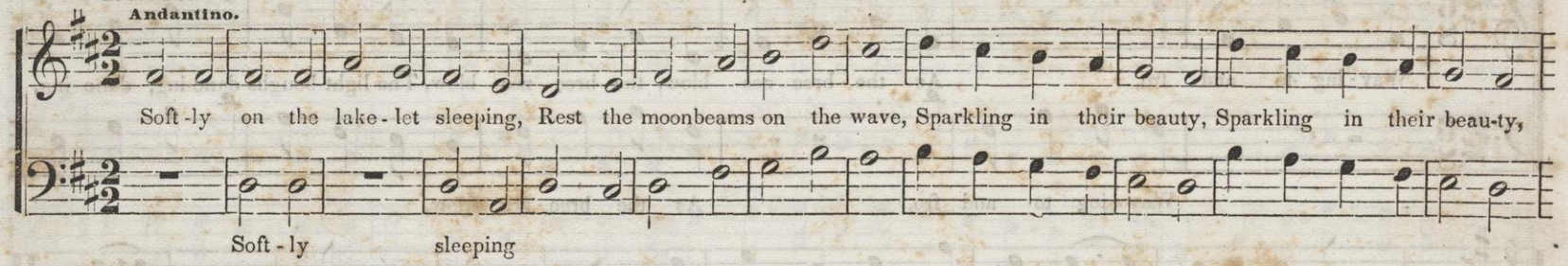


When the morn is bright and clear, Meet we then, com - pan - ions dear, Haste we to the woods a - way, To

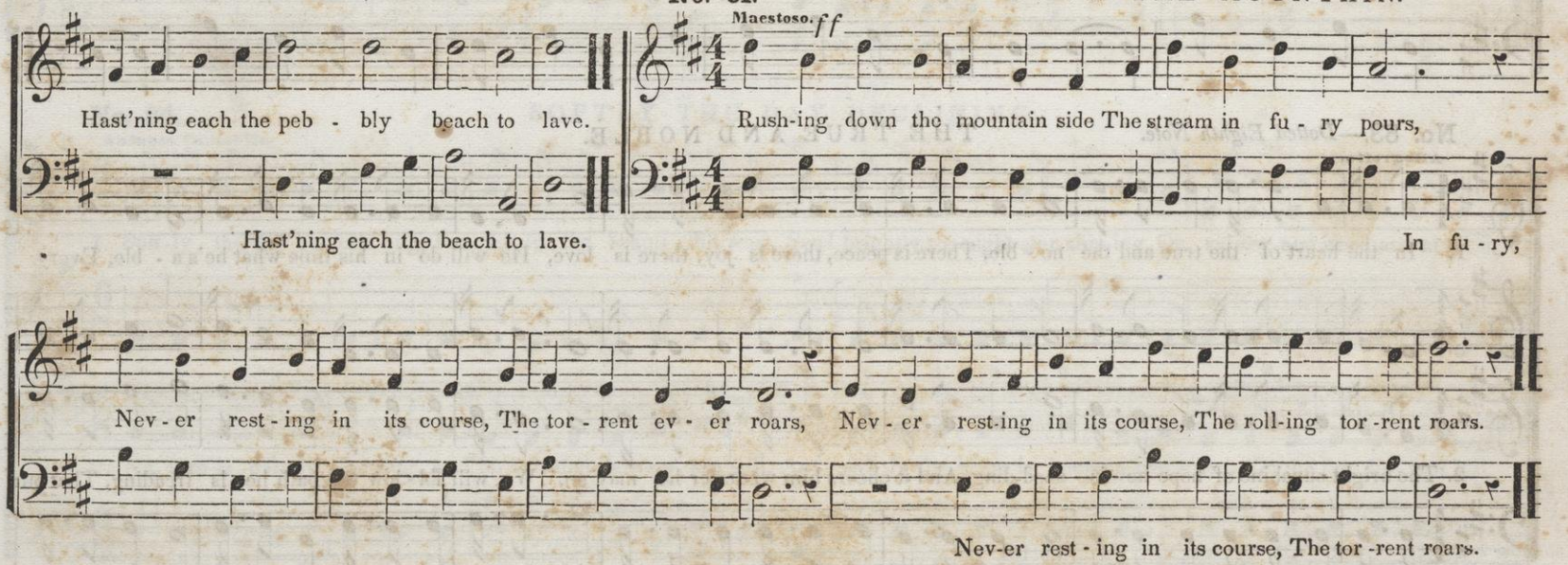


spend the pleas - ant sum - mer day, To spend the pleas - ant sum - mer day, To spend the pleas - ant sum - mer day.

## No. 80. SOFTLY ON THE LAKELET.

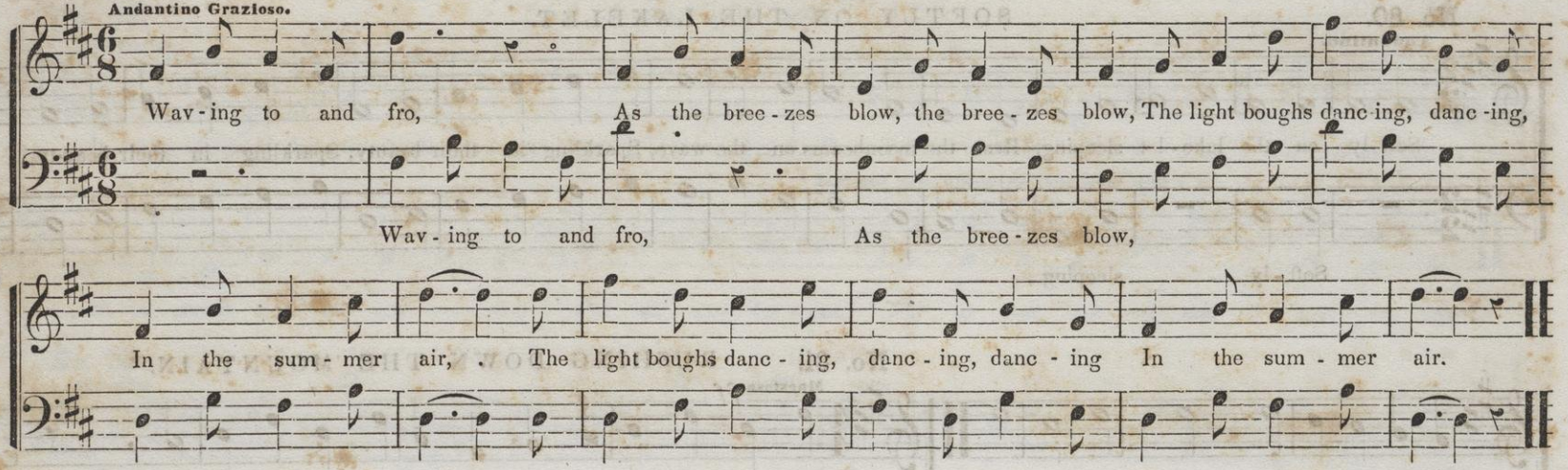



## No. 81. RUSHING DOWN THE MOUNTAIN.



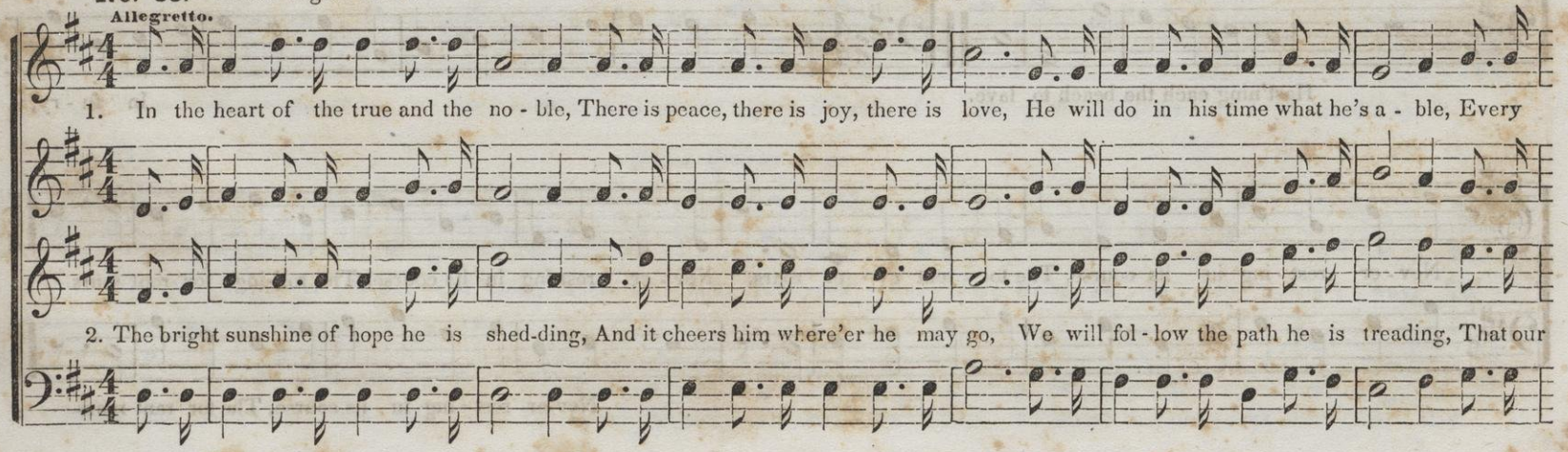
**No. 82.**

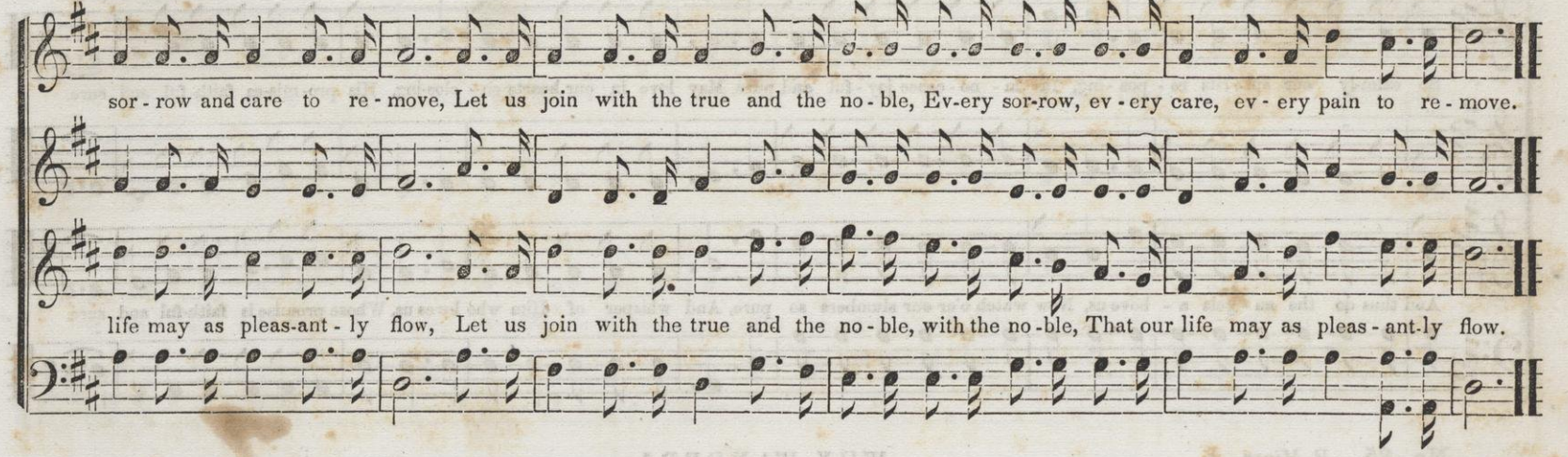
Andantino Grazioso.




**No. 83.**—*Dotted Eighth Note.* **THE TRUE AND NOBLE.**

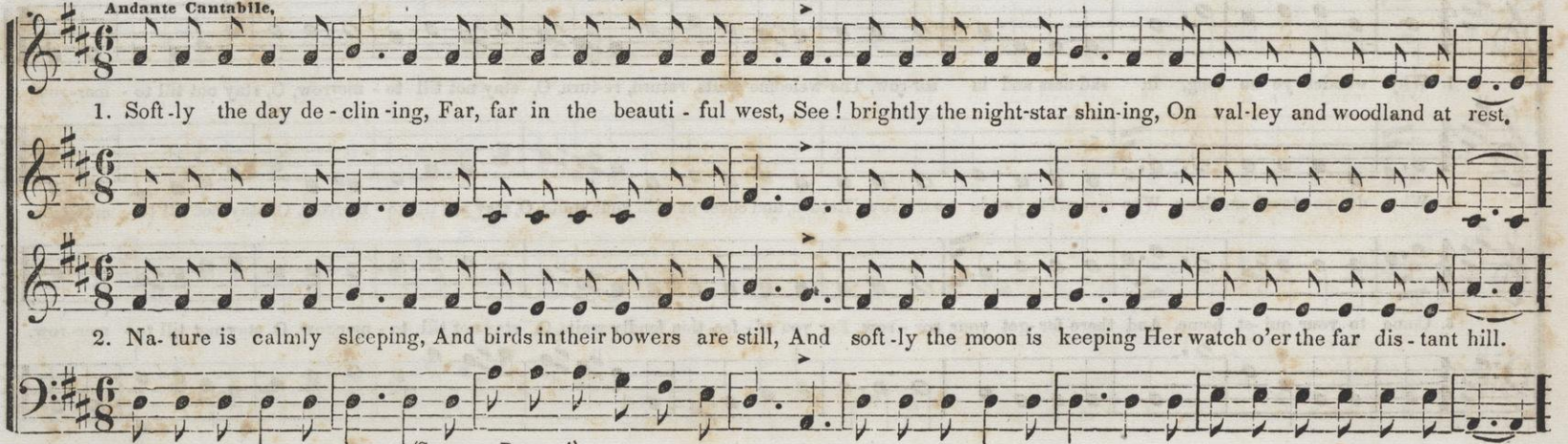
Allegretto.

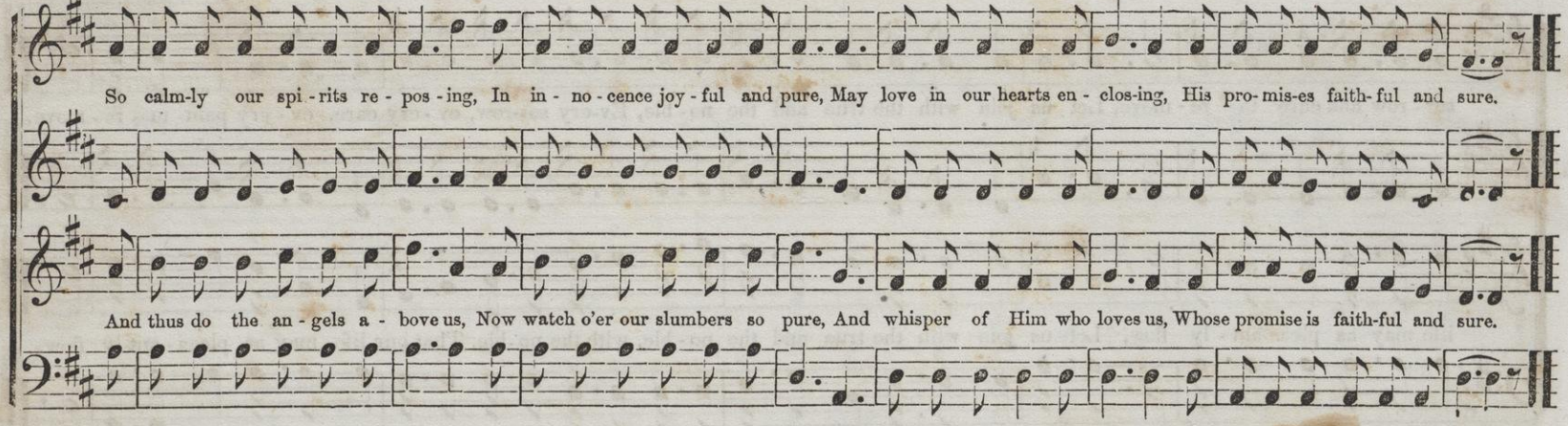





**No. 84.** SOFTLY THE DAY DECLINING.

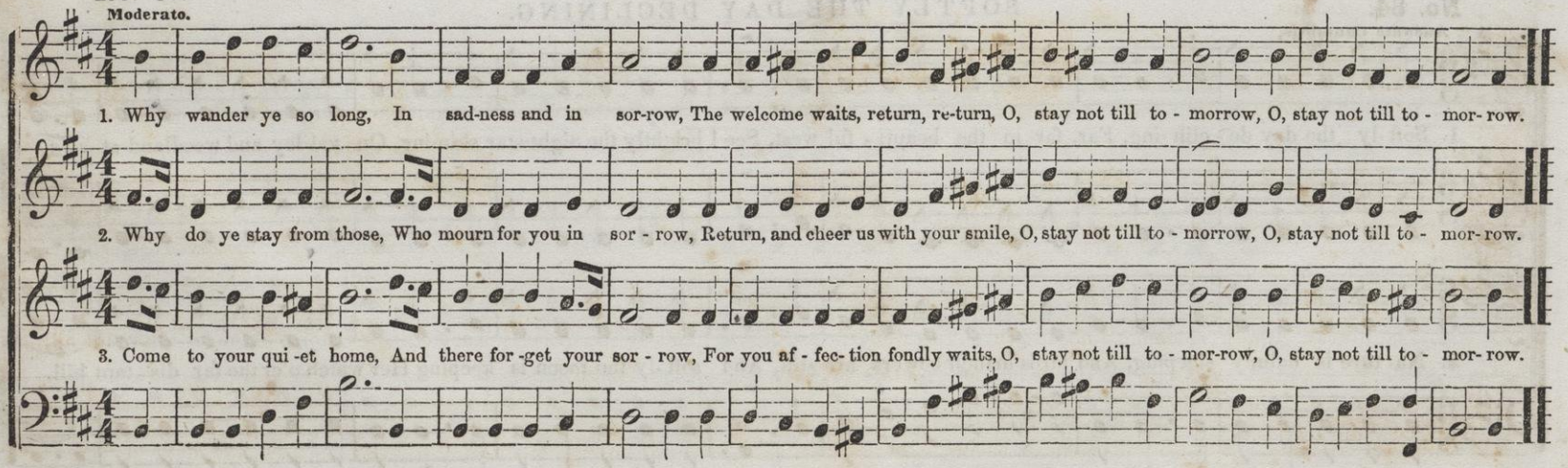
Andante Cantabile.






**No. 85.**—*B Minor.*

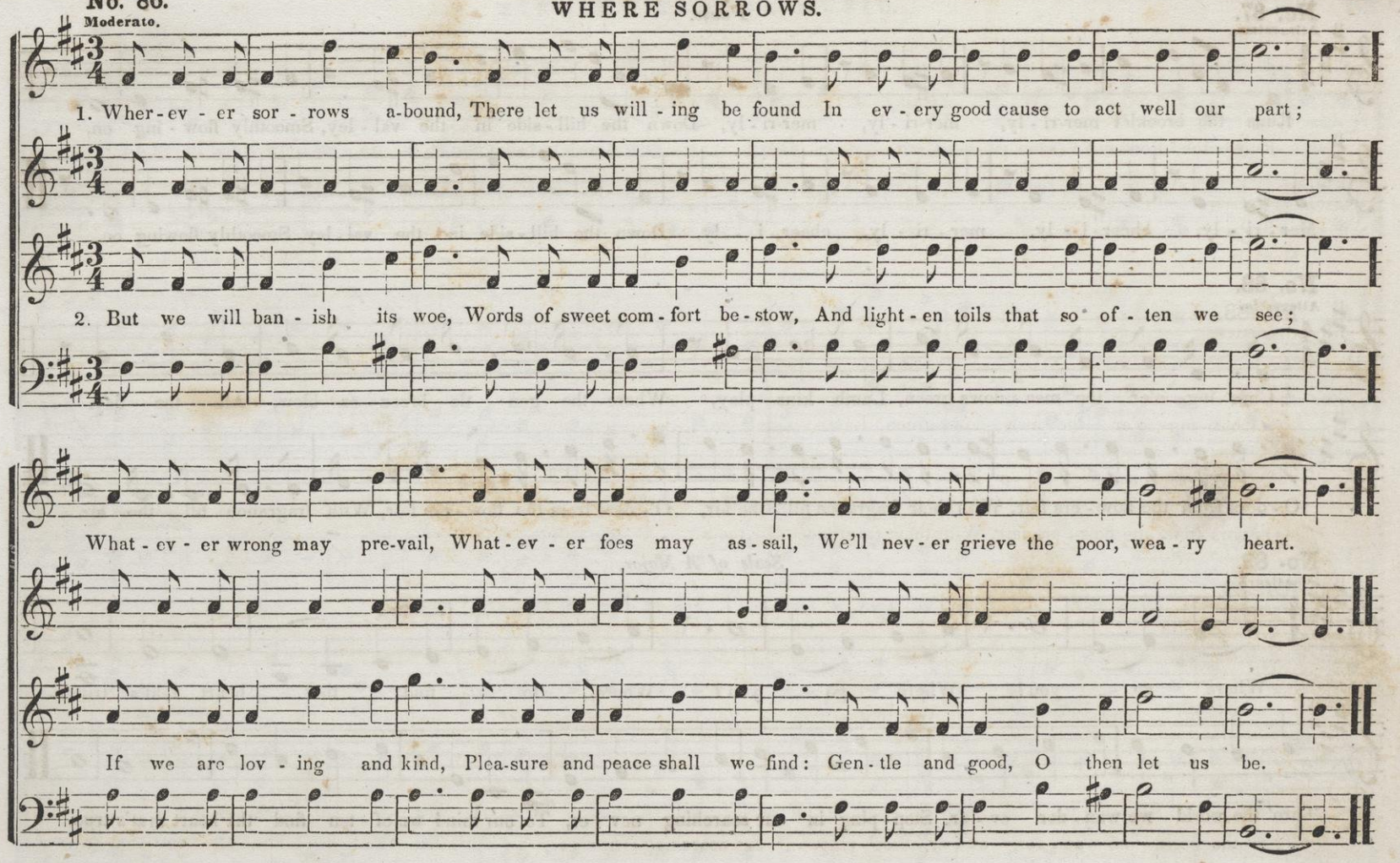
## WHY WANDER?



**No. 86.**

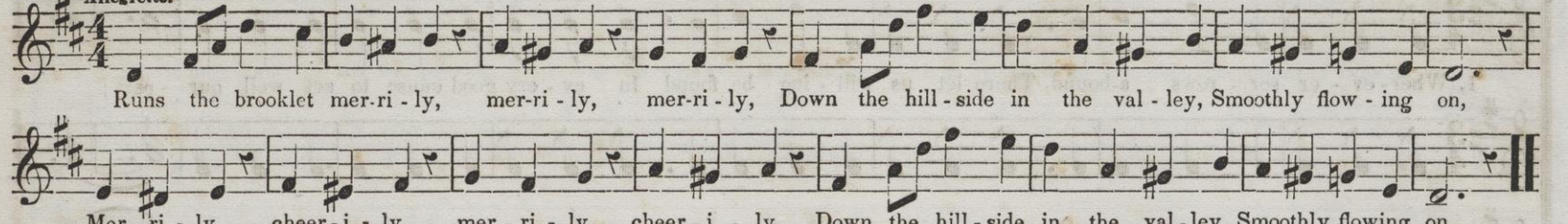
Moderato.

## WHERE SORROWS.

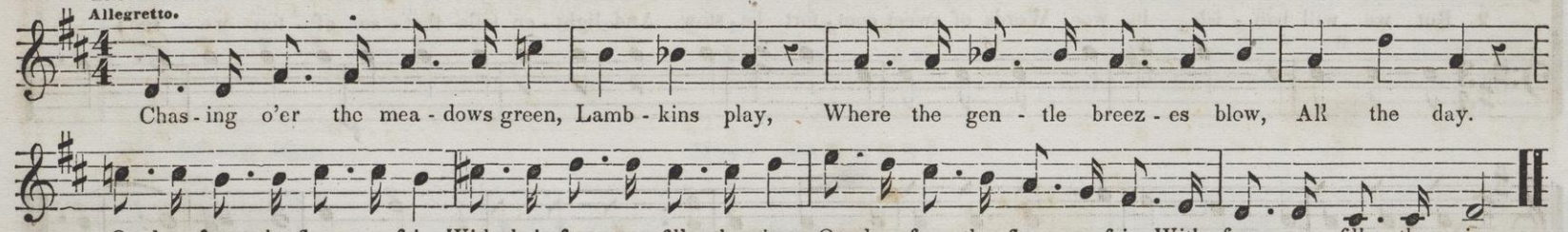


**No. 87.**

*Pause.*

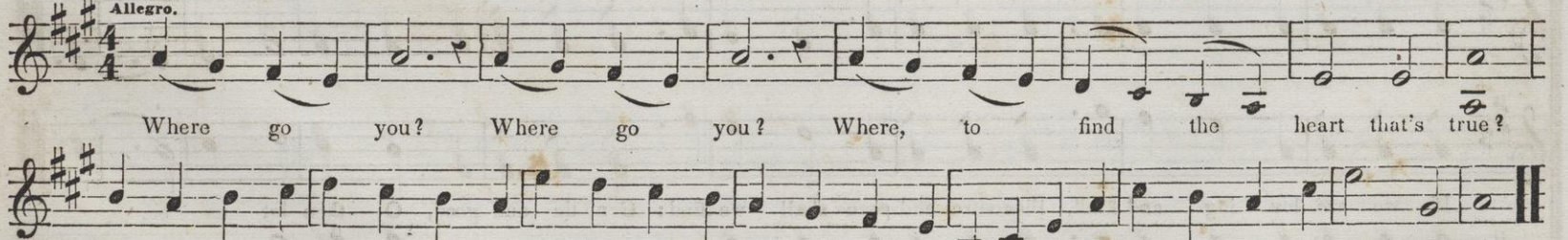



**No. 88.**



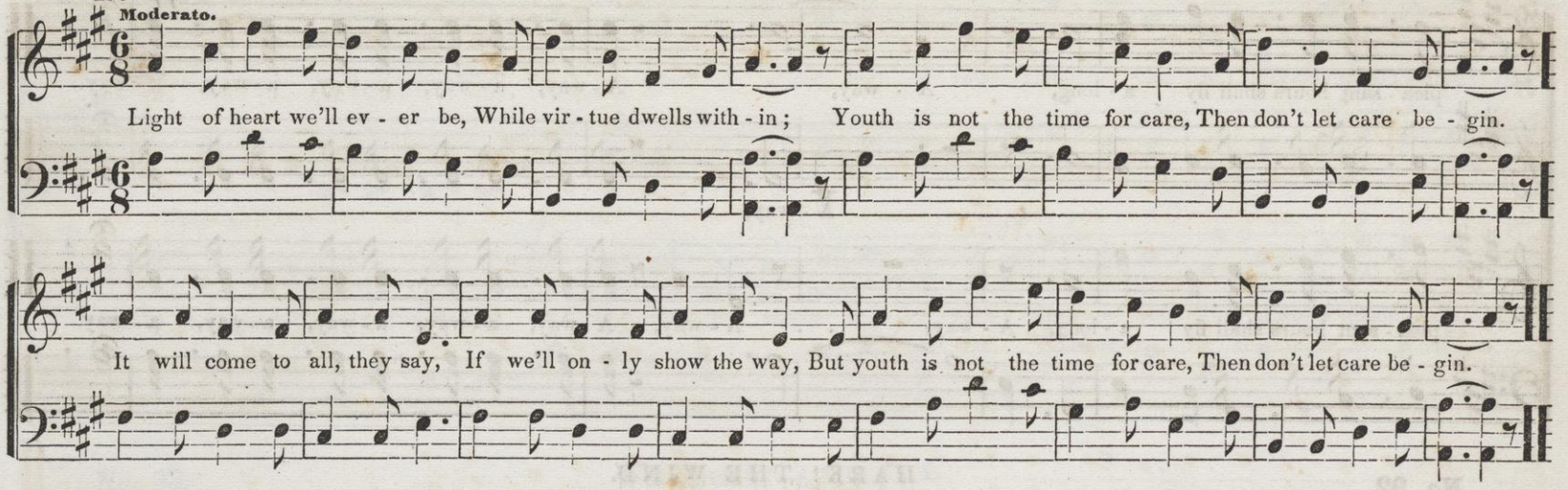

**No. 89.**

*Scale of A Major.*



**No. 90.**

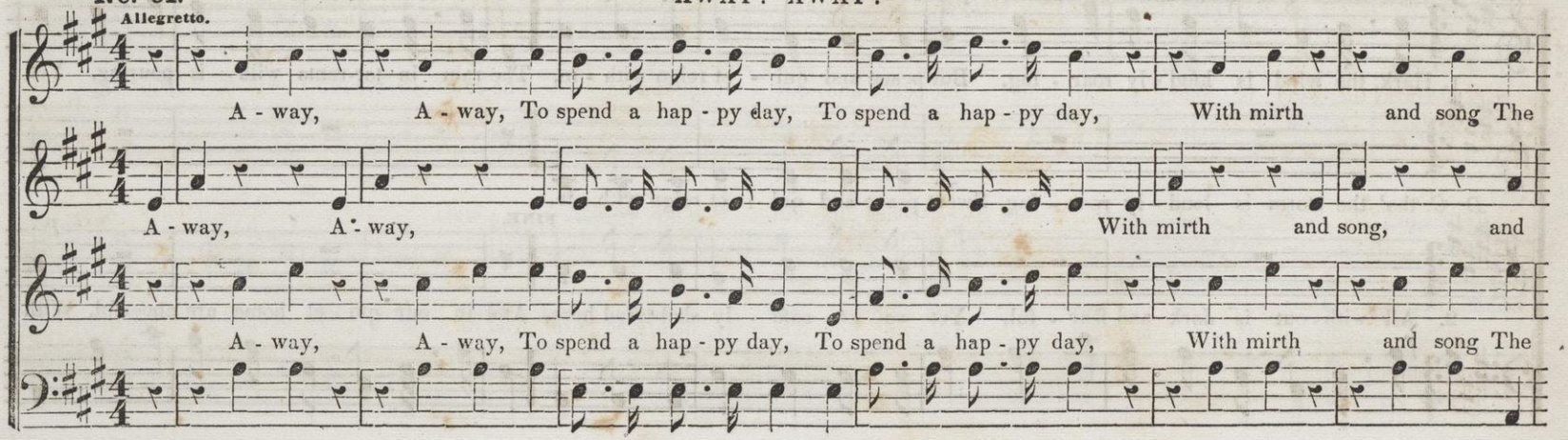
Moderato.

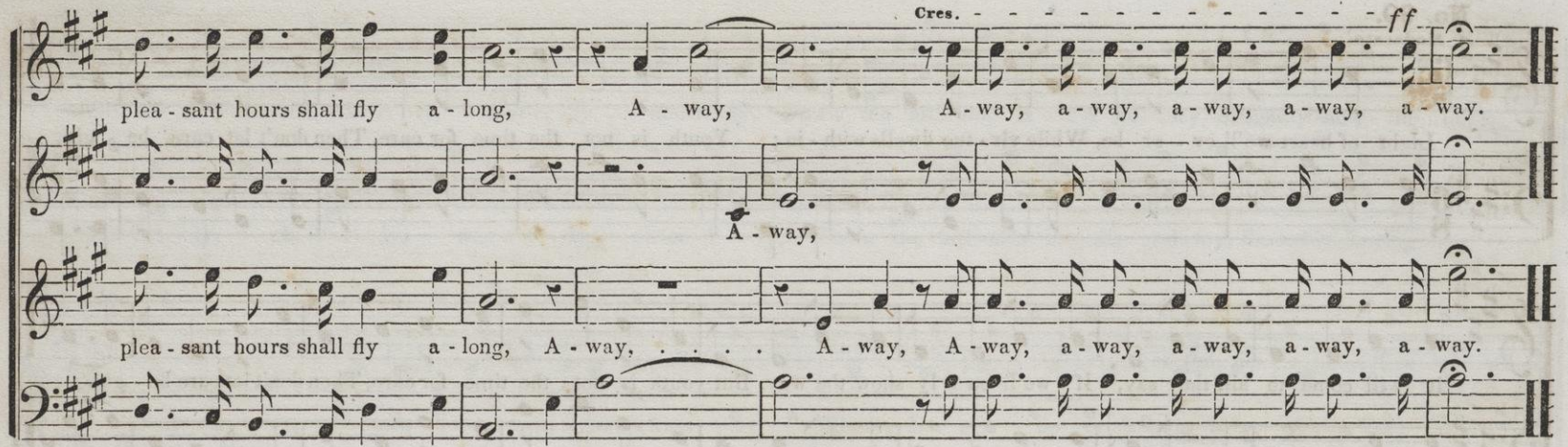



**No. 91.**

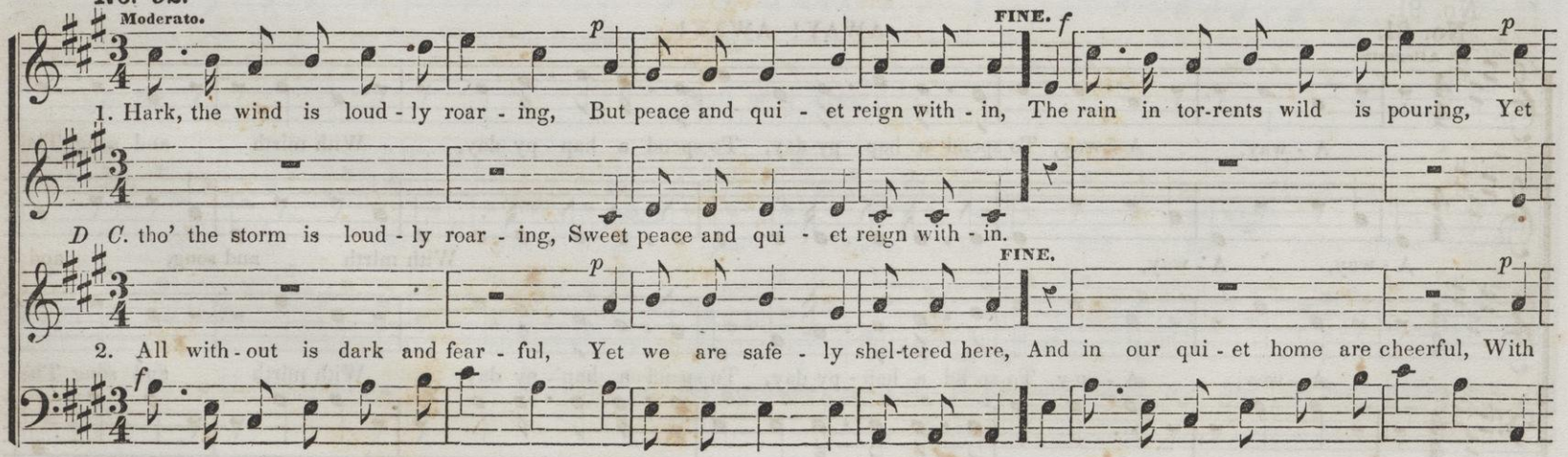
## AWAY! AWAY!

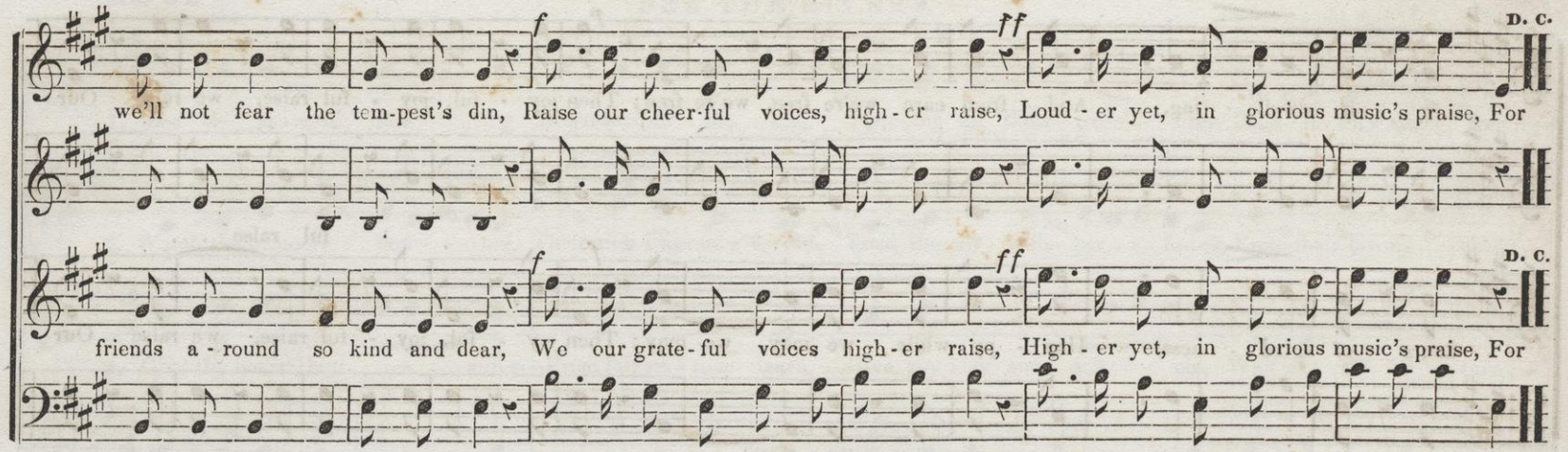
Allegretto.



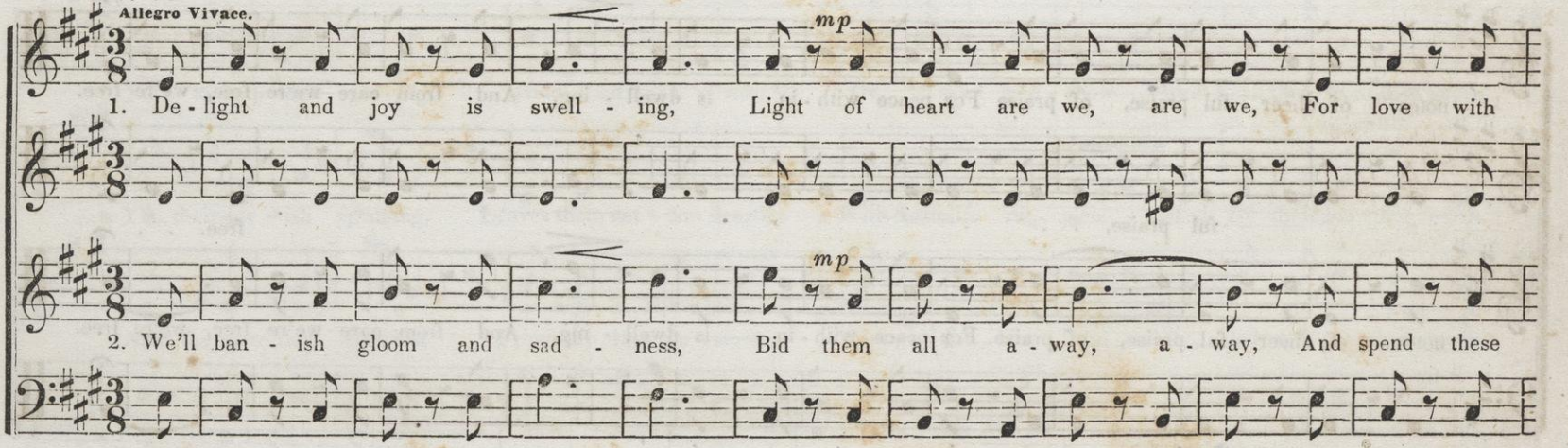


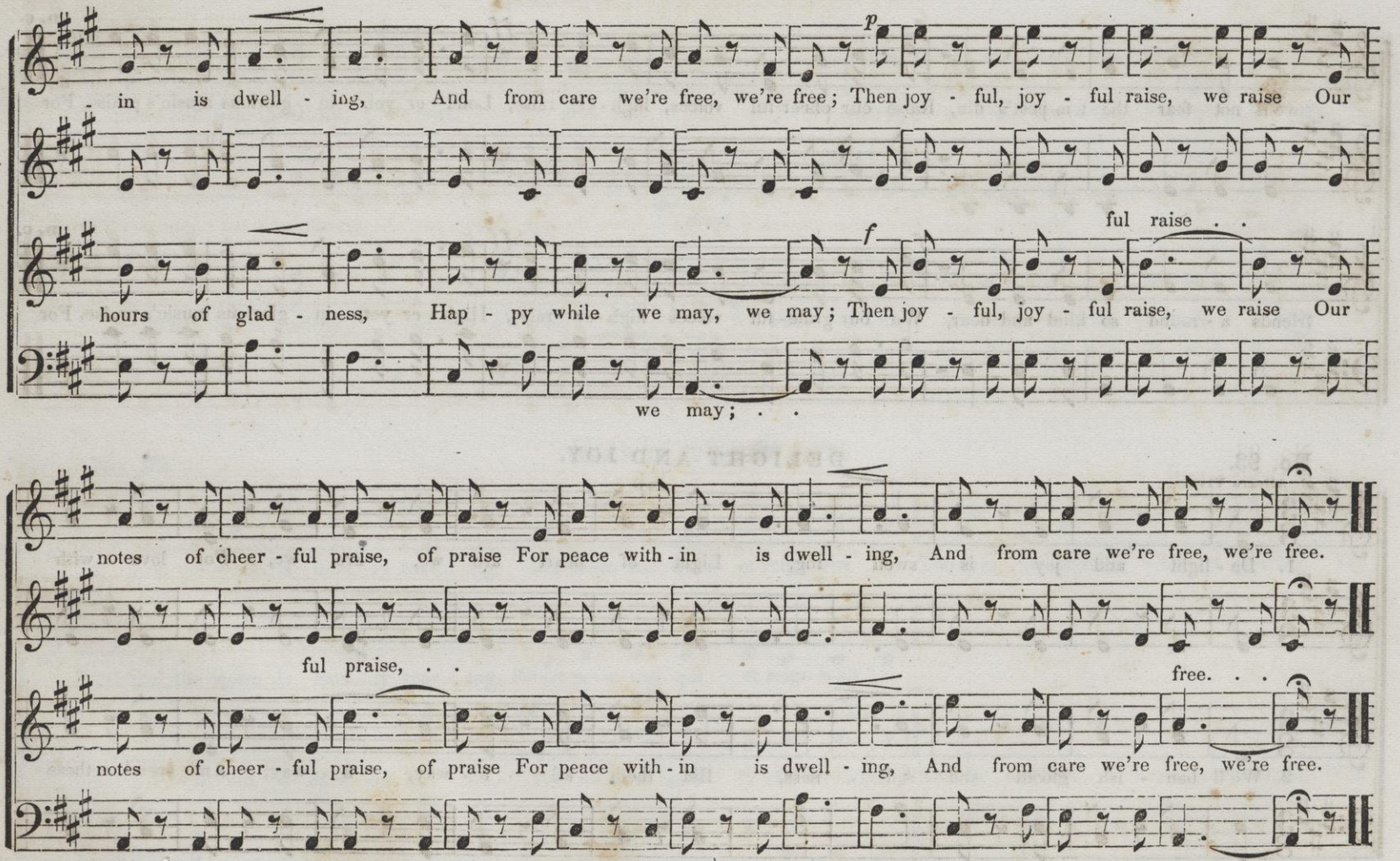

## No. 92. HARK! THE WIND.






**No. 93.** **DELIGHT AND JOY.**

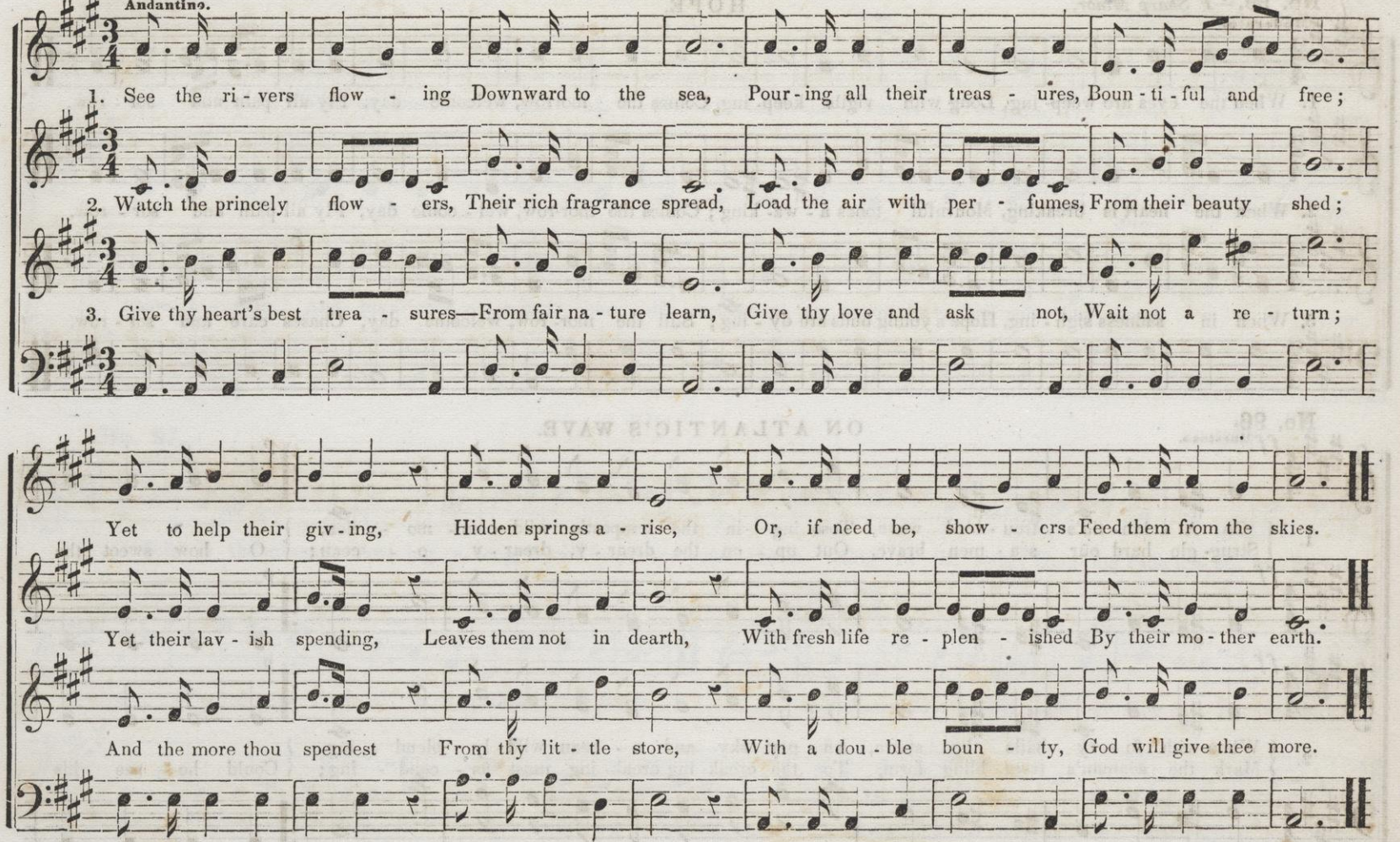



p
- in is dwell - ing, And from care we're free, we're free; Then joy - ful, joy - ful raise, we raise Our
f
ful raise . .
hours of glad - ness, Hap - py while we may, we may; Then joy - ful, joy - ful raise, we raise Our
we may; . .
notes of cheer - ful praise, of praise For peace with - in is dwell - ing, And from care we're free, we're free.
ful praise, . .
free. . .
notes of cheer - ful praise, of praise For peace with - in is dwell - ing, And from care we're free, we're free.

## No. 94.

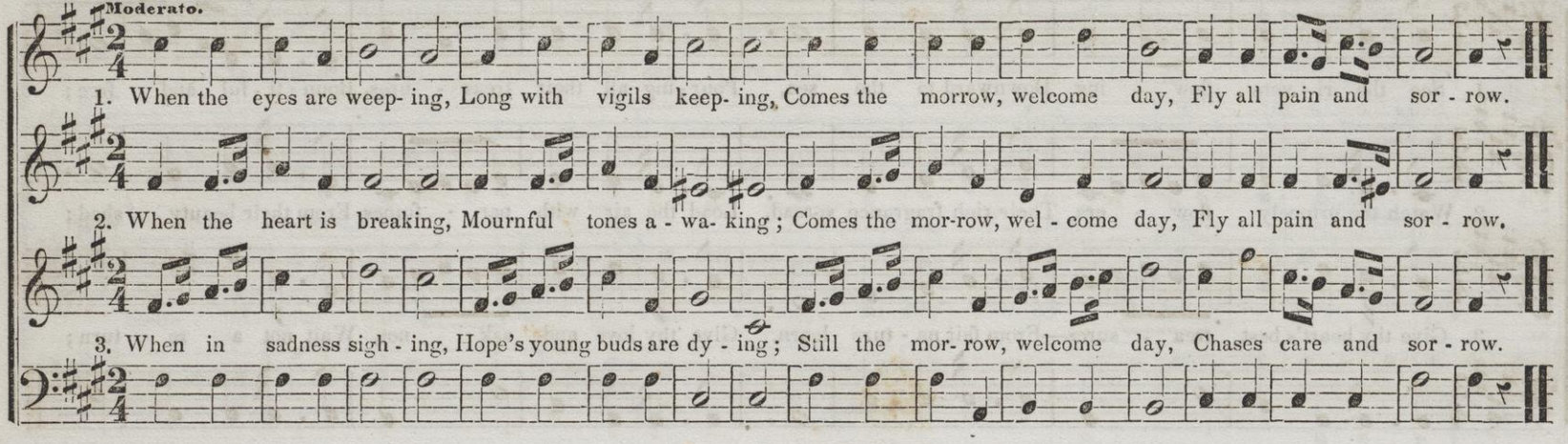
Andantino.

### SEE THE RIVERS.



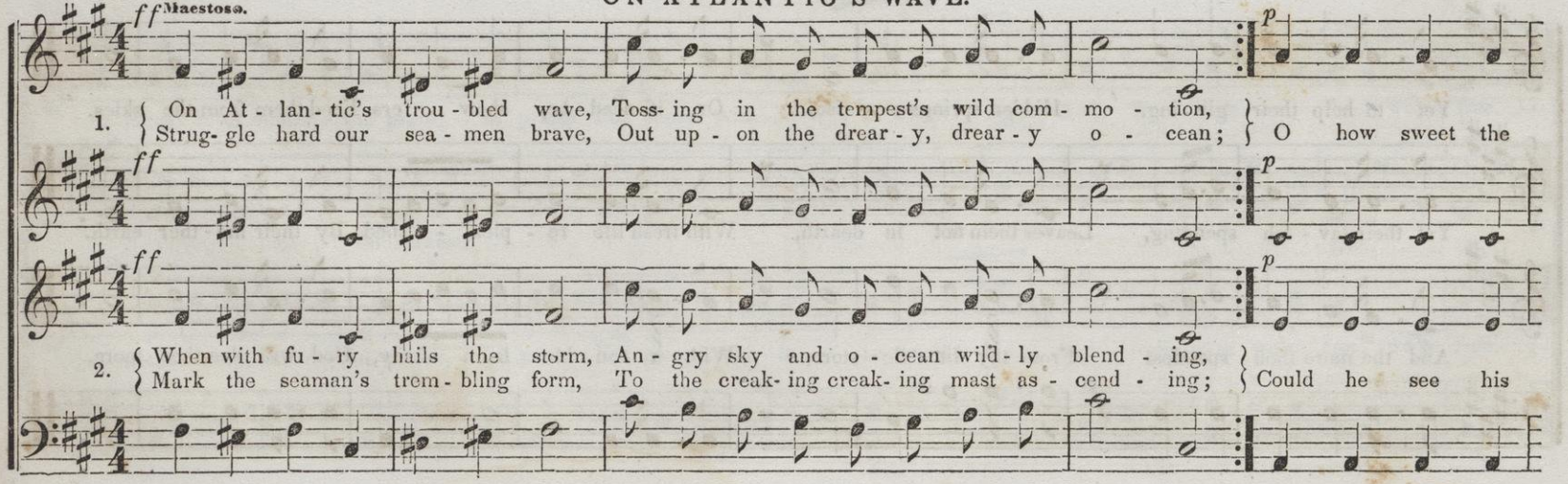
**No. 95.**—*F Sharp Minor.*

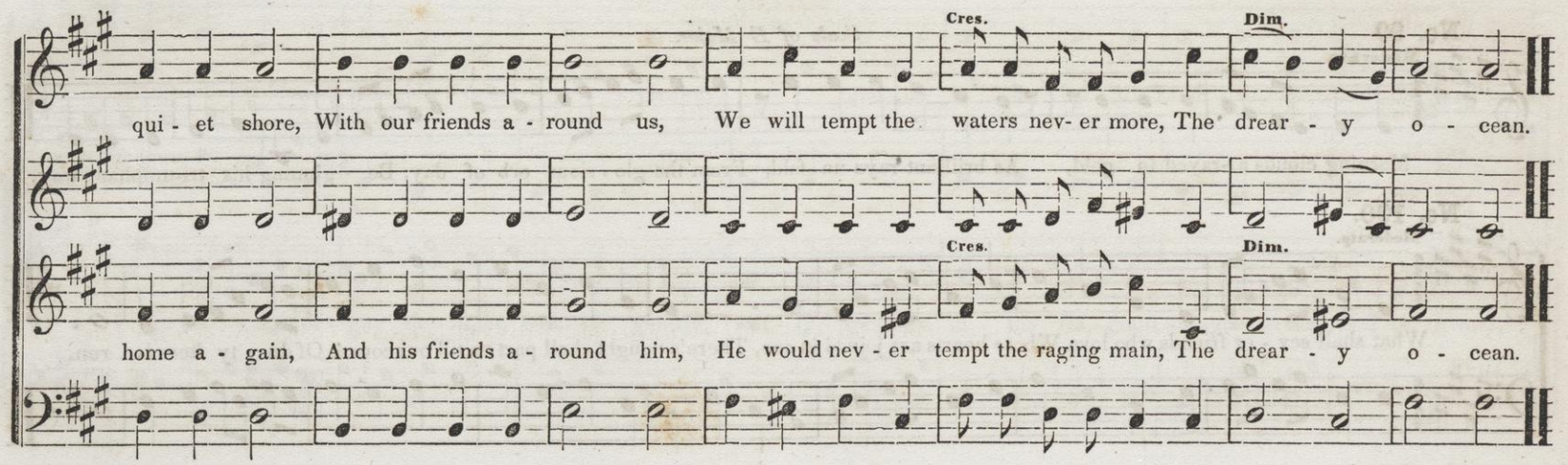
## HOPE.



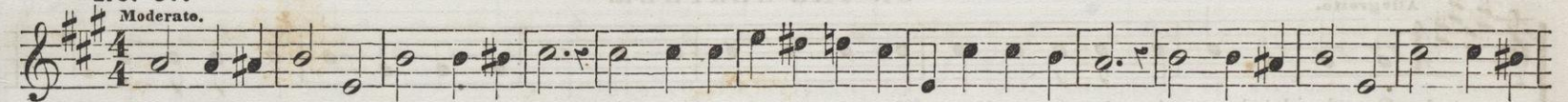

**No. 96.**

## ON ATLANTIC'S WAVE.

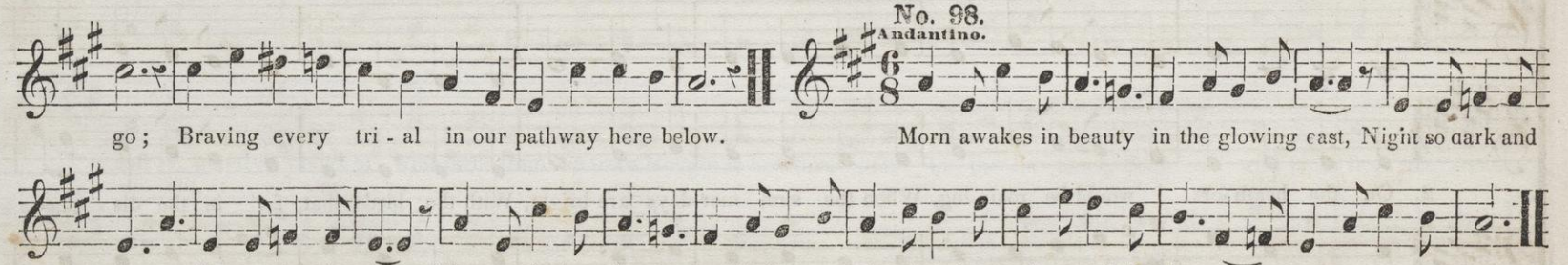



Cres.
Dim.
qui - et shore, With our friends a - round us, We will tempt the waters nev- er more, The drear - y o - cean.
Cres.
Dim.
home a - gain, And his friends a - round him, He would nev - er tempt the raging main, The drear - y o - cean.

**No. 97.**

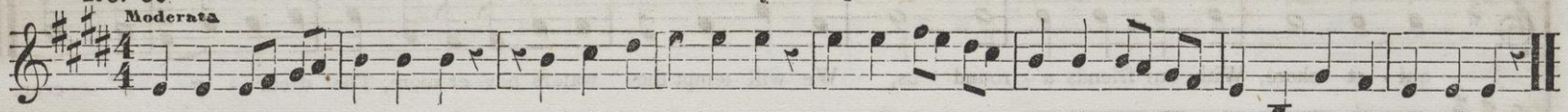

Moderato.
Soft is the measure float- ing a- long, Where hearts and voices are u - niting in the song; Help- ing each oth- er, on- ward we

**No. 98.**


Andantino.
go; Braving every tri - al in our pathway here below. Morn awakes in beauty in the glowing east, Night so dark and
dreary, lingers in the west, Now as shadows fly- ing vanish from our view, Awake, awake and daily la - bor once again re - new.

**No. 99** *Scale of E Major.*

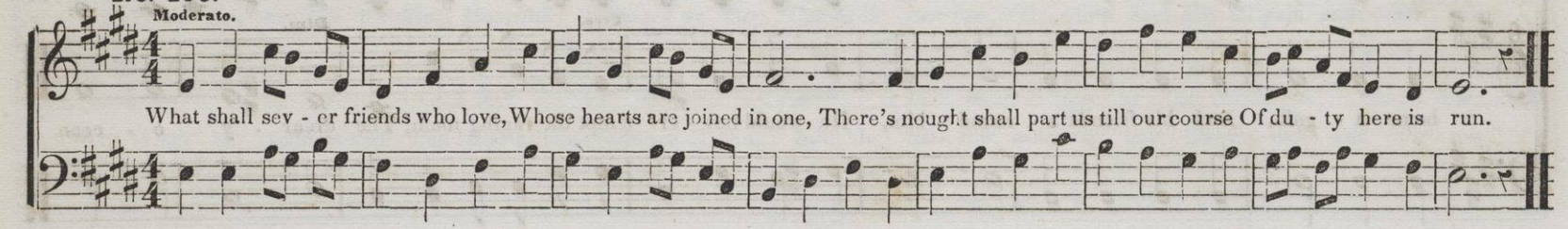
Moderata



Morning clouds ar-rayed in gold, As brilliant rays un-fold, From the glo-rious orb of day, Be-ginning his tri-umphant way.

**No. 100.**

Moderato.

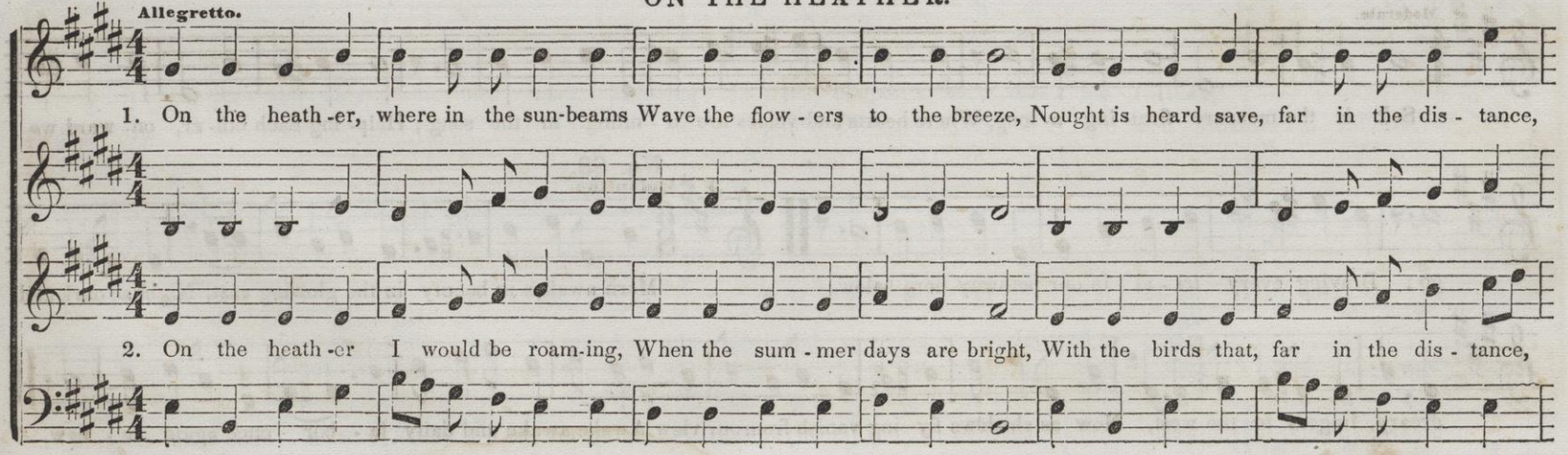


What shall sev-er friends who love, Whose hearts are joined in one, There's nought shall part us till our course Of du-ty here is run.

in one,

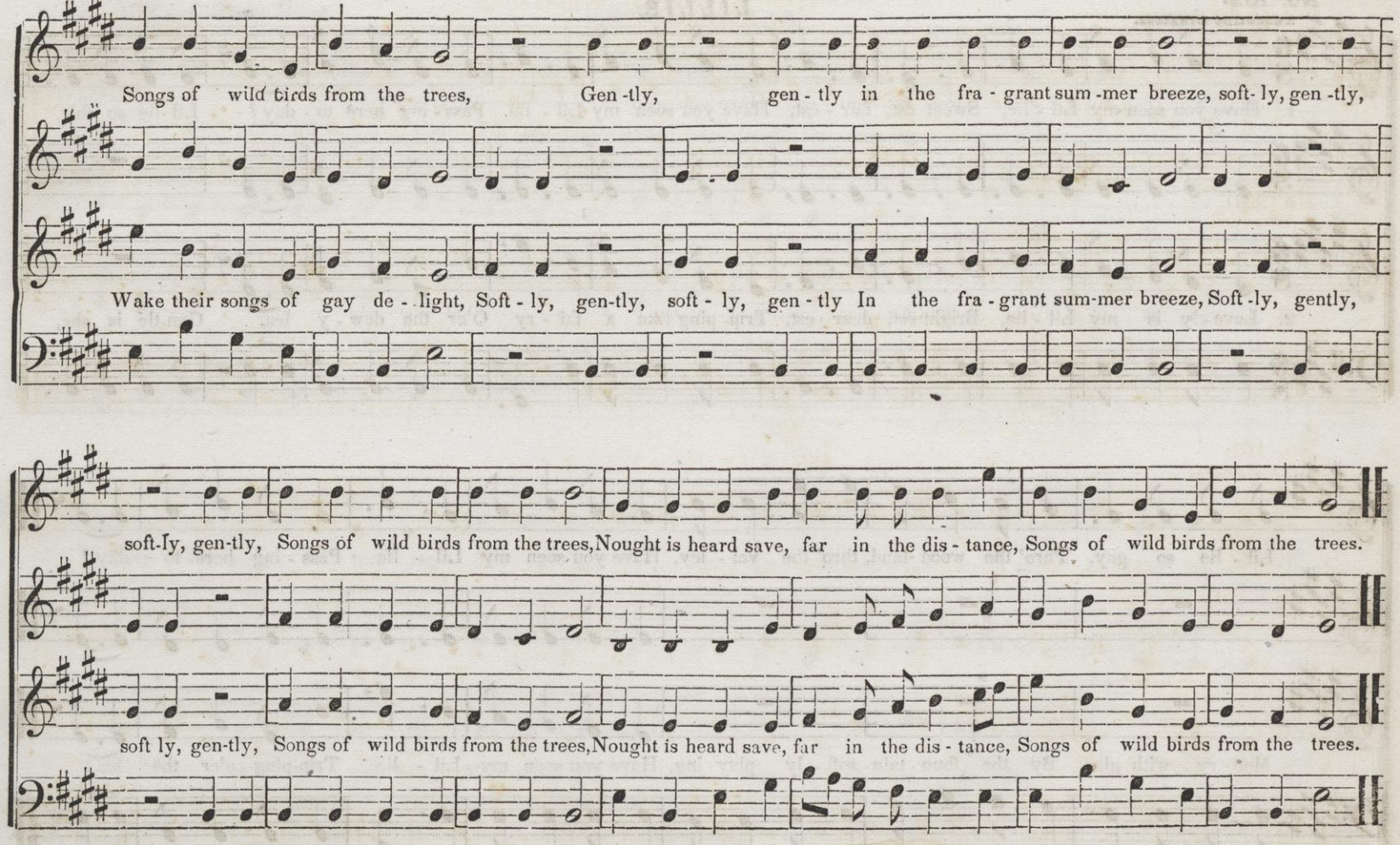
**No. 101.** **ON THE HEATHER.**

Allegretto.



1. On the heath-er, where in the sun-beams Wave the flow-ers to the breeze, Nought is heard save, far in the dis-tance,

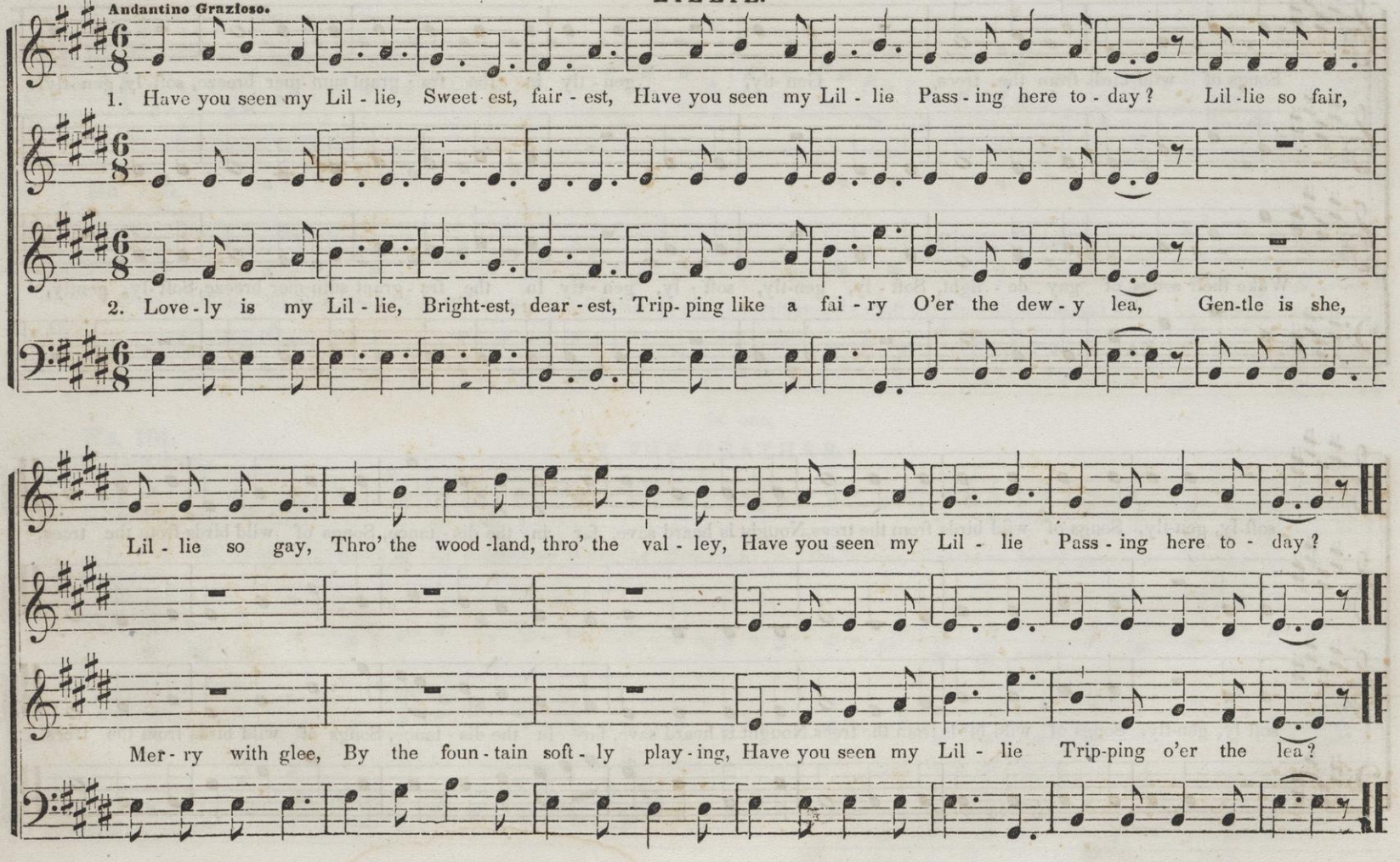
2. On the heath-er I would be roam-ing, When the sum-mer days are bright, With the birds that, far in the dis-tance,


Songs of wild birds from the trees, Gen-tly, gen-tly in the fra-grant sum-mer breeze, soft-ly, gen-tly,
Wake their songs of gay de-light, Soft-ly, gen-tly, soft-ly, gen-tly In the fra-grant sum-mer breeze, Soft-ly, gently,
soft-ly, gen-tly, Songs of wild birds from the trees, Nought is heard save, far in the dis-tance, Songs of wild birds from the trees.
soft ly, gen-tly, Songs of wild birds from the trees, Nought is heard save, far in the dis-tance, Songs of wild birds from the trees.

## No. 102.

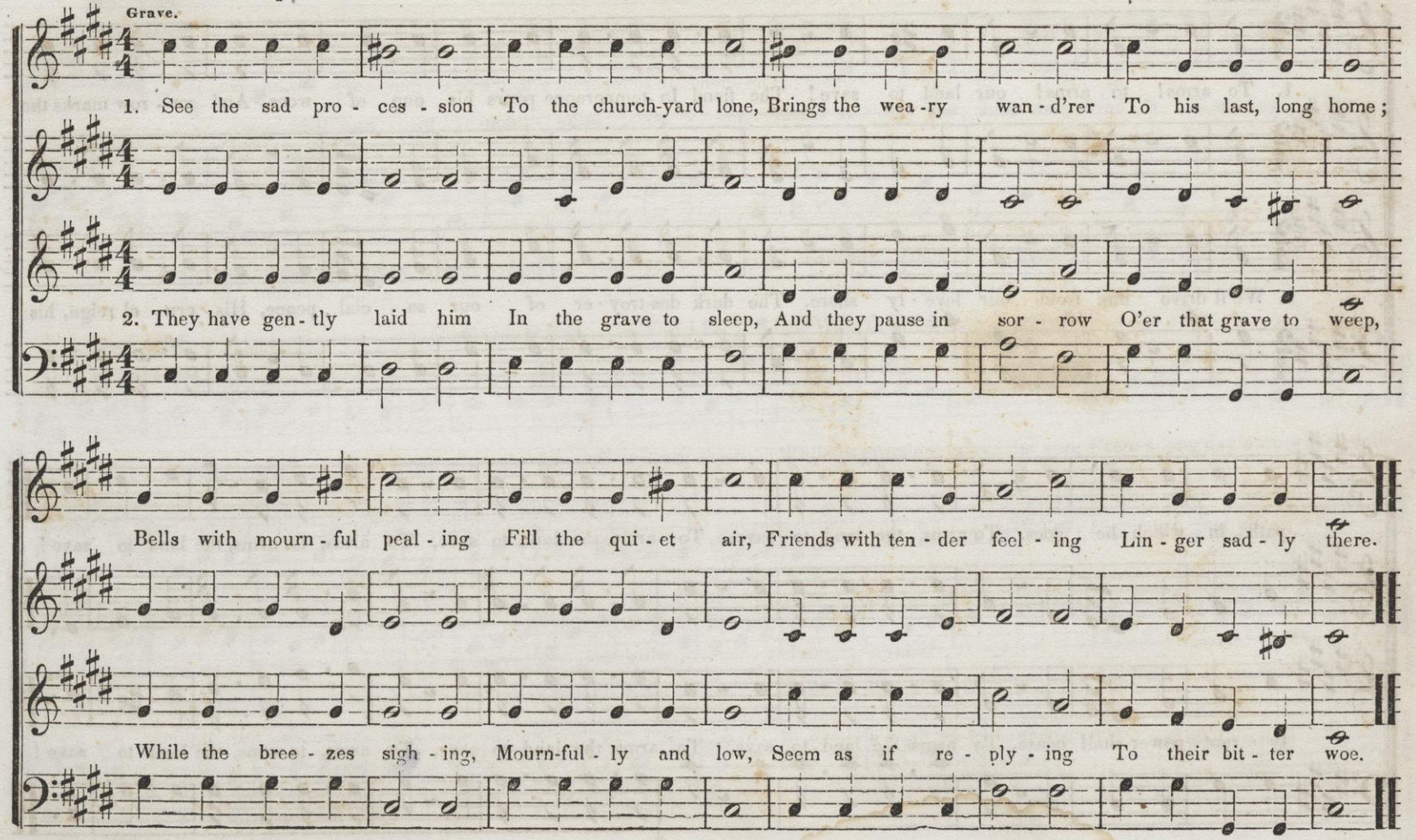
Andantino Grazioso.

### LILLIE.



**No. 103.**—*C Sharp Minor.*

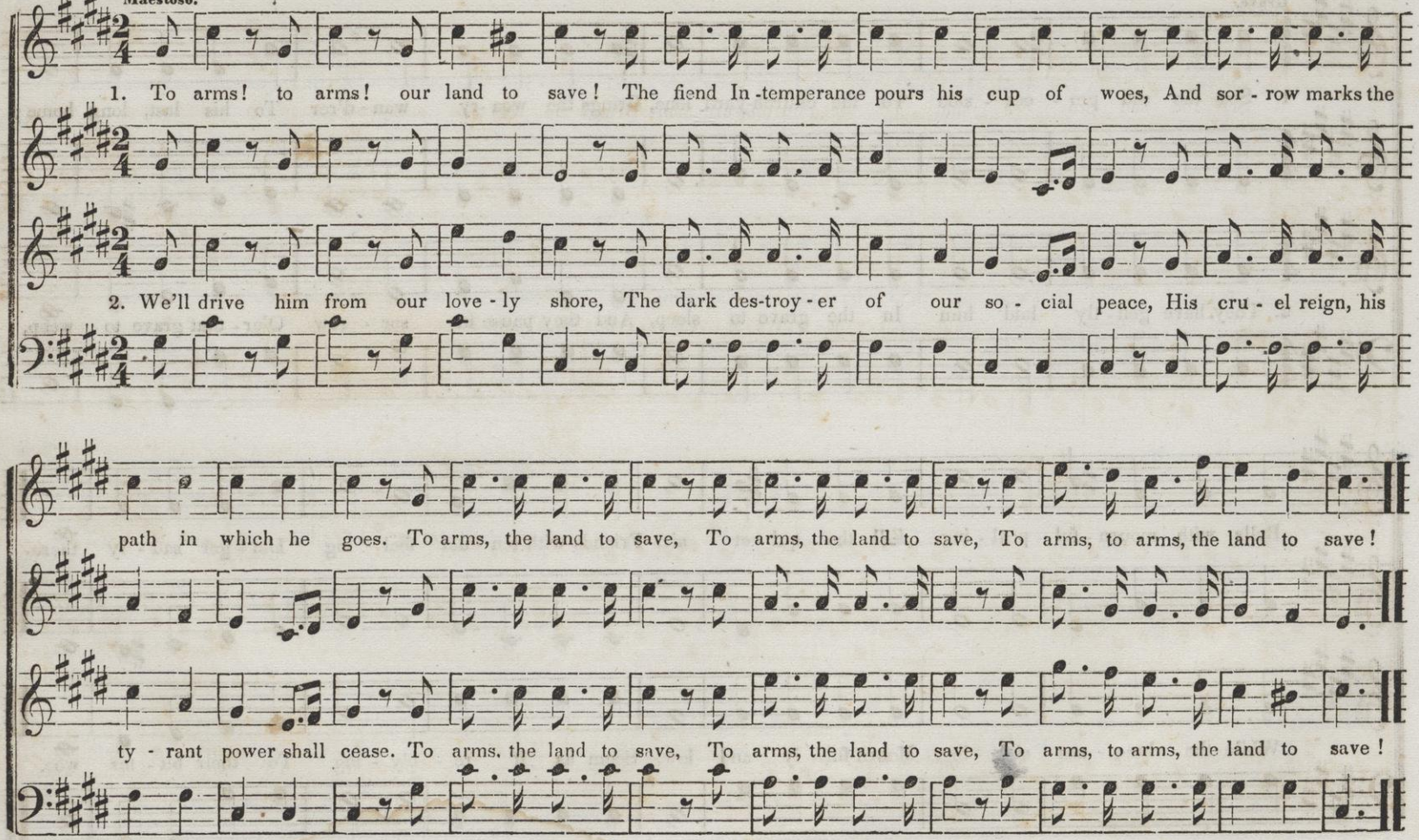
## THE MOURNERS.



No. 104.

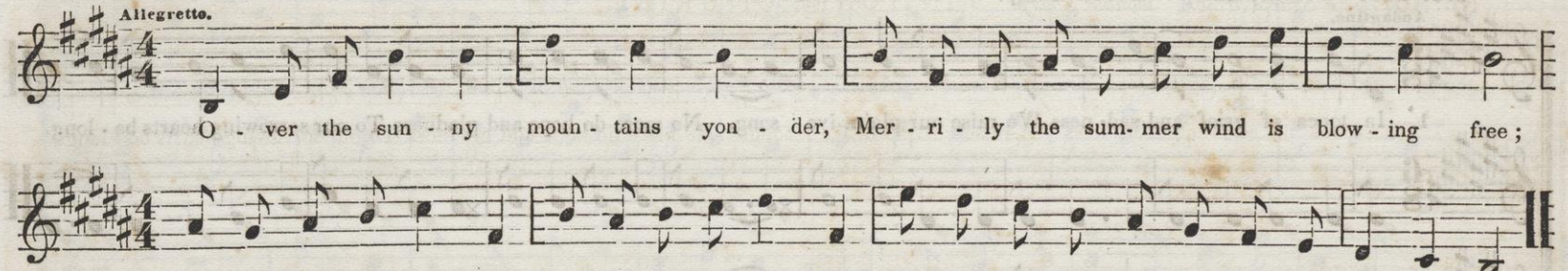
## TO ARMS!

Maestoso.



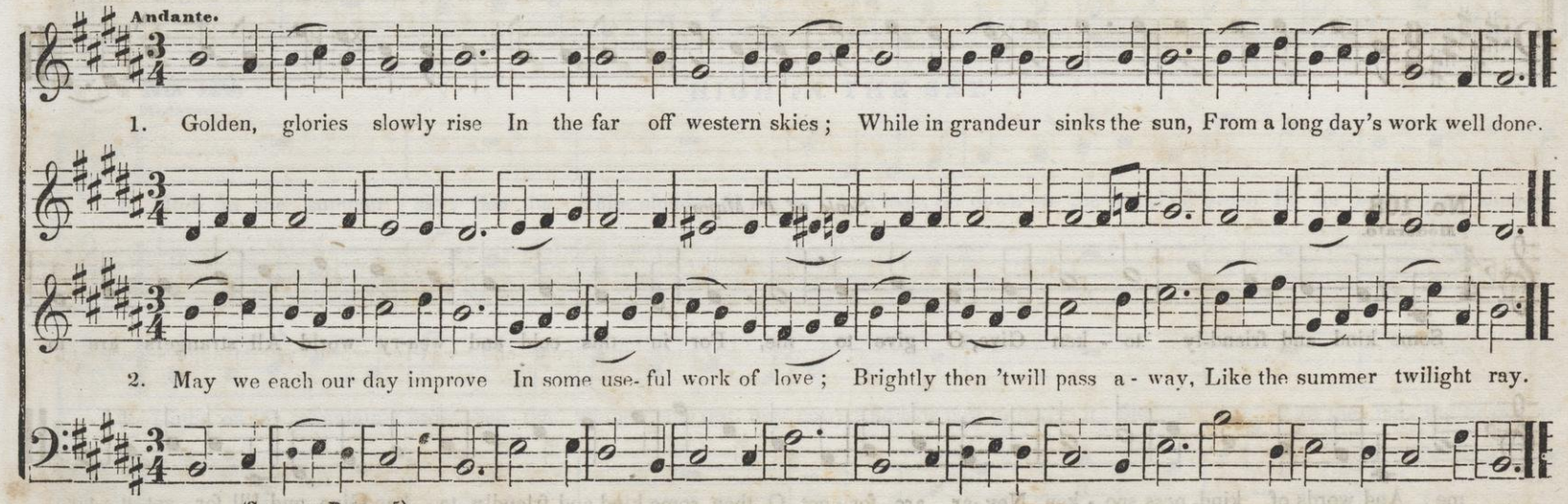
**No. 105.** *Scale of B Major.*

Allegretto.

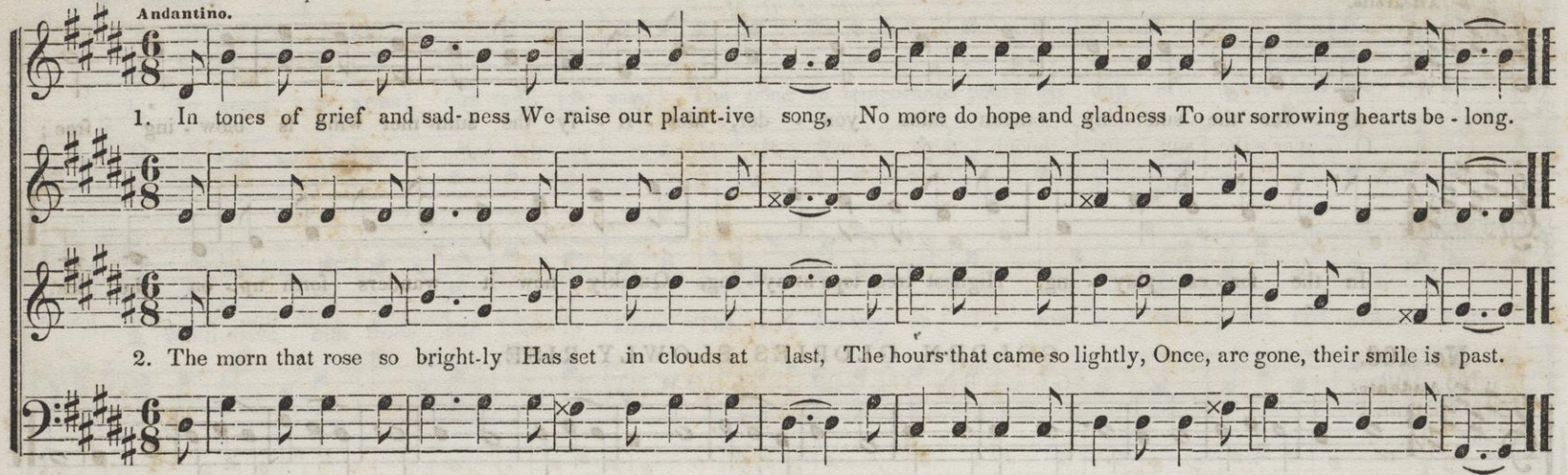



**No. 106.** GOLDEN GLORIES SLOWLY RISE.

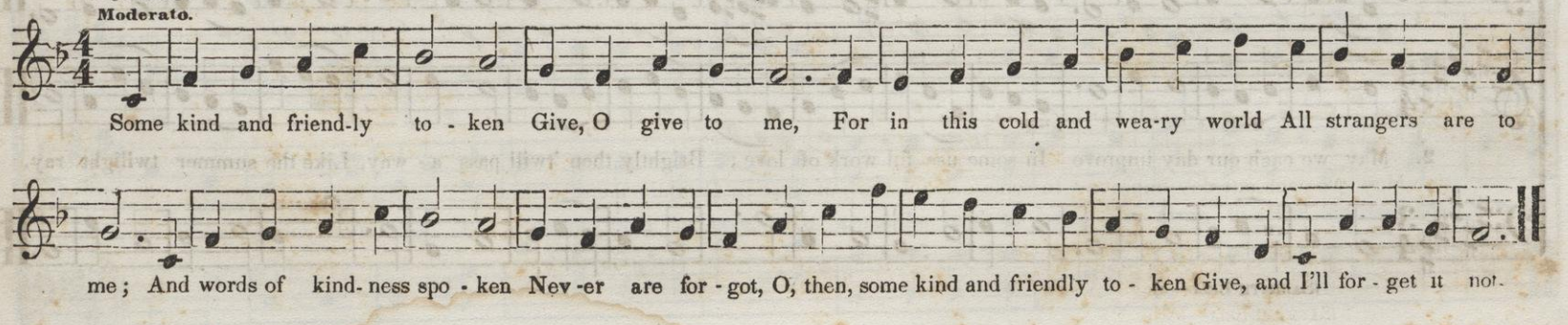
Andante.



**No. 107.**—*G Sharp Minor. Double Sharp.* IN TONES OF GRIEF.

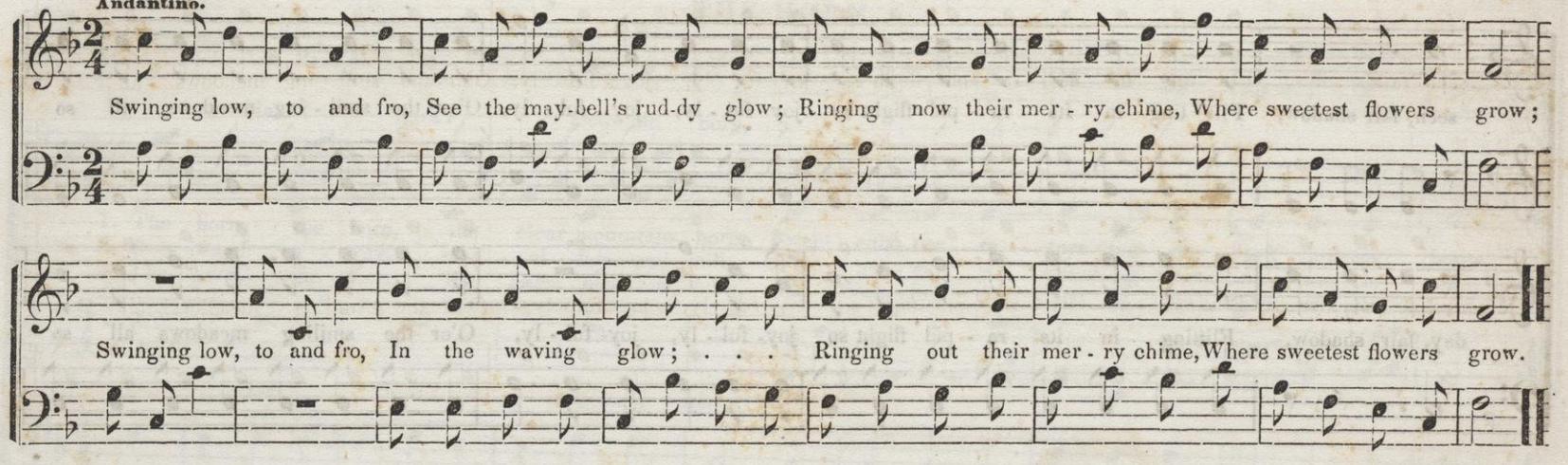



**No. 108.** *Scale of F Major.*



**No. 109.**

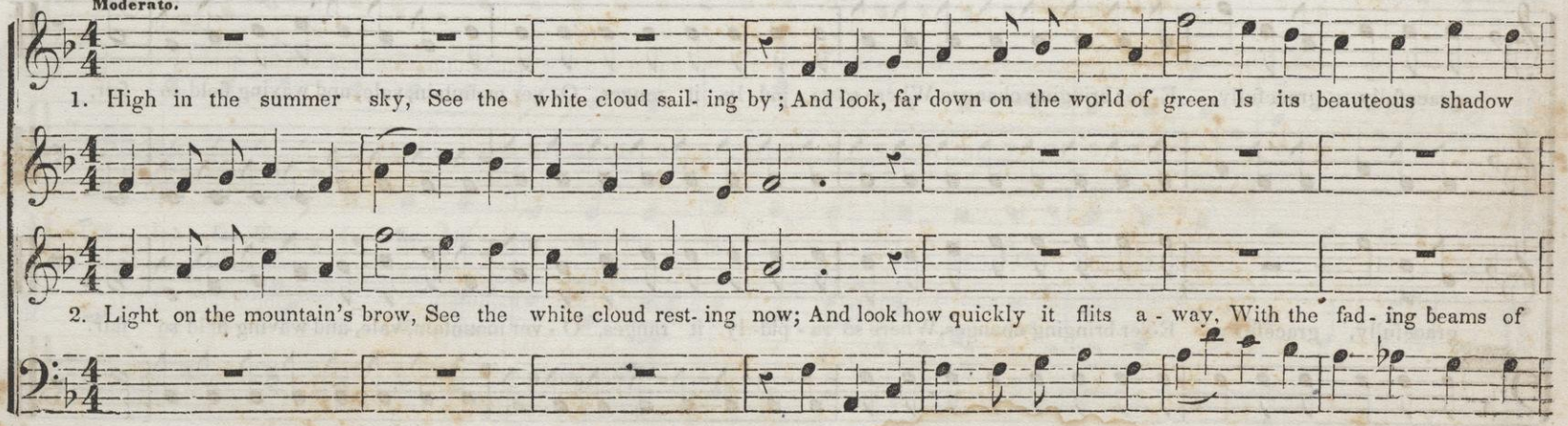
Andantino.

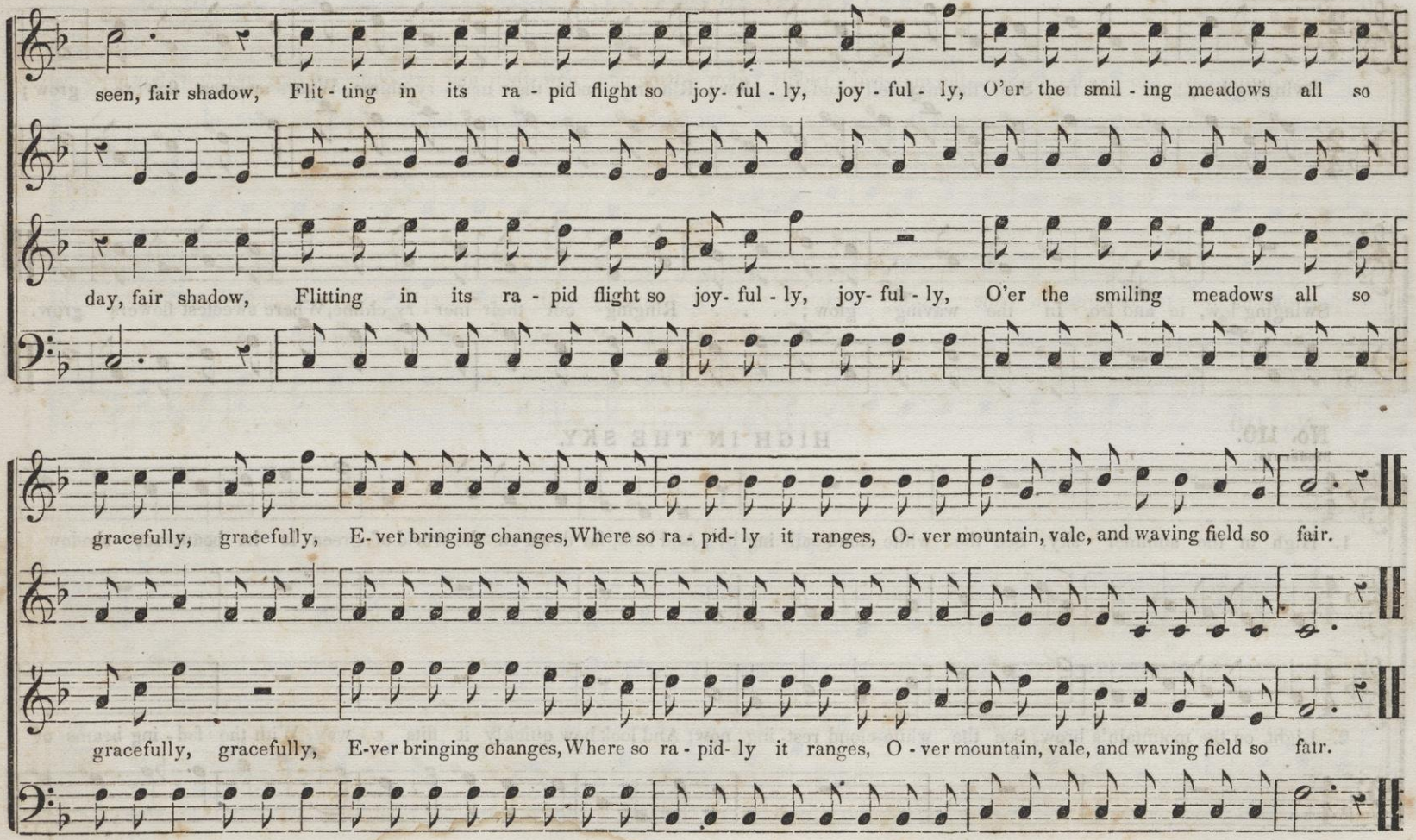



**No. 110.**

## HIGH IN THE SKY.

Moderato.

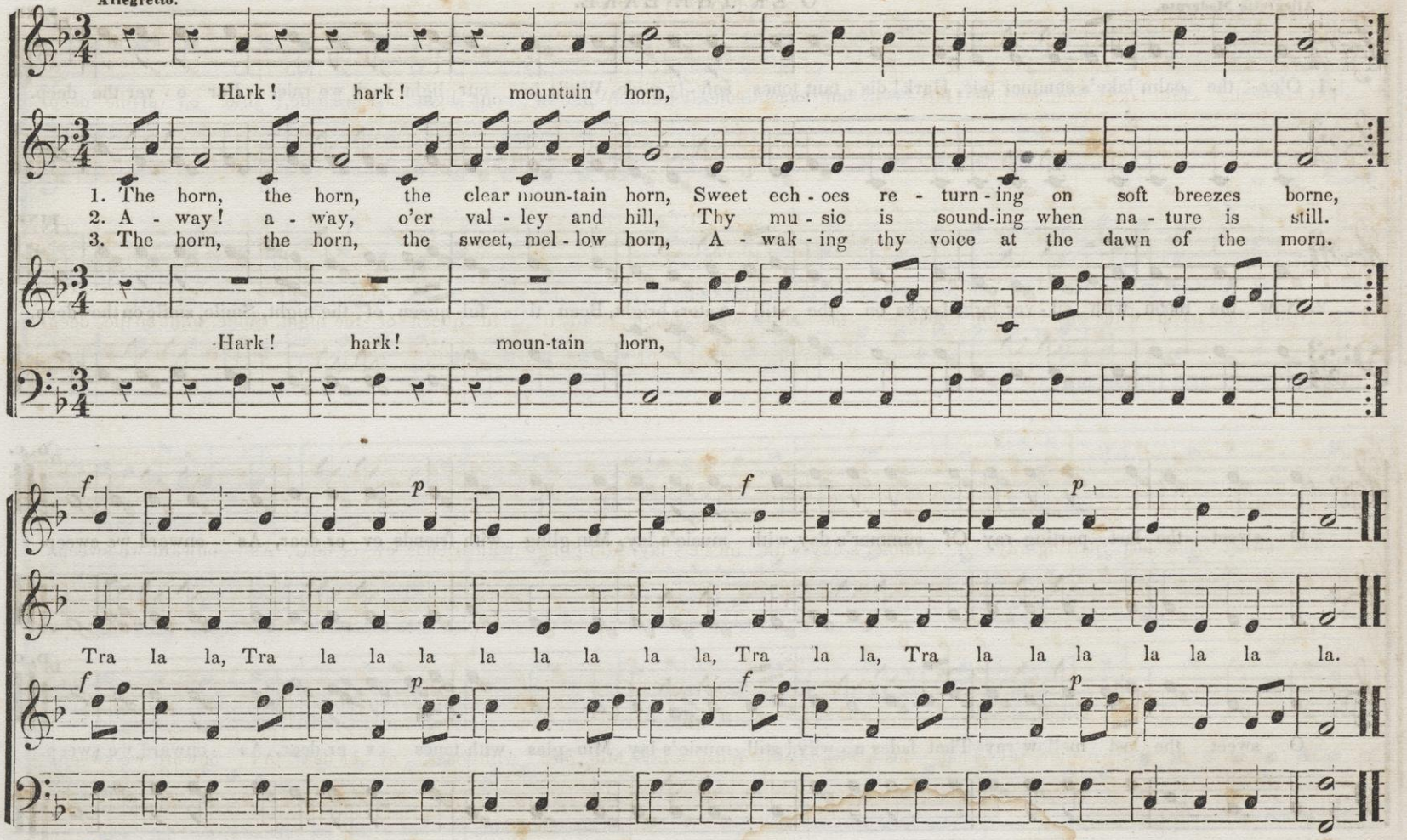



seen, fair shadow, Flit - ting in its ra - pid flight so joy- ful - ly, joy - ful - ly, O'er the smil - ing meadows all so
day, fair shadow, Flitting in its ra - pid flight so joy- ful - ly, joy- ful - ly, O'er the smiling meadows all so
gracefully, gracefully, E- ver bringing changes, Where so ra - pid- ly it ranges, O- ver mountain, vale, and waving field so fair.
gracefully, gracefully, E-ver bringing changes, Where so ra - pid- ly it ranges, O - ver mountain, vale, and waving field so fair.

No. 111.

Allegretto.

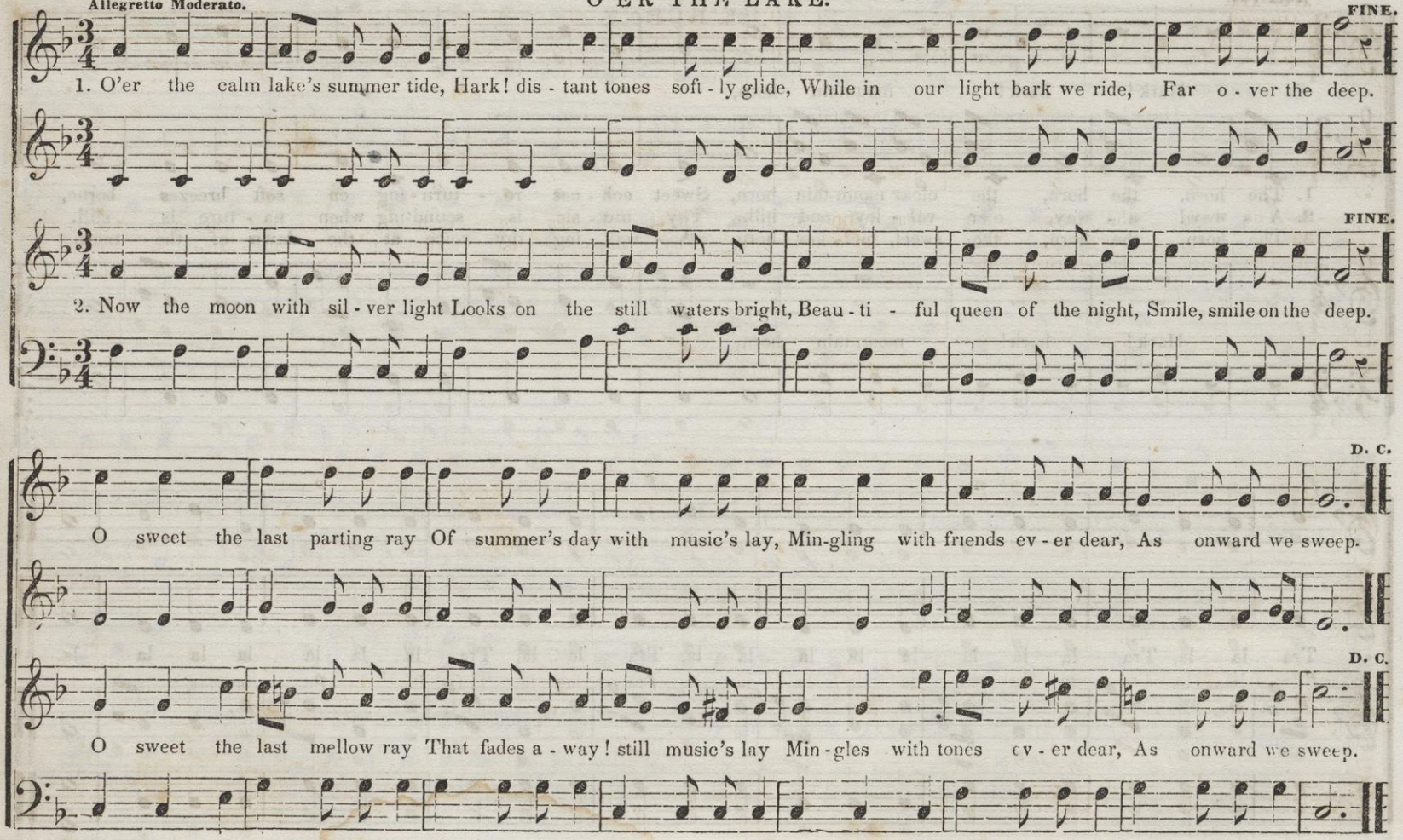
## THE HORN.



No. 112.

Allegretto Moderato.

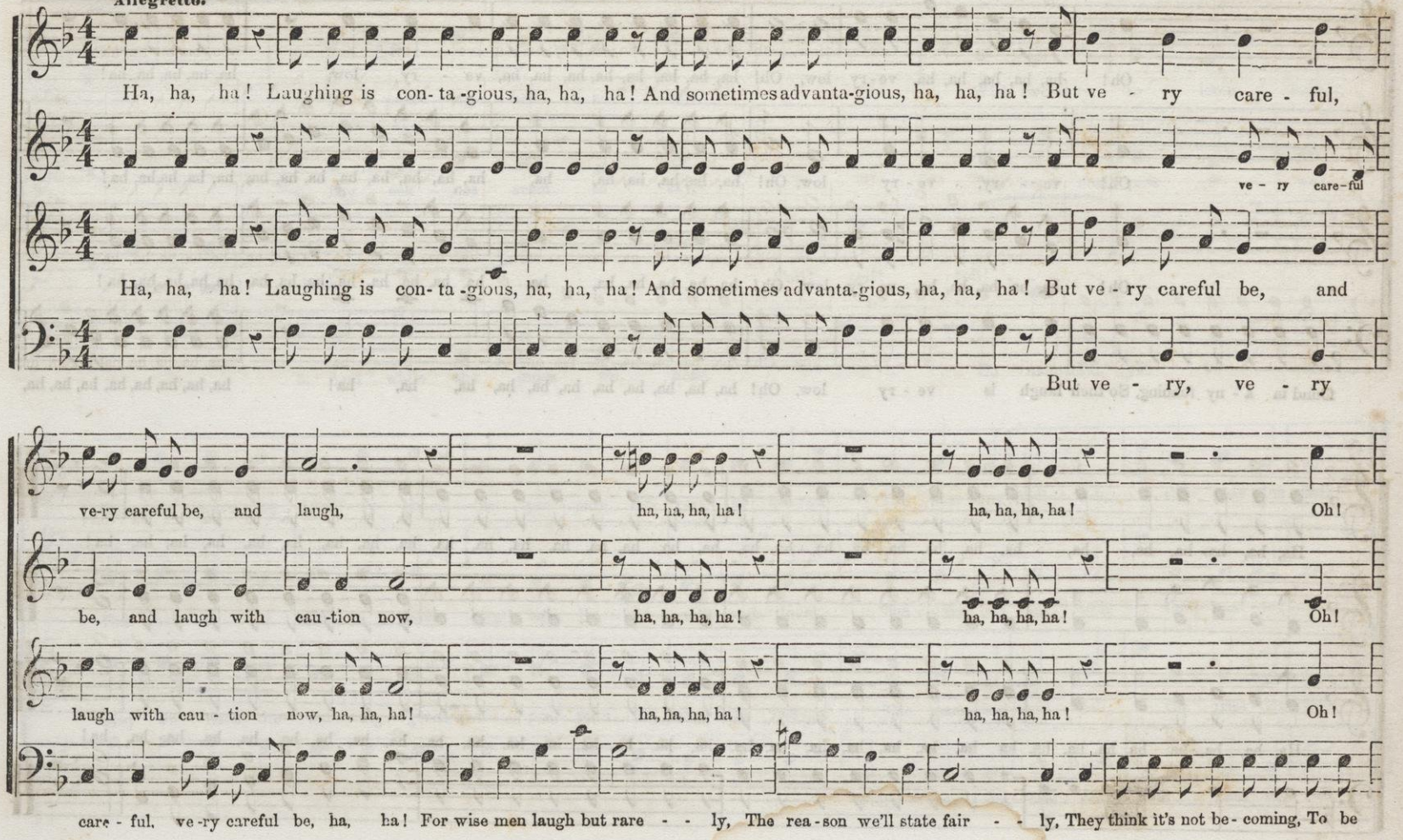
## O'ER THE LAKE.

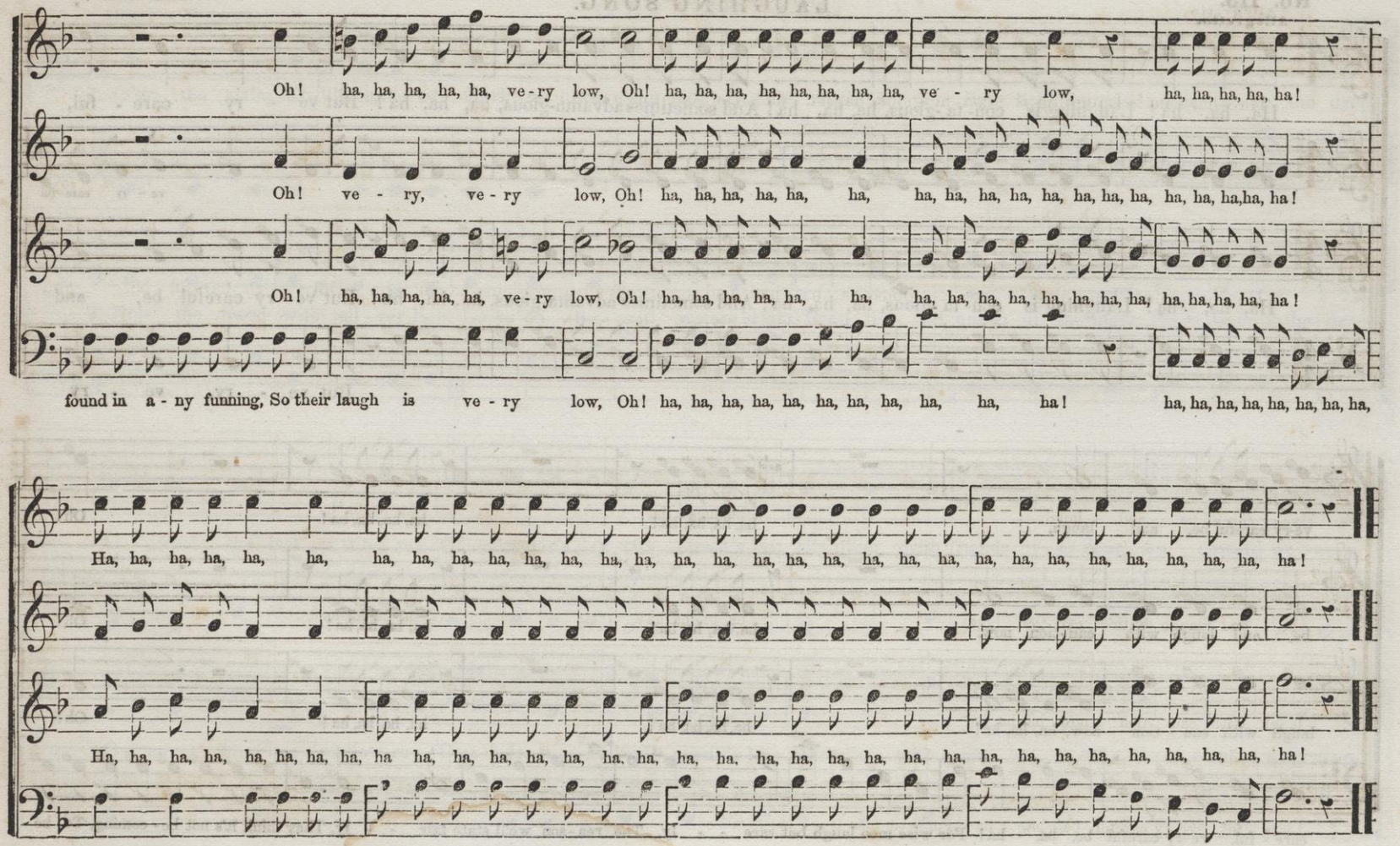


## No. 113.

Allegretto.

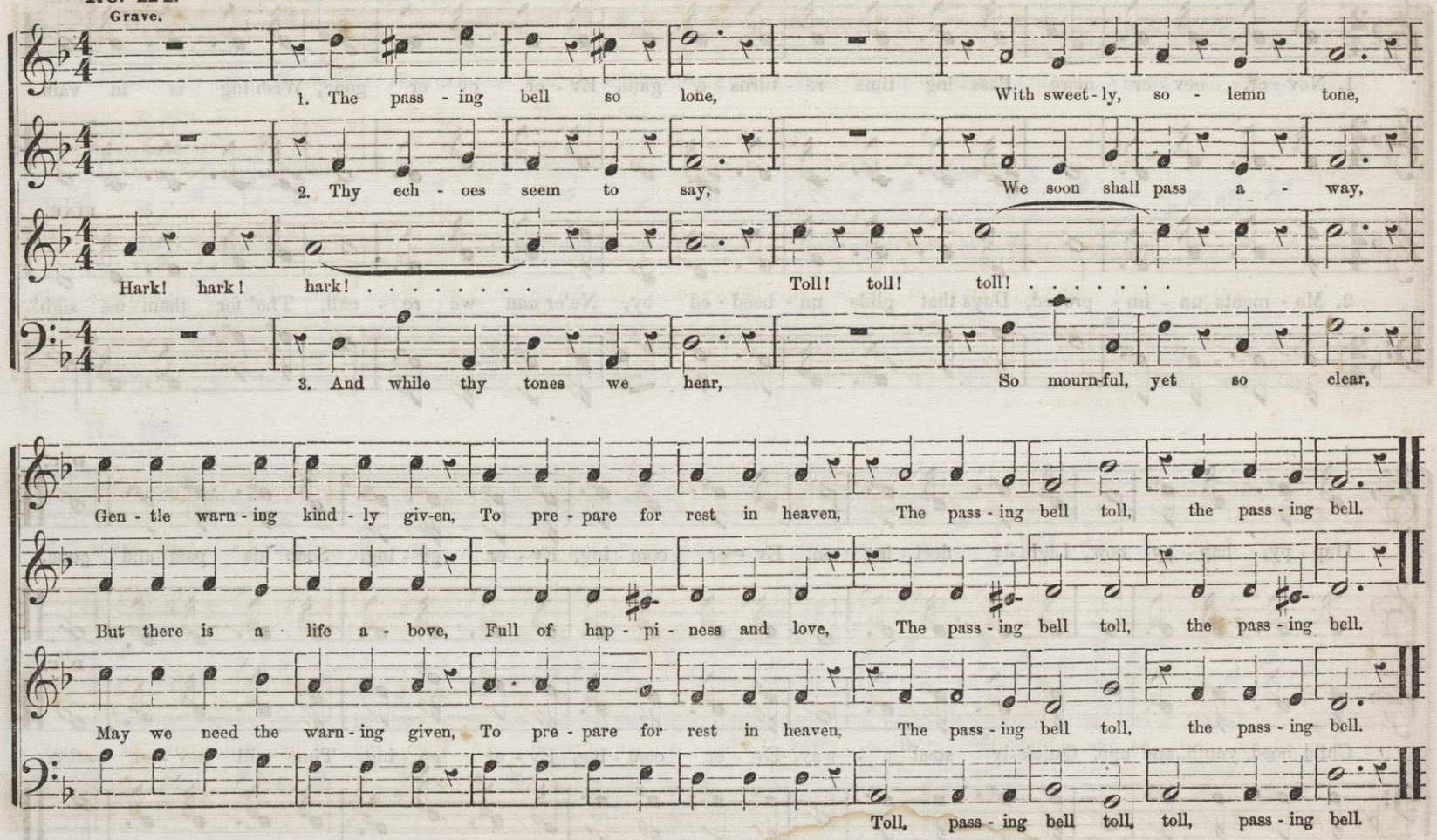
### LAUGHING SONG.




Oh! ha, ha, ha, ha, ha, ve-ry low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ve - ry low, ha, ha, ha, ha, ha!
Oh! ve - ry, ve - ry low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!
Oh! ha, ha, ha, ha, ha, ve-ry low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!
found in a - ny funning, So their laugh is ve - ry low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! ha, ha, ha, ha, ha, ha, ha, ha,
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

## No. 114.—*D Minor.* THE PASSING BELL.

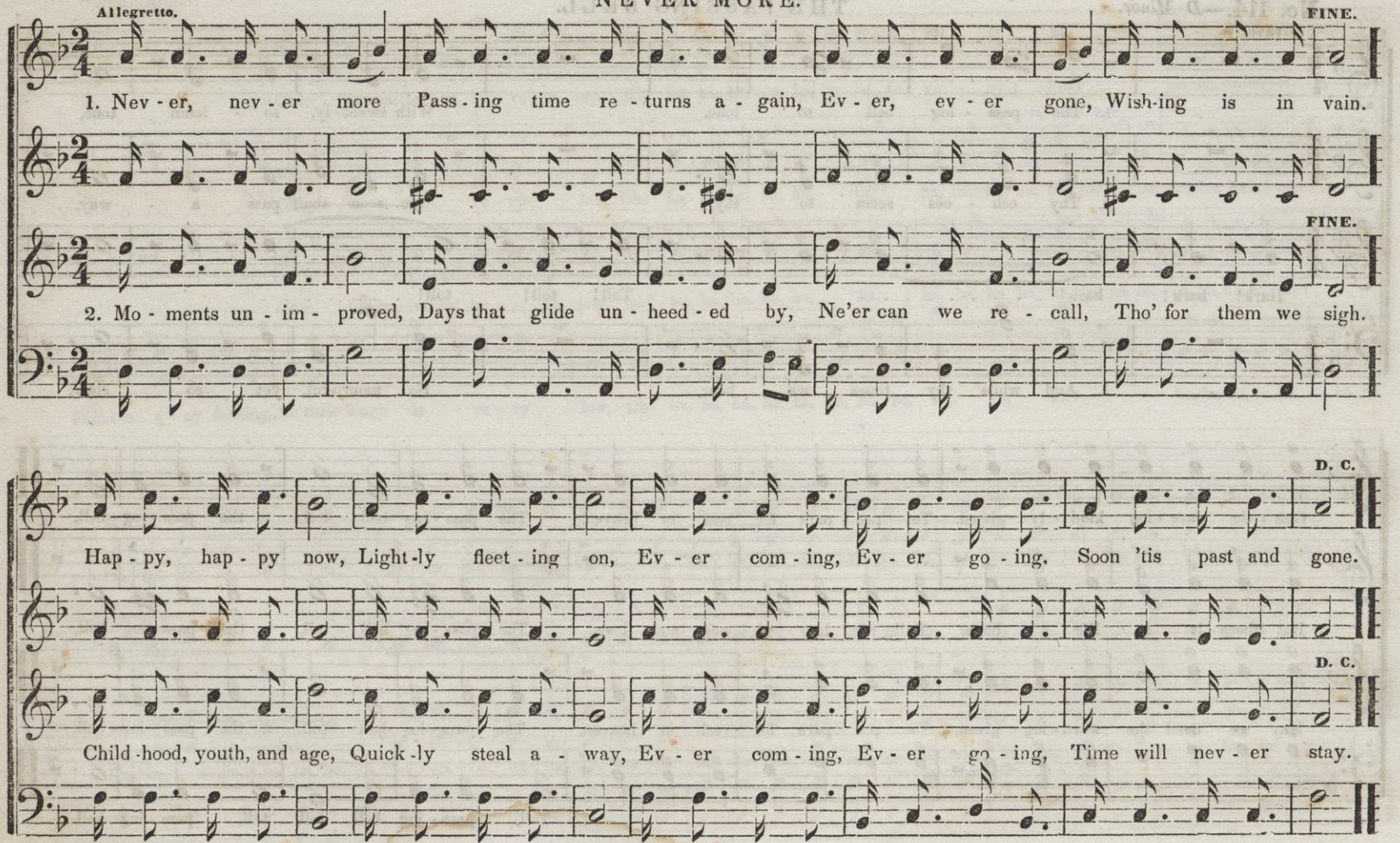
Grave.



## No. 115.

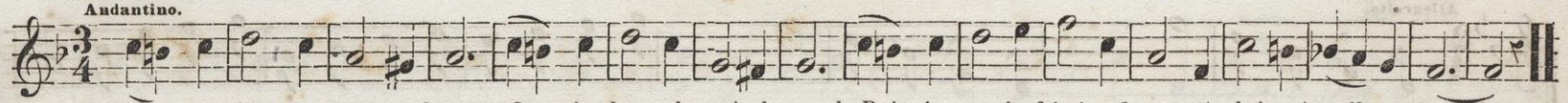
### NEVER MORE.

Allegretto.



**No. 116.**

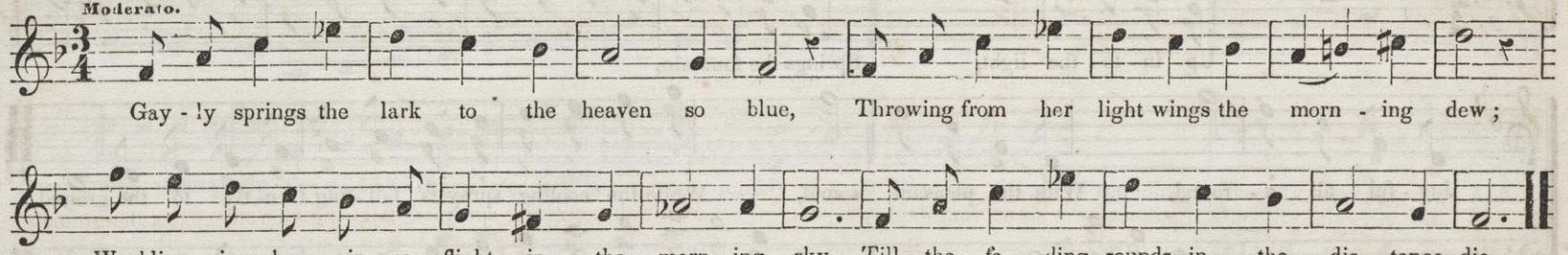
Andantino.



Gen - tly fall the summer showers On the dry and parched ground, Rais - ing up the fainting flowers, And cheering all a - round.

**No. 117.**

Moderato.

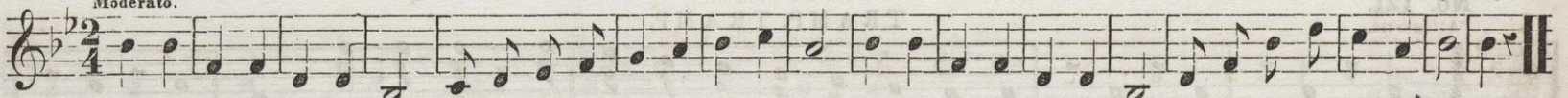


Gay - ly springs the lark to the heaven so blue, Throwing from her light wings the morn - ing dew;

Warbling in her air - y flight in the morn - ing sky, Till the fa - ding sounds in the dis - tance die.

**No. 118.**

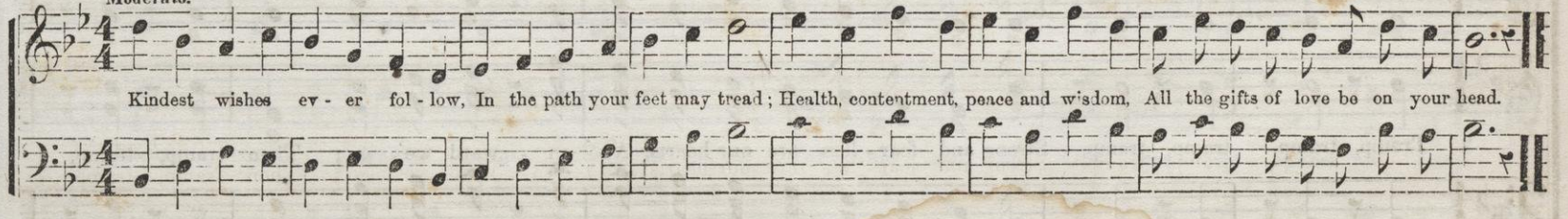
Moderato.



While in cheerful songs we join, Mer- ry voices sweetly ringing round, One and all with kind good will, Swell the ever joyful sound.

**No. 119.**

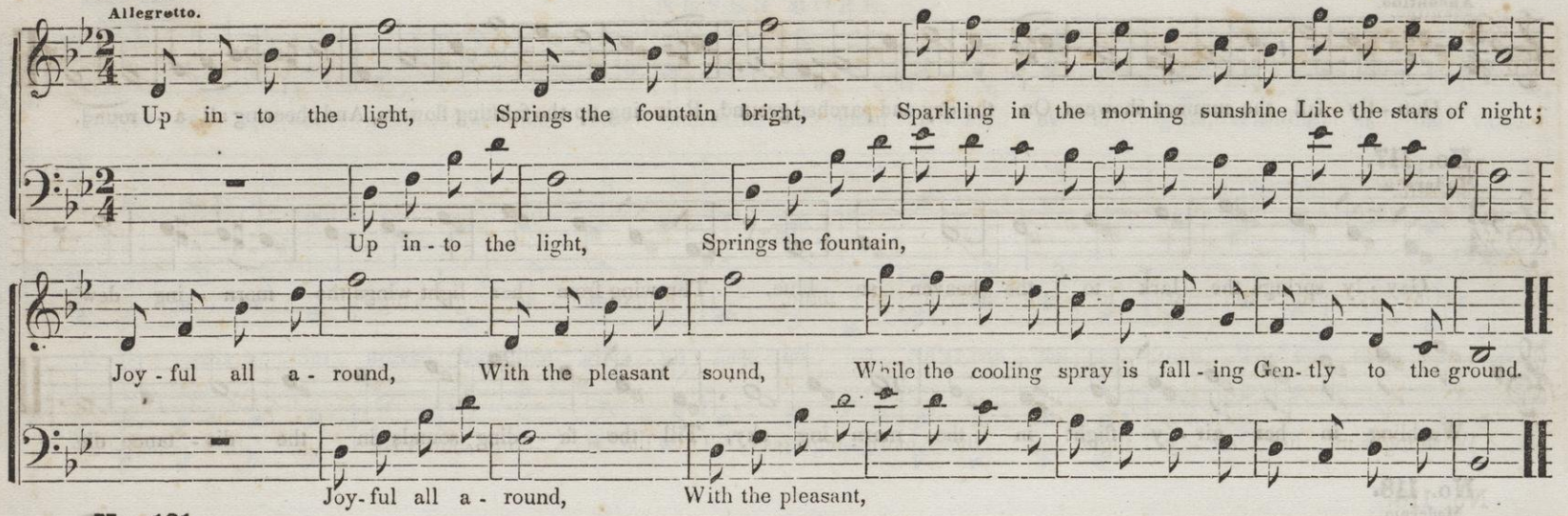
Moderato.



Kindest wishes ev - er fol - low, In the path your feet may tread; Health, contentment, peace and wisdom, All the gifts of love be on your head.

**No. 120.**

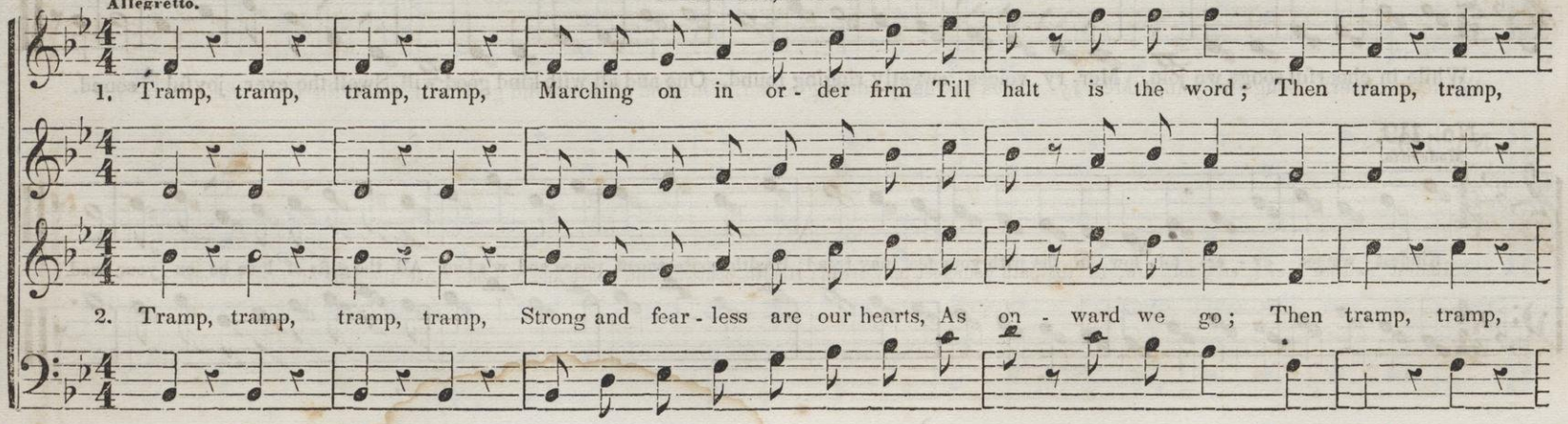
Allegretto.

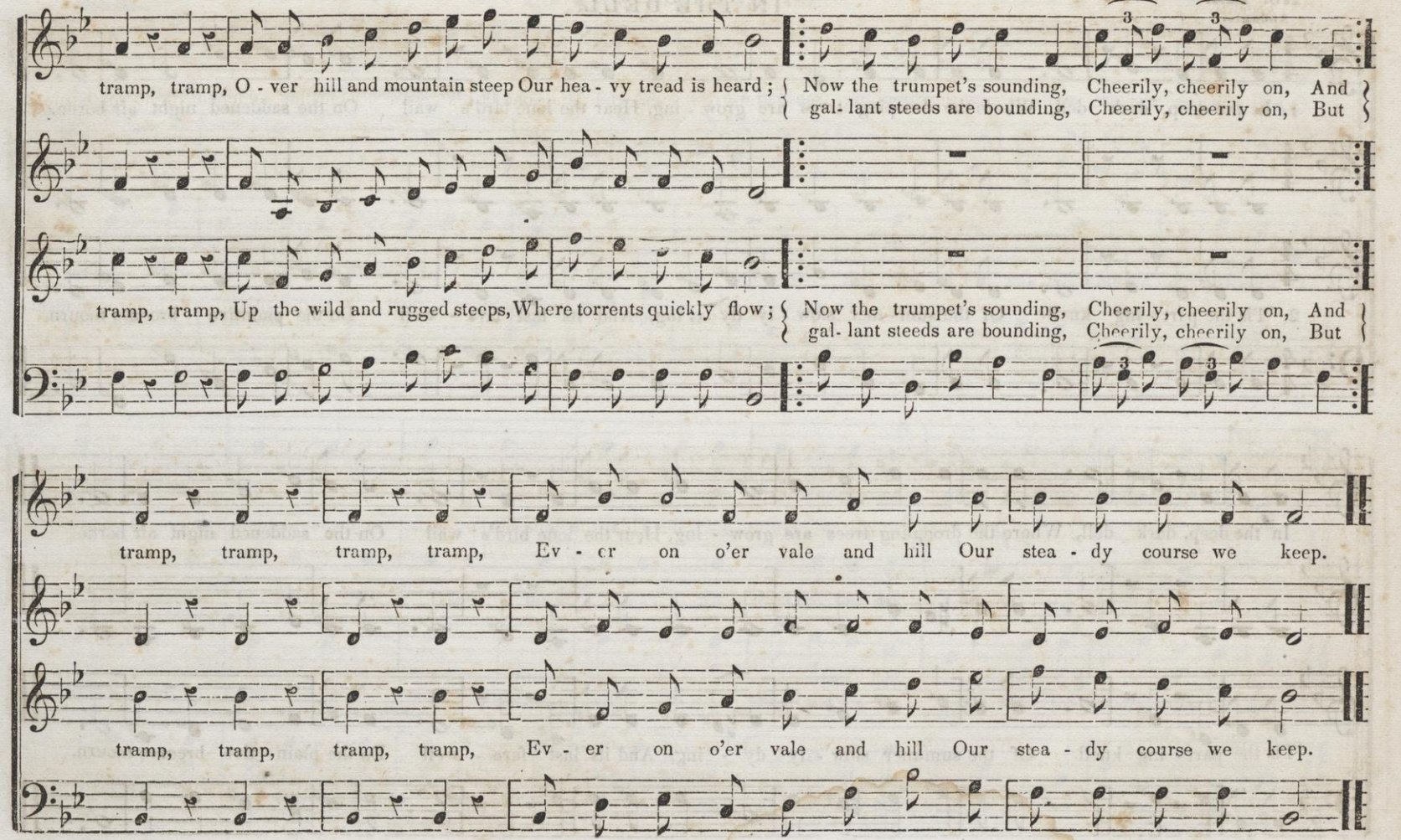



**No. 121.**

Allegretto.

## TRAMP, TRAMP.

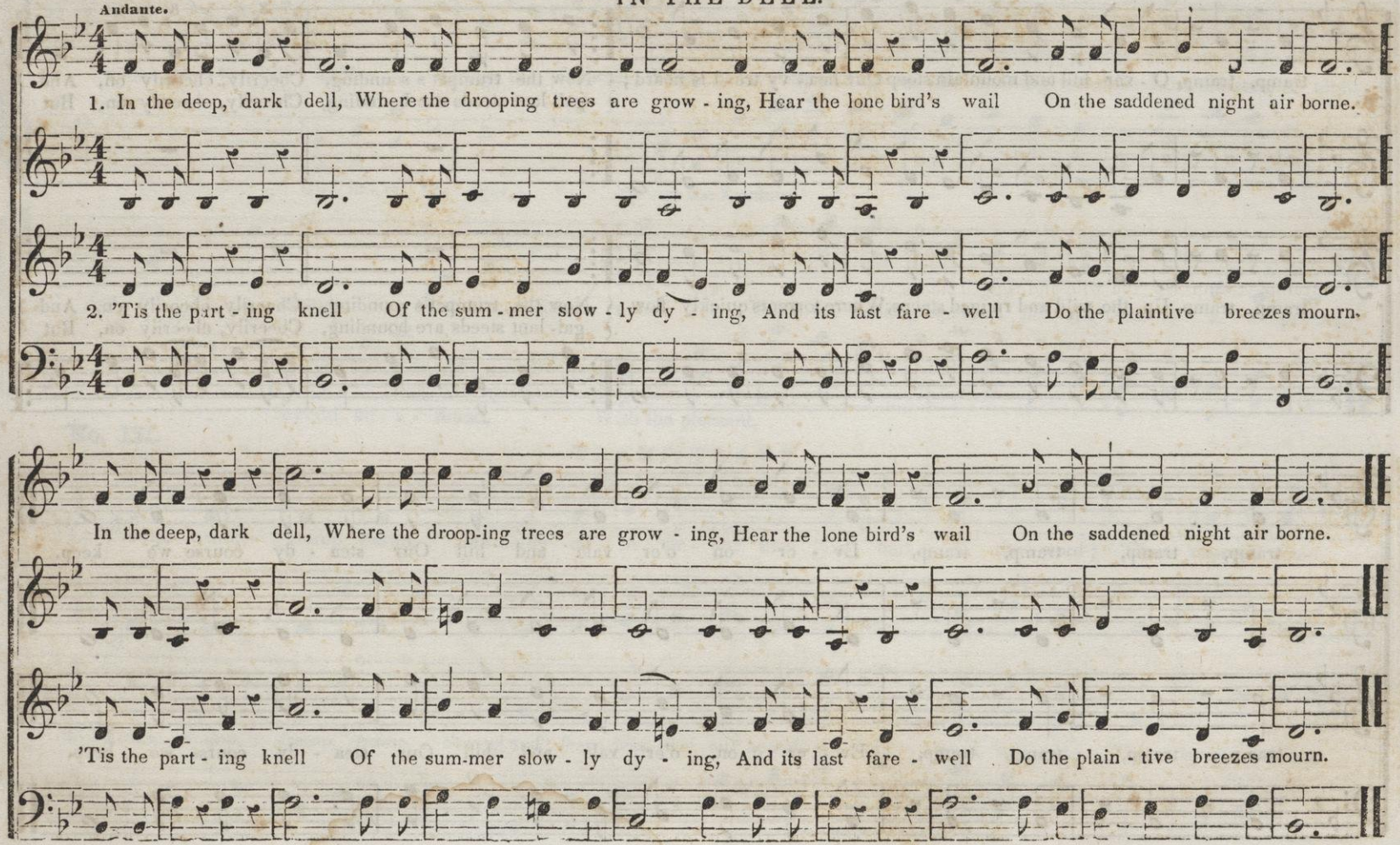



tramp, tramp, O - ver hill and mountain steep Our hea - vy tread is heard ; Now the trumpet's sounding, Cheerily, cheerily on, And gal- lant steeds are bounding, Cheerily, cheerily on, But
tramp, tramp, Up the wild and rugged steeps, Where torrents quickly flow ; Now the trumpet's sounding, Cheerily, cheerily on, And gal- lant steeds are bounding, Cheerily, cheerily on, But
tramp, tramp, tramp, tramp, Ev - er on o'er vale and hill Our stea - dy course we keep.
tramp, tramp, tramp, tramp, Ev - er on o'er vale and hill Our stea - dy course we keep.

## No. 122.

Andante.

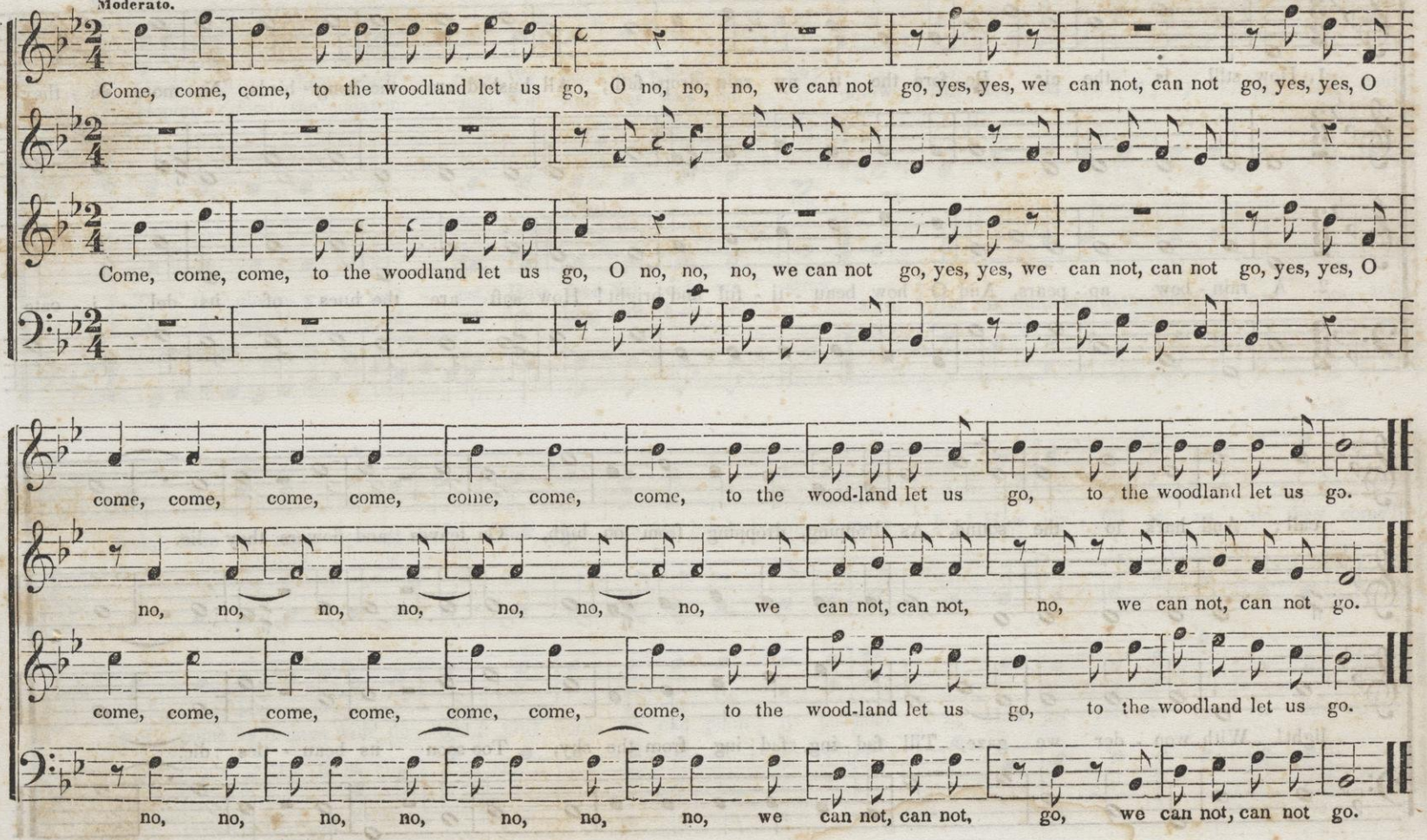
### IN THE DELL.



**No. 123.**—*Syncopation.*

## TO THE WOODLAND.

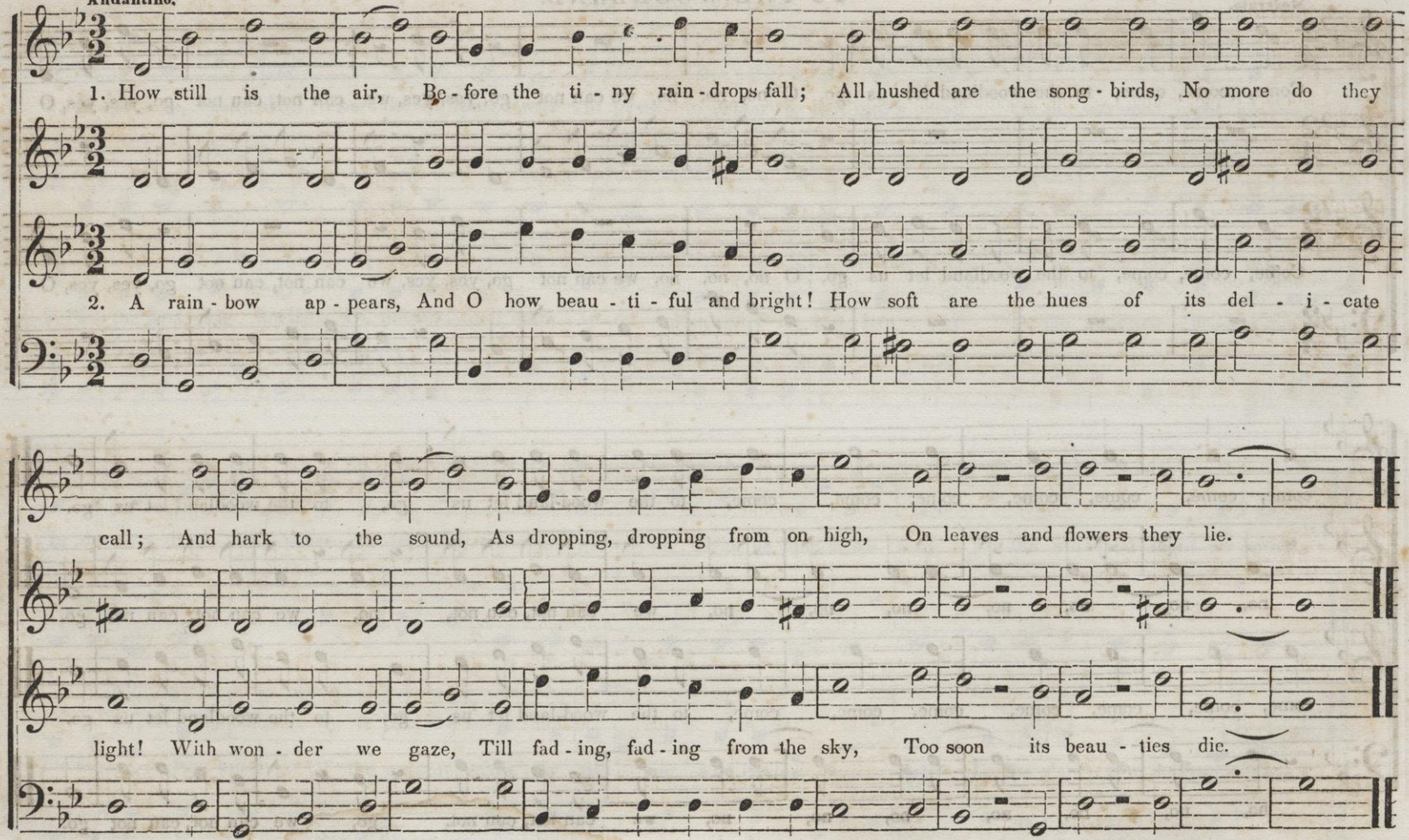
Moderato.



**No. 124.**

Andantino.

## HOW STILL IS THE AIR.



**No. 125.**—*G Minor.*

## CONTRAST.

Moderato.

1st. 2d.

1. { Groping in the dark - ness, We know not where to go; / Hoping for the dawn - ing, We wait our way to know; } But see, 'tis the first ray of day - light, And

1st. 2d.

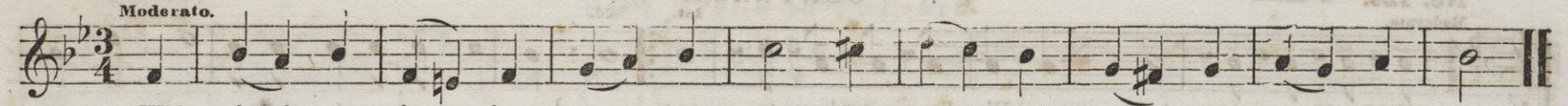
2. { Thro' the gloom- y for - est, How fear- ful did we stray, / Not a star to guide us A - long our lone - ly way, } But now the bright morning ad - van - ces, We

look, here we are near at home, How glad are the bright beams of morn - ing! How joy - ful to us do they come!

wel - come its beams with de - light; Our home we can plain - ly be- hold it, How joy - ful to us is the sight!

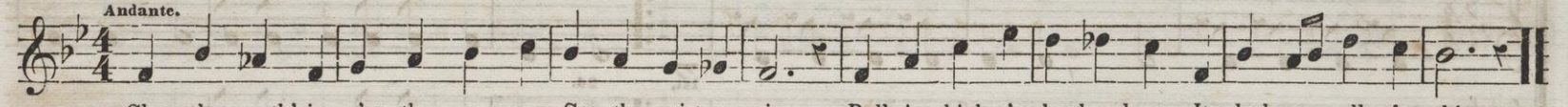
**No. 126.**

Moderato.




**No. 127.**

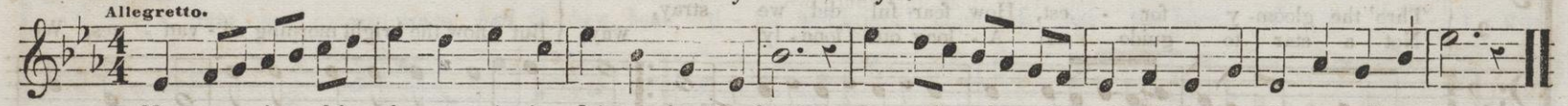
Andante.




**No. 128.**

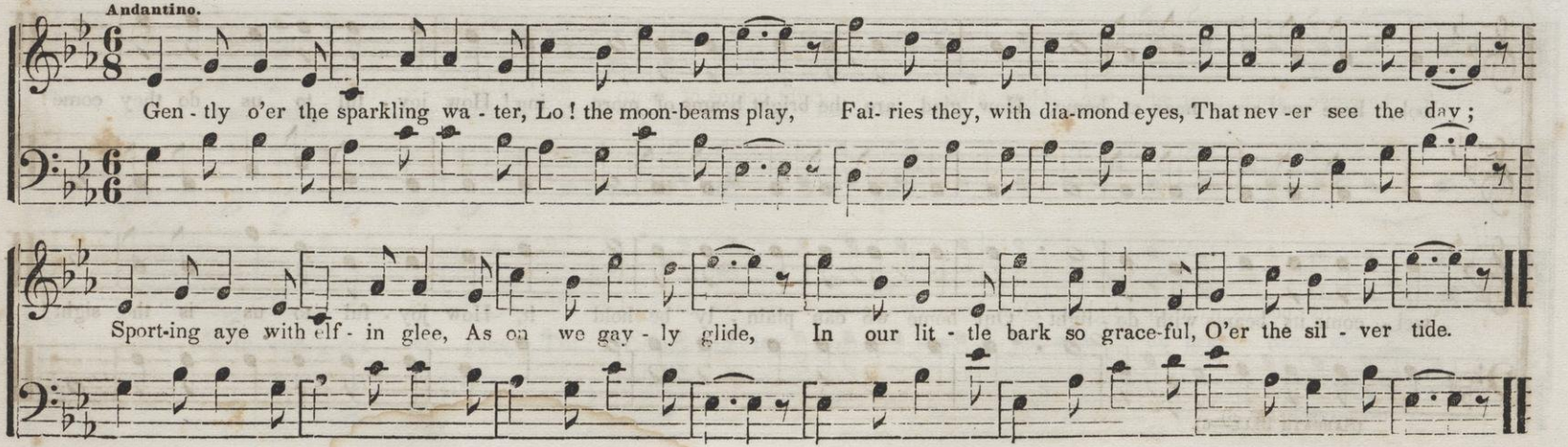
*Scale of E Flat Major.*

Allegretto.




**No. 129.**

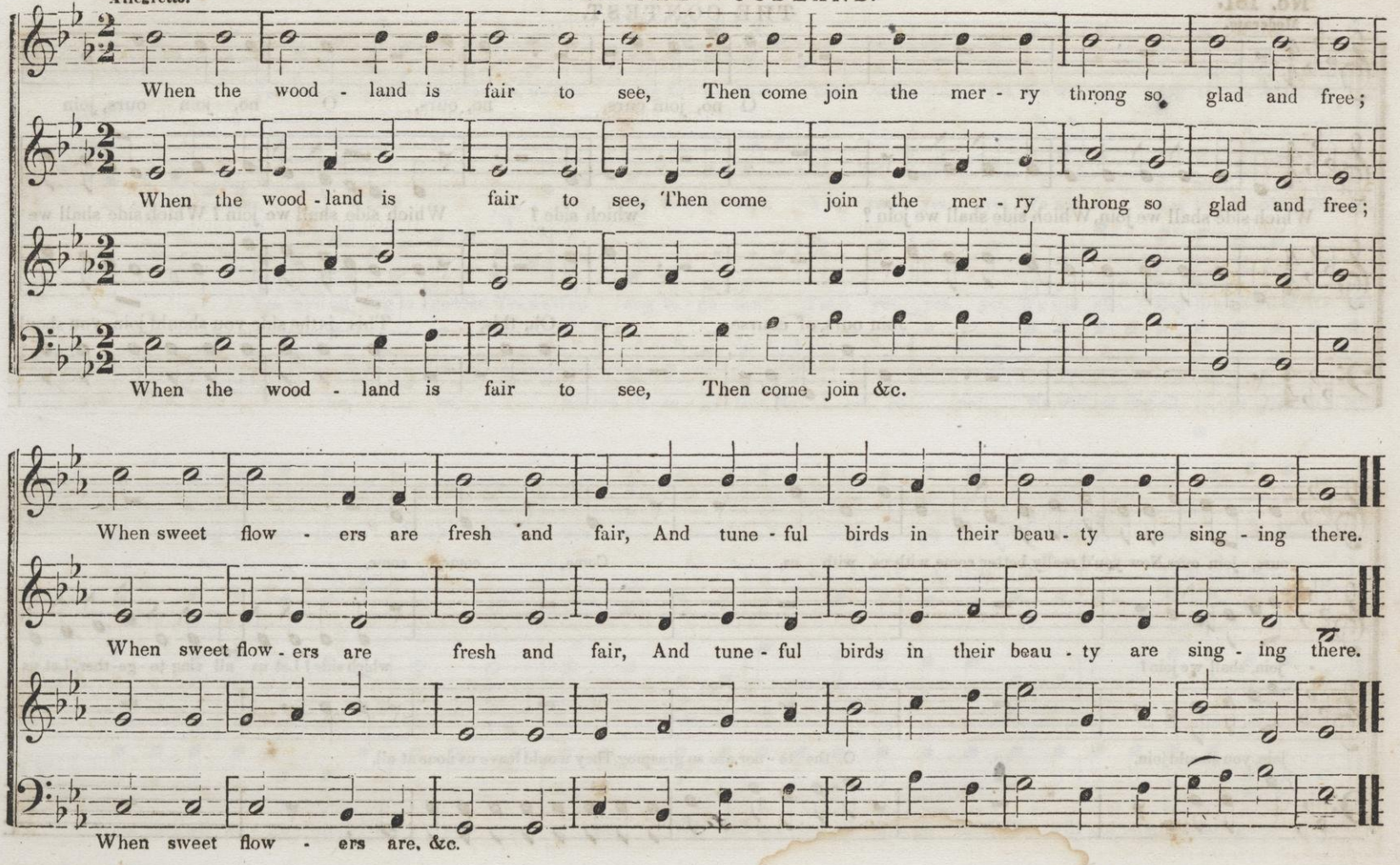
Andantino.



No. 130.

Allegretto.

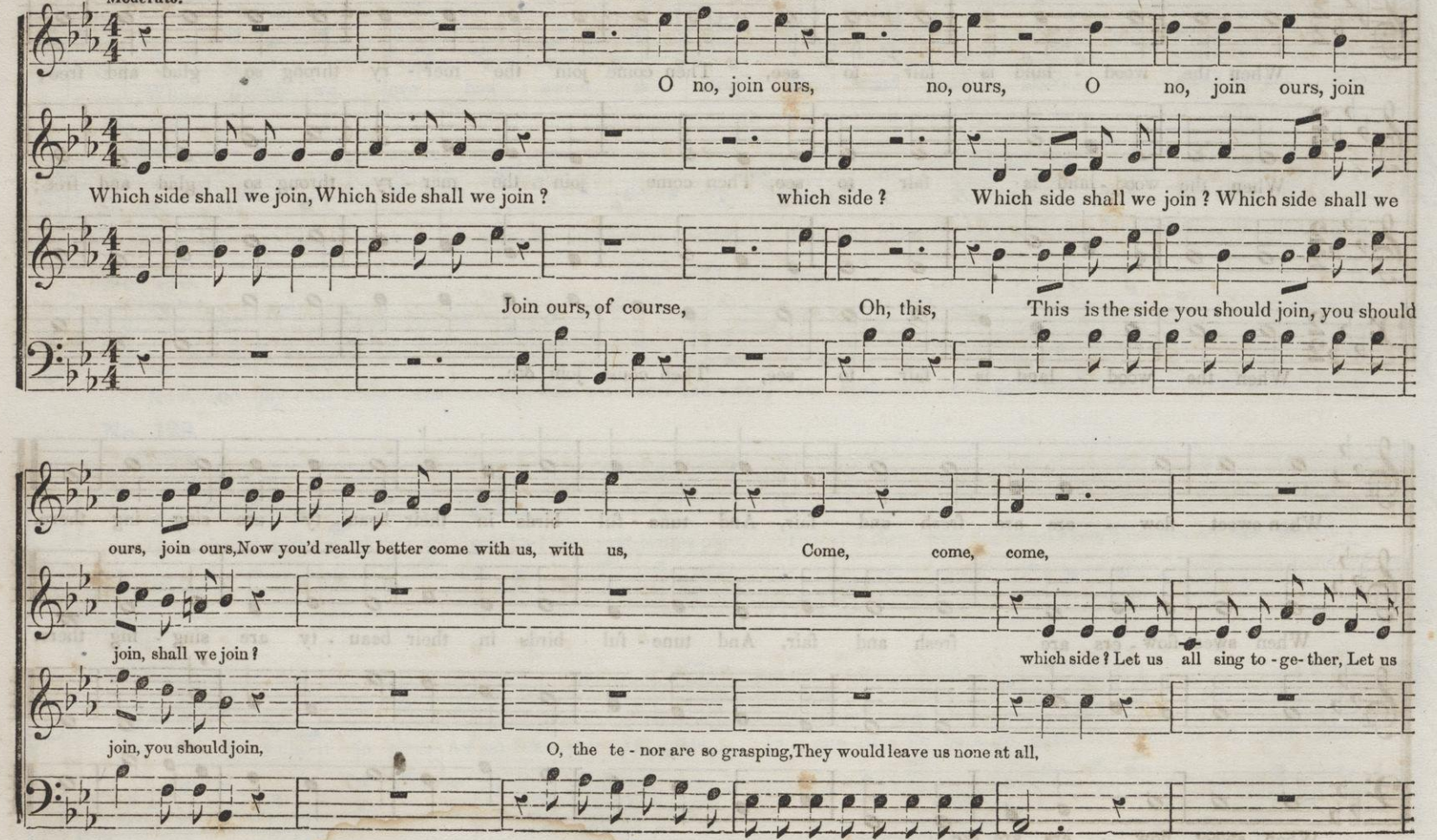
## WHEN THE WOODLAND.

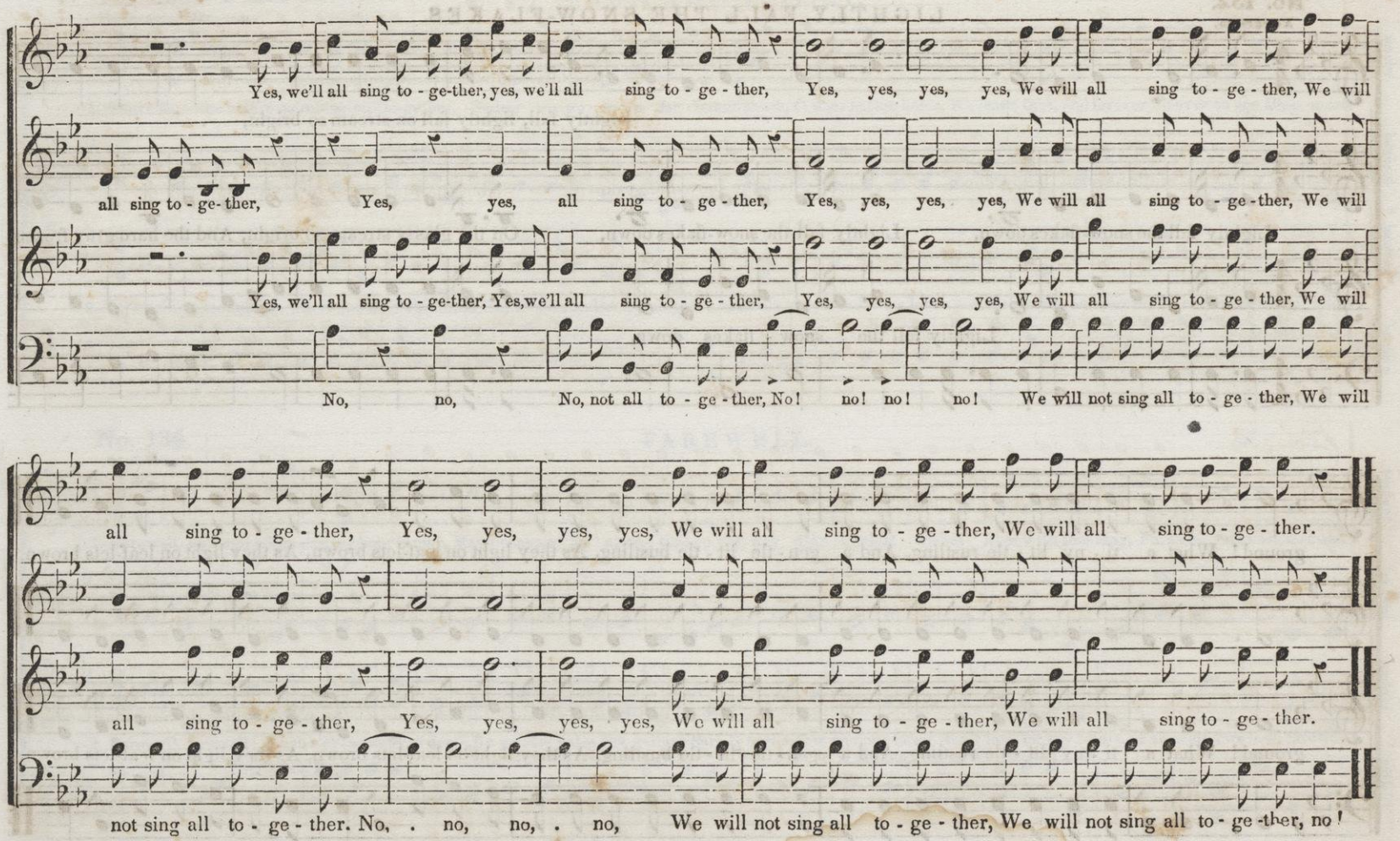


**No. 131.**

Moderato.

## THE CONTEST.

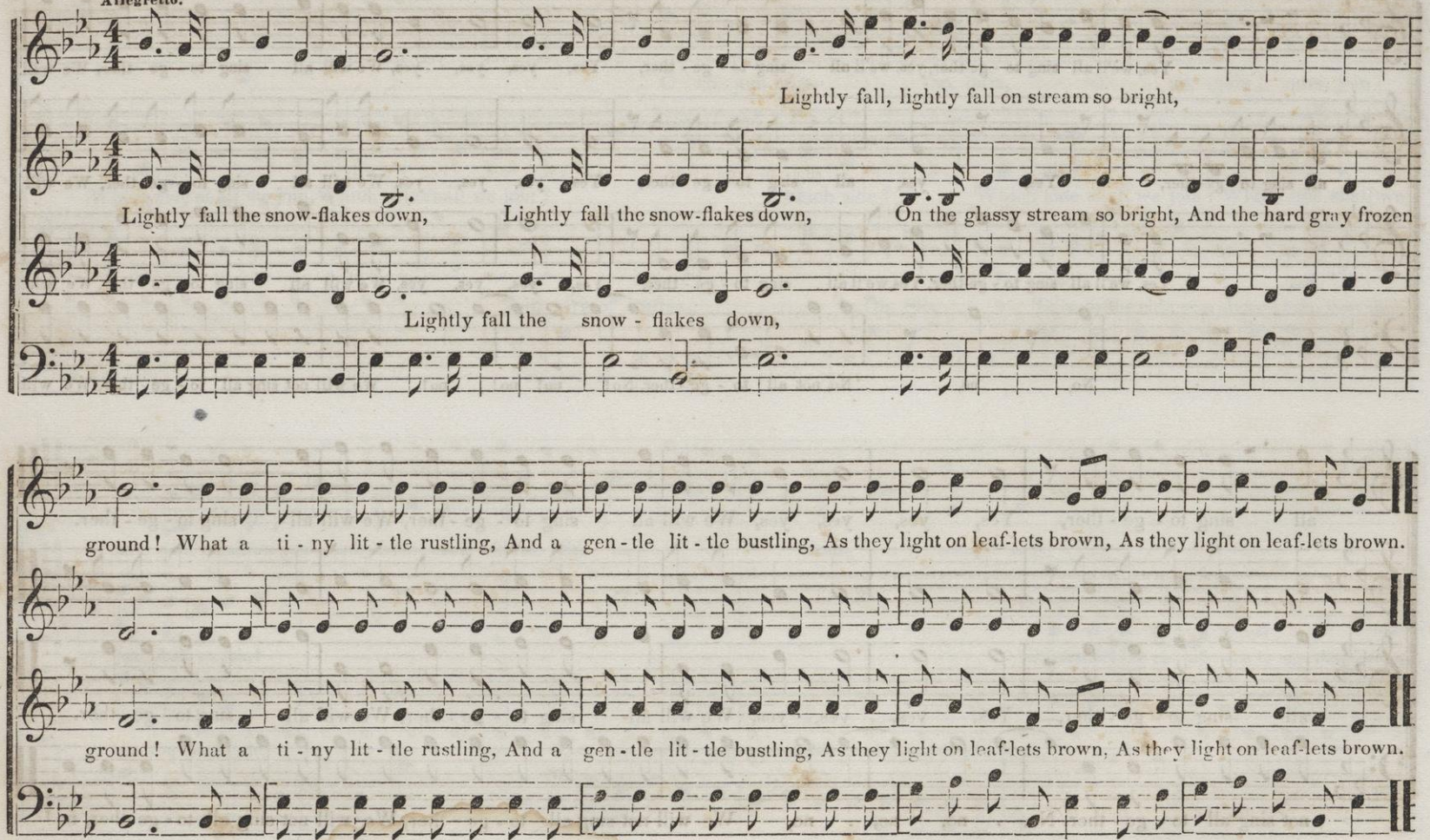



Yes, we'll all sing to - ge-ther, yes, we'll all sing to - ge - ther, Yes, yes, yes, yes, We will all sing to - ge - ther, We will
all sing to - ge- ther, Yes, yes, all sing to - ge - ther, Yes, yes, yes, yes, We will all sing to - ge -ther, We will
Yes, we'll all sing to - ge-ther, Yes,we'll all sing to - ge - ther, Yes, yes, yes, yes, We will all sing to - ge - ther, We will
No, no, No, not all to - ge - ther, No! no! no! no! We will not sing all to - ge - ther, We will
all sing to - ge - ther, Yes, yes, yes, yes, We will all sing to - ge - ther, We will all sing to - ge - ther.
all sing to - ge - ther, Yes, yes, yes, yes, We will all sing to - ge - ther, We will all sing to - ge - ther.
not sing all to - ge - ther. No, . no, no, . no, We will not sing all to - ge - ther, We will not sing all to - ge -ther, no!

**No. 132.**

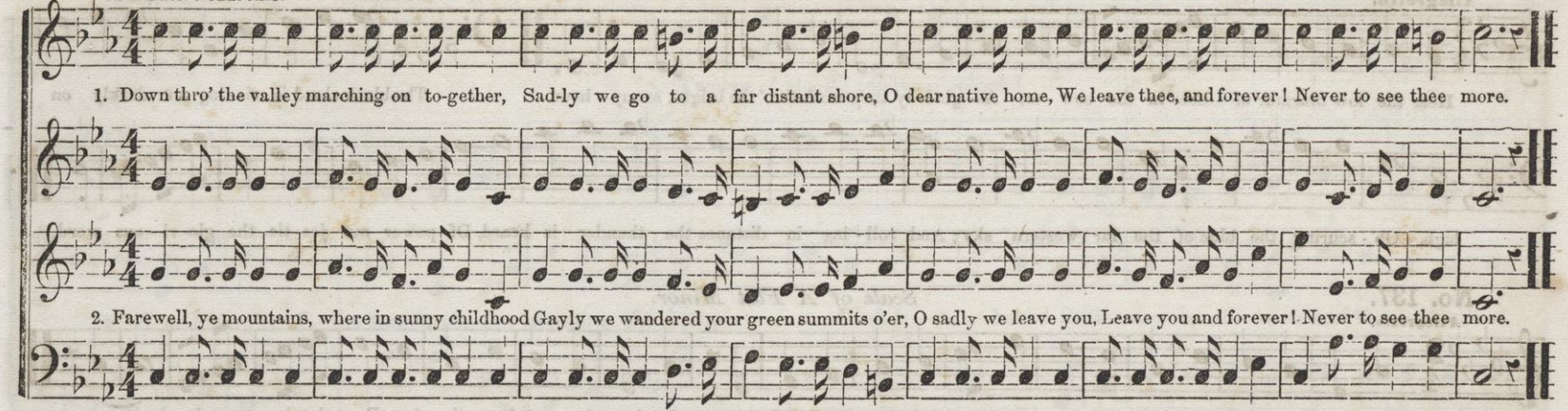
Allegretto.

## LIGHTLY FALL THE SNOW-FLAKES.



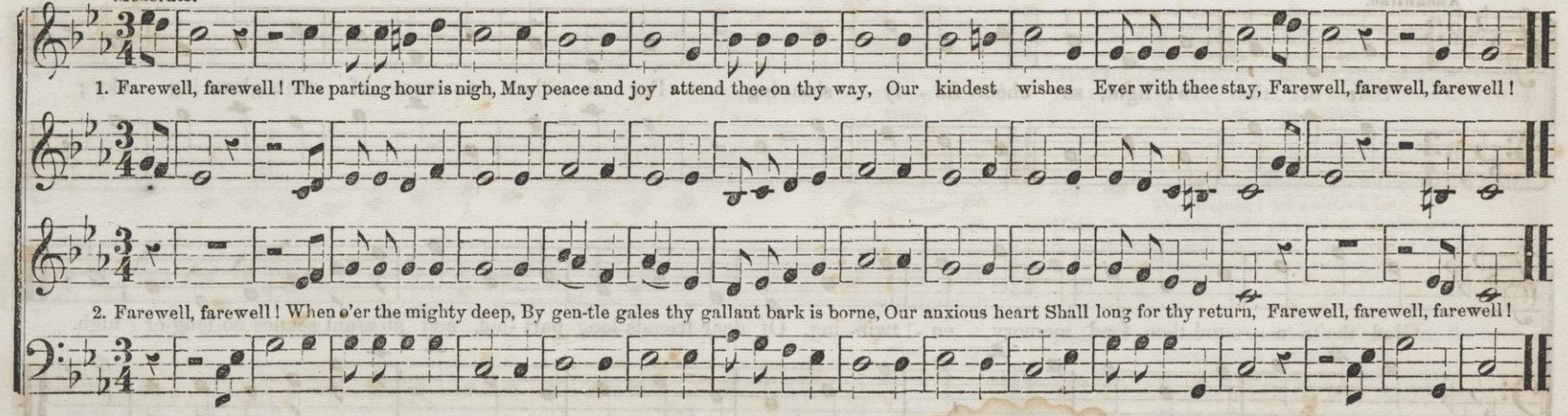
## No. 133.—*C Minor.* DOWN THE VALLEY.

**Moderato e Marcato.**



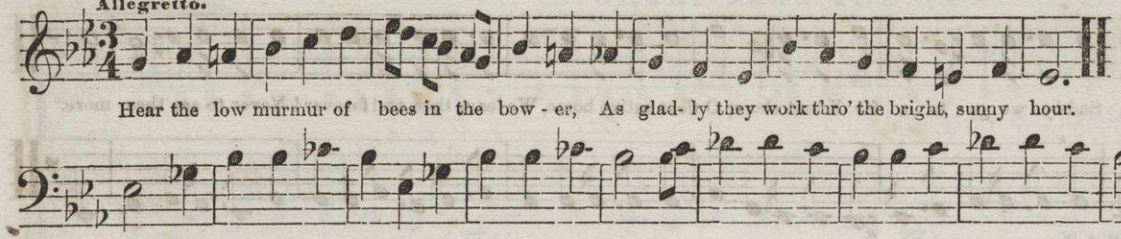

## No. 134. FAREWELL.

**Moderato.**



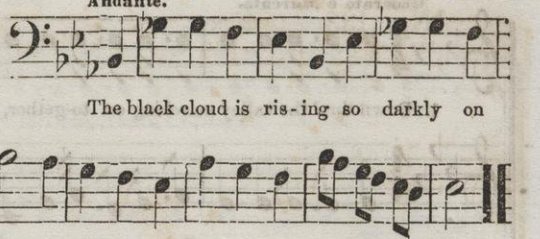
**No. 135.**

Allegretto.




**No. 136.**

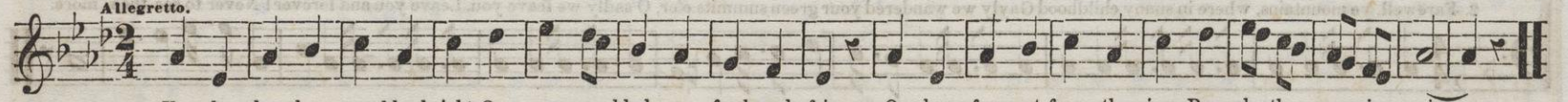
Andante.




**No. 137.**

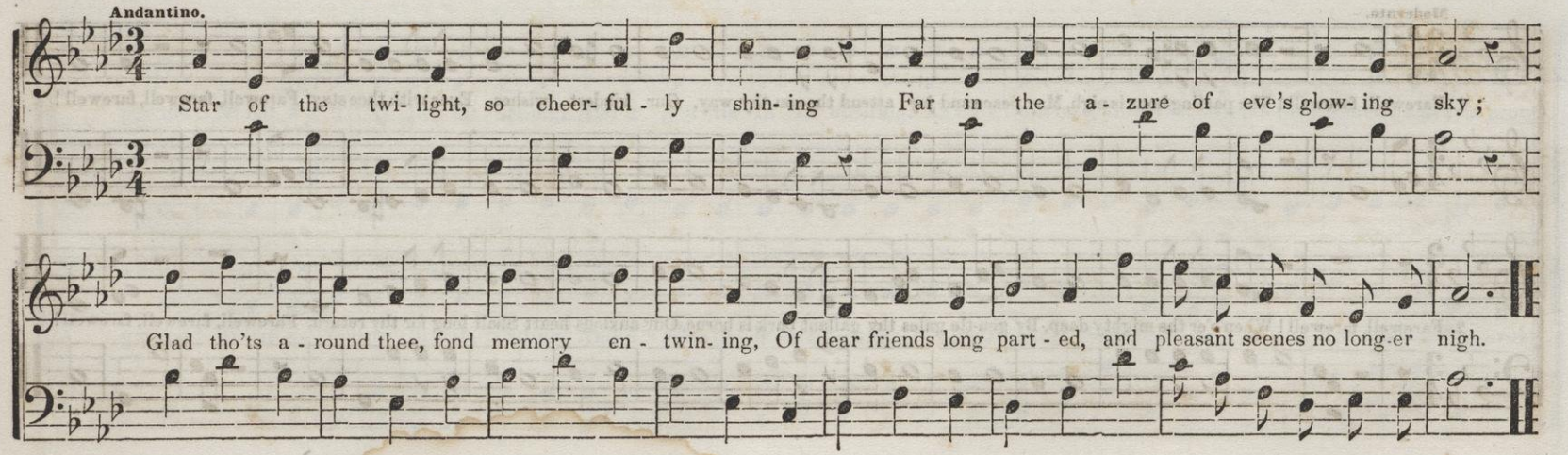
*Scale of A Flat Minor.*

Allegretto.



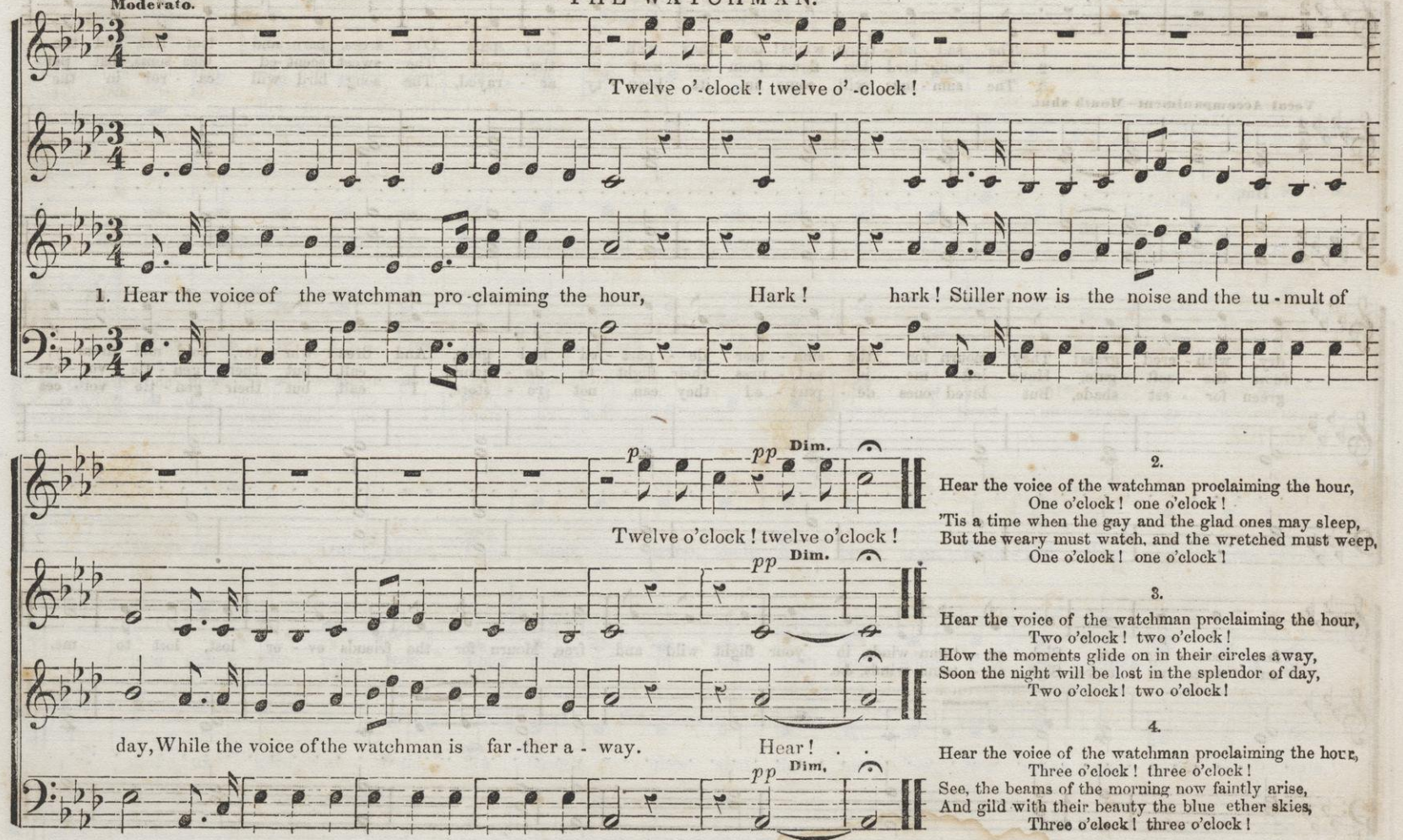

**No. 138.**

Andantino.



**No. 139.**
Moderato.

## THE WATCHMAN.




2.

Hear the voice of the watchman proclaiming the hour,
One o'clock ! one o'clock !
'Tis a time when the gay and the glad ones may sleep,
But the weary must watch, and the wretched must weep,
One o'clock ! one o'clock !

3.

Hear the voice of the watchman proclaiming the hour,
Two o'clock ! two o'clock !
How the moments glide on in their circles away,
Soon the night will be lost in the splendor of day,
Two o'clock ! two o'clock !

4.

Hear the voice of the watchman proclaiming the hour,
Three o'clock ! three o'clock !
See, the beams of the morning now faintly arise,
And gild with their beauty the blue ether skies,
Three o'clock ! three o'clock !

## AUTUMN WINDS.

Moderato. One, Two, Three, or Four Voices.

1. The sad au - tumn winds! how they wail as they pass O'er trees, bare and leaf - less, and the
2. The song bird has flown from her nest in the vale, The sweet scent -ed blos -soms, that per -
3. The sum - mer will come in its beau - ty ar - rayed, The song bird will ca - rol in the

Vocal Accompaniment—Mouth shut.

Hm, . . . . . .

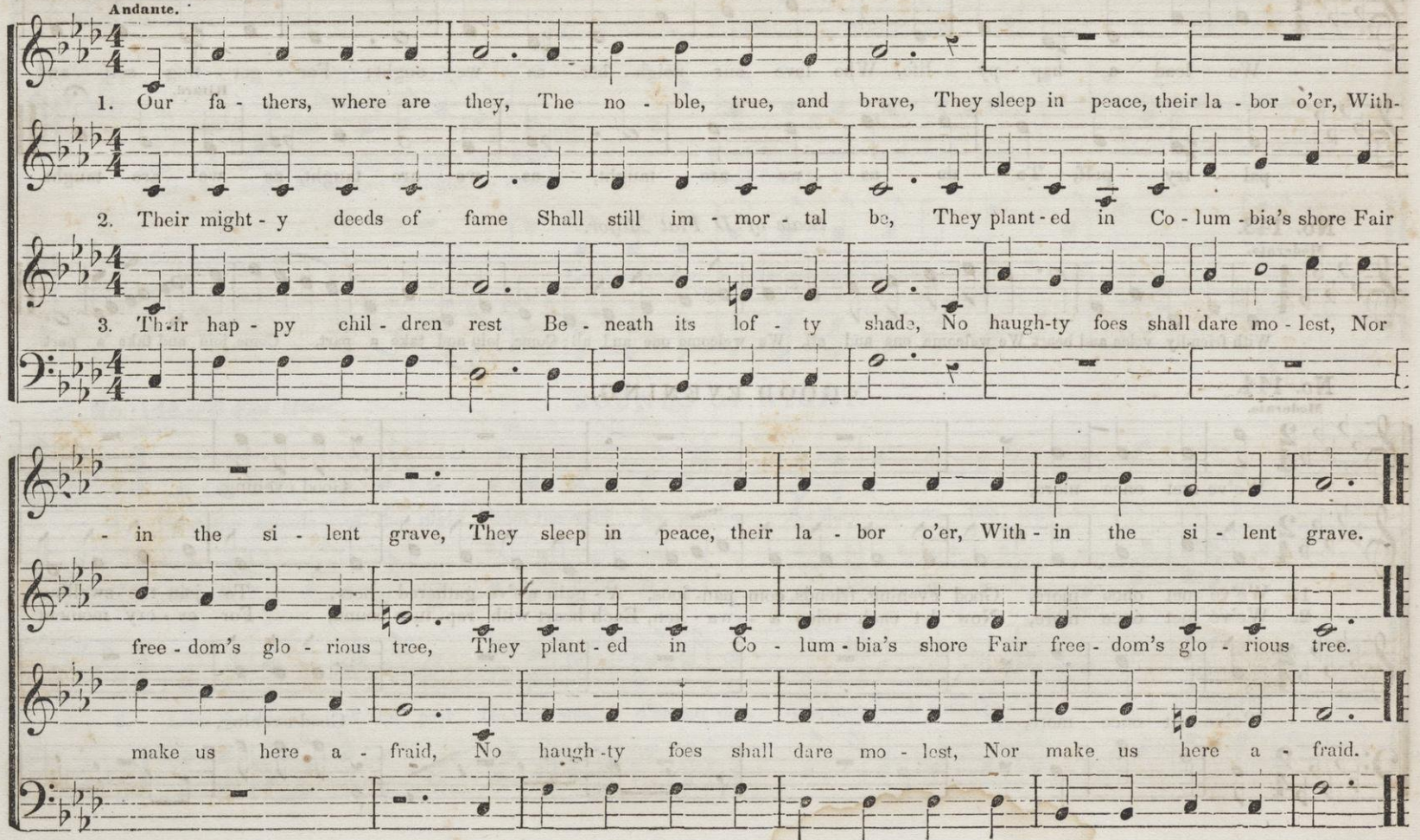
dry, with - ered grass! They mourn for the sum - mer de - part - ed and gone, And dread win - ter, cold and drear - y,
- fume the soft gale, Have left me in sad - ness their flight to de - plore, I call, but their gen - tle voi - ces
green for - est shade, But loved ones de - part - ed they can not re - store, I call, but their gen - tle voi - ces

fast com - ing on. Sigh, au - tumn winds, in your flight wild and free, Mourn for the friends ev - er lost, lost to me.
an - swer no more, Sigh, au - tumn winds, &c.

**No. 141.**—*F Minor.*

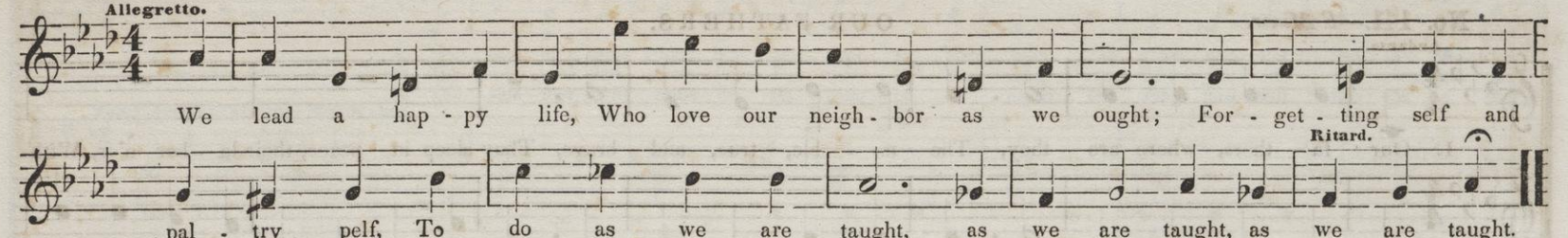
## OUR FATHERS.

Andante.



**No. 142.**

Allegretto.

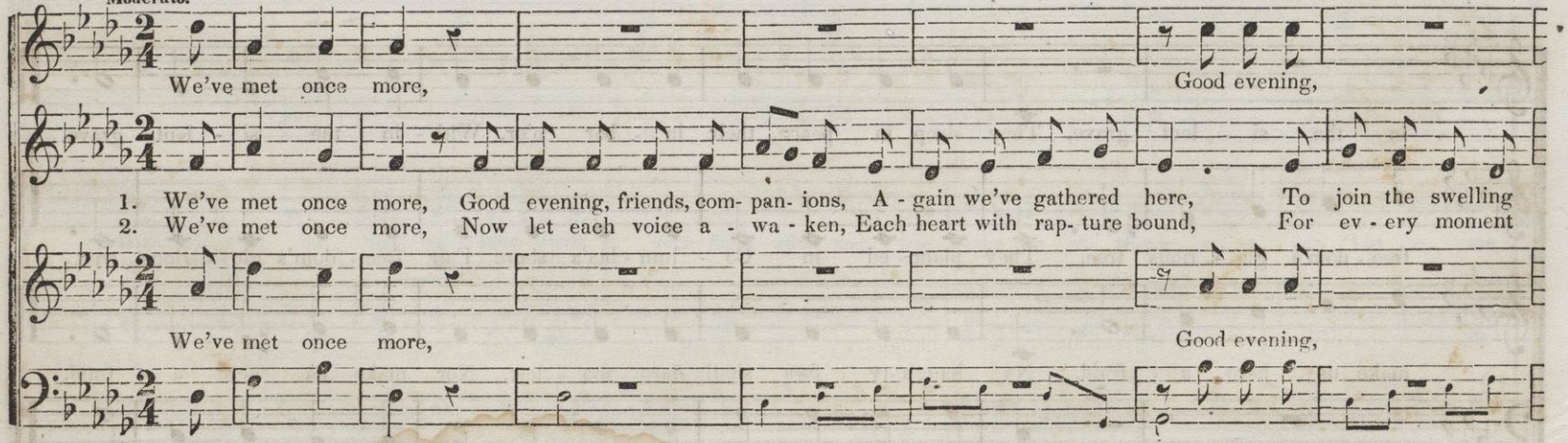


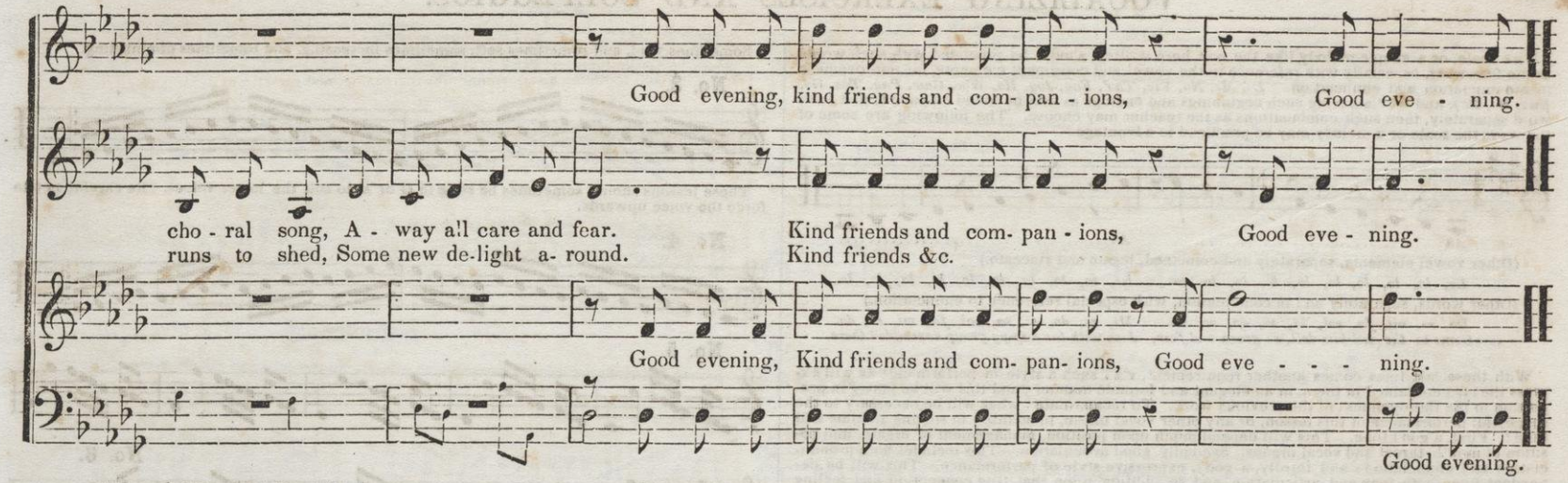

**No. 143.** *Scale of D Flat Major.*

Moderato.

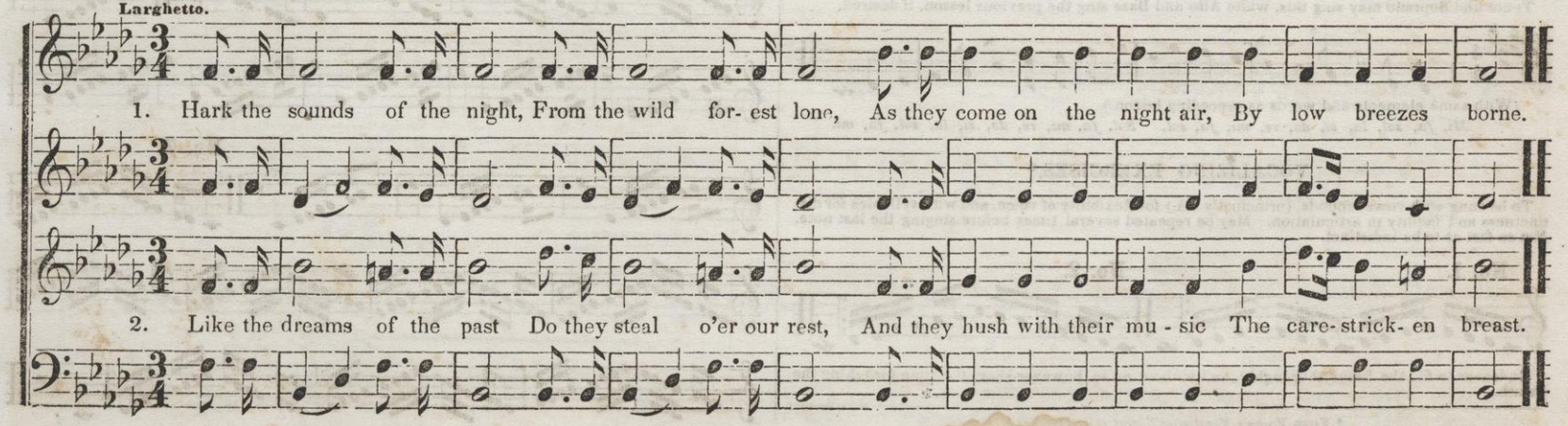
**No. 144.** GOOD EVENING.

Moderato.



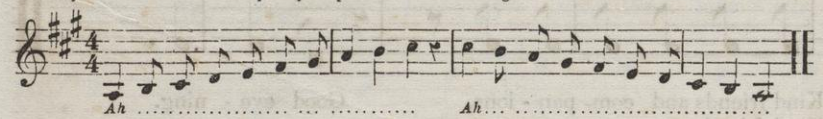



**No. 145.**—*B Flat Minor.* SOUNDS OF NIGHT.



# VOCALIZING EXERCISES AND SOLFEGGIOS.

The scale, or a simple melody like the one here written, should be practiced with such words as the following, especially with reference to the vowel and consonant elements, for improvement in pronunciation and enunciation. *Lo, Me, No, Vie, Tho', Fay, Joy, Ha, Woe, Caw, Pay, Tea, Go, Buy, Do, Rey*, and words having such beginnings and endings as may be found on page 6. first each word separately, then such combinations as the teacher may choose. The following are some of the ways the scale or a melody may be practiced to advantage :




(Other vowel elements, separately and combined, legato and staccato.)

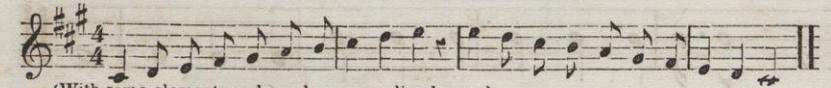
*Lo, lo, lo, lo, lo, lo, lo, lo, lo.* *Lo, lo, lo, lo, lo, lo, lo, lo, lo.*

(Other words, separately and in combination, with especial reference to enunciation.)

*Do, re, mi, fa, sol, la, si, do, re, mi.* *Mi, re, do, si, la, sol, fa, mi, re, do.*
*Come to the wil-low dell, so green and fair,* *Join with the hap-py group assembled there.*

With these last lines comes another requirement, viz : such a style in performance as will express the idea contained in them, in an elegant and forcible manner ; and this will be partly in proportion to the thoroughness of the previous work. To recapitulate : what will be necessary to the successful performance of this lesson, or any other vocal music, in addition to singing in time and tune? First, a good tone. This will depend much upon position, management of breath, and position of mouth, throat and vocal organs. Secondly, good articulation.—This includes both pronunciation and enunciation : and thirdly, a good, expressive style of performance.—This will be dependent upon both tone and articulation, and, in addition, upon that true conception and feeling which is found only in hearts filled with love for this glorious art.

Tenor and Soprano may sing this, while Alto and Base sing the previous lesson, if desired.



(With same elements and words as preceding lesson.)

*Mi, fa, sol, la, si, do, re, mi, fa, sol,* *Sol, fa, mi, re, do, si, la, sol, fa, mi.*

## VOCALIZING EXERCISES,*

To be sung with vowel sounds, (principally *Ah,*) for flexibility of voice, and with syllables for distinctness and facility in articulation. May be repeated several times before singing the last note. Not so fast as to be indistinct.

**No. 1.**

**No. 2.**



Endeavor to fill the lungs thoroughly, and without noise, however short the time for taking the breath.

* From *Mason's Vocalizing Exercises and Solfeggios.*

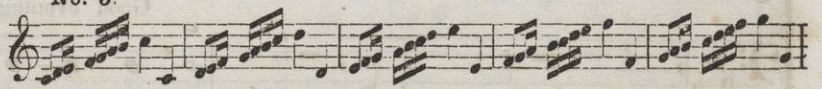
Sometimes loud, and sometimes soft, sometimes increasing, and sometimes diminishing.

**No. 3.**

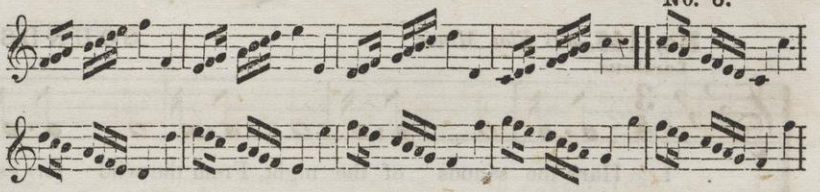
These lessons should sometimes be sung in G or A, to suit the lower voices. Be careful not to force the voice upwards.

**No. 4.**

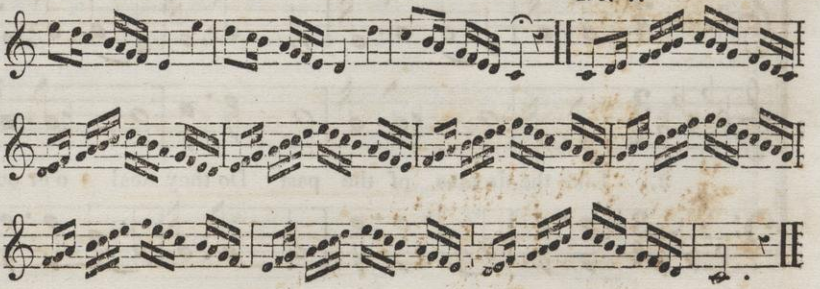
**No. 5.**



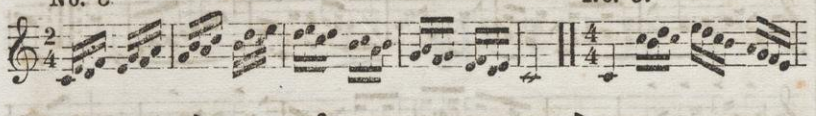
**No. 6.**



**No. 7.**

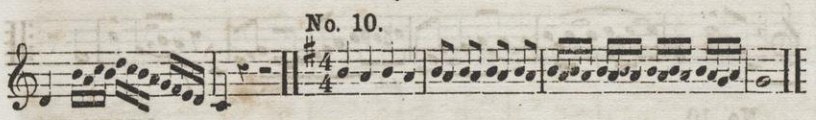


No. 8



No. 9.

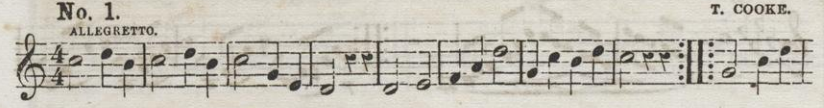
No. 10.



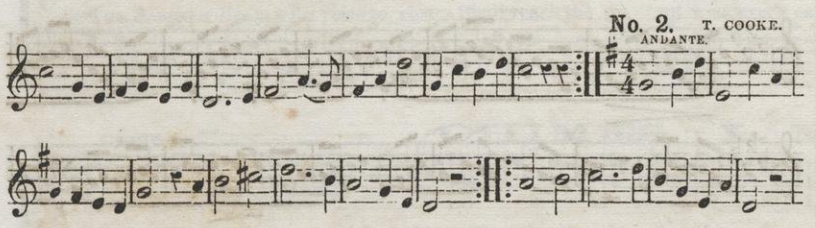
## SOLFEGGIOS,

To be sung with vowel sounds or syllables, for style in performance, including phrasing, accentuation, &c.

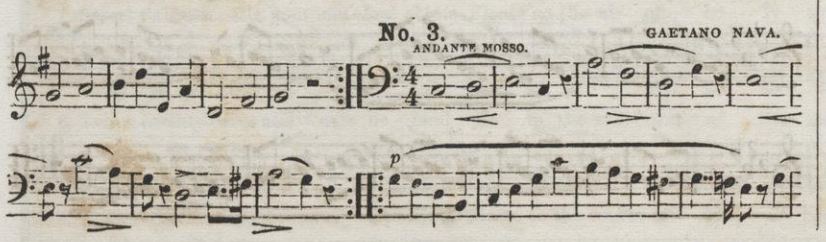
No. 1. ALLEGRETTO. T. COOKE.

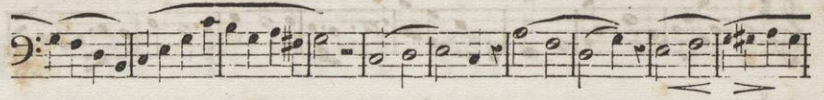


No. 2. ANDANTE. T. COOKE.

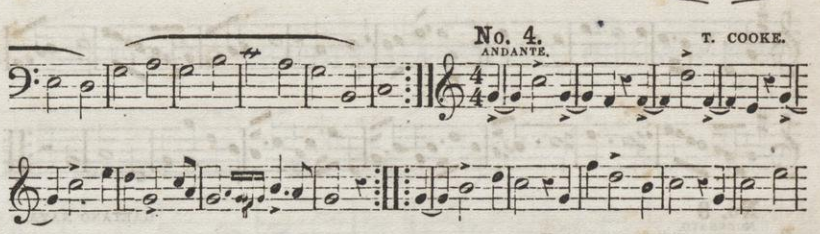


No. 3. ANDANTE MOSSO. GAETANO NAVA.

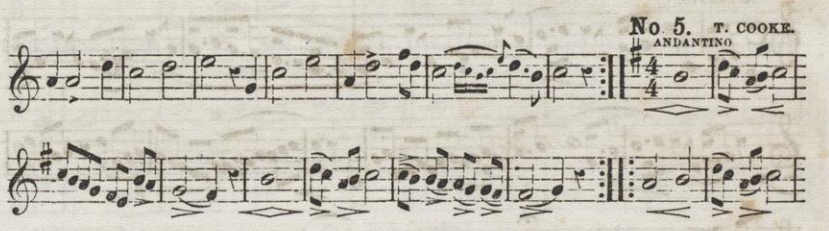




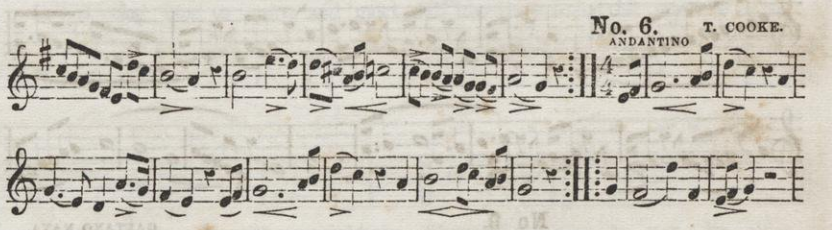
No. 4. ANDANTE. T. COOKE.



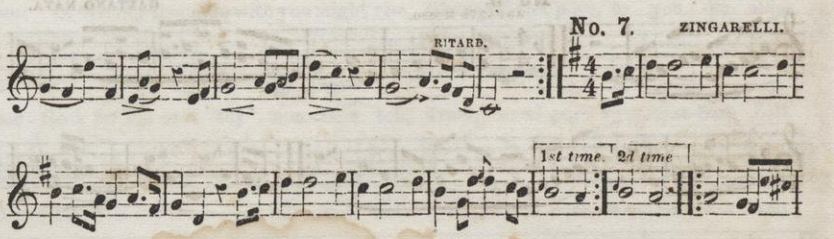
No. 5. ANDANTINO T. COOKE.

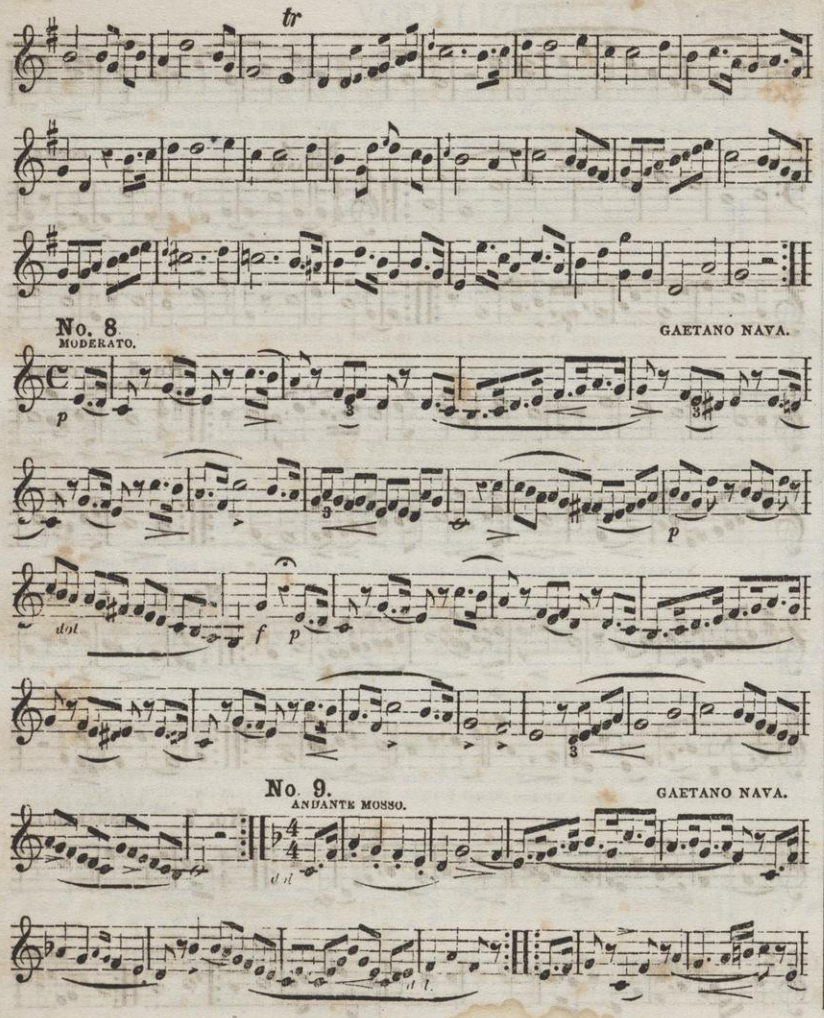


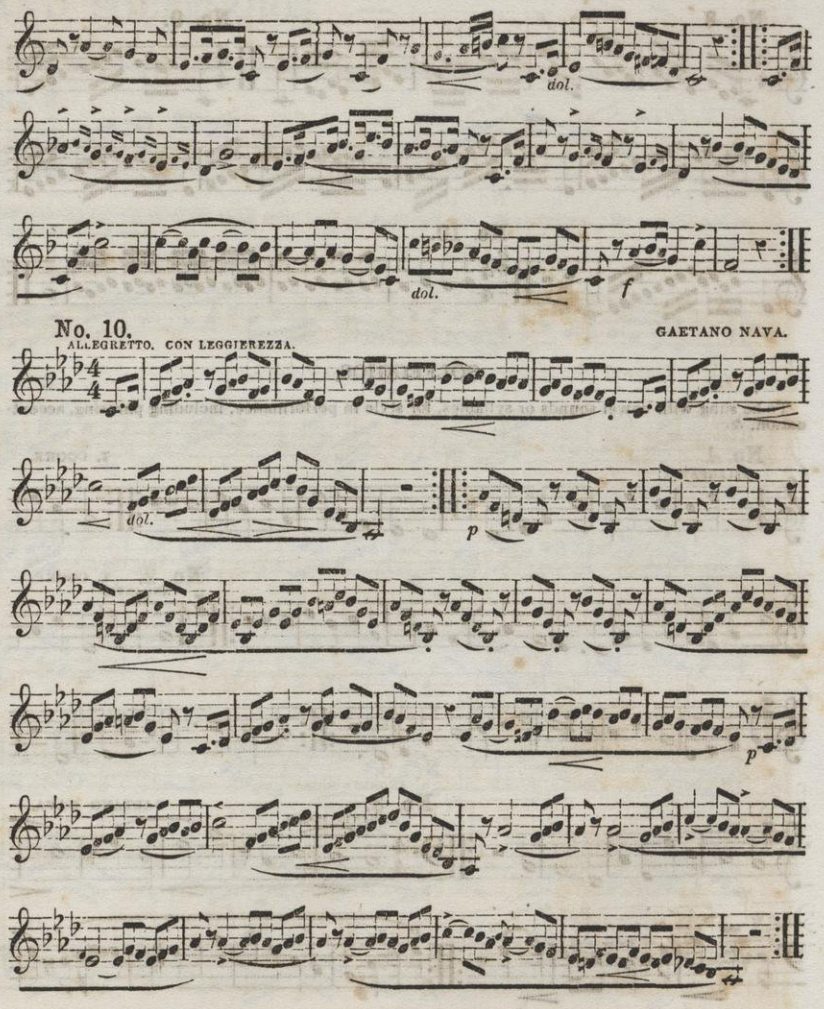
No. 6. ANDANTINO T. COOKE.



No. 7. RITARD. ZINGARELLI.




tr
No. 8
MODERATO.
GAETANO NAVA.
p
dol
f
p
No. 9.
ANDANTE MOSSO.
GAETANO NAVA.
dol.


dol.
dol.
f
No. 10.
ALLEGRETTO. CON LEGGIEREZZA.
GAETANO NAVA.
dol.
p
p

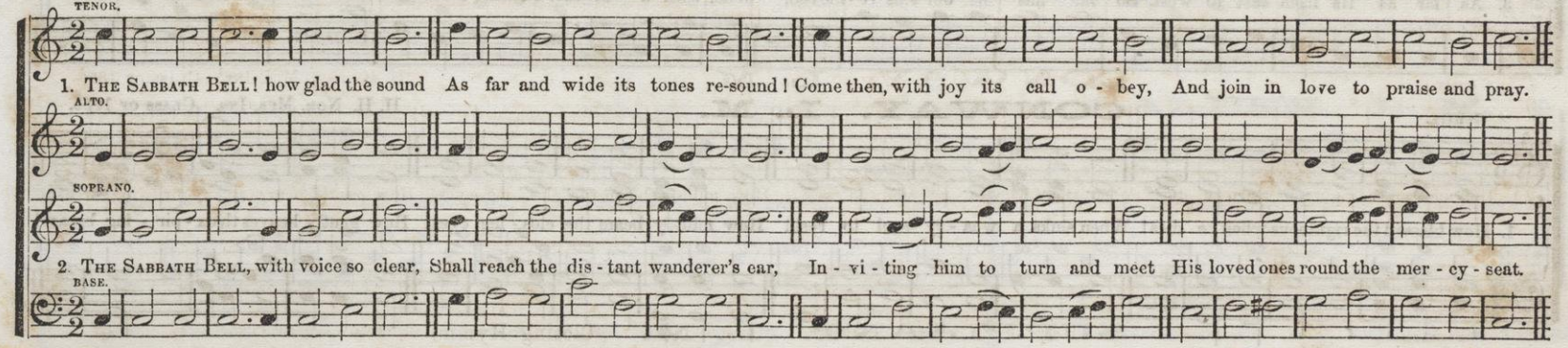
# PART SECOND.

# CHURCH MUSIC.

INCLUDING TUNES, OPENING AND CLOSING HYMNS, SENTENCES, MOTETTS, ANTHEMS, CHANTS, ETC.

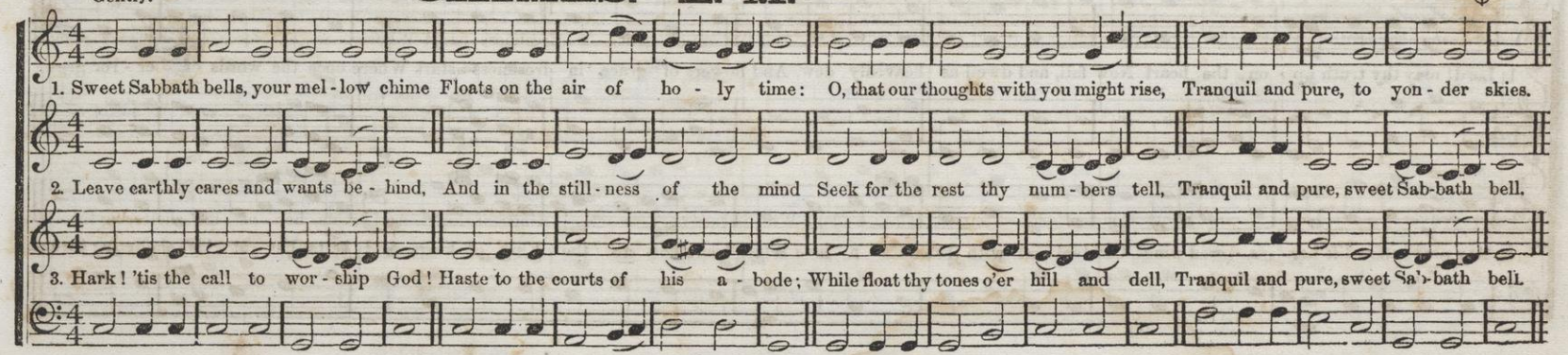
## THE SABBATH BELL. L. M.

Moderato. GEO. F. ROOT.




## CHIMES. L. M.

Gently.



With Energy.

## COLBY. L. M.

1. My soul, inspired with sa - cred love, God's ho - ly name for ev - er bless; Of all his fa - vors mindful prove, And still thy grateful thanks ex - press.

2. The Lord abounds with ten - der love, And un - ex - ampled acts of grace; His wakened wrath does slowly move, His will - ing mer - cy flies a - pace.

3. As far as 'tis from east to west, So far has he our sins re - moved, Who, with a fa - ther's tender breast, Has such as fear him always loved.

Gently.

## CONWAY. L. M.

H. H. Nor. Mus. Ins. Class of 1855.

1. How blessed the righteous when he dies! When sinks a wea - ry soul to rest! How mild-ly beam the clos - ing eyes! How gently heaves th'ex - pir - ing breast!

Moderato.

## SUPPLIANT. L. M. (Closing Hymn)

1. Lord! may thy truth up - on the heart Now fall, and dwell as heavenly dew, And flowers of grace in freshness start Where once the words of er - ror grew.

2. May prayer now lift her a - cred wings, Con-tent - ed with that aim a - lone Which bears her to the King of kings, And rests her at his sheltering throne.

Andante.

## VERNER. L. M. (Double.)

GEORGE JAMES WEBB.

1. 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. To God I cried when troubles rose; He heard me, and subdued my

2. A - mid a thou-sand snares I stand Up-held and guard-ed by thy hand;
   Thy words my faint-ing soul re - vive, And keep my dy - ing faith a - - - - live. Grace will complete what grace begins, To save from sor-row or from

Cheerfully.

## GALEEN. L. M.

foes: He did my ris - ing fear con - trol, And strength dif - fused thro' all my soul.

sins; The work that wis - dom un - der - takes, E - ter - nal mer - cy ne'er for - sakes.

1. O hap-py saints, who dwell in light, And walk with

2. Re-leased from sor-row, toil, and strife, And welcomed

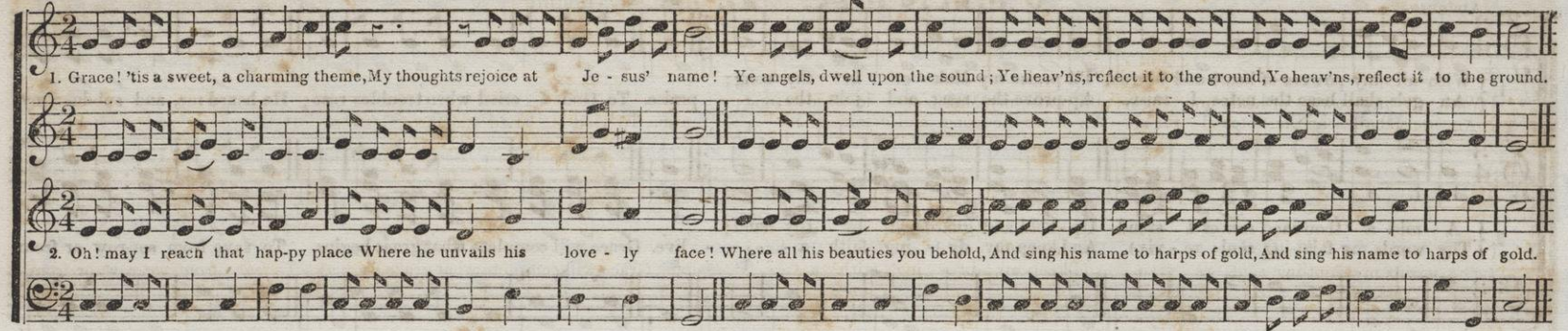
Je - sus, clothed in white, Safe landed on that peace-ful shore Where pilgrims meet to part no more, Where pilgrims meet to part no more.

to an end - less life, Their souls have now be - gan to prove The height and depth of Je-sus' love, The height and depth of Je - sus' love.

Safe land-ed on . . . . . that peace-ful shore, &c.

**100** Moderato.

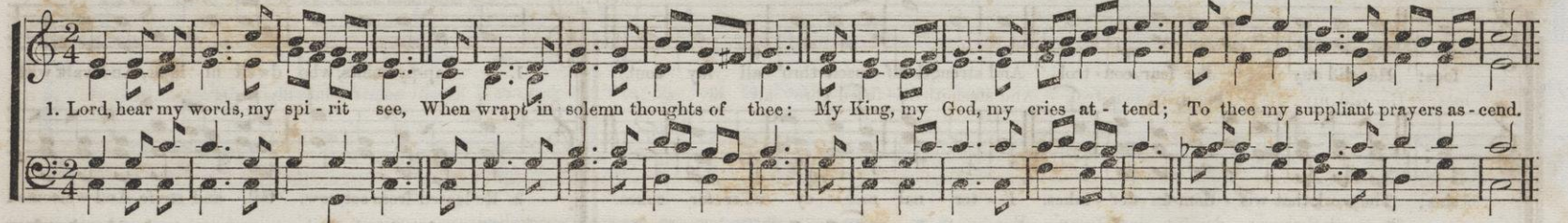
## HALLARD. L. M.




Moderato.

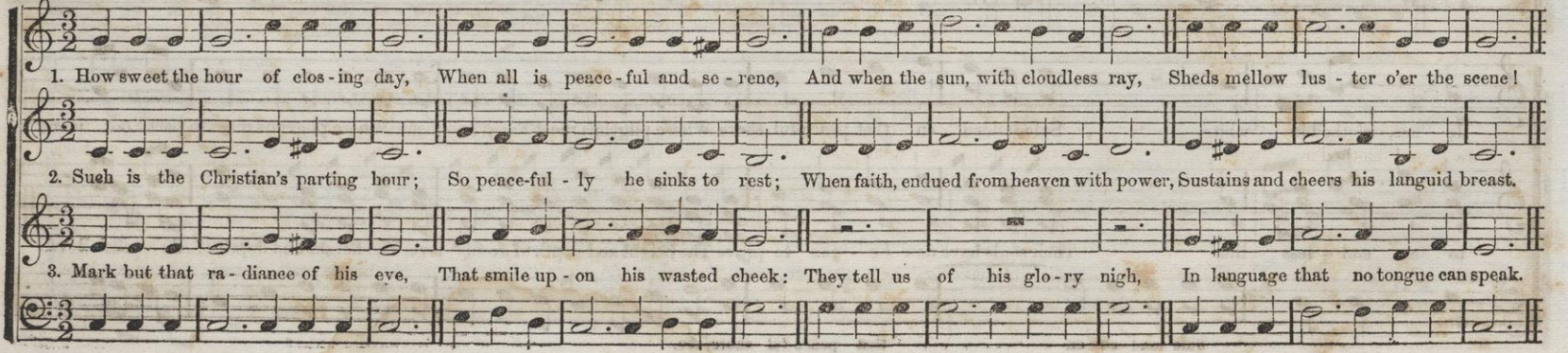
## GRANVILLE. L. M.

A. R. G. Nor. Mus. Ins. Class of 1855.




Gently.

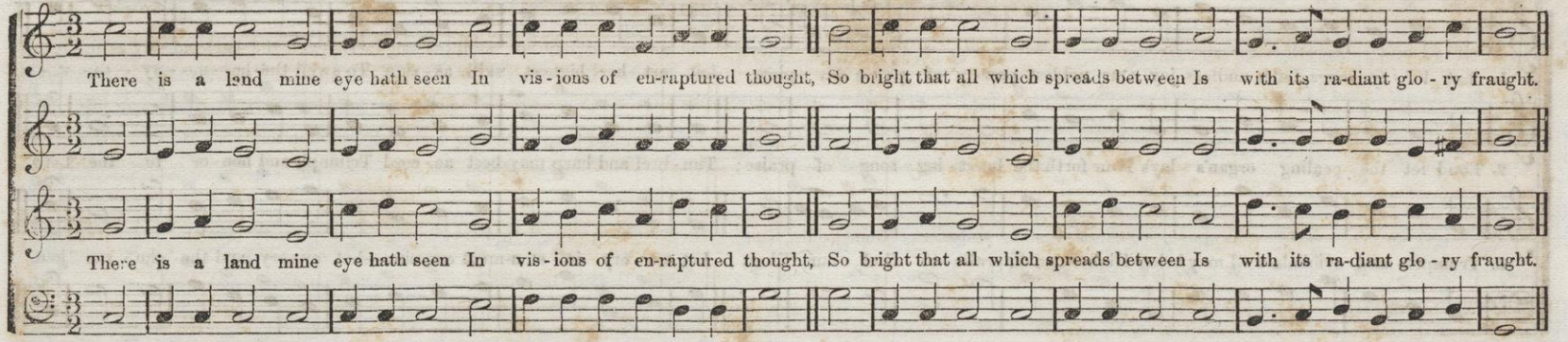
## CLOSING DAY. L. M.

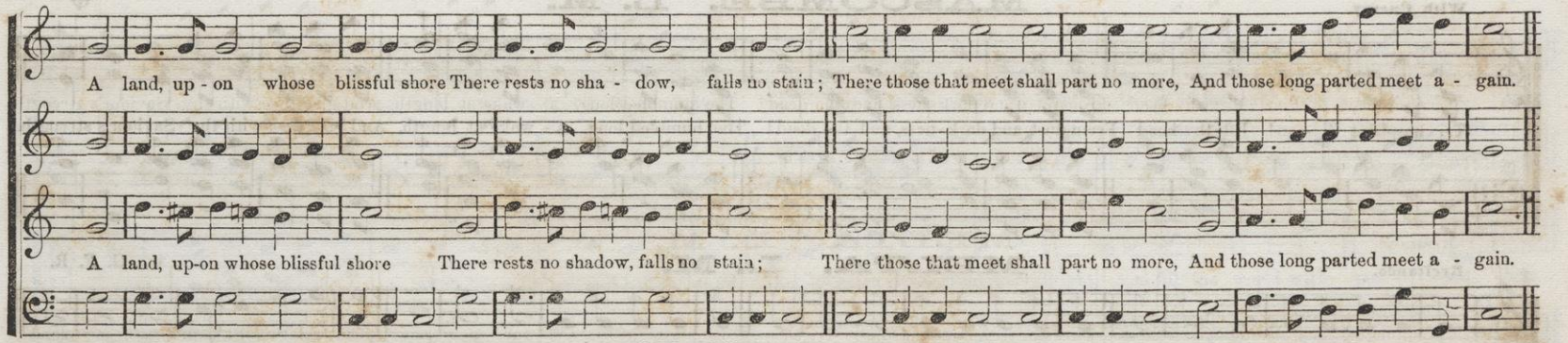


Moderato.

## ANDOVER. L. M. (Double.)

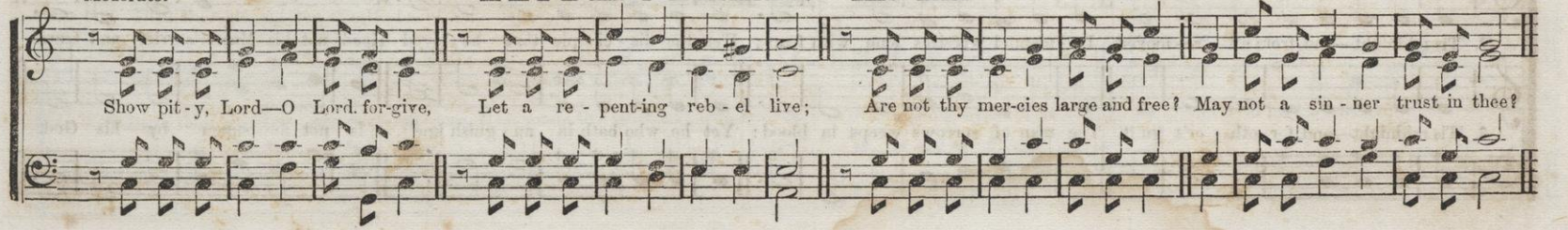
Wm. Mingle.



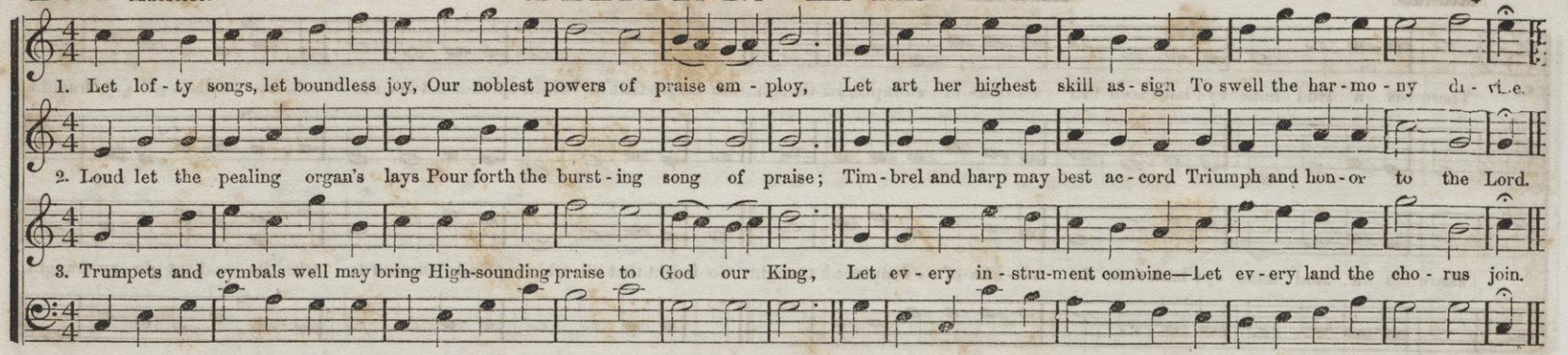

Moderato.

## TRUEVILLE. L. M.



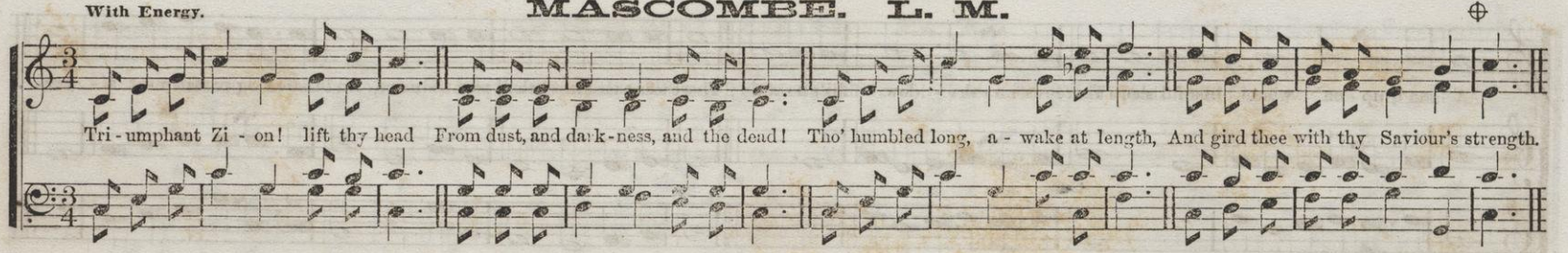
Maestoso.

## STRONG. L. M.




With Energy.

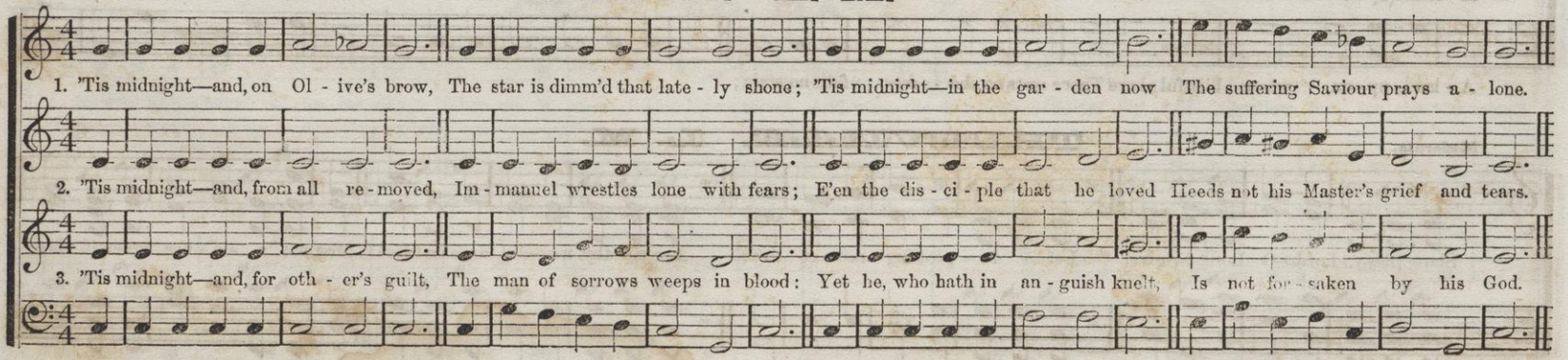
## MASCOMBE. L. M.




Recitando.

## MELTA. L. M.

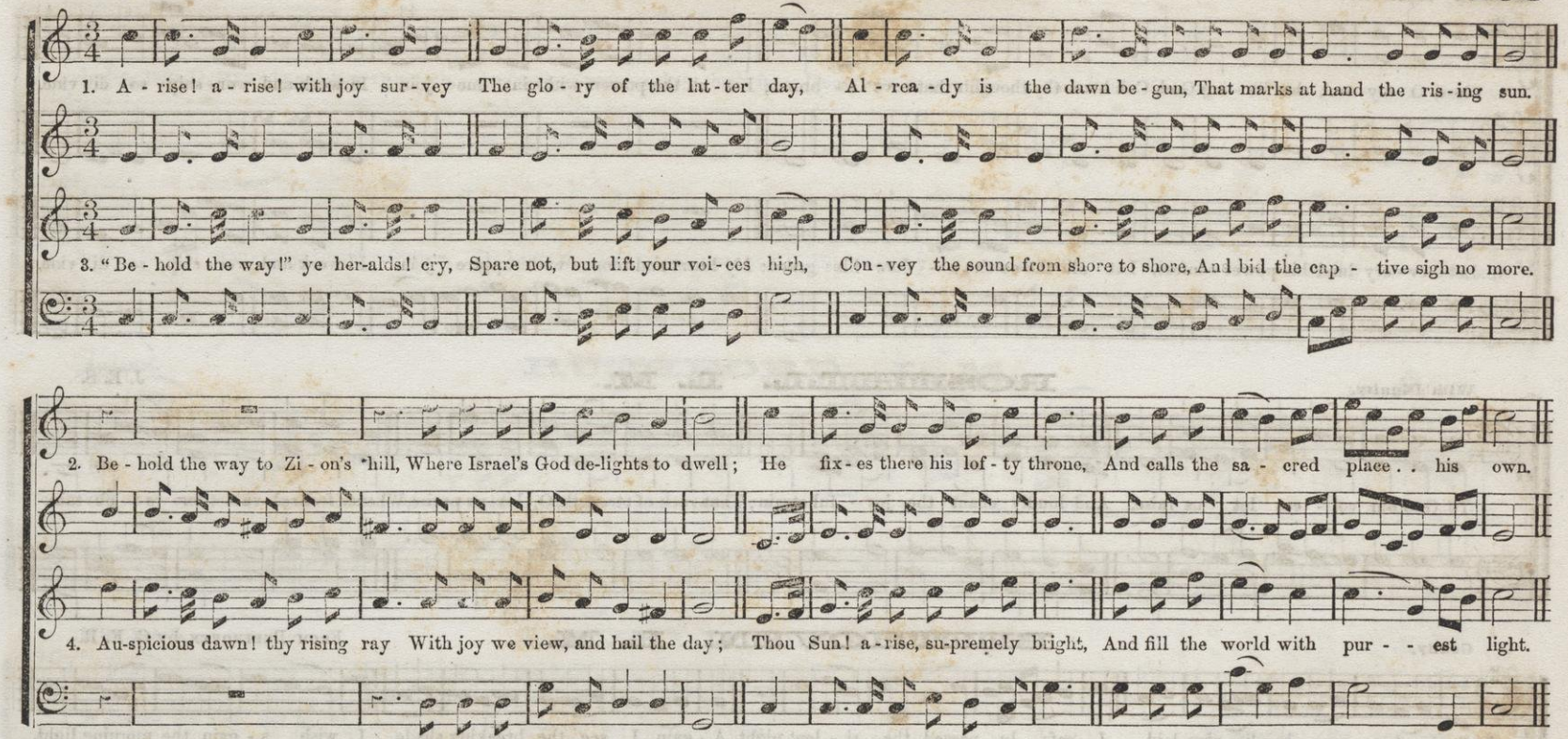
G. F. R.



Moderato.

## SHARRELL. L. M. (Double.)

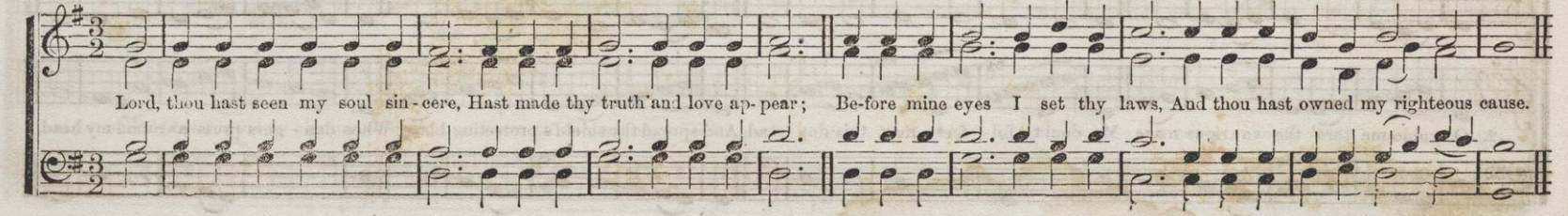
GEORGE JAMES WEBB.




Moderato.

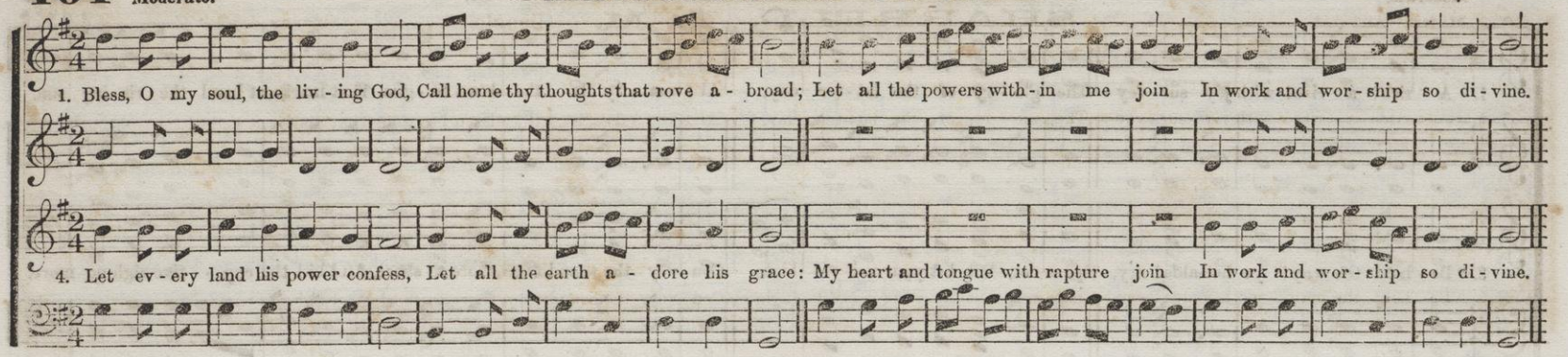
## PORTLAND. L. M.

H. B. W. NOR. MUS. INS. CLASS OF 1855.



Moderato.

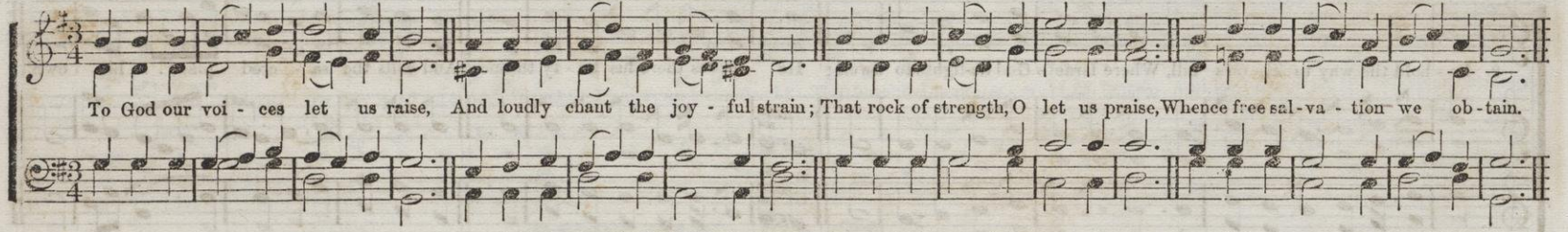
## CARTHENE. L. M.




With Dignity.

## ROSEHILL. L. M.

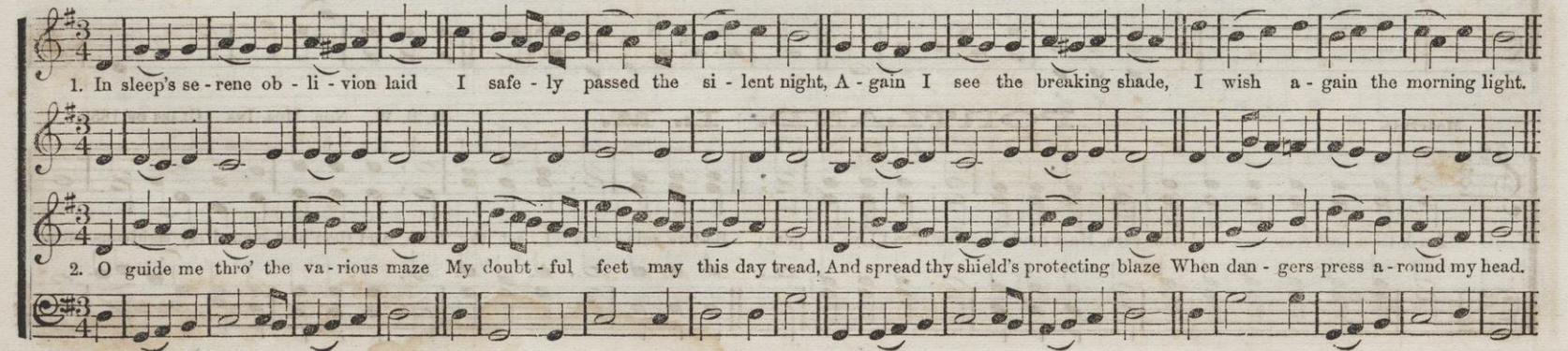
J. E. S.




Gently.

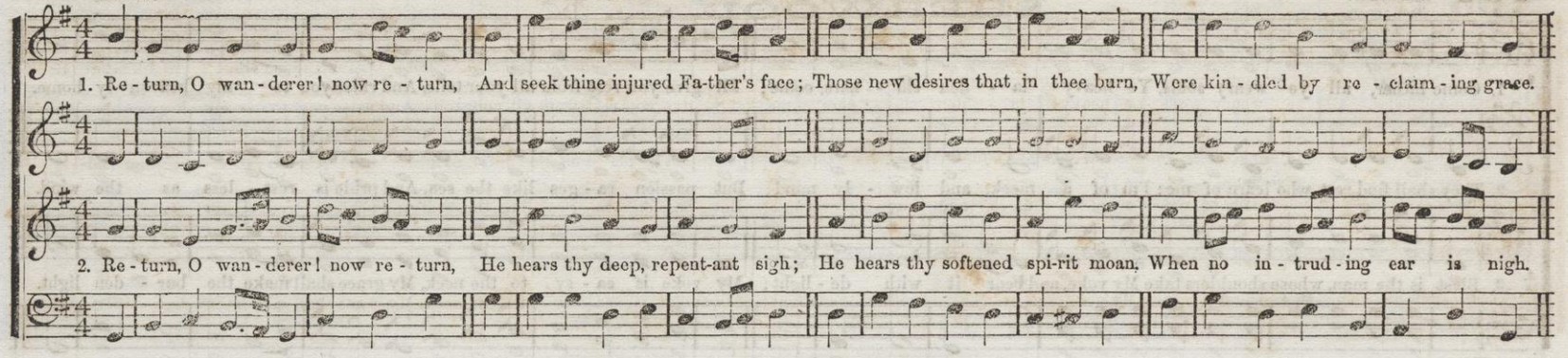
## BEETHOVEN. L. M.

From Beethoven, by G. F. R.



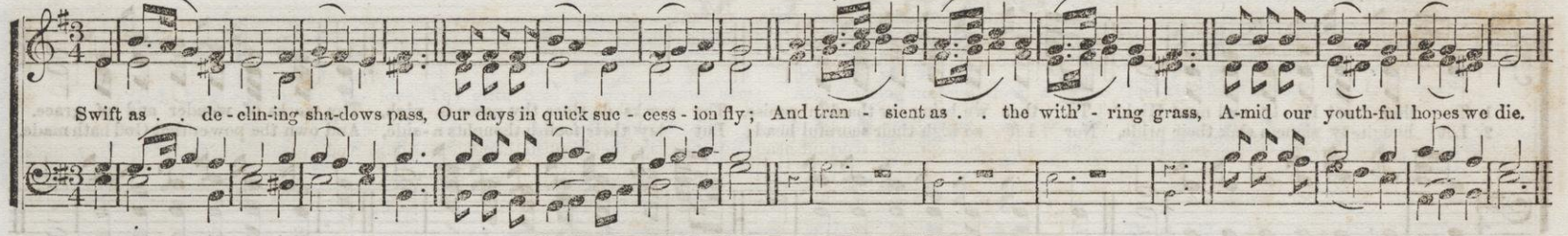
Gently.

## ORNEVILLE. L. M.



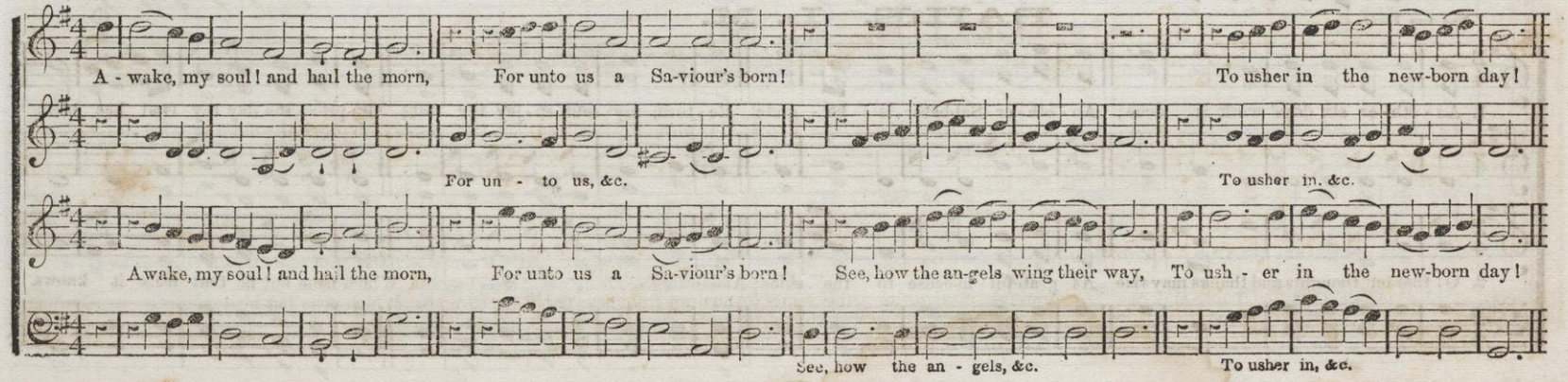

Andante.

## RUTHFORD. L. M.




With Spirit.

## LAVELLE. L. M.



Moderato.

## SHERWOOD. L. M.

1. Come hither, all ye weary souls, Ye heavy la - den sin - ners, come; I'll give you rest from all your toils, And raise you to my heaven - ly home.
2. They shall find rest, who learn of me: I'm of a meek and low - ly mind; But passion ra - ges like the sea, And pride is rest - less as the wind.
3. Blest is the man, whose shoulders take My yoke, and bear it with de - light; My yoke is ea - sy to the neck, My grace shall make the bur - den light.

Reverentially.

## SUDRA. L. M.

1. To thee most Ho - ly and most High, To thee we bring our thankful praise, Thy works de-clare thy name is nigh, Thy works of wonder and of grace.
2. Let haugh - ty sinners sink their pride, Nor lift so high their scornful head; But lay their foolish thoughts a - side, And own the power that God hath made.

Not too Fast.

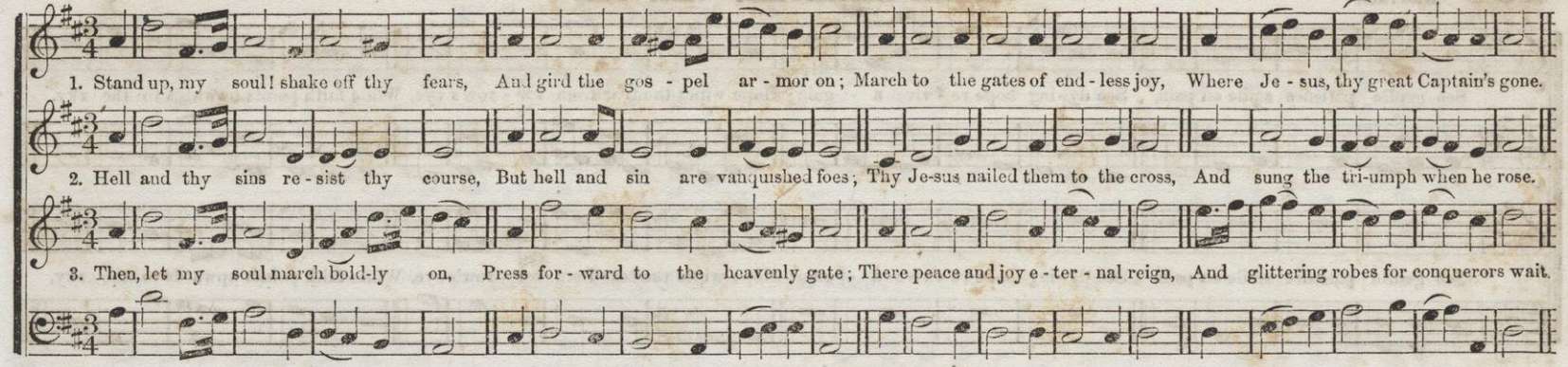
## BAILE. L. M.

1. An - oth - er six days' work is done; An - oth - er Sabbath is be - gun: Re - turn, my soul, en - joy thy rest; Im-prove the day thy God has blest.
2. O! that our thoughts and thanks may rise As grateful in-cense to the skies; And draw from heav'n that sweet repose, Which none but he that feels it knows.

Con Spirito.

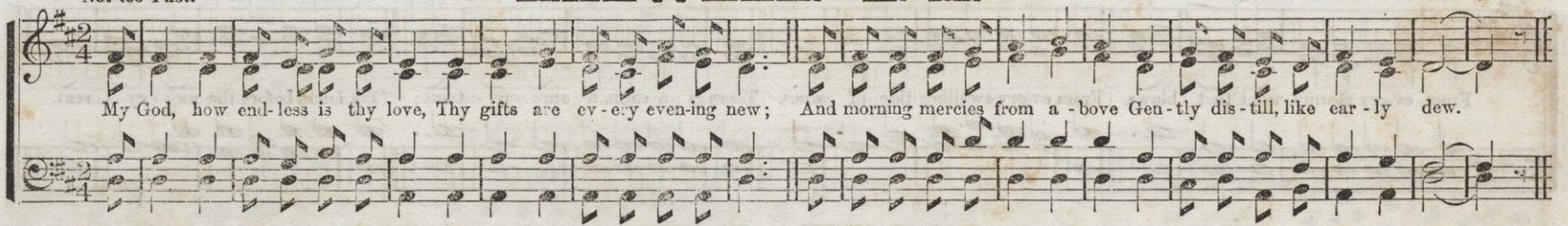
## MARTINEAU. L. M.

JAMES FLINT.




Not too Fast.

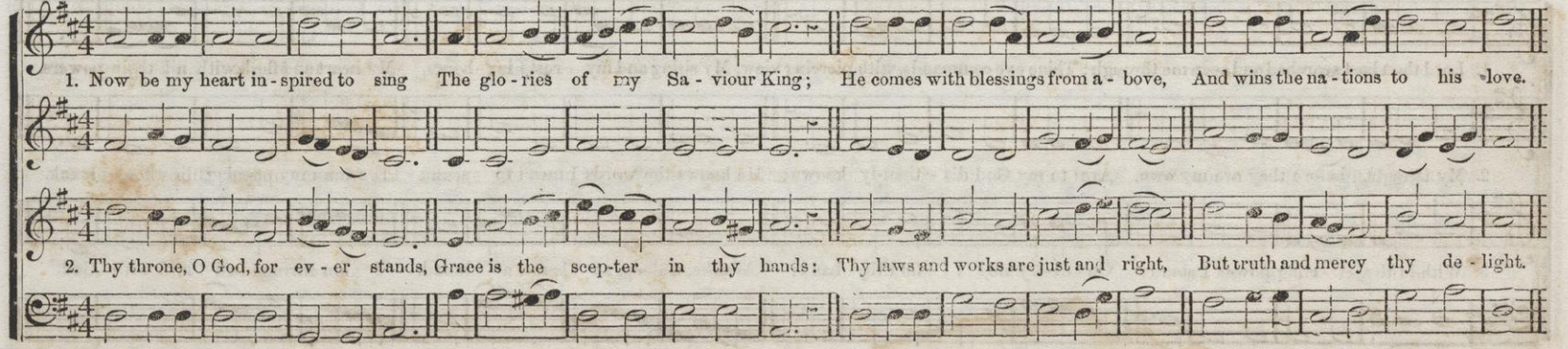
## HALWELL. L. M.




Moderato.

## GRANTVILLE. L. M.

G. W. C. NOR. MUS. INS. CLASS OF 1854–55.



Moderato.

## SEPHINA. L. M.

See gentle patience smile on pain, See dy-ing hope re-vive a-gain; Hope wipes the tear from sor-row's eye, While faith points upwards to the sky.

See gentle patience smile on pain, See dy-ing hope re-vive a-gain; Hope wipes the tear from sor-row's eye, While faith points upwards to the sky.

Gently.

## SHELTER. L. M.

From ev-ery stormy wind that blows, From ev-ery swelling tide of woes, There is a calm, a sure re-treat; 'Tis found before the mer-cy-seat.

Reverentially.

## ORLEY. L. M.

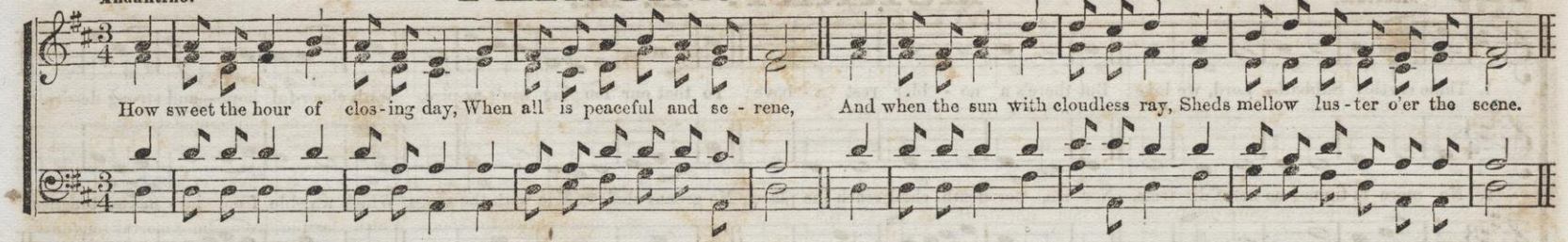
1. Lord thou hast searched and seen me through; Thine eye commands, with piercing view, My rising and my rest-ing hours, My heart and flesh with all their powers.

2. My thoughts, before they are my own, Are to my God dis-tinct-ly known; He knows the words I mean to speak Ere from my opening lips they break.

3. With-in thy cir-cling power I stand; On ev-ery side I find thy hand; A-wake, a-sleep, at home, a-broad, I am surround-ed still with God.

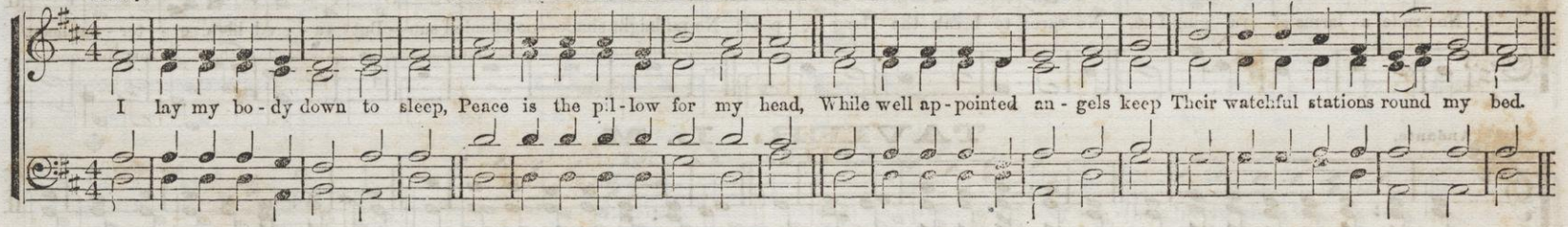
## PARSONS. L. M.

Andantino.



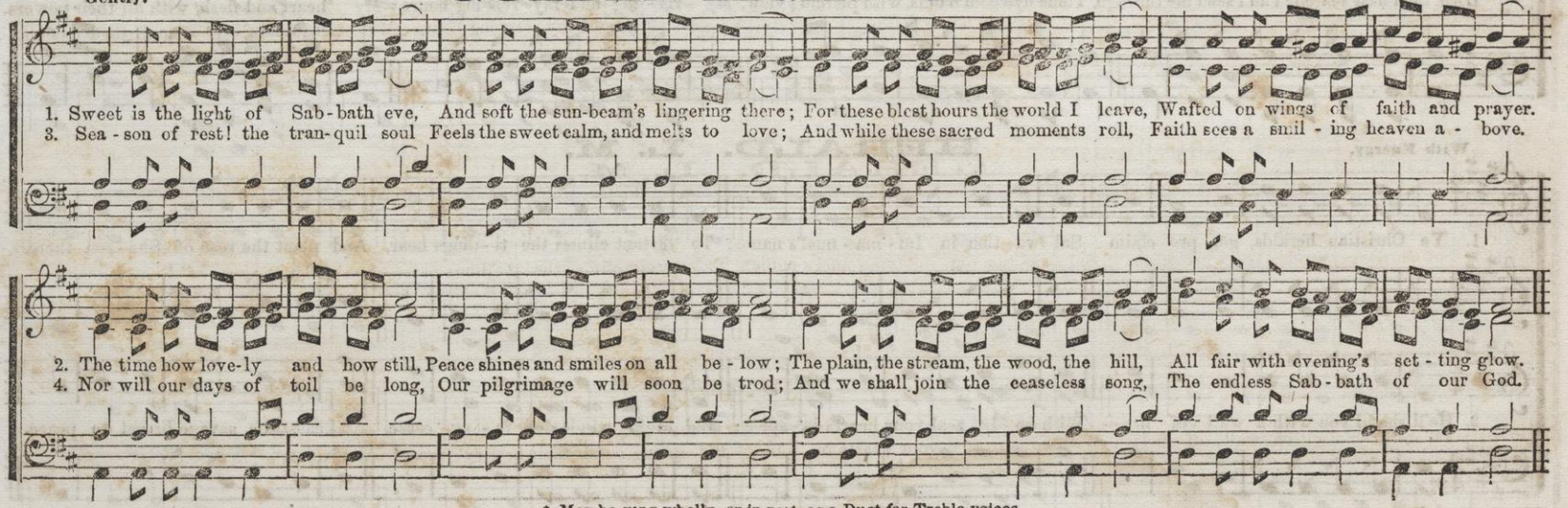

## SECURITY. L. M.

Gently.




## GOLDEN LIGHT. L. M. (Double.) *

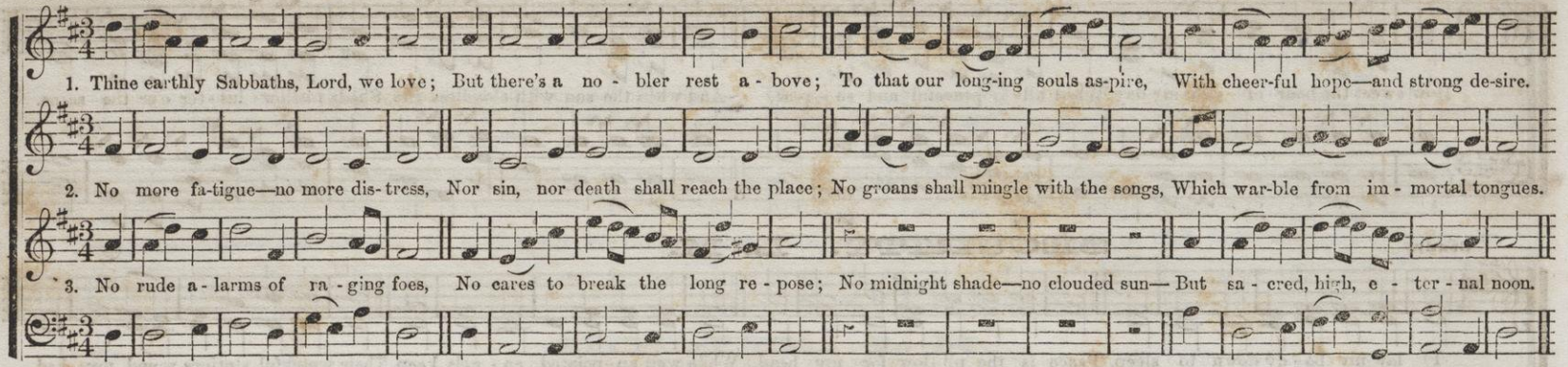
Gently.




* May be sung wholly, or in part, as a Duet for Treble voices.

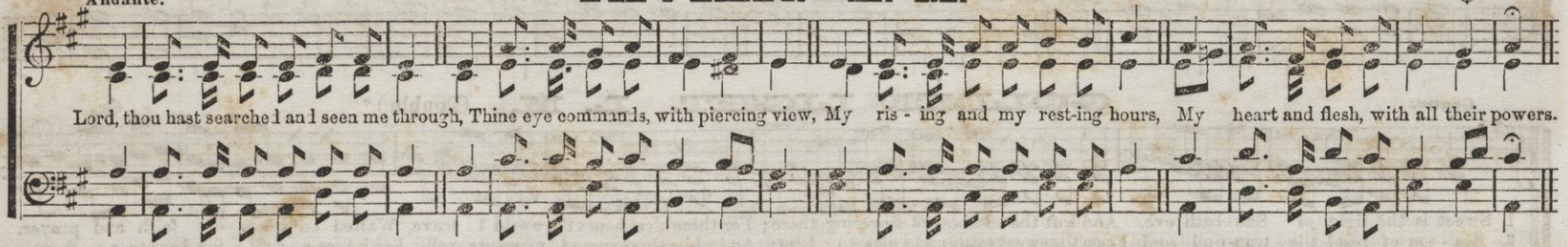
Moderato.

## MURRAY. L. M.



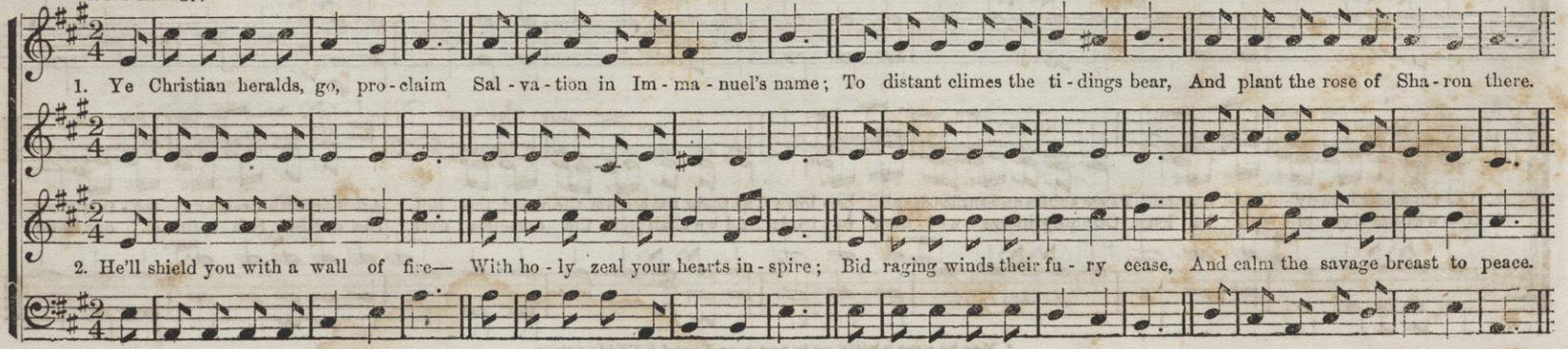

Andante.

## TAVIER. L. M.



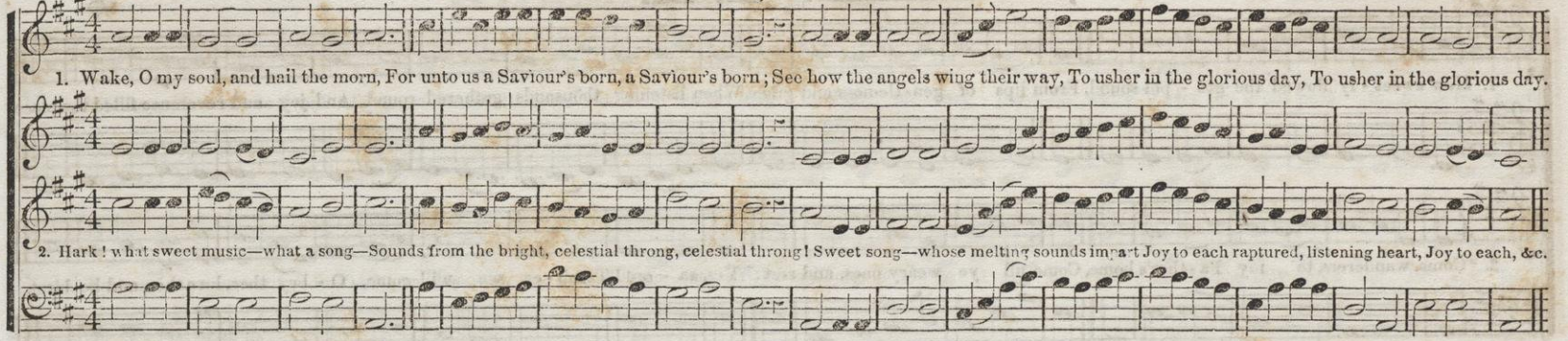

With Energy.

## HERALD. L. M.



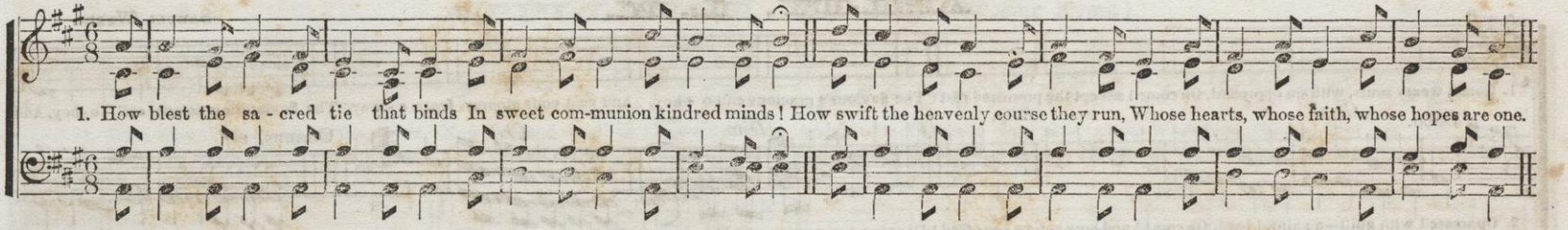
Con Spirito.

## JUSTIN. L. M.




Gently, and not too Fast.

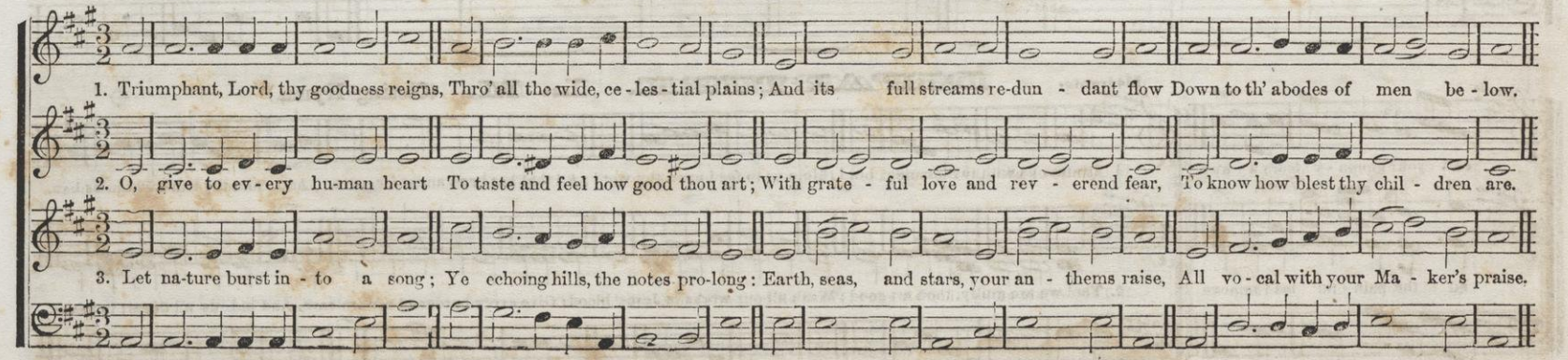
## LILLIAN. L. M.




Moderato.

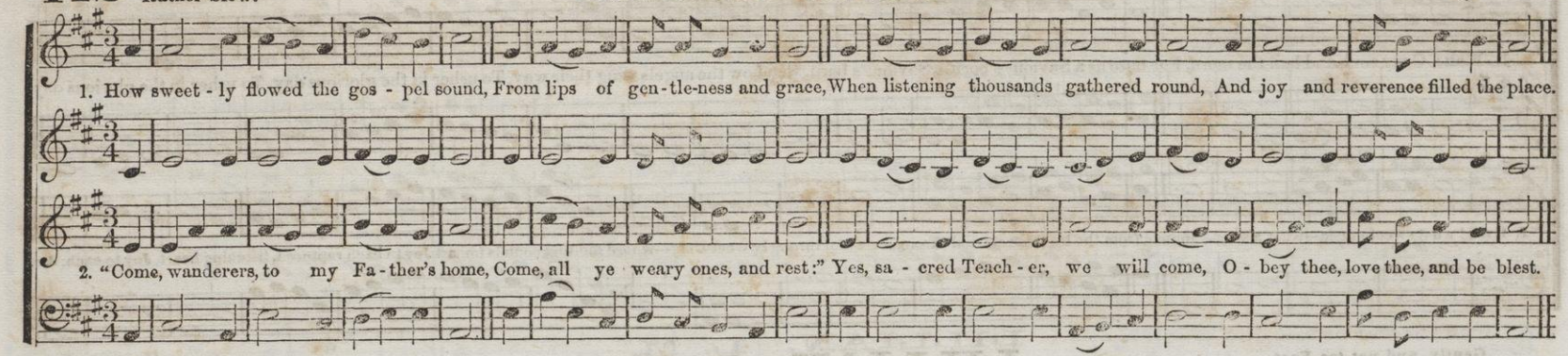
## FARNHAM. L. M.

W. M.



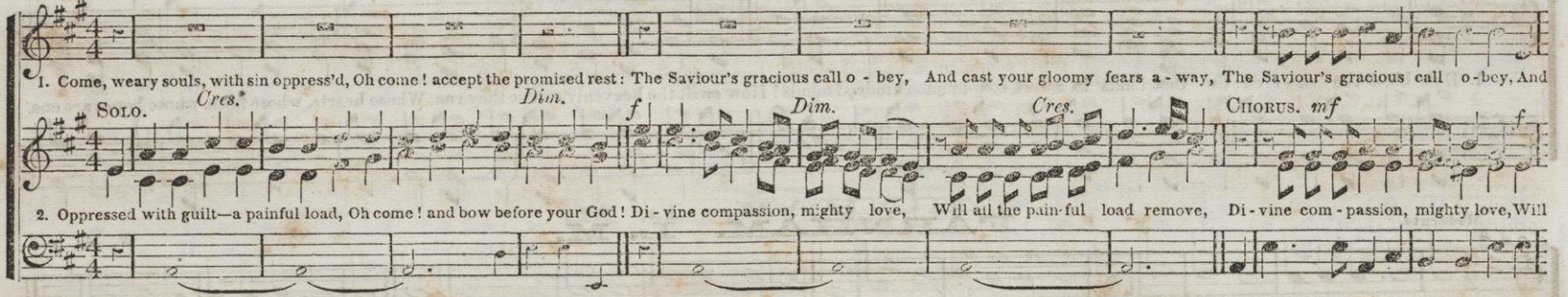
**112** Rather Slow.

## MEED. L. M.



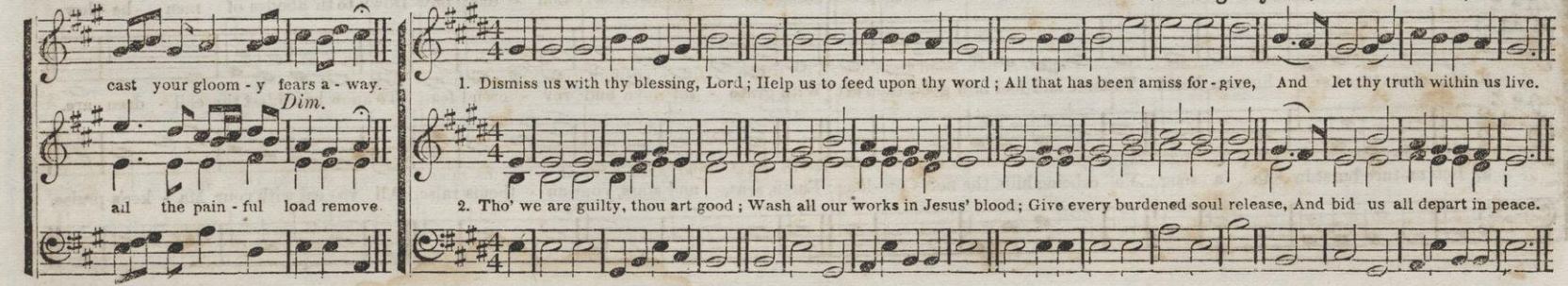

## ARLEY. L. M.

SAMUEL WEBBE.




Moderato.

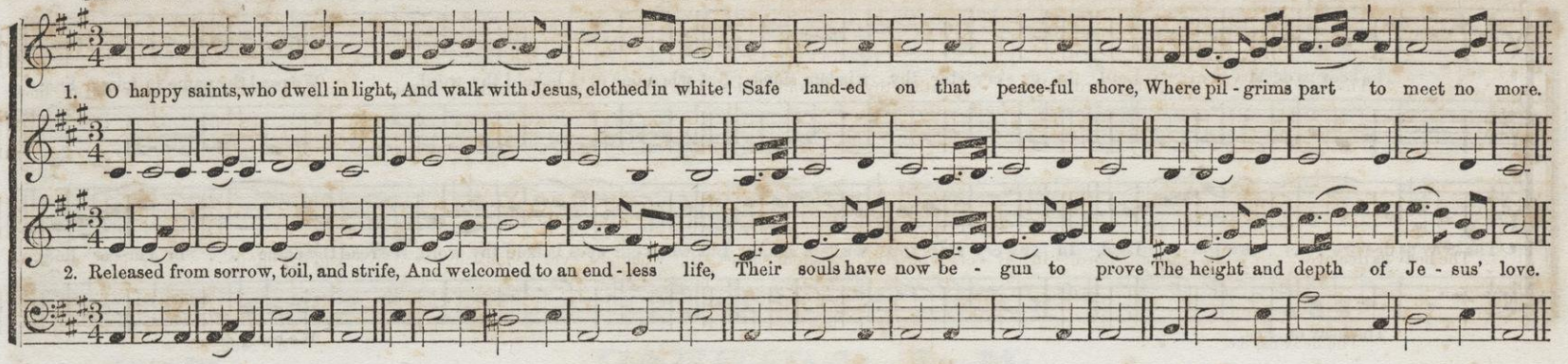
## DEPARTURE. L. M. (Closing Hymn.)



Andantino.

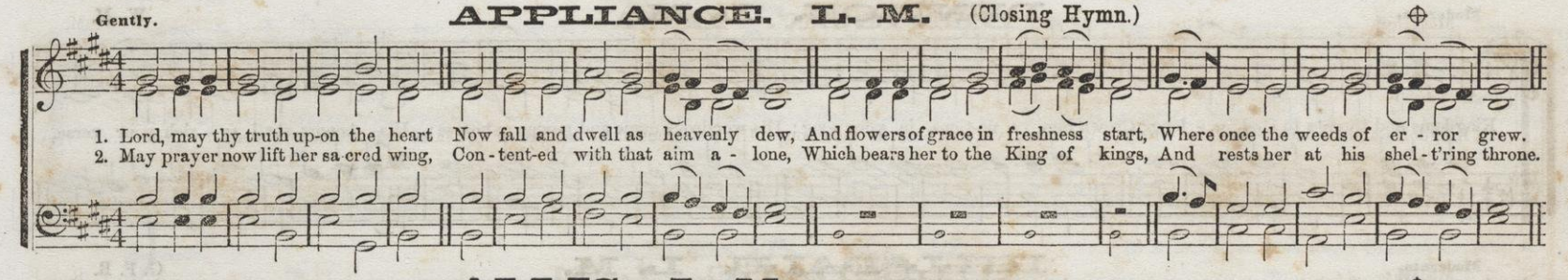
## HILLSIDE. L. M.

LOWELL MASON.



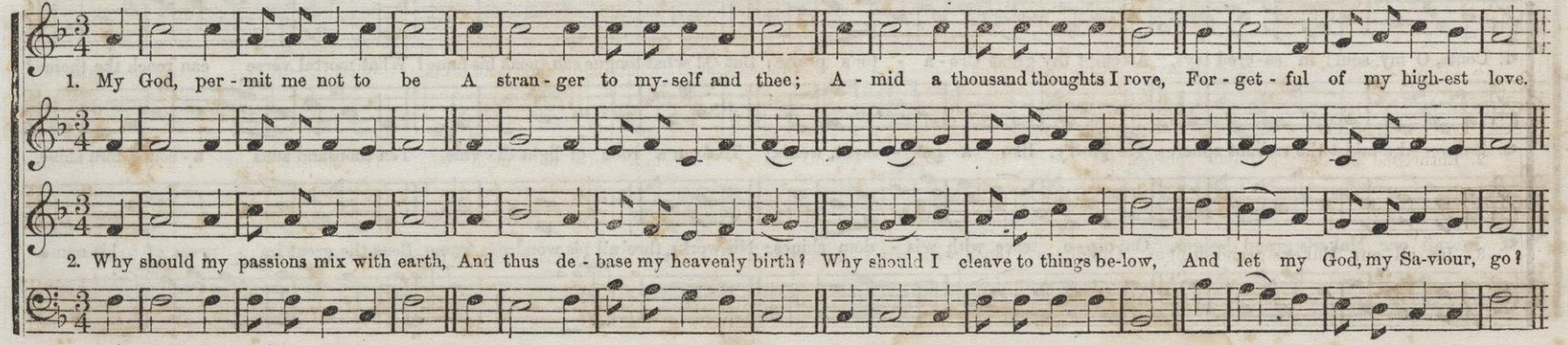

Gently.

## APPLIANCE. L. M. (Closing Hymn.)




Moderato.

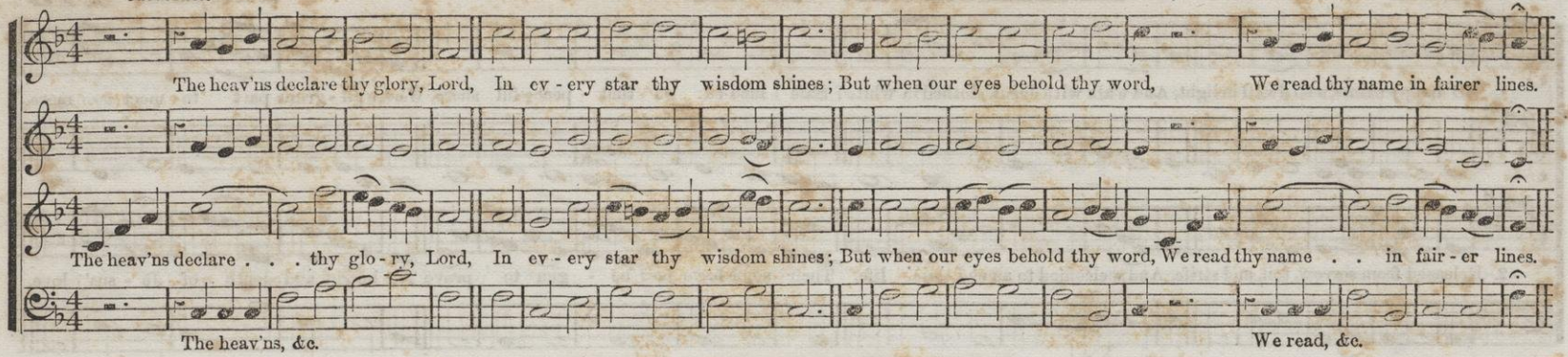
## ALLIS. L. M.



Moderato.

## ACKERILL. L. M.

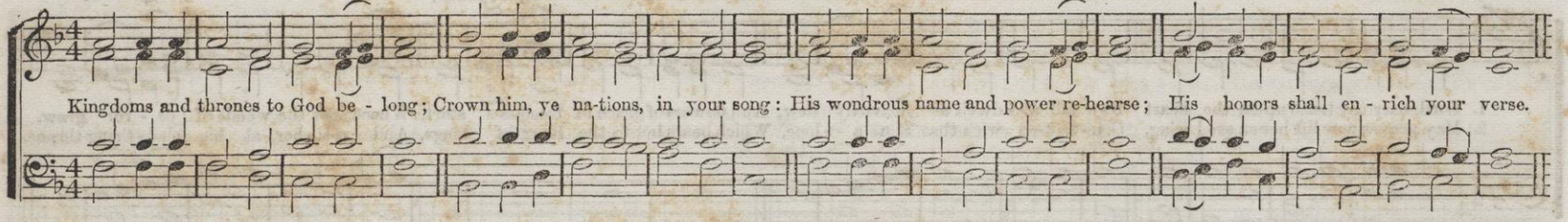
A. W. H. Nor. Mus. Ins. Class of 1851




Moderato.

## DENISON. L. M.

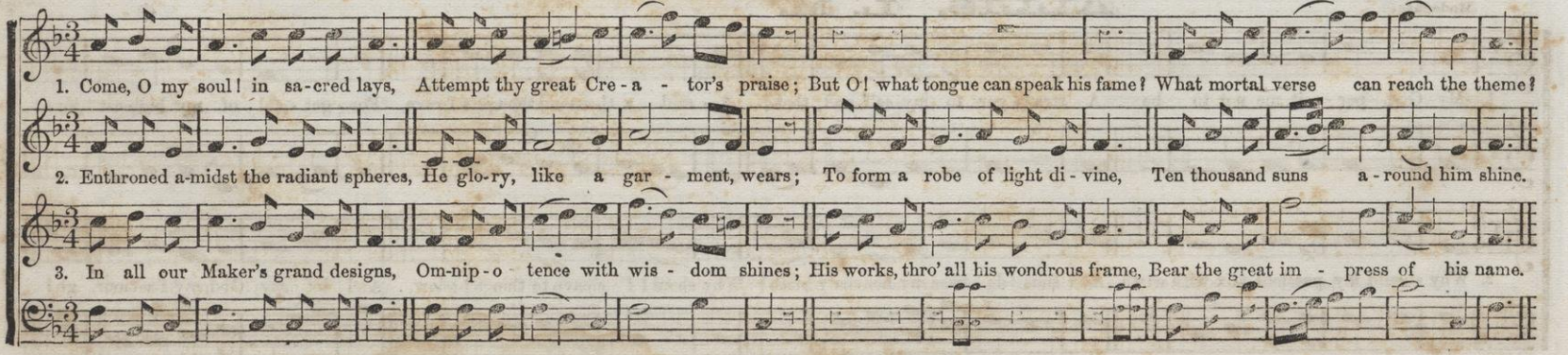
W. M.




Moderato.

## HILLSDALE. L. M.

G. F. R.



Moderato.

## LAVIAN. L. M.

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

2. Come, magni-fy the Lord with me; Let every heart ex - alt his name; I sought th' eter-nal God—and he Has not exposed my hope to shame.

Not too Fast.

## CAPHIRA. L. M.

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

Moderato.

## ARBOR. L. M.

C. A. A. Nor. Mus. Ins. Classes of 1854–5.

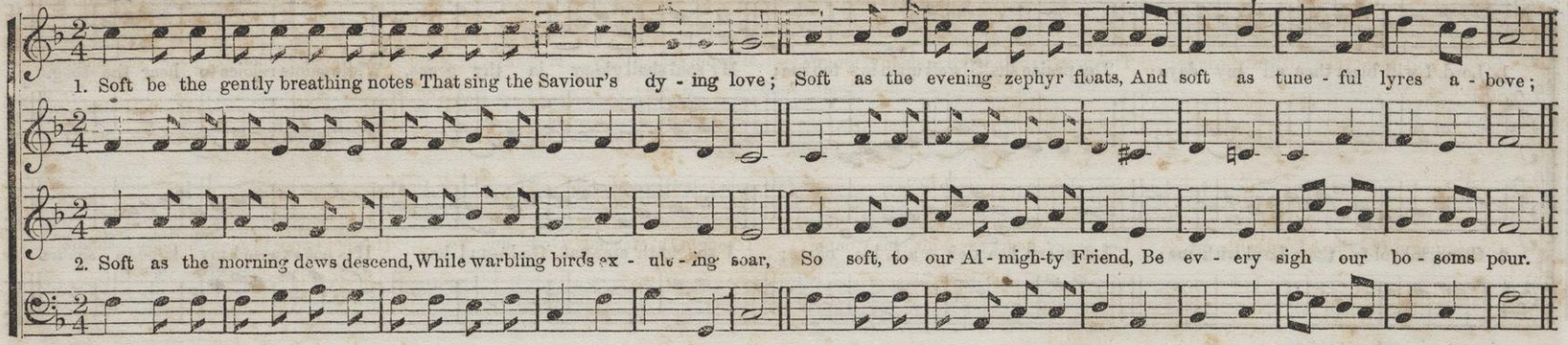
1. When lone, and wandering far from home, No kind re - lief to us is given; Oh! what would then of us be - come, If we had not a hope in heaven!

2. When friends, that seemed most near and dear, Are quickly from our bo-soms riven, And life's bright joys in gloom ap - pear, How sweet to have a hope in heaven!

3. And when the end is draw - ing nigh Of life, thro' which we long have striven, And we at last must droop and die, How sweet to - have a hope in heaven!

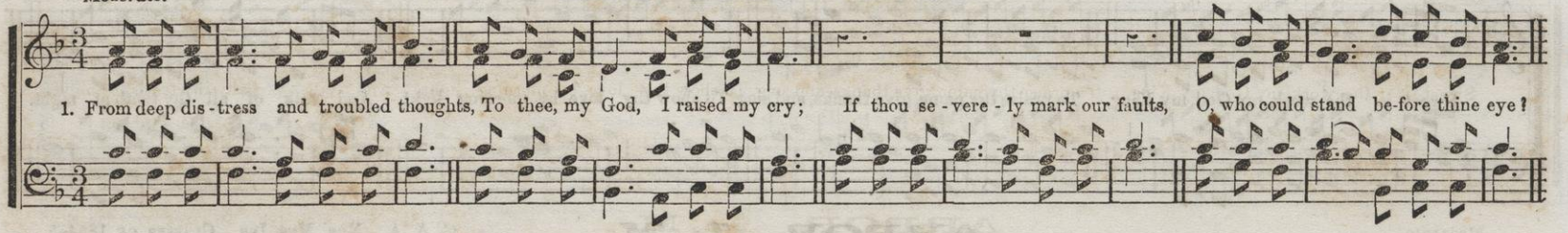
Moderately and Gentry.

## SARAON. L. M.



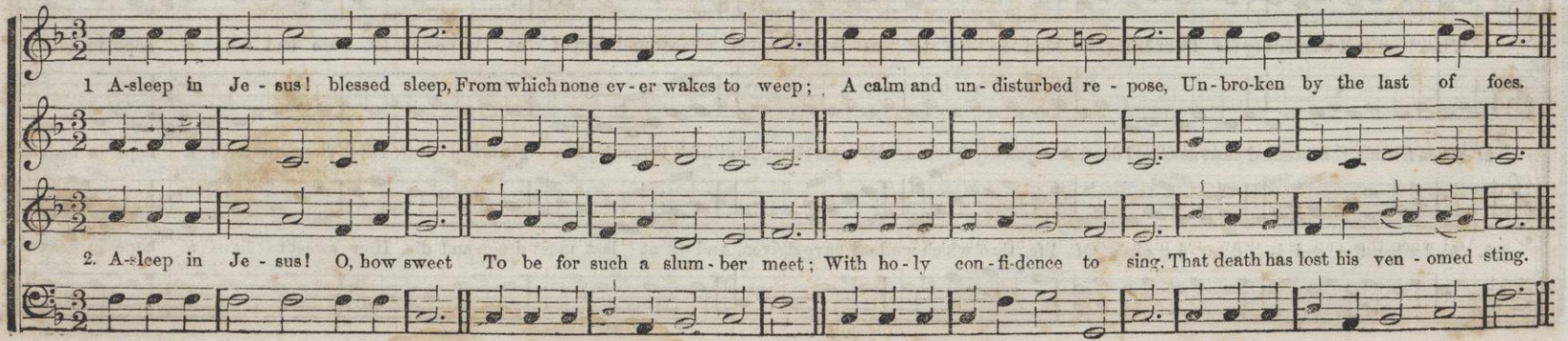

Moderato.

## LE ROY. L. M.




Gently.

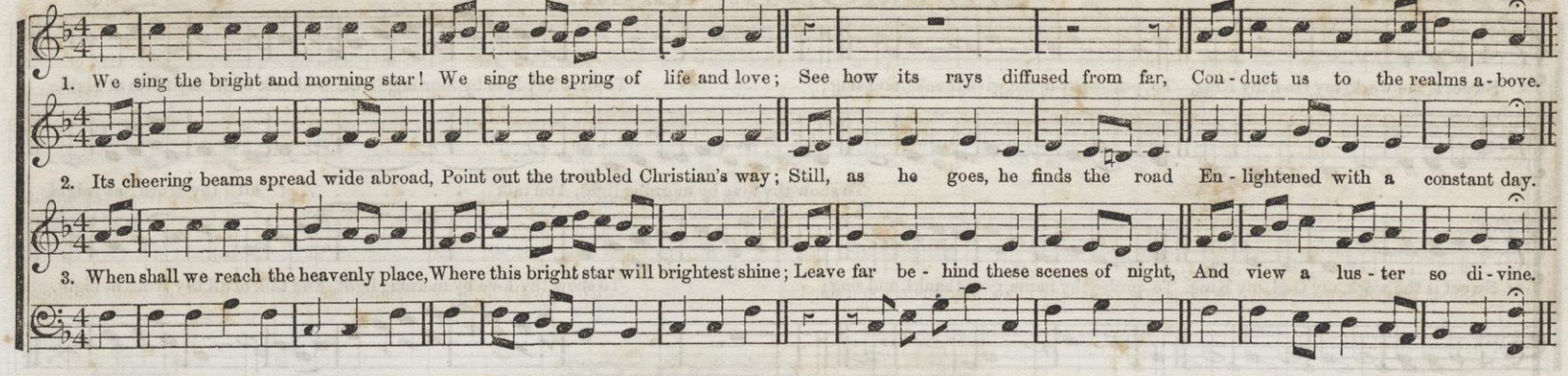
## SHIPMAN. L. M.



Moderato.

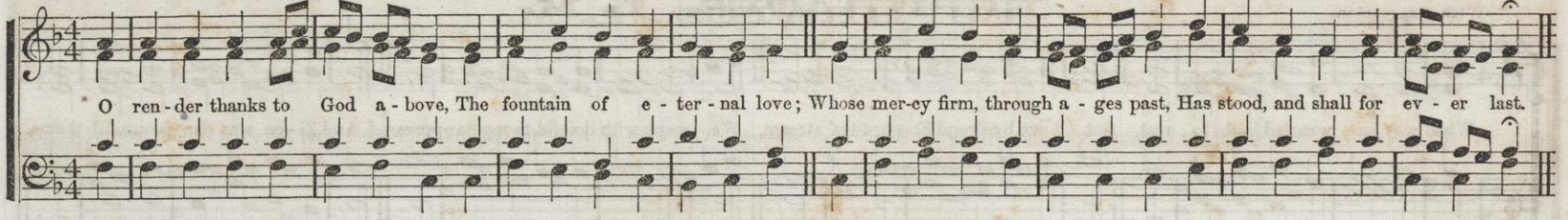
## VILLIERS. L. M.

Geo. Jas. Webb.




## MAYSVILLE. L. M.

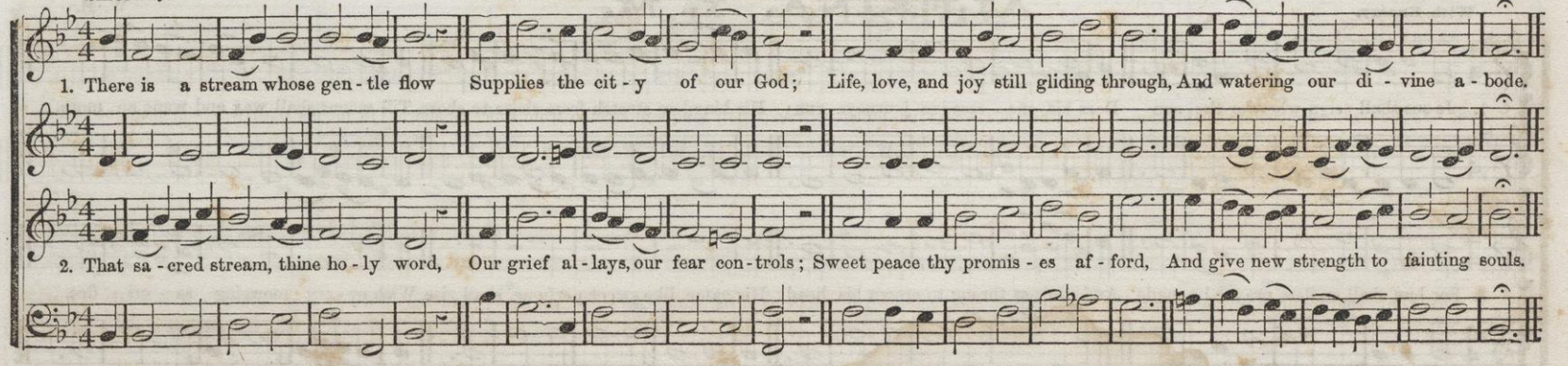
J. C. W. Nor. Mus. Ins. Class of 1854–5.




Smoothly.

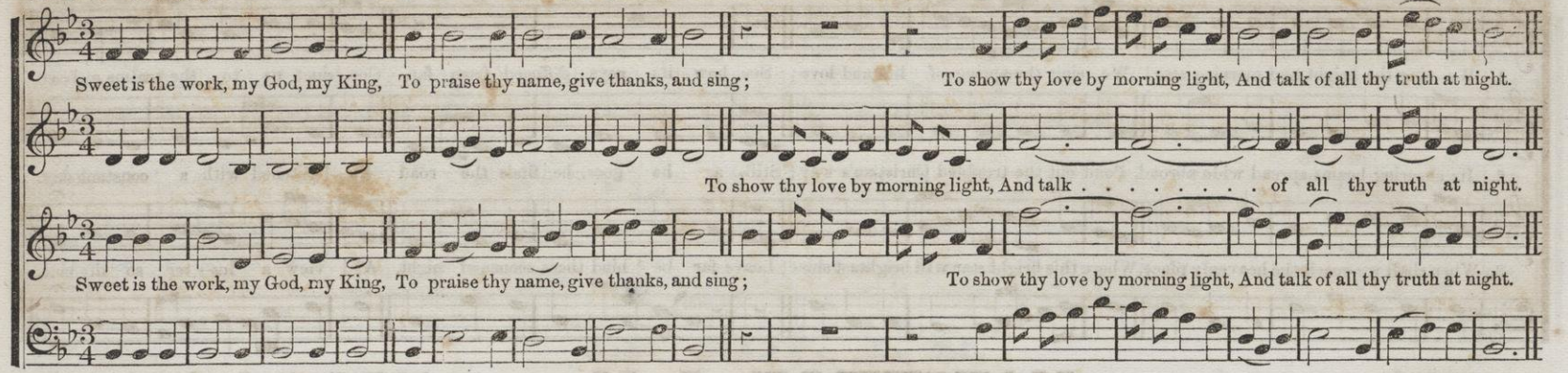
## BELVILLE. L. M.

E. Taylor.



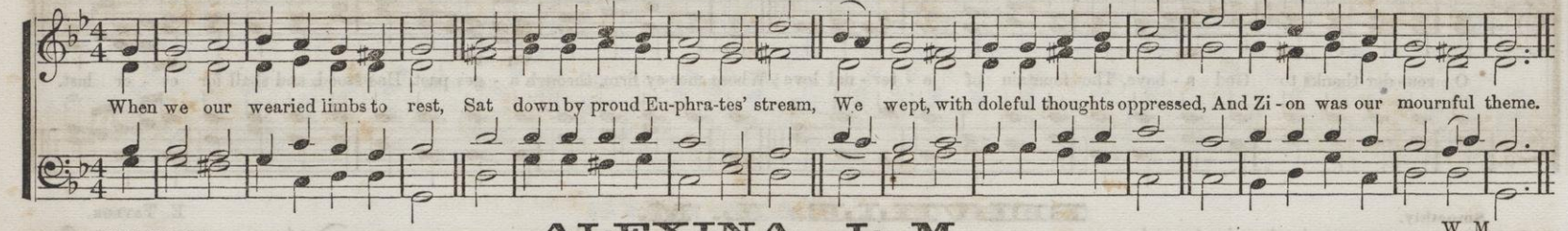
Moderato.

## RAYMOND. L. M.




With Expression.

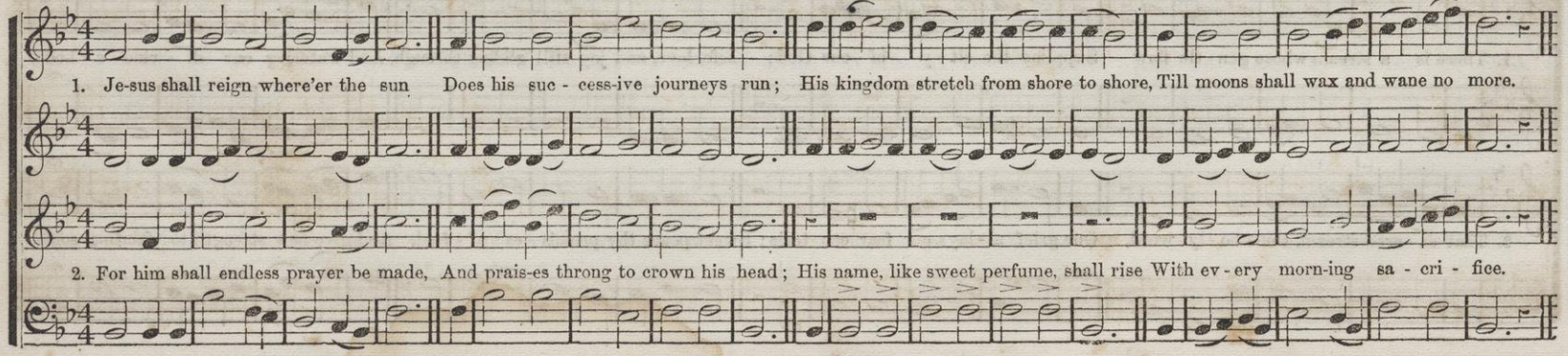
## EUPHRATES. L. M.




With Energy.

## ALEXINA. L. M.

W. M.



Moderately Fast.

## KENRIC. L. M.

1. Be - hold, the blind their sight re - ceive! Be - hold, the dead a - wake and live! The dumb speak wonders—and the lame Leap like the hart, and bless his name.

2. Thus does th'E - ter - nal Spi - rit own And seal the mis - sion of the Son; The Father vin - di - cates his cause, While he hangs bleeding on the cross.

3. He dies!—the heavens in mourning stood; He ris - es, and ap - pears a God; Be-hold the Lord as - cend - ing high, No more to bleed, no more to die.

Solemnly.

## TOLLING. L. M.

Oft as the bell with sol - emn toll Speaks the de - parture of a soul, Let each one ask him - self, Am I Prepared, should I be called to die?

Moderato.

## CHAPIN. L. M. (Closing Hymn.)

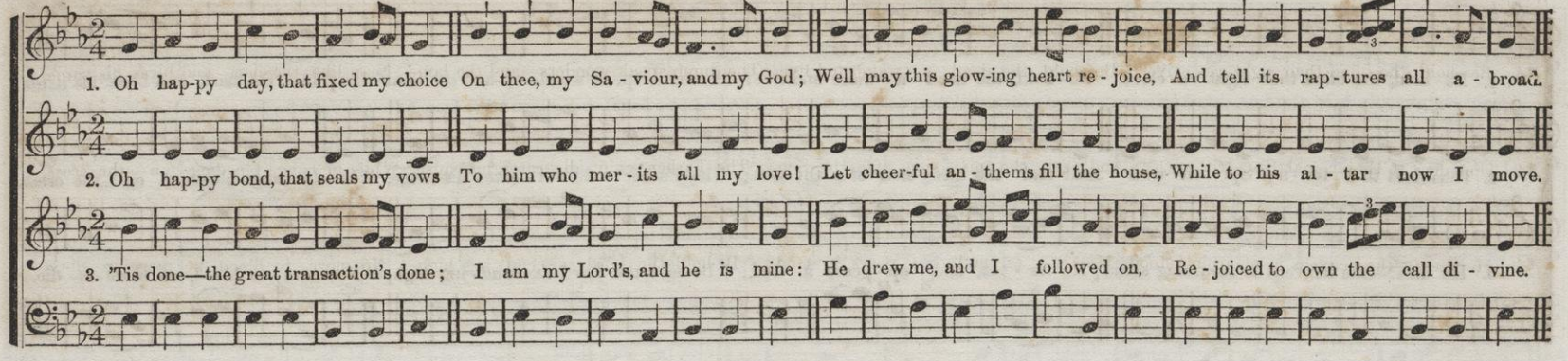
1. While now up - on this Sab - bath eve Thy house, Al - mighty God, we leave, 'Tis sweet, as sinks the setting sun, To think on all our du - ties done.

2. Oh! ev - er-more may all our bliss Be peaceful, pure, di - vine, like this; And may each Sabbath as it flies, Fit us for joys be - yond the skies.

Moderate.

## LORIMA. L. M.

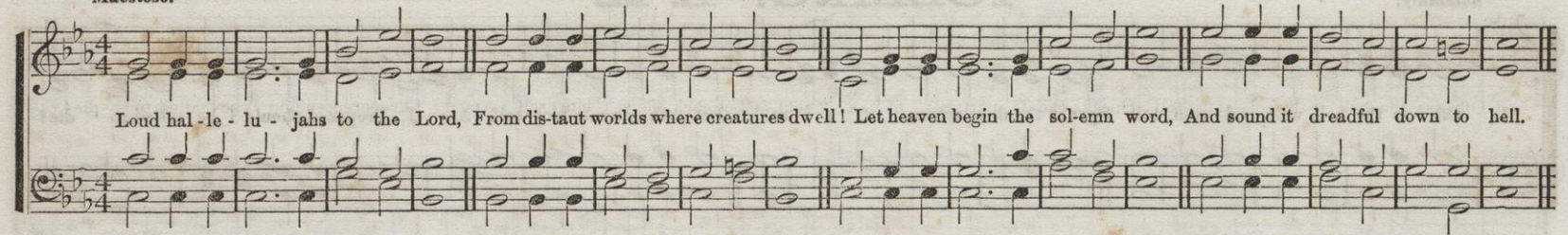
NAUMANN.




Maestoso.

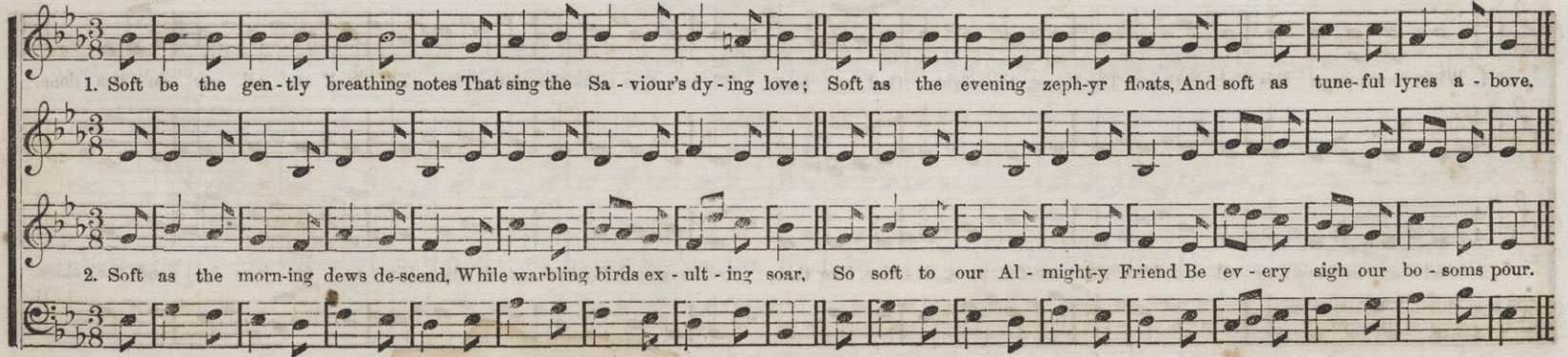
## ERSO. L. M.

ASAHEL ABBOT.



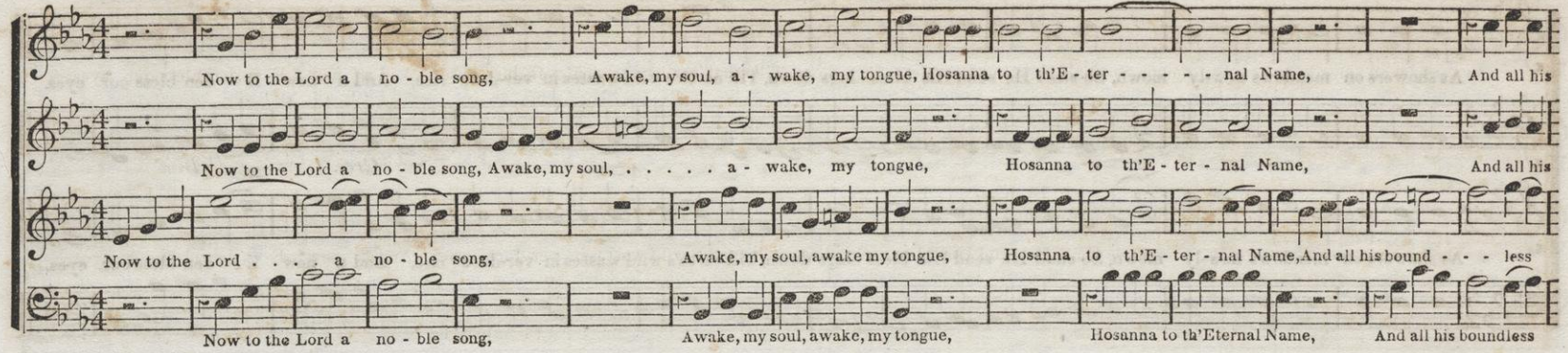

Slowly, Gently, and Connectedly.

## INGHAM. L. M.



Maestoso.

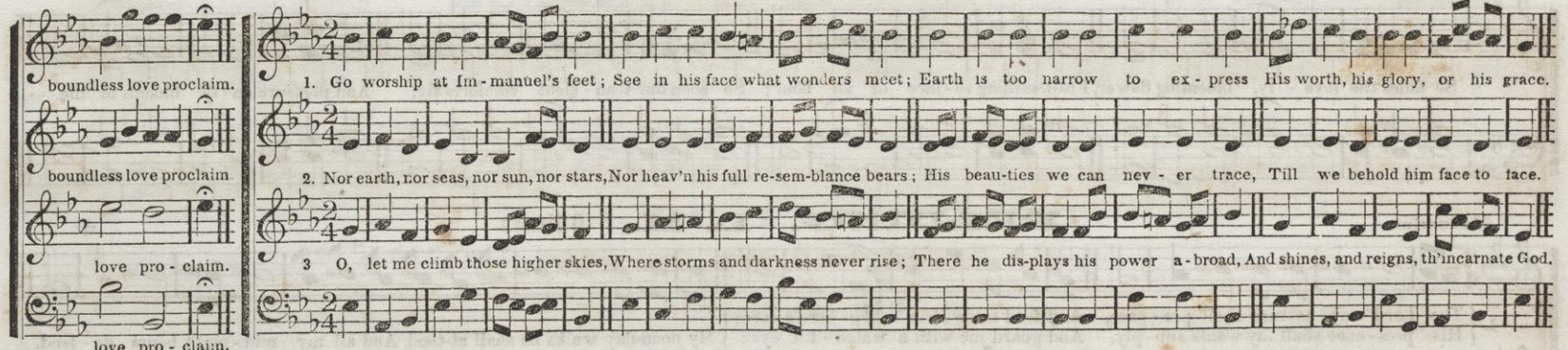
## JOY. L. M.




Cantabile.

## CALL. L. M.

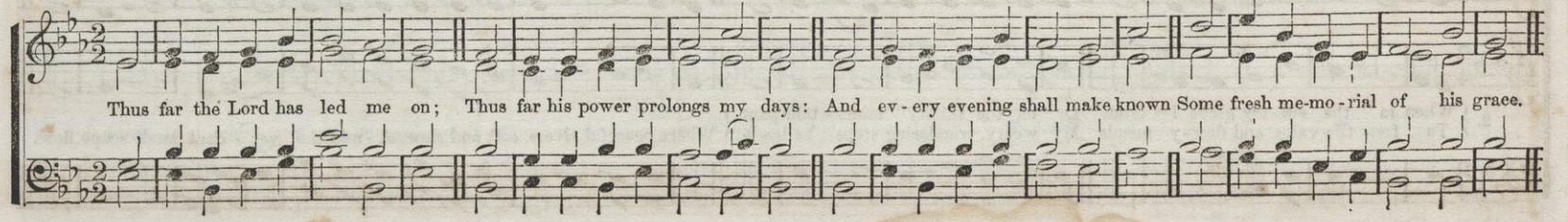
Arranged from Beethoven. Furnished by Dr. Mason.




Moderato.

## CHEVERIL. L. M.

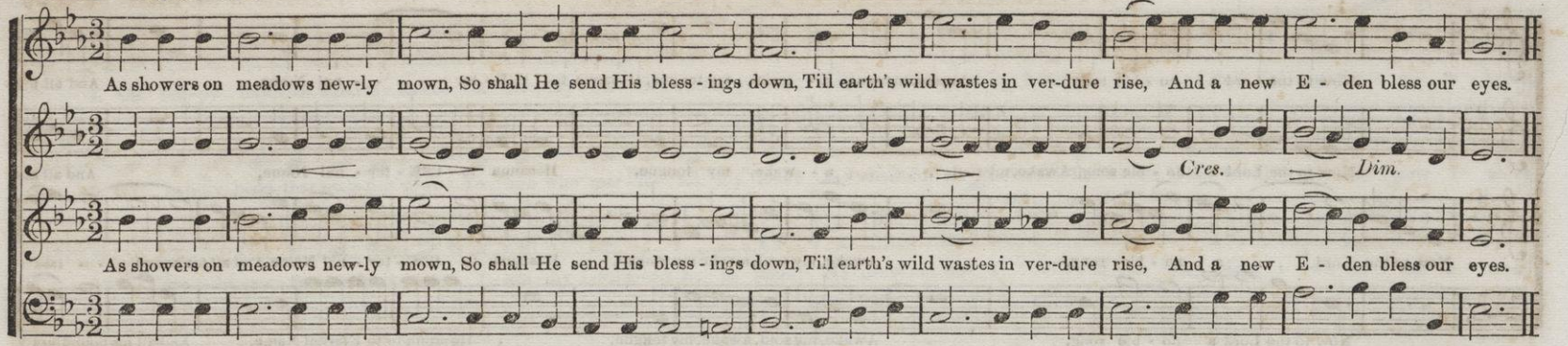
G. W. P. Nor. Mus. Ins. Class of 1854–5.



Legato. Slow.

## EVERETT. L. M.

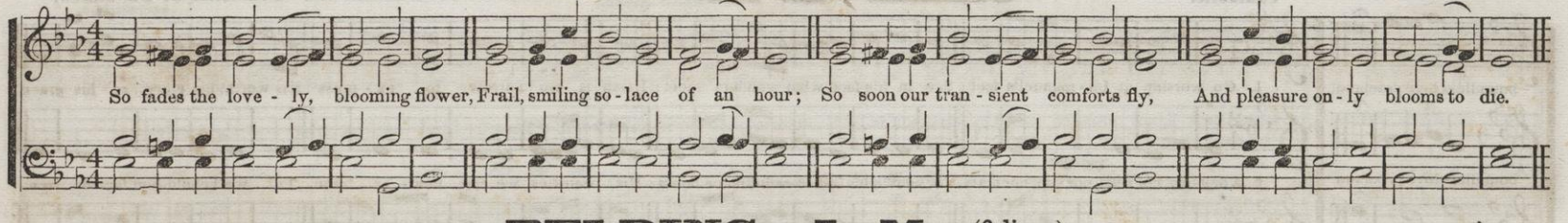
Author unknown. Furnished by Dr. Mason.




Gently.

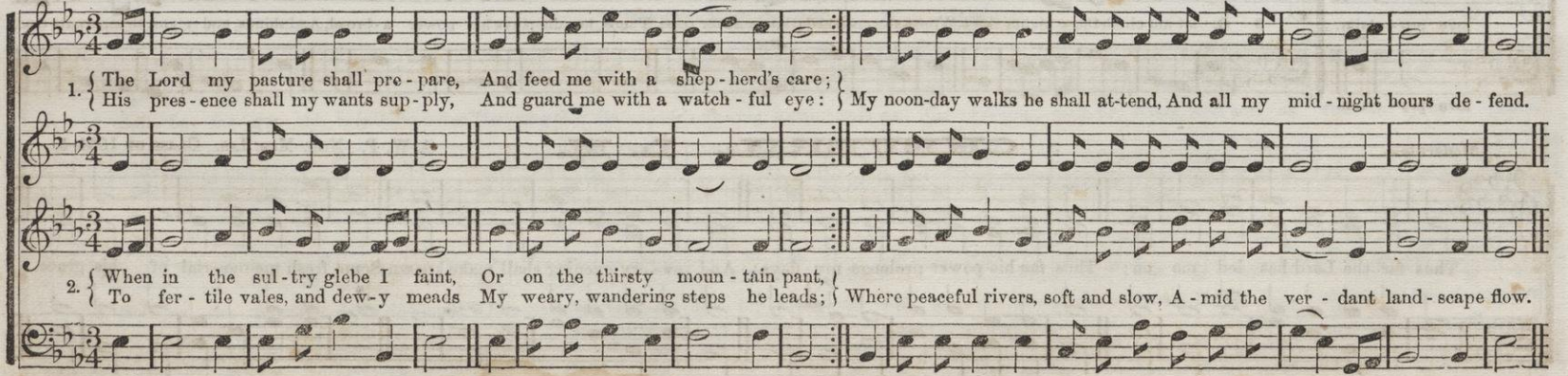
## ELEA. L. M.

W. M.




Andantino.

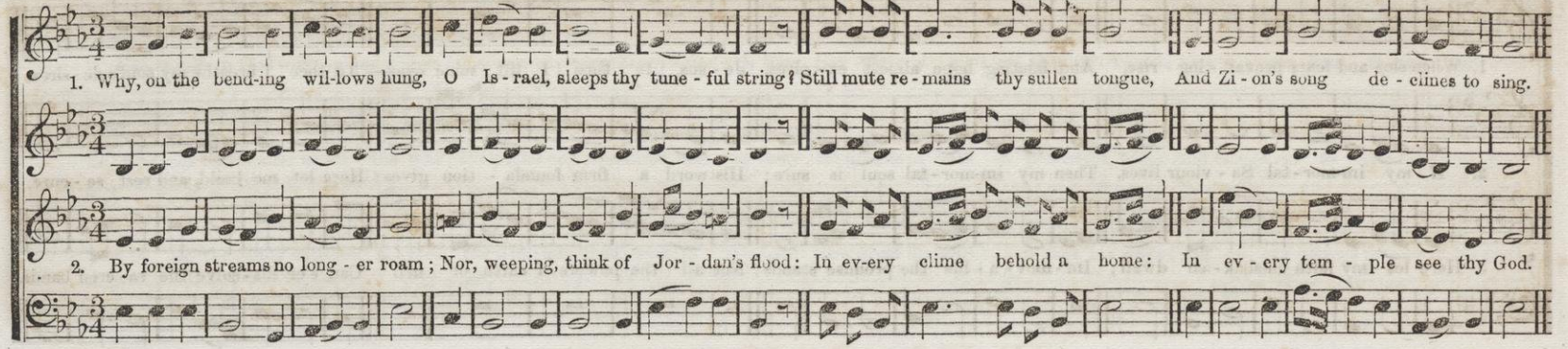
## BELDING. L. M. (6 lines.)



Cantabile.

## REMBRANDT. L. M.

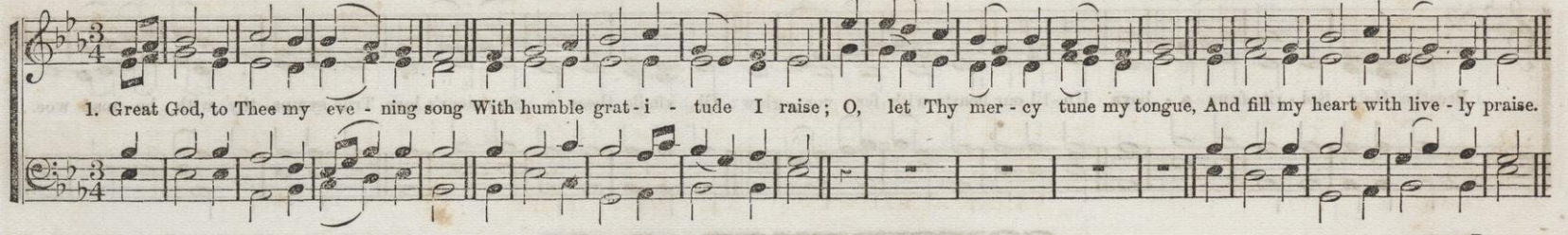
ARR. FROM J. DANBY. FURNISHED BY DR. MASON.




Moderato.

## SUNSET. L. M.

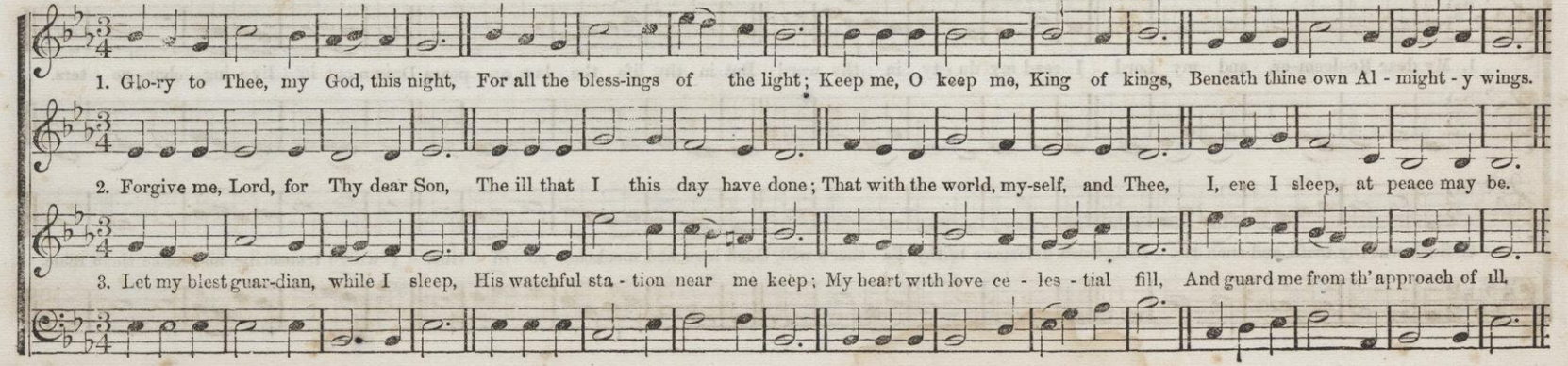
J. B. P. NOR. MUS. INS. CLASS OF 1853–4.




Andante.

## ABAL. L. M.

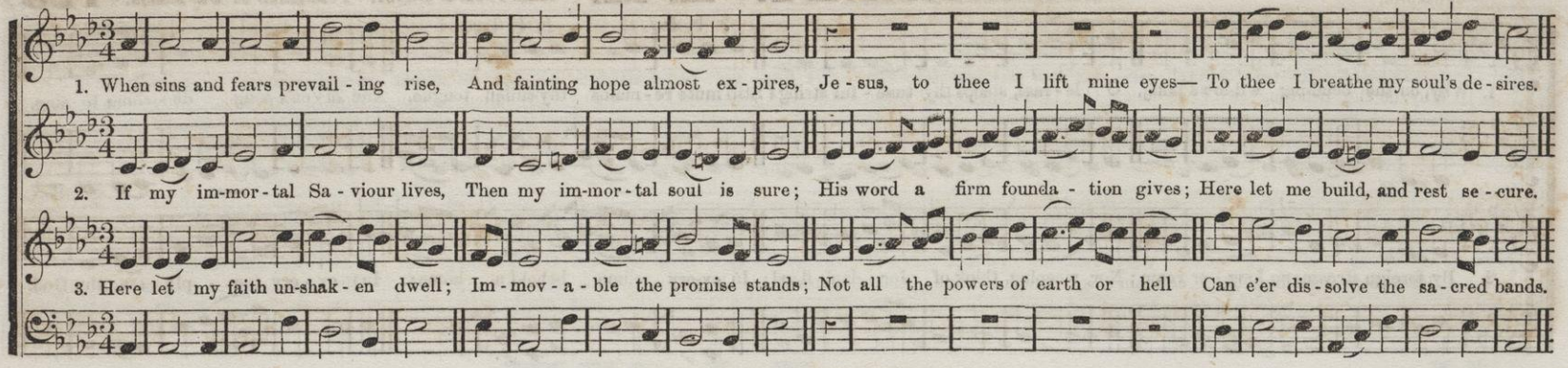
R.



Andante.

## BLAUER. L. M.

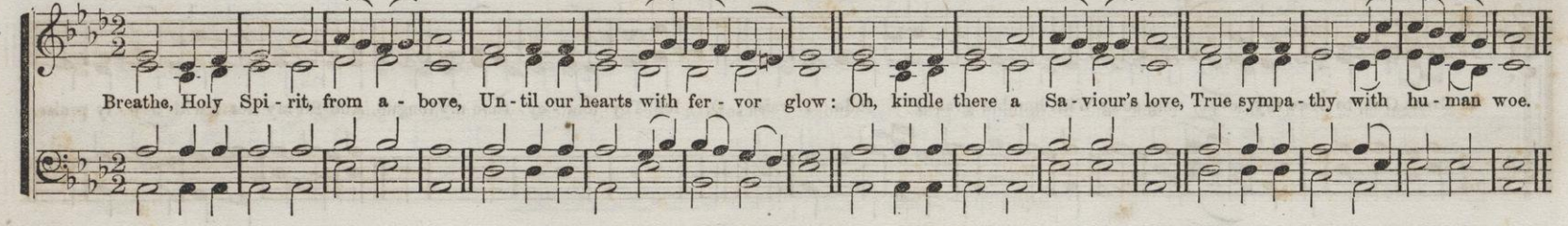
CH. ZEUNER.




Gently, Softly.

## ERNAN. L. M.

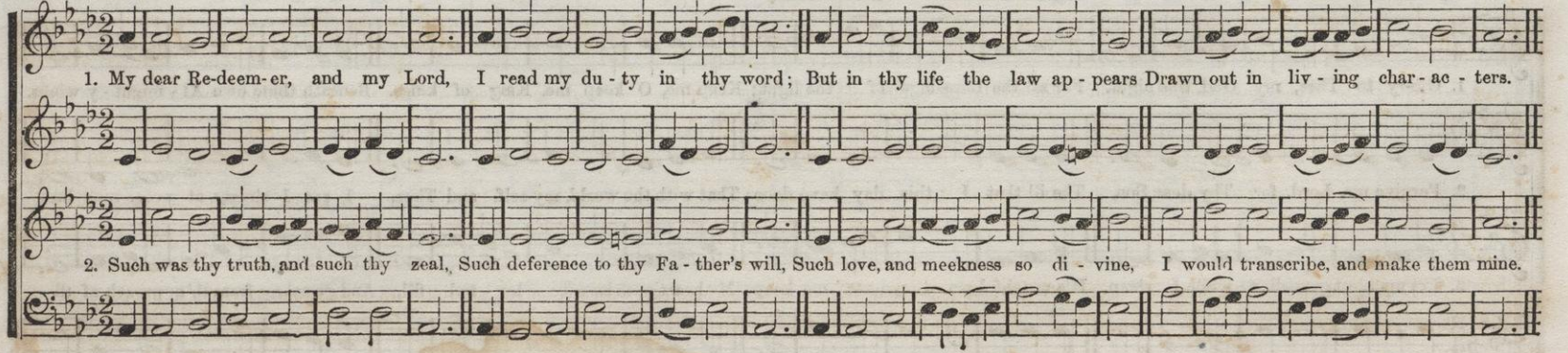
L. MASON. BY PERMISSION.




Gently.

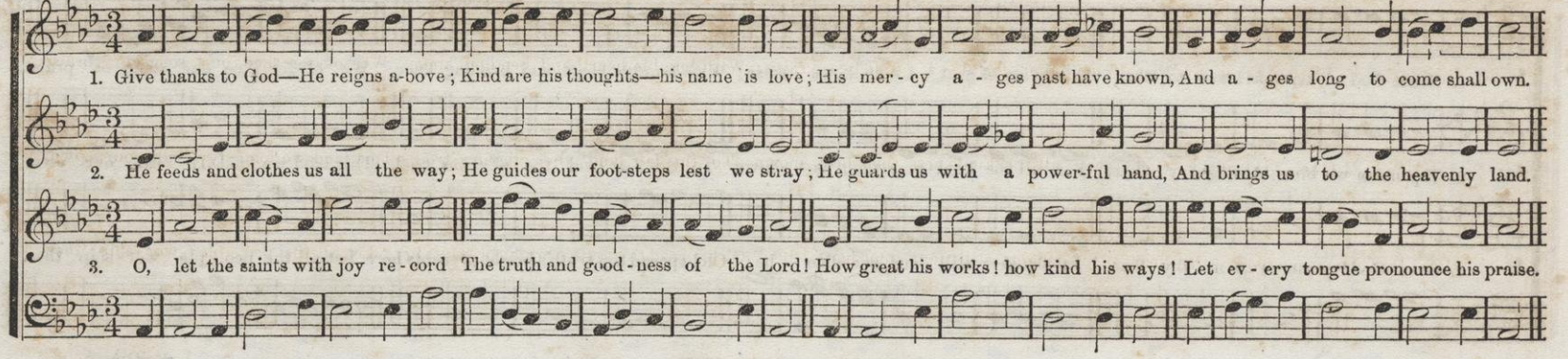
## CONFIDENCE. L. M.

A. W. H. NOR. MUS. INS. CLASS OF 1855.



Moderato.

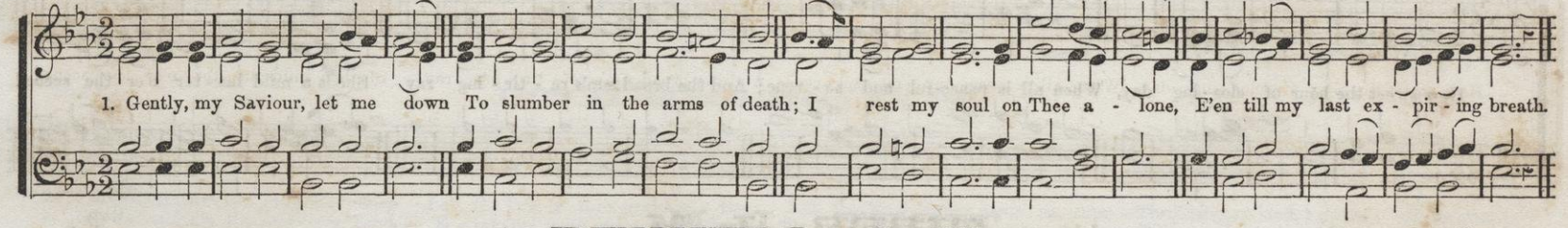
## RANGE. L. M.




Gently.

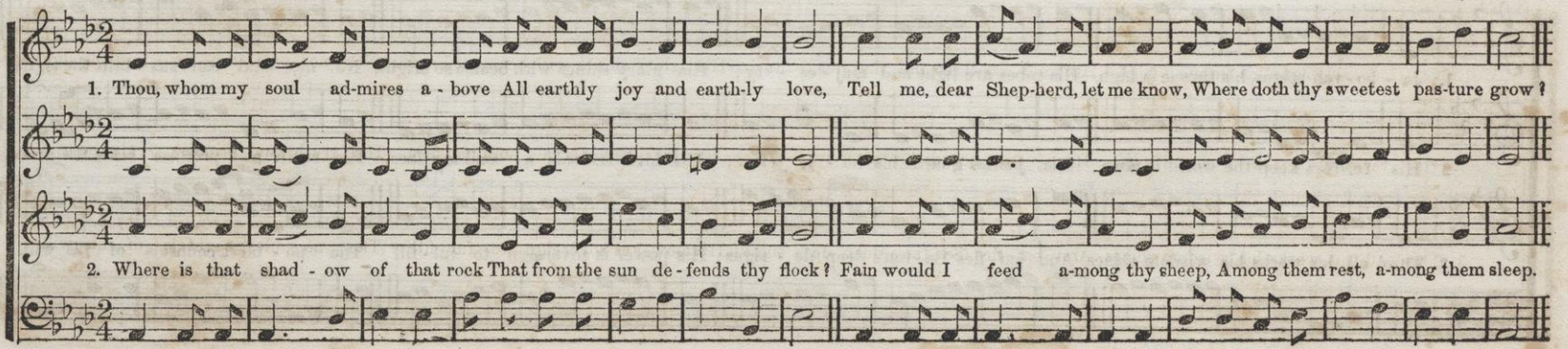
## WINTHROP. L. M.

Geo. F. Root.




Gently and not too Fast.

## DENNELL. L. M.



Maestoso.

## SAFALA. L. M.

GREATOREX.

1. Great God of na-tions! now to thee Our hymn of grat - i - tude we raise; With humble heart, and bending knee, We of-fer thee our songs of praise.

2. Thy name we bless, Al-might-y God! For all the kind-ness thou hast shown To this fair land the pilgrims trod, This land we fond-ly call our own.

3. Great God! preserve us in thy fear, In dangers still our guardian be; Oh! spread thy truth's bright precepts here, Let all the peo - ple wor-ship thee.

Gently.

## BERA. L. M.

J. E. GOULD.

How sweet the hour of clos-ing day, When all is peace-ful and se - rene; And the broad sun's re - tir - ing ray Sheds a mild lus-ter o'er the scene!

Maestoso.

## TIBER. L. M.

1. Je - ho-vah reigns, his throne is high, His robes are light and maj - es - ty; His glory shines with beams so bright, No mor - tal can sus-tain the sight.

2. His ter-rors keep the world in awe, His justice guards his ho - ly law; His love re-veals a smil-ing face, His truth and promise seals the grace.

3. Thro' all his works his wisdom shines, And baf-fles Sa-tan's deep de - signs; His power is sovereign to ful-fill The no - blest counsels of his will.

With Expression.

## BLAISDELL. L. M.

When I sur - vey the won-drous cross On which the Prince of Glo - ry died; My rich - est gain I count but loss, And pour contempt on all my pride.

In a gentle, subdued manner.

## MALVERN. L. M.

LOWELL MASON.

God is the re - fuge of his saints, When storms of sharp dis - tress in - vade; Ere we can of - fer our complaints, Be - hold him pres - ent with his aid.

Chant.

## PTOLEMAIS. L. M.

1. From all that dwell below the skies Let the Cre - a - tor's praise a - rise: Let the Re-deemer's name be sung Thro' ev - ery land, by ev - ery tongue.
2. E - ter - nal are thy mer - cies, Lord, E - ter - nal truth at-tends thy word: Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Slowly.

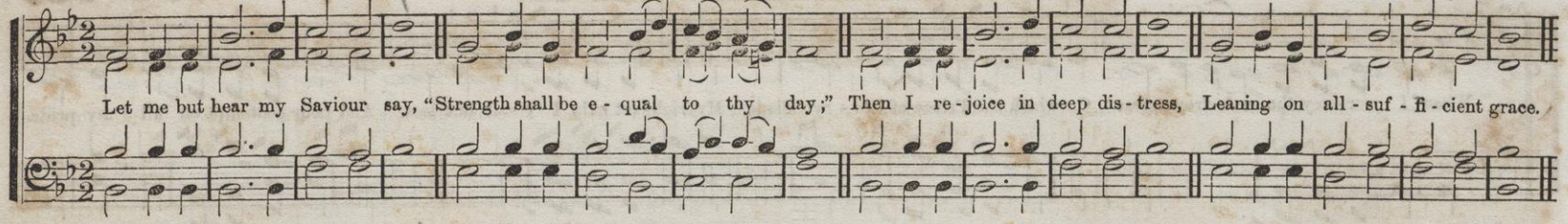
## HARTEL. L. M.

L. MASON. FROM "THE HALLELUJAH." BY PERMISSION.

Be - hold a stranger at the door! He gently knocks, has knocked before, Has waited long, is waiting still,— You treat no oth - er friend so ill.

## WELTON. L. M.

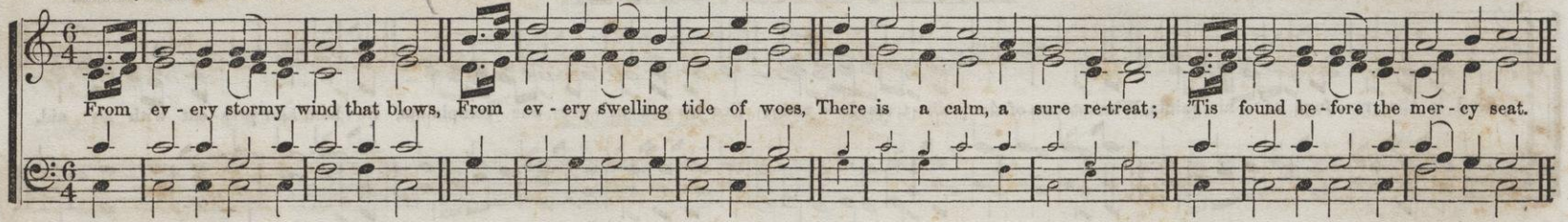
THEME BY MALAN.




## RETREAT. L. M.

Slowly. Count six in a measure.

THOS. HASTINGS.




## ZEPHYR. L. M.

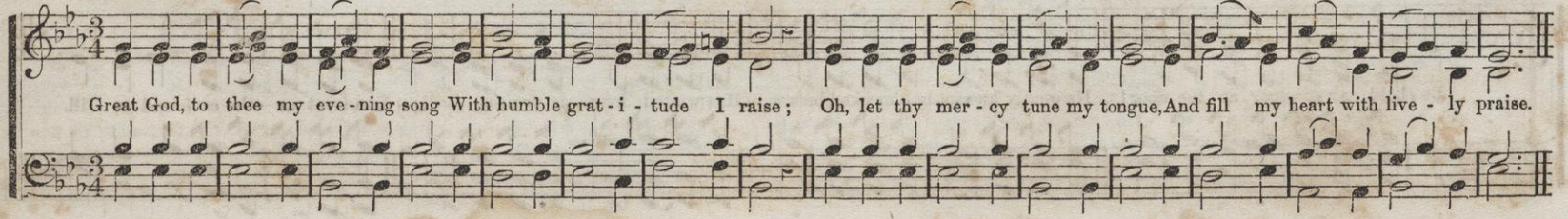
Gently.

WM. B. BRADBURY.

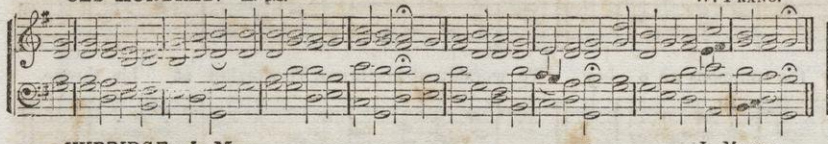
## ROSEDALE. L. M.

Slow and Soft.

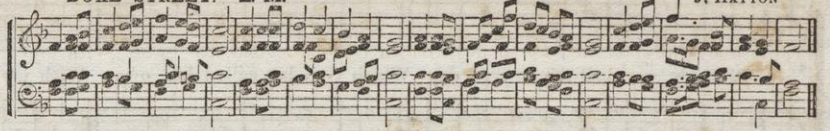
GEO. F. ROOT. 1843.



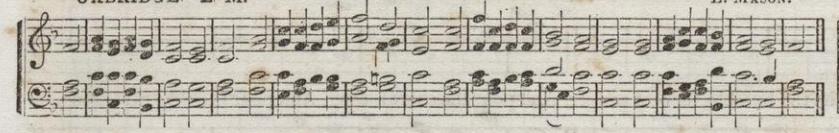
OLD HUNDRED. L. M. — W. Franc.



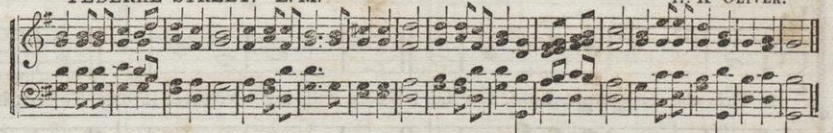
DUKE STREET. L. M. — J. Hatton



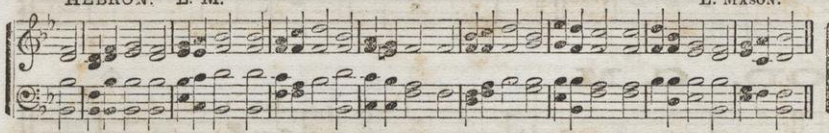
UXBRIDGE. L. M. — L. Mason.



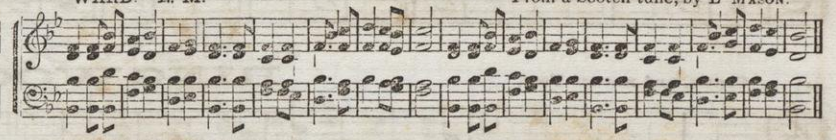
FEDERAL STREET. L. M. — H. K Oliver.



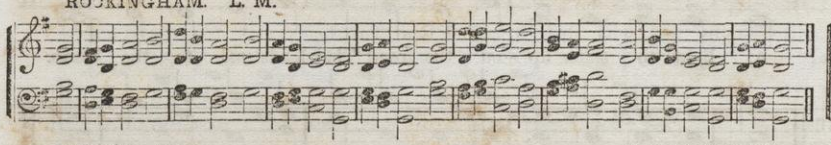
HEBRON. L. M. — L. Mason.



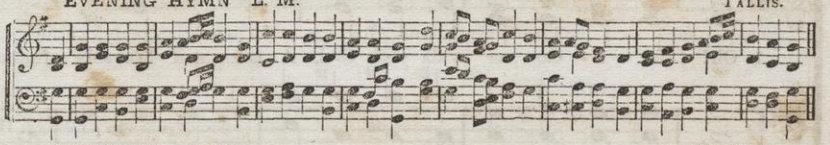
WARD. L. M. — From a Scotch tune, by L Mason.



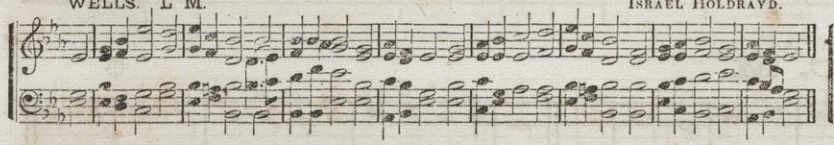
ROCKINGHAM. L. M.



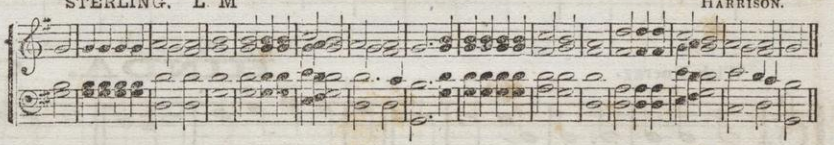
EVENING HYMN L. M. — Tallis.



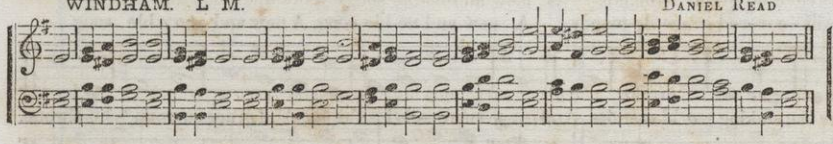
WELLS. L M. — Israel Holdrayd.



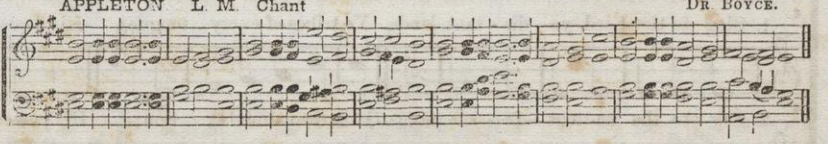
STERLING. L M — Harrison.



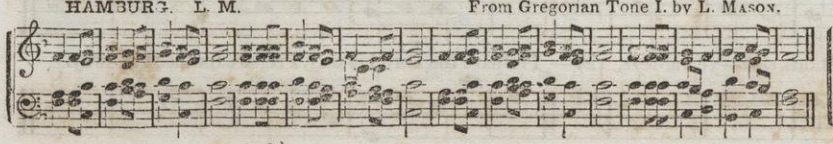
WINDHAM. L M. — Daniel Read



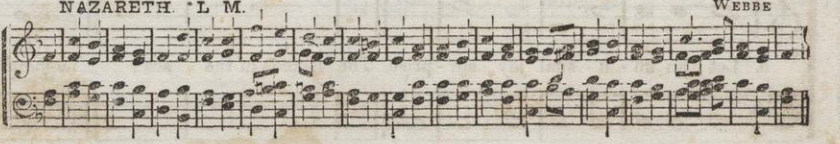
APPLETON L. M. Chant — Dr Boyce.



HAMBURG. L. M. — From Gregorian Tone I. by L. Mason.



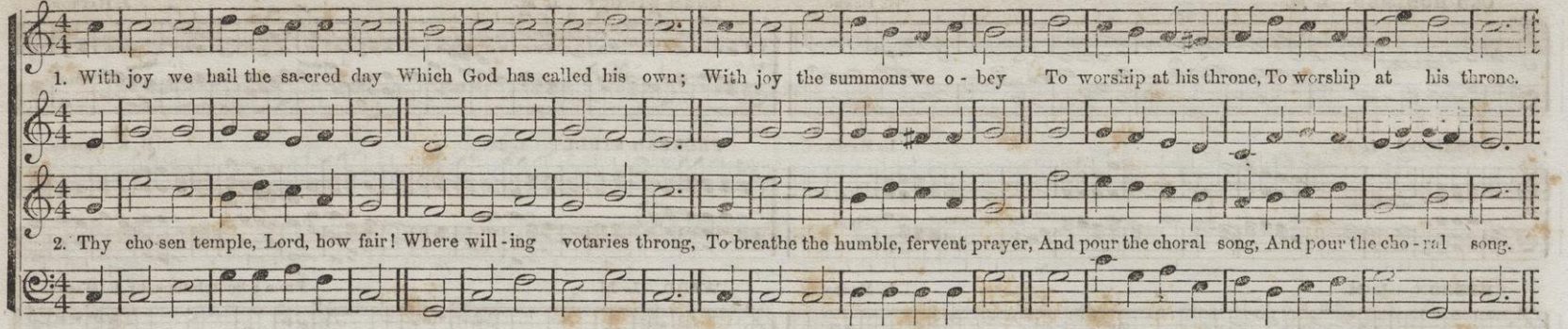
NAZARETH L M. — Webbe



Allegretto.

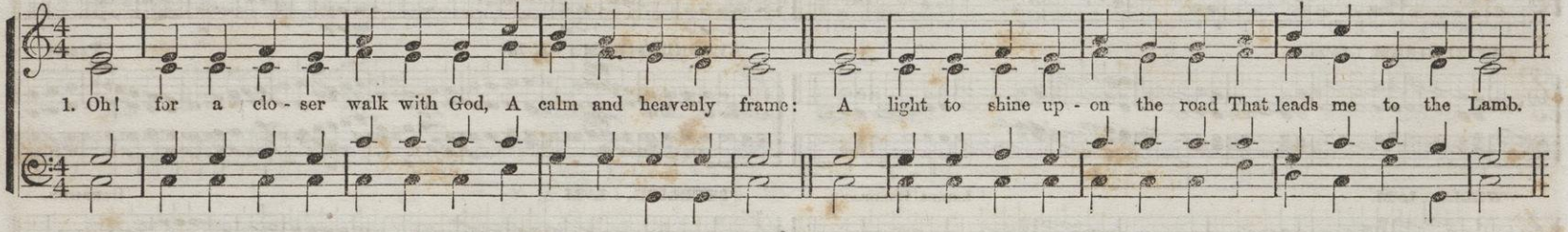
## ALLAN. C. M.

Geo. F. Root.



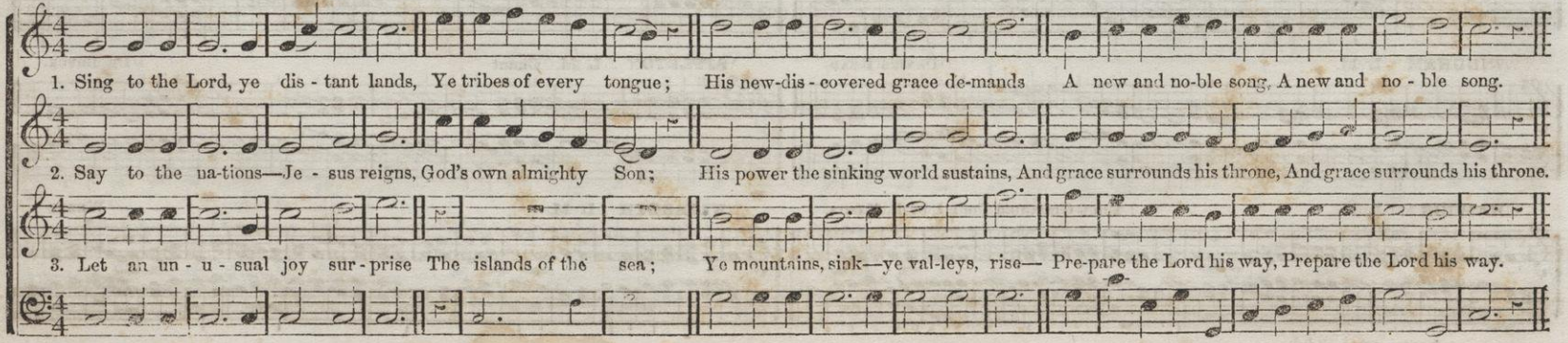

Gently, and not too Fast.

## RINGWOOD. C. M.




With Energy.

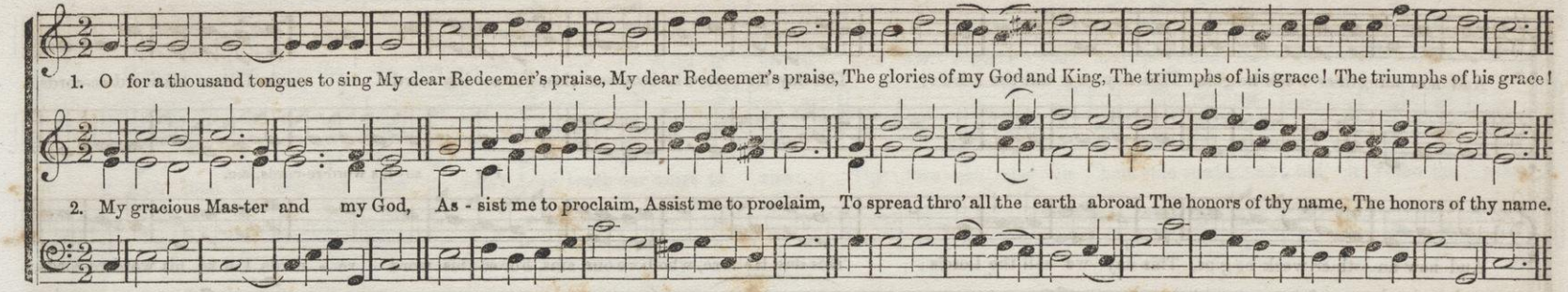
## HINDA. C. M.



Allegretto.

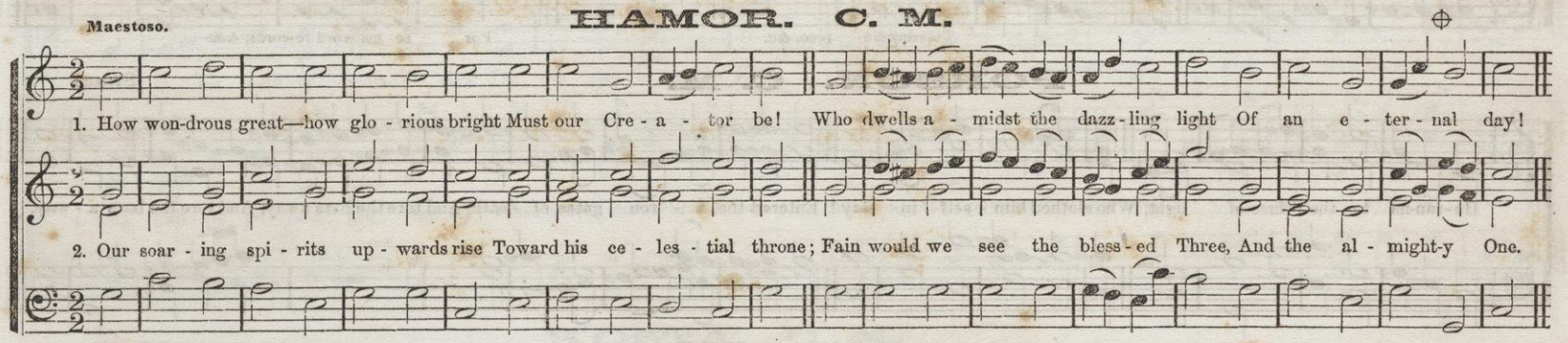
## CORONAL. C. M.

Lowell Mason.



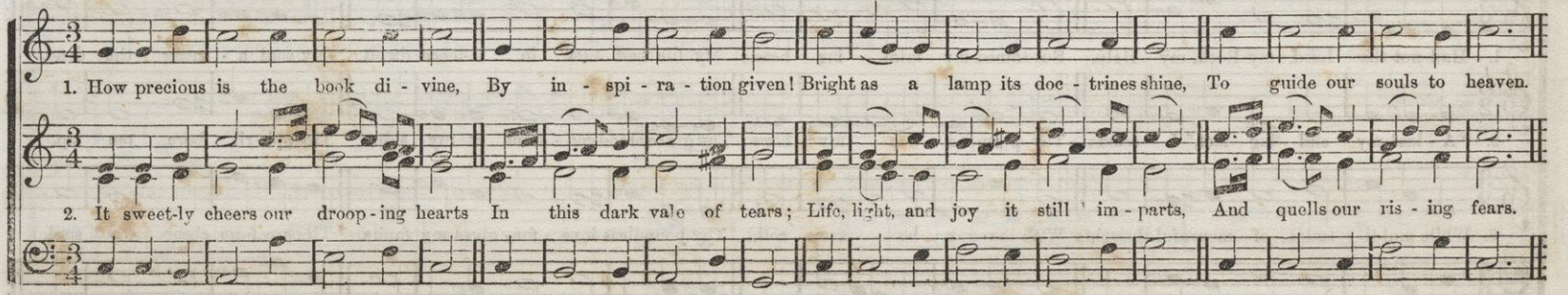

Maestoso.

## HAMOR. C. M.



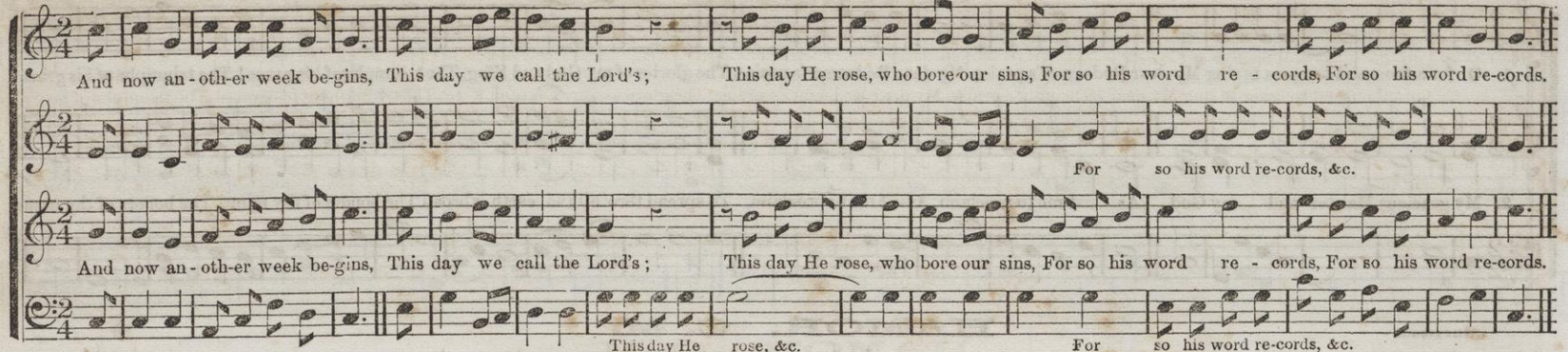

## GALEO. C. M.

James Flint.



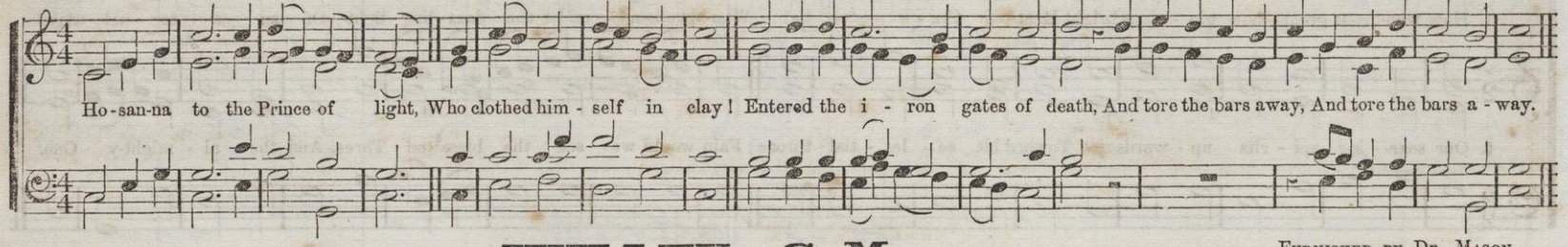
132 Cheerfully.

## AURAL. C. M. (Opening Hymn.)




## PORSON. C. M.

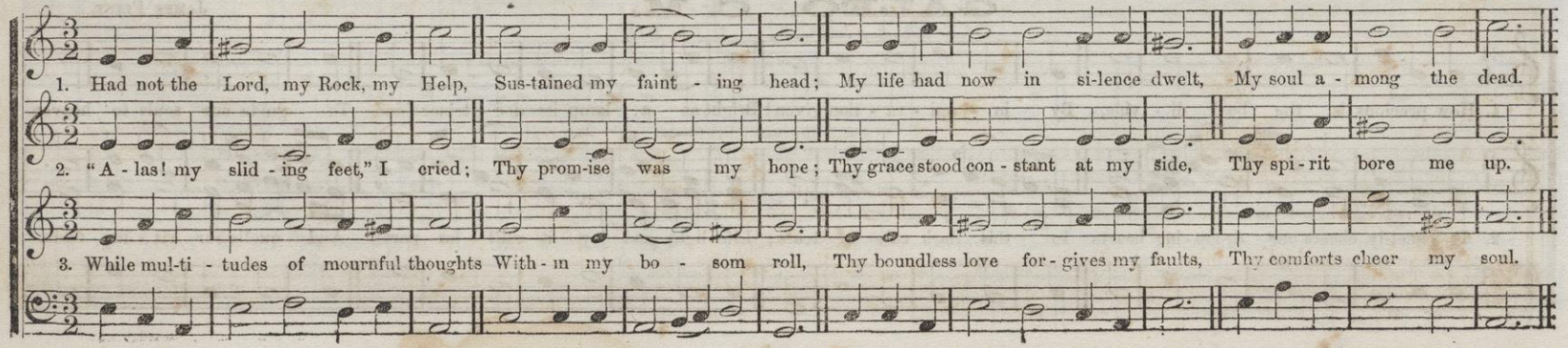
STEARS.




Slowly.

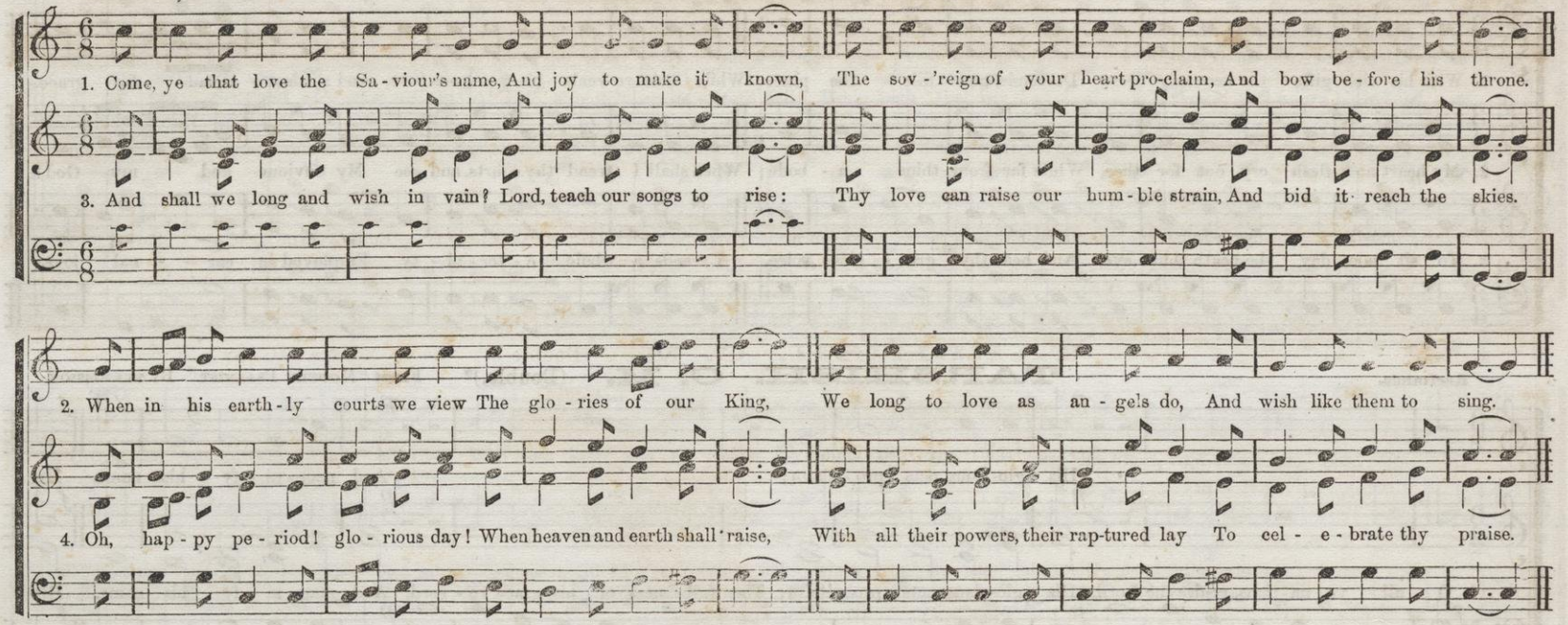
## WILLEY. C. M.

FURNISHED BY DR. MASON.



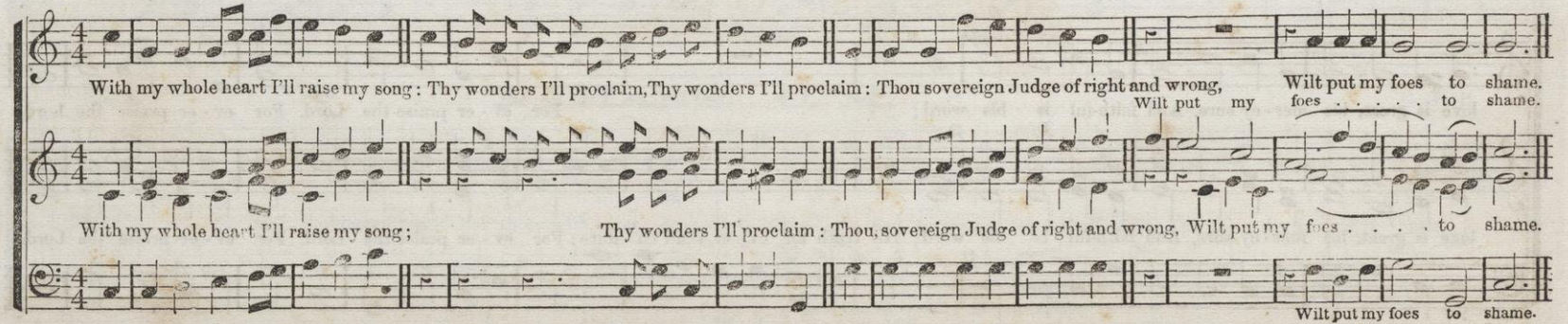
Not too Fast.

## ESTERN. C. M. (Double.)




With Energy.

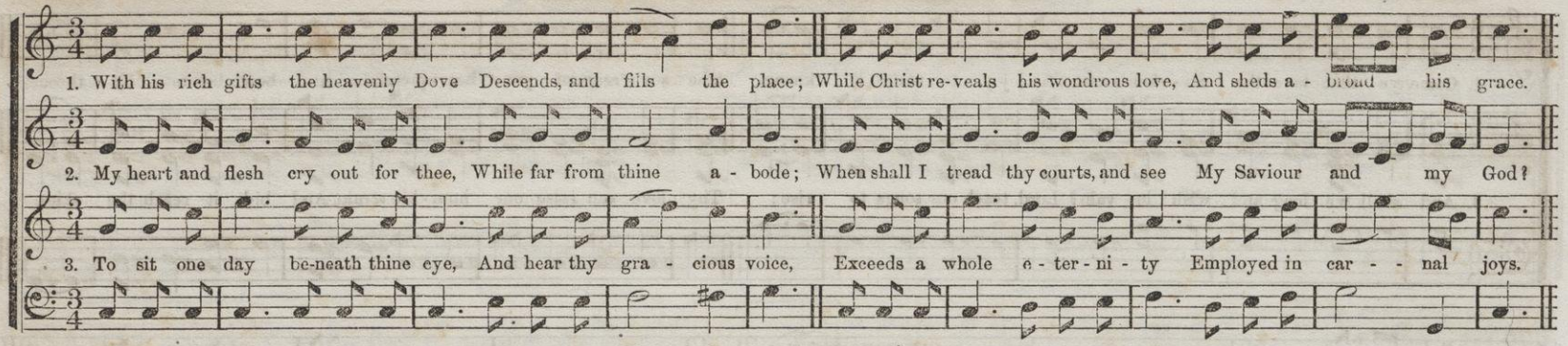
## KOSTA. C. M.



Moderato.

## SOUTHOLD. C. M.

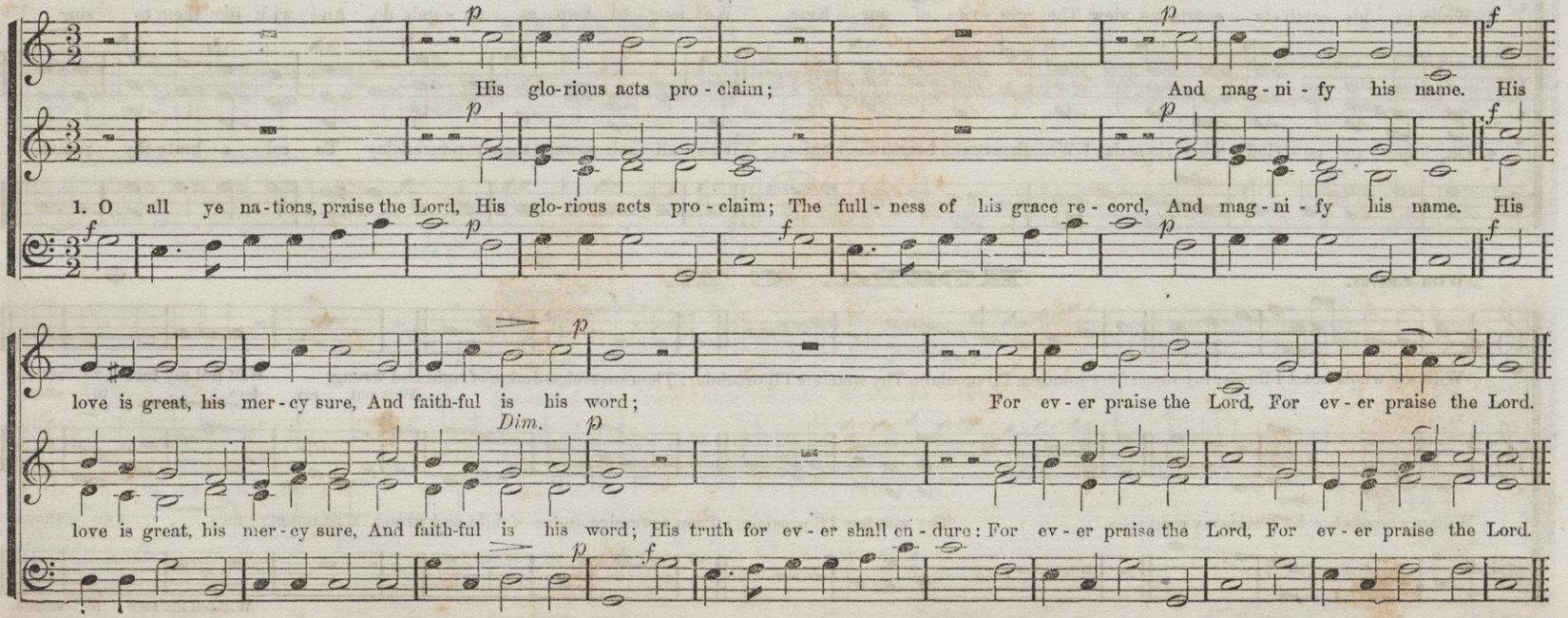
SUBJECT FROM "THE HALLELUJAH."




Recitando.

## TARSHISH. C. M. (Double.)*

FROM "MODERN PSALMIST." BY PERMISSION.




* The single part may be sung by one strong voice, the chorus coming in softly as marked.

Allegro con Brio.

## ZACISH. C. M. (Double.)

From "Modern Psalmist." By permission.

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

5. Let ev - ery kin - dred, ev - ery tribe, On this ter - res - trial ball, To him all ma - jes - ty as - cribe, And crown him Lord of all.

2. Crown him, ye mar - tyrs of our God, Who from his al - tar call; Praise him who shed for you his blood, And crown him Lord of all.

6. Oh! that with yon - der sa - cred throng, We at his feet may fall, And join the ev - er - last - ing song, And crown him Lord of all.

Gently.

## NAHANT. C. M.

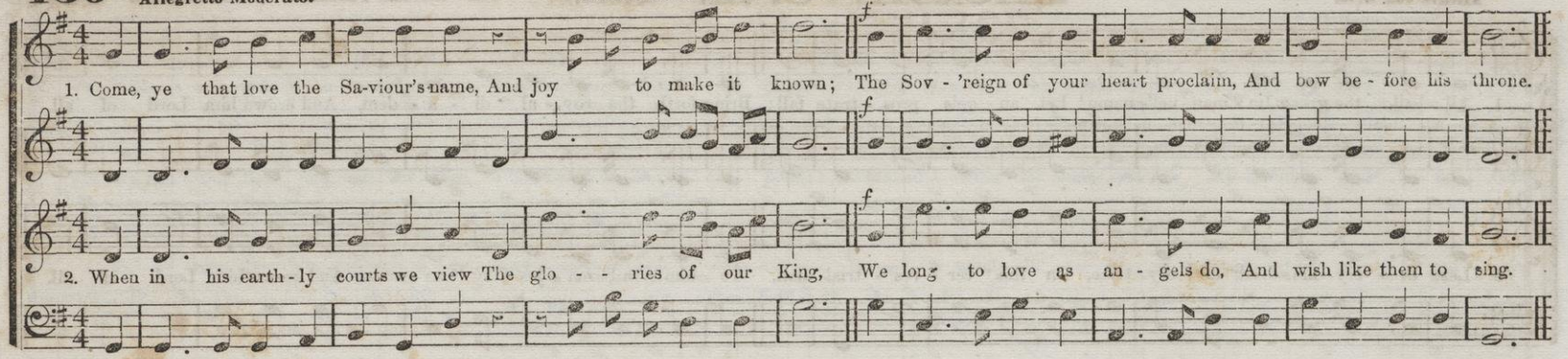
G. F. R.

There is an hour of hal-lowed peace For those with cares oppressed, When sighs and sorrowing tears shall cease, And all be hushed to rest.

Allegretto Moderato.

## ARBA. C. M.

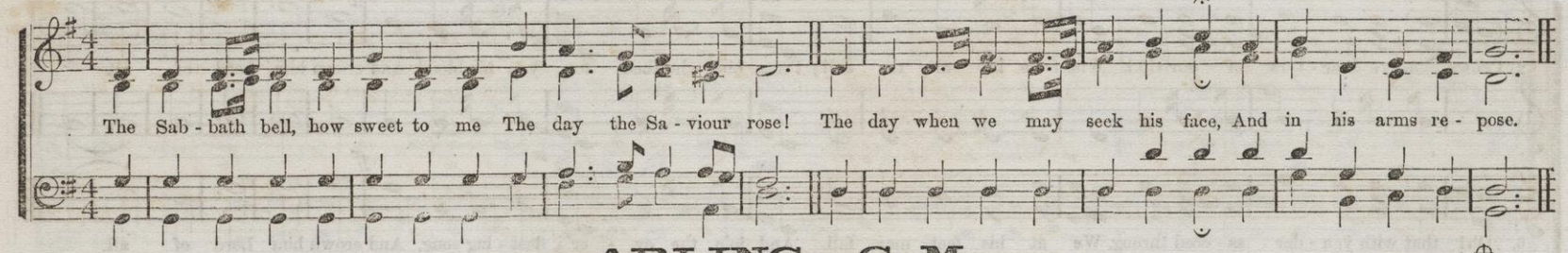
From "Modern Psalmist." By permission.




Rather Slow, and in exact time.

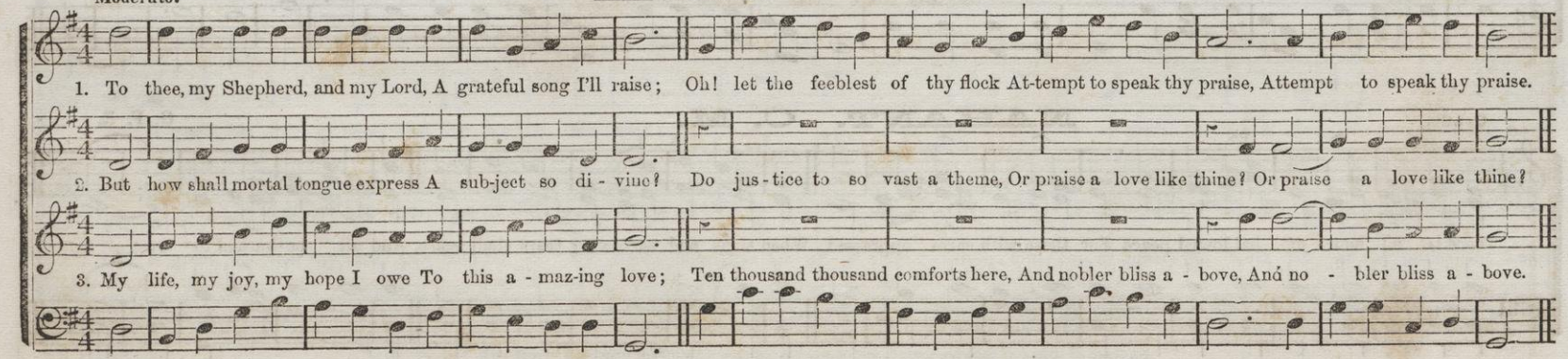
## CYRENE. C. M.

From "The Sabbath School Harp."




Moderato.

## ARLING. C. M.



## BRADRIDGE. C. M.

Moderato.

1. O God, my re - fuge, hear my cries, Be - hold my flow - ing tears; For earth and hell my hurt de - vise, And tri - umph in my fears.

2. O were I like some gen - tle dove, And in - no - cence had wings, I'd fly, and make a long re - move From all these rest - less things.

3. Let me to some wild des - ert go, And find a peace - ful home, Where storms of mal - ice nev - er blow, Temp - ta - tions nev - er come.

## SPARTA. C. M.

From "The Psaltery." By permission.

Allegretto non troppo.

*mf* *Cres.* *f* *Cres.*

The Lord of glo - ry is my light, And my sal - va - - tion too; God is my strength, nor will I fear What all my foes can do.

## BOONE. C. M.

Recitando.

1. Thou blest Re - deemer, dy - ing Lamb! We love to hear of thee; No mu - sic like thy charm - ing name, Nor half so dear can be.

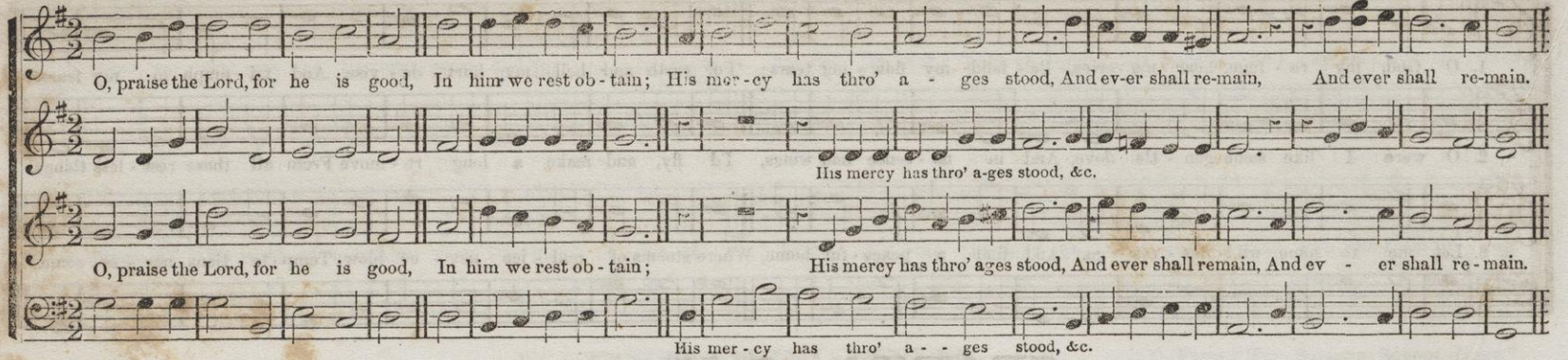
2. Oh may we ev - er hear thy voice! In mer - cy to us speak! In thee, O Lord, let us re - joice, And thy sal - va - tion seek.

3. Je - sus shall ev - er be our theme, While in this world we stay; We'll sing of Je - sus' love - ly name, When all things else de - cay.

138 Joyfully.

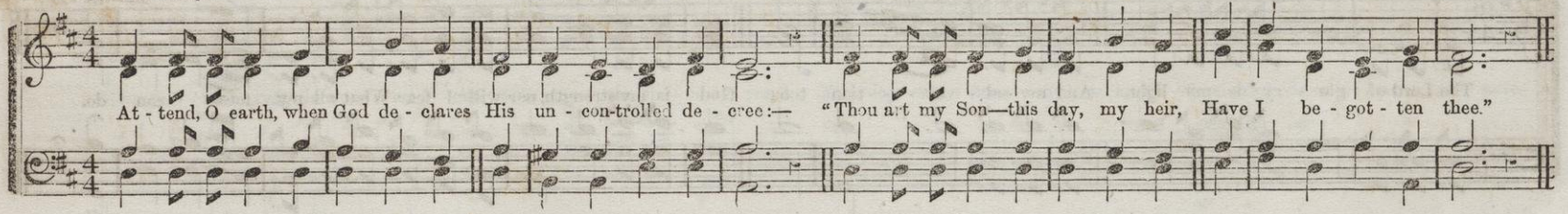
## SUMTER. C. M.

Lowell Mason.




Reverentially.

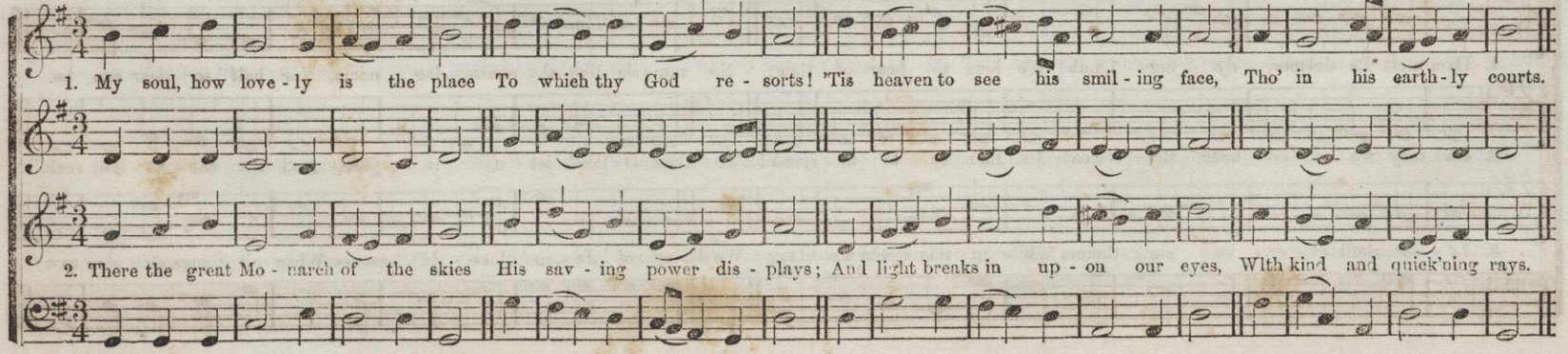
## HAFED. C. M.




Andante.

## SABBATH MORN. C. M.

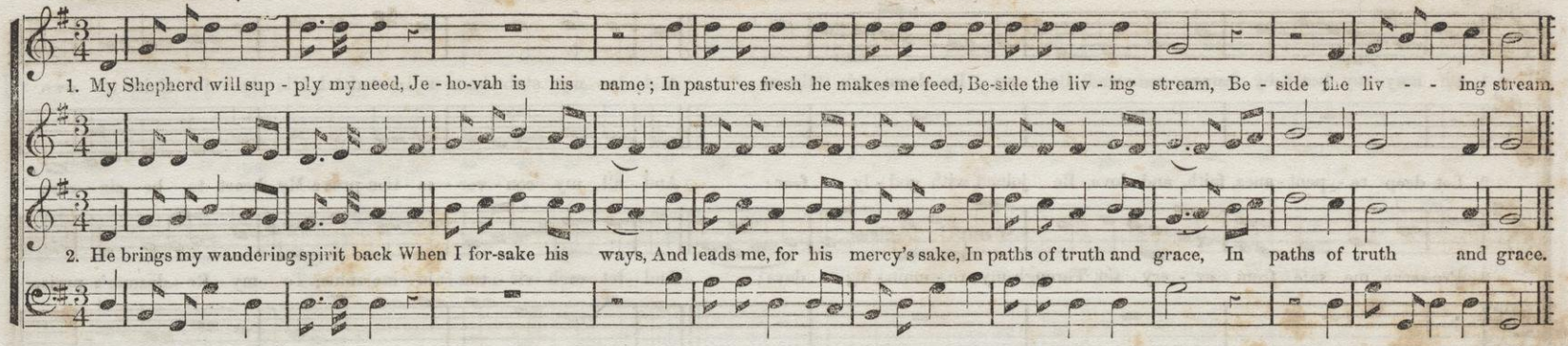
G. F. R.



Andantino Dolce.

## PONTUL. C. M.

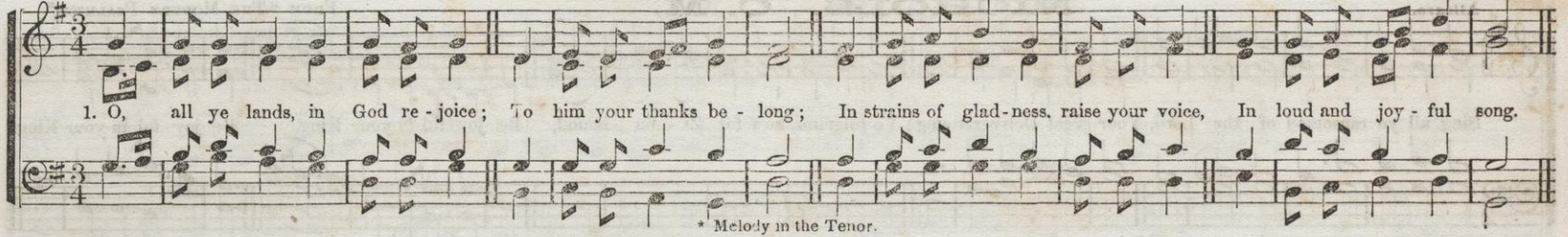
From "Modern Psalmist." By permission.




In Choral Style.

## STOCKTON. C. M.*

From "The Psaltery"

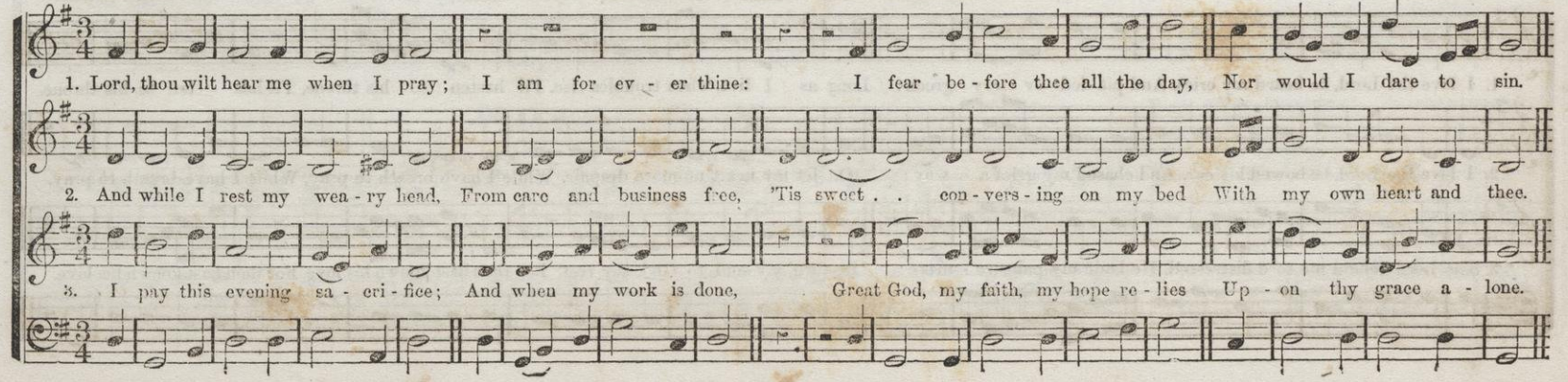



* Melody in the Tenor.

Andantino.

## AGATHA. C. M.

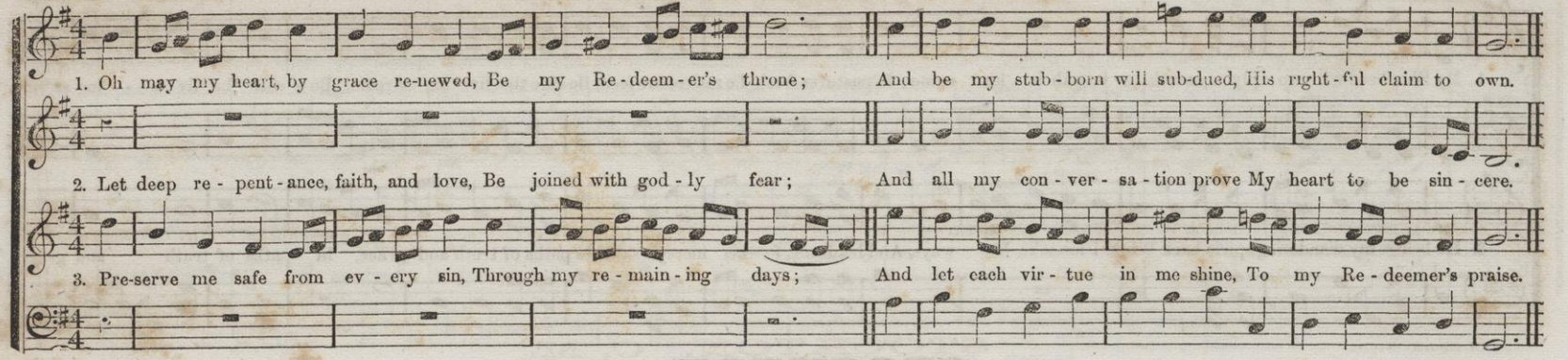
Greatorex.



140 Moderato.

## BOCKENHEIM. C. M.

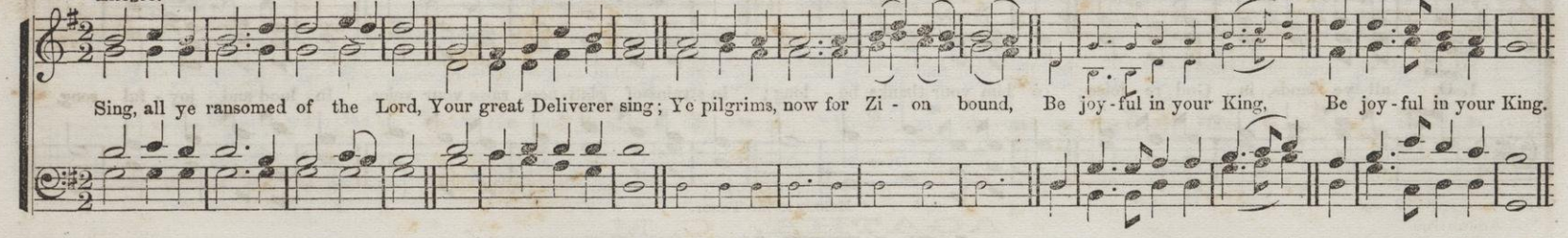
L. P. Homer, Prof. of music in Harvard University.




Allegro.

## NICHOLS. C. M.

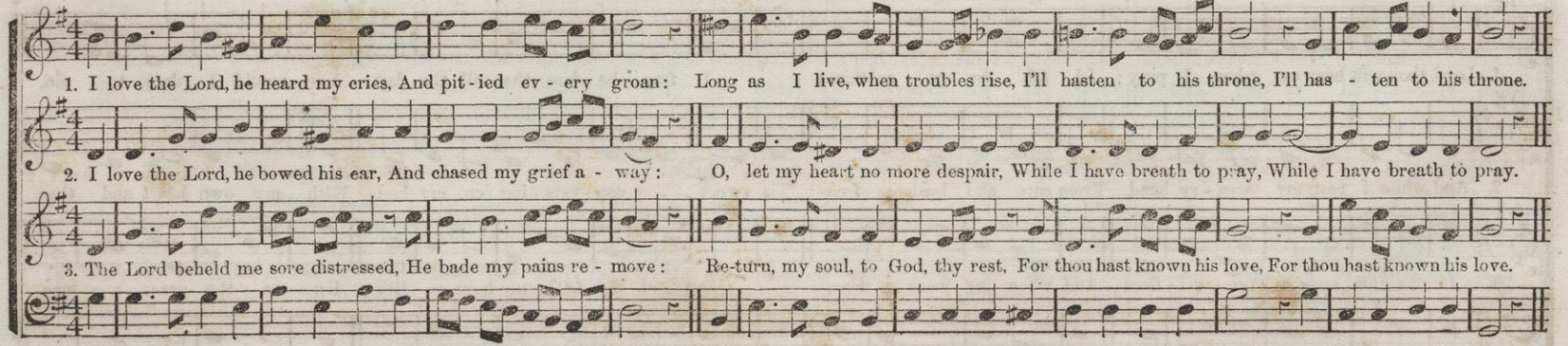
From "The Modern Psalmist."




Moderato.

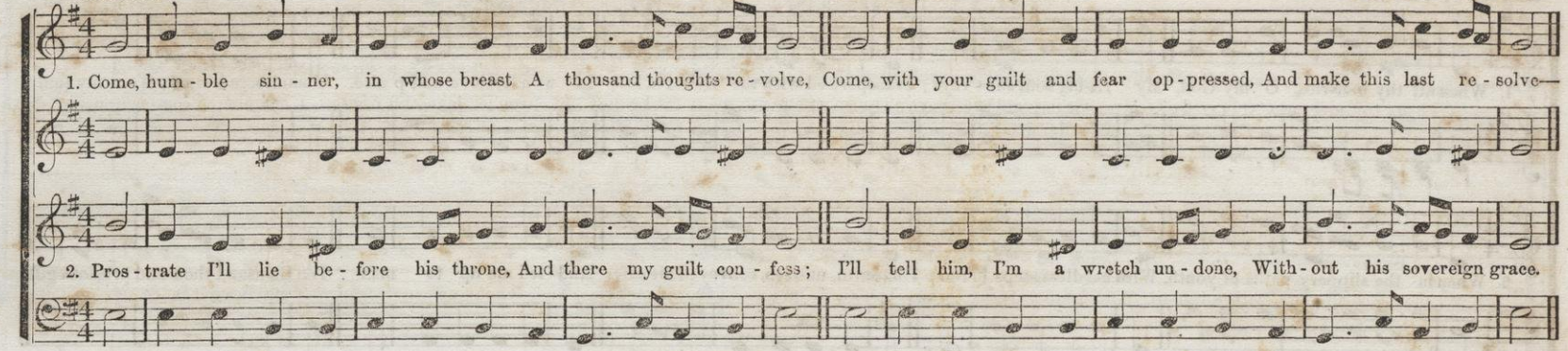
## UNION. C. M.

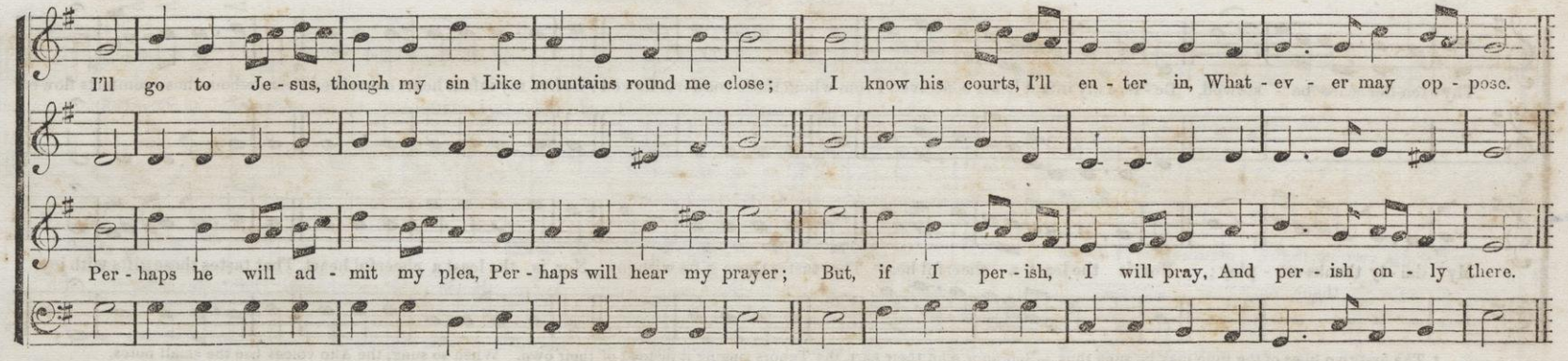
From Rink. Furnished by Dr. Mason.



## SALVATION. C. M. (Double.)

Moderato.

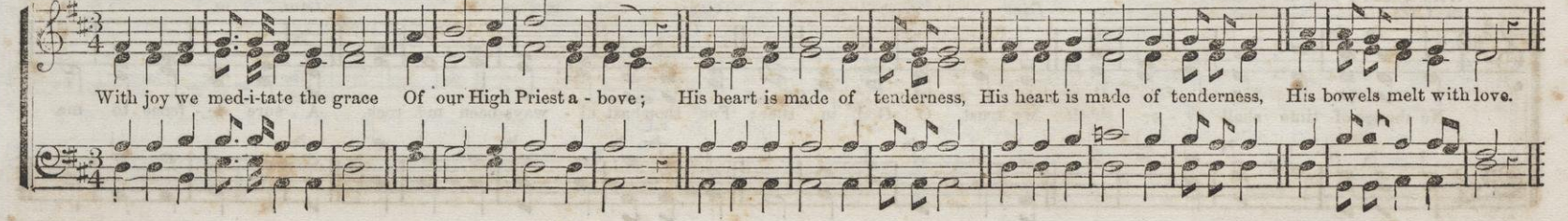


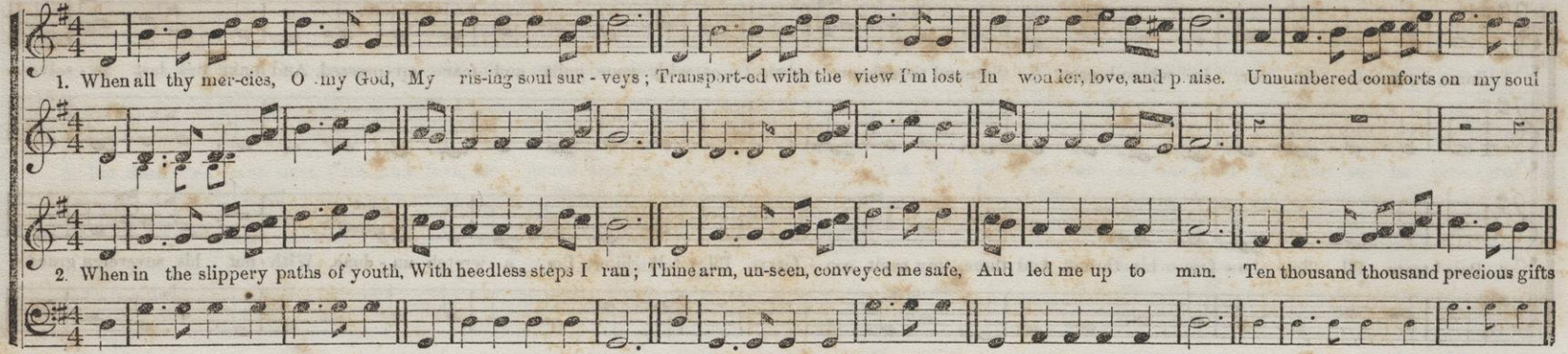

## RIGA. C. M.

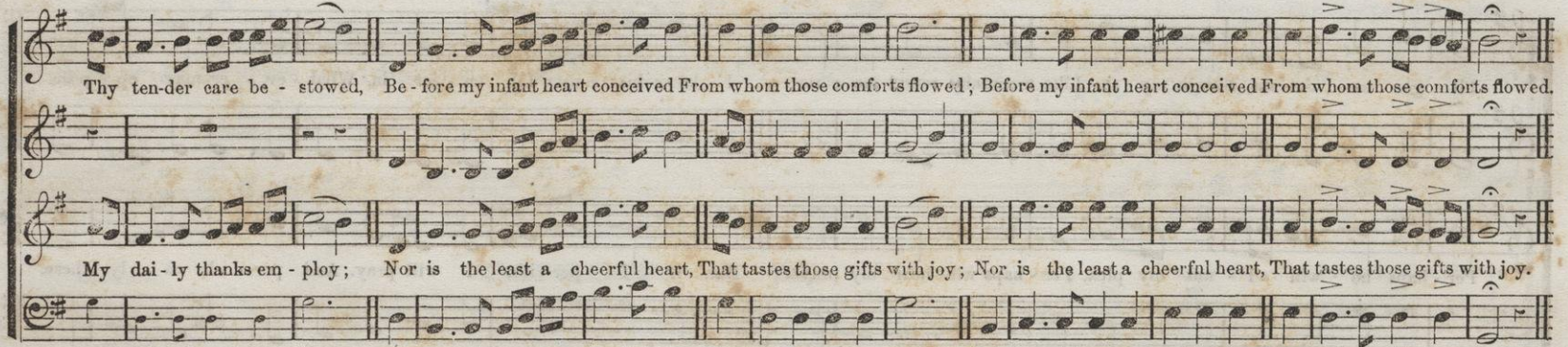
With deep and tender feeling.

FROM "THE PSALTERY." BY PERMISSION.



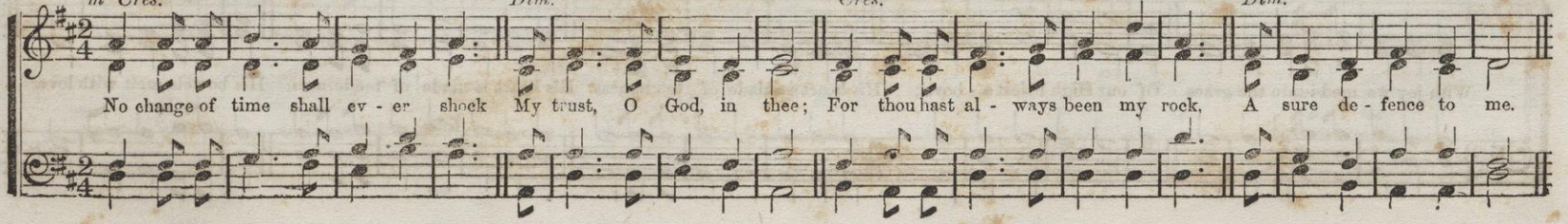
142 Moderato. **BOYNTON. C. M.** (Double.)* J. E. Gould.



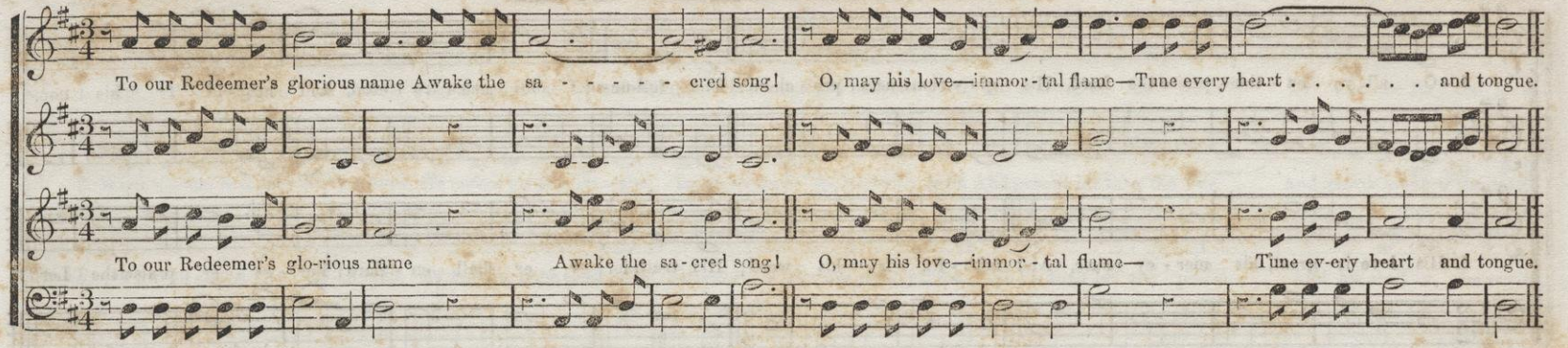

* The first two lines of the tune may be sung thus:—Sopranos omit their part, the Tenors singing it instead of their own. When so sung, the Alto voices use the small notes.

With Dignity and Solemnity. **PALESTRINA. C. M.** Arranged from Palestrina. 1560.



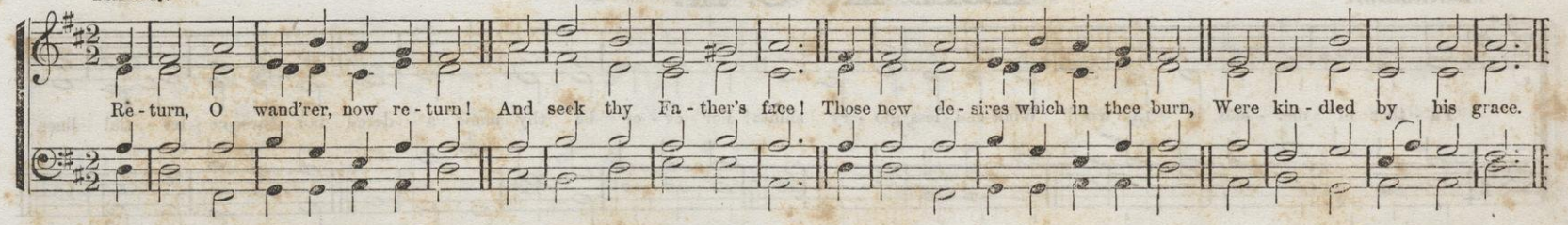
Cheerfully.

## CORNELIUS. C. M.




Tenderly.

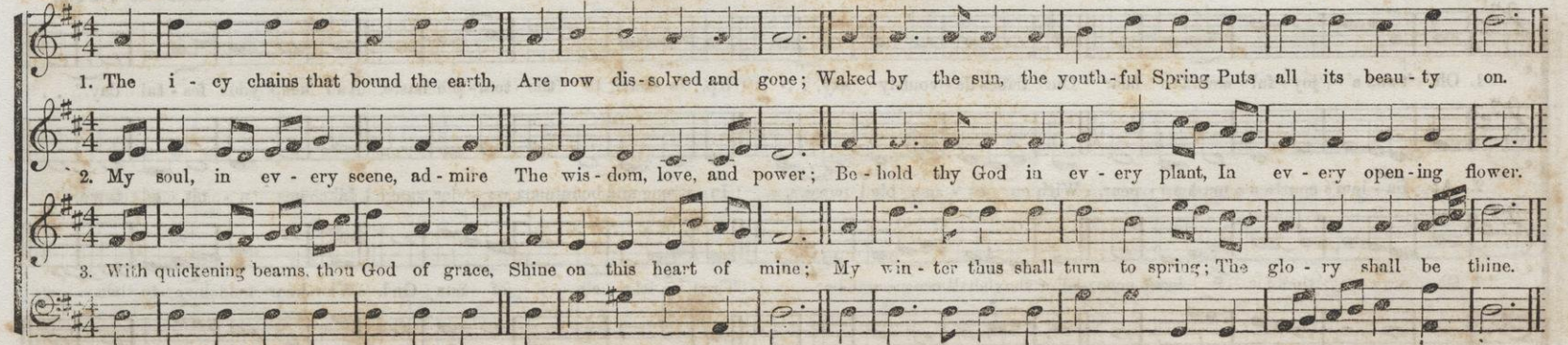
## HOME. C. M.




Slow.

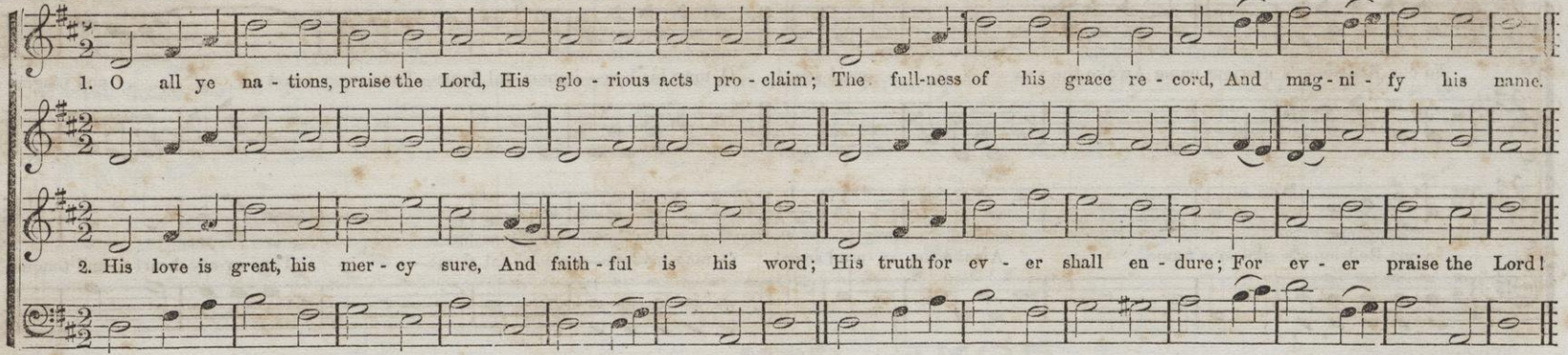
## SPRING. C. M.

J. C. F. Schneider. Furnished by Dr. Mason.



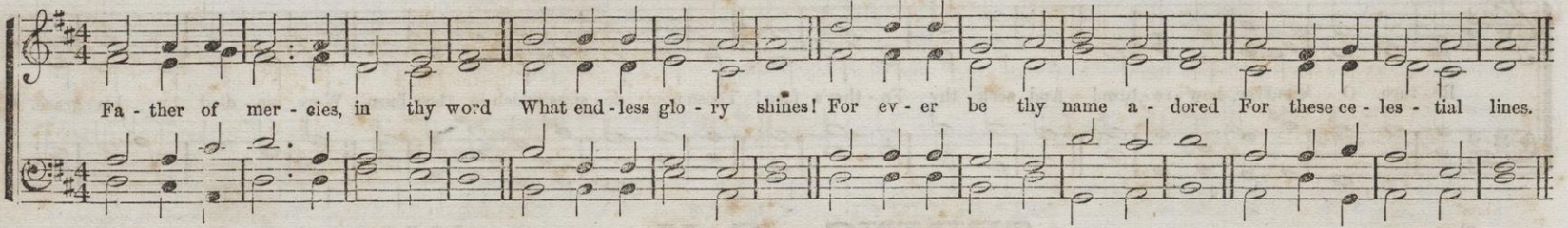
## RIVERHEAD. C. M.

R.




## ASAPH. C. M.

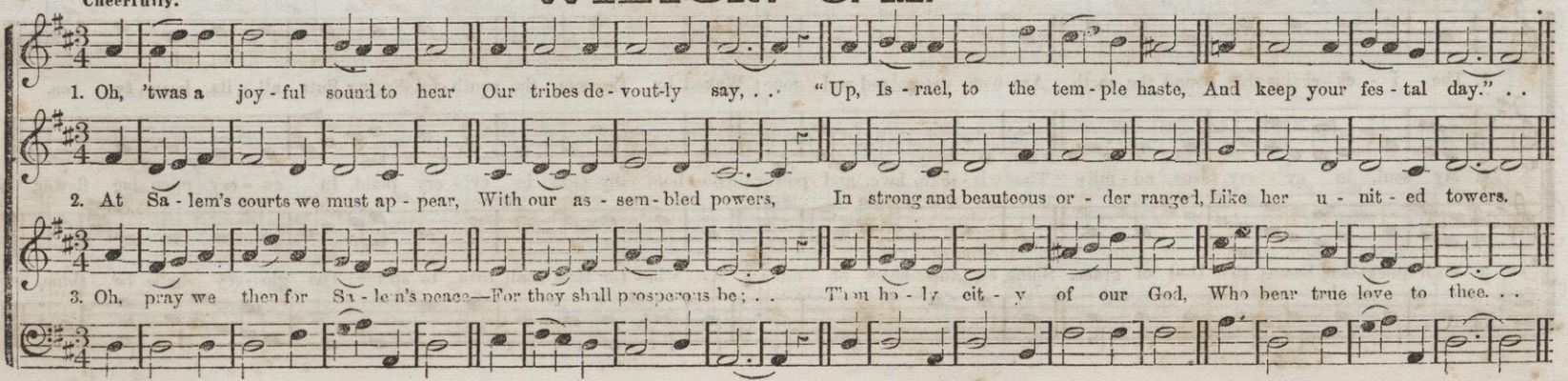
Reverentially.




## WILTON. C. M.

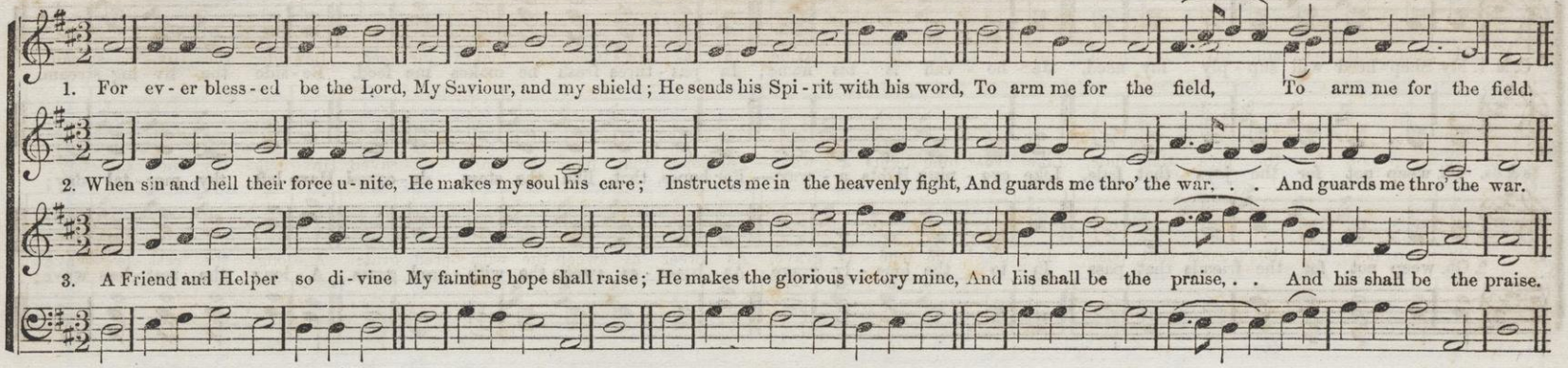
E. C. C. Nor. Mus. Ins. Classes of 1854-5.

Cheerfully.



## LOTHIAN. C. M.

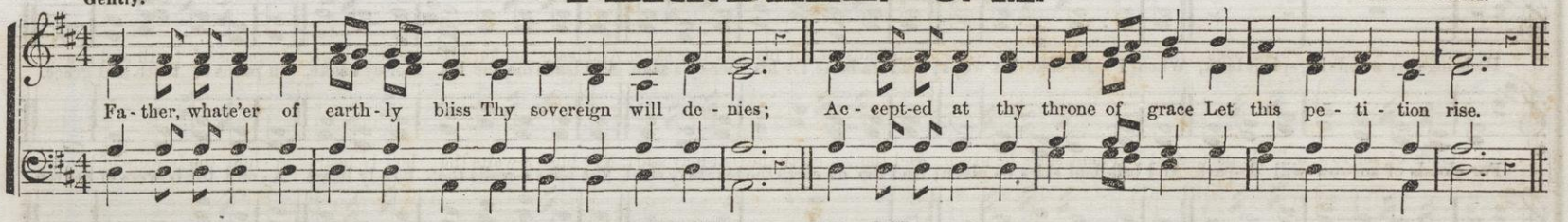
J. G. Adams. Furnished by Dr. Mason.




## FERNDALE. C. M.

Gently.

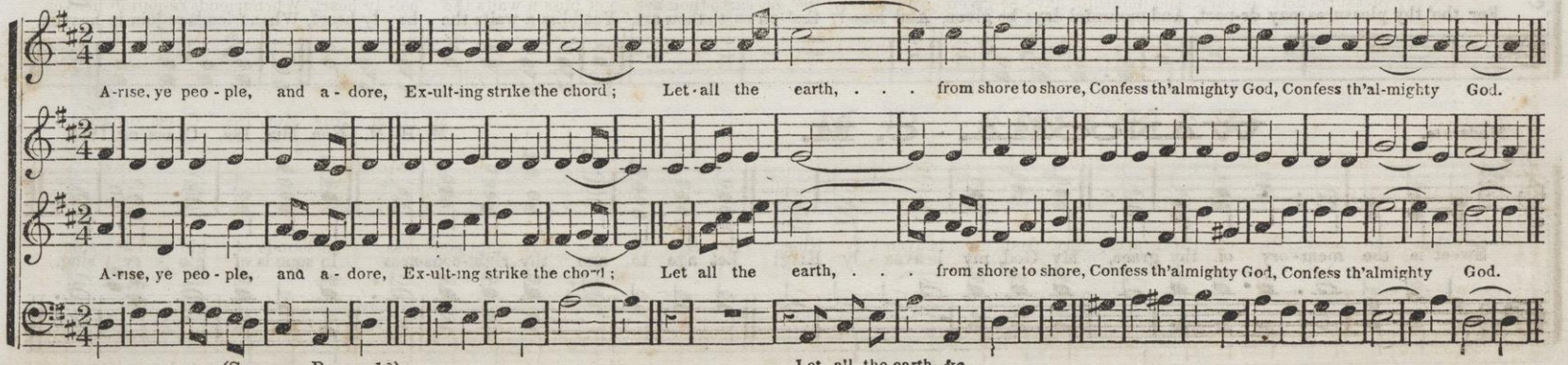
From Mozart.




## CARMI. C. M.

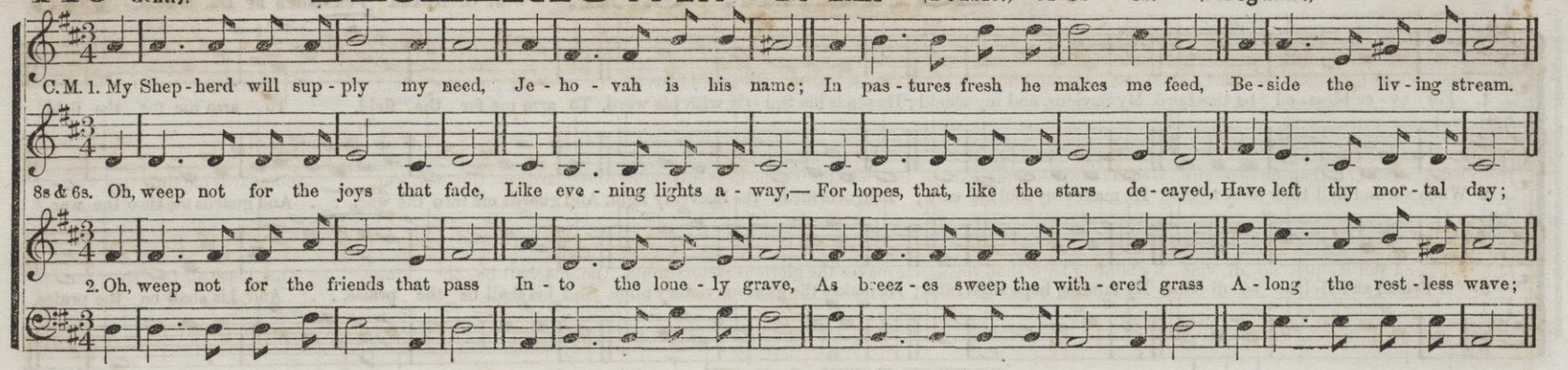
Con Energia.

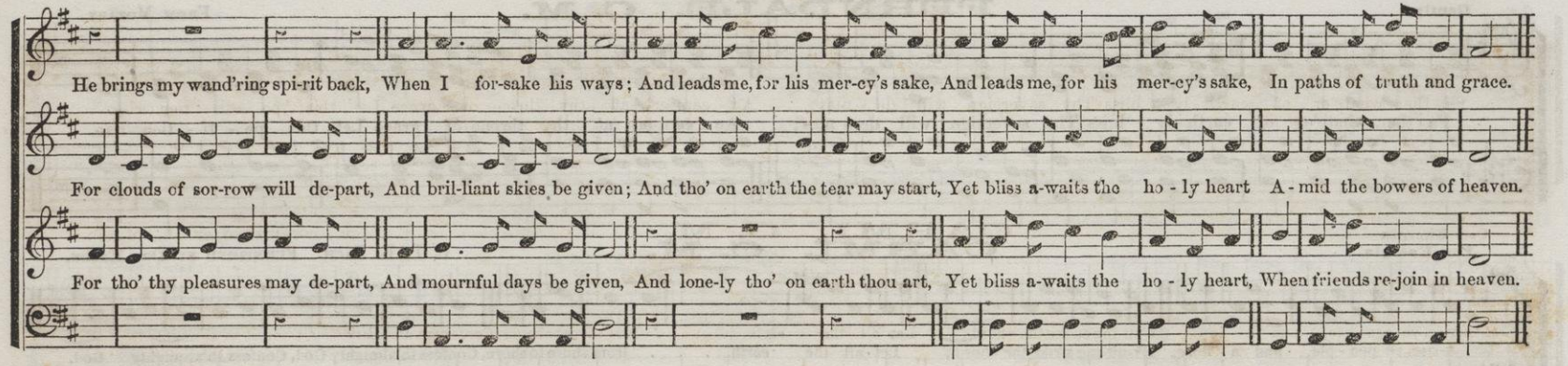
C. P. E. Bach. Furnished by Dr. Mason.




Let all the earth, &c.

## 146 Gently. DECKERTOWN. C. M. (Double.) Or 8s & 6s. (Irregular.)

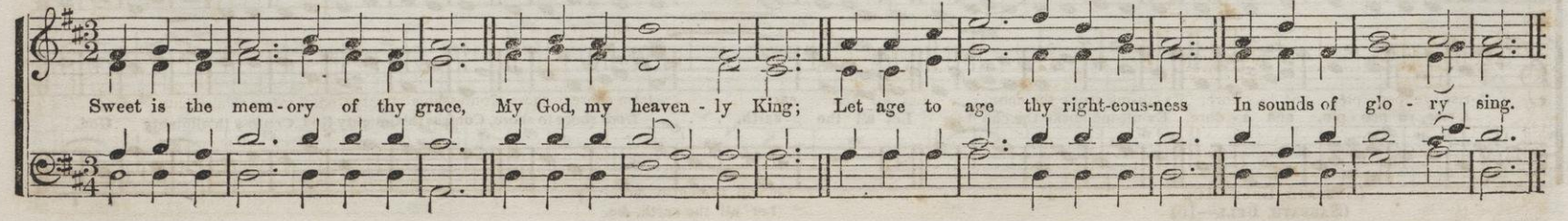



Moderato.

## WANCOMA. C. M.

M. H. M. Nor. Mus. Ins. Class of 1855.



Con Spirito.

## PRAISE. C. M.

1. Lift up to God the voice of praise, Whose breath our souls in - spired; Loud and more loud the an - thems raise, With grate - ful ar - dor fired!

2. Lift up to God the voice of praise, Whose good - ness, pass - ing thought, Loads ev - ery mo - ment, as it flies, With ben - e - fits un - sought.

3. Lift up to God the voice of praise, From whom sal - va - tion flows, Who sent his Son our souls to save From ev - er - last - ing woes.

Moderato.

## AUBURN. C. M.

Spi - rit of peace! ce - les - tial Dove! How ex - cel - lent thy praise! No rich - er gift than Christian love Thy gra-cious power dis - plays.

Moderato.

## BERAL. C. M.

R.

1. How pre - cious is the book di - vine, By in - spi - ra - tion given! Bright as a lamp its doc-trines shine, To lead our souls to heaven.

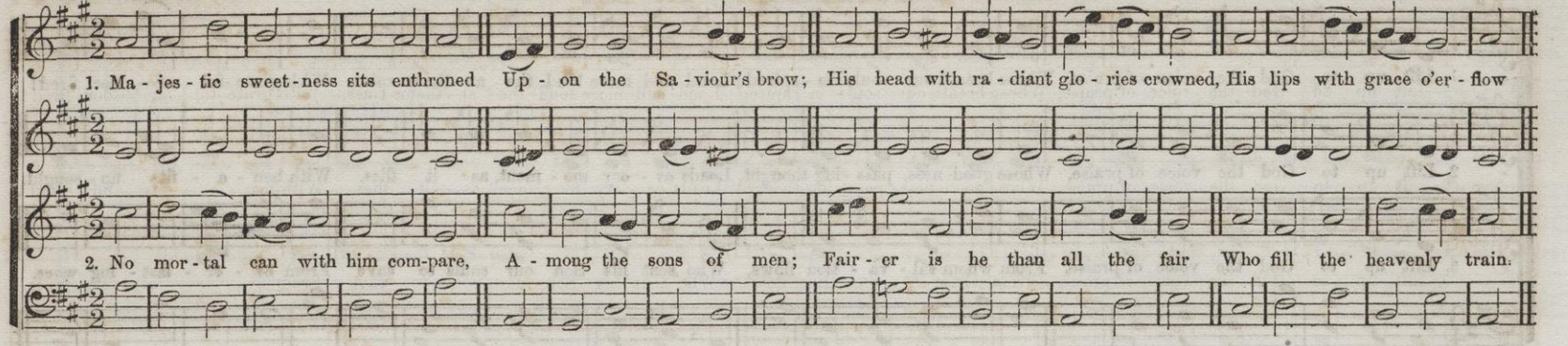
2. O'er all the strait and nar - row way Its ra - diant beams are cast; A light whose nev - er wea-ry ray Grows bright-est at the last.

3. It sweet-ly cheers our faint - ing hearts In this dark vale of tears; Life, light, and com-fort it im - parts, And calms our anx - ious fears.

148 Moderate.

## ST. ALBANS. C. M.

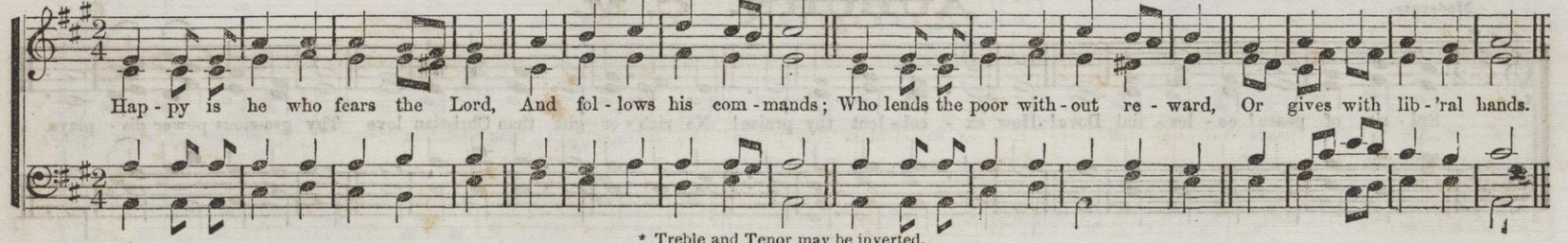
WM. H. WALKER.




Larghetto.

## BOWDOIN SQUARE. C. M.*

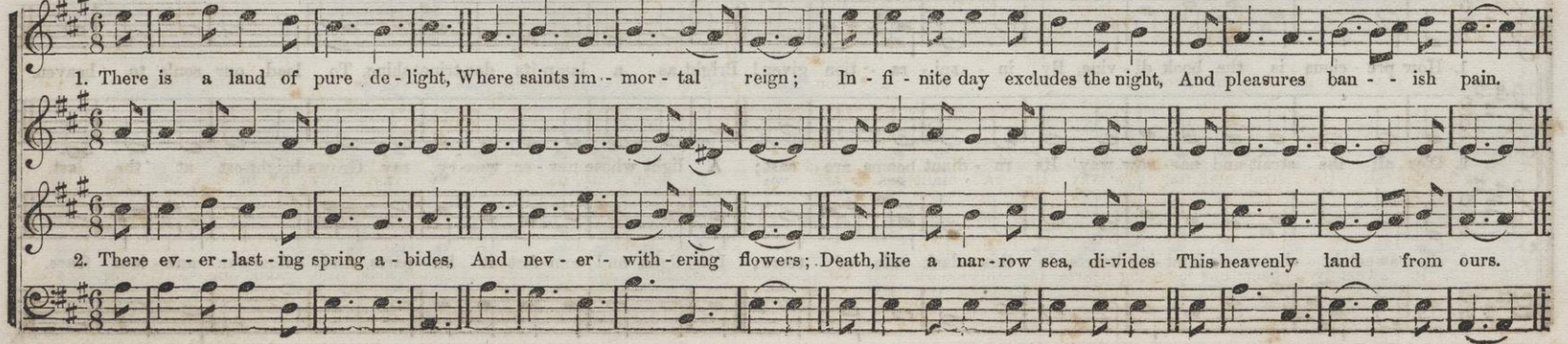
ARRANGED FROM VOGLER, BY SUMNER HILL.




* Treble and Tenor may be inverted.

Not too Slow.

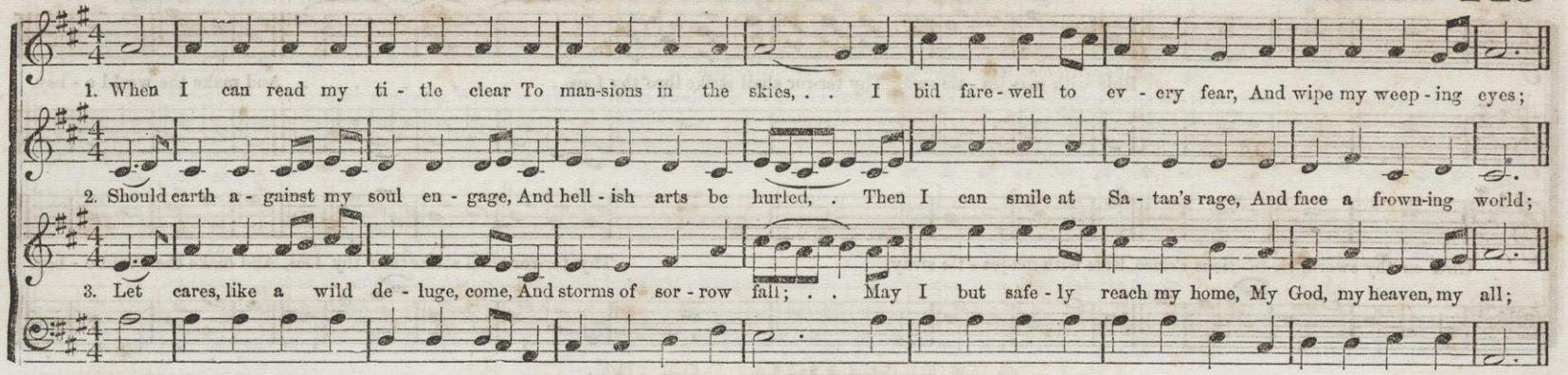
## MIDLAND. C. M.

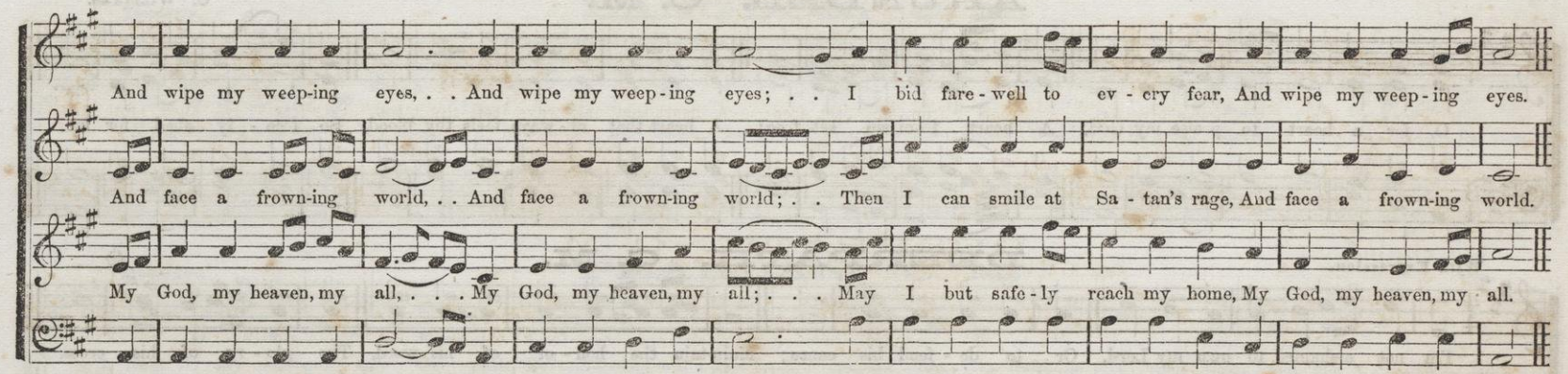


Moderato.

## MOUNT PISGAH. C. M.

FAMILIAR MELODY.

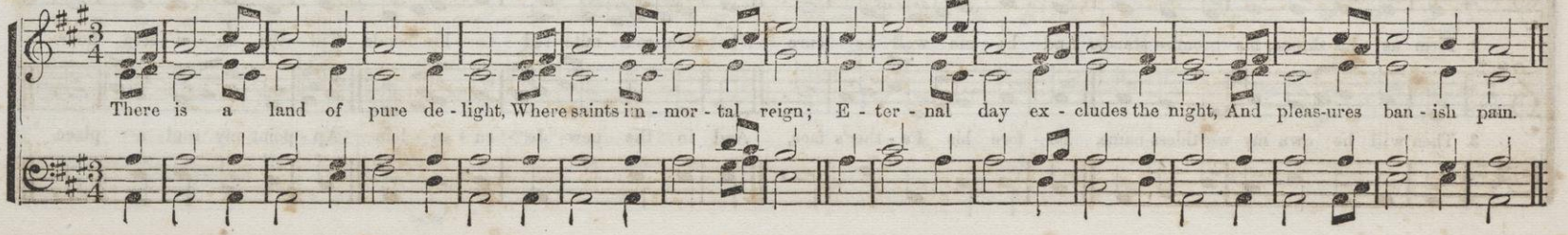



Moderato.

## HARMONY GROVE. C. M.

SOUTHERN MELODY.



**150** With Energy.

## ORIENT. C. M.

Ride with ma - jes - tic sway, Thy ter-ror shall strike thro' thy foes, . . . . . And make the world o - bey.

Gird on thy sword, vic-to - rious Prince, Ride with ma-jes - tic sway, Thy ter-ror shall strike thro' thy foes, And make the world o - bey.

## ARUNDEL. C. M.

C. Williams.

O, for a heart to praise my God, A heart from sin set free; A heart that al - ways feels thy blood, So free - ly shed for me.

With Expression.

## DEERPATH. C. M.

1. 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.

2. Firm as his throne, his promise stands, And he can well se - cure What I've com - mit - ted to his hands, Till the de - ci - sive hour.

3. Then will he own my worthless name, Be - fore his Fa - ther's face, And in the new Je - ru - sa - lem Ap - point my soul a place.

Andante. Slow, and in exact time.

## ASHNAH. C. M.

From Cherubini.

1. Oh, hap-py they who know the Lord, With whom he deigns to dwell; He feeds and cheers them by his word, His arm supports them well, His arm supports them well.

2. His presence cheers us in our cares, And makes our burdens light; His gracious word dis - pels our fears, And gilds the gloom of night, And gilds the gloom of night.

Tenderly.

## LANGDON. C. M.

My Shepherd will sup-ply my need, Je - ho-vah is his name; In pastures fresh he makes me feed Beside the liv - ing stream, Be - side the liv - ing stre

Moderato.

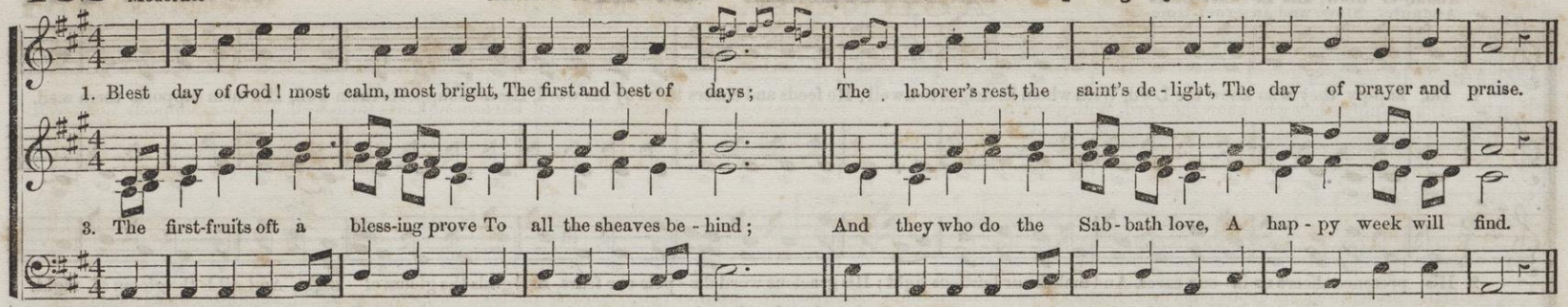
## PEARLAN. C. M.

1. Rise, O my soul—pur - sue the path By an - cient wor - thies trod; As - pir - ing, view those ho - ly men, Who, lived and walked with God.

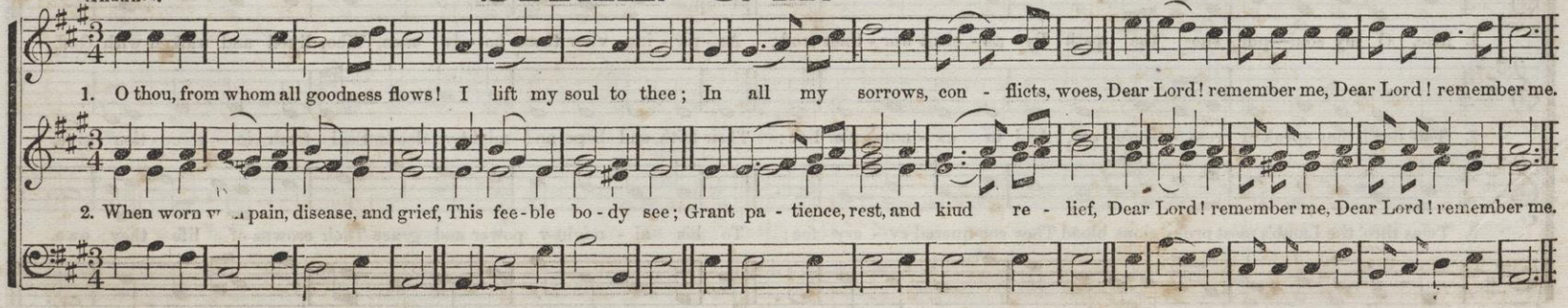
2. Tho' dead, they speak in rea - son's ear, And in ex - am - ple live; Their faith, and hope, and might-y deeds, Still fresh in - struc - tion give,

3. 'Twas thro' the Lamb's most pre - cious blood They con-quered ev - ery foe; To his al - might-y power and grace Their crowns of life they owe.

**152** Moderato. **LAUREL. C. M.** (Double.) (Opening Hymn.)




Andante. **SYRIA. C. M.** From "The Hallelujah."



## GROTON. C. M. (Double, or 6 lines)

Gently. FINE. D. C. ARRANGED.

1. While thee I seek, pro - tect - ing Power, Be my vain wish - es stilled;
And may this con - se - cra - ted hour With bet - ter hopes be filled.
2. Thy love the power of thought bestowed, To thee my thoughts would soar;
*D. C.* Thy mer - cy o'er my life has flowed—That mer - cy I a - dore.

## HEBER. C. M.

GEO. KINGSLEY.

The Sa - viour calls! let ev - ery ear At - tend the heaven - ly sound; Ye doubting souls, dis - miss your fear; Hope smiles re - viv - ing round.

## OREB. C. M.

Moderato. GREATOREX.

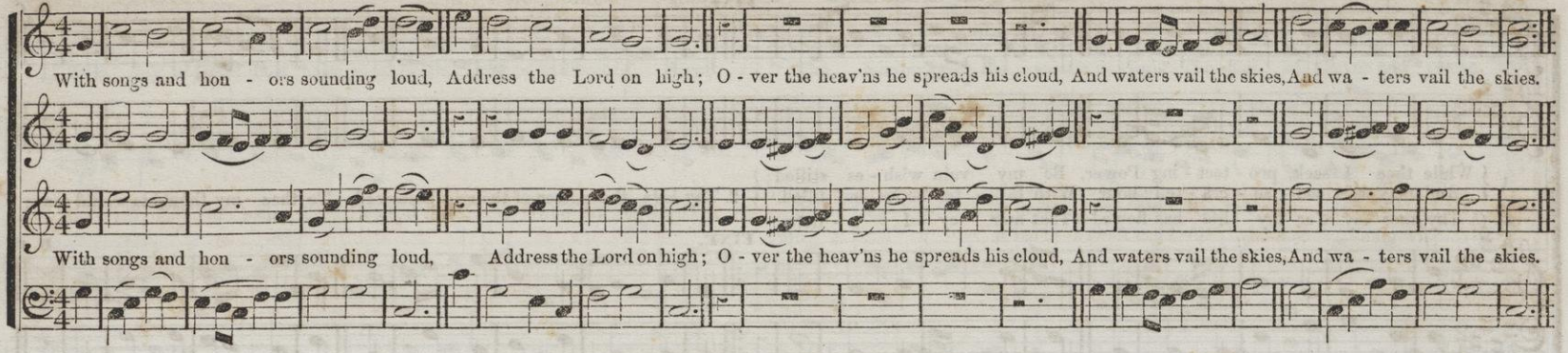
The mer - cies of my God and King My tongue shall still pur - sue; Oh! hap - py they, who, while they sing Those mer -cies, share them, too.

The mer - cies of my God and King My tongue shall still pur - sue; Oh! hap - py they, who, while they sing Those mer -cies, share them, too.

Allegro assai.

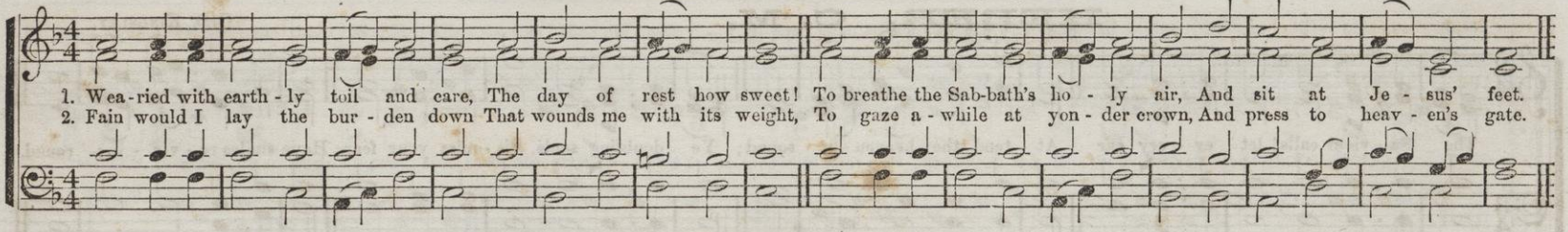
## SILVER SPRING. C. M.

CH. ZEUNER.




Gently.

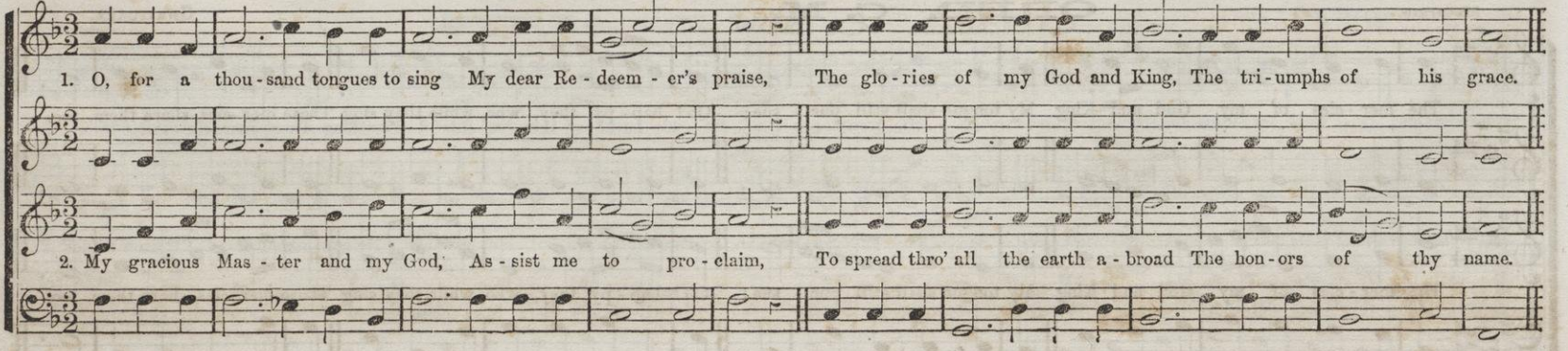
## MERLE. C. M. (Opening Hymn.)




Con Spirito.

## TERLIAN. C. M.

LOWELL MASON.



## FARMDALE. C. M.

Cantabile.

1. Be - hold, the moun - tain of the Lord In lat - ter days shall rise A - bove the moun - tains and the hills, And draw the

2. To this, the joy - ful na - tions round, All tribes and tongues shall flow; "Up to the hill of God," they say, "And to his

3. The beam that shines on Zi - on's hill Shall light - en ev - ery land: The King, who reigns in Zi - on's towers, Shall all the

## LOCKLEY. C. M.

R. D. B. Nor. Mus. Ins. Class of 1855.

Moderato.

1. Why is my heart so far from thee, My God, my chief de - light? Why are my tho'ts no more by day With thee, no more by night?

2. When my for - get - ful soul re - news The sa - vor of thy grace, My heart presumes, I can not lose The rel - ish all my days.

3. But ere one fleet-ing hour is past, The flatt'ring world em-ploys Some sen-sual bait to seize my taste, And to pol- lute my joys.

wond - d'ring eyes.

house we'll go."

world com-mand.

## MAREA. C. M.

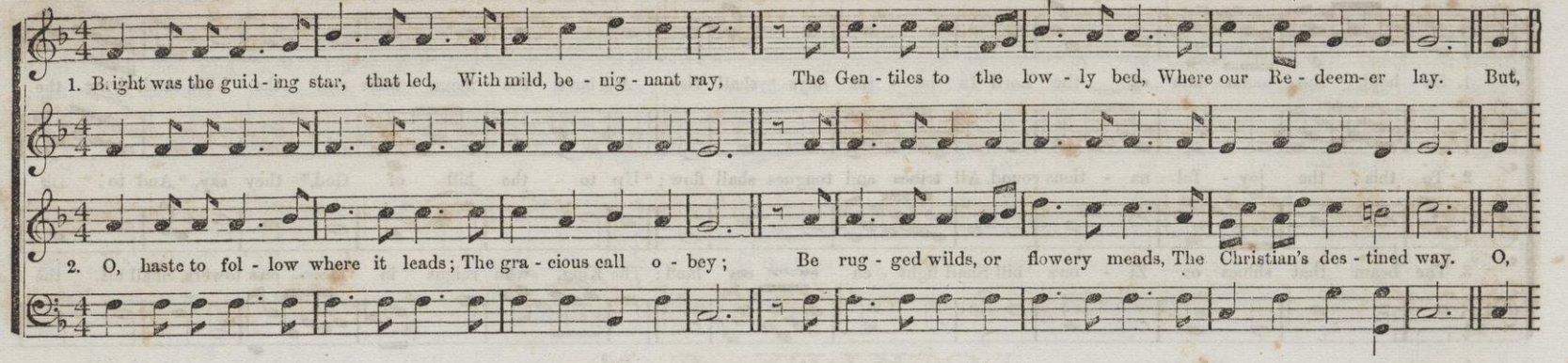
Not too Fast.

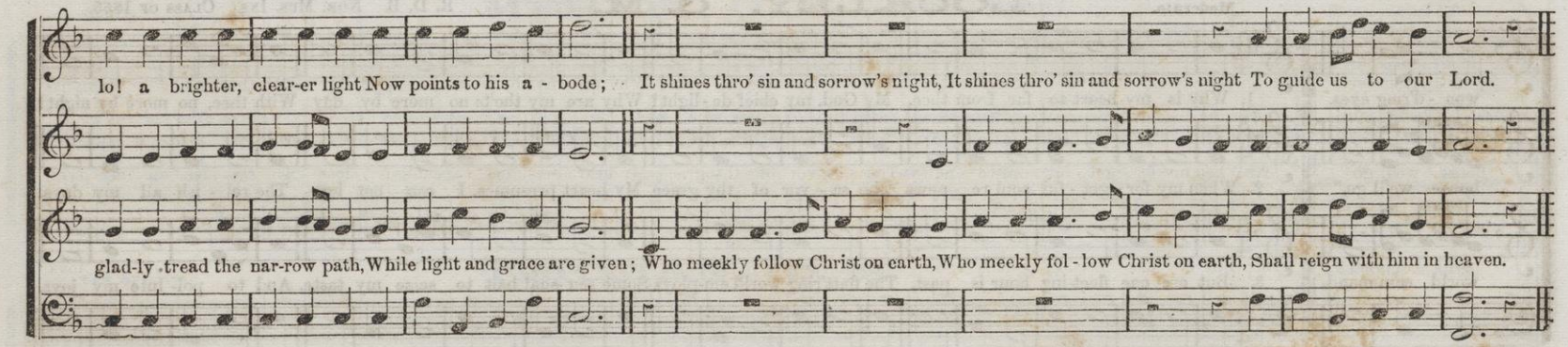
I love to steal, a - while, a - way From ev - ery cumbering care, And spend the hours of setting day In humble, grateful prayer, In humble, grateful prayer.

156 Moderato.

## CALTER. C. M. (Double.)

T. Williams. Furnished by Dr. Mason.

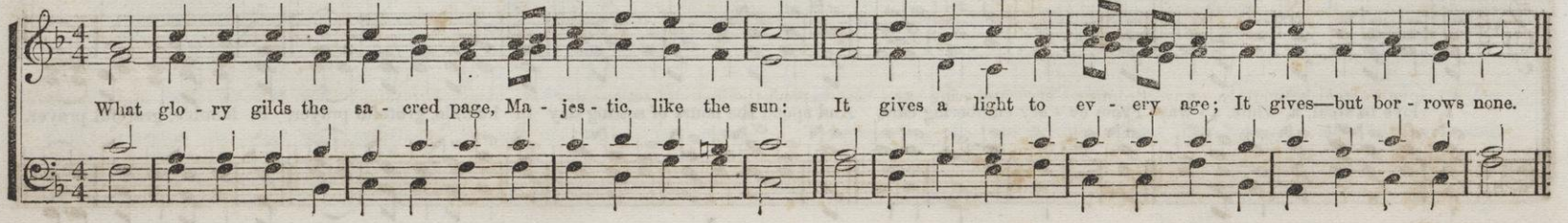



With Spirit.

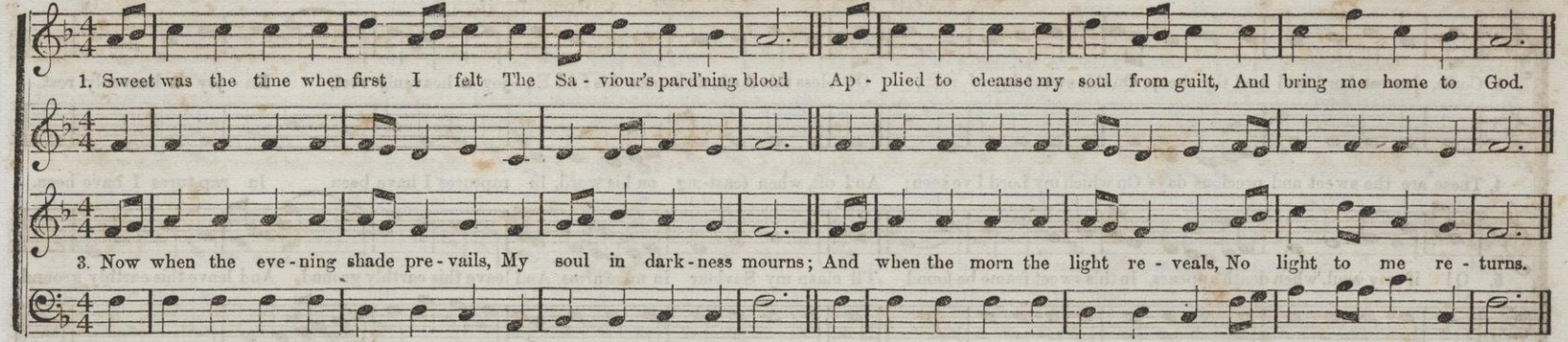
## CAROLINA. C. M.

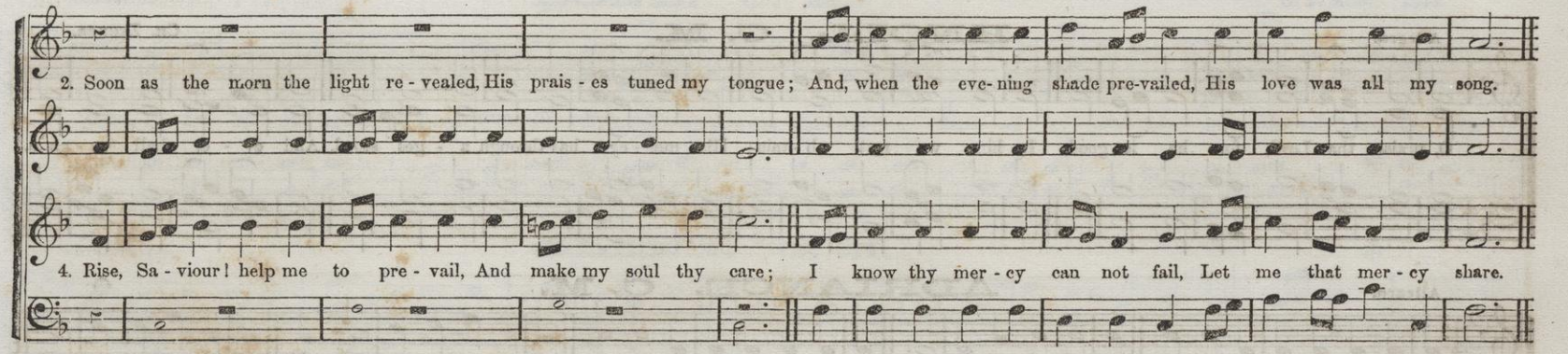
T. A. A. Nor. Mus. Ins. Class of 1855.



With Expression.

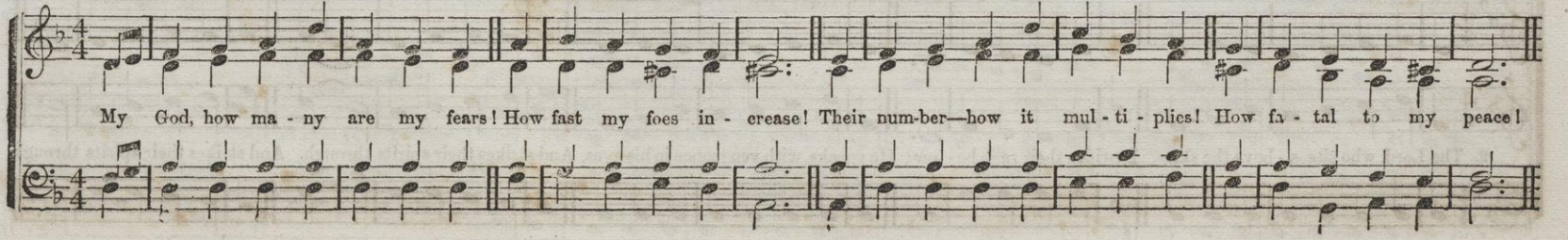
## PARDON. C. M. (Double.)



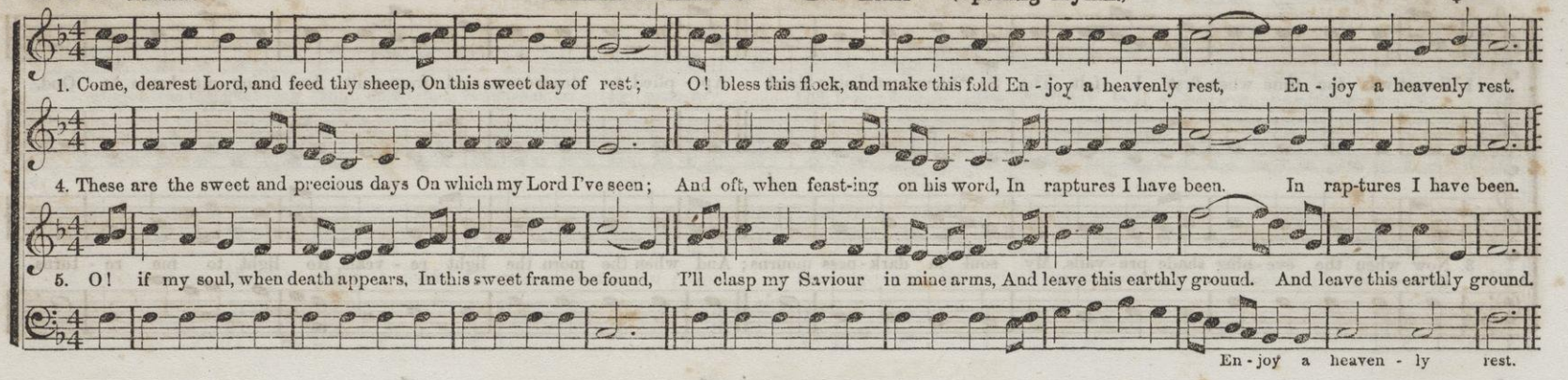

Andante.

## HALLENAL. C. M.



158 Andante.

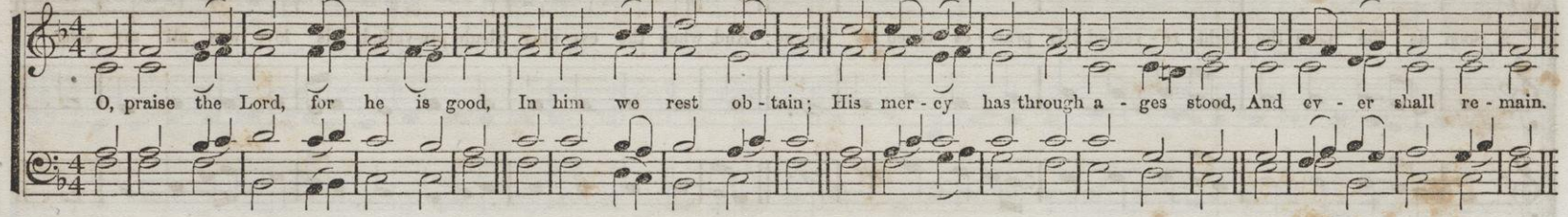
## ALMER. C. M. (Opening Hymn.)




Allegro.

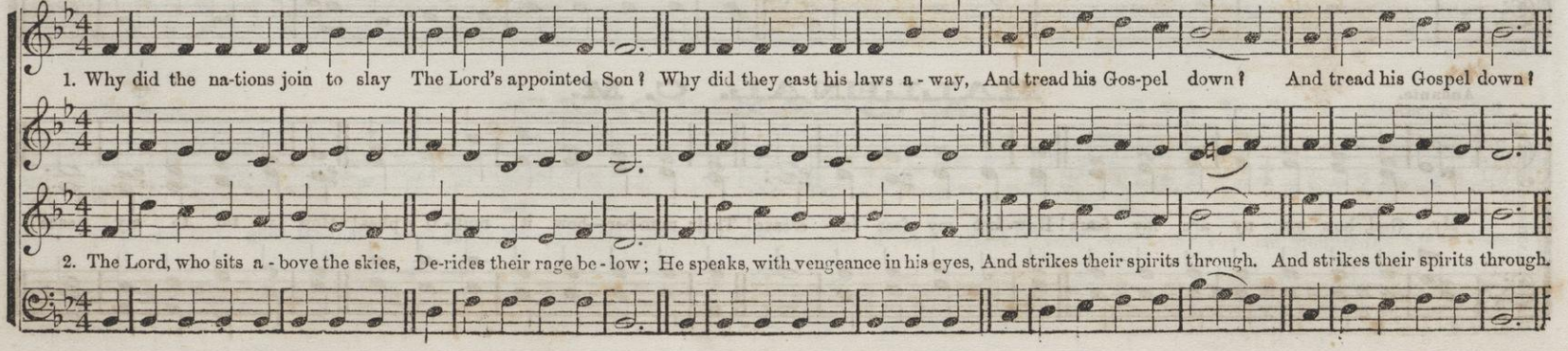
## KNOLL. C. M.

Ch. Zeuner.




Allegro.

## ADRIANCE. C. M.



Cheerfully.

## PINELAND. C. M.

WILLIAM MASON.

1. Come, ye that know and fear the Lord! And raise your souls a - bove; Let ev - ery heart and voice ac - cord To sing that—God is love.

2. This pre - cious truth his word de - clares, And all his mer - cies prove; While Christ, th' a-ton - ing Lamb, ap - pears, To show that—God is love.

3. Be - hold his lov - ing kind - ness waits For those who from him rove, And calls for mer - cy reach their hearts, To teach them—God is love.

Andantino.

## BOND. C. M.

G. F. ROOT. 1844.

Come, Ho - ly Spi - rit, heavenly Dove! With all thy quick'-ning powers, Kin - dle a flame of sa - cred love In these cold hearts of ours.

Cheerfully.

## GLENN. C. M.

1. Come, hap -py souls, ap - proach your God With new, me - lo - dious songs; Come, ren - der to al - might-y grace The trib - ute of your tongues.

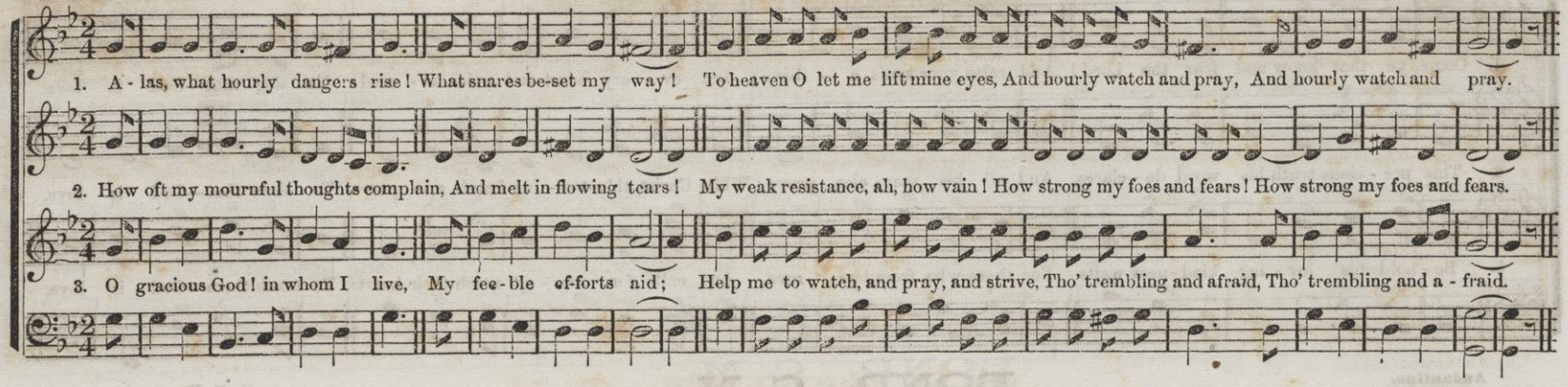
2. So strange, so boundless was the love That pit - ied dy - ing men, The Fa - ther sent his e - qual Son To give them life a - gain.

5. Here, sin - ners, come, and heal your wounds: Come, wipe your sor - rows dry; Come, trust the might - y Sa-viour's name, And you shall nev - er die.

**160** Moderato.

## RYLAND. C. M.

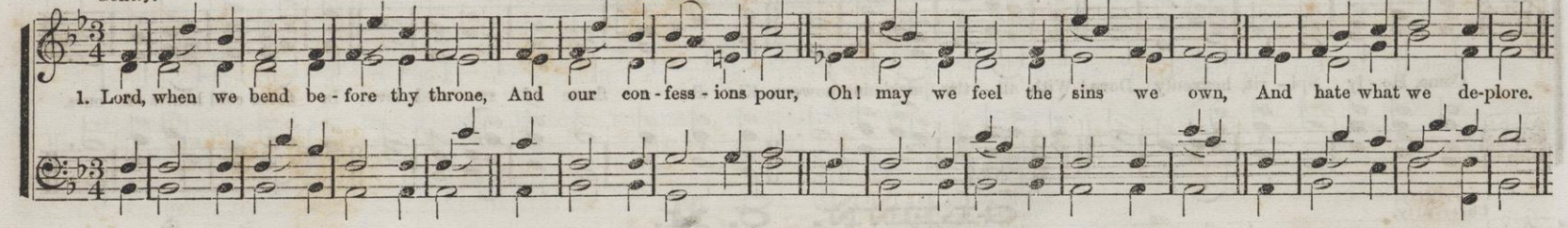
LOWELL MASON.




Gently.

## ELIM. C. M.

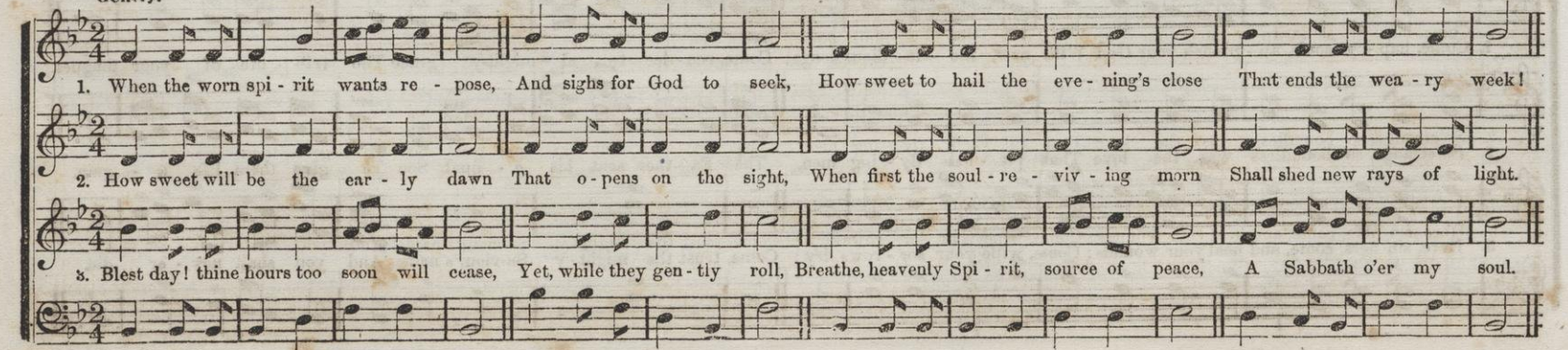
GREATOREX.




Gently.

## TARLE. C. M.

G. B. L. NOR. MUS. INS. CLASSES OF 1853–4–5.



With Feeling.

## GRACE. C. M.

1. Dear Sa - viour, when my thoughts re - call The won - ders of thy grace, Low at thy feet a - shamed I fall, And hide this wretched face.

2. Shall love like thine be thus re - paid? Ah, vile, un - grate-ful heart! By earth's low cares so oft be - trayed From Je - sus to de - part.

Moderato.

## ELM STREET. C. M.

V. N. Taylor.

When faint - ing in the sul - try waste, And parched with thirst ex - treme, The wea - ry pil - grim longs to taste The cool, re - fresh-ing stream.

Moderato.

## NEWTON. C. M.

S. Wesley Martin.

1. Lo! what an en - ter - tain - ing sight Those friend-ly breth - ren prove, Whose cheerful hearts in hands u - nite Of har - mo - ny and love!

2. Where streams of bliss from Christ, the spring, De - scend on ev - ery soul, And heaven-ly peace, with balm - y wing, Shades and be - dews the whole!

3. 'Tis plea - sant as the morn-ing dews, That fall on Zi - on's hill, Where God his mild - est glo - ry shows, And makes his grace dis - till.

**162** Larghetto. Cantabile.

## ORANGE. C. M.

LOWELL MASON.

1. By cool Si - lo - am's sha - dy rill How fair the li - ly grows! How sweet the breath, beneath the hill, Of Sha - ron'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 cool Si - lo - am's sha - dy rill The li - ly must de - cay; The rose, that blooms be-neath the hill, Must short - ly fade a - way.

Gently.

## GLASGOW. C. M.

R.

Dear - est of all the names a - bove, My Je - sus and my God; Who can re - sist thy heavenly love, Or tri - fle with thy blood?

Moderato.

## FAIRVILLE. C. M.

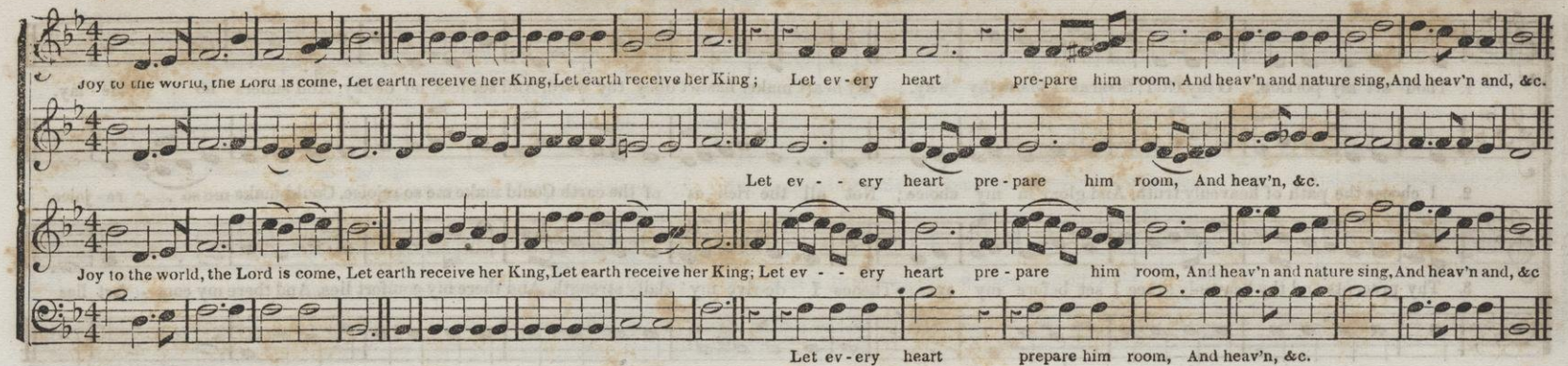
J. L. ENSIGN.

1. Ear - ly, my God, with - out de - lay, I haste to seek thy face; My thirst - y spi - rit faints a - way, With- out thy cheer-ing grace.

2. So pil - grims on the scorch-ing sand, Be - neath a burn - ing sky, Long for a cool - ing stream at hand, And they must drink—or die.

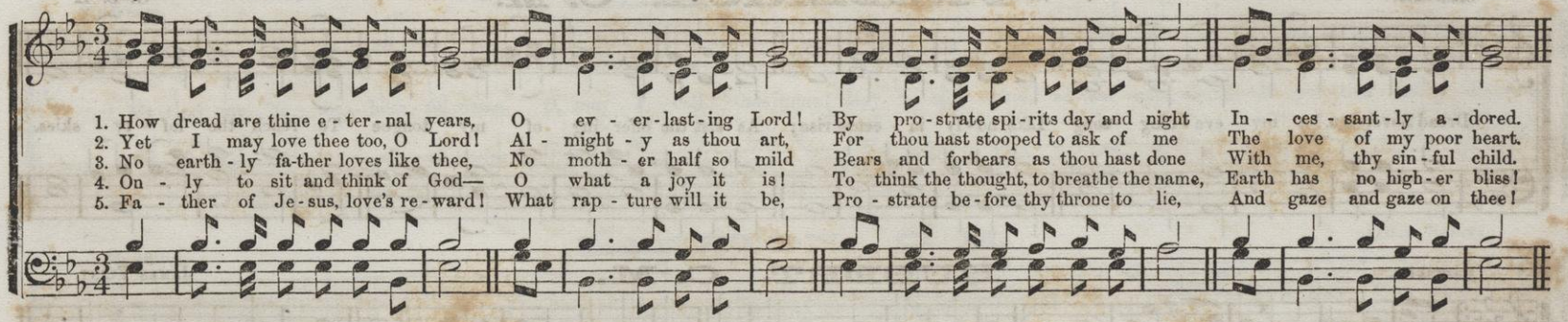
## UNION STREET. C. M.

Allegro. GEO. W. PRATT. FROM "MELODIA SACRA."

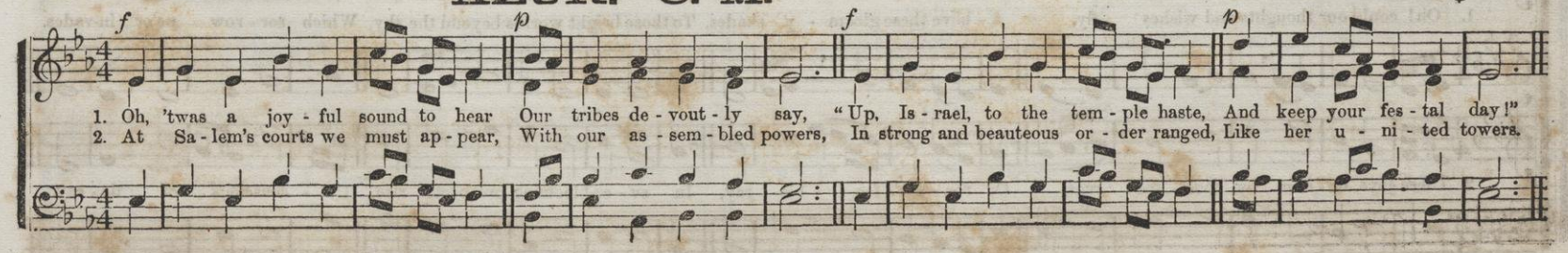



## LYRA. C. M.

Slowly and Reverentially.

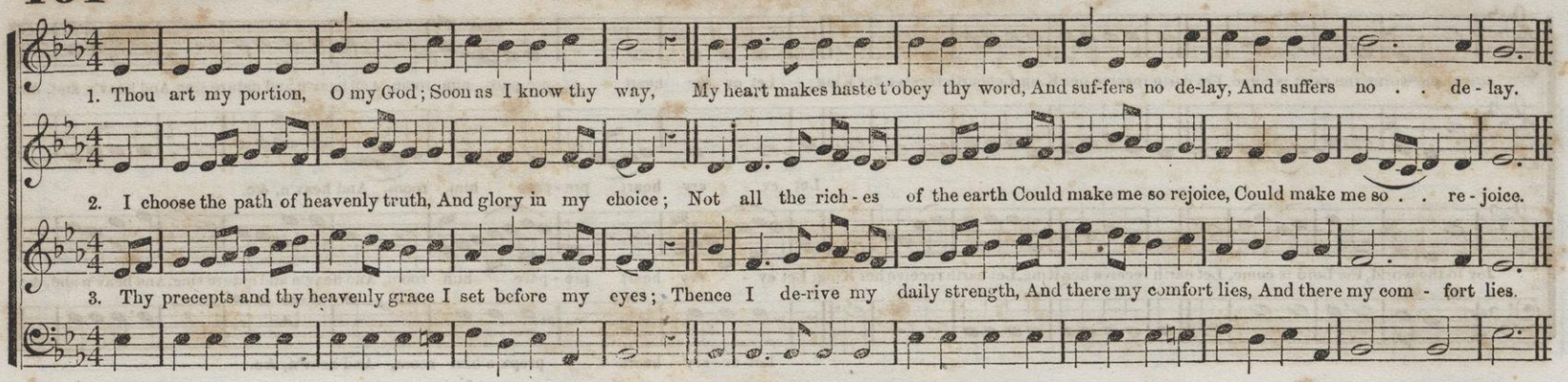



## AZUR. C. M.



## ELM HILL. C. M.

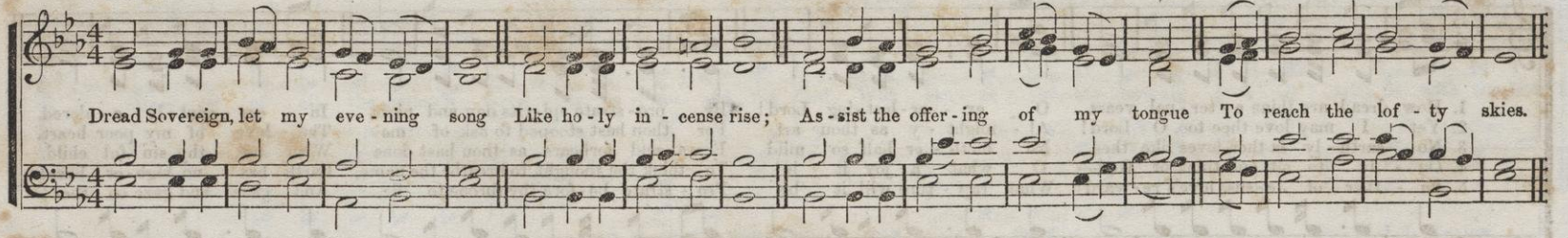
LOWELL MASON.




Moderato.

## FREDERICK. C. M.

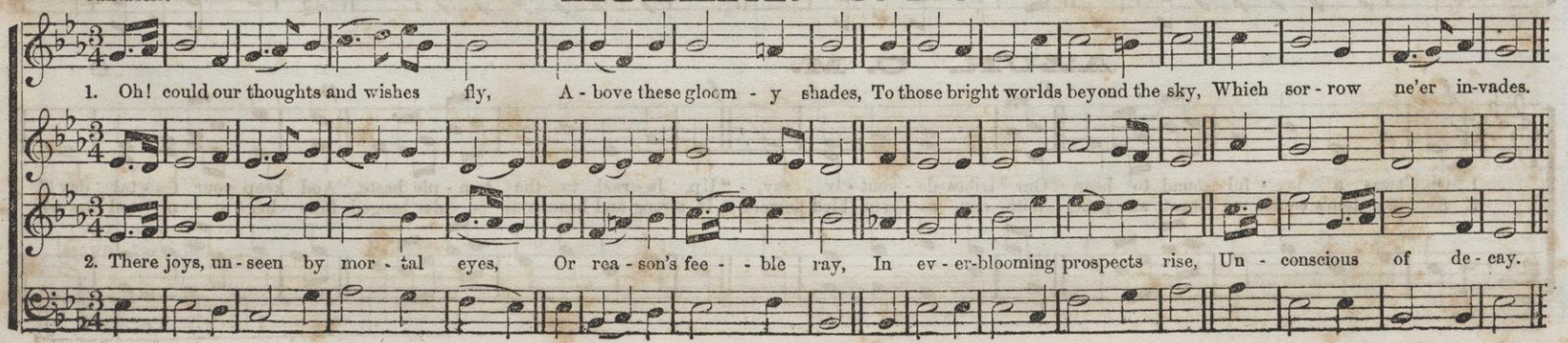
G. B. L.




Cantabile.

## HUBERT. C. M.

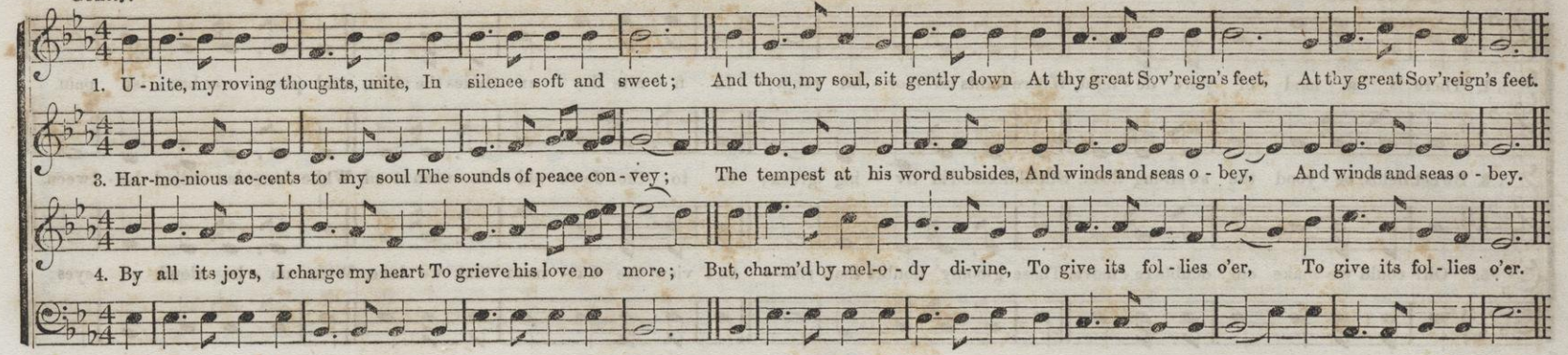
JAMES FLINT.



## EUTAW. C. M.

E. T. Root.

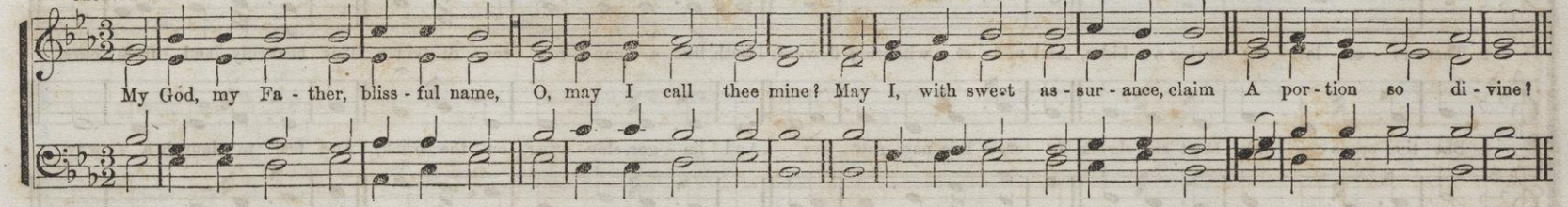
Gently.




## CALENDER. C. M.

T. A. A.

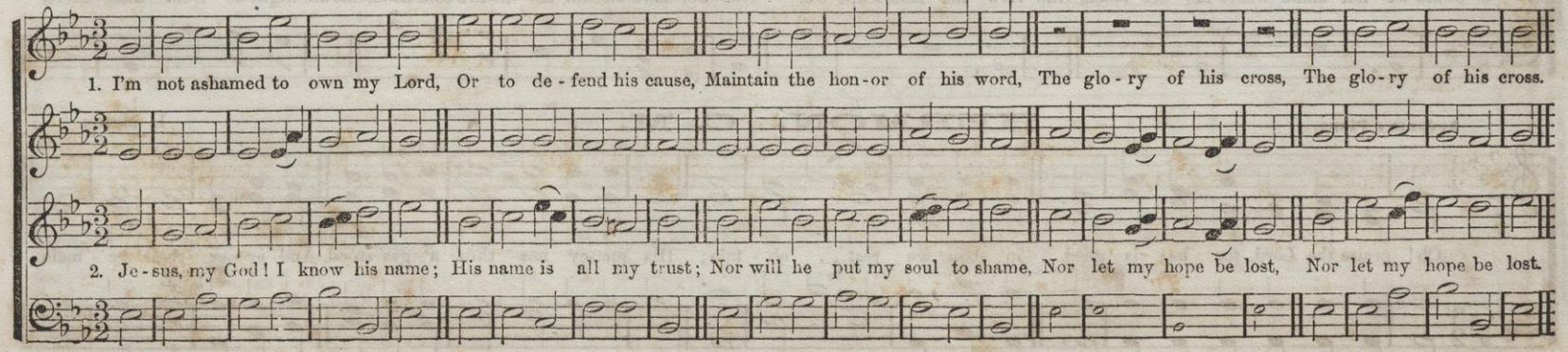
Moderato.




## LANETON. C. M.

James Bailey.

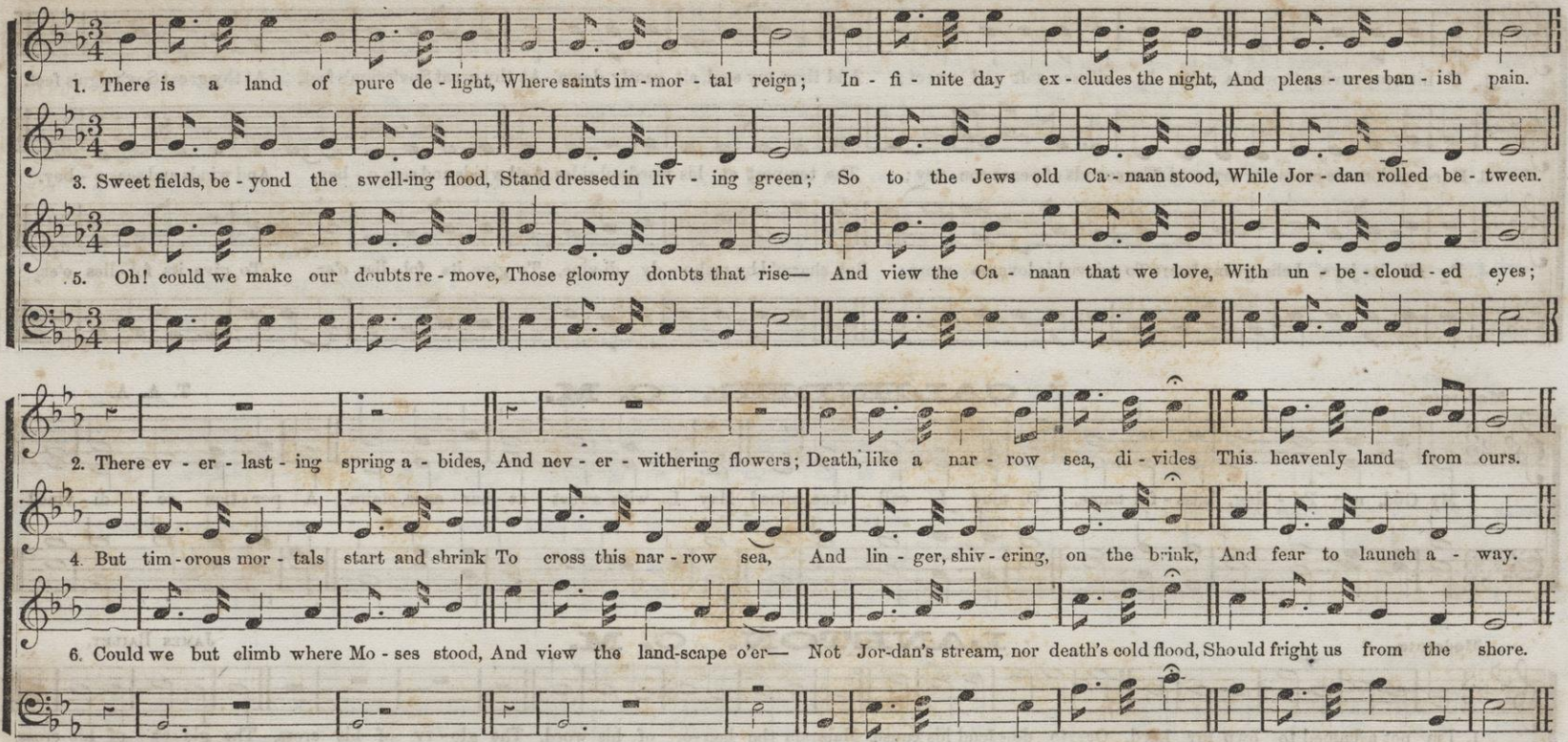
Moderato.



**166** Not too Fast.

## VARINA. C. M. (Double.)

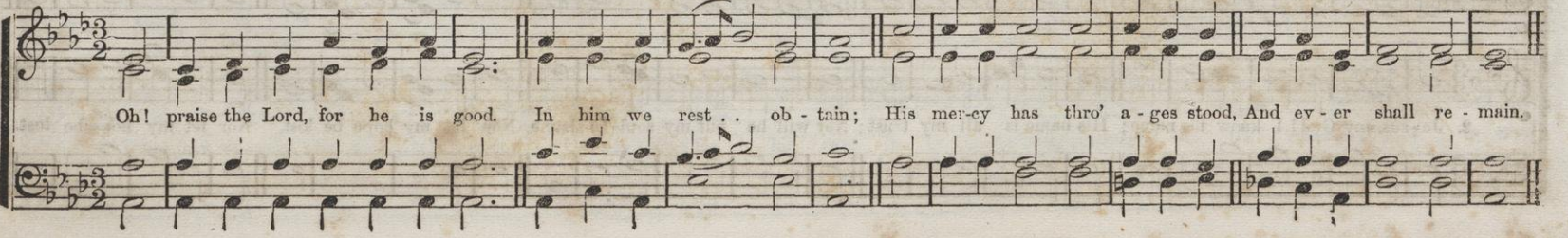
From Kirk, by G. F. R.




Andante e Piano.

## HERMON. C. M.

L. Mason.



## WOODVALE. C. M.

Moderato

1. 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.

2. Up to the hills, where Christ is gone To plead for all his saints, Pre - sent - ing at his Fa - ther's throne Our songs and our com - plaints.

3. Thou art a God, be - fore whose sight The wick - ed shall not stand: Sin - ners shall ne'er be thy de - light, Nor dwell at thy right hand.

## PATH. C. M.

Gently

L. THOMPSON.

Oh 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!

## MILTON. C. M.

Andante.

1. A - wake, my soul, to sound his praise, A - wake, my harp, to sing; Join, all my powers, the song to raise, And morn - ing in - cense bring.

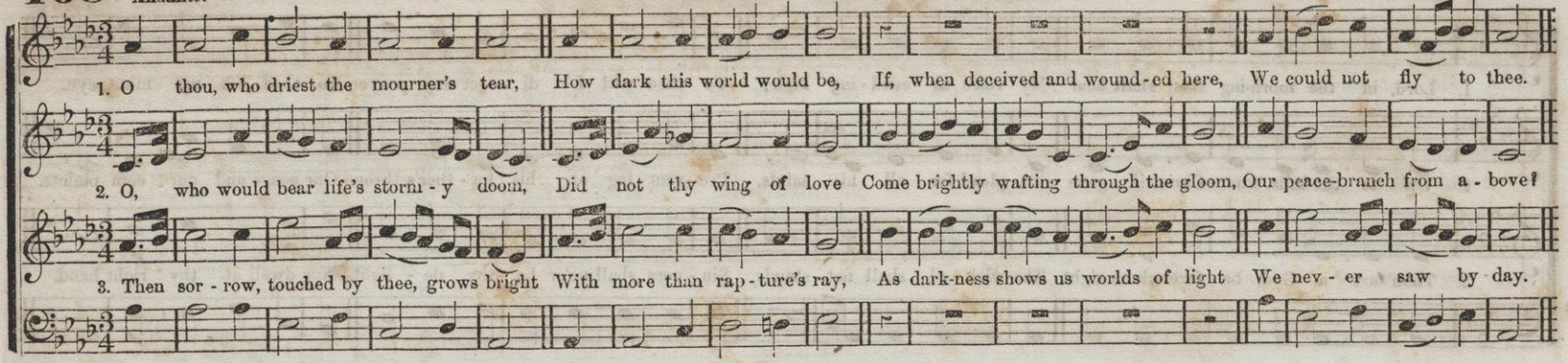
2. A - mong the peo - ple of his care, And through the na - tions round, Glad songs of praise will I pre - pare, And there his name re - sound.

3. Be thou ex - alt - ed, O my God, A - bove the star - ry frame; Dif - fuse thy heavenly grace a - broad, And teach the world thy name.

Andante.

## HARVILLE. C. M.

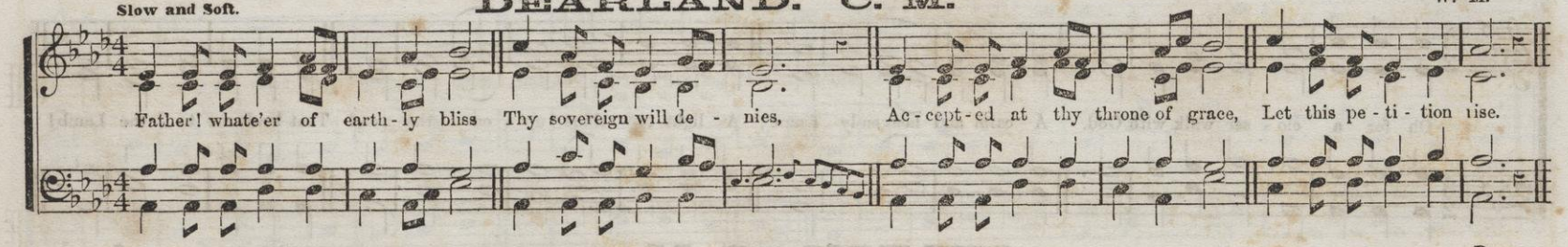
JAMES FLINT, ORGANIST AT MADISON SQUARE CHURCH, NEW YORK.




Slow and Soft.

## DEARLAND. C. M.

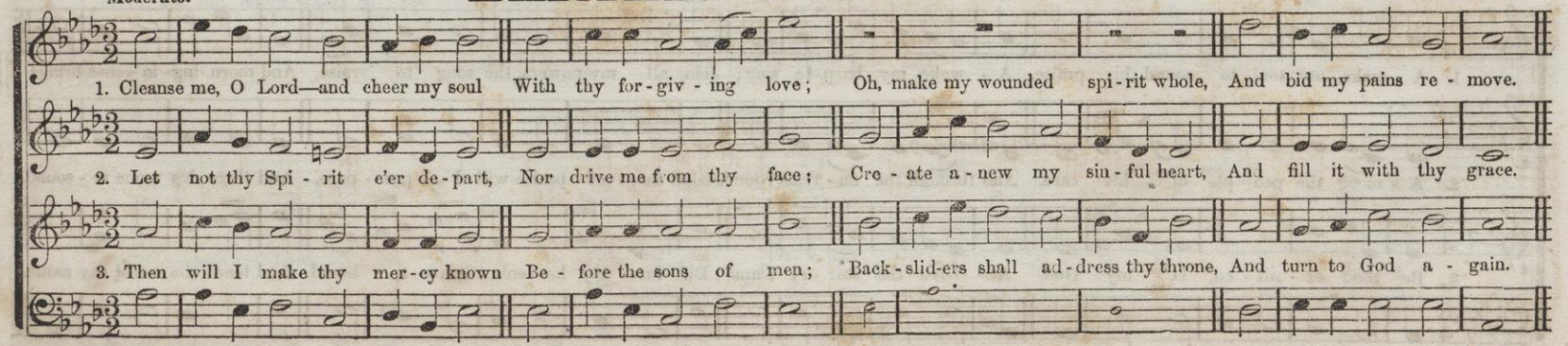
W. M.




Moderato.

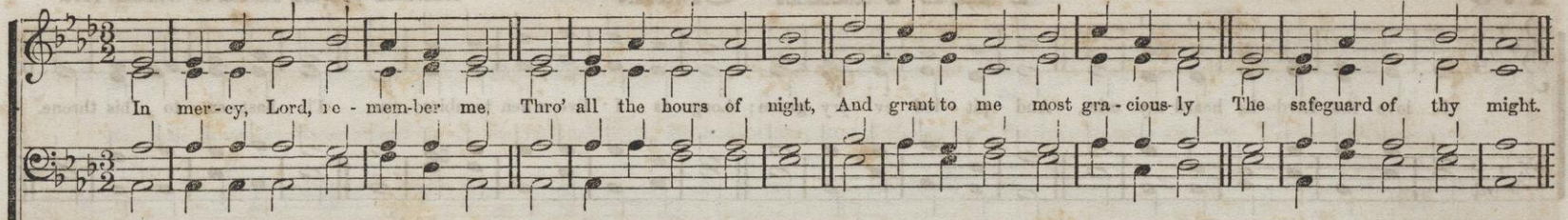
## BARTEL. C. M.

B



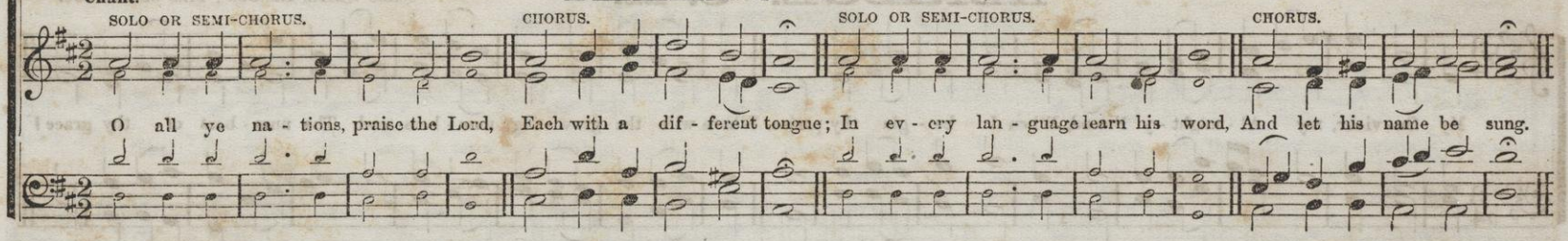
## EVAN. C. M.

From "The Hallelujah." By permission.



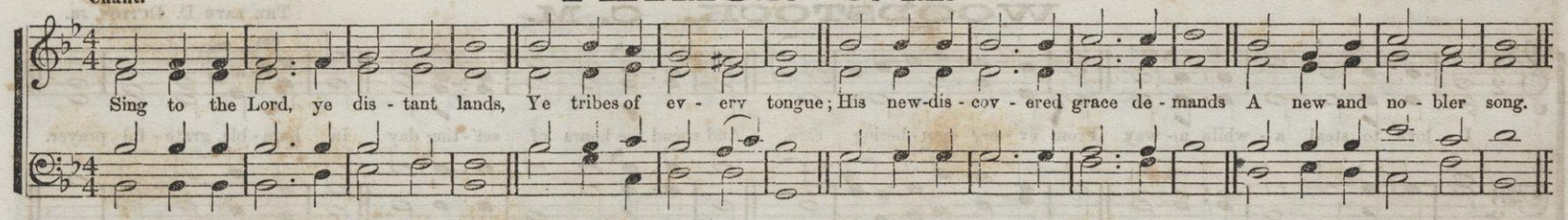

## TALLIS. C. M.

Tallis



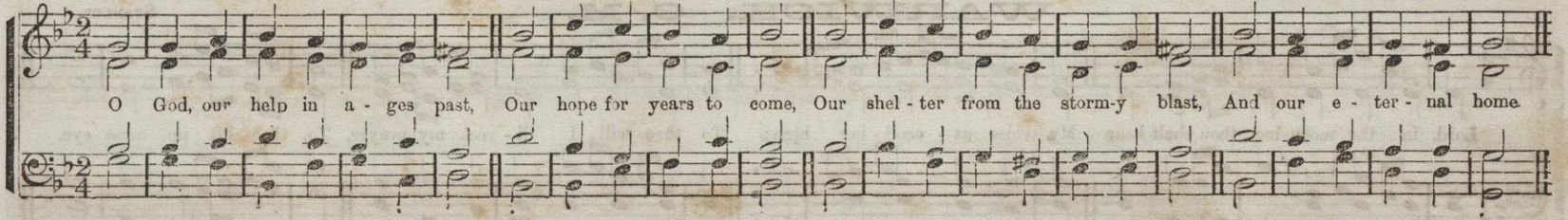

## PATMOS. C. M.

Gregorian.



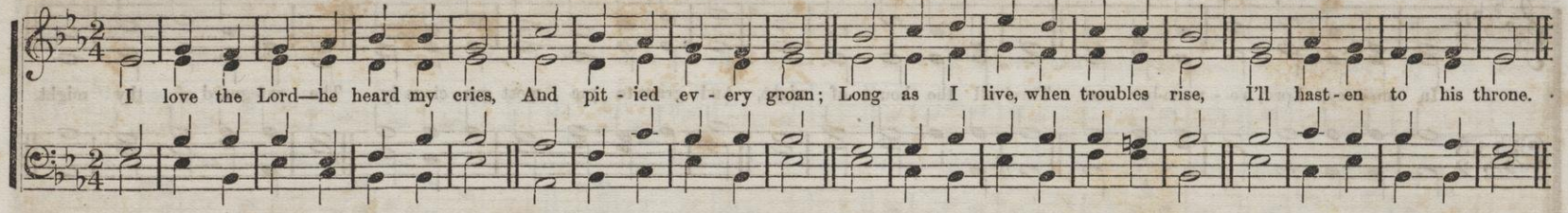

## WINDSOR. C. M.

From "The Scotch Psalter." 1615.



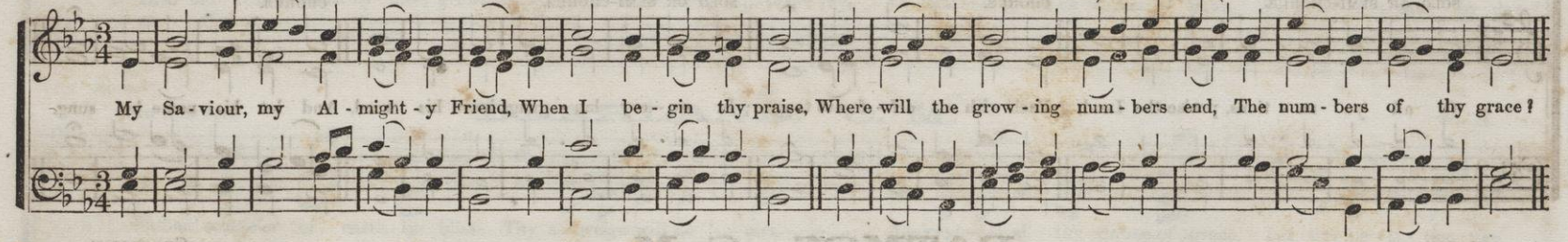
## PHUVAH. C. M.

Melchior Vulpius, Cantor in Weimar, 1610.



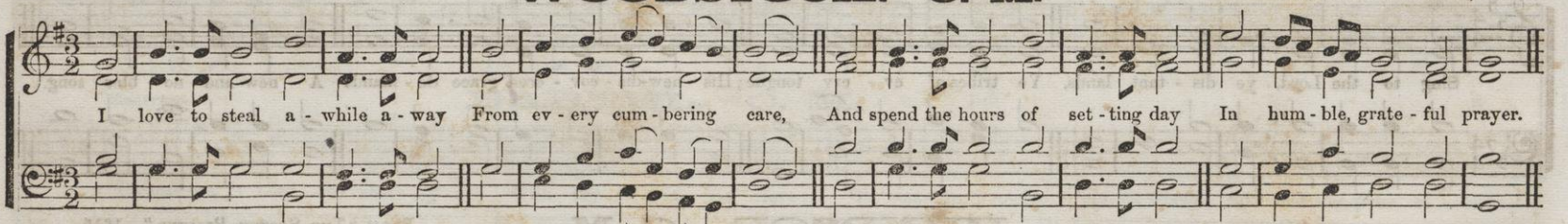

## ABRIDGE. C. M.

Isaac Smith, London; died about 1800.



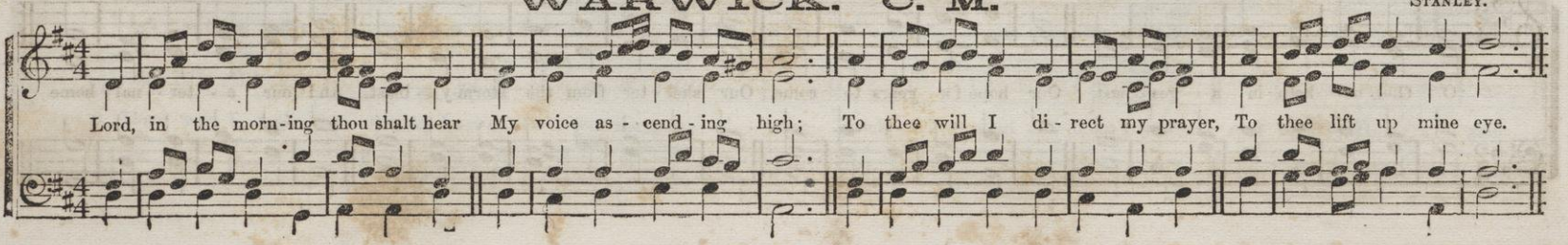

## WOODSTOCK. C. M.

The late D. Dutton, jr.




## WARWICK. C. M.

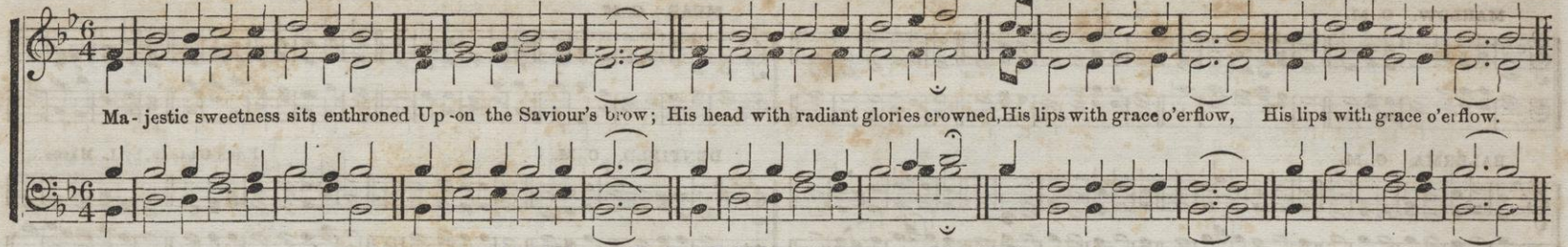
Stanley.



Time, one Second to a Minim.

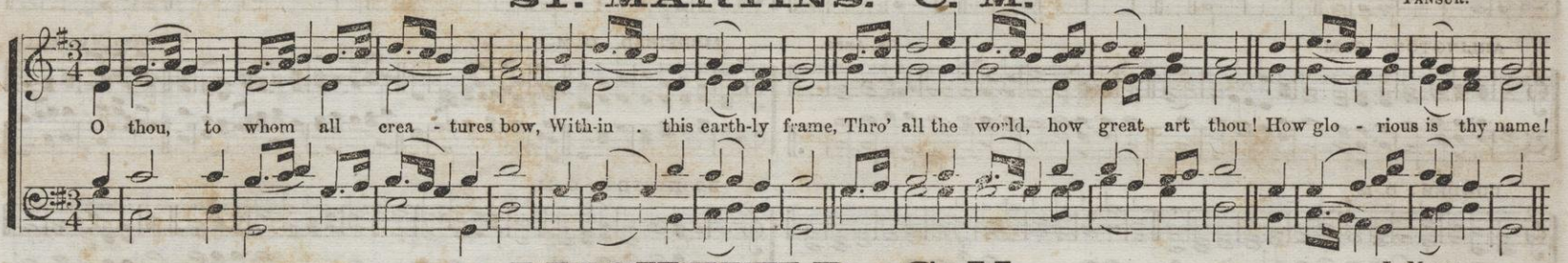
## ORTONVILLE. C. M.

HASTINGS.




## ST. MARTINS. C. M.

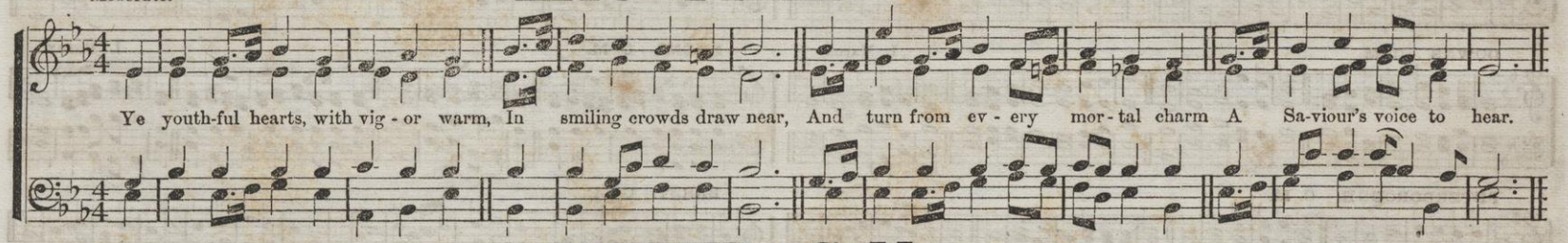
TANSUR.




Moderato.

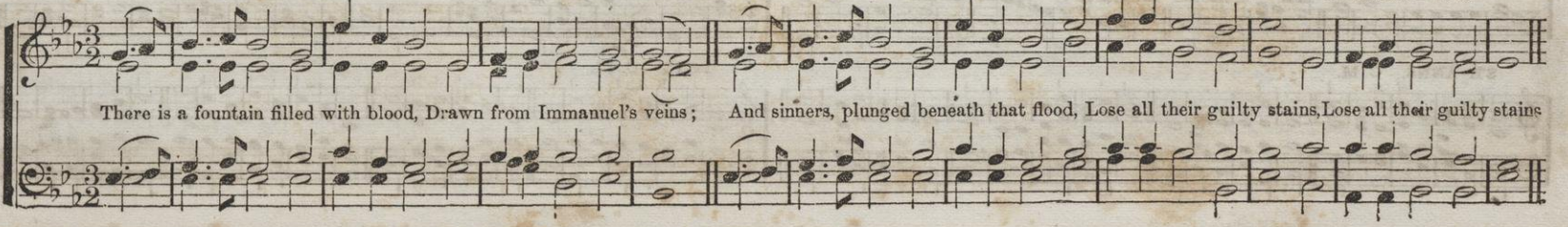
## LITCHFIELD. C. M.

L. MASON.

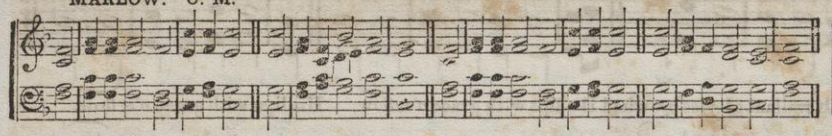



## COWPER. C. M.

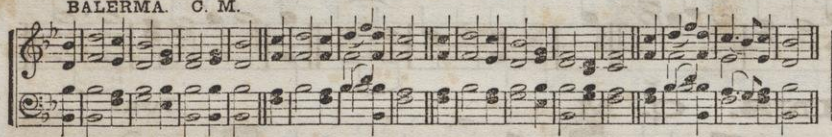
L. MASON. 1830.



MARLOW. C. M.

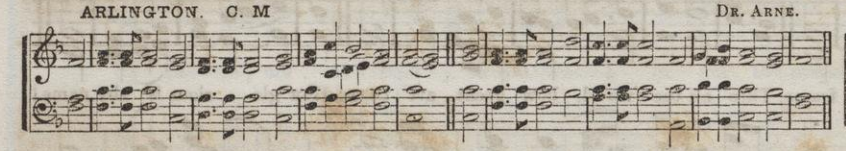


BALERMA. C. M.

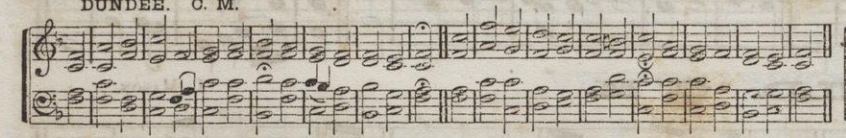


ARLINGTON. C. M

DR. ARNE.

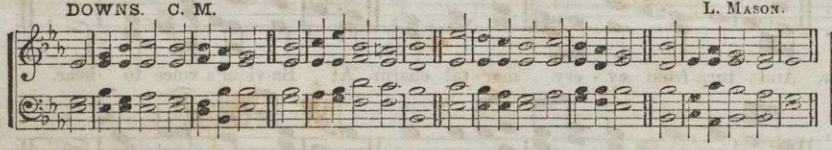


DUNDEE. C. M.

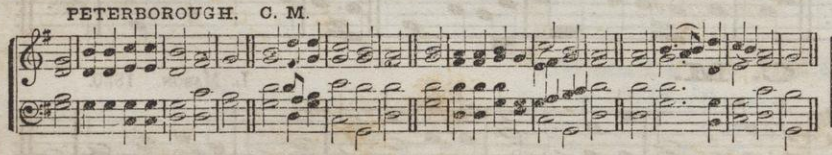


DOWNS. C. M.

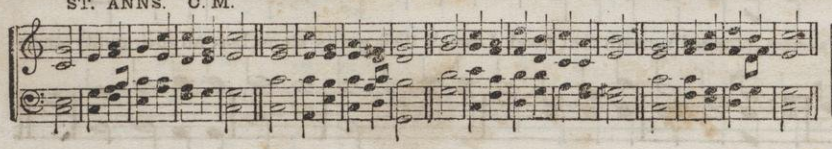
L. MASON.



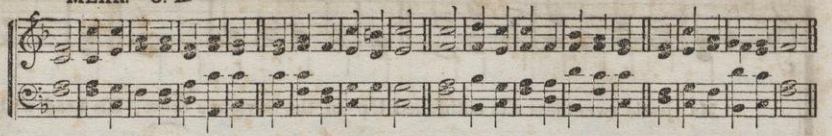
PETERBOROUGH. C. M.



ST. ANNS. C. M.

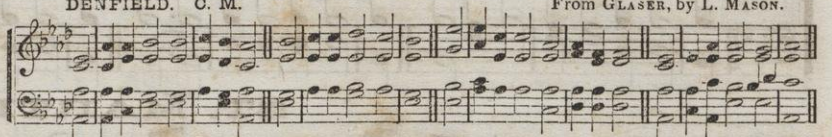


MEAR. C. M



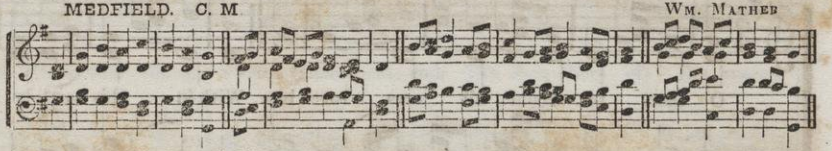
DENFIELD. C. M.

From GLASER, by L. MASON.

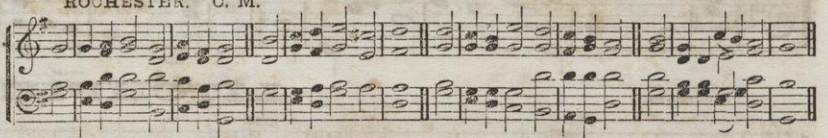


MEDFIELD. C. M

WM. MATHER

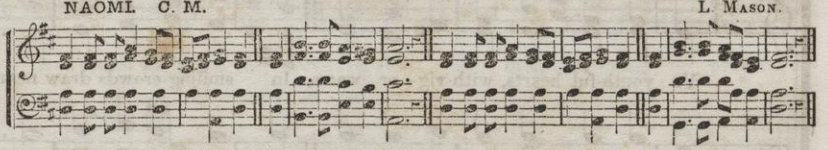


ROCHESTER. C. M.

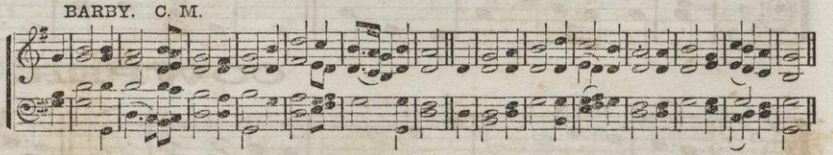


NAOMI. C. M.

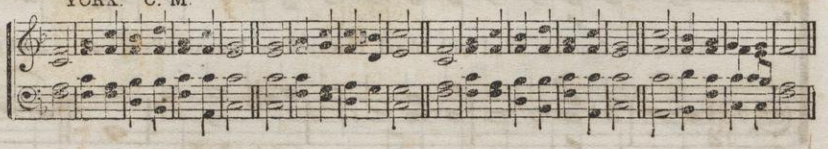
L. MASON.

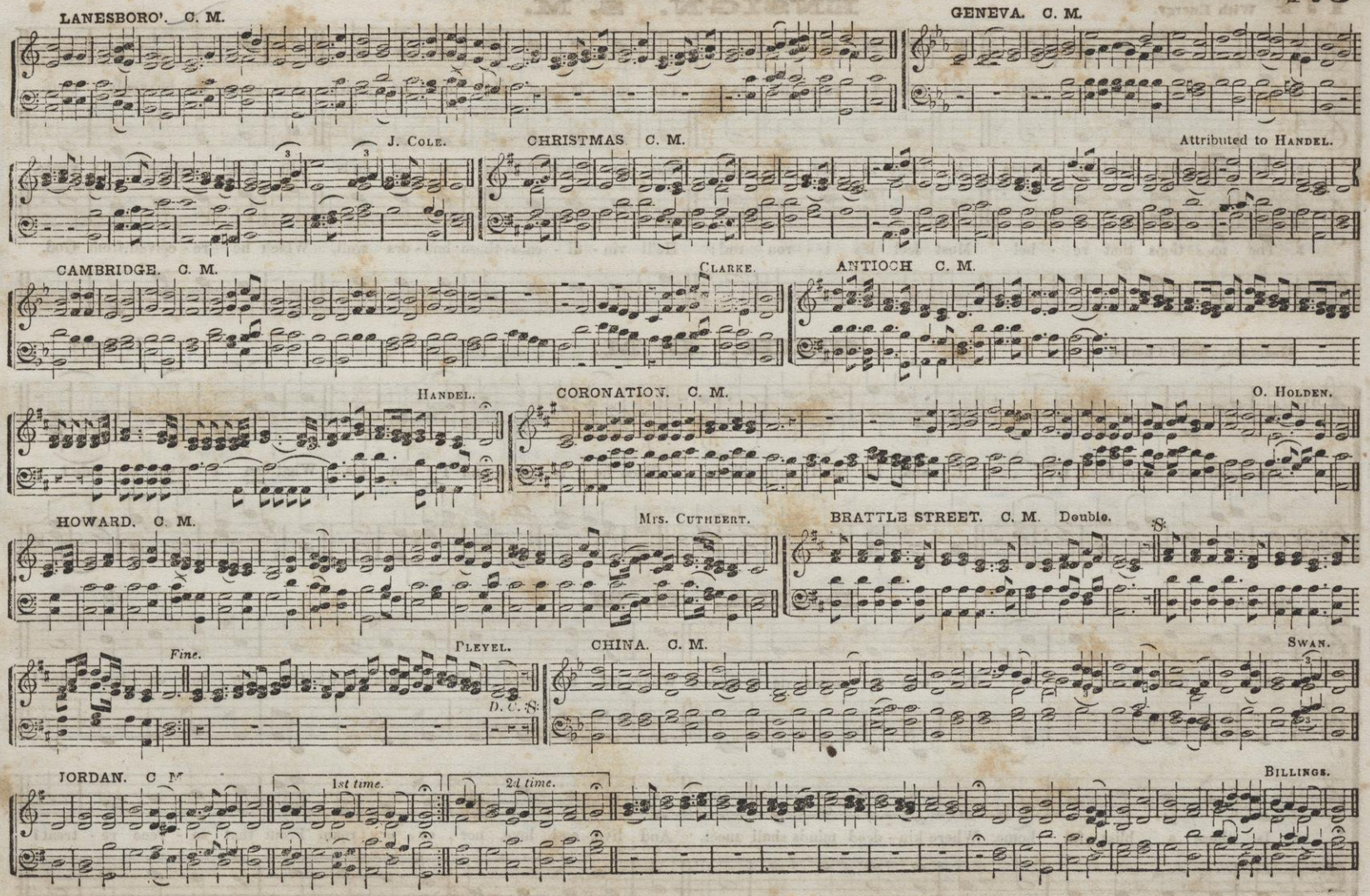


BARBY. C. M.



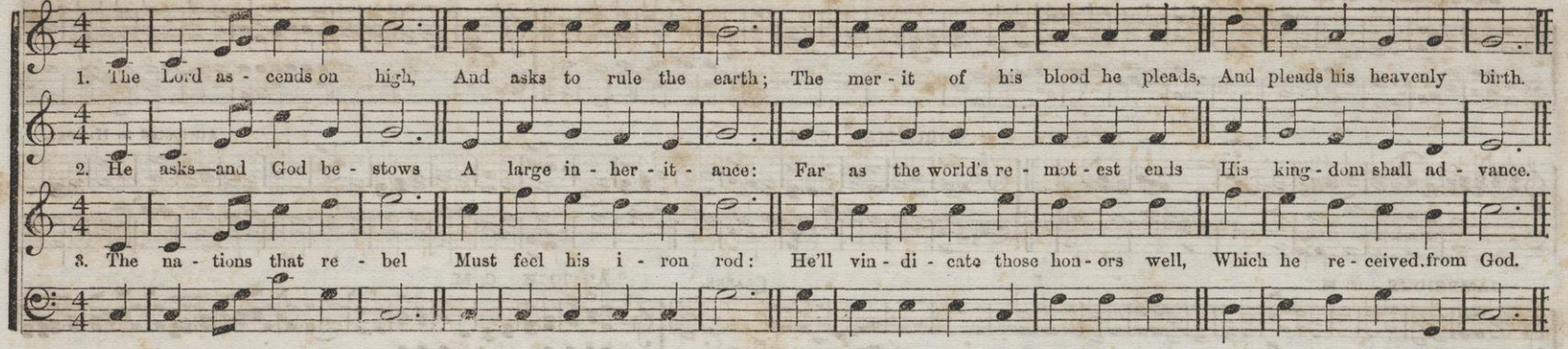
YORK. C. M.




LANESBORO'. C. M.
GENEVA. C. M.
J. Cole.
CHRISTMAS. C. M.
Attributed to Handel.
CAMBRIDGE. C. M.
Clarke.
ANTIOCH. C. M.
Handel.
CORONATION. C. M.
O. Holden.
HOWARD. C. M.
Mrs. Cuthbert.
BRATTLE STREET. C. M. Double.
Fine.
D. C. 8.
Pleyel.
CHINA. C. M.
Swan.
JORDAN. C. M.
1st time.
2d time.
Billings.

**174** With Energy.

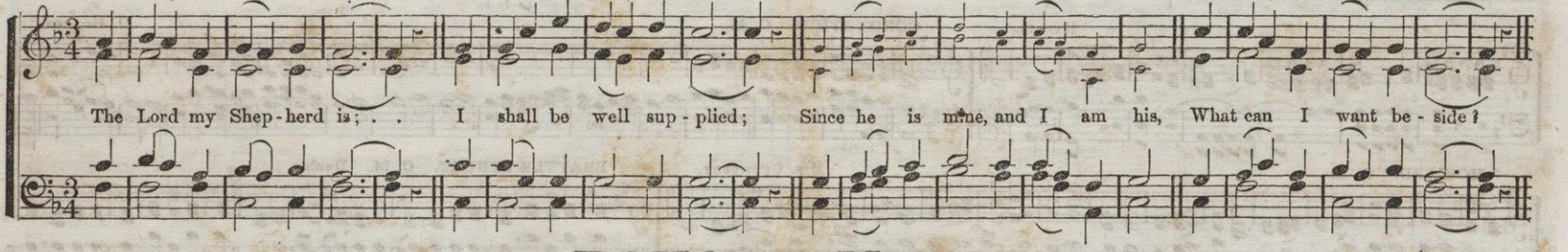
## ENSIGN. S. M.




Moderato. Semi-Chorus.

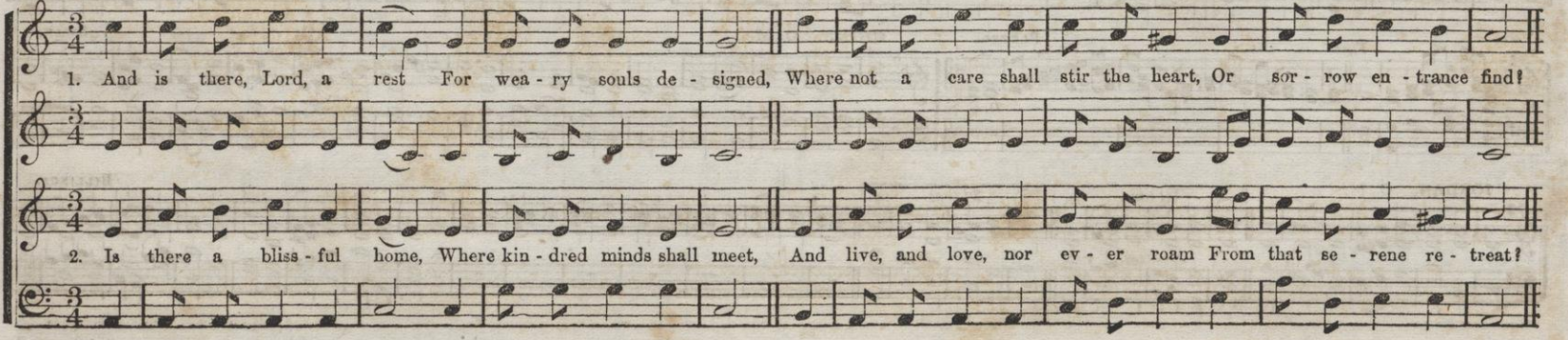
## SEIR. S. M.

L. Mason.



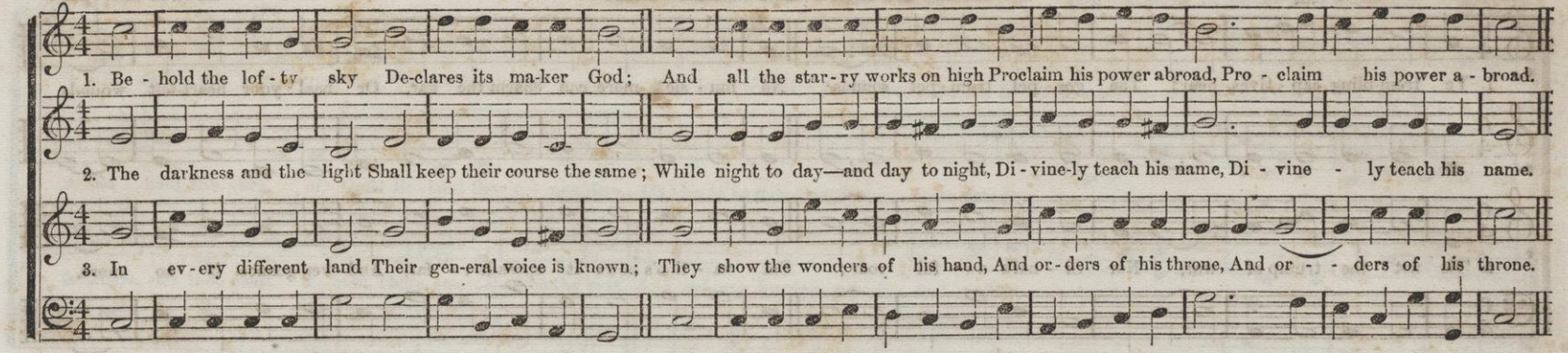

Moderato.

## DANA. S. M.



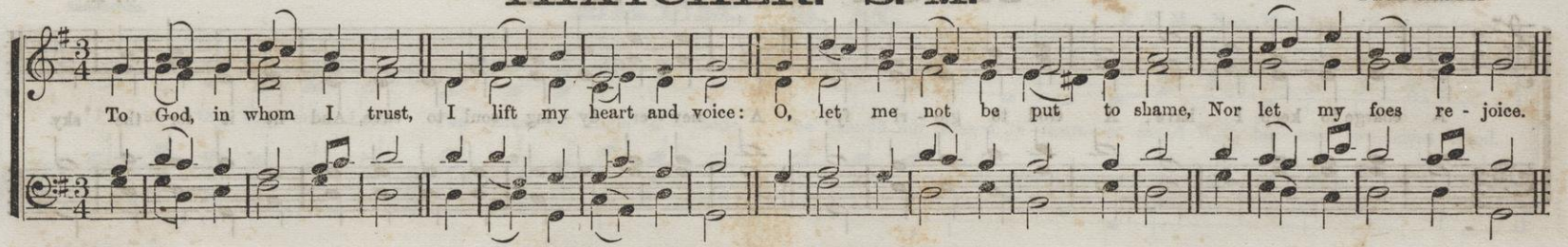
## NEWELL. S. M.

LOWELL MASON.




## THATCHER. S. M.

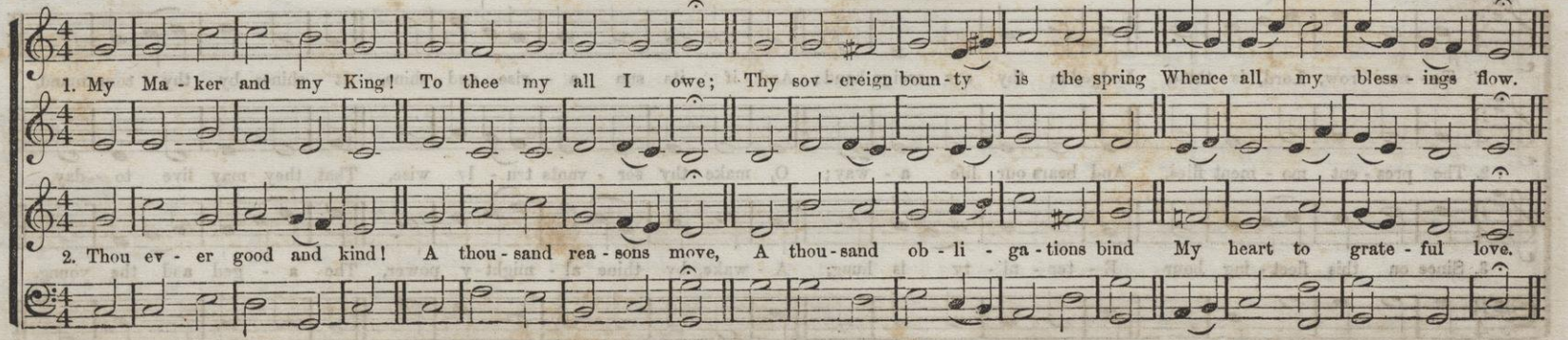
FROM HANDEL.




Reverentially.

## SOUTHINGTON. S. M.

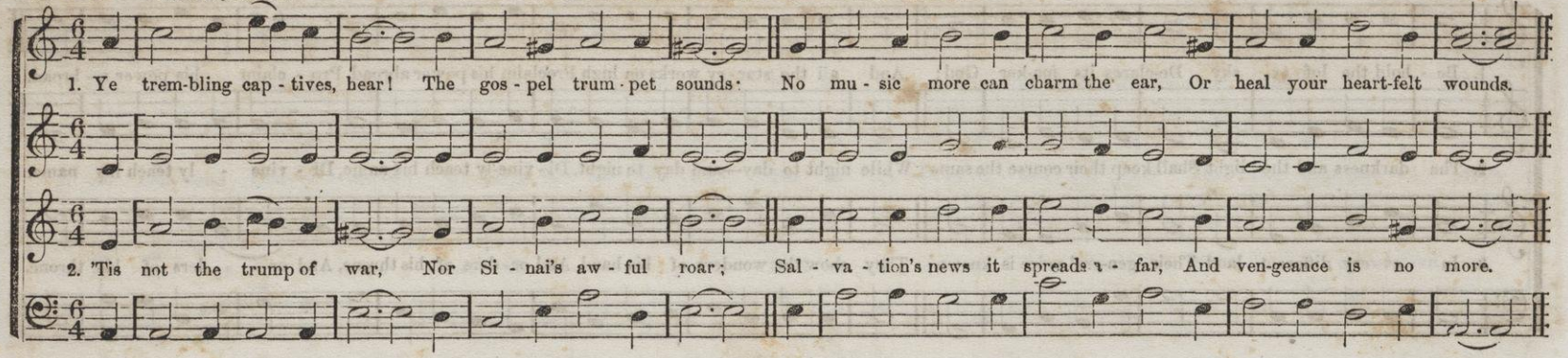
F. W. KING.



176 With Expression

## DENNING. S. M.

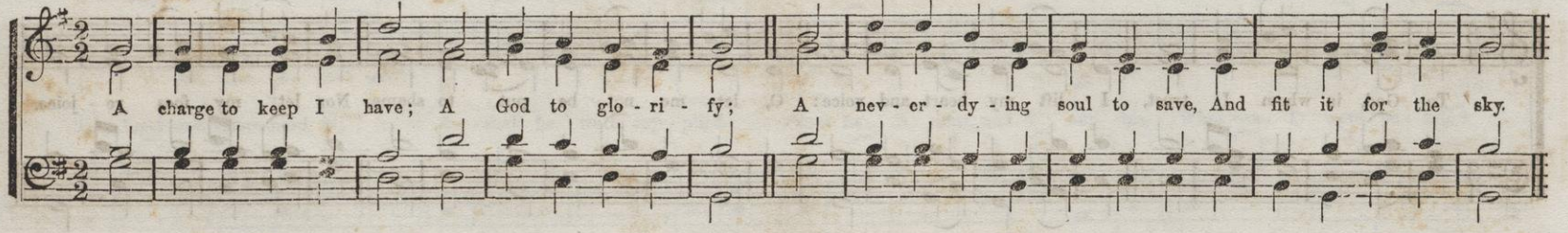
LOWELL MASON.




## UNION HILL. S. M.

Moderato.

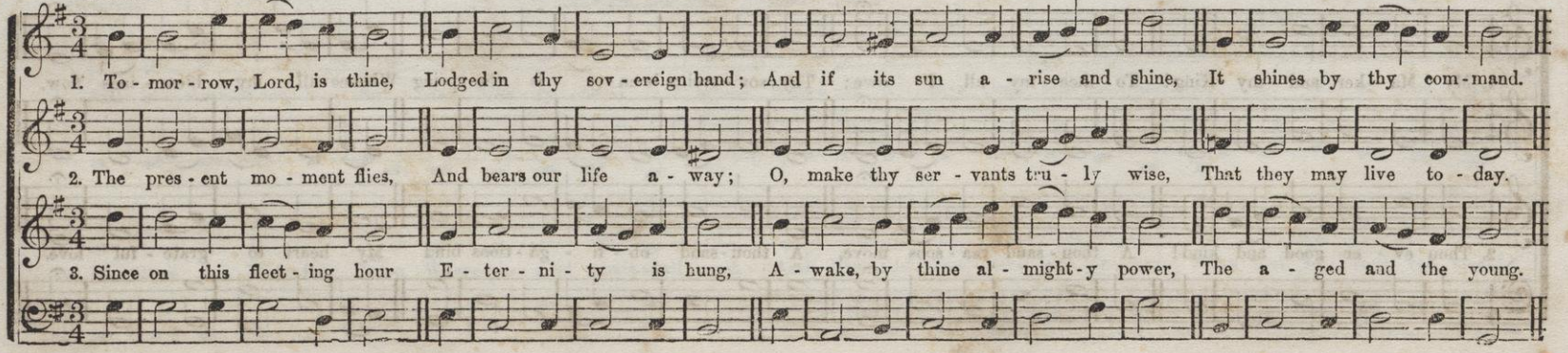
W. M.




## TYNG. S. M.

Andante.

J. L. ENSIGN.



## BEDAN. S. M.

Moderato.

From "Modern Psalmist." By permission.

1. Oh, cease, my wan-dering soul, On rest-less wing to roam; All this wide world to ei-ther pole, 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, 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 longing sat-is-fied, And ev-ery longing sat-is-fied, With full sal-va-tion blest.

## EKEM. S. M.

Moderato.

F. E. M. Nor. Mus. Ins. Class of 1855.

I love thy king-dom, Lord, The house of thine a-bode, The church, our blessed Re-deem-er saved With his own pre-cious blood.

## MOBILE. S. M.

With Energy.

J. P. Hanlon.

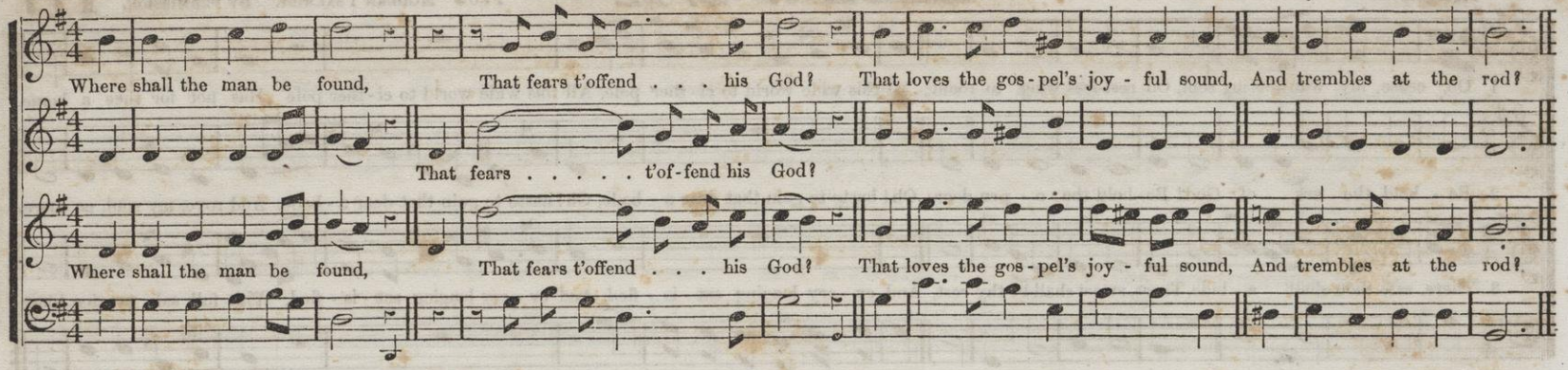
1. Let songs of end-less praise From ev-ery na-tion rise; Let all the lands their trib-ute raise To God who rules the skies, To God who rules the skies.

2. His mer-cy and his love Are boundless as his name; And all e-ter-ni-ty shall prove His truth remains the same, His truth remains the same.

178 Slowly and Softly.

## LATHAM. S. M.

HARDER. FURNISHED BY DR. MASON.




Legato.

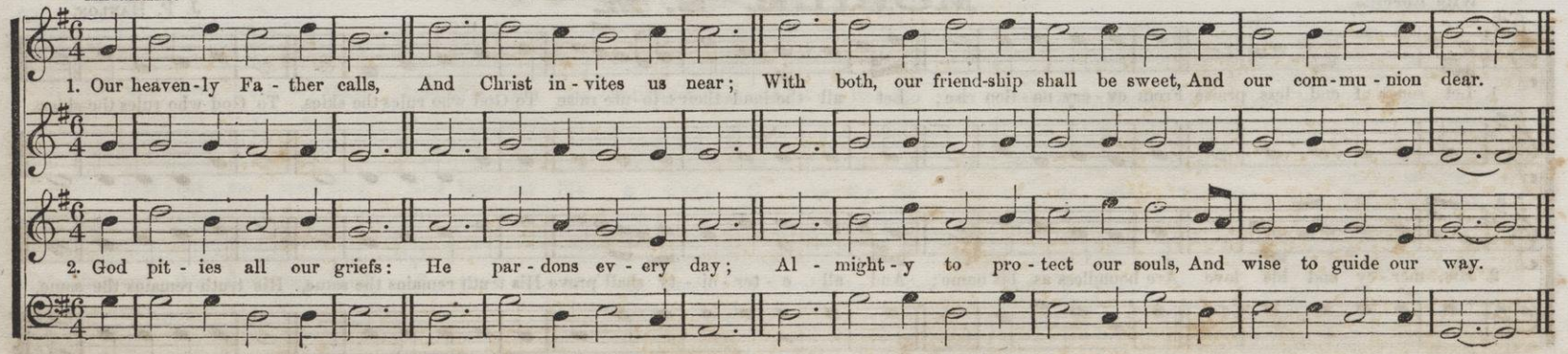
## SUBMISSION. S. M.

G. F. R.

Andantino.

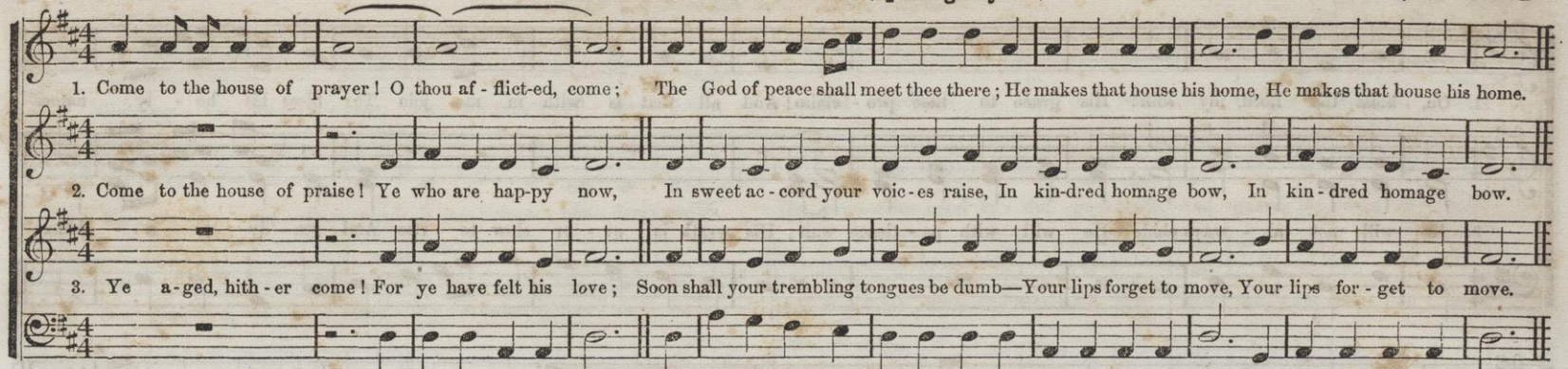
## CHURCHLAND. S. M.

WM. MINGLE.



Modera to.

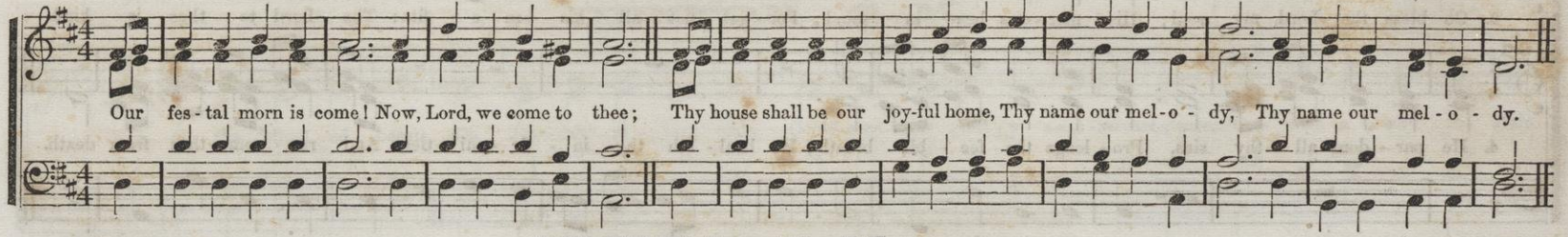
## ROSS. S. M. (Opening Hymn.)




Moderato.

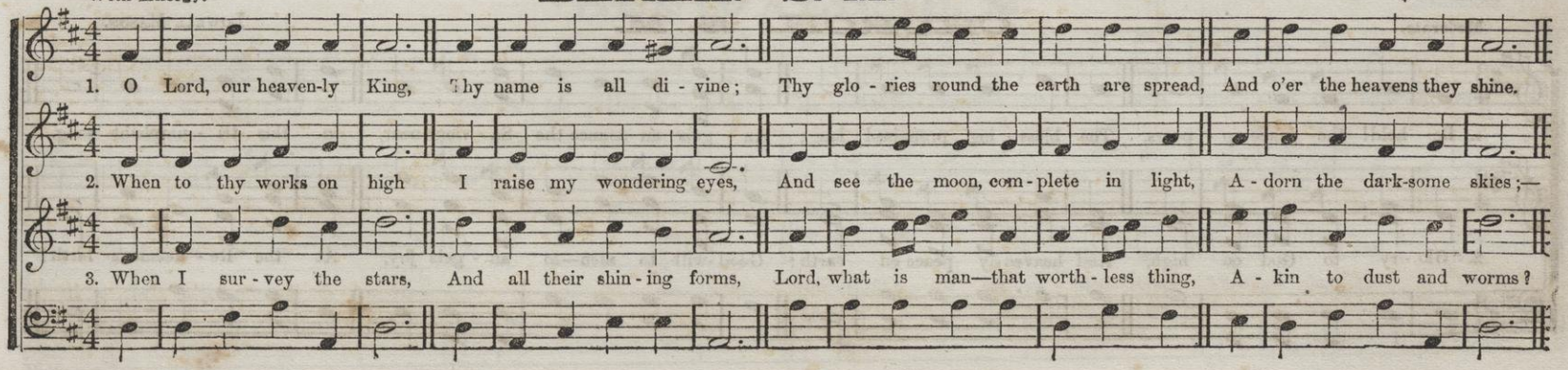
## HERRICK. S. M.

J. H. G. Nor. Mus. Ins. Class of 1854.




With Energy.

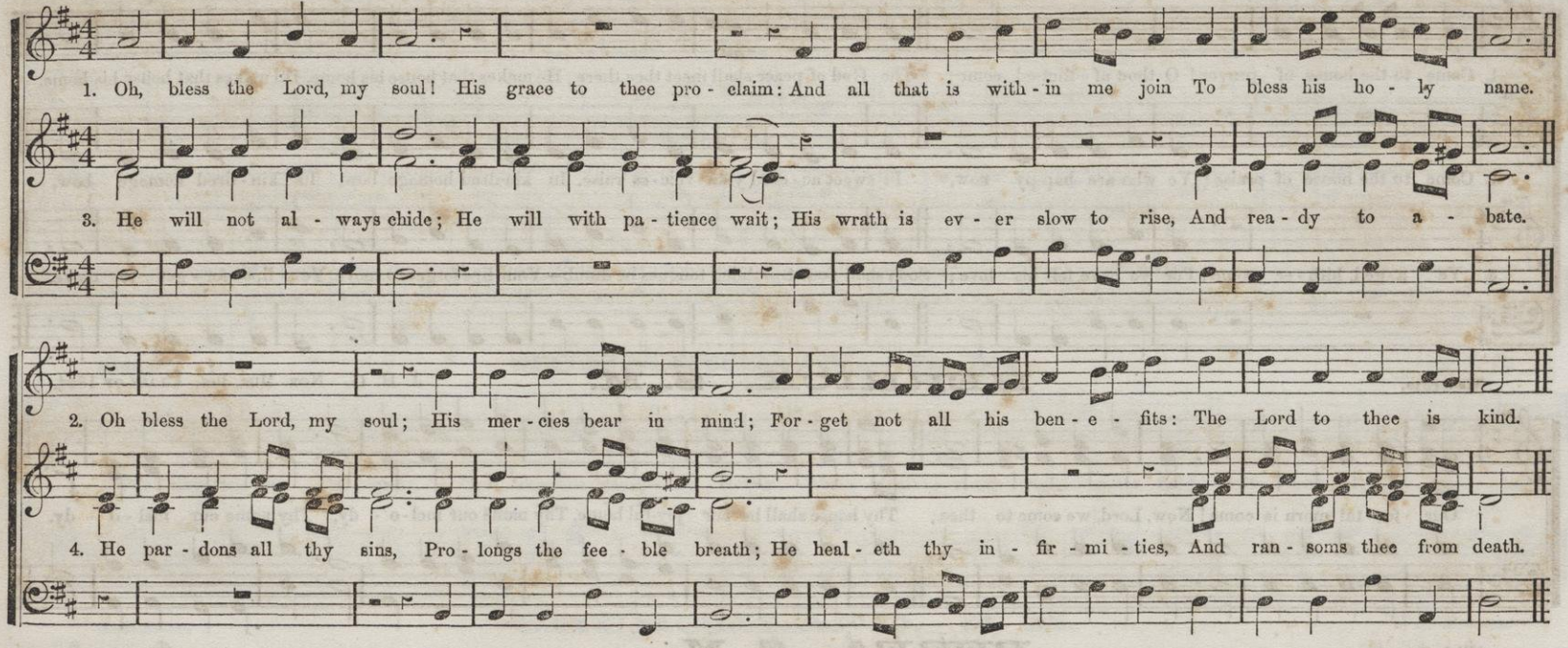
## BEREA. S. M.



**180** Allegro non Troppo

## LYDDA. S. M. (Double.)

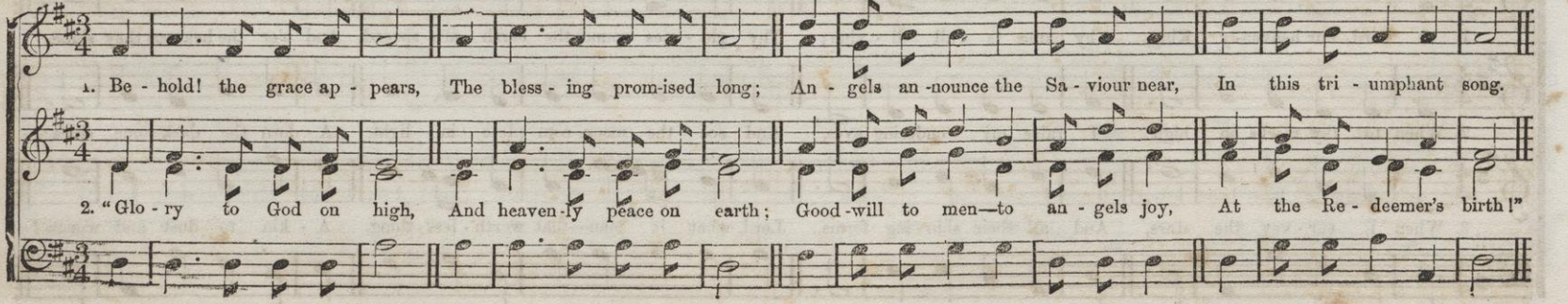
From "Modern Psalmist." By permission.




Moderato.

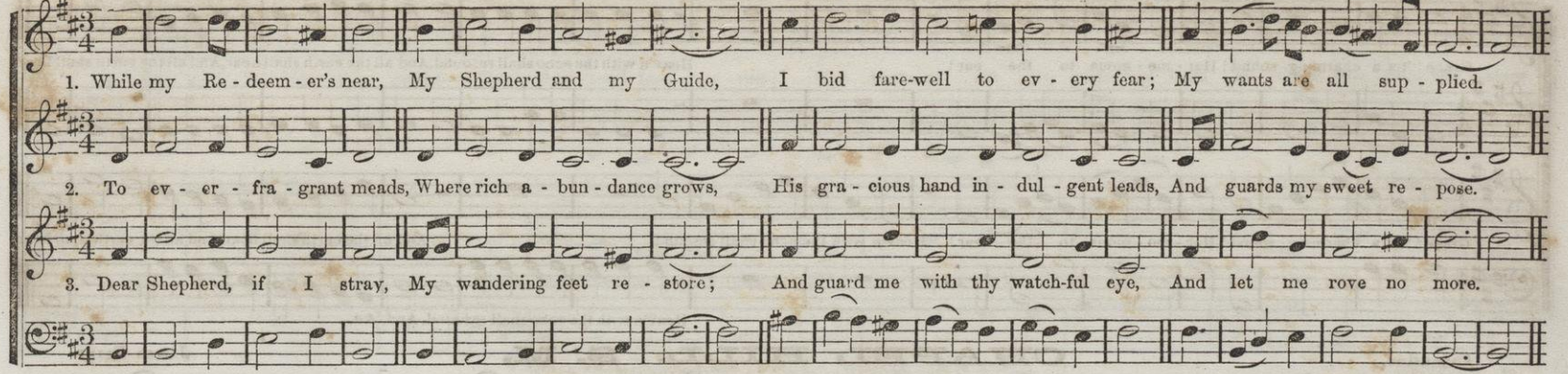
## CHURCH. S. M.

Lowell Mason.



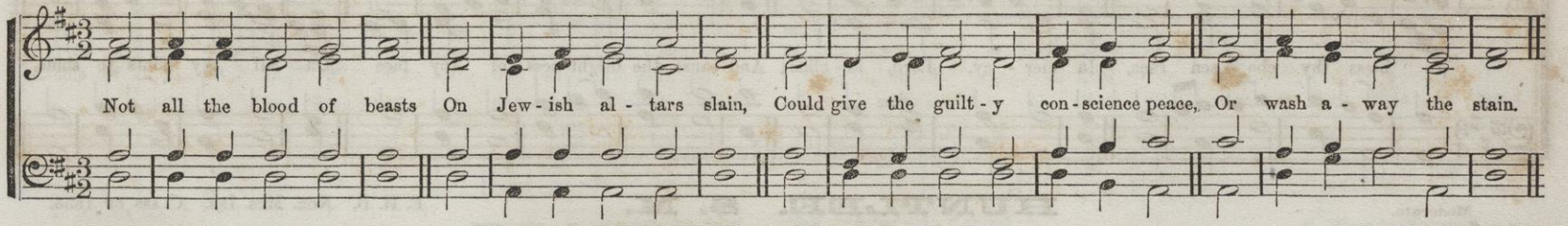
## CROSBY. S. M.

Andante. G. F. Root.



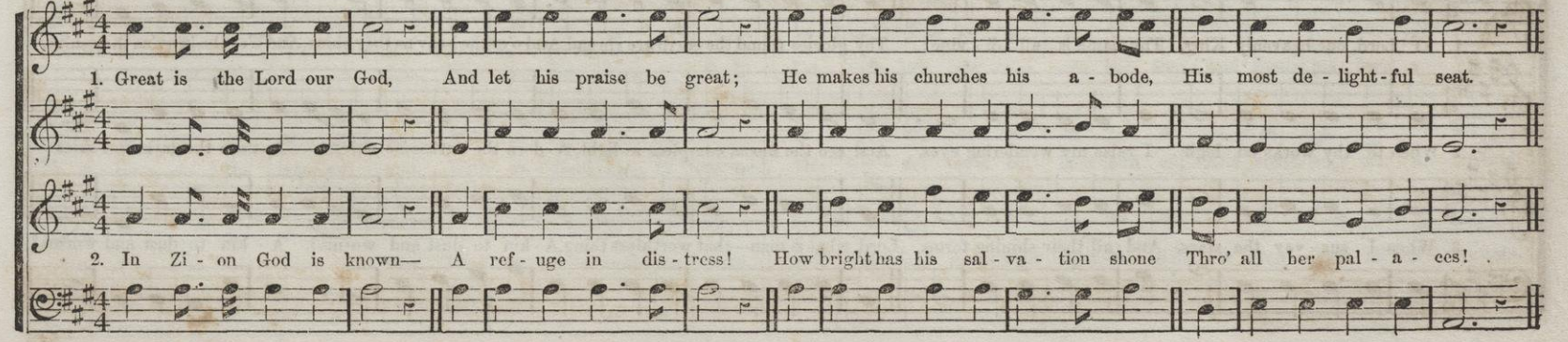

## DENTON. S. M.

V. N. Taylor.



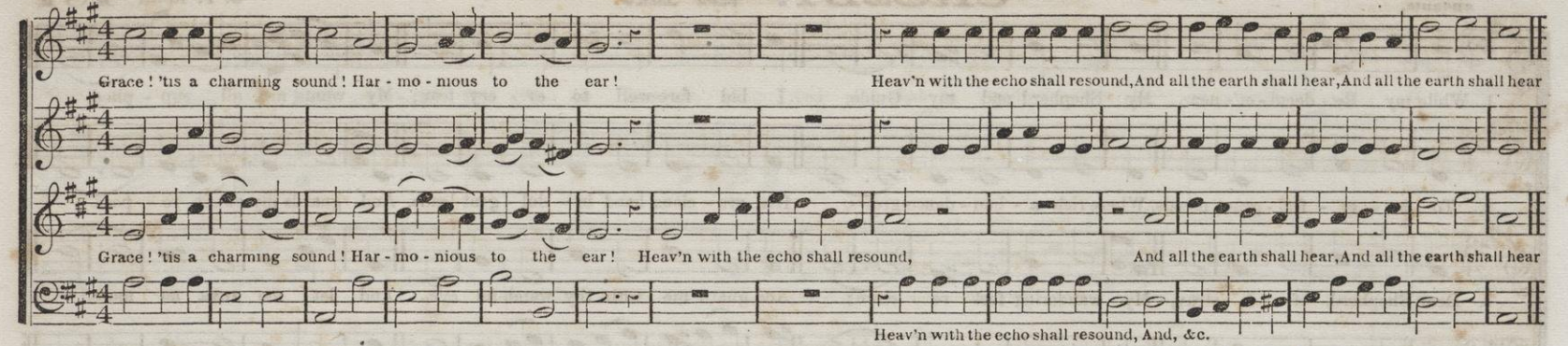

## DENWALD. S. M.

Maestoso. Heuberer.



182 With Spirit.

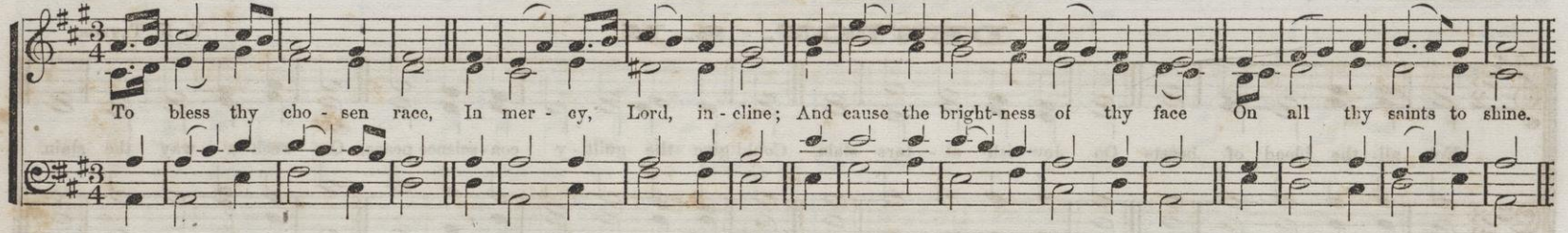
## WARDLAW. S. M.




Andantino.

## CHAPEL HILL. S. M.

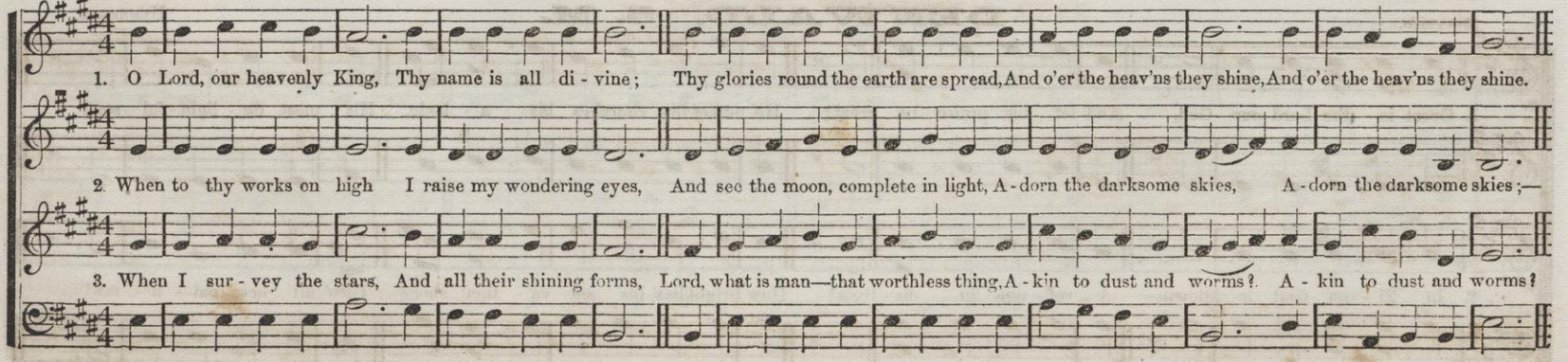
JAMES FLINT.




Moderato.

## HUNTLEE. S. M.

E. H. B. NOR. MUS. INS. CLASS OF 1855.



With Energy.

## MORLAND. S. M.

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

2. Oh, watch, and fight, and pray; The bat-tle ne'er give o'er; Re - new it bold-ly ev - ery day, And help di - vine im - plore.

3. Ne'er think the vic-tory won, Nor lay thine ar - mor down: Thy ar-duous work will not be done, Till thou ob - tain thy crown.

Slow.

## GOLDEN HILL. S. M.

WESTERN TUNE.

O 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.

Moderato.

## BRAYTON. S. M.

S. WESLEY MARTIN.

1. How charm-ing is the place Where my Re - deem-er God Un - vails the glo - ries of his face, And sheds his love a - broad.

2. Here, on the mer-cy - seat, With ra-diant glo - ry crowned, Our joy - ful eyes be - hold him sit, And smile on all a - round.

3. To him their prayers and cries Each con-trite soul pre - sents: And while he hears their hum-ble sighs, He grants them all their wants.

Moderato.

## GOOD HOPE. S. M.

1. If, thro' un - ruf - fled seas, Toward heaven we calmly sail, With grate - ful hearts, O God, to thee, We'll own the fostering gale, We'll own the fostering gale.

2. But should the sur - ges rise, And rest de - lay to come, Blest be the sor-row—kind the storm, Which drives us nearer home, Which drives us nearer home.

3. Soon shall our doubts and fears All yield to thy con - trol: Thy ten - der mer-cies shall il-lume The midnight of the soul, The midnight of the soul.

Moderato.

## MARTON. S. M.

The man is ev - er blest, Who shuns the sin - ner's ways; A - midst their coun - cils nev - er stands, Nor takes the scorn - er's place.

Andantino.

## BULLARD. S. M.

L. Marshall.

1. See how the mount - ing sun Pur - sues his shin - ing way; And wide pro - claims his Ma - ker's praise, With ev - ery brightening ray.

2. Thus would my ris - ing soul Its heaven - ly Pa - rent sing; And to its great O - rig - i - nal The hum - ble tri - bute bring.

Allegretto.

## MENDEBAS. S. M. (Double.)

From "Modern Psalmist." By permission.

1. I love thy king - dom, Lord, The house of thine a - bode, The church, our blest Re - deem - er saved With his own pre - cious blood.

3. For her my tears shall fall; For her my prayers as - cend; To her my cares and toils be given, Till toils and cares shall end.

5. Je - sus, thou Friend di - vine, Our Sa - viour, and our King, Thy hand from ev - ery snare and foe Shall great de - liv - erance bring.

2. I love thy church, O God! Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And gra - ven on thy hand.

4. Be - yond my high - est joy I prize her heavenly ways, Her sweet com - mu - nion, sol - emn vows, Her hymns of love and praise.

7. Sure as thy truth shall last, To Zi - on shall be given The bright - est glo - ries earth can yield, And bright - er bliss of heaven.

## DARTMOUTH. S. M.

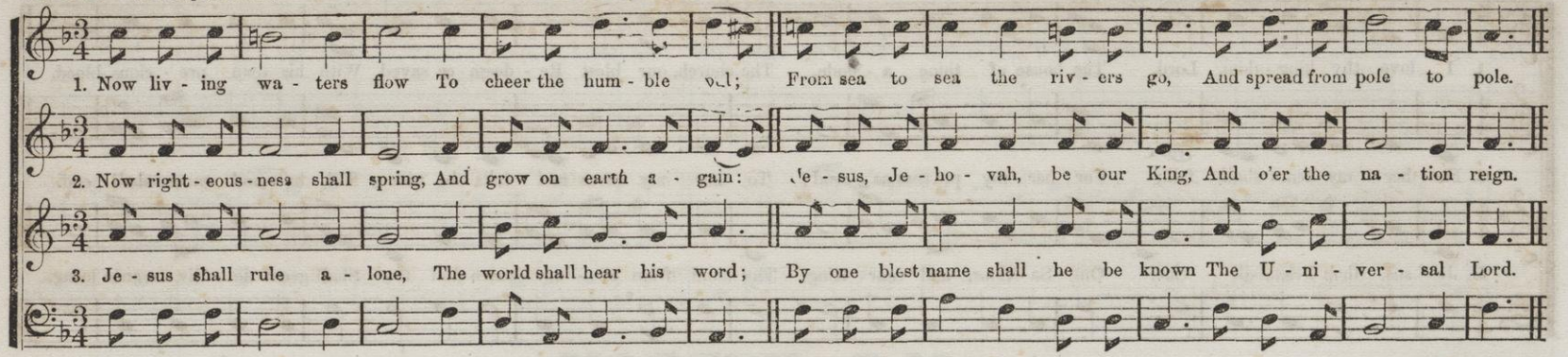
L. Mason. 1820.

Is this the kind re - turn? Are these the thanks we owe? Thus to a - buse e - ter - nal love, Whence all our bless - ings flow!

**186** Con Espressione.

## GENESEO. S. M.

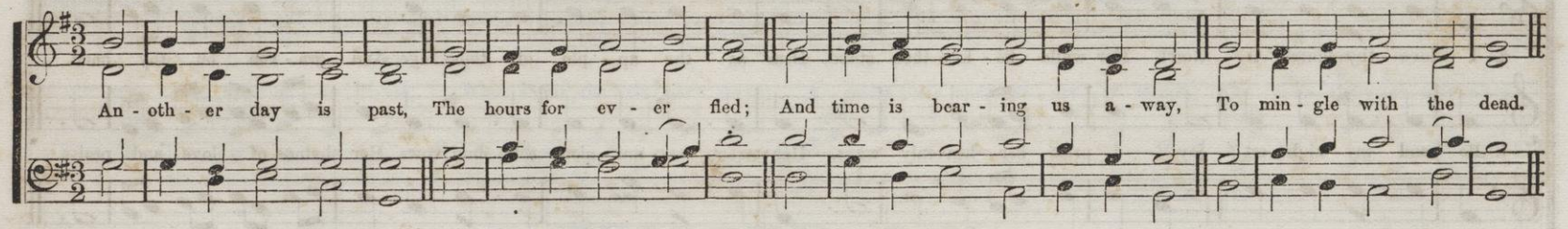
GEO. W. PRATT.




Moderato.

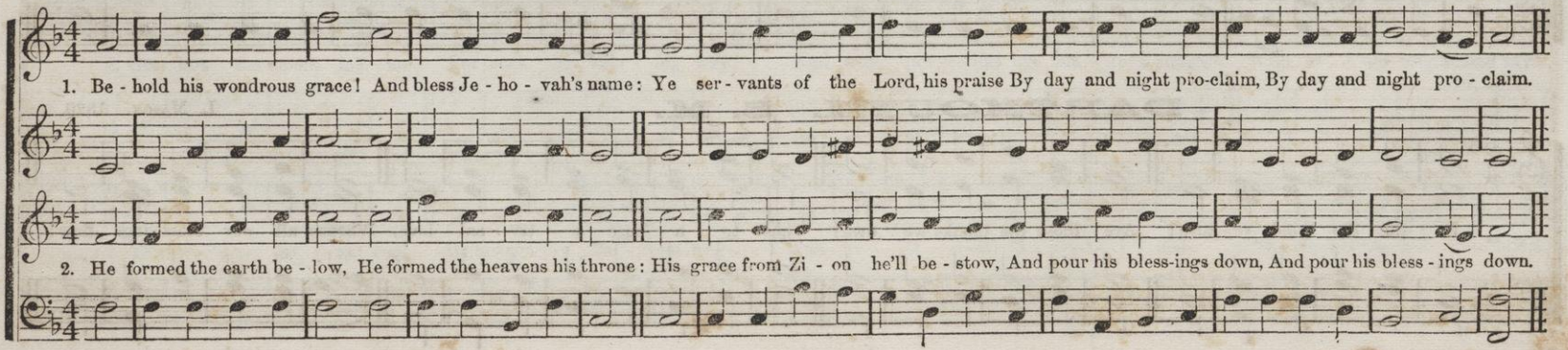
## STATE STREET. S. M.

JONATHAN C. WOODMAN.




## ELMORE. S. M.

LOWELL MASON.



Slowly.

## SCOTT. S. M.

From "The Hallelujah." By permission.

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

2. Where - e'er we tra - vel, go; Where - e'er we rest, a - bide; Do thou our path on earth sur-round, And all our foot - steps guide.

3. We ne'er a - gain on earth May thus to - geth - er meet; O grant that in our home a - bove We may each oth - er greet.

Moderato.

## BELFORT. S. M.

E. C. C.

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

Moderato.

## ALTONVILLE. S. M.

1. I lift my soul to God, My trust is in his name; Let not my foes, that seek my blood, Still tri - umph in my shame.

2. From the first dawn - ing light, Till the dark eve - ning rise, For thy sal - va - tion, Lord! I wait With ev - er - long - ing eyes.

3. Re - mem - ber all thy grace, And lead me in thy truth; For - give the sins of ri - per days, And fol - lies of my youth.

188 Moderato.

## HARLEM. S. M. (Closing Hymn.)

1. Lord, at this clos - ing hour, Es - tab - lish ev - ery heart, Up - on thy word of truth and power, To keep us when we part.
2. Peace to our bre - thren give, Fill all our hearts with love, In faith and pa - tience may we live, And seek our rest a - bove.
3. Thro' changes bright or drear We would thy will pur - sue, And toil to spread thy king - dom here, Till we its glo - ry view.
4. To God, the on - ly wise, In ev - ery age a - dored, Let glo - ry from the church a - rise, Thro' Je - sus Christ our Lord.

Gently.

## PLYMOUTH. S. M.

Old Melody.

With hum - ble heart and tongue, My God! to thee I pray; O, bring me now, while I am young, To thee, the liv - ing way.

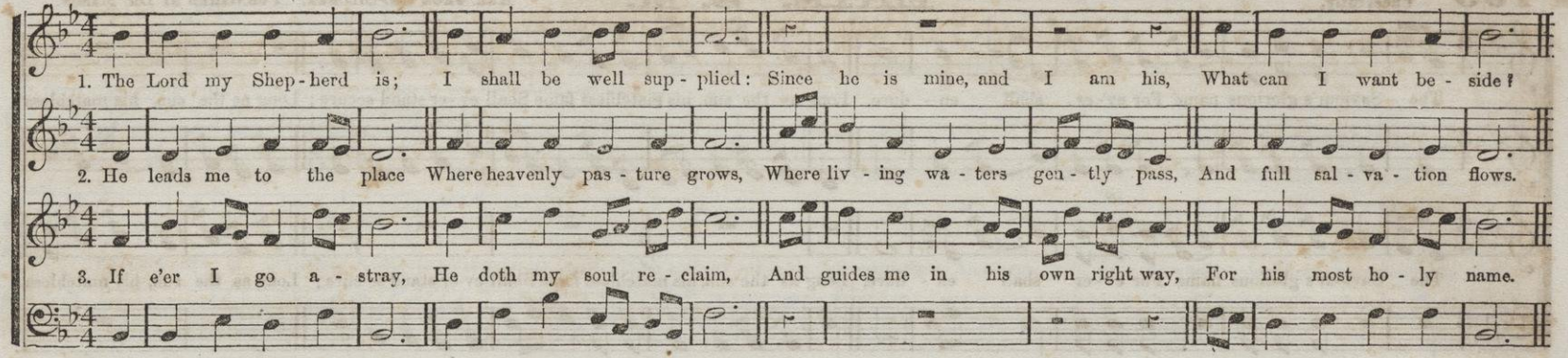
Boldly.

## BOLDEN. S. M.

From Haydn.

1. Be - hold! the morn-ing sun Be - gins his glo - rious way; His beams thro' all the na - tions run, And life and light con - vey.
2. But where the gos - pel comes, It spreads di - vi - ner light; It calls dead sin - ners from their tombs, And give the blind their sight.

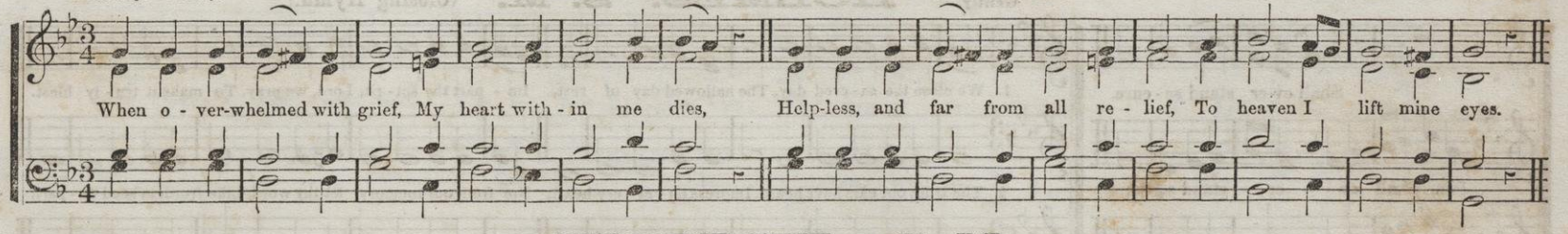
## LAMB. S. M.




## DUNBAR. S. M.

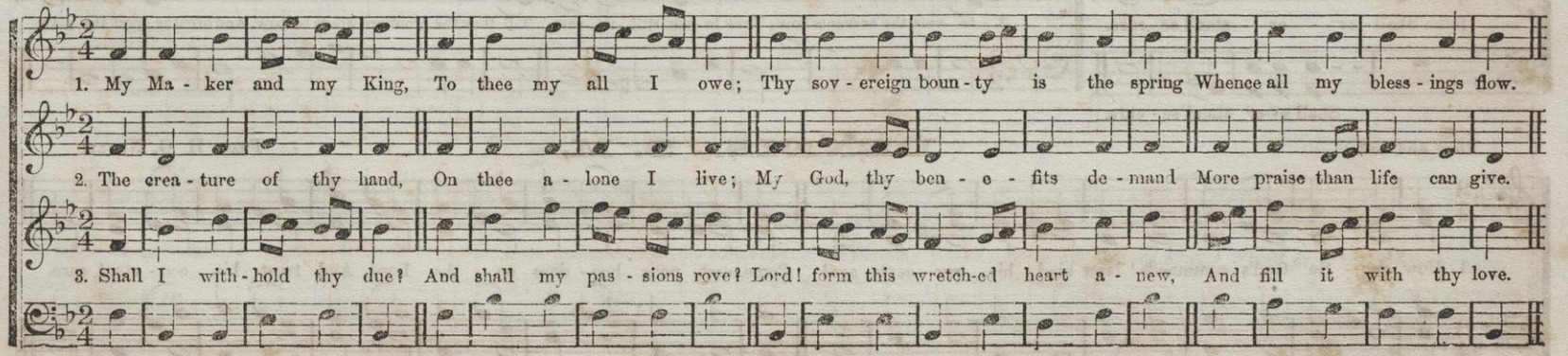
Slowly. Gently.

From Correlli. 1690.




## WOODSEL. S. M.

Moderato.



Cheerfully.

## ERIE. S. M.

Arr. from Fr. Silcher. Furnished by Dr. Mason.

The Saviour's glorious name For ev-er shall en - dure, Long as the sun, his matchless fame Shall ev-er stand secure; Long as the sun, his matchless

The Saviour's glorious name For ev-er shall en - dure, Long as the sun, his matchless fame Shall ev-er stand se-cure; Long as the sun, his matchless

Gently.

## HOLMES. S. M. (Closing Hymn.)

Shall ev-er stand se - cure.

fame Shall ev - er stand se - cure.

fame Shall ev - er stand se - cure.

Shall ev-er stand se - cure.

1. We close the sa - cred day, The hallowed day of rest, Im - part thy spi - rit, Lord, we pray, To make it tru - ly blest.

2. The truth our ears have heard, Impress on ev - ery heart, Nor from our memory let thy word, Like fruitless seed de - part.

3. In vain thy servants sow; They la - bor still in vain, Till thou the promised grace bestow, And breathe upon the plain.

Slow and Soft.

## DENNIS. S. M.

From H. G. Nageli.

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

Moderato.

## MELODY. S. M.

Samuel Stanley. Furnished by Dr. Mason.

1. Where shall the man be found That fears t' of-fend his God, That loves the gos-pel's joy-ful sound, And trem-bles at the rod? And trem-bles at the rod?

2. The Lord shall make him know The se-crets of his heart; The won-ders of his covenant show, And all his love im-part, And all his love im-part.

3. The deal-ings of his power Are truth and mer-cy still, With such as keep his covenant sure, And love to do his will, And love to do his will.

## HEREFORD. S. M.

L. Mason. 1840.

Sure there's a right-eous God, Nor is re-li-gion vain; Tho' men of vice may boast a-loud, And men of grace com-plain.

Allegro.

## EUROPA. S. M.

Geo. W. Pratt. From the "Melodia Sacra."

1. Grace! 'tis a charming sound! Har-mo-nious to the ear! Heaven with the ech-o shall re-sound, And all the earth shall hear, . . And all the earth shall hear.

2. Grace first contrived a way To save re-bel-lious man; And all its steps that grace dis-play Which drew the wondrous plan, . Which drew the wondrous plan.

Gently.

## PLUNKETT. S. M.

From Haslinger, by E. E.

1. We lift our hearts to thee, Thou Day-star from on high; The sun it-self is but thy shade, Yet cheers both earth and sky, Yet cheers both earth and sky.

2. Oh, let thy ris-ing beams Dis-pel the shades of night; And let the glo-ries of thy love, Come like the morning light, Come like the morning light.

3. How beauteous na-ture now! How dark and sad be-fore! With joy we view the pleasing change, And nature's God a-dore, And nature's God a-dore.

Slow and Soft.

## GORTON. S. M.

From Beethoven.

While my Re-deem-er's near, My Shep-herd and my Guide, I bid fare-well to ev-ery fear; My wants are all sup-plied.

Andantino.

## GREENWOOD. S. M.

1. How hon-ored is the place, Where we a-dor-ing stand, Zi-on, the glo-ry of the earth, And beau-ty of the land.

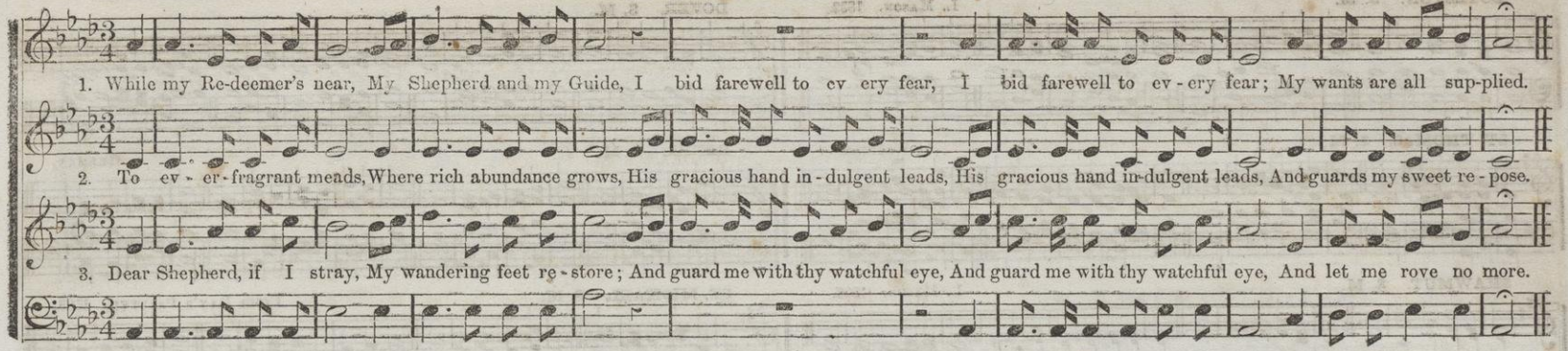
2. Bul-warks of grace de-fend The cit-y where we dwell; While walls, of strong sal-va-tion made, De-fy th' as-saults of hell.

3. Lift up th' e-ter-nal gates, The doors wide o-pen fling; En-ter, ye na-tions that o-bey The stat-utes of your King.

Larghetto e Dolce.

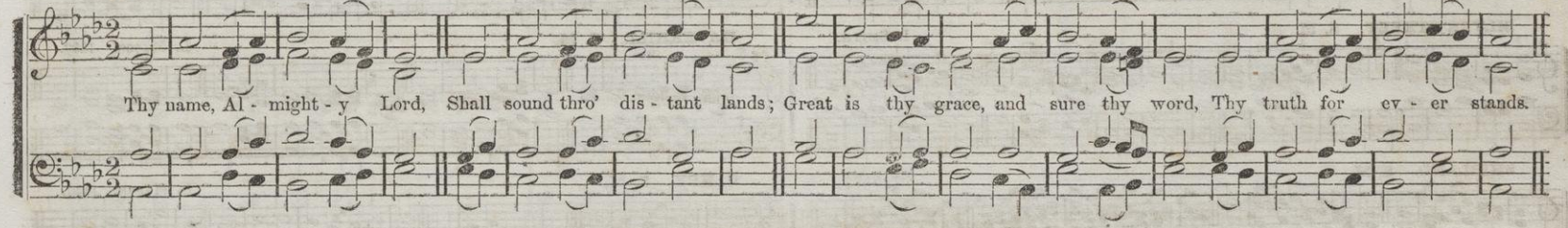
## MAGDALA. S. M.

From "Modern Psalmist." By permission.



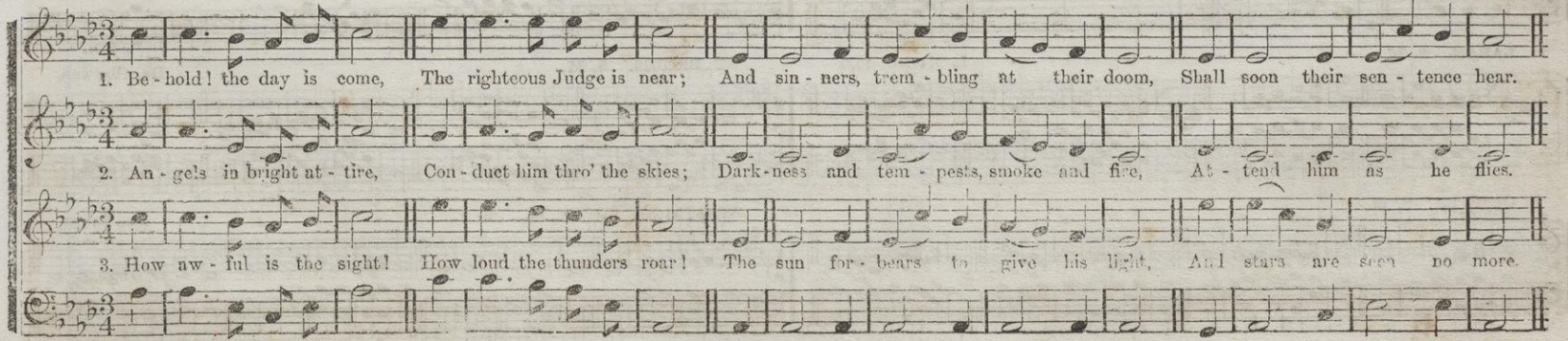

Moderato.

## IOWA. S. M.

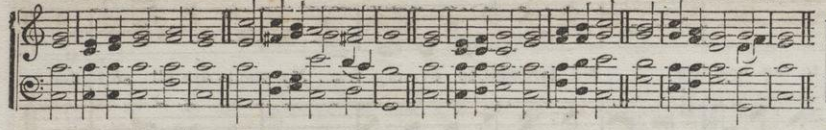



## AHIRA. S. M.

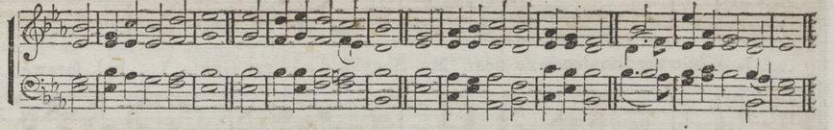
Greatorex.



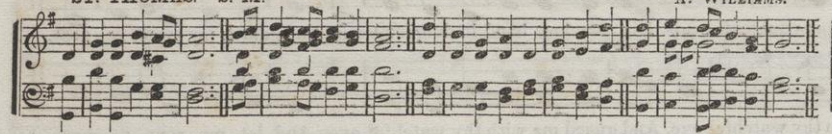
BOYLSTON. S. M. L. MASON. 1832.



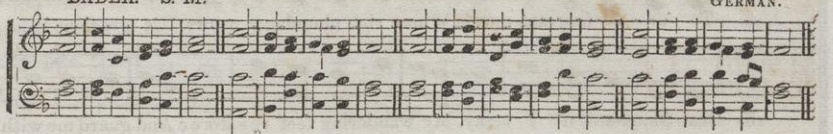
DOVER. S. M.



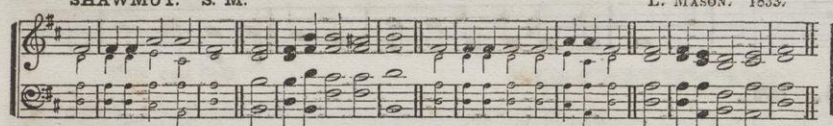
ST. THOMAS. S. M. A. WILLIAMS.



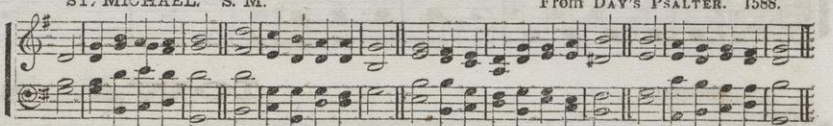
BADEA. S. M. GERMAN.



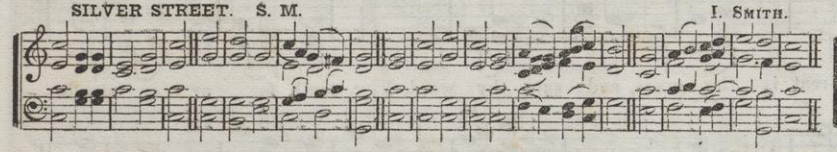
SHAWMUT. S. M. L. MASON. 1833.



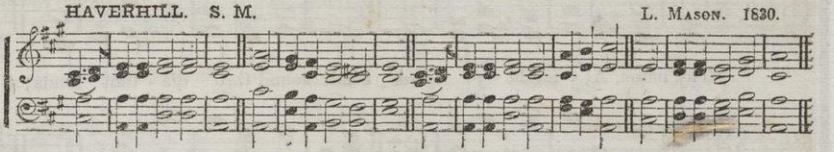
ST. MICHAEL. S. M. From DAY'S PSALTER. 1588.



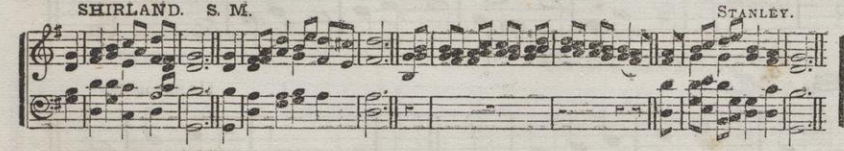
SILVER STREET. S. M. I. SMITH.



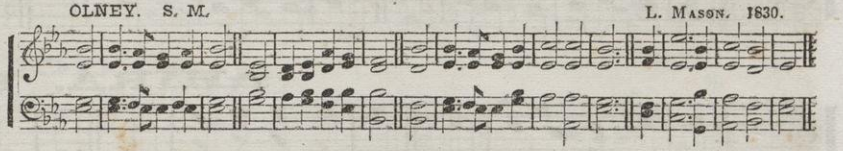
HAVERHILL. S. M. L. MASON. 1830.



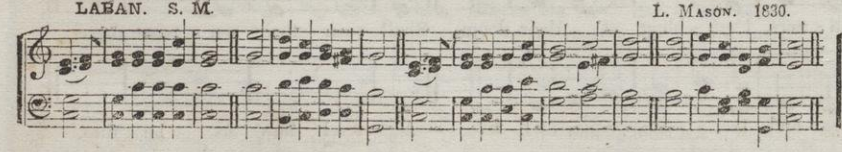
SHIRLAND. S. M. STANLEY.



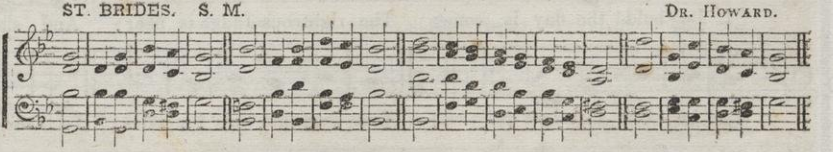
OLNEY. S. M. L. MASON. 1830.



LABAN. S. M. L. MASON. 1830.



ST. BRIDES. S. M. DR. HOWARD.



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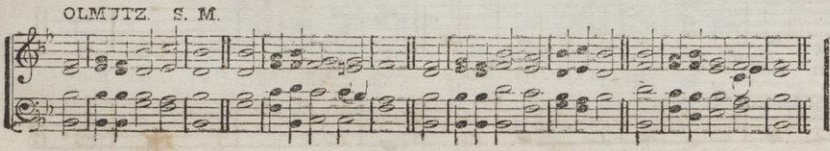
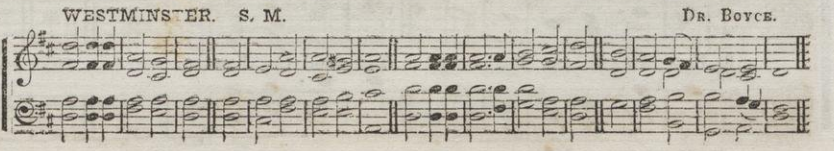


WESTMINSTER. S. M. DR. BOYCE.



Moderato.

## STEELE. L. P. M.

GERMAN. FURNISHED BY DR. MASON.

1. I love the vol - ume of thy word; What light and joy those leaves af - ford To souls be-night-ed and dis - tressed! Thy precepts guide my

2. Thy threatenings wake my slum-bering eyes, And warn me where my dan - ger lies; But 'tis thy bless-ed gos - pel, Lord, That makes my guilt -y

doubt-ful way, Thy fear for - bids my feet to stray, Thy promise leads my heart to rest.

conscience clean, Con -verts my soul—sub - dues my sin, And gives a free, but large re - ward.

## NASHVILLE. L. P. M.

Not too Fast, ARR. FROM A GREGORIAN TUNE BY L. MASON.

1. I'll praise my Mak -er with my breath; And

2. How blest the man whose hopes re - ly On

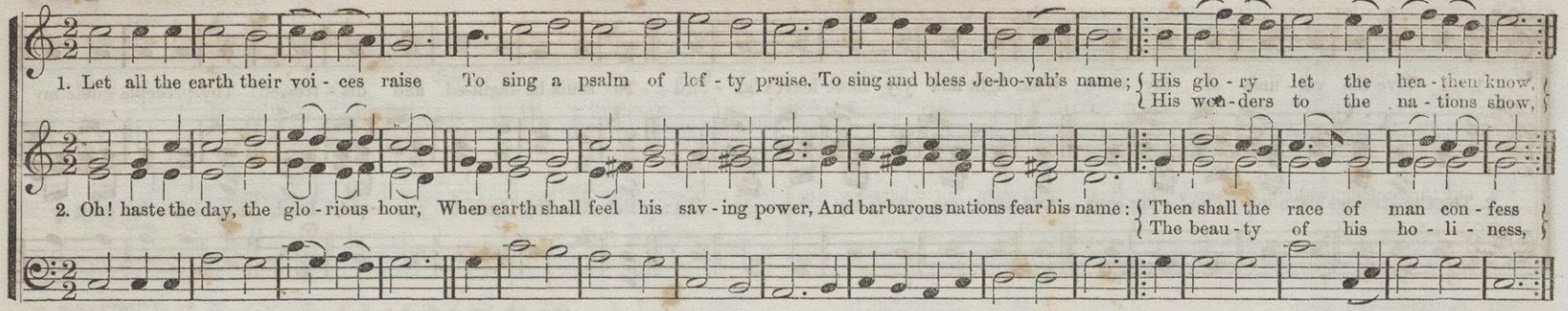
when my voice is lost in death, Praise shall em- ploy my no-bler powers: { My days of praise shall ne'er be past, / While life, and thought, and be-ing last. } Or im - mor-tal - i - ty en -dures.

Is -rael's God!—he made the sky, And earth, and seas, with all their train: { His truth for ev - er stands se - cure, / He saves th' oppressed, he feeds the poor, } And none shall find his promise vain.

**196** With Energy.

## NOEL. L. P. M.

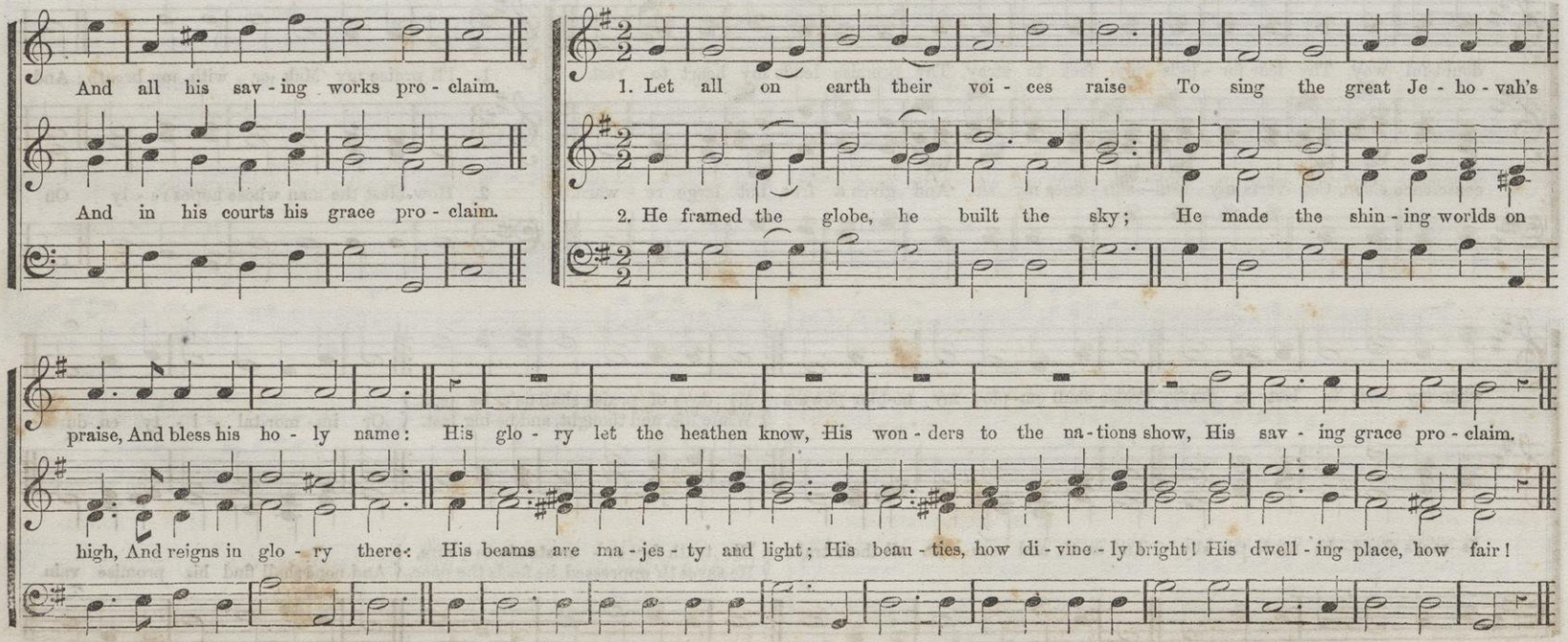
German Tune.




Con Spirito.

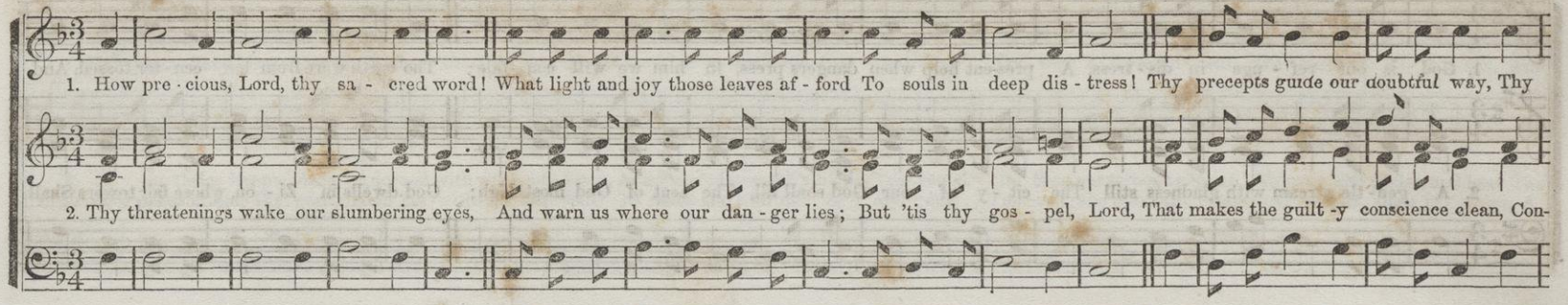
## RAYLETT. C. P. M.

Franz Commer.



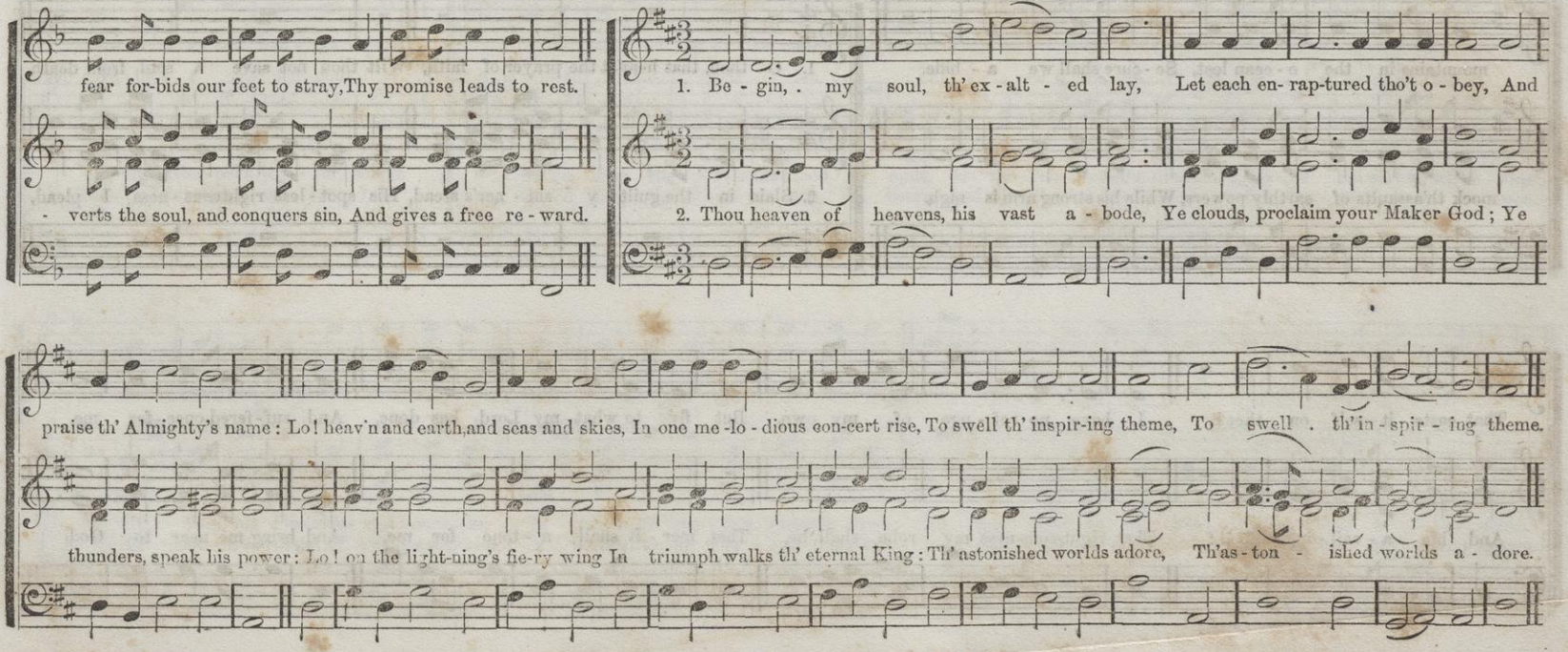
## VERDELL. C. P. M.

LOWELL MASON.



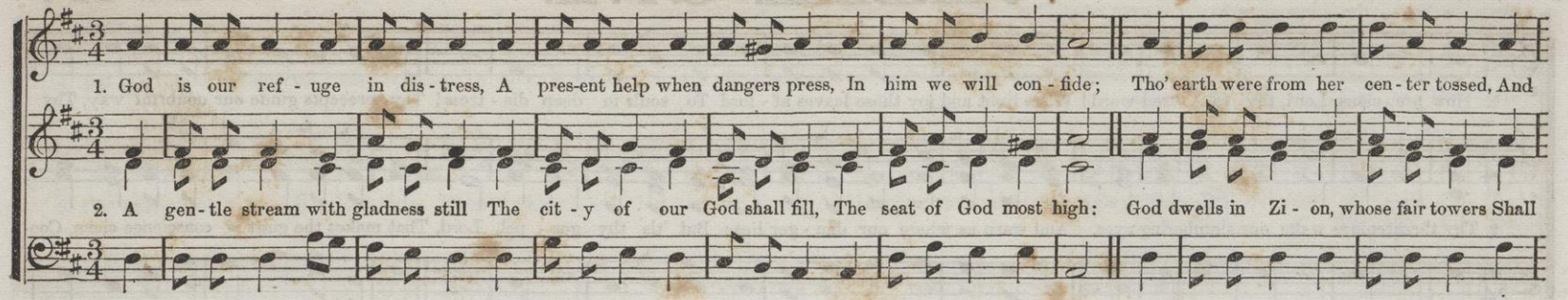

## GLENFALL. C. P. M.

LOWELL MASON.



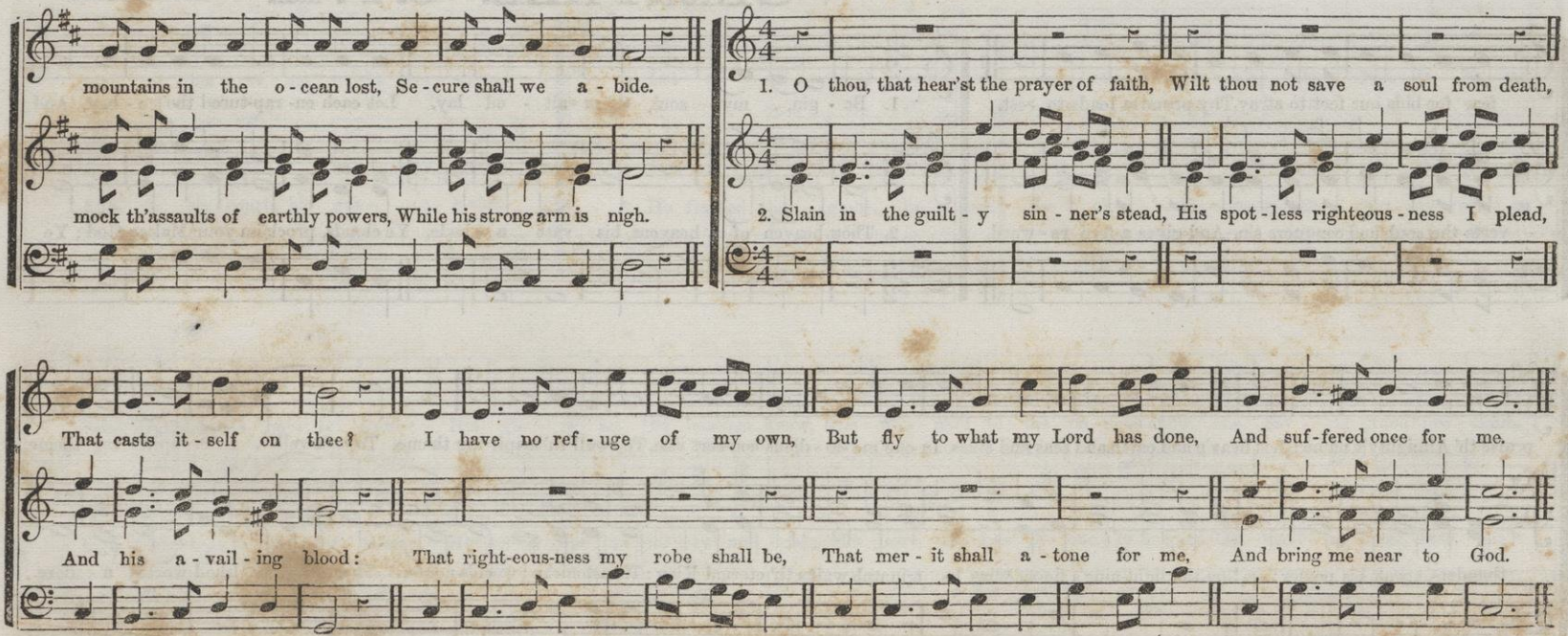
Gently.

## ORDINA. C. P. M.




## ARNON. C. P. M.

GREATOREX.



## RONA. S. P. M.

Cheerfully.

1. How pleased and blessed was I To hear the peo-ple cry—"Come, let us seek our God to - day!" Yes, with a cheer-ful zeal We haste to Zi - on's hill, And
2. Zi - on, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round. In thee our tribes ap-pear To pray, and praise, and hear The
3. May peace attend thy gate, And joy with-in thee wait To bless the soul of ev - ery guest: The man who seeks thy peace, And wishes thine in - crease, A

there our vows and hon - ors pay.
sa - cred Gos - pel's joy - ful sound.
thousand blessings on him rest.

## ARIEL. C. P. M.

Slowly and in Exact Time.

LOWELL MASON.

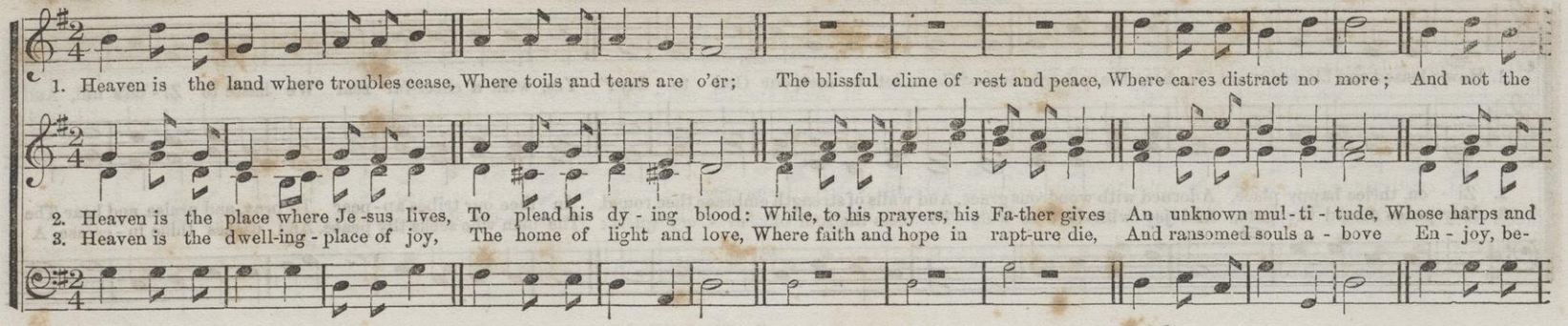
1. Oh, could I speak the match - less worth, Oh, could I sound the glo-ries forth Which in my Sa - viour shine!
2. I'd sing the pre - cious blood he spilt, My ran - som from the dreadful guilt Of sin and wrath di - vine;
3. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne:

I'd soar, and touch the heavenly strings, And vie with Ga - briel while he sings In notes al - most di - vine, In notes al - most di - vine.

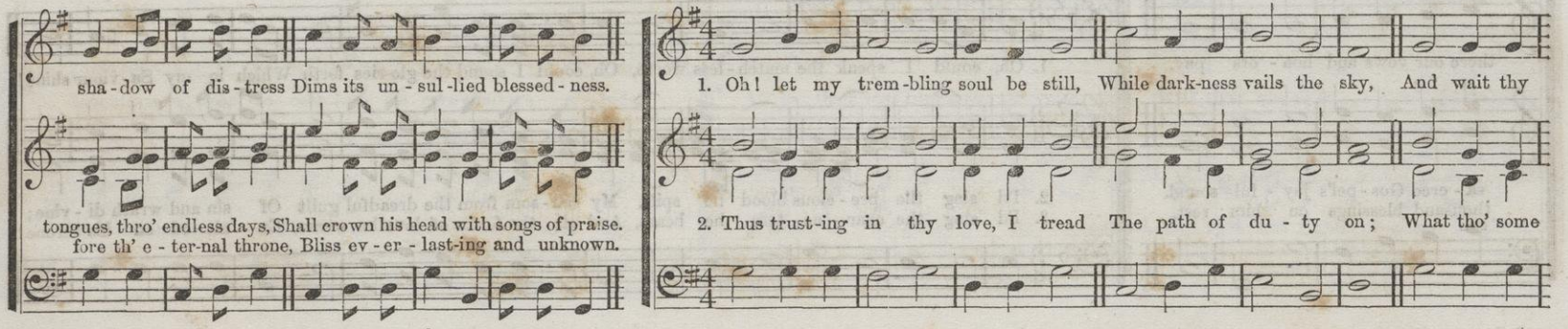
I'd sing his glo - rious right-eousness, In which all per - fect, heavenly dress, My soul shall ev - er shine, My soul shall ev - er shine.
In lof - tiest songs of sweet-est praise, I would to ev - er - last - ing days Make all his glo - ries known, Make all his glo - ries known.

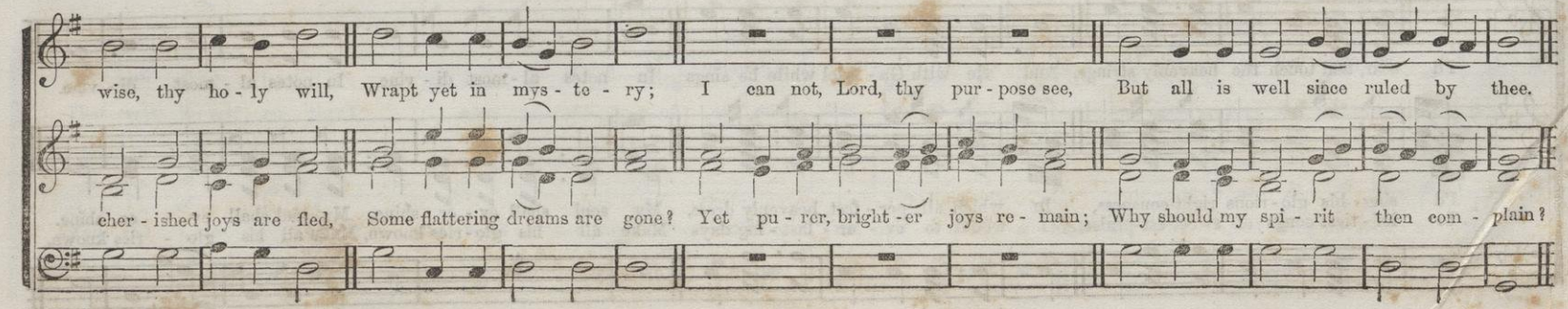
Moderato.

## BALLARD. C. H. M.




## ELLENWOOD. C. H. M.



Moderato.

## BARVILLE. S. H. M.

One smile, one gracious smile, Upon this drooping heart, Can every weary thought beguile, And bid my gloom depart; One smile of heaven upon my soul Can every struggling fear control.

One smile, one gracious smile, Upon this drooping heart, Can every weary thought beguile, And bid my gloom depart; One smile of heaven upon my soul Can every struggling fear control.

Con Spirito.

## WINGLIN. H. M.

LOWELL MASON.

A - wake, our drowsy souls, And burst the slothful band;
The wonders of this day Our noblest songs de - mand;

Aus - pi - cious morn! thy bliss - ful rays Bright se - raphs hail in songs of praise.

Gently.

## ASHLEY. H. M.

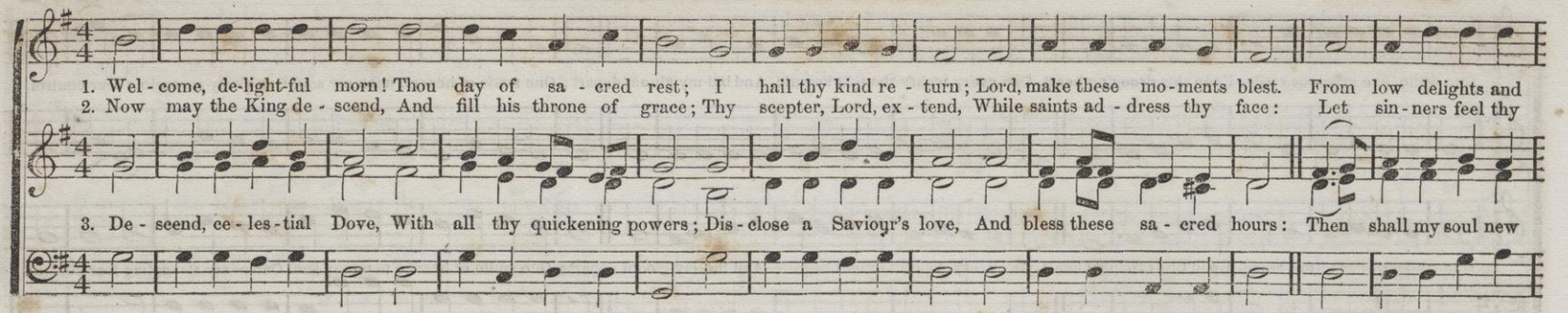
1 Ye dy-ing sons of men—Immerged in sin and woe, The Gospel's voice attend, While Jesus sends to you; Ye perish-ing and guilty, come; In Jesus' arms there yet is room

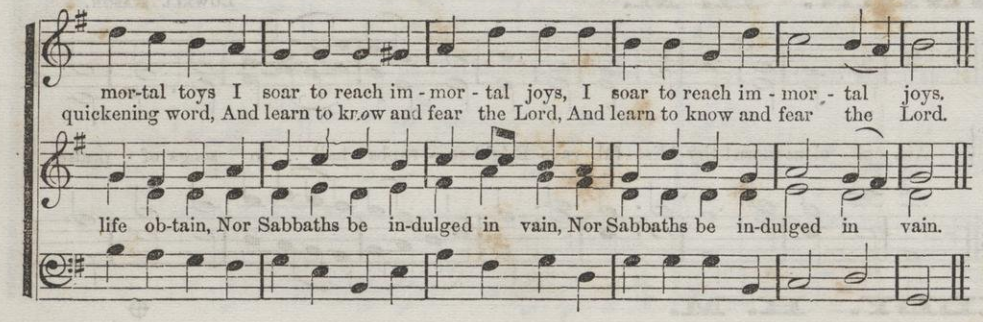
2. No longer now delay, Nor vain excuses frame: He bids you come to-day, Tho' poor, and blind, and lame: All things are ready; sinners, come; For every trembling soul there's room.

**202** Cheerfully.

## CEYLON. H. M.

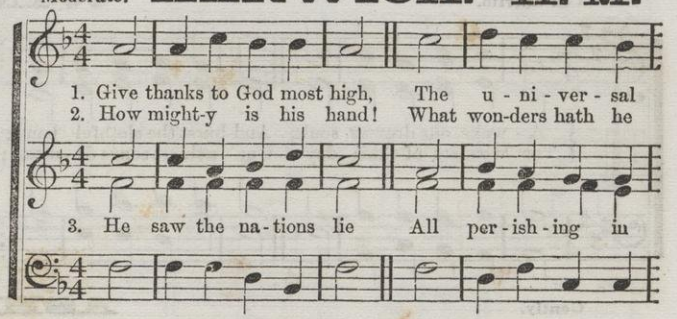
RUFUS JONES.

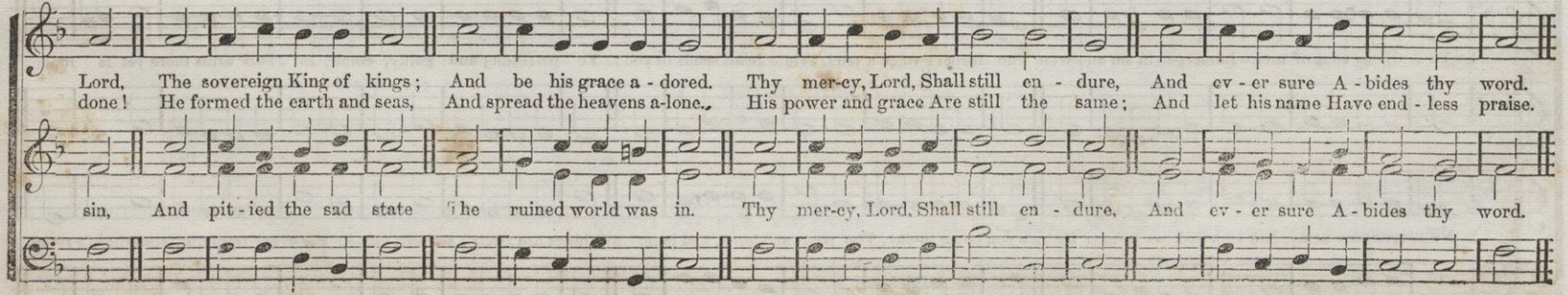



Moderato.

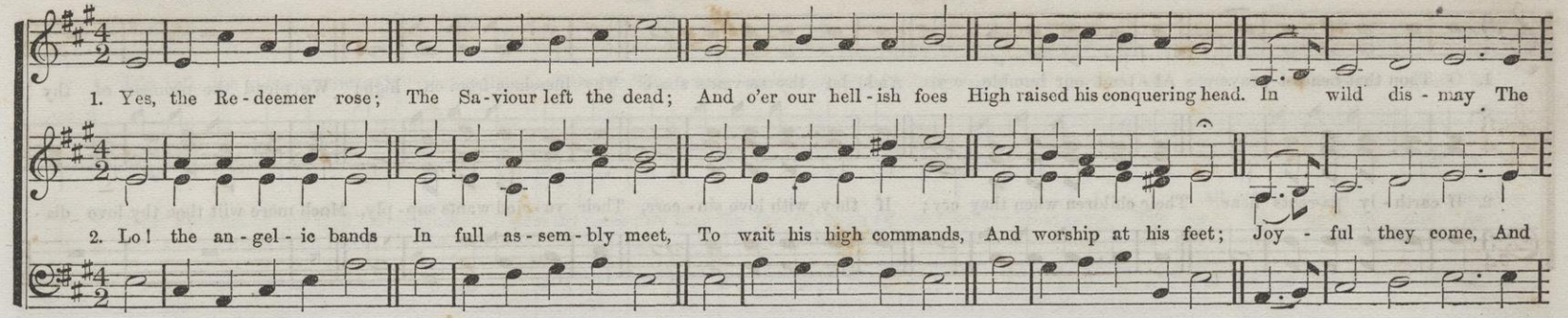
## HARWICH. H. M.

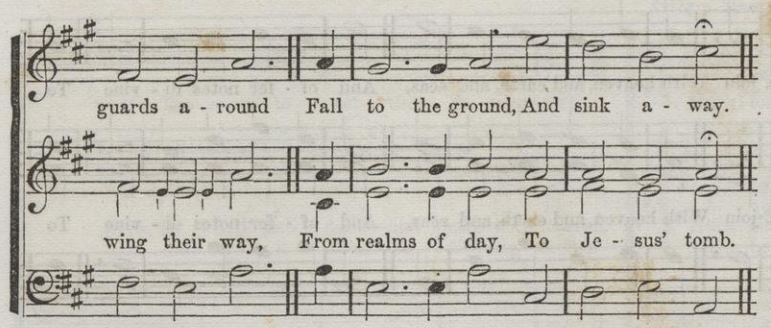


Allegro Moderato.

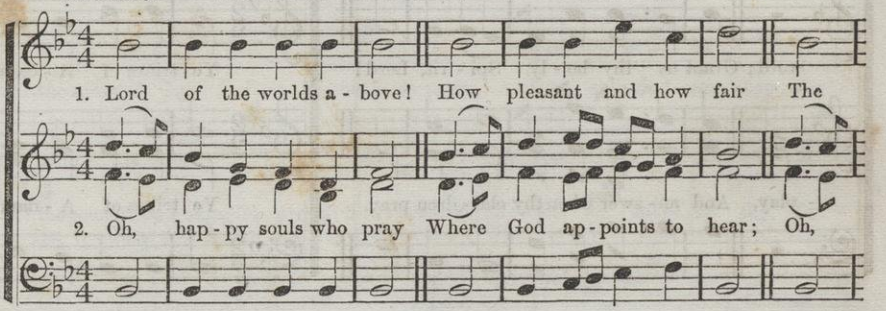
## STOW. H. M.

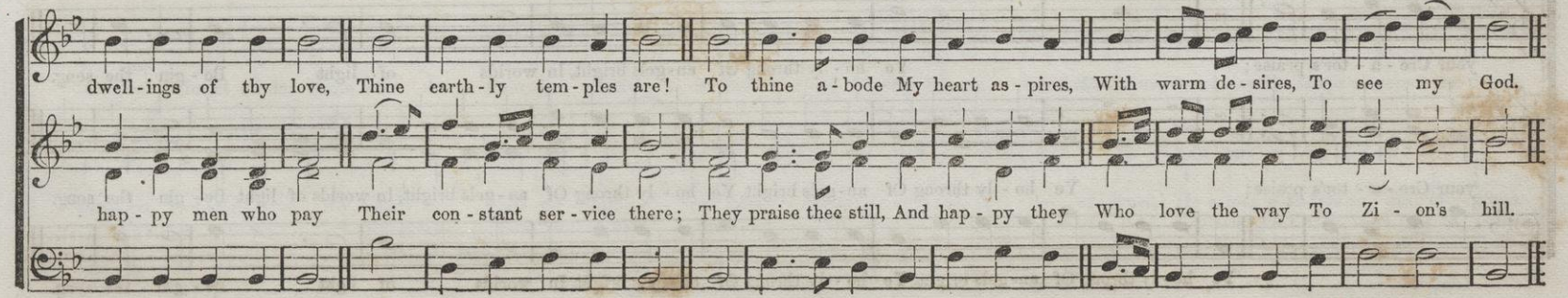



Cheerfully.

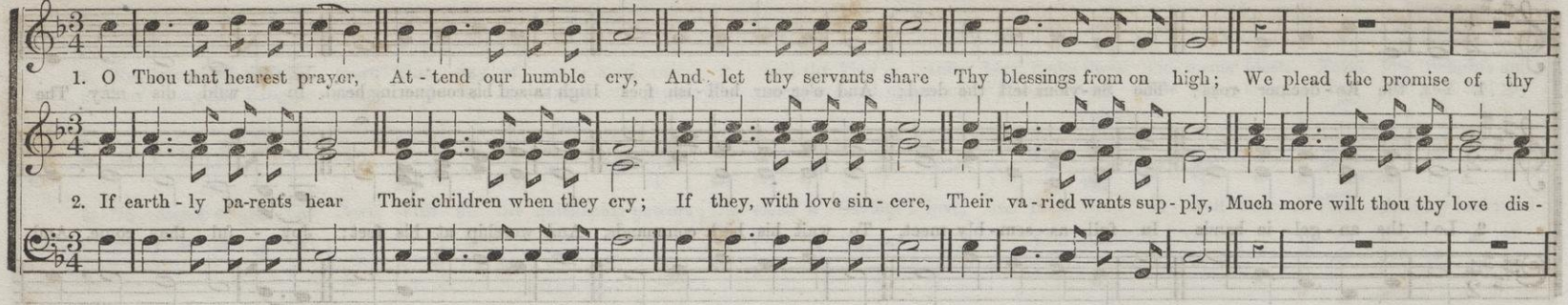
## SANFORD. H. M.



**204** Andante.

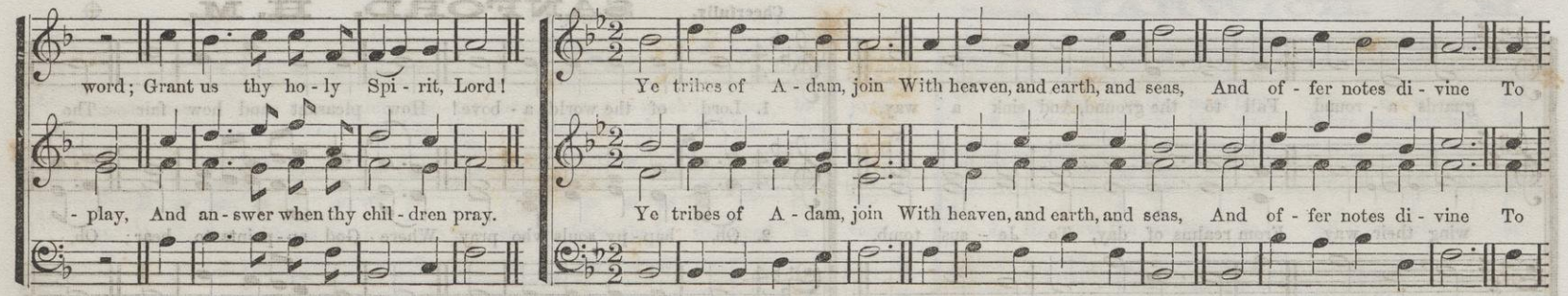
## ANEL. H. M.

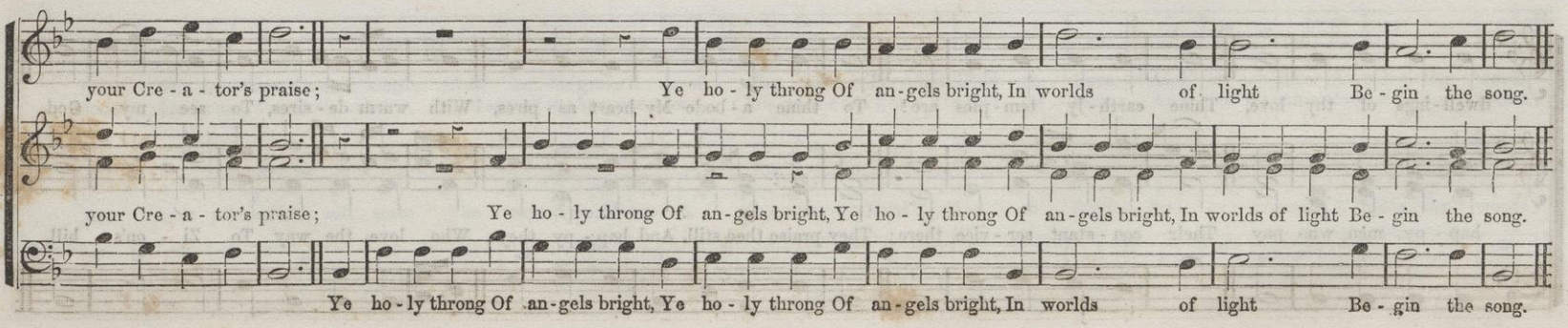



With Spirit.

## LENOX. H. M.

Edson.



With Energy.

## RIENT. H. M.

1. Join all the glorious names Of wisdom, love, and power, That ev - er mor-tals knew, Or an - gels ev - er bore: All are too mean to speak his

All are too mean to speak his

2. Great Pro-phet of our God, Our tongues shall bless thy name; By thee the joy -ful news Of our sal - va - tion came, The joy - ful news of sins for -

3. Je - sus, our great High Priest, Has shed his blood and died: Our guilty conscience needs No sa - cri - fice be - side: His pre - cious blood did once a -

worth, Too mean to set the Sa - viour forth.

given, Of hell sub - dued—and peace with heaven.

tone, And now it pleads be - fore the throne.

Allegro Maestoso.

## OREGON HILL. H. M.

Wm. Mingle.

1. Hark! hark! the notes of joy Roll o'er the heavenly plains! And ser - aphs find em - ploy For

2. Hark! hark! the sounds draw nigh, The joy-ful hosts des -cend; Je - sus for - sakes the sky, To

3. Bear, bear the ti - dings round, Let ev - ery mor-tal know What love in God is found, What

their sub - limest strains. Some new de - light in heav'n is known, Loud ring the harps a - round the throne, Loud ring the harps a - round the throne.

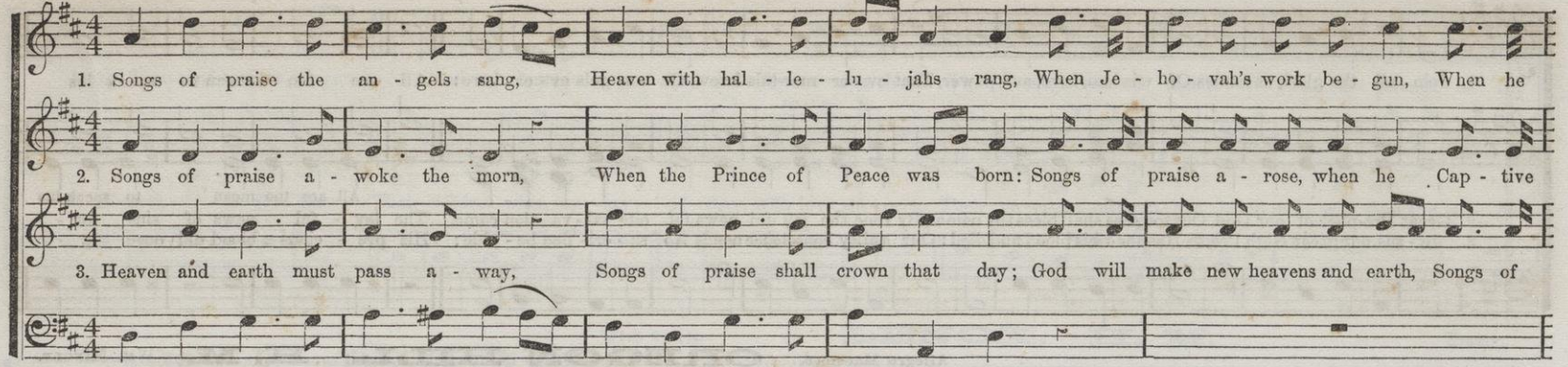
earth his foot-steps bend, He comes to bless our fall - - en race, He comes with mes-sa - ges of grace, He comes with mes-sa - ges of grace.

pi - ty he can show, Ye winds that blow, ye waves that roll, Bear the glad news from pole to pole, Bear the glad news from pole to pole.

**206** Allegro ma non Troppo.

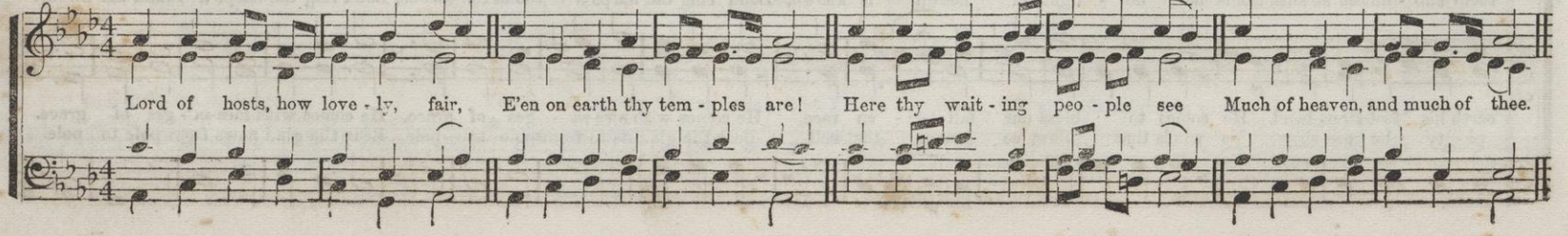
## LASEA. 7s.

From "Modern Psalmist." By permission.




## OPORTO. 7s.

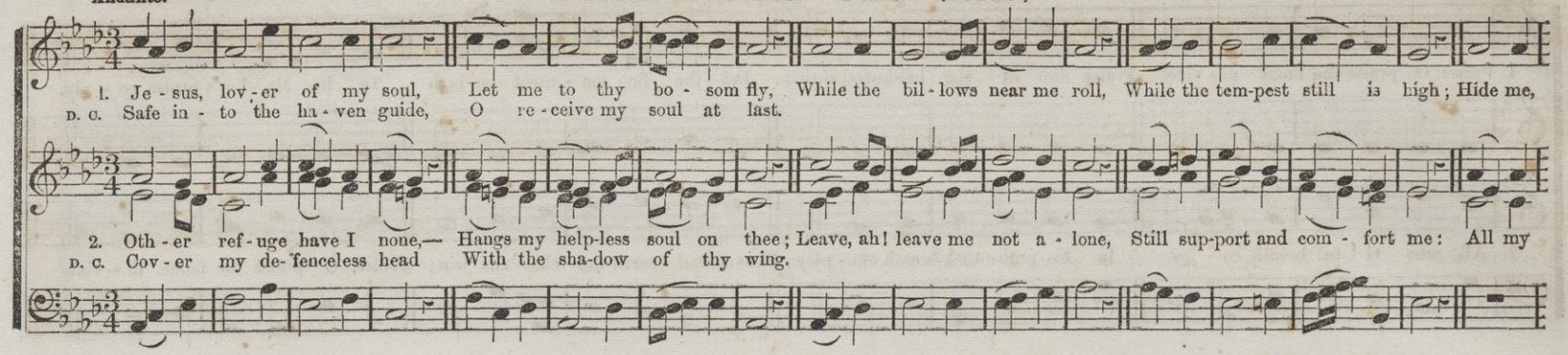
William Mason.



Andante.

## REFUGE. 7s. (Double.)

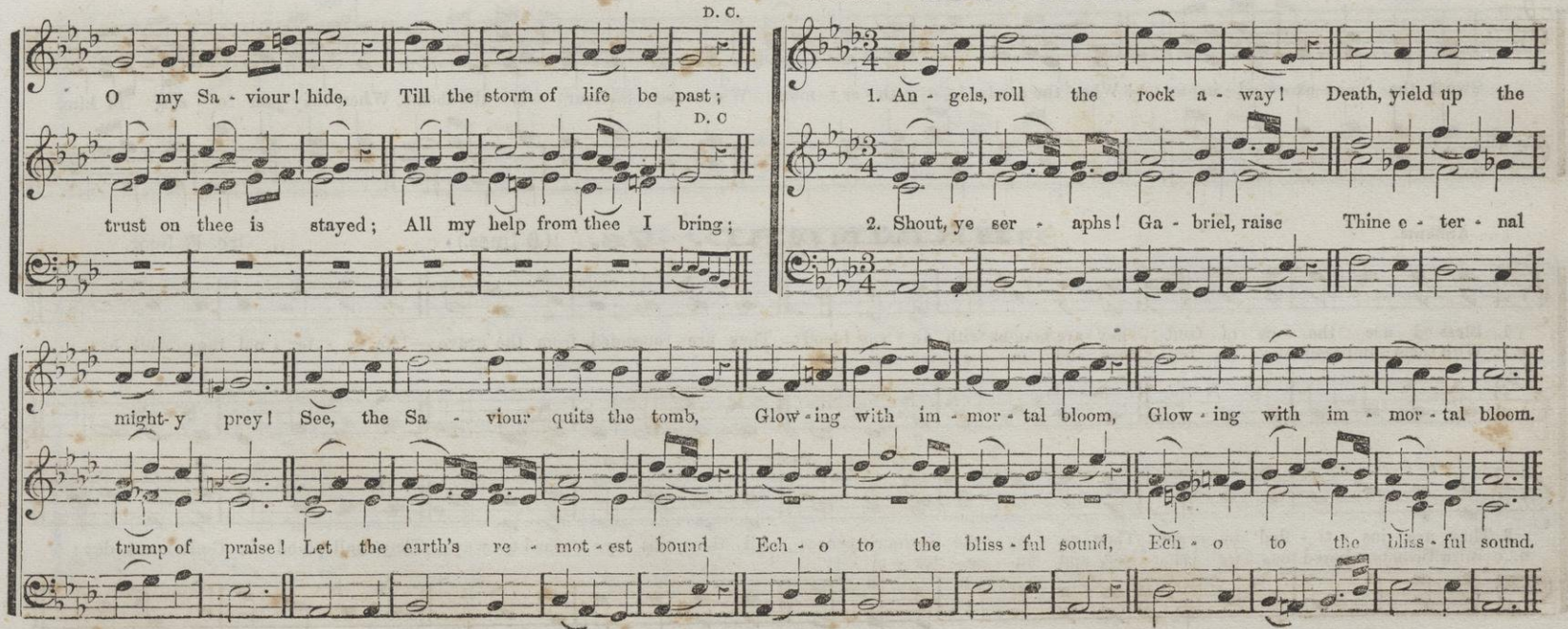
E. T. Root.




Grazioso.

## RACINE. 7s.

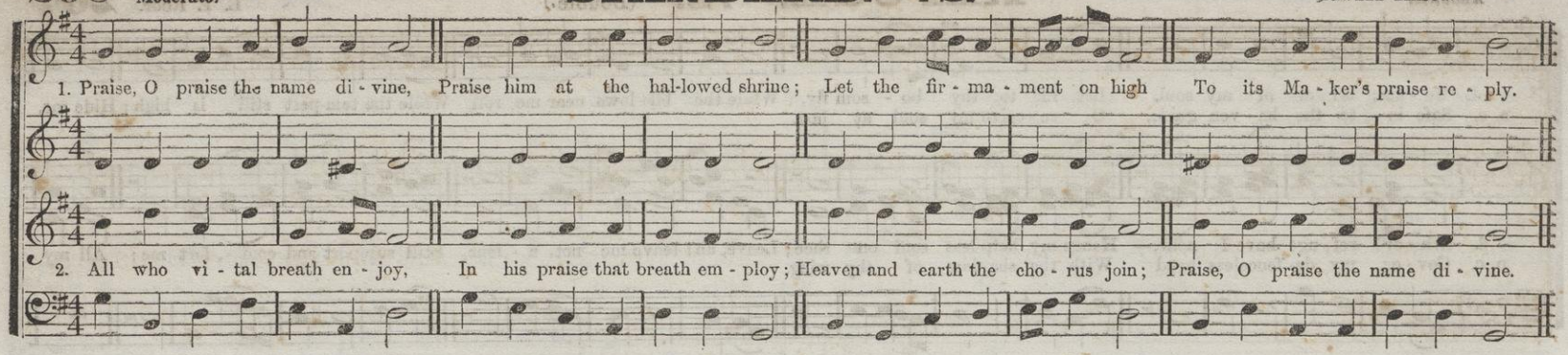
From Beethoven. By W. T.



Moderato.

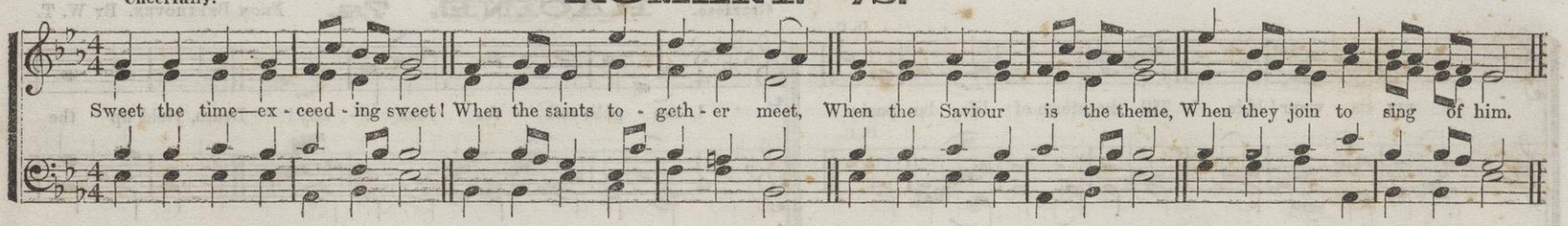
## STANDARD. 7s.

LOWELL MASON.




Cheerfully.

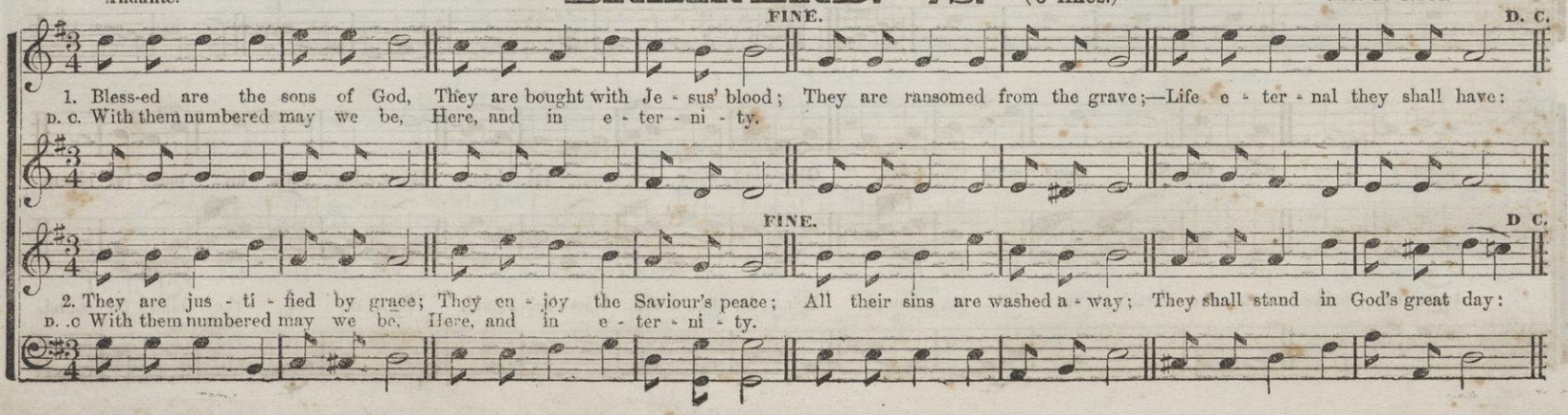
## ROMANI. 7s.




Andante.

## BRAINERD. 7s. (6 lines.)

GEO. F. ROOT.



Soft, and not too Fast.

## FADING. 7s.

Arranged by G. F. R.

1. Soft-ly now the light of day Fades up-on our sight a-way; Free from care, from la-bor free, Lord, we would com-mune with thee.

2. Soon from us the light of day Shall for ev-er pass a-way; Then, from sin and sor-row free, Take us, Lord, to dwell with thee.

Moderato.

## ALLIN. 7s.

Glo-ry to the Fa-ther give, God in whom we move and live; Chil-dren's prayers he deigns to hear, Chil-dren's songs de-light his ear.

With Energy

## RAWLING. 7s.

1. Praise the Lord—his power con-fess; Praise him in his ho-li-ness; Praise him as the theme in-spires—Praise him as his fame re-quires.

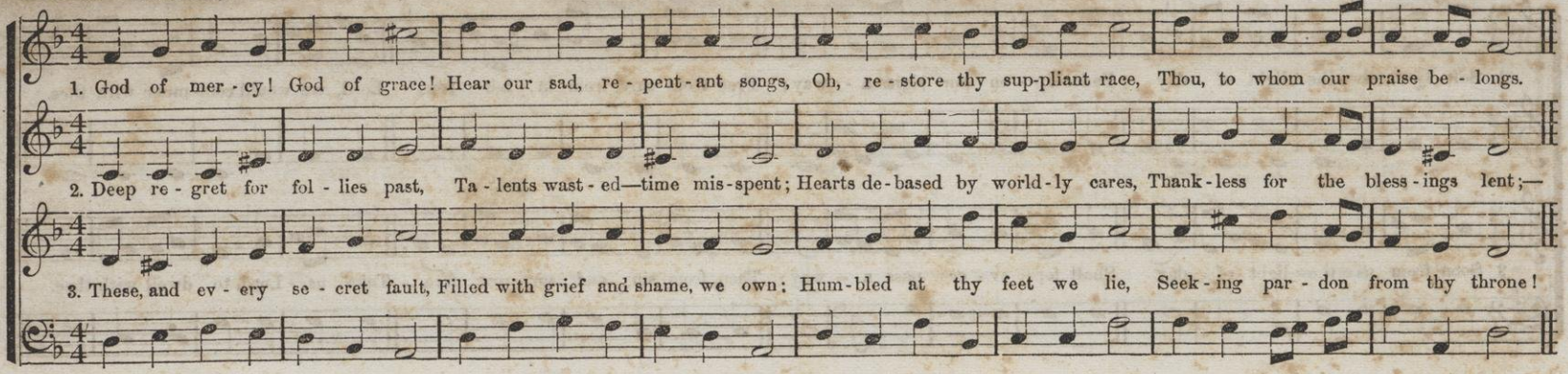
2. Let the trum-pet's lof-ty sound Spread its loud-est notes a-round; Let the harp u-nite, in praise, With the sa-cred min-strel's lays.

3. All who dwell be-neath his light, In his praise, your hearts u-nite; While the stream of song is poured, Praise and mag-ni-fy the Lord.

**210** (Choral.)

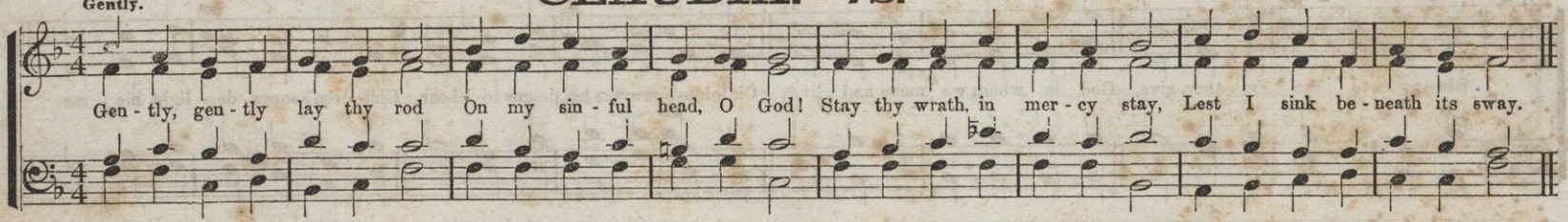
## BELLINGHAM. 7s.

LOWELL MASON.




## CLAUDIA. 7s.

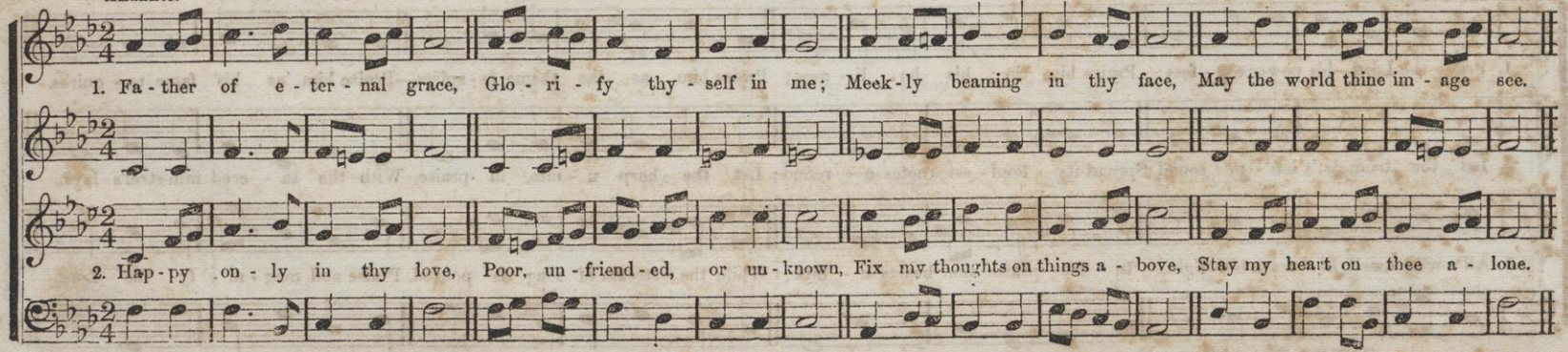
Gently.




## OLIVE. 7s.

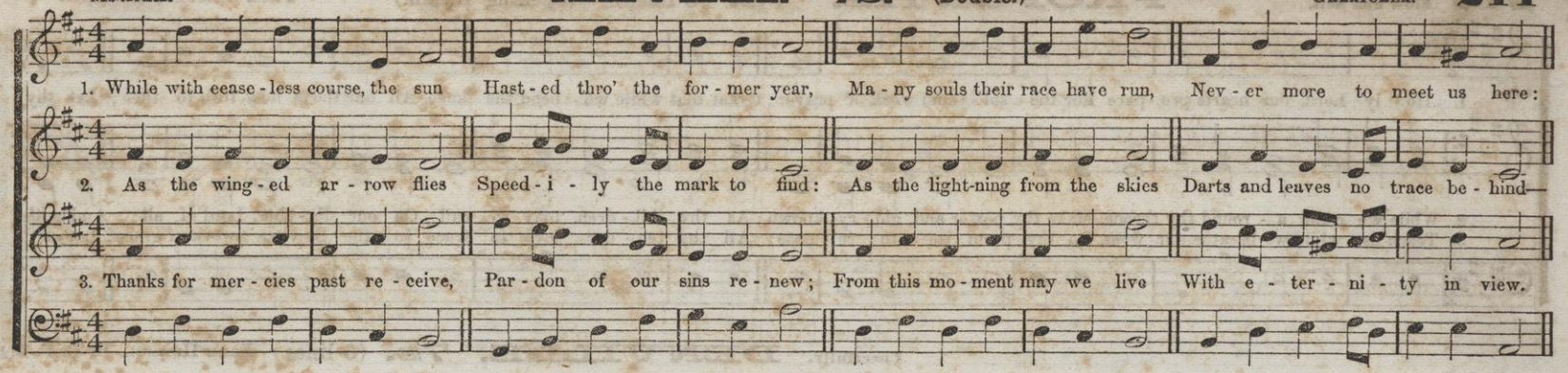
FROM BEETHOVEN'S SONATA, "PATHETIQUE," BY W. T.

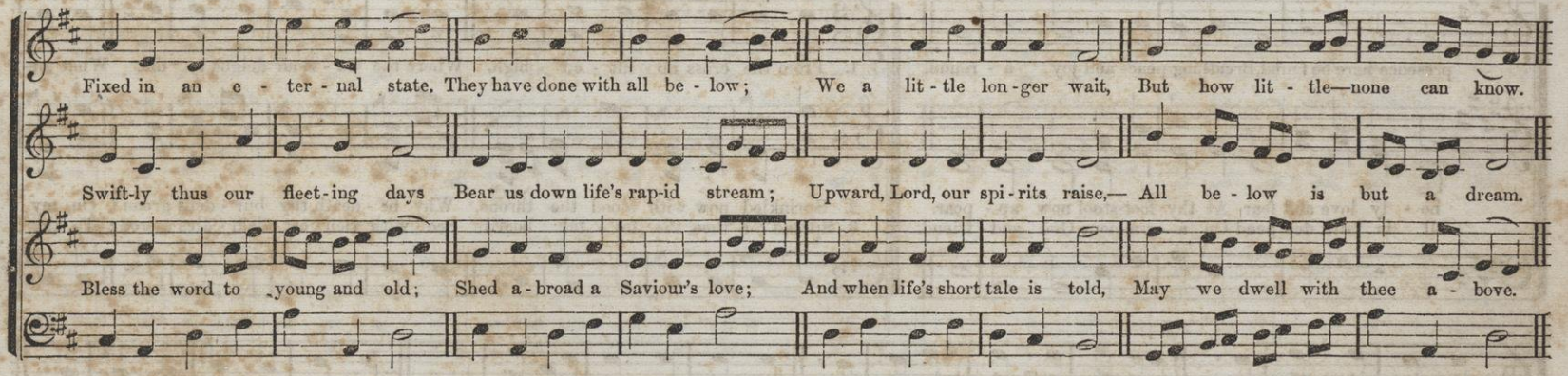
Andante.



## HAVALI. 7s. (Double.)

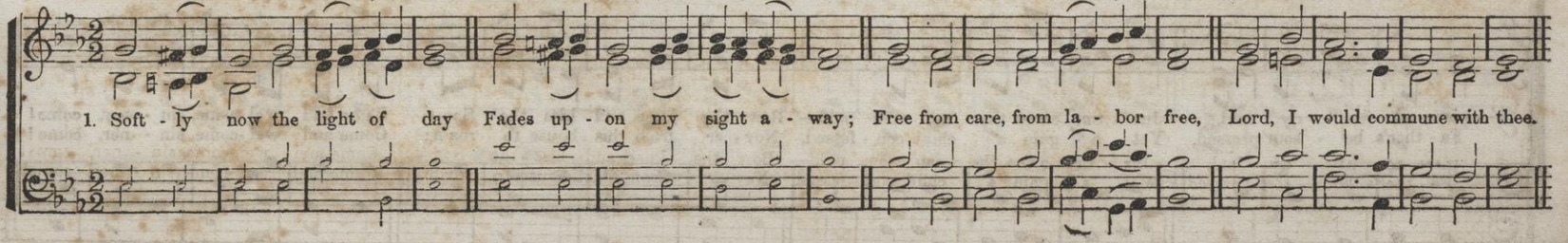
Moderato. GREATOREX.



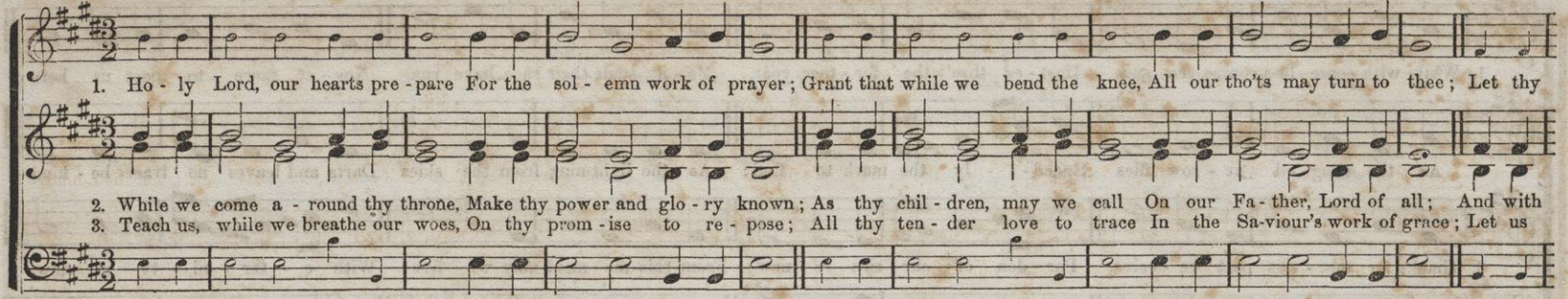




## HOLLEY. 7s.

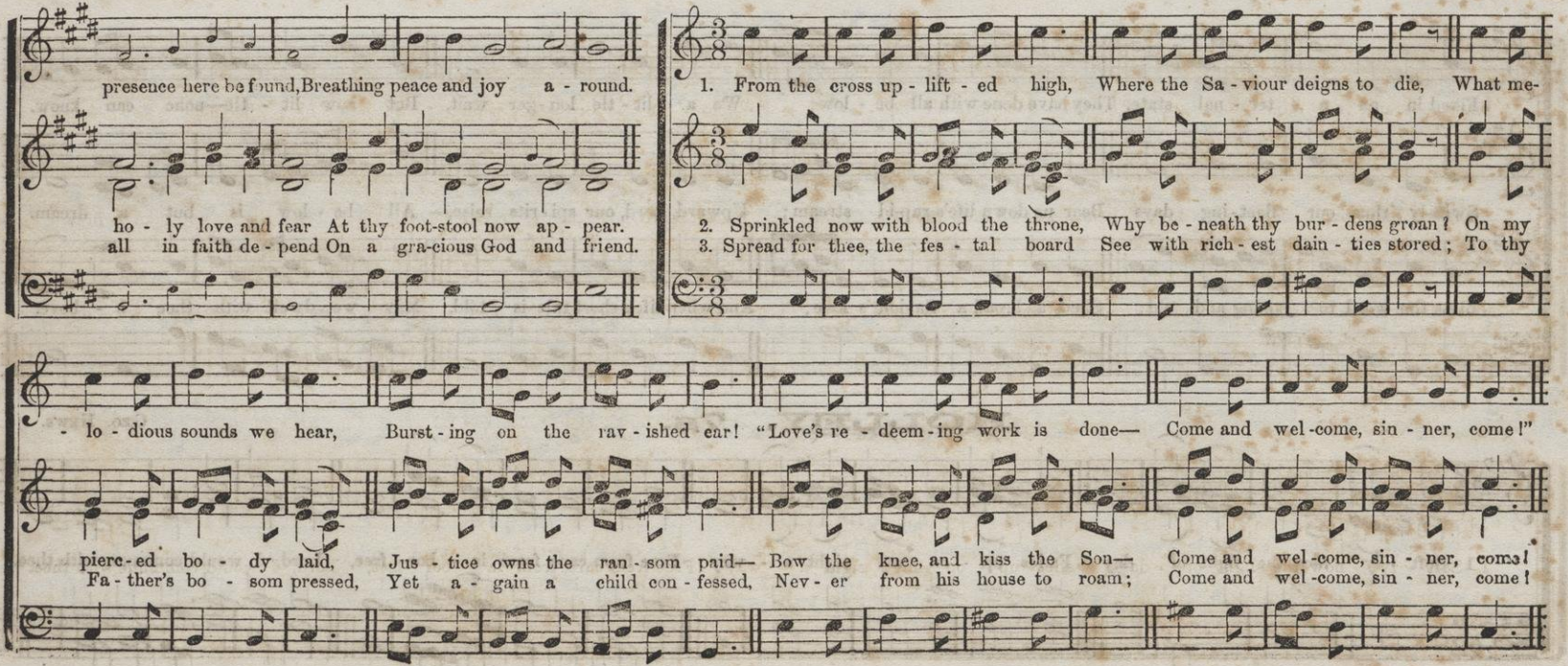
GEO. HEWS.



**212** Slow and Soft. **PROPONTIS. 7s.** (6 lines.) (Opening Hymn.) From "Modern Psalmist."




Cheerfully. **DENVILLE. 7s.** (6 lines.) From Hummel. By G. F. R.



Moderato.

## BURLOW. 7s. (Double.) (Closing Hymn.)

1. For the mer - cies of the day, For this rest up - on our way, Thanks to thee a - lone be given, Lord of earth and King of

2. While thy word is heard with awe, While we trem - ble at thy law, Let thy gos - pel's won-drous love Ev - ery doubt and fear re-

heaven. Let these earth - ly Sab - baths prove Fore-taste of our joys a - bove; While their steps thy chil-dren bend To the rest which knows no end.

- - move. From thy house when we re - turn, Let our hearts with - in us burn; Then at eve - ning we may say, We have walked with God to - day.

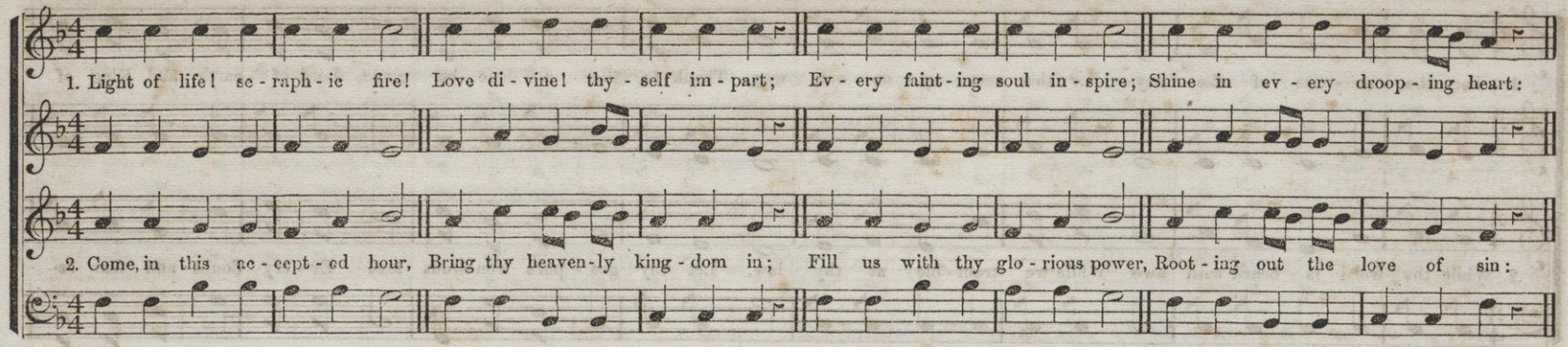
Moderato.

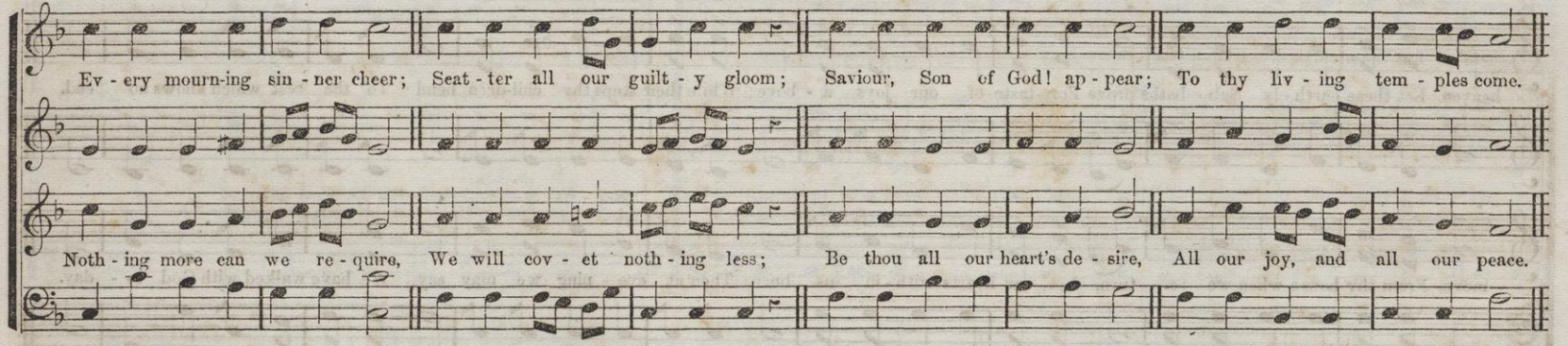
## SPINGLER. 7s.

G. B. L.

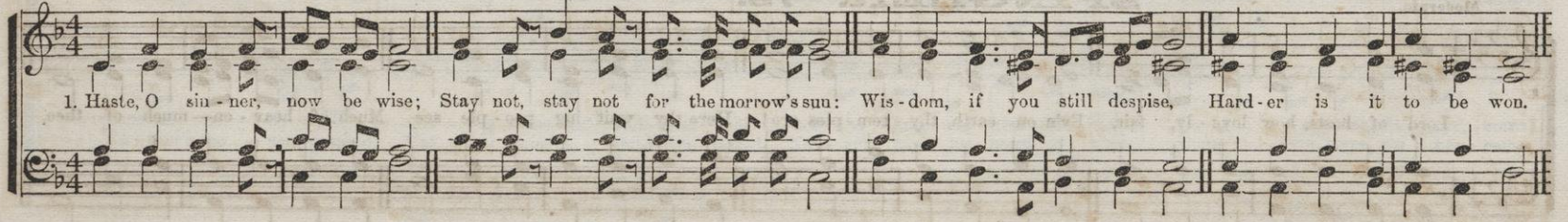
Lord of hosts, how love - ly, fair, Ev'n on earth, thy tem - ples are! Here thy wait - ing peo - ple see Much of heav - en— much of thee.

**214** Andantino. **BOWRING. 7s.** (Double.) NAUMAN.



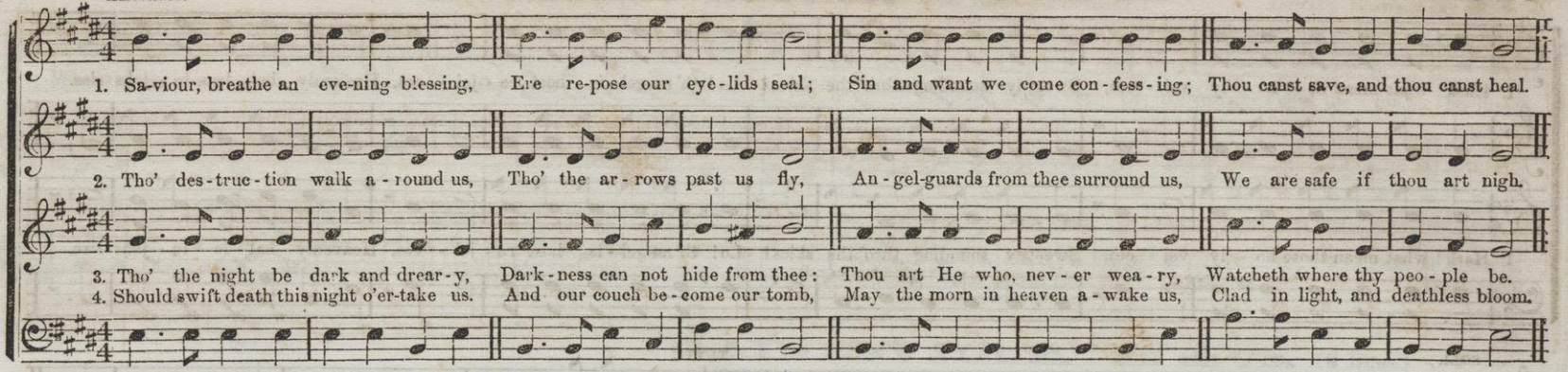

Slow. **DAY. 7s.** L. MASON.



Affetuoso.

## EVENING PRAYER. 8s & 7s.

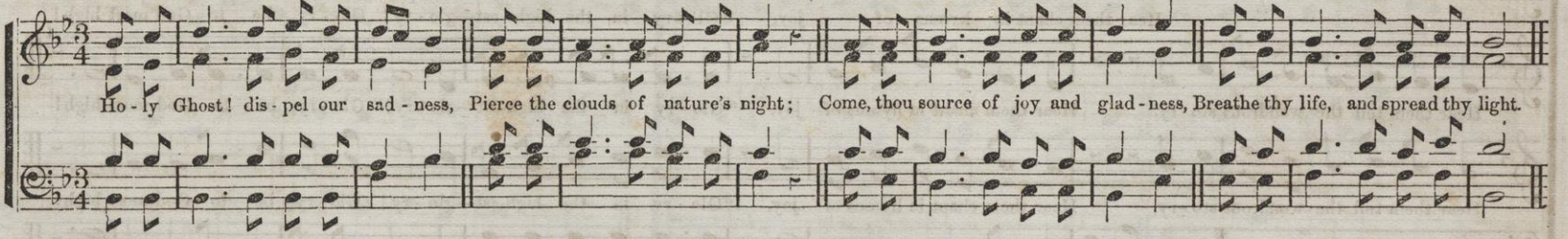
J. M. Pelton.




Moderato.

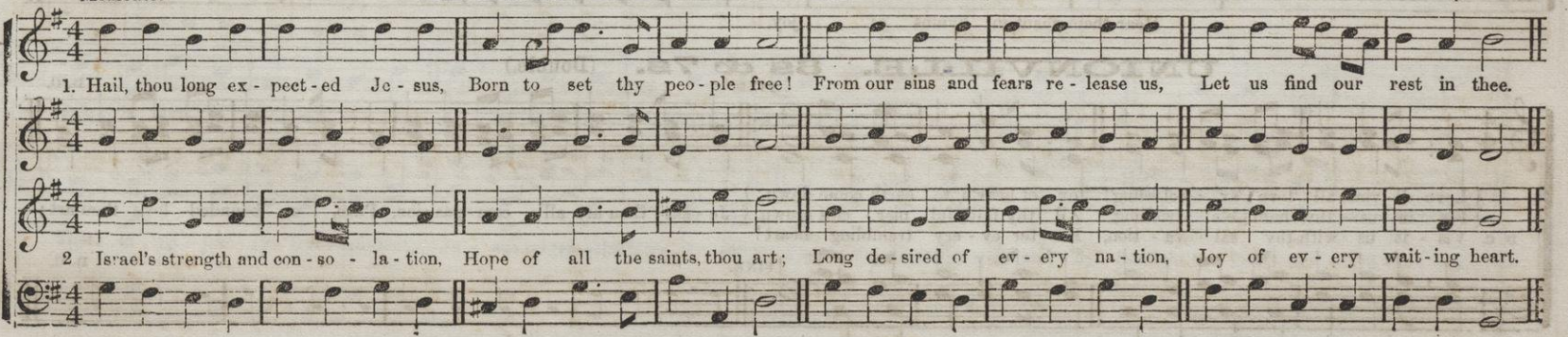
## WINN. 8s & 7s.

Heuberer.

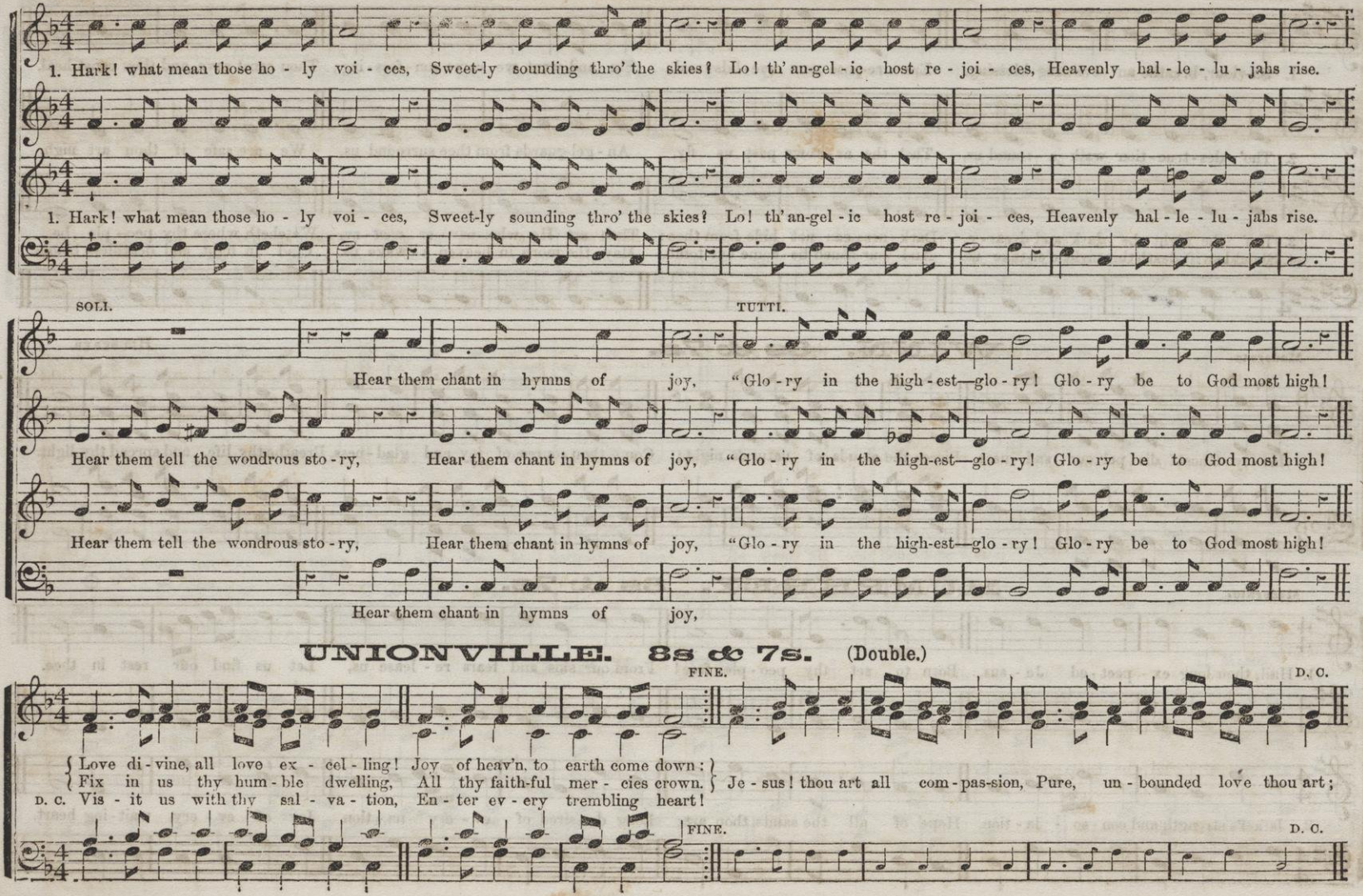



Moderato.

## HUMPHREY. 8s & 7s.



**216** Not too Fast. **CHURCH HILL. 8s & 7s.** (Double.) Wm. Mingle.




## UNIONVILLE. 8s & 7s. (Double.)

Moderato.

## HARVEST. 8s & 7s. (6 lines. Peculiar.)

LOWELL MASON.

When thy har - vest yields thee pleasure, Thou the gold - en sheaf shalt bind; To the poor be-longs the treas - ure Of the scattered ears be - hind; This thy

When thy har - vest yields thee pleasure, Thou the gold - en sheaf shalt bind; To the poor be-longs the treas - ure Of the scattered ears be - hind; This thy

## GAINESVILLE. 8s & 7s. (6 lines.)

G. F. R.

Moderato.

God or-dains to bless The wid-ow and the fa - ther - less.

God or-dains to bless The wid-ow and the fa - ther - less.

1. What is life? 'tis but a va - por, Soon it van - ish - es a - way;

2. See that glo - ry, how re - splen-dent, Bright-er far than fan - cy paints;

Life is but a dy - ing ta - per; O my soul! why wish to stay? Why not spread thy wings, and fly Straight to yon - der world of joy?

There in ma - jes - ty trans-cen-dent, Je - sus reigns—the King of saints: Spread thy wings, my soul! and fly Straight to yon - der world of joy.

218 Moderato.

## WANDERER. 8s & 7s.

LOWELL MASON.

1. Tell us, wanderer! wildly roving From the path that leads to peace, Pleasure's false enchantment loving, When will thy de-lu-sion cease? When will thy de-lu-sion cease?

2. Once, like thee, by joys surrounded, We could kneel at pleasure's shrine, Then our brightest hopes were bounded By delights as false as thine, By delights as false as thine.

Gently.

## ISRAEL. 8s & 7s. (Double.)

FROM PLEYEL. FURNISHED BY DR. MASON.

FINE.

{ Is-rael's Shepherd, guide me, feed me, Through my pil-grim-age be-low, }
{ And be-side the wa-ters lead me, Where thy flock re-joi-cing go. } Lord, thy guar-dian pres-ence ev-er, Meek-ly kneel-ing I im-plore;

D. C. I have found thee, and would nev-er, Nev-er wan-der from thee more.

D. C.

Not too Slow.

## PEACE. 8s & 7s.

G. F. R.

1 Sweet the mo-ments, rich in bless-ing, Which be-fore the cross I spend; Life, and health, and peace pos-sess-ing, From the sin-ner's dy-ing Friend.

2. Tru-ly bless-ed is this sta-tion, Low be-fore his cross to lie; While I see di-vine com-pas-sion Beaming in his gra-cious eye.

Cheerfully.

## FABEN. 8s & 7s. (Double.)

J. H. Wilcox.

1. Love di - vine! all love ex - cel - ling; Joy of heaven, to earth come down: Fix in * us thy hum-ble dwell - ing, All thy faith - ful mer-cies crown.

2. Come! al-might - y to de - liv - er, Let us all thy life re - ceive! Sud-den - ly re-turn, and nev - er, Nev - er more thy tem-ples leave.

Je - sus! thou art all com - pas - sion, Pure, un - bound - ed love thou art; Vis - it us with thy sal - va - tion, En - ter ev - ery trem-bling heart.

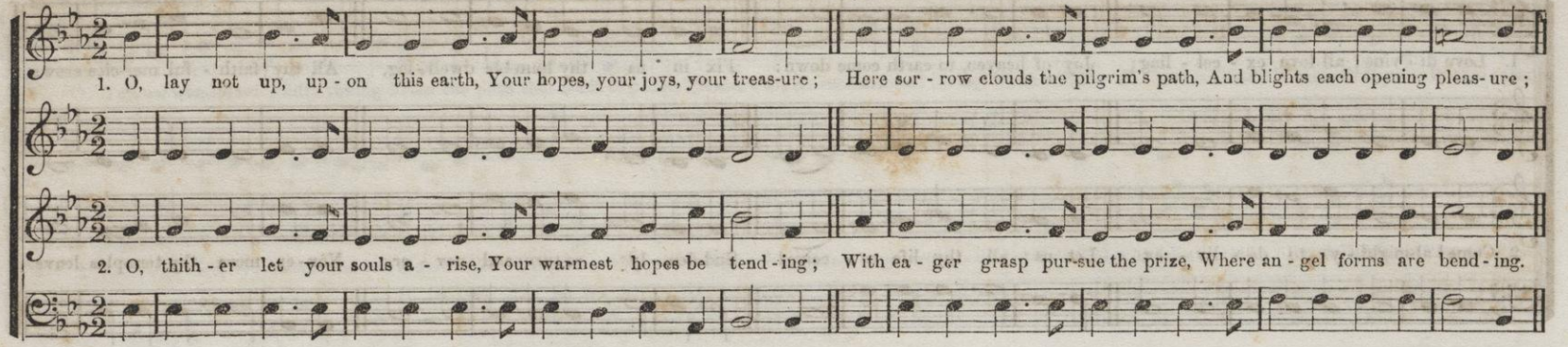
Thee we would be al-ways bless - ing, Serve thee as thy hosts a - bove; Pray, and praise thee without ceas - ing, Glo - ry in thy pre - cious love.

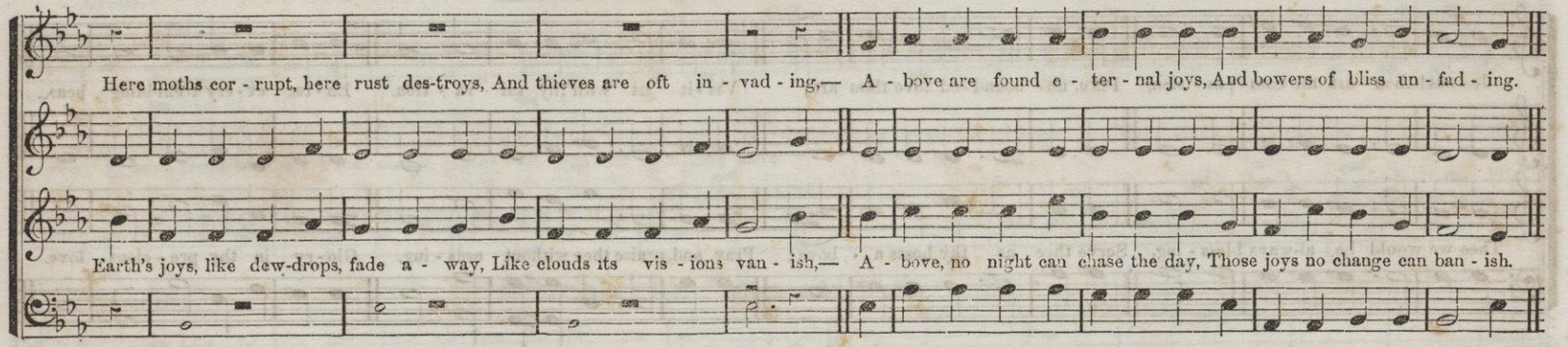
## DERRY. 8s & 7s. (6 lines.)

{ Hark! ten thou - sand harps and voi - ces Sound the note of praise a - bove—
Je - sus reigns, and heaven re - joi - ces: Je - sus reigns, the God of love. } See, he sits on yon - der throne; Je - sus rules the world a - lone

**220** Not too Slow.

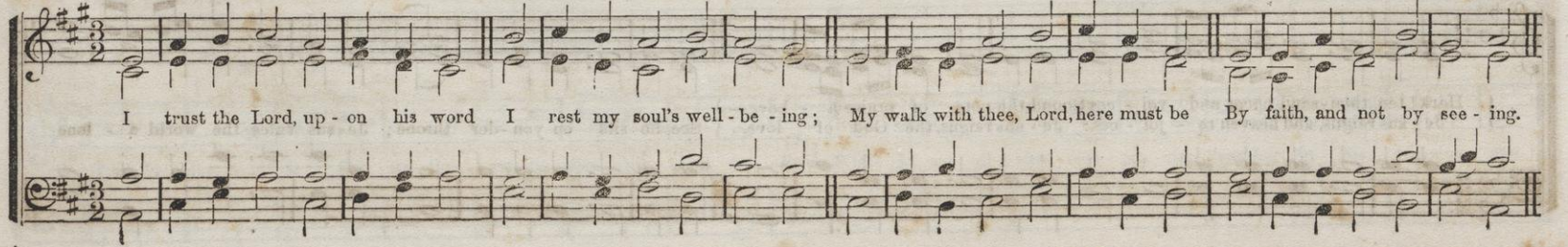
## TREASURE. 8s & 7s.



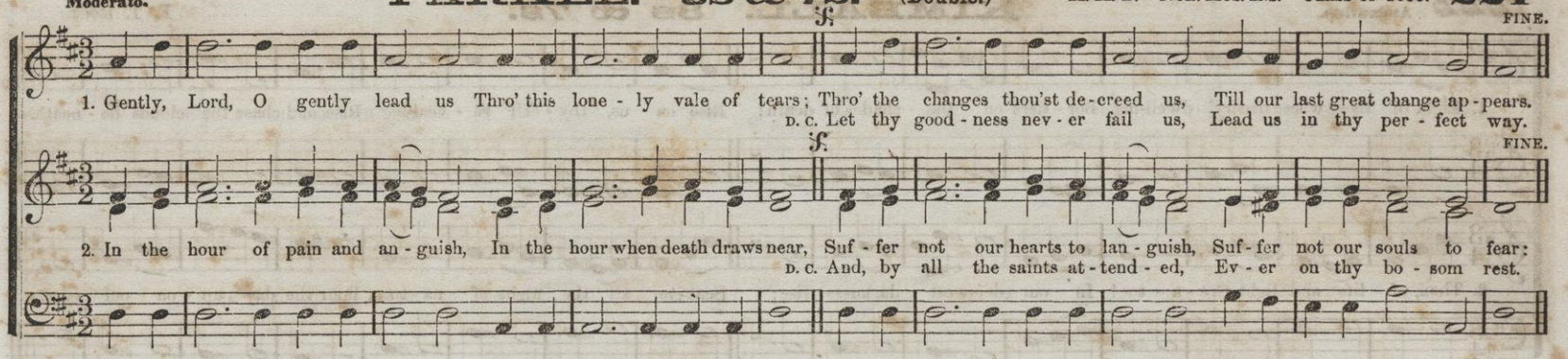

## ADSON. 8s & 7s.

From "The Hallelujah." By permission.



Moderato.

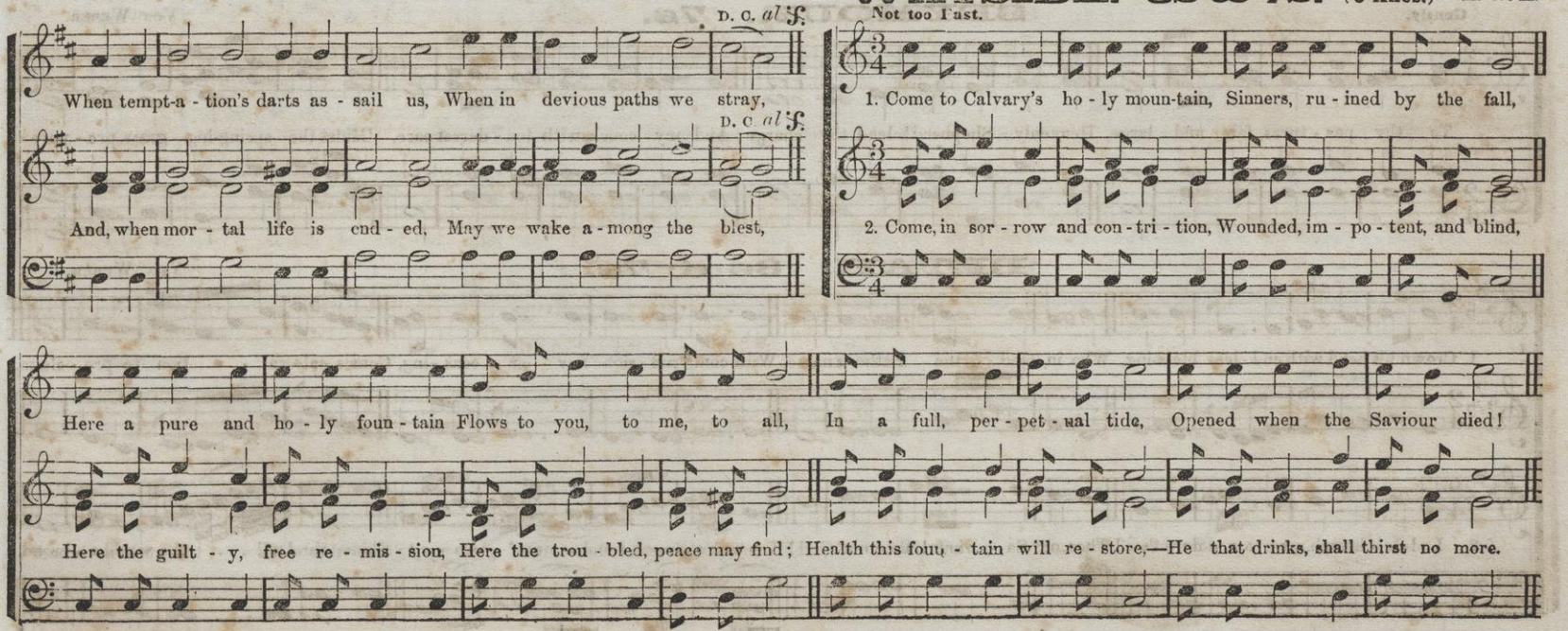
## PARKEL. 8s & 7s. (Double.)




## WAYSIDE. 8s & 7s. (6 lines.)

A. W. H.

Not too Fast.



222 Andantino.

## KIMBALL. 8s & 7s.

F. T. Root.

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

2. Thou, of life and light, Cre - a - tor! In our deep-est darkness rise; Scat - ter all the night of na - ture, Pour the day up - on our eyes.

Gently.

## SEYMOUR. 7s.

Von Weber.

To thy pas - tures, fair and large, Heavenly Shepherd! lead thy charge; And my couch with ten - derest care, 'Midst the spring-ing grass pre - pare

## BETAH. 8s & 7s.

Von Weber.

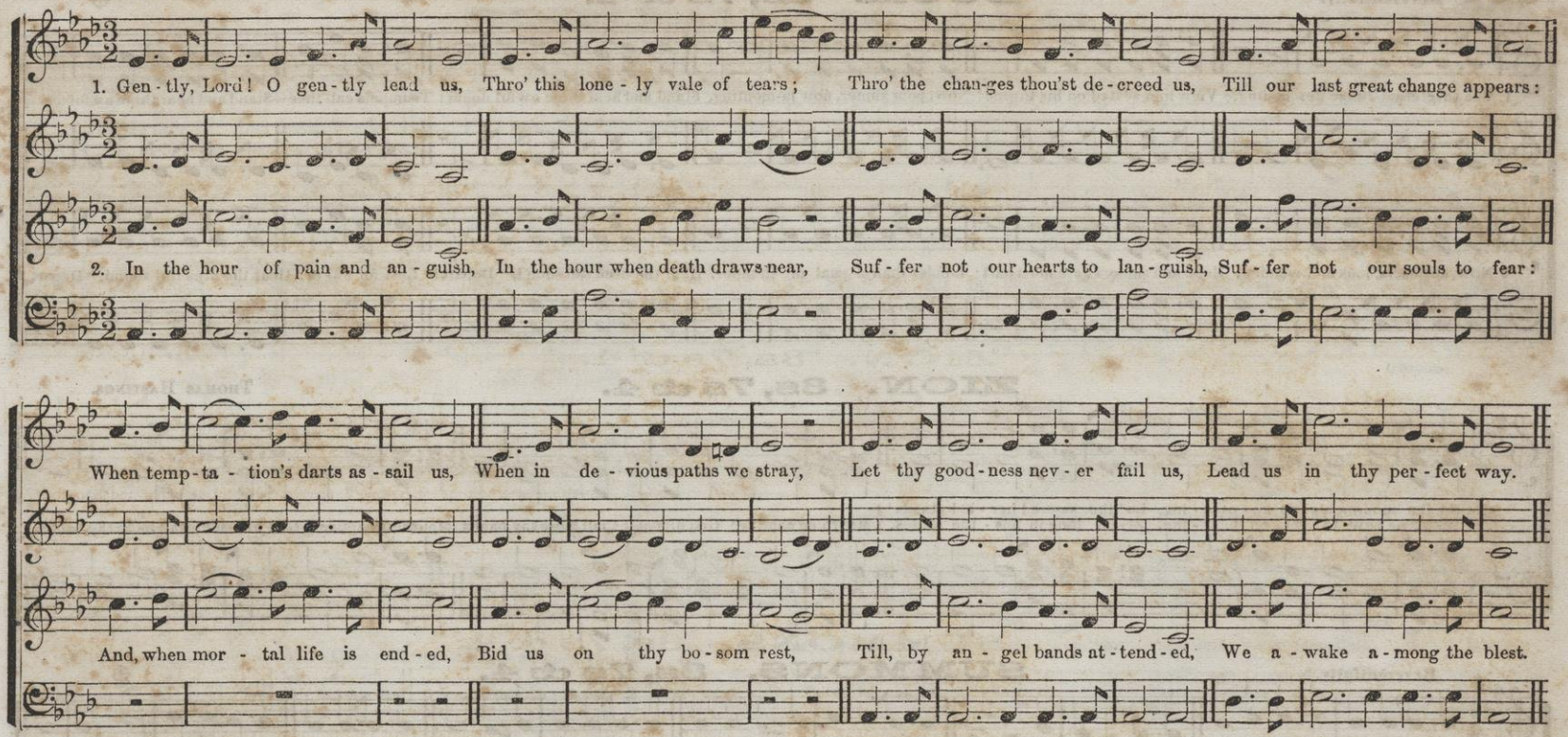
1. Crown his head with end - less bless-ing, Who, in God. the Father's name, With com - pas - sion nev - er ceas - ing, Comes sal - va - - tion to pro - claim.

2. Lo! Je - ho-vah, we a - dore thee! Thee, our Sa - viour! thee, our God! From thy throne, let beams of glo - ry Shine thro' all . . . the world a - broad.

*Hal - le - lu - jah! Hal - le - lu - jah! A - men, A - - - - - - - men.*

Andante.

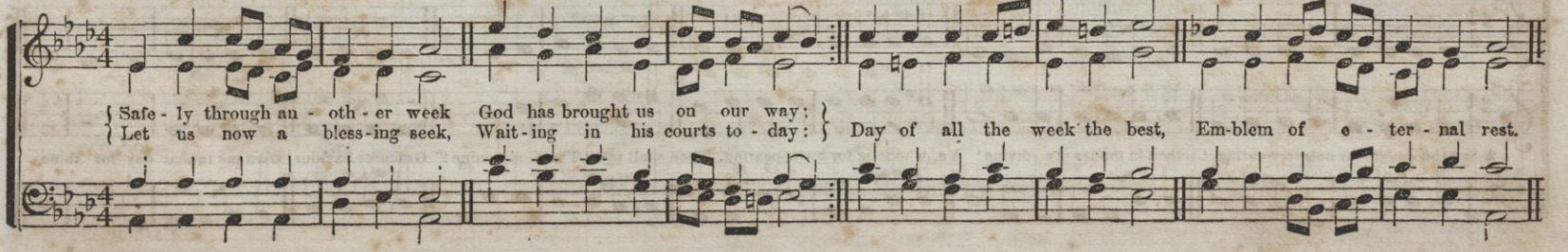
## AUTUMN. 8s & 7s. (Double.)




Andante.

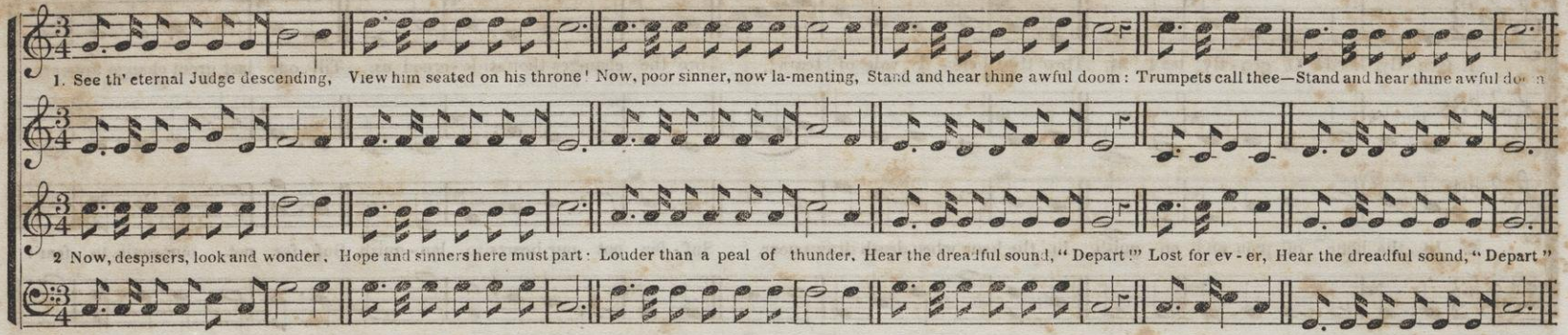
## BIGELOW. 7s. (6 lines.)

G. F. R.



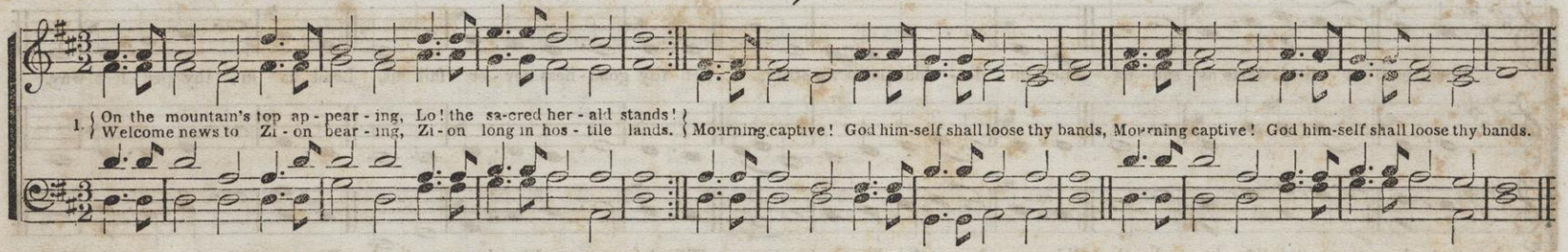
224 Reverentially.

## DOOM. 8s, 7s & 4.



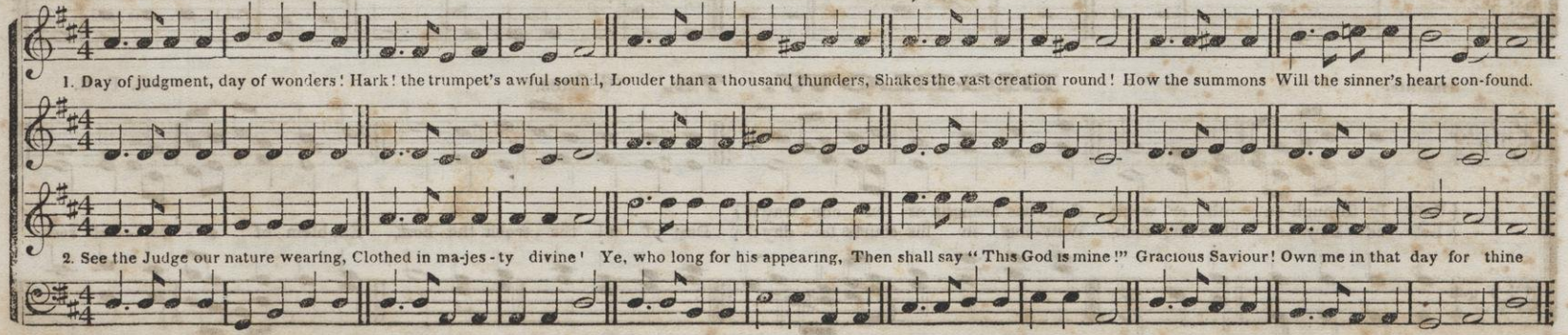

## ZION. 8s, 7s & 4.

THOMAS HASTINGS.



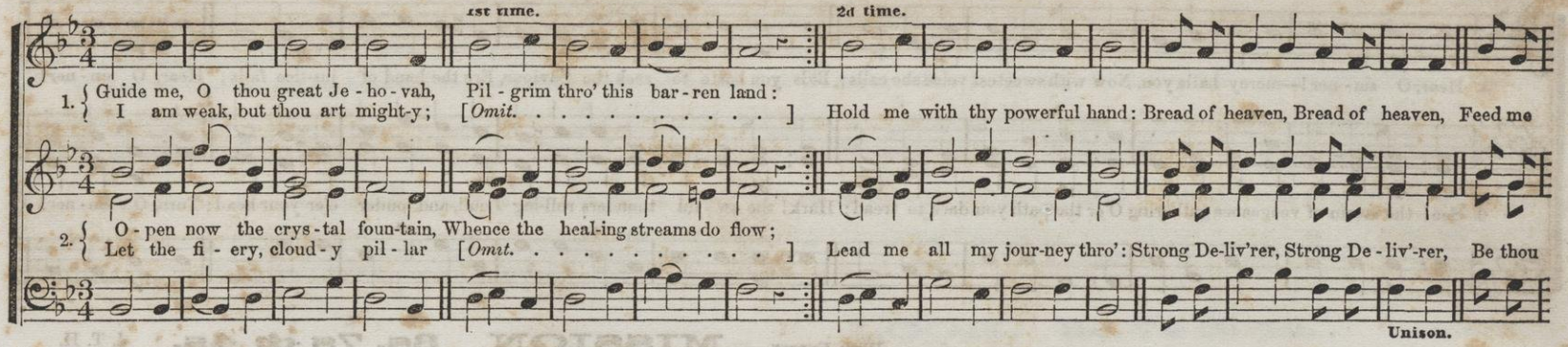

## SUMMONS. 8s, 7s & 4.

Reverentially.



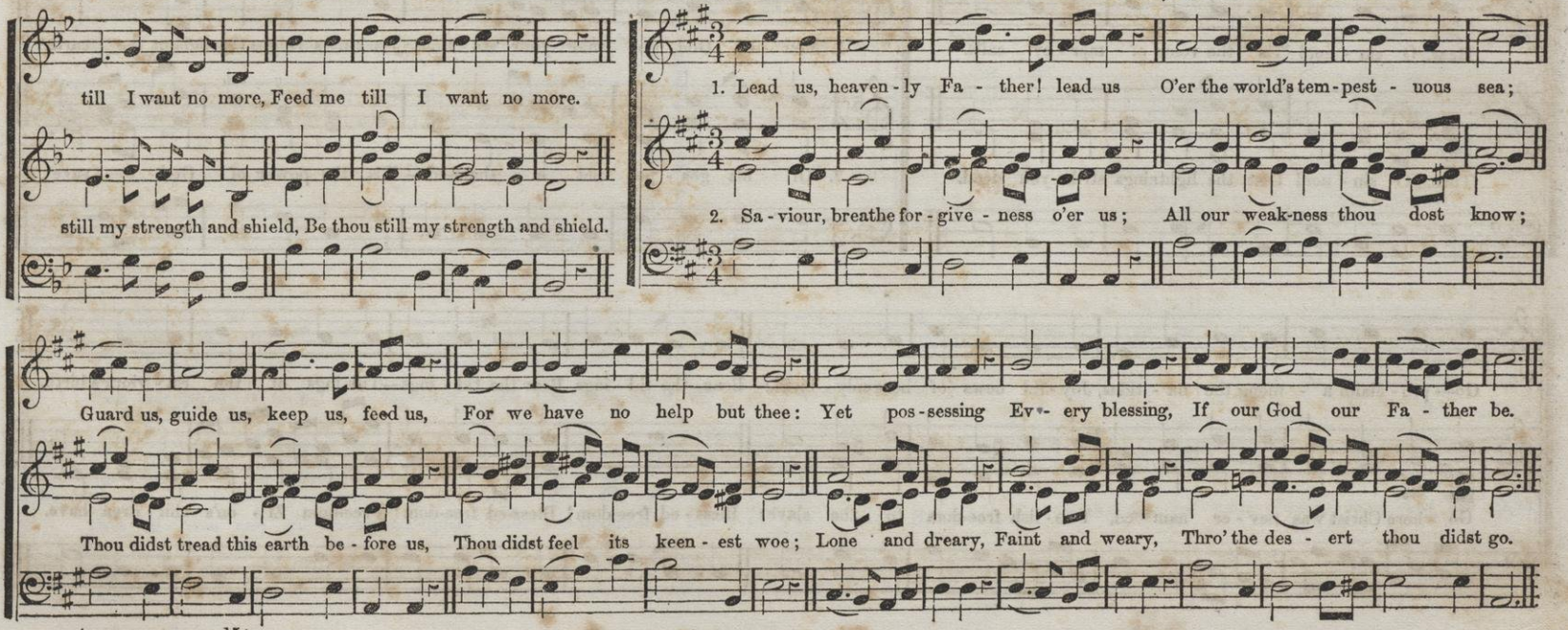
## ROCHDALE. 8s, 7s & 4s.

ARRANGED FROM MAZZINGHI.




## CALORE. 8s, 7s & 4s.

G. F. R.



## 226 HEAR. 8s, 7s & 4s.

Gently.

1. Hear, O sin - ner!—mercy hails you, Now with sweetest voice she calls; Bids you haste to seek the Saviour, Ere the hand of jus-tice falls; Hear, O sin - ner!

2. See! the storm of vengeance gathering O'er the path you dare to tread; Hark! the aw - ful thunders roll-ing Loud, and louder o'er your head; Turn, O sin - ner!

## MISSION. 8s, 7s & 4s.

With Energy. J. T. H.

Hear, O sin - ner! 'Tis the voice of mer - cy calls.

Turn, O sin - ner! Lest the lightnings strike you dead.

1. Men of God, go take your sta - tions; Dark-ness reigns throughout the earth:

2. Of his gos - pel not a - sham-ed— 'Tis the power of God to save;

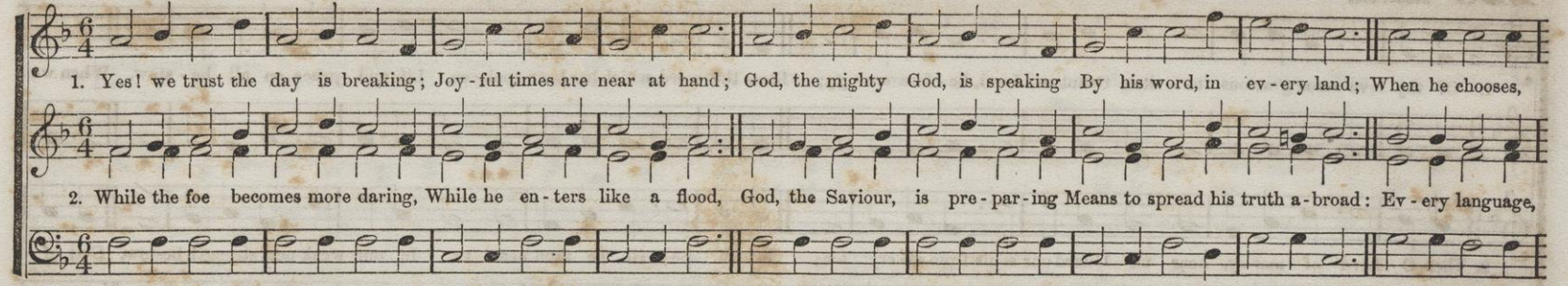
Go— pro - claim a - mong the na - tions, Joy - ful news of heavenly birth: Bear the tid - ings, Bear the tid - ings—Tid- ings of the Sa - viour's birth.

Go where Christ was nev - er nam - ed, Pub - lish free-dom to the slave: Bless - ed free-dom! Bless-ed free-dom! Free-dom Zi - on's chil - dren have.

Andante.

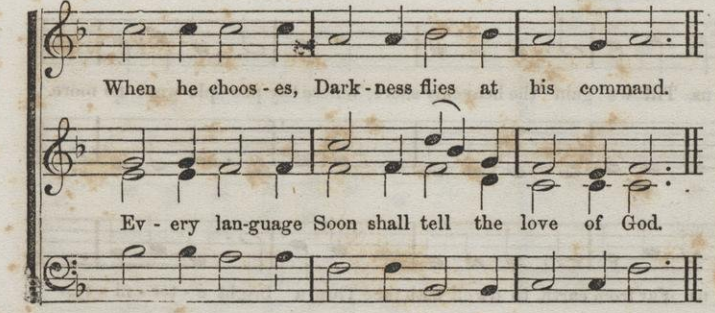
## GUIDANCE. 8s, 7s & 4s.

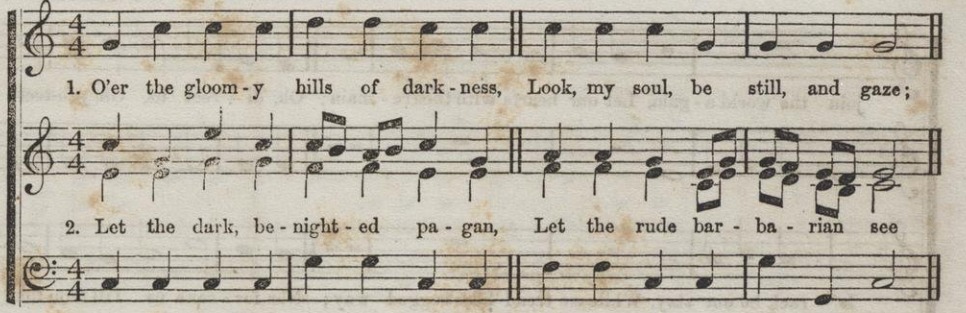
G. H. Nor. Mus. Ins. Class of 1855.

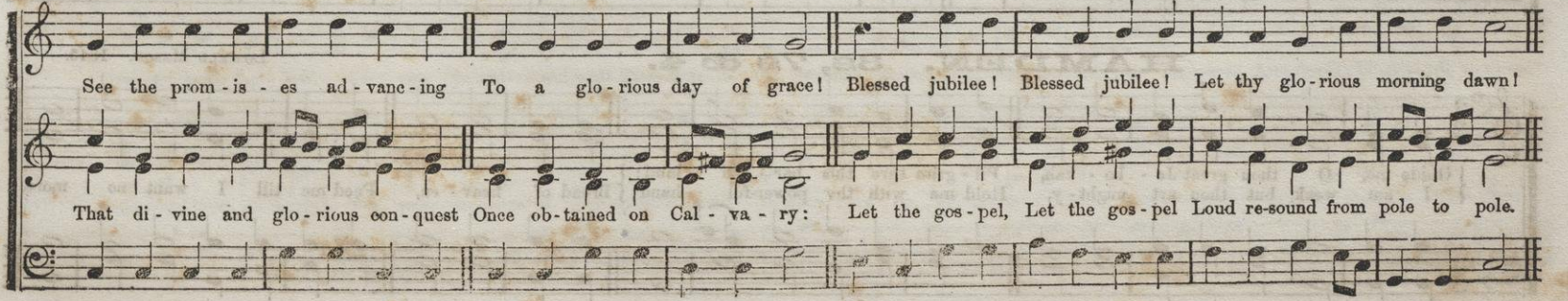



## LOOK. 8s, 7s & 4s.

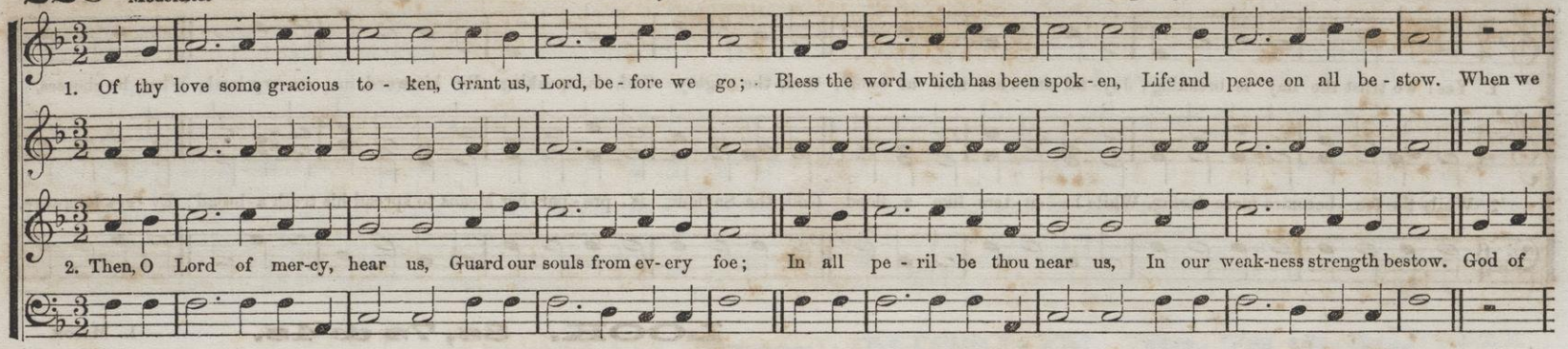
L. Mason.

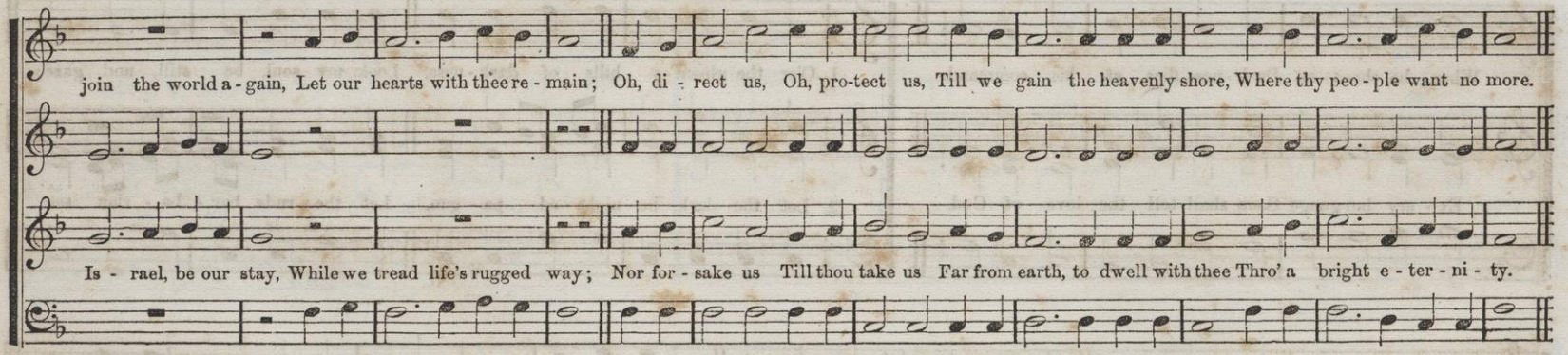


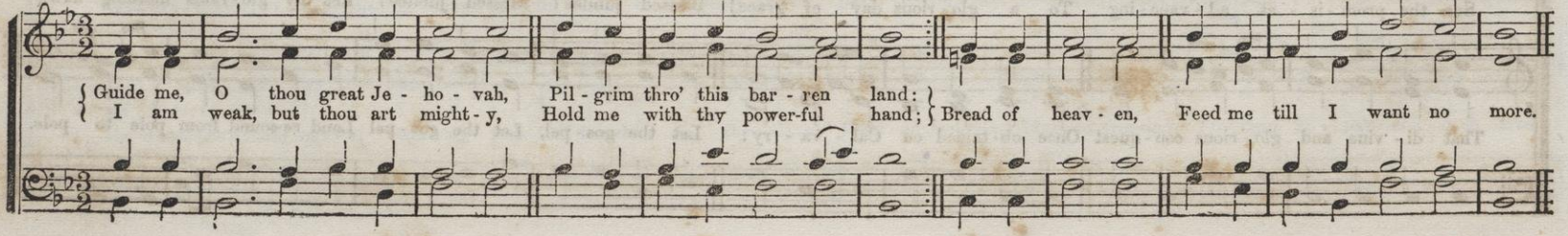



**228** Moderato. **TOKEN. 8s, 7s & 4s.** (Peculiar.) (Closing Hymn.) W. M.




**HAMDEN. 8s, 7s & 4.** Lowell Mason. 1843.



1. The mel-low eve is glid - ing Se - rene-ly down the west;
So, ev - ery care sub - sid - ing, My soul would sink to rest. The woodland hum is ring - ing The daylight's gen - tle close; May an-gels round me,

2. The evening star has light - ed Her crystal lamp on high;
So, when in death be - night - ed, May hope il - lume the sky. In gold-en splen-dor dawn-ing The morrow's light shall break; O, on the last bright

singing, Thus hymn my last re - pose.

morning May I in glo - ry wake.

## LEIGH STREET. 7s & 6s.

Allegretto. W. M.

1. Roll on, thou mighty o - cean! And, as thy billows flow, Bear mes-sen-gers of mer - cy To

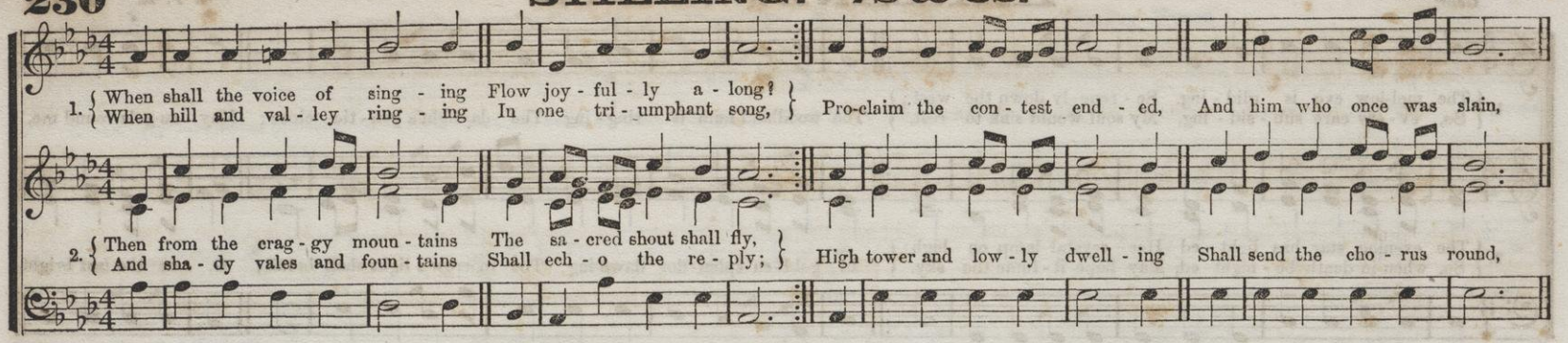
2. O thou e - ter - nal Rul - er! Who hold - est in thine arm The tempests of the o - cean, Pro -

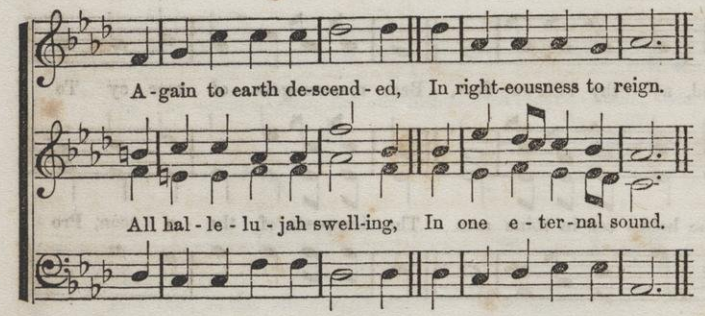
ev - ery land be - low. A - rise, ye gales! and waft them Safe to the destined shore; That man may sit in dark-ness, And death's black shade no more.

- tect them from all harm! Thy pres - ence e'er be with them Where-ev - er they may be, Though far from us who love them—Still let them be with thee.

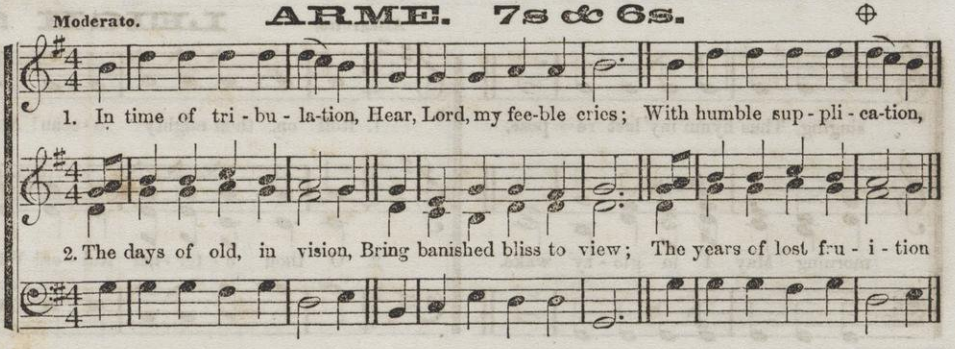
## STILLING. 7s & 6s.

G. F. R.



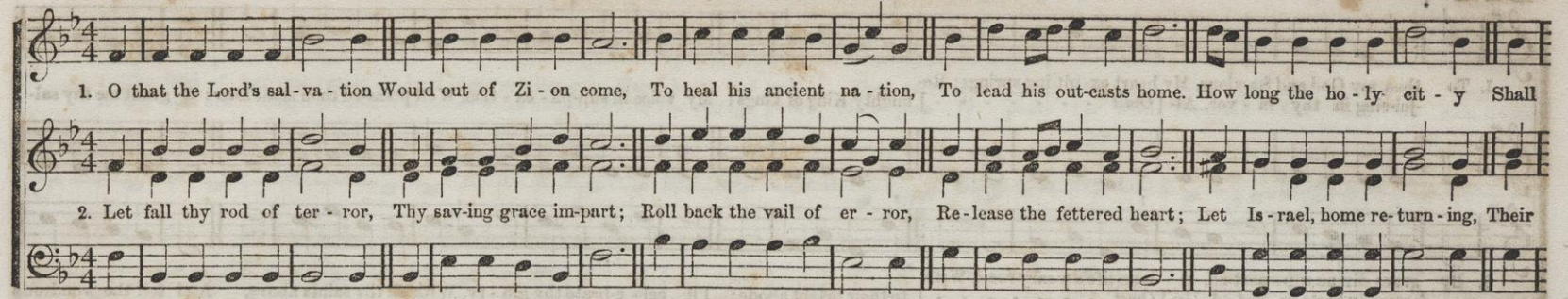




## ARME. 7s & 6s.

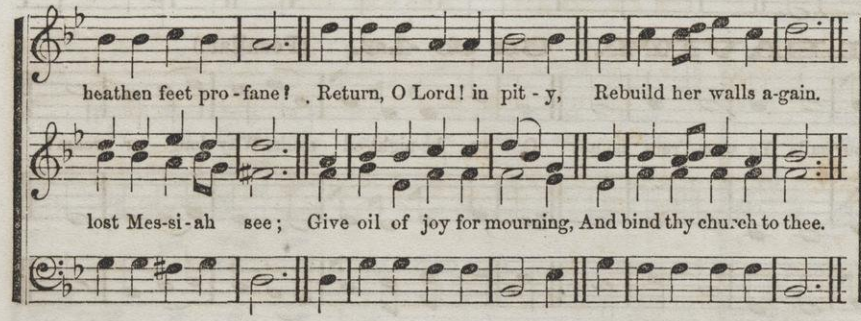


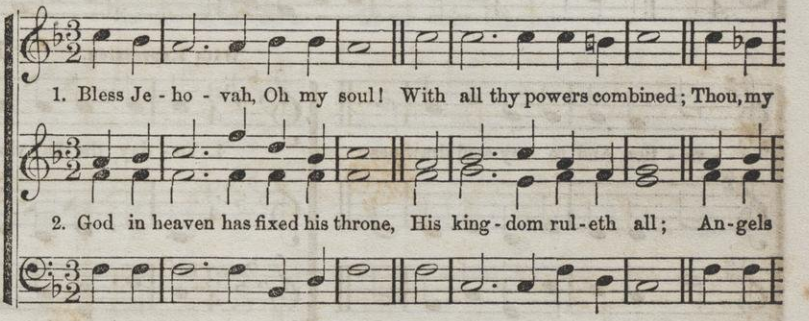
Moderato.

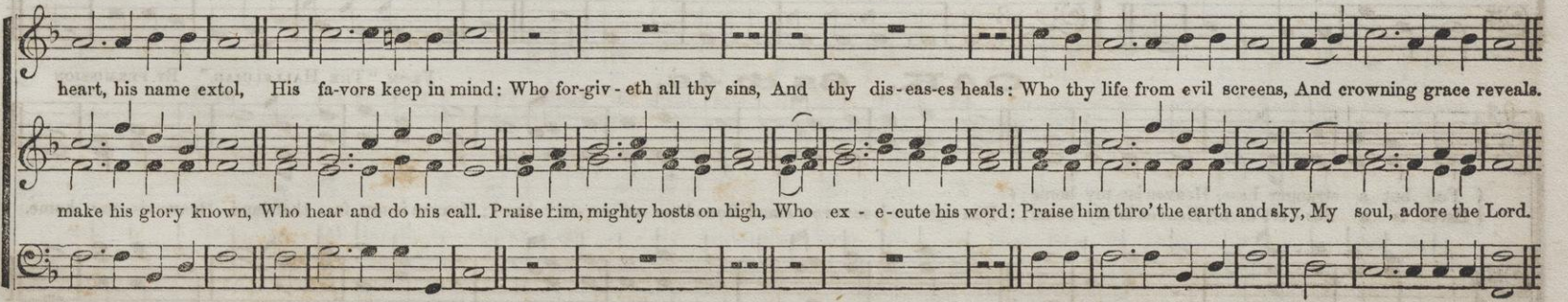
## EDFORD. 7s & 6s.



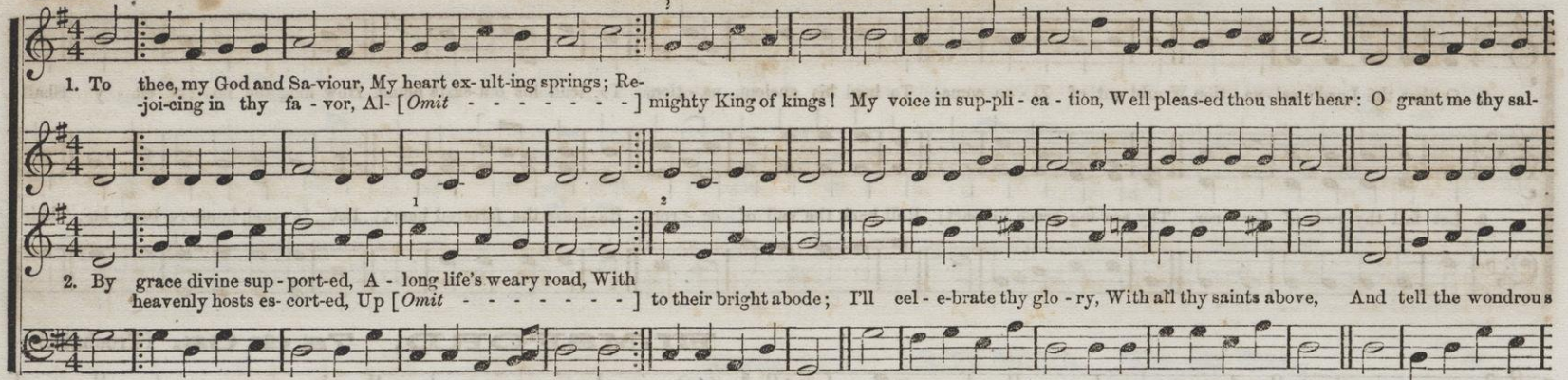

## ELMSFORD. 7s & 6s. (Trochaic.)



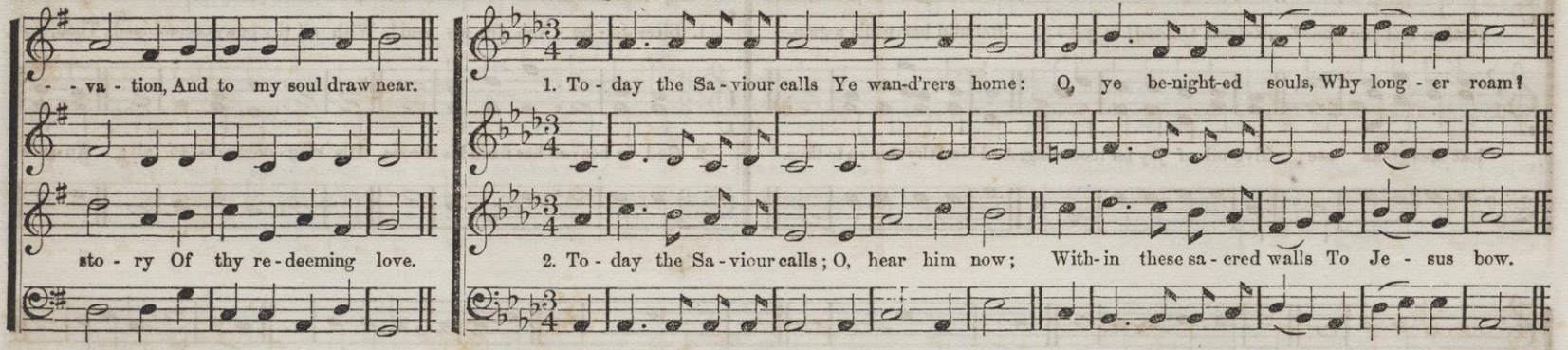



## ROBBINS. 7s & 6s.




With Expression.

## LEAVITT. 6s & 4s. (Peculiar.)

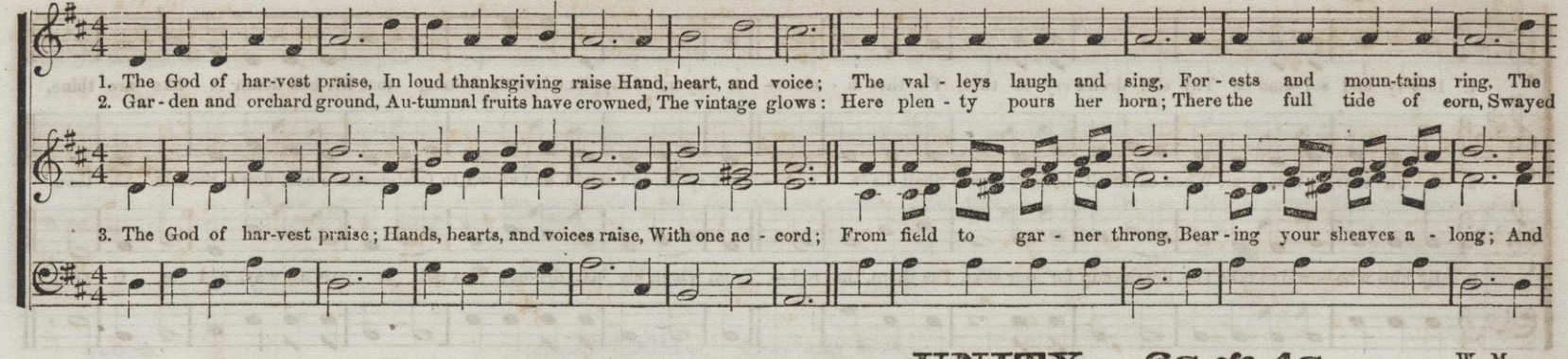



## OAK. 6s & 4s.

From "The Hallelujah." By permission

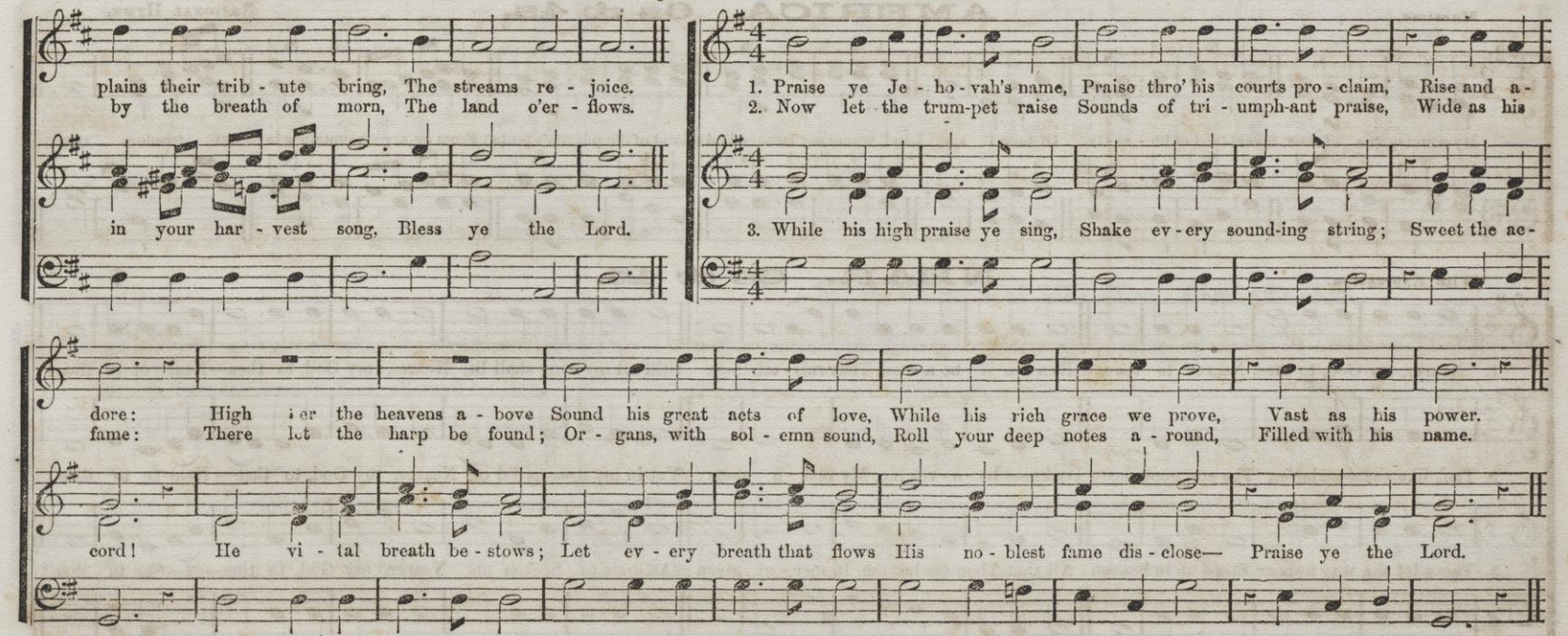
Joyfully.

## FIELD. 6s & 4s. (Thanksgiving Hymn.)



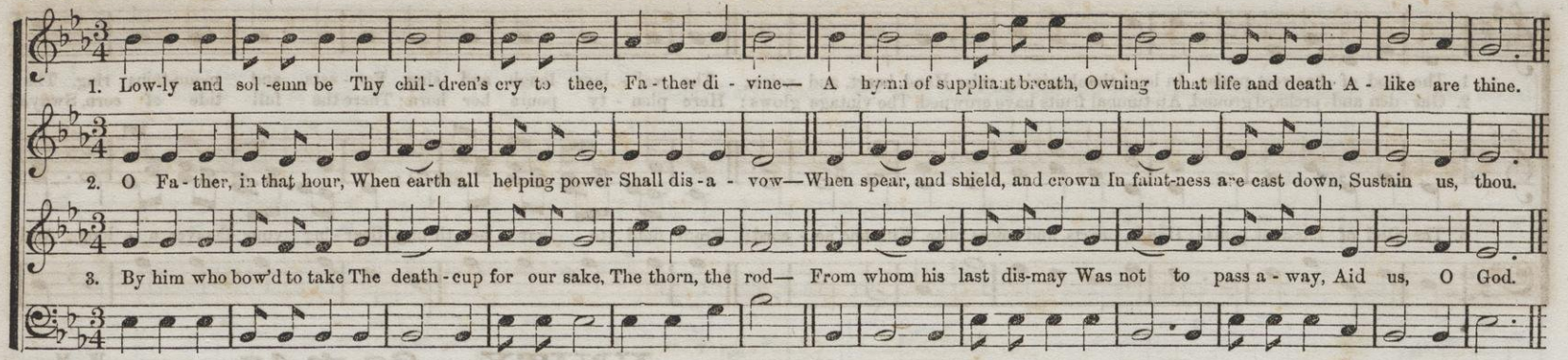

Maestoso.

## UNITY. 6s & 4s. W. M.



Gently.

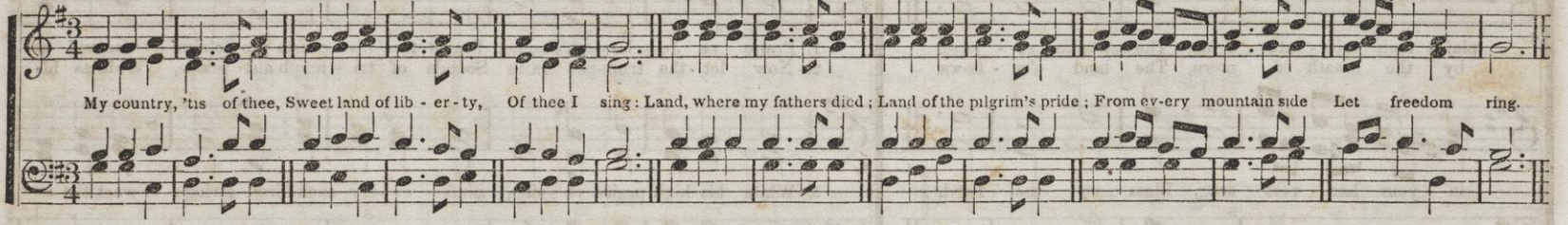
## CROWN. 6s & 4s.




Maestoso.

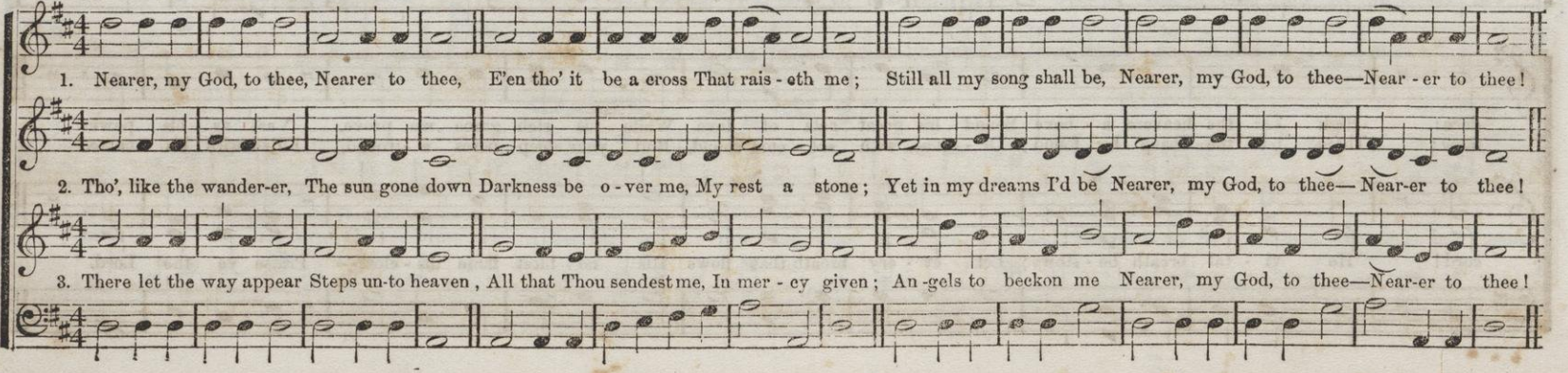
## AMERICA. 6s & 4s.

National Hymn.

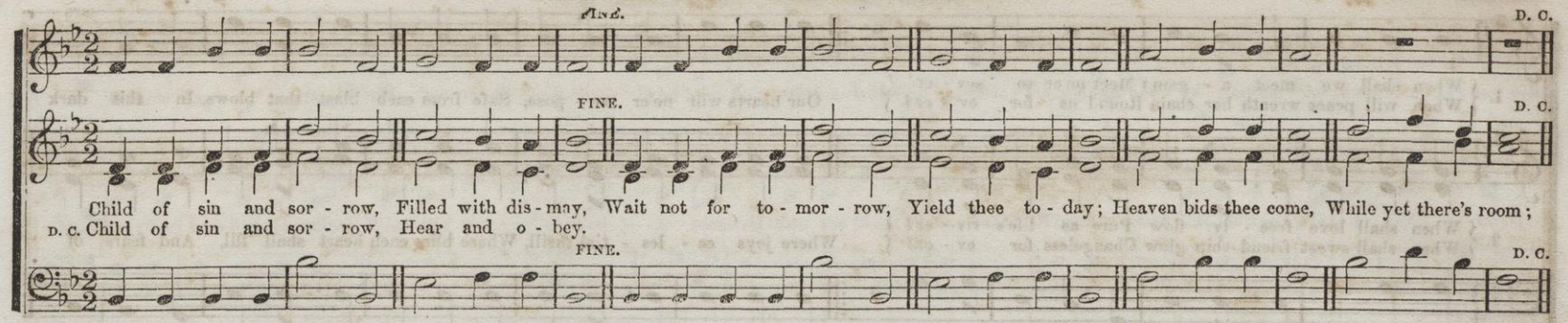



With Expression.

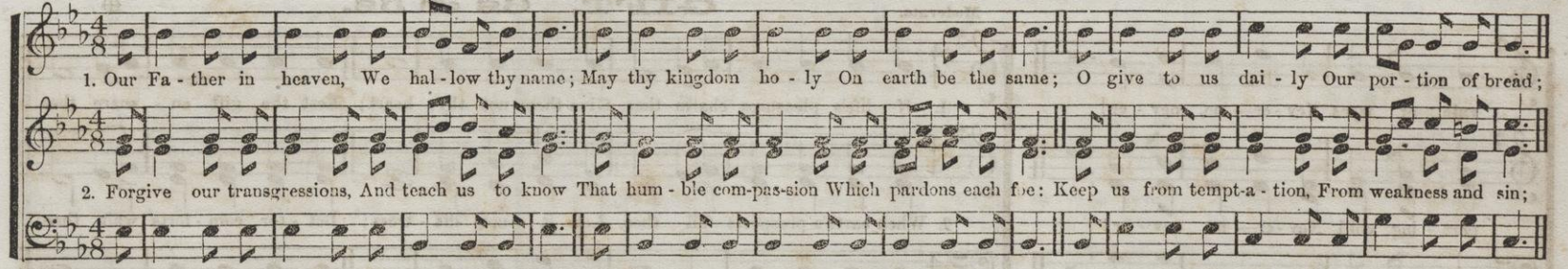
## NEAR. 6s & 4s.



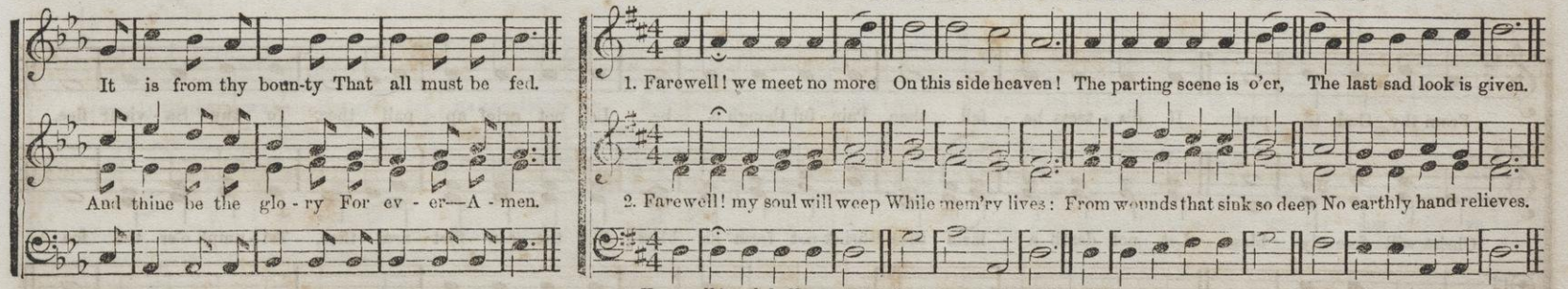
## AVA. 6s & 4s. (Peculiar.)




## ADON. 6s & 5s.

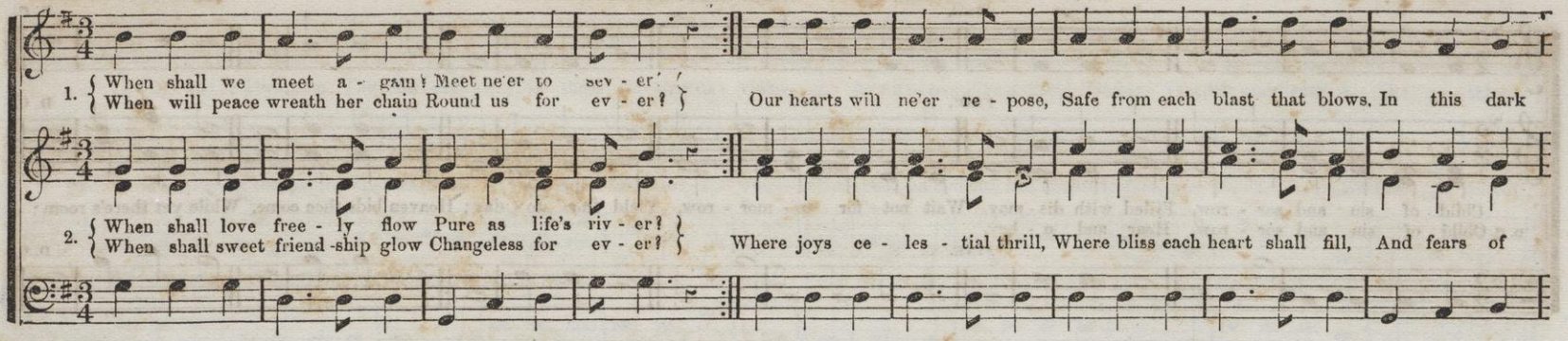



## FAREWELL. 6s & 4s.



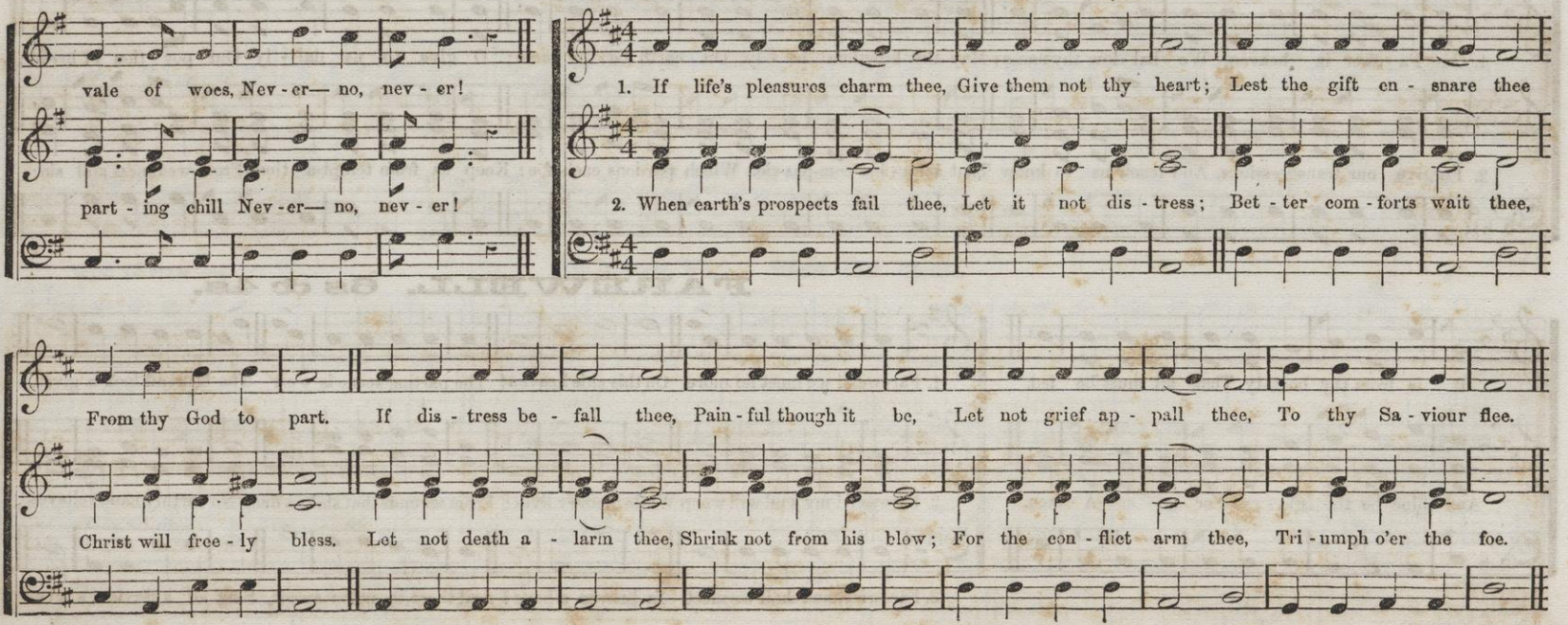
## 236 WREATH. 6s & 5s.

Moderato.

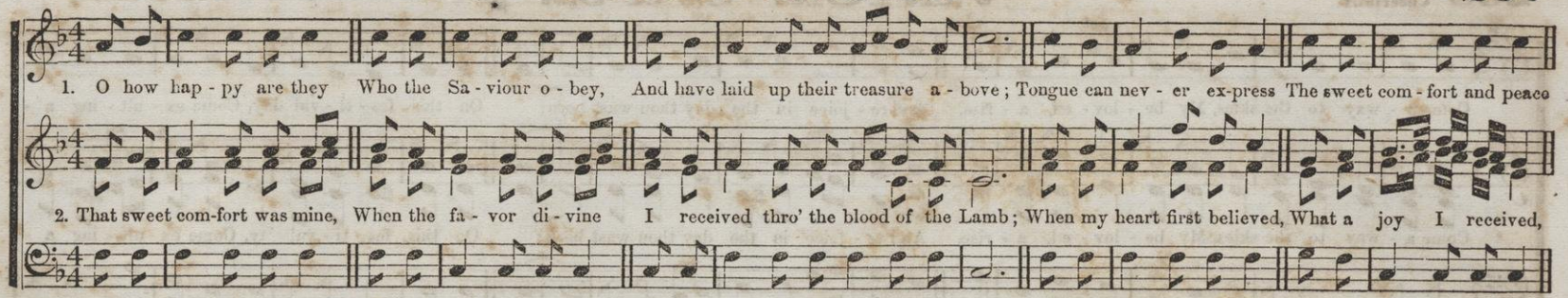



## GIFT. 6s & 5s.

Moderate.



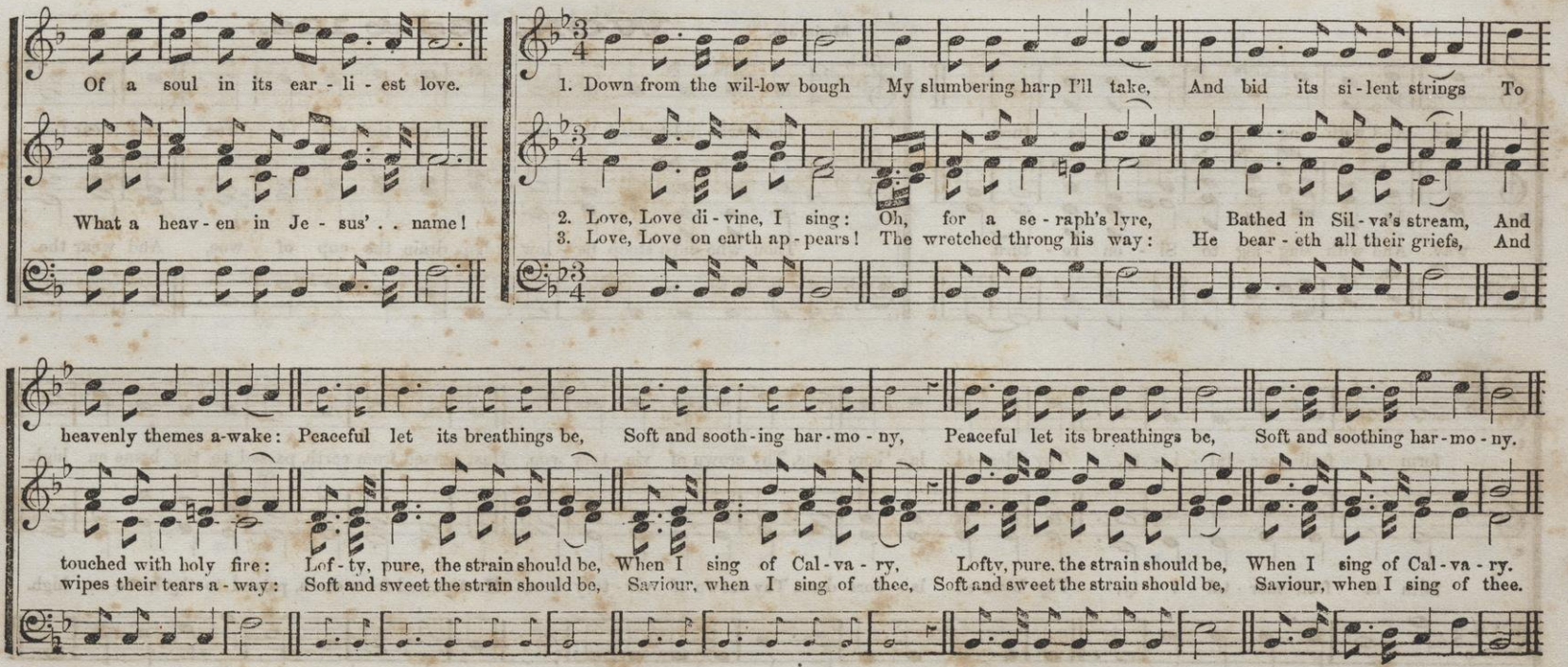
## FLOY. 6s & 9s.




Moderato.

## SILVA. 6s & 7s.

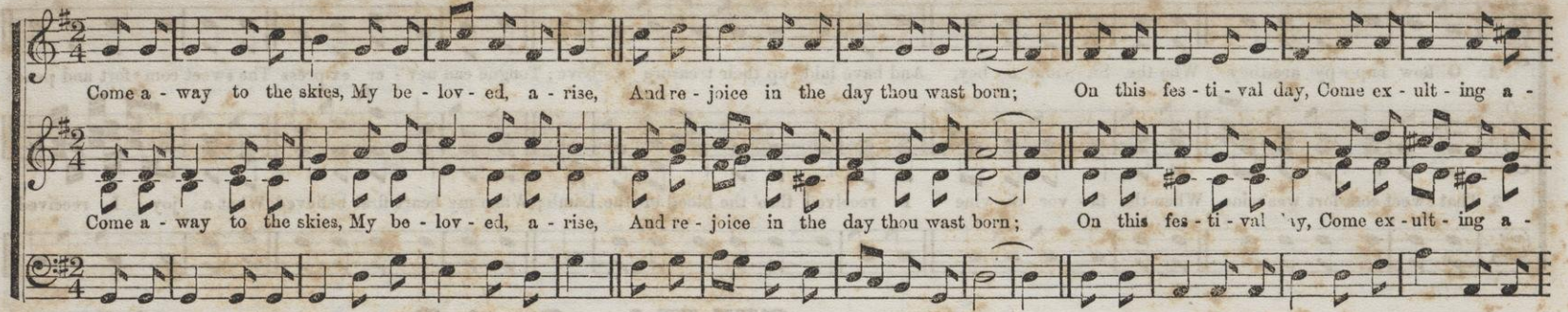
J. M. Pelton



Cheerfully.

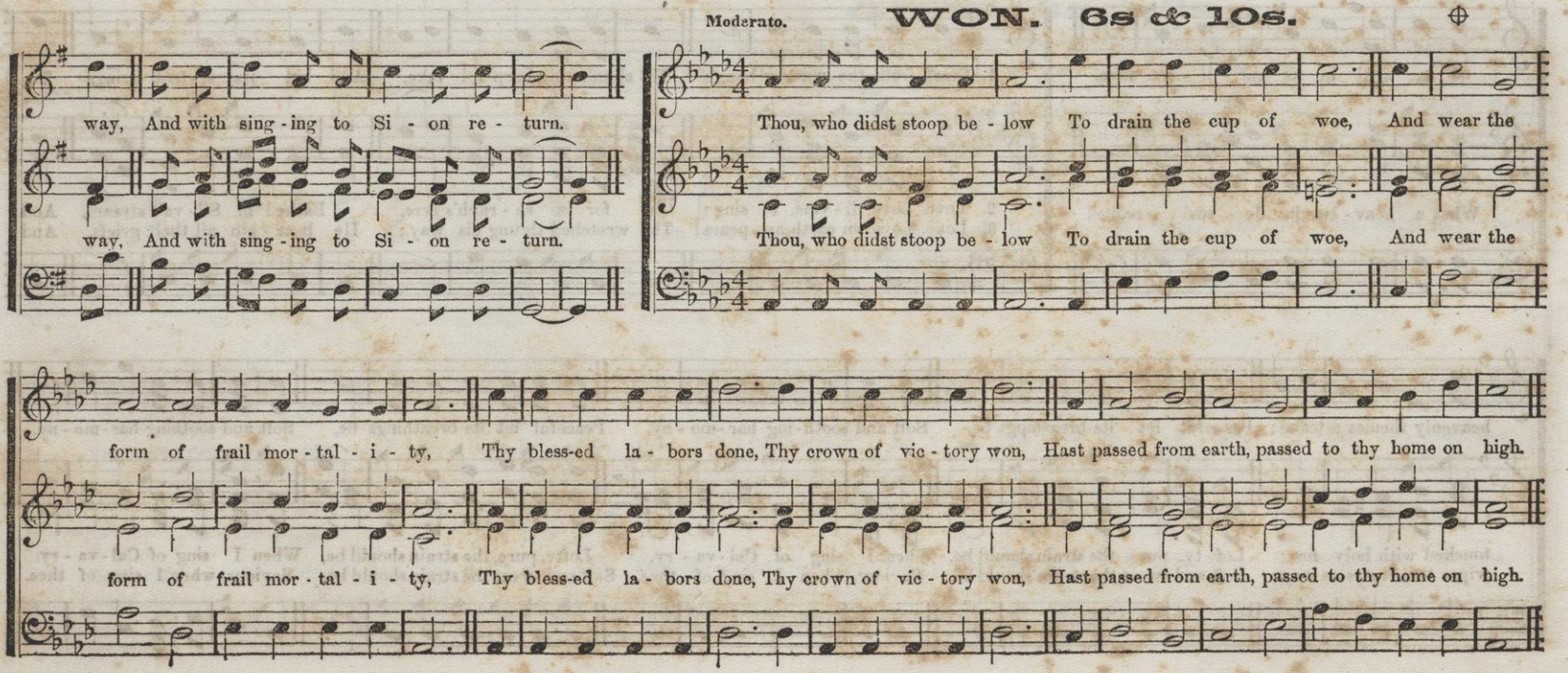
## VINTON. 6s & 9s.

G. F. Root.




Moderato.

## WON. 6s & 10s.



Moderato.

## ELDRED. 6s, 7s & 8s.

1. Hark! hark! a shout - of joy! The world, the world is call - ing; From east and west, and north and south, See Sa - tan's kingdom fall - ing.

2. Wake, wake the church of God, And dis - si - pate thy slum - bers; Shake off thy dead - ly ap - a - thy, And mar - shal all thy num - bers.

Gently.

## PLANT. 6s & 10s.

Wilt thou not vis - it me? The plant be - side me feels thy gen - tle dew; Each blade of grass I see, From thy deep earth its quickening moisture drew.

With Expression.

## VALE. 7s & 4s.

1. When the vale of death ap - pears, Faint and cold this mor - tal clay,
Blest Re - deem - er, soothe my fears, Light me thro' the gloomy way; Break the shad - ows, Break the shad - ows, Ush - er in e - ter - nal day.

2. Up-ward from this dy - ing state Bid my wait - ing soul as - pire;
O - pen thou the crys - tal gate; To thy praise at - tune my lyre; Then tri - umphant, Then tri - umphant, I will join th'im-mor - tal choir.

**240** Gently

## COME. 8s & 6s.

1. Sin - ner, come, 'Mid thy gloom, All thy guilt con - fess - ing; Trem-bling now, Con-trite bow, Take the of - fered bless - ing.

2. Sin - ner, come, While there's room—While the feast is wait - ing; While the Lord, By his word, Kind - ly is in - vit - ing.

## MANVILLE. 4s, 7s & 5s. (Closing Hymn.)

From "The Hallelujah." By permission.

1. Some sweet sa - vor Of thy fa - vor, Shed a - broad in ev - ery heart; Homeward as to thee we go, Leaving guilt and fear be - low; Blessing, praising,

2. Hear, O hear us, And be near us, In each dark and try - ing hour; Thy rich grace on us bes - tow, Lest we cold and careless grow; Gracious Saviour,

Without ceasing, Bid us, Lord, de - part.

Keep us ev - er Safe from ev - ery foe.

Moderato.

## YEAR. 4s & 6s.

1. An - oth - er year Has told its four-fold tale, And still I'm here A traveler in the vale.

2. Ah! not a few Who seemed life's toils to brave, Are hid from view, With - in the si - lent grave.

Moderato

## ALCERON. 5s & 7s.

1. For-give my fol - ly, O Lord, most ho - ly; Cleanse me from ev - er - y stain; For thee I languish; Pi - ty my an-guish, Nor let my sighing be vain.

2. Deeply re - pent-ing, Sore-ly la - menting All my de - partures from thee; And now re - turn-ing, Thine absence mourning, Lord, show thy mercy to me.

3. Sin - ful, un - worthy, Trembling be - fore thee, Here at thy cross will I kneel; Thy love once bleeding, Now in - ter - ced-ing, Shall for my ran - som a - vail.

With Energy.

## IDUMEA. 5s & 8s.

G. F. R.

Behold, how the Lord Has girt on his sword, From conquest to conquest proceeds! How happy are they Who live in this day, And witness his wonder-ful deeds!

## MARBLE. 5s & 8s.

From "The Hallelujah." By permission.

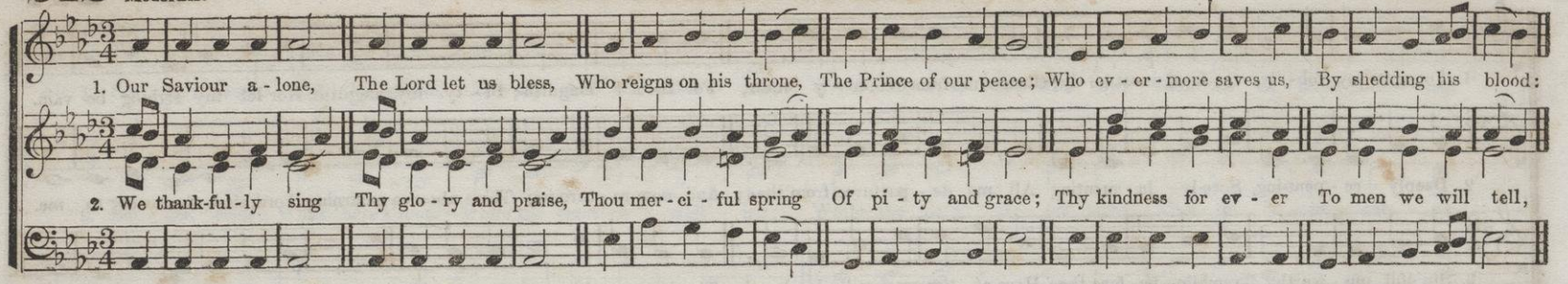
1. Blessed be thy name, Jesus Christ! the same Yes-ter - day, to-day, for ev-er; What from thee, my Lord, shall sever, While I hear thy voice, And in thee re - joice.

2. Guile me with thine eye, Warn to fight or fly, When the foe, a - li - on rag-ing, Or with serpent guile as - suaging, Comes in wrath to tear, Or by fraud en-snare.

242 Moderate.

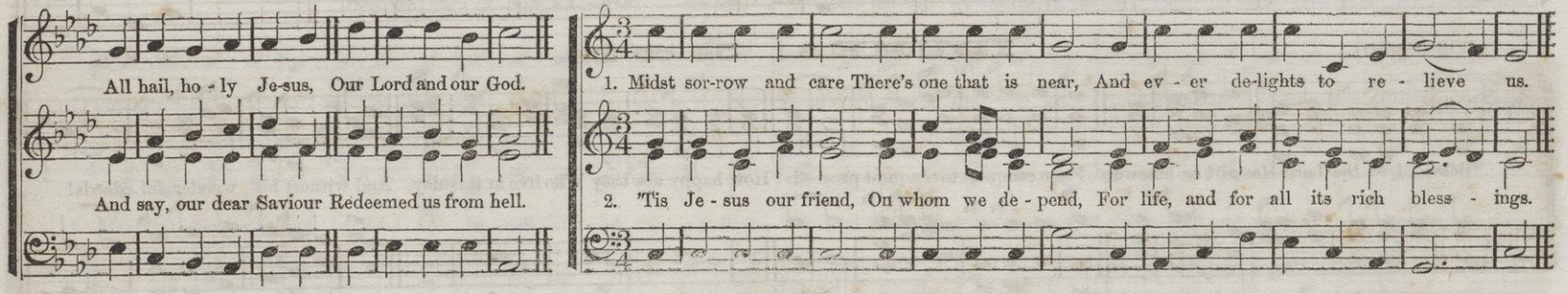
## PAREA. 5s & 6s.

G. F. R.



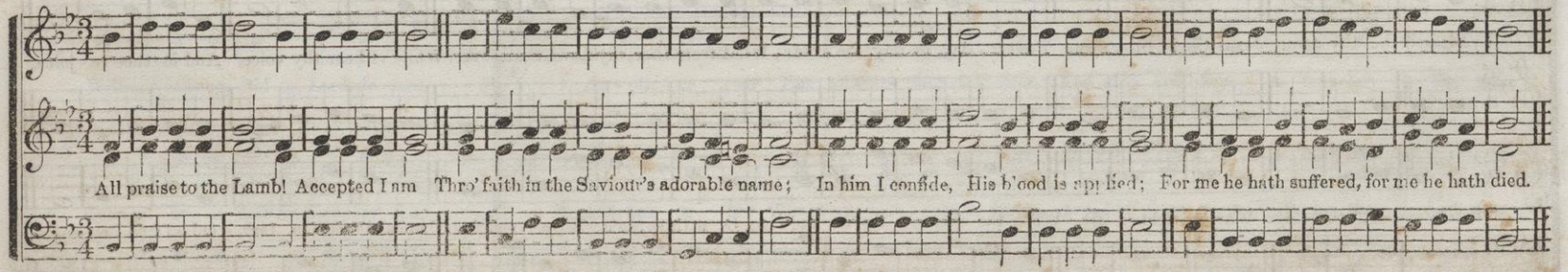

Gently.

## ROSWELL. 5s & 9s.



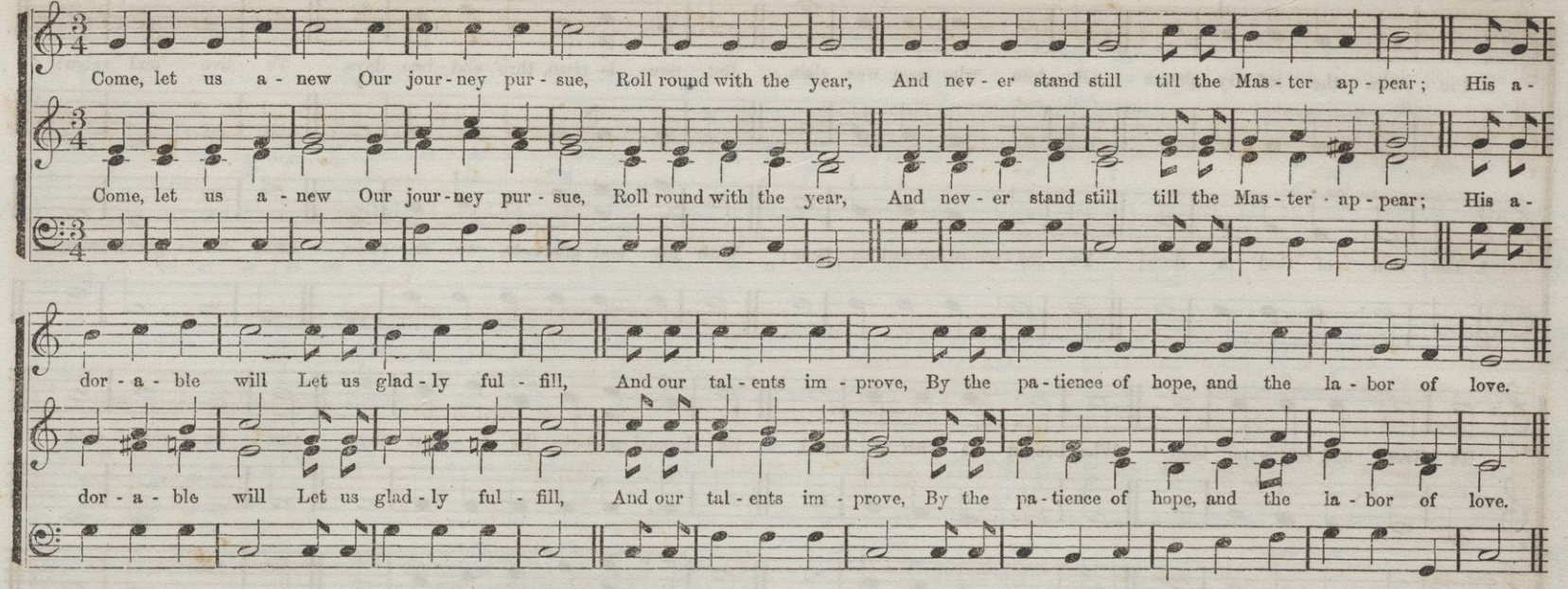

## ROSE. 5s & 11s.

From "The Hallelujah." By permission



Moderato.

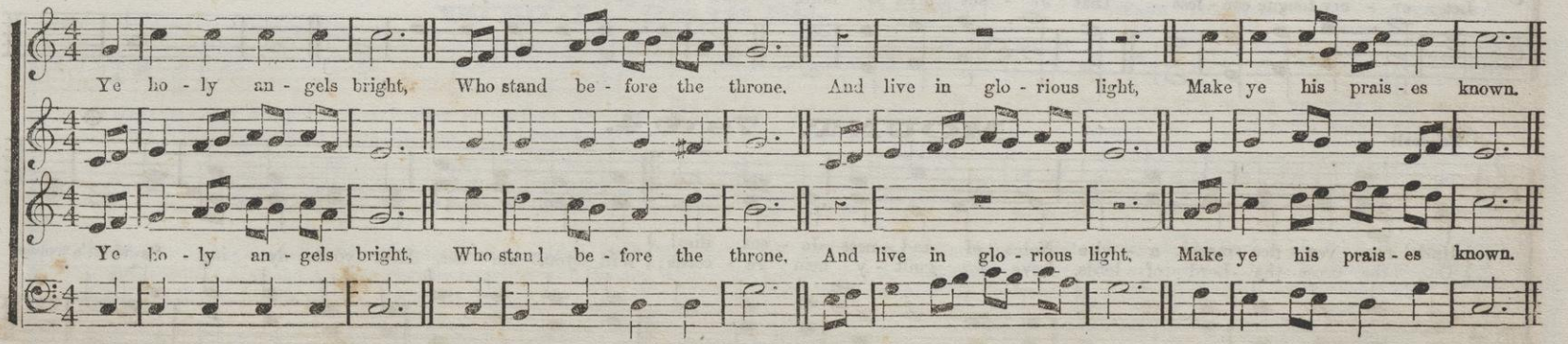
## JOURNEY. 5s, 6s & 11s.




Moderato.

## THEMA.* 6s.

G. F. Root.

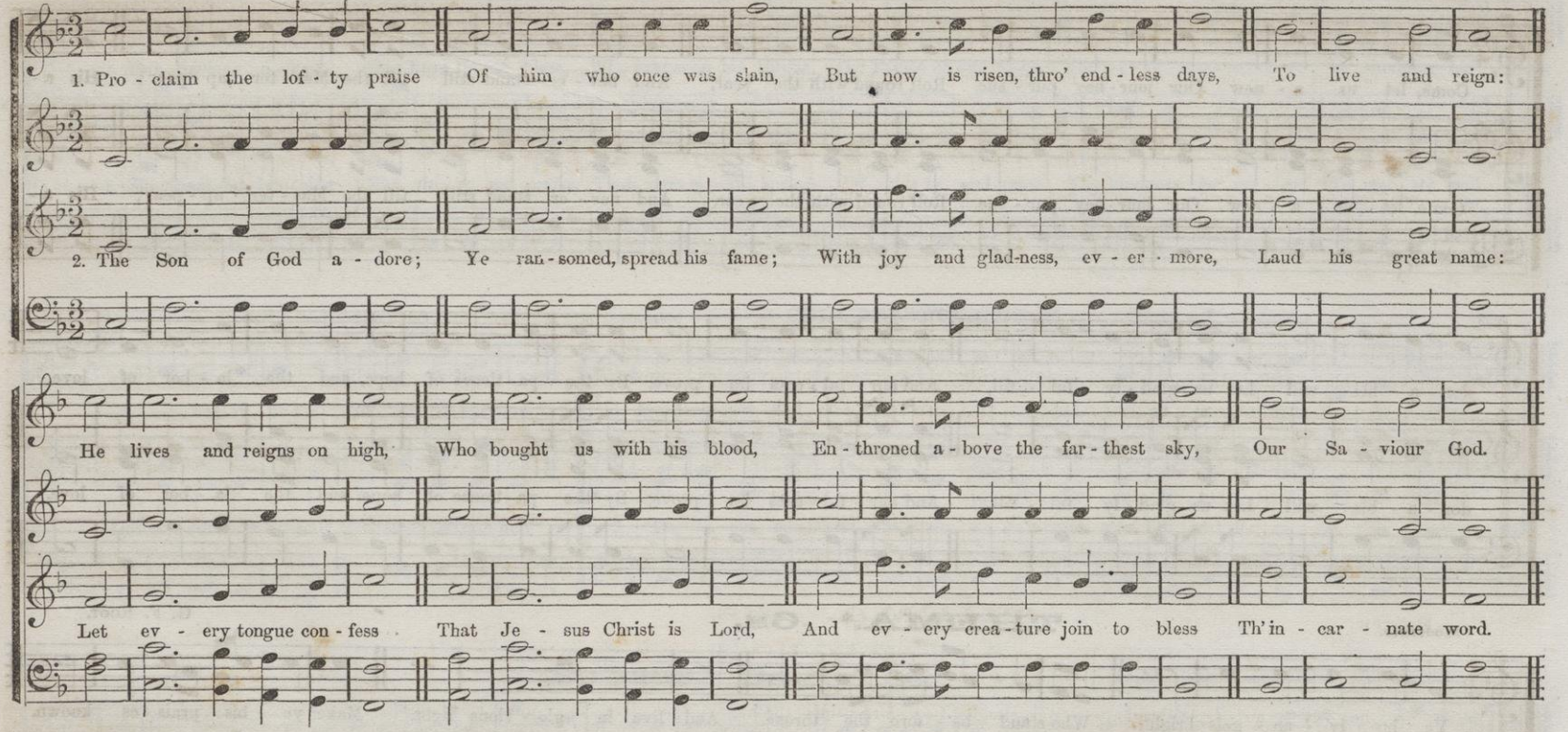



* The part having the theme should be prominent

244 With Strength.

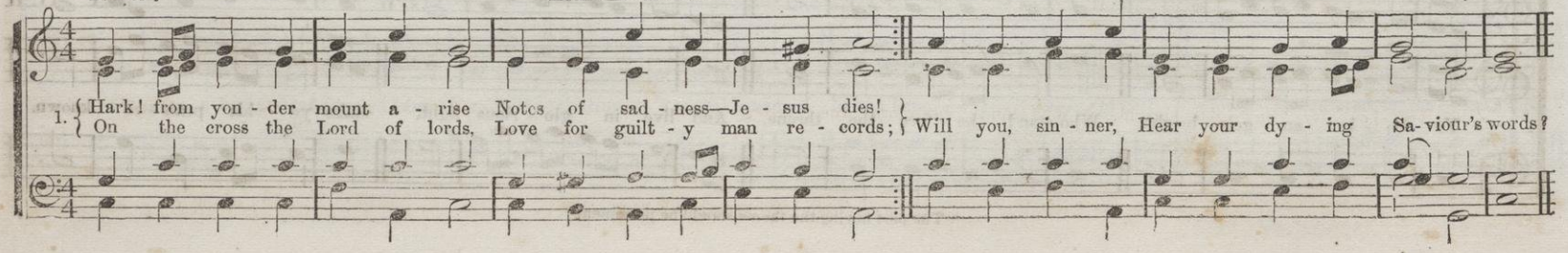
## LAUDA. 6s, 8s & 4s.

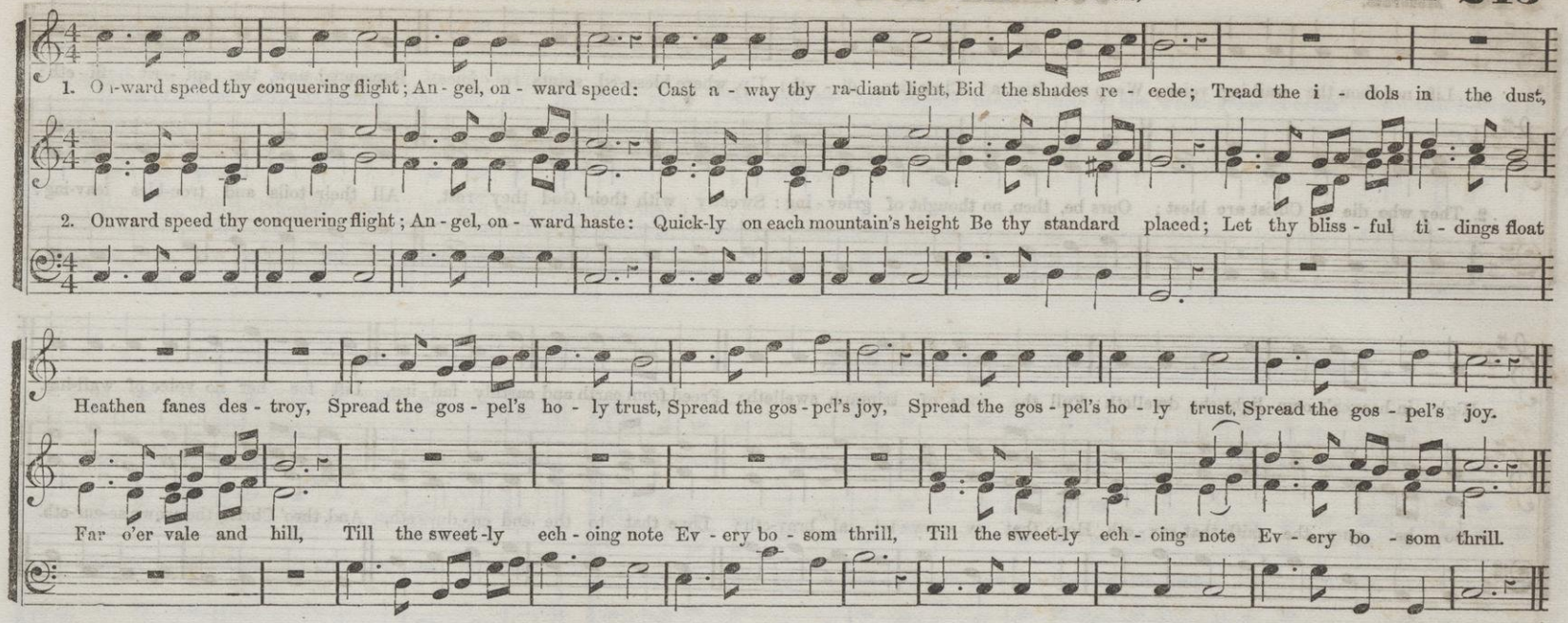
G. F. R.




Tenderly.

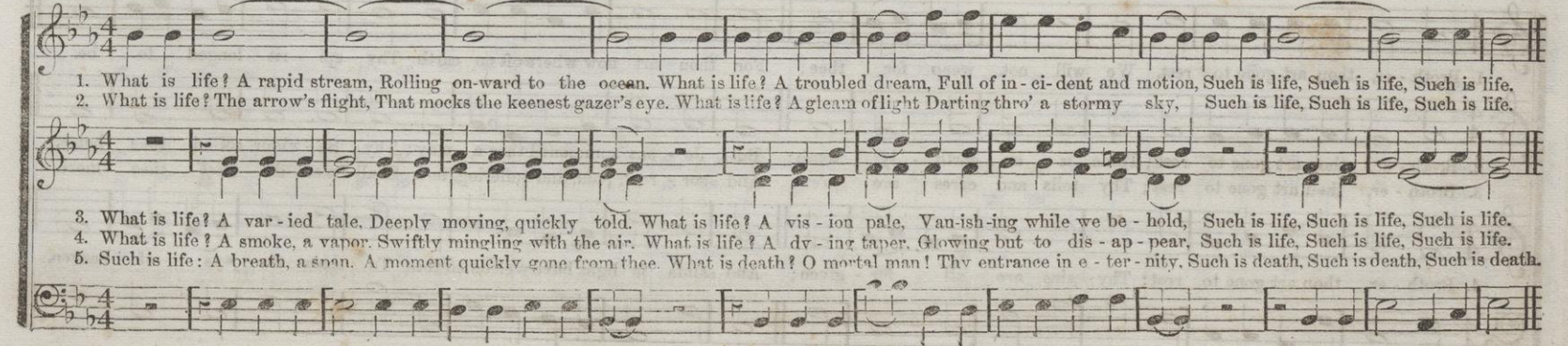
## MOUNT. 7s & 4.






## WELL. 7s & 8s. (Irregular.)

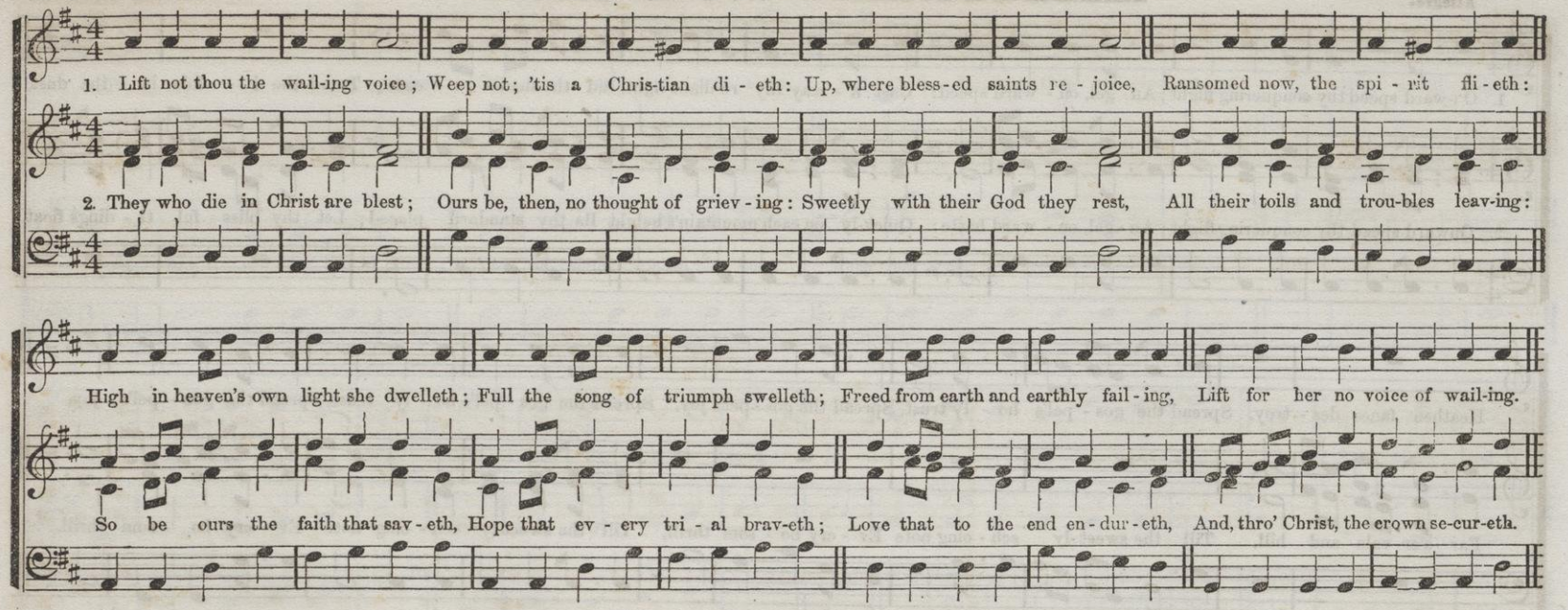
From "The Hallelujah." By permission.



246 Moderato.

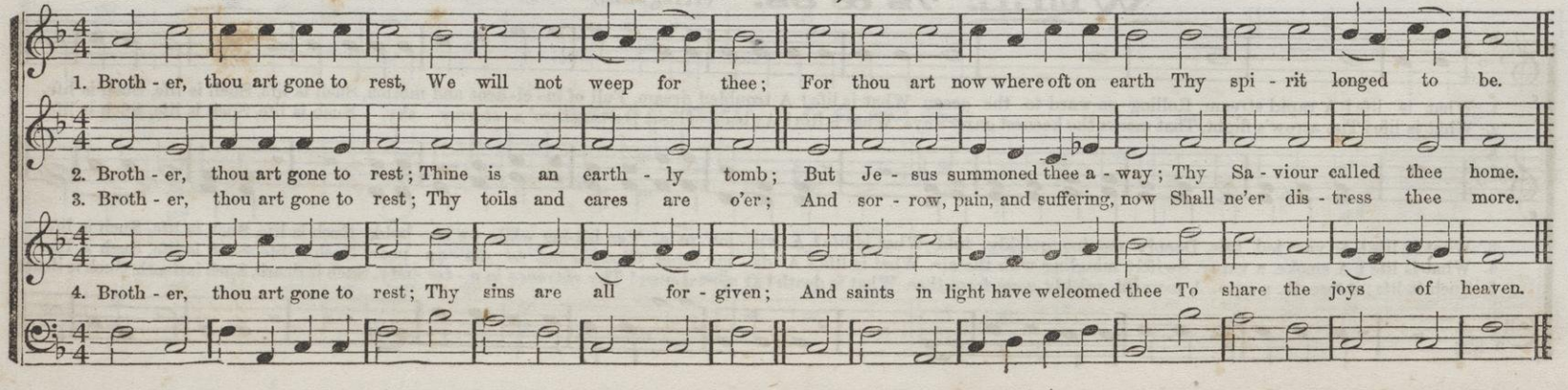
## WEEP NOT. 7s & 8s. (Peculiar.)

GEO. F. ROOT.



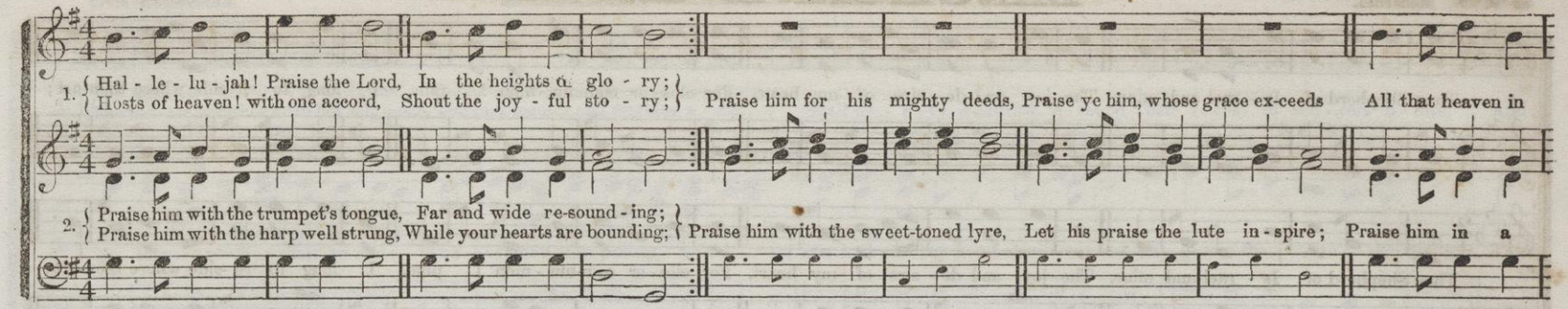

With Tender Expression.

## BROTHER. 6s, 7s & 8s.

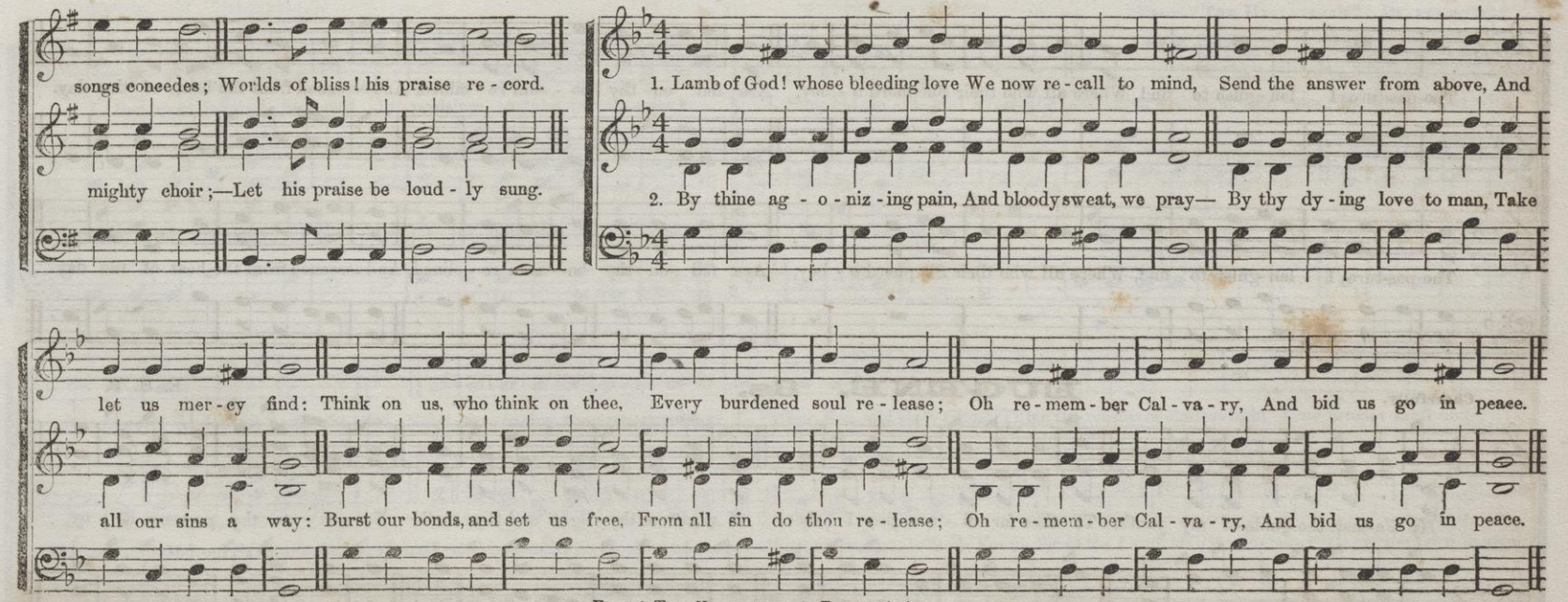


Moderate.

## HIGHLAND. 7s, 6s & 7s. (Peculiar.)




## ELSTON.* 7s, 6s & 7s.

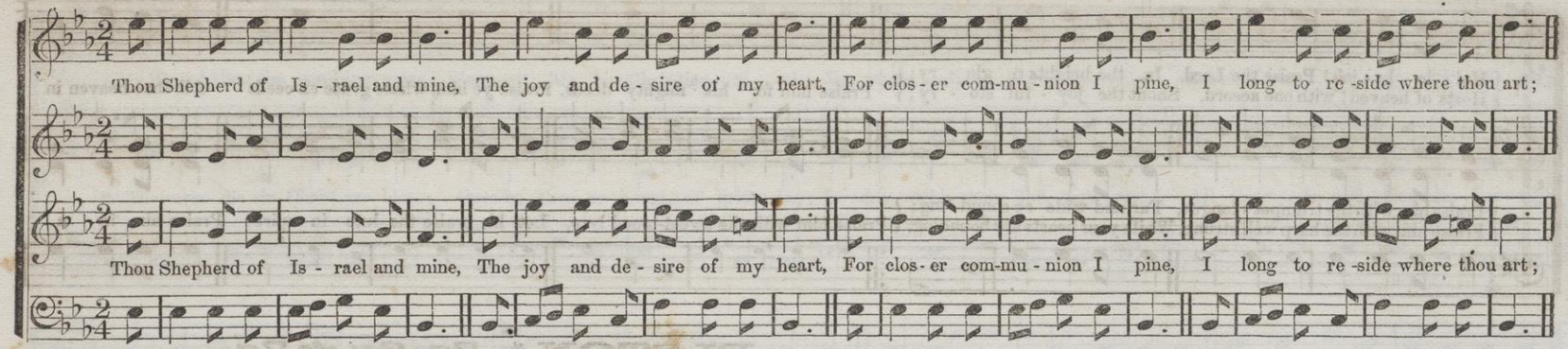


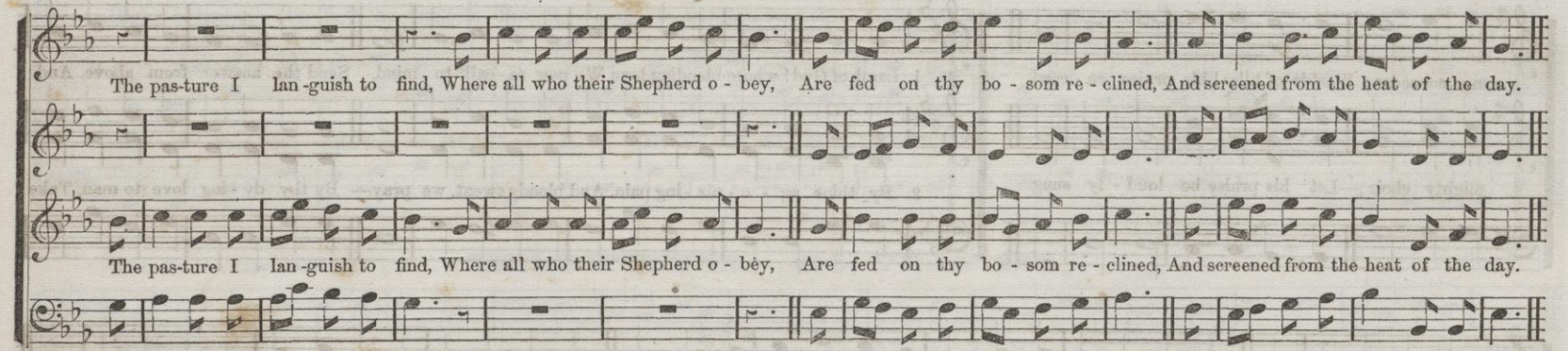

* From "The Hallelujah." By permission.

Moderato.

## LANGHORNE. 8s. (Double.)

J. P. H.

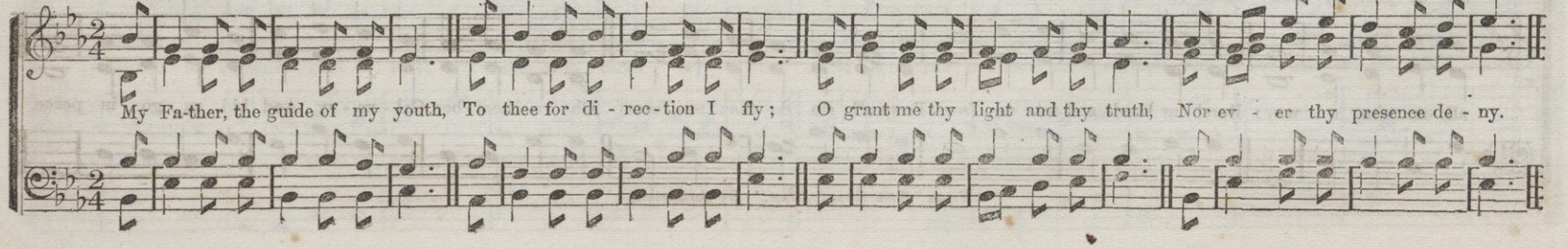


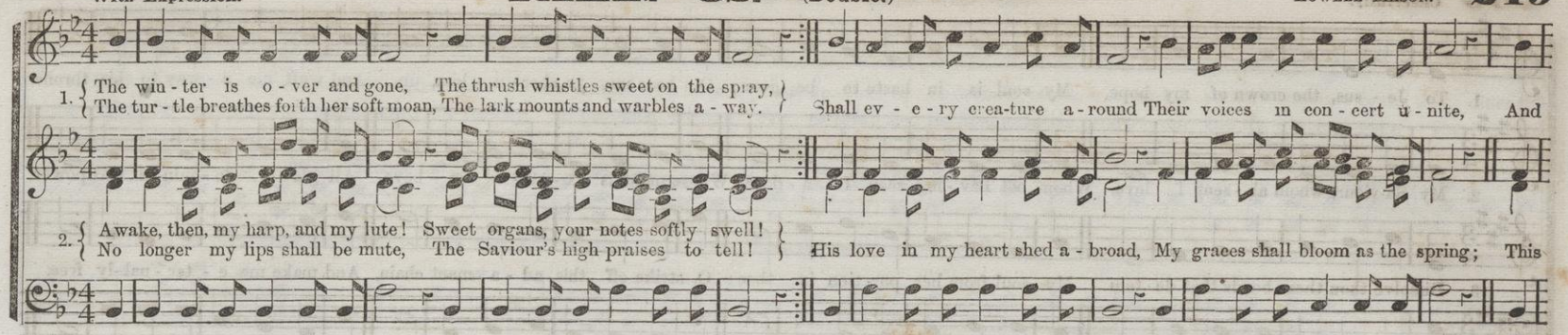




Cheerfully.

## EUGENE. 8s.

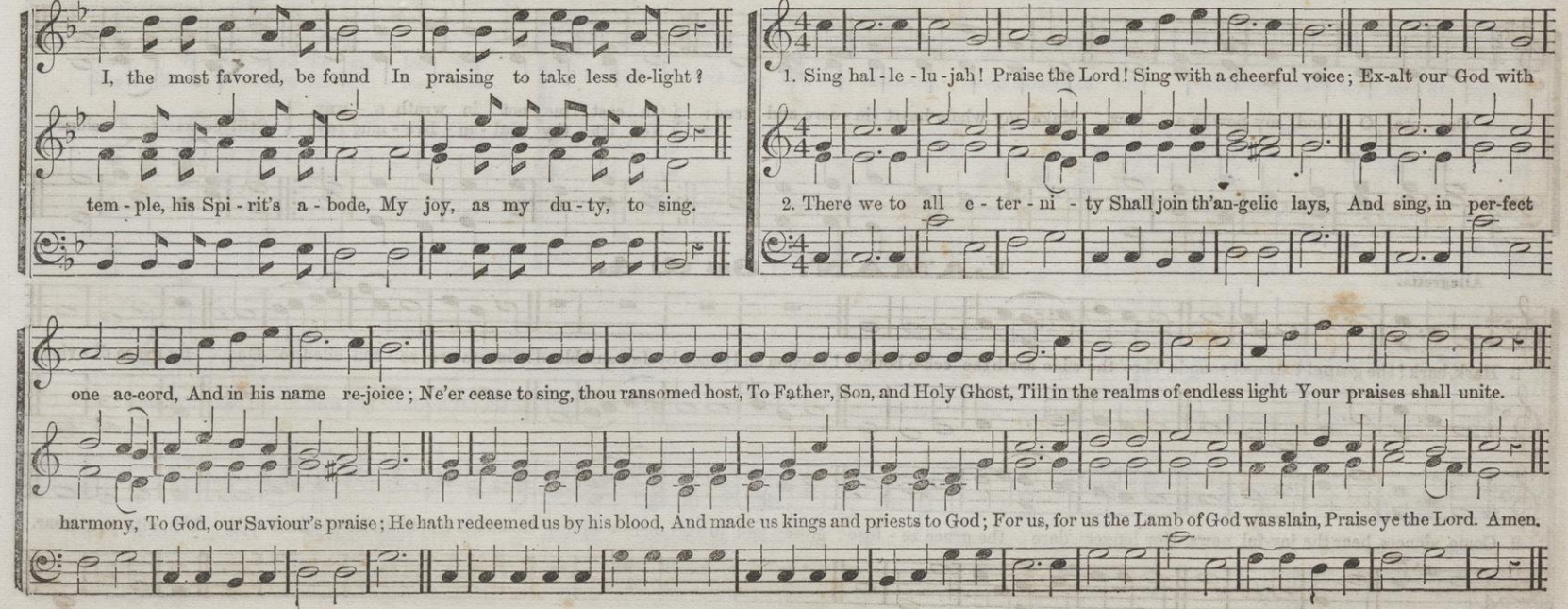
E. H. B.






## AINSWORTH. 8s & 6s.

From "The Hallelujah." By permission.



**250** Cheerfully.

## WESTVILLE. 8s.

1. To Je - sus, the crown of my hope, My soul is in haste to be gone; O bear me, ye cher - u - bim, up, And waft me a - way to his throne.

2. My Sa-viour, whom ab - sent I love, Whom, not hav - ing seen, I a - dore; Whose name is ex - alt - ed a - bove All glo - ry, do - min-ion, and power.

3. Dissolve thou these bonds that de - tain My soul from her por - tion in thee; O, strike off this ad - a - mant chain, And make me e - ter - nal -ly free.

## PERTH. 8s & 4.

From "The Hallelujah." By permission.

Cre - ate, O God, my pow'rs a - new, Make my whole heart sin - cere and true; { Oh cast me not in wrath a - way, / Nor let thy soul - en - live - ning ray } Still cease to shine

Allegretto.

## LAMAN. 8s & 4.

1. Hark, hark! the gospel trumpet sounds, Thro' the wide earth the ech-o bounds! Pardon and peace by Je - sus' blood! Sinners are re - con- ciled to God By grace di - vine.

2. Come, sinners, hear the joy-ful news, Nor longer dare the grace re - fuse; Mercy and justice here combine, Goodness and truth harmonious join T' in-vite you near.

Con Spirito.

## TRUMPET. 8s & 4.

1. Hark! how the gos-pel trumpet sounds! Thro' all the world the echo bounds! And Je - sus, by re-deeming blood, Is bring-ing sin-ners back to God, And guides them
2. Hail, Je - sus! all - vic - torious Lord! Be thou by all man-kind a-dored! For us didst thou the fight maintain, And o'er our foes the vic - tory gain, That we, with
3. Fight on, ye conquering souls, fight on, And when the conquest you have won, Then palms of vic-tory you shall bear, And in his kingdom have a share, And crowns of

safe - ly by his word To end - less day.
thee might ev - er reign In end - less day.
glo - ry ev - er wear, In end - less day.

Moderato.

## OLGA. 8s & 4s. (Peculiar.)

ARRANGED BY G. F. R.

1. God of eve-ning and of morn-ing, Great Source of all! While our hearts with love are burn-ing,
2. Ob - ject of our soul's de - vo - tion, Thee we a - dore; Thee we praise with sweet e - mo - tion,

T. SOLO. . . . . .

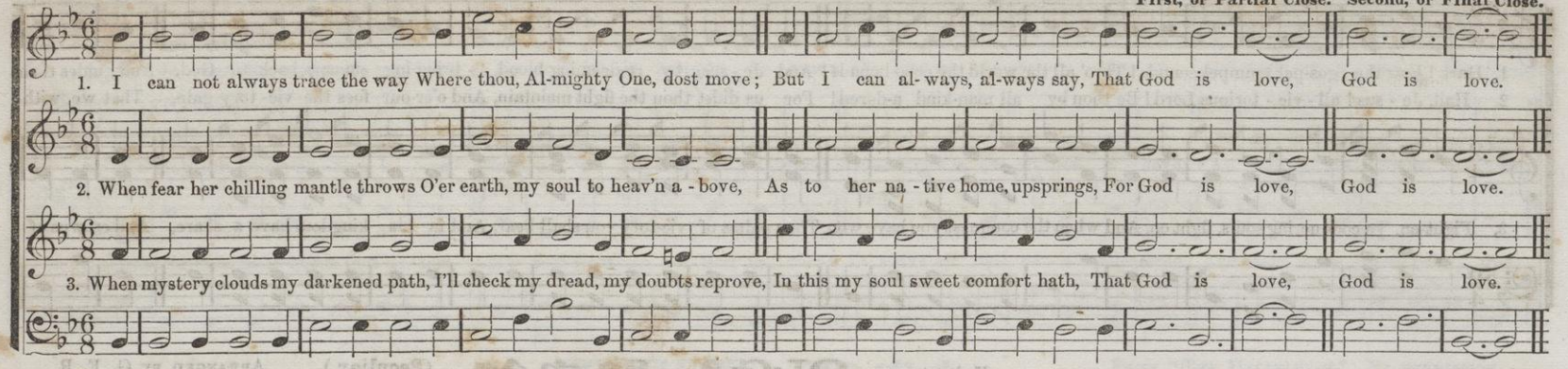
Pros - trate we fall; Now thy sa-cred throne ad-dressing, And our fol - lies all con - fess-ing, We en-treat a Fa-ther's blessing; Lord, hear our call.
This fa-vored hour. Saviour, thou art ev - er wor - thy, All the heavenly host a-dore thee, Saints all cast their crowns be - fore thee, Lord, ev - er - more.

252 Moderato.

## TRACE. 8s & 4s.

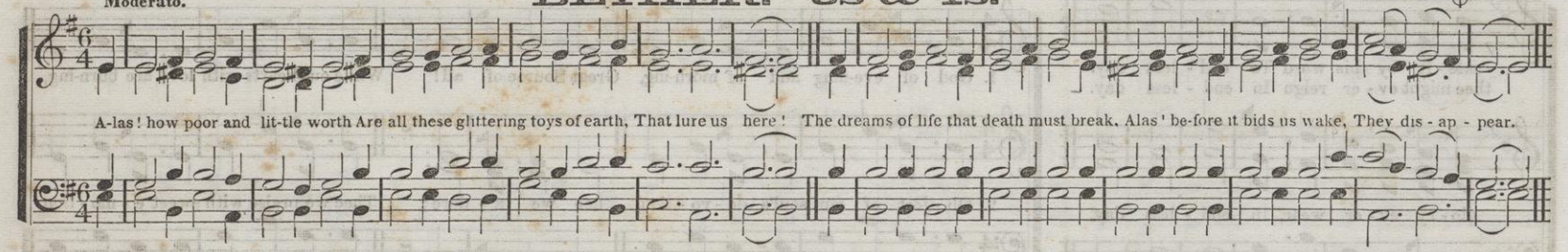
L. Mason.

First, or Partial Close. Second, or Final Close.



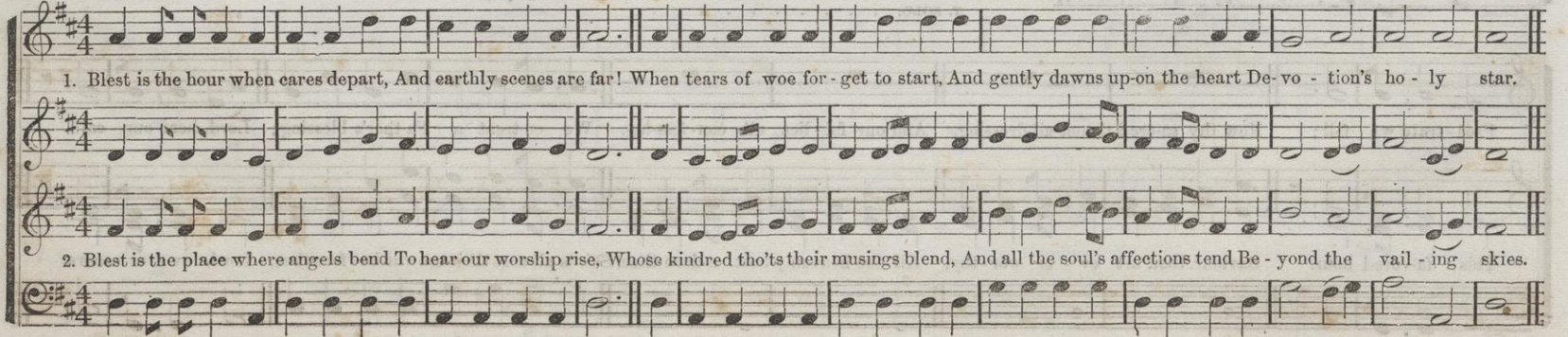

Moderato.

## BETHER. 8s & 4s.



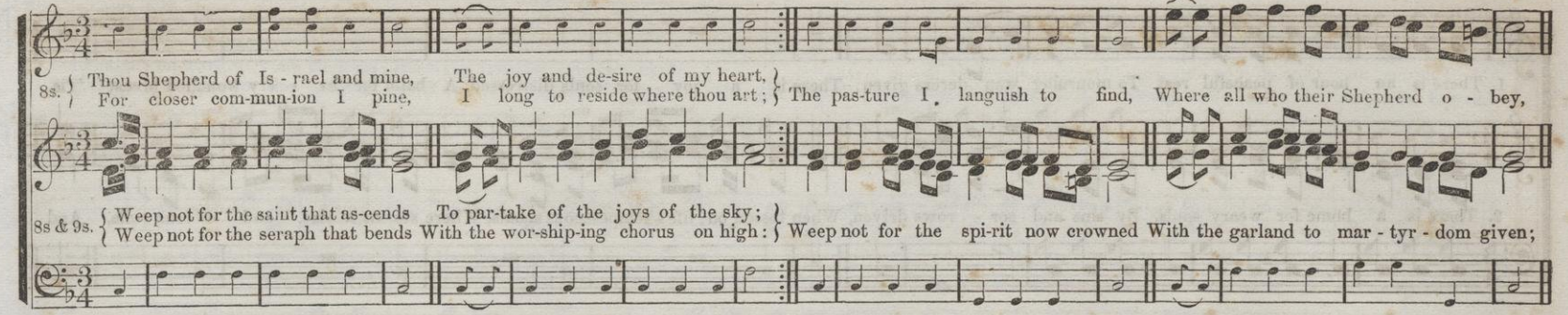

Moderato.

## DEVOTION. 8s & 6s.



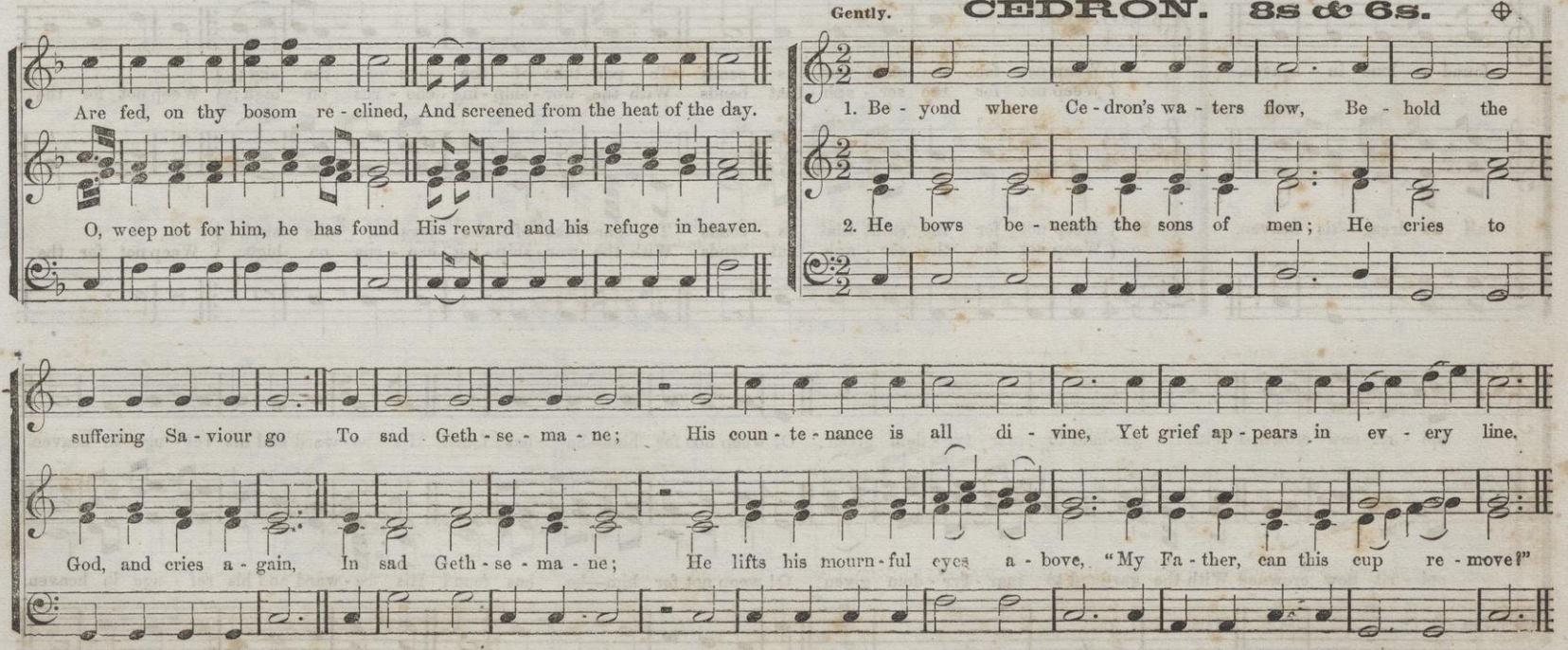
## VISTA. 8s. (Double.) Or 8s & 9s.

Gently. J. E. Gould.




## CEDRON. 8s & 6s.

Gently.



Gently.

## ALVAH. 8s & 6s.

G. F. R.

1. There is an hour of peaceful rest To mourning wan-derers given; There is a joy for souls distressed, A balm for ev - ery wounded breast; 'Tis found a - lone in heaven.

2. There is a home for weary souls, By sins and sor - rows driven, When tossed on life's tempestuous shoals, Where storms a-rise, and o - cean rolls, And all is drear—'tis heaven.

Andante.

## STILLTAN. 8s & 9s.

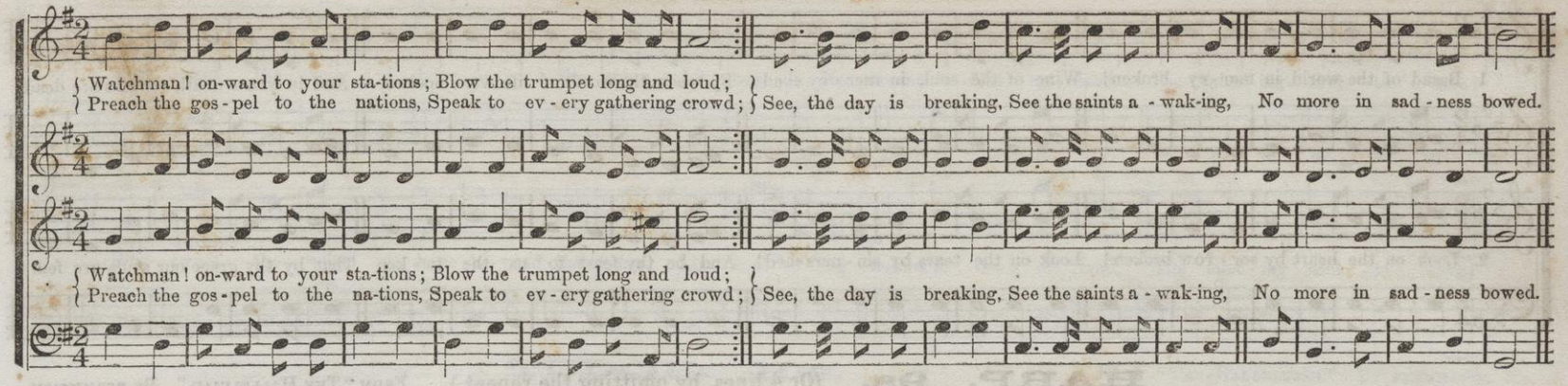
G. F. R.

{ Weep not for the saint that as - cends To par-take of the joys of the sky; }
{ Weep not for the ser - aph that bends With the wor-ship-ing cho - rus on high; } Weep not for the spi - rit now crowned With the gar-land to mar - tyr - dom given; O! weep not for him—he has found His re-ward and his ref - uge in heaven.

{ Weep not for the saint that as - cends To par-take of the joys of the sky; }
{ Weep not for the ser - aph that bends With the wor-ship-ing cho - rus on high; } Weep not for the spi - rit now crowned With the gar-land to mar - tyr - dom given; O! weep not for him—he has found His re-ward and his ref - uge in heaven.

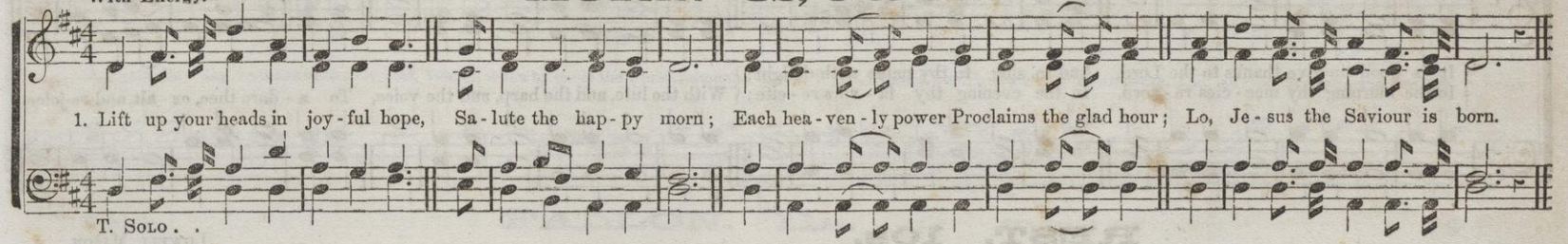
Allegro

## ULA. 8s, 7s & 6s.




With Energy.

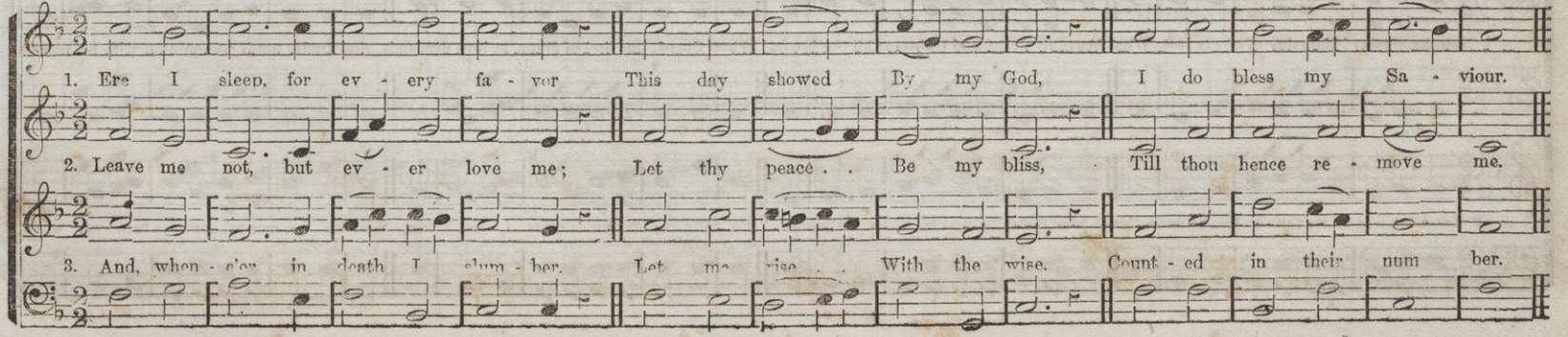
## MORN. 8s, 6 & 5s.




Cantabile.

## REPOSE. 8, 3s & 6.

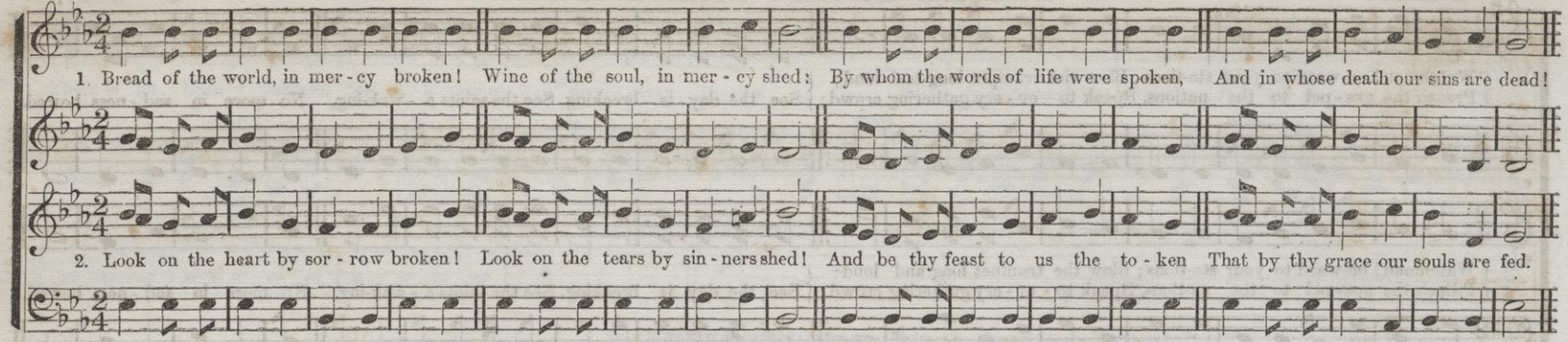
G. F. R.



**256** Slow and Soft.

## FELTON. 9s & 8s.

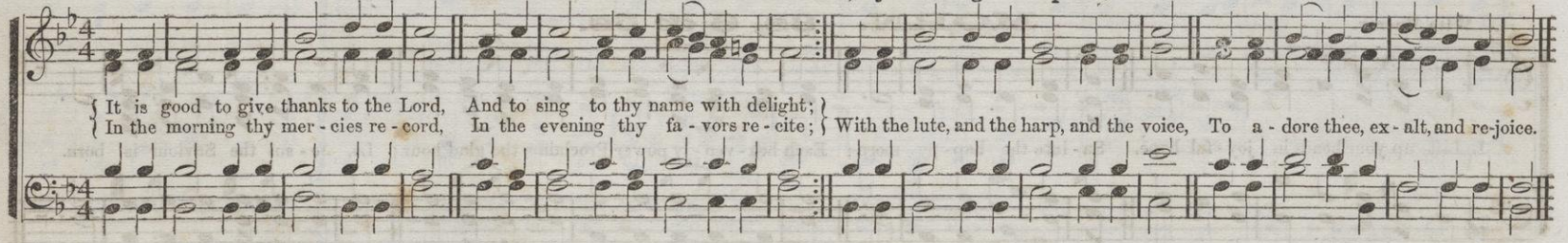
G. F. R.




## HARP. 9s.

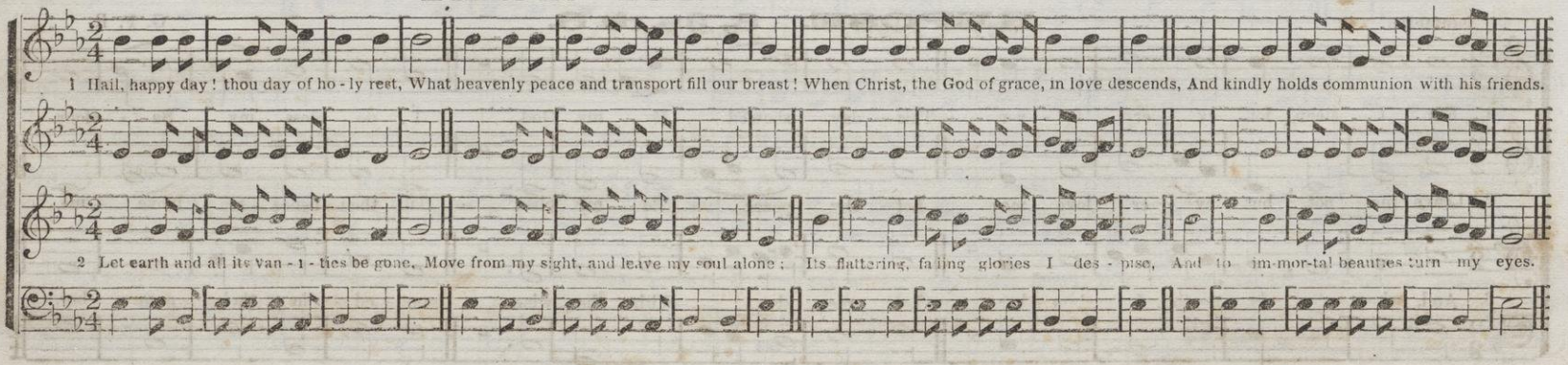
(Or 4 lines, by omitting the repeat.)

From "The Hallelujah." By permission.



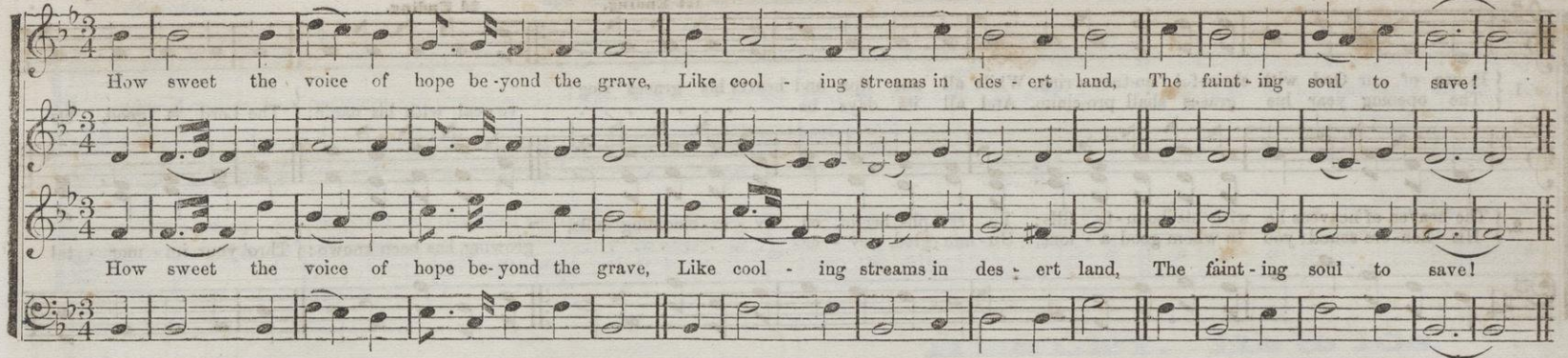

## REST. 10s.

Lowell Mason.



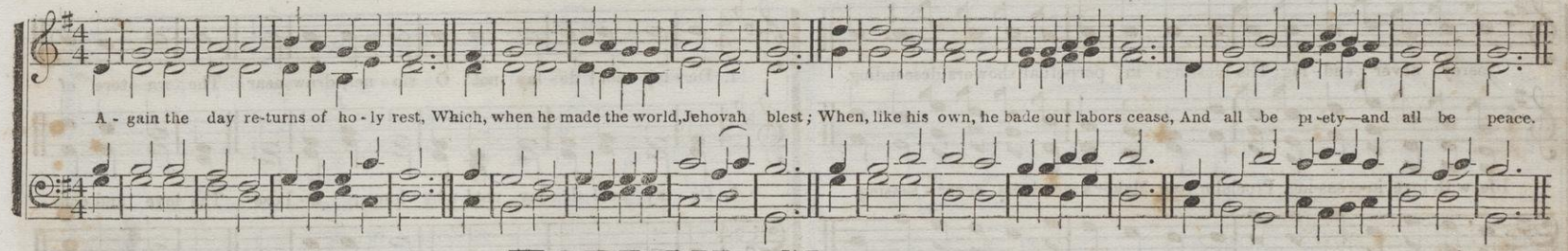
Andantino.

## HARVEY. 10, 8 & 6.



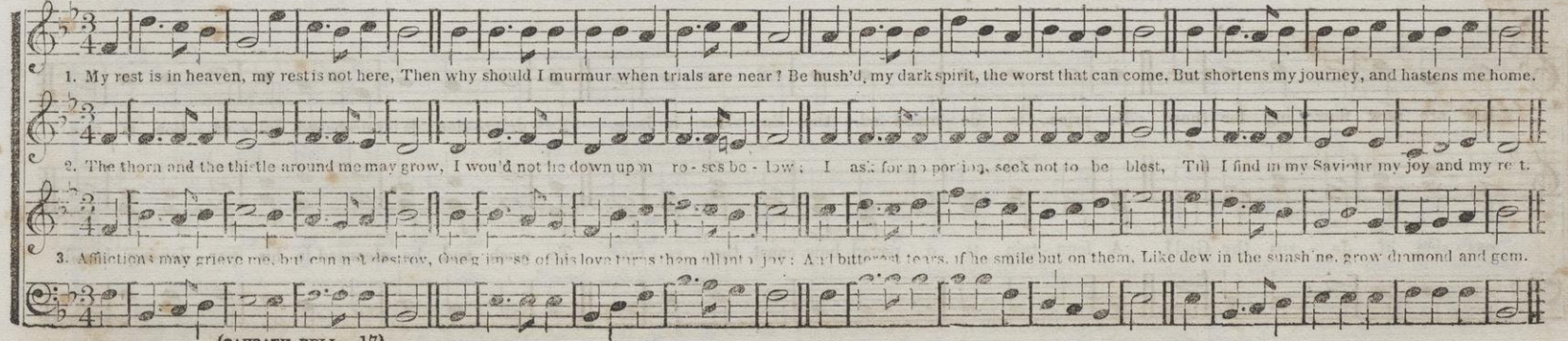

## TUDOR. 10s.

From "The Hallelujah." By permission.



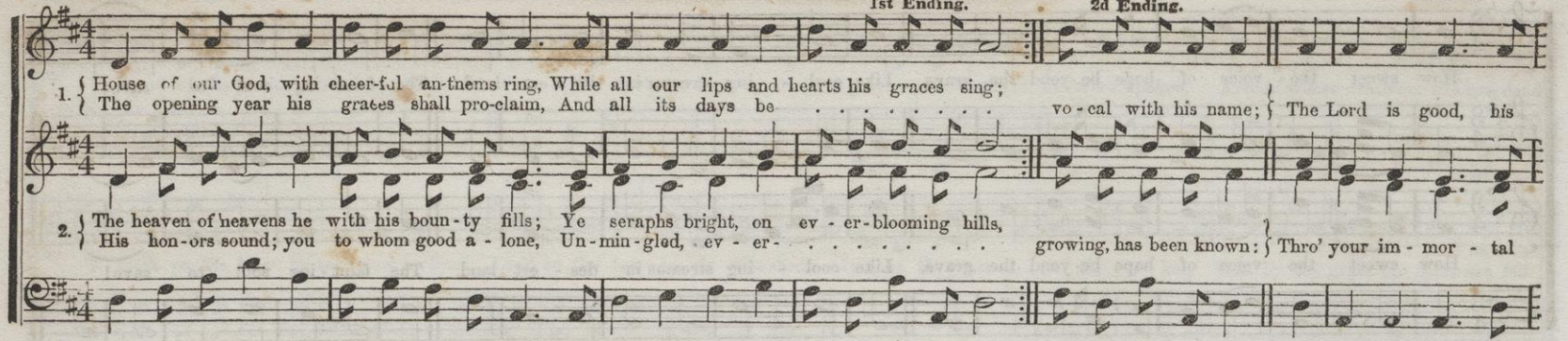

Moderato.

## FALLON. 11s.



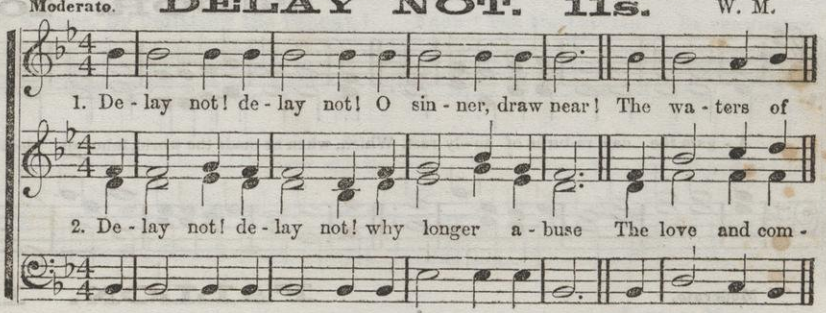
258 Cheerfully.

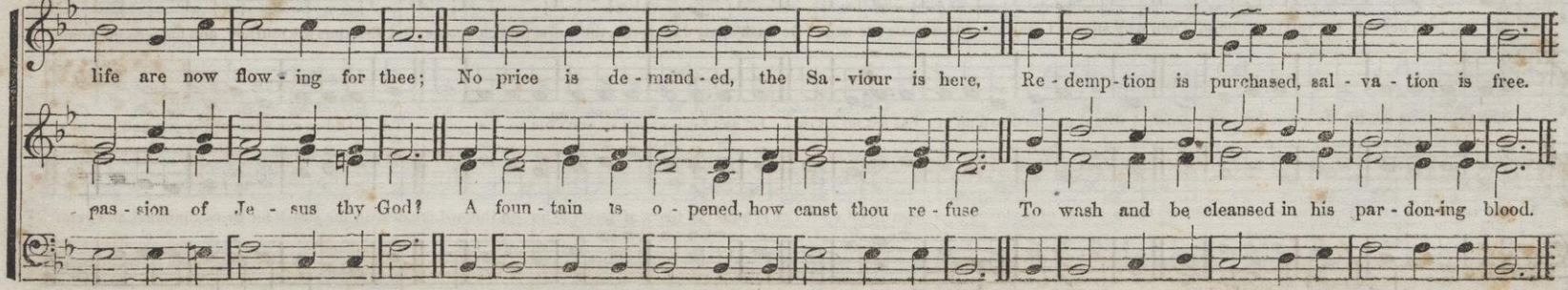
## SANCTUARY. 10s & 11s.




Moderato.

## DELAY NOT. 11s. W. M.



Moderato.

## GUARDIAN. 11s.

ARR. FROM GLASER. FURNISHED BY DR. MASON.

The Lord is our Shepherd, our Guardian and Guide; Whatev - er we want he will kind - ly provide: To sheep of his pas - ture his mer - cies a -

The Lord is our Shepherd, our Guardian and Guide; Whatev - er we want he will kind - ly pro-vide: To sheep of his pas - ture his mer - cies a -

- bound, His care and pro - tec - tion his flock will sur-round.

- bound, His care and pro - tec - tion his flock will sur-round.

## HENLEY. 11s & 10s.

FROM THE "HALLELUJAH." BY PERMISSION.

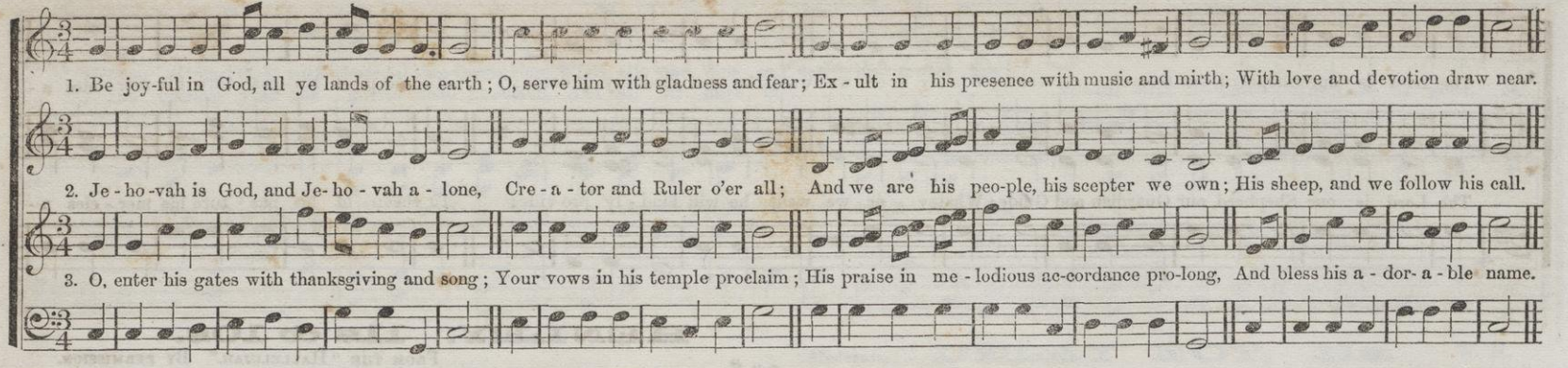
1. Come un - to me, when shadows darkly gath - er, When the sad
2. Ye who have mourned when the spring-flowers were taken, When the ripe
3. Large are the man - sions in thy Fa-ther's dwell - ing, Glad are the

heart is wea-ry and dis - tressed, Seek - ing for com - fort from your heavenly Fa - ther, Come un - to me, and I will give you rest!
fruit fell rich - ly to the ground, When the loved slept, in brighter homes to wa - ken, Where their pale brows with spirit-wreaths are crowned.
homes that sorrows nev - er dim; Sweet are the harps in ho - ly mu - sic swell - ing; Soft are the tones which raise the heavenly hymn.

**260** Boldly.

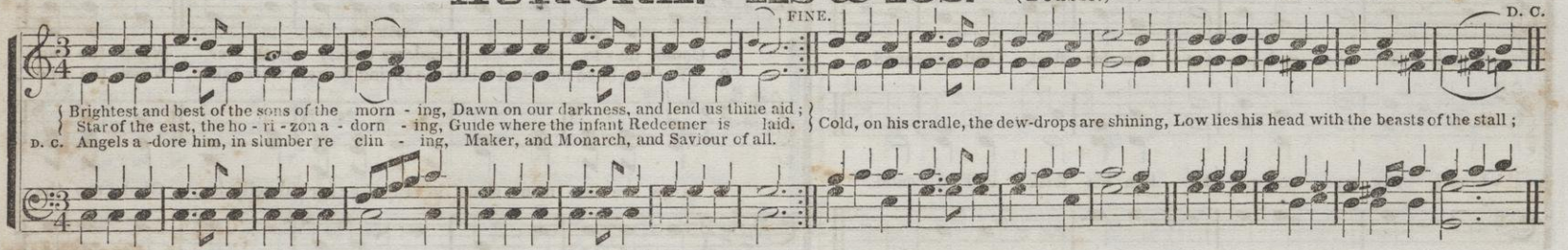
## RETON. 11s & 8s.

G. F. R.




## AURORA. 11s & 10s. (Double.)

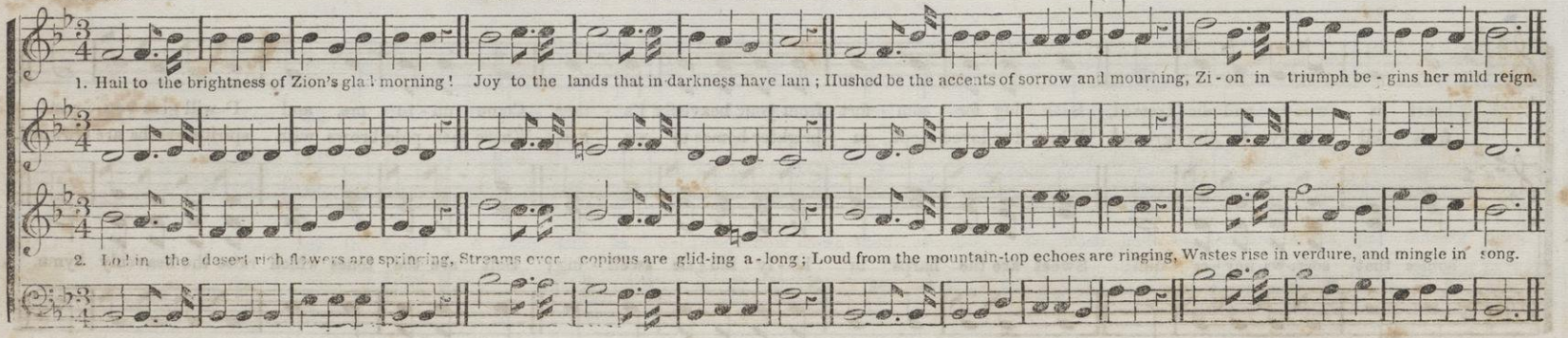
Arranged from Mozart.




Presto.

## HAIL. 11s & 10s.

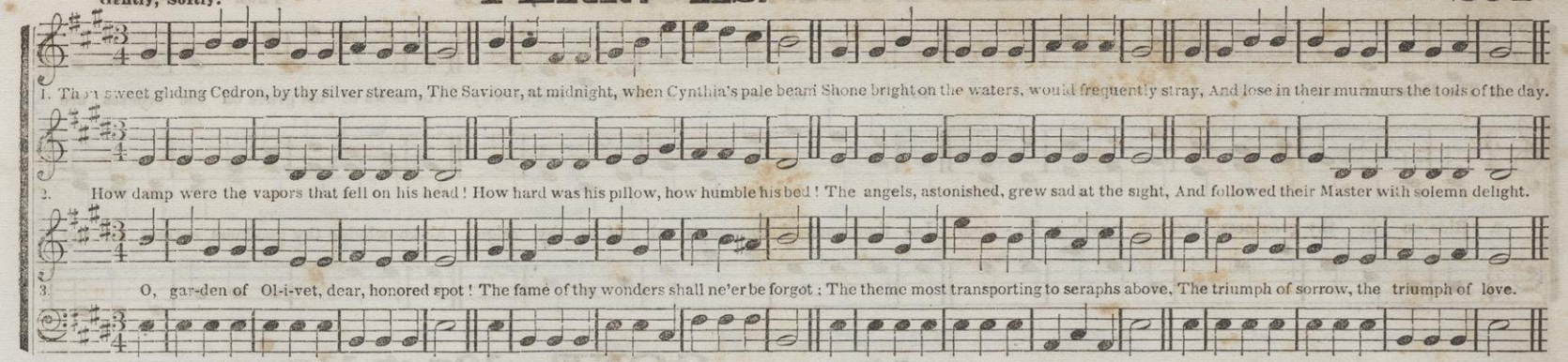
L. Mason.



Gently, Softly.

## FERN. 11s.

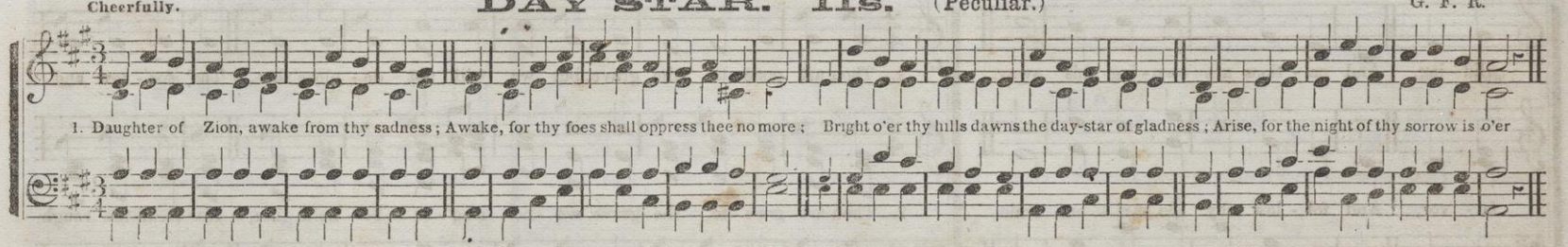
From "The Hallelujah." By permission.




Cheerfully.

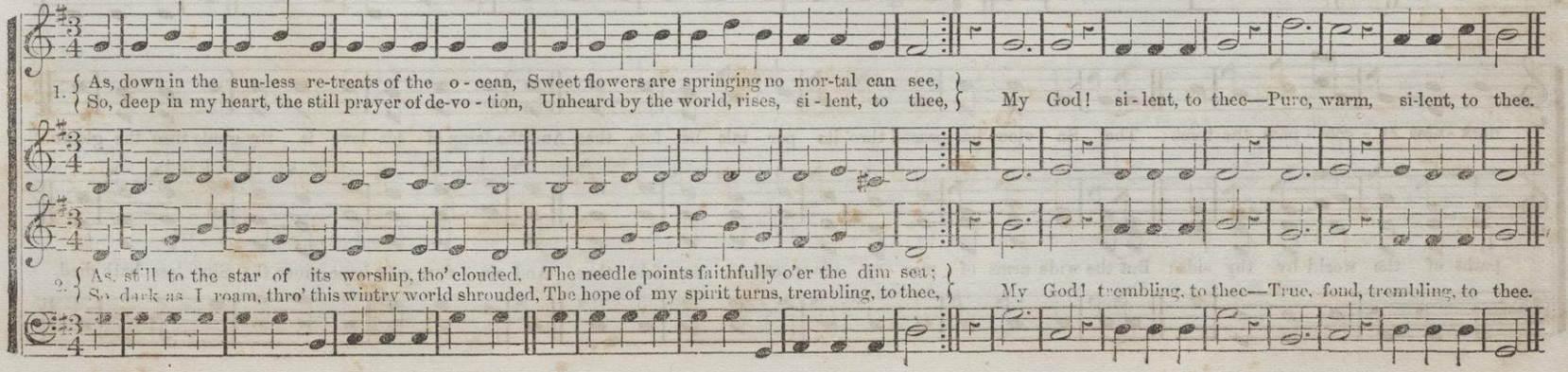
## DAY STAR. 11s. (Peculiar.)

G. F. R.



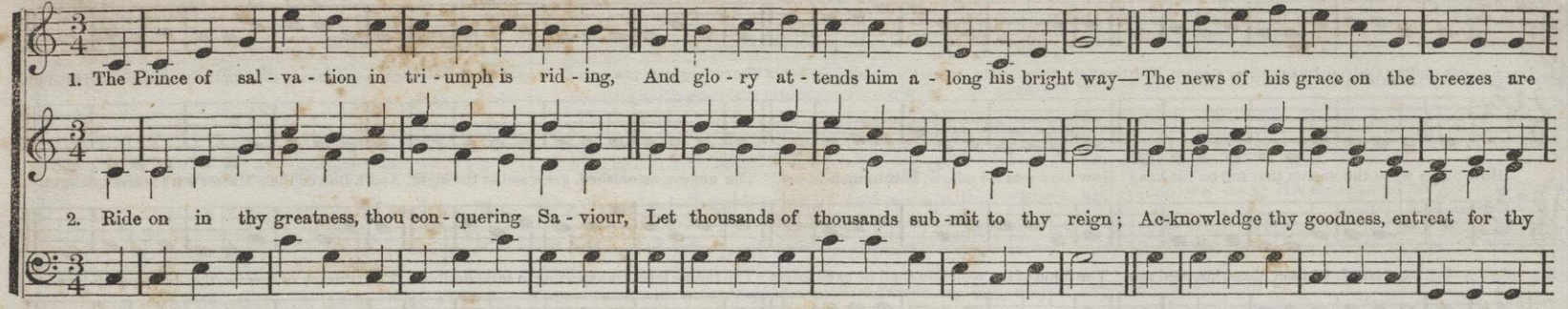

## HODGE. 12s, 11s & 6s.

From "The Hallelujah." By permission.



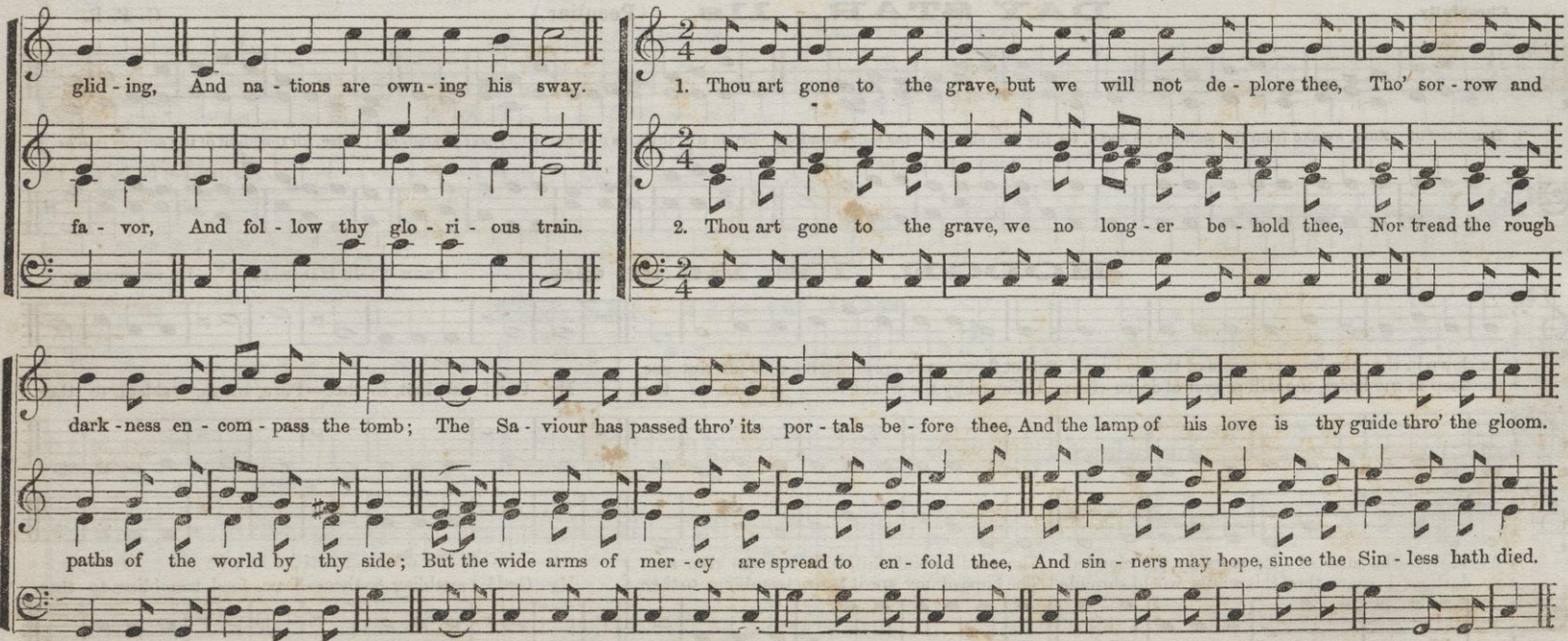
## BURLINGTON. 12s, 11s & 8.

From "Car. Sacra."




Moderato.

## GONE. 12s & 11s.



Moderato.

## CORRIN. 12s & 8s. (Peculiar.)

1. The Lord is great; ye hosts of heaven, a-dore him, And ye, who tread this earth - ly ball, In ho - ly songs rejoice a - loud be-fore him,

2. The Lord is great; his ma - jes-ty how glorious! Re - sound his praise from shore to shore; O'er sin, and death, and hell, now made vic-to-rious,

And shout his praise who made you all.

He rules and reigns for ev - er - more.

Slowly.

## SCOTLAND. 12s.

From Dr. John Clarke Whitefield.

1. The voice of free grace cries, es-cape to the mountain; For Adam's lost race Christ hath opened a fountain,

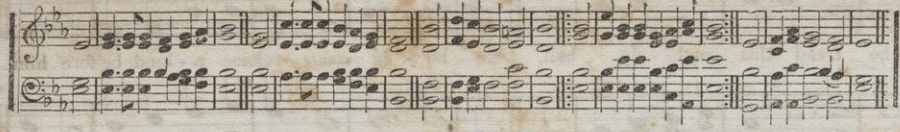
2. With joy shall we stand, when es-caped to the shore, With harps in our hands we will praise him the more.

For sin and un-clean-ness, for ev - ery trans-gression, His blood flows most freely in streams of sal - vation, His blood flows most freely in streams of sal - va-tion.

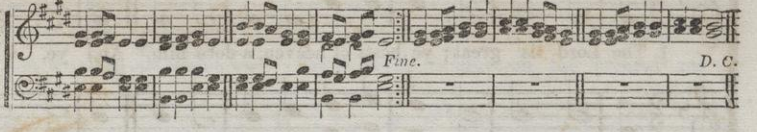
We'll range the sweet plains on the banks of the river, And sing of sal - va - tion for ev - er and ev - er, And sing of sal - va - tion for ev - er and ever.

Halle-lu - jah to the Lamb, who has brought us a pardon, We'll praise him a - gain, when we pass o - ver Jordan, We'll praise him a-gain, when we pass o - ver Jor-dan.

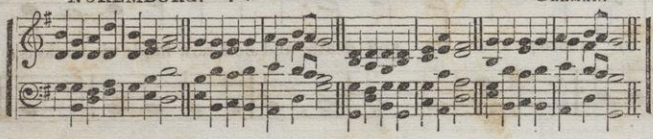
MERIBAH. C. P. M.



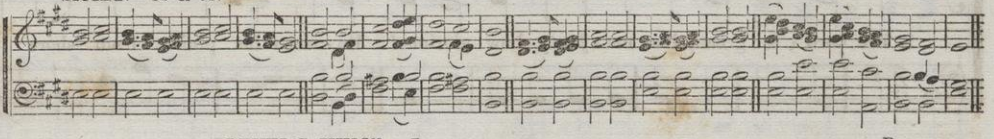
GREENVILLE. 8s & 7s. J. J. Rousseau.



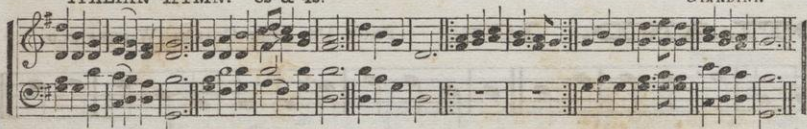

NUREMBURG. 7s. German.



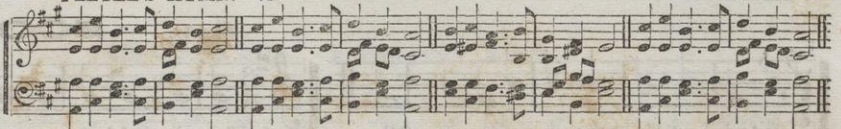
SICILY. 8s & 7s.



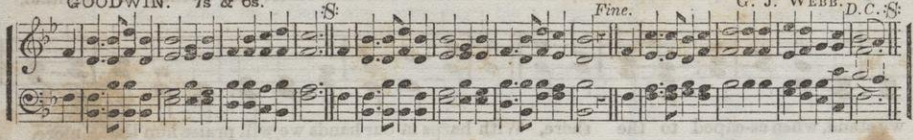
ITALIAN HYMN. 6s & 4s. Giardini.



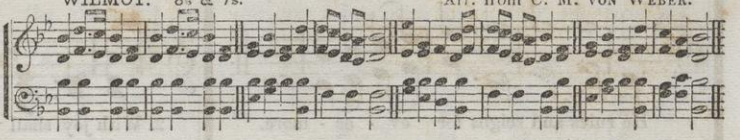
PLEYEL'S HYMN. 7s. Pleyel.



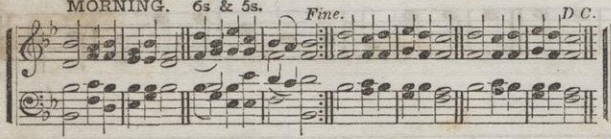
GOODWIN. 7s & 6s. G. J. Webb.



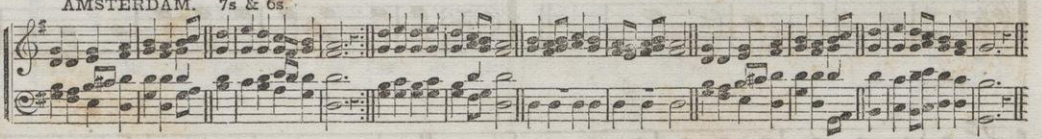

WILMOT. 8s & 7s. Arr. from C. M. von Weber.



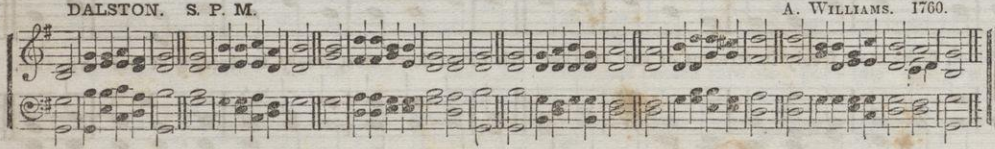
MORNING. 6s & 5s.



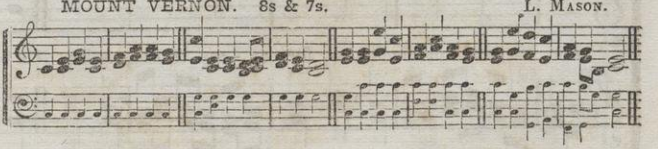

AMSTERDAM. 7s & 6s.



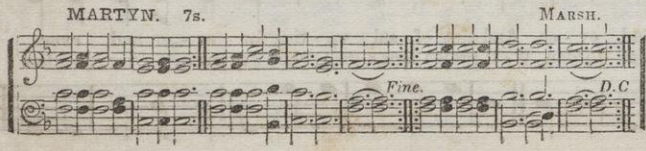
DALSTON. S. P. M. A. Williams. 1760.



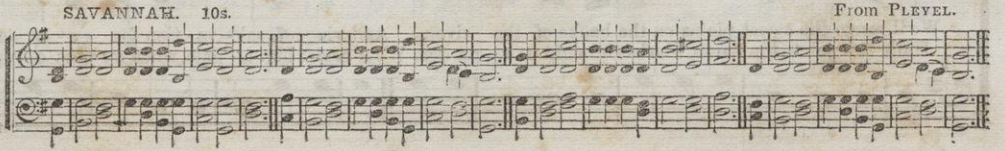
MOUNT VERNON. 8s & 7s. L. Mason.



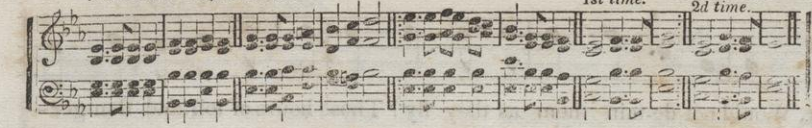
MARTYN. 7s. Marsh.



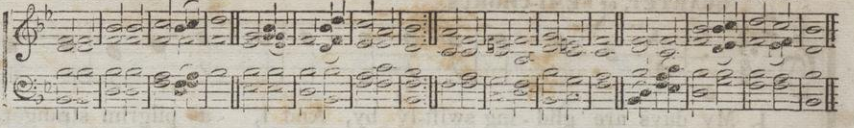

SAVANNAH. 10s. From Pleyel.



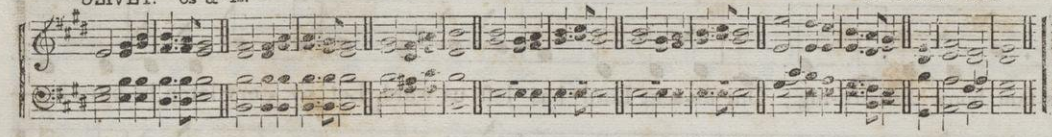
BILLOW. 8s, 7s & 4s. 1st time. L. MASON. 2d time.



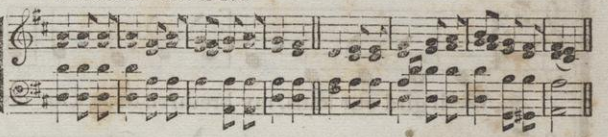
ROSEFIELD. 7s. Arr. from Rev Dr. MALAN.



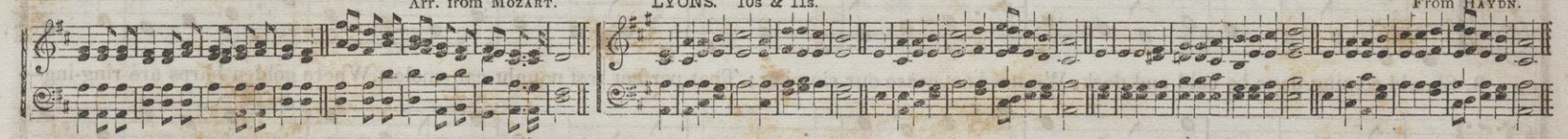
OLIVET. 6s & 4s. L MASON. 1832.



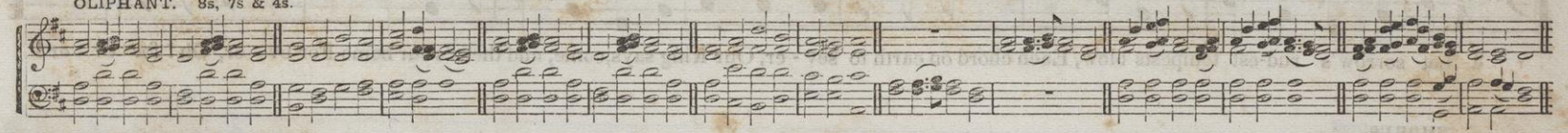
FOLSOM. 11s & 10s.



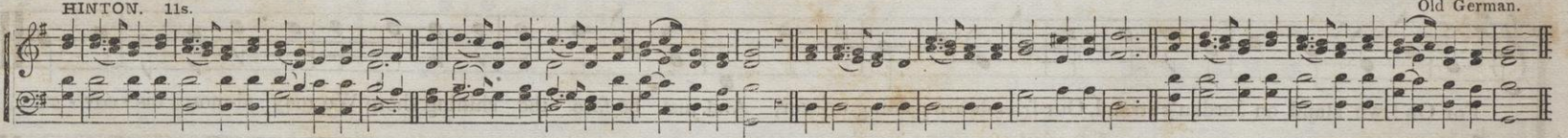
Arr. from MOZART. LYONS. 10s & 11s. From HAYDN.



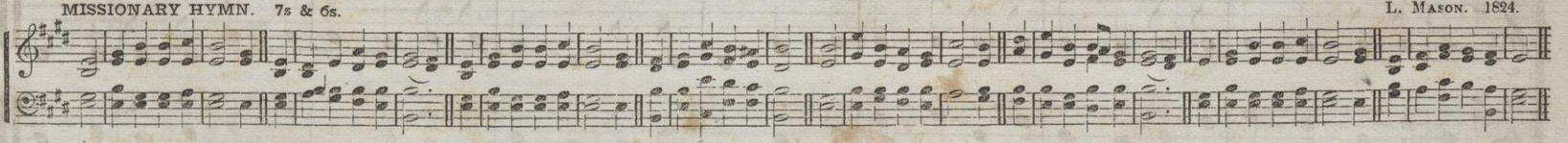
OLIPHANT. 8s, 7s & 4s.



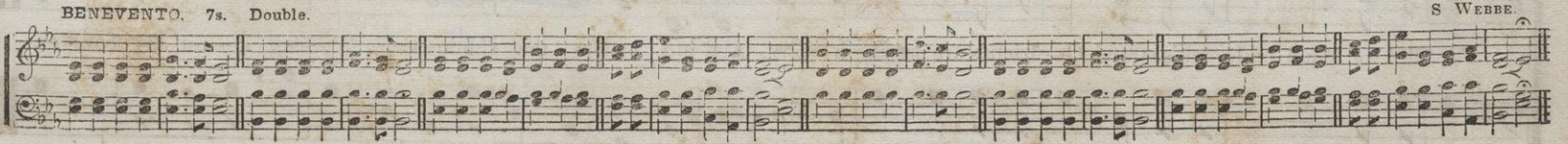
HINTON. 11s. Old German.



MISSIONARY HYMN. 7s & 6s. L. MASON. 1824.

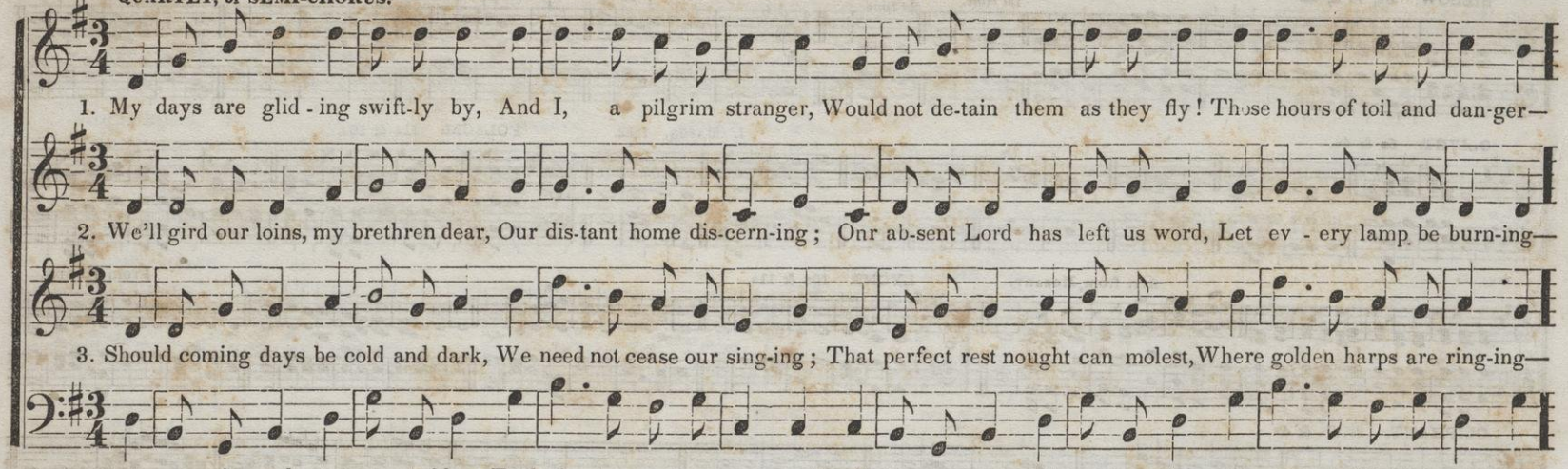


BENEVENTO. 7s. Double. S WEBBE.

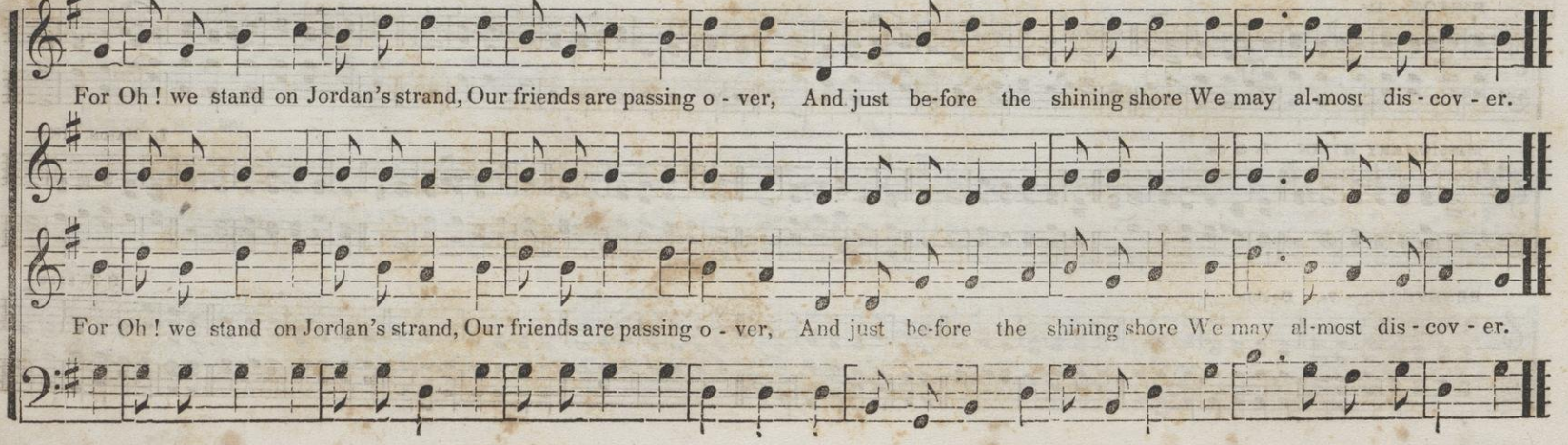


## HYMN. "The shining shore." G. F. R.

MODERATO.
QUARTET, or SEMI-CHORUS.



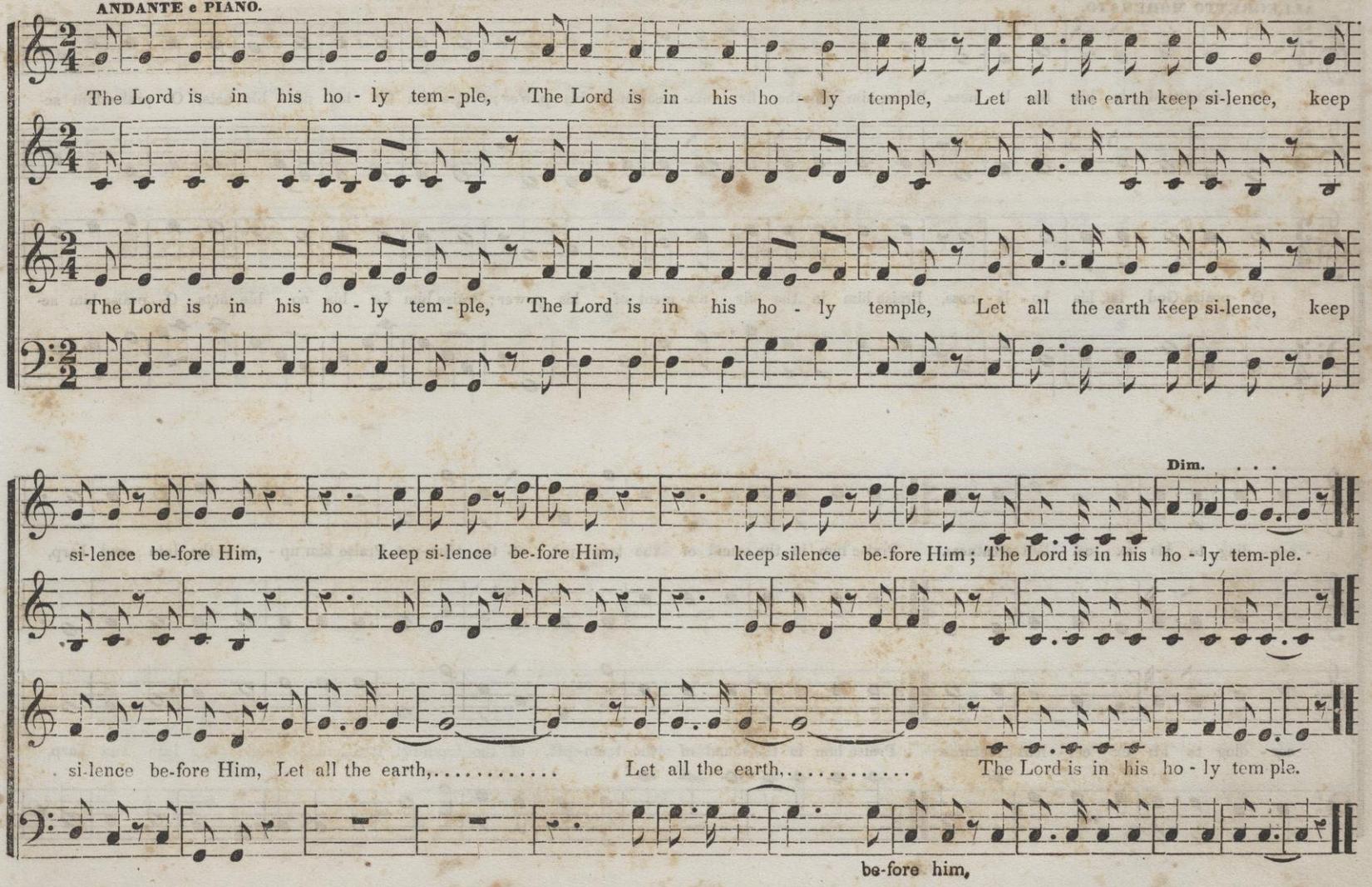

CHORUS.



## SENTENCE. "The Lord is in his holy temple."

GEO. F. ROOT.

SUITABLE FOR OPENING SERVICE.

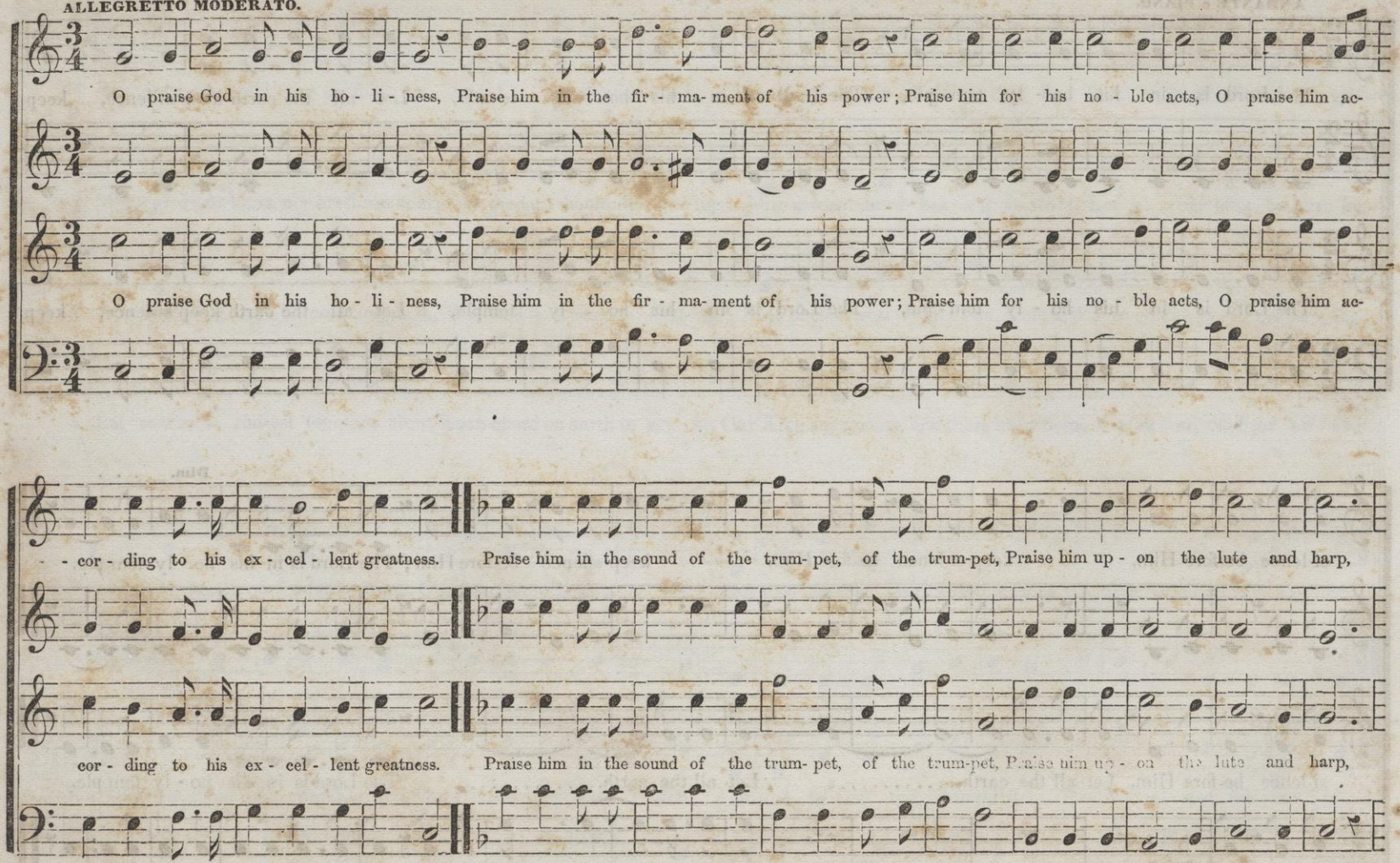


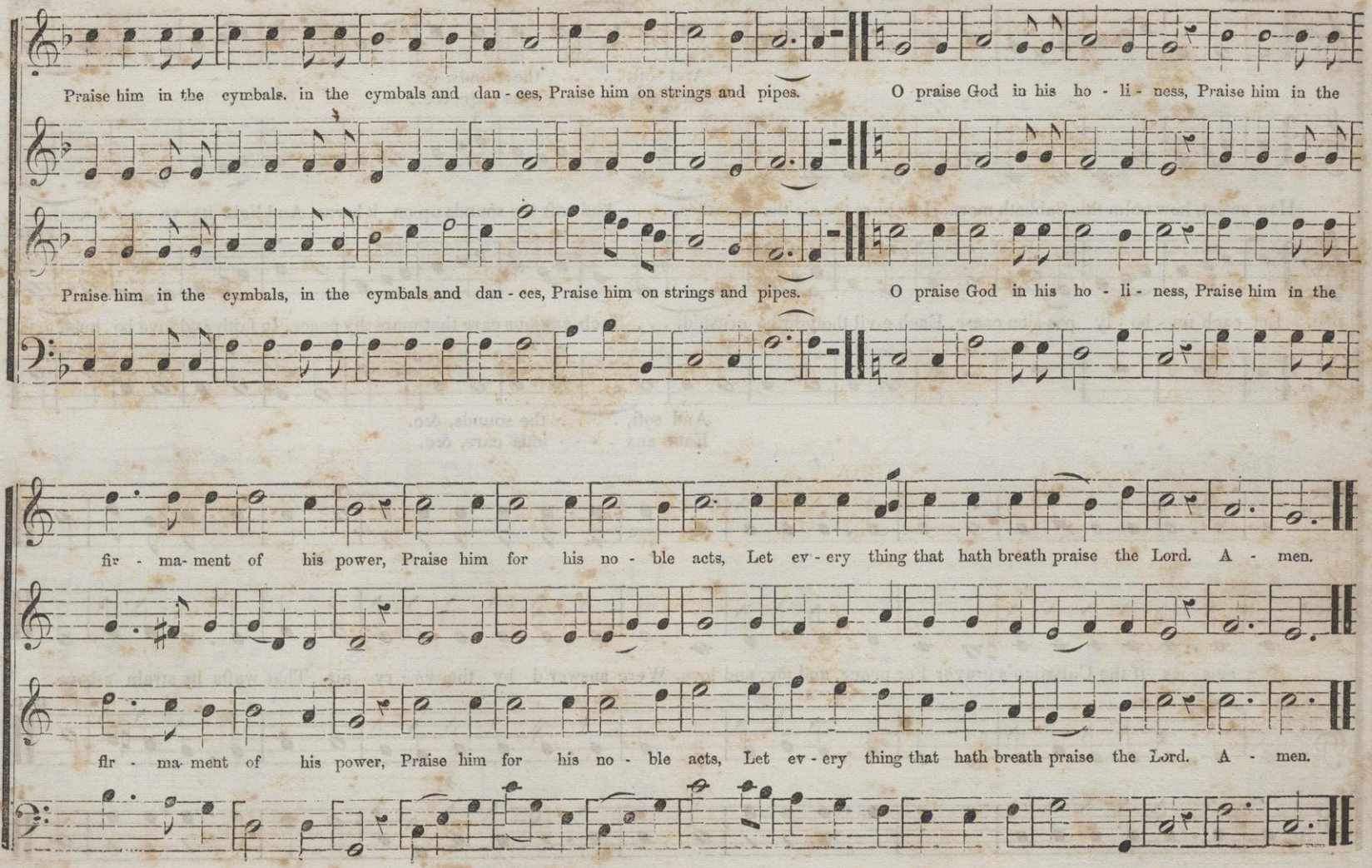
# ANTHEM. "O praise God in his holiness."

G. F. R.

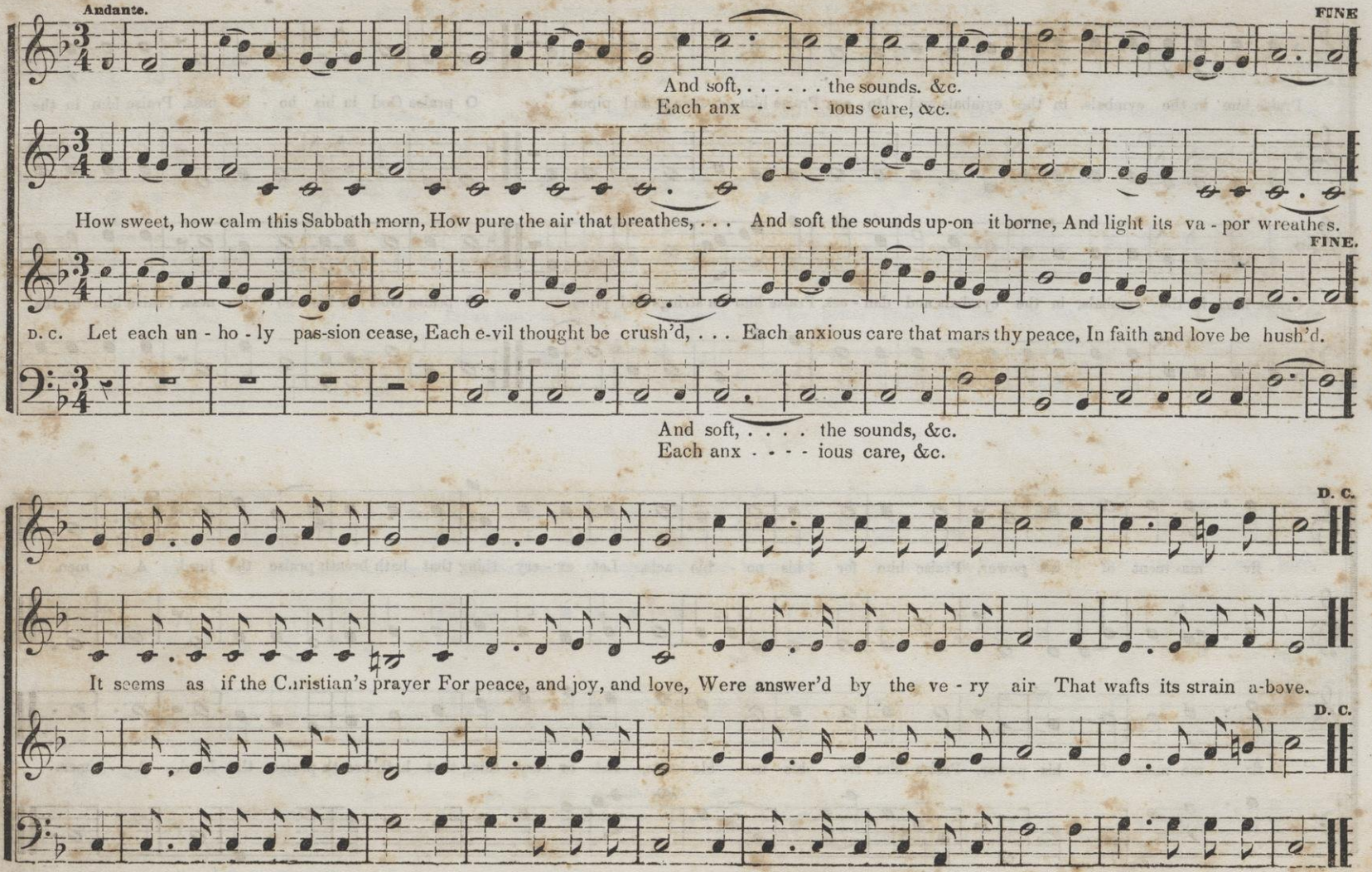
SUITABLE FOR OPENING OR CLOSING SERVICE, OR FOR THANKSGIVING.

ALLEGRETTO MODERATO.




Praise him in the cymbals, in the cymbals and dan - ces, Praise him on strings and pipes. O praise God in his ho - li - ness, Praise him in the
Praise him in the cymbals, in the cymbals and dan - ces, Praise him on strings and pipes. O praise God in his ho - li - ness, Praise him in the
fir - ma- ment of his power, Praise him for his no - ble acts, Let ev - ery thing that hath breath praise the Lord. A - men.
fir - ma- ment of his power, Praise him for his no - ble acts, Let ev - ery thing that hath breath praise the Lord. A - men.

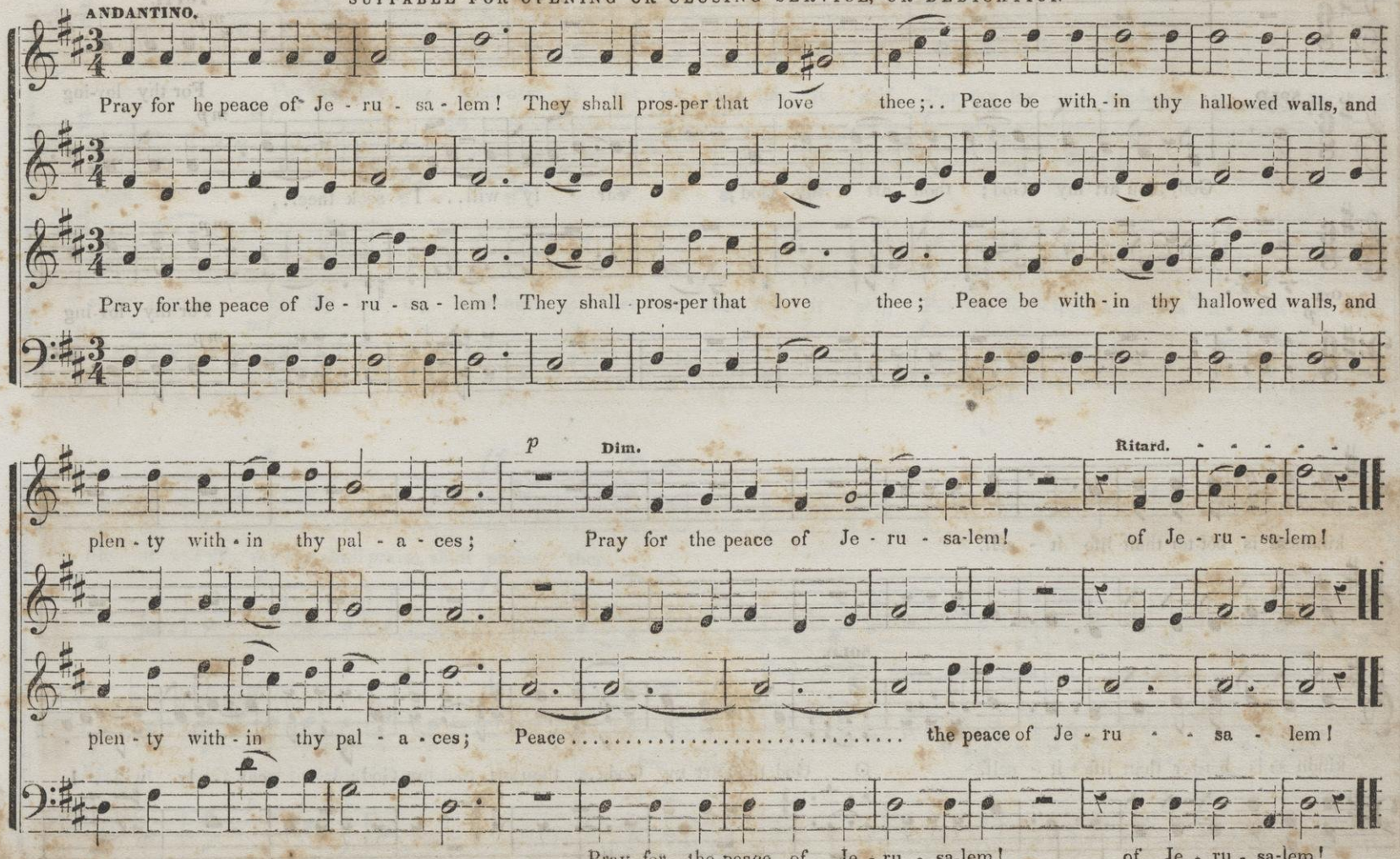
# OPENING HYMN. "How sweet, how calm."



## SENTENCE. "Pray for the peace of Jerusalem."

G. F. Root.*

SUITABLE FOR OPENING OR CLOSING SERVICE, OR DEDICATION




* From the Cantata of "DANIEL."

# MORNING INVOCATION. "O God, thou art my God."

Geo. H. Curtis.

LARGO.

TUTTI.

*mp*

For thy lov-ing

*p* SOLO

O God, thou art my God; thou art my God; ear - ly will... I seek thee...

*mp*

Org.

*p*

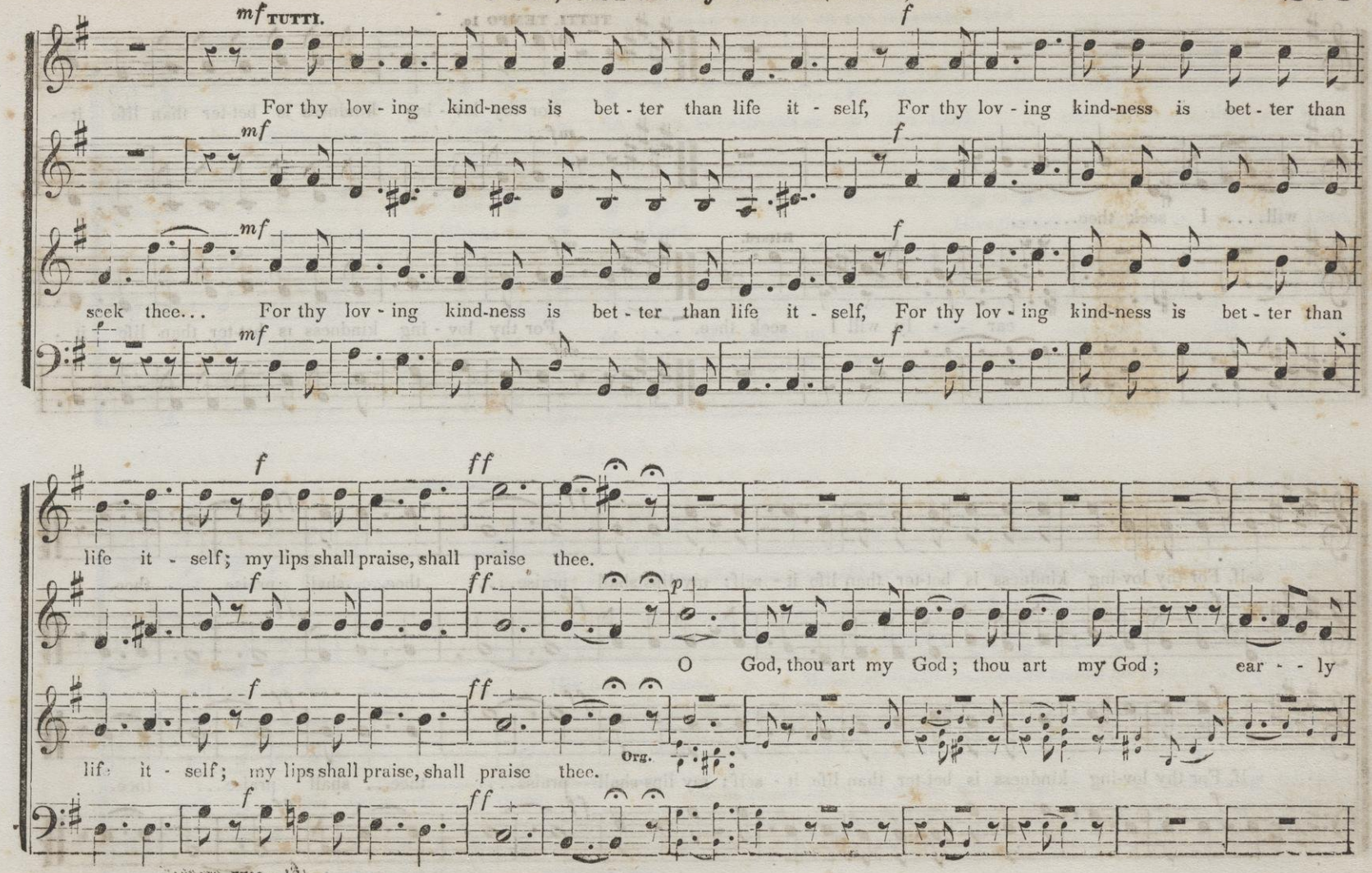
For thy lov-ing

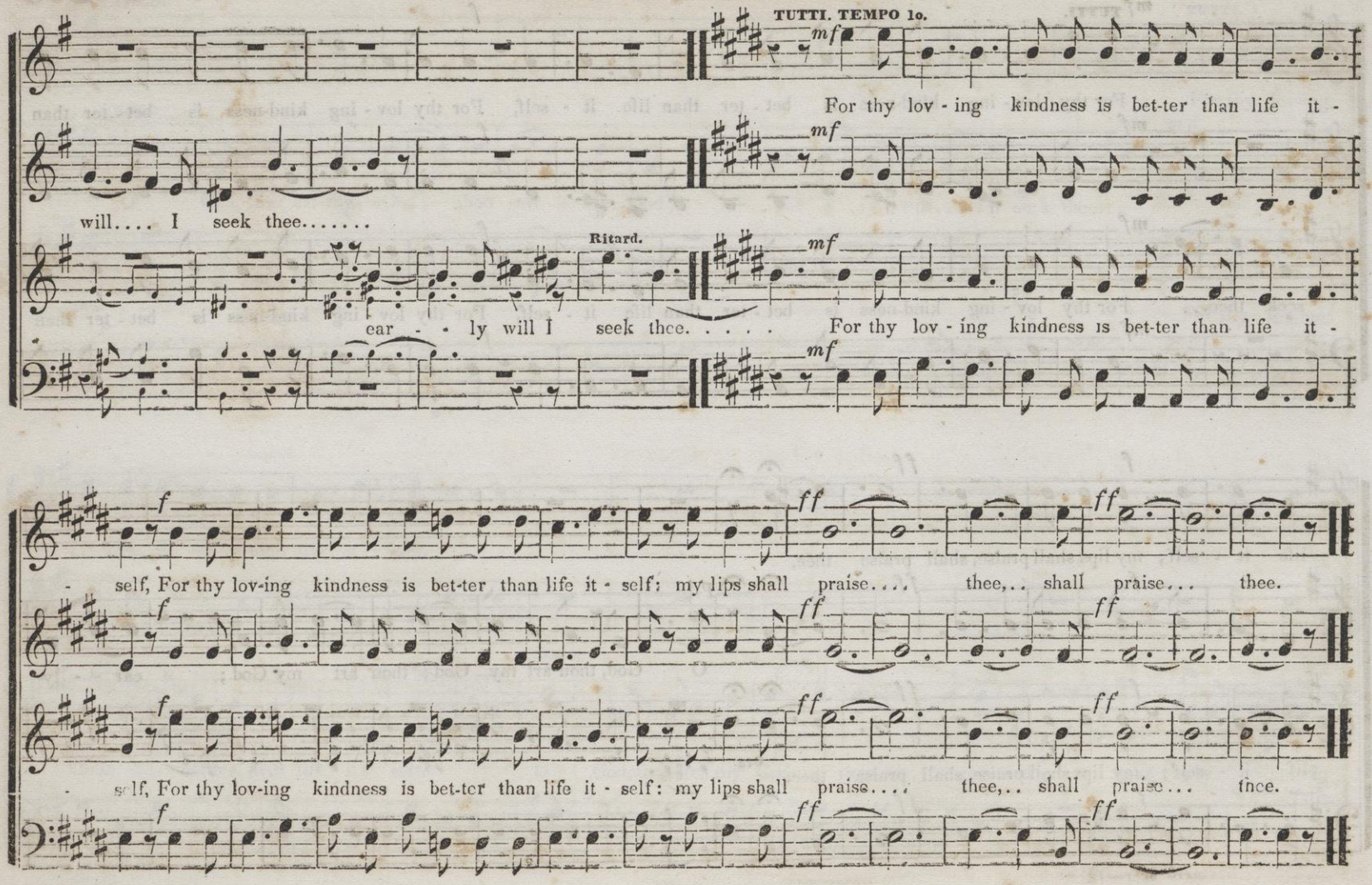
*mp*

kindness is bet-ter than life it - self.

SOLO.

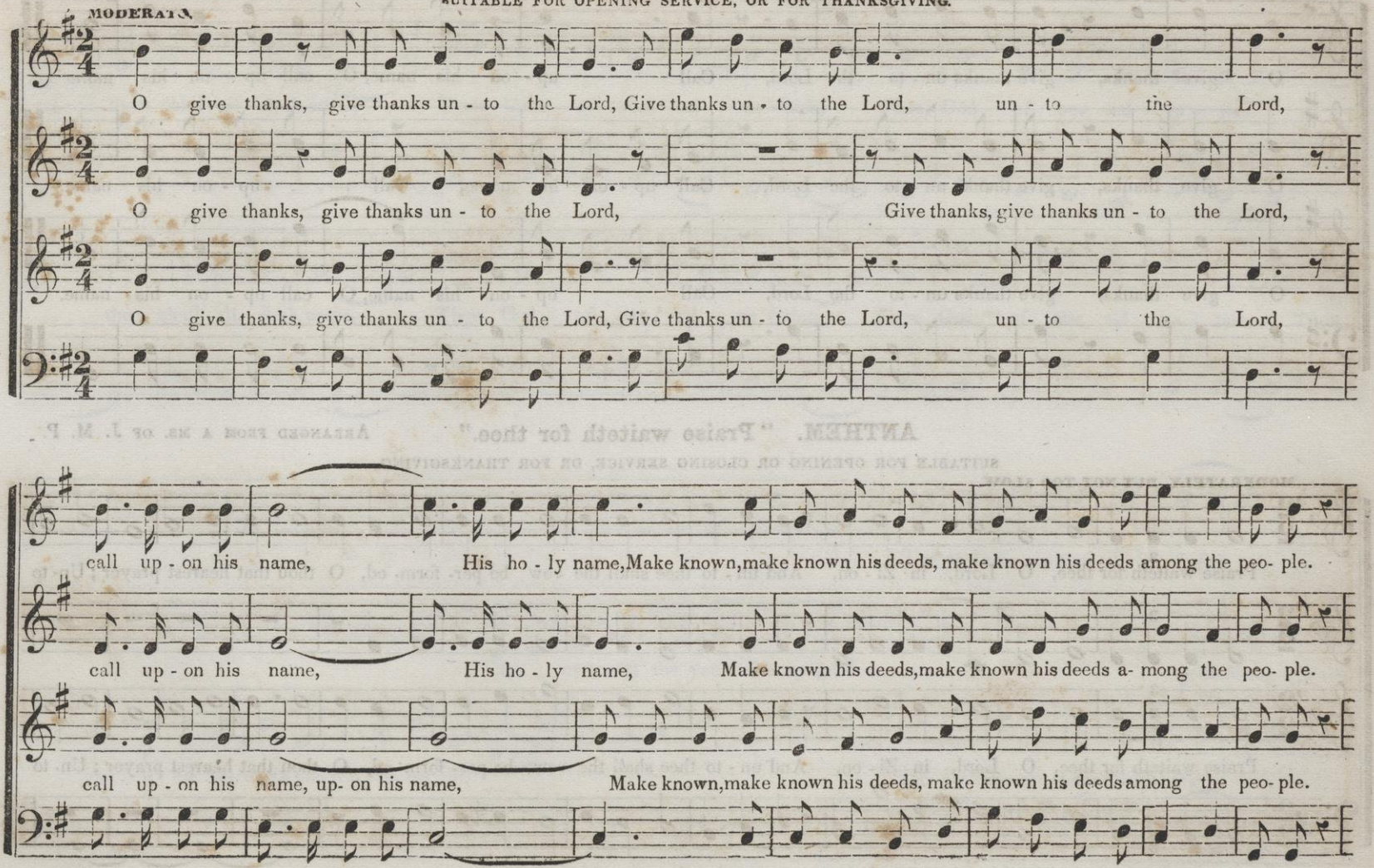
kindn-ss is bet-ter than life it - self. O God, thou art my God;.. thou art... my God; ear - ly will.. I


mf TUTTI.
For thy lov - ing kind-ness is bet - ter than life it - self, For thy lov - ing kind-ness is bet - ter than
seek thee... For thy lov - ing kind-ness is bet - ter than life it - self, For thy lov - ing kind-ness is bet - ter than
life it - self; my lips shall praise, shall praise thee.
O God, thou art my God; thou art my God; ear - - ly
life it - self; my lips shall praise, shall praise thee.
Org.

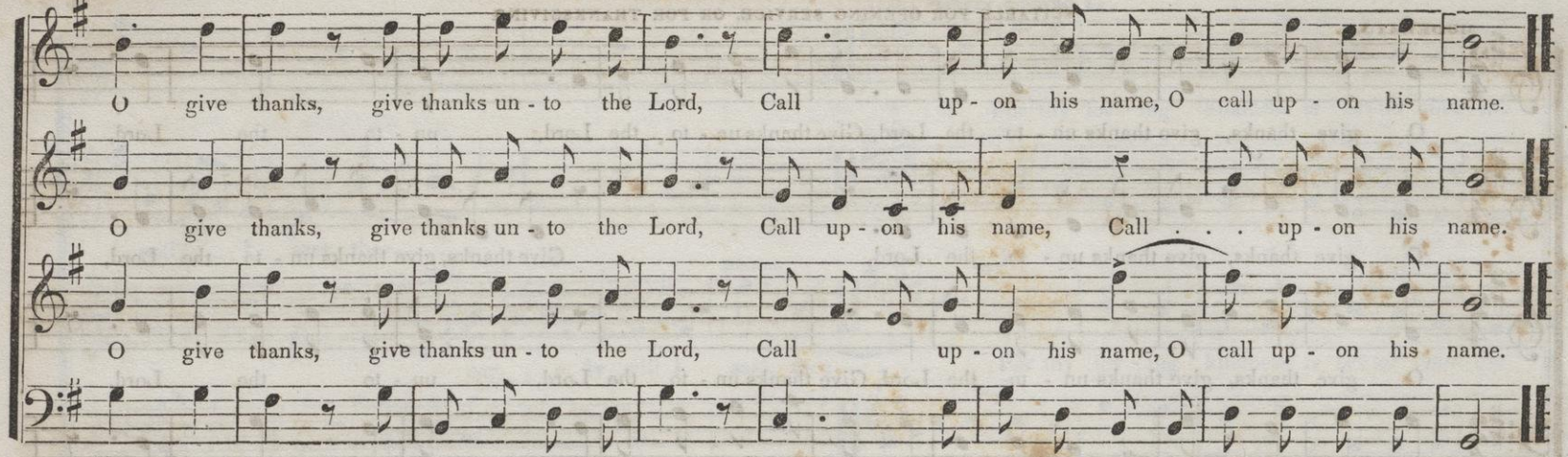

TUTTI. TEMPO 1o.
mf
For thy lov - ing kindness is bet-ter than life it -
will.... I seek thee.....
Ritard.
ear - - ly will I seek thee. . . . . For thy lov - ing kindness is bet-ter than life it -
f
ff
self, For thy lov-ing kindness is bet-ter than life it - self: my lips shall praise.... thee,.. shall praise... thee.
self, For thy lov-ing kindness is bet-ter than life it - self: my lips shall praise.... thee,.. shall praise... thee.

## SENTENCE. "O give thanks."

SUITABLE FOR OPENING SERVICE, OR FOR THANKSGIVING.



## "O give thanks." (Concluded.)

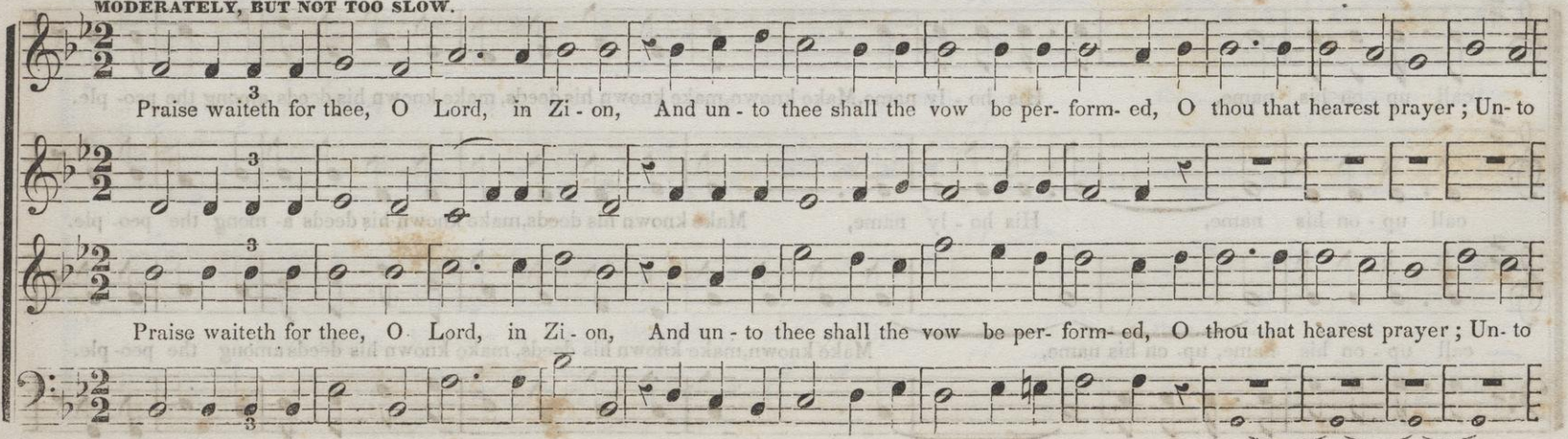


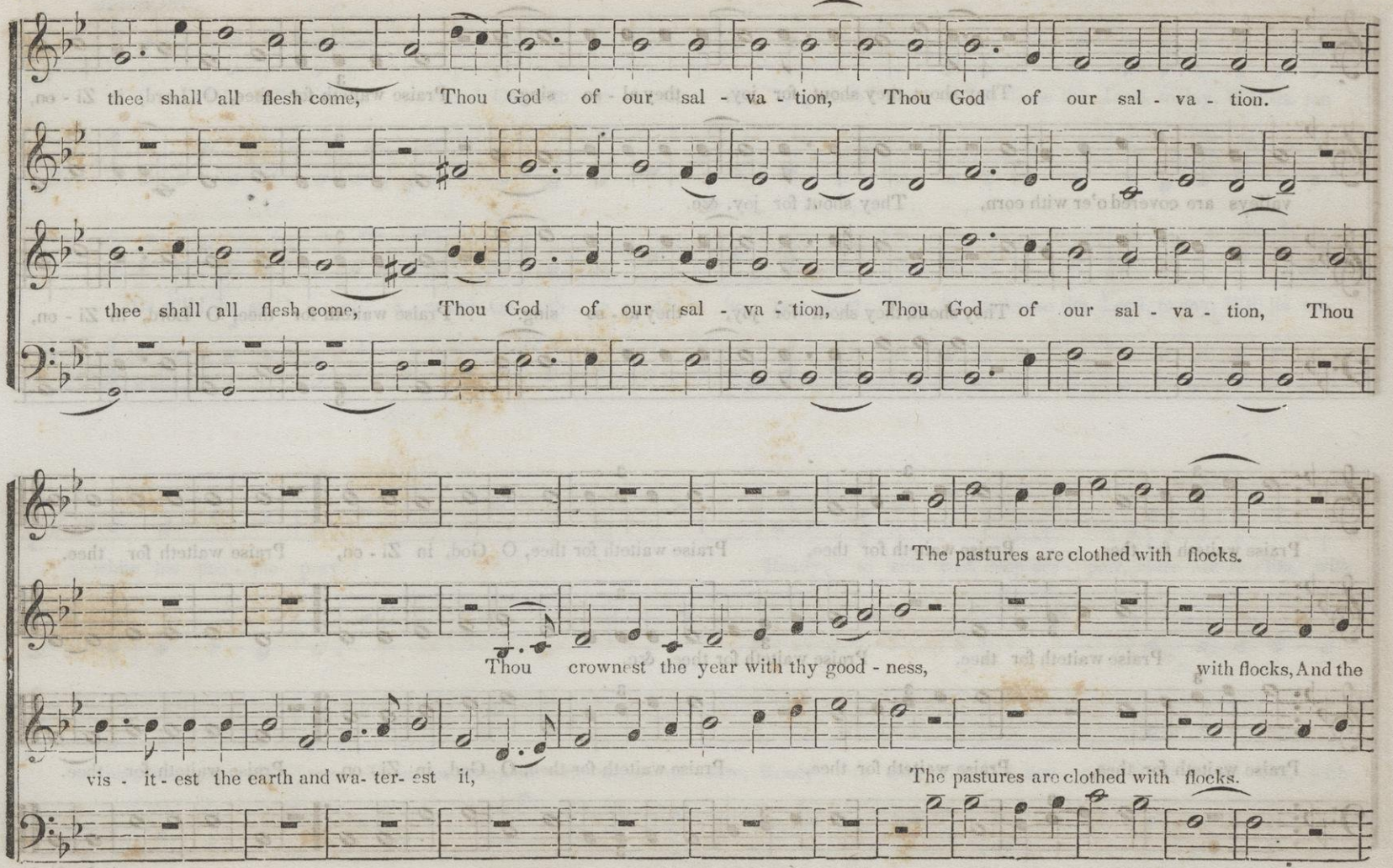

## ANTHEM. "Praise waiteth for thee."

ARRANGED FROM A MS. OF J. M. P.

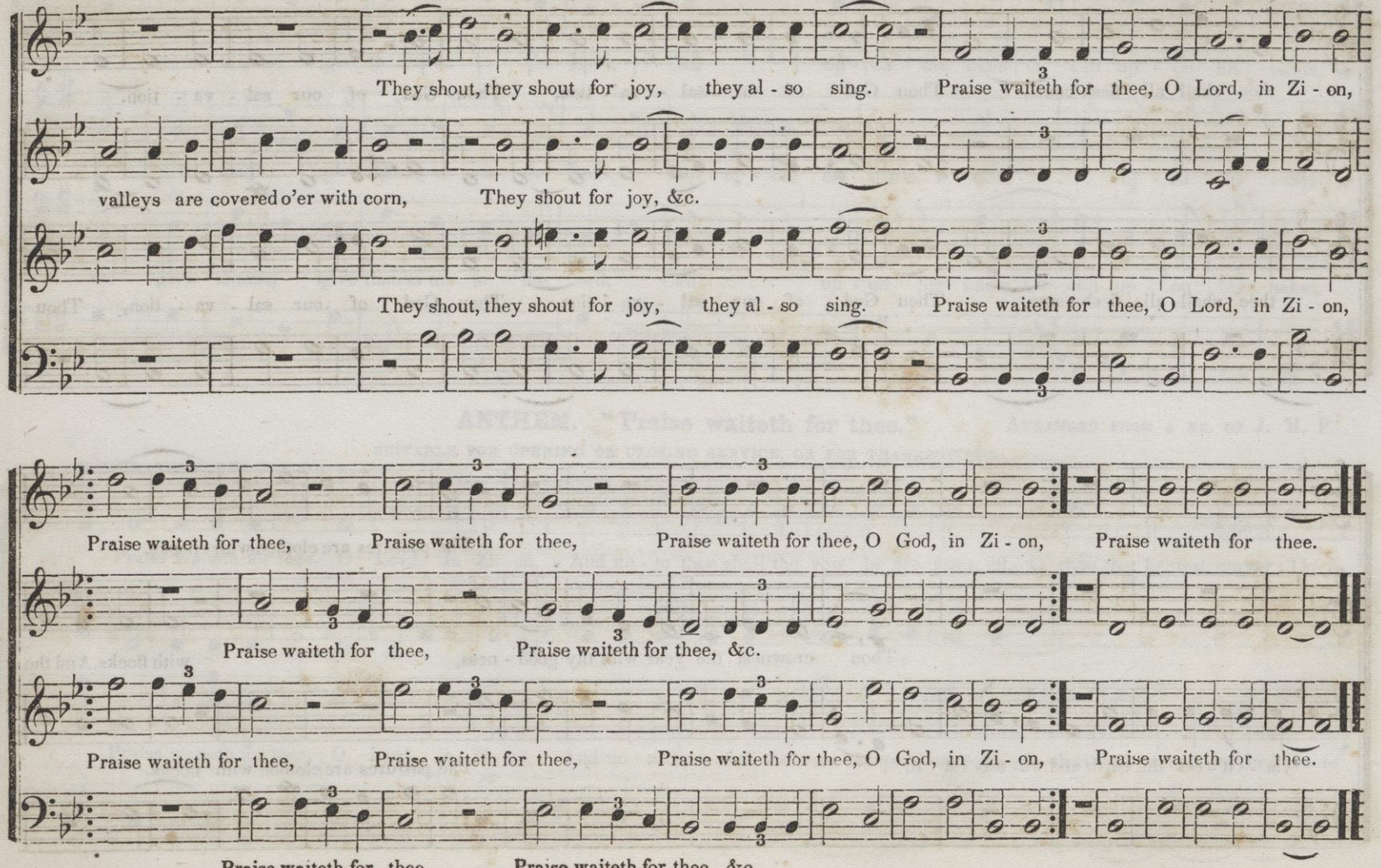
SUITABLE FOR OPENING OR CLOSING SERVICE, OR FOR THANKSGIVING.

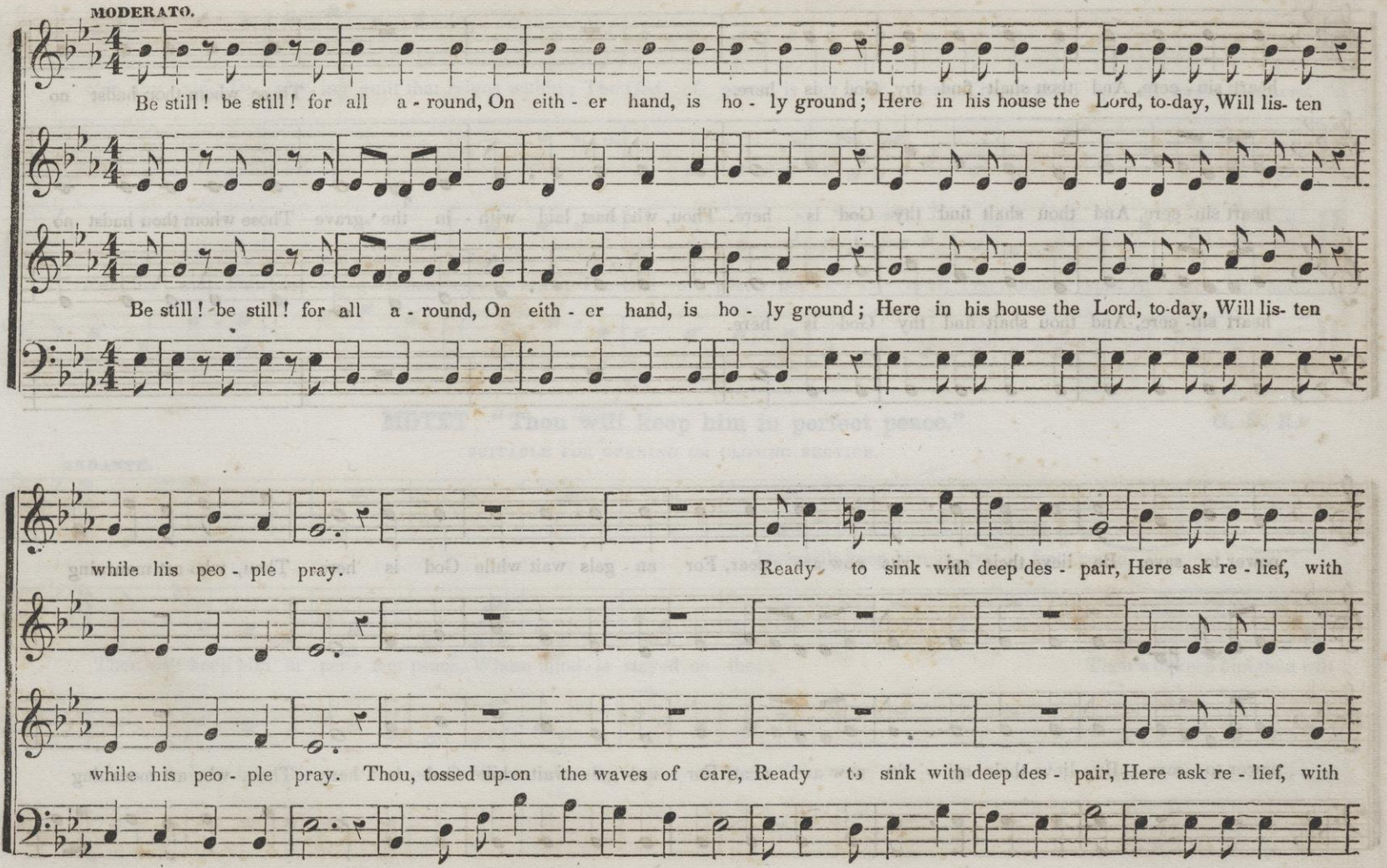
MODERATELY, BUT NOT TOO SLOW.

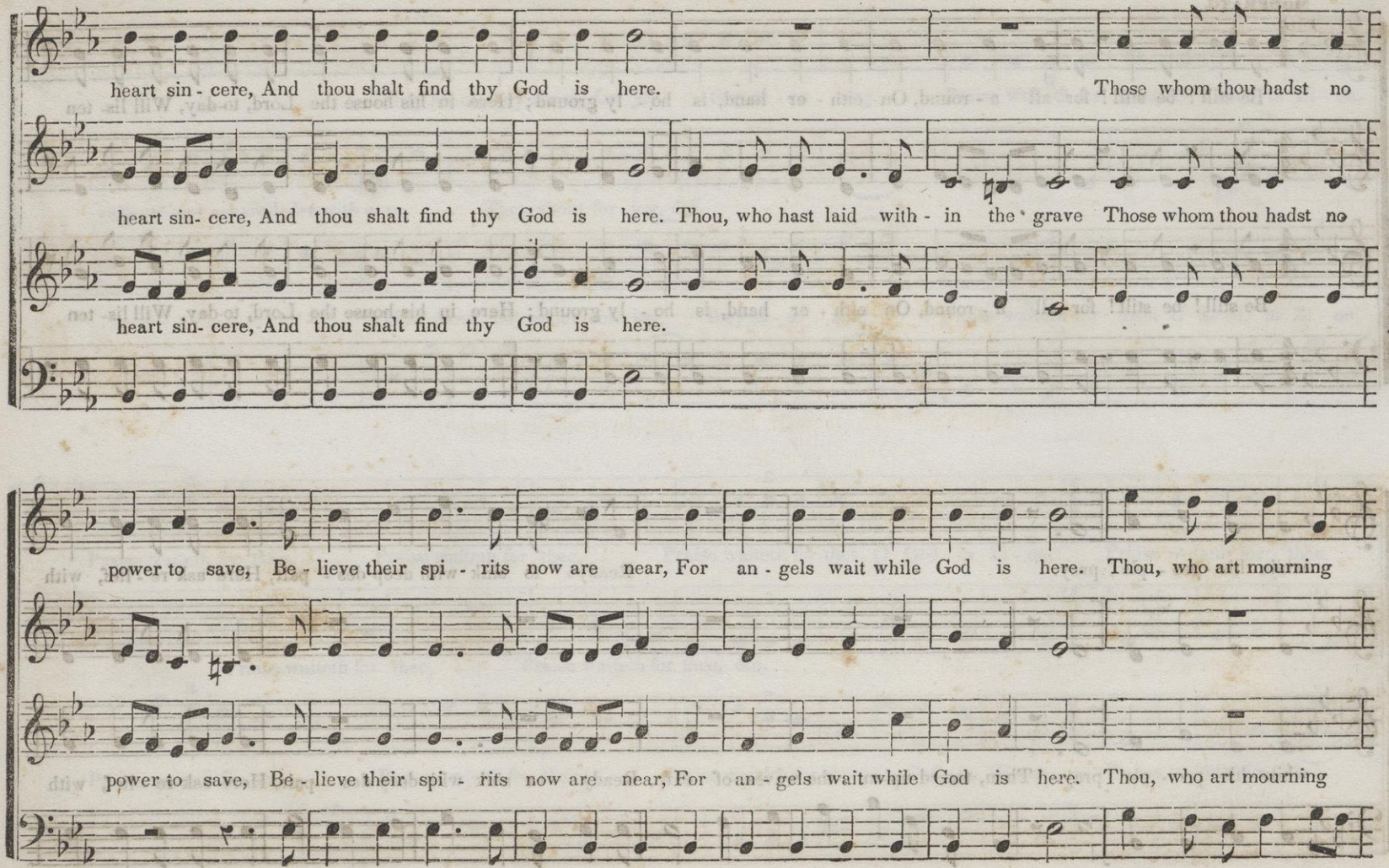



thee shall all flesh come, Thou God of our sal - va - tion, Thou God of our sal - va - tion.
thee shall all flesh come, Thou God of our sal - va - tion, Thou God of our sal - va - tion, Thou
The pastures are clothed with flocks.
Thou crownest the year with thy good - ness, with flocks, And the
vis - it - est the earth and wa- ter- est it, The pastures are clothed with flocks.

## "Praise waiteth for thee." (Concluded.)




MODERATO.
Be still! be still! for all a - round, On eith - er hand, is ho - ly ground; Here in his house the Lord, to-day, Will lis- ten
Be still! be still! for all a - round, On eith - er hand, is ho - ly ground; Here in his house the Lord, to-day, Will lis- ten
while his peo - ple pray. Ready to sink with deep des - pair, Here ask re - lief, with
while his peo - ple pray. Thou, tossed up-on the waves of care, Ready to sink with deep des - pair, Here ask re - lief, with


heart sin - cere, And thou shalt find thy God is here. Those whom thou hadst no
heart sin- cere, And thou shalt find thy God is here. Thou, who hast laid with - in the grave Those whom thou hadst no
heart sin- cere, And thou shalt find thy God is here.
power to save, Be - lieve their spi - rits now are near, For an - gels wait while God is here. Thou, who art mourning
power to save, Be - lieve their spi - rits now are near, For an - gels wait while God is here. Thou, who art mourning

o'er thy sin, De - plor- ing guilt that reigns within; The God of peace is ev - er near, The troubled spi - rit meets him here.

o'er thy sin, De - plor- ing guilt that reigns within; The God of peace is ev - er near, The troubled spi - rit meets him here.

## MOTET "Thou wilt keep him in perfect peace." G. F. R.

SUITABLE FOR OPENING OR CLOSING SERVICE.

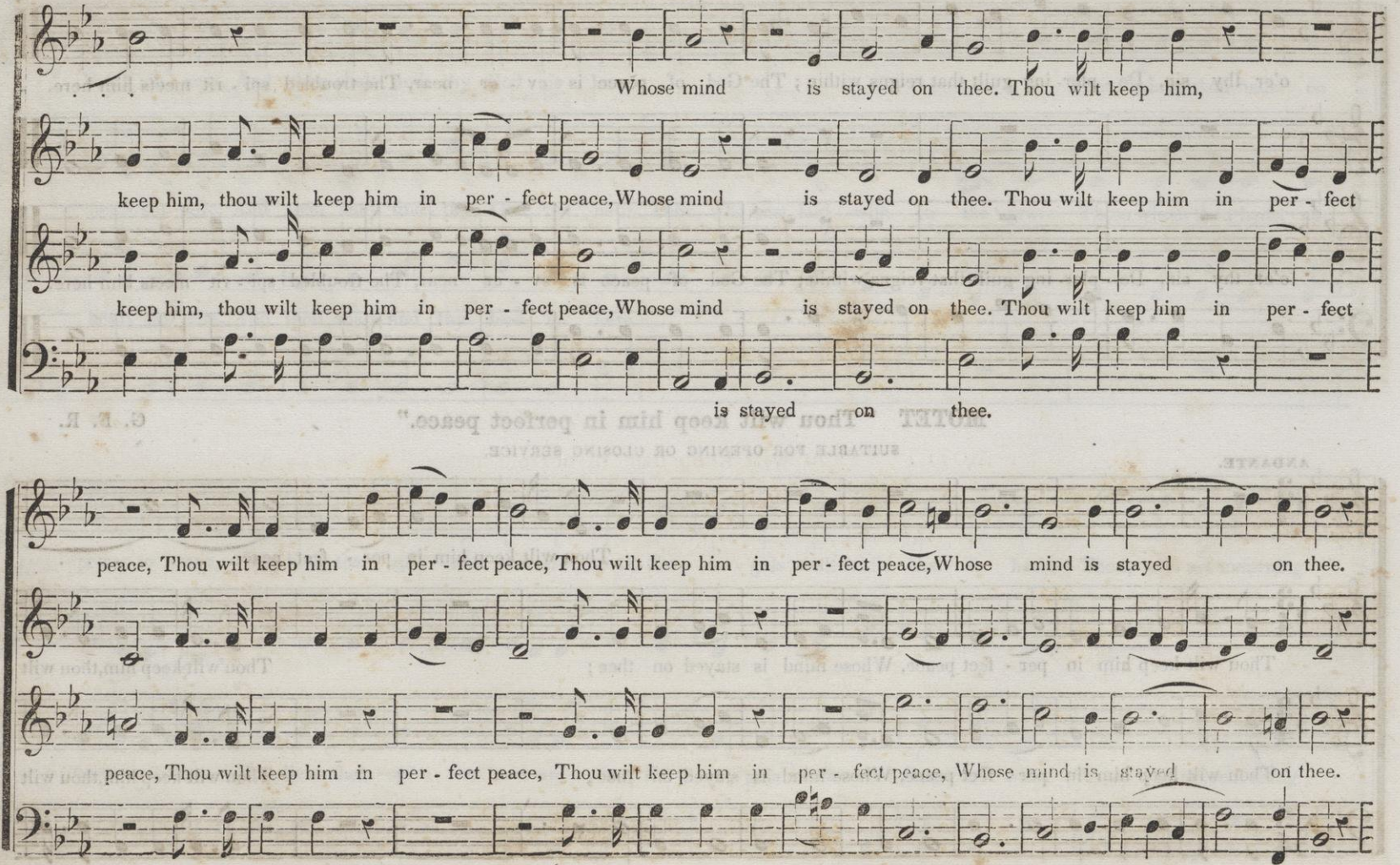
ANDANTE.

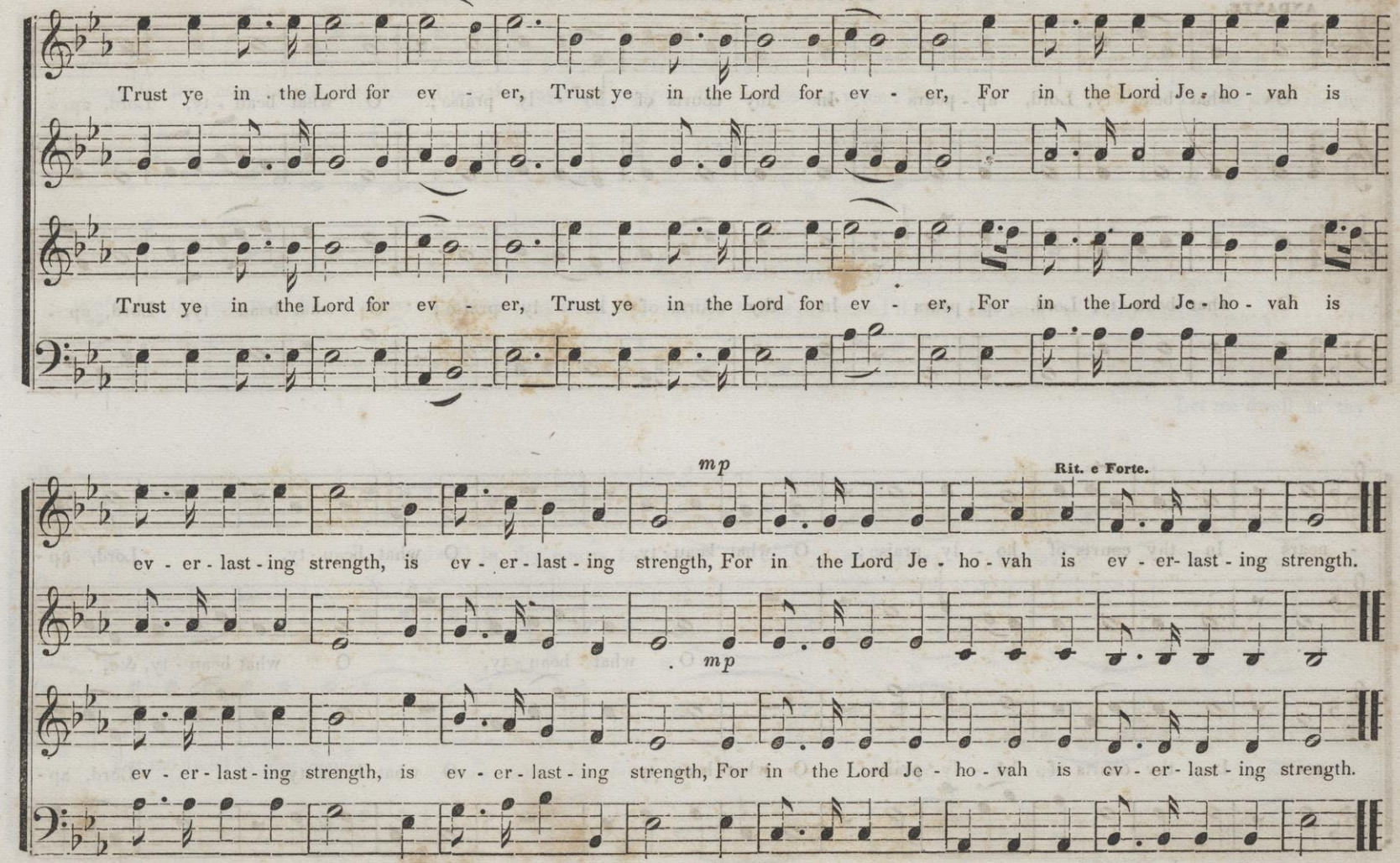
Thou wilt keep him in per - fect peace. . . . . .

Thou wilt keep him in per - fect peace, Whose mind is stayed on thee; Thou wilt keep him, thou wilt

Thou wilt keep him in per - fect peace, Whose mind is stayed on thee; Thou wilt keep him, thou wilt

## "Thou wilt keep him in perfect peace." (Continued.)

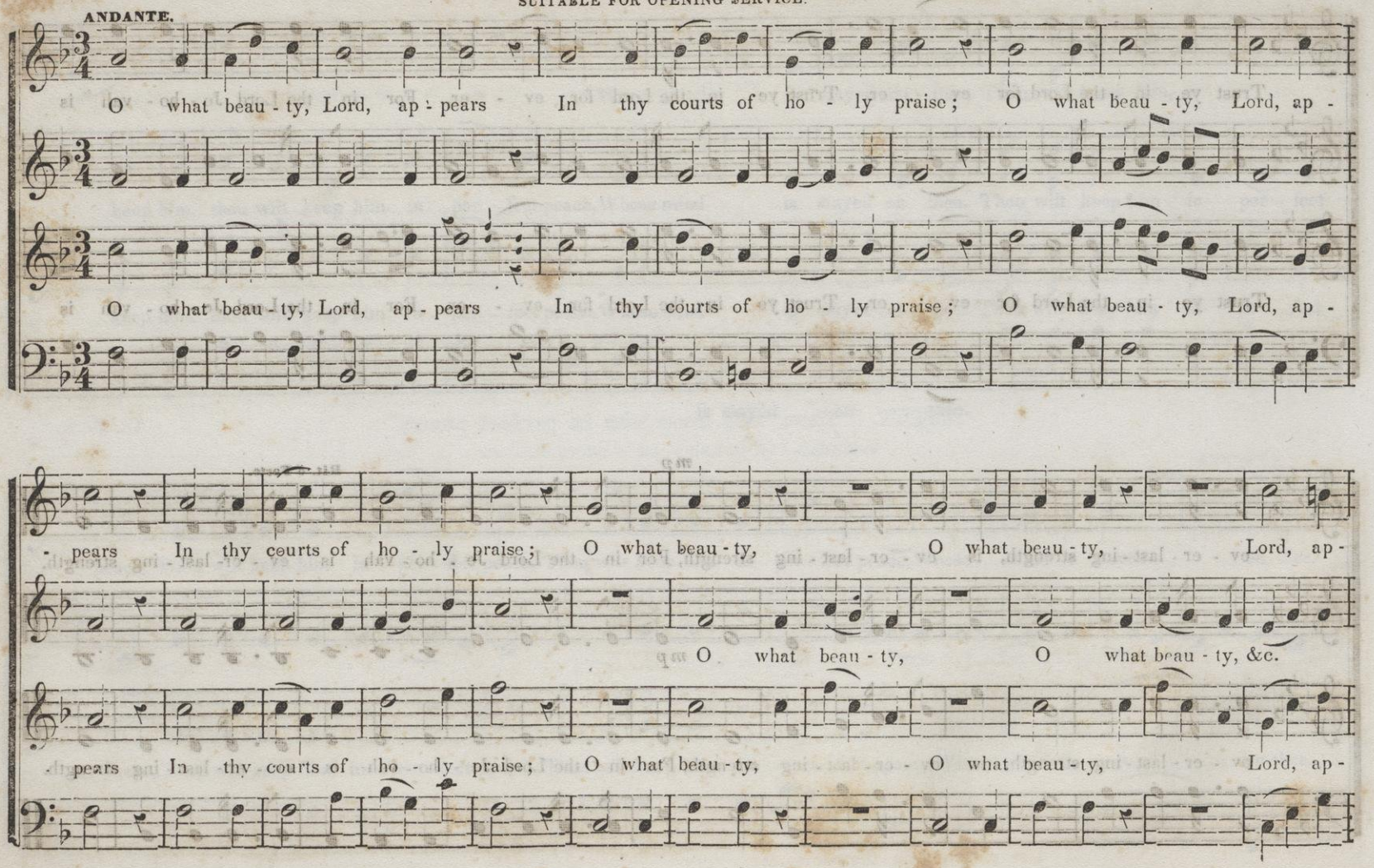


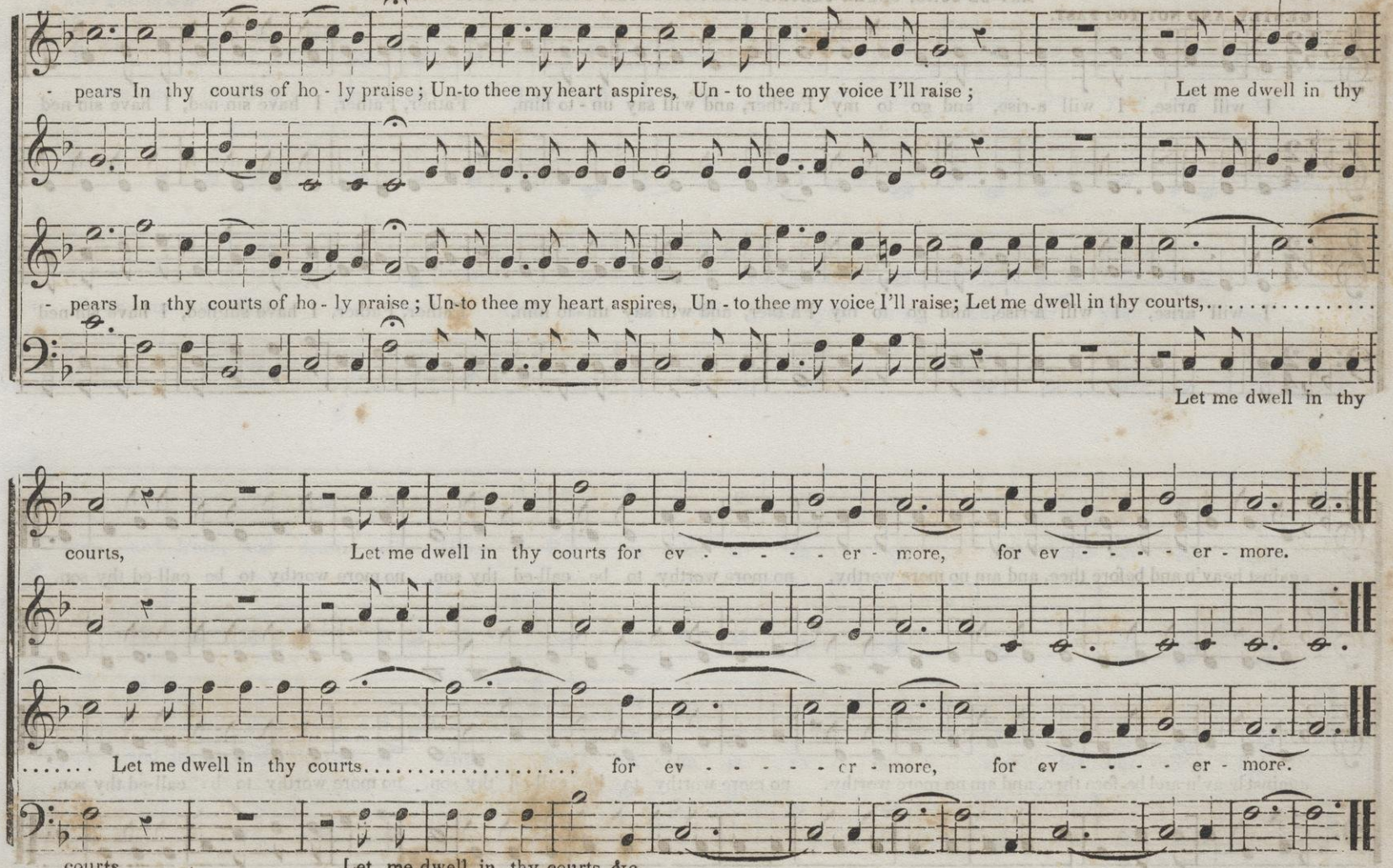

Trust ye in the Lord for ev - er, Trust ye in the Lord for ev - er, For in the Lord Je - ho - vah is
Trust ye in the Lord for ev - er, Trust ye in the Lord for ev - er, For in the Lord Je - ho - vah is
mp
Rit. e Forte.
ev - er - last - ing strength, is ev - er - last - ing strength, For in the Lord Je - ho - vah is ev - er- last - ing strength.
mp
ev - er - last - ing strength, is ev - er - last - ing strength, For in the Lord Je - ho - vah is ev - er - last - ing strength.

## MOTET. "O, what beauty, Lord, appears."

SUITABLE FOR OPENING SERVICE.

FROM J. P. H.

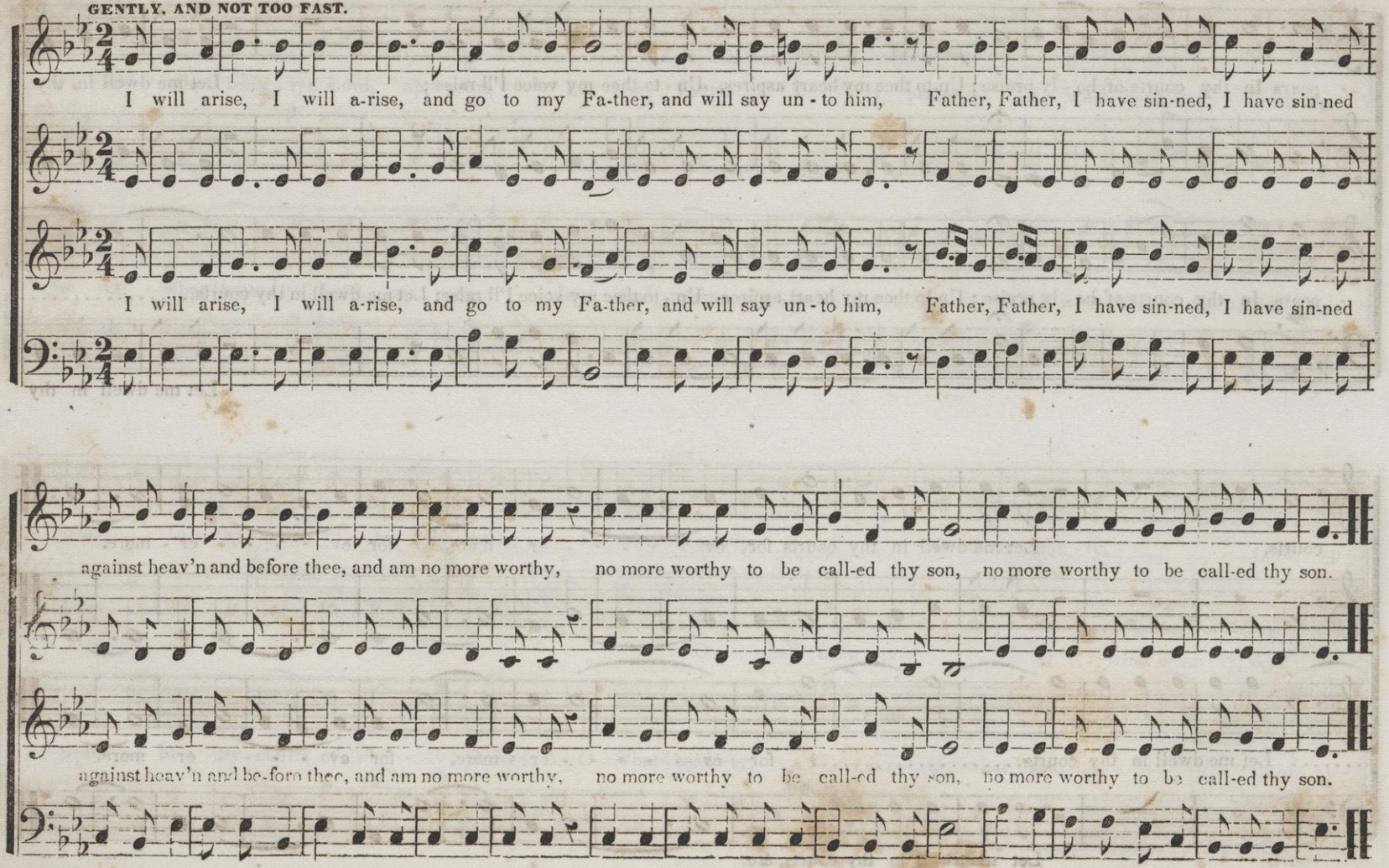



- pears In thy courts of ho - ly praise; Un-to thee my heart aspires, Un - to thee my voice I'll raise; Let me dwell in thy
- pears In thy courts of ho - ly praise; Un-to thee my heart aspires, Un - to thee my voice I'll raise; Let me dwell in thy courts,.....
Let me dwell in thy
courts, Let me dwell in thy courts for ev - - - - - er - more, for ev - - - - - er - more.
..... Let me dwell in thy courts..... for ev - - - - - er - more, for ev - - - - - er - more.
courts
Let me dwell in thy courts, &c.

## SENTENCE. "I will arise."

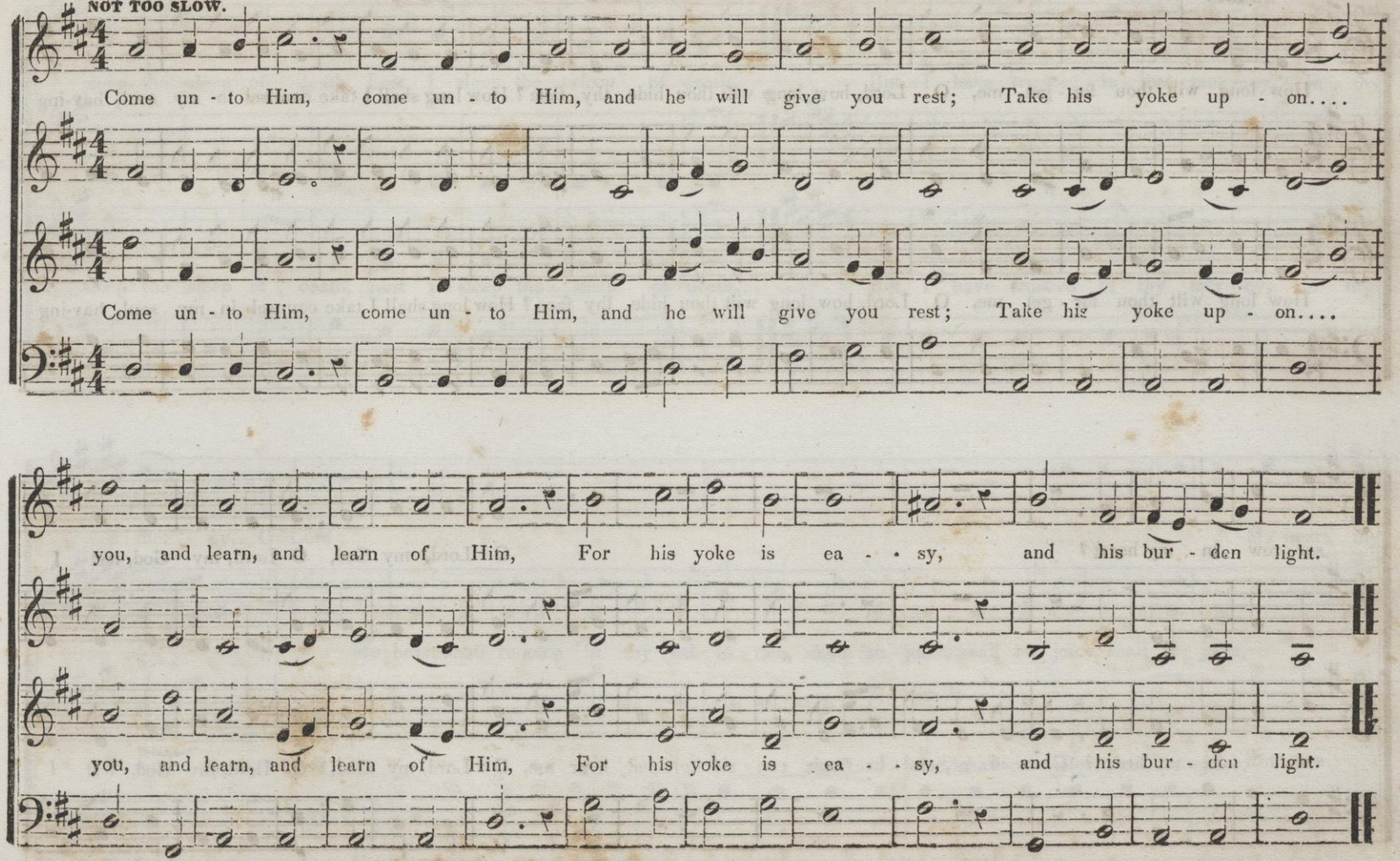
MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.

GENTLY, AND NOT TOO FAST.



## SENTENCE. "Come unto Him."

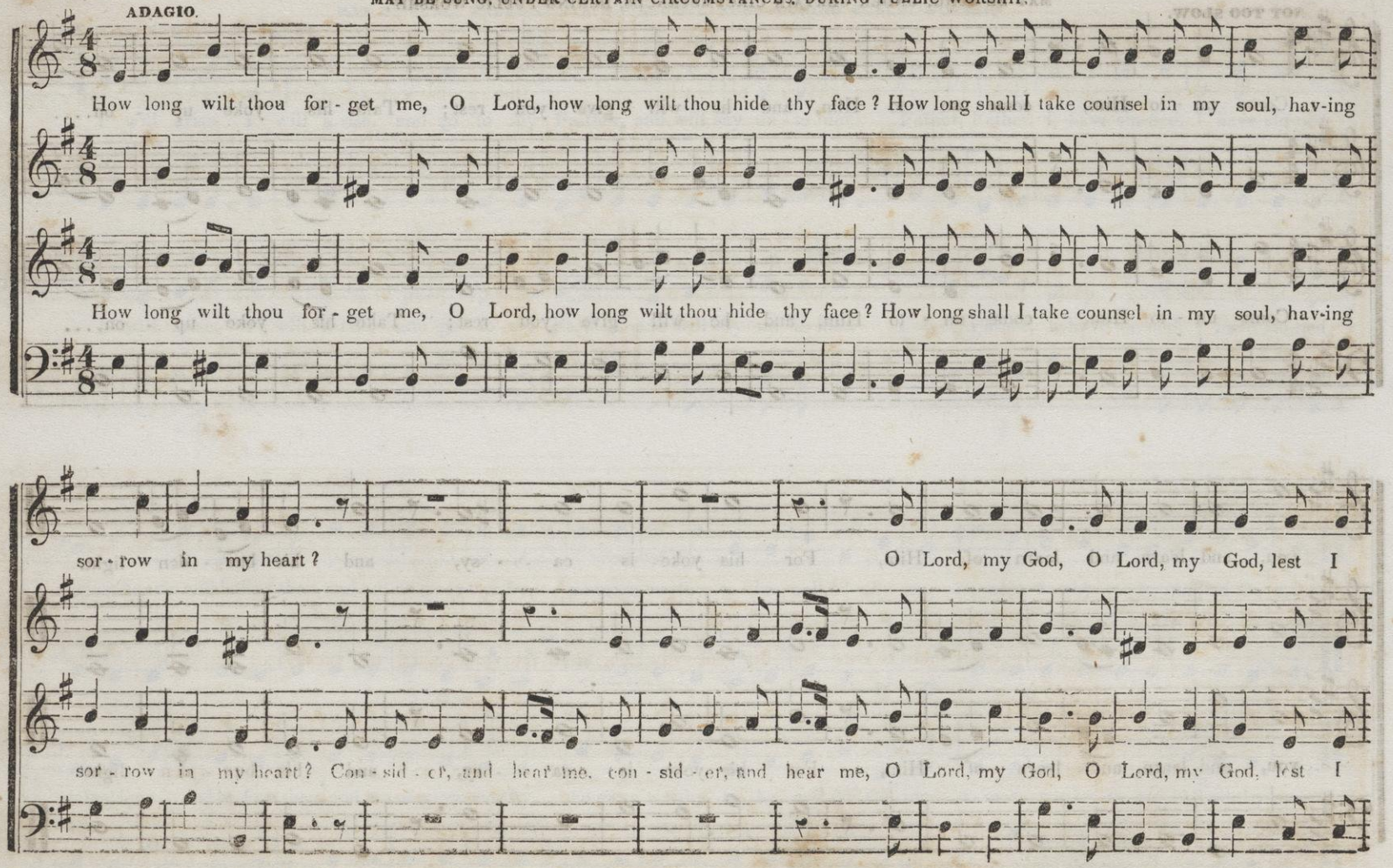
MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.

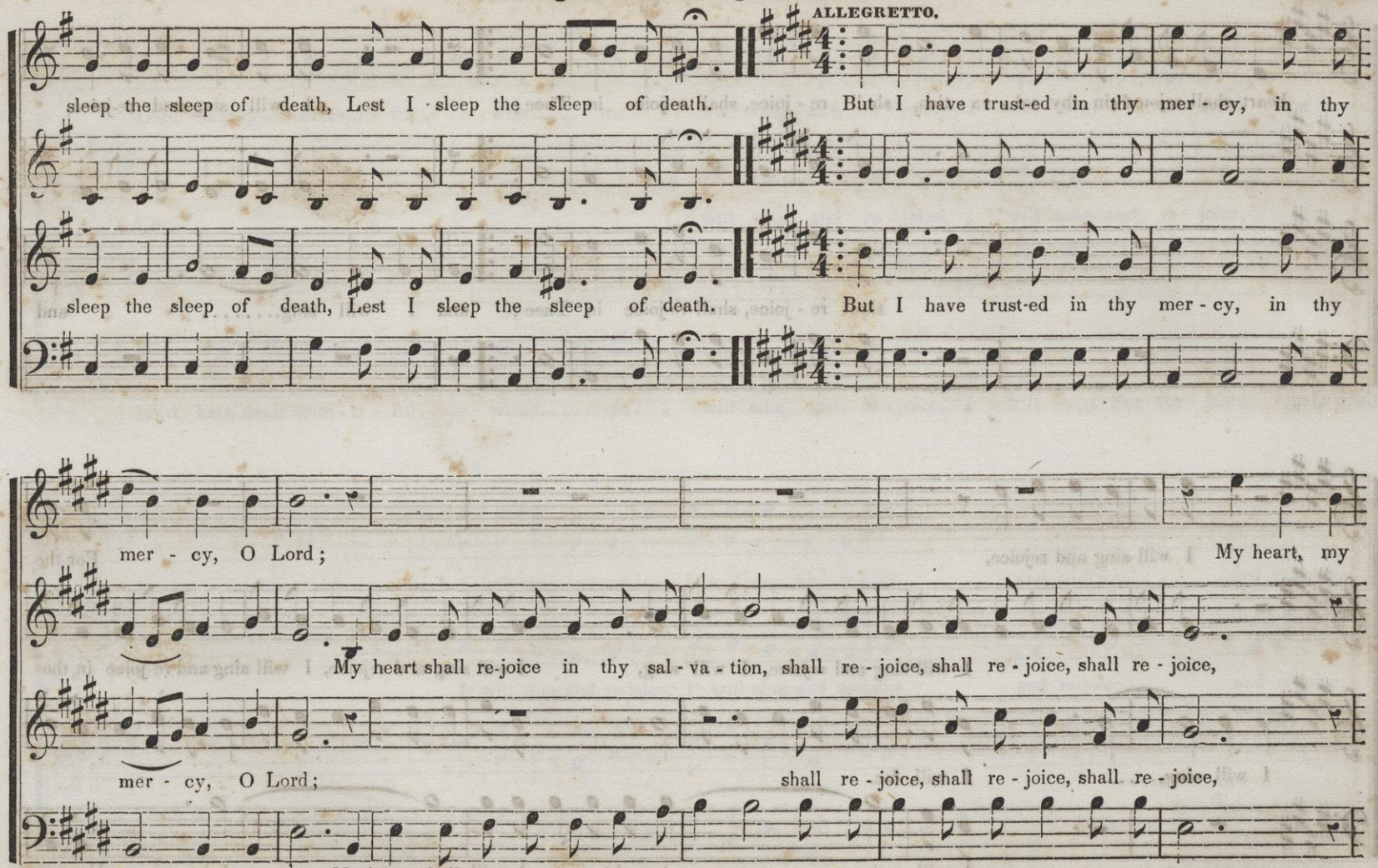


## MOTET. "How long wilt thou forget me."

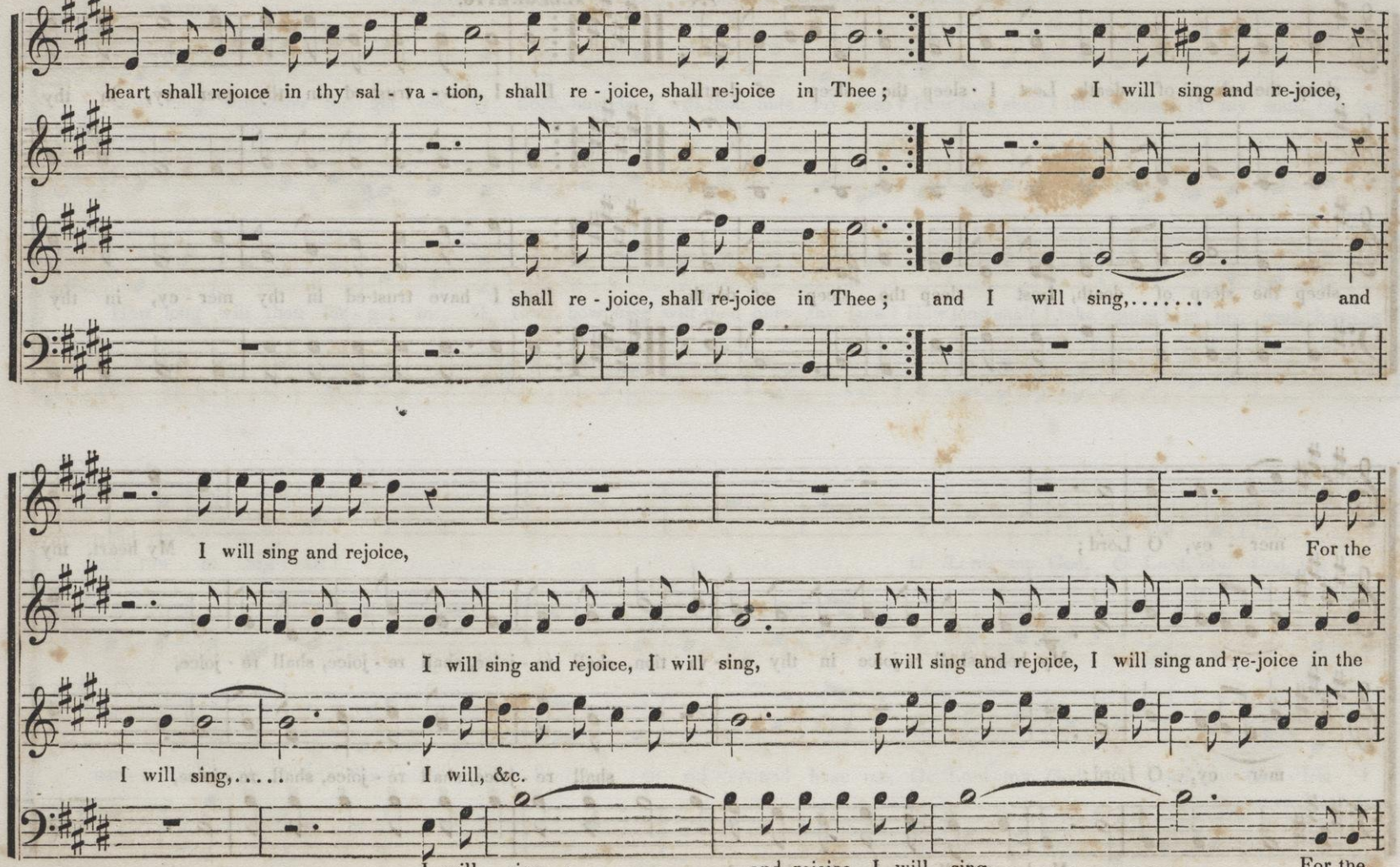
G. F. R.

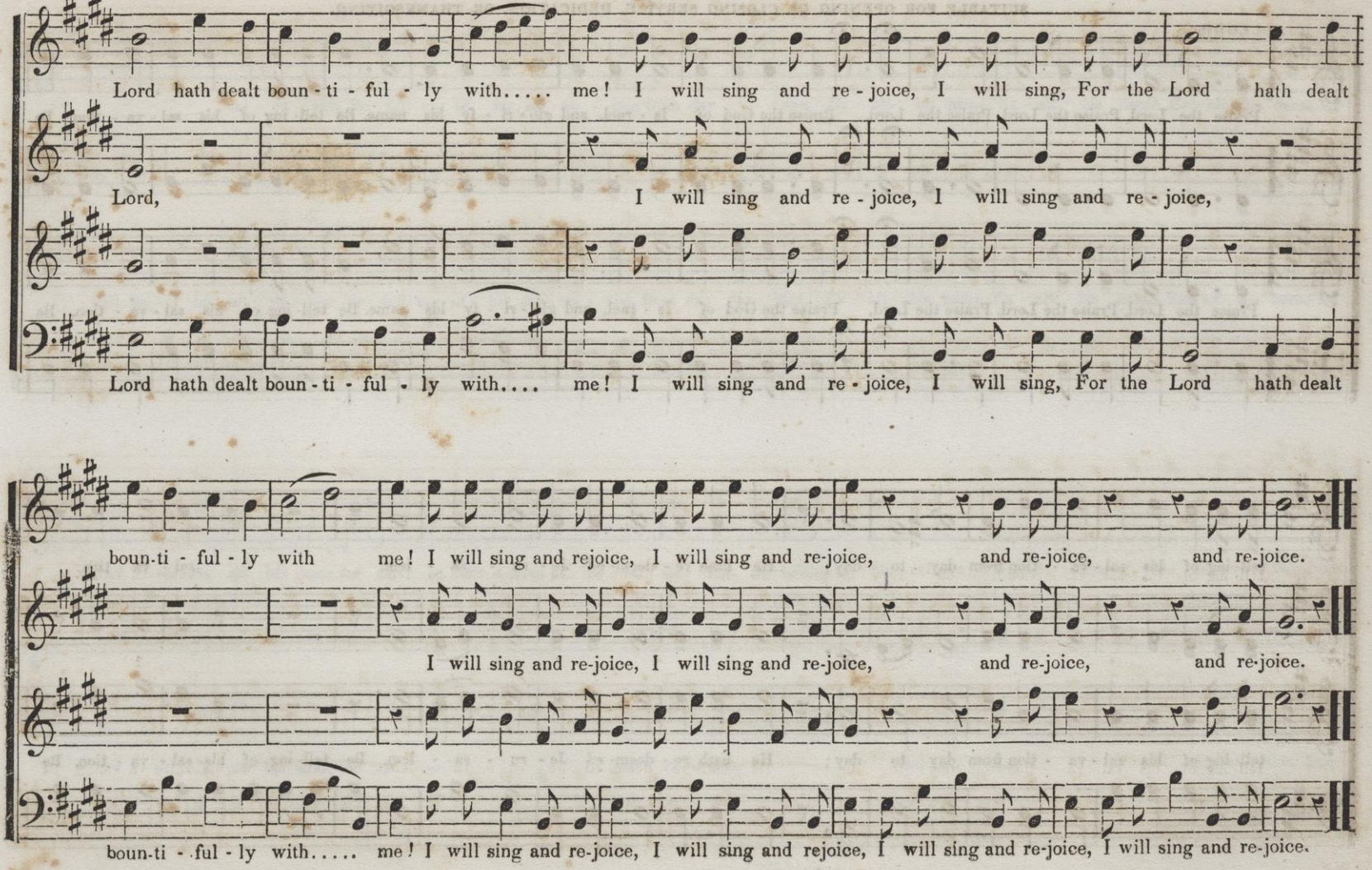
MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.




ALLEGRETTO.
sleep the sleep of death, Lest I sleep the sleep of death. But I have trust-ed in thy mer - cy, in thy
sleep the sleep of death, Lest I sleep the sleep of death. But I have trust-ed in thy mer - cy, in thy
mer - cy, O Lord; My heart, my
My heart shall re-joice in thy sal - va - tion, shall re - joice, shall re - joice, shall re - joice,
mer - cy, O Lord;
shall re - joice, shall re - joice, shall re - joice,
My heart shall re-joice in thy sal - va - tion,

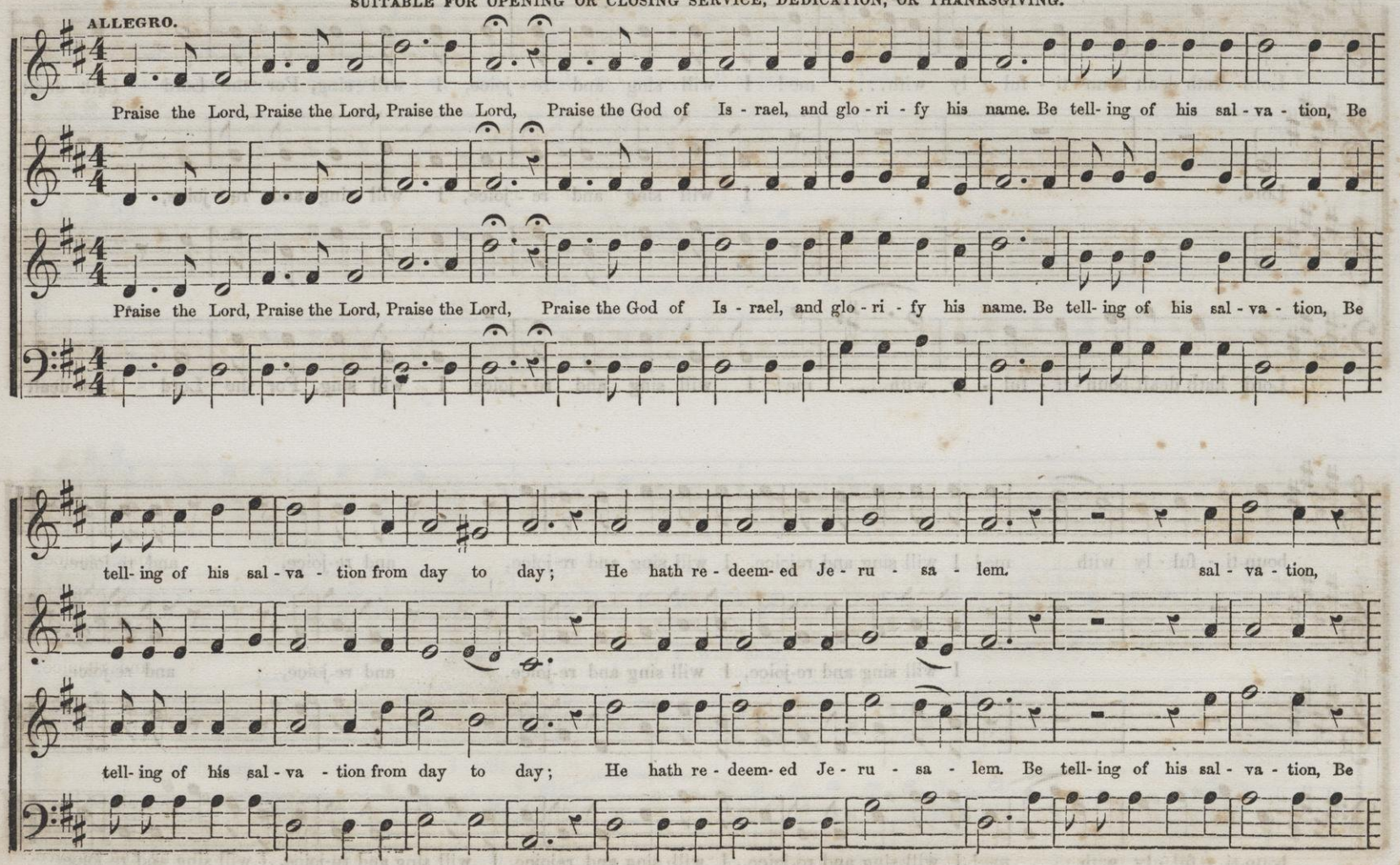
## "How long wilt thou forget me." (Continued.)

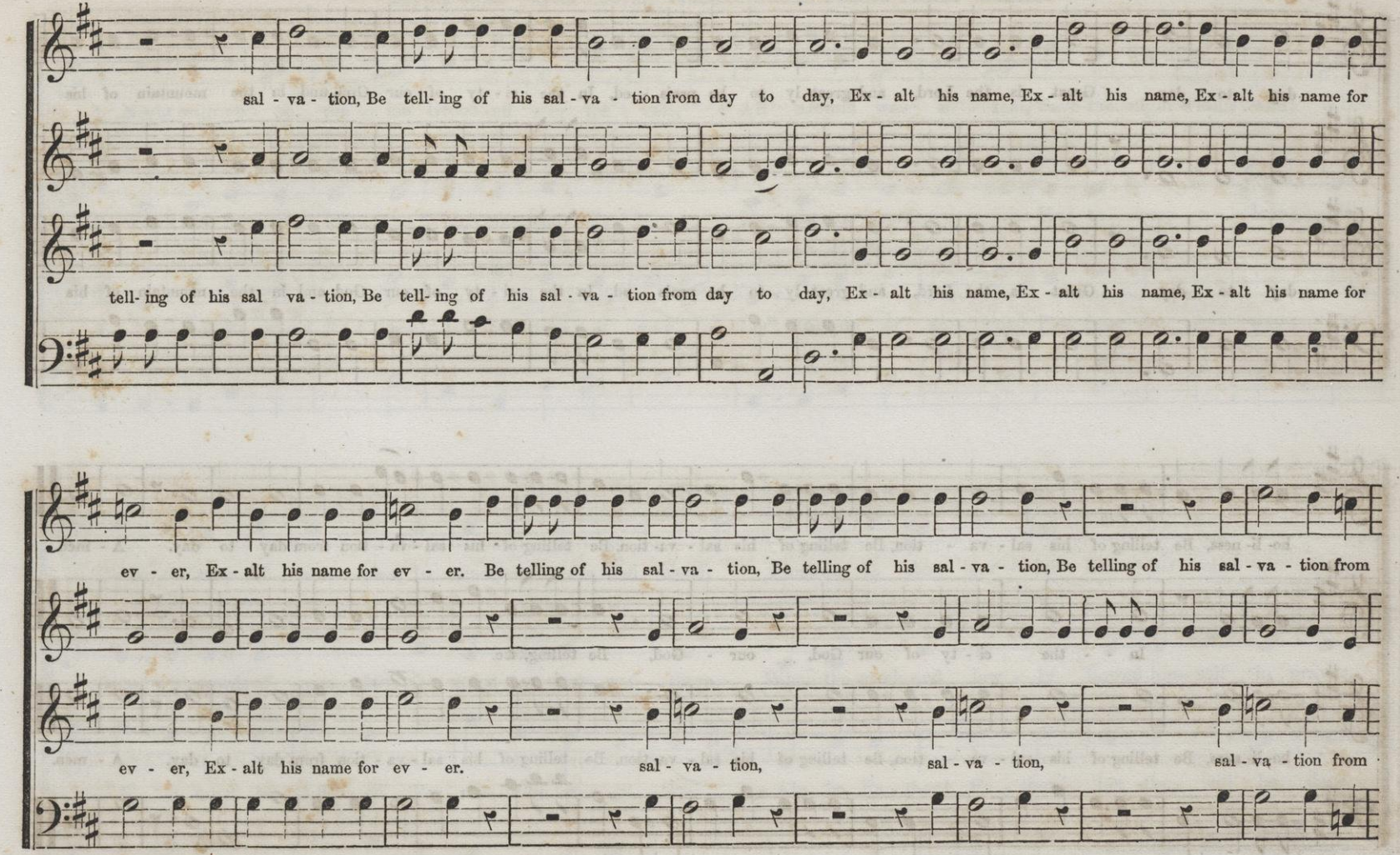


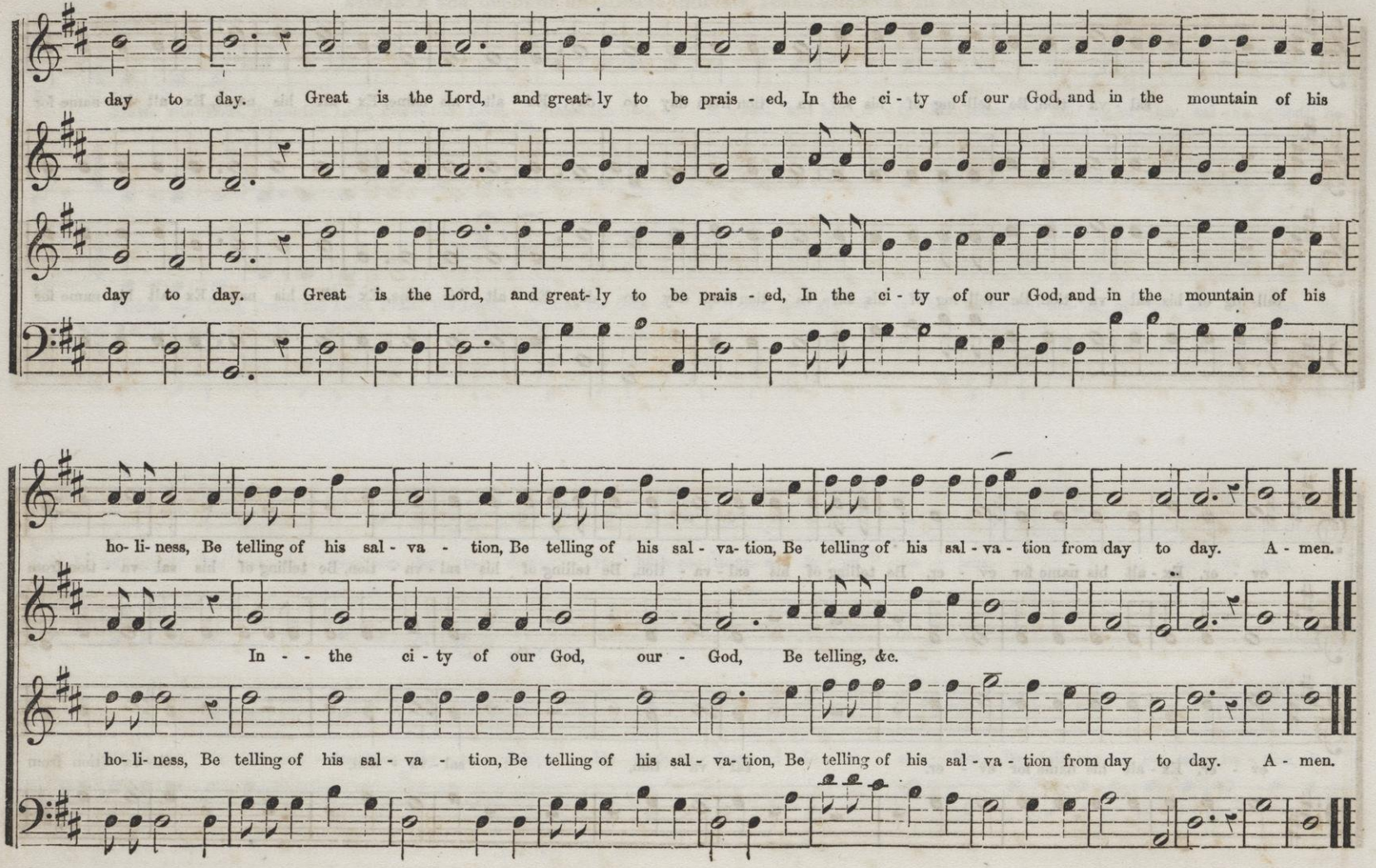

Lord hath dealt boun - ti - ful - ly with..... me! I will sing and re - joice, I will sing, For the Lord hath dealt
Lord, I will sing and re - joice, I will sing and re - joice,
Lord hath dealt boun - ti - ful - ly with.... me! I will sing and re - joice, I will sing, For the Lord hath dealt
boun-ti - ful - ly with me! I will sing and rejoice, I will sing and re-joice, and re-joice, and re-joice.
I will sing and re-joice, I will sing and re-joice, and re-joice, and re-joice.
boun-ti - ful - ly with..... me! I will sing and re-joice, I will sing and rejoice, I will sing and re-joice, I will sing and re-joice.

# ANTHEM. "Praise the Lord."

SUITABLE FOR OPENING OR CLOSING SERVICE, DEDICATION, OR THANKSGIVING.



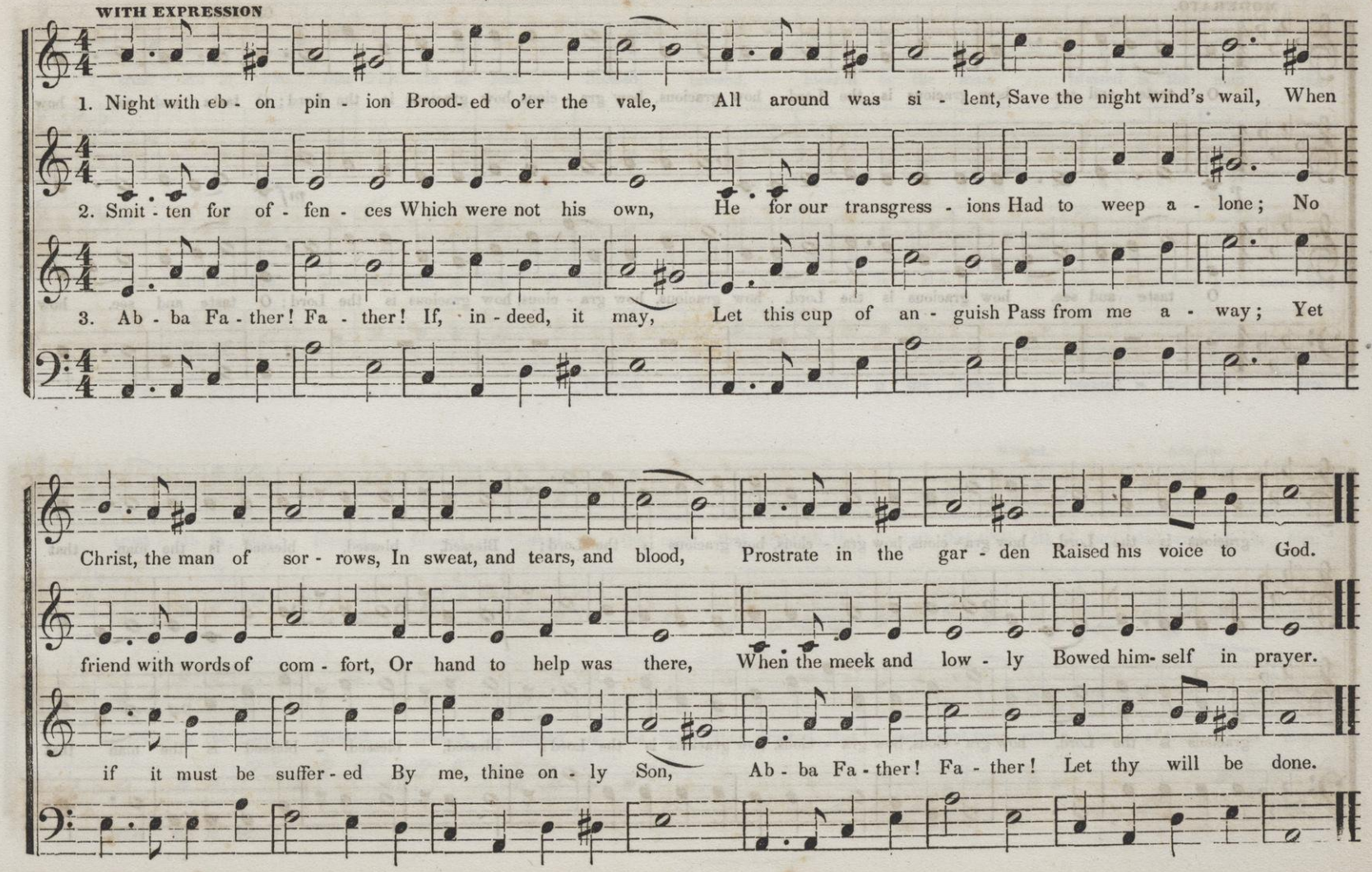

sal - va - tion, Be tell- ing of his sal - va - tion from day to day, Ex - alt his name, Ex - alt his name, Ex - alt his name for
tell- ing of his sal va - tion, Be tell- ing of his sal - va - tion from day to day, Ex - alt his name, Ex - alt his name, Ex - alt his name for
ev - er, Ex - alt his name for ev - er. Be telling of his sal - va - tion, Be telling of his sal - va - tion, Be telling of his sal - va - tion from
ev - er, Ex - alt his name for ev - er. sal - va - tion, sal - va - tion, sal - va - tion from


day to day. Great is the Lord, and great-ly to be prais - ed, In the ci - ty of our God, and in the mountain of his
day to day. Great is the Lord, and great-ly to be prais - ed, In the ci - ty of our God, and in the mountain of his
ho- li- ness, Be telling of his sal - va - tion, Be telling of his sal - va- tion, Be telling of his sal - va - tion from day to day. A - men.
In - - the ci - ty of our God, our - God, Be telling, &c.
ho- li- ness, Be telling of his sal - va - tion, Be telling of his sal - va- tion, Be telling of his sal - va - tion from day to day. A - men.

## HYMN. THE AGONY.

Poetry and Melody by L. H. Jamieson.

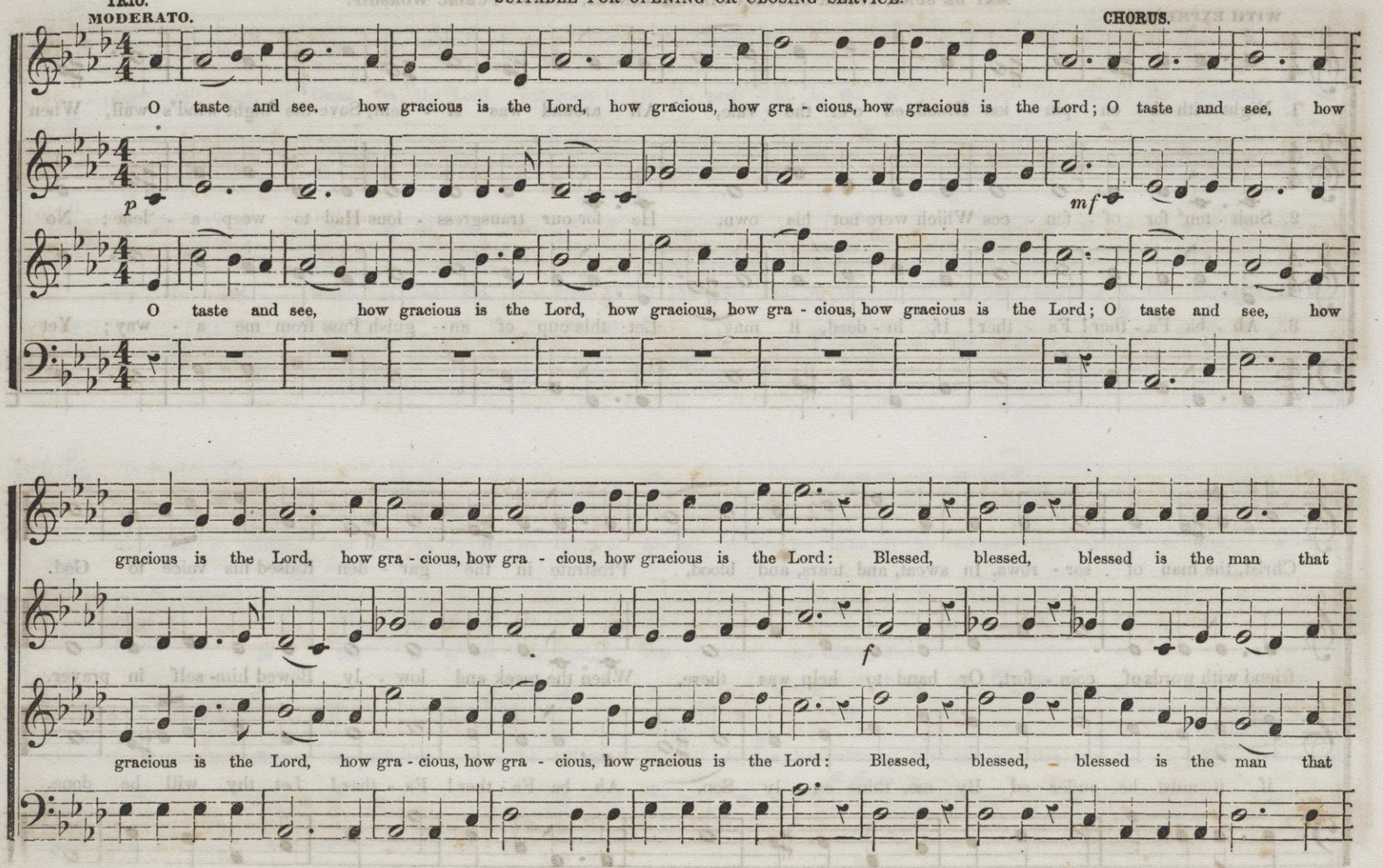
MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.

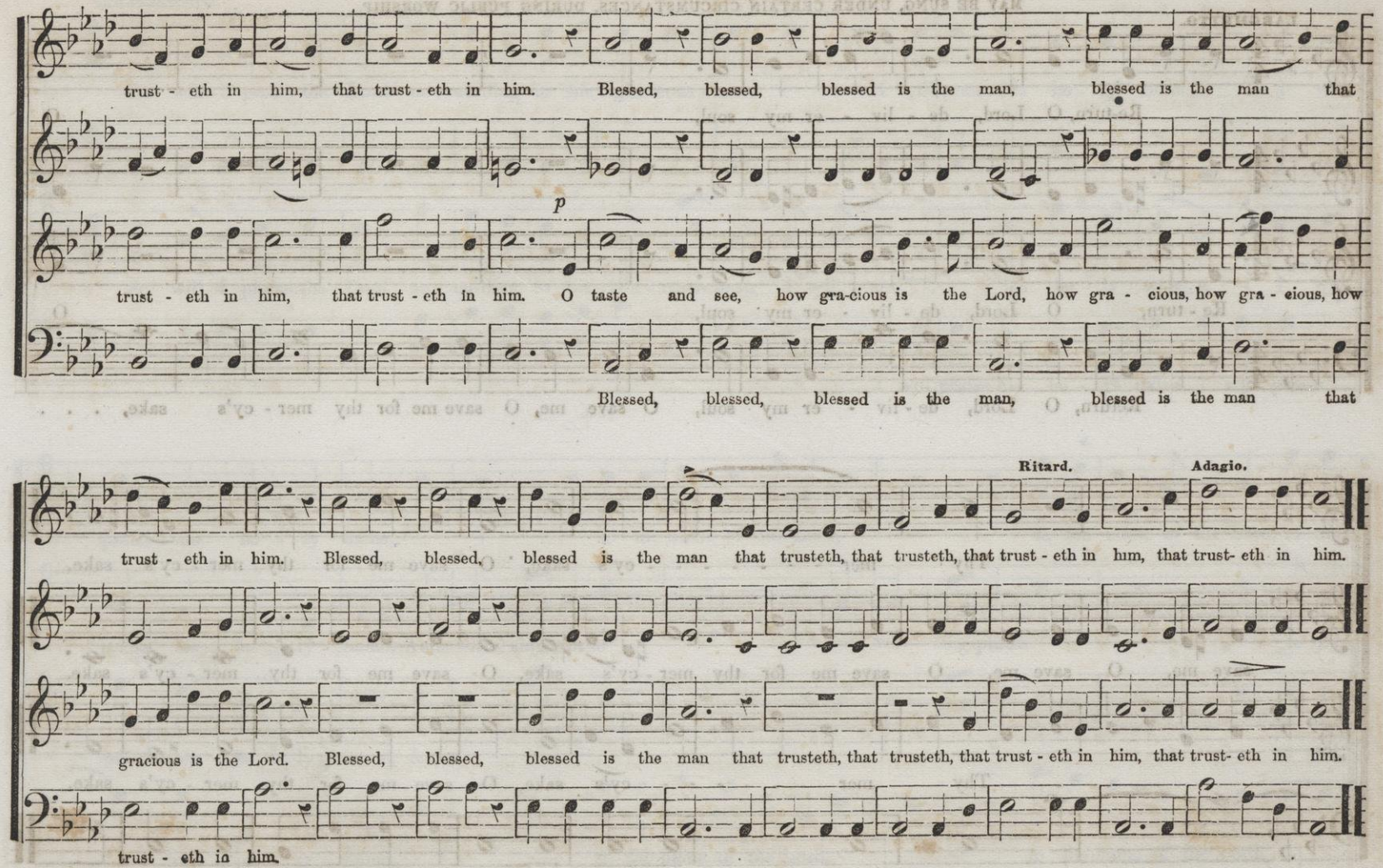


# SENTENCE. "O taste and see."

JAMES FLINT.

SUITABLE FOR OPENING OR CLOSING SERVICE.

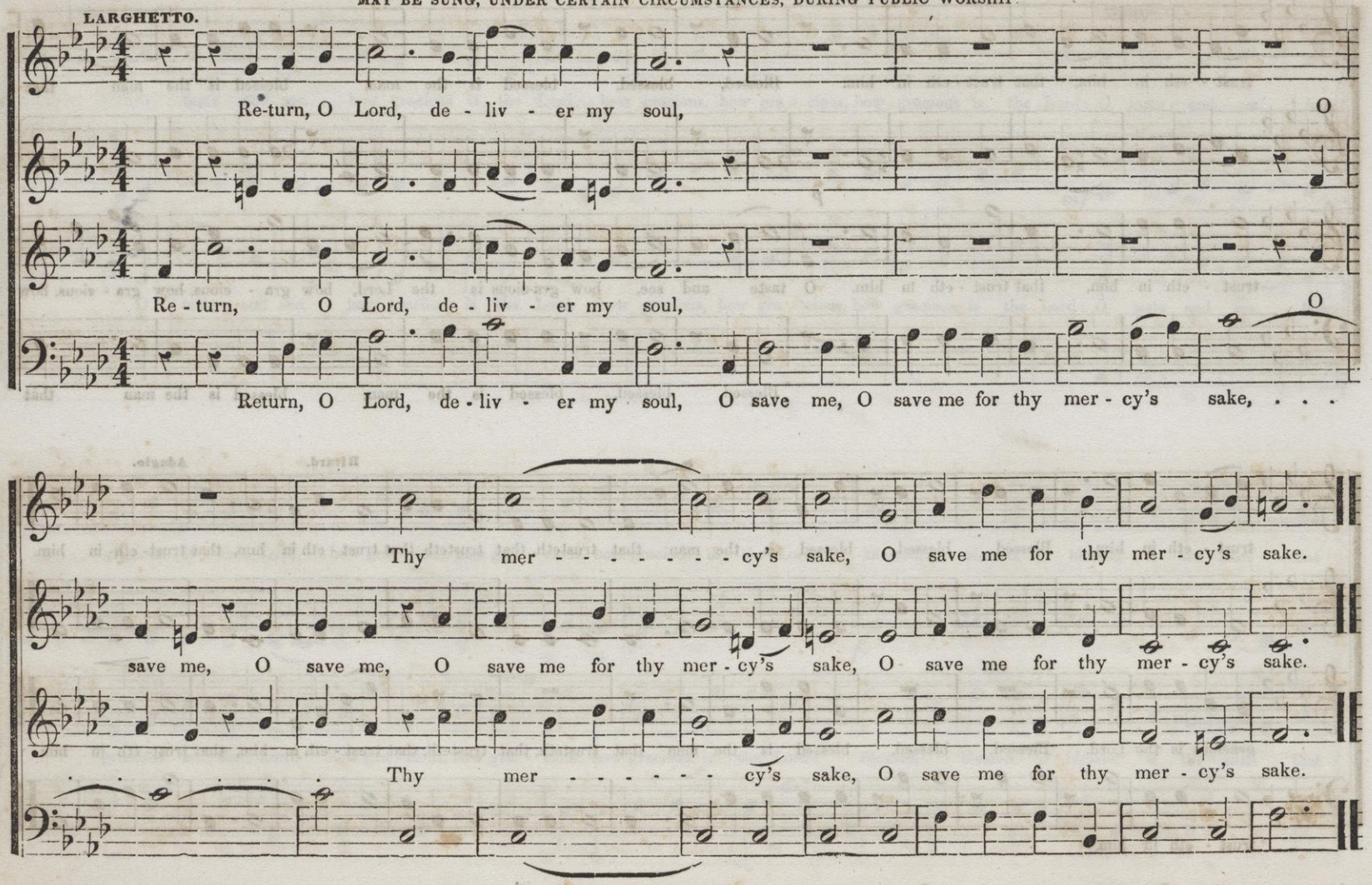


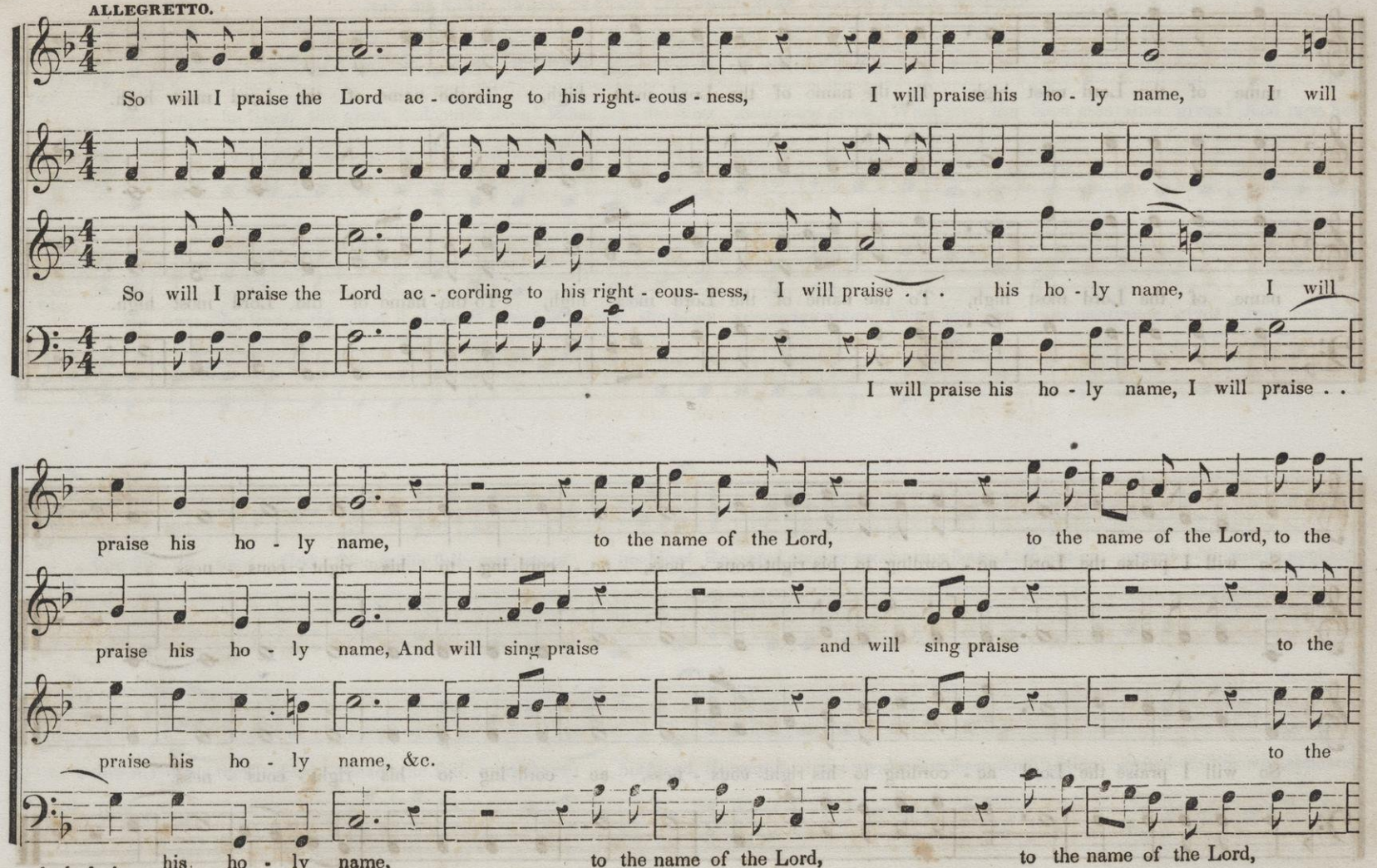

trust - eth in him, that trust - eth in him. Blessed, blessed, blessed is the man, blessed is the man that
p
trust - eth in him, that trust - eth in him. O taste and see, how gra-cious is the Lord, how gra - cious, how gra - cious, how
Blessed, blessed, blessed is the man, blessed is the man that
Ritard.
Adagio.
trust - eth in him. Blessed, blessed, blessed is the man that trusteth, that trusteth, that trust - eth in him, that trust- eth in him.
gracious is the Lord. Blessed, blessed, blessed is the man that trusteth, that trusteth, that trust - eth in him, that trust- eth in him.
trust - eth in him.

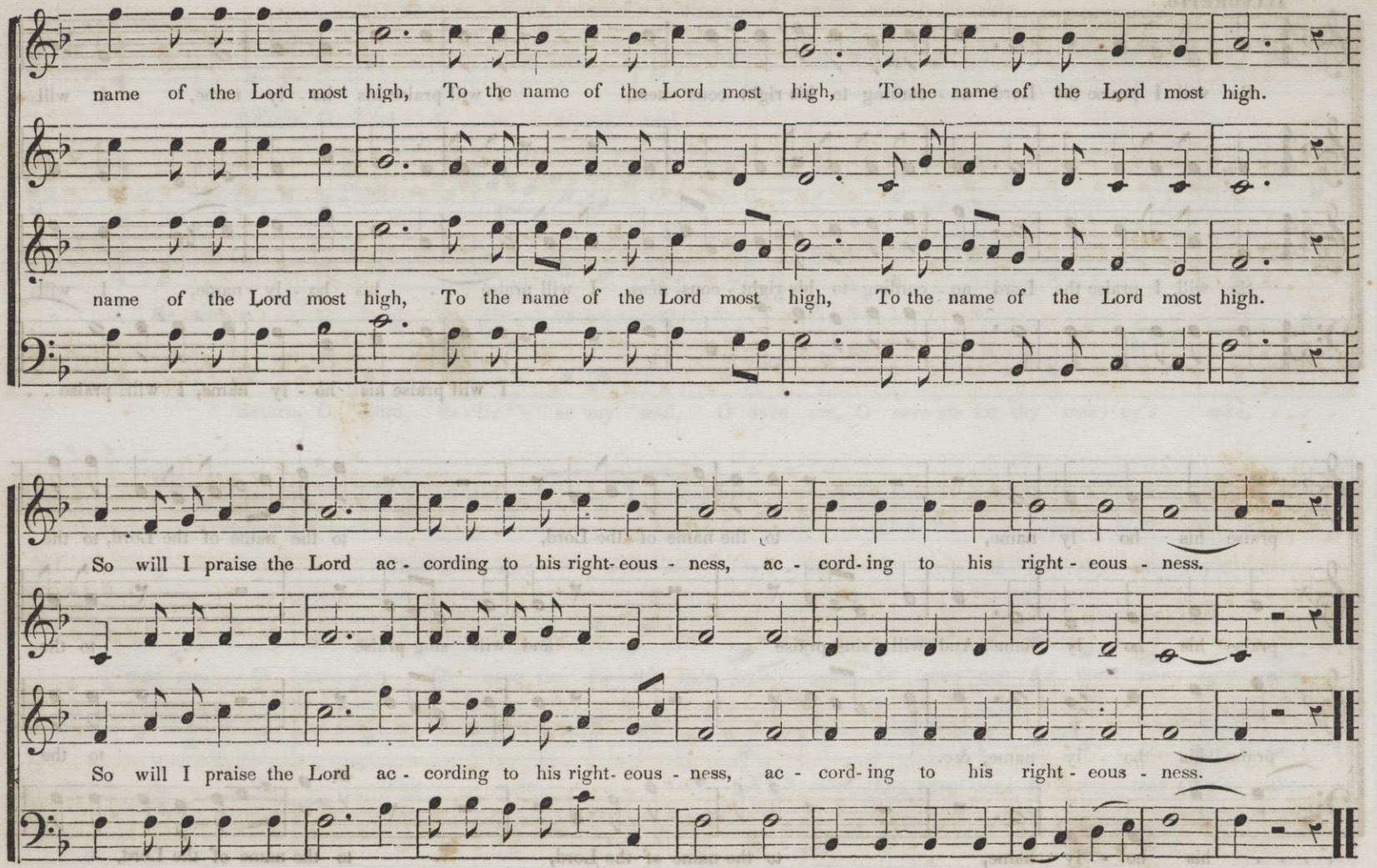
# MOTET. "Return, O Lord."



MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.

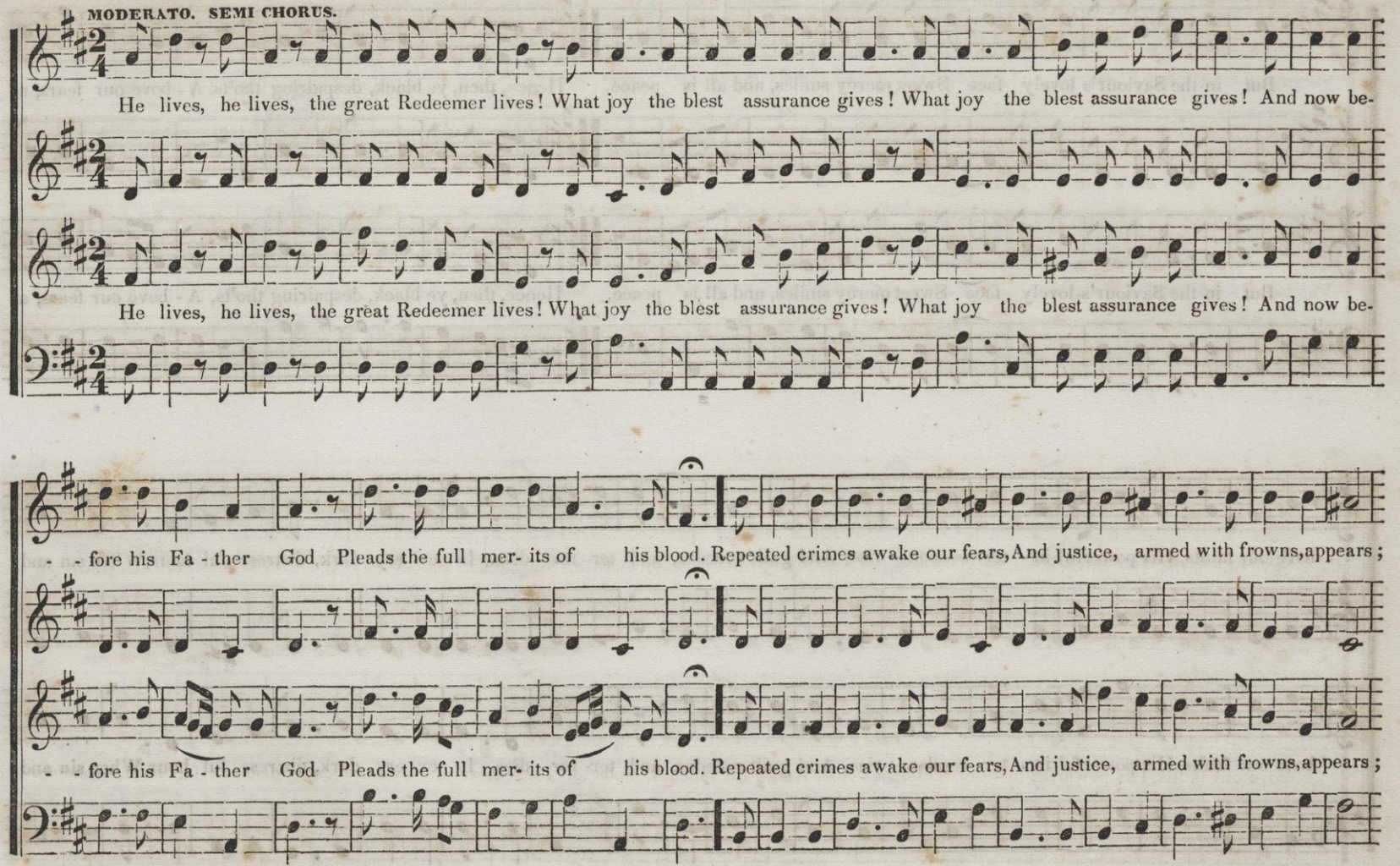



ALLEGRETTO.
So will I praise the Lord ac - cording to his right- eous - ness, I will praise his ho - ly name, I will
So will I praise the Lord ac - cording to his right - eous- ness, I will praise . . . his ho - ly name, I will
I will praise his ho - ly name, I will praise . .
praise his ho - ly name, to the name of the Lord, to the name of the Lord, to the
praise his ho - ly name, And will sing praise and will sing praise to the
praise his ho - ly name, &c.
to the
. . . . his ho - ly name, to the name of the Lord, to the name of the Lord,

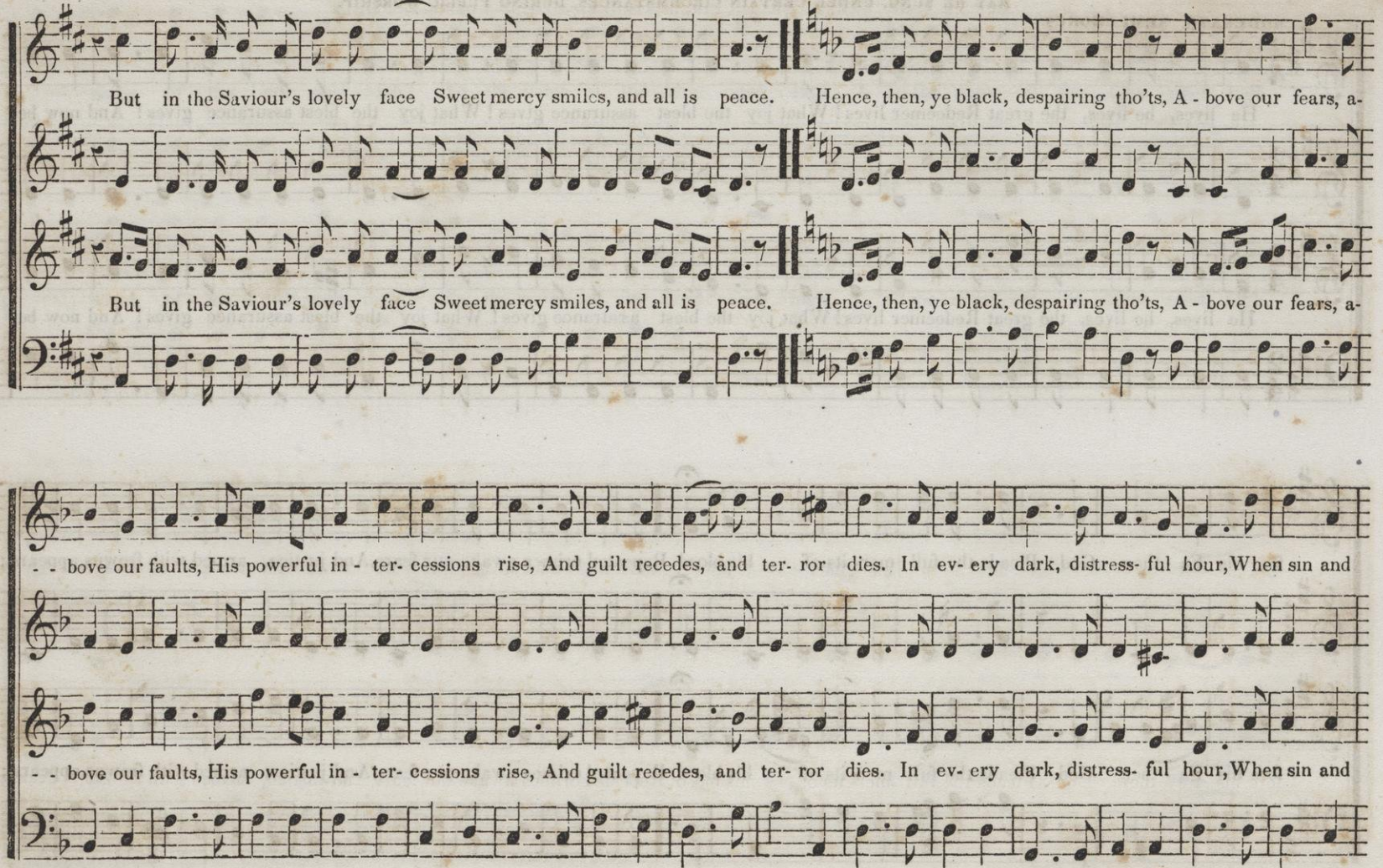

name of the Lord most high, To the name of the Lord most high, To the name of the Lord most high.
name of the Lord most high, To the name of the Lord most high, To the name of the Lord most high.
So will I praise the Lord ac - cording to his right- eous - ness, ac - cord- ing to his right - eous - ness.
So will I praise the Lord ac - cording to his right- eous - ness, ac - cord- ing to his right - eous - ness.

## HYMN ANTHEM. "He lives, the great Redeemer lives."

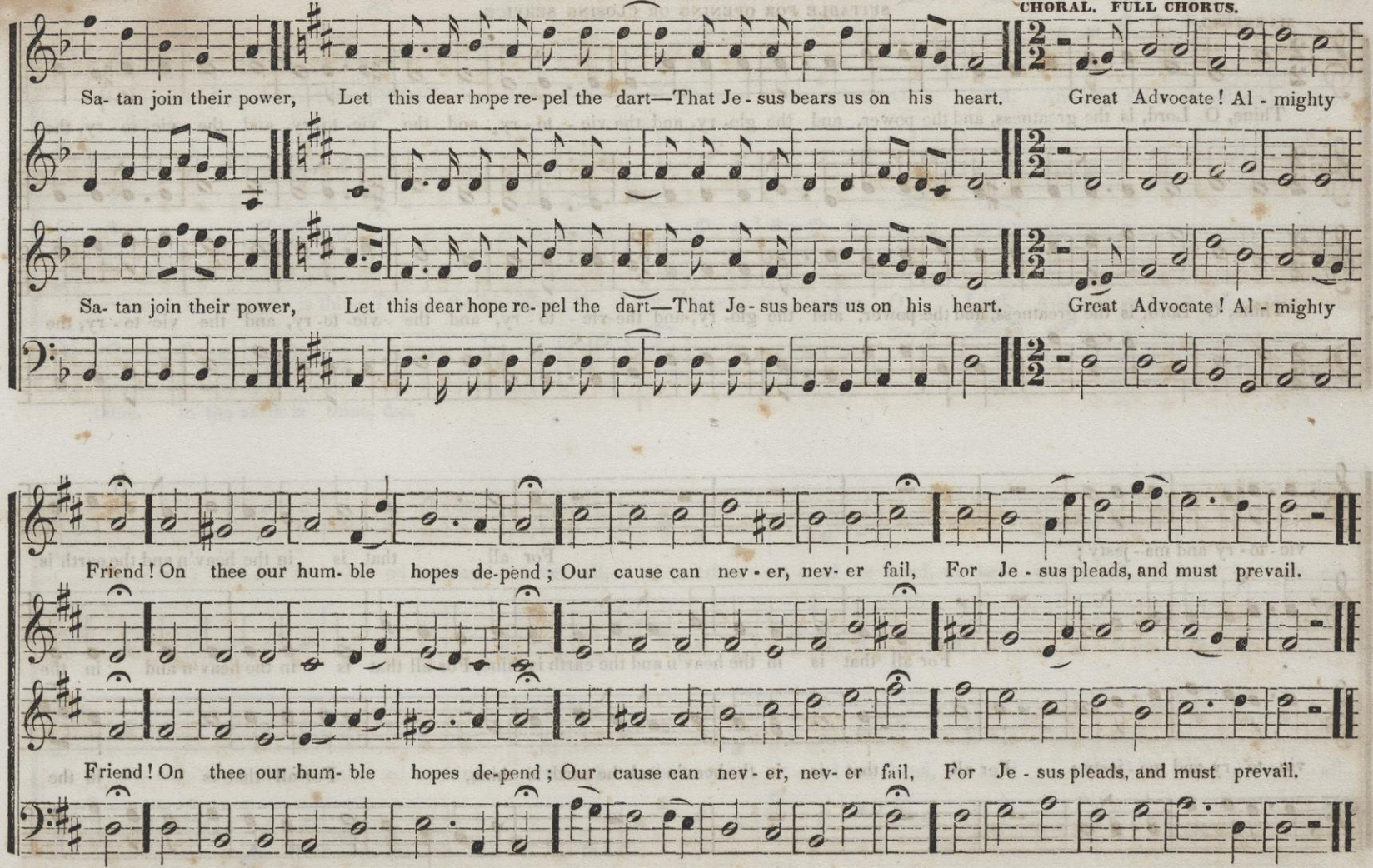
MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.



## "He lives, the great Redeemer lives" (Continued.)



CHORAL. FULL CHORUS.

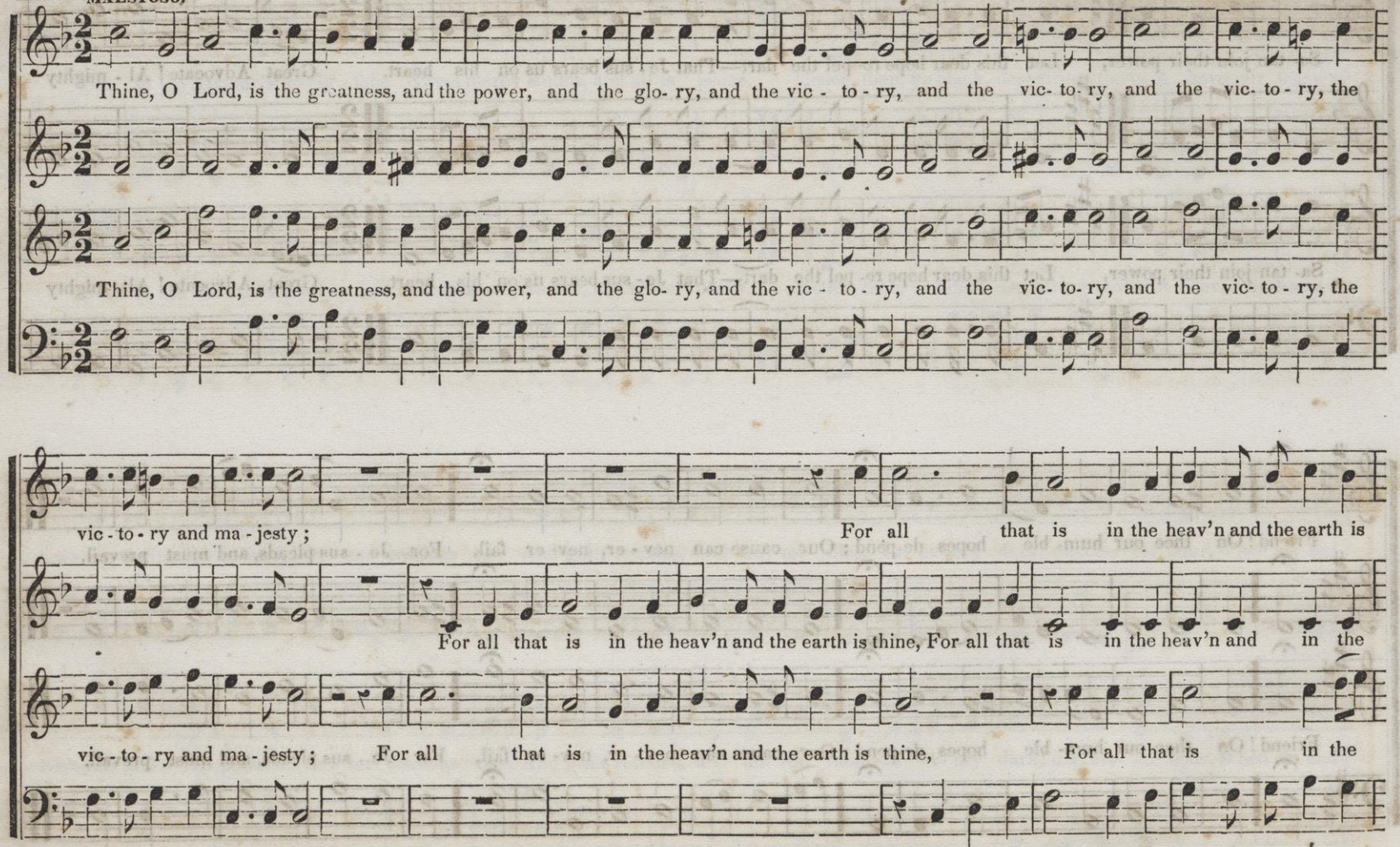


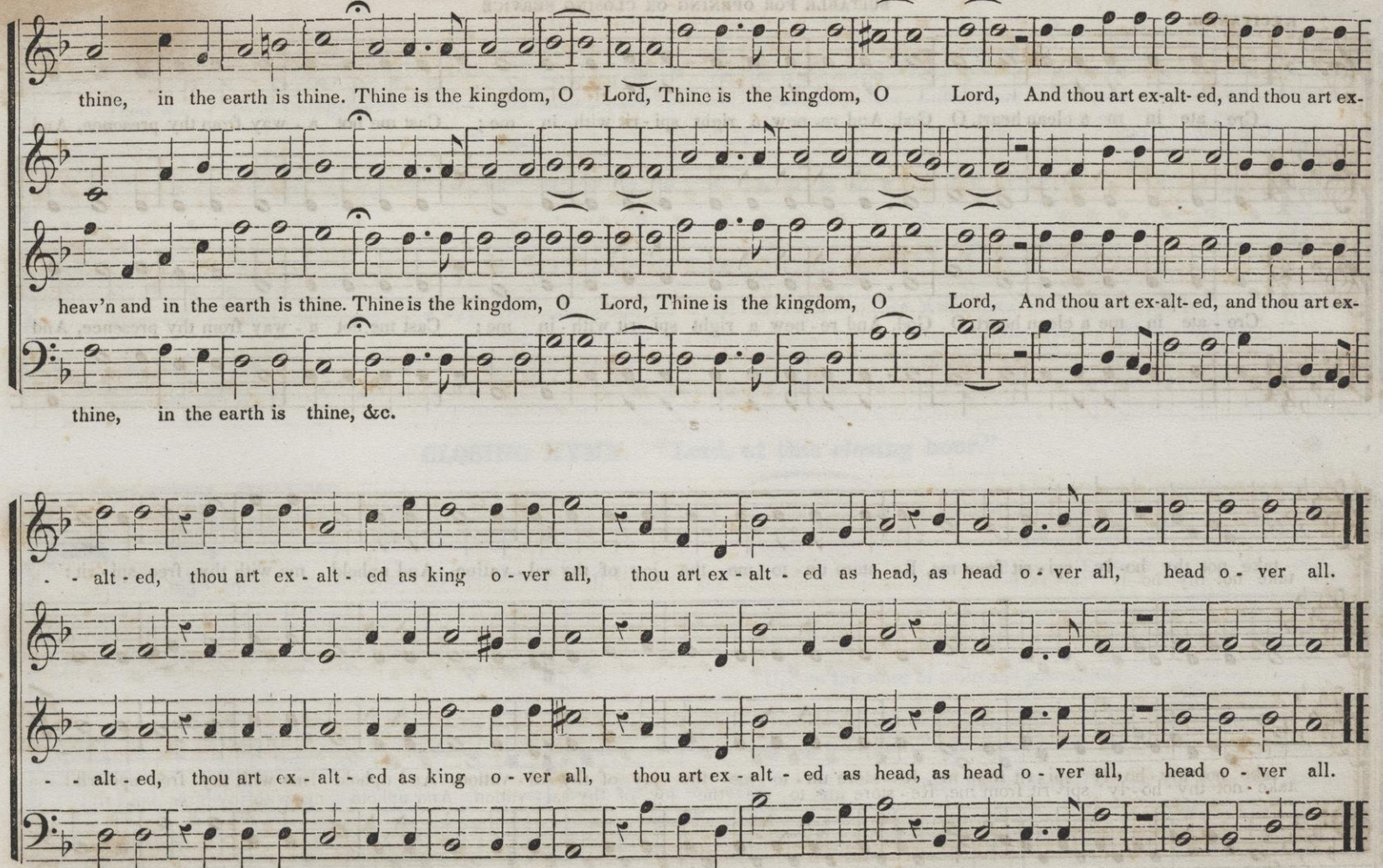
# ANTHEM. "Thine, O Lord, is the greatness."

JAMES FLINT.

SUITABLE FOR OPENING OR CLOSING SERVICE.

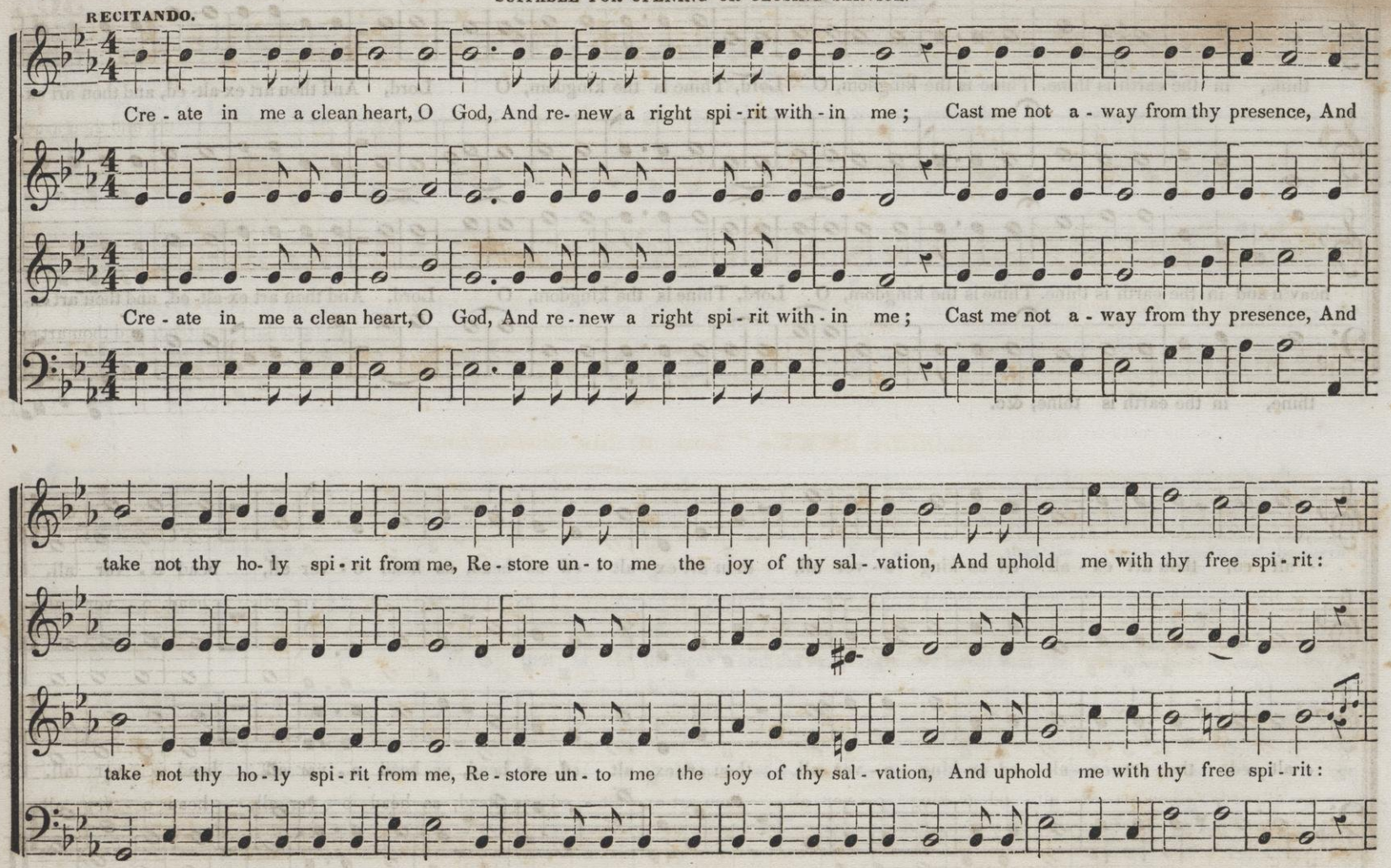
MAESTOSO.

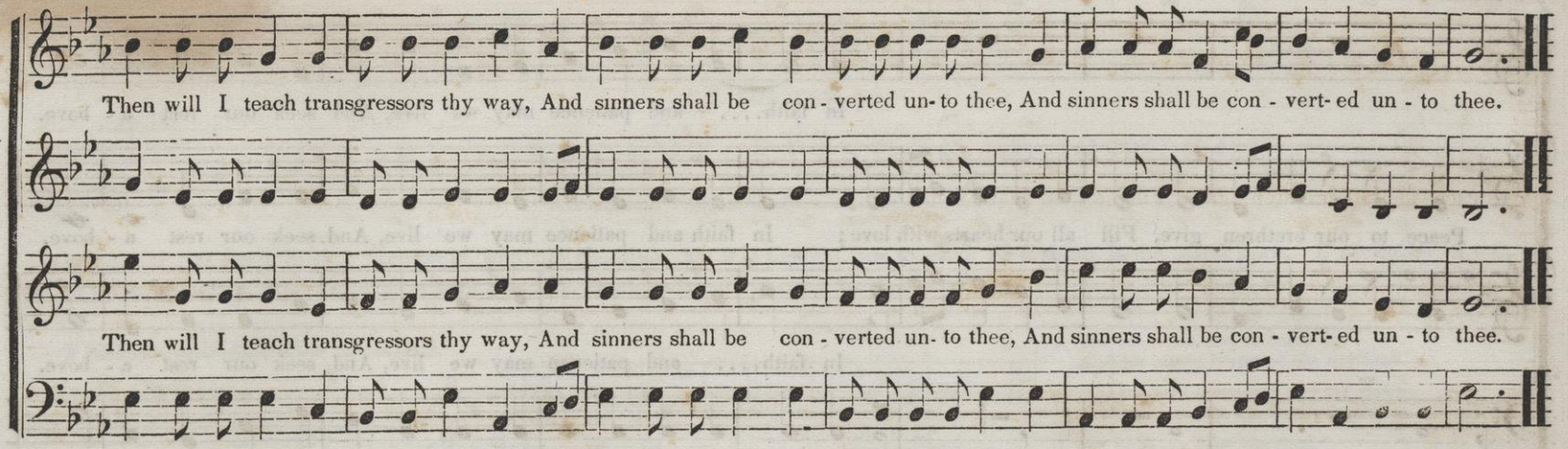



thine, in the earth is thine. Thine is the kingdom, O Lord, Thine is the kingdom, O Lord, And thou art ex-alt- ed, and thou art ex-
heav'n and in the earth is thine. Thine is the kingdom, O Lord, Thine is the kingdom, O Lord, And thou art ex-alt- ed, and thou art ex-
thine, in the earth is thine, &c.
- alt - ed, thou art ex - alt - ed as king o - ver all, thou art ex - alt - ed as head, as head o - ver all, head o - ver all.
- alt - ed, thou art ex - alt - ed as king o - ver all, thou art ex - alt - ed as head, as head o - ver all, head o - ver all.

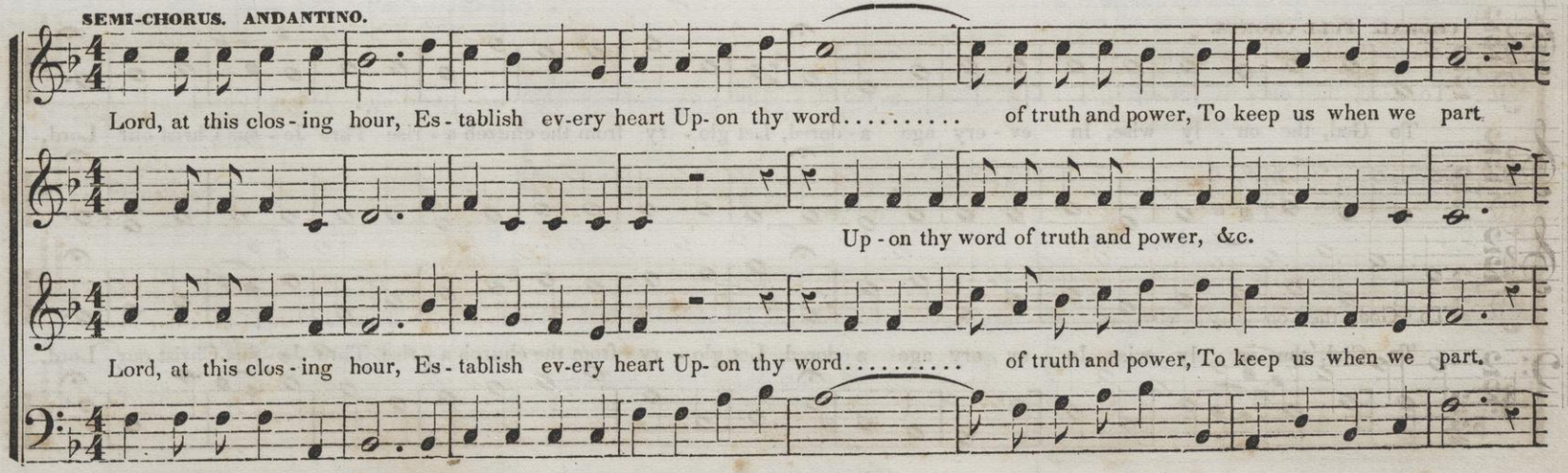
# MOTET. "Create in me a clean heart, O God."

SUITABLE FOR OPENING OR CLOSING SERVICE.

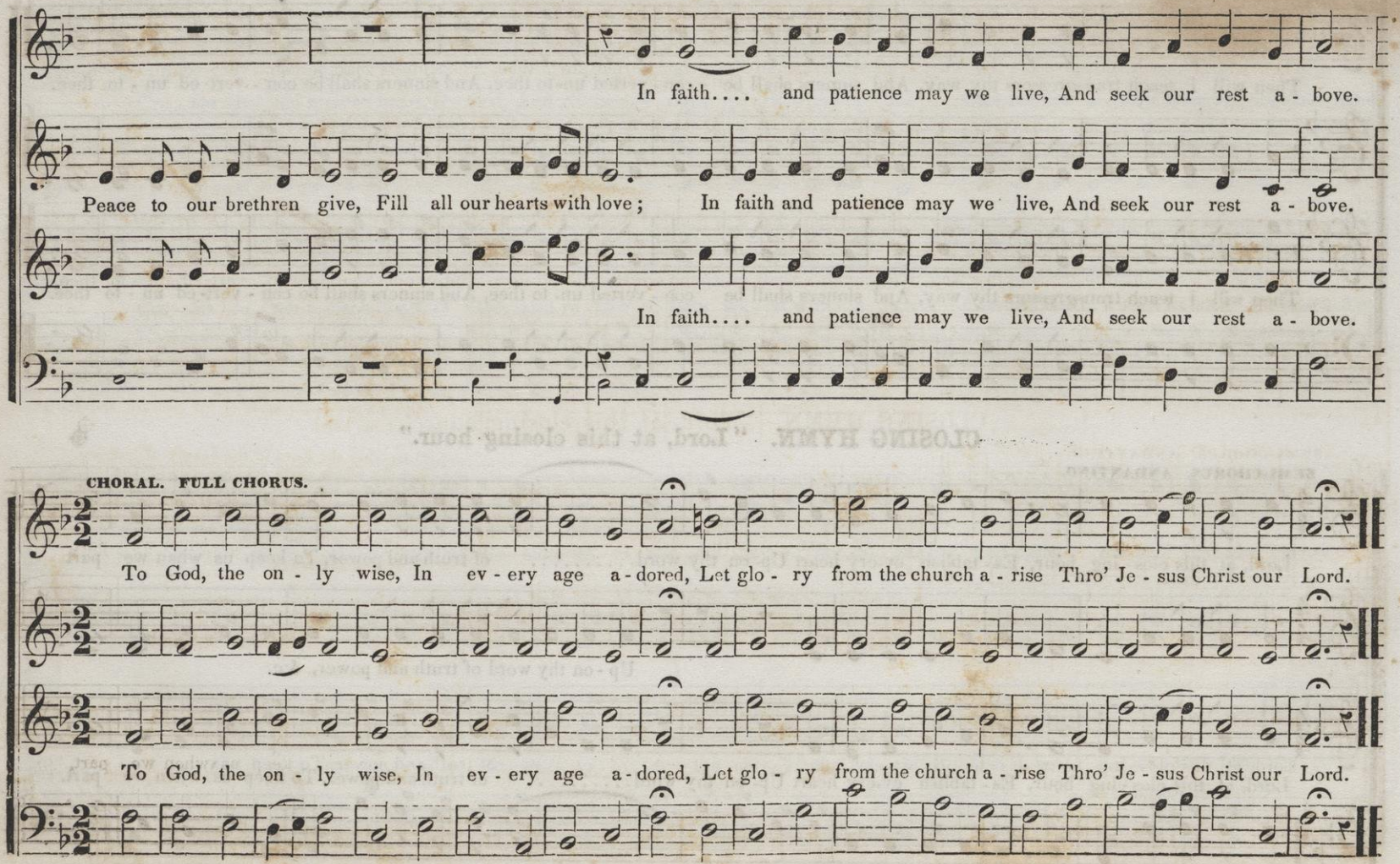





## CLOSING HYMN. "Lord, at this closing hour."



## "Lord, at this closing hour." (Concluded.)



# CHANTS AND MUSIC

FOR THE USE OF

# THE PROTESTANT EPISCOPAL CHURCH.

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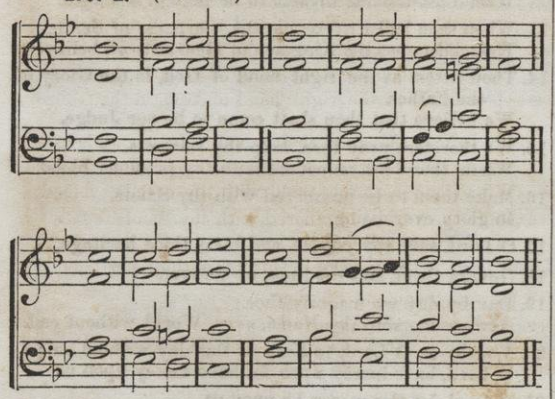
Choirs differ so much in their division of words in chanting, that it is thought best to make no division in the words here. If necessary, it will be easy for the chorister or singer to indicate with a pencil, or otherwise, the division he wishes to make.

## VENITE, EXULTEMUS DOMINO.

**No. 1.** (Double.) R.



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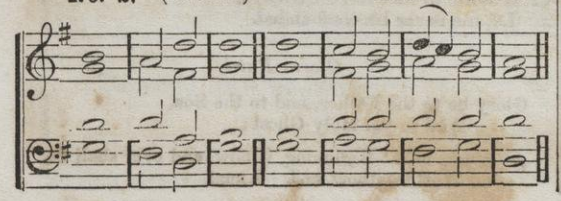
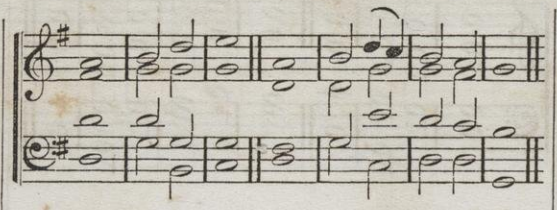
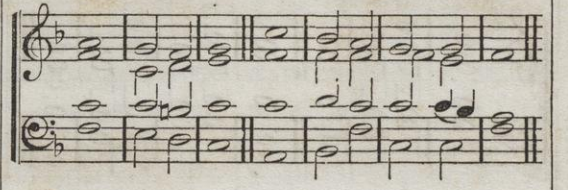




**No. 3.** (Single.) Purcell.



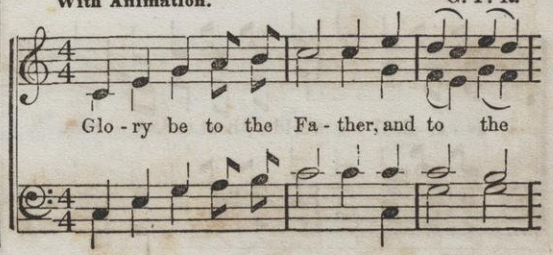
*Venite, Exultemus Domino.*

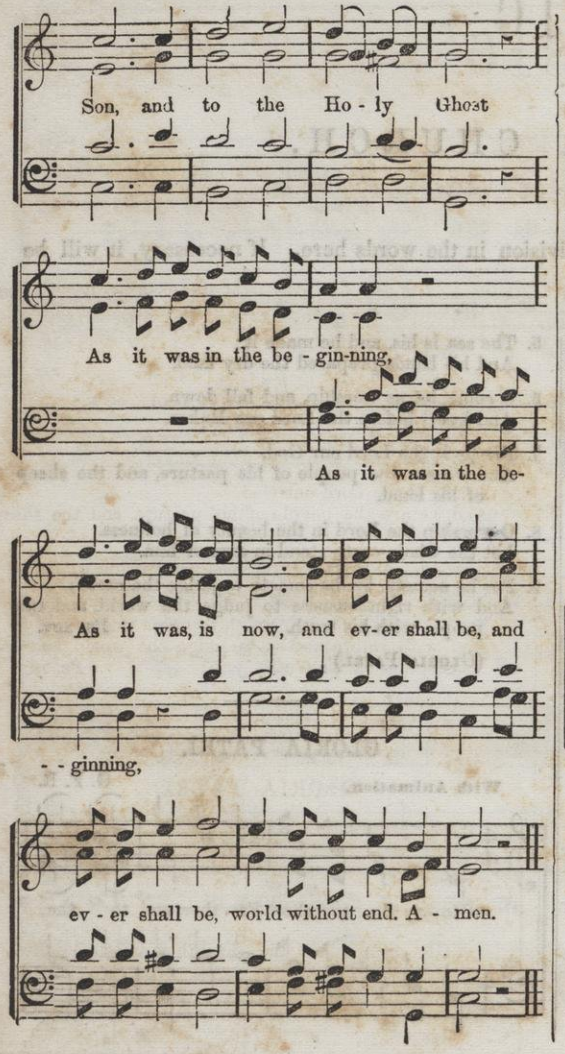
1. O come, let us sing unto the Lord.
   Let us heartily rejoice in the strength of our salvation.
2. Let us come before his presence with thanksgiving,
   And show ourselves glad in him with psalms.
3. For the Lord is a great God;
   And a great King above all gods.
4. In his hand are all the corners of the earth;
   And the strength of the hills is his also.
5. The sea is his, and he made it;
   And his hands prepared the dry land.
6. O come, let us worship, and fall down,
   And kneel before the Lord our Maker.
7. For he is the Lord our God,
   And we are the people of his pasture, and the sheep of his hand.
8. O worship the Lord in the beauty of holiness.
   Let the whole earth stand in awe of him.
9. For he cometh, for he cometh to judge the earth;
   And with righteousness to judge the world, and the people with his truth. Ps. xcv.

(Gloria Patri.)

## GLORIA PATRI.

**With Animation.** G. F. R.






## TE DEUM LAUDAMUS.

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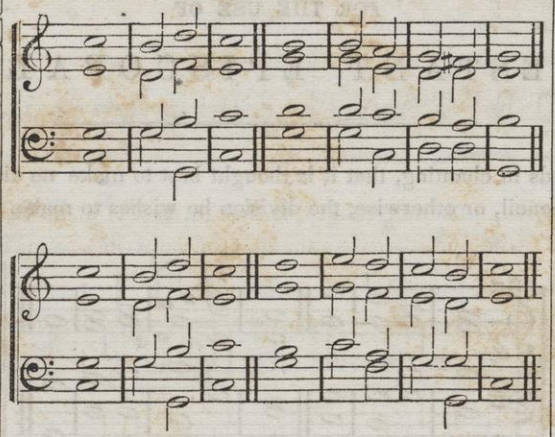

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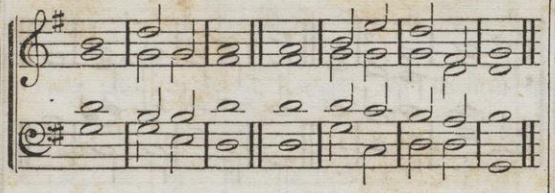


*Te Deum Laudamus.*

1. We praise thee, O God;
   We acknowledge thee to be the Lord.
2. All the earth doth worship thee,
   The Father everlasting.
3. To thee all Angels cry aloud,
   The Heavens, and all the Powers therein.
4. To thee, Cherubim and Seraphim,
   Continually do cry,
5. Holy, Holy, Holy,
   Lord God of Sabaoth;
6. Heaven and Earth are full
   Of the Majesty of thy Glory.
7. The glorious company of the Apostles praise thee.
   The goodly fellowship of the Prophets praise thee.
8. The noble army of Martyrs praise thee.
   The holy Church throughout all the world doth acknowledge thee,
9. The Father, of an infinite Majesty;
   Thine adorable, true, and only Son;
10. Also the Holy Ghost,
    The Comforter.
11. Thou art the King of Glory, O Christ,
    Thou art the everlasting Son of the Father.
12. When thou tookest upon thee to deliver man,
    Thou didst humble thyself to be born of a Virgin.
13. When thou hadst overcome the sharpness of death,
    Thou didst open the Kingdom of Heaven to all believers
14. Thou sittest at the right hand of God, in the Glory of the Father.
    We believe that thou shalt come to be our Judge.
15. We therefore pray thee, help thy servants,
    Whom thou hast redeemed with thy precious blood.
16. Make them to be numbered with thy Saints,
    In glory everlasting.
17. O Lord, save thy people, and bless thine heritage,
18. Govern them, and lift them up forever.
19. Day by day we magnify thee;
    And we worship thy Name, ever, World without end.
20. Vouchsafe, O Lord, to keep us this day without sin;
    O Lord, have mercy upon us, have mercy upon us.
21. O Lord, let thy mercy be upon us,
    As our trust is in thee.
22. O Lord, in thee have I trusted,
    Let me never be confounded.

*Gloria Patri.*

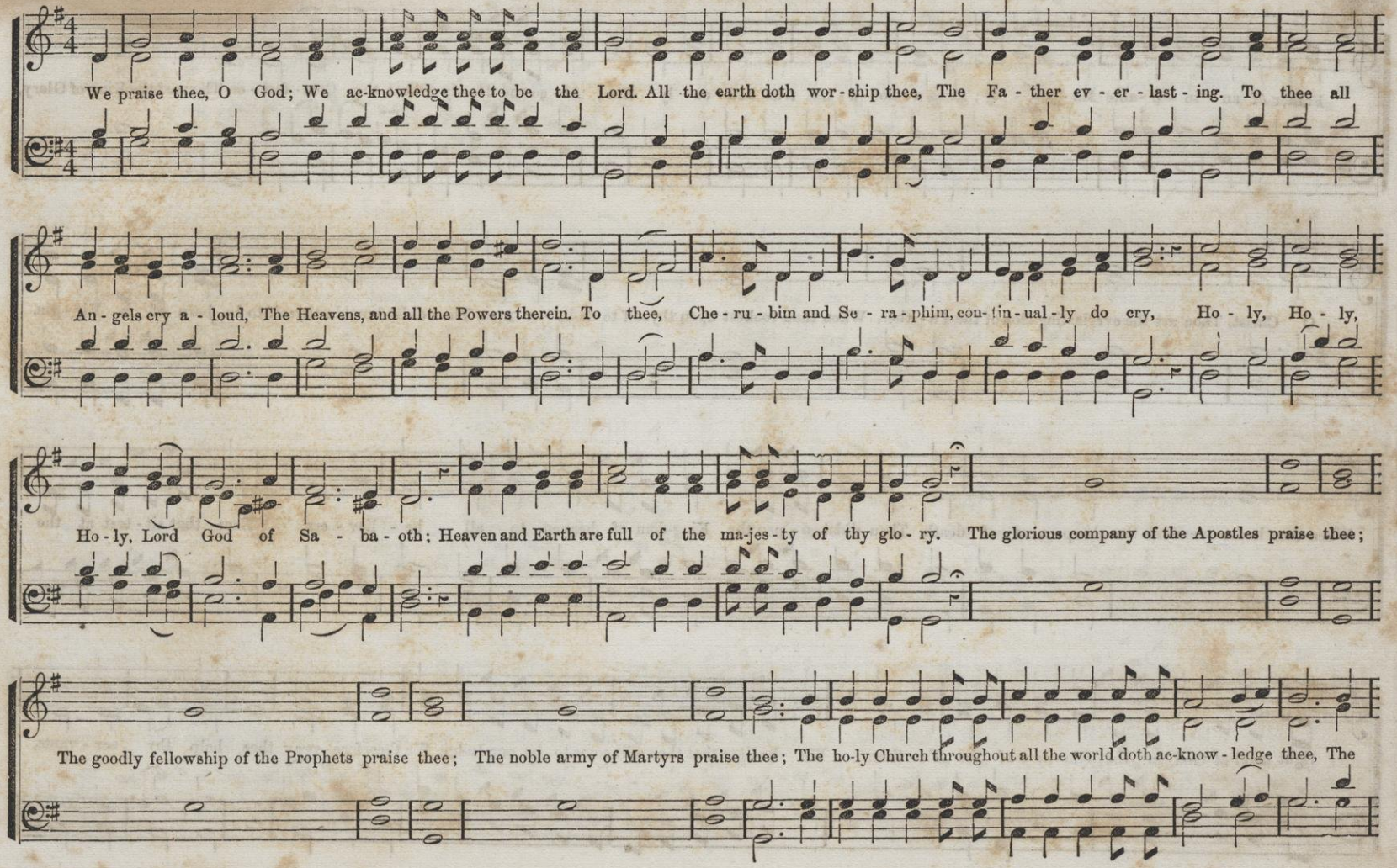
Glory be to the Father, and to the Son,
And to the Holy Ghost;

As it was in the beginning, is now, and ever shall be,
World without end. Amen.

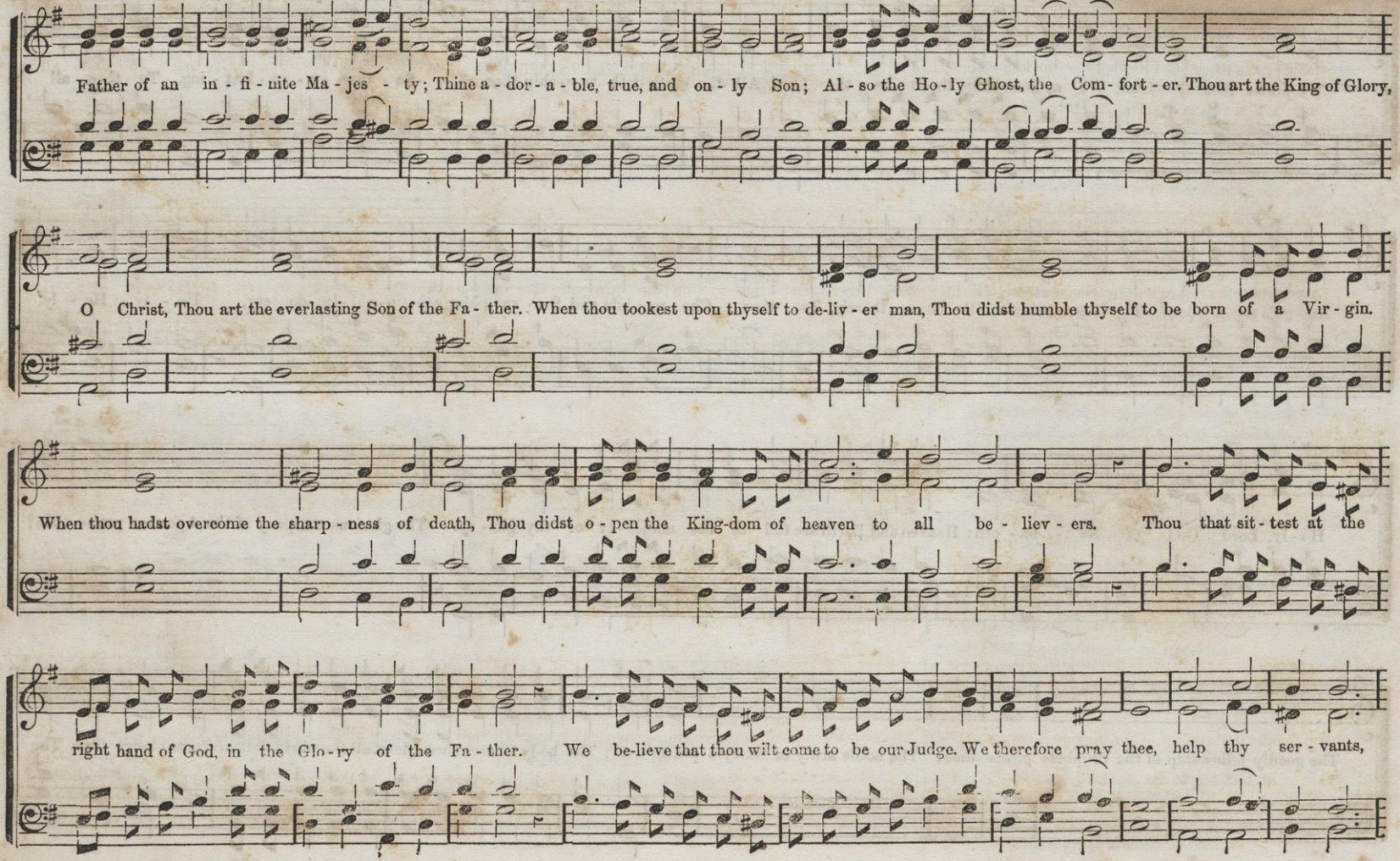
MODERATO.

## TE DEUM LAUDAMUS. No. 3.

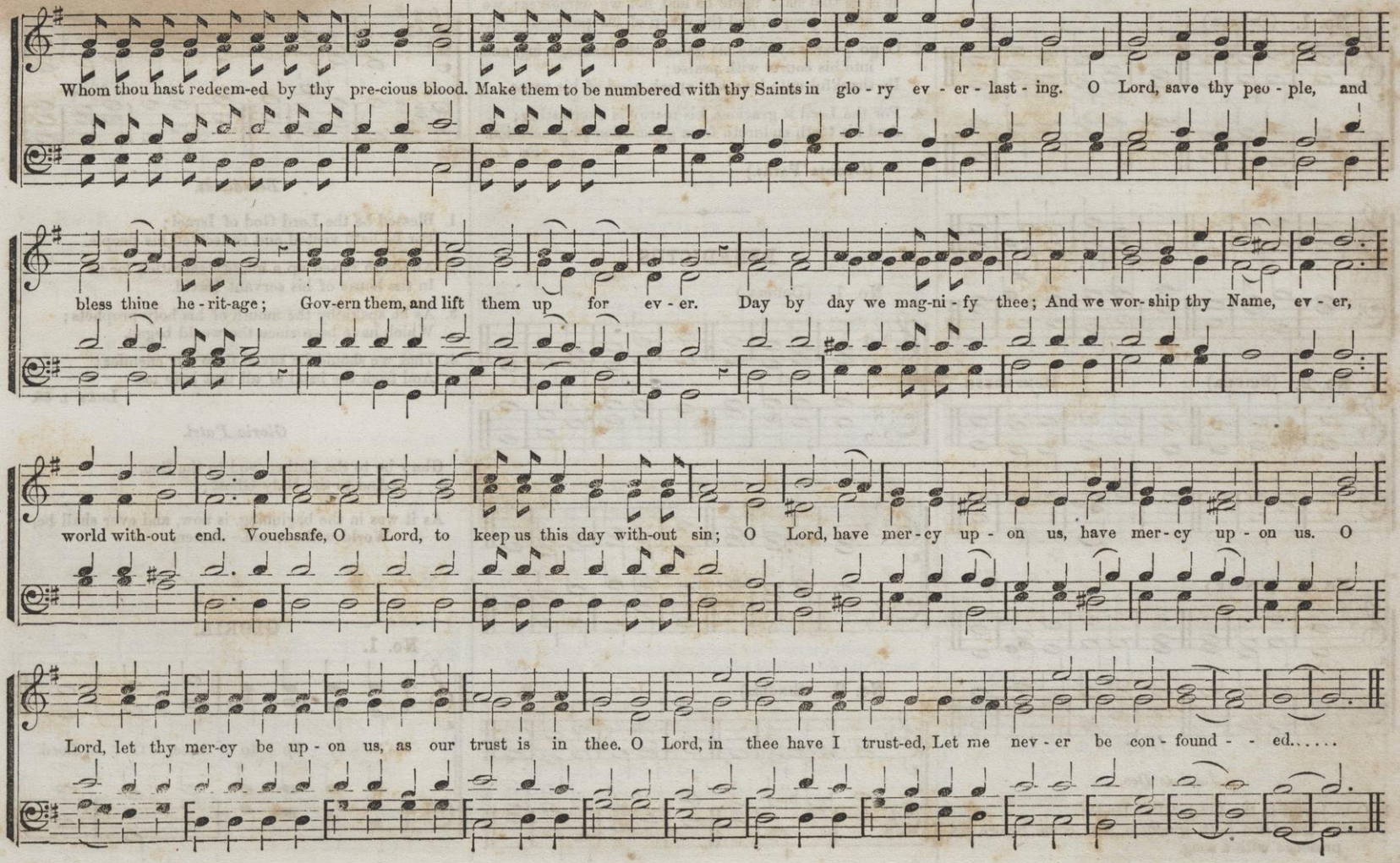
G. F. R.



## TE DEUM LAUDAMUS. (Continued.)

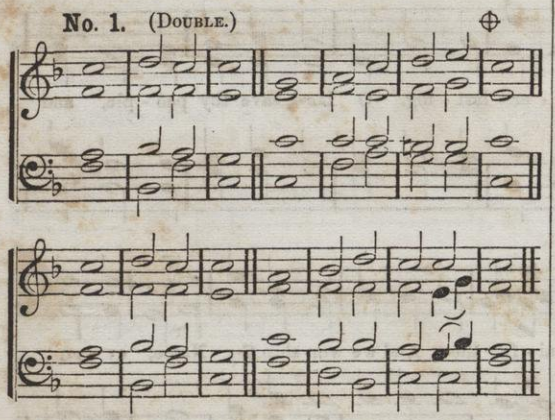


## TE DEUM LAUDAMUS. (Concluded.)



## JUBILATE DEO.

**No. 1.** (Double.)



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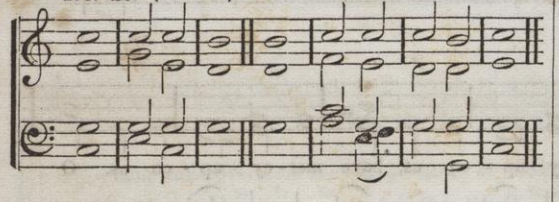

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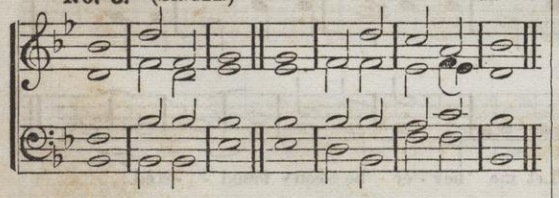


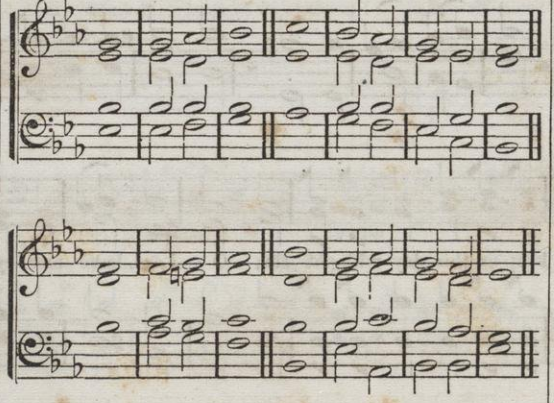
*Jubilate Deo.*

1. O be joyful in the Lord, all ye lands;
   Serve the Lord with gladness, and come before his presence with a song.
2. Be ye sure that the Lord he is God;
   It is he that hath made us and not we ourselves; we are his people, and the sheep of his pasture.
3. O go your way into his gates with thanksgiving, and into his courts with praise;
   Be thankful unto him, and speak good of his name.
4. For the Lord is gracious, his mercy is everlasting;
   And his truth endureth from generation to generation.
   Ps. c.

(Gloria Patri.)

## BENEDICTUS.

**No. 1.** (Double.)



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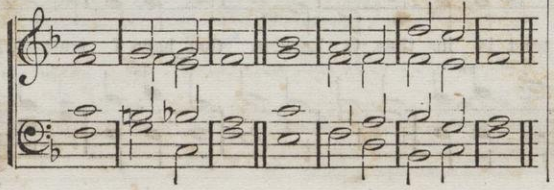

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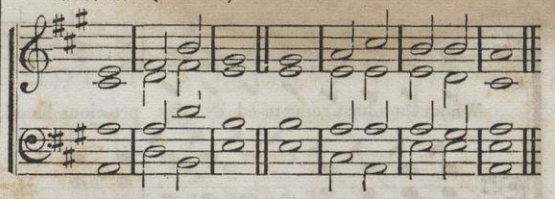


*Benedictus.*

1. Blessed be the Lord God of Israel;
   For he hath visited and redeemed his people.
2. And hath raised up a mighty salvation for us
   In the house of his servant David.
3. As he spake by the mouth of his holy prophets;
   Which have been since the world began.
4. That we should be saved from our enemies;
   And from the hand of all that hate us.
   Luke i. 68.

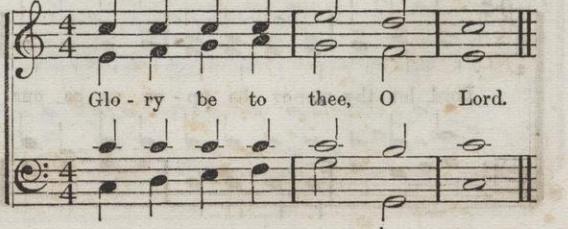
*Gloria Patri.*

Glory be to the Father, and to the Son,
And to the Holy Ghost;

As it was in the beginning, is now, and ever shall be,
World without end. Amen.

## GLORIA.

**No. 1.**



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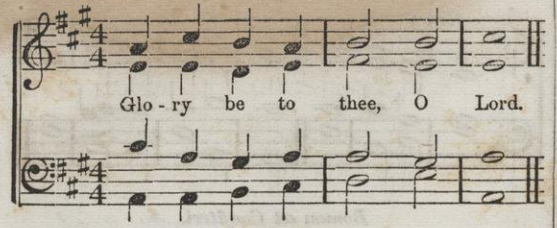


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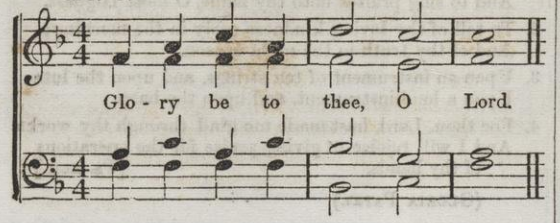


## GLORIA IN EXCELSIS.

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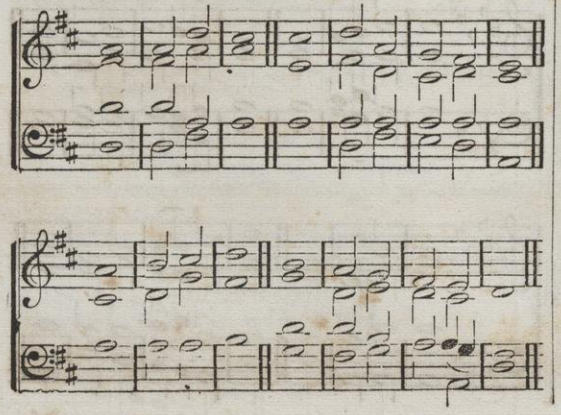

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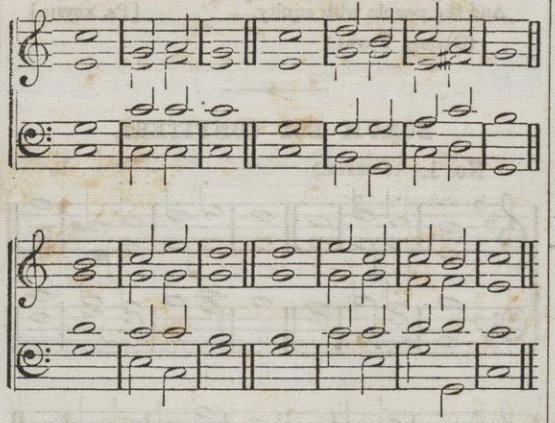

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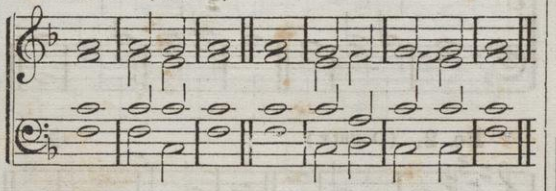


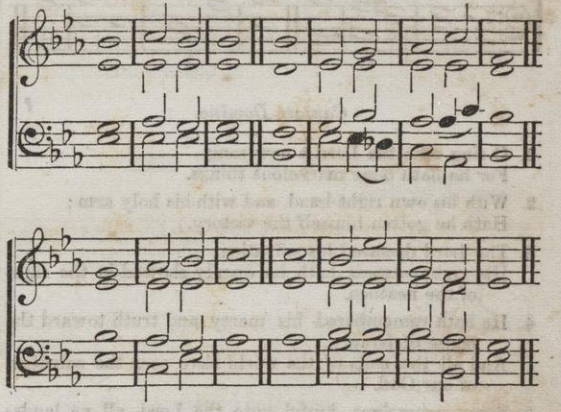
*Gloria in Excelsis.*

1. Glory be to God on high,
   And on earth peace, good will toward men.
2. We praise thee, we bless thee, we worship thee,
   We glorify thee, we give thanks to thee, for thy great glory,
3. O Lord God, heavenly King,
   God the Father Almighty.
4. O Lord, the only begotten Son, Jesus Christ,
   O Lord God, Lamb of God, Son of the Father.
5. That takest away the sins of the world,
   Have mercy upon us.
6. Thou that takest away the sins of the world,
   Have mercy upon us.
7. Thou that takest away the sins of the world,
   Receive our prayer.
8. Thou that sittest at the right hand of God the Father,
   Have mercy upon us.
9. For thou only art holy;
   Thou only art the Lord;
10. Thou only, O Christ, with the Holy Ghost,
    Art most high in the glory of God the Father. Amen.

(Gloria Patri.)

## CANTATE DOMINO.

**No. 1.** (Double.)



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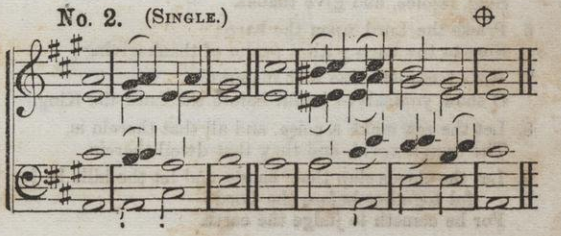

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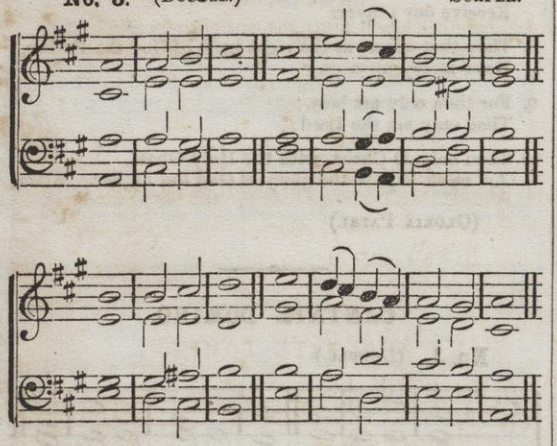


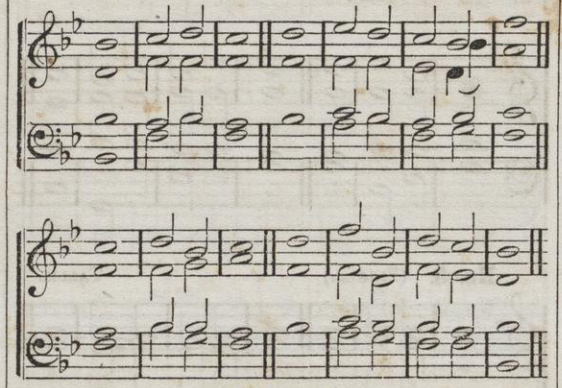
*Cantate Domino.*

1. O sing unto the Lord a new song,
   For he hath done marvelous things.
2. With his own right hand, and with his holy arm;
   Hath he gotten himself the victory.
3. The Lord declared his salvation;
   His righteousness hath he openly showed in the sight of the heathen.
4. He hath remembered his mercy and truth toward the house of Israel;
   And all the ends of the world have seen the salvation of our God.
5. Show yourselves joyful unto the Lord, all ye lands;
   Sing, rejoice, and give thanks.
6. Praise the Lord upon the harp;
   Sing to the harp with a psalm of thanksgiving;
7. With trumpets also and shawms;
   O show yourselves joyful before the Lord the King.
8. Let the sea make a noise, and all that therein is,
   The round world, and they that dwell therein.
9. Let the floods clap their hands, and let the hills be joyful together before the Lord:
   For he cometh to judge the earth.
10. With righteousness shall he judge the world:
    And the people with equity. [Ps. xcviii.]

(Gloria Patri.)

## BONUM EST CONFITERI.

No. 1. (Double.) R.



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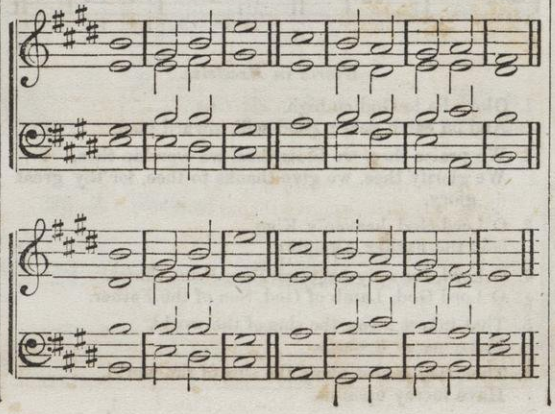
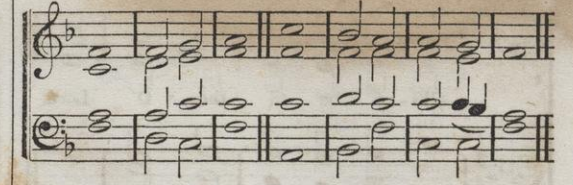


No. 3. (Single.) Farrant.



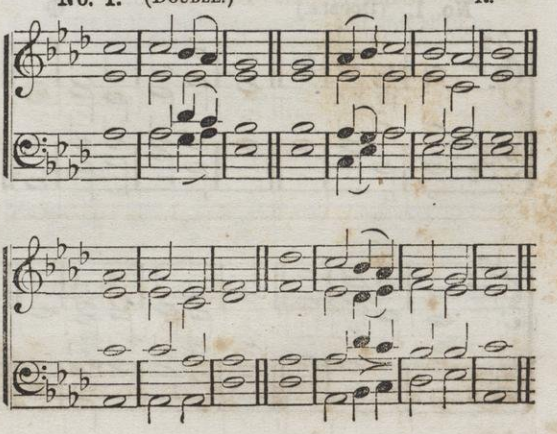
*Bonum est Confiteri.*

1. It is a good thing to give thanks unto the Lord;
   And to sing praises unto thy name, O most Highest.
2. To tell of thy loving kindness early in the morning;
   And of thy truth in the night season.
3. Upon an instrument of ten strings, and upon the lute;
   Upon a loud instrument, and upon the harp.
4. For thou, Lord, hast made me glad through thy works
   And I will rejoice in giving praise for the operations of thy hands. [Ps. xcii.]

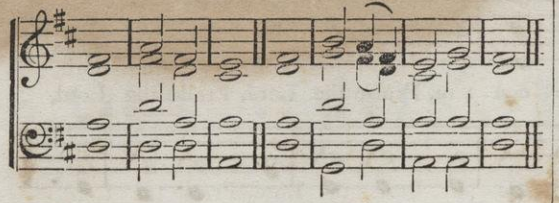
(Gloria Patri.)

## DEUS MISEREATUR.

No. 1. (Double.) R.



**No. 2.** (SINGLE.) G. F. R.



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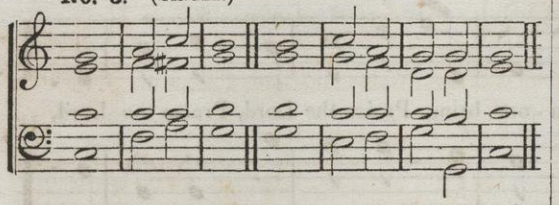


*Deus Misereatur.*

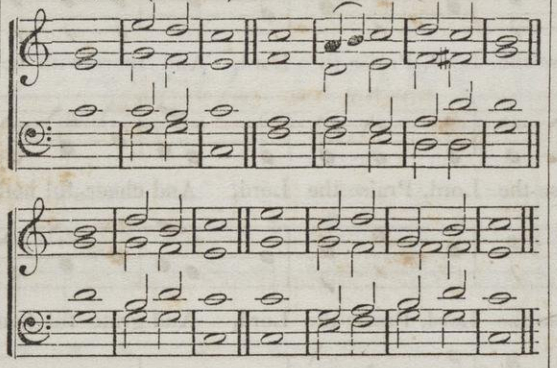
1. God be merciful unto us, and bless us,
   And show us the light of his countenance, and be merciful unto us.
2. That thy way may be known upon earth:
   Thy saving health among all nations.
3. Let the people praise thee, O God:
   Yea, let all the people praise thee.
4. O let the nations rejoice and be glad:
   For thou shalt judge the folk righteously, and govern the nations upon earth.
5. Let the people praise thee, O God:
   Yea, let all the people praise thee.
6. Then shall the earth bring forth her increase:
   And God, even our own God, shall give us his blessing.
7. God shall bless us:
   And all the ends of the world shall fear him.
   [Ps LXVII.]

*Gloria Patri.*

Glory be to the Father, and to the Son,
And to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
World without end. Amen.

## BENEDIC ANIMA MEA.

**No. 1.** (DOUBLE.) E. F. THOMPSON.



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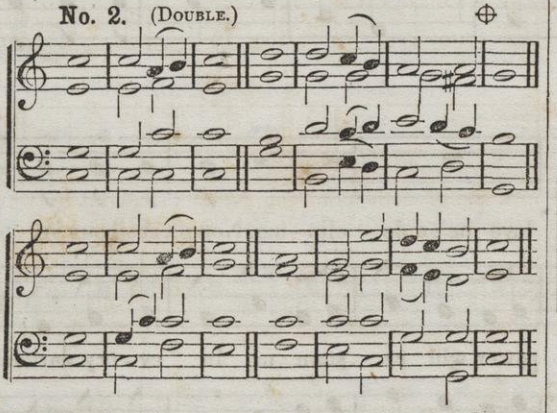
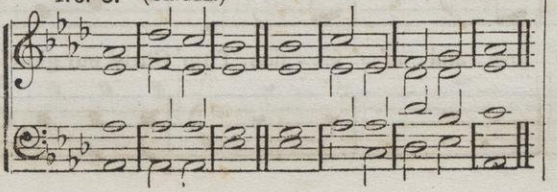


**No. 3.** (SINGLE.) R.



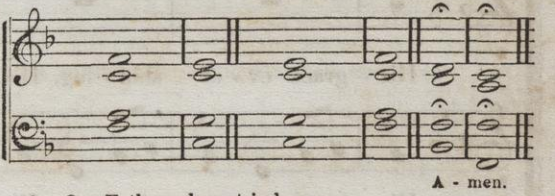
*Benedic, Anima Mea.*

1. Praise the Lord, O my soul:
   And all that is within me praise his holy name.
2. Praise the Lord, O my soul;
   And forget not all his benefits.
3. Who forgiveth all thy sin;
   And healeth all thine infirmities;
4. Who saveth thy life from destruction,
   And crowneth thee with mercy and loving-kindness.
5. O praise the Lord, ye angels of his, ye that excel in strength.
   Ye that fulfill his commandment, and hearken unto the voice of his word.
6. O praise the Lord, all ye his hosts;
   Ye servants of his that do his pleasure.
7. O speak good of the Lord, all ye works of his, in all places of his dominion;
   Praise thou the Lord, O my soul. [Ps. CIII.]

(GLORIA PATRI.)

## THE LORD'S PRAYER.

LOWELL MASON.

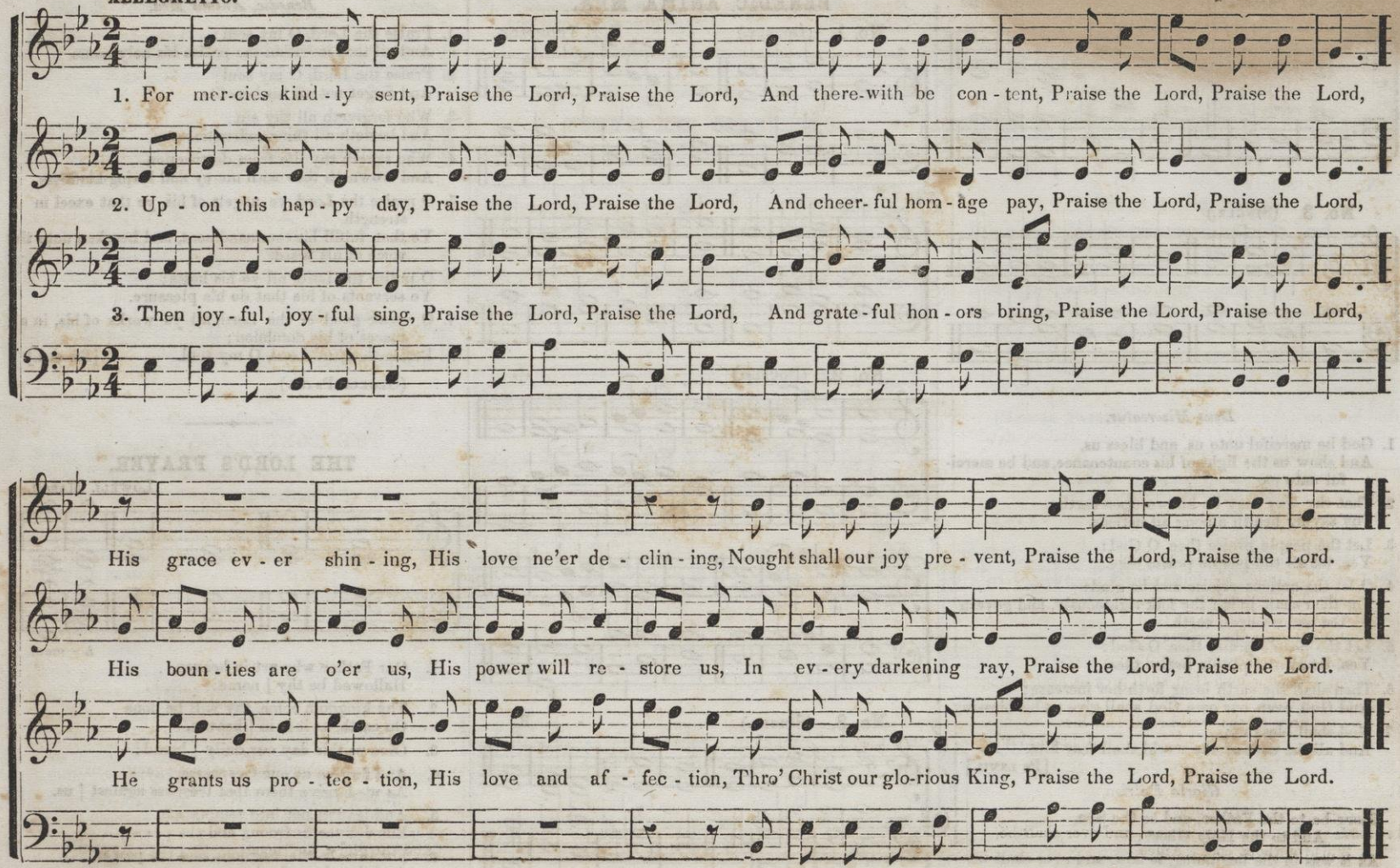


A - men.

1. Our Father who art in heaven,
   Hallowed be thy | name:
2. Thy kingdom come, thy will be done
   On earth, as it is in | heaven.
3. Give us this day our daily | bread;
4. And forgive us our trespasses,
   As we forgive them that trespass against | us.
5. And lead us not into temptation,
   But deliver us from | evil;
6. For thine is the kingdom, and the power,
   And the glory, for | ever

## THANKSGIVING HYMN. "For mercies kindly sent."

ALLEGRETTO.



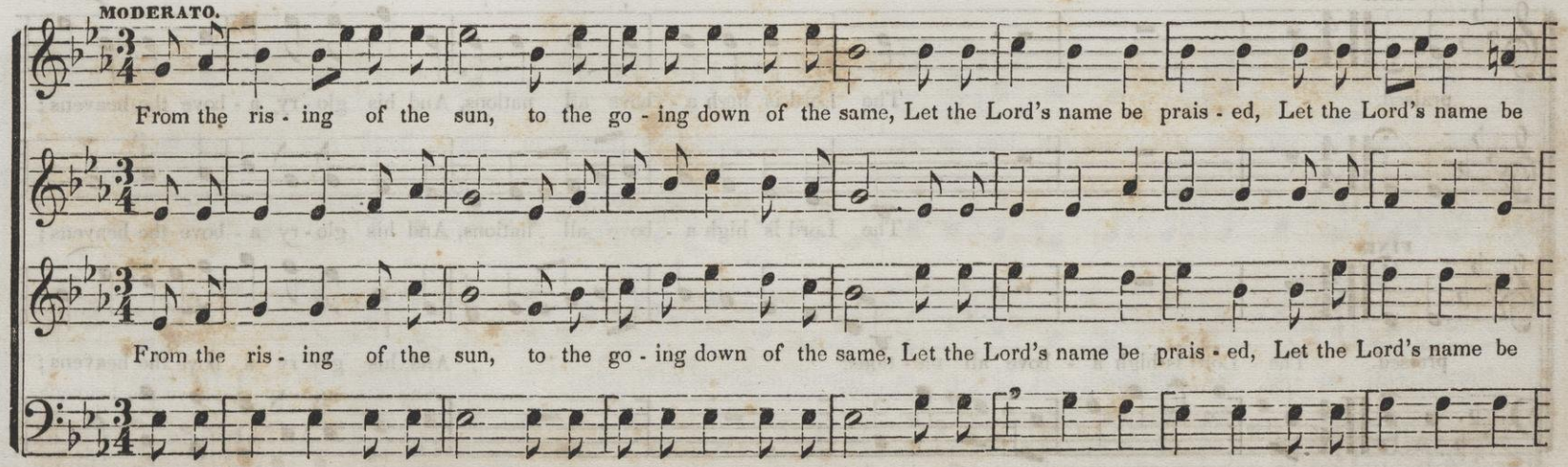
## PART THIRD.

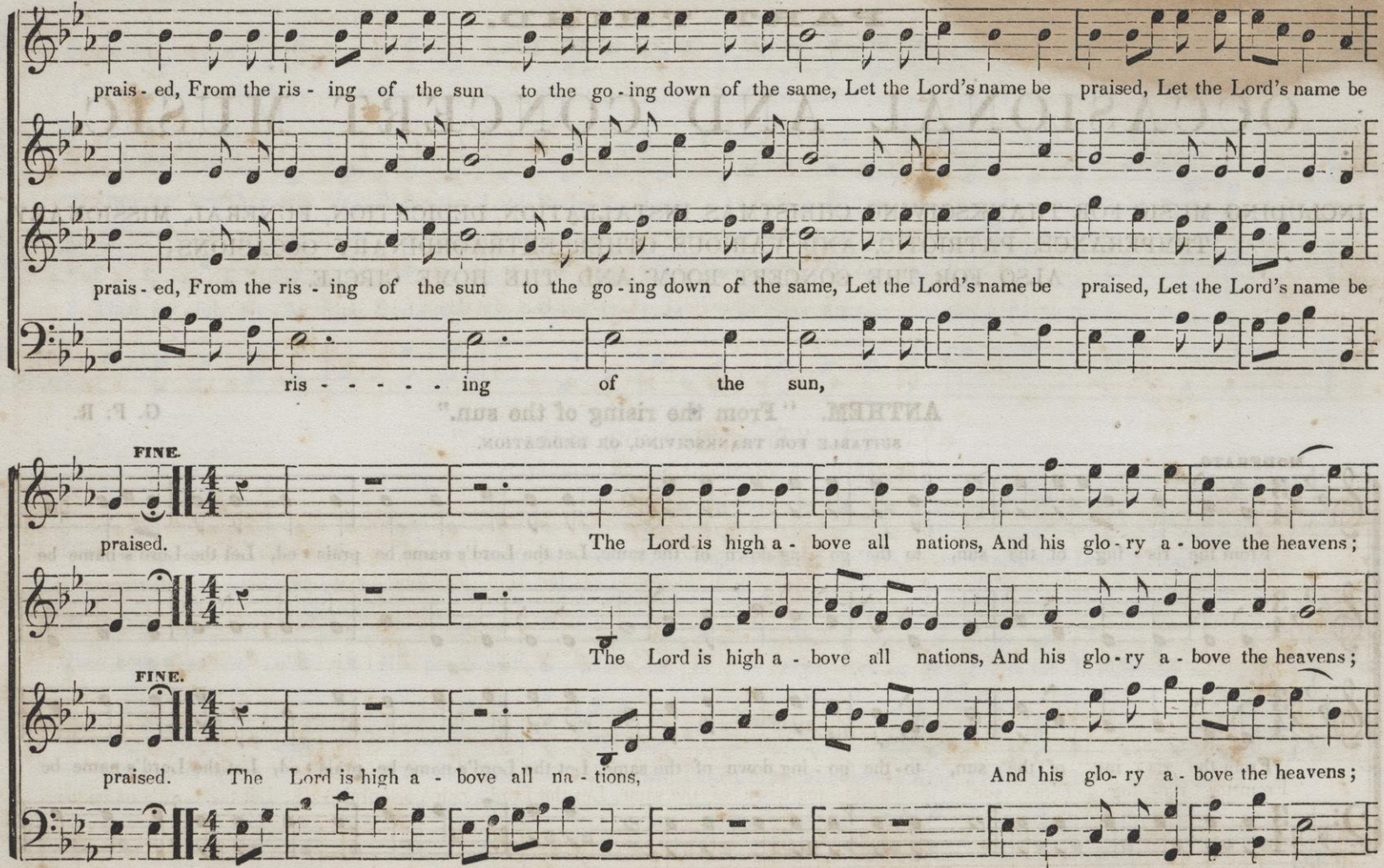
# OCCASIONAL AND CONCERT MUSIC.

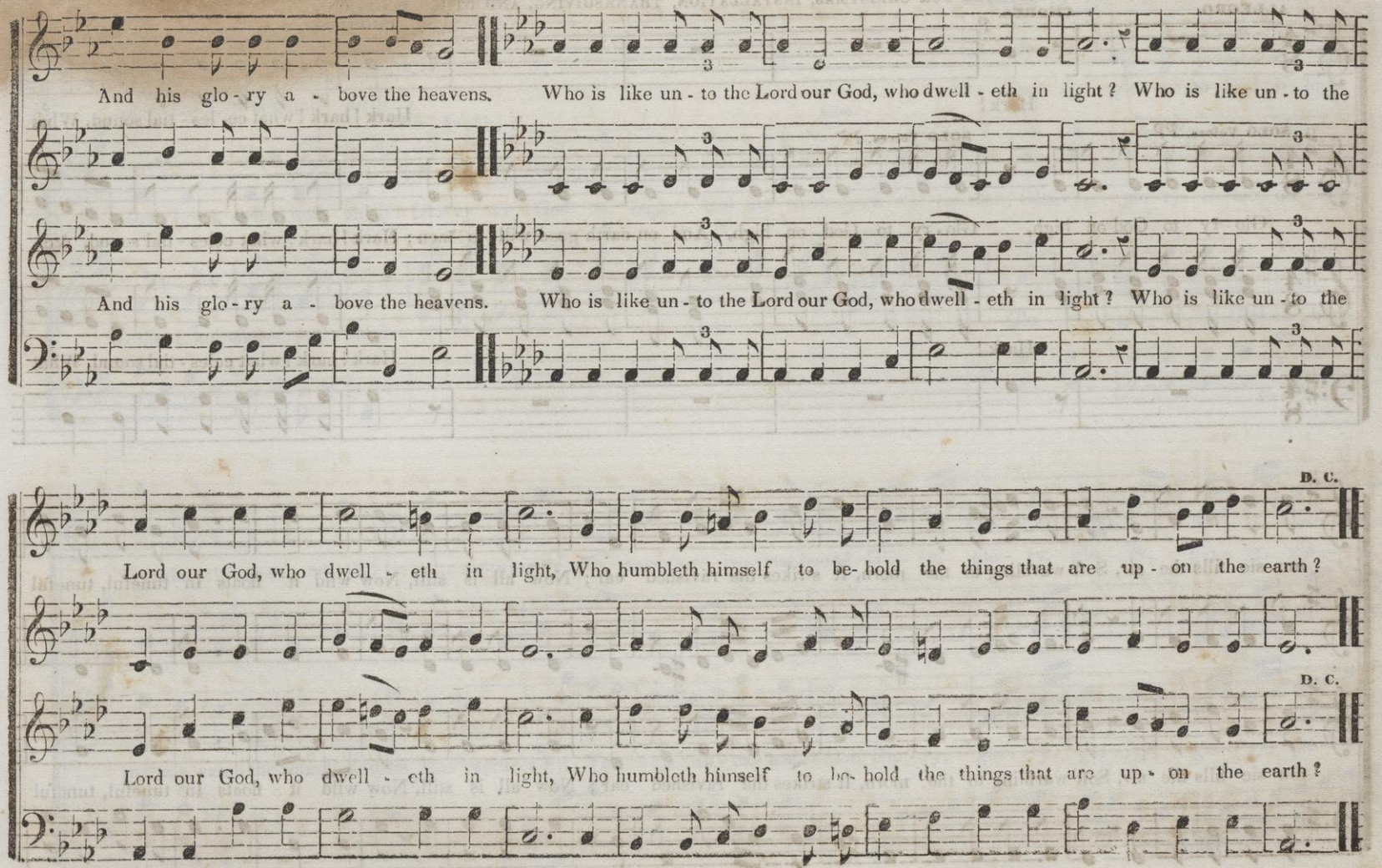
INCLUDING MUSIC FOR THANKSGIVING, CHRISTMAS, INSTALLATION, DEDICATION, FUNERAL, MISSIONARY, TEMPERANCE, PATRIOTIC, AND VARIOUS OTHER EXTRAORDINARY OCCASIONS; ALSO FOR THE CONCERT ROOM AND THE HOME CIRCLE.

### ANTHEM. "From the rising of the sun." G. F. R.

SUITABLE FOR THANKSGIVING, OR DEDICATION.



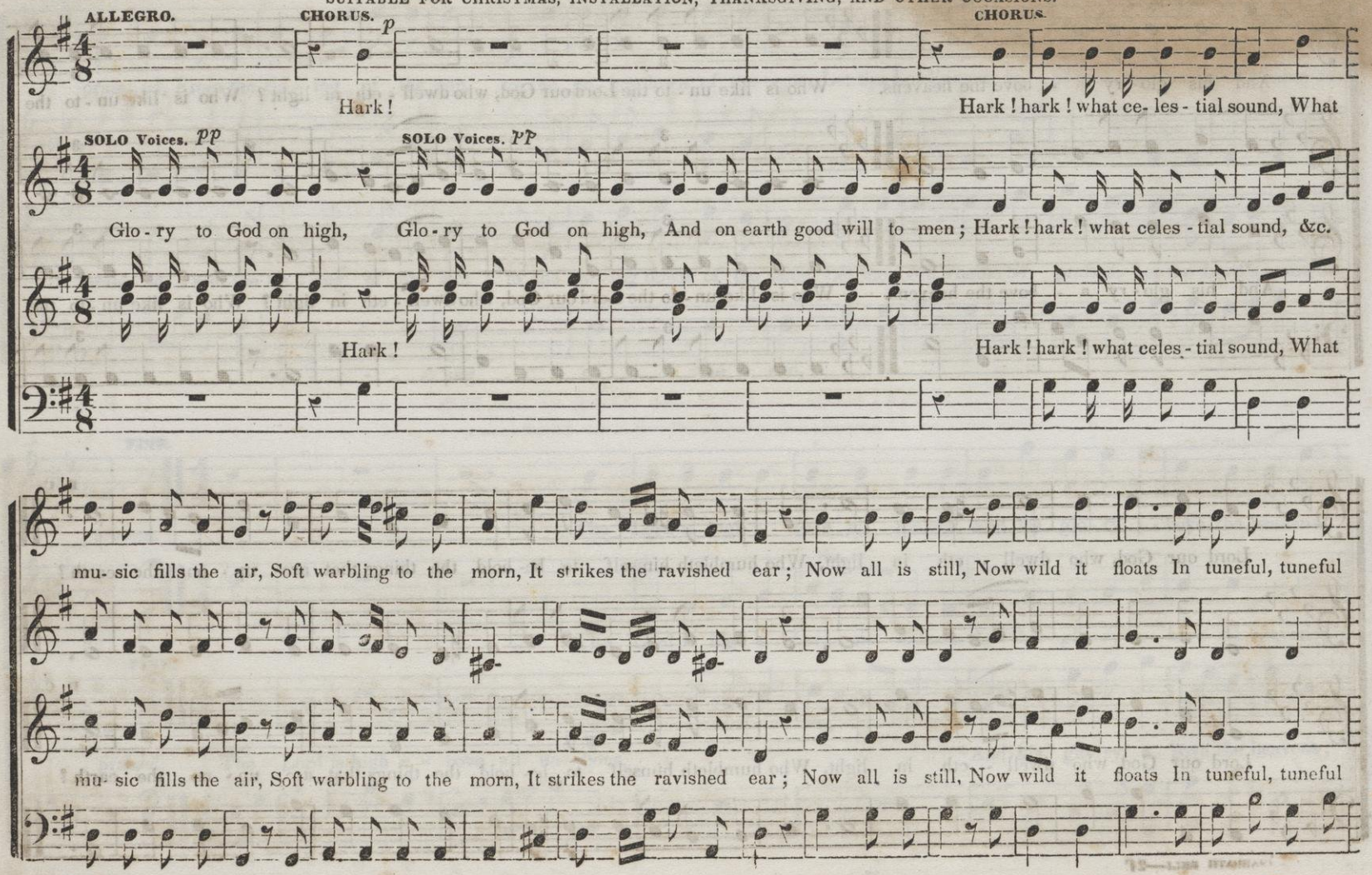

prais - ed, From the ris - ing of the sun to the go - ing down of the same, Let the Lord's name be praised, Let the Lord's name be
prais - ed, From the ris - ing of the sun to the go - ing down of the same, Let the Lord's name be praised, Let the Lord's name be
ris - - - - - ing of the sun,
FINE.
praised. The Lord is high a - bove all nations, And his glo - ry a - bove the heavens;
The Lord is high a - bove all nations, And his glo - ry a - bove the heavens;
FINE.
praised. The Lord is high a - bove all na - tions, And his glo - ry a - bove the heavens;

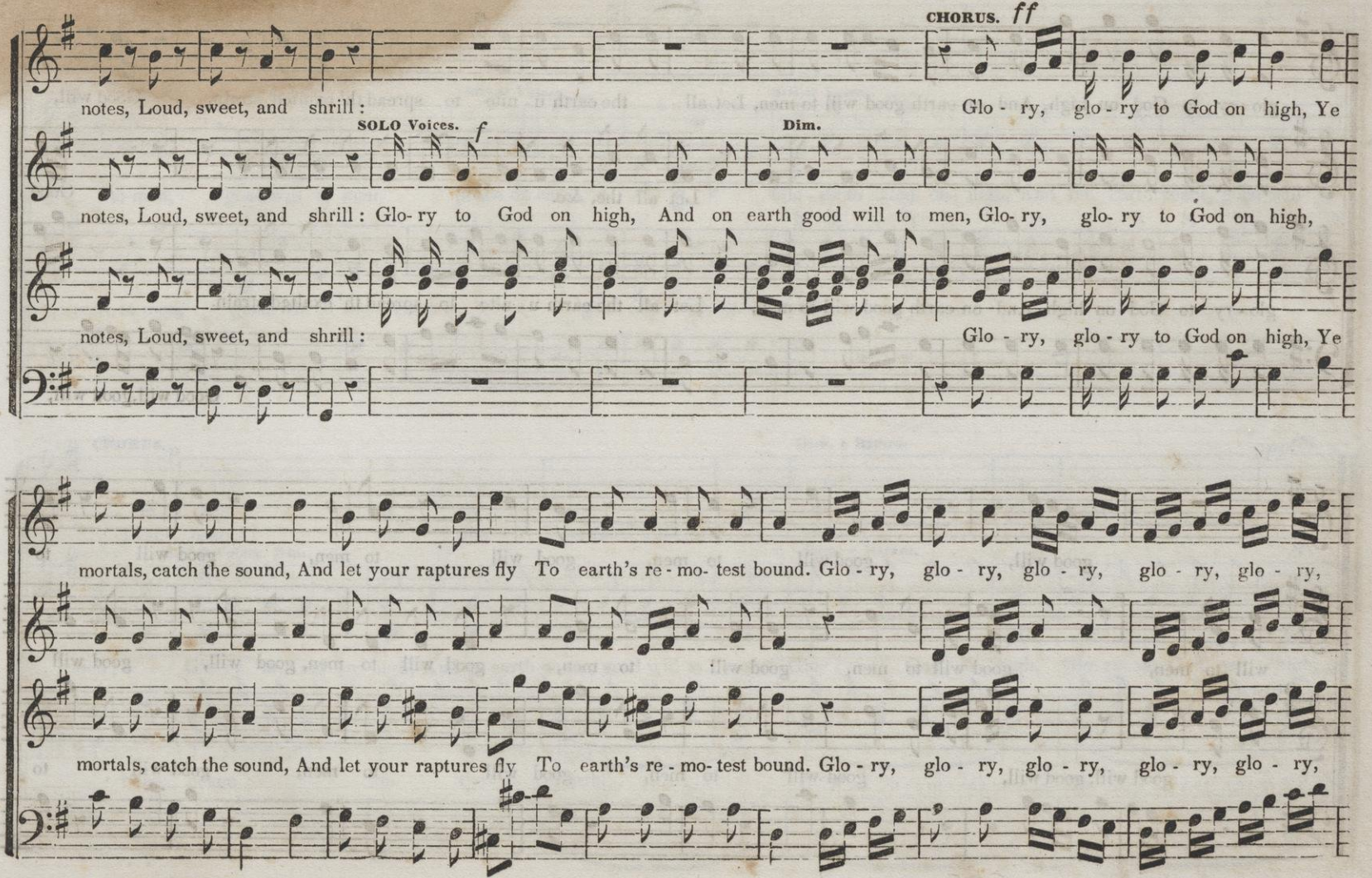

And his glo - ry a - bove the heavens. Who is like un - to the Lord our God, who dwell - eth in light? Who is like un - to the
And his glo - ry a - bove the heavens. Who is like un - to the Lord our God, who dwell - eth in light? Who is like un - to the
D. C.
Lord our God, who dwell - eth in light, Who humbleth himself to be- hold the things that are up - on the earth?
D. C.
Lord our God, who dwell - eth in light, Who humbleth himself to be- hold the things that are up - on the earth?

# CHRISTMAS ANTHEM. "Glory to God on high."

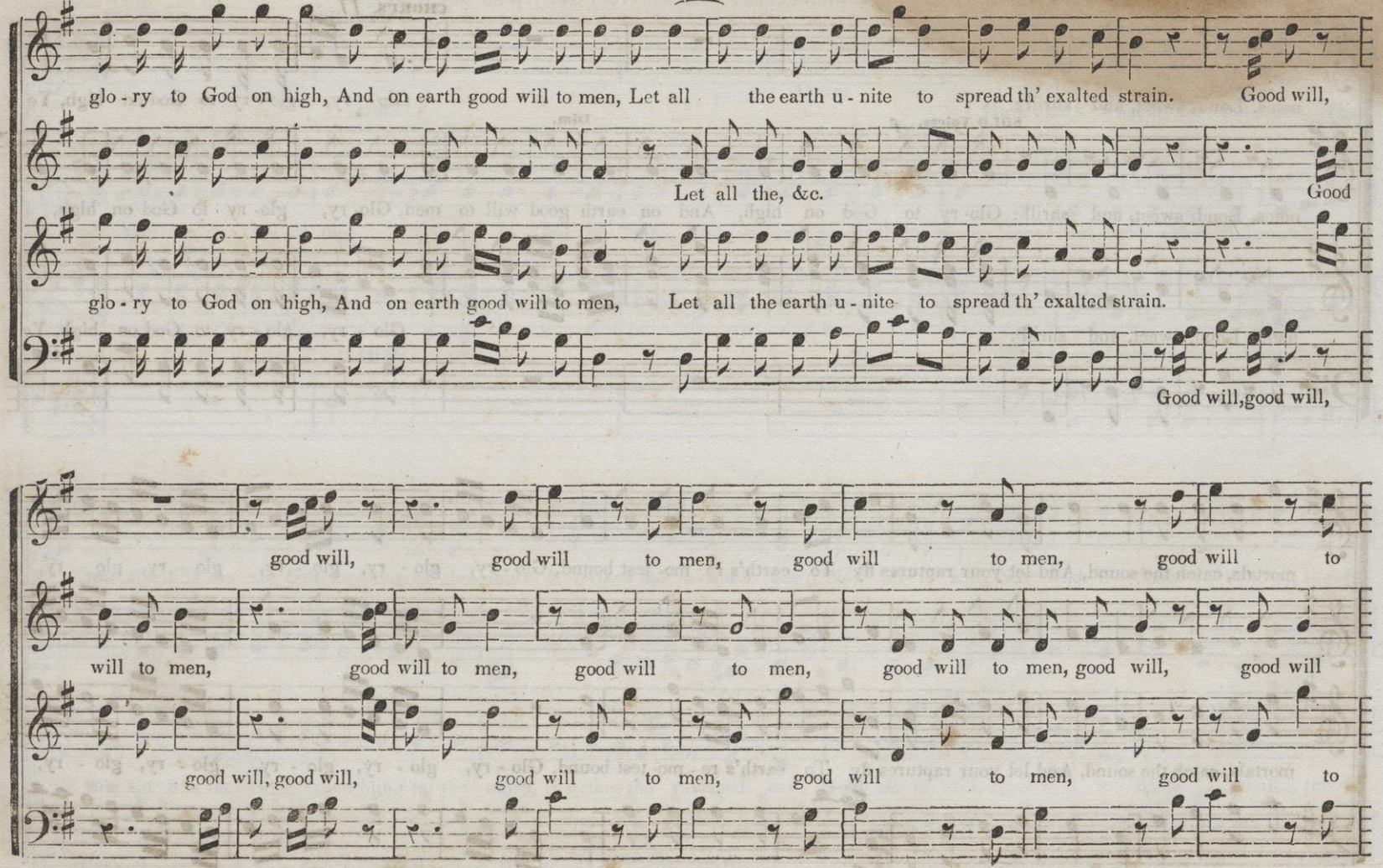
G. F. R.

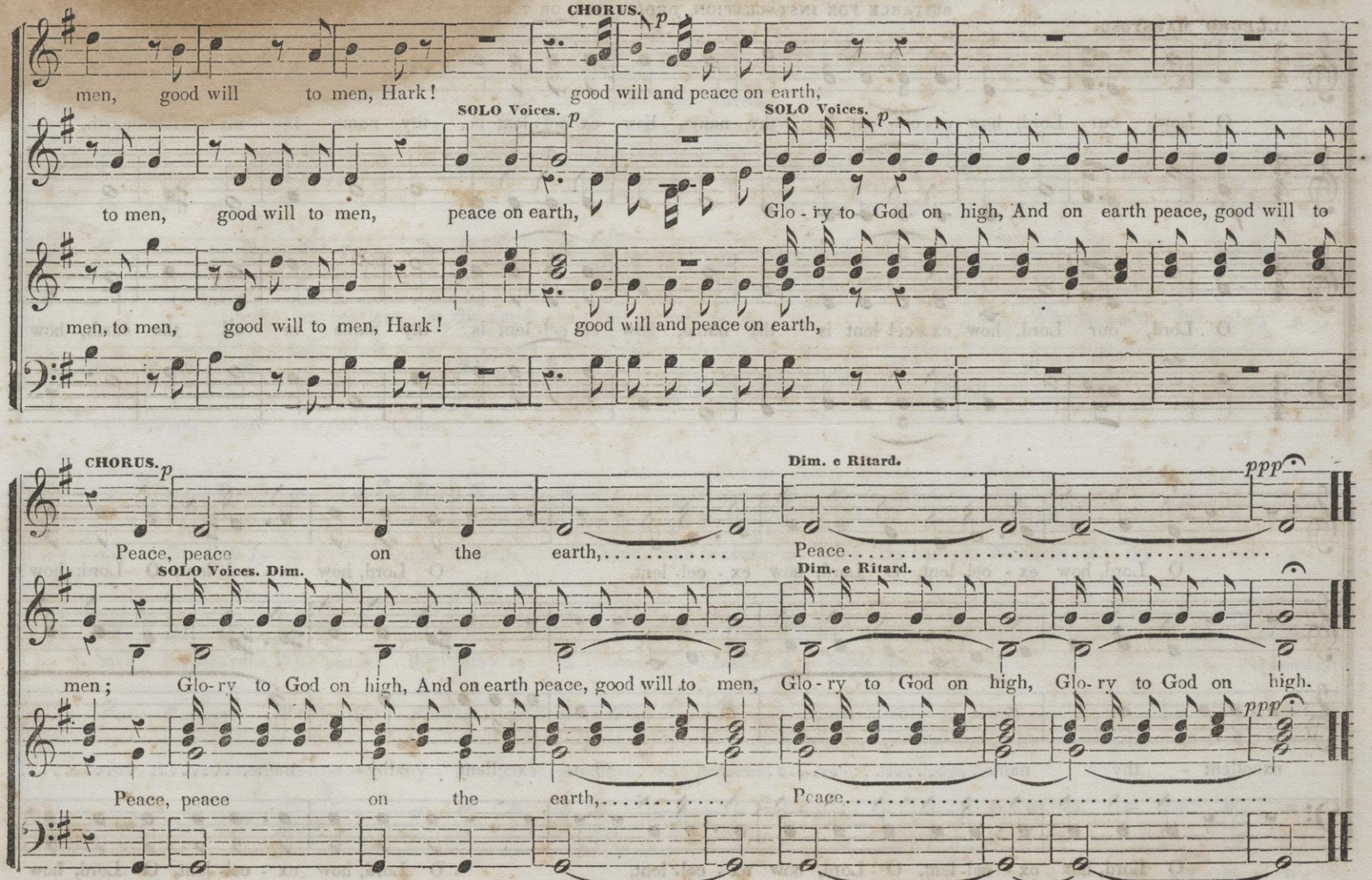
SUITABLE FOR CHRISTMAS, INSTALLATION, THANKSGIVING, AND OTHER OCCASIONS.




CHORUS. ff
notes, Loud, sweet, and shrill : Glo - ry, glo - ry to God on high, Ye
SOLO Voices. f
Dim.
notes, Loud, sweet, and shrill : Glo- ry to God on high, And on earth good will to men, Glo- ry, glo- ry to God on high,
notes, Loud, sweet, and shrill : Glo - ry, glo - ry to God on high, Ye
mortals, catch the sound, And let your raptures fly To earth's re - mo- test bound. Glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,
mortals, catch the sound, And let your raptures fly To earth's re - mo- test bound. Glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

## "Glory to God on high." (Continued.)

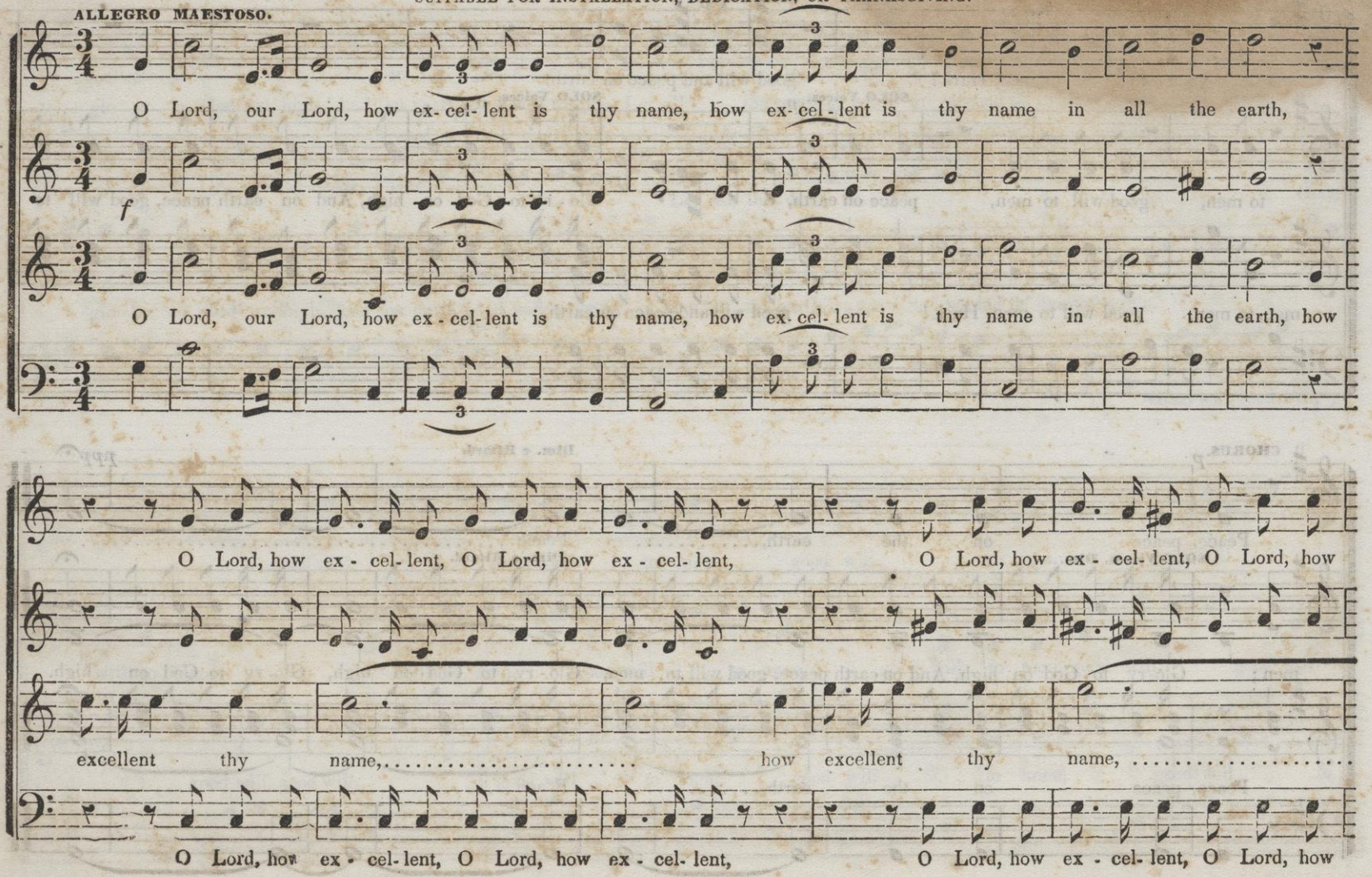


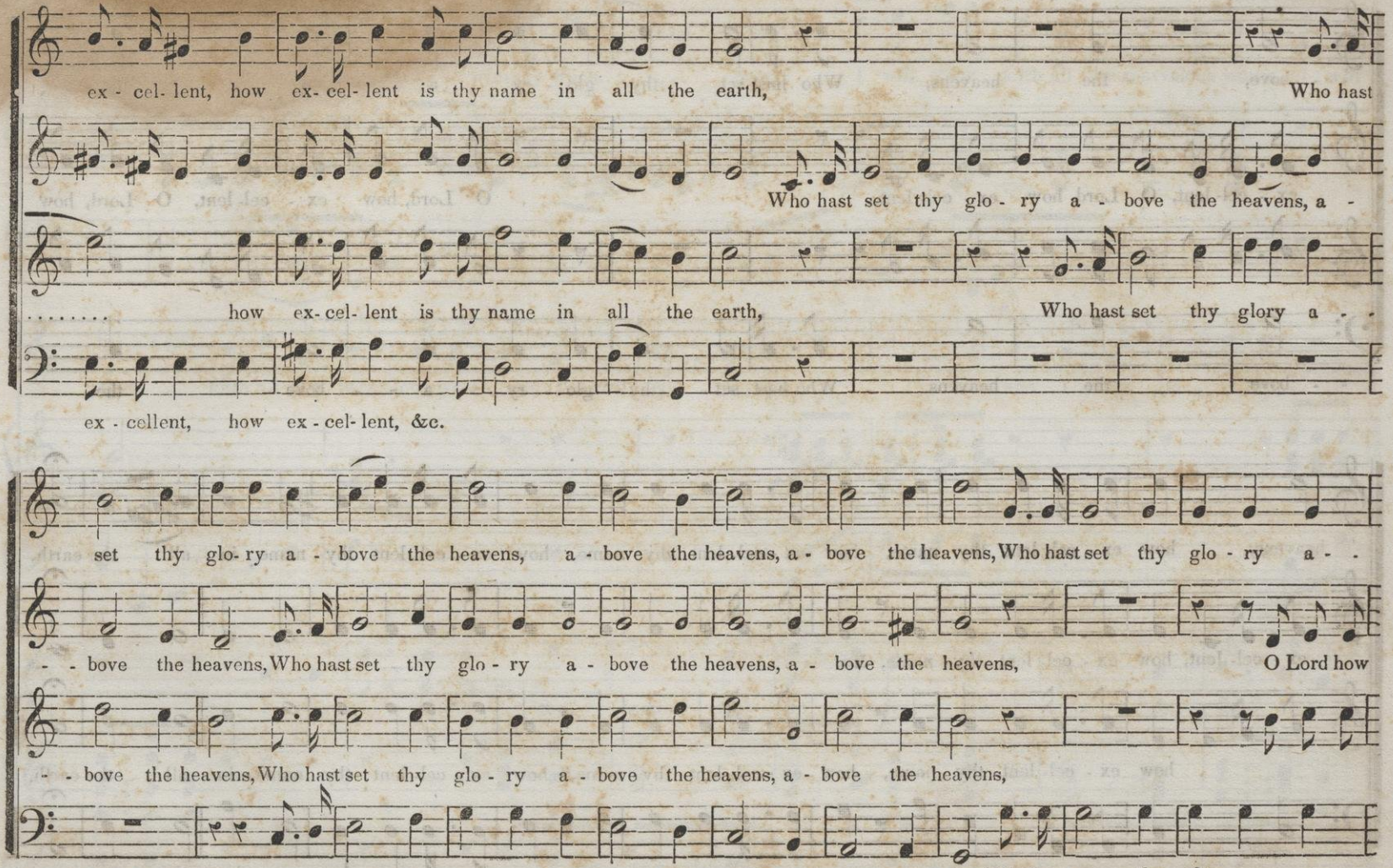

CHORUS.
p
men, good will to men, Hark! good will and peace on earth,
SOLO Voices.
p
SOLO Voices.
p
to men, good will to men, peace on earth, Glo - ry to God on high, And on earth peace, good will to
men, to men, good will to men, Hark! good will and peace on earth,
CHORUS.
p
Dim. e Ritard.
ppp
Peace, peace on the earth,..... Peace.....
SOLO Voices. Dim.
Dim. e Ritard.
men; Glo-ry to God on high, And on earth peace, good will to men, Glo - ry to God on high, Glo-ry to God on high.
ppp
Peace, peace on the earth,..... Peace.....

## CHORUS ANTHEM. "O Lord, our Lord, how excellent is thy name."

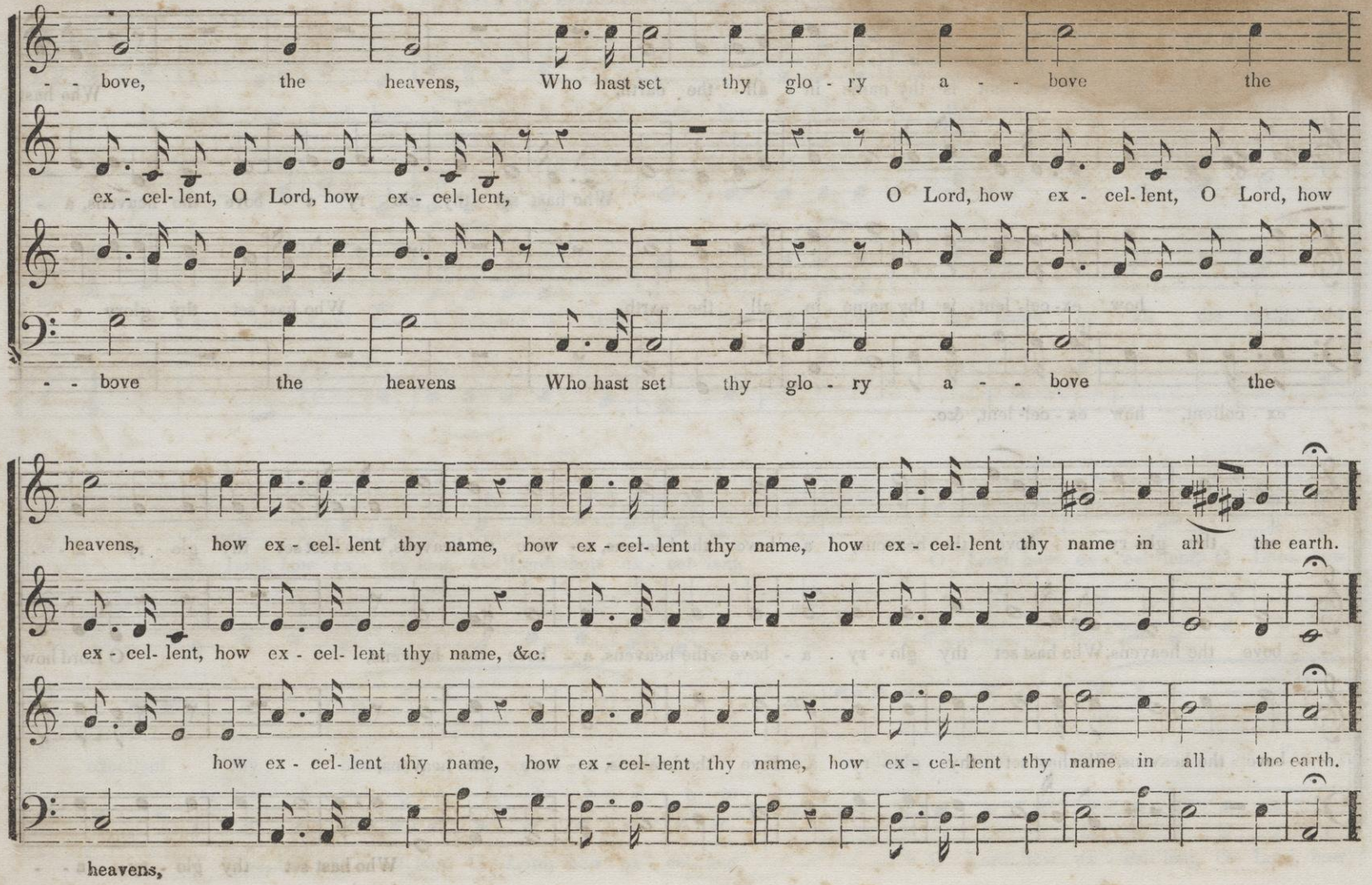
JAMES FLINT.

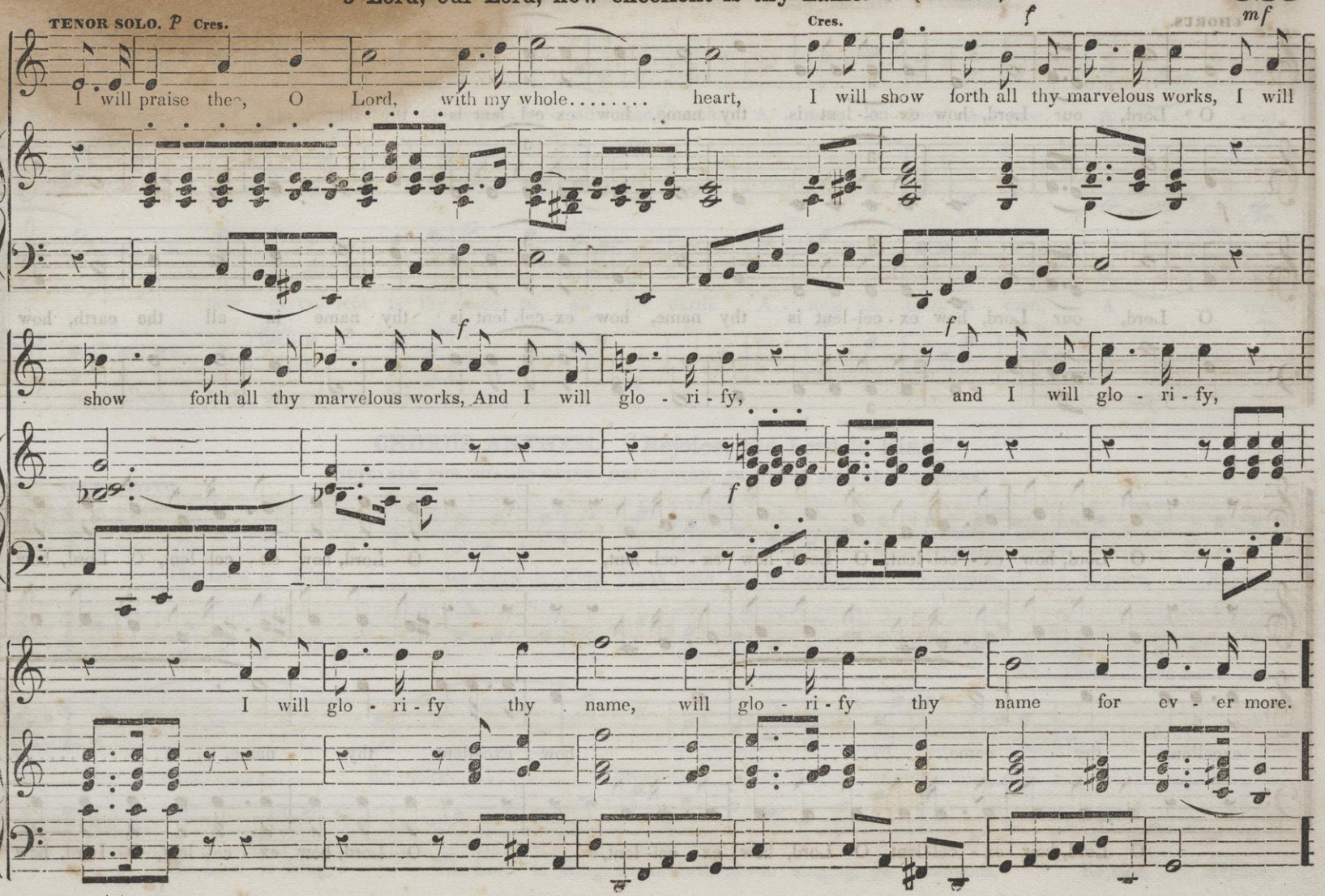
SUITABLE FOR INSTALLATION, DEDICATION, OR THANKSGIVING.



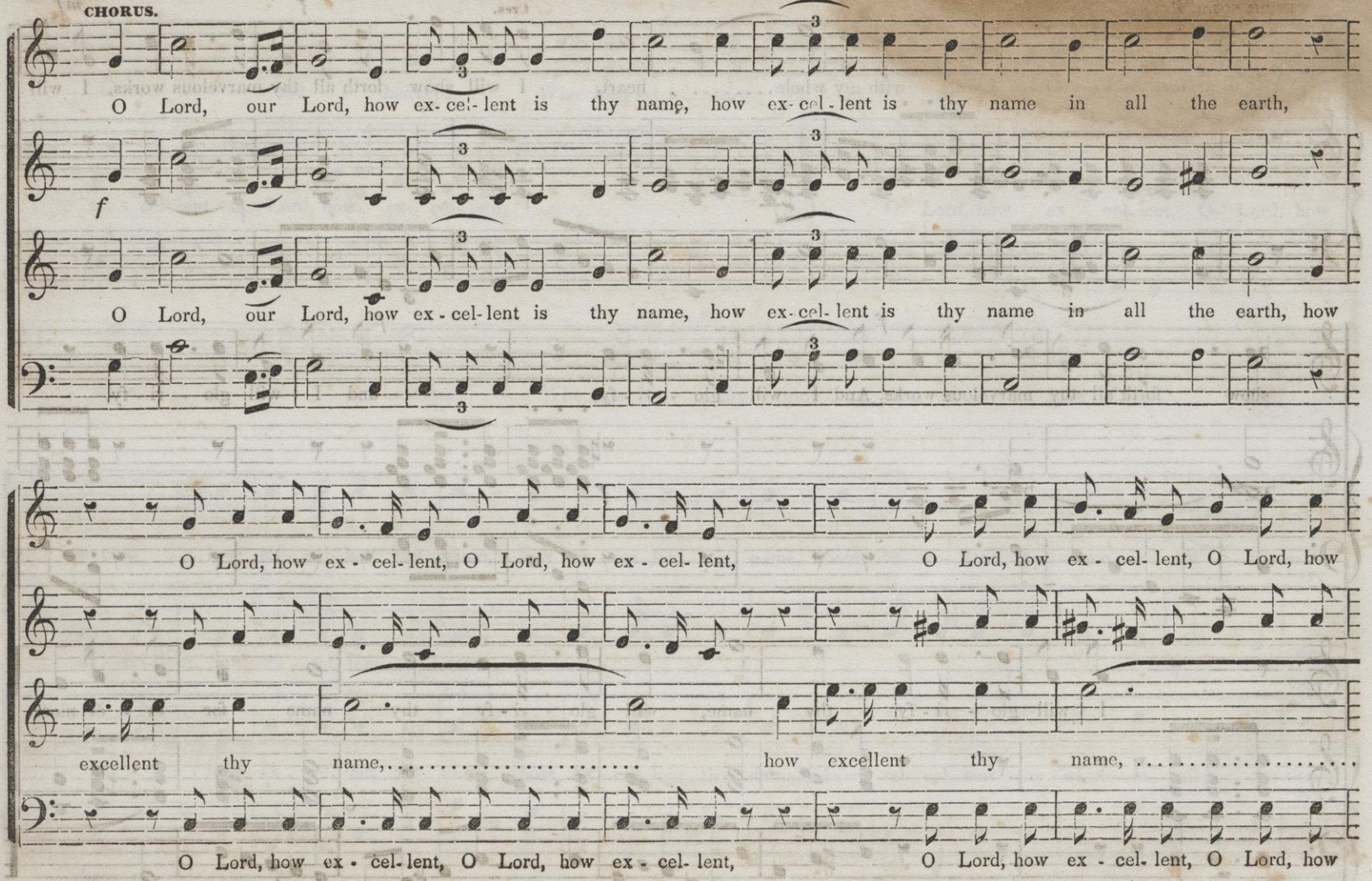

ex - cel- lent, how ex- cel- lent is thy name in all the earth, Who hast
Who hast set thy glo - ry a - bove the heavens, a -
how ex- cel- lent is thy name in all the earth, Who hast set thy glory a - -
ex - cellent, how ex - cel- lent, &c.
set thy glo- ry a - bove the heavens, a - bove the heavens, a - bove the heavens, Who hast set thy glo - ry a - -
- - bove the heavens, Who hast set thy glo - ry a - bove the heavens, a - bove the heavens, O Lord how
- - bove the heavens, Who hast set thy glo - ry a - bove the heavens, a - bove the heavens,
Who hast set thy glo - ry a - -

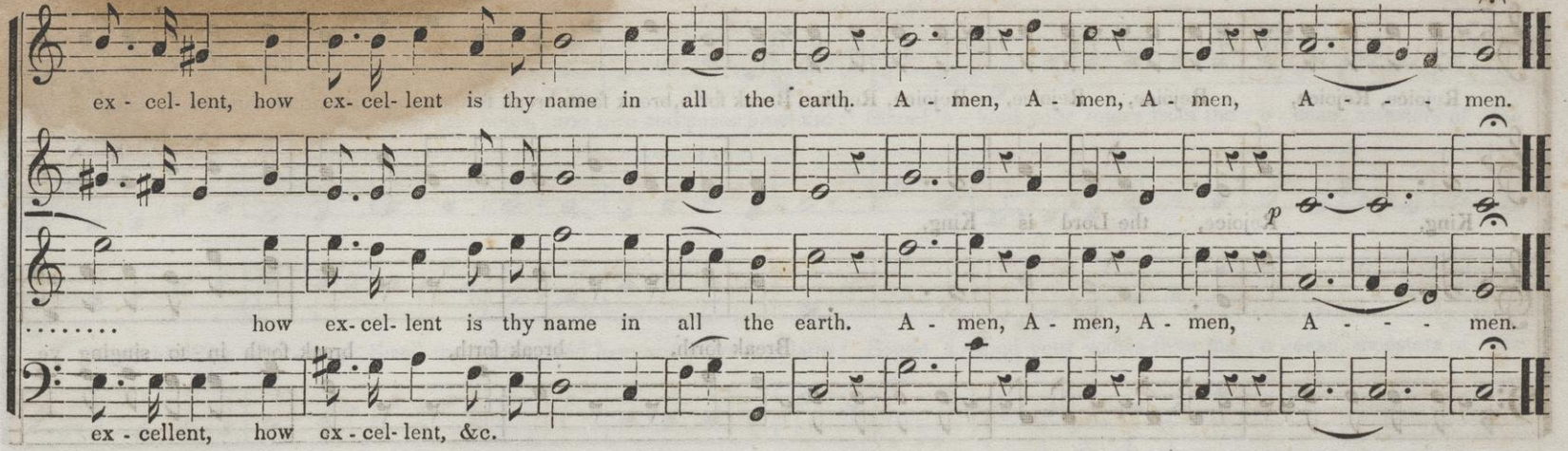
## "O Lord, our Lord, how excellent is thy name." (Continued.)




TENOR SOLO. P Cres.
Cres.
f
mf
I will praise thee, O Lord, with my whole..... heart, I will show forth all thy marvelous works, I will
show forth all thy marvelous works, And I will glo - ri - fy, and I will glo - ri - fy,
I will glo - ri - fy thy name, will glo - ri - fy thy name for ev - er more.

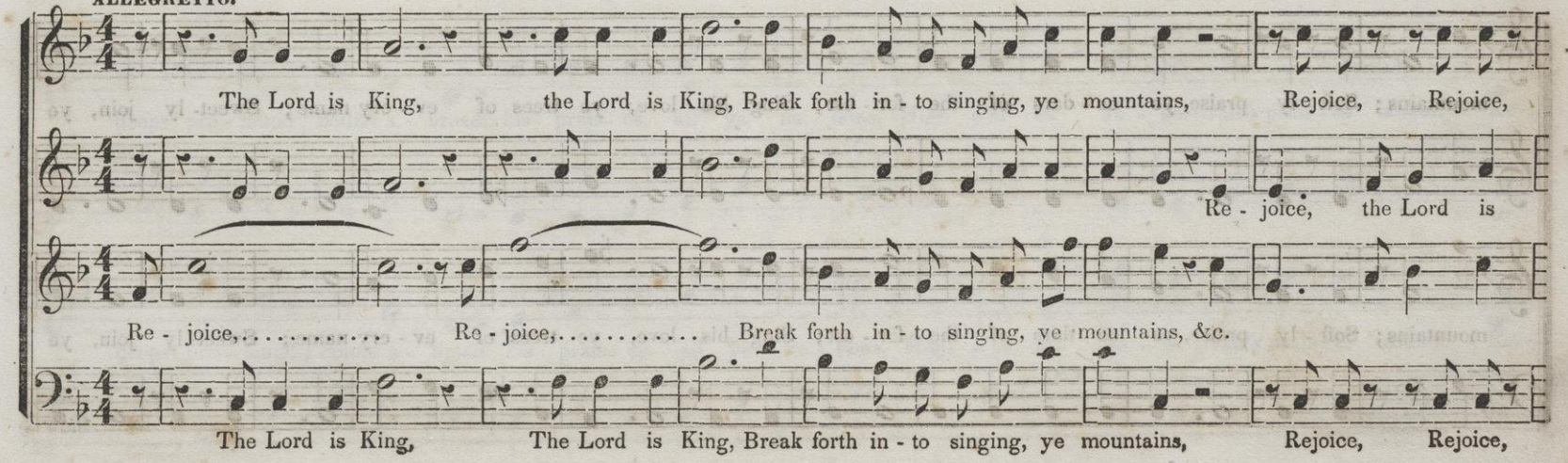
## "O Lord, our Lord, how excellent is thy name." (Continued.)



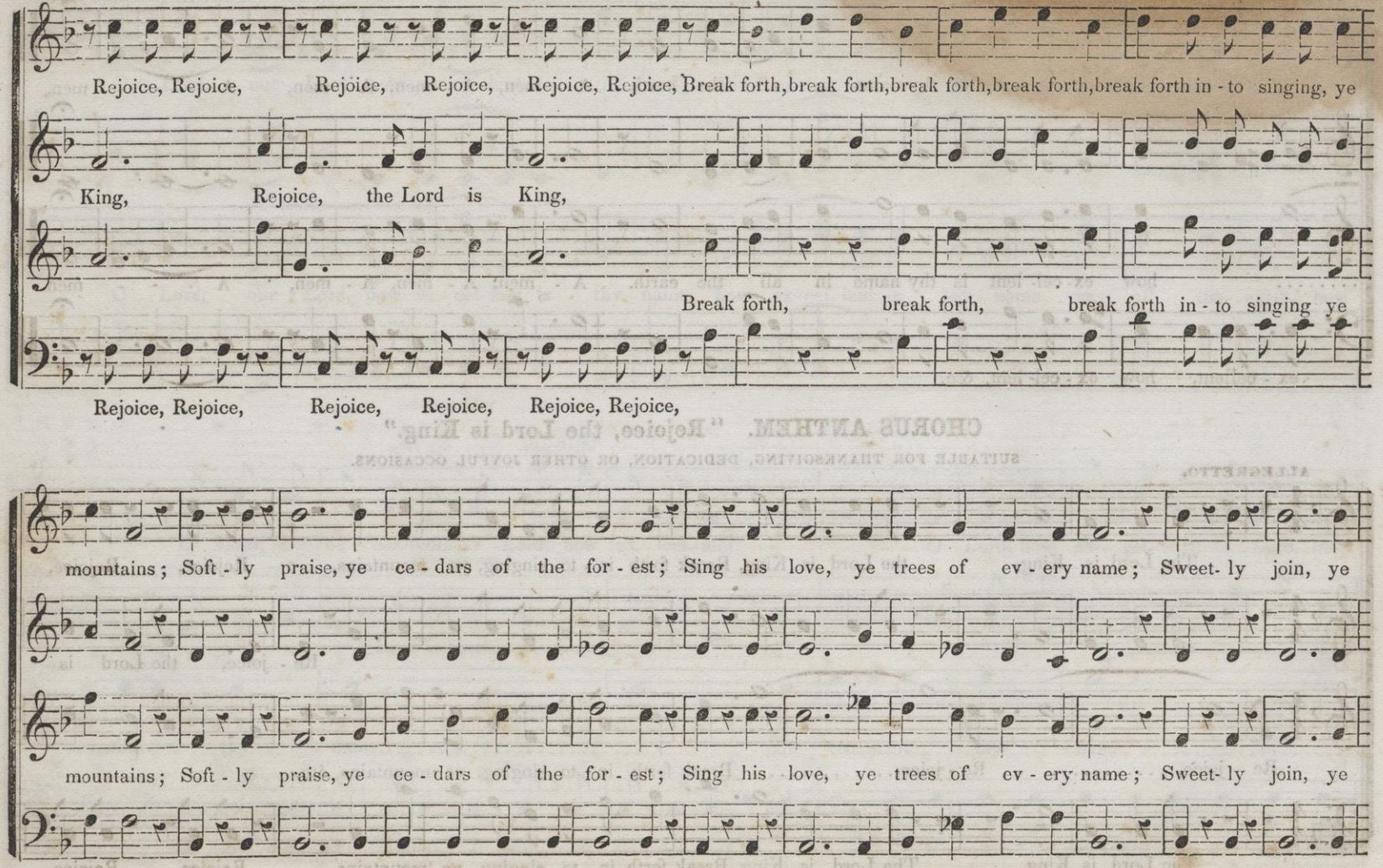


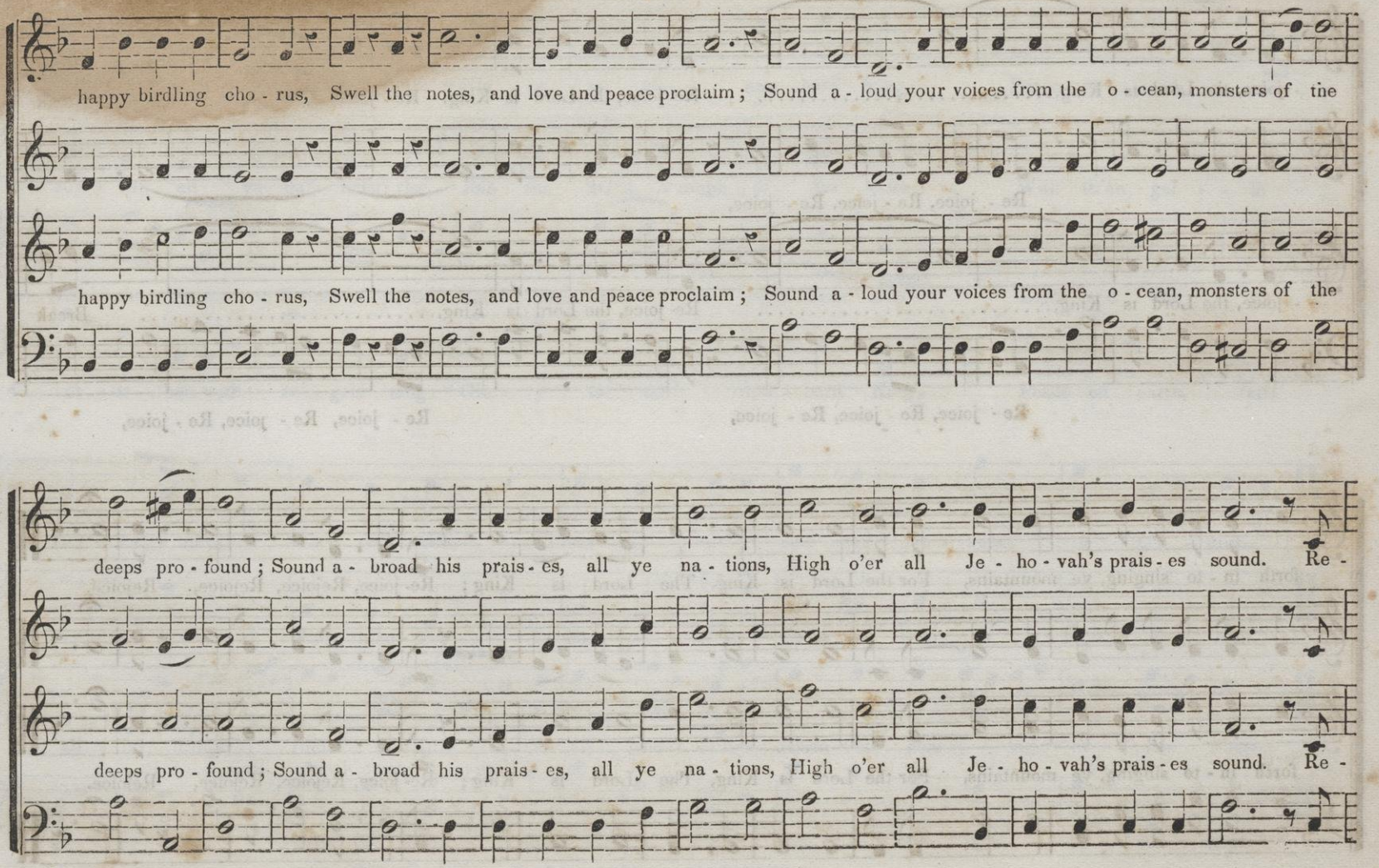

## CHORUS ANTHEM. "Rejoice, the Lord is King."

SUITABLE FOR THANKSGIVING, DEDICATION, OR OTHER JOYFUL OCCASIONS.

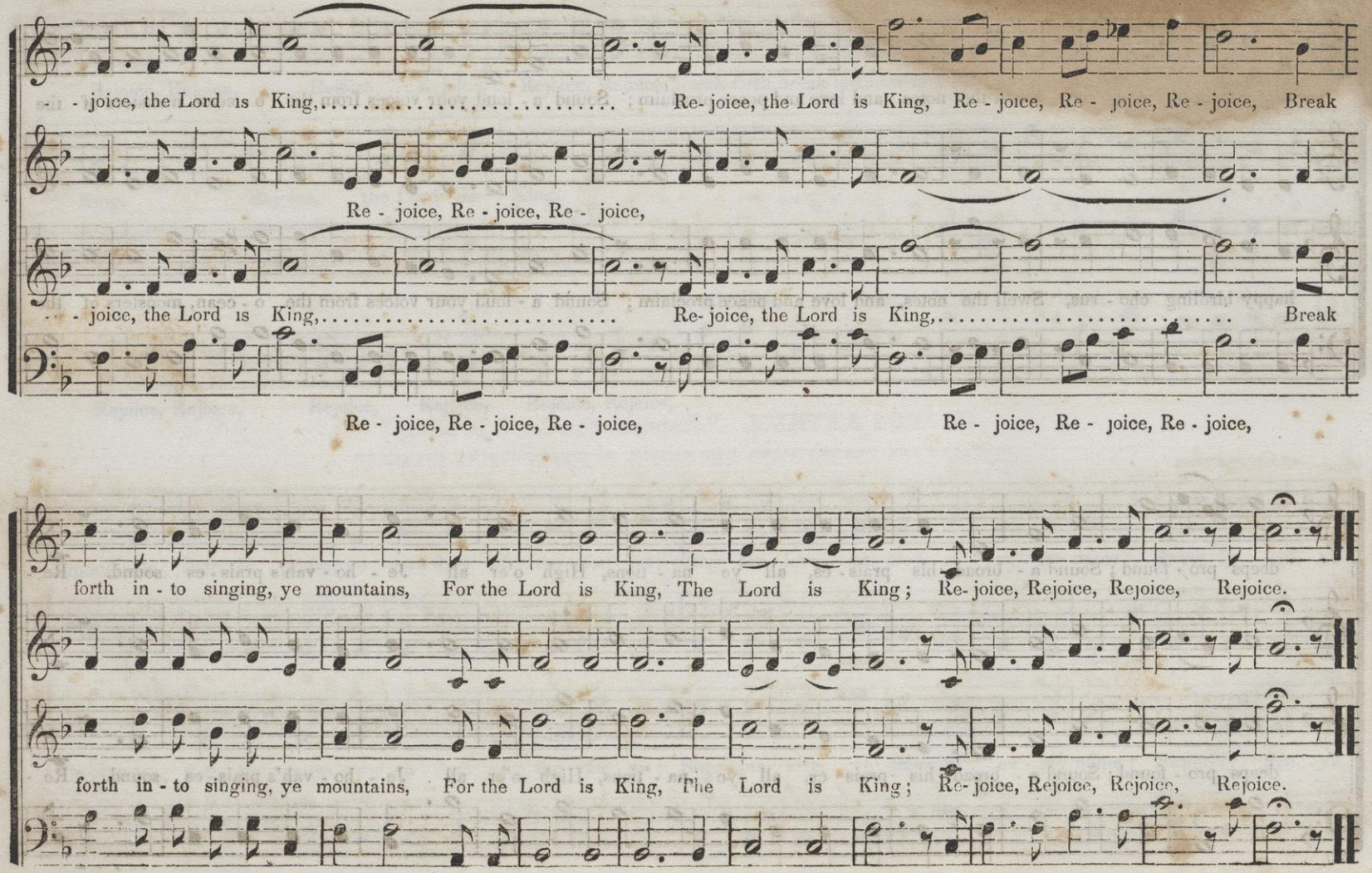


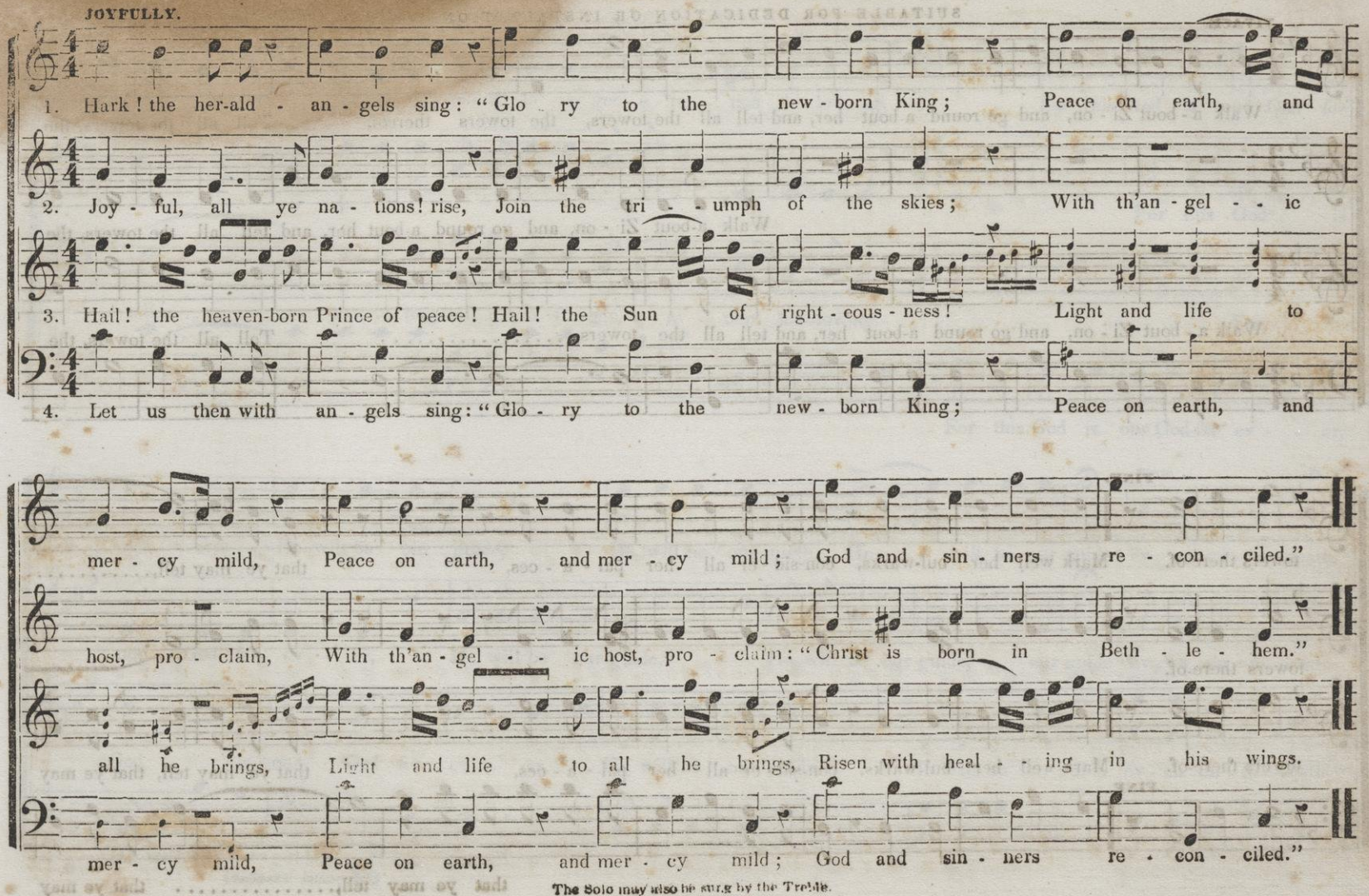
## "Rejoice, the Lord is King." (Continued.)




happy birdling cho - rus, Swell the notes, and love and peace proclaim; Sound a - loud your voices from the o - cean, monsters of the
happy birdling cho - rus, Swell the notes, and love and peace proclaim; Sound a - loud your voices from the o - cean, monsters of the
deeps pro - found; Sound a - broad his prais - es, all ye na - tions, High o'er all Je - ho - vah's prais - es sound. Re -
deeps pro - found; Sound a - broad his prais - es, all ye na - tions, High o'er all Je - ho - vah's prais - es sound. Re -

## "Rejoice, the Lord is King." (Concluded.)



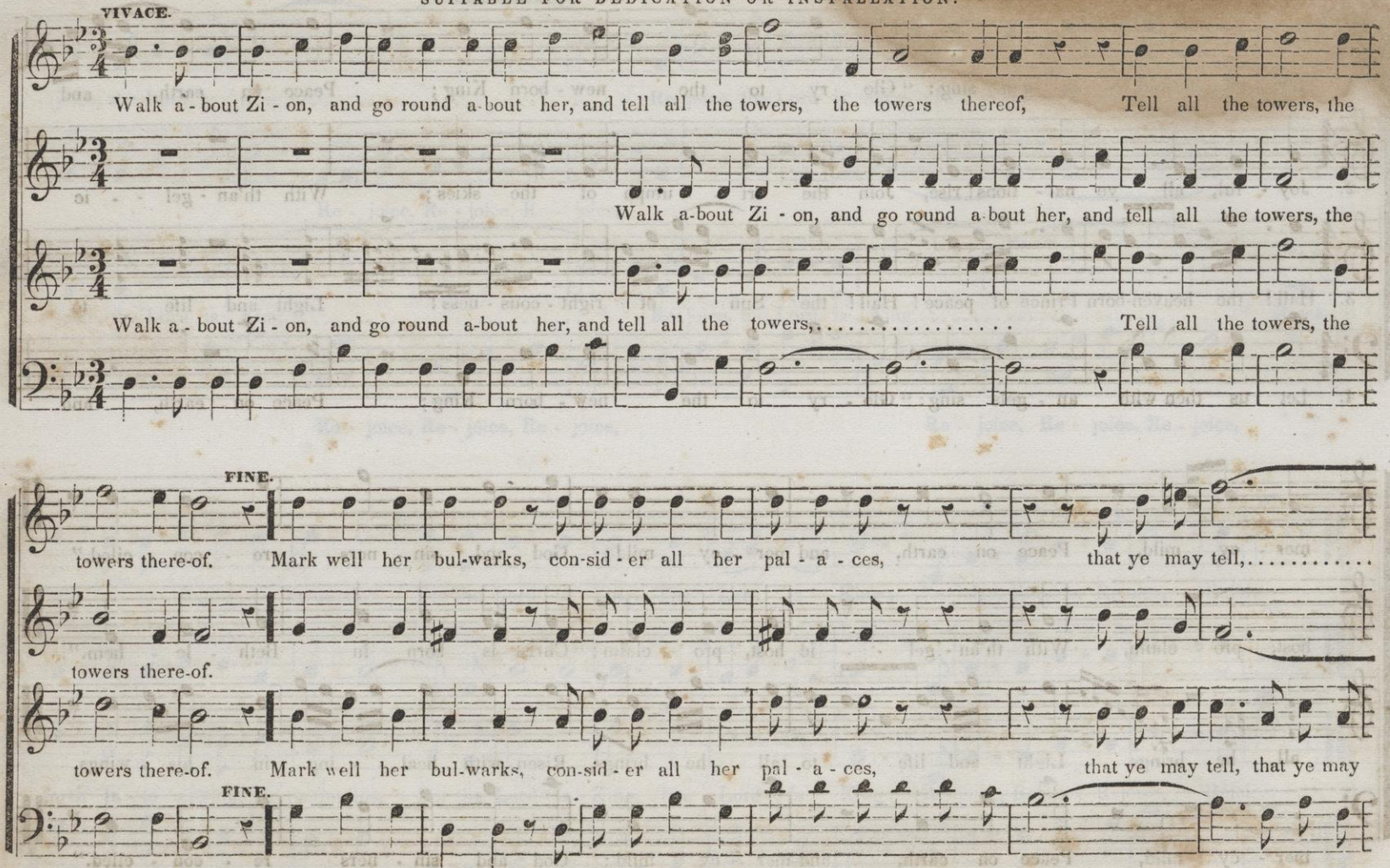


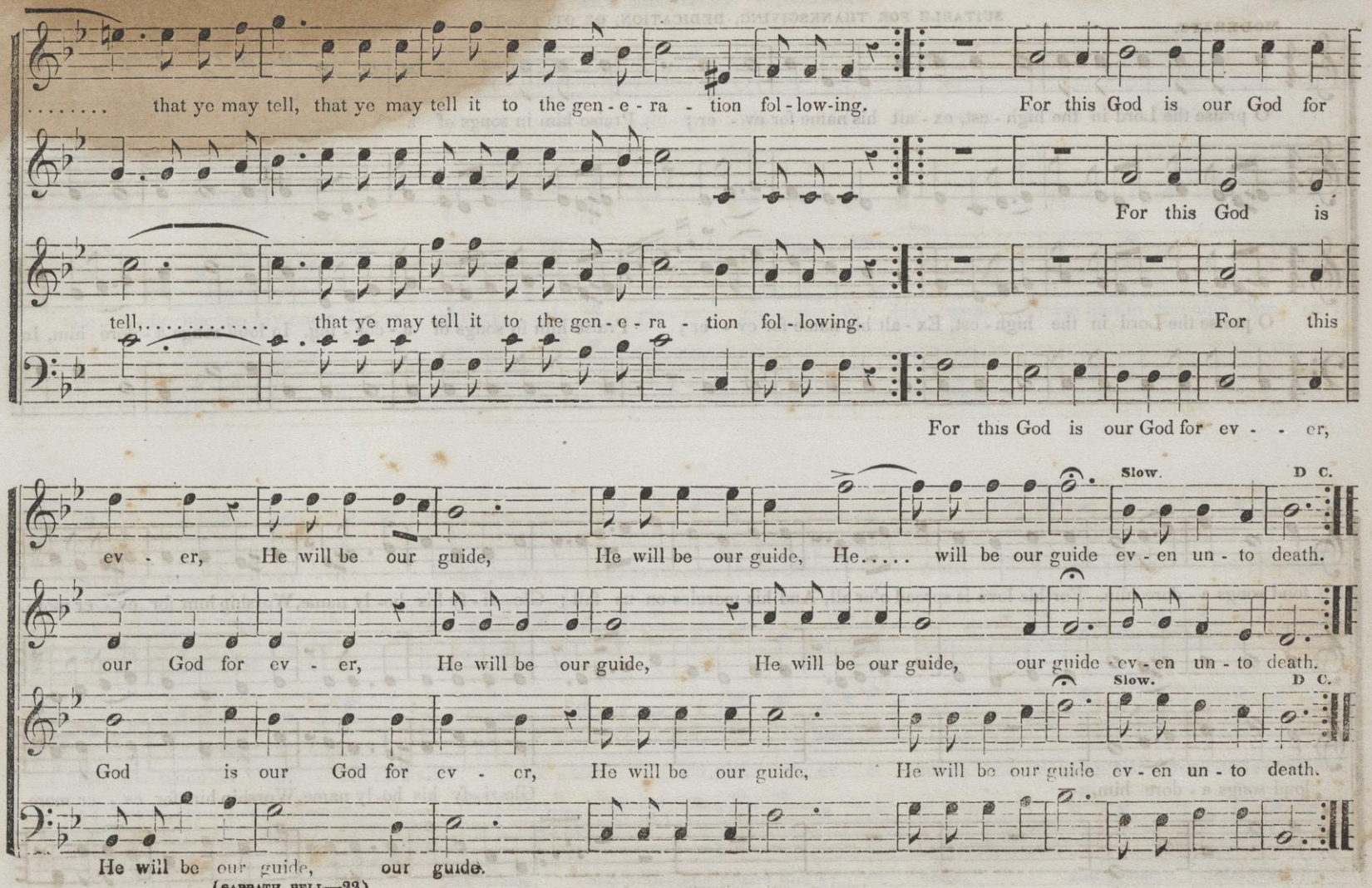

The Solo may also be sung by the Treble.

# ANTHEM. "Walk about Zion."

SUITABLE FOR DEDICATION OR INSTALLATION.

Wm. B. Bradbury.



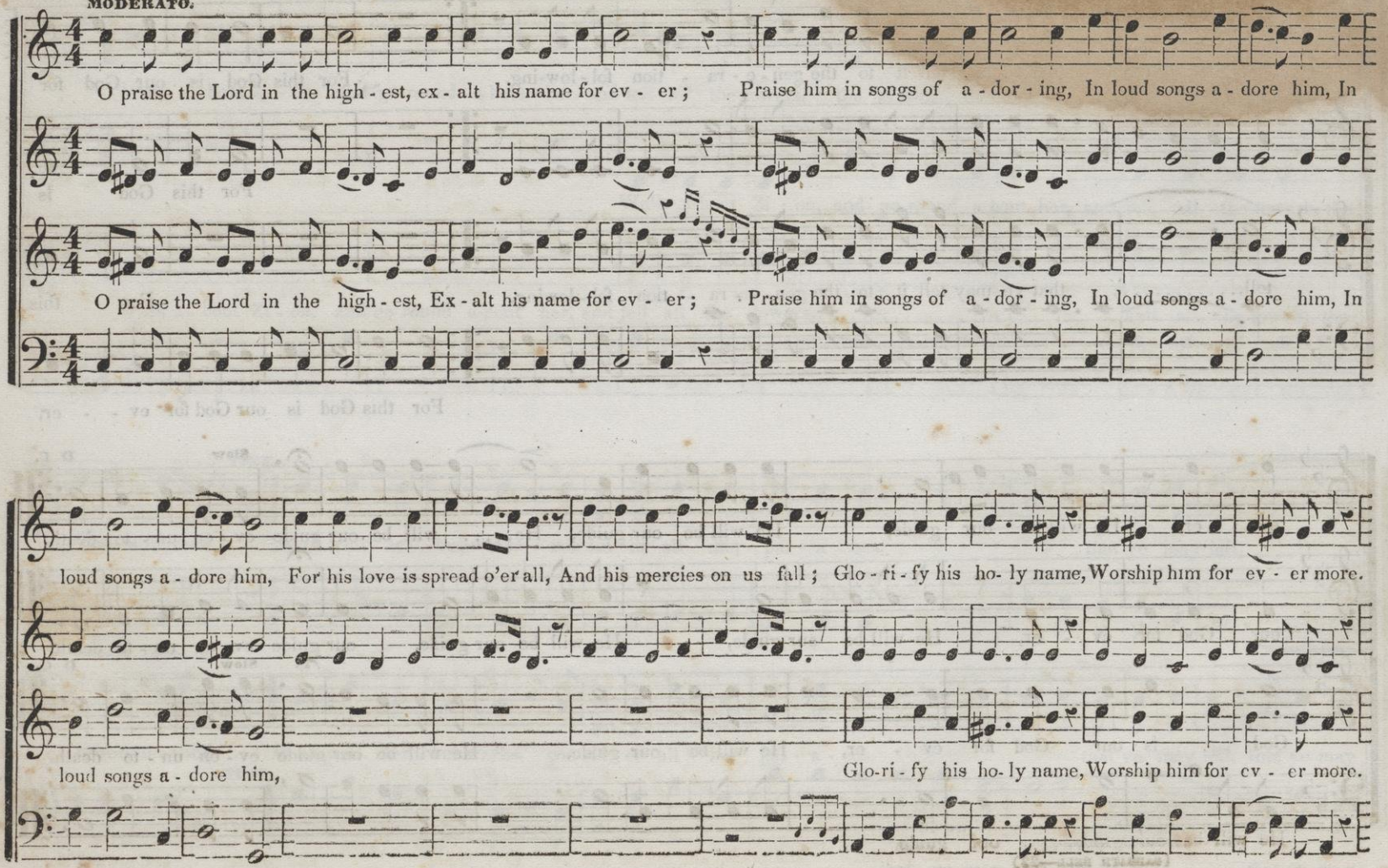

..... that ye may tell, that ye may tell it to the gen - e - ra - tion fol - low-ing. For this God is our God for
For this God is
tell,..... that ye may tell it to the gen - e - ra - tion fol - lowing. For this
For this God is our God for ev - - er,
ev - er, He will be our guide, He will be our guide, He..... will be our guide ev - en un - to death.
Slow.
D C.
our God for ev - er, He will be our guide, He will be our guide, our guide ev - en un - to death.
God is our God for ev - er, He will be our guide, He will be our guide ev - en un - to death.
He will be our guide, our guide.

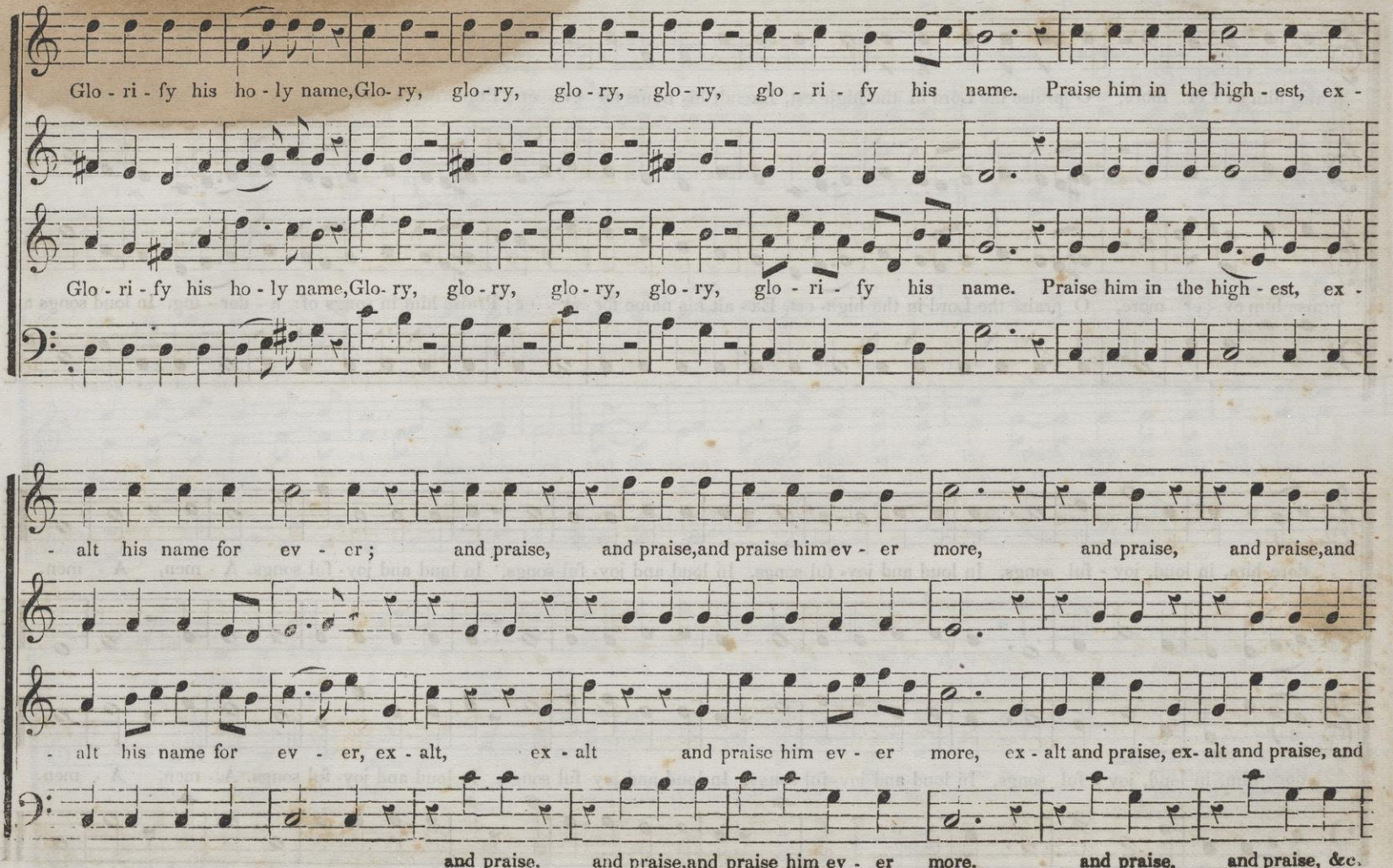
## CHORUS. "O praise the Lord."

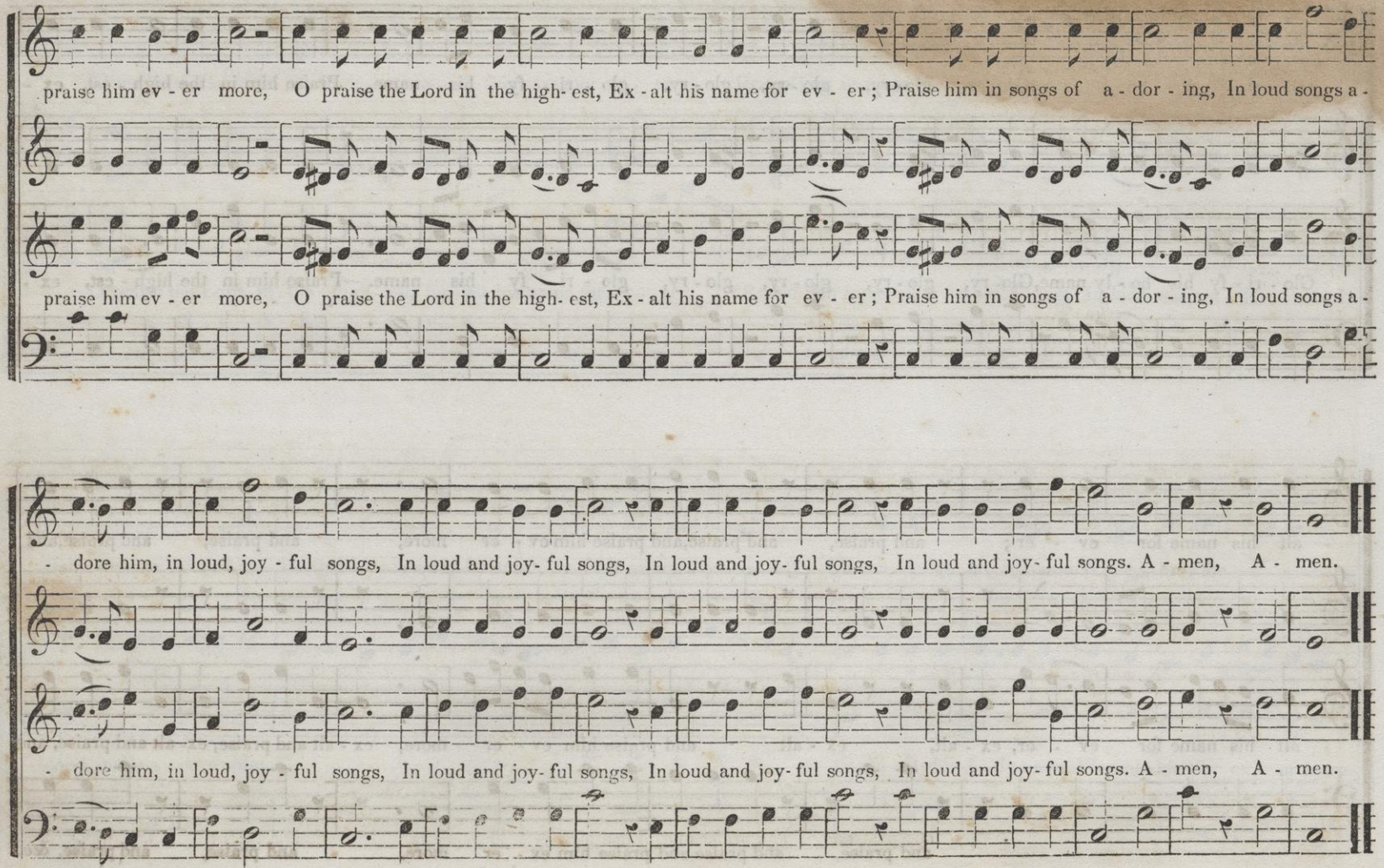
ARRANGED.

SUITABLE FOR THANKSGIVING, DEDICATION, OR OTHER JOYFUL OCCASIONS.

MODERATO.




Glo - ri - fy his ho - ly name, Glo- ry, glo - ry, glo - ry, glo - ry, glo - ri - fy his name. Praise him in the high - est, ex -
Glo - ri - fy his ho - ly name, Glo- ry, glo - ry, glo - ry, glo - ry, glo - ri - fy his name. Praise him in the high - est, ex -
- alt his name for ev - er; and praise, and praise, and praise him ev - er more, and praise, and praise, and
- alt his name for ev - er, ex - alt, ex - alt and praise him ev - er more, ex - alt and praise, ex- alt and praise, and
and praise, and praise, and praise him ev - er more, and praise, and praise, &c.

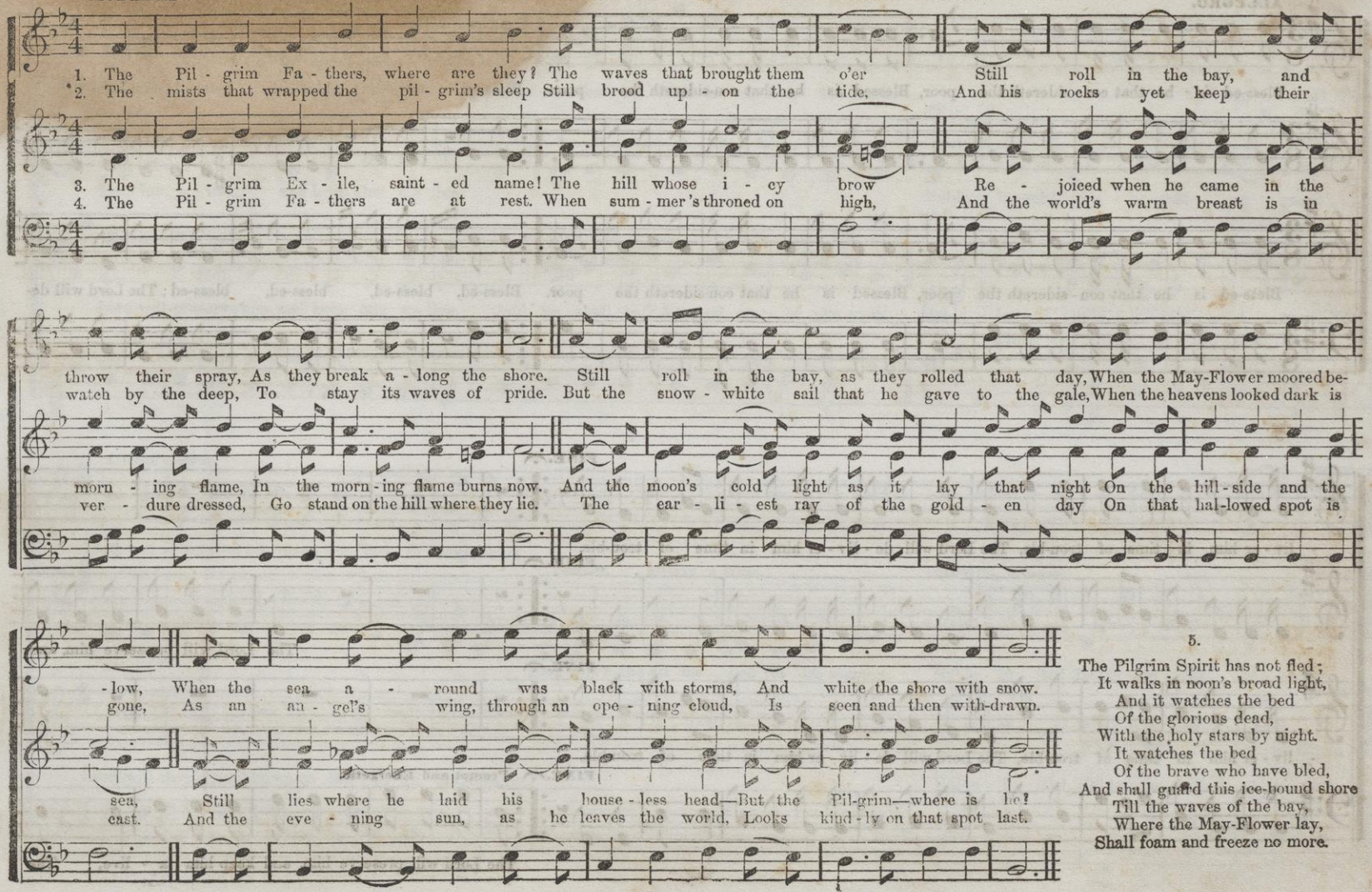

praise him ev - er more, O praise the Lord in the high- est, Ex - alt his name for ev - er; Praise him in songs of a - dor - ing, In loud songs a -
praise him ev - er more, O praise the Lord in the high- est, Ex - alt his name for ev - er; Praise him in songs of a - dor - ing, In loud songs a -
- dore him, in loud, joy - ful songs, In loud and joy- ful songs, In loud and joy- ful songs, In loud and joy- ful songs. A - men, A - men.
- dore him, in loud, joy - ful songs, In loud and joy- ful songs, In loud and joy- ful songs, In loud and joy- ful songs. A - men, A - men.

# PATRIOTIC HYMN. "The Pilgrim Fathers."



MODERATO.

SUITABLE FOR CONCERTS AND OCCASIONS OF NATIONAL INTEREST.

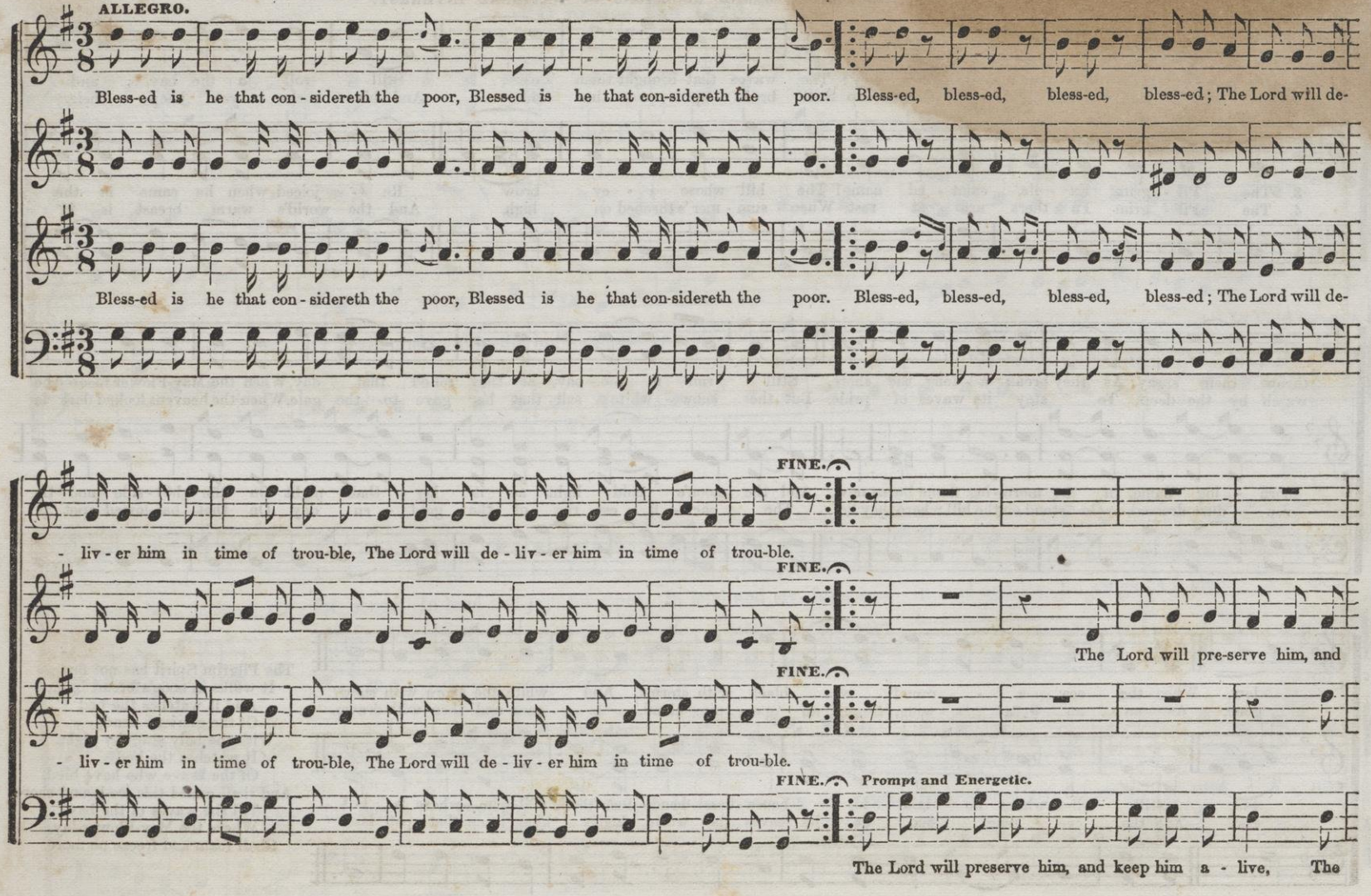


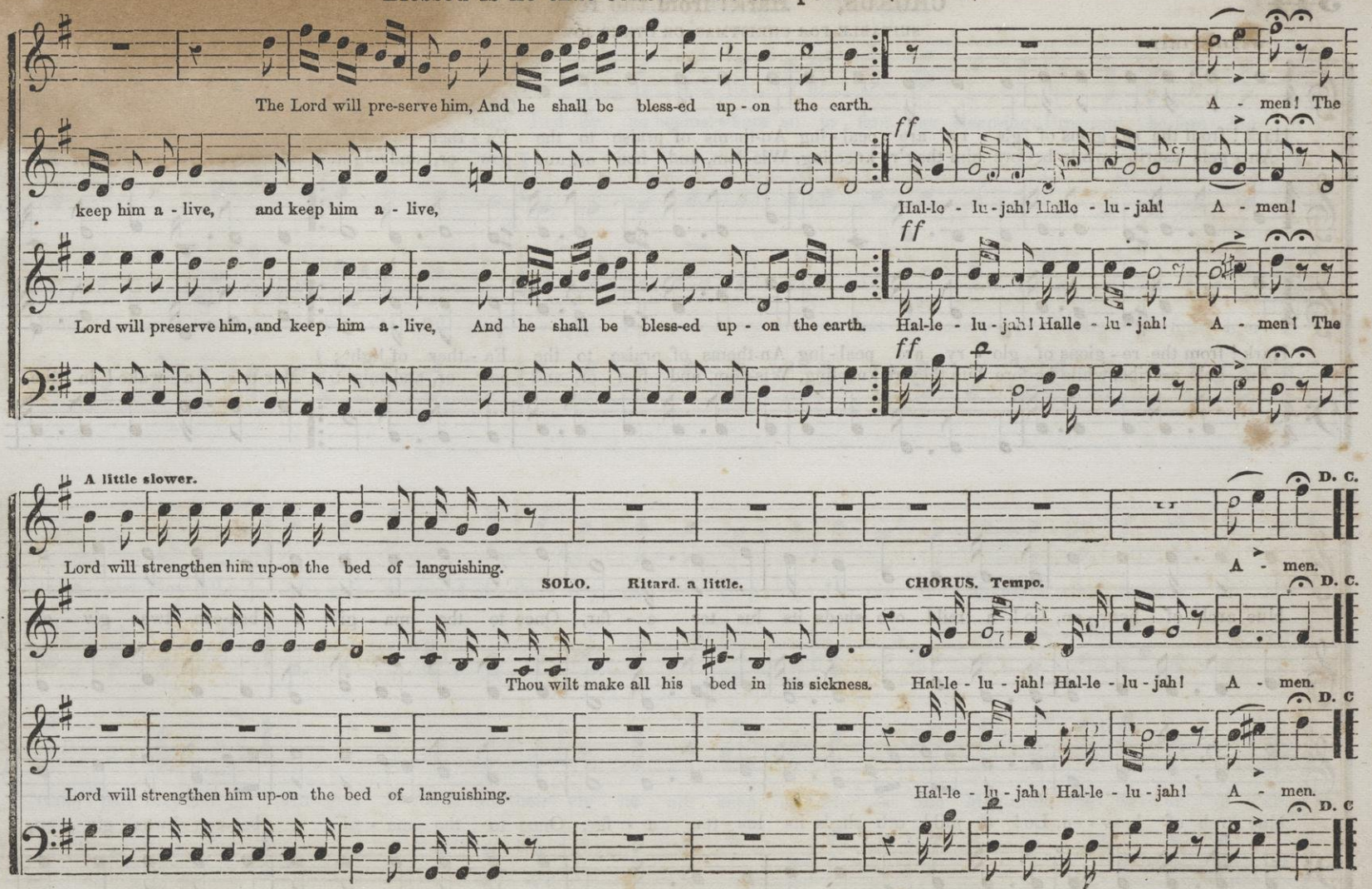

5.

The Pilgrim Spirit has not fled;
It walks in noon's broad light,
And it watches the bed
Of the glorious dead,
With the holy stars by night.
It watches the bed
Of the brave who have bled,
And shall guard this ice-bound shore
Till the waves of the bay,
Where the May-Flower lay,
Shall foam and freeze no more.

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

Wm. B. Bradbury.




The Lord will pre-serve him, And he shall be bless-ed up - on the earth.
A - men! The
keep him a - live, and keep him a - live,
ff
Hal-le - lu - jah! Halle - lu - jah! A - men!
Lord will preserve him, and keep him a - live, And he shall be bless-ed up - on the earth.
ff
Hal-le - lu - jah! Halle - lu - jah! A - men! The
ff
A little slower.
D. C.
Lord will strengthen him up-on the bed of languishing.
A - men.
SOLO.
Ritard. a little.
CHORUS. Tempo.
D. C.
Thou wilt make all his bed in his sickness.
Hal-le - lu - jah! Hal-le - lu - jah! A - men.
D. C
Lord will strengthen him up-on the bed of languishing.
Hal-le - lu - jah! Hal-le - lu - jah! A - men.
D. C

## CHORUS. "Hark! from the regions of Glory."

G. F. R.

SUITABLE FOR CHRISTMAS, OR OTHER JOYFUL OCCASIONS.

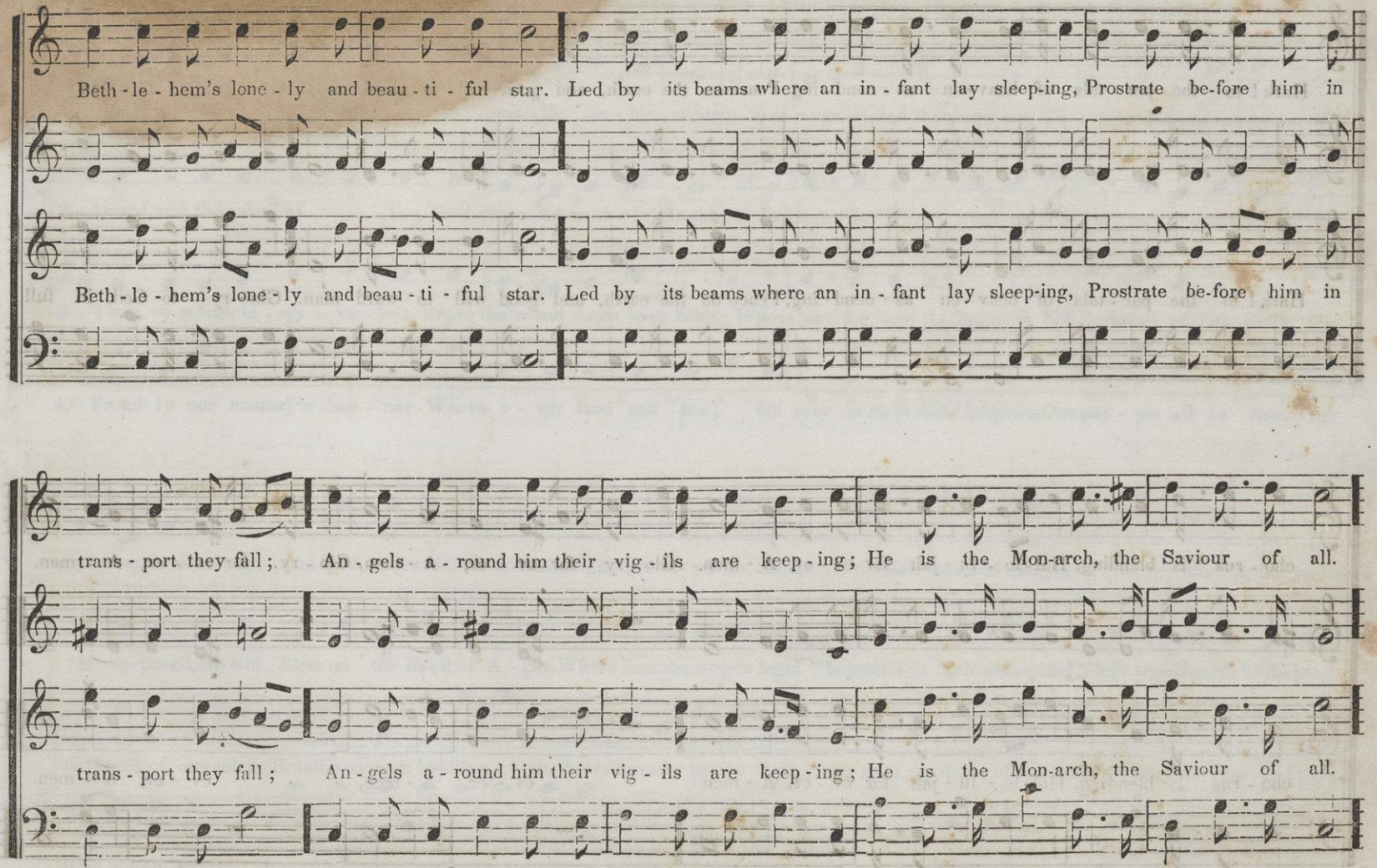
WITH SPIRIT.

Hark! from the re - gions of glo - ry are peal - ing An-thems of praise to the Fa - ther of light;
An - gels ascribe, while be-fore him they're kneeling, Wis-dom, and hon - or, and pow - er, and might. Mor-tals, a - wake! in the

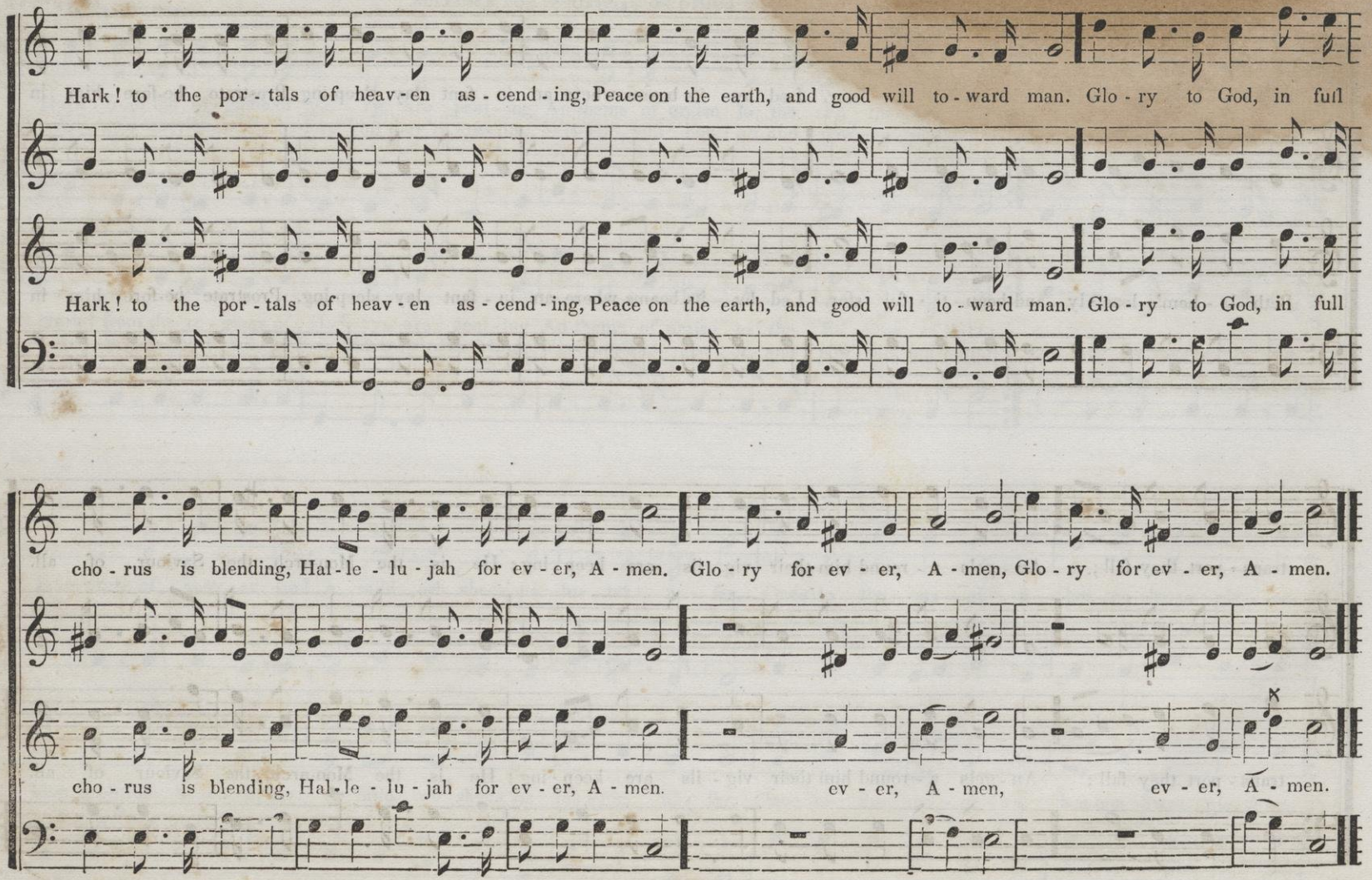
Hark! from the re - gions of glo - ry are peal - ing An-thems of praise to the Fa - ther of light;
An - gels ascribe, while be-fore him they're kneeling, Wis-dom, and hon - or, and pow - er, and might. Mor-tals, a - wake! in the

blue arch of heav - en, Lo! a mild orb sheds its lus - ter a - far, Once to the ma - gi a bea-con 'twas giv - en,

blue arch of heav - en, Lo! a mild orb sheds its lus - ter a - far, Once to the ma - gi a bea-con 'twas giv - en,

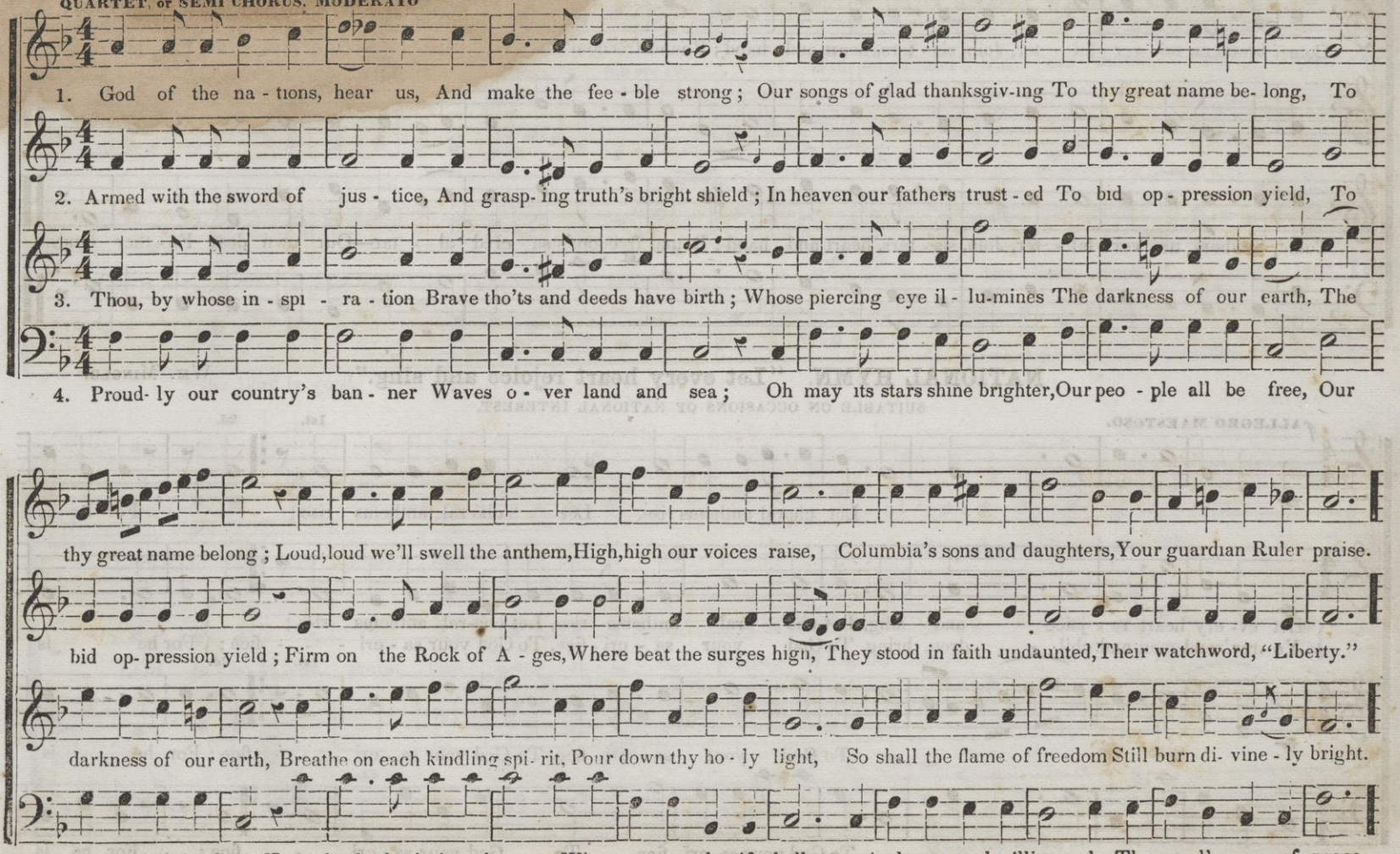

Beth - le - hem's lone - ly and beau - ti - ful star. Led by its beams where an in - fant lay sleep-ing, Prostrate be-fore him in
Beth - le - hem's lone - ly and beau - ti - ful star. Led by its beams where an in - fant lay sleep-ing, Prostrate be-fore him in
trans - port they fall; An - gels a - round him their vig - ils are keep - ing; He is the Mon-arch, the Saviour of all.
trans - port they fall; An - gels a - round him their vig - ils are keep - ing; He is the Mon-arch, the Saviour of all.

## "Hark! from the regions of Glory." (Concluded.)



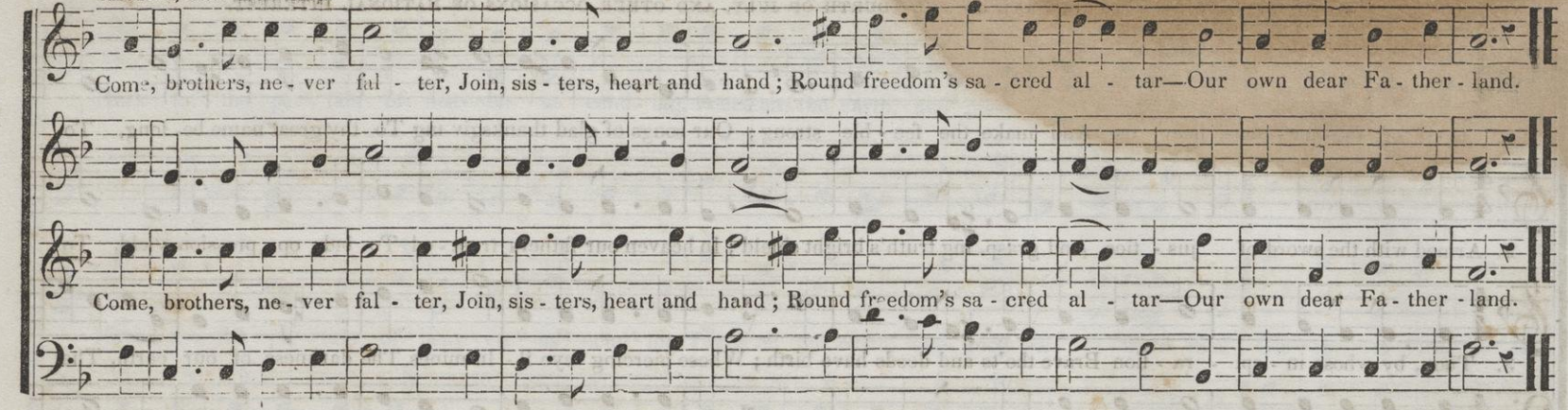
MIGHT BE SOMETIMES APPROPRIATE ON THE FOURTH OF JULY, AND OTHER OCCASIONS OF NATIONAL INTEREST.

QUARTET, or SEMI CHORUS. MODERATO



## "God of the nations hear us." (Concluded.)

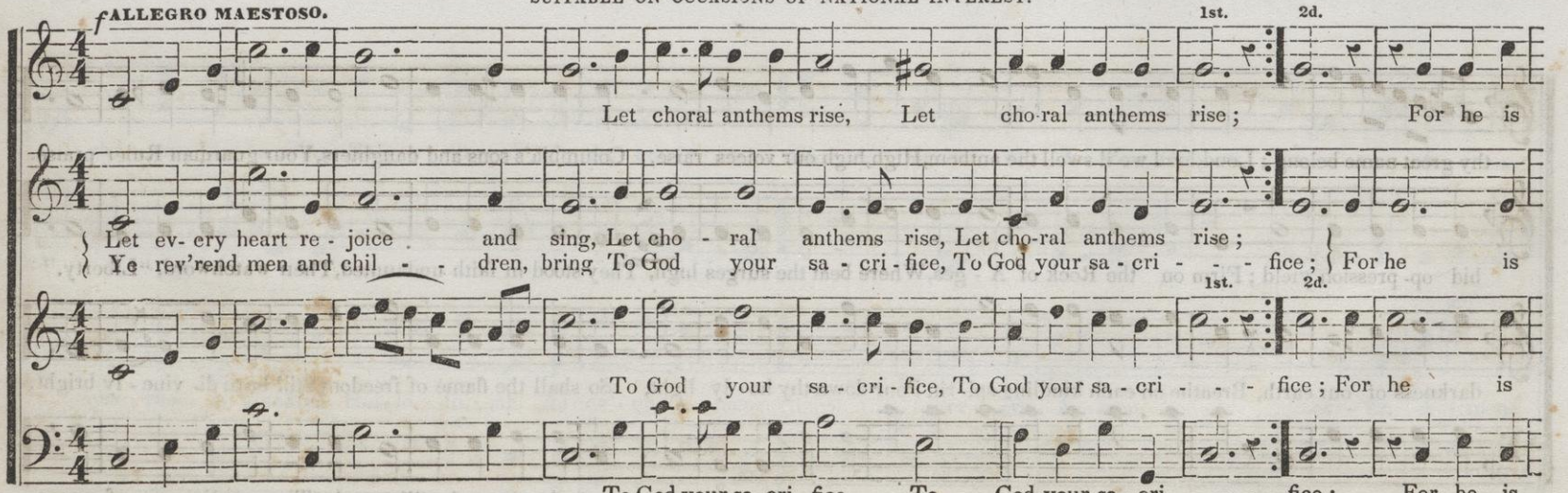
CHORUS, after each verse.

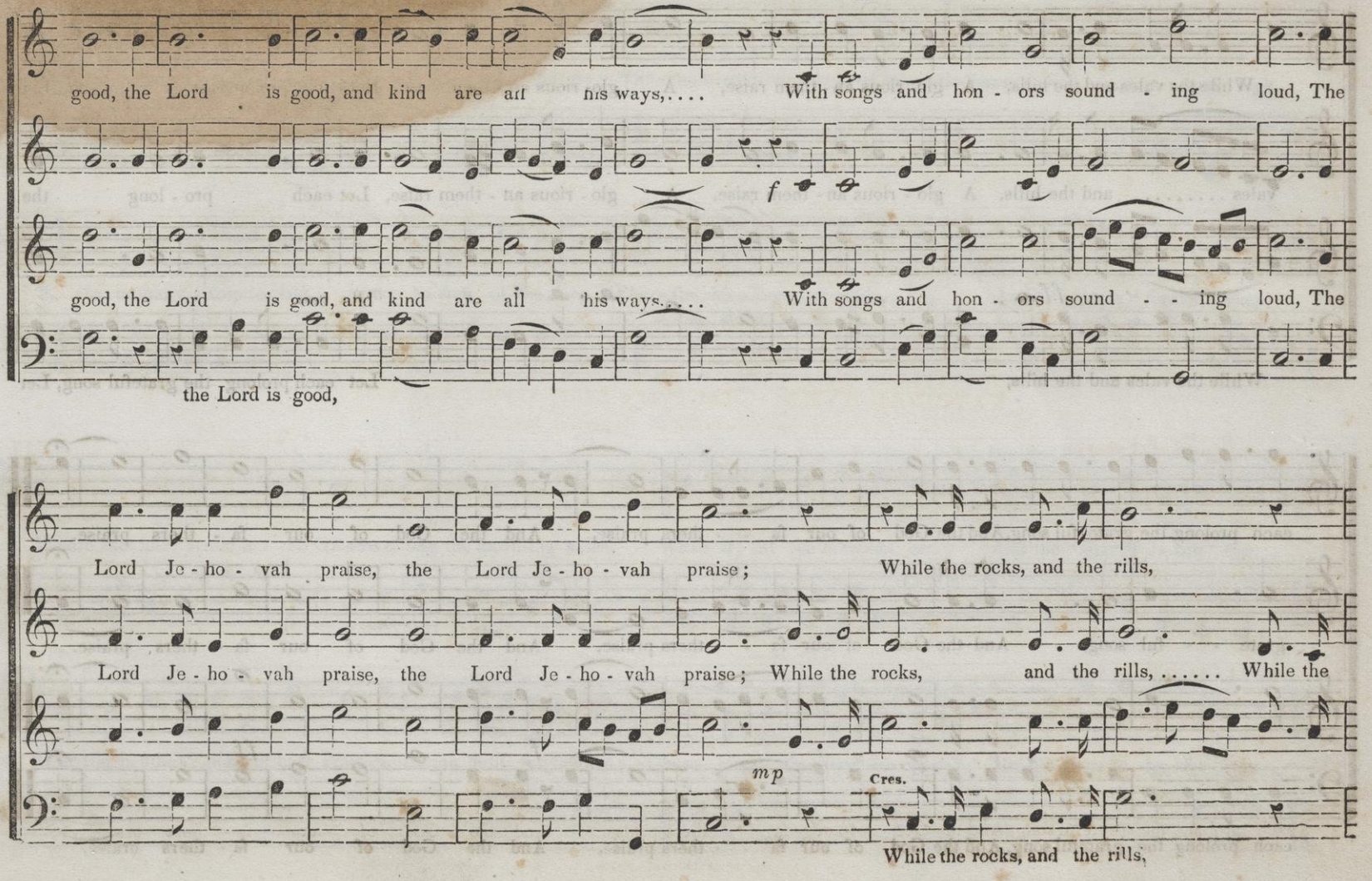


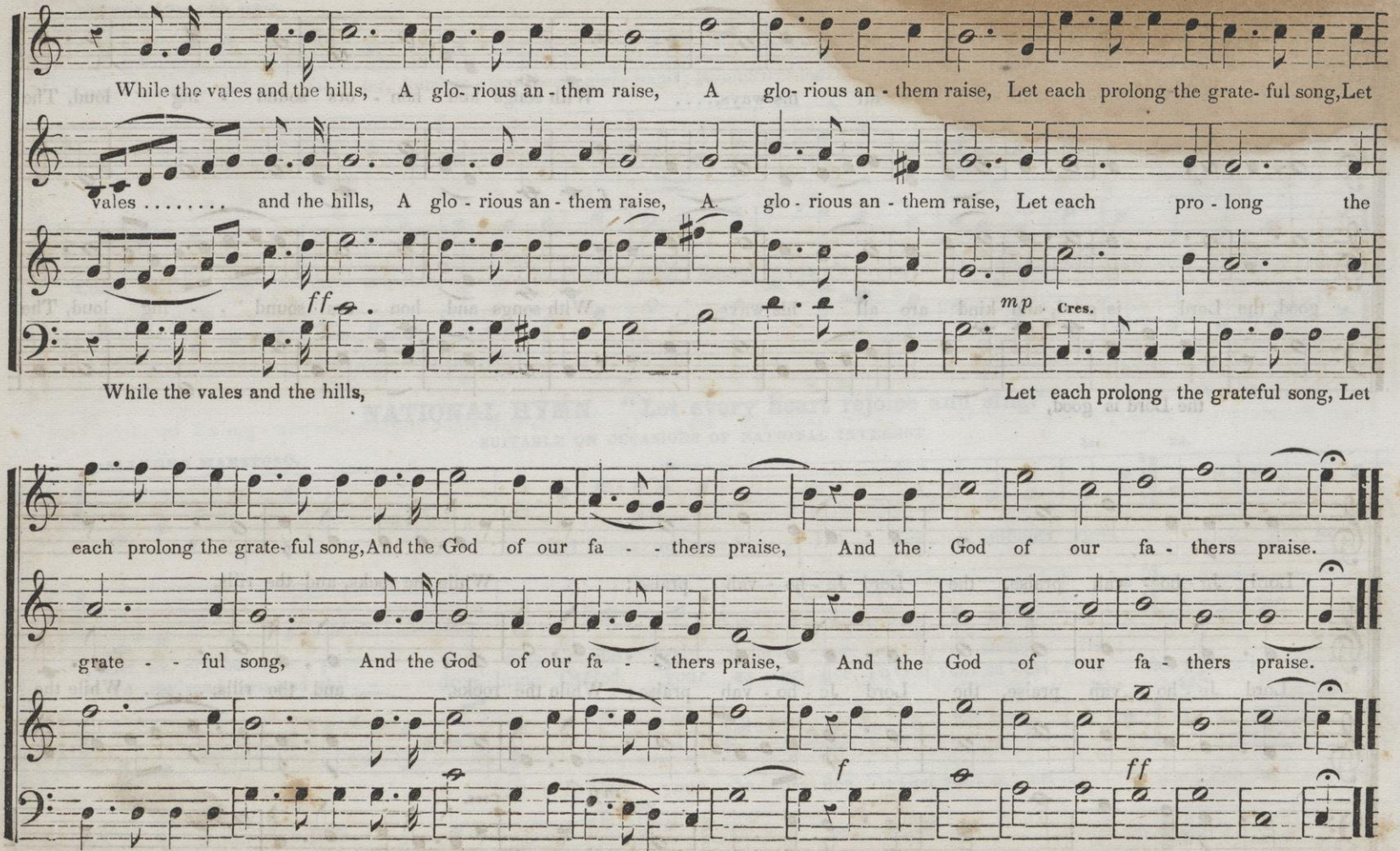

## NATIONAL HYMN. "Let every heart rejoice and sing."

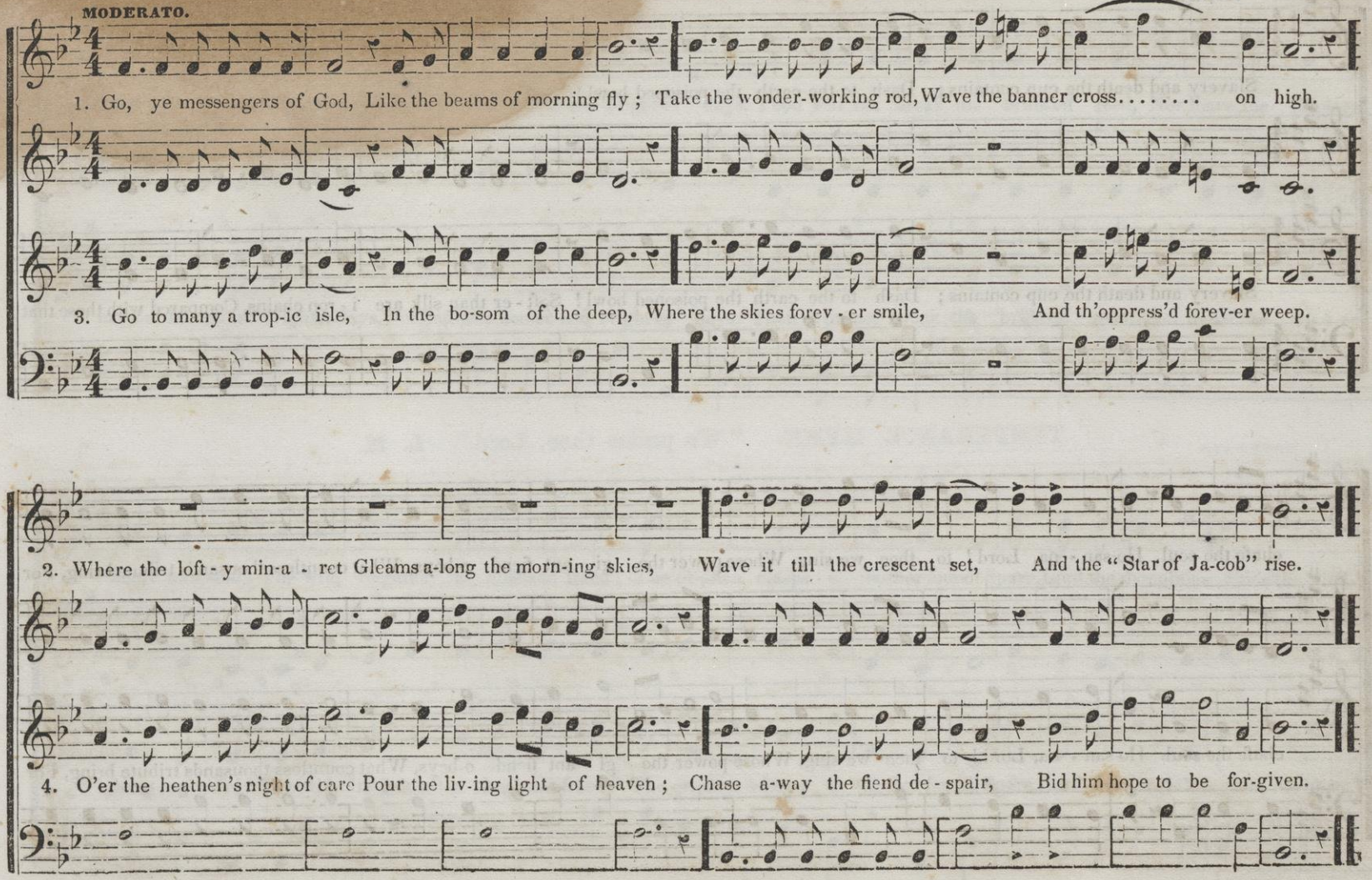
Wm. Mingle.

SUITABLE ON OCCASIONS OF NATIONAL INTEREST.

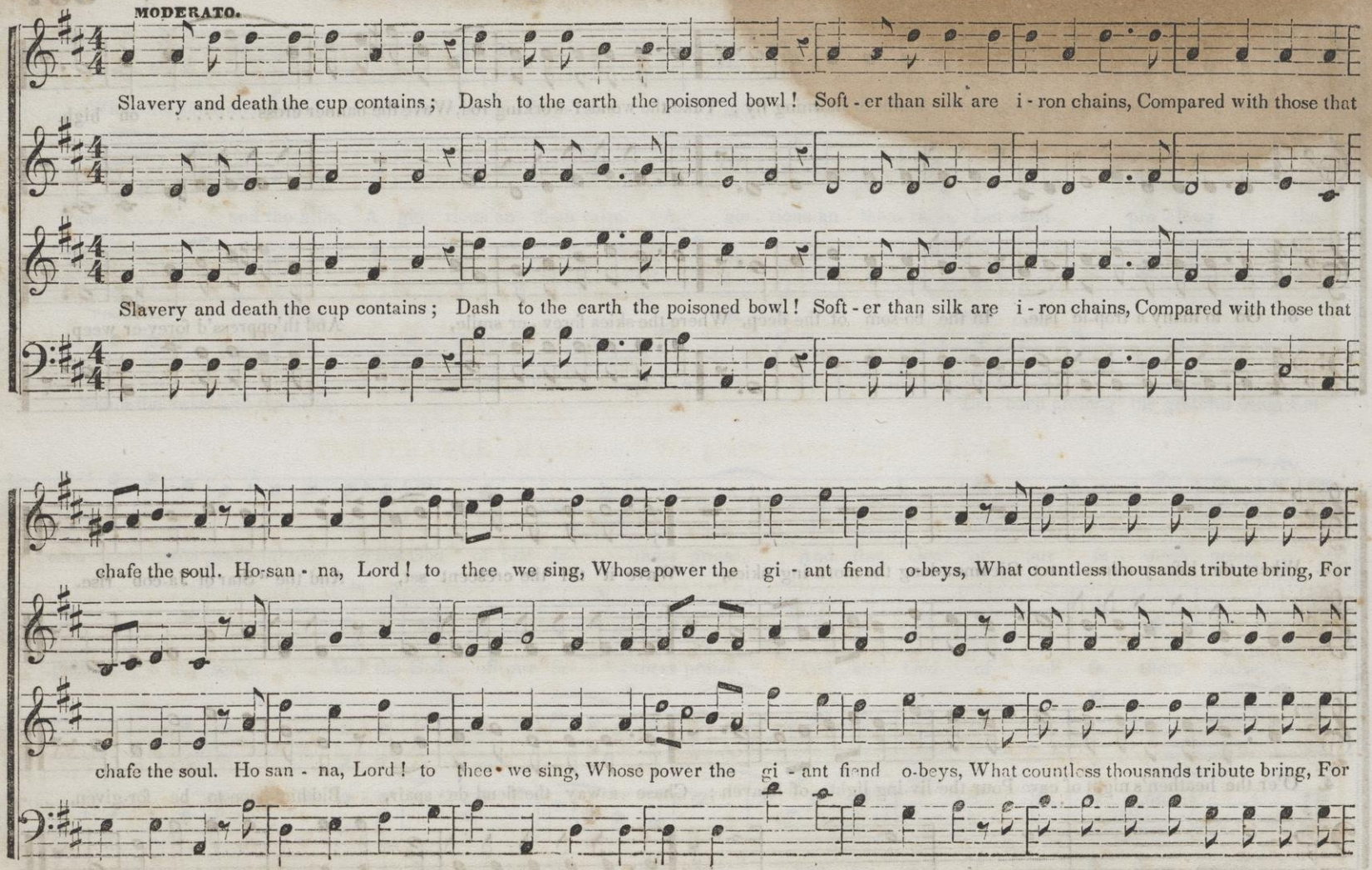


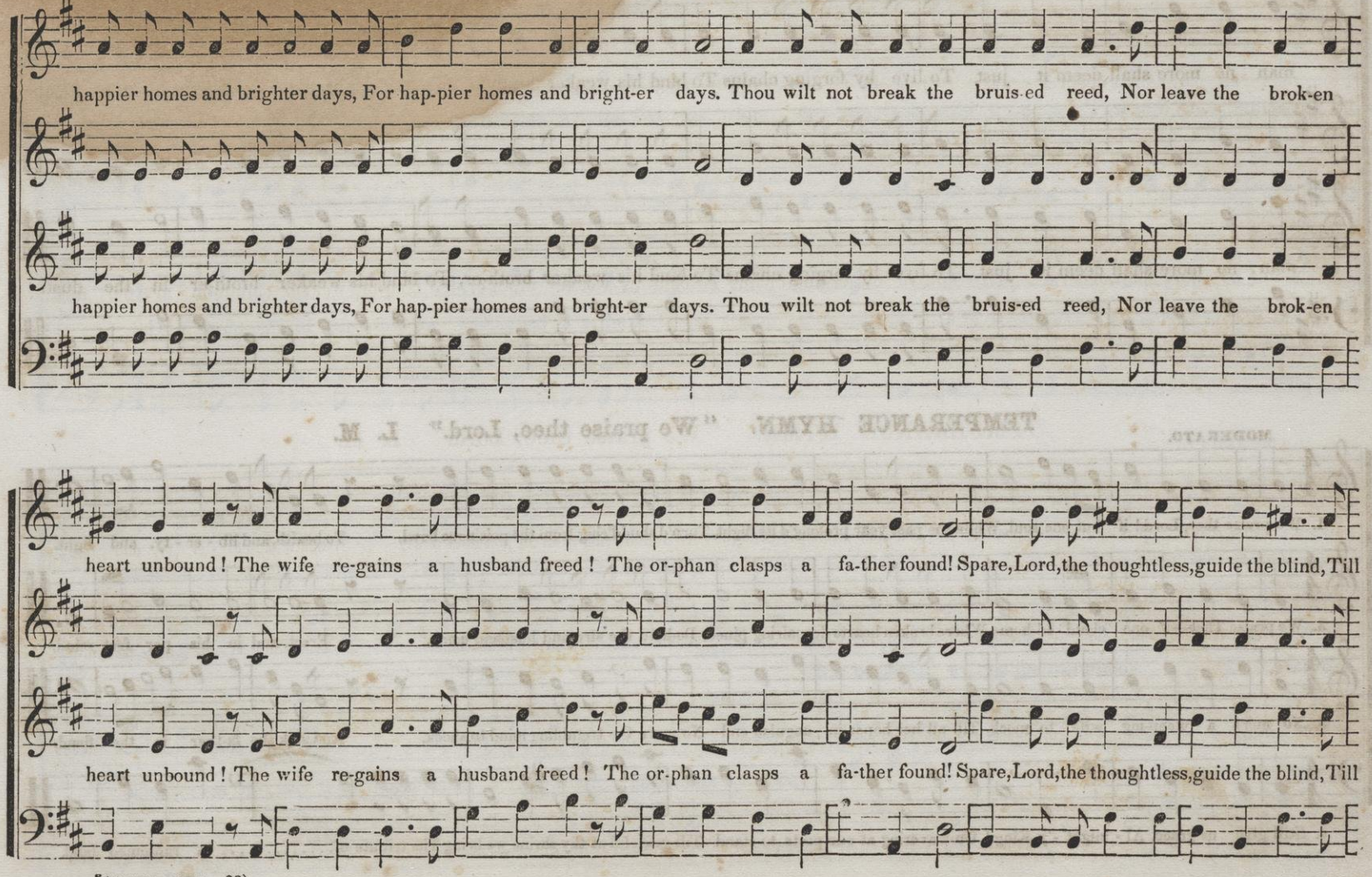

good, the Lord is good, and kind are all his ways,.... With songs and hon - ors sound - ing loud, The
f
good, the Lord is good, and kind are all his ways..... With songs and hon - ors sound - - ing loud, The
the Lord is good,
Lord Je - ho - vah praise, the Lord Je - ho - vah praise; While the rocks, and the rills,
Lord Je - ho - vah praise, the Lord Je - ho - vah praise; While the rocks, and the rills, ..... While the
mp
Cres.
While the rocks, and the rills,


While the vales and the hills, A glo- rious an - them raise, A glo- rious an - them raise, Let each prolong the grate- ful song, Let
vales ..... and the hills, A glo - rious an - them raise, A glo - rious an - them raise, Let each pro - long the
ff
mp
Cres.
While the vales and the hills,
Let each prolong the grateful song, Let
each prolong the grate- ful song, And the God of our fa - - thers praise, And the God of our fa - thers praise.
grate - - ful song, And the God of our fa - - thers praise, And the God of our fa - thers praise.
f
ff
each prolong the grateful song, And the God of our fa - - thers praise, And the God of our fa - thers praise.

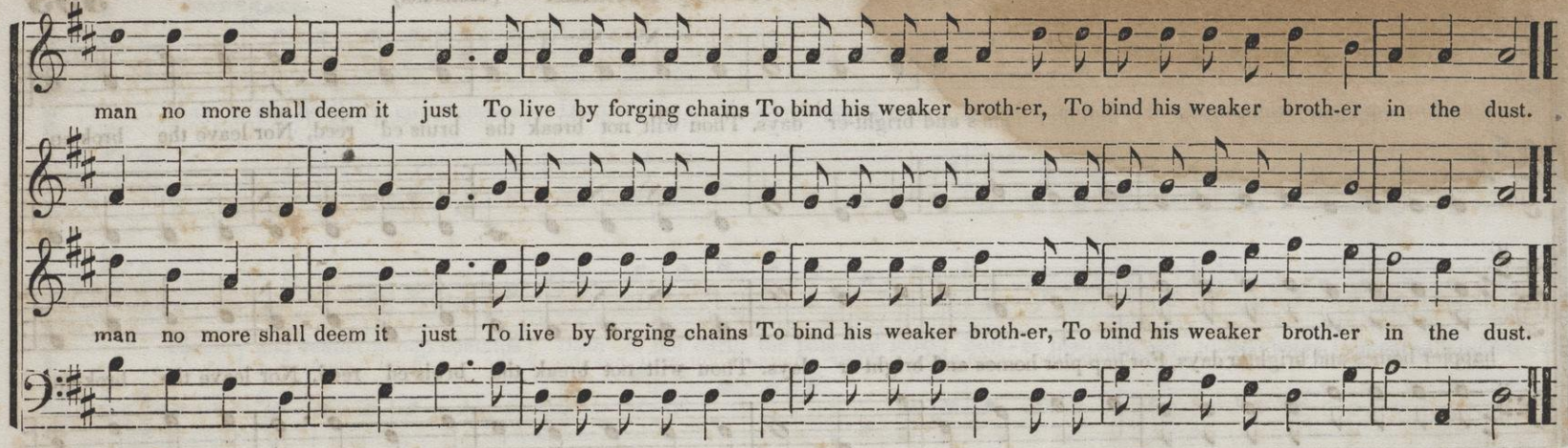

MODERATO.
1. Go, ye messengers of God, Like the beams of morning fly ; Take the wonder-working rod, Wave the banner cross..... on high.
3. Go to many a trop-ic isle, In the bo-som of the deep, Where the skies forev - er smile, And th'oppress'd forev-er weep.
2. Where the loft - y min-a - ret Gleams a-long the morn-ing skies, Wave it till the crescent set, And the "Star of Ja-cob" rise.
4. O'er the heathen's night of care Pour the liv-ing light of heaven ; Chase a-way the fiend de - spair, Bid him hope to be for-given.

## TEMPERANCE HYMN. "Slavery and death the cup contains."

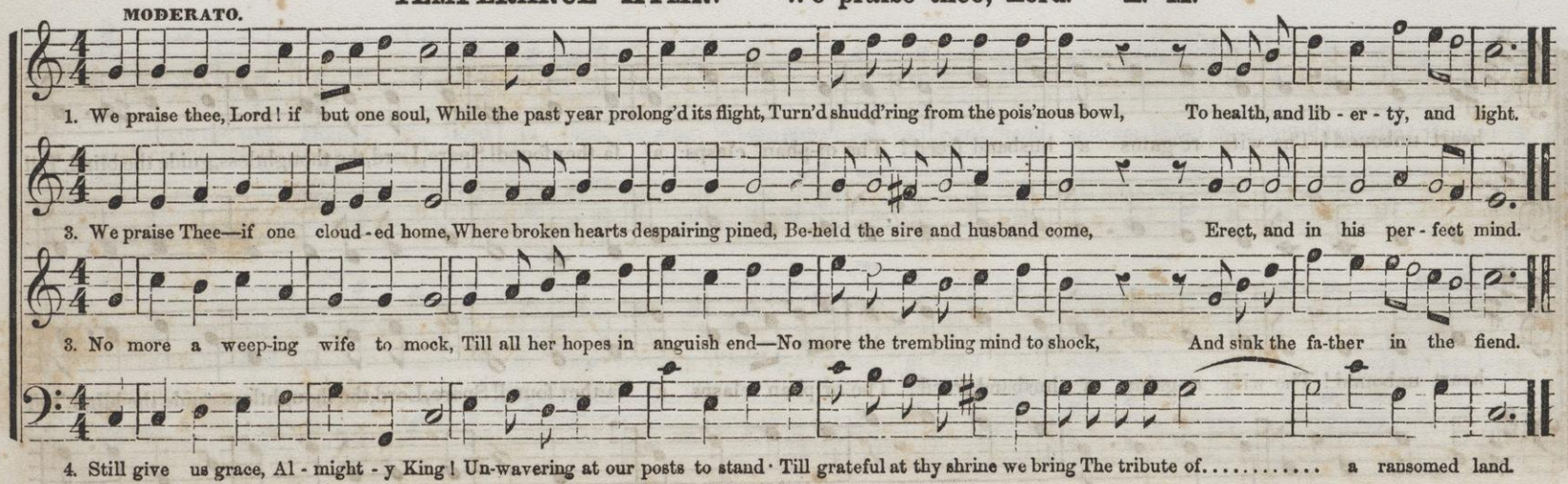



happier homes and brighter days, For hap-pier homes and bright-er days. Thou wilt not break the bruis-ed reed, Nor leave the brok-en
happier homes and brighter days, For hap-pier homes and bright-er days. Thou wilt not break the bruis-ed reed, Nor leave the brok-en
heart unbound! The wife re-gains a husband freed! The or-phan clasps a fa-ther found! Spare, Lord, the thoughtless, guide the blind, Till
heart unbound! The wife re-gains a husband freed! The or-phan clasps a fa-ther found! Spare, Lord, the thoughtless, guide the blind, Till

## "Slavery and death the cup contains." (Concluded.)

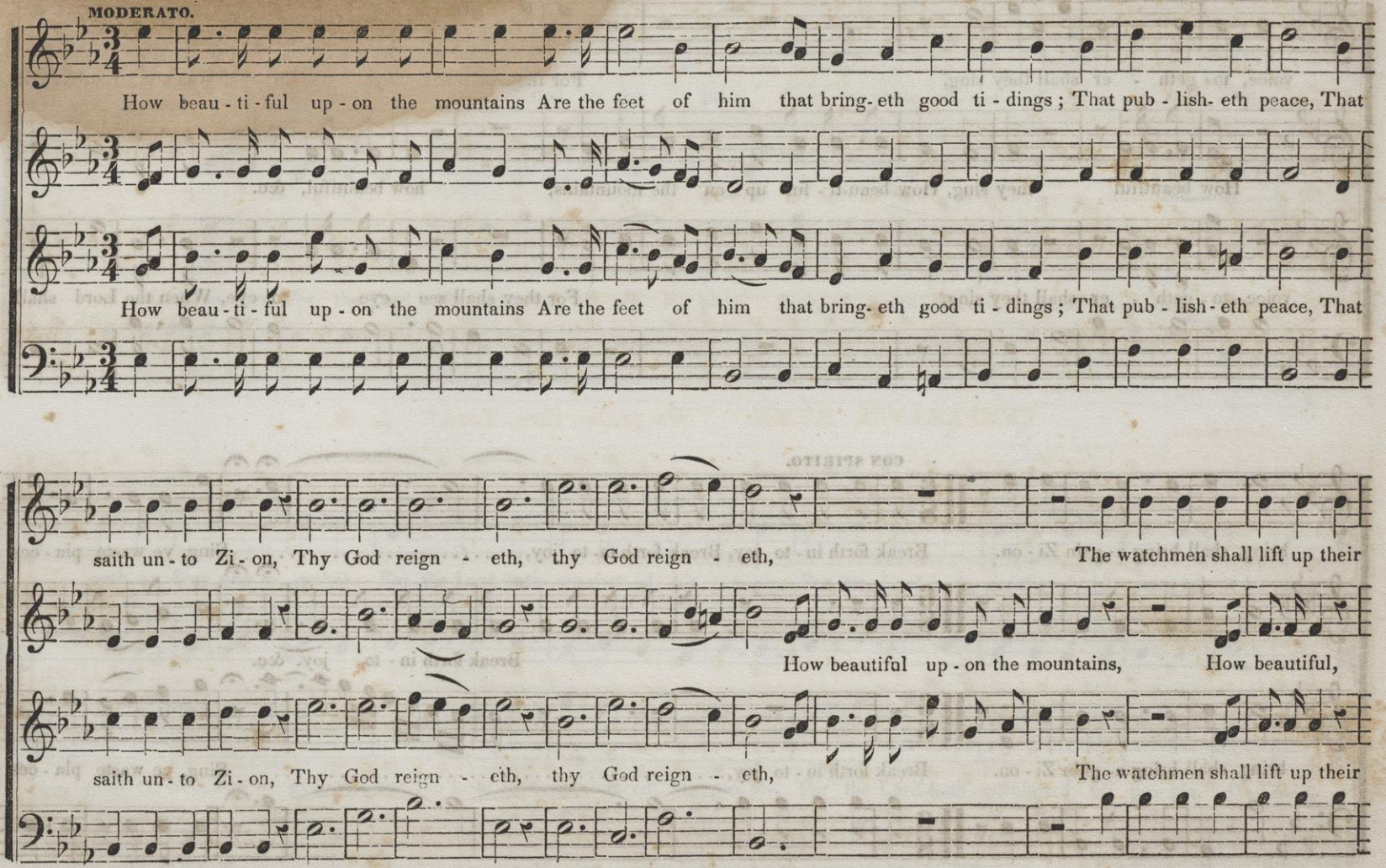



## TEMPERANCE HYMN. "We praise thee, Lord." L. M.

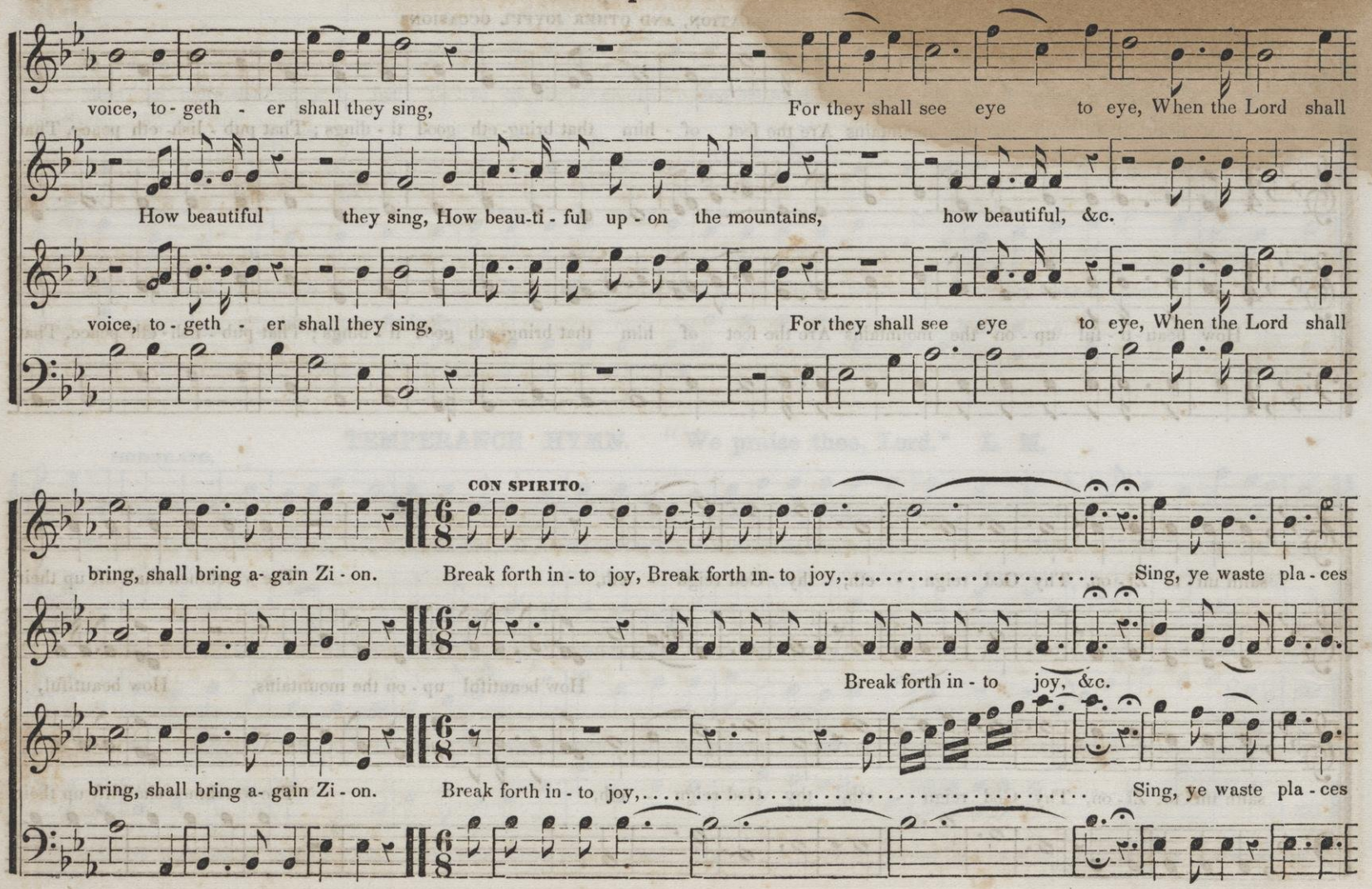


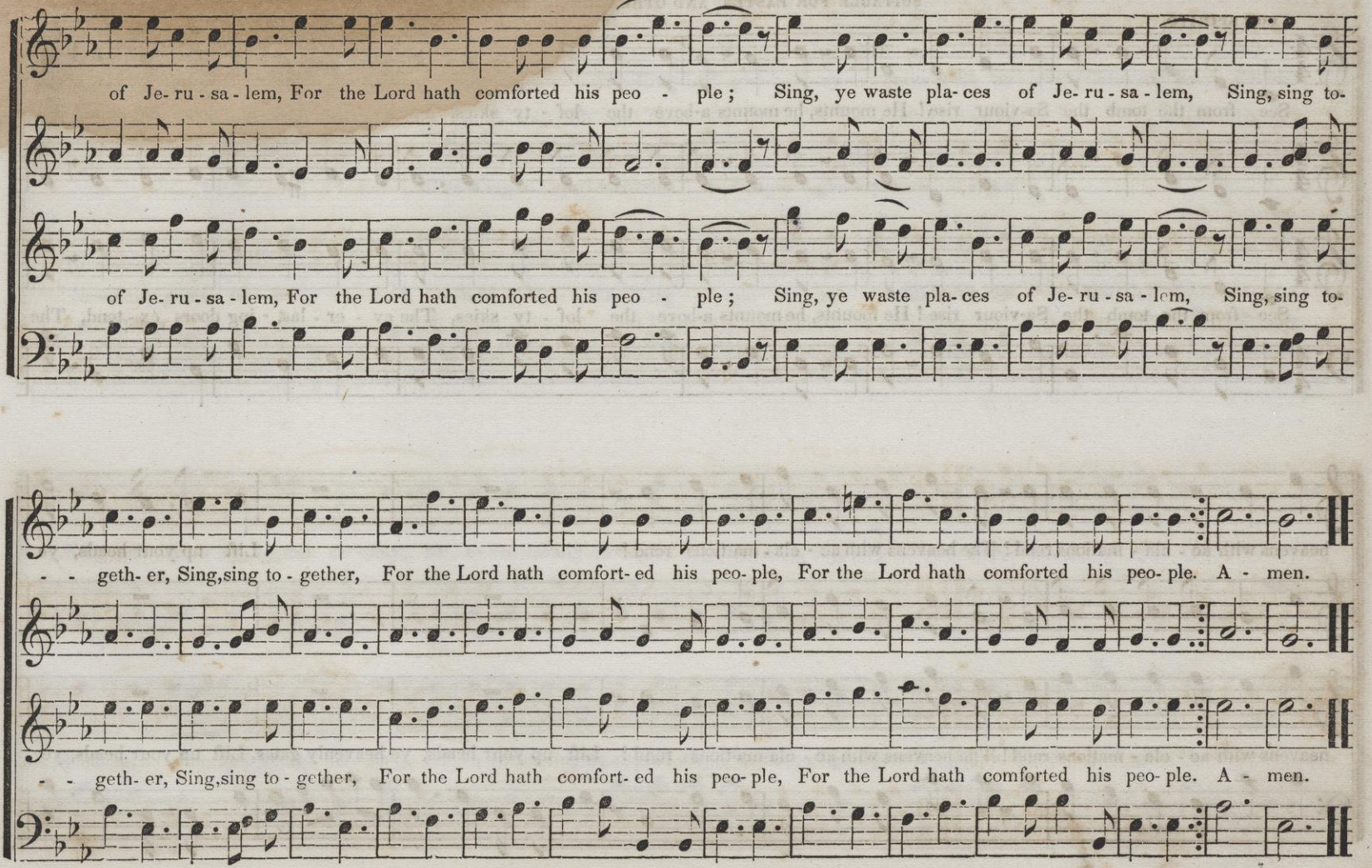
## ANTHEM. "How beautiful upon the mountains."

SUITABLE FOR INSTALLATION, AND OTHER JOYFUL OCCASIONS



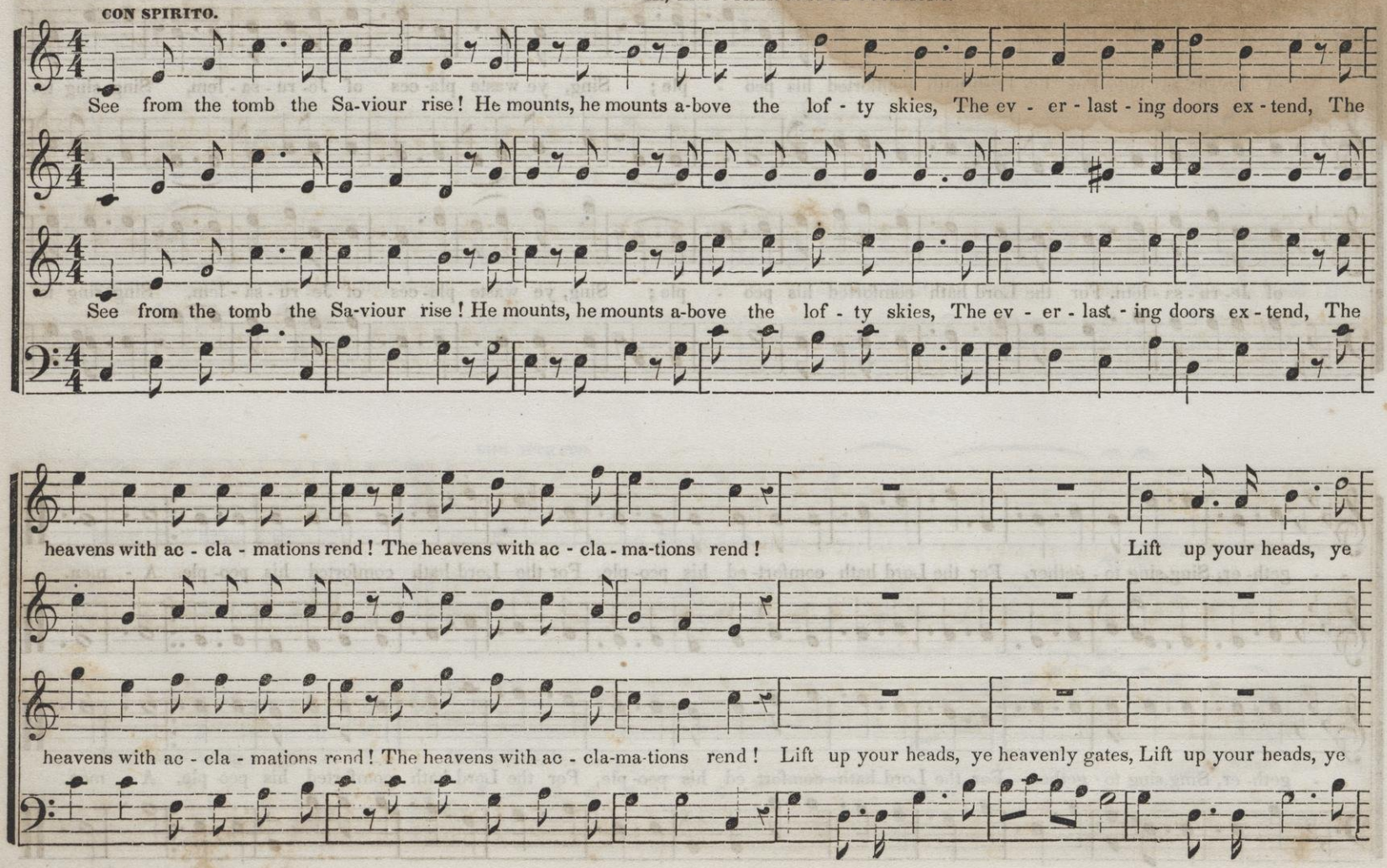
## "How beautiful upon the mountains." (Continued.)

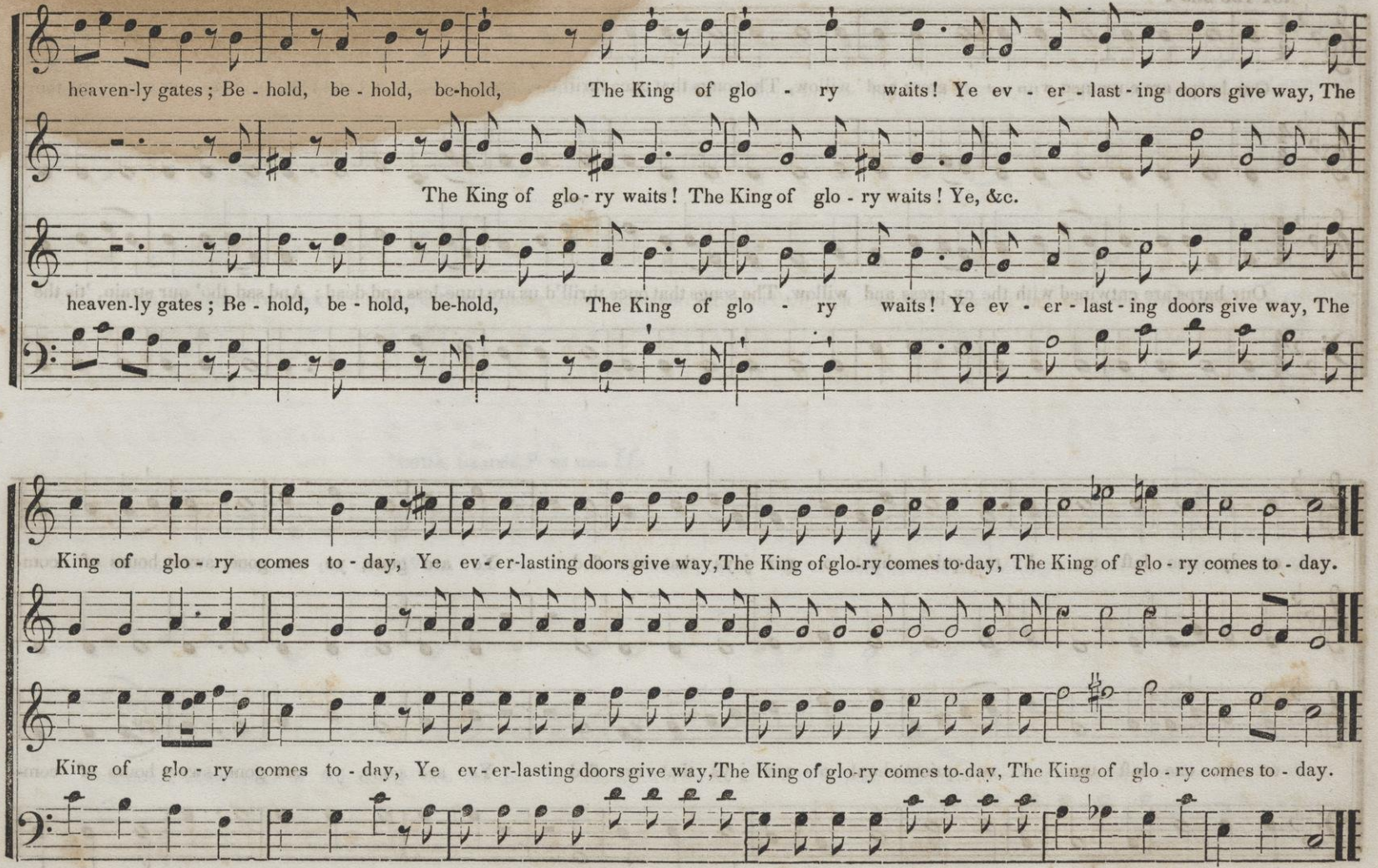



of Je- ru - sa - lem, For the Lord hath comforted his peo - ple; Sing, ye waste pla- ces of Je- ru - sa - lem, Sing, sing to-
of Je- ru - sa - lem, For the Lord hath comforted his peo - ple; Sing, ye waste pla- ces of Je- ru - sa - lem, Sing, sing to-
- - geth- er, Sing,sing to - gether, For the Lord hath comfort- ed his peo- ple, For the Lord hath comforted his peo- ple. A - men.
- - geth- er, Sing,sing to - gether, For the Lord hath comfort- ed his peo- ple, For the Lord hath comforted his peo- ple. A - men.

## ANTHEM. "See from the tomb the Saviour rise."

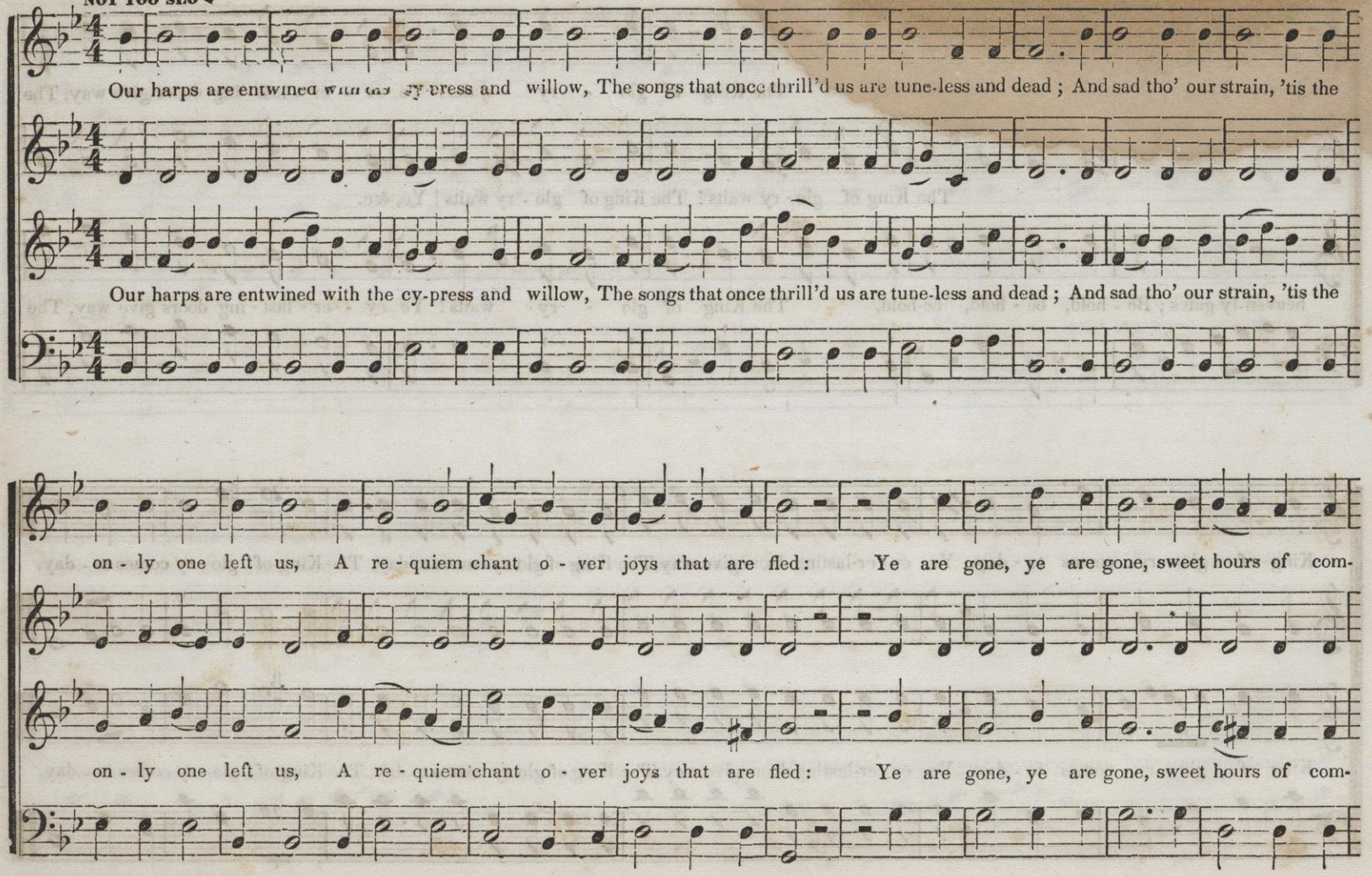
SUITABLE FOR EASTER, AND OTHER JOYFUL OCCASIONS.

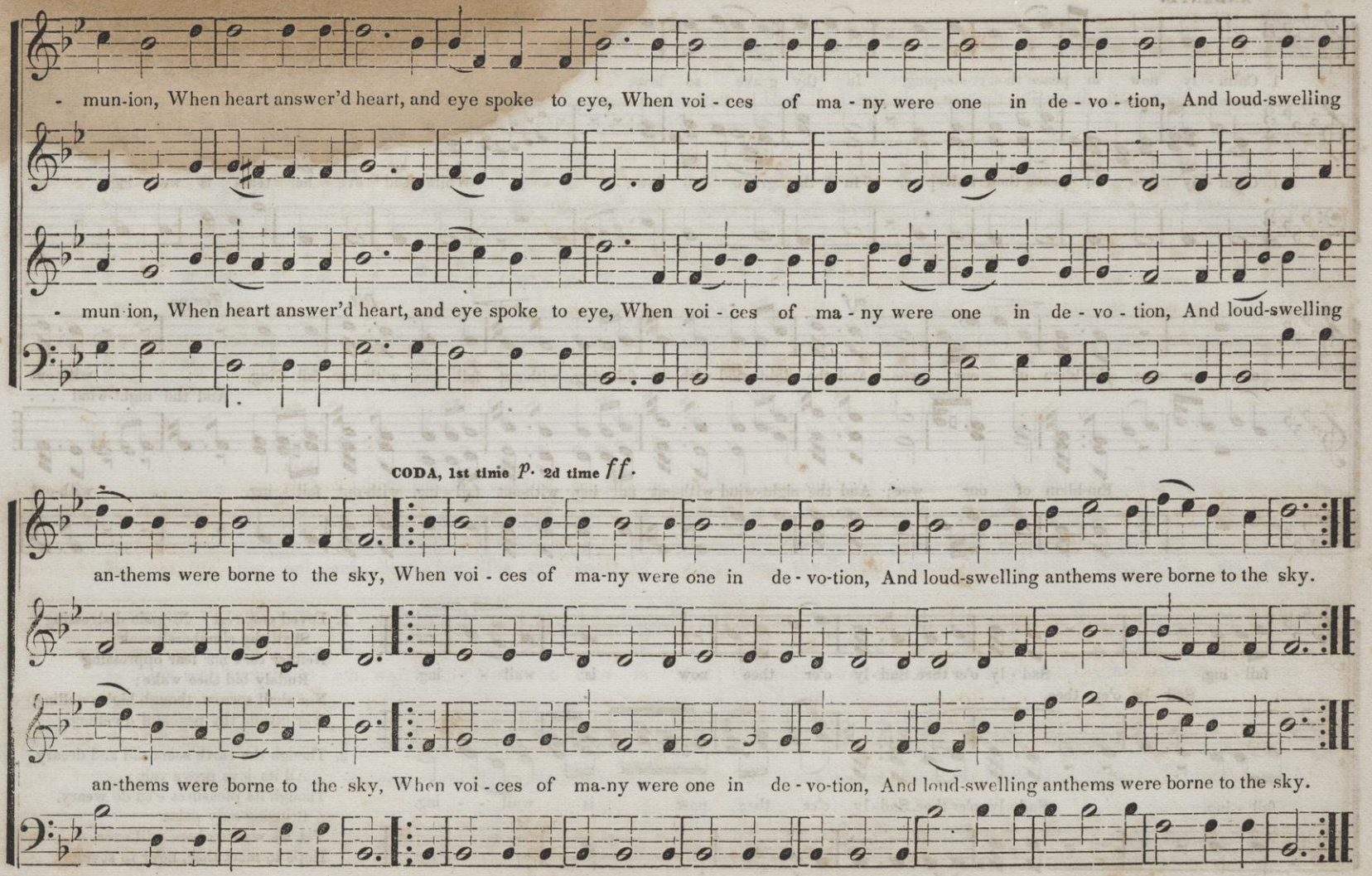



heaven-ly gates; Be - hold, be - hold, be-hold, The King of glo - ry waits! Ye ev - er - last - ing doors give way, The
The King of glo - ry waits! The King of glo - ry waits! Ye, &c.
heaven-ly gates; Be - hold, be - hold, be-hold, The King of glo - ry waits! Ye ev - er - last - ing doors give way, The
King of glo - ry comes to - day, Ye ev - er-lasting doors give way, The King of glo-ry comes to-day, The King of glo - ry comes to - day.
King of glo - ry comes to - day, Ye ev - er-lasting doors give way, The King of glo-ry comes to-day, The King of glo - ry comes to - day.

## PARTING HYMN. "Our harps are entwined."

NOT TOO SLOW

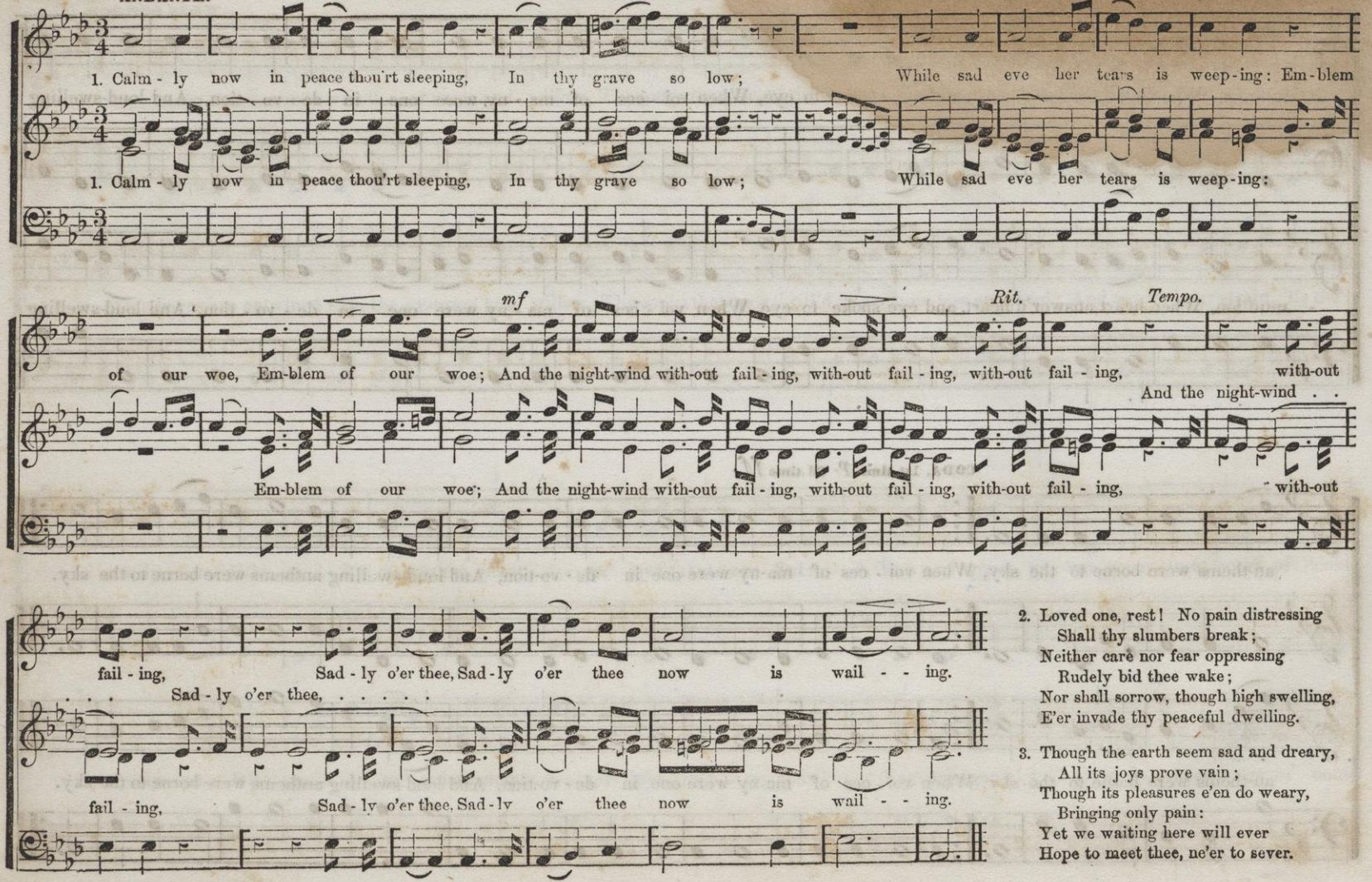



- mun-ion, When heart answer'd heart, and eye spoke to eye, When voi - ces of ma - ny were one in de - vo - tion, And loud-swelling
- mun-ion, When heart answer'd heart, and eye spoke to eye, When voi - ces of ma - ny were one in de - vo - tion, And loud-swelling
CODA, 1st time p. 2d time ff.
an-thems were borne to the sky, When voi - ces of ma-ny were one in de - vo-tion, And loud-swelling anthems were borne to the sky.
an-thems were borne to the sky, When voi - ces of ma-ny were one in de - vo-tion, And loud-swelling anthems were borne to the sky.

ANDANTE.

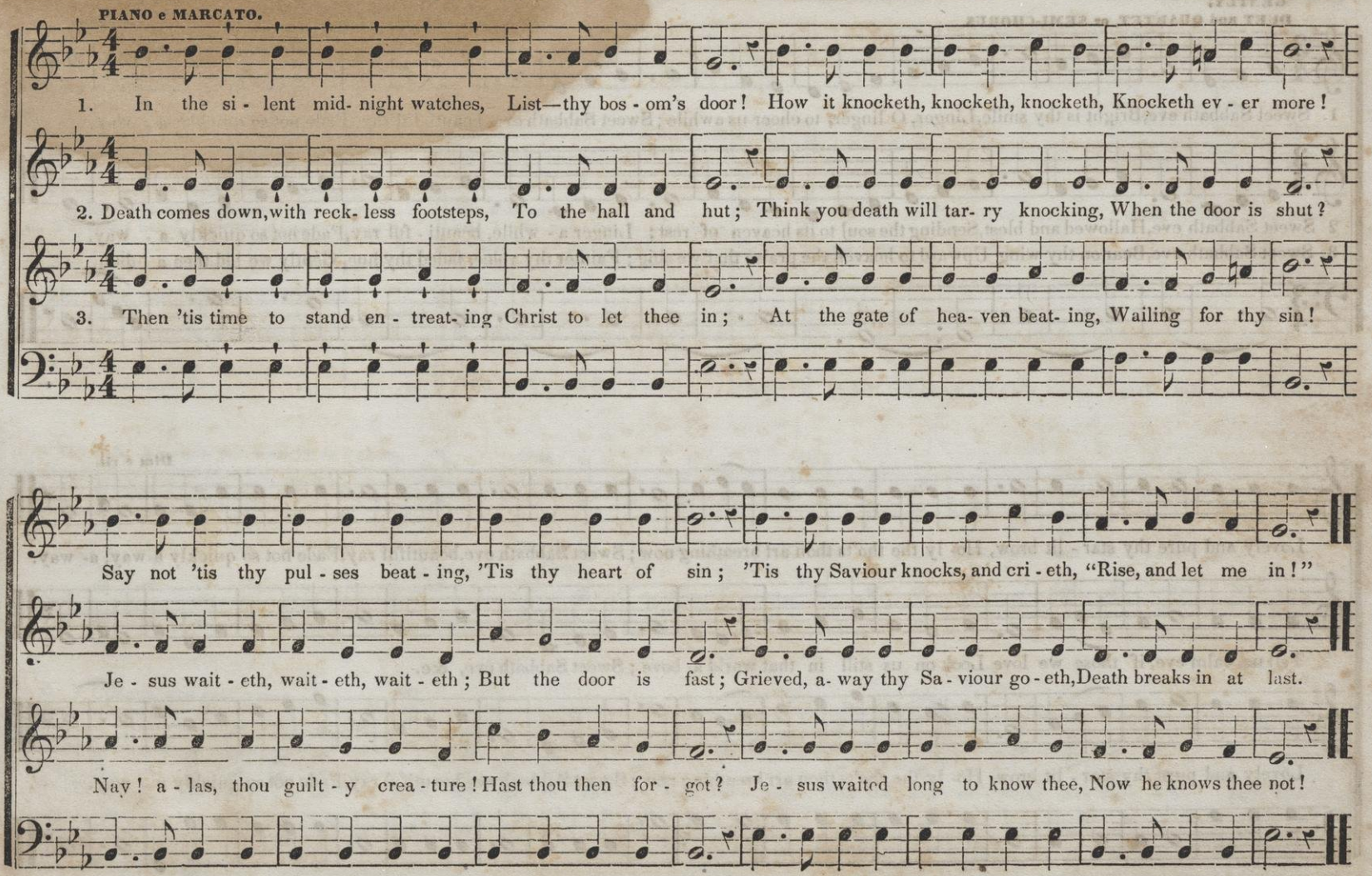
## QUARTET. "Loved one, rest."

J. M. PELTON.



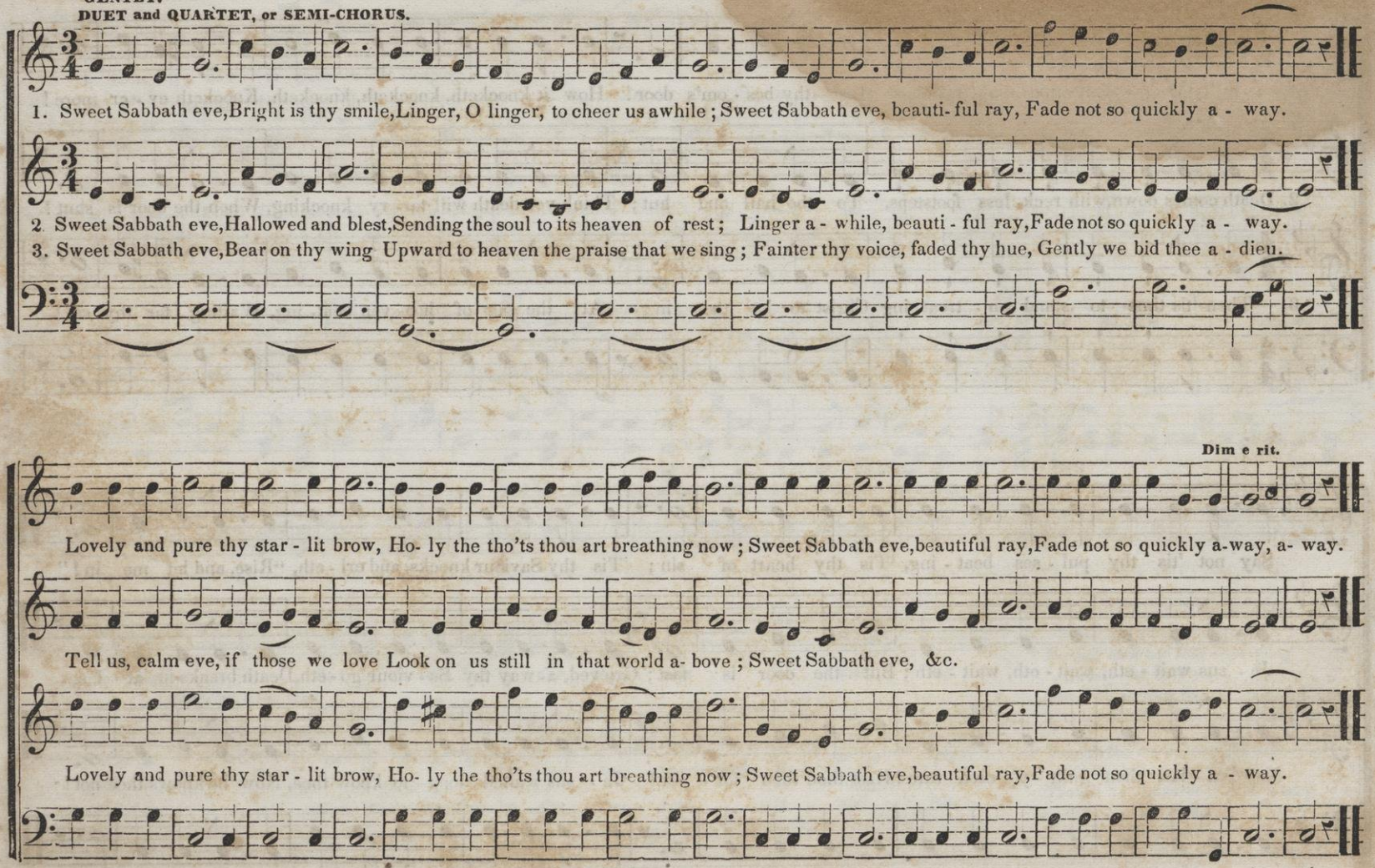

2. Loved one, rest! No pain distressing
Shall thy slumbers break;
Neither care nor fear oppressing
Rudely bid thee wake;
Nor shall sorrow, though high swelling,
E'er invade thy peaceful dwelling.

3. Though the earth seem sad and dreary,
All its joys prove vain;
Though its pleasures e'en do weary,
Bringing only pain:
Yet we waiting here will ever
Hope to meet thee, ne'er to sever.

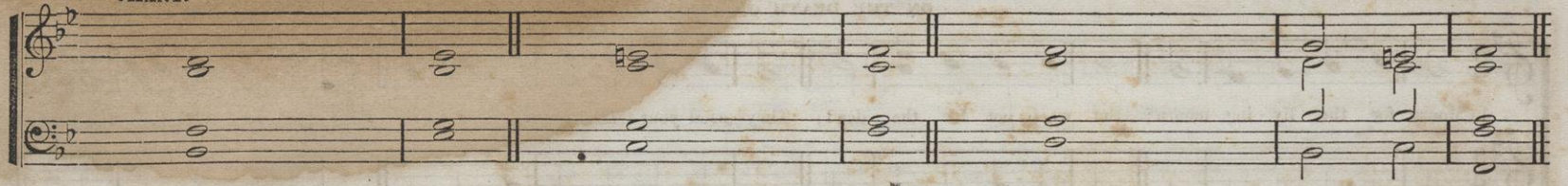

PIANO e MARCATO.
1. In the si - lent mid- night watches, List—thy bos - om's door! How it knocketh, knocketh, knocketh, Knocketh ev - er more!
2. Death comes down, with reck- less footsteps, To the hall and hut; Think you death will tar- ry knocking, When the door is shut?
3. Then 'tis time to stand en - treat- ing Christ to let thee in; At the gate of hea- ven beat- ing, Wailing for thy sin!
Say not 'tis thy pul - ses beat - ing, 'Tis thy heart of sin; 'Tis thy Saviour knocks, and cri - eth, "Rise, and let me in!"
Je - sus wait - eth, wait - eth, wait - eth; But the door is fast; Grieved, a- way thy Sa - viour go - eth, Death breaks in at last.
Nay! a - las, thou guilt - y crea - ture! Hast thou then for - got? Je - sus waited long to know thee, Now he knows thee not!

## HYMN. "Sweet Sabbath eve."

GENTLY.
DUET and QUARTET, or SEMI-CHORUS.

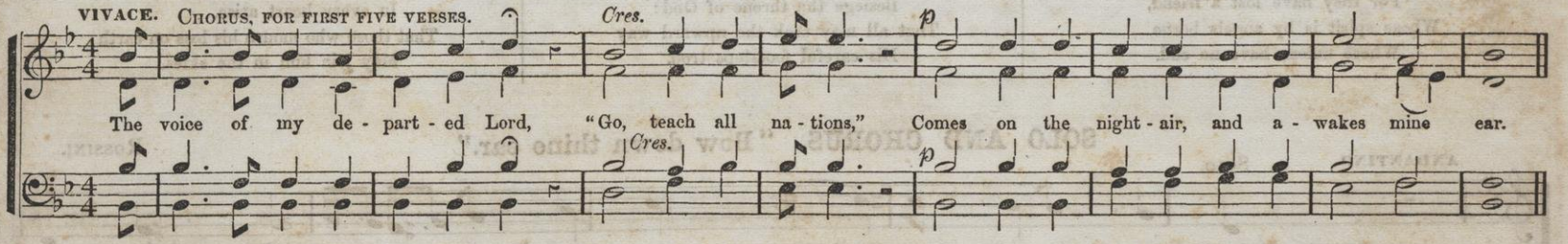


CHANT.

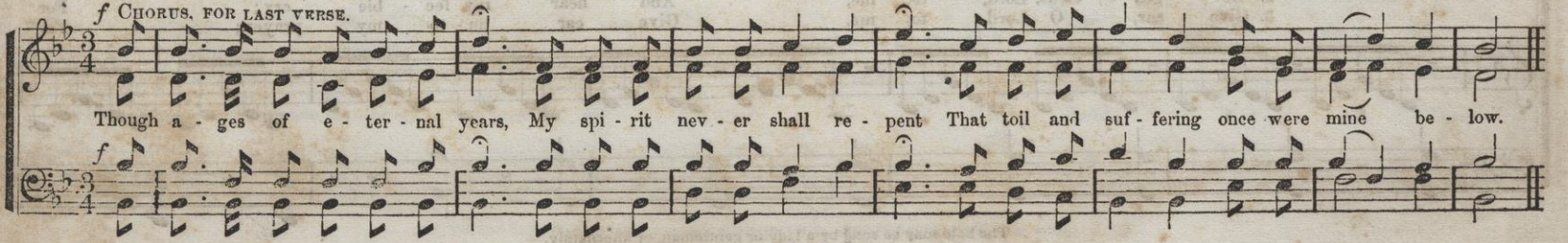


| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. My soul is not at rest. There comes a strange and secret whisper to my.. | spirit,.... | like a dream of ..... | night,.. | that tells me I am on en- ..... | chant - ed... | ground. |
| 2. Why live I here? The vows of God are | on me,.... | and I may not stop to play with shadows, or pluck earthly ..... | flowers, | till I my work have done, and ..... | rendered..up ac- | count. |
| 3. And I will..... | go!..... | I may no longer doubt to give up friends and idol..... | hopes, | and every tie that binds my heart to | thee,.....my .. | country! |
| 4. Henceforth, then, it matters not if storm or sunshine be my..... | earthly lot, | bitter or sweet my ..... | cup,... | I only pray, "God make me holy, and my spirit nerve for the stern .... | hour .....of..: | strife!" |
| 5. And when I come to stretch me for the | last,..... | in unattended agony, beneath the cocoa's..... | shade, . | it will be sweet that I have toiled for | other..worlds than | this. |
| 6. And if one for whom Satan hath struggled as he hath for ..... | me,..... | should ever reach that blessed .... | shore— | O, how this heart will glow with... | grati - tude and . | love. |

VIVACE. CHORUS, FOR FIRST FIVE VERSES.



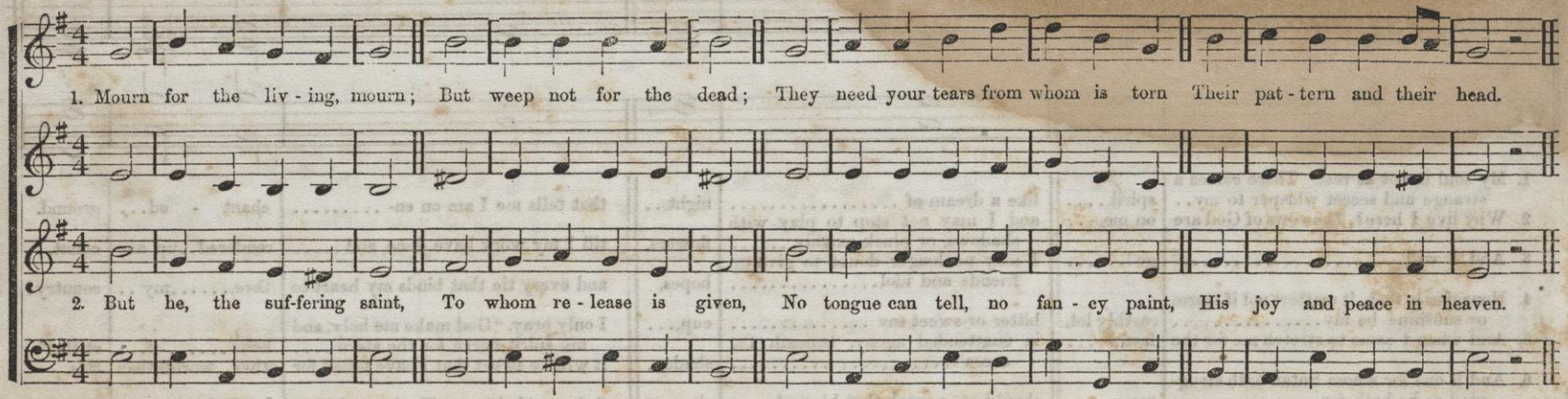

*f* CHORUS. FOR LAST VERSE.



## FUNERAL HYMN. "Mourn for the living."

FURNISHED BY F. A. BENSON, ESQ.

ON THE DEATH OF A PASTOR.



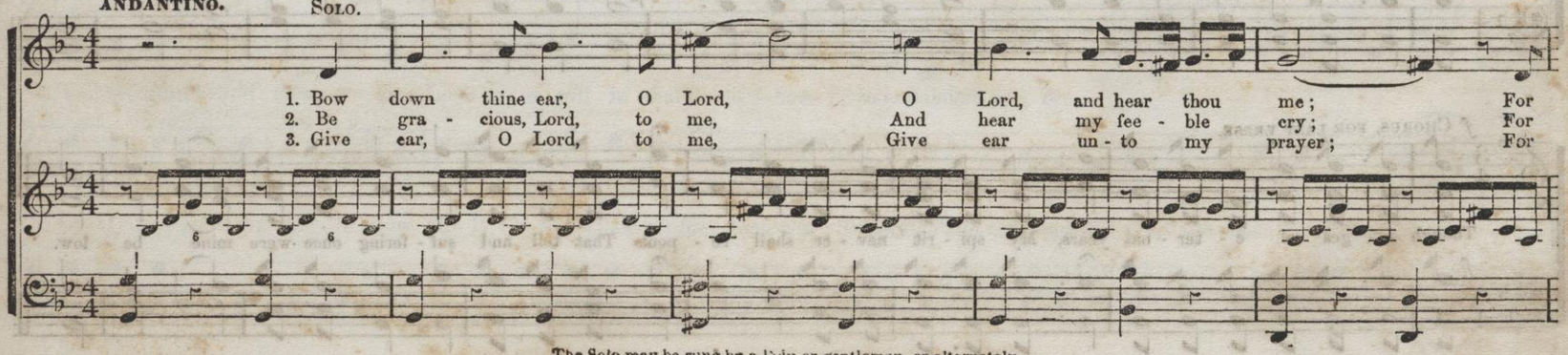

3. Mourn for the living, mourn;
For they have lost a friend,
Whose spirit is by angels borne
Where unions have no end.

4. Pray for the living, pray;
Besiege the throne of God:
That all may seek the upward way
His careful footsteps trod.

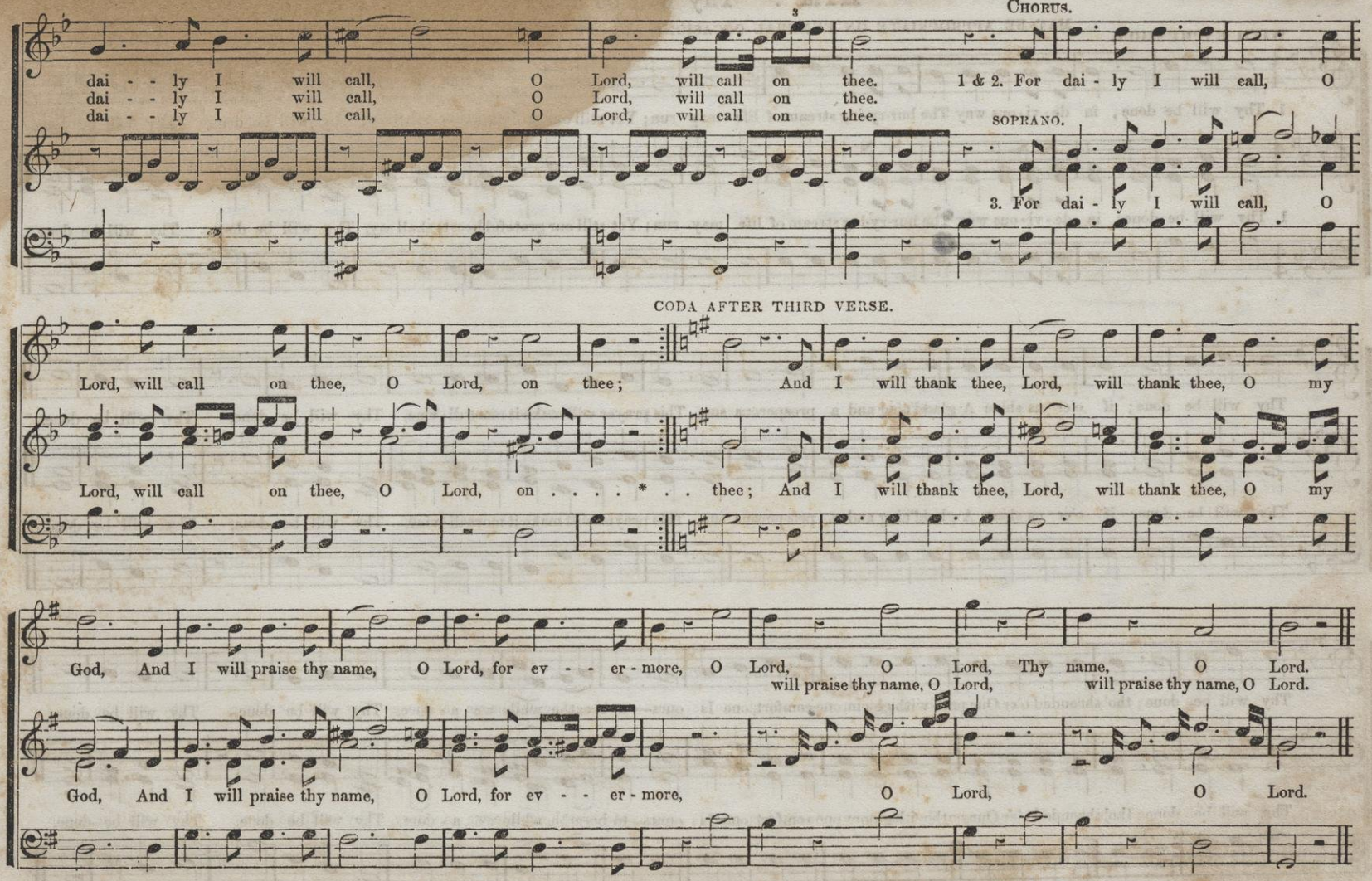
5. Let faith and hope to birth,
In every heart arise,
That those who mourn his loss on earth
May join him in the skies.

## SOLO AND CHORUS. "Bow down thine ear."

ROSSINI.




The Solo may be sung by a lady or gentleman, or alternately.

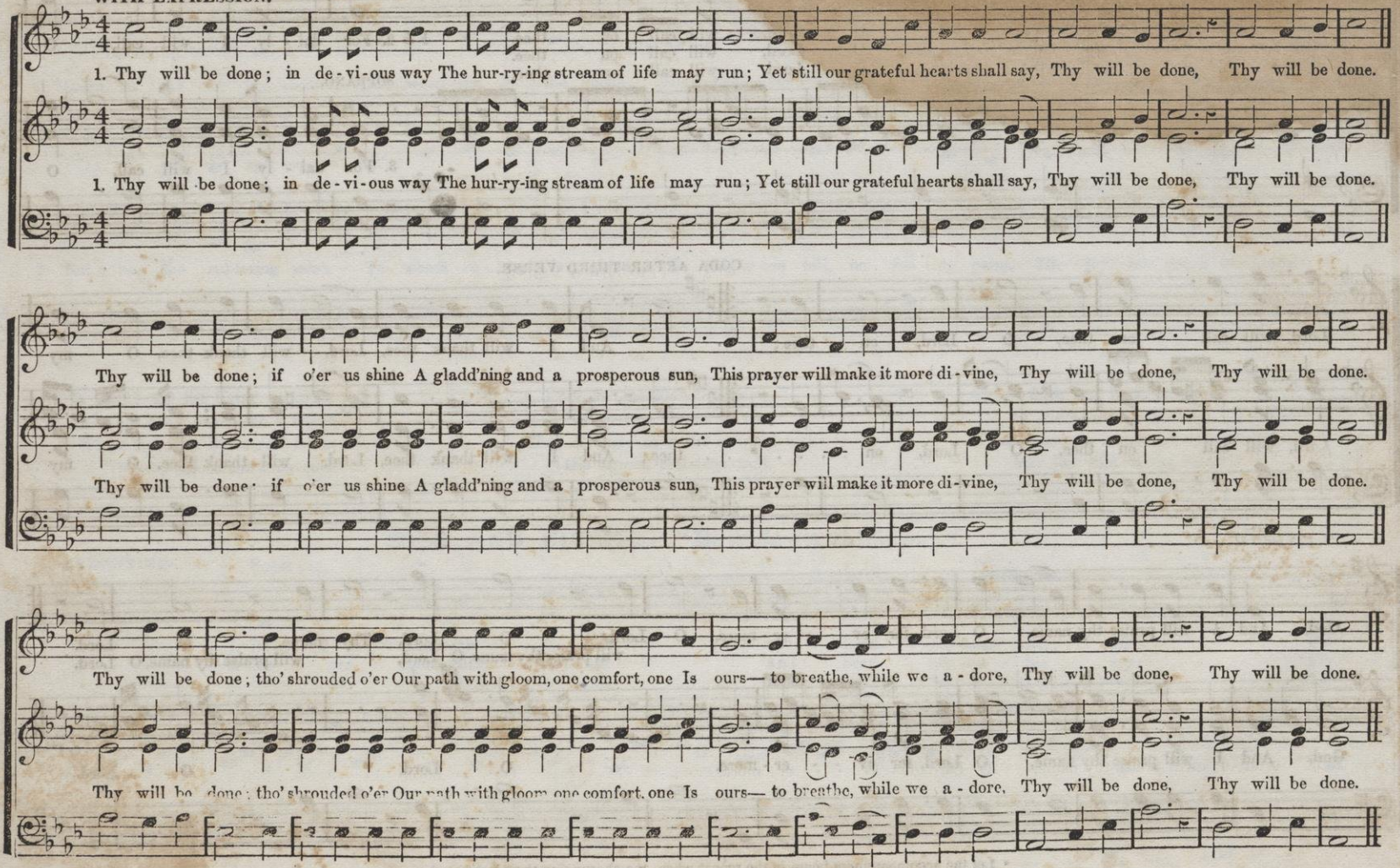


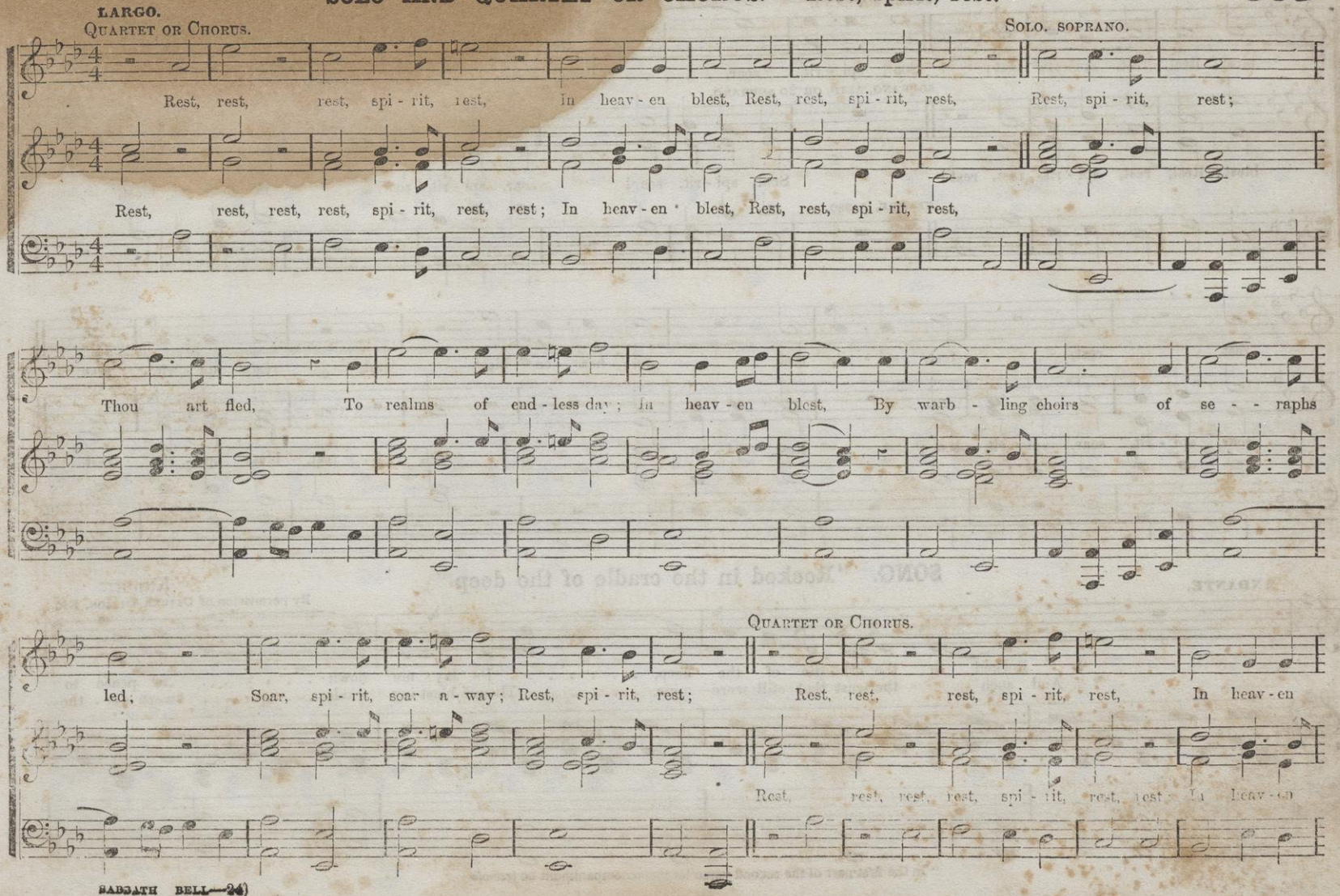

* Let the accompaniment begin in the repeat when the chorus sing their last chord.

# HYM . "Thy will be done."

MAY BE APPROPRIATE ON FUNERAL OCCASIONS, AND AT OTHER TIMES OF AFFLICTION.

WITH EXPRESSION.




LARGO.
QUARTET OR CHORUS.
SOLO. SOPRANO.
Rest, rest, rest, spi - rit, rest, In heav - en blest, Rest, rest, spi - rit, rest, Rest, spi - rit, rest;
Rest, rest, rest, rest, spi - rit, rest, rest; In heav - en blest, Rest, rest, spi - rit, rest,
Thou art fled, To realms of end - less day; In heav - en blest, By warb - ling choirs of se - - raphs
QUARTET OR CHORUS.
led; Soar, spi - rit, soar a - way; Rest, spi - rit, rest; Rest, rest, rest, spi - rit, rest, In heav - en
Rest, rest, rest, rest, spi - rit, rest, rest; In heav - en

## "Rest, spirit, rest." (Concluded.)

SOLO. SOPRANO.

blest; Rest, rest, spi - rit, rest. Soar, spi - rit, soar, . . . . spi - rit, soar, In heav - en, blest . . . . spi - rit,

SOPRANO, ALTO, OR 2D SOPRANO.

blest; Rest, rest, spi - rit, rest, rest! Soar, spi - rit, soar! soar, spi - rit, soar, In heav - en, blest,

TENORE, BASSO.

rest, rest, rest, spi - rit, rest, In heav - en blest, rest, rest, spi - rit, rest.

soar, spi - rit, soar, spi - rit, soar; Rest, spi - rit, rest, rest, rest, blest spi - rit, rest.

## SONG. "Rocked in the cradle of the deep."

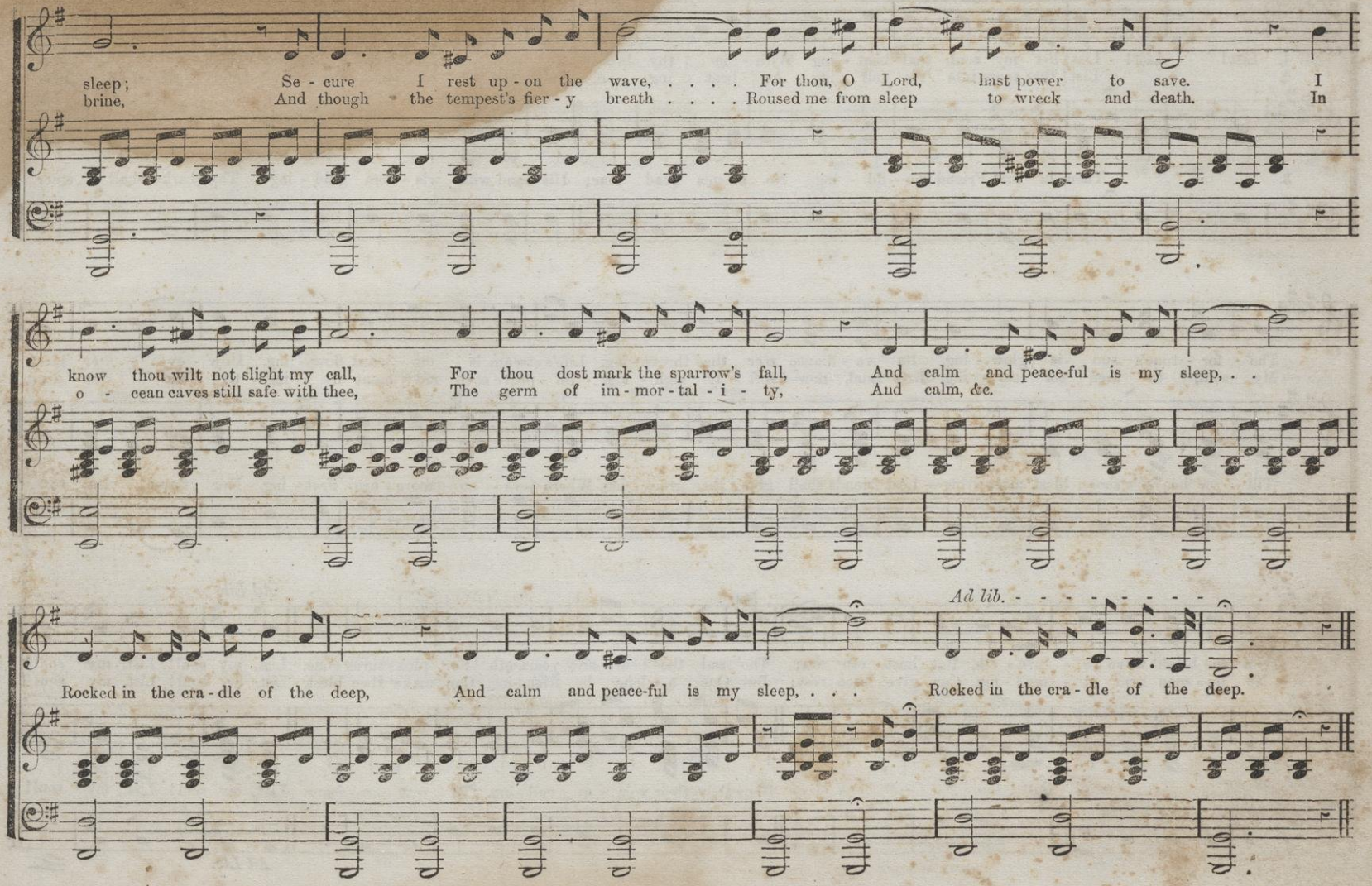
KNIGHT.

By permission of OLIVER DITSON, Esq.

ANDANTE.

1. Rocked in the cra - dle of the deep, . . . . . I lay me down . . . . . in peace to
* 2. And such the trust that still were mine, . . . . . Though blast-ing winds . . . . . swept o'er the

* In the first part of the second verse let the accompaniment be *tremolo*.

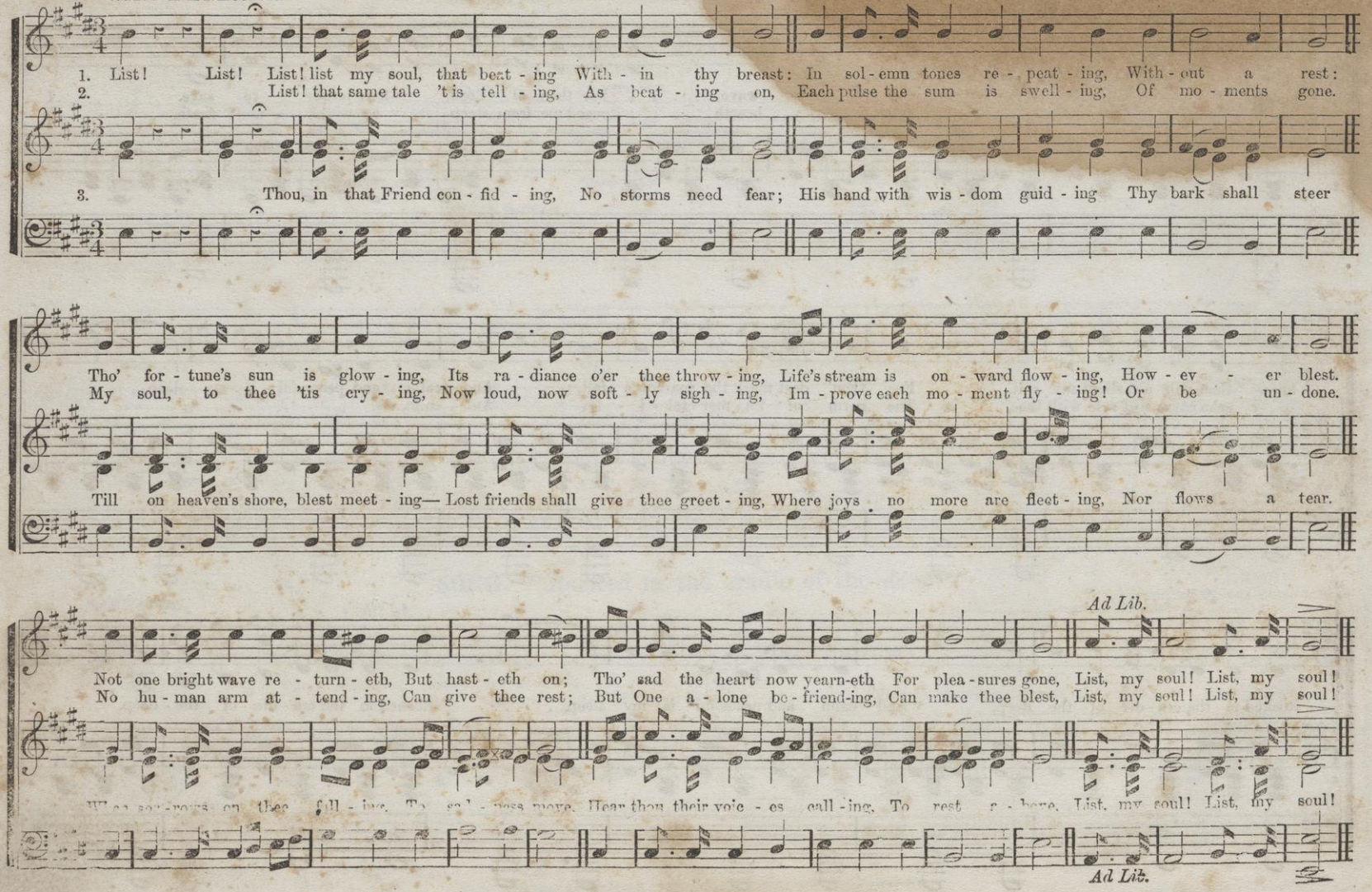

sleep; Se - cure I rest up - on the wave, . . . . For thou, O Lord, last power to save. I
brine, And though the tempest's fier - y breath . . . . Roused me from sleep to wreck and death. In
know thou wilt not slight my call, For thou dost mark the sparrow's fall, And calm and peace-ful is my sleep, . .
o - cean caves still safe with thee, The germ of im - mor - tal - i - ty, And calm, &c.
Ad lib. - - - - - - - - -
Rocked in the cra - dle of the deep, And calm and peace-ful is my sleep, . . . Rocked in the cra - dle of the deep.

**372**

## QUARTET. "List, my soul!"

J. M. PELTON.

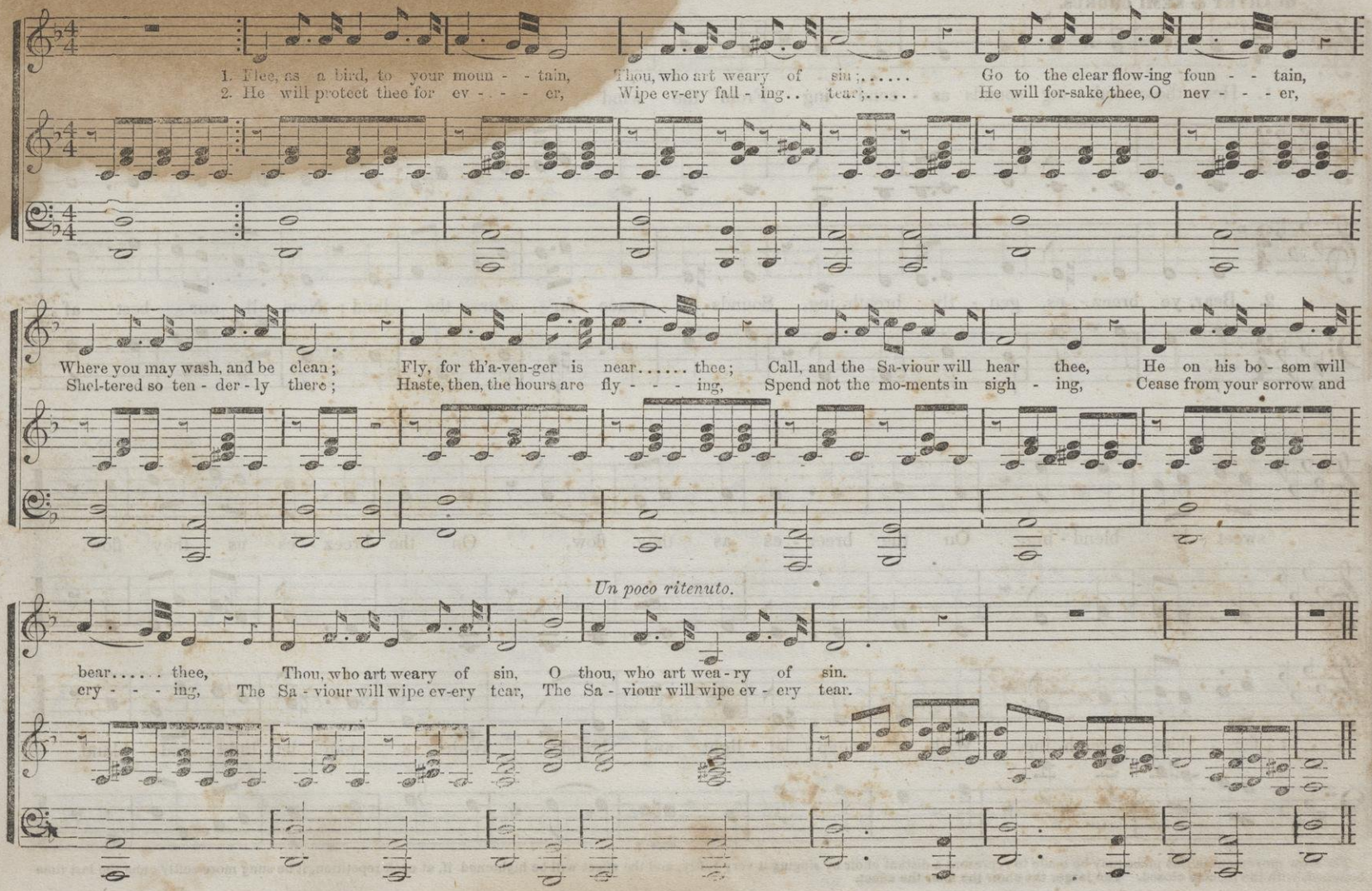
WITH EXPRESSION.



MODERATO ESPRESSIVO.

## SONG. "Flee, as a bird."

ARRANGED BY GEO. F. ROOT.*

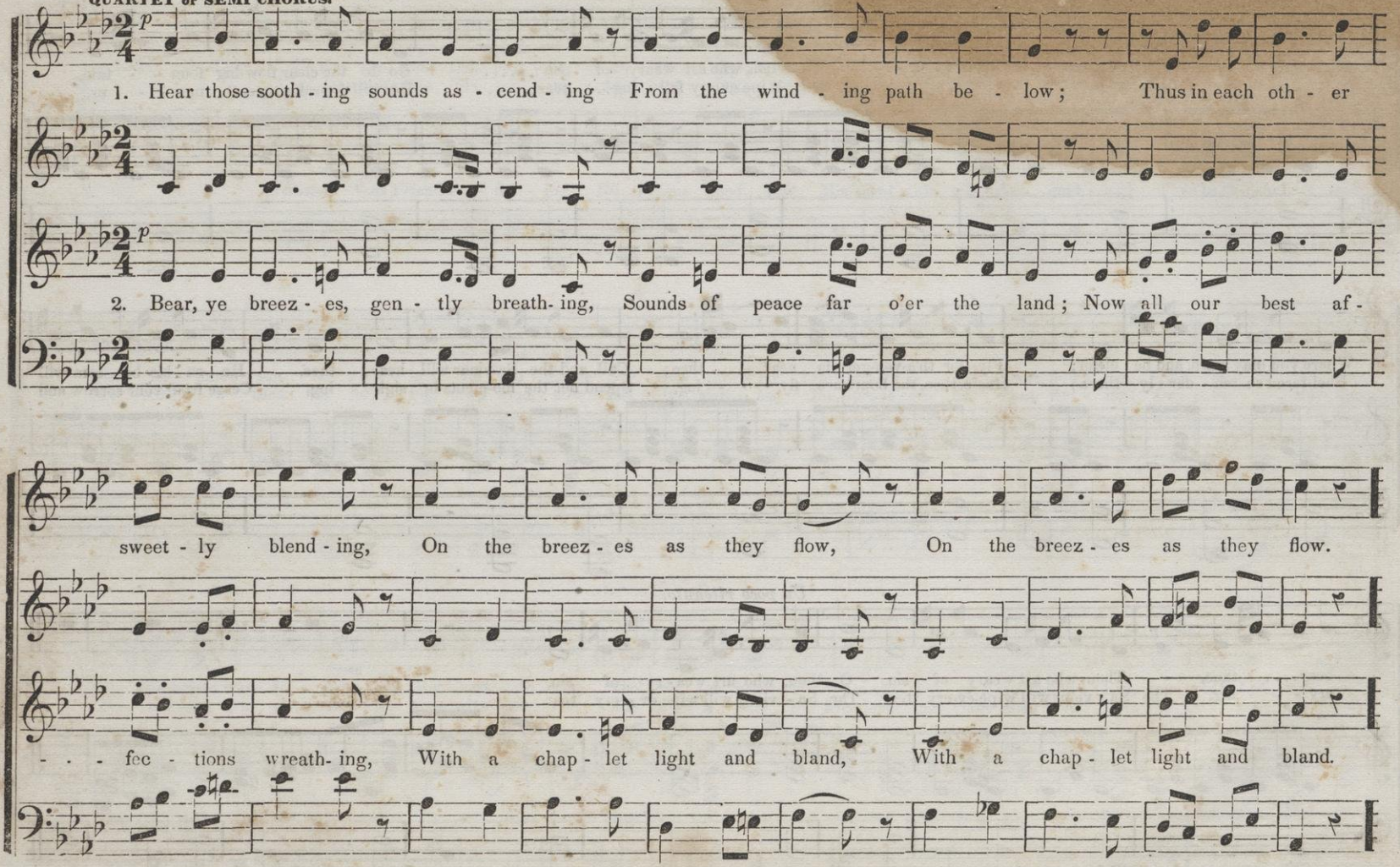



* By permission of OLIVER DITSON, Esq.

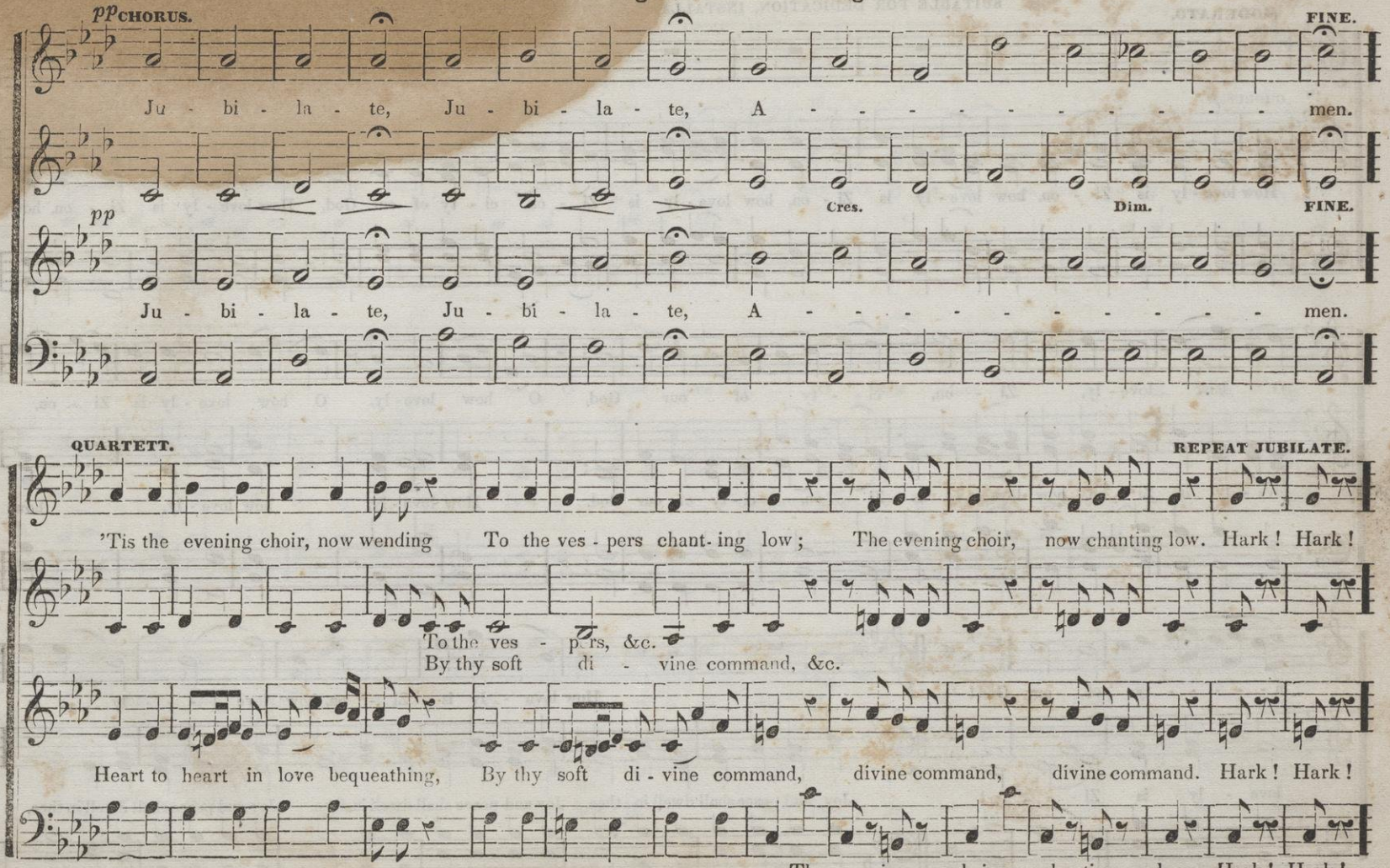
# VESPER HYMN. "Hear those soothing sounds ascending."

L. V. Beethoven.

ADAGIO.
QUARTET or SEMI CHORUS.



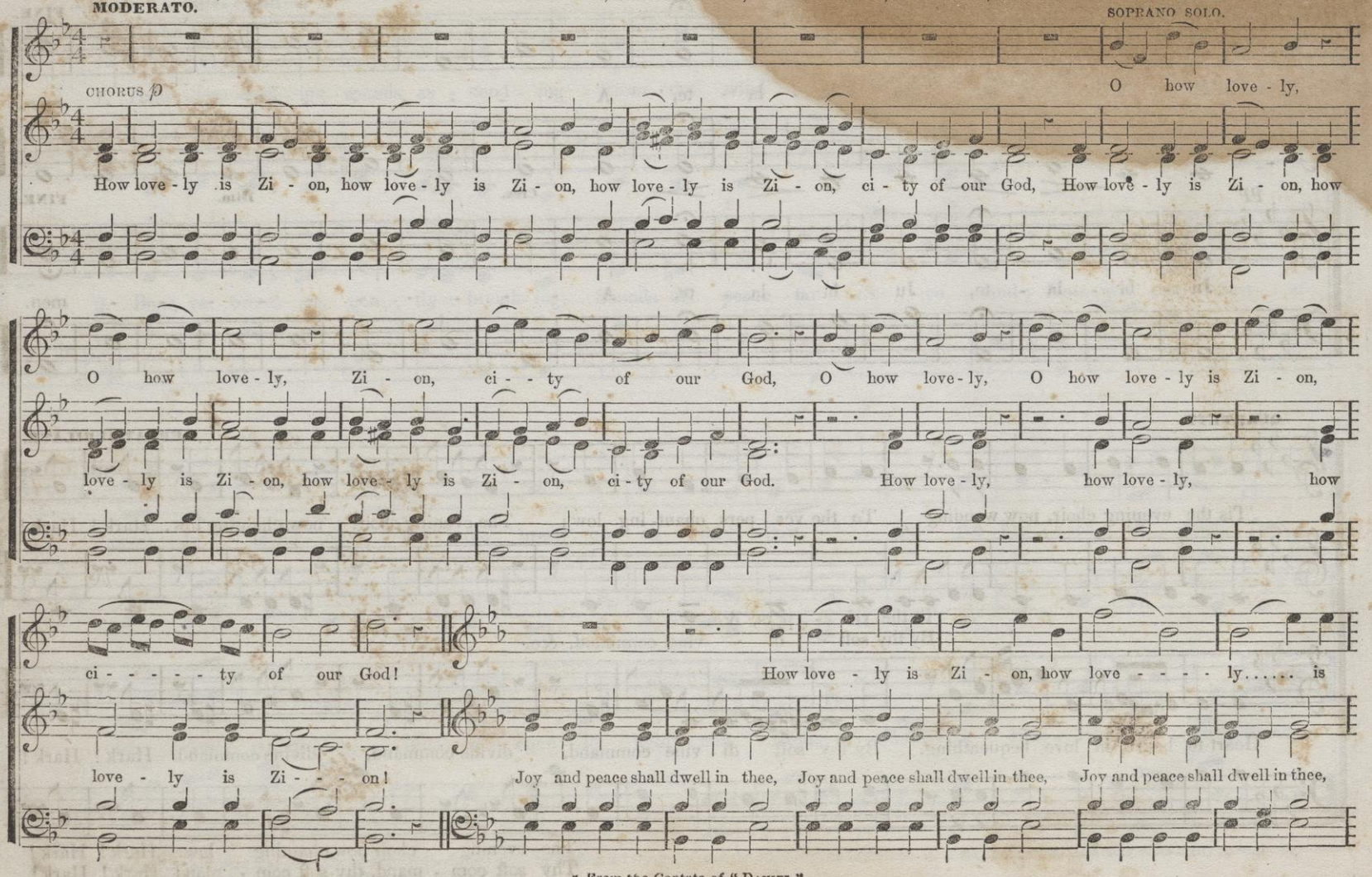

The slow movement in this piece may be made to represent a distant choir by singing it very softly, and the effect will be hightened if, at each repetition, it be sung more softly; and the last time hummed, with the mouths closed. The larger the choir the finer the effect.


pp CHORUS.
FINE.
Ju - bi - la - te, Ju - bi - la - te, A - - - - - - - - - - men.
Cres.
Dim.
FINE.
pp
Ju - bi - la - te, Ju - bi - la - te, A - - - - - - - - - - men.
QUARTETT.
REPEAT JUBILATE.
'Tis the evening choir, now wending To the ves - pers chant- ing low; The evening choir, now chanting low. Hark! Hark!
To the ves - pers, &c.
By thy soft di - vine command, &c.
Heart to heart in love bequeathing, By thy soft di - vine command, divine command, divine command. Hark! Hark!
The evening choir now chanting low. Hark! Hark!
Thy soft com - mand, thy soft com - mand. Hark! Hark!

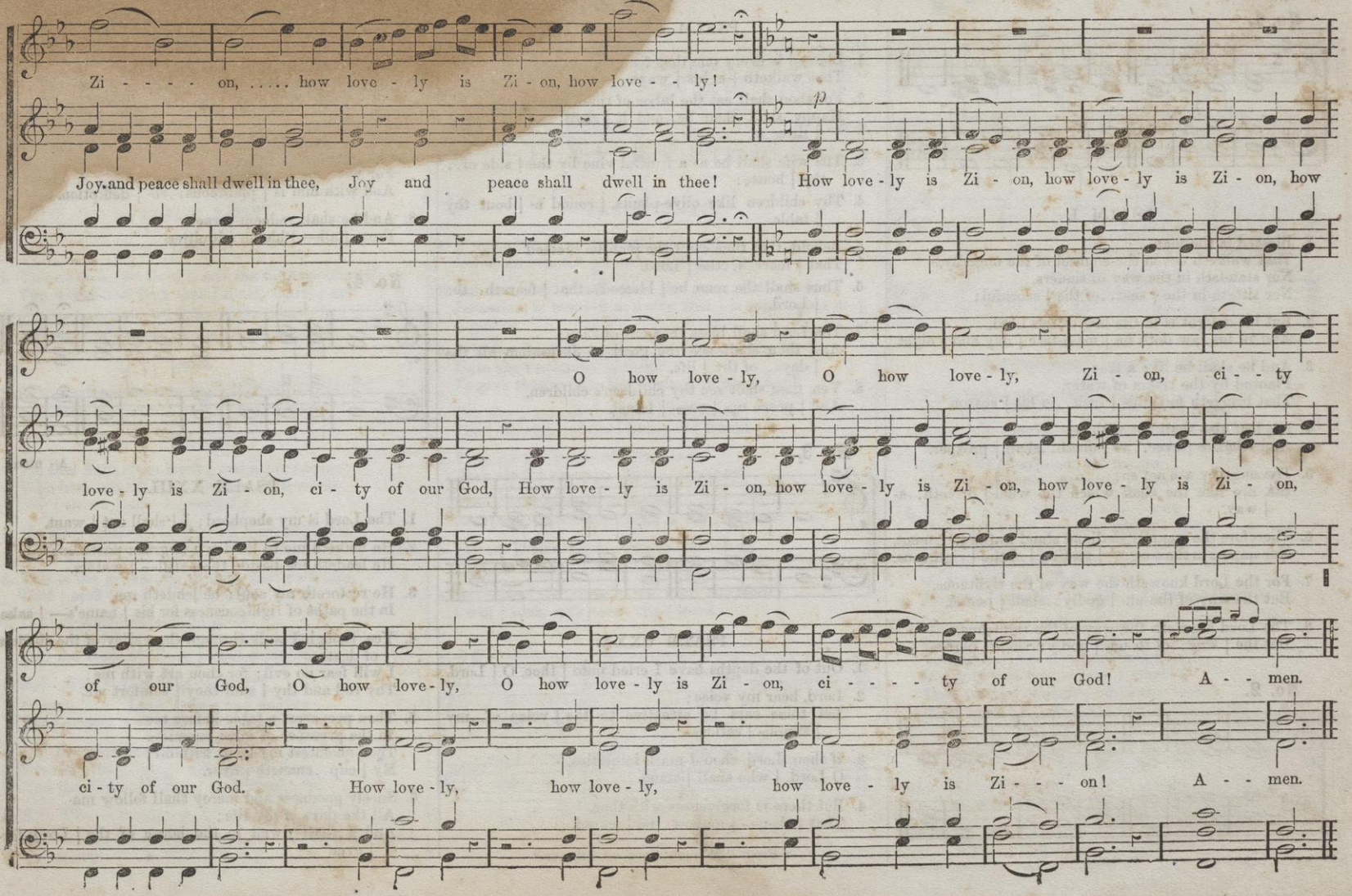
# SOLO AND CHORUS. "How lovely is Zion."

GEO. F. ROOT.*

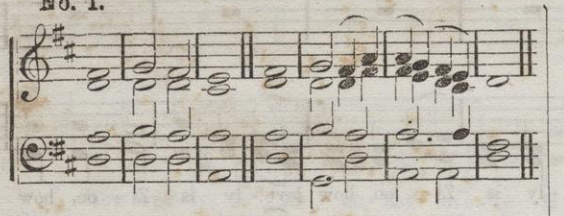
SUITABLE FOR DEDICATION, INSTALLATION, THANKSGIVING, CONCERTS, &c.




* From the Cantata of "DANIEL."


Zi - - - - on, ..... how love - ly is Zi - on, how love - - ly!
Joy and peace shall dwell in thee, Joy and peace shall dwell in thee! How love - ly is Zi - on, how love - ly is Zi - on, how
O how love - ly, O how love - ly, Zi - on, ci - - ty
love - ly is Zi - on, ci - ty of our God, How love - ly is Zi - on, how love - ly is Zi - on, how love - ly is Zi - on,
of our God, O how love - ly, O how love - ly is Zi - on, ci - - - - ty of our God! A - - men.
ci - ty of our God. How love - ly, how love - ly, how love - ly is Zi - - - on! A - - men.

No. 1.



PSALM I.

1. Blessed is the man
That walketh not in the counsel of the ungodly,
Nor standeth in the way of sinners,
Nor sitteth in the | seat..of the | scornful;

2. But his delight is in the law of the Lord,
And in his law doth he | medi-tate | day and | night.

3. And he shall be like a tree
Planted by the rivers of water,
That bringeth forth his | fruit..in his | season.

4. His leaf also shall not wither;
And whatso- | ever..he | doeth..shall | prosper.

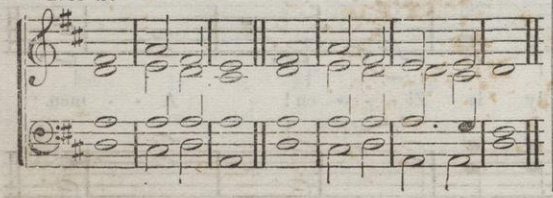
5. The ungodly are not so;
But are like the chaff which the wind | driveth..a- | way.

6. Therefore the ungodly shall not stand in the judgment,
Nor sinners in the congre- | ga-tion | of the | righteous.

7. For the Lord knoweth the way of the righteous,
But the way of the un- | godly..shall | perish.

8. The Lord knoweth the way of the righteous,
But the | way..of th' un- | godly..shall | perish.

No. 2.



PSALM CXXVIII.

1. Blessed is every one that feareth the Lord,
That walketh | in his | ways.

2. For thou shalt eat the labor of thine hands:
Happy shalt thou be, and it | shall be | well with | thee.

3. The wife shall be as a fruitful vine by the | side of.. thy | house:

4. Thy children like olive-plants, | round a- | bout thy | table.

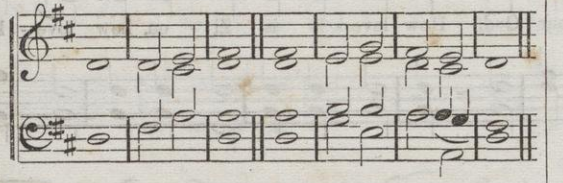
5. Behold, that thus shall the man be blessed
That | feareth..the | Lord.

6. Thus shall the man be | blessed..that | feareth..the | Lord.

7. The Lord shall bless thee out of Zion:
And thou shalt see the good of Jerusalem all the | days..of thy | life.

8. Yea, thou shalt see thy children's children,
And | peace up- | on— | Israel.

No. 3.



PSALM CXXX.

1. Out of the depths have I cried unto | thee, O | Lord.

2. Lord, hear my voice;
Let thine ears be attentive to the | voice of..my | suppli- | cations.

3. If thou, Lord, should mark iniquities,
O Lord, | who shall | stand.

4. But there is forgiveness with thee,
That | thou— | mayest..be | feared.

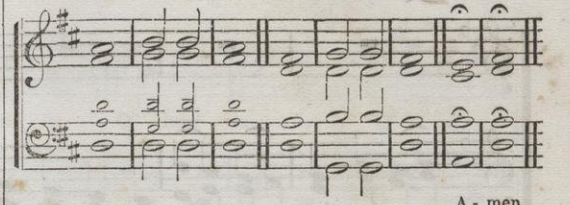
5. I wait for the Lord, my soul doth wait,
And in his | word..do I | hope.

6. My soul waiteth for the Lord
More than they that watch for the morning,
I say, | more than..they that | watch..for the | morning.

7. Let Israel hope in the Lord:
For with the Lord there is mercy,
And with him is | plenteous..re- | demption.

8. And he shall redeem Israel
From | all— | his in- | iquities.

No. 4.



A - men.

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— | waters.

3. He restoreth my soul; he leadeth me
In the paths of righteousness for his | name's— | sake,

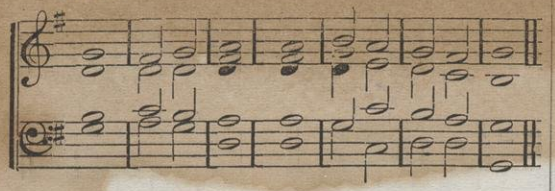
4. Yea, though I walk through the valley of the shadow of death,
I will fear no evil: for thou art with me;
Thy rod and thy | staff they | comfort me.

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 shall dwell in the house of the | Lord for- | ever.

* From "Mason's Book of Chants."

No. 5.



## PSALM XXIV.

CHORUS.

1. The earth is the Lord's, and the fullness thereof;
The world, and they that | dwell there- | in;
2. For he hath founded it upon the seas,
And es- | tablished..it up- | on the | floods.

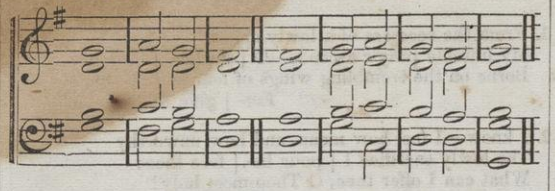
SOLO.

3. Who shall ascend into the hill of the Lord?
And who shall stand in his | holy | place?

CHORUS.

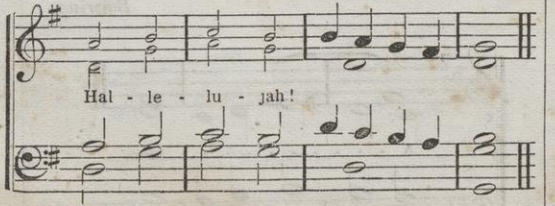
4. He that hath clean hands, and a pure heart;
Who hath not lifted up his soul unto vanity,
Nor | sworn | de- — | ceitfully.
5. He shall receive the blessing from the Lord,
And righteousness from the God of | his sal- | vation.
6. This is the generation of them that seek him,
That | seek thy | face, O | Jacob.
7. Lift up your heads, O ye gates;
And be ye lift up, ye everlasting doors;
And the King of Glory | shall come | in.
8. *Solo.* Who is this King of Glory?
*Chorus.* The | Lord, strong and mighty;
The | Lord— | mighty..in | battle.
9. Lift up your heads, O ye gates;
Even lift them up, ye everlasting doors;
And the King of Glory | shall come | in.
10. *Solo.* Who is this King of Glory?
*Chorus.* The Lord of hosts, | He..is the | King of | Glory.

No. 6.



## PSALM CXXII.

1. I was glad when they said unto me,
Let us go into the | house..of the | Lord.
2. Our feet shall stand within thy gates, O Jerusalem,
Jerusalem is builded as a city that | is com- | pact to- | gether.
3. Whither the tribes go up; the tribes of the Lord,
Unto the testimony of Israel,
To give thanks unto the | name..of the | Lord.
4. For there are set thrones of judgment,
The | thrones..of the | house of | David.
5. Pray for the peace of Jerusalem,
They shall | prosper..that | love thee.
6. Peace be within thy walls;
And pros- | peri..ty with- | in thy | palaces.
7. For my brethren and companions' sakes,
I will now say, | Peace..be with- | in thee.
8. Because of the house of the Lord our God,
I will | seek, will | seek thy | good.

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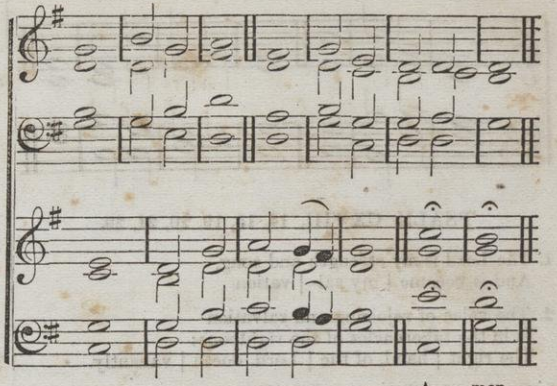


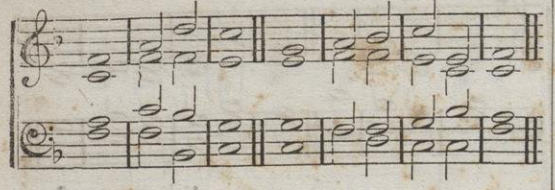

## SEARCHING AFTER GOD.

1. Thou Maker of my vital frame,
Unveil thy face, pro- | nounce thy | name;
Shine to my sight, and let the ear
Which thou hast | form'd, thy | language | hear;
Divide ye clouds, and let me see
The Power that | gives me | leave to | be.
2. Where is thy residence? Oh! why
Dost thou avoid my | searching | eye;
Mysterious being! Great Unknown,
Say, do the | clouds con- | ceal thy | throne?
Or art thou all diffus'd abroad,
Through boundless | space, a | present | God?
3. Is there not some delightful art
To feel thy | presence..at my | heart?
To hear thy whispers, soft and kind,
In | holy | silence..of the | mind? |
Then rest my thoughts; no longer roam
In quest of | joy—for | heaven's at | home!

*Gloria Patri.*

Glory be to the Father, and to the Son,
And to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
World without end. Amen.

No. 8.



PSALM CXVIII, 14, 15, 19, 20, 21, 29.

1. The Lord is my strength and song,
And is become | my sal- | vation.

2. The voice of rejoicing and salvation
Is in the tabernacles of the righteous:
The right | hand. of the | Lord. doeth | valiantly.

3. Open to me the gates of righteousness:
I will go into them, and I will | praise the | Lord;

4. This gate of the Lord,
Into | which the | righteous..shall | enter.

5. I will praise thee; for thou hast heard me,
And art become | my sal- | vation.

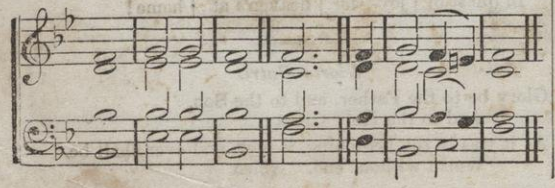
6. O give thanks unto the Lord, for he is good;
For his | mer..cy en- | dureth..for | ever.

*Gloria Patri.*

Glory be to the Father, and to the Son,
And to the Holy Ghost;

As it was in the beginning, is now, and ever shall be,
World without end. Amen.

No. 9.



HUMBLE DEVOTION.

1. From the recesses of a lowly spirit,
My humble pray'r ascends—O | Father, | hear it!
Borne on the trembling wings of fear and meekness:
For- | give its | weakness.

2. I know—I feel how mean, and how unworthy
The lowly sacrifice I | pour be- | fore thee:
What can I offer thee, O Thou most holy!
But | sin and | folly.

3. Lord, in thy sight, who ev'ry bosom viewest,
Cold in our warmest vows, and | vain our | truest;
Thoughts of a hurrying hour—our lips repeat them—
Our | hearts for- | get them.

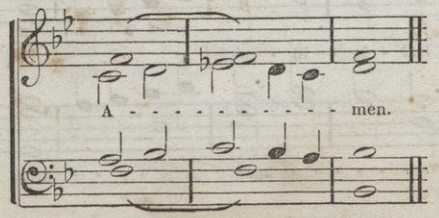
4. We see thy hand—it leads us—it supports us:
We hear thy voice—it | counsels...and it | courts us;
And then we turn away; and still thy kindness
For- | gives our | blindness!

5. Who can resist thy gentle call, appealing
To ev'ry gen'rous thought and | grateful | feeling!
Oh! who can hear the accents of thy mercy,
And | never | love thee.

6, Kind Benefactor! plant within this bosom
The | seeds of | holiness, and let them blossom
In fragrance, and in beauty bright and vernal,
And | spring e- | ternal.

7. Then place them in those everlasting gardens,
Where angels walk, and | seraphs..are the | wardens;
Where ev'ry flow'r, brought safe through death's dark portal,
Be- | comes im- | mortal.

*Bowring.*

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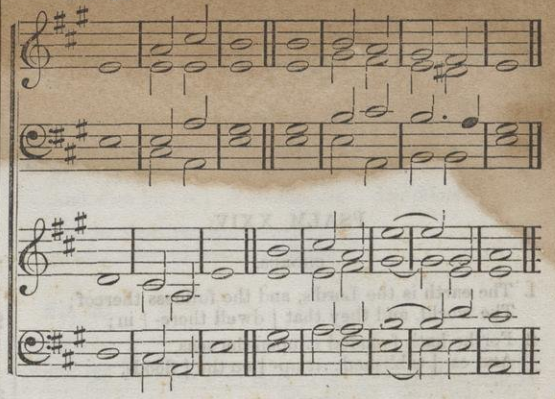


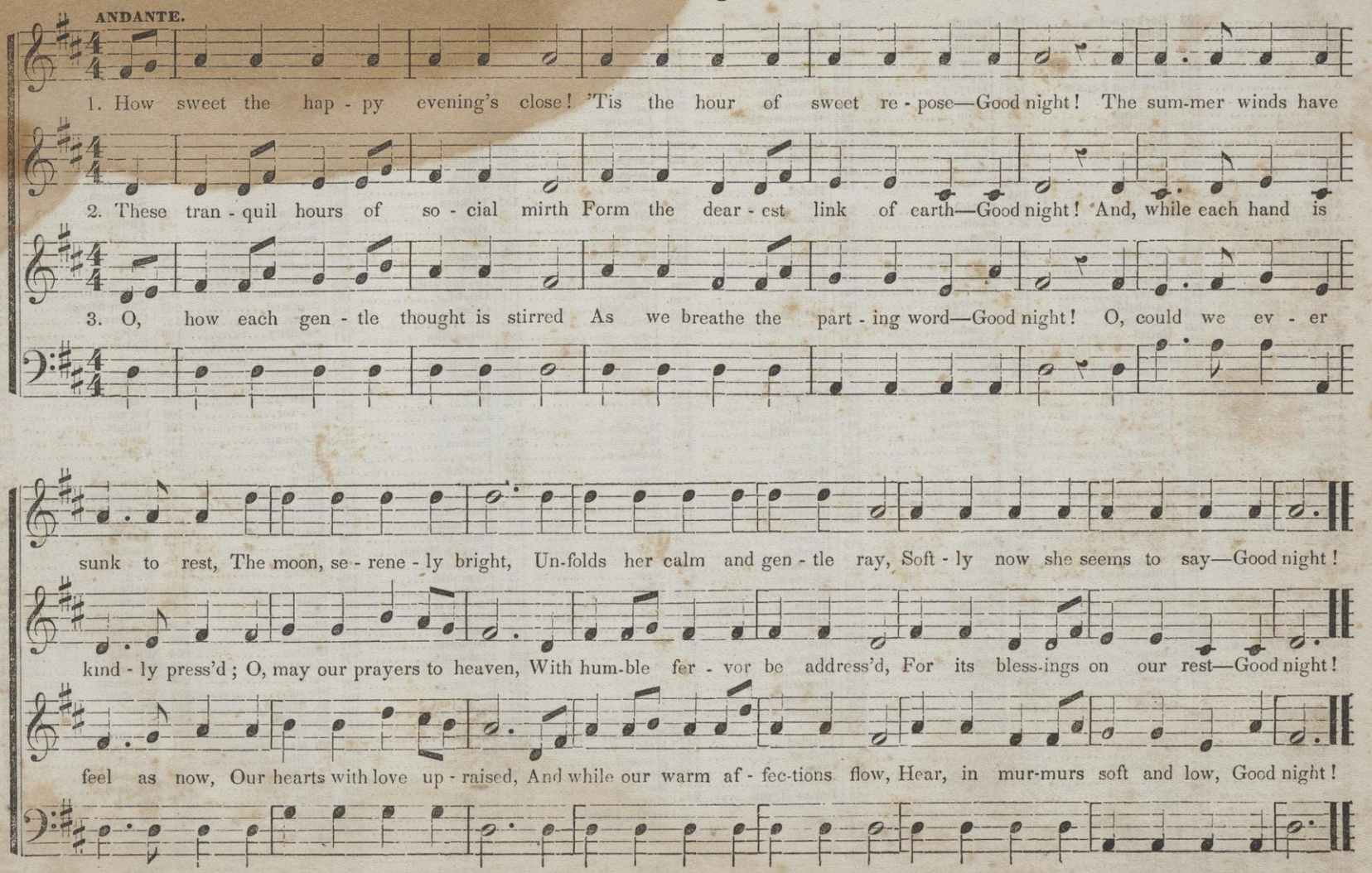
STAR OF BETHLEHEM.

1. When marshaled on the nightly plain,
The glittering host be- | stud the | sky,
One star alone, of all the train,
Can fix the | sinner's | wandering | eye.
Hark! hark! to God the chorus breaks,
From every host, from | every | gem;
But one alone the Saviour speaks,—
It is the | Star, the | Star of | Bethlehem!

2. Once on the raging seas I rode;
The storm was loud, the | night was | dark,
The ocean yawn'd, and rudely blow'd
The wind that | toss'd my | foundering | bark.
Deep horror then my vitals froze,
Death-struck, I ceas'd the | tide to | stem;
When suddenly a star arose,—
It was the | Star, the | Star of | Bethlehem;

3. It was my guide, my light, my all:
It made my dark fore- | bodings | cease;
And through the storm, and danger's thrall,
It | led me..to the | port of | peace.
Now safely moor'd, my perils o'er,
I'll sing, | first..in night's | diadem,
For ever and for evermore,
The | Star! the | Star of | Bethlehem!

*H. K. White.*


ANDANTE.
1. How sweet the hap - py evening's close! 'Tis the hour of sweet re - pose—Good night! The sum-mer winds have
2. These tran - quil hours of so - cial mirth Form the dear - est link of earth—Good night! And, while each hand is
3. O, how each gen - tle thought is stirred As we breathe the part - ing word—Good night! O, could we ev - er
sunk to rest, The moon, se - rene - ly bright, Un-folds her calm and gen - tle ray, Soft - ly now she seems to say—Good night!
kind - ly press'd; O, may our prayers to heaven, With hum-ble fer - vor be address'd, For its bless-ings on our rest—Good night!
feel as now, Our hearts with love up - raised, And while our warm af - fec-tions flow, Hear, in mur-murs soft and low, Good night!

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