



The chorister: a collection of music for choirs, schools and conventions. 1870

Boston, Massachusetts: G. D. Russell, 1870

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James W. Marston

A THE
WORKS OF
W. O. PERKINS

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THE
CHORISTER.
A COLLECTION OF MUSIC FOR
CHOIRS, SCHOOLS AND CONVENTIONS.

Part I. Musical Notation and Singing School Department.
Part II. Vocal Culture, Physical and Vocal Exercises.
Part III. Glees and Part Songs.

Part IV. A Select Variety of Hymn Tunes.
Part V. Anthems and Chants.
Part VI. Old Tunes.

BY W. O. PERKINS,

AUTHOR OF "CHURCH BELL," "STARRY CROWN," "LAUREL WREATH," &c.

BOSTON.

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PREFACE.

Again, with "THE CHORISTER" in hand, we make our bow before a critical but generous public. The success of the editor's previous works has induced him to abandon the business of teaching, (except in Conventions,) and devote himself exclusively to authorship.

In this work the Elementary Department contains a greater number of exercises for practice in reading than that of most works of this class. These are so constructed as to embrace a great variety of rhythmical form. The chapter on Vocal and Physical Culture may be of great service to teachers and advanced pupils, if carefully studied and the exercises faithfully practiced. The exercises in Articulation (pages 54 and 55) are strongly commended to the attention of all singers and speakers. Much care has been given to make the Glee Department attractive and serviceable.

Nearly all the music of "The Chorister" is new; and it has been our endeavor to make such selections from the material at our command as will meet the various wants of the musical public. We would recommend that more attention be given to solo and quartette singing by members of choirs, schools and conventions. A number of Hymn Tunes will be found that are well adapted to this purpose; also pieces in the Glee and Anthem Departments.

That the present work may contribute somewhat to the advancement of a growing musical interest among the people, is the wish of the author.

W. O. Perkins.

PART I.

MUSICAL NOTATION.

CHAPTER I.

THEORY AND PRACTICE.

Music, as a SCIENCE, treats of the various signs and characters, which are the symbols of musical thought, passion or emotion, and includes a knowledge of the principles of constructing a Melody with regard to symmetry and form, and the successive combination of tones to produce Harmony.

As an ART, it teaches the proper use and application of all these characters and principles, in accordance with prescribed rules, so as to give a truthful and consistent interpretation to musical ideas.

A tone is a musical sound, which is produced by the even and uninterrupted vibration of some sonorous, or elastic, body in the air. In singing, a tone is *breath made vocal*, consequently the more breath—other things being equal—the more tone, or voice.

NOTE.—*Tone* and *noise* are specific terms; the former meaning a *musical* sound, and the latter an *unmusical* sound. *Sound* is a general term applied to either.

Singing consists in a prescribed utterance of tone, combined with a clear and distinct enunciation and pronunciation of syllables and words, and in a consistent rendering of the music—called expression.

TO THE TEACHER. In presenting the subject of Musical Notation, in any of its departments, the teacher should give oral instruction, together with suitable examples for the pupils to imitate. The principles should be clearly presented to the understanding,

(making every explanation short and to the point,) before illustrating them upon the black-board, or referring to the book.

In presenting the scale, it is suggested to proceed somewhat after the following order: First sing a tone at any convenient pitch to the syllable *LA*, and ask the pupils to repeat, or imitate; after which add another tone, and so on. Then apply the names to the tones, as *ONE*, *TWO*, *THREE*, &c. After this has been thoroughly done, make use of the syllables *Do, Re, Mi, &c.*

It is recommended that much time be spent in practicing by applying the syllable *la* to each note, and by letter; also, sing the words when there are any set to the exercise. Intervals should be appreciated by the relative position of notes rather than by the association of the names of syllables.

THE SCALE.

The Scale is a series of eight tones arranged in a prescribed order.

DIAGRAM OF THE SCALE.

8.....	Minor	O.....	De
7.....	Major	O.....	Si
6.....	Major	O.....	La
5.....	Major	O.....	Sel
4.....	Minor	O.....	Fa
3.....	Major	O.....	Mi
2.....	Major	O.....	Re
1.....	Minor	O.....	Do

NOTE.—The explanation of intervals can be deferred one or two lessons.

MUSICAL NOTATION.

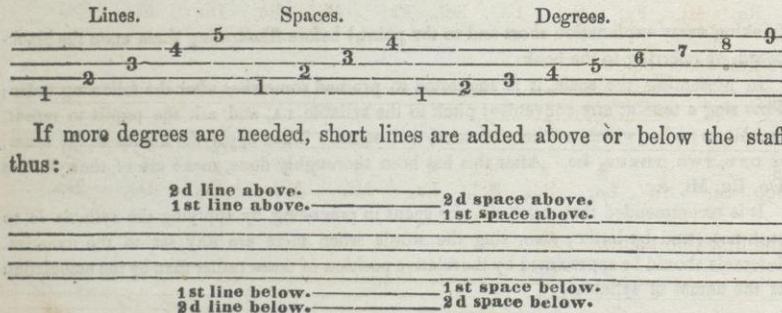
CHAPTER II.

THE STAFF.

The pitch of tones is represented upon what is called the Staff.

The Staff consists of five parallel horizontal lines and the spaces between the lines. Each line and space is called a Degree, making nine Degrees, which are numbered from the lowest upward.

THE STAFF ILLUSTRATED.



If more degrees are needed, short lines are added above or below the staff, thus:

2d line above.
1st line above.
2d space above.
1st space above.

1st line below.
2d line below.
1st space below.
2d space below.

In writing the Scale upon the Staff, as many Degrees will be used, consecutively, as there are tones in the Scale; viz: eight.

PRACTICAL EXAMPLES.

The Scale commencing upon the first line.

No. 1. Ascending.

Descending.

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

The Scale commencing upon the first space.

No. 2.

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

It will be observed that ONE of the Scale may be written upon any Degree of the Staff, while the other notes must follow in regular order; also, that notes written upon lower Degrees represent lower tones, and notes written upon higher Degrees represent higher tones.

PRACTICAL EXERCISES.

NOTE.—Sing by name, with La, and the seven syllables, till each exercise is thoroughly learned.

No. 1.

Commencing upon the first line.

1 1 1 2 2 2 1 2 3 3 2 1 2 3 4 4 4 3 2 1 2 3 4 5 5 5 4 3 2 1
Do, Do, Do, Re, Re, Re, Do, Re, Mi, Mi, Mi, Re, Do, Re, Mi, Fa, Fa, Fa, Mi, Re, Do, Re, Mi, Fa, Sol, Sol, Sol, Fa, Mi, Re, Do.

MUSICAL NOTATION.

No. 2.

Commencing upon the first space.

1 Do, 1 Do, *2 Re, 2 Re, 1 Do, 2 Re, 3 Mi, 3 Mi, 2 Re, 1 Do, 2 Re, 3 Mi, 4 Fa, 4 Fa, 3 Mi, 2 Re, 1 Do, 2 Re, 3 Mi, 4 Fa, 5 Sol, 4 Fa, 3 Mi, 2 Re, 1 Do.

No. 3.

Commencing upon the second line.

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

No. 4.

Commencing upon the first space below.

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

No. 5.

Commencing upon the first line below.

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

CHAPTER III.

LETTERS. CLEFS. ABSOLUTE PITCH.

The Degrees of the Staff are named from the first seven letters of the alphabet:—A, B, C, D, E, F, G.

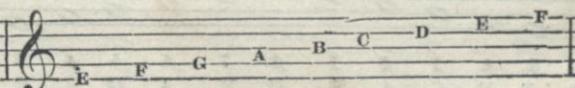
These are the LITERAL names of the Degrees of the Staff.

Characters called Clefs are placed upon the Staff to determine the literal name of each degree.

Then, notes written upon the Staff have absolute, or *positive* pitch.

There are two Clefs in common use, viz: the G or Treble Clef:  which fixes the name of each Degree as follows:

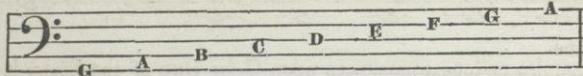
G OR TREBLE CLEF.



MUSICAL NOTATION.

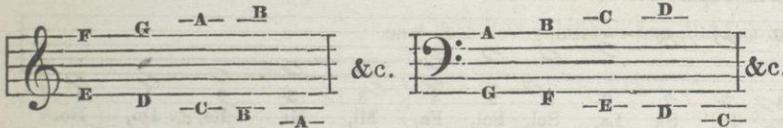
And the F or Bass Clef;  which fixes the literal name of each Degree, as follows:

F OR BASS CLEF.



NOTE.—These literal names must be committed to memory.

Lines and spaces above or below the Staff are named in the same order, thus :



The Tenor Clef :  which is adopted in this work to assist the

Tenor in more readily finding his part, fixes the letters in the same position as the Treble or G clef.

By common consent the position of the Scale upon the Staff, when the G Clef is used, (unless some sign is written to suggest a different position) is as follows :

No. 6.

PRACTICAL EXAMPLES.

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

No. 7.

When the F Clef is used, as follows :

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

CHAPTER IV.

INTERVALS.

The difference in Pitch between any two tones, as from 1 to 2, 2 to 3, 3 to 5, &c, is called an INTERVAL.

The Interval between two consecutive tones of the Scale is called a SECOND, as from 1 to 2, 4 to 5, 7 to 8, &c.

NOTE.—INTERVAL is a general term, while SECOND is specific.

Some of the Seconds are large and some small. The large Seconds are called MAJOR, and the small ones MINOR.

The Minor Seconds occur between 3 and 4, and 7 and 8, in the Major Scale, (the Scale which has thus far been sung) and the remaining five are Major.

THE MAJOR SCALE UNDER THE G CLEF. SECONDS ILLUSTRATED.

Major Second	Major Second	Minor Second	Major Second	Major Second	Major Second	Minor Second	Major Second	Major Second	Major Second	Minor Second	Major Second	Major Second	Minor Second	Major Second	Major Second
:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:

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

MUSICAL NOTATION.

THE MAJOR SCALE UNDER THE F CLEF. SECONDS ILLUSTRATED.

Major Second. Major Second. Minor Second. Major Second. Major Second. Minor Second. Major Second. Minor Second. Major Second.

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

OTHER INTERVALS.

3d 4th 5th 6th 7th 8th 7th 6th

When an exercise or tone commences upon C for ONE of the Scale, it is said to be in the KEY of C. If D is taken for ONE it is in the KEY of D, and so on. Therefore, a piece of music is in the Key of that letter which is taken as ONE.

PRACTICAL EXERCISES IN THE KEY OF C MAJOR.

No. 8.

Slow at first, the pupils sitting erect, breathing deep and full, and sustaining well each tone.

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

No. 9.

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

No. 10.

What kind of Intervals are found in the following exercise?

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

No. 11.

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

NOTE.— As a preparatory exercise the teacher should call the names of the tones in the order as above written, for the class to sing, before requiring them to sing the exercises by note. Such exercises may be given as the wants of the pupils require.

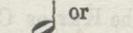
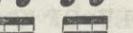
MUSICAL NOTATION.

CHAPTER V.

NOTES AND RESTS.

Notes represent tones, and rests indicate silence.

It will be readily understood that

A Whole note  is equal in value to
two Half notes  or
four Quarters  or
eight Eighths  or
sixteen Sixteenths 

NOTES AND RESTS OF THE SAME NAME AND VALUE.

Whole Note,	Half Note,	Quarter Note,	Eighth Note,	Sixteenth Note,	Thirty-second Note.
					
Whole Rest,	Half Rest,	Quarter Rest,	Eighth Rest,	Sixteenth Rest,	Thirty-second Rest.
					

A dot after a Note or Rest adds one half to the value of the Note or Rest.

DOTTED NOTES AND THEIR EQUIVALENT.

Dotted Whole,	Dotted Half,	Dotted Quarter,	Dotted Eighth,	Dotted Sixteenth,	Dotted Thirty-second.
					
Equal to					
					

DOTTED RESTS AND THEIR EQUIVALENT.

Dotted Whole,	Dotted Half,	Dotted Quarter,	Dotted Eighth,	Dotted Sixteenth.
				
Equal to				
				

Two dots may be used. The second adds half the value of the first.

DOUBLE DOTTED NOTES AND THEIR EQUIVALENT.

				
Equal to				
				

DOUBLE DOTTED RESTS AND THEIR EQUIVALENT.

				
Equal to				
				

CHAPTER VI.

MEASURE. RHYTHM. TIME.

In the performance of music some tones are given louder, or with more force than others. This is called ACCENT, or RHYTHM.

NOTE.—In music Rhythm is the accentuation of tones, while in Poetry it is the accentuation of syllables, usually in a regular order.

In the following Scale exercise there is no Rhythm or accent indicated, but each tone is to be sung with equal force.

No. 12.

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

To indicate the accent, and for convenience, music is divided into sections called MEASURES, by the use of lines drawn vertically across the staff, called BARS.

EXAMPLE.

Measure, Bar, Measure, Bar, Measure, Bar, Double Measure, Bar,

A Measure is a rhythmical division of the music.

There are several kinds and varieties of Measure which are indicated by the use of figures in the form of a fraction, placed at the beginning of a piece of music.

The upper figure indicates the number of parts into which the Measure is divided, or the KIND OF MEASURE, and the lower figure the kind of Notes, or their equivalent, required to fill the Measure.

EXAMPLES.

Double Measure illustrated,—the accent occurring on the first part.

1st part, 2d part.

1st, 2d.

BEATING TIME.

The parts of the measure are usually indicated by motions of the hand, called BEATING TIME.

In DOUBLE MEASURE the motions of the hand, or BEATS, are DOWN and UP. The down beat, (or count ONE) is the first part of every measure.

No. 13. ACCENT PRACTICALLY ILLUSTRATED.

1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d.
loud, soft, loud, soft, loud, soft, loud, soft, loud, soft, loud, soft, loud, soft.

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

Praise God from whom all blessings flow, Praise him all creatures here below.

NOTE.—Please observe the application of the accent to the words in No. 13, and contrast it with that in the following exercise, and after singing both decide which is correct.

No. 14.

2d, 1st, 2d.
soft, loud, soft, loud.

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

Praise God from whom all blessings flow, Praise him all creatures here be - low.

NOTE.—It will be seen that the accent of the music should conform to the Rhythm of the words.

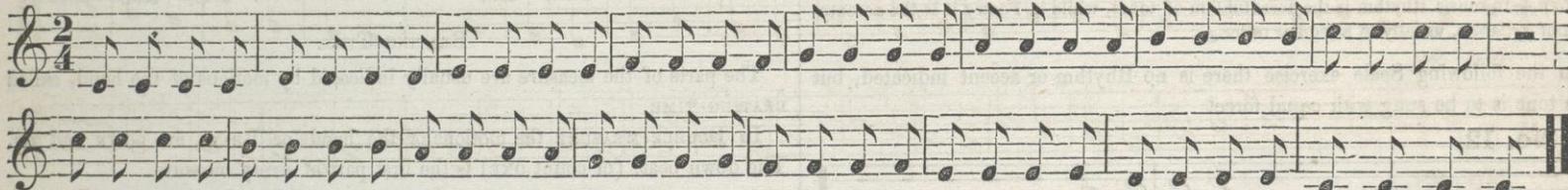
No. 15.

PRACTICAL EXERCISES.

Sing by syllable, number, and letter, beating the time.



No. 16.



No. 17.



No. 18.



TIME.—Time in music is the duration of tones, and includes the intervals of silence, (Rests,) which may occur between tones. It also refers to the movement, as fast or slow.

Italian words are used to indicate the different kinds of time or movement, as: Adagio, Largo, Lento, (very slow;) Andante, Andantino, (slow;) Moderato, (moderate;) Allegro, (fast;) Presto, Vivace, (very fast;) &c. If no time is indicated, it will in all cases be *ad libitum*. If words are sung, their character will usually suggest the time.

The following exercises, in the different kinds of measure and time, should be sung until they are thoroughly understood and readily performed.

No. 19.

What kind of measure? What kind of notes? What kind of time?

Moderato.

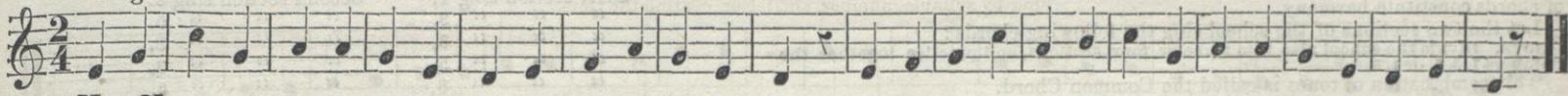
Name the numbers, syllables, and letters before singing.



No. 20.

Allegretto.

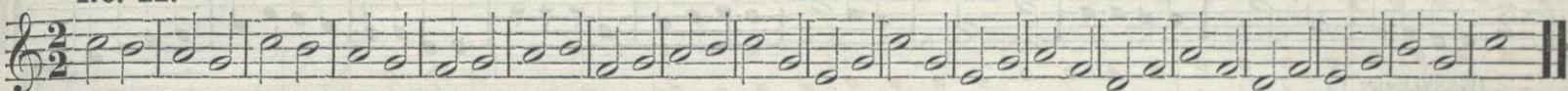
A good exercise will be found in speaking the names of the syllables, and beating the time simultaneously.



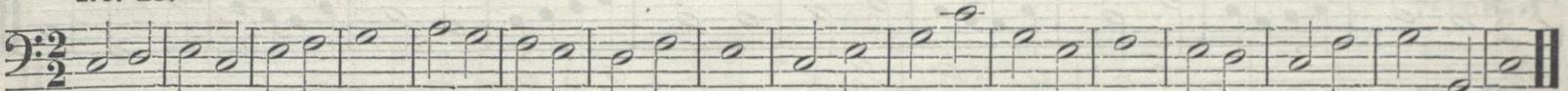
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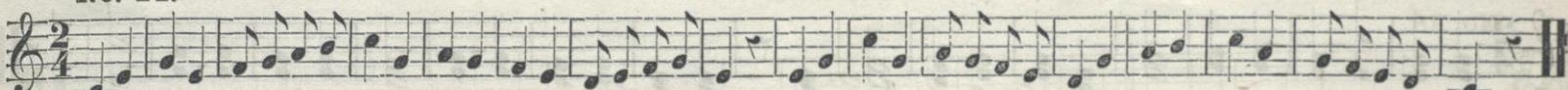
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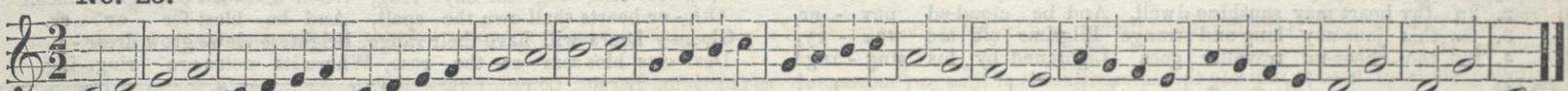
No. 23.



No. 24.



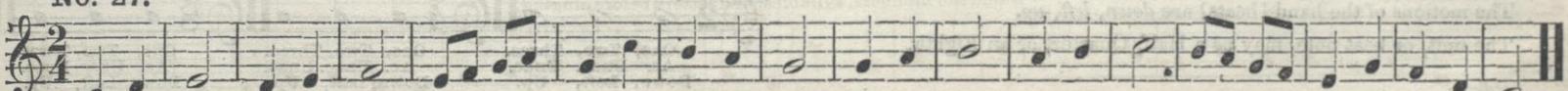
No. 25.



No. 26.



No. 27.



MUSICAL NOTATION.

Two or more tones heard at the same time, form a CHORD, and a succession of chords constitute harmony.

Let the two sections of the school sing the following chords:

NOTE. Divide the school also into three or four sections, and practice together the numbers 1, 3, 5, or 1, 3, 5, 8.

This combination of tones is called the Common Chord.

In harmony, the notes that are to be sung together are written over or under each other on separate staves, or on the same staff.

First section sing 1,	Second section sing 3.
" " " 3,	" " " 5.
" " " 3,	" " " 8.
" " " 5,	" " " 3.
" " " 8,	" " " 5.
" " " 5,	" " " 3.
" " " 3,	" " " 1.

No. 28. (LADIES.)

No. 29.

The Happy Singer.

1. Car - ry in thy heart a song, On life's path to cheer thee!
 2. In thy heart may sunshine dwell, And be cloud-ed nev - er,
 3. On this jour-ney long and strange Pilgrims oft are wea - ry,
 4. But the cheer-ful traveller goes Lightened by his sing - ing!

Keep it ring-ing all day long, When a cloud comes near thee.
 Oth - er hearts shall own the spell, And be blest for - ev - er.
 Gloom-y hours will have their range, Brightest views grow drear - y.
 Des - erts blos-som as the rose, Where its notes are ring - ing.

TRIPLE MEASURE has three parts, beats, or counts, accented on the first. It is indicated by the figure 3.

The motions of the hand [beats] are *down, left, up*.

The unit, or beat note, may be a Half, Quarter, or an Eighth.

Half Notes.	Quarter Notes.	Eighth Notes.
One, Two, Three. Ac. Unac. Unac. Down, Left, Up.	One, Two, Three. Ac. Unac. Unac. Down, Left, Up.	One, Two, Three. Ac. Unac. Unac. Down, Left, Up.

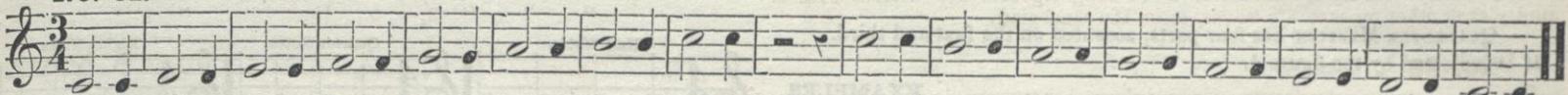
MUSICAL NOTATION.

13

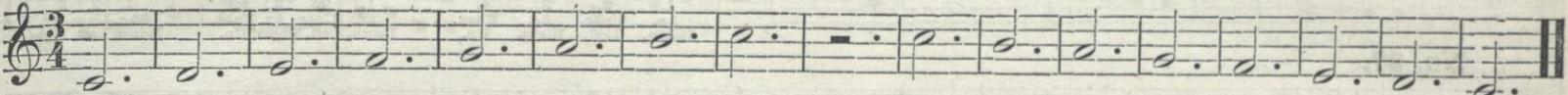
No. 30. Sing by syllable, letter, number, and la



No. 31.



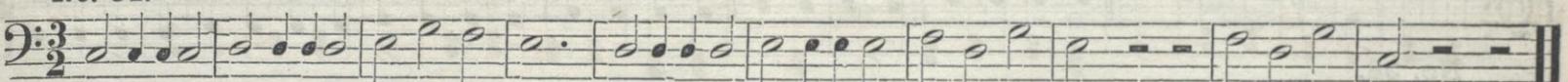
No. 32.



No. 33.



No. 34.

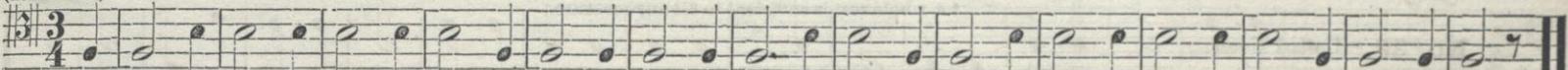


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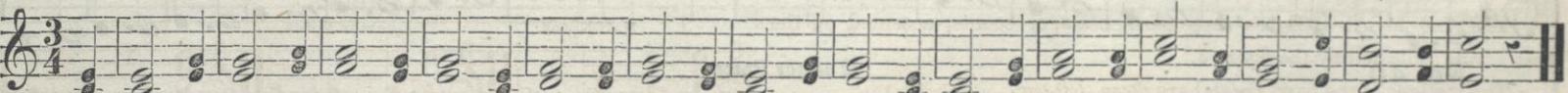
The Pretty Birds.

Allegretto, How near full is the first measure? A piece of music may commence upon any part of the measure.

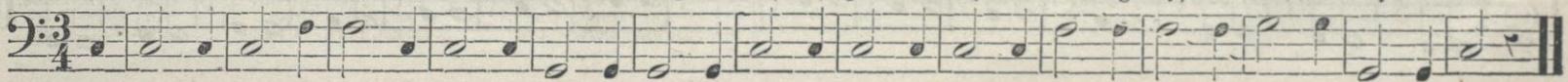
(Tenor Clef.)



1. The pret - ty birds, the mer - ry birds, That glance from tree to tree, May sing a - way the live - long day, Then wherefore may not we!



2. The fin - ny tribes, the hap - py tribes, That swim the deep blue sea, May sport a - way the live-long day, And wherefore may not we?



No. 36.



QUADRUPLE MEASURE has four parts, accented on the first and third.
It is indicated by the figure 4.

EXAMPLES.

Half Notes.	Quarter Notes.	Eighth Notes.
$\begin{array}{c} \text{1.} \\ \text{Ac.} \\ \text{Down,} \end{array}$ $\begin{array}{c} \text{2.} \\ \text{Unac.} \\ \text{Left,} \end{math> $	$\begin{array}{c} \text{3.} \\ \text{Ac.} \\ \text{Right,} \end{math> $	$\begin{array}{c} \text{4.} \\ \text{Unac.} \\ \text{Up,} \end{math> $
$\begin{array}{c} \text{1.} \\ \text{Ac.} \\ \text{Down,} \end{array}$ $\begin{array}{c} \text{2.} \\ \text{Unac.} \\ \text{Left,} \end{math> $	$\begin{array}{c} \text{3.} \\ \text{Ac.} \\ \text{Right,} \end{math> $	$\begin{array}{c} \text{4.} \\ \text{Unac.} \\ \text{Up,} \end{math> $

No. 37.

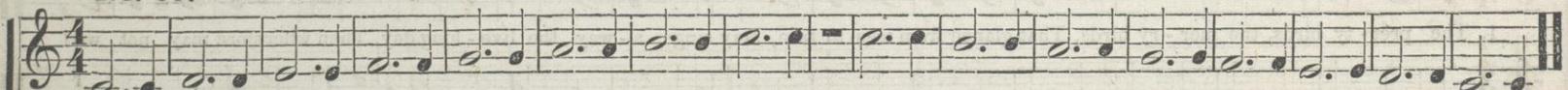


No. 38.



* A whole rest is sufficient to fill any measure.

No. 39. Dotted Notes.



No. 40.

Quarter Rests.



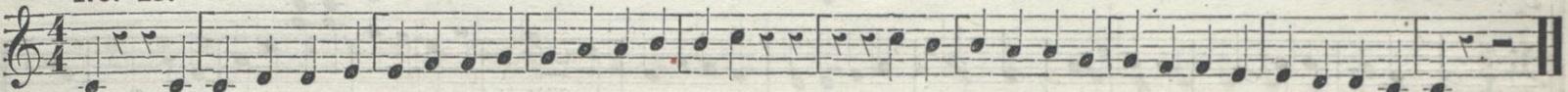
No. 41.



No. 42.



No. 43.



No. 44.



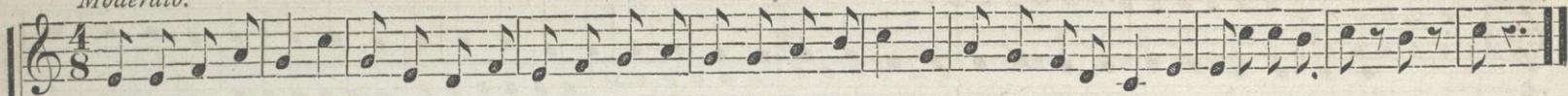
No. 45.



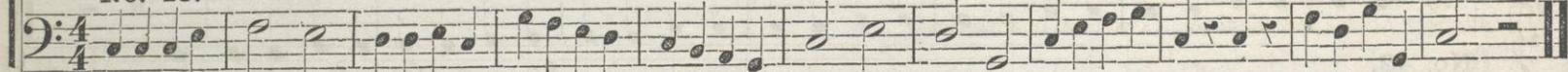
No. 46.



No. 47.

Moderato.

No. 48.



No. 49.



No. 50.

The Cuckoo.



1. Cuckoo, when thou com - est here, When the blooming spring is near, Sing thy song and tell thy tale, O'er the hill and thro' the vale. Cuck-oo! Cuck - oo! Cuck - oo!

2. Tell me, is thy dis - tant home Far a - cross the salt sea foam? Hast thou, hidden from the day, Slept the win - try hours a-way? Cuck-oo! Cuck - oo! Cuck - oo!



3. Wel-come, cheering bird, to me, Whereso - e'er thy dwell - ing be, On the earth, or o'er the main, Wel-come to these fields a-gain. Cuck-oo! Cuck - oo! Cuck - oo!

4. Short thy vis - it to this shore; May and A - pril soon are o'er; Cuck-oo chant thy strain in peace, For in June thy song shall cease. Cuck-oo! Cuck - oo! Cuck - oo!



SEXTUPLE MEASURE has six parts, accented on the first and fourth. It is indicated by the figure 6. When the time is slow, the beats may be, two *down*, one *left*, one *right*, and two *up*; or, two measures of TRIPLE MEASURE. When the time is fast, it is better to beat *down* and *up*—two beats.

EXAMPLES.

EXAMPLES.

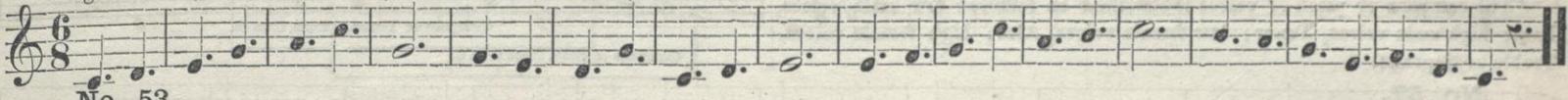
6 6

One, Two, Three, Four, Five, Six.
Ac. Unac. Ac. Unac. Ac. Unac.

One, Two, Three, Four, Five, Six.
Ac. Unac. Ac. Unac. Ac. Unac.



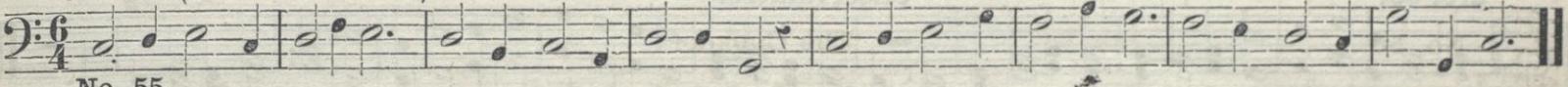
No. 52.

Allegro. Always beat the time. (Two beats in a measure.)

No. 53.



No. 54.

Moderato. (Six beats in a measure.)

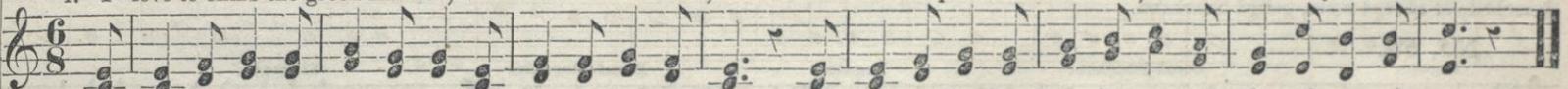
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No. 56.

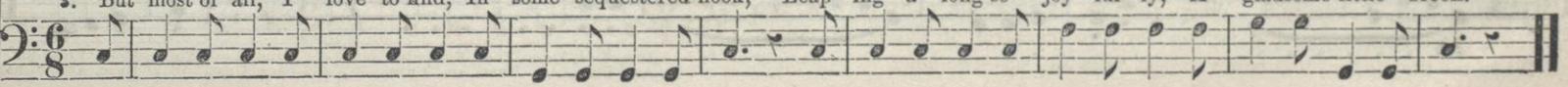
THE BROOK.

1. I love to climb the green hill-side, Or wander in the vale; For e'en the simplest flower there, To me con - veys some tale.



2. And dearly do I love to stand Up - on the rock - y shore, And watch the foaming, dash - ing wave, And hear the ocean's roar.

3. But most of all, I love to find, In some sequestered nook, Leap - ing a - long so joy - ful - ly, A gladsome little brook.

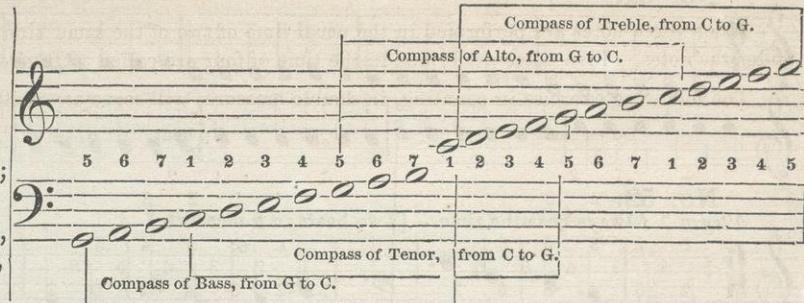


CHAPTER VII.

Extension of the Scale, Classification of Voices,
Expression, &c.

When tones higher than eight are sung, eight is to be regarded as one; and when tones lower than one are sung, one is to be regarded as eight.

The compass or pitch of voices is classified as follows: low male voices, Bass; high male voices, Tenor; low female voices, Alto; high female voices, Treble or Soprano.



No. 57.

Do, re, me, 1, 2, 3, la, la, la, now sing high, e, f, g, as you see, now we go down be-low, e, d, c, sing with glee, ho, ho, ho, me, re, do.

No. 58.

Cheerfulness.

1. It dear - ly ech - oes in the breast Like mu-sic's sweetest string; It warms our hearts with gen-tle glow, Like sun - ny days of spring, Like sun - ny days of spring.
2. It gives us strength to do and bear; It makes the heav - y light; It makes the rough-est pathway smooth, And cheers the darkest night, And cheers the dark - est night.
3. It smiles with-in the clay-built hut, As in the princely dome; Sweet smiles se-rene of peace are seen, Where'er it makes a home, Wher - e'er it makes a home.
4. This treas-ure rich is CHEERFULNESS, To wil - ling bo - soms giv'n; From heav'nly truth and good it flows, And turns a - gain to heav'n, And turns a - gain to heav'n.

A LEGATO, or connected style, is often indicated by a curved line.

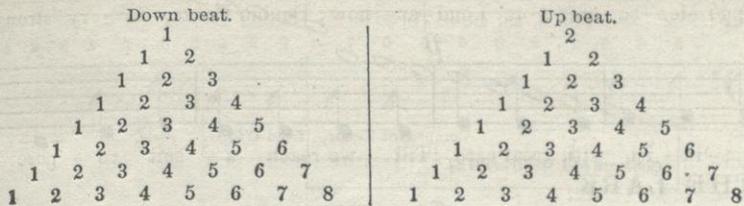
Dots placed over or under notes indicate a somewhat detached style of performance, called DEMI-STACCATO, or HALF-STACCATO. Points denote a very detached, or abrupt style, called STACCATO.

No. 59.

Legato. Demi-Staccato. Legato. Demi-Staccato. Staccato.
Ah

When three notes are performed in the usual time of two of the same kind, they are called a TRIPLET, usually indicated by the figure 3 placed over or under the notes. Five notes performed in the time of four are called a QUINTOLET; six, a SEXTOLET; seven, a SEPTOLET.

The following exercise in counting, in double measure, will serve as excellent discipline.

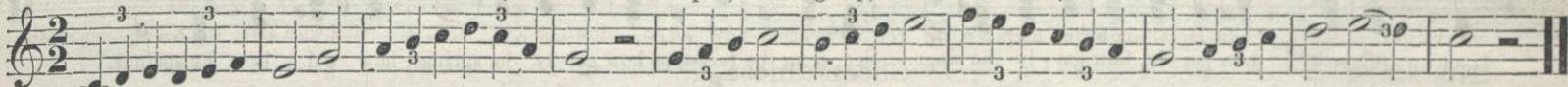


Each measure should be repeated several times.

After the exercise in counting, the scale may be sung by *syllable* and *la*, in double measure, dividing the measures as when counting, according to the diagram.

No. 60. What kind of measure?

(The first note of a triplet, or other group, should be accented.)



No. 61.



No. 62.



The following words, or their abbreviations and signs, indicate different degrees of force. PIANISSIMO, or *pp*, very soft. PIANO or *p*, soft. MEZZO PIANO or *mp*, middling soft. MEZZO or *m*, Medium. MEZZO FORTE or *mf*, middling loud. FORTE or *f*, loud. FORTISSIMO or *ff*, very loud. CRESCENDO, CRES., or \nearrow , commence soft and increase gradually. DIMINUENDO, DIM., or \searrow , commence loud and diminish gradually. SWELL, $\overbrace{=}$, increase and diminish. SFORZANDO or *sfp*, FORZANDO or *fz*, \triangleright , \wedge , explosive, — strong accent. DOLCE, soft, and with delicate expression. RALLENTANDO, RALL, RITARD, or RIT., signify slower and slower, gradually. AD. LIB. signifies at the pleasure of the performer. A TEMPO, in the original time.

A hold (\textcircled{n}) denotes the prolongation of the time of the note or rest, at pleasure.

MUSICAL NOTATION.

No. 63.

m

Dol - ce soft - ly, sweet - ly sing; Mez-zo, loud - er swell the song; Mez - zo For - te, Loud - er now; Double For-te, ve - ry strong.
Still con - tin - ue ve - ry loud; 'Till by signs it soft - er grows; Then dim - in - ish with great care, 'Till we reach a soft re - pose.

No. 64.

HARK! THE LARK.

p

Hark! the lark, how gai - ly, how gai - ly he sings. See, from the tree-tops how gai - ly he springs, how gai - ly he springs.
Hark! hark! hark! how gai - ly he sings, hark!

No. 65.

Exercise in the change of Clef.

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

CHAPTER VIII.

No. 66. Exercise in Intervals. Thirds, as from 1 to 3, 2 to 4, &c.

No. 67.

Fourths.



No. 68. Which clef?

Fifths.



No. 69.



No. 70.

Sixths.



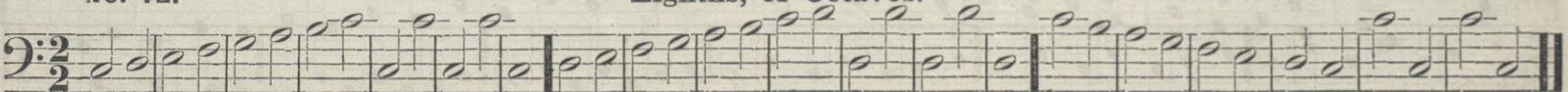
No. 71.

Sevenths.



No. 72.

Eighths, or Octaves.



No. 73. In the six following exercises, sing each part separately, then both together.



No. 74.



No. 75. SYNCOPATION is irregular accent — accentuation of the weak part of the measure. (See second part of this exercise.)



No. 76.



MUSICAL NOTATION.

23

No. 77.



No. 78.



No. 79. (Syncopation.)

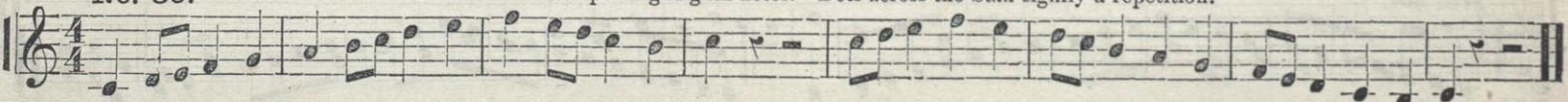
May Song.

1. How brightly the sun shines, How cool is the breeze, Come forth, let us ramble Beneath the green trees. The trees and the flowers Are blooming so gay, Oh, hear the birds singing To welcome sweet May.

2. The cat - tle rejoicing That win - ter is o'er, Are joy - ful - ly feed - ing In green fields once more. The young lambs are sporting In innocent glee, How joy - ful and happy Are all things we see.

No. 80.

Exercises interspersing Eighth notes. Dots across the Staff signify a repetition.



No. 81.



No. 82.



No. 83.



No. 84.



No. 85.



No. 86.



No. 87.



No. 88.



No. 89.



Two or more notes connected by a tie, or thus, are to be sung to one syllable of the words.

No. 90.



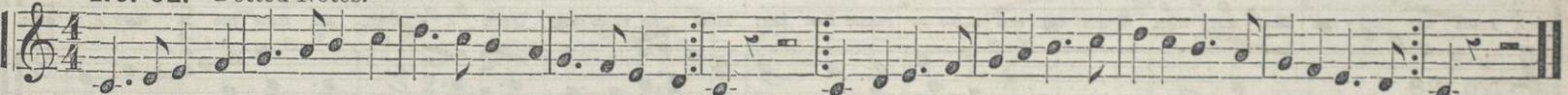
1. Thun - dering down the cliff's a - far, Lo, the Al - pine snows; Moun - tain peak and val - ley far, Once in deep re - pose, Yes, once in deep re - pose.
2. Lo, the i - cy tor - rents fill Yon - der qui - et lake; Rush, mad bil - lows, 'gainst the hill, O'er the meadows break, Yes, o'er the meadows break.

3. Ah, thou dreadful av - a - lanche, Warning give to all, Ere the dreadful mass doth launch O'er the mountain wall, Yes, o'er the mountain wall.

No. 91.



No. 92. Dotted Notes.



No. 93.

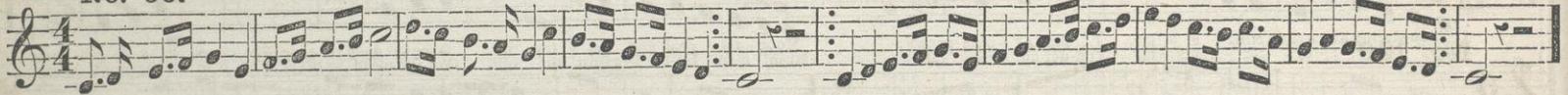




No. 95.



No. 96.

*Allegro.* DA CAPO, or D. C., signifies repeat to the beginning. FINE, the close.

No. 97.

The Rivulets.

FINE.



D. C.



No. 98.

Eighth Rests.



No. 99.



No. 100.



No. 101.

Exercise in 9-8 measure.



DAL SEGNO, or D. S. signifies to repeat to the sign and end at the word FINE.

No. 102.

MAY SONG.

FINE. CHORUS.

D. S.

1. The sweet birds are sing-ing from ar-bor to spray, And mer-ri-ly sing-ing Of spring-time and May, Sing with me cheer-i-ly, Sing, sing to-day,
D. S. The sweet birds are sing-ing, To wel-come the May. Sing with me, &c.
2. Com-pa-nions to meet us are now on their way, With gar-lands to greet us, And songs of the May. Sing with me, &c.
3. The cat-tie are low-ing, Come up from the bay, And quick-ly be go-ing, The morn-ing is May. Sing with me, &c.

Musical notation for May Song, featuring two staves of music. The first staff is in common time (4/4) and the second is in common time (4/4). The music includes a section labeled "FINE. CHORUS." followed by a section labeled "D. S." (Dal Segno).

No. 103.

Allegretto.

Happy New Year.

1. Sing one and all with grateful hearts, To welcome in the glad new year! The happy, happy new year. { Let ev - ry care and trouble cease,
And meet with heart and mind at peace;

2. Sing one and all with grateful hearts, To welcome in the glad new year! The happy, happy new year. { May an - cient friendships never end,
But step by step our paths attend;

Fair hope stands beck'nig bright and sweet, And seems to say, "Come now and meet The hap - py, hap - py new year."

And let our songs a - rise to heav'n, To thank the God who thus has giv'n The hap - py, hap - py new year.

CHAPTER IX.

CHROMATIC SCALE AND INTERVALS.

Between those tones of the Scale which form the interval of a Major Second, an intermediate tone may be introduced, as between 1 and 2, 4 and 5. No tone can occur between 3 and 4, or 7 and 8, the Minor Second being the smallest practical interval.

The Chromatic Scale is composed of thirteen tones. A *Chromatic Interval* implies a difference of pitch between two notes written upon the same degree of the staff. As there are no more degrees than have already been used, the intermediate tones must be represented upon the same by prefixing a SHARP (#) or NATURAL (♮) in ascending, and a FLAT (♭) or NATURAL (♮) in descending. The intermediate tone is named from the tone of the Scale which precedes it, with the word Sharp or Flat prefixed; as, SHARP ONE, SHARP TWO, &c., ascending; FLAT SEVEN, FLAT SIX, &c., descending.

MUSICAL NOTATION.

CHROMATIC SCALE, NAMES, LETTERS, AND SYLLABLES.

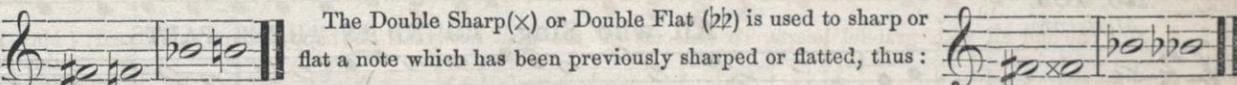
Ascending.

Descending.

1, #1, 2, #2, 3, 4, #4, 5, #5, 6, #6, 7, 8, 8, 7, b7, 6, b6, 5, b5, 4, 3, b3, 2, b2, 1.
C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C, C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C.
Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Si, Do, Do, Si, Se, La, Le, Sol, Se, Fa, Mi, Me, Re, Re, Do.

NOTE.—The syllables ascending are pronounced Doe, Dee, Ray, Ree, &c.; and descending, Doe, See, Say, Lah, Lay, &c. It should be distinctly understood that C# is not C ELEVATED, and that Bb is not B DEPRESSED, but that each tone is absolute and independent.

The Natural cancels the effect of a Sharp or a Flat, thus :—



NOTE.—The teacher may sing two measures, (excepting where the Minor Second occurs), and the class repeat.

No. 104. Sing by Syllable, Name, and Letter.

No. 105.

No. 106. The influence of a Sharp or Flat (accidental) extends through the measure, unless counteracted by a Natural.

Sharp Four and Flat Seven.

No. 107. Teacher sing a phrase, and pupil repeat;—by Syllable, Number, and Letter.

MUSICAL NOTATION.



The influence of a \sharp or \flat may extend through more than a measure, if not intercepted by a note on another degree.

No. 108. Commence with which tone of the Scale?



No. 109.

Moderato.

All who Sing. ROUND IN THREE PARTS.

All who sing and wish to please, Must sing in tune, the words ex - press; Keep the time, take breath with ease, The sounds sus - tain, The voice sup - press.

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

Nature's blessings all should seize, Which to ills give sweet re - dress; Har - mo - ny bids an - ger cease, And soothes the mind that feels dis - tress.

No. 110.

Allegretto.

Music from Shore.

Fine.

1. A sound comes on the ris - ing breeze, A sweet and love-ly sound! Pierc - ing the tumult of the seas That wild - ly dash a - round.

2. Why should its faint and pass - ing sigh Thus bid my quick pulse leap? No part in earth's glad mel - o - dy, Is mine up - on the deep.

MUSICAL NOTATION.

31
D.C.

CHAPTER X. THE MINOR SCALE.

Two Scales, the MAJOR and CHROMATIC, have already been explained. There is still another, differing from them with respect to the kind and order of Intervals. It is called the MINOR SCALE, and Six of the Major, syllable *la*, is taken for one, and is called the RELATIVE Minor of (related to) the Major, and *vice versa*, as they both have the same Signature. There are two forms of this Scale in general use, which with the order and kind of intervals, is illustrated by the following Scale of A MINOR. The letter which is taken for one is called the KEY.

Harmonic Form.		EXAMPLES.												Minor Scale, Melodic Form.											
Major.	Minor.	Major.	Minor.	Major.	Minor.	Aug.	Minor.	Aug.	Minor.	Major.	Minor.	Major.	Minor.	Major.	Minor.	Major.	Minor.	Major.	Minor.	Major.	Minor.	Major.	Minor.		
A	B	C	D	E	F	G#	A	B	C	D	E	F	G#	A	B	C	D	E	F#	G#	A	B	C	D	
La	Si	Do	Re	Mi	Fa	Si	La	La	Si	Fa	Mi	Re	Do	Si	La	La	Si	Do	Re	Mi	La	La	Si	Fa	

In the harmonic form the Minor Seconds occur between 2 and 3, 5 and 6, 7, and 8. The Second from 6 to 7 is greater than a Major, called AUGMENTED. In the Melodic form ascending, the Minor Seconds occur between 2 and 3, and 7 and 8; and descending, between 5 and 6, and 2 and 3.

No. 111. Fading Away.

What key? Why? The Signature? Time?

MUSICAL NOTATION.

CHAPTER XI.
TRANSPOSITION.

When any other letter than C for the MAJOR and A for the MINOR SCALE is taken for ONE, the Scale is said to be TRANSPOSED. Hence, to transpose the Scale is to change its position upon the Staff,—pitch it higher or lower. The Scale may be written in any Key, or any letter taken for One.

The order of intervals (Seconds,) as heretofore learned,—viz.: Minor between 3 and 4, and 7 and 8, (Major Scale) must, of course, be preserved; and as the Minor Seconds occur between the tones (or Degrees) E and F, and B and C, it will be found necessary to make use of SHARPS or FLATS to effect this agreement with the letters when the Scale is transposed; in other words, to make use of some of the intermediate tones which are found in the Chromatic Scale.

The first transposition is to take G, (which is a fifth above C,) as One.

ILLUSTRATION.

Key of C Major, transposed to the Key of G Major. (First Transposition forward by sharps.)

It will be observed that in the above example the tone F Sharp is used instead of the tone F. This is done because the SECOND from F to G is MAJOR, and to make it MINOR, as from 7 to 8, (as it must be,) F \sharp is substituted.

In each succeeding transposition, by Sharps, an additional Sharp will be required for 7 of the Scale, for the reason above stated.

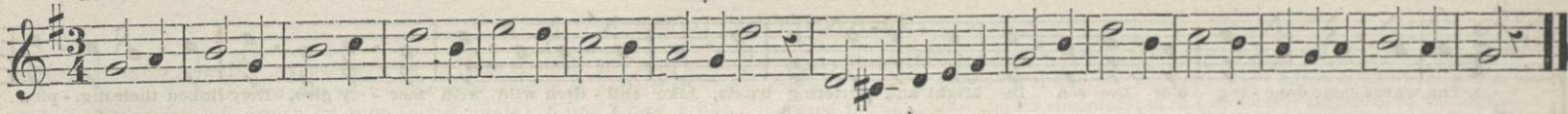
The number of Sharps or Flats used, are placed at the beginning of a piece of music, immediately after the Clefs, and are called the SIGNATURE, (Sign of the Key.)

KEY OF G MAJOR, AND (RELATIVE) E MINOR.								SIGNATURE ONE \sharp .							
E Minor.								G Major.							
G	A	B	C	D	E	F \sharp	G	E	F \sharp	G	A	B	C	D	E
Do	Re	Mi	Fa	Sol	La	Si	Do	La	Si	Do	Re	Mi	Fa	Sol	La

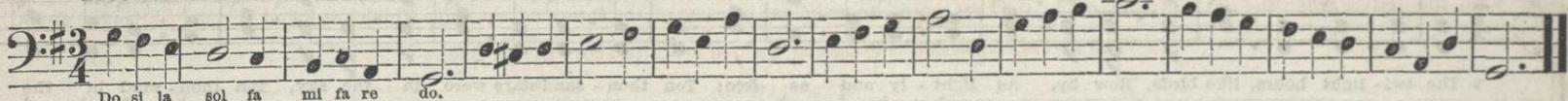
No. 112. What key? What letter is sharped? What measure?

No. 113.

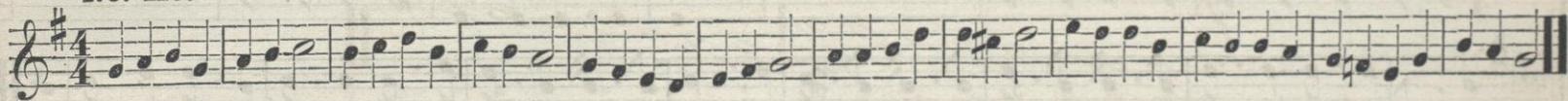
No. 114.



No. 115.



No. 116.



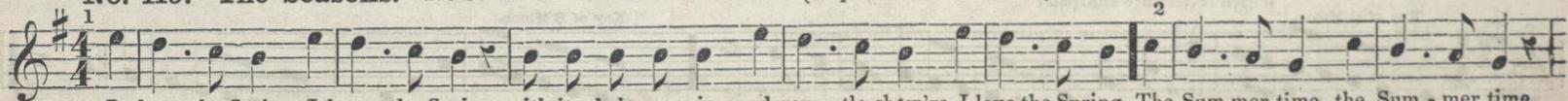
No. 117.



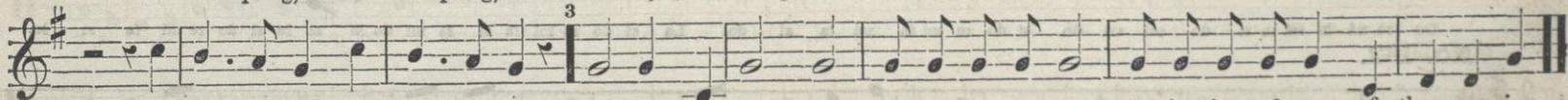
No. 118. What key? What signature?



No. 119. The Seasons. ROUND IN THREE PARTS. (Repeat several times.)



I love the Spring, I love the Spring, with its balm-y air and gen - tle show'rs, I love the Spring. The Sum-mer time, the Sum - mer time,



the fra - grant flow'rs sweet o - dors bring. Autumn, old Au - tumn, Win-ter, stern and cold, clad in ice and snow, of thee we sing.

MUSICAL NOTATION.

No. 120.

The Waves.

The musical notation for "The Waves" consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics describe waves dancing over the sea. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics describe twilight hours and stars in the sky. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics describe hands linking and dew drops. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics describe waves leaping and catching stars.

1. The waves came danc-ing o'er the sea In bright and glittering bands, Like chil-dren wild with mer-ry glee, They linked their dim-pled

2. The twi-light hours, like birds, flew by, As light-ly and as free; Ten thou-sand stars were in the sky, Ten thou-sand in the

hands—They linked their hands, but ere I caught Their sparkling drops of dew, They kissed my feet, and, quick as thought, A-way the rip-ples flew.

sea; For eve-ry wave, with dim-pled face, That leaps up-on the air, Had caught a star in its em-brace, And held it trem-bling there.

No. 121. Second Transposition (forward) by Sharps, a fifth, from G to D. Signature of two Sharps.

Which letters are sharped?

This section compares two musical keys: Key of D Major and Key of B Minor. It shows two staves of music side-by-side. The left staff, labeled "Key of D Major," has a treble clef, a key signature of two sharps (D, F#), and a common time signature. The right staff, labeled "Key of B Minor," has a bass clef, a key signature of one sharp (F#), and a common time signature. Both staves show a series of eighth notes.

Do re mi fa sol la si do sol mi do si do re mi fa sol la si do. La si do re mi fa si la mi do la si la si do re mi fa si la.

No. 122.

The musical notation for No. 122 consists of a single staff of music. It begins with a treble clef, a key signature of two sharps (D, F#), and a common time signature. The staff contains a series of eighth notes.

No. 123.

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

No. 124.

La, Si,

No. 125.

No. 126.

LADIES.
GENTLEMEN.

No. 127.

Good Night. Round, in three parts.

Now to all a kind good night; Sweet-ly sleep till morn-ing light; Till morn-ing light; To all good night.

Sweet-ly sleep till morn-ing light; Good night, to all a kind good night. To all good night.

MUSICAL NOTATION.

No. 128. *Andantino.*

Slumber, Dearest.

Dim.

1. Slumber, dearest, safe - ly slumber, Let sweet sleep oppress thine eyes; May sweet visions with - out num - ber, Cheering dreams before thee rise.
2. Now the flow'rs are gently closing, Evening dews around them fall: In their fai - ry bowers re - posing, Slumb'ring till thy ma - tin call.

No. 129. Third transposition (forward) by sharps—from D to A. Signature of three sharps.

Key of A Major.

Key of F \sharp Minor.

Do re mi fa sol la sol fa mi ra do si la sol fa mi fa sol la si do. La si do re mi fa mi re do si la si la fa mi fi si la.

No. 130.

No. 131.

No. 132.

Do re mi fa sol la si do

No. 133.

No. 134.

No. 135.

Down the Frozen Valley.

1. Down the fro - zen val - ley, Down the moun - tain side, Lo, the morn is com - ing, Like a tim - id bride.
High the hill - tops round her, Glow with sud - den grace, Blush-ing as with pleas - ure When they meet her face.

2. Swift the snow - y mead - o w Seems to bloom a - new, Pur - ple, gold, and crim - son, Flow'rs of eve - ry hue.
See, from thorn and wil - low Wake the lyr - ic throng: From each bough of diamonds, Scatt'ring gems and song.

Repeat pp.

1st Time. 2d Time.

MUSICAL NOTATION.

No. 136. Fourth Transposition (forward) by Sharps, from A to E. Signature of four Sharps,
Key of E Major.

Key of C \sharp Minor.



Do re mi fa sol la si do si la sol fa mi re do si do re sol do. La si do re me fi si la sol fa mi re do si la si la si mi la.

No. 137.



No. 138.



No. 139.



No. 140.



No. 141.

Allegretto.

Hark! the Village Bells.

1. Hark! the vil - age bells are ring - ing, ring - ing round with mer - ry glee; Hark! the pret - ty birds are sing - ing, sing - ing,

2. Now the pret - ty flow'rs are spring - ing, spring - ing to the op' - ning day; Eve - ry balm - y breeze is fling - ing, fling - ing,

MUSICAL NOTATION.
Hark! the Village Bells. CONCLUDED.

sweet on ev' - ry tree. CHORUS.
 The mer - ry month of May, The mer - ry month of May.
 fra - grance ev' - ry way. 'Tis the mer - ry, mer - ry month of May, The mer - ry month of May, The mer - ry month of May.

No. 142. Signature of five Sharps.

Key of B Major.

Key of G \sharp Minor.

Do re mi fa sol la si do si la sol do re mi fa sol fa mi re do mi re do. La si do re mi fa si la si fa mi re do si la.

No. 143. First Transposition (backward) by Flats, a fourth, from C to F. Signature of one Flat.

Key of F Major.

Key of D Minor.

Do re mi fa sol la si do si la sol fa mi re do si la sol la si do. La si do re mi fa si la si fa mi re do si la.

No. 144.

Do re mi fa sol la si do si la sol fa mi re do si la sol la si do. La si do re mi fa si la si fa mi re do si la.

No. 145.

Do re mi fa sol la si do si la sol fa mi re do si la sol la si do. La si do re mi fa si la si fa mi re do si la.

No. 46.

Do re mi.

MUSICAL NOTATION.

No. 147.

Spring. ROUND IN FOUR PARTS.

1

2

Re-

3

No. 148.

No. 149.

Moderato.

Row, Row.

1. Row! Row! homeward we steer, Twi-light falls o'er us; Hark! Hark! soft mu-sic is near, Friends glide before us! Song light - ens our la - bor, Sing as onward we
 2. Row! Row! sing as we go, Na - ture re-joic - es; Hark! how the hills as we flow Ech - o our voic - es; Still o'er the dark wa - ters, Far away we must
 3. Row! Row! lo, in the west, Lights dimly burn - ing; Friends in yon harbor of rest Wait our re - turn-ing! See, now they burn clear - er, Keep time with the

MUSICAL NOTATION.

41

Row, Row. CONCLUDED.

rit. a tempo.

go; Keep each with his neighbor Time as we flow. Row! Row! homeward we go, Twi-light falls o'er us; Row! row! Sing as we flow, Day flies be - fore us.
roam. Ere It - a-ly's daughters Wel - come us home.

oar; Now, now, we are near - er That hap - py shore. Row! row! homeward we go, Twilight falls o'er us; Row! row! Sing as we flow, Day flies be - fore us.

No. 150. Second Transposition (backward) by Flats, from F to B₂. Signature of two Flats.

Key of B_b Major.

Key of G Minor.

Do re mi fa sol la si do si la sol do re mi fa sol fa mi re do mi re si do. La si do re mi fa si la si fa mi re do si la si fa mi re do si la.

No. 151.

No. 152.

No. 153.

No. 154.

Do re mi fa sol do sol la sol fa mi re sol mi.

MUSICAL NOTATION.

No. 155.

The Evening Sun.

1. How I love to see thee, Gold-en eve-ning sun,
2. Sweet-ly thou re-call-est Childhood's joy-ous days; Hours when I so fond-ly Watched thy ev'-ning blaze.

No. 156.

Boat Song.

1. Gai-ly our boat glides o'er the sea, And light the oar we ply; Mer-ri-ly ring our songs so gay, As sea-birds round us fly.
2. Here on the bil-lowes, as we go, A-way from care and strife; Health is in store for us, we know,—O, who would flee this life?
3. Bend to the oar, nor fear the storm, A-way, a-way we glide; Mer-ri-ly sing, nor sit for-lorn, As glides the homeward tide.

CHORUS.

Tra la la la la la la Mer - ri - ly row a - long, Tra la la la la la la, Mer - ri - ly row a - long.
Tra la la la la la la, Mer - ri - ly row a - long, Tra la la la la la la, Mer - ri - ly row a - long.

MUSICAL NOTATION.

43

No. 157. Third transposition (backward) by flats—from B \flat to E \flat . Signature of three flats.Key of E \flat major. What letters are flattened?

Key of C minor.

Do re mi fa sol la si do re do si la sol fa mi re do si la sol do. La si do re mi fa si la si la sol fa mi re do si la.

No. 158.

No. 159

Do re mi fa sol mi re do si la sol

Summer.

No. 160. Cheerfully.

1. Sum - mer comes with cheer and glad - ness, Ev - 'ry where is joy and glee; No - thing speaks of care or sad - ness, Ev - 'ry heart is light and free.

2. With the birds so gai - ly sing - ing, Let our songs ring out with mirth; Hap - py hearts and vol - ces bring - ing, Wel - come now the joys of earth.

3. Beau - ty's gifts so free - ly giv - en, Kind - ly sent, God's love to show, Seek to draw us near - er heav - en, Where un -fad - ing flow - ers grow.

Sum - mer's cas - ket o - pened to us, Rich in treas - ures kept with care; Rich in tints of rose - bud flush - es, And the snow of lil - les rare.

Leaf - y buds and blos - soms glow - ing, Dew - drops spark - ling, hill-sides green; Gush - ing streams, and riv - ers flow - ing, O - ver all the sum - mer sheen.

No - bler, then, our thoughts and ho - ly; In life's song a pur - er strain, Caught from bells of ill -ies low - ly, Ech - oing back to heav'n a - gain.

MUSICAL NOTATION.

No. 161.

Merrily, Merrily. ROUND IN FOUR PARTS.

Mer - ri - ly, mer - ri - ly greet the morn, Cheer-i - ly, cheer-i - ly, sound the horn, Hark to the ech - oes, how they play O - ver the hill and far a - way.

No. 162. Fourth Transposition (backward) by Flats, from E \flat to A \flat . Signature of four Flats,

Key of A \flat Major.

Key of F Minor.

Do re mi fa sol la si do sol fa mi re do si la sol la si do. La si do re mi fa si la mi re do si la si fa mi fi si la.

No. 163.

No. 164.

No. 165.

No. 166.

Starry Waves.

1. Star - ry waves, star - ry waves! Danc - ing on the sea; Bright - ly come, bound - ing on, Striv - ing to be free;

2. Night - in - gale, Night - in - gale! Chant - ing night and day, Cease, a - while, bird of song, Lis - ten to my ray.

MUSICAL NOTATION.

45

The moonbeams fall Up - on the dream - ing flowers, On fra - grant trees, And bloom-ing myr - tie-bowers, } Are beau - ti - ful to me.
While from the shore I gaze up - on the sea, Whose crest - ed waves

He strikes his harp On yon - der ro - sy isle, And at its tones The blos-soms seem to smile; } Bear on the mel - o - dy.
My heart with joy Is throb-bing by the sea, Ye danc - ing waves,

No. 167.

The Bells of Life.

1. The morning bells of life are ring - ing All a - round the smil - ing earth; And gen - tie mu - sic they are fling-ing On glad hearts that love its mirth.
2. They tell the tale of child - hood dream-ing Of its youth - ful, mer - ry plays; While flex - ile fan - cies, ey - er teen-ling, Full of bright and hap - py days.
3. The noon-day bells of life are peal - ing Round the globe a bu - sy song; Their stir - ring, gi - ant notes are steal-ing O'er a care - worn, dust - y throng.
4. They tell of sturdy man - hood toil - ing On the bustling stage of life, With thousand fears for ev - er fol - ling Him in all his toil and strife.
5. The eve - ning bells of life are roll - ing Round the world their sad re - frain, With slow and soi - emus meas - ure toll - ing Hu - man life's de - part - ing train.

CHORUS.

Repeat pp.

Bim, bome, bell, The bells ring out so sweet - ly, Bim, bome, bell, While time flies on so fleet - ly.

No. 168.

Key of D \flat Major.Key of B \flat Minor.

Do re mi fa sol la si do re do si la sol mi fa re do. La si do re mi fa si la si la sol fa mi do re si la.

PART II.

Vocal Culture.

The Respiratory Organs.

Voice is breath (air) vocalized—converted into sound. The air, then, is the vocal element, the lungs the reservoir, and the bronchi and trachea, or wind-pipe, the tubes which conduct the air to the place where voice is generated.

The lungs contain six hundred millions of air cells (a vast number of which, in most persons, remain undeveloped), which may be increased in size by judicious exercise. In respiration (breathing), the diaphragm, which is the flooring of the chest and the ceiling of the abdomen, is the most important agent. It is assisted by the abdominal, costal, dorsal and pectoral muscles. The physiological (natural) use of the voice depends largely upon the proper education and use of the diaphragm. In sustaining and swelling tones, it should be the main dependence. Ignorance of these facts, or inattention to them, often results in weakness of the vocal organs and bronchitis; for, if the diaphragm fails to perform its functions, too great muscular exertion of the throat will be the result, hence weakness and disease. Singing is a muscular operation, and anything that will increase the strength and improve the health, is of vital importance to the singer.

To sing well is to be well. A fine voice may be highly cultivated, and its owner possess great talent, but it will avail nothing without physical strength—health. Would you sing, would you be healthy, useful, and beautiful, long-lived and happy, pay due attention to the education of the body, which has been given us for noble purposes by the Creator, "whose temple ye are." As a means to this end, practice faithfully the exercises which follow, take exercise in the open air and sunlight, be regular in diet and sleep, and use such other means—gymnastic exercises, &c.,—as are within your reach. These exercises are equally beneficial for singers, speakers, readers, or as a means of health. For anatomical definitions and illustrations, see any authentic work on Physiology.

1. POSITION. Heels together, body erect, chest elevated.
2. ACTIVE AND PASSIVE CHEST. Place the right hand on the upper part of the chest, and the left on the pit of the stomach. Without breathing, elevate

and expand the chest, and draw in the pit of the stomach (Active Chest). Depress the chest and expand the pit of the stomach (Passive Chest).

3. BREATHING. Inhale and exhale quickly through the nostrils, retaining the active chest.

MOBILITY OF CHEST. Place the thumbs in the arm-pits, the fingers resting on the chest. Press in the ribs, forcing out the air by contracting the walls of the chest, and by expiration; then slowly fill the lungs and expand the chest. After doing this two or three times, repeat the exercise several times, rapidly and vigorously, without regard to breathing.

5. ARM MOVEMENTS. Extend the arms forward at full length, fingers straight, take a full breath, clench the fists, and draw back the arms forcibly as far as possible. Relax the muscles immediately and extend the arms again. The arms may be drawn back two or three times at each breath.

6. PERCUSSION OF THE CHEST. Place the hand on the upper part of the chest, take a full breath, and strike on the chest rapidly with the flat of the fingers, as long as you would count one, two, three, four, slowly. Exhale, then inhale, and repeat a few times.

7. ACTION OF THE DIAPHRAGM.* Place the fingers at the pit of the stomach, their extremities touching the region of the diaphragm. Press in with the fingers, and let the breath pass out of the lungs gradually. Fill the lungs slowly and cause the diaphragm to have its proper action. Repeat several times and then perform the exercise rapidly without breathing, with as much action of the diaphragm as possible.

Then remove the hands and breathe rapidly, as the dog pants when fatigued, keeping the chest quiet, the only action being in the region of the diaphragm.

8. ACTION OF THE COSTAL MUSCLES. Bend the fingers and place the knuckles on the costal muscles, at the sides of the waist. Press in with the hands, and contract the sides of the waist as much as possible, at the same time slowly expelling the breath. Then inhale slowly and distend the sides of the waist. Repeat two or three times. Then contract and relax the muscles without breathing.

9. ACTION OF THE DORSAL MUSCLES. Place the thumbs on the dorsal muscles,

* The diaphragm descends in inspiration, and when it has reached its lowest point, if the breathing is continued, protrudes or swells out. During expiration, it retires inwardly and ascends.

VOCAL CULTURE.

at the back part of the waist. Contract and expand as in the above exercise.

10. ACTION OF THE ABDOMINAL MUSCLES. Place the tips of the fingers in front, just below the pit of the stomach, the hands horizontal. Contract and expand as above.

11. DIAPHRAGM, COSTAL, DORSAL, AND ABDOMINAL COMBINED. Encircle the waist with the hands, the fingers in front. Contract and distend, exhaling and inhaling, &c., according to directions in No. 8.

12. DEEP BREATHING. Make the orifice of the lips as small as possible and expel the breath from the lungs. Draw in the air as slowly as possible, and gradually distend the lungs, giving proper play to the diaphragm. When the lungs are entirely filled, check the breath, retain it a moment, and then give it out as slowly as possible. Repeat a few times, then fill the lungs to their utmost capacity, and count audibly, *one, two, three, &c.*, while the breath is slowly passing out.

13. FOR THE THROAT. Draw back the head slowly, so as to contract the muscles of the throat as much as possible, then bring it forward into position. Draw the head to one side and then to the other, in the same manner. Then rapidly throw the head backward, forward, and to the sides alternately.

The above exercises should be practiced at least twice a day, morning and evening, and Nos. 3 and 12 may be practiced every hour in the day.

The Vocal Organs.

VOCALIZATION. Voice is produced by the contact of air with two membranous folds called the vocal chords, situated within the larynx—the enlargement of the trachea known as Adam's apple. As the air passes from the glottis (the opening formed by the vocal chords), it is received into the pharynx (back part of the mouth), which is the principal modifier of the tone. The voice is also modified by the epi-glottis, soft palate, mouth, lips, tongue, teeth, nasal cavities, maxillary and frontal sinuses.

TIMBRE, OR QUALITY. The two principal timbres to be used are the clear and sombre. To produce the clear timbre, the pharynx is contracted and elongated, the larynx rises, the soft palate partially falls, the tongue is in its natural position, and the air-column is directed well to the front of the mouth. To produce the sombre timbre, the pharynx is expanded, the larynx depressed, the soft palate raised, the back of the tongue dropped, and the air column made to strike further back than in the production of the clear timbre. There are other timbres which are to be avoided, as the guttural, nasal, &c., caused by the common habit of raising the base of the tongue.

QUANTITY AND DIRECTION OF THE BREATH. Use as little breath as possible, avoiding a husky or hoarse quality. The breath should generally be directed immediately above the front upper teeth and concentrated as much as possible, so as to cause continuous vibrations in the mouth. Whispering the vowel *e*, as in *we*, will assist the breath to take the right direction.

The pharynx should be maintained in an easy and elastic condition, and great care taken to avoid all unnatural forcing of the voice. There should be no more muscular exertion of the throat than is actually necessary to regulate the intonation or pitch, except occasionally when an effect is desired by unusual brilliancy, or by swelling the volume of tone, after which the vocal organs should be immediately relaxed. Remember that the diaphragm is the chief agent in the management of the breath, and that it must perform the principal part of the labor.*

REGISTERS OF THE VOICE. The term register is an arbitrary one, used to define the characteristic difference in the tones of the human voice, usually produced within a certain range of pitch.

The voice is divided into three registers: chest (or lower), falsetto (or middle), and head (or upper), the latter of which is not by most teachers recognized in male voices. The terms chest, falsetto, and head, have no reference whatever to the place where the tone is formed.

Rules for taking Breath.

1. Do not breathe between the syllables of a word.
2. Between an adjective and its substantive.
3. Between an adverb and the word it qualifies.
4. At any place which would destroy the sense.

BREATH MAY BE TAKEN,

1. Before the beginning of a phrase or long note.
2. At a rest, or pause.
3. Before syncopes, and especially accented notes.
4. Before a roulade, or running passage.
5. After a staccato note.
6. After tied notes.
7. Before a cadence, when necessary to produce the desired effect.

Study of the Different Registers.

CHEST REGISTER. Take an erect position with active chest, open the mouth wide enough to introduce the thumb between the teeth, the mouth in a partially smiling position. Keep the tongue flat in the mouth, in its natural position. For the Chest register use the vowel *a* (ah) and *e* (as in me). Do not be ambitious to sing loud, but to secure a pure and free emission of the tone. One half hour's practice at a time, singing *sotto voce* (half voice) one-half of the time, will be long enough. Do not sing after the voice is fatigued.

Care must be taken not to attack the note above or below its pitch.

C signifies Chest. F Falsetto. H Head. , place for taking breath.

* The fashionable habit in ladies' dress, which contracts the waist by wearing corsets, cannot be too strongly condemned. It is impossible to secure the proper action of the respiratory organs while there is any contraction of the waist by artificial means. Let every lady, then, who would sing (or enjoy good health), refrain from this distasteful and unphysiological custom.

VOCAL CULTURE.

1. For female voices.

Male voices may carry the chest tone to C.

Ah, ah, ah, ah, ah, ah, ah, e,

2. FALSETTO REGISTER, (or Medium, as often called.) Be careful and avoid an over issue of Breath.

Ah, ah, ah, ah, ah, ah, ah,

3. HEAD REGISTER. Be sure that the mouth is well opened, the tone pure, and not forced. If the voice is thin in this register sing the vowel u (oo.)

Ah, ah, ah, ah, ah, ah, ah.

4. PORTAMENTO, or the carrying of the voice. Let the first note be well sustained and carried to the next, though not in a drawling, careless manner.

Ah,... Do,... ah,... Re,... ah,... Mi,... C F F H

Ah,... Do,... ah,... Re,... C F C F F H

VOCAL CULTURE.

49

Descend with the same Interval, a Fourth.

6.

C F C F C F F H

7. Do not transcend the limits of the registers as given in the preceding exercises.

Descend the same.

8.

Descend.

9.

Descend.

9.

SLOW.

10. Union of the chest and falsetto registers. Practice the following after the tones of the falsetto register are well established.

F F F F C F C F C F C F C C

Practice the foregoing exercises daily until the principles are thoroughly established.

In the following exercises connect the tones well, but make each one distinct by a gentle pressure of the diaphragm, and a slight ascending and descending motion of the larynx. Care must be taken not to flatten the upper note, or sharpen the lower one.

11.

12.

13.

14.

16.

A musical score for vocal culture exercise 16. It consists of two staves of music. The top staff uses a treble clef and has a dotted half note as its first note. The bottom staff uses a bass clef and has a dotted half note as its first note. Both staves feature a series of eighth notes followed by rests, creating a rhythmic pattern of eighth notes and sixteenth note pairs.

17.

A musical score for vocal culture exercise 17. It consists of two staves of music. The top staff uses a treble clef and has a dotted half note as its first note. The bottom staff uses a bass clef and has a dotted half note as its first note. Both staves feature a series of eighth notes followed by rests, creating a rhythmic pattern of eighth notes and sixteenth note pairs.

18.

A musical score for vocal culture exercise 18. It consists of two staves of music. The top staff uses a treble clef and has a dotted half note as its first note. The bottom staff uses a bass clef and has a dotted half note as its first note. Both staves feature a series of eighth notes followed by rests, creating a rhythmic pattern of eighth notes and sixteenth note pairs.

19.

A musical score for vocal culture exercise 19. It consists of two staves of music. The top staff uses a treble clef and has a dotted half note as its first note. The bottom staff uses a bass clef and has a dotted half note as its first note. Both staves feature a series of eighth notes followed by rests, creating a rhythmic pattern of eighth notes and sixteenth note pairs.

20.

A musical score for vocal culture exercise 20. It consists of two staves of music. The top staff uses a treble clef and has a dotted half note as its first note. The bottom staff uses a bass clef and has a dotted half note as its first note. Both staves feature a series of eighth notes followed by rests, creating a rhythmic pattern of eighth notes and sixteenth note pairs.

VOCAL CULTURE.

Embellishments.

21. The long Appoggiatura (or fore note) is accented, and receives one-half of the time of the note which follows it.

Expressed thus:  Executed thus: 

If the appoggiatura is followed by a dotted note, the appoggiatura receives two-thirds of the time.

As:  Executed thus: 

NOTE. It were much better if all authors would write long appoggiaturas in ordinary notes, giving them their exact value.

22. The short Appoggiatura (or Acciaccatura) is unaccented, and take its times from the note which precedes it. In Recitative the short appoggiatura is used as a principal note.

Example.  Executed as if written thus: 

23. The Double Appoggiatura takes its time from the note which follows it, giving the principal stress on the large note.

Example. 

24. The Grupetto, or Turn.

 or,  Should be executed thus: 

25. The Grupetto Mordente should be executed rapidly, and take its time from the preceding note.

Example: 

26. The Trill is executed by a quick, oscillatory motion of the larynx. It is indicated by the sign tr.

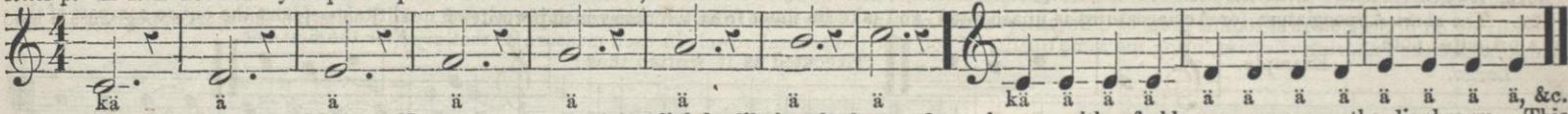
For a preliminary exercise to the trill, practice Exercise No. 12, on page 49, also the following:



27.



28. To acquire the stroke [or shock] of the glottis. The action of the glottis should be the same as that of the lips in giving the element of the letter p. If it is not readily acquired prefix the sound k to ä, kä.



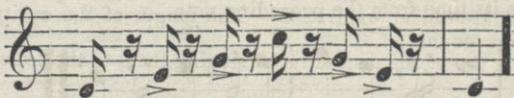
29. MARTELLATO, or MARKED NOTES, are executed by slightly dilating the larynx for each note, with a feeble pressure upon the diaphragm. This style is indicated thus:



30. STACCATO notes are of two kinds: the Martellato [marked,] indicated thus:



which would be:



the execution of
to be given with the stroke of the glottis, and the pointed

staccato, indicated thus:



executed thus:



31. REPEATED notes, [not staccato] are executed by a sudden downward and upward movement of the larynx:



The effect is similar to that of a short appoggiatura, [see page 52,] thus.



Repeated notes are sometimes aspirated thus:



Pronunciation of The, My, &c.

THE, before a word beginning with a vowel, should have nearly the long sound of *e*, as in *relate*; before a word beginning with a consonant, the obscure sound, as in *her*. MY should always be pronounced with the short sound of *i*, except in emphatic expression, and in phrases directly associated with solemnity. The termination *ed*, should be pronounced as a separate syllable, in chanting; in singing it should be pronounced or omitted, as the metre demands. According to some authority the words *guide*, *guard*, *regard*, *sky*, *kind*, are pronounced with a slight sound of *y*, following *g* and *k*. The omission of this sound, however, has the sanction of reason and system.

Timbre or Quality of Tone.

Vocalizing on different vowel sounds induces different qualities of tone. To acquire an evenness or uniformity of quality throughout the entire compass of the voice, practice the following exercise, using the same quality of tone for the several vowels in each measure as that used for the first one.

Largo.



As many changes, or permutations, in the position of the vowels may be made as there are different vowels; as: a ah o e, o ah a e, &c.

NOTE.—The timbre or quality should vary, in practice, according to the sentiment to be expressed.

Articulation.

FORMATION OF VOWELS AND CONSONANTS.

Vowel elements are formed by the expansion or contraction of the mouth during expiration. The length of the cavity of the mouth is greatest in *oo*, the least in *e*. Consonants are produced by the action of the lips, teeth and tongue.

The exercises on the following page may be practiced by pronouncing the words distinctly, or singing them to the scale as follows :

SYLLABIC COMBINATIONS.

1.—Initial Syllables.

[The common faults in the enunciation of syllables, consist in a slack, obscure articulation of the single elements of which they are composed, and in addition, the fault of negligently allowing a vowel sound to intervene between the consonants; thus, "bala" for bla. It is undoubtedly one of the greatest faults of our language, that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

Bl, cl, fl, gl, pl, sl, spl.

Blame, bleed, blow, blew, black, bled, bliss, blest.
Claim, clean, clime, close, clew, cleft, clip, clutch.
Flame, flee, fly, flow, flew, flit, flock, flute, flood.
Glare, gleam, glide, glow, gloom, glad, gloss, glass.
Slay, sleep, slide, slow, slack, slept, slip, slew.
Spleen, display, splendor, explore.

Br, cr, dr, fr, gr, pr, spr, tr, str, shr.

[The following words need attention to a clear, distinct enunciation of the hard *r*,—free, however, from prolongation.]

Brave, bread, brink, broke, brisk, brow, brook.
Crave, creep, cried, croak, crest, crook, crop.
Drain, dream, dry, drove, drag, drip, drop, draw.
Frame, free, fro, fruit, fret, froth, frown, freeze.
Grain, green, grind, groan, grand, grim, ground,
Pray, preach, pry, prone, pride, prove, proud,
prow. Spray, spring, sprung, sprang.

Trace, tree, try, trust, tract, tread, trip, true.

Stray, street, strife, strown, struck, stream,
strength. Shrine, shroud, shrub, shriek,

Sm, sn, sp, st.

Small, smite, smoke, smooth, smile, smote, smear.
Snare, sneer, snow, snug.
Space, speed, spike, spoke, spare, sped, split.
Stay, steer, stile, store, stack, step, stick, stop.

2.—Final Syllables.

Ld, lf, lk, lm, lp, ls, lt, lve.

Bold, hailed, called, held, filled, tolled, pulled.
Elf, wolf, gulph, sylph. Milk, silk, bulk, hulk.

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Elm, helm, whelm, film. Help, gulp, alp, scalp.
Fells, tells, fills, hills, feels, tools, howls, toils.
Fault, melt, bolt, holt.

Elve, delve, helvē, twelve, valve, devolve, revolve.

Md, ms, nd, ns, nk, nee, nt.

Maimed, claimed, climbed, gloomed.

Fleams, streams, slimes, stems.

And, band, hand, land, lined, moaned, pained.
Gains, dens, gleans, vines, groans, screens, wins,
suns. Bank, dank, drink, link.

Dance, glance, hence, whence, once, since, ounce.

Ant, want, gaunt, haunt, sent, went, joint, point.

Rb, rd, rk, rm, rn, rse, rs, rt, rve, rb'd, rk'd, rm'd, rn'd, rst, rs'd, rv'd.

Barb, herb, orb, curb, barb'd, orb'd, curb'd.

Hard, herd, hir'd, board, lord, gourd, bar'd.

Hark, lark, stork, work, mark'd, work'd.

Arm, harm, farm, arm'd, harm'd, farm'd.

Earn, learn, scorn, thorn, burn, turn, worn, shorn,
earn'd, scorn'd, burn'd, turn'd.

Hearse, force, horse, dar'st, burst, hears'd.

Bars, bears, hears, wears, pairs, tares, snares, re-pairs. Mart, dart, start, hurt.

Carve, curve, serve, starve, carv'd, curv'd, serv'd.

Sm, s'n, sp, st, ks, et, k'd ft, f'd, pt, p'd, p'n, k'n, d'n, v'n.

Chasm, schism, prism.

Reas' n,* seas' n, ris' n, chos' n.

Asp, clasp, gasp, wasp, lisp, crisp.

Past, mast, lest, nest, dust, lost, mist, wist.

Makes, quakes, likes, strikes, looks, streaks, rocks.

Quak'd, wak'd, lik'd, look'd, rock'd, shock'd.

Waft, quaff'd, laugh'd, oft, left, sift, soft, scoff'd.

Pip'd, ripp'd, supp'd, slop'd.

Op'n,* happ'n, weap'n, rip'n.

Tak'n, wak'n, weak'n,

Sadd'n, gladd'n, lad'n, burd'n, hard'n, wid'n.

Ev'n,† heav'n, giv'n, driv'n, wov'n, grav'n,
leav'n, ov'n.

Lst, nst, rst, dst, rdst, rmst, rndst.

Call'st, heal'st, tell'st, fill'st, roll'st, reveal'st, un-

* These words should always be read as if spelled without o or e in the last syllable. In singing, the o or e must be sounded, when the verse requires, but should never, through negligence, be made broad, or full, in the faulty style of "o-pum," "tak-un," &c.

† These words are usually to be sung, as well as read, without the sound of e after v, but never in the low style of "e-vun," "heav-un," &c.

veil'st. Canst, runn'st, gain'st, rain'st.

Durst, first, worst, erst, barr'st, car'st, hir'st, lur'st.

Mid'st, call'dst, fill'dst, roll'dst.

Heard'st, guard'st, reward'st, discard'st.

Arm'dst, harm'dst, charm'dst, form'dst.

Learn'dst, scorn'dst, turn'dst, burn'dst.

Ble, ple, dle, rl, bl'd, pl'd, rl'd.

Able, feeble, bible, double, troubl'd, bubbl'd.

Ample, steeple, triple, topple, tripl'd, toppl'd,

dappl'd. Cradle, saddle, idle, bridle.

Marl, hurl, whirl, furl, world, hurl'd, whirl'd,

ngs, ngst, n'd.

Rings, wrongs, hangs, songs.

Hang'st, sing'st, wrong'st, bring'st.

Wrong'd, hang'd, clang'd,

DIFFICULT ELEMENTS, SINGLE AND COMBINED.

Practice at first slowly, and then more rapidly.

r—(With the trill of the tongue.) Round the rough rock the ragged rascal ran.

g—A giddy, giggling girl.

t—The iron tongue of midnight hath told twelve.

At tell-tale termagant, that troubled all the town.

d—And the demons that are found in fire, air, flood, and under ground.

s—Hiss not s harshly, but with a short, soft, sweet, slightly whistling sound.

z—He gives, as is his usage at this season, a series of lectures on moral duties.

th—aspirate.—Three-sixths of thirteen are one-sixth of thirty-nine.

th—vocal—Now the milkmaid singeth blithe,
And the mower whets his scythe.

f—Fire enough fora flint, pearl enough for a swine.
Thou waf'dst the skiff over the mountain height cliffs, and saw'st
the full-orbed moon, in whose effulgent light thou reef'dst the hagged sails.

He was unamiable, disrespectful, formidable, unmanageable, in-extricable, and pusillanimous.

For flexibility of mouth, palate, &c., repeat vigorously the principal vowels, if a e o i u (oo) several times in succession. For the tongue and lips repeat the syllables ip, it, ik.

Lip and Tongue exercise.

Peter Prindle Prindle picked three pecks of prickly pears from three prickly prangly pear trees; if, then, Peter Prindle Prindle picked three pecks of prickly, prangly pears from three prickly, prangly pear trees, where are the three pecks of prickly, prangly pear trees that Peter Prindle Prindle picked from three prickly, prangly pear trees? Success to the successful prickly, prangly pear picker.

PART III.

GLEES AND PART SONGS.

Spring Song.

Words from the German, by J. V. B.

[The Solo may be sung by different voices for each stanza.]

ART. from BOLTSWEISE.



1. Lovely Spring, O come thou hith-er, Spring beloved, O come a - gain; Bring us blossoms, leaves and singing, Deck a - gain the field and plain.
2. To the moun-tain would I has - ten, Rev - el in the val-leys green; On the grass and flow'r's re - clin-ing, There en - joy the sun - lit scene.
3. I would hear' the shepherd pip-ing, I would hear the herd-bells ring; And re-joic - ing on the mead-ow, I would hear the sweet birds sing.



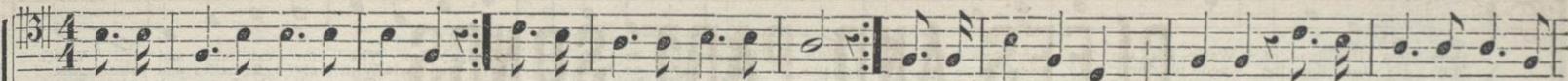
f SOPRANO SOLO. *p* CHORUS. Repeat pp.

 The fourth staff of the musical score. It features two vocal parts: 'SOPRANO SOLO' on the top staff and 'CHORUS' on the bottom staff. Both parts sing the word 'la' in a continuous loop. The soprano part uses a treble clef and common time (3/4). The chorus part uses a bass clef and common time (4/4). The music concludes with a final dynamic marking 'pp' (pianissimo).

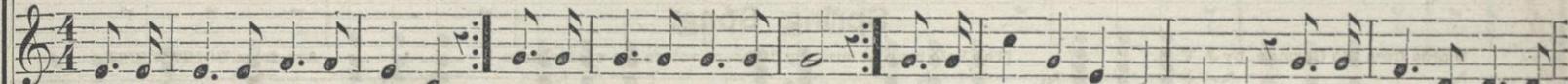
Battle Song.

Words by HELEN M. CROSS.

57



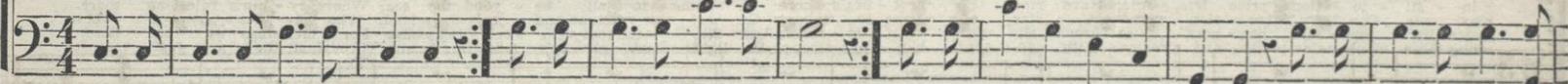
1. Loud the bu-gle's call is sound-ing, { Drums are beat-ing war's a - larm. Sweet-ly smiles the sky a - bove us; May the prayers of those who
Quick our anx-ious hearts are bound-ing,



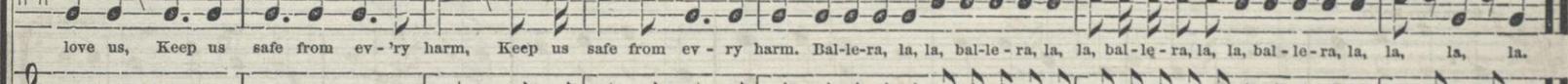
2. Eve - ry bat - tie - note that's fall - ing { Call - ing us to brave - ly die. Proud - ly waves her ban - ner o'er us, Firm - ly stand the foe be-
Seems our coun - try's voice that's call - ing, See the foe be - fore us fly. On - ward lies the road to glo - ry, Bright shall glow our names in



3. Com - rades, vic - try's star is beam - ing, { See the foe be - fore us fly. On - ward lies the road to glo - ry, Bright shall glow our names in
O'er us all its light is stream - ing,



4. Oh! what hour can be more glo - ri - ous, { Proud - ly waves our flag at last. When our grate - ful prayers as - cend - ing, Are with songs of tri - umph
Than when o'er the foe vic - to - ri - ous,



love us, Keep us safe from ev - ry harm, Keep us safe from ev - ry harm. Bal-le-ra, la, la, bal-le - ra, la, la, bal-le - ra, la, la, la, la, la, la.



fore us, Bright - ly beams each flash - ing eye, Bright - ly beams each flash - ing eye, Bal-le-ra, la, la, bal-le - ra, la, la, bal-le - ra, la, la, la, la, la.
sto - ry, And our fame shall nev - er die, And our fame shall nev - er die, Bal-le-ra, &c.



blend-in Vic - tory won, and dan - ger past, Vic - tory won, and dan - ger past. Bal-le-ra, la, la, bal-le - ra, la, la, bal-le - ra, la, la, la, la, la.



The Land of Washington.

Words by D. B. DUDLEY.

W. O. P.

1. God bless the land of Wash - ing - ton, The land we love so well! Where Lib - er - ty has smiled up - on The for - est, lake, and dell; Where
 2. May UN - ION link the peo - ple's hearts In sweet con - tent - ment's chains, And save us from dis - sev - ered parts With civ - il strife and pains. And
 3. Let Law ex - eert her right - ful sway O'er all our fair do - main, And bring dis - as - ter and dis - may To all in Treas - son's train! May
 4. God bless the land of Wash - ing - ton, The land we love so well; Our in - de - pend - ence, brave - ly won, For - ev - er let it dwell A -

in - sti - tu - tions, price - less, free, Have made Co - LUM - BIA's shore A home to all be - yond the sea, Where ty - rants rule no more.
 may our Con - sti - tu - tion stand A star of hope to those Of ev'ry clime and ev'ry land, Who fly des - pot - ic woes.
 Peace her joy - ful ban - ners raise Through all our vast do - main; And fill each soul with swell - ing praise For bless - ings we ob - tain.
 among these moun - tains, plains, and streams, With con - cord, hap - py, strong, light of glo - ry's fade - less beams, Through all the a - ges* strong.

CHORUS.

God bless our land; dear free-dom's land; And guard the old red, white, and blue; O, shield it from the trai - tor's hand, And keep us pat - riots true.

Hunter's Song.

59

Words from the German by J. V. B.

Cheerfully.

3 6 8 1. In grove and on the heath - er, I roam in ev - 'ry weath - er, — A huntsman bold am I, A huntsman bold am I. Thro' wood and forest rae - ing, The

6 8 2. At partridge gai - ly springing, At snipe, in devious wing - ing, My aim is swift and free, My aim is swift and free. The bear, the deer, so nim - ble, I

3. So roam I thro' the woodlands, Thro' fields, o'er hills and lowlands, The long, the live-long day; The long, the live-long day; The hours, like seconds, fly - ing, While

6 8 4. When sinks the sun in shadow, The night fog shrouds the meadow, The dai - ly work gone by, The dai - ly work gone by; From wood and field re - turn - ing, To

9:6 8 Repeat PP.

wild game fleetly chasing. It is my greatest joy. It is my greatest joy. * Hal - li, hal-lo, hal - li, hal - lo, It is my greatest joy.

f

lay among the bramble, The fox his coat gives me, The fox his coat gives me. Hal - li, hal-lo, hal - li, hal - lo, The fox his coat gives me.
I, so swiftly hieing, Start up the game a - way, Start up the game a - way. Hal - li, hal-lo, hal - li, hal - lo, Start up the game a - way.

f

still home pleasures turning, A huntsman glad am I, A huntsman glad am I. Hal - li, hal-lo, hal - li, hal - lo, A huntsman glad am I.

*Pronounced Hal-lee.

Words by P. B. ISAACS.
Andante.

Mother, I have heard Sweet Music.

W. O. PERKINS.

1. Moth - er, I have heard sweet mu - sic, Float - ing round me as I lay,
2. Moth - er, I have heard sweet mu - sic, Not like that we sometimes hear;
3. Moth - er, I have heard sweet mu - sic, That would melt the hard-est heart,

Like But To the song of an-gels sing - - - - -
so the full of ten-der feel ing, ry,
the tried, the worn, and wea - - - - -

From Com - the bright land far a - way:
Would ing forth so soft and clear; And As I felt such joy and glad - - ness
a sooth-ing balm im - part; And As I lay so calm and si - lent ness
As In As I lis-tened twi-light lis-tened soft and to each to each

strain; Mother, do you think they'll ev - - er Come and sing to me a - gain?
gray; Such a mingling of sweet voie - - es, As they came and passed a - way.
strain; Mother, do you think they'll ev - - er Come and sing to me a - gain?

Mother, do you think they'll ev-er Come and sing a - gain?

CHORUS.*ad lib.**a tempo.**Colla voce.*

Moth-er, do you think they'll ev-er Come and sing a - gain?

Mother, I have heard Sweet Music. Concluded.

61

Musical score for 'Mother, I have heard Sweet Music. Concluded.' The score consists of three staves of music in common time, treble clef, and B-flat key signature. The lyrics are integrated into the musical notes. The first two staves are identical, while the third staff provides a harmonic or rhythmic variation.

Mother, mother, will they sing again? Shall I hear the angels singing, Shall I hear their voices ring-ing? Will they ev - er come and sing to me a - gain?
 Mother, do you think they'll ever come and sing again? Shall I hear the angels singing, Shall I hear their voices ring-ing? Will they ev - er come and sing to me a - gain?

May Song.

Words from the German, by J. V. B.

Musical score for 'May Song.' The score consists of four staves of music in common time, treble clef, and G major key signature. The lyrics are integrated into the musical notes. The score includes four numbered stanzas:

1. Sweet May is up - on us, the trees bloom - ing fair, As the clouds wan - der
 Let him keep who likes it, the may waits house with his care, there, me?
2. My fa knows my mo for - ther, tune, God dis tant, over for
 Who fa knows my mo for - ther, tune, God dis tant, over for
3. Forth, then, brave and cheer ful in light val of the sun, The foun - tains are
 Brave then, brave and cheer ful in light val of the sun, The foun - tains are
4. O When roam - ing, breath free blows might y and free fresh souls through the my down, part, heart, When sing - ing, ex-

When God's

wide - ver ways the I heav en's un - furled, My heart roams all o - ver the I great wide, wide have world tried.
 sing ult - ing, the trees wav - ing near, My heart's like the ap - glad lark, its voice loud with cheer.
 sing ult - ing, the trees wav - ing near, My heart's like the ap - glad lark, its voice loud with cheer.
 sing ult - ing, the trees wav - ing near, My heart's like the ap - glad lark, its voice loud with cheer.

MY OWN SONG.

Words by MARY B. C. SLADE.

1. A joy-ous, gay and hap - py song Is ring-ing sweet and clear; O'er vale and hill I roam a - long, And still its notes I

2. Oh! would my own glad song of praise Might float o'er hill and dell, 'Till all the world a voice should raise, The hap - py notes to

hear. Where'er I tread the flow - 'ry earth, Its glee - ful ac - cents roll; For, ah! this song of mer - ry mirth, Is

swell. 'Till bud and flow'r, and brook and bee, And all the wood-land throng, Should wake, and join and sing with me, My

My own Song. CONCLUDED.

63

Singing in my soul! For, ah! this song of mer - ry mirth, Is sing - ing in my soul.
 own heart's hap - py song! Should wake and join, and sing with me, My own heart's hap - py song.

The Foe is Here.

Words from the German by J. V. B.

Allegro maestoso.

From German "War Songs."

1. The foe is here!

The foe is here!

{ Of this vile enemy near thee,
Say, fatherland, does it fear thee?
Hear'st thou how all the mad raving
Sound of the trumpet is cleaving?

Why dost thou fear?

Fear never more.

2. Tremble no more!

Tremble no more!

{ Hear'st thou how all the mad raving
Sound of the trumpet is cleaving?

3. Why should'st thou fear!

Why should'st thou fear!

{ That they may cloak us in horror,
Draping our fair land in terror?
Drawing the sword keen and gleaming,
Fly as the raven flies screaming.

Lo! we are near,

Scorn for the foe!

4. Onward we go,

Onward we go!

{ Drawing the sword keen and gleaming,
Fly as the raven flies screaming.

Lo! we are near,

A Tragical History.

From German "FOLKS SONGS."

SOLO.

1. There was a man much grieved in mind;
 2. How to be - gin? He's puz - zled quite;
 3. He whirls him nim - bly round once more;
 4. He twists him quick - ly back a - gain;
 5. Now like a top, (with - out re - lief;) Spins round, poor wight;
 6. And see, he still spins round, poor wight;

CHORUS.

Much grieved in mind, To think his cue should hang be - hind.
 He's puz - zled quite; "I'll just turn round, then all comes right;
 Whirls round once more; In vain; just as it hung be - fore;
 Twists back a - gain; The oth - er way, but all in vain;
 (With - out re - lief;) He's spin - ning round and round; in brief,
 Spins round, poor wight; And thinks at last 'twill make things right;

SOLO.

CHORUS.

Should hang be - hind. He set a - bout to change it.
 "Then all comes right; The cue still hung be - hind him.
 It hung be - fore, The cue still hangs be - hind him.
 But all in vain; The cue still hangs be - hind him.
 And round, in brief, The cue still hangs be - hind him.
 'Twill make things right; The cue still hangs be - hind him.

SOLO.

Yä, hä, ho, ho, yä, hä, ho, ho, He set a - bout to change it.
 Yä, hä, ho, ho, yä, hä, ho, ho, The cue still hung be - hind him.
 Yä, hä, ho, ho, yä, hä, ho, ho, The cue still hangs be - hind him.
 Yä, hä, ho, ho, yä, hä, ho, ho, The cue still hangs be - hind him.
 Yä, hä, ho, ho, yä, hä, ho, ho, The cue still hangs be - hind him.
 Yä, hä, ho, ho, yä, hä, ho, ho, The cue still hangs be - hind him.

CHORUS. cres.

cres.

Words by MARY B. C. SLADE.
DUETT OR SEMI-CHORUS.

Song of Friendship.

From BEETHOVEN.

65

1. Youth's sky of blue is o'er us, Life's fields are blos-som-ing; Our hearts in joy-ous cho-rus Their song of friend-ship sing.
2. Youth's sky may be o'er-cloud-ed, Life's fields grow brown and sere, And all in gloom be shroud-ed, Ere flies the fleet-ing year.
3. So clasp in per-fect u-nion Each faith-ful heart and hand; Let friendship's high com-mun-ion Now bless our meet-ing band.

No good-ly gift of heav-en Is half so pure and rare, As this to mortals giv-en, Of Friendship true and fair.
But Friend-ship's sun-light, gleam-ing, Shall shine a-thwart the gloom; And Friendship's blossoms, beam-ing, For us shall fade-less bloom.
Fair Friend-ship calls us hith-er; For us hath she en-twined, In flowers that nev-er with-er, Fair gar-lands of the mind.

CHORUS.

No time nor change shall sev-er Bright Friendship's gold-en chain, For-ev-er and for-ev-er, The shin-ing links re-main, Yes, the shin-ing links re-main.
No time nor change shall sev-er Bright Friendship's gold-en chain, For-ev-er and for-ev-er, The shin-ing links re-main, Yes, the shin-ing links re-main.

Look Aloft.

W. O. P.

1. In the tem - pest of life, when the wind and the gale Are a-round and a-bove, if thy foot-ing should fail, If thine eye should grow dim, and thy cau-tion de-
 2. If the friend who embraced in pros - per - i - ty's glow, With a smile for each joy and a tear for each woe, Should be-tray thee when sorrows like clouds are ar-

3. Should the vis-ions which hope spreads in light to thine eye, Like the tints of the rain - bow, be swift - er to fly, Then turn, and thro' tears of re - pent - ant re-

4. Should the dear - est of earth, the son of thy heart, The wife of thy bo - som, in sor - row de-part, Look a - lost from the darkness and dust of the
 5. And oh! when death comes, in his ter - rors, to cast His dark fears on the fu - ture, his pall on the past, In the moment of dan-ger, with hope in thy

part,
rayed,

Look a - loft,
Look a - loft,

look a - loft, look a - loft, and be firm, and con - fid - ing of heart, Look a - loft, and be firm, and con - fid-ing of heart.
 look a - loft, look a - loft to the friend-ship which nev - er shall fade, Look a - loft to the friendship which nev-er shall fade.

gret,

Look a - loft,

look a - loft, look a - loft to the sun that is nev - er to set, Look a - loft to the sun that is nev - er to set.

tomb, Look a - loft, . . . Look a - loft, . . . To the soil where af - fec - tion is ev - er in bloom, To the soil where af - fec - tion is ev - er in bloom.
 heart, Look a - loft, . . . Look a - loft, . . . With a smile in thine eye, look a - lost and de-part, With a smile in thine eye, look a - lost and de - part.

W. O. P.
Lively.

The Fishermen.

Arr. by W. O. P.

67

1. The mer - ry crews of fish - er - men are sail - ing a - way; Weigh Un - furl the an - chor; ho! boys, ho! The ro - sy clouds of ear - ly morn are flush - ing the bay; ho! boys, ho! ho!

2. The mer - ry crews of fish - er - men are scud - ding a - long; Hold fast your helm, there; ho! boys, ho! The foam - y crest - ed bill - lows rush, and wild - ly and strong, Loud roars the tem - pest, ho! boys, ho! ho!

3. The mer - ry crews of fish - er - men are sail - ing for home, Crowd on your can - vas, ho! boys, ho! The la - den boats their bur - dens bear, as on - ward they come, Gay shout the fish - ers, ho! boys, ho! ho!

Sunlight flashing, waves a - dashing, See, boys, see! Sing a jol - ly song, Loud and long, Hearts are cheer - y, voile - es mer - ry, Ho! ho! ho!
White sails fill - ing, strong hands willing, Shout with glee! ||

Gai - ly singing, brave notes ringing, rise and fall; Sing a jol - ly song, Loud and long, Hearts are cheer - y, voile - es mer - ry, ho! ho! ho!
Shouting cheerly, sounding clearly; thus they call; ||

Sun - set gleaming, downward streaming, see a - far, Sing a jol - ly song, Loud and long; Hearts are cheer - y, voile - es mer - ry, ho! ho! ho!
Sweet - ly glowing, soft light throwing, evening star, ||

*At these notes stamp the left foot.

I Sing the Song.

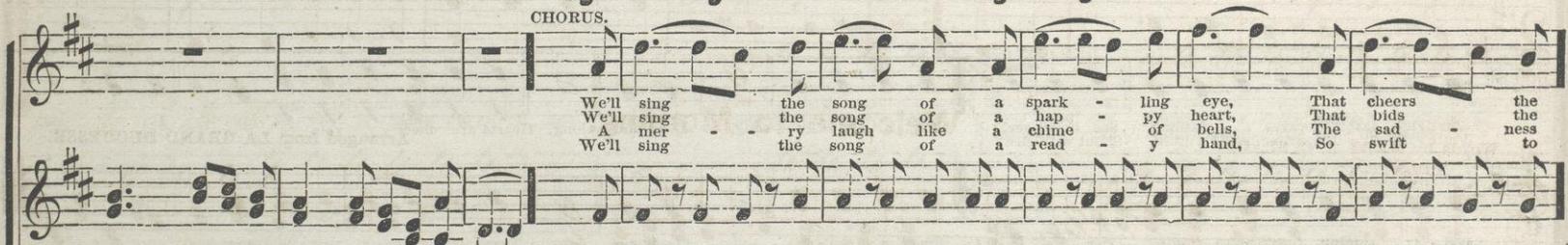
W. O. PERKINS.



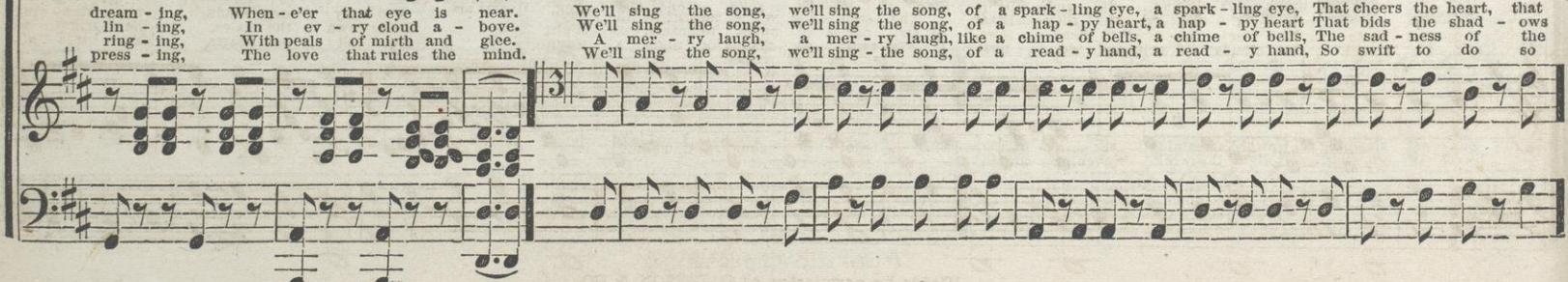
1. I sing the song of a spark - ling eye, An eye that is bright and clear; So gen - tle in its beam - ing;
 2. I sing the song of a hap - py heart, The song of a heart I love; So truth - ful in its seem - ing,
 3. I sing the song of a mer - ry laugh, A laugh that I love to hear; Which, though the sun cease shin - ing,
 4. I sing the song of a read - y hand, A hand that is true and kind; Which through the air comes ring - ing,
 Such joy and com - fort bring - ing,
 So lav - ish in its bless - ing,
 So ten - der in ca - ress - ing,
 Of hap - pi - ness I'm
 But looks for sil - ver
 As if the bells were
 By ev - ry act ex -



CHORUS.



We'll sing the song of a spark - ling eye, That cheers the heart,
 We'll sing the song of a hap - py heart, That bids the shade - ows the
 A mer - ry laugh like a chime of bells, The sad - ness of the
 We'll sing the song of a read - y hand, So swift to do so



dream - ing, When - e'er that eye is near. We'll sing the song, we'll sing the song, of a spark - ling eye, a spark - ling eye, That cheers the heart, that
 lin - ing, In ev - ry cloud a bo - ve. We'll sing the song, we'll sing the song, of a hap - py heart, a hap - py heart, That bids the shade - ows the
 ring - ing, With pearls of mirth and glee. A mer - ry laugh, a mer - ry laugh, like a chime of bells, a chime of bells, The sad - ness of the
 press - ing, The love that rules the mind. We'll sing the song, we'll sing the song, of a read - y hand, a read - y hand, So swift to do so

I Sing the Song. Concluded.

69

heart when glan - cing nigh; We'll sing with joy, we'll sing the song of a spark - ling eye.
shad ows all de part; We'll sing with joy, we'll sing the song of a hap - py heart.
of do the heart's dis - pels; We'll sing with joy, we'll sing the song of a mer - ry laugh.
do the heart's com - mand; We'll sing with joy, we'll sing the song of a read - y hand.

cheers the heart when glan - cing nigh; We'll sing with joy, we'll sing The song of a spark - ling eye.
bids the shad - ows all de - part; We'll sing with joy, we'll sing the song of a hap - py heart.
heart dis - pels; the heart dis - mand; We'll sing with joy, we'll sing the song of a mer - ry laugh.
swift to do the heart's com - mand; We'll sing with joy, we'll sing the song of a read - y hand.

Welcome to Morning.

Words by MARY B. C. SLADE.

DUETT.

Arranged from LA GRAND DUCHESSE.

1. The sun is ris - ing o'er the o - cean, The smil - ing wa - ters greet the day;
2. The birds flit o'er the dew-y mead - ows, Or car - oil sweet in branch - es high;
3. Oh come! let clouds of grief and sad - ness Fly swift as shades of night a way.
And joy - ous winds, to dan - eing
While down the vales, the like
Let all our hearts, to fright - ed
birds of

Words by permission of O. DITSON & CO.

Welcome to Morning. Concluded.

SEMI-CHORUS.

mo - - - - tion,
shad - - - - ows
glad - - - - nessWake the billows of the bay.
Has ten from the dawn to day.
Wel come in the glad new day.See where the clouds roll up the moun - tains;
Rocked on the water's placid bo - som,
Bright flow'rs and streams, and birds of heaven,
Incense and praises waft a-furied;
gleam.
bove.And, springing from a thousand foun - tains, Light and joy o'er - flow the world.
While wil - low branch and bending blos - som Bid good mor - row to the stream.
From hearts and voices now be giv - en Songs of praise, and joy, and love.

Sunbeams of splendor the

Sunbeams of splendor the

world are adorning, Join in the chorus, the earth and o-cean sing.

Welcome the glory, the sunlight, the morning; And make the joyous, joyous echoes ring.

world are adorning, Join in the chorus, the earth and o-cean sing.

Welcome the glory, the sunlight, the morning; And make the joyous, joyous echoes ring.

RIT.

Words by HELEN M. CROSS.

The Mountaineer.

71

Waltz time.

Barcarolle.

Words by HELEN M. CROSS.

CHORUS. Allegretto.

1. Brightly smiles the sky, Lightly laughs the wave, Green the fair shores lie, Where the waters lave. Come, then, oh! come with me, With hearts so light and free, Stars o'er us, lend thy ray, Beam bright and guide our way

2. Flying like a dream Joyous hours go by, Moonlight's gentle beam Smiling from the sky.

SOPRANO.

O'er the waters wide, On the sparkling tide, Joyous we'll glide. 'Neath the sun's golden beam, On thy waves, sil - ver stream, While fall the shadows o'er us, We'll

Sweet our voices chime, In a merry rhyme, As oars keep time. Come join our festive song, Loud the glad strain prolong: Come join our merry chorus, As

joy - ful - ly glide. 'Neath the sun's golden beam, On thy waves, sil - ver stream, While fall the shadows o'er us, We'll joy - ful - ly glide.

Come join our festive song, Loud the glad strain pro - long, Come join our merry chorus, As onward we go.

Barcarolle. Concluded.

73

SOPRANO SOLO.

A musical score for soprano solo, consisting of four staves of music. The first staff starts with a treble clef, a key signature of two flats, and a common time. The vocal line consists of continuous eighth-note patterns. The lyrics are "La la . . . la." The subsequent staves follow a similar pattern with slight variations in the vocal line and lyrics.

Temperance Anthem. "Sons and Daughters of Freemen."

E. S. REED.

Allegretto.

A musical score for a temperance anthem, featuring three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time. The lyrics are "Sons and daughters of freemen, Who of freemen's birth are proud, Lo, the glorious cause of temp'rance, For exertion calls a - loud, For ex - erition calls a - loud." The second staff continues the melody. The third staff begins with a bass clef, a key signature of one sharp, and a common time. The lyrics are identical to the first staff. The music concludes with a final section of lyrics: "Calls aloud, Sons and daughters of freemen, Who of freemen's birth are proud, Lo, the glorious cause of temp'rance, For exertion calls a - loud, For ex - erition calls a - loud."

Temperance Anthem. Continued.

A little slower.

While the monster, While the monster Still within the land is found. See the loathsome drunkard reeling! Hark the cries of weeping friends,

While the monster, While the monster Still within the land is found. See the loathsome drunkard reeling! Hark! the cries of weeping friends,

pp * *pp* *
Mothers weeping, mothers weeping, Children pleading, children pleading; Heaven, relief oh! quickly send; Cruel ty - rant, cru - el ty - rant, When will all thy mis'ries end!

pp *pp*
Mothers weeping, mothers weeping, children pleading, children pleading, Heaven, relief oh! quickly send; Cruel tyrant, Cruel tyrant, When will all thy mis'ries end!

*These passages may be played, sung, or omitted, at pleasure.

Temperance Anthem. Concluded.

75

Allegretto.

Oh, thou great and mighty Saviour, Haste thee on that glorious day, When the powerful, arch de - ceiver Shall no more his wrath dis - play.

Oh, thou great and mighty Saviour, Haste thee on that glorious day, When the powerful, arch de - ceiver Shall no more his wrath display.

Lento.

a tempo.

Then our cause, Then our cause, Then our cause will gain the u - ni - ver - sal sway, the u - ni - ver - sal sway, the u - ni - ver - sal sway,

Then our cause, Then our cause, Then our cause will gain the u - ni - ver - sal sway, the u - ni - ver - sal sway, the u - ni - ver - sal sway,

Pure Cold Water.

W. O. PERKINS.
Chorus.

1. We'll look not on the tempting cup, When the wine is gleam - ing; There's danger in its fa - tal draught, Pois-on in its beam - ing, From the merry, laughing rill,

2. We'll taste it not, the ru - by wine, All our sens - es steal - ing; It chills the heart, destroys the brain, Drowns each nobler feel - ing.

3. Say, would you wear the rose of health, Brother, son and daugh-ter, Then shun the bright, de-cep - tive bowl, Drink the pure, cold wa - ter. From the merry, laugh-ing rill,

As it glides a-long the hill, We will drink and rejoice, At its sparkling glow; And our mer-ry song shall be, O, the cool-ing draught for me, O the bright cool-ing stream for me.

As it glides a-long the hill, We will drink and rejoice, At its sparkling glow: And our mer-ry song shall be, O, the cool-ing draught for me, O, the bright, cooling stream for me.

Cold Water.

77

Words by MARY B. C. SLADE.

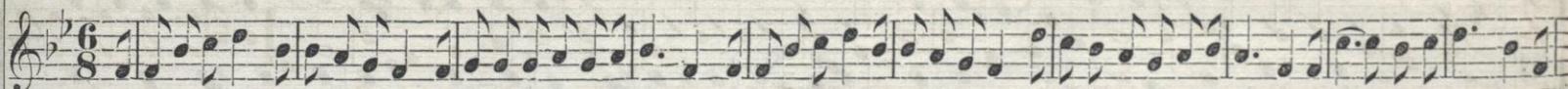
W. O. P.



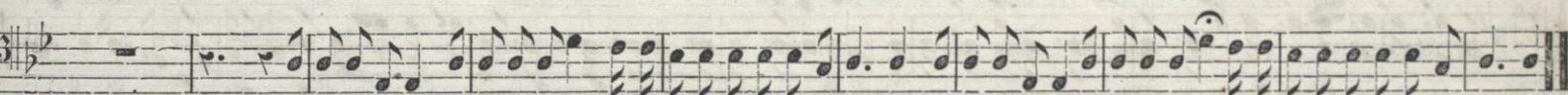
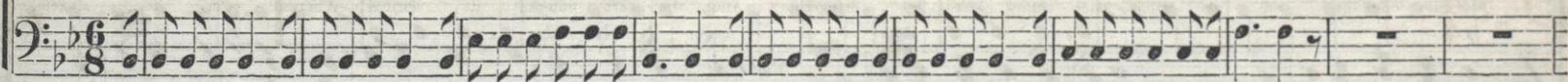
1. The sunbeams may dance o'er vineyards of France, Or vinehills of Malaga's daughters ; But ne'er shall their ray beam in their glad way, On anything pure as spring water! O water cold water, The



2. And gay is the song, the valleys along, When maidens, the ripe clusters bringing, Bid wine-presses shine with juice of the vine; But worthier praise we are singing. O water ! cold water, The



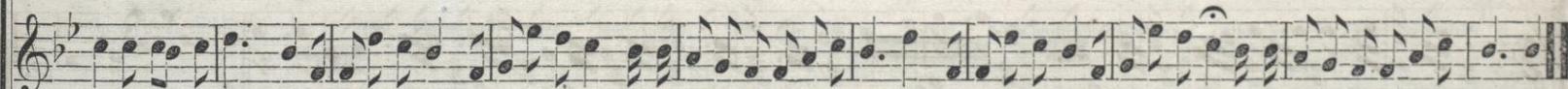
3. For sorrow and sin sometimes will lurk in The cup where the red wine is glowing; But safe is the draught, from the pure fountains quaffed, Where sweet, living waters are flowing. O water, cold water, The



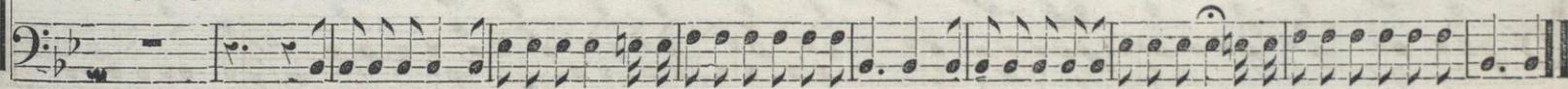
bright and sparkling water! Fair wines may deceive, but ne'er will you grieve, If you only drink water, cold water! Fair wines may deceive, but ne'er will you grieve, If you only drink water, cold water.



bright and sparkling water! Fair wines may deceive, but ne'er will you grieve, If you only drink water, cold water! Fair wines may deceive, but ne'er will you grieve, If you only drink water, cold water.



bright and sparkling water! Fair wines may deceive, but ne'er will you grieve, If you only drink water, cold water! Fair wine may deceive, but ne'er will you grieve, If you only drink water, cold water.



The Wood Thrush.

Arr. from HATTON.
Go to ALTO SOLO after D. C.

FINE.

f

p

f

p

Whither hath the wood-thrush flown, From our greenwood bowers? Wherefore builds he not a - gain, Where the white thorn flowers? Where the white thorn flowers?

Whither hath the wood-thrush flown, From our greenwood bowers? Wherefore builds he not again. Where the white thorn flowers? Where the white thorn flowers?

Bid him come! for on his wings The sunny year he bringeth, And the heart unlocks its springs, Whereso - e'er he singeth.

Bid him come! for on his wings The sunny year he bringeth, And the heart unlocks its springs, Whereso - e'er he singeth.

D.C.

D.C.

SOLO ALTO.

Patiently the sweet bird waits, And when morning soar - eth, All his little soul of song Tow'rd the dawn he pour - eth, Tow'rd the dawn he poureth.

The Wood Thrush. Continued.

79

Whither hath the wood-thrush flown, From our greenwood bowers? Wherefore builds he not a - gain, Where the white-thorn flowers? Where the white-thorn flowers?

Whither hath the wood-thrush flown, From our greenwood bowers? Wherefore builds he not a - gain, Where the white-thorn flowers? Where the white-thorn flowers?

mf SOLO SOPRANO.

Sweet one, why art thou not heard, Now where woods are still - est? Oh, come back! and bring with thee Whatsoe'er thou will - est; Laugh - ing thoughts, de-

light - ful songs, Gold - en dreams of sun - ny hours; Something, nothing, all we ask, Is to see thee ours.

The Wood Thrush. Concluded.

Whither hath the wood-thrush flown, From our greenwood bowers? Wherefore builds he not a - gain, Where the white-thorn flowers? Where the white-thorn

Whither hath the wood-thrush flown, From our greenwood bowers? Wherefore builds he not a - gain, Where the white-thorn flowers? Where the white-thorn

f ad lib.

flowers? Where the white-thorn flowers? Where the white-thorn flow - - ers?

flowers? Wherefore builds he not a - gain, Where the white-thorn flow - - ers? Wherefore builds he not a - gain, Where the white-thorn flow - - ers?

The Meeting

Words by L. J. WING.

DUETT. TENOR AND BASS, OR SOPRANO AND ALTO,

1. Come, sing this mer - ry song; And while its echoes float a - long, With cheer - ful heart and voice, Let us re - joice.
 2. With hearts so light and gay, Drive we the cares of life a - way; And, as from spring's sweet show'rs, Gath - er bright flow'r's.
 3. While out in life we meet, Our hearts are fill'd with pleasure sweet, As with gay song and laugh, Life's joys we quaff.

The Meeting. Concluded.

81

CHORUS. Two beats in a measure: each beat in the same time as one in the triple measure.

Sing-ing so mer - ri - ly, List! to our greet-ing; Wel-come, thrice welcome to this hap - py meet-ing.

Sing-ing so mer - ri - ly, List! to our greet-ing; Wel-come, thrice welcome to this hap - py meet-ing.

Andante con moto.

The Parting.

Words by L. J. WING.

1. Though sweet were our pleasures, yet now we must part, *A - de, } In mo - ments of rapture, will come back again, The
2. But fond rec - ol - lec - tions will glad - den the heart, A - de, }
2. Bright hopes for the fu -ture will charm for a - while, A - de, } But bright - er, and dearer, and long to remain, Are
3. And joys of the pres - ent our sad - ness be - guile, A - de, }
3. In life's changing dra - ma we of - ten must part, A - de, } But while we remember life's sorrow and pain, A
- With those whose kind pres - ence is dear to the heart, A - de,

scenes that are past like a hap - py re - refrain, A - de, A - de, A - de, Ah! part - ing must ev - er give pain.
thoughts of past pleas - ures that oft come a - gain, A - de, A - de, A - de, Ah! part - ing must ev - er give pain.
thought of its pleas - ures we'll ev - er re - tain, A - de, A - de, A - de, Ah! part - ing must ev - er give pain.

*Pronounced Ah-day.

The Drummer.

W. O. P.

1. I'm a bold and fear - less drummer, With a heart so light and gay, As the birds of ear - ly sum-mer, Singing gai - ly all the

2. When the sun's first beams are breaking, Bathing earth in splen + dor gay, Bliss - ful dreams of home for - sak - ing, Loud I beat the rev - ell -

3. All the noise and smoke de - fy - ing, 'Mid the wounded and the slain, When the foe are wild - ly fly - ing, Then I beat a glad re -

day. Boldly beats my drum in bat - tle, For the foe I nev - er fear Mid the smoke and cannons' rat - tie, There it sounds so loud and clear.

le; train. On the march so long and cheerless Beat my drum the whole day long, And with heart so bold and fearless, Gai - ly sing the drummer's song.

I'm a bli - the and fearless drummer, With a heart as light and free As a bird of ear - ly summer, Sing-ing in a for - est tree.

CHORUS.

*Drum, drum, drum, drum, drum, I'm a bold and joy - ous drum - mer; Drum, drum, drum, drum, Yes, a drum - mer bold am I.

Drum, drum, drum, drum, drum, I'm a bold and joy - ous drum - mer; Drum, drum, drum, drum, Yes, a drum - mer bold am I.

Small notes for instrument.

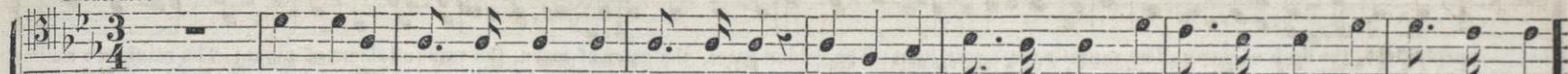
* Give a strong trill to the R in the word "drum."

All things are Beautiful.

83

Words by MARY B. C. SLADE.

Moderato.



1 & 2. All things are beau - ti - ful, are beau - ti - ful! All things are beau - ti - ful, are beau - ti - ful, are beau - ti - ful!



1 & 2. All things are beautiful, Yes, all things are beau - ti - ful! All things are beau - ti - ful, are beau - ti - ful!



1 & 2. All things are beau - ti - ful, are beau - ti - ful, All things are beau - ti - ful, Yes, all things are beau - ti - ful!

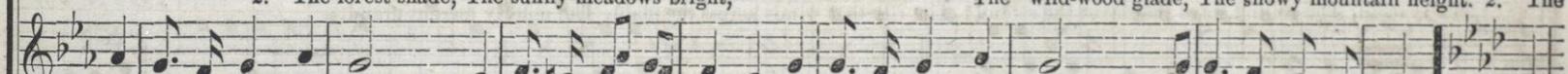


rit. *tempo.*



1. The diamond stars that deck the brow of night,
2. The forest shade, The sunny meadows bright,

Look down with love, And yield intense delight. 1. The
The wild-wood glade, The snowy mountain height. 2. The



1. The diamond stars a - bove,
2. The for - est depth of shade,

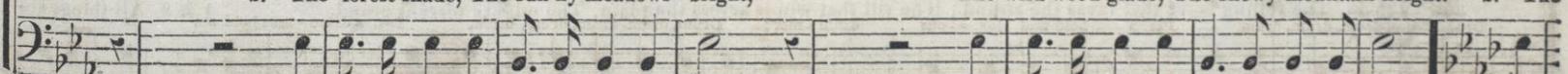
That deck the brow of night, Look down with eyes of love,
The sun-ny meadows bright, The verdant wild-wood glade,

And yield intense de-light 1. The
The snowy mountain height. 2. The



1. The diamond stars that deck the brow of night,
2. The forest shade, The sun-ny meadows bright,

Look down with love, And yield intense delight. 1. The
The wild-wood glade, The snowy mountain height. 2. The



All Things are Beautiful. Continued.

purple flush, the flush of dawn, The sunset's rosy, rosy light; The golden gates, the gates of morn, the tranquil dome of night; The rainbow's smiling ocean's mighty, mighty flow, The twinkling, rippling, rippling, rill; The ocean waves that come and go, The placid lakelet still; The stream that decks the

pur - ple flush of dawn, The sunset's ro - sy light; The gold-en gates of morn, The tranquill dome of night, The rainbow's smiling o - cean's mighty flow, The tinkling, rippling, rill, The waves that come and go, The placid lakelet still; The stream that decks the

purple flush, the flush of dawn, The sunset's rosy, rosy light; The golden gates, the gates of morn, The tranquil dome of night; The rainbow's smiling ocean's mighty, mighty flow, the twinkling, rippling, rippling rill; The ocean waves that come and go, The placid lakelet still; The stream that decks the

smiling arch, The lightning's flashing, flashing eye; The countless stars, the stars that march across the wondrous sky. 1. & 2. All things are flow'ry main, The rolling wave that laves the strand; The rill that winds across the plain, The mighty torrent grand.

arch, The lightning's flashing eye, The countless stars that march a - cross the wondrous sky. 1 & 2. All things are beautiful, yes main, The wave that laves the strand, The rill a - cross the plain, The mighty tor - rent grand.

smiling arch, The lightning's flashing, flashing eye; The countless stars, the stars that march across the wondrous sky. 1 & 2. All things are flow'ry main, The rolling wave that laves the strand; The rill that winds across the plain, The mighty torrent grand.

All things are Beautiful. Concluded.

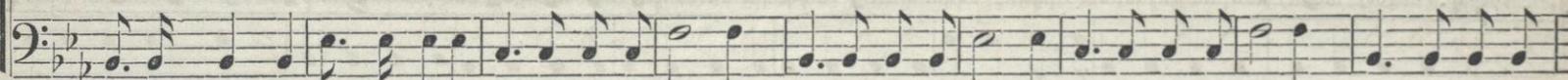
85



beau - ti - ful, are beautiful. 1. The tempests' wrathful power, The gentle gales of Spring; The soft, sweet summer shower: They all this story



beau - ti - ful, are beau - ti - ful. 2. O ! loving hearts re-joice, Fair nature's praises swell; With one u - ni-ted voice the wondrous sto - ry

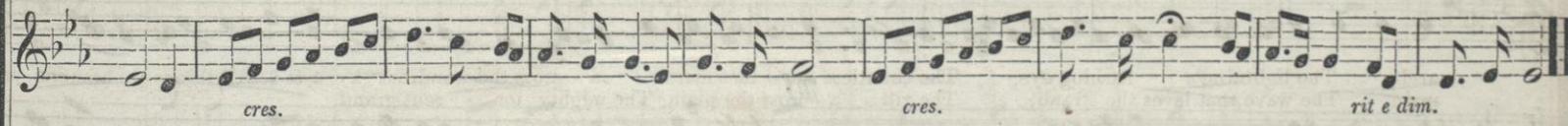


cres.

cres.

rit e dim.

sing; Yes, all things are beau - ti - ful, beau - ti - ful, beau - ti - ful, All things are beau - ti - ful, Yes, all things are beau - ti - ful.



tell; Yes, all things are beau - ti - ful, beau - ti - ful, beau - ti - ful all things are beau - ti - ful, Yes, all things are beau - ti - ful.



Music.

*Allegretto.**Fine.*

1. There's mu - sic in ev' - ry breeze, There's music in the morn; The day-beam and the eve Sweet sounds have ev - er borne.

2. The heart has its thrilling chords, A con - se - crat - ed fount, From which sweet mel - o - dies To heav'n in glad - ness mount.

The valley hath its welcome notes, The grove its tuneful throng, And ocean's mighty caverns teen With nature's endless song. The

And mu - sic thus was sent, that man May join the myriad throng Of all her glorious works in one Har - monious burst of song. The

Music. Concluded.

87

The image shows three staves of musical notation with corresponding lyrics. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with various note values and rests, accompanied by a basso continuo line below. The lyrics describe a pastoral scene with winds, echoes, and Zephyrs. The second staff continues the melody and bass line, with lyrics about birds singing praises and a holy Sabbath bell. The third staff concludes the section with a dynamic marking of *D.C.* (Da Capo) and lyrics about bees gathering honey. The music is characterized by its use of eighth and sixteenth notes, along with quarter and half notes, set against a background of sustained bass notes.

winds o'er the mountain top Their joyous echoes bear; Zephyrs on the streamlet play, And make sweet ech - oes there, With

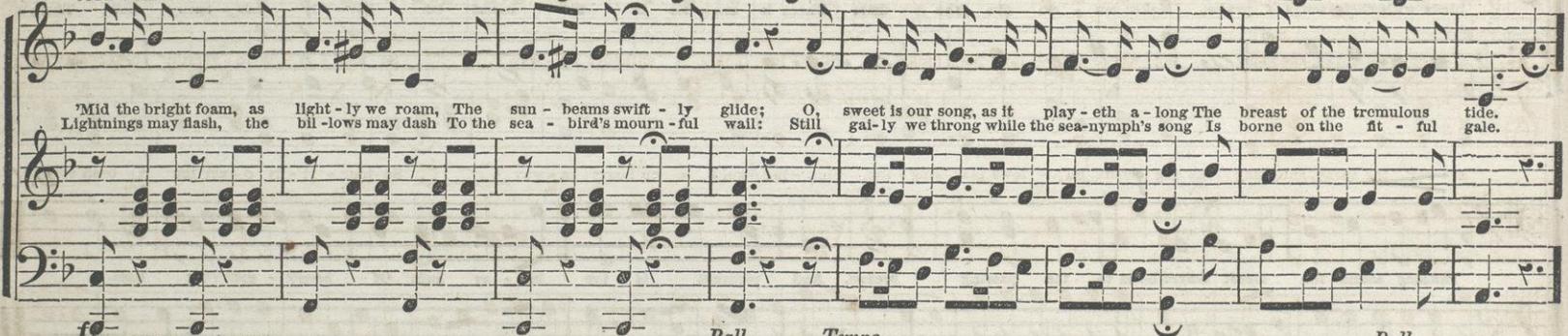
birds with their songs of praise, Make mu - sic in the dell; There is mu - sic in the sound Of ho - ly Sab - bath bell; There's

rustling sound the forest leaves Bend to the passing breeze, And pleasant is the bu - sy hum Of honey - gath'ring bees.

mu - sic in the low, sweet voice, To cheer us on our way; There's mu - sic in the mer - ry laugh, When hearts are light and gay.

The Ocean Nymphs.

BRINLEY RICHARDS.



CHORUS. *Con Spirito.*

The Ocean Nymphs. Concluded.

89

So mer - ri - ly o - ver the o - cean spray, Dancing and singing the hours
a - way, So mer - ri - ly o - ver the o - cean spray, dancing the hours a - way. Dan - eing

So mer - ri - ly o - ver the o - cean spray, Dancing and singing the hours
a - way, So mer - ri - ly o - ver the o - cean spray, dancing the hours a - way. Dan - eing

Rit. A tempo

o - ver the spray, and sing - ing where bill - lows play, Sing - ing, Sing - ing gold - en hours a - way So mer - ri - ly o - ver the o - cean spray.

o - ver the spray, and sing - ing where bill - lows play, Sing - ing, Sing - ing gold - en hours a - way So mer - ri - ly o - ver the o - cean spray.

Dancing and singing the hours a - way, So mer - ri - ly o - ver the o - cean spray, Over the o - cean spray, Dancing the hours a - way,
Tripping the hours a - way, Dancing the hours a - way.
Tripping the hours a - way.

Dancing and singing the hours a - way, So mer - ri - ly o - ver the o - cean spray, Over the o - cean spray, Dancing the hours a - way,
Tripping the hours a - way, Dancing the hours a - way.
Tripping the hours a - way.

The Greeting.

W. O. PERKINS.

FOR MALE VOICES.

1. Welcome, welcome, welcome is this meeting, Which with joy hath fill'd each breast; Friends, accept our honest greeting, Welcome here to eve - ry guest.

2. Cheerful, cheerful, cheerful be each fellow, Met a pleasant hour to spend; Let the glee be sweet and mellow, Here in har - mo - ny we blend.

Life has not a greater treasure Than the friends whose love we gain; Absence pains, but sweeter is the pleasure, When at last we meet a - gain.

Life is ev - er worth en - joy - ing, With a friend whose heart is true; Care begone; no more, no more an - noying, Friendship here we treasure you.

By permission of S. T. GORDON, Esq.

The Greeting. Concluded.

91

f

Welcome, welcome, welcome, Now we all re - joice, With cheerful heart and voice, With cheerful heart and voice.

Welcome, welcome, welcome, Now we all rejoice ... With cheerful heart and voice ... With cheerful heart and voice.

cres.

ff

May we ev - er thus u - nite to - geth - er, And on - ly part to meet a - gain, to meet a - gain. Welcome welcome, wel - come.

ff

May we ev - er thus u - nite to - geth - er, And on - ly part to meet a - gain, to meet a - gain. Welcome, welcome, wel - come.

1 AD LIB. 2 FOR LAST VERSE.

Away, my Bark.

W. O. PERKINS.

Cheerfully.

1. A - way, a - way, my bark, my home is o'er the sea; Tho' winds and billows roar, fling forth the canvas free; Fling forth . . . the

1. A - way . . . my bark, my home is o'er the sea: Tho' winds . . . and billows roar, fling forth the can - vas free; Fling forth the canvas
2. Then hie . . . thee on, and gain the distant shore, What - ev - - - er winds may blow, fear not the breaker's roar; Fear not the breaker's

2. Then hie thee on, my bark, and gain the distant shore, Whatever winds may blow, fear not the breaker's roar; Fear not the

My home is o'er the sea.

cres.

canvas free, and dash a - side the foam; Fly swiftly o'er the deep, and proudly bear me home, Fly swiftly o'er the deep, and proudly bear me home.

free, and dash a - side the foam, Fly swiftly o'er the deep, and proudly bear me home, Fly swiftly o'er the deep, and proudly bear me home.
roar, tho' fierce the gale may be; Then speed, ye winds, my bark, with swiftness o'er the sea, Then speed, ye winds, my bark, with swiftness o'er the sea.

breaker's roar, tho' fierce the gale may be; Then speed, ye winds, my bark, with swiftness o'er the sea, Then speed, ye winds, my bark, with swiftness o'er the sea.

Away, my Bark. Continued.

93

m

I know . . . thy snowy wings, and this, thy no - ble form: 'Tis fresh . . . in mem'ry yet, thy bat - tle with the storm; Thy bat - tle with the storm—the

Un - furl . . . thy snowy wings, beneath the glaneing ray, Sail on . . . thou fearless bark, dash onward thro' the spray; Dash onward thro' the spray, like

rous'd and boist'rous sea, When loud - ly rang the tempest o'er the distant lea, When loud - ly rang the tempest o'er the distant lea.

war - horse freed from rein, And cleave the wave with pride—the empress of the main, And cleave the wave with pride—the empress of the main.

Away, my Bark. Continued.
cres.

Away, my bark, my home, my home is o'er the sea, Tho' winds and billows roar, fling forth, fling forth the canvas free; Fling forth the
 A-way . . . my bark, my home is o'er the sea, . . . Tho' winds and billows roar, fling forth the can - vas free; . . . Fling forth the canvas
 Away, my bark, my home is o'er the sea, The wind and billows roar, fling forth, fling forth the can - vas free; Fling forth, fling forth the

accel.

canvas free, and dash aside the foam, Fly swiftly o'er the deep, and proudly bear me home, Fly swiftly o'er the deep, and proudly bear me home.
 free, and dash . . . aside the foam, Fly swiftly o'er the deep, and proudly bear me home, Fly swiftly o'er the deep, and proudly bear me home.
 canvas free, and dash aside the foam, Fly swiftly o'er the deep, and proudly bear me home, Fly swiftly o'er' the deep, and proudly bear me home.

Away, my Bark. Concluded.

95

The musical score consists of four staves of music in common time, featuring a key signature of one flat. The vocal line is continuous, with lyrics appearing under specific measures. The first staff begins with a melodic line starting on a note below middle C. The second staff begins with a melodic line starting on G. The third staff begins with a melodic line starting on D. The fourth staff begins with a melodic line starting on A. The lyrics are as follows:

Away, away, my home is o'er the sea, Away, away, my home is o'er the sea
A-way, a-way, my home is o'er the sea, A-way, a-way, my home is o'er the sea, A-way, a-way, a-way, my
home is o'er the sea, Away, away, my home is o'er the sea, Away, away, my home is o'er the sea, A-way, a-way, my
home is o'er the sea, A-way, a-way, a-way, my home is o'er the sea, A-way, a-way, a-way, a-way.
home is o'er the sea, A-way, a-way, my home is o'er the sea, A-way, a-way, a-way, a-way.
home is o'er the sea, A-way, a-way, a-way, a-way, my home is o'er the sea, A-way, a-way, a-way, a-way.
home is o'er the sea, A-way, a-way, a-way, a-way, my home is o'er the sea, A-way, a-way, a-way, a-way.

The score includes a dynamic marking "accel." above the third staff.

Dear Switzerland.

(THE SWISS GIRL'S DREAM.)

W. O. PERKINS.

RECITATIVE. SOPRANO.

At mid-night, when in deep re-pose, I dream of thee, dear Swit-zer-land, I seem to see the Alpine rose That crowns thy

rocks, that crowns thy rocks, my fath-er-land, Oh! then I climb the moun-tain high, With joy I

tread the val-ley's green, 'Till sun-set gilds the west-ern sky, And eve-ning shad-ows fall se-rene. Then wel-come

Dear Switzerland. Continued.

97

(Melody by De Beriot.)

sleep! bright visions hail! Oh! bear me back to that dear land, Where oft I've seen thy sun-ny dale, Thy ice-crown'd
Then welcome sleep! bright visions hail! Oh! bear me back to that dear land, Where oft I've seen thy sun-ny dale,
Then welcome sleep! bright visions hail! Oh! bear me back to that dear land; Where oft I've seen thy sun - ny dale,

heights, dear Switzer - land! In dreams I hear the cheerful song, that floats a - round my ear-ly home: In dreams I
Thy ice-crown'd heights, dear Switzerland! In dreams I hear the cheerful song, That floats around my early home :
Thy ice-crown'd heights, dear Switzerland! In dreams I hear the cheerful song, That floats around my ear - ly home :

Dear Switzerland. Continued.

ad lib.

see companions throng, With whom in youth I used to roam; But morn-ing brings the wea - ry day: In

In dreams I see compan - ions throng With whom in youth I used to roam; But morn - ing brings the wea - ry day: In

In dreams I see compan - ions throng With whom in youth I used to roam; But morn - ing brings the wea - ry day: In

rit ad lib. tears I wake so far a - way.

1st. a tempo. way, so far a - way, so far a - way, Again. I hear a greeting voice, A - .

2d. a tempo. way, so far a - way, so far a - way, Again. I hear a greeting voice, A - .

FINE. TENOR. way, so far a - way, so far a - way, Again. I hear a greeting voice, A - .

In tears I wake so far a - way, way, so far a - way, so far a - way, Again. I hear a greeting voice, A - .

In tears I wake so far a - way, way, so far a - way, so far a - way, Again. I hear a greeting voice, A - .

In tears I wake so far a - way, way, so far a - way, so far a - way, Again. I hear a greeting voice, A - .

Dear Switzerland. Concluded.

99

The musical score consists of three staves of music in common time, featuring a mix of treble, bass, and alto clefs. The key signature varies between G major (two sharps) and F major (one sharp). The lyrics are integrated into the music, appearing below the staff lines. The first two staves begin with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The lyrics describe longing for Switzerland and childhood memories. The score concludes with a dynamic marking of *D. S.* followed by a double bar line.

gain I clasp a friendly hand, A - gain my longing eyes re - joice To see thy hills, my Switzer - land. How quick my roving footsteps
 gain I clasp a friendly hand, A - gain my longing eyes re - joice To see thy hills, my Switzer - land. How quick my roving footsteps

D. S.

fly To spots in childhood held so dear; How sweetly smiles the sun - lit sky; My native breeze, how fresh and clear.
 fly To spots in childhood held so dear; How sweetly smiles the sun - lit sky; My native breeze, how fresh and clear.

SOLO and CHORUS. Mount Washington.

VERDI.

Adagio.

SOLO.

Pierce - ing the blue vault, Grand - ly ap - pear - ing, Storms o'er thee rush - ing, Loud thunders
 hear - ing: Hail - ing the dawn - ing, When dark - ness is fly - ing, Greet - ing the morn - - - ing, Soft stealing on; Mighty thou
 stand - est, Proud lands commandest, Thou height the grand - est, Mount Washington! Thou height the grandest, Mount Washing-

SOLO and CHORUS. Mount Washington. Continued.

Treble. *ff* CHORUS

The hills bow be - fore thee, When swept down the gale; Wild rush - ing o'er thee, Mad storms are

ton! The hills bow be - fore thee, When swept down the gale; Wild rush - ing o'er thee, Mad storms are

8va

ff

Octaves

Rall

driv - en, Light - nings are flash - ing!

Torrents are dashing,

driv - en, Light - nings are flash - ing, and deep thy loud thunders are crash - ing, Thro' storm - paths

flash - ing, thun - ders are crash - ing, Tor - rents are dashing, Torrents are dashing,

Soli.

pp

loco.

Rall

pp

ders

ay thou

washin-

SOLO and CHORUS. Mount Washington. Continued.

ff CHORUS.

Thro' storm gates riven,
are flash - ing around thy proud brow, thy brow.

riv - en, Wild gleams are flash - ing, round thy proud brow. Thou calmly seest the wild storm's com -

Thro' storm gates riven, are flash - ing around thy proud brow, thy brow. *Soli.*

Cres. piu di moto.

Soli. From sun - set hills to the blue of the ocean, O'er thee the troops of the ro - sy clouds march.

mo - tion, O'er thee the rainbow outstretches her arch: Thou pride of hills, Mount Washing -

wild storm's commotion, stretches her arch,

cres

SOLO and CHORUS. Mount Washington. Continued.

103

f CHORUS. *rit.* *tempo*

Thou, like a monarch that stands on his throne, Proud - ly sur - vey - est all as thine own.
ton, Thou like a monarch that stands on his throne, Like incense rise snow-white mists from the
Thou, like

Solt.

Each sweet oblation pours out from its chalice. Loud swells the chorus from riv-er to sea.

2nd

val - leys, Low bows the forest in homage to thee, Thou hear - est all, thou lof - ty
mists from the valleys, homage to thee,

SOLO and CHORUS. Mount Washington. Concluded.

f CHORUS. rit. tempo *p* *rall* *a tempo*

Brave are the heights of our bold mountain land, King o'er them all shalt thou ev - er stand.

one. Brave are the heights of our bold mountain land; King o'er them all shalt thou ev - er stand. King o'er them all shalt ev - er

Brave are the &c.

8va *ff* *loco*

cres

King o'er them all shalt ev - er stand.

stand.

King o'er them all shalt ev - er stand.

cen *do*

PART IV.

THE CHORISTER.

DUNMORE. L. M.

W. O. PERKINS.

1. Come, O my soul, in sacred lays Attempt thy great Crea - tor's praise; But O, what tongue can speak his fame? What verse can reach the lofty theme?

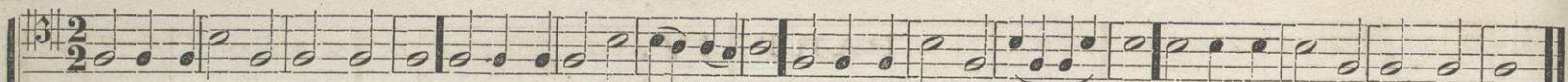
2. Enthroned amid the radiant spheres, He glo - ry like a garment wears; To form a robe of light divine, Ten thousand suns around him shine.

GALENA. L. M.

1. Come, dearest Lord! descend and dwell By faith and love in every breast; Then shall we know, and taste, and feel The joys that cannot be expressed.

2. Come, fill our hearts with inward strength, Make our enlarg - ed souls possess, And learn the height, and breadth, and length, Of thine immeasur - a - ble grace.

CROYDON. L. M.



1. Wait, O my soul, thy Maker's will; Tumultuous passions, all be still! Nor let a murm'ring thought a - rise, His ways are just, his counsels wise.



2. He in the thickest darkness dwells, Performs his work, the cause conceals ; But, tho' his methods are unknown, Judgment and truth support his throne.

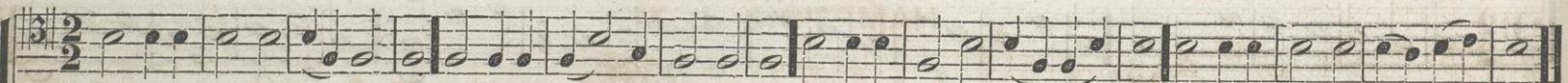


3. Wait, then, my soul, submis-sive wait, Prostrate before his aw - ful seat: 'Midst all the terrors of his rod, Still trust a wise and gracious God.



COMPTON. L. M.

W. O. P.



1. Come, weary souls, with sin distressed, Come, and accept the promised rest; The Saviour's gracious call o - bey, And cast your gloomy fears a - way.



2. Here mercy's boundless ocean flows, To cleanse your guilt and heal your woes; Pardon, and life, and endless peace—How rich the gift! how free the grace !



3. Dear Saviour, let thy powerful love Confirm our faith, our fears remove; Oh, sweetly reign in eve - ry breast, And guide us to e - ter - nal rest.



HOPKINTON. L. M.

107

1. My God, how endless is thy love! Thy gifts are ev'ry eve - ning new; And morning mercies from a - bove, Gently distil, like ear - ly dew.
 2. Thou spreads't the curtains of the night, Great Guardian of my sleeping hours! Thy sov'reign word restores the light, And quickens all my drowsy powers
 3. I yield my powers to thy command ; To thee I con - se - crate my days; Perpetual blessings from thy hand, Demand perpetual songs of praise.

HAMPTON. L. M.

W. O. PERKINS.

1. Now, be my heart inspired to sing The glo-ries of my Saviour, King; He comes with blessings from abeve, And wins the na - tions to his love.
 2. Thy throne, O God, for - ev - er stands ; Grace is the sceptre in thy hands ; Thy laws and works are just and right, But truth and mer - cy thy delight.
 3. Let end - less honors crown thy head ; Let ev' - ry age thy praises spread ; Let all the nations know thy word, And ev'ry tongue confess thee Lord.

FAIRPORT. L. M.



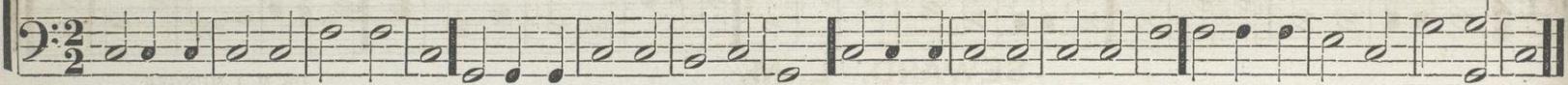
1. Come, weary souls, with sin distressed, Come, and accept the promised rest; The Saviour's gracious call o - bey, And cast your gloomy fears a - way.



2. Oppressed with guilt,—a painful load,—O, come and bow before your God! Divine compassion, mighty love, Will all the painful load re-move.

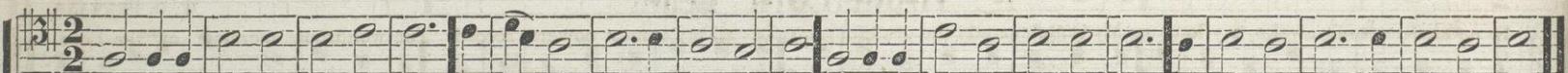


3. Here mercy's boundless ocean flows, To cleanse your guilt and heal your woes; Pardon, and life, and endless peace—How rich the gift, how free the grace!



ANGOLA. L. M.

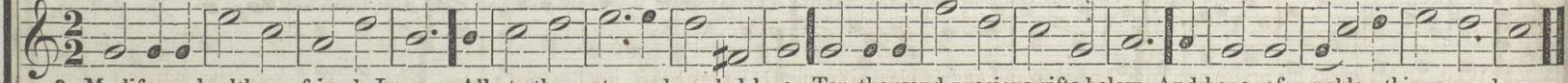
W. O. P.



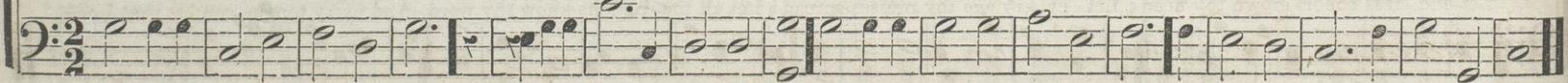
1. Great God, let all my tuneful powers Awake, and sing thy mighty name: Thy hand revolves my circling hours—Thy hand, from whence my being came.



2. Seasons and moons, still rolling round In beauteous order, speak thy praise; And years, with smiling mercy crowned, To thee successive honors raise.



3. My life, my health, my friends I owe, All to thy vast, unbounded love, Ten thousand precious gifts below, And hope of nobler things a - bove.



TEMPLE GROVE. L. M.

109

In chanting style.

3:2

1. How pleasant, how divine - ly fair, O Lord of hosts, thy dwellings are; With long desire my spir - it faints, To meet th' assemblies of thy saints.

2. My flesh would rest in thine a - bode; My panting heart cries out for God; My God! my King! why should I be So far from all my joys and thee ?

3. Blest are the saints who find a place Within the temples of thy grace; There they behold thy gentler rays, And seek thy face, and learn thy praise.

SEWARD. L. M.

DR. M. J. MUNGER.

3:2

1. Awake, my soul, awake, my tongue ; My God demands the grateful song; Let all my inmost powers record The wondrous mercies of the Lord.

2. His mercy, with unchanging rays, Forever shines, while time decays; And children's children shall record The truth and goodness of the Lord.

3. While all his works his praise proclaim, And men and angels bless his name, O, let my heart, my life, my tongue, Attend, and join the blissful song.

Andante.

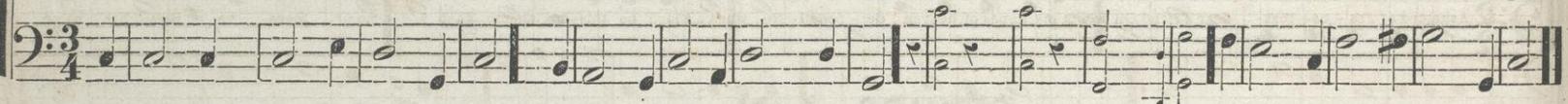
1. How sweet to leave the world awhile And seek the presence of our Lord; Dear Saviour, on thy people smile, And come, according to thy word.



2. From bus - y scenes we now re - treat, That we may here converse with thee ; Ah, Lord, behold us at thy feet! Let this the "gate of heaven" be.

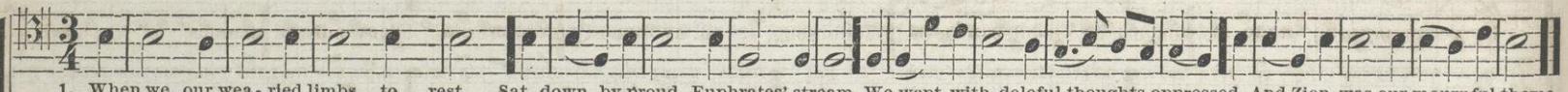


3. "Chief of ten thousand!" now ap - pear, That we by faith may see thy face ; O, speak, that we thy voice may hear, And let thy presence fill this place.



SACO. L. M.

W. O. PERKINS.



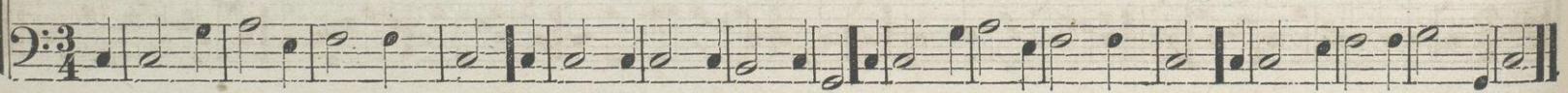
1. When we, our wea - ried limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful thoughts oppressed, And Zion was our mournful theme.



2. Our harps that, when with joy we sung, Were wont their tune-ful parts to bear, With si-lent strings neglect - ed hung, On wil - low trees that withered there.



3. How shall we tune our voice to sing, Or touch our harps with skilful hands? Shall hymns of joy, to God our King, Be sung by slaves in for - eign lands?



RAVENNA. L. M.

111

hy word.
n" be.
this place.
RKINS.
ful theme
ered there
ign lands!

1. Jesus! and shall it ev - er be, A mor-tal man ashamed of thee? Ashamed of thee, whom an - gels praise, Whose glo - ries shine thro' end - less days?

2. Ashamed of Jes - us! soon - er far Let evening blush to own a star: He sheds the beams of light dl - vine O'er this be - night - ed soul of mine.

3. Ashamed of Jes - us ! that dear Friend On whom my hopes of heaven de - pend ! No: when I blush, be this my shame, That I no more re - vere his name.

NEVADA. L. M.

W. O. P.

1. A - wake my soul to joy - ful lays, And sing the great Redeemer's praise: He just - ly claims a song from me: His lov - ing kindness, oh, how free, His loving kindness, oh, how free.

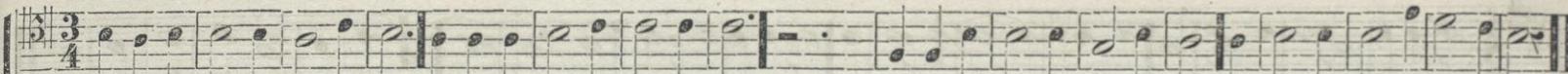
2. Soon shall I pass the gloomy vale; Soon all my mortal pow'rs must fall: Oh, may my last ex - pir - ing breath His lov-ing kindness sing in death! His loving kindness sing in death.

3. Then let me mount and soar away To the bright world of end-less day; And sing, with rap-ture and surprise, His lov - ing kindness in the skles, His loving kindness in the skies.



SEARSPORT. L. M.

113



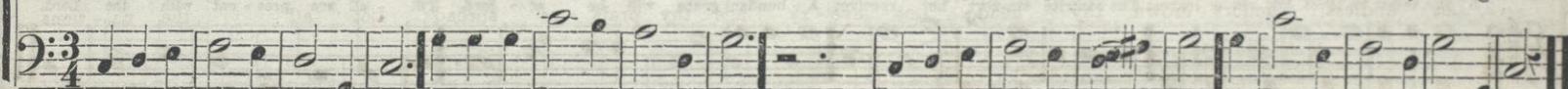
1. Jesus, where'er thy people meet, There they behold thy mercy-seat ; Where'er they seek thee, thou art found, And every place is hallowed ground.



2. For thou, within no walls confined, In-habit - est the humblest mind ; Such ever bring thee where they come, And going, take thee to their home.



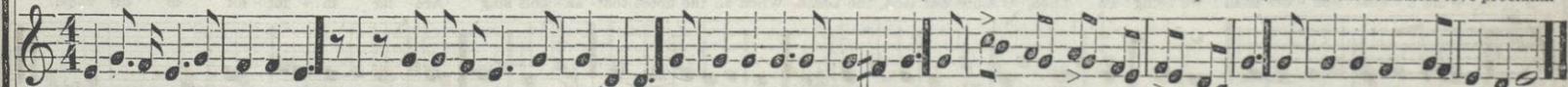
3. Great Shepherd of thy chosen few! Thy former mercies here renew ; Here to our wait-ing hearts proclaim . . . The sweetness of thy saving name.



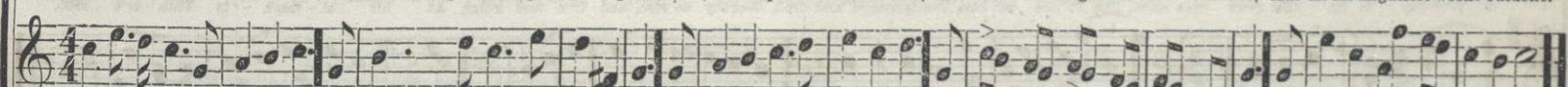
ROCKPORT. L. M.



1. Now to the Lord a noble song, Awake my soul! awake my tongue! Hosanna to th' e-ter-nal Name, And all his boundless love proclaim, And all his boundless love proclaim.



2. See where it shines in Jesus' face, The brightest image of his grace. God, in the person of his Son, Has all his mightiest works outdone, Has all his mightiest works outdone.



3. Grace!—tis a sweet, a charming theme, My thoughts rejoice at Jesus' name: Ye angels, dwell upon the sound; Ye heavens, reflect it to the ground! Ye heavens reflect it to the ground!



ELMORE. L. M.

1. The Savior lives, no more to die; He lives, the Lord enthroned on high; He lives, triumph - ant o'er the grave; He lives, e - ter - nal - ly to save.

2. He lives, to still his serv - ants' fears; He lives, to wipe a - way their tears; He lives, their mansions to pre - pare; He lives, to bring them safe - ly there.

3. His saints he loves, and nev - er leaves; The contrite sin - ners he receives; A - bundant grace will he af - ford, Till all are pres - ent with the Lord.

WATERBORO'. L. M.

W. O. P.

1. What e - qual hon - ors shall we bring To Thee, O Lord our God, the Lamb, When all the notes that an - gels sing Are far in - fer - ior to thy name?

2. Wor - thy is he that once was slain, The Prince of life, that groaned and died, Worthy to rise, and live and reign At his al - migh - ty Fath - er's side.

3. Blessings for - ev - er on the Lamb, Who bore the curse for wretched men! Let an - gels sound his sa - cred name, And ev - ery crea - ture say, "A - men."

MILTON. L. M.

W. O. PERKINS.

115

1. Now for a tune of lofty praise To great Je - ho - vah's equal Son; Awake, my voice, in heavenly lays, And tell the wonders he hath done.

2. Sing how he left the worlds of light, And those bright robes he wore above, How swift and joyful was his flight, On wings of ev - er - last - ing love.

3. Among a thousand harps and songs, Jesus, the God, exalt - ed reigns: His sacred name fills all their tongues, And echoes thro' the heavenly plains.

BOYNTON. L. M.

1. Great God, indulge my humble claim; Thou art my hope, my joy, my rest, The glories that compose thy name Stand all engaged to make me blest.

2. Thou great and good, thou just and wise, Thou art my Father and my God; And I am thine, by sacred ties, Thy son, thy servant, bought with blood.

3. I'll lift my hands, I'll raise my voice, While I have breath to pray or praise; This work shall make my heart rejoice, And bless the remnant of my days.

COLTON. L. M.



1. My precious Lord, for thy dear name I bear the cross, despise the shame; Nor do I faint while thou art near; I lean on thee; how can I fear?



2. No oth - er name but thine is giv'n To cheer my soul in earth or heav'n; No oth - er wealth will I require; No oth - er friend can I desire.



3. Yea, in - to noth-ing would I fall For thee a - lone, my All in all; To feel thy love, my on - ly joy; To tell thy love, my sole employ.



SABBATH REST. L. M.

J. E. PERKINS, PARIS, 1867.

Andante con moto.



1. Another six days' work is done; Another Sabbath is be - gun: Re-turn, my soul, un-to thy rest; En-joy the day the Lord has blest.



2. O that our thoughts and thanks may rise, As grateful incense to the skies! And draw from heav'n that calm repose, Which none but he who feels it knows.

3. That heav'ly calm within the breast ! It is the pledge of that dear rest, Which for the church of God remains,— The end of cares, the end of pains.



4. In ho-ly du-ties let the day, In ho-ly pleasures, pass a-way. How sweet a Sab - bath thus to spend, In hope of one that ne'er shall end.



CRANDALL. L. M.

117

1. What sinners value, I re - sign : Lord, 'tis enough that thou art mine : I shall behold thy blissful face, And stand complete in righteousness.

2. This life's a dream, an empty show ; But the bright world to which I go Hath joys substantial and sin - cere : When shall I wake and find me there ?

3. My flesh shall slumber in the ground Till the last trumpet's joyful sound ; Then burst the chains with sweet surprise, And in my Saviour's image rise !

CORNELL. L. M.

W. O. PERKINS.

1. O thou to whose all-searching sight The darkness shineth as the light, Search, prove my heart ; it pants for thee ; Oh, burst these bonds, and set it free.

2. Saviour, where'er thy steps I see, Dauntless, untired, I fol - low thee ; O let thy hand support me still, And lead me to thy ho - ly hill.

3. If rough and thorny be the way, My strength proportion to my day ; Till toil, and grief, and pain shall cease, Where all is calm, and joy, and peace.

LUZERNE. L. M.

W. O. P.

Andante.

1. "Come hith-er, all ye wea-ry souls; Ye heavy - la - den sinners, come! I'll give you rest from all your toils, And raise you to my heav'nly 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 delight; My yoke is ea - sy to his neck, My grace shall make the burden light."

BRISTOL. L. M.

*

1. Rejoice, ye saints, rejoice and praise The blessings of redeem - ing grace! Jesus, your everlasting tower, Stands firm against the tempest's power.

2. He is a re - fuge ev - er nigh; His love endures as mountains high; His name's a rock, which winds above And waves below can never move.

3. While all things change, he changes not; He ne'er forgets, though oft forgot; His love will ev - er be the same; His word en - dur-ing as his name.

1. How blest the righteous when he dies ! When sinks a weary soul to rest ! How mildly beam the closing eyes ! How gently heaves th' expiring breast.

2. So fades a summer cloud a-way ; So sinks the gale when storms are o'er; So gently shuts the eye of day, So dies a wave along the shore.

3. A holy quiet reigns around, A calm which life nor death destroys; And naught disturbs that peace profound Which his unfettered soul enjoys.

KINGMAN'S CHANT. L. M.

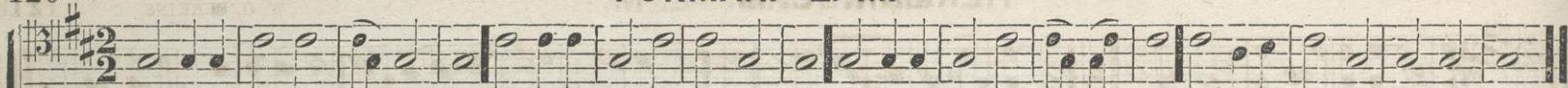
W. O. PERKINS.

1. Thou only Sovereign of my heart, My Refuge, my Almighty Friend ! And can my soul from thee depart, On whom alone my hopes depend ?

2. E - ternal life thy words impart; On thee my fainting spirit lives: Here sweeter comforts cheer my heart, Than all the round of nature gives.

3. Low at thy feet my soul would lie; Here safety dwells, and peace divine: Still let me live beneath thine eye, For life, e - ternal life is thine.

FORMAN. L. M.



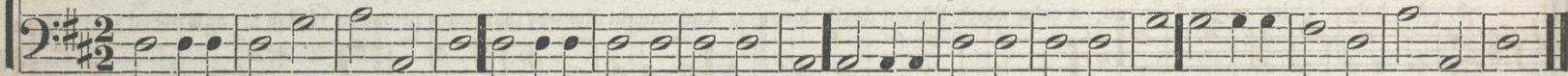
1. Jesus, where'er thy people meet, There they behold thy mercy-seat; Where'er they seek thee thou art found, And every place is hallowed ground.



2. For thou, within no walls confined, Dost dwell within the humble mind; Such ever bring thee where they come, And, going, take thee to their home.



3. Great Shepherd of thy chosen few, Thy former mercies here re-new; Here, to our waiting hearts proclaim The sweetness of thy saving name.



DAYTON. L. M.

W. O. PERKINS.



1. Come, O my soul, in sacred lays Attempt the great Creator's praise; But O, what tongue can speak his fame? What verse can reach the lofty theme?



2. Enthroned a - mid the radiant spheres, He glo - ry like a garment wears; To form a robe of light divine, Ten thousand suns around him shine.



3. In all our Maker's grand designs, Almighty power, with wisdom, shines; His works, thro' all this wondrous frame, Declare the glory of his name.



EDINBORO' L. M.

W. O. PERKINS.

121

1. Rejoice, ye saints, rejoice and praise The blessings of redeeming grace! Jesus, your ev - er-lasting tower, Stands firm against the tempest's power.

2. He is a ref - uge ev - er nigh, His love endures as mountains high ; His name's a rock, which winds above, And waves below can never move.

3. While all things change, he changes not; He ne'er forgets, though oft forgot; His love will ev - er be the same; His word, enduring as his name.

READING. L. M.

W. O. BREWSTER.

1. A brok - en heart, my God, my King, Is all the sacrifice I bring; The God of grace will ne'er despise A brok - en heart for sacri - fice.

2. My soul lies humbled in the dust, And owns thy dreadful sentence just ; Look down, O Lord, with pitying eye, And save the soul condemned to die.

3. Oh, may thy love inspire my tongue ! Salvation shall be all my song ; And all my powers shall join to bless The Lord, my Strength and Righteousness.

ROCKFORD. L. M.

1. Return, my soul, and sweetly rest On thy almighty Father's breast; The bounties of his grace adore, And count his wondrous mercies o'er.

2. What shall I render to the Lord? Or how his wondrous grace record; To him my grateful voice I'll raise, With just thanksgiving to his praise.

3. O Zion! in thy sacred courts, Where glory dwells, and joy resorts, To notes divine I'll tune the song, And praise shall flow from ev'ry tongue.

BEDFORD. L. M.

1. Jesus, where'er thy people meet, There they behold thy mercy - seat; Where'er they seek thee, thou art found, And ev'ry place is hallowed ground.

2. For thou, within no walls confined, Dost dwell within the humble mind; Such ever bring thee where they come, And, going, take thee to their home.

3. Great Shepherd of thy chosen few, Thy former mercies here re - new; Here, to our waiting hearts, pro - claim The sweetness of thy saving name.

1. My God, my king, thy various praise Shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glory raise the song.

2. Thy works with boundless glory shine, And speak thy majesty di - vine; Let ev' - ry realm with joy proclaim The sound and hon-or of thy name.

3. Let dis - tant times and na - tions raise The long succession of thy praise, And unborn a - ges make my song The joy and triumph of their tongue.

GUILFORD. L. M.

1. Nature, with all her powers, shall sing Her great Creator and her King; Nor air, nor earth, nor skies, nor seas, De - ny the tri - bute of their praise.

2. Ye seraphs, who sit near his throne, Begin to make his glories known; Tune high your harps, and spread the sound Thro'out creation's utmost bound.

3. Yet, mighty God, our feeble frame Attempts in vain to reach thy name : The highest notes that angels raise Fall far be - low thy glorious praise.

BURGESS. L. M.

1. Sun of my soul, thou Saviour dear, It is not night if thou art near ; O, may no earth-born cloud arise, To hide thee from thy servant's eyes.

2. When the soft dews of kindly sleep My wearied eyelids gently steep, Be my last thought how sweet to rest Forever on my Saviour's breast.

3. Abide with me from morn till eve, For without thee I cannot live ; Abide with me when night is nigh, For without thee I dare not die.

4. Come near and bless us when we wake, Ere through the world our way we take, Till, in the ocean of thy love, We lose ourselves in heaven a - bove.

VINELAND. L. M.

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

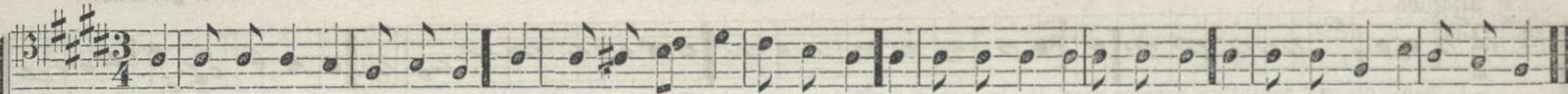
2. Might I enjoy the meanest place Within thy house, O God of grace, Not tents of ease, or thrones of power, Should tempt my feet to leave thy door.

3. God is our sun, he makes our day; God is our shield, he guards our way From all assaults of hell and sin, From foes without and foes within.

MARENGO. L. M.

W. O. PERKINS.

125



1. Oh, the sweet wonders of the cross, Where my Redeemer loved and died ! Her noblest life my spirit draws From his dear wounds and bleeding side.

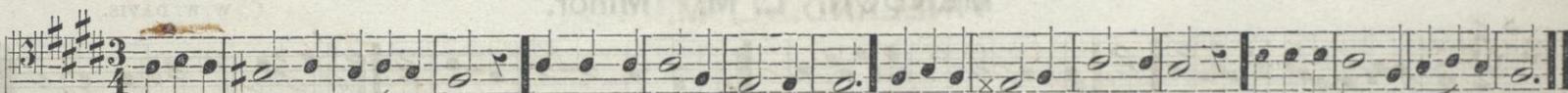


2. I would forever speak his name, In sounds to mortal ears unknown ; With angels join to praise the Lamb, And worship at his Father's throne.

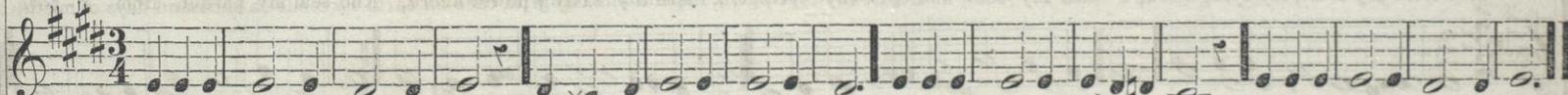


DUXBURY. L. M.

A. R. HALLETT.



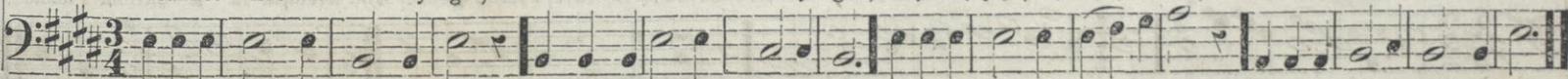
1. O thou that hear'st when sinners cry, Though all my crimes before thee lie, Behold me not with angry look, But blot their mem'ry from thy book.

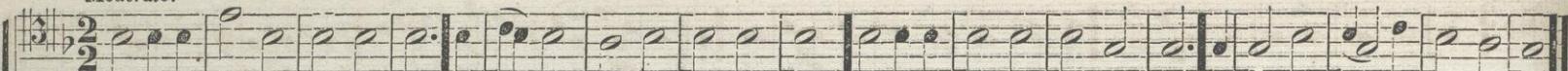


2. Create my nature pure with - in, And form my soul averse to sin ; Let thy good Spirit ne'er depart, Nor hide thy presence from my heart.



3. I cannot live with - out thy light, Cast out and banished from thy sight ; Thy holy joys, my God, restore, And guard me that I fall no more.



Moderato.

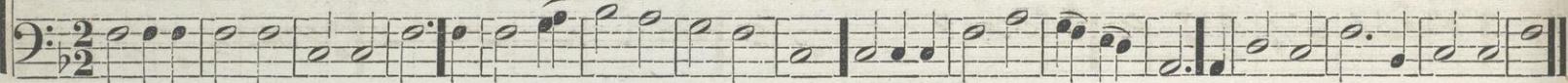
1. Dear is the spot where Christians sleep, And sweet the strains their spirits pour ; Oh, why should we in anguish weep ; They are not lost, but gone before.



2. To Zion's peaceful courts a - bove In faith triumphant may we soar, Embracing, in the arms of love, The friends not lost, but gone before.

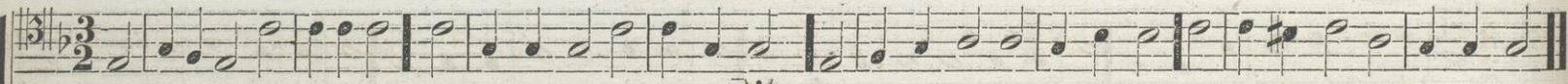


3. To Jordan's bank whene'er we come, And hear the swelling waters roar ; Jesus ! convey us safe - ly home, To friends not lost, but gone before.



MENDON. L. M. Minor.

W. W. DAVIS.



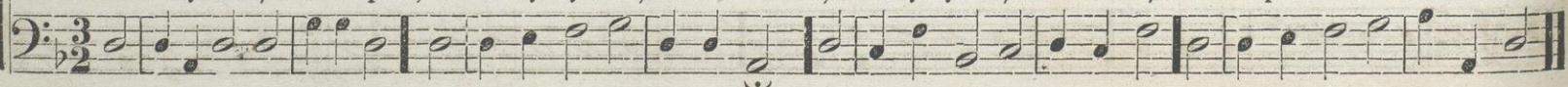
1. Before thy cross, my dying Lord, I cast my soul, and trust thy love ; Oh, here thy saving power afford, And seal my pardon from a - bove.



2. But, Saviour ! for thy mercy's sake, Relieve the anguish of my heart : The bruised reed thou wilt not break, Nor bid the contrite soul depart.



3. Washed in thy blood, I shall be pure ; Cheered by thy smile, shall feel no shame ; Saved by thy love, I stand secure, And triumph in a Saviour's name !



CRANFORD. L. M.

127



1. Asleep in Jesus! blessed sleep! From which none ever wake to weep; A calm and undisturbed repose, Unbroken by the last of foes.



2. Asleep in Jesus! peaceful rest! Whose waking is supremely blest; No fear, no woe shall dim that hour Which manifests the Saviour's power



3. Asleep in Jesus! oh, for me May such a peaceful refuge be! Securely shall my ashes lie, And wait the summons from on high.



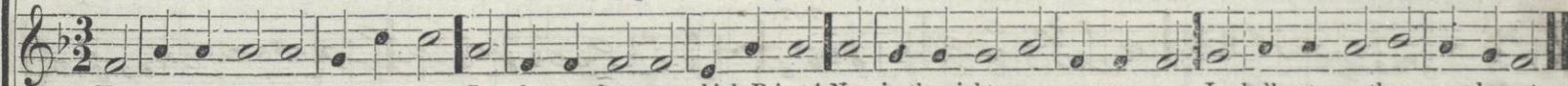
GALEN. L. M. Minor.



1. Stay, thou in-sult-ed Spirit, stay! Tho' I have done thee such despite, Cast not a sinner quite away, Nor take thine ev - er - lasting flight.



2. Tho' I have most unfaithful been Of all who e'er thy grace received; Ten thousand times thy goodness seen, Ten thousand times thy goodness grieved;



3. Yet, oh, the chief of sinners spare, In honor of my great high Priest! Nor, in thy righteous anger swear I shall not see thy people rest.



1. Sweet harp of Judah, shall thy sound No more be heard on earthly ground ; No mortal raise the lay again, That rung thro' Judah's sainted reign.

2. No ! for to higher worlds belong The wonders of thy sacred song; Thy prophet bards might sweep thy chords, Thy glorious burthen was the Lord's.

3. Tho' faintly swell thy notes sublime ; Far distant down the stream of time ; Yet, to our ears the sounds are giv'n, And e'en thy echo tells of heaven.

DENVER. L. M.

W. O. P.

1. Come, let us tune our loftiest song, And raise to Christ our joyful strain; Worship and thanks to Him be-long, Who reigns, and shall forever reign, Who reigns, and shall forever reign.

2. Burn every breast with Jesus' love; Bound every heart with rapt'rous joy; And saints on earth, with saints above, Your voices in his praise employ, Your voices in his praise employ.

3. Extol the Lamb with loftiest song, Ascend for him our cheerful strain; Worship and thanks to him belong, Who reigns, and shall forever reign, Who reigns, and shall forever reign.

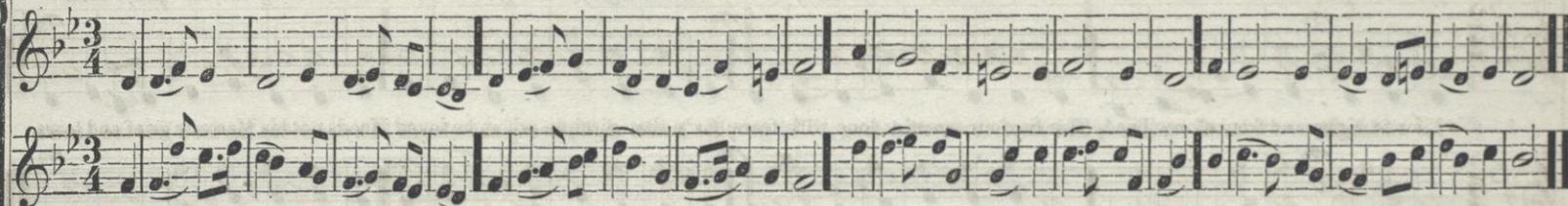
WAYLAND. L. M.

W. O. P.

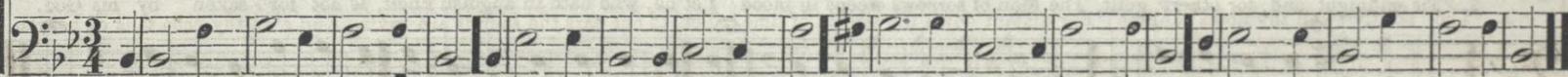
129



1. Oh, the sweet wonders of that cross Where my Redeemer loved and died ! Her noblest life my spirit draws From his dear wounds and bleeding side.

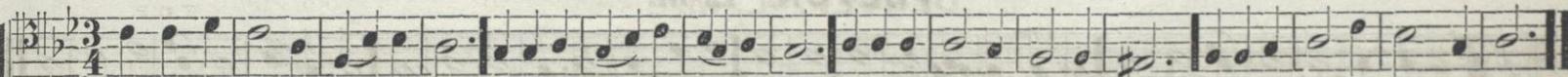


2. I would for - ev - er speak his name, In sounds to mortal ears unknown ; With angels join to praise the Lamb, And worship at his Father's throne.

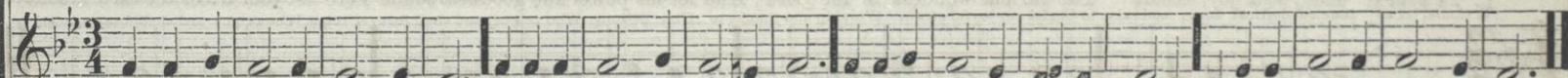


CONWAY. L. M.

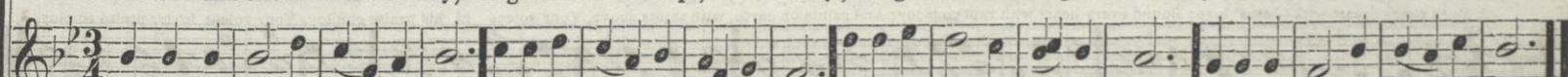
W. O. PERKINS.



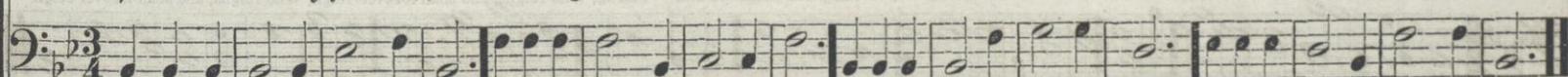
1. Give thanks to God ; he reigns above ; Kind are his tho'ts, his name is love ; His mercy a - ges past have known, And a - ges long to come shall own.



2. He feeds and clothes us all the way, He guides our footsteps, lest we stray ; He guards us with a powerful hand, And brings us to the heavenly land.



3. Oh, let the saints with joy re - cord The truth and goodness of the Lord ! How great his works ! how kind his ways ! Let ev'ry tongue pronounce his praise.



With expression.

OLIVET. L. M.

W. O. P.

1. 'Tis midnight, and on Olive's brow, The star is dimmed that lately shone; 'Tis midnight; in the garden now The suffering Saviour prays alone.

2. 'Tis midnight; and from all removed, The Saviour wrestles lone with fears; Ev'n that disciple whom he loved Heeds not his Master's grief and tears.

3. 'Tis midnight, and, for others' guilt, The Man of sorrows weeps in blood; Yet he, who hath in anguish knelt, Is not for - saken by his God.

FULTON. L. M.

1. Ye sons of men, with joy record The various wonders of the Lord; And let his power and goodness sound Thro' all your tribes, the earth around.

2. Let the high heavens your songs invite—Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow from pole to pole.

3. Thither my soul with rapture soar; There, in the land of praise, adore; The theme demands an angel's lay, Demands an ev - er - lasting day.

ELVARNO. L. M. No. I.

W. O. P.

131



1. Why droops my soul with grief oppressed? Whence these wild tumults in my breast? Is there no balm to heal my wound? No kind physician to be found?



2. Raise to the cross thy weeping eyes; Behold, the Prince of glory dies! He dies extended on the tree, Thence sheds a sov'reign balm for thee.



3. Dear Saviour! at thy feet I lie, Here to receive a cure, or die; (For remainder of this verse, see Elvarno No. 2.)



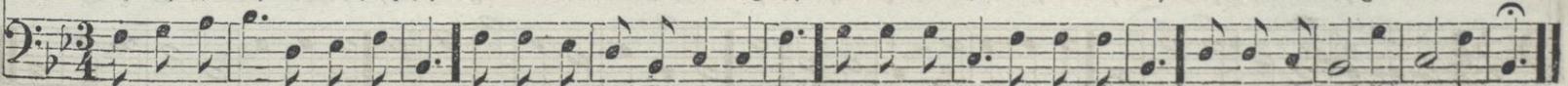
ELVARNO. L. M. No. 2.



But grace forbids that painful fear—Oh, boundless grace! it triumphs here.



4. Expand, my soul, with holy joy; Hosannas be thy blest employ, Salvation thy e-ternal theme,—And swell the song with Jesus' name.



ORFORD. L. M.

W. O. PERKINS.



1. Soft be the gently breathing notes That sing the Saviour's dying love; Soft as the evening zephyr floats; And soft as tuneful lyres above:



2. Soft as the morning dews descend, While warbling birds exulting soar, So soft to our almighty Friend Be every sigh our bosoms pour.



GLENS FALLS. L. M.

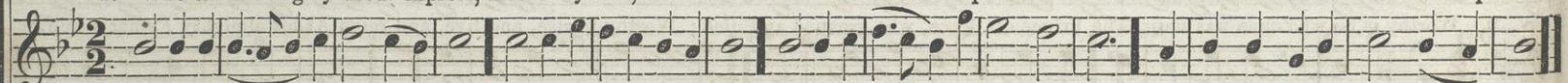
J. WRIGHT.



1. O render thanks to God a - bove, The fountain of eternal love; Whose mercy firm, through ages past, Hath stood, and shall forev - er last.



2. Who can his mighty deeds express, Not on-ly vast, but numberless! What mortal eloquence can raise His tribute of im - mor - tal praise!



3. Extend to me that fa - vor, Lord, Thou to thy chosen dost afford; When thou return'st to set them free, Let thy salvation vis - it me.



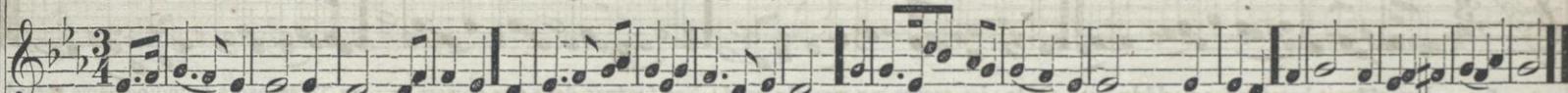
HOLBROOK. L. M.

W. O. PERKINS.

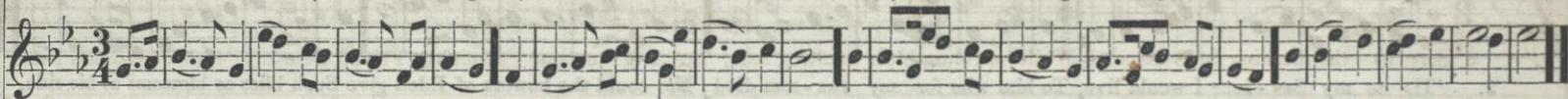
133



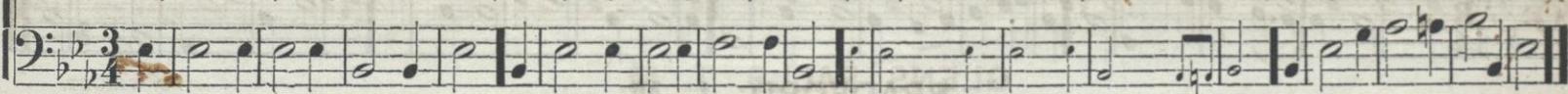
1. How sweetly flowed the gospel's sound From lips of gentleness and grace, While listening thousands gathered round, And joy and reverence filled the place.



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



3. Come, wanderers, to my Father's home ; Come, all ye weary ones, and rest ; Yes, sa - cred teacher, we will come, Obey, and be forever blest.



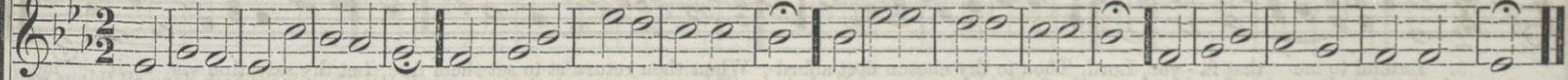
LAMBERT. L. M.



1. What equal honors shall we bring To thee, O Lord our God, the Lamb, When all the notes that angels sing As far infe - rior to thy name?



2. Worthy is he who once was slain, The Prince of Peace, who groaned and died ; Worthy to rise, and live, and reign At his almighty Father's side.



3. Blessings forever on the Lamb, Who bore the curse for wretched men ; Let angels sound his sacred name, And every creature say, A - men !



HAMILTON. L. M.

1. My gracious Lord, I own thy right To ev'-ry ser - vice I can pay, And call it my supreme delight To hear thy dictates and obey.

2. I would not breathe for world-ly joy, Or to in -crease my worldly good ; Nor fu -ture days nor powers employ To spread a sounding name abroad.

3. 'Tis to my Sav - iour I would live, To him who for my ran - som died ; Nor could the bowers of Eden give Such bliss as blossoms at his side.

BRADFORD. L. M.

1. Now, in a song of grateful praise, To my dear Lord my voice I'll raise ; With all his saints I'll join to tell That Jesus hath done all things well.

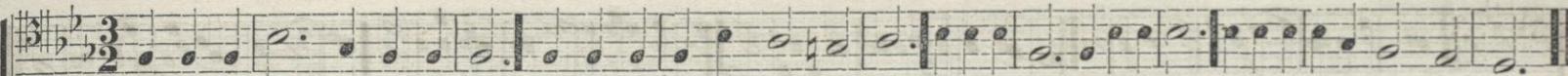
2. Wisdom, and power, and love divine, In all his works, unrivalled, shine, And force the wondering world to tell That he alone did all things well.

3. And when I stand before his throne And all his ways are fully known, This note in sweetest strains shall tell That Jesus hath done all things well.

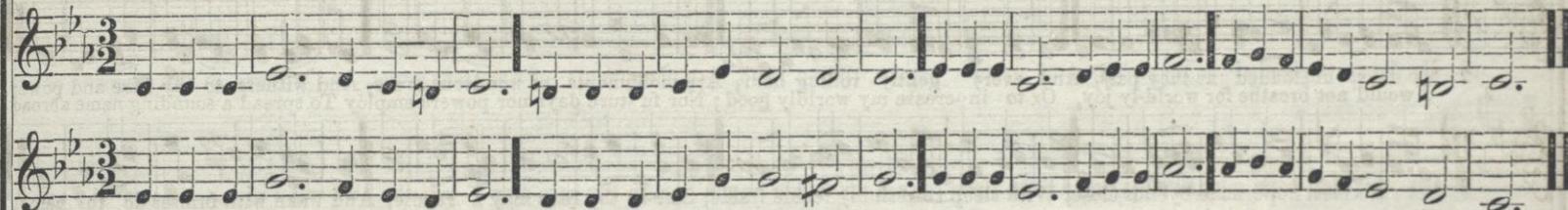
MAPLESON. L. M. No. 1. Minor.

GEO. M. MONROE.

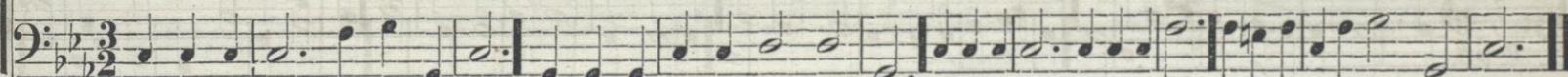
135



1. An-oth - er fleet - ing day is gone! In solemn silence rest, my soul; Bow down before his awful throne, Who bids the morn and evening roll.

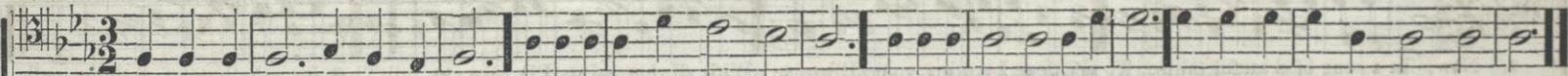


2. An-oth - er fleet - ing day is gone! Swept from the records of the year; And still, with every setting sun, Life's fading visions disappear.

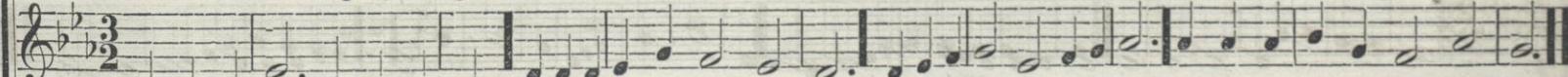


MAPLESON. L. M. No. 2. Major.

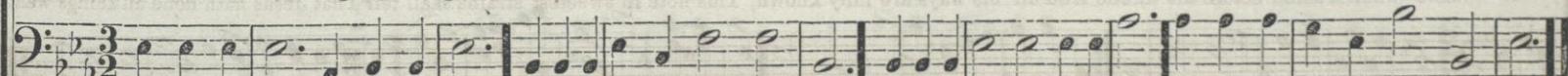
GEO. M. MONROE.



3. *An-oth - er fleet - ing day is gone! But soon a fairer shall a - rise; A day whose never-setting sun Shall pour his light o'er cloudless skies.



3. *An-oth - er fleet - ing day is gone! But soon a fairer shall a - rise; A day whose never-setting sun Shall pour his light o'er cloudless skies.

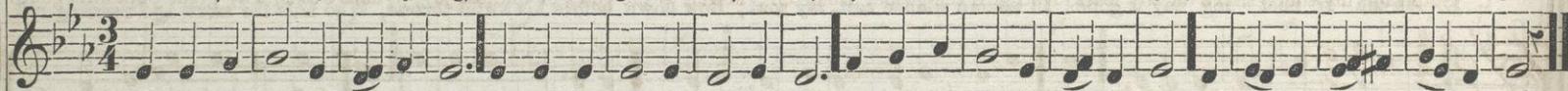


*The first line of this verse may be sung to the first line of Mapleson, No. 1, if preferred.

EVENING. L. M.



1. Great God, to thee my evening song, With humble grati - tude, I raise; O, let thy mercy tune my tongue, And fill my heart with lively praise.



2. My days, unclouded as they pass, And every gently rolling hour, Are monuments of wondrous grace, And witness to thy love and power.



3. Let this blest hope mine eyelids close; With sleep refresh my feeble frame; Safe in thy care may I repose, And wake with praises to thy name.

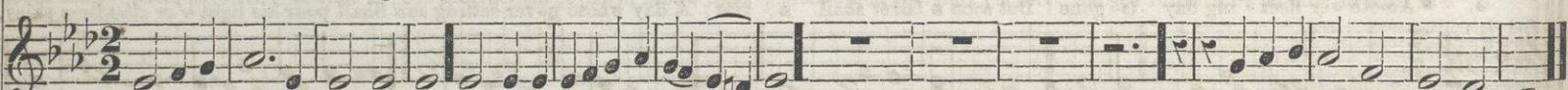


LANDIS. L. M.

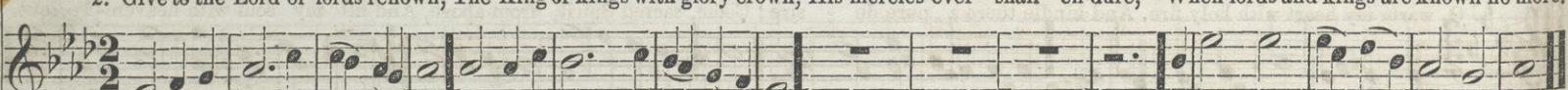
W. O. P.



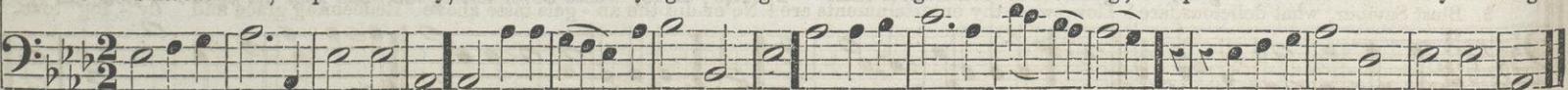
1. Give to our God immortal praise; Mercy and truth are all his ways: Wonde rs of grace to God belong; Repeat his mercies in your song.

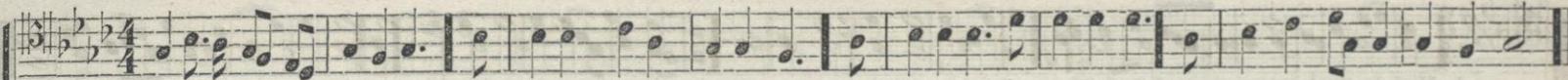


2. Give to the Lord of lords renown, The King of kings with glory crown; His mercies ever shall en-dure, When lords and kings are known no more.



3. He built the earth, he spreads the sky, And fixed the starry lights on high: Wonders of grace to God belong; Repeat his mercies in your song.





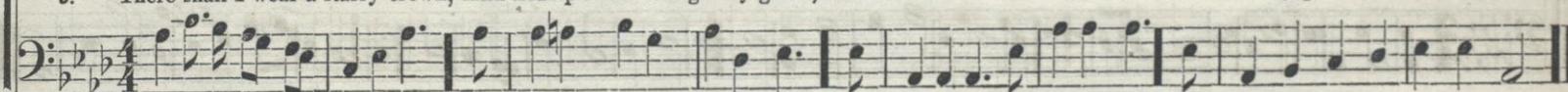
1. Stand up, my soul! shake off thy fears, And gird the gospel armor on; March to the gates of endless joy, Where Jesus, Thy great Captain's gone.



2. Then let my soul march boldly on; Press forward to the heavenly gate: There peace and joy eternal reign, And glittering robes for conquerors wait.



3. There shall I wear a starry crown, And triumph in almighty grace, While all the armies of the skies Join in my glorious Leader's praise.



CLARK. L. M.

E. D. CLEMENS.



1. Far from my tho'ts, vain world begone; Let my religious hours alone; Fain would my eyes my Saviour see; I wait a vis - it, Lord, from thee.



2. O, warm my heart with holy fire, And kindle there a pure de - sire: Come, sacred Spirit, from above, And fill my soul with heaven - ly love.



3. Blest Saviour, what delicious fare! How sweet thy entertainments are! Ne'er did the an - gels taste above Redeeming grace and dy - ing love.

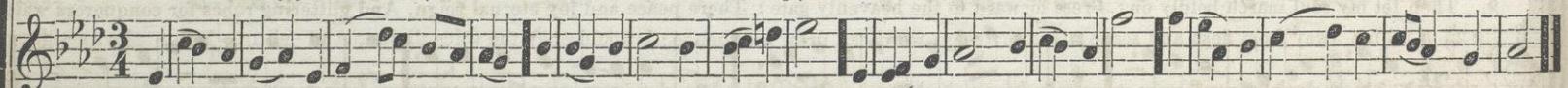




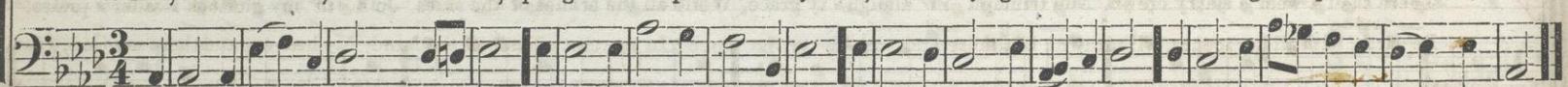
1. High in the heavens, eternal God, Thy goodness in full glory shines; Thy truth shall break through every cloud That veils thy just and wise designs.



2. Forever firm thy justice stands, As mountains their foundations keep; Wise are the wonders of thy hands; Thy judgments are a might - y deep.



3. Life, like a fountain, rich and free, Springs from the presence of my Lord; And in thy light our souls shall see The glories promised in thy word.



EASTBURN. L. M.



1. Asleep in Jesus! blessed sleep! From which none ever wake to weep; A calm and undisturbed repose, Unbroken by the last of foes.



2. Asleep in Jesus! peaceful rest! Whose waking is supremely blest; No fear, no woe shall dim that hour Which manifests the Saviour's power.



3. Asleep in Jesus! oh, for me May such a peaceful refuge be! Securely shall my ashes lie, And wait the summons from on high.

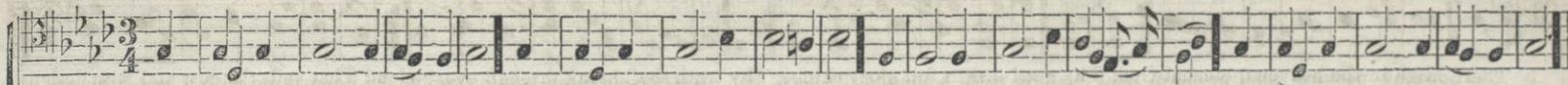


Moderato.

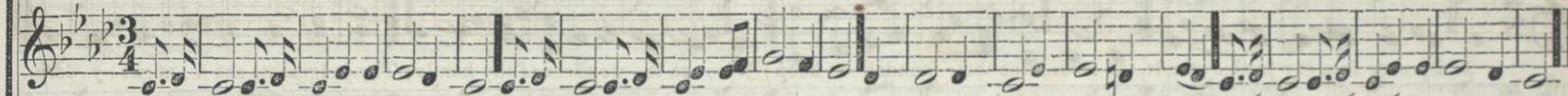
FINDLEY. L. M.

A. R. HALLETT.

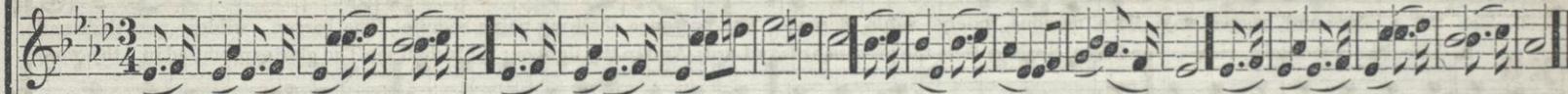
139



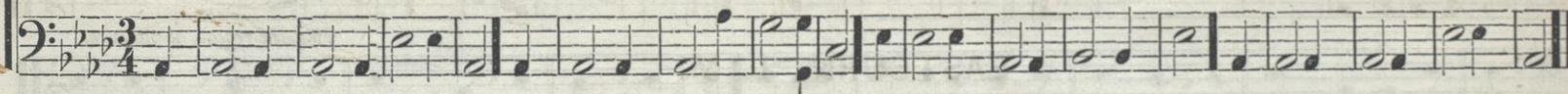
1. My God, per - mit me not to be A stranger to my - self and thee; A - mid a thousand thoughts I rove, For - get-ful of my highest love.



2. Call me away from flesh and sense; One sov'reign word can draw me thence; I would obey the voice divine, And all in - ferior joys resign.



3. Be earth, with all her scenes, withdrawn; Let noise and van - i - ty be gone; In se - cret silence of the mind, My heaven, and there my God, I find.



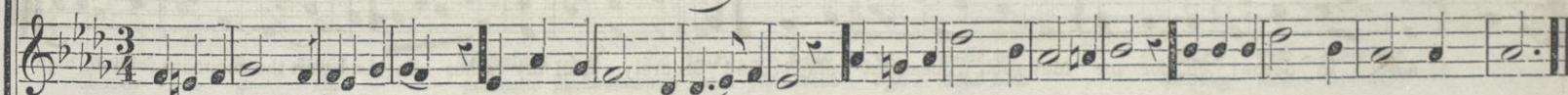
Soft, yet distinct.

EVENING HYMN. L. M.

DR. M. J. MUNGER.



Softly the shade of evening falls, Sprinkling the earth with dewy tears, While nature's voice to slumber calls, And silence reigns thro' all the spheres.



Softly the shade of evening falls, Sprinkling the earth with dewy tears, While nature's voice to slumber calls, And silence reigns thro' all the spheres.



VERDURE. L. M. 6 lines.

W. O. P.



1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye.



2. Tho' in a bare and rugged way, Thro' devious, lonely wilds I stray, Thy presence shall my pains beguile: The barren wilder - ness shall smile.



Omit the repeat, at pleasure.



My noonday walks he shall at - tend, And all my mid - night hours de - - - fend.
With sud - den greens and herbage crown'd; And streams shall mur - mur all a - - - round.



My noon - - day walks he shall at - tend, And all my mid - night hours de - - - fend.
With sud - - den greens and herb - - age crown'd; And streams shall mur - mur all a - - - round.



My noon - day walks he shall at - tend, And all my midnight hours de - - - fend.
With sud - den greens and herb - age crown'd; And streams shall murmur all a - - - round.



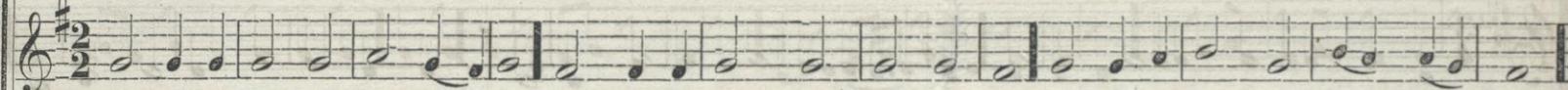
VALENCIA. L. M. 6 lines.

W. O. PERKINS.

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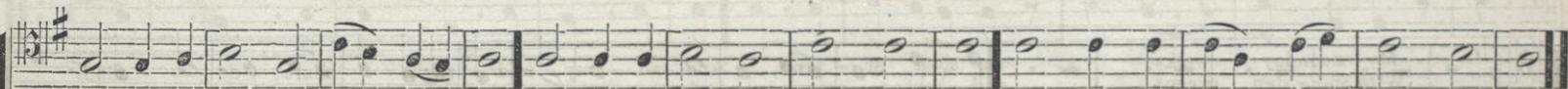
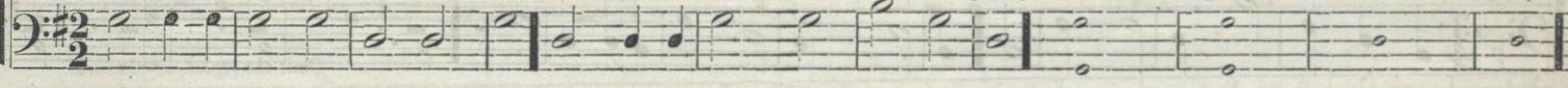
1. Great God of won-ders! all thy ways Are wor-thy of thy - self, di - vine; But the bright glo - ries of thy grace,



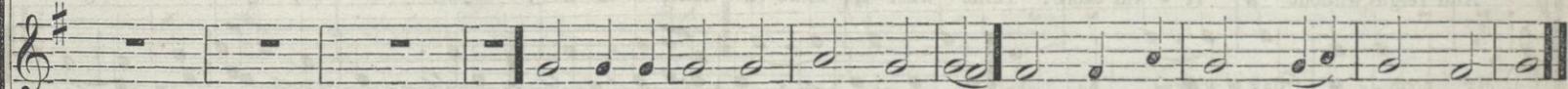
2. Par - don from an of - fend - ed God; Par - don for sins of deep - est dye; Par - don be-stowed through Je - sus' blood;



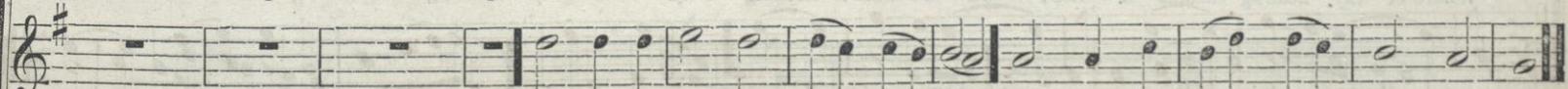
3. Oh, may this glo - rious, match - less love, This god-like mi - ra - cle of grace, Teach mortal tongues, like those a - bove,



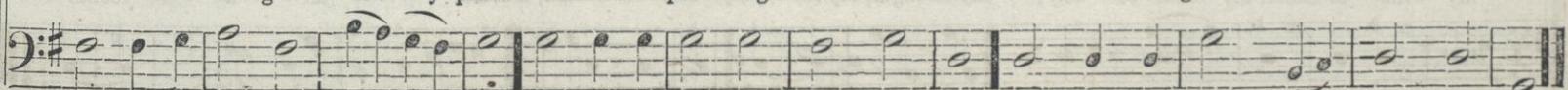
Be - yond thine oth - er won - ders shine: Who is a pard'ning God like thee? Or who has grace so rich and free?



Pardon that brings the re - bel nigh: Where is the pard'ning God like thee? Or where the grace so rich and free.



To raise this song of loft - y praise: Who is a pard'ning God like thee? Or who has grace so rich and free?



KINGSTON. L. M. 6 lines.

3, 3
4

1. Je - sus! thy boundless love to me No thought can reach, no tongue declare ! Oh, knit my thankful heart to thee,

3, 3
4

2. O Love! how cheering is thy ray ! All pain before thy presence flies; Care, anguish, sorrow, melt a - way,

3, 3
4

3. What in thy love possess I not? My star by night, my sun by day, My spring of life when parched with drought,

3, 3
4

And reign without a ri - val there! Thine whol - ly, thine a - lone, I live; Thyself to me, my Sa - viour, give !

3, 3
4

Where'er thy healing beams a - rise: Oh Je - sus! nothing may I see, Nothing de - sire, or seek but thee !

3, 3
4

My wine to cheer, my bread to stay; My strength, my shield, my safe abode, My robe be - fore the throne of God.

NEWTON. L. M. Double.

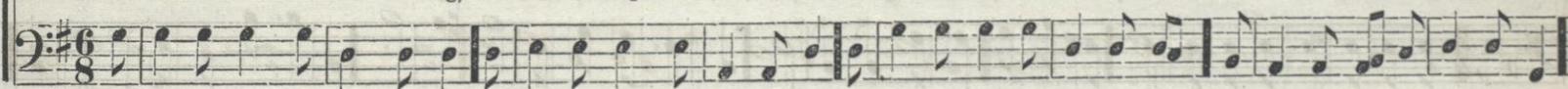
* 143



1. When we, our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful thoughts oppressed, And Zion was our mournful theme.



2. How shall we tune our voice to sing, Or touch our harps with skilful hands? Shall hymns of joy, to God, our King, Be sung by slaves in foreign lands.



Our harps, that when with joy we sung, Were wont their tuneful parts to bear, With silent strings, neglected hung On willow trees that withered there.



O Salem, our once happy seat! When I of thee forgetful prove, Let then my trembling hand forget The tuneful strings with art to move.



FOLSOM. L. M. Double.

W. O. P.

Allegretto.

1. My God, all nature owns thy sway, Thou giv'st the night, and thou the day; When all thy lov'd creation wakes, When morning, rich in lustre, breaks,

2. As o'er thy work the seasons roll, And soothe, with change of bliss, the soul, O never may their smiling train Pass o'er the human scene in vain;

And bathes in dew the opening flow'r, To thee we owe her fragrant hour; And when she pours her choral song, Her mel-o-dies to thee be-long.

mp e Staccato. *mf*

But oft, as on their charms we gaze, Attune the wond'ring soul to praise, And be the joys that most we prize, The joys that from thy fa-vor rise.

WESTON. C. M.

W. O. PERKINS.

145

1. Ye humble souls, approach your God With songs of sa - cred praise; For he is good, supremely good, And kind are all his ways.
 2. All nature owns his guard - ian care; In him we live and move; But nobler bene - fits de - clare The won - ders of his love.
 3. Thine eye beholds, with kind regard, The souls who trust in thee; Their humble hope thou wilt reward With bliss di - vine - ly free.

BELFAST. C. M.

1. To thee, my righteous King and Lord, My grate - ful soul I'll raise; From day to day thy works re - cord, And ev - er sing thy praise.
 2. From all thy works, O Lord, shall spring The sound of joy and praise; Thy saints shall of thy glo - ry sing, And show the world thy ways.
 3. Throughout all a - ges shall en-dure Thine ev - er - last - ing reign; And thy do - mi - nion, firm and sure, For - ev - er shall re - main.

MATAWAN. C. M.

W. O. PERKINS.

1. Great God, to thee my evening song With grati - tude I raise; O let thy mercy tune my tongue, And fill my heart with praise, And fill my heart with praise.

2. My days, uncloud-ed as they pass, And every fleeting hour, Are monuments of wondrous grace,—Of mer - cy, love, and power, Of mer - cy, love, and power.

3. Let this blest hope mine eye - lids close; With sleep refresh my frame; Safe in thy care may I re - pose, And wake to praise thy Name, And wake to praise thy Name.

CANFIELD. C. M.

W. O. P.

1. Lord, I approach the mercy - seat, Where thou dost answer prayer; There humbly fall before thy feet,—For none can per - ish there.

2. Thy promise is my on - ly plea; With this I venture nigh; Thou callest burden'd souls to thee, And such, O Lord, am I.

3. Be thou my shield and hiding - place; That, sheltered near thy side, I may rejoice in Jesus' grace,—In Jesus cru - ci - fied.

BOSTON. C. M.

H. F. WIGHT.

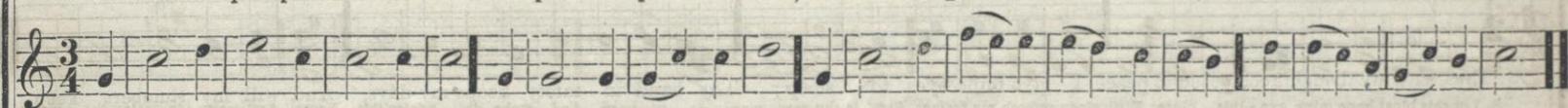
147



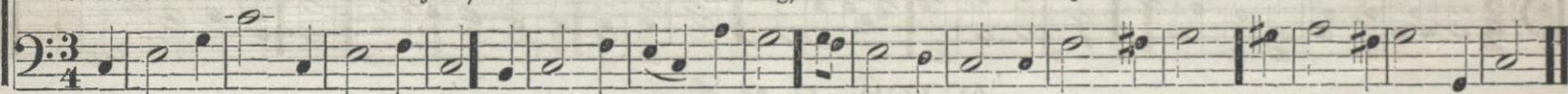
1. Oh, praise the Lord for he is good; In him we rest ob-tain: His mer-cy has through a-ges stood, And ev-er shall re-main.



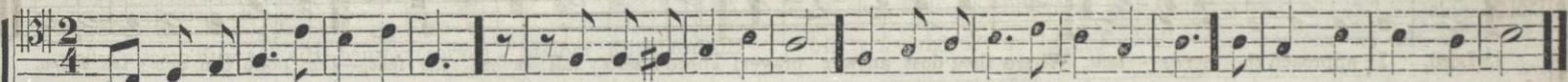
2. Let all the peo-ple of the Lord His prai-ses spread around; Let them his grace and love re-cord, Who have sal-va-tion found.



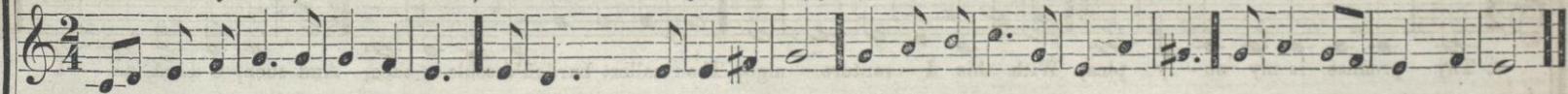
3. Now let the east in him re-joice, The west its tri-bute bring, The north and south lift up their voice In hon-or of their King.



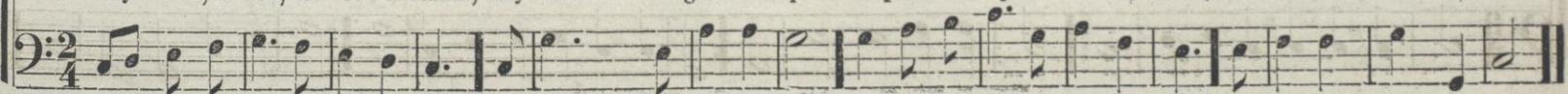
OXFORD. C. M.



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



2. Thy throne, O God, for-ev-er stands, Thy word of grace shall prove A peaceful sep-tre in thy hands, To rule thy saints by love.



CHORAL CHANT. C. M.

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

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

3. Thus, with my thoughts composed to peace, I give mine eyes to sleep; Thy hand in safety keeps my days, And will my slumbers keep.

ACTON. C. M.

W. O. P.

1. Ma - jes - tic sweetness sits enthroned Up - on the Saviour's brow; His head with radiant glories crowned, His lips with grace o'erflow.

2. No mortal can with him compare, Among the sons of men; Fair - er is he than all the fair That fill the heavenly train.

3. Since from his bounty I receive Such proofs of love di - vine, Had I a thousand hearts to give, Lord! they should all be thine.

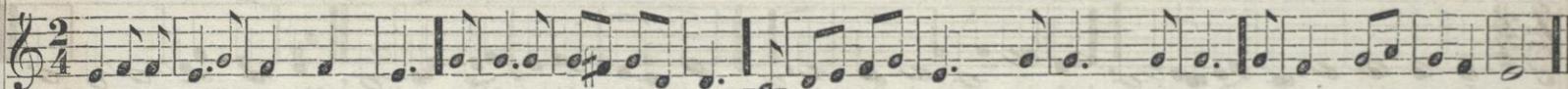
VERMONT. C. M.

E. DEXTER.

149



1. Now with eternal glo - ry crowned, The Lord, the Conq'ror reigns; His praise the heav'n - ly choirs resound, In their im - mor - tal strains.



2. O, the rich depths of love divine ! Of bliss a bound - less store; Dear Sav - iour, let me call thee mine; I can - not ask for more.



3. On thee alone my hope re - lies; Beneath thy cross I fall, My Lord, my life, my sac - ri - fice, My Sav - iour and my all.



CHENOA. C. M.



1. How did my heart rejoice to hear My friends devoutly say: "In Zion let us all appear, And keep the solemn day, And keep the solemn day.



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



3. Peace be with - in this sacred place, And joy a constant guest! With holy gifts and heavenly grace Be her attendants blest, Be her attendants blest.



MILFORD. C. M.



1. How sweet, how calm, this Sabbath morn ! How pure the air that breathes ! How soft the sounds up - on it borne ! How light its vapor wreathes.



2. It seems as if the Christian's prayer, For peace, and joy, and love, Were answer'd by the ve - ry air That wafts its strain a - bove.



3. Let each un - ho - ly passion cease, Each e - vil thought be crush'd, And ev' - ry care that mars our peace In Faith and Love be hush J.



GORDON. C. M.

Maestoso.



1. Shine on our souls, e - ternal God, With rays of mercy shine; Oh, let thy fa - - vor crown our days, And all their round be thine.



2. With thee let eve - - ry week be - gin, With thee each day be spent; To thee each fleeting hour be given, Since each by thee is lent.



3. Thus cheer us through this desert road, Till all our labors cease—Till heaven re - fresh our weary souls With ev - er - lasting peace.



LOVARNO. C. M.

W. O. PERKINS.

151

Strong and with decision.

1. Un-shaken as the sa-cred hill, And fixed as moun-tains be, Firm as a rock the soul shall rest, That leans, O Lord, on thee!

2. Not walls, nor hills, could guard so well Old Salem's hap-py ground, As those e-ter-nal arms of love, That ev'-ry saint surround.

3. Deal gent-ly, Lord, with souls sincere, And lead them safe-ly on To the bright gates of par-a-dise, Where Christ, their Lord, is gone.

SELMA. C. M.

1. Let ev'-ry mor-tal ear at-tend, And ev'-ry heart re-joice; The trum-pet of the Gos-pel sounds With an in-vi-ting voice.

2. Ho! ye that pant for liv-ing streams, And pine a-way and die: Here you may queneh your rag-ing thirst With springs that never dry.

3. The hap-py gates of gos-pel-grace Stand o-pen night and day: Lord, we are come to seek sup-plies, And drive our wants a-way.

HUMPHREY. C. M.

W. O. PERKINS.

#

1. Ye golden lamps of heaven! farewell, With all your feeble light; Farewell, thou ev - er - changing moon, Pale empress of the night!

2. Ye stars are but the shi - ning dust Of my divine a - bode; The pavement of those heavenly courts, Where I shall reign with God.

3. There all the millions of his saints Shall in one song u - nite, And each the bliss of all shall view, With in - fi - nite de - light.

BOLTON. C. M.

1. O thou, from whom all goodness flows, I lift my soul to thee; In all my sorrows, conflicts, woes, O Lord, re - member me.

2. When tri - als sore obstruct my way, And ills I can - not flee, Oh, let my strength be as my day— Dear Lord, re - member me!

3. And when be - fore thy throne I stand, And lift my soul to thee, Then with the saints at thy right hand, O Lord, re - member me!

ROCKTON. C. M.

153

Cheerfully.

1. Come, let us join our cheerful song, With angels round the throne, With an - gels round the throne; Ten thousand thou - sand are their tongues,

2. Let all that dwell a - bove the sky, And air, and earth, and seas, And air, and earth, and seas, Conspire to lift thy glo - ries high,

But all their joys are one, . . . But all their joys are one.
And speak thine end - less praise, . . . And speak thine end - less praise.

But all their joys are one, . . . But all their joys are one, their joys are one.
And speak thine end - less praise, . . . And speak thine end - less praise, thine end - less praise.

But all their joys are one, . . . But all their joys are one, . . . But all their joys are one.
And speak thine end - less praise, . . . And speak thine end - less praise, . . . And speak thine end - less praise.

CARROLTON. C. M.

m

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

2. How happy all thy serv-ants are ! How great thy grace to me ! My life, which thou hast made thy care, Lord, I de-vote to thee, Lord, I de - vote to thee.

3. Now I am thine, for - ev - er thine, Nor shall my pur - pose move ; Thy hand hath loosed my bonds of pain, And bound me with thy love, And bound me with thy love.

f

DUTTON. C. M.

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

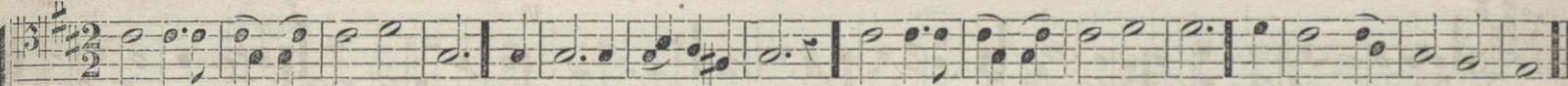
2. Nor shall my tongue alone proclaim, The hon - ors of my God; My life, with all its ac - tive pow'rs, Shall spread thy praise a - broad.

3. Nor will I cease thy praise to sing, When death shall close mine eyes ; My thoughts shall then to nobler heights, And sweeter rap - tures rise.

AURORA. C. M.

W. O. PERKINS.

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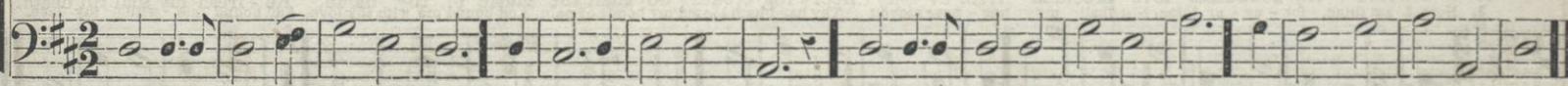
1. Jesus, immor - tal King, a - rise; As - sert thy rightful sway; Till earth, subdued, its tribute brings, And dis - tant lands o - bey.



2. Send forth thy word, and let it fly This spacious earth a - round, Till every soul beneath the sun Shall hear the joy - ful sound.

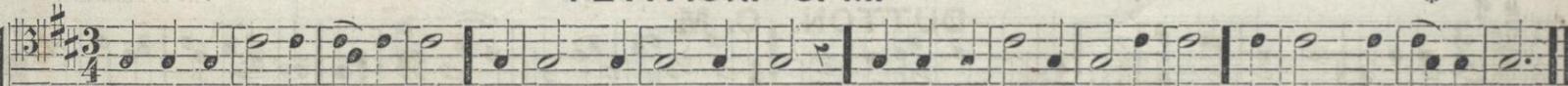


3. From sea to sea, from shore to shore, May Jesus be a - dored, And earth, with all her millions, shout Ho - san - nas to the Lord.



PETITION. C. M.-

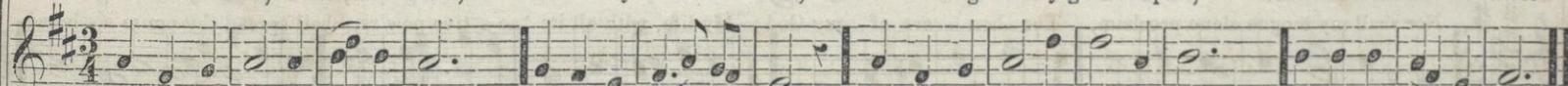
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1. Father! whate'er of earthly bliss Thy sovereign hand de - nies, Ac - cepted at thy throne of grace, Let this pe - ti - tion rise.



2. Give me a calm, a thankful heart, From every murmur free; The blessings of thy grace impart, And make me live to thee.



3. Let the sweet hope that thou art mine, My life and death at - tend; Thy presence thro' my journey shine, And crown my journey's end.



BATH. C. M.

CYRUS MAXSON.

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

2. It makes the wounded spir-it whole, And calms the trou-bled breast; 'Tis manna to the hun-gry soul, And to the wea-ry, rest.

3. I would thy boundless love proclaim With ev'-ry fleet-ing breath; So shall the music of thy name Re-fresh my soul till death.

LEIGHTON. C. M.

W. O. PERKINS.

1. My God, the spring of all my joys, The life of my delights, The glo-ry of my bright-est days, And com-fort of my nights;

2. In darkest shades, if thou ap-pear, My dawn-ing is be-gun; Thou art my soul's bright morn-ing star, And thou my ris-ing sun.

3. The opening heavens around me shine With beams of sacred bliss, If Je-sus shows his mer-ey mine, And whispers I am his.



1. Hark! the glad sound! the Saviour comes, The Saviour prom - ised long, Let ev' - ry heart prepare a throne, And ev' - ry voice - a song.



2. He comes, the prisoner to release, In Sa - tan's bondage held; The gates of brass before him burst, The i - ron fet - ters yield.

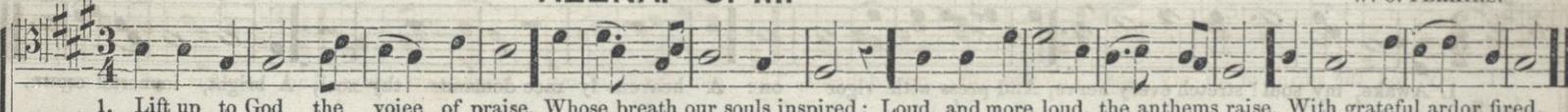


3. He comes, from thickest films of vice To clear the mei - tal ray, And on the eyes oppressed with night To pour ce - les - tial day.

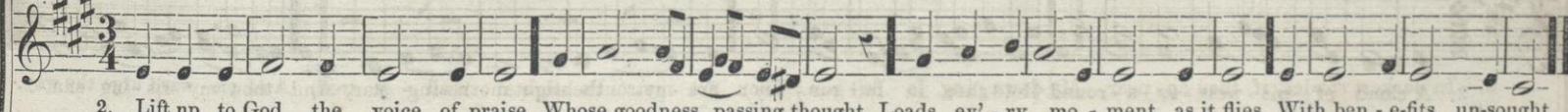


ALENA. C. M.

W. O. PERKINS.



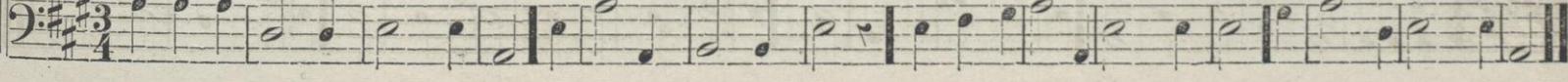
1. Lift up to God the voice of praise, Whose breath our souls inspired; Loud, and more loud, the anthems raise, With grateful ardor fired.



2. Lift np to God the voice of praise, Whose goodness, passing thought, Loads ev' - ry 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.



VERNON. C. M.

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

2. There joys unseen by mortal eyes, Or reason's fee - ble ray, In ev - er - blooming prospect rise, Un - conscious of de - cay.

3. Then shall, on faith's sublimest wing, Our ardent wishes rise To those bright scenes where pleasures spring Im - mor - tal in the skies.

LONGWORTH. C. M.

Maestoso.

1. Awake, my soul ! stretch every nerve, And press with vigor on : A heaven - ly race demands thy zeal, A bright, immortal crown.

2. A cloud of wit - ness - es a - round Hold thee in full sur -vey: For - get the steps al - read - y trod, And on - ward urge thy way.

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

CORONA. C. M.

159

All hail the pow'r of Jesus' name! Let angels prostrate fall, Let angels prostrate fall: Bring forth the royal
 All hail the pow'r of Jesus' name! Let an - gels prostrate fall: . . . Let angels prostrate fall: Bring forth the roy - al diadem,
 All hail the pow'r of Jesus' name! Let angels prostrate fall, Let angels prostrate fall: Bring forth the royal
 di - a - dem, And crown him Lord of all, And crown him Lord of all.
 And crown him Lord of all, And crown him Lord of all.
 di - a - dem, And crown him Lord of all, And crown him Lord of all.



1. When the worn spir - it wants re-pose, And sighs her God to seek, How sweet to hail the evening's close That ends the weary week !



2. How sweet to hail the ear - ly dawn, That o - pens on the sight, When first that soul - re-viv - ing morn Sheds forth new rays of light !



3. Sweet day! thine hours too soon will cease; Yet, while they gently roll, Breathe, heav'nly Spir-it, source of peace, A Sab - bath o'er my soul.



MARION. C. M.



1. With sacred joy we lift our eyes To those bright realms above, That glorious temple in the skies, Where dwells eternal love, Where dwells eternal love.



2. Before the gracious throne we bow Of heaven's almighty King; Here we present the solemn vow, And hymns of praise we sing, And hymns of praise we sing.



3. With fer - vor teach our hearts to pray, And tune our lips to sing; Nor from thy presence cast away The sacrifice we bring, The sacrifice we bring.



LENA. C. M.

161

1. To thee, before the dawning light, My gracious God I pray; I med-i-tate thy name by night, And keep thy law by day.

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

3. When midnight darkness veils the skies, I call thy works to mind; My thoughts in warm devo-tion rise, And sweet acceptance find.

VELONA. C. M.

W. O. P.

1. My Shepherd will supply my need; Je-hovah is his name; In pas-tures fresh he makes me feed, Beside the liv-ing stream.

2. He brings my wand'ring spirit back When I for-sake his ways, And leads me, for his mer-cy's sake, In paths of truth and grace.

3. When I walk thro' the shades of death, Thy presence is my stay; A word of thy support-ing breath Drives all my fears away.

MARLBORO. C. M.

W. O. P.

1. Sing, ye re - deemed of the Lord, Your great De - liv - 'rer sing? Pilgrims for Zi - on's ci - ty bound, Be joy - ful in your King.
 2. His hand di - vine shall lead you on Through all the bliss - ful road, Till to the sa - cred mount you rise, And see your smil-ing God.
 3. There garlands of im-mor - tal joy Shall bloom on ev - 'ry head; While sor - row, sigh-ing, and dis-tress, Like sha - dows, all are fled.

MADISON. C. M. *

1. Whence these triumphant bursts of joy, Whose sounds thro' heaven ring? They welcome Je - sus to the skies, And crown him King of kings.
 2. Look up, ye saints, and while you gaze, For - get all earth - ly things; Unite to sing the Saviour's praise, And crown him King of kings.

Andante.

WILTON. C. M.

W. O. PERKINS.

163

3/4 time signature, key signature of one sharp. The music consists of four staves of music, each ending with a double bar line and repeat dots. The lyrics are as follows:

- There is an hour of hal-low'd peace, For those with cares oppress'd, When sighs and sorrowing tears shall cease, And all be hush'd to rest.
- 'Tis then the soul is freed from fears And doubts which here an-noy; Then they that oft had sown in tears Shall reap a - gain in joy.
- There is a home of sweet re - pose, Where storms as-sail no more, The stream of end-less pleas - ure flows, On that ce - les - tial shore.

BOSCAWEN. C. M.

E. S. REED.

3/4 time signature, key signature of one sharp. The music consists of four staves of music, each ending with a double bar line and repeat dots. The lyrics are as follows:

- If I must die, oh, let me die With hope in Je - sus' blood, The blood that saves from sin and guilt, And rec - on-ciles to God.
- If I must die, then let me die In peace with all man - kind, And change these fleeting joys below , For pleas - ure all re - fin'd.
- If I must die, and die I shall, Let some kind ser - aph come, And bear me on his friend - ly wings, To my ce - les - tial home.
- Of Canaan's land, from Pis - gah's top, May I but have a view, Though Jordan should o'erflow its banks, I'll bold - ly ven - ture through.



1. O Thou who driest the mourner's tear, How dark this world would be, If, when deceived and wounded here, We could not fly to thee.



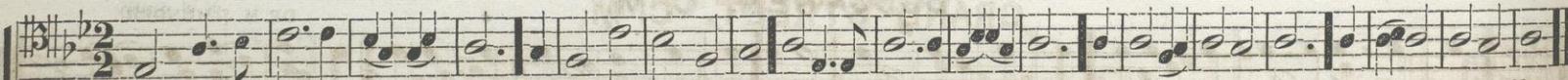
2. The friends who in our sun-shine live, When win-ter comes are flown; And he who has but tears to give, Must weep those tears a - lone.



3. But Christ can heal that broken heart, Which, like the plants that throw Their fragrance from the wounded part, Breathes sweetness out of woe.



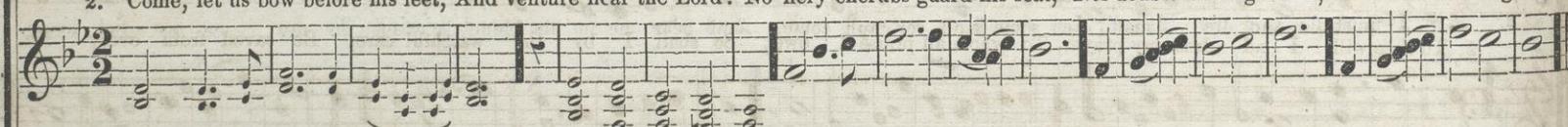
LAVONIA. C. M.



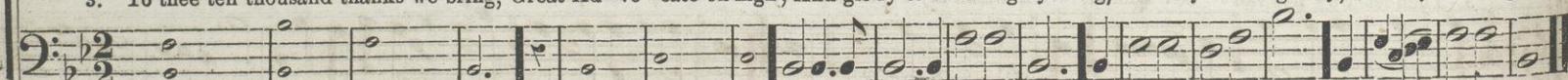
1. Come, let us lift our joy - ful eyes Up to the courts a - bove, And smile to see our Father there, Upon a throne of love, Up - on a throne of love.



2. Come, let us bow before his feet, And venture near the Lord: No fiery cherubs guard his seat, Nor double-flaming sword, Nor double-flaming sword.



3. To thee ten thousand thanks we bring, Great Ad - vo - cate on high; And glo-ry to th' almighty King, Who lays his anger by, Who lays his anger by.



MERLE. C. M.

GEO. M. MUNROE.

165

1. O gift of gifts! O grace of faith! My God! how can it be That thou, who hast discerning love, Shouldst give that gift to me.

2. How many hearts thou mightst have had More innocent than mine! How many souls more worthy far Of that sweet touch of thine.

3. O happy, happy that I am! If thou canst be, O faith! The treasure that thou art in life, What wilt thou be in death?

GRAND STREET. C. M.

DR. M. J. MUNGER.

1. No change of time shall ever shock My trust, O Lord, in thee; For thou hast always been my Rock, A sure defense to me.

2. To thee will I address my prayer, To whom all praise I owe; So shall I by thy watchful care, Be saved from every foe.

3. Then let Jehovah be adored, On whom my hopes depend; For who, except the mighty Lord, His people can defend.



1. Sweet is the prayer whose holy stream In earn - est plead - ing flows; De-vo - tion dwells upon the theme, And warm and warm - er glows.



2. Faith grasps the bless - ings she desires; Hope points the up - ward gaze: And Love, celestial Love, in - spires The el - oquence of praise.



JACINTO. C. M.



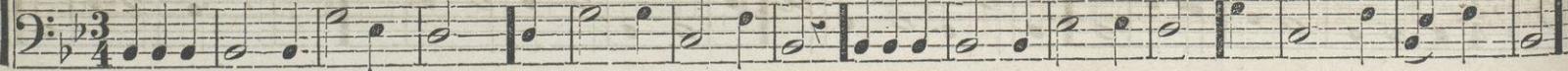
1. Jesus! I love thy charming name; 'Tis mu - sic to mine ear: Fain would I sound it out so loud, That earth and heaven should hear.



2. All that my loftiest pow'rs can wish, In thee doth rich - ly meet; Not to mine eyes is light so dear, Nor friendship half so sweet.



3. The grace still dwells upon my heart, And sheds its fragrance there, The noblest balm of all my wounds, The cor - dial of my care.



Smoothly.

SHEPHERD. C. M.

*

167

1. To thee, my Shepherd and my Lord, A grate-ful song I'll raise; Oh, let the fee - blest of thy flock At-tempt to speak thy praise!

2. My life, my joy, my hope, I owe To thine a-maz-ing love; Ten thousand thousand com-forts here, And no-blér bliss a - bove.

3. Lead on, dear Shepherd ; led by thee, No ev - il shall I fear,; Soon shall I reach thy fold above, And praise thee better there.

Legato.

JUDEA. C. M.

W. O. PERKINS.

1. Calm on the list -'ning ear of night, Come heav'n's melodious strains, Where wild Ju-de-a stretch -es far Her siI-ver - man-tled plains.

2. The answering hills of Pal - es - tine Send back the glad re - ply; And greet, from all their ho - ly heights, The day-spring from on high.

3. "Glory to God!" the sounding skies Loud with their an - thems ring, "Peace to the earth, good will to men, From heav'n's Eter - nal King.



1. Arise! O King of grace, arise! And en - ter to thy rest; Lo! thy church waits with longing eyes, Thus to be owned and blest, Thus to be owned and blest.



2. Here let the Son of David reign; Let God's Anointed shine; Justice and truth his court maintain, With love and power divine, With love and power divine.



3. Here let him hold a lasting throne, And as his kingdom grows, Fresh honors shall adorn his crown, And shame confound his foes, And shame confound his foes.



SHARON. C. M.

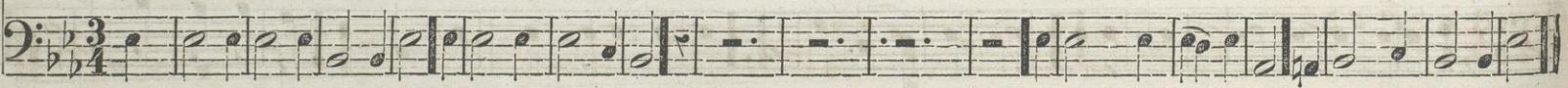
W. O. PERKINS.



1. By cool Si-loam's shady rill How fair the lily grows! How sweet the breath, beneath the hill, Of Shar-on's dewy rose, Of Sharon's dewy rose.



2. By cool Si-loam's shady rill The lil - y must decay; The rose that blooms beneath the hill Must short-ly fade away, Must shortly fade away.



ATLANTIC COASTAL

MIFFLIN. C. M.

W. O. PERKINS.

169

1. Thou dear Re-deemer, dy - ing Lamb, I love to hear of thee; No music's like thy charming name, Nor half so sweet can be, Nor half so sweet can be.

2. My Jesus shall be still my theme, While on this earth I stay; I'll sing my Jesus' love - ly name, When all things else decay, When all things else de - cay.

3. When I appear in yon - der cloud, With all his favored throng, Then will I sing more sweet, more loud, And Christ shall be my song, And Christ shall be my song.

ARTON. C. M.

W. O. P.

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

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

3. We bring them, Lord, in thankful hands, And yield them up to thee; Joy - ful that we ourselves are thine, Thine let our offspring be.

ALAMO. C. M.

A. R. HALLETT.

1. Thou art the Way: to thee a - lone From sin and death we flee; And he who would the Father seek, Must seek him, Lord, by thee.
 2. Thou art the Truth: thy word a - lone True wisdom can im - part; Thou on - ly canst in - struct the mind, And pu - ri - fy the heart.
 3. Thou art the Life: the rending tomb Proclaims thy conqu'ring arm; And those who put their trust in thee Nor death nor hell shall harm.

VARONA. C. M.

Declamando.

*

1. Oh for a clos - er walk with God, A calm and heavenly frame,—A light to shine up - on the road That leads me to the Lamb.
 2. Where is the bless - edness I knew, When first I saw the Lord? Where is the soul - refresh - ing view Of Je-sus and his word?
 3. The dearest i - dol I have known, Whate'er that i - dol be, Help me to tear it from thy throne, And worship on - ly thee.

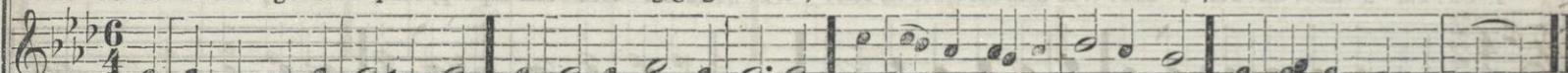
WOODVILLE. C. M.

W. O. PERKINS.

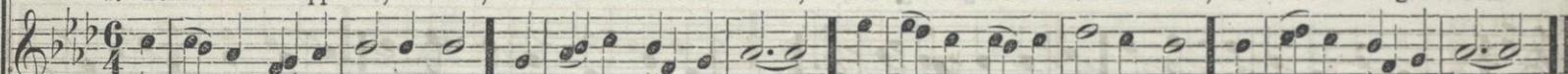
171

Andante.

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



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



3. We bring them, Lord, in thankful hands, And yield them up to thee ; Joy - ful that we ourselves are thine, Thine let our offspring be.

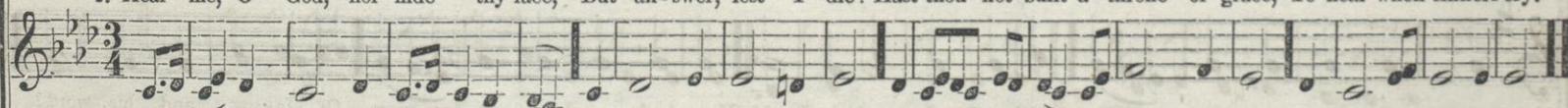


BOLINA. C. M.

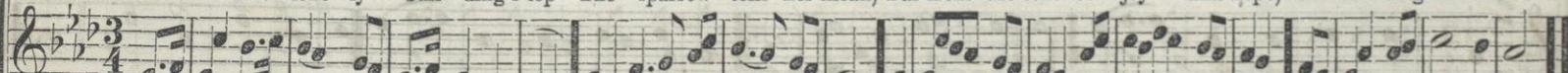
W. O. P. *



1. Hear me, O God, nor hide thy face, But an - swer, lest I die! Hast thou not built a throne of grace, To hear when sinners cry.



2. As on some lone - ly buil - ding's top The sparrow tells her moan, Far from the tents of joy and hope, I sit and grieve alone.



3. He hears his saints, he knows their cry; And by mys - te - rious ways Redeems the prisoners doomed to die, And fills their tongues with praise.



OH! PARADISE. C. M. Double.

Arr. by W. O. PERKINS.

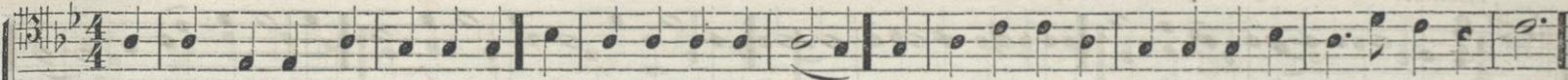
1. Oh! Par-a-dise! Oh! Par-a-dise! Who doth not crave for rest? Who would not seek that hap-py land, Where they that loved are blest?

2. Oh! Par-a-dise! Oh! Par-a-dise! The world is growing old; Who would not be at rest and free, Where love is nev-er cold?

3. Oh! Par-a-dise! Oh! Par-a-dise! Wherefore doth death delay? Bright death that is the welcome dawn Of our e-ter-nal day.

Where loy-al hearts and true Stand ev-er in the light, All rap-ture through and through, In God's most ho-ly sight.

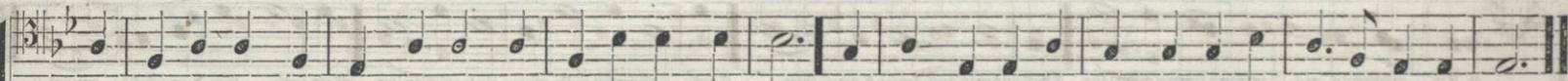
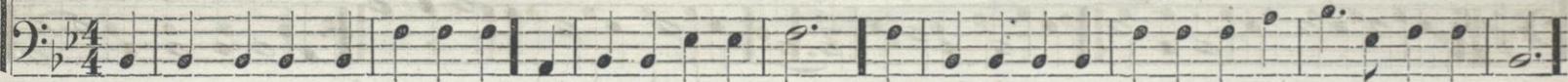
Where loy-al hearts and true Stand ev-er in the light, All rap-ture through and through, In God's most ho-ly sight.



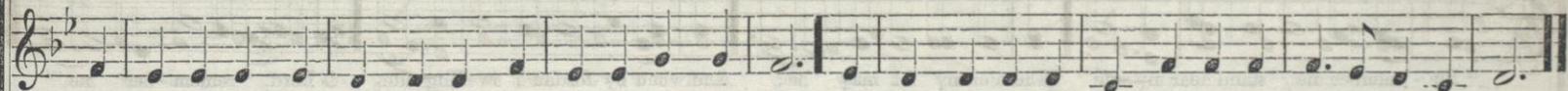
1. Hail! sweet- est, dear- est tie that binds Our glowing hearts in one; Hail! sa- cred hope, that tunes our minds To har- mo- ny di - vine.



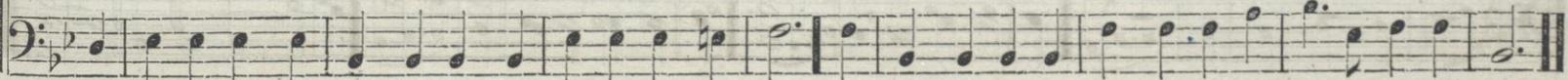
2. From Bur - mah's shores, from Afric's strand, From In - dia's burning plain ; From Europe, from Co - lumbia's land, We hope to meet a - gain.



It is the hope, the bliss - ful hope, Which Je - sus' grace has given, The hope, when days and years are past, We all shall meet in heaven.



It is the hope, the bliss - ful hope, Which Je - sus' grace has given ; The hope, when days and years are past, We all shall meet in heaven.



REMEMBER ME. C. M. Double.

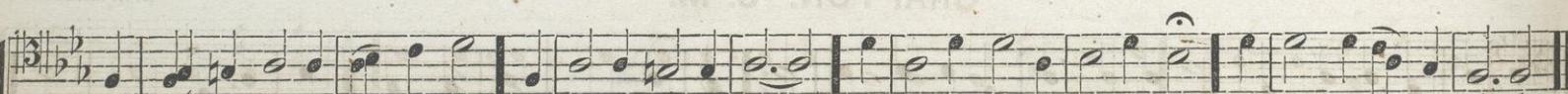
J. B. CLARK.



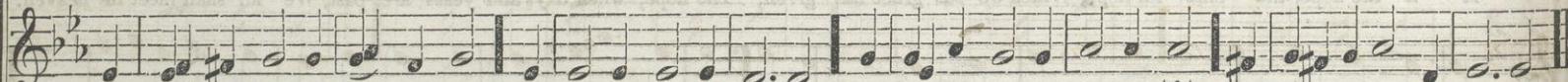
1. "Remember me," my Saviour God, Whilst here on earth I stay; Give strength to bear affliction's rod, And faith to watch and pray.



2. "Remember me," thy voice I'll greet In all thy dealings here; O let thy Spir - it guide my feet, And I shall nev - er fear.



"Re - member me," when fortune smiles, And scenes are bright and fair, Lest I should fall, thro' Satan's wiles, Beneath his baneful snare.



"Re - member me;" stand near my side Where'er my lot may be; And when by Jordan's swelling tide, O Lord, "remem - ber me"



GILMAN. S. M.

W. O. PERKINS.

175

Andante.

1. Se - rene I laid me down, Beneath his guar - dian care: I slept, and I a - woke and found My kind pre - serv - er near.

2. Thus does thine arm sup - port This weak de - fence - less frame; But whence these fa - vors, Lord, to me, All worth - less as I am?

3. My life I would a - new De - vote, O Lord, to thee; And in thy ser - vice I would spend A long e - ter - ni - ty.

GRAFTON. S. M.

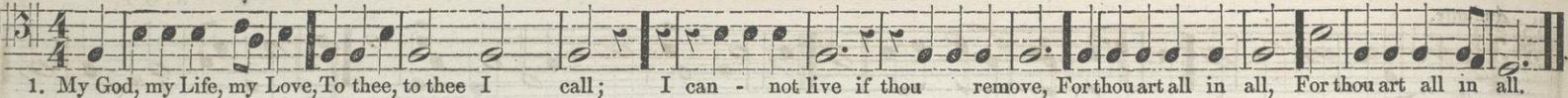
E. S. REED.

1. Awake, and sing the song Of Mo - ses and the Lamb, Wake ev - 'ry heart and ev - 'ry tongue, To praise the Sa - viour's name.

2. Sing of his dy - ing love, Sing of his ri - sing pow'r, Sing how he in - ter - cedes a - bove, For those whose sins he bore.

3. Sing, on your heav'ly way, Ye ran - somed sin - ners sing, Sing on, re-joic - ing ev - 'ry day, In Christ th' ex - alted king.

SHERBROOK. S. M.



2. To thee, and thee a - lone, The angels owe their bliss; They sit around thy gra - cious throne And dwell where Jesus is, And dwell where Jesus is.



3. Norearth, nor all the sky, Can one de - light af - ford— No, not a drop of re - al joy—Without thy presence, Lord, Without thy presence, Lord.



EVANSTON. S. M.

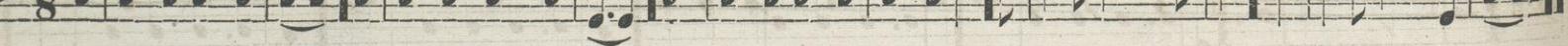
W. O. PERKINS.



2. Grace taught my wand'ring feet To tread the heav'nly road; And new supplies each hour I meet While pressing on to God, While pressing on to God.



3. Grace all the work shall crown Thro' ev - er - last - ing days; It lays in heav'n the topmost stone, And well deserves the praise, And well deserves the praise.



ORVALLO. S. M.

W. C. P.

177

1. Your harps, ye trembling saints, Down from the wil-lows take: Loud to the praise of love di-vine Bid ev-'ry string a-wake.

2. When we in dark-ness walk, Nor feel the heav'n-ly flame, Then is the time to trust our God, And rest up-on his name.

3. Blest is the man, O Lord, Who stays him-self on thee; Who waits for thy sal - va - tion, Lord, Shall thy sal - va - tion see.

KALMATH. S. M.

1. To God, the on - ly wise, Our Saviour and our King, Let all the saints below the skies Their humble prai-ses bring, Their humble prai-ses bring.

2. 'Tis his almighty love, His counsel and his care, Preserves us safe from sin and death, And every hurt-ful snare, And ev-ery hurtful snare.

3. To our Redeemer, God, Wisdom and power belong, Immor-tal crowns of majes-ty, And ev-er-last-ing song, And ev-er-last-ing song.

FARNHAM. S. M.

1. Come ye that love the Lord, And let your joys be known; Join in a song with sweet accord, While ye surround his throne, While ye surround his throne.
 2. Let those refuse to sing Who never knew our God, But ser - vants of the heaven - ly King May speak their joys abroad, May speak their joys abroad.

TIFFIN. S. M.

W. O. PERKINS.

1. The Lord my Shepherd is; I shall be well sup - plied : Since he is mine, and I am his, What can I want beside? What can I want be - side?
 2. He leads me to the place Where heavenly pasture grows; Where living waters gently pass, And full sal - vation flows, And full sal - vation flows.
 3. The bounties of thy love Shall crown my future days; Nor from thy house will I remove, Nor cease to speak thy praise, Nor cease to speak thy praise.

VINTON. S. M.

W. O. P.

179

1. Come to the land of peace; From shadows come a-way; Where all the sounds of weeping cease, And storms no more have sway.

2. Fear hath no dwell-ing here; But pure re-pose and love Breathe thro' the bright, ce-les-tial air, The spir-it of the dove.

3. Come to the bright and blest, Gathered from eve-ry land; For here thy soul shall find its rest, A-mid the shin-ing band.

ELKHORN. S. M.

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 rising beams Dispel the shades of night; And let the glories of thy love Come like the morn-ing light, Come like the morning light!

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

HARTFORD. S. M.

GEO. M. MONROE.

1. One sweetly sol - emn thought Comes to me o'er and o'er, Near - er my parting hour am I Than e'er I was be - fore.
 2. Near - er my Father's house, Where ma - ny mansions be; Near - er the throne where Je-sus' reigns, Near - er the crystal sea;

3. Near - er my go - ing home, Lay - ing my burden down, Leav - ing my cross of heavy grief, Wear - ing my star - ry crown;

4. Near - er that hidden stream, Wind - ing through shades of night, Roll - ing its cold, dark waves between Me and the world of light.
 5. Je - sus, to thee I cling; Strengthen my arm of faith; Stay with me while my way-worn feet Press through the stream of death,

DAKOTA. S. M.

1. Come, sound his praise a - broad, And hymns of glo - ry sing: Je - ho-vah is the sov'reign God, The u - ni - ver - sal King.

2. Come, worship at his throne, Come, bow be - fore the Lord: We are his work and not our own; He formed us by his word.

3. To - day at - tend his voice, Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gracious God.

OLENA. S. M.

181

1. O, Lord, our heav'n - ly King, Thy name is all di - vine; Thy glo - ries round the earth are spread, And o'er the heav'ns they shine.

2. When I sur -vey the stars, And all their shin -ing forms, Lord, what is man, that worth-less thing, A - kin to dust and worms?

3. Lord, what is worth - less man, That thou shouldst love him so! Next to thine an -gels is he placed, And lord of all be - low.

VANDALIA. S. M.

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

2. To thee, and thee a - lone, The an -gels owe their bliss: They sit a - round thy grac-ious throne, And dwell where Je - sus is.

3. Nor earth, nor all the sky, Can one de-light af - ford, No, not a drop of re - al joy, With-out thy presence, Lord.

WAYNESBORO. S. M.

W. O. PERKINS.

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

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

3. Then let our songs a-bound, And eve-ry tear be dry; We're marching through Immanuel's ground, To fair-er worlds on high.

CASTILLA. S. M.

1. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind designs to serve and please Thro' all their ac-tions run.

2. Blest is the pi-ous house Where zeal and friendship meet; Their songs of praise, their mingled vows, Make their com-mun-ion sweet.

3. Thus on the heavenly hills The saints are blest a-bove, Where joy like morning dew dis-tils, And all the air is love.

ONARGO. S. M.

W. O. PERKINS.

183

1. How charming is the place Where my Redeem - - er, God, Un - vails the beau-ties of his face, And sheds his love a - broad.

2. Here, on the mer - ey - seat, With radiant glo - - ry crown'd, Our joy-ful eyes be-hold him sit, And smile on all a - round.

3. Give me, O Lord, a place With-in thy blest a - bode, A-mong the chil-dren of thy grace, The servants of my God.

PARTING HOUR. S. M.

DR. M. J. MUNGER.

1. One sweet-ly sol - emn thought Comes to me o'er and o'er, Near - er my part - ing hour am I Than e'er I was be - fore.

2. Near - er that hid - den stream, Wind-ing thro' shades of night, Rol - ling its cold, dark waves between Me and the world of light.

3. Je - sus, to thee I cling; Strengthen my arm of faith; Stay near me while my way-worn feet Press thro' the stream of death.

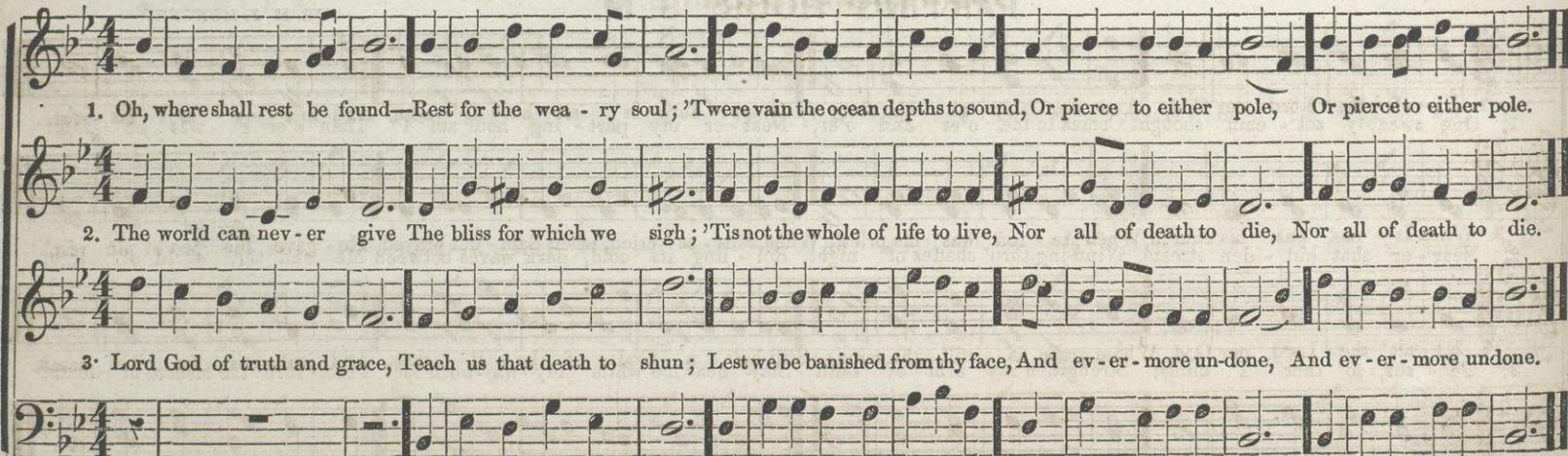
PRESTON. S. M.

W. O. PERKINS.



Welcome, sweet day of rest, That saw the Lord arise; Welcome to this re-viv-ing breast, And these re-joic-ing eyes, And these re-joice-ing eyes.
 That saw the Lord arise; Welcome to this re-viv-ing breast, And these re-joicing eyes, And these re-joic-ing eyes.
 Welcome, sweet day of rest, That saw the Lord a-rise; Welcome to this re-viv-ing breast, And these re-joic-ing eyes, And these re-joice-ing eyes.
 That saw the Lord arise;

NORTHBORO. S. M.



1. Oh, where shall rest be found—Rest for the wea-ry soul; 'Twere vain the ocean depths to sound, Or pierce to either pole, Or pierce to either pole.
 2. The world can nev-er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die, Nor all of death to die.
 3. Lord God of truth and grace, Teach us that death to shun; Lest we be banished from thy face, And ev-er-more un-done, And ev-er-more undone.

WINONA. S. M.

A. R. HALLETT.

185

Musical score for "WINONA. S. M." featuring three staves of music in common time (indicated by '2') and a key signature of one flat (B-flat). The first staff begins with a whole note followed by a half note. The second staff begins with a half note followed by a quarter note. The third staff begins with a half note followed by a quarter note. The lyrics are as follows:

1. Our heavenly Fa - ther, hear, The prayer we of - fer now; Thy name be hallow'd far and near; To thee all nations bow.
2. Thy kingdom come; thy will On earth be done in love, As saints and ser - aphim ful - fil Thy per - fect law a - bove.
3. Our dai - ly bread sup - ply While by thy word we live; The guilt of our in - i - qui - ty For - give as we for - give.

MEDFIELD. S. M.

*

Musical score for "MEDFIELD. S. M." featuring three staves of music in common time (indicated by '4') and a key signature of one flat (B-flat). The first staff begins with a half note followed by a quarter note. The second staff begins with a half note followed by a quarter note. The third staff begins with a half note followed by a quarter note. The lyrics are as follows:

1. Ex - alt the Lord our God, And wor - ship at his feet; His na - ture is all ho - li - ness, And mer - cy is his seat.
2. When Is - rael was his church, When Aa - ron was his priest, When Mos - es cried, when Sam - uel prayed, He gave his peo - ple rest.
3. Ex - alt the Lord our God, Whose grace is still the same; Still he's a God of ho - li - ness, And jeal - ous for his name.

1. If on a qui-et sea Toward heav'n we calm - ly sail, With grate-ful hearts, O God, to thee, We'll own the fav'ring 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 near-er home.

3. Teach us, in ev -'ry state, To make thy will our own, And, when the joys of sense de - part, To live by faith a - lone.

CHOIR. S. M.

Melody by J. V. B.

1. O God, my Strength, my Hope, On thee I cast my care, On thee I cast my care, With hum-ble con-fi - dence look up, And know thou hear - est prayer.

2. Lord, let me still a - bide, Nor from my hope re - move, Nor from my hope re - move, Till thou my pa-tient spir - it guide In - to thy per .fect love.

FLORENCE. S. M.

187

1. How beauteous are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal.

2. How charming is their voice! How sweet the ti - dings are! "Zi - on, behold thy Saviour King! He reigns and tri - umphs here."

3. The watchmen join their voice, And tuneful notes em - ploy; Je - ru - sa - lem breaks forth in songs, And des - erts learn the joy.

MONO. C. M.

W. O. P.

1. Come to the house of prayer, O, thou af - flict-ed, come; The God of peace shall meet thee there; He makes that house his home.

2. Come to the house of praise, Ye who are hap - py now; In sweet ac - cord your voic - es raise, In kin - dred homage bow.

3. Ye a - ged, hith - er come, For ye have felt his love; Soon shall your trembling tongues be dumb; Your lips for - get to move

BERGEN. S. M.

DR. M. J. MUNGER.

1. Blest are the pure in heart, For they shall see their God: The se - cret of the Lord is theirs; Their soul is his a - bode.

2. He to the low - ly soul Doth still him - self im - part, And for his dwelling and his throne, Choos - eth the pure in heart.

3. Lord, we thy presence seek: May ours this blessing be; Oh, give the pure and low - ly heart A tem - ple meet for thee!

HILTON. S. M.

A. R. HALLETT.

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

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

TUSCOLA. S. M. No. 1.

W. O. P. 189

1. Like sheep we went a - stray, And broke the fold of God; Each wand'ring in a diff'rent way, But all the down - ward road.

2. How dread - ful was the hour, When God our wand'rings laid, And did at once his vengeance pour Up - on the Shep - herd's head.

TUSCOLA. S. M. No. 2.

W. O. P.

3. How glo - rious was the grace, When Christ sustained the stroke! His life and blood the Shepherd pays, A ran - som for the flock.

4. But God shall raise his head O'er all the sons of men; And make him see a numer - ous seed, To re - com - pense his pain.

5. "I'll give him," saith the Lord, A por - tion with the strong; He shall possess a large re - ward, And hold his hon - ors long.



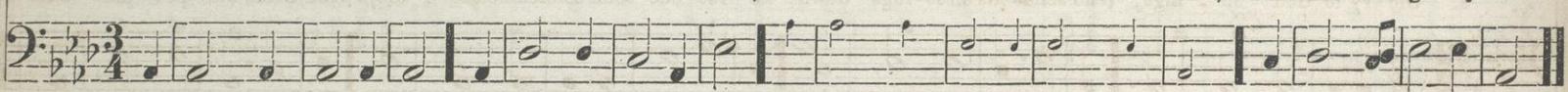
1. Be - hold the throne of grace! The prom - ise calls me near; There Je - sus shows a smil - ing face, And waits to answer prayer.



2. Thine im - age, Lord, bestow, Thy presence and thy love; I ask to serve thee here be - low, And reign with thee a - bove.



3. Teach me to live by faith; Con - form my will to thine; Let me vic - torious be in death, And then in glo - ry shine.



May be sung or played.

GALLION. S. M.

Slowly.



1. If on a qui - et sea Toward heaven we calmly sail, With grateful hearts, O God, to thee, We'll own the favoring gale.



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



3. Soon shall our doubts and fears All yield at thy con - trol; Thy tender mercies shall il - lume The midnight of the soul.



1. How sweet the melt-ing lay, Which breaks upon the ear, When, at the hour of ris - ing day, Christians u - nite in prayer.

2. The breezes waft their cries Up to Je - ho - vah's throne: He lis - tens to their hum - ble sighs, And sends his bless - ings down.

3. Glo - ry to God on high, Who sends his bless - ings down To res - cue souls condemned to die, And make his peo - ple one.

TOLONO. S. M.

1. My soul, be on thy guard, Ten thousand foes a - rise: The hosts of sin are press-ing hard To draw me from the skies. To draw me from the skies.

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

3. Ne'er think the vic - tory won, Nor once at ease sit down; Thy ard - uous work will not be done, Till thou ob - tain thy crown. Till thou ob - tain thy crown.

ALMOS. S. M.

W. O. P.

1. Oh, where shall rest be found—Rest for the wea - ry soul; 'Twere vain the o - cean depths to sound, Or pierce to eith - er pole.
 2. Be - yond this vale of tears, There is a life a - bove, Un - meas - ured by the flight of years; And all that life is love.

BELMONT. S. M. Double.

1. It is thy hand, my God; My sorrows come from thee; I bow be - neath thy chast'ning rod; 'Tis love that bruise - es me.
 2. My God, thy name is love; A Fath-er's hand is thine; With tear - ful eyes I look a - bove, And cry, "Thy will be mine."
 I would not mur - mur, Lord; Be - fore thee I am dumb; Lest I should breathe one murmur'ring word, To thee for help I come.
 I know thy will is right, Though it may seem se - vere; Thy path is still un - sul - lied light, Tho' dark it oft ap - pear.

CHARGE. S. M. Double.

D. H. BARNES.

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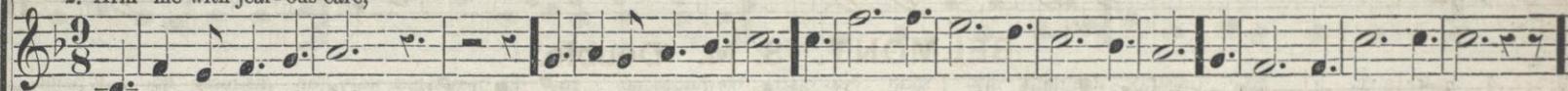


1. A charge to keep I have, A God to glo - ri - fy; A nev - er-dy - ing soul to save, And fit it for the sky;

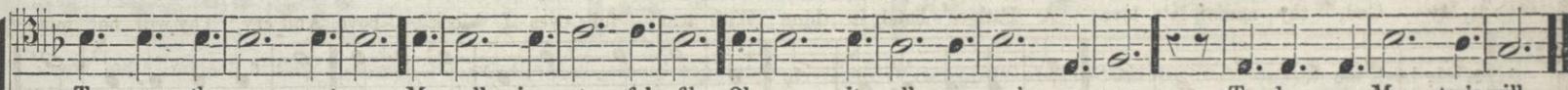


1. A charge to keep I have,

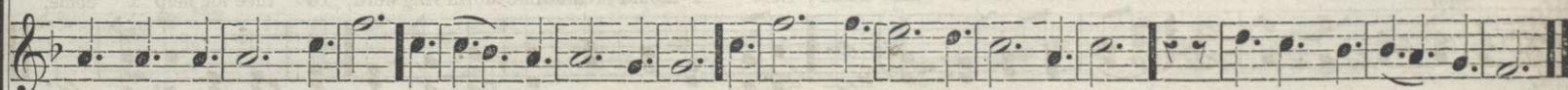
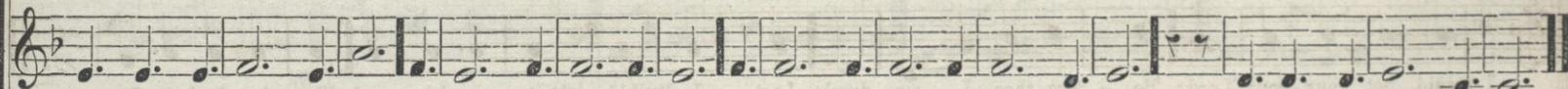
2. Arm me with jeal - ous care,



2 Arm me with jealous care, As in thy sight to live; And Oh! thy ser - vant, Lord, prepare, A strict ac - count to give.



To serve the pres - ent age, My call - ing to ful - fil; Oh, may it all my pow'rs en - gage, To do my Mas - ter's will.



Help me to watch and pray, And on thy - self re - ly; As-sured if I my trust be - tray, I shall for - ev - er die.





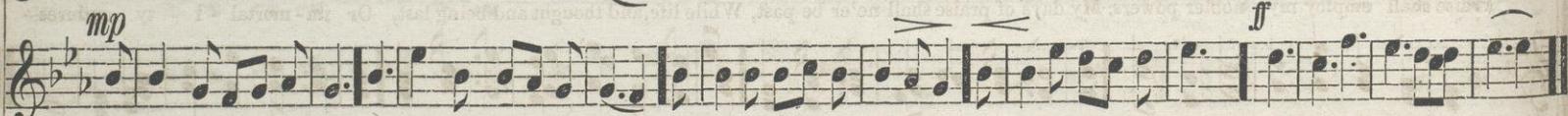
1. The Lord my Shep - herd is; I shall be well sup - plied; Since he is mine and I am his, What can I want be - side?



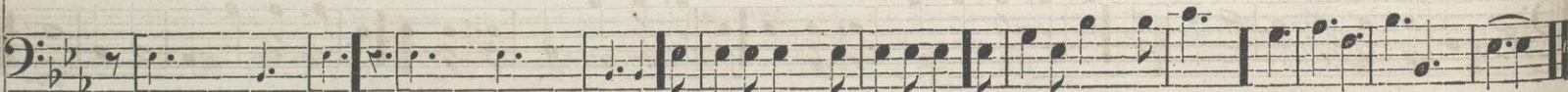
3. If e'er I go a-stray, He doth my soul re - claim; He guides me in his own right way, For his most ho - ly name.



2. He leads me to the place Where heav'nly pas - ture grows; Where living wa - ters gently pass, And full salva - tion flows, And full sal - va - tion flows.



4. The bounties of thy love Shall crown my fu - ture days; Nor from thy house will I remove, Nor cease to speak thy praise, Nor cease to speak thy praise.



1. With grateful hearts, with joyful tongues, To God we raise u - ni - ted songs; His power and mercy we proclaim : Thro' every age, O, may we own
 2. Long as the moon her course shall run, Or men behold the circling sun, Lord, in our land support thy reign; Crown her just counsels with suc - cess,

LAWTON. L. P. M.

Je - ho - vali here has fixed his throne, And triumph in his mighty name.
 With truth and peace her borders bless, And all thy sacred rights maintain.
 Praise shall employ my nobler powers: My days of praise shall ne'er be past, While life, and thought and being last, Or im - mortal - i - ty endures.
 And earth, and seas, with all their train: His truth for - ev - er stands secure; He saves th' oppressed, he feeds the poor, And none shall find his promise vain.

UMBAGO. L. P. M.

1. Let all the earth their voices raise, To sing the choicest psalms of praise, To sing and bless Jehovah's name : His glory let the heathen know,

2. He framed the globe ; he built the sky ; He made the shining worlds on high, And reigns complete in glory there. His beams are majesty and light,

3. Come, the great day the glorious hour, When earth shall feel his saving pow'r, And barbarous nations fear his name : Then shall the race of men confess

His won-ders to the nations show, And all his saving works proclaim.

His beauties, how di - vinely bright, His tem - ple, how di - vinely fair.

The beau-ty of his ho-li - ness, And in his courts his grace proclaim.

1. My God, Thy boundless love I praise ; How bright, on high, its glo - ries blaze,

2. "Tis love that paints the pur - ple morn, And bids the clouds, in air up-borne,

3. Then let the love that makes me blest With cheer - ful praise inspire my breast,

How sweet-ly bloom be - low! It streams from thine eternal throne; Thro' heav'n its joys forev - er run, And o'er the earth they flow.
 Their ge - nial drops dis - til: In ev - 'ry vernal beam it glows, And breathes in every gale that blows, And glides in every rill.
 And ar-dent grat - i-tude; And all my thoughts and passions tend To thee, my Fa - ther and my Friend, My soul's eternal good.

WARREN. L. P. M.

S. 1st. 2d. FINE. D. S.

1. Think, mighty God, on feeble man How few his hours, how short his span! Short from the cradle to the grave: Who can secure his vital breath
 D. S. Against the bold demands of death, With skill to fly, or pow'r to save.

3. 2. Forev-er bless-ed be the Lord, Who gives his saints a long reward, For all their toil, reproach, and pain; Let all below, and all above,
 D. S. Join to proclaim thy wondrous love, And each repeat his loud A-men!

BEAVERS. C. P. M.

W. O. P.

1. Oh, could I speak the match - less worth, Oh, could I sound the glories forth Which in my Saviour shine ! I'd soar, and touch the heav'ly strings, And vie with Ga - briel while he
 2. I'd sing the prec - ious blood he spilt, My ran - som from the dreadful guilt Of sin and wrath divine ; I'd sing his glorious righteousness, In which all per - fect, heav'n - ly

ZETLAND. C. P. M.

Ad lib.

sings, In notes al-most di - vine, In notes almost di-vine.
 dress, My soul shall ev-er shine, My soul shall ever shine.

1. Be-gin, my soul, th' exalt-ed lay ; Let each enraptur'd thought obey, And praise th' Almighty name,
 2. Ye deeps, with roaring billows, rise To join the thunders of the skies ; Praise him who bids you roll.

ZETLAND. Concluded.

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Lo! heav'n and earth,
His praise in soft - - - -
and seas, and skies,
er notes de - clare,

In one me - lo - - - -
Each whisp'ring breeze dious con - cert rise,
of yield - ing air, To swell th'in - spir - ing theme.
And breathe it to the soul.

Lot heav'n, and earth, and seas, and skies,
His praise in soft - er notes de - clare,

In one me - lo - dious con - cert rise,
Each whisp'ring breeze of yield - ing air, To swell th'in spir - ing theme.
And breathe it to the soul.

Lo! heav'n and earth,
His praise in soft - - - -
and seas, and skies,
er notes de - clare,

In one me - lo - dious con - cert rise,
Each whisp'ring breeze of yield - ing air, To swell th'in - spir - ing theme.
And breathe it to the soul.

TEMPLE. S. P. M.

W. S. TILDEN.

SOLO.

DUET.

CHORUS.

DUET.

TRIO.

CHORUS.

1. How pleas'd and blest was I To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal We haste to Zi-on's hill, And there our vows and hon - ors pay.

2. Zi-on, thrice happy place, Adorn'd with wond'rous grace, And walls of strength embrace thee round! In thee our tribes appear To pray, and praise, and hear The sacred Gospel's joy - ful sound.

3. May peace attend thy gate, And joy within thee wait To bless the soul of ev - ry guest : The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest.

OTTAWA. C. P. M.

W. O. PERKINS.



1. The fes - tal morn, my God, is come, That calls me to thy sa - cred dome, Thy presence to a - dore; My feet the summons shall attend! With



2. With ho - ly joy I hail the day That warns my thirsting soul a - way To dwell a - mong the blest! For, lo! my great Redeemer's power Un-



3. Hith - er, from earth's remotest end, Lo! the redeemed of God ascend, Their tri - bute hither bring: Here, crowned with everlasting joy, In



MILLENIUM. H. M.

W. O. PERKINS.

With Firmness.

wil - ling steps thy courts ascend, And tread the hallowed floor.



folds the ev - er - last - ing door, And leads me to his rest.



hymns of praise their tongues employ, And hail th' immortal King.



1. Isles of the south, a - wake! The song of tri - umph sing;



2. Wild wastes of Af - ric shout! Your shackled sons are free;



3. Hail, glad mil - lennial day! O shout, ye heavens a - bove!



Let mount, and hill, and vale With hal - le - lu - jahs ring: Shout, for the i - dol's o - ver - thrown, And Israel's God is God a - lone.

No mother wails her child 'Neath the ba - na - na tree: No slave-ship dashes on thy shore; The clank of chains is heard no more.

To-day the na - tions sing The song, re - deeming love: Re - redeeming love the song shall be: Hail, bless-ed year of ju - bi - lee.

WALTHAM. H. M.

1. Ye boundless realms of joy, Exalt your Maker's name;
His praise your songs employ Above the star - ry frame : Your voices raise, Ye cherub - im And seraphim, To sing his praise.

2. Let all a - dore the Lord, And praise his ho - ly name,
By whose al - mighty word They all from nothing came; And all shall last, From changes free; His firm decree Stands ever fast.

COVINGTON. H. M.

Cheerfully.

1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts re-tire, And wakes the love-ly spring! Bright suns a-rise,
2. The morn, with glo-ry crowned, His hand ar-rays in smiles: He bids the eve de-cline, Re-joic-ing o'er the hills: The evening breeze

The mild wind blows, And beauty glows Thro' earth and skies.
The mild wind blows, His breath perfumes;
His breath perfumes: His beauty blooms In flowers and trees.

VERSALIA. H. M.

W. O. P.

1. Hark! hark! the notes of joy Roll o'er the heavenly plains, And seraphs find employ
2. Hark! hark! the sound draws nigh,— The joy-ful hosts descend; Je-sus forsakes the sky,
3. Strike, strike the harps a-gain, To great Im-manuel's name! A-rise, ye sons of men.

VERSALIA. H. M. Concluded.

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For their sub - lim - est strains: Some new de - light in heaven is known, Loud sound the harps a - round the throne, Loud sound the harps a - round the throne.

To earth his footsteps 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.

And all his grace proclaim; An-gels and men, wake eve - ry string, 'Tis God the Saviour's praise we sing, 'Tis God the Saviour's praise we sing.

MANSFIELD. H. M.

DR. M. J. MUNGER.

1. Awake our drowsy souls, And burst the slothful band; The wonders of this day Our no - blest songs demand: Auspicious morn, thy blissful rays Bright seraphs hail, in songs of praise.

2. All hail, triumphant Lord; Heaven with hosannas rings; While earth, in humbler strains, Thy praise responsive sings: "Worthy art thou who once was slain, Thro' endless years to live and reign.

3. Gird on, great Prince, thy sword; Ascend thy conquering car; While justice, truth, and love Maintain the glorious war: Victorious, thou thy foes shall tread, And sin and hell in triumph lead.

DARWELL. H. M.

1. Ye boundless realms of joy, Exalt your Maker's name : His praise your songs employ, Above the starry frame. Your voi - ces raise, Ye cherubim,
 2. Let all adore the Lord, And praise his holy name, By whose almighty word They all from nothing came; And all shall last; From chang - es free, And all shall last From changes free,

Ye cherubim, And seraphim, To sing his praise.
 Your voices raise, Ye cherubim, Ye cherubim, Ye cherubim, And seraphim, To sing his praise
 And all shall last, From changes free ; From changes free ; His firm decree Stands ever fast.
 From changes free ; His firm decree Stands ever fast.

GLENFIELD. H. M. L. O. EMERSON.

1. A - rise my coul, a - rise, Shake off thy guilty fears ;
 2. He e - ver lives a - bove, For me to in - ter - cede ;
 3. My God is reconciled ; His pard'ning voice I hear,

The bleeding sacri - fice In my be - half ap - pears: Be - fore the throne my Sure - ty stands My name is writ - ten on his hands.

His all-redeeming love, His pre - cious blood to plead; His blood a - toned for all our race, And sprinkles now the throne of grace.

He owns me for his child; I can no long - er fear: With con - fi - dence I now draw nigh, And Fa - ther, Ab - ba, Father, cry.

RUBENA. H. M.

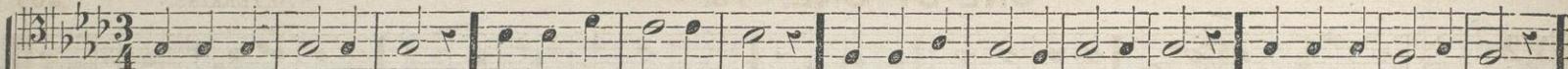
W. O. P.

1. Hark! what celestial sounds, What music fills the air, } Now all is still, Now wild it floats In tuneful notes, Loud, sweet, and shrill.
Soft warbling to the morn, It strikes the ravished ear, }

2. Glory to God on high! Ye mor - tals spread the sound, } For peace on earth, From God in heaven, To man is given, At Je - sus' birth.
And let your raptures fly To earth's remotest bound ; }

HOLY GROUND. S. H. M.

E. D. CLEMANS.

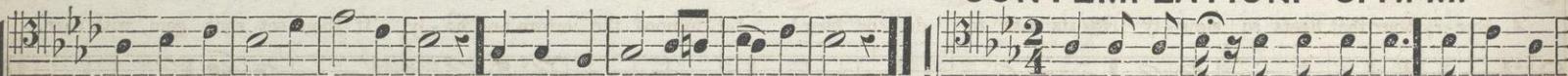


1. This place is ho - ly ground; World, with its cares, a - way; A ho - ly, solemn stillness round This life - less, mould'ring clay;



2. Behold the bed of death— The pale and mortal clay; Heard ye the sob of parting breath? Marked ye the eye's last ray?

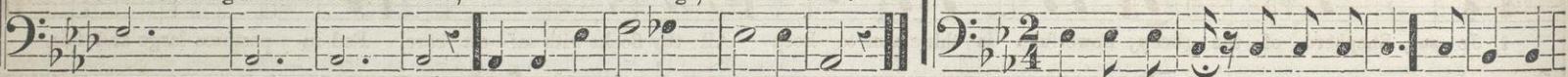
3. Bu - ry the dead, and weep In stillness o'er the loss: Bu - ry the dead; in Christ they sleep Who bore on earth his cross;



Nor pain, nor grief, nor anxious fear Can reach the peaceful sleeper here.



No; life so sweetly ceased to be, It lapsed in im - mor - tal - i - ty.
And from the grave their dust shall rise, In his own im - age, to the skies.



and is gone; It flourish - es its lit - tle hour, With all its beauty on: Death comes, and like a wintry day, It cuts the love - ly flower a - way.



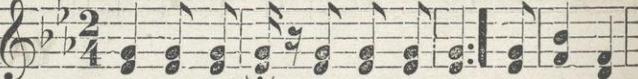
in the sky: We love to see its col - ors glow; But while we look they die: Life fails as soon: to - day 'tis here; To - morrow it may dis - ap - pear.



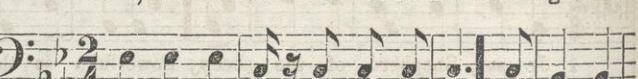
CONTEMPLATION. C. H. M.



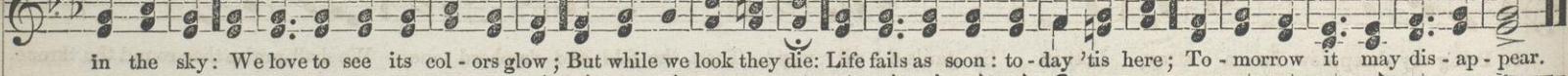
1. O what is life?—'tis like a flower That blossoms



2. O, what is life?—'tis like the bow That glistens



and is gone; It flourish - es its lit - tle hour, With all its beauty on: Death comes, and like a wintry day, It cuts the love - ly flower a - way.



in the sky: We love to see its col - ors glow; But while we look they die: Life fails as soon: to - day 'tis here; To - morrow it may dis - ap - pear.



ONE BY ONE. 7s.

W. O. PERKINS.

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1. One by one the sands are flow-ing, One by one the moments fall: Some are coming, some are go-ing; Do not strive to grasp them all.



2. One by one thy duties wait thee; Let thy whole strength go to each: Let no fu-ture dreams e-late thee; Learn thou first what these can teach.

3. One by one, bright gifts from heaven, Joys are lent thee here be-low: Take them read-i-ly when giv-en; Ready, too, to let them go.



4. Eve-ry hour that fleets so slow-ly Has its task to do or bear: Lu-minous the crown and ho-ly, If thou set each gem with care.



YATES. 7s.



1. Je-sus, Shepherd of the sheep; Powerful is thine arm to keep All thy flocks with saf-est care, Fed in pastures large and fair.



2. Thee their Guide and Guard they own; Thee they love, and thee a-lone: Thee they fol-low day by day, Fearful lest their feet should stray.



3. Bring thy sheep, now far a-stray, Lost in Sa-tan's e-vil way; Then, the fold and shepherd one, We shall praise thee round the throne.



Legato.

MODENA. 7s.

L. O. EMERSON.

1. Lord, we come be - fore thee now, At thy feet we hum-bly bow; O, do not our suit dis - dain; Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls depend; In compassion now de-scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

3. Grant that all may seek and find Thee, a gracious God; and kind; Heal the sick, the cap-tive free; Let us all re - joice in thee.

CHRISTMAS. 7s.

W. O. PERKINS.

1. Hark! the herald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and mercy mild, God and sin - ners reconciled."

2. Joy - ful, all ye na - tions, rise; Join the tri - umphs of the skies; With th' angelic hosts pro-claim, "Christ is born in Bethle-hem."

3. Hail, the heav'n-born Prince of Peace! Hail, the Sun of Righteousness! Light and life to all he brings, Ris'n with heal - ing in his wings.



1. God is love; his mer - cy brightens All the path in which we rove; Bliss he wakes, and woe he light - ens: God is wis - dom, God is love.



2. Chance and change are busy ever; Man decays and a - ges move: But his mer - cy wa - neth ne - ver; God is wis - dom, God is love.



3. Ev'n the hour that darkest seemeth Will his changeless goodness prove; From the gloom his brightness streameth: God is wisdom, God is love.



LOCKPORT. 7s.

Moderato.

1. God of mer - cy, God of love! Hear our sad, re-pen-tant song; Sor - row dwells on ev - 'ry face, Pen - i - tence on ev - 'ry tongue.



2. Deep regret for fol - lies past, Tal - ents wasted, time misspent; Hearts debased by world - ly cares, Thankless for the bless - ings - lent.



3. These, and ev'ry se - cret fault, Filled with grief and shame, we own: Humbled at Thy feet we lie, Seek - ing par - don from thy throne.



MANDENO. 7s.

C. M. WYMAN.

1. Ho-ly Father, hear my cry; Ho-ly Saviour, bend thine ear; Ho-ly Spir-it, come thou nigh: Father, Saviour, Spirit, hear!

2. Father, save me from my sin; Saviour, I thy mercy crave; Gracious Spir-it, make me clean: Father, Son, and Spirit, save!

3. Father, let me taste thy love; Saviour, fill my soul with peace; Spir-it, come my heart to move; Father, Son, and Spirit, bless!

4. Father, Son, and Spirit, thou— One Je-ho-vah, shed abroad All thy grace within me now; Be my Father and my God!

FLEMING. 7s.

1. Sinner, rouse thee from thy sleep; Wake, and o'er thy fol-ly weep; Raise thy spir-it, dark and dead; Je-sus waits, his light to shed.

2. Wake from sleep: arise from death; See the bright and living path; Watchful, tread that path; be wise; Leave thy fol-ly, seek the skies.

3. O, then, rouse thee from thy sleep; Wake, and o'er thy fol-ly weep; Je-sus calls from death and night; Je-sus waits to shed his light.

CONCORD. 7s.

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Cantabile.

1. Je-sus! full of truth and love, We thy kind-est word obey; Faith-ful let thy mer-cies prove; Take our load of guilt away.

2. Burdened with a world of grief, Burdened with our sin-ful load, Bur-dened with this un-be-lief, Burdened with the wrath of God:

3. Lo, we come to thee for ease, True and gra-cious as thou art: Now our wea-ry souls release; Write forgiveness on each heart.

CLAYTON. 7s.

Andante.

1. To thy pas-tures fair and large, Heav'ly Shepherd, lead thy charge; And my couch with tend'rest care, 'Mid the springing grass prepare.

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

3. Safe the drea-ry vale I tread, By the shades of death o'erspread, With thy rod and staff sup-plied, This my guard and that my guide.

JUBILEE. 7s.

W. O. PERKINS.

Maestoso.

1. Wake the song of ju - bi - lee! Let it echo o'er the sea: Now is come the promised hour; Jesus reigns with sov'reign power, Jesus reigns with sov'reign power.

2. All ye nations! join and sing, "Christ of lords and kings is King!" Let it sound from shore to shore, "Jesus reigns for - ev - ermore, Jesus reigns for - ev - ermore."

CRES. RIT.
A TEMPO.

3. Now the des - ert lands rejoice, And the islands join their voice; Joy! the whole cre-ation sings, "Jesus is the King of kings, Jesus is the King of kings."

REST. 7s.

Arr. from KUCKEN.

1. Weary, as with closing eye, On my peaceful bed I lie; Father, may the angels keep Watch around me while I sleep, Watch around me while I sleep.

2. Have I through the day, in aught, Sinned in deeds, or word, or thought? Father, from thy ho - ly throne, Send a sav - ing par - don down, Send a sav - ing par - don down.

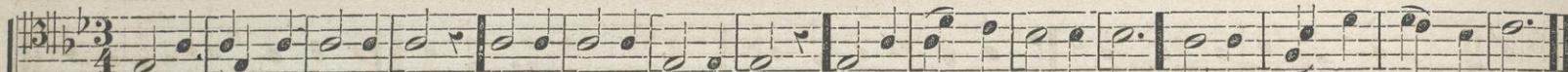
Andante.

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 commune with thee.
 2. Soon for 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.

PANOLA. 7s.

W. O. PERKINS.

1. Soft - ly fades the twi - light ray Of the ho - ly Sab - bath day; Gent - ly as life's set-ting sun, When the Christian's course is run.
 2. Peace is on the world a-broad; 'Tis the ho - ly peace of God, Sym - bol of the peace with-in, When the spir - it rests from sin.
 3. Sav - iour, may our Sabbaths be Days of peace and joy in thee! Till in heav'n our souls re - pose, Where the Sabbath ne'er shall close.



1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tend'rest care, 'Mid the springing grass prepare.



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



3. Constant to my lat-est end, Thou my footsteps shalt at-tend; Thou shalt bid thy hallowed dome Yield me an e-ter-nal home.



GRANNIS. 7s, or 8s & 7s.

W. O. PERKINS.



1. Gently fall the dews of eve, Raising still the languid flowers; Sweetly flow the tears that grieve, O'er a mourner's stricken hours.



2. Blessed tears and dews that yet Lift us near - er un - to heaven! Let us still his praise re - peat, Who in mer - cy all hath given.



ROCHESTER. 7s.

J. D. JONES. 215



1. Hark! the he - rald an - gels sing, "Glo - ry to the new-born King! Peace on earth and mer - cy mild; God and sin - ners re - conciled."



2. Joy - ful, all ye na - tions, rise; Join the triumphs of the skies; With th' an - gelic hosts proclaim, "Christ is born in Beth - le - hem."



3. Mild he lays his glo - ry by; Born that man no more may die; Born to raise the sons of earth; Born to give them second birth.



EVENING PRAYER. 7s.

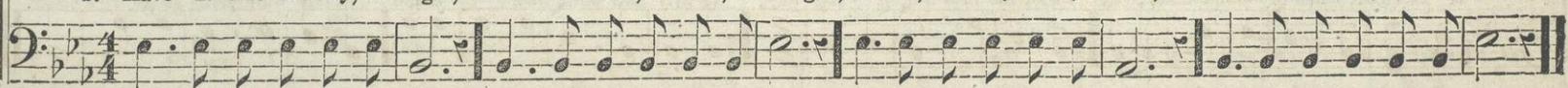
Arr. by W. O. P.



1. Wea - ry, as with clos - ing eye, On my peaceful bed I lie; Father, may the angels keep Watch around me while I sleep.



2. Have I thro' the day, in aught, Sinned in deeds, or word, or thought; Father, from thy ho - ly throne, Send a saving par - don down.



Andante.

PEORIA. 7s.

1. Come, said Je - sus' sacred voice, Come, and make my paths your choice; I will guide you to your home, Wea - ry wanderer, hith - er come!

2. Thou who, homeless and forlorn, Long hast borne the proud world's scorn, Long hast roamed the bar - ren waste, Wea - ry wanderer, hither haste.

3. Hith - er come! for here is found Balm that flows for eve - ry wound; Peace that ev - er shall endure, Rest o - ter - nal, sa - cred, sure.

WHARTON. 7s.

W. O. P.

1. Shepherd of the ransomed flock, Lead us to the shadowing rock, Where the cooling wa - ters flow, Where the freshening pastures grow.

2. Grant, O Lord, that we may be Ev - er glad to fol - low thee; And with thankful hearts rejoice, When we hear thy gracious voice.

3. Saviour, when thy loved ones stray From the new and liv - ing way, Gently call thine own by name; All our wandering steps re - claim.

BELVILLE. 7s. 6 lines or 8 lines.

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1. From the cross up-lift-ed high, Where the Sav-iour deigns to die, What me-lo-dious sounds we hear, Bursting on the rav-ish'd ear;

2. Spread for thee, the fes-tal board See with rich-est dain-ties stor'd; To thy Fath-er's bo-som press'd, Yet a-gain a child confess'd!

3. Soon the days of life shall end; Lo, I come, your Saviour, Friend! Safe your spirits to con-vey To the realms of endless day.

Love's redeeming work is done; Come and welcome, sinner come! Love's redeeming work is done: Come and welcome, sin-ner, come!

Nev-er from his house to roam; Come and welcome, sinner, come! Nev-er from his house to roam; Come and welcome, sin-ner, come!

Up to my e-ter-nal home; Come and welcome, sinner, come! Up to my e-ter-nal home; Come and welcome, sin-ner, come!

PERKINS. 7s. 6 lines.

Fine.

DR. M. J. MUNGER.

D.C.

1. Safe-ly through an-oth-er week God has brought us on our way; Let us now a bless-ing seek, Walt-ing in his courts to-day;
Day of all the week the best, Em-blém of e-ter-nal rest.

2. While we pray for pard'-ning grace, Thro' the dear Re-deem-er's name; Show thy rec-on-cil-ing face; Take a-way our sin and shame;
From our world-ly cares set free, May we rest this day in thee.

ROCK OF AGES. 7s. 6 lines.

W. O. PERKINS.

3/4 time signature, key of G major (two sharps). The music consists of three staves of six measures each, followed by a repeat sign and another section of six measures. The lyrics are as follows:

1. Rock of a-ges! cleft for me; Let me hide myself in thee! Let the water and the blood, From thy riv-en side that flowed,
2. Could my zeal no res-pite know, Could my tears forev-er flow — All for sin could not a-tone: Thou must save, and thou a-lone!
3. While I draw this fleeting breath, When my eyelids close in death, When I soar to worlds unknown, See thee on thy judgment throne,—

3/4 time signature, key of G major (two sharps). The music consists of three staves of six measures each, followed by a repeat sign and another section of six measures. The lyrics are as follows:

1. Be of sin the dou - ble cure—Cleanse me from its guilt and power.
2. Nothing in my hand I bring: Simply to thy cross I cling.
3. Rock of A - ges! cleft for me, Let me hide myself in thee!

AVENA. 7s. 6 lines.

W. O. P.

3/4 time signature, key of G major (two sharps). The music consists of three staves of six measures each, followed by a repeat sign and another section of six measures. The lyrics are as follows:

1. Ye who in his courts are found, Listening to the joyful sound,
2. Turn to Christ your longing eyes; View this bleeding sac-ri-fice;

Lost and helpless as ye are, Sons of sor - row, sin and care, Glo - ri - fy the King of kings: Take the peace the gos - pel brings.

See in him your sins forgiven; Pardon, ho - li - ness, and heaven: Glo - ri - fy the King of kings: Take the peace the gos - pel brings.

GOLDSBORO. 7s. 6 lines.

*Moderato.**Fine.**D.C.*

1. Glo - ry, glo - ry to our King! Crowns un - fad - ing wreath his head; Jesus is the name we sing— Je - sus ris - en from the dead;
Je - sus, Conqueror o'er the grave; Je - sus, might - y now to save.

2. Now be - hold him high enthroned, Glo - ry beaming from his face, By a - dor - ing an - gels owned, God of ho - li - ness and grace:
O for hearts and tongues to sing, Glo - ry, Glo - ry to our King!

3. Je - sus, on thy people shine; Warm our hearts and tune our tongues, That with angels we may join,—Share their bliss, and swell their songs;
Glo - ry, hon - or, praise, and power, Lord, be thine for - ev - er - more.

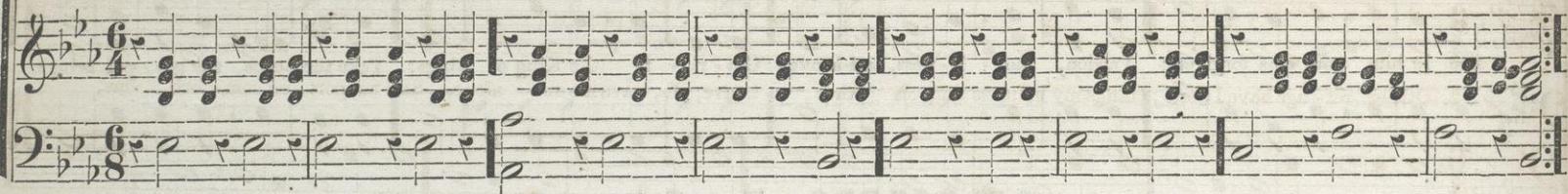
WATCHMAN. 7s. Double.

W. O. PERKINS.

SOPRANO SOLO.

Moderato.

1. Watch - man ! tell us of the night ; What its signs of prom - ise are. Trav'ler! o'er yon mountain height See that glo - ry - beaming star. Watch - man ! does its beau - teous ray Aught of hope or joy foretell ? Trav'ler ! yes, it brings the day, Prom - ised day of Is - ra-el !
2. Watch - man ! tell us of the night ; High - er yet that star ascends. Trav'ler ! blessedness and light, Peace and truth its course portends. Watch - man ! will its beams alone Gild the spot that gave them birth ? Trav'ler ! ages are its own : See, it bursts o'er all the earth.
3. Watch - man ! tell us of the night ; For the morn - ing seems to dawn. Trav'ler ! darkness takes its flight, Doubt and terror are withdrawn. Watch - man ! let thy wand'rings cease, Hie thee to thy qui - et home. Trav'ler ! lo ! the Prince of Peace, Lo, the Son of God is come.



CHORUS.



1. Trav - 'ler ! yes, it brings the day, Prom - ised day of Is - ra - el ! Trav - 'ler ! yes, it brings the day, Promised day of Is - ra - el !



2. Trav - 'ler ! a - ges are its own : See, it bursts o'er all the earth ! Trav'ler ! a - ges are its own ; See ! it bursts o'er all the earth !



3. Trav - 'ler ! lo ! the Prince of Peace, Lo ! the Son of God is come ! Trav'ler ! lo ! the Prince of Peace, Lo ! the Son of God is come !



Slowly, and with expression.

REFUGE. 7s. Double.

W. F. SUDDS.

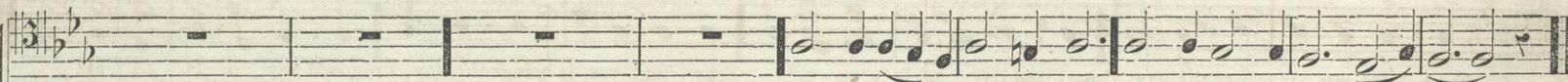
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1. Je-sus, lov-er of my soul, Let me to thy bos - om fly ; While the bil - lows near me roll, While the tempest still is high.



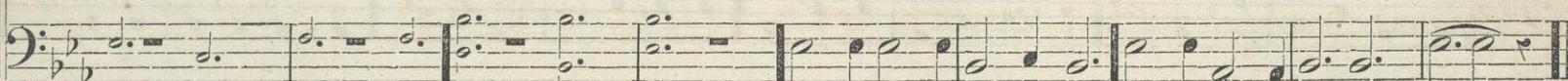
2. Oth-er ref-uge have I none ; Hangs my helpless soul on thee , Leave, Oh, leave me not alone, Still support and com - fort me.

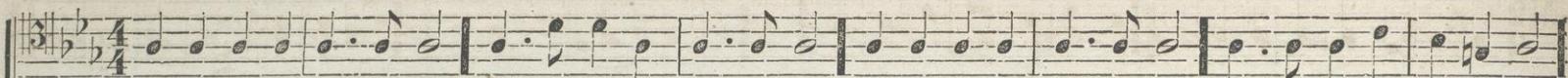


Hide me, O my Sav - iour, hide, 'Till the storm of life is past ; Safe in - to the ha - ven guide, Oh, receive my soul at last.



All my trust on thee is stayed : All my help from thee I bring ; Cov - er my defence - less head With the shadow of thy wing.

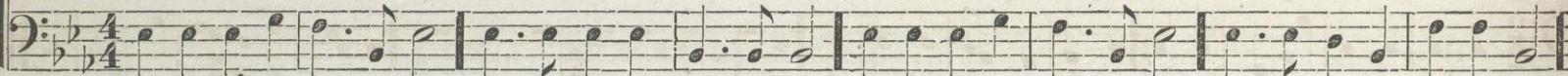




1. Je-sus, seek thy wandering sheep; Bring me back, and lead, and keep; Take on thee my eve-ry care, Bear me, on thy bo-som bear.



2. Live, till all thy life I know, Foll'wing thee, my Lord, be - low; Gladly then, from earth re-move, Gathered to the fold a - bove.



Rit.



Let me know my Shepherd's voice, More and more in thee re - joice; More and more of thee receive; Ev - er in thy Spir - it live,-



Oh, that I at last may stand With the sheep at thy right hand, Take the crown so free - ly given, En - ter in by thee to heaven.



HATFIELD. 8s & 7s.

W. O. P.

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Moderato.

1. Saviour, source of eve - ry blessing, Tune my heart to grateful lays; Streams of mer - cy, nev - er ceas-ing, Call for ceaseless songs of praise.



2. Teach me some melodious measure, Sung by raptured saints a - bove; Fill my soul with sa - cred pleasure, While I sing re - deeming love.



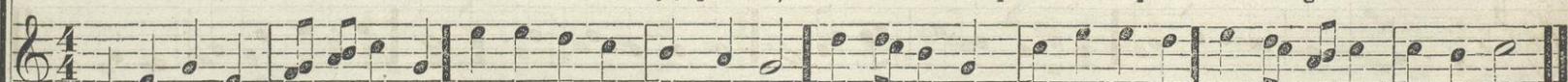
ASHFORD. 8s & 7s.



1. O thou Sun of glorious splendor, Shine with healing in thy wing; Chase a - way these shades of darkness; Ho - ly light and comfort bring.



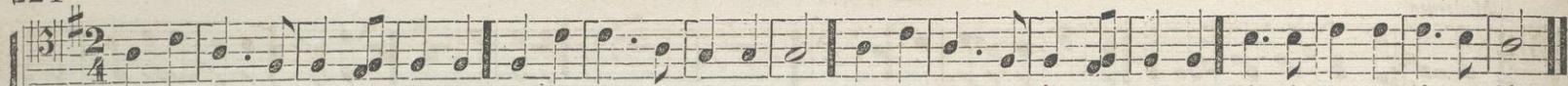
2. Let the heralds of sal - va - tion Round the world with joy proclaim, "Death and hell are spoiled and vanquished Thro' the great Immanuel's name."



3. Take thy power, almighty Saviour; Claim the nations for thine own; Reign, thou Lord of life and glo - ry, Till each heart becomes thy throne.



WOODFORD. 8s & 7s.



1. I would love thee, God and Father! My Redeem - er, and my King! I would love thee; for with - out thee, Life is but a bit-ter thing.



2. I would love thee; every blessing Flows to me from out thy throne: I would love thee—he who loves thee Never feels himself a - lone.



3. I would love thee; look up - on me, Ev - er guide me with thine eye: I would love thee; if not nourished By thy love, my soul would die.



JUDSON. 8s & 7s.



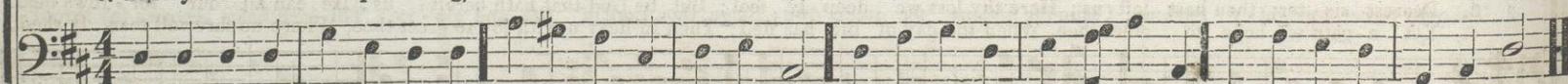
1. Humble souls who seek sal - vation Through the Lamb's redeeming blood, Hear the voice of rev - e - la - tion; Tread the path that Je - sus trod.



2. Hear the blest Redeem - er call you; Listen to his heavenly voice; Dread no ills that can be - fall you, While you make his ways your choice.



3. Plainly here his footsteps tracing, Follow him without de - lay, Glad - ly his command em - bracing; Lo! your Captain leads the way.



1. Saviour, breathe an evening bless - ing, Ere re - pose our spirits seal ; Sin and want we come con - fess-ing; Thou canst save and thou canst heal, Thou canst save and thou canst heal.

2. Though destruction walk a - round us, Though the arrows past us fly, Angel guards from thee surround us ; We are safe, if thou art nigh. We are safe, if thou art nigh.

3. Should swift death this night o'ertake us, And command us to the tomb, May the morn in heav'n a - wake us, Clad in bright, e - ter - nal bloom. Clad in bright, e-ter - nal bloom.

HYMN. 8s & 7s.

W. O. PERKINS.

Piano e Legato.

1. Sis - ter, thou wast mild and love - ly, Gen - tle as the sum - mer breeze ; Pleasant as the air of eve - ning, When it floats a - mong the trees.

2. Peaceful be thy si - lent slum - ber, Peaceful in the grave so low ; Thou no more wilt join our number ; Thou no more our songs shall know.

3. Dearest sis - ter, thou hast left us ; Here thy loss we deep - ly feel ; But 'tis God that hath bereft us : He can all our sor - rows heal.

4. Yet a - gain we hope to meet thee, When the day of life has fled ; Then in heav'n with joy to greet thee, Where no farewell tear is shed.

Andante.

3/4 time signature, key signature of one sharp. The first staff starts with a dotted half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes.

1. Lo! the day of rest de-clineth; Gath - er fast the shades of night; May the Sun that ev - er shineth, Fill our souls with heav'n - ly light.

2. While thine ear of love addressing, Thus our part-ing hymn we sing, Fath - er, give thine eve-ning blessing; Fold us safe be -neath thy wing.

7s Now the shades of night are gone, Now the morning light has come; Lord, may we be thine to - day, Drive the shades of night a - way.

PRAYER. 8s. & 7s.

J. E. PERKINS.

3/8 time signature, key signature of one sharp. The first staff starts with a dotted half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes.

1. Saviour, breathe an evening blessing, Ere re-pose our spir - its seal; Sin and want we come con-fess-ing, Thou canst save, and thou canst heal.

2. Tho' de-struc-tion walk a-round us, Tho' the ar - row near us fly, An-gel-guards from thee surround us, We are safe, if thou art nigh.

3. Tho' the night be dark and drear-y, Darkness can-not hide from thee; Thou art he who, nev -er wear -y, Watcheth where thy peo - ple be.

SOPRANO or TENOR.

TAKE MY HEART. 8s & 7s.

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1. Take my heart, O Fath - er, take it! Make and keep it all thine own; Let thy Spir - it melt and break it -
 2. May the blood of Je - sus heal it, And its sins be all for - giv'n; Ho - ly Spir - it, take and seal it,

CHORUS.

This proud heart of sin and stone. Let thy Spir - it melt and break it—This proud heart of sin and stone.
 Guide it in the path to heav'n. Ho - ly Spir - it, take and seal it, Guide it in the path to heav'n.

EGLON. 8s & 7s.

1. Si - lent-ly the shades of eve - ning Gath - er round my lone-ly door; Si - lent-ly they bring be - fore me Fa - ces I shall see no more.
 2. Oh! the lost, the un - for - got - ten, Tho' the world be oft for - got; Oh! the shrouded and the lone - ly, In our hearts they per - ish not.

1. Always with us, always with us—Words of cheer and words of love; Thus the ris - en Saviour whispers, From his dwelling - place a - bove.

2. With us when we toil in sadness, Sowing much and reaping none; Telling us that in the future Golden harvests shall be won.

3. With us when the storm is sweeping O'er our pathway dark and drear; Waking hope with - in our bosoms, Stilling eve - ry anxious fear.

ECKLEY. 8s & 7s.

L. O. EMERSON.

1. Glorious things of thee are spoken. Zi - on, ci - ty of our God; He whose word can ne'er be broken Chose thee for his own a - bode.

2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's tem - ple far ex - celling, Beaming with the gospel's light.

3. On the Rock of A-ges founded, What can shake her sure re - pose? With salva - tion's wall sur - rounded, She can smile at all her foes.

STOCKTON. 8s & 7s.

229

1. Ho - ly Source of con-so - lation, Light and life thy grace imparts; Vis - it us in thy compas-sion; Guide our minds and fill our hearts, Guide our minds and fill our hearts.

2. Heav'ly blessings without measure, Thou canst bring us from above; Lord, we ask that heav'ly tr easure, Wis-dom, ho - lliness and love, Wis-dom, ho - lliness and love.

3. Sa-viour, lead us to a - dore thee, While thou dost prolong our days; Then, with angel hosts before thee, May we worship, love, and praise, May we wor - ship, love, and praise.

NEWBERN. 8s & 7s.

1. Praise to thee, thou great Creator; Praise be thine from ev - 'ry tongue; Join, my soul, with ev - 'ry creature, Join the u - ni - versal song.

2. Fath-er, source of all compassion, Free, unbound-ed grace is thine: Hail the God of our sal - va-tion; Praise him for his love divine.

3. For ten thousand blessings given, For the hope of fu - ture joy, Sound his praise through earth and heaven, Sound Jehovah's praise on high.

CHESTER. 8s & 7s.

W. C. PERKINS.

1. Tar - ry with me, O my Sav-iour ! For the day is passing by ; See, the shades of ev'ning gath-er, And the night is draw - ing nigh.

2. Fee - ble, trembl-ing, fainting, dy - ing, Lord, I cast my - self on thee ; Tar - ry, with me thro' the darkness , While I sleep, still watch by me.

3. Tar - ry with me, O my Sav-iour ! Lay my head up - on thy breast Till the morning; then a - wake me — Morning of e - ter - nal rest !

PALMER. 8s & 7s.

Arranged.

1. Is - rael's Shepherd, guide me, feed me, Thro' my pilgram-age be - low, And be-side the wa -ters lead me, Where thy flock re - joic-ing go.

2. Lord, thy guardian presence ever, Meek - ly kneel-ing, we implore ; We have found Thee, and would never, Never wander from Thee more.

FLOOD. 8s & 7s. Double.

W. O. P.

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1. Love divine, all love ex-cell-ing, Joy of heav'n, to earth come down! Fix in us thy humble dwelling; All thy faith-ful mercies crown:



2. Come, Almighty to de-liv-er, Let us all thy grace re-ceive; Hasten thy return, and nev-er, Nev-er more thy temples leave.



3. Fin-ish, Lord, thy new cre-a-tion; Pure and spot-less may we be: Let us see thy great sal-va-tion Per-fect-ly restored in thee.



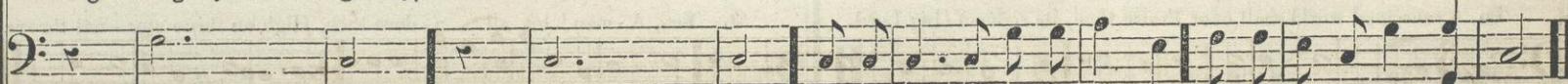
Je-sus! thou art all compas-sion; Pure, unbound-ed love thou art: Vis-it-us with thy sal-va-tion, En-ter eve-ry long-ing heart.



Dwell in us, with thy rich blessing, Dwell in us with all thy love; We will praise thee without ceasing; Serve thee as thy hosts a-bove.



Chang'd from glo-ry in-to glo-ry, Till in heav'n we take our place; Till we cast our crowns before thee, Lost in wonder, love, and praise.



TRENTON. 8s & 7s. 6 lines.

Moderato.

1. Now, my soul, thy voice upraising, Tell in sweet and mournful strain, How the cruci - fied, en - dur - ing Grief, and wounds, and dy - ing pain,

2. See! his hands and feet all fastened; So he makes his people free; Not a wound whence blood is flowing But a fount of grace shall be;

3. Thro' his heart the spear is piercing, Tho' his foes have seen him die; Blood and water thence are streaming, In a tide of mys - ter - y;

4. Je - sus, may those precious fountains Drink to thirsting souls afford; Let them be our cup and heal - ing, And at length our full re - ward;

EGMONT. 8s & 7s. 6 lines.

W. O. P.

Freely of his love was offered, Sin-less was for sin - ners slain.

Yea, the very nails that bind him, Nail us al - so to the tree.
Water from our guilt to cleanse us, Blood to win us crowns on high.

So a ransomed world shall ever Praise thee, its redeem - ing Lord.

1. Lo! He comes, with clouds descending, Once for favored sinners slain.

2. Blest redemp - tion, long ex - pected! See, His solemn pomp to share,

3. Yea, A - men! let all a - dore thee, High on thine eter - nal throne,



Thousand thousand saints at tend - ing, Swell the triumph of his train : Hal - le - lu - jah, hal - le - lu - jah, Je - sus comes, and comes to reign.



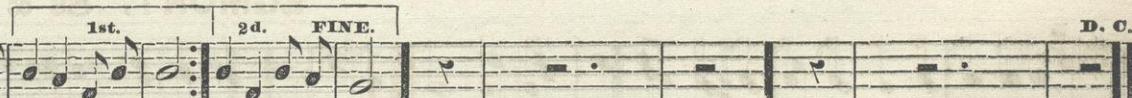
All his saints, by man re - ject - ed, Rise to meet him in the air, Hal - le - lu-jah, hal - le - lu - jah ! See the Son of God appear !



Sa-viour, take thy pow'r and glo - ry, Claim the kingdoms for thine own ; Hal - le - lu - jah, hal - le - lu-jah ! Claim the kingdoms for thine own.

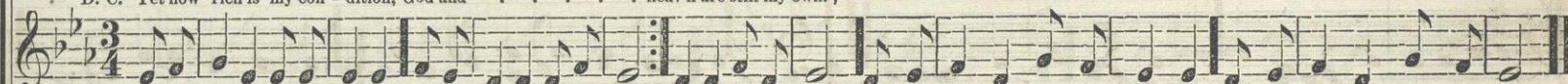


CLIFTON. 8s & 7s. Double.



1. Jesus, I my cross have taken, All to leave and follow thee,
Na-ked, poor, despised, forsaken, Thou, from, hence my all shall be: Per-ish ev -'ry fond am - bi - tion, All I've sought, or hoped, or known;

D. C. Yet how rich is my con - di - tion, God and heav'n are still my own. {



2. Let the world despise and leave me, They have left my Saviour too,
Human hearts and looks deceive me; Thou art not, like them, untrue: And while thou shall smile up - on me, God of wis - dom, love and might.

D. C. Foes may hate and friends may scorn me; Show thy face, and all is bright. {





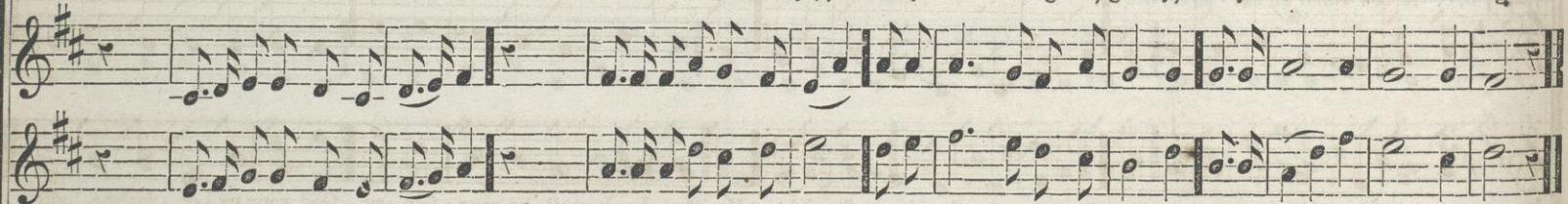
1. Hark! what mean those ho - ly voi - ces Sweetly sounding through the skies? Lo ! th'angel - ic host re - joi - ces, Heav'ny hallelujahs rise;



2. Haste, ye mor - tals, to a - dore him, Learn his name and taste his joy; Till in heav'n ye sing be - fore him, Glo - ry be to God most high.



Hear them tell the wondrous sto - ry; Hear them chant in hymns of joy, Glory in the highest, glo - ry, Glory be to God most high.



Haste, ye mor - tals, to a - dore him; Learn his name and taste his joy, Till in heav'n ye sing before him, Glory be to God most high.



STAMFORD. 8s & 7s. Double.

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1. Hear what God, the Lord, hath spoken ; O my peo - ple, faint and few, Comfortless, afflict - ed, broken, Fair abodes I build for you;



2. Ye no more your suns de - scending, Waning moons no more shall see ! But your griefs for - ev - er ending, Find e - ter - nal noon in me.



Scenes of heartfelt trib - u - la - tion Shall no more perplex your ways ; You shall name your walls "Salvation," And your gates shall all be "Praise."



God shall rise, and, shining o'er you, Change to day the gloom of night ; He, the Lord, shall be your Glo - ry, God your ev - er - lasting light.



GRANGER. 8s & 7s. Double.

(SUITABLE FOR QUARTETTE.)

W. O. PERKINS.



1. Take my heart, O Father, take it! Make and keep it all thine own; Let thy Spirit melt and break it, This proud heart of sin and stone.



2. Ev - er let thy grace surround it; Strengthen it with pow'r divine, Till thy chords of love have bound it: Make it to be whol-ly thine.



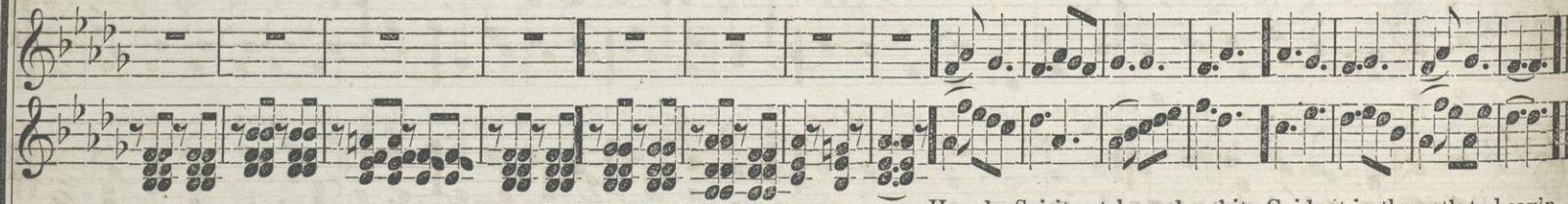
Tenor or Soprano.

Rit.



2. Fa - ther, make it pure and low - ly, Fond of peace and far from strife; Turning from the paths unho - ly Of this vain and sinful life.

4. May the blood of Je - - sus heal it, And its sins be all forgiv'n;



Ho - ly Spirit, take and seal it, Guide it in the path to heav'n.





1. Guide me, O thou great Je - ho - vah, Pilgrim through this barren land; I am weak, but thou are mighty; Hold me with thy powerful hand:



2. O - pen thou the crystal fountain, Whence the healing streams do flow; Let the fier - y, cloudy pil - lar Lead me all my journey through;

ATONEMENT. 8s, 7s & 4.



Bread of heaven! Bread of heaven! Feed me till I want no more.



Strong Deliverer! Strong Deliverer! Be thou still my strength and shield.



See, it rends the rocks a - sunder, Shakes the earth, and veils the sky: "It is finished!" "It is finished!" Hear the dying Sa - viour cry.



All on earth and all in heaven, Join to praise Immanuel's name. Hal - le - lu - jah! Hal - le - lu - jah! Glo - ry to the bleeding Lamb.



MOUNT ZION. 8s, 7s & 4.



1. See, from Zi - on's sa - cred moun - tain, Streams of living wa - ter flow; God has o - pened there a fountain That supplies the plains be - low.



2. Through ten thou - sand chan - nels flow - ing, Streams of mercy find their way; Life, and health, and joy be - stowing, Making all a - round look gay.



3. Trees of life, the banks a - dorn - ing, Yield their fruit to all around; Those who eat are saved from mourning; Pleasure comes and hopes a - bound.



ZELAH. 8s, 7s & 4.

W. O. PERKINS.



They are blessed They are blesséd, Who its sov'reign virtues know.



O ye nations, O ye nations, Hail the long-ex - pected day.



Fair their portion, Fair their portion, Endless life with glory crowned.



1. Angels from the realms of glory, Wing your flight o'er all the earth; Ye who sang cre-



2. Shepherds in the field abiding, Watching o'er your flocks by night, God with man is



3. Saints, be - fore the altar bending, Watching long in hope and fear, Suddenly the



A musical score for three voices (Soprano, Alto, Bass) in common time, treble clef, and G major. The lyrics are:

a - tion's sto - ry, Now pro - claim Mes - si - ah's birth. Come and worship, Worship Christ, the newborn king. Come and worship, worship Christ, the new-born King.

now re - sid - ing; Yonder shines the heav'nly light. Come and worship, Worship Christ, the new-born King, Come and worship, Worship Christ, the new-born King.

Lord, descending, In his tem - ple shall appear. Come and worship, Worship Christ, the new-born King, Come and worship, Worship Christ, the new-born King.

ASHLEY. 8s, 7s & 4.

1. Yes, we trust the day is break - ing; Joy - ful times are near at hand; When he choos - es, When he choos - es, Dark - ness flies at his com-mand.
God, the might - y God, is speak - ing, By his word, in ev' - ry . . . land;

2. God of Ja - cob, high and glo - rious, Let thy peo - ple see thy hand; Then shall i - dols, Then shall i - dols, Per - ish, Lord, at thy command.
Let the gos - pel be vic - to - rious, Thro' the world, in ev' - ry . . . land;

KENNEY. 8s, 7s & 4.

3/4 time signature, treble clef. The music consists of four staves of eight measures each. The lyrics are as follows:

1. O my soul, what means this sadness? Wherefore art thou thus cast down? Let thy griefs be turn'd to gladness; Bid thy rest- less fears be gone;

2. Tho' ten thousand ills be - set thee, From without and from with-in, Je - sus saith he'll ne'er forget thee, But will save from hell and sin;

3/4 time signature, treble clef. The music consists of four staves of eight measures each. The lyrics are as follows:

Look to Je - sus, Look to Je - sus, And re-joice in his dear name.

He is faith - ful, He is faith-ful To per-form his gracious word.

BEXLEY. 6s & 10s.

W. O. PERKINS.

6/8 time signature, treble clef. The music consists of four staves of eight measures each. The lyrics are as follows:

1. It was no path of flow'rs Which thro' this world of ours,

2. O thou, who art our life, Be with us thro' the strife.

Be - lov - ed of the Fath-er, thou didst tread ; And shall we in dis-may Shrink from the narrow way, When clouds and darkness are around it spread ?

Thy ho - ly head by earth's fierce storm was bow'd ; Raise thou our eyes above, To see a Fath-er's love Beam like a bow of promise, thro' the cloud.

NORWOOD. 8s, 7s & 4.

W. O. PERKINS.

1. On the moun-tain top ap-pear-ing, Lo, the sa-cred her - ald stands,
Welcome news to Zi - on bear - ing, Zi - on long in hos - tile lands. Mourning cap - tive, God him - self will loose thy bands, Mourning cap-tive, God himself will loose thy bands.

2. God, thy God, will now re - store thee, He him - self appears thy Friend;
All thy foes shall flee be - fore thee; Here their boasts and triumphs end. Great deliverance Zion's King vouch-safes to send. Great deliverance Zion's King vouchsafes to send.

1. Lowly and solemn be Thy children's cry to thee, Father divine! A hymn of suppliant breath, Owning that life and death Alike are thine.

2. O Father! in that hour When earth all succoring power Shall disavow, When spear, and shield, and crown In faintness are cast down, Sustain us thou!

3. Trembling beside the grave, We call on thee to save, Father di - vine! Hear, hear our suppliant breath; Keep us in life and death, Thine, only thine.

NEARER, MY GOD, TO THEE. 6s & 4s.

DR. M. J. MUNGER.
Rit.

1. Nearer, my God, to thee, Nearer to thee: E'en tho' it be a cross That raiseth me, Still all my song shall be Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.

2. Tho' like a wanderer, Daylight all gone, Darkness be o - ver me, My rest a stone; Yea in my dreams I'd be Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.

3. Or if on joyful wing, Cleaving the sky, Sun, moon, and stars forgot, Upward I fly, Still all my song shall be, Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.



1. My faith looks up to thee, Thou Lamb of Cal-va-ry, Saviour di-vine; Now hear me while I pray, Take all my guilt a-way; O, let me from this day Be whol-ly thine.



2. May thy rich grace impart Strength to my faint-ing heart, My zeal in-spire; As thou hast died' for me, O, may my love to thee, Pure, warm, and changeless be, A liv-ing fire.



DIRGE. 6s & 4s.

Words by Mrs. HEMANS.
Music by W. O. PERKINS.



1. Where shall we make her grave? Oh, where the wild flow'rs wave In the free air; Where show'r and singing bird 'Midst the young leaves are heard, There, lay her there. There, lay her there.



2. Harsh was the world to her, Now may sleep min-is-ter Balm for each ill; Low on sweet nature's breast, Let the meek heart find rest, Deep, deep and still, Deep, deep and still.



3. Oh, then where wild flow'rs wave, Make ye her mossy grave In the free air; Where show'r and singing bird 'Midst the young leaves are heard, There, lay her there. There, lay her there.



WARRINGTON. 5s & 8s.

W. O. PERKINS.

1. Our Sav - iour a - lone, The Lord, let us bless, Who reigns on his throne, The Prince of our peace.
2. We thank - ful - ly sing Thy glo - ry and praise, Thou mer - ci - ful Spring Of pit - ty. and grace.

Who ev - er - more saves us By shed - ding his blood; All hail, ho - ly Je - sus, Our Lord and our God.
Thy kind - ness for - ev - er To men we will tell; And say our dear Sav - iour Re-deemed us from hell.

HARLEM. 6s.

245

1. My soul doth long for thee To dwell within my breast; Unwor-thy though I be Of so di-vine a guest, Of so di-vine a guest.
 2. Un-til it come to thee, In vain I look a-round; In all that I can see, No rest is to be found, No rest is to be found.
 3. No rest is to be found, But in thy bleeding love: Oh, let my wish be crowned, And send it from a-bove! And send it from a-bove!

MERRITT. 7s & 5.

Dr. M. J. MUNGER.

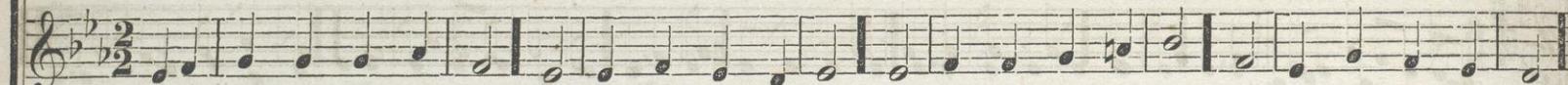
1. When our heads are bowed with woe: When our bitter tears o'erflow; When we mourn the lost, the dear, Gracious Saviour, hear!
 2. When our eyes grow dim in death; When we heave the parting breath; When our solemn doom is near, Gracious Saviour, hear!
 3. Thou hast bowed the dy-ing head; Thou the blood of life hast shed; Thou hast filled a mortal bier: Gracious Saviour, hear!

VALETTA. 6s. Double.

W. O. BREWSTER.



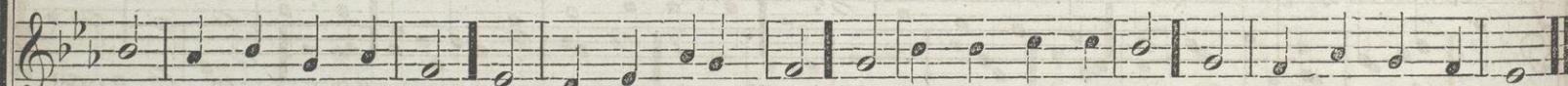
1. My Je - sus, as thou wilt, Oh, may thy will be mine. In - to thy hand of love, I would my all re - sign.



2. My Je - sus, as thou wilt, Tho' seen thro' many a tear, Let not my star of hope Grow dim or dis - ap - pear.



Through sor - row or through joy, Con - duct me as thine own, And help me still to say, My Lord, thy will be done.



Since thou on earth hast wept And sor - row'd oft a - lone, If I must weep with thee, My Lord, thy will be done.



MISSIONARY. 7s & 5s.

W. O. PERKINS.

247

3/4 4/4 4/4 4/4 4/4

1. On - ward speed thy conquering flight, An - gel, onward speed! Cast a - broad thy ra - diant light, Bid the shades re - cede;

2. On - ward speed thy conquering flight, An - gel, onward fly! Long has been the reign of night; Bring the morning nigh:

3. On - ward speed thy conquering flight, An - gel, onward speed! Morning bursts up - on our sight, Lo! the time de - creed!

2:4 2:4 2:4 2:4 2:4

Tread the i - dols in the dust, Heathen fanes de - stroy; Spread the gospel's ho - ly trust, Spread the gospel's joy.

3/4 3/4 3/4 3/4 3/4

Un - to thee earth's sufferers lift Their im - plor - ing wail; Bear them heaven's ho - ly gift, Ere their courage fail.

3/4 3/4 3/4 3/4 3/4

Now the Lord his kingdom takes, Thrones and empires fall; Now the joy - ous song a - wakes, "God is All in All!"

FINLAND. 7s & 6s.

1. Soon as the morn with ros - es Be - decks the dew - y east, And when the sun re - pos - es Up - on the o - cean's breast,

2. By thee, thro' life sup - port - ed, We pass the dang'rous road, By heav'n - ly hosts es - cort - ed, Up to their bright a - bode.

Our voice in sup - pli - ca - tion, Je - ho - vah, thou shalt hear ; Oh, grant us thy sal - va - tion, And be thou ev - er near, And be thou ev - er near.

There cast our crowns before thee, Our toils and con - flicts o'er; And joy - ful - ly a - dore thee, For - ev - er, ev - er-more, For - ev - er, ev - er-more.

NEWCOMB. 7s & 5.

1. In the dark and cloud - y day, When earth's rich - es flee a - way, And the last hope will not stay, Saviour, com - fort me.

2. When the se - cret i - dol's gone, That my poor heart yearned up - on, Des - o - late, be - rest, for - lorn, Saviour, com - fort me.

3. Thou who wast so sore - ly tried, In the dark - ness cru - ci - fied, Bid me in thy love con - fide; Saviour, com - fort me.

4. So shall it be good for me, Much af - flict - ed now to be, If thou wilt but ten - der - ly, Saviour, com - fort me.

JERUSALEM THE GOLDEN. 7s & 6s.

ALEX. EWING.

249

1. Je - ru - sa - lem, the gold - en, With milk and hon - ey blest; Beneath thy con - tem - pla - tion Sink heart and voice op - prest.

2. They stand, those halls of Zi - on, All ju - bi - lant with song, And bright with many an an - gel, And all the martyr throng;

3. There is the throne of Da - vid; And there, from care released, The shout of them that triumph, The song of them that feast;

I know not, Oh! I know not What joys a - wait us there; What ra - diancy of glo - ry, What bliss beyond com - pare.

The Prince is ev - er in them, The day - light is se - rene; The pastures of the bless-ed Are decked in glorious sheen.

And they who with their Lead - er Have conquered in the fight, For - ev - er and for - ev - er Are clad in robes of white.

IMMANUEL'S LAND. 7s & 6s. Double.

C. M. WYMAN.

From "The Palm."

Earnestly.

The musical score consists of three staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '3' over a '2'). The music is divided into three sections, each starting with a different vocal entry. The first section begins with a soprano entry, followed by an alto entry, and then a bass entry. The second section begins with an alto entry, followed by a soprano entry, and then a bass entry. The third section begins with a bass entry, followed by an alto entry, and then a soprano entry. The lyrics are integrated into the music, appearing below the staff lines where the vocal parts enter. The music concludes with a final bass entry.

1. The sands of time are sink-ing, The dawn of heaven breaks, The sum - mer morn I've sigh'd for, The fair, sweet morn awakes

2. I've wrestled on toward heaven, 'Gainst storm and wind and tide. Now, like a wea-ry trav'ler That lean - eth on his guide,

3. Deep wa - ters crossed life's pathway, The hedge of thorns was sharp, Now these lie all behind me, Oh! for a well-tuned harp.

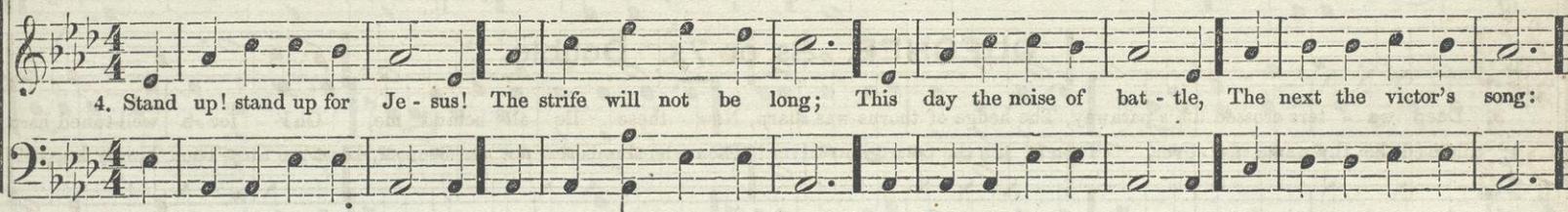
Dark, dark hath been the midnight, But day - spring is at hand, And glo - ry — glory dwelleth In Immanuel's land.

A - mid the shades of evening, While sinks life's ling'ring sand, I hail the glo - ry dawning, From Immanuel's land.

O, to join hal - le - lu - jah With yon tri - umph - ant band! Who sing where glo - ry dwelleth, In Immanuel's land.

BLOOMSBURY. 7s & 6s.

251



The small notes may be sung or played.



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

2. Wilt Thou not visit me? Thy morning calls on me with cheering tone; And ev'ry hill and tree Lend but one voice, the voice of Thee a - lone.

QUECHEE. 8s or 7s. Double.

1. Blessed be thy name for - ever, Thou of life the Guard and Giver! Thou who slumberest not nor sleepest, Blest are they Thou kindly keepest!

2. God of evening's peaceful ray! God of ev'-ry dawn-ing day, Ris - ing from the dis - tant sea, Breathing of e - ter - ni - ty;

God of stillness and of motion, Of the rainbow, and the ocean, Of the mountain, rock, and river, Bless - ed be thy name forever, for - ev - er.

Thine the flaming sphere of light, Thine the darkness of the night! God of life, that fade shall never! Glory to thy name forever, for-ev - er.

MEDINA. 8s & 4.

W. O. P.

253

AD. LIB.



1. There is a calm for those who weep, A rest for weary pilgrims found; They soft-ly lie, and sweetly sleep Low in the ground, Low in the ground.



2. The storm that sweeps the win - try sky, No more disturbst their deep re - pose, Than summer evening's latest sigh That shuts the rose, That shuts the rose.



3. The soul of or - i - gin divine, God's glorious im - age freed from clay, In heav'n's e - ternal sphere shall shine, A star of day, A star of day.



SANDON. 8s.

*



1. Ye an - gels, who stand round the throne, And view my Im - man - uel's face, In rapturous songs make him known; O, tune your soft harps to his praise.

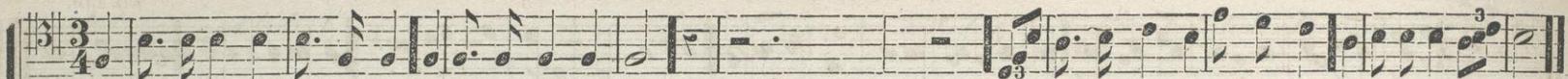


2. Ye saints, who stand near - er than they, And cast your bright crowns at his feet, His grace and his glo - ry dis - play, And all his rich mer - ey re-peat.



3. O when will the mo - ment ap - pear When I shall u - nite in your song? I'm wea-ry of lin - ger - ing here; For I to your Sav - iour be-long.





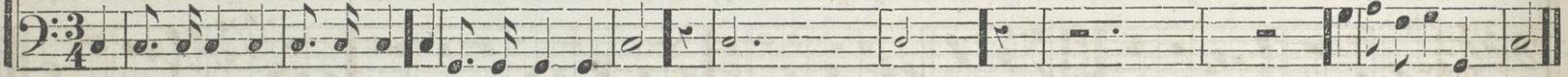
1. There is an hour of peaceful rest, To mourning wanderers given; There is a tear for souls distressed, A balm for every wounded breast: Tis found above, in heaven.



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



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

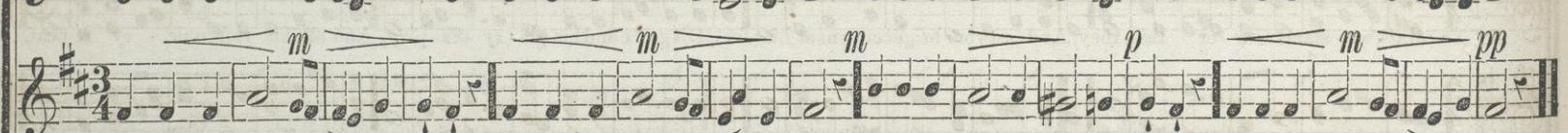


TOKEN. 9s & 8s.

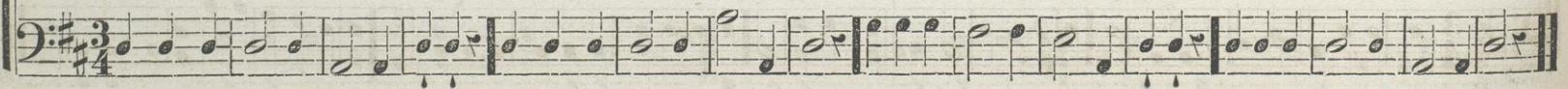
WM. S. TILDEN.
From the "Voice of Praise," by permission.



1. Bread of the world, in mercy broken, Wine of the soul, in mercy shed! By whom the words of life were spoken, And in whose death our sins are dead.



2. Look on the heart by sorrow broken, Look on the tears by sinners shed! And be the feast to us a token, That by thy grace our souls are fed.



LONSDALE. 10s.

W. O. PERKINS. 255



1. Rise, crown'd with light, imperial Salem, rise; Ex - alt thy tower ing head, and lift thine eyes; See heav'n its sparkling portals wide display, And break up - on thee in a flood of day.



2. See barbarous na-tions at thy gates at - tend, Walk in thy light, and in thy temple bend; See thy bright altars throng'd with prostrate kings, While ev'ry land its joyous tribute brngs.



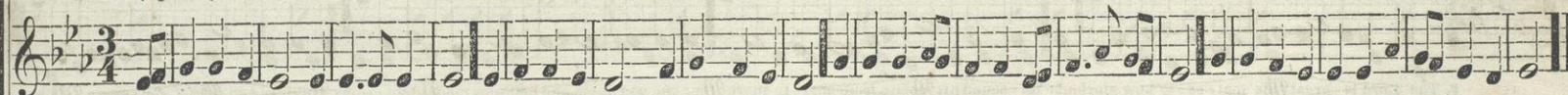
3. The seas shall waste, the skies in smoke de - cay, Rocks fall to dust, and moun - tains melt a-way; But fixed his word, his saving power re-mains; Thy realm shall last, thy own Messiah reigns.



ACKLAND. 10s & 11s, or 5s & 6s.



10s & 11s. O, praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices u - nit-ed, the anthem pro-long, And show forth his praises in mu-sic di-vine.



5s & 6s. Ye servants of God, Your Master proclaim, And publish abroad His won-derful name; The name all vic-to-rious, Of Je-sus ex - tol, His kingdom is glorious, And rules over all.



TAMWORTH. 6s & 9s, or 12s & 9s.

W. O. PERKINS.

1. Come away to the skies, My be-lov-ed, a-rise, And rejoice in the day thou wast born; On this fes-ti-val day, Come ex-ult-ing a-way, And with singing to Zi-on re-turn.

2. Hal-le-lujah, we sing, To our Father and King, And his rap-turous praises re-peat; To the Lamb that was slain, Hal-le-lu-Jah a-gain, Sing all heaven, and fall at his feet.

AUBURN. 11s & 8s.

1. The Lord is great; ye hosts of heav'n a-dore him, And ye who tread this earthly ball; In ho-ly songs re-joice aloud be-fore him, And shout his praise who made you all.

2. The Lord is great; his maj-es-ty how glorious! Re-sound his praise from shore to shore; O'er sin, and death, and hell, now made victo-rious, He rules and reigns for-ev-er more.

3. The Lord is great; his mercy how a-bound-ing! Ye an-gels, strike your gold-en chords; O, praise our God, with voice and harp resounding, The King of kings, and Lord of lords.



1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid ; Star of the East—the ho - rizon adorn-ing,—Guide where the infant Redeemer is laid.



2. Cold on his cradle the dew-drops are shining, Low lies his head with the beasts of the stall ; Angels bend o'er him in slumber re - clining, Monarch, Redeemer, Restor-er of all.



3. Say, shall we yield him in costly de - votion, O - dors of Eden, and off'rings divine? Gems of the mountain, and pearls of the ocean, Myrrh from the forest, or gold from the mine?



CLINTON. 11s & 10s.



1. Hail to the brightness of Zi - on's glad morning; Joy to the lands that in dark-ness have lain: Hushed be the accents of sorrow and mourning ; Zion in triumph begins her mild reign.



2. See from all lands, from the isles of the o - cean, Praise to Je - ho - vah as - cending on high: Fall'n are the engines of war and commotion, Shouts of salvation are rending the sky.



TORRINGTON. 11s.



1. I would not live alway: I ask not to stay Where storm after storm rises dark o'er the way; The few lurid mornings that dawn on us here Are enough for life's woes, full enough for its cheer.



2. I would not live alway: no, welcome the tomb; Since Jesus hath lain there, I dread not its gloom; There sweet be my rest, till he bid me arise To hail him in triumph de-scending the skies.



3. Who, who would live alway, away from his God, Away from yon heaven, that blissful abode, Where the rivers of pleasure flow o'er the bright plains, And the noon tide of glory e-ternal-ly reigns.



HILLSDALE. 11s.



1. The Lord is my Shepherd, no want shall I know; I feed in green pastures, safe-folded I rest; He leadeth my soul where the still waters flow, Restores me when wand'ring, redeems when oppress'd.



2. Let goodness and mercy, my bountiful God, Still follow my steps till I meet thee above; I seek—by the path which my forefathers trod, Thro' the land of their sojourn—thy kingdom of love.



WINCHESTER. 10s, 11s & 12s.

W. O. PERKINS.

259

FINE.



1. Shout the glad tidings, exultingly sing, Je - ru - sa - lem triumphs, Mes-si - ah is King. Zion! the marve - lous sto - ry be tell - ing; The



2. Shout the glad tidings, exultingly sing, Je - ru - sa - lem triumphs, Mes-si - ah is King. Tell how he cometh from nation to na - tion, The

FINE.



1. Lift your glad voices in triumph on high, For Je - sus hath ri - sen and man shall not die. Vain were the terrors that gathered around him, And
D.C. Loud was the chorus of angels on high: "The Saviour hath risen, and man shall not die."



rit.

tempo.

rit.

D. C.



Son of the Highest, how low - ly his birth, The brightest archan - gel in glo - ry ex-cell - ing, He stoops to re-deem thee, he reigns upon earth.



heart-cheering news let the earth echo round; How free to the faithful he of - fers sal - vation, His peo - ple with joy ev - erlasting are crown'd.



short the do - minion of death and the grave; He burst from the fetters of darkness that bound him, Resplendent in glo - ry, to live and to save.

D. C.



PILGRIM'S SONG. 11s & 7. With Chorus.

W. O. PERKINS.

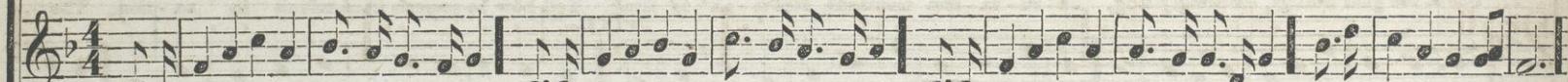
Fine.



1. We are on our way up Zi - on's ho - ly hill, We will work in faith, and la - bor with a will; For we know the Lord, our Saviour's with us still, So we'll sing our happy song.
D.C. We are on our journey seeking for the light, For the blessed land be - yond our earthly sight: Come and go with us to regions fair and bright, Come and join our heaven-bound throng.



2. 'Tis a glorious tho't while marching on the road, That our rest is sure, as promised in his word; "For a rest remains to all who serve the Lord," So we'll sing our happy song.



3. As we journey on, still brighter grows the way, For a - bove the hill we see the coming day, And we know its light will nev - er pass away, So we'll sing our happy song.



CHORUS.

D.C.



To the Lord, to the Lord, Let us sing, let us sing Hymns of praise, Hymns of praise, As we journey to our home.



To the Lord, to the Lord, Let us sing, let us sing Hymns of praise, ... Hymns of praise, As we journey to our home.



To the Lord, to the Lord, Let us sing, let us sing Hymns of praise, Hymns of praise, As we journey to our home.



"HARK, I HEAR THE ANGELS SING." 7s, with Chorus.

J. WRIGHT.

261



1. On the banks beyond the stream, Where the fields are al - ways green, There's no night, but end - less day, There is where the angels stay.
2. Flowers of fadeless beau - ty there, Trees of life, with fo - liage rare, Fruits, the most in - vi - ting, grow, There is where I want to go.
3. Soon from earth I'll soar a - way, To the realms of end - less day; Soon I'll join the ransomed throng, Sing with them re - demption's song.



There's no sor - row, pain, nor fear, There's no parting, farewell tear, There's no cloud, no darkness there, All is bright, and clear, and fair.
Hark, I hear the an - gels sing, Heavenly harpers on the wing; Thro' the air they bid me rise To the mansions in the skies.

Pearl - y gates stand o - pen wide, Just beyond death's chilling tide: There my Saviour's face I see, There the angels wait for me.



CHORUS.



Hark! I hear the angels sing, Heavenly harp - ers on the wing; Thro' the air they bid me rise, To the mansions in the skies.



"WHO SHOULD GIVE THANKS?" Hs & IOs, with Chorus.

W. O. P.

1. Who should give thanks to the Fa - ther all ho - ly? Wise men and sim - ple, the old and the young; Learn'd and un - let - tered, the loft - y and
 2. What should a - wak - en our songs of thanksgiving? Plen - ty and pen - u - ry, brightnessand gloom, Hon - or or ob - lo-quy; dy - ing or
 3. When should our thanks to the Lord be as - cend-ing? Oft as his gifts are, from day un - to day; For his re - mem - brance of us hath no

CHORUS.

low - ly, All of each kin - dred, and nation, and tongue. Ever believ - ing, Ever receiv - ing, Sor - row or joy, with a
 liv - ing, Ev'ry al - lot - ment, from cradle to tomb. Ev - er be - liev - ing, Ev - er re - ceiv - ing,
 end - ing, So should thanks - giv - ing be offered al - way.

grat - i - tude true; Out of all sad - ness, Out of all glad - ness, Learning the boun - ti - ful Giv - er to view.
 Out of all sad - ness, Out of all glad - ness,

Out of all sad - ness, Out of all glad - ness,

Moderato.

SENTENCE. "Unto Thee."

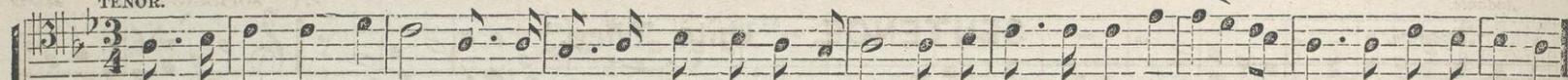
W. O. P.


 The musical score consists of three staves of music. The first staff uses a common time signature (3/4) and a treble clef. The second staff uses a common time signature (4/4) and a bass clef. The third staff uses a common time signature (2/4) and a bass clef. The music is composed of various note values including eighth and sixteenth notes. The lyrics are integrated into the music, appearing below the staff lines. The first section of lyrics is: "Un-to thee, un - to thee do we give thanks, un-to thee, unto thee do we give thanks; thy name is near, for that thy name is near, thy glorious name is near; thy". The second section continues: "Un-to thee, un - to thee do we give thanks, un-to thee, unto thee do we give thanks; for that thy name is near, thy name is near, for that thy name is near, thy name is near, thy glorious name is near; thy". The third section begins with "wondrous works, thy wondrous works, thy works de - clare." The fourth section continues: "wondrous works, thy wondrous works, thy works de - clare. I will re-joice in thy ho - ly name, and I will sing, praises to the God of Ja - cob." The fifth section begins with "I will re-joice, re - joice in thy name, and I will sing praises to the God of Ja - cob; for un - to thee do we give thanks, do we give thanks." The sixth section continues: "I will re-joice, re - joice in thy name, and I will sing praises to the God of Ja - cob; for un - to thee do we give thanks, do we give thanks."

SENTENCE. "Let the Words of my Mouth."

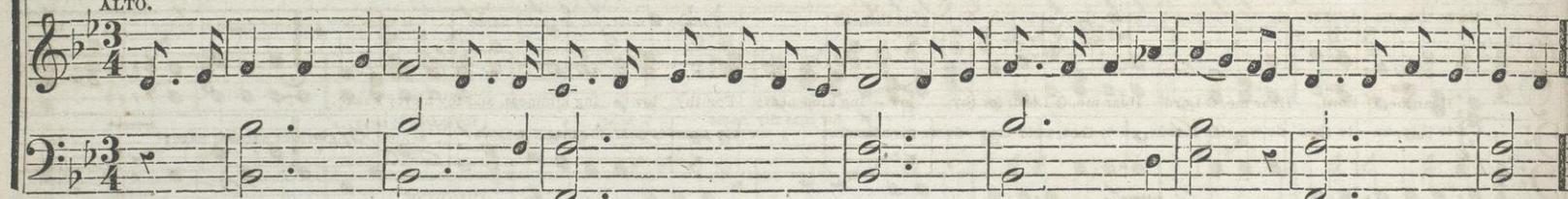
W. O. P.

TENOR.



Let the words of my mouth and the med - i - ta - tions of my heart be ac - cept - a - ble, O Lord, my strength and my Redeemer.

ALTO.



Let the words of my mouth and the med - i - ta - tions of my heart be ac - cept - a - ble, O Lord, my strength and my Redeem - er.



Let the words of my mouth and the med - i - ta - tions of my heart be ac - cept - a - ble, O Lord, my strength and my Redeem - er.



cres.



Lord, my strength, my strength and my Re - deem - er, O, Lord, my strength, O, Lord, my strength and my Re - deem - er. deem - er.



O Lord, my strength, my strength and my Re - deem - er, O, Lord, my strength, O, Lord, my strength and my Re - deem - er. deem - er.



ANTHEM. "Hear Me, O Lord."

DR. M. J. MUNGER.

265

SOPRANO SOLO.

Andante.

Hear me, O Lord, Hear me, O Lord, Hear me, O Lord, For thy loving kind - ness; For thy lov - ing kindness and thy mer-ey's sake. Turn un-to me ac-

Hear me, O Lord, Hear me, O Lord, Hear me, O Lord, for thy lov - ing kind-ness; For thy lov - ing kindness, and thy mercy's sake.

CHORUS.

cording to the mul-ti-tude of thy ten - der mer-cies; And hide not thy face from thy ser - vant. Turn un-to us, accord-ing to the multitude of thy

Turn un-to us, accord-ing to the mul-ti-tude of thy

p rit. pp

ten - der mer-cies; Turn un-to us, Turn un-to us, accord-ing to the mul-ti-tude of thy ten - der mer-cies. Hear me, O Lord, Hear me, O Lord.

ten - der mer-cies; Turn un-to us, Turn un-to us, accord-ing to the mul-ti-tude of thy ten - der mer-cies. Hear me, O Lord, Hear me, O Lord.

ANTHEM. "Awake! put on thy strength."

W. O. PERKINS.

A-wake! a-wake! awake! put on thy strength, O Zi - on, Put on thy beau - ti - ful gar - ments, thy beau-ti-ful garments, thy beau-ti - ful

A-wake! a-wake! awake! put on thy strength, O Zi - on, Put on thy beau - ti - ful gar - ments, thy beau-ti-ful garments, thy beau-ti - ful

garments, O Zi - on, Awake! awake! put on thy strength, awake! put on thy strength, put on thy strength, O Zi - on.

CRES.

garments, O Zi - on. Awake! awake! put on thy strength, awake! put on thy strength, put on thy strength, O Zi - on.

"Awake! put on thy strength," Concluded.

267

O, Je - ru - sa - lem ! Je - ru - salem ! a - rise and shine, O, Jerusalem ! Je - ru - salem ! a -rise and shine, For thy light is come, for thy light is come, And the
O, Je - ru - salem ! Je - ru - salem ! a - rise and shine, O, Jerusalem ! Je - ru - salem ! a -rise and shine, For thy light is come, for thy light is come, And the

D.C.
glory of the Lord is ris'n upon thee, The glory of the Lord, the glory of the Lord, And the glory of the Lord is ris'n up-on thee.
D.C.
glory of the Lord is ris'n upon thee, The glory of the Lord, the glory of the Lord, And the glory of the Lord is ris'n up-on thee.

ANTHEM. "O, praise the Lord."

*

3 3 f
4 O, praise the Lord, praise him, all ye na - tions. O, praise the Lord, praise him all ye na - tions. Praise him, praise him,

6 3
4 O, praise the Lord, praise him, all ye na - tions. O, praise the Lord, praise him, all ye na - tions. Praise him, praise him,

3 3 f
4 O, praise the Lord, praise him, all ye na - tions. O, praise the Lord, praise him, all ye na - tions. Praise him, praise him,

2:3
4 O, praise the Lord, praise him, all ye na - tions. O, praise the Lord, praise him, all ye na - tions. Praise him, praise him,

mp 2d time Tenor and Bass; or the repeat may be omitted at pleasure.

all ye peo - ple. For his mer - ci - ful kind - ness is great toward us, And the truth of the Lord en-dur - eth for - ev - er.

mp all ye peo - ple. For his mer - ci - ful kind - ness is great toward us, And the truth of the Lord en-dur - eth for - ev - er

"O, praise the Lord." Concluded.

269

mp

For his mer - ci - ful kind - ness is great toward us, And the truth of the Lord en - dur - eth for - ev - er. For his

For his mer - ci - ful kind - ness is great toward us, And the truth of the Lord en - dur - eth for - ev - er. For his

mer - ci - ful kindness is great toward us, And the truth of the Lord en-dur - eth for - ev - er. A - - men. A - men.

mer - ci - ful kindness is great toward us, And the truth of the Lord en-dur - eth for - ev - er. A - - men. A - men.

ANTHEM. "O how lovely is Zion."

W. O. P.

Andante.

SOLI OR SEMI-CHORUS. First Time Soprano and Alto, Second Time Tenor and Bass.

FULL CHORUS.

O how lovely, how lovely is Zi-on, O how lovely, how lovely is Zi-on, O how lovely, how lovely is Zi-on.

O how lovely, how lovely is Zi-on, O how lovely, how lovely is Zi-on, O how lovely, how lovely is Zi-on.

Zi-on, Zi-on, ci-ty of our God. ci-ty of our God. *A little faster.* Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.

Joy and peace shall dwell . . . in thee,

Zi-on, Zi-on, ci-ty of our God. ci-ty of our God. Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.

"O how lovely is Zion." Concluded.

271

A musical score for a four-part choir. The score consists of four staves, each with a different vocal range: soprano (highest), alto, tenor, and bass (lowest). The music is in common time and major key signatures. The lyrics are repeated in each section, with some variations in the final section. The score includes dynamic markings such as *p* (piano), *f* (forte), and *RIT.* (ritenando).

Joy and peace shall dwell in thee, shall dwell in thee, Shall dwell in thee, Joy and peace shall dwell in thee.

Joy . . . and peace shall dwell, shall dwell in thee, shall dwell in thee, Joy and peace shall dwell in thee.

Joy and peace shall dwell in thee, shall dwell in thee, Joy and peace shall dwell in thee.

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, Joy and peace, peace shall dwell in thee, shall dwell in thee.

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, Joy and peace, peace shall dwell in thee, shall dwell in thee.

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, Joy and peace, peace shall dwell in thee, shall dwell in thee.

ANTHEM. "Let every heart rejoice and sing."

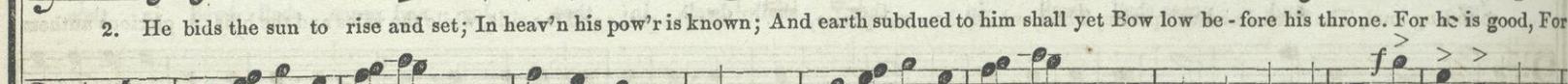


FOR THANKSGIVING AND NATIONAL OCCASIONS.



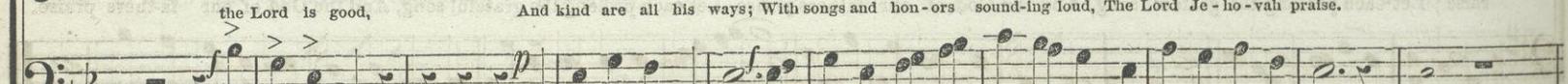
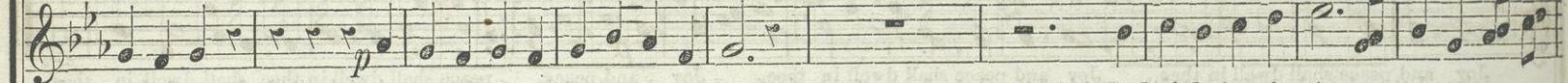
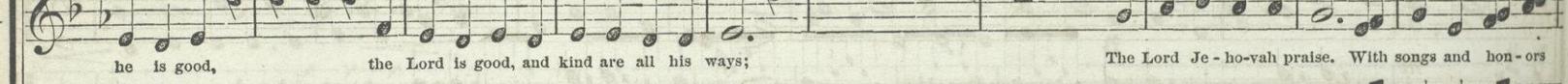
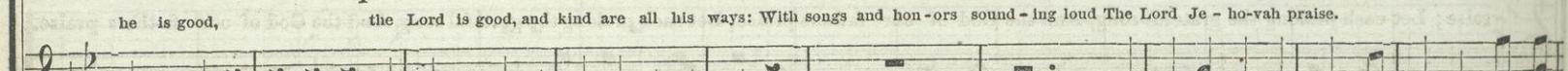
1. Let every heart rejoice and sing; Let choral anthems rise; Ye rev'rend men and children bring To God your sa - cri - fice.

For



2. He bids the sun to rise and set; In heav'n his pow'r is known; And earth subdued to him shall yet Bow low be - fore his throne. For he is good, For

f > > >



he is good, the Lord is good, and kind are all his ways: With songs and hon - ors sound - ing loud The Lord Je - ho - vah praise.

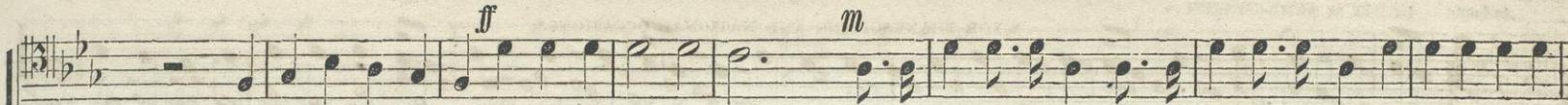
The Lord Je - ho - vah praise. With songs and hon - ors

he is good, the Lord is good, and kind are all his ways;

the Lord is good, And kind are all his ways; With songs and hon - ors sound-ing loud, The Lord Je - ho - vah praise.

"Let every heart rejoice and sing," Concluded.

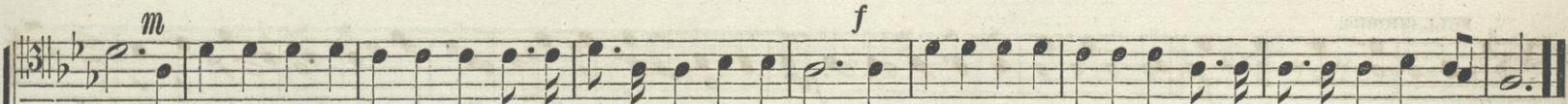
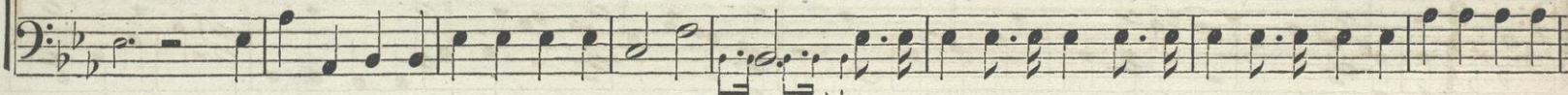
273



sounding loud, The Lord Je-ho-vah praise, The Lord Je - ho - vah praise, While the rocks and the rills, while the vales and the hills A glorious anthem



sounding loud, The Lord Je-ho-vah praise, The Lord Je - ho - vah praise, While the rocks and the rills, while the vales and the hills A glorious anthem



raise; Let each prolong the grateful song, And the God of our fathers praise, Let each prolong the grateful song, And the God of our fathers praise.



raise; Let each prolong the grateful song, And the God of our fathers praise, Let each prolong the grateful song, And the God of our fathers praise.

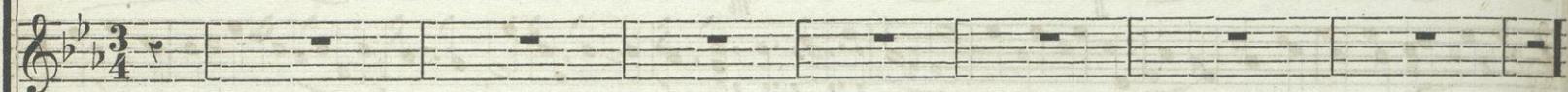


ANTHEM. "The Lord will comfort Zion."

W. O. P.

Andante. DUETT or SEMI-CHORUS.

The Lord will com - fort Zi - on; He will comfort her waste pla-ces, And make her like E - den, like the gar - den of the Lord.



FULL CHORUS.



The Lord will com - fort Zi - on; He will com-fort her waste pla-ces, And make her like E - den, like the gar - den of the Lord.



The Lord will com - fort Zi - on, He will com-fort her waste pla-ces, And make her like E - den, like the gar - den of the Lord.



"The Lord will comfort Zion." Concluded.

275

Allegretto.

Joy and gladness, joy and gladness, joy and glad - ness shall be found there - in. Joy and glad - ness shall be
Joy and gladness, joy and gladness, joy and glad - ness shall be found there-in. Joy and glad - ness shall be
found there-in; Thanksgiving, and the voice of mel - ody, Thanksgiving, and the voice of mel - o - dy.
Thanksgiving, and the voice of mel - o - dy, Thanksgiving, and the voice of mel - o - dy.
found there-in. Thanksgiving, and the voice of mel - o - dy, Thanksgiving, and the voice of mel - o - dy.

ANTHEM. "Teach me, O Lord."

W. O. P.

Teach me the way of thy commandments, Teach me O Lord, the way of thy commandments, for thou art my God, for thou art my

Teach me, O Lord, the way of thy commandments, Teach me, O Lord,

Teach me the way of thy commandments, Teach me the way of thy commandments, for thou art my God, for thou art my

RIT.

God, Teach me, O Lord, the way of thy commandments, for thou art my God, for thou art my God.

A TEMPO.

rit. Lead me, O Lord, in - to the paths of truth,

God, Teach me, O Lord, the way of thy commandments, for thou art my God, for thou art my God.

"Teach me O Lord." Concluded.

277

A musical score for a three-part setting (SATB) in common time and 3/4 time. The music consists of four staves of music with lyrics. The first three staves are in 3/4 time, and the fourth staff is in 2/4 time. The key signature is one flat. The lyrics are repeated in each section of the score. The score includes dynamic markings such as 'cres.' (crescendo) and fermatas.

lead me, lead me, Lord, in-to thy truth, lead me, lead me Lord in - to thy truth, lead me,
lead me, O Lord, in - to the paths of truth, lead me, O Lord, in - to the paths of truth, lead me, O Lord, in - to the paths of truth,
lead me, lead me Lord, in - to thy truth, lead me, lead me Lord in - to thy truth,

cres.
lead me, O Lord, in - to the paths of truth, The paths of truth, lead me, O Lord, lead me in - to the paths of truth.

cres.
lead me, O Lord, in - to the paths, the paths of truth, lead me, O Lord, lead me in-to the paths, in - to the paths of truth.

SENTENCE. "Teach me, O Lord."

H. L. STORY.
Rit.

Bass Solo. SOSTENUTO.

Bass Solo. SOSTENUTO.

Teach me, O Lord, Teach me, O Lord, Teach me, O Lord, The way of thy stat - ues, and I shall keep them un - to the end.

Rit.

Moderato.

O lead me in the way, The way of thy commandments. O lead me, O lead me, Lead me, And I will glo - ri - fy, will glo - ri - fy thy

O lead me in the way, The way of thy commandments. O lead me, O lead me, Lead me, and I will glo - ri - fy, will glo - ri - fy thy

p Tempo.

name for - ev - er more. Then thou wilt show me the way of thy sal - va - tion, For in thy pres-en-ce is ful - ness of joy.

name for - ev - er more. Then thou wilt show me the way of thy sal - va - tion, For in thy pres-en-ce is ful - ness of joy.

"Teach me, O Lord." Concluded.

279

Slow.

Ful - ness of joy, And life for - ev - er more. Life and joy for - ev - er more. For - ev - er more.
Ful - ness of joy, And life for - ev - er more. Life and joy for - ev - er more. For - ev - er more.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). The tempo is marked 'f' (fortissimo) at the beginning. The lyrics are repeated twice. The music features eighth and sixteenth note patterns.

SENTENCE: "Cast thy bread upon the waters."

GEO. M. MONROE.

Cast thy bread up - on the wa - ters. Cast thy bread up - on the wa - ters, for thou shalt
Cast thy bread up - on the wa - ters. Cast thy bread up - on the wa - ters, for thou shalt
find it af - ter man - y days, for thou shalt find it, find it af - ter man - y days, for thou shalt find it af - ter man - y days.
find it af - ter man - y days, for thou shalt find it, find it af - ter man - y days, for thou shalt find it af - ter man - y days.

The musical score consists of four staves of music. The top staff is in common time (4/4), the middle staff in common time (4/4), the third staff in common time (4/4), and the bottom staff in common time (4/4). The key signature changes between G major (no sharps or flats) and F major (one sharp). The lyrics are repeated twice. The music features eighth and sixteenth note patterns.

HYMN. "As pants the hart."

W. O. PERKINS.

TENOR or SOPRANO.

Musical score for the Tenor or Soprano part. The score consists of three staves. The top staff is in soprano clef, the middle staff in alto clef, and the bottom staff in bass clef. The key signature is one flat. The music features eighth-note patterns and some sixteenth-note figures. The lyrics "As pants the hart for cool-ing streams, When heated in the chase; So longs my soul, O God, for thee, And thy re-fresh-ing grace." are written below the top staff. The score concludes with "Colla voce." and "Ad lib."

SOPRANO.

Musical score for the full hymn, featuring three voices: Soprano, Alto, and Bass. The Soprano part is on the top staff, the Alto on the middle, and the Bass on the bottom. The key signature is one flat. The music includes eighth-note patterns and sixteenth-note figures. The lyrics "As pants the hart for cool-ing streams, When heated in the chase, So longs my soul, O God, for thee, And thy re-." are repeated by all voices. The score ends with a bass line consisting of quarter notes.

"As pants the hart." Concluded.

281

Ad lib. CHORUS.

fresh - ing grace. For thee, my God, the liv - ing God, My thirs - ty soul doth pine; Oh, when shall I

Oh, when shall I be -

For thee, my God, the liv - - ing God, My thirs - ty soul doth pine; Oh, when shall I

Colla voce.

behold thy face, Thou Ma - jes - ty divine? Thou Ma-jes-ty divine? Thou Majesty divine? Thou Majesty divine? Thou Ma-jes - ty di - vine?

Ad lib.

hold thy face,

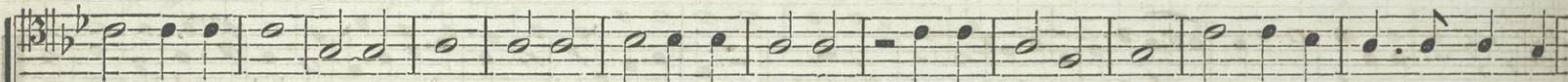
behold thy face, Thou Ma - jes - ty divine? Thou Ma-jest-y divine? Thou Majesty divine? Thou Majesty divine? Thou Ma-jes - ty di - vine?

Allegretto.

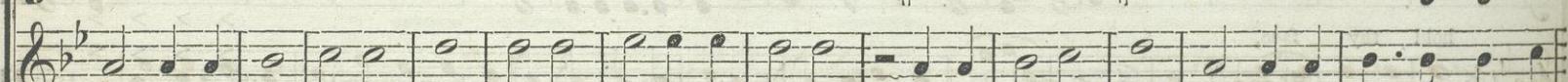
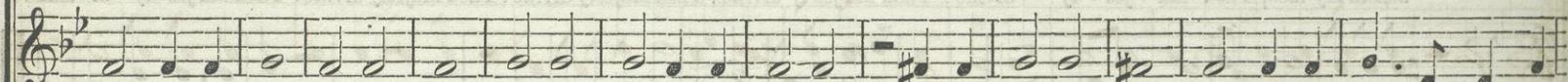
O be joy - ful in the Lord, all ye lands, Serve the Lord with gladness, and come before his presence with a song. Be ye



O be joy - ful in the Lord, all ye lands, Serve the Lord with gladness, and come before his presence with a song. Be ye



sure that the Lord he is God. It is he that hath made us and not we our - selves, We are his peo - ple and the



sure that the Lord he is God. It is he that hath made us and not we our - selves, We are his peo - people and the



Jubilate Deo. Continued.

283

sheep of his pasture. O go your way in - to his gates with thanksgiving, and in - to his courts with praise. Be thankful un - to

sheep of his pasture. O go your way in - to his gates with thanksgiving, and in - to his courts with praise. Be thankful un - to

him, Be thankful un - to him and speak good of his name. For the Lord is gracious, and his mercy is ev - er - lasting, and his truth en-

him, Be thankful un - to him and speak good of his name. For the Lord is gracious, and his mercy is ev - er - lasting, and his truth en-

Jubilate Deo. Concluded.

Allegro.

Slanted Violin

dureth from gen - er - a - tion to gen - er - a - tion. Glo - ry, Glo - ry be to the Father, And to the

UNISON.

dureth from gen - er - a - tion to gen - er - a - tion. *Allegro.* Glo - ry, Glo - ry be to the Father, And to the

Son, and to the Ho - ly Ghost, As it was in the be - ginning, is now, and ev - er shall be, world with - out end, A - - - - men.

Son, and to the Ho - ly Ghost, As it was in the be - ginning, is now, and ev - er shall be, world with - out end, A - - - - men.

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

W. O. P.

285

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple; Let all the earth keep si - lence, let . . .

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple; Let all the earth keep si - lence, Let . . .

all the earth keep si - lence be - fore him, keep si - lence, keep silence, Let all the earth, let . . .

all the earth keep si - lence be - fore him, Let all the earth, . . . let all the earth, . . . let all the earth, Let . . .

keep silence, keep silence,

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

Dim.

all the earth keep si - lence, keep si - lence be - fore him, keep si - lence, keep si - lence be - fore him.

DIM.

all the earth keep si - lence, keep si - lence be - fore him, keep si - lence, keep si - lence be - fore him.

SENTENCE. "I will be glad."

J. F. PETRI.

Andante sostenuto.

Suitable for Quartette.

I will be glad and re-joice in thy mer-cy, for in Thee, O Je - ho - vah, do I put my trust, trust.

I will be glad and re-joice in thy mer-cy, for in Thee, O Je - ho - vah, do I put my trust, trust.

"I will be glad." Concluded.

287

How great is thy good - ness which thou hast laid up, which thou hast laid up for them that

How great is thy good - ness which thou hast laid up which thou hast laid up for them that

fear thee, which thou hast laid up for them that fear thee; them that fear thee.

1st. 2d.

fear thee, which thou hast laid up for them that fear thee; them that fear thee.

ANTHEM. "Let thy merciful kindness."

W. O. P.

SOLO. BASS OR ALTO.

Moderato.

Let thy merci - ful kind - ness, O Lord, be up - on us, as our trust is in thee, as our trust is in thee, Let thy mer - ci - ful

ALLEGRETTO.

kind - ness, O Lord, be up - on us, as our trust is in thee, as our trust is in thee. We will re - joice, will re -

We will re - joice, will re -

"Let thy merciful kindness." Continued.

289

joice in the Lord, We will re-joice, will re-joice in the Lord, for he is the rock of our sal - va - tion, And we will sing praises to the
joice in the Lord, We will re-joice, will re-joice in the Lord, for he is the rock of our sal - va - tion, And we will sing praises to the
God of Jacob. The Lord is my strength, my
God of Jacob. The Lord is my strength, my strength and my song; And I will ex - alt him, and praise him for - ev - er, The Lord is my strength, my

"Let thy merciful kindness." Concluded.

FALLEGRO.

strength and my song; And I will ex - alt him, and praise him for-ev-er. I will ex-alt him, I will ex-alt him, for he is a God a - bove all nations, And he shall reign, And he shall

strength and my song; And I will ex - alt him, and praise him for-ev-er. I will ex-alt him, I will ex-alt him, for he is a God a - bove all nations, And he shall reign, And he shall

SLOW.

and he shall reign forev - er and ev-er, for - ev-er and ev-er, Halle - lu-jah! A-men, halle - lu-jah! A-men, halle - lu-jah! A-men, A - men.

reign, shall reign, &c.

and he shall reign forev - er and ev-er, for - ev-er and ev-er, Halle - lu-jah! A-men, halle - lu-jah! A-men, halle - lu-jah! A-men, A - men.

reign, shall reign, &c.

Allegretto.

SENTENCE. "Cry aloud, spare not."

W. O. P.

291

The musical score consists of six staves of music. The first three staves are in common time (3/4), the fourth staff is in 2/4 time, and the last two staves are in 3/4 time. The key signature varies between G major and F# major. The vocal line includes lyrics such as "Cry aloud, spare not, lift up the voice like a trumpet; Show the people their transgressions, And the house of Jacob their sins; that it shall be well with them, that it shall be well with them; Wo to the wicked, house of Jacob their sins; Say unto the righteous that it shall be well with them, that it shall be well with them; Wo to the wicked, Wo to the wicked, it shall be ill with them." The score includes dynamic markings like *ff*, *D.C.*, *rit.*, *tempo.*, *1st. Slow.*, *SLOW.*, and *D.C.*. The music concludes with a final section of "Wo to the wicked, it shall be ill with them. *ff* Cry a - loud, Cry a - loud, spare not, spare not."

ANTHEM. "The Lord is my Shepherd."

W. O. PERKINS.

The musical score consists of four staves of music, each with a different vocal line. The first staff uses a soprano C-clef, the second staff uses a alto F-clef, the third staff uses a bass G-clef, and the fourth staff uses a tenor C-clef. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the notes. The first measure of the first staff contains the lyrics 'I shall not want.' The second measure of the first staff contains the lyrics 'lie down in green pastures; He leadeth, leadeth me'. The third measure of the first staff contains the lyrics 'The Lord is my Shepherd; I shall not want. He maketh me to lie down, lie down in green pastures; He lead - eth me be-'. The fourth measure of the first staff contains the lyrics 'I shall not want. lie down in green pastures; He leadeth, leadeth me'. The fifth measure of the first staff contains the lyrics 'beside the still wa - ters, He leadeth me beside the still waters. He restor - eth my soul, he restor - eth my soul, he'. The sixth measure of the first staff contains the lyrics 'side the still wa - ters, He leadeth me beside the still waters.'. The seventh measure of the first staff contains the lyrics 'beside the still wa - ters, He leadeth me beside the still waters. He restor - eth my soul, he restor - eth my soul, he'. The eighth measure of the first staff contains the lyrics 'beside the still wa - ters, He leadeth me beside the still waters. He restor - eth my soul, he restor - eth my soul, he'.

"The Lord is my Shepherd." Continued.

293

AD LIB.

A TEMPO.

leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley and the shadow of death, I will

leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley and the shadow of death, I will

RIT.

A TEMPO.

fear no e - vil, for thou art with me; thy rod and thy staff they comfort me, thy rod and thy staff they comfort me. Thou pre-

fear no e - vil, for thou art with me; thy rod and thy staff they comfort me, thy rod and thy staff they comfort me. Thou pre-

"The Lord is my Shepherd." Continued.

parest a ta - ble be - fore me in the presence of mine en - emies: thou a - nointest my head with oil: my cup runneth o - ver.

A LITTLE FASTER.

Surely good - ness and mercy shall fol - low me all my life, and I will dwell, will dwell in the house of the Lord, and I will dwell in the
and I will dwell, will dwell in the house of the Lord, will dwell

Surely goodness and mercy shall follow me all my life, and I will dwell, will dwell in the house of the Lord, And I will dwell in the

"The Lord is my Shepherd." Concluded.

295

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring three staves of music with corresponding lyrics. The music is set in a mix of G major and C major keys. The lyrics are repeated in two sections, with a final Amen at the end.

house of the Lord, will dwell in the house of the Lord, will dwell will dwell in the house of the Lord, And
will dwell in the house of the Lord, and I will dwell in the house of the Lord, will dwell in the house of the Lord, And
house of the Lord, will dwell in the house of the Lord, will dwell will dwell in the house of the Lord, And

I will dwell in the house of the Lord for - ev - er - more, And I will dwell in the house of the Lord for - ever - more. Amen, Amen, A - men.
I will dwell in the house of the Lord for - ev - er - more, And I will dwell in the house of the Lord for - ever - more. Amen, Amen, A - men.

REMEMBER, O LORD.

SOLO—BARITONE OR ALTO.

HIMMEL.

ANDANTE.

Remember, O Lord, thy ten - der mercies, remember, re-

CRES. CRES.

member, O Lord, thy lov - ing kindness, which hath been of old, which hath been of old; Re - member thy ser - vant for thy goodness'

CRES. CRES.

sake, ac - cord - ing to thy mercy re - mem - ber me, ac - cording to thy mercy remem - ber me, re - member, remember me, O God.

Remember, O Lord. Concluded.

297

Re - mem - ber, O Lord, thy ten - der mer - cies, re - mem - mem - ber, O Lord, thy lov - ing kind - ness, which

Re - mem - ber, O Lord, thy ten - der mer - cies, re - mem - mem - ber, Lord, thy lov - ing kind - ness, which

CRES.

which hath been of old, hath been of old; remem - ber thy servant for thy goodness' sake, re - mem - ber

DIM.

hath been of old, which hath been of old; re - mem - ber thy ser - vant for thy goodness' sake, re - mem - ber

DIM.

me for thy good - ness' sake; Ac - cording to thy mer - cy, re - mem - ber me, re - mem - ber me, O . Lord.

me for thy good - ness' sake; Ac - cording to thy mer - cy, re - mem - ber me, re - mem - ber me, O . Lord.

for thy goodness' sake re - mem - mem - ber me, re - mem - ber me, O . Lord.

CHRISTMAS ANTHEM.



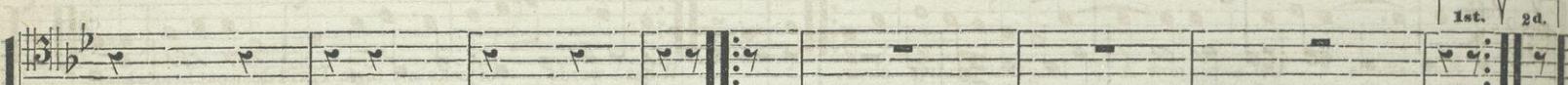
Hark! hark! with harps of gold, What an - thems do they sing? The radiant clouds have back - ward rolled, And an - gels smite the string.



Hark! hark! with harps of gold, What an - thems do they sing? The radiant clouds have back - ward rolled, And an - gels smite the string.



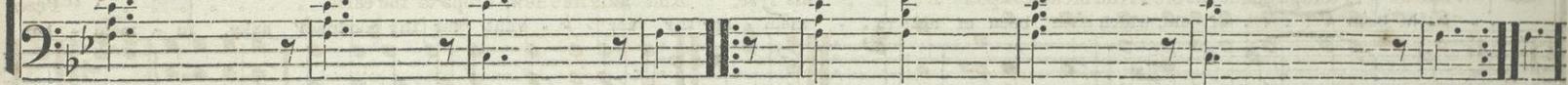
1st. 2d.



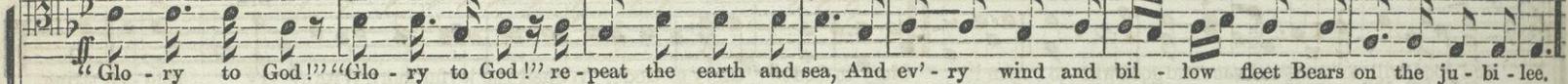
"Glo - ry to God!" bright wings Spread glist'ning and a - far, And on the hal - lowed rapture rings From cir - cling star to star, star.



"Glo - ry to God!" bright wings Spread glist'ning and a - far, And on the hal - lowed rapture rings From cir - cling star to star, star.



"Glo - ry to God!" "Glo - ry to God!" re - peat the earth and sea, And ev' - ry wind and bil - low fleet Bears on the ju - bi - lee.



"Glo - ry to God!" "Glo - ry to God!" re - peat the earth and sea, And ev' - ry wind and bil - low fleet Bears on the ju - bi - lee.



"Glo - ry to God!" "Glo - ry to God!" re - peat the earth and sea, And ev' - ry wind and bil - low fleet Bears on the ju - bi - lee.



SLOWER.

CHRISTMAS ANTHEM. Continued.

299



SOLO, OR A FEW VOICES.

1. Soft swells the music now A - long that shining choir. What words of heav'nly birth Thrill deep our hearts again.
Each ser - aph bends his brow And breathes upon his lyre. And fall un - to the earth. "Peace"

Soft swells the mu - sic now along That shin - ing an - gel choir. What joyous words of heav'nly birth Thrill deep our hearts again.
While ev 'ry seraph bends his brow And breathes upon his lyre. And falls like dew - drops to the earth. "Peace"

RIT E DIM.

CHORUS.

and good will to men!" "Peace and good will to men!" "Glory to God!" "Glory to God!" We hail the joyful morn With ev 'ry gold - en string.

and good will to men!" "Peace and good will to men!" "Glory to God!" "Glory to God!" We hail the joyful morn With ev 'ry gold - en string. For

CHRISTMAS ANTHEM. Concluded.

un - to us is born, For un - to us is born A Saviour and a King! Glory! Glory! Glo - ry to God! Glory! Glory! Glo - ry to God! For
 un - to us is born, For un - to us is born A Saviour and a King! Glory! Glory! Glo - ry to God! Glory! Glory! Glo - ry to God! For
 un - to us is born a Sav - iour, A Sav - iour and a King! a Sav - iour and a King! "Glo - ry to God!" "Glory to God!"
 un - to us is born a Sav - iour, A Sav - iour and a King! a Sav - iour and a King! "Glo - ry to God!" "Glo - ry to God!"

ANTHEM. "O Lord, our God."

A. R. HALLETT.

O Lord, our God, O Lord, our God, Hear thou the prayer, the prayer of thy ser - vant. Have thou re - spect un - to my prayer,
 O Lord, our God, O Lord, our God, Hear thou the prayer, the prayer of thy ser - vant. Have thou re - respect un - to my prayer,

O Lord, our God. Concluded.

301

SOLO. ALTO OR BARITONE.

The musical score consists of six staves of music. The top staff is for Solo Alto or Baritone, indicated by a treble clef and a key signature of three sharps. The lyrics "Havethou re-spect un-to my prayer." are written below the notes. The second staff is for Ad Libitum, indicated by a bass clef and a key signature of three sharps. The third staff is for Chorus, indicated by a bass clef and a key signature of three sharps. The fourth staff continues the Chorus section. The fifth staff is for Solo Alto or Baritone, indicated by a treble clef and a key signature of three sharps. The lyrics "Hear thou in heav'n, thy dwell-ing place, And when thou hear - est, O Lord, for - give." are written below the notes. The sixth staff is for Chorus, indicated by a bass clef and a key signature of three sharps. The lyrics "Hear thou in heav'n, thy dwell - ing place, And when thou hear - est, O Lord, for - give, O Lord, for - give!" are written below the notes. The music includes various dynamics and rests throughout the staves.

Have thou re-spect un-to my prayer.

Hear thou in heav'n, thy dwell-ing place, and when thou hear - est, Lord, for-give.

AD LIB.

CHORUS.

Hear thou in heav'n, thy dwell-ing place, And when thou hear - est, O Lord, for - give. Hear thou in heav'n, thy

Hear thou in heav'n, thy dwell - ing place, And when thou hear - est, O Lord, for - give, O Lord, for - give!

dwell - ing place, And when thou hear - est, O Lord, for - give, O Lord, for - give! O Lord, for - give!

SENTENCE. "The Lord will comfort Zion."

W. O. PERKINS.

SOPRANO SOLO. ANDANTE.

The Lord... will com - fort, will com - - fort Zi - on; He will com - fort, will com - fort her waste pla - ces.

TENOR.

The Lord will com - fort, will com - - fort Zi - on; He will com - fort, will com - fort her waste pla - ces.

Lord.... will com - fort, will com - - fort Zi - on; He will com - fort, will com - fort her waste pla - ces.

"The Lord will comfort Zion." Continued.

303

CHORUS.

The Lord will comfort, will comfort Zi - on; He will comfort, will comfort her waste places, and make her like Eden, like the

The Lord will comfort, will comfort Zi - on; He will comfort, will comfort her waste places, and make her like Eden, like the

The Lord . . . will comfort, will com - - fort Zi - on; He will comfort, will comfort her waste places, and make her like Eden, like the

The Lord will comfort, will comfort Zi - on,

FASTER.

garden of the Lord. Joy, joy and gladness shall be found therein; Joy and gladness, gladness, Joy and gladness

garden of the Lord, Joy, joy and glad - ness shall be found therein; Joy and gladness, joy and gladness

garden of the Lord. Joy and gladness shall be found therein; Joy and gladness, Joy and gladness, Joy and gladness

Joy and gladness shall be found therein.

"The Lord will comfort Zion." Concluded.

shall be found therein; Thanksgiving and the voice of melody, Thanksgiving and the voice, the voice of mel-o-dy.
shall be found therein; Thanksgiving and the voice, the voice of mel-o-dy, . . . Thanksgiving and the voice, the voice of mel-o-dy.
shall be found therein; Thanksgiving and the voice, the voice of mel-o-dy, . . . Thanksgiving and the voice, the voice of mel-o-dy.
Thanksgiving and the voice of mel-o-dy,

- ANTHEM. "Lord Dismiss us with thy Blessing."

W. F. SUDDS.

CRES.

ALLEGRETTO.

Lord dis-miss us with thy blessing, Fill our hearts with joy and peace; Let us each, thy love pos-sess-ing,
Let us each, thy love pos-sess-ing,
Fill our hearts with joy and peace; Let us each, thy love pos-sess-ing,

ORGAN.

VOICE.

"Lord Dismiss us with Thy Blessing." Continued.

305

ff

mf

p

f

Triumph in re - deem - ing grace: Oh, re - fresh us, Oh, re - fresh us, Trav - 'lers through this wil - der - ness!

Triumph in re - redeeming grace: Trav - 'lers through this wil - der - ness.

Trav - 'lers through this wil - der - ness!

SOPRANO SOLO. CON SPIRITO.

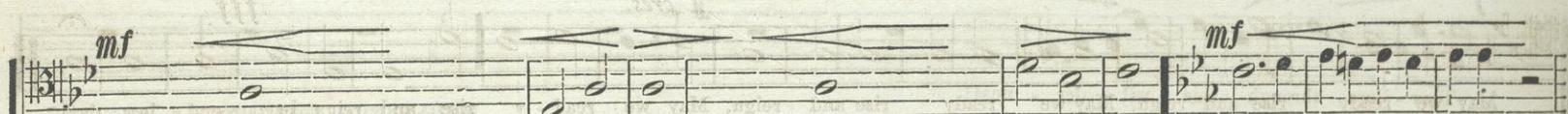
Thanks we give and ad - - -

Trav - 'lers through this wil - der - ness!

"Lord, Dismiss us with thy Blessing." Continued.

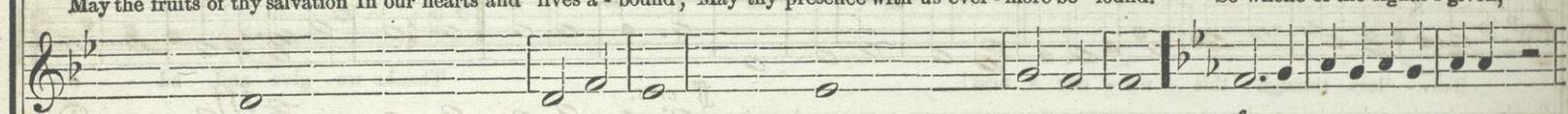
3 | 

ration, For the gospel's joy - - - ful sound; May the fruits of thy sal - va - tion In our hearts and lives a - bound;



mf

May the fruits of thy salvation In our hearts and lives a - bound; May thy presence with us ever - more be found. So whene'er the signal's given,



mf

May the fruits of thy salvation In our hearts and lives a - bound; May thy presence with us ever - more be found. So when-



mf cres.

"Lord, Dismiss us with Thy Blessing." Continued.

307

dim. fff

Us from earth to call a-way, Borne on angel's wings to heav-en, Glad to leave our cumb'rous clay,

dim. dim. fff

e'er the sig - nal's giv - ea, Us from earth to call a-way, Borne on an - gel's wings to heav-en, Glad to leave this cumb'rous clay,

f

ff cres.

May we ready rise and reign, May we ready rise and reign, May we read - y rise and reign in end - less day.

ff cres.

fff

May we ready rise and reign, May we ready rise and reign, May we ready rise and reign in end - less day.

Basso continuo

Piano

SENTENCE. "Come unto me."

W. O. PERKINS.

(When the second Solo is sung by a Baritone voice, the first part may be sung as a Duett.)

SOPRANO SOLO.

Come un - to me, come un - to me, all ye that la - bor and are heav - y la - den, and

RIT.

ALTO, OR BARITONE. *a tempo.*

I will give you rest; take my yoke up - on you and learn of me, For I am

colla voce. *a tempo.*

ad lib.

meek and low - ly of heart, And ye shall find rest un - to your souls.

colla voce.

"Come unto me," Concluded.

309

Chorus. *a tempo.*

rit.

Come un - to me, come un - to me, all ye that la - bor, and are heav - y la - den, and I will give you rest.

Come un - to me, come un - to me, all ye that la - bor, and are heav - y la - den, and I will give you rest.

a tempo.

ad lib.

Take my yoke up - on you, and learn of me, For I am meek and low - ly of heart, And ye shall find rest un - to your souls.

Take my yoke up - on you, and learn of me, For I am meek and low - ly of heart, And ye shall find rest un - to your souls.

ANTHEM. "I was glad."

W. O. P.

MODERATO.

I was glad when they said un - to me, Come, let us go in - to the house of the Lord; I was glad, I was glad,
 I was glad, I was glad,
 I was glad when they said un - to me. Come, let us go in - to the house of the Lord; I was glad, I was glad,

CRES. CRES. SOLI OR SEMI-CHORUS.

I was glad when they said unto me, Come, let us go in - to the house, the house of the Lord. O pray for the peace of Jerusalem, the peace of Je
 O pray for the peace of Je
 I was glad when they said unto me, Come, let us go in - to the house, the house of the Lord. O pray for the peace of Jerusalem,
 O pray for the peace of Je

"I was glad." Continued.

311

rusalem; They shall prosper that love thee, They shall prosper that love thee. O pray for the peace of Jerusalem, the peace of Jerusalem; They shall

rusalem; They shall prosper that love thee, They shall prosper that love thee. O pray for the peace of Jerusalem; O pray for the peace of Jerusalem; They shall

rusalem; They shall prosper that love thee, They shall prosper that love thee. O pray for the peace of Jerusalem; O pray for the peace of Jerusalem; They shall

prosper that love thee, They shall prosper that love thee, that love thee, shall prosper that love thee, that love thee, They shall prosper that love thee. That love thee, They shall prosper that love thee, shall prosper that love thee, They shall prosper that love thee, They shall prosper that love thee. They shall prosper that love thee, They shall prosper that love thee. They shall prosper that love thee, They shall prosper that love thee.

"I was glad." Concluded.

CHORUS.

3 2: - Peace be within thy walls,

CRES. Peace be within thy walls, and prosper-i-ty within thy pal-a-ces.

2: - Peace be within thy walls, . . .

Peace be within thy walls, . . .

CRES. Peace be within thy walls, . . .

2: - Peace be within thy walls,

CRES. Peace be within thy walls, and prosper-i-ty within thy pal-a-ces.

2: - -

2: - ty within thy palaces. Peace be within thy walls, within thy walls, and prosperi-ty, prosperi-ty within thy pal-a-ces, within thy pal-a-ces.

2: - Peace be within thy walls.

CRES. ty within thy palaces. Peace be within thy walls, within thy walls, and prosperi-ty, prosperi-ty within thy pal-a-ces, within thy pal-a-ces.

2: - -

ANTHEM. "One Thing have I desired."

313

The musical score consists of four staves of music in common time (indicated by 'C') and a key signature of one sharp (F#). The first staff begins with a treble clef, followed by three blank measures. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef.

Below the music, the lyrics are written in a cursive script. The first section of lyrics is:

that will I seek af-ter: that I may dwell in the house of the Lord all the days of my life.
One thing have I desired of the Lord;
One thing have I desired of the Lord; that will I seek af-ter: that I may dwell in the house of the Lord all the days of my life.

The second section of lyrics is:

One thing have I desired of the Lord; that will I seek af-ter: that I may dwell in the house of the Lord all the days of my life.
To be
One thing have I desired of the Lord; that will I seek af-ter: that I may dwell in the house of the Lord all the days of my life.

"One Thing have I desired." Continued.

To behold the beauty of the Lord, To behold the beauty of the Lord, and to inquire, to inquire in his temple.
 hold the beauty of the Lord, To behold the beauty of the Lord, and to inquire, to inquire in his temple.
 To behold the beauty of the Lord, To behold the beauty of the Lord, and to inquire, to inquire in his temple.

p A LITTLE SLOWER.

For in the time of trouble he shall hide me in his pa - vilion; in the se - cret of his temple: he shall set me up - on a rock.
 For in the time of trouble he shall hide me in his pa - vilion; in the se - cret of his temple: he shall set me up - on a rock.

"One Thing have I desired." Concluded.

315

A TEMPO.

ANTHEM. "Sing and rejoice."

Allegro Moderato.

Sing and rejoice, Oh Zi - on. Sing and rejoice, Oh Zi - on. Sing and rejoice, Sing and re-

Sing and rejoice, Oh Zi - on. Sing and rejoice, Sing and rejoice.

Sing and rejoice, Oh Zi - on. Sing and rejoice, Oh Zi - on. Sing and rejoice, Sing and re-

FINE.

joice, re - joice, Oh Zi - on. Sing and rejoice, re - joice; Sing and rejoice, rejoice, Hal - le - lu - jah, hal - le - lu - jah, A - men.

Sing and rejoice, Oh Zi - on.

joice, re - joice, Oh Zi - on. Sing and rejoice, re - joice; Sing and rejoice, rejoice, Hal - le - lu - jah, hal - le - lu - jah, A - men.

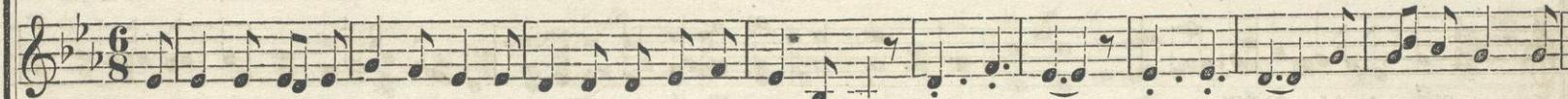
"Sing and Rejoice." Concluded.

317

Andante.



saith the Lord, saith the Lord. For lo, I come, and



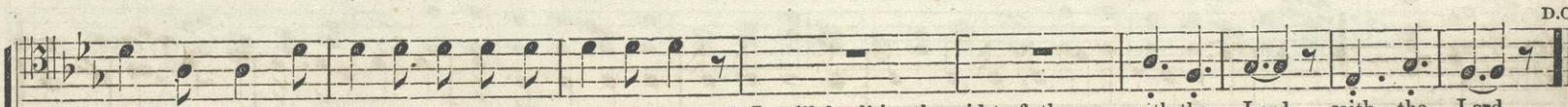
For lo, I come, and I will dwell, and I will dwell in the midst of thee,



saith the Lord, saith the Lord. For lo, I come, and



D.C.



I will dwell, and I will dwell in the midst of thee, and I will dwell in the midst of thee, saith the Lord, saith the Lord.



I will dwell, and I will dwell in the midst of thee, and I will dwell in the midst of thee, saith the Lord, saith the Lord.



HYMN ANTHEM. "Wake the Song."

THEODORE E. PERKINS.
From the "Mount Zion," by permission.

CON SPIRITO.

FINE.



The musical score consists of four staves of music. The first three staves are in common time (indicated by '3/4') and the fourth staff is in 2/4 time. The key signature is mostly A major (three sharps). The vocal parts are labeled 'CON SPIRITO.' and 'FINE.' The lyrics are as follows:

Wake the song, the song of Ju - bi - lee, Wake the song, the song of Ju - bi - lee, { Let it ech - o o'er the sea, Let it ech - o
 Now is come the promised hour, Je - sus reigns with

Wake the song, the song of Ju - bi - lee, Wake the song, the song of Ju - bi - lee, { Let it ech - o o'er the sea, Let it ech - o
 Now is come the promised hour, Je - sus reigns with

o'er the sea,
 sovereign power. } All ye nations, join and sing, Christ of lords and kings is King; Let it sound from shore to shore, Je - sus reigns for - ev - ermore.

o'er the sea.
 sovereign power. } All ye nations, join and sing, Christ of lords and kings is King; Let it sound from shore to shore, Je - sus reigns for - ev - ermore.

DON'T HURRY.

Now the desert lands re - joice, And the nations join their voice; Yes, the whole cre - a - tion sings, Je - sus is the King of kings.

Now the desert lands re - joice, And the nations join their voice; Yes, the whole cre - a - tion sings, Je - sus is the King of kings.

“Wake the Song.” Concluded.

Staccato. 1st time, f, 2d time, pp.

ff

Wake the song, the song of Ju - bi - lee, Let it eeh - o o'er the sea; Wake the song, wake the song, wake the song, the song of

Wake the song, the song of Ju - bi - lee, Let it eeh - o o'er the sea; Wake the song, Wake the song, Wake the song of

Wake the song, wake the song, Wake the song, the song of
Staccato.

Ju - bi - lee; Wake the song, wake the song, wake the song, the song of Ju - bi - lee, Let it ech - o, let it ech - o, let it

Ju - bi - lee; Wake the song, wake the song, wake the song, the song of Ju - bi - lee, Let it ech - o, let it ech - o, let it

Ju - bi - lee; Wake the song, wake the song, wake the song,

ritard a little.

ech - o, let it ech - o, let it ech - o o'er the sea, Let it ech - o o'er the sea, let it ech - o o'er the sea.

ech - o, let it ech - o, let it ech - o o'er the sea, Let it ech - o o'er the sea, let it ech - o o'er the sea.

SENTENCE. "I heard a voice from Heaven."

WM. O. BREWSTER.

FOR FUNERAL OCCASIONS.

I heard a voice from heav'n, saying, Write, write, from henceforth, from henceforth, bles - sed are the dead, from henceforth,

I heard a voice from heav'n, saying, Write, write, from henceforth, from henceforth, bles - sed are the dead, from henceforth,

CRES. DIM.

bles - sed are the dead, from henceforth, blessed are the dead who die in the Lord. Even so, saith the Spirit; for they rest from their
bles - sed are the dead, from henceforth, blessed are the dead who die in the Lord. Even so, saith the Spirit; for they rest from their

DIM.

la - bors, for they rest from their la - bors, for they rest from their la - bors, they rest from their la - bors.

la - bors, for they rest from their la - bors, for they rest from their la - bors, they rest from their la - bors.

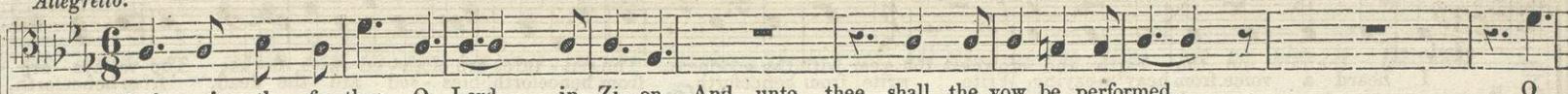
ANTHEM. "Praise waiteth for Thee"

W. O. P.

321

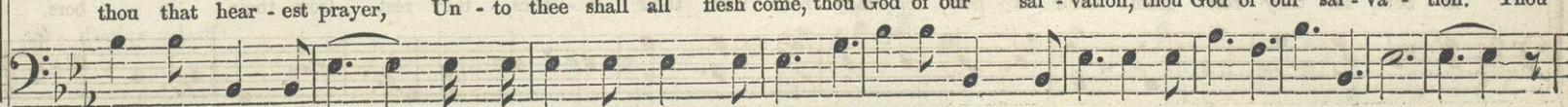
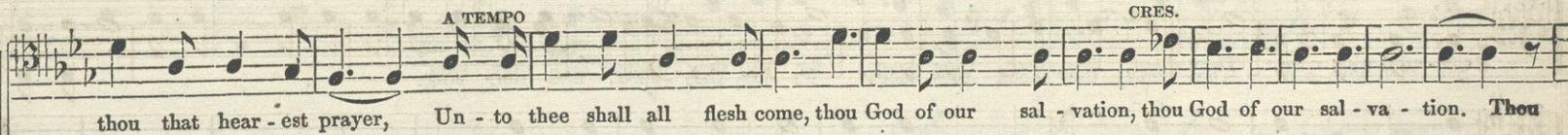
Allegretto.

SUITABLE FOR THANKSGIVING.

Ad lib. e dim.

A TEMPO

CRES.



"Praise waiteth for Thee." Continued.

send - est the rain on the earth, and crownest the year with thy goodness. The pas - tures are cloth - ed with flocks; The valleys are

send - est the rain on the earth, and crownest the year with thy goodness. The pas - tures are cloth - ed with flocks; The valleys are

cov - ered with corn. They shout, they shout, they shout for joy, they shout and they sing.

A LITTLE FASTER.

Praise waiteth for thee,

cov - ered with corn. They shout, they shout, they shout for joy, they shout and they sing.

Praise waiteth for

"Praise waiteth for Thee." Concluded.

323

Praise waiteth for thee, O Lord, waiteth for thee, O Lord, in Zion. Praise waiteth for thee.
Lord, Praise waiteth for thee, O Lord, O Lord, in Zion. Praise waiteth for thee.
thee, O Lord, in Zi - on. Praise waiteth for thee, in Zion. Praise waiteth, O Lord, for thee. Praise waiteth, O

MEASURE MARKER A

RIT. > >

Praise waiteth for thee, And un - to thee will the vow be performed. Praise waiteth for thee, Praise waiteth for thee.
Praise waiteth for thee, And un - to thee will the vow be performed. Praise waiteth for thee, Praise waiteth for thee.
Lord, for thee, And un - to thee will the vow be performed. Praise waiteth for thee, Praise waiteth for thee.

Bless-ed is he that con-sid-er-eth the poor, Blessed is he that con-sid-er-eth the poor, The Lord will de-liv-er him in
time of trouble, The Lord will preserve him and keep him alive; And he shall be blessed upon earth, And he shall be blessed up-on earth.

Blessed is he that consid-er-eth the poor, Blessed is he that consid-er-eth the poor, The Lord will de-liv-er him in
time of trouble, The Lord will preserve him and keep him alive; And he shall be blessed upon earth, And he shall be blessed up-on earth.

SANCTUS. "Holy, holy, Lord God."

W.O.P.

325

p ADAGIO.

ALLEGRETTO.

Ho - ly, ho - ly, Lord God of Sab - a - oth. Ho - ly, ho - ly, Lord God of Sab - a - oth. Heav'n and earth are full, are full of thy glory. Heav'n and earth are

Ho - ly, ho - ly, Lord God of Sab - a - oth. Ho - ly, ho - ly, Lord God of Sab - a - oth. Heav'n and earth are full, are full of thy glory. Heav'n and earth are

full, are full of thy glo - ry. Glo - ry be to thee, Most High. Glory be to thee, O Lord, Most High, Lord, Most High. A - men, A - men.

Glory be to thee O Lord, Most High.

full, are full of thy glo - ry. Glo - ry be to thee, Most High, Glory be to thee, O Lord, Most High, Lord, Most High. A - men, A - men.

ANTHEM. "Who is like unto thee, O Lord?"

L. O. EMERSON.

Moderato.

FULL CHORUS IN UNISON.

Who is like unto thee, O Lord? Who is like unto thee, O Lord? Who is like unto thee among the mighty ones?

Allegro Moderato.

Glo - ri - ous in ho - li - ness, Glo - ri - ous in ho - li - ness,
DUETT.
Who is like thee? Who is like thee?
Glo - ri - ous in ho - li - ness, Glo - ri - ous in ho - li - ness,

"Who is like unto thee, O Lord?" Concluded.

327

The musical score consists of four staves of handwritten music. The first three staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The fourth staff begins with a forte dynamic (f) and also has a key signature of one sharp. The music is divided into measures by vertical bar lines. The lyrics are written below each staff, corresponding to the notes. The first three staves sing the same melody, while the fourth staff provides a harmonic or rhythmic variation.

Fearful in praises, do - ing wonders, Fearful in praises, doing wonders. The Lord shall reign for-

Fearful in praises, do - ing wonders, Fearful in praises, doing wonders. The Lord shall reign for-

Fearful in praises, do - ing wonders, Fearful in praises, doing wonders. The Lord shall reign for-

ev - er, The Lord shall reign for - ev - er, The Lord shall reign for - ev - ermore, Praise ye the Lord, Praise ye the Lord.

ev - er, The Lord shall reign for - ev - er, The Lord shall reign for - ev - ermore, Praise ye the Lord, praise ye the Lord.

ev - er, The Lord shall reign for - ev - er.

DUETT AND CHORUS. "O that I had wings."

O that I had wings, O that I had wings, O that I had wings, had wings like a dove;
O that I had wings, had wings like a dove; Then would I fly away, Then would I fly away,
way, and be at rest, be at rest, fly . . . a - way, and be . . . at rest.

RIT.

"O that I had wings." Concluded.

329

CHORUS.



Then would I fly a-



Then would I fly a-way, and



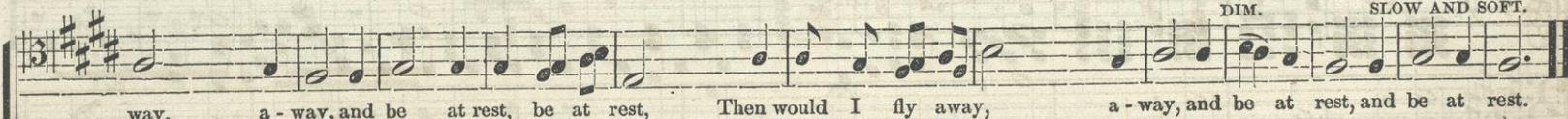
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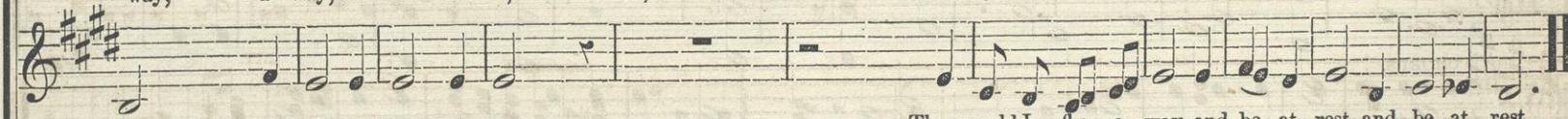
Then

DIM.

SLOW AND SOFT.



a-way, and be at rest, and be at rest.



Then would I fly a-way, and be at rest, and be at rest.



at rest, and be at rest, and be at rest.



a-way, and be at rest, and be at rest.

HYMN. "Softly fades the twilight ray."

AD LIB.

Soft - ly fades the twi - light ray Of the ho - ly Sabbath day; Gent - ly as life's setting sun, When the Christian's course is run.

COLLA VOCE.

TEMPO.

Peace is on the world abroad; 'Tis the ho - ly peace of God; Symbol of . . . the peace within, . . . When the spir - it rests from sin.

CHORUS.

Saviour, may our Sabbaths be Days of peace and joy in thee; Till in heaven our souls repose, Where the Sab - bath ne'er shall close.

Saviour, may our Sabbaths be Days of peace and joy in thee; Till in heaven our souls re - pose, Where the Sab - bath ne'er shall close.
Till in heaven

RESPONSE. "The law of the Lord is perfect."

W. O. P.

331

The musical score consists of three staves of music in common time, key signature of one sharp. The lyrics are repeated twice. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef.

The law of the Lord is perfect, converting the soul; thy tes - timony, Lord, is sure, making wise the simple; thy statutes, Lord, are right, re - joic - ing the heart; thy com -

The law of the Lord is perfect, converting the soul; thy tes - timony, Lord, is sure, making wise the simple; thy statutes, Lord, are right, re - joic - ing the heart; thy com -

RESPONSE. "Thy Word is a Lamp."

The musical score consists of four staves of music in common time, key signature of one sharp. It includes two parts: 1st and 2d. The lyrics are repeated twice. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef.

mandment, Lord, is pure, en - light - 'ning the eyes, A - men. |||

Thy word is a lamp un - to my feet, and a light un -

mandment, Lord, is pure, en - light - 'ning the eyes, A - men. |||

[REPEAT.] How sweet are thy words un - to my taste; yea, sweeter than

1st. 2d.
to my path. Give me un - derstand - ing, and I shall keep thy law, for therein do I delight, O Lord, my God. A - men.

honey to my ----- mouth. Give me un - derstand - ing, and I shall keep thy law, for therein do I delight, O Lord, my God. A - men.

ANTHEM. "By the rivers of Babylon."



By the rivers of Babylon we sat down: we wept when we remembered Zion, we wept when we remembered Zion. We hanged our harps upon the



By the rivers of Babylon we sat down: we wept when we remembered Zion, we wept when we remembered Zion. We hanged our harps upon the



willows in the midst thereof. For they that led us away captive required of us a song. But how shall we sing the Lord's song in a strange land?



willows in the midst thereof. For they that led us away captive required of us a song. But how shall we sing the Lord's song in a strange land?



"By the rivers of Babylon." Concluded.

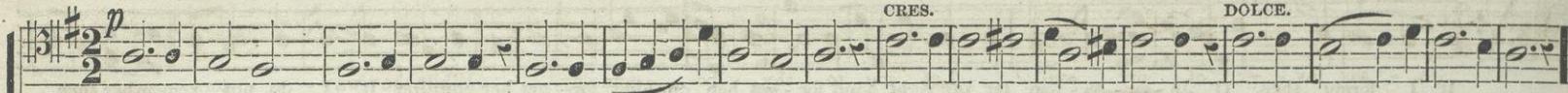
333

1ST TIME, QUARTETTE, 2D TIME, CHORUS.



HYMN. "Saviour, breathe an evening blessing."

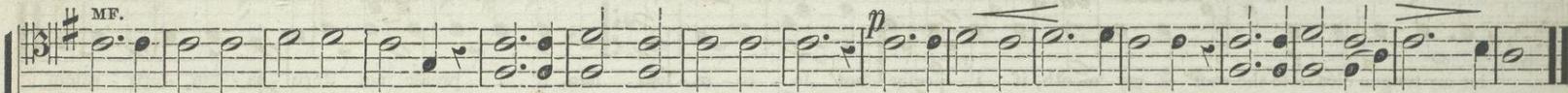
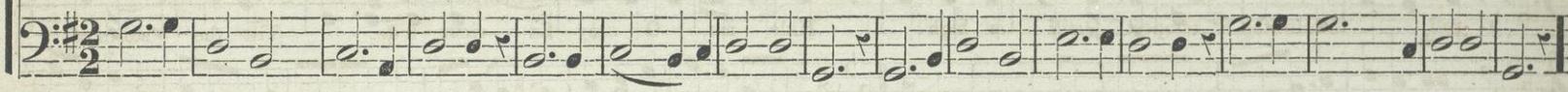
ITALIAN CHORAL.



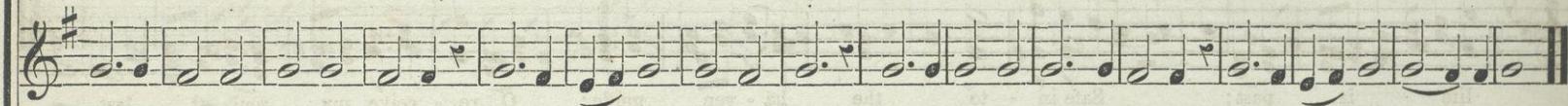
1. Saviour, breathe an evening blessing, Ere re - pose our spirits seal; Sin and want we come confessing; Thou canst save, and thou canst heal.



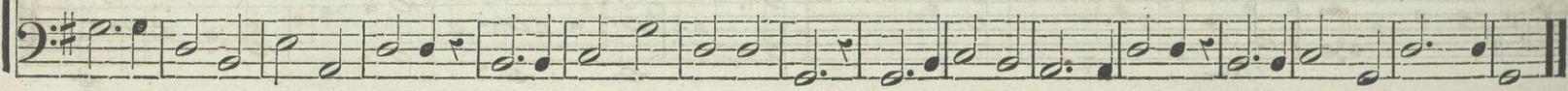
3. Tho' the night be dark and dreary, Darkness can - not hide from thee; Thou art he who, nev - er weary, Watcheth where thy peo - ple be.



2. Tho' destruction walk a-round us, Tho' the ar - row near us fly, Angel-guards from thee surround us; We are safe, if thou art nigh.



4. Should swift death this night o'er take us, And our couch become our tomb, May the morn in heav'n awake us, Clad in light and death - less bloom.



HYMN ANTHEM. "Jesus, lover of my Soul."

W. O. PERKINS.

335

TENOR SOLO.

Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the wa - - -ters near me

roll, While the tempest still is high: Hide me, O my Sa - viour hide, Till the storm of

life is past; Safe in - to the ha - ven guide: O re - ceive my soul at last.

SOLO FOR SOPRANO, OR DUETT.

"Jesus, lover of my Soul." Continued.

Hide me, O my Sa - viour, hide, Till the storm of life is past; Safe in - to the haven guide: Oh, receive my

f

Hide me, O my Sa - viour, hide, Till the storm of life is past; Safe in - to the haven guide: Oh, receive my

soul at last.

SOLO. BASS OR BARITONE.

Oth - er ref - uge have I none: Hangs my helpless soul on thee:

soul at last.

"Jesus, Lover of my Soul." Concluded.

337

Musical score for the first part of the hymn, featuring three staves of music. The first staff uses a bass clef, the second a bass clef, and the third a treble clef. The key signature is B-flat major (two flats). The time signature changes from common time to 3/4. The lyrics "Leave, ah! leave me not a - lone; Still sup - port and com - fort me:" are written below the music.

CHORUS.

Musical score for the chorus of the hymn, featuring three staves of music. The first staff uses a bass clef, the second a bass clef, and the third a treble clef. The key signature is B-flat major (two flats). The lyrics "All my trust on thee is stayed, All my help from thee I bring;" and "With the shadow of thy wing, With the shadow of thy wing." are written below the music.

Cover my defenceless head

Musical score for the final part of the hymn, featuring three staves of music. The first staff uses a bass clef, the second a bass clef, and the third a treble clef. The key signature is B-flat major (two flats). The lyrics "All my trust on thee is stayed, All my help from thee I bring; Cover my defenceless head With the shadow of thy wing, With the shadow of thy wing." are written below the music. Dynamic markings "f" (fortissimo) and "mf" (mezzo-forte) are present above the music.

CHANT-ANTHEM. "The Earth is the Lord's."

W. O. PERKINS.

1. The earth is the Lord's, and the fulness . . . there - of, The round world, and . . . they that dwell there - in.
 2. For he hath founded it up - - on the seas, And established . . . it up - on the floods.

Moderato.

He that hath clean hands and a pure heart.

SOPRANOS.

Who shall ascend into the hill of the Lord?
 He shall receive the blessing from the Lord, He shall receive the blessing from the Lord, He shall receive the blessing from the Lord,

He shall receive the blessing from the Lord, And righteousness from the God of his salvation. Lift up your heads, O ye gates; and be ye lift up, ye ev-er-last-ing doors, And the
 He shall receive the blessing from the Lord, And righteousness from the God of his salvation. Lift up your heads, O ye gates; and be ye lift up, ye ev-er-last-ing doors, And the

"The Earth is the Lord's," Continued.

339

1 MAESTOSO.

King of glo - ry shall come in.
Who is the King of glo - ry? Who is the King of glo - ry?
King of glo - ry shall come in.
The Lord, strong and mighty, the Lord, strong and mighty, the

The Lord, strong and mighty, the Lord, strong and mighty, the

Music score for the first part of "The Earth is the Lord's." It consists of four staves of music in common time, treble, alto, tenor, and bass clefs. The key signature is one sharp. The lyrics are integrated into the musical lines. The first section ends with a repeat sign and a double bar line.

2 If the Tenor is weak, the Alto may sing the Second Part.

Lord, strong and mighty, strong and mighty in battle. The Lord of hosts, the Lord of hosts, he is the King of glo - ry, he is the King of glo - ry,
Lord, strong and mighty, strong and mighty in battle. The Lord of hosts, the Lord of hosts, he is the King of glo - ry, he is the King of glo - ry,

Music score for the second part of "The Earth is the Lord's." It consists of four staves of music in common time, treble, alto, tenor, and bass clefs. The key signature is one sharp. The lyrics are integrated into the musical lines. The section is labeled "If the Tenor is weak, the Alto may sing the Second Part."

"The Earth is the Lord's," Concluded.

A musical score for a hymn, featuring four staves of music in common time with a key signature of one sharp. The lyrics are integrated into the musical lines. The first two staves begin with a treble clef, followed by a bass clef, and then another treble clef. The third and fourth staves begin with a bass clef. The lyrics are:

he is the King of glo - ry, He is the King of glo - ry,
The Lord of hosts, the Lord of hosts, he is the King of glo - ry, he is the King of
he is the King of glo - ry, He is the King of glo - ry,
he is the King of glo - ry, of glo - ry, he is the King of glo - ry, the King of glo - ry.
glo - ry, he is the King of glo - ry, he is the King of glo - ry,
he is the King of glo - ry, of glo - ry, he is the King of glo - ry, the King of glo - ry.

JUBILATE DEO. "O, be joyful in the Lord."

341

(IN FIVE PARTS.)

The musical score consists of five staves of music, each with a different key signature and time signature. The first staff starts with a key signature of one flat and a common time, followed by a section in A major and another in one flat. The second staff begins in G major. The third staff starts in A major and ends in one flat. The fourth staff begins in one flat and ends in A major. The fifth staff starts in A major and ends in one flat. The lyrics are integrated into the music, appearing below the staves where the vocal parts are active.

O, be joyful in the Lord, all ye lands; Serve the Lord with gladness, and come before his presence with a song. Be ye sure that the Lord he is God;

O, be joyful in the Lord, all ye lands; Serve the Lord with gladness, and come before his presence with a song. Be ye sure that the Lord he is God;

it is he that hath made us, and not we our-selves; We are his peo-ple, and the sheep of his pas-ture.

it is he that hath made us, and not we our-selves; We are his peo-ple, and the sheep of his pas-ture.

"O, be joyful in the Lord." Continued.

O, go your way in - to his gates with thanksgiving, and in - to his courts with praise. Be thankful unto him, and speak good of his name. For the

O, go your way in - to his gates with thanksgiving, and in - to his courts with praise. Be thankful unto him, and speak good of his name. For the

CRES.

Lord is gracious, his mer - cy is ev - er - last - ing; and his truth en - dur - eth from gener - a - tion to gener -

CRES.

Lord is gracious, his mer - cy is ev - er - last - ing; and his truth en - dur - eth from gener - a - tion to gener -

"O, be joyful in the Lord." Concluded.

343

DIM.

a - tion. Glo - ry, Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

DIM.

a - tion. Glo - ry, Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

CRES.

SLOW.

Ghost. As it was in the be - gin - ning, is now, and ev - er shall be, World with-out end, A - men. A - men.

CRES.

SLOW.

Ghost. As it was in the be - gin - ning, is now, and ev - er shall be, World with-out end, A - men. A - men.

ANTHEM. "O Lord, our God."

L. O. EMERSON.

SOLO. TENOR OR SOPRANO.

FULL CHORUS IN UNISON.

O Lord, our God, how ex - cellent is thy name, Thy name in all the earth, how ex - cellent thy name in
 all the earth. When I consider the heavens, the work of thy hands, The . . . moon and the stars, which thou hast or - dained,
 When I consider the heavens, the work of thy hands, The . . . moon and the stars, which thou hast or - dained,
 What is man, What is man, What is man, that thou art mind - ful of him? What is
 What is man, What is man, What is man, that thou art mind - ful of him? What is

MORNING AS.

"O Lord, our God." Concluded.

345

ANTHEM. "Behold, I bring you good Tidings."

*

FOR CHRISTMAS.

RECITATIVE. SOPRANO OR TENOR.

Musical score for the Recitative section, featuring two staves. The top staff is in treble clef and common time (indicated by a '4'). The bottom staff is in bass clef and common time. The lyrics begin with 'And the angel said unto them, "Fear not, for behold I bring you good tidings of great joy, which shall be to all people: For unto'.

CHORUS. ALLEGRO.

Musical score for the Chorus section, featuring two staves. The top staff is in treble clef and common time. The bottom staff is in bass clef and common time. The lyrics continue with 'you is born this day, in the ci - ty of Da - vid, a Saviour, which is Christ the Lord. Behold! Behold! I' followed by a repeat sign and 'Behold! Behold! I' again.

"Behold, I bring you good Tidings." Continued.

347

bring you good tidings, I bring you good tidings of great joy, which shall be to all people. Behold! I bring you good tidings, I
bring you good tidings, I bring you good tidings of great joy, which shall be to all people. Behold! I bring you good tidings, I
bring you good tidings, good tidings of great joy, which shall be to all people, which shall be to all people. For un - to
bring you good tidings of great joy.
bring you good tidings of great joy, which shall be to all people, which shall be to all people. For un - to

"Behold, I bring you good Tidings." Continued.

you is born this day, in the ci - ty of Da - vid, a Sa - viour, which is Christ the

you, For un - to you is born this day, is born this day, in the ci - ty of Da - vid, a Saviour, which is Christ, the

For un - to you is born this day, in the ci - ty of Da - vid, a Saviour, which is Christ, the

Lord. For un - to us is born this day a Sa - viour, which is Christ, the Lord.

day in the city of David,

Lord. For un - to us is born this day a Sa - viour, which is Christ, the Lord.

day in the city of David,

"Behold, I bring you good Tidings." Concluded.

349

A musical score for a three-part setting (Soprano, Alto, Bass) in common time, major key signature (two sharps). The score consists of six staves of music. The lyrics are repeated twice, followed by a ritardando (RIT.) and a final section.

Behold! Behold! I bring you good tidings, I bring you good tidings of great joy, which shall be to all

Behold! Behold! I bring you good tidings, I bring you good tidings of great joy, which shall be to all

peo - ple. For un - to you is born this day in the ci - ty of Da - vid, a Saviour, which is Christ the Lord.

RIT.

peo - ple. For un - to you is born this day, in the ci - ty of Da - vid, a Saviour, which is Christ the Lord.

SENTENCE. "Hear me, O Lord."

^{II} SOLO.

Hear me, O Lord, for thy lov - ing kindness. Hear, O hear the prayer of thy ser - vant.

^{II} SOPRANO, or TENOR.

^{II} CHORUS.

Hear me, O Lord, for thy lov - ing kindness, Hear, O hear the prayer of thy servant. Hear us, O Lord, for thy lov - ing

^{II} ALTO or BARITONE.

Hear us, O Lord, for thy lov - ing

"Hear me, O Lord." Concluded.

351

A LITTLE FASTER.

kind - ness, Hear us, Hear us, Hear the prayer, the prayer of thy ser - vants. Then will we praise the name of the Lord, and

kind - ness, Hear us, Hear us, Hear the prayer, the prayer of thy ser - vants. Then will we praise the name of the Lord, and

en - ter in - to his courts with thanksgiv - ing,

his courts with thanksgiv - ing. Hal - le - lu - jah! A - - - men.

1st. time.

2d. time.

en - ter in - to his courts with thanksgiv - ing,

his courts with thanksgiv - ing. Hal - le - lu - jah! A - - - men.

en - ter in - to his courts with thanksgiv - ing,

his courts with thanksgiv - ing. Hal - le - lu - jah! A - - - men.

ANTHEM. "Mighty Jehovah."

Arr. by J. E. PERKINS.

CHORUS.

Mighty Je - ho - vah, who dost not hear thee? Before thy majes-ty, who is not dust? Great Je-ho-vah,

Mighty Je - ho - vah, who dost not hear thee? Before thy majesty, who is not dust? Great Jeho - vah,

hear thee? Who is not dust before, before thine awful maj - es - ty.

thee we hear, hear, be - fore thy majes - ty. Thou sendest the rain - bow all before thee, Smil - ing, Thou speak'st in

thee we hear, hear, be - fore thy majes - ty. Thou send-est the rain - bow all before thee, Smil - ing, Thou speak'st in

CRES.

CRES.

"Mighty Jehovah." Concluded.

353

Musical score for "Mighty Jehovah." Concluded. The score consists of four staves of music for voices and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the bass clef. The music is in common time, with various dynamics and articulations. The lyrics are as follows:

Thou great Je - ho - vah, who does not hear thee? Who is not dust before, before thine aw - ful maj - es - ty?
thun - der tones; man is no more. Great Je - ho - vah, thee we hear, hear, be - fore thy maj - es - ty.
thun - der tones; man is no more. Great Je - ho - vah, thee we hear, hear, be - fore thy maj - es - ty.

ANTHEM. "How beautiful upon the Mountains."

Allegretto.

Musical score for "How beautiful upon the Mountains." The score consists of four staves of music for voices and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the bass clef. The music is in common time, with various dynamics and articulations. The lyrics are as follows:

How beau - ti - ful upon the mountains are the feet of him that bringeth good tidings,
How beau - ti - ful upon the mountains are the feet of him that bring - eth good tidings,
How beau - ti - ful upon the mountains, How beau - ti - ful upon the mountains are the feet of him that bringeth good tidings,

"How beautiful upon the Mountains." Continued.

that publisheth peace, that pub-lis-h-eth peace; that bring - eth good tidings, good tidings of good, that pub-lis-heth sal - va - tion; that saith un - to

CRES.

that pub - lis-heth peace, that pub - lis-heth peace; that bring - eth good tidings, good tidings of good, that pub - lis-heth sal - va - tion; that saith un - to

Zi - on, Thy God reigneth, Thy God reigneth. Thy watchmen shall lift up the voice; with the voice to-geth-er shall they sing; for they shall see eye to

3

Zi on, Thy God reigneth, Thy God reigneth. Thy watchmen shall lift up ³ the voice; with the voice to - geth - er shall they sing; for they shall see eye to

3

"How beautiful upon the Mountains." Continued.

355

eye when the Lord shall bring again Zion. Break forth in - to joy, Break forth in - to joy; Sing, sing together, ye waste places of Je-

eye when the Lord shall bring again Zion. Break forth in - to joy, Break forth in - to joy; Sing, sing together, ye waste places of Je-

Andante. 1st time, SOPRANO SOLO; 2d time, SOLO and CHORUS.

rusalem. For the Lord hath comforted, hath comforted his people. He hath re-deem-ed Je-ru-sa-lem, He hath re-
CHORUS.

rusalem. the Lord hath comforted, comforted his people, He hath redeem-ed Jeru-sa-lem, He hath re-

"How beautiful upon the Mountains." Concluded.

deem-ed Je - ru - sa - lem. The Lord hath made bare, made bare his ho - ly arm in the eyes of all, of all the nations; And

deem-ed Je - ru - sa - lem. The Lord hath made bare, made bare his ho - ly arm in the eyes of all, of all the nations; And

Allegro.

all the ends, the ends of the earth, shall see the sal - va - tion of our God. A -- men, Amen.

all the ends, the ends of the earth, shall see the sal - va - tion of our God. A -- men, Amen.

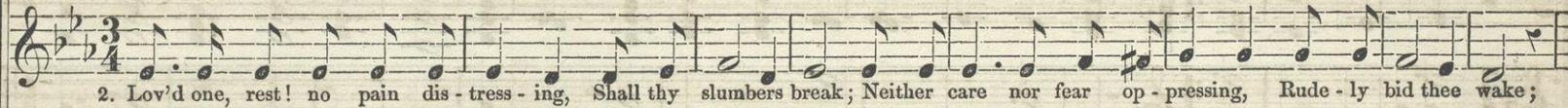
HYMN. "Calmly now in peace."

357

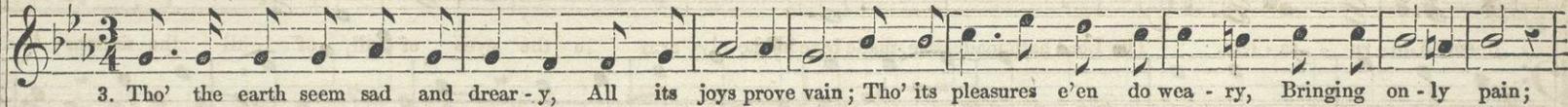
SUITABLE FOR FUNERALS.



1. Calm - ly now in peace thou'rt sleeping, In thy grave so low, While sad eve her tears is weeping, Emblem of our woe;



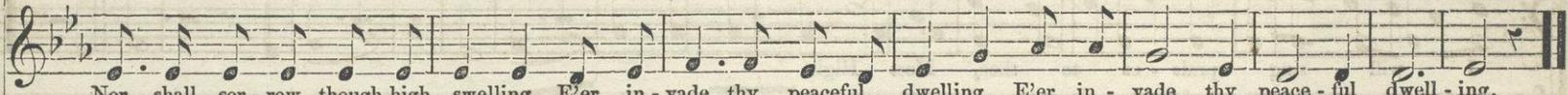
2. Lov'd one, rest! no pain dis - tress - ing, Shall thy slumbers break; Neither care nor fear op - pressing, Rude - ly bid thee wake;



3. Tho' the earth seem sad and drear - y, All its joys prove vain ; Tho' its pleasures e'en do wea - ry, Bringing on - ly pain;



And the night-wind without fail - ing, Sad - ly o'er thee now is wail - ing, Sad - ly o'er thee now is wail - ing.



Nor shall sor - row, though high swelling, E'er in - vade thy peaceful dwelling, E'er in - vade thy peace - ful dwell - ing.



Yet we wait - ing here will ev - er, Hope to meet thee, ne'er to sev - er, Hope to meet thee, ne'er to sev - er.



358

Moderato.

BASS SOLO.

ANTHEM. "I will praise thee."

W. O. PERKINS.

The musical score consists of four staves of music. The top staff is for Bass Solo, starting with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "I will praise thee, will praise thee O Lord; and I will show forth thy marv' - lous works." The second staff starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "I will be glad, and re - joice in thy name; And I will sing prais - es, And I will sing prais - es, and". The third staff starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "I will sing prais - es to thee, Most High.". The fourth staff starts with a bass clef, a key signature of one flat, and a common time signature. The music concludes with a final cadence on the fifth staff.

"I will praise Thee." Continued.

359

Allegro Moderato.

Sing praises to the Lord, who dwelleth in Zi-on, de - clare his ho - ly name a - mong the people, declare
declare his ho - ly name a -

Sing praises to the Lord, who dwelleth in Zi-on, de - clare his ho - ly name a - mong the people, declare
declare his ho - ly name a -

Largo.

mong the peo - ple, de - clare his ho - ly name a - mong the peo - ple. Have mer - cy upon me, O Lord, in trou - ble, and
de - clare

mong the peo - ple, de - clare his ho - ly name a - mong the peo - ple, Have mer - cy upon me, O Lord, in trou - ble, and
de - clare

"I will praise Thee." Concluded.

Allegro.

keep me from the hands of them that hate me.
I will rejoice, rejoice in thy sal - va - tion,
I will rejoice, rejoice, will
keep me from the hands of them that hate me.
I will rejoice in thy sal - va - tion, re - joice in thy sal - va - tion,
I will rejoice, re - joice,
And I will show forth thy glorious praise, and tell all thy works in the gates of Zion.
Amen, Amen.
Amen, Hal - le - lujah! Amen.
Amen, Hal - le - lujah! Amen.
Amen.

ANTHEM. "Bow Thine Ear."

In part by W. O. P.

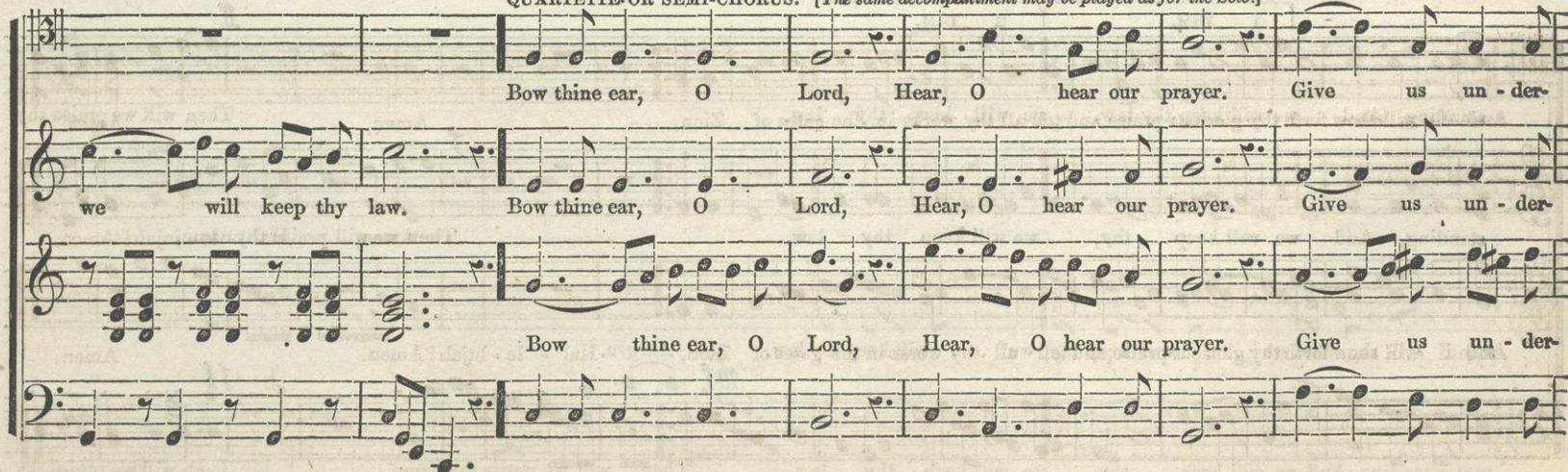
361

Andante.

SOLO.—SOPRANO OR TENOR.



QUARTETTE-OR SEMI-CHORUS. [The same accompaniment may be played as for the Solo.]



"Bow Thine Ear." Continued.

p
ALLEGRETTO.
FULL CHORUS.

standing, and we will keep, will keep thy law. Bow thine ear, O Lord. Hear us, O hear us, Give us under-

standing, and we will keep, will keep thy law. Bow thine ear, O Lord. Hear us, and give us under-

standing, . . . and we will keep thy law. Bow thine ear, O Lord. Give us un - - der-

Bow thine ear, O Lord. Give us

1 DIM. 2 DIM.

standing; And we will keep thy law. we will keep thy law. Then will we praise thy

standing, And we will keep thy, we will keep thy law. Then we will praise thy name,

stand - - ing, And we . . . will keep thy, we . . . will keep thy law. Then will we praise thy name,

understanding, And we will keep thy, we will keep thy law. Then will we praise thy name, Then will we praise thy

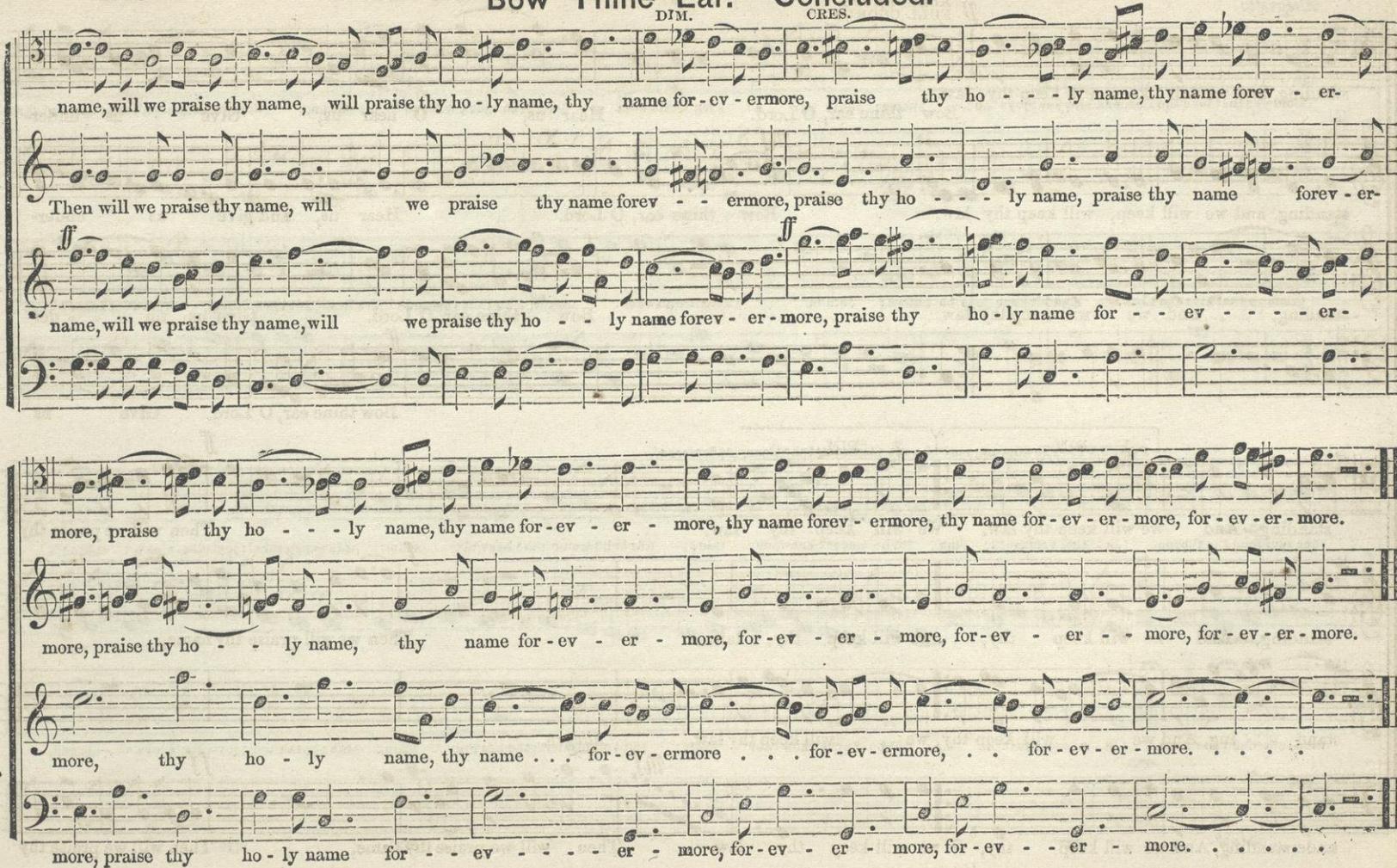
Allegro.

"Bow Thine Ear." Concluded.

DIM.

CRES.

363



DIM.
CRES.

name, will we praise thy name, will praise thy ho - ly name, thy name for - ev - ermore, praise thy ho - - - ly name, thy name forev - er - name, will we praise thy name, will we praise thy name forev - - ermore, praise thy ho - - - ly name, praise thy name forev - er - name, will we praise thy name, will we praise thy ho - - ly name forev - er - more, praise thy ho - ly name for - - ev - - - er - name, will we praise thy name, will we praise thy ho - - ly name forev - er - more, praise thy ho - ly name for - ev - er - more, for - ev - er - more. more, praise thy ho - - ly name, thy name ... for - ev - ermore ... for - ev - ermore, ... for - ev - er - more. more, thy ho - ly name, thy name ... for - ev - ermore ... for - ev - ermore, ... for - ev - er - more. more, praise thy ho - ly name for - - ev - - - - er - more, for - ev - er - more, for - ev - er - more, for - ev - er - more.

HYMN ANTHEM. "Come ye that love the Lord."

W. O. PERKINS.

Allegretto.

Come ye that love the Lord, and let your joys be known; Join in a song with sweet accord, And thus surround the throne, Join in a song with sweet accord, And

Come ye that love the Lord, And let your joys be known; Join in a song with sweet accord, And thus surround the throne, Join in a song with sweet accord, And

Come ye that love the Lord, And let your joys be known; Join in a song with sweet accord, And thus surround the throne, Join in a song with sweet accord, And

DUETT.—The Soprano may be sung instead of the Tenor, if preferred.

thus surround the throne. Let those refuse to sing Who never knew our God; But children of the heav'nly King May speak their joys, their joys a - broad,

thus surround the throne. Let those refuse to sing Who never knew our God; But children of the heav'nly King May speak their joys, their joys a - broad,

thus surround the throne. Let those refuse to sing Who never knew our God; But children of the heav'nly King May speak their joys, their joys a - broad,

"Come ye that love the Lord." Continued.

365

SOLO SOPRANO.

May speak their joys, May speak their joys, May speak their joys, May speak their joys, May speak their joys a - broad. May speak their
CHORUS. May speak their joys, May speak their joys, May speak their joys, May speak their joys, May speak their joys May speak their joys abroad.
May speak their joys, May speak their joys, May speak their joys, May speak their joys, May speak their joys May speak their joys abroad.

Duett or Solo—or two measures
may be omitted.

joys, May speak their joys, May speak their joys, May speak their joys, May speak their joys a - broad, But children of the heavely
May speak their joys, May speak their joys, May speak their joys, May speak their joys, May speak their joys May speak their joys abroad.
May speak their joys, May speak their joys, May speak their joys, May speak their joys, May speak their joys May speak their joys abroad.

"Come ye that love the Lord." Continued.

CHORUS.

King May speak their joys a - broad, But children of the heav'nly King May speak their joys, may speak their joys abroad. The hill of Zi - on yields A thousand sa - cred sweets, Be -

But children of the heav'nly King May speak their joys, may speak their joys abroad. The hill of Zi - on yields A thousand sa - cred sweets, Be -

fore we reach the heav'nly fields, Or walk the golden streets, Before we reach the heav'nly fields, or walk the golden streets. Or walk the golden streets.

Before we reach the heav'nly fields, or walk the golden streets, Or walk the golden streets.

fore we reach the heav'nly fields, Or walk the golden streets, Be - fore we reach the heav'nly fields, or walk the golden streets, Or walk the golden streets.

Before we reach the heav'nly fields, or walk the golden streets, Or walk the golden streets.

"Come ye that love the Lord." Continued.

367

ANDANTE.

SOPRANO OR TENOR.

There shall we see his face, And never, never sin; There, from the riv - ers of his grace, Drink endless pleasures

in ... Yes, and before we rise To that im - mor - tal state, The thought of such a - maz - ing bliss Should con - stant joys cre-

ate. The thought of such a - maz - ing bliss Should con - stant joys cre - ate, Should con - stant, con - stant joys cre - ate.

"Come ye that love the Lord." Continued.

ALLEGRO.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and dynamic markings such as $\hat{\text{F}}$ and $\hat{\text{f}}$. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are integrated into the musical lines. The first section starts with a piano introduction followed by the vocal entries. The second section begins with a bass line, followed by the vocal parts. The lyrics are as follows:

We're
Then let our songs, our songs a - bound, And ev' - ry tear be dry, We're
marching through Im - man - uel's ground, To fair - er worlds on high, We're marching, We're marching
marching through Im - man - uel's ground, To fair - er worlds on high, We're marching through Immanuel's ground, To
We're marching through Im - man - uel's ground, To

"Come ye that love the Lord." Concluded.

369

CRES.

Musical score for the first part of the hymn "Come ye that love the Lord." The score consists of four staves of music in common time (indicated by '3') and G major (indicated by a sharp sign). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics describe marching through Immanuel's ground to fairer worlds on high. The music features eighth-note patterns and occasional sixteenth-note grace notes. The vocal parts enter sequentially, with the bass taking the lead in the final line.

To worlds on high, We're march - ing through Im - man - uel's ground, To fair - er worlds on high, to fair - er worlds on
fair - er worlds on high, We're marching through Immanuel's ground, To fair - er worlds on high, To fair - er worlds on
fair - er worlds on high, We're marching, We're marching, To worlds on high, To fair - er worlds on
We're marching through Imman - uel's ground, To fair - er worlds on high.

Musical score for the second part of the hymn "Come ye that love the Lord." The score consists of four staves of music in common time (indicated by '3') and G major (indicated by a sharp sign). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics continue the theme of marching to fairer worlds on high. The music features eighth-note patterns and occasional sixteenth-note grace notes. The vocal parts enter sequentially, with the bass taking the lead in the final line.

high, To fair - er worlds, to fair - er worlds on high, To fairer worlds, To fair - er worlds on high.
high To fairer worlds, to fairer worlds on high, To fairer worlds To fair - er worlds on high.
CRES. high, To fairer worlds, to fairer worlds on high, To fairer worlds, to fairer worlds on high.

ANTHEM. "Glory to God."

HAYDN.

f VIVACE.

The musical score consists of four staves of music. The first three staves are in common time (indicated by a '4') and the fourth staff is in alla breve time (indicated by a '2'). The key signature is one flat. The music is divided into two sections. The first section starts with a forte dynamic (*f*) and a vivace tempo, featuring eighth-note patterns. The lyrics are: "Glo-ry to God in the high-est, glo- ry, Glo-ry to God! Sing praises! Glo-ry to God! sing praises! Glo-ry be to God on high." The second section begins with a piano dynamic (*p*) and features sixteenth-note patterns. The lyrics are: "Glo-ry, Glo- ry to God! Sing praises! Glo-ry be to God on high." The score concludes with a final section of sixteenth-note patterns.

Glo-ry to God in the high-est, glo- ry, Glo-ry to God! Sing praises! Glo-ry to God! sing praises! Glo-ry be to God on high.

Glo-ry to God in the high-est, glo- ry, Glo-ry to God! Sing praises! Glo-ry to God! sing praises! Glo-ry be to God on high.

Glo-ry, Glo- ry to God! Sing praises! Glo-ry be to God on high.

Glo-ry, Glo- ry to God! Sing praises! Glo-ry be to God on high.

"Glory to God." Continued.

371

A handwritten musical score for a four-part setting. The music is in common time, with a key signature of one flat. The vocal parts are arranged as follows: Bass (B-flat) at the top, Tenor (C) in the middle, Alto (A) below the tenor, and Soprano (F) at the bottom. The score consists of eight staves of music, each with a different melodic line and harmonic progression. The lyrics, "Peace on earth, good will to men," are repeated in each staff, corresponding to the notes. The music is written in a clear, cursive hand, with some slurs and grace notes indicating performance style.

Peace on earth, good will, Peace, good will to men, Peace on earth, good will to men, on earth good
Peace on earth, good will, Peace, good will to men, Peace on earth, good will to men, on earth good
Peace on earth, good will to men, good
will to men, Peace on earth, good will to men, on earth good will to
will to men, Peace on earth, good will to men, on earth good will to
will to men, Peace on earth, good will to men, on earth good will to
will to men, Peace on earth, good will to men, good will to

"Glory to God." Continued.

men. O praise the Lord, praise his ho - ly name. Bow be - fore his
men. O praise the Lord, praise his ho - ly name. Bow be - fore his
throne. O praise the Lord . . . for - ev - ermore; O praise him.
throne. O praise the Lord, and glo - ri - fy his name for - ev - ermore; O praise him.
O praise the Lord . . . for - ev - ermore; O praise him.

"Glory to God." Concluded.

373

The musical score consists of four staves of music, each with a different clef (Bass, Treble, Alto, and Tenor/Bass), all in common time and a key signature of one flat. The lyrics are integrated into the music, appearing below the notes. The lyrics are:

O praise and glo - ri - fy his ho - ly name . . . for - ev - er - more. Ex - alt and praise him.

O praise and glo - - - - - ri - - fy his name for - ev - er - more. Ex - alt and praise him.

O praise and glo - ri - fy his ho - ly name . . . for - ev - er - more. Ex - alt and praise him.

O praise and glo - ri - fy his ho - ly name . . . for - ev - er - more, his name for - ev - er - more.

O praise and glo - - - - - ri - - fy his name for - ev - er - more, his name for - ev - er - more.

O praise and glo - ri - fy his ho - ly name . . . for - ev - er - more, his name for - ev - er - more.

HYMN CHANT. "O Sacred Presence."

*

1. O Sacred Presence! Life Divine! We rear for thee no
2. We will not mock thy holy name, With titles high, of
3. All souls in circling orbits run, Around thee as their

gild-ed shrine; Unfashioned by the hand of art, Thy temple is the child-like heart.
emp-t-y fame, For thou, with all thy works and ways, Art far beyond our fee-ble praise.
cen-tral sun; And as the planets roll and burn, To thee, O Lord! for light we turn;

No tearful eye, no bended knee, No servile speech we
But freely as the birds that sing, The soul's spontaneous
Nor life, nor death, nor time, nor space, Shall rob us of our

bring to thee; For thy great love tunes ev'ry voice, And makes each trust-ing soul re-joice.
gift we bring, And like the fragrance of the flow'rs, We con-se-crate to thee our pow'r's.
name or place, But we shall love thee and adore, Through end-less a-ges ev-er-more.

HYMN CHANT. "The Voyage of Life."

W. O. PERKINS.

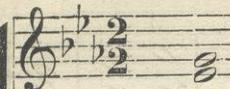
1. Launch thy bark! launch thy bark on the
2. Hoist thy flag! hoist thy flag! nail it
3. Speed thee on! speed thee on o'er the

swell-ing tide, But oh, look up and lean on heav'n, as swiftly on you glide; For perils all around thee lie, like rocks up-on the sea; And he who slumbers on the watch a shape-less wreck may be!
to the mast; The flag of justice and of breez-es cast; And 'neath that banner's glo-rious folds spread out thy flow-ing sail; Press onward to the destined port be-fore the fav'ring gale.
trou-bled sea; But oh, let wisdom guide thy bark, and truth thy compass be: Unloose thy sail; God speed thee now, thy vigil nev-er cease, Till, anchored in the heav'ly port, thou find e-ter-nal peace.

HYMN CHANT. "Here is my Heart."

W. O. P.

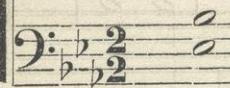
375



1. Here is my heart—my God I give it thee; I heard thee
2. Here is my heart—in Christ its longings end, Near to the
3. Here is my heart—ah! Holy Spirit, come, Its nature
4. Here is my heart—it trembles to draw near The glory
5. Here is my heart—O Friend of friends, be near To make the

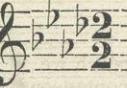


call and say, "Not to the world, my child, but unto me," I heard and will o - bey.
cross it draws; It says, "Thou art my portion, O my Friend, Thy blood my ransom was."
to re - new, And consecrate it wholly as Thy home, A temple fair and true.
of Thy throne; Give it the shining robe Thy servants wear, Of righteousness thine own;
tempt er flee; And when my latest foe I wait with fear, Give me the vic - to - ry!

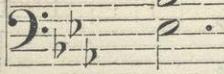


Here is love's offering to my King, Which in glad sacrifice I bring—Here is my heart.
And in the Saviour it has found What blessedness and peace a - bound—My trusting heart.
Teach us to love and serve thee more, To fear thee, trust thee, and a-dore—My cleansed heart.
Its pride and folly chase away, And thou art wise, and just, and true—My wait - ing heart.
Gladly on thy love reposing, Let me say when life is closing, "Here is my heart."

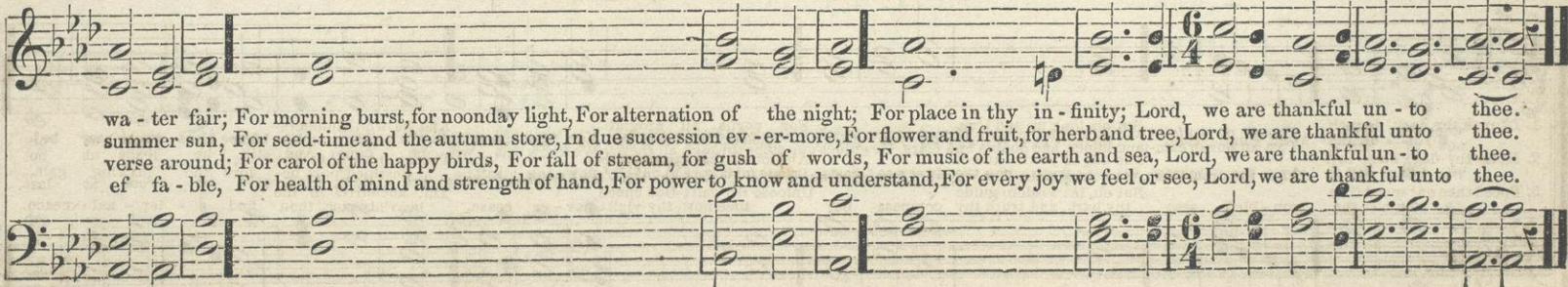
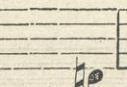
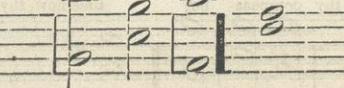
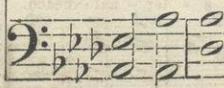
HYMN CHANT. Song of Life.



1. Lord, we are thankful for the air, for breath of life, for
2. For years and seasons as they run, For wintry cloud and
3. For beauty and delight of sound, That floats the uni-
4. For sight, for touch, for taste, for smell ; For sense of life in-



wa - ter fair; For morning burst, for noonday light, For alternation of the night; For place in thy in - finity; Lord, we are thankful un - to thee.
summer sun, For seed-time and the autumn store, In due succession ev - er-more, For flower and fruit, for herb and tree, Lord, we are thankful unto thee.
verse around; For carol of the happy birds, For fall of stream, for gush of words, For music of the earth and sea, Lord, we are thankful un - to thee.
ef fa - ble, For health of mind and strength of hand, For power to know and understand, For every joy we feel or see, Lord, we are thankful unto thee.



HYMN CHANT. "The Angel of Patience."

1. A silent angel noiseless flies From Heaven's high firm - a - ment; To soothe all sorrowing hearts he lies, By God the Father sent. His glance on all doth peace bestow, And grace and 2. And us this angel safely leads Through all our griefs and cares, While with our hearts he gently pleads, And piercing smart, And humbles, what false pride perverts, The bruise - es heals; He soothes our griefs and calms our fears, And way each tear; His constant motto is: "Still bear! The us for ever - ing Heaven prepares. When we are fainting in despair, He doth our 3. To gentle sorrow he converts The most soul - us re - veals. He makes for us the darkest hour Again with 4. With ours he minglest his own tears, And all our grieves and cares, While with our hearts he gently pleads, And piercing smart, And humbles, what false pride perverts, The bruise - es heals; He soothes our griefs and calms our fears, And way each tear; His constant motto is: "Still bear! The place of rest is near!" He makes for us the darkest hour Again with 5. He cannot, all at once, prepare To wipe a - us re - veals. He makes for us the darkest hour Again with

HYMN CHANT. "He leads us on." *

in - no - cence; His presence dries the tears of woe, It is the Angel of Patience. 1. He leads us on, By paths we do not know; Upward he leads us on, though our fears dis - pel, Helps us our heavy cross to bear, And softens all misfortune's power, Then with a smile he points above, And though he very little talks, And makes, a gain, all well. To those who wis - dom know, To Him who rules on high. He is our tru - est friend.

brightness glow, ask, "Oh, why?" aid to lend; steps are slow, Though oft we faint and falter on the way, Though storm and darkness oft obscure the day; Yet, when the clouds are gone, We know he leads us on. we call life, After the dreariness, the aching pain, The wayward struggles which ne'er proved in vain, And when our toils are past, He'll give us rest at last.

Words by H. W. LONGFELLOW.

CHANT. "The Reaper and the Flowers."

W. O. PERKINS.

377

1. There is a reaper, whose name is Death, And with his sick - le keen, He reaps the bearded grain at a breath, And the . . . flow'rs that grow be - tween.
2. "Shall I have nought that is fair," said he, "Have nought but the bearded grain? Tho' the breath of these flowers is sweet to me, I will . . . give them back a - gain."
3. He gazed at the flowers with tearful eyes, He kissed their drooping leaves, It was for the Lord of Paradise He bound them in his sheaves.
4. "My Lord has need of these flowerets gay," The reaper said, and smiled; "Dear tokens of the earth are they, Where . . . he was once a child.
5. They shall all bloom in fields of light, Transplanted by my care; And saints, upon their garments white, These . . . sa - cred blos - soms wear.
6. And the mother gave, in tears and pain, The flowers she most did love; She knew she should find them all again In the . . . fields of light a - bove.
7. O, not in cruelty, not in wrath, The reaper came that day; 'Twas an angel visited the green earth, And . . . took the flow'rs a - way.

CHANT. "Bye-and-Bye."

W. O. P.

1. There is an angel ever near, When toil and trouble vex and try, That bids our fainting hearts take cheer, And whispers to us, "Bye-and - bye."
2. We hear it at our mother's knee, With tender smile and love - lit eye, She grants some boon on childish plea, In these soft accents, "Bye-and - bye."
3. What visions crowd the youthful heart, What holy expec - ta - tions high Nerve the young heart to do its best, And wait the promise, "Bye-and - bye."
4. And manhood, with his strength and will To breast life's ill, and fate de - fy, Though fame and riches be his, still Has plans that lie in "Bye-and - bye."
5. And millions whom oppression wrongs, Send up to God their wailing cry, And writhing in the vagrant throngs, Re - lief still hope for, "Bye-and-bye."

CHANT. "The Lord's Prayer."

1. Our Father who art in heaven, hallowed | be thy | name,||Thy kingdom come, thy will be done } in earth, as it | is in | heaven.
2. Give us this day our | dai - ly | bread.||And forgive us our trespasses as we } forgive } those who | trespass . . . a - | gainst us.
3. And lead us not into temptation, but de - liver . . . us from | evil.||For thine is the kingdom, and the } power, and the } glory, for - | ever . . and | ever. || A - men.

HYMN CHANT. "Earth far away."

W. O. P.

1. Earth far away, I fain would pray, Alone with thee, my God, a - lone with
 2. O take my heart with thee apart, Let none but thee, my God, let none but
 3. O, "in thy light," I see the light That shineth down from thee, my God, from
 4. But from thy side I see the tide Of cleansing blood from thee, my God, from
 5. O hallowed hour, there cometh power To save my soul, from thee, my God, from
 thee; Let me come nigh, O hear my sigh, It breathes my grief to thee, my God, to thee.
 thee, With light possess Its deep recess, But all be known to thee, my God, to thee.
 thee, And O the pain, I see the stain That calls for wrath from thee, my God, from thee.
 thee; Saviour, thy prayer falls on my ear, Let mercy come from thee, my God, from thee.
 thee; Sweet peace distils, my spirit fills With love and praise to thee, my God, to thee. A - men.

HYMN CHANT. "Almighty One."

1. Almighty One ! I bend in dust before thee: Ev'n so veiled cherubs bend: In calm and still devotion I adore thee, All - wise, all present Friend.
 2. Thou power sublime ! whose throne is firmly seated On stars and glowing suns ; O, could I praise thee, could my soul elated, Waft thee se-raph - ic tones,
 3. Eternity ! Eternity ! how solemn, how terrible the sound; Here, leaning on thy promises, a column of strength may I be found.

Thou to the earth its emerald robes hast given, Or curtained it in snow; And the bright sun, and the soft moon in heaven, Be - fore thy presence bow
 Had I the lyres of angels, —could I bring thee An offering wor - thy thee, — In what bright notes of glory would I sing thee Blest notes of ec - sta - cy.
 O let my heart be ever thine, while beating, As when 'twill cease to beat ! Be thou my portion, till that meeting, When . . . I my God shall greet.

THANKSGIVING CHANT. "Lord of the Harvest."

379

The musical score consists of three staves of music. The top staff uses a treble clef, a key signature of two flats, and a common time (indicated by '2'). The middle staff uses a bass clef, a key signature of two flats, and a common time (indicated by '2'). The bottom staff uses a bass clef, a key signature of two flats, and a common time (indicated by '2'). The music features various note values including eighth and sixteenth notes, and rests. The lyrics are integrated into the music, appearing below the staves.

1. Lord of the harvest, once again We thank thee for the ri - pened grain; For crops safe gathered, sent to cheer Thy servants thro' an - oth - er year.
 2. The bare dead grain in autumn sown, Its robe of vernal green puts on; Glad from its wintry grave it springs, Fresh garnished by the King of kings:
 3. Nor vainly of thy word we ask A lesson from the . rea-pe-r's task; So shall thine angels issue forth; The . tares be burnt; the just of earth,
 4. Daily, O Lord, our prayers be said, As thou hast taught, for dai - ly bread; But not alone our bodies feed, Sup - - ply our faint-ing spir - it's need;

For all sweet ho - ly thoughts sup - plied By seed - time and by har - vest - tide.
 So, Lord, to those who sleep in thee Shall new and glo - rious bo - dies be.
 To wind and storm ex - posed no more, Be gath - ered to their Fa - ther's store.
 O bread of life, from day to day, Be thou their com - fort, food and stay.

CHANT. "I will lift up mine eyes."

The musical score consists of three staves of music. The top staff uses a treble clef, a key signature of one sharp, and a common time (indicated by '2'). The middle staff uses a bass clef, a key signature of one sharp, and a common time (indicated by '2'). The bottom staff uses a bass clef, a key signature of one sharp, and a common time (indicated by '2'). The music features various note values including eighth and sixteenth notes, and rests. The lyrics are integrated into the music, appearing below the staves.

1. I will lift up mine eyes unto the hills from whence com - eth my help. My help cometh from the Lord, who made heaven and earth.
 2. He will not suffer thy foot to be moved; he that keepeth thee will not slumber. Behold he that keepeth Israel shall not slumber nor sleep.
 3. The Lord is thy keeper: the Lord is thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night.
 4. The Lord shall preserve thee from all evil; he shall pre - serve thy soul. The Lord shall preserve thy going out and thy coming in, from this time forth and even for - ev - er - more. A - men.

CHRISTMAS CHANT. "There were Shepherds."

1. There were shepherds abiding . . . in the fields, keeping watch . . . over their flocks by night.
 2. And the angel said unto them, . . . fear not; for behold, I bring you good tidings of great joy which shall be to all people.
 3. And suddenly there . . . was with the angel a multitude of the heavenly host, . . . prais - ing God, and saying:

And lo, the angel of the Lord . . . came upon them, and the glory of the Lord shone round about them, and they were sore a - fraid.
 For unto you is born this day, in the city of David, a Saviour, who is Christ, the Lord.
 Glory to God,in the highest, and on earth peace, good will to men. A-men.

CHANT. "Abide with me."

W. O. P.

1. Abide with me! fast falls the eventide, The darkness deepens, Lord,with
 2. Swift to its close ebbs out life's little day,Earth's joys grow dim,its glories
 3. I need thy presence every passing hour; What but thy grace can foil the

me a - bide! When other helpers fail, and comforts flee, Help of the helpless, O, a - bide with me!
 pass a - way; Change and decay in all around I see, Thou who never changes, O, a - bide with me!
 tempter's power? Who like thyself my guide and stay can be? Lord,till life closes, O, a - bide with me!

CANTATE DOMINO. "O sing unto the Lord."

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1. O sing unto the Lord a
 3. The Lord declared
 5. Show yourself joyful unto the Lord,
 7. With trumpets
 9. Let the floods clap their hands, and let the hills
 be joyful together be - fore the Lord; For he

new song, For he hath done — marvellous things.
 his sal - va - tion, His righteousness hath he openly showed..in the sight..of the heathen.
 all ye lands; Sing, re - joice, — and give thanks.
 also...and shawms; O show yourselves joyful be - fore the Lord, the King.
 cometh..to judge the earth.

2. With his own right hand, and with his ho - ly arm; Hath he gotten him self the vic - to - ry.
 4. He hath remembered his mercy and truth toward the house of Israel; And all the ends of the world have seen the sal - va - tion of our God.
 6. Praise the Lord up on the harp; Sing to the harp with a psalm— of thanks-giving.
 8. Let the sea make a noise, and all that therein is; The round world, and they that dwell there - in.
 10. With righteousness shall he judge the world; And the peo - ple with his truth.

A - men.

HYMN CHANT. "Come to Me."

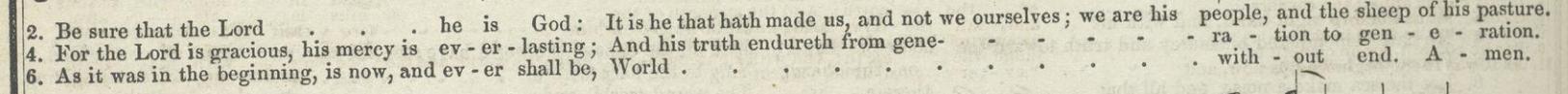
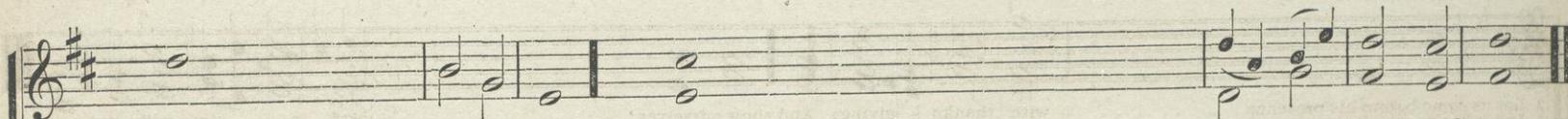
W. O. P.

1. With tearful eyes I look around, Life seems a dark and storm-y soul may sea, flee; see, thee; ag - o ny,
 2. It tells me of a place of rest — It tells me where my joy, and place for thee; Heavenward direct thy weeping eye, I am thy
 3. When nature shudders, loth to part From all I love, en - joy, and place for thee; Heavenward direct thy weeping eye, I am thy
 4. Come, for all else must fail and die, Earth is no resting place for thee; Heavenward direct thy weeping eye, I am thy
 6. O, voice of mercy! voice of love! In conflict, grief, and ag - o ny, Support me, cheer me from above! and gently

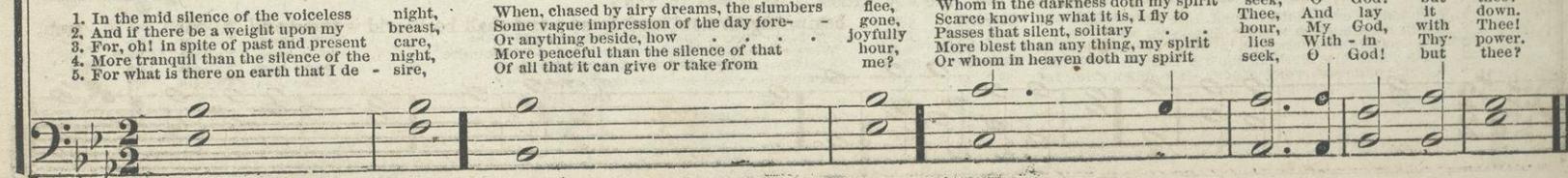
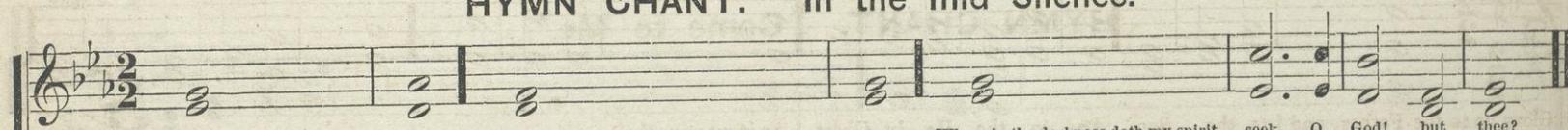
Yet, 'midst the gloom I hear a sound, a heavenly Oh! to the weary, faint, oppressed, how sweet the When a faint chill steals o'er my heart, a sweet voice Support me, cheer me from above! and gently

whis - per, "Come to me." bid - ding, "Come to me." ut - ters, "Come to me." por - tion, "Come to me." whis - per, "Come to me."

JUBILATE DEO. "O be joyful in the Lord"



HYMN CHANT. "In the mid Silence."



VENITE. "O come, let us sing."

W. O. BREWSTER.

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1. O come, let us sing un - to the Lord; Let us heartily rejoice in the strength of our sal - vation.
 3. For the Lord is a great God; And a great King par - a - bove all gods.
 5. The sea is his, and he made it; And his hands pre - par ed the dry land.
 7. For he is the Lord our God; And we are the people of his pasture and the sheep .. of his hands.
 10. Glory be to the Father, and to the Son; And to the Ho - ly Ghost. Ho - ly Ghost.

2. Let us come before his presence with thanks - giving; And show ourselves glad in him with psalms.
 4. In his hands are all the corners of the earth; And the strength of the hills is his also.
 6. O come, let us worship and fall down; And kneel be - fore the Lord our Maker.
 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 peo - ple with - out end, A - men.
 11. As it was in the beginning, is now, and ev - er shall be, World without end, A - men.

GLORIA PATRI. No. 2.

DR. H. G. BARROWS.

Glory be to the Father, and | to the Son, And to the Ho - ly Ghost. | As it was in the beginning, is now, and } ev - er | shall be, World without end, A - men. A - men.

DEUS MISEREATUR. "God be Merciful."

1. God be merciful unto us, and bless us, And show us the light of his countenance, and be mer - ci - ful unto us.
 3. Let the people praise..thee, O God, Yea, let all the peo - ple praise thee.
 5. Let the people praise..thee, O God, Yea, let all the peo - ple praise thee.
 8. Glory be to the Father, and to the Son, And to the Ho - ly Ghost,

2. That thy way may be known upon earth, thy saying health a - mong all nations.
 4. O let the nations rejoice,..and be glad; for thou shalt judge the folk righteously, and govern the na-tions up - on earth.
 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.
 9. As it was in the beginning, is now, and ev - er shall be, world with - out end, A - men.

GLORIA PATRI. "Glory be to the Father."

Glory be to the Father and to the Son; And to the Ho - ly Ghost; As it was in the beginning, is now, and ev - er shall be, World with - out end, A - men.



Be thou, O God, ex - alt-ed high ; And as thy glo-ry fills the sky, So let it be on earth displayed, Till thou art here, as there o - beyed.



HAMBURG. L. M.

GREGORIAN.



Kingdoms and thrones to God belong ; Crown him, ye na - tions, in your song : His wondrous name and power rehearse ; His honors shall en - rich your verse.



HEBRON. L. M.

DR. L. MASON.

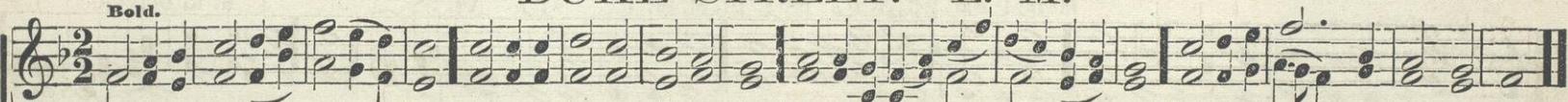


Thus far the Lord has led me on ; Thus far his power prolongs my days ; And eve - ry evening shall make known Some fresh me-mo-rial of his grace.

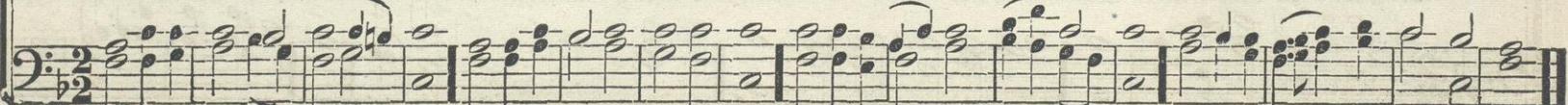


DUKE STREET. L. M.

J. HATTON.



Bold.
Lord, when thou didst ascend on high, Ten thousand angels filled the sky ; Those heavenly guards around thee wait, Like chariots, that at - tend thy state.



Slow and Soft.

There is a stream whose gentle flow Sup - plies the ci - ty of our God; Life, love, and joy, still gliding through, And watering our di - vine a - bode.

MISSIONARY CHANT. L. M.

CH. ZEUNER.

Ye Christian her-alds! go, pro - claim Sal - va-tion thro' Im - man-u-el's name; To distant climes the tidings bear, And plant the rose of Sha - ron there.

WINDHAM. L. M.

READ.

Minor.
Broad is the road that leads to death, And thousands walk to - geth-er there; But wisdom shows a narrow path, With here and there a trav - el - er.

FEDERAL STREET. L. M.

H. K. OLIVER.

Dolce e Piano.

See gen-tle pa-tience smile on pain; See dy-ing hope re - vive a-gain: Hope wipes the tear from sor-row's eye, While faith points upward to the sky.

ZEPHYR. L. M.

(CHOIR AND CONGREGATIONAL.)

W. B. BRADBURY. 387

By Permission.

Gently.



Je - sus can make a dy - ing bed Feel soft as down - y pillows are; While on his breast I lean my head, And breathe my life out sweetly there.



PETERBORO'. C. M.



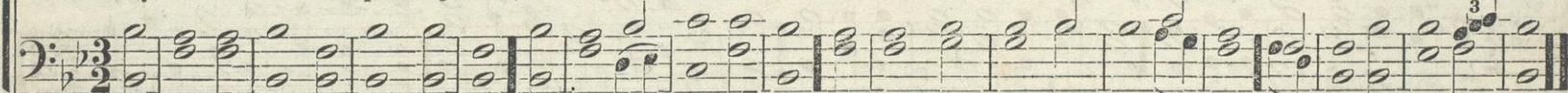
Once more, my soul, the ri - sing day, Sa - lutes my wa - king eyes; Once more, my voice, thy tri - bute pay To him who rules the skies.



CHINA. C. M.



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



DUNDEE. C. M.



Let not de - spair nor fell re - venge Be to my bo - som known; Oh give me tears for oth - ers woes, And pa - tience for my own.



SWAN.

WARWICK. C. M.

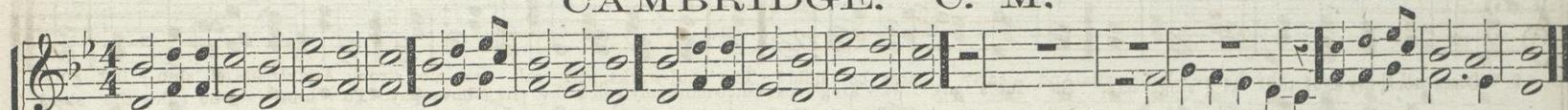
STANLEY.



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

CAMBRIDGE. C. M.

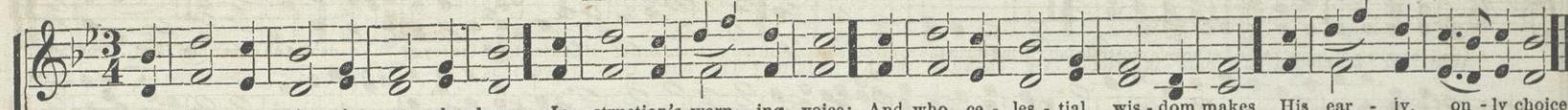
DR. RANDALL.



Sing to the Lord a new made song, Who wondrous things has done; With his right hand, and holy arm, The conquest he has won, The conquest he has won, The conquest he has won.

BALERMA. C. M.

SCOTCH.

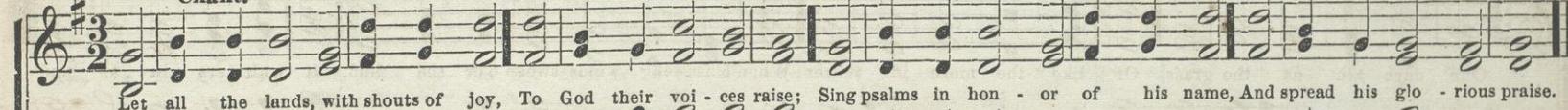


Oh hap - py is the man who hears In - struction's warn - ing voice; And who ce - les - tial wis - dom makes His ear - iy, on - ly choice.

MARLOW. C. M.

GREGORIAN.

Chant.



Let all the lands, with shouts of joy, To God their voi - ces raise; Sing psalms in hon - or of his name, And spread his glo - rious praise.

JERUSALEM. C. M. Double.

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

2. When shall these eyes thy heaven-built walls And pearly gates be - hold? Thy bul-warks, with sal - va - tion strong, And streets of shin - ing gold?

CORONATION. C. M.

OLIVER HOLDEN.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal di - a-dem, And crown him Lord of all, Bring forth the roy-al di - a-dem, And crown him Lord.... of all!

BOYLSTON. S. M.

DR. L. MASON.
By Permission.

Moderato.

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

MORNINGTON. S. M.

LORD MORNINGTON.

To bless thy cho - sen race, In mer - cy Lord in - cline; And cause the brightness of thy face, On all thy saints to shine.

ST. THOMAS. S. M.

A. WILLIAMS.

ALLEGRETTO.

My soul, re - peat his praise Whose mer - cies are so great—Whose an - ger is so slow to rise, So read - y to a - bate.

OLMUTZ. S. M.

GREGORIAN.

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

PLEYEL'S HYMN. 7s.

PLEYEL.

To thy pastures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, 'Mid the springing grass pre - pare.

MARTYN. 7s. Double.

MARSH.

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D. C.

1. { Ma - ry to the Saviour's tomb, Hasted at the ear - ly dawn; }
 Spice she brought and sweet per - fume, But the Lord she loved had gone: } For a while she ling'ring stood, Filled with sor - row and sur - prise,
 Trembling, while a chrys - tal flood Is - sued from her weep - ing eyes!

ROCK OF AGES. 7s. 6 lines.

DR. HASTINGS.

Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy wound-ed side which flow'd,
 Be of sin the dou - ble cure; Save from wrath, and make me pure.

AMERICA. 6s & 4s.

My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my fathers died, Land of the pilgrim's pride, From ev'ry mountain's side, Let freedom ring.

“NEARER MY GOD TO THEE.” 6s & 4s.

Nearer, my God, to thee, Nearer to thee! E'en tho' it be a cross That raiseth me; Still all my song shall be, Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee!

Moderato.

SICILY. 8s & 7s.

Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace; { Let us each thy love pos - sess - ing, Tri - umph in re - deem - ing grace.
 Oh re - fresh us, Oh re - fresh us, Trav'ling through this wil - der - ness.

GREENVILLE. 8s, 7s & 4, or 8s & 7s. Double.

ROUSSEAU.

Moderato.

FINE.

D.C.

Far from mor - tal cares re - treat - ing, Sor - did hopes and vain de - sires; {
 Here our wil - ling foot-steps meet - ing, Ev - 'ry heart to heav'n as - pires. { From the fount of glo - ry beam-ing, Light ce - les - tial cheers our eyes;
 Mer - cy from a - bove pro - claim - ing Peace and par - don from the skies.

ZION. 8s, 7s & 4.

T. HASTINGS.

{ On the mountain's top ap - pear-ing, Lo! the sa - cred her-ald stands; {
 Welcome news to Zi - on bear-ing, Zi - on long in hostile lands. { Drooping cap-tive! God him - self will loose thy bands. Drooping captive! God him-self will loose thy bands.

WEBB. 7s & 6s.

G. J. WEBB.

D.S.

Vivace.

FINE.

The morning light is break-ing, The darkness dis-ap-pears; The sons of earth are waking To pen - i - ten-tial tears: Each breeze that sweeps the ocean Brings tidings from a-far,
 Of na-tions in com-mo-tion, Pre-pared for Zion's war.

AMSTERDAM. 7s & 6s.

393

Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace ; Rise from tran - si - to - ry things, To heav'n, thy na - tive place.

Sun and moon and stars de - cay, Time shall soon this earth re - move ; Rise my soul, and haste a - way To seats pre -pared a - bove.

MISSIONARY HYMN. 7s & 6s

L. MASON.
By Permission.

Moderato.

From Greenland's i - ey mountains, From In - dia's co - ral strand, Where Af - ric's sun - ny fountains Roll down their gold - en sands ;

From many an an - cient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8s.

PORTUGUESE HYMN. 11s.

The Lord is our shep - herd, our guard - ian and guide; What - ev - 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 care and pro-tec-tion, His care and pro-tec - tion his flock will sur-round.

SCOTLAND. 12s.

DR. JOHN CLARKE.

Slowly and tenderly.

Thou art gone to the grave, but we will not de-plore thee; Tho' sor-row and dark-ness en - com-pass the tomb, The Sav-iour has passed thro'
 the por - tals be - fore thee, And the lamp of his love is thy guide thro' the gloom, And the lamp of his love is thy guide thro' the gloom.

SAVANNAH. 10s.

PLEYEL. 395

MODERATO.

From Jesse's root, behold a branch arise, Whose sacred flower with fragrance fills the skies ; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

LYONS. 10s & 11s, or 5s & 6s.

HAYDN.

Oh, praise ye the Lord ! prepare your glad voice ; His praise in the great assembly to sing ; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

COME, YE DISCONSOLATE. 11s & 10s.

S. WEBBE.

First time DUET, second time CHORUS.

Come, ye disconsolate, wher - e'er ye lan - guish : Come, at the mercy-seat fervently kneel ; Here bring your wounded hearts, here tell your anguish. Earth has no sorrow that heaven cannot heal.

FREDERICK. 11s.

GEO. KINGSLEY.
By permission.

I would not live alway : I ask not to stay Where storm after storm rises dark o'er the way ; The few lurid mornings that dawn on us here Are enough for life's woes, full enough for its cheer.

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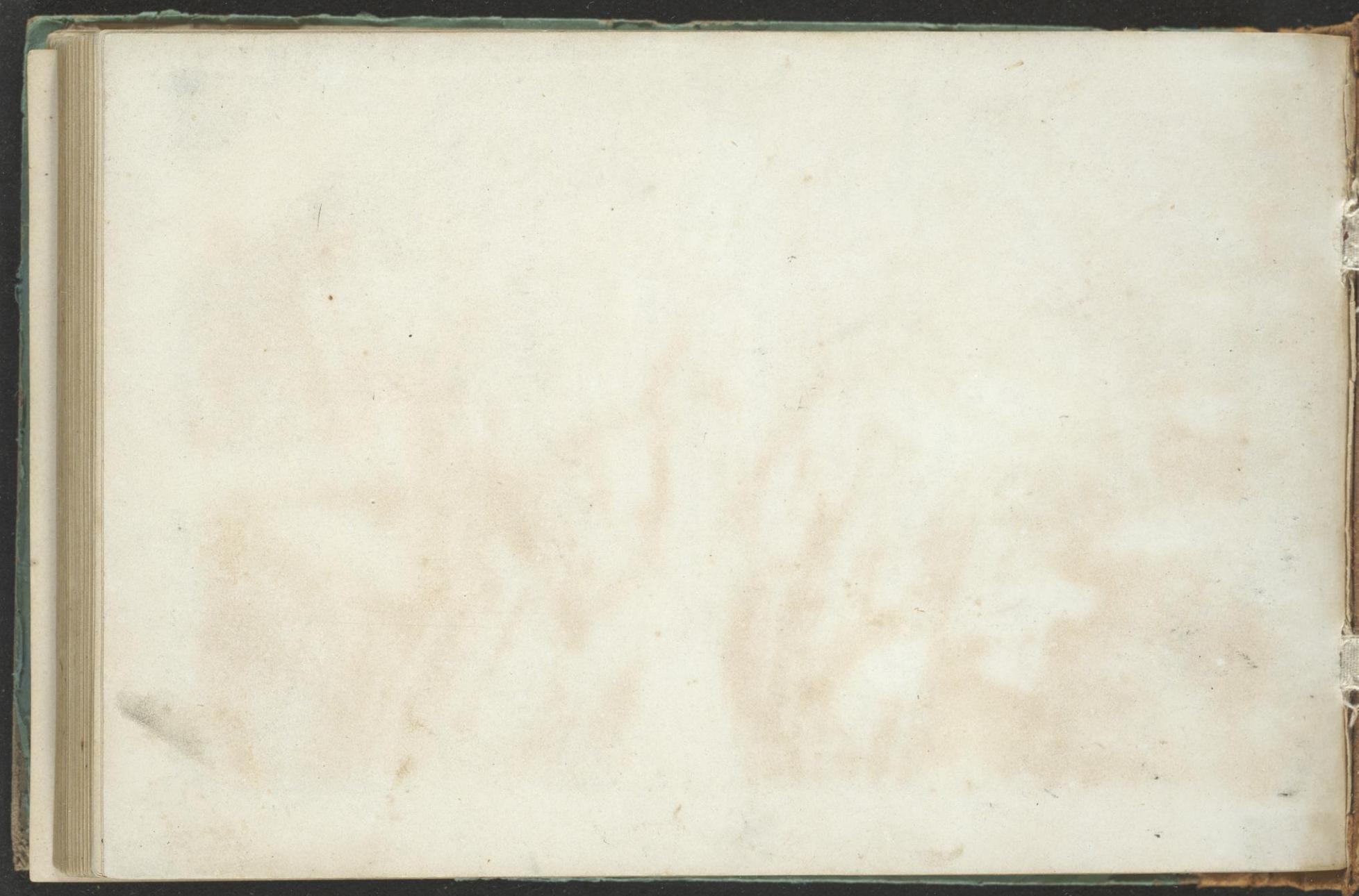
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