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THE

CHRISTIAN MINSTREL.

A NEW SYSTEM OF MUSICAL NOTATION;

WITH A COLLECTION OF

PSALM TUNES, ANTHEMS, AND CHANTS,

SELECTED FROM THE

Most Popular Works in Europe and America.

DESIGNED FOR THE

USE OF CHURCHES, SINGING-SCHOOLS, AND SOCIETIES.

BY J. B. AIKIN.

PHILADELPHIA: T. K. COLLINS, Jr., S. E. CORNER SIXTH AND ARCH STS.; E. C. & J. BIDDLE, 6 SOUTH FIFTH ST.; T. K. & P. G. COLLINS, 1 LODGE ALLEY.—*LANCASTER:* JUDD & MURRAY.
NEW YORK: H. LONG & BRO., 43 ANN ST.—*BOSTON:* LITCHFIELD & CO., 132 WASHINGTON ST.
CINCINNATI: D. ANDERSON.—*COLUMBUS:* S. N. WHITING & HUNTINGTON.
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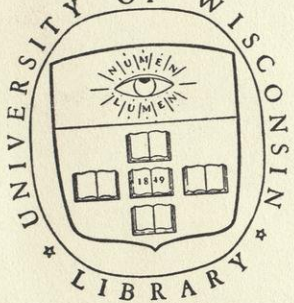

The Gift of

Mr. & Mrs. M. E. Diemer

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A

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Entered according to Act of Congress in the year 1846, by
J. B. AIKIN,
in the Clerk's Office of the District Court of the Eastern District of Pennsylvania.

T. K. & P. G. Collins, Printers,
No. 1 Lodge Alley.

"Locked Case"
M 2117 .A5 C4 1852
1068275

PREFACE.

THE number of sacred music books has been greatly multiplied within the last few years. Mason's publications alone have furnished the churches with a rich variety of music, arranged and harmonized in a style of unequalled beauty and sublimity, and characterized by a chasteness, simplicity, and facility of expression, and all that is adapted to dignify and elevate the character of devotional song, which must commend it to the hearty acceptance of the most intelligent and best cultivated minds in the world. And from the number of editions of these publications, which have succeeded each other in rapid succession, and which have been anxiously sought after and liberally distributed throughout the country, it seems fair to infer the existence of a happily increasing interest in the subject.

The fact, also, that the unscientific and trashy publications, which but too lately were held in high popular estimation, and which supplied the churches, especially of the south and west, with nearly all their music, are now being in a great degree displaced by those of a more serious and scientific character, indicates a decided improvement in the popular taste.

It is a singular fact, nevertheless—and one which demands the serious consideration of the friends of music, and which it concerns teachers and guides in the science to account for—that by far the largest portion of the community are altogether unacquainted with the elementary principles of the science, and have no use for written music whatever; and this is the case, not only among the ignorant and unlearned, but among the more enlightened and educated portions of the community. Even among members of the church, a very small minority are able to distinguish one note from another, and two-thirds of the ministers find it more difficult to sing the plainest tune unaided, without having first *heard* it, than to write a sermon. And I must add, though I regret the occasion which requires it, that of the classes that receive the instructions of our most scientific and devoted teachers—however they may sing what they have learned by *the hearing of the ear*—not one half are even able to read and comprehend the simplest passages in the books.

Whence, and how is this? Do the people feel no concern upon the subject? Have they no desire to understand the science, or to acquire the art? Or have our guides been at fault? Have they left the simple path of nature, and constructed a road less inviting and more intricate and difficult? Multitudes,—often those of the first order of intellect, who cannot be suspected of a want of energy equal to any mental enterprise,—are heard to say daily, how much they would give to be able to sing *by note*. They have paid some attention to the subject, but a mist seemed to hang over it. They have, perhaps, entered upon the study with earnestness and zeal, but the first results were unsatisfactory, and the difficulties in attaining any thing like an accurate knowledge of the subject appeared insurmountable, with the time and labour which they were prepared to bestow. The fact is notorious, and these deplorable results follow the most improved system of Pestalozzian analysis.

These results are by no means owing to any want of ability or zeal on the part of those engaged in instruction. The energy and untiring

perseverance of those who have for some years past devoted themselves to the business of instruction, and the preparation of music-books, are worthy of all praise, and command our highest admiration. But with the experience of the past, and a just observation of the present, it requires not the gift of prophecy to foretell, that while the same system is continued, no efforts to extend the boundaries of knowledge in this department of science, however energetic and well directed, will succeed in any degree adequate to the wishes and expectations of its friends.

A radical reform in the mode of writing music is what is required. We must cease to inculcate as elementary principles mere dogmas, arbitrarily imposed upon us by those who have gone before. We must make no factitious distinctions where there are no differences. I have bestowed much time and consideration upon this subject, having had the experience of a number of years in teaching. I have looked at the subject again and again, impartially and independently, as far as possible without reference to existing theories, and uninfluenced by the settled opinions and interesting systems of others; and though conscious that I must hazard the imputation of vanity and presumption, I have ventured to offer to the public a "new book," presenting the subject in a shape less complicated, more simple, and as I conceive more in accordance with nature.

I respectfully ask of musicians a careful examination of this work, and a careful consideration of the particulars in which it differs from others, and which I cannot but believe they will agree with me in denominating *improvements*.

PECULIARITIES OF THIS WORK.

I. VARIETIES OF MEASURE, OR MODES OF TIME.

As music is ordinarily written, the varieties of measure amount to some *nine* or *ten*. Professor Mason says in his Carmina Sacra, page 7, "Other varieties also may be used,"—even as many as fifteen or more. In this work only three varieties are used, equal, unequal and compound.

The reasons which induce this change, and the claims it has to be considered an improvement in the mode of writing music, may be estimated from the following considerations.

1st. Other varieties are not necessary. Every variety of *music* may be written intelligibly in one or the other of these three measures—equal, unequal, or compound. All sounds, of whatever relative length, and in every possible combination, may be clearly represented to the eye without the use of any other.

2d. Other varieties are useless. They are of no practical value whatever. They do not define the time. For this the very highest authority may be adduced. "The example $\frac{2}{2}$ is not, necessarily, either slower or quicker than $\frac{2}{4}$; $\frac{3}{2}$ is neither slower nor quicker than $\frac{3}{8}$, &c. The different varieties of time in each of the above examples [the examples specify fifteen] are practically the same. To the *eye* they are different, to the *ear* alike."* These numerous *varieties*, or ways of writing music, then, are of course useless, inasmuch as they are, confessedly, really and in fact *not* varieties of measure at all, but are "practically the same."

* Professor Mason, Carmina Sacra, p. 7.

We sometimes find the same music written in different varieties of measure in different books, (and those, sometimes, by the same author,) and when a choir happens to be supplied with a *variety* of books, they are not unfrequently found singing in good time, and together, the same music, each unconscious that one is singing *half-notes* and another is singing *quarters*.

3d. These multiplied varieties are not only unnecessary and useless, they are positively injurious, and only tend to involve the subject in difficulties. "The most important requisite in all good performance," says the respected author quoted above, "is accuracy of time.—To acquire the habit of keeping good time requires much patience and perseverance; and it is in this that those who commence learning to sing are most likely to fail."* Nothing is more true, as the experience of every teacher will testify. But is it strange? Can it be otherwise, when the theory and the practice are so directly at variance? The acquisition of the art must be difficult when the theoretical instruction is so lumbered up with distinctions, without any essential differences. Much time and labour are spent in acquiring a knowledge of the many *varieties of measure*, as indispensable to the keeping of time; but when the pupil comes to practise, he finds that nearly all these varieties which have been so distinctly pointed out to him, are only such theoretically, and on paper; they are *varieties* to the *eye*, but in fact, and to the *ear*, they are the same. The eye readily perceives the distinction, but the ear cannot discern the difference. The *measure* of the eye and the measure of the ear do not agree. Each organ loses confidence in itself or in the other; nature is divided against itself—a conflict ensues—an appeal is made to the books, and each claims the victory; for, "to the eye they are different, to the ear alike"—each organ charges the other with deception and falsehood, and the poor pupil with "confusion worse confounded" despairs of ever finding "patience and perseverance" to carry him through the labyrinth of time.

But the evil may be rendered still more intelligible to all, and the advantage of the improved method will be fully justified by considering another particular. "Every person learning to sing should give strict attention to beating time. Experience proves, that where the habit of *beating* time is neglected, the ability to keep time is seldom acquired."† Such is doubtless the fact, as all teachers must know. To keep time, we must beat time, and when one mode of each measure only is used, correctness in keeping time is soon attained. The habit is soon formed of appropriating one beat to each half-note, or its equivalent, whether in equal or unequal measure.

This is the method adopted in this work. The music is so written that the measure and the counting, or beating, are always the same, whatever may be its character; and the habit once formed is never to be changed. To this most *common mode of time* teachers generally first introduce their pupils, and all is well until a variety is introduced; then the difficulty commences, and *patience* begins to be tried. The habit sedulously cultivated, and already well formed, is now to be directly contravened; and instead of appropriating a beat to each half-note, and one to two quarters, each quarter claims its beat, and the half-note two. The difficulty is not in giving a beat to each quarter, or two beats to the half, but is produced by the breaking up of a fixed habit, and the formation of another, which is so directly the opposite of the first. The more fixed and decided the first habit, the better is the pupil prepared for the performance of the first mode; but the formation

* Carmina Sacra, p. 5.

† Ibid. p. 4.

of the second is proportionally difficult. This much is at length accomplished; then the pupil is put back upon his trials in the first measure, and he finds, to his discomfiture, that the second habit has almost displaced the first, and so he must address himself to that again. This, however, is only the beginning of his troubles; he must go through all the varieties, learning and unlearning, advancing and retreating, forming habits and again effacing them from his mind, to make room for the formation of others—forgetting as far as possible the first, in order to embrace the next; and forgetting the last in order to remember the first. Surely much patience and perseverance are required in such a work as this; and yet it is a labour which satisfieth not—nothing whatever is gained by it.

The method of writing music, adopted in this work, avoids all the evil, and accomplishes every purpose that can be needed or desired.

II. THE MINOR SCALE EXCLUDED.

The same general considerations which were offered in reference to the varieties of measure, may with equal propriety and force be urged against the usual distinction of major and minor scale, or major and minor mode. There is no ground for such a distinction in nature—such a distinction is not necessary. It answers no practical purpose whatever; and it is difficult to conjecture why it was invented, unless it were to confound the uninitiated, to puzzle the student, and to involve the whole subject in mystery.

The natural scale, with the sharp fourth, fifth, &c., contains all the sounds and all the intervals that can be furnished by the artificial minor scale. Every conceivable variety of music, bold and cheerful, soft and plaintive, may be written upon the natural scale. All music is in fact written upon it. The minor scale itself (so called) is founded upon it, or more properly is not really any thing different from it. The minor scale, it is evident, is neither more nor less than portions of two octaves of the natural scale—commencing with the sixth in the octave below the key, and ending with the sixth in the octave above. It is a part of the scale embracing such a proportion of half-intervals, as to secure a plaintive effect, and when a certain amount of this plaintive influence is introduced, it has been called the minor scale, or minor key. But why object to it? Because it is a distinction without a difference. We might, with equal propriety, commence a scale with the third, another with the fourth, another with the fifth, and so on, and name them from the peculiar musical effect—the sub-major where the tune is half as plaintive as the minor, and the super-major where the effect is peculiarly cheerful.

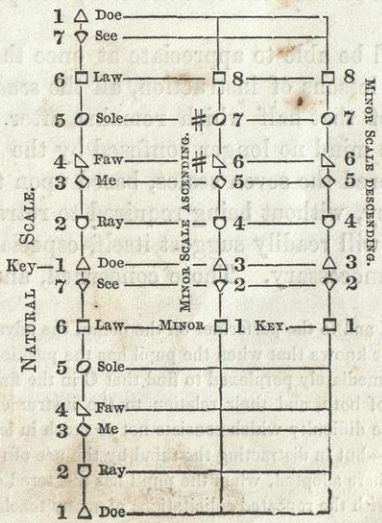
But the objection to this distinction is not merely that it answers no valuable purpose. Its effect is to produce confusion in the mind, and to hinder the progress of the student by introducing two keys into the theory, and fixing a double set of numerals to precisely the same sounds and syllables.

The *key*, or *one*, of the natural scale, is the basis or governing sound: it governs or determines the pitch of all the other sounds in the scale. It is of the first importance that the key, and the relation of other sounds to it, and their dependence upon it, be well understood and firmly fixed in the mind. Hence all authors and teachers are obliged to devote special attention to the exposition of this

point, and to the practice of singing the scale by numerals, by skips, &c.; and this must be persevered in until, the key being given, the learner can with ease produce any sound of the scale when designated by its numeral.*

But when this is accomplished, and the situation of the half-intervals as always occurring between *three* and *four*, and between *seven* and *eight*, has become familiar to the pupil; and pleased with the ease with which he is able to recognise the high and low sounds by their numerical relation to the key, he fancies himself just prepared to *read music* with some satisfaction, his mind is at once and suddenly upset by the introduction of another scale, whose numerals conflict throughout with that which had been so firmly fixed in his mind. Now *three* is no longer *three*, but *five; five* is metamorphosed into *seven; two* has become *four; four* is *six; seven* is *two;* and one, yes, ONE, the *key*, which he supposed to be *fixed*, independent and immovable, sitting as a monarch on his throne, marshaling and locating his subjects around him, is now dethroned, and made to take the place of a slave. And to add to his confusion, he finds that even the "semitones" are represented as unfaithful servants to their master, now in duress, and as having in the general confusion left their places and taken their stations elsewhere. Inquiring earnestly for their whereabouts, he learns, to his amazement, and to the utter undoing of his confidence, that their location is uncertain; they have no abiding-place—that "in the minor scale, the tones and semitones do not occur in the same order, ascending, that they do in descending."†

In this work the minor key is not reckoned as belonging to the principles of the science; and by its entire exclusion, deceptive distinctions are avoided, the subject is divested of some of its mysteries, and presented in a manner at once natural, simple, and intelligible to all.



* "It is very important, and we repeat it, that the situation of the tones and semitones be firmly fixed in the mind of the scholar."—*Mason's Manual*, p. 110.

† The error of introducing into the theory of music another scale, separate but not distinct from the natural scale, and based upon a separate and imaginary key, called the minor key, may be demonstrated to the satisfaction of any one who will take the trouble to examine it. The justness of this thought may be tested by a reference to the illustration here presented. It is manifest that the numerals conflict, while the sounds agree. There is a double set of numerals to the same sounds and syllables. In excluding the imaginary minor key, the number of scales is not only reduced one-half—at least from twenty-eight to fourteen—but especially it should be noticed, the confusion of numbers is avoided.

III. POSITION OF THE LETTERS ON THE STAFF.

A new position has been assigned to the letters on the staff. Heretofore, and apparently without reason, so far as the author has been able to discover, the staff has been located, so to speak, *on one side of the voice.* The more appropriate location, doubtless, is to give G, the letter representing the central sound of the compass of the voice, a central position upon the staff. In this work, G is accordingly placed upon the middle of the staff, and the other letters occupy their places in due order.

By this arrangement, a great advance has been made towards simplifying and reducing to a more complete system the mode of writing music for the various classes of voices, and for various instruments. Heretofore the letters upon the staff have been located variously for the treble, the counter, and the base. The C *cleff*, indicating the position of the letters upon the alto staff, has of late years, however, gone nearly out of use in this country; and modern authors generally letter the alto staff in the same way as that of the treble. This was one step towards reform—rendering the subject less complicated, and easing the art of *reading* music of one of its unnecessary burdens.

In this work, the use of the cleff is entirely dispensed with, the new lettering of the treble staff rendering it perfectly convenient to write all music, for the base voice as well as for base instruments, on the same staff, or one similarly lettered. Thus, the central G of the base voice is fixed on the centre of the staff, and perfect uniformity is attained in the mode of lettering the staffs for all the parts in which music is written.

Teachers will be able to appreciate at once the advantage gained by this arrangement. It supersedes entirely the necessity of introducing into their lessons of instruction, all the *scales* based upon the F cleff, or base staff, and relieves them of all further concern in regard to just *one-half* of that half which remains after the carrying away of the fourteen by the exclusion of the so-called *minor-key.* And the pupil will find his mind no longer confused by the various positions of seven letters; and his memory burdened with endless distinctions. But having mastered the seven scales, based upon the seven letters occupying seven fixed places on the staff, he will find his way short and comparatively easy, without being required to retrace his steps or to cross his path. Much might be said in favour of this mode of writing music, and much will readily suggest itself, especially to the instrumental performer, to whom alone it will be an immense gain,* but further remark here is unnecessary. Those concerned, and the public, will judge for themselves.

* To the organist, and to the performer on the piano, the advantages of this method of lettering the staff will be incalculable. The labour of the pupil will be comparatively trifling. Every teacher knows that when the pupil has the position of the letters of one staff, and their relation to his instrument once fixed in his mind, he is, according to the method heretofore adopted, immediately perplexed to find that C in the first staff is not C in the base staff, but E; that the central line of one staff is B, and the central line of another is D; in short, that the letters of both, and their relation to the instrument, conflict throughout; and all this while the octaves on the instrument are exactly alike. Any one can, in some measure, appreciate the difficulty which consists not so much in learning the position of a number of letters, virtually amounting to fourteen—which would be objectionable enough, since it is unnecessary—but in distracting the mind by the use of two staffs, so much alike, and yet so much unlike.

Upon the method here adopted, when the pupil has mastered one staff, he has accomplished all in this department. The author designs, should the present work meet with public favour, in accordance with the repeated solicitations of many teachers, to publish a work upon this plan expressly for the piano-forte.

IV. THE SIGNATURE.

The signature ordinarily used, consisting of *flats* and *sharps* at the commencement of a tune, indicating the position of the key, has been laid aside, and its place supplied by the use of the word *key* itself. This mode of designating the place of the key has been adopted as being more simple, and less liable to misconstruction than the use of the *flats* and *sharps*. It is well known to all musicians, that the flats and sharps at the beginning of a tune are not designed to affect the *voice* in any manner whatever. The singer has no concern with them—except so far as they serve to indicate the place of the key; and yet it is amazing how many persons—who are by no means entire strangers to music books—have utterly misconceived the design of flats and sharps when used as a signature, and have supposed that they really affect the character of the music to which they are prefixed!—that the *flats* and *sharps fix* the place of the key, &c.

Now, as the *key* constitutes a sufficient and most intelligible signature; and as the performer on instruments, to whom alone they can be of any possible service, should make himself thoroughly acquainted with the rules for performing each *scale*, and is supposed to know immediately when the *key* is given, what letters are to be played *flat* or *sharp:* these characters have been entirely excluded from the signature, and the direct method of signing the key has been adopted.

V. FIGURED NOTES.

The system of seven syllables used as *names* for the different notes in the octave, now so deservedly popular in every part of the world, has been adopted in this work. Nothing is more easily demonstrable than the superiority of this to the four syllable system. For, if any thing at all is gained by giving names to the sounds of the octave—and of this there can be no question—it is easy to perceive that the nomenclature which appropriates to each sound in the octave a distinct name, must have the decided advantage over that which requires the same name to be applied to different sounds. On this plan, the association of the *name* and the *sound*—which is the great object designed in the use of names—is necessarily more complete; and universally, where this system is adopted in singing schools, the intonation is much sooner formed.

But this work differs from all others in the use of seven figured notes, each of a peculiar shape. Every singer knows how difficult it is to learn to apply the seven syllables to the notes all of one shape. The learner must know whether the note is *doe*, *ray*, or *faw*, by the lines and spaces on the staff. This he must learn in all the seven scales: for example, in the key of C, or in the C scale, *doe* is on C, *ray* on D, *me* on E, &c. And in the key of A, *doe* is on A, *ray* on B, *me* on C, &c. In short, in the seven scales, *doe*, as well as every other syllable in the octave, is on every line and space on the staff.

The system adopted in this work will be found to have the double advantage of giving to each sound its own name, and to each note or name its own form. As seven different *syllables*, or names, are used for the purpose of attaining the seven different *sounds* in the octave with

greater facility; so seven different *figures*, or forms, are used for the purpose of obtaining the *names* immediately and with perfect certainty. The key, and the name of any note, and also its pitch and relation to the key, as well as its length, are all written and clearly presented to the eye of the reader by the *figured* symbol. The name, the shape, and the sound of a note, and its relative pitch, are thus perfectly associated.

The *round* notes teach nothing which is not taught by the use of the seven *figured* notes. But the *figured* notes do teach what the round notes *do not*. The musical *ideas* are the same, whether the notes be round or figured. But as the ideas are *expressed* unambiguously, and with equal precision, and, withal, may be *read* with greater facility when written in *figured* notes, seven characters are used in this work, as best adapted to increase the number of readers of music.

The peculiarities above specified embrace the chief characteristics of this work, and constitute its principal claims to public patronage. Whether to them shall be awarded the merit of being considered *improvements*, must be submitted to the decision of a liberal and enlightened community.

The vain design of thrusting before the world useless innovations upon the established *principles* of science, and of making unnecessary inroads upon the customary *modes* of instruction, has had no share in getting up this work. With the firm conviction that the science, as ordinarily presented in the books, might be divested of some of its mysteries and subtleties, and a sincere desire, if possible, to contribute something towards multiplying the number of those—alas! now too few—who shall be prepared to lift up their voices in harmonious strains of praise to HIM before whom "the morning stars sang together," the editor has done what he could, and now earnestly praying, that the day may not be far distant when the multitude of those who shall be able to "sing unto the Lord a new song" may be such as "no man can number," he cheerfully leaves the result of his labours in the hands of an impartial public.

ELEMENTS OF MUSIC.

MUSICAL sounds may be considered in reference to their *Pitch*, *Length*, and *Force*. And upon these are founded three departments, which embrace the whole of the elementary principles of music.

Pitch regards a sound as *high* or *low*. *Length*, as *long* or *short*. *Force*, as *loud* or *soft*.

FIRST DEPARTMENT.—PITCH.

At the foundation of the high and low sounds, lies a series of eight sounds called *the octave*.

The distance between two sounds is called an *interval*.

The intervals throughout the whole variety of pitch are always uniform, though not equal to one another.

Certain of these intervals are only half as great as others. Hence we have what are properly called the greater and the less intervals, which, for the sake of convenience, are denominated *whole-intervals* and *half-intervals*.

The voice, in producing the eight sounds ascending, naturally passes from the first sound taken, a whole-interval to the second sound; from the second sound, a whole-interval to the third; from the third sound, a half-interval to the fourth—then proceeds to the fifth, sixth, and seventh, by whole-intervals; and from the seventh, the next step is a half-interval, to the eighth, making five whole-intervals, and two half-intervals. These eight sounds and the seven natural intervals form the scale of an octave; thus:

These notes called Doe, Ray, Mee, &c., represent the sounds; and the spaces between the notes represent the whole and half-intervals. From 1 to 2, from 2 to 3, from 4 to 5, from 5 to 6, and from 6 to 7, are whole-intervals—from 3 to 4, and from 7 to 8, are half-intervals.

QUESTIONS.

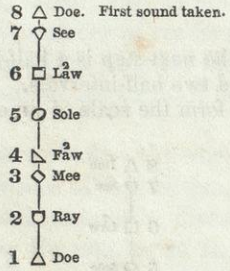
What three qualities belong to every musical sound? Into how many departments are the elements of music divided? What is pitch? What is length? What is force? What does the first department embrace? [Ans.—Every variety of pitch, or all the high and low sounds.] What is an interval? Are the intervals or steps in the voice uniform and equal to one another?

QUESTIONS.

What are the greater intervals called? What the less? In what order do the intervals occur when the voice produces the eight sounds ascending? Is this order natural or artificial? What is an octave? What do notes represent? What interval occurs between 1 and 2? 2 and 3? 3 and 4, &c.? What is the distance between 1 and 3? Between 1 and 4, 1 and 8, 3 and 8, &c.?

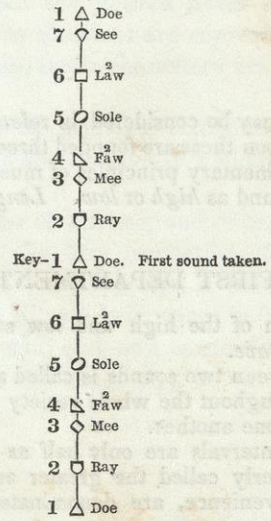
In descending, the voice naturally falls from the first sound taken a half-interval—then three whole-intervals in succession—then another half-interval—then two whole-intervals in succession—making five whole-intervals and two half-intervals.

These eight sounds and seven natural intervals form the scale of an octave descending, thus:



Thus it may be seen, the voice produces the same series of sounds, and passes over the same intervals, and forms the same scale, whether in ascending or descending an octave.

If the voice is extended either above or below the octave, it will naturally pass over the same gradation of sounds and intervals, as far as the compass of the voice extends. For example, take *any* sound, and raise the voice by the regular intervals an octave—then descend the octave, by the same steps, to the first sound taken—proceed an octave below—and you have a scale of two octaves in all respects similar, in each of which are eight sounds and seven natural intervals. The voice thus naturally forms, upon the first sound taken, two octaves; and this (the first sound taken) becomes the key or governing sound in the ear and voice; thus,



The figures 1, 2, 3, &c., are used to distinguish the different sounds in the octave, and designate precisely the distance of each sound from the key, and its relation to it.

QUESTIONS.

By what steps does the voice proceed in forming an octave descending? Is this order of sounds and intervals natural or artificial? [Ans. Natural.] What will be the result if the voice is extended above or below the octave?

QUESTIONS.

What is the key? [Ans. The governing sound in the ear and voice.] How does the voice form a scale of two octaves? Is this gradation of sounds and intervals natural or artificial? What is the use of the figures 1, 2, 3, &c.?

The key is always called 1, and the other numbers are appropriated to the sounds of the octave ascending.

The eighth sound of the octave ascending is always the first, or key of the octave above, and is therefore called 1, and the key or 1 is always the eighth of the octave below.

The key is not any particular sound; it may be of any pitch, higher or lower, and the natural rise and fall of the voice will be the same.

Neither is 2, or 5, or any other number in the scale, a particular sound except with reference to the key. Whatever may be the pitch of the key, 2 will always be one whole-interval above the key, 3 will be two whole-intervals, and 4 will be two whole-intervals and one half-interval above the key, &c.

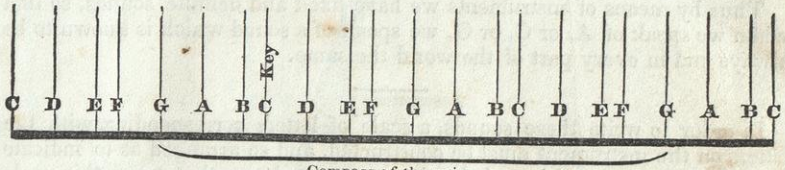
From the fact that the voice assumes no particular pitch as the key, and always distributes all the other sounds of the octave with reference to the key, throughout the whole range of its compass, arises the necessity of having fixed or stationary sounds by which to be governed.

The *fixed* or *stationary* sounds are obtained by means of instruments, which are put in tune by the ear—and, of course, are made to correspond with the sounds and intervals of the voice.

But as the ear readily distinguishes sounds both higher and lower than the compass of the voice extends, instruments are made to embrace a much wider range, extending often to six or seven octaves.

It is found by experience, that the ordinary compass of the human voice embraces about two octaves—but it is by means of instruments alone, that it is ascertained what sounds are embraced within the usual extent of its compass; and thus the sounds which the voice is capable of producing are located and specified, so that one sound may be compared with another, the instrument always being the standard of comparison.

The names of instrumental sounds are those of the first seven letters of the alphabet, as in the following illustration:



Compass of the voice.

In this illustration, the lettered lines represent the sounds on instruments, and the spaces between the lines represent the whole and half-intervals.

The compass of the voice is indicated by the brace which extends from G to G, embracing two octaves.

In the application of these seven letters as names to the several sounds of the octave on instruments, it was necessary that one of the seven should be applied to the key. Any letter might have been selected; but C was the letter applied to the key.

The half-intervals, therefore, on all instruments occur between E and F and between B and C.

QUESTIONS.

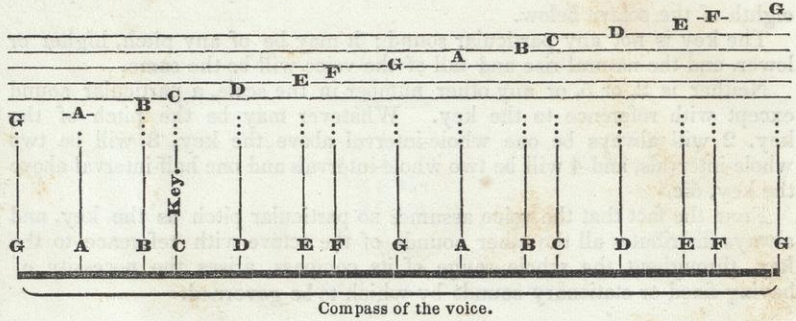
What numeral is always applied to the key? How are the other numbers appropriated? Explain the connection of the octaves? Do you mean by the key a sound of any particular pitch? Whence arises the necessity of having fixed sounds? How are fixed sounds obtained? How are instruments made. May instruments be made higher and lower than the compass of the voice? What is the ordinary compass of the human voice? How is it ascertained what sounds are embraced within its compass? Why study instrumental sounds when you only desire to learn vocal music? [Ans. Because it is only by means of fixed or stationary sounds that music is reduced to a science.] What are the names of instrumental sounds? What sounds are embraced within the compass of the voice? What letter is applied to the key or governing sound on instruments? Was this arbitrary? Where do the half-intervals occur on instruments?

C is the same sound on all instruments. D is the same sound; A; and so of all the other letters.

An instrument that produces but one sound, if it produces that sound at all times without variation, will furnish the means of ascertaining all the other sounds. If the instrument, for example, gives C, and the sound D is required—D is obtained by rising one whole-interval above the sound given; if B is required, it is always found a half-interval below C, &c.

Thus by means of instruments we have fixed and definite sounds, so that when we speak of A, or C, or G, we speak of a sound which is known to be always and in every part of the world the same.

In order to write these sounds, a scale of letters corresponding with the letters on the instrument must be constructed, and so arranged as to indicate the pitch of any sound intended to be represented—so that upon this scale each sound upon the instrument shall have its own fixed position upon the paper, and be known by its own name. For this purpose a staff is used which is composed of five lines and the spaces between them, thus:



Compass of the voice.

The letters or names of the sounds on instruments are thus transferred to the staff; each line and space having its corresponding name, and representing a particular sound. The first line of the staff is C; the first space is D; the second line is E, &c. These five lines with their spaces constituting the most convenient staff, furnish nine places for notes.

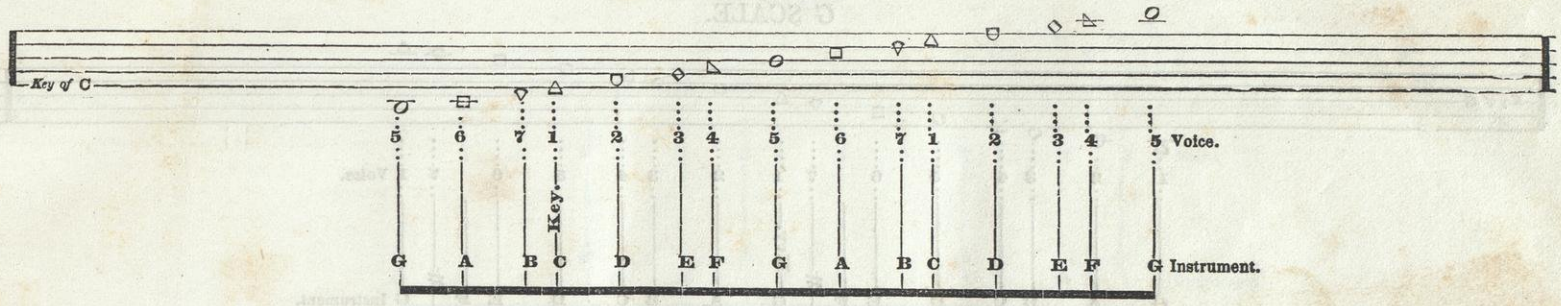
The compass of the voice is from G second space below the staff, to G second space above it; and when music is thus written, the spaces immediately above and below the staff are used; also the short lines called *added lines*.

QUESTIONS.

Do the sounds on all correct instruments correspond? [Ans. They do.] Are the numbers 1, 2, 3, &c., ever appropriated as names to the sounds of instruments? [Ans. No. It is only when we speak of the voice that we use the numbers.] Could you arrive at the true sound of any number or letter by means of an instrument that produces invariably a given pitch? If an instrument gives the sound C, how do you obtain the pitch D?

What is necessary in order to write music? What is the staff? Why are the lines and spaces named after the first seven letters of the alphabet? [Ans. Because the sounds on instruments are thus named.] How many places for notes does the staff furnish? Does the compass of the voice extend above and below the staff? Why is the staff constructed of five lines only? What is the use of added lines? Why is G placed on the middle line of the staff? [Ans. Because the sound called G on instruments is found to be about the central sound of the compass of the voice.]

C SCALE.



This scale of notes occupying the places of the letters on the staff, represents the fixed or stationary sounds on instruments.

C is the key or governing sound; this is therefore called the C scale.

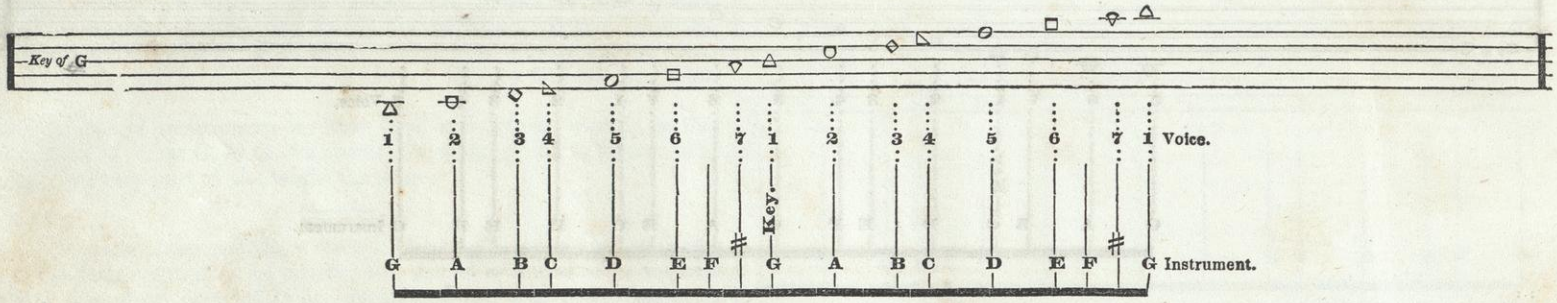
To assist in obtaining with accuracy and fixing in the ear each sound of the scale, seven distinct names are applied to the notes in the octave. In singing the scale, 1 (the *key*) is called Doe; 2 is called Ray; 3 is called Mee; 4 is called Fåw, (å as in *far;*) 5 is called Sole; 6 is called Låw, (å as in *far;*) and 7 is called See. The same syllable and the same note being always applied to the same number of the scale.

This C scale, and the succeeding scales, should be practised first continuously, and then by skips, as 1, 3, 5, 8;—1, 5;—1, 5, 8;—1, 8, &c., until (the key being given) the pupil can give the sound of any number required, or of any note pointed out on the staff.

QUESTIONS.

How is the pitch of sounds indicated? [Ans. By the position of the notes on the staff.] What is this scale called? What do you understand by the key? What do the numerals under the staff show? [Ans. The natural rise and fall of the voice.] In singing the scale, why use seven syllables? What names are used? Is the same name or syllable always given to the same number? On what line or space is Doe in this scale? On what is Mee? On what is Sole? Sing the scale.

G SCALE.



This is called the G scale, because G is the key or governing sound of the scale.

The natural rise and fall of the voice is the same, whatever may be the key.

Different letters or sounds are taken as the key, in order to produce a greater variety in the combination of sounds.

INSTRUMENTAL.

In this scale G is taken as the key, consequently the voice, which naturally produces the half-intervals between 3 and 4 and between 7 and 8, will produce them between B and C, and between F and G; the half-interval between B and C on the instrument will correspond with the voice between 3 and 4, but the half-interval between E and F will not correspond with the whole-interval between 6 and 7 in the voice. Instruments, therefore, in order to perform this scale, must be constructed so as to produce an intermediate sound between F and G, conforming to the whole-interval between 6 and 7 in the voice.

A sound thus raised a half-interval is said to be *sharped*, marked thus ♯. Hence the rule, ☞ When G is the key, *F* must be played sharp to form the seventh of the scale.

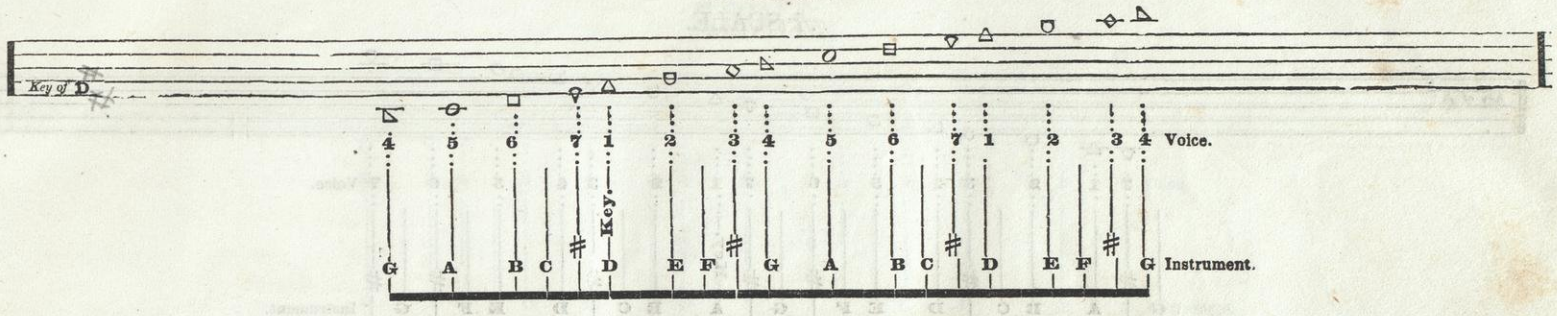
NOTE.—A flat 7th in the key of G is played on F.

QUESTIONS.

What letter or sound is taken as the key in this scale? Does the voice rise and fall from G in this scale precisely as it does from C in the C scale? Why take different letters or sounds as the key? On what line or space is Doe in this scale? On what line or space is Sole? Sing the scale.

Instrumental.—Between what letters do the half-intervals occur in this scale? Does the instrument ascend and descend the octave from G in this scale as it does from C in the C scale? What sound or sounds not introduced in the C scale are required in order to form the scale on G? What letters are performed differently? Why is F played sharp? [Ans. To make the instrument correspond with the voice.] What is meant by F♯? What is the rule for performing this scale?

D SCALE.



In this scale, D is the key or governing sound; it is therefore called the D scale.

The gradation of sounds as produced by the voice is the same whatever may be the key.

INSTRUMENTAL.

In this scale D is assumed as the key.

From D=1 to E=2 is a whole-interval on the instrument. From E=2 to F♯=3 is a whole-interval. From F♯=3 to G=4 is a half-interval. From G=4 to A=5 is a whole-interval. From A=5 to B=6 is a whole-interval. From B=6 to C=7 is a half-interval. But the voice naturally rises a whole-interval from 6 to 7.

Instruments therefore, in order to perform this scale, must, in addition to being capable of making F♯, be constructed so as to make an intermediate sound between C and D called C♯. Then from B=6 to C♯=7 is a whole-interval, and from C♯=7 to D is a half-interval, which completes the octave.

☞*Rule.* When D is the key, F and C must be played sharp.

QUESTIONS.

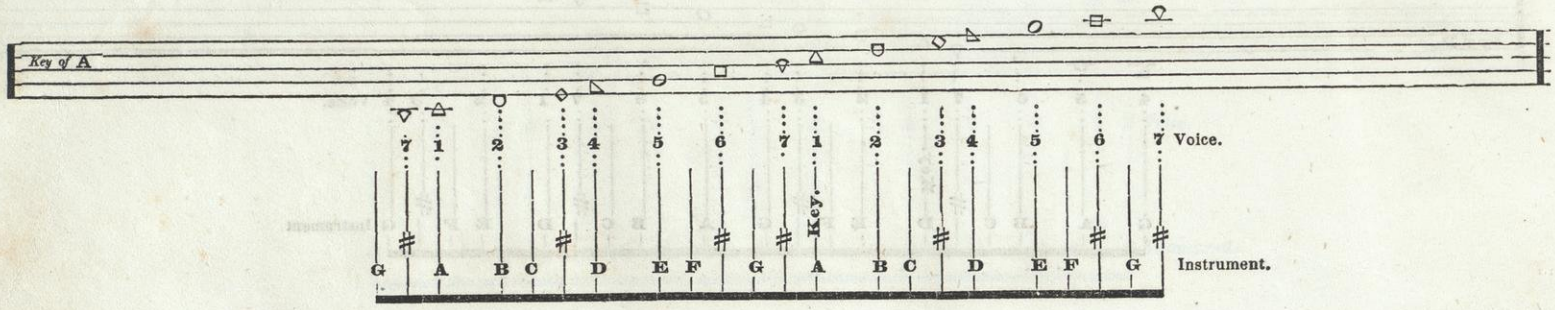
What letter is taken as the key or governing sound in this scale? Does the voice produce the same gradation of sounds when it assumes D as the key, as when it assumes C? What name or syllable is applied to the note on D in this scale? How often does Doe occur in this scale? How often does Faw? Sing the scale?

Instrumental.- Between what letters does the ear require the half-intervals in this scale?

QUESTIONS.

What sounds different from those necessary in the C scale are required to perform this? What letters are required to be performed differently? Why? [Ans. To make the instrument please the ear and correspond with the natural rise and fall of the voice.] What is the rule for performing this scale?

A SCALE.



In this scale, A is the key or governing sound; it is therefore called the A scale.

The voice ascends and descends the octave by the same steps, whatever may be the key.

INSTRUMENTAL.

In this scale A is taken as *one*, or the key; consequently, as may be seen at once, an additional intermediate sound will be required between G and A.

Instruments, therefore, in order to perform this scale, must be capable of elevating G a half-interval, or of making G ♯ as well as F and C.

Rule.—☞When A is the key, F, C, and G must be played sharp.

This scale may be performed by assuming A ♭ as the key or governing sound, then observe the following

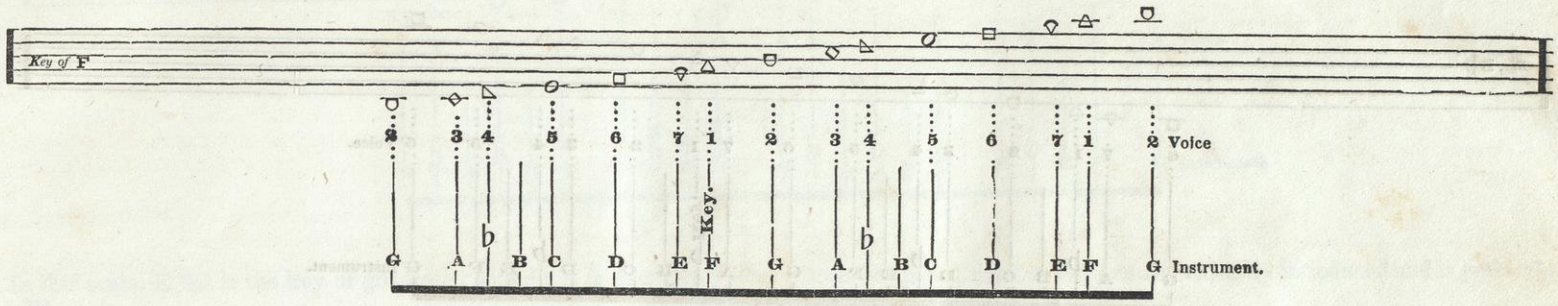
Rule.—☞When A ♭ is the key, B, E, A, and D must be played flat.

QUESTIONS.

Why is this called the A scale? What do you understand by the key? On what line or space in this scale is Doe? What name do you give the note on the third line? Sing the scale?

Instrumental.—What sounds additional to those necessary in the C scale are required in this? Where does the ear require the half-intervals in this scale? What letters are performed differently? What is the rule for performing this scale? What is the second rule? Do the numerals, syllables, and notes occupy the same lines and spaces when this scale is performed with three sharps as with four flats? [Ans. They do.]

F SCALE.



This is called the F scale, because F is the key or governing sound of the scale.

The natural rise and fall of the voice is always the same.

INSTRUMENTAL.

In this scale F is taken as the key. F is 1. From F to G is a whole-interval—from G to A is a whole-interval. From A to B is a whole-interval; but this will not correspond with the voice, which naturally rises and falls a half-interval between 3 and 4. We must therefore have an intermediate sound between A and B, called B flat—marked thus ♭.

Rule.—☞When F is the key, B must be played flat to form the fourth of the scale.

NOTE.—A sharp 4th in the key of F is played on B.

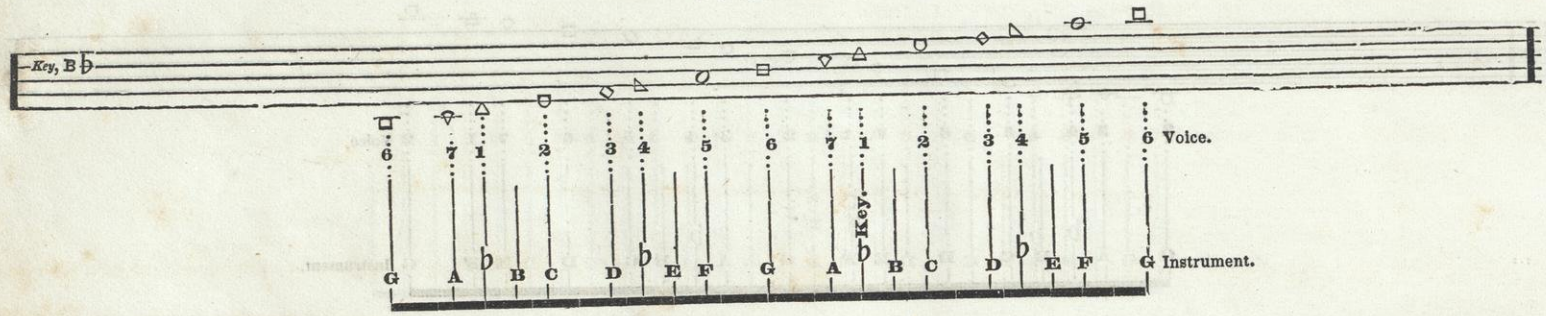
QUESTIONS.

What letter is the governing sound in the ear and voice in this scale? Does the voice rise and fall from F in this scale as it does from C in the C scale? Where is *Doe* in this scale? On what line or space is Sole? Sing the scale.

QUESTIONS.

Instrumental.—What sound or sounds besides those introduced in the C scale are required to perform this? What letter is to be performed differently? When a letter is performed a half-interval lower what is it called? What is the rule for performing this scale?

B♭ SCALE.



In this scale, B flat is the key or governing sound; it is therefore called the B♭ scale.

The voice naturally rises and falls by the same intervals, whatever may be the pitch of the key.

INSTRUMENTAL.

In this scale B♭ is taken as the key or governing sound. And to perform this scale an intermediate sound between D and E is required, called E♭.

Rule.—☞ When the *key* or governing sound is B♭, B and E must be played flat in every octave.

[NOTE.—This scale is played with B♭ and E♭ as a convenience to the instrumental performer.

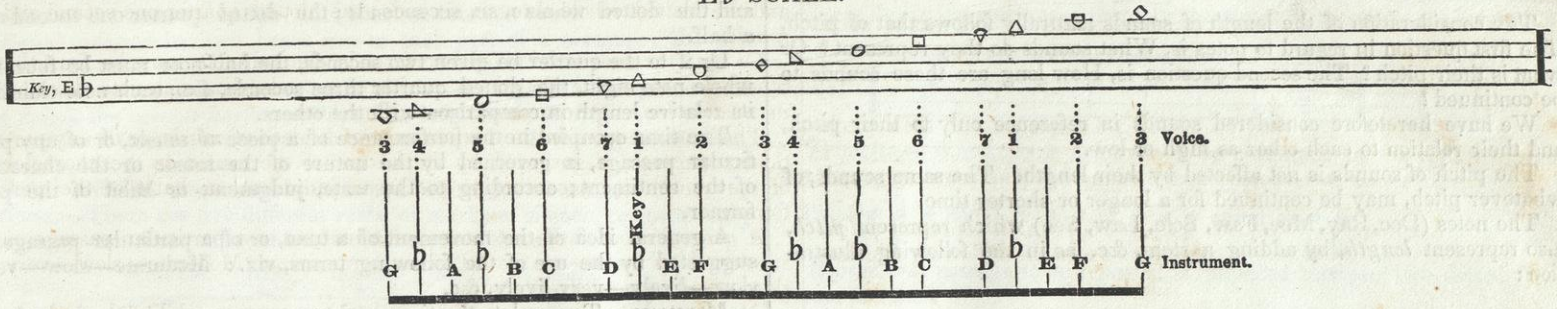
Take B as the key or governing sound, and it will be necessary to play five sharps, in order to make the instrument correspond with the natural rise and fall of the voice.]

QUESTIONS.

On what line or space is *Doe* in this scale? What note is on the second line and first space above? How many times does *Doe* occur in this scale? What is the name of the note on the added line above? Sing the scale.

Instrumental.—What is the pitch of the key in this scale? Does the inst. ascend or descend the octave by the same degrees from B♭ as it does from the key of C? What sounds different from those in the C scale are required to perform this scale? [Ans. Intermediate sounds between A and B and between D and E.] What letters are performed differently? What is the rule for performing this scale?

E♭ SCALE.



In this scale, E flat is the key or governing sound; it is therefore called the E♭ scale.

The voice rises and falls by the same intervals, whatever may be the pitch of the key.

In the preceding scales, the *key-note*, Doe, has been so varied as to occupy every letter on the staff.

INSTRUMENTAL.

In this scale the pitch assumed is E♭. To perform this scale no additional sound is required different from those in the preceding scales. A must be played flat, but G♯ has been already introduced and is precisely the same sound.

Rule.—☞When the key or governing sound is E♭,—B, E, and A must be played flat.

This scale may be performed by assuming E as the key or governing sound, then observe the following

Rule.—☞When E is the key, F, C, G and D must be played sharp.

Instruments, in order to perform the scale based on every letter, must, it is evident, be constructed upon a scale of half-intervals. Accordingly all correct instruments are so made.

QUESTIONS.

Is the natural rise and fall of the voice always the same, whatever may be the pitch of the key? In the preceding scales has the key-note been on every letter on the staff? Why are only seven letters used? [Ans. Because seven are all that can be used on an instrument, which limits seven to the staff.] What is the use of taking different letters or sounds as the key? [Ans. It produces a greater variety in the combination of sounds.] Is it easier or more natural to sing in one scale than another? On what line or space is *Doe* in this scale? Is the syllable *Doe* always applied to the key or governing sound? What syllable is always applied to the 3d sound of the scale? What to the 5th? What to the 7th? What to the 2d? Sing the scale.

QUESTIONS.

Instrumental.—What is the key or governing sound of this scale? Is any sound different from those already introduced necessary to perform this scale? Is A♭ the same as G♯? Is the sharp of any letter the same as the flat of the one next above it? What sounds different from those in the C scale are necessary to perform this? [Ans. An intermediate sound between A and B, D and E, G and A.] What letters must be performed differently? What is the rule for performing this scale? Must an instrument be constructed upon a scale of half-intervals, in order to perform the scale based on every letter? Can instruments thus made perform this scale of notes by assuming E as the key? What is the rule? Do the numerals, syllables, and notes occupy the same lines and spaces when this scale is performed with three flats as with four sharps? [Ans. They do.]

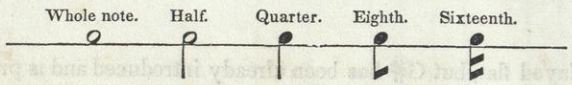
SECOND DEPARTMENT.—LENGTH.

THE consideration of the length of sounds naturally follows that of pitch. The first question in regard to notes is, What sounds do they represent? Or what is their pitch? The second question is, How long are these sounds to be continued?

We have heretofore considered sounds in reference only to their pitch, and their relation to each other as high or low.

The pitch of sounds is not affected by their length. The same sounds, of whatever pitch, may be continued for a longer or shorter time.

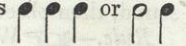
The notes (Doe, Ray, Mee, Faw, Sole, Law, See) which represent *pitch*, also represent *length*, by adding a stem, &c., as in the following illustration:



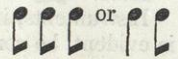
These notes represent five varieties of length, each having its appropriate name expressive of its relative length.

A *dot* (·) adds to a note one half its length.

Thus, a dotted half-note is equal to three quarters or



A dotted quarter is equal to three eighths or



It should be observed that these notes, whole, half, quarter, &c., do not indicate the positive, but only the relative length of the sounds which they represent. Thus, if the whole note be considered as representing a sound to be continued four *seconds*, the half-note must have two seconds; the quarter, one second; the eighth, half a second; the sixteenth, the fourth of a second; and the dotted whole note, six seconds; the dotted quarter one second and a half.

Or if to the quarter be given two seconds, the half-note must be four, the whole note eight, the dotted quarter three seconds, &c., each note claiming its relative length in comparison with the others.

The time occupied in the performance of a piece of music, or of any particular passage, is governed by the nature of the music or the character of the sentiment; according to the taste, judgment, or habit of the performer.

A general idea of the movement of a tune, or of a particular passage, is suggested by the use of the following terms, viz.: Moderate—slow—very slow—lively—very lively, &c.

Measures.—To regulate the time, and to preserve equability throughout, written music is divided into equal portions called *measures*.

Bars.—The measures are marked off by straight lines drawn across the staff, which are called *bars*.

Each measure, or portion between the bars, must occupy the same time in the performance, whatever may be the number of the notes.

Measures are divided into smaller portions, called *parts* of *measures* There are two kinds of measures, equal and unequal.

A measure with two parts is called *equal measure*.

A measure with three parts is called *unequal measure*.

Music written with equal measure is in equal time, and is marked $\frac{2}{2}$ because two half-notes constitute a measure.

Music written with unequal measure is in unequal time, and is marked $\frac{3}{2}$ because three half-notes constitute a measure.

The unequal measure is sometimes doubled, and forms what is called *compound time*. It is marked $\frac{6}{4}$ because six quarter-notes constitute a measure.

QUESTIONS.

What is the first consideration in regard to sounds? What is the second? Are we now to consider the same high and low sounds as long or short? Does the pitch of a sound affect its length? How is the length of sounds designated? How many kinds of notes are used? What are their names? What one note is equal to two halves? What note is equal to two quarters? What note is equal to two quarters and four eighths, &c.? Have notes any positive length? How then? What is to be our guide as to the time to be occupied in singing a piece of music? How is an idea of the time suggested? What are measures? For what are they used? What are bars? How are measures divided? How many kinds of measures are there? What is equal measure? What is unequal measure? How is a quarter note known from an eighth? [Ans. The eighth has one mark on the stem.]

To aid in the computation and equal division of the time, certain regular motions of the hand are made; this is called *beating time.*

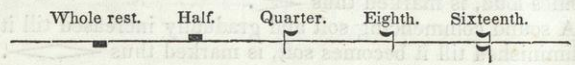
Equal measure has two beats, one to each part of a measure; the first *down*, the second *up.*

Unequal measure has three beats, one to each part of a measure; the first *down*, the second *horizontally*, to the left, the third *up.*

Compound time has two beats to the measure, with three quarter-notes, or their value, to each beat.

Rule.—☞ The downward beat always begins the measure.

Rests.—There are five different *rests*, or marks of silence, corresponding in time to the five different kinds of notes, as follows:



A *dot* (·) adds to a rest one half its length.

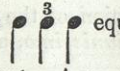
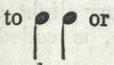
A *pause* (𝄐) is sometimes used. The notes over or under which it is written are to be prolonged indefinitely at the pleasure of the performer.

Staccato.—When a note or several notes are to be performed in a short, pointed and distinct manner, the *staccato* (!) is used.

Slur.—When one syllable of poetry is to be applied to two or more notes, a *slur* is drawn over or under them, or the stems of the notes are connected.

Thus:

Tripletts.—When three notes are to be performed in the time of two of the same nominal value, the figure 3 is written over or under them.

Thus  equal to  or equal to

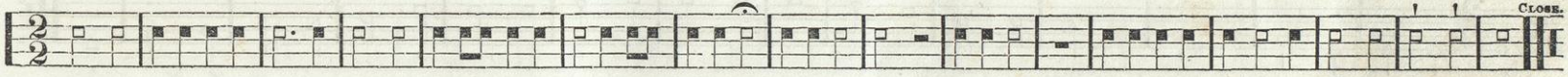
Repeat.—A passage to be repeated is embraced between two dotted lines across the staff.

Thus:

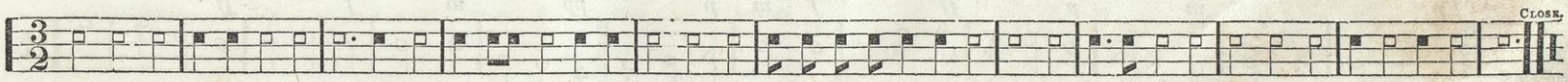
A *double bar* ( ) shows the end of a strain of the music, or of a line of the poetry.

PRACTICAL EXERCISES.

EQUAL TIME.



UNEQUAL TIME.



QUESTIONS.

What is the use of beating time? How many beats has equal time? How many has unequal? In what part of the measure does the hand descend in beating time? What are rests? How many are used? For what is the pause used? For what is the staccato used?

QUESTIONS.

What is the use of a slur? What effect is intended by the figure 3 over or under three notes? When a passage is to be repeated, what sign is used? What is the use of the double bar? What is the sign of equal time? What of unequal time?

THIRD DEPARTMENT.—Force.

Musical sounds may be loud, very loud, soft, very soft, moderate, or ordinary as to force, without effecting their pitch or length.

Medium.—A sound produced by the ordinary action of the organs of voice or of an instrument is a medium sound, and is marked *m*.

Piano.—A sound produced by the vocal organs, somewhat restrained, is a *soft* sound; it is called *piano*, and is marked *p*.

Pianissimo.—A sound produced by a very slight exertion of the vocal organs, yet so as to be distinctly audible, is called *pianissimo*, and is marked *pp*.

Forte.—A loud sound called *forte* is produced by a strong and full exertion of the vocal organs. It is marked *f*.

Fortissimo.—A very loud sound is called *fortissimo;* it must not be attempted beyond the power of the vocal organs so as to degenerate into a scream. It is marked *ff*.

Accent.—General rules. 1st. The first note in every measure must be accented.

2d. When there is more than one note to a beat, the first is accented.

3d. In unequal time, when the measure is filled with two quarters and two half-notes, the first half-note is accented.

Organ sounds.—A sound which is commenced, continued, and ended with an equal degree of force is called an organ sound.

Diminishing sound.—A sound commencing loud, and gradually diminished until it becomes soft, is marked thus >.

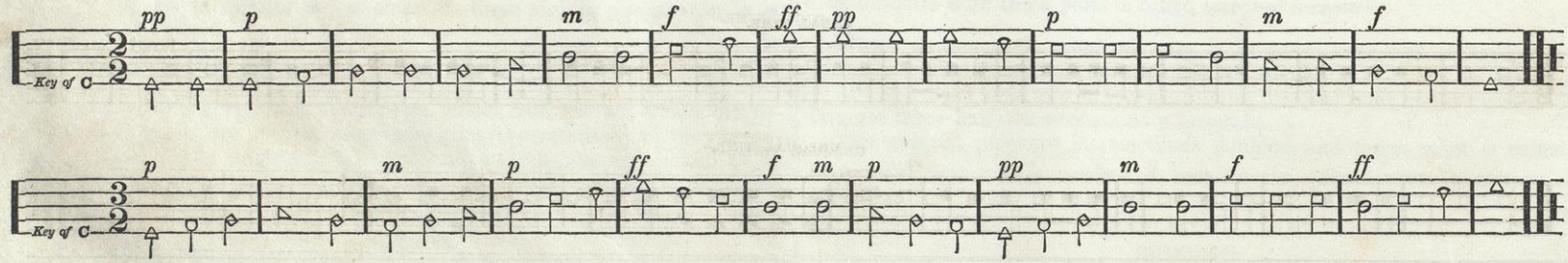
Increasing sound.—A sound commencing soft, and gradually increased until it becomes loud, is marked thus <.

Swell.—A sound commencing soft and gradually increased till it becomes loud, then diminished till it becomes soft, is marked thus <>.

Pressure tone.—A very sudden swell is marked thus ◇.

Explosive tone.—When a sound is to be struck with very great force, and instantly diminished, it is marked thus >.

PRACTICAL EXERCISES.



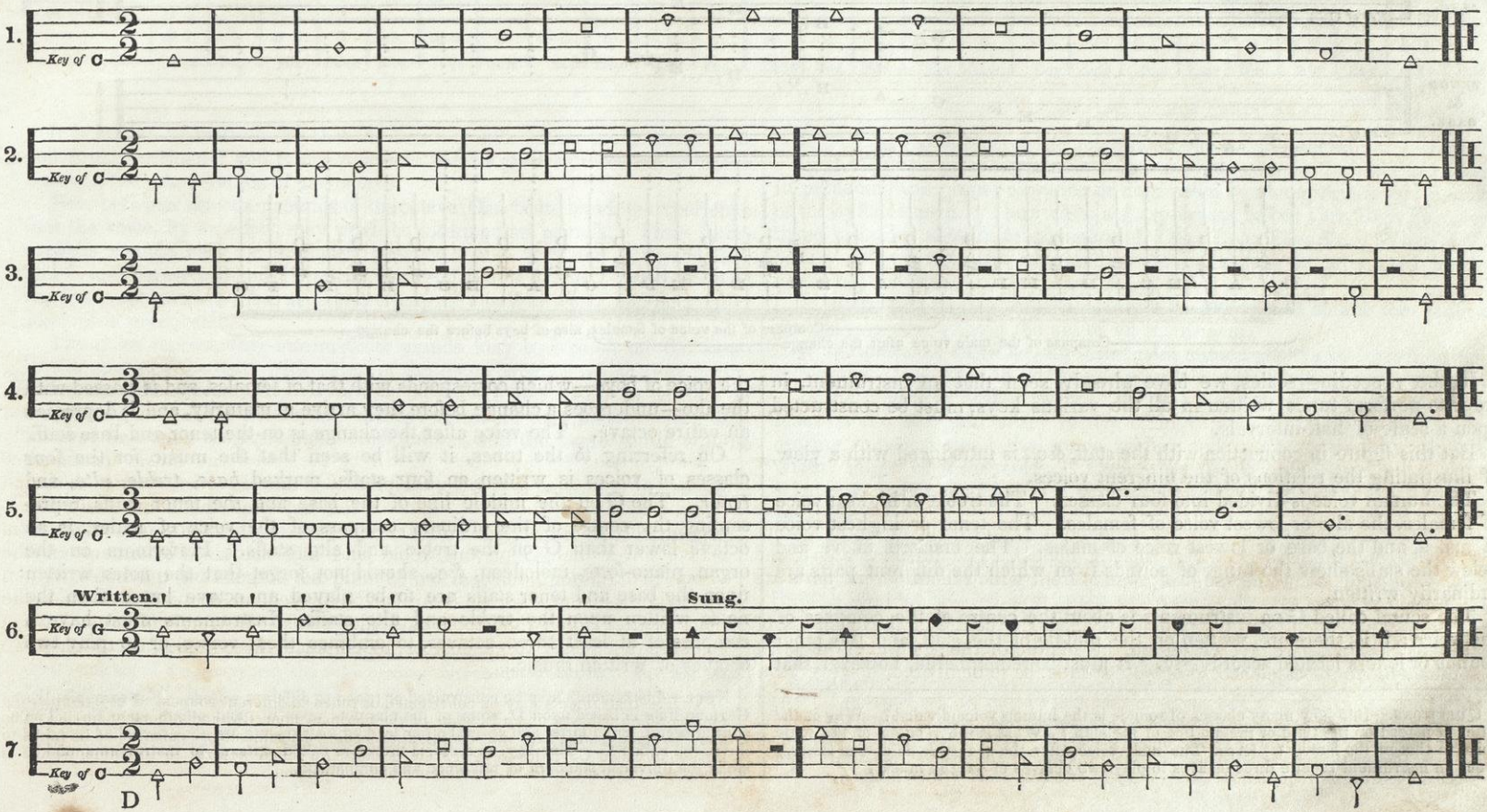
QUESTIONS.

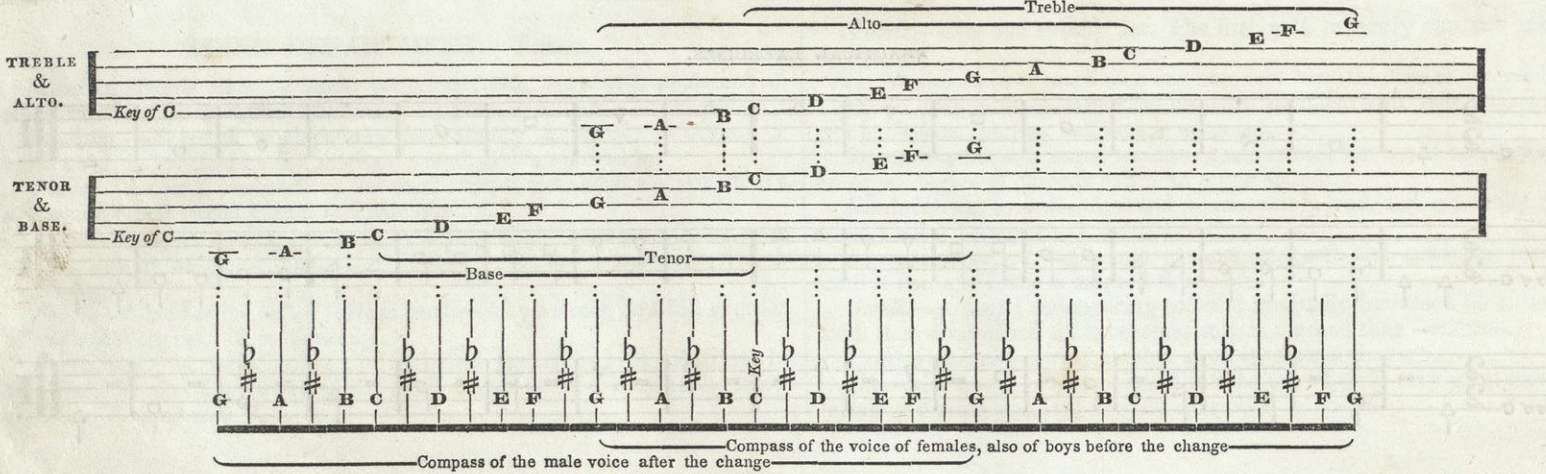
How are musical sounds distinguished in regard to force? What letter is used to signify medium? What letter is used to signify soft? What letter is used to signify very soft?

QUESTIONS.

What does *f* signify? What does *ff* signify? What is the first rule for accent? What is the second rule? What is the third rule? What is an organ sound?

PRACTICAL EXERCISES.





In the preceding scales, we have already seen that an instrument, in order to perform tunes written in all the various keys, must be constructed upon a scale of half-intervals.

But this figure in connection with the staff, &c., is introduced with a view of illustrating the relations of the different voices.

The human voice is divided into four classes. The treble or highest voice of females, the alto or lowest voice of females. The tenor or highest voice of males, and the base or lowest voice of males. The brackets above and below the staffs show the range of sounds from which the different parts are ordinarily written.

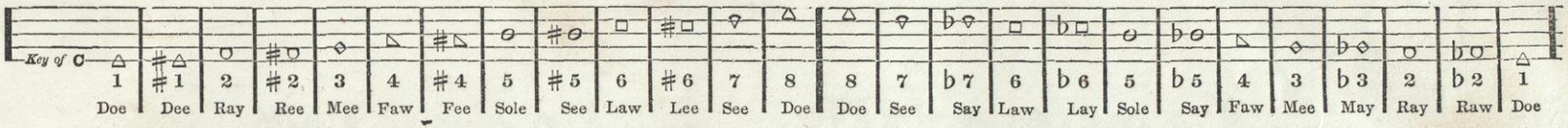
The sound called G on instruments is about the centre of the compass of the voice; it is, therefore, written on the middle of the staff, and the other sounds or letters located accordingly. It must be remembered, however, that the voice of boys—which corresponds with that of females, and is classed with the alto—undergoes a change before they arrive at maturity, and is depressed an entire octave. The voice after the change is on the tenor and base staff.

On referring to the tunes, it will be seen that the music for the four classes of voices is written on four staffs, marked *base*, *treble*, *alto*, and *tenor*. The G on the middle line of the base and the tenor staffs, representing the centre of the ordinary compass of the voice of males, is an octave lower than G on the treble and alto staffs. Performers on the organ, piano-forte, melodeon, &c., should not forget that the notes written upon the base and tenor staffs are to be played an octave lower than the notes written upon the treble and alto staffs. Instruments must have a compass of at least three octaves, to embrace these voices, or to play two octaves of written music.

QUESTIONS.—Into how many classes of sounds is the human voice divided? Why is the letter G placed on the third or middle line of the staff? What is the relation of the male voice to that of the female? [Ans. The male voice after the change is an octave lower.] Does an instrument require three octaves to play two octaves of written music?

NOTE.—Instruments may be constructed or tuned to different sounds. For example, the German flute is based upon D, some of the clarinets upon B♭, and others upon E♭. The church organ, piano-forte, and several other leading instruments are constructed or tuned to the sound called C. This key, or scale, is therefore called *natural* to instruments, and is made the universal standard of reference and comparison.

CHROMATIC SCALE.



It is proved by instruments that the less intervals which occur between 3 and 4, and between 7 and 8, are precisely half as great as those which occur between the other sounds of the octave.

Now between the other sounds of the octave it has been found by experience that the voice, by an effort, may produce intermediate sounds. Thus intermediate sounds may be produced between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and between 6 and 7; but not between 3 and 4, and 7 and 8, because the intervals between those sounds are naturally half-intervals, and no smaller interval is practicable.

The notes representing intermediate sounds may be written on the same line or space of the staff with either of the notes between which they occur. Thus, the note representing the sound between 1 and 2 may be written on the same line or space with either of those notes. 1 may be elevated a half-interval, or 2 may be depressed a half-interval, and the same sound will be produced.

If it is proposed to elevate the lower sound, a ♯ is used, and the sound is called a sharp 1st, a sharp 4th, &c.

If it is proposed to depress the upper sound, a ♭, (the sign of depression,) is used, and the sound is called a flat 3d, a flat 7th, &c.

☞A sharp (♯) elevates the pitch of a note a half-interval.

☞A flat (♭) depresses the pitch of a note a half-interval.

In the application of names to the intermediate sounds, the voice is assisted in producing the proper elevation or depression by changing the vowel sound of the syllable used. Thus when a sharp occurs before Doe, Ray, Faw, &c., these syllables should be pronounced Dee, Ree, Fee, &c. When a flat occurs before a note, the intermediate sound should be attempted by pronouncing See, Mee, &c. thus, Say, May, &c.

In attempting to sing this scale, it will be difficult to obtain the artificial sounds perfectly without the aid of an instrument.

In the practice, therefore, an instrument should always be introduced as a guide, that shall give the intermediate sounds with accuracy and certainty.

In the preceding scales the key has been so varied as to occupy every letter on the staff and every variety of high and low sounds exhibited, requiring only to extend the scales higher and lower in order to reach the widest range of instruments. From these scales all music is written, of whatever character, and from them every possible combination of sounds may be made.

NOTE.—A tune may be written upon two or more scales; that is, a piece of music may commence in one key, and during its progress be changed into another key, which is called *modulation*. When the change is continued several measures, the syllables should be changed, (see page 332,) but when the change is made for one or two notes only, the ♯4th, or ♭7th, &c., should be introduced; hence the necessity of singers practising the chromatic scale.

QUESTIONS.

How is it proved that the less intervals are half as great as the whole-intervals? Between what numbers of the octave may the voice produce intermediate sounds? Are the intervals thus produced natural? Why may we not have intermediate sounds between 3 and 4, and between 7 and 8? What is a Chromatic scale? [Ans. A scale of half-intervals.] How are intermediate sounds written on the staff? What character is a sign of elevation? What is the sign of depression? Where a note appears on the staff with a ♯ prefixed, how is it to be sung? How when a ♭ is prefixed? Is it any advantage in singing sharped or flatted notes to change the pronunciation of the syllables? What change is recommended?

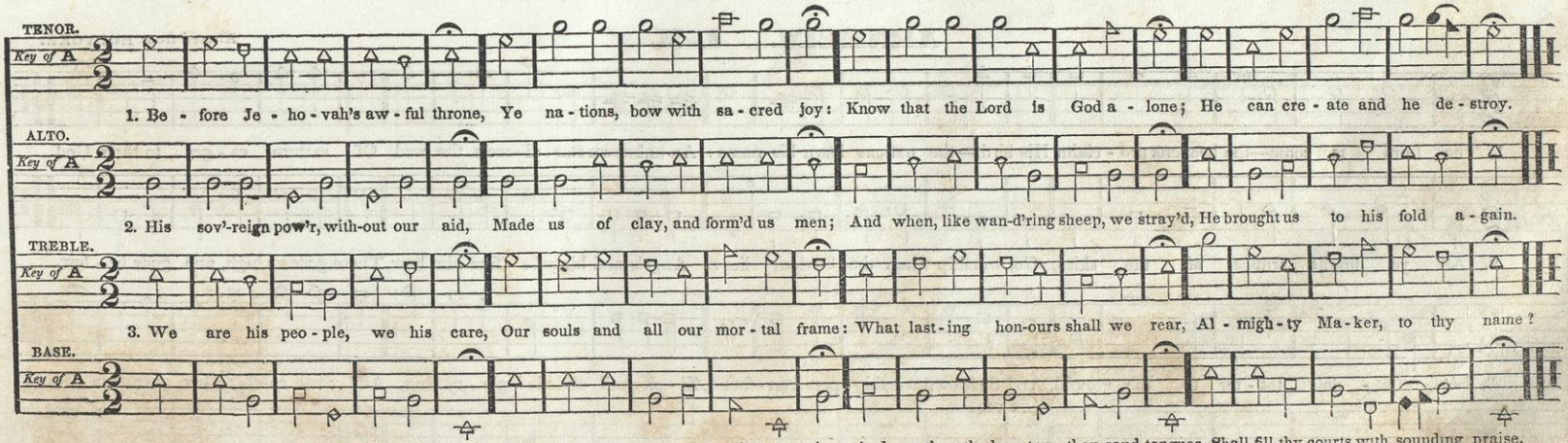
Instrumental.—When a note appears on the staff with a ♯ prefixed, how is it to be played? [Ans. The sound is to be raised a half-interval in the key in which the tune is written.] When a ♭ how? [Ans. The sound is to be lowered a half-interval in the key in which the tune is written.] When a ♯ 4th occurs in the key of F, how is it to be played? [Ans. On B.] When a ♭ 7th occurs in the key of G, how is it to be played? [Ans. On F.]

THE

Christian Minstrel.

OLD HUNDRED. L. M.

MARTIN LUTHER.



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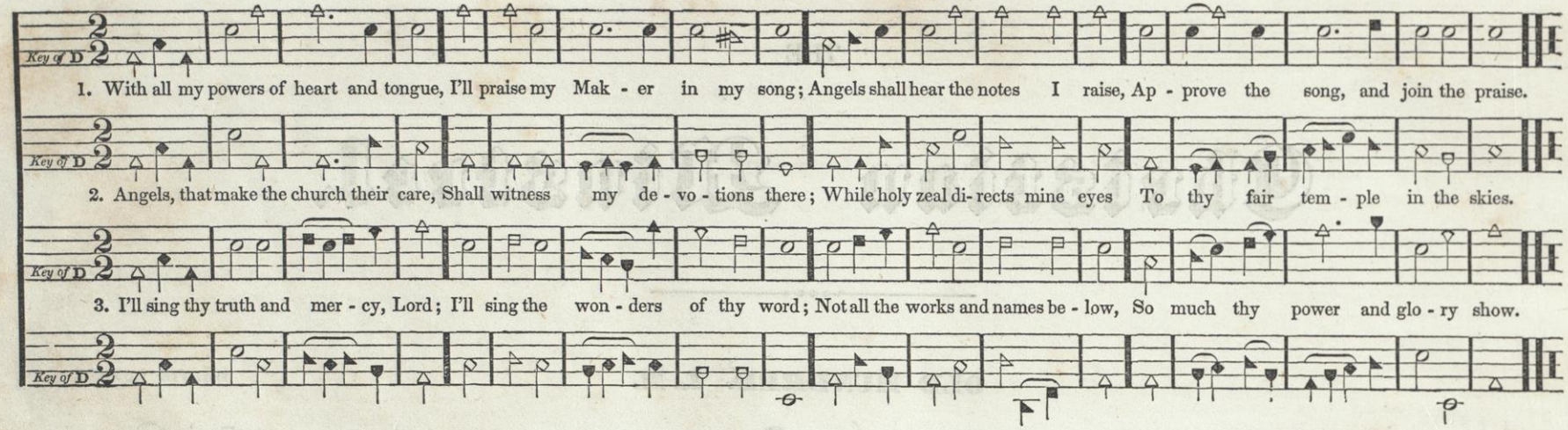

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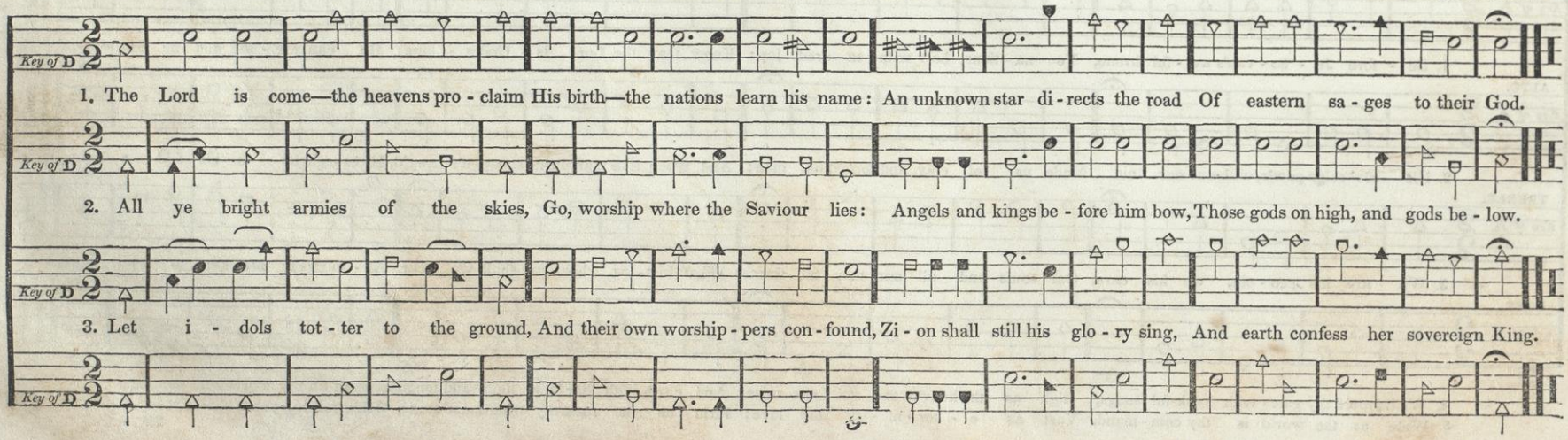

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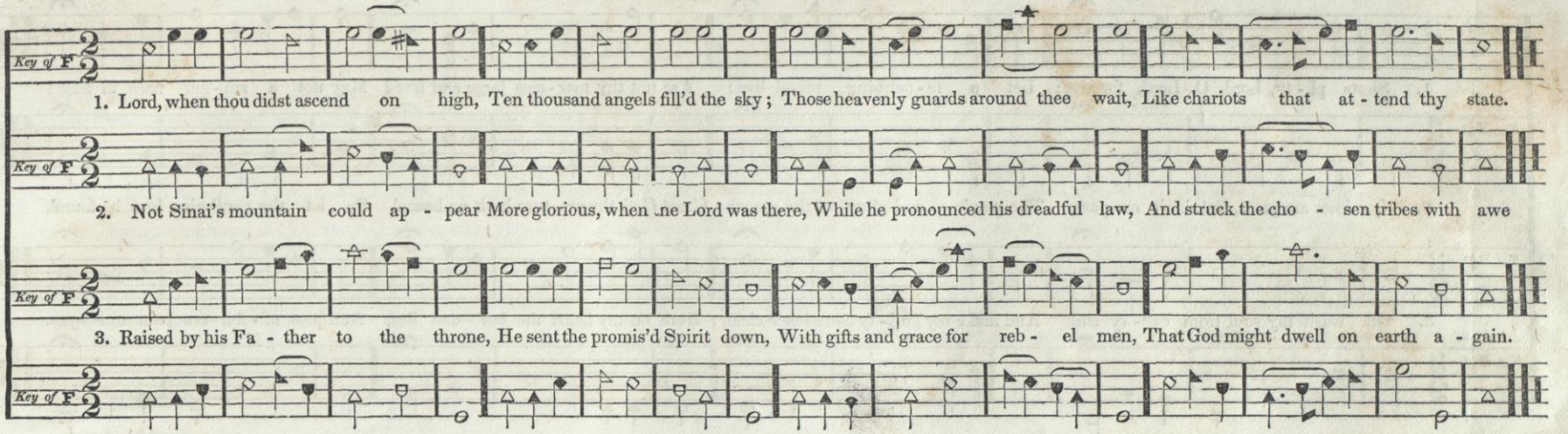
J. HATTON.



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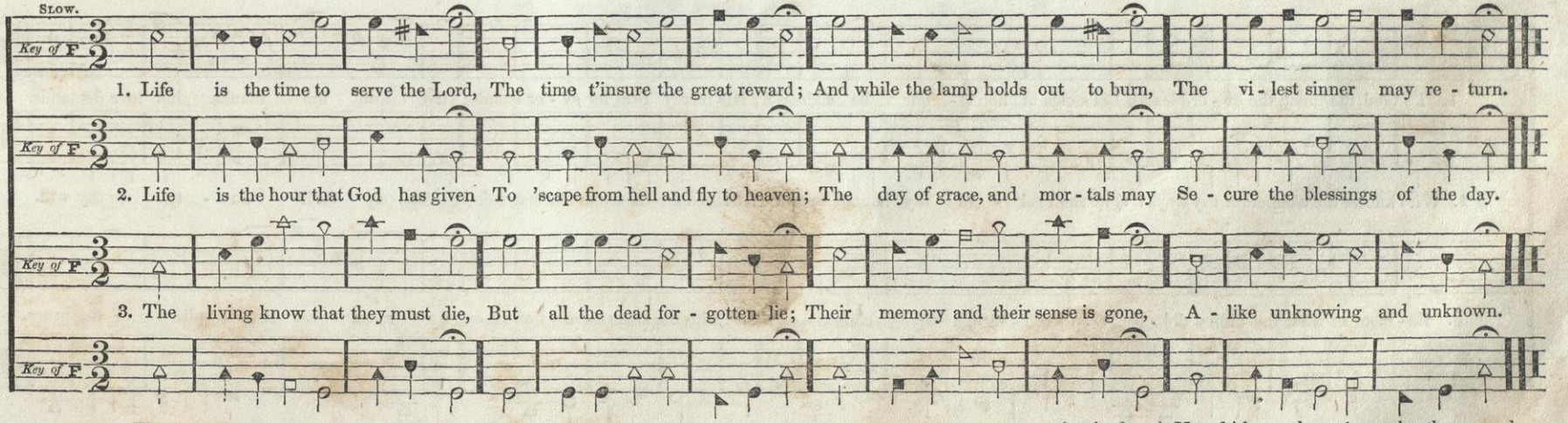

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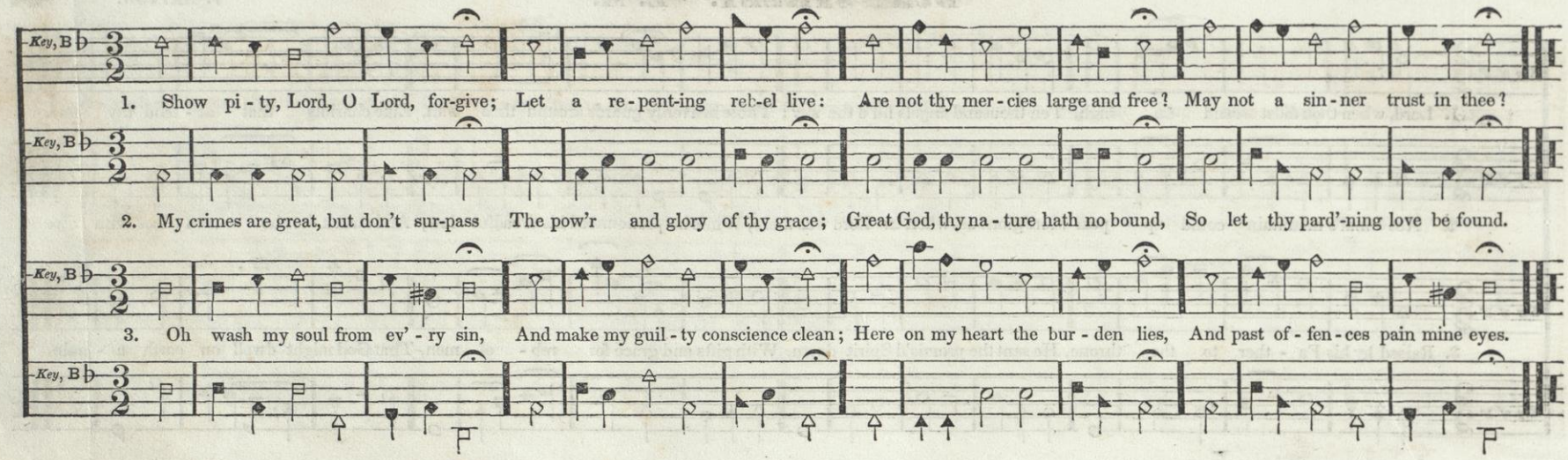
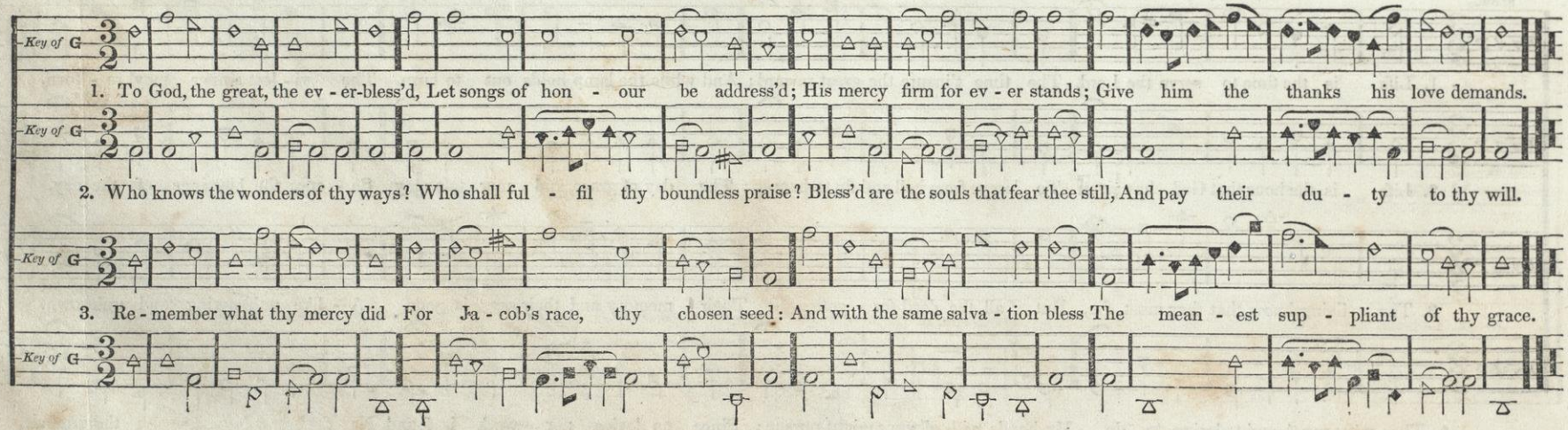


St. PETERS. L. M.

HARWOOD.



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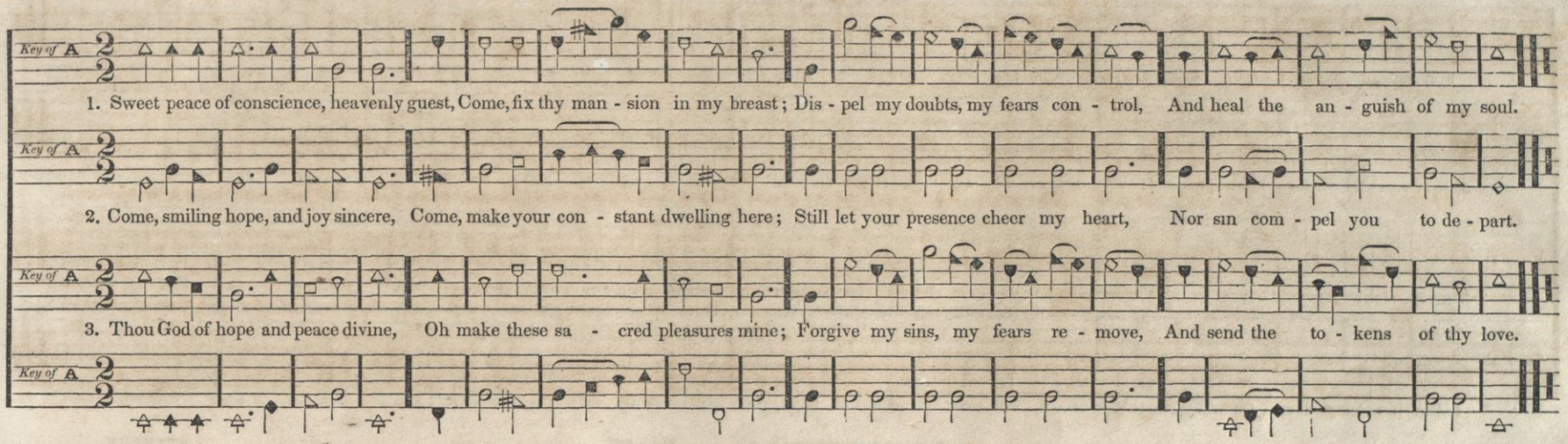

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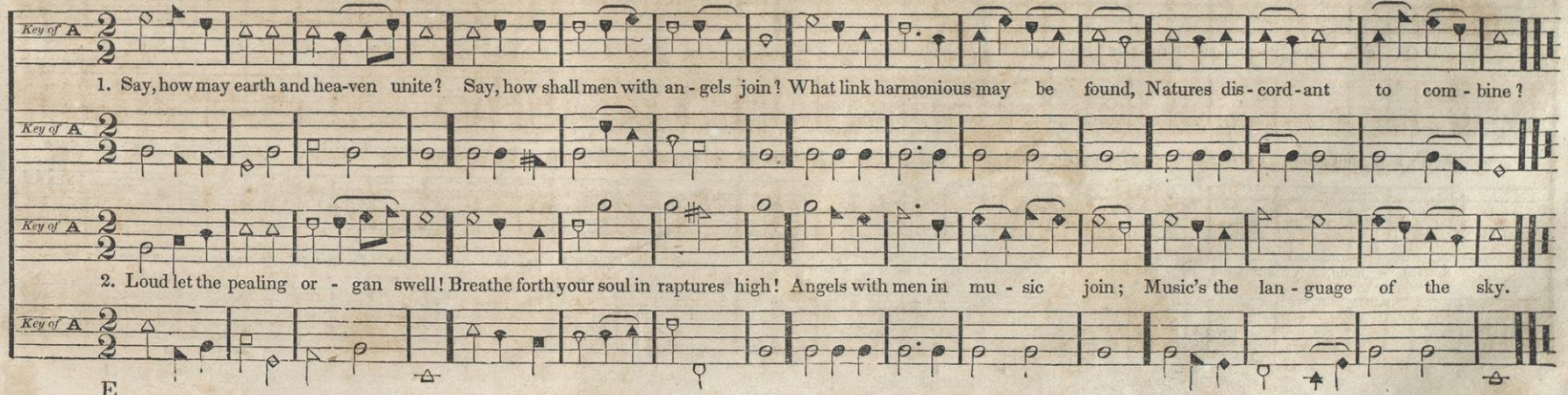

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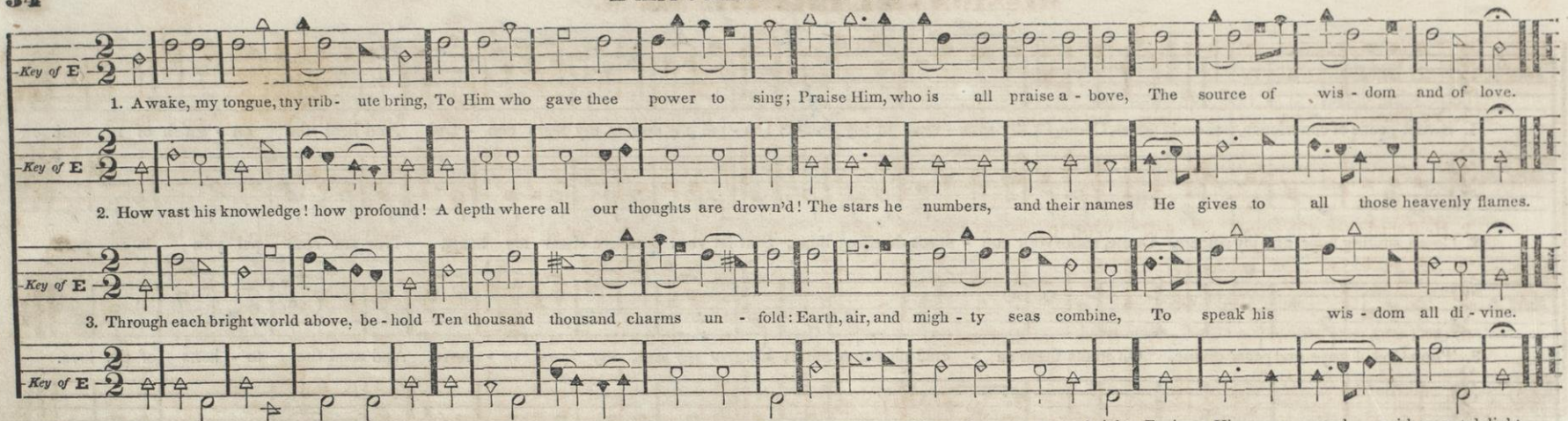

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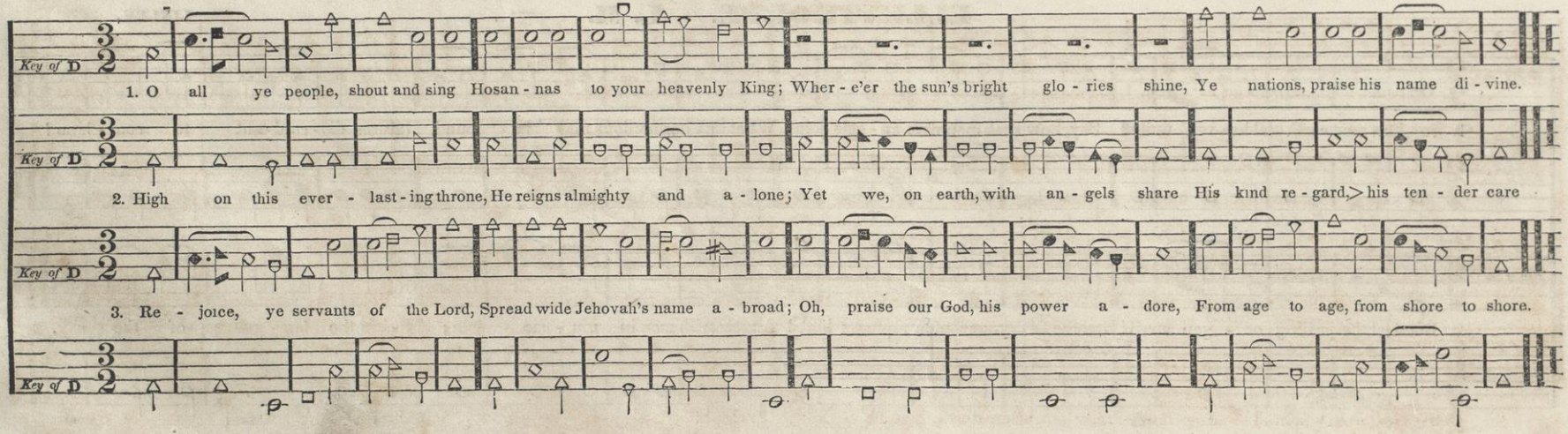

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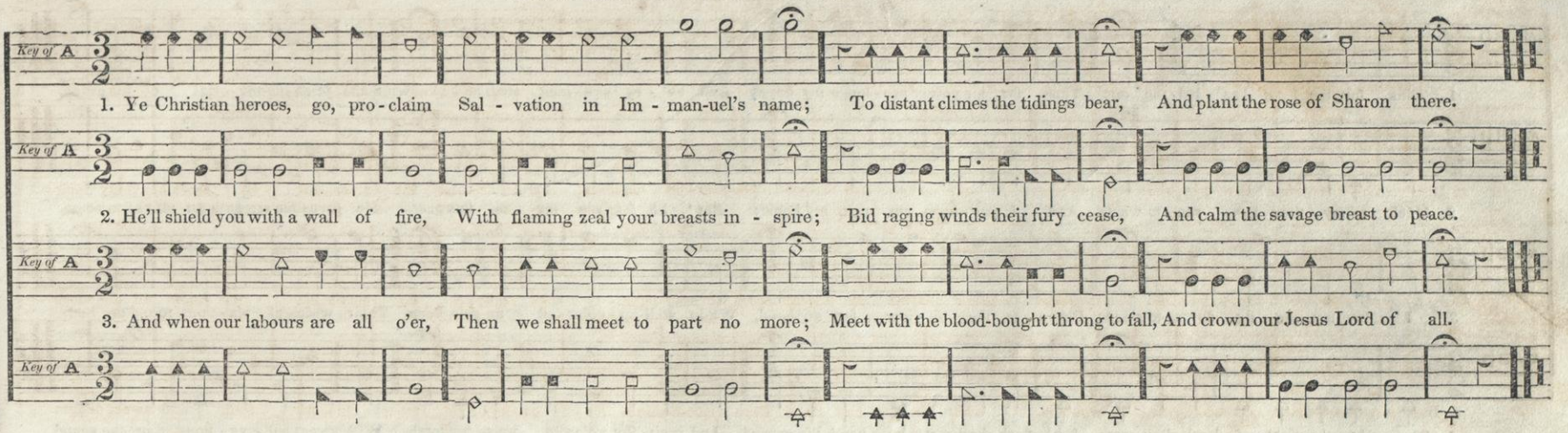

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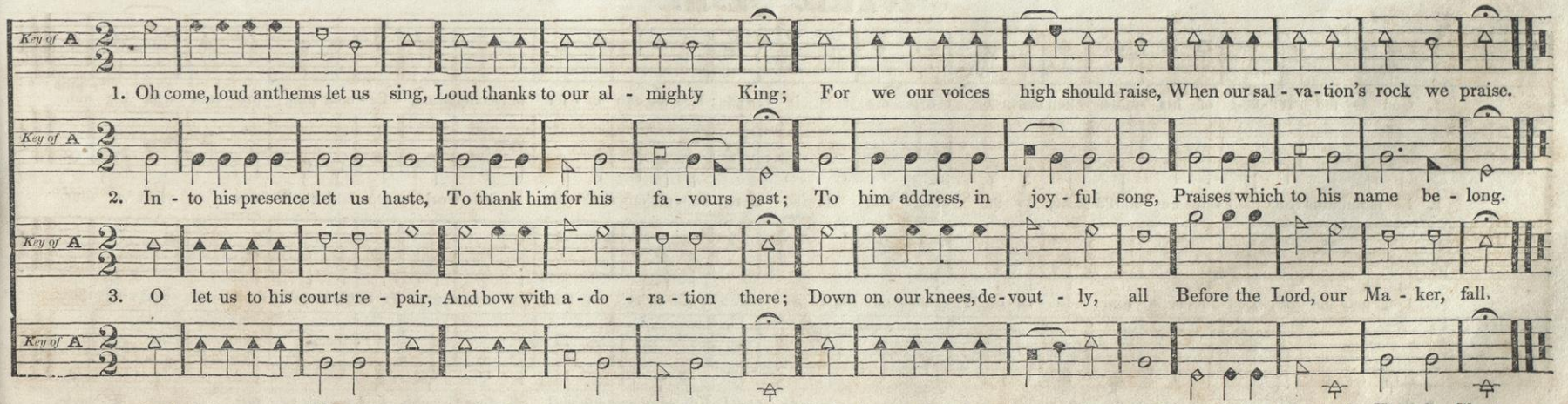

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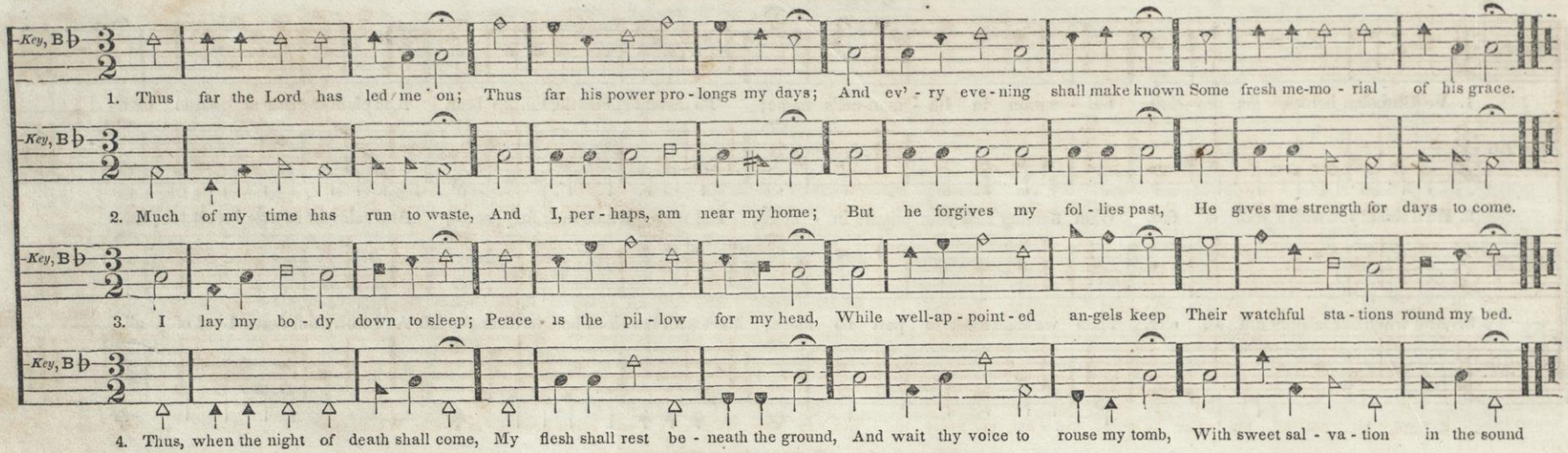

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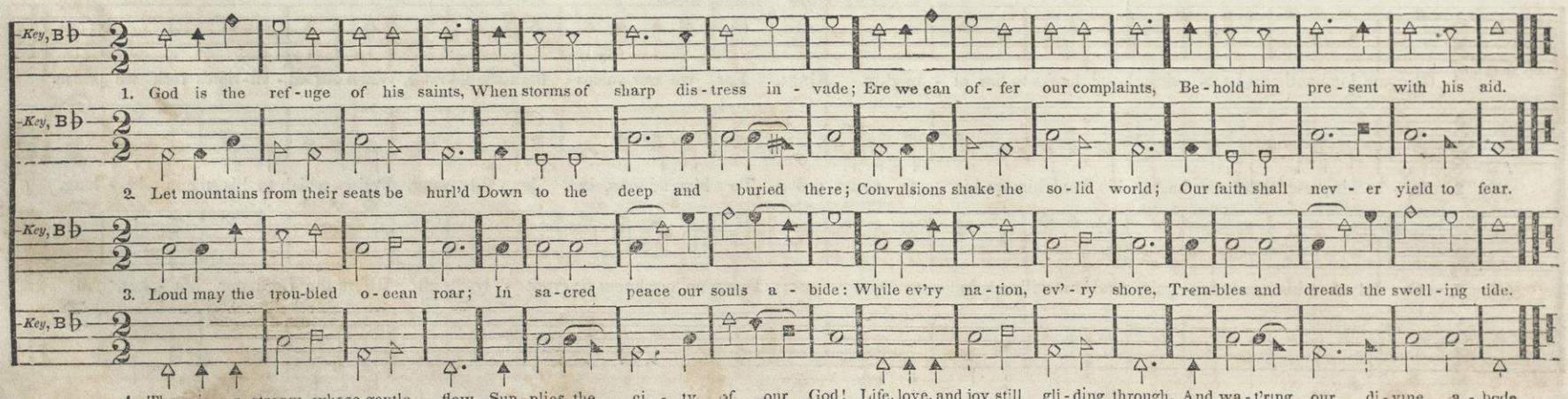

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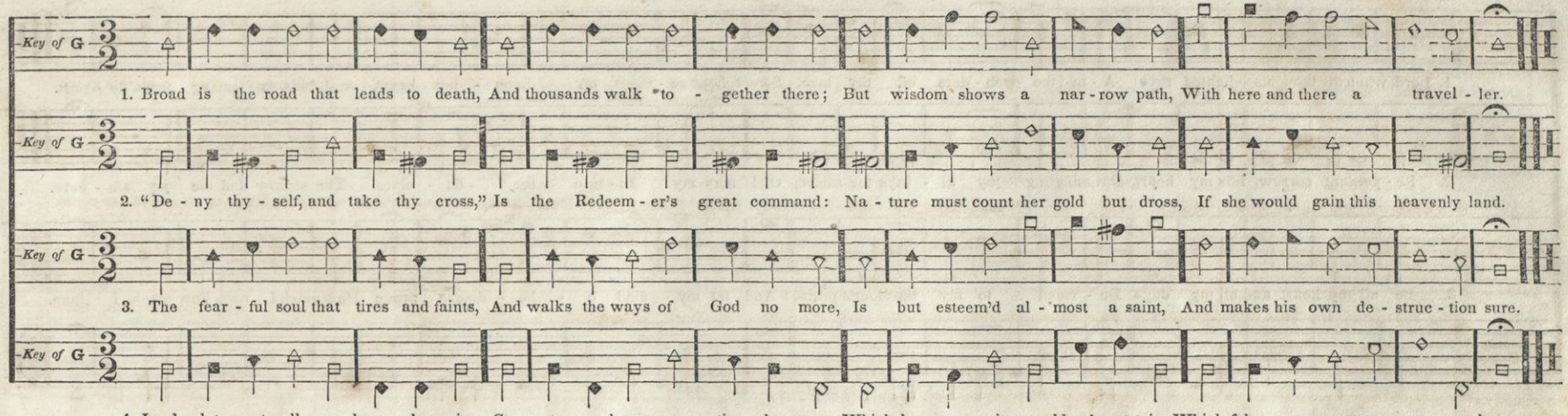

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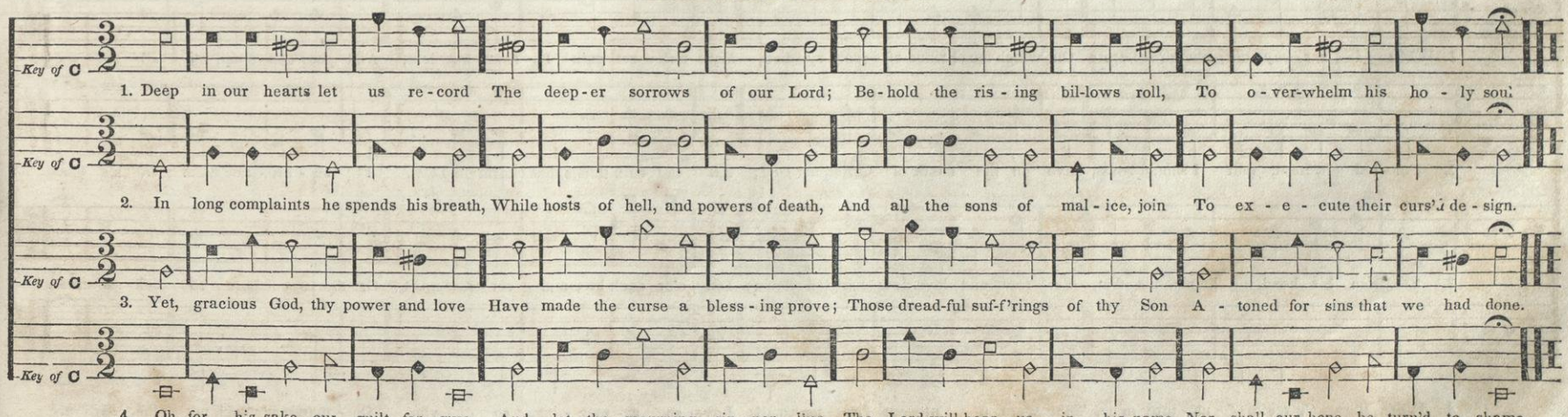

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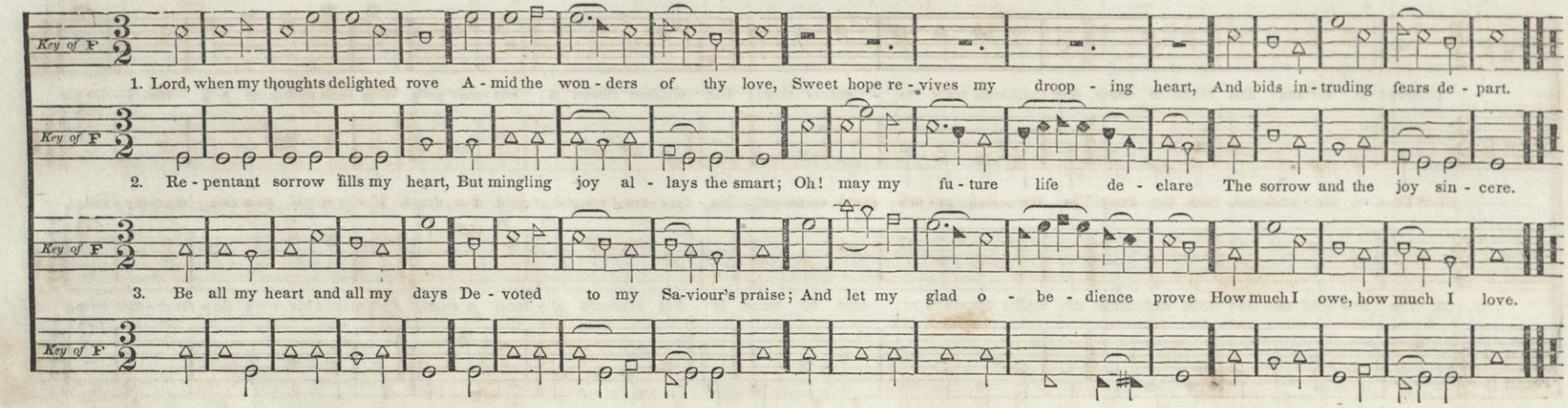

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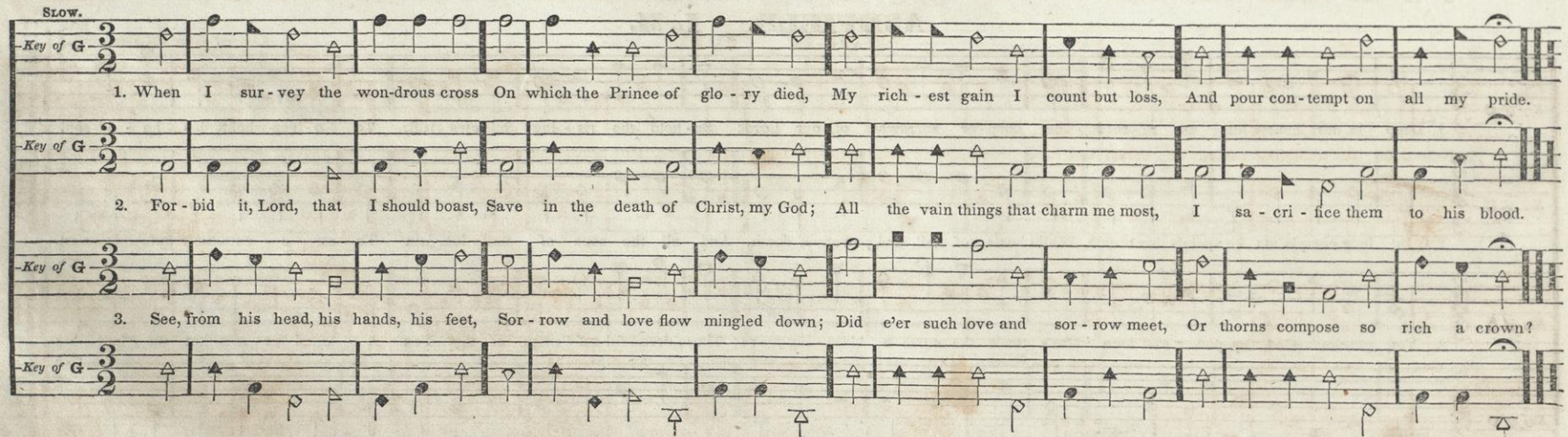

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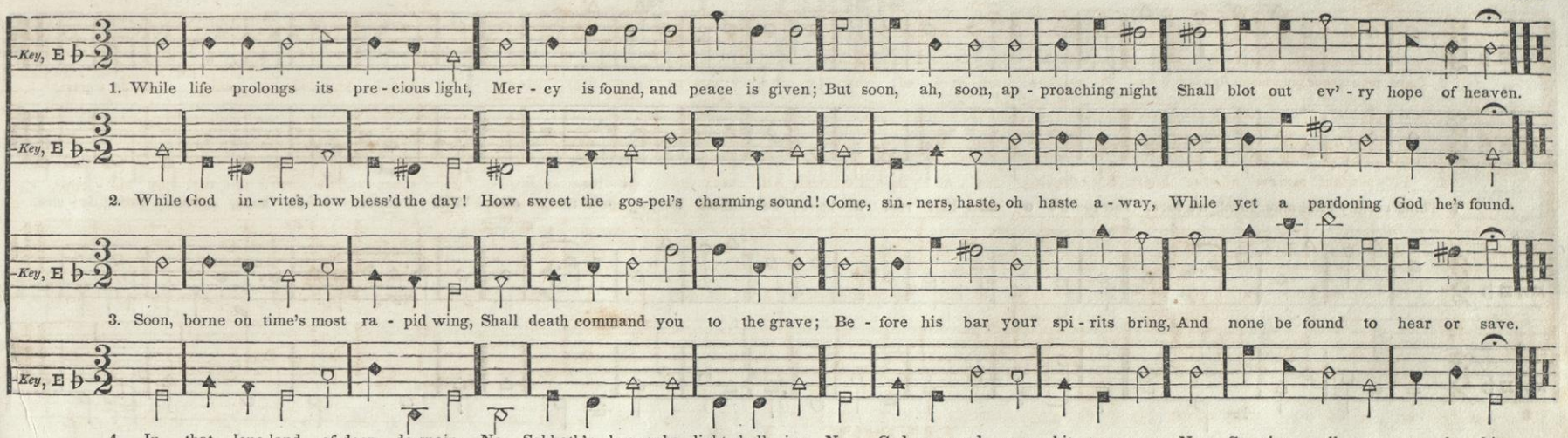

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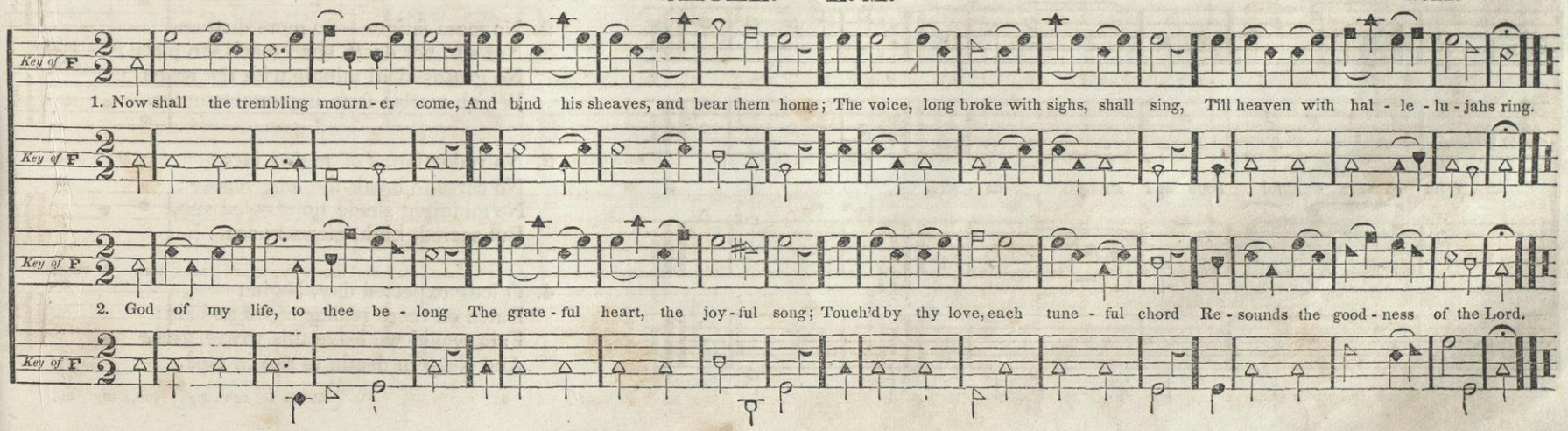
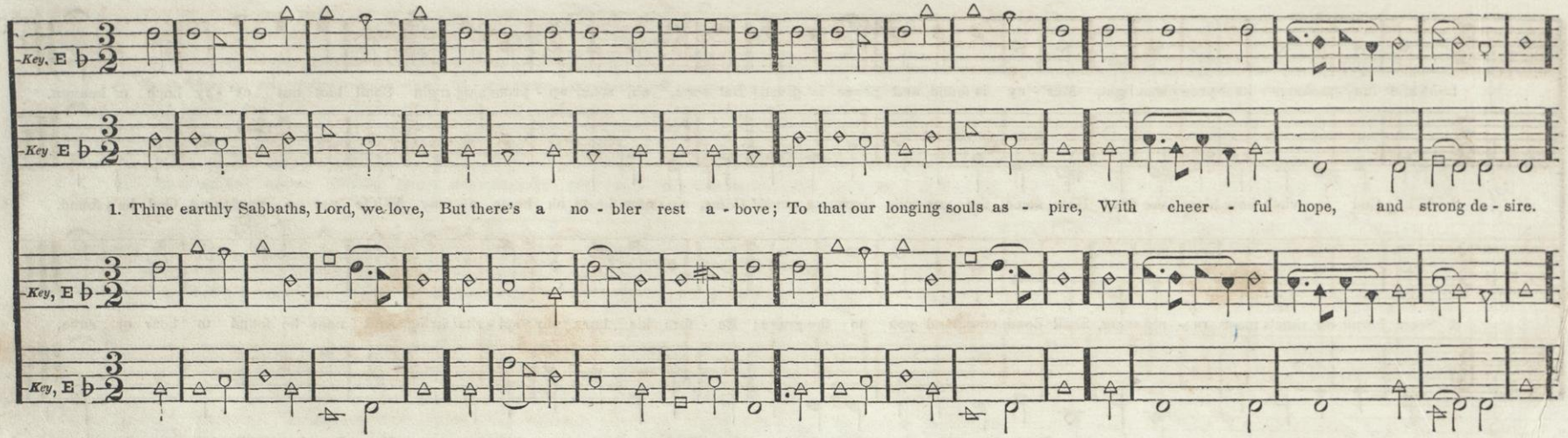
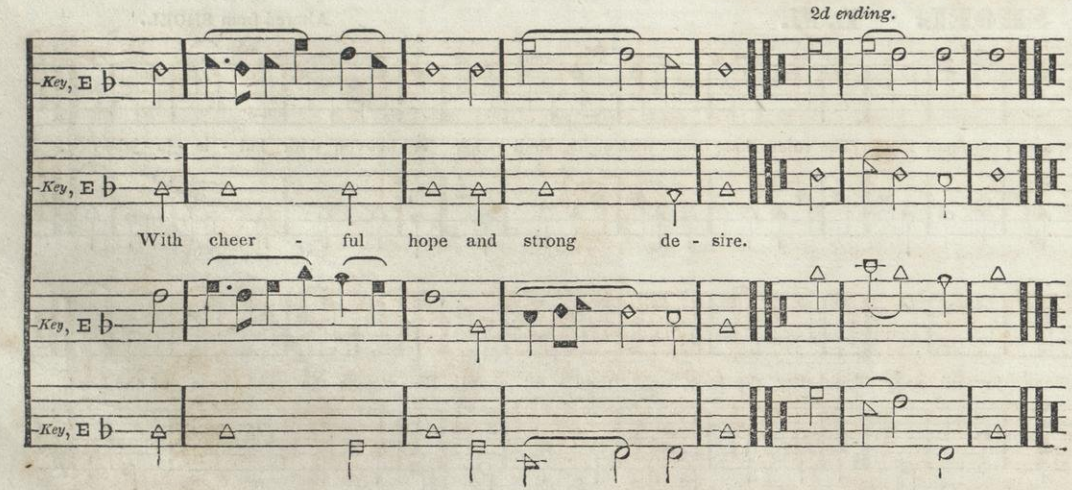




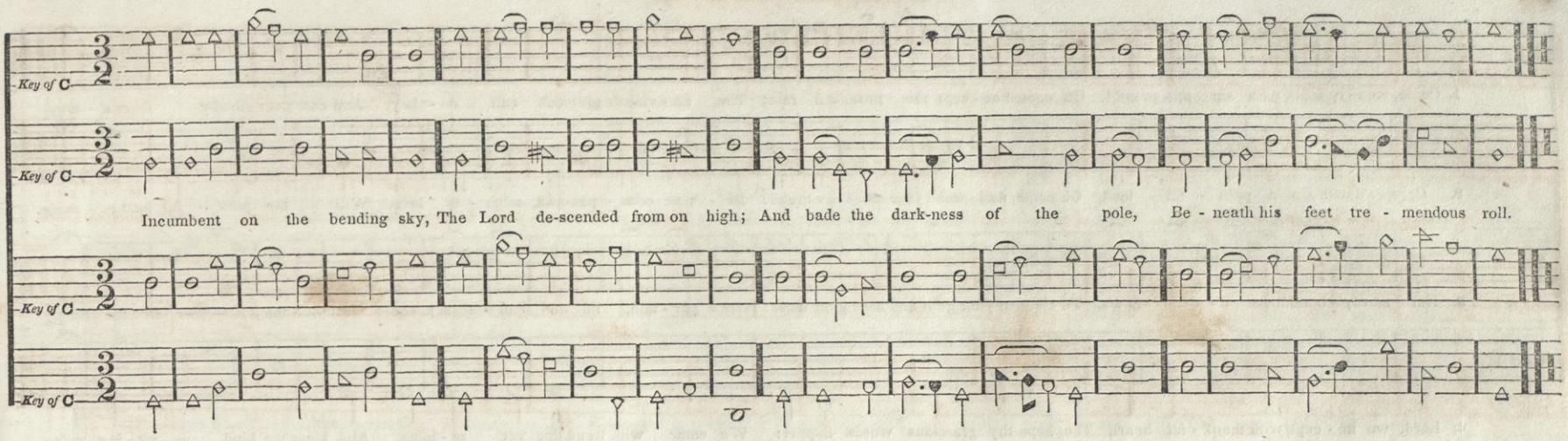


2. No more fatigue—no more distress,
Nor sin, nor death shall reach the place;
No groans shall mingle with the songs
Which warble from immortal tongues.

3. No rude alarms of raging foes,
No cares to break the long repose;
No midnight shade, no clouded sun,
But sacred, high, eternal noon.

4. O long expected day, begin;
Dawn on these realms of wo and sin:
Fain would we leave this weary road,
And sleep in death, to rest in God.

WINCHELSEA. L. M.



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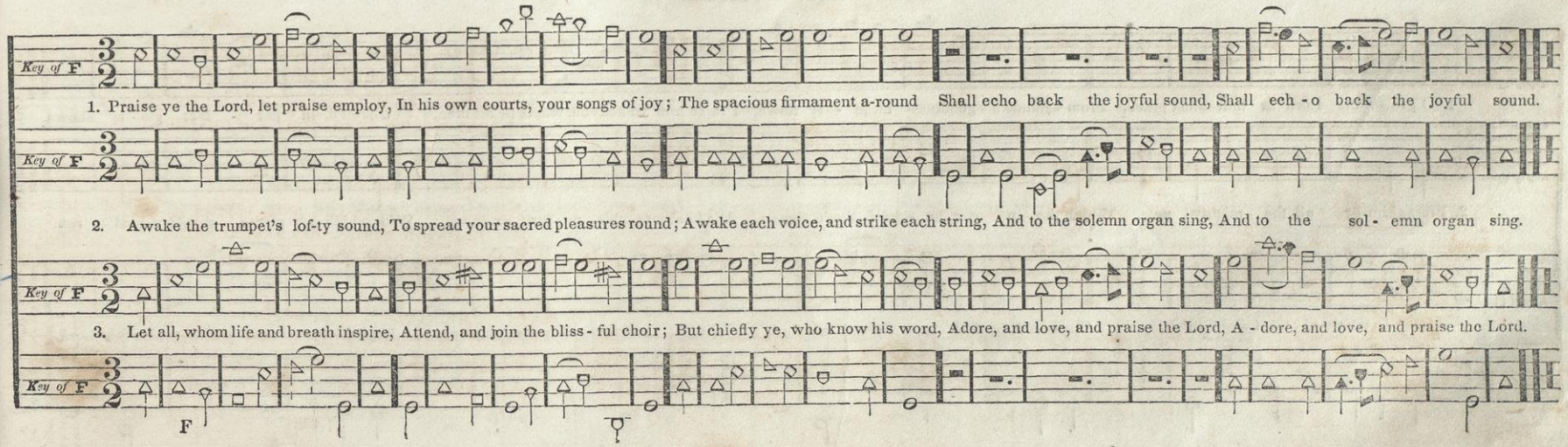

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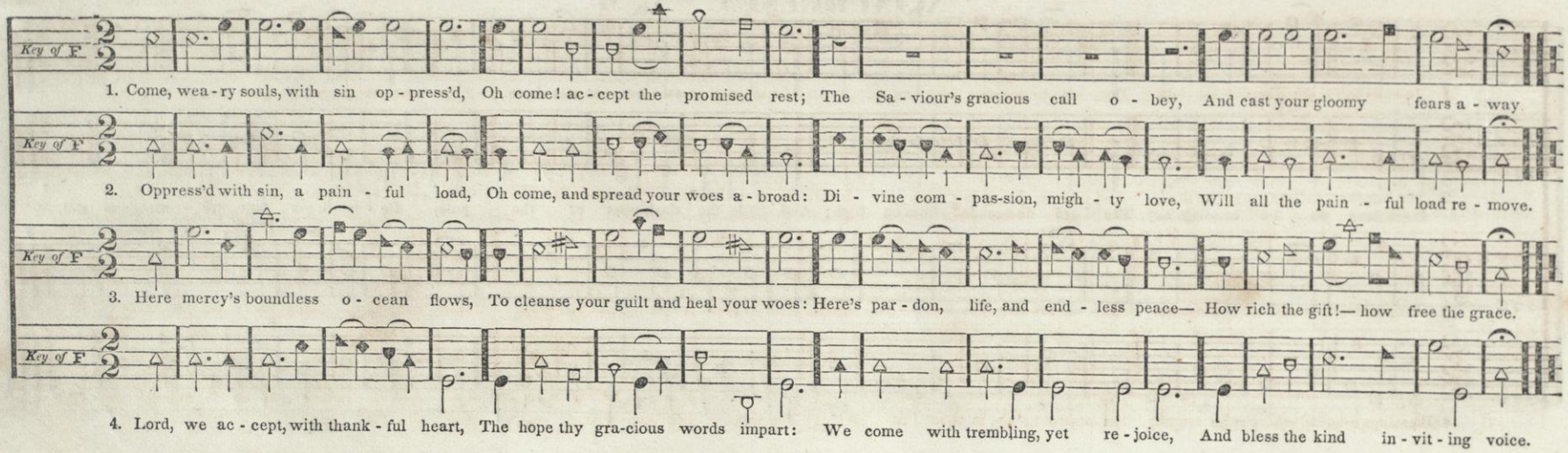

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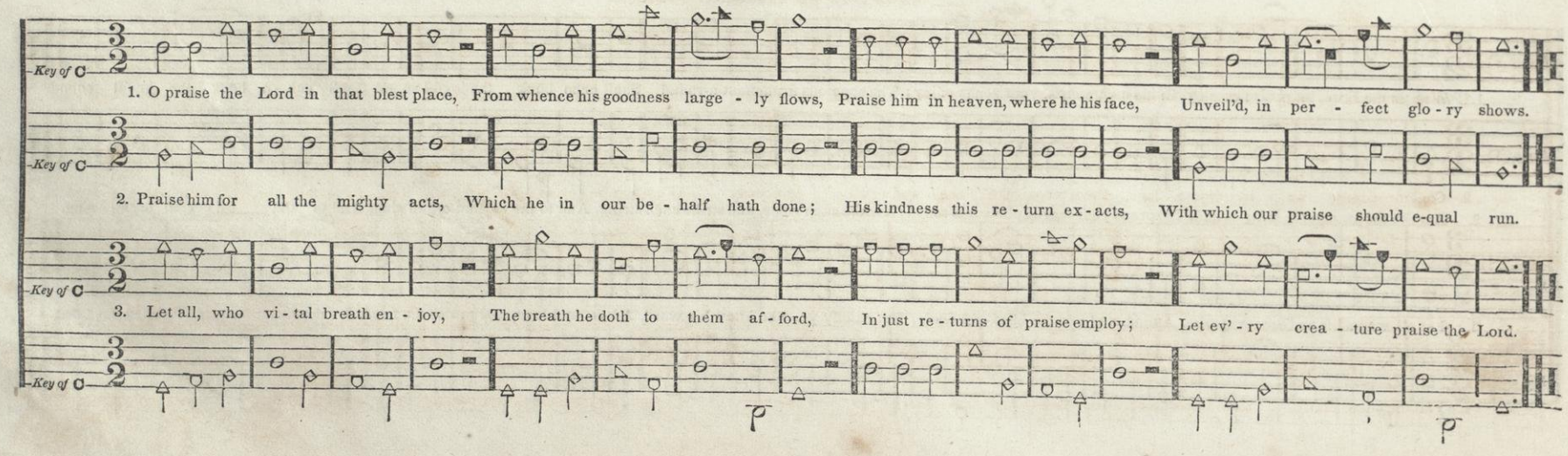

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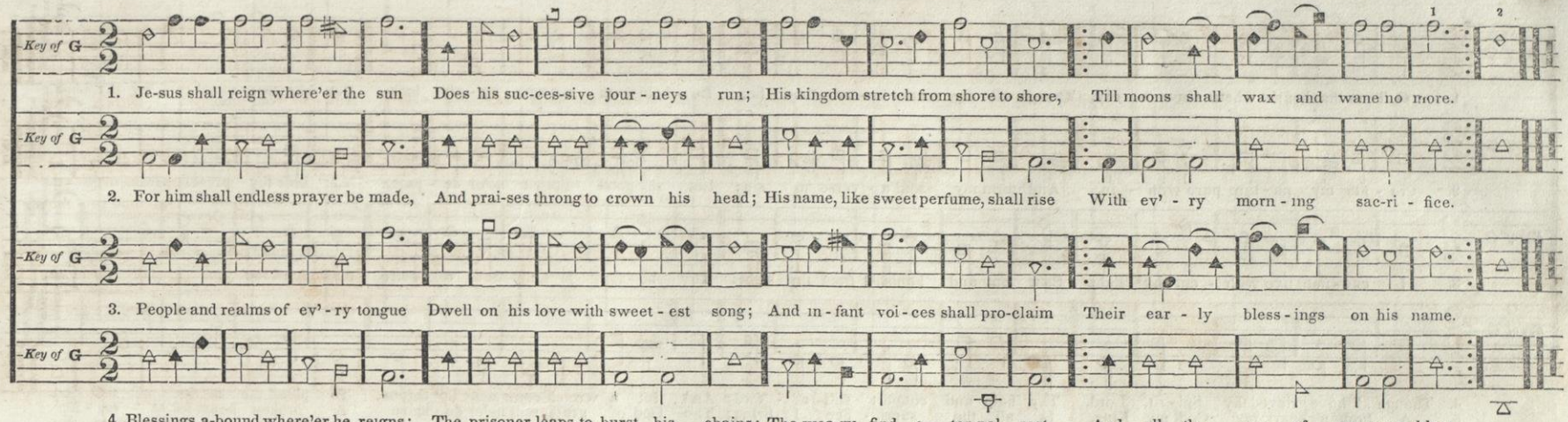

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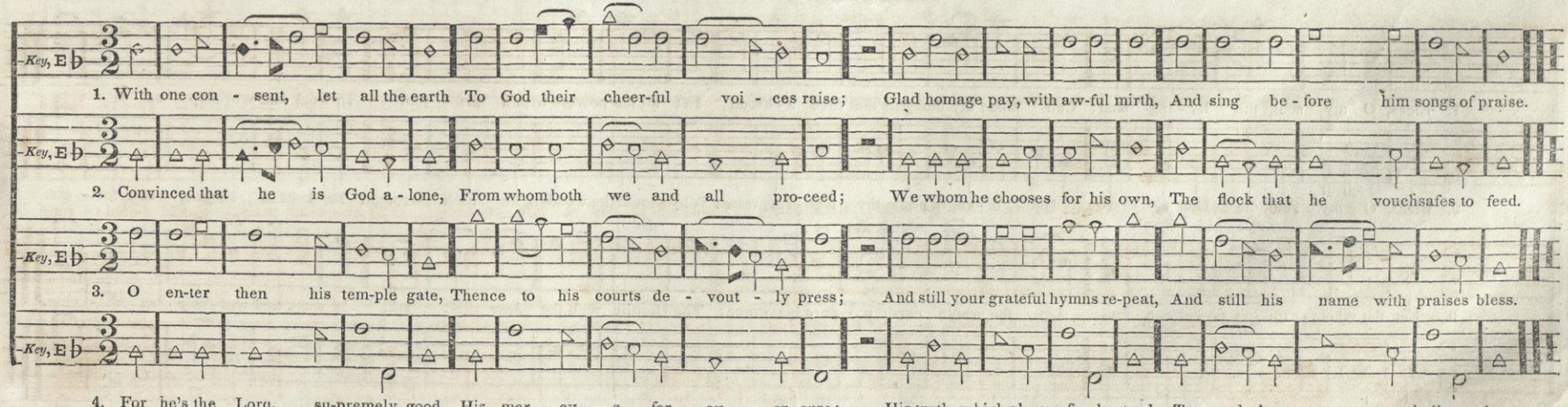

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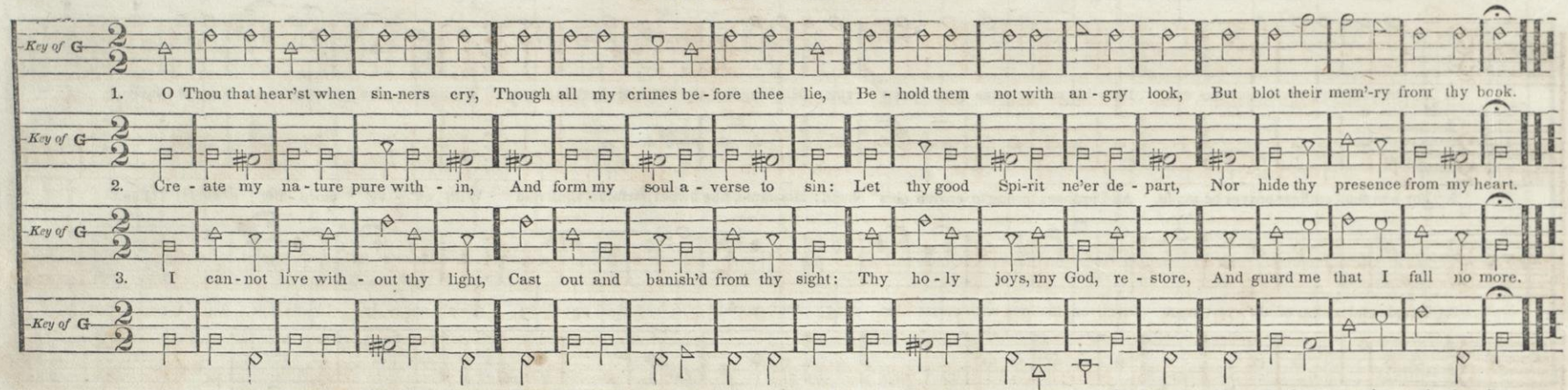

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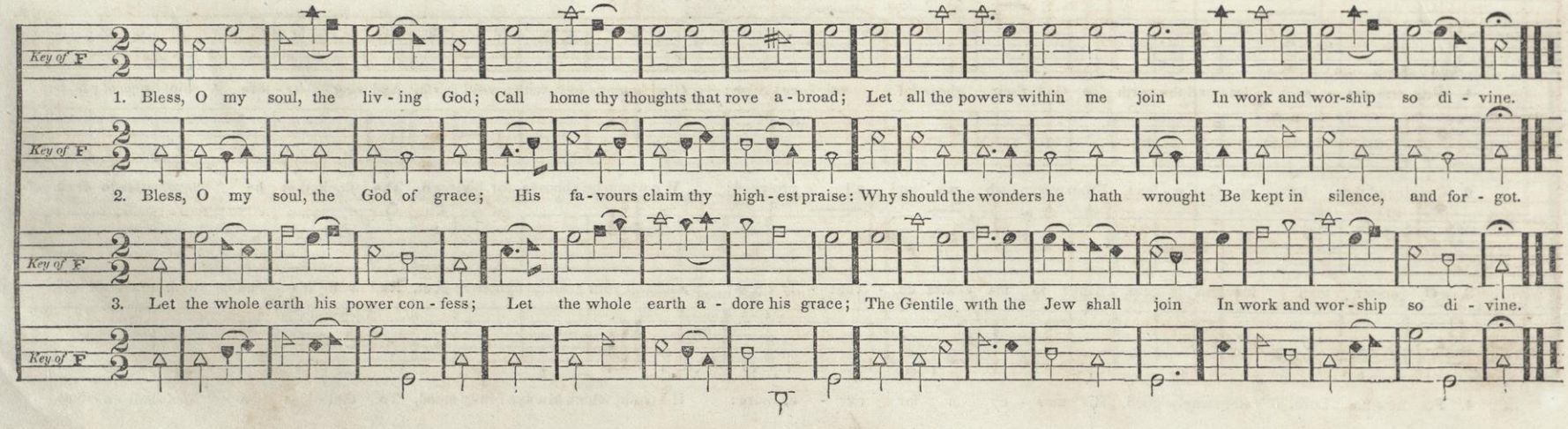
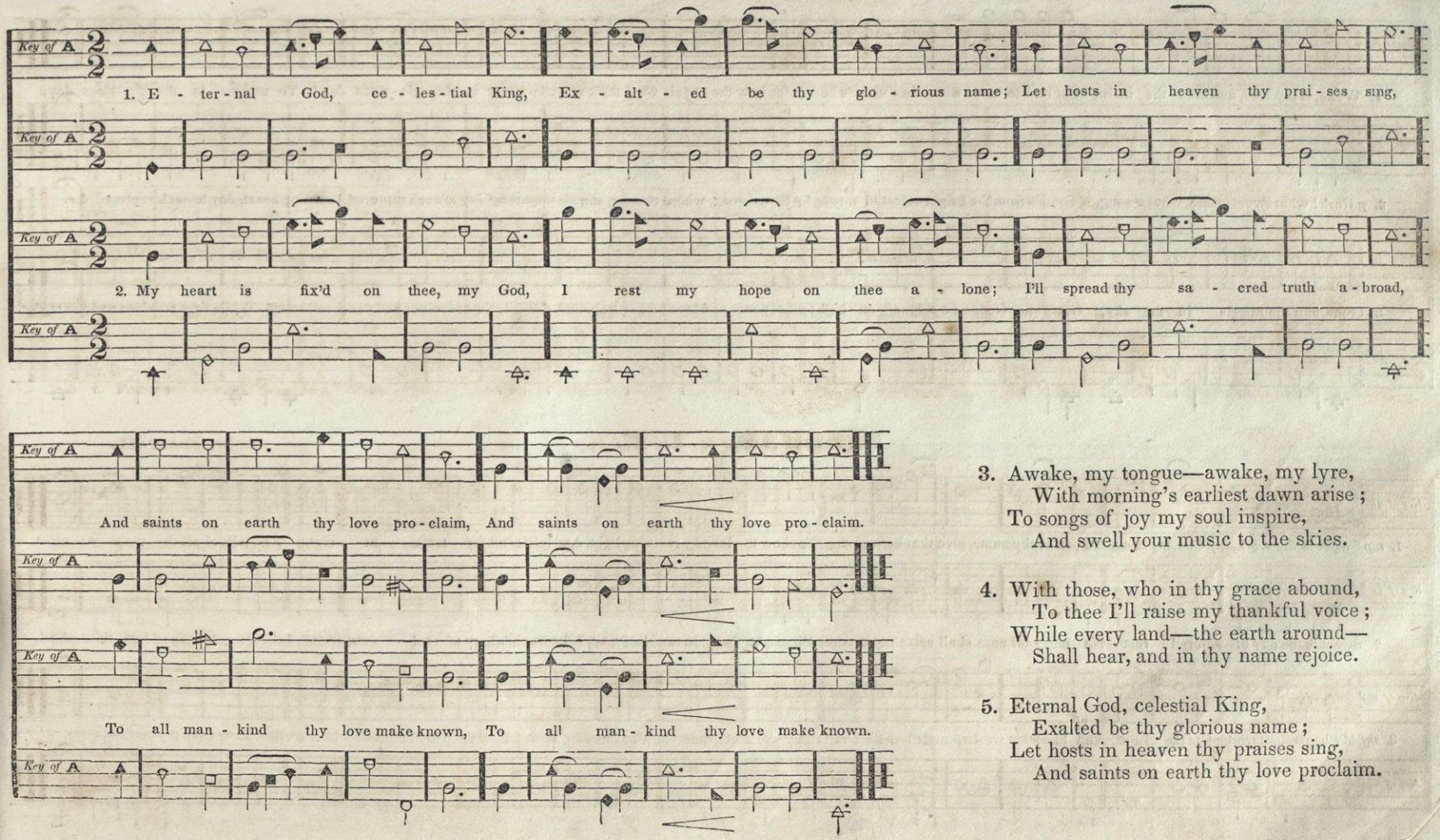
W. BEASTALL.



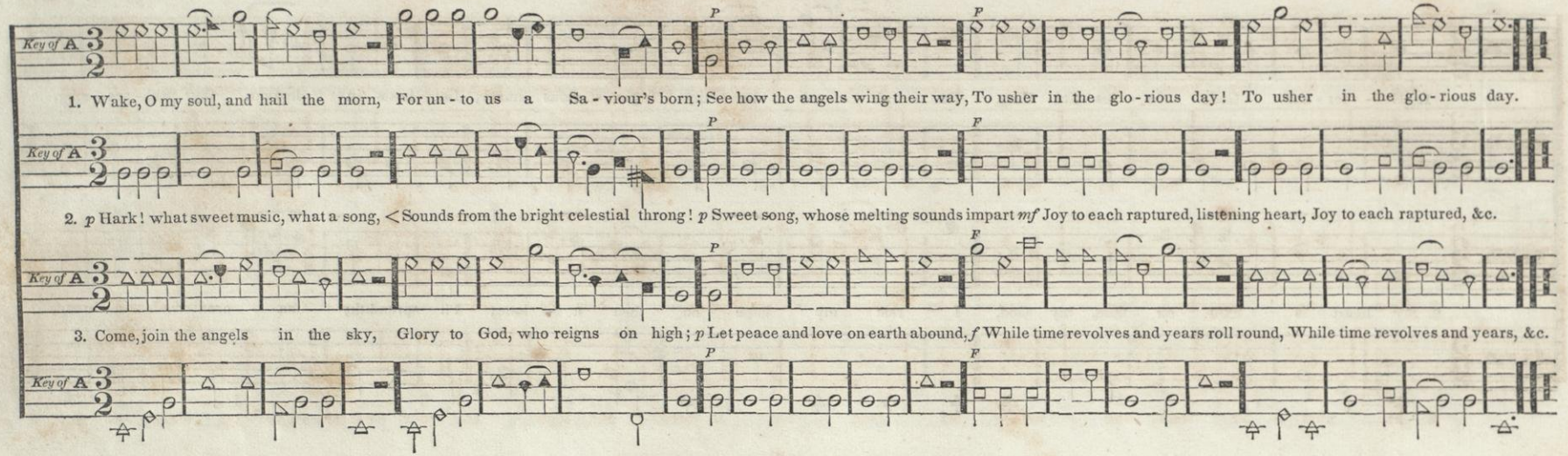


3. Awake, my tongue—awake, my lyre,
With morning's earliest dawn arise;
To songs of joy my soul inspire,
And swell your music to the skies.

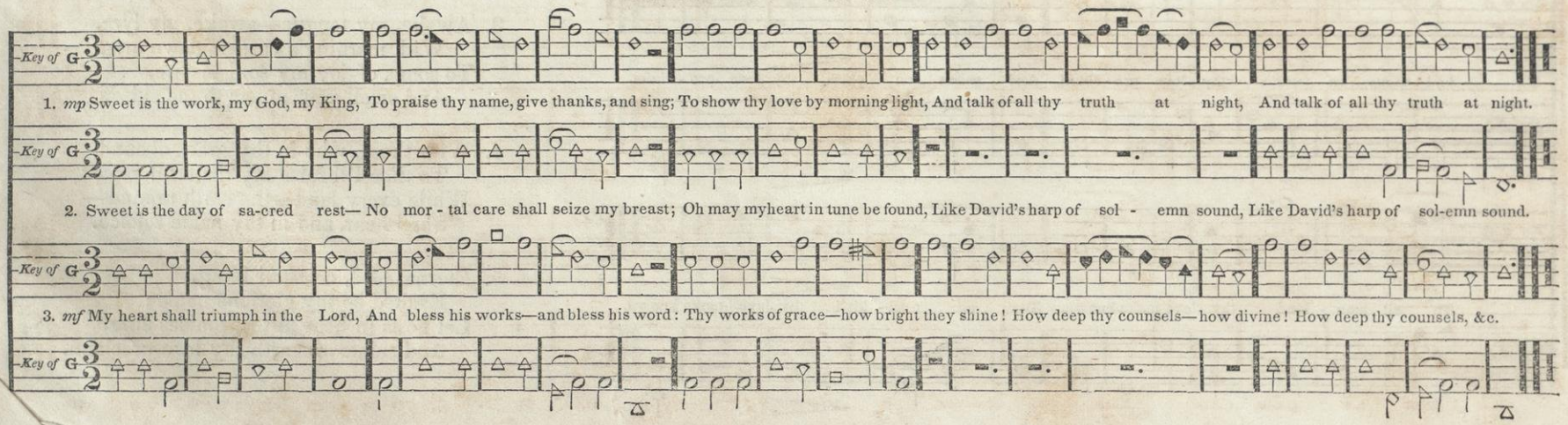
4. With those, who in thy grace abound,
To thee I'll raise my thankful voice;
While every land—the earth around—
Shall hear, and in thy name rejoice.

5. Eternal God, celestial King,
Exalted be thy glorious name;
Let hosts in heaven thy praises sing,
And saints on earth thy love proclaim.

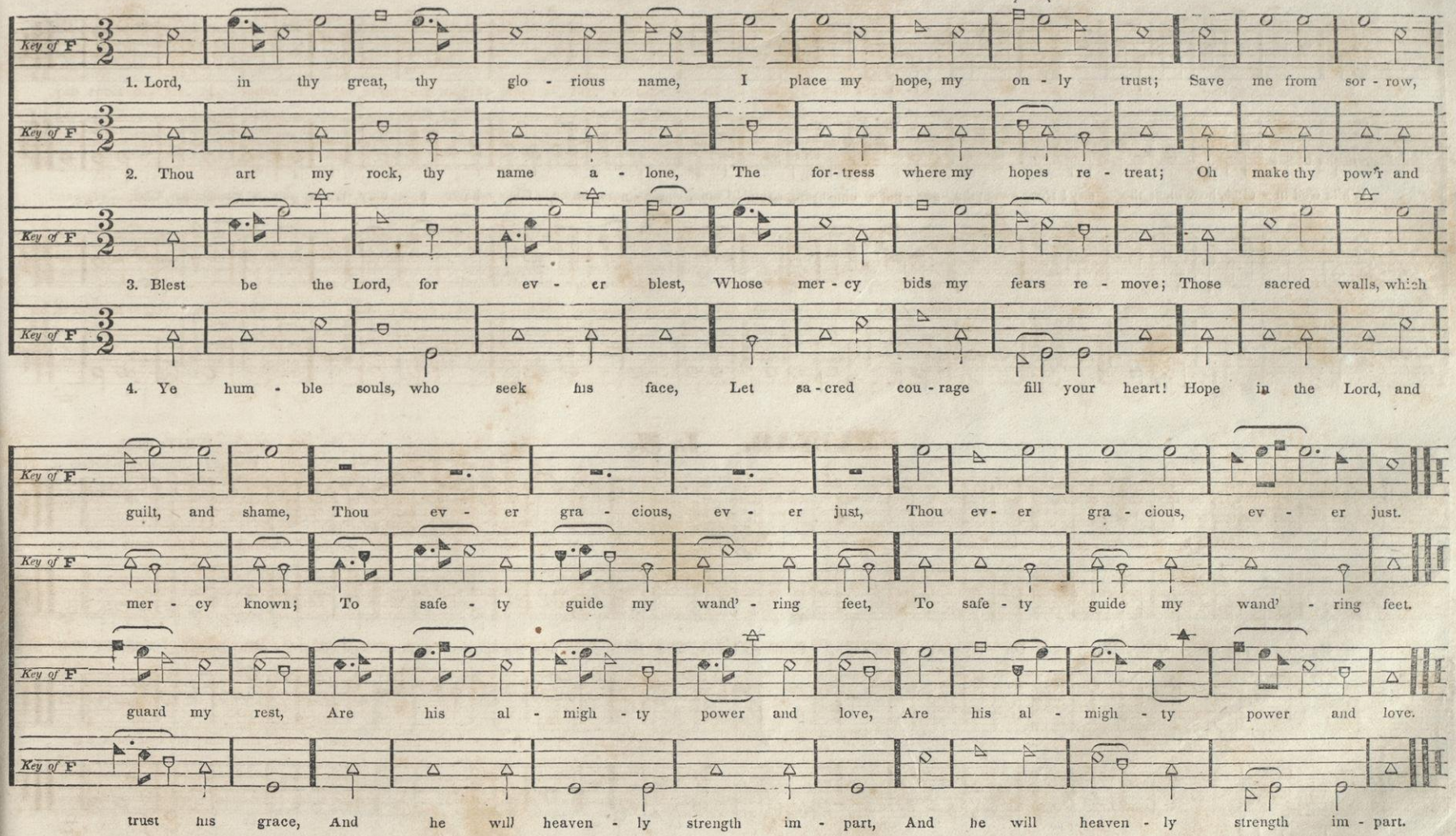
PARK STREET. L. M.



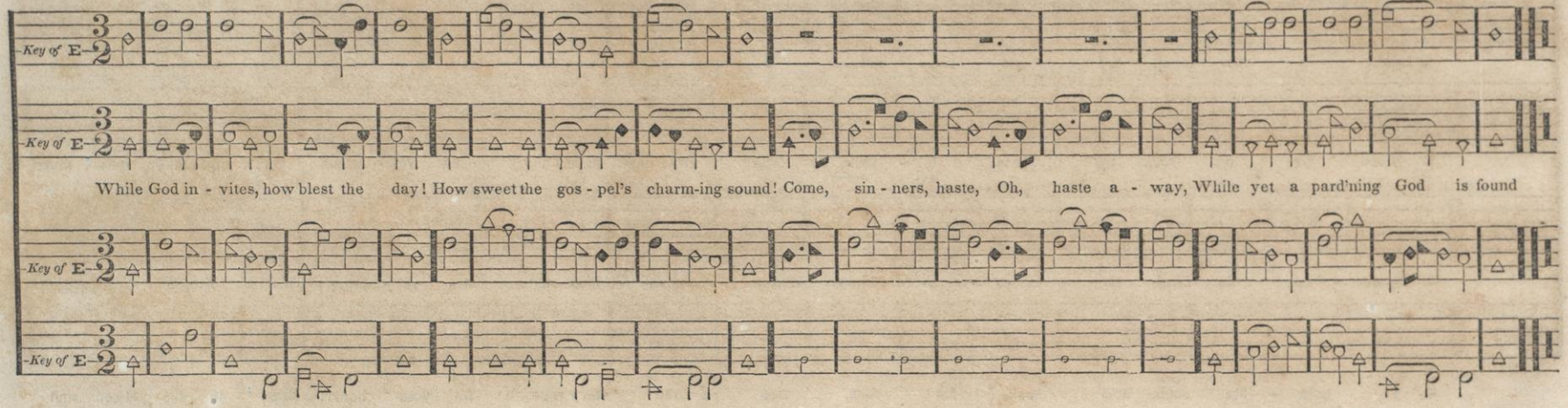
HINGHAM. L. M.



CASTLE STREET. L. M.



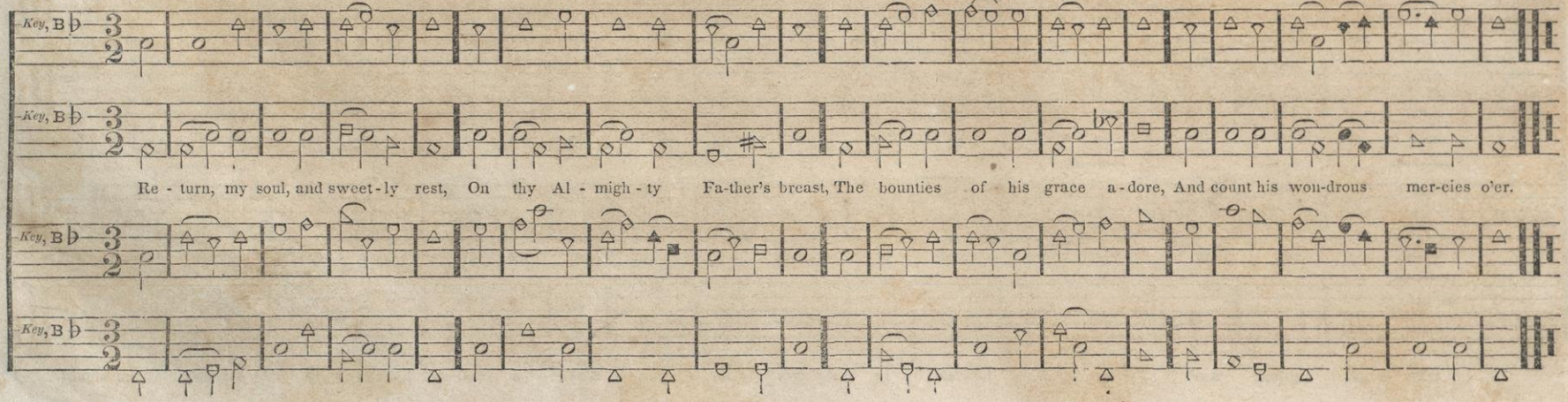
COSTELLOW. L. M.

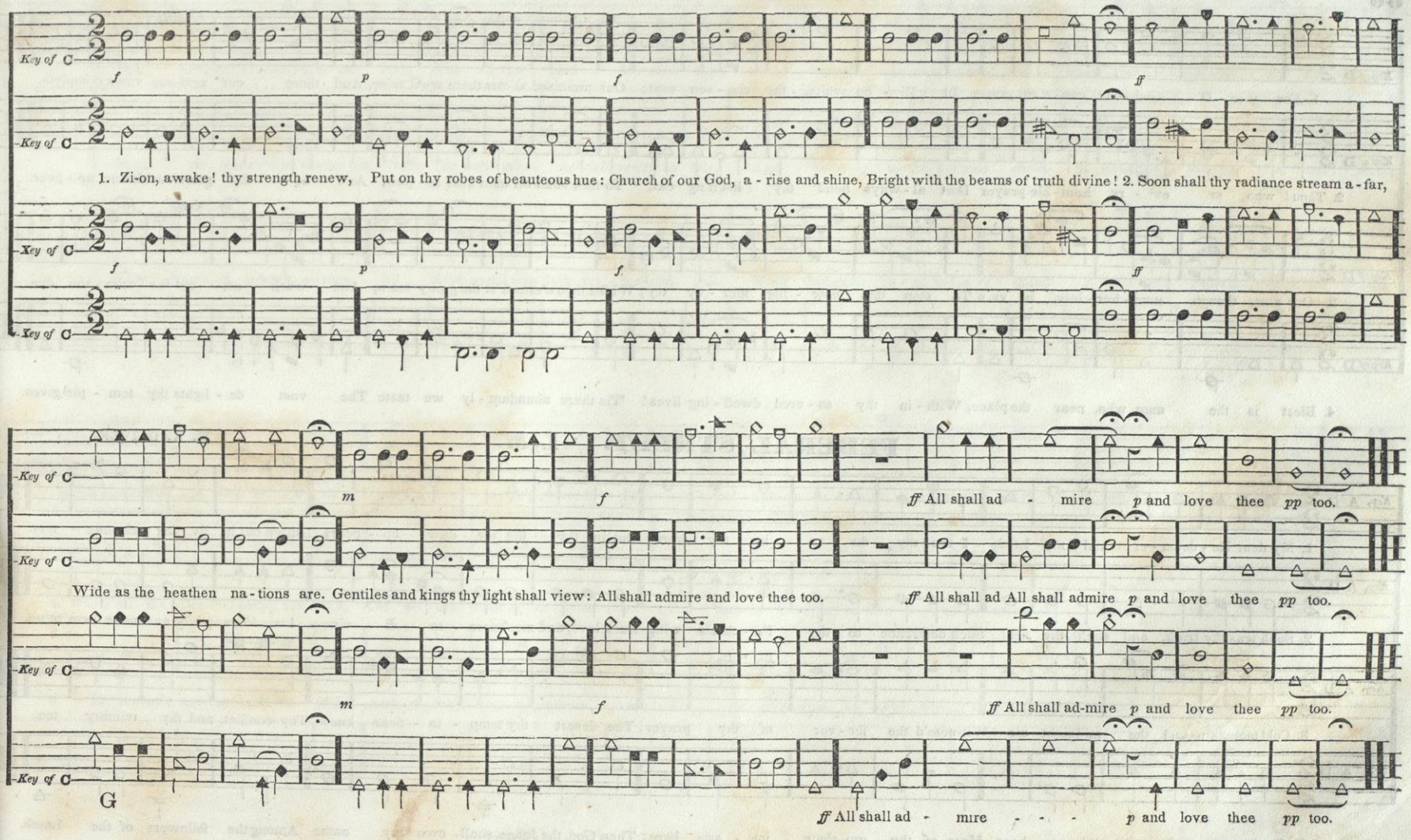


MADRID. L. M.

WHITAKER.

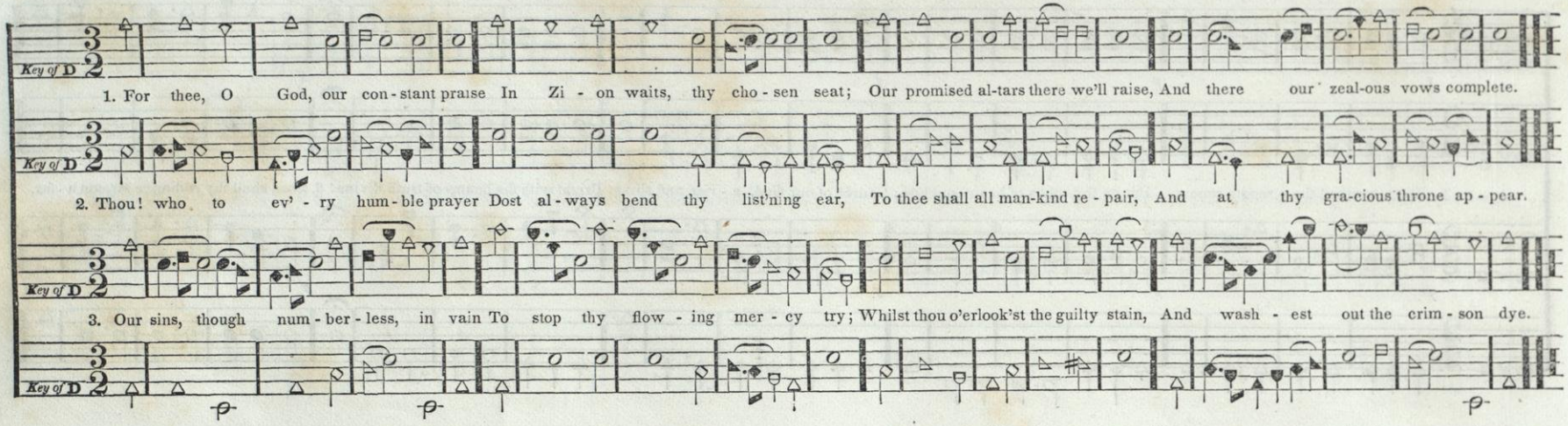
Arranged by Heinrich Oelschlagen.




Key of C
f p f ff
1. Zi-on, awake! thy strength renew, Put on thy robes of beauteous hue: Church of our God, a - rise and shine, Bright with the beams of truth divine! 2. Soon shall thy radiance stream a - far,
m f
ff All shall ad - mire p and love thee pp too.
Wide as the heathen na - tions are. Gentiles and kings thy light shall view: All shall admire and love thee too.
ff All shall ad All shall admire p and love thee pp too.
ff All shall ad-mire p and love thee pp too.
G
ff All shall ad - mire - - - p and love thee pp too.

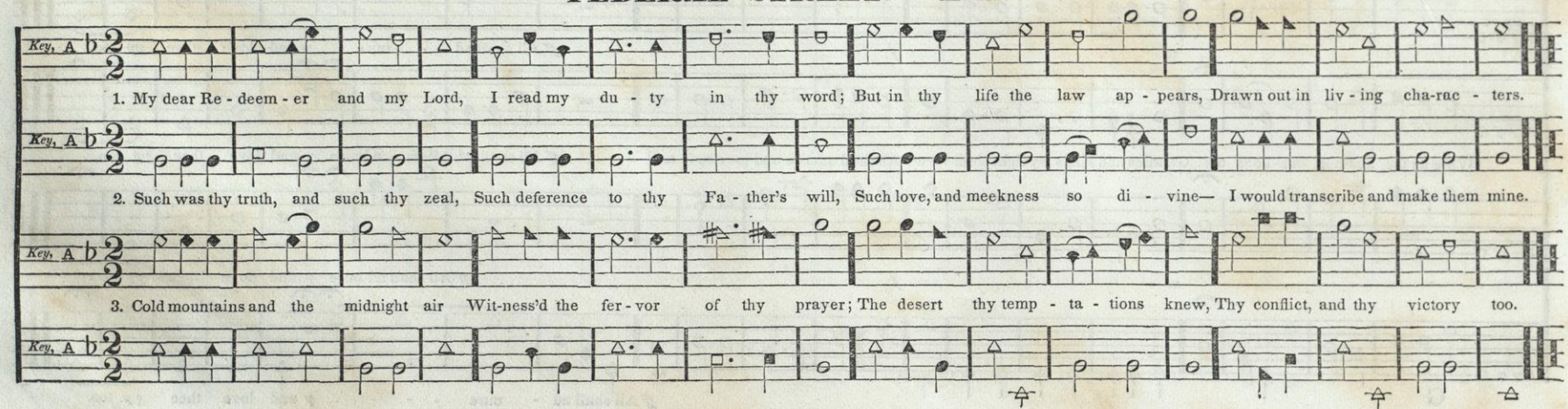
NEW SABBATH. L. M.

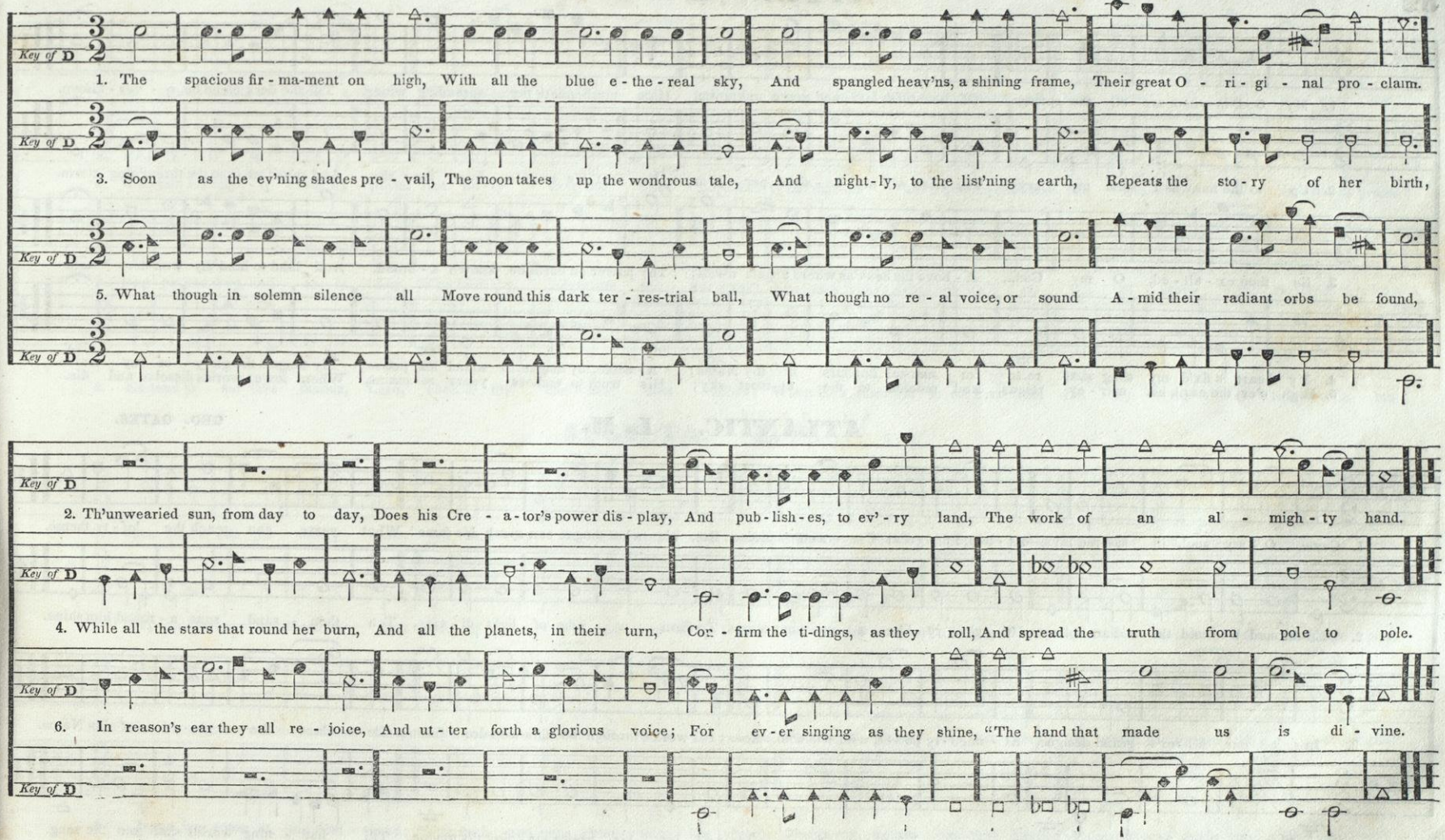
ISAAC SMITH.



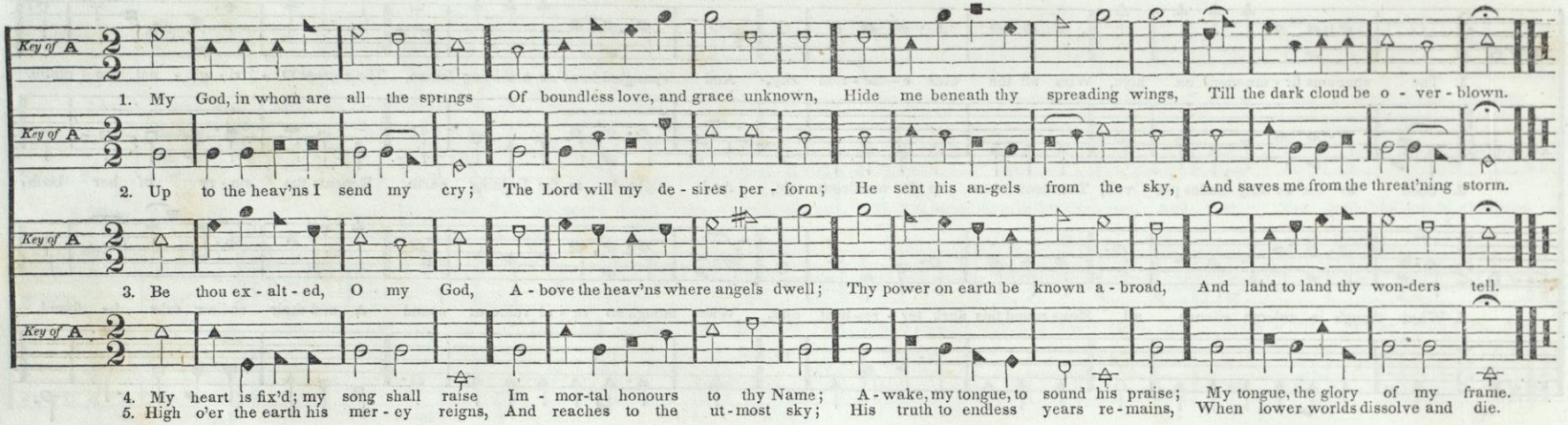
FEDERAL STREET. L. M.

H. K. OLIVER.



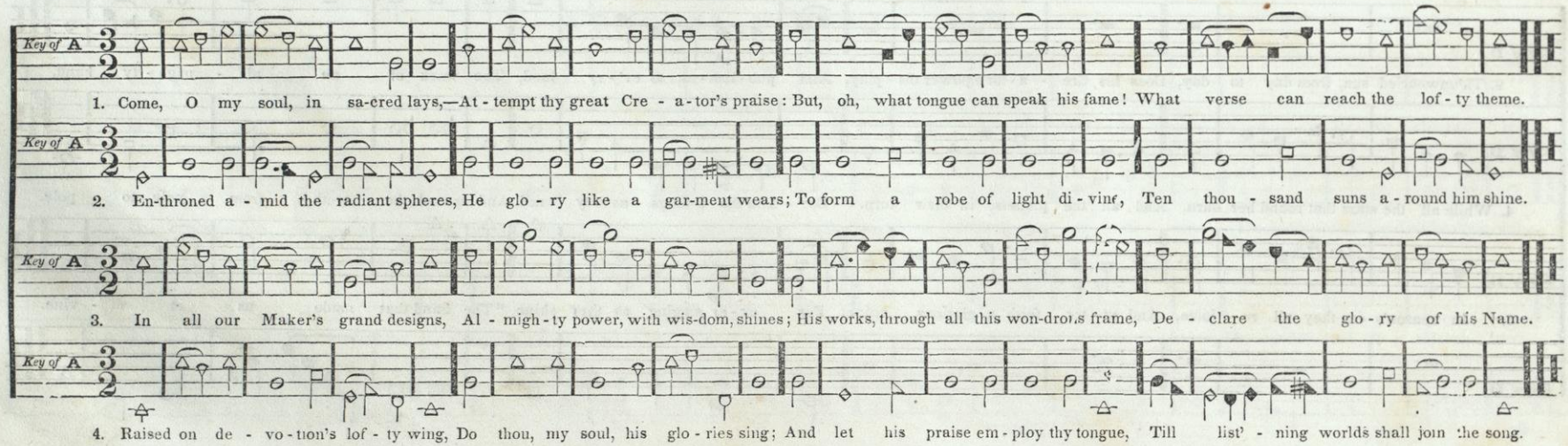

Key of D
1. The spacious fir - ma-ment on high, With all the blue e - the - real sky, And spangled heav'ns, a shining frame, Their great O - ri - gi - nal pro - claim.
3. Soon as the ev'ning shades pre - vail, The moon takes up the wondrous tale, And night - ly, to the list'ning earth, Repeats the sto - ry of her birth,
5. What though in solemn silence all Move round this dark ter - res-trial ball, What though no re - al voice, or sound A - mid their radiant orbs be found,
2. Th'unwearied sun, from day to day, Does his Cre - a - tor's power dis - play, And pub - lish - es, to ev' - ry land, The work of an al - migh - ty hand.
4. While all the stars that round her burn, And all the planets, in their turn, Con - firm the ti-dings, as they roll, And spread the truth from pole to pole.
6. In reason's ear they all re - joice, And ut - ter forth a glorious voice; For ev - er singing as they shine, "The hand that made us is di - vine.

UPTON. L. M.

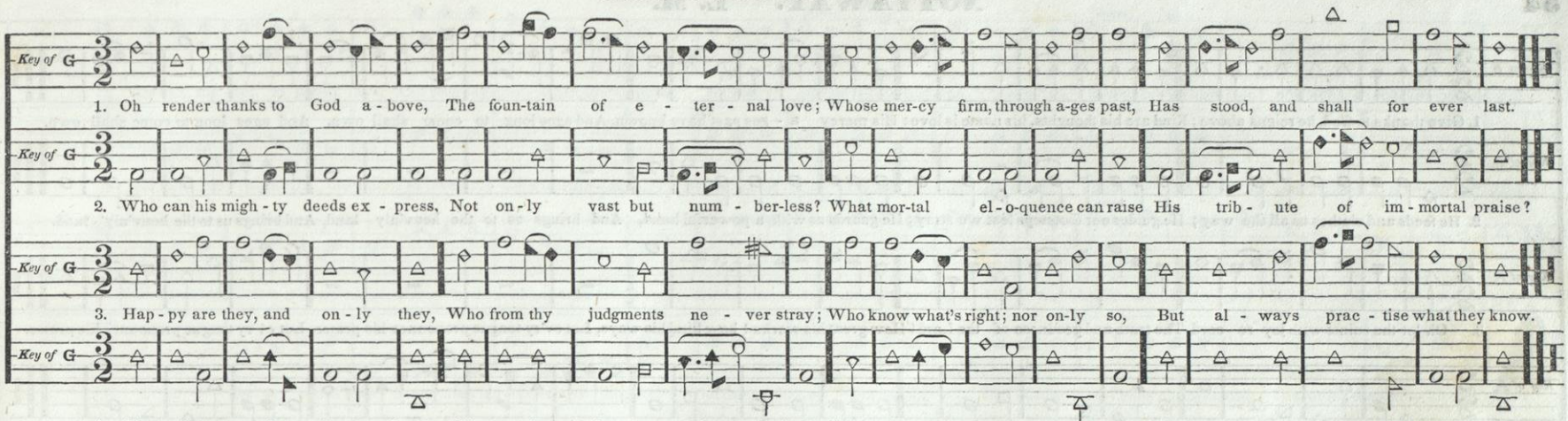


ATLANTIC. L. M.

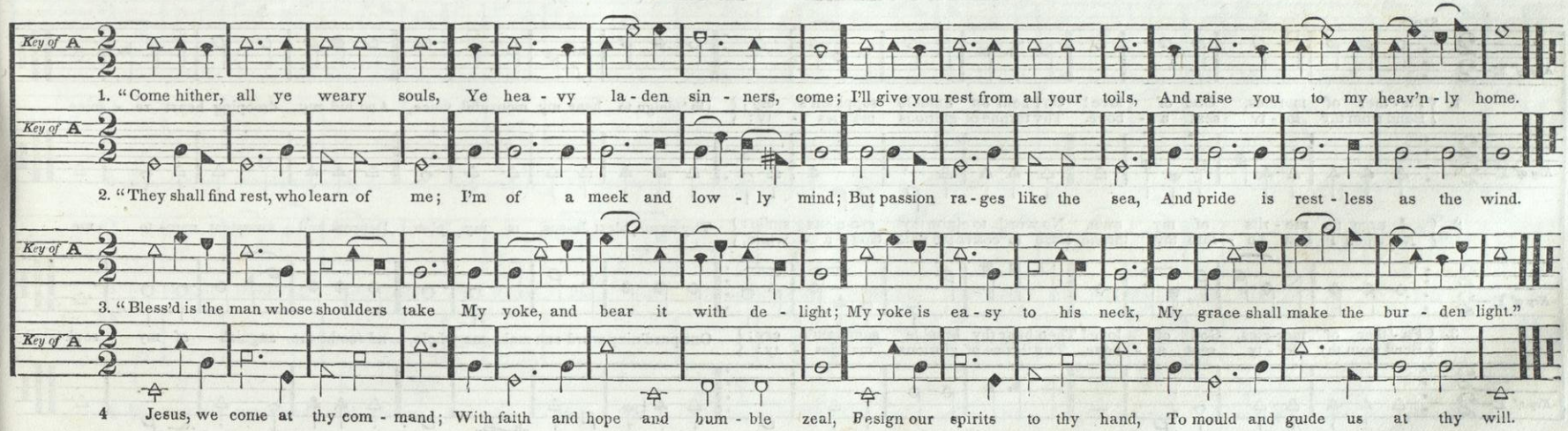
GEO. OATES.



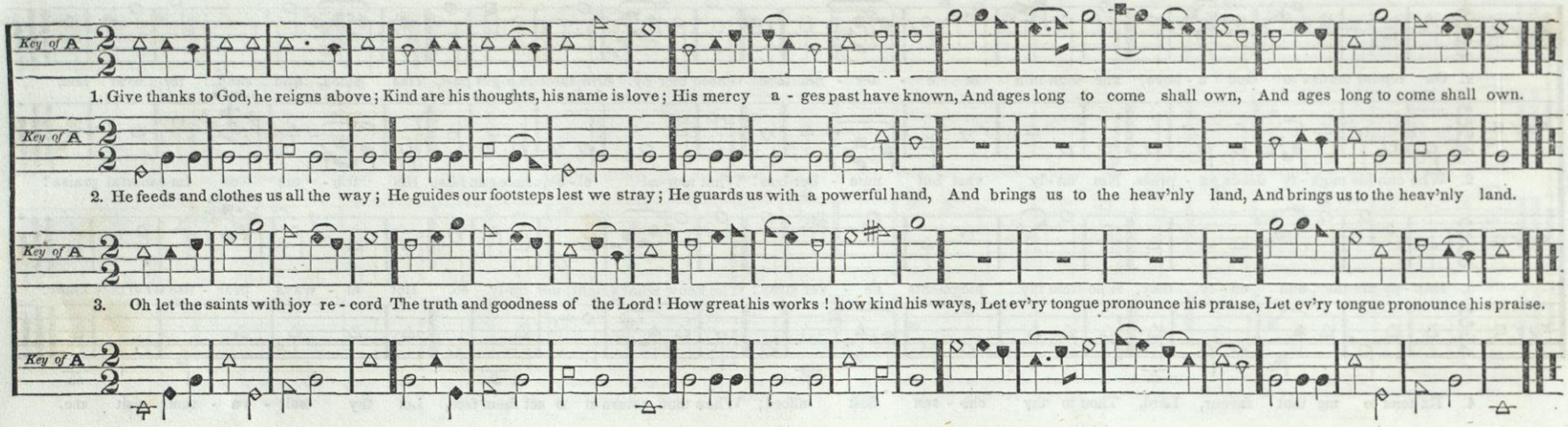
PILESGROVE. L. M.



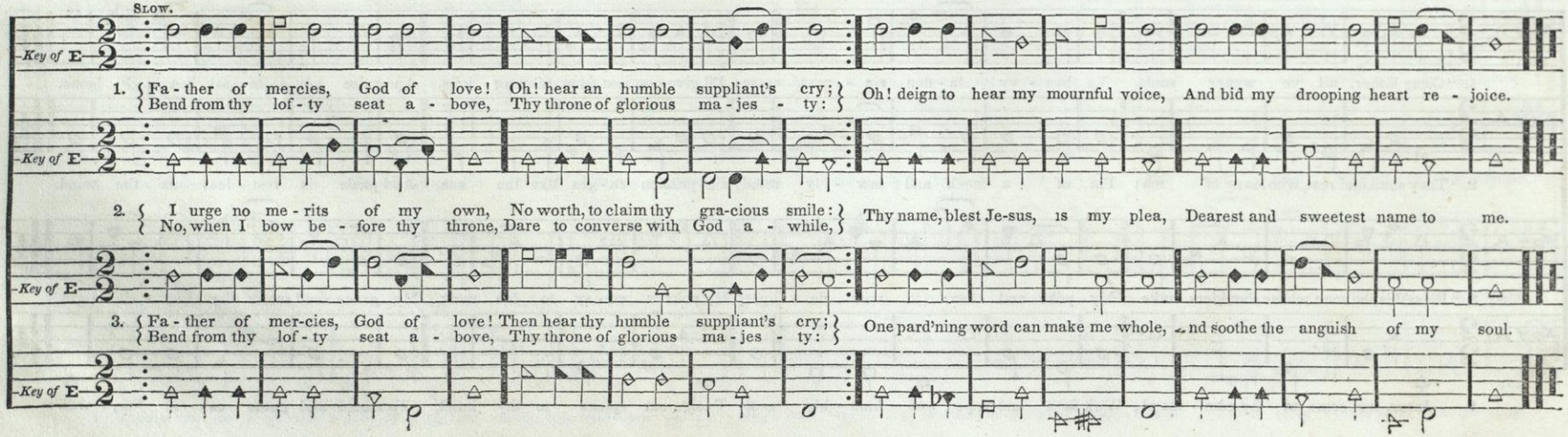
AUGUSTA. L. M.



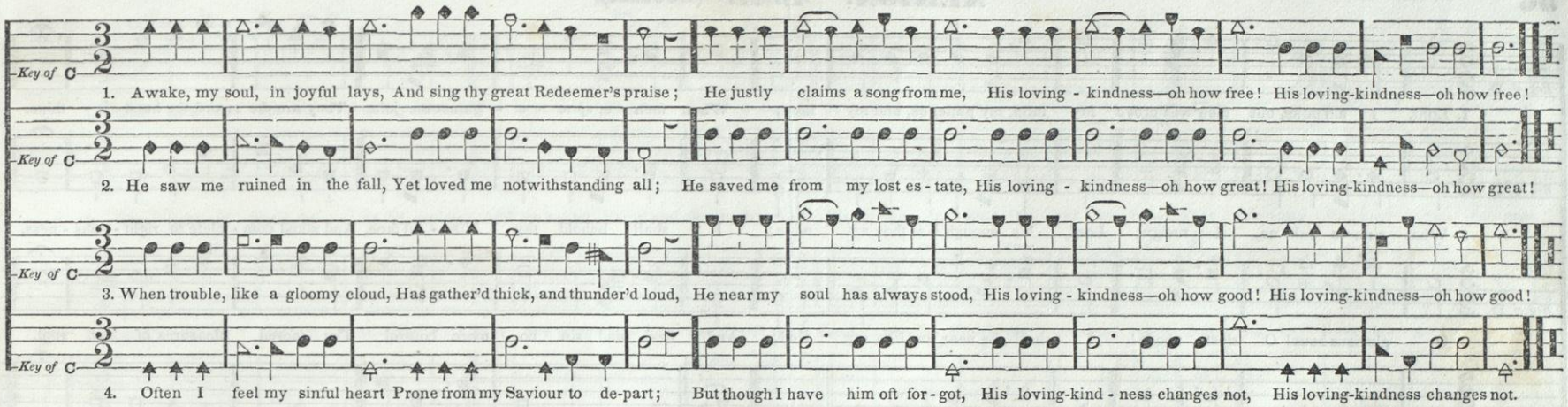
NOTTAWAY. L. M.



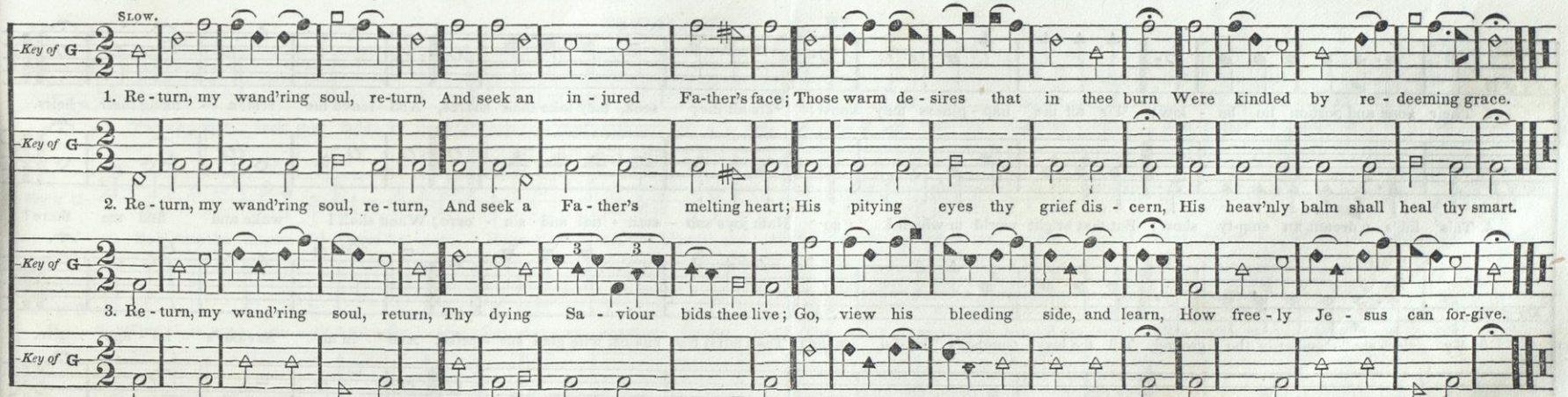
MAYSVILLE. L. M. (6 LINES.)



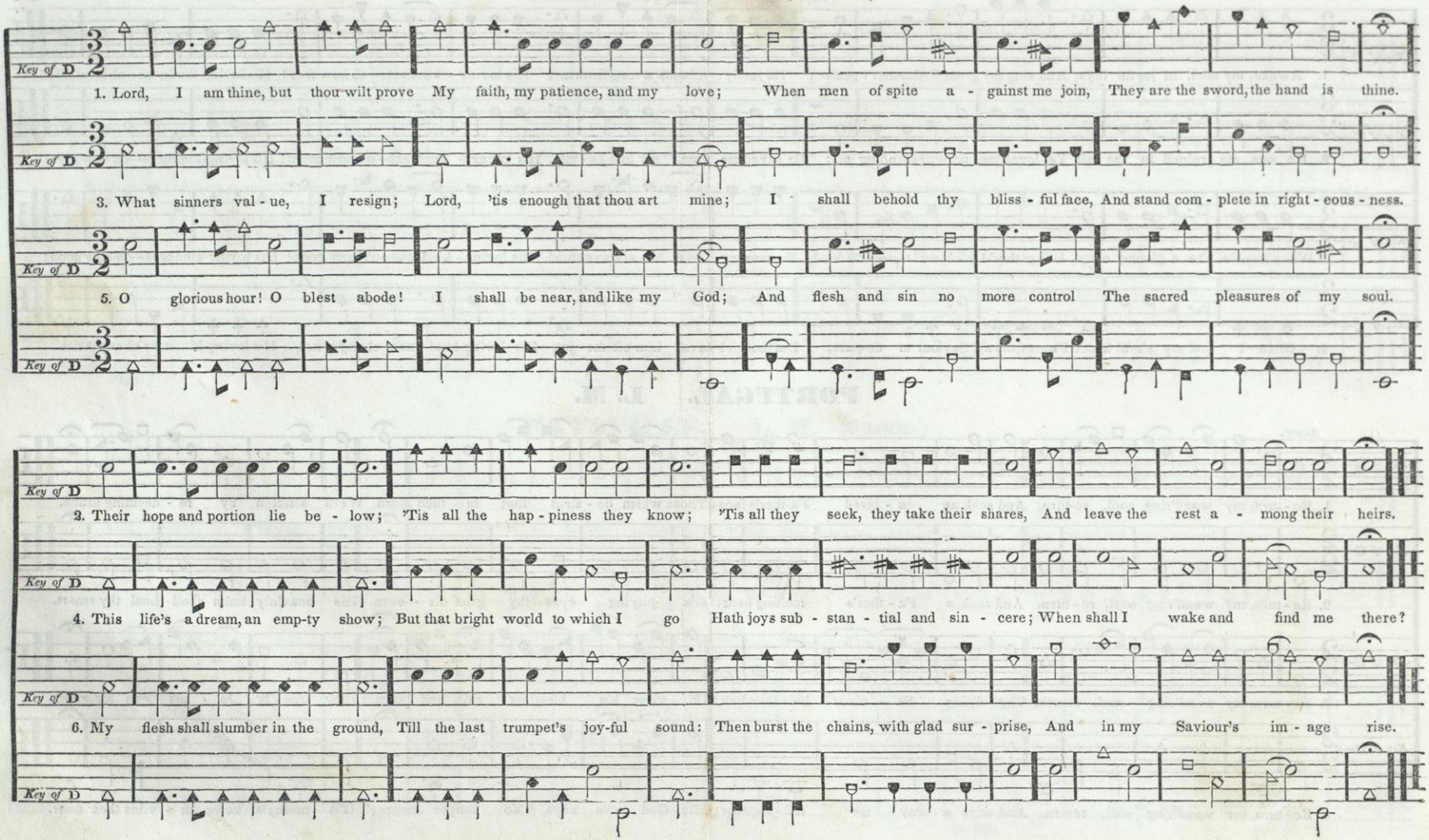
LEPANTO. L. M.



PORTUGAL. L. M.



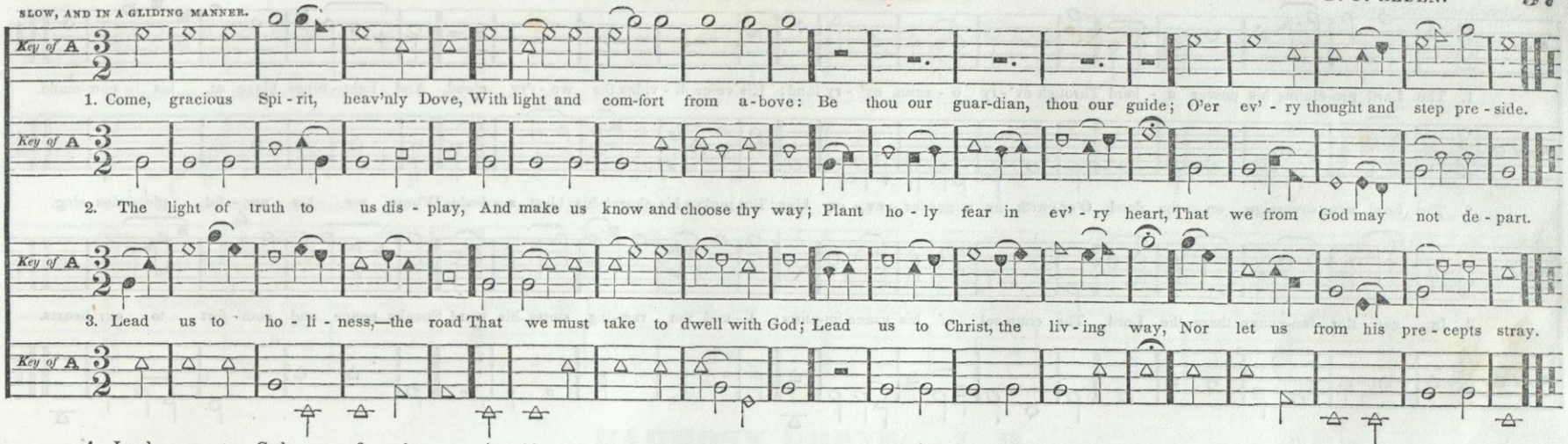
AERION. L. M. (DOUBLE.)



BURROUGHS. L. M.

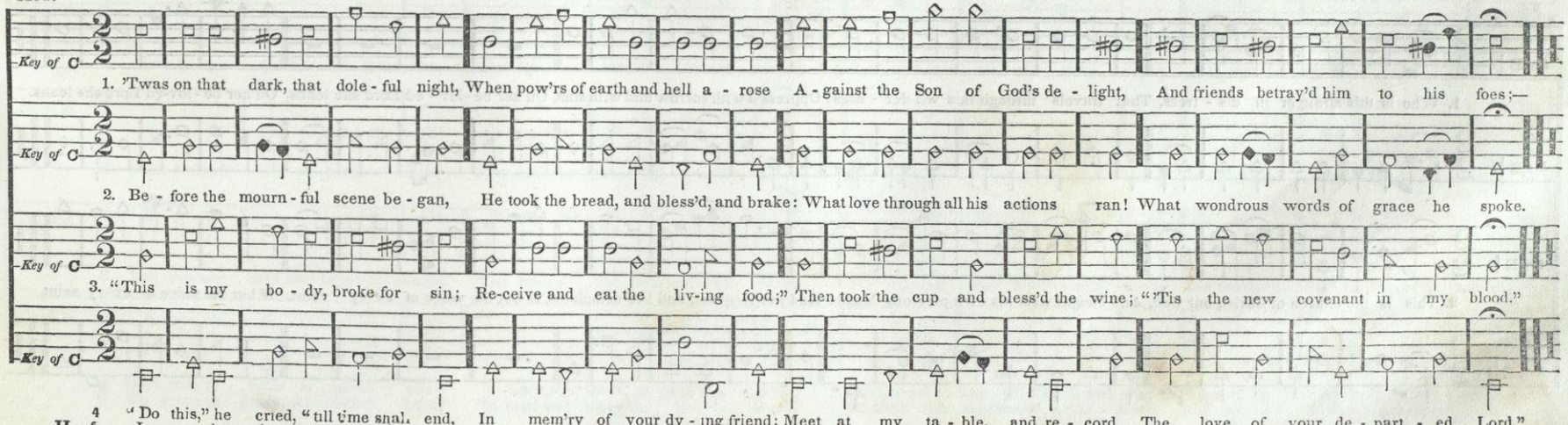
D. P. ALDEN.

SLOW, AND IN A GLIDING MANNER.

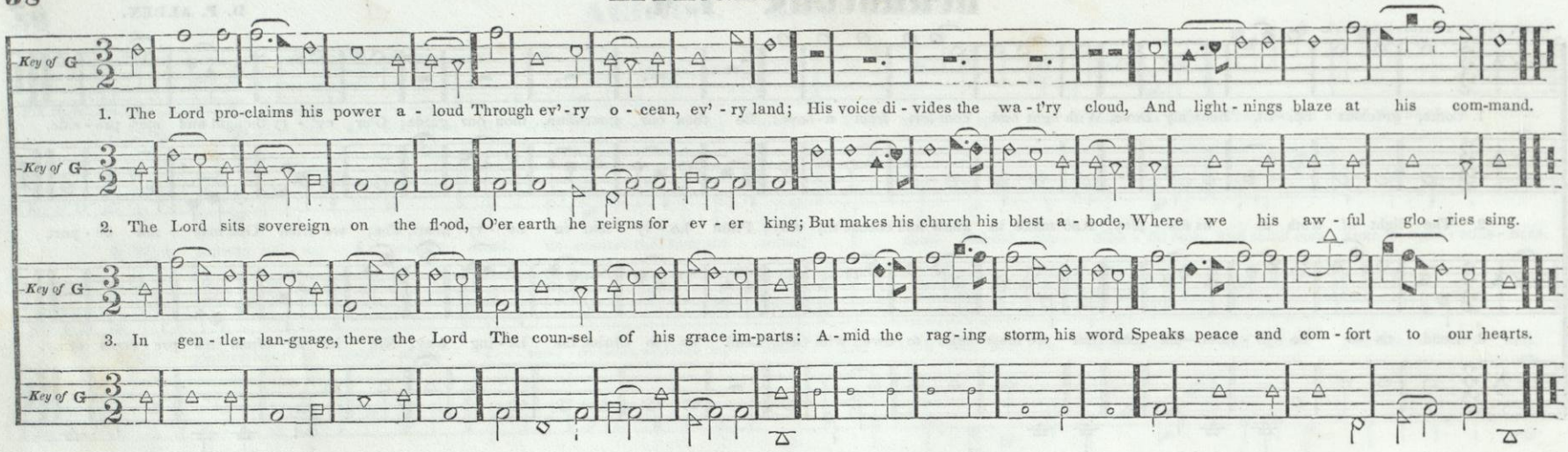


MEROM. L. M.

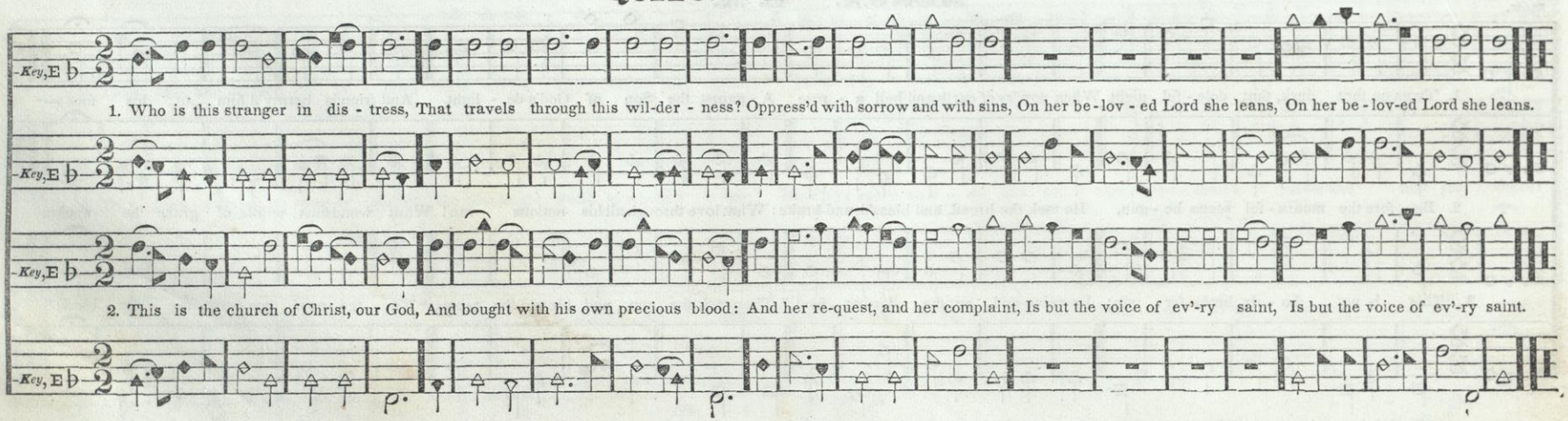
SLOW.



EFFINGHAM. L. M.

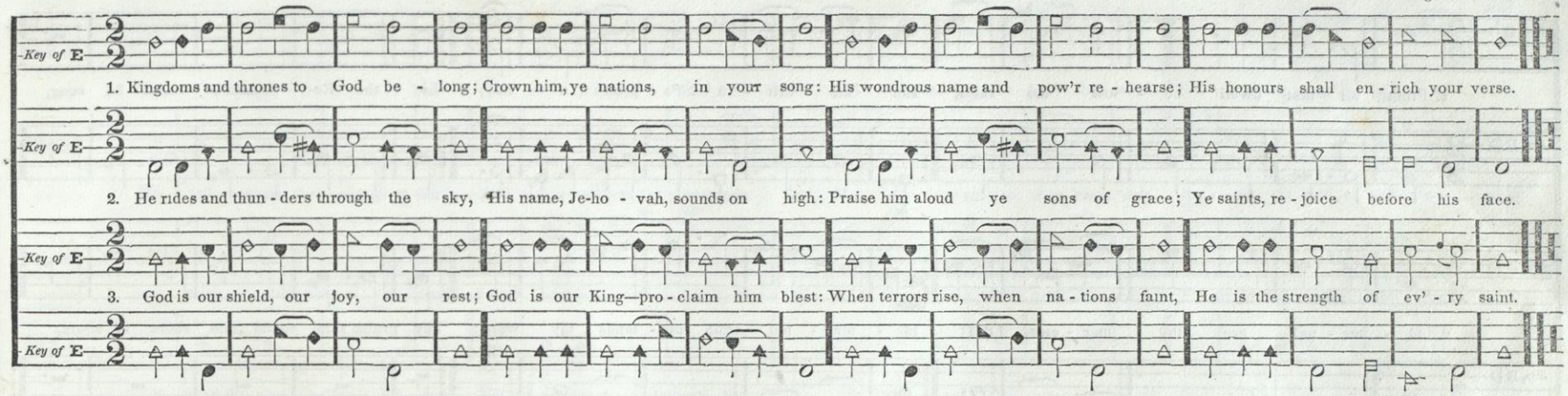


QUITO. L. M.



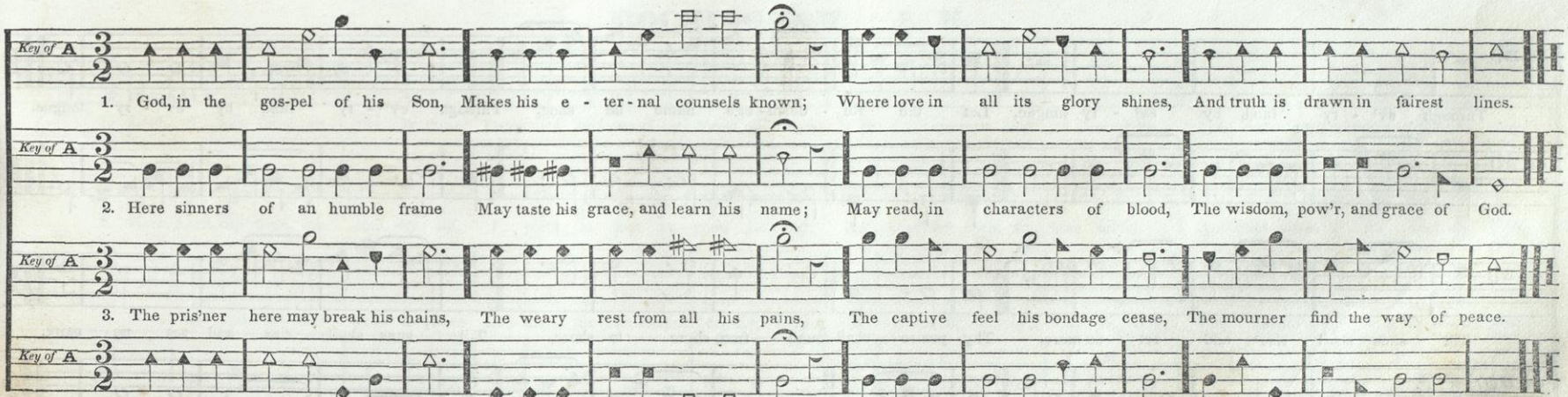
HAMBURG. L. M.

From a Gregorian Chant.



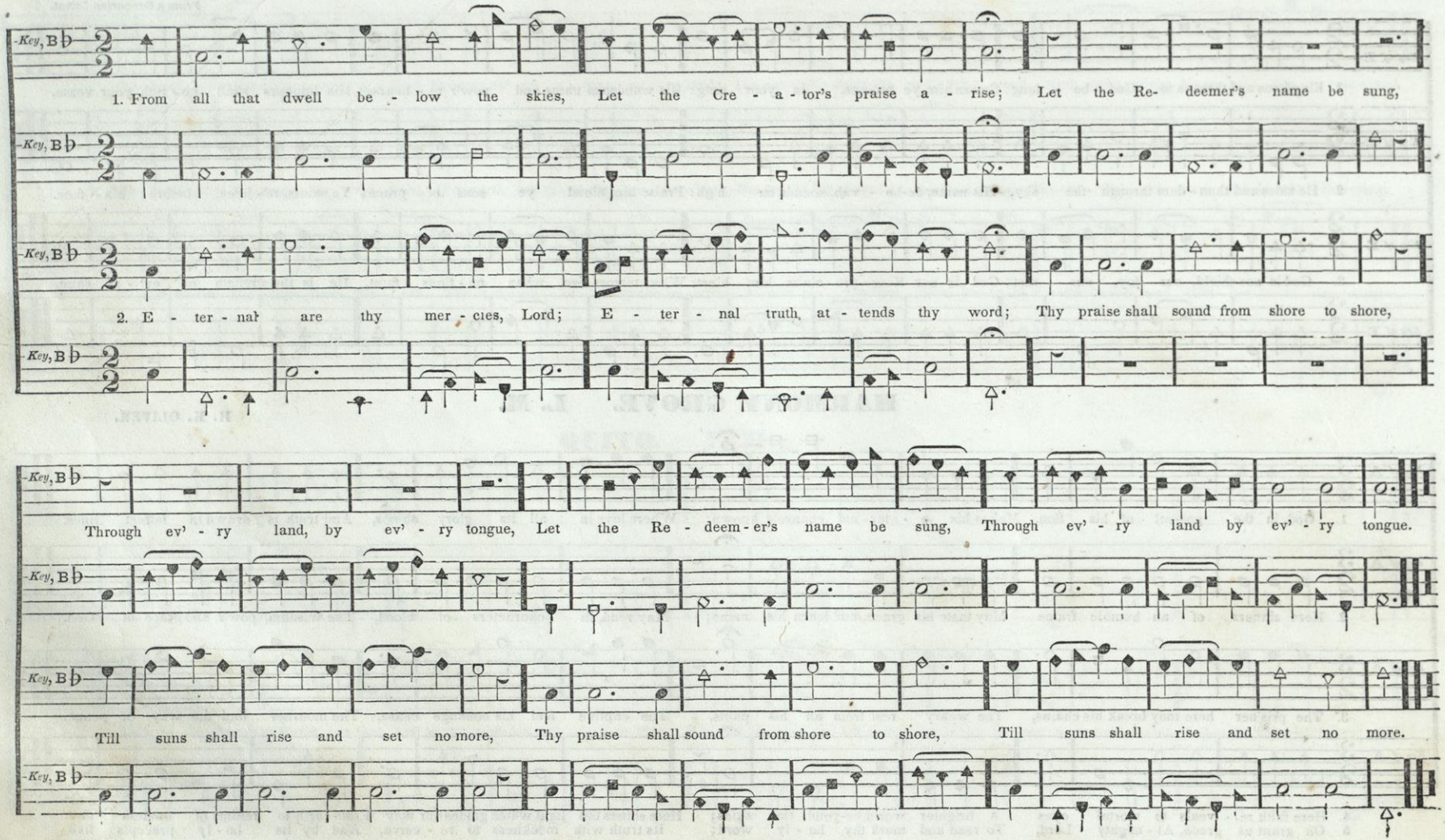
HARMONY GROVE. L. M.

H. K. OLIVER.

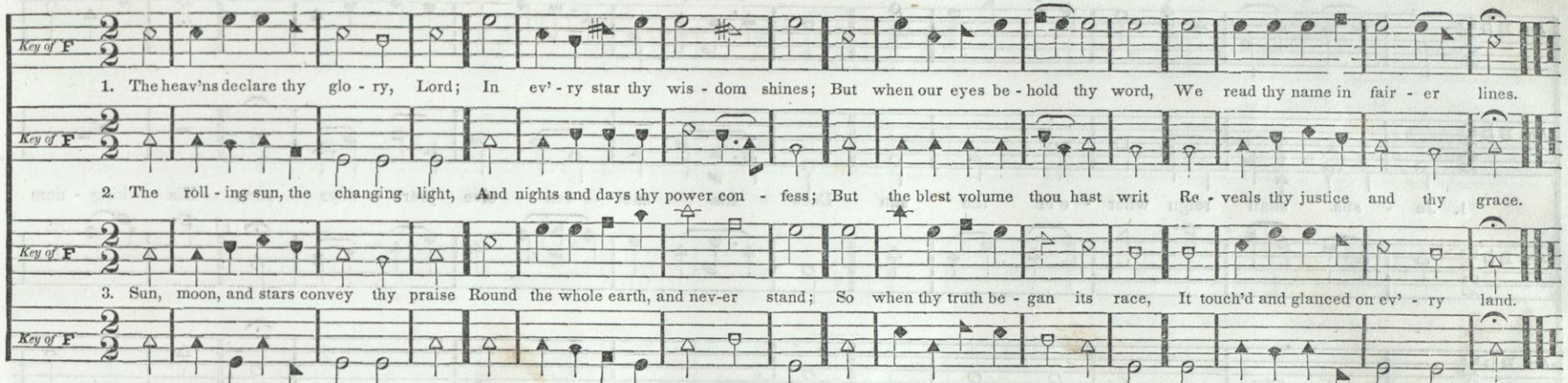


CREATION. L. M.

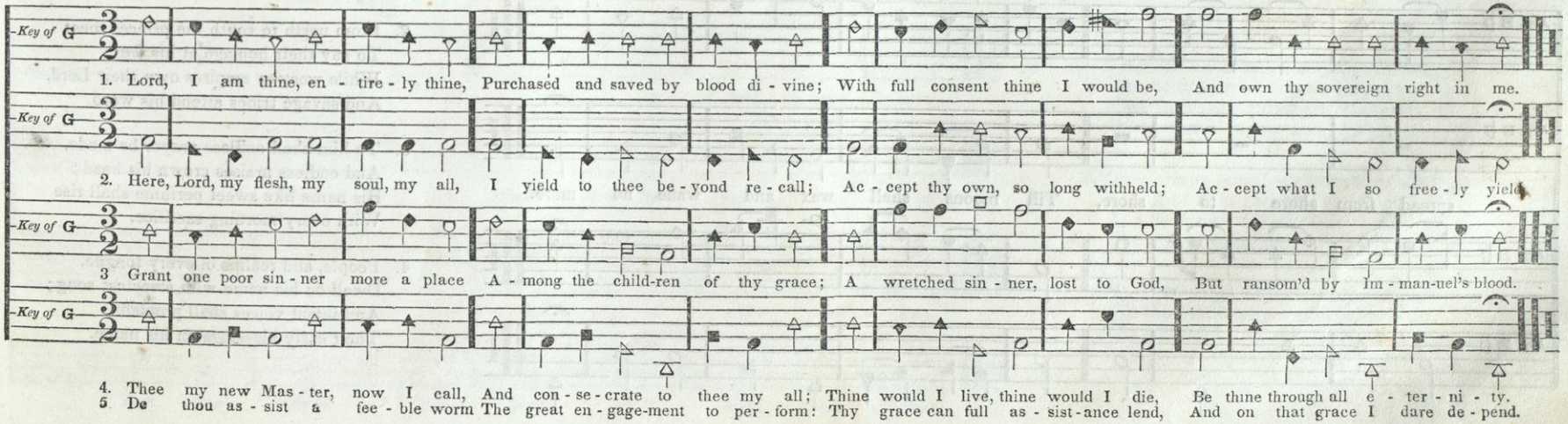
HAYDN.



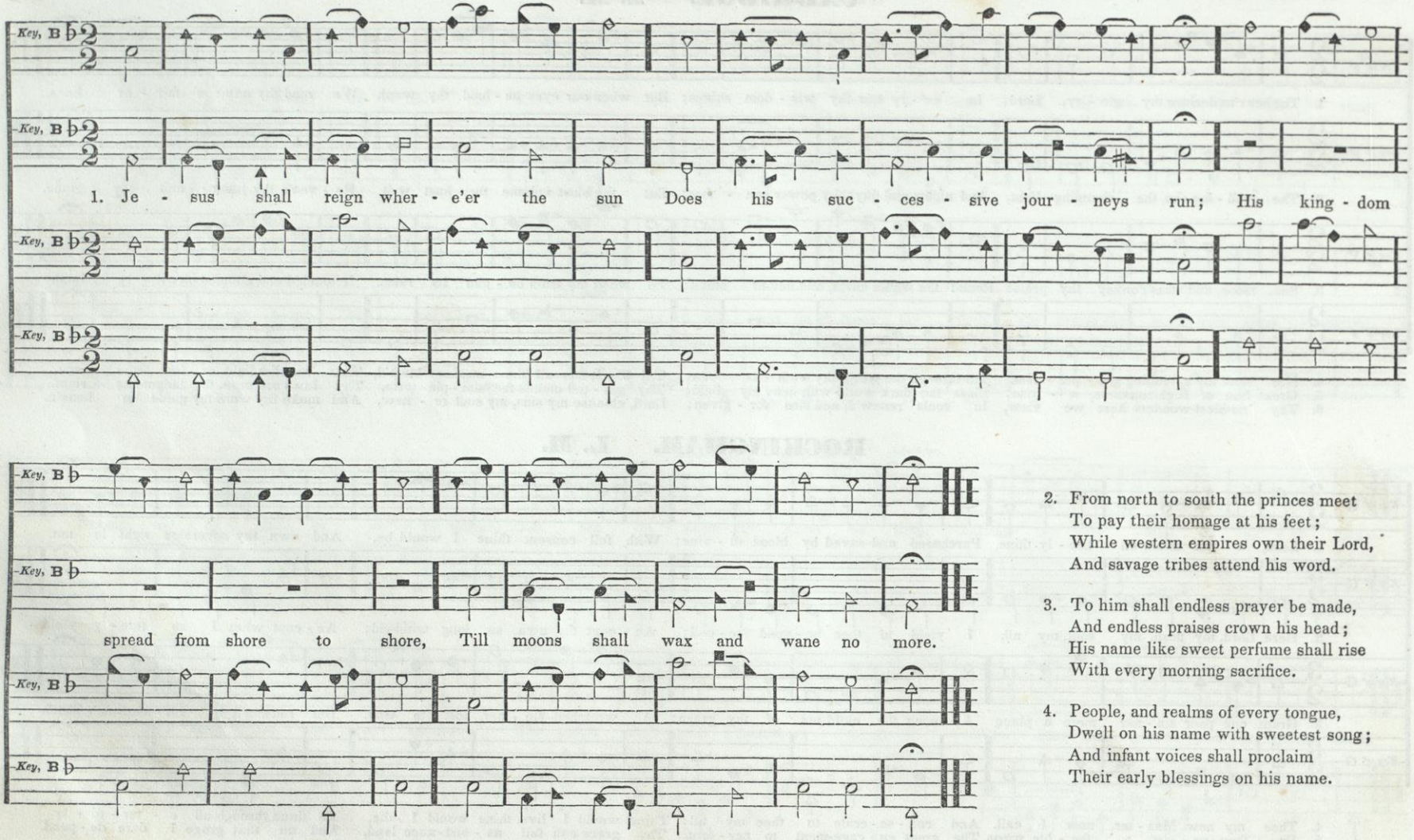
UXBRIDGE. L. M.



ROCKINGHAM. L. M.



BRIMFIELD. L. M.

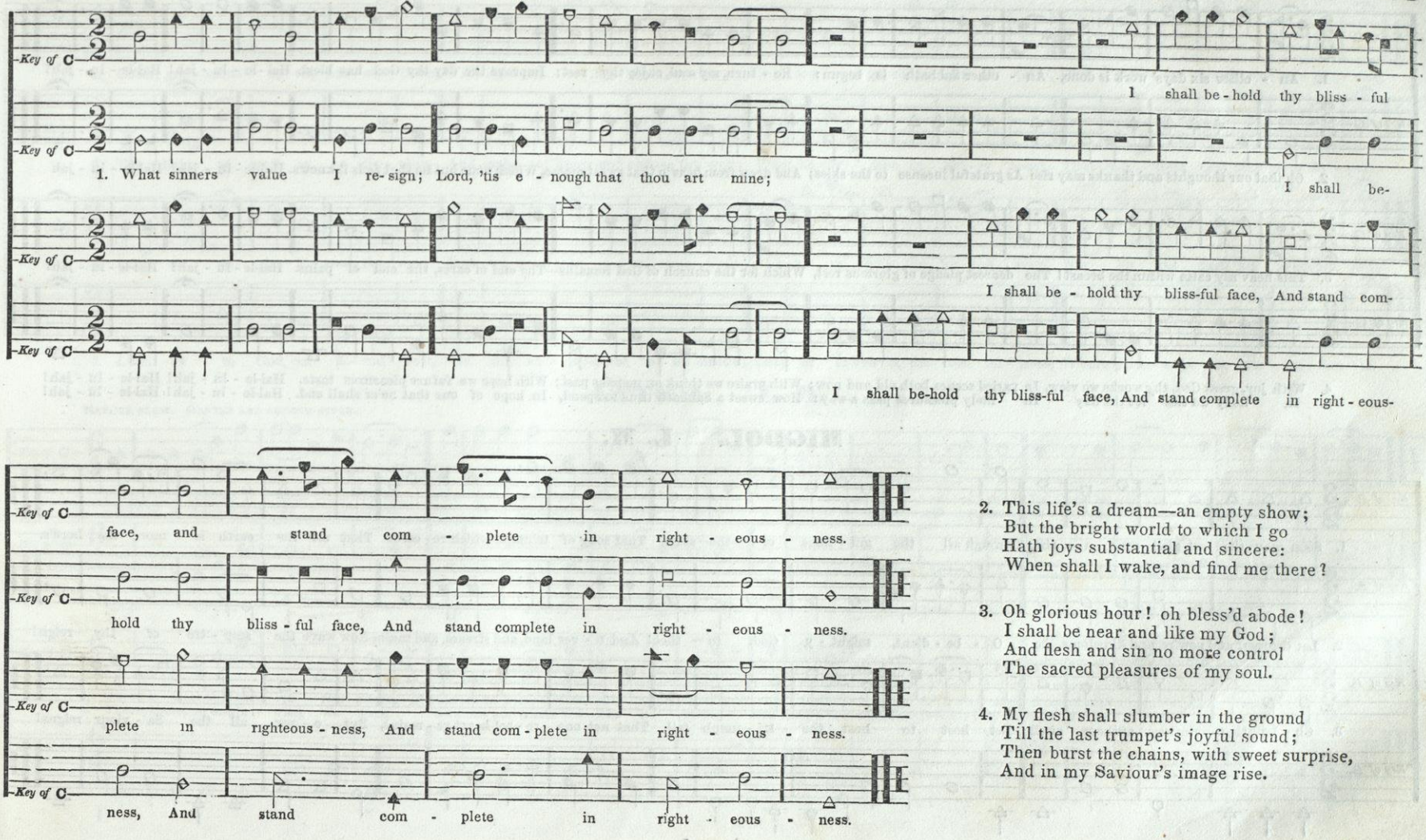


2. From north to south the princes meet
To pay their homage at his feet;
While western empires own their Lord,
And savage tribes attend his word.

3. To him shall endless prayer be made,
And endless praises crown his head;
His name like sweet perfume shall rise
With every morning sacrifice.

4. People, and realms of every tongue,
Dwell on his name with sweetest song;
And infant voices shall proclaim
Their early blessings on his name.

BRIDGEWATER. L. M.



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

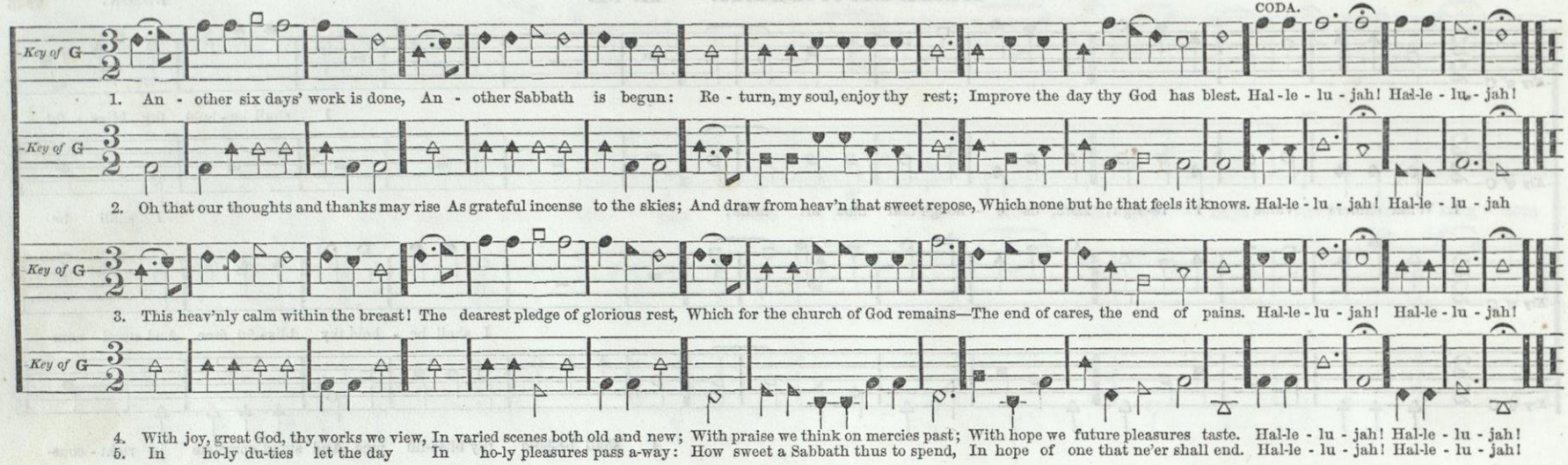
3. Oh glorious hour! oh bless'd abode!
I shall be near and like my God;
And flesh and sin no more control
The sacred pleasures of my soul.

4. 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.

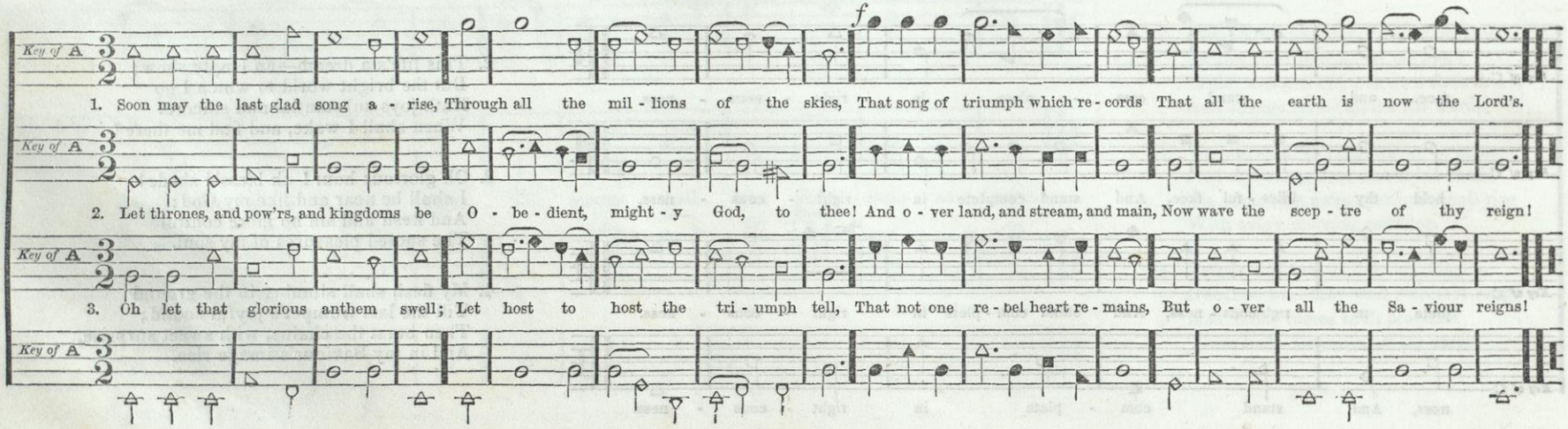
ELPARAN. L. M.

ARRANGED FROM P. A. SHULTZ.

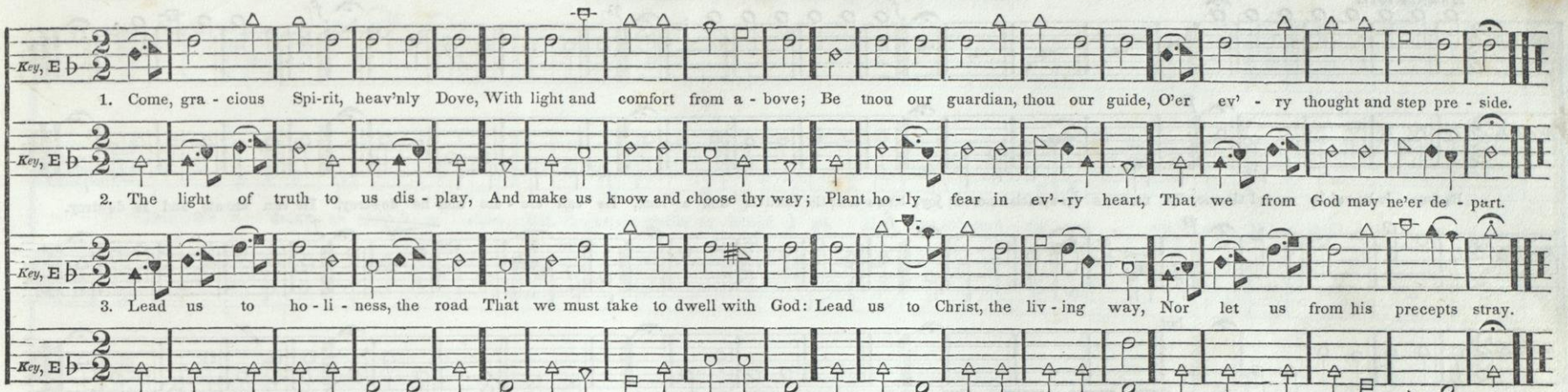
CODA.



MIGDOL. L. M.

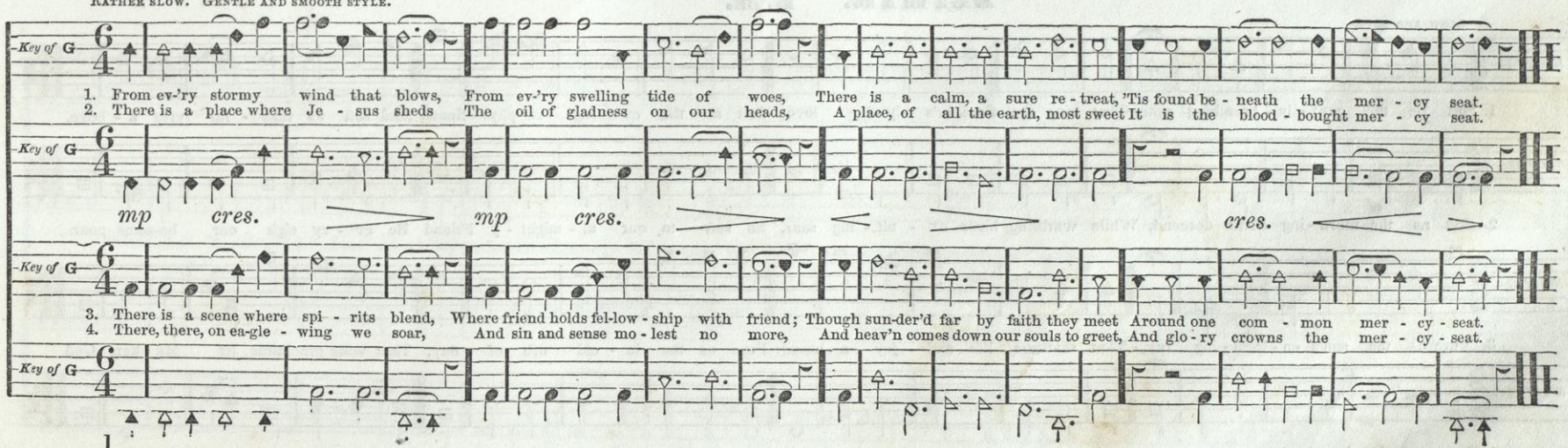


ILLINOIS. L. M.



ATTICA. L. M.

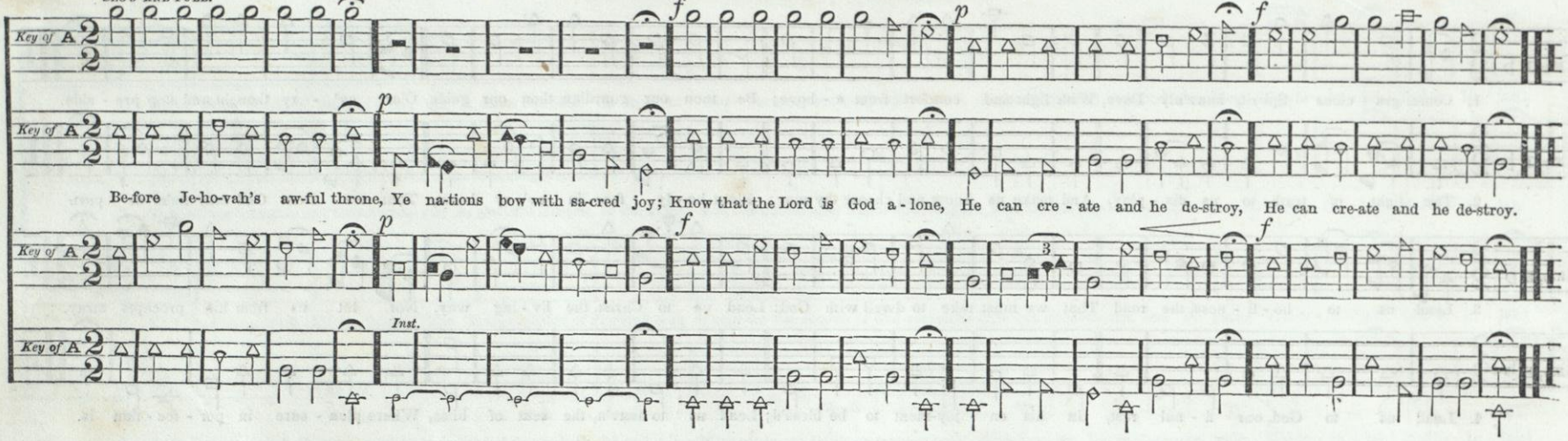
RATHER SLOW. GENTLE AND SMOOTH STYLE.



FROSTENDEN. L. M.

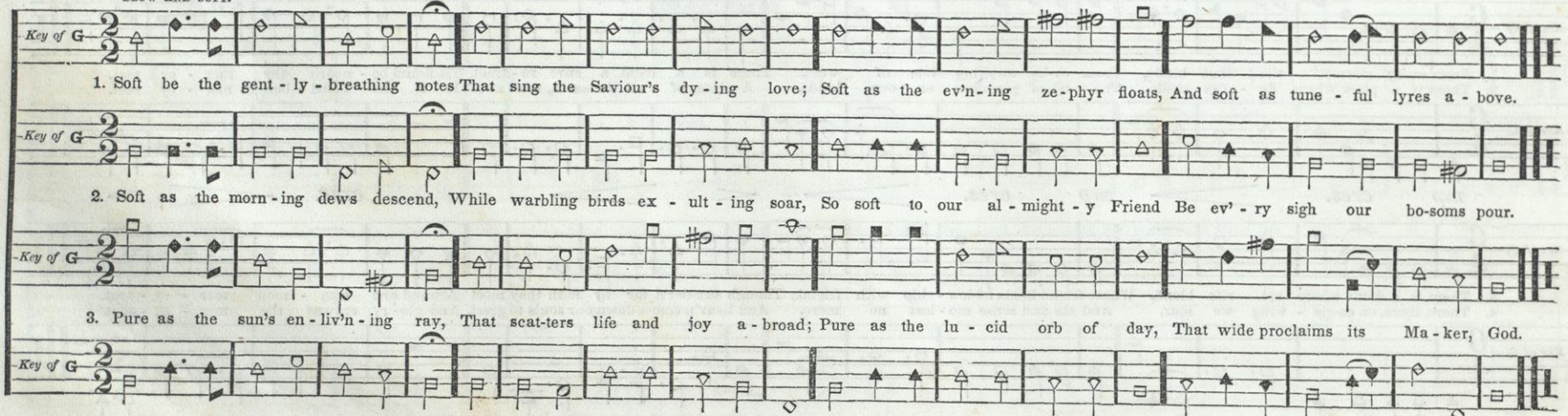
FORD, OF ENGLAND.

SLOW AND FULL.



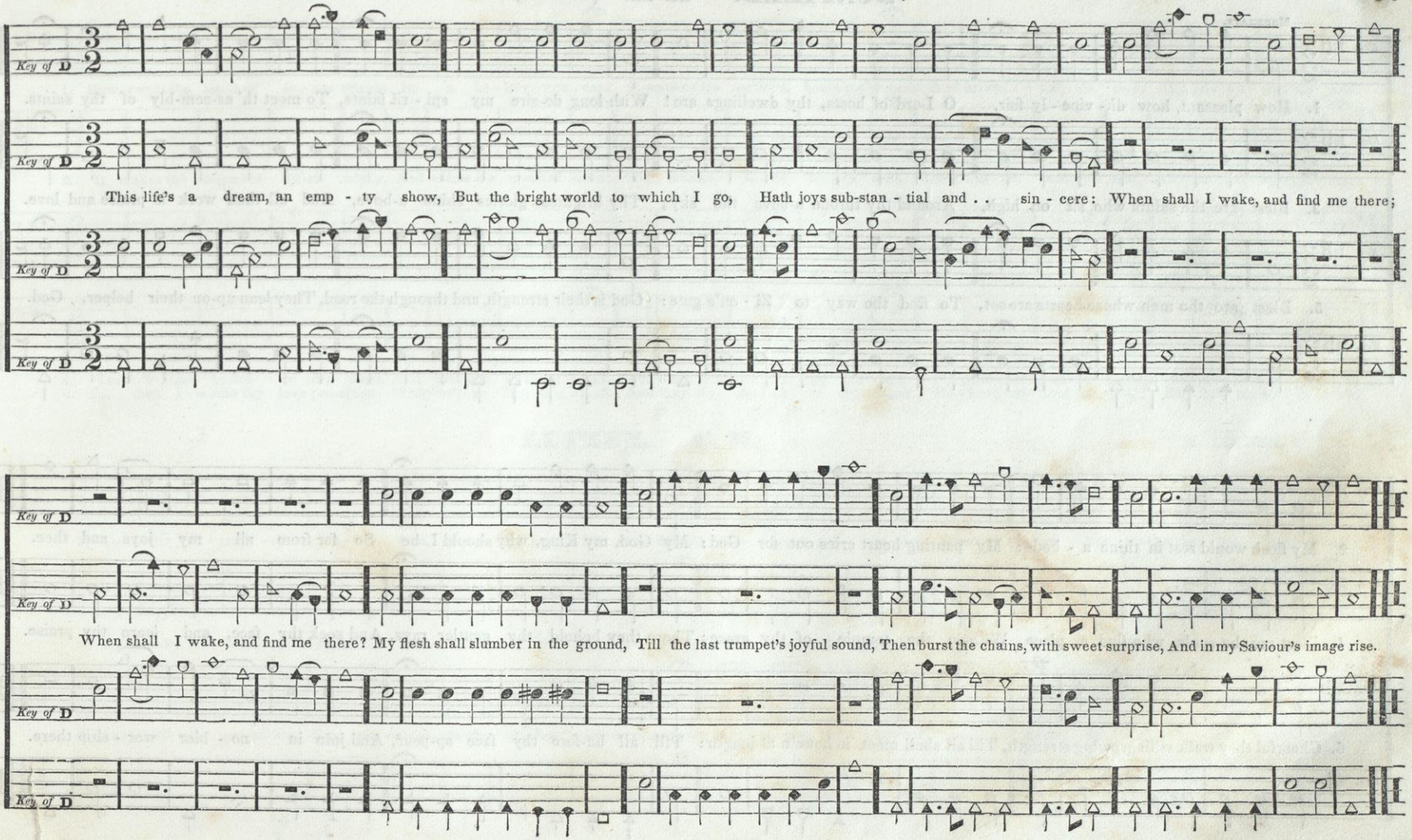
ZEPHYR. L. M.

SLOW AND SOFT.

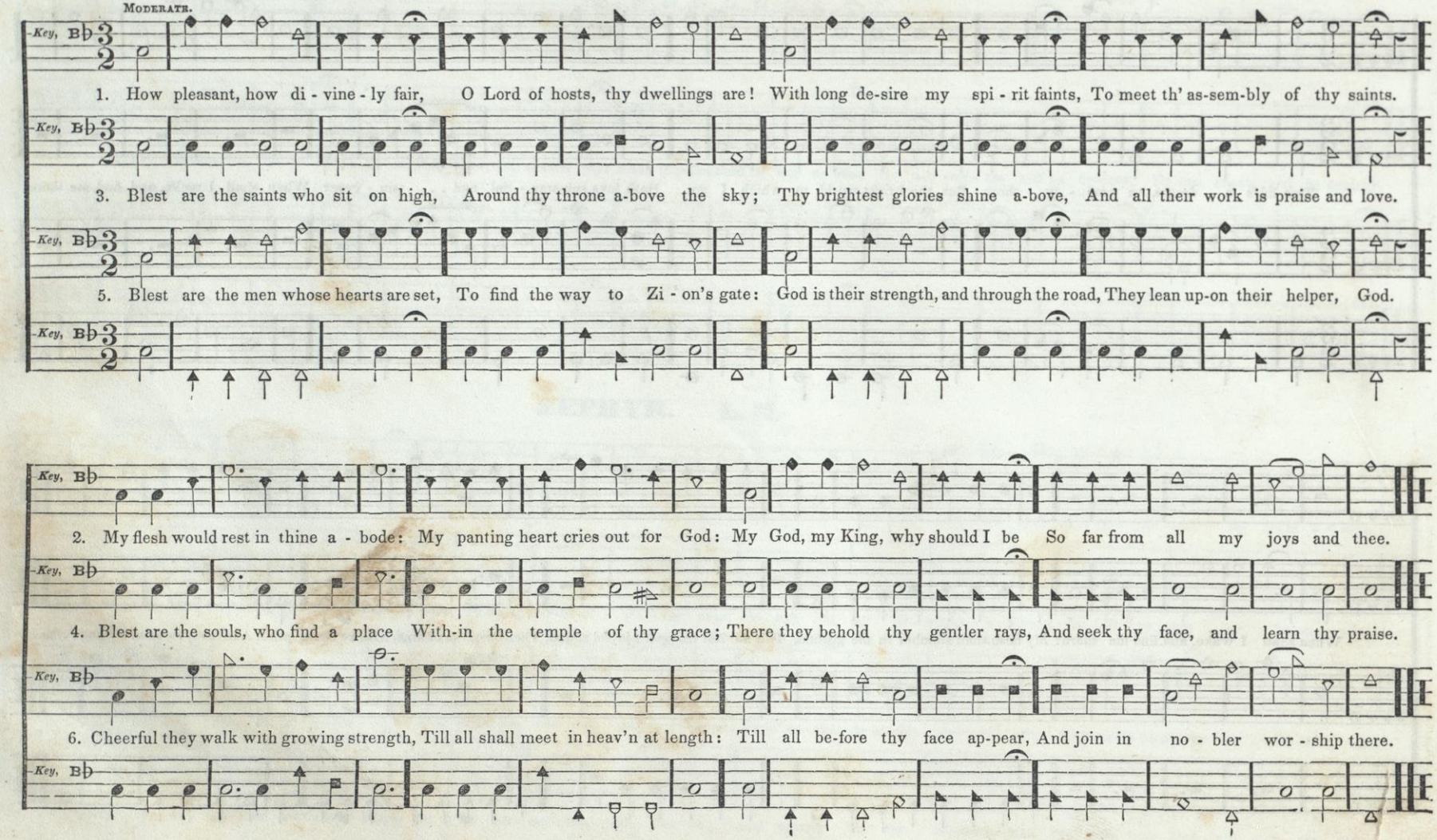


TILDEN. L. M. (TWO STANZAS.)

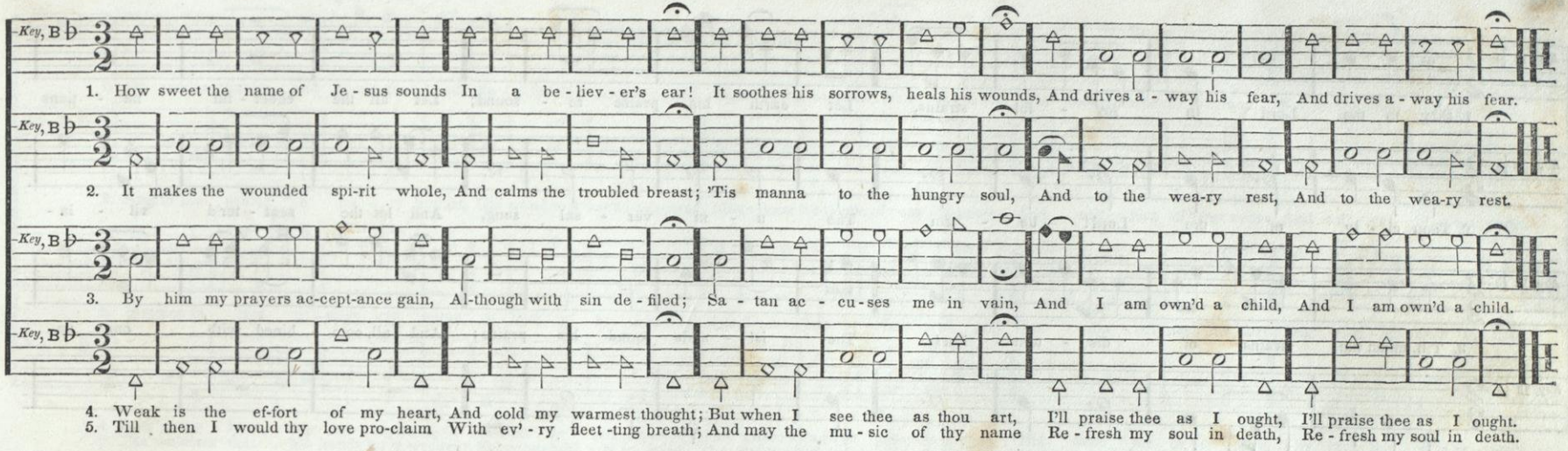
B. BROWN



DUNFIELD. L. M. (DOUBLE.)

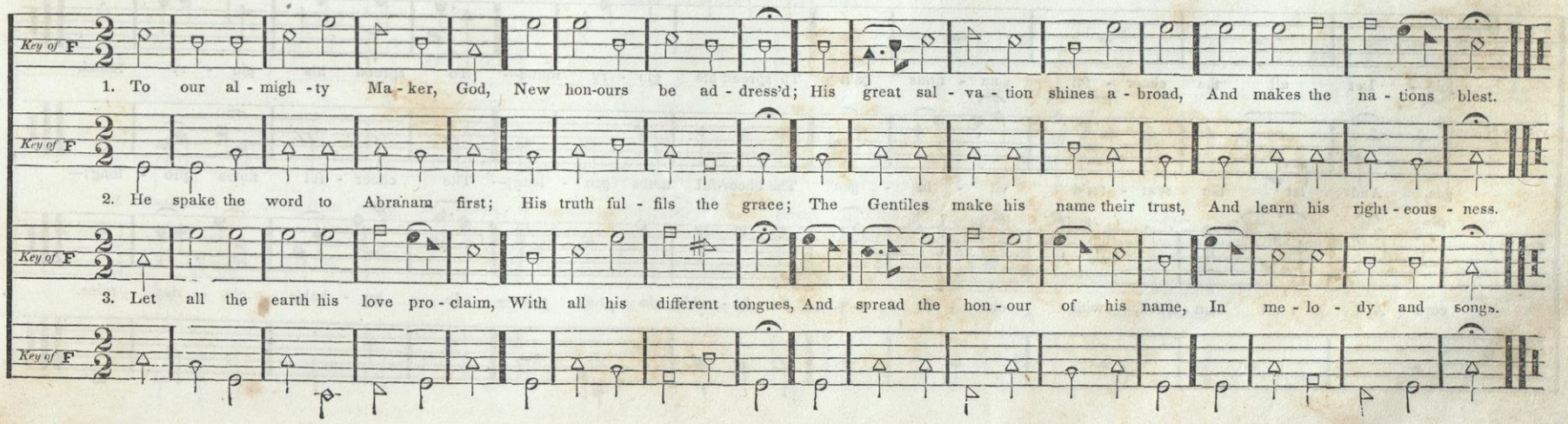


ORTONVILLE. C. M.

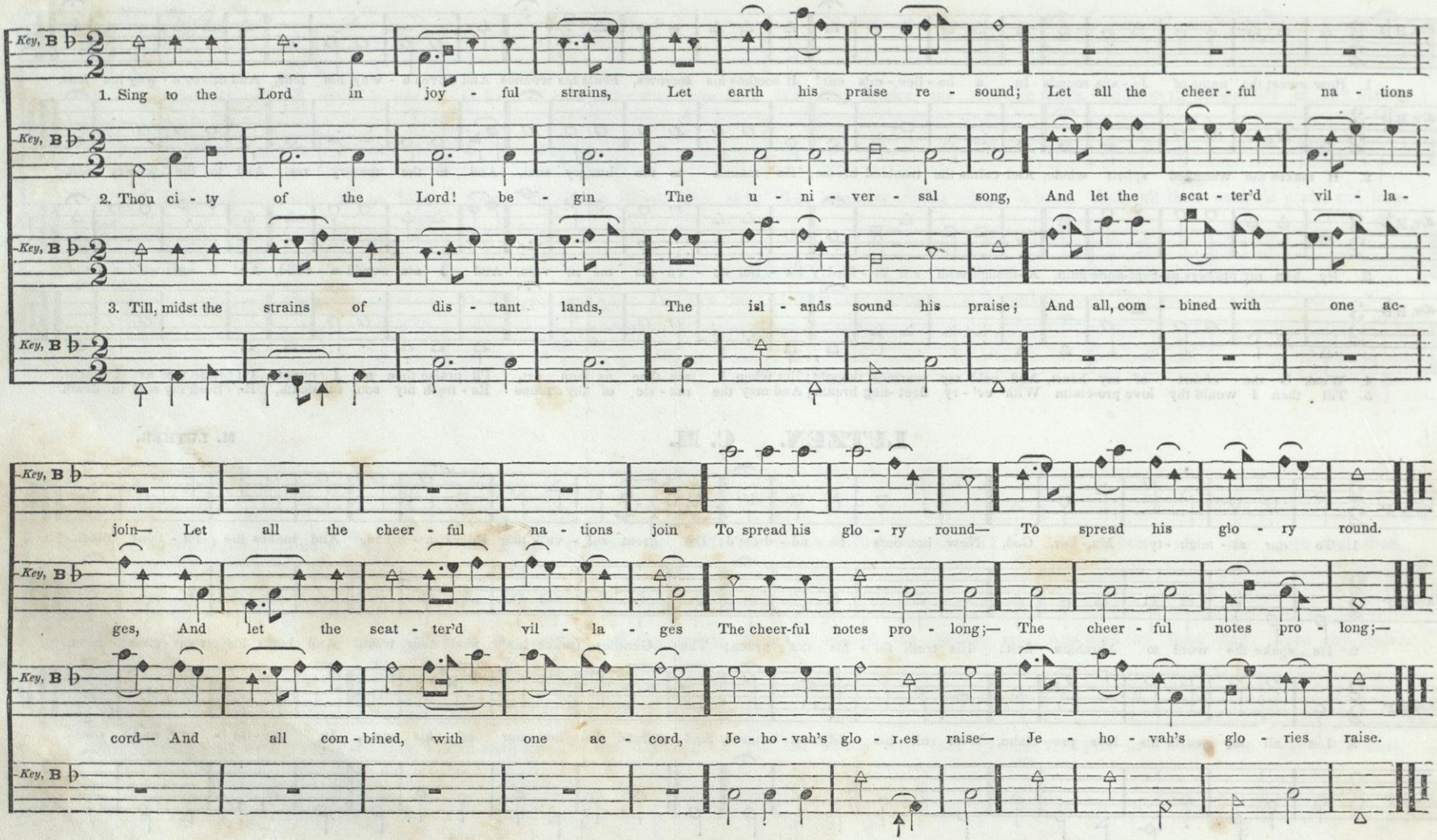


LUTZEN. C. M.

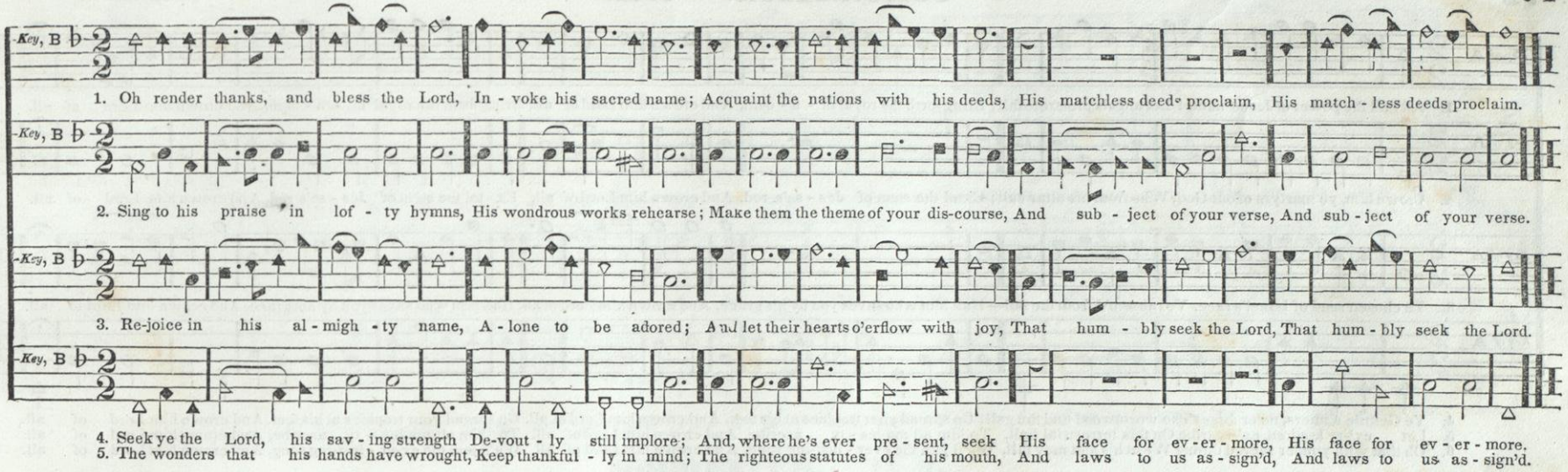
M. LUTHER.



CLIFFORD. C. M.

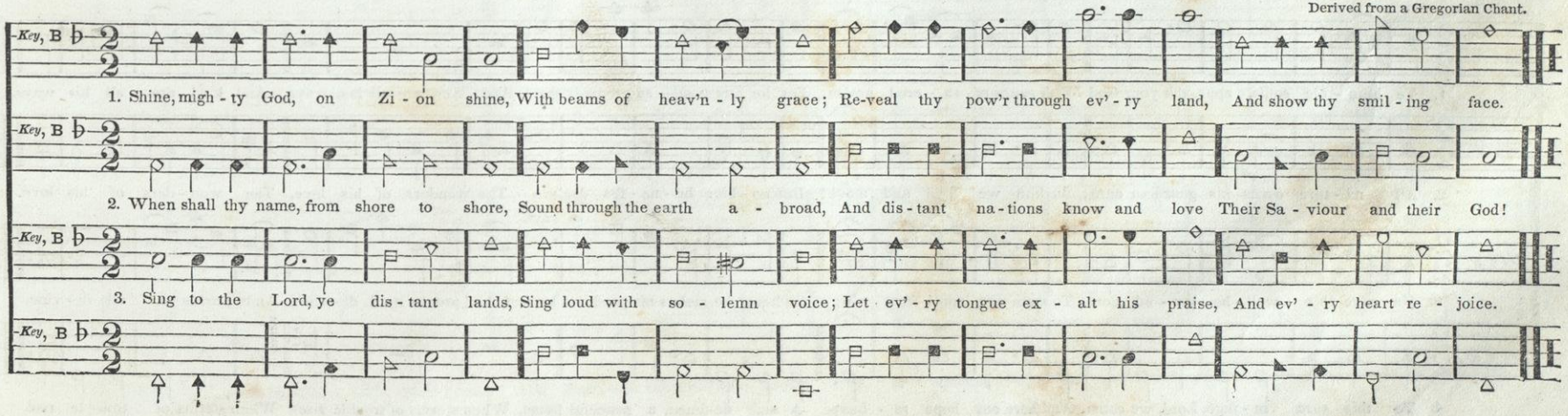

Key, B♭
1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound; Let all the cheer - ful na - tions
2. Thou ci - ty of the Lord! be - gin The u - ni - ver - sal song, And let the scat - ter'd vil - la -
3. Till, midst the strains of dis - tant lands, The isl - ands sound his praise; And all, com - bined with one ac-
join— Let all the cheer - ful na - tions join To spread his glo - ry round— To spread his glo - ry round.
ges, And let the scat - ter'd vil - la - ges The cheer-ful notes pro - long;— The cheer - ful notes pro - long;—
cord— And all com - bined, with one ac - cord, Je - ho - vah's glo - ries raise— Je - ho - vah's glo - ries raise.

BROOMSGROVE. C. M.

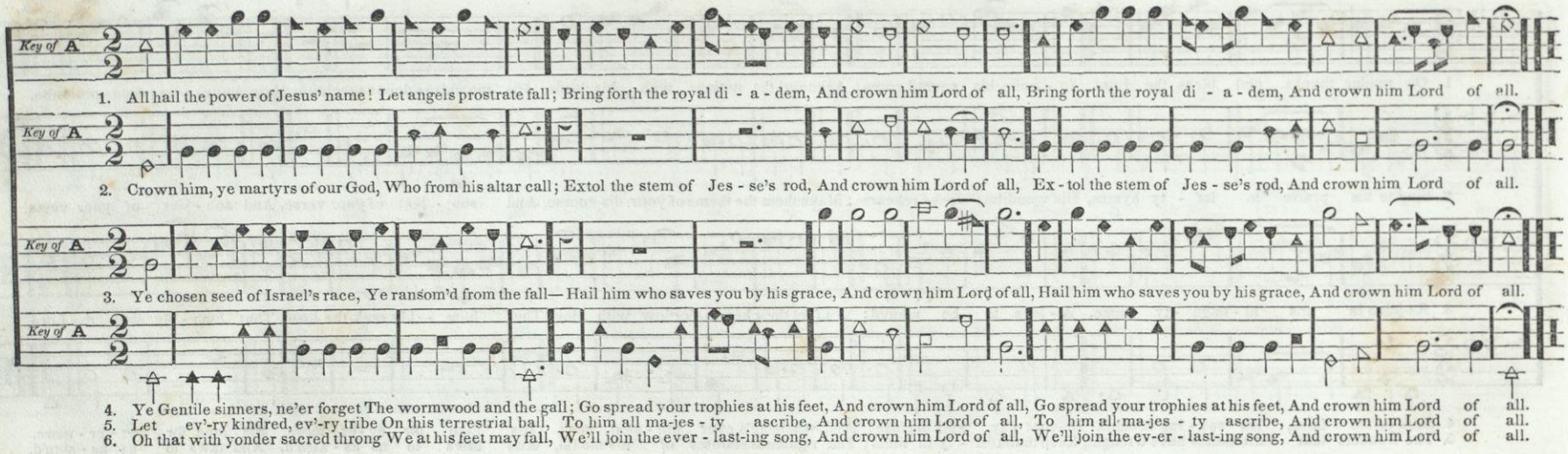


PATMOS. C. M.

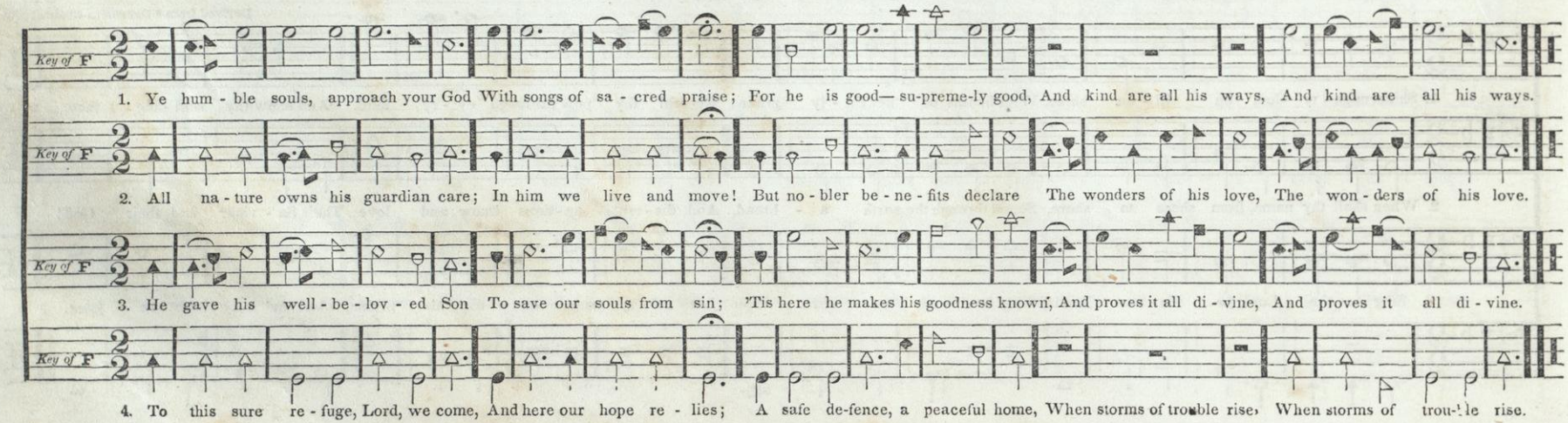
Derived from a Gregorian Chant.



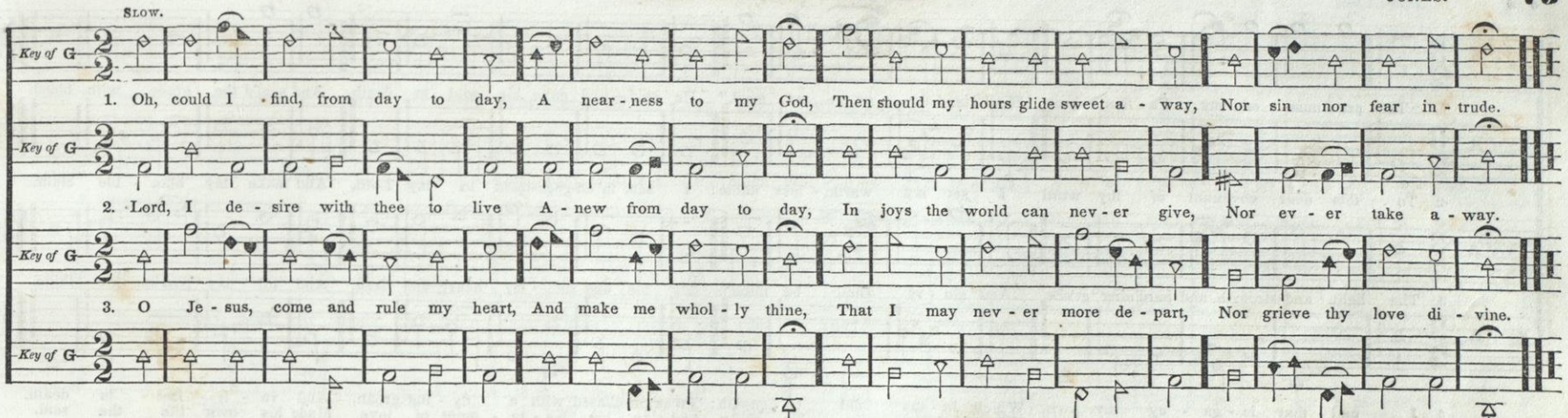
CORONATION. C. M.



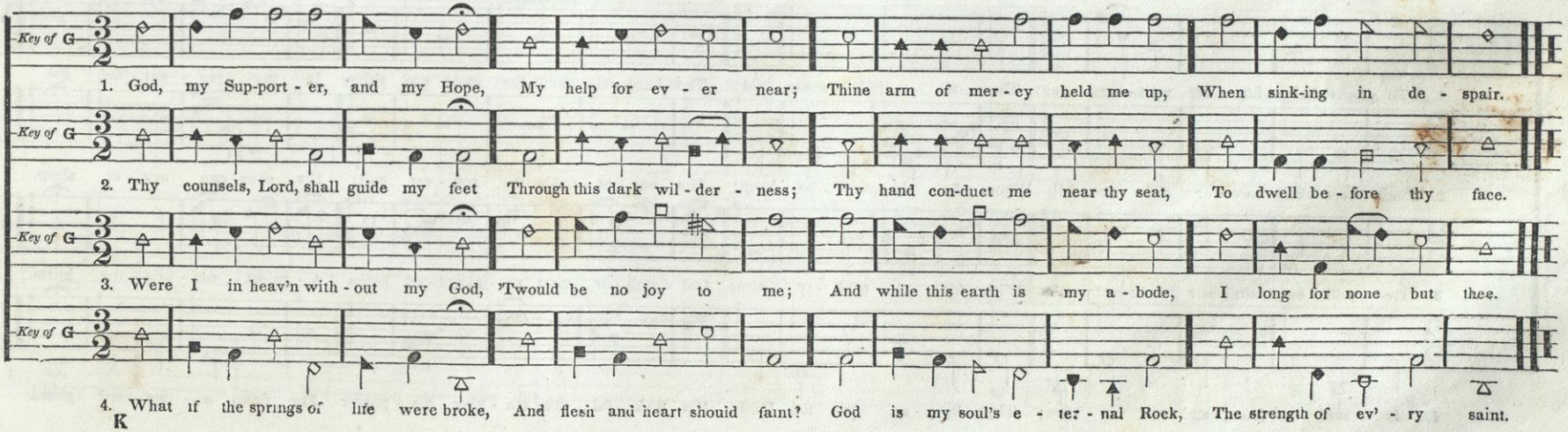
BOLTON. C. M.



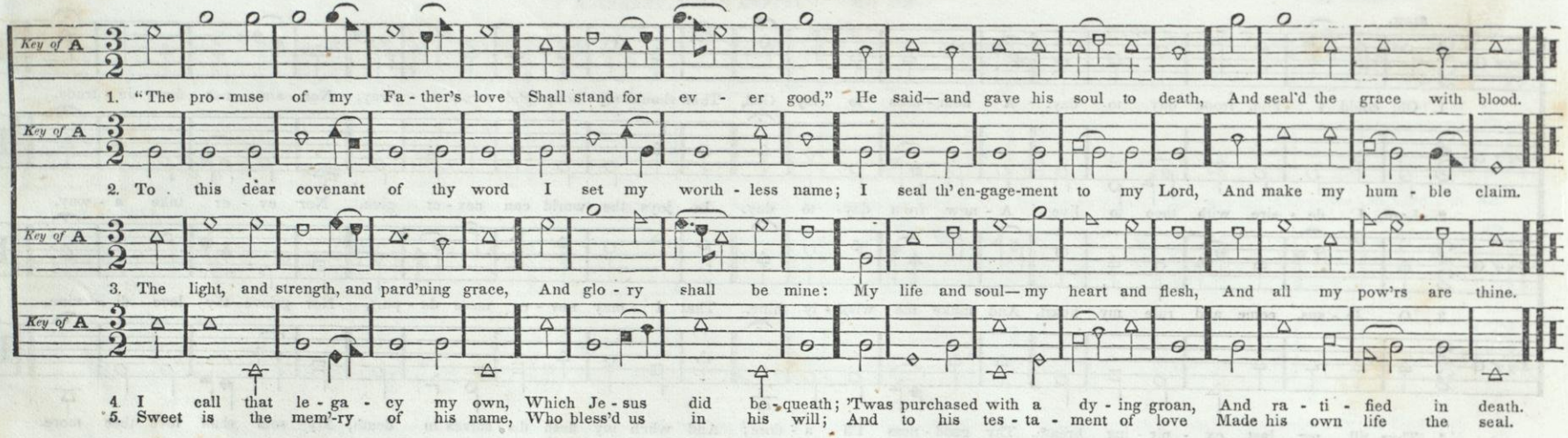
STEPHENS. C. M.



ROCHESTER. C. M.

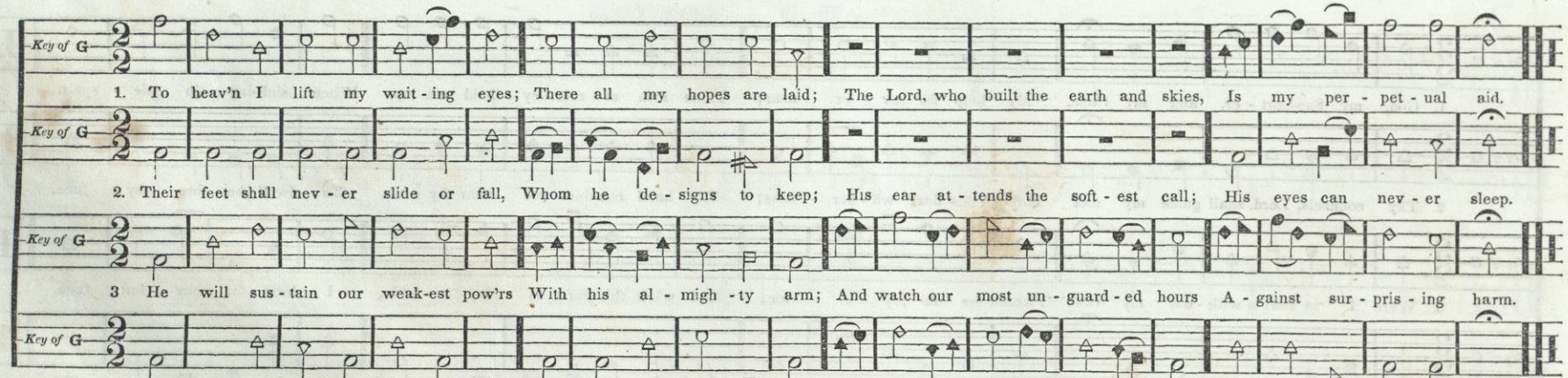


BARBY. C. M.

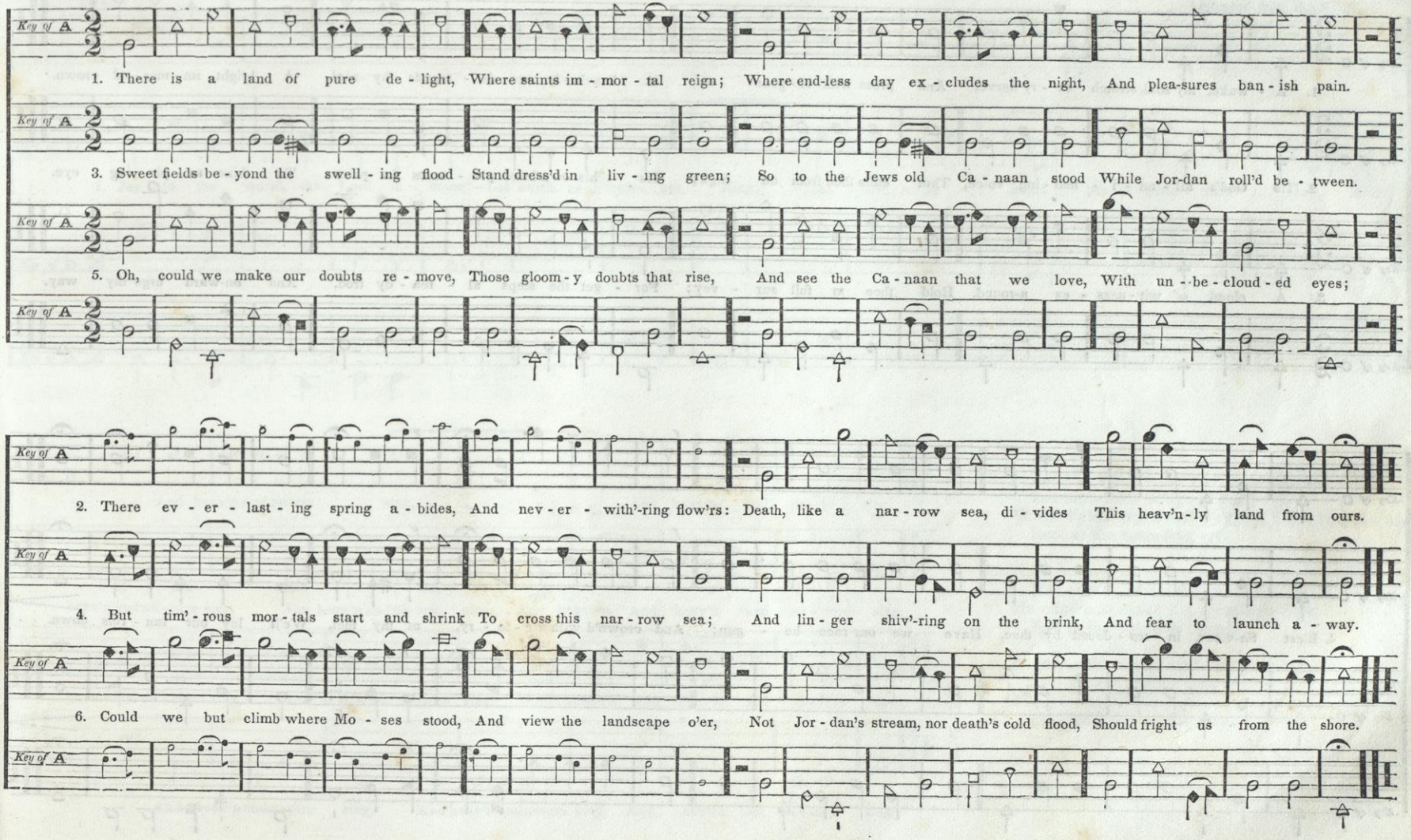


MEDFIELD. C. M.

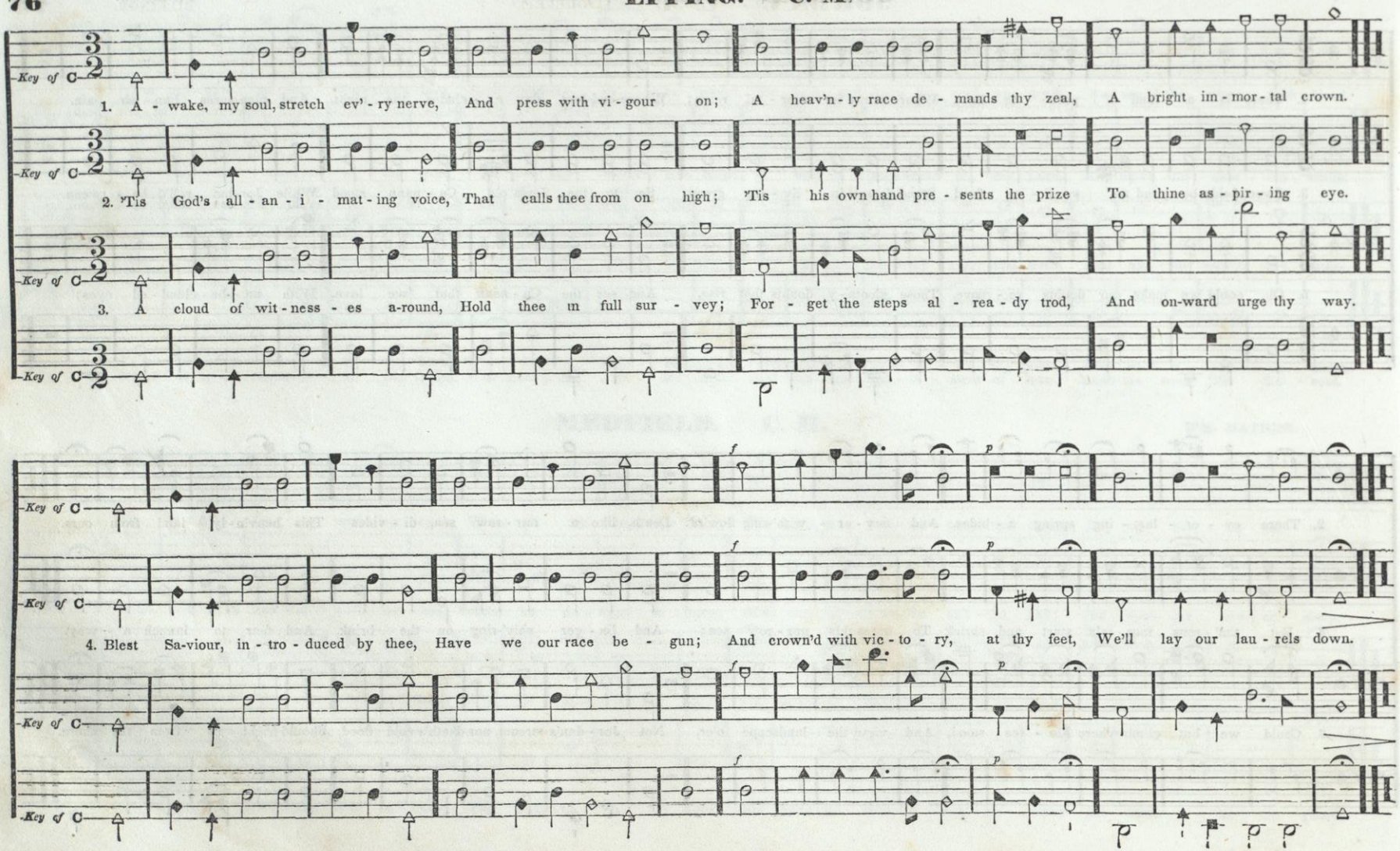
WM. MATHER.



JORDAN. C. M. (DOUBLE.)



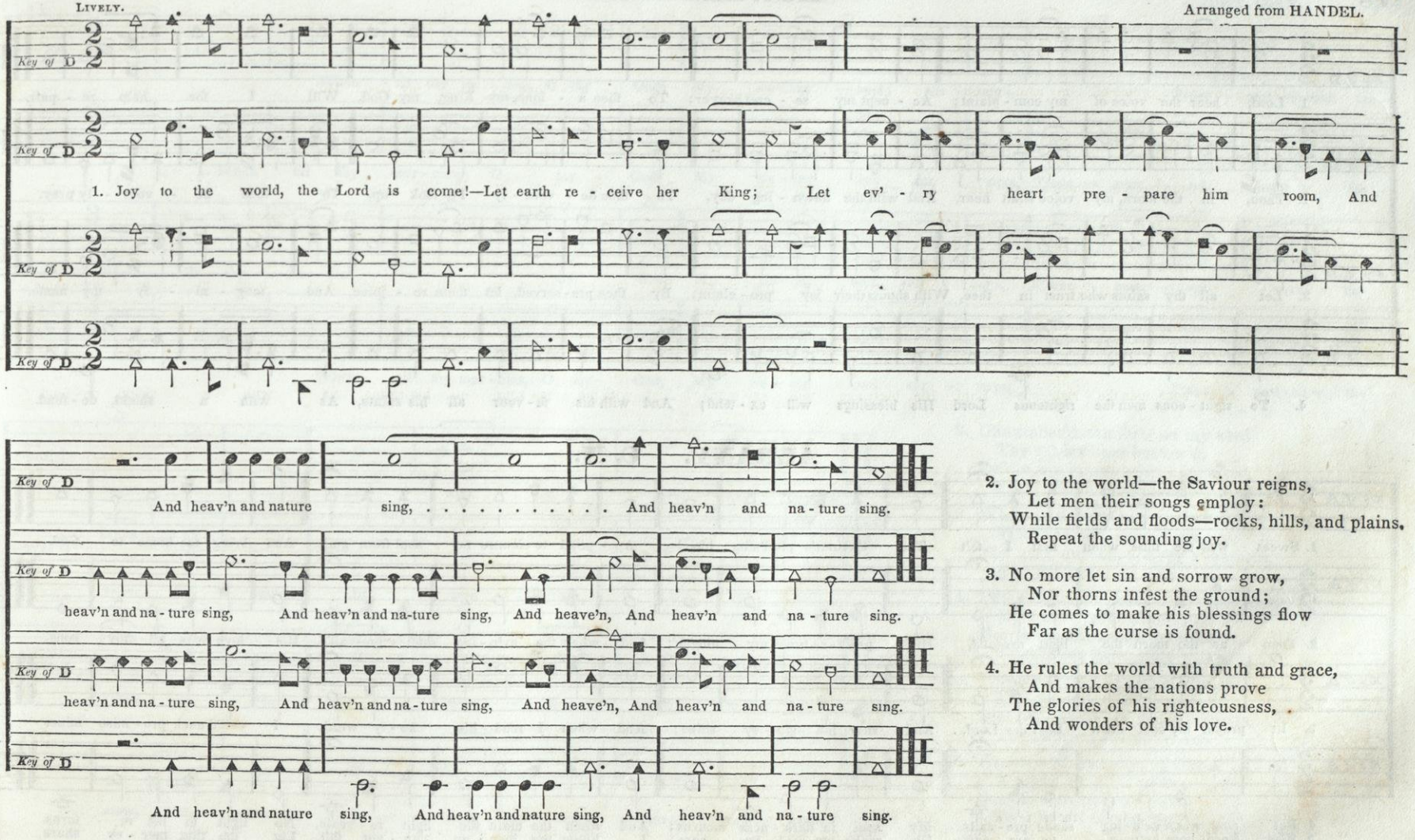
EPPING. C. M.


Key of C
1. A - wake, my soul, stretch ev' - ry nerve, And press with vi - gour on; A heav'n - ly race de - mands thy zeal, A bright im - mor - tal crown.
2. 'Tis God's all - an - i - mat - ing voice, That calls thee from on high; 'Tis his own hand pre - sents the prize To thine as - pir - ing eye.
3. A cloud of wit - ness - es a-round, Hold thee in full sur - vey; For - get the steps al - rea - dy trod, And on-ward urge thy way.
4. Blest Sa-viour, in - tro - duced by thee, Have we our race be - gun; And crown'd with vic - to - ry, at thy feet, We'll lay our lau - rels down.
f
p

ANTIOCH. C. M.

LIVELY.

Arranged from HANDEL.

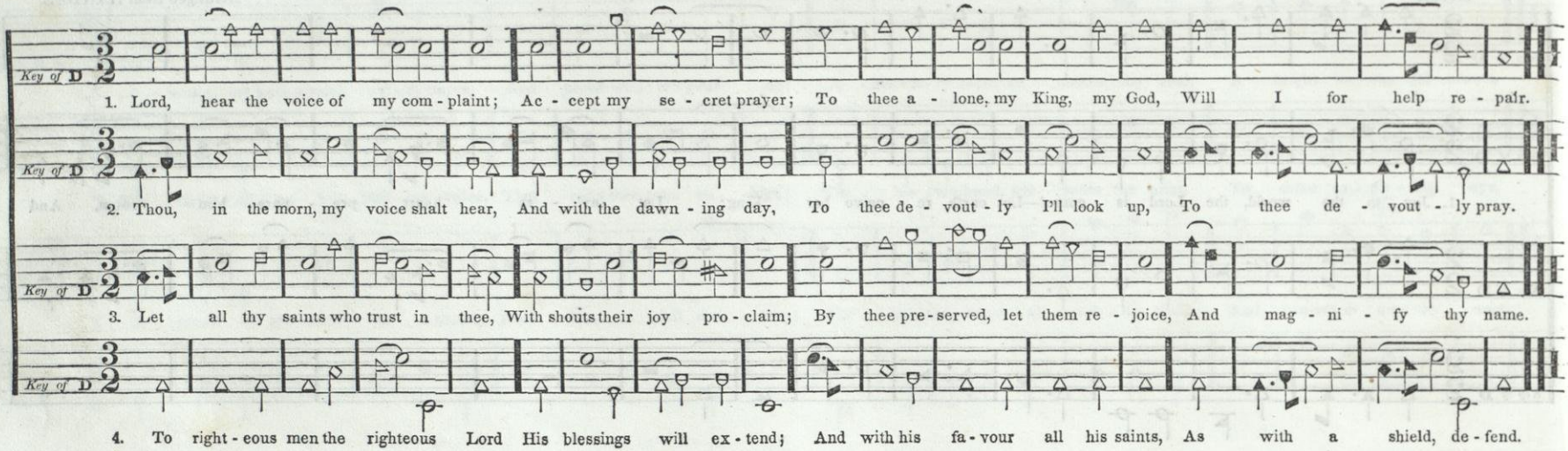


2. Joy to the world—the Saviour reigns,
Let men their songs employ:
While fields and floods—rocks, hills, and plains,
Repeat the sounding joy.

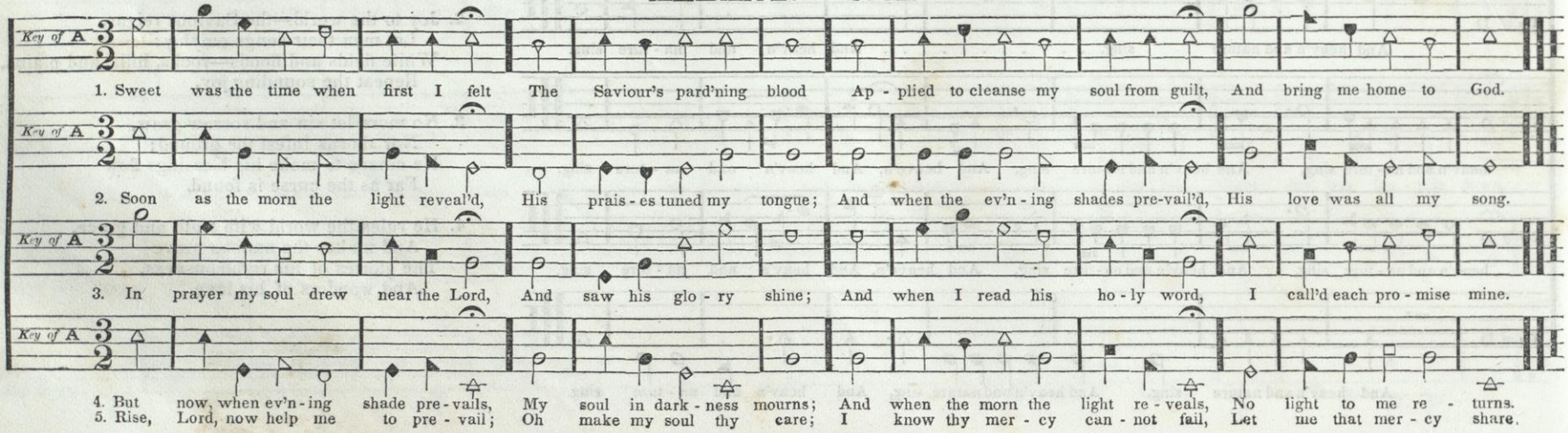
3. No more let sin and sorrow grow,
Nor thorns infest the ground;
He comes to make his blessings flow
Far as the curse is found.

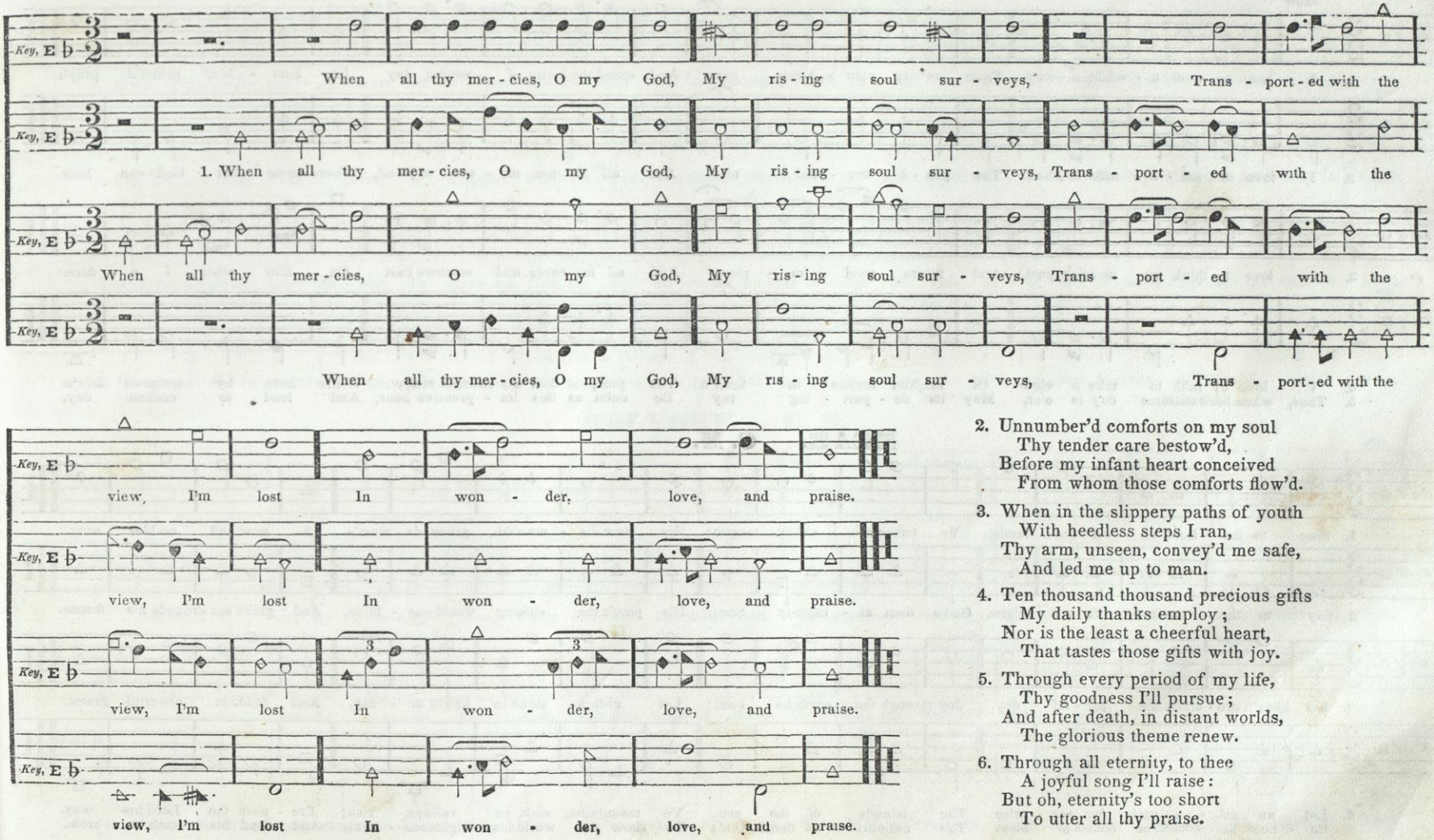
4. He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love.

HOWARD. C. M.



ALBANY. C. M.





2. Unnumber'd comforts on my soul
Thy tender care bestow'd,
Before my infant heart conceived
From whom those comforts flow'd.

3. When in the slippery paths of youth
With heedless steps I ran,
Thy arm, unseen, convey'd me safe,
And led me up to man.

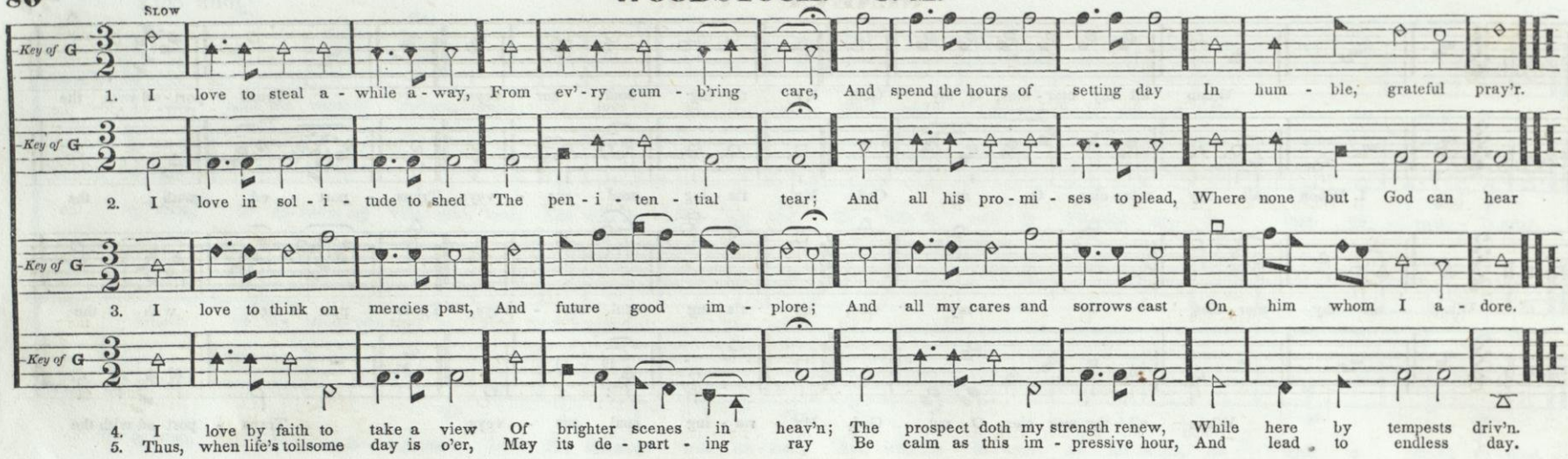
4. Ten thousand thousand precious gifts
My daily thanks employ;
Nor is the least a cheerful heart,
That tastes those gifts with joy.

5. Through every period of my life,
Thy goodness I'll pursue;
And after death, in distant worlds,
The glorious theme renew.

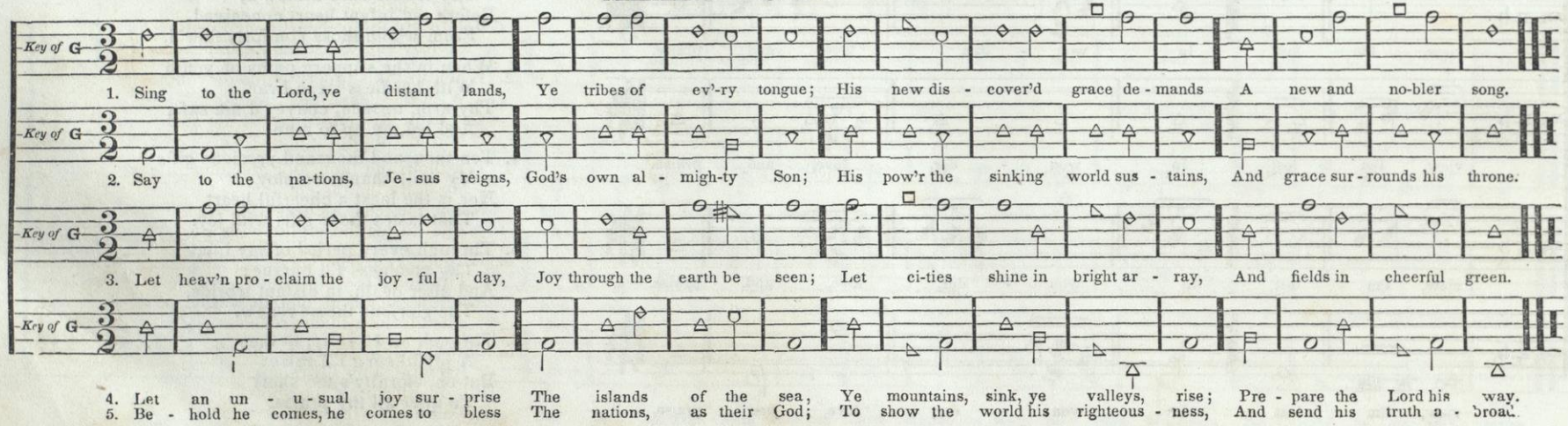
6. Through all eternity, to thee
A joyful song I'll raise:
But oh, eternity's too short
To utter all thy praise.

WOODSTOCK. C. M.

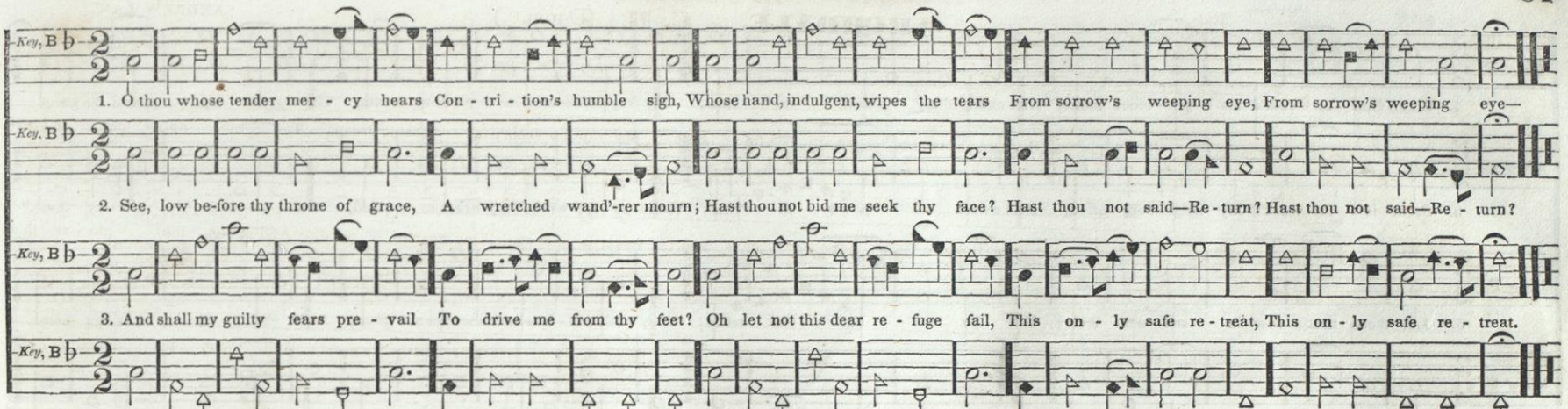
D. DUTTON, JUN.



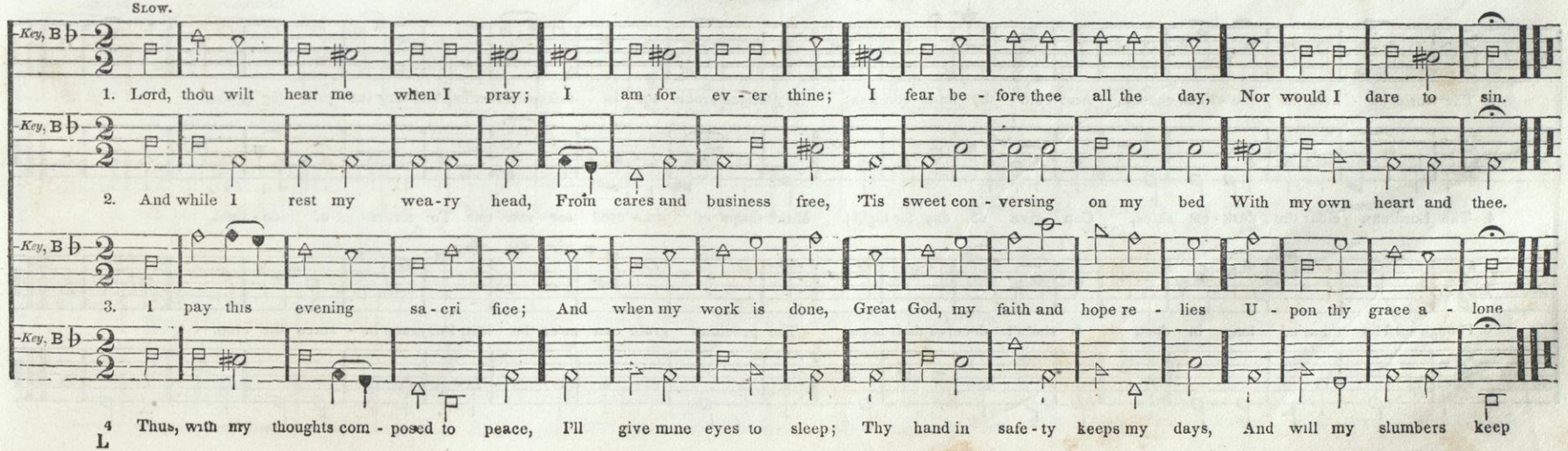
MEAR. C. M.



CHESTER. C. M.

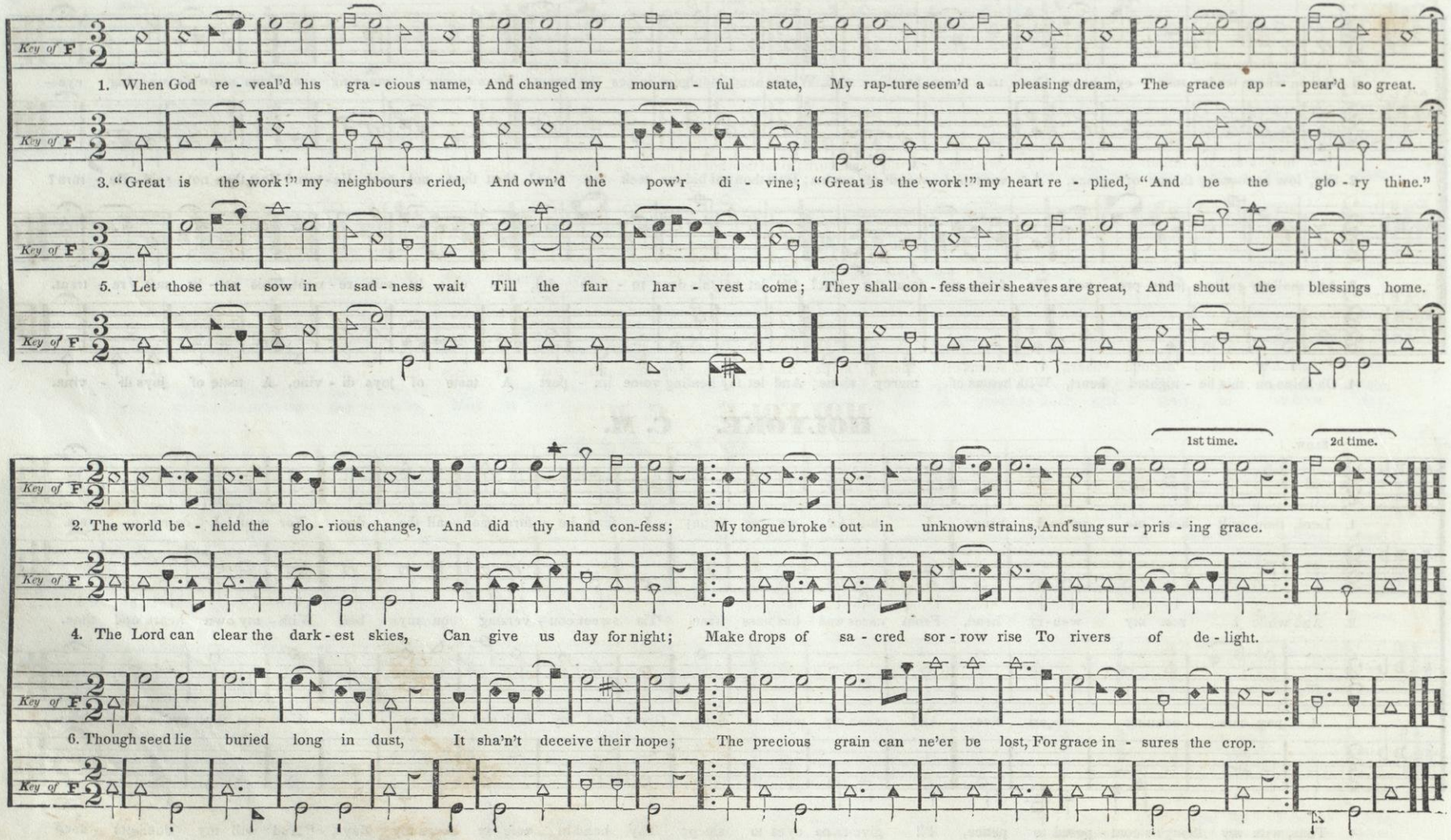


HOLYOKE. C. M.

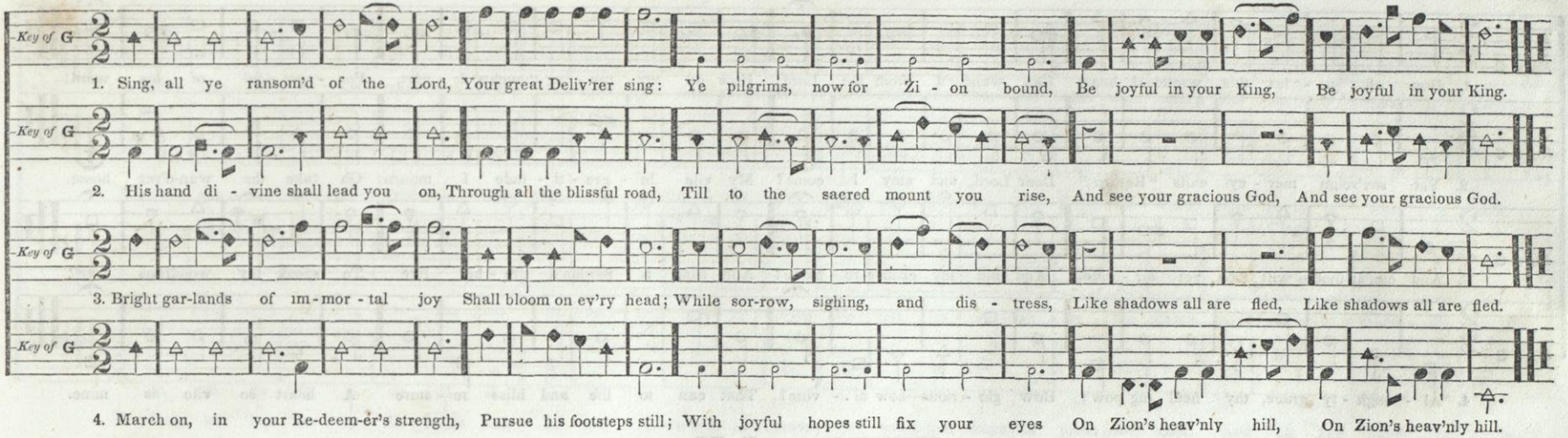


ARCHDALE. C. M. (DOUBLE.)

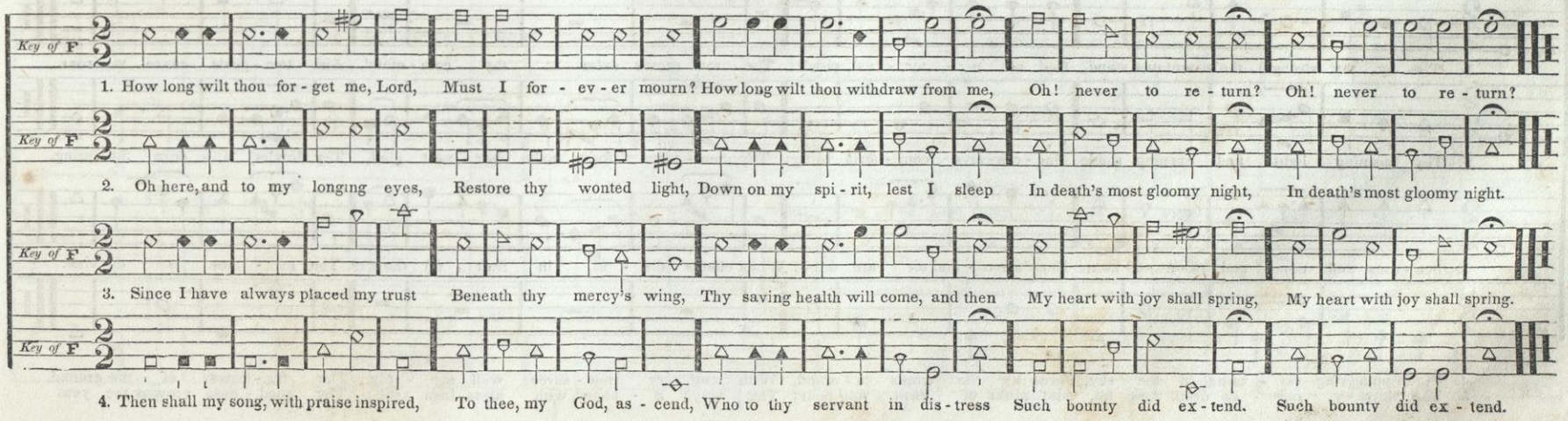
ANDREW LAW.



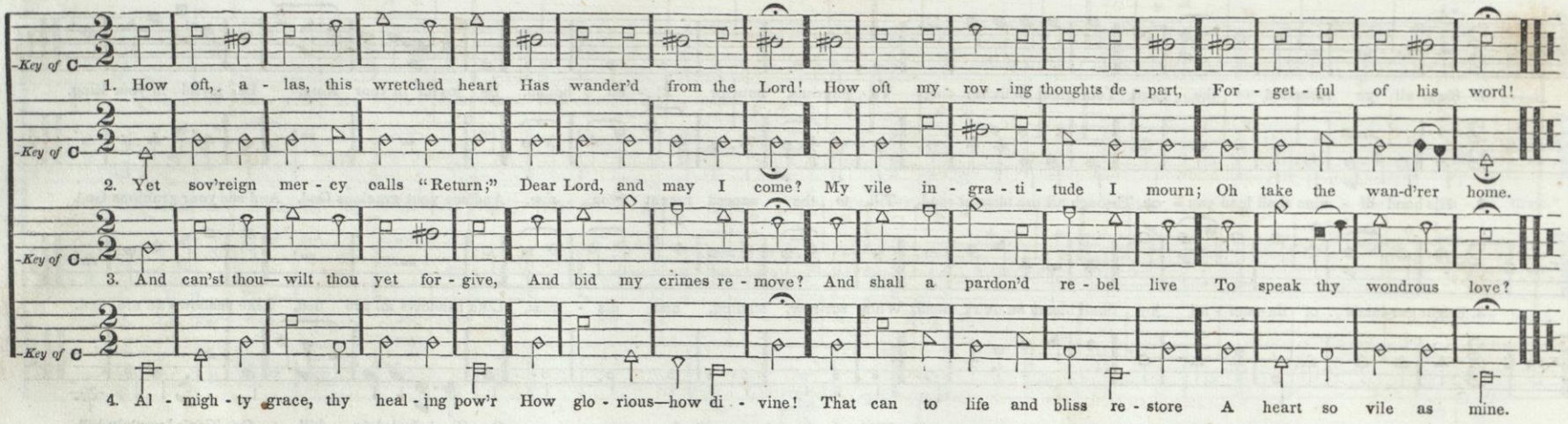
NICHOLS. C. M.



EASTPORT. C. M.

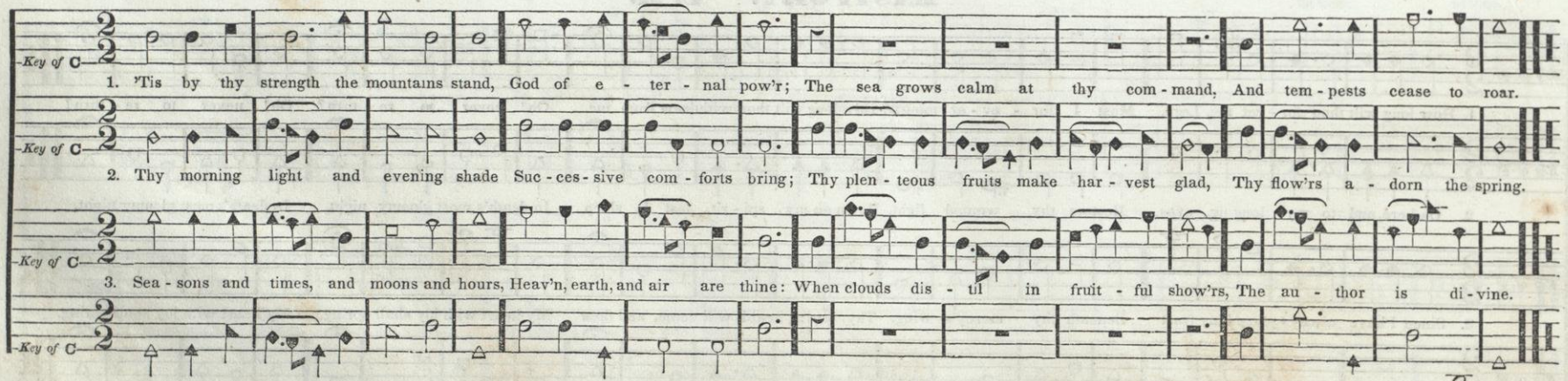


GRAFTON. C. M.

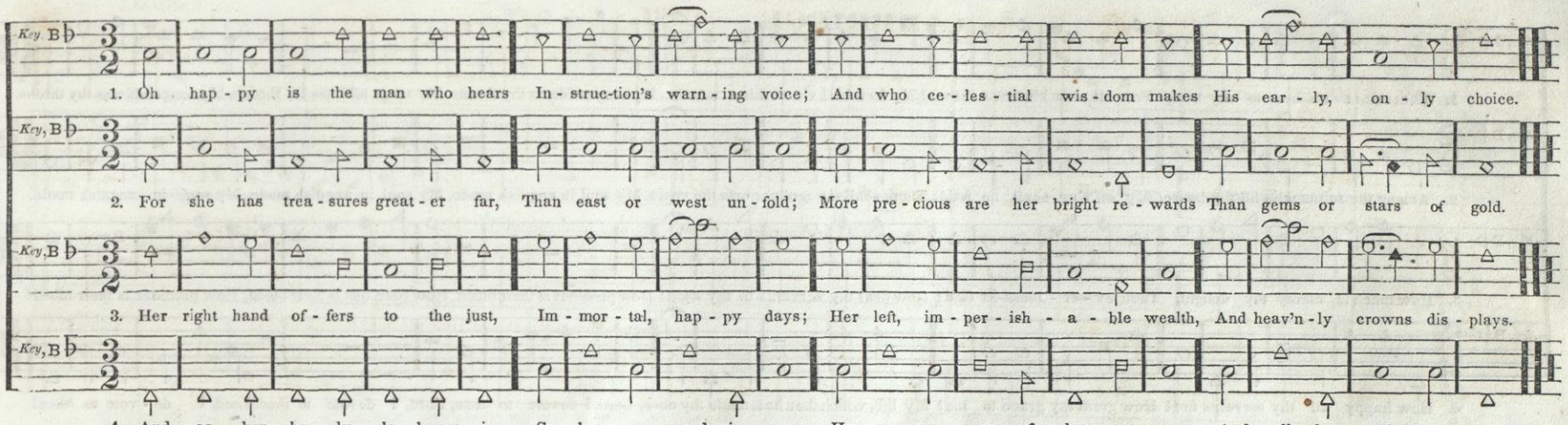


HENRY. C. M.

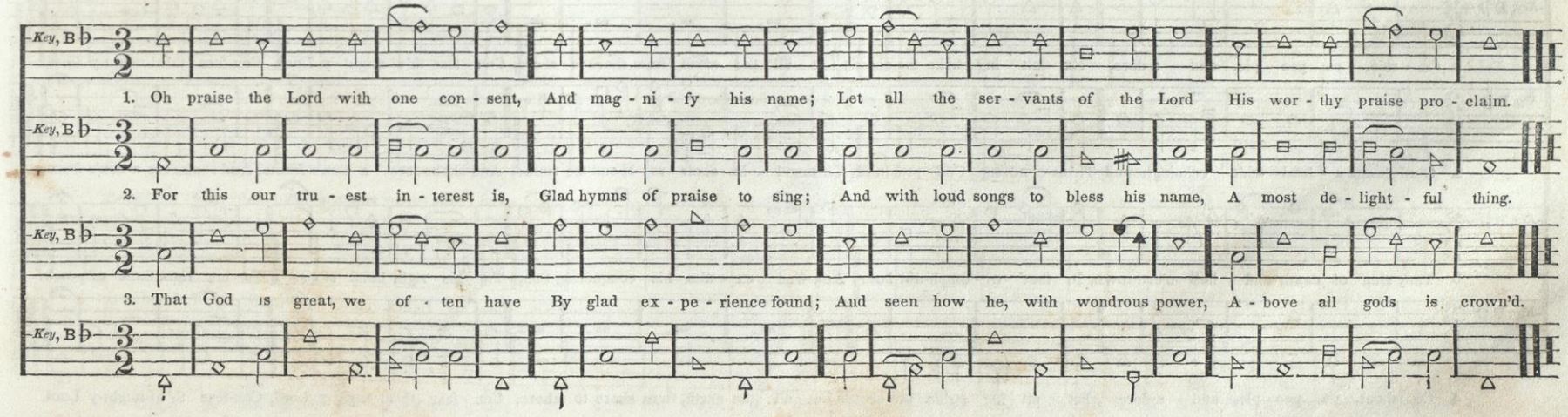
S. B. POND.



BALLERMA. C. M

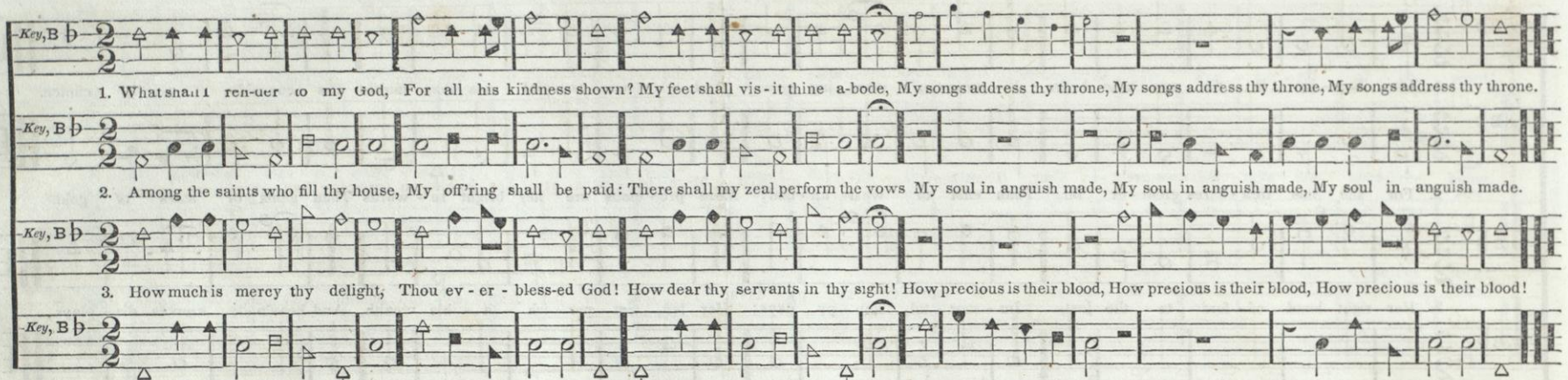


NEW YORK. C. M.



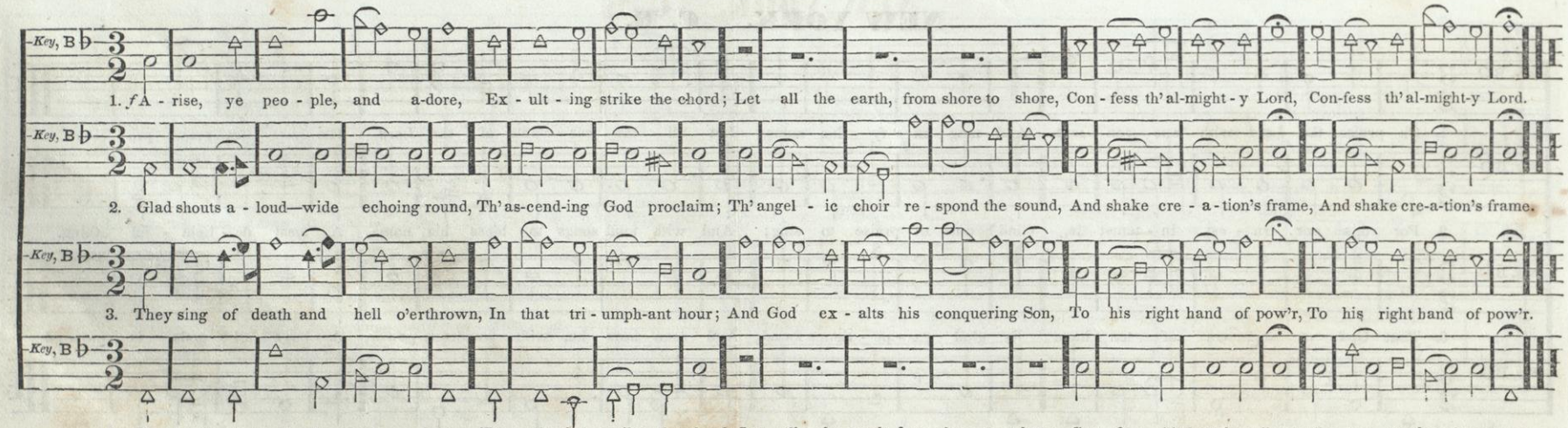
CAMBRIDGE. C. M.

DR. RANDALL.



SWANWICK. C. M.

LUCAS.



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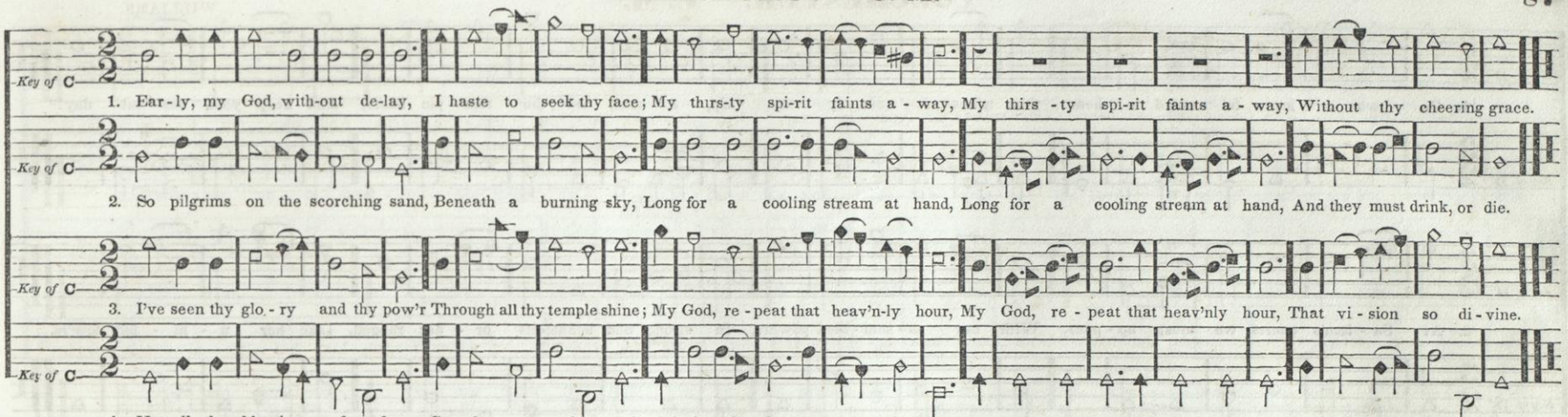

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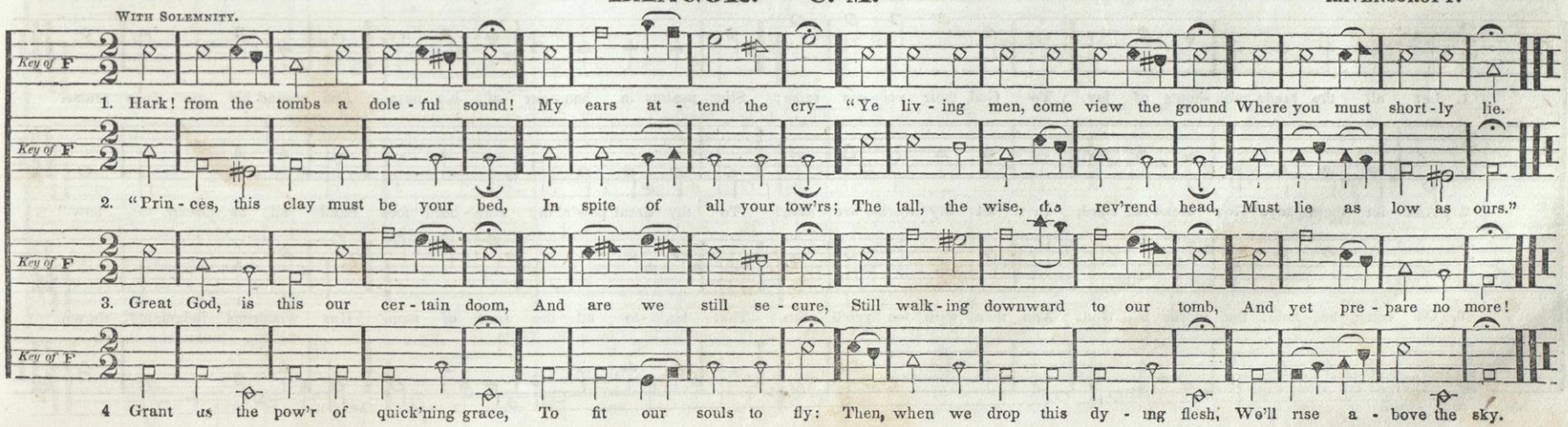
RAVENSCROFT.



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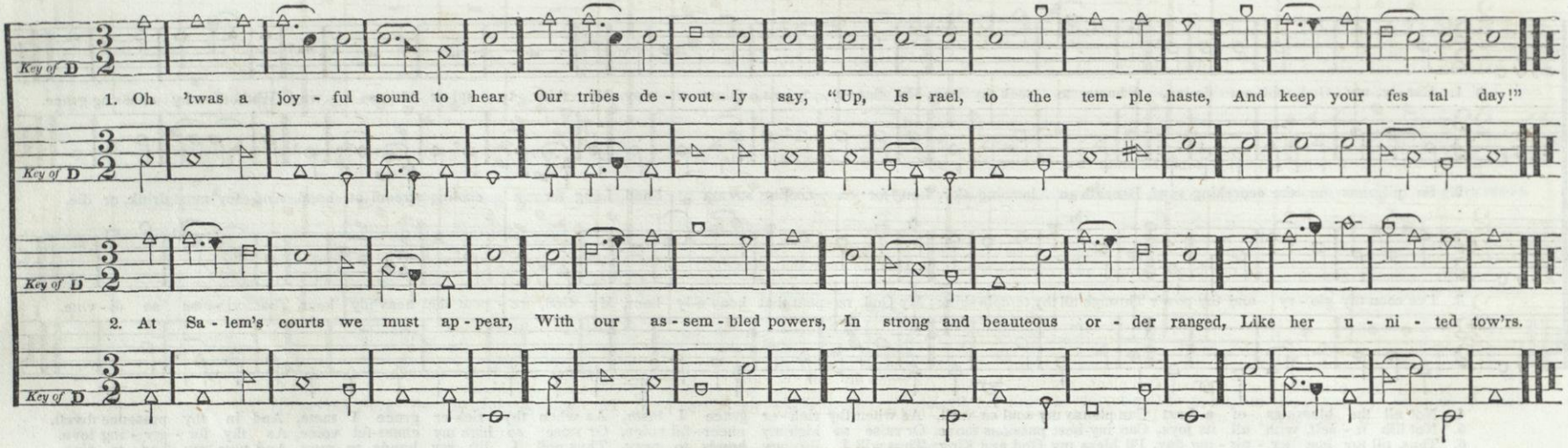
WILLIAMS.



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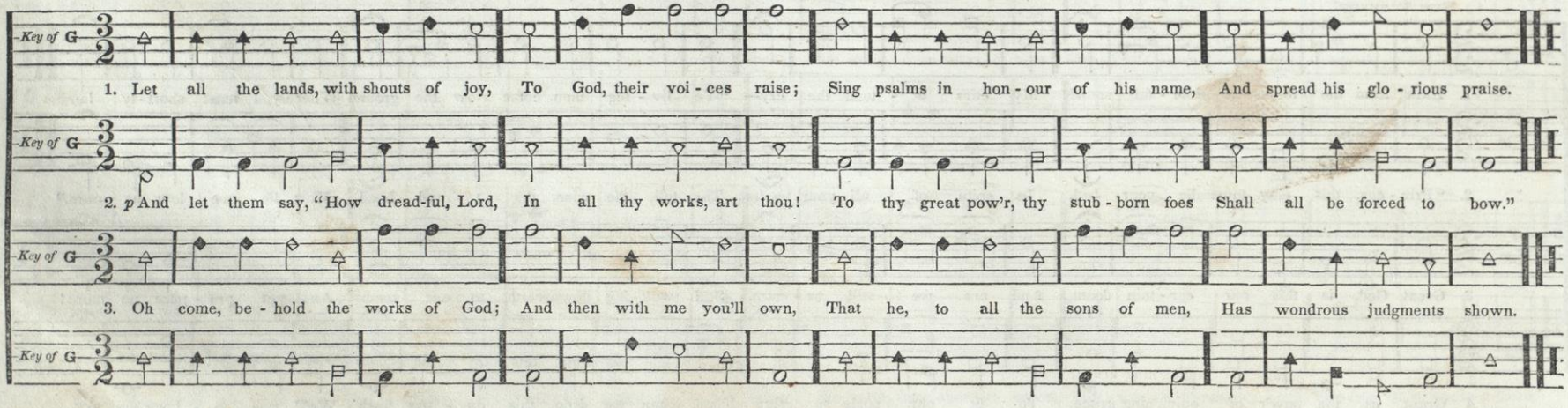
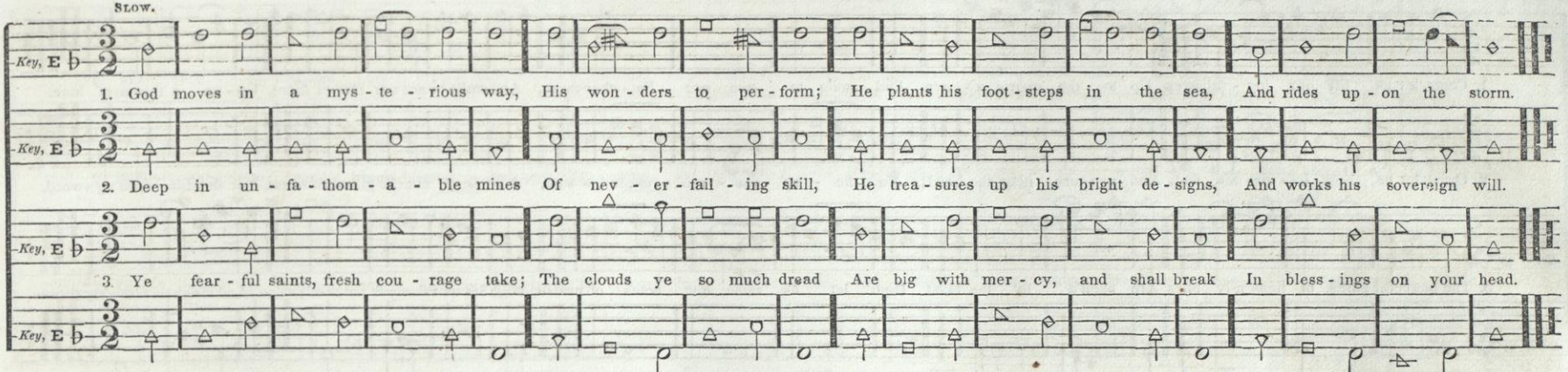


BEDFORD. C. M.

SLOW.



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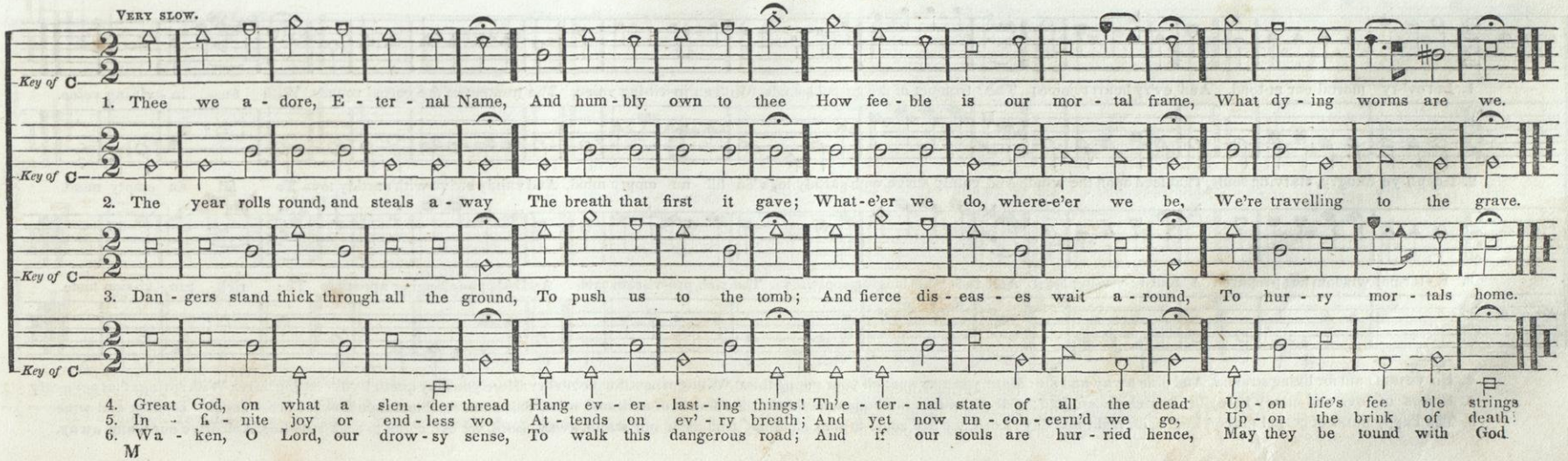

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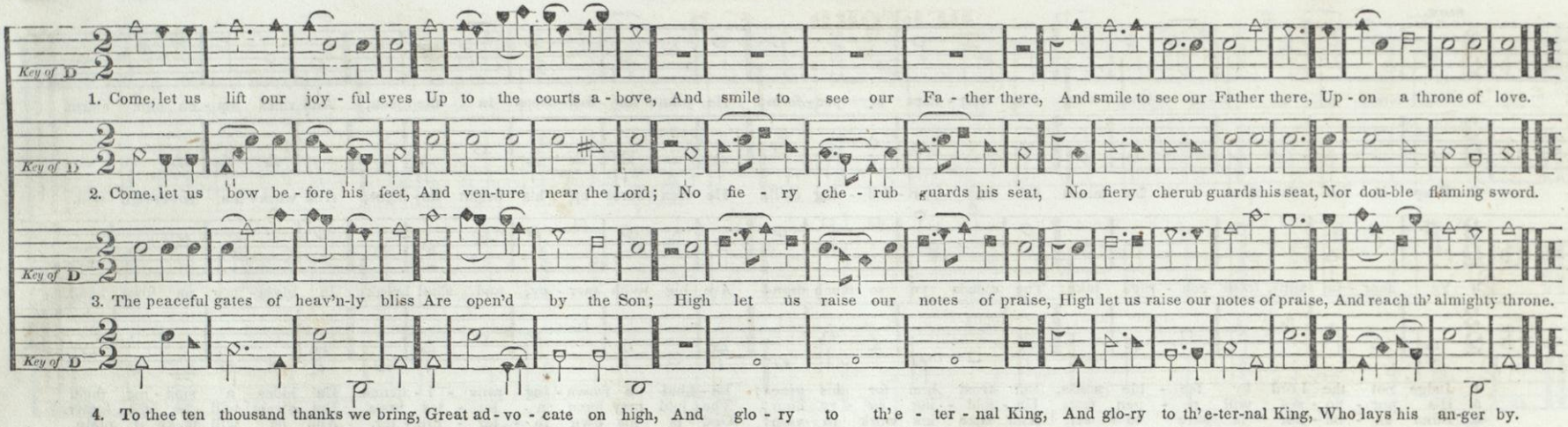

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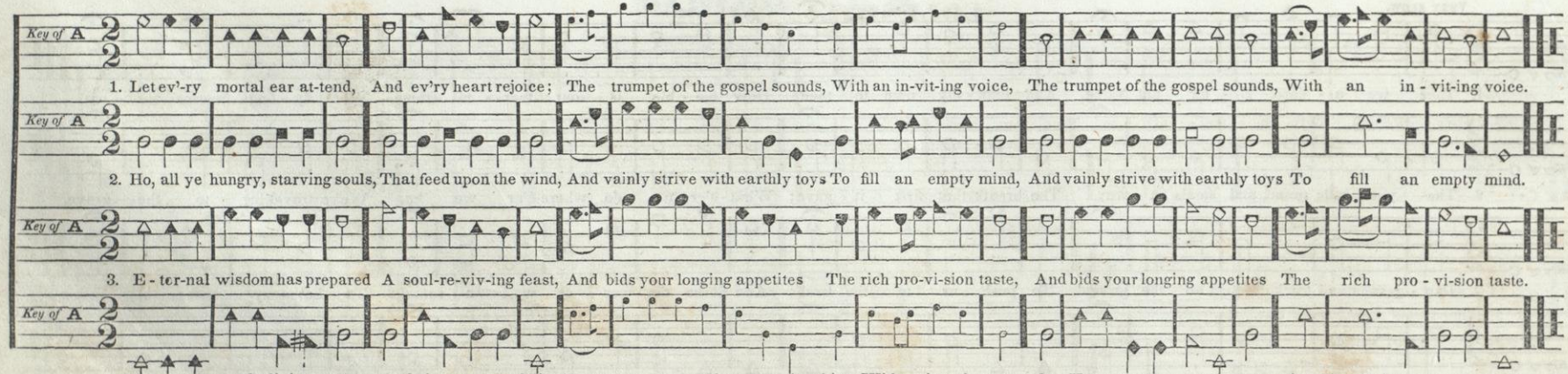
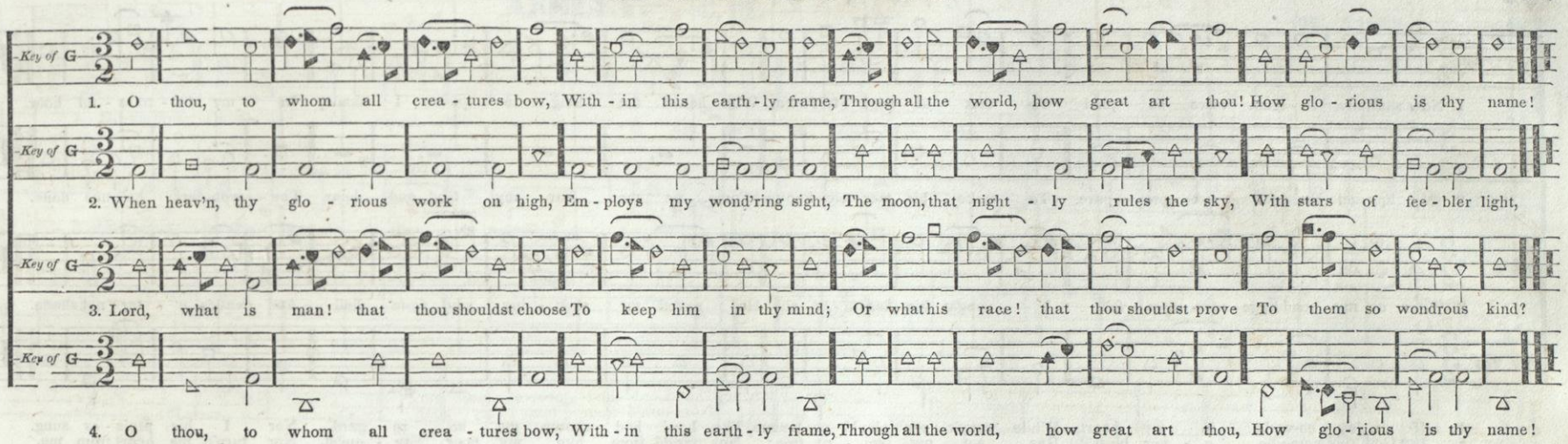


ST. MARTIN'S. C. M.



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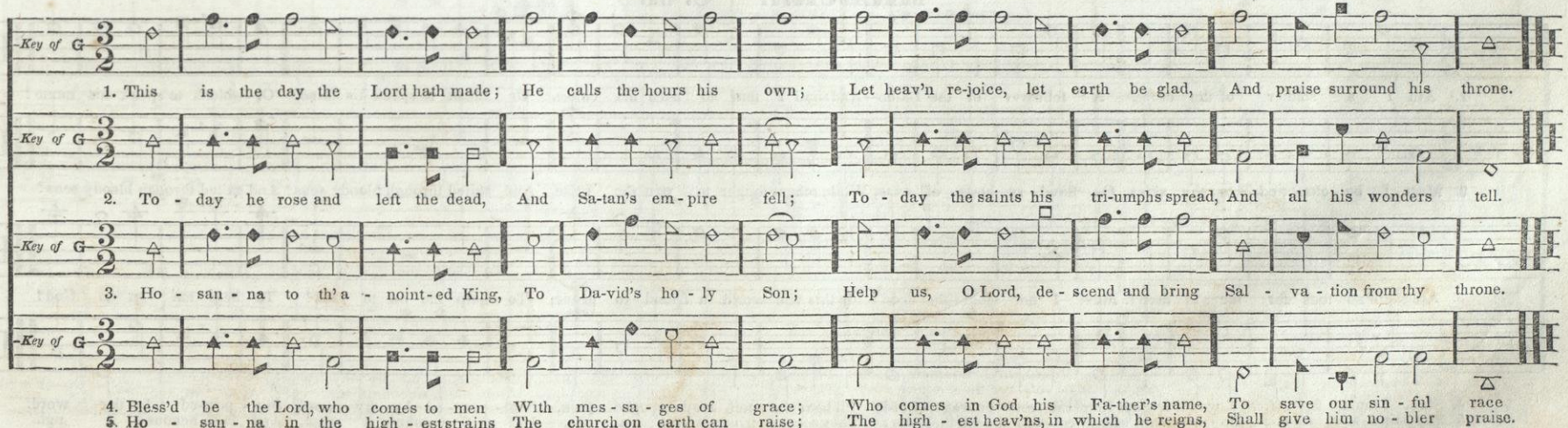
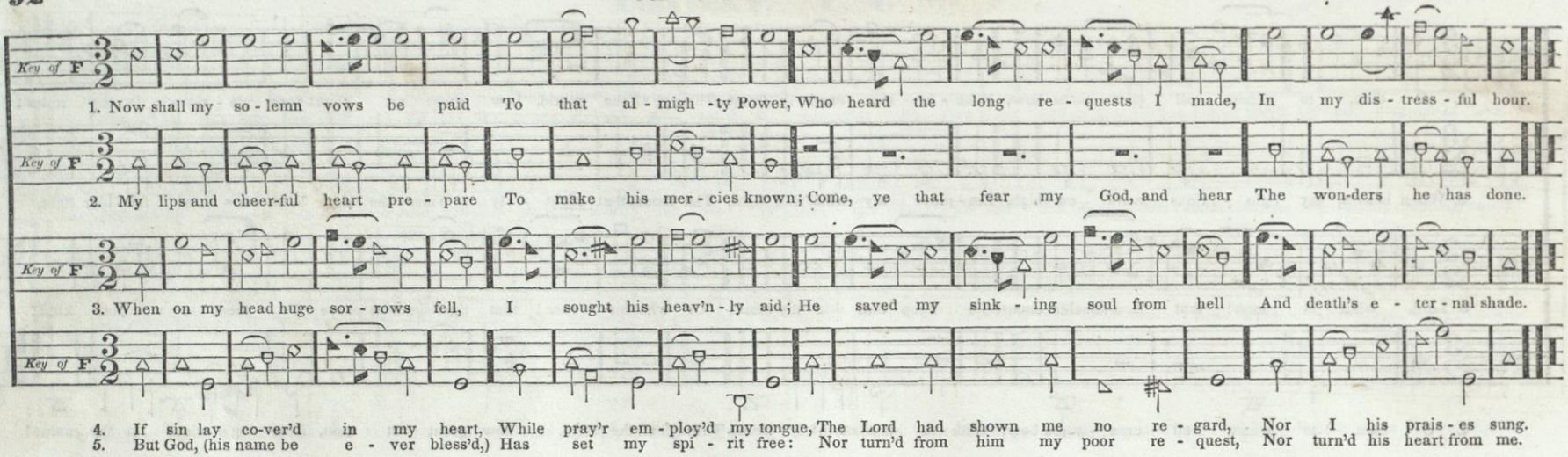
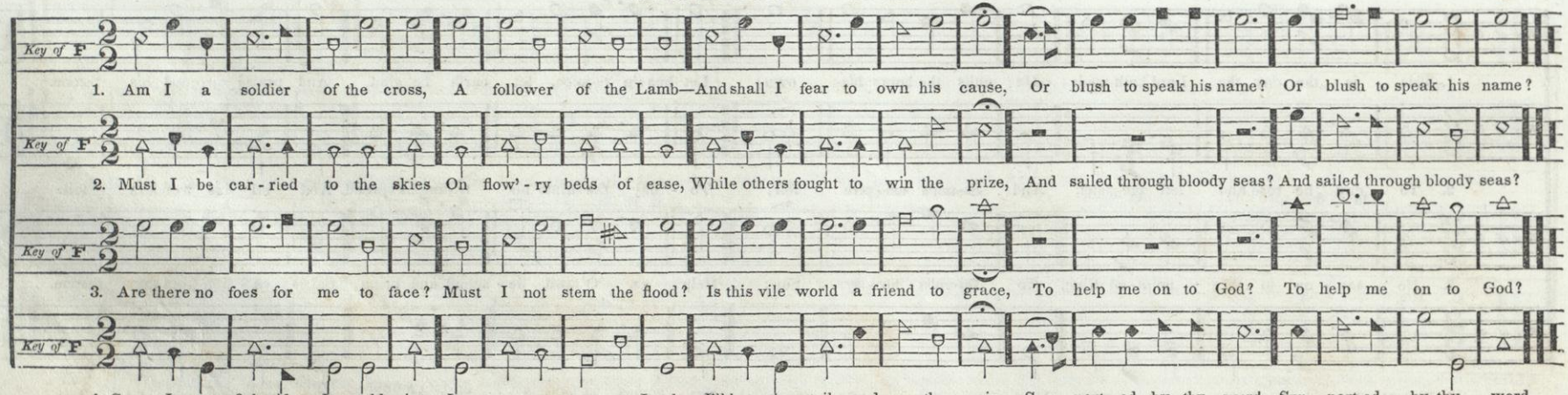


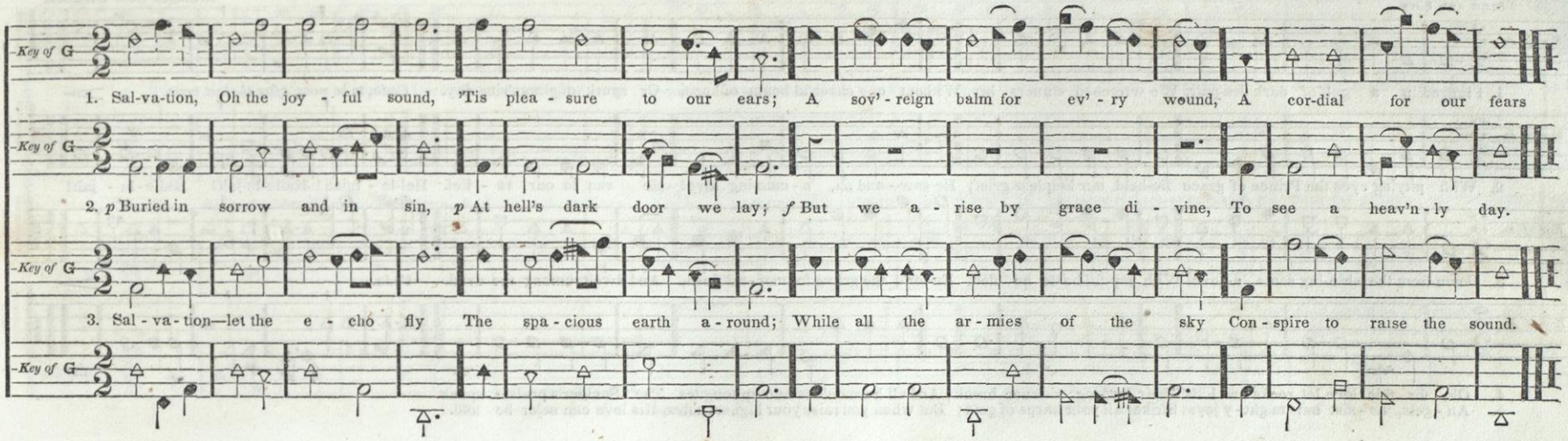
ST. JOHN'S. C. M.



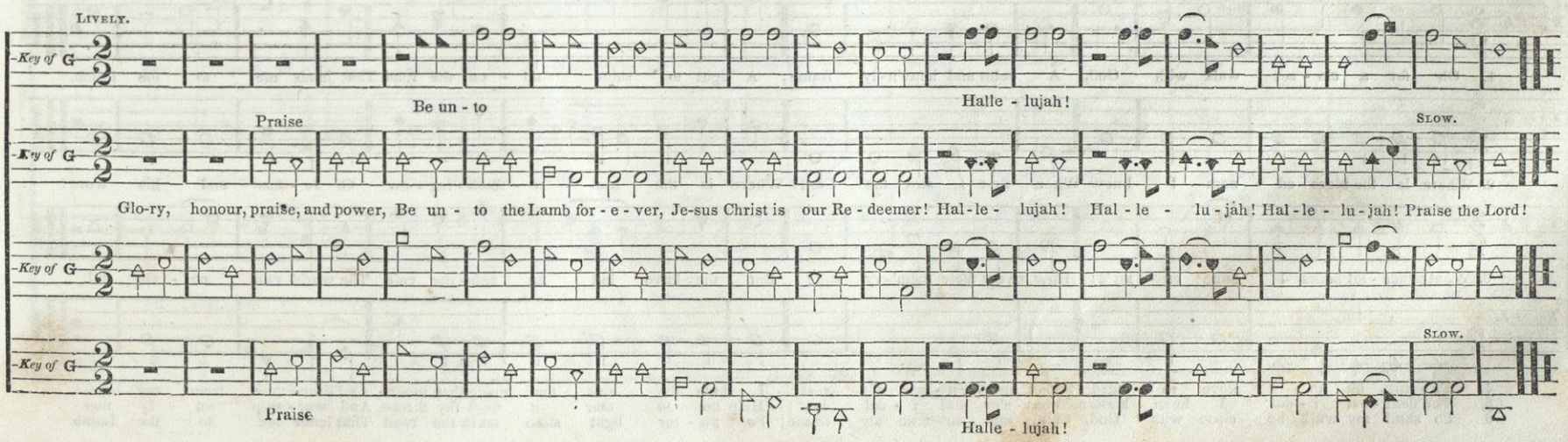
MILBURN. C. M.



ASHLEY. C. M.

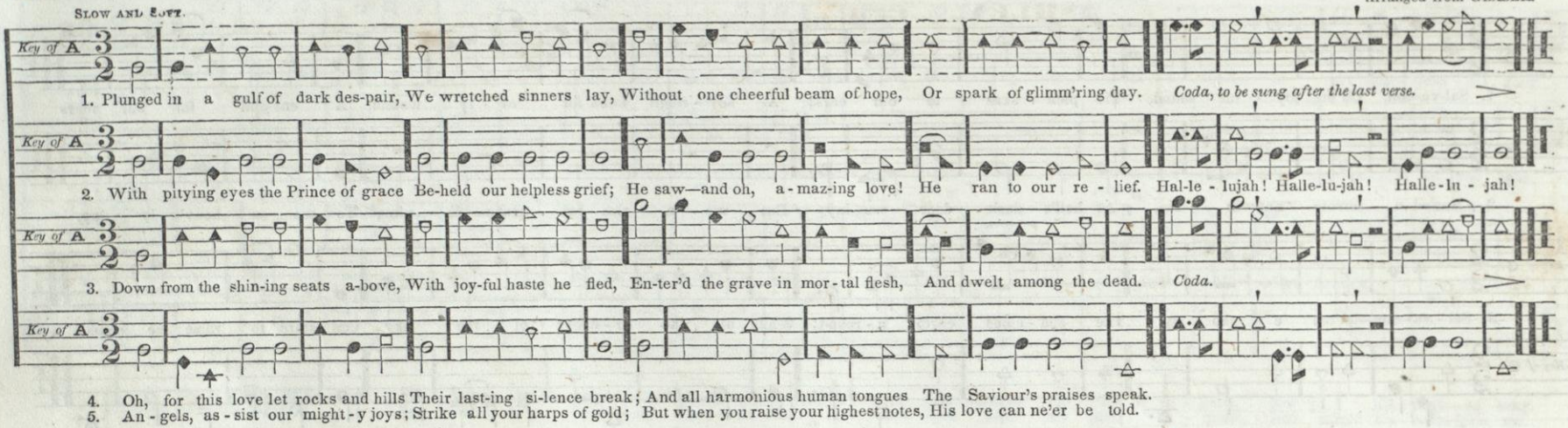


CODA. (To be sung or omitted at pleasure.)



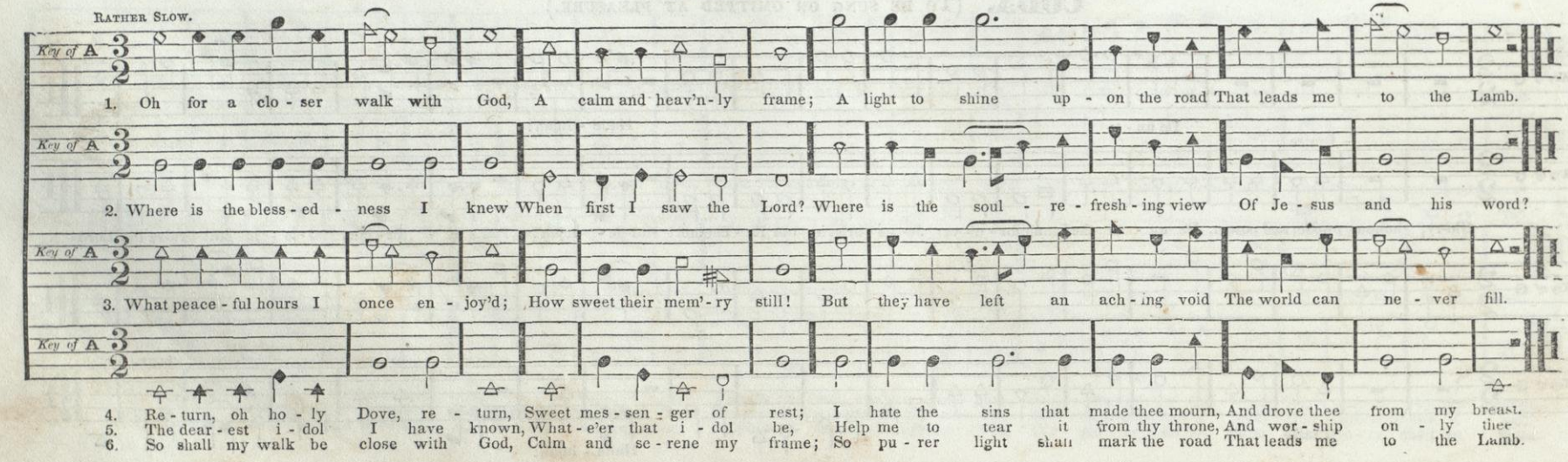
AZMON. C. M.

Arranged from GLASER.



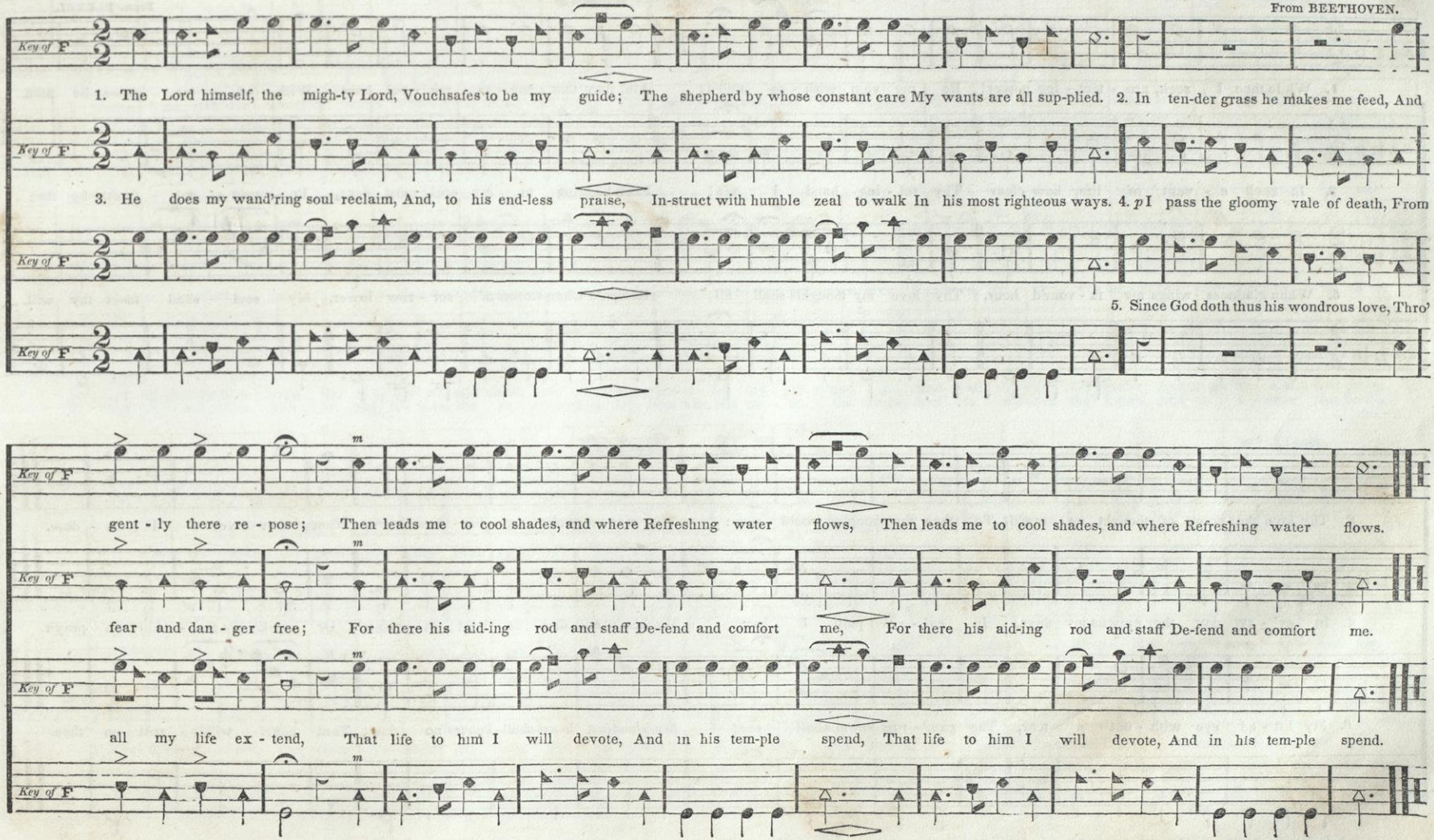
CHARD. C. M.

H. B. O.



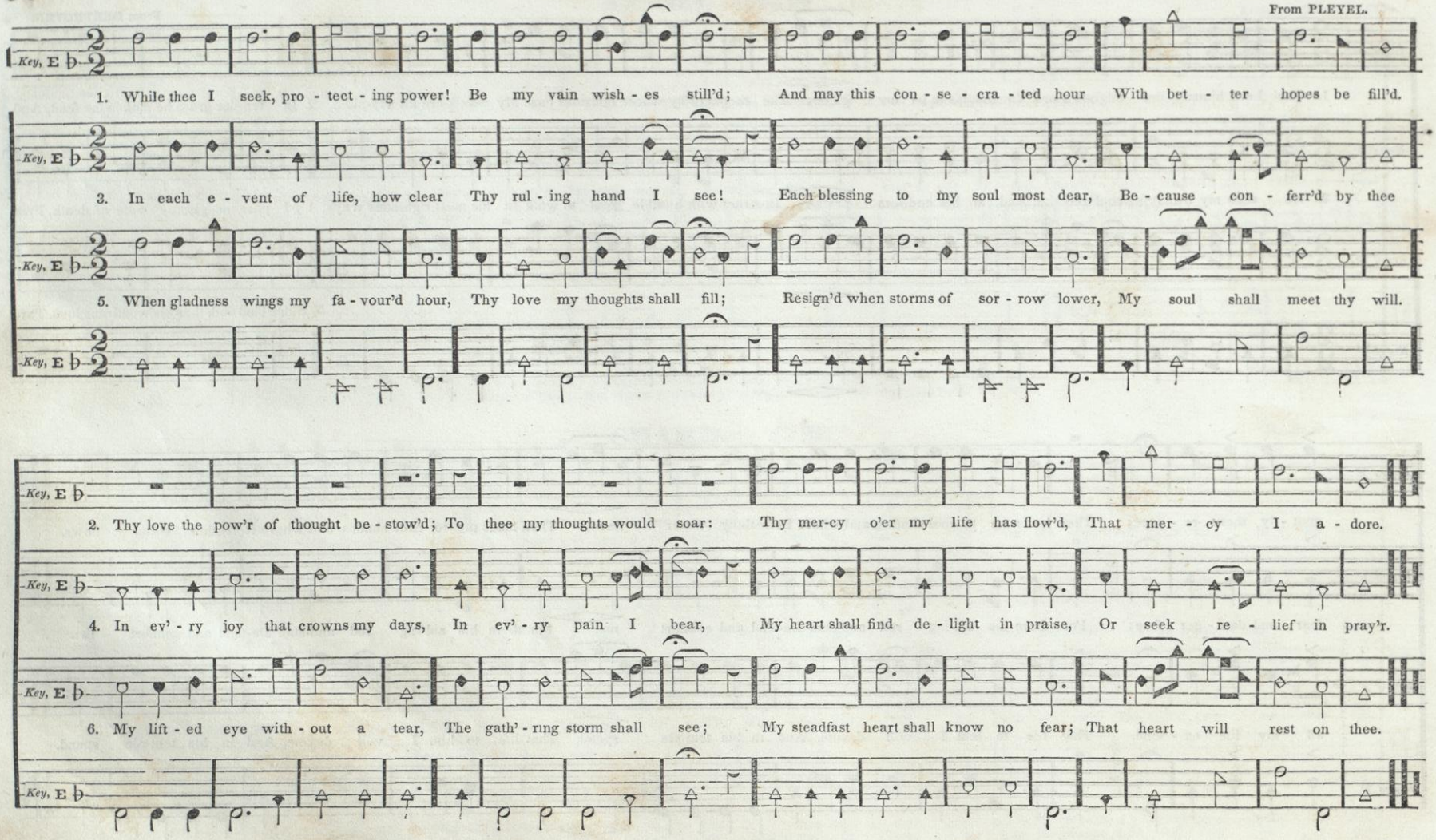
GAULOS. C. M. (DOUBLE.)

From BEETHOVEN.

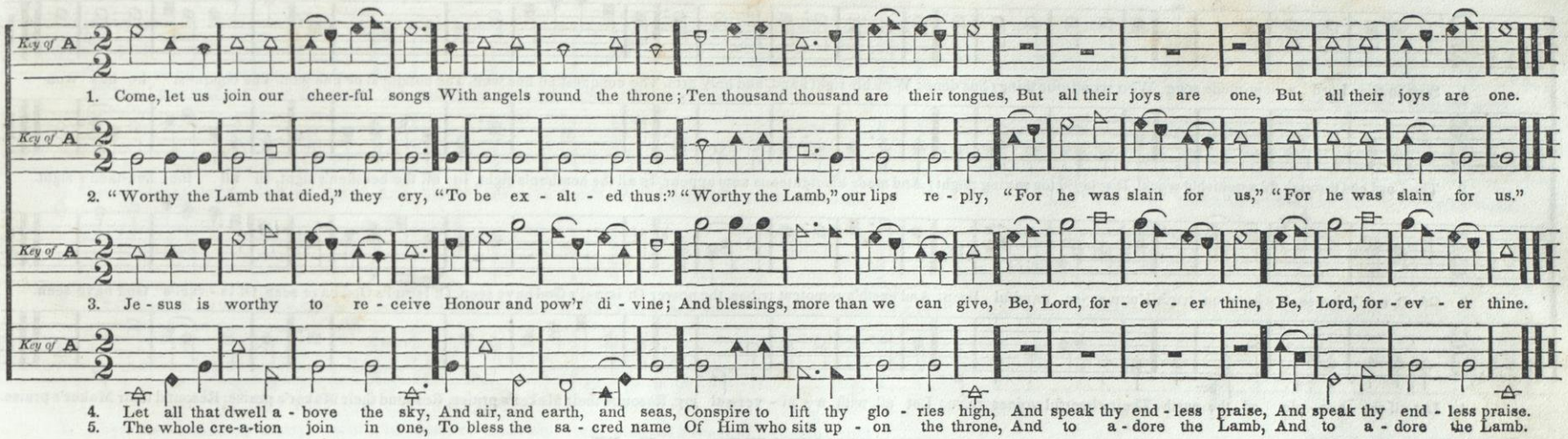


BRATTLE STREET. C. M. (DOUBLE.)

From PLEYEL.

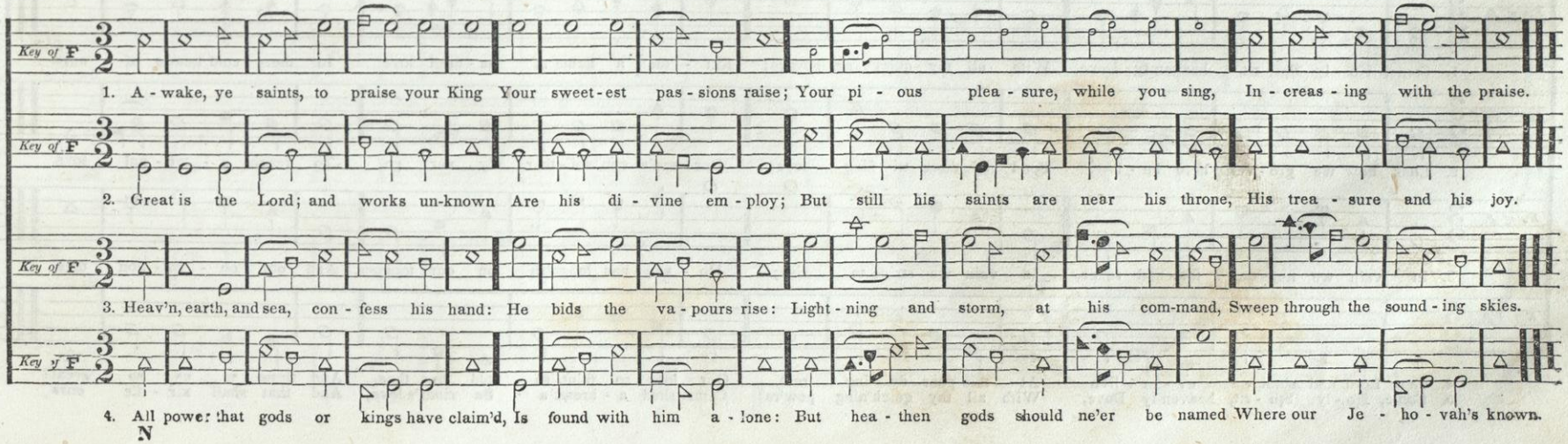


DEVIZES. C. M.



IRISH. C. M.

A. WILLIAMS.



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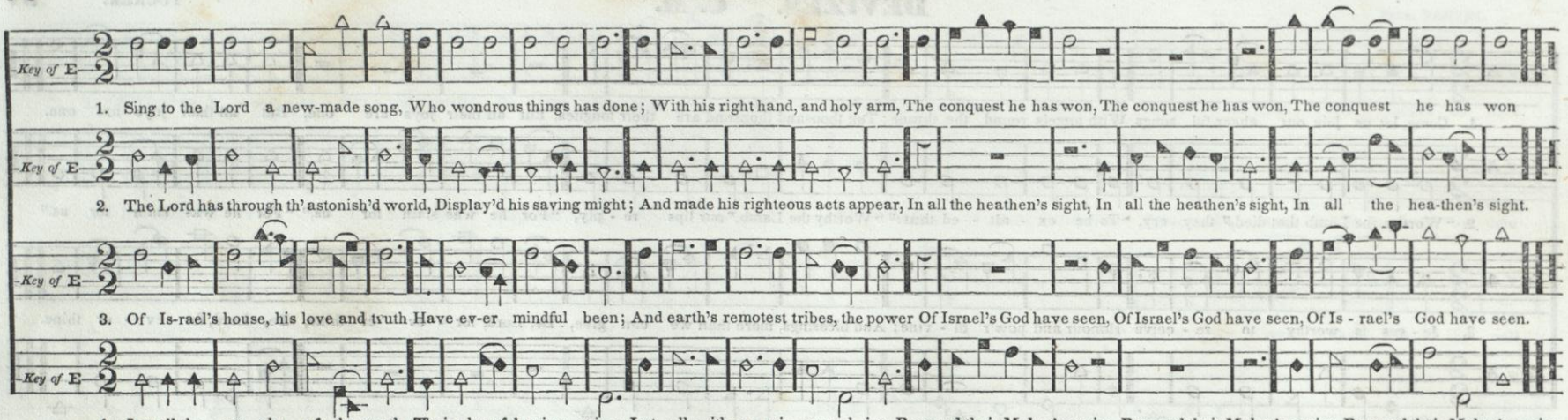
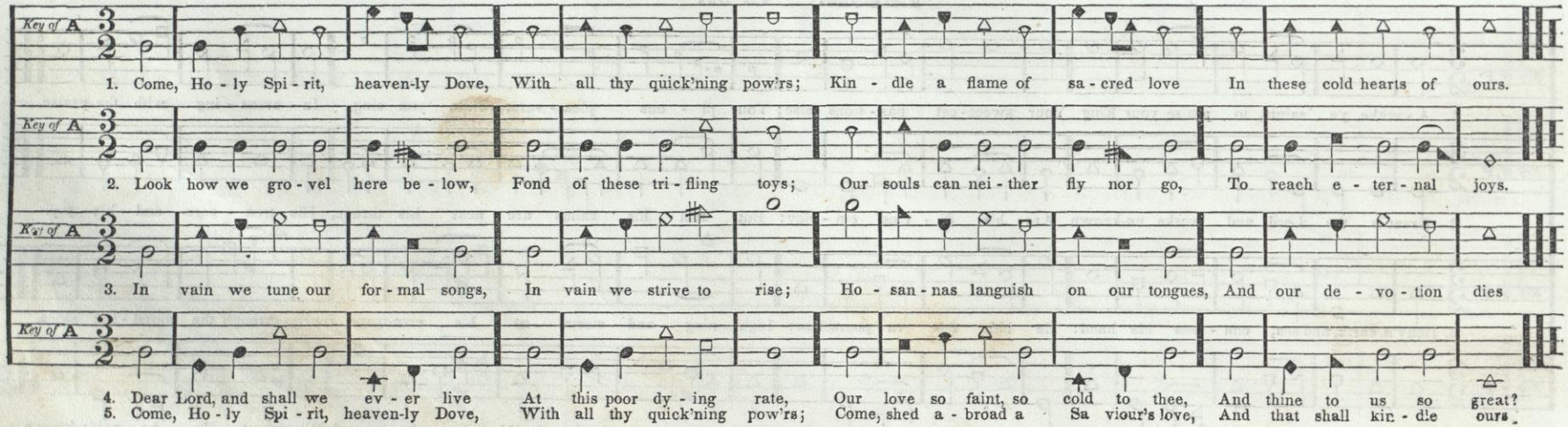
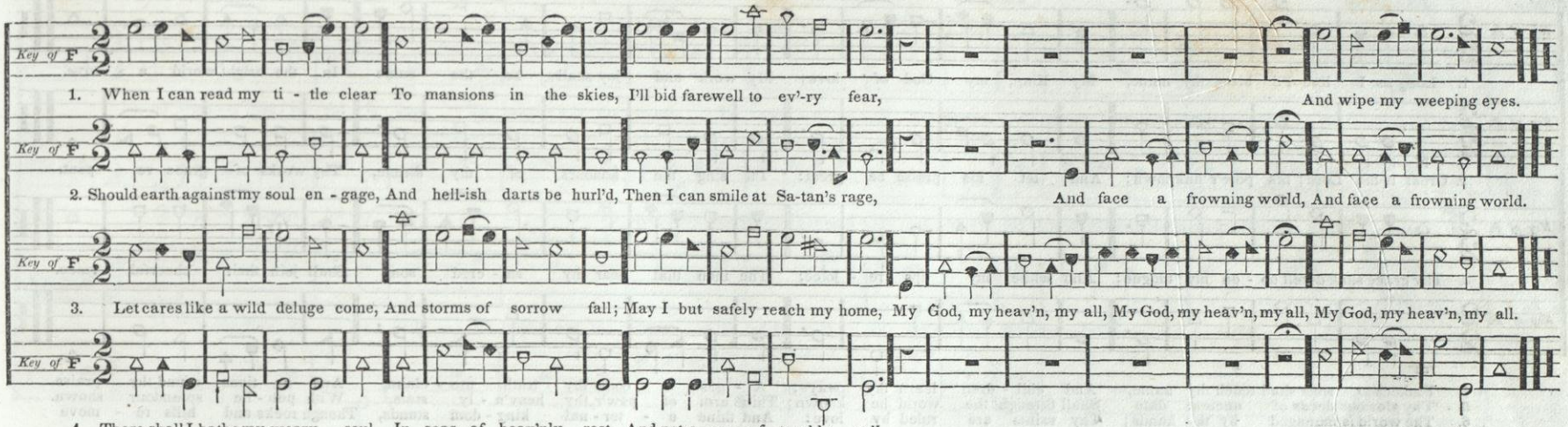


CHELMSFORD. C. M.

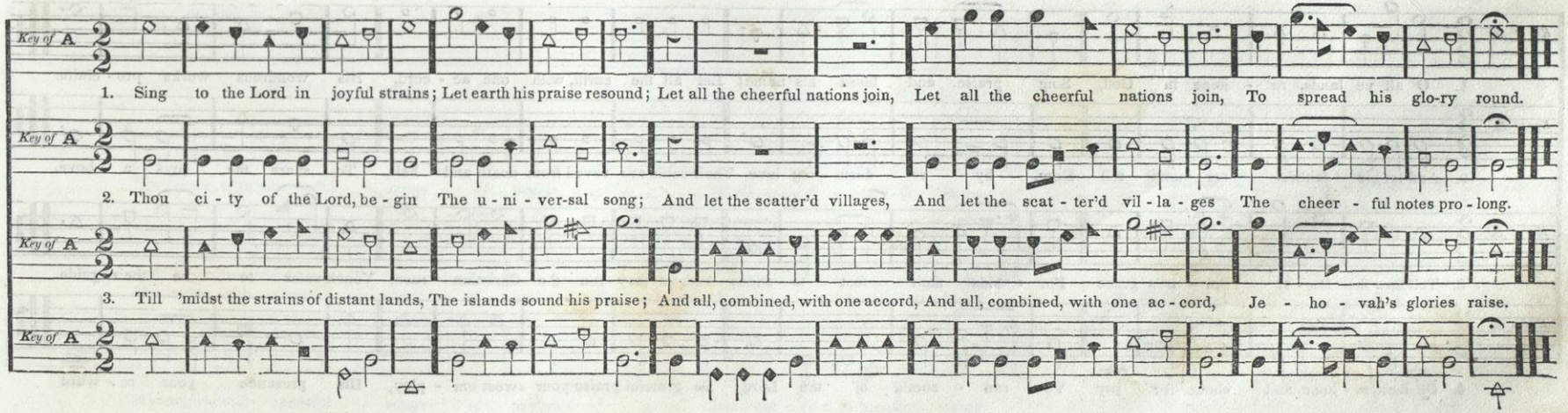


MERIDEN. C. M.

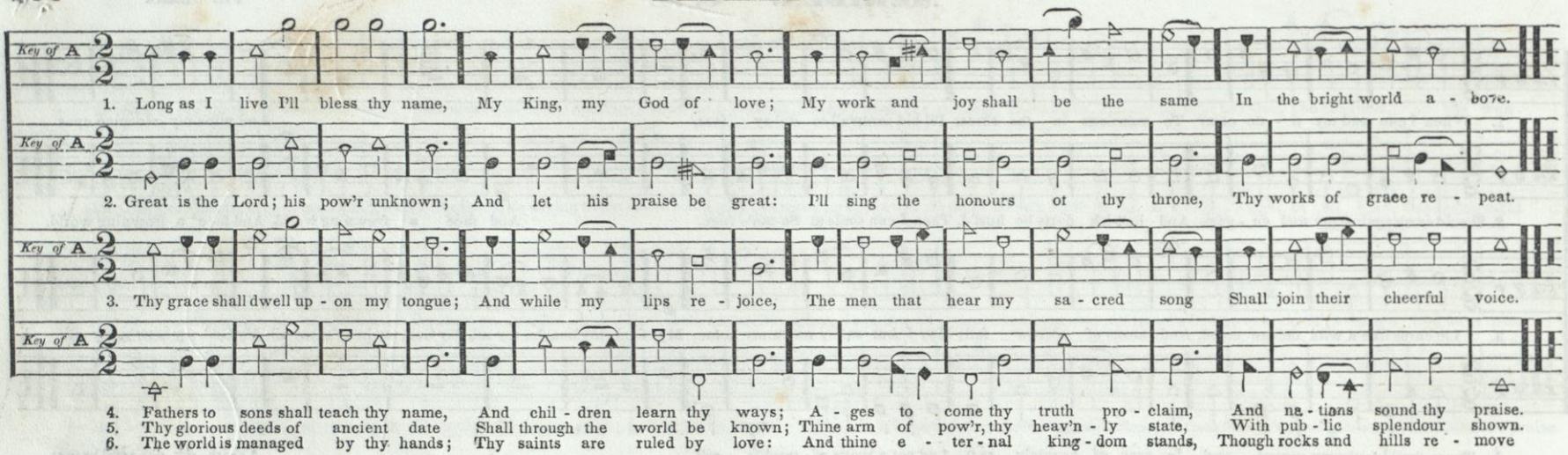
TH. CLARK



REFUGE. C. M.



DEDHAM. C. M.



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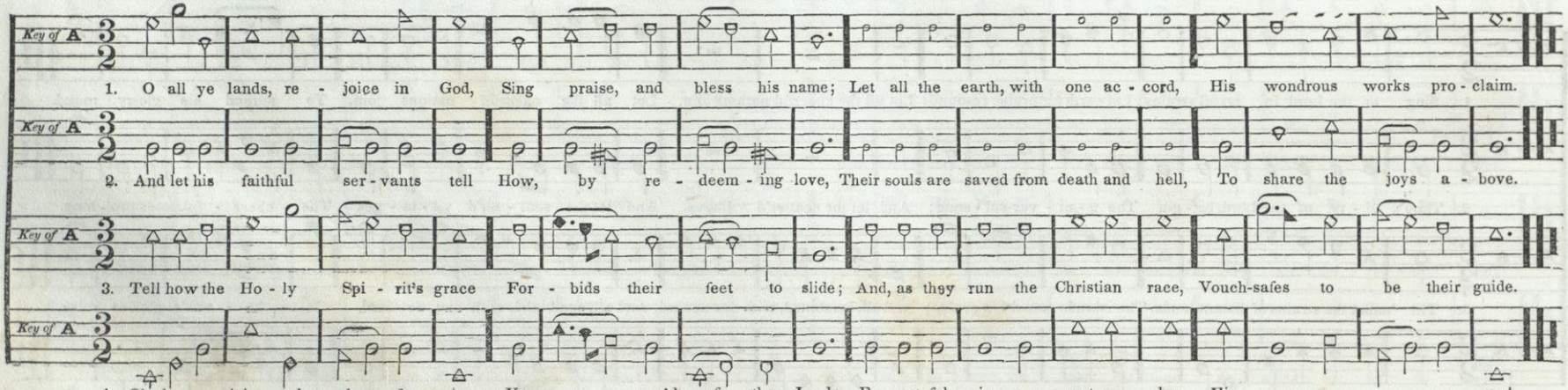
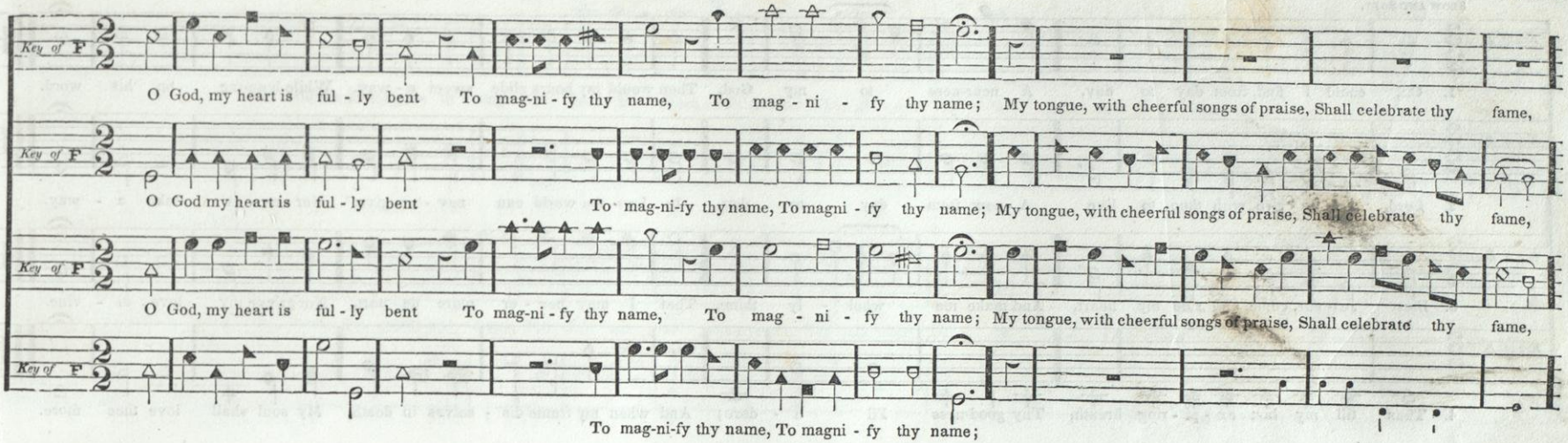
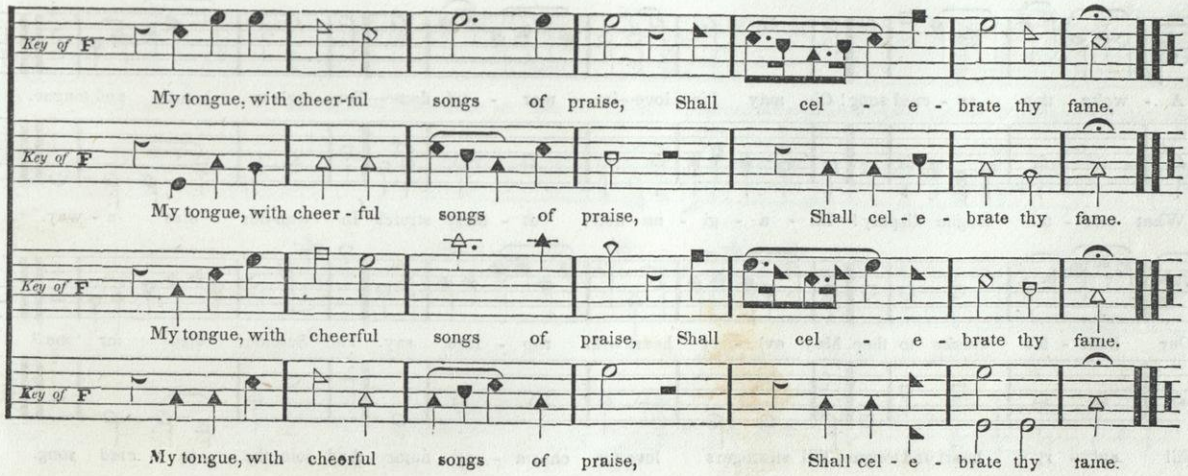


CANTERBURY NEW. C. M.



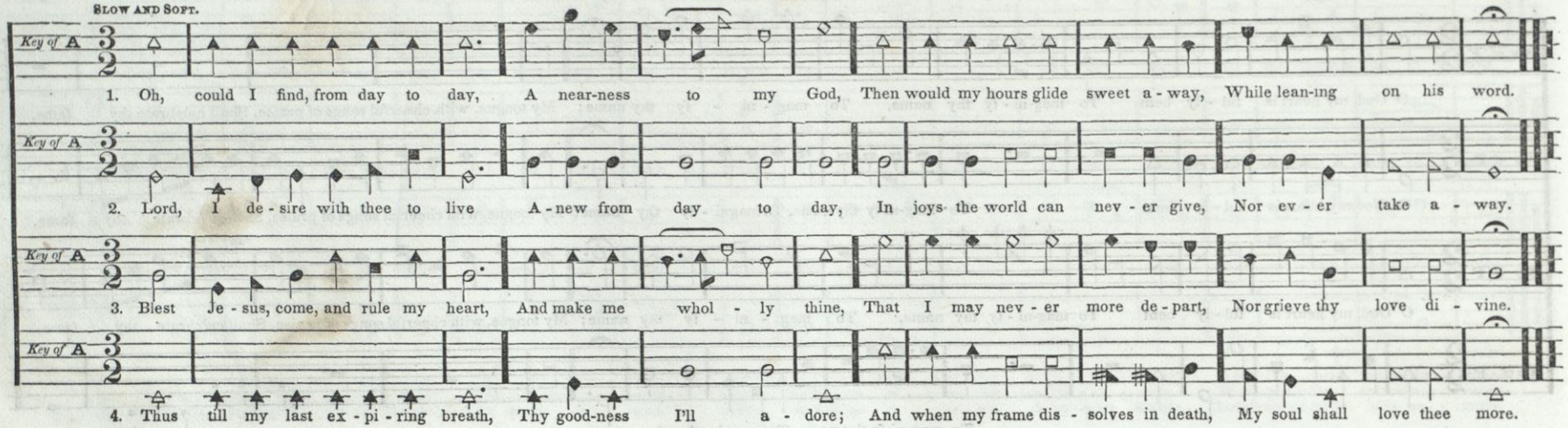


2. To all the list'ning tribes, O Lord,
Thy wonders I will tell;
And to those nations sing thy praise,
That round about us dwell.

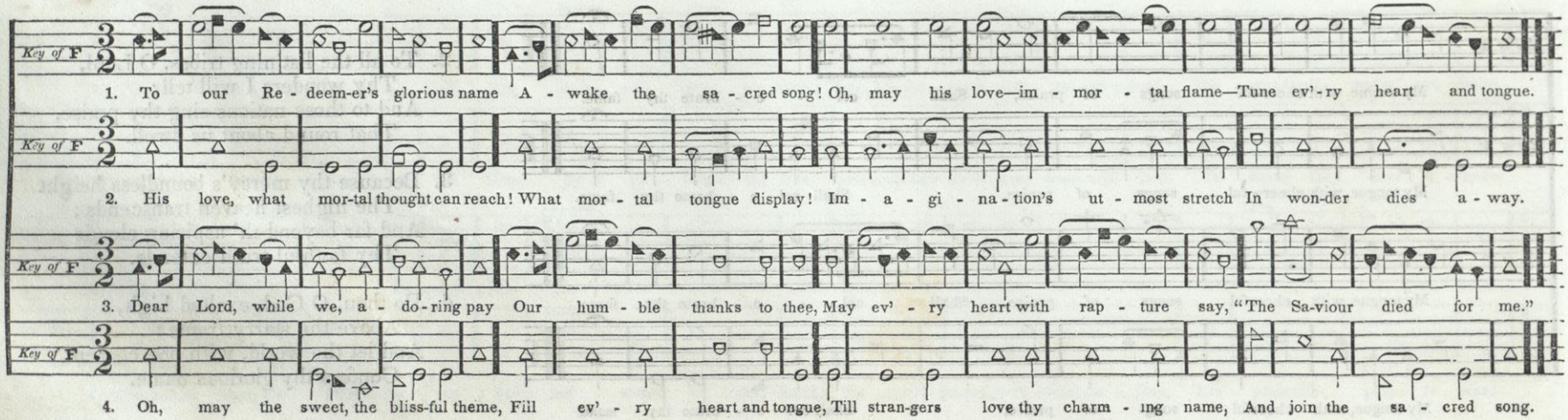
3. Because thy mercy's boundless height
The highest heaven transcends;
And far beyond th' aspiring clouds
Thy faithful truth extends.

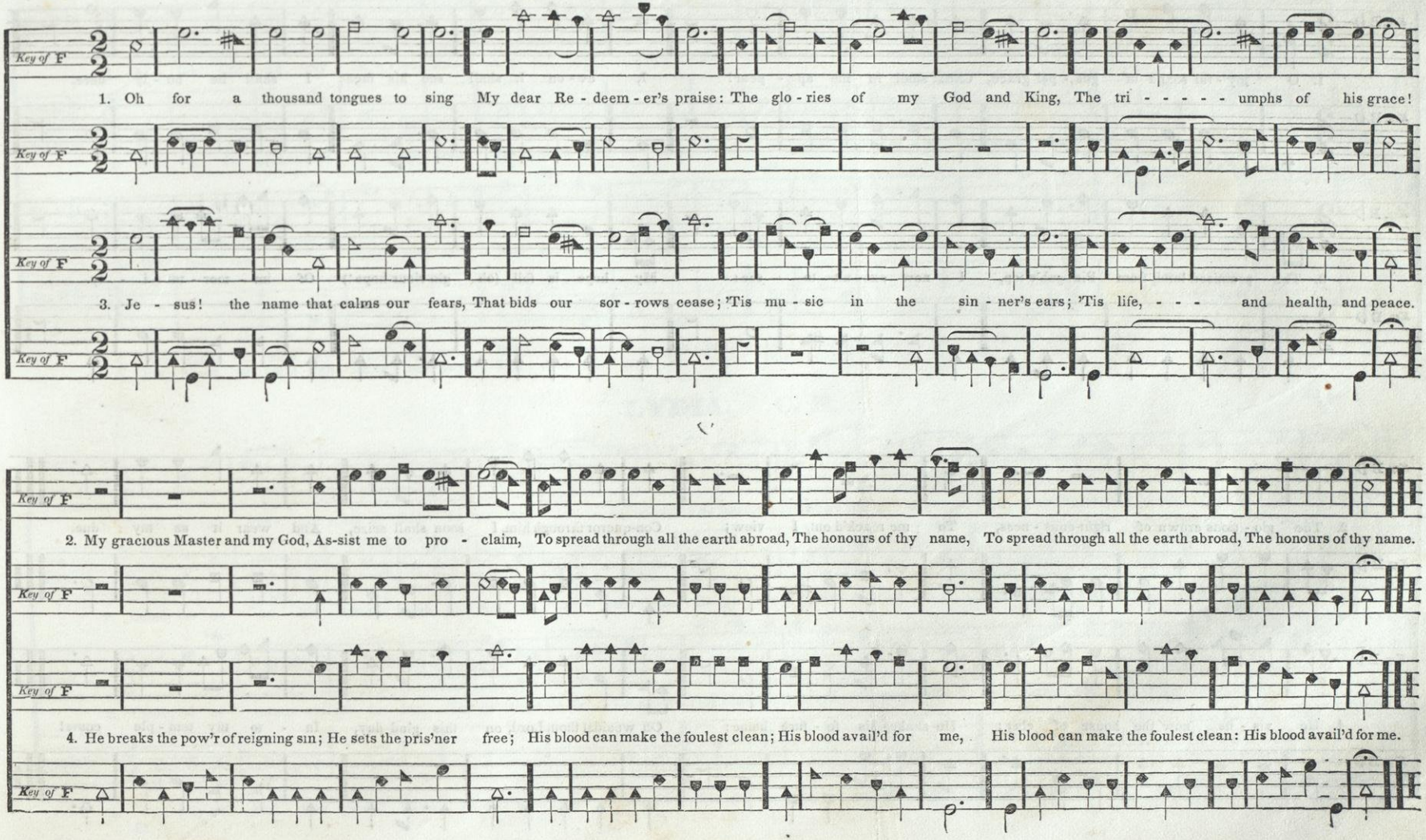
4. Be thou, O God, exalted high,
Above the starry frame;
And let the world, with one consent,
Confess thy glorious name.

HERMON. C. M.



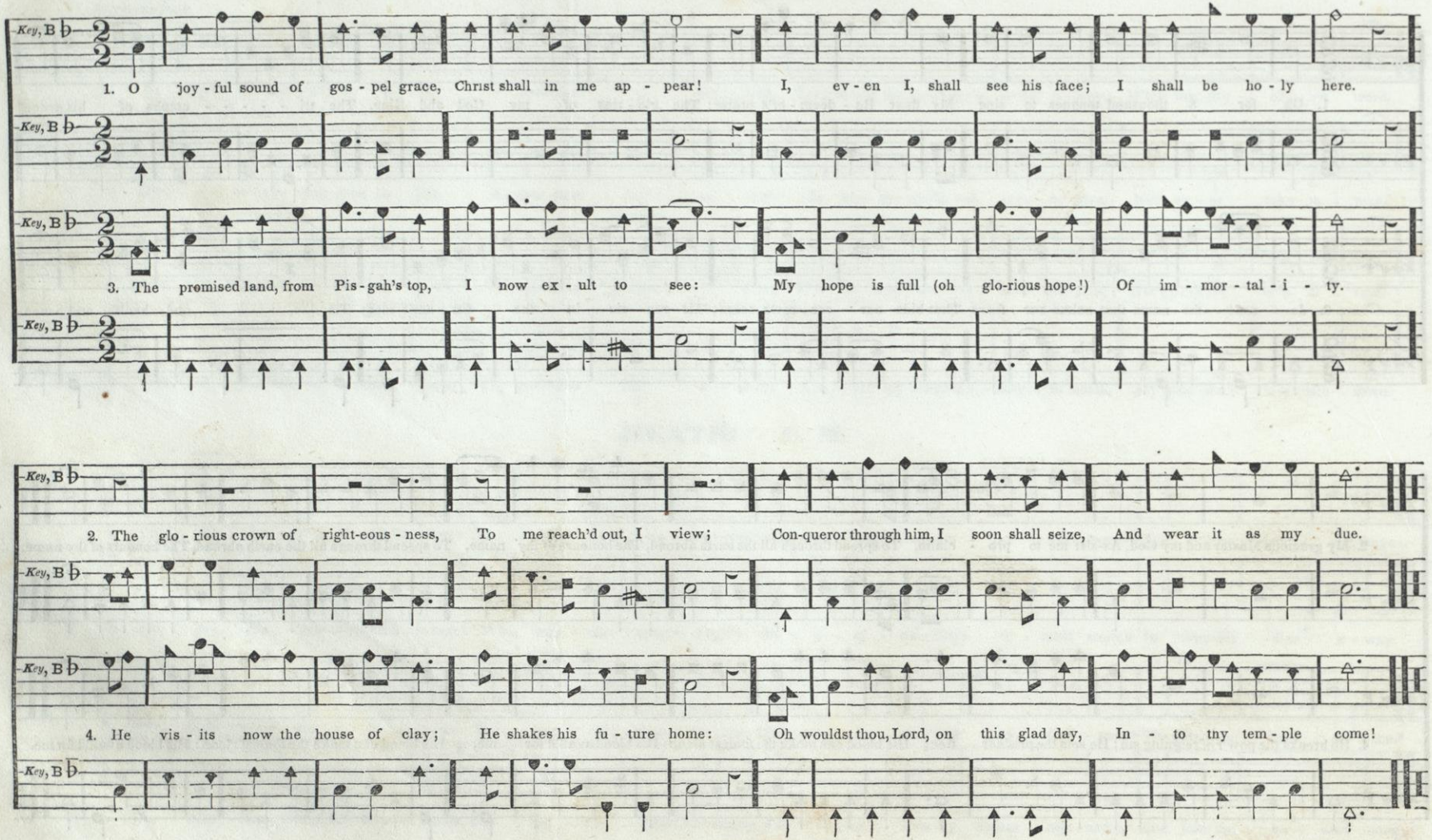
HEATH. C. M.



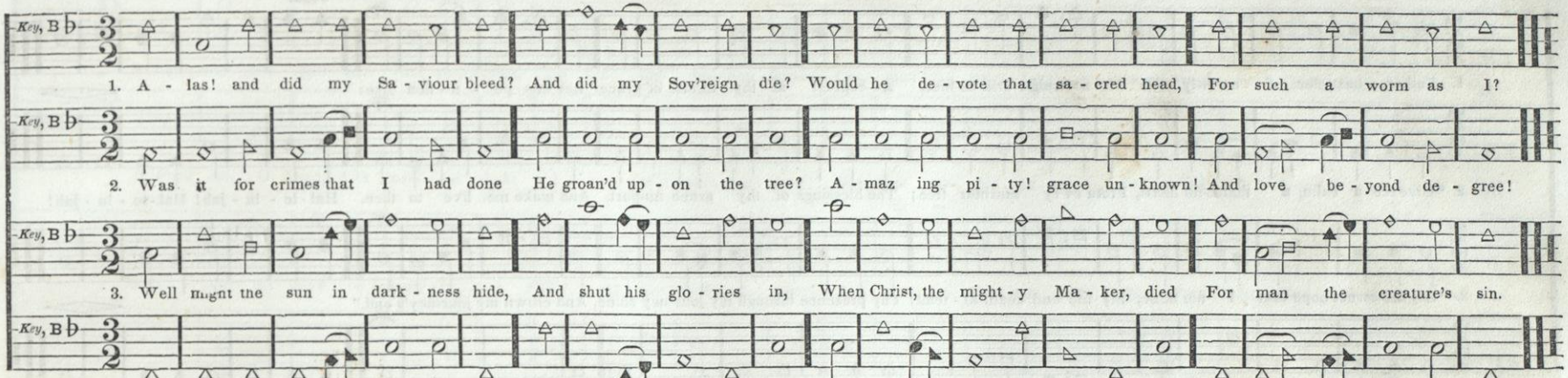

Key of F
1. Oh for a thousand tongues to sing My dear Re - deem - er's praise: The glo - ries of my God and King, The tri - - - - - umphs of his grace!
3. Je - sus! the name that calms our fears, That bids our sor - rows cease; 'Tis mu - sic in the sin - ner's ears; 'Tis life, - - - and health, and peace.
2. My gracious Master and my God, As-sist me to pro - claim, To spread through all the earth abroad, The honours of thy name, To spread through all the earth abroad, The honours of thy name.
4. He breaks the pow'r of reigning sin; He sets the pris'ner free; His blood can make the foulest clean; His blood avail'd for me, His blood can make the foulest clean: His blood avail'd for me.

JERUSALEM. C. M. (DOUBLE.)

E. L. WHITE.

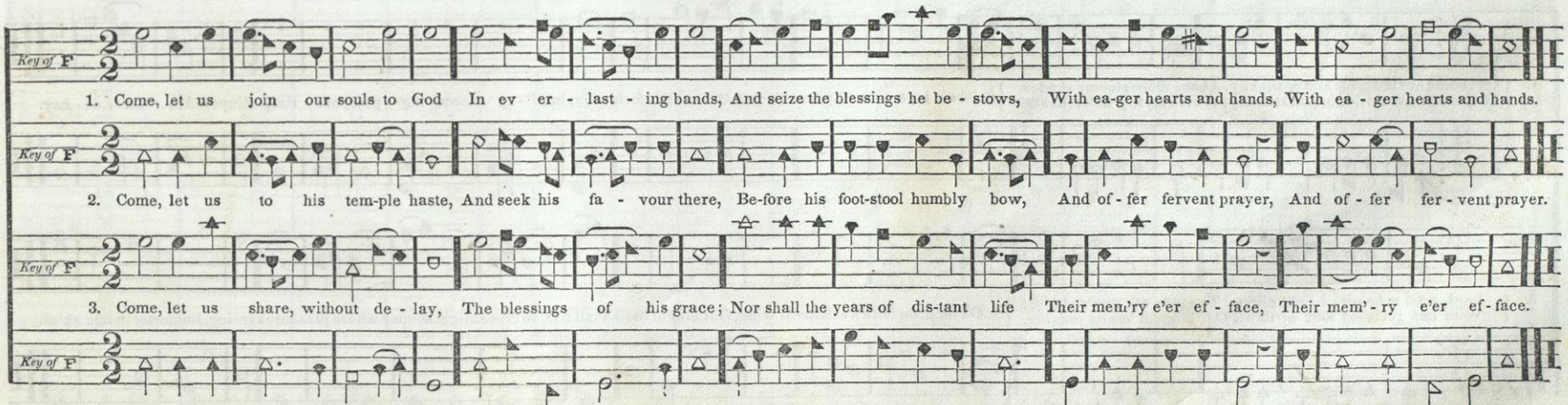


AVON. C. M.



LYDIA. C. M.

C. L.



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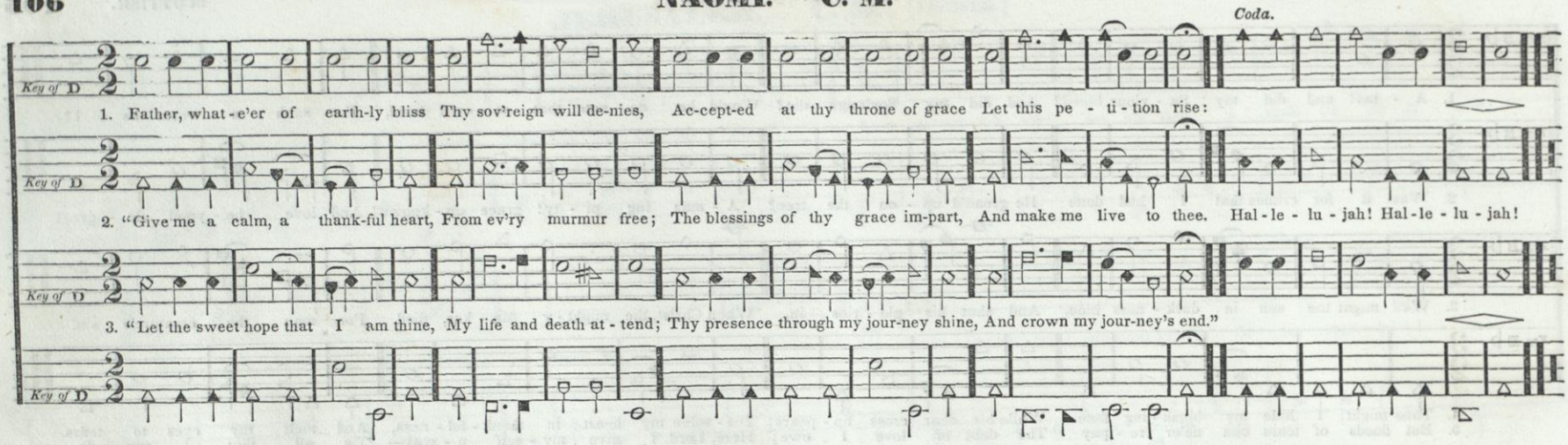
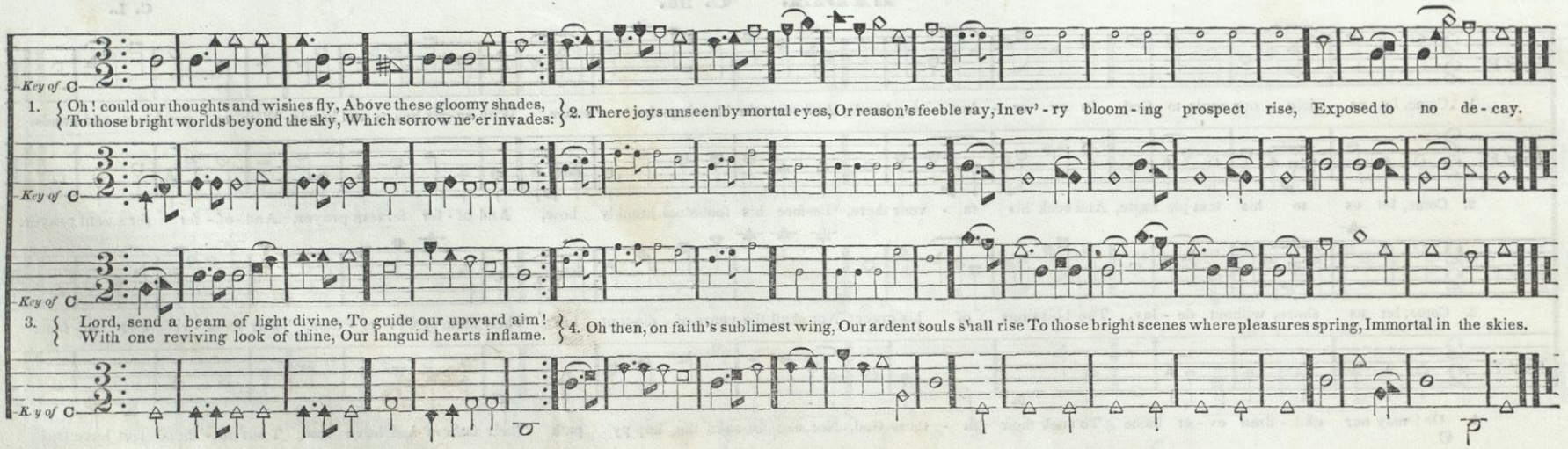
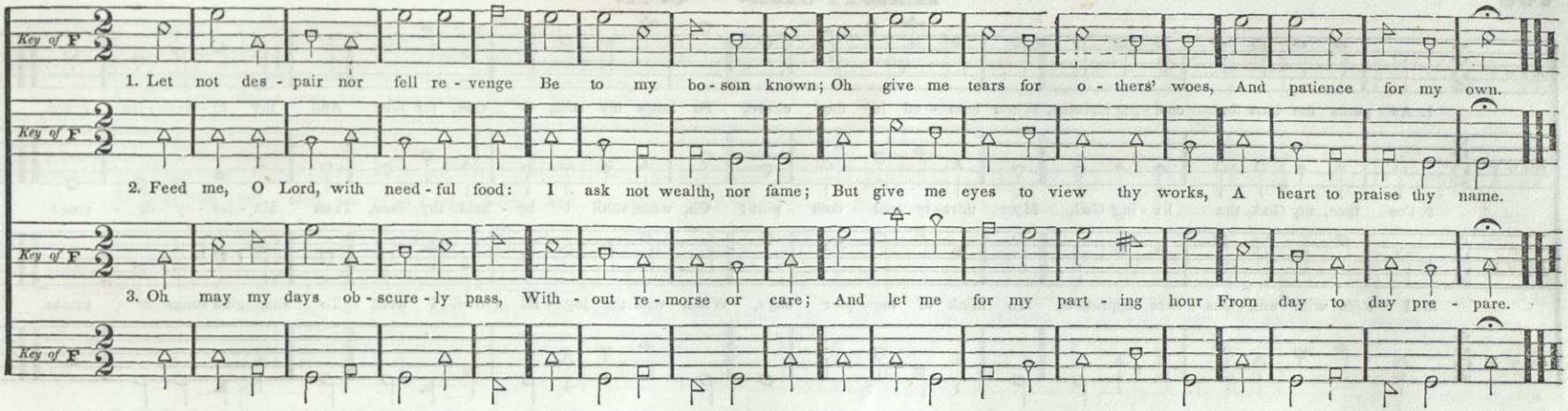


HONITON. C. M. (Double.)

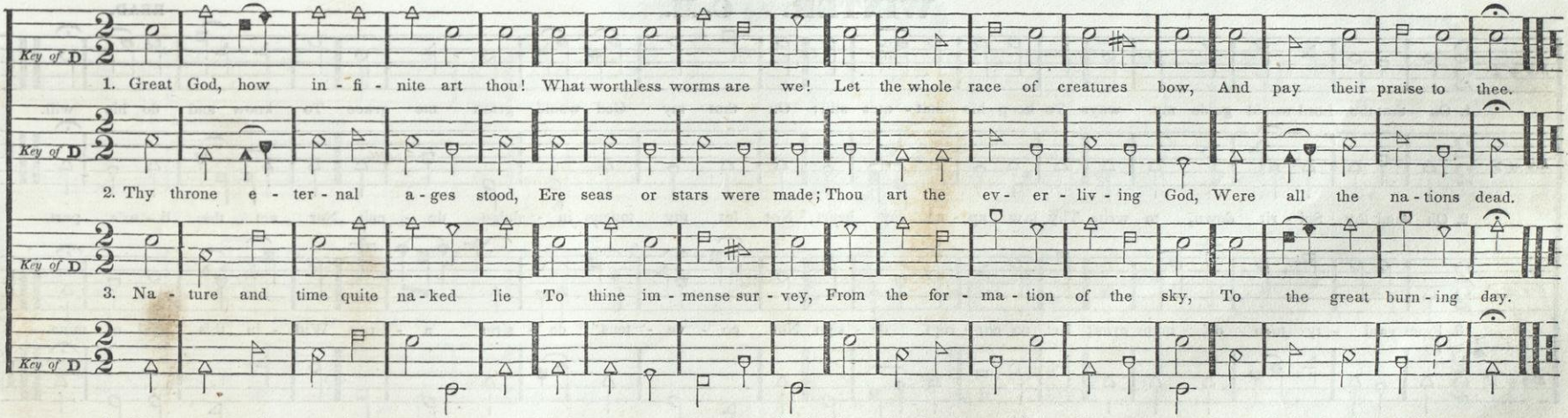


DUNDEE. C. M.

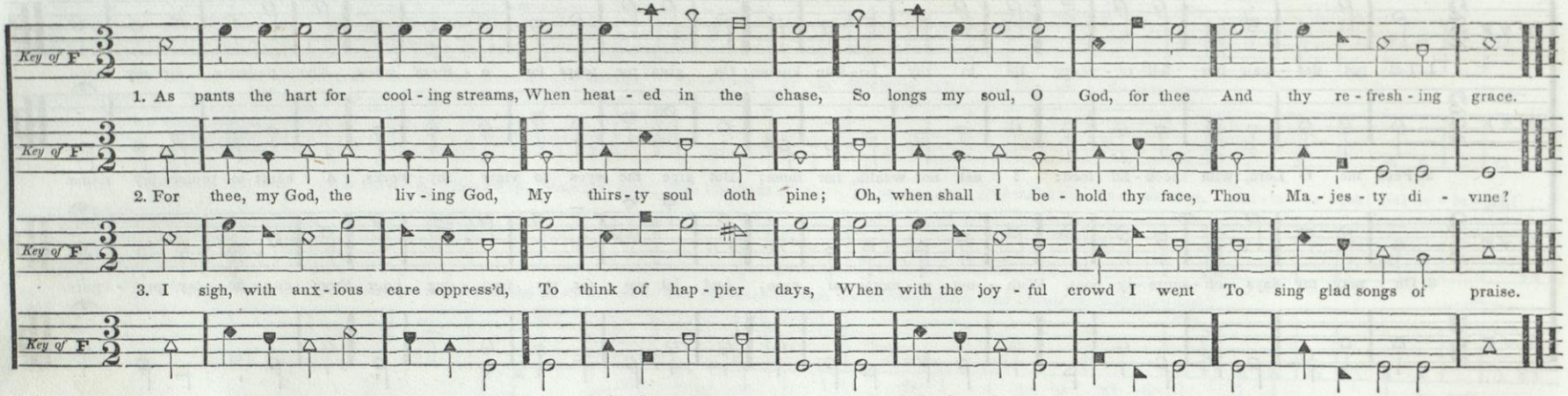


ST. ANN'S. C. M.

DR. CROFT.

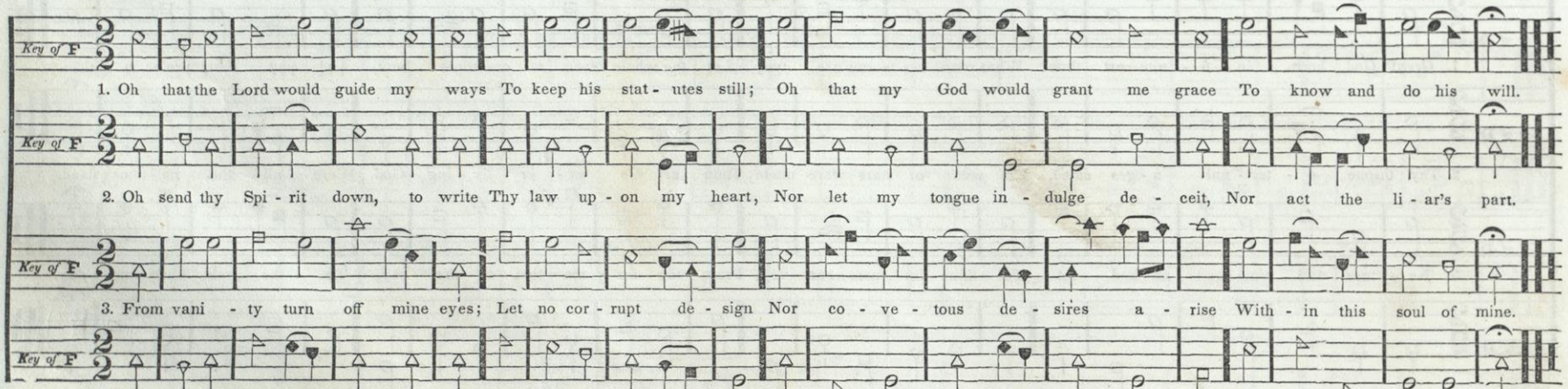


HARTFORD. C. M.

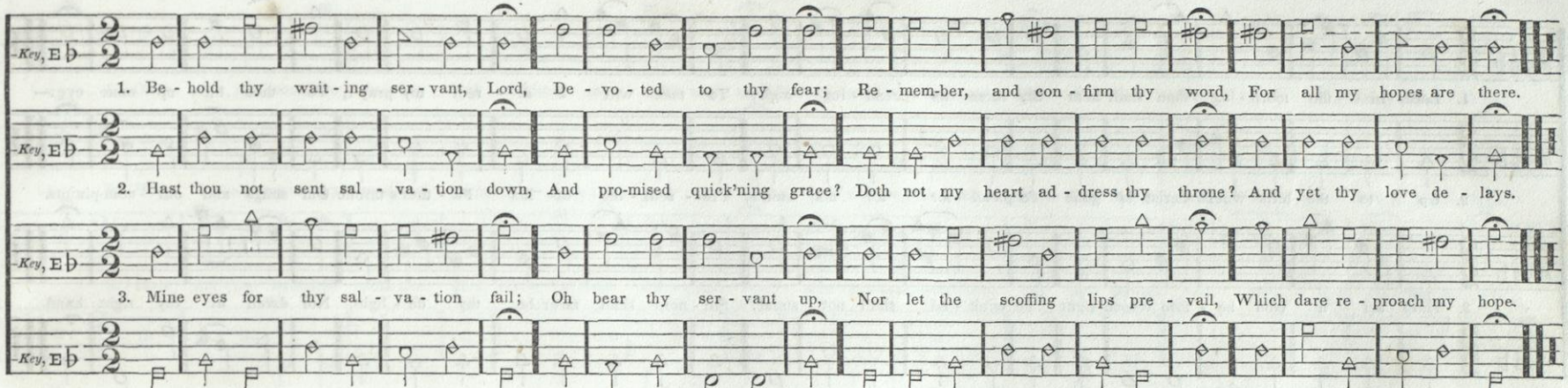


WINTER. C. M.

READ.

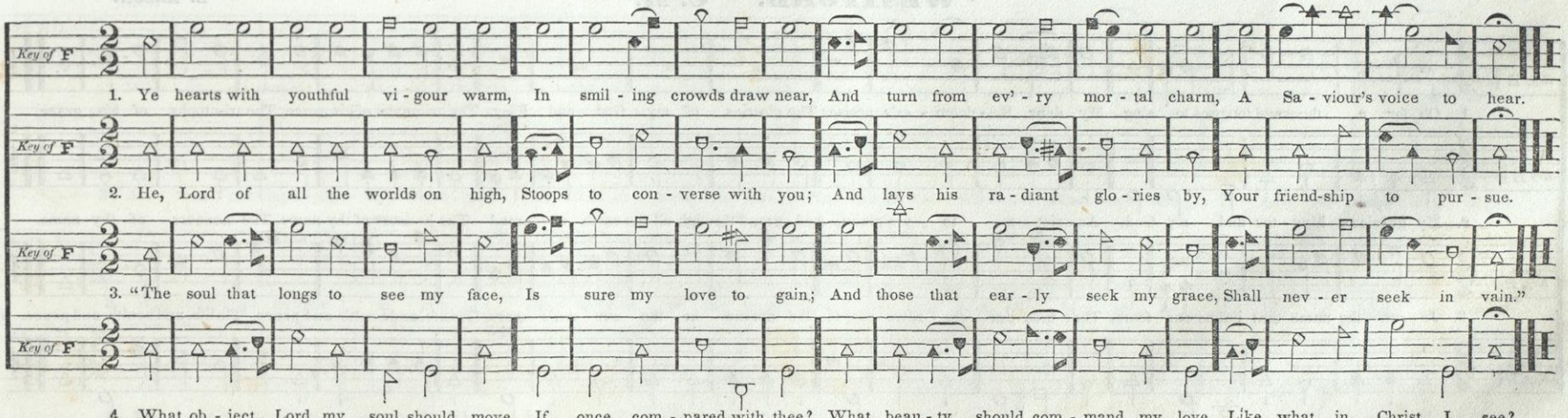


CANTON. C. M.



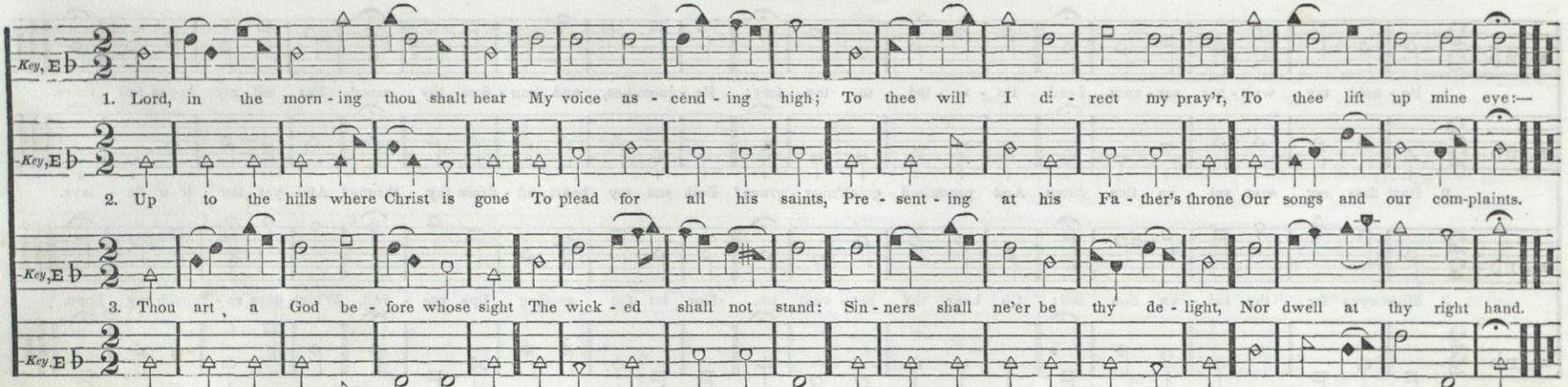
LITCHFIELD. C. M.

L. MASON.



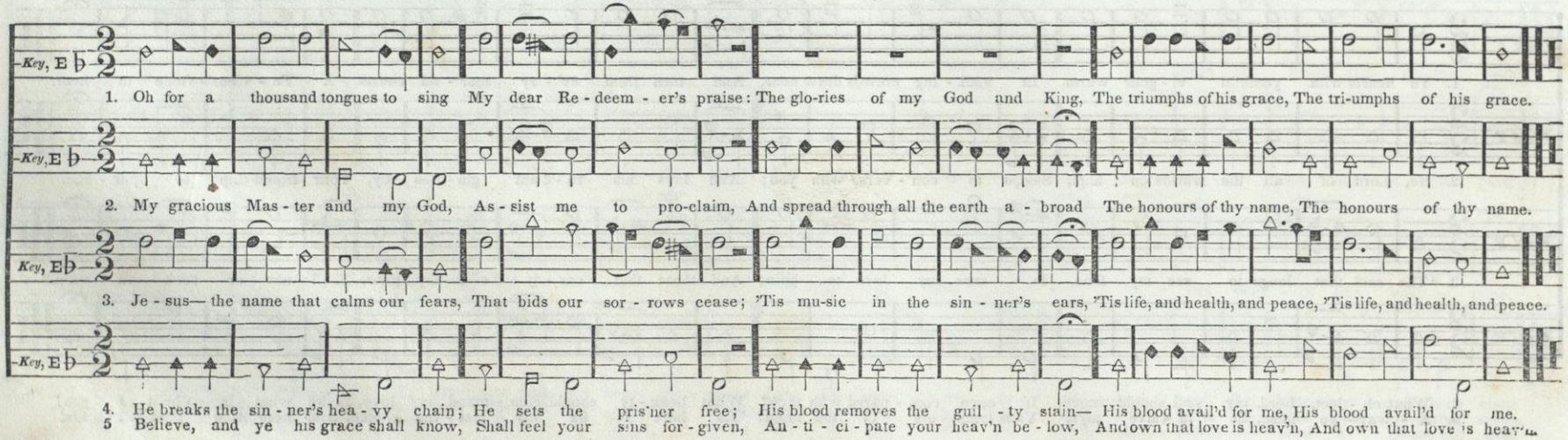
WARWICK. C. M.

STANLEY.

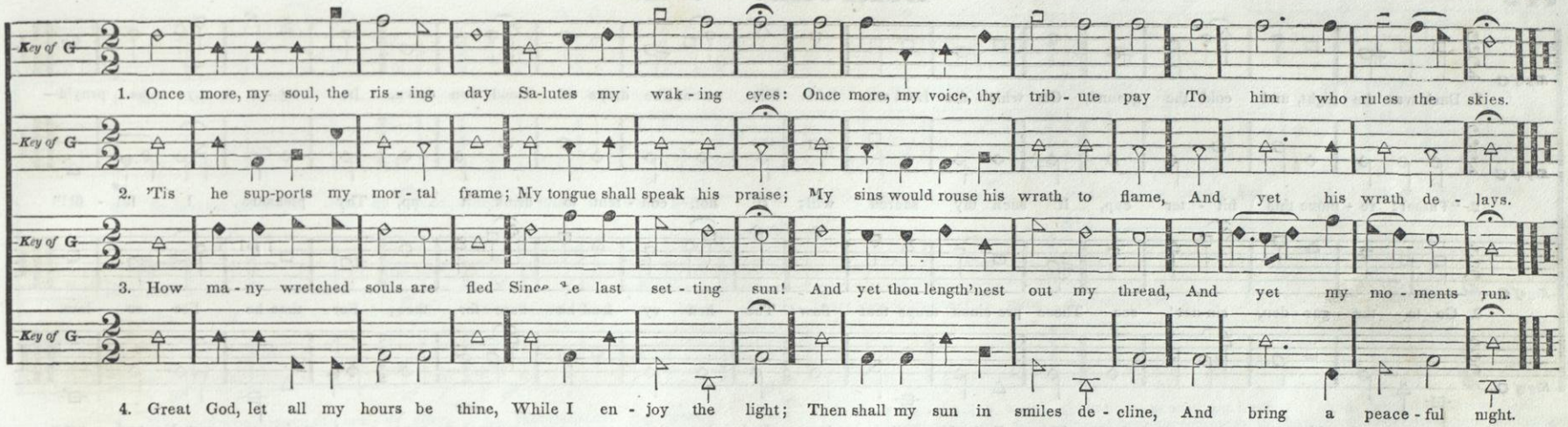


WESTFORD. C. M.

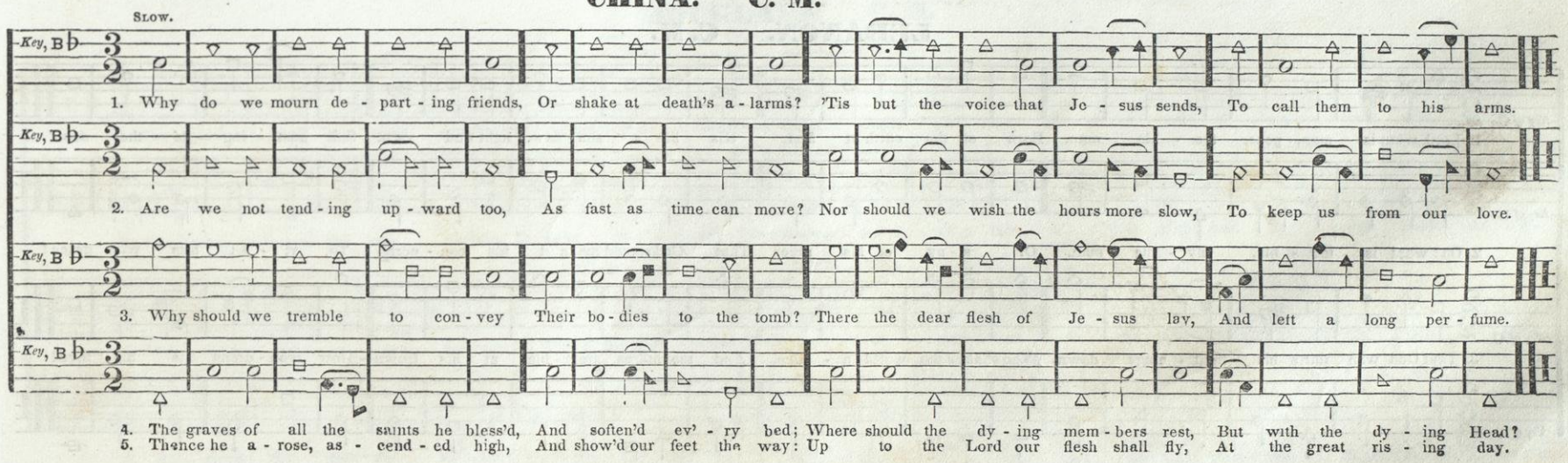
L. MASON.



PETERBORO. C. M.

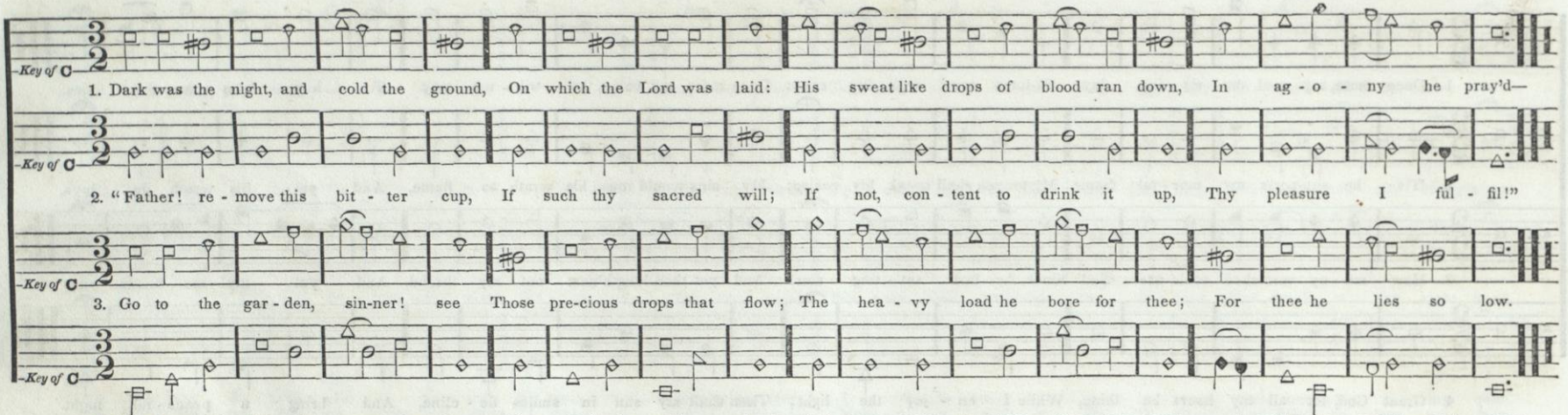


CHINA. C. M.

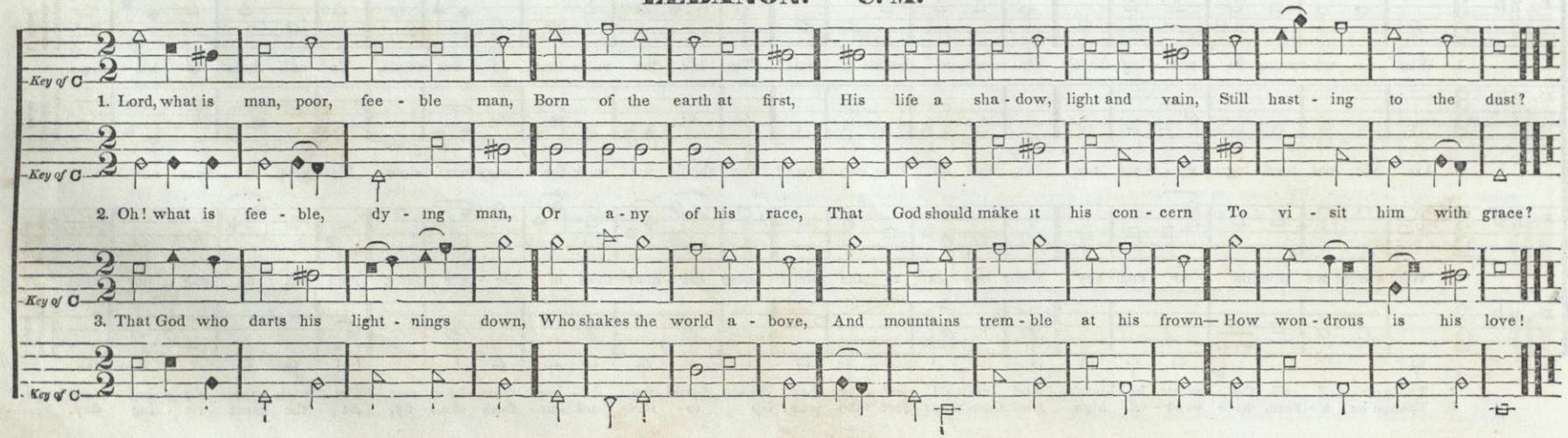


BURFORD. C. M.

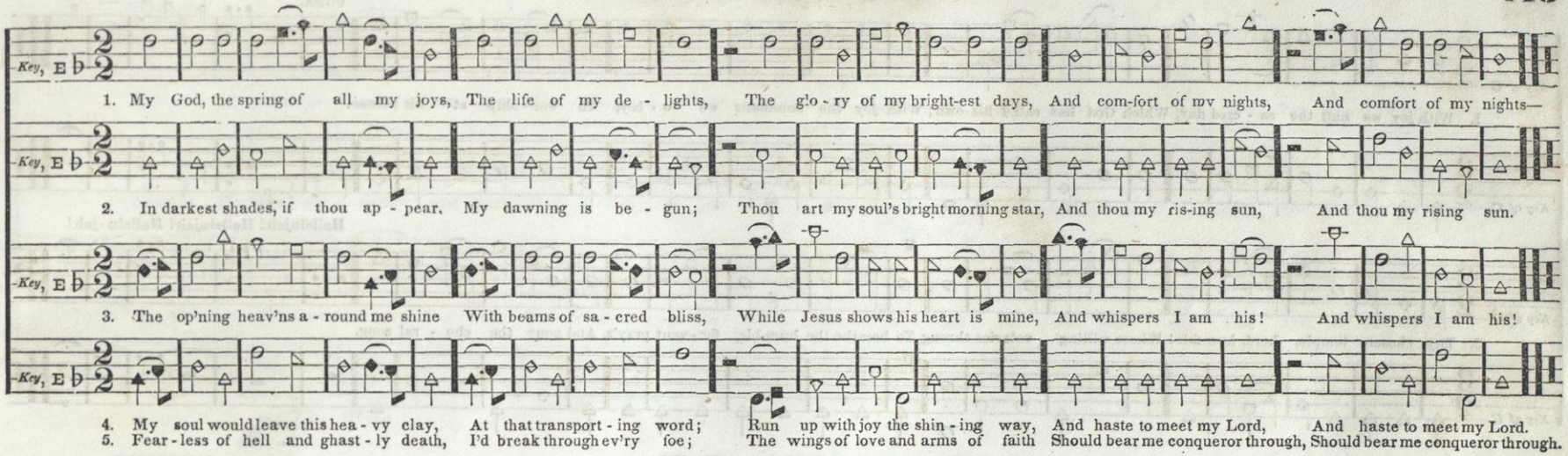
PURCELL.



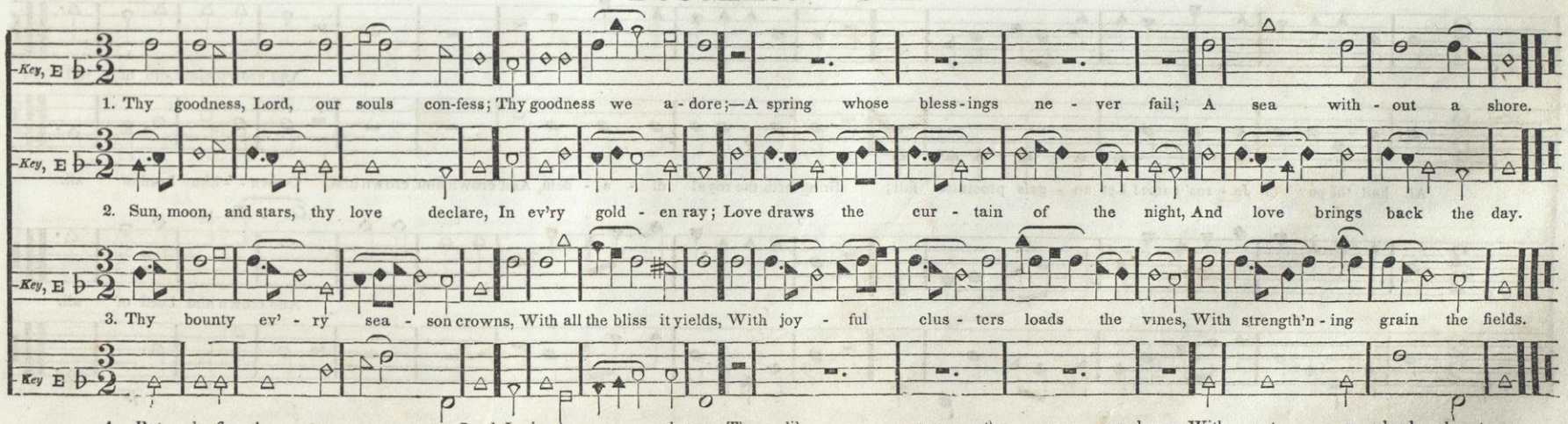
LEBANON. C. M.



CHRISTMAS. C. M.



DOUGLASS. C. M.



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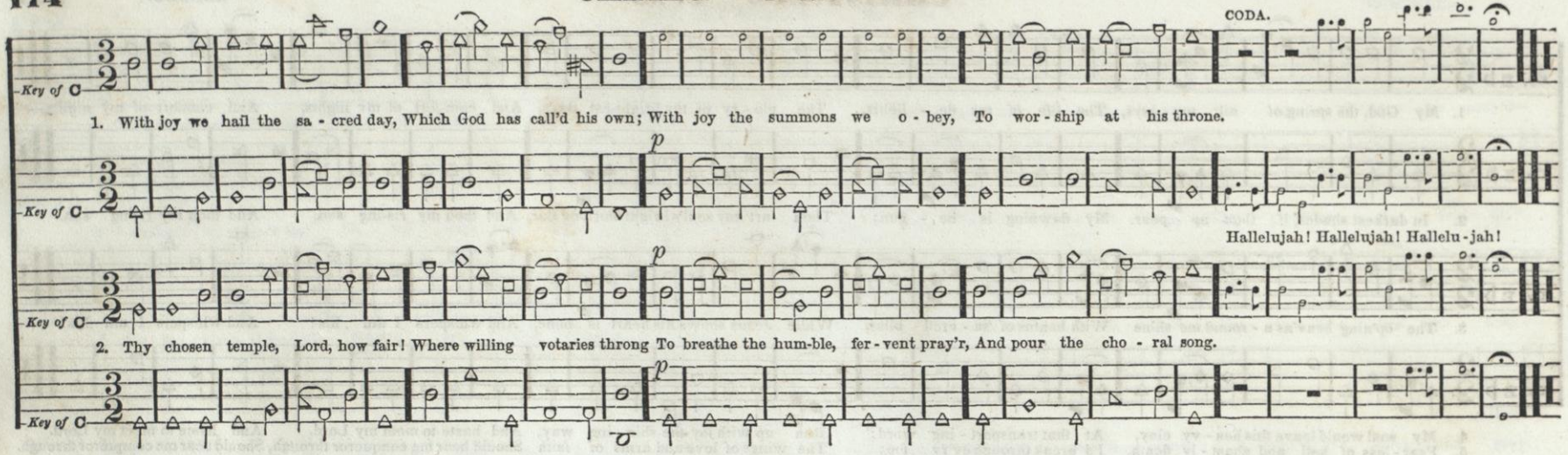
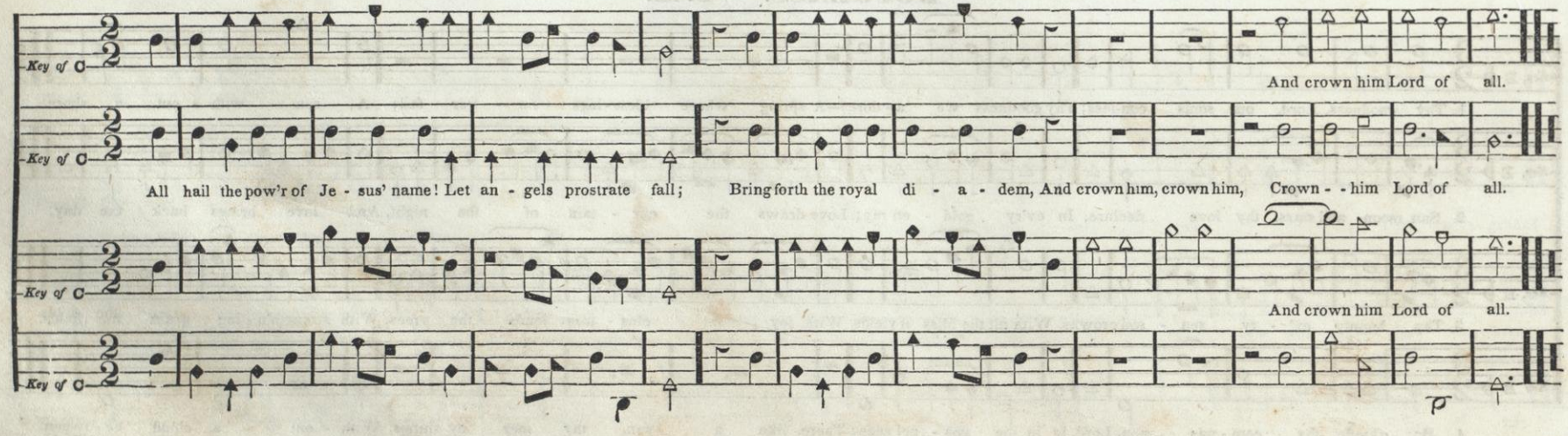
CHIMES. C. M.

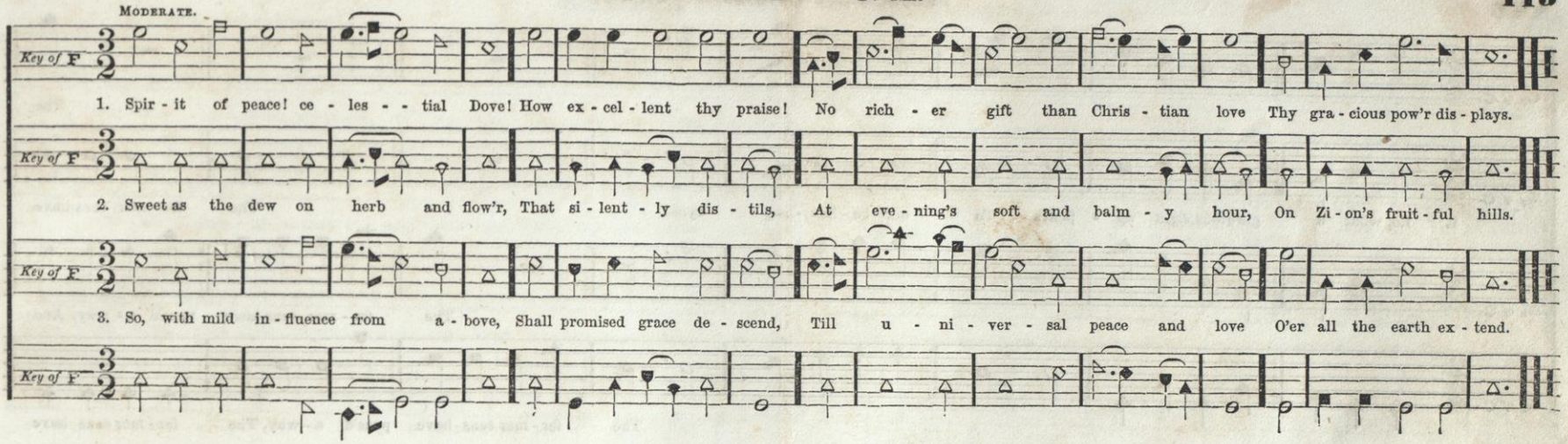


MILES' LANE. C. M.

SHRUBSOLE.



WELFORD. C. M.



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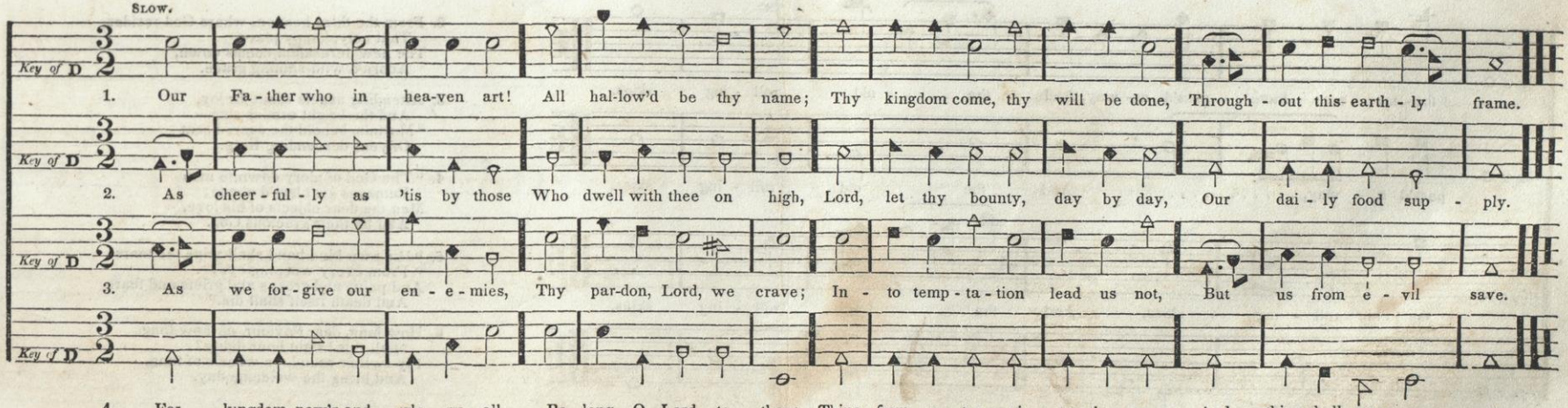
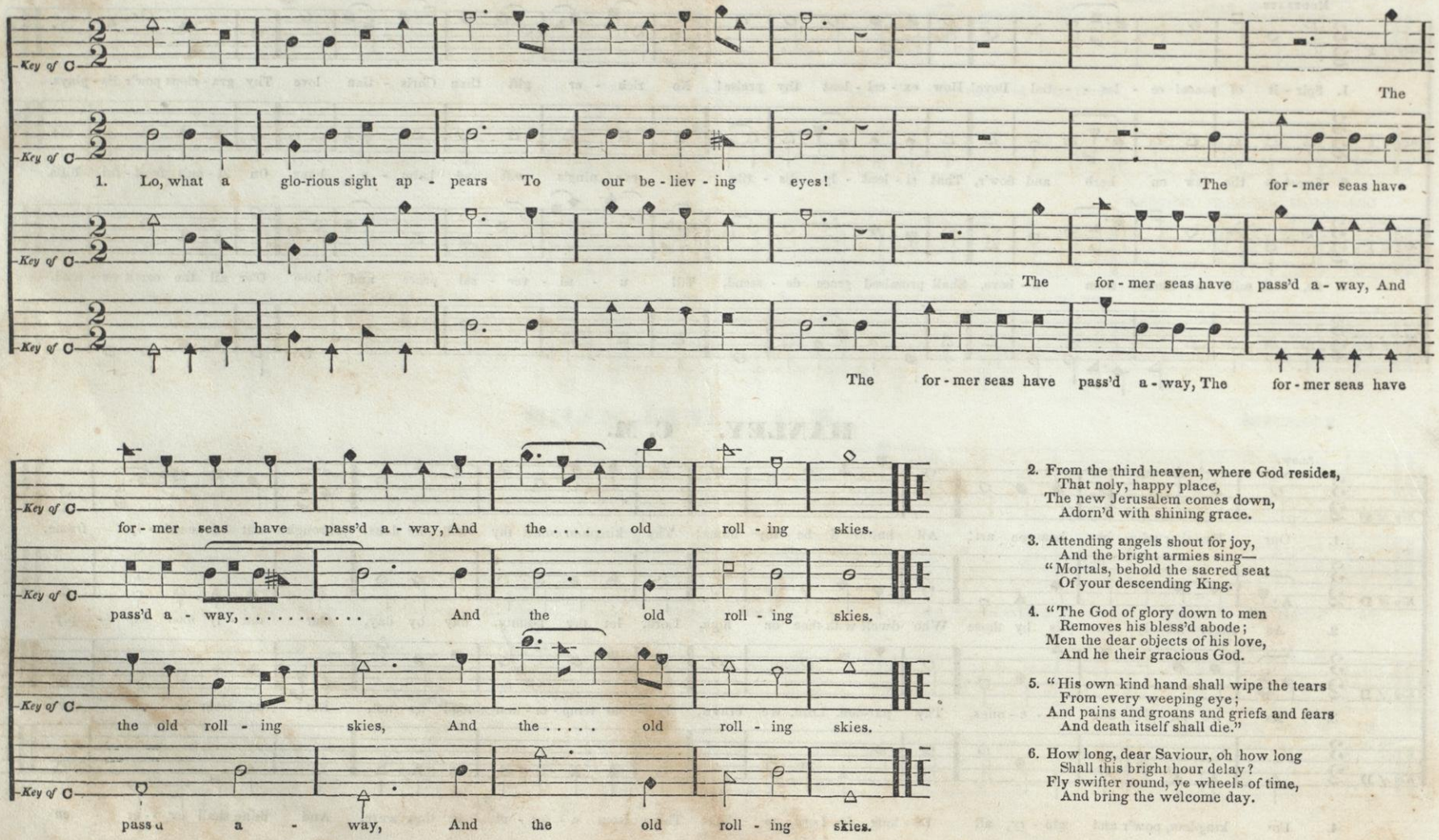


NORTHFIELD. C. M.



2. From the third heaven, where God resides,
That holy, happy place,
The new Jerusalem comes down,
Adorn'd with shining grace.

3. Attending angels shout for joy,
And the bright armies sing—
"Mortals, behold the sacred seat
Of your descending King.

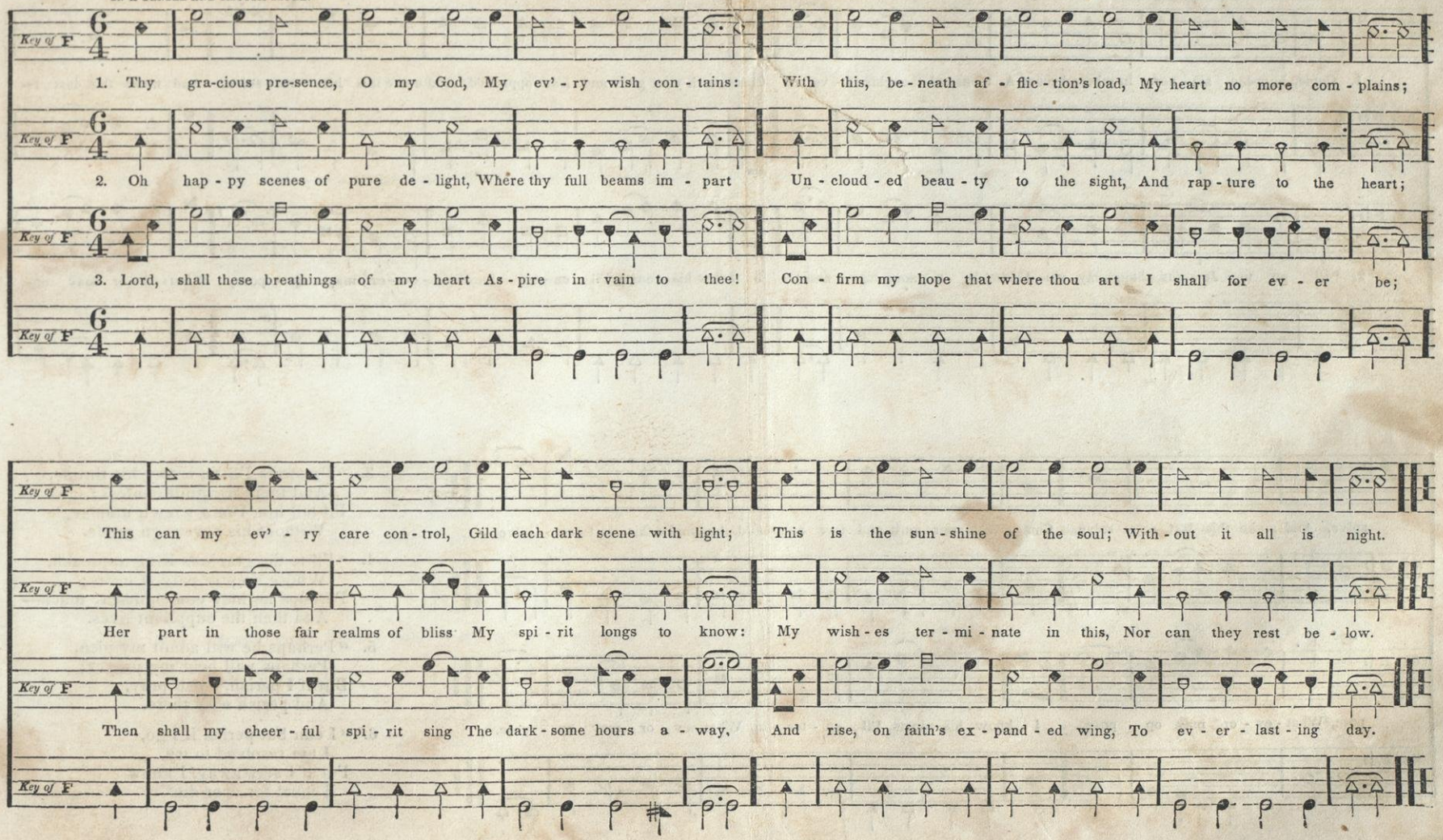
4. "The God of glory down to men
Removes his bless'd abode;
Men the dear objects of his love,
And he their gracious God.

5. "His own kind hand shall wipe the tears
From every weeping eye;
And pains and groans and griefs and fears
And death itself shall die."

6. How long, dear Saviour, oh how long
Shall this bright hour delay?
Fly swifter round, ye wheels of time,
And bring the welcome day.

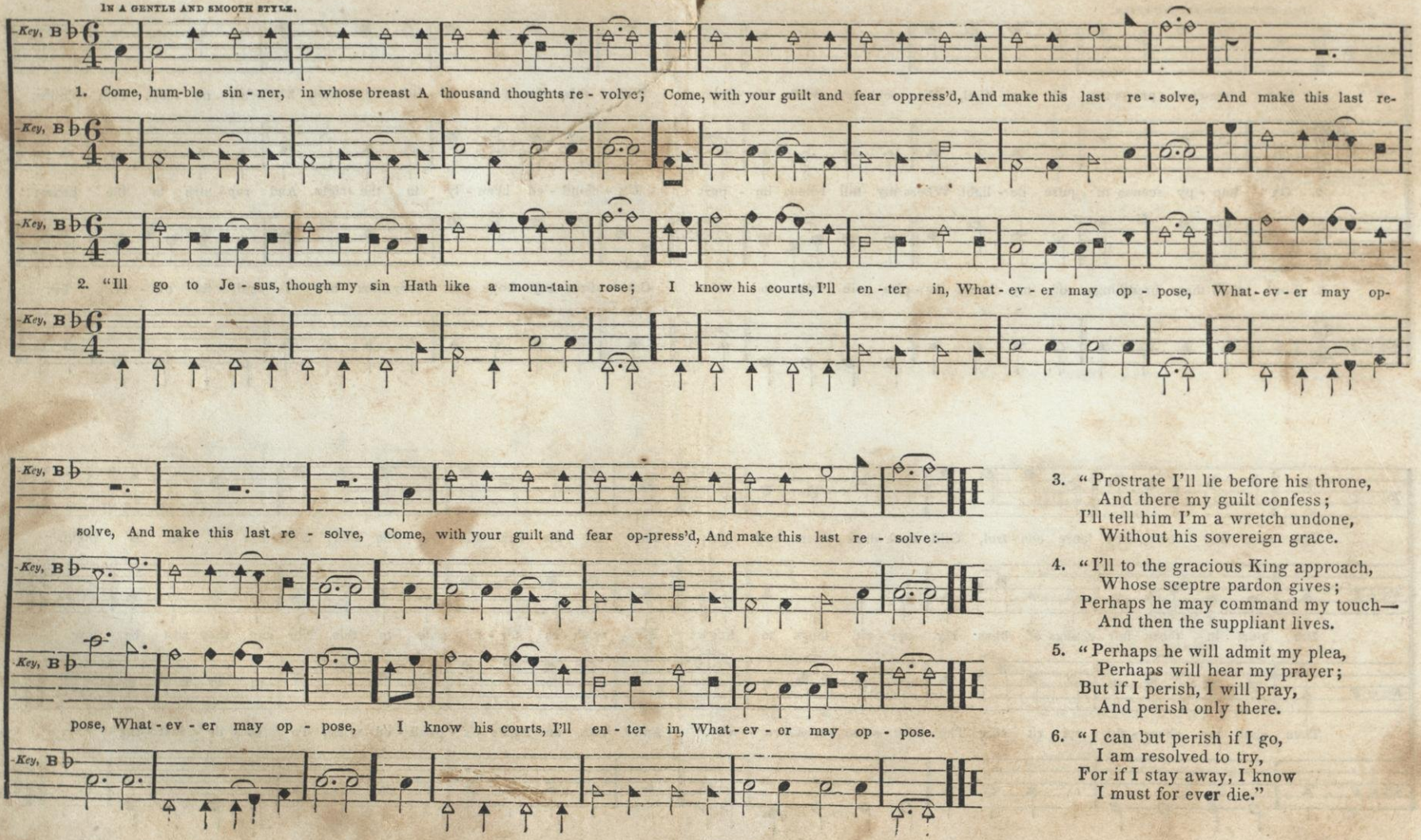
MEDITATION. C. M. (Double.)

In a gentle and smooth style.



ATWATER. C. M.

IN A GENTLE AND SMOOTH STYLE.



3. "Prostrate I'll lie before his throne,
And there my guilt confess;
I'll tell him I'm a wretch undone,
Without his sovereign grace.

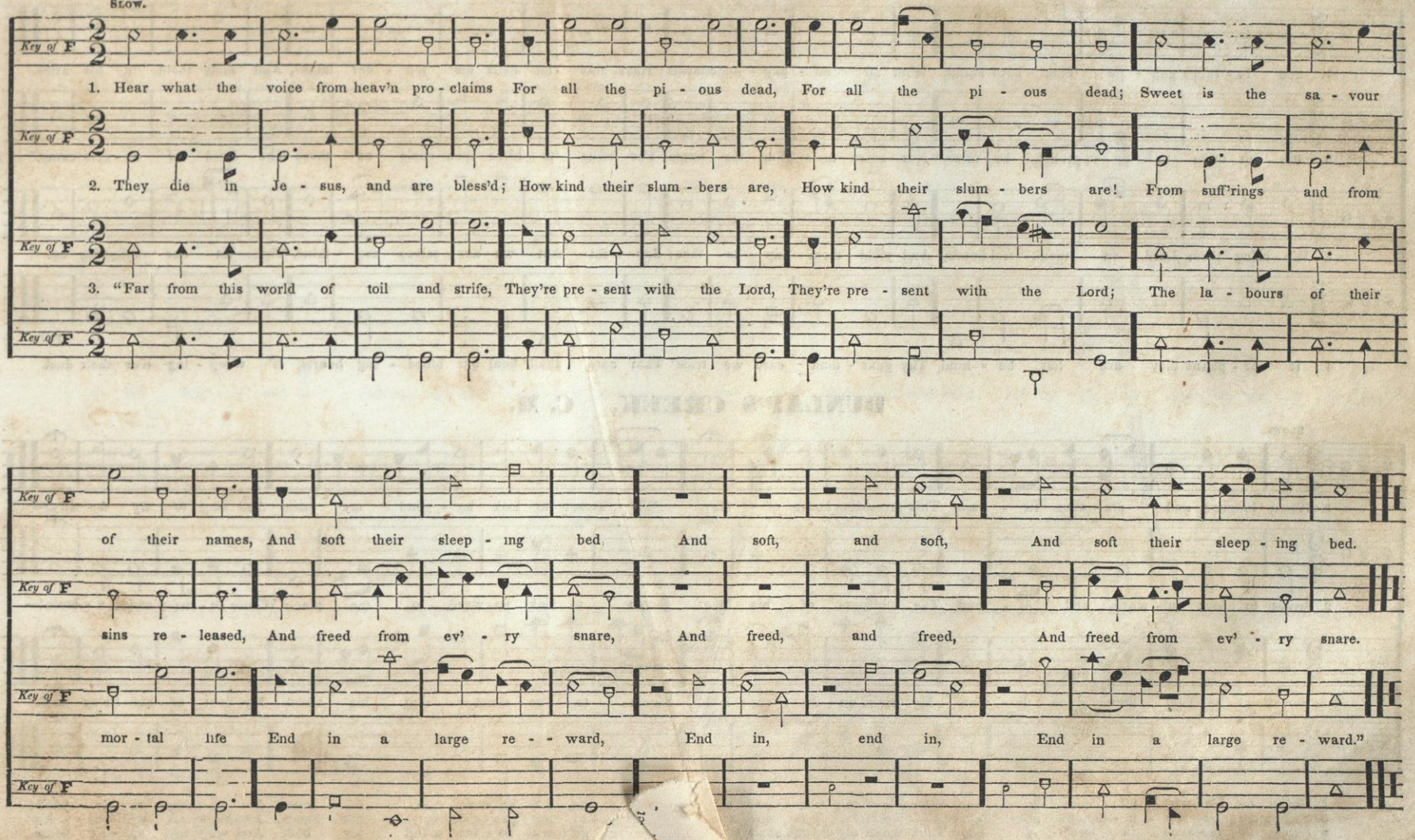
4. "I'll to the gracious King approach,
Whose sceptre pardon gives;
Perhaps he may command my touch—
And then the suppliant lives.

5. "Perhaps he will admit my plea,
Perhaps will hear my prayer;
But if I perish, I will pray,
And perish only there.

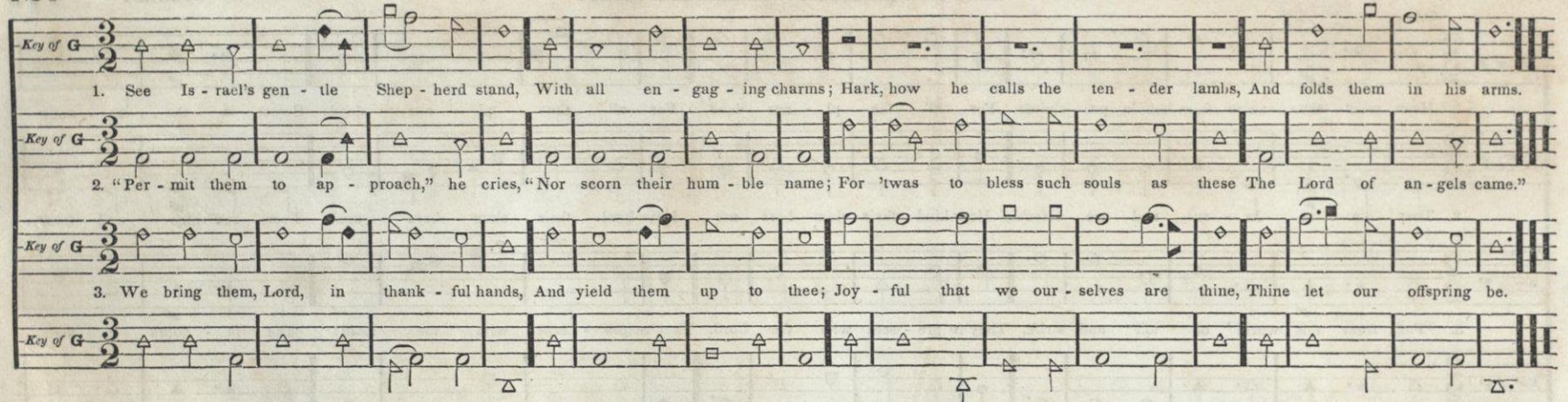
6. "I can but perish if I go,
I am resolved to try,
For if I stay away, I know
I must for ever die."

REVELATION. C. M.

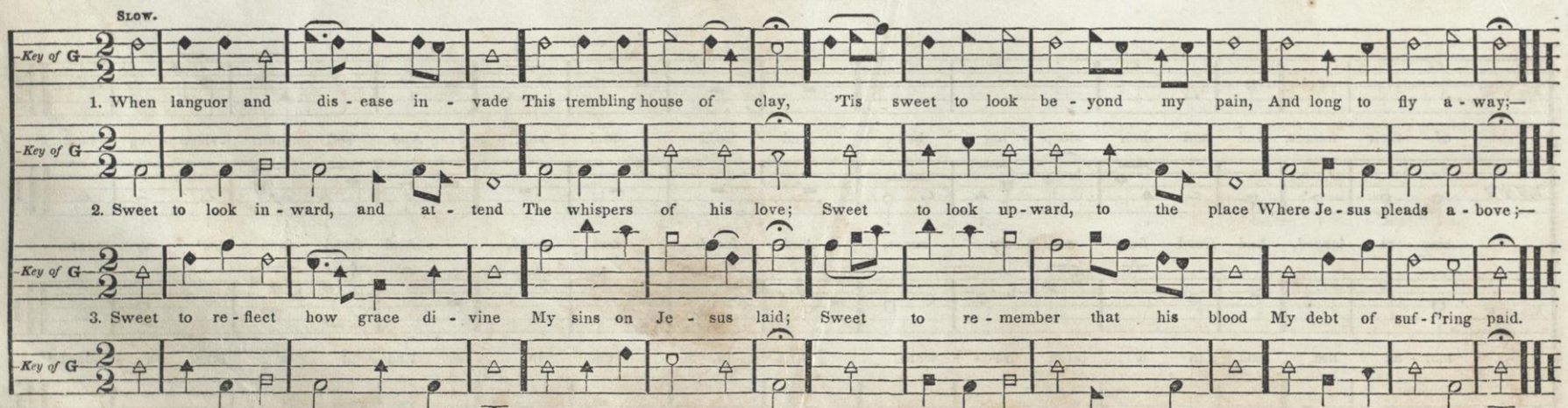
Slow.



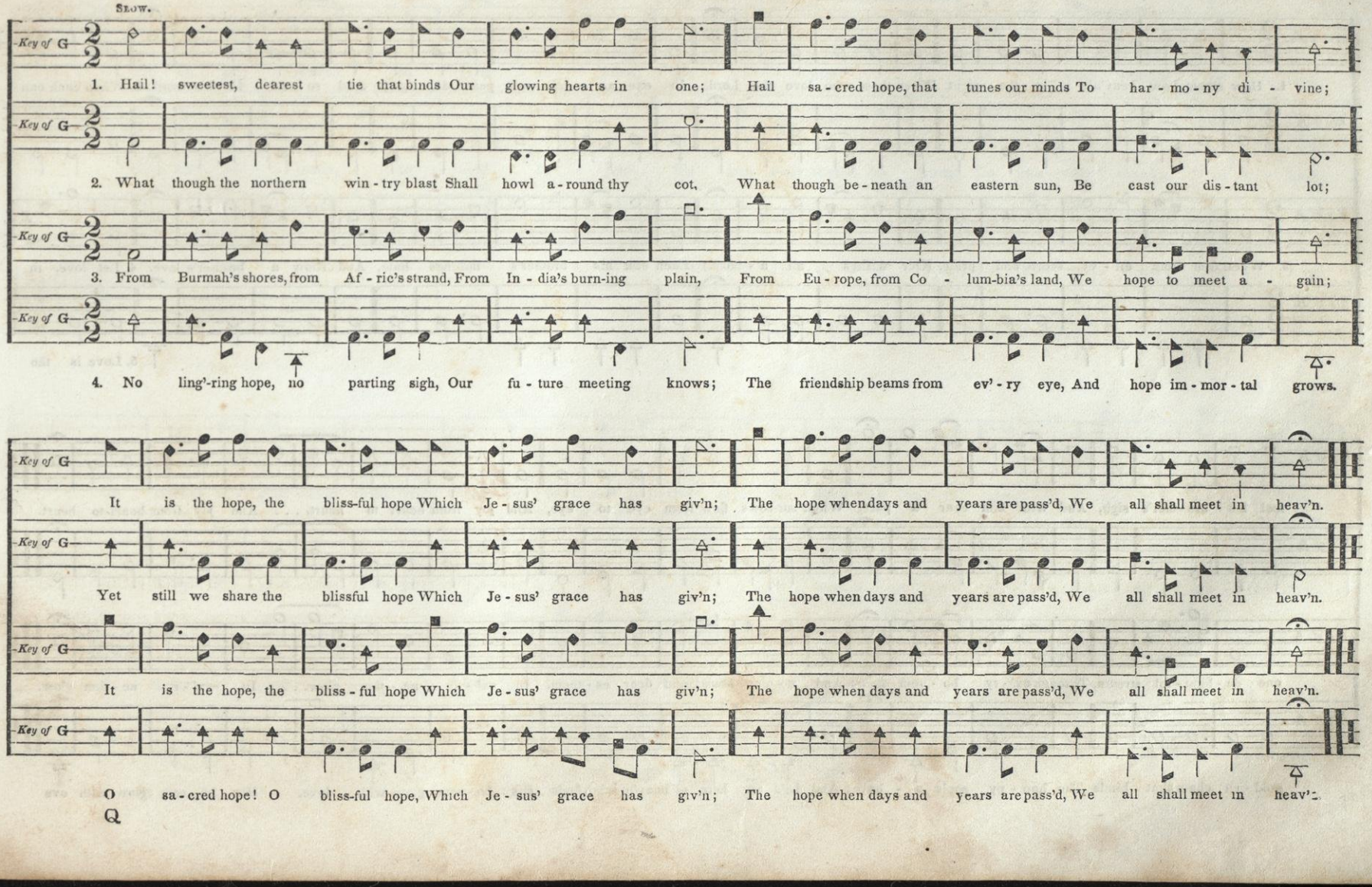
NAZARETH. C. M.



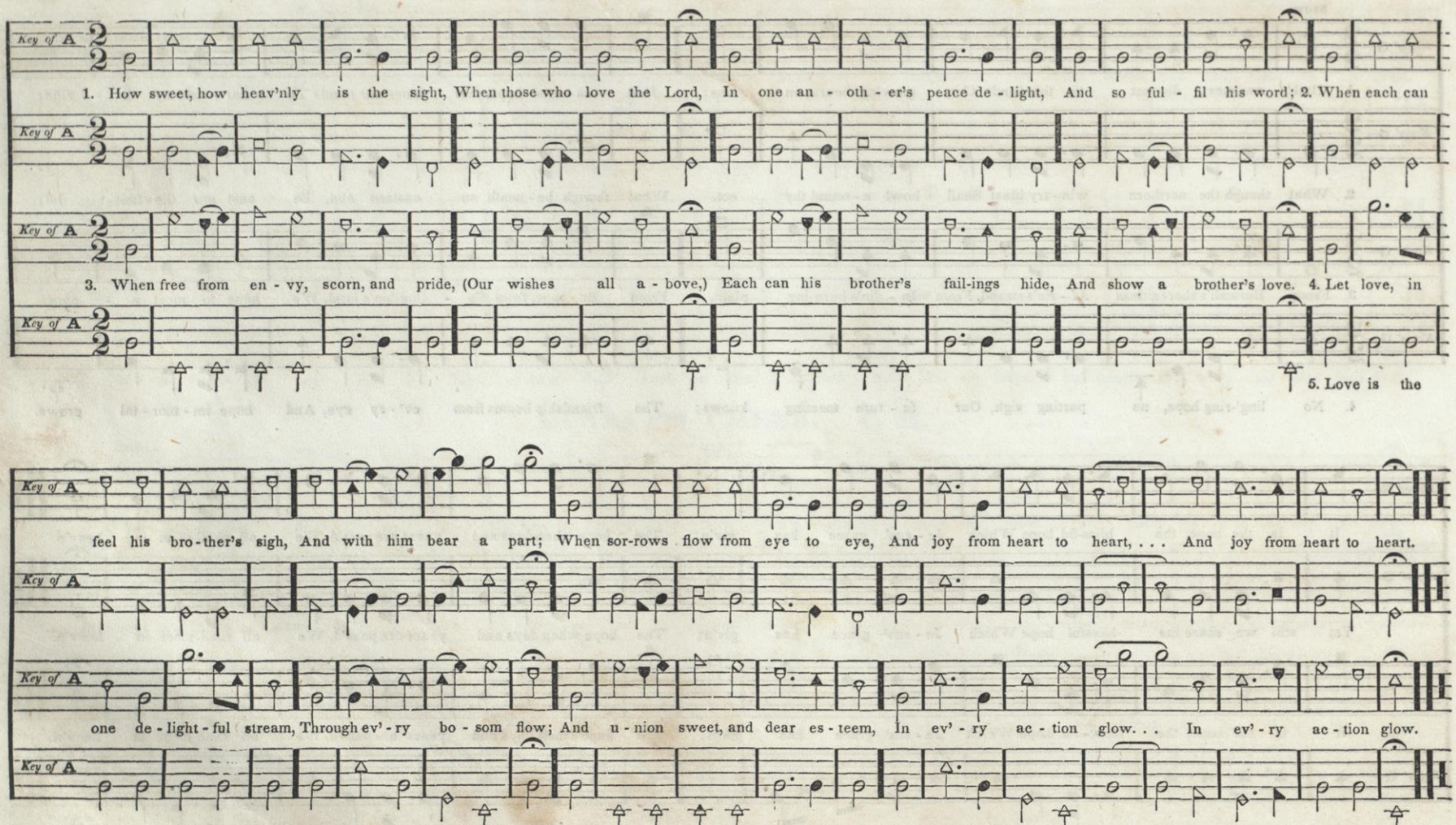
DUNLAP'S CREEK. C. M.



FAIR HAVEN. C. M.

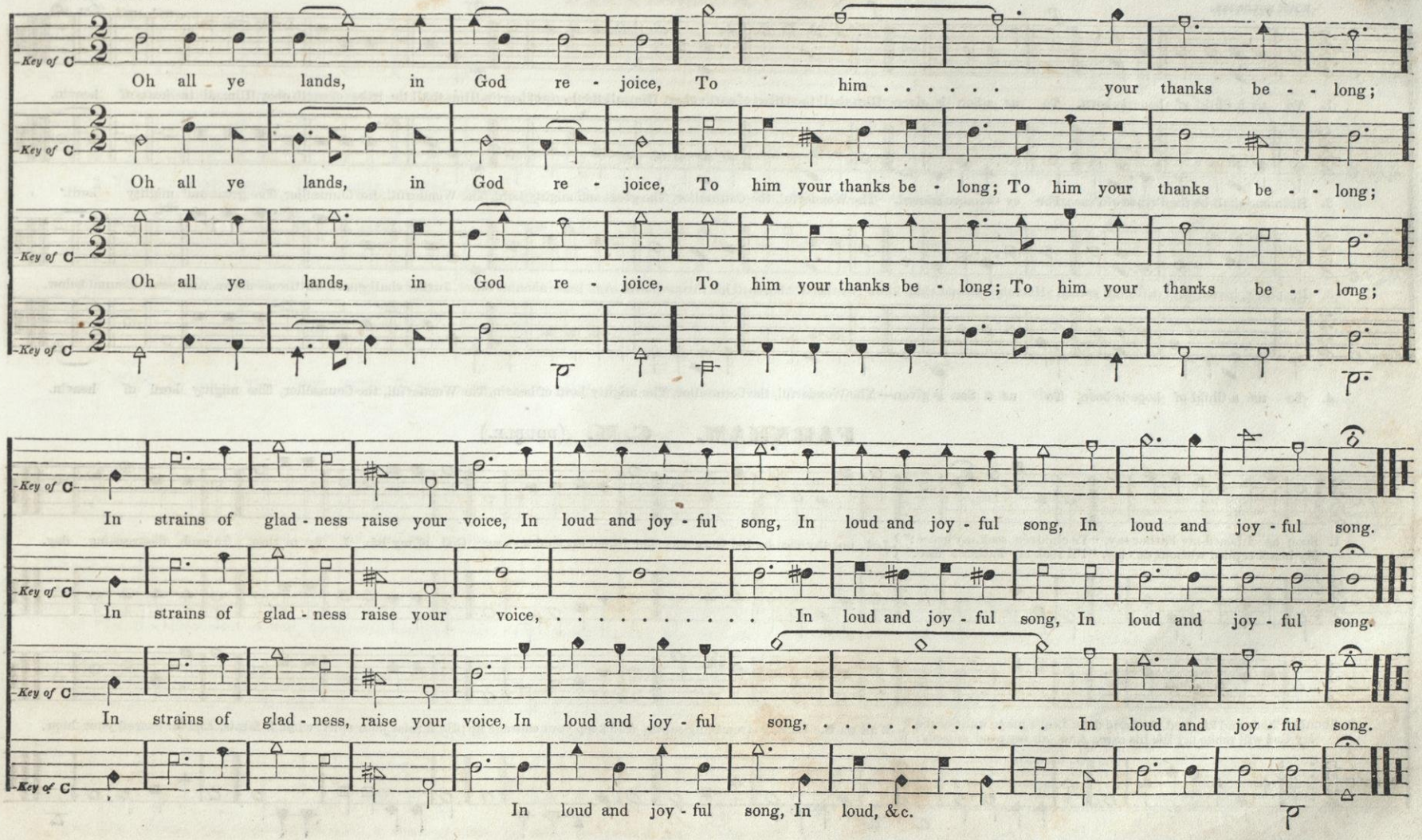


IDDO. C. M.

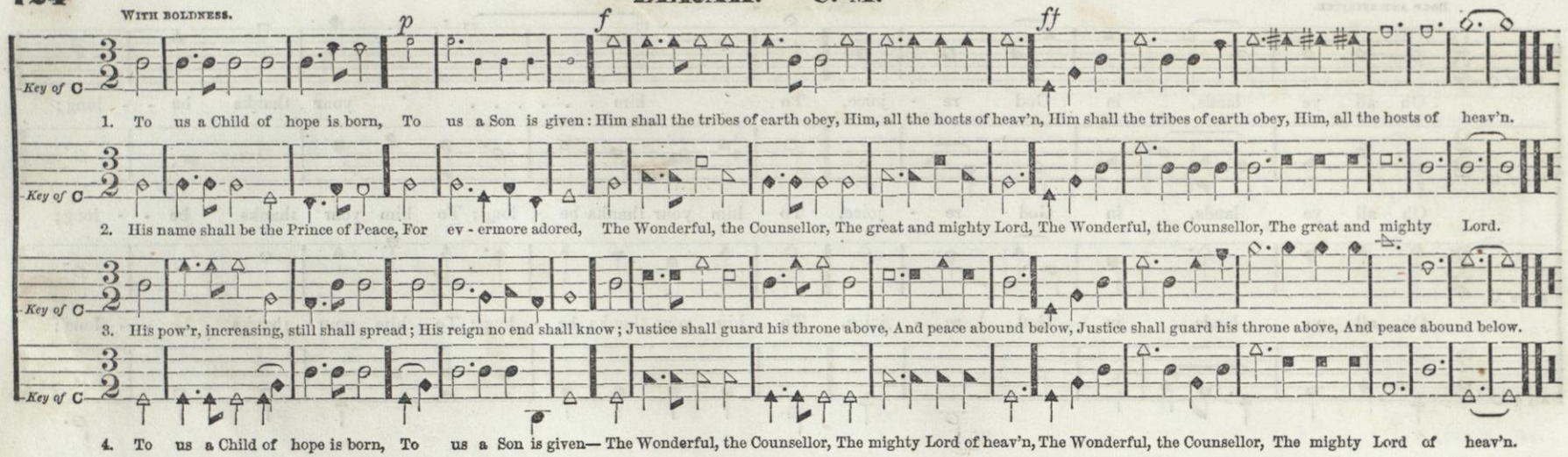

Key of A
1. How sweet, how heav'nly is the sight, When those who love the Lord, In one an - oth - er's peace de - light, And so ful - fil his word; 2. When each can
3. When free from en - vy, scorn, and pride, (Our wishes all a - bove,) Each can his brother's fail-ings hide, And show a brother's love. 4. Let love, in
5. Love is the
feel his bro-ther's sigh, And with him bear a part; When sor-rows flow from eye to eye, And joy from heart to heart, . . . And joy from heart to heart.
one de - light - ful stream, Through ev' - ry bo - som flow; And u - nion sweet, and dear es - teem, In ev' - ry ac - tion glow. . . In ev' - ry ac - tion glow.
gold - en chain that binds The hap - py souls a - bove; And he's an heir of heav'n, who finds His bo - som glow with love. His bo - som glow with ove

LEMNOS. C. M.

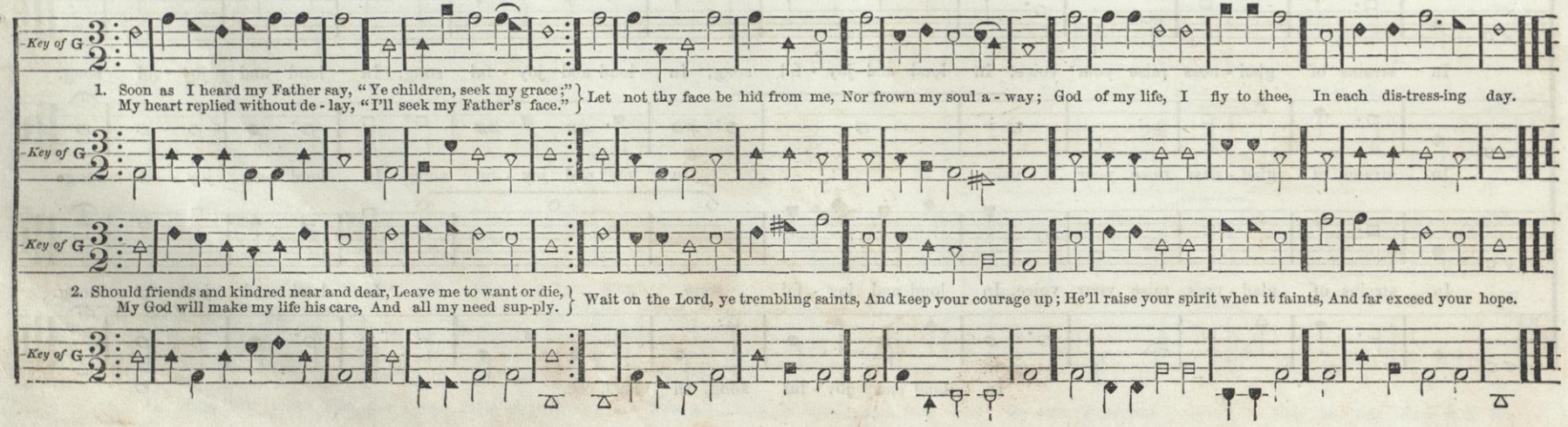
BOLD AND SPIRITED.



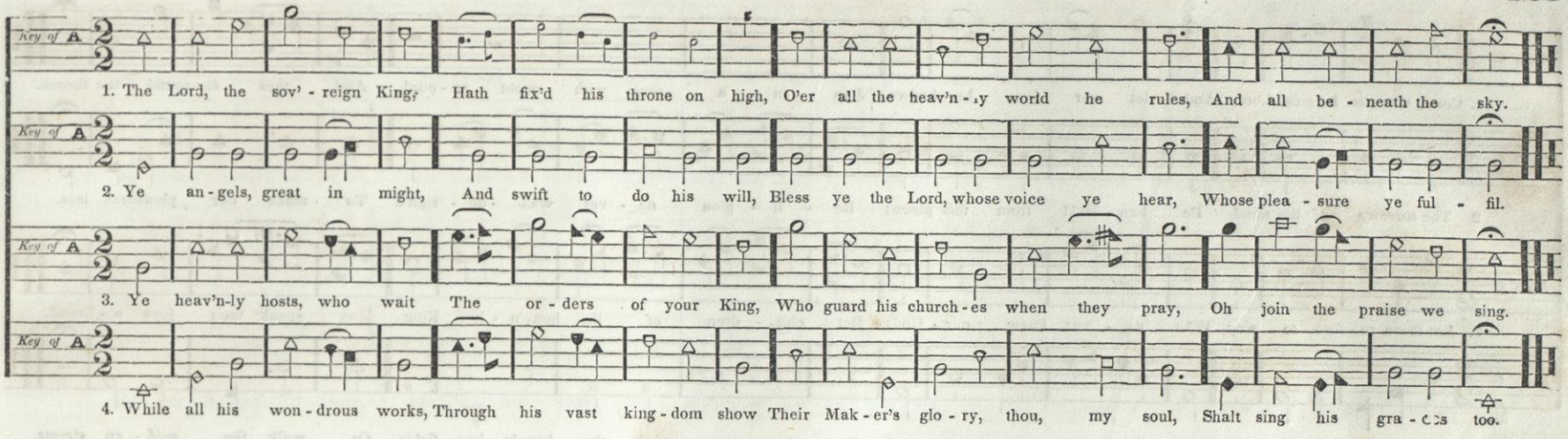
ZERAH. C. M.



FARNHAM. C. M. (DOUBLE.)

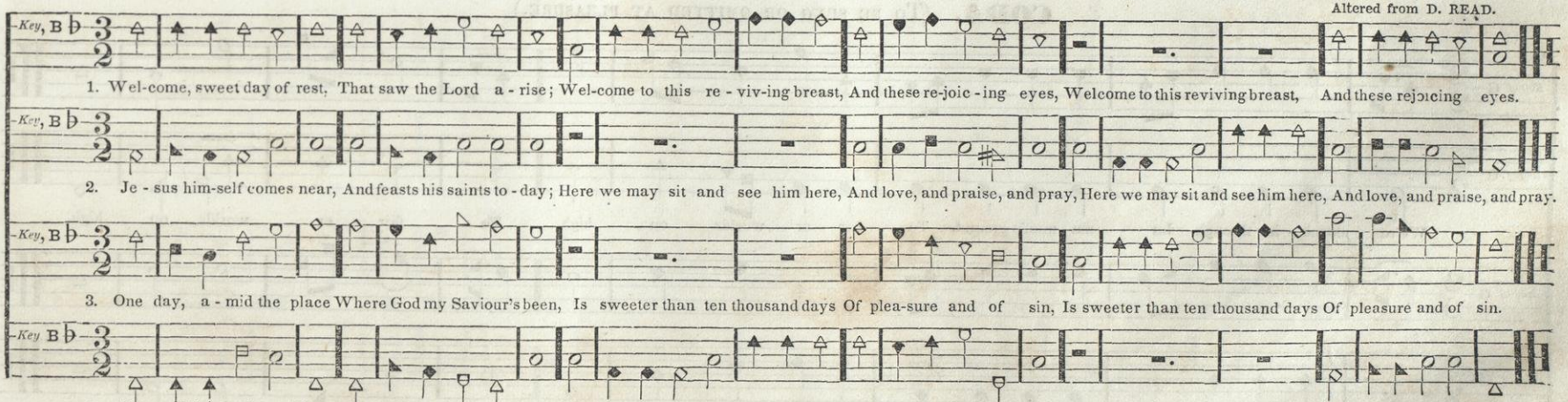


ST. THOMAS. S. M.

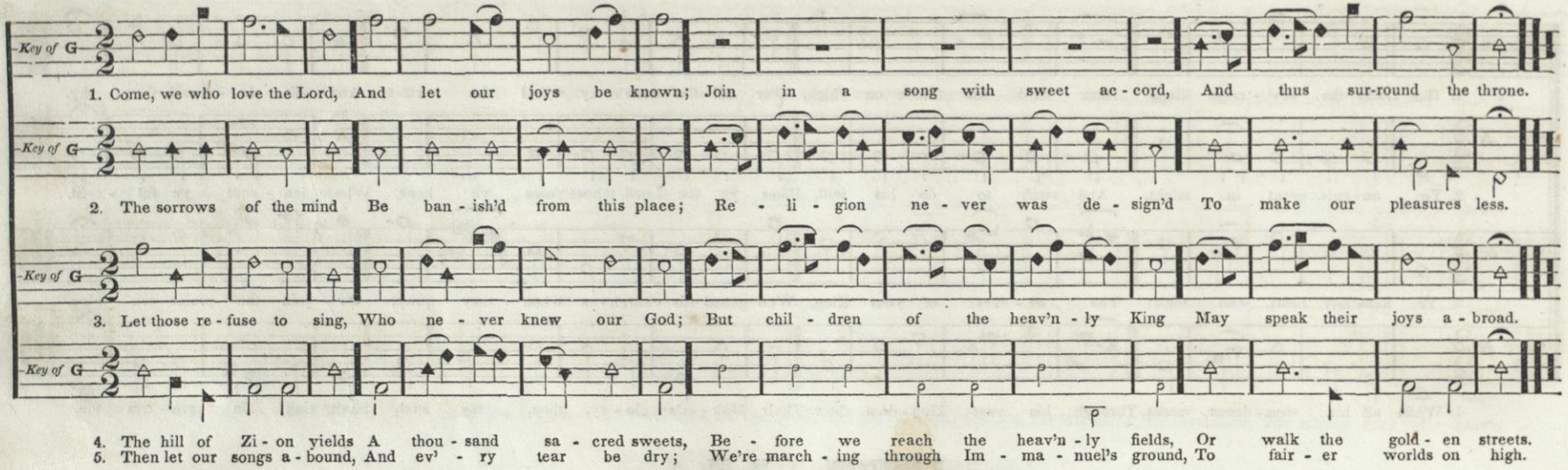


LISBON. S. M.

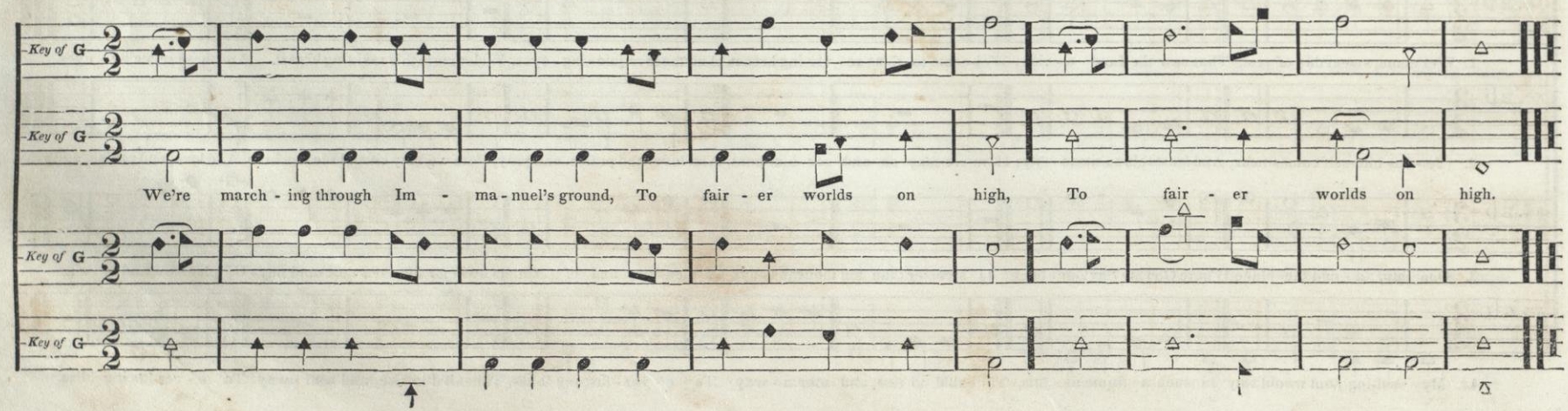
Altered from D. READ.



LOCKPORT. S. M.

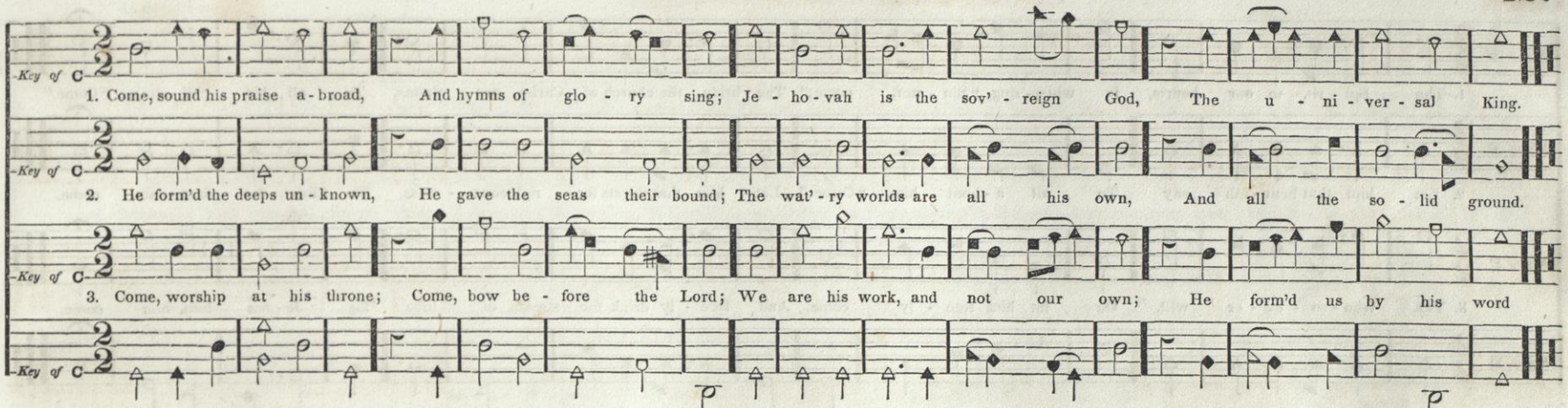


CODA. (To be sung or omitted at pleasure.)



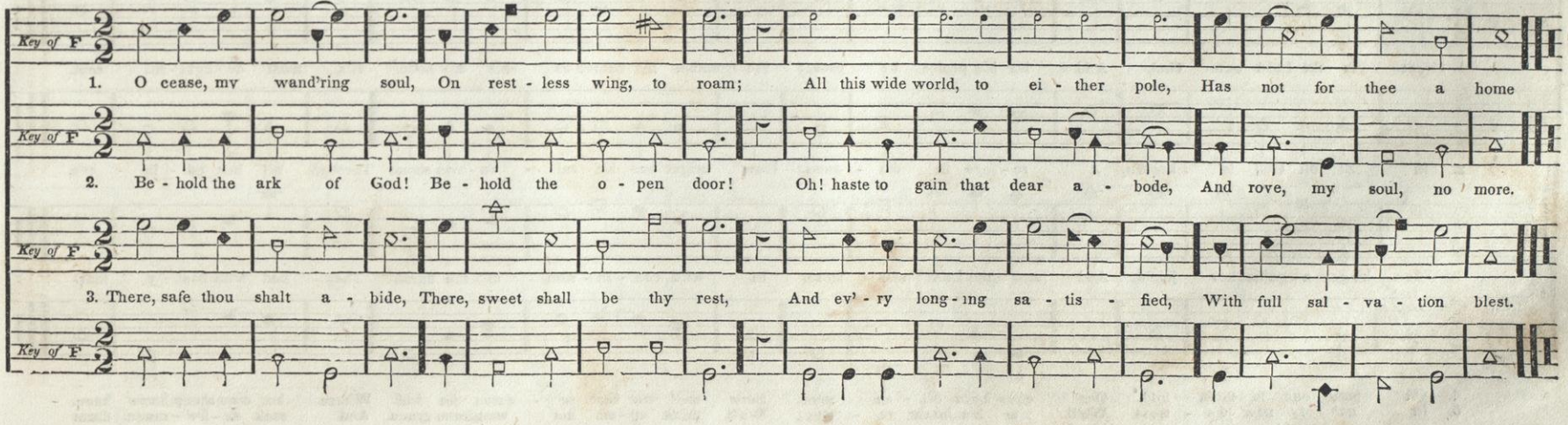
SILVER STREET. S. M.

J. SMITH.



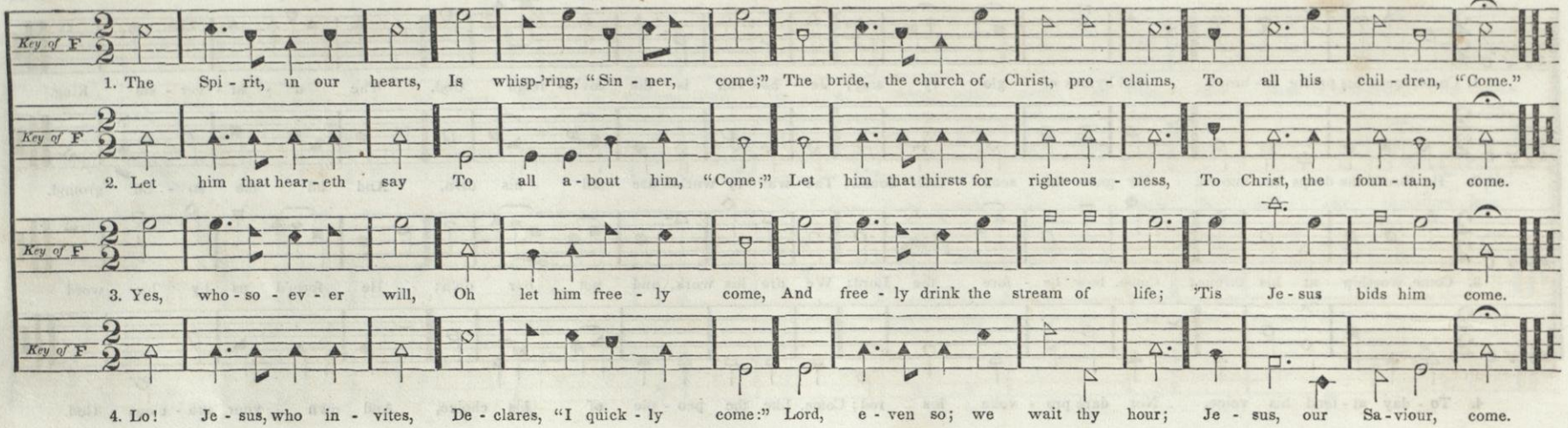
INVERNESS. S. M.

L. MASON.

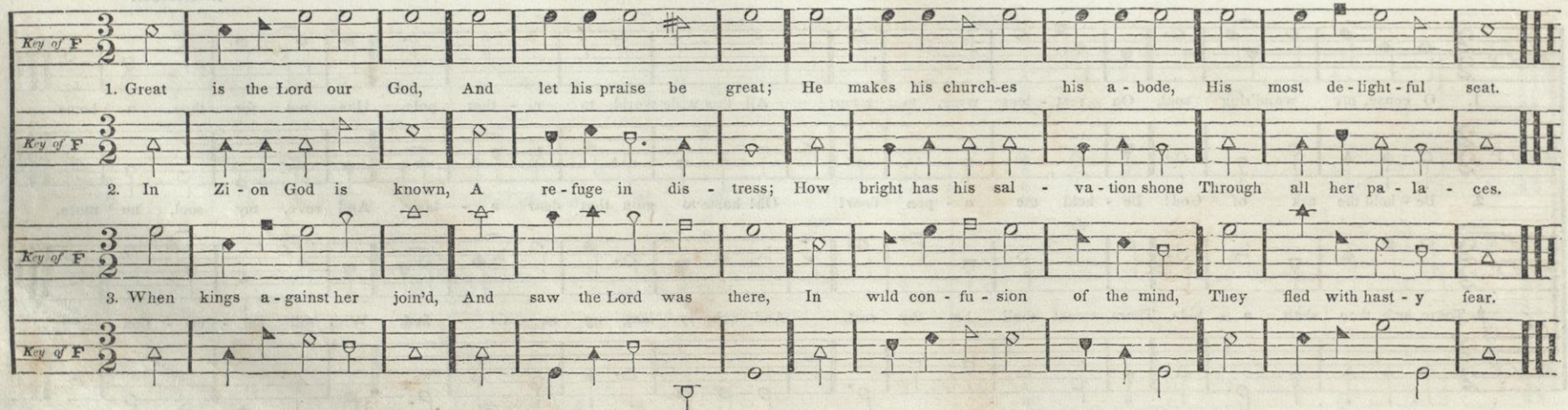


OLNEY. S. M.

L. MASON.



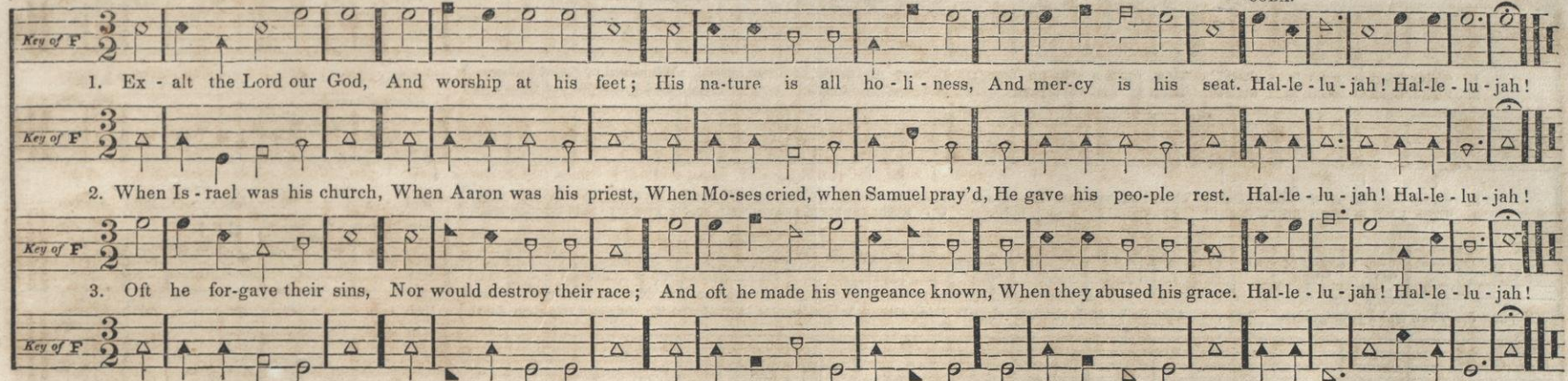
DOVER. S. M.



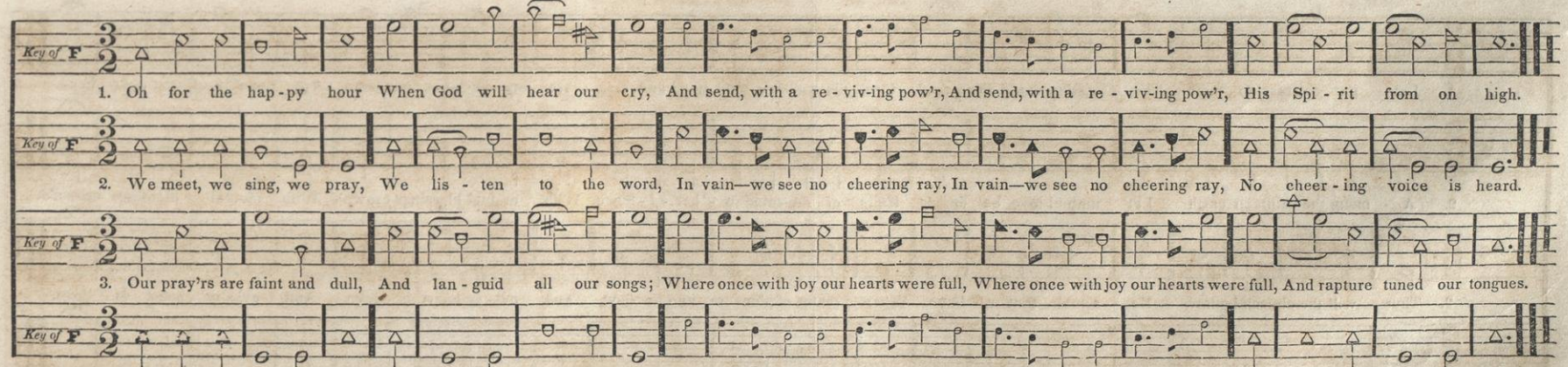
BADEA. S. M.

IN CHORAL STYLE.

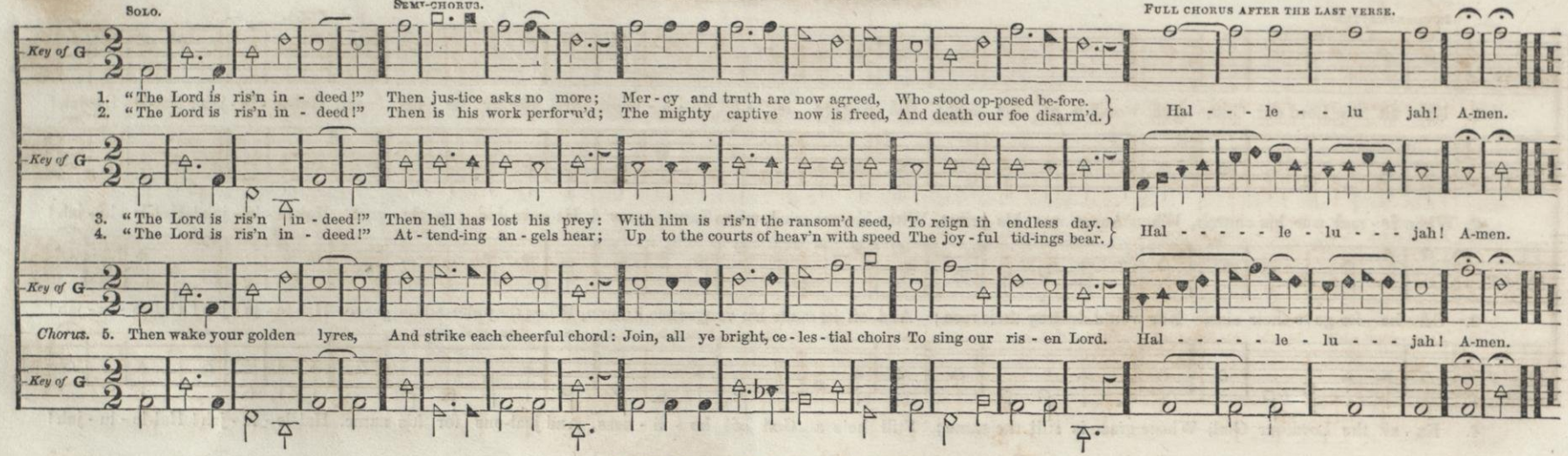
CODA.



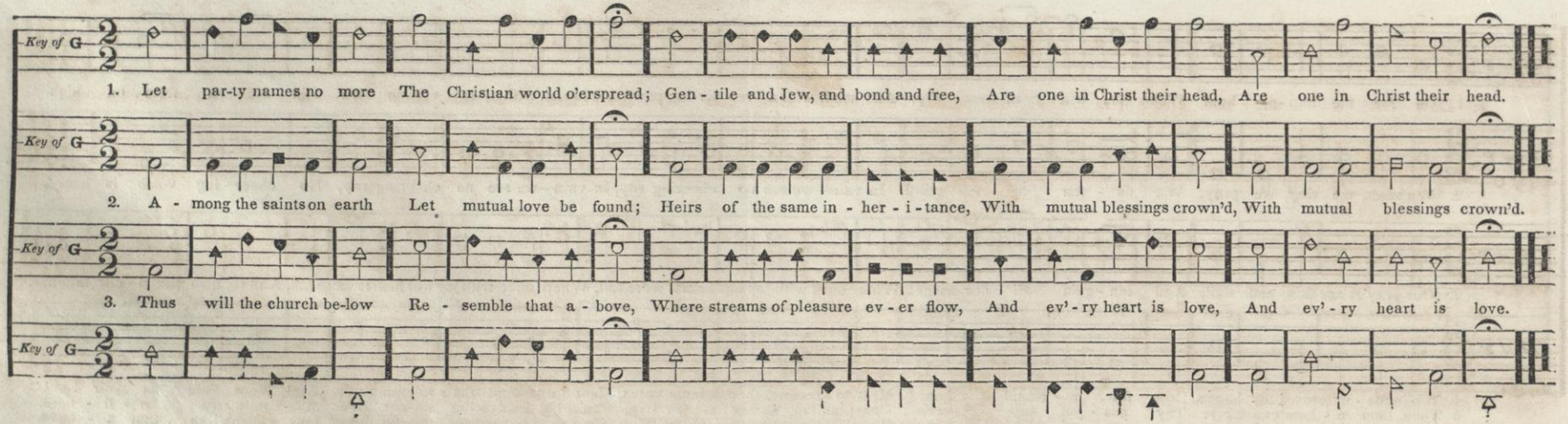
GERAR. S. M.



MAITLAND. S. M.

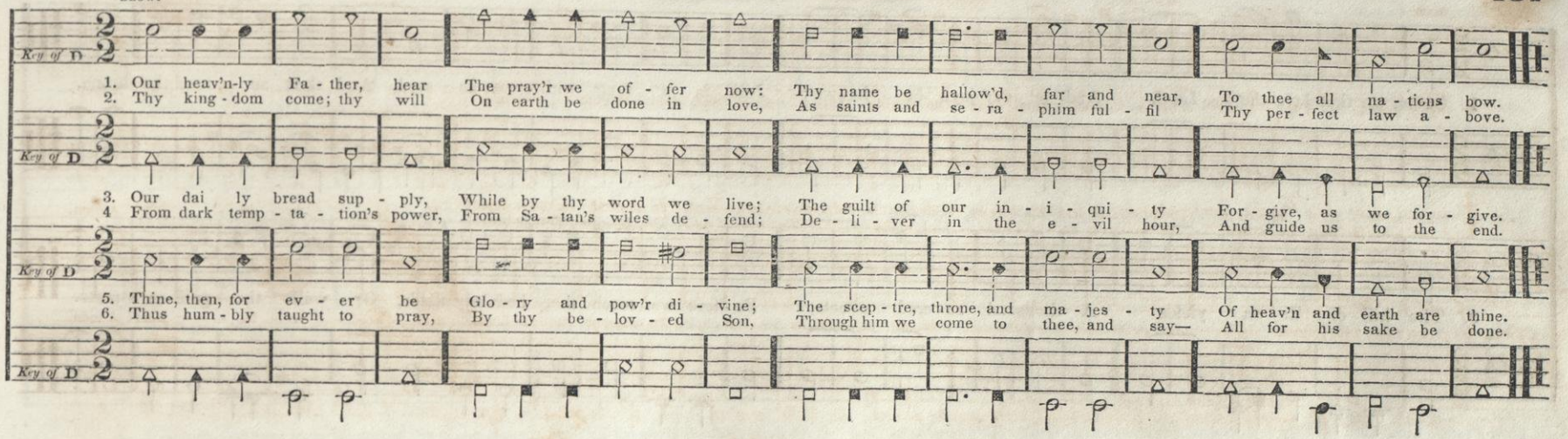


LOUISVILLE. S. M.

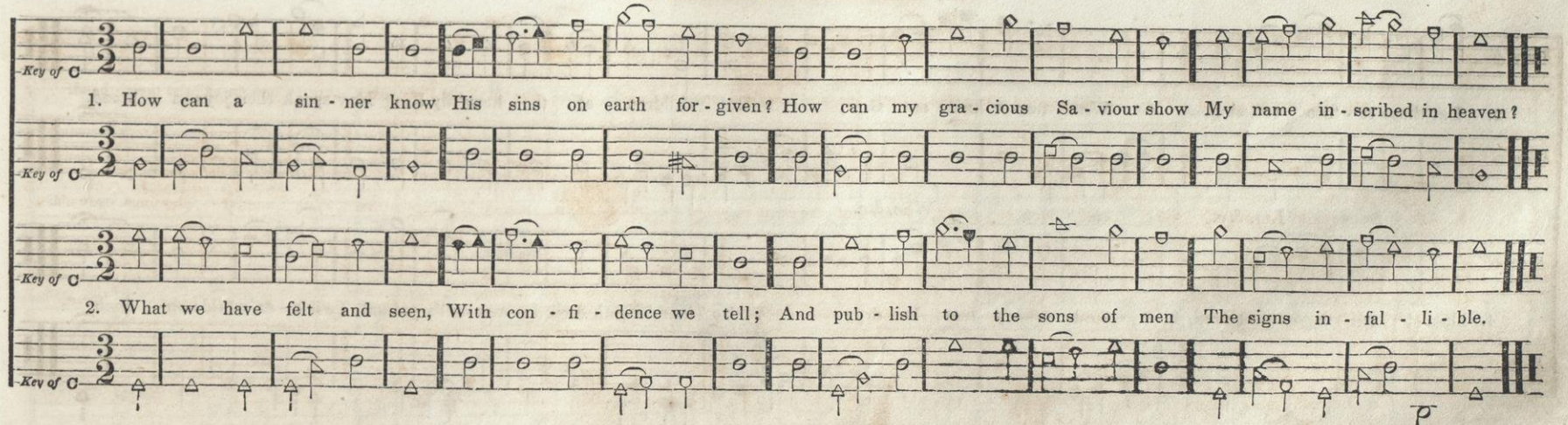


SHAWMUT. S. M.

Slow.

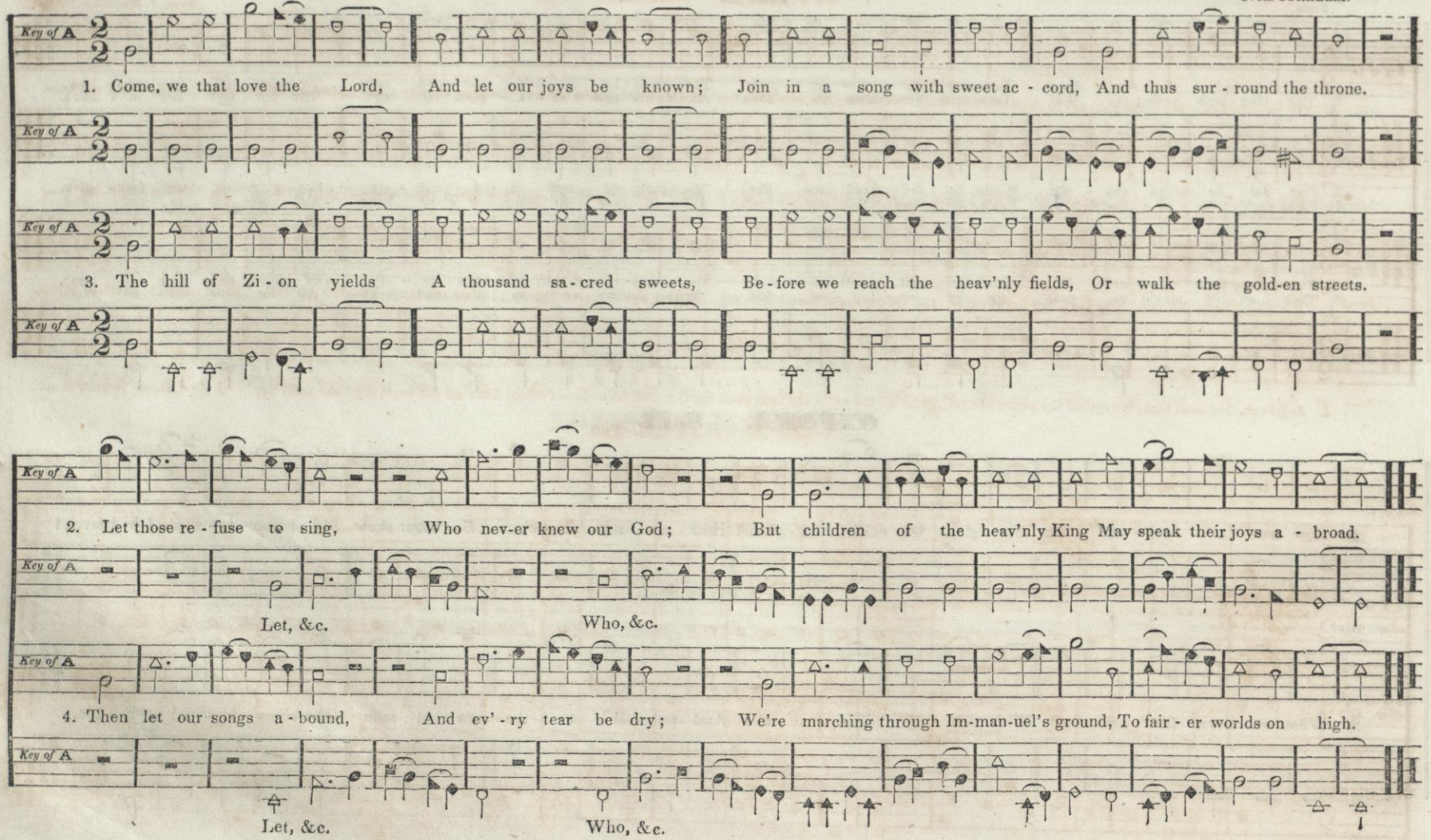


OXFORD. S. M.



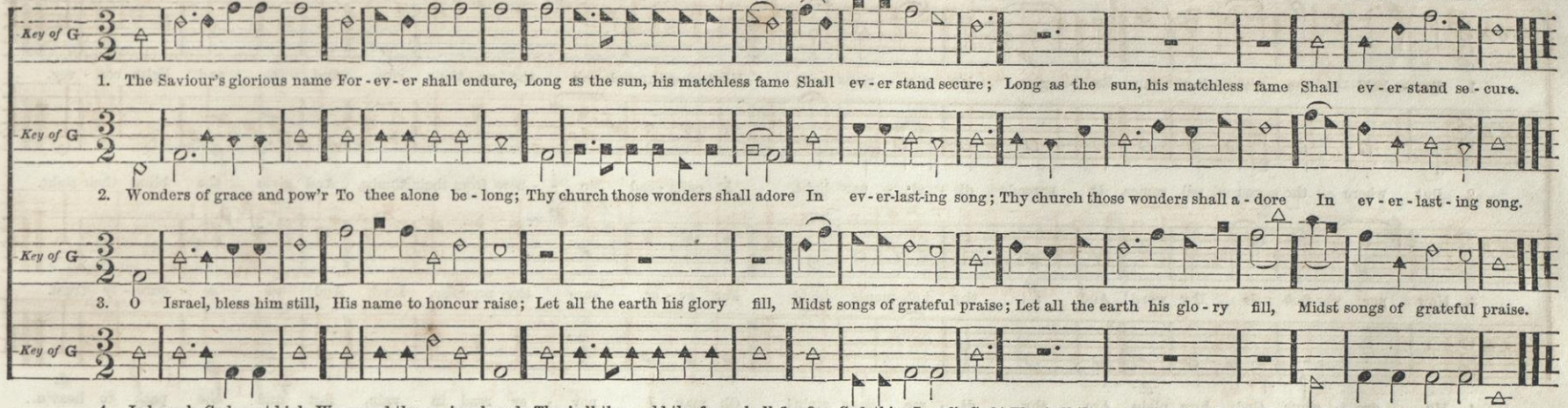
AIN. S. M. (DOUBLE.)

From CORRELLI.

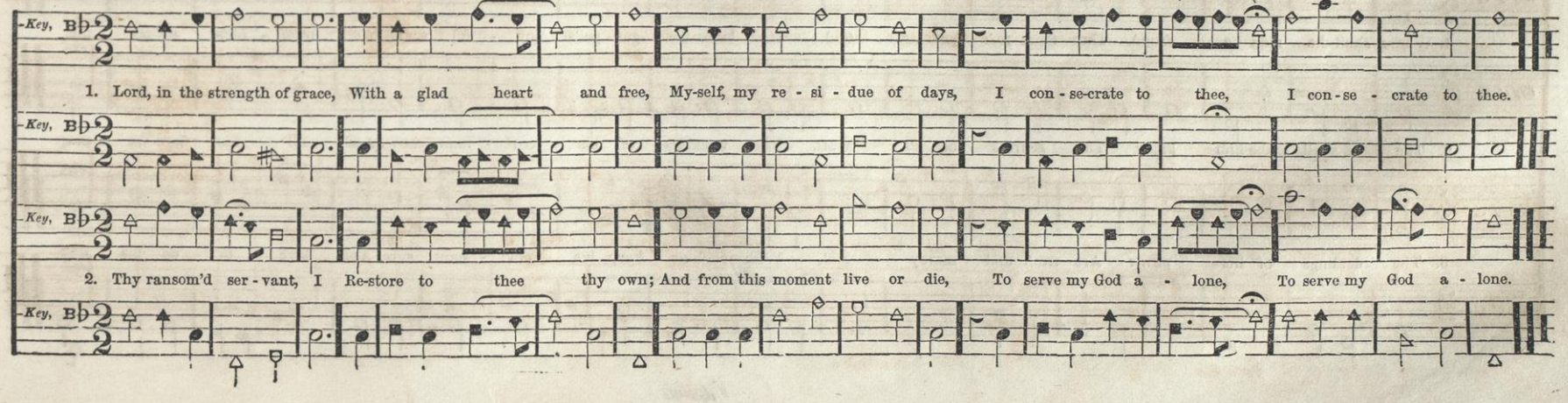


WELBY. S. M.

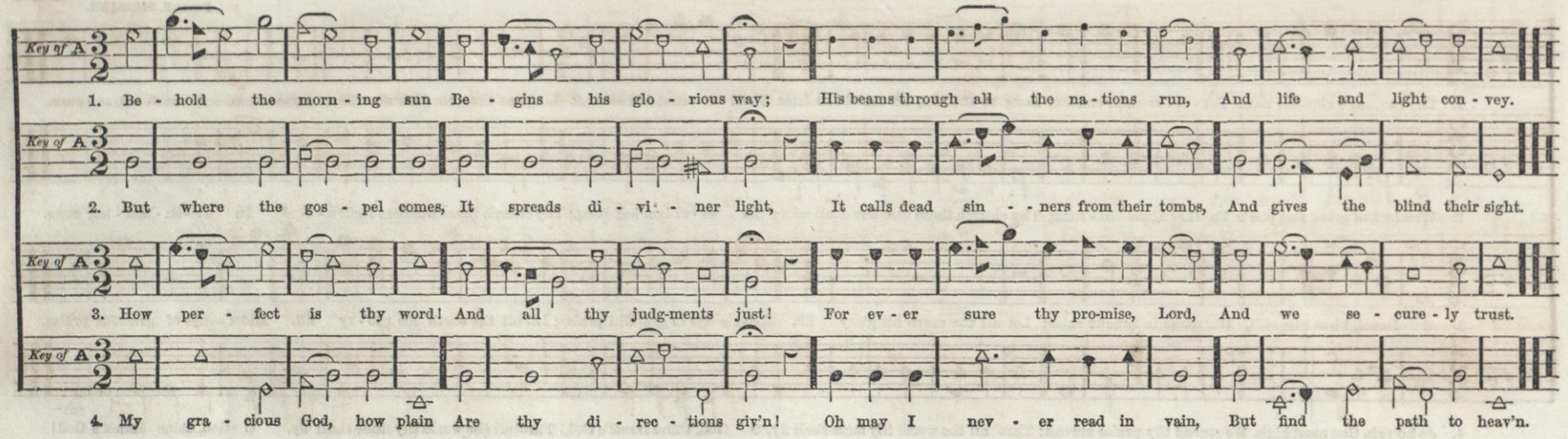
From F. SILCHER.



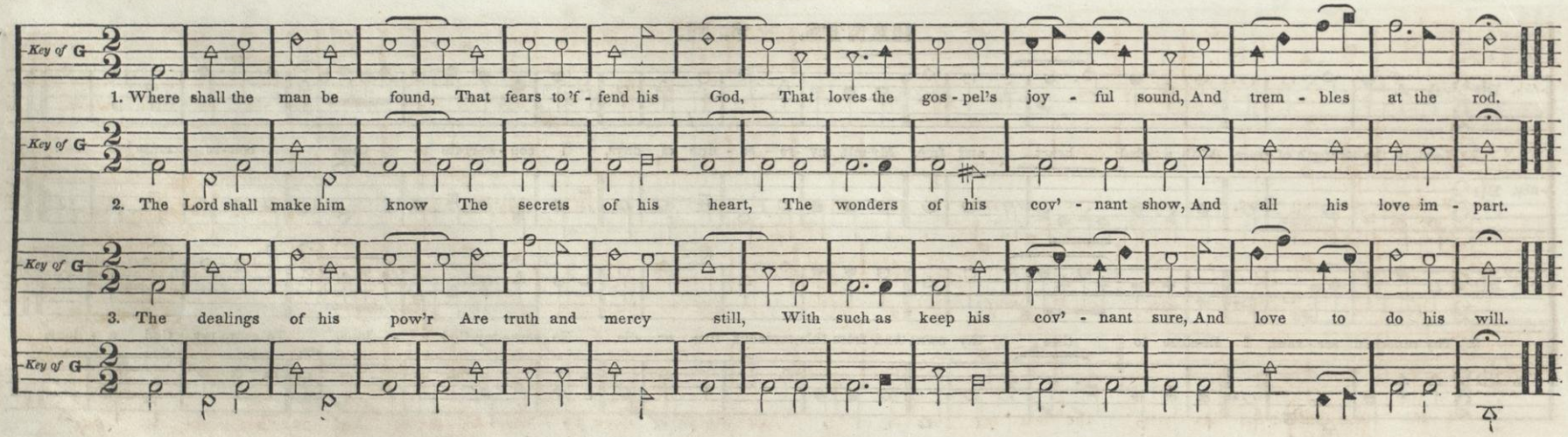
HANTS. S. M.



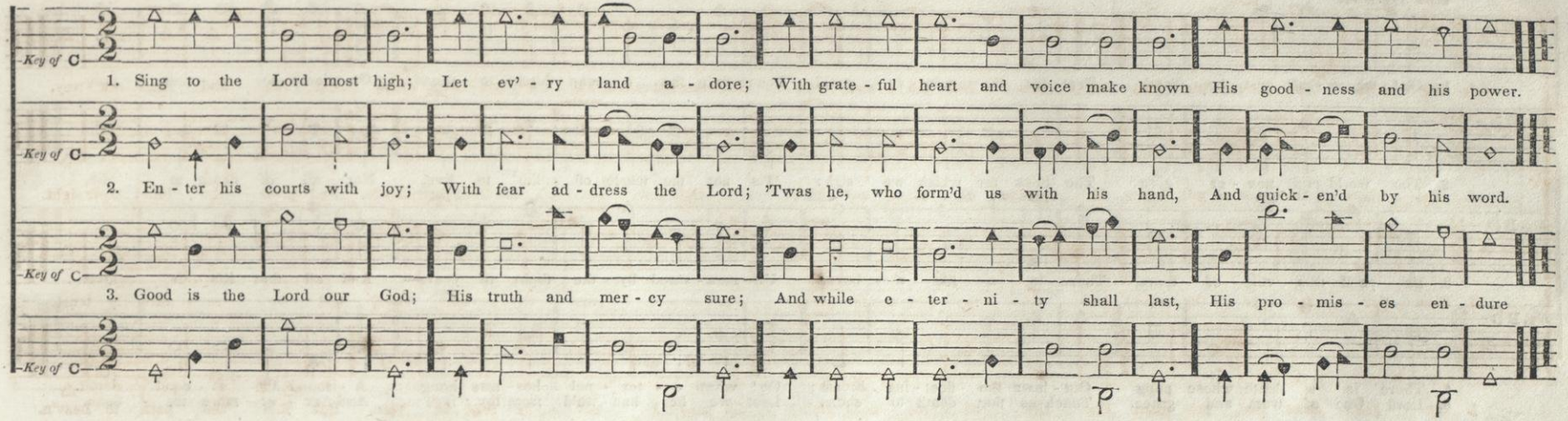
OHIO. S. M.



GEBAL. S. M.

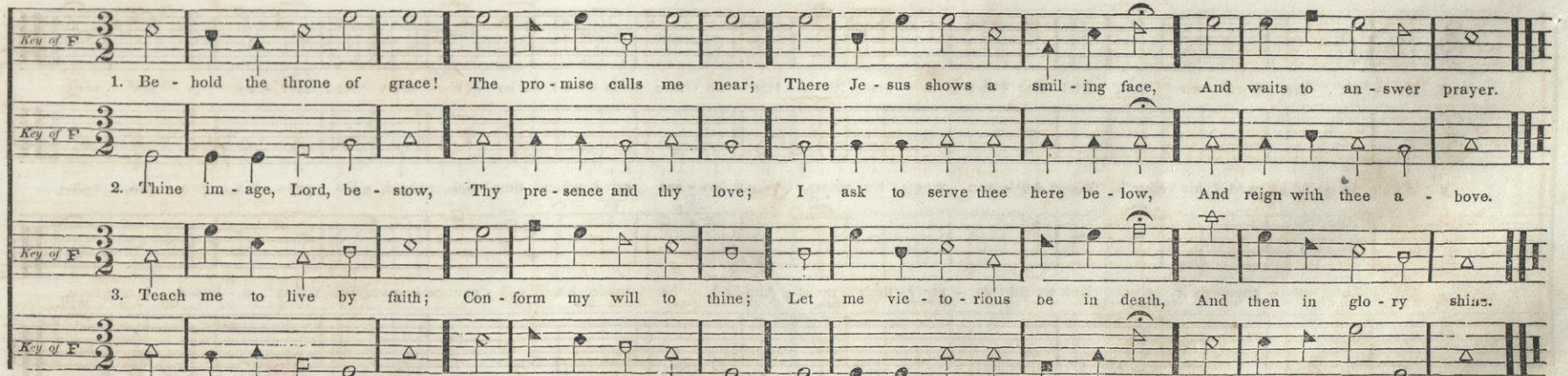


JUNIATA. S. M.



COMPTON. S. M.

E. K. PROUTY.



AYLESBURY. S. M.

DR. GREEN.

SLOW AND SOFT.

Key, B♭ 3/2

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

Key, B♭ 3/2

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.

Key, B♭ 3/2

3. Be - yond this vale of tears, There is a life a - bove, Un - mea - sured by the flight of years— And all that life is love.

Key, B♭ 3/2

4. There is a death, whose pang Out - lasts the fleet - ing breath; Oh! what e - ter - nal hor - rors hang A - round the se - cond death.
5. Lord God of truth and grace, Teach us that death to shun; Lest we be ban - ish'd from thy face And ev - er - more un - done.

TAGE. S. M.

Key of F 2/2

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.

Key of F 2/2

2. When Is - rael was his church, When Aa - ron was his priest, When Mo - ses cried, when Sam - uel pray'd, He gave his peo - ple rest.

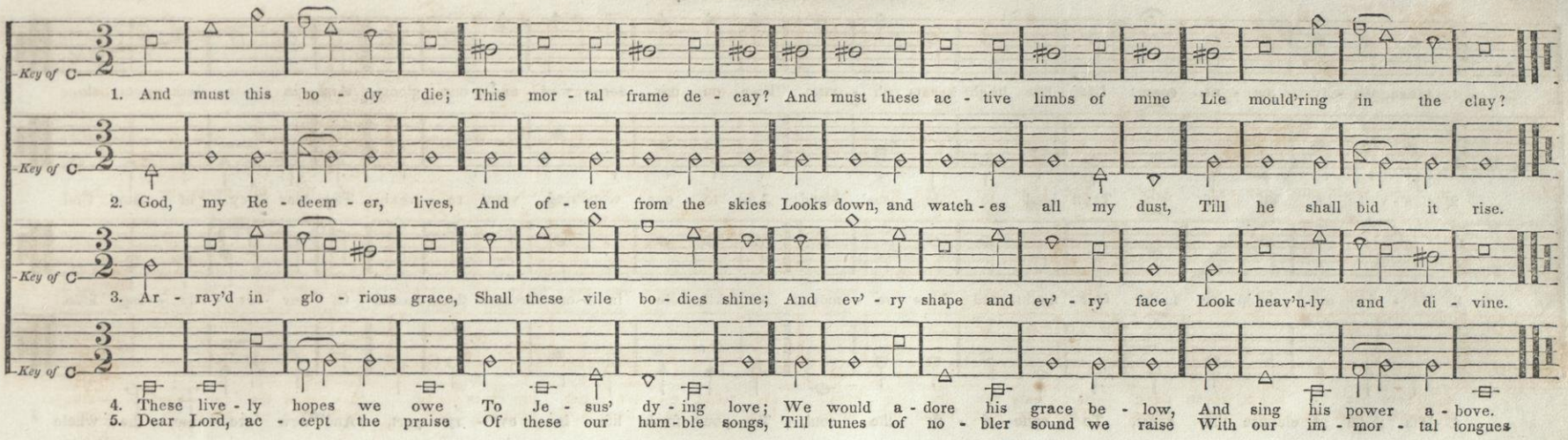
Key of F 2/2

3. Oft he for - gave their sins, Nor would de - stroy their race; And oft he made his ven - geance known, When they a - bused his grace.

Key of F 2/2

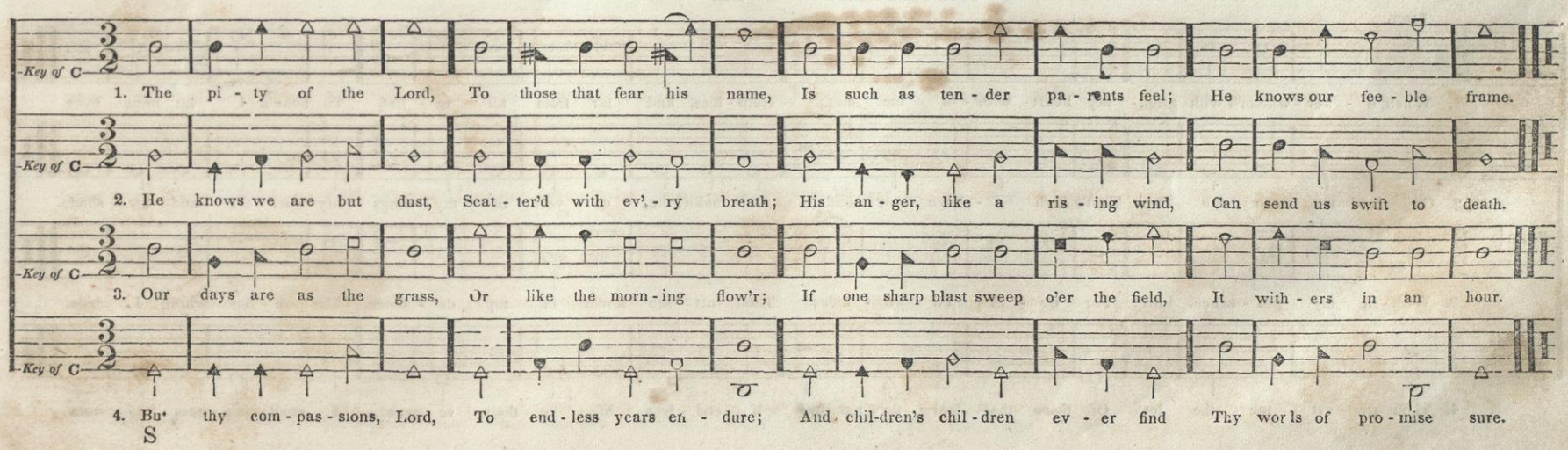
4. Ex - alt the Lord our God, Whose grace is still the same: Still he's a God of ho - li - ness, And jea - lous for his name.

LITTLE MARLBOROUGH. S. M.



BOYLSTON. S. M.

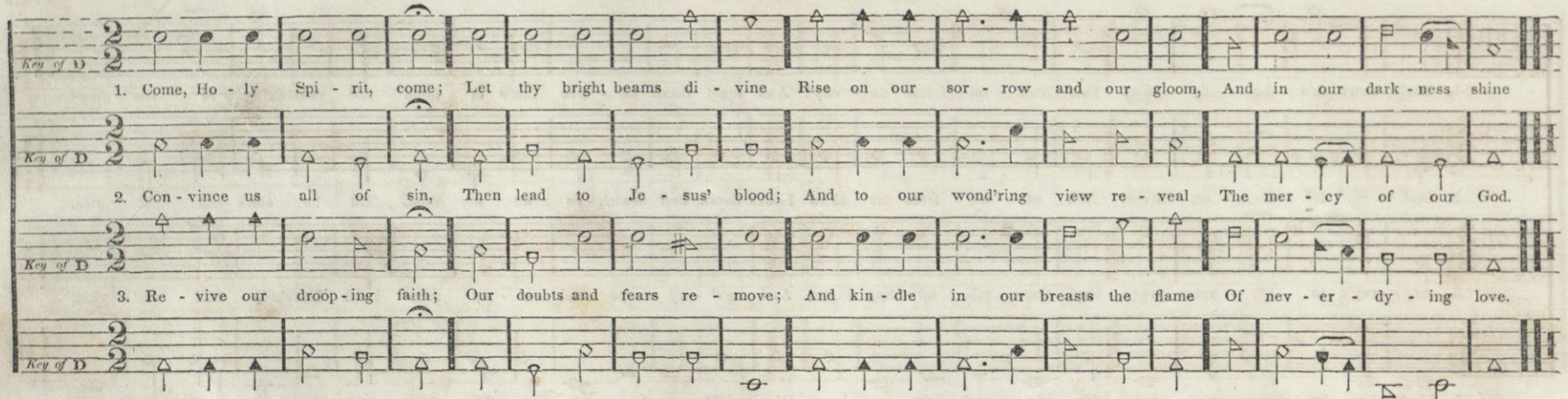
L. MASON.



S

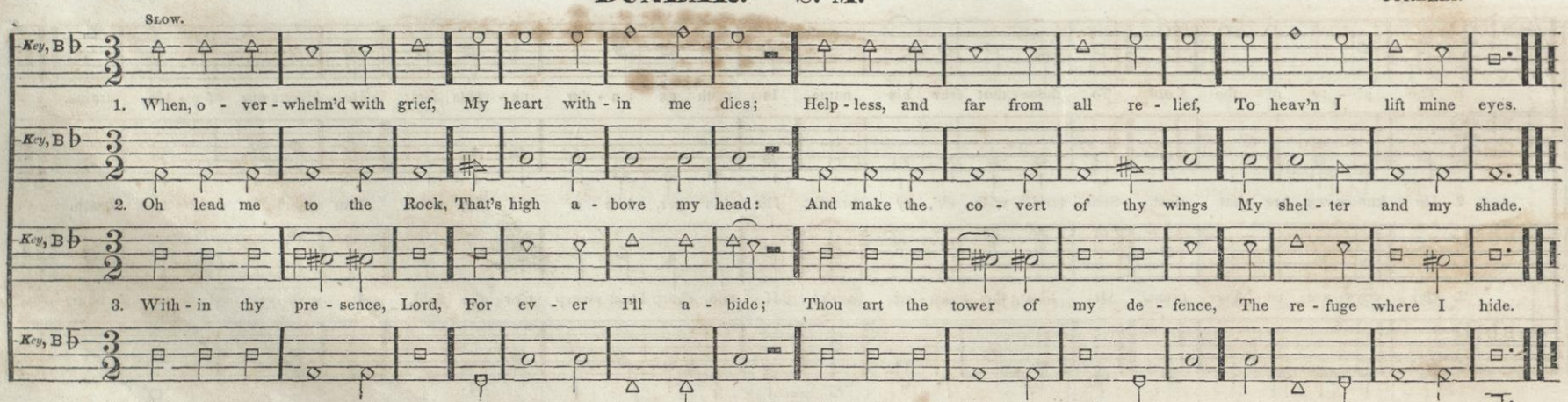
WESTMINSTER. S. M.

DR. BOYCE.

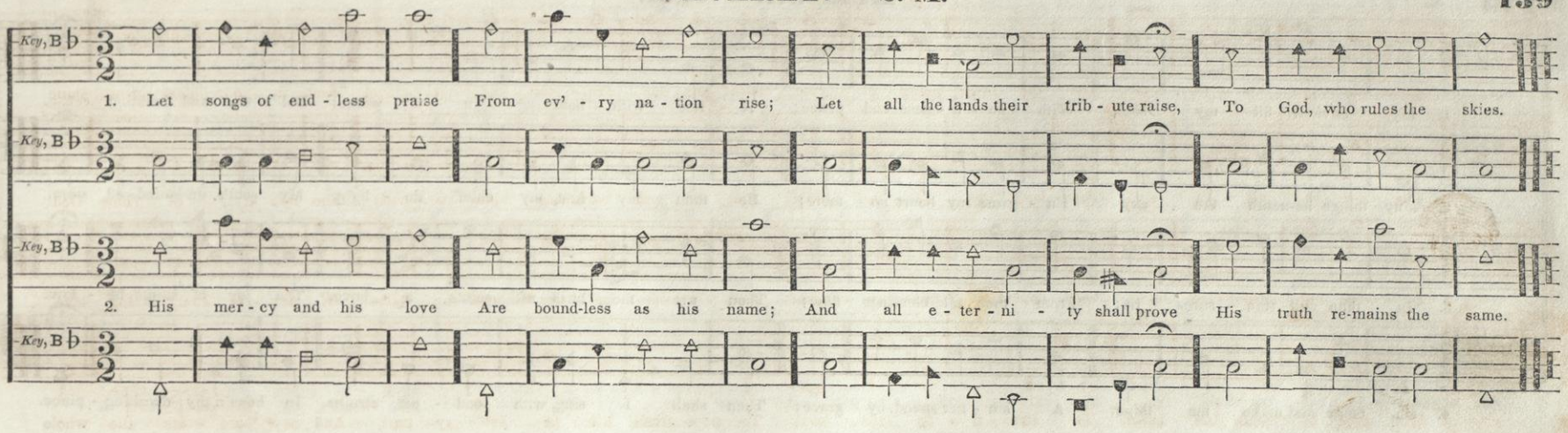


DUNBAR. S. M.

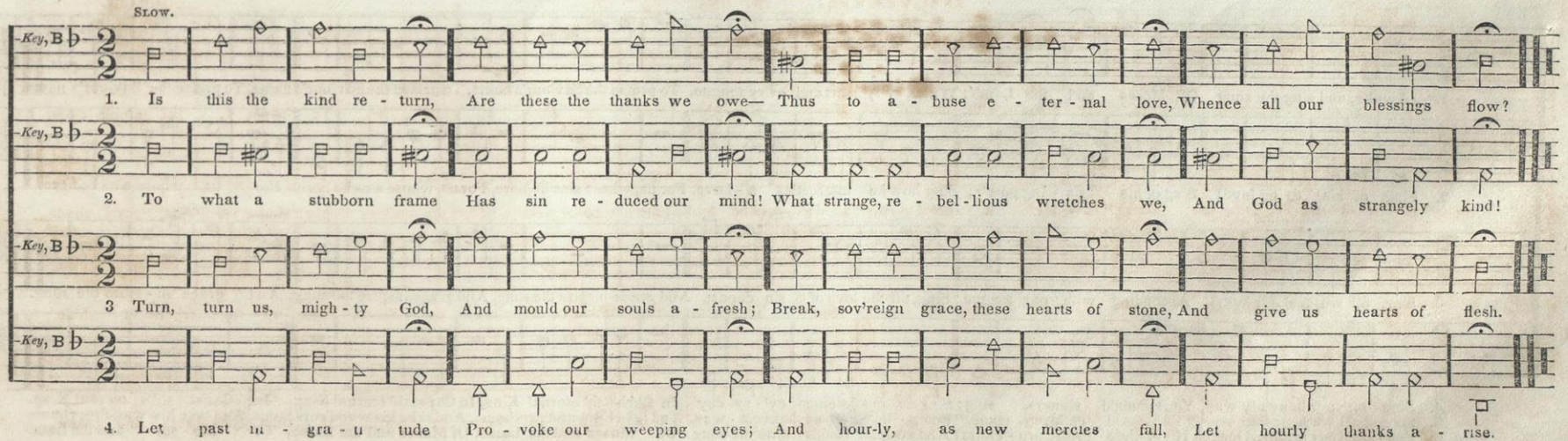
CORELLI.



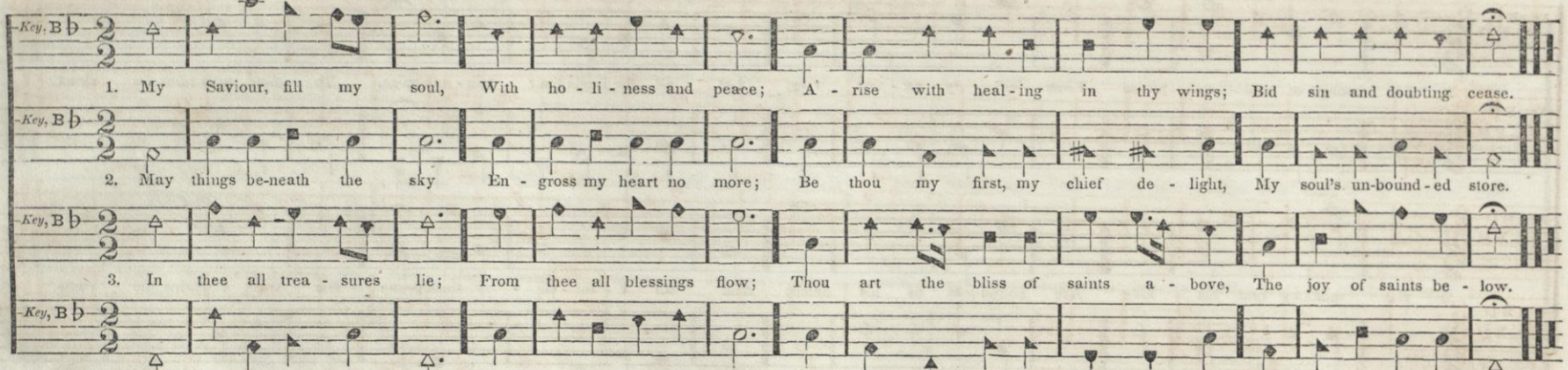
BEVERLY. S. M.



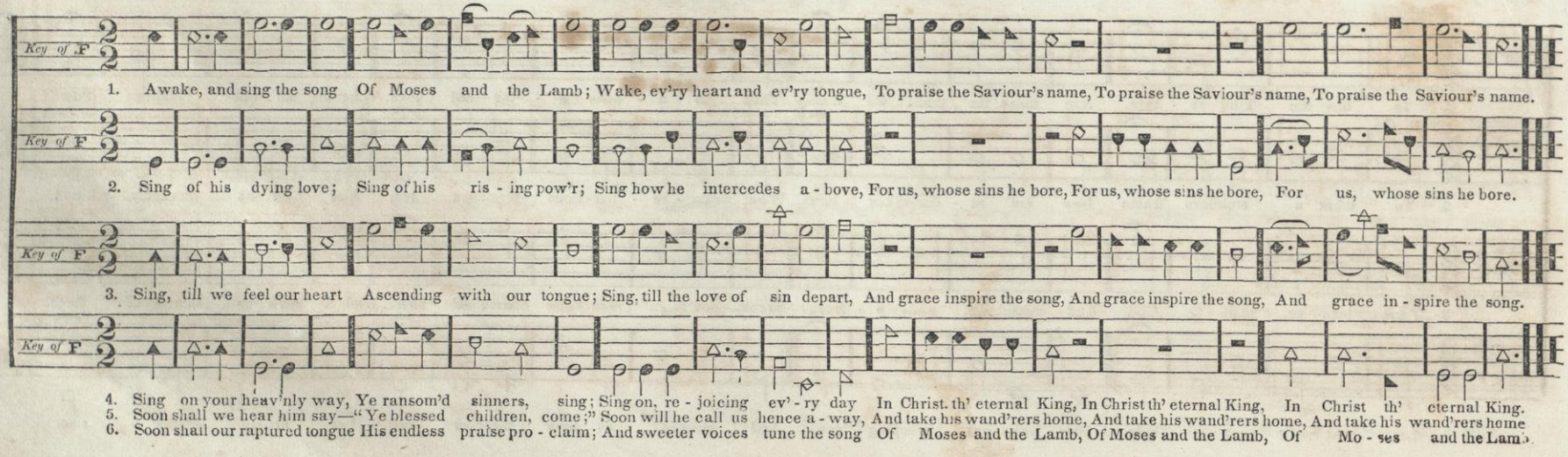
BOXFORD. S. M.



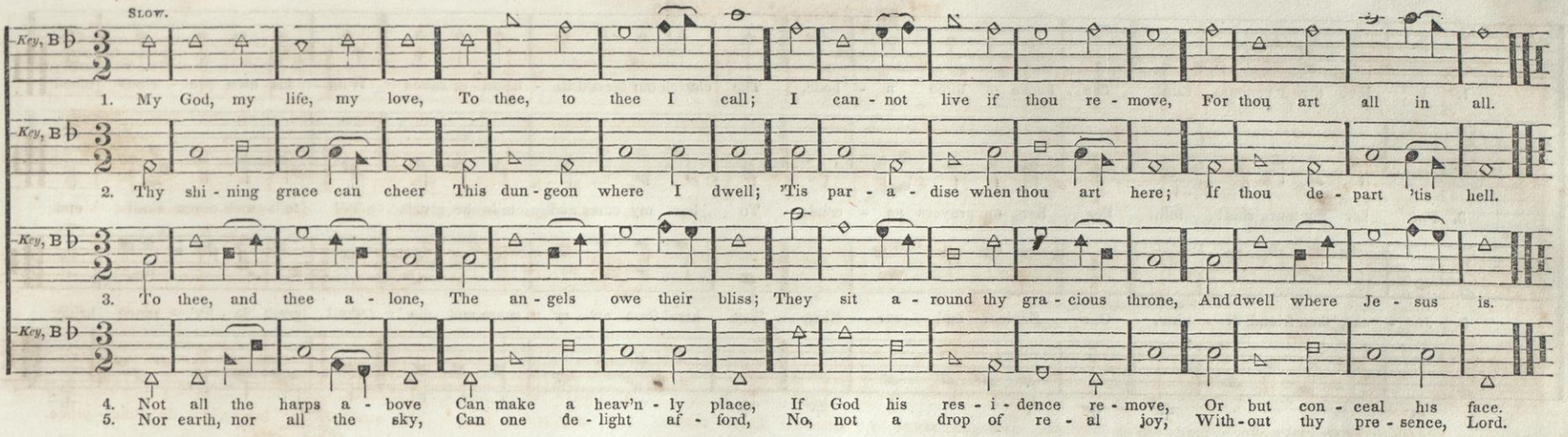
HUDSON. S. M.



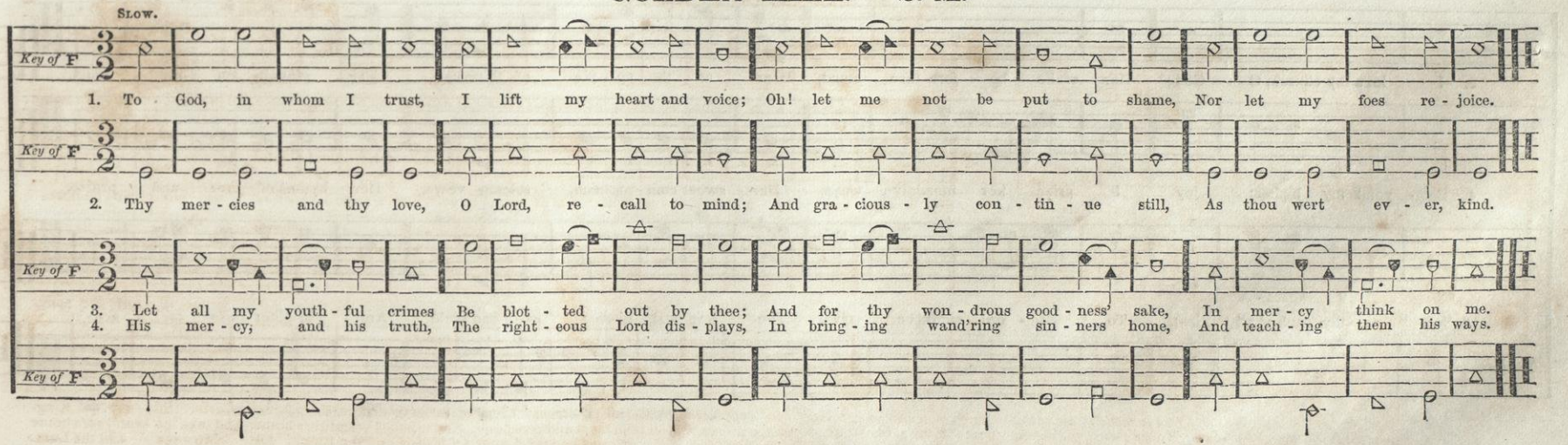
WARNER. S. M.



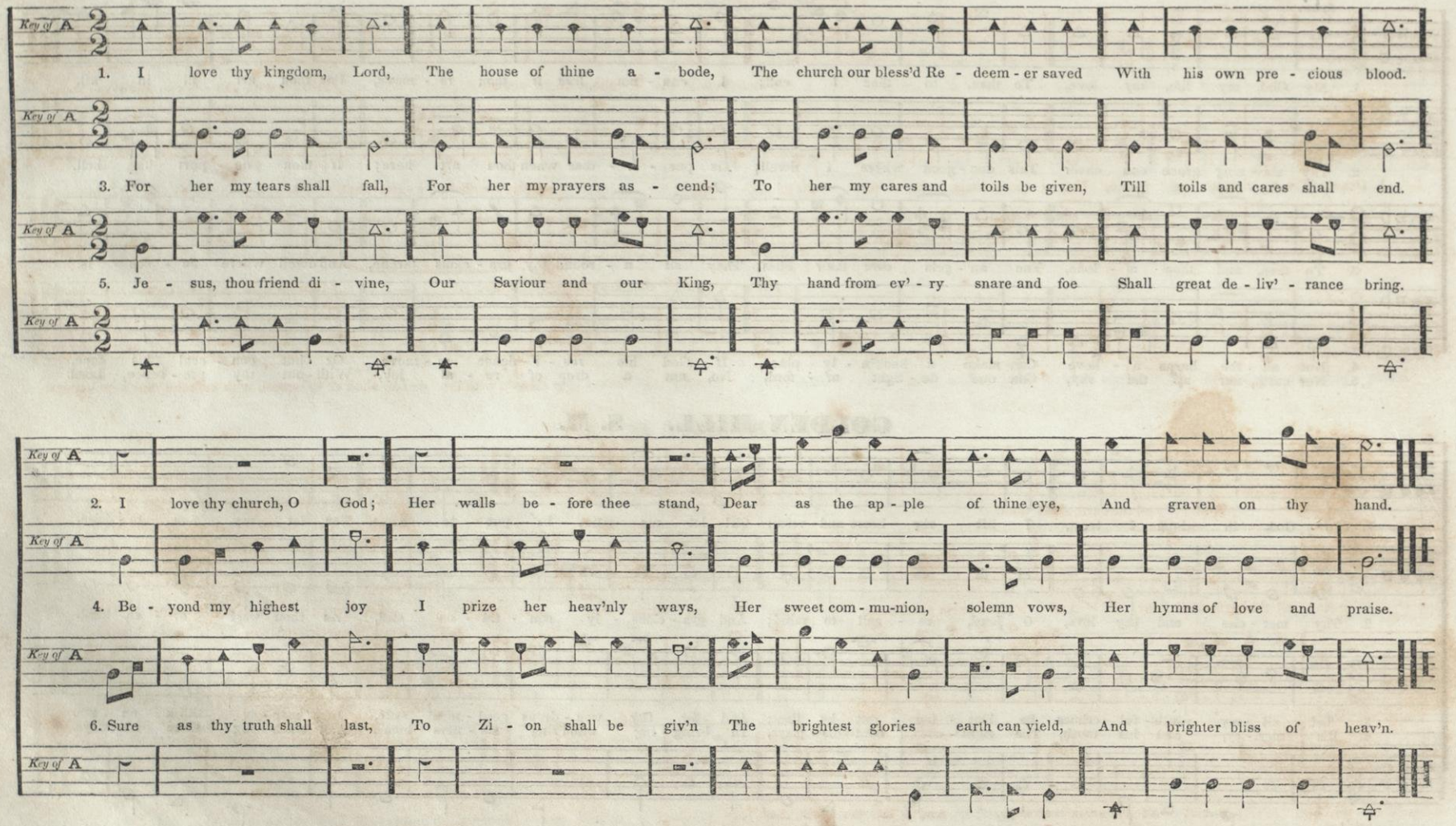
ZUAR. S. M.

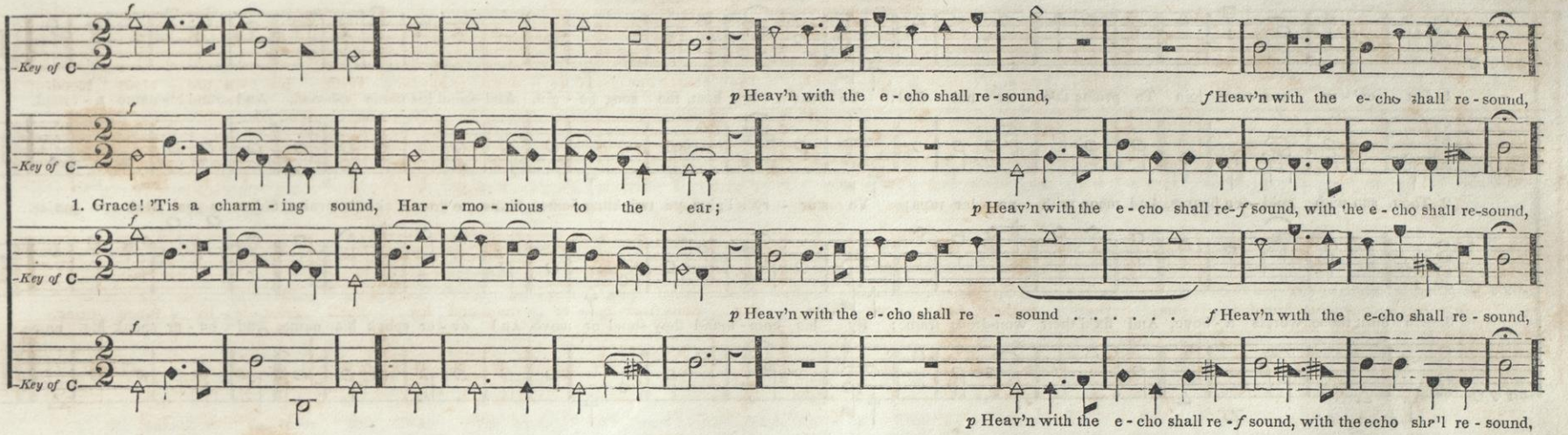


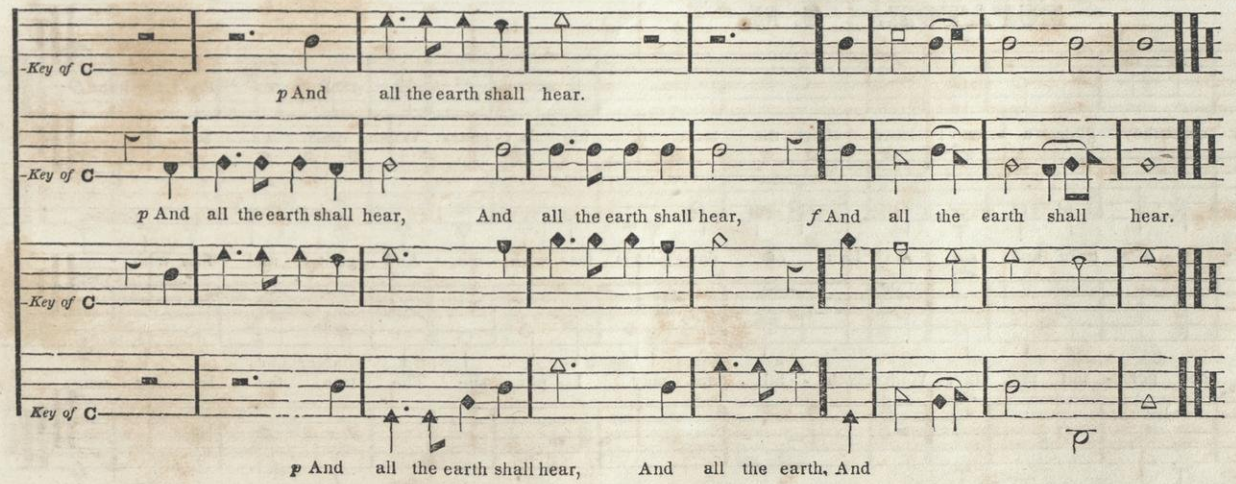
GOLDEN HILL. S. M.



BEALOTH. S. M. (DOUBLE.)





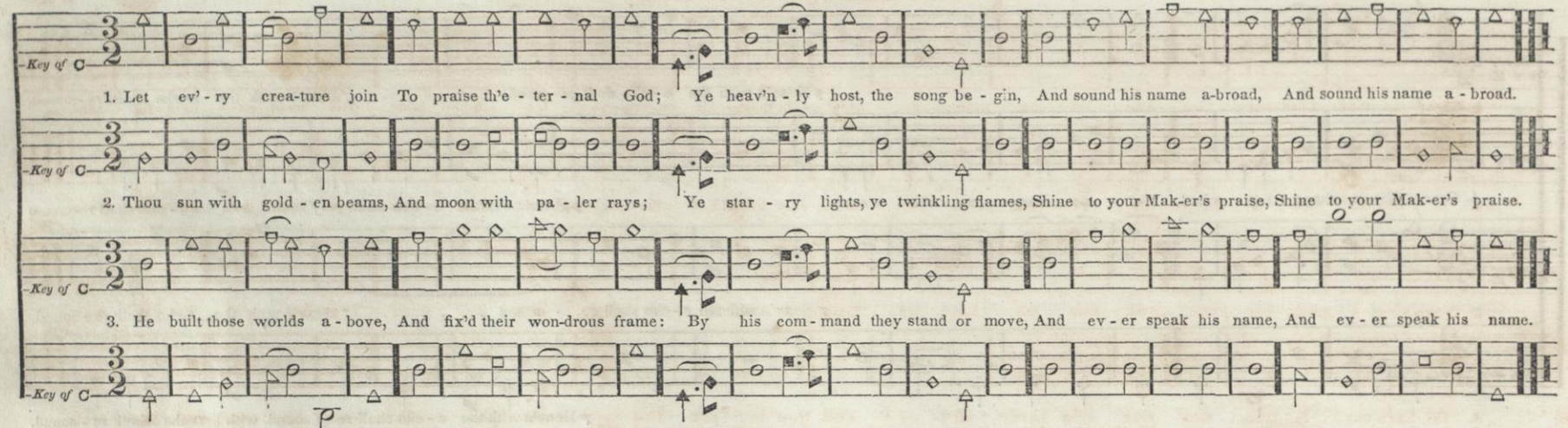


2. Grace first contrived a way
To save rebellious man ;
And all the steps that grace display,
Which drew the wondrous plan.

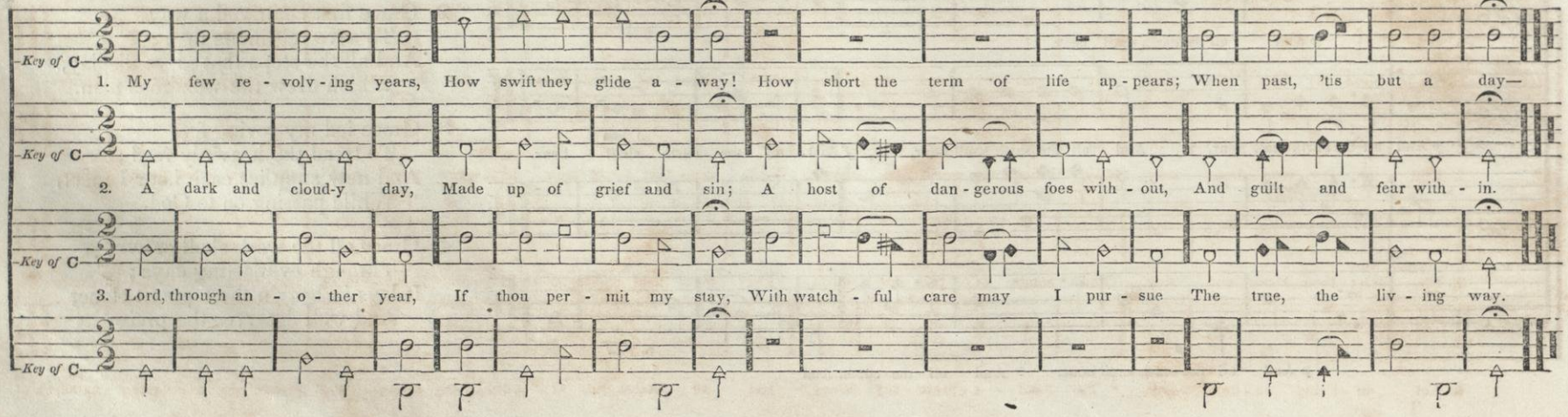
3. Grace led my roving feet
To tread the heav'nly road ;
And new supplies each hour I meet,
While passing on to God.

4. Grace all the work shall crown,
Through everlasting days ;
It lays in heav'n the topmost stone,
And well deserves the praise

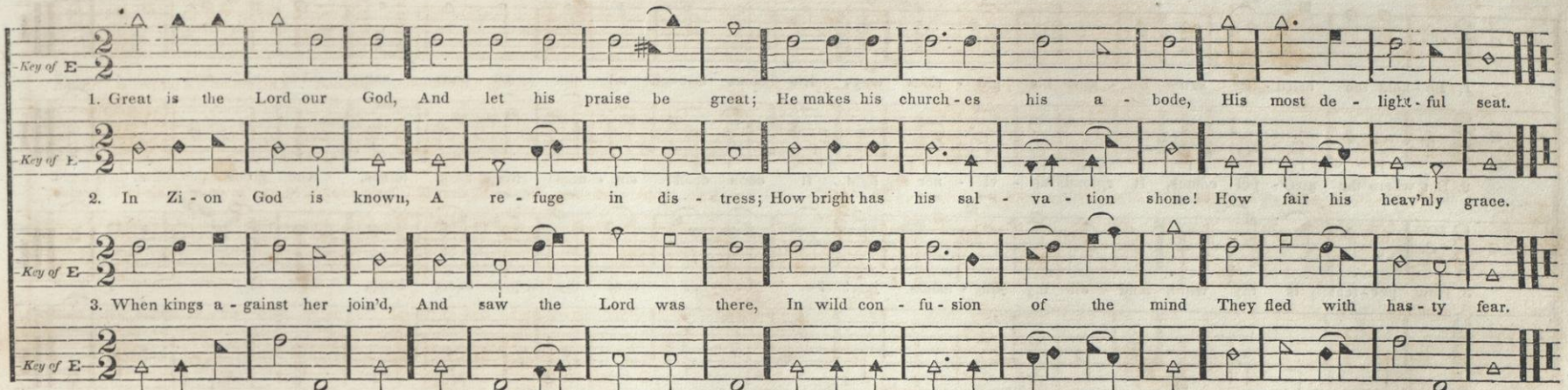
MOORFIELD. S. M.



EUPATOR. S. M.

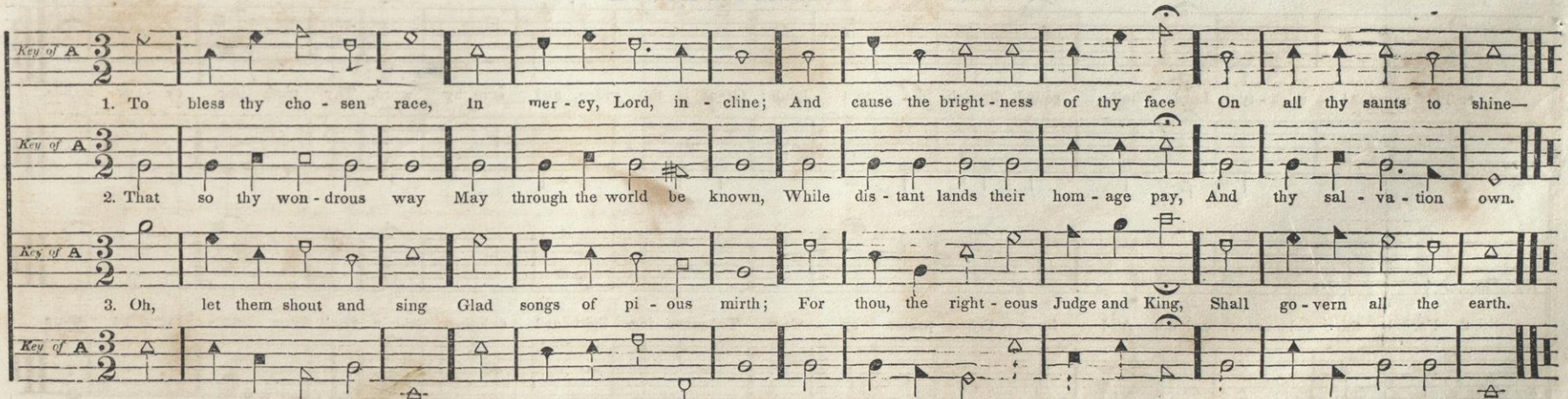


SOUTHFIELD. S. M.



PENTONVILLE. S. M.

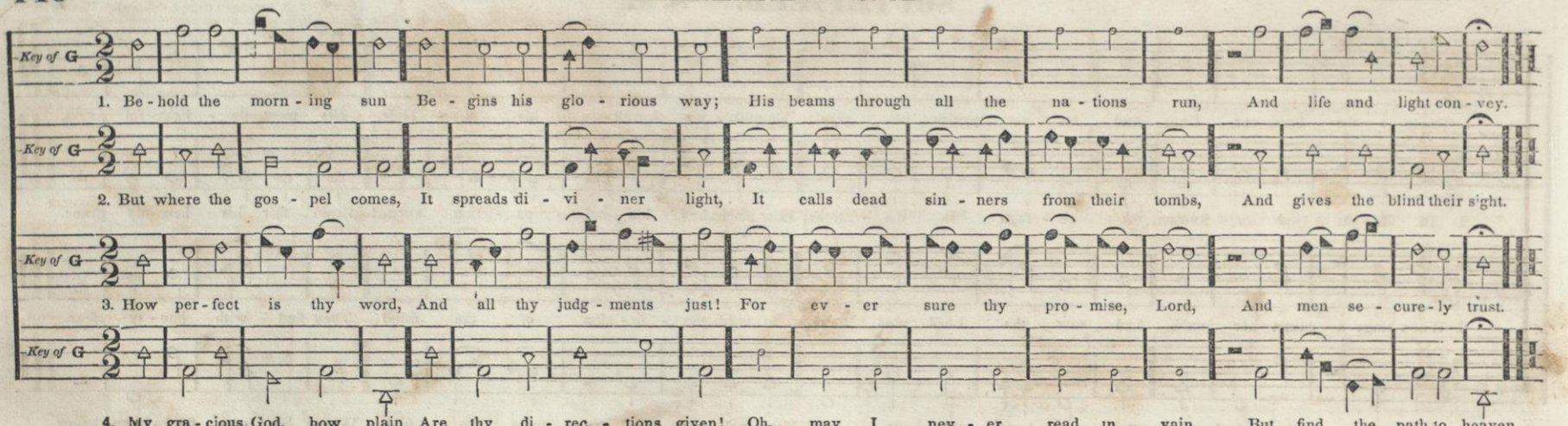
LINLEY.



T

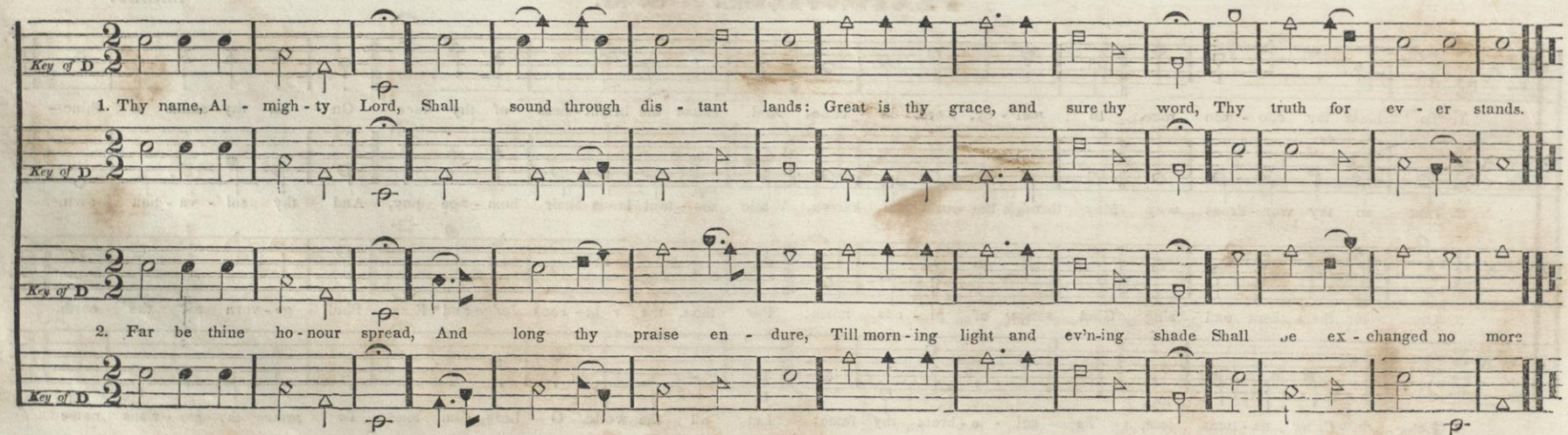
SHIRLAND. S. M.

STANLEY.



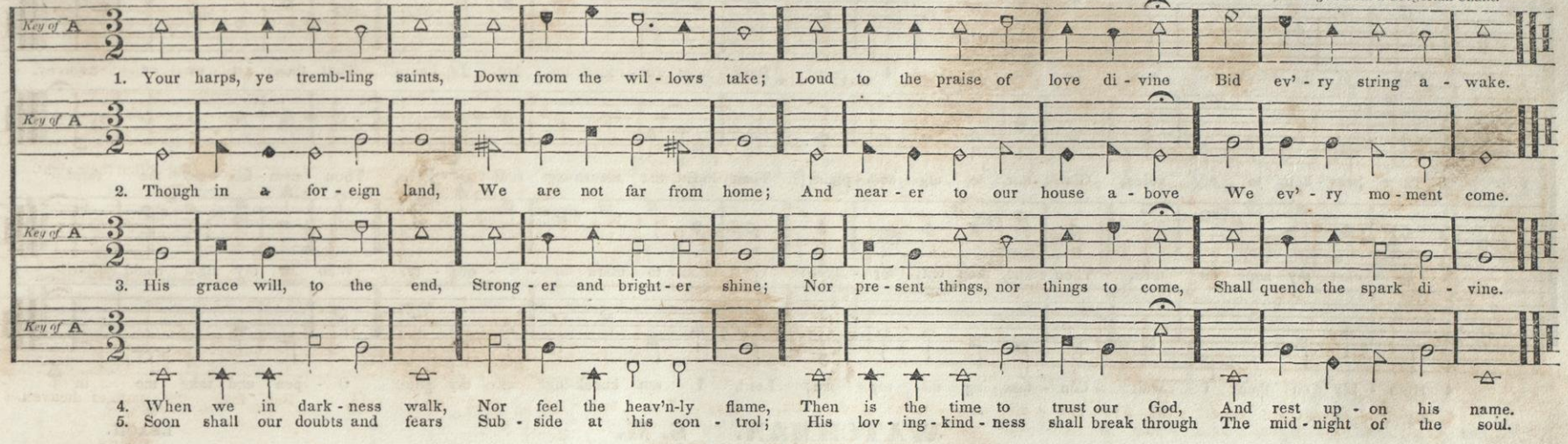
CLAPTON. S. M.

JONES.

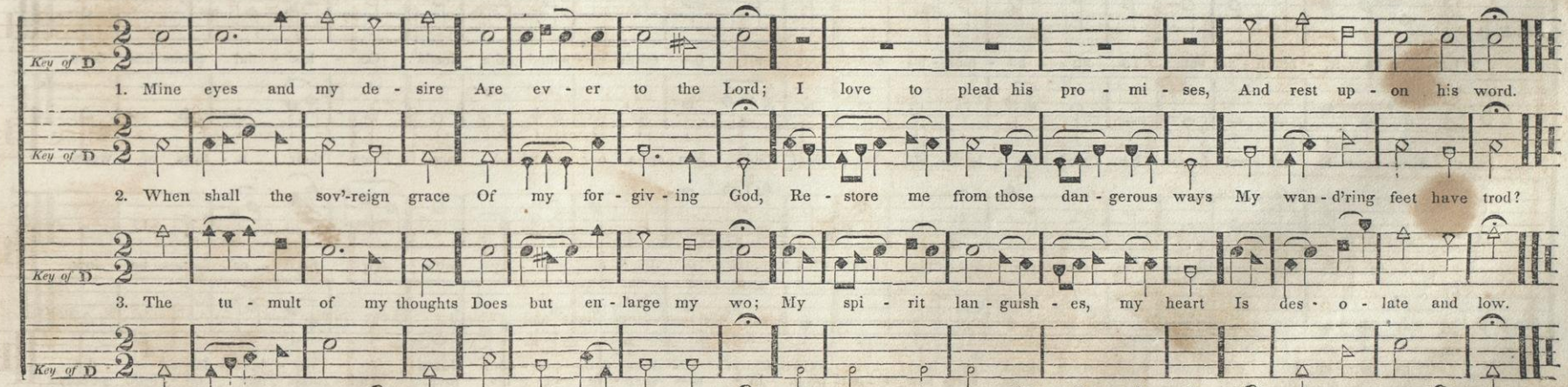


OLMUTZ. S. M.

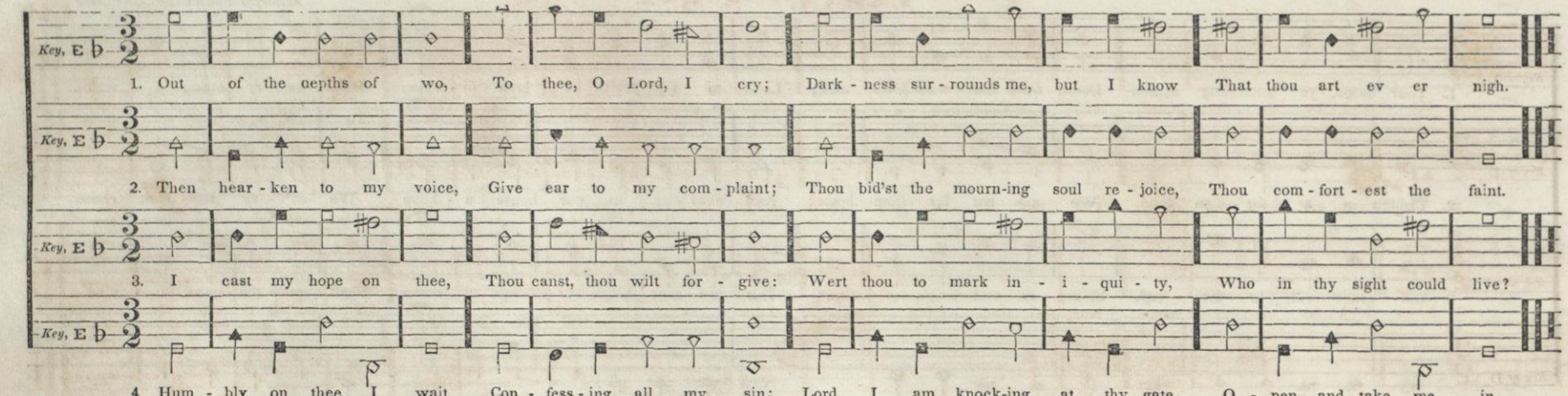
Arranged from a Gregorian Chant.



LINSTEAD. S. M.

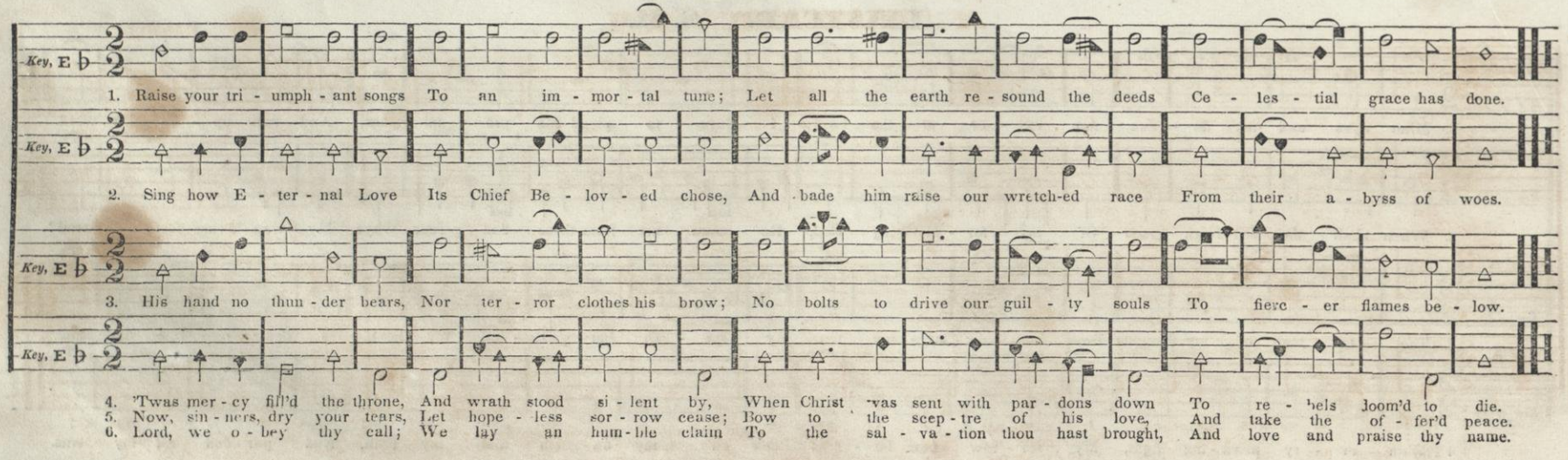


KAMBIA. S. M.

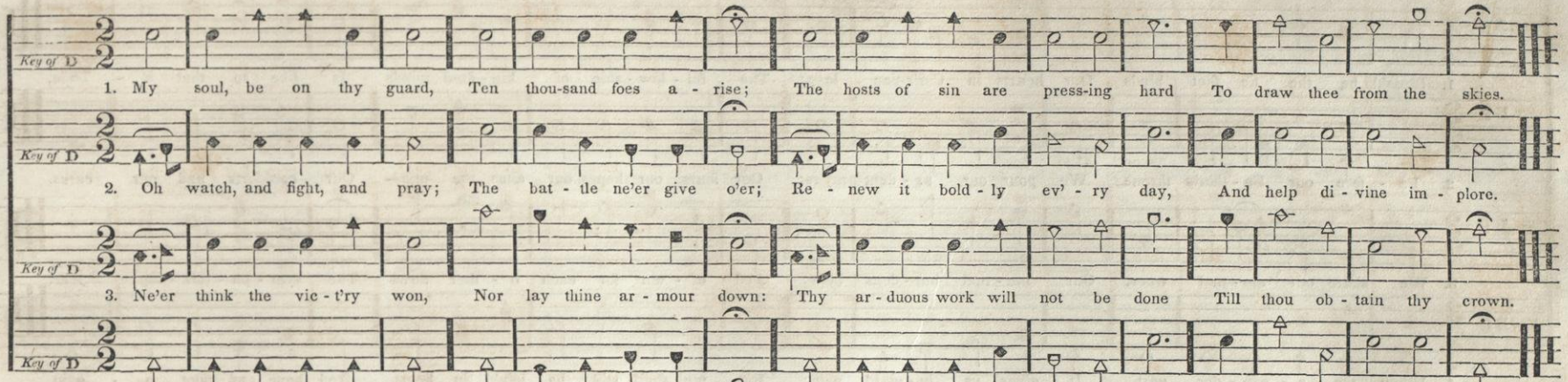


WATCHMAN. S. M.

LEACH.

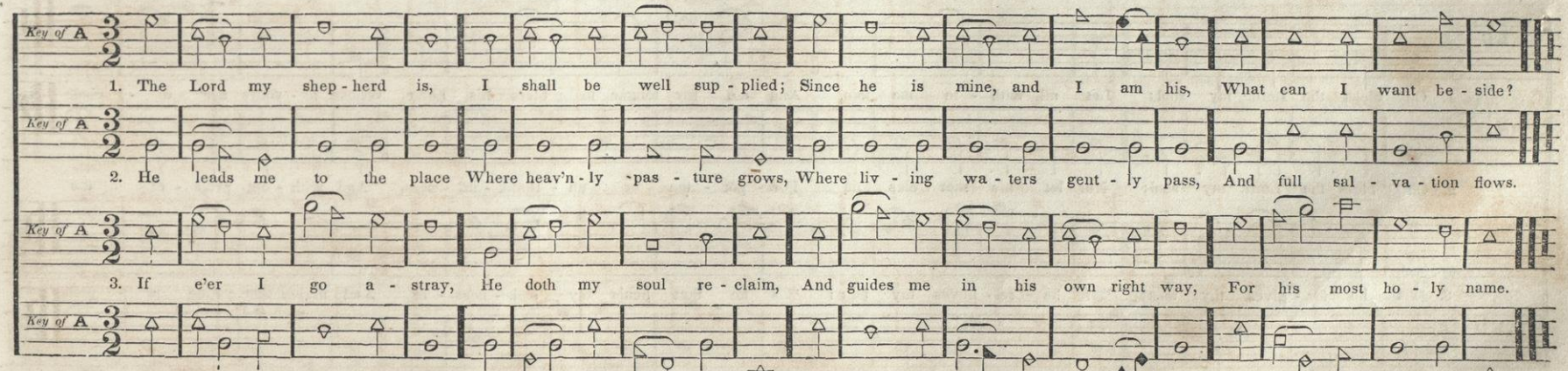


LABAN. S. M.

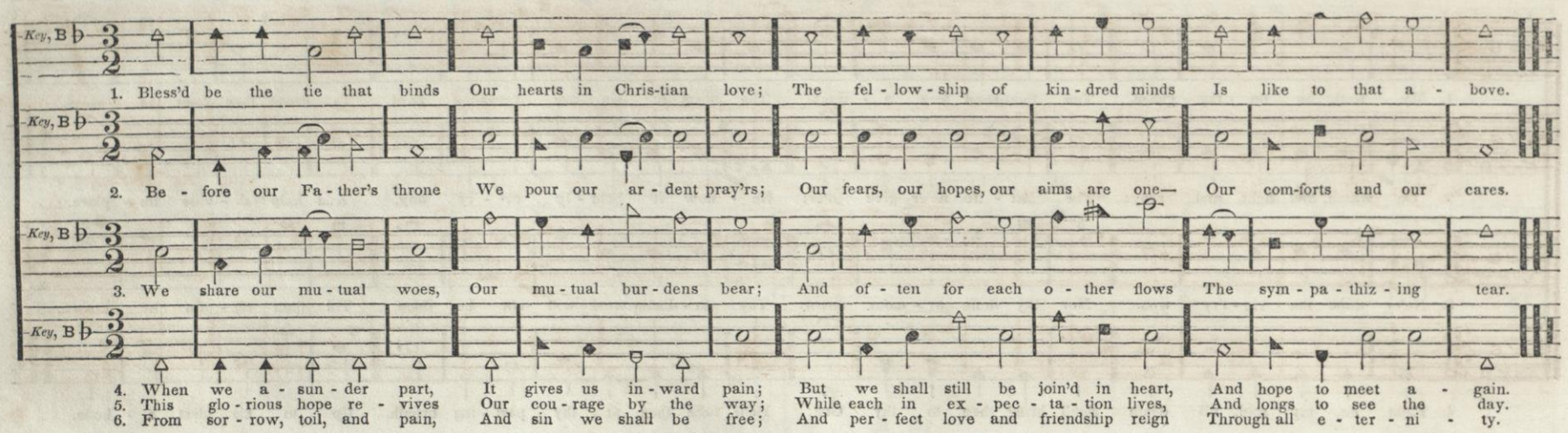


THATCHER. S. M.

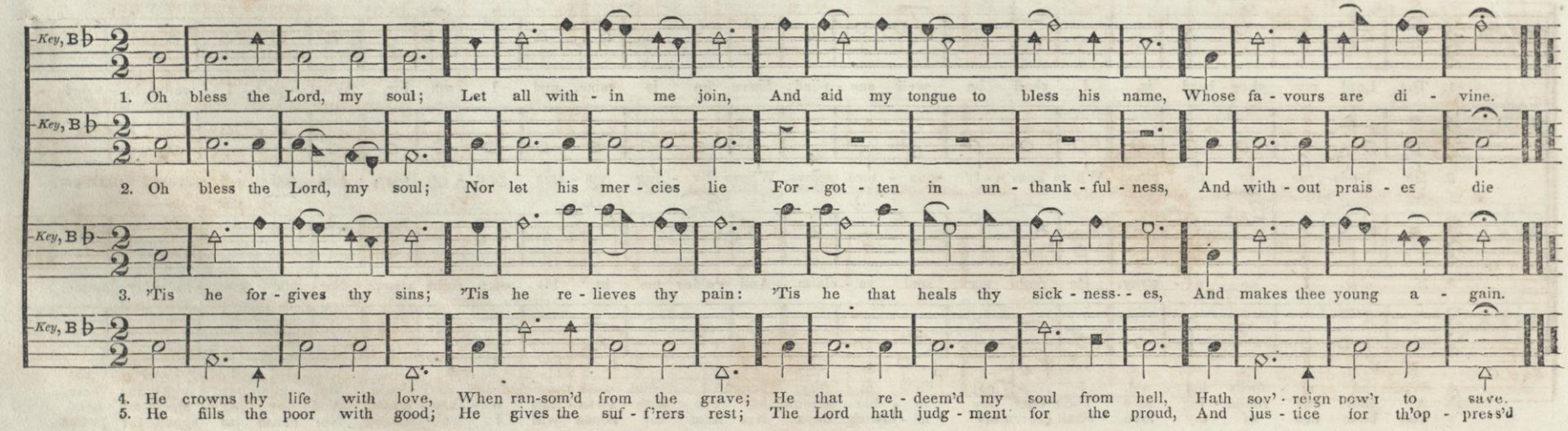
HANDEL.



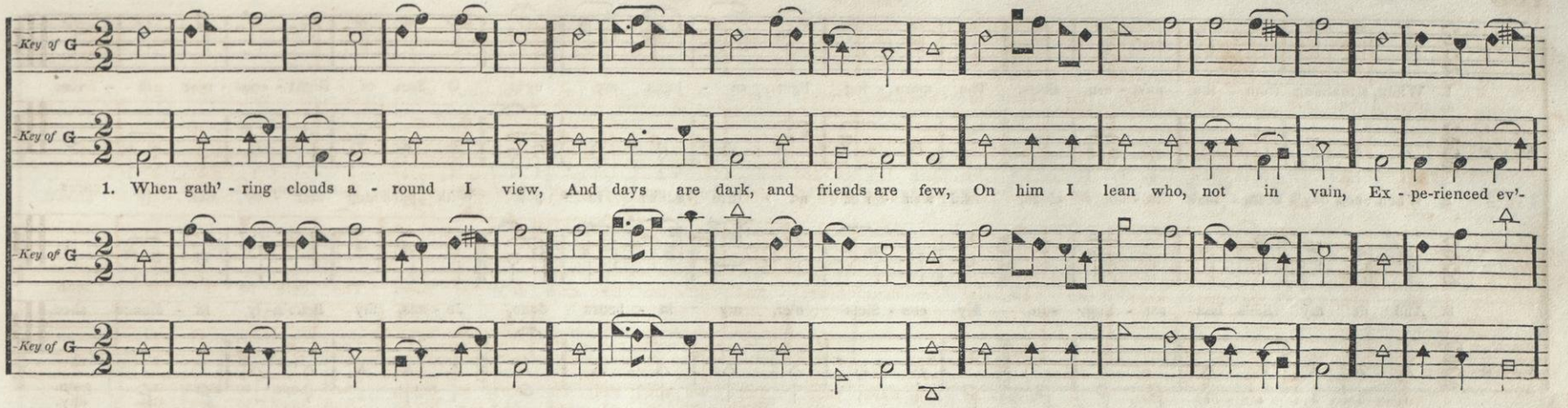
FAWCET. S. M.

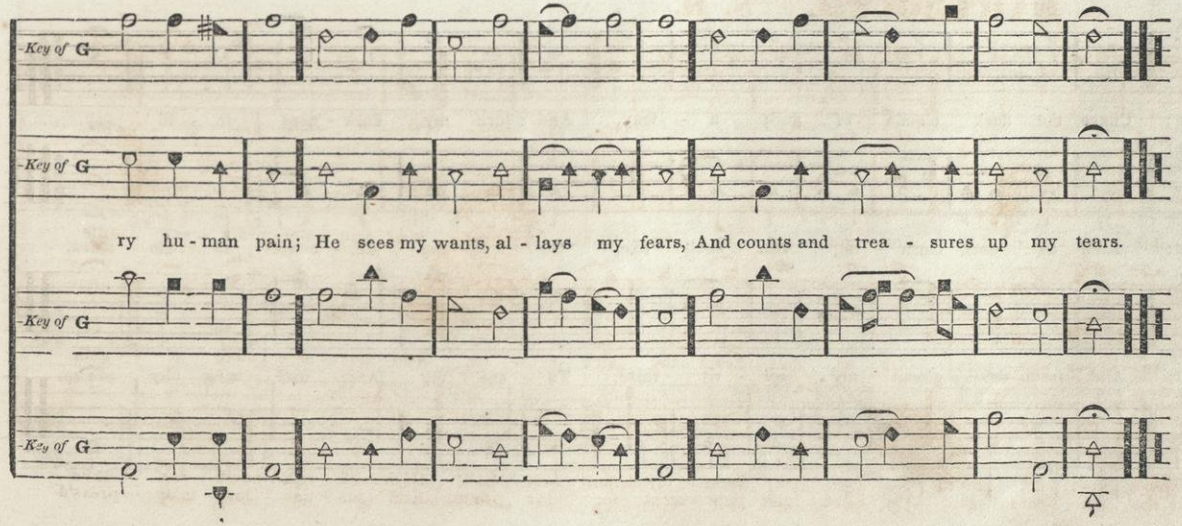


DARTMOUTH. S. M.



PLYMOUTH DOCK. L. M. (6 LINES.)



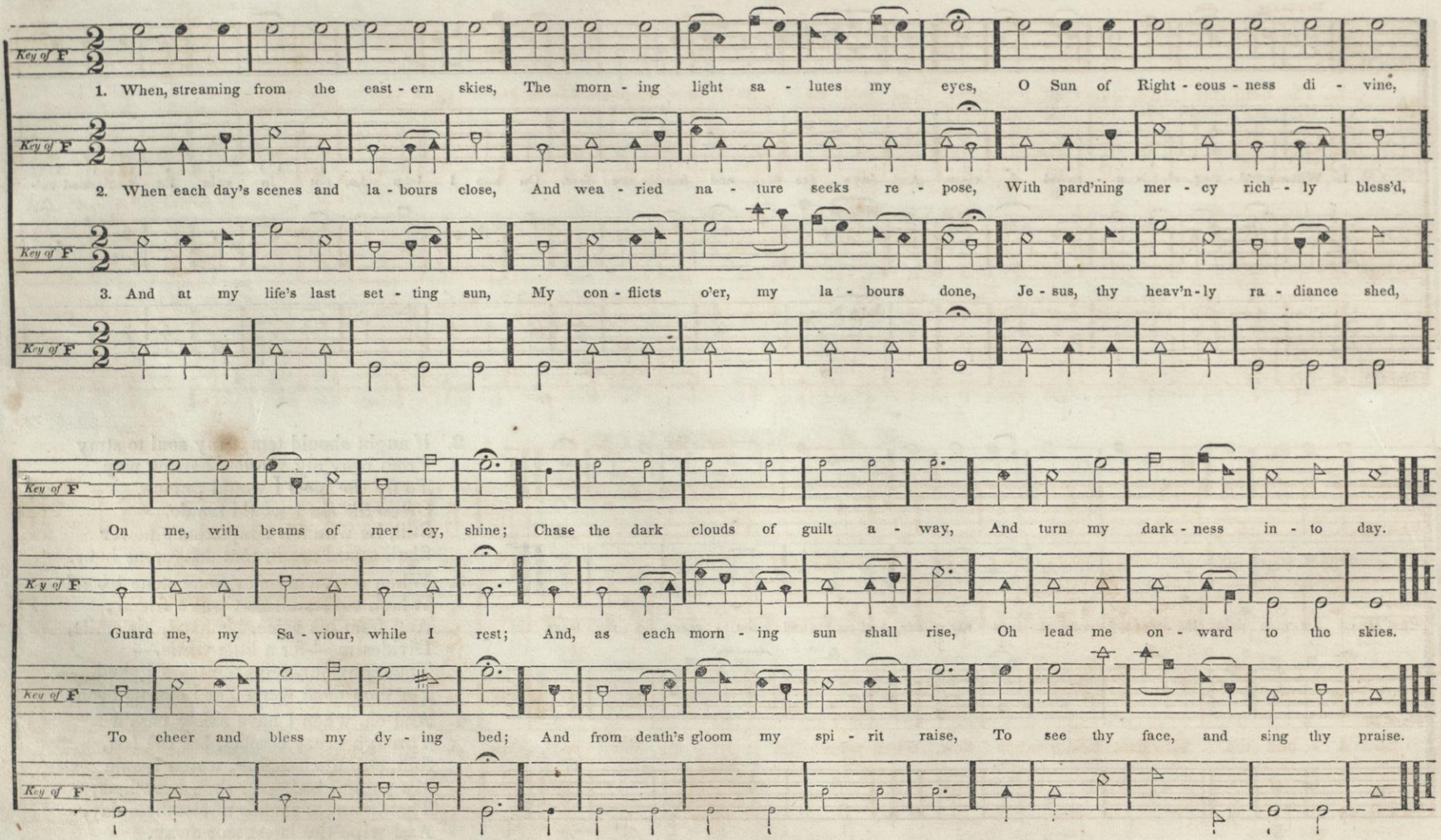


2. If aught should tempt my soul to stray
From heav'nly virtue's narrow way,
To fly the good I would pursue,
Or do the sin I would not do,
Still, he who felt temptation's power
Shall guard me in that dangerous hour.

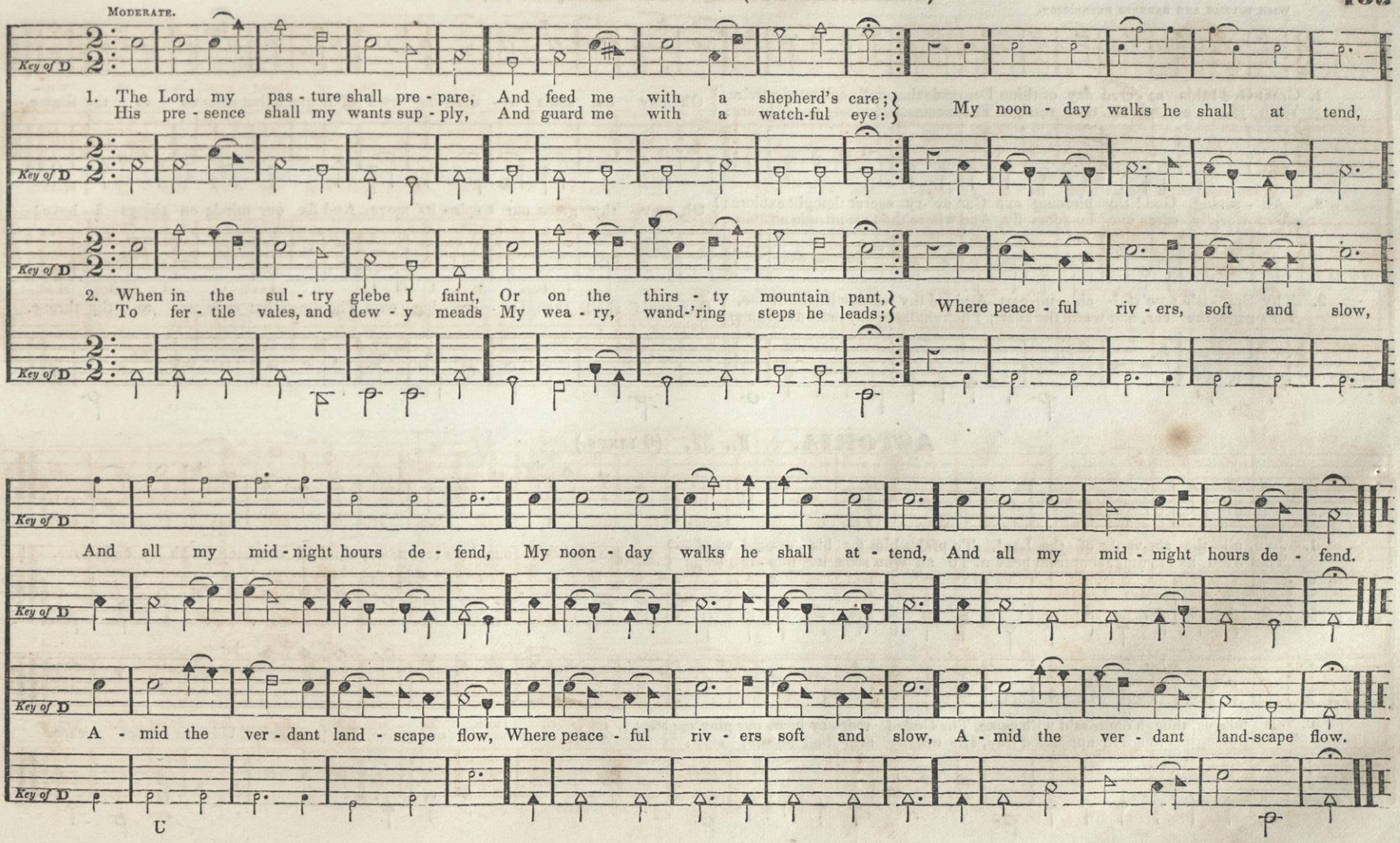
3. When sorrowing o'er some stone I bend
Which covers all that was a friend;
And from his voice, his hand, his smile,
Divides me—for a little while,—
Thou, Saviour, seest the tears I shed,
For thou didst weep o'er Lazarus dead.

4. And oh, when I have safely pass'd
Through every conflict, but the last,
Still, still unchanging, watch beside
My painful bed,—for thou hast died;
Then point to realms of cloudless day,
And wipe the latest tear away.

BRIGHTON. L. M. (6 LINES.)

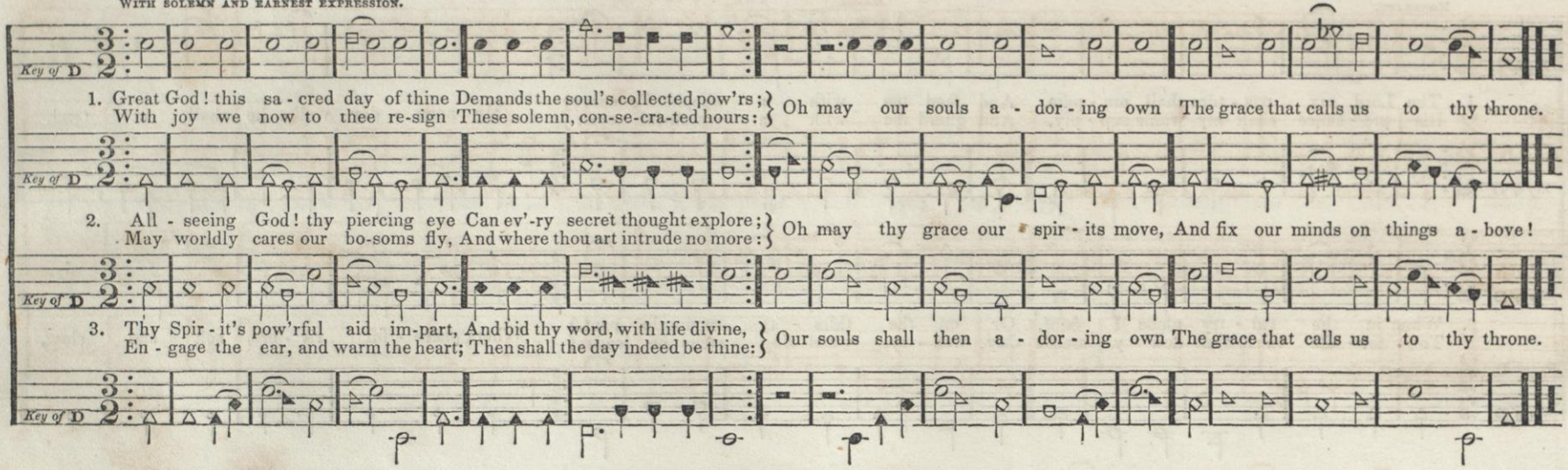


BELVILLE. L. M. (DOUBLE, OR 6 LINES.)

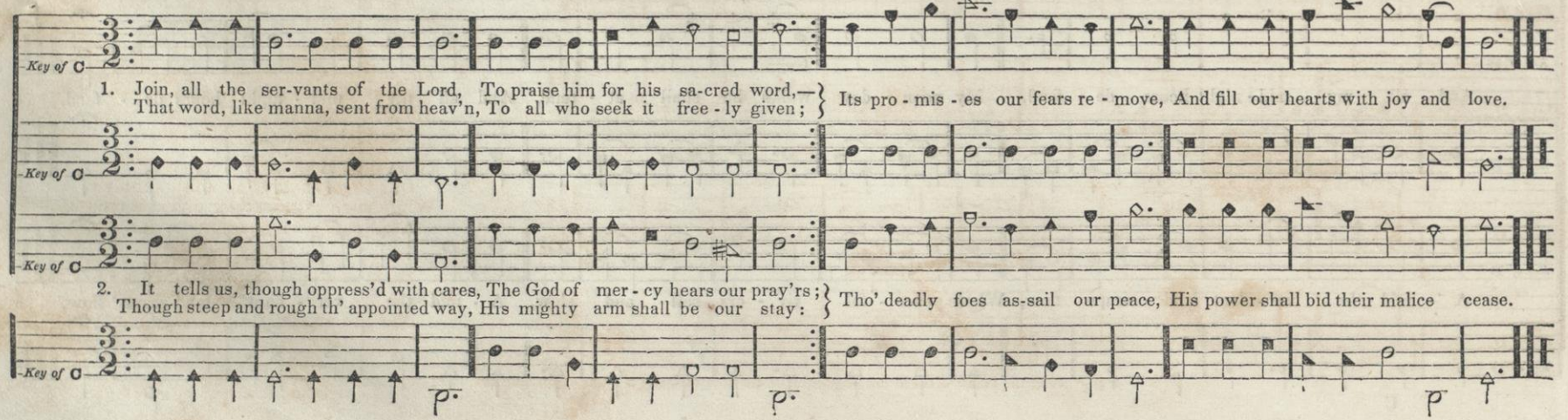


OGDENSBURGH. L. M. (6 LINES.)

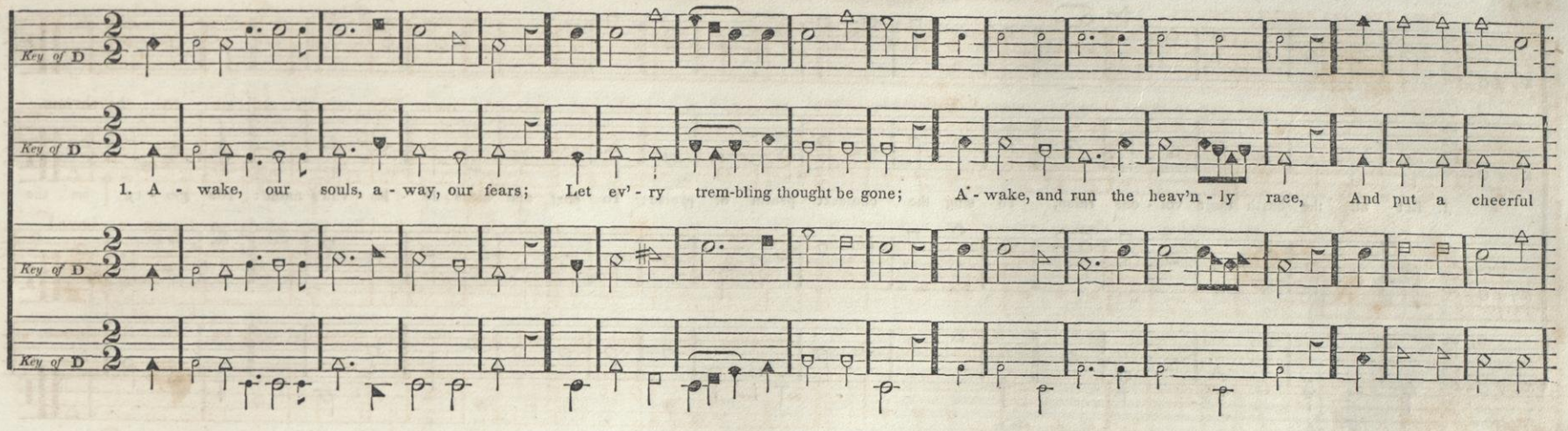
WITH SOLEMN AND EARNEST EXPRESSION.

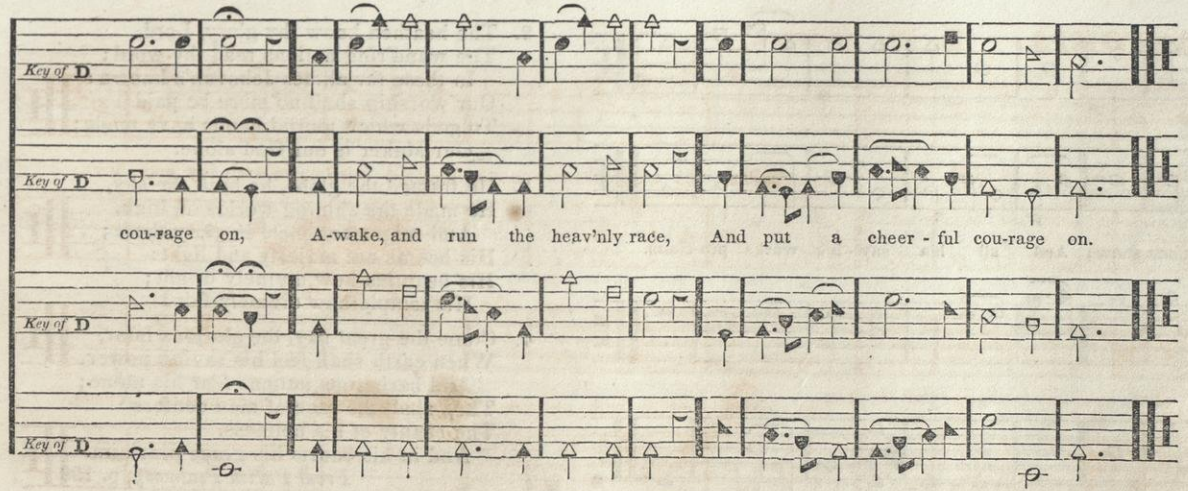


ASTORIA. L. M. (6 LINES.)



EATON. L. M. (6 LINES.)





2. True, 'tis a strait and thorny road,
And mortal spirits tire and faint;
But they forget the mighty God,
Who feeds the strength of every saint.

3. The mighty God, whose matchless power
Is ever new, and ever young;
And firm endures, while endless years
Their everlasting circles run.

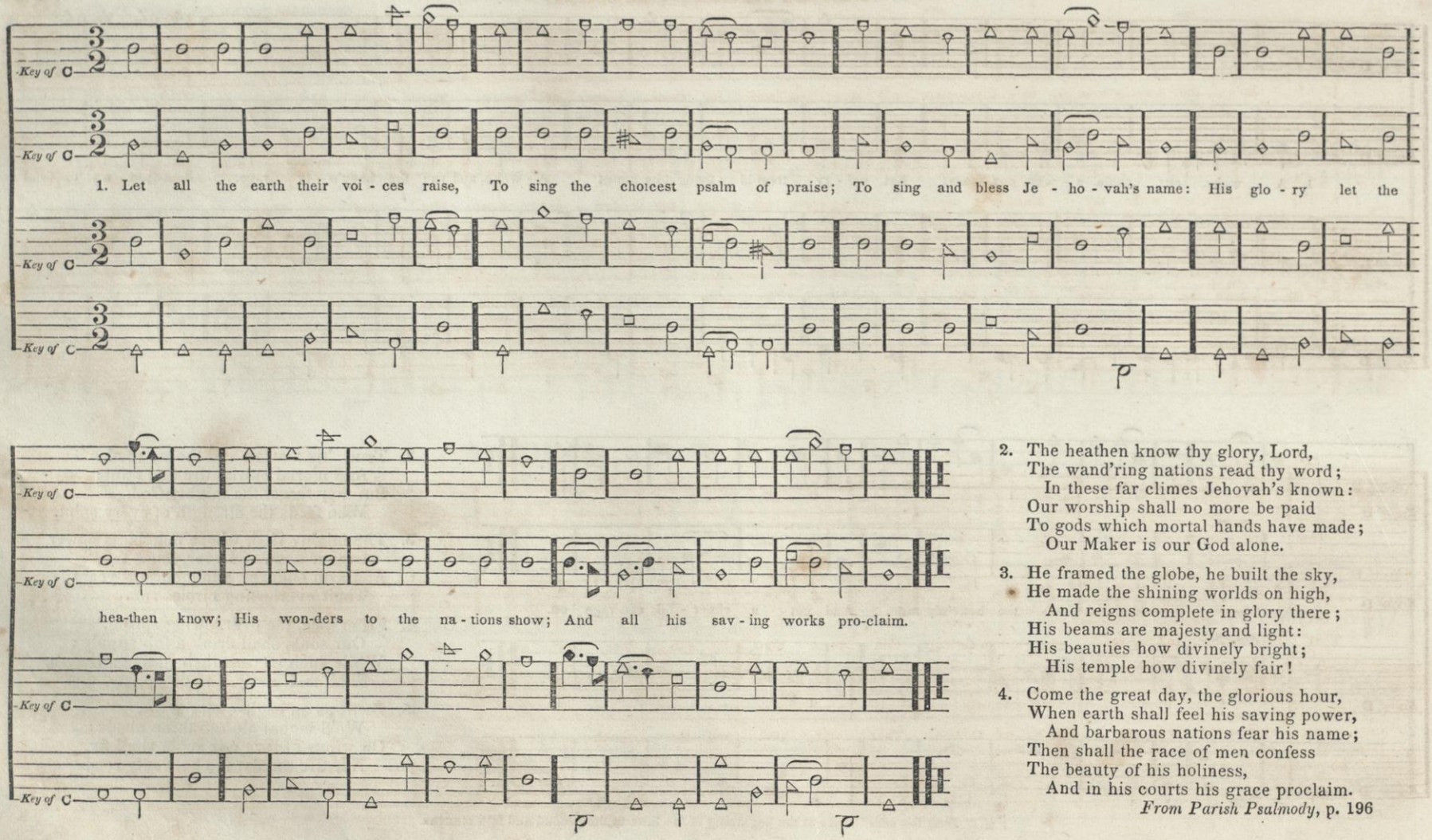
4. From thee, the overflowing spring,
Our souls shall drink a full supply;
While such as trust their native strength,
Shall melt away, and droop, and die.

5. Swift as an eagle cuts the air,
We'll mount aloft to thine abode:
On wings of love our souls shall fly,
Nor tire amidst the heavenly road.

☞ Sing the small notes at the beginning of the tune to the second and fifth stanzas.

ST. HELEN'S. L. P. M.

JENNINGS.



2. The heathen know thy glory, Lord,
The wand'ring nations read thy word;
In these far climes Jehovah's known:
Our worship shall no more be paid
To gods which mortal hands have made;
Our Maker is our God alone.

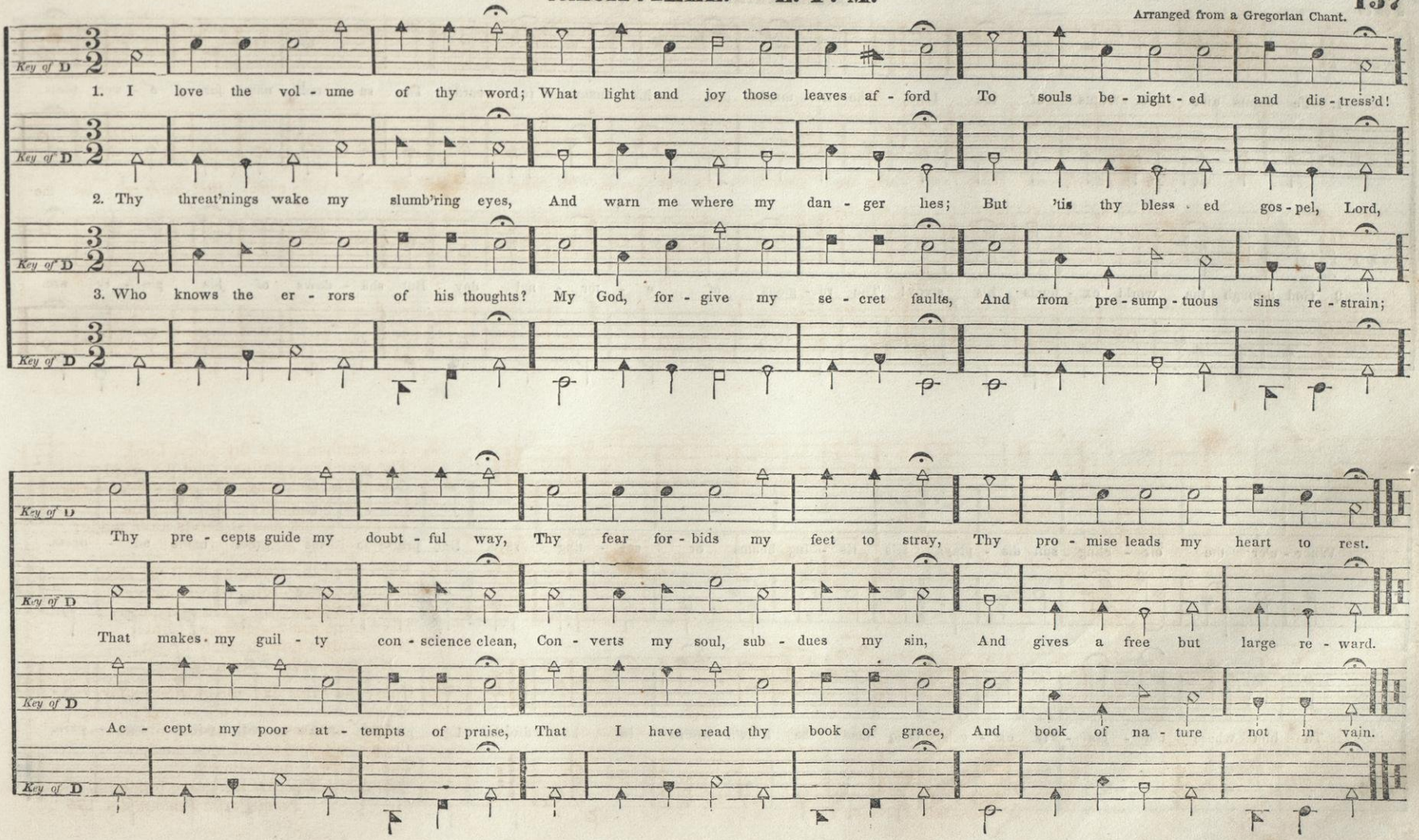
3. He framed the globe, he built the sky,
He made the shining worlds on high,
And reigns complete in glory there;
His beams are majesty and light:
His beauties how divinely bright;
His temple how divinely fair!

4. Come the great day, the glorious hour,
When earth shall feel his saving power,
And barbarous nations fear his name;
Then shall the race of men confess
The beauty of his holiness,
And in his courts his grace proclaim.

From Parish Psalmody, p. 196

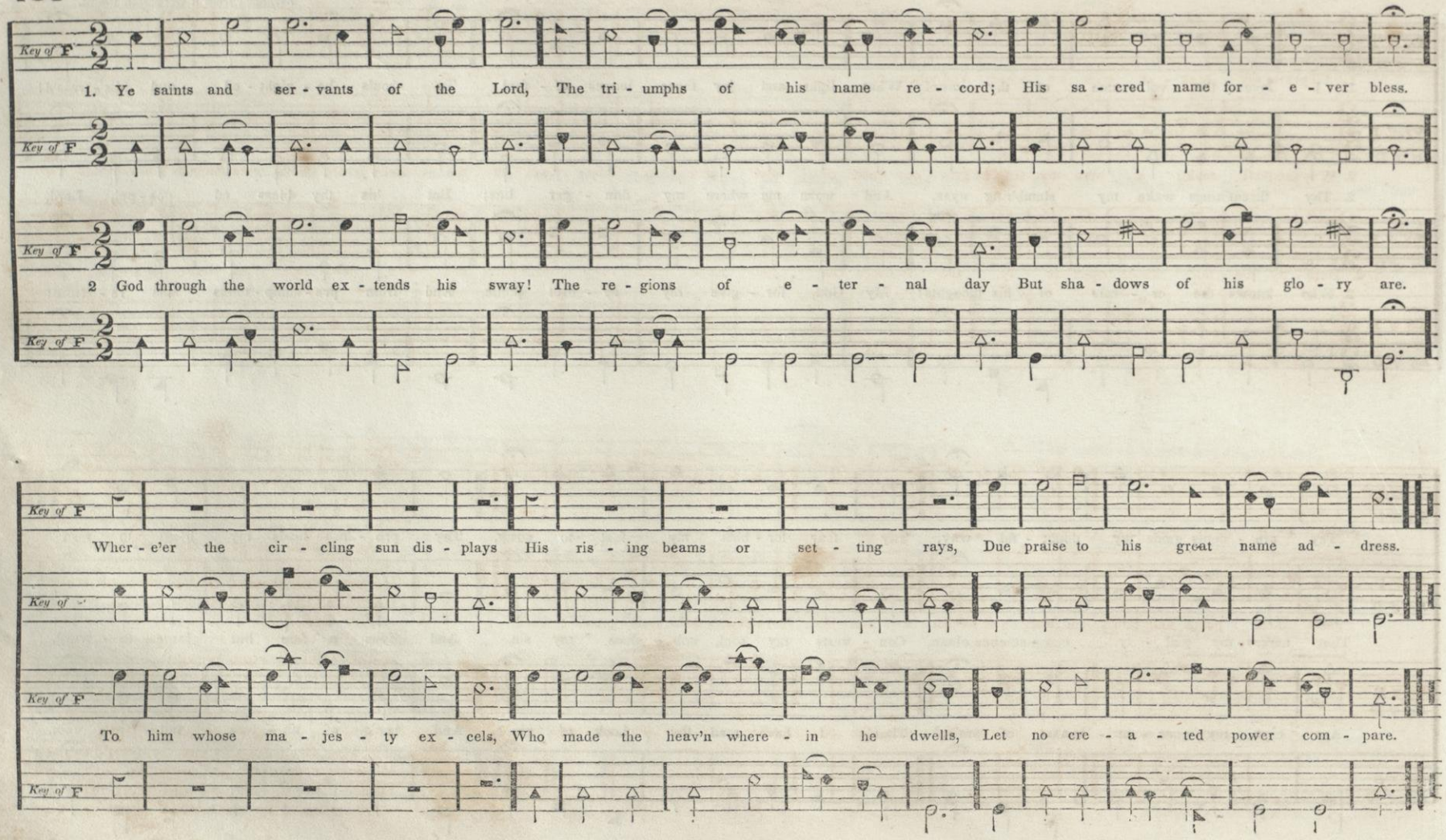
NASHVILLE. L. P. M.

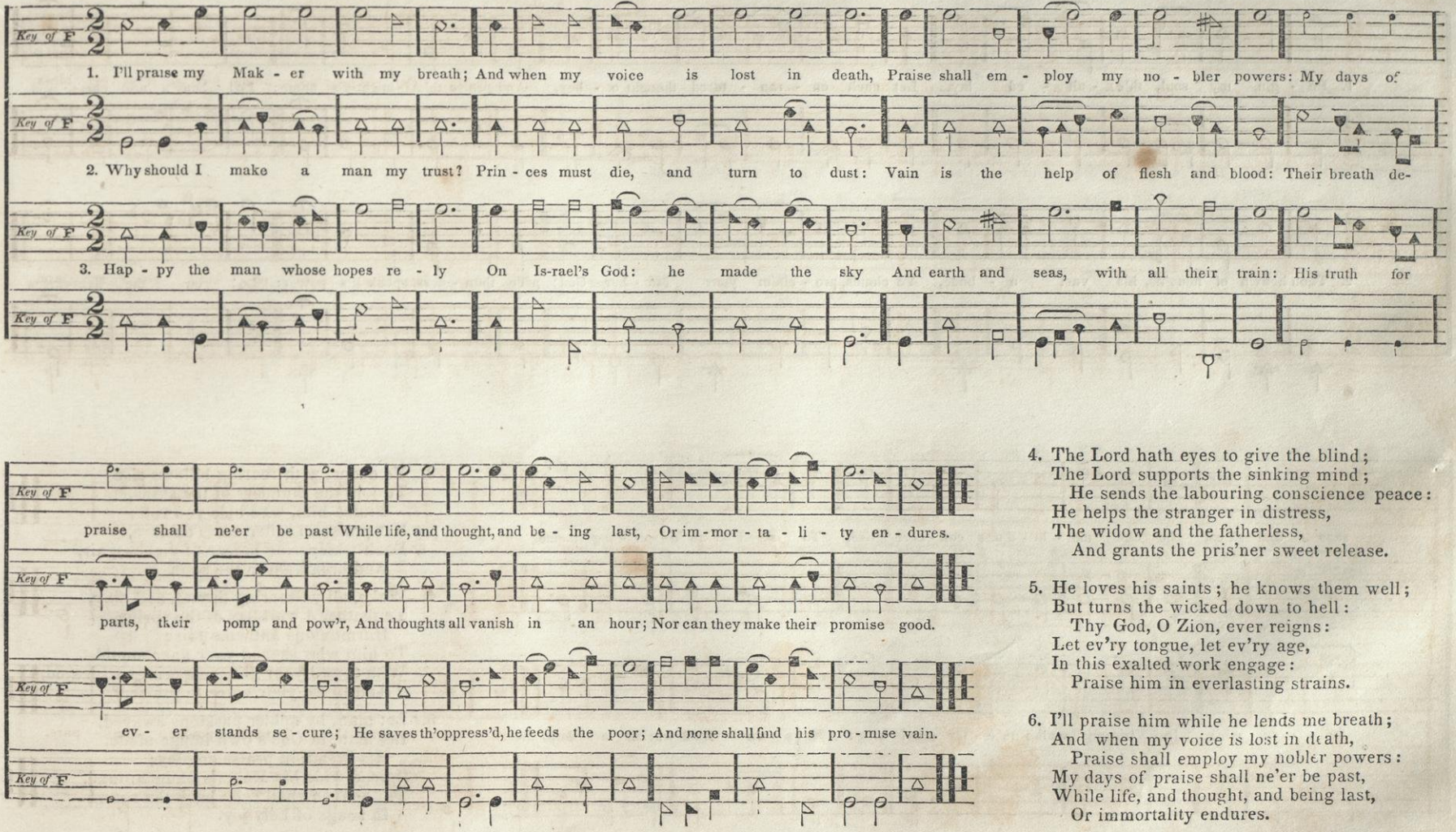
Arranged from a Gregorian Chant.



GAMBIA. L. P. M.

T. B. MASON





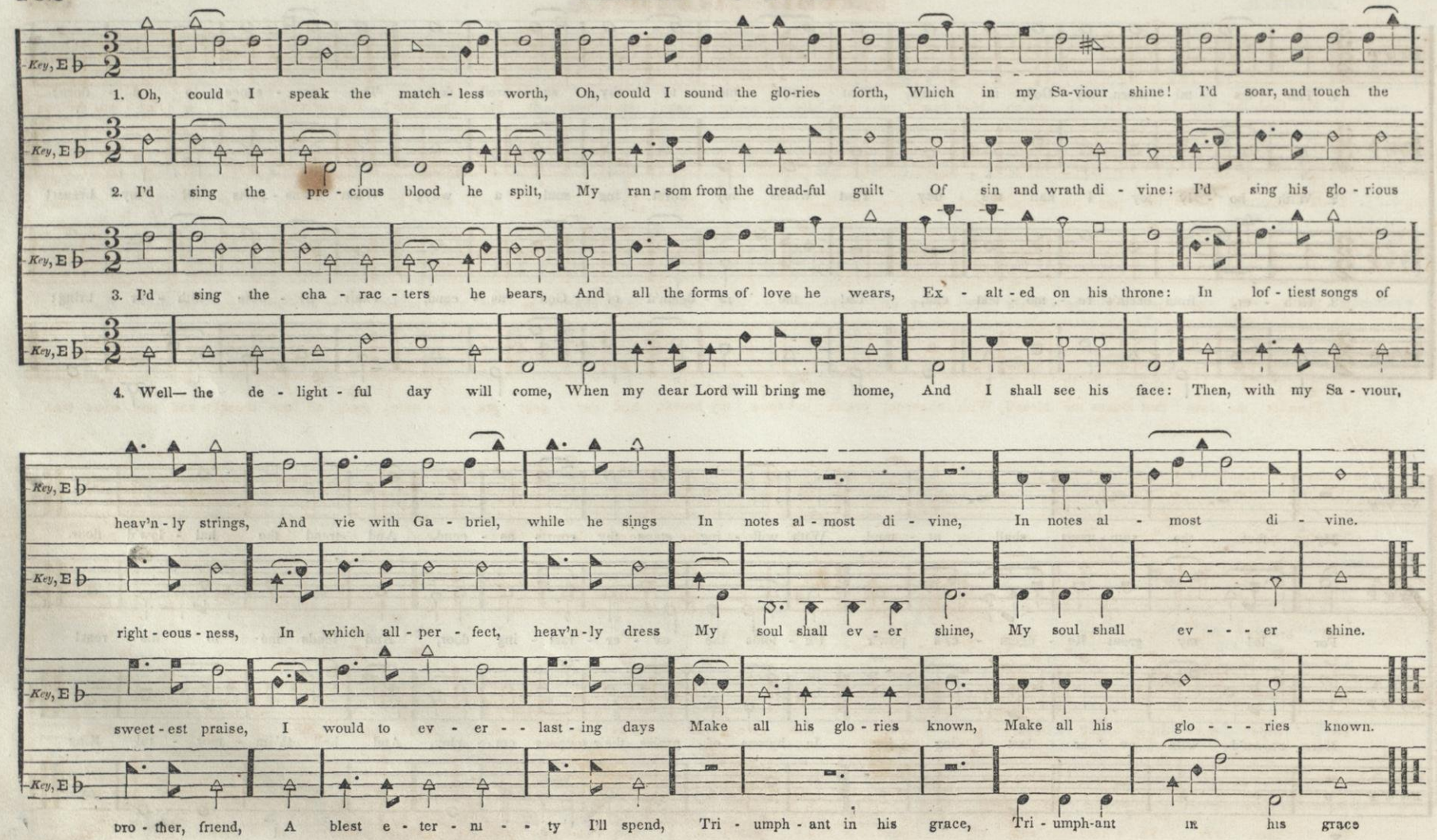
4. The Lord hath eyes to give the blind;
The Lord supports the sinking mind;
He sends the labouring conscience peace:
He helps the stranger in distress,
The widow and the fatherless,
And grants the pris'ner sweet release.

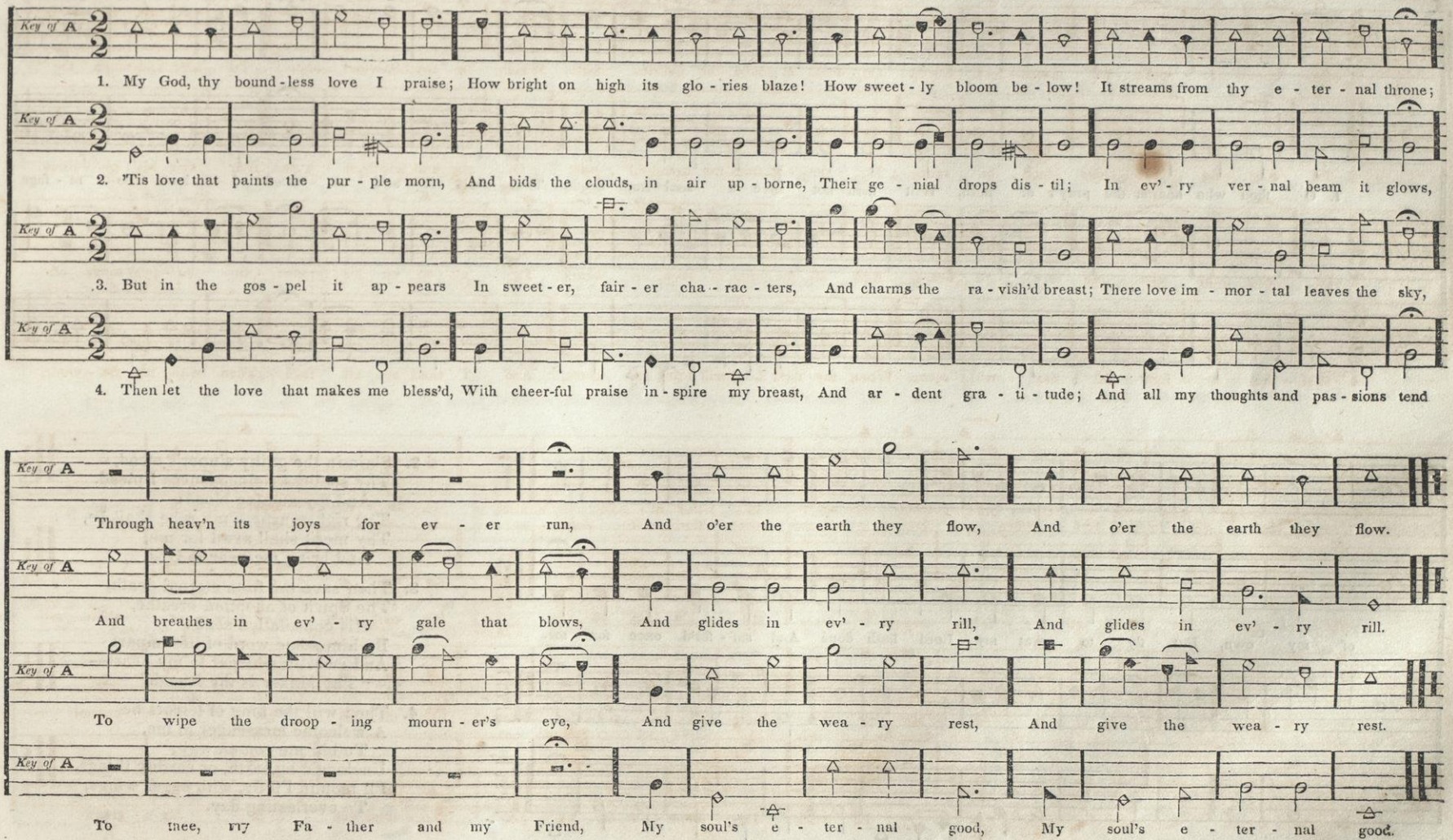
5. He loves his saints; he knows them well;
But turns the wicked down to hell:
Thy God, O Zion, ever reigns:
Let ev'ry tongue, let ev'ry age,
In this exalted work engage:
Praise him in everlasting strains.

6. I'll praise him while he lends me breath;
And when my voice is lost in death,
Praise shall employ my nobler powers:
My days of praise shall ne'er be past,
While life, and thought, and being last,
Or immortality endures.

ARIEL. C. P. M.

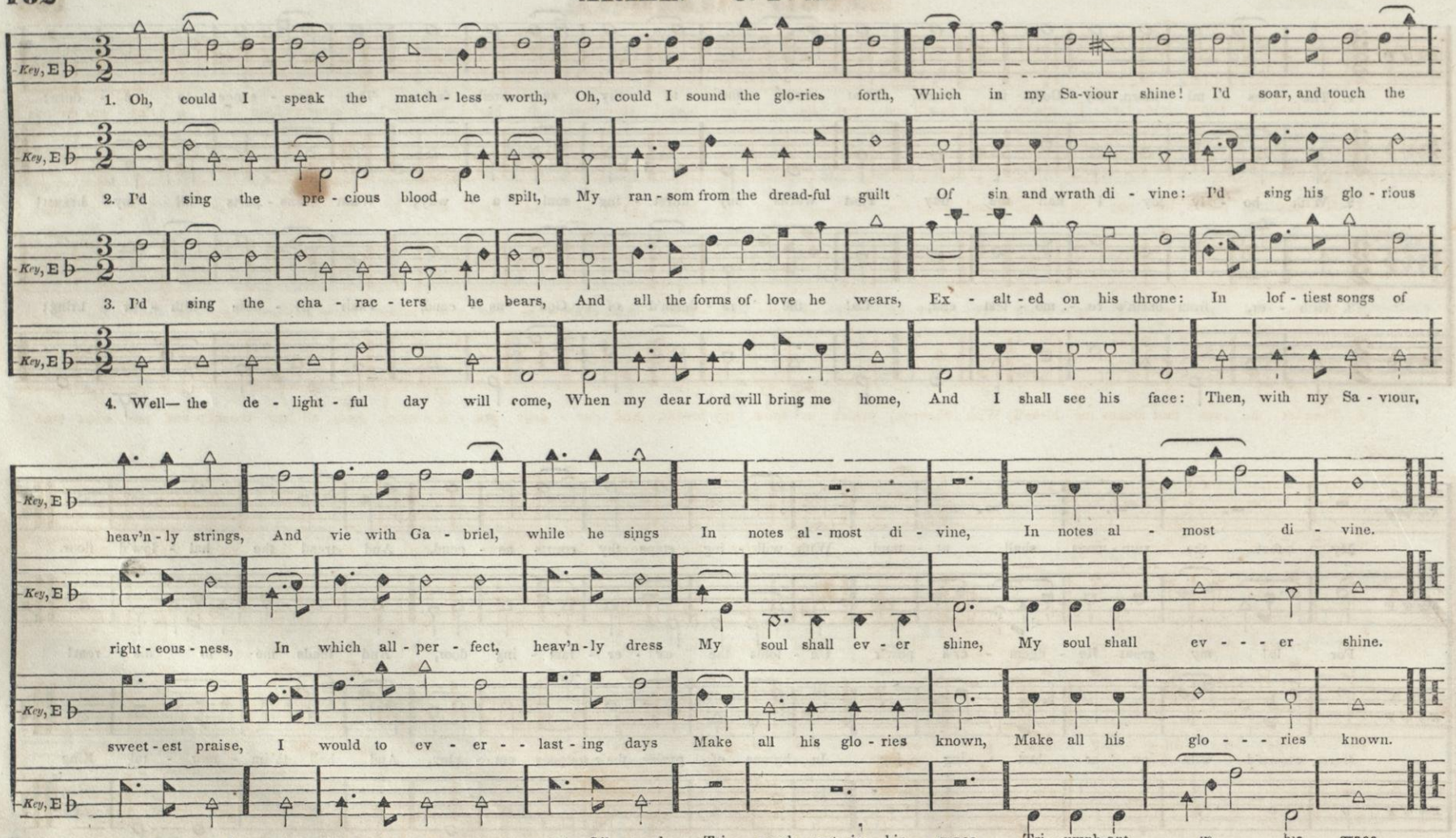
L. MASON.

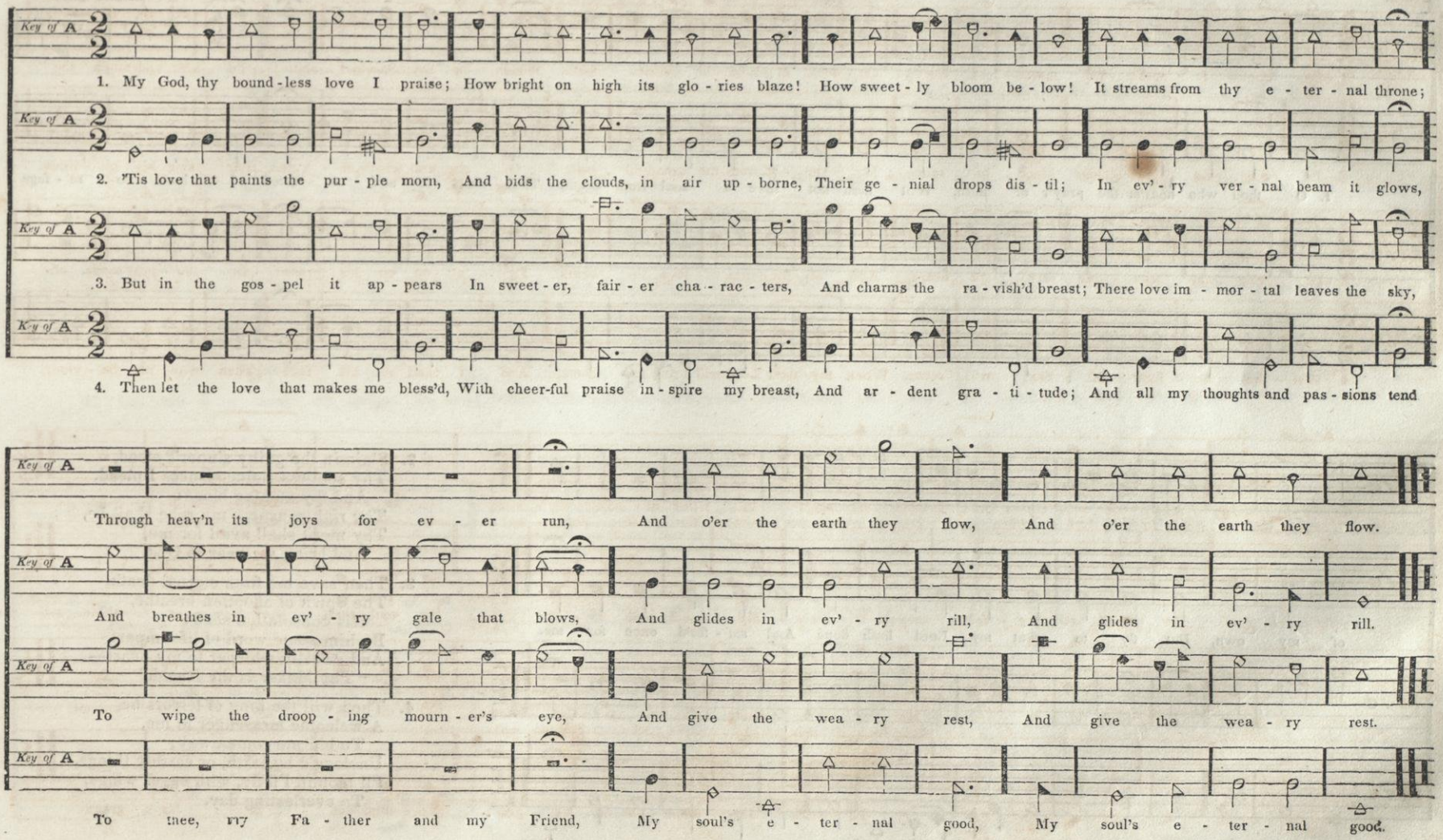



Key of A
1. My God, thy bound-less love I praise; How bright on high its glo-ries blaze! How sweet-ly bloom be-low! It streams from thy e-ter-nal throne;
2. 'Tis love that paints the pur-ple morn, And bids the clouds, in air up-borne, Their ge-nial drops dis-til; In ev'-ry ver-nal beam it glows,
3. But in the gos-pel it ap-pears In sweet-er, fair-er cha-rac-ters, And charms the ra-vish'd breast; There love im-mor-tal leaves the sky,
4. Then let the love that makes me bless'd, With cheer-ful praise in-spire my breast, And ar-dent gra-ti-tude; And all my thoughts and pas-sions tend
Through heav'n its joys for ev-er run, And o'er the earth they flow, And o'er the earth they flow.
And breathes in ev'-ry gale that blows, And glides in ev'-ry rill, And glides in ev'-ry rill.
To wipe the droop-ing mourn-er's eye, And give the wea-ry rest, And give the wea-ry rest.
To thee, my Fa-ther and my Friend, My soul's e-ter-nal good, My soul's e-ter-nal good.

ARIEL. C. P. M.

L. MASON.




Key of A
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2. 'Tis love that paints the pur-ple morn, And bids the clouds, in air up-borne, Their ge-nial drops dis-til; In ev'-ry ver-nal beam it glows,
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Through heav'n its joys for ev-er run, And o'er the earth they flow, And o'er the earth they flow.
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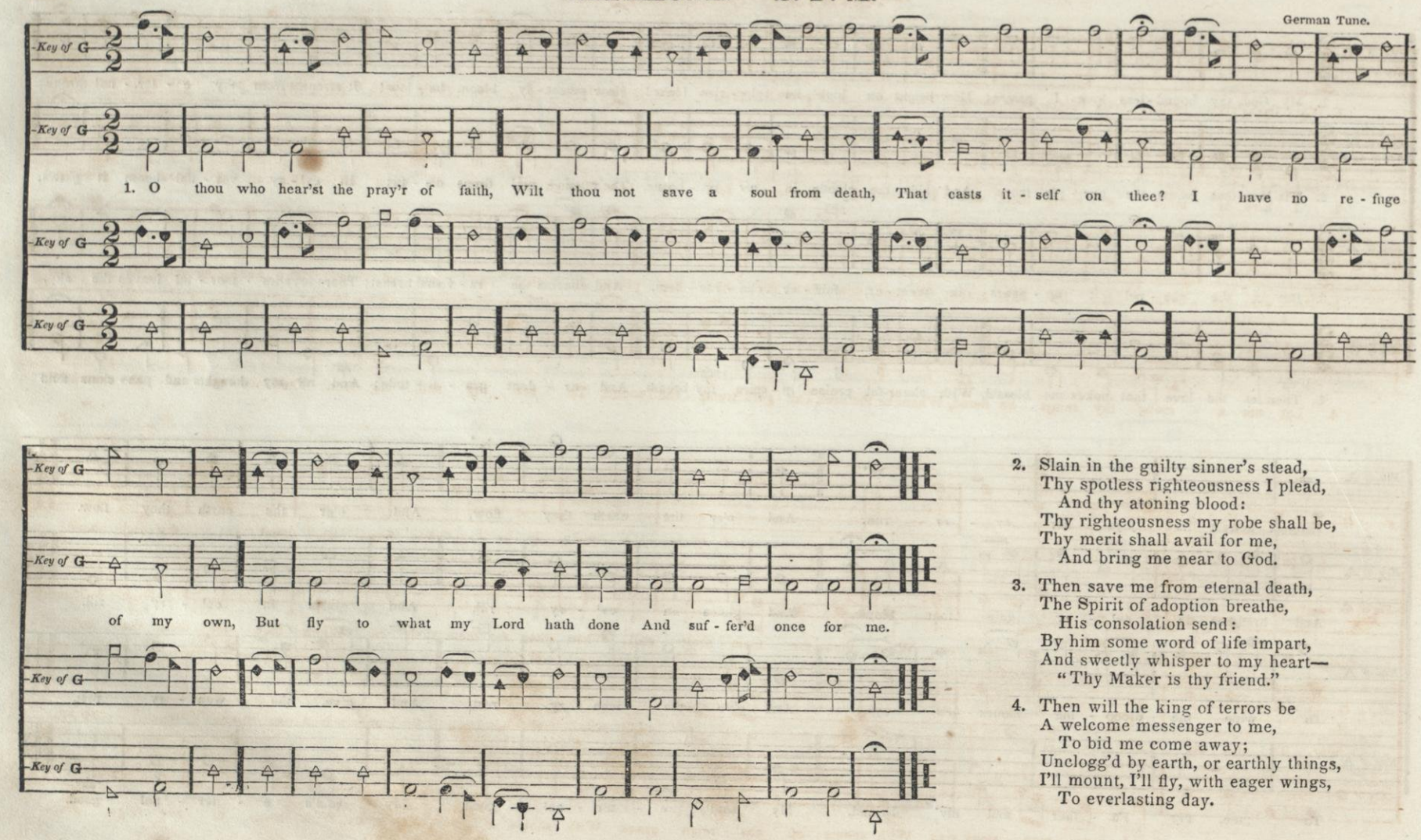
To wipe the droop-ing mourn-er's eye, And give the wea-ry rest, And give the wea-ry rest.
To thee, my Fa-ther and my Friend, My soul's e-ter-nal good, My soul's e-ter-nal good.

ATHLONE. C. P. M.

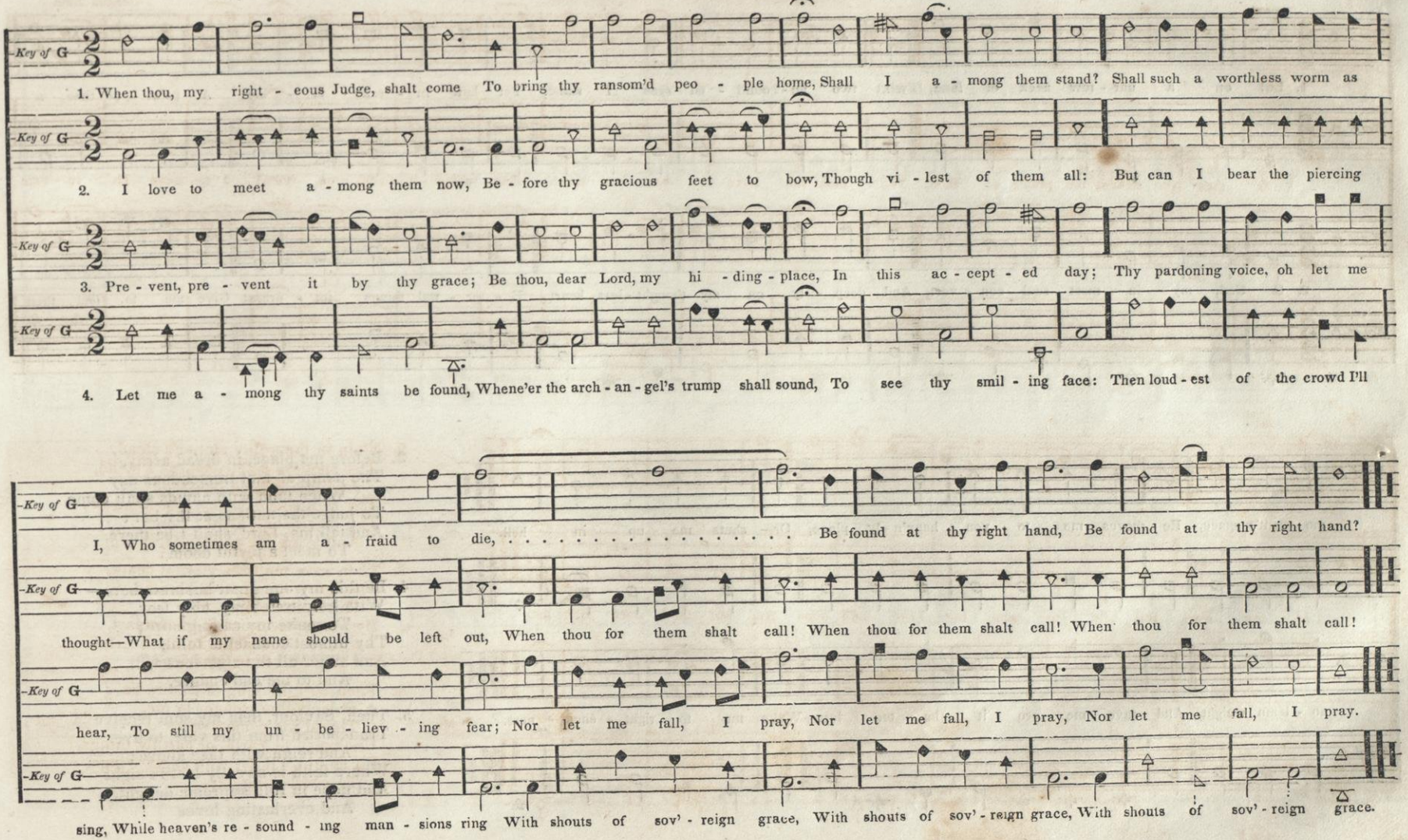
German Tune.

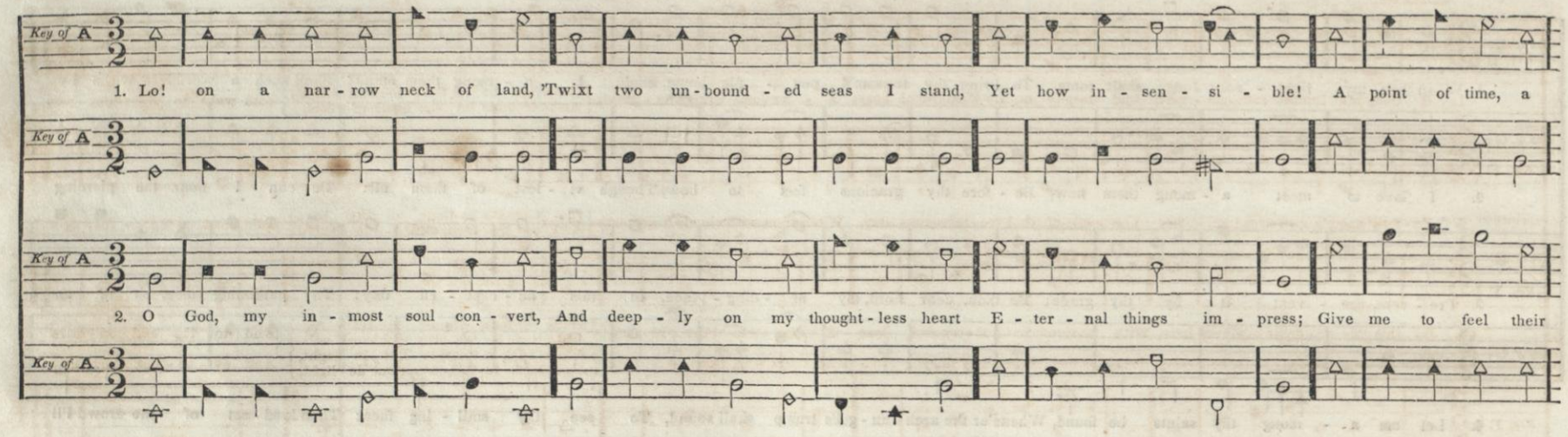


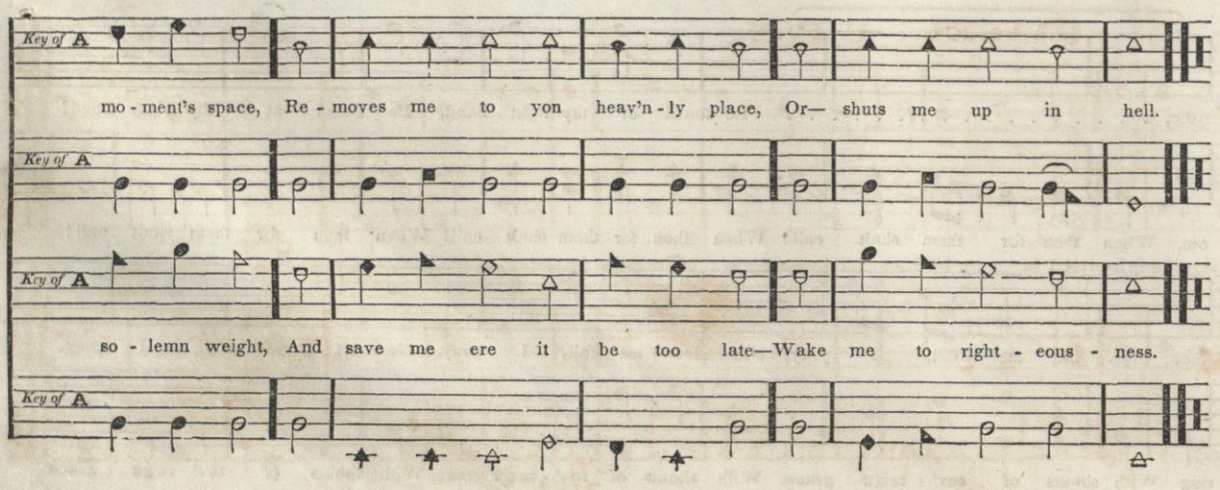
2. Slain in the guilty sinner's stead,
Thy spotless righteousness I plead,
And thy atoning blood:
Thy righteousness my robe shall be,
Thy merit shall avail for me,
And bring me near to God.

3. Then save me from eternal death,
The Spirit of adoption breathe,
His consolation send:
By him some word of life impart,
And sweetly whisper to my heart—
"Thy Maker is thy friend."

4. Then will the king of terrors be
A welcome messenger to me,
To bid me come away;
Unclogg'd by earth, or earthly things,
I'll mount, I'll fly, with eager wings,
To everlasting day.


Key of G
1. When thou, my right - eous Judge, shalt come To bring thy ransom'd peo - ple home, Shall I a - mong them stand? Shall such a worthless worm as
2. I love to meet a - mong them now, Be - fore thy gracious feet to bow, Though vi - lest of them all: But can I bear the piercing
3. Pre - vent, pre - vent it by thy grace; Be thou, dear Lord, my hi - ding - place, In this ac - cept - ed day; Thy pardoning voice, oh let me
4. Let me a - mong thy saints be found, Whene'er the arch - an - gel's trump shall sound, To see thy smil - ing face: Then loud - est of the crowd I'll
I, Who sometimes am a - fraid to die, ... Be found at thy right hand, Be found at thy right hand?
thought—What if my name should be left out, When thou for them shalt call! When thou for them shalt call! When thou for them shalt call!
hear, To still my un - be - liev - ing fear; Nor let me fall, I pray, Nor let me fall, I pray, Nor let me fall, I pray.
sing, While heaven's re - sound - ing man - sions ring With shouts of sov' - reign grace, With shouts of sov' - reign grace, With shouts of sov' - reign grace.





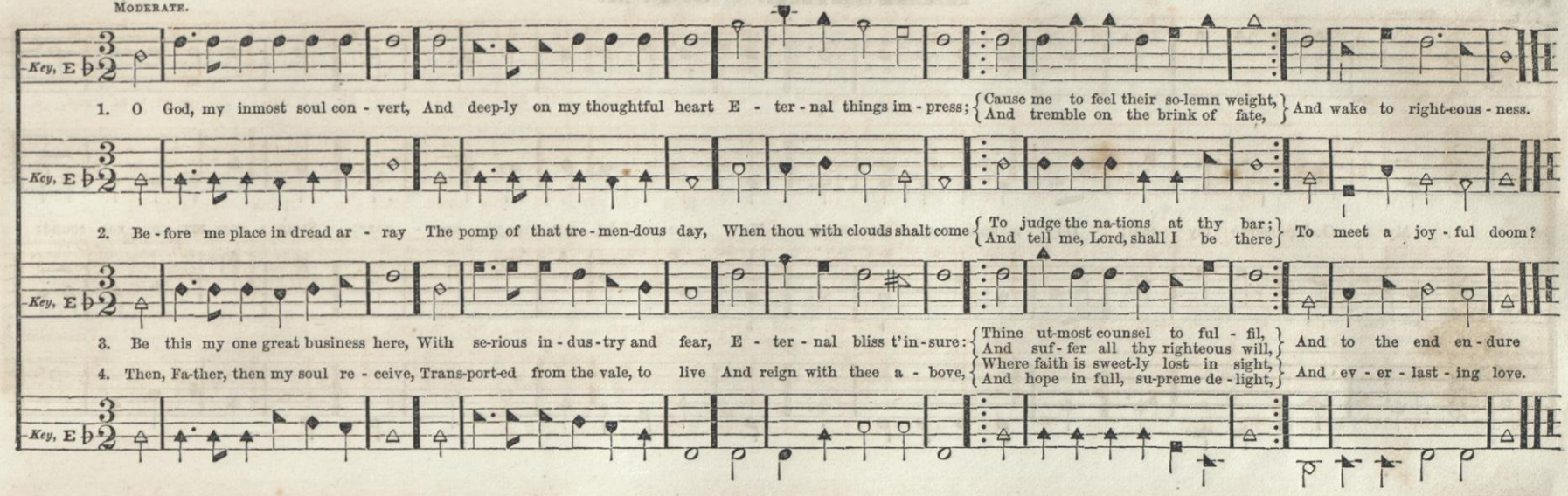
3. Before me place, in dread array,
The pomp of that tremendous day
When thou with clouds shalt come
To judge the nations at thy bar;
And tell me, Lord, shall I be there,
To meet a joyful doom?

4. Be this my one great business here—
With holy trembling, holy fear,
To make my calling sure;
Thy utmost counsel to fulfil,
And suffer all thy righteous will,
And to the end endure.

5. Then, Saviour, then my soul receive
Transported from this vale, to live
And reign with thee above;
Where faith is sweetly lost in sight,
And hope in full, supreme delight,
And everlasting love.

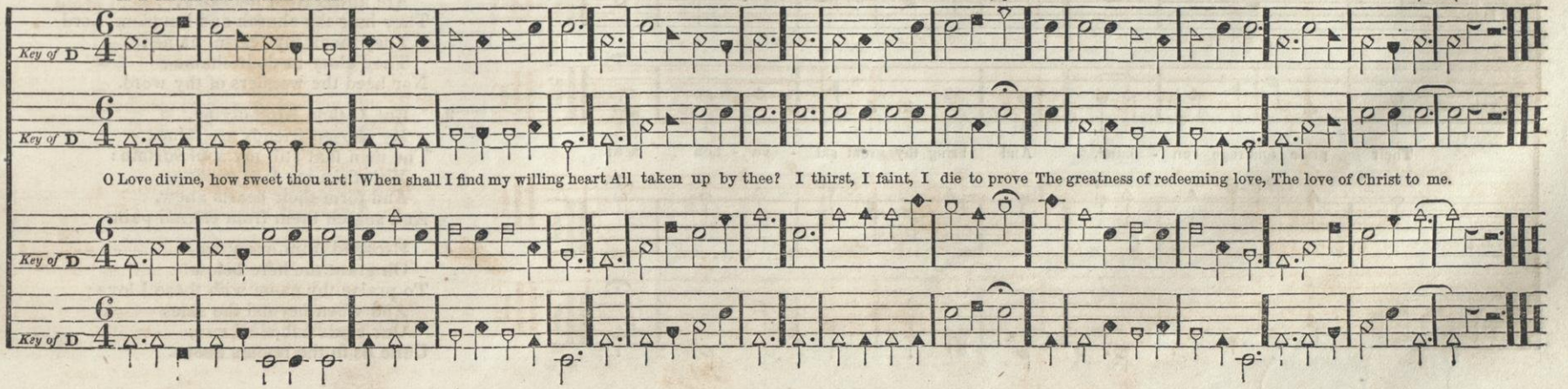
MERIBAH. C. P. M.

MODERATE.

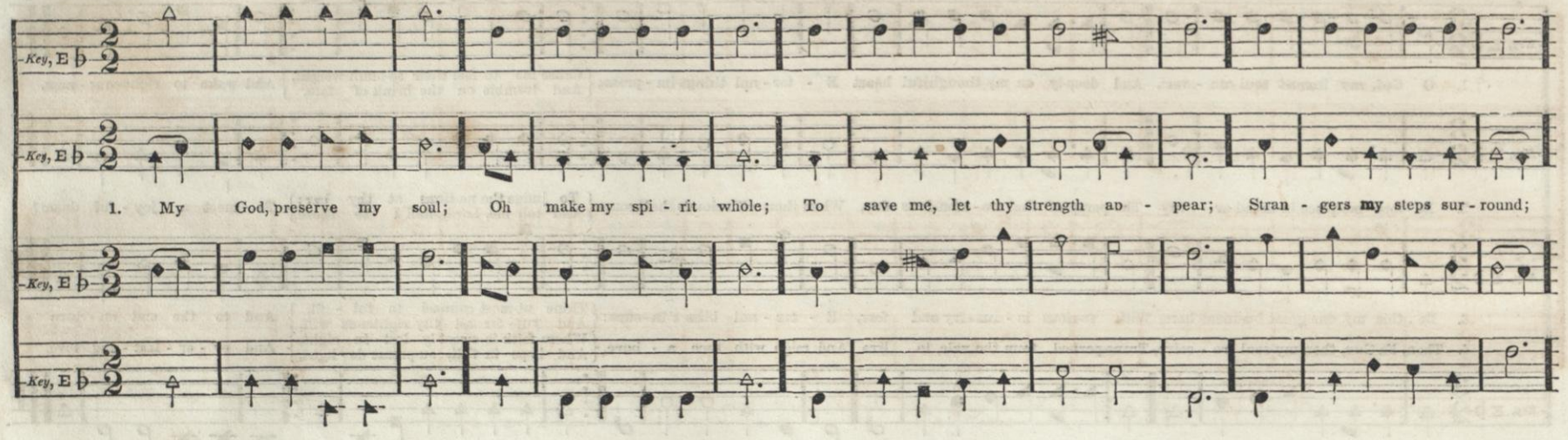


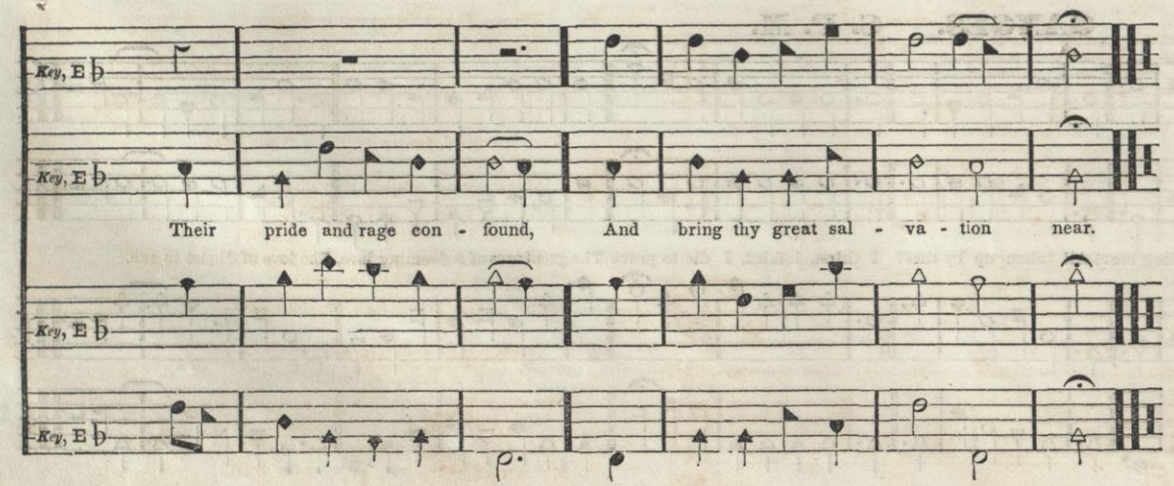
GANGES. C. P. M.

IN A GENTLE AND SMOOTH STYLE.



HAMPSHIRE. S. P. M.

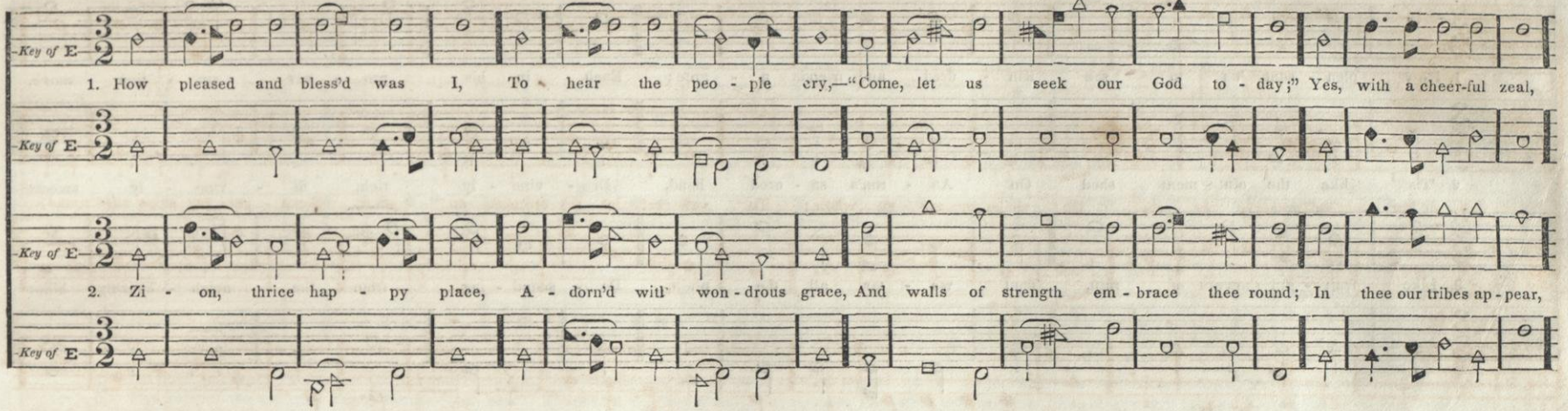


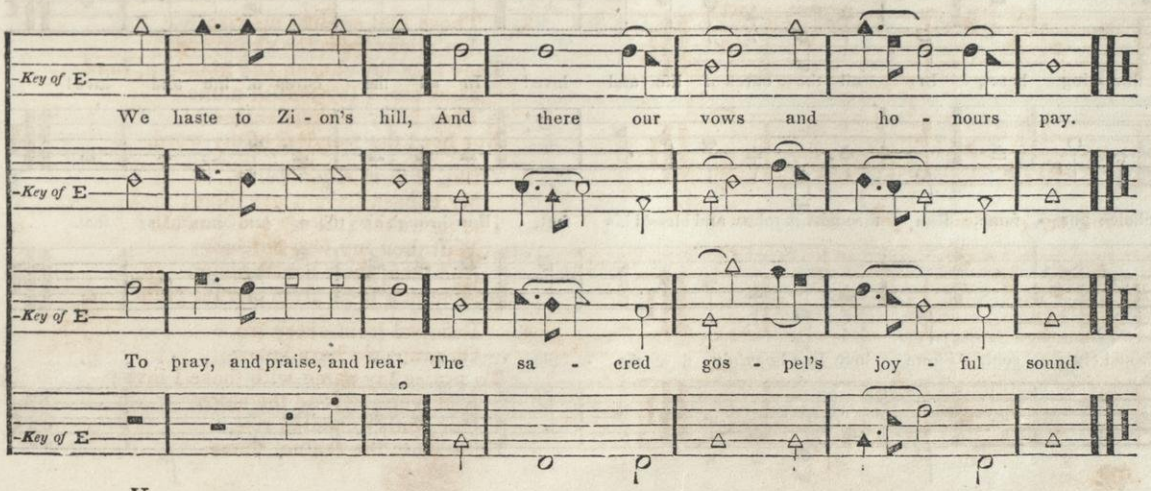


2. Those that against me rise
Are aliens from the skies;
They hate thy church and kingdom, Lord·
They mock thy fearful name;
They glory in their shame;
Nor heed the wonders of thy word.

3. But, O thou King divine,
My chosen friends are thine;
The men that still my soul sustain:
Wilt thou my foes subdue,
And form their hearts anew,
And snatch them from eternal pain.

4. Escaped from every wo,
Oh grant me here below
To praise thy name with those I love;
And when beyond the skies
Our souls unbodied rise,
Unite us in the realms above.





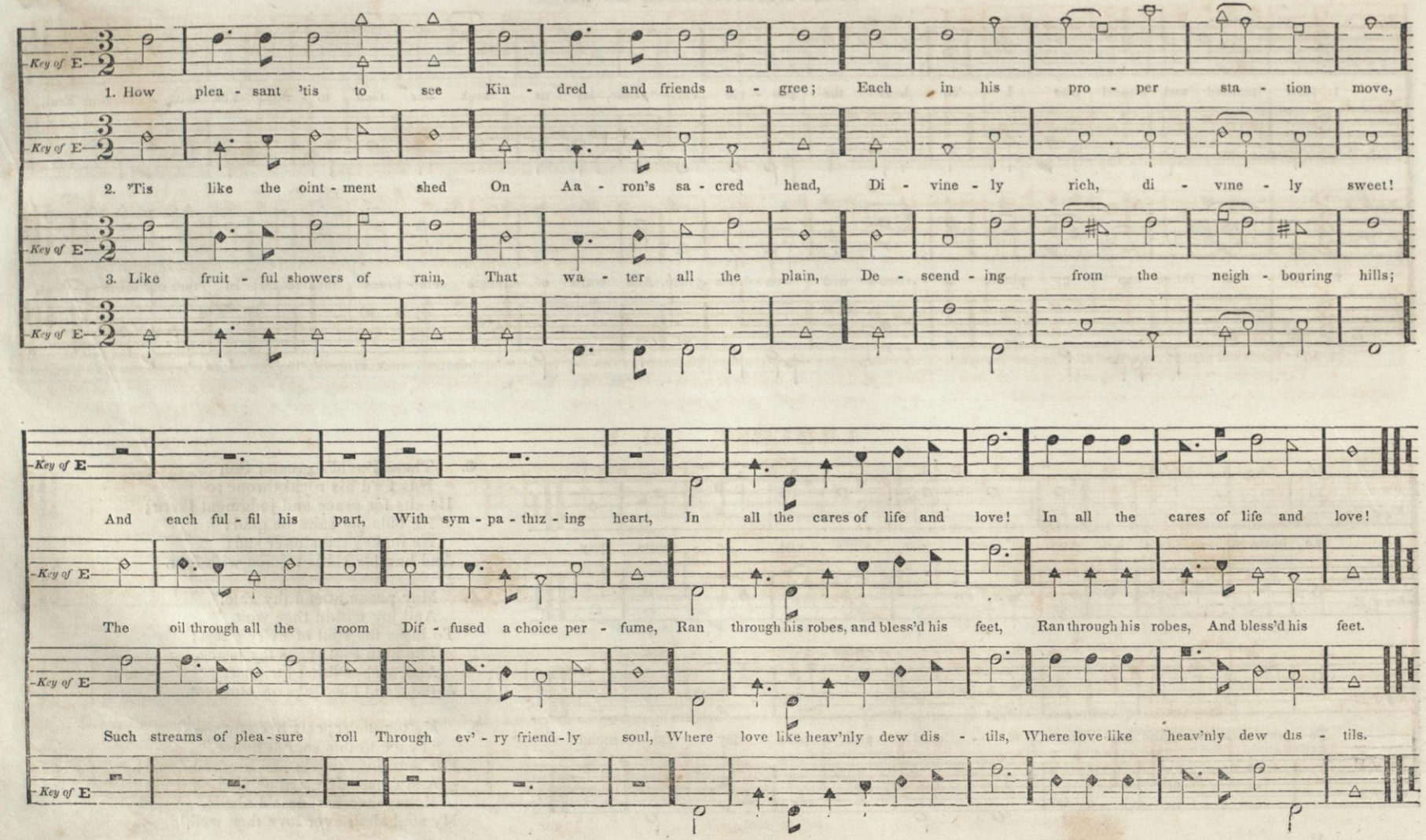
3. There David's greater Son
Has fix'd his royal throne;
He sits for grace and judgment there;
He bids the saint be glad;
He makes the sinner sad;
And humble souls rejoice with fear.

4. May peace attend thy gate,
And joy within thee wait,
To bless the soul of ev'ry guest;
The man that seeks thy peace,
And wishes thine increase,
A thousand blessings on him rest.

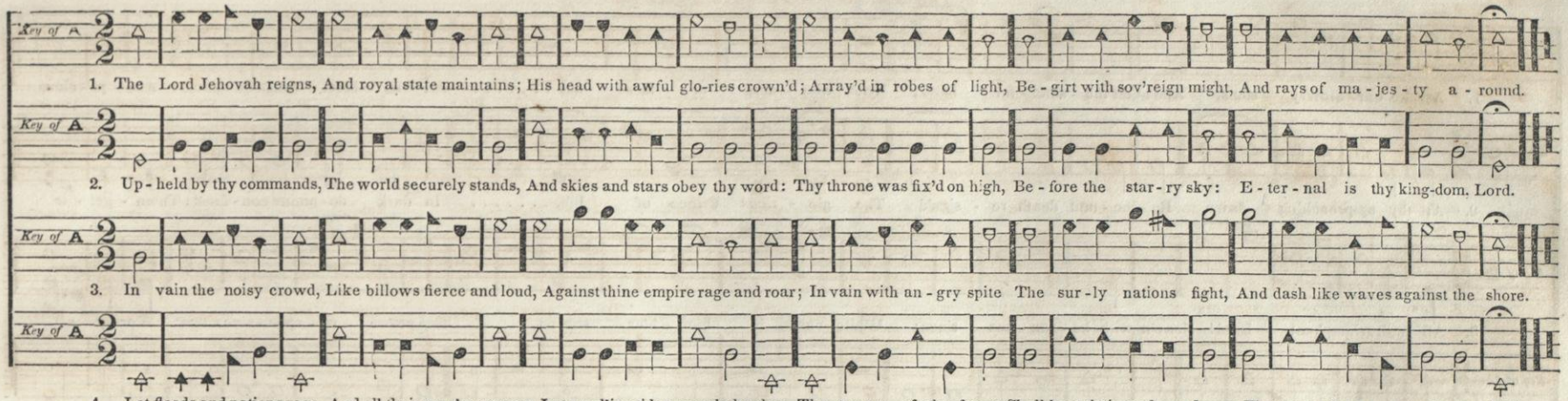
5. My tongue repeats her vows—
"Peace to this sacred house,"
For here my friends and kindred dwell;
And since my glorious God
Makes thee his bless'd abode,
My soul shall ever love thee well.

PHAREZ. S. P. M.

L. MASON

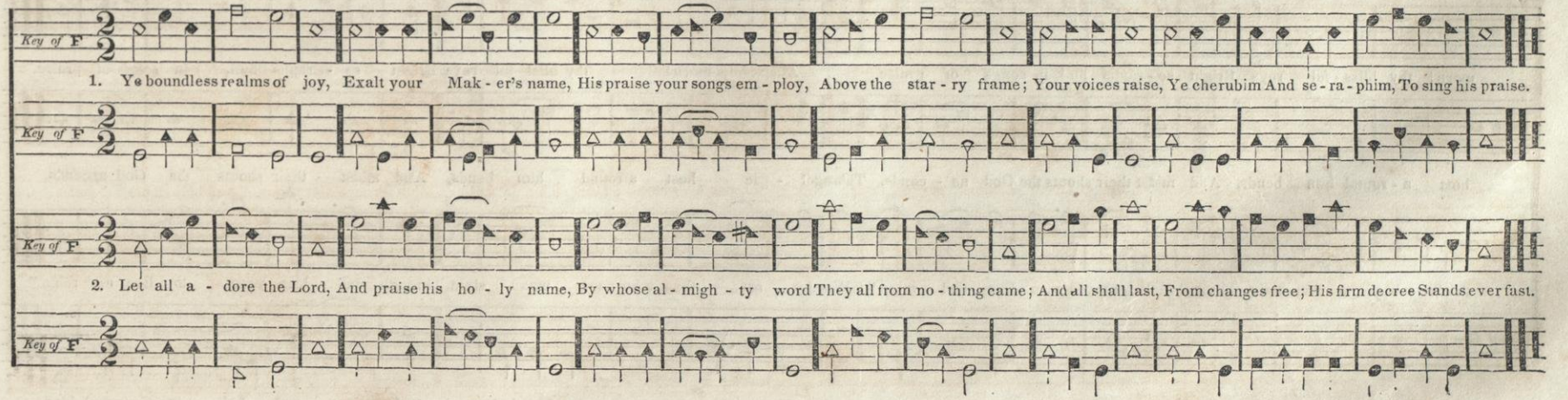


DALSTON. S. P. M.



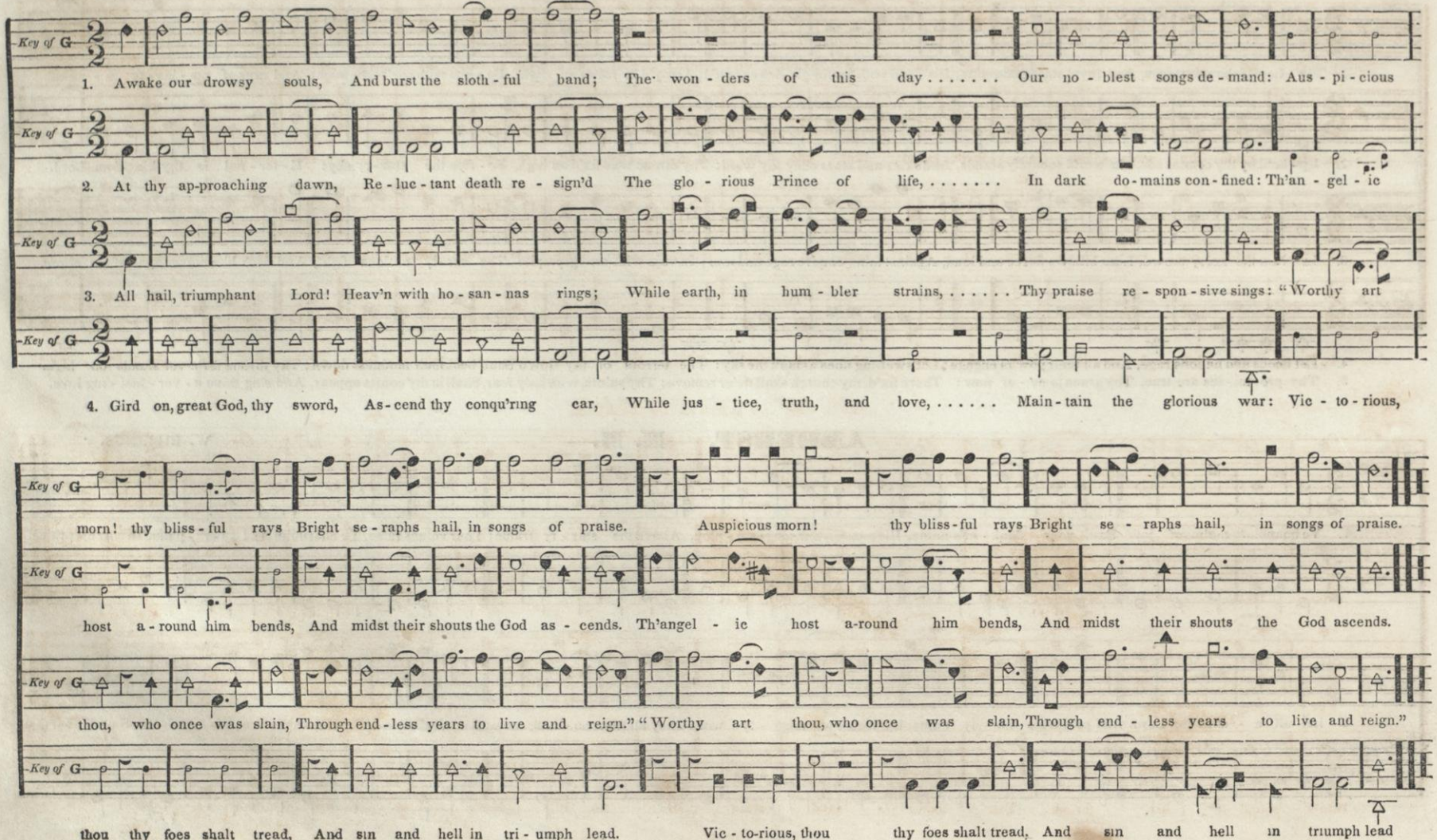
AMHERST. H. M.

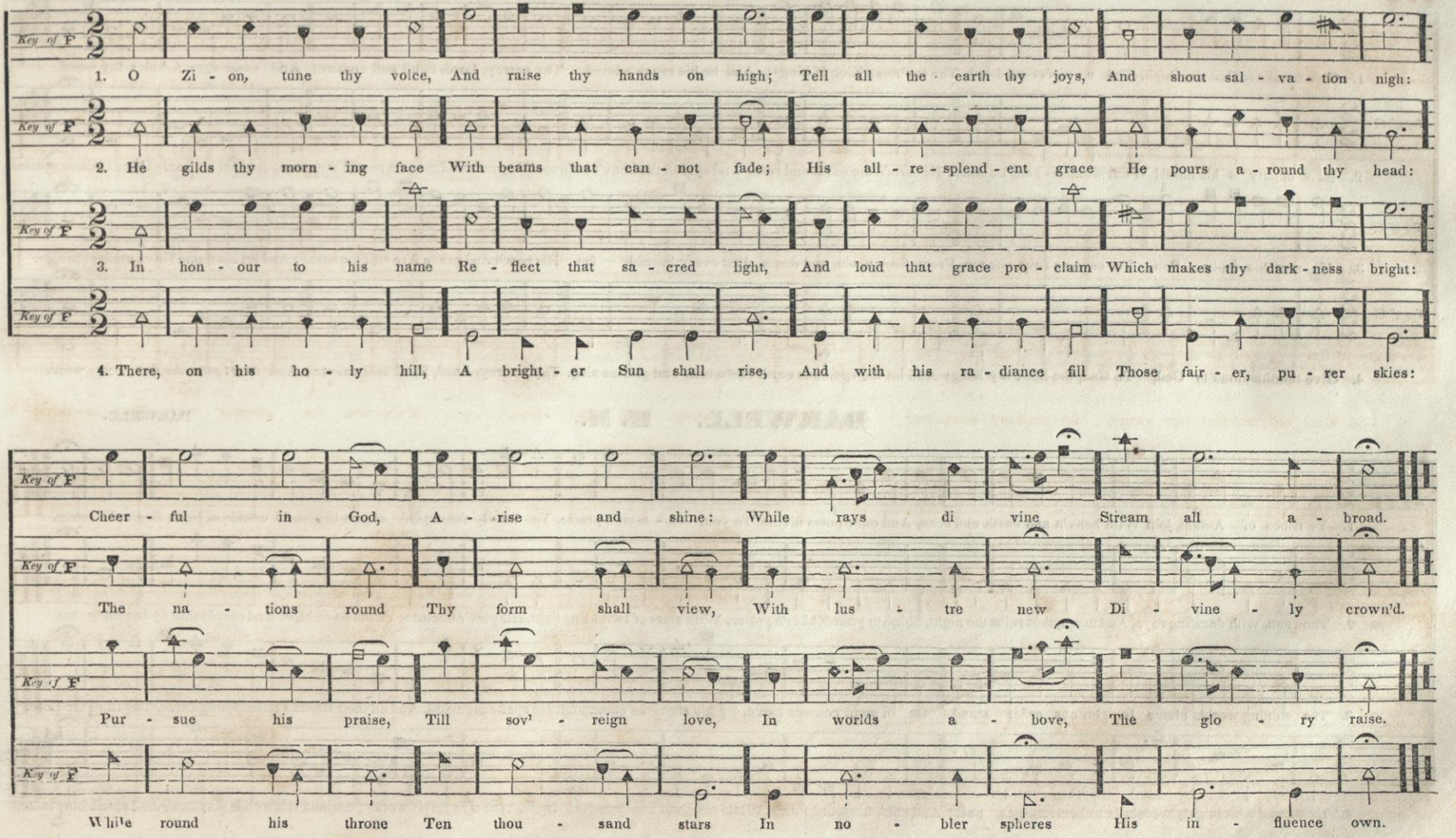
W. BILLINGS.



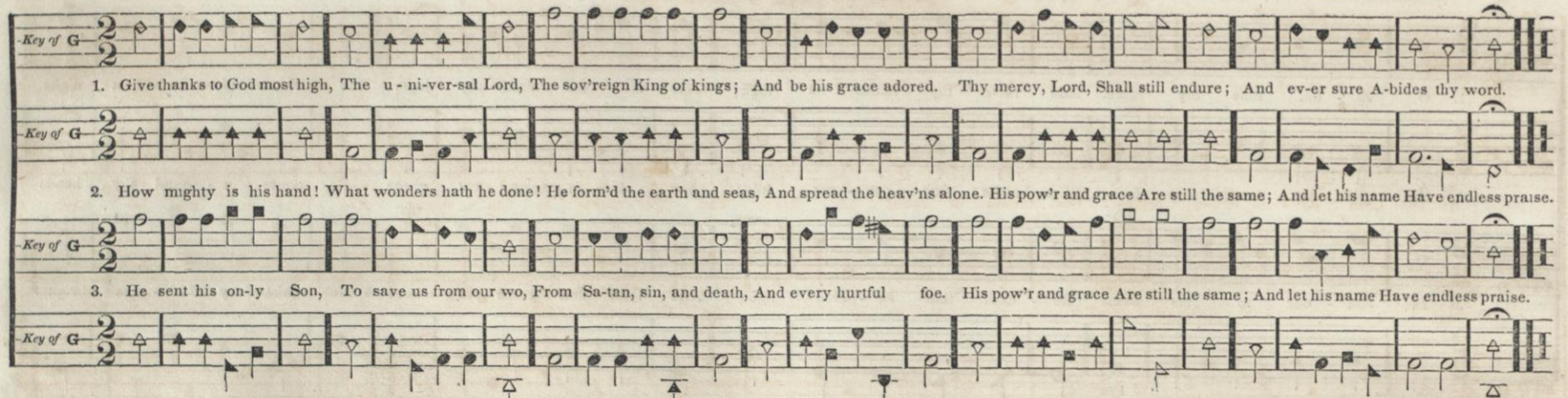
WEYMOUTH. H. M.

R. HARRISON.

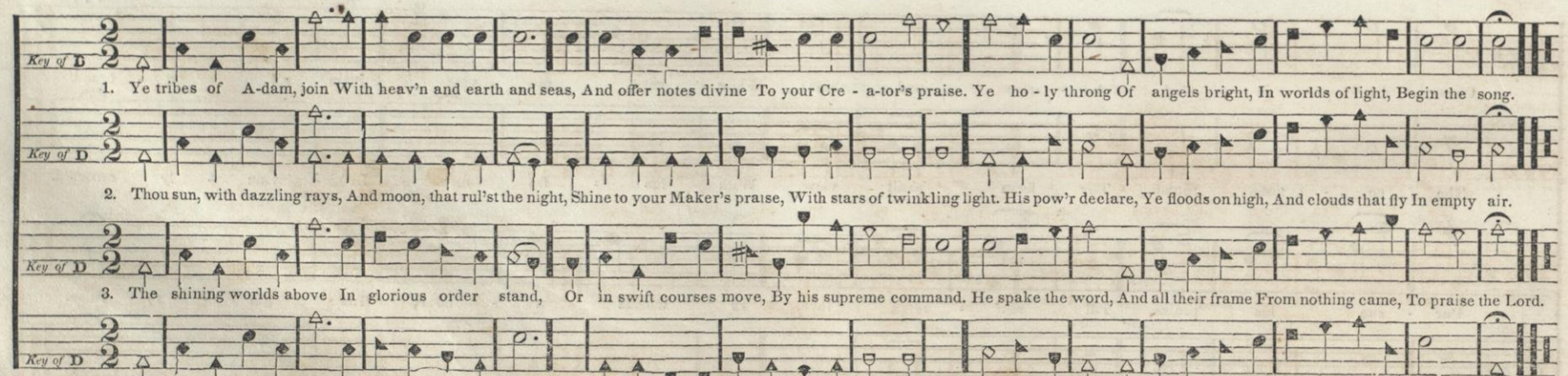


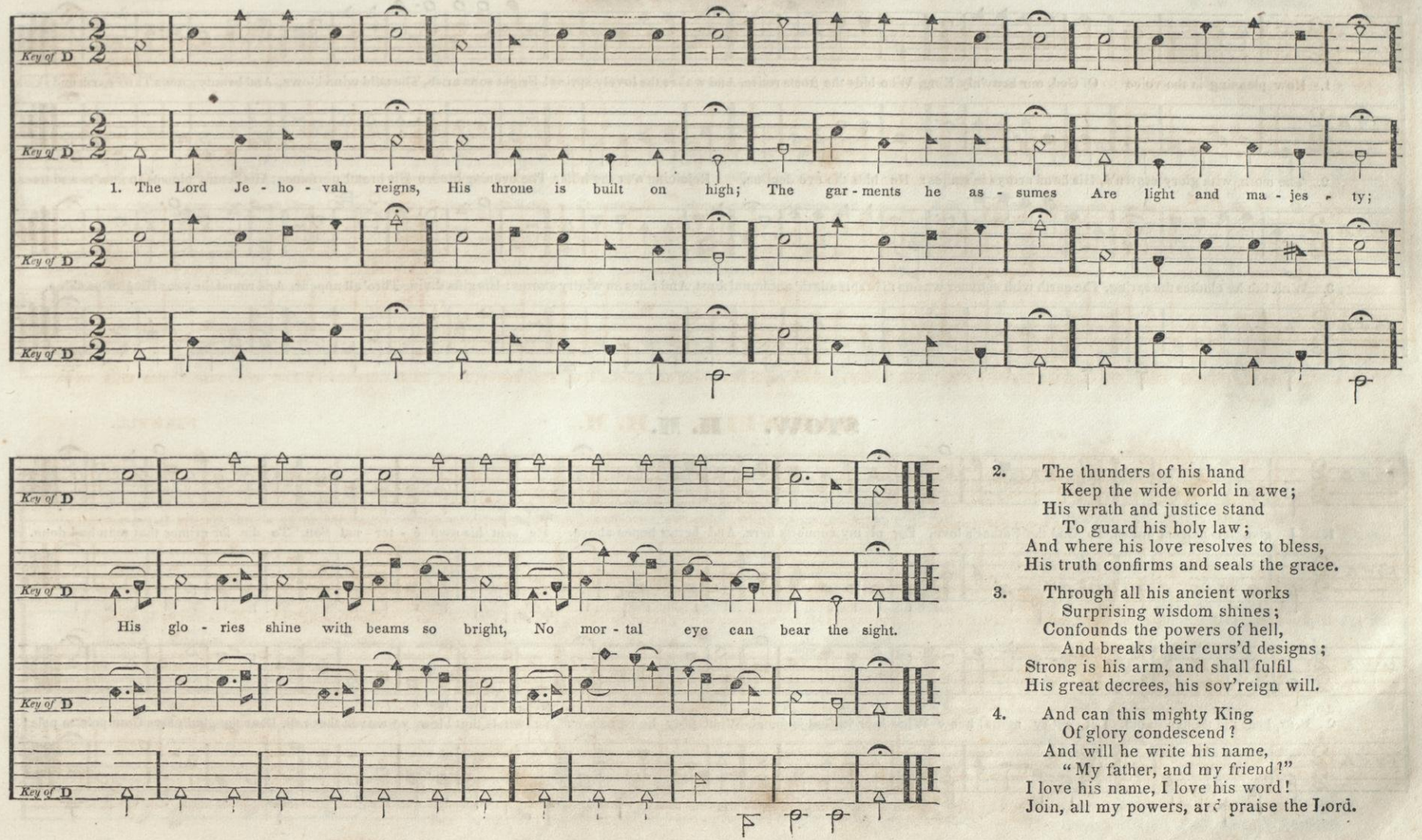

Key of F
1. O Zi - on, tune thy voice, And raise thy hands on high; Tell all the earth thy joys, And shout sal - va - tion nigh:
2. He gilds thy morn - ing face With beams that can - not fade; His all - re - splend - ent grace He pours a - round thy head:
3. In hon - our to his name Re - flect that sa - cred light, And loud that grace pro - claim Which makes thy dark - ness bright:
4. There, on his ho - ly hill, A bright - er Sun shall rise, And with his ra - diance fill Those fair - er, pu - rer skies:
Cheer - ful in God, A - rise and shine: While rays di vine Stream all a - broad.
The na - tions round Thy form shall view, With lus - tre new Di - vine - ly crown'd.
Pur - sue his praise, Till sov' - reign love, In worlds a - bove, The glo - ry raise.
While round his throne Ten thou - sand stars In no - bler spheres His in - fluence own.

HARWICH. H. M.



DARWELL. H. M.





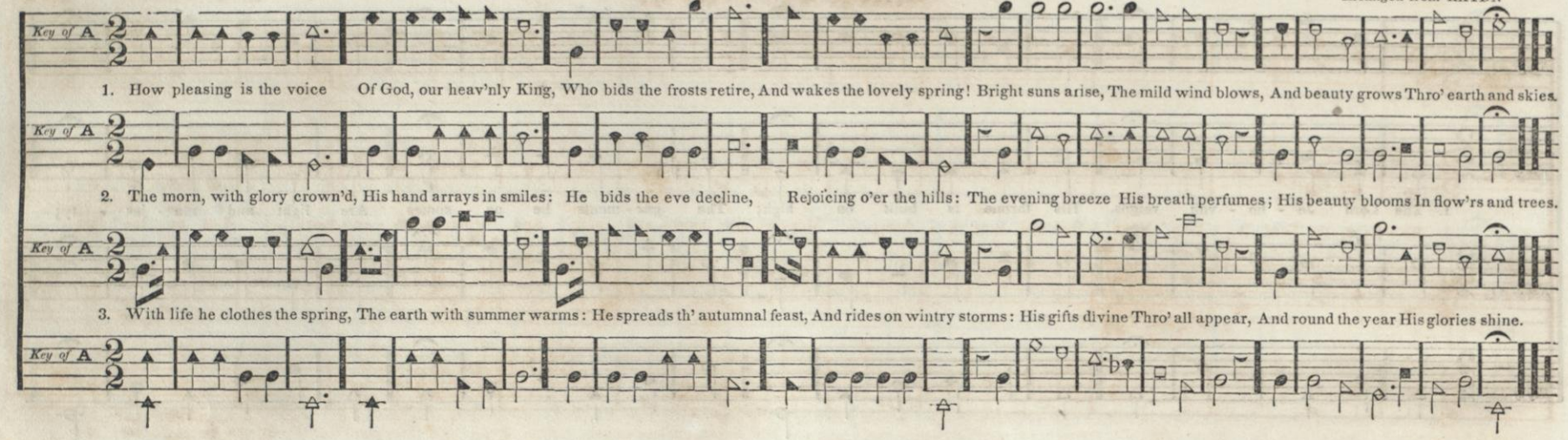
2. The thunders of his hand
Keep the wide world in awe;
His wrath and justice stand
To guard his holy law;
And where his love resolves to bless,
His truth confirms and seals the grace.

3. Through all his ancient works
Surprising wisdom shines;
Confounds the powers of hell,
And breaks their curs'd designs;
Strong is his arm, and shall fulfil
His great decrees, his sov'reign will.

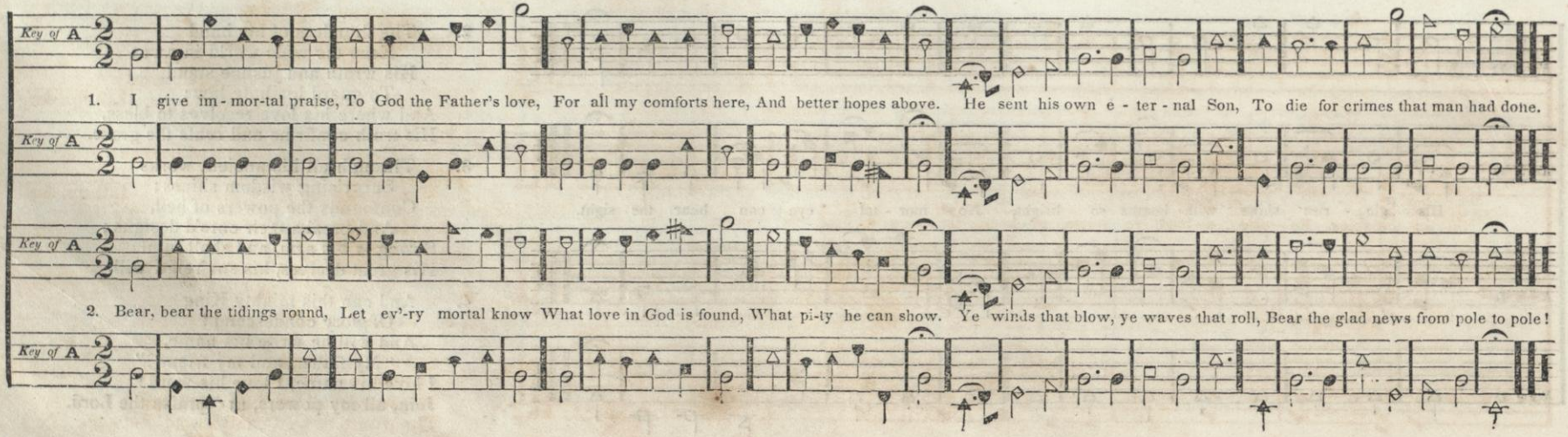
4. And can this mighty King
Of glory condescend?
And will he write his name,
"My father, and my friend?"
I love his name, I love his word!
Join, all my powers, and praise the Lord.

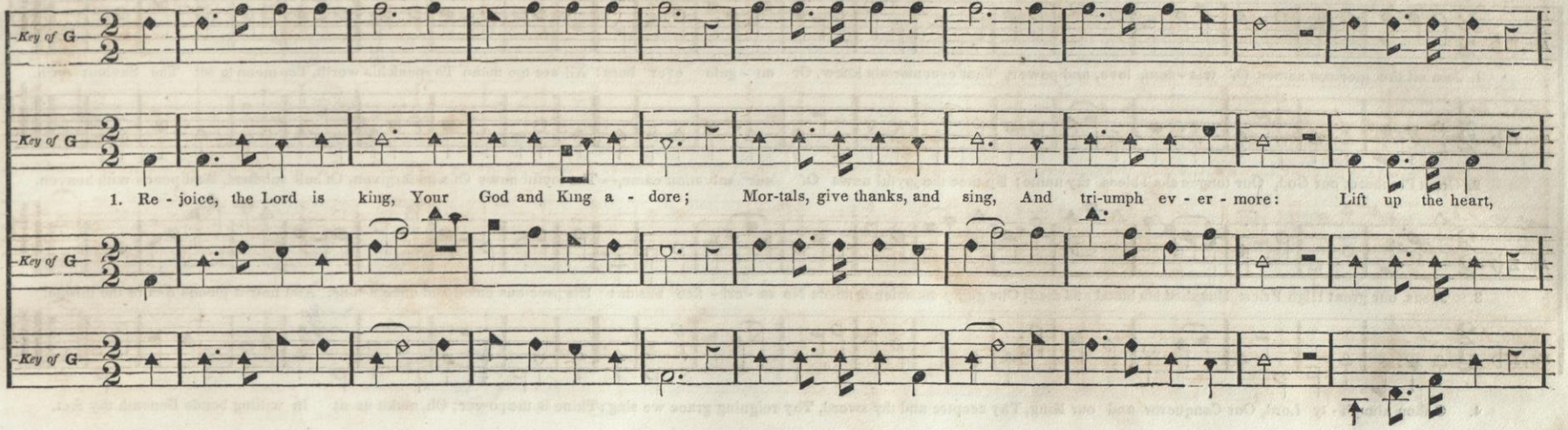
BRADFORD. H. M.

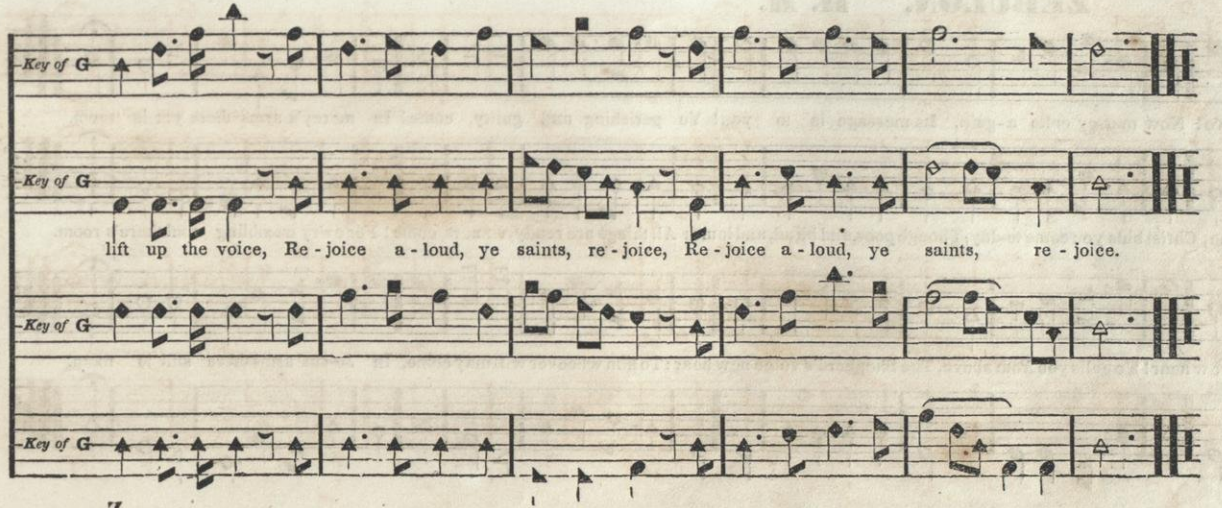
Arranged from HAYDN



STOW. H. M.







2. Rejoice, the Saviour reigns,
The God of truth and love;
When he had purged our stains,
He took his seat above. Lift up, &c.

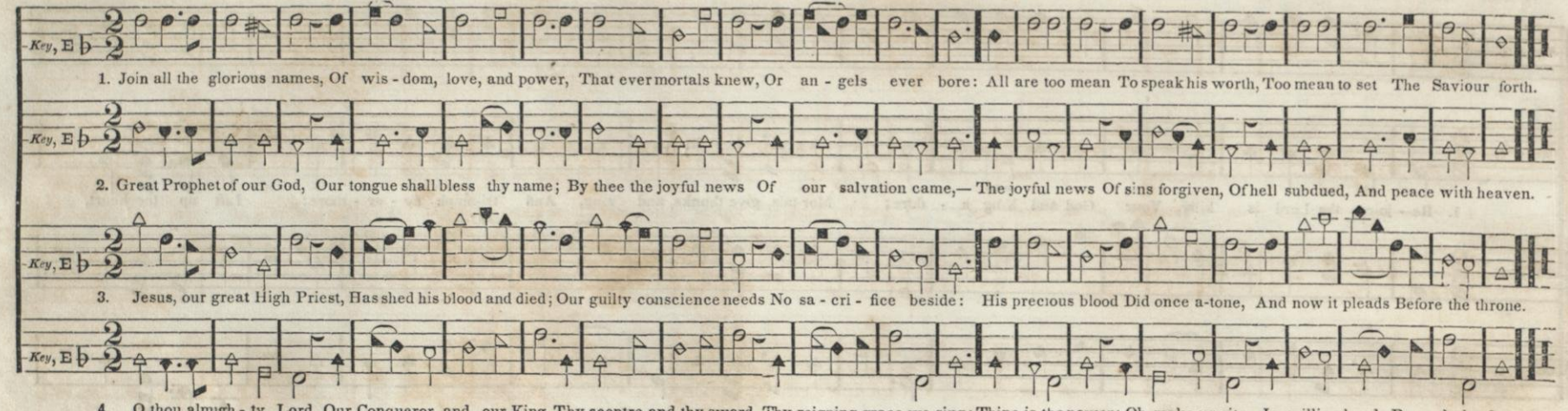
3. His kingdom cannot fail,
He rules o'er earth and heaven;
The keys of death and hell
Are to our Jesus given. Lift up, &c.

4. He all his foes shall quell,
Shall all our sins destroy,
And every bosom swell
With pure seraphic joy. Lift up, &c.

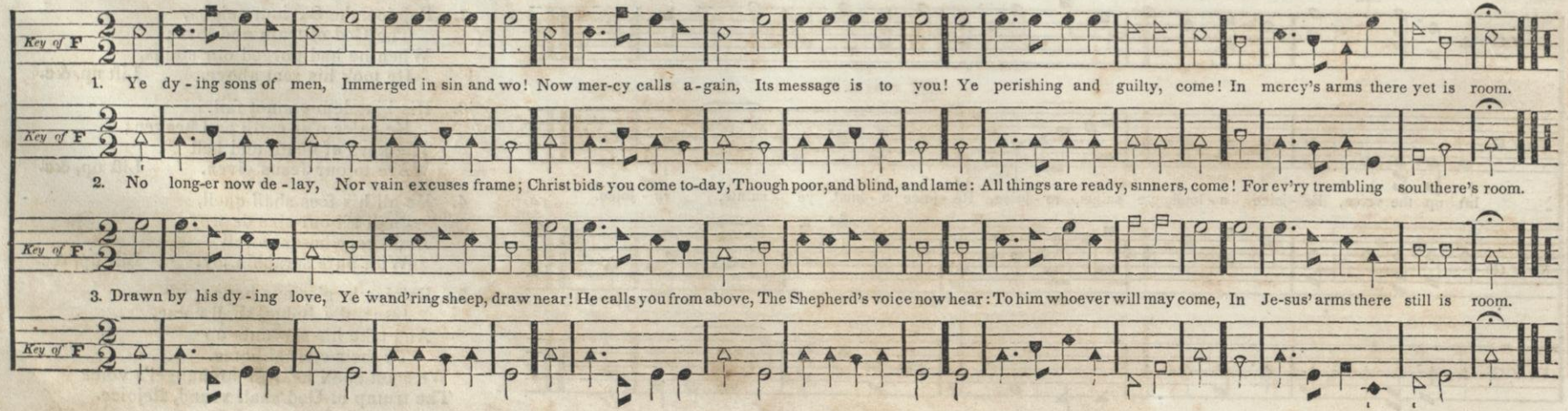
5. Rejoice in glorious hope;
Jesus, the Judge, shall come,
And take his servants up
To their eternal home.
We soon shall hear th' archangel's voice
The trump of God shall sound, Rejoice.

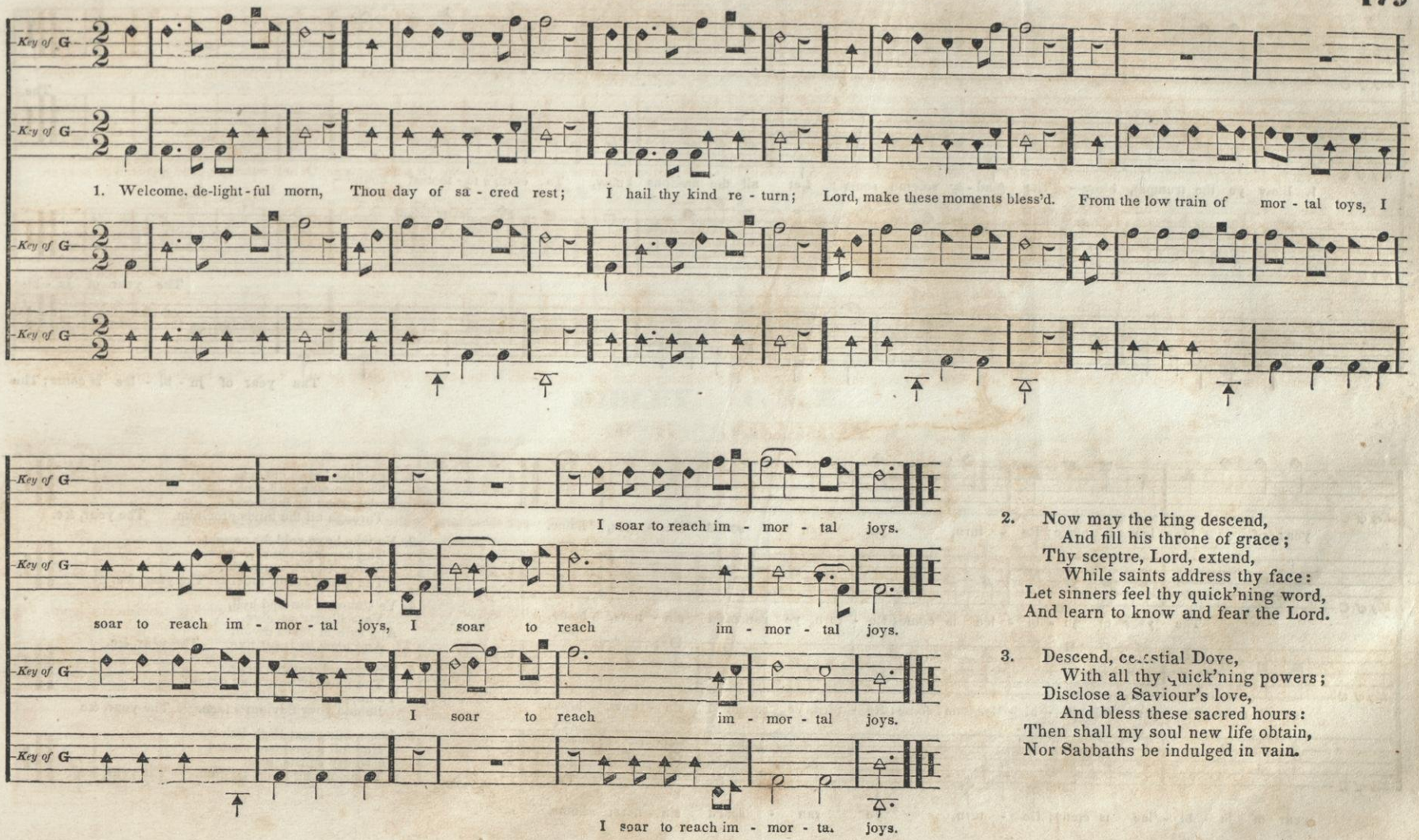
FITZWATER. H. M.

T. CLARK



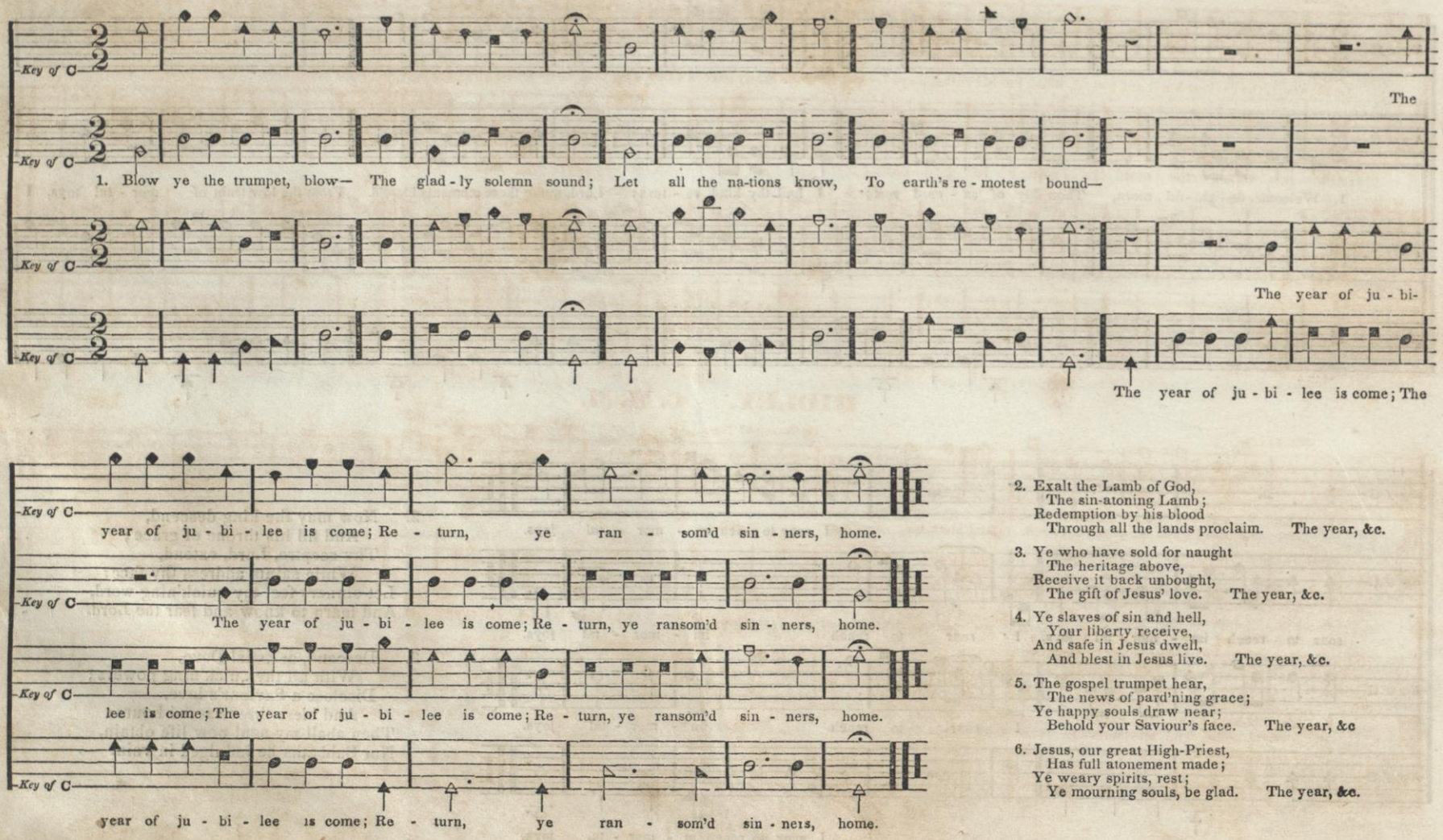
ZEBULON. H. M.





2. Now may the king descend,
And fill his throne of grace;
Thy sceptre, Lord, extend,
While saints address thy face:
Let sinners feel thy quick'ning word,
And learn to know and fear the Lord.

3. Descend, celestial Dove,
With all thy quick'ning powers;
Disclose a Saviour's love,
And bless these sacred hours:
Then shall my soul new life obtain,
Nor Sabbaths be indulged in vain.



2. Exalt the Lamb of God,
The sin-atoning Lamb;
Redemption by his blood
Through all the lands proclaim. The year, &c.

3. Ye who have sold for naught
The heritage above,
Receive it back unbought,
The gift of Jesus' love. The year, &c.

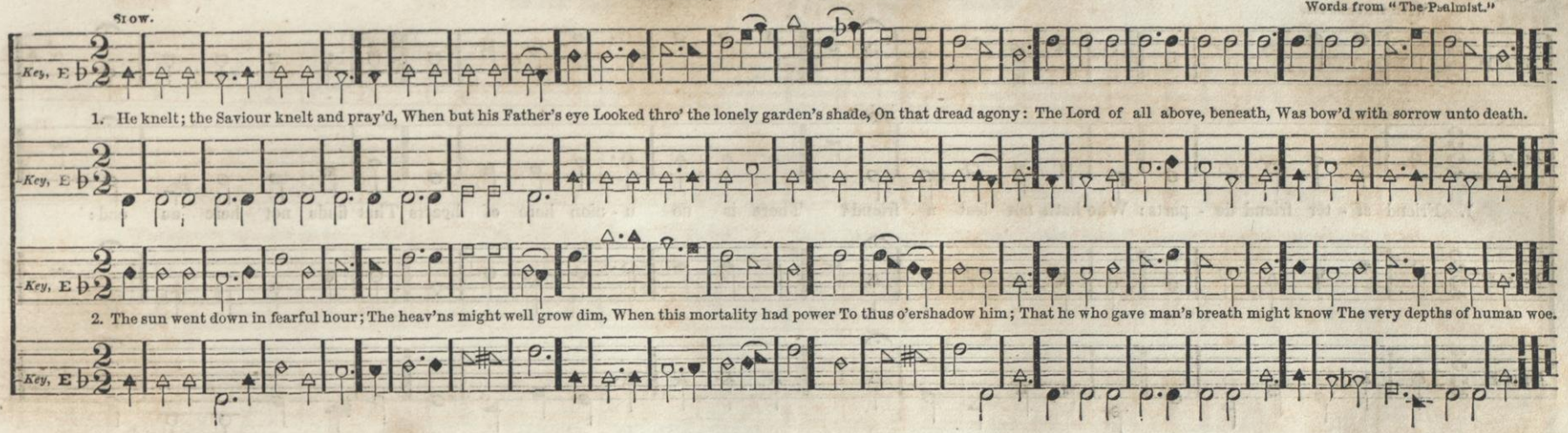
4. Ye slaves of sin and hell,
Your liberty receive,
And safe in Jesus dwell,
And blest in Jesus live. The year, &c.

5. The gospel trumpet hear,
The news of pard'ning grace;
Ye happy souls draw near;
Behold your Saviour's face. The year, &c

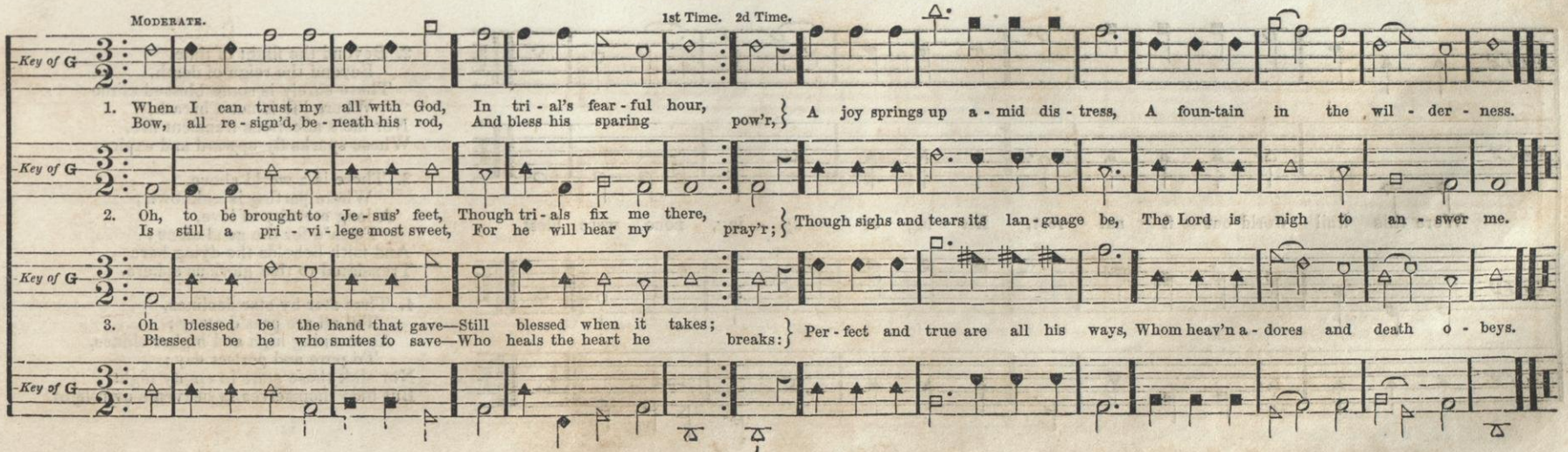
6. Jesus, our great High-Priest,
Has full atonement made;
Ye weary spirits, rest;
Ye mourning souls, be glad. The year, &c.

ZALENA. C. H. M.

Words from "The Psalmist."

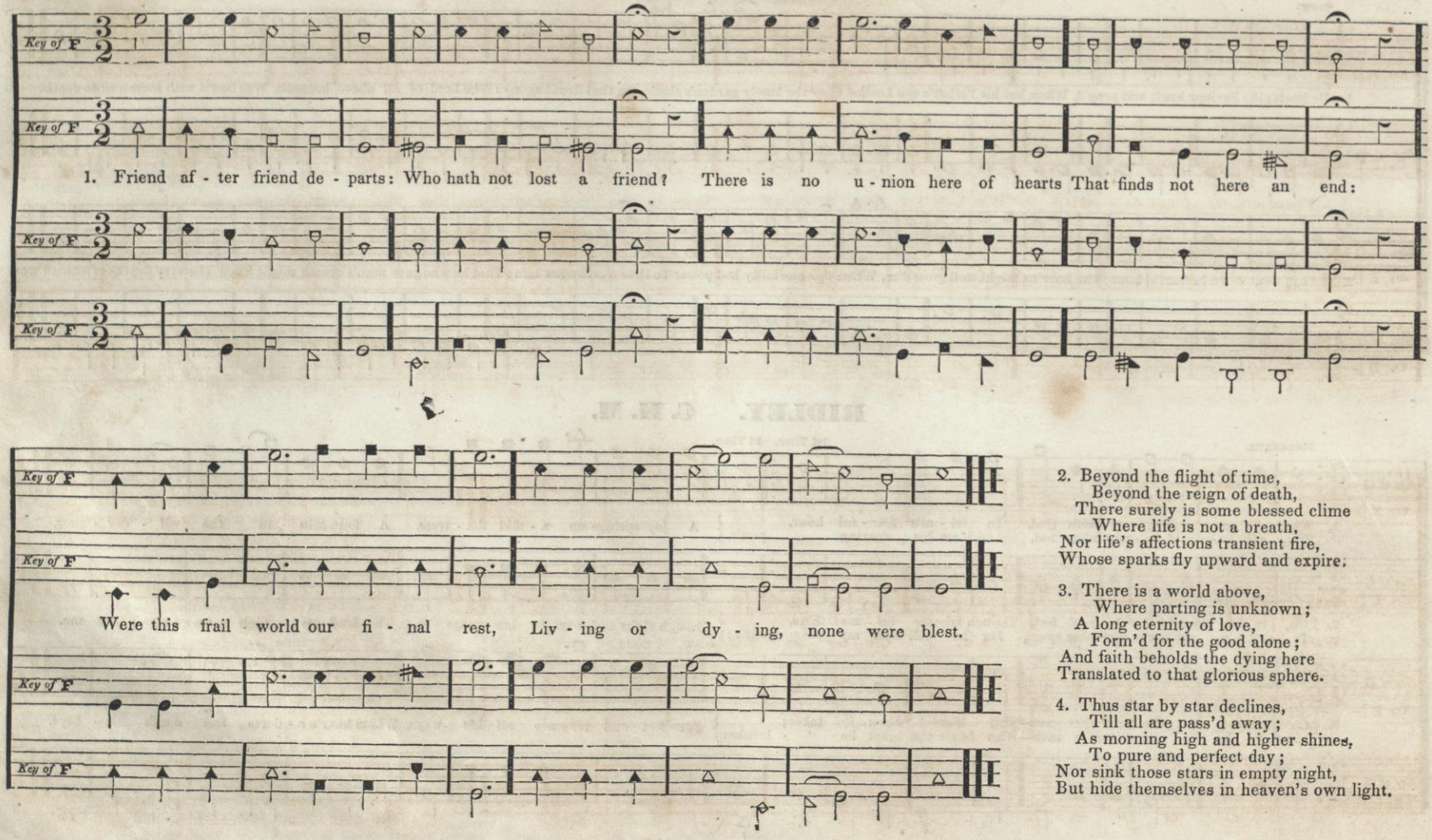


RIDLEY. C. H. M.



MOULTON. S. H. M.

With tenderness.

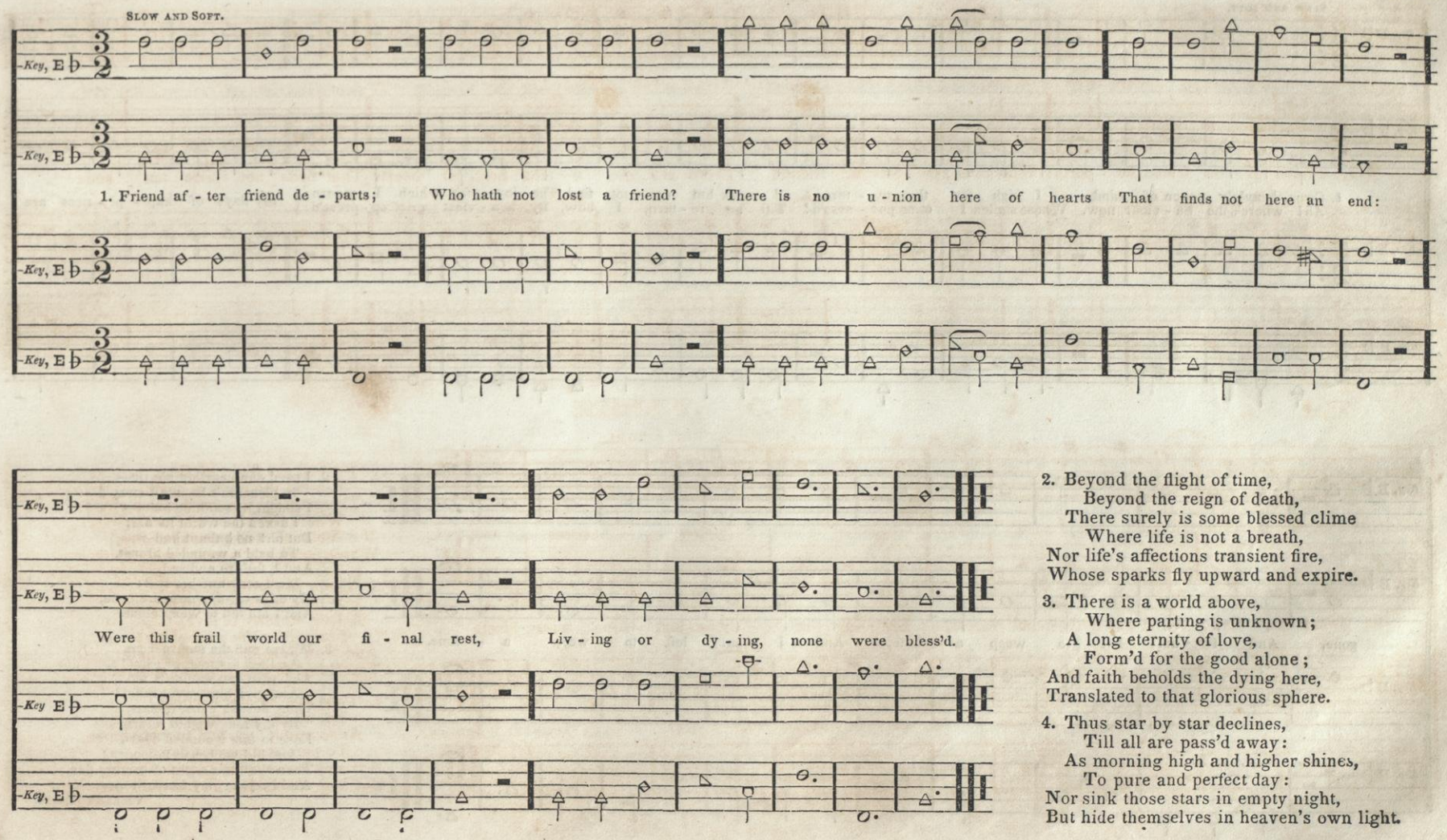


2. Beyond the flight of time,
Beyond the reign of death,
There surely is some blessed clime
Where life is not a breath,
Nor life's affections transient fire,
Whose sparks fly upward and expire.

3. There is a world above,
Where parting is unknown;
A long eternity of love,
Form'd for the good alone;
And faith beholds the dying here
Translated to that glorious sphere.

4. Thus star by star declines,
Till all are pass'd away;
As morning high and higher shines,
To pure and perfect day;
Nor sink those stars in empty night,
But hide themselves in heaven's own light.

DEPARTURE. 6s & 8s, or S. H. M.



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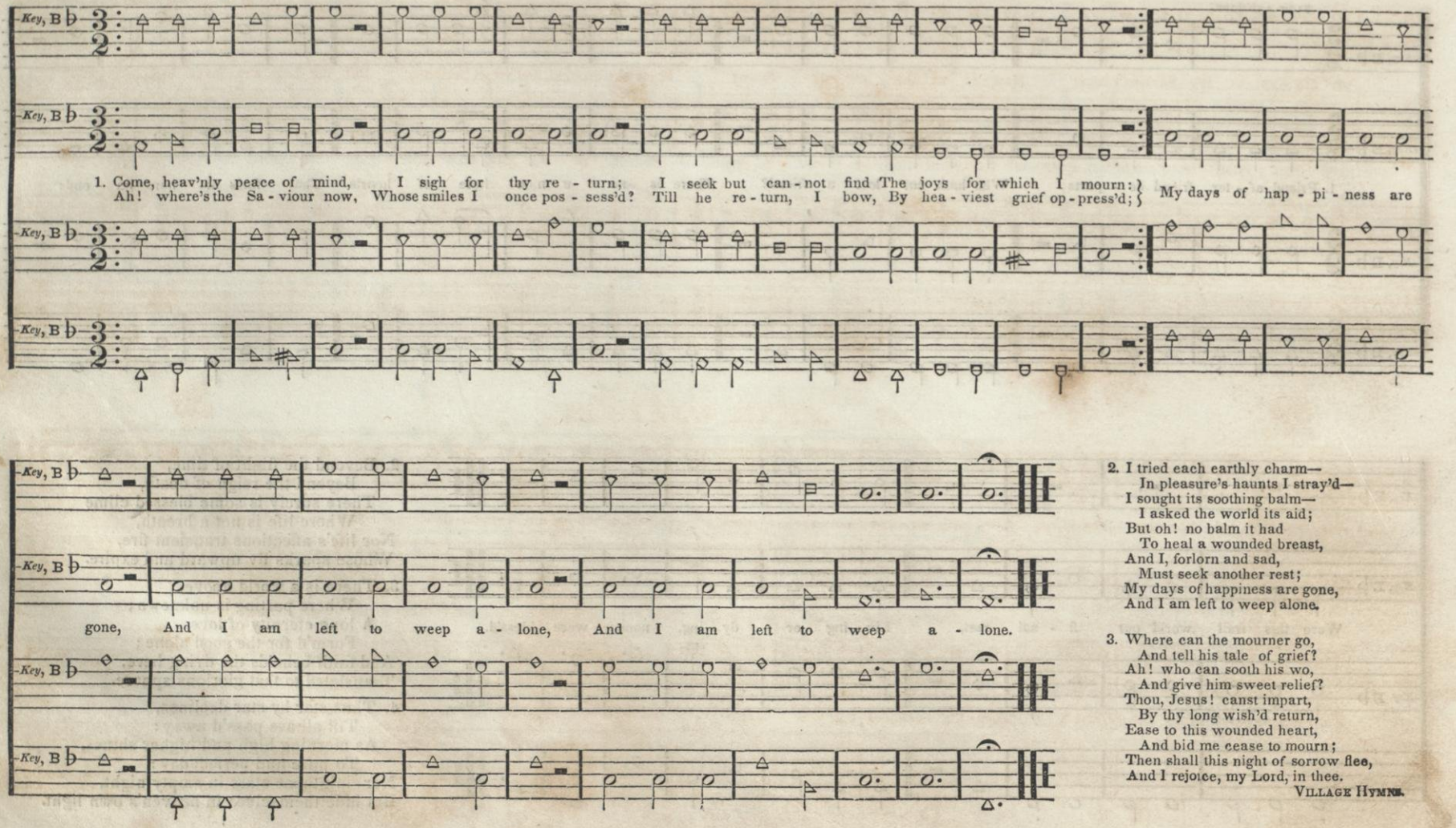
But hide themselves in heaven's own light.

RICHMOND. H. P. M. OR H. M. BY OMITTING THE REPEAT.

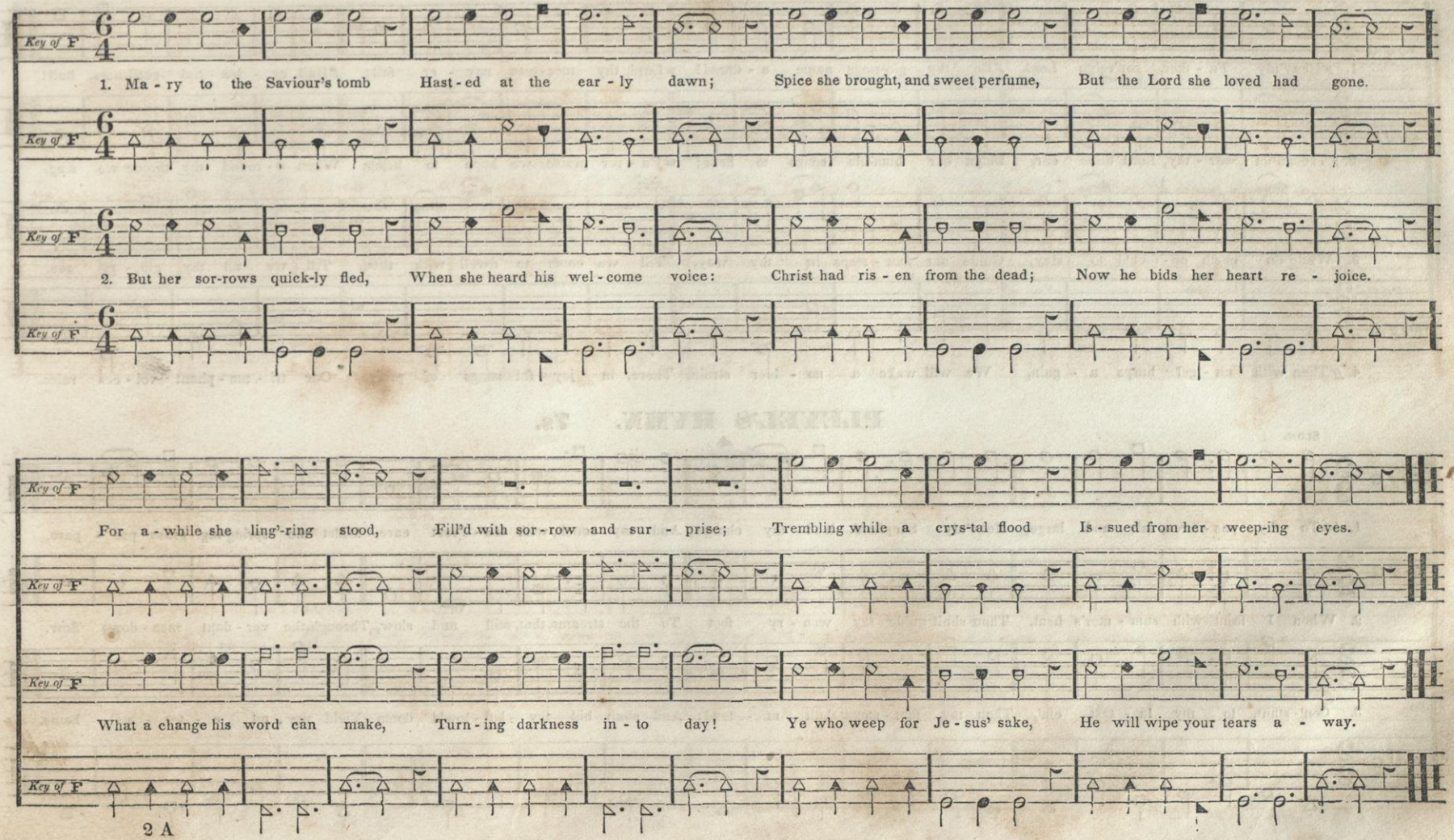
SLOW AND SOFT.



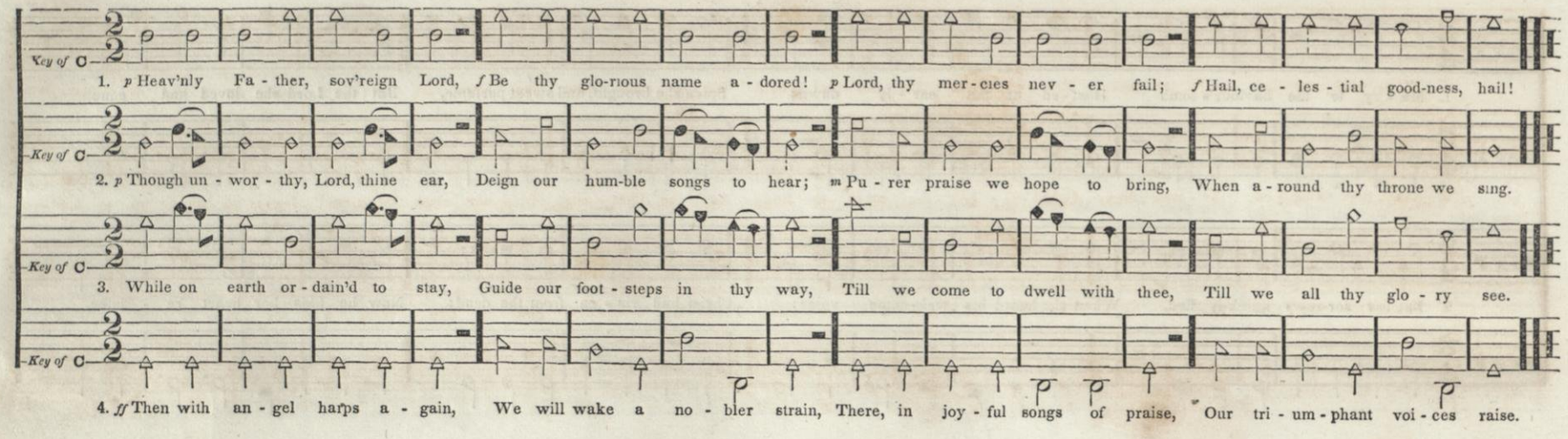
2. I tried each earthly charm—
In pleasure's haunts I stray'd—
I sought its soothing balm—
I asked the world its aid;
But oh! no balm it had
To heal a wounded breast,
And I, forlorn and sad,
Must seek another rest;
My days of happiness are gone,
And I am left to weep alone.

3. Where can the mourner go,
And tell his tale of grief?
Ah! who can sooth his wo,
And give him sweet relief?
Thou, Jesus! canst impart,
By thy long wish'd return,
Ease to this wounded heart,
And bid me cease to mourn;
Then shall this night of sorrow flee,
And I rejoice, my Lord, in thee.

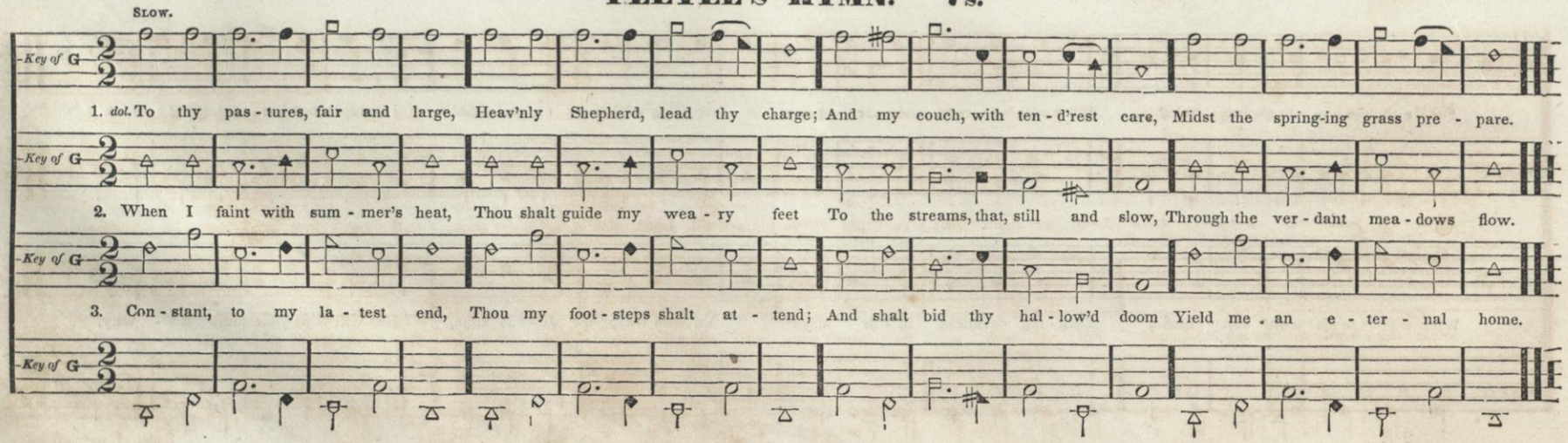
VILLAGE HYMNS.


Key of F
6/4
1. Ma - ry to the Saviour's tomb Hast - ed at the ear - ly dawn; Spice she brought, and sweet perfume, But the Lord she loved had gone.
2. But her sor-rows quick-ly fled, When she heard his wel - come voice: Christ had ris - en from the dead; Now he bids her heart re - joice.
For a - while she ling'-ring stood, Fill'd with sor - row and sur - prise; Trembling while a crys-tal flood Is - sued from her weep-ing eyes.
What a change his word can make, Turn - ing darkness in - to day! Ye who weep for Je - sus' sake, He will wipe your tears a - way.
2 A

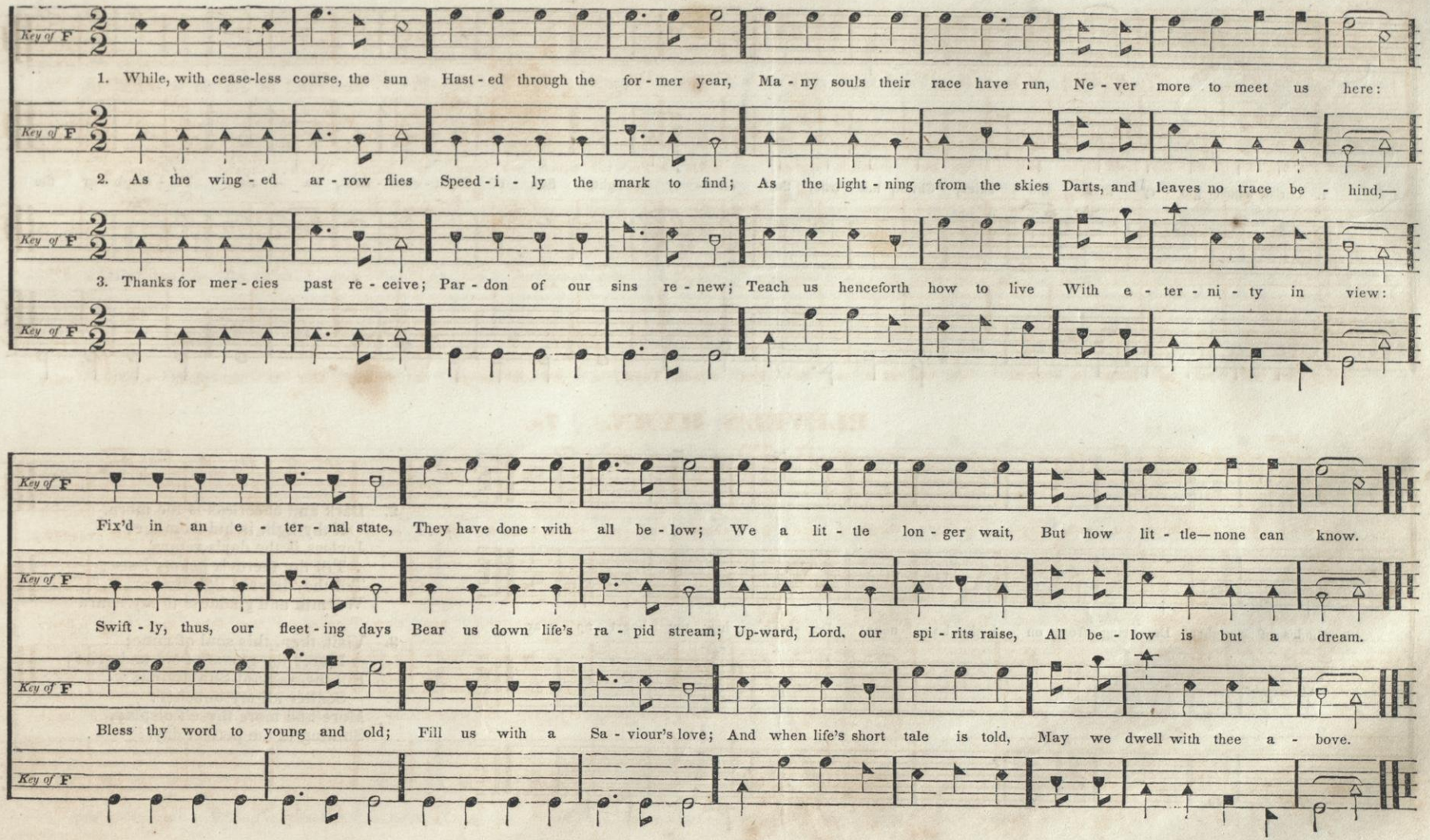
WILMOT. 7s.



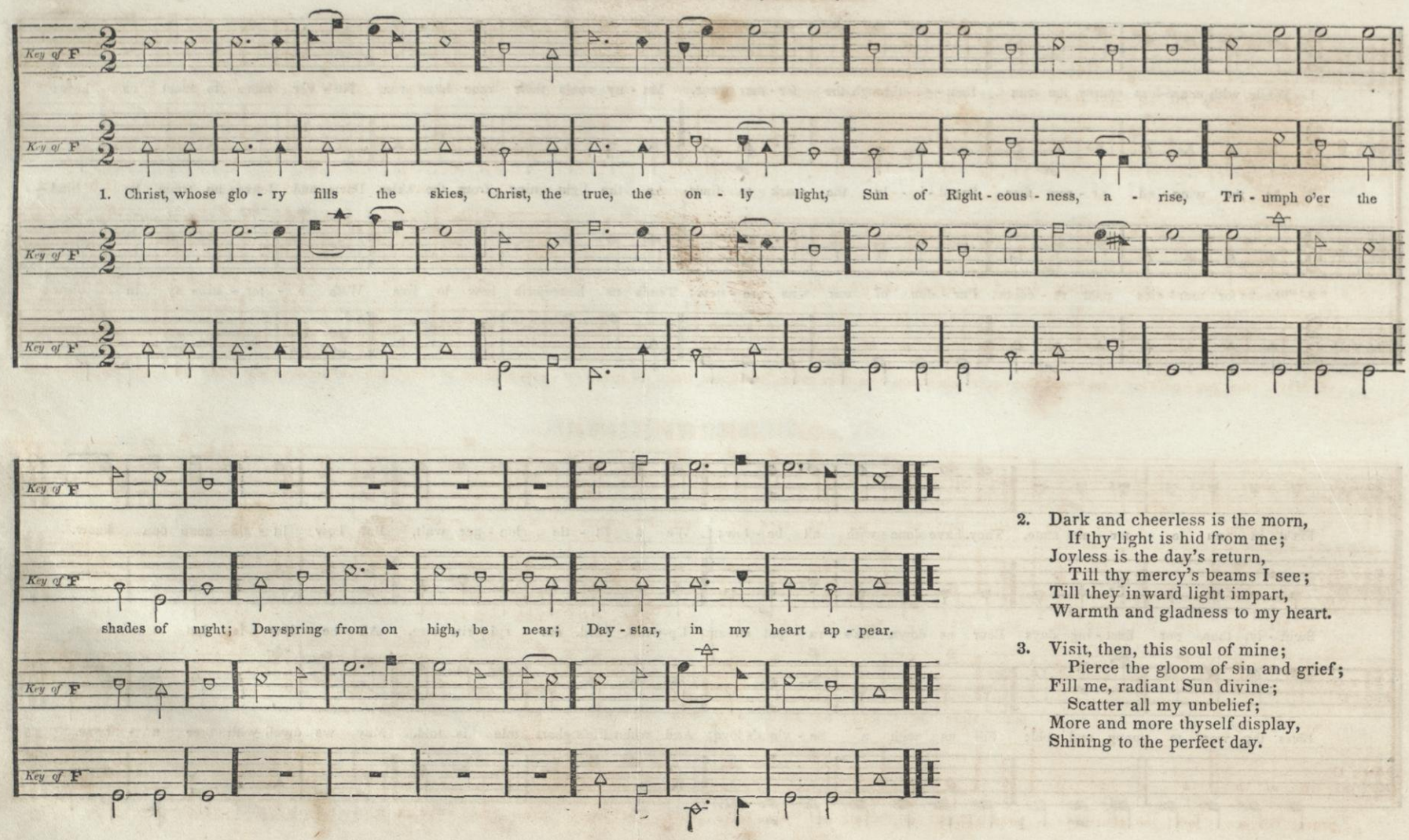
PLEYEL'S HYMN. 7s.



BENEVENTO. 7s. (Double.)

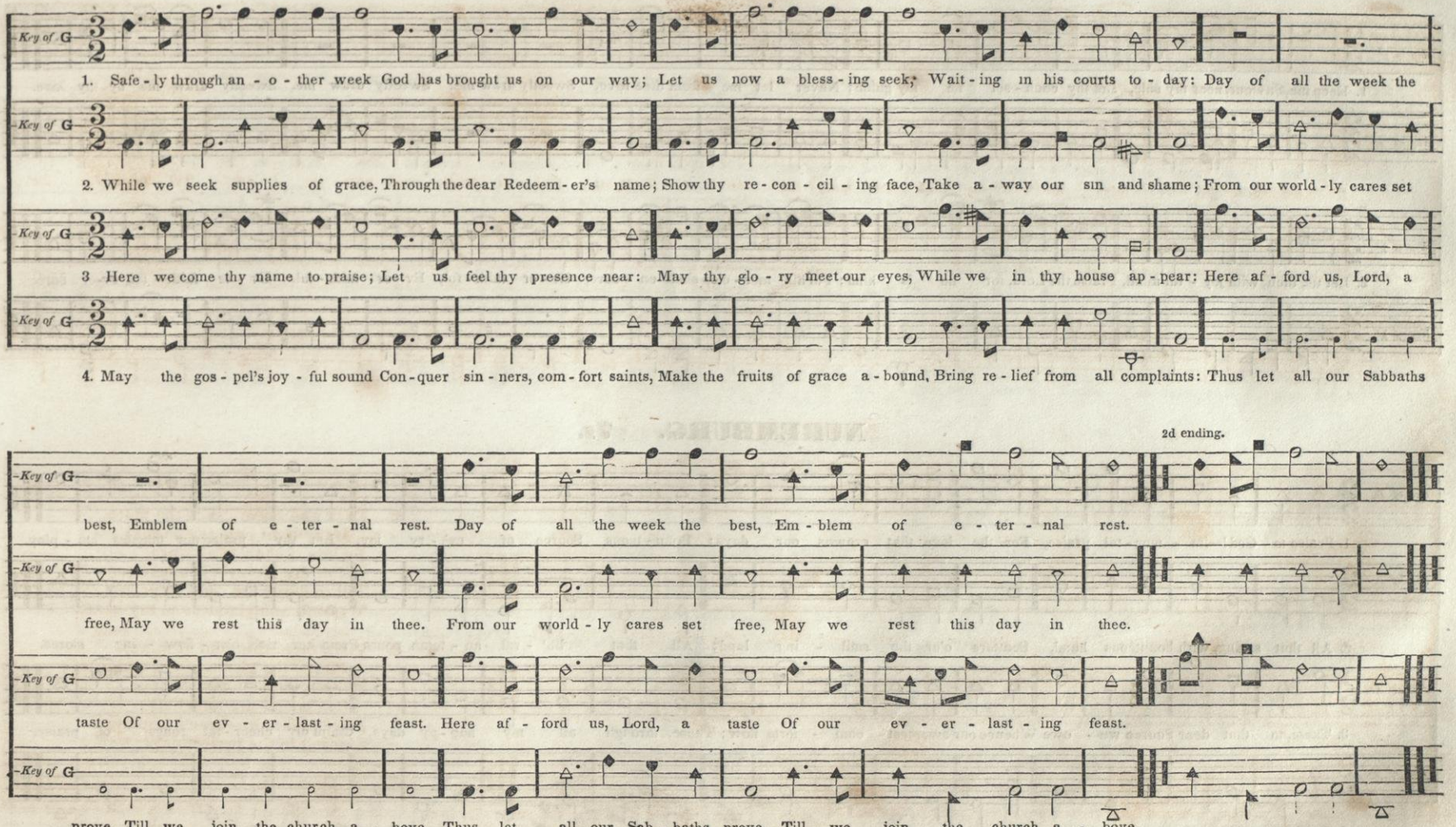


TURIN. 7s. (6 LINES.)

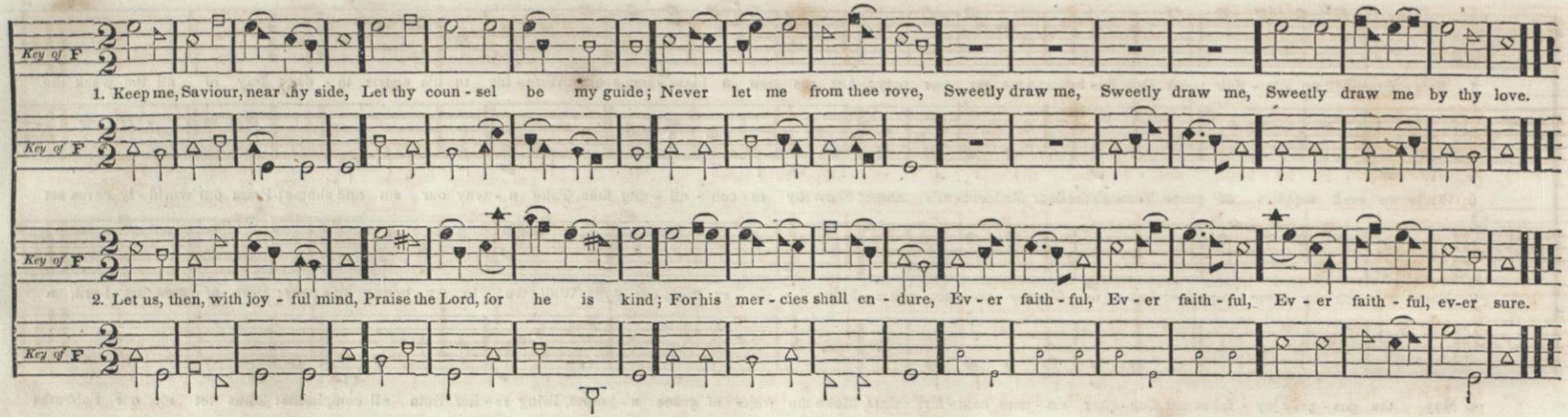


2. Dark and cheerless is the morn,
   If thy light is hid from me;
Joyless is the day's return,
   Till thy mercy's beams I see;
Till they inward light impart,
Warmth and gladness to my heart.

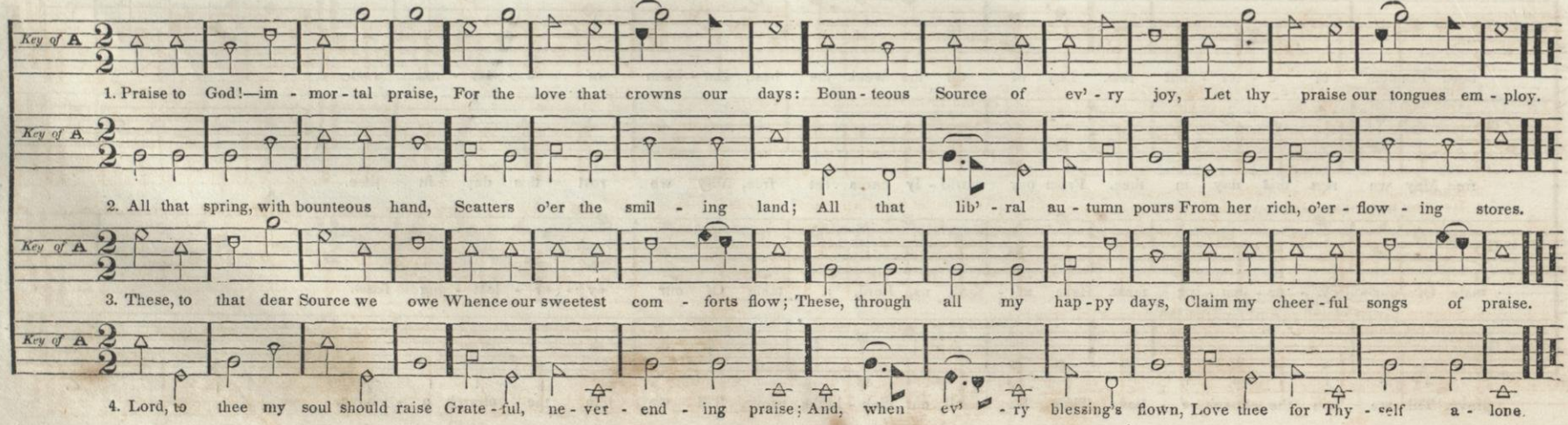
3. Visit, then, this soul of mine;
   Pierce the gloom of sin and grief;
Fill me, radiant Sun divine;
   Scatter all my unbelief;
More and more thyself display,
Shining to the perfect day.


Key of G
1. Safe - ly through an - o - ther week God has brought us on our way; Let us now a bless - ing seek; Wait - ing in his courts to - day: Day of all the week the
2. While we seek supplies of grace, Through the dear Redeem - er's name; Show thy re - con - cil - ing face, Take a - way our sin and shame; From our world - ly cares set
3 Here we come thy name to praise; Let us feel thy presence near: May thy glo - ry meet our eyes, While we in thy house ap - pear: Here af - ford us, Lord, a
4. May the gos - pel's joy - ful sound Con - quer sin - ners, com - fort saints, Make the fruits of grace a - bound, Bring re - lief from all complaints: Thus let all our Sabbaths
2d ending.
best, Emblem of e - ter - nal rest. Day of all the week the best, Em - blem of e - ter - nal rest.
free, May we rest this day in thee. From our world - ly cares set free, May we rest this day in thee.
taste Of our ev - er - last - ing feast. Here af - ford us, Lord, a taste Of our ev - er - last - ing feast.
prove, Till we join the church a - bove. Thus let all our Sab - baths prove, Till we join the church a - bove.

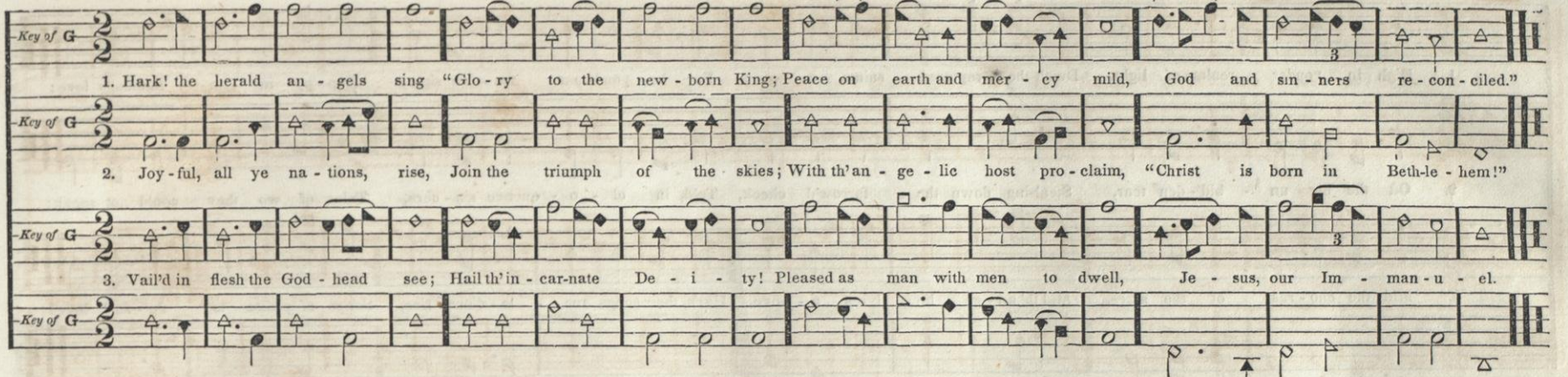
GRANBY. 7s.



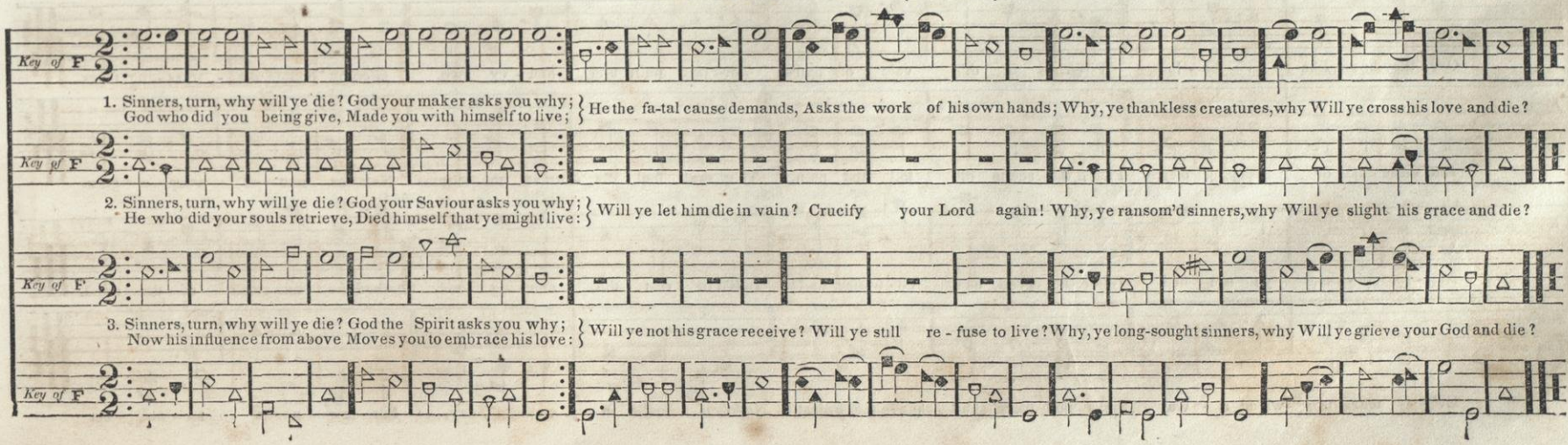
NUREMBURG. 7s.



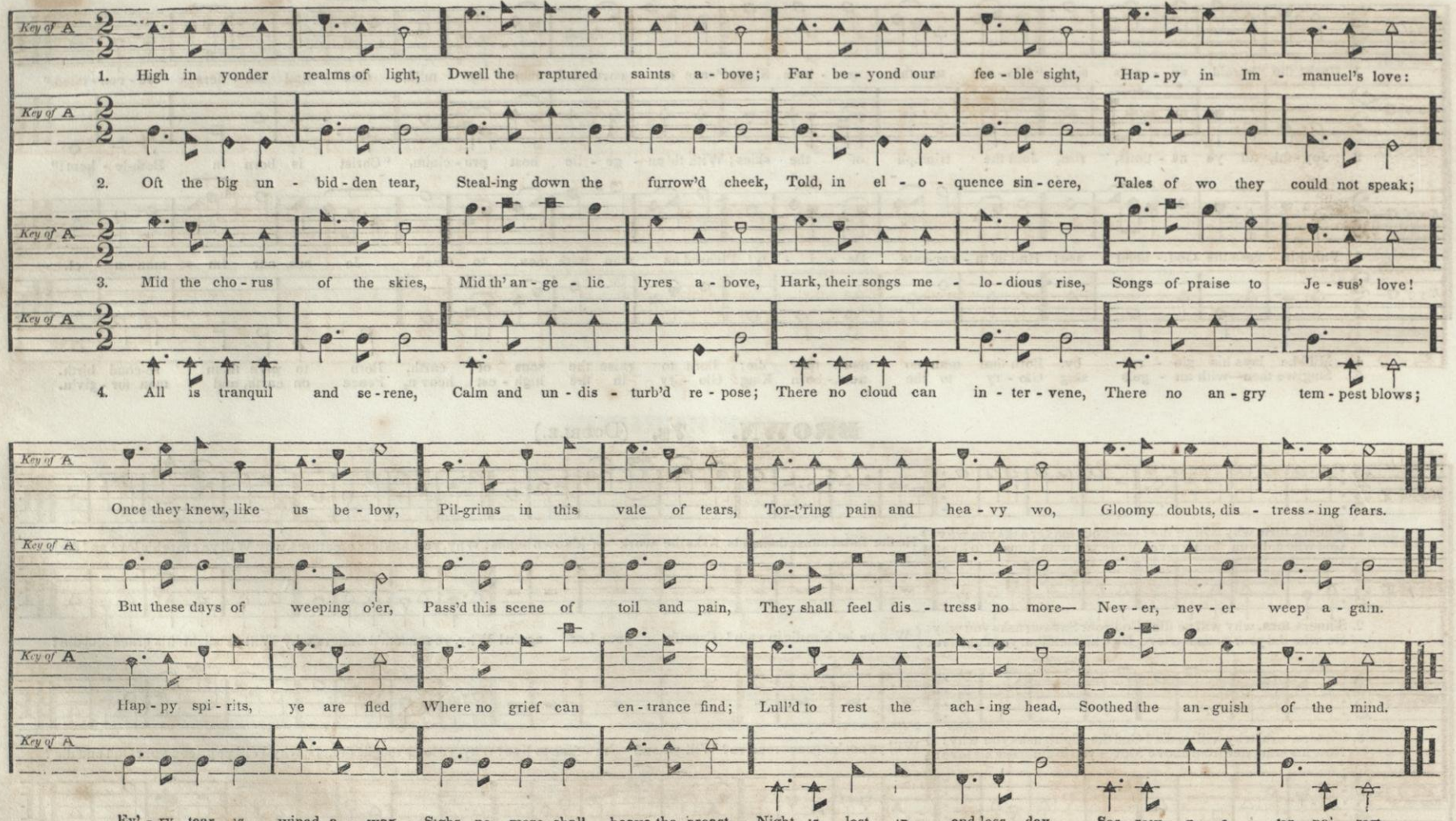
COOKHAM. 7s.

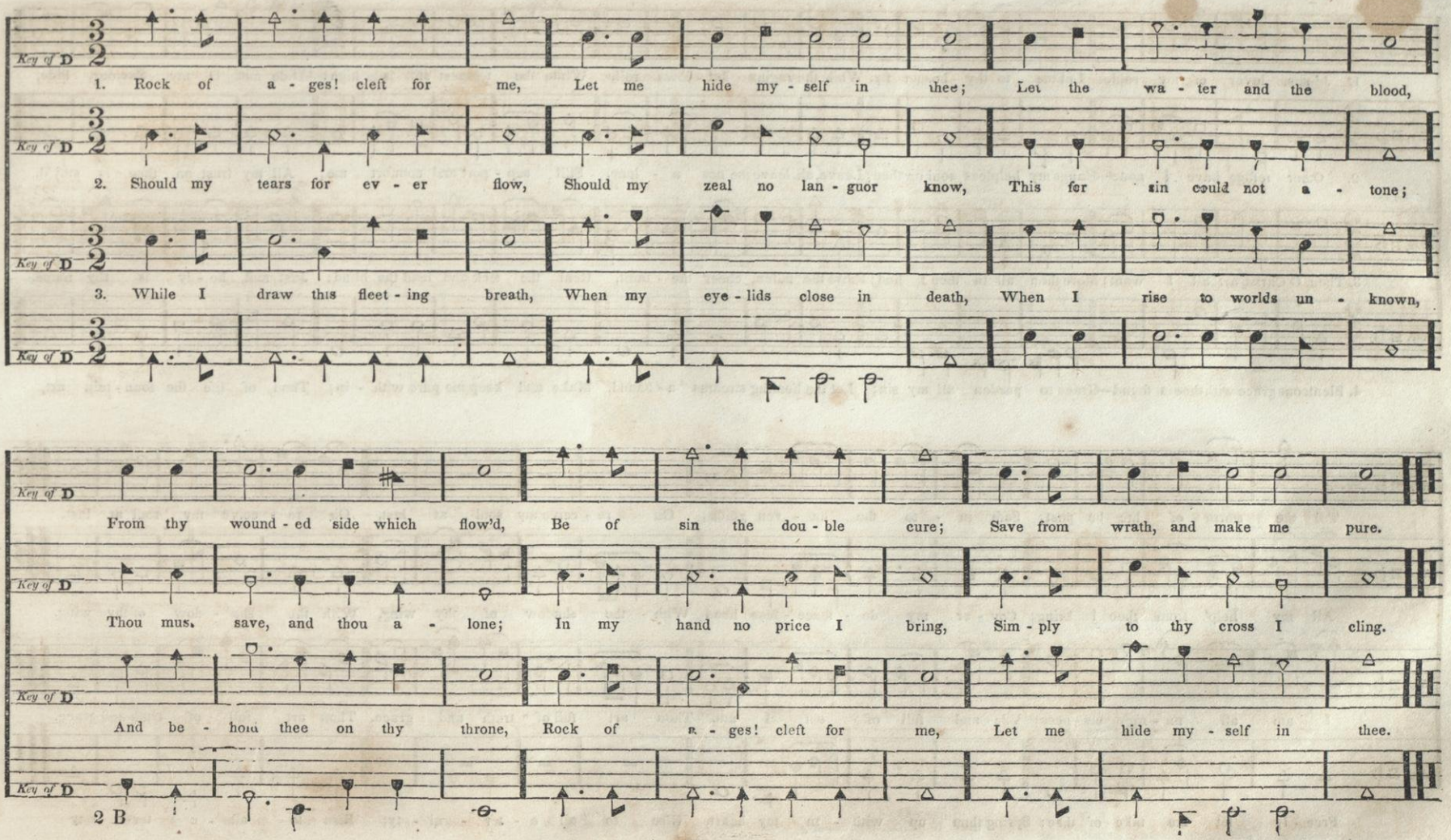


BROWN. 7s. (Double.)

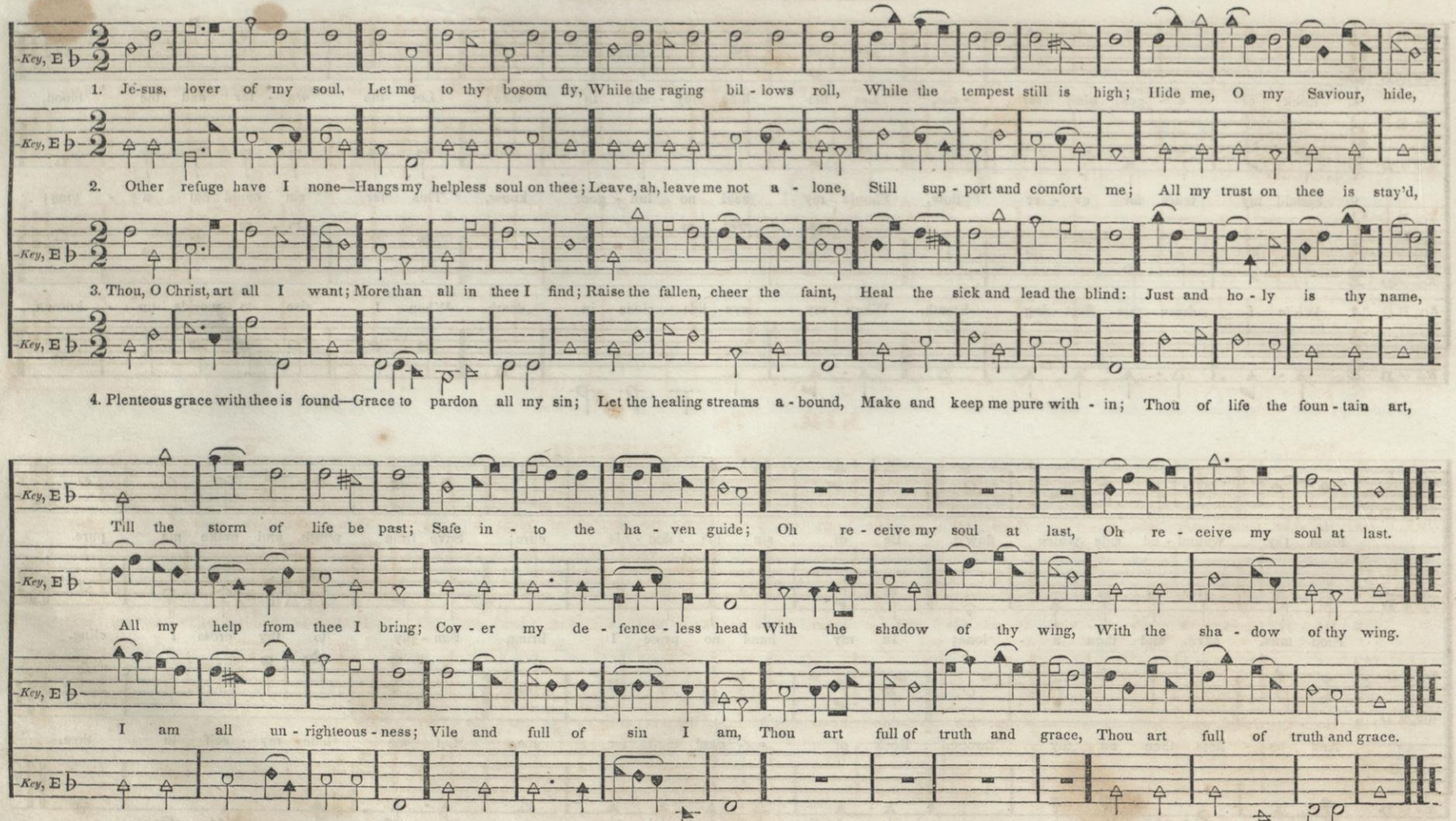


MESSIAH. 7s. (DOUBLE.)

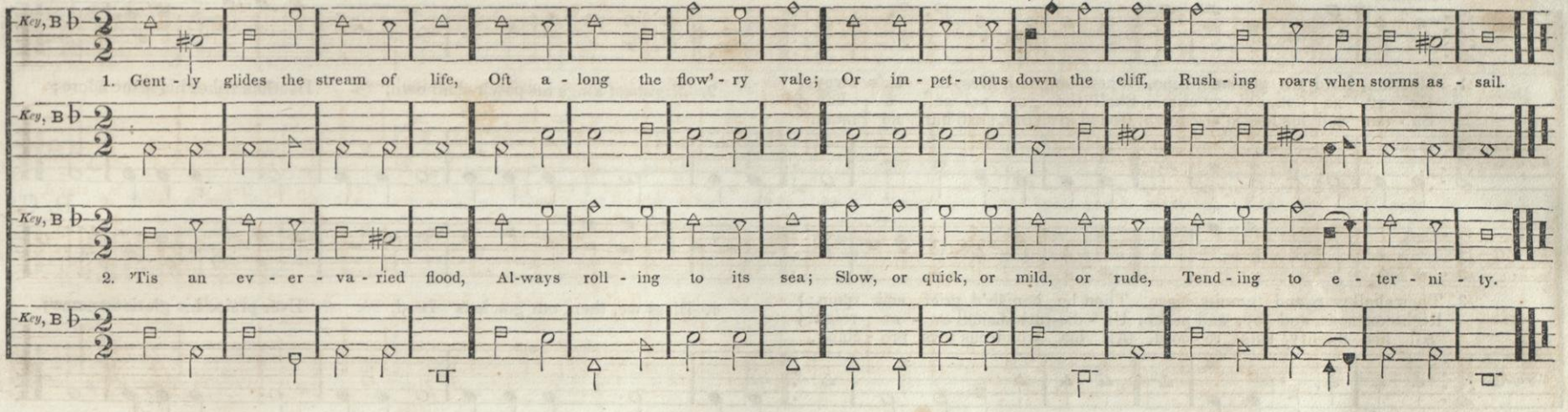



Key of D
1. Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood,
2. Should my tears for ev - er flow, Should my zeal no lan - guor know, This for sin could not a - tone;
3. While I draw this fleet - ing breath, When my eye - lids close in death, When I rise to worlds un - known,
From thy wound - ed side which flow'd, Be of sin the dou - ble cure; Save from wrath, and make me pure.
Thou must save, and thou a - lone; In my hand no price I bring, Sim - ply to thy cross I cling.
And be - hold thee on thy throne, Rock of a - ges! cleft for me, Let me hide my - self in thee.

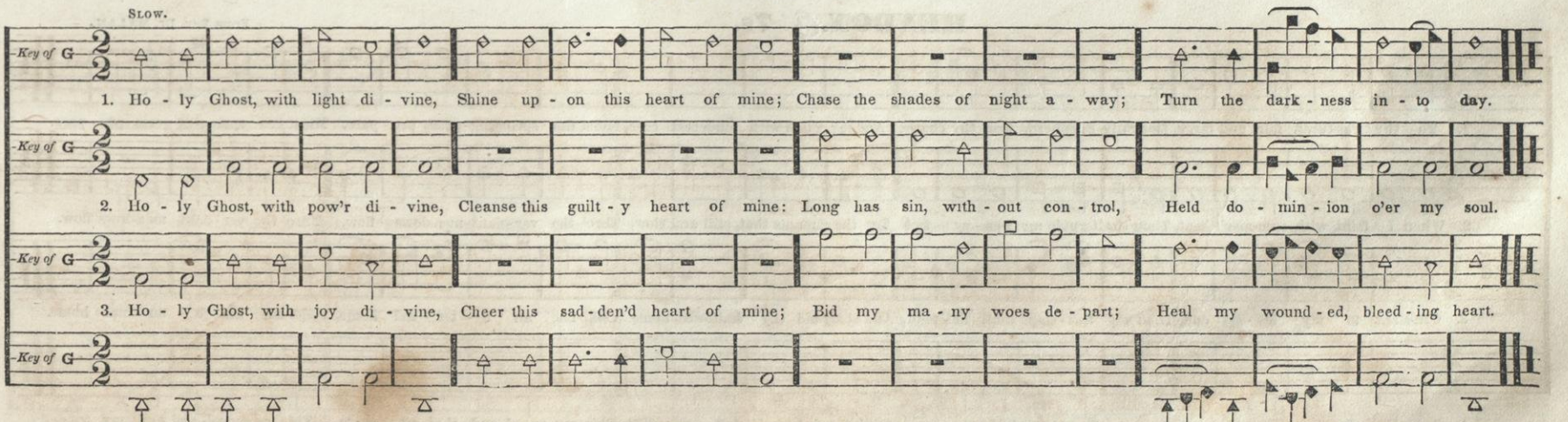
HOTHAM. 7s. (DOUBLE.)



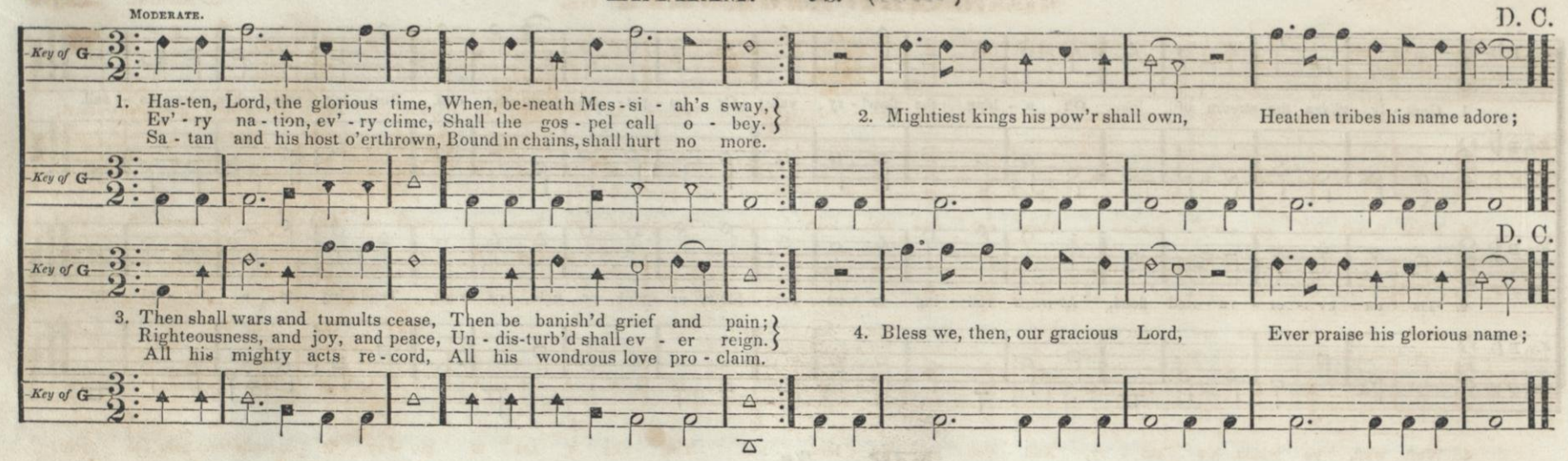
NORWICH. 7s.



KIR. 7s.

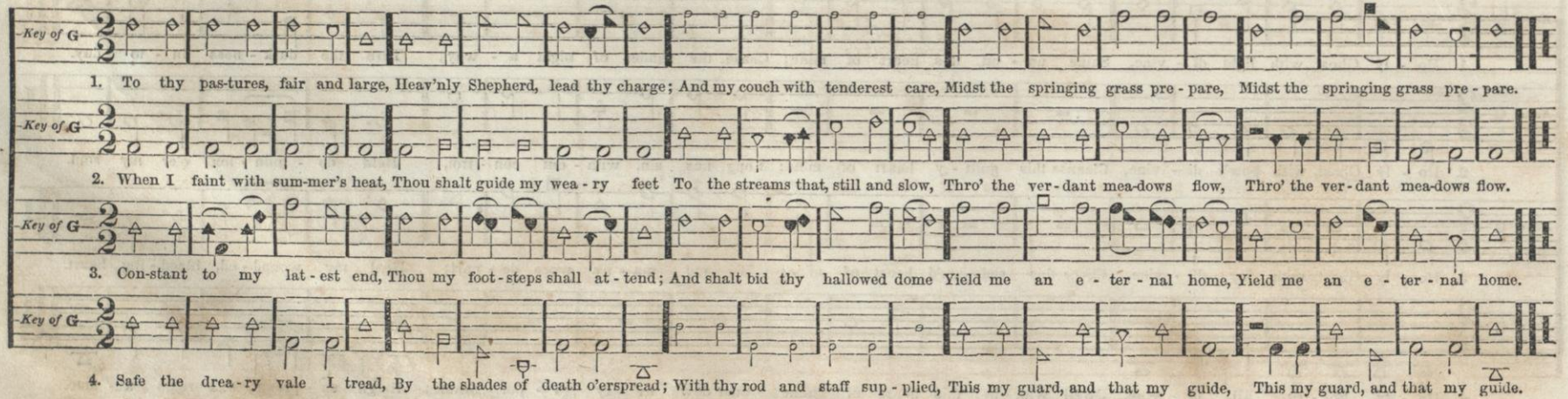


ELTHAM. 7s. (DOUBLE.)

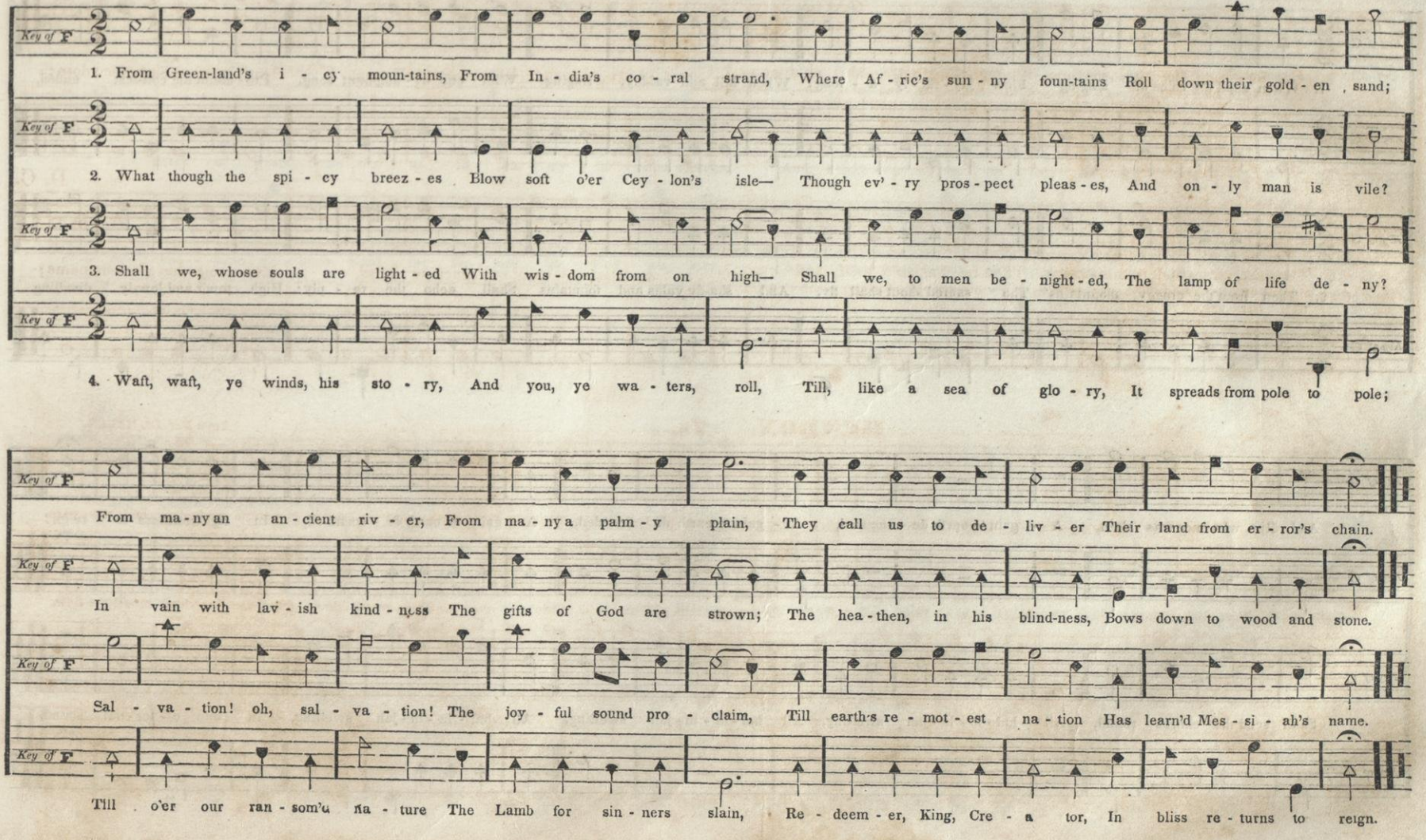


HENDON. 7s.

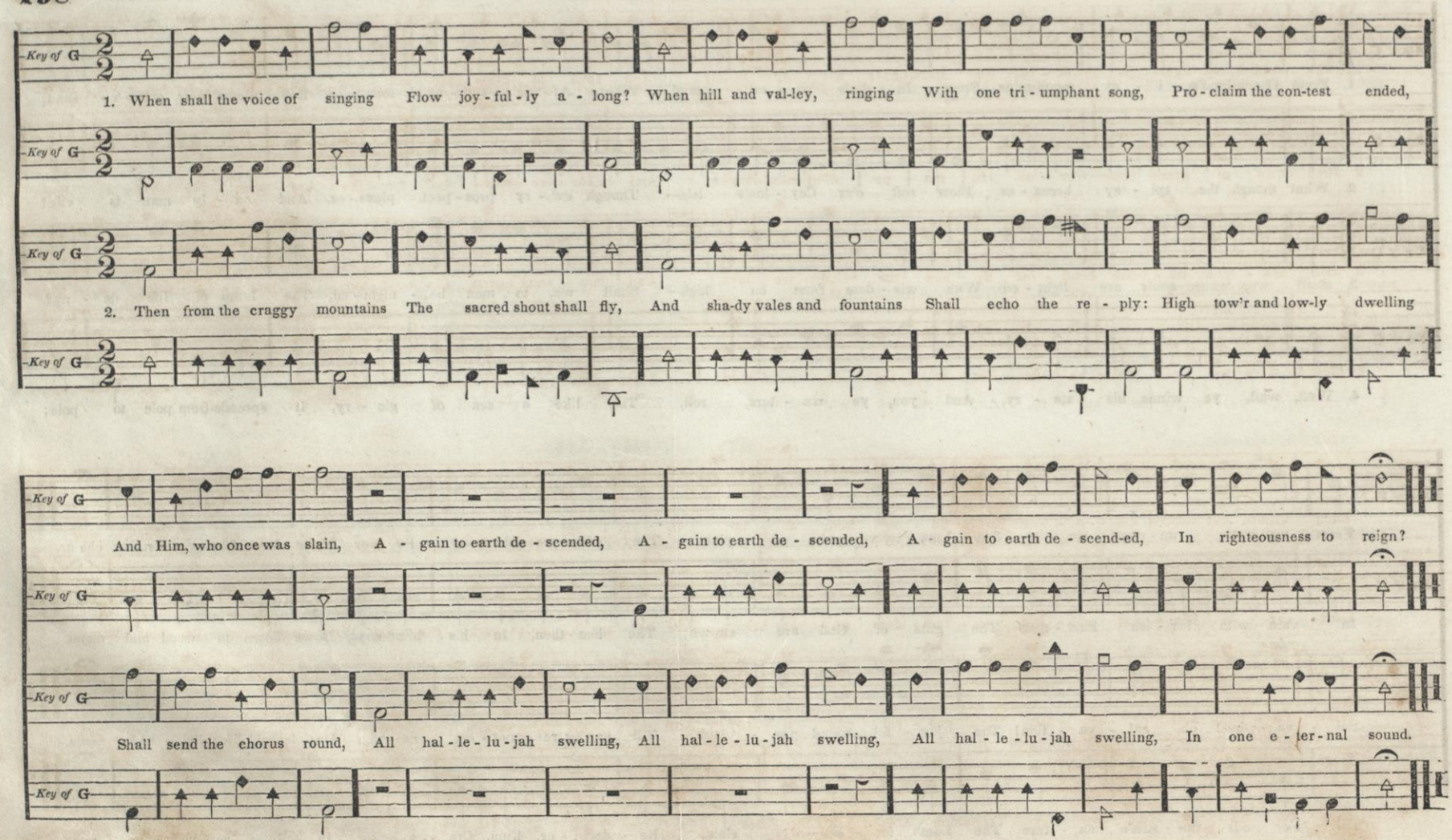
From Rev. Dr. MALAN.

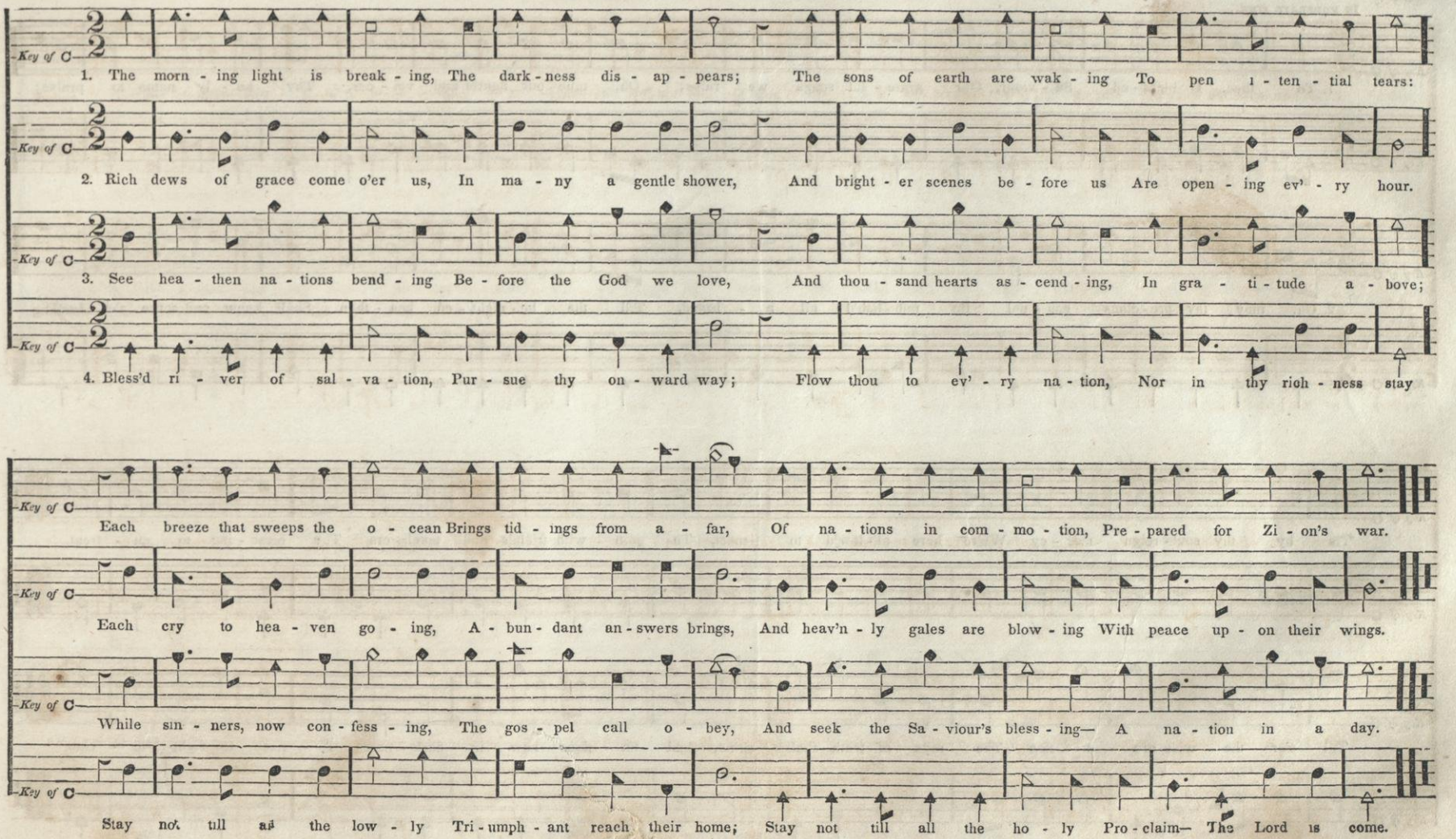


MISSIONARY HYMN. 7s & 6s.



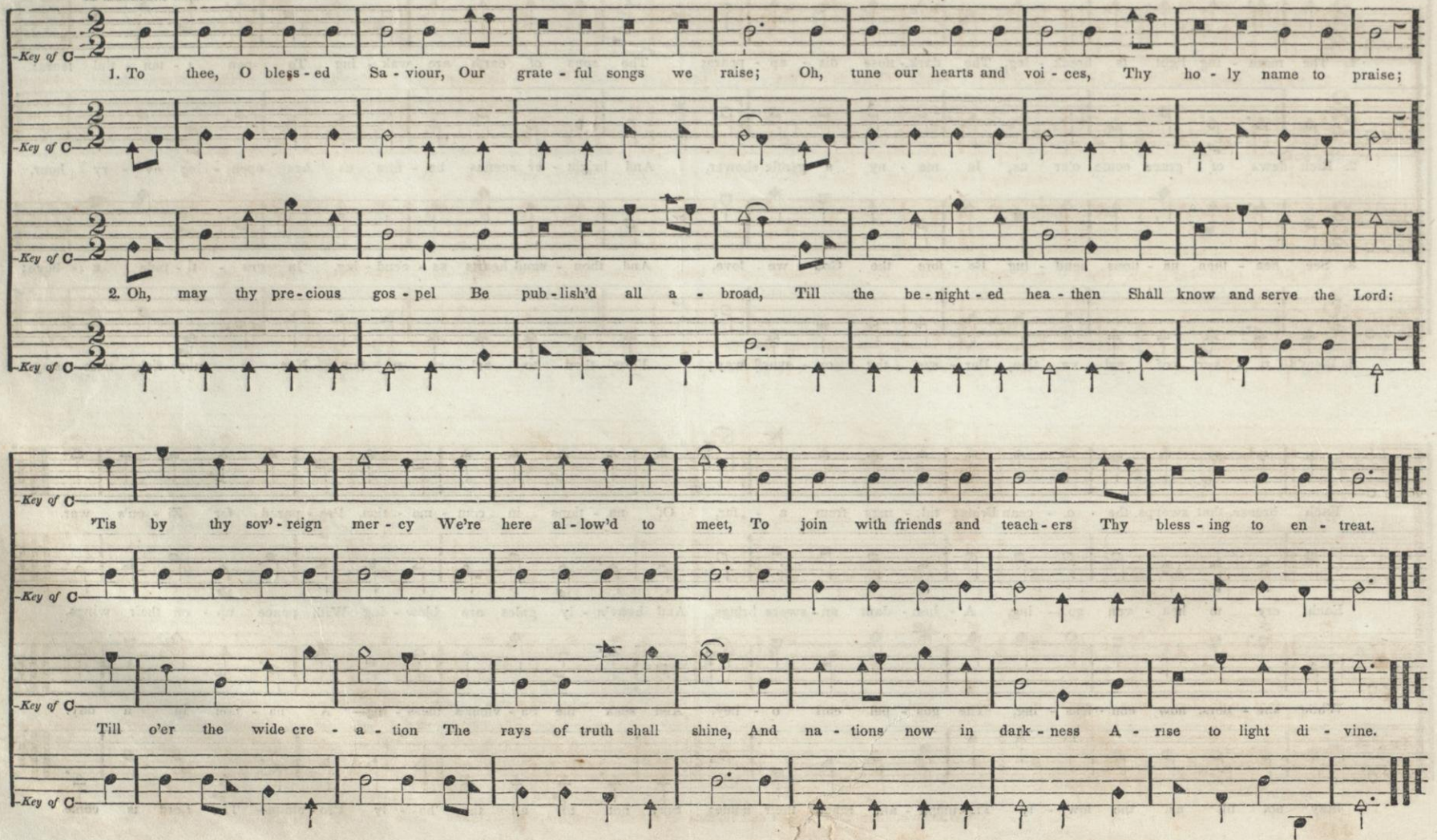
YARMOUTH. 7s & 6s.




Key of C
1. The morn - ing light is break - ing, The dark - ness dis - ap - pears; The sons of earth are wak - ing To pen i - ten - tial tears:
2. Rich dews of grace come o'er us, In ma - ny a gentle shower, And bright - er scenes be - fore us Are open - ing ev' - ry hour.
3. See hea - then na - tions bend - ing Be - fore the God we love, And thou - sand hearts as - cend - ing, In gra - ti - tude a - bove;
4. Bless'd ri - ver of sal - va - tion, Pur - sue thy on - ward way; Flow thou to ev' - ry na - tion, Nor in thy rich - ness stay
Each breeze that sweeps the o - cean Brings tid - ings from a - far, Of na - tions in com - mo - tion, Pre - pared for Zi - on's war.
Each cry to hea - ven go - ing, A - bun - dant an - swers brings, And heav'n - ly gales are blow - ing With peace up - on their wings.
While sin - ners, now con - fess - ing, The gos - pel call o - bey, And seek the Sa - viour's bless - ing— A na - tion in a day.
Stay not till all the low - ly Tri - umph - ant reach their home; Stay not till all the ho - ly Pro - claim— The Lord is come.

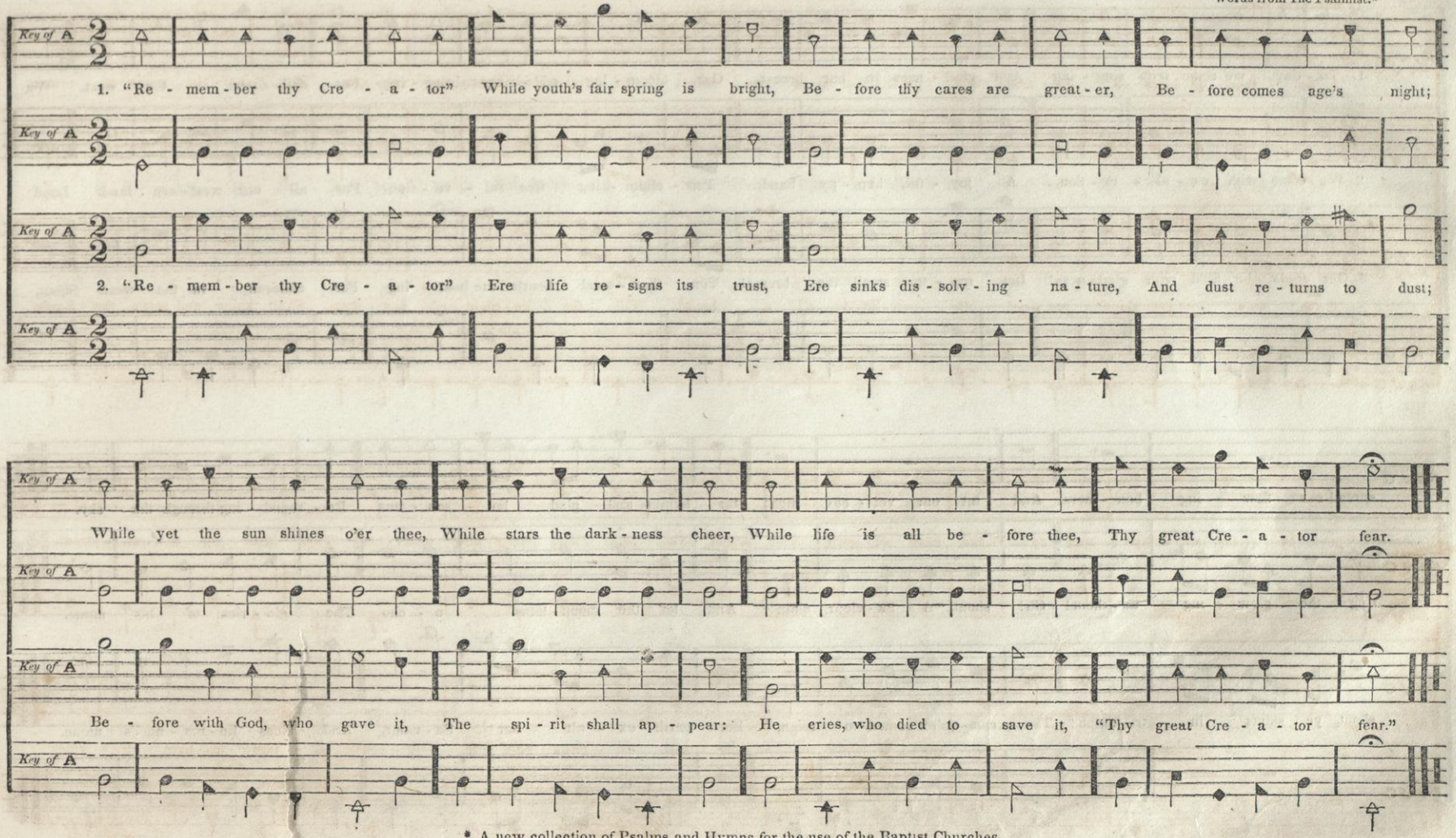
LEXINGTON. 7s & 6s.

In moderate time.



SUMNER. 7s & 6s.

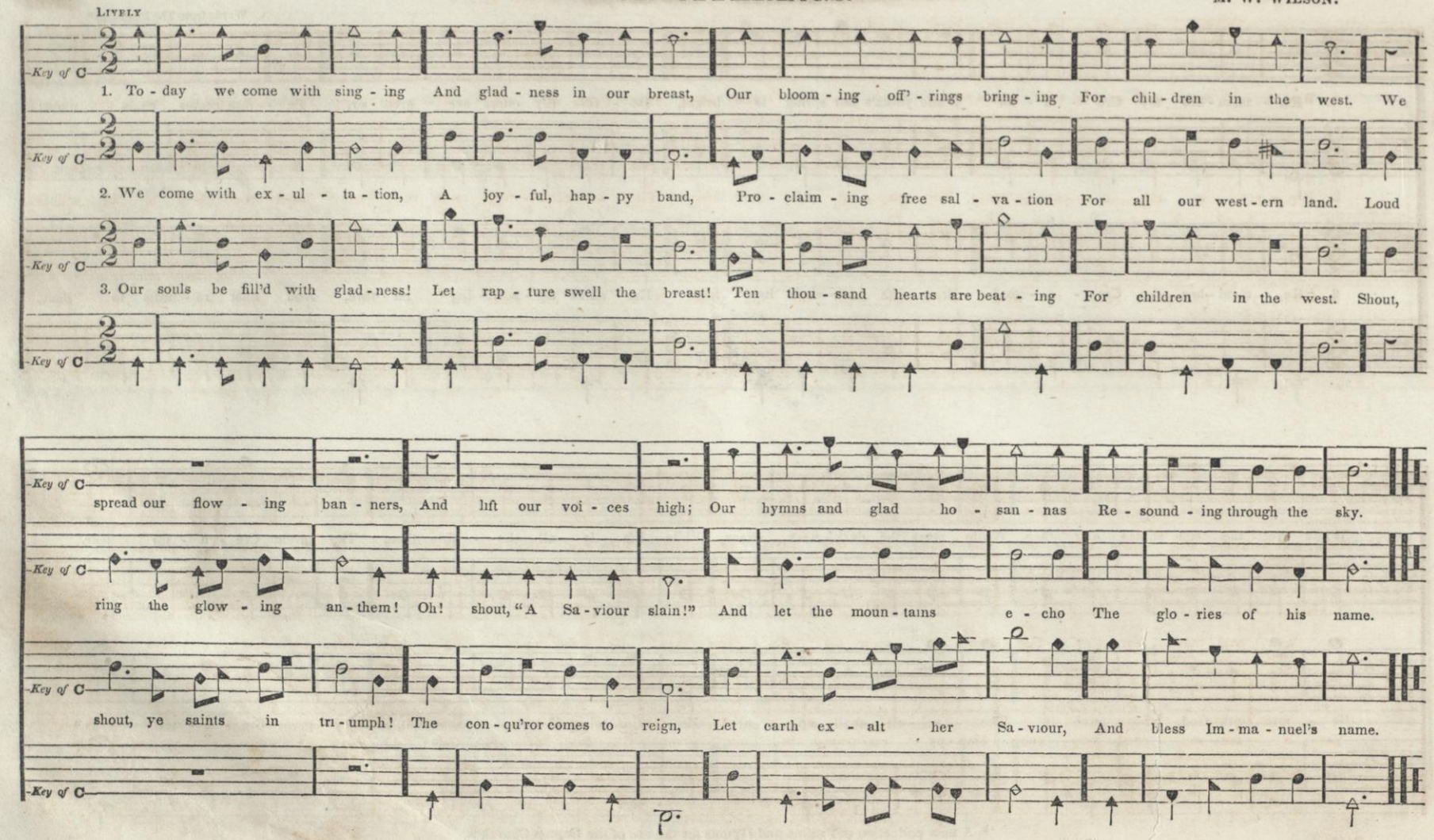
Words from The Psalmist.*

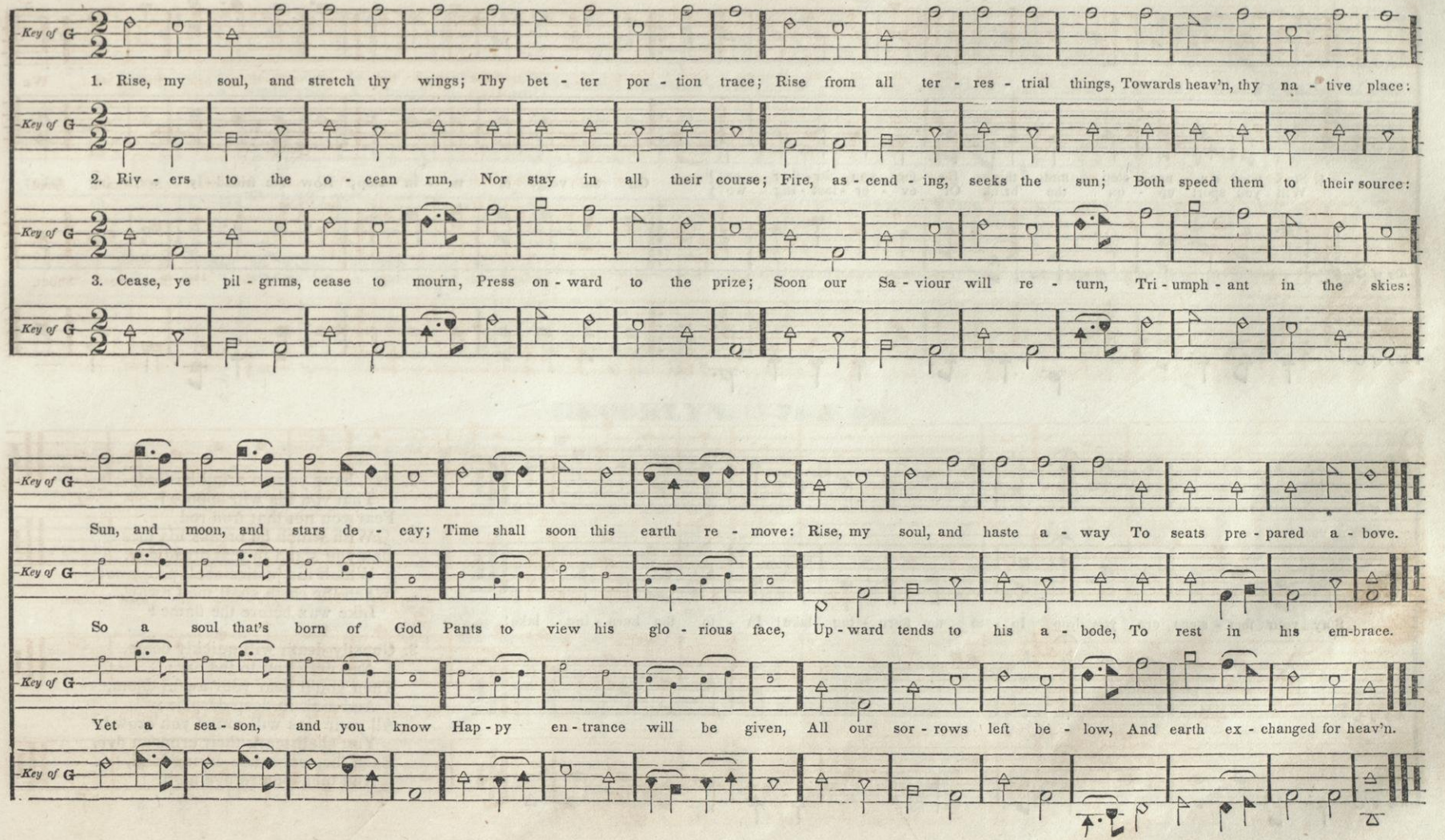


* A new collection of Psalms and Hymns for the use of the Baptist Churches.

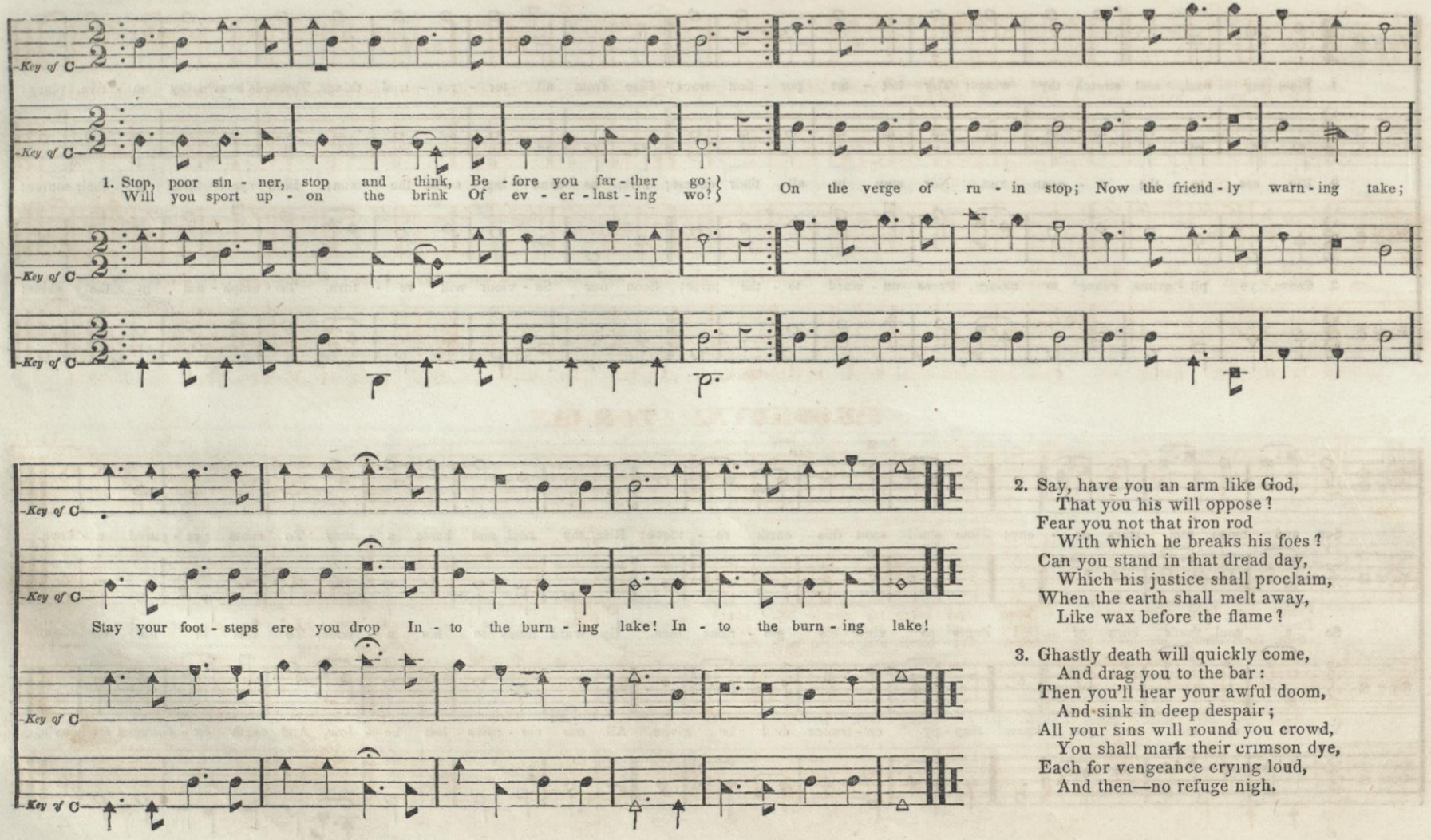
OUR OFFERINGS.

M. W. WILSON.




Key of G
1. Rise, my soul, and stretch thy wings; Thy bet - ter por - tion trace; Rise from all ter - res - trial things, Towards heav'n, thy na - tive place:
2. Riv - ers to the o - cean run, Nor stay in all their course; Fire, as - cend - ing, seeks the sun; Both speed them to their source:
3. Cease, ye pil - grims, cease to mourn, Press on - ward to the prize; Soon our Sa - viour will re - turn, Tri - umph - ant in the skies:
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.
So a soul that's born of God Pants to view his glo - rious face, Up - ward tends to his a - bode, To rest in his em-brace.
Yet a sea - son, and you know Hap - py en - trance will be given, All our sor - rows left be - low, And earth ex - changed for heav'n.

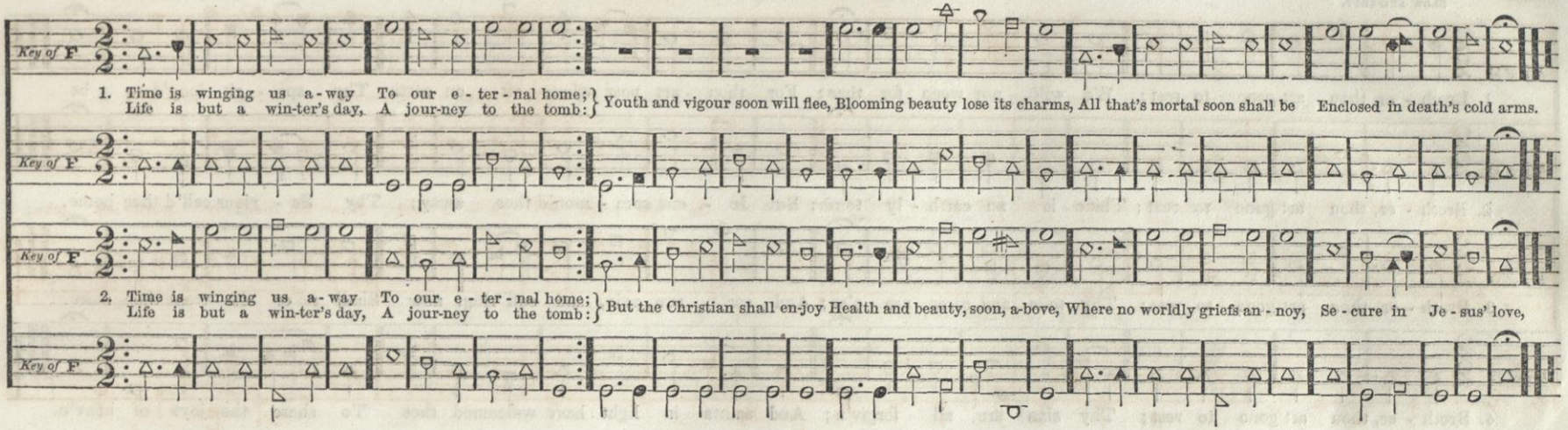
EXPOSTULATION. 7s & 6s. (Peculiar.)



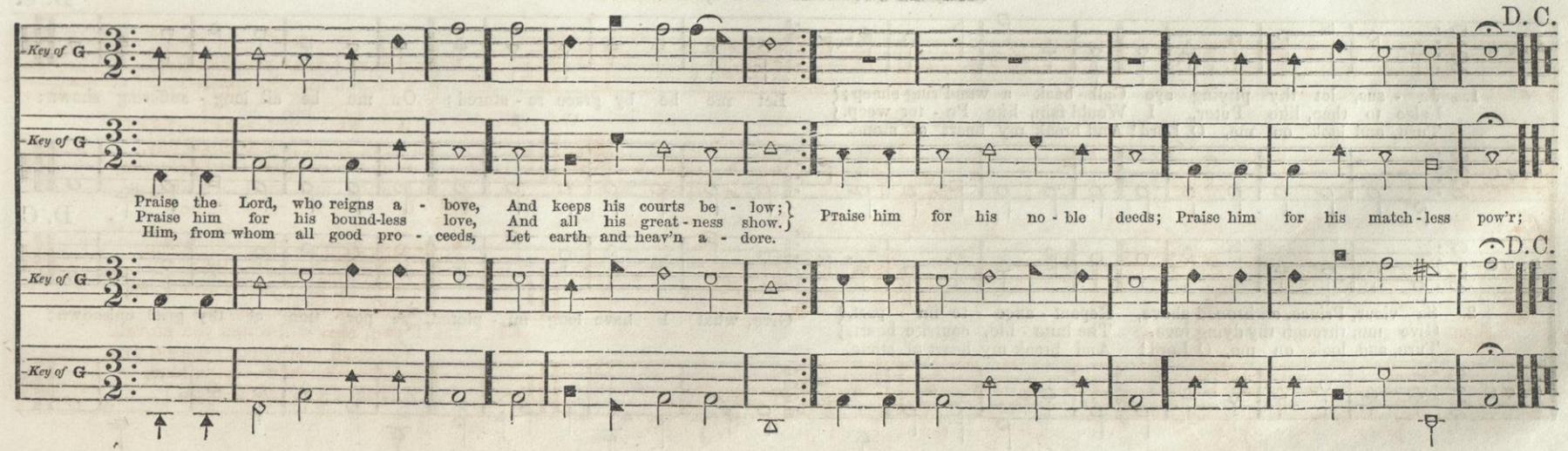
2. Say, have you an arm like God,
That you his will oppose?
Fear you not that iron rod
With which he breaks his foes?
Can you stand in that dread day,
Which his justice shall proclaim,
When the earth shall melt away,
Like wax before the flame?

3. Ghastly death will quickly come,
And drag you to the bar:
Then you'll hear your awful doom,
And sink in deep despair;
All your sins will round you crowd,
You shall mark their crimson dye,
Each for vengeance crying loud,
And then—no refuge nigh.

ARBURY. 7s & 6s.

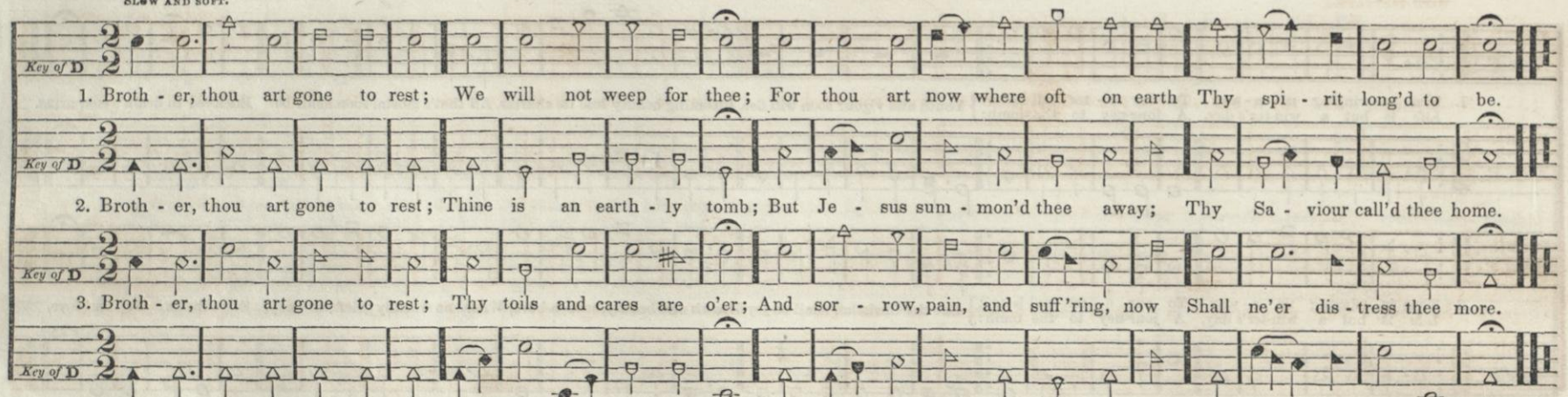


BROOKLYN. 7s & 6s.

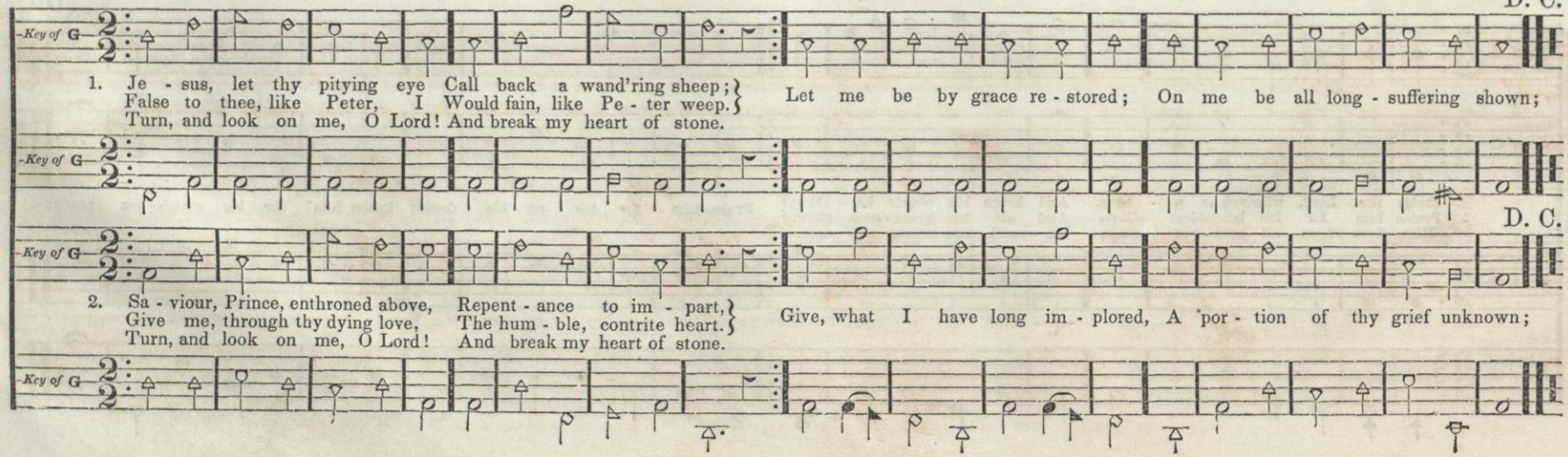


BELFORD. 7s, 6s & 8s.

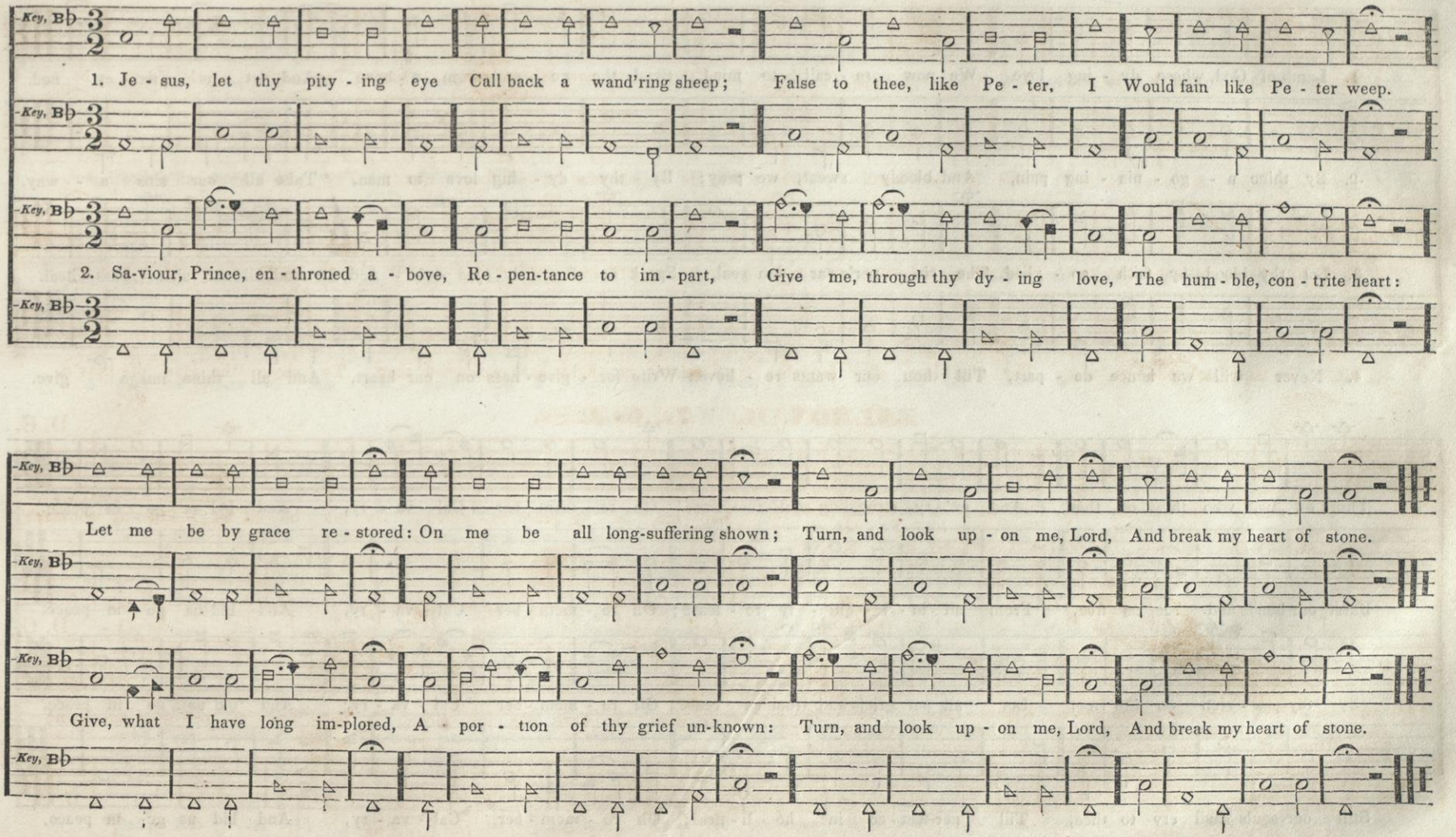
SLOW AND SOFT.



ZALMONAH. 7s, 6s & 8s.

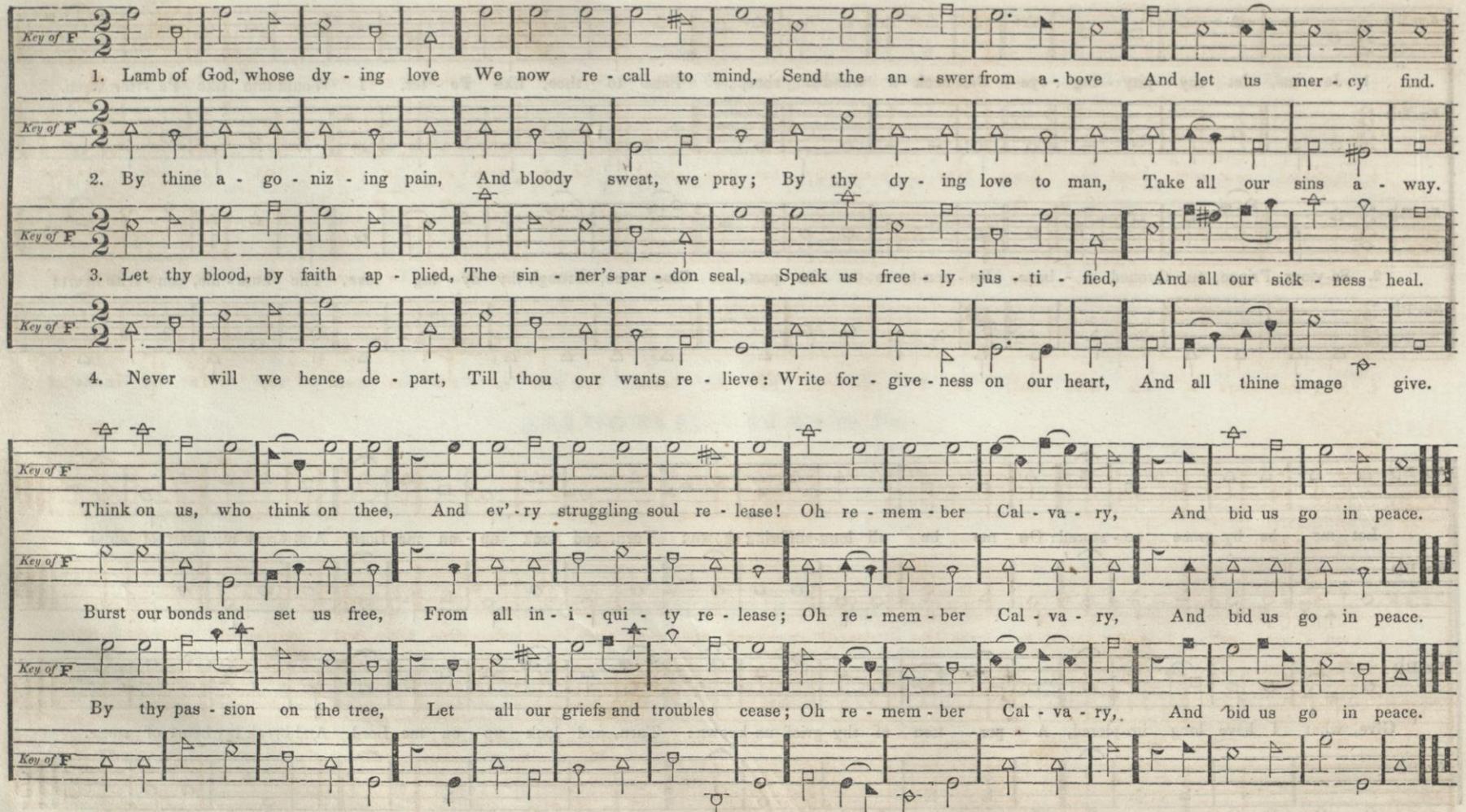


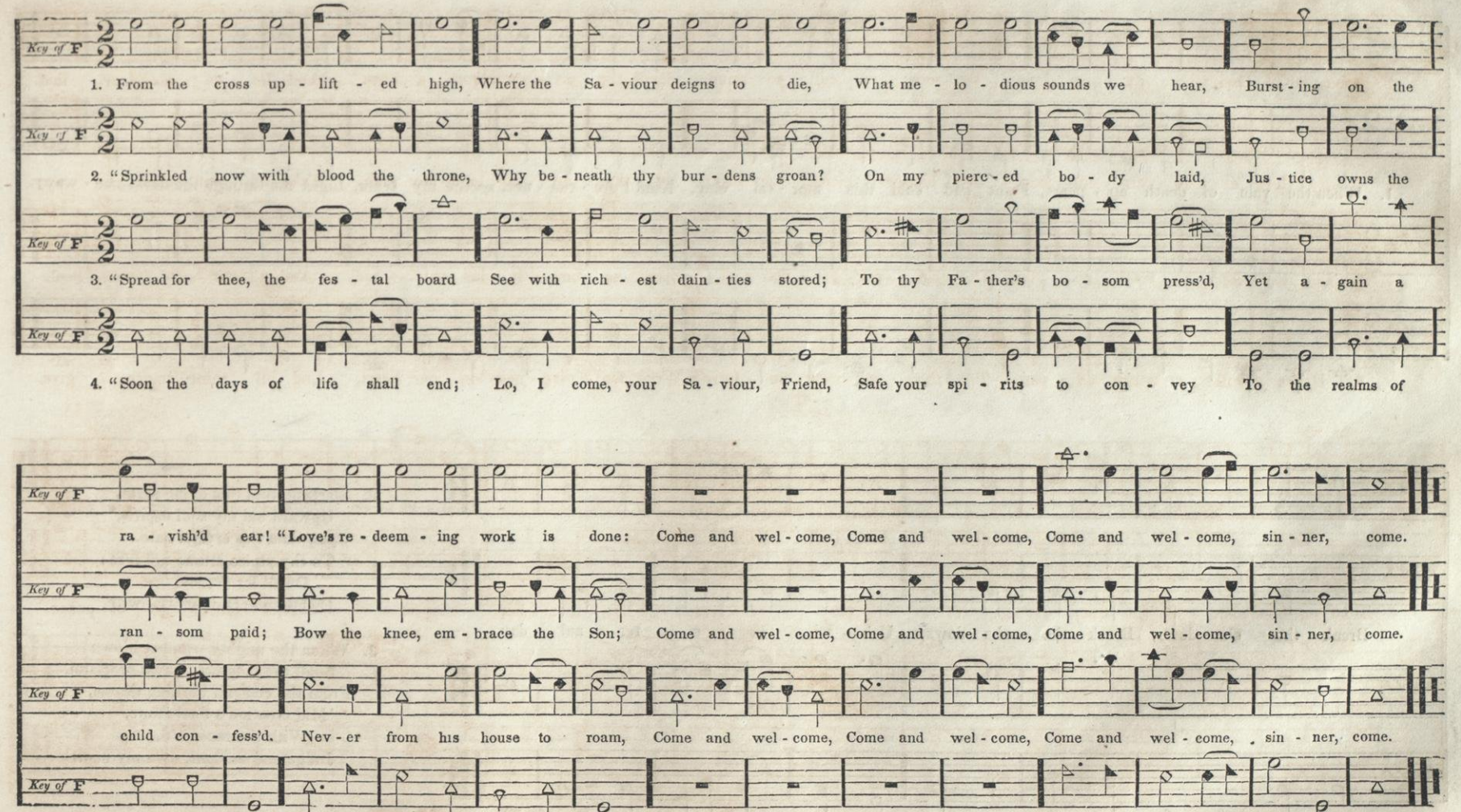
PENITENCE. 7s, 6s & 8s.

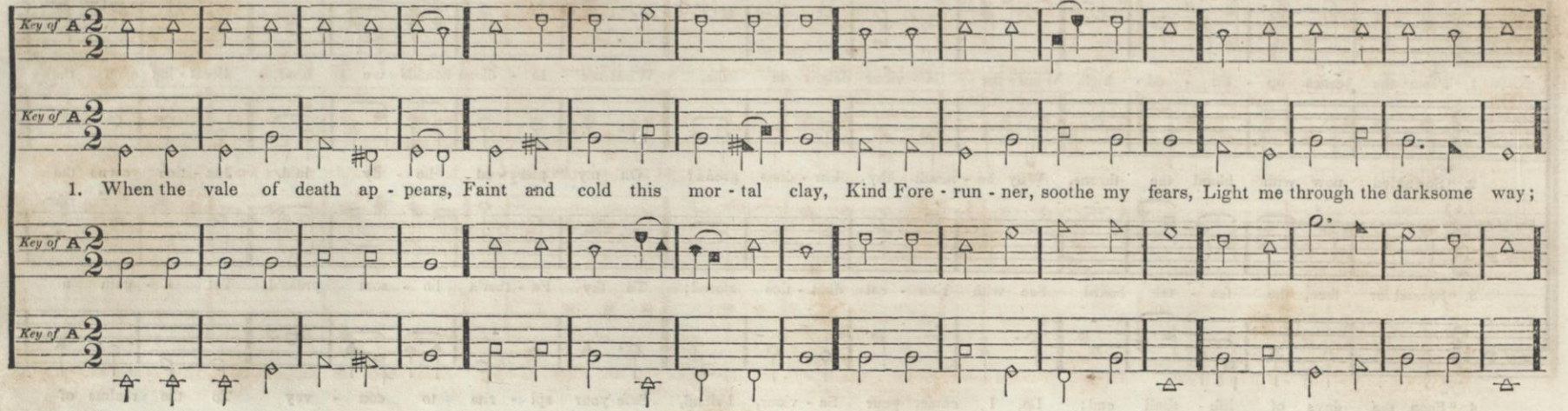


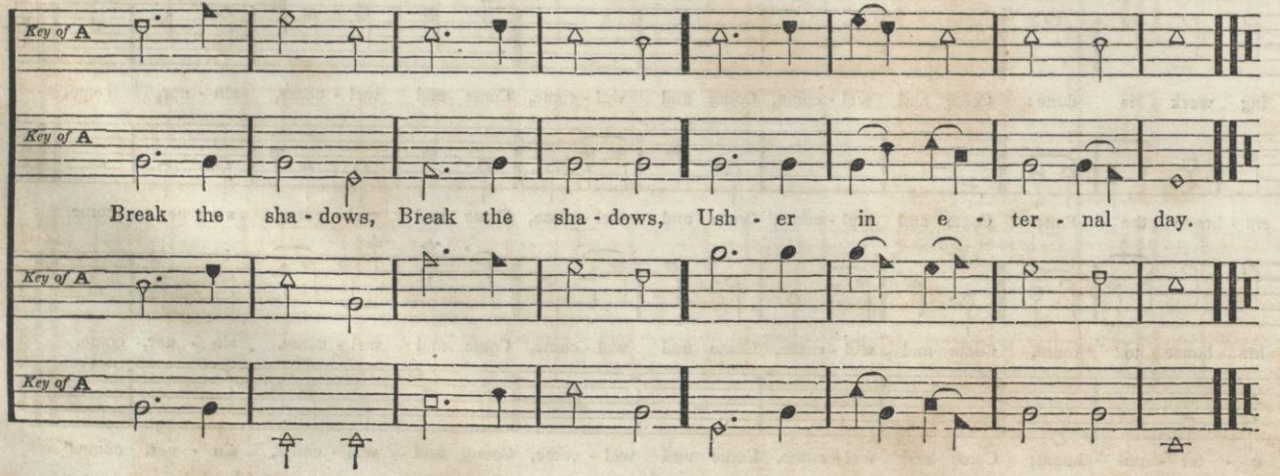
EUPHRATES. 7s, 6s & 8s.

THOMAS CLARK.




Key of F
1. From the cross up - lift - ed high, Where the Sa - viour deigns to die, What me - lo - dious sounds we hear, Burst - ing on the
2. "Sprinkled now with blood the throne, Why be - neath thy bur - dens groan? On my pierc - ed bo - dy laid, Jus - tice owns the
3. "Spread for thee, the fes - tal board See with rich - est dain - ties stored; To thy Fa - ther's bo - som press'd, Yet a - gain a
4. "Soon the days of life shall end; Lo, I come, your Sa - viour, Friend, Safe your spi - rits to con - vey To the realms of
ra - vish'd ear! "Love's re - deem - ing work is done: Come and wel - come, Come and wel - come, Come and wel - come, sin - ner, come.
ran - som paid; Bow the knee, em - brace the Son; Come and wel - come, Come and wel - come, Come and wel - come, sin - ner, come.
child con - fess'd. Nev - er from his house to roam, Come and wel - come, Come and wel - come, Come and wel - come, sin - ner, come.
end - less day, Up to my e - ter - nal home; Come and wel - come, Come and wel - come, Come, and wel - come, sin - ner, come."

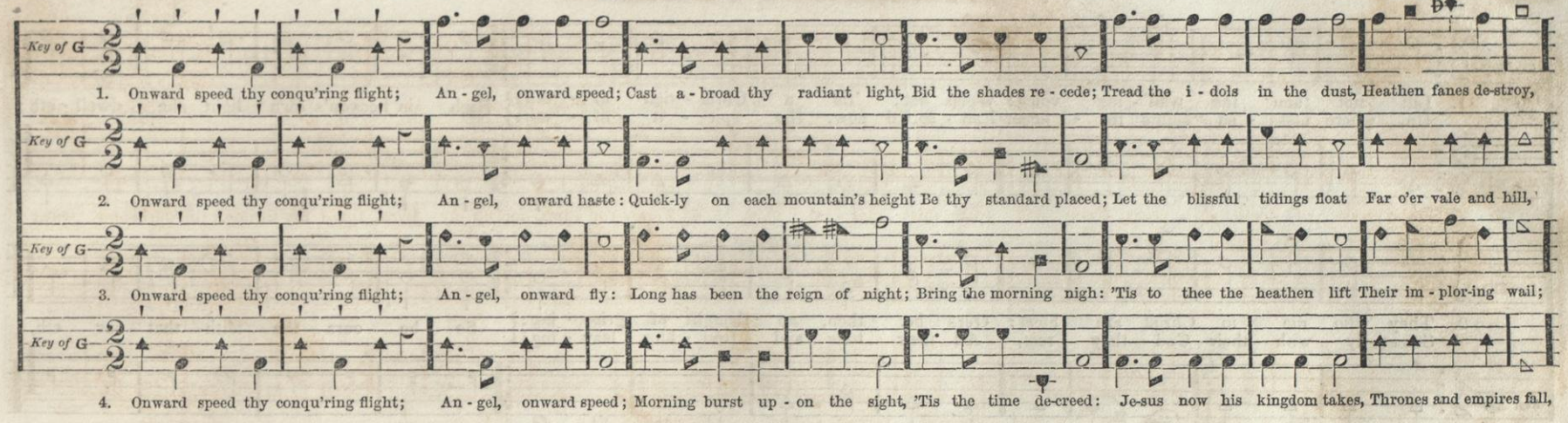




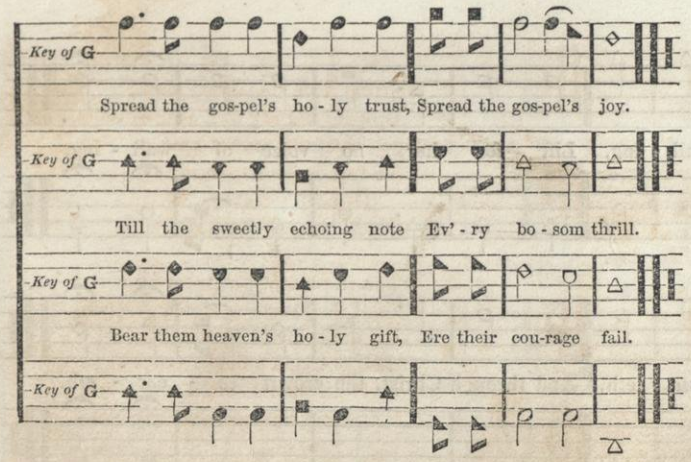
2. Starting from this dying state,
Upward bid my soul aspire;
Open thou thy crystal gate,
To thy praise attune my lyre:
Dwell for ever—
Dwell on each immortal wire.

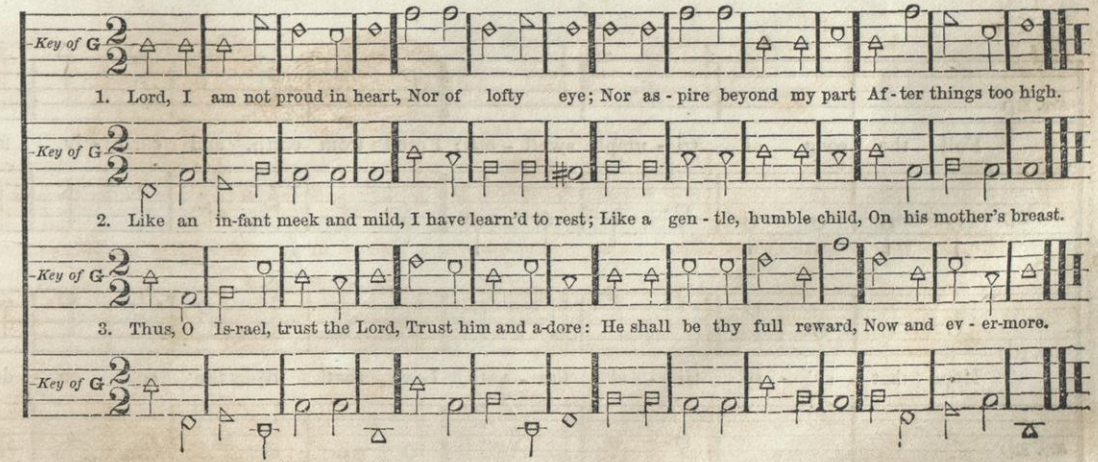
3. When the mighty trumpet blown
Shall the judgment dawn proclaim,
From the central, burning throne,
'Mid creation's final flame,
With the ransom'd,
Judge and Saviour, own my name

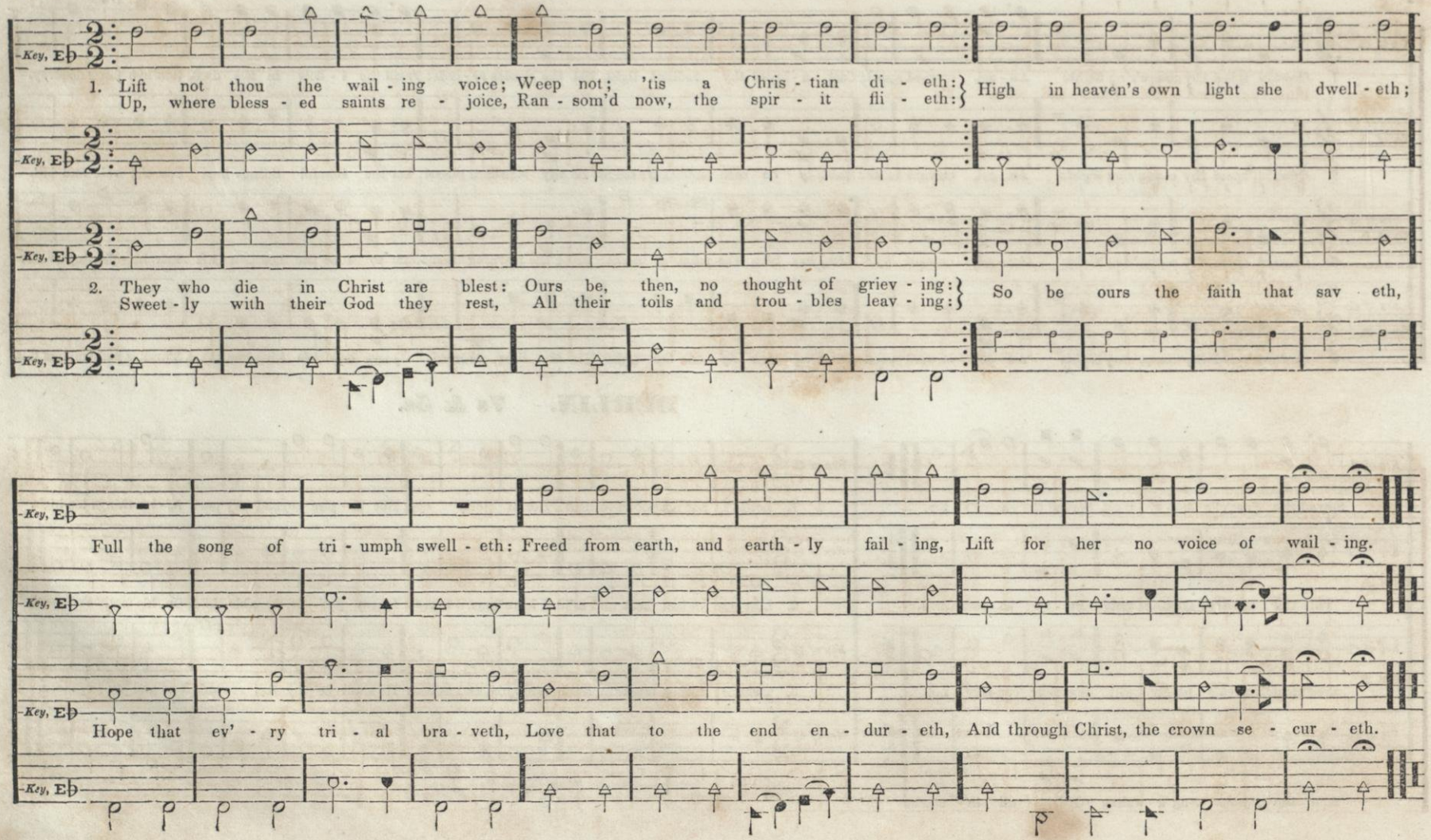
ROCKVALE. 7s & 5s.

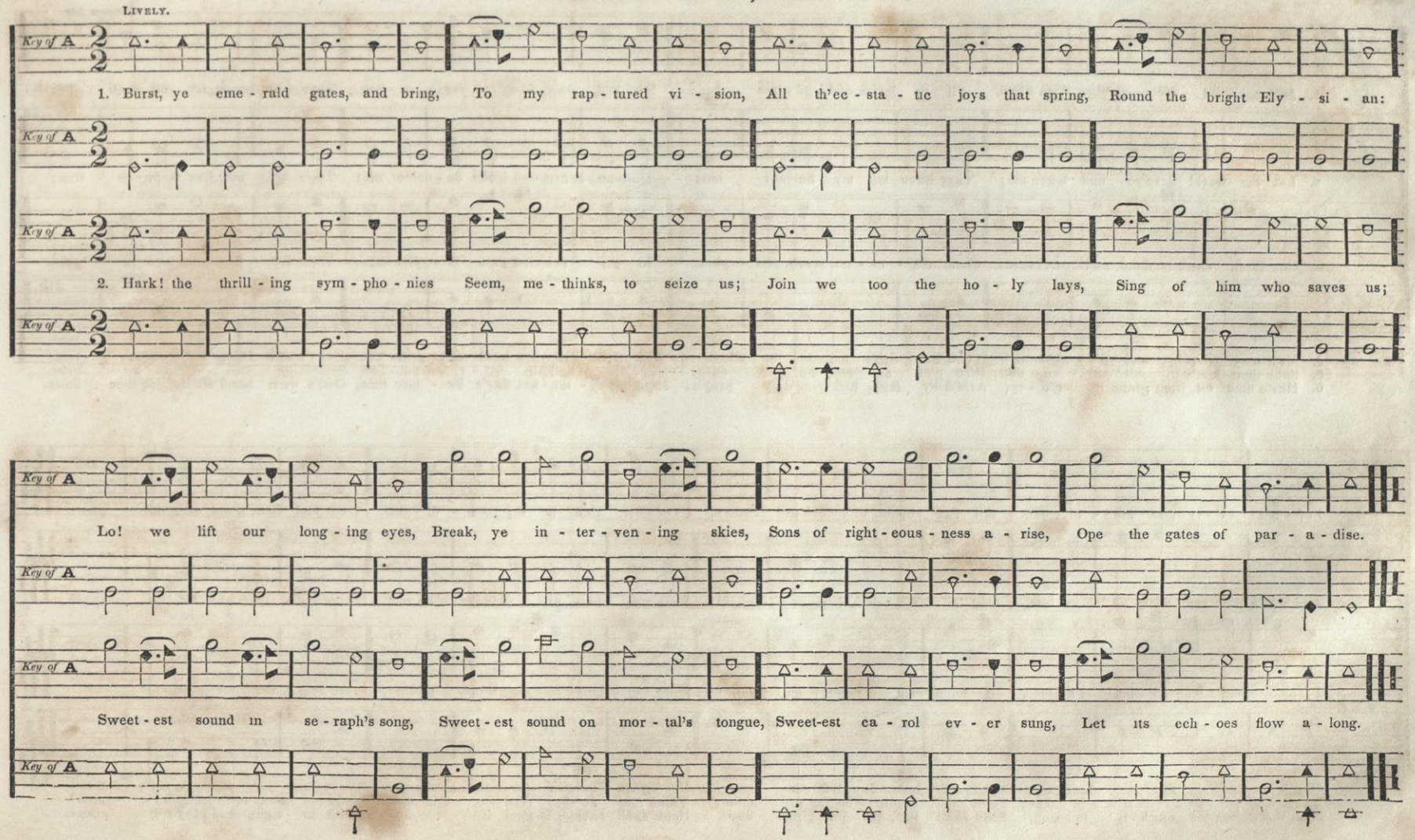


BERLIN. 7s & 5s.



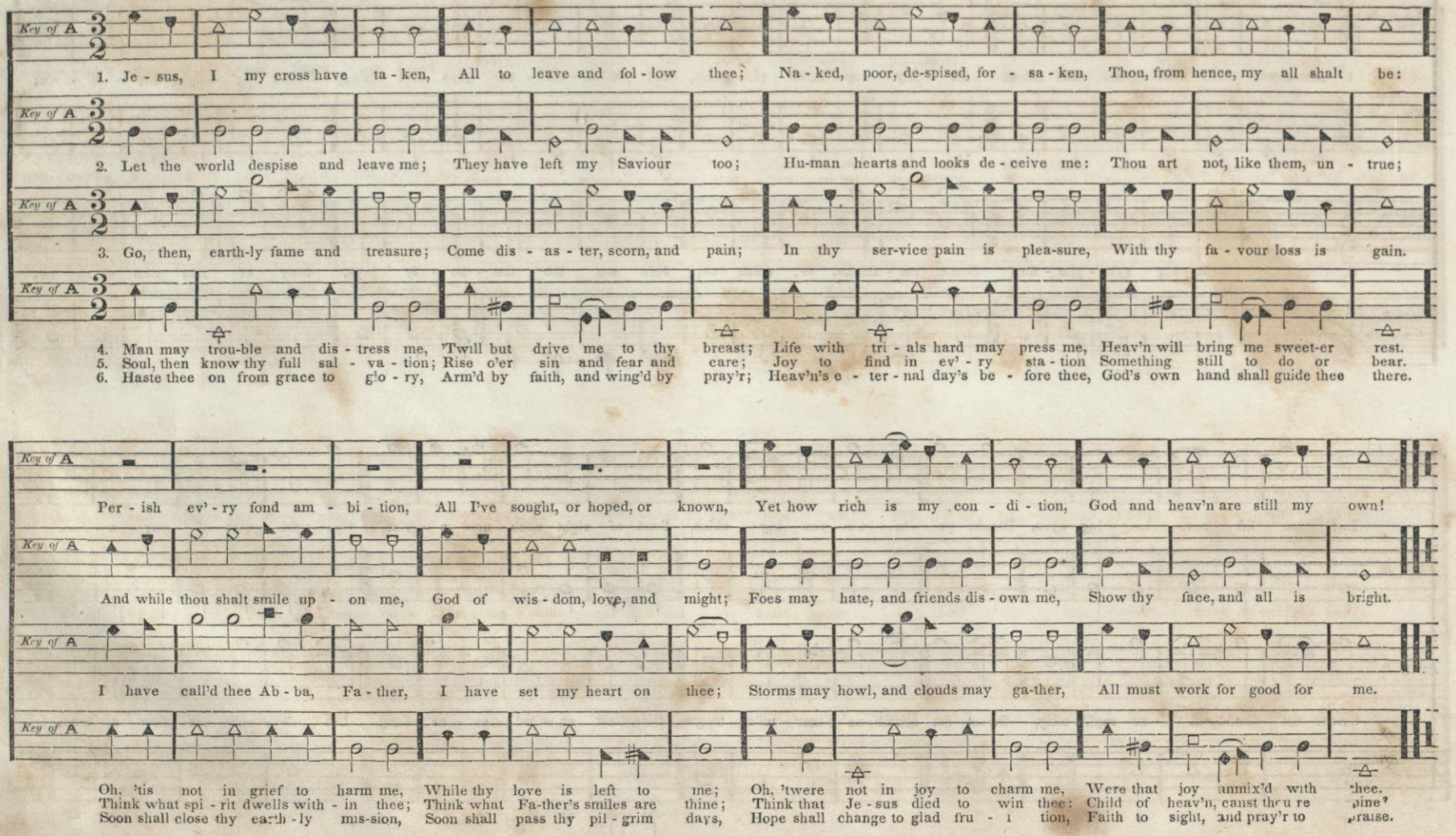


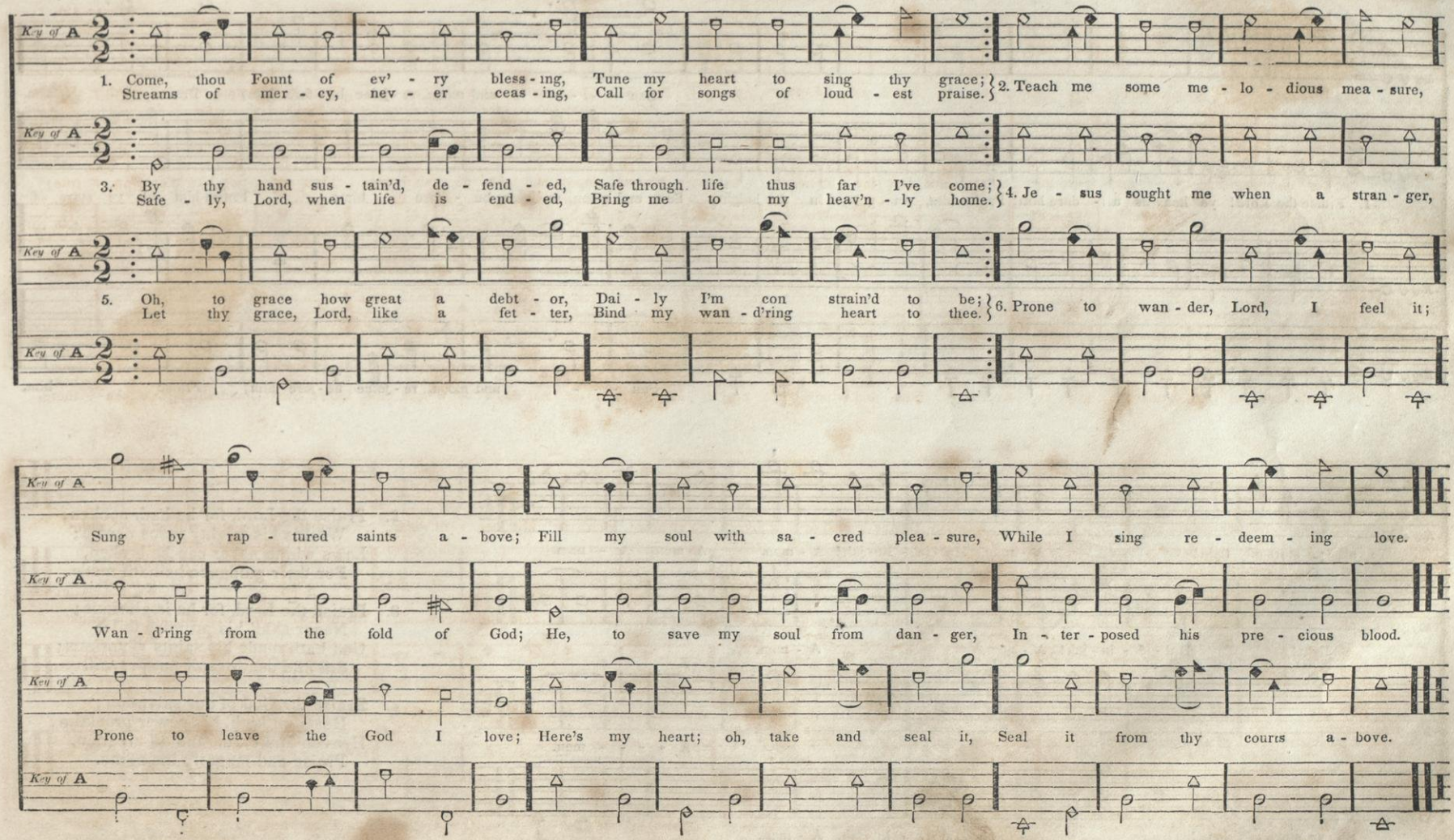

Key, E♭
1. Lift not thou the wail - ing voice; Weep not; 'tis a Chris - tian di - eth:
Up, where bless - ed saints re - joice, Ran - som'd now, the spir - it fli - eth:
High in heaven's own light she dwell - eth;
2. They who die in Christ are blest: Ours be, then, no thought of griev - ing:
Sweet - ly with their God they rest, All their toils and trou - bles leav - ing:
So be ours the faith that sav eth,
Full the song of tri - umph swell - eth: Freed from earth, and earth - ly fail - ing, Lift for her no voice of wail - ing.
Hope that ev' - ry tri - al bra - veth, Love that to the end en - dur - eth, And through Christ, the crown se - cur - eth.


LIVELY.
Key of A
1. Burst, ye eme - rald gates, and bring, To my rap - tured vi - sion, All th'ec - sta - tic joys that spring, Round the bright Ely - si - an:
2. Hark! the thrill - ing sym - pho - nies Seem, me - thinks, to seize us; Join we too the ho - ly lays, Sing of him who saves us;
Lo! we lift our long - ing eyes, Break, ye in - ter - ven - ing skies, Sons of right - eous - ness a - rise, Ope the gates of par - a - dise.
Sweet - est sound in se - raph's song, Sweet - est sound on mor - tal's tongue, Sweet-est ca - rol ev - er sung, Let its ech - oes flow a - long.

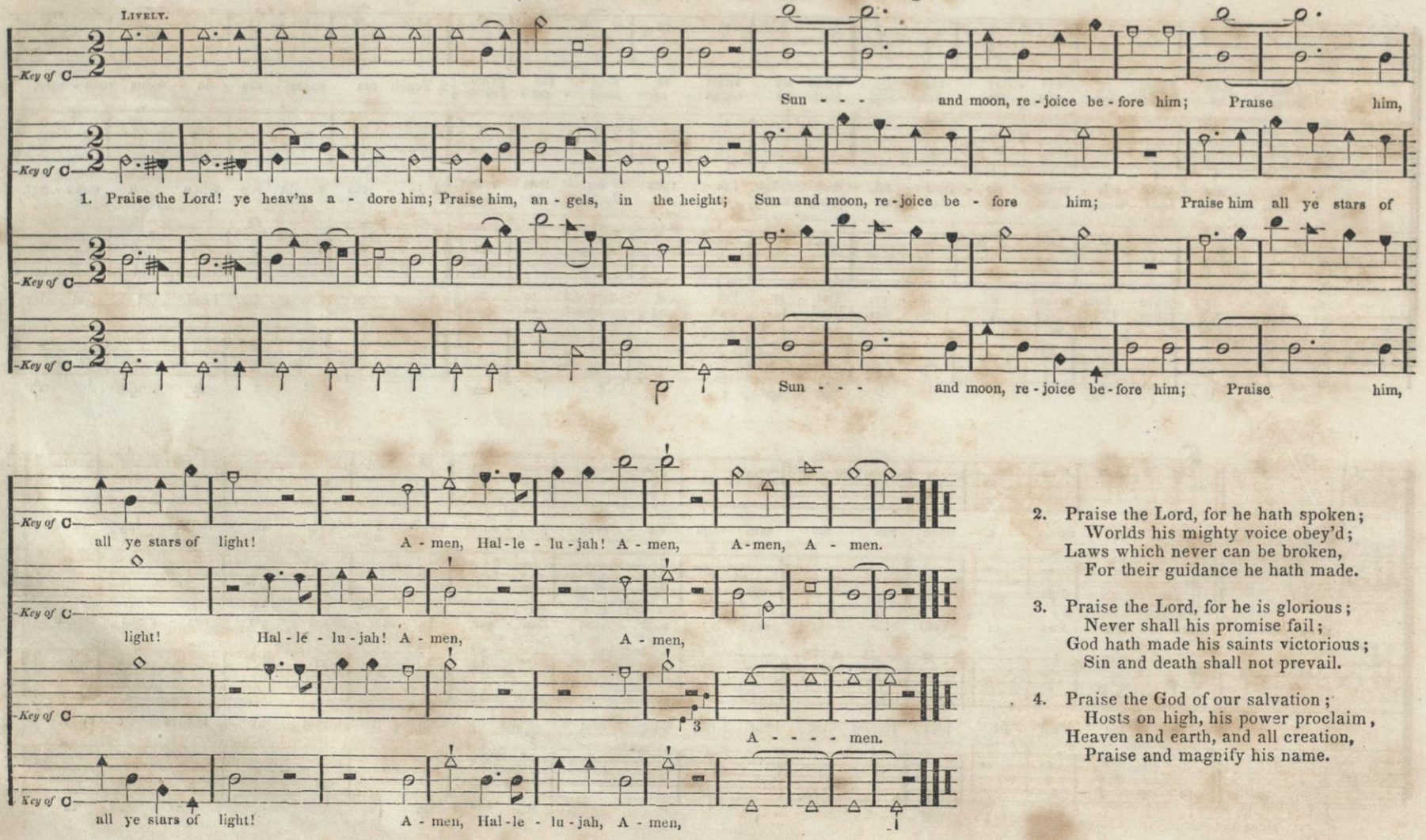
BAVARIA. 8s & 7s. (Double.)

German Air.




Key of A
1. Come, thou Fount of ev' - ry bless - ing, Tune my heart to sing thy grace;
Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est praise.
2. Teach me some me - lo - dious mea - sure,
3. By thy hand sus - tain'd, de - fend - ed, Safe through life thus far I've come;
Safe - ly, Lord, when life is end - ed, Bring me to my heav'n - ly home.
4. Je - sus sought me when a stran - ger,
5. Oh, to grace how great a debt - or, Dai - ly I'm con strain'd to be;
Let thy grace, Lord, like a fet - ter, Bind my wan - d'ring heart to thee.
6. Prone to wan - der, Lord, I feel it;
Sung by rap - tured saints a - bove; Fill my soul with sa - cred plea - sure, While I sing re - deem - ing love.
Wan - d'ring from the fold of God; He, to save my soul from dan - ger, In - ter - posed his pre - cious blood.
Prone to leave the God I love; Here's my heart; oh, take and seal it, Seal it from thy courts a - bove.

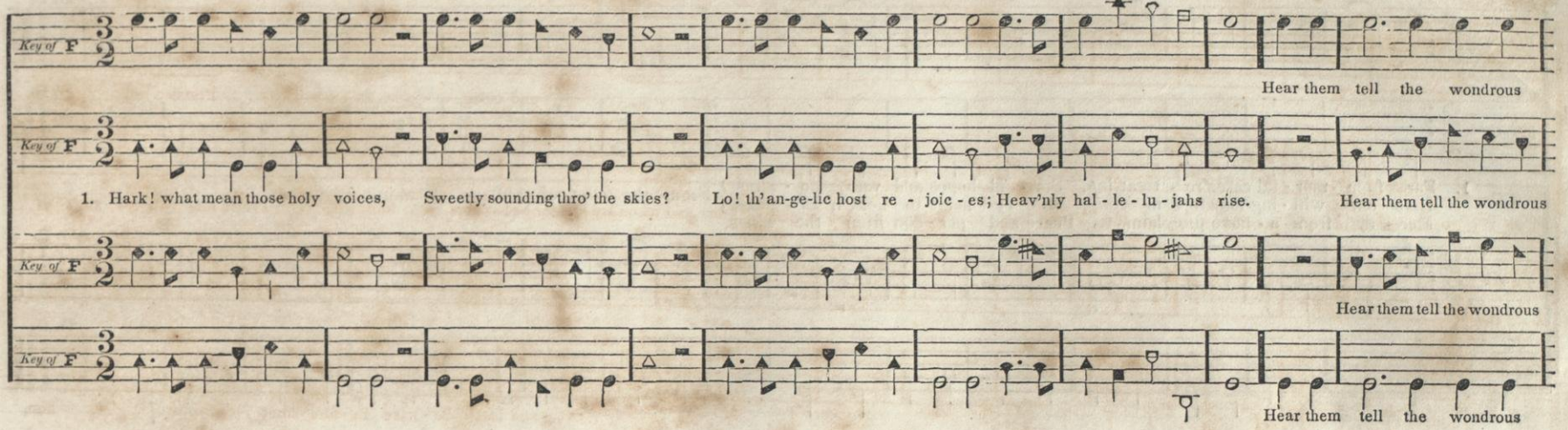
PEREZ. 8s & 7s. With Hallelujah.

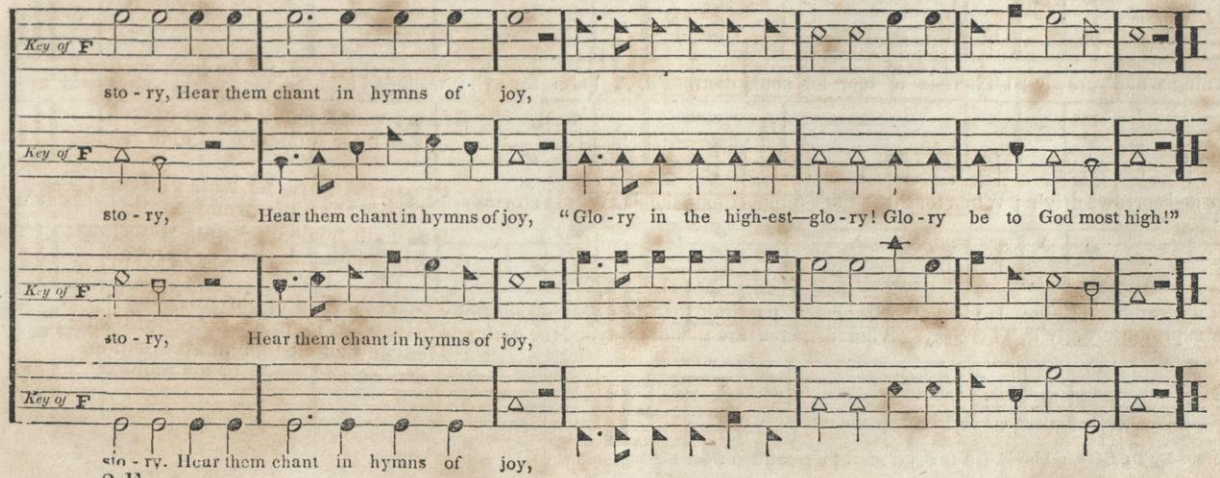


2. Praise the Lord, for he hath spoken;
Worlds his mighty voice obey'd;
Laws which never can be broken,
For their guidance he hath made.

3. Praise the Lord, for he is glorious;
Never shall his promise fail;
God hath made his saints victorious;
Sin and death shall not prevail.

4. Praise the God of our salvation;
Hosts on high, his power proclaim,
Heaven and earth, and all creation,
Praise and magnify his name.





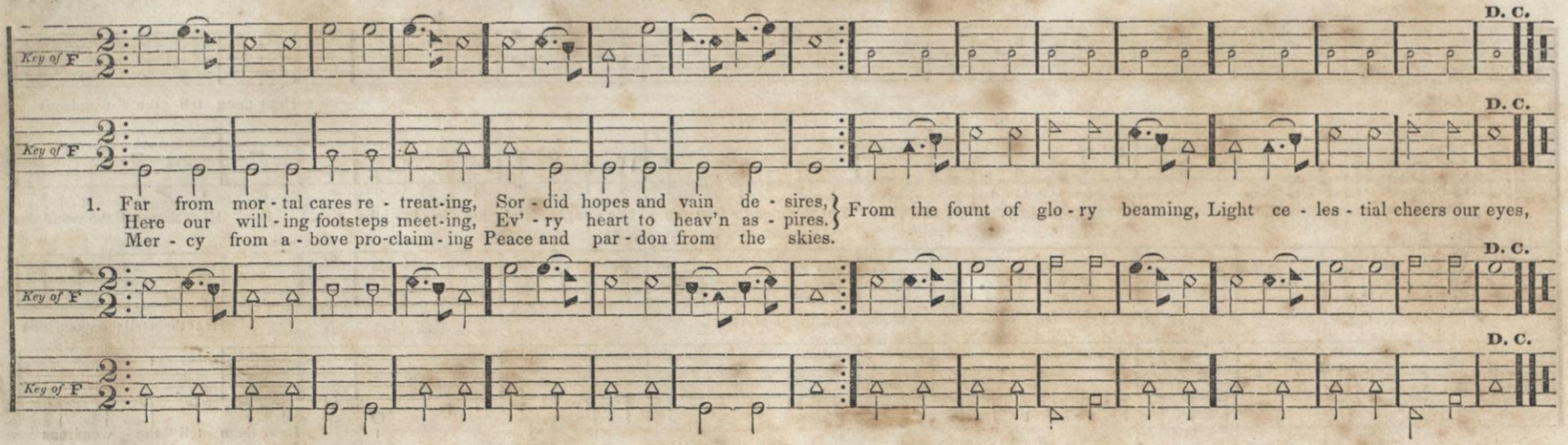
2 E

2. "Peace on earth, good-will from heaven,
Reaching far as man is found,
Souls redeemed, and sins forgiven,"
Loud our golden harps shall sound.
"Christ is born, the great Anointed,
Heaven and earth his praises sing;
Oh, receive whom God appointed,
For your Prophet, Priest, and King."

3. Sinners, learn that song of glory;
Hail the heavenly kingdom nigh:
Spread abroad the wondrous story;
Shout in praise to God most high.
Haste, ye mortals, to adore him;
Learn his name, and taste his joy;
Till in heaven ye sing before him,
"Glory be to God most high!"

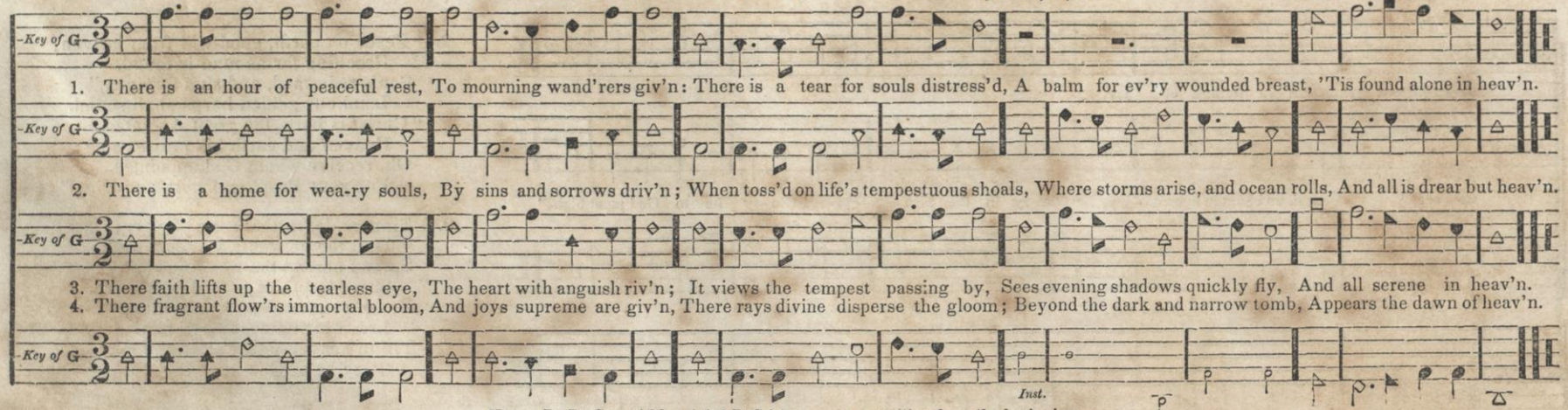
GREENVILLE. 8s & 7s. (DOUBLE.)

ROUSSEAU.



WOODLAND. C. M. (PECULIAR), or 8,6,8,8,6.

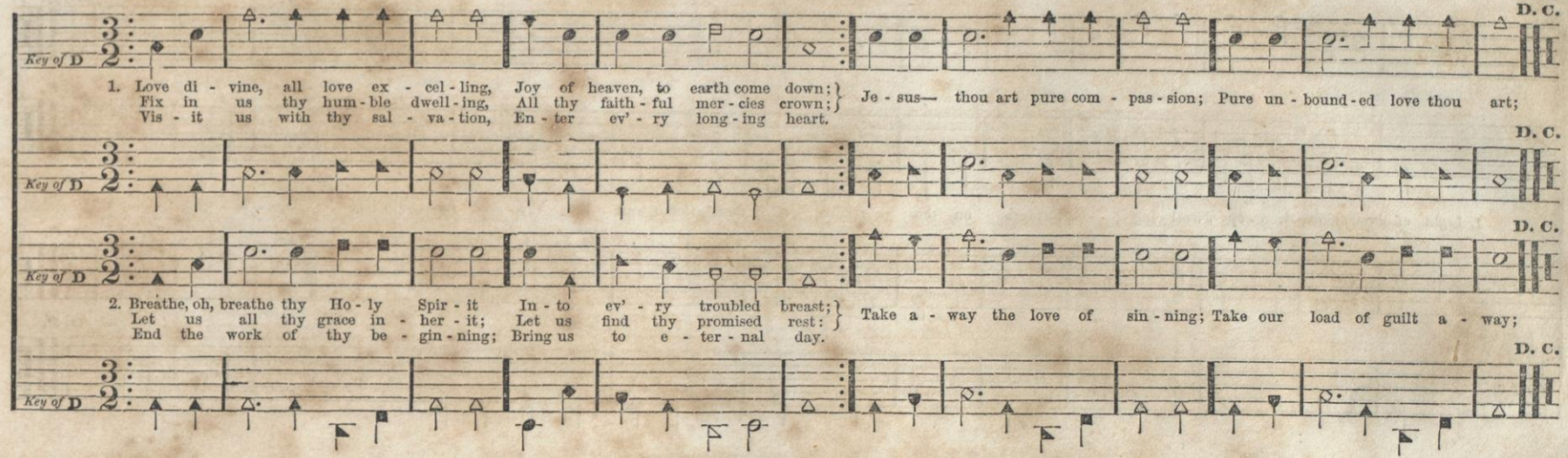
D. N. GOULD.



NOTE.—By DA CAPO, (abbreviated D. C.,) is meant a repetition from the beginning.

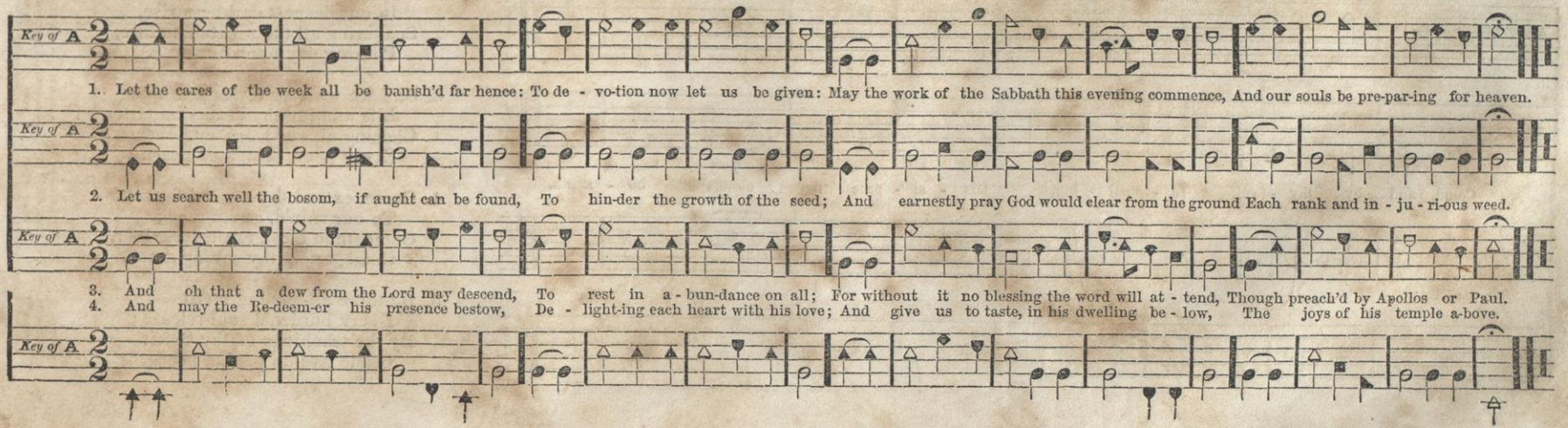
RIPLEY. 8s & 7s. (Double.)

MODERATE.

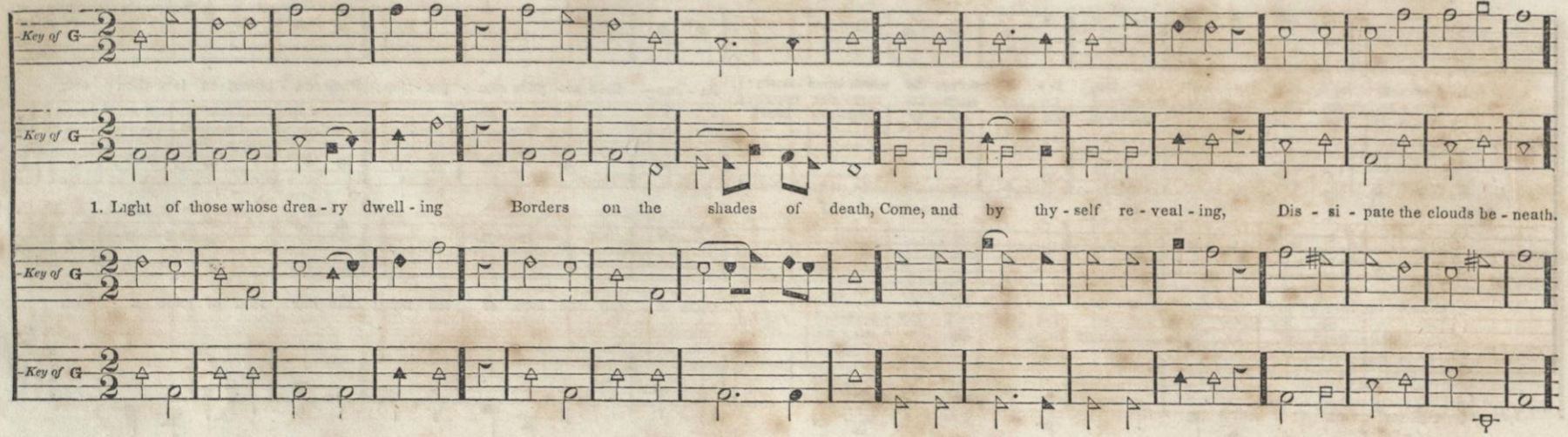


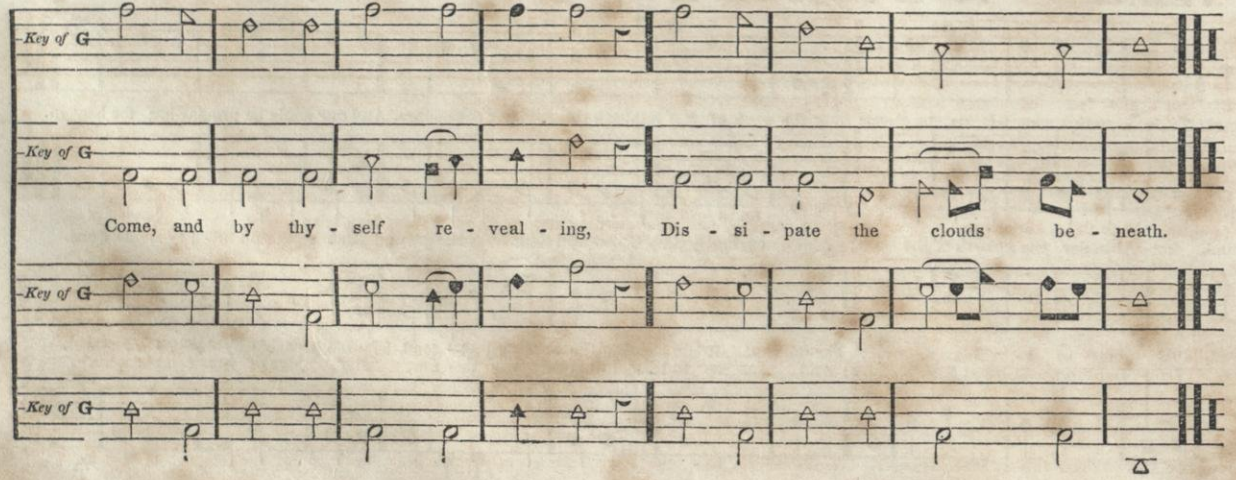
VERNON. 12s & 9s, or 11s & 8s.

Composed for this Hymn, by E. HERITAGE, expressly for this work.



NINEVEH. 8s & 7s.





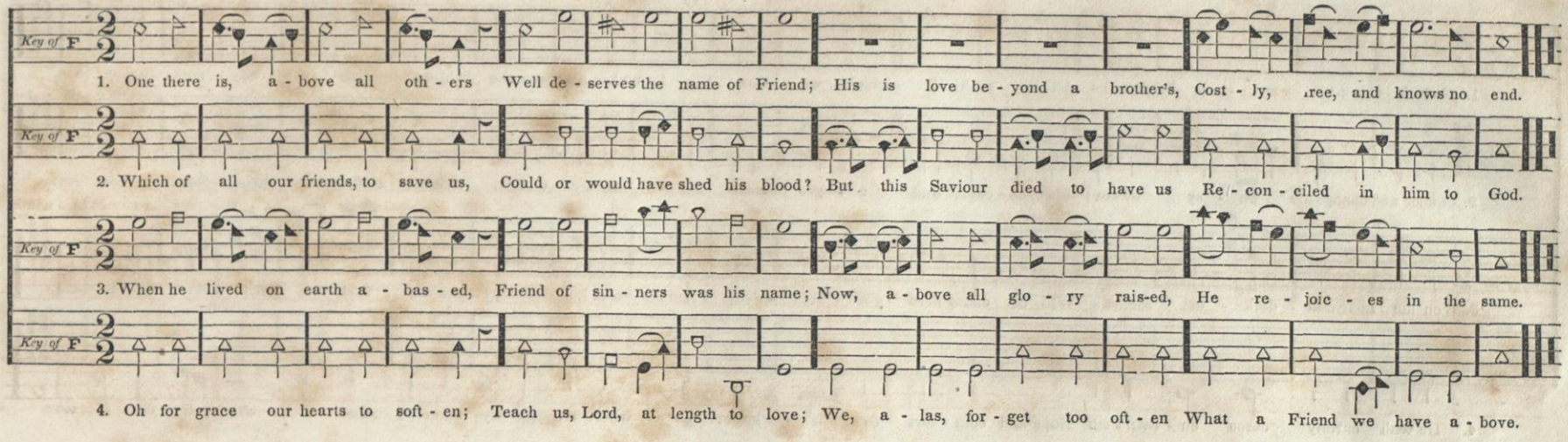
2. Thou new heaven and earth's Creator,
In our deepest darkness rise,
Scattering all the night of nature,
Pouring day upon our eyes.

3. Still we wait for thy appearing;
Life and joy thy beams impart,
Chasing all our fears, and cheering
Every poor, benighted heart.

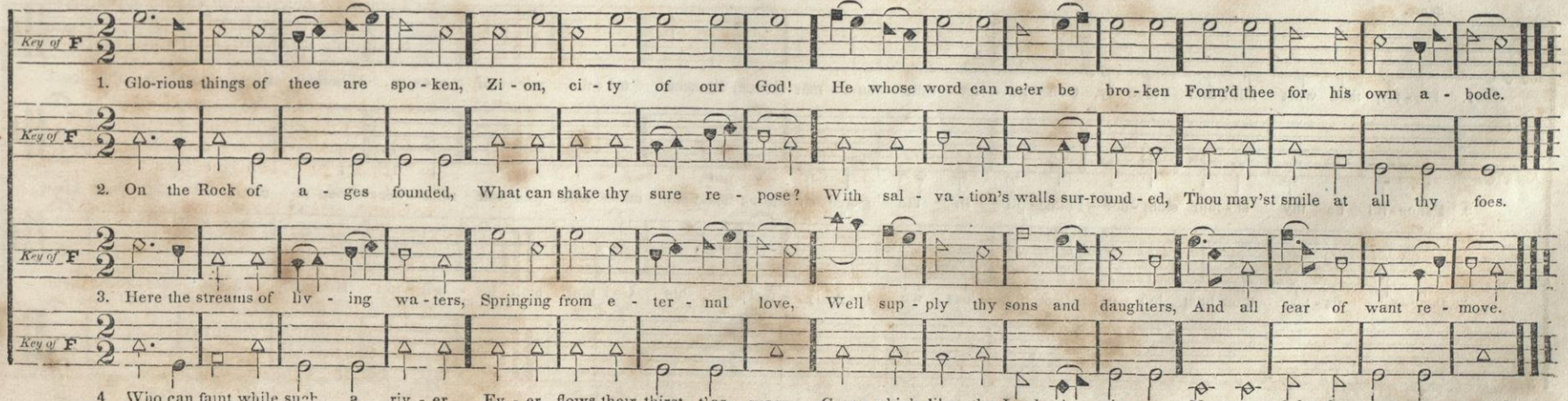
4. Come, extend thy wonted favour
To our ruin'd, guilty race;
Come, thou blest, exalted Saviour,
Come, apply thy saving grace.

5. By thine all-atoning merit
Every burden'd soul release;
By the teachings of thy Spirit
Guide us into perfect peace.

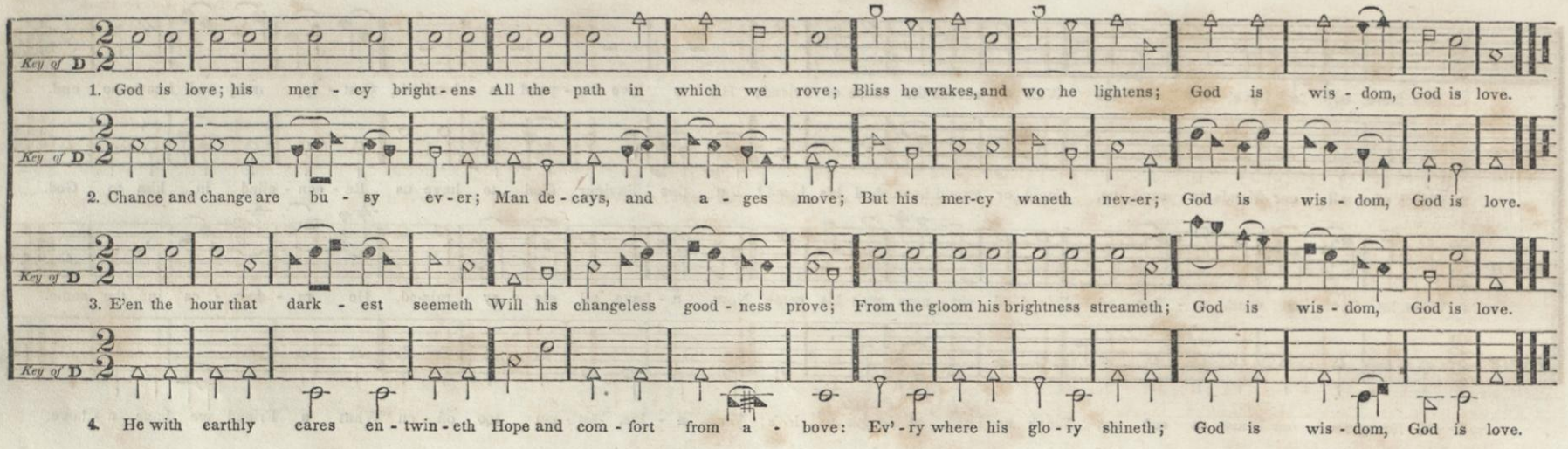
SICILY. 8s & 7s.



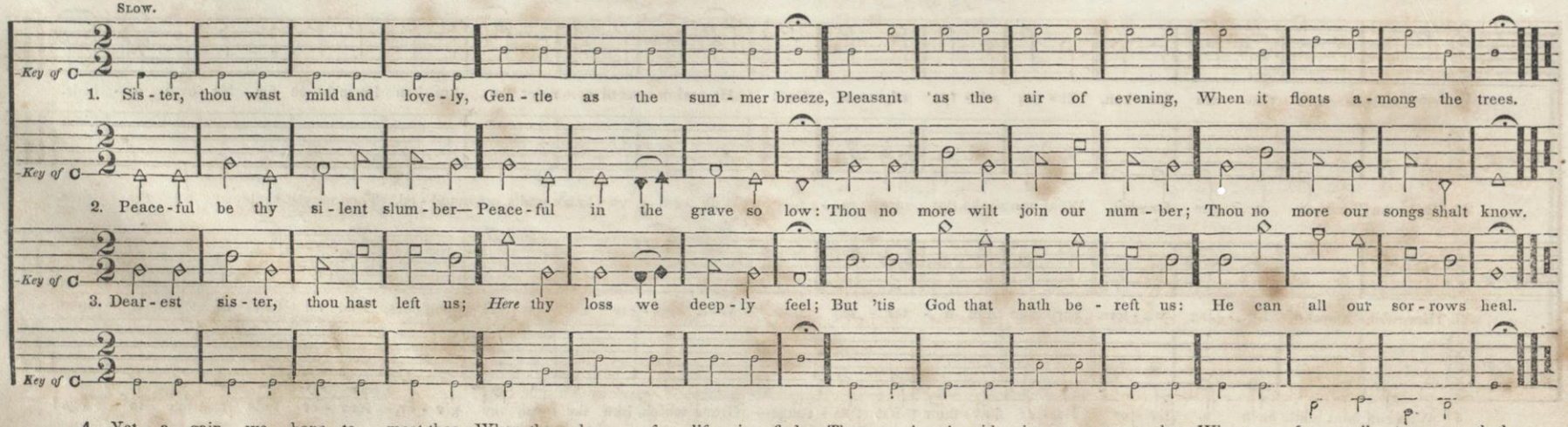
WORTHING. 8s & 7s.



CESAREA. 8s & 7s

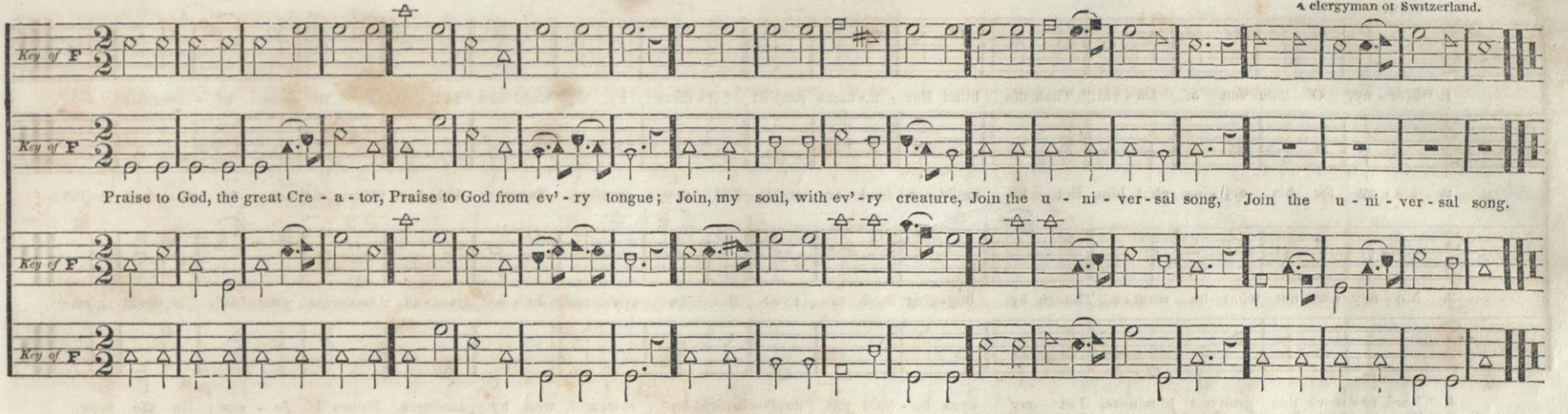


MOUNT VERNON. 8s & 7s.

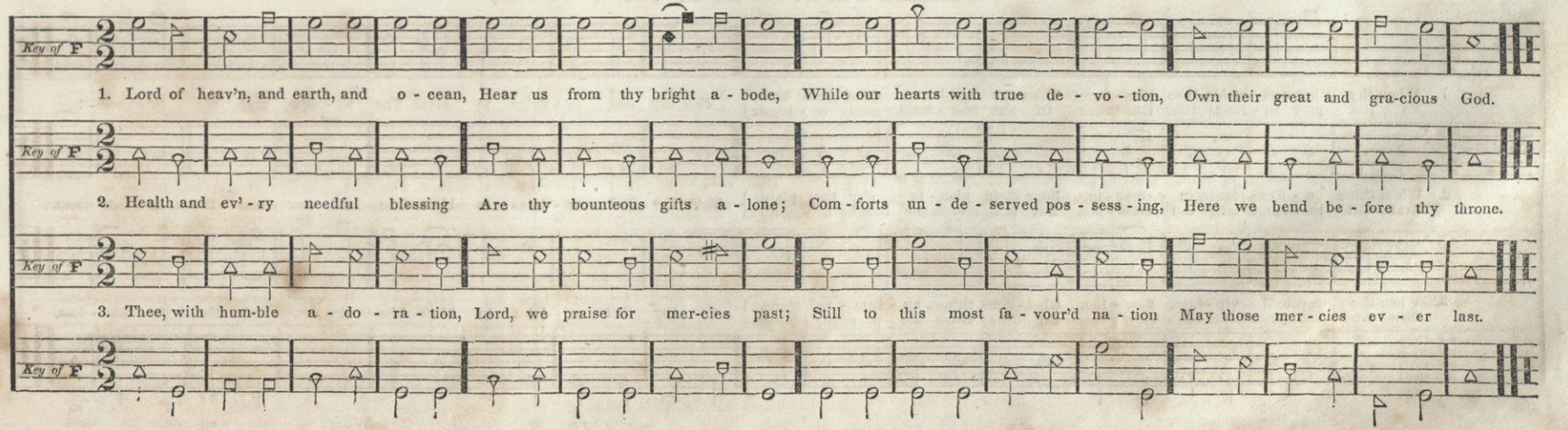


ZELL. 8s & 7s.

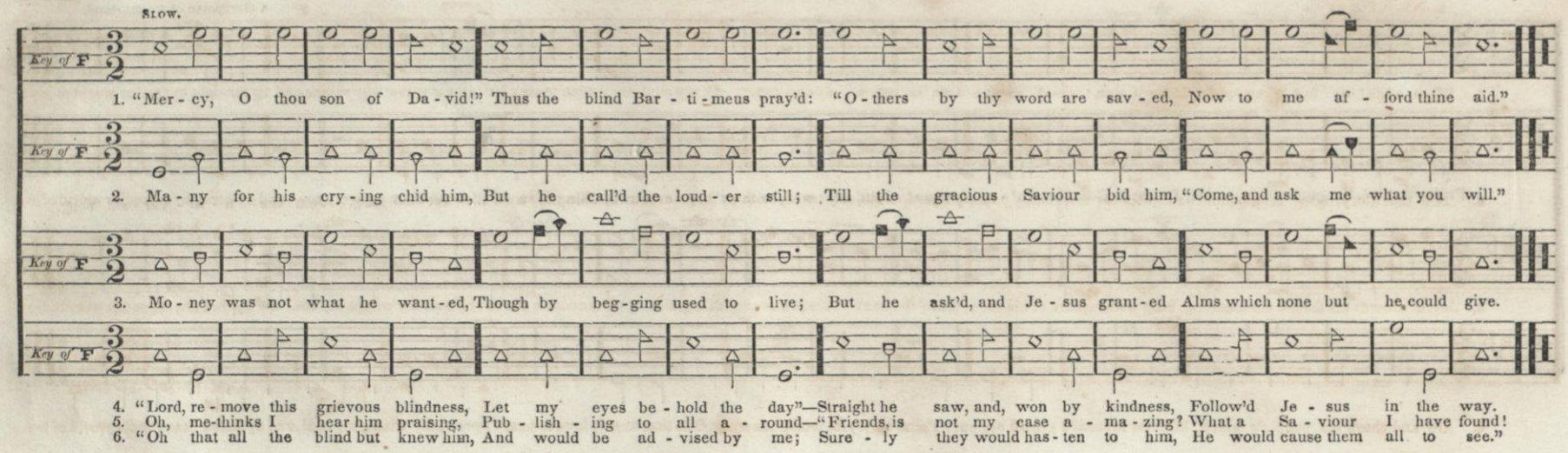
A clergyman of Switzerland.



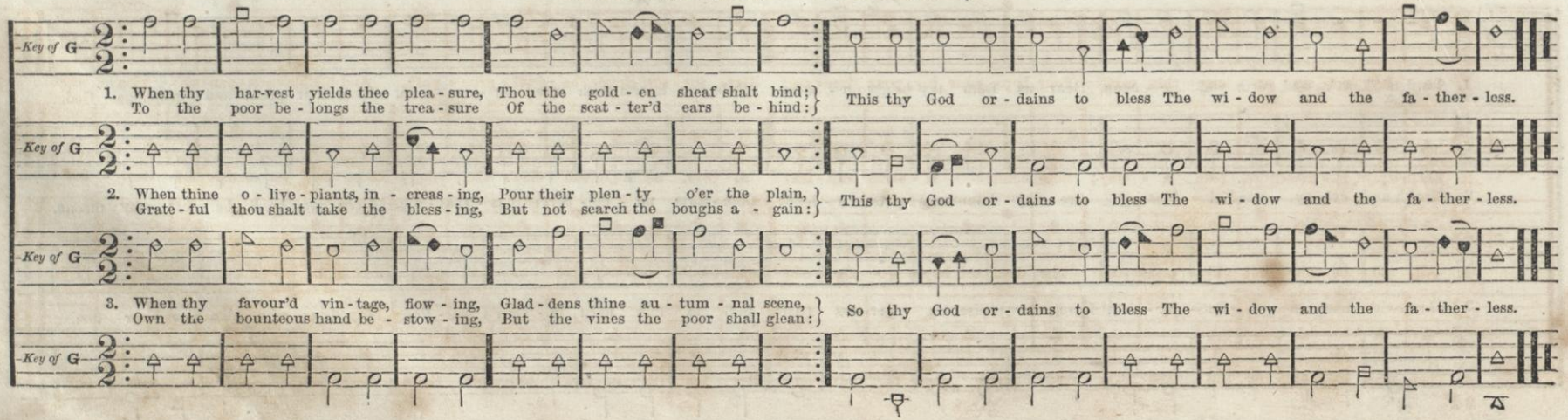
MESSINA. 8s & 7s.



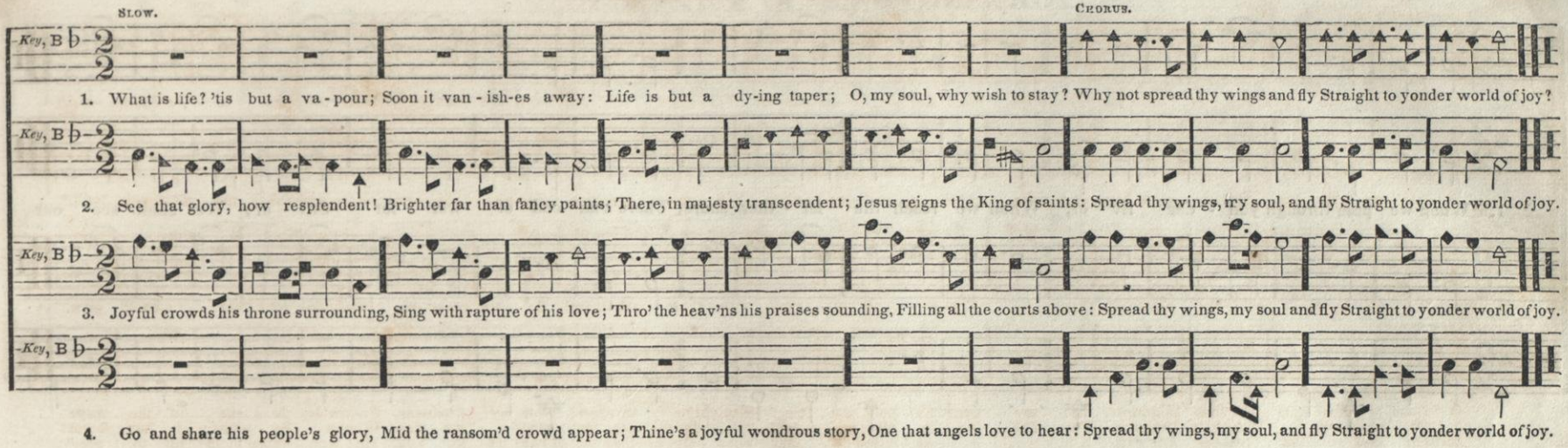
BARTIMEUS. 8s & 7s.



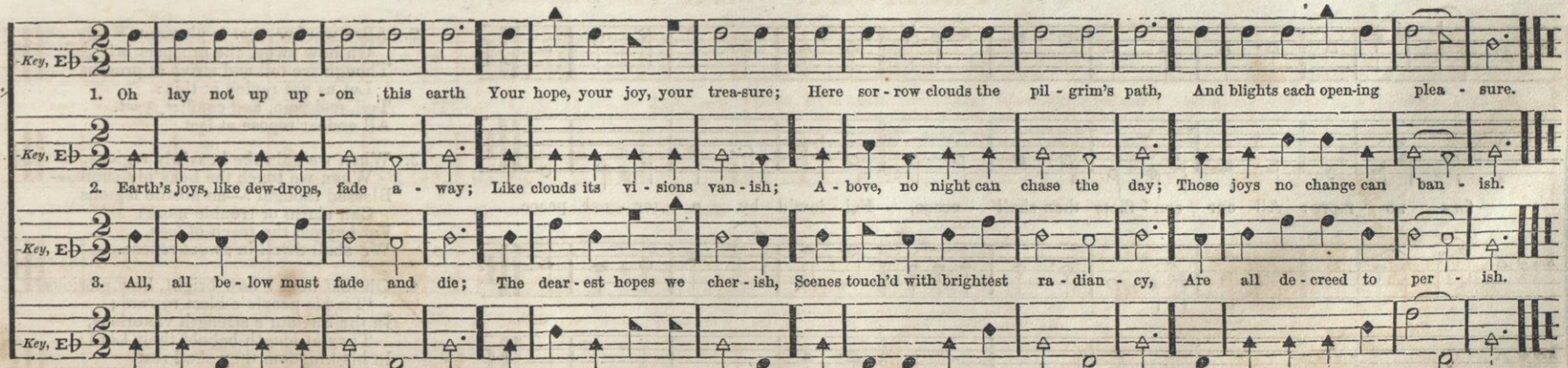
FREEPORT. 8s & 7s. (PECULIAR.)



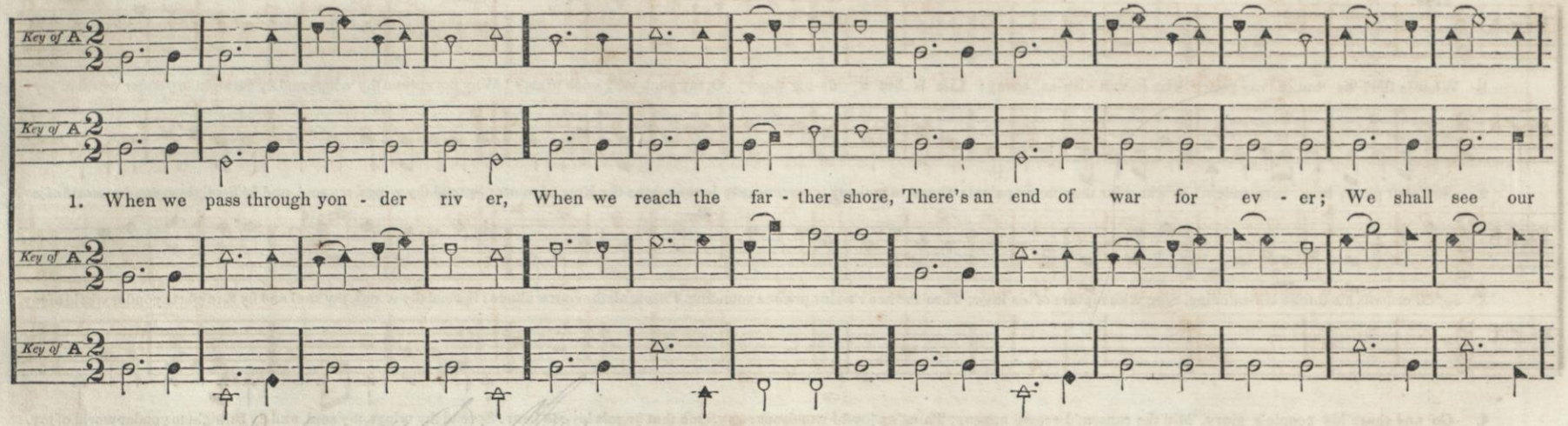
CHADWICK. 8s & 7s.

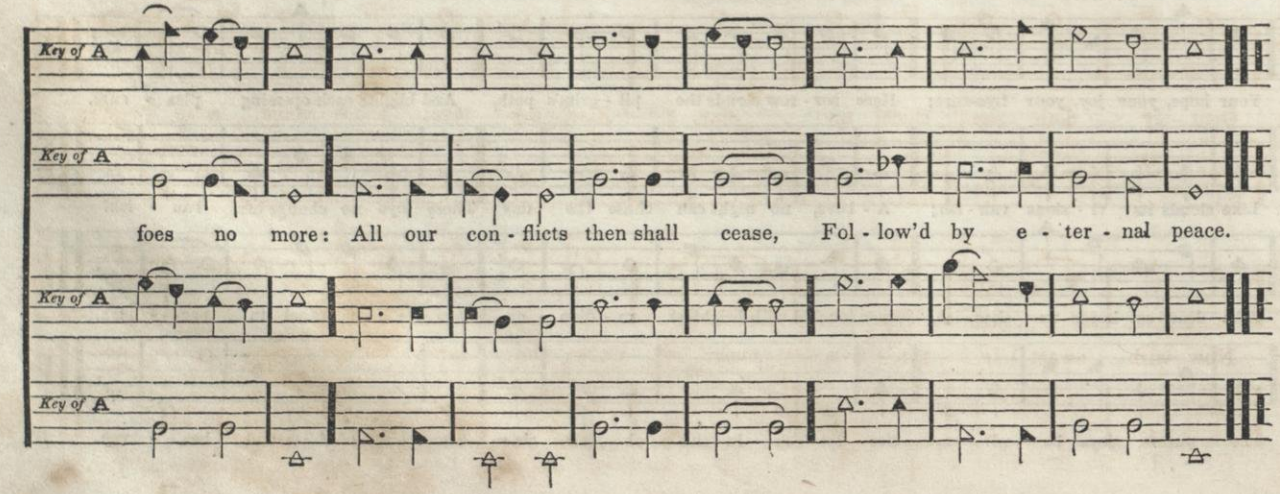


KINGSTON. 8s & 7s. (PECULIAR.)



TORRINGTON. 8s & 7s. (6 LINES.)

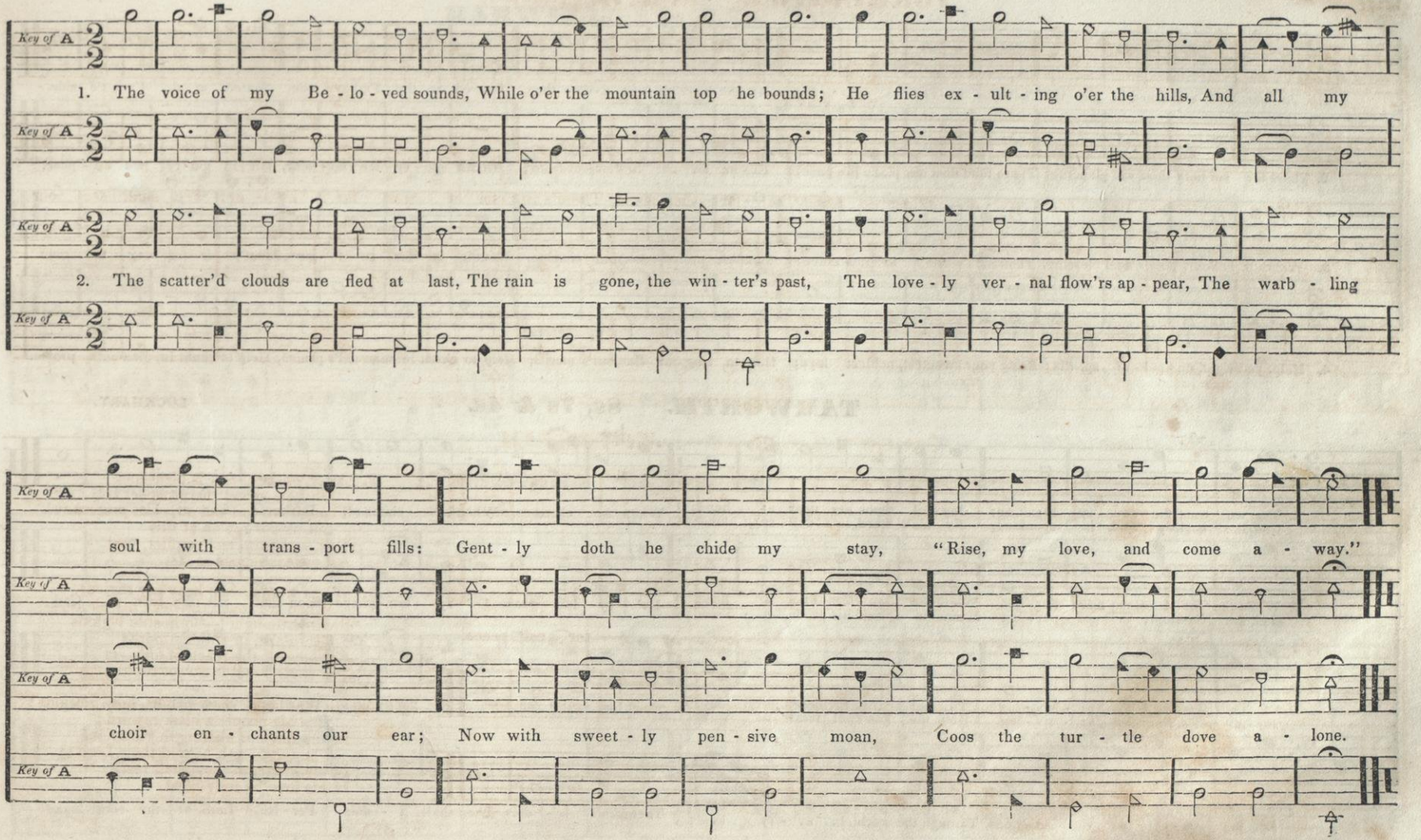




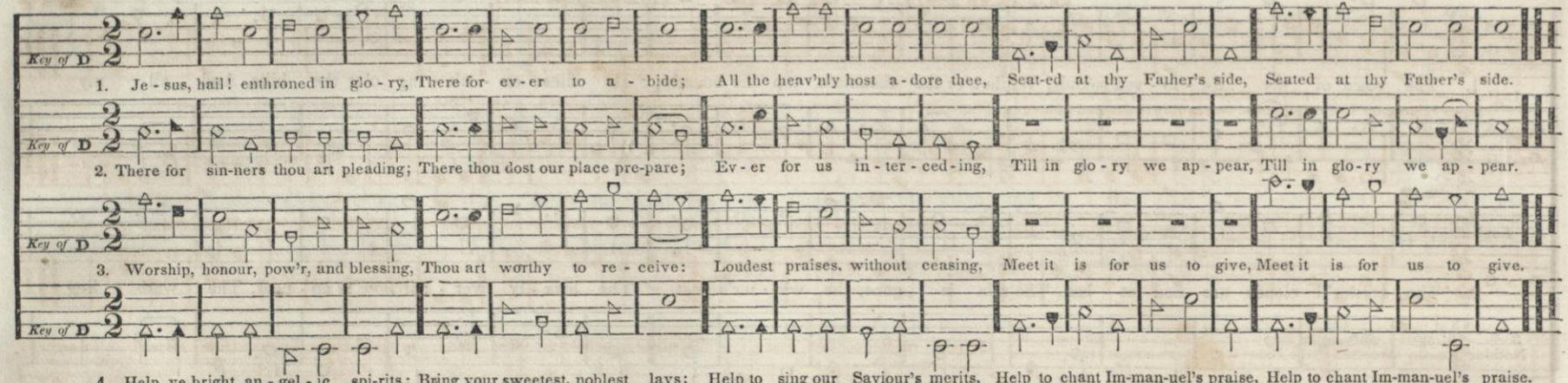
2. After warfare, rest is pleasant:
Oh how sweet the prospect is!
Though we toil and strive at present
Let us not repine at this:
Toil, and pain, and conflict, past,
All endear repose at last.

3. When we gain the heav'nly regions,
When we touch the heav'nly shore,—
Blessed thought!—no hostile legions
Can alarm or trouble more:
Far beyond the reach of foes,
We shall dwell in sweet repose.

4. Oh that hope! how bright, how glorious!
'Tis his people's blest reward;
In the Saviour's strength victorious,
They at length behold their Lord:
In his kingdom they shall rest,
In his love be fully blest.

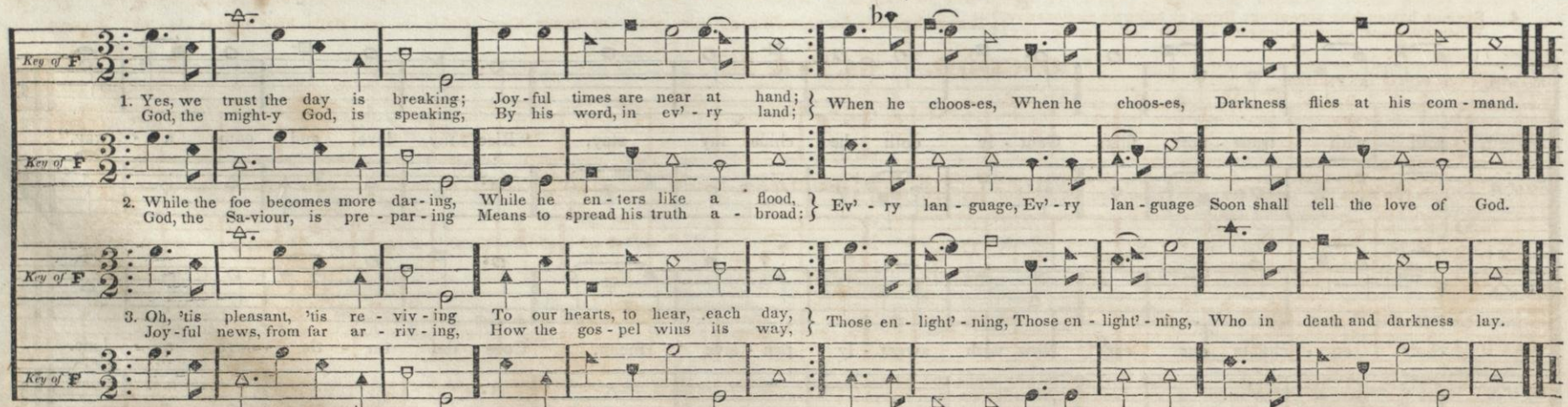

Key of A
1. The voice of my Be - lo - ved sounds, While o'er the mountain top he bounds; He flies ex - ult - ing o'er the hills, And all my
2. The scatter'd clouds are fled at last, The rain is gone, the win - ter's past, The love - ly ver - nal flow'rs ap - pear, The warb - ling
soul with trans - port fills: Gent - ly doth he chide my stay, "Rise, my love, and come a - way."
choir en - chants our ear; Now with sweet - ly pen - sive moan, Coos the tur - tle dove a - lone.

CLARK. 8s & 7s.



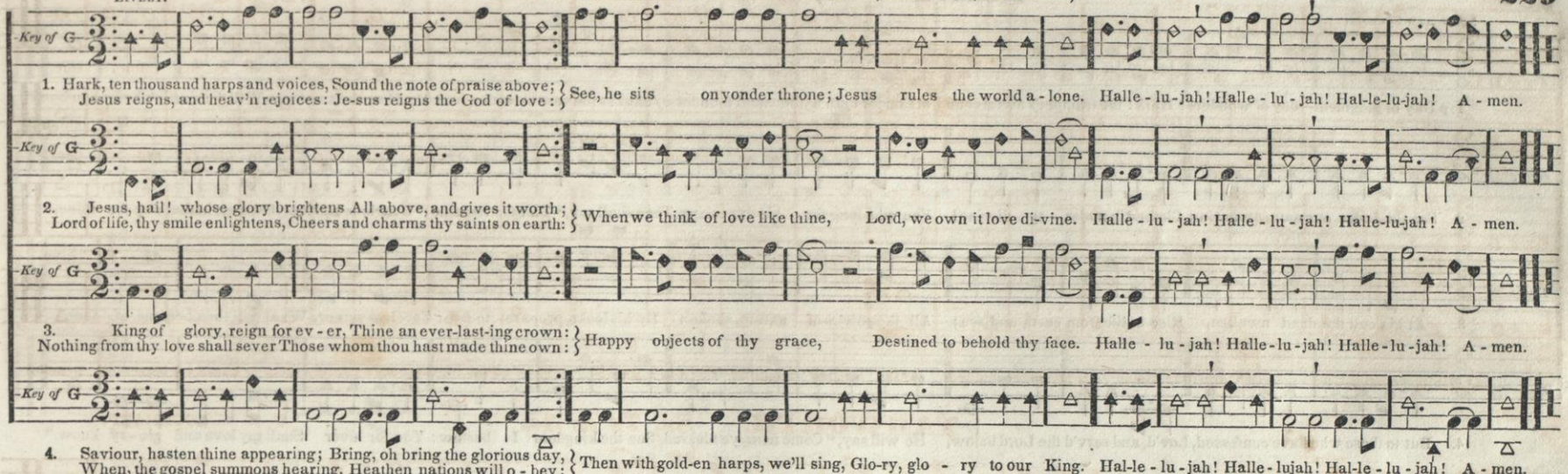
TAMWORTH. 8s, 7s & 4s.

LOCKHART.



HARWELL. 8s & 7s. (6 LINES, PECULIAR.)

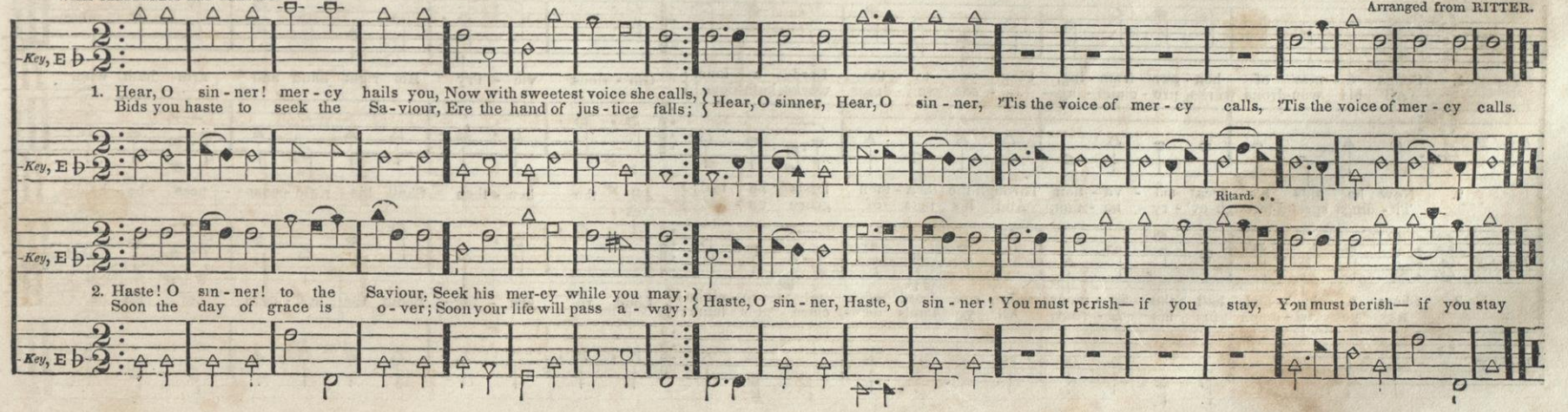
LIVELY.



OSGOOD. 8s, 7s & 4s.

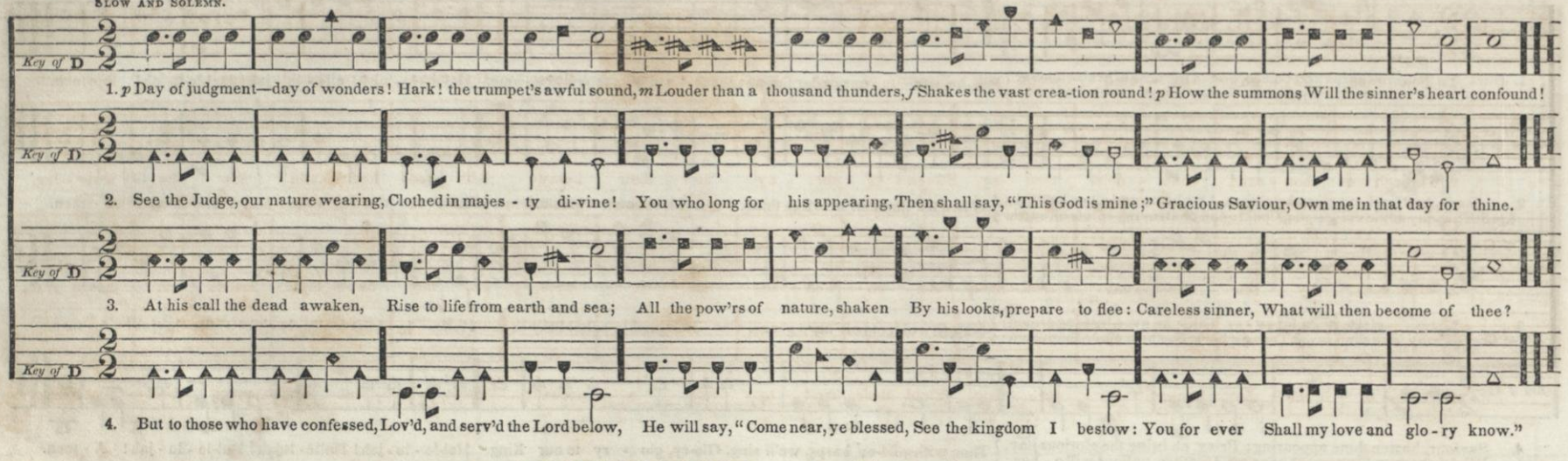
WITH TENDERNESS AND FEELING.

Arranged from RITTER.

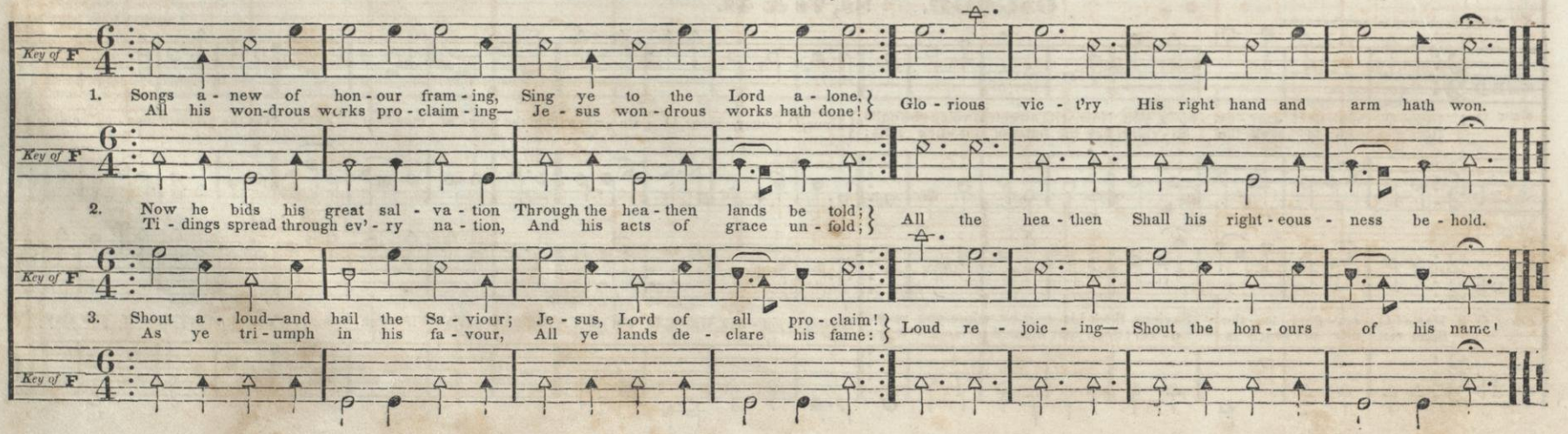


BREST. 8s, 7s & 4s.

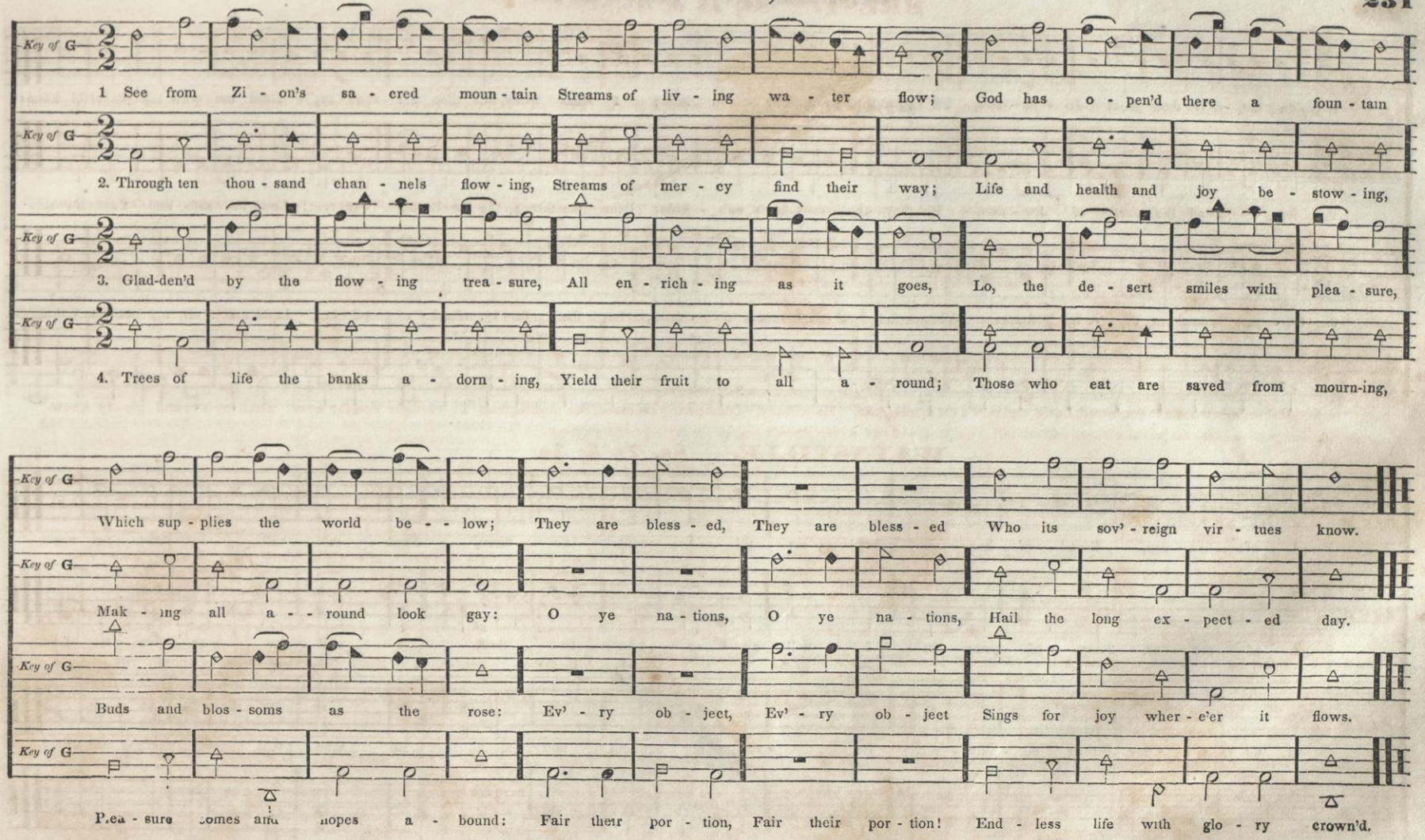
SLOW AND SOLEMN.



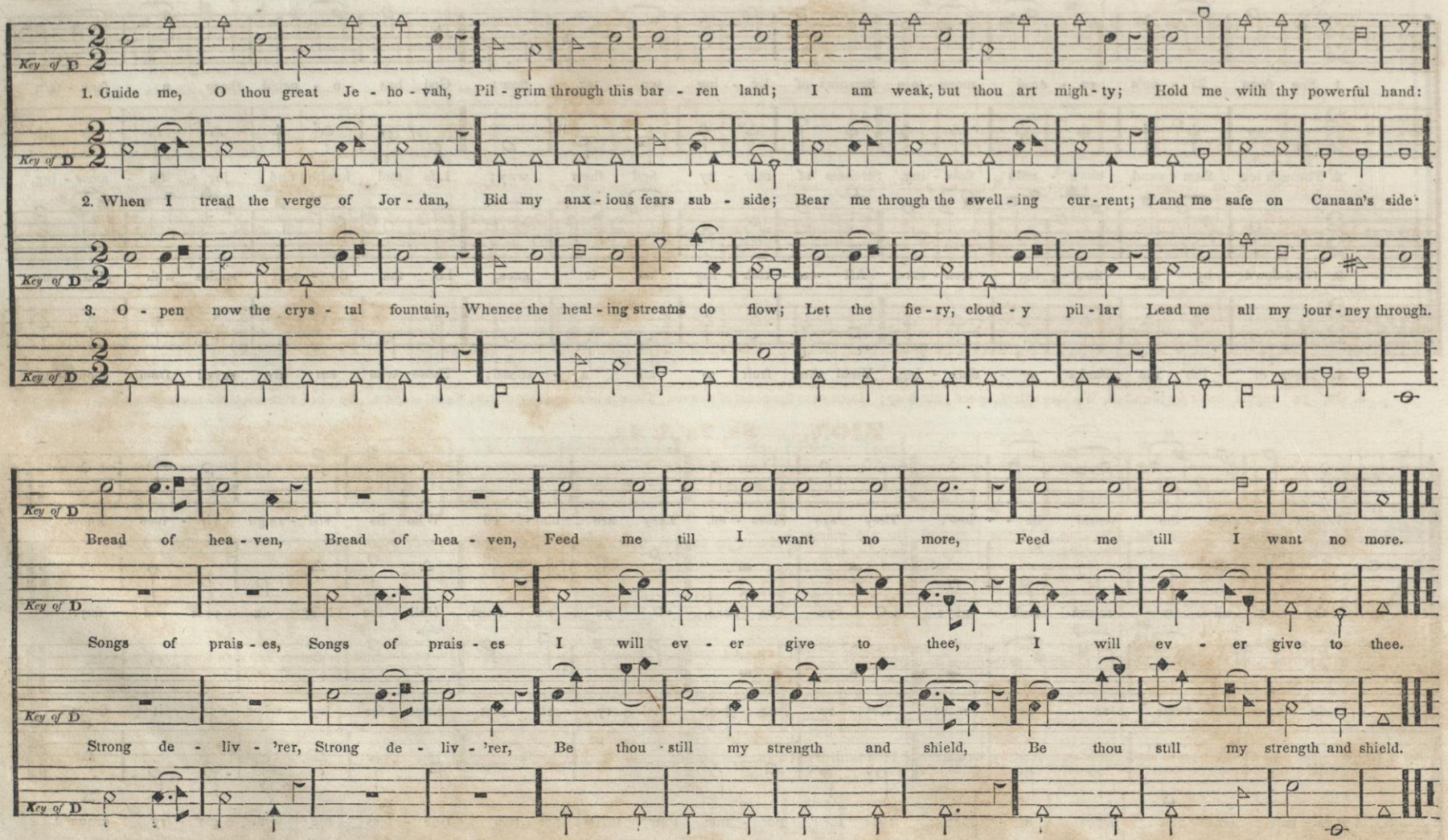
WAYNSVILLE. 8s, 7s & 4s.



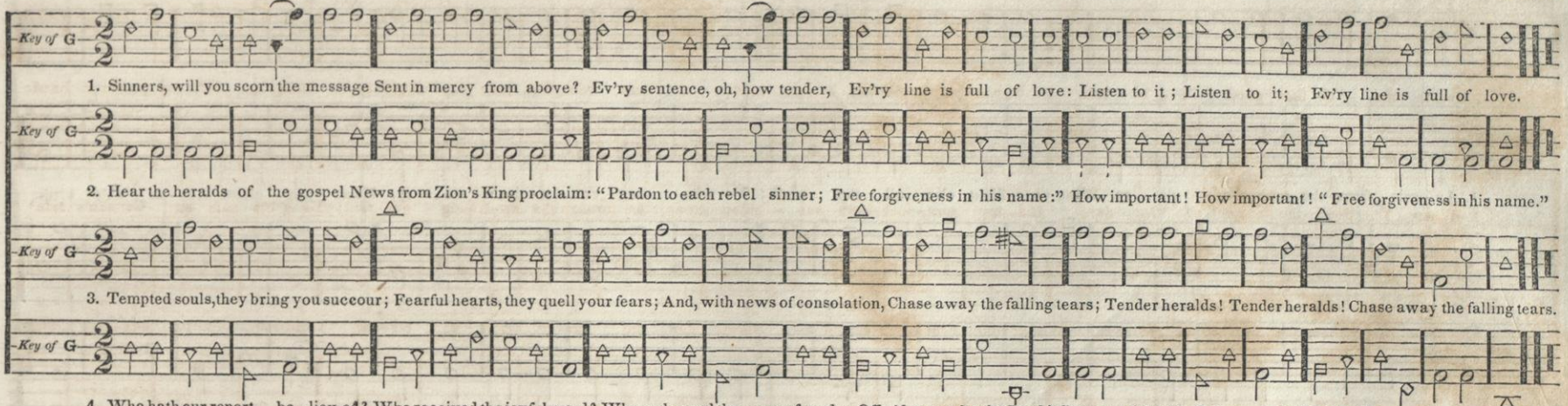
WOODMAN. 8s, 7s & 4s.



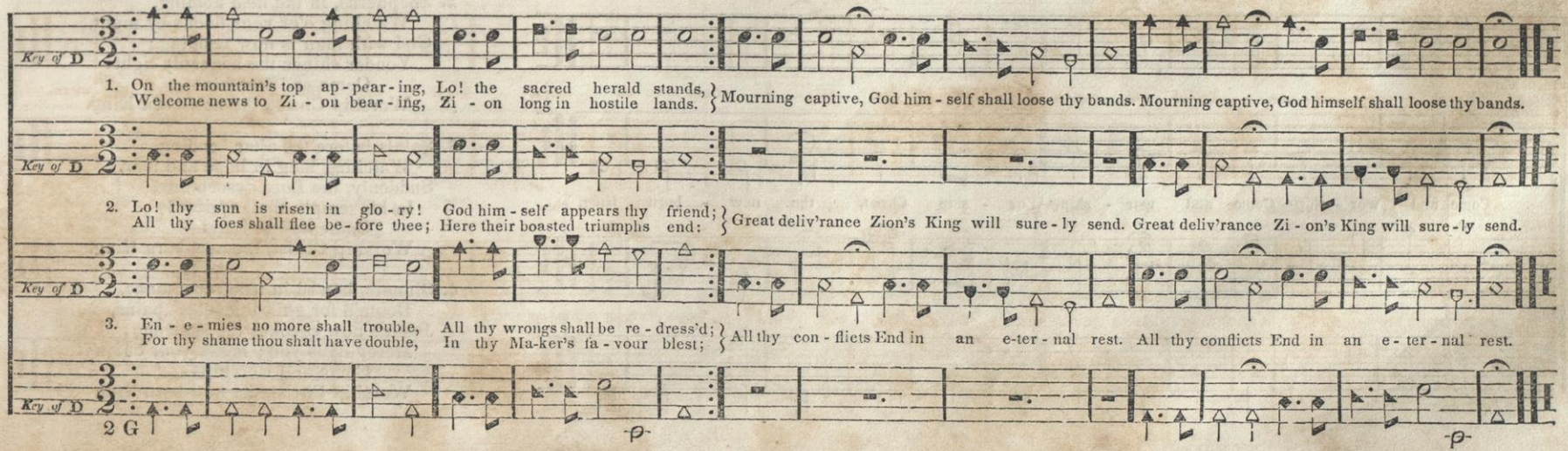
OLIPHANT. 8s, 7s & 4s.



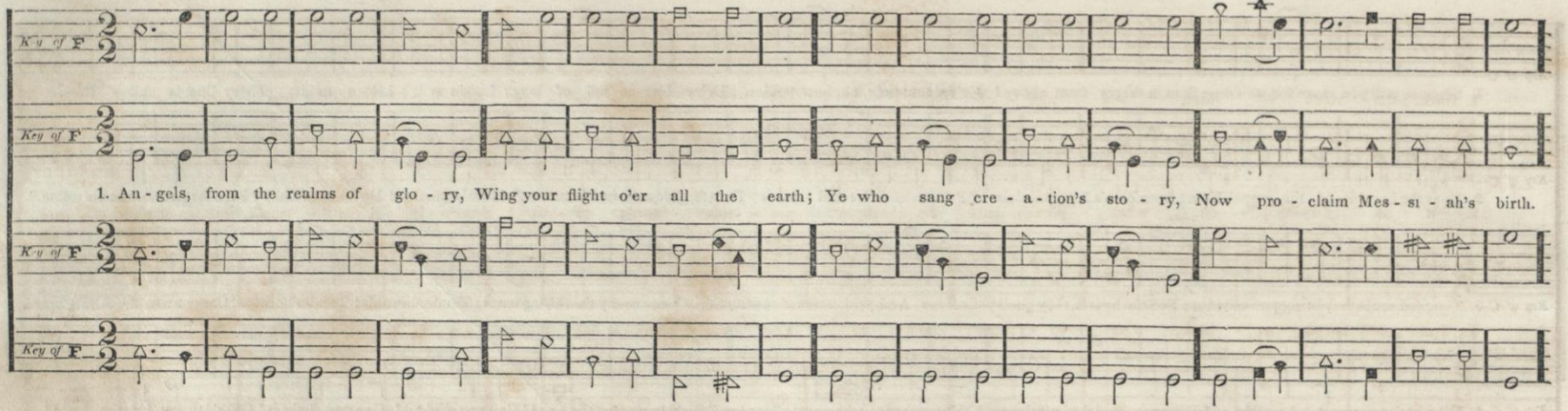
COBURN. 8s, 7s & 4s.

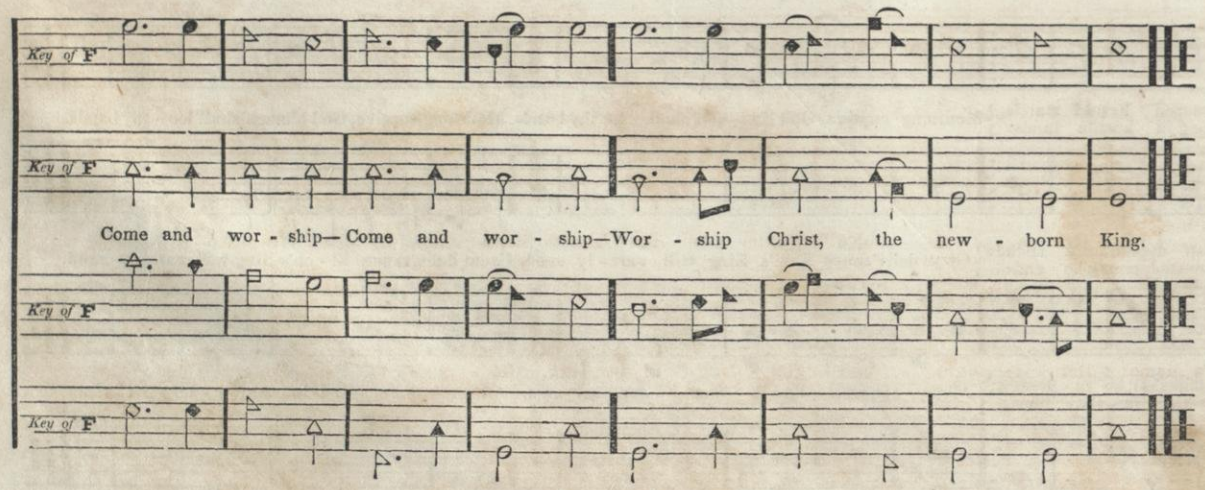


ZION. 8s, 7s & 4s.



WESTBOROUGH. 8s, 7s & 4s.

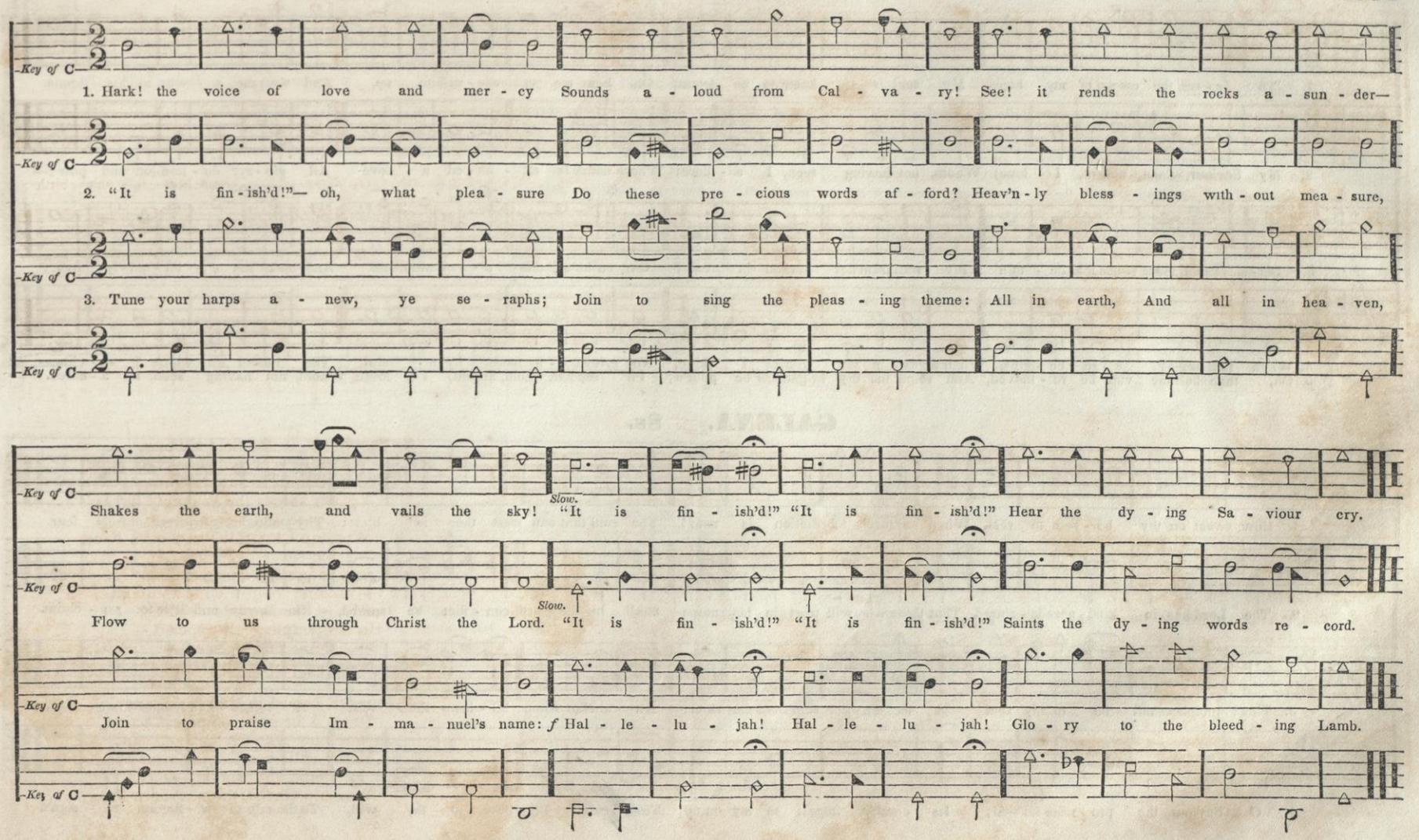




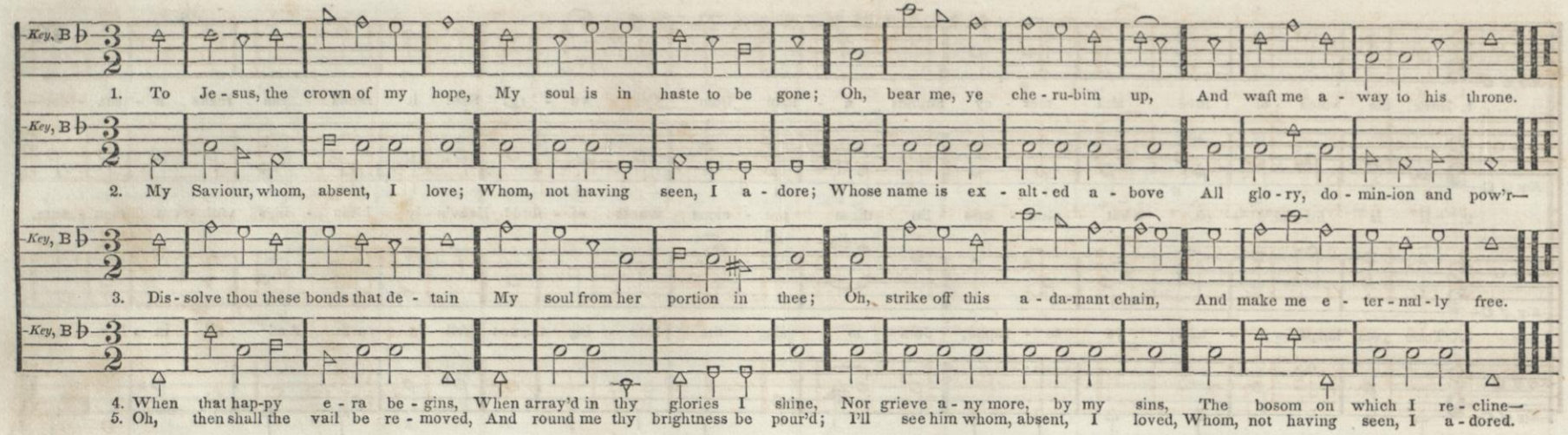
2. Shepherds, in the field abiding,
Watching o'er your flocks by night,
God with man is now residing;
Yonder shines the heavenly light:
Come and worship—
Worship Christ, the new-born King.

3. Saints before the altar bending,
Watching long in hope and fear,
Suddenly, the Lord descending,
In his temple shall appear!
Come and worship—
Worship Christ, the new-born King.

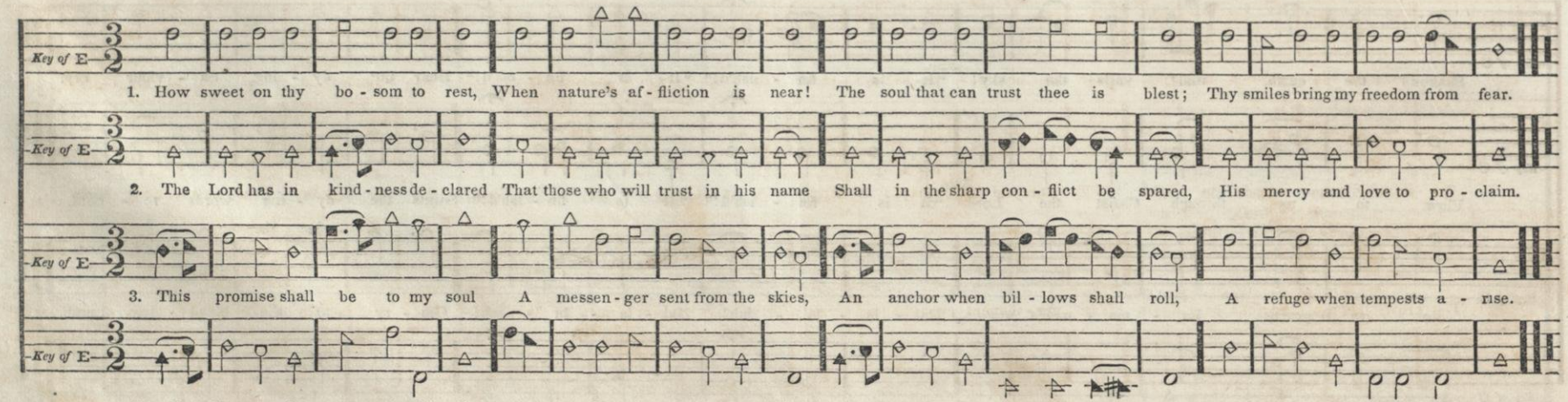
4. Sinners, bowed in true repentance,
Doom'd for guilt to endless pains,
Justice now revokes the sentence,
Mercy calls you; break your chains.
Come and worship—
Worship Christ, the new-born King


Key of C
1. Hark! the voice of love and mer - cy Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sun - der—
2. "It is fin - ish'd!"— oh, what plea - sure Do these pre - cious words af - ford? Heav'n - ly bless - ings with - out mea - sure,
3. Tune your harps a - new, ye se - raphs; Join to sing the pleas - ing theme: All in earth, And all in hea - ven,
Shakes the earth, and vails the sky! Slow. "It is fin - ish'd!" "It is fin - ish'd!" Hear the dy - ing Sa - viour cry.
Flow to us through Christ the Lord. Slow. "It is fin - ish'd!" "It is fin - ish'd!" Saints the dy - ing words re - cord.
Join to praise Im - ma - nuel's name: f Hal - le - lu - jah! Hal - le - lu - jah! Glo - ry to the bleed - ing Lamb.

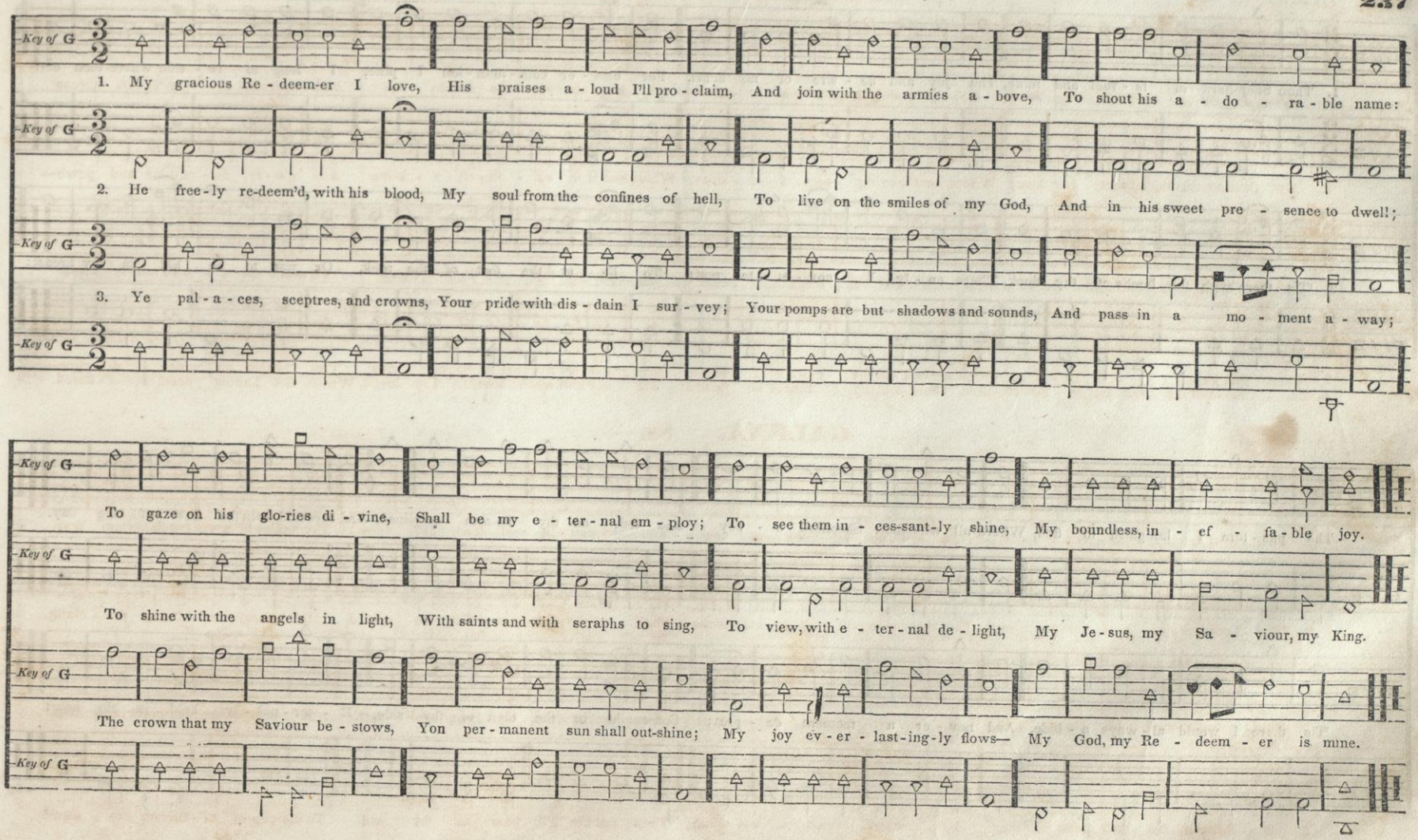
WILWORTH. 8s.



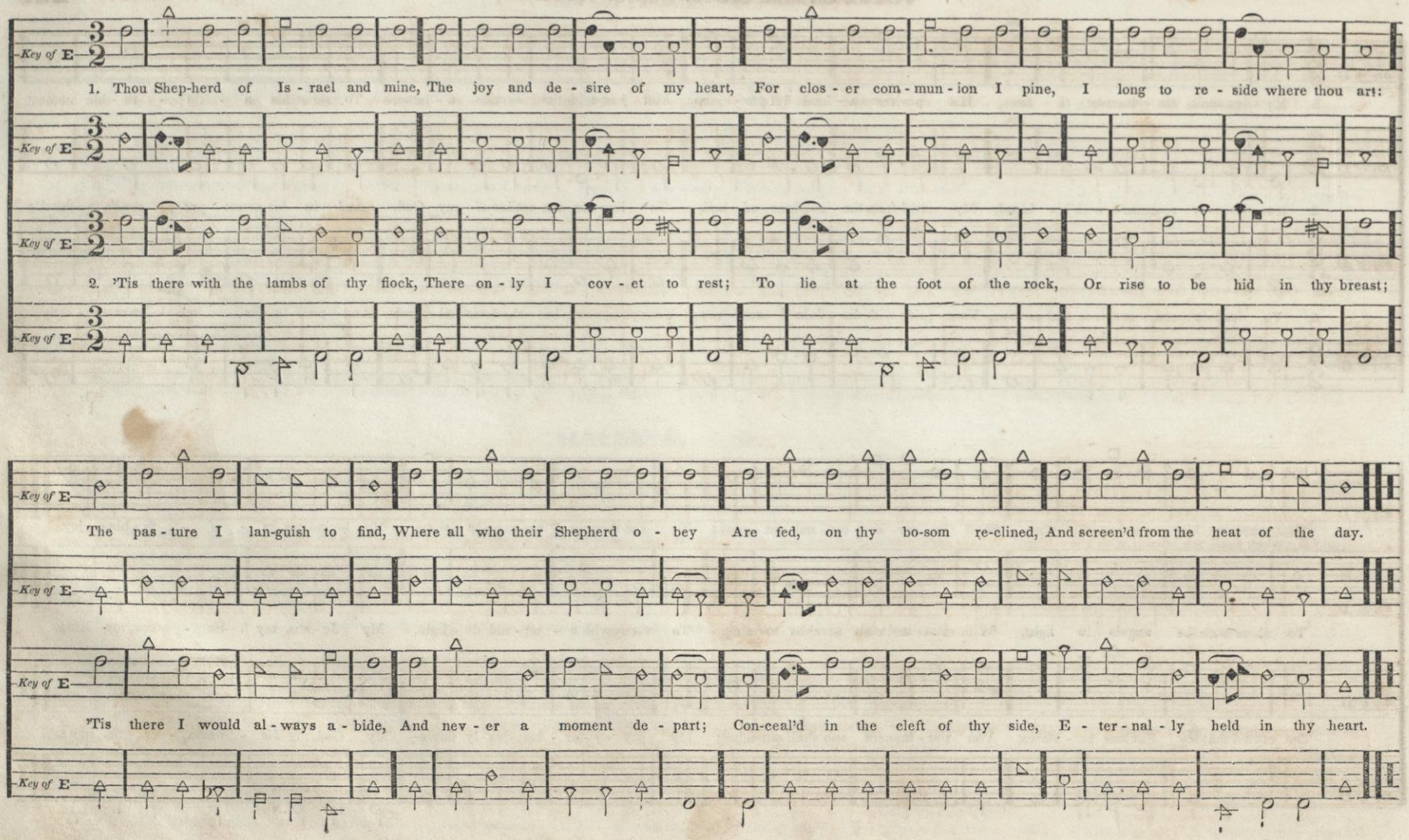
GALENA. 8s.

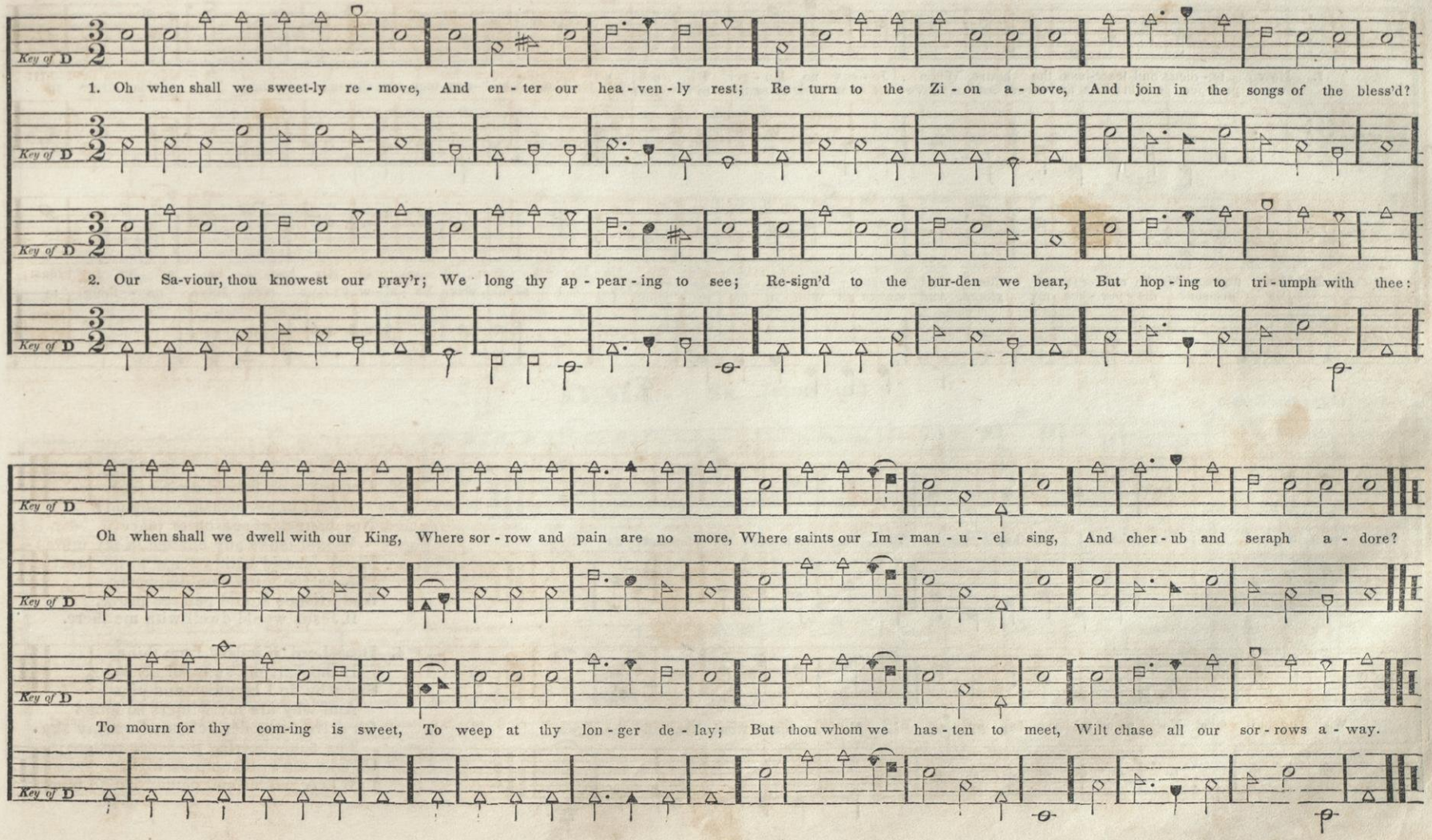


NORTHAMPTON. 8s. (DOUBLE.)



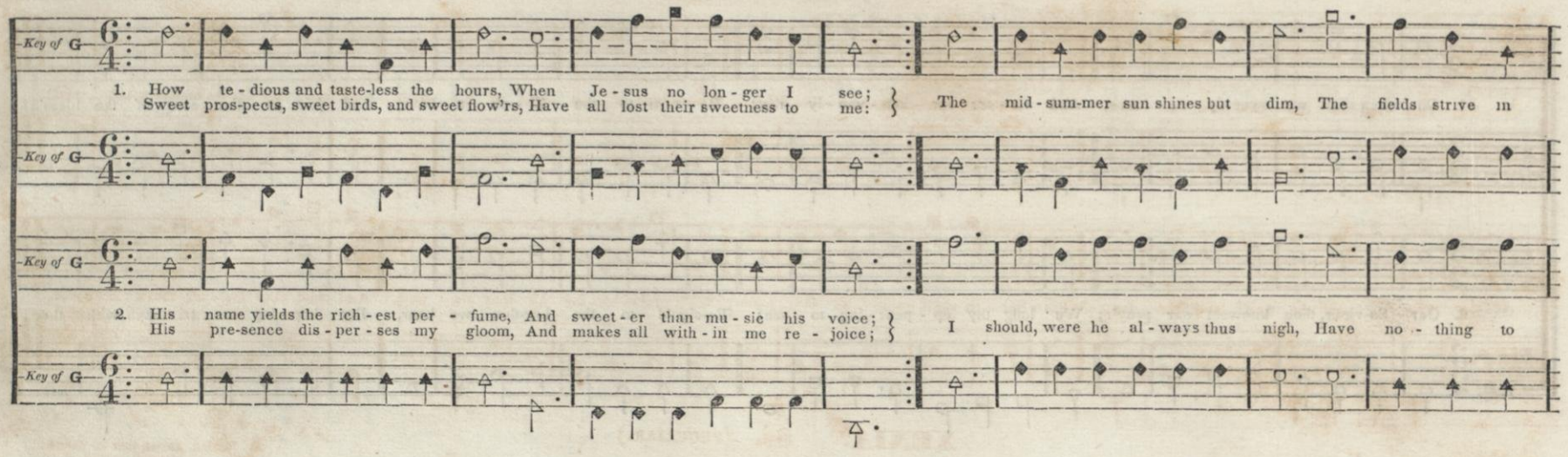
WAITLAND. 8s. (DOUBLE.)

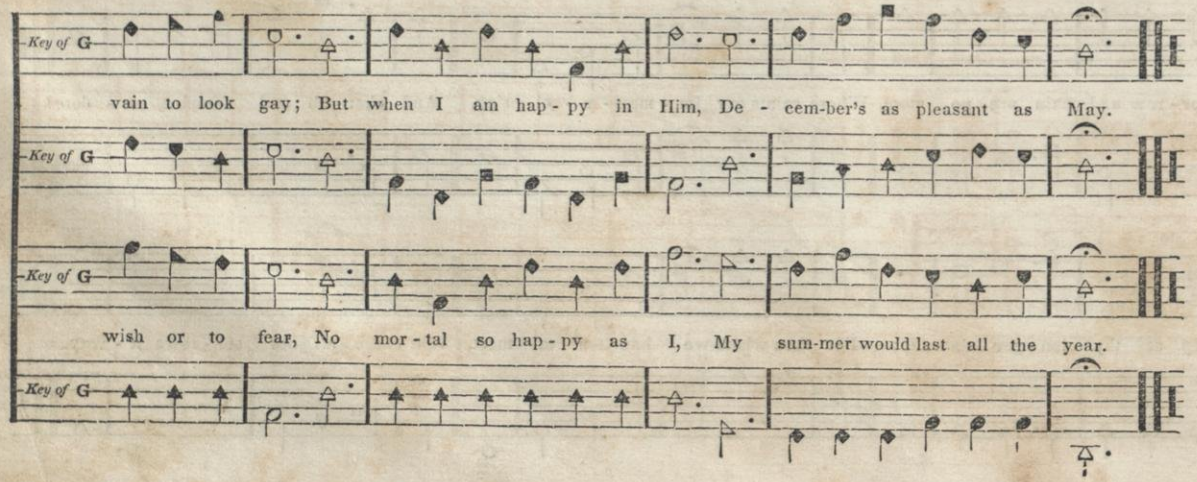



Key of D
1. Oh when shall we sweet-ly re - move, And en - ter our hea - ven - ly rest; Re - turn to the Zi - on a - bove, And join in the songs of the bless'd?
2. Our Sa-viour, thou knowest our pray'r; We long thy ap - pear - ing to see; Re-sign'd to the bur-den we bear, But hop - ing to tri - umph with thee:
Oh when shall we dwell with our King, Where sor - row and pain are no more, Where saints our Im - man - u - el sing, And cher - ub and seraph a - dore?
To mourn for thy com-ing is sweet, To weep at thy lon - ger de - lay; But thou whom we has - ten to meet, Wilt chase all our sor - rows a - way.

GREENFIELDS. 8s. (Double.)

Inserted by particular request.

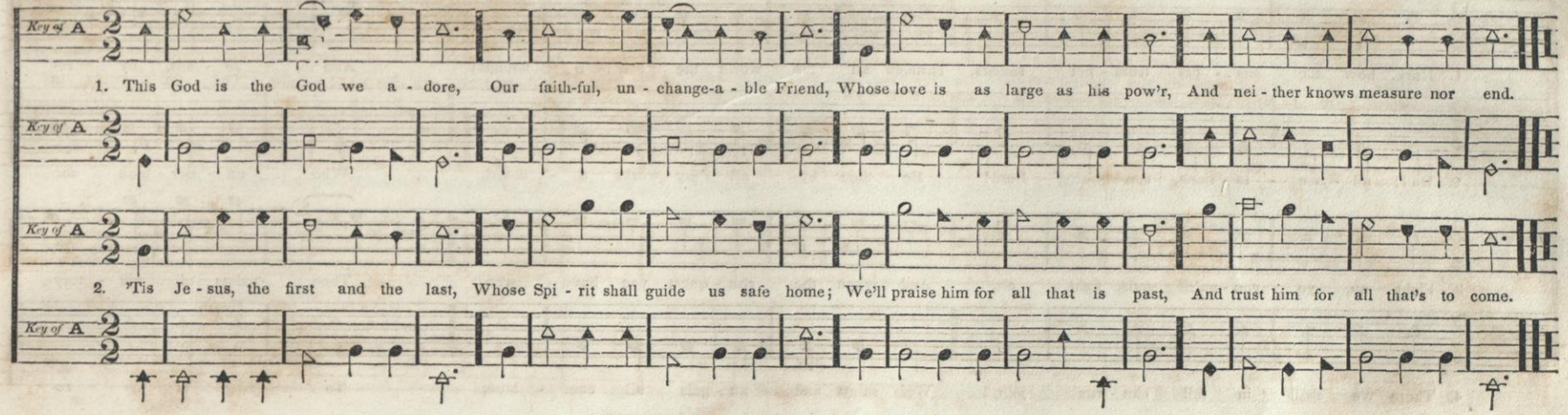




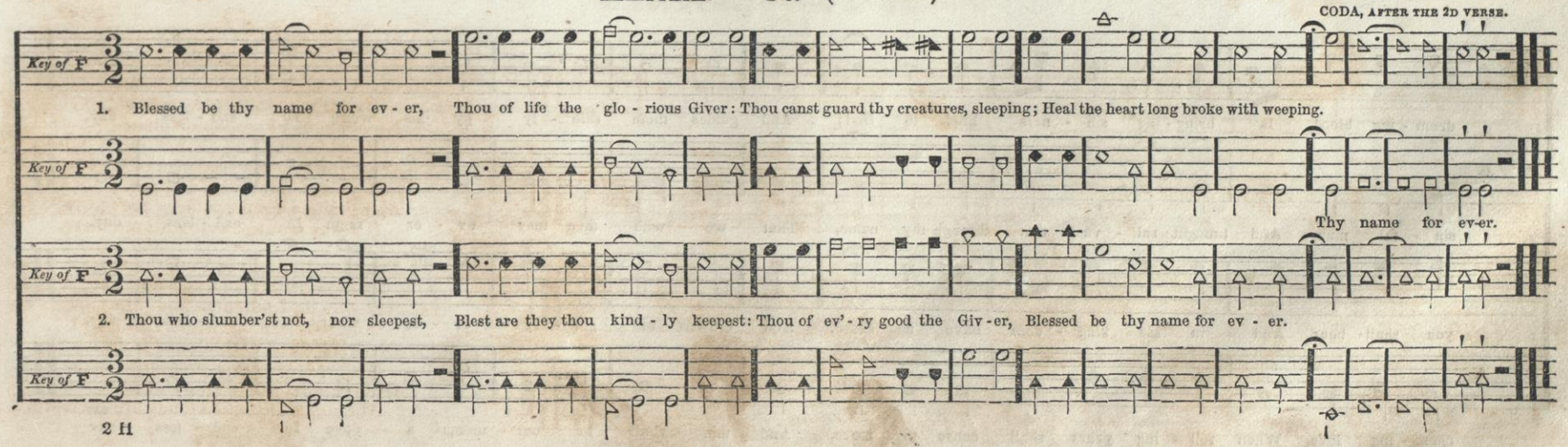
3. Content with beholding his face,
My all to his pleasure resign'd;
No changes of season or place
Would make any change in my mind:
While bless'd with a sense of his love,
A palace a toy would appear;
And prisons would palaces prove,
If Jesus would dwell with me there.

4. Dear Lord, if indeed I am thine,
If thou art my sun and my song,
Say why do I languish and pine?
And why are my winters so long?
Oh drive these dark clouds from my sky,
Thy soul-cheering presence restore;
Or take me to thee up on high,
Where winter and clouds are no more.

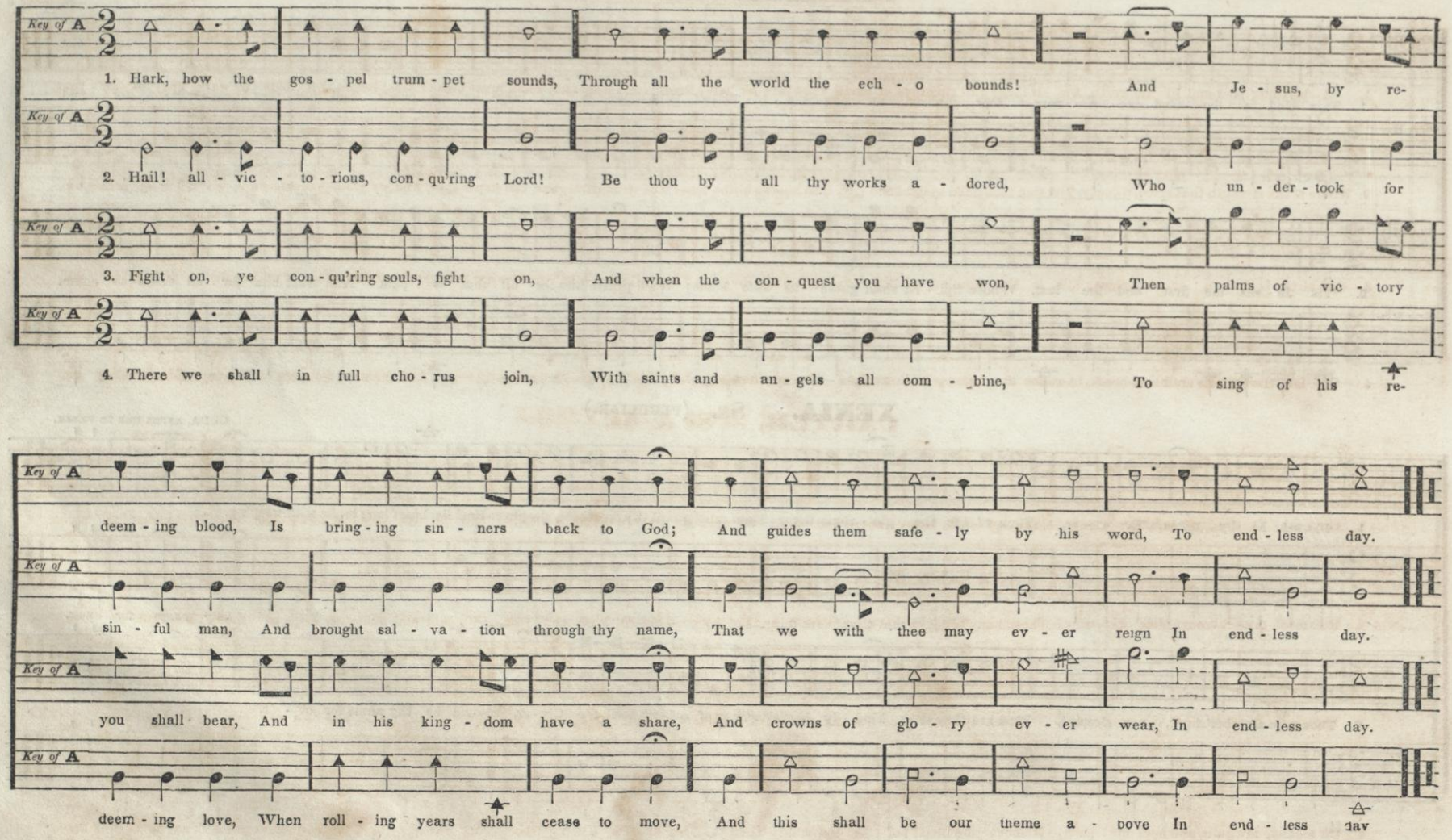
BERKLEY. 8s.



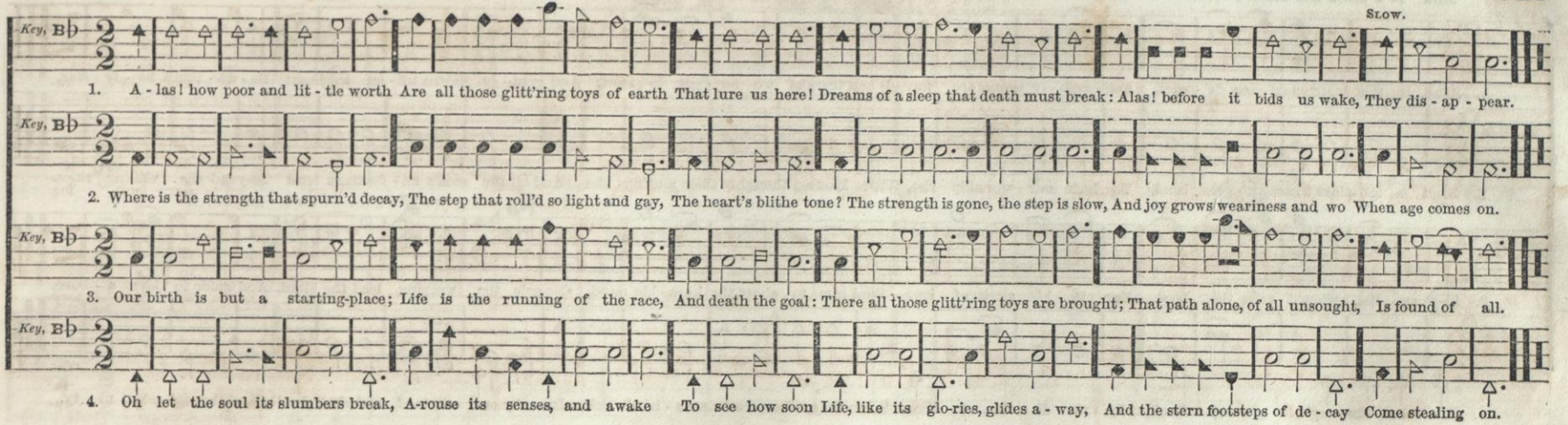
XENIA. 8s. (PECULIAR.)



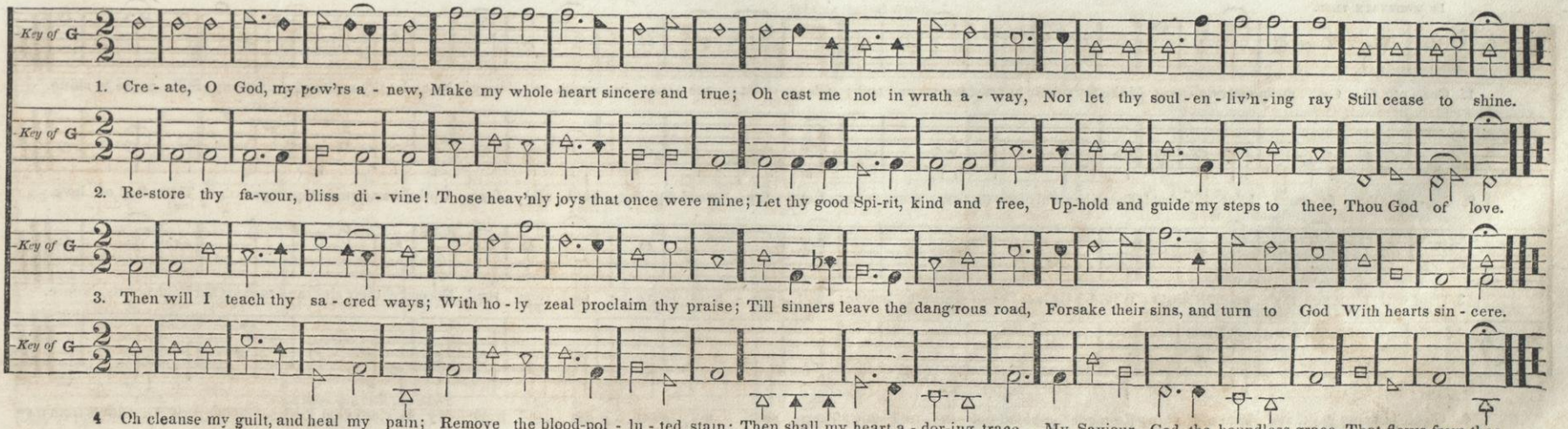
URMUND. 8s & 4s.


Key of A
1. Hark, how the gos - pel trum - pet sounds, Through all the world the ech - o bounds! And Je - sus, by re-
2. Hail! all - vic - to - rious, con - qu'ring Lord! Be thou by all thy works a - dored, Who un - der - took for
3. Fight on, ye con - qu'ring souls, fight on, And when the con - quest you have won, Then palms of vic - tory
4. There we shall in full cho - rus join, With saints and an - gels all com - bine, To sing of his re-
deem - ing blood, Is bring - ing sin - ners back to God; And guides them safe - ly by his word, To end - less day.
sin - ful man, And brought sal - va - tion through thy name, That we with thee may ev - er reign In end - less day.
you shall bear, And in his king - dom have a share, And crowns of glo - ry ev - er wear, In end - less day.
deem - ing love, When roll - ing years shall cease to move, And this shall be our theme a - bove In end - less day

ELVAH. 8s & 4s. (PECULIAR.)

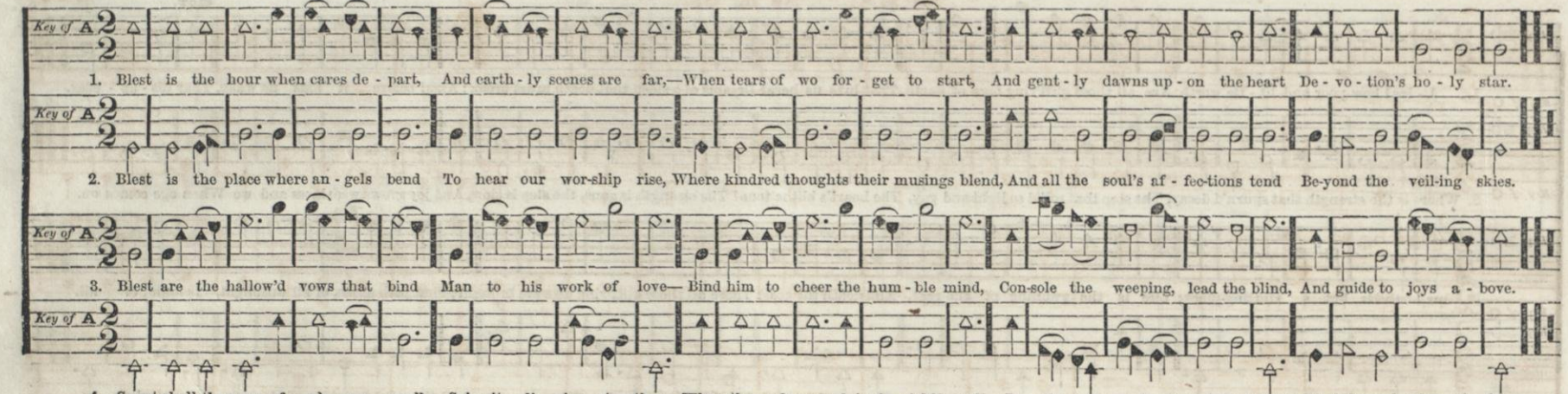


CARTER. 8s & 4s.



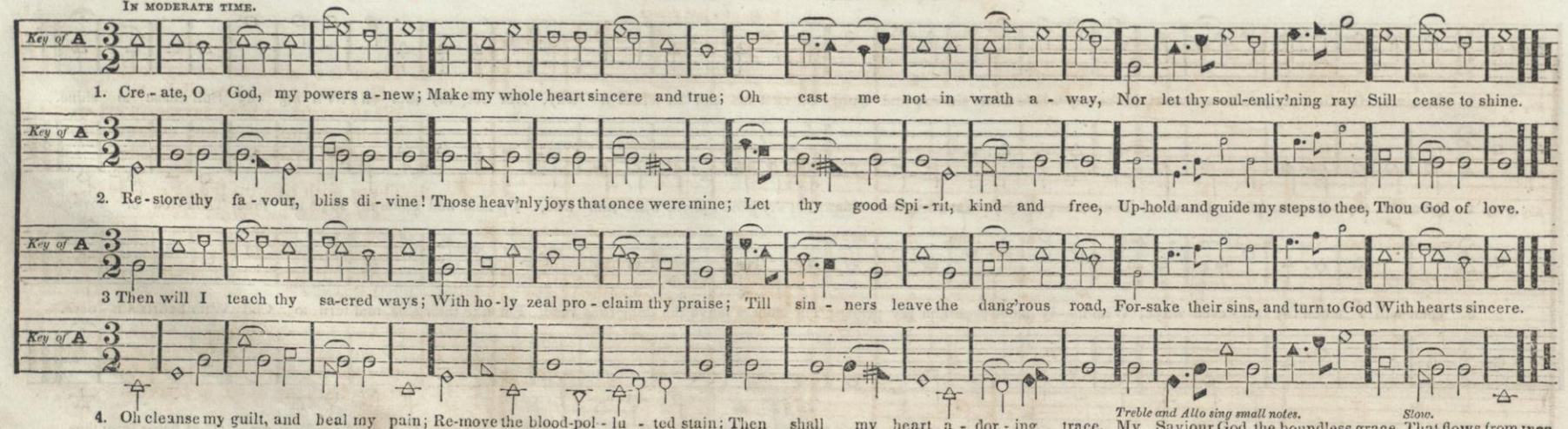
JEWELL. 8s & 6s.

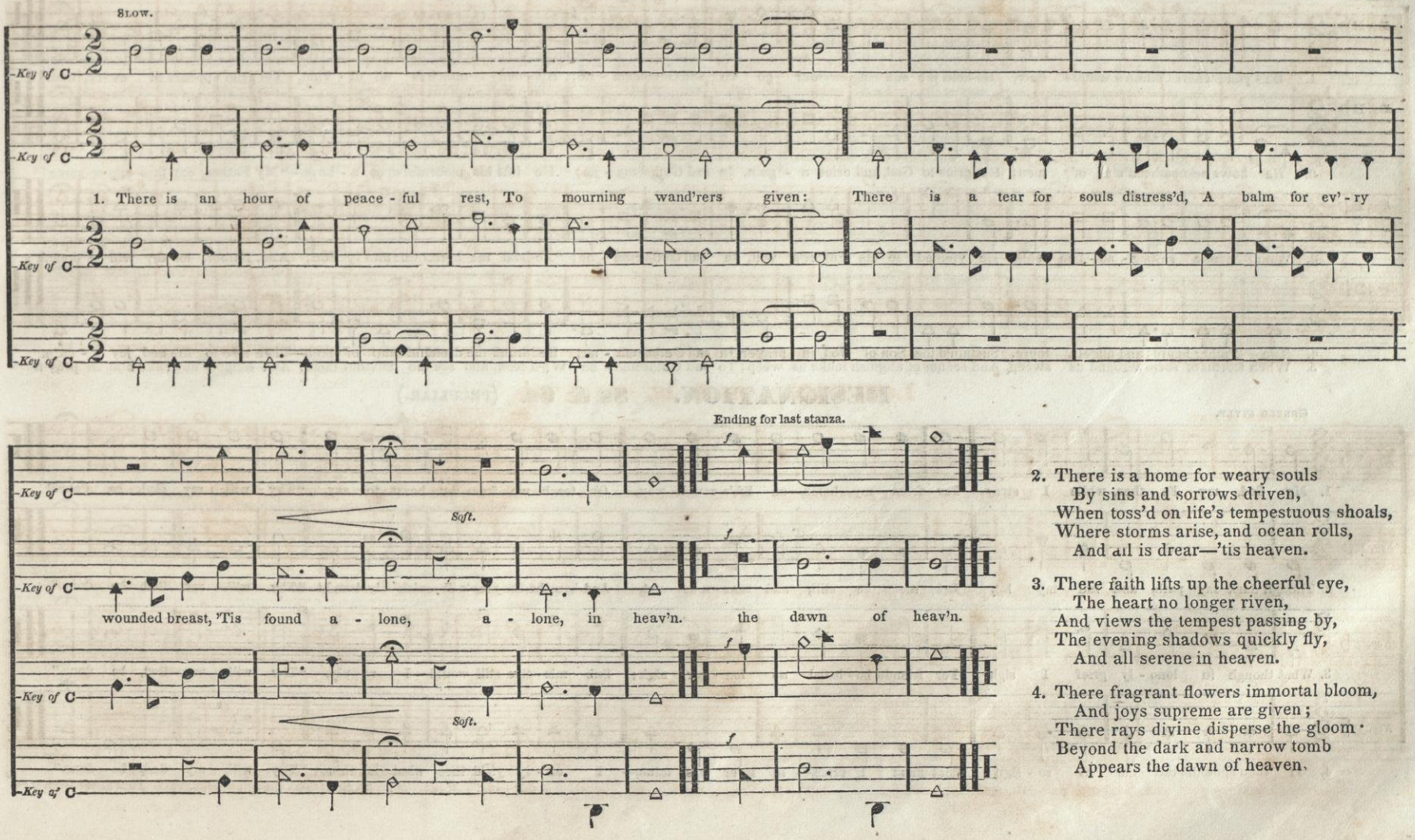
SLOW. IN A CLOSE AND GLIDING STYLE.



LORTON. 8s & 4s.

IN MODERATE TIME.



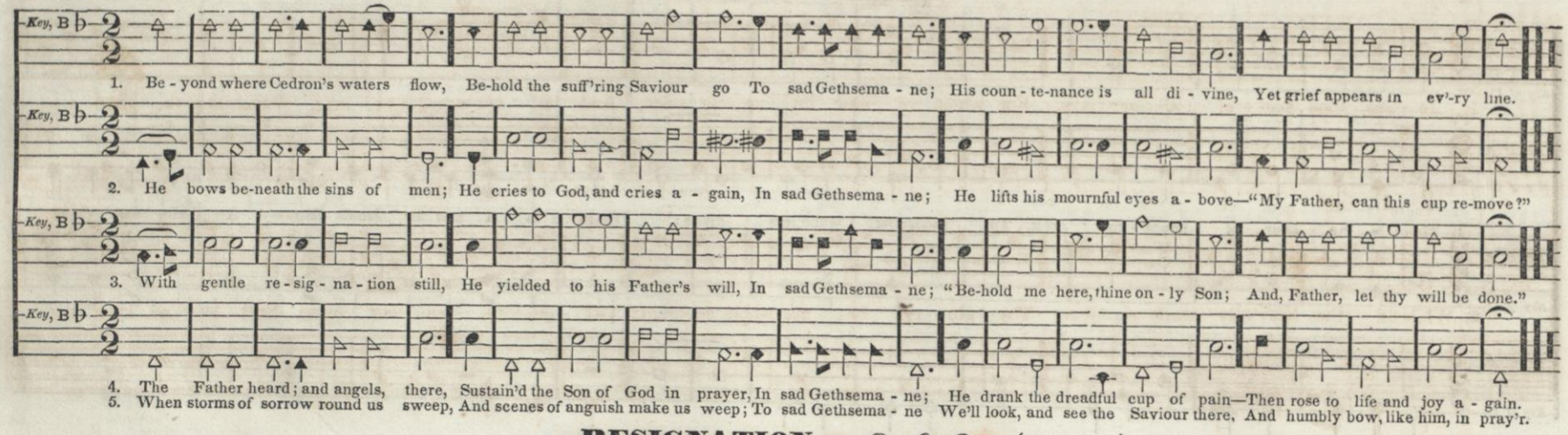


2. There is a home for weary souls
By sins and sorrows driven,
When toss'd on life's tempestuous shoals,
Where storms arise, and ocean rolls,
And all is drear—'tis heaven.

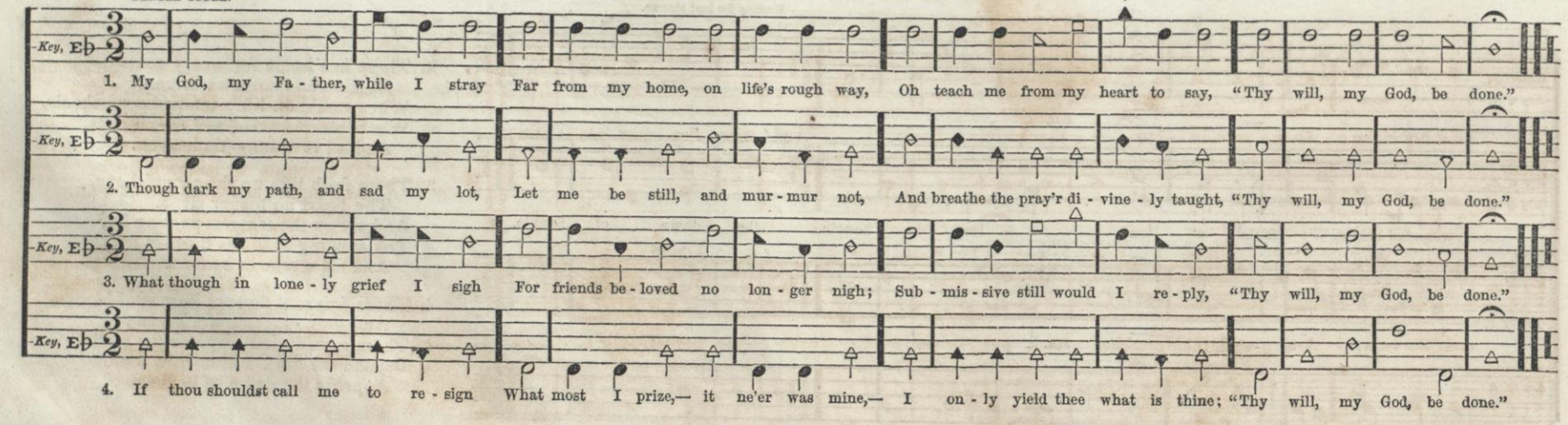
3. There faith lifts up the cheerful eye,
The heart no longer riven,
And views the tempest passing by,
The evening shadows quickly fly,
And all serene in heaven.

4. There fragrant flowers immortal bloom,
And joys supreme are given;
There rays divine disperse the gloom·
Beyond the dark and narrow tomb
Appears the dawn of heaven.

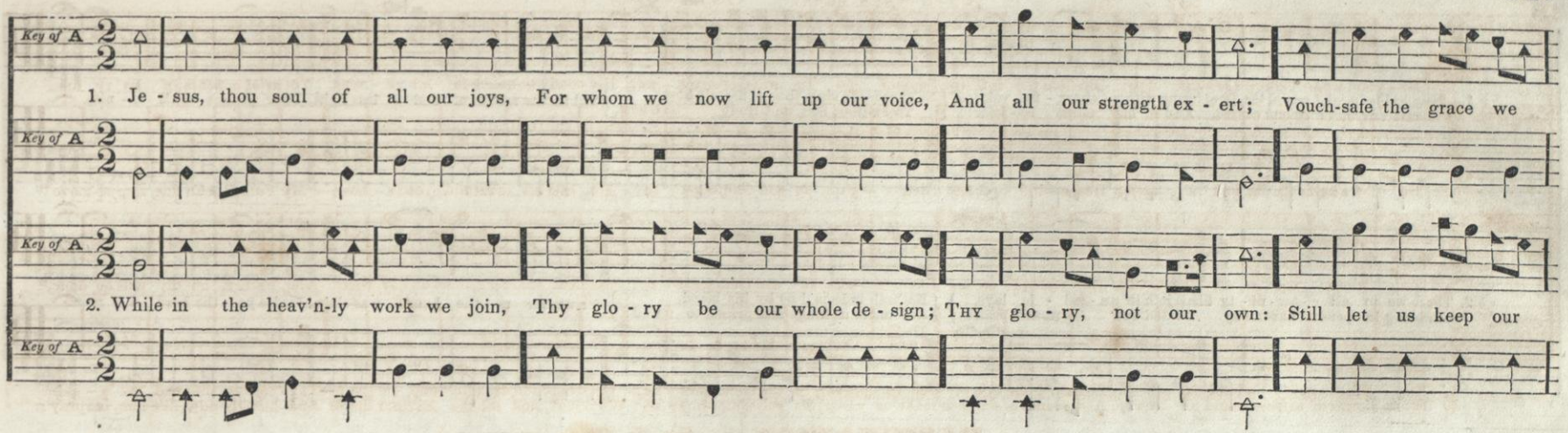
GETHSEMANE. 8s & 6s.

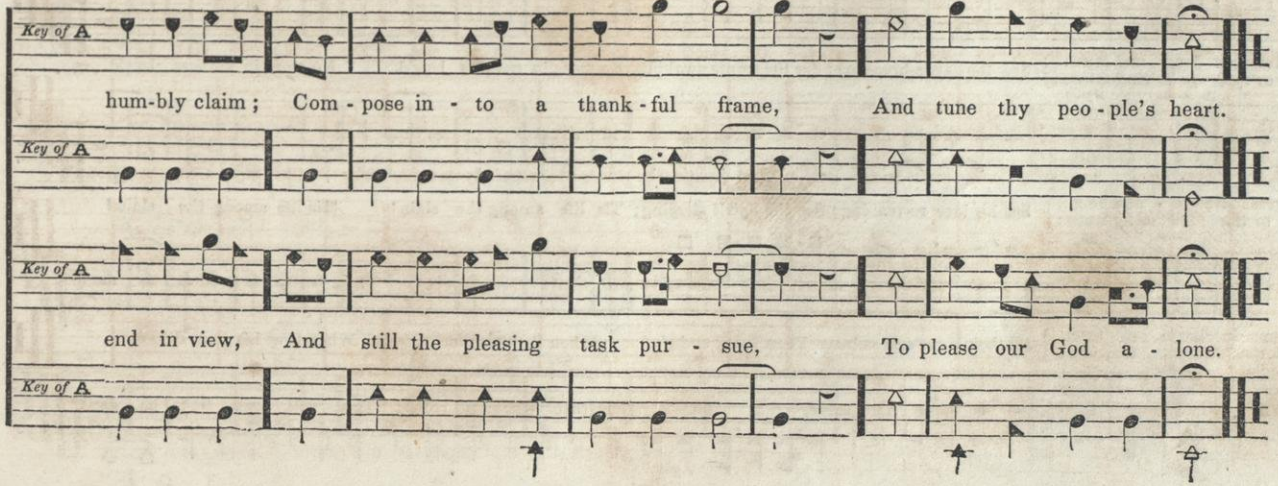


RESIGNATION. 8s & 6s. (PECULIAR.)



WILLOWBY. 8s & 6s.

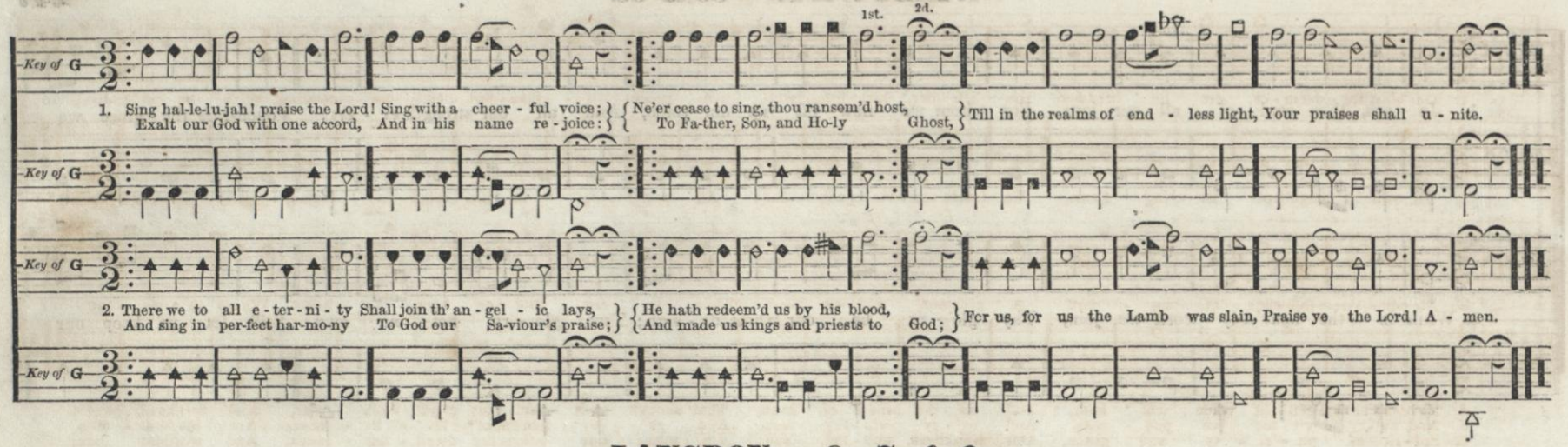




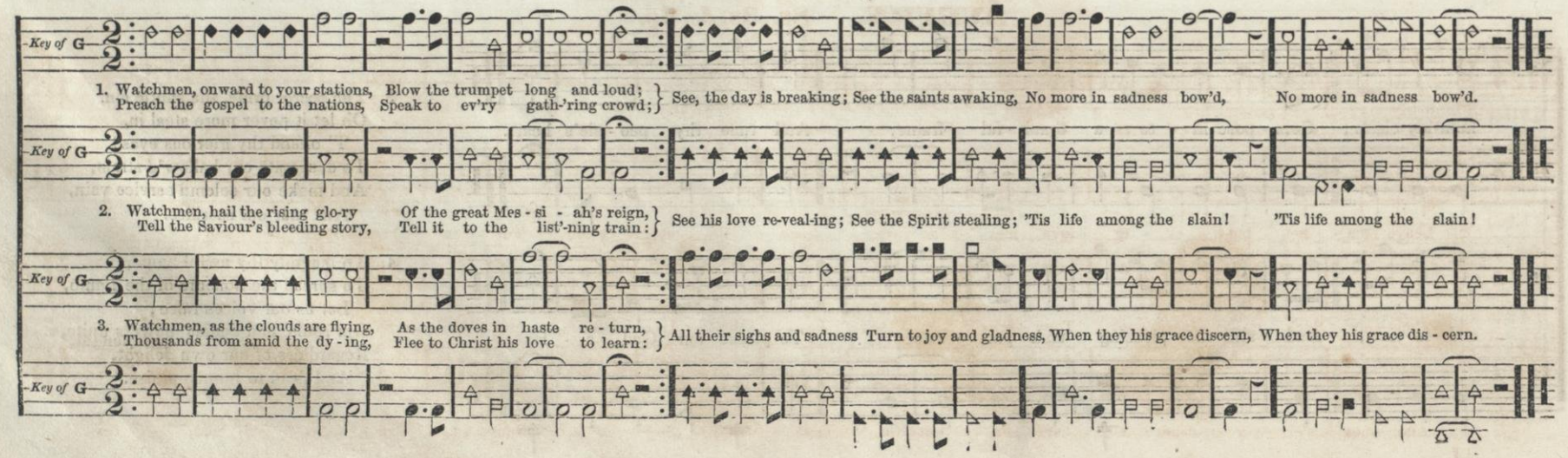
3. The secret pride, the subtle sin,
Oh let it never more steal in,
T' offend thy glorious eyes!
To desecrate our hallow'd strain,
And make our solemn service vain,
And mar our sacrifice.

4. To magnify thy awful name,
To spread the honours of the Lamb,
Let us our voices raise;
Our souls' and bodies' powers unite,
Regardless of our own delight,
And dead to human praise.

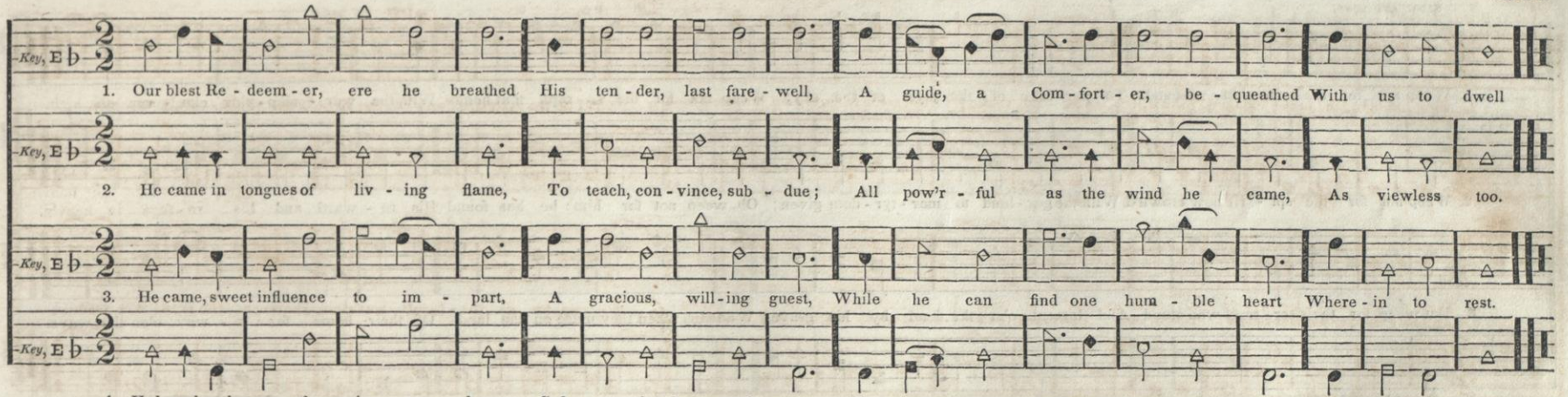
KEYSBURG. 8s & 6s.



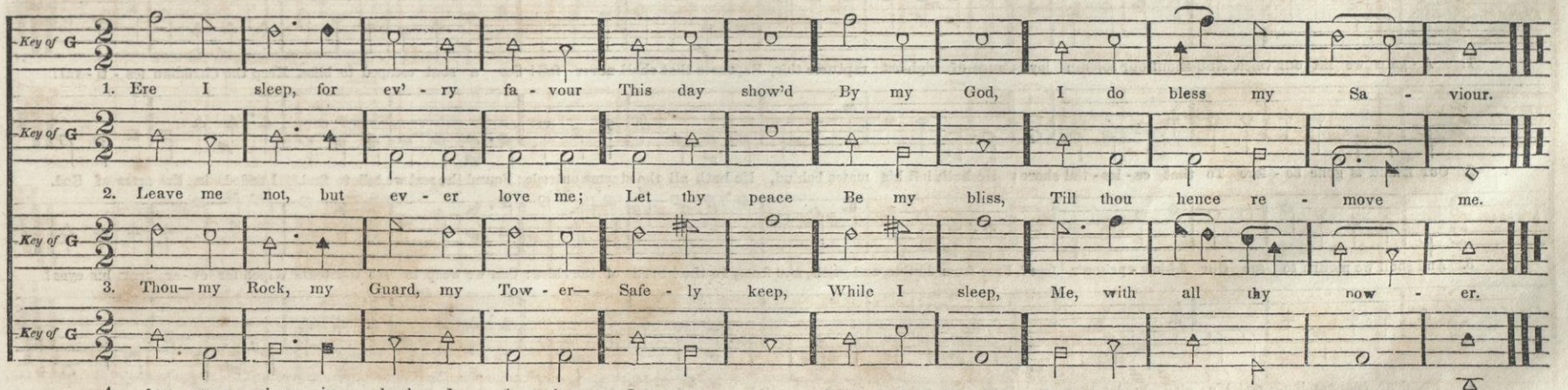
LANGDON. 8s, 7s & 6s.



GREENWOOD. 8s, 6s & 4s.



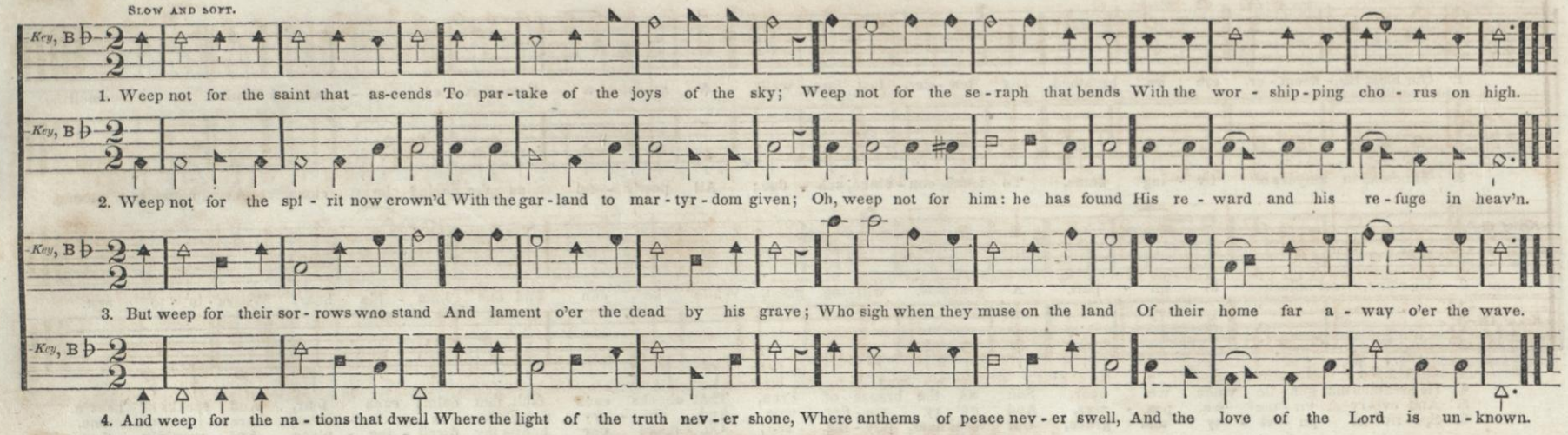
AUBURN. 8s, 3s & 6s.



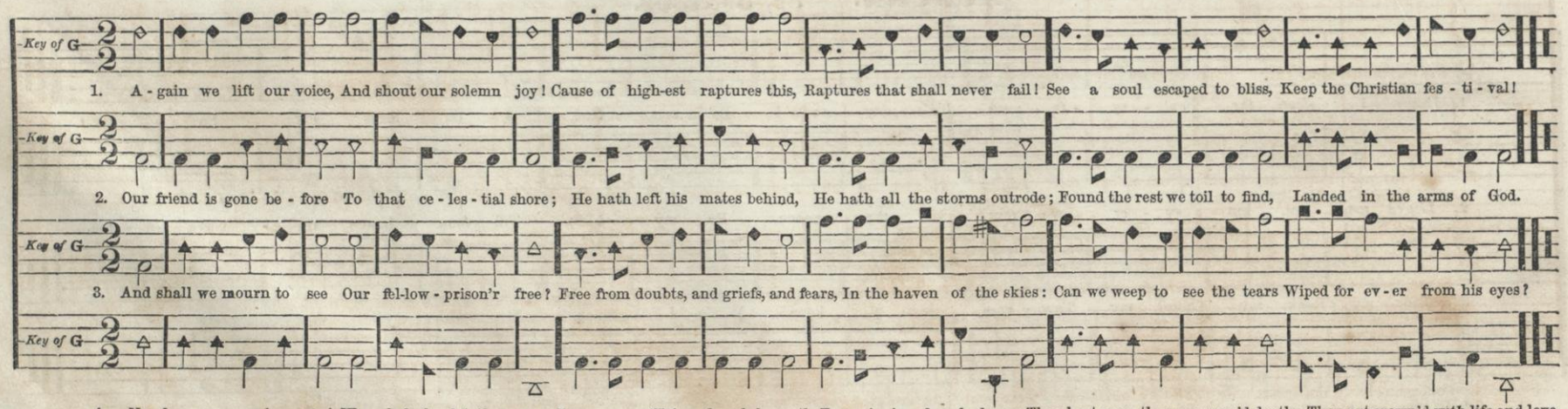
SAINTS' REST. 8s & 9s.

M. W. WILSON.

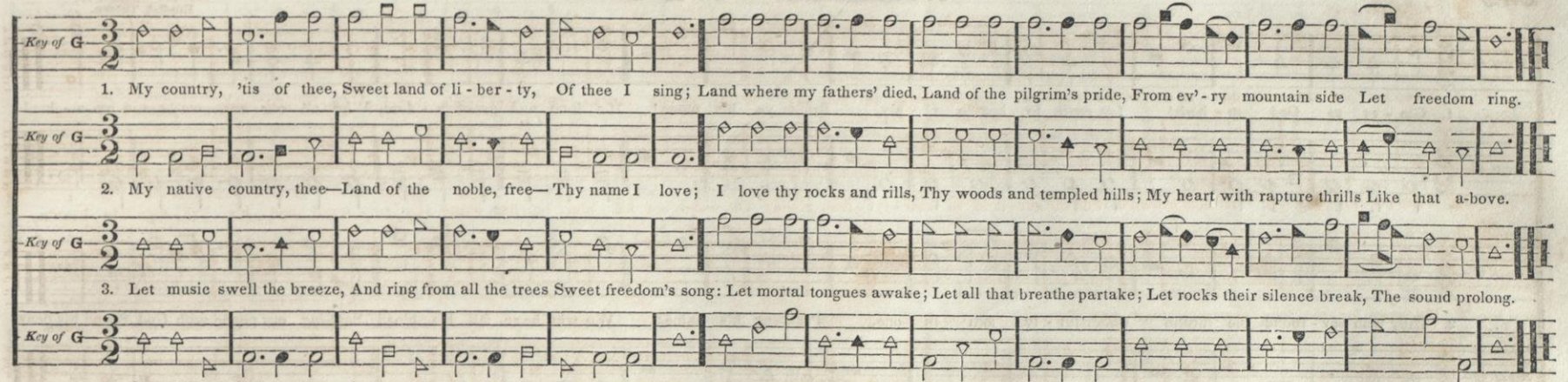
SLOW AND SOFT.



LANE. 6s & 7s.

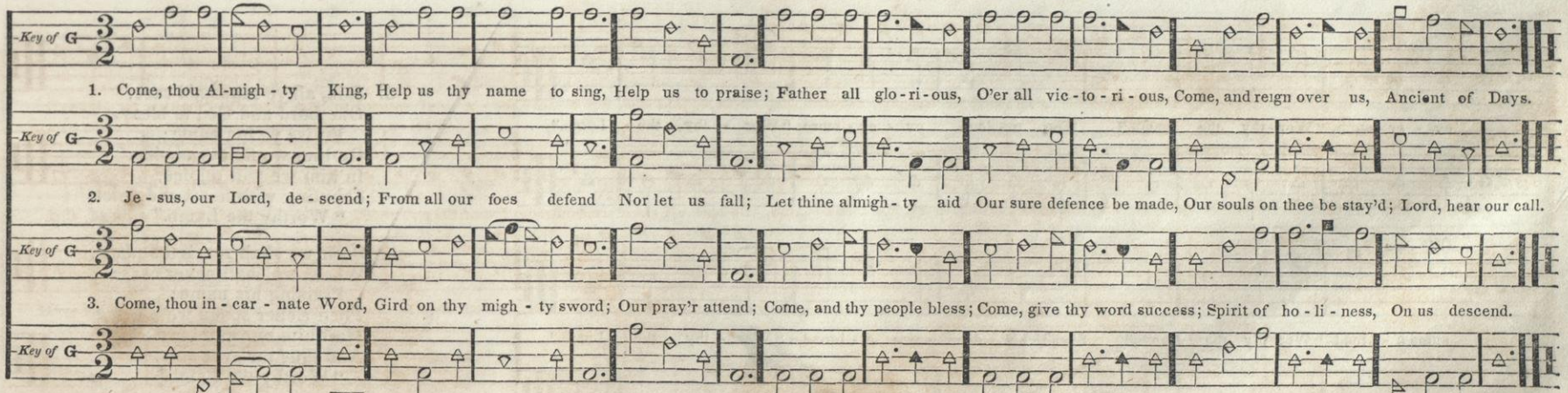


AMERICA. 6s & 4s. (NATIONAL HYMN.)



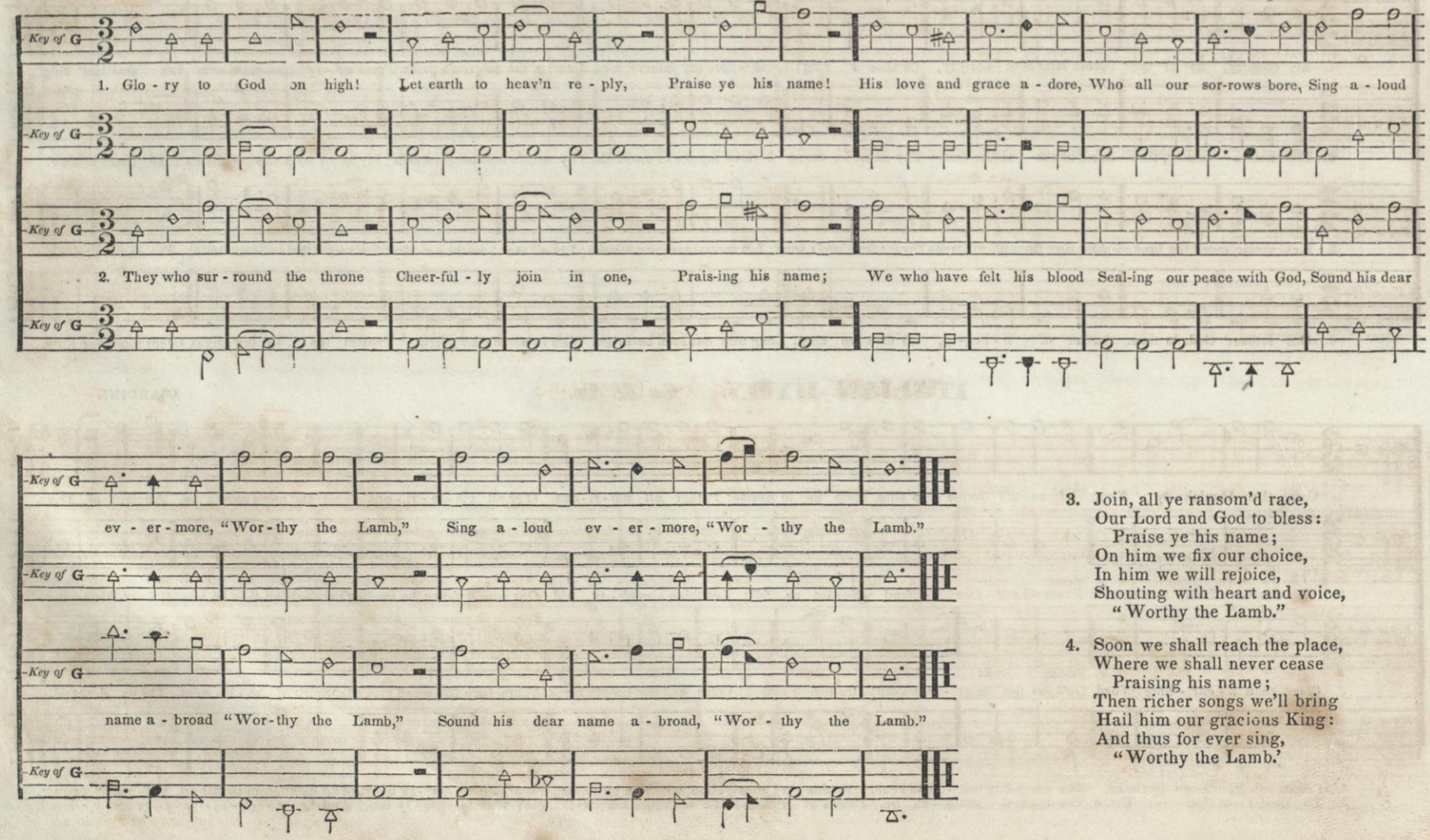
ITALIAN HYMN. 6s & 4s.

GIARDINI.



WICKHAM. 6s & 4s.

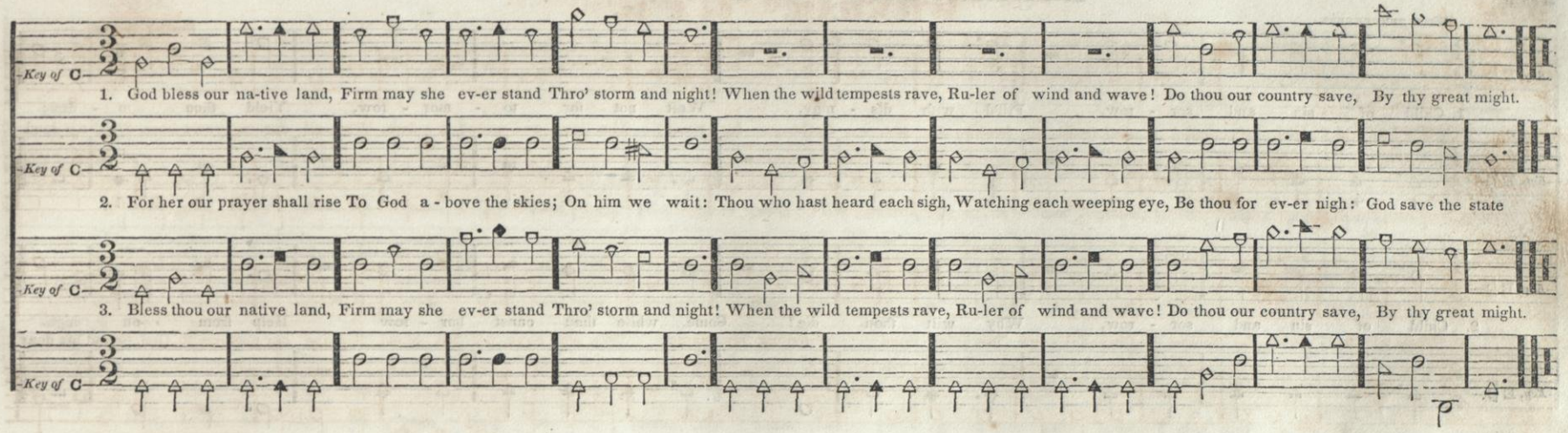
English Theme.



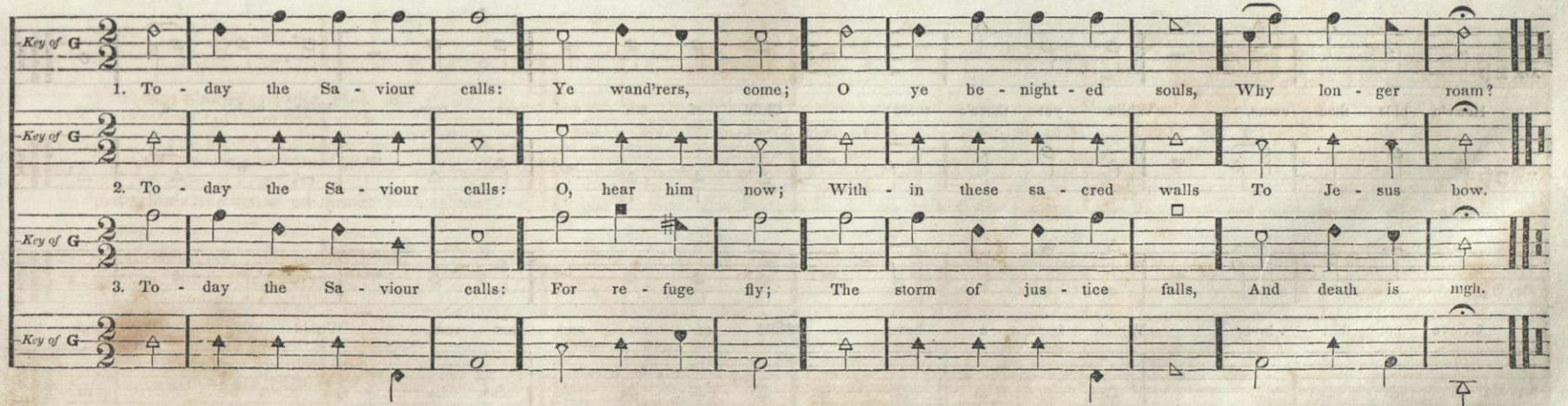
3. Join, all ye ransom'd race,
Our Lord and God to bless:
Praise ye his name;
On him we fix our choice,
In him we will rejoice,
Shouting with heart and voice,
"Worthy the Lamb."

4. Soon we shall reach the place,
Where we shall never cease
Praising his name;
Then richer songs we'll bring
Hail him our gracious King:
And thus for ever sing,
"Worthy the Lamb.'

DORT. 6s & 4s. (PRAYER FOR OUR COUNTRY.)



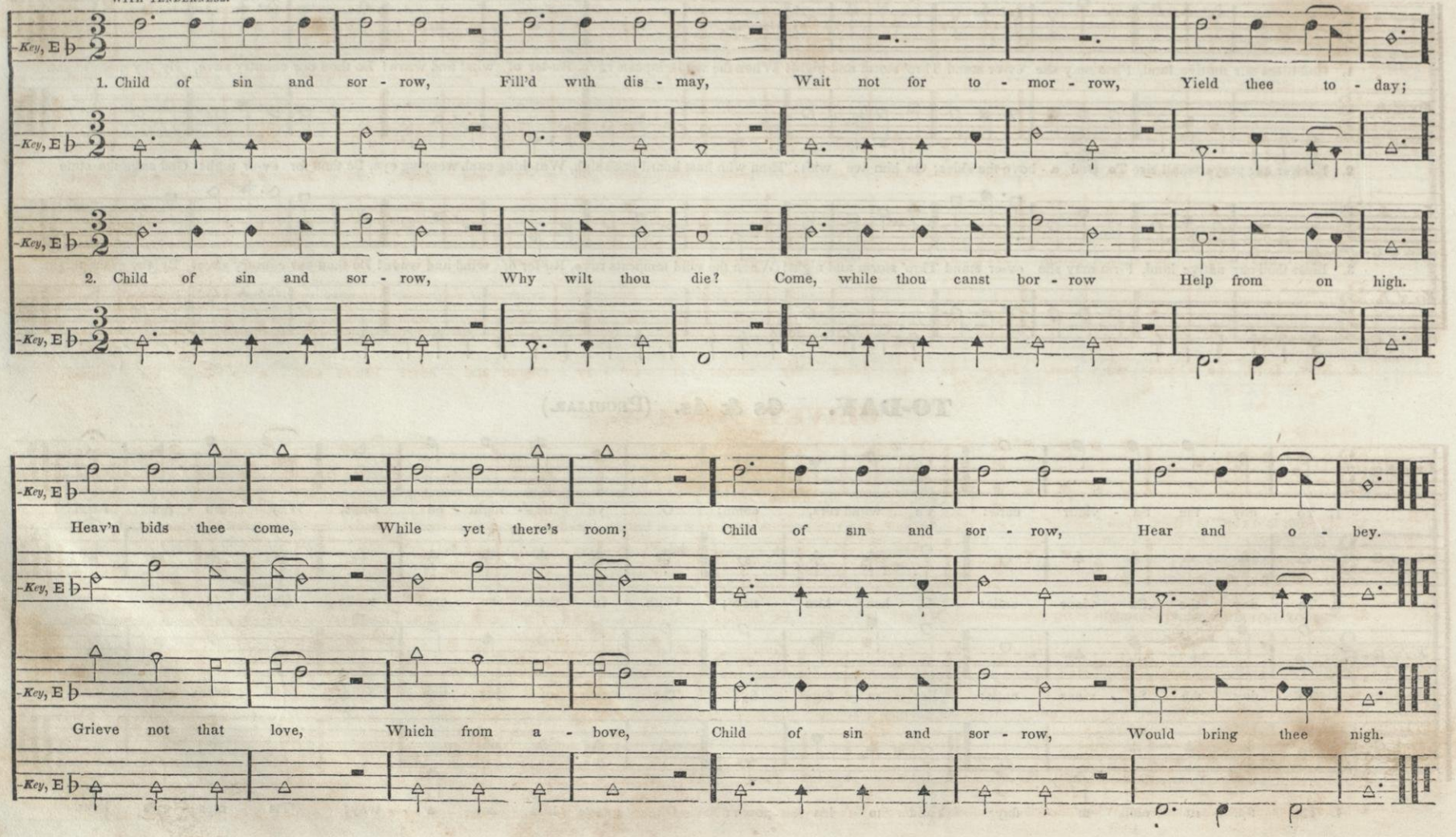
TO-DAY. 6s & 4s. (PECULIAR.)



BARRINGTON. 6s & 4s. (PECULIAR.)

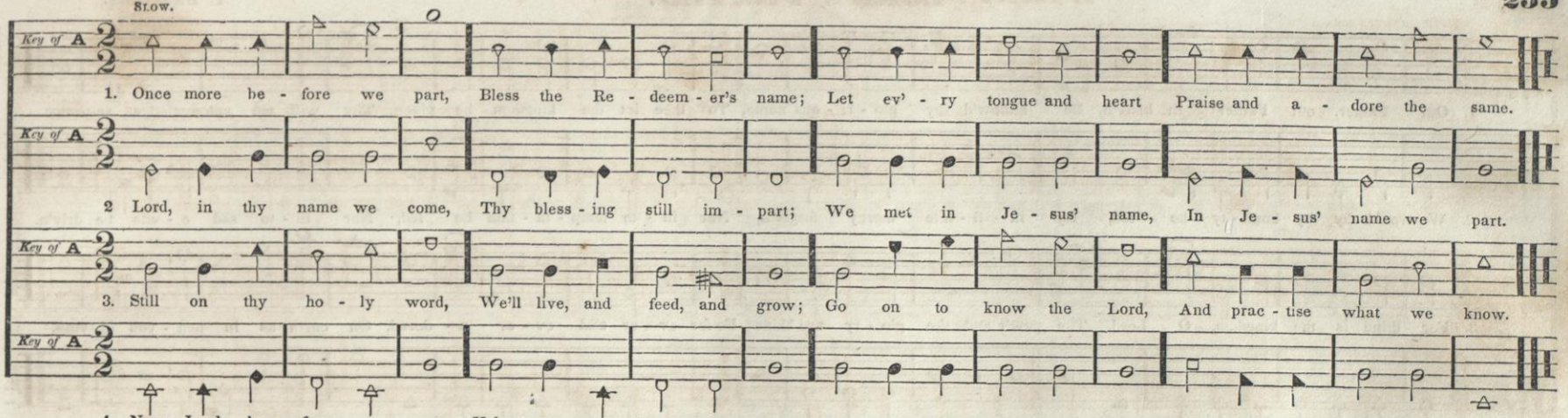
L. MASON.

WITH TENDERNESS.

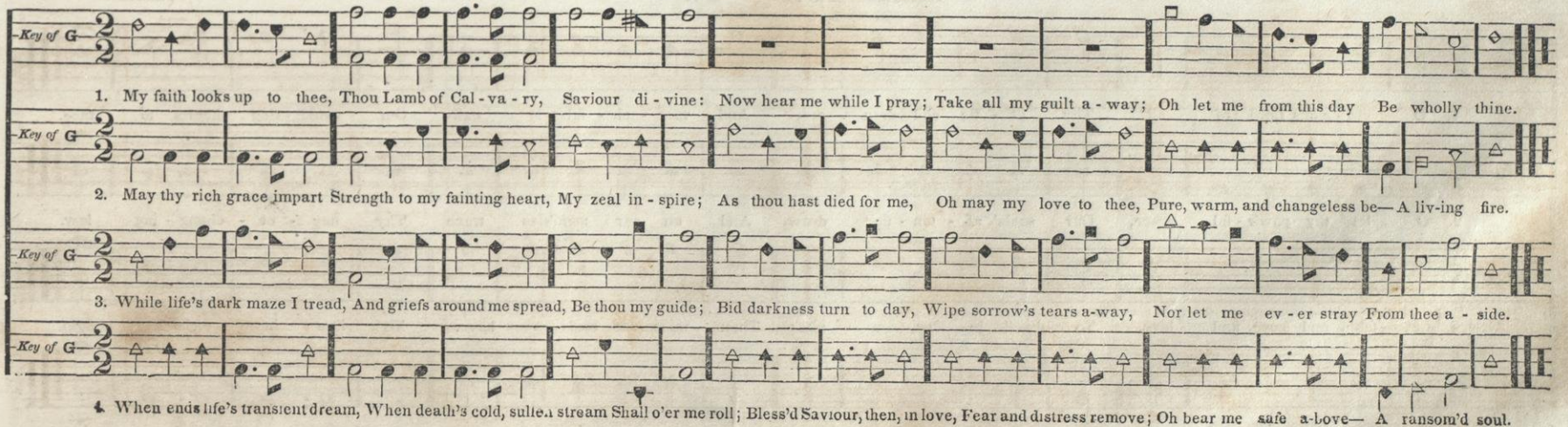


ALPS. 6s.

Slow.

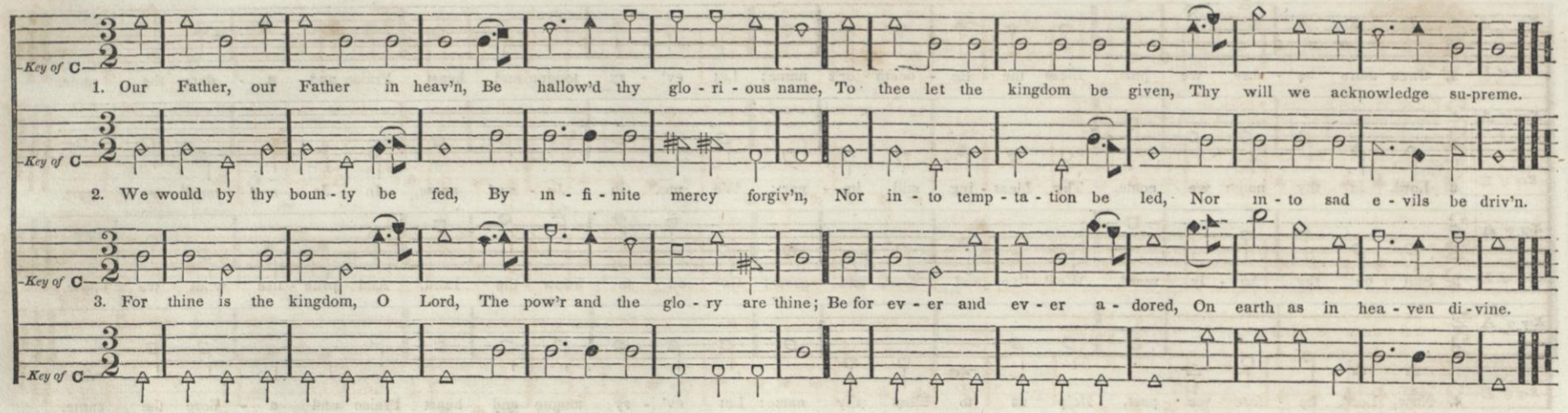


OLIVET. 6s & 4s.



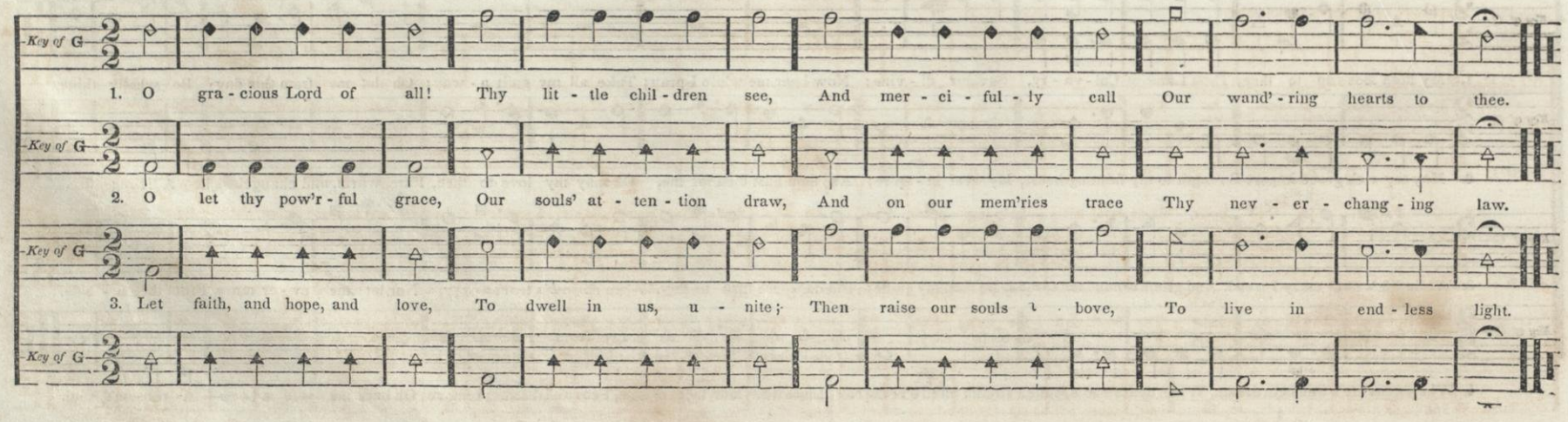
LORD'S PRAYER.

T. HASTINGS.



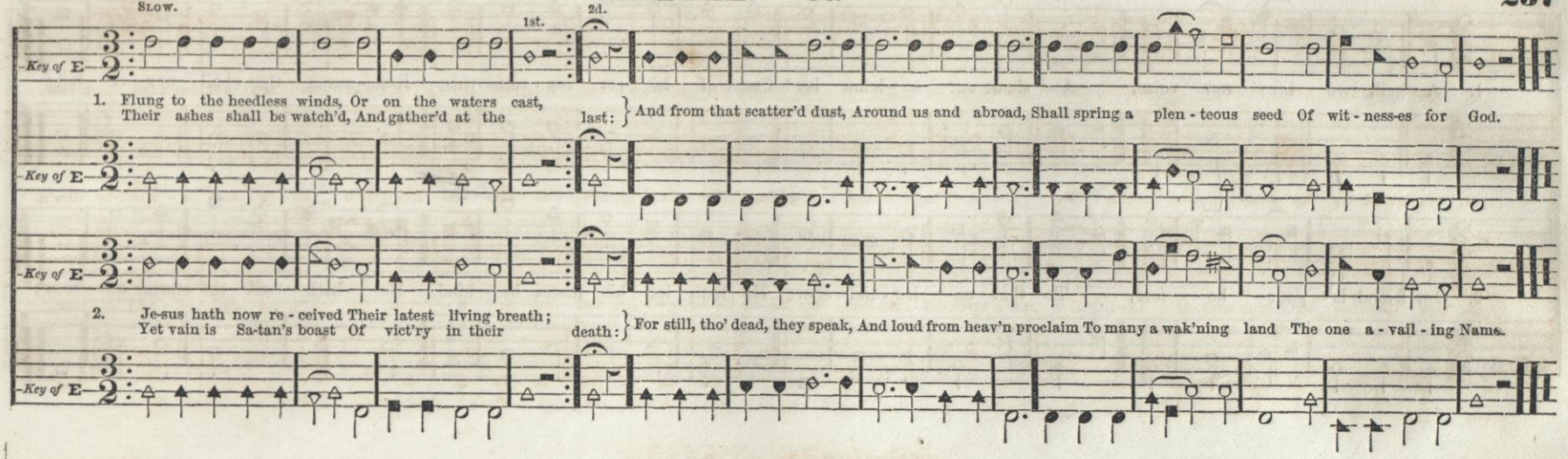
MARSTON. 6s.

COLLIER.



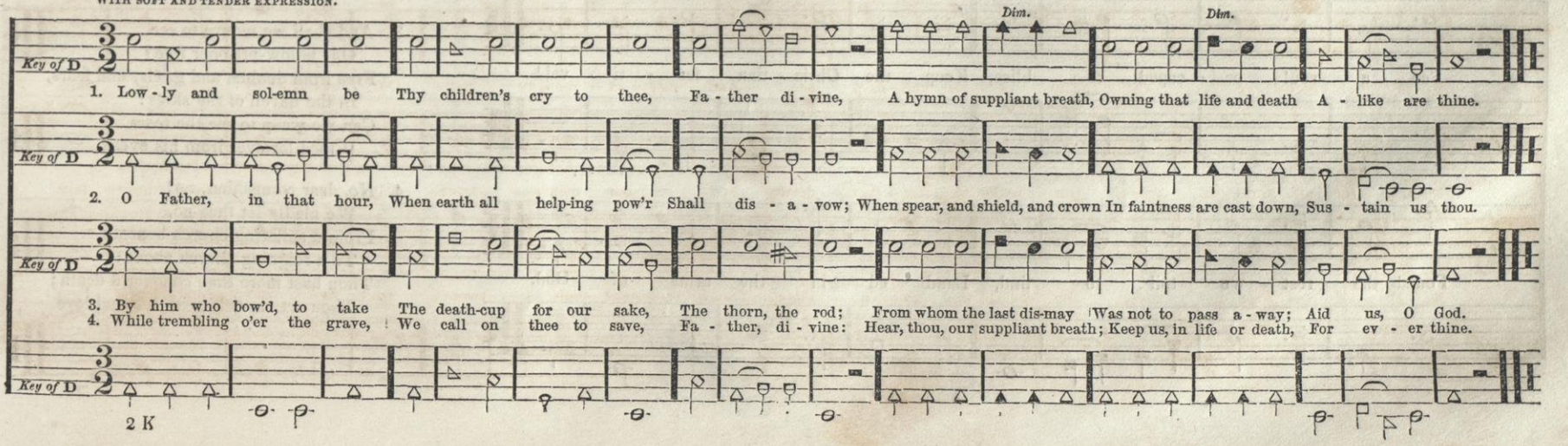
BETHEL. 6s.

Slow.

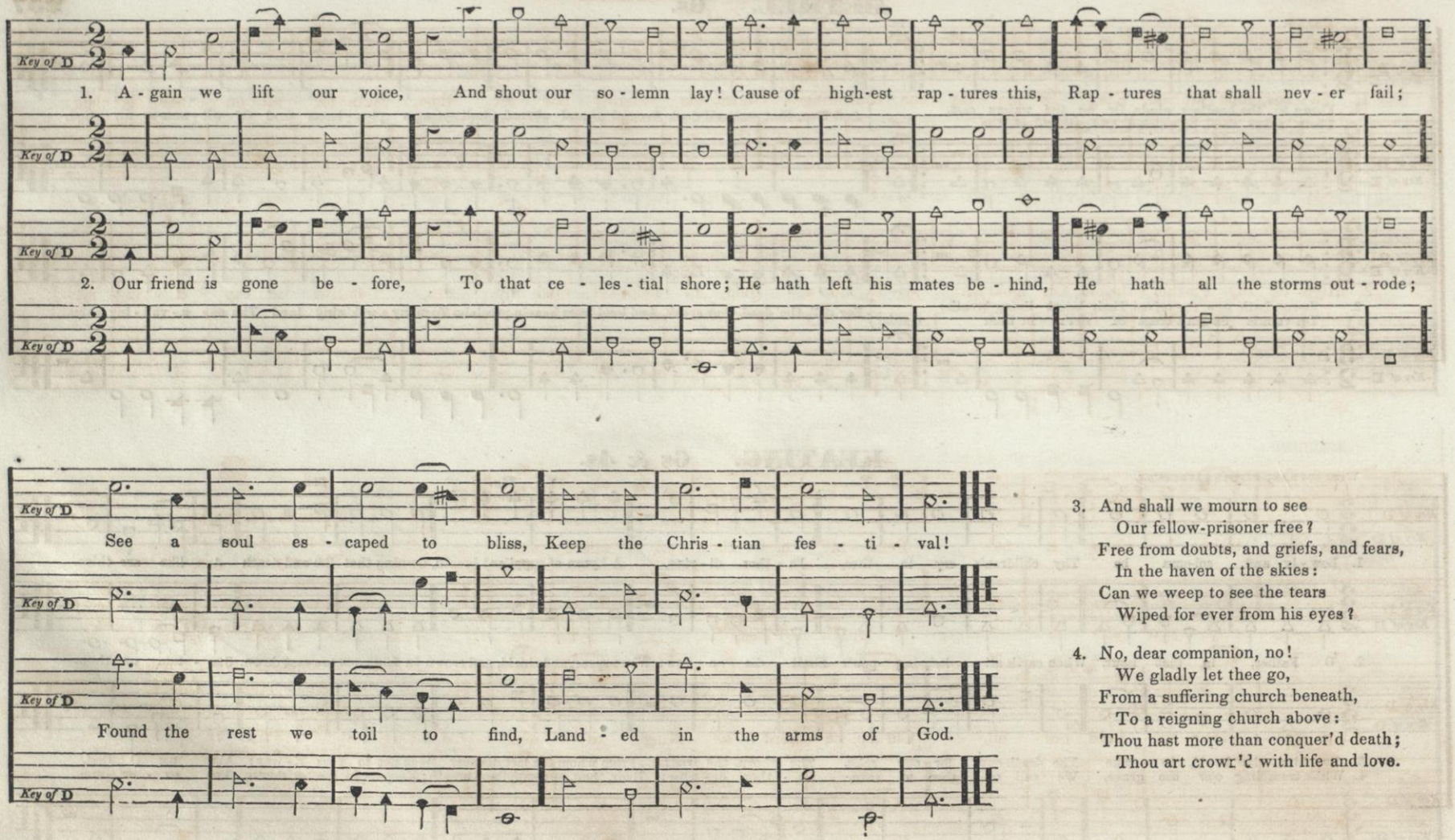


KEATING. 6s & 4s.

With soft and tender expression.

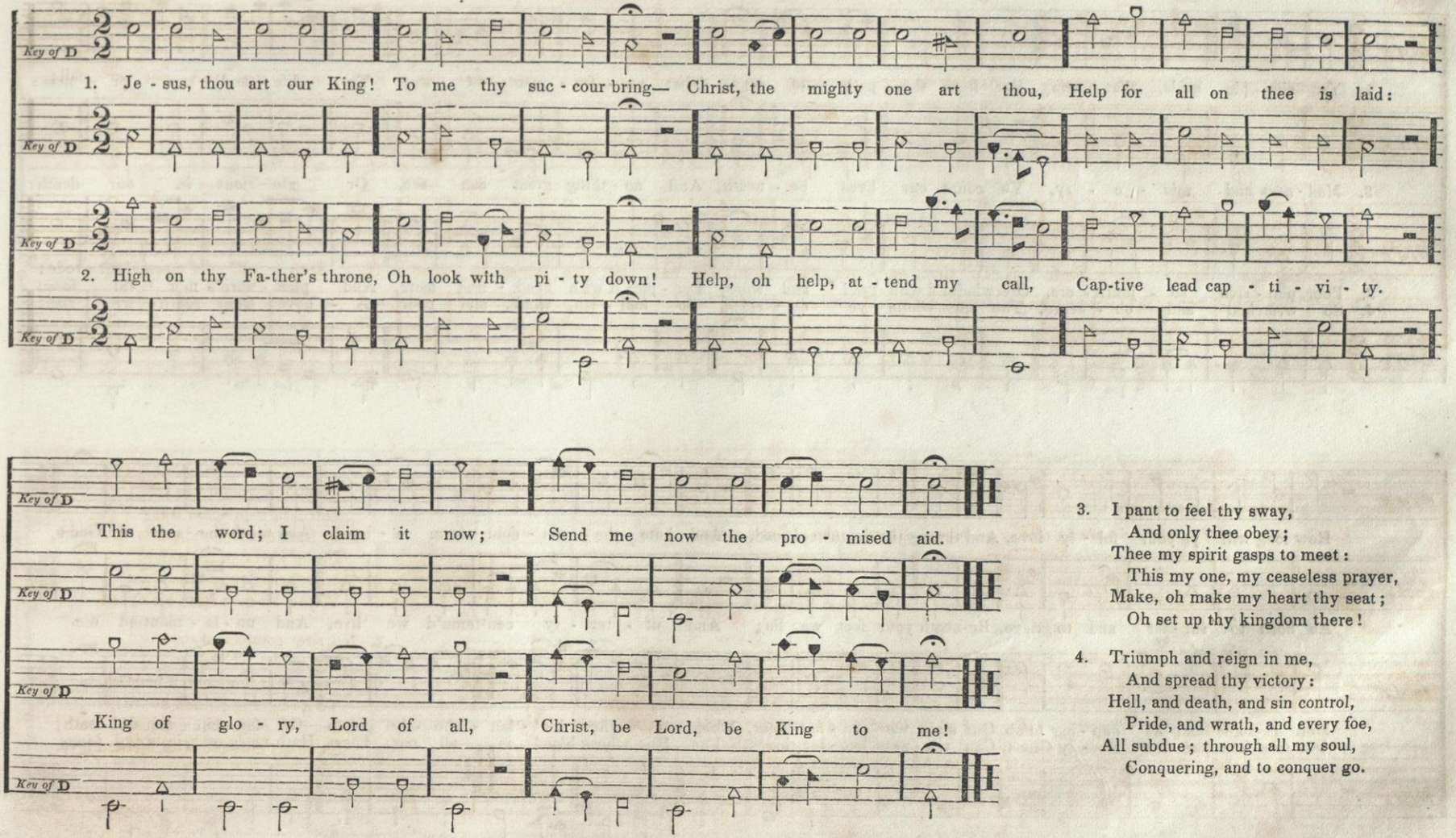


SLATEFORD. . 6s & 7s.



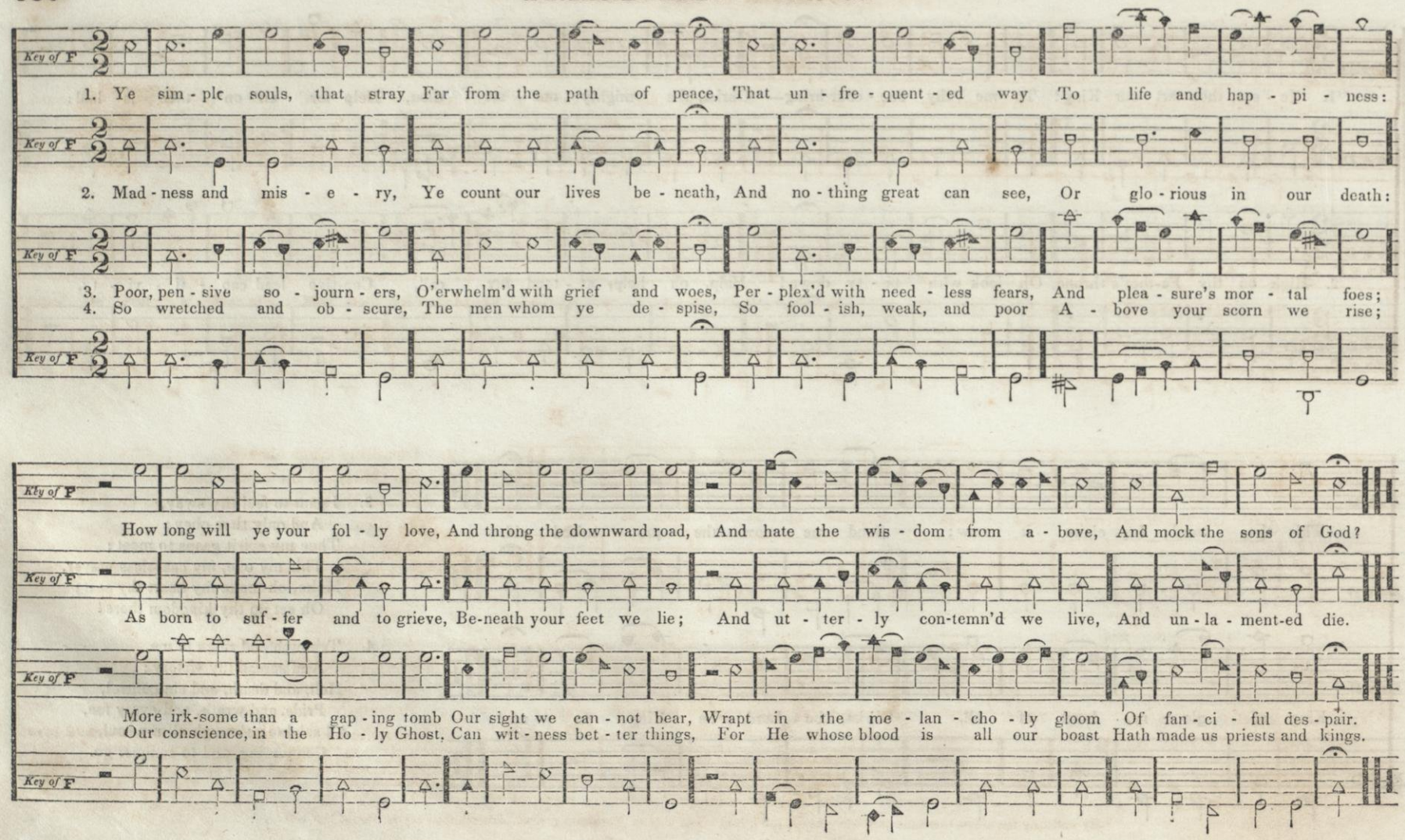
3. And shall we mourn to see
Our fellow-prisoner free?
Free from doubts, and griefs, and fears,
In the haven of the skies:
Can we weep to see the tears
Wiped for ever from his eyes?

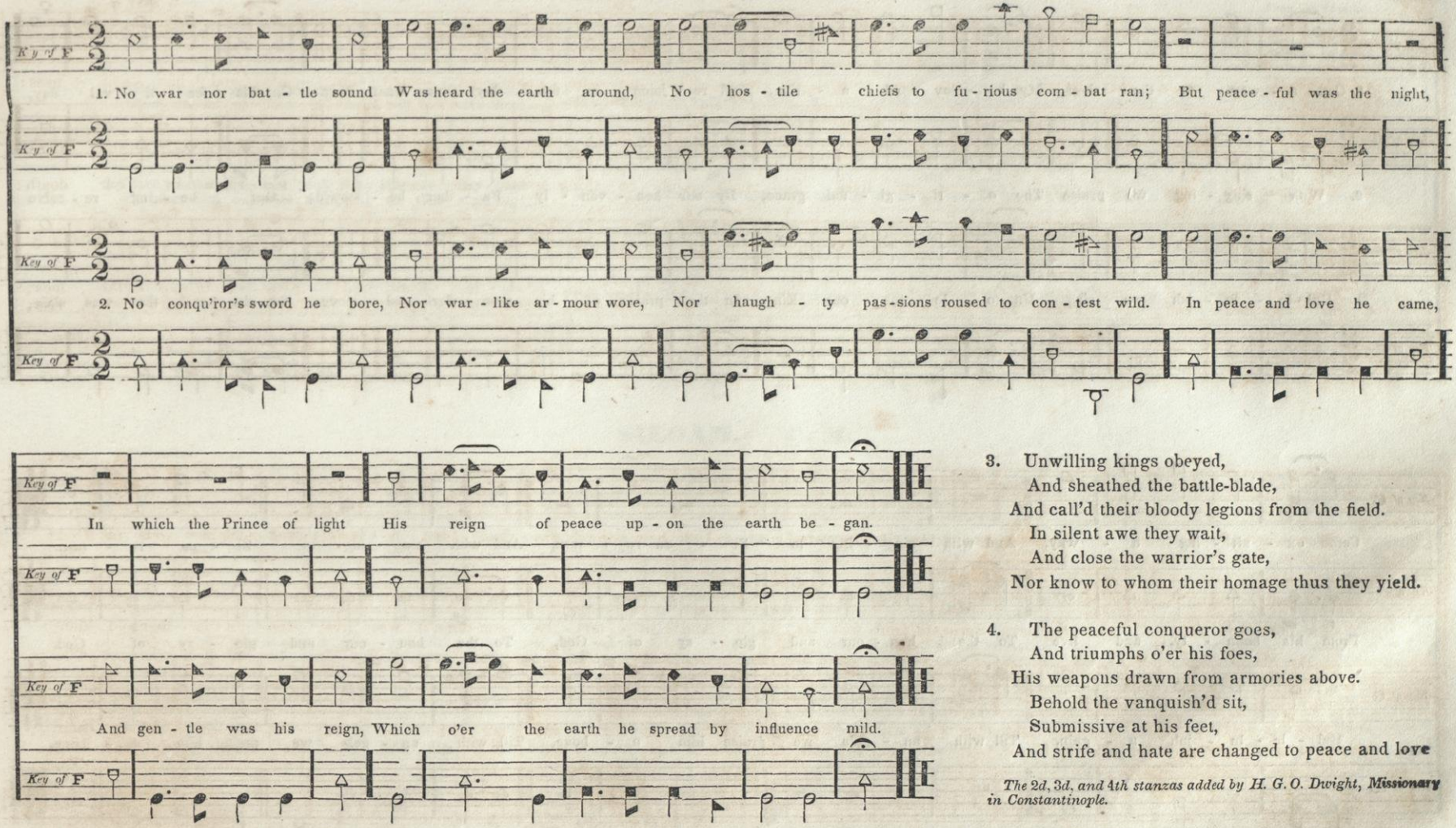
4. No, dear companion, no!
We gladly let thee go,
From a suffering church beneath,
To a reigning church above:
Thou hast more than conquer'd death;
Thou art crown'd with life and love.



3. I pant to feel thy sway,
   And only thee obey;
Thee my spirit gasps to meet:
   This my one, my ceaseless prayer,
Make, oh make my heart thy seat;
   Oh set up thy kingdom there!

4. Triumph and reign in me,
   And spread thy victory:
Hell, and death, and sin control,
   Pride, and wrath, and every foe,
All subdue; through all my soul,
   Conquering, and to conquer go.


Key of F
1. Ye sim - ple souls, that stray Far from the path of peace, That un - fre - quent - ed way To life and hap - pi - ness:
2. Mad - ness and mis - e - ry, Ye count our lives be - neath, And no - thing great can see, Or glo - rious in our death:
3. Poor, pen - sive so - journ - ers, O'erwhelm'd with grief and woes, Per - plex'd with need - less fears, And plea - sure's mor - tal foes;
4. So wretched and ob - scure, The men whom ye de - spise, So fool - ish, weak, and poor A - bove your scorn we rise;
How long will ye your fol - ly love, And throng the downward road, And hate the wis - dom from a - bove, And mock the sons of God?
As born to suf - fer and to grieve, Be-neath your feet we lie; And ut - ter - ly con-temn'd we live, And un - la - ment-ed die.
More irk-some than a gap - ing tomb Our sight we can - not bear, Wrapt in the me - lan - cho - ly gloom Of fan - ci - ful des - pair.
Our conscience, in the Ho - ly Ghost, Can wit - ness bet - ter things, For He whose blood is all our boast Hath made us priests and kings.



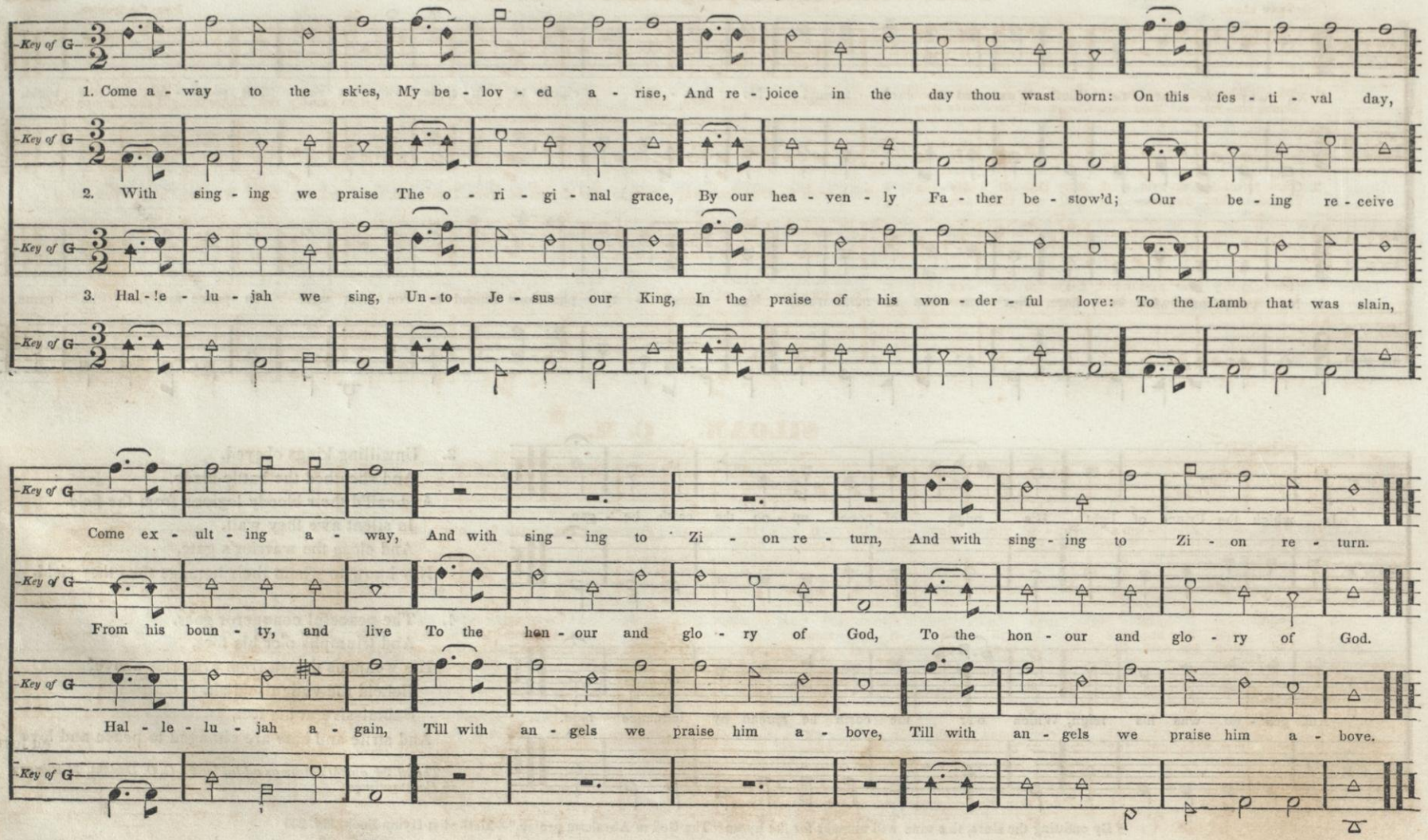
3. Unwilling kings obeyed,
And sheathed the battle-blade,
And call'd their bloody legions from the field.
In silent awe they wait,
And close the warrior's gate,
Nor know to whom their homage thus they yield.

4. The peaceful conqueror goes,
And triumphs o'er his foes,
His weapons drawn from armories above.
Behold the vanquish'd sit,
Submissive at his feet,
And strife and hate are changed to peace and love

The 2d, 3d, and 4th stanzas added by H. G. O. Dwight, Missionary in Constantinople.

* By omitting the slurs, this tune will answer for the hymn "The God of Abraham praise."—Methodist Hymn Book, Hy. 236

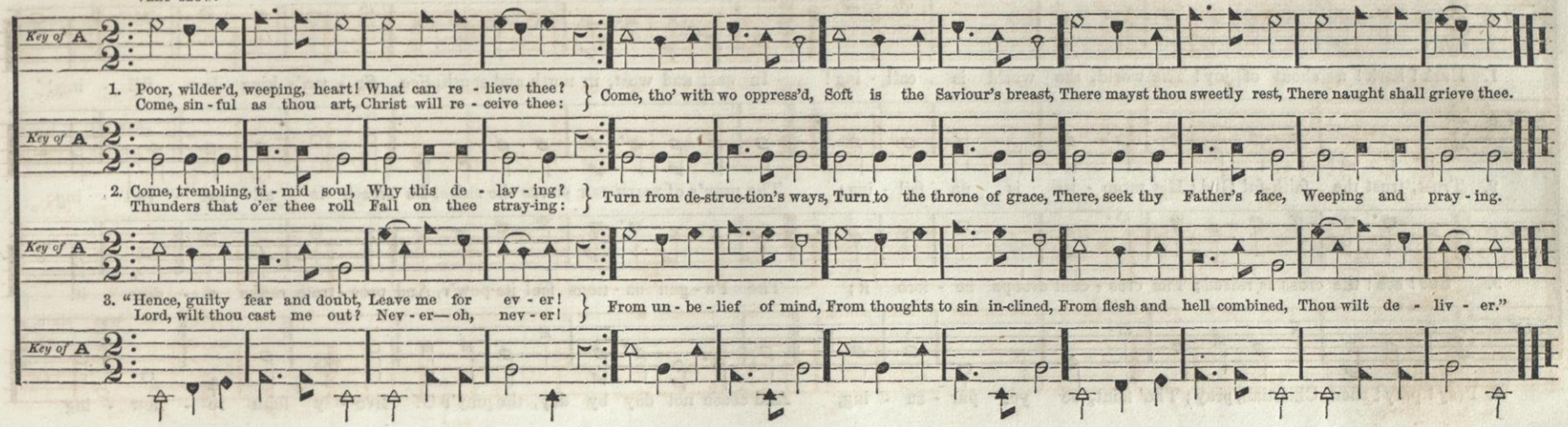
ROWLEY. 6s & 9s, or 5s & 8s.



Poor, wilder'd, weeping heart! 6s & 5s.

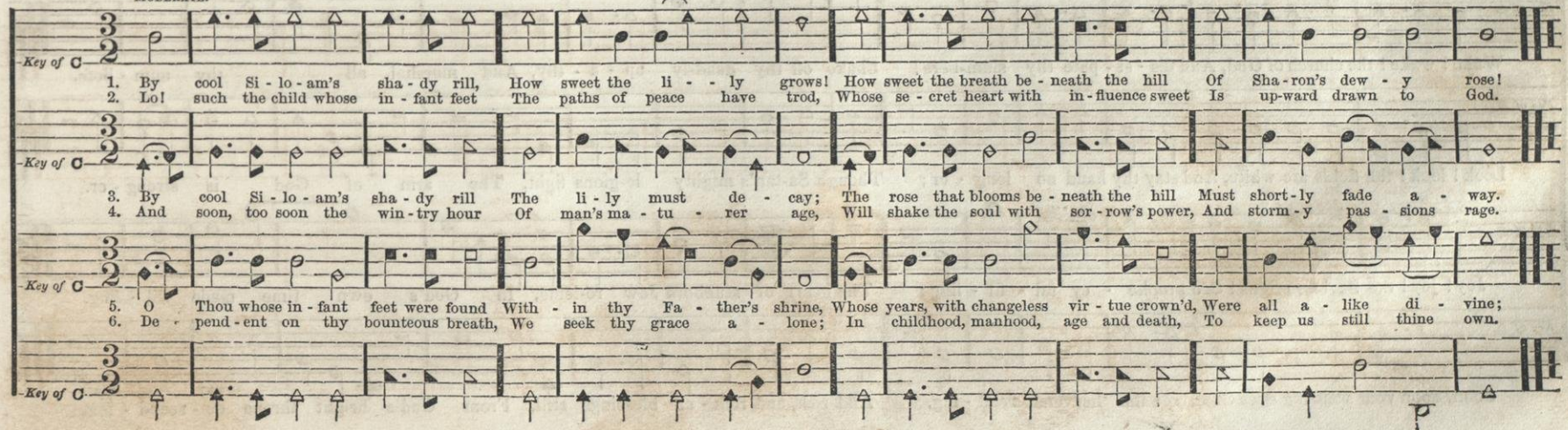
VERY SLOW.

From the Spanish.

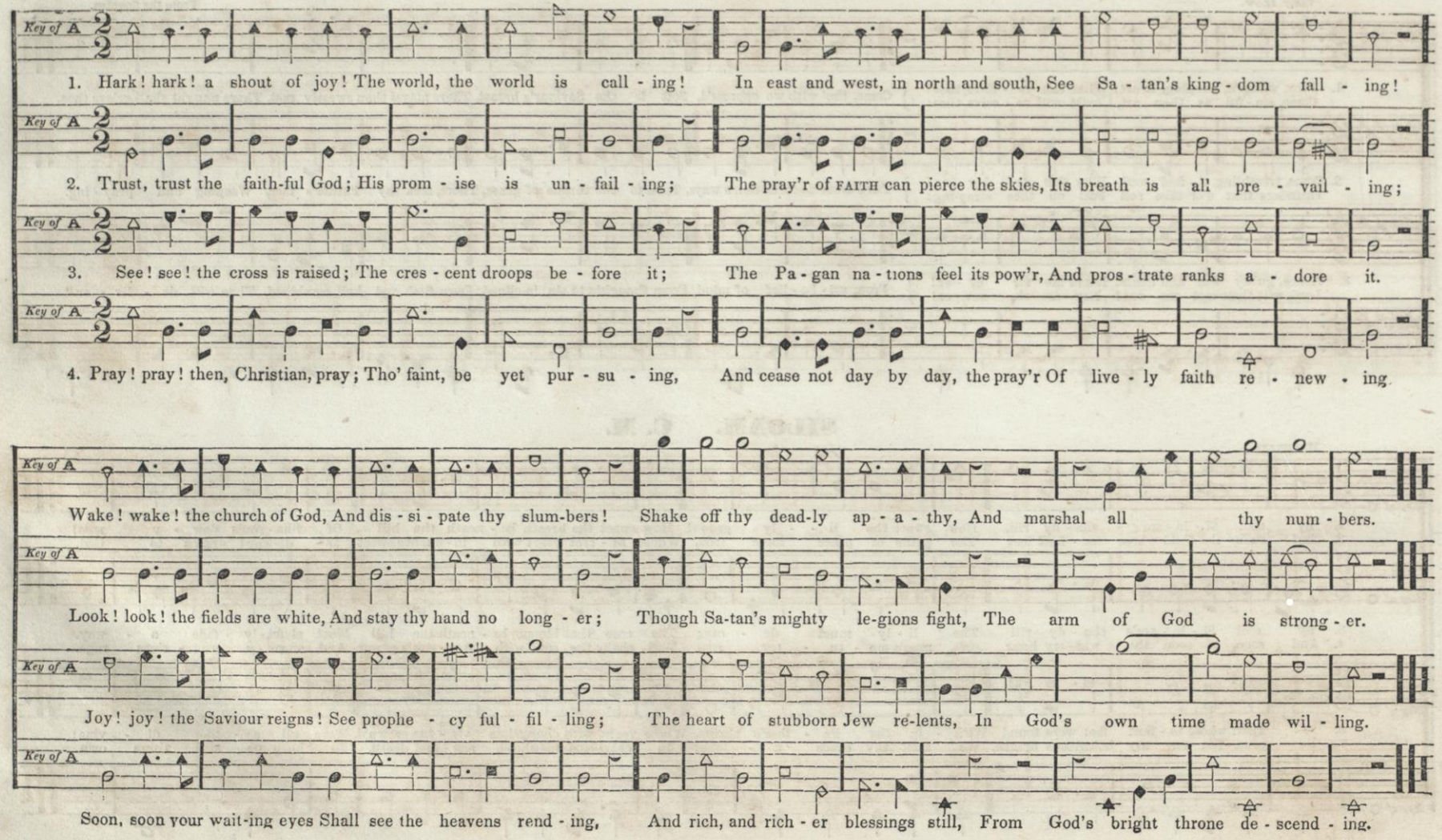


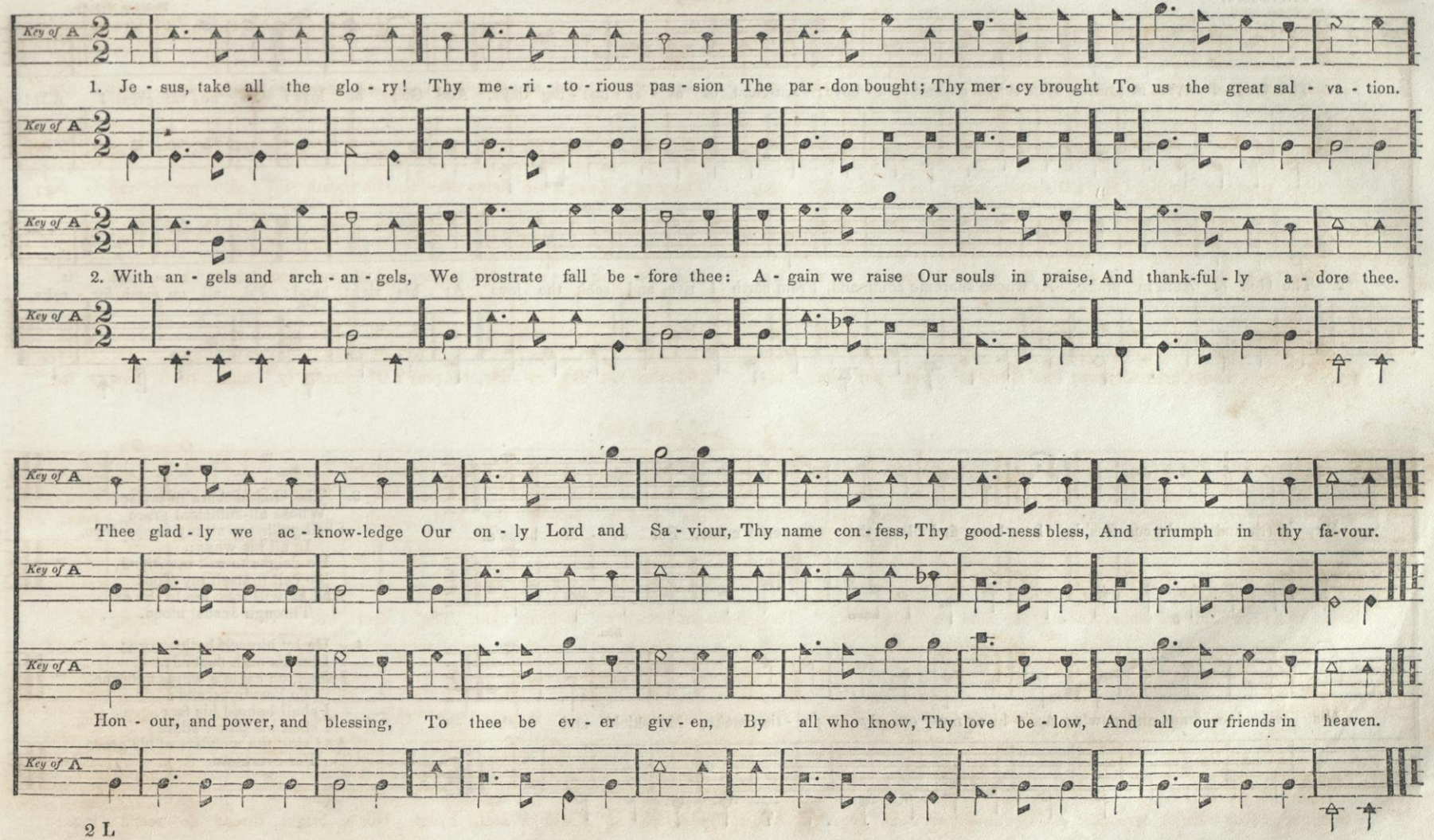
SILOAM. C. M.

MODERATE.



CONNOR. 6s, 7s & 8s.

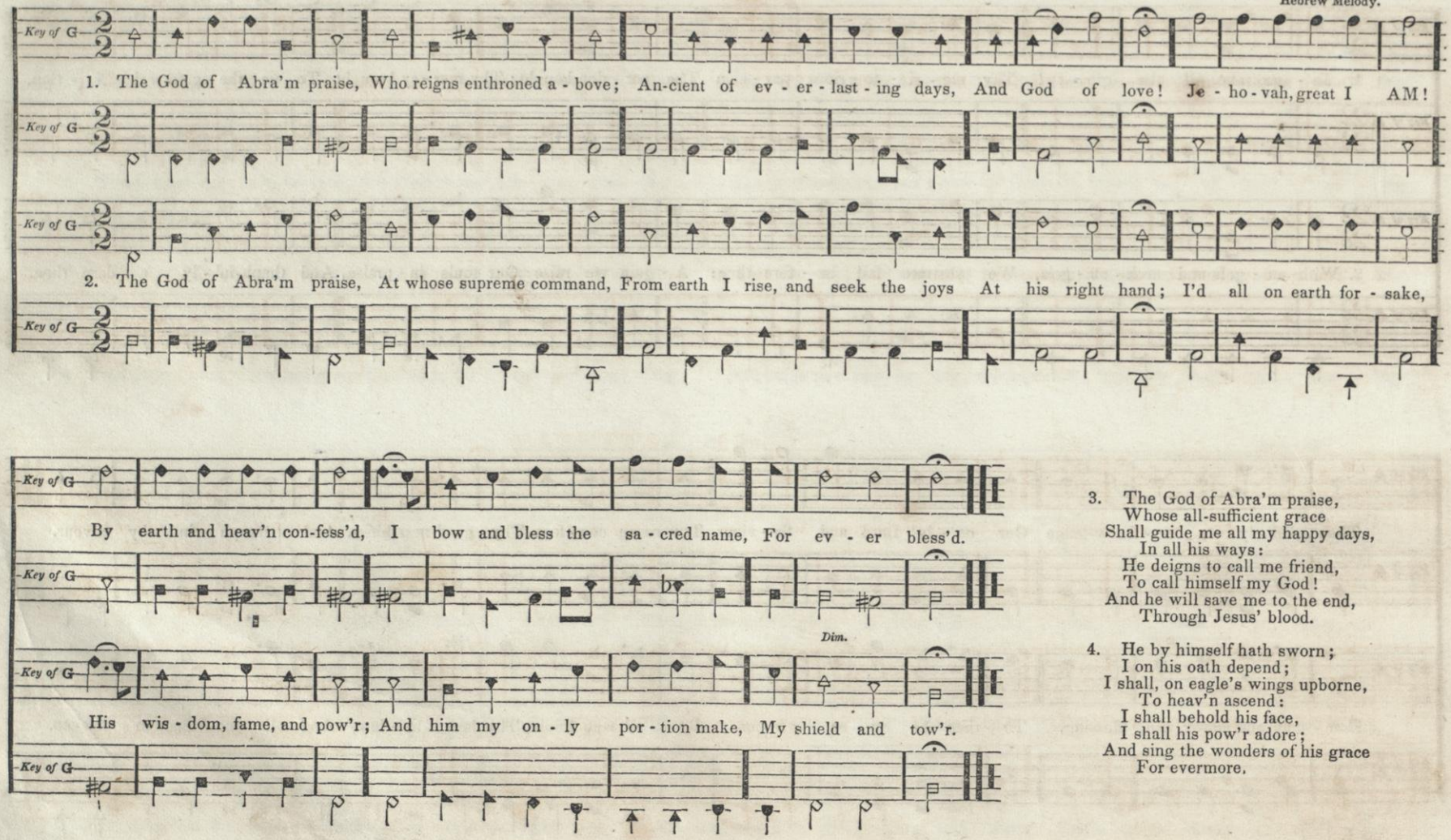



Key of A
1. Je - sus, take all the glo - ry! Thy me - ri - to - rious pas - sion The par - don bought; Thy mer - cy brought To us the great sal - va - tion.
2. With an - gels and arch - an - gels, We prostrate fall be - fore thee: A - gain we raise Our souls in praise, And thank-ful - ly a - dore thee.
Thee glad - ly we ac - know-ledge Our on - ly Lord and Sa - viour, Thy name con - fess, Thy good-ness bless, And triumph in thy fa-vour.
Hon - our, and power, and blessing, To thee be ev - er giv - en, By all who know, Thy love be - low, And all our friends in heaven.

LEONI. 6s, 8s & 4s.

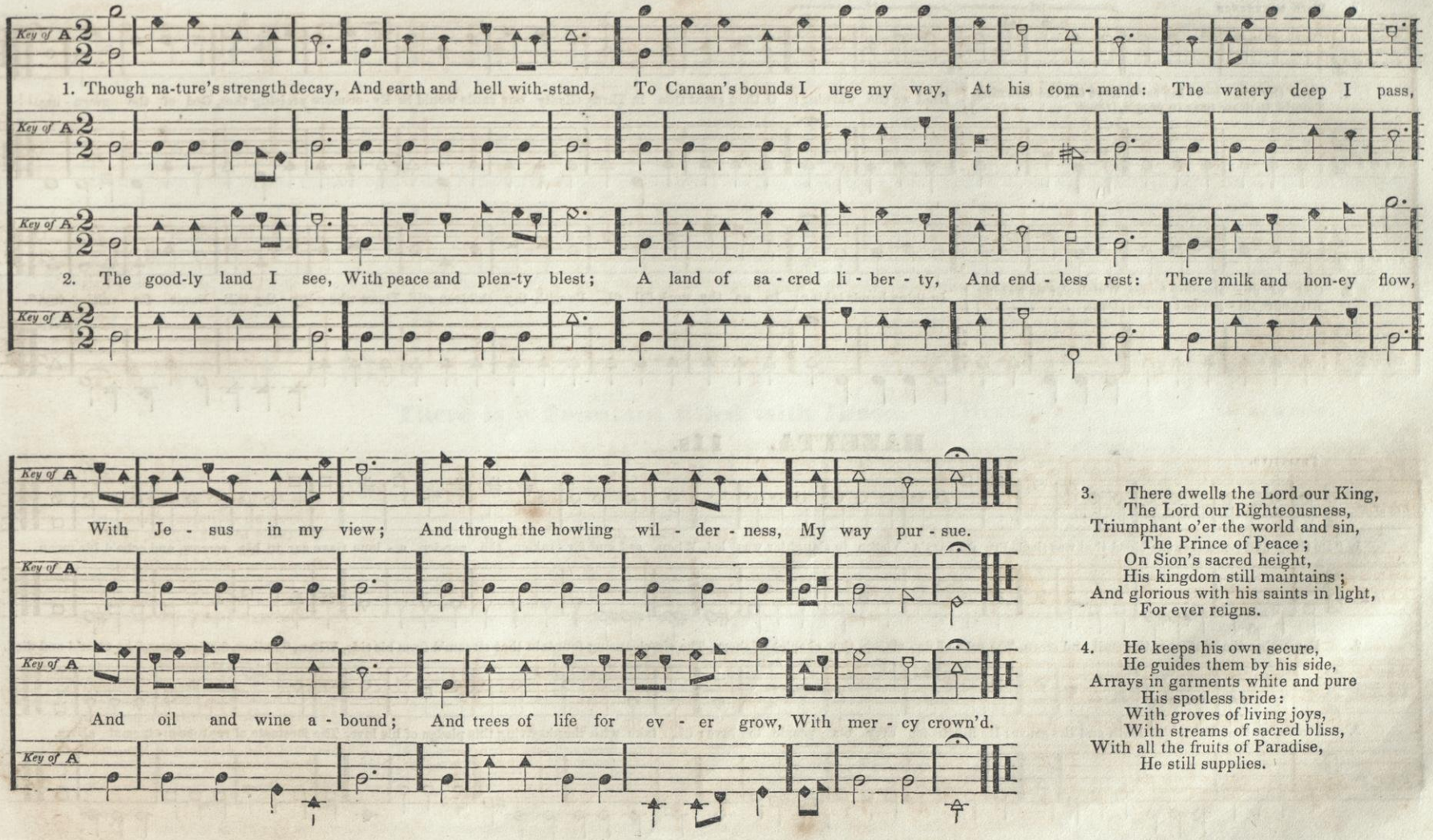
RATHER SLOW.

Hebrew Melody.



3. The God of Abra'm praise,
Whose all-sufficient grace
Shall guide me all my happy days,
In all his ways:
He deigns to call me friend,
To call himself my God!
And he will save me to the end,
Through Jesus' blood.

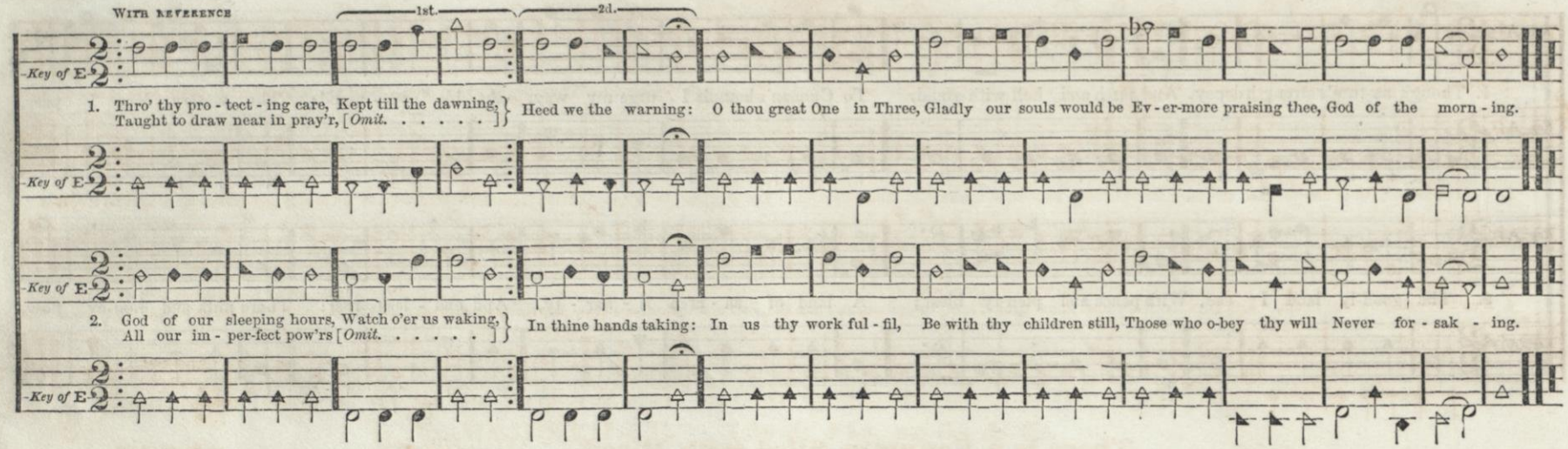
4. He by himself hath sworn;
I on his oath depend;
I shall, on eagle's wings upborne,
To heav'n ascend:
I shall behold his face,
I shall his pow'r adore;
And sing the wonders of his grace
For evermore.



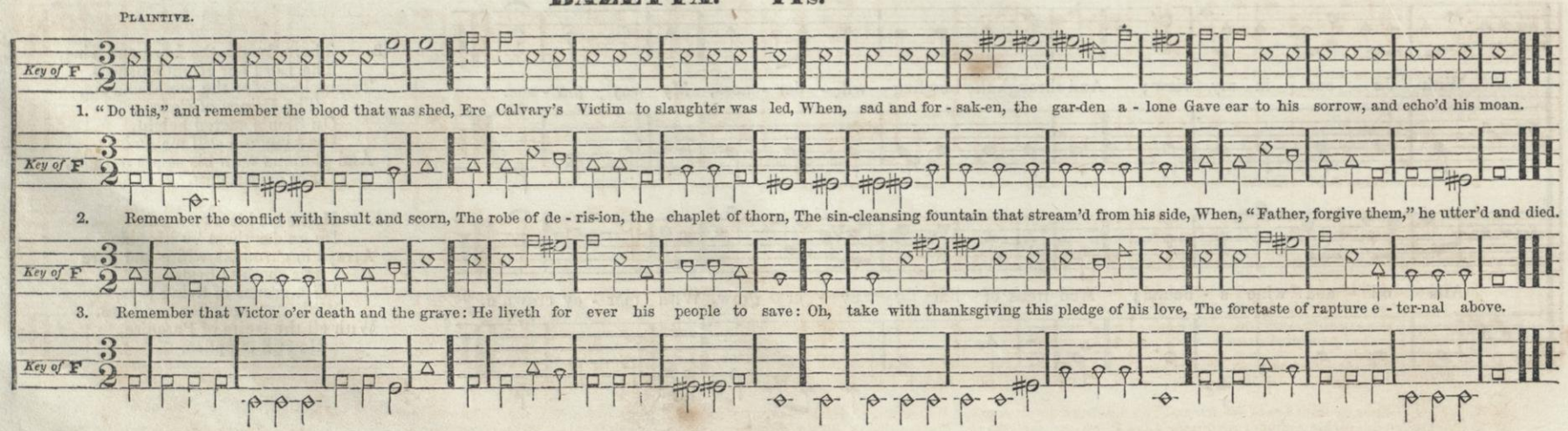
3. There dwells the Lord our King,
The Lord our Righteousness,
Triumphant o'er the world and sin,
The Prince of Peace;
On Sion's sacred height,
His kingdom still maintains;
And glorious with his saints in light,
For ever reigns.

4. He keeps his own secure,
He guides them by his side,
Arrays in garments white and pure
His spotless bride:
With groves of living joys,
With streams of sacred bliss,
With all the fruits of Paradise,
He still supplies.

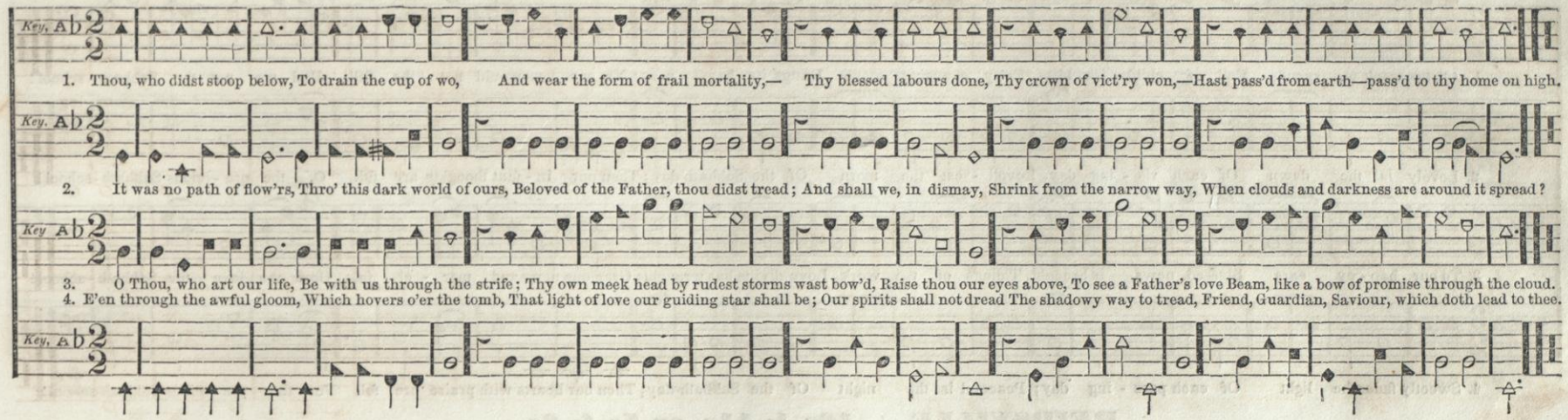
RALEIGH. 6s & 5s. (PECULIAR.)



BAZETTA. 11s.

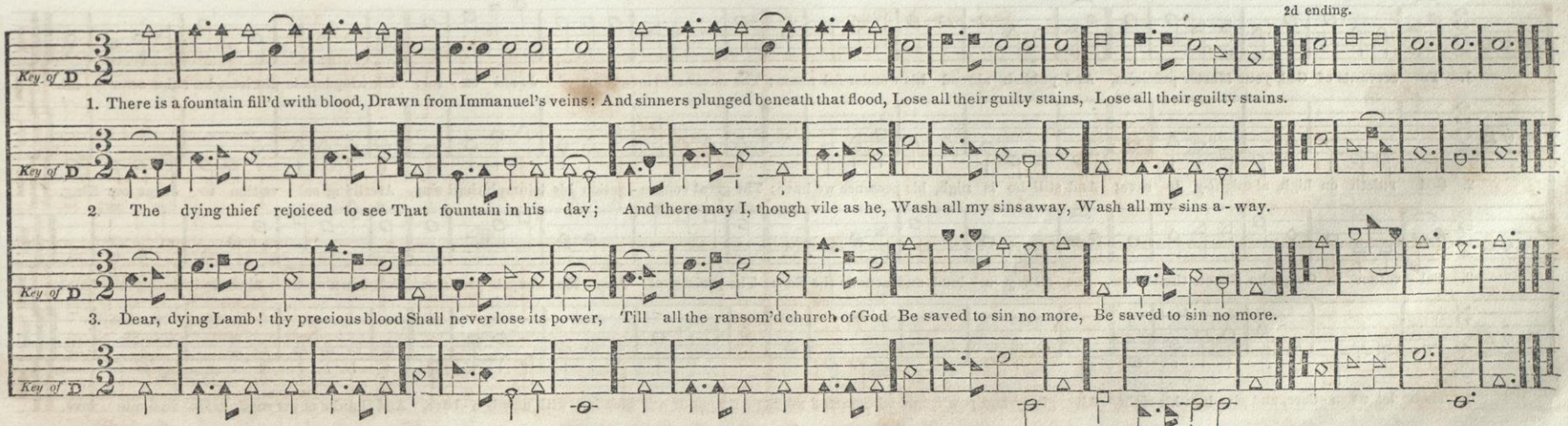


SLOW, AND IN STEADY TIME.



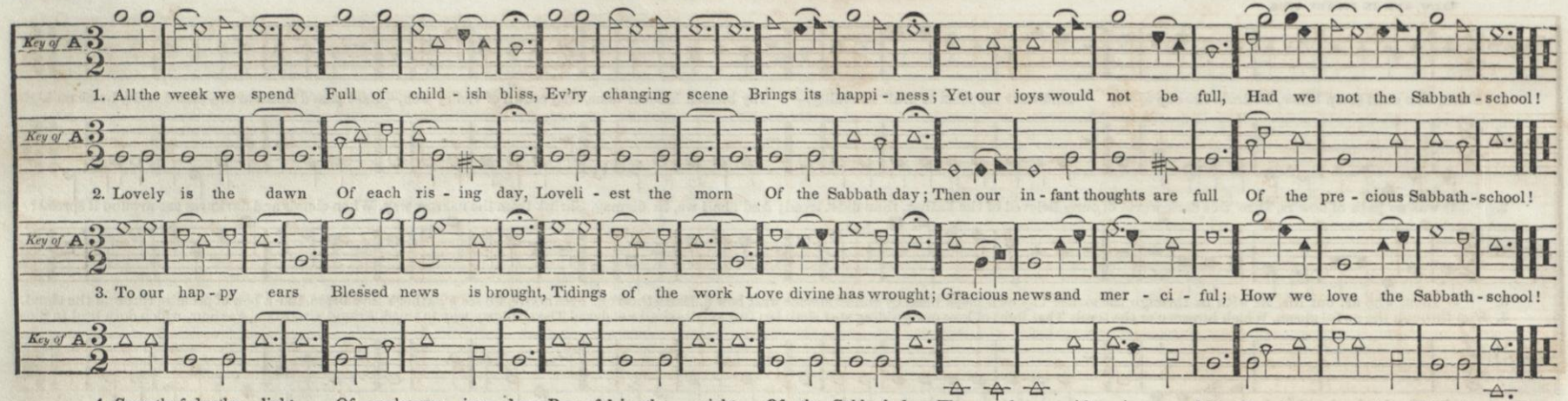
There is a Fountain filled with Blood. [HYMN.]

L. MASON.



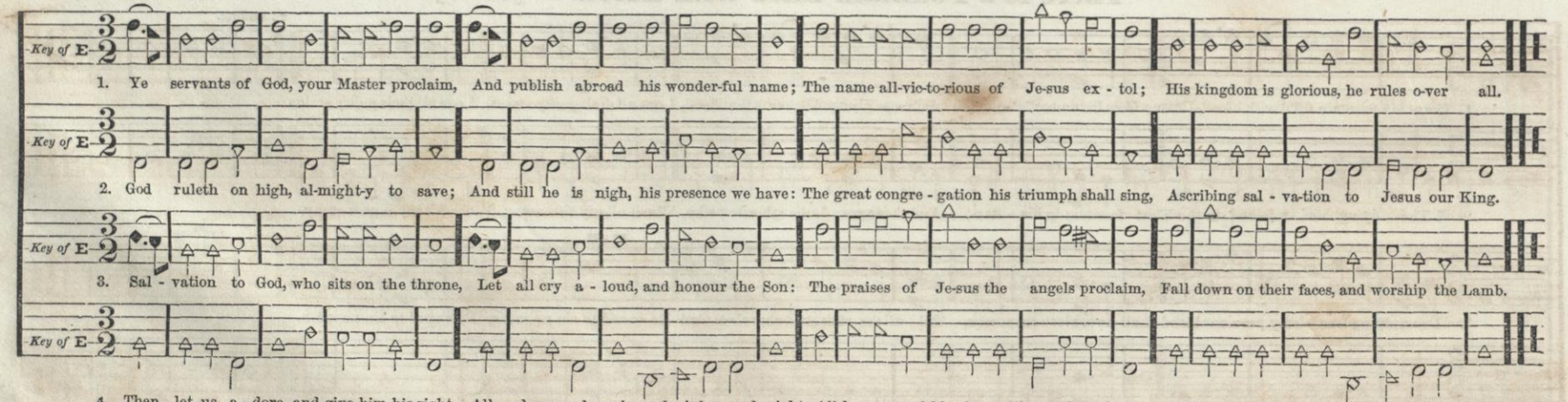
TOBASCO. 5s & 7s.

M. W. WILSON.

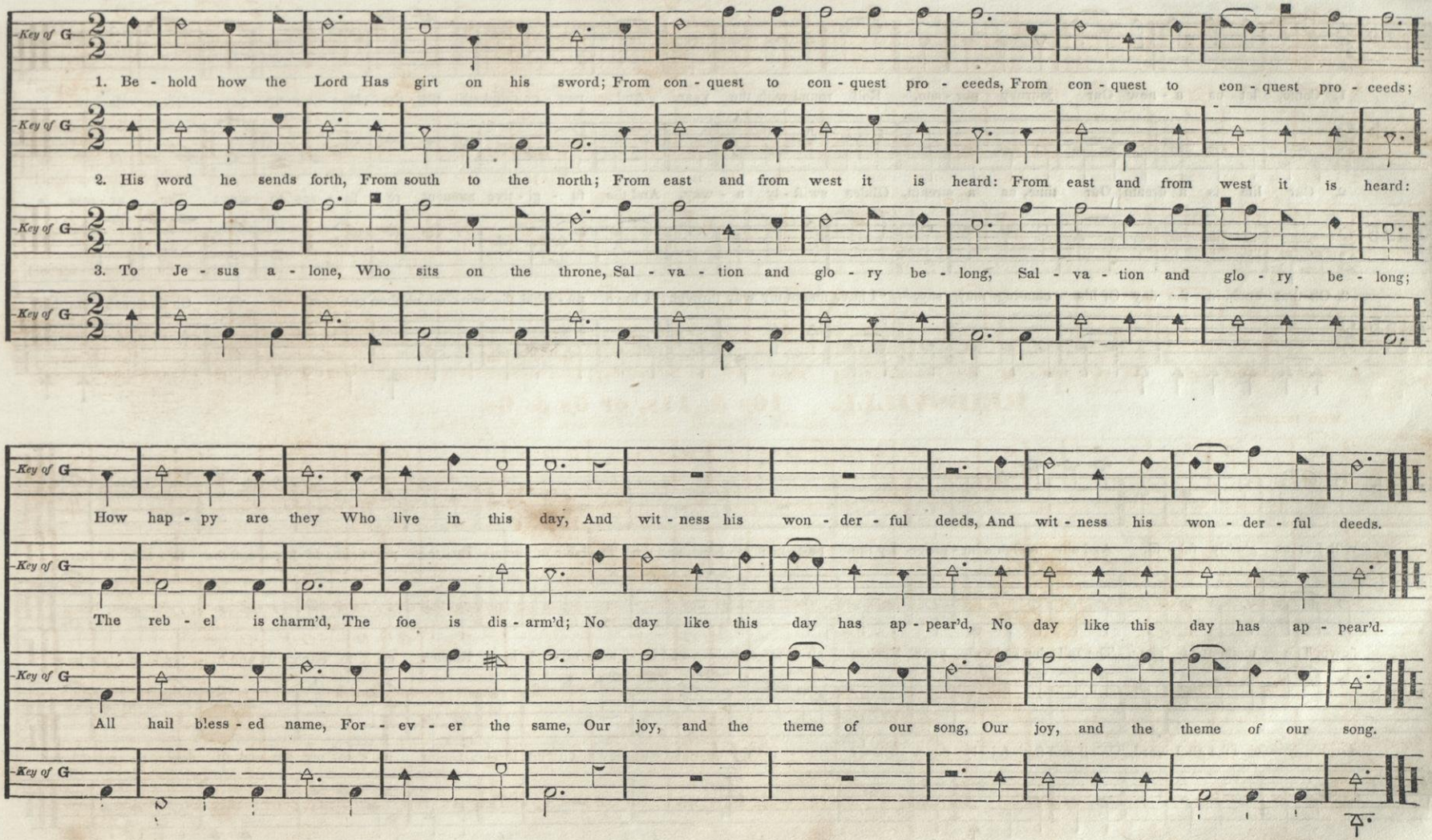


REIDSVILLE. 10s & 11s, or 5s & 6s.

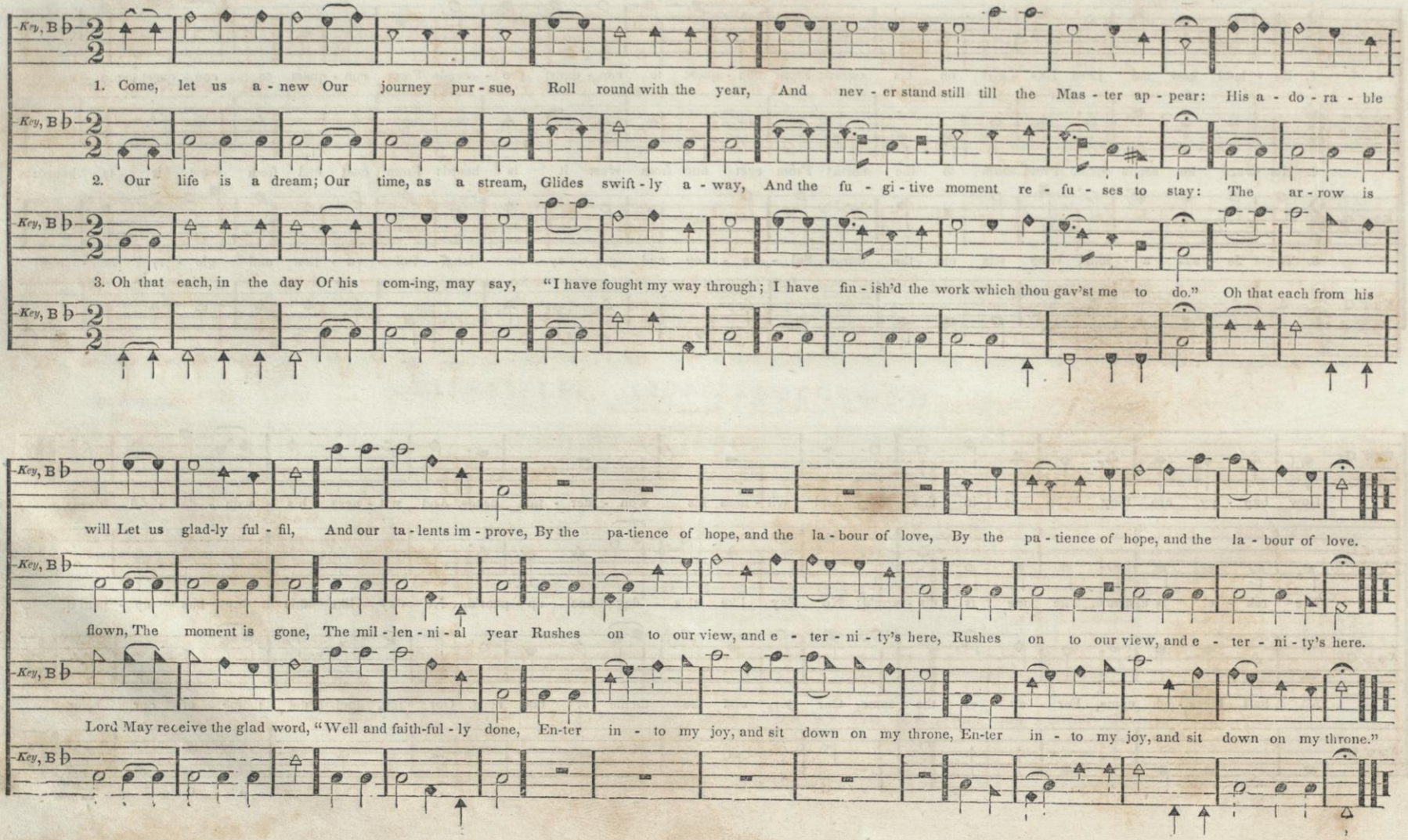
WITH BOLDNESS.



BETHLEHEM. 5s & 8s.

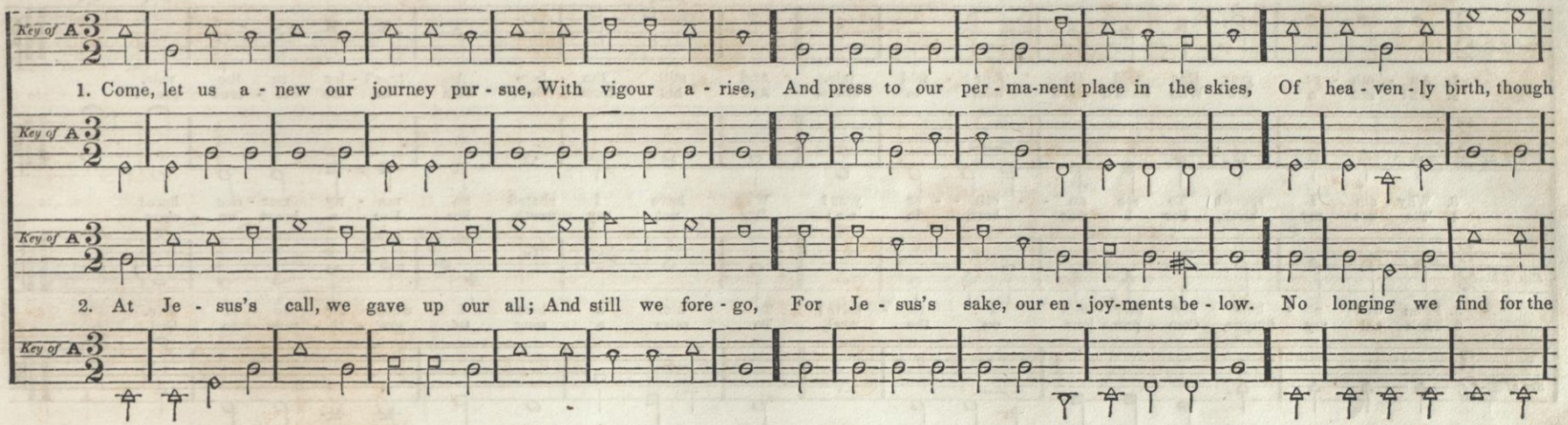


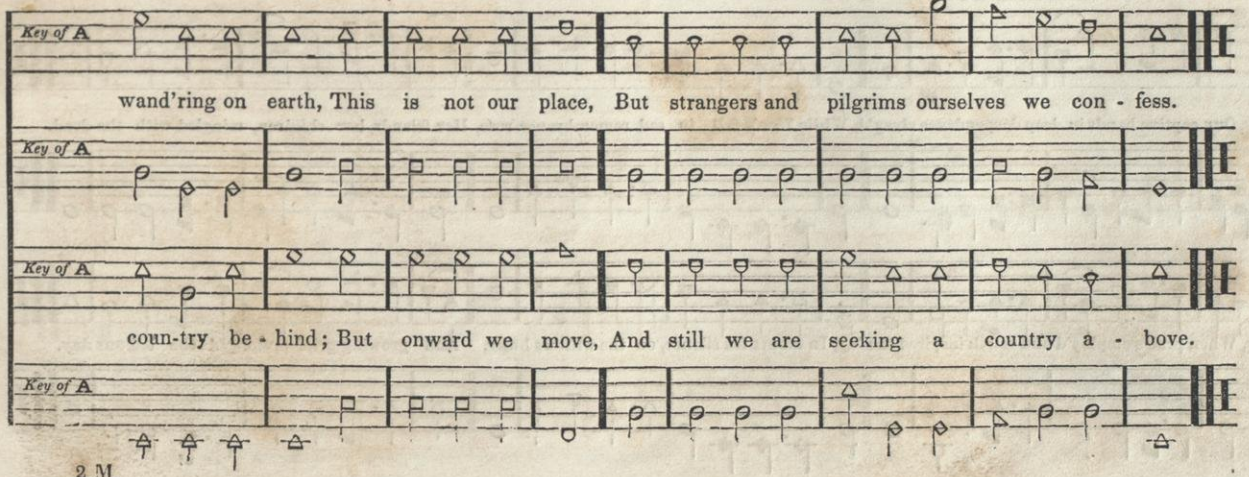
LUCAS. 5s, 6s & 11s.



LIVELY.

Methodist Hymn Book, page 358.





3. A country of joy without any alloy,
We thither repair;
Our hearts and our treasure already are there.
We march hand in hand to Immanuel's land;
No matter what cheer
We meet with on earth; for eternity's near!

4. The rougher our way, the shorter our stay;
The tempests that rise
Shall gloriously hurry our souls to the skies.
The fiercer the blast, the sooner 'tis past;
The troubles that come
Shall come to our rescue, and hasten us home.

KENNETT. 4s & 6s.

SLOW.

Key of E

1. An - oth - er year Has told its four - fold tale, And still I'm here A trav'l - ler in the vale.
2. Ah! not a few Who seem'd life's toils to brave, Are hid from view, With - in the si - lent grave.

3. Why am I spared To see an - - oth - - er year? Why have I shared So ma - ny mer - cies here?
4. 'Tis not my birth, For I was born in sin; 'Tis not my worth, For I've a heart un - clean.

5. From God a - lone My mer - cies I re - ceive; To him a - lone I would for ev - er live.
6. Then aid my tongue, Com - pan - ions on the road, To raise a song Of gra - ti - tude to God.

7. Hal - le - lu - - jah! Let *all* their voi - - ces raise; Hal - - le - - lu - jah! To God be all the praise.

MELTON. 10s.

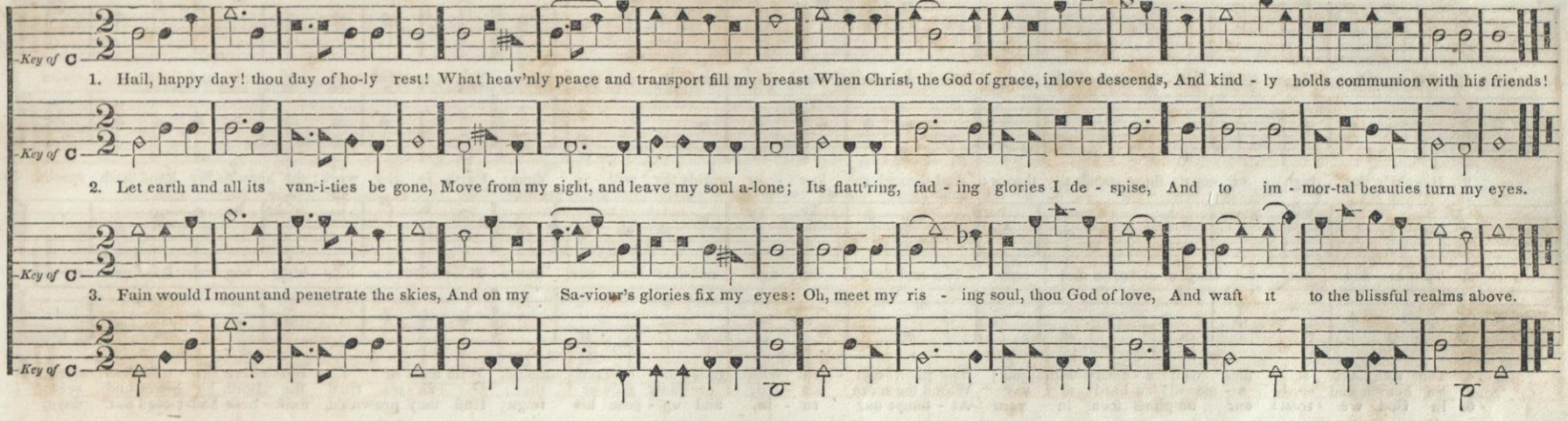
RATHER SLOW.

Key of F

1. A - long the banks where Babel's current flows, Our captive bands in deep despondence stray'd, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

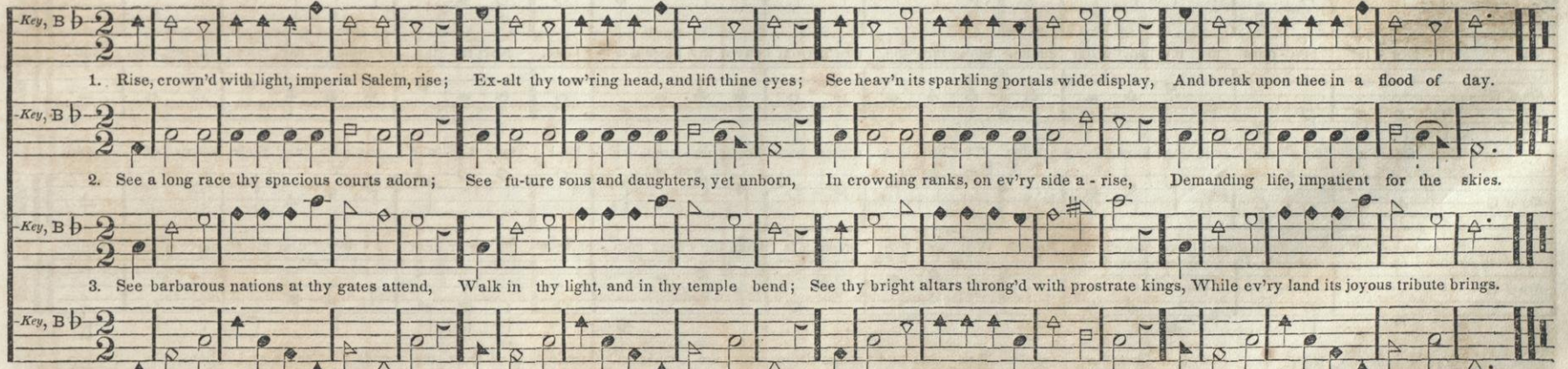
2. The tuneless harp, that once with joy we strung, When praise employ'd and mirth inspired the 'ay, In mournful silence, on the willows hung, And growing grief prolonged the tedious day.

WHITBY. 10s.

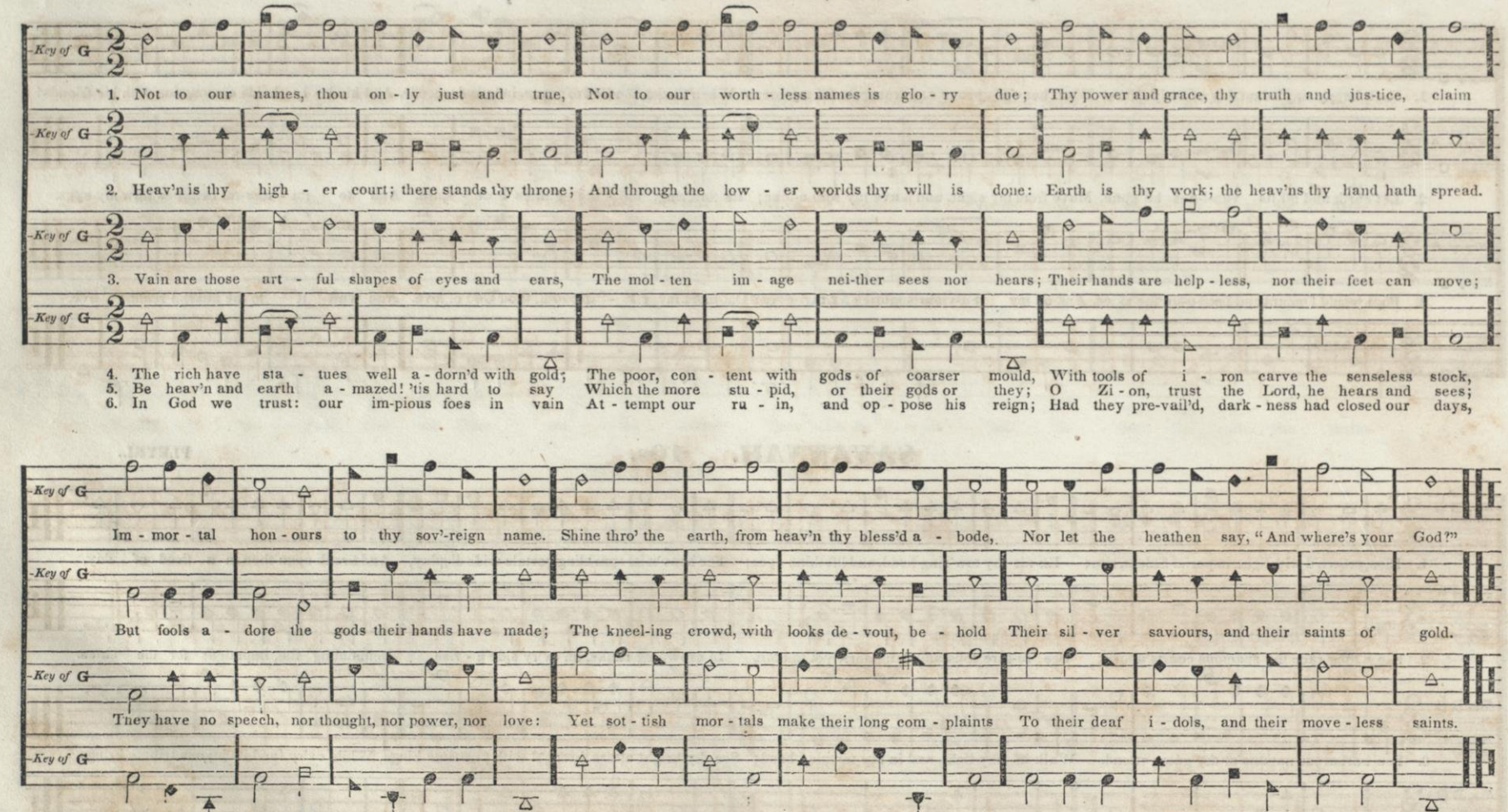


SAVANNAH. 10s.

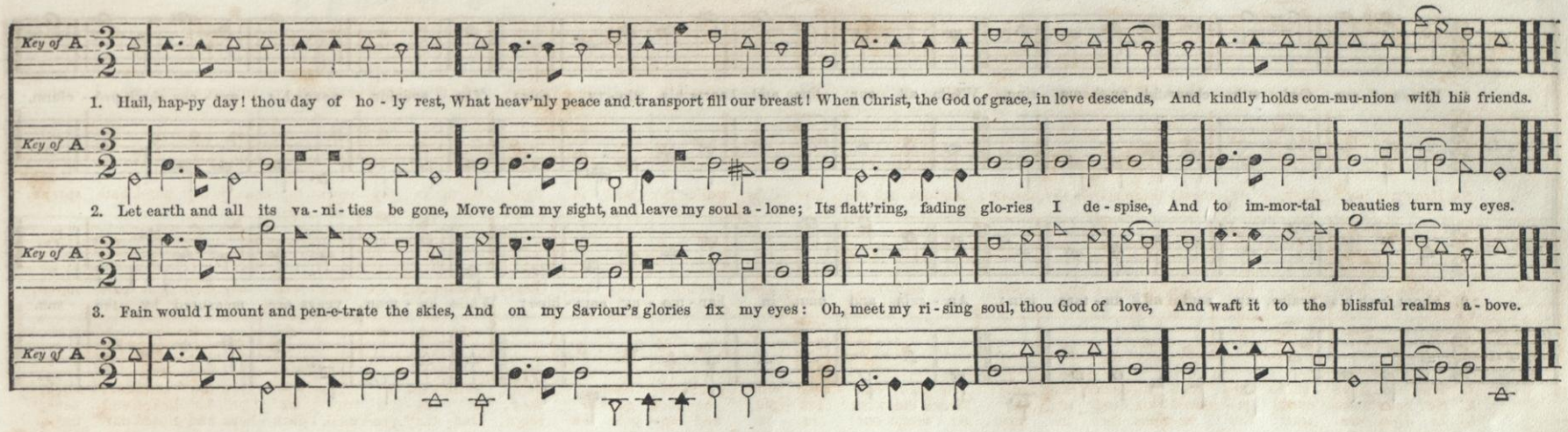
PLEYEL.



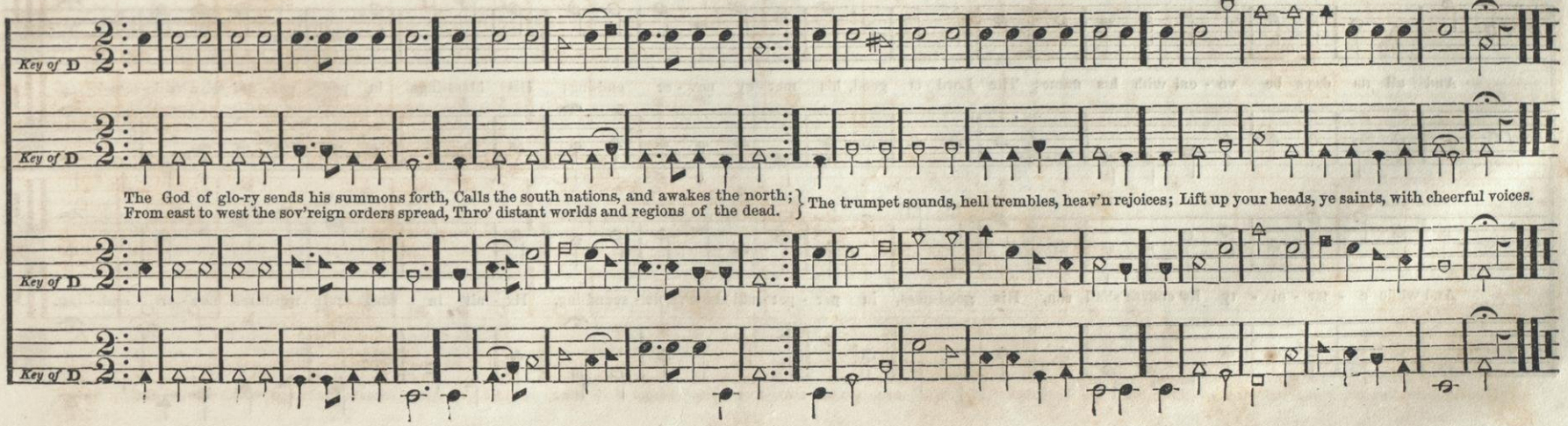
WILTON. 10s. (6 LINES.)



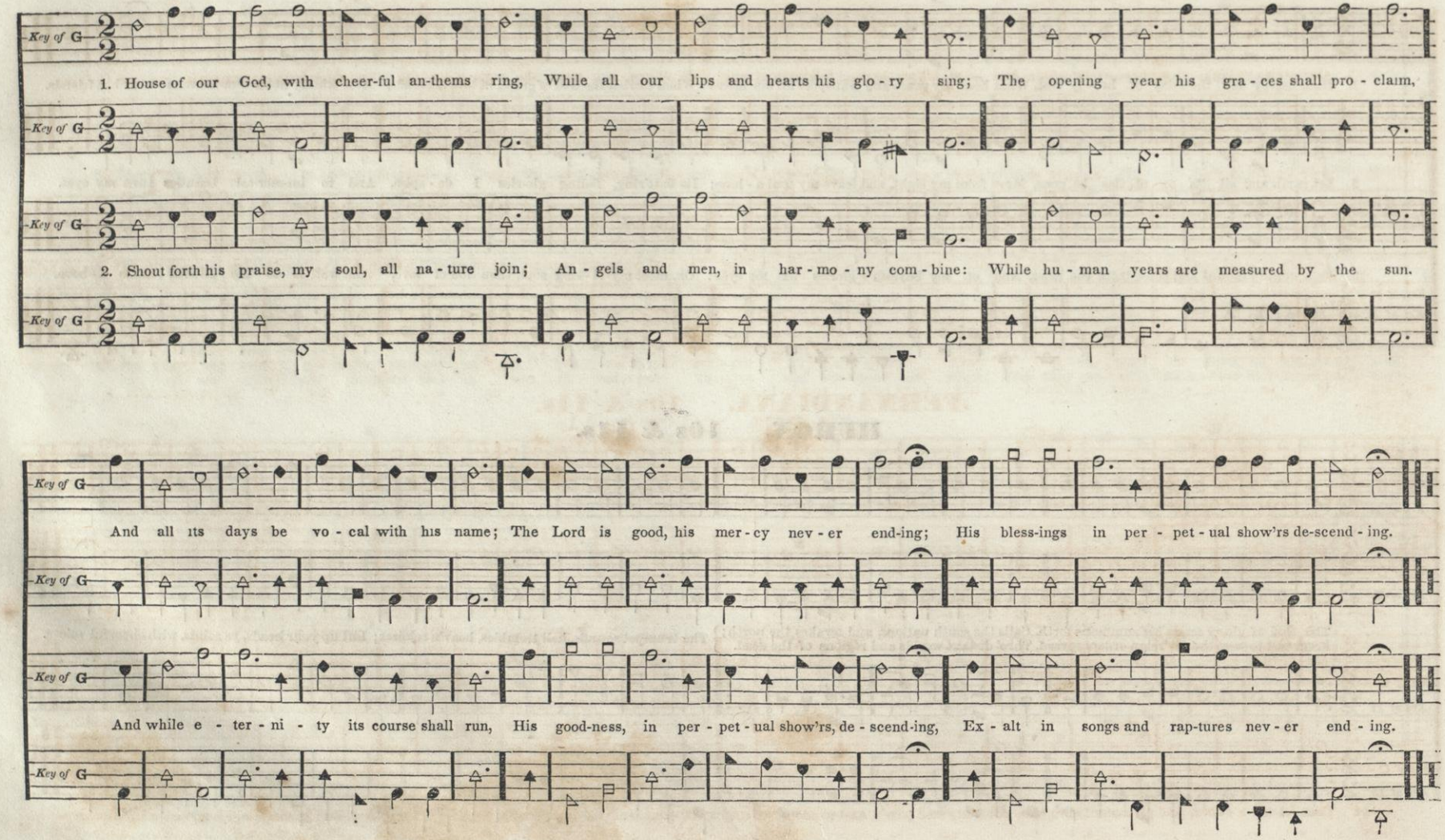
LENTWOOD. 10s.



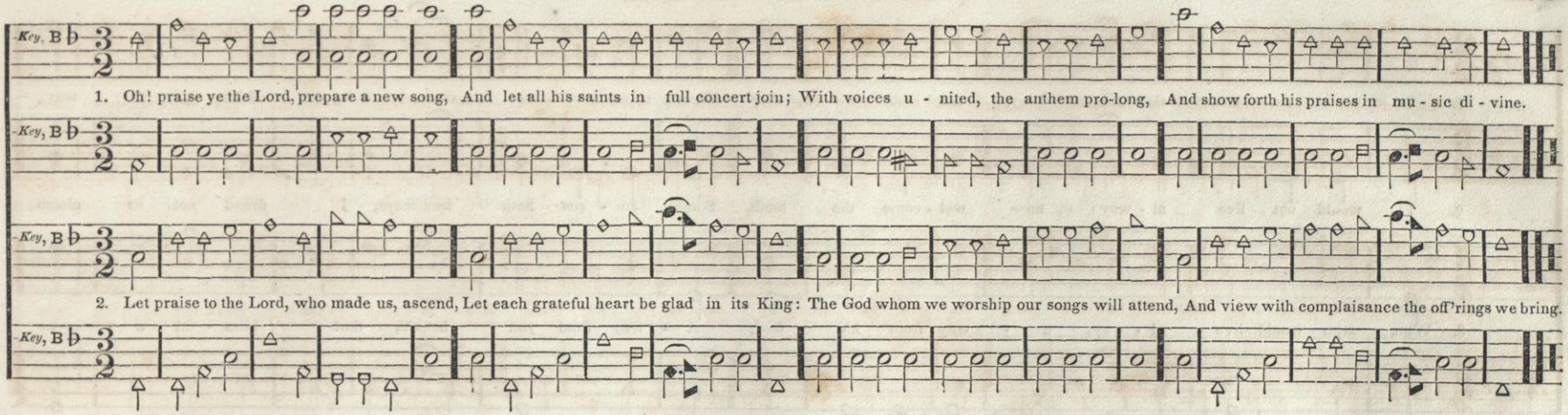
HURON. 10s & 11s.



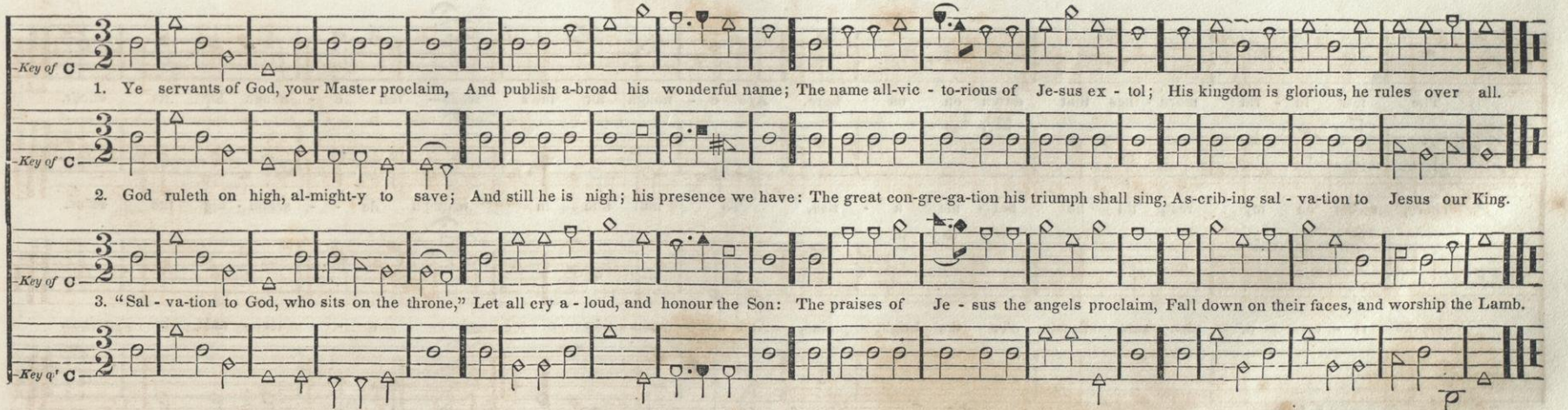
CALDWELL. 10s & 11s. (6 LINES.)

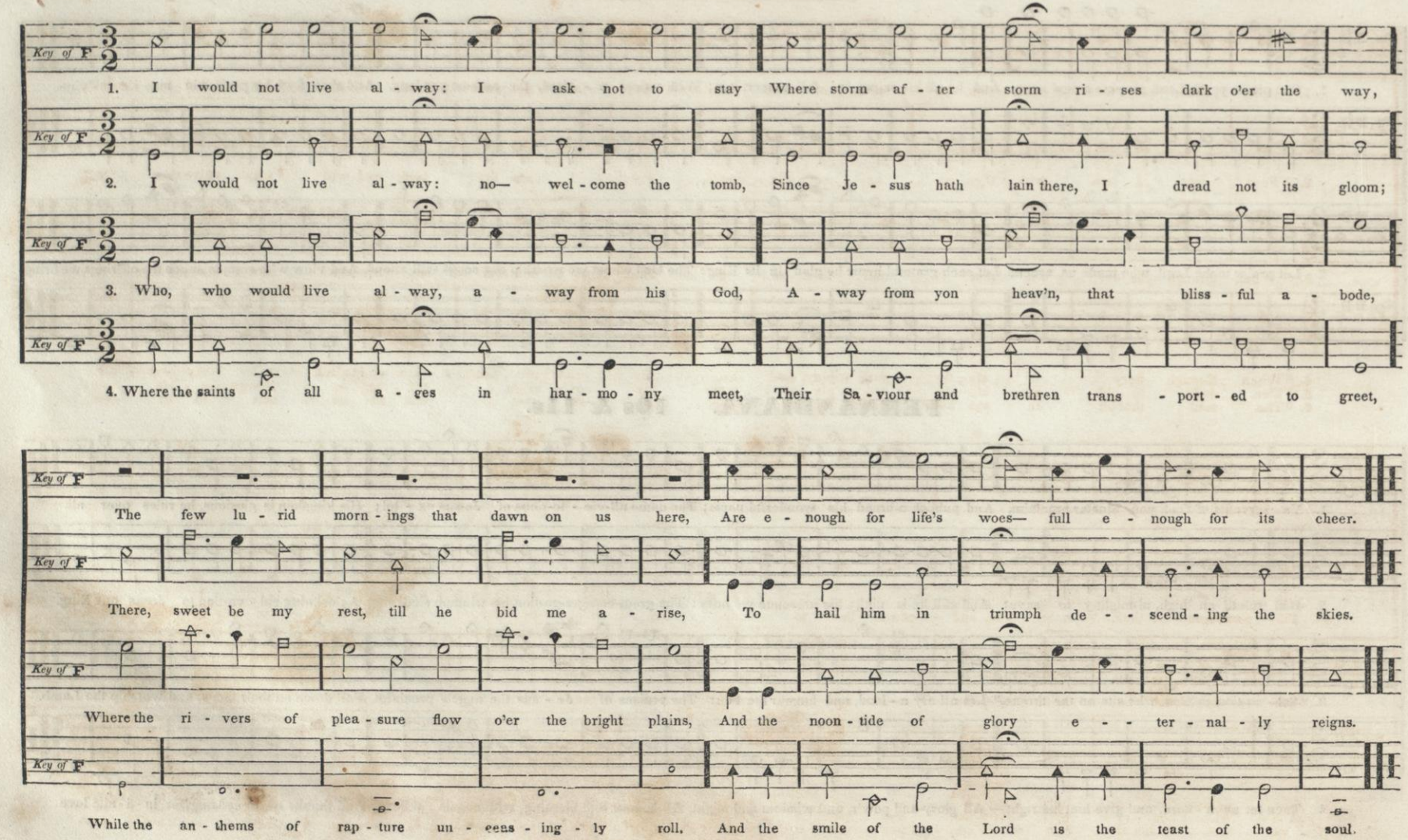


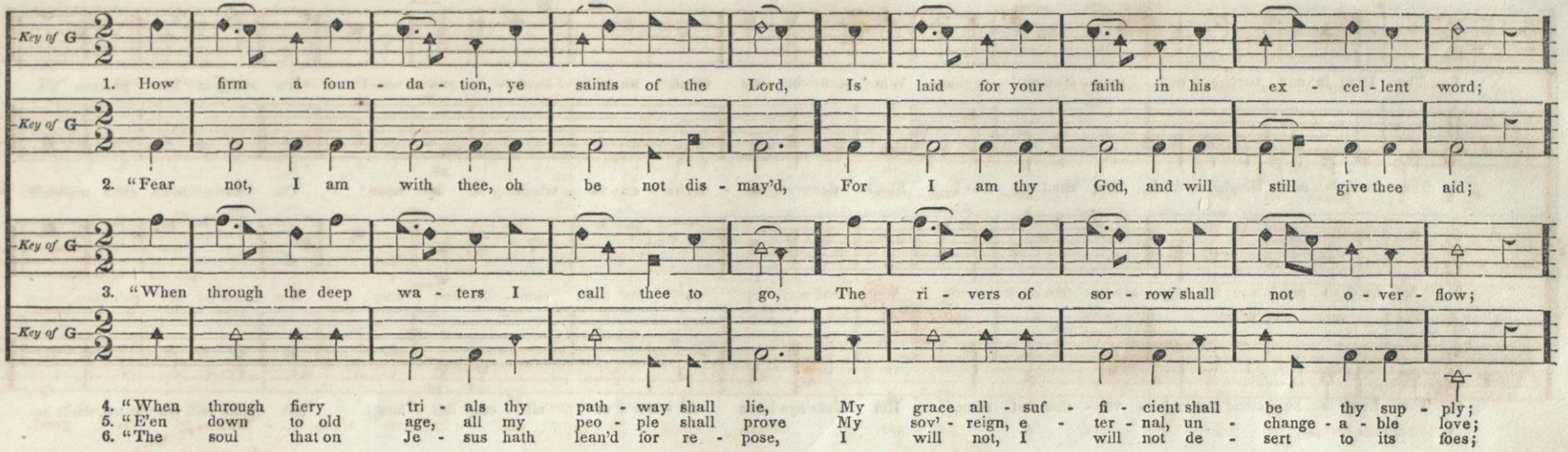
LYONS. 10s & 11s.

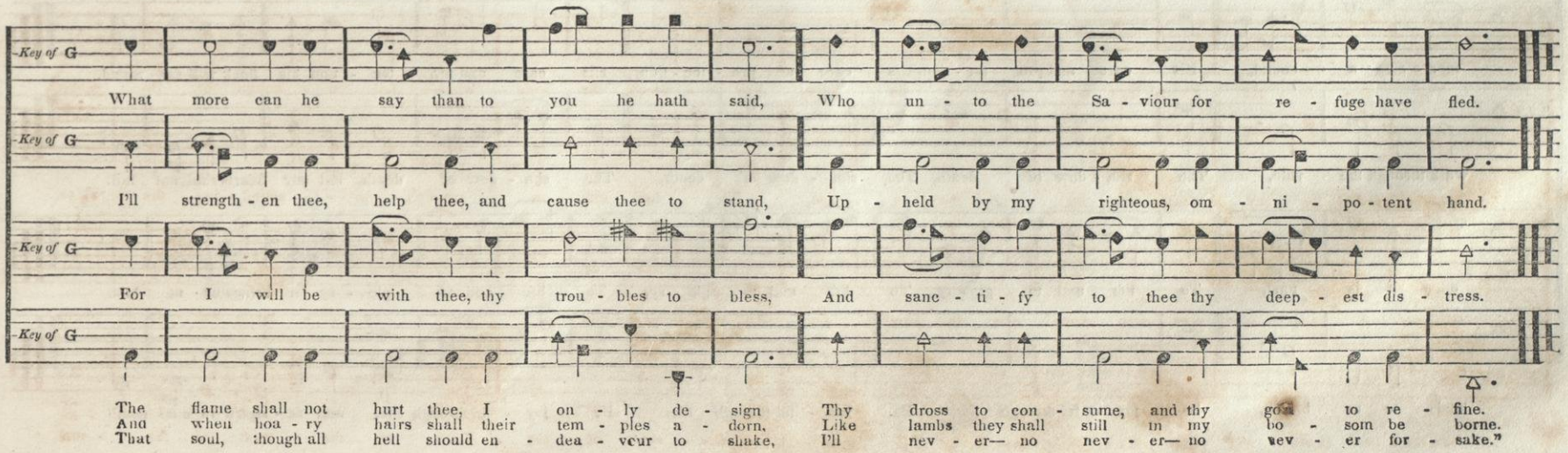


FERNANDIANA. 10s & 11s.

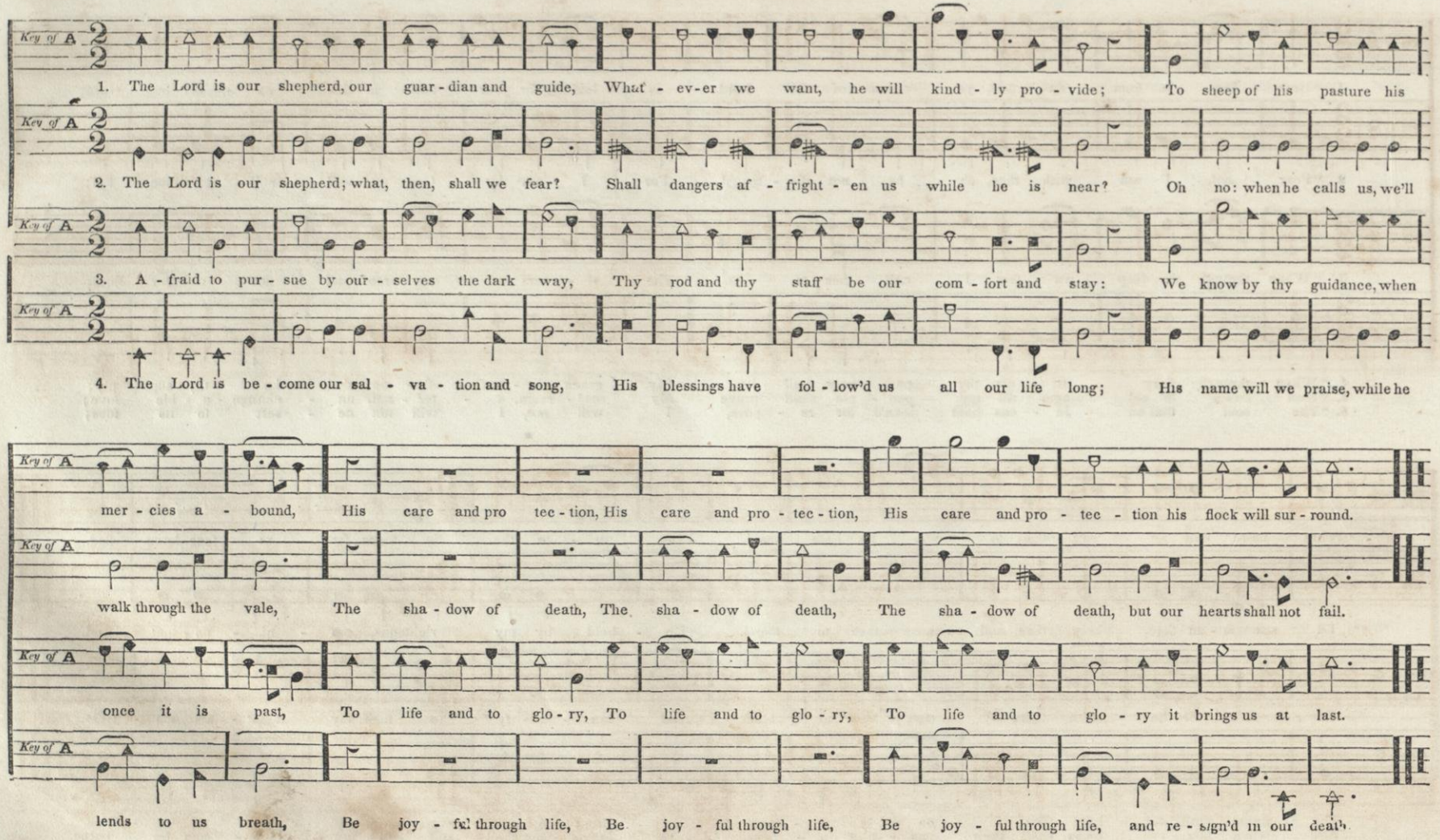


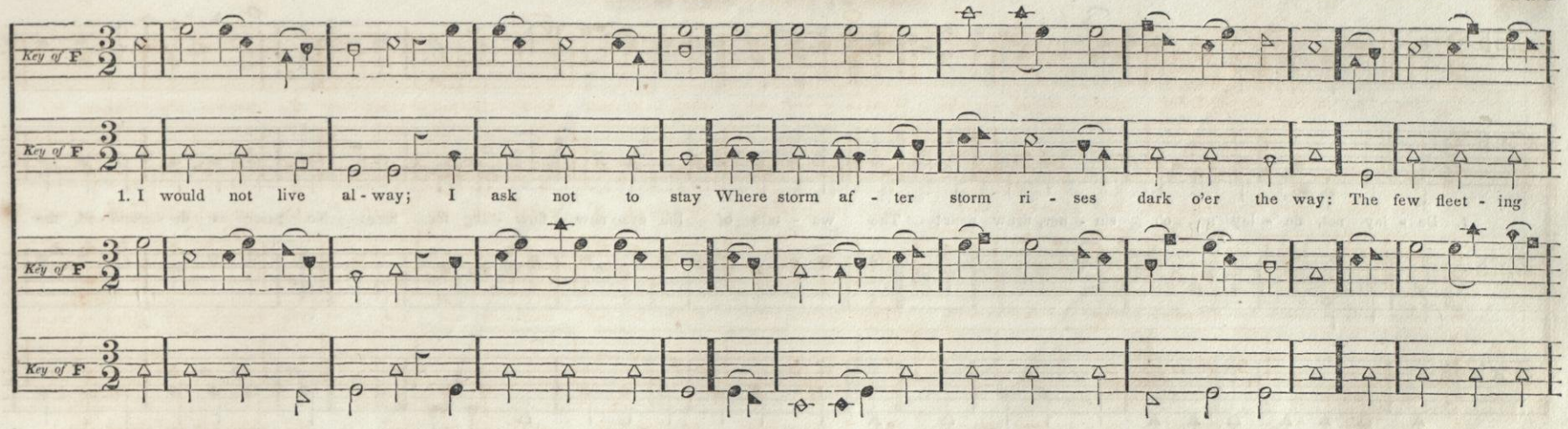

Key of F
1. I would not live al - way: I ask not to stay Where storm af - ter storm ri - ses dark o'er the way,
2. I would not live al - way: no— wel - come the tomb, Since Je - sus hath lain there, I dread not its gloom;
3. Who, who would live al - way, a - way from his God, A - way from yon heav'n, that bliss - ful a - bode,
4. Where the saints of all a - ges in har - mo - ny meet, Their Sa - viour and brethren trans - port - ed to greet,
The few lu - rid morn - ings that dawn on us here, Are e - nough for life's woes— full e - nough for its cheer.
There, sweet be my rest, till he bid me a - rise, To hail him in triumph de - - scend - ing the skies.
Where the ri - vers of plea - sure flow o'er the bright plains, And the noon - tide of glory e - - ter - nal - ly reigns.
While the an - thems of rap - ture un - ceas - ing - ly roll, And the smile of the Lord is the feast of the soul.

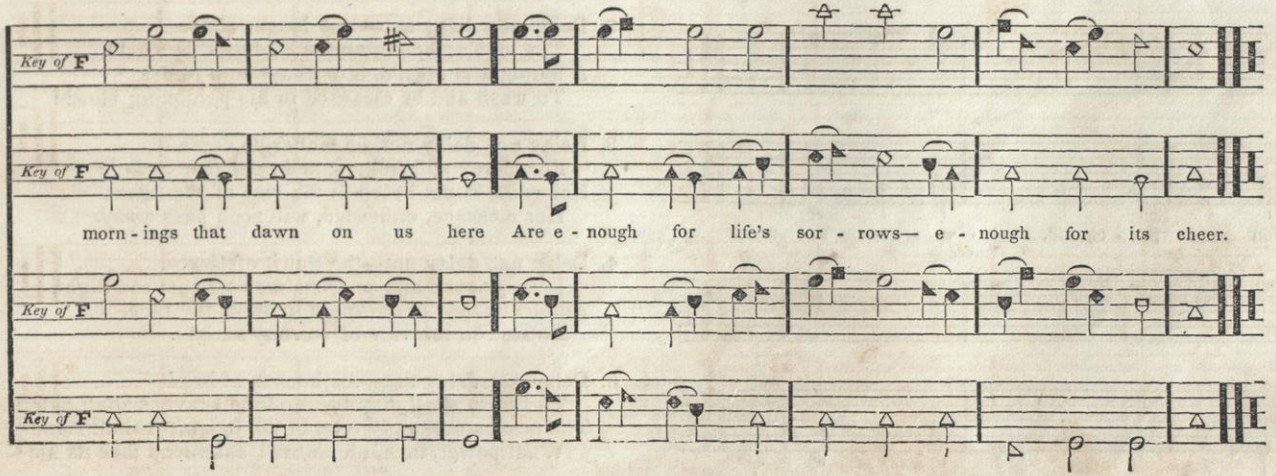

Key of G
1. How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word;
2. "Fear not, I am with thee, oh be not dis - may'd, For I am thy God, and will still give thee aid;
3. "When through the deep wa - ters I call thee to go, The ri - vers of sor - row shall not o - ver - flow;
4. "When through fiery tri - als thy path - way shall lie, My grace all - suf - fi - cient shall be thy sup - ply;
5. "E'en down to old age, all my peo - ple shall prove My sov' - reign, e - ter - nal, un - change - a - ble love;
6. "The soul that on Je - sus hath lean'd for re - pose, I will not, I will not de - sert to its foes;


Key of G
What more can he say than to you he hath said, Who un - to the Sa - viour for re - fuge have fled.
I'll strength - en thee, help thee, and cause thee to stand, Up - held by my righteous, om - ni - po - tent hand.
For I will be with thee, thy trou - bles to bless, And sanc - ti - fy to thee thy deep - est dis - tress.
The flame shall not hurt thee, I on - ly de - sign Thy dross to con - sume, and thy gold to re - fine.
And when hoa - ry hairs shall their tem - ples a - dorn, Like lambs they shall still in my bo - som be borne.
That soul, though all hell should en - dea - vour to shake, I'll nev - er— no nev - er— no nev - er for - sake."

PORTUGUESE HYMN. 11s.





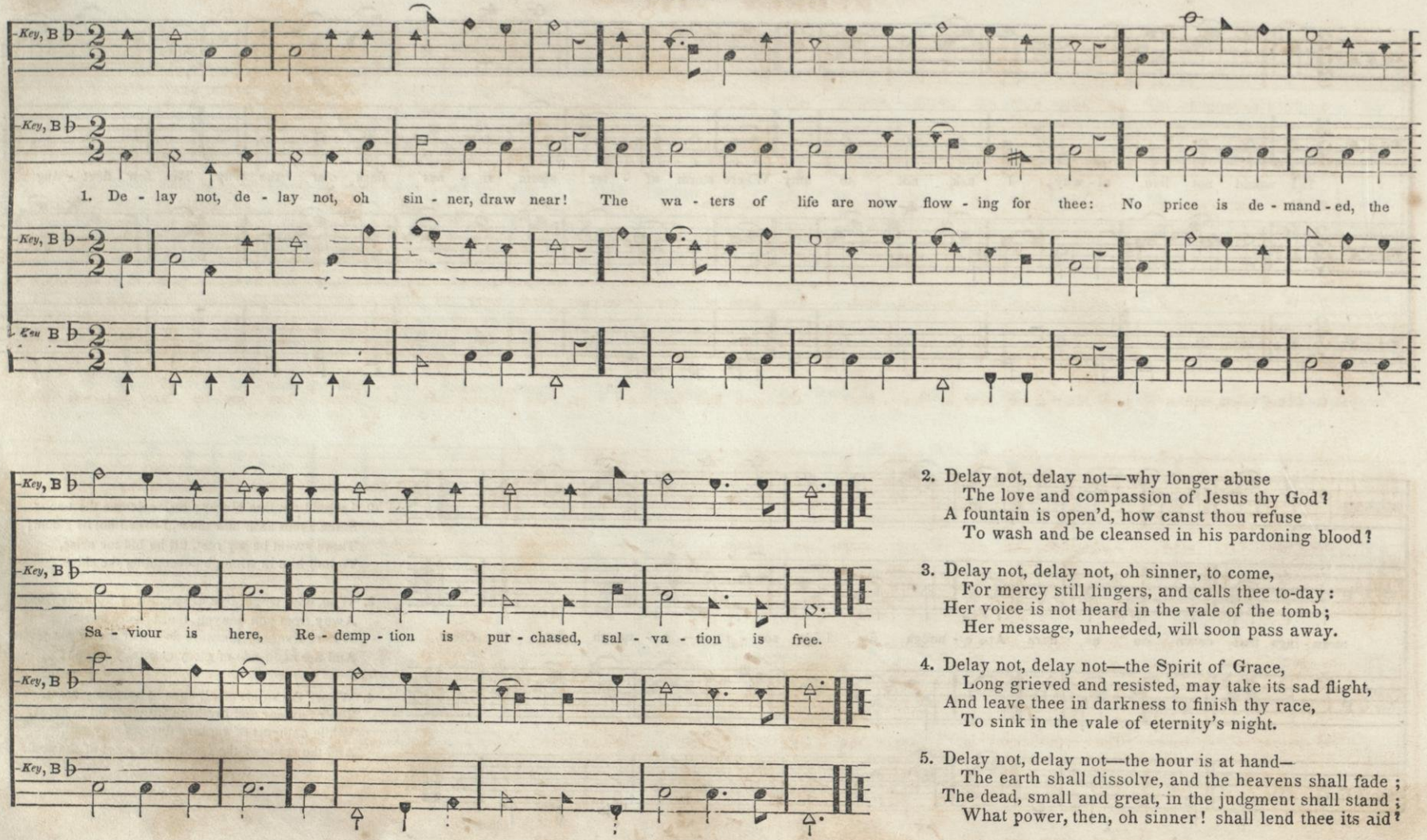


2. I would not live alway; no, welcome the tomb;
Since Jesus hath lain there, I dread not its gloom;
There sweet be my rest, till he bid me arise,
To hail him in triumph descending the skies.

3. Who, who would live alway, away from his God,
Away from yon heaven, that blissful abode,
Where rivers of pleasure flow o'er the bright plains
And the noon-tide of glory eternally reigns?

4. Where the saints of all ages in harmony meet,
Their Saviour and brethren transported to greet,
While anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the sou..

PERINE. 11s.



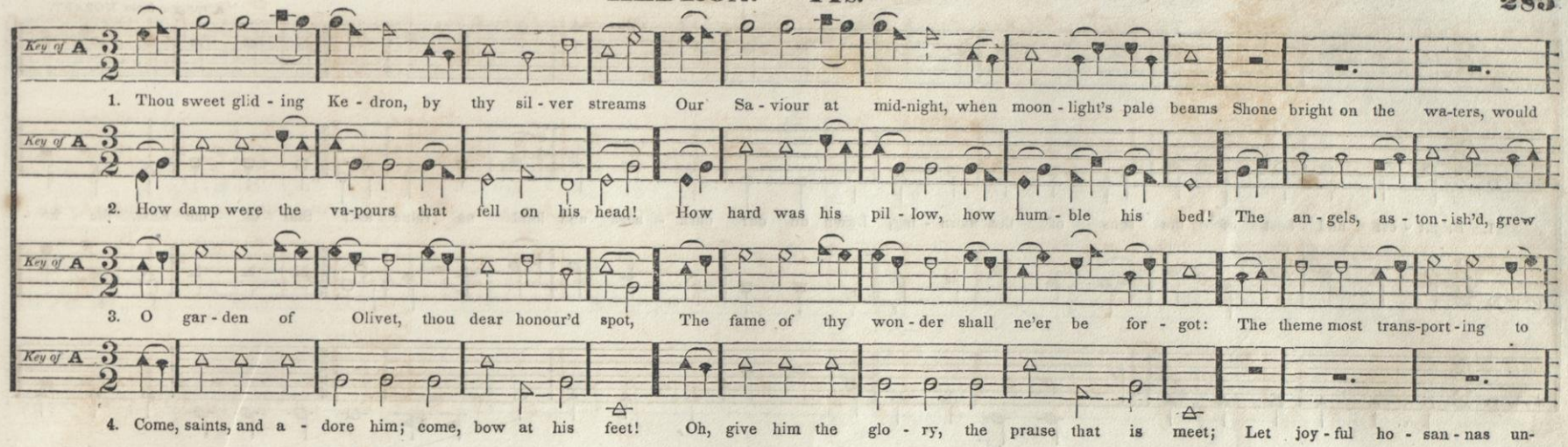
2. Delay not, delay not—why longer abuse
The love and compassion of Jesus thy God?
A fountain is open'd, how canst thou refuse
To wash and be cleansed in his pardoning blood?

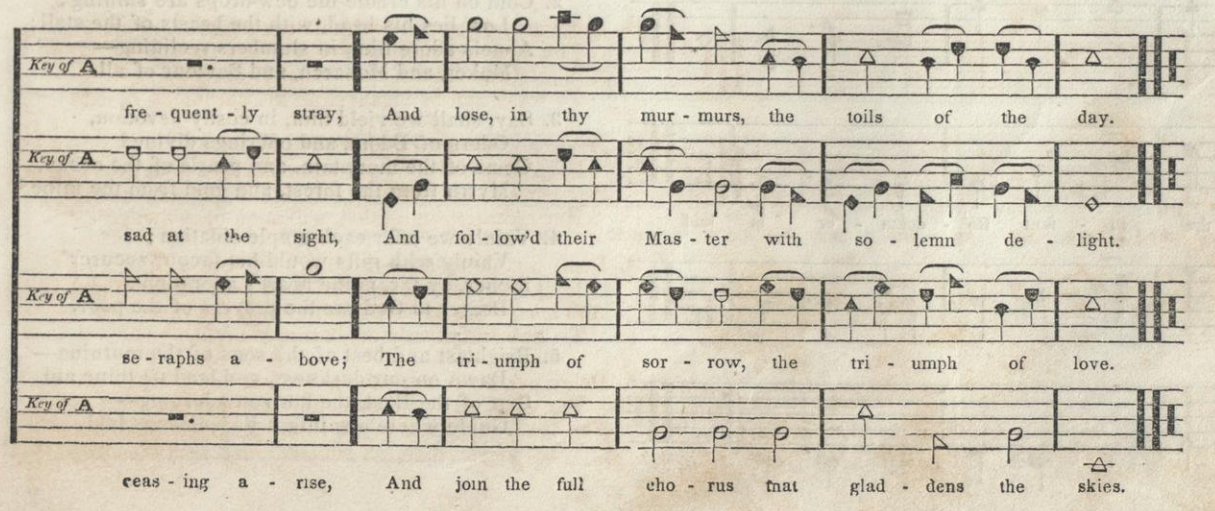
3. Delay not, delay not, oh sinner, to come,
For mercy still lingers, and calls thee to-day:
Her voice is not heard in the vale of the tomb;
Her message, unheeded, will soon pass away.

4. Delay not, delay not—the Spirit of Grace,
Long grieved and resisted, may take its sad flight,
And leave thee in darkness to finish thy race,
To sink in the vale of eternity's night.

5. Delay not, delay not—the hour is at hand—
The earth shall dissolve, and the heavens shall fade;
The dead, small and great, in the judgment shall stand;
What power, then, oh sinner! shall lend thee its aid?

KEDRON. 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.

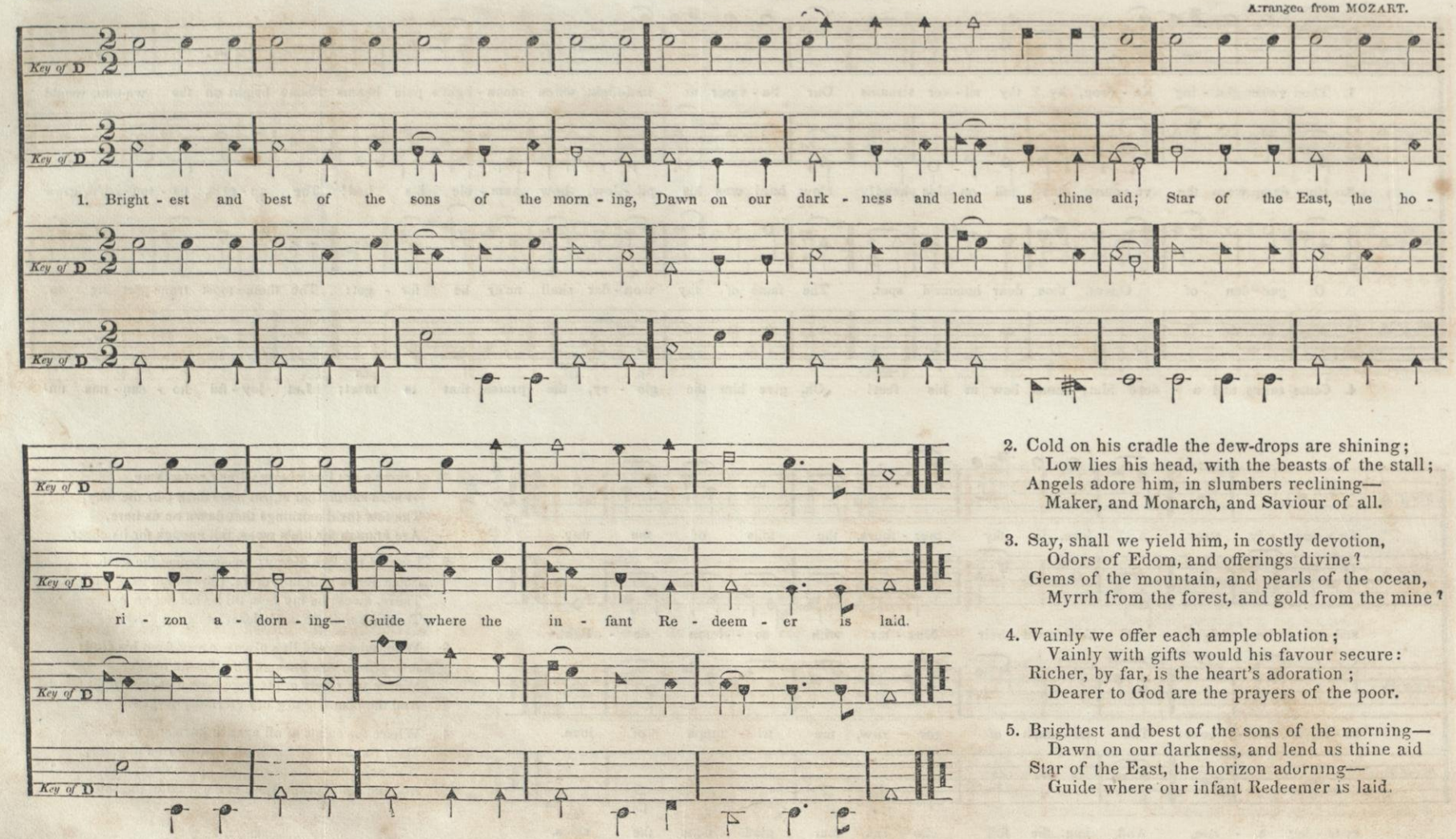
2. I would not live alway; no—welcome the tomb,
Since Jesus hath lain there, I dread not its gloom:
There, sweet be my rest, till he bid me arise
To hail him in triumph descending the skies.

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 noontide of glory eternally reigns:

4. Where the saints of all ages in harmony meet,
Their Saviour and brethren, transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.

FOLSOM. 11s & 10s.

Arranged from MOZART.

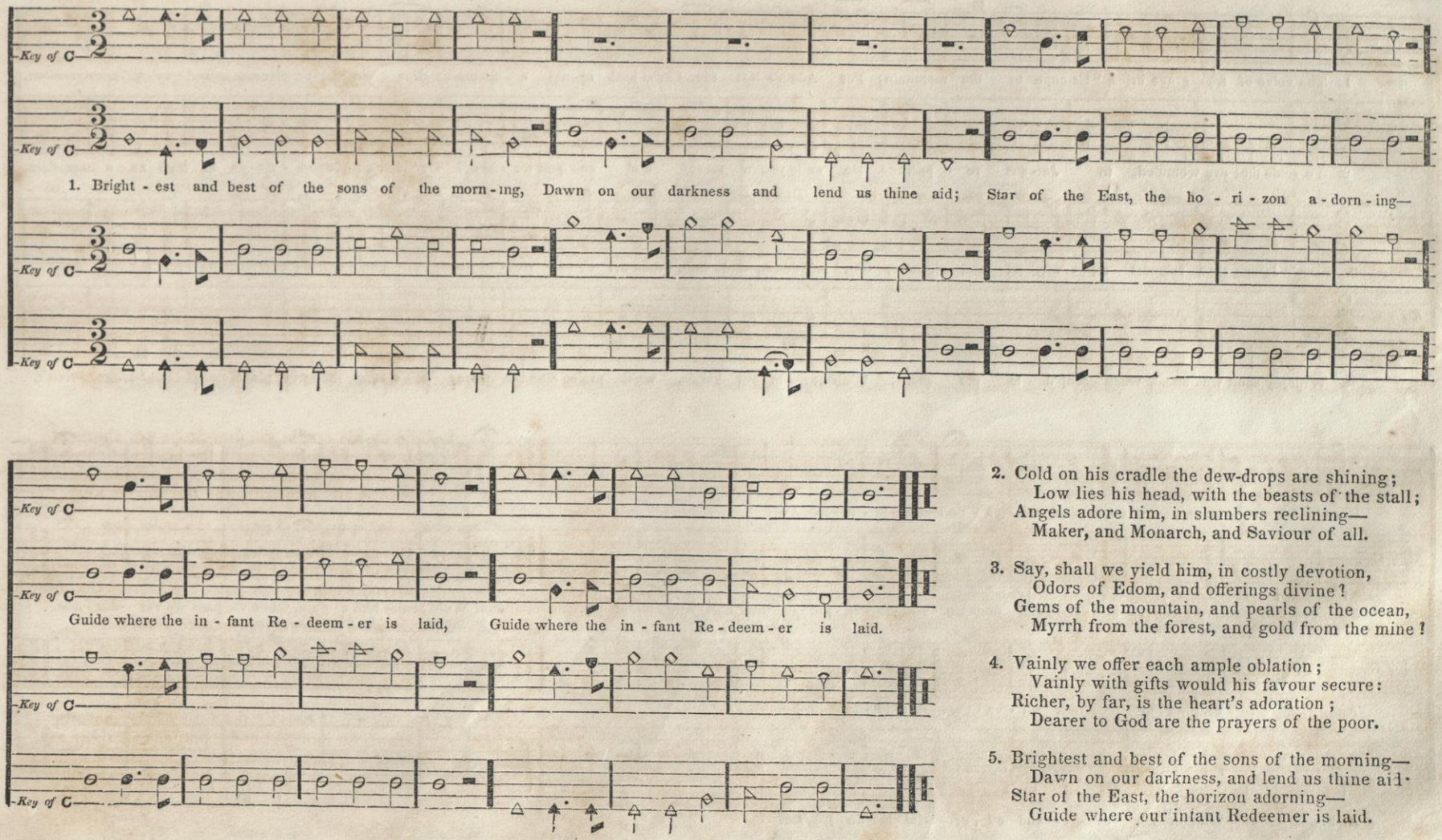


2. Cold on his cradle the dew-drops are shining;
Low lies his head, with the beasts of the stall;
Angels adore him, in slumbers reclining—
Maker, and Monarch, and Saviour of all.

3. Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, and gold from the mine?

4. Vainly we offer each ample oblation;
Vainly with gifts would his favour secure:
Richer, by far, is the heart's adoration;
Dearer to God are the prayers of the poor.

5. Brightest and best of the sons of the morning—
Dawn on our darkness, and lend us thine aid
Star of the East, the horizon adorning—
Guide where our infant Redeemer is laid.



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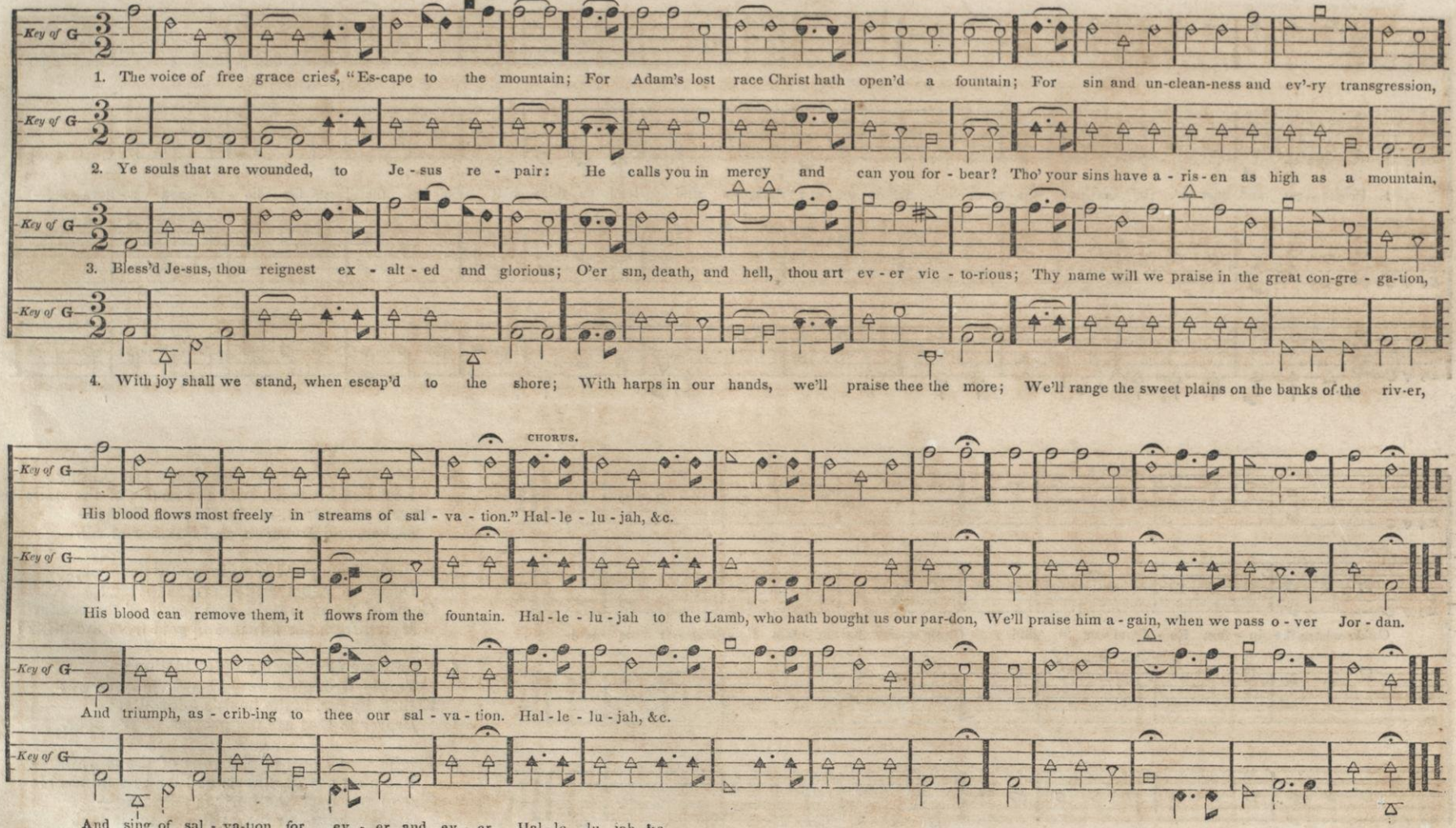
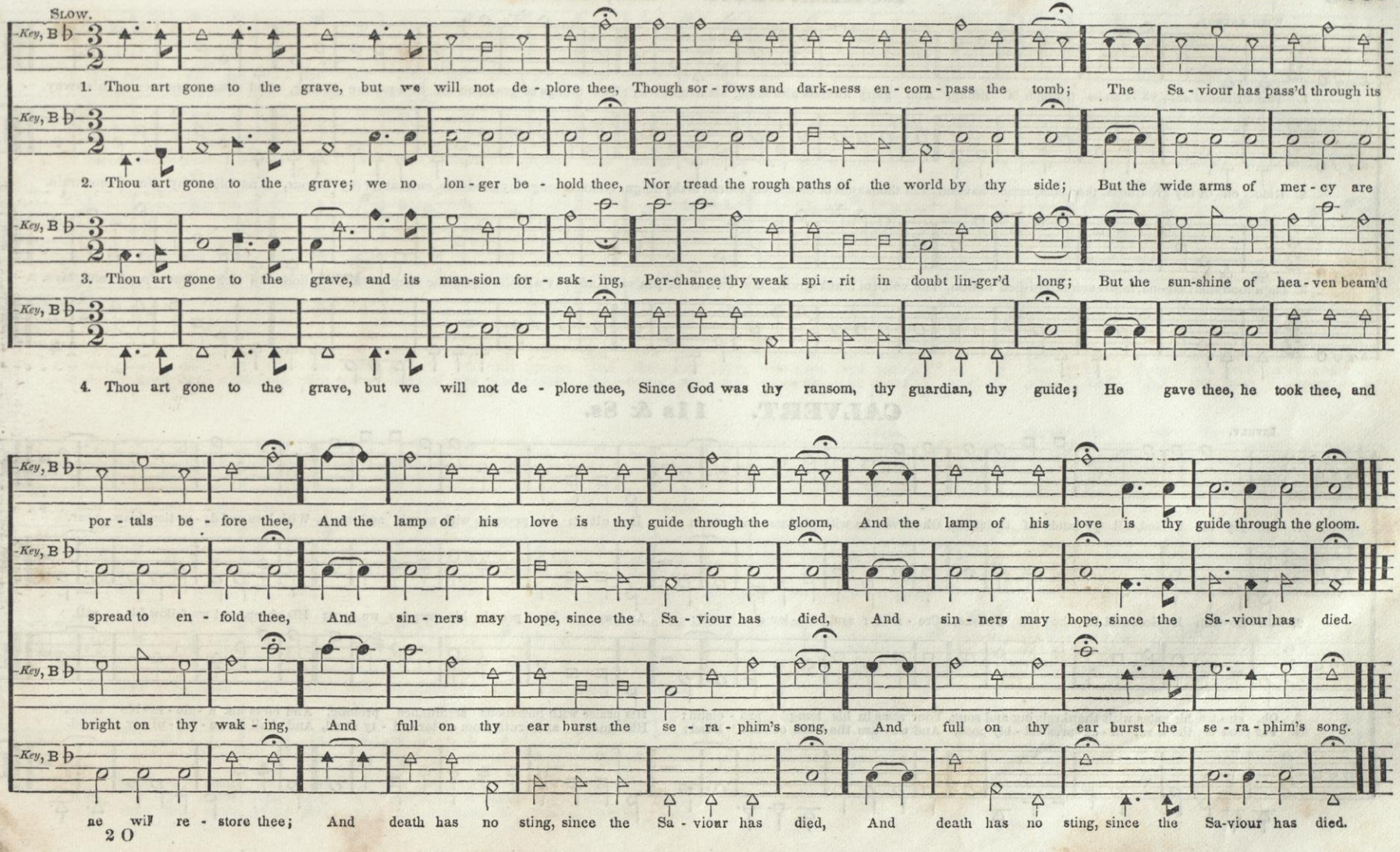
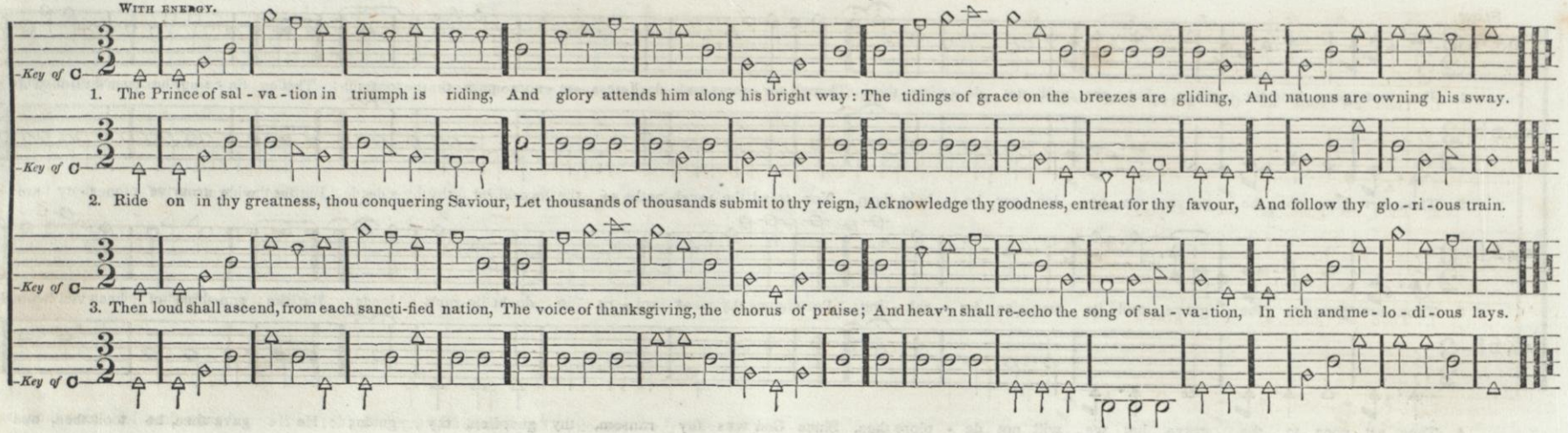
5. Brightest and best of the sons of the morning—
Dawn on our darkness, and lend us thine aid·
Star of the East, the horizon adorning—
Guide where our infant Redeemer is laid.

DUREN. 12s.

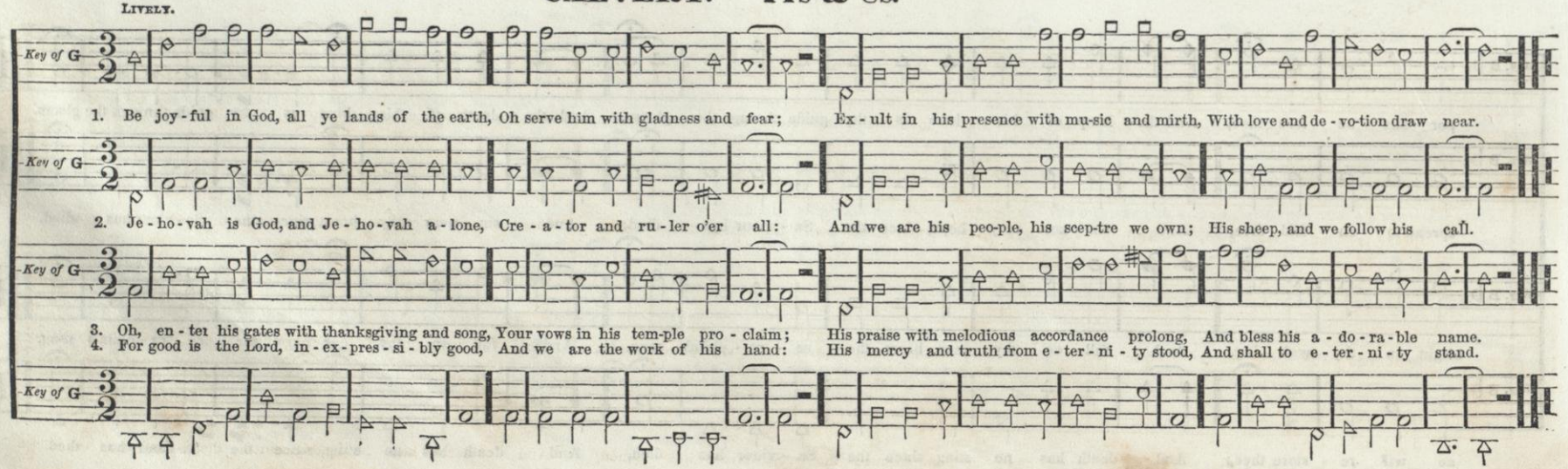

Key of G
1. The voice of free grace cries, "Es-cape to the mountain; For Adam's lost race Christ hath open'd a fountain; For sin and un-clean-ness and ev'-ry transgression,
2. Ye souls that are wounded, to Je - sus re - pair: He calls you in mercy and can you for - bear? Tho' your sins have a - ris - en as high as a mountain,
3. Bless'd Je-sus, thou reignest ex - alt - ed and glorious; O'er sin, death, and hell, thou art ev - er vic - to-rious; Thy name will we praise in the great con-gre - ga-tion,
4. With joy shall we stand, when escap'd to the shore; With harps in our hands, we'll praise thee the more; We'll range the sweet plains on the banks of the riv-er,
CHORUS.
His blood flows most freely in streams of sal - va - tion." Hal - le - lu - jah, &c.
His blood can remove them, it flows from the fountain. Hal - le - lu - jah to the Lamb, who hath bought us our par-don, We'll praise him a - gain, when we pass o - ver Jor - dan.
And triumph, as - crib-ing to thee our sal - va - tion. Hal - le - lu - jah, &c.
And sing of sal - va-tion for ev - er and ev - er. Hal - le - lu jah, &c.

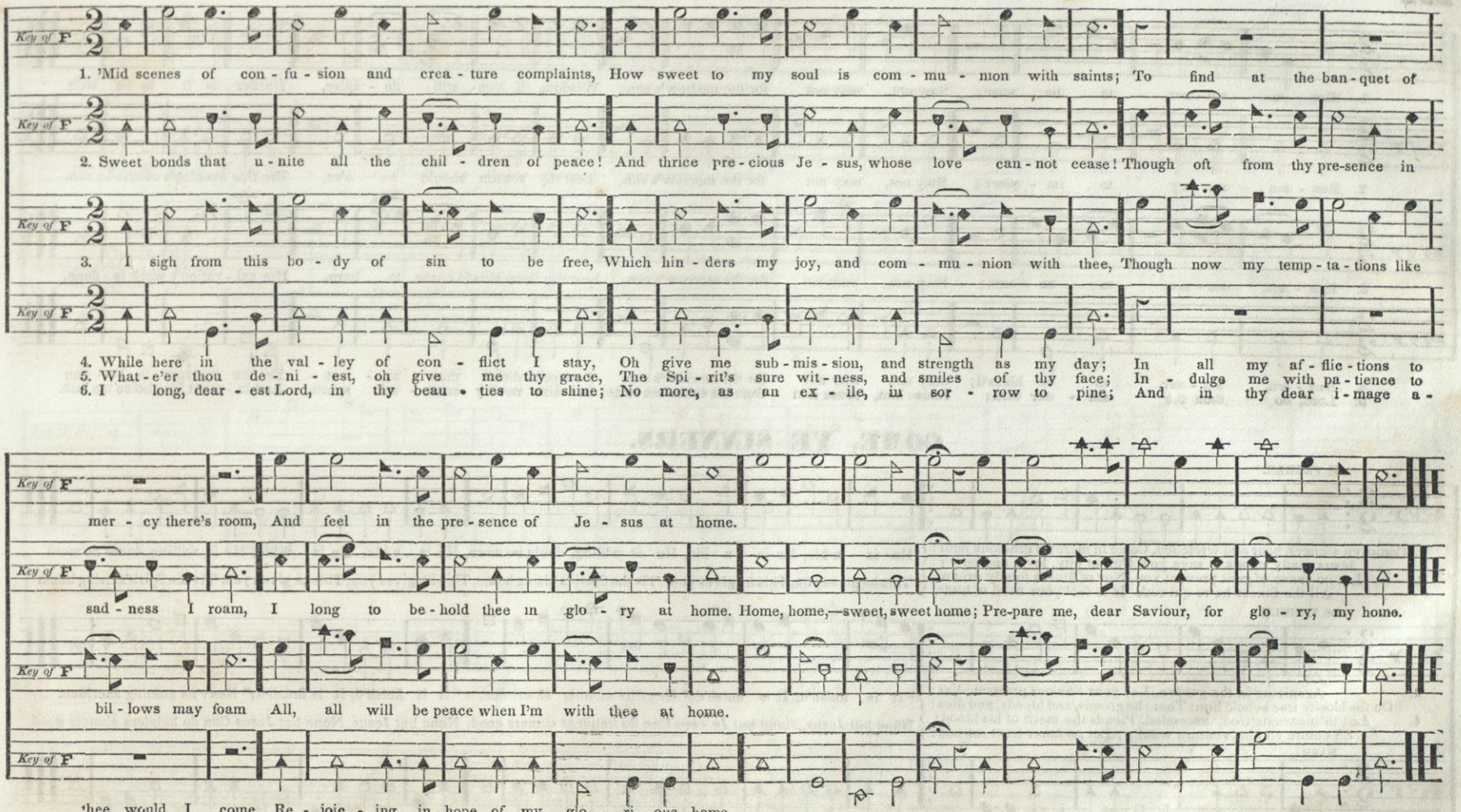

Slow.
Key, B♭
1. Thou art gone to the grave, but we will not de - plore thee, Though sor - rows and dark-ness en - com - pass the tomb; The Sa - viour has pass'd through its
2. Thou art gone to the grave; we no lon - ger be - hold thee, Nor tread the rough paths of the world by thy side; But the wide arms of mer - cy are
3. Thou art gone to the grave, and its man-sion for - sak - ing, Per-chance thy weak spi - rit in doubt lin-ger'd long; But the sun-shine of hea - ven beam'd
4. Thou art gone to the grave, but we will not de - plore thee, Since God was thy ransom, thy guardian, thy guide; He gave thee, he took thee, and
por - tals be - fore thee, And the lamp of his love is thy guide through the gloom, And the lamp of his love is thy guide through the gloom.
spread to en - fold thee, And sin - ners may hope, since the Sa - viour has died, And sin - ners may hope, since the Sa - viour has died.
bright on thy wak - ing, And full on thy ear burst the se - ra - phim's song, And full on thy ear burst the se - ra - phim's song.
ne wil re - store thee; And death has no sting, since the Sa - viour has died, And death has no sting, since the Sa-viour has died.

BURLINGTON. 12s, 11s & 8s.

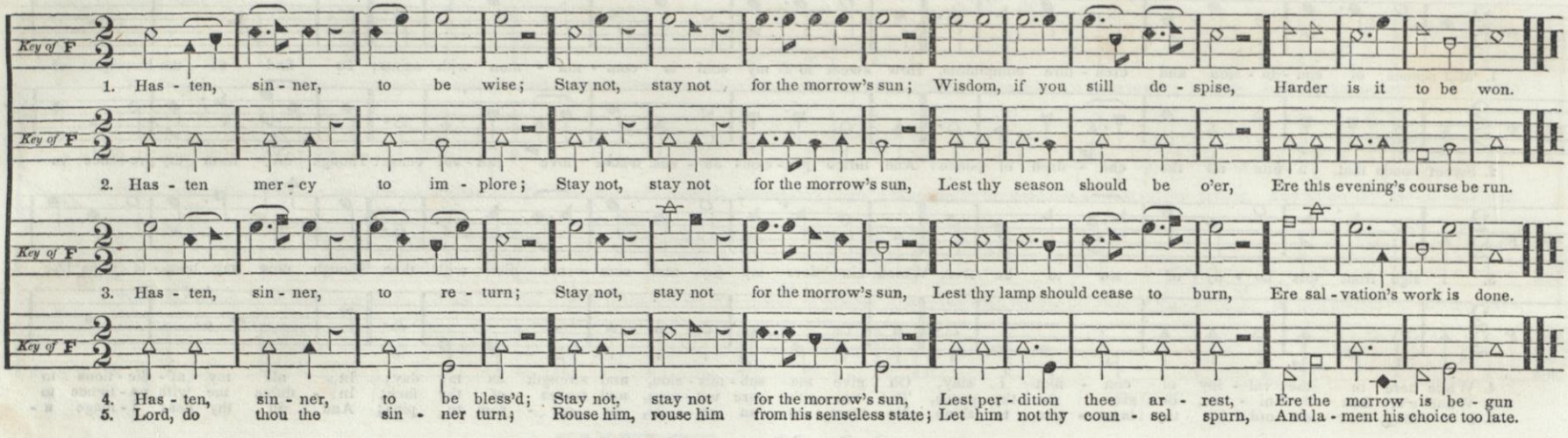


CALVERT. 11s & 8s.

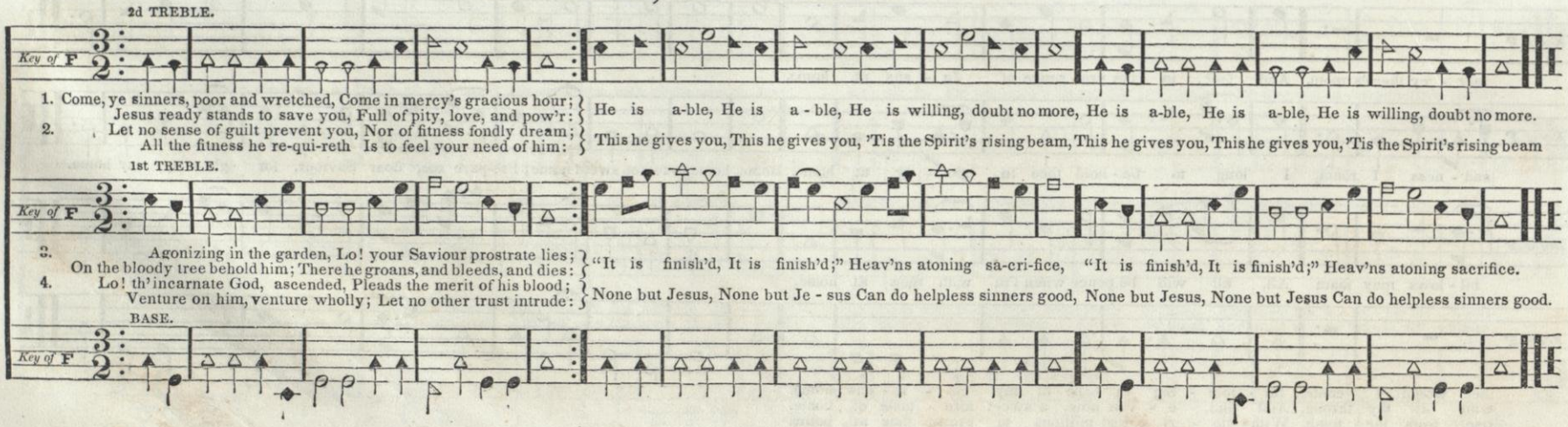



Key of F
1. 'Mid scenes of con - fu - sion and crea - ture complaints, How sweet to my soul is com - mu - nion with saints; To find at the ban - quet of
2. Sweet bonds that u - nite all the chil - dren of peace! And thrice pre - cious Je - sus, whose love can - not cease! Though oft from thy pre-sence in
3. I sigh from this bo - dy of sin to be free, Which hin - ders my joy, and com - mu - nion with thee, Though now my temp - ta - tions like
4. While here in the val - ley of con - flict I stay, Oh give me sub - mis - sion, and strength as my day; In all my af - flic - tions to
5. What - e'er thou de - ni - est, oh give me thy grace, The Spi - rit's sure wit - ness, and smiles of thy face; In - dulge me with pa - tience to
6. I long, dear - est Lord, in thy beau - ties to shine; No more, as an ex - ile, in sor - row to pine; And in thy dear i - mage a -
mer - cy there's room, And feel in the pre - sence of Je - sus at home.
sad - ness I roam, I long to be - hold thee in glo - ry at home. Home, home,—sweet, sweet home; Pre-pare me, dear Saviour, for glo - ry, my home.
bil - lows may foam All, all will be peace when I'm with thee at home.
thee would I come, Re - joic - ing in hope of my glo - ri - ous home.
wait at thy throne, And find, e - ven now, a sweet fore - taste of home.
rise from the tomb, With glo - ri - fied millions to praise thee at home.

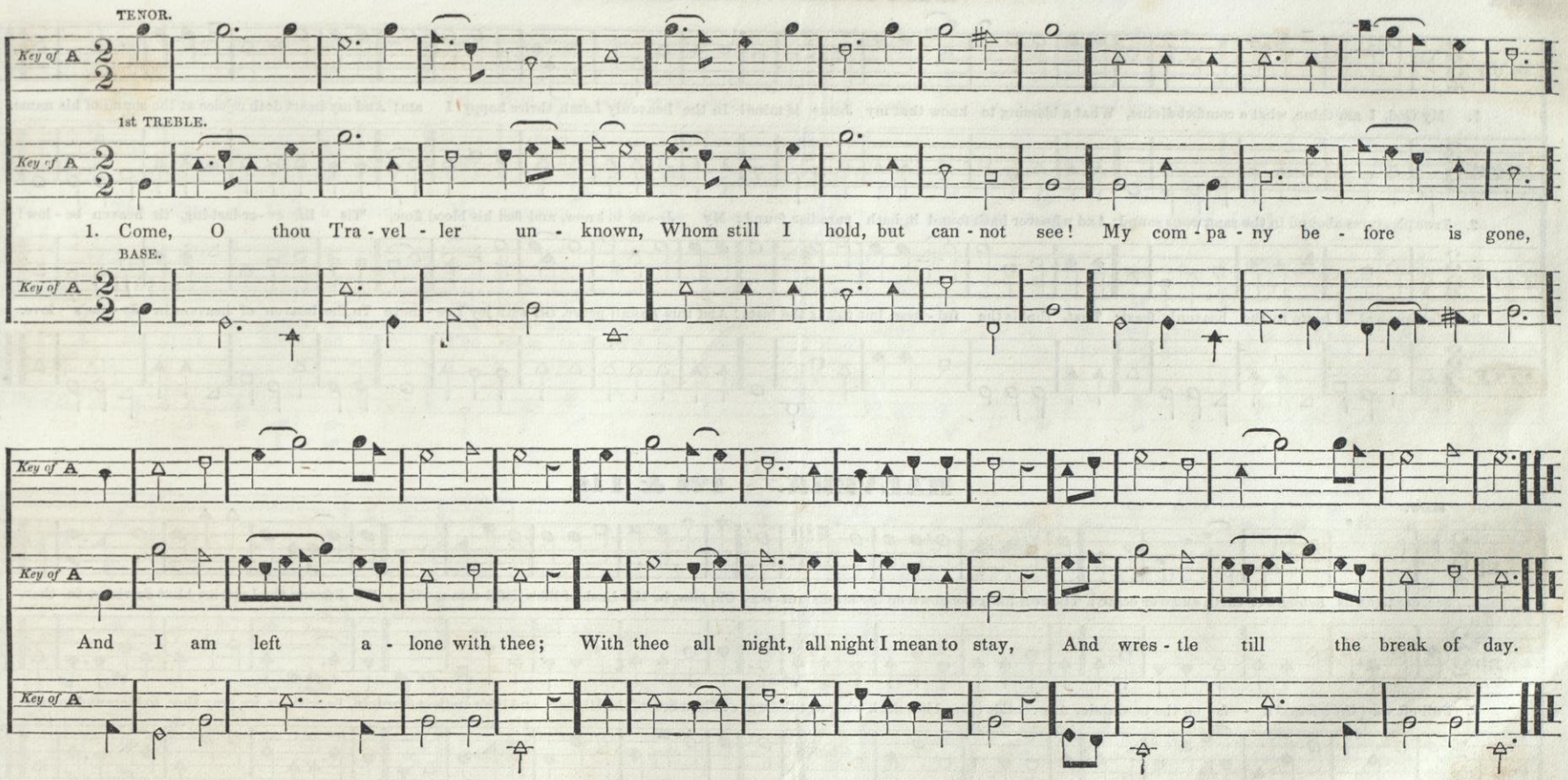
Hasten, sinner, to be wise. [Hymn.]



COME, YE SINNERS.



LIBERTY. 8s. (6 LINES



2.

I need not tell thee who I am;
My misery and sin declare;
Thyself hast called me by my name,
Look on thy hands, and read it there;
But who, I ask thee, Who art thou?
Tell me thy name, and tell me now.

3.

In vain thou strugglest to get free,
I never will unloose my hold;
Art thou the man that died for me?
The secret of thy love unfold:
Wrestling, I will not let thee go,
Till I thy name, thy nature know.

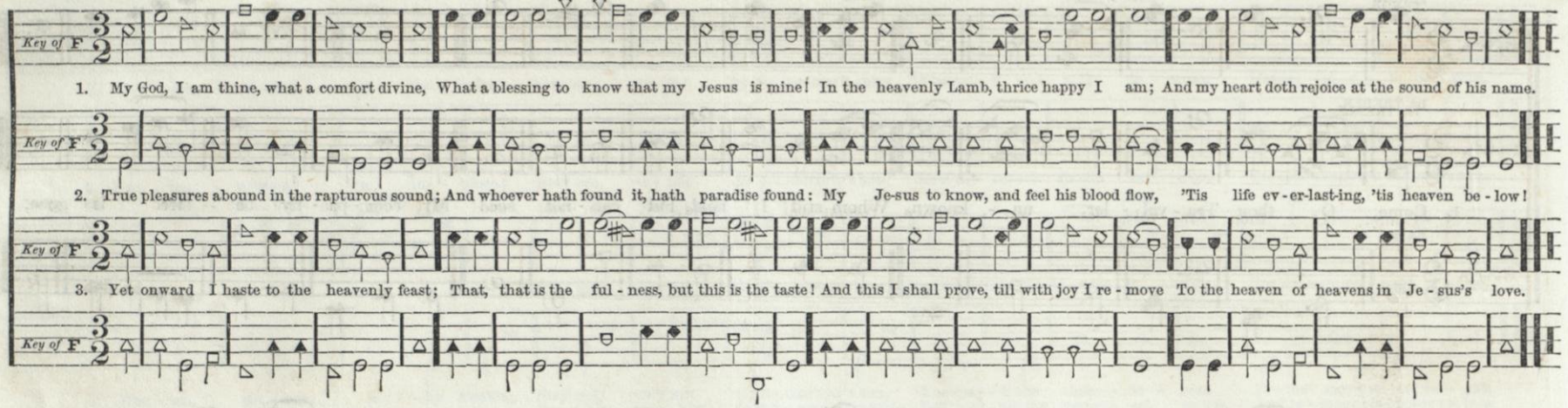
4.

Wilt thou not yet to me reveal
Thy new, unutterable name?
Tell me, I still beseech thee, tell;
To know it now resolved I am:
Wrestling, I will not let thee go,
Till I thy name, thy nature know.

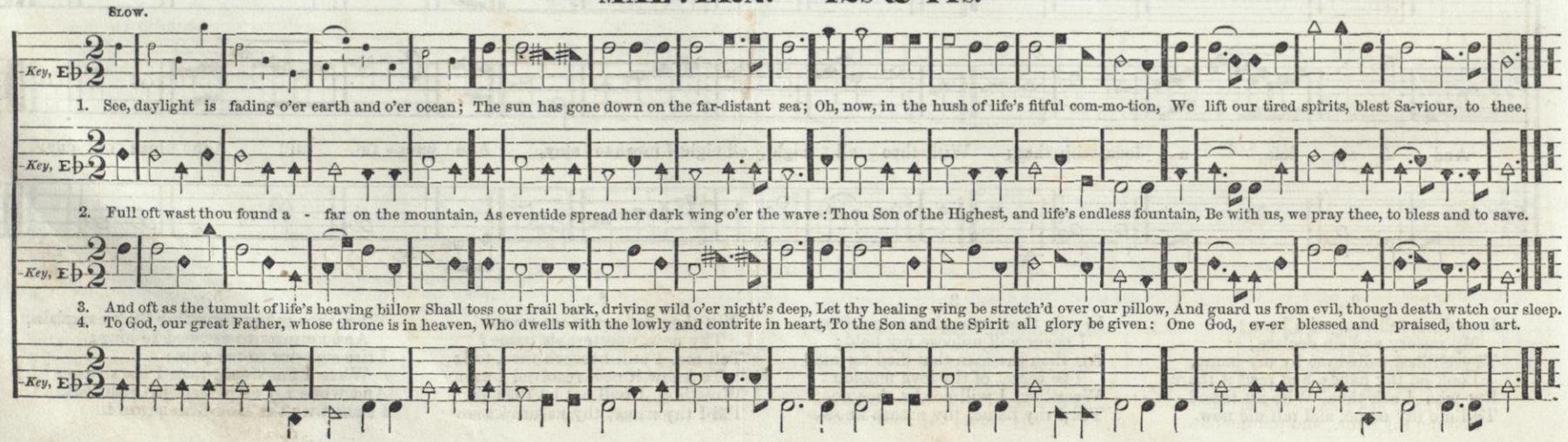
5.

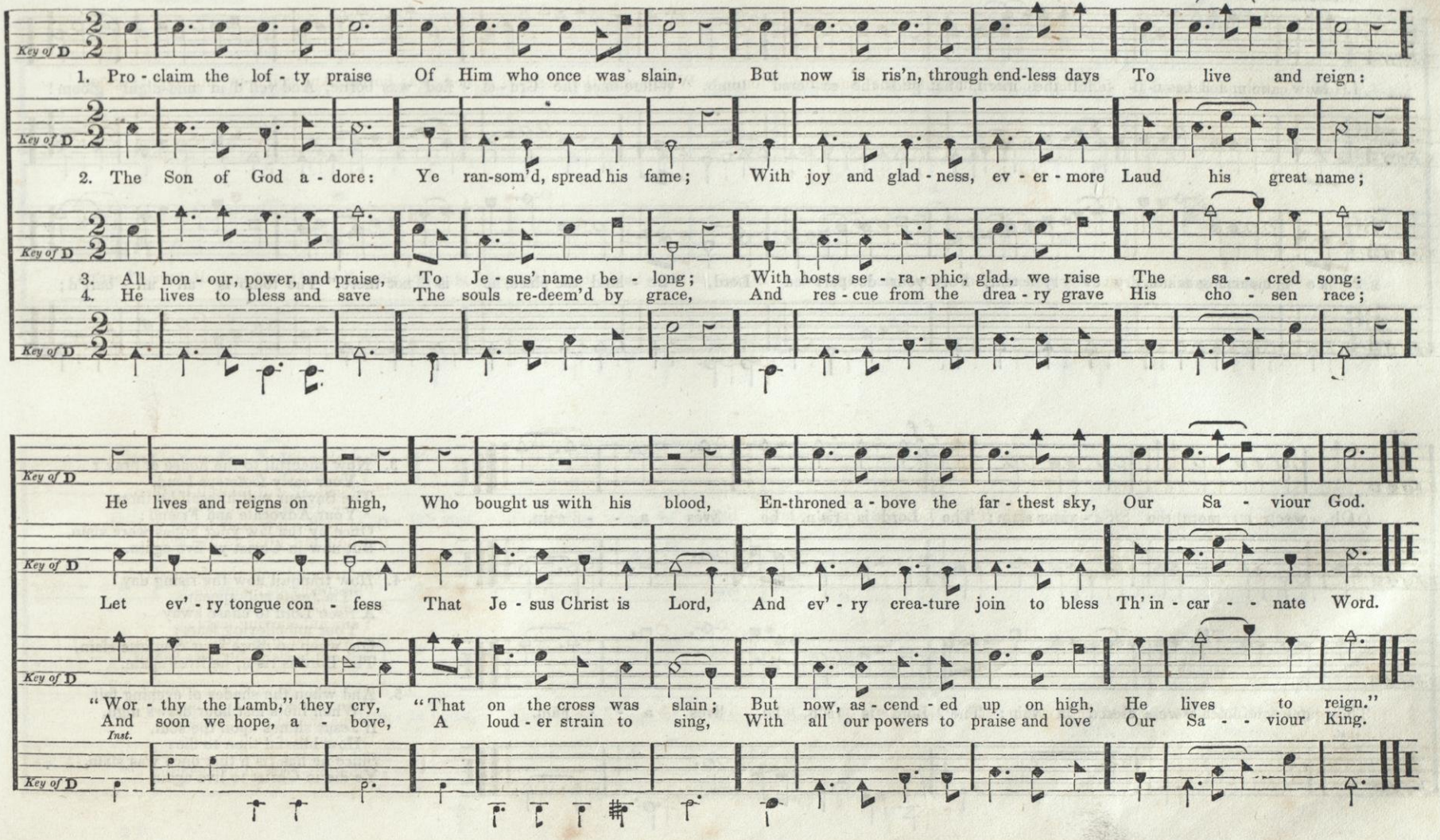
What though my shrinking flesh complain,
And murmur to contend so long;
I rise superior to my pain:
When I am weak, then I am strong:
And when my all of strength shall fail,
I shall with the God-Man prevail.

BROWER. 11s & 12s.

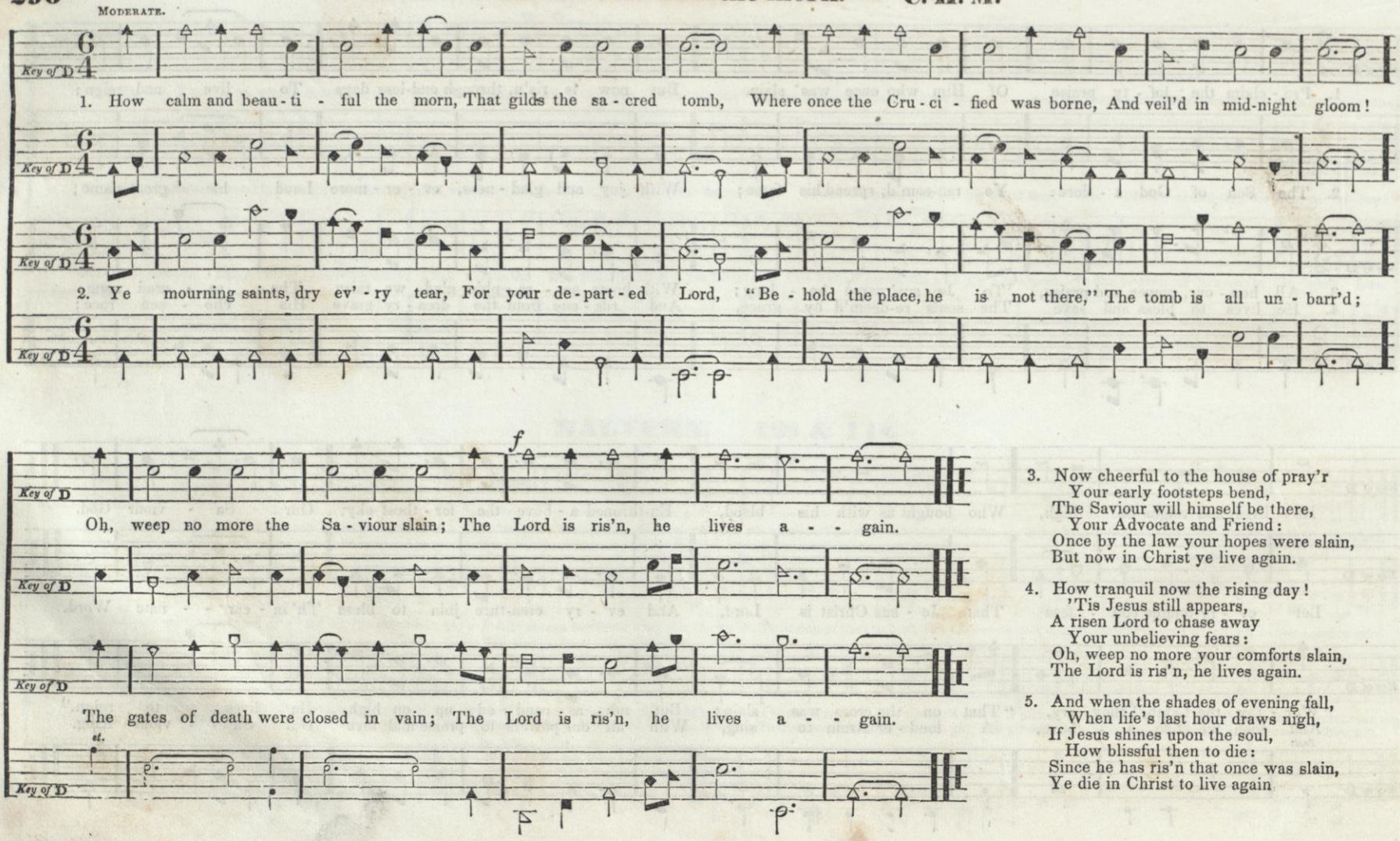


MALVERN. 12s & 11s.




Key of D
1. Pro - claim the lof - ty praise Of Him who once was slain, But now is ris'n, through end-less days To live and reign:
2. The Son of God a - dore: Ye ran-som'd, spread his fame; With joy and glad - ness, ev - er - more Laud his great name;
3. All hon - our, power, and praise, To Je - sus' name be - long; With hosts se - ra - phic, glad, we raise The sa - cred song:
4. He lives to bless and save The souls re-deem'd by grace, And res - cue from the drea - ry grave His cho - sen race;
He lives and reigns on high, Who bought us with his blood, En-throned a - bove the far - thest sky, Our Sa - viour God.
Let ev' - ry tongue con - fess That Je - sus Christ is Lord, And ev' - ry crea-ture join to bless Th' in - car - - nate Word.
"Wor - thy the Lamb," they cry, "That on the cross was slain; But now, as - cend - ed up on high, He lives to reign."
And soon we hope, a - bove, A loud - er strain to sing, With all our powers to praise and love Our Sa - - viour King.
Inst.

"How calm and beautiful the morn." C. H. M.



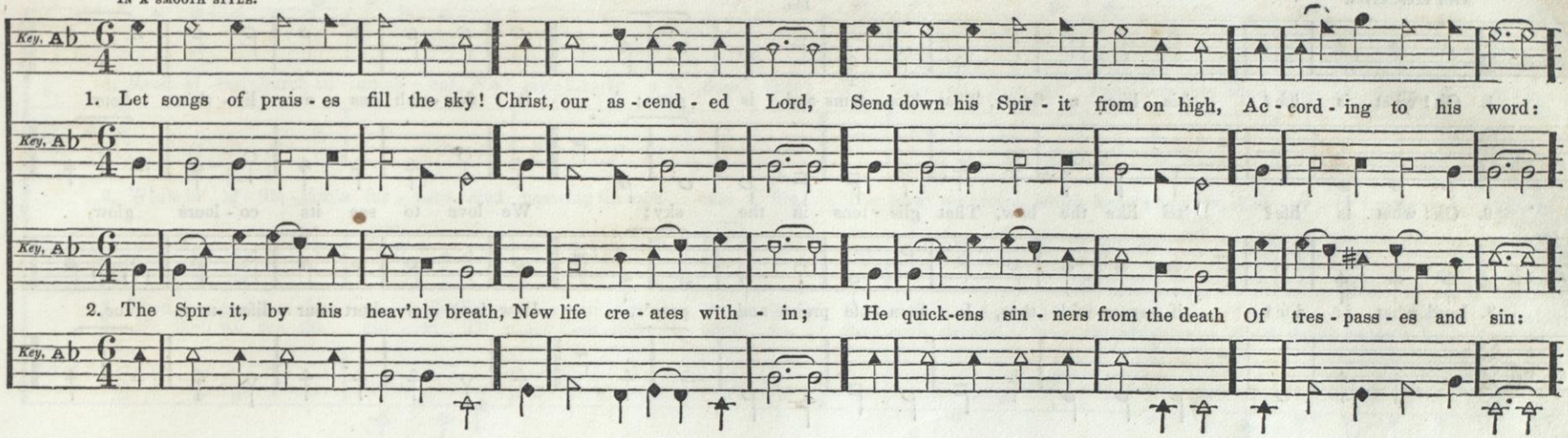
3. Now cheerful to the house of pray'r
Your early footsteps bend,
The Saviour will himself be there,
Your Advocate and Friend:
Once by the law your hopes were slain,
But now in Christ ye live again.

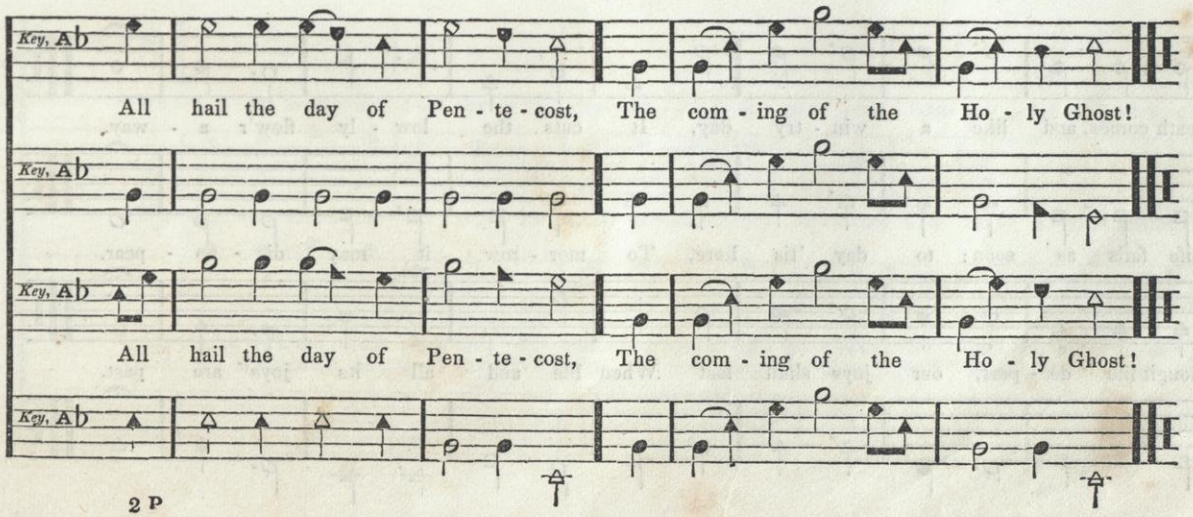
4. How tranquil now the rising day!
'Tis Jesus still appears,
A risen Lord to chase away
Your unbelieving fears:
Oh, weep no more your comforts slain,
The Lord is ris'n, he lives again.

5. And when the shades of evening fall,
When life's last hour draws nigh,
If Jesus shines upon the soul,
How blissful then to die:
Since he has ris'n that once was slain,
Ye die in Christ to live again

Let songs of praises fill the sky. C. H. M.

In a smooth style.





3. The things of Christ the Spirit takes,
And shows them unto men;
The fallen soul his temple makes,
God's image stamps again:
All hail the day of Pentecost,
The coming of the Holy Ghost!

4. Come, Holy Spirit, from above,
With thy celestial fire;
Come, and with flames of zeal and love,
Our hearts and tongues inspire:
Be this our day of Pentecost!
The coming of the Holy Ghost!

STEPNEY. C. H. M. (PECULIAR.)

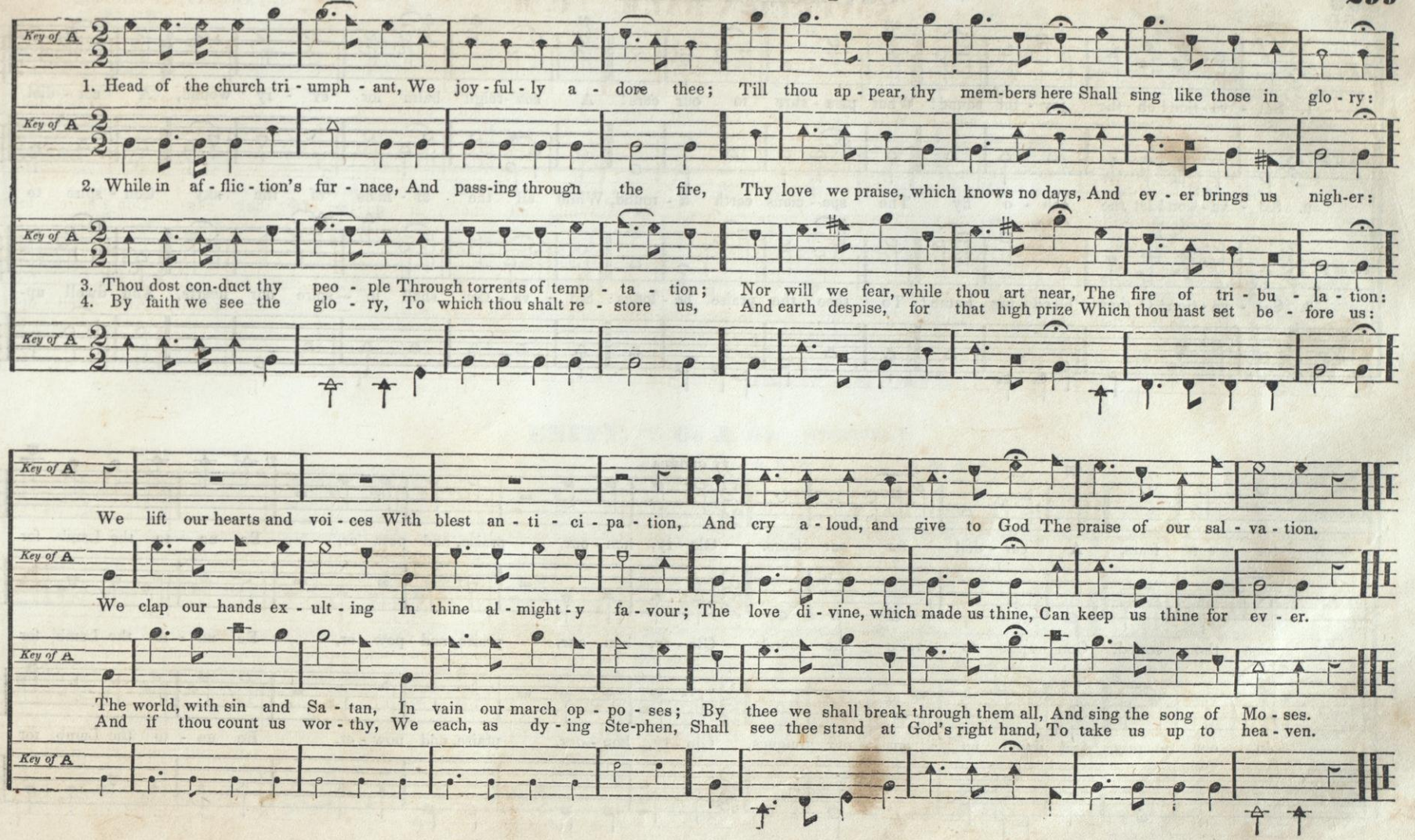
With tenderness.

Dim.

1. Oh! what is life? 'tis like a flow'r, That blos - soms and is gone; It flou - rish - es a lit - tle hour
2. Oh! what is life? 'tis like the bow, That glis - tens in the sky; We love to see its co - lours glow,
3. Lord what is life? if spent with thee, In hum - ble praise and pray'r, How long or short our life may be,

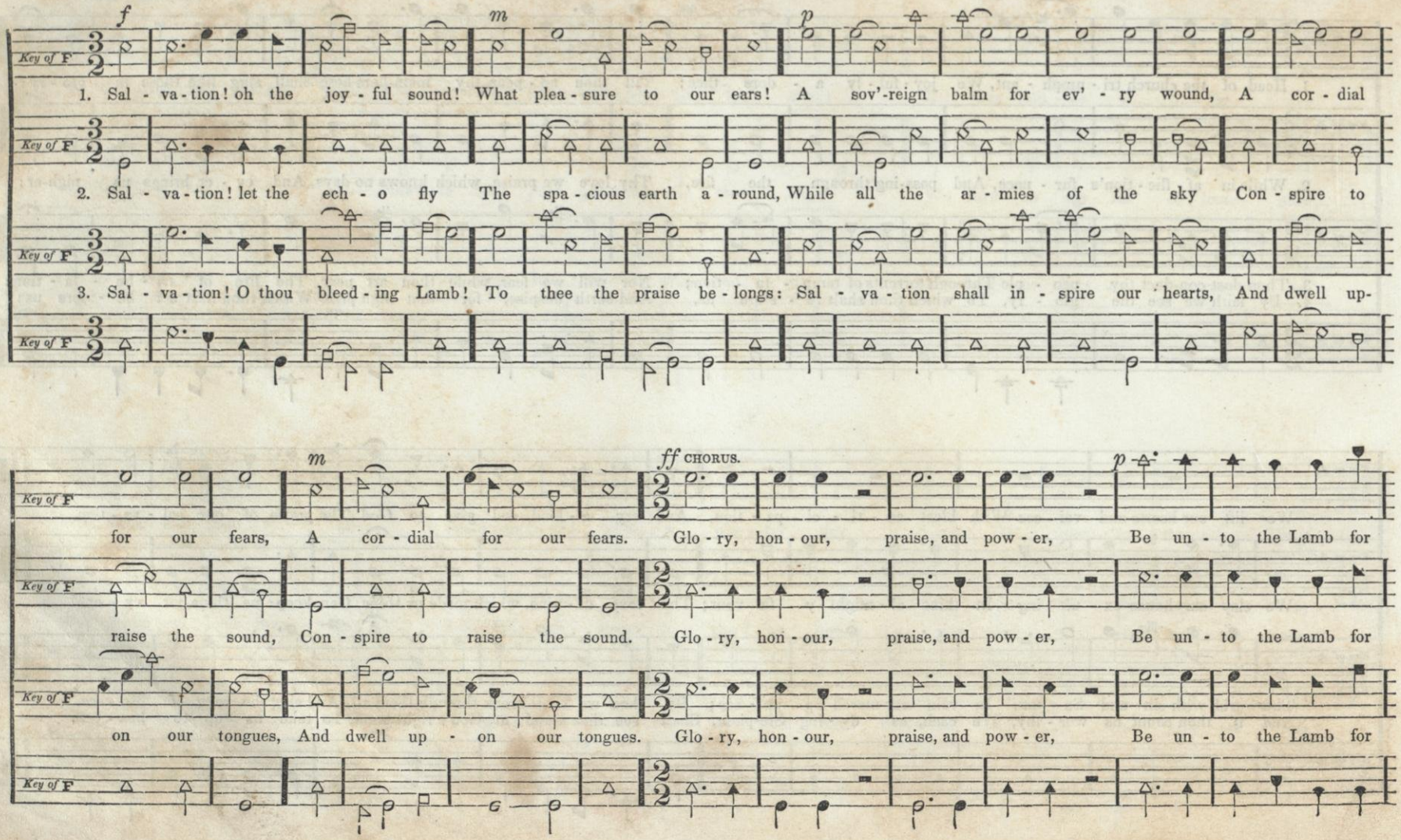
With all its beau - ty on: Death comes, and like a win - try day, It cuts the low - ly flow'r a - way.
But while we look they die: Life fails as soon: to day 'tis here, To mor - row it may dis - ap - pear.
Dim.
We feel no anx - ious care. Though life de - part, our joys shall last When life and all its joys are past.

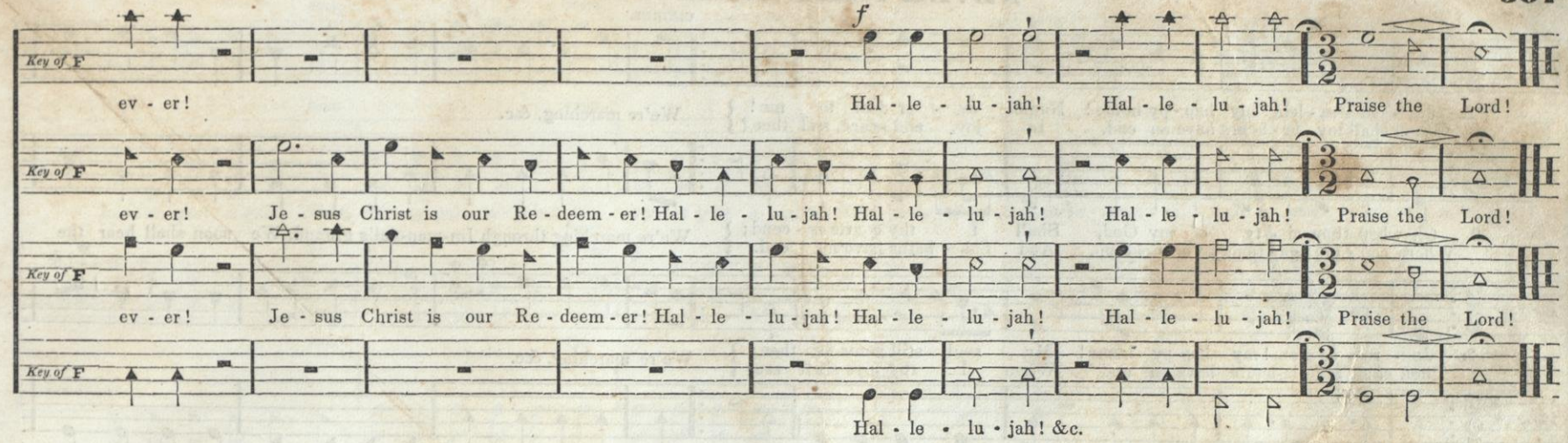
Head of the church triumphant.



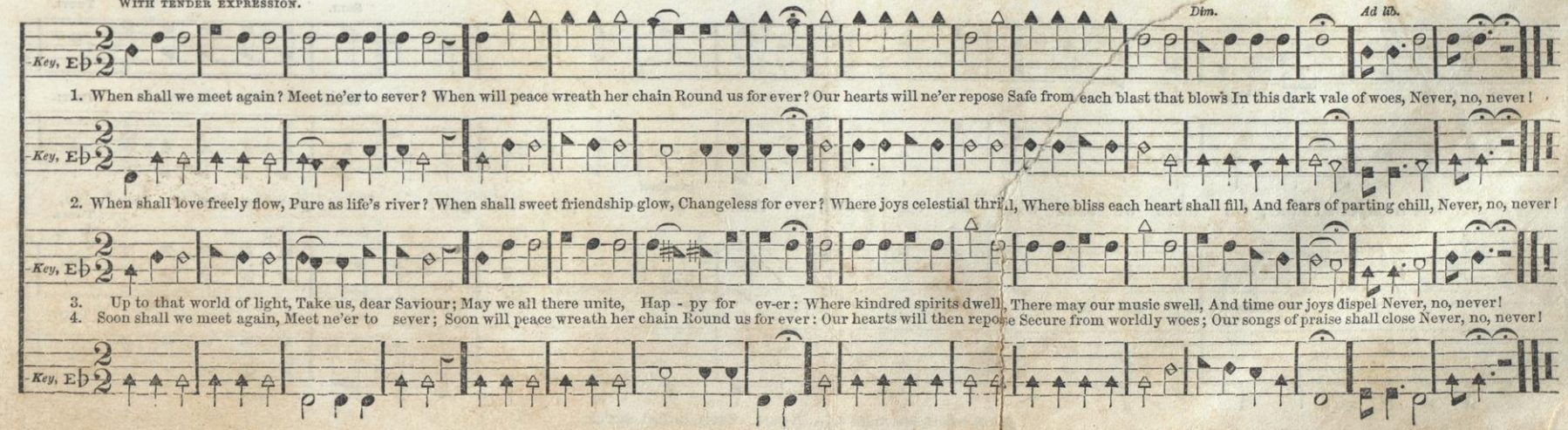
SOVEREIGN BALM. C. M.

J. FAWCETT, OF ENGLAND.

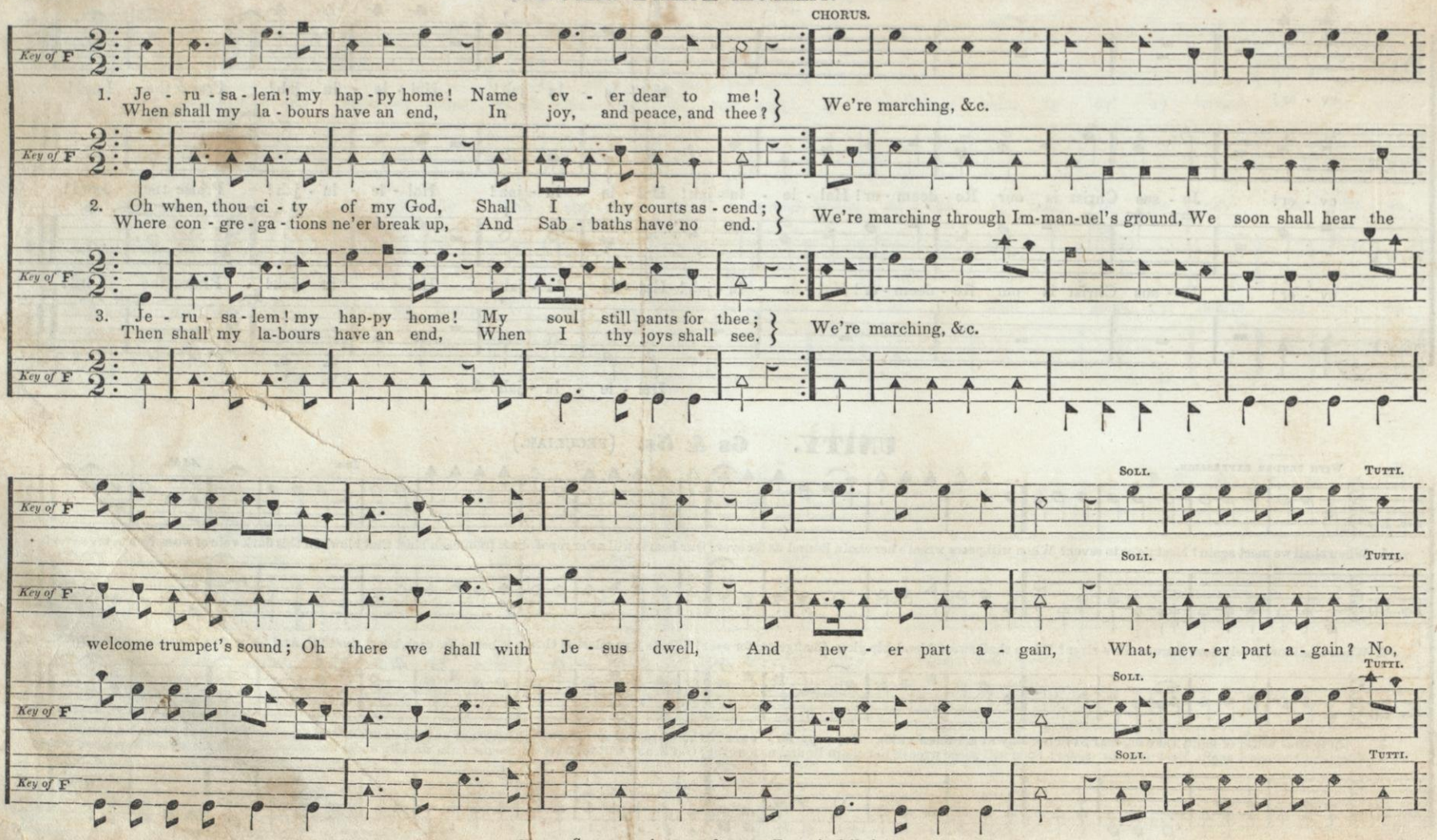




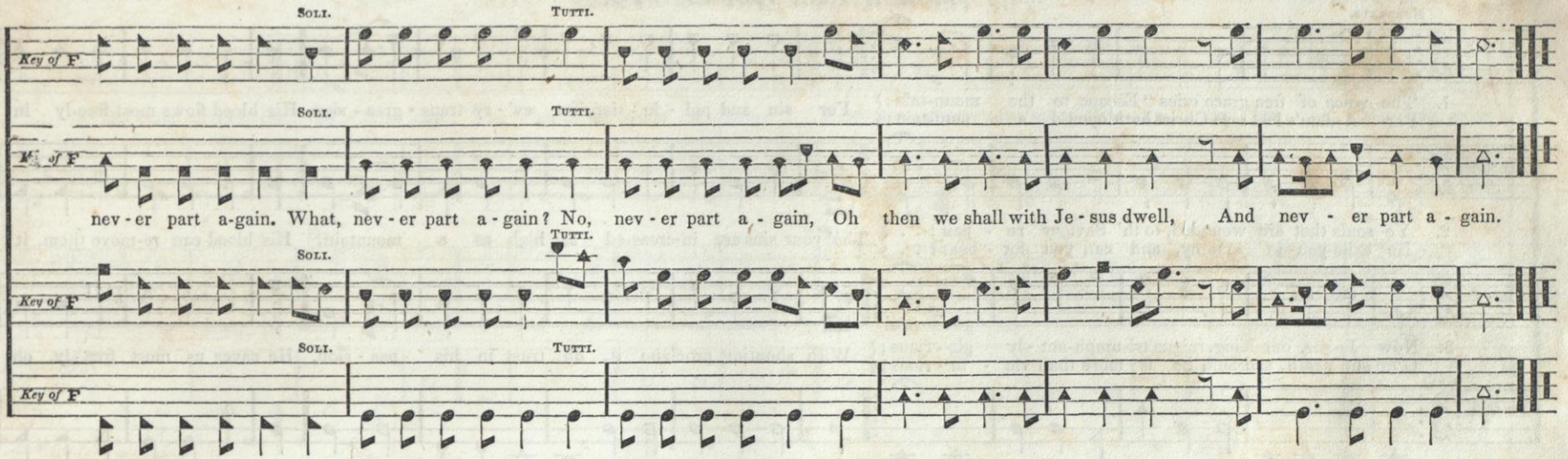
UNITY. 6s & 5s. (PECULIAR.)



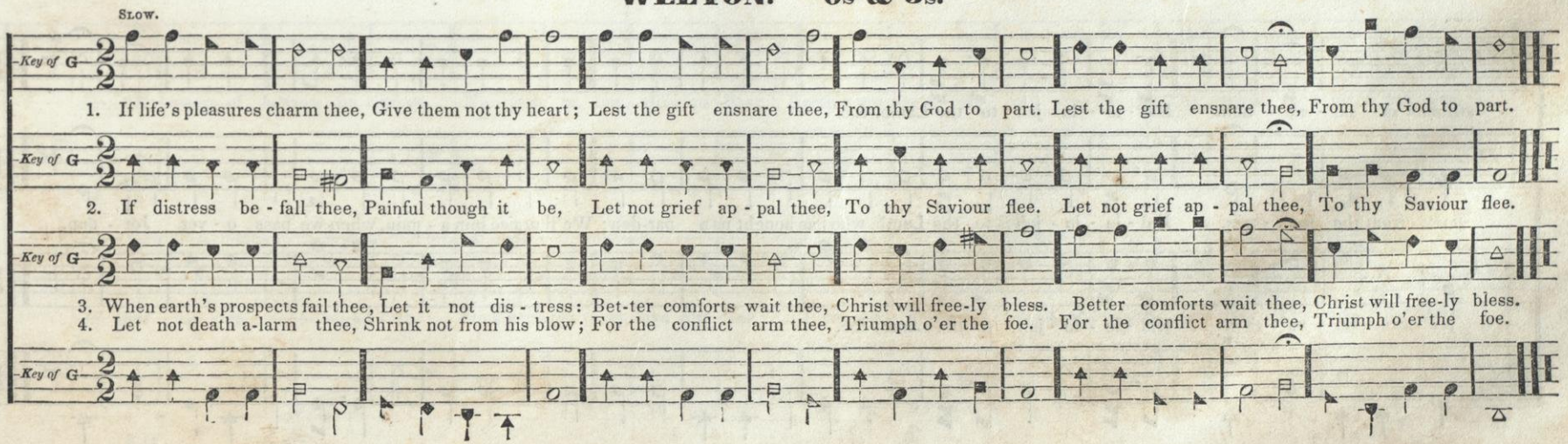
NEVER PART AGAIN.

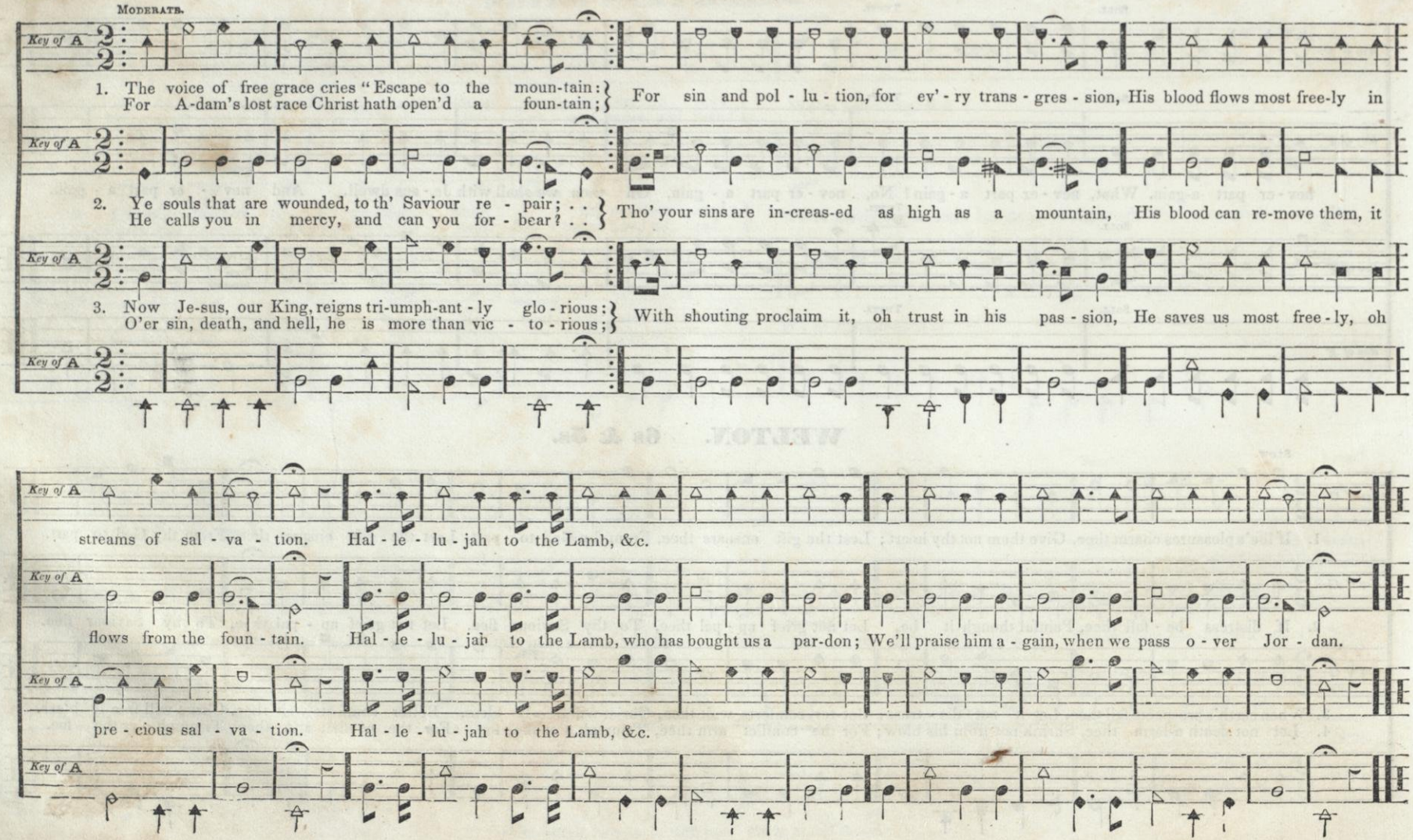


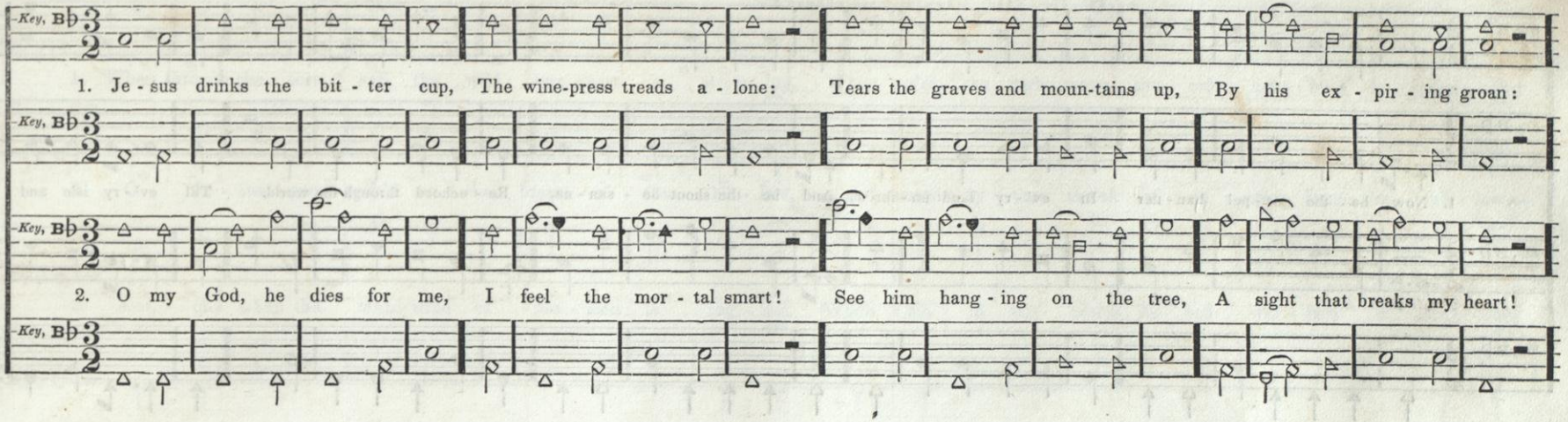
NOTE.—SOLI, one voice on each part. TUTTI, in full chorus.

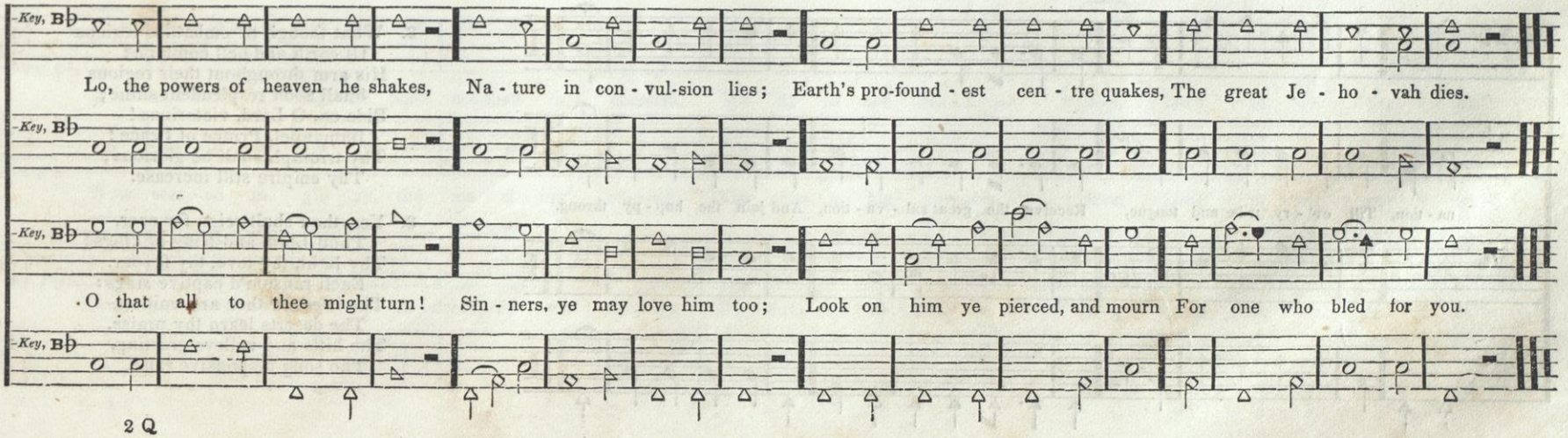

Soli.
Tutti.
Key of F
Soli.
Tutti.
Key of F
nev - er part a-gain. What, nev - er part a - gain? No, nev - er part a - gain, Oh then we shall with Je - sus dwell, And nev - er part a - gain.
Tutti.
Soli.
Key of F
Soli.
Tutti.
Key of F

WELTON. 6s & 5s.


Slow.
Key of G
1. If life's pleasures charm thee, Give them not thy heart; Lest the gift ensnare thee, From thy God to part. Lest the gift ensnare thee, From thy God to part.
Key of G
2. If distress be - fall thee, Painful though it be, Let not grief ap - pal thee, To thy Saviour flee. Let not grief ap - pal thee, To thy Saviour flee.
Key of G
3. When earth's prospects fail thee, Let it not dis - tress: Bet-ter comforts wait thee, Christ will free-ly bless. Better comforts wait thee, Christ will free-ly bless.
4. Let not death a-larm thee, Shrink not from his blow; For the conflict arm thee, Triumph o'er the foe. For the conflict arm thee, Triumph o'er the foe.
Key of G

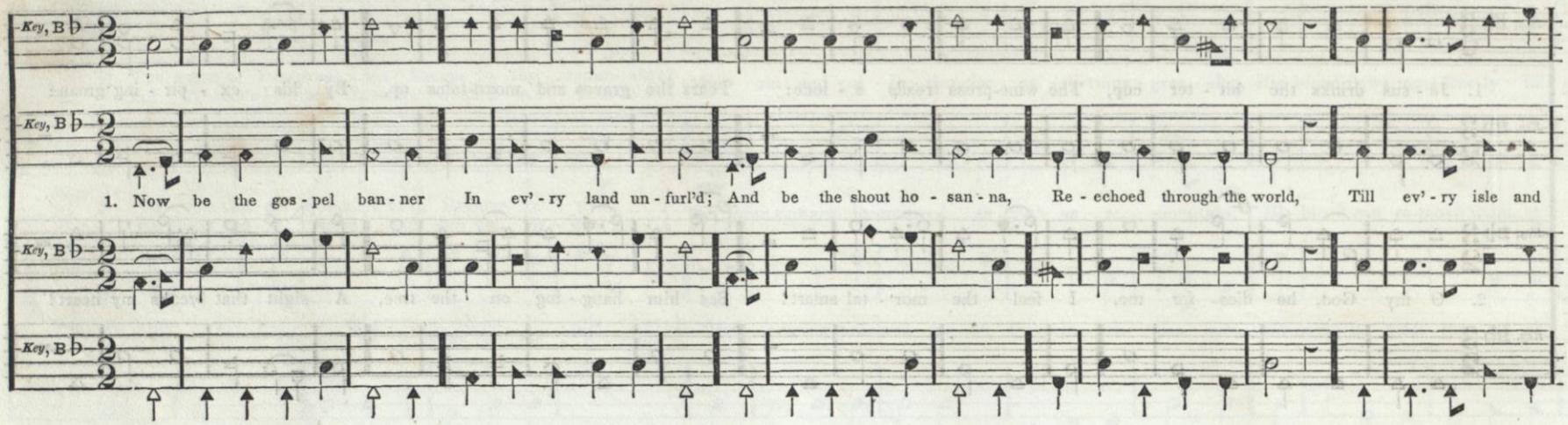

Moderate.
Key of A
1. The voice of free grace cries "Escape to the moun-tain:
For A-dam's lost race Christ hath open'd a foun-tain;
For sin and pol - lu - tion, for ev' - ry trans - gres - sion, His blood flows most free-ly in
2. Ye souls that are wounded, to th' Saviour re - pair; . .
He calls you in mercy, and can you for - bear? . .
Tho' your sins are in-creas-ed as high as a mountain, His blood can re-move them, it
3. Now Je-sus, our King, reigns tri-umph-ant - ly glo - rious:
O'er sin, death, and hell, he is more than vic - to - rious;
With shouting proclaim it, oh trust in his pas - sion, He saves us most free - ly, oh
streams of sal - va - tion. Hal - le - lu - jah to the Lamb, &c.
flows from the foun - tain. Hal - le - lu - jah to the Lamb, who has bought us a par-don; We'll praise him a - gain, when we pass o - ver Jor - dan.
pre - cious sal - va - tion. Hal - le - lu - jah to the Lamb, &c.

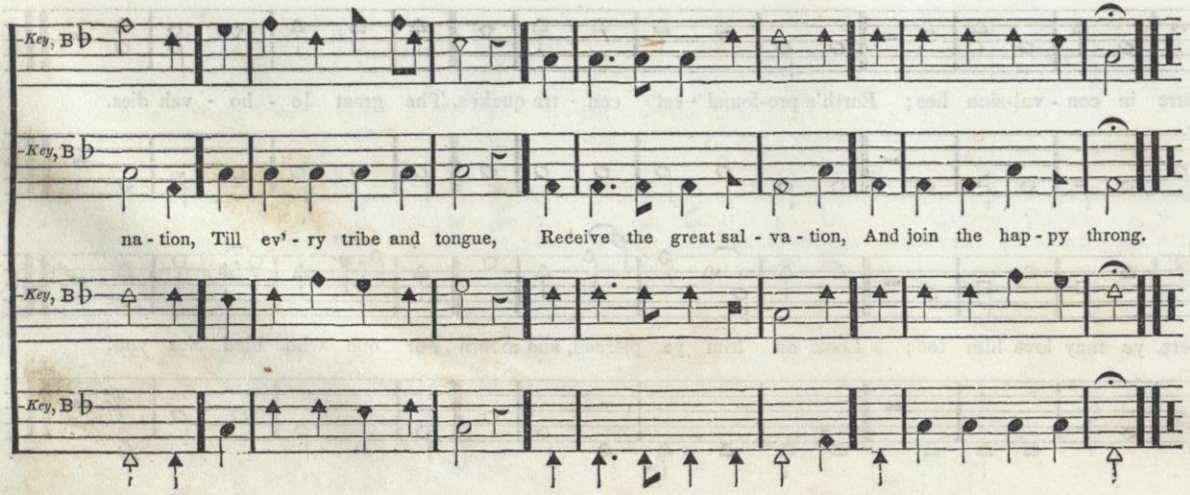

Key, B♭ 3/2
1. Je - sus drinks the bit - ter cup, The wine-press treads a - lone: Tears the graves and moun-tains up, By his ex - pir - ing groan:
2. O my God, he dies for me, I feel the mor - tal smart! See him hang - ing on the tree, A sight that breaks my heart!


Key, B♭
Lo, the powers of heaven he shakes, Na - ture in con - vul-sion lies; Earth's pro-found - est cen - tre quakes, The great Je - ho - vah dies.
O that all to thee might turn! Sin - ners, ye may love him too; Look on him ye pierced, and mourn For one who bled for you.

"Now be the gospel banner." [Missionary Hymn.] 7s & 6s.

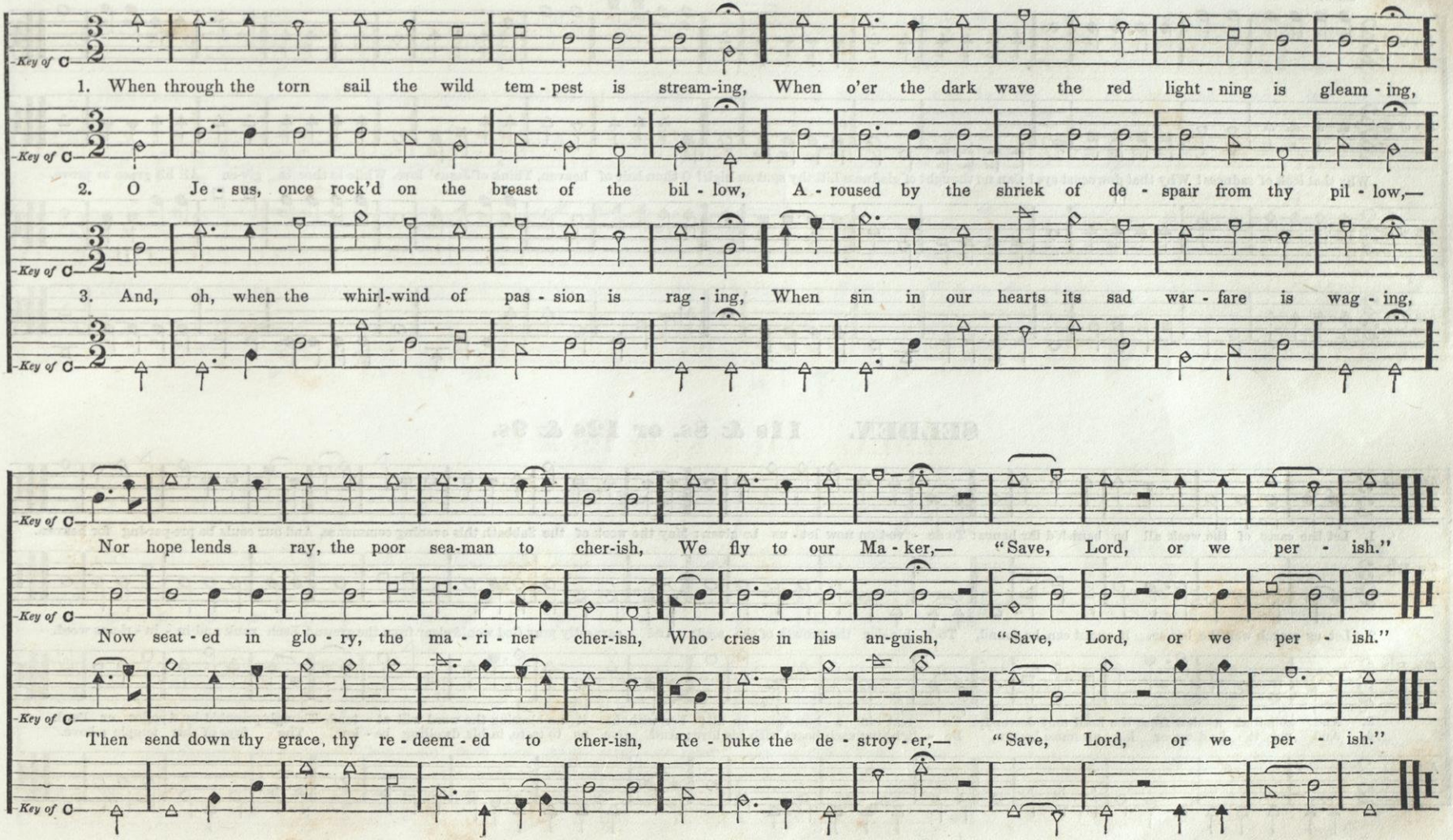
T. B. MASON.





2. What though th' embattled legions
Of earth and hell combine?
His arm throughout their regions
Shall soon resplendent shine;
Ride on, O Lord, victorious!
Immanuel, Prince of Peace!
Thy triumph shall be glorious;
Thy empire still increase.

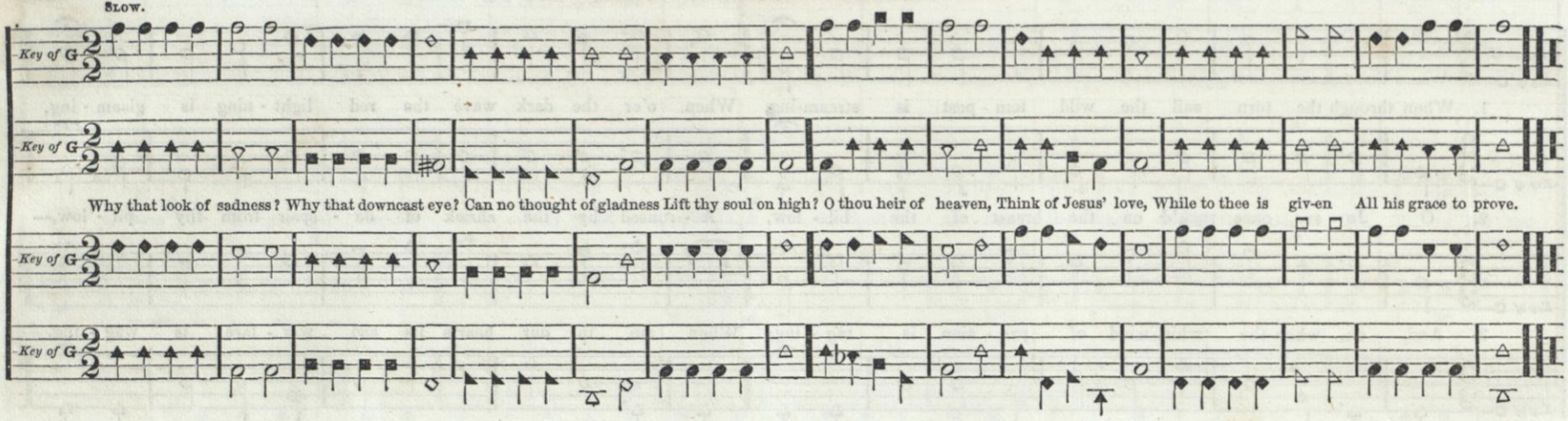
3. Yes, thou shalt reign for ever,
Thou Lord, and King of kings!
Thy light, thy love, thy favour,
Each ransom'd captive sings:
The isles for thee are waiting,
The deserts learn thy praise,
The hills and valleys greeting,
The song responsive raise.


Key of C
1. When through the torn sail the wild tem - pest is stream-ing, When o'er the dark wave the red light - ning is gleam - ing,
2. O Je - sus, once rock'd on the breast of the bil - low, A - roused by the shriek of de - spair from thy pil - low,—
3. And, oh, when the whirl-wind of pas - sion is rag - ing, When sin in our hearts its sad war - fare is wag - ing,
Nor hope lends a ray, the poor sea-man to cher-ish, We fly to our Ma - ker,— "Save, Lord, or we per - ish."
Now seat - ed in glo - ry, the ma - ri - ner cher-ish, Who cries in his an-guish, "Save, Lord, or we per - ish."
Then send down thy grace, thy re - deem - ed to cher-ish, Re - buke the de - stroy - er,— "Save, Lord, or we per - ish."

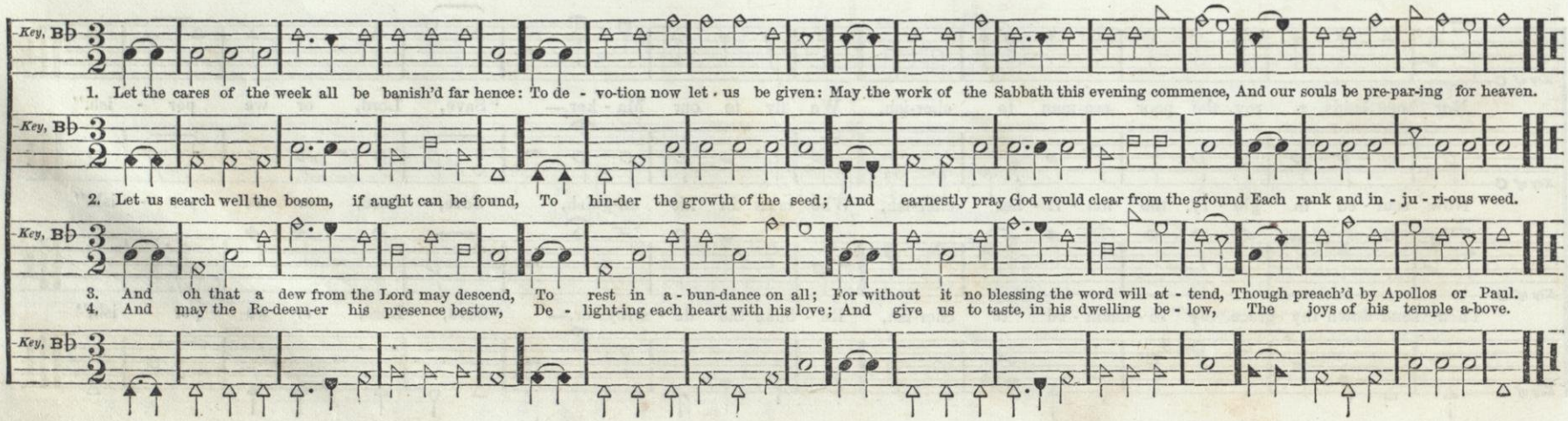
LANSINGBURGH. 6s & 5s.

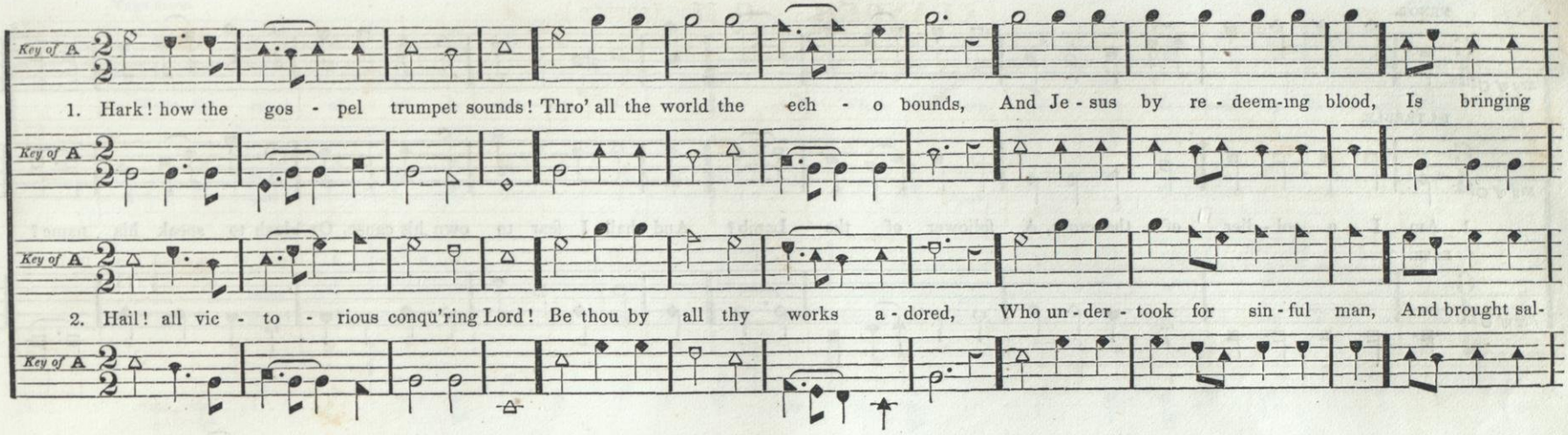
GERMAN.

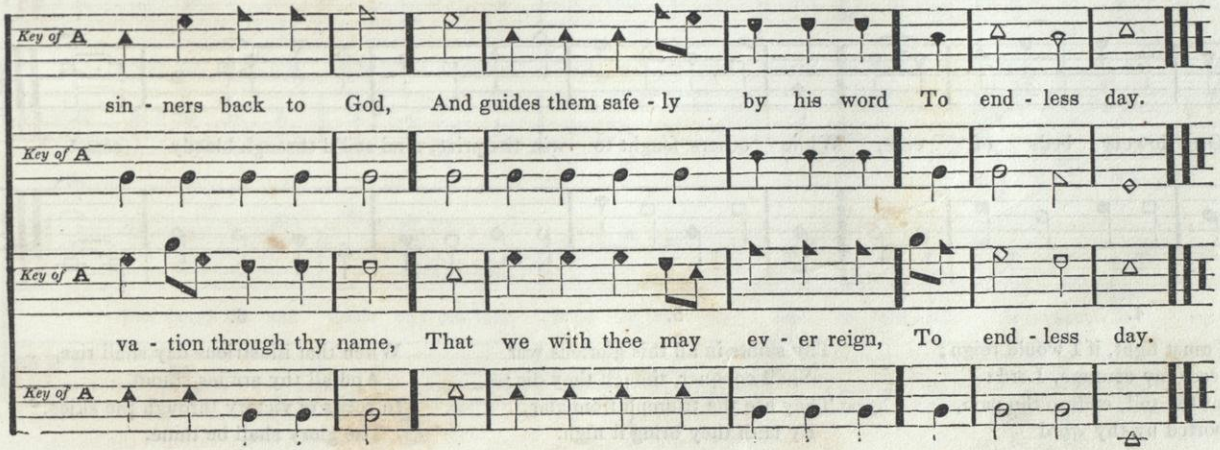
Slow.



SELDEN. 11s & 8s, or 12s & 9s.



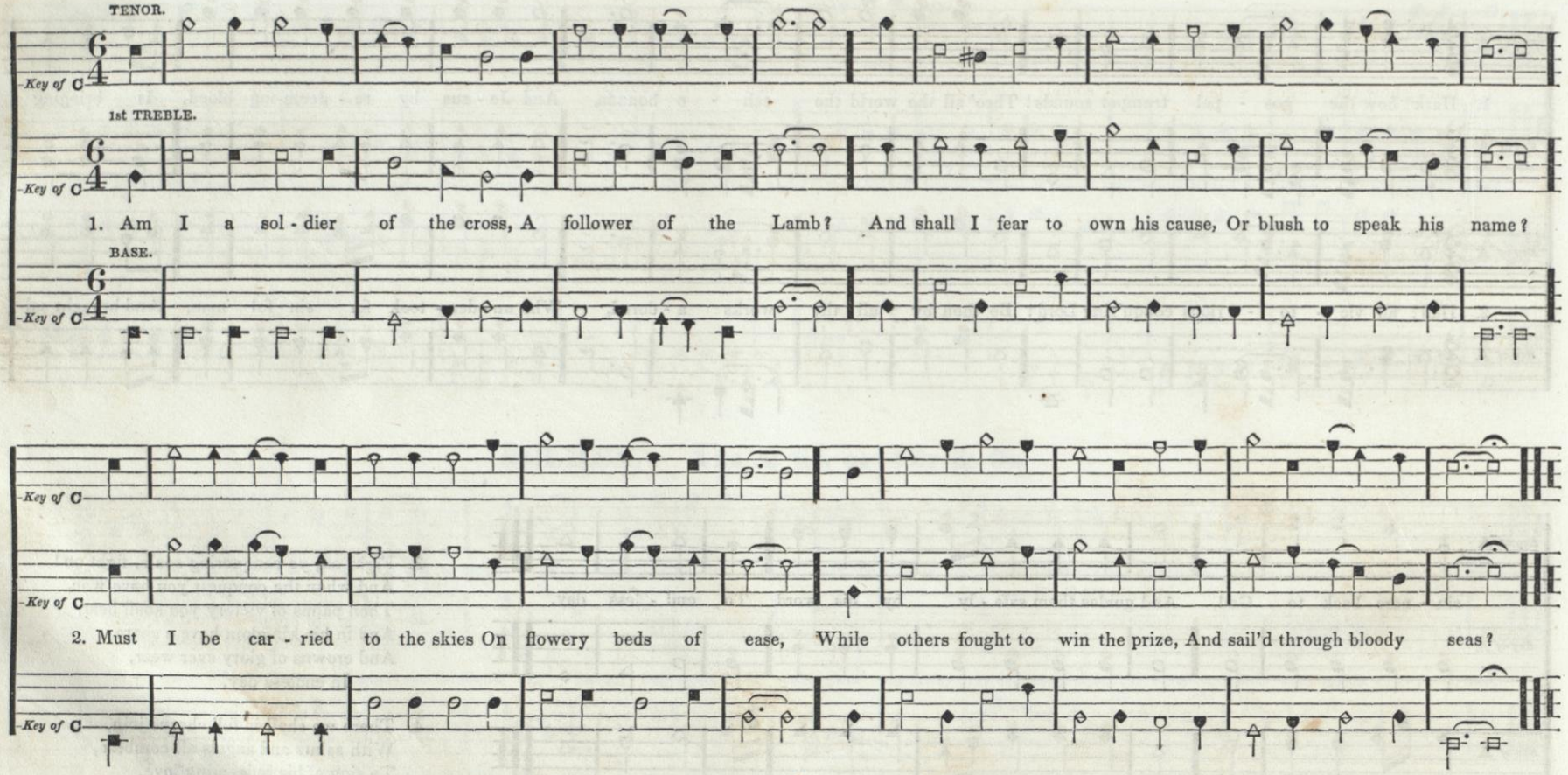




3. Fight on, ye conquering souls, fight on!
And when the conquest you have won,
Then palms of victory you shall bear,
And in his kingdom have a share;
And crowns of glory ever wear,
In endless day.

4. There we shall in full chorus join,
With saints and angels all combine,
To sing of his redeeming love,
When rolling years shall cease to move,
And this shall be our theme above,
In endless day.

LEANDER. C. M. (DOUBLE.)



3.

Are there no foes for me to face?
Must I not stem the flood?
Is this vile world a friend to grace,
To help me on to God?

4.

Sure I must fight, if I would reign;
Increase my courage, Lord:
I'll bear the toil, endure the pain,
Supported by thy word

5.

Thy saints in all this glorious war
Shall conquer, though they die;
They see the triumph from afar,
By faith they bring it nigh.

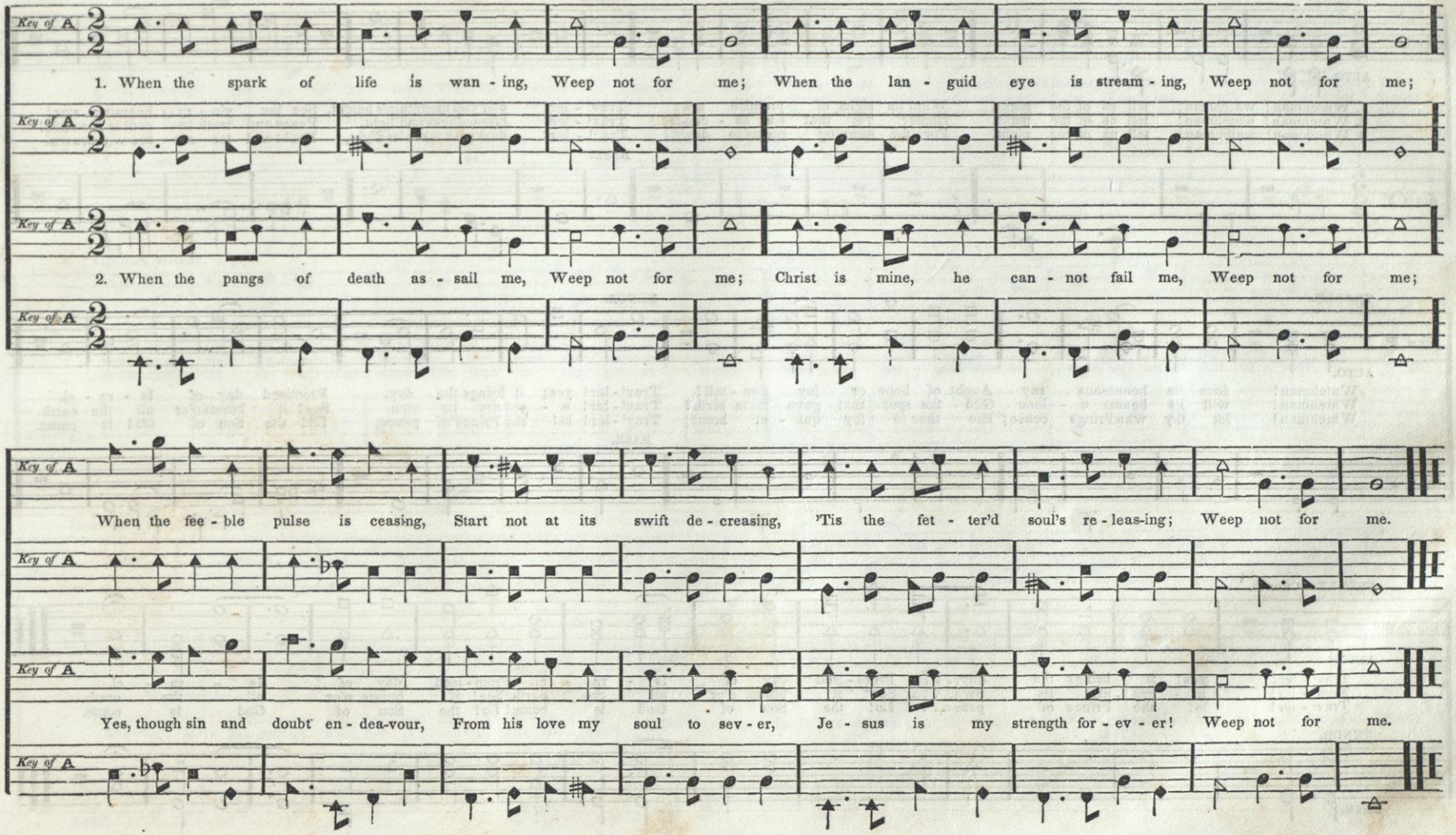
6.

When that illustrious day shall rise,
And all thy armies shine
In robes of victory through the skies,
The glory shall be thine.

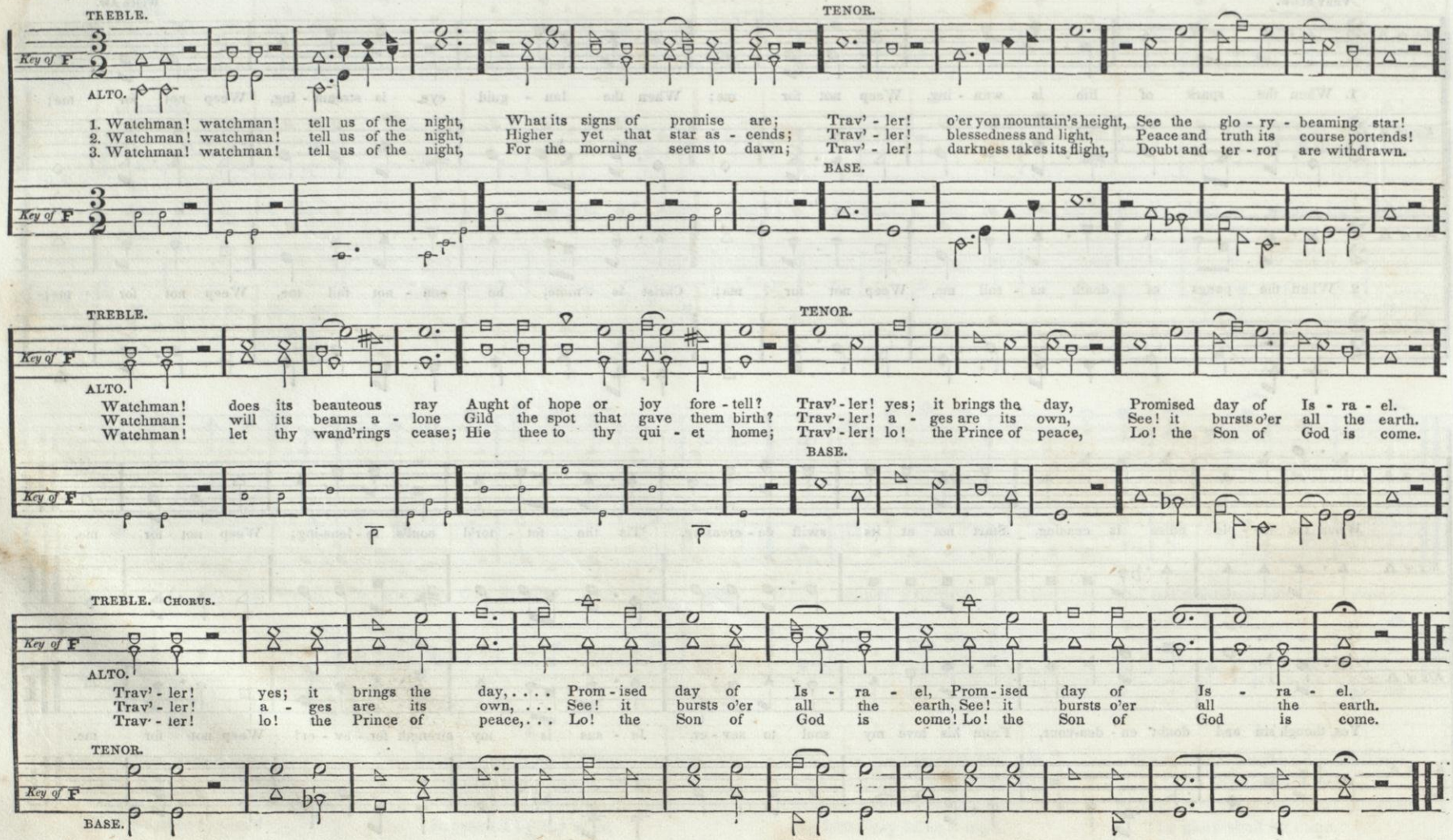
When the Spark of Life is waning. [Hymn.]

Very Slow.

Welch Air.

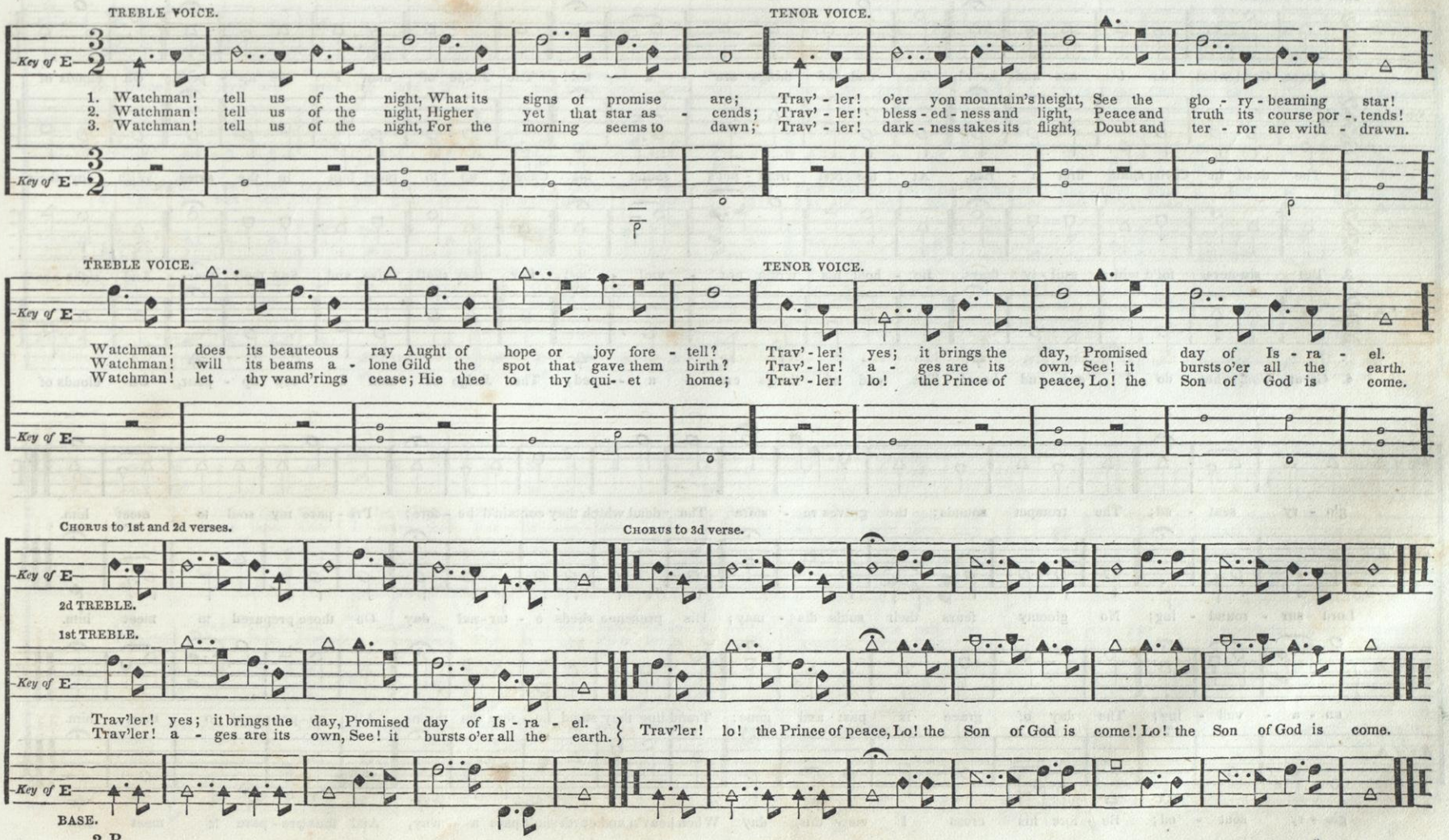


Watchman! tell us of the night. [Hymn.]



Watchman! tell us of the Night. [Missionary or Christmas Hymn.]

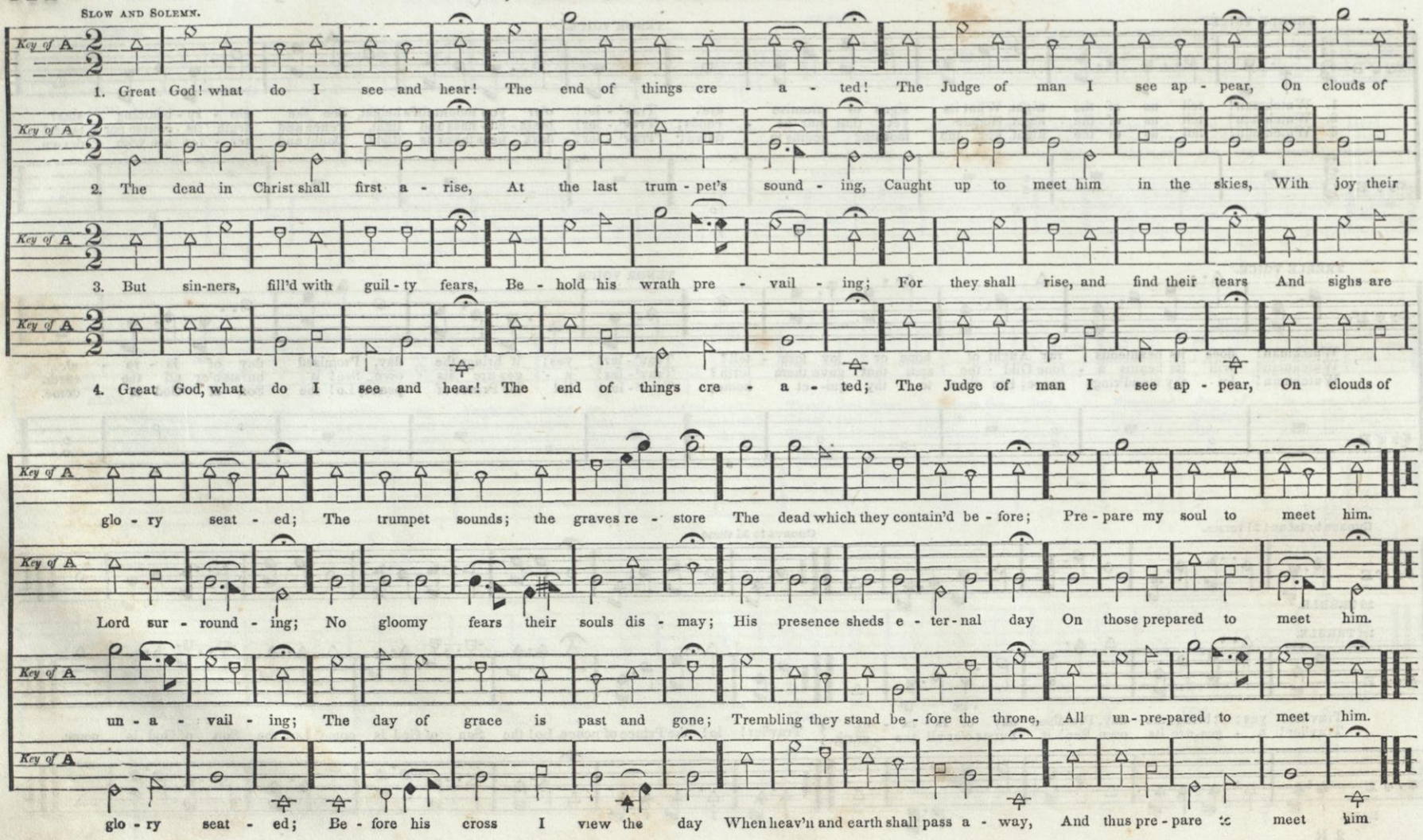
L MASON.

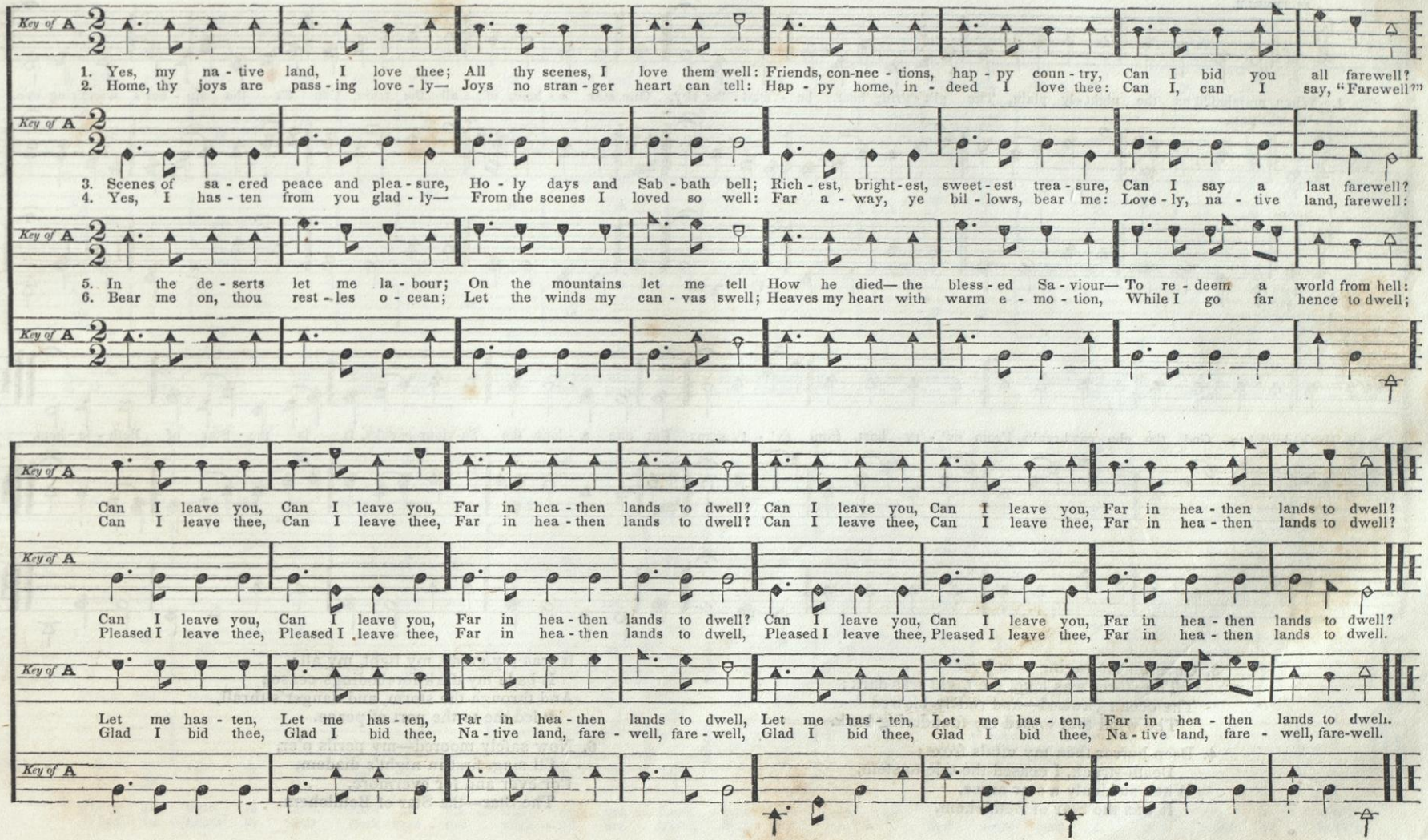


Great God, what do I see and hear! [Hymn.]

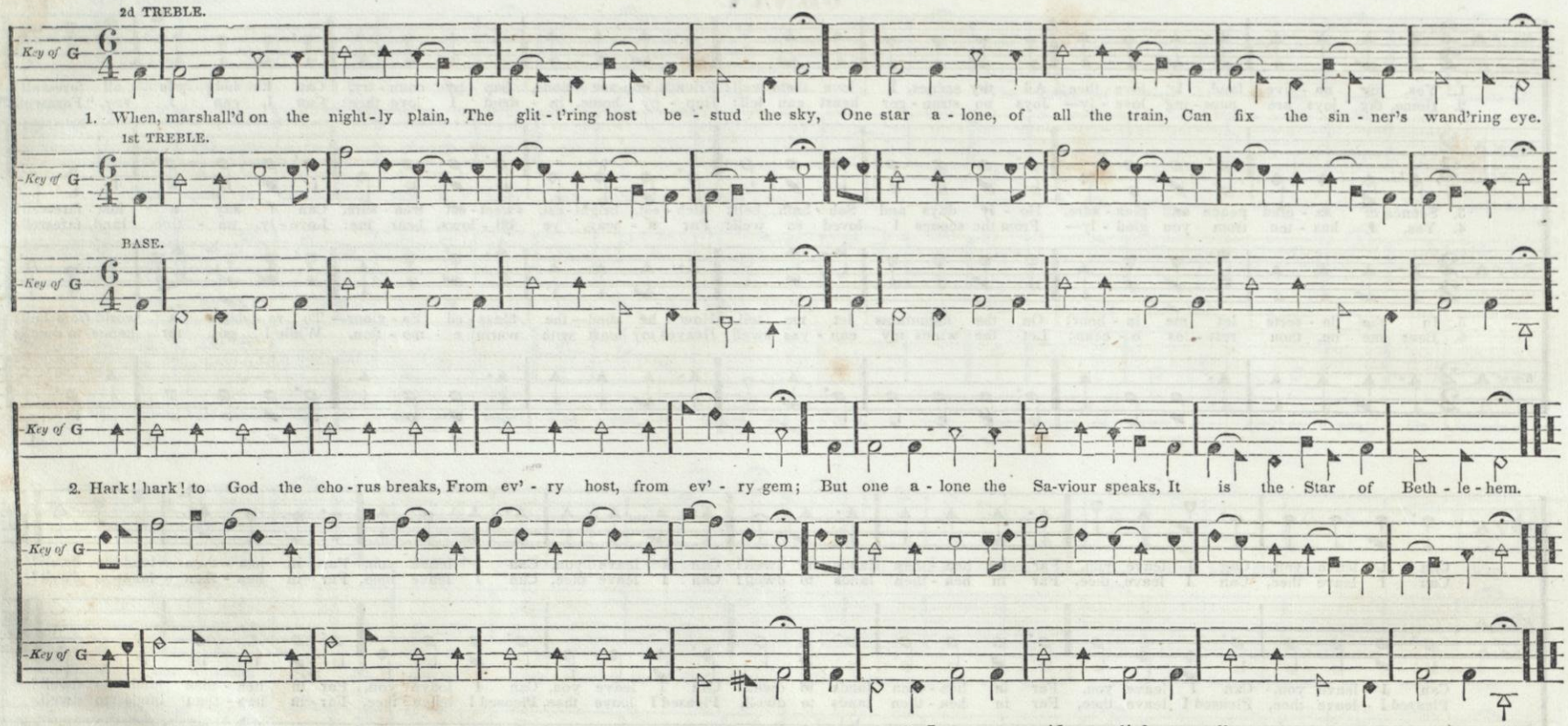
MARTIN LUTHER.

Slow and Solemn.




Key of A
1. Yes, my na - tive land, I love thee; All thy scenes, I love them well: Friends, con-nec - tions, hap - py coun - try, Can I bid you all farewell?
2. Home, thy joys are pass - ing love - ly— Joys no stran - ger heart can tell: Hap - py home, in - deed I love thee: Can I, can I say, "Farewell?"
3. Scenes of sa - cred peace and plea - sure, Ho - ly days and Sab - bath bell; Rich - est, bright - est, sweet - est trea - sure, Can I say a last farewell?
4. Yes, I has - ten from you glad - ly— From the scenes I loved so well: Far a - way, ye bil - lows, bear me: Love - ly, na - tive land, farewell:
5. In the de - serts let me la - bour; On the mountains let me tell How he died— the bless - ed Sa - viour— To re - deem a world from hell:
6. Bear me on, thou rest - les o - cean; Let the winds my can - vas swell; Heaves my heart with warm e - mo - tion, While I go far hence to dwell;
Can I leave you, Can I leave you, Far in hea - then lands to dwell? Can I leave you, Can I leave you, Far in hea - then lands to dwell?
Can I leave thee, Can I leave thee, Far in hea - then lands to dwell? Can I leave thee, Can I leave thee, Far in hea - then lands to dwell?
Can I leave you, Can I leave you, Far in hea - then lands to dwell? Can I leave you, Can I leave you, Far in hea - then lands to dwell?
Pleased I leave thee, Pleased I leave thee, Far in hea - then lands to dwell, Pleased I leave thee, Pleased I leave thee, Far in hea - then lands to dwell.
Let me has - ten, Let me has - ten, Far in hea - then lands to dwell, Let me has - ten, Let me has - ten, Far in hea - then lands to dwell.
Glad I bid thee, Glad I bid thee, Na - tive land, fare - well, fare - well, Glad I bid thee, Glad I bid thee, Na - tive land, fare - well, fare-well.

STAR OF BETHLEHEM.

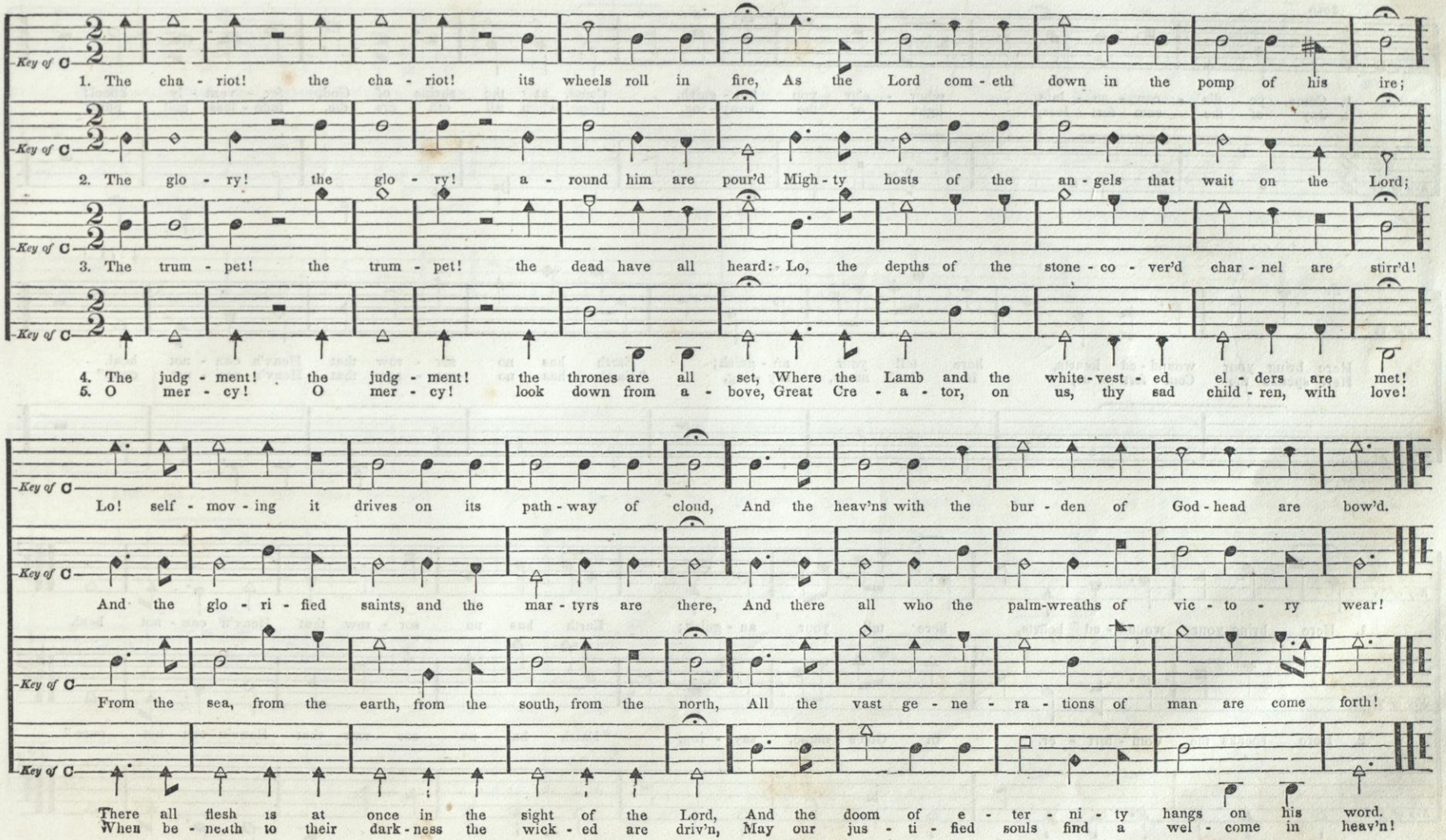


3. Once on the raging seas I rode—
The storm was loud, the night was dark;
The ocean yawned—and rudely blowed
The wind that tossed my foundering bark.

4. Deep horror then my vitals froze;
Death-struck, I ceased the tide to stem,
When suddenly a star arose,
It was the Star of Bethlehem.

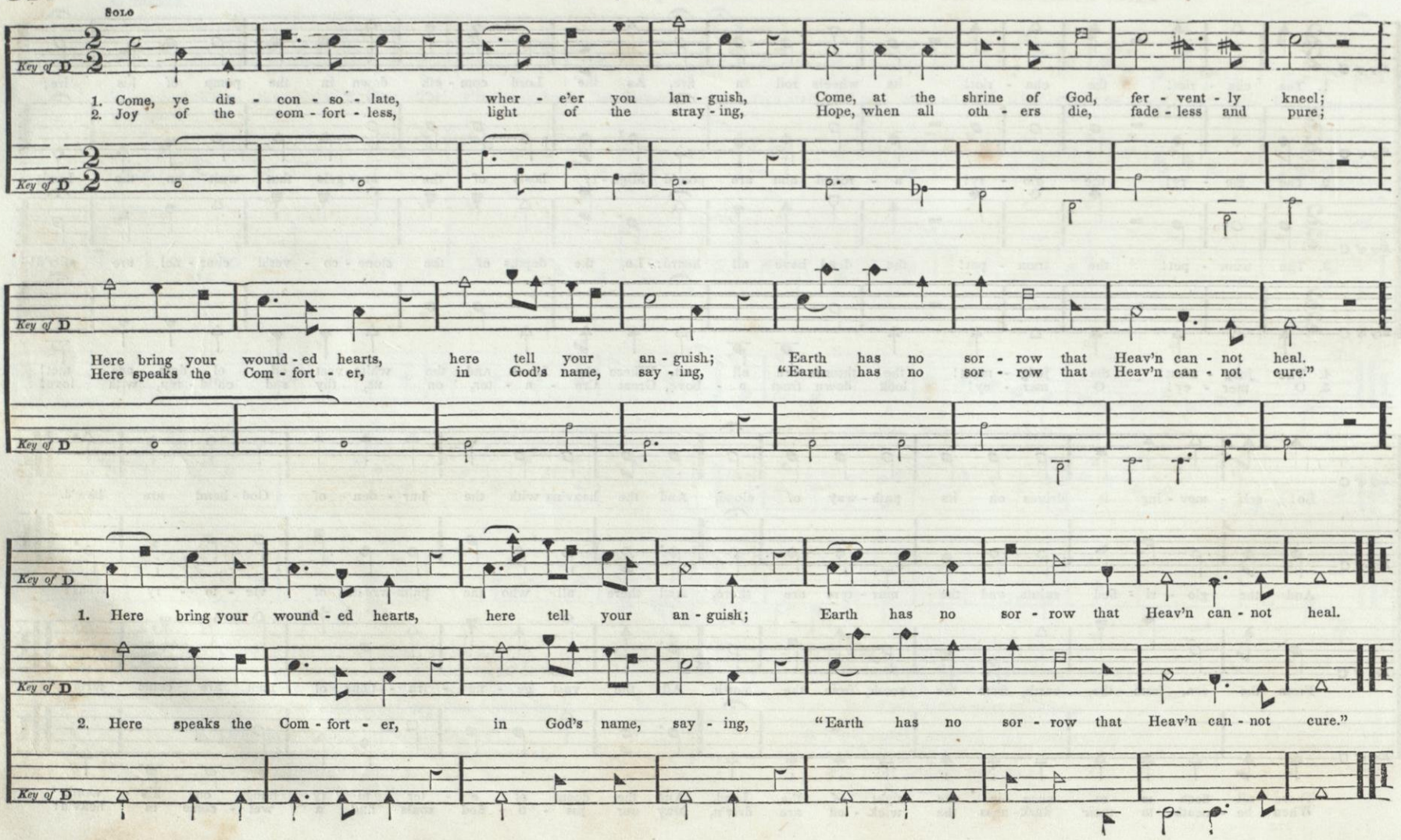
5. It was my guide, my light, my all;
It bade my dark forebodings cease;
And through the storm, and danger's thrall,
It led me to the port of peace.

6. Now safely moored—my perils o'er,
I'll sing, first in night's diadem,
For ever and for evermore,
The Star—the Star of Bethlehem.

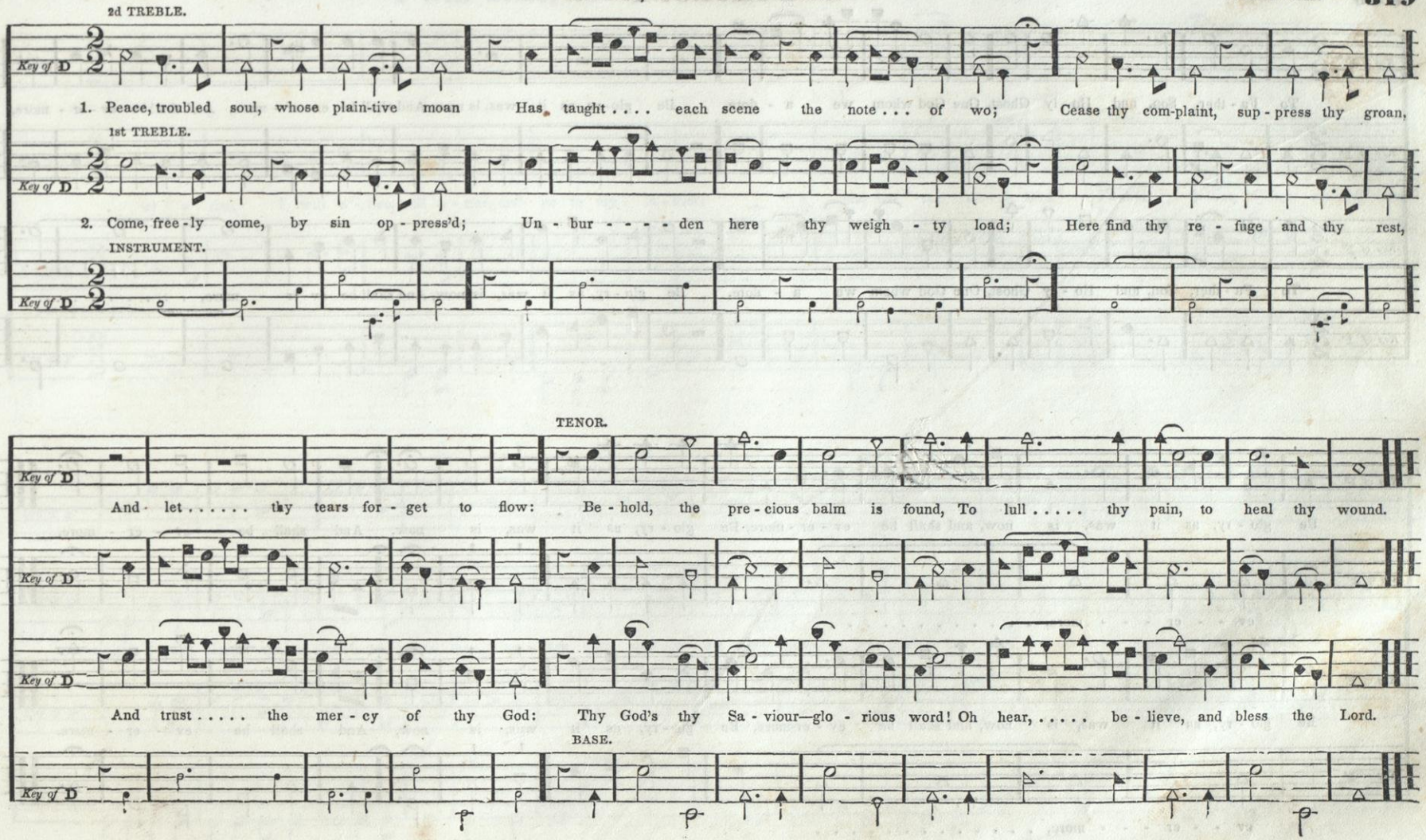

Key of C
1. The cha - riot! the cha - riot! its wheels roll in fire, As the Lord com - eth down in the pomp of his ire;
2. The glo - ry! the glo - ry! a - round him are pour'd Migh - ty hosts of the an - gels that wait on the Lord;
3. The trum - pet! the trum - pet! the dead have all heard: Lo, the depths of the stone - co - ver'd char - nel are stirr'd!
4. The judg - ment! the judg - ment! the thrones are all set, Where the Lamb and the white - vest - ed el - ders are met!
5. O mer - cy! O mer - cy! look down from a - bove, Great Cre - a - tor, on us, thy sad child - ren, with love!
Lo! self - mov - ing it drives on its path - way of cloud, And the heav'ns with the bur - den of God - head are bow'd.
And the glo - ri - fied saints, and the mar - tyrs are there, And there all who the palm-wreaths of vic - to - ry wear!
From the sea, from the earth, from the south, from the north, All the vast ge - ne - ra - tions of man are come forth!
There all flesh is at once in the sight of the Lord, And the doom of e - ter - ni - ty hangs on his word.
When be - neath to their dark - ness the wick - ed are driv'n, May our jus - ti - fied souls find a wel - come in heav'n!

Come, ye Disconsolate.

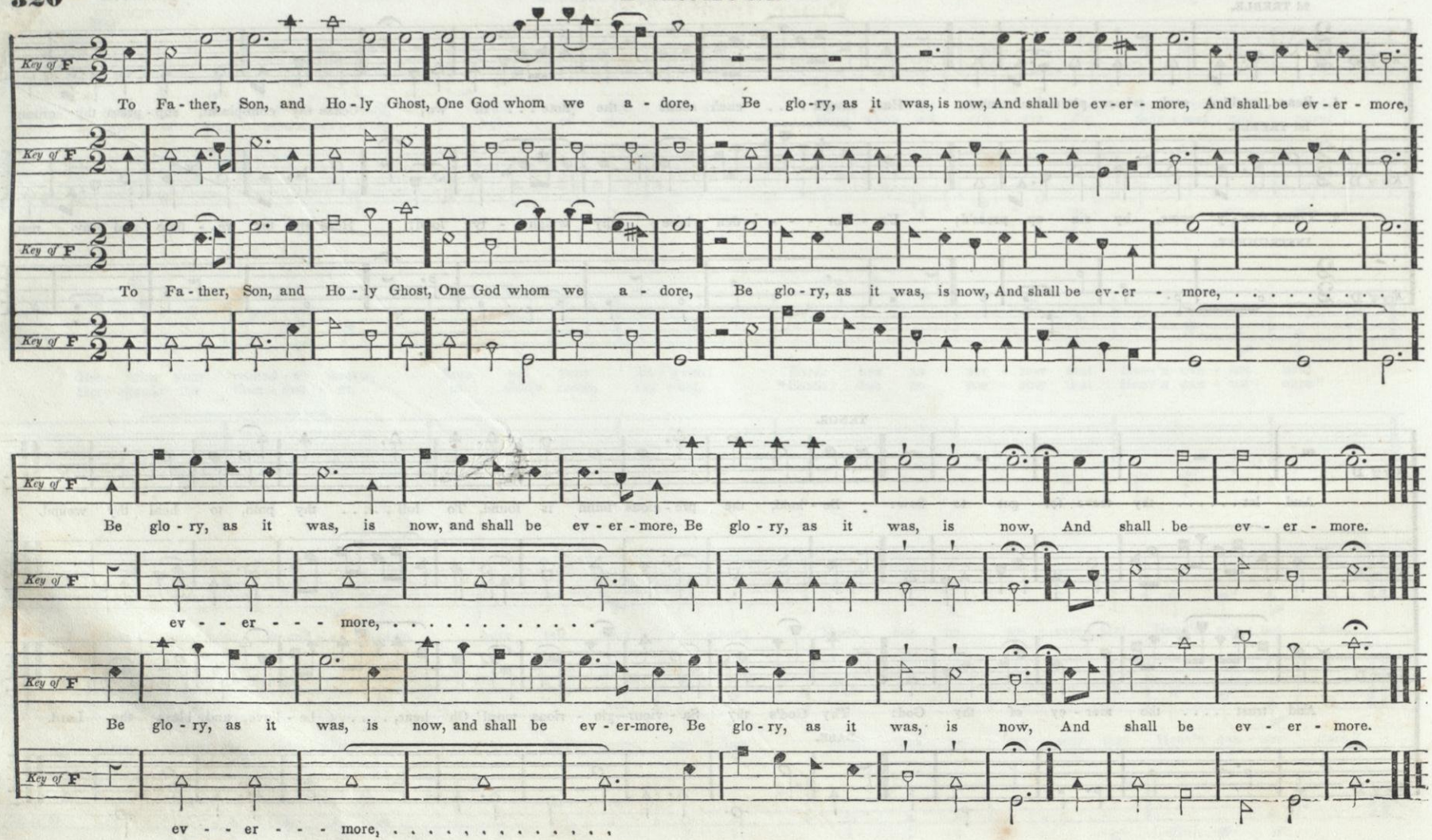
WEBBE, OF ENGLAND

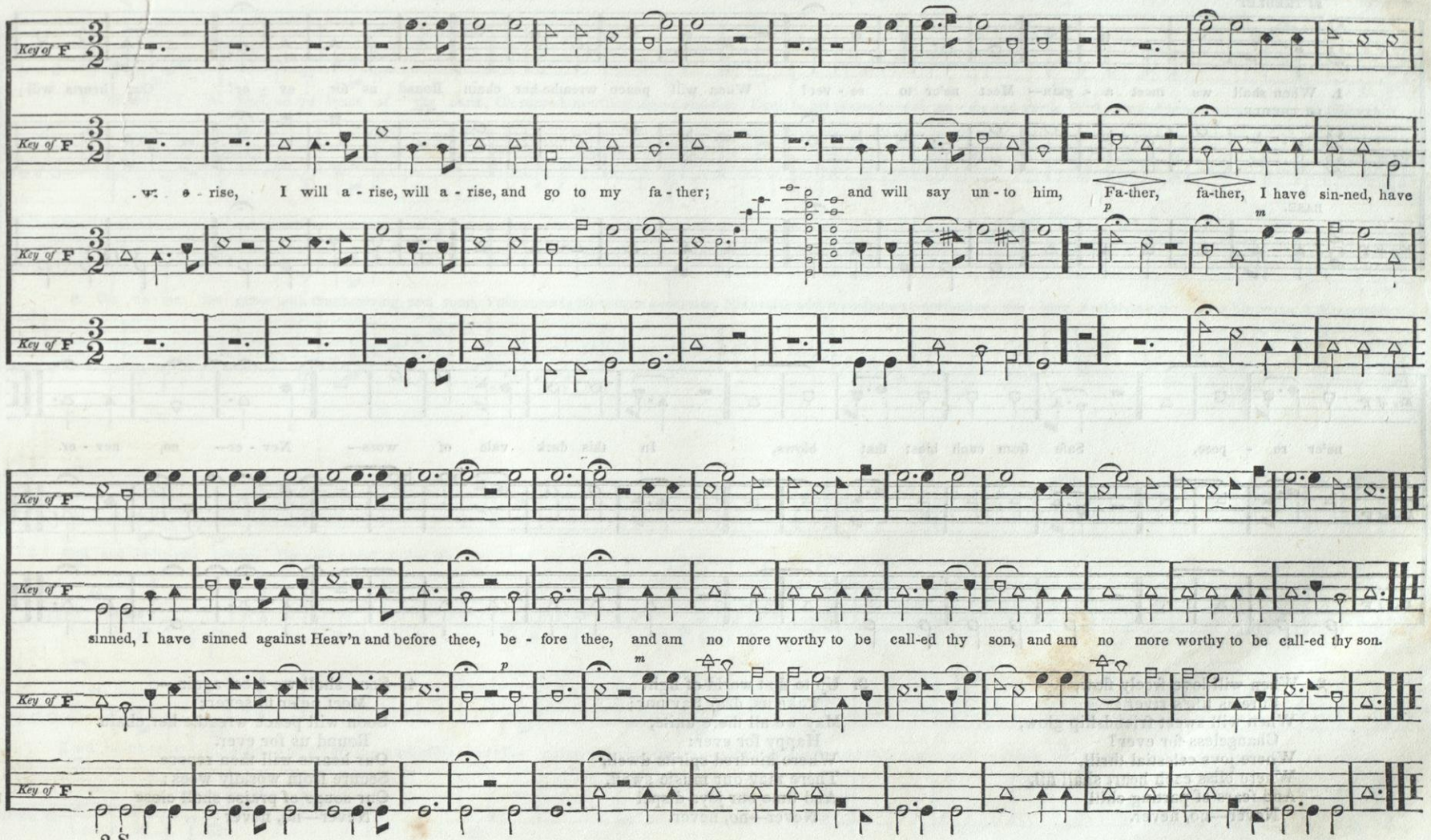


Peace, troubled Soul.

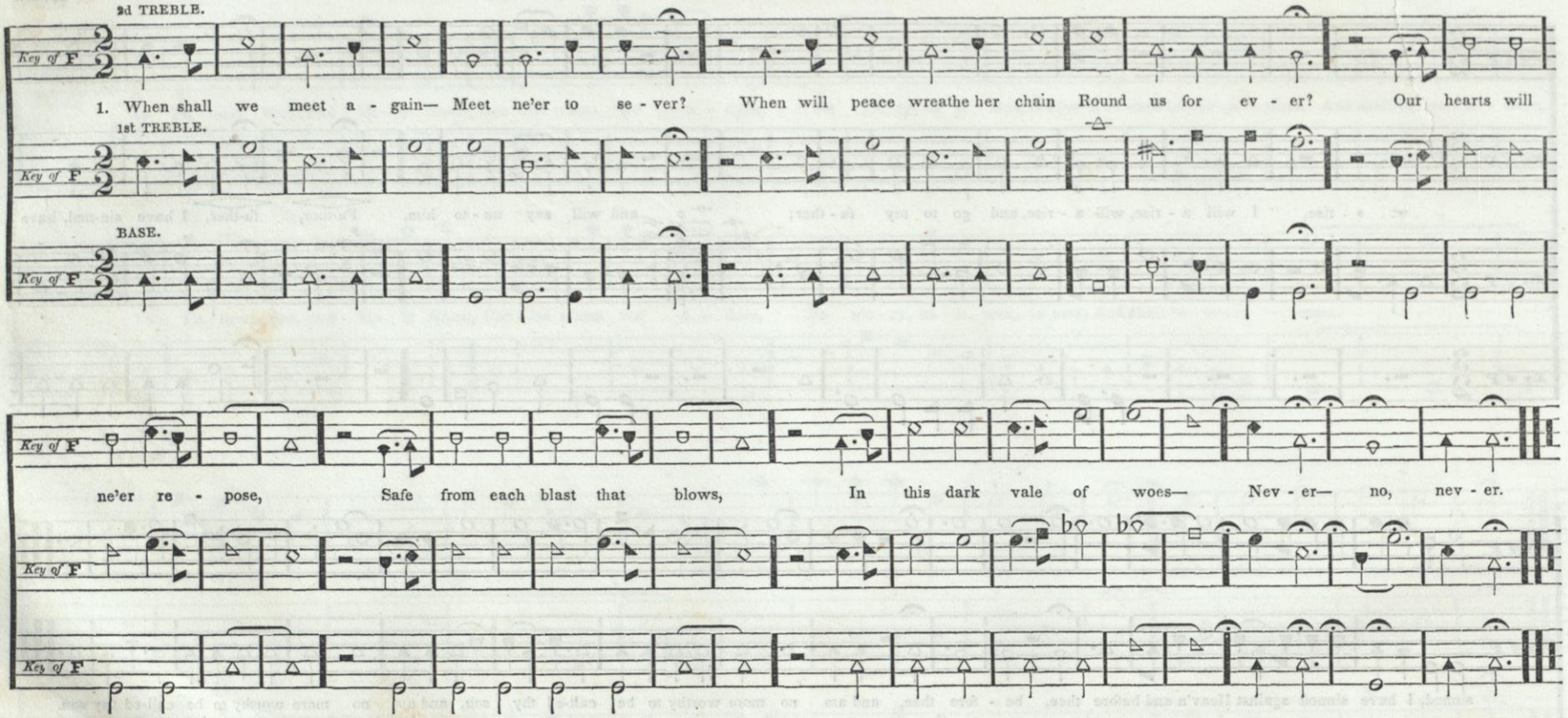


DOXOLOGY.


Key of F
To Fa - ther, Son, and Ho - ly Ghost, One God whom we a - dore, Be glo - ry, as it was, is now, And shall be ev - er - more, And shall be ev - er - more,
To Fa - ther, Son, and Ho - ly Ghost, One God whom we a - dore, Be glo - ry, as it was, is now, And shall be ev - er - more, ...
Be glo - ry, as it was, is now, and shall be ev - er - more, Be glo - ry, as it was, is now, And shall be ev - er - more.
ev - - er - - - more, ...
Be glo - ry, as it was, is now, and shall be ev - er-more, Be glo - ry, as it was, is now, And shall be ev - er - more.
ev - - er - - - more, ...


Key of F
I will a - rise, I will a - rise, will a - rise, and go to my fa - ther; and will say un - to him, Fa-ther, fa-ther, I have sin-ned, have
sinned, I have sinned against Heav'n and before thee, be - fore thee, and am no more worthy to be call-ed thy son, and am no more worthy to be call-ed thy son.

When shall we meet again? [Hymn.]

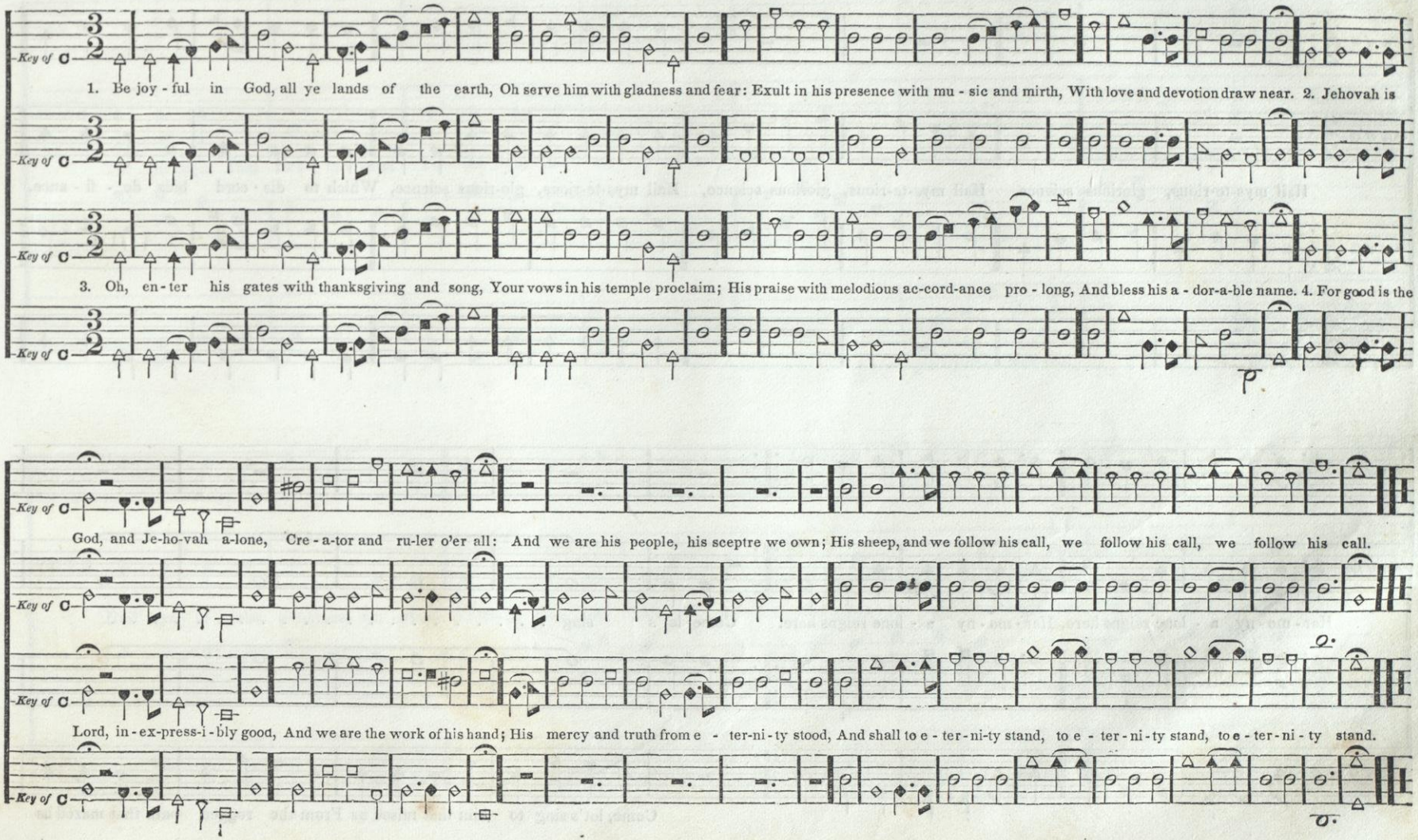


2. When will love freely flow,
   Pure as life's river?
   When will sweet friendship glow,
   Changeless for ever?
   Where joys celestial thrill,
   Where bliss each heart shall fill,
   And fears of parting chill
   Never—no, never.

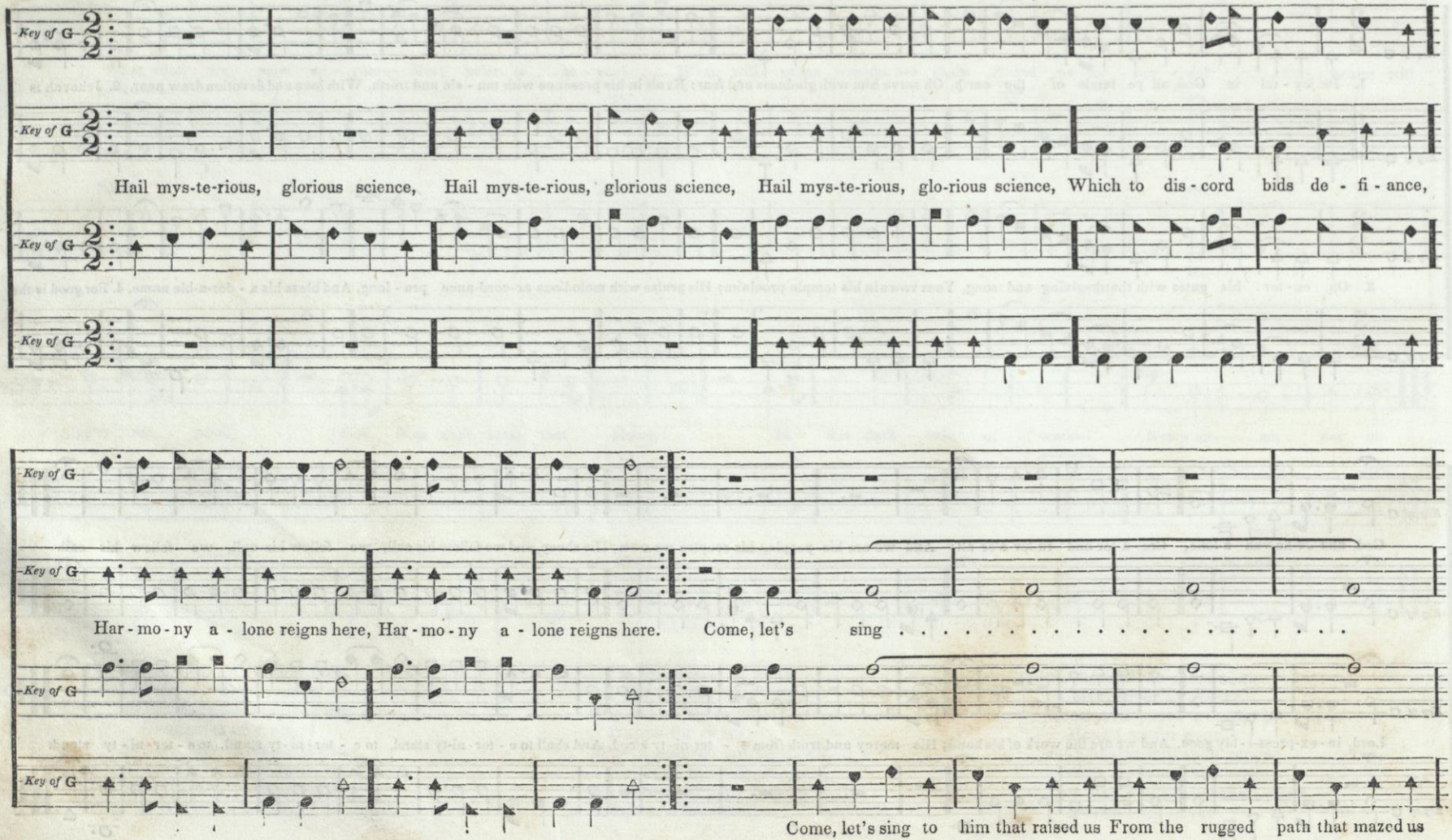
3. Up to that world of light
   Take us, dear Saviour;
   May we all there unite,
   Happy for ever:
   Where kindred spirits dwell,
   There may our music swell,
   And time our joys dispel
   Never—no, never.

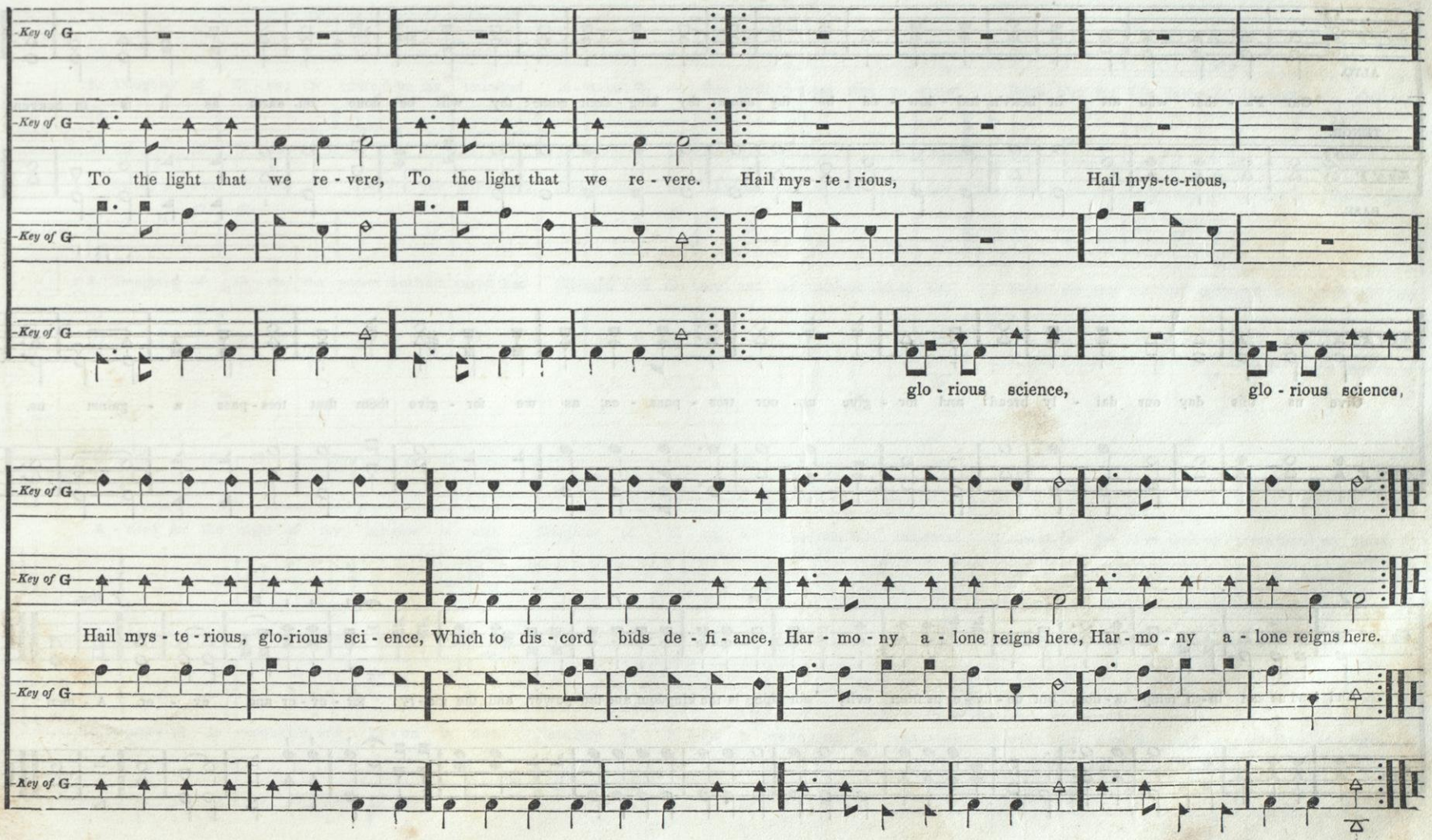
4. Soon shall we meet again—
   Meet ne'er to sever;
   Soon will peace wreathe her chain
   Round us for ever.
   Our hearts will then repose
   Secure from worldly woes;
   Our songs of praise shall close
   Never—no, never

Be joyful in God, all ye lands of the earth. [THANKSGIVING HYMN.]

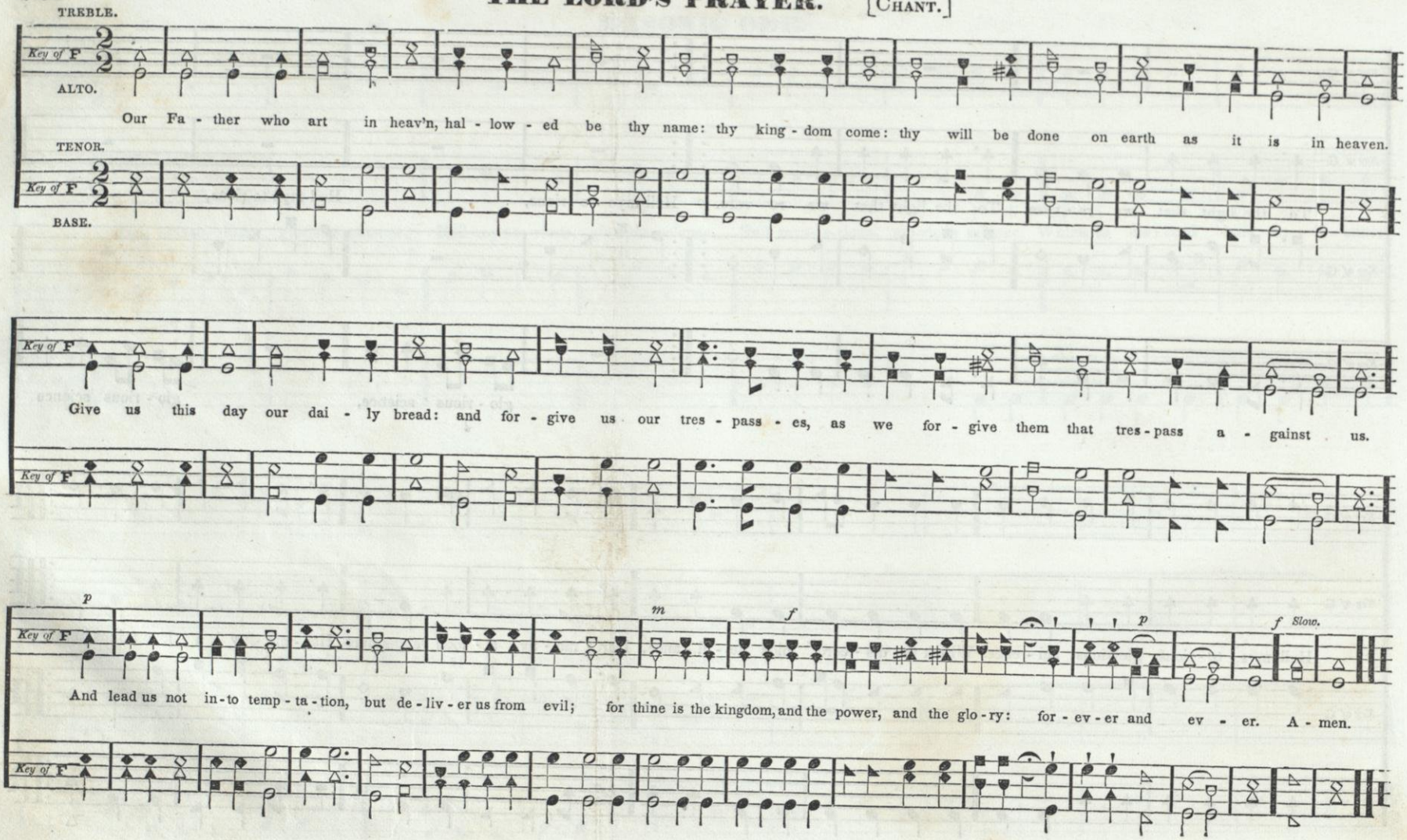


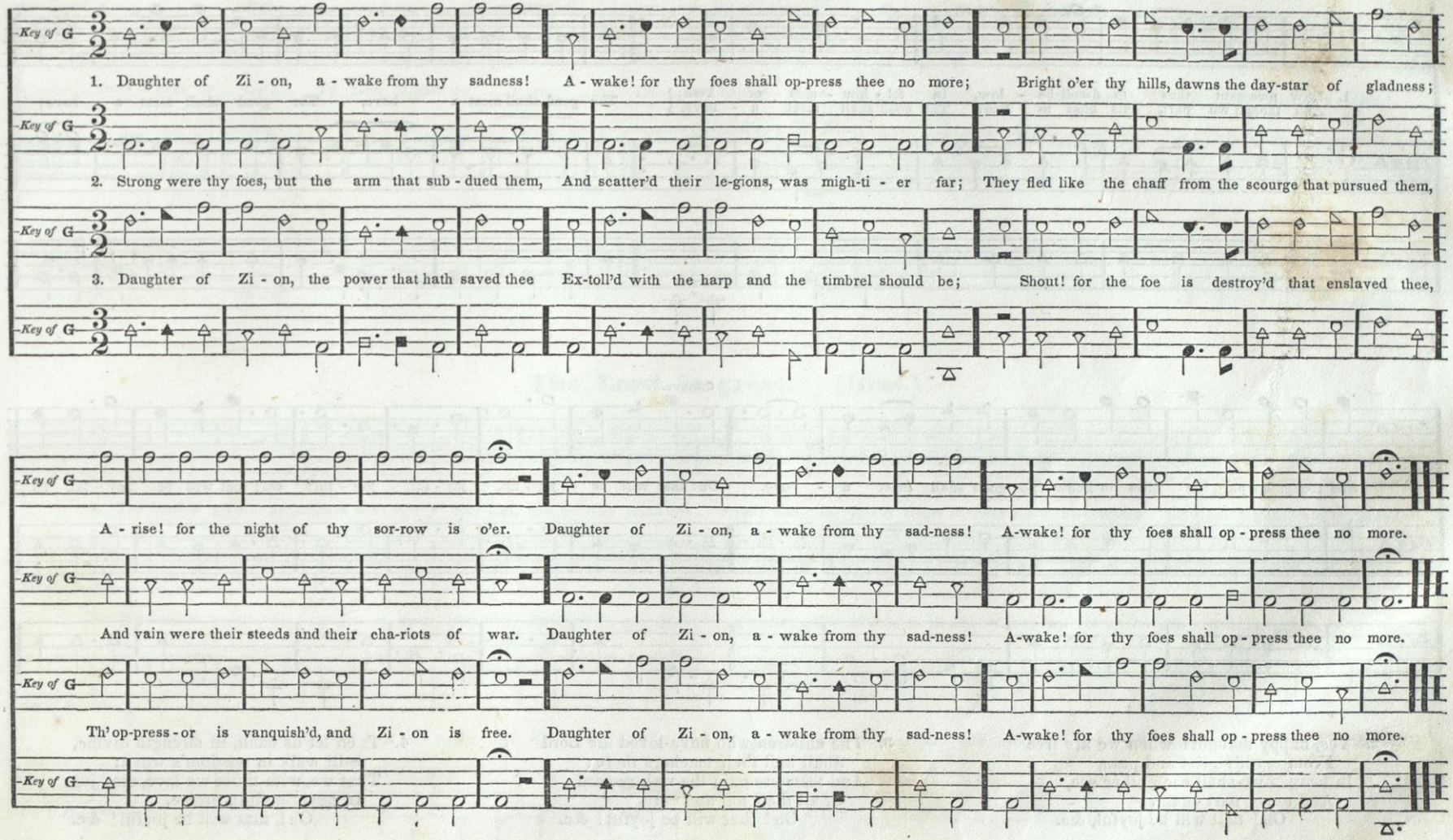
MASONIC ODE.


Key of G
Hail mys-te-rious, glorious science, Hail mys-te-rious, glorious science, Hail mys-te-rious, glo-rious science, Which to dis-cord bids de-fi-ance,
Har-mo-ny a-lone reigns here, Har-mo-ny a-lone reigns here. Come, let's sing . . . . . .
Come, let's sing to him that raised us From the rugged path that mazed us

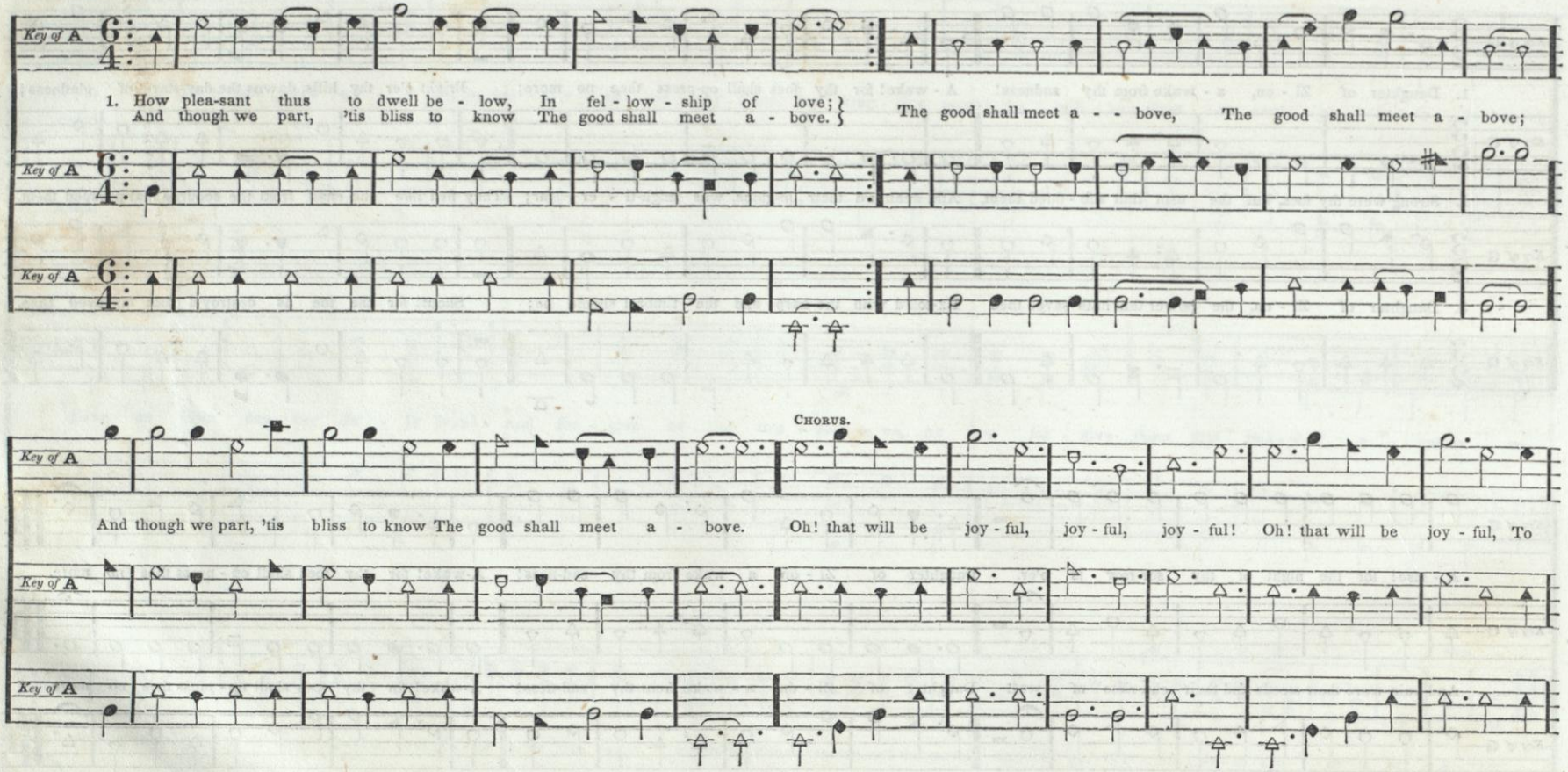

Key of G
Key of G
To the light that we re - vere, To the light that we re - vere. Hail mys - te - rious, Hail mys-te-rious,
Key of G
Key of G
glo - rious science, glo - rious science,
Key of G
Key of G
Hail mys - te - rious, glo-rious sci - ence, Which to dis - cord bids de - fi - ance, Har - mo - ny a - lone reigns here, Har - mo - ny a - lone reigns here.
Key of G
Key of G

THE LORD'S PRAYER. [CHANT.]




Key of G
1. Daughter of Zi - on, a - wake from thy sadness! A - wake! for thy foes shall op-press thee no more; Bright o'er thy hills, dawns the day-star of gladness;
2. Strong were thy foes, but the arm that sub - dued them, And scatter'd their le-gions, was migh-ti - er far; They fled like the chaff from the scourge that pursued them,
3. Daughter of Zi - on, the power that hath saved thee Ex-toll'd with the harp and the timbrel should be; Shout! for the foe is destroy'd that enslaved thee,
A - rise! for the night of thy sor-row is o'er. Daughter of Zi - on, a - wake from thy sad-ness! A-wake! for thy foes shall op - press thee no more.
And vain were their steeds and their cha-riots of war. Daughter of Zi - on, a - wake from thy sad-ness! A-wake! for thy foes shall op - press thee no more.
Th' op-press - or is vanquish'd, and Zi - on is free. Daughter of Zi - on, a - wake from thy sad-ness! A-wake! for thy foes shall op - press thee no more.

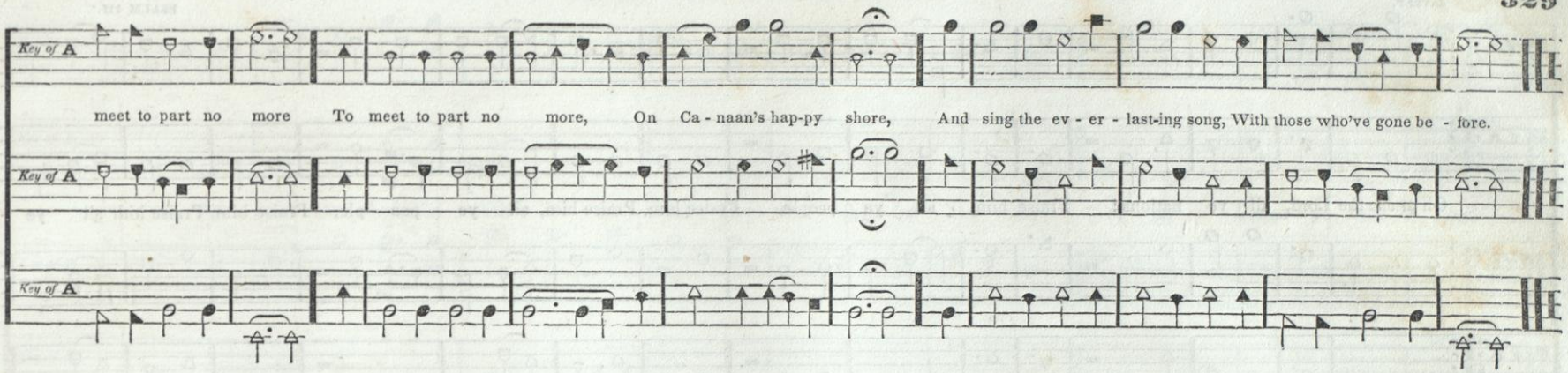
PARTING HYMN.



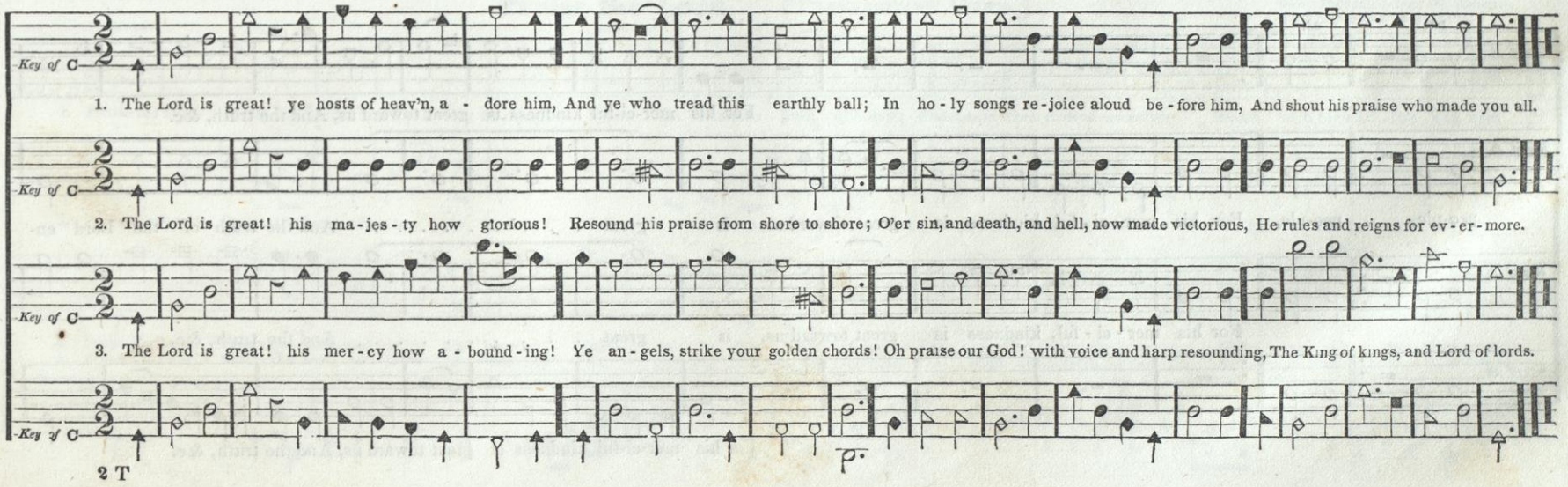
2. Yes, happy thought! when we are free
From earthly grief and pain,
In heaven we shall each other see,
And never part again.
Oh! that will be joyful, &c.

3. The children who have loved the Lord
Shall hail their teachers there;
And teachers gain the rich reward
Of all their toil and care.
Oh! that will be joyful! &c.

4. Then let us each, in strength divine,
Still walk in wisdom's ways;
That we, with those we love, may join
In never-ending praise.
Oh! that will be joyful! &c.

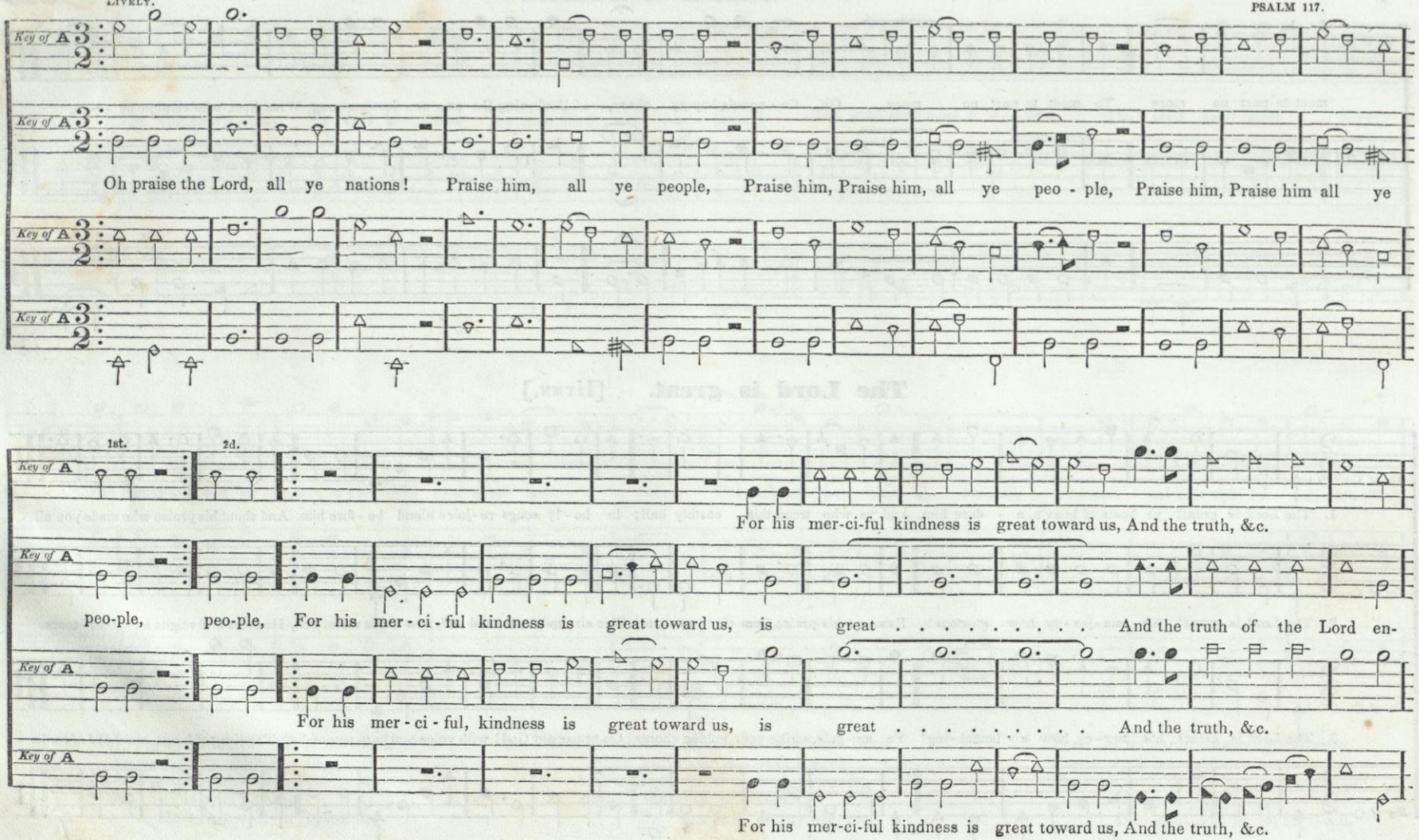


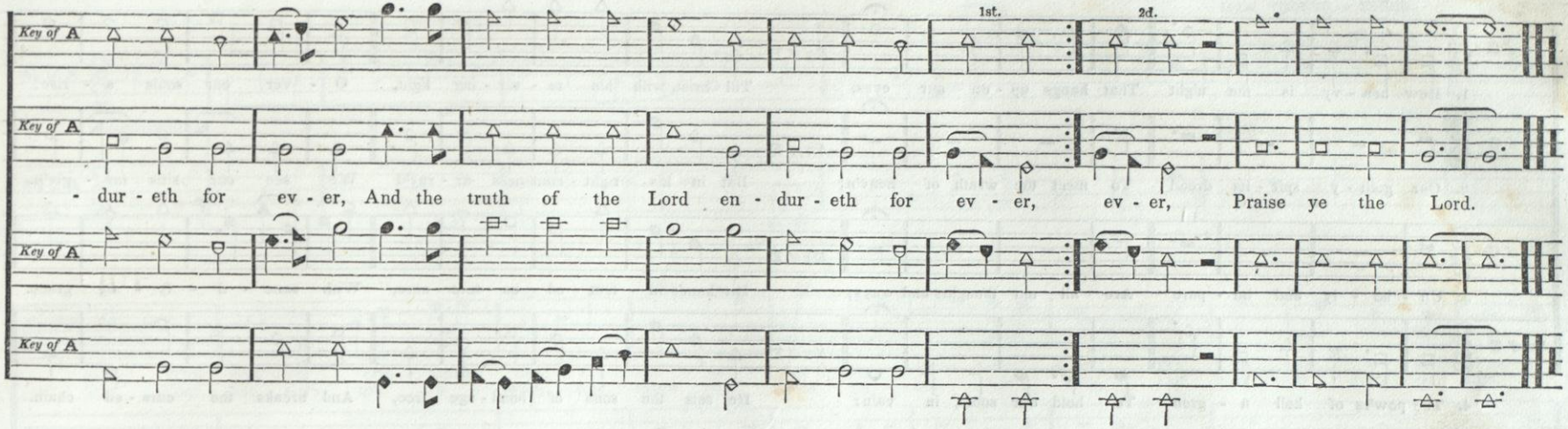
The Lord is great. [Hymn.]



THANKSGIVING ANTHEM.

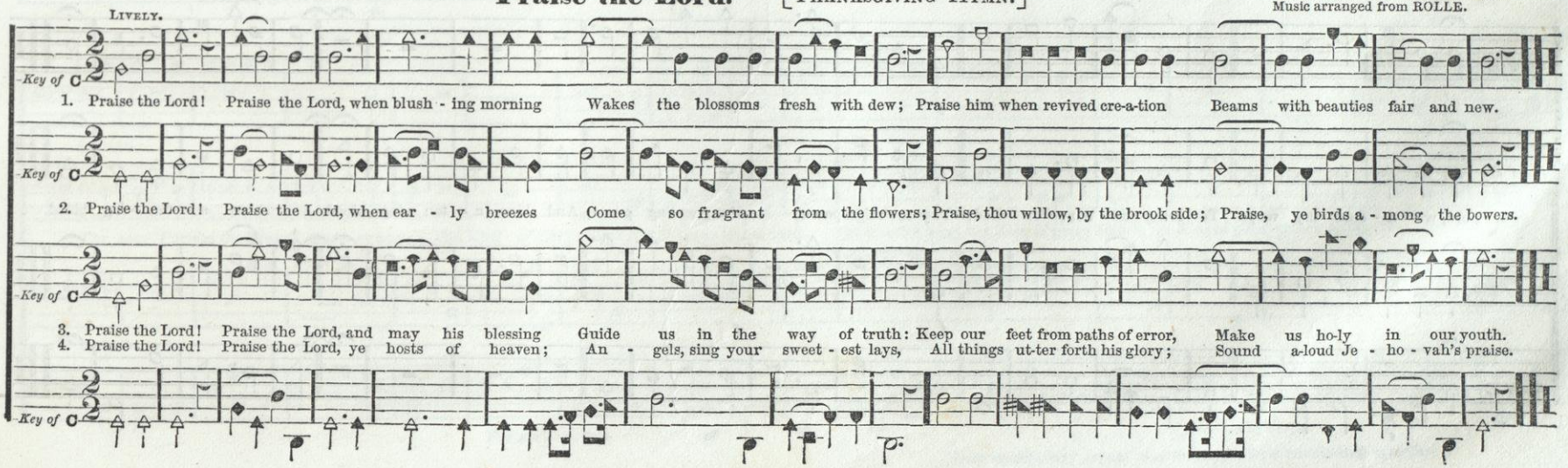
LIVELY. PSALM 117.



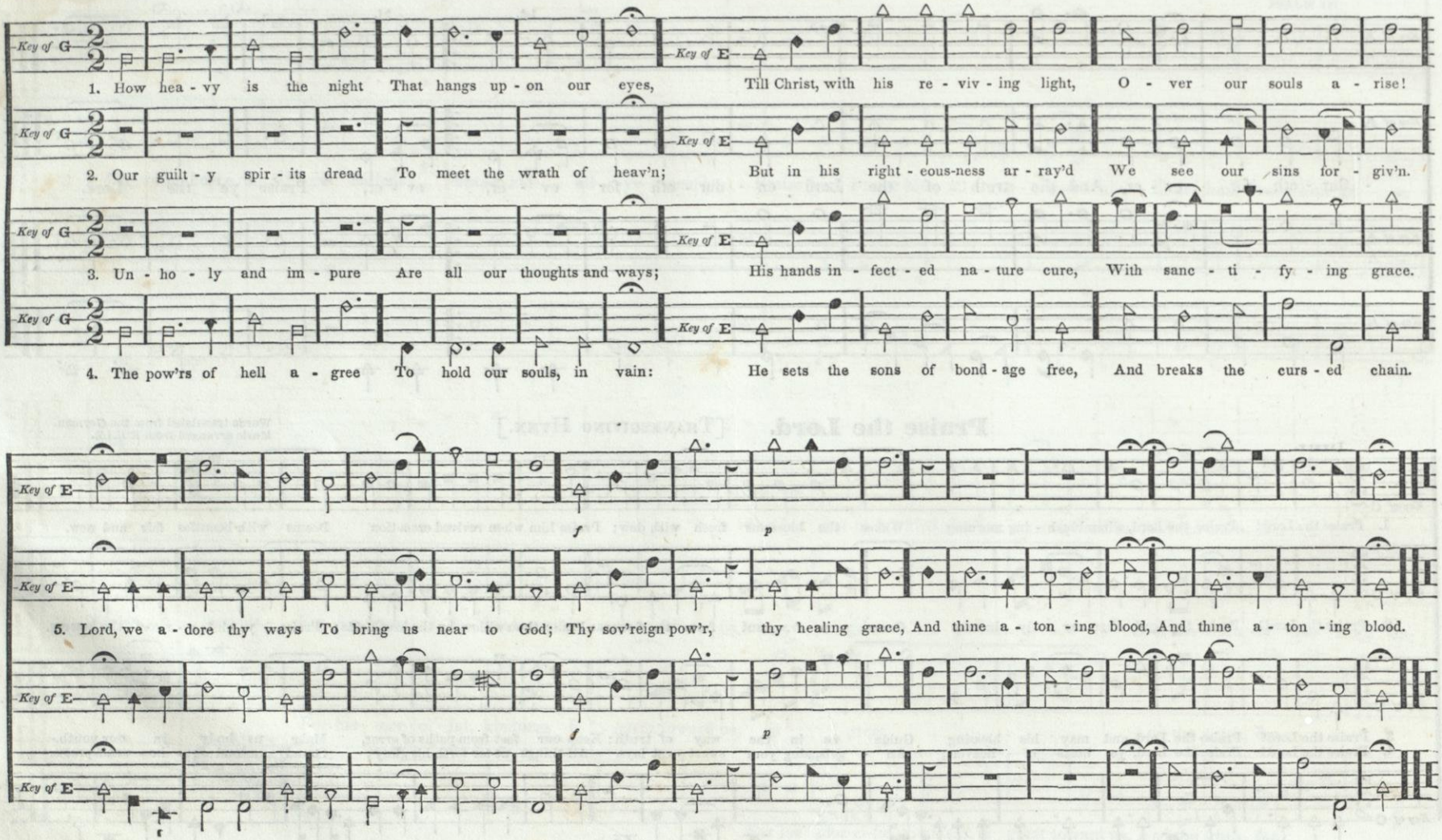


Praise the Lord. [THANKSGIVING HYMN.]

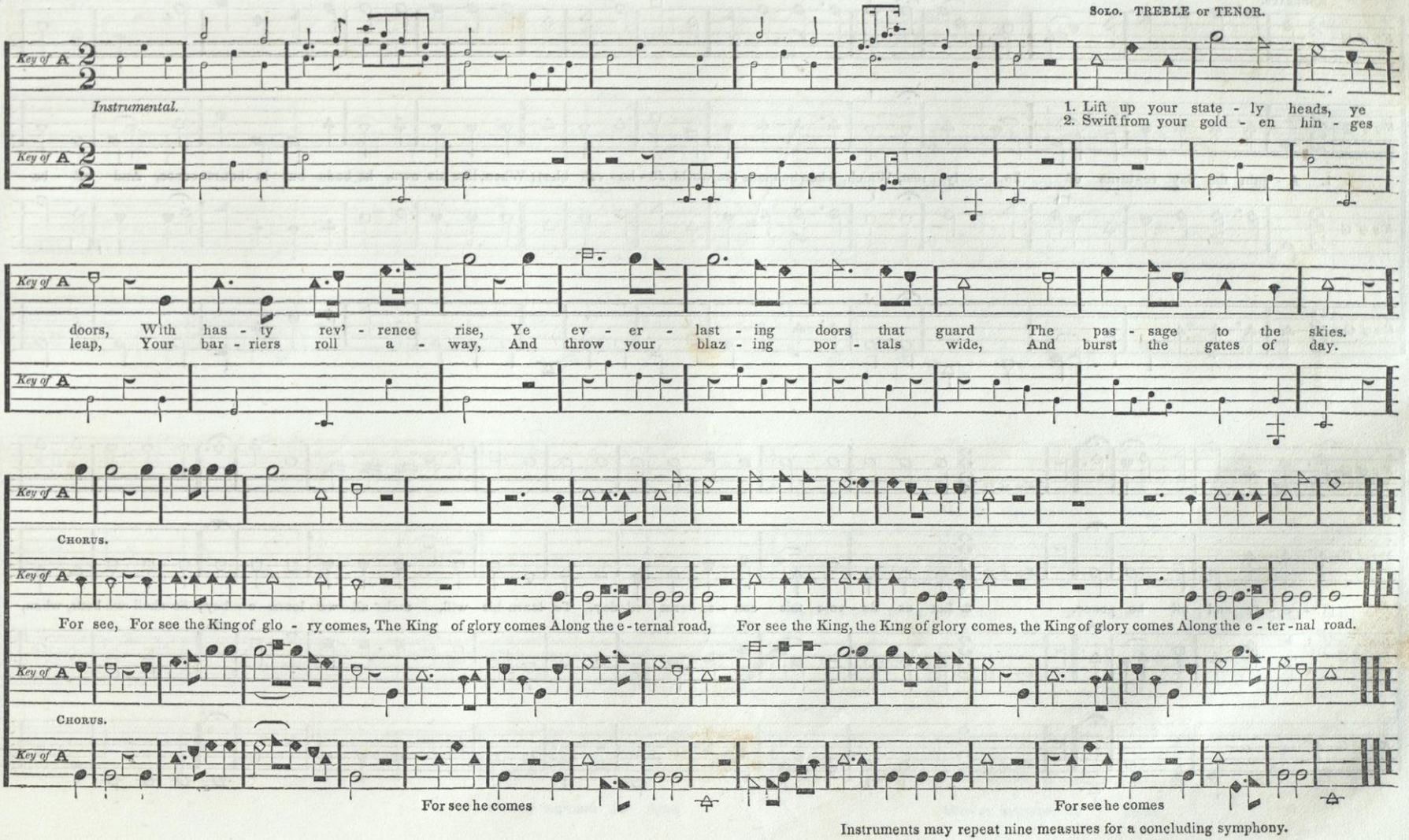
Words translated from the German.
Music arranged from ROLLE.



How heavy is the Night. [Hy. 98, Book I. Dr. Watts.]

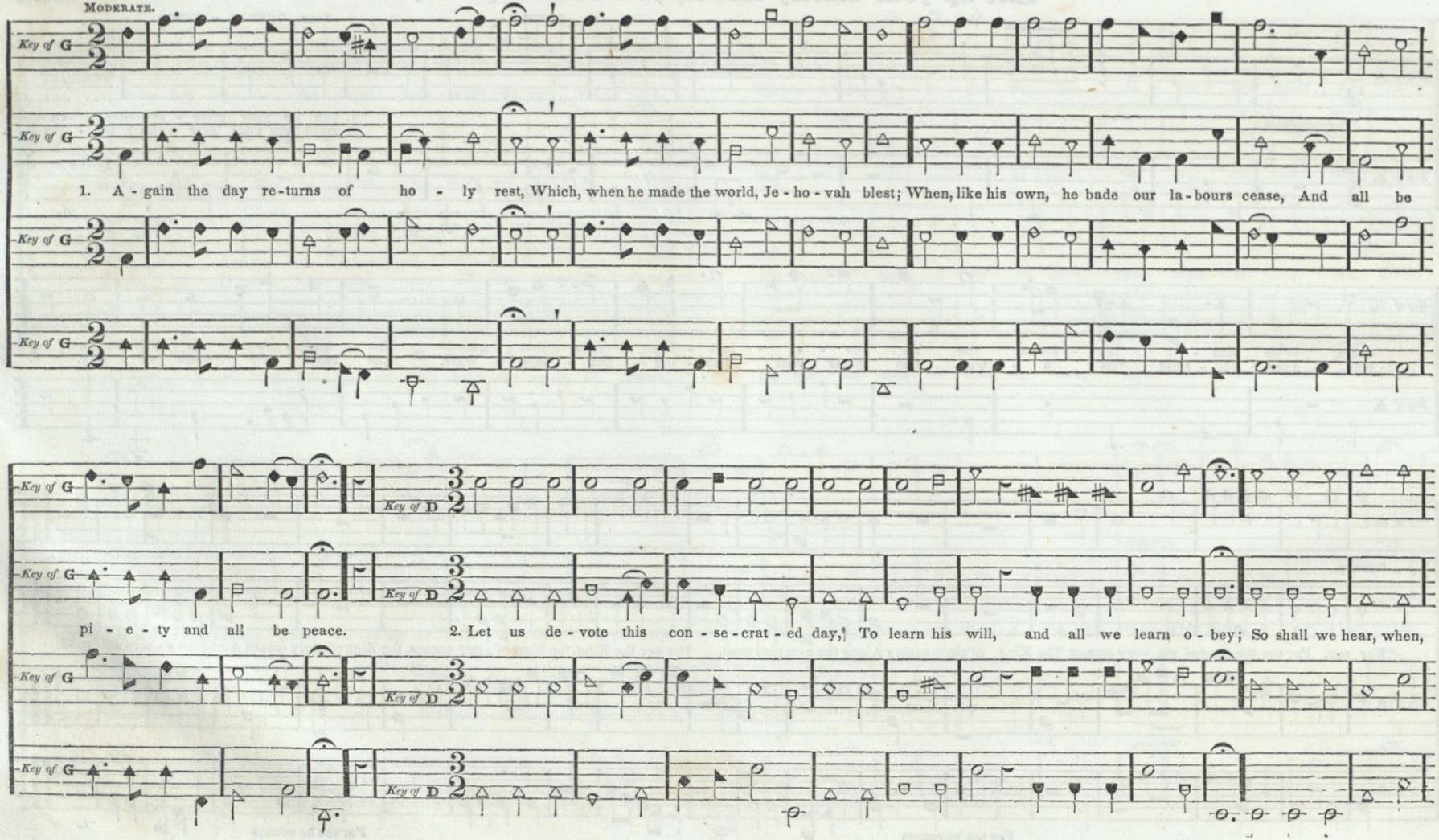


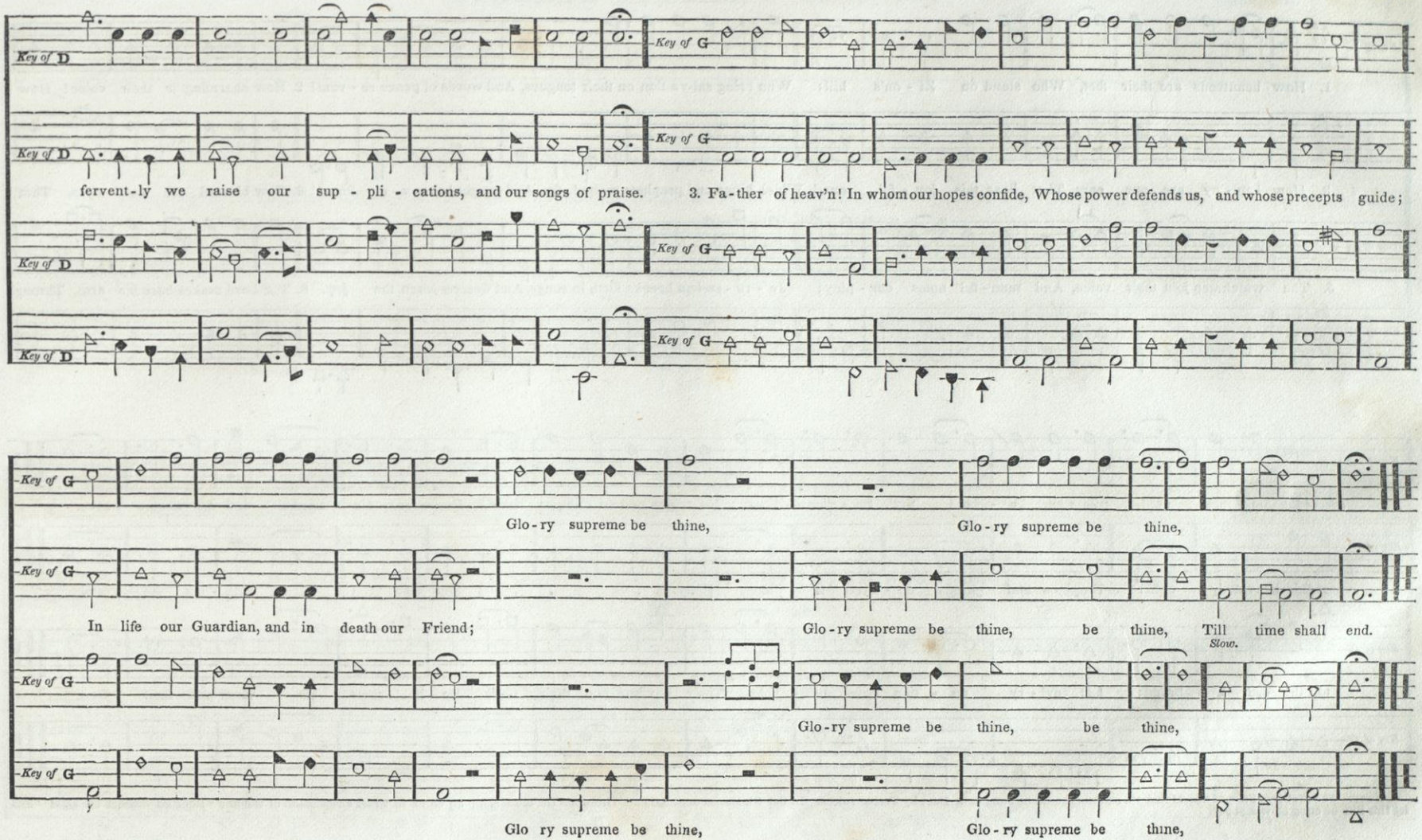
Lift up your stately Heads, ye Doors. [PSALM.]



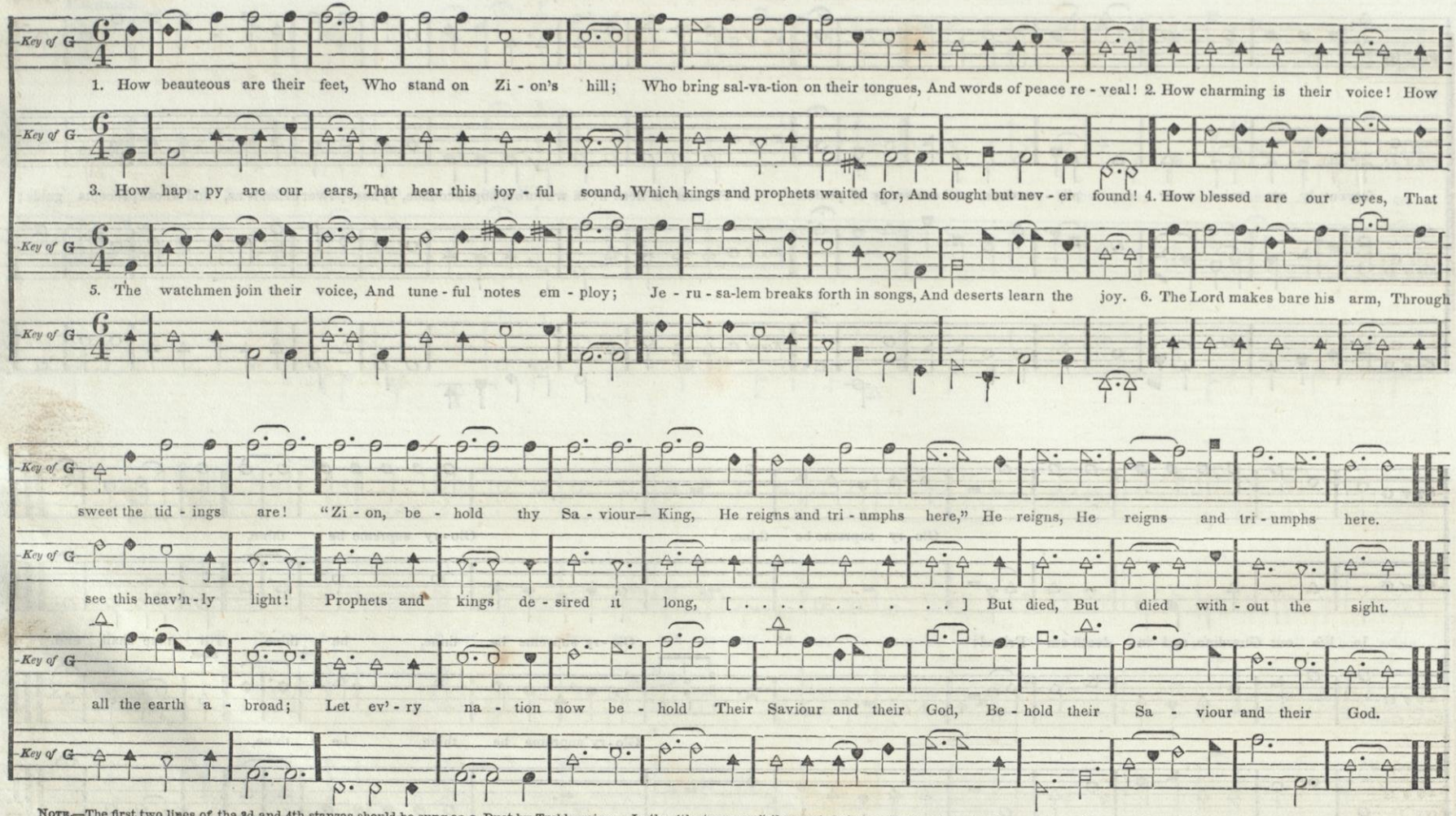
Instruments may repeat nine measures for a concluding symphony.

Again the Day returns of holy Rest. [Hymn.]

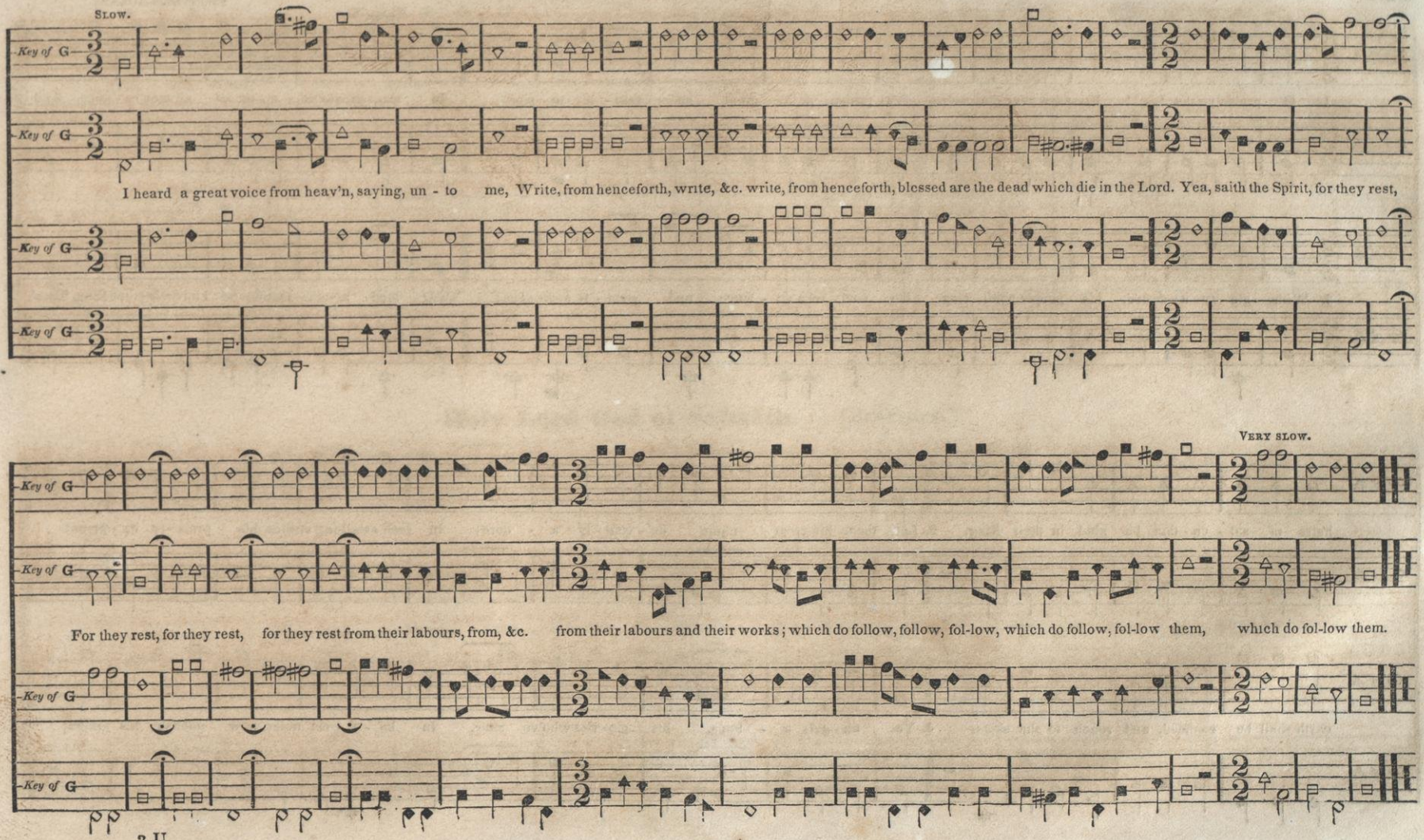



Key of D
Key of G
fervent-ly we raise our sup - pli - cations, and our songs of praise.
3. Fa-ther of heav'n! In whom our hopes confide, Whose power defends us, and whose precepts guide;
Glo-ry supreme be thine,
Glo-ry supreme be thine,
In life our Guardian, and in death our Friend;
Glo-ry supreme be thine, be thine, Till time shall end.
Slow.
Glo-ry supreme be thine, be thine,
Glo ry supreme be thine,
Glo-ry supreme be thine,

How beauteous are their Feet! [Hymn.]

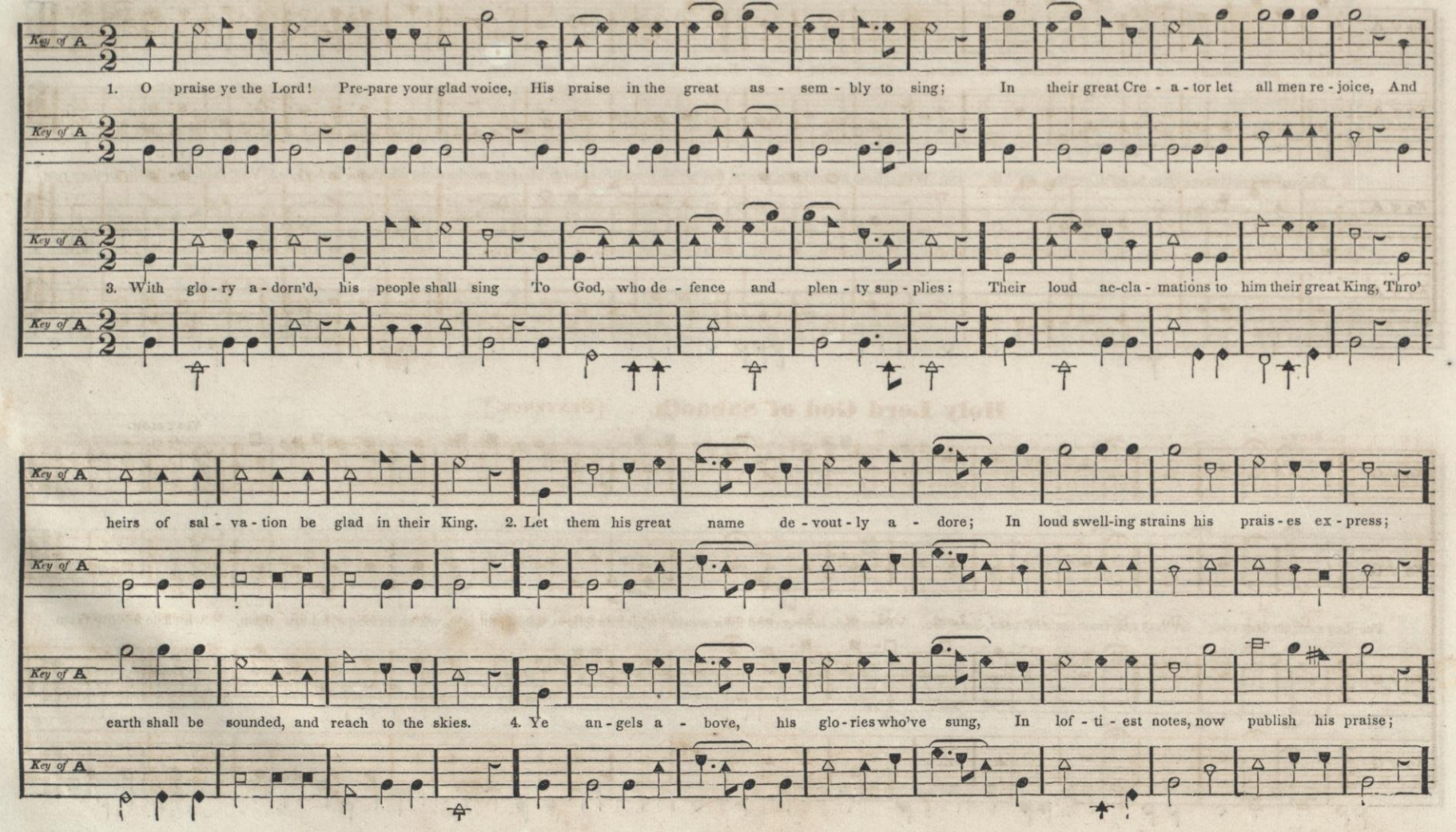


Note.—The first two lines of the 3d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the music between the brackets, [.] so as to avoid a repetition of the line "But died without the sight·" and let this line be sung slow and soft.


Slow.
Key of G
I heard a great voice from heav'n, saying, un - to me, Write, from henceforth, write, &c. write, from henceforth, blessed are the dead which die in the Lord. Yea, saith the Spirit, for they rest,
Very slow.
For they rest, for they rest, for they rest from their labours, from, &c. from their labours and their works; which do follow, follow, fol-low, which do follow, fol-low them, which do fol-low them.

O praise ye the Lord! [Psalm.]

Subject from MOZART.



CODA to last stanza only.

Key of A

Who gra ciously o - pens his bounti - ful store, Their wants to re - lieve, and his children to bless.

Key of A

Key of A

We mor - tals, de - light - ed, would bor-row your tongue; Would join in your num-bers, and chant to your lays, and chant to your lays, and chant to your lays.

Key of A

Holy Lord God of Sabaoth. [SENTENCE.]

SLOW.

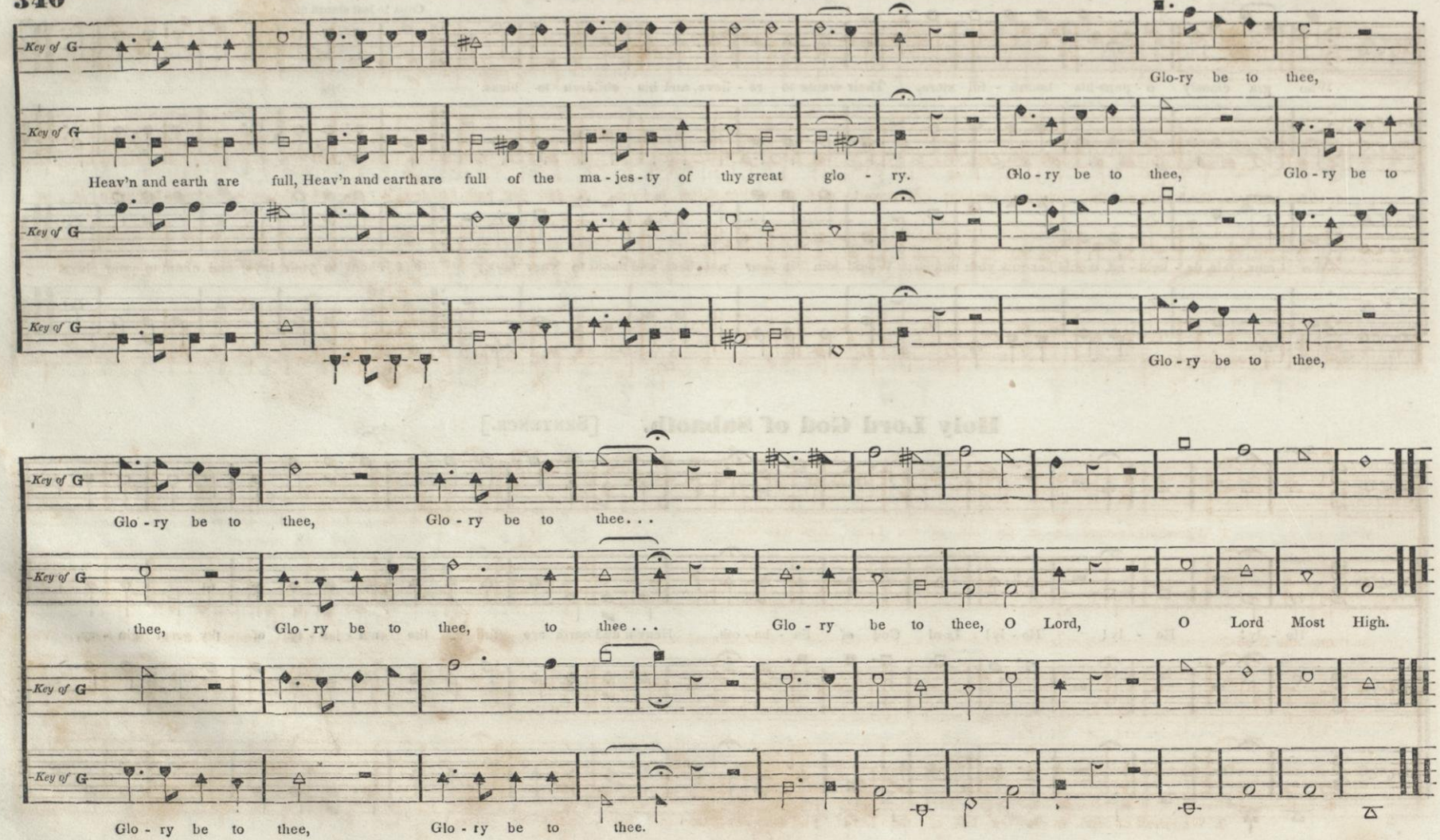
Key of G

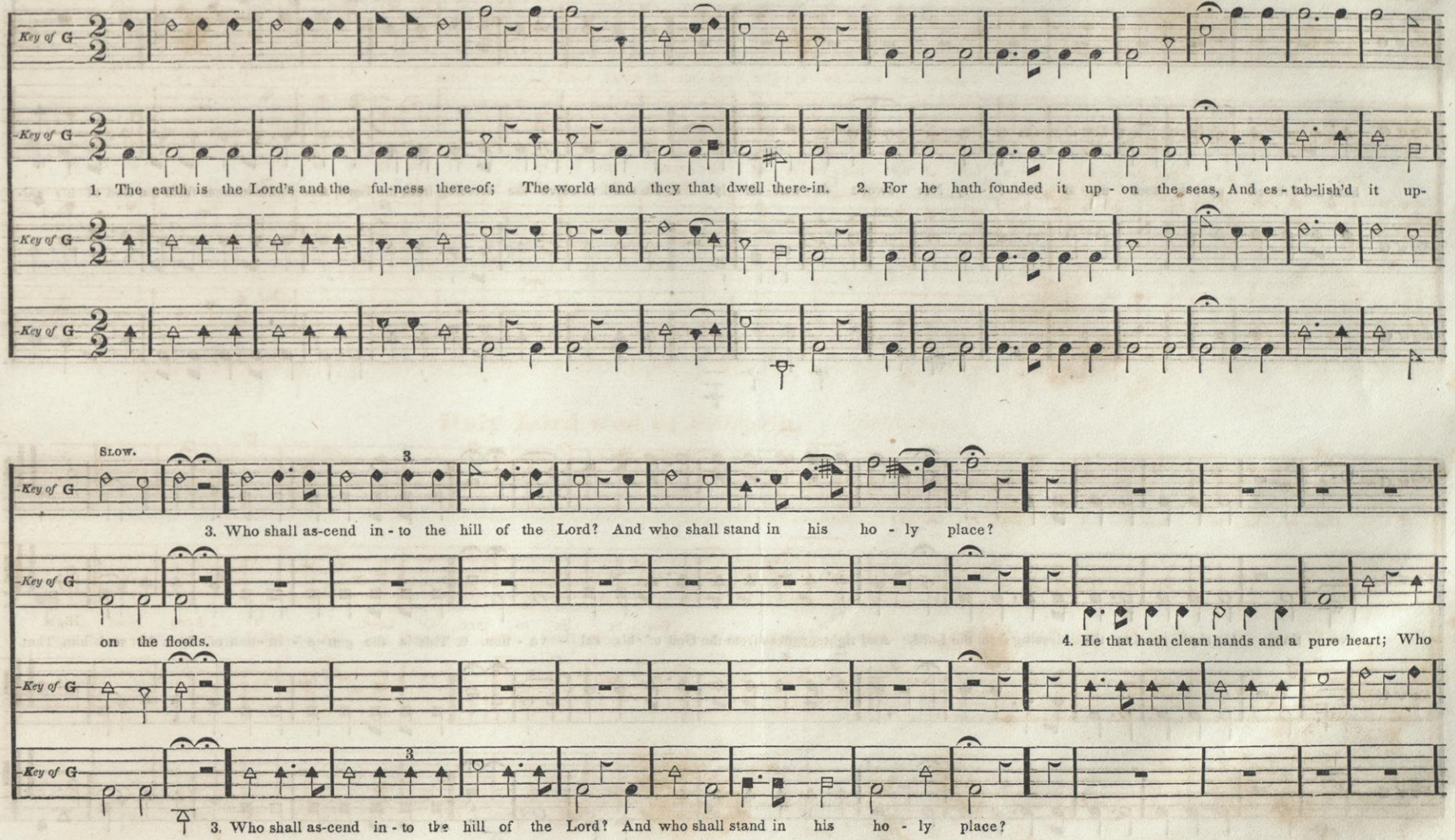
Key of G

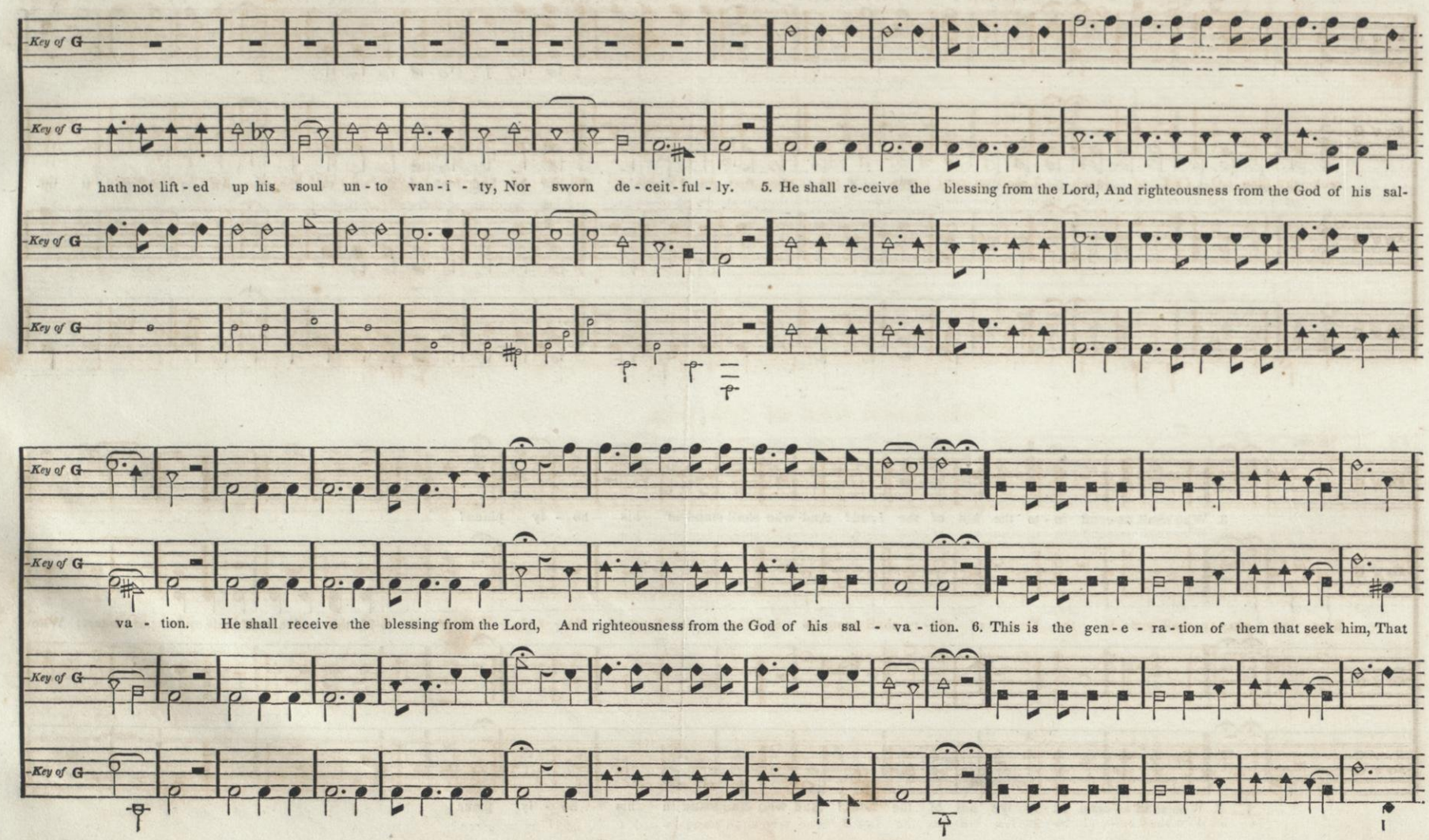
Ho - ly! Ho - ly! Ho - ly! Lord God of Sa - ba - oth, Heav'n and earth are full of the ma - jes - ty of thy great glo - ry,

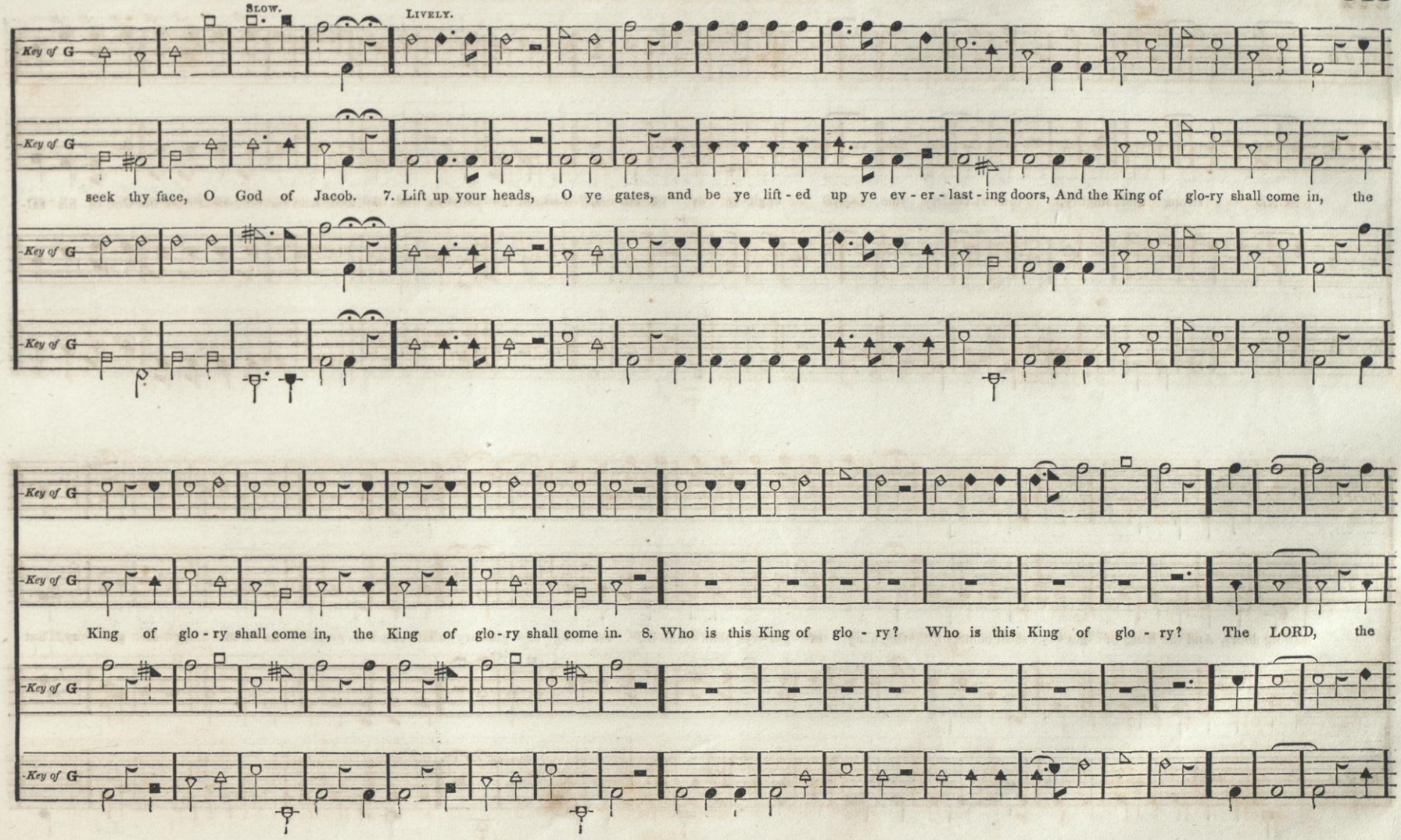
Key of G

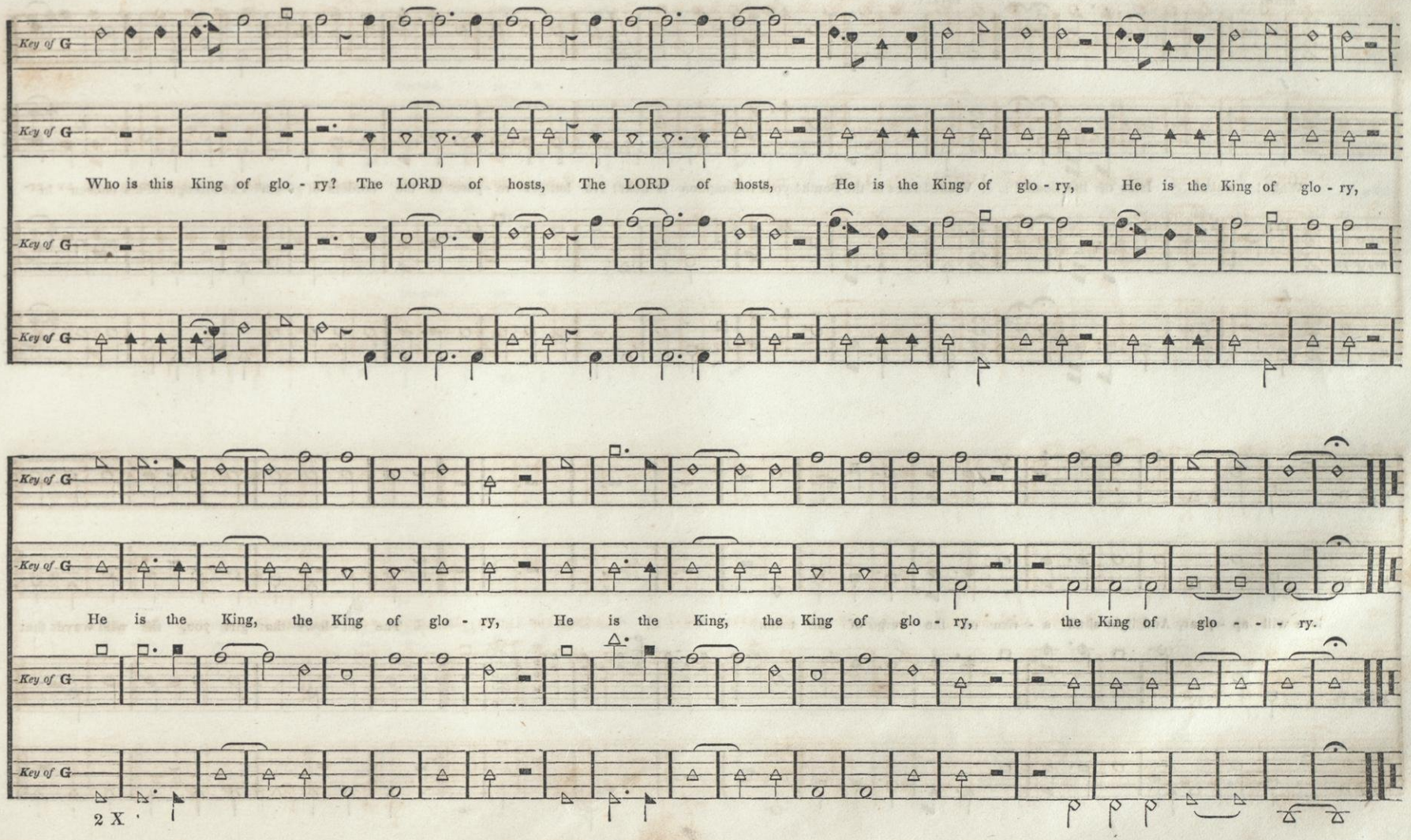
Key of G

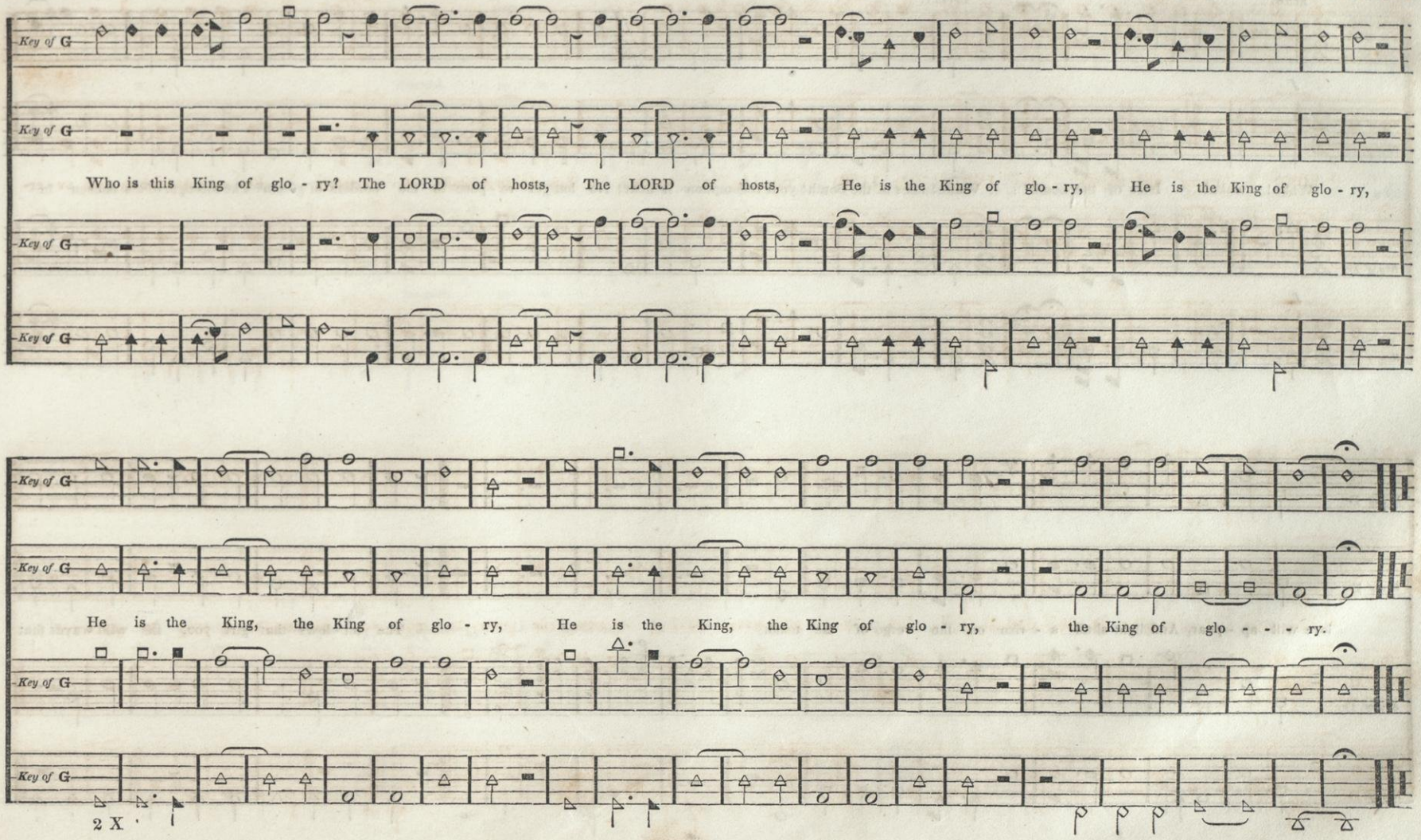

Key of G
Glo-ry be to thee,
Heav'n and earth are full, Heav'n and earth are full of the ma-jes-ty of thy great glo - ry. Glo - ry be to thee, Glo - ry be to
Glo - ry be to thee,
Glo - ry be to thee, Glo - ry be to thee. . .
thee, Glo - ry be to thee, to thee. . . Glo - ry be to thee, O Lord, O Lord Most High.
Glo - ry be to thee, Glo - ry be to thee.


Key of G
1. The earth is the Lord's and the ful-ness there-of; The world and they that dwell there-in. 2. For he hath founded it up - on the seas, And es - tab-lish'd it up-
SLOW.
3
3. Who shall as-cend in - to the hill of the Lord? And who shall stand in his ho - ly place?
on the floods.
4. He that hath clean hands and a pure heart; Who
3. Who shall as-cend in - to the hill of the Lord? And who shall stand in his ho - ly place?


Key of G
Key of G
hath not lift - ed up his soul un - to van - i - ty, Nor sworn de - ceit - ful - ly. 5. He shall re-ceive the blessing from the Lord, And righteousness from the God of his sal-
Key of G
Key of G
Key of G
Key of G
va - tion. He shall receive the blessing from the Lord, And righteousness from the God of his sal - va - tion. 6. This is the gen - e - ra - tion of them that seek him, That
Key of G
Key of G

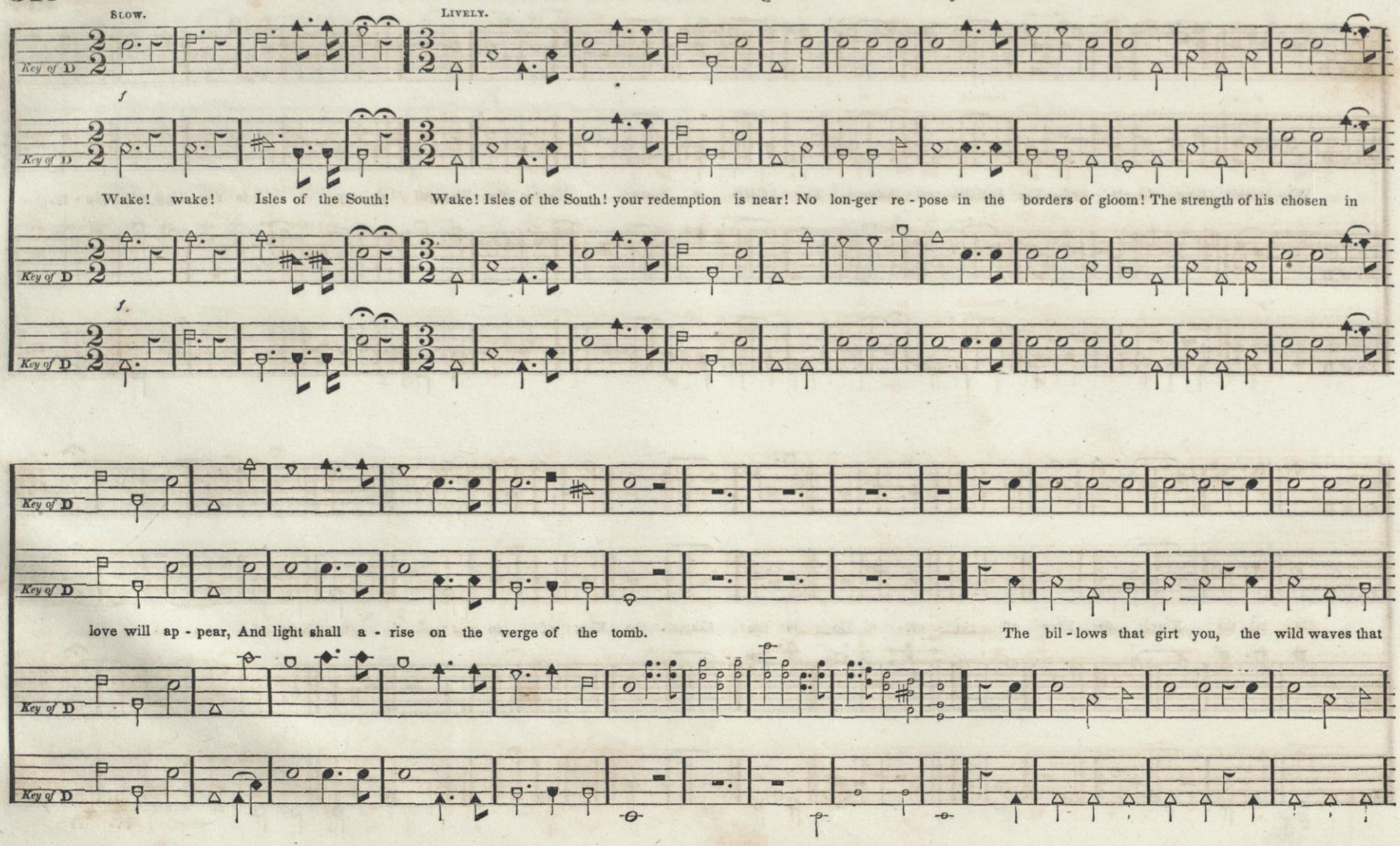

SLOW.
LIVELY.
Key of G
Key of G
Key of G
Key of G
seek thy face, O God of Jacob. 7. Lift up your heads, O ye gates, and be ye lift-ed up ye ev-er-last-ing doors, And the King of glo-ry shall come in, the
Key of G
Key of G
Key of G
Key of G
King of glo-ry shall come in, the King of glo-ry shall come in. 8. Who is this King of glo-ry? Who is this King of glo-ry? The LORD, the

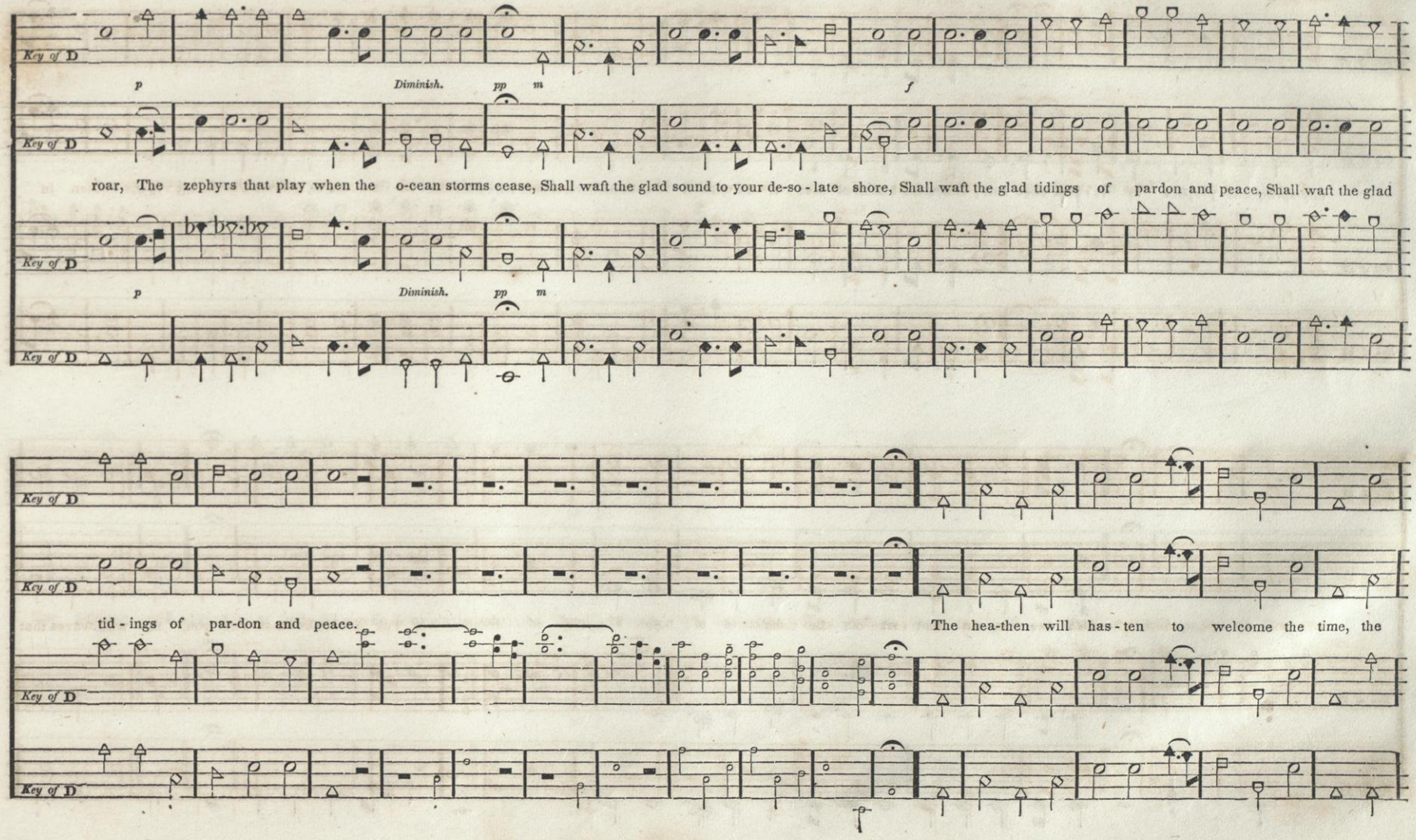

Key of G
Key of G
Who is this King of glo - ry? The LORD of hosts, The LORD of hosts, He is the King of glo - ry, He is the King of glo - ry,
Key of G
Key of G
Key of G
Key of G
He is the King, the King of glo - ry, He is the King, the King of glo - ry, the King of glo - - - ry.
Key of G
Key of G
2 X

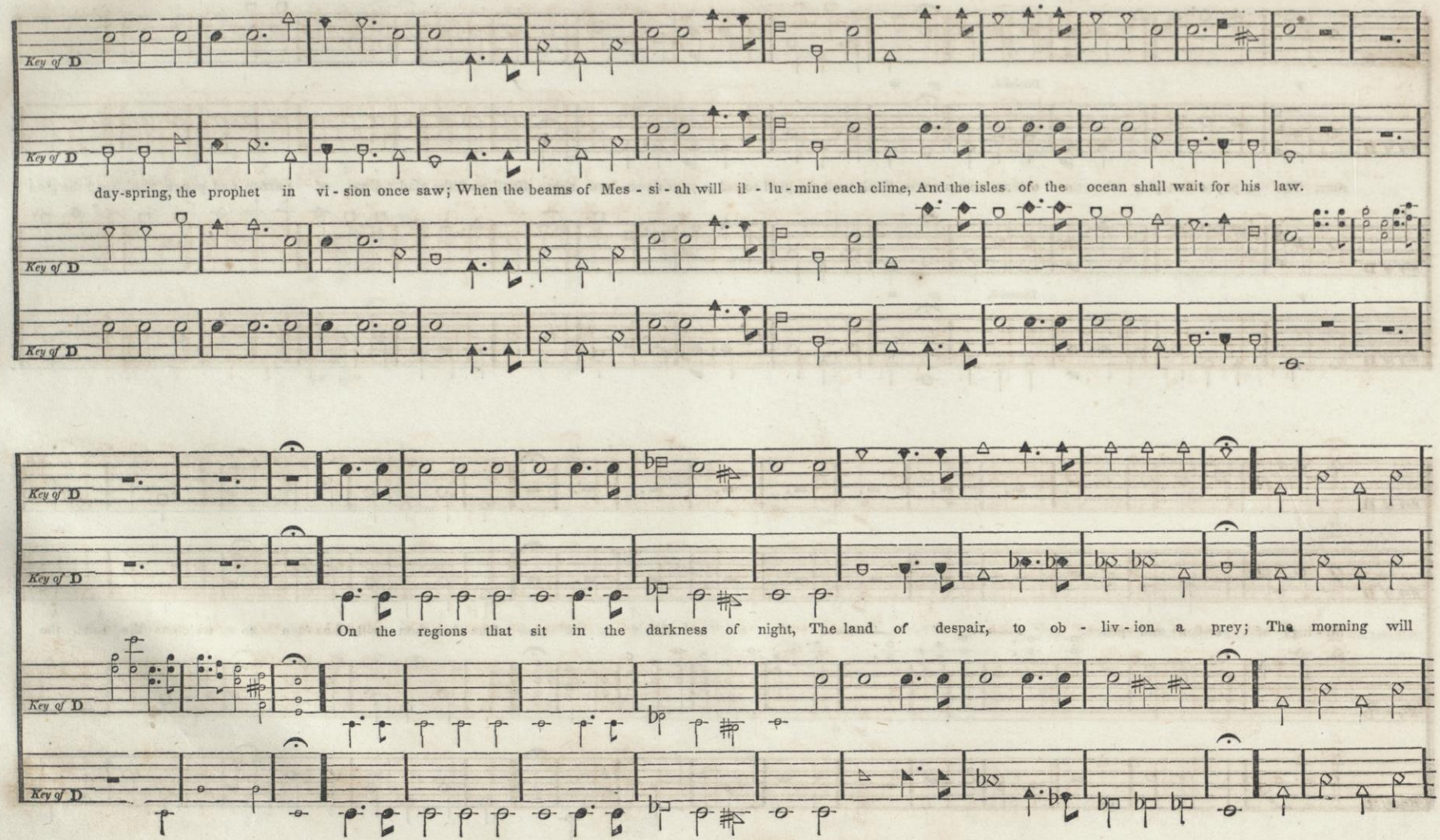

Key of G
Key of G
Who is this King of glo - ry? The LORD of hosts, The LORD of hosts, He is the King of glo - ry, He is the King of glo - ry,
Key of G
Key of G
Key of G
Key of G
He is the King, the King of glo - ry, He is the King, the King of glo - ry, the King of glo - - - ry.
Key of G
Key of G
2 X

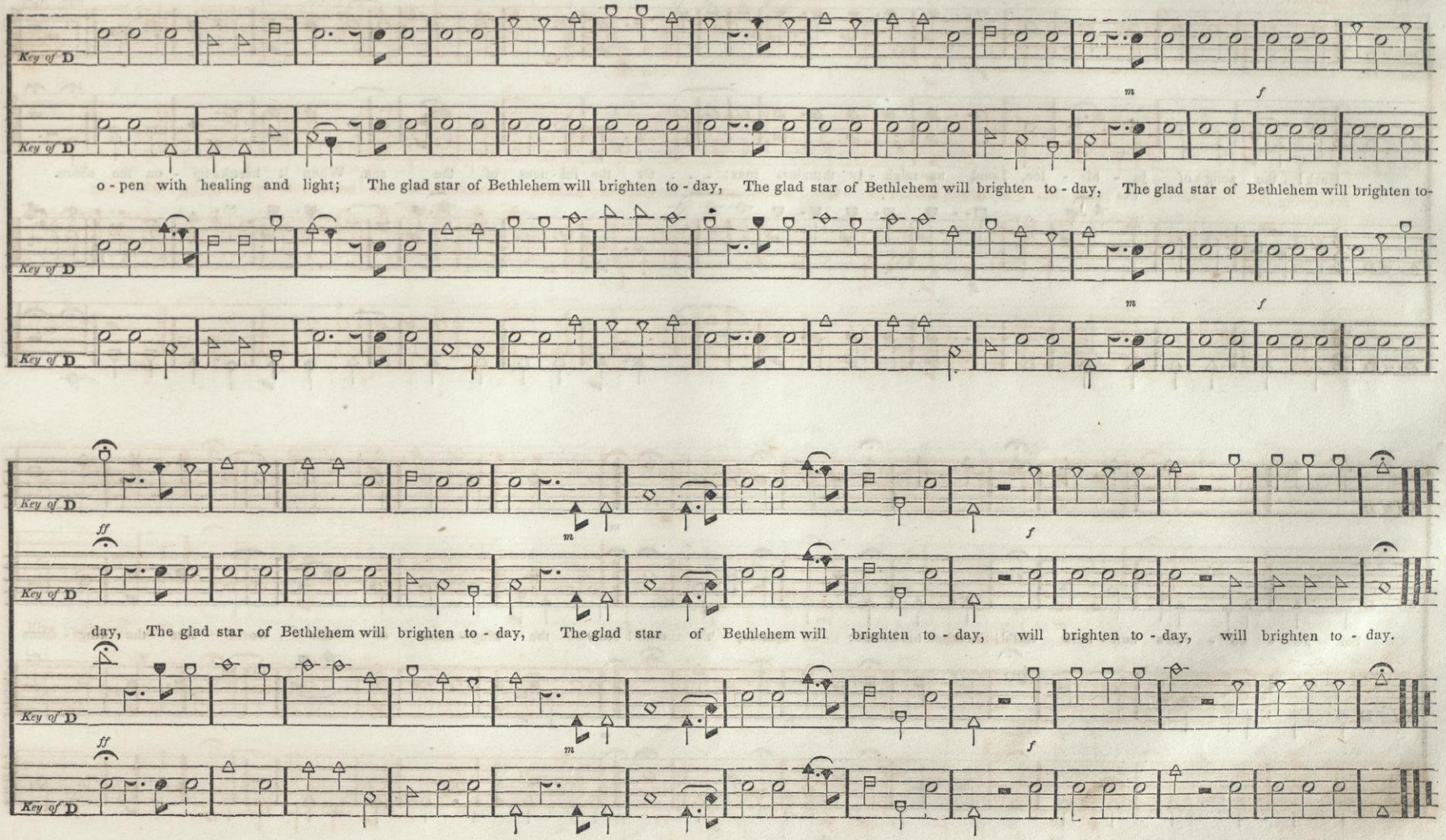
Wake! Isles of the South. [Missionary Hymn.]

L. MASON.

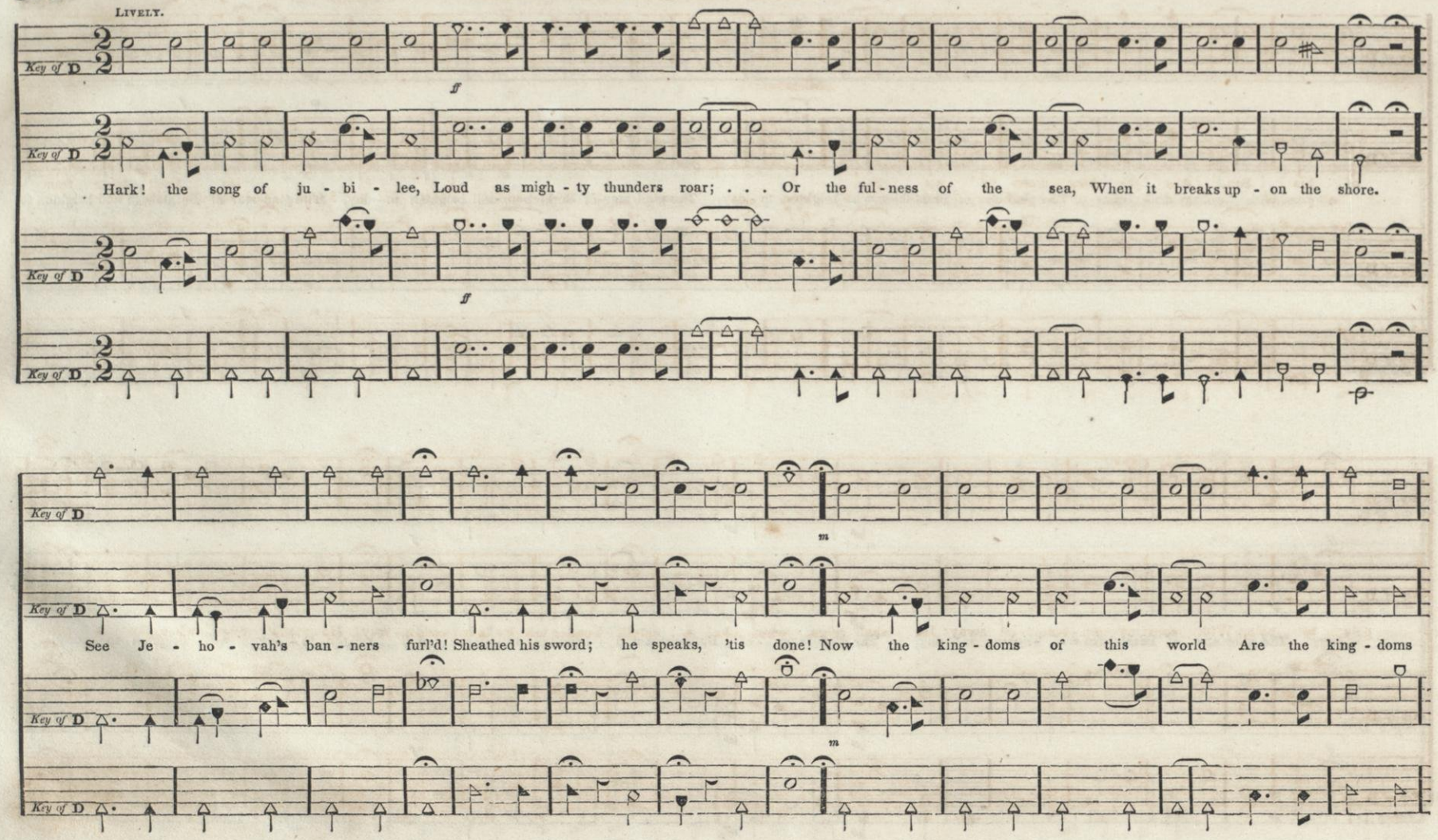


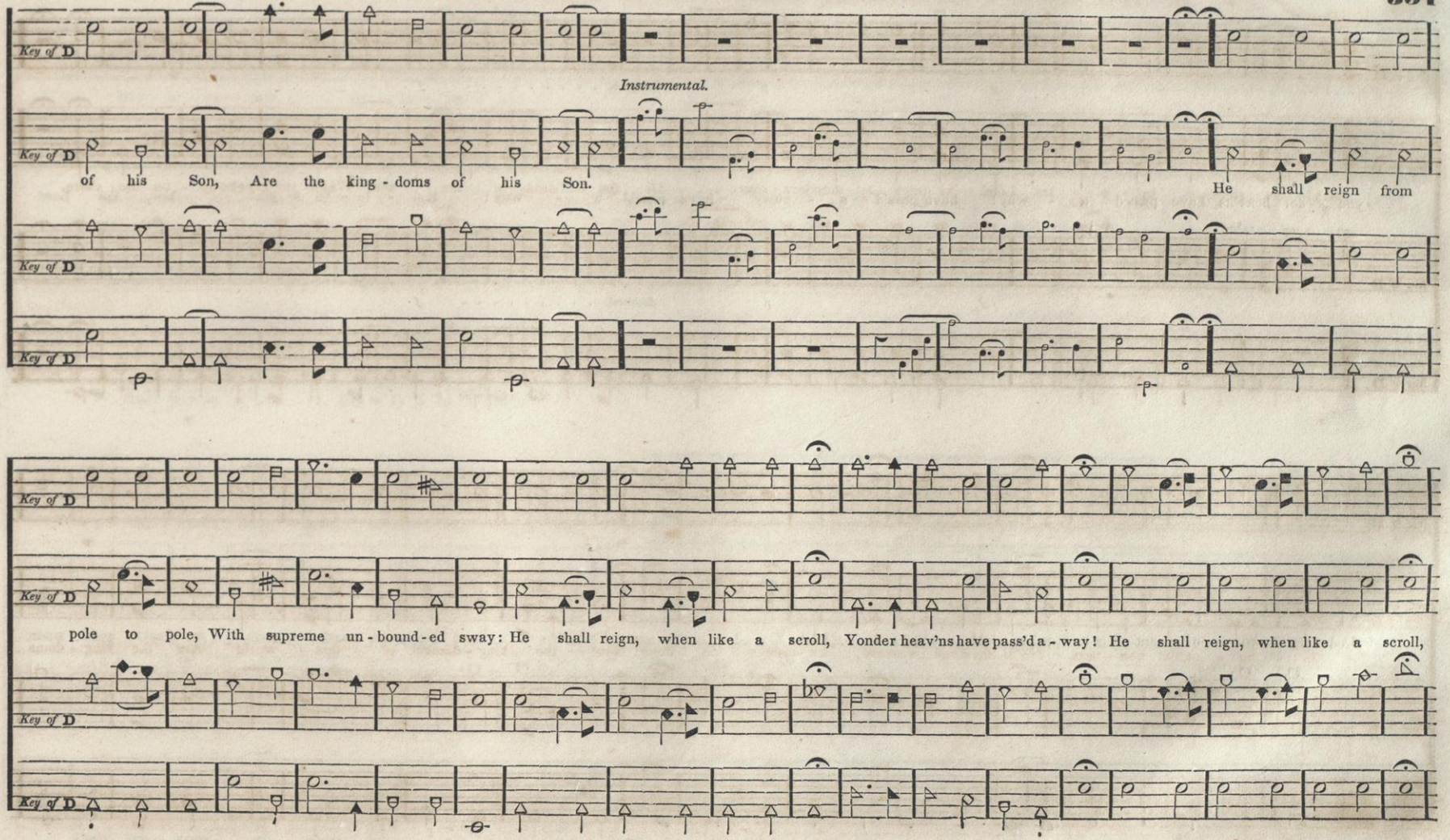

Key of D
p
Diminish.
pp
m
f
roar, The zephyrs that play when the o-cean storms cease, Shall waft the glad sound to your de-so-late shore, Shall waft the glad tidings of pardon and peace, Shall waft the glad
tid-ings of par-don and peace.
The hea-then will has-ten to welcome the time, the

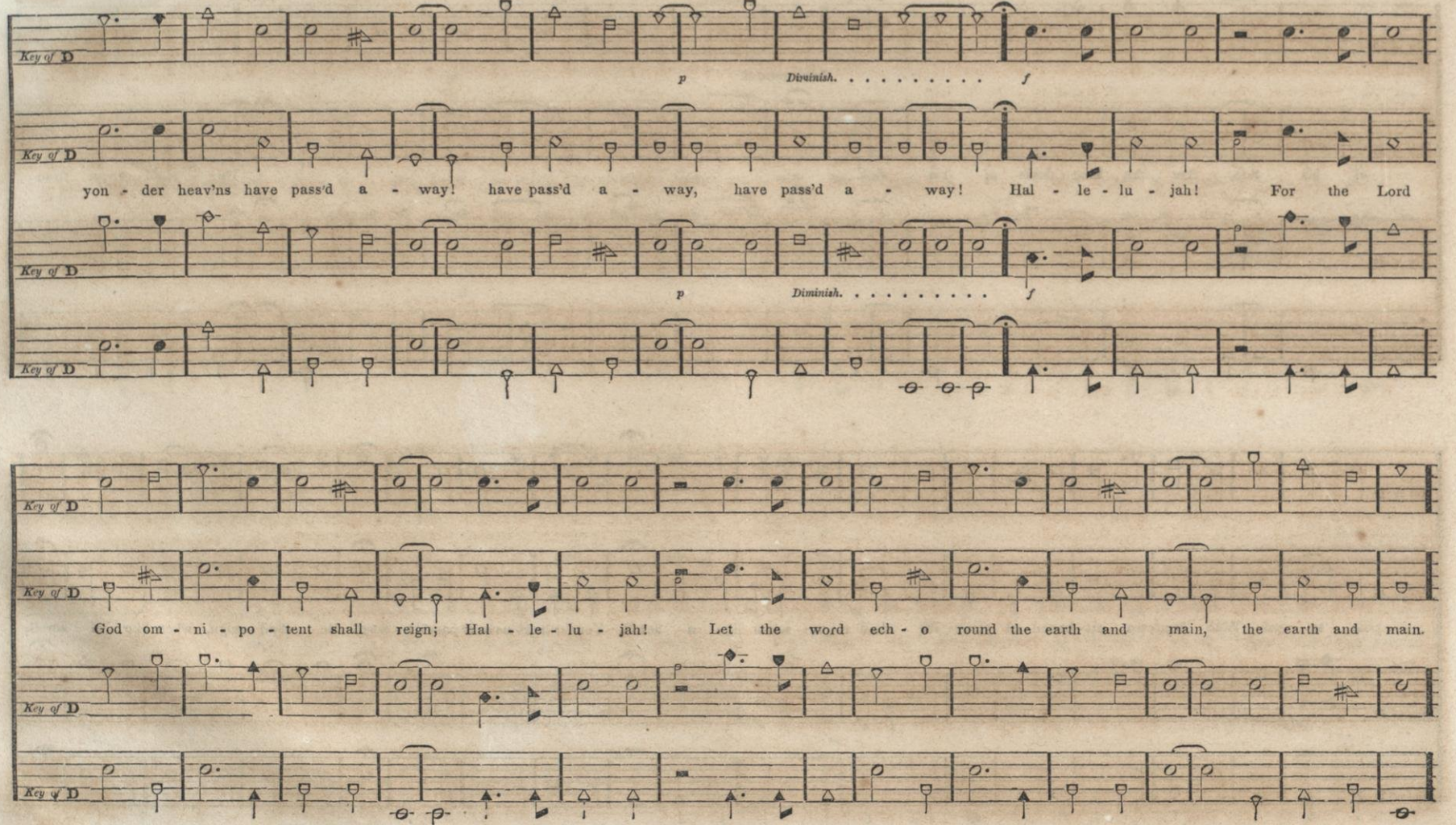

Key of D
Key of D
day-spring, the prophet in vi - sion once saw; When the beams of Mes - si - ah will il - lu - mine each clime, And the isles of the ocean shall wait for his law.
Key of D
Key of D
Key of D
Key of D
On the regions that sit in the darkness of night, The land of despair, to ob - liv - ion a prey; The morning will
Key of D
Key of D

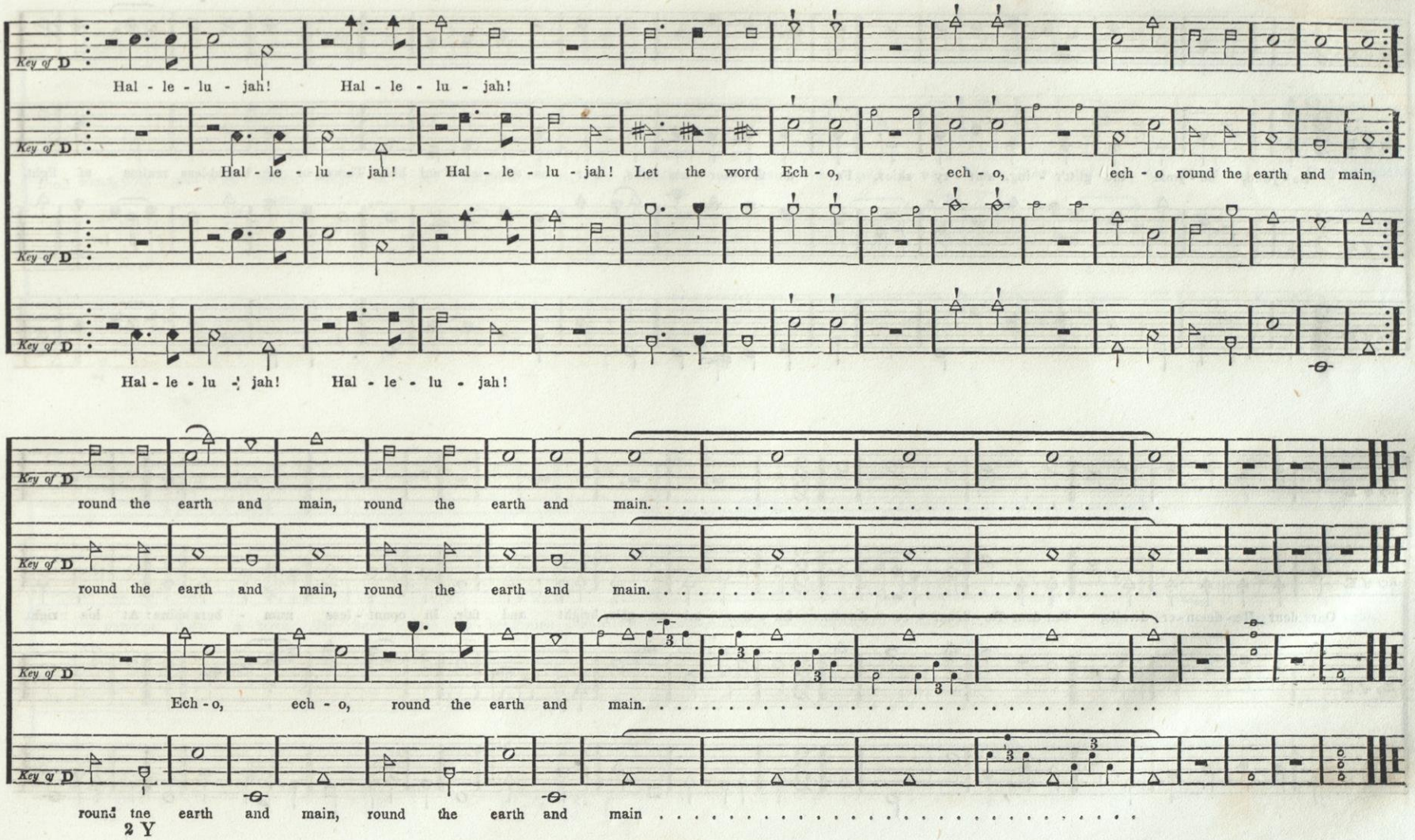

Key of D
m
f
o - pen with healing and light; The glad star of Bethlehem will brighten to - day, The glad star of Bethlehem will brighten to - day, The glad star of Bethlehem will brighten to-
ff
day, The glad star of Bethlehem will brighten to - day, The glad star of Bethlehem will brighten to - day, will brighten to - day, will brighten to - day.

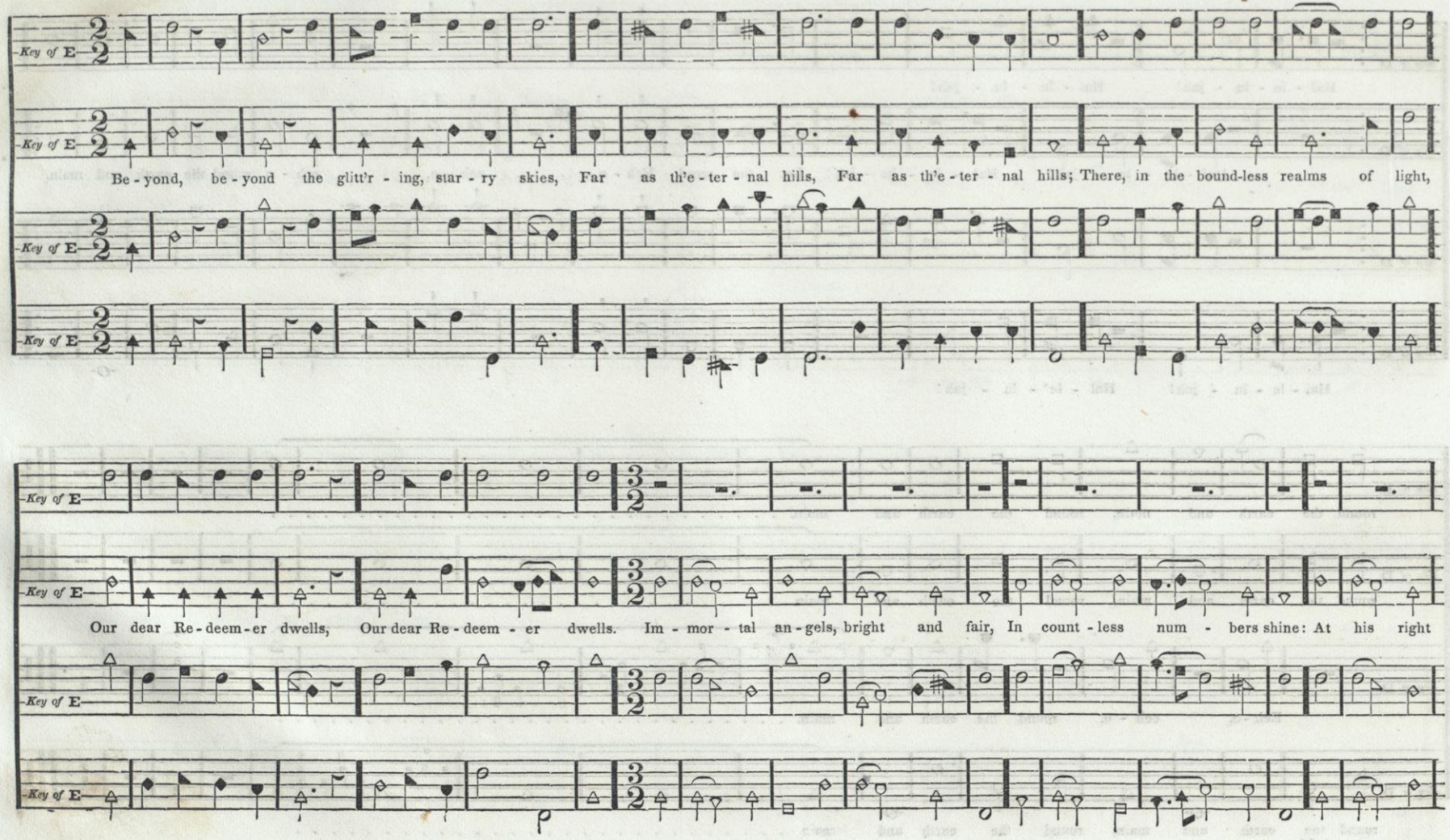
Hark! the Song of Jubilee. [Hymn.]

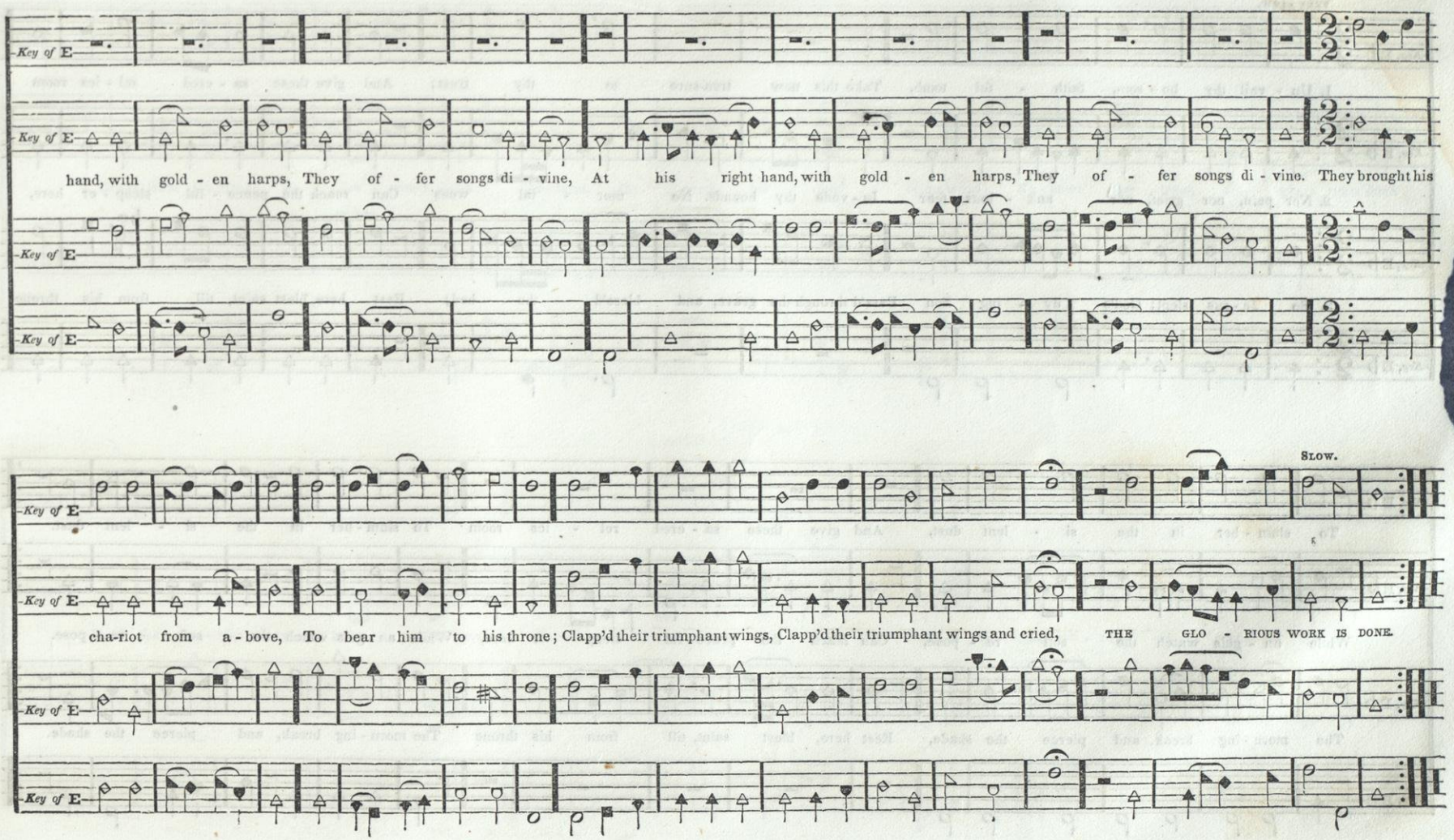



Key of D
Instrumental.
of his Son, Are the king - doms of his Son.
He shall reign from
pole to pole, With supreme un - bound - ed sway: He shall reign, when like a scroll, Yonder heav'ns have pass'd a - way! He shall reign, when like a scroll,


Key of D
p
Diminish.
f
yon - der heav'ns have pass'd a - way! have pass'd a - way, have pass'd a - way! Hal - le - lu - jah! For the Lord
God om - ni - po - tent shall reign; Hal - le - lu - jah! Let the word ech - o round the earth and main, the earth and main.


Key of D
Hal - le - lu - jah! Hal - le - lu - jah!
Hal - le - lu - jah! Hal - le - lu - jah! Let the word Ech - o, ech - o, ech - o round the earth and main,
Hal - le - lu - jah! Hal - le - lu - jah!
round the earth and main, round the earth and main.
round the earth and main, round the earth and main.
Ech - o, ech - o, round the earth and main.
round the earth and main, round the earth and main

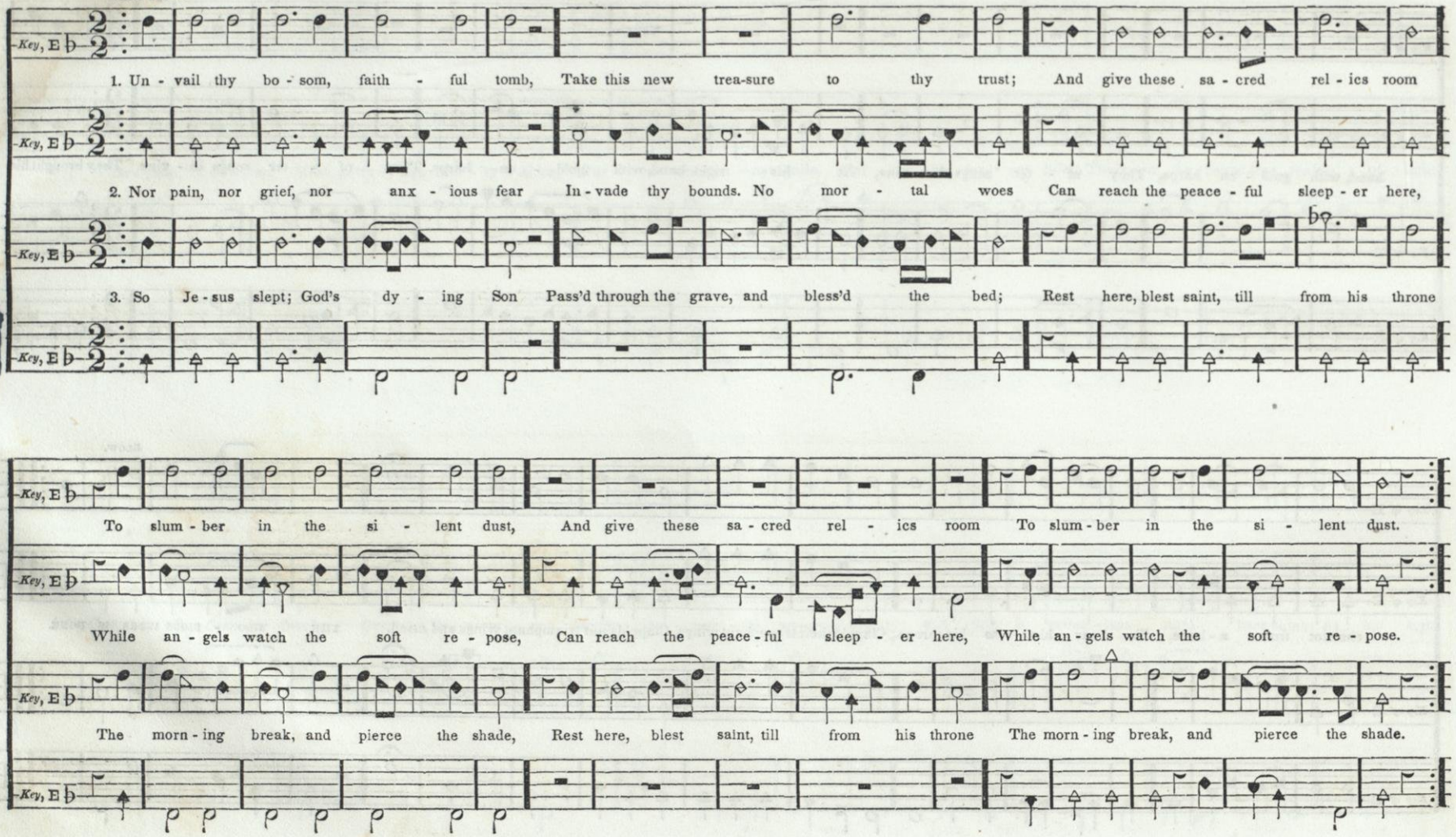

Key of E
Key of E
Key of E
Key of E
Be - yond, be - yond the glitt'r - ing, star - ry skies, Far as th'e - ter - nal hills, Far as th'e - ter - nal hills; There, in the bound-less realms of light,
Key of E
Key of E
Key of E
Key of E
Our dear Re - deem - er dwells, Our dear Re - deem - er dwells. Im - mor - tal an - gels, bright and fair, In count - less num - bers shine: At his right

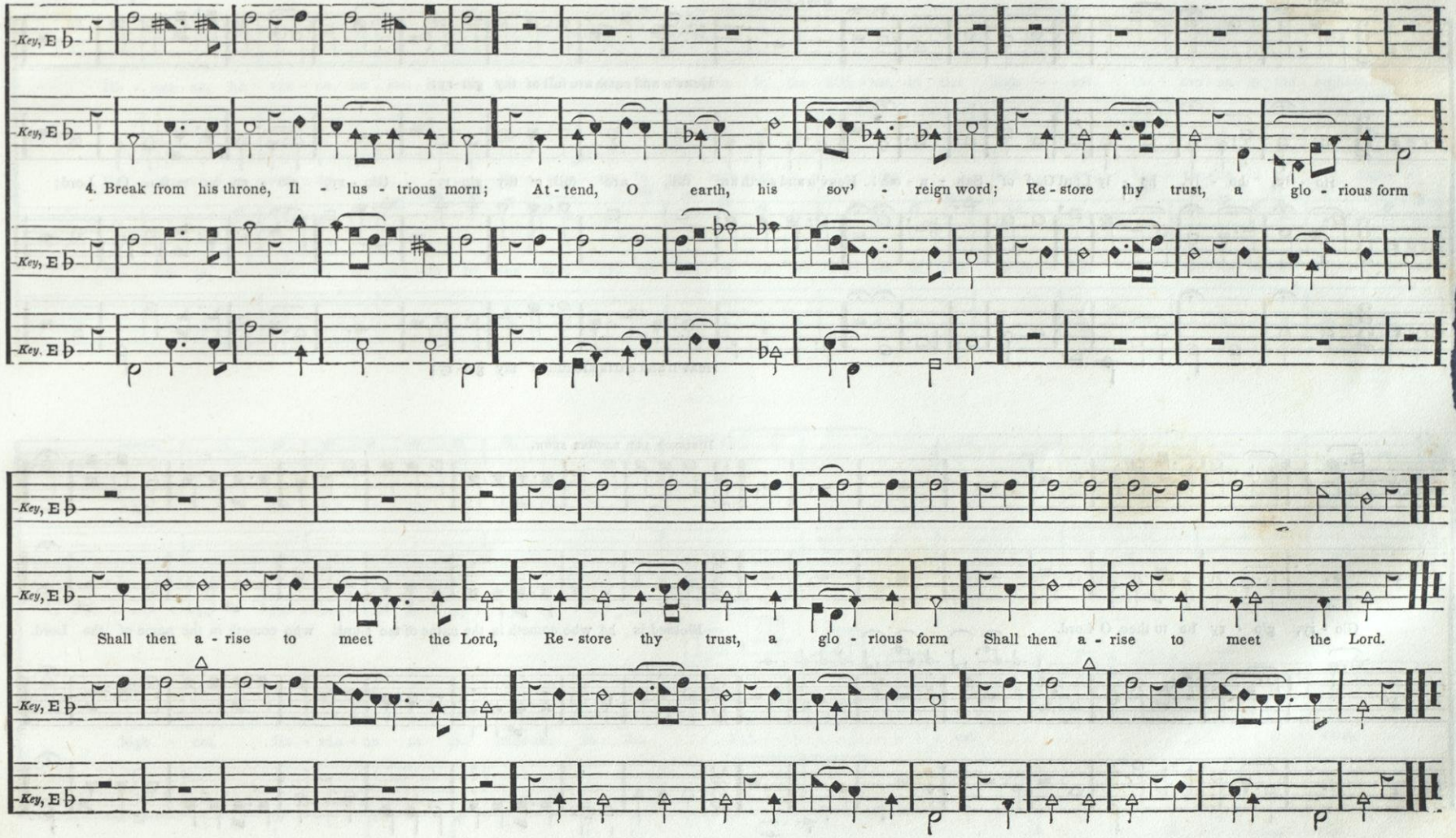

Key of E
hand, with gold - en harps, They of - fer songs di - vine, At his right hand, with gold - en harps, They of - fer songs di - vine. They brought his
Slow.
cha-riot from a - bove, To bear him to his throne; Clapp'd their triumphant wings, Clapp'd their triumphant wings and cried, THE GLO - RIOUS WORK IS DONE.

Unvail thy Bosom, faithful Tomb. [Dead March in the Oratorio of Saul.]

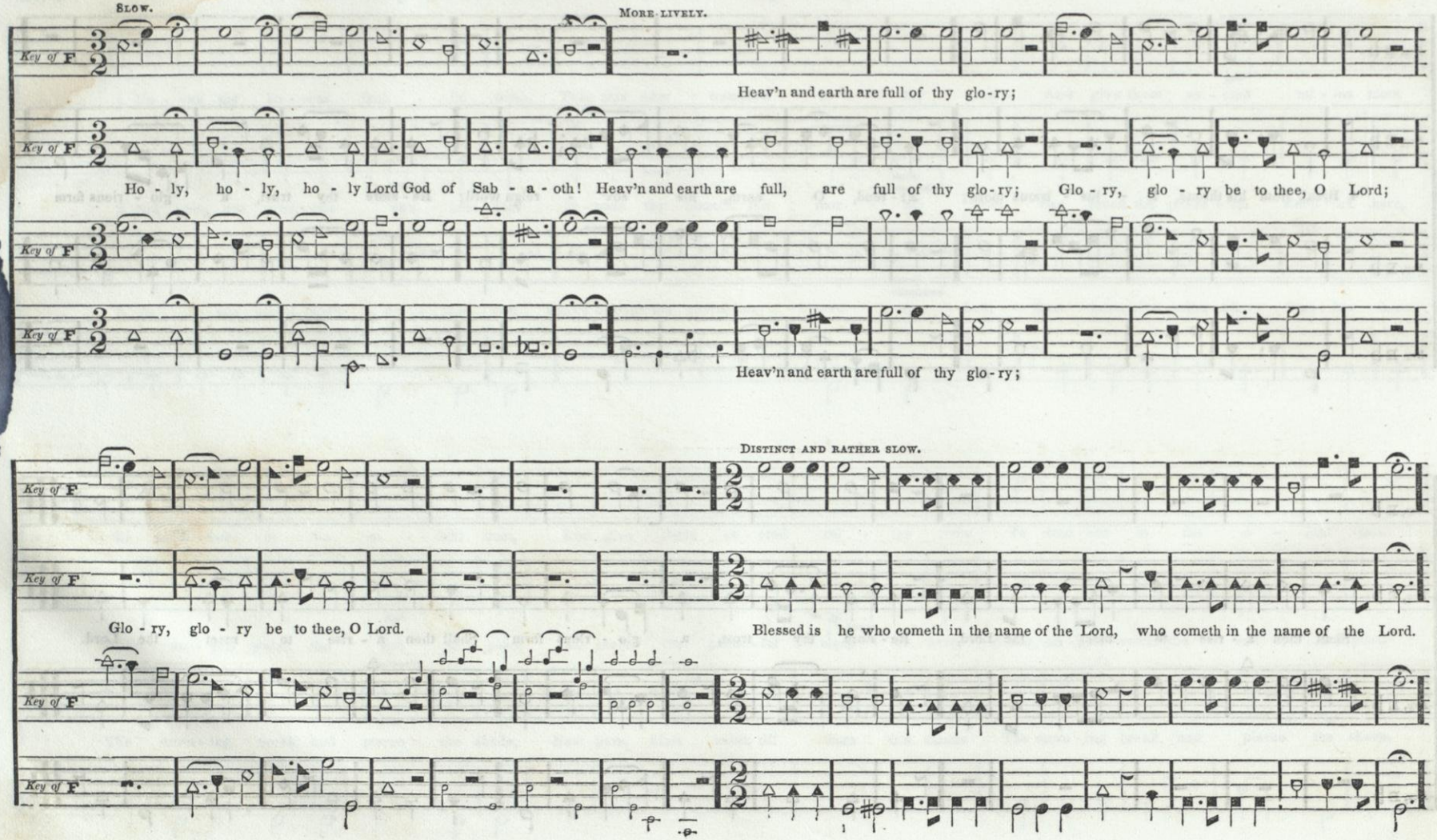
HANDEL.

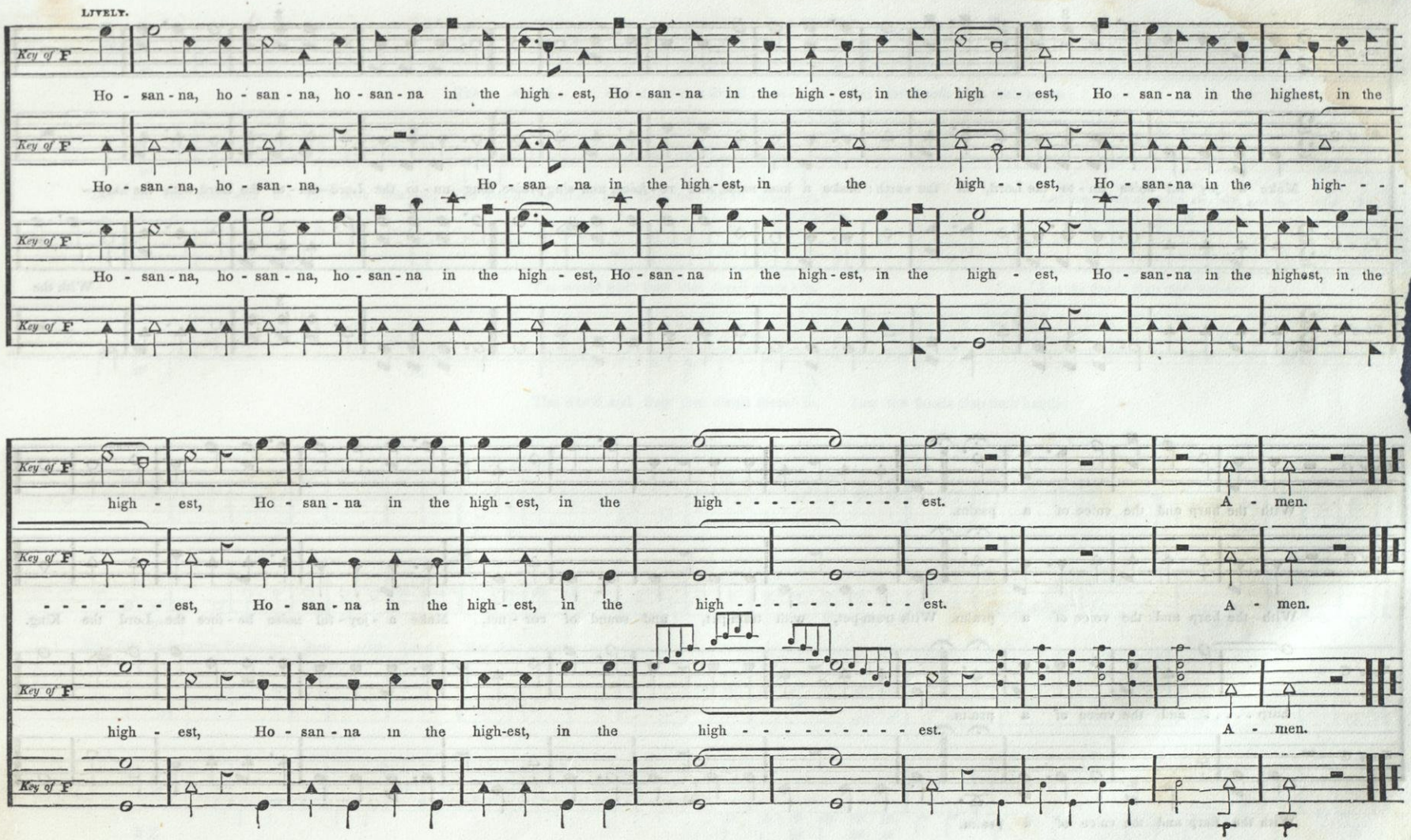
Very slow.



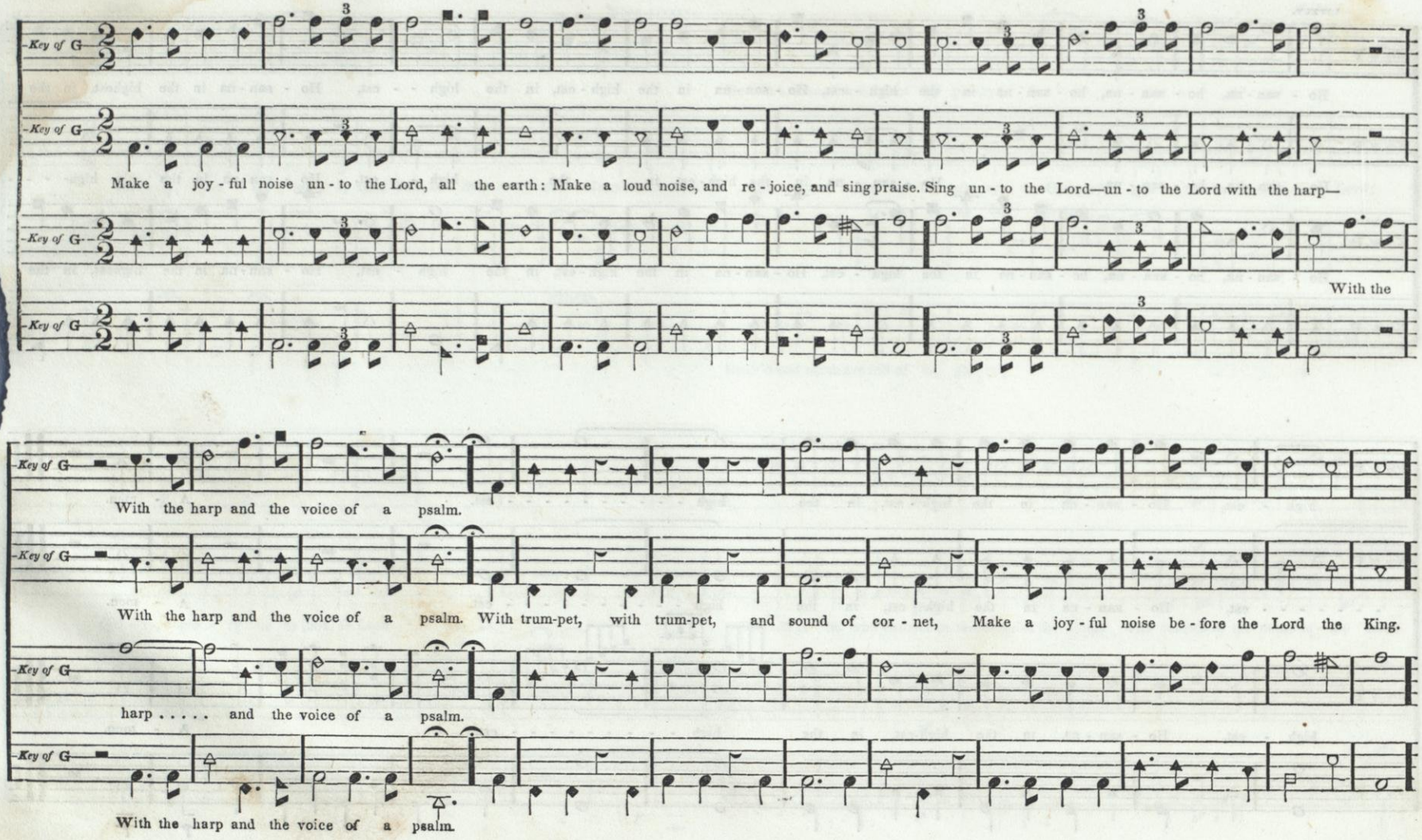

Key, E ♭
Key, E ♭
4. Break from his throne, Il - lus - trious morn; At - tend, O earth, his sov' - reign word; Re - store thy trust, a glo - rious form
Key, E ♭
Key, E ♭
Key, E ♭
Key, E ♭
Shall then a - rise to meet the Lord, Re - store thy trust, a glo - rious form Shall then a - rise to meet the Lord.
Key, E ♭
Key, E ♭

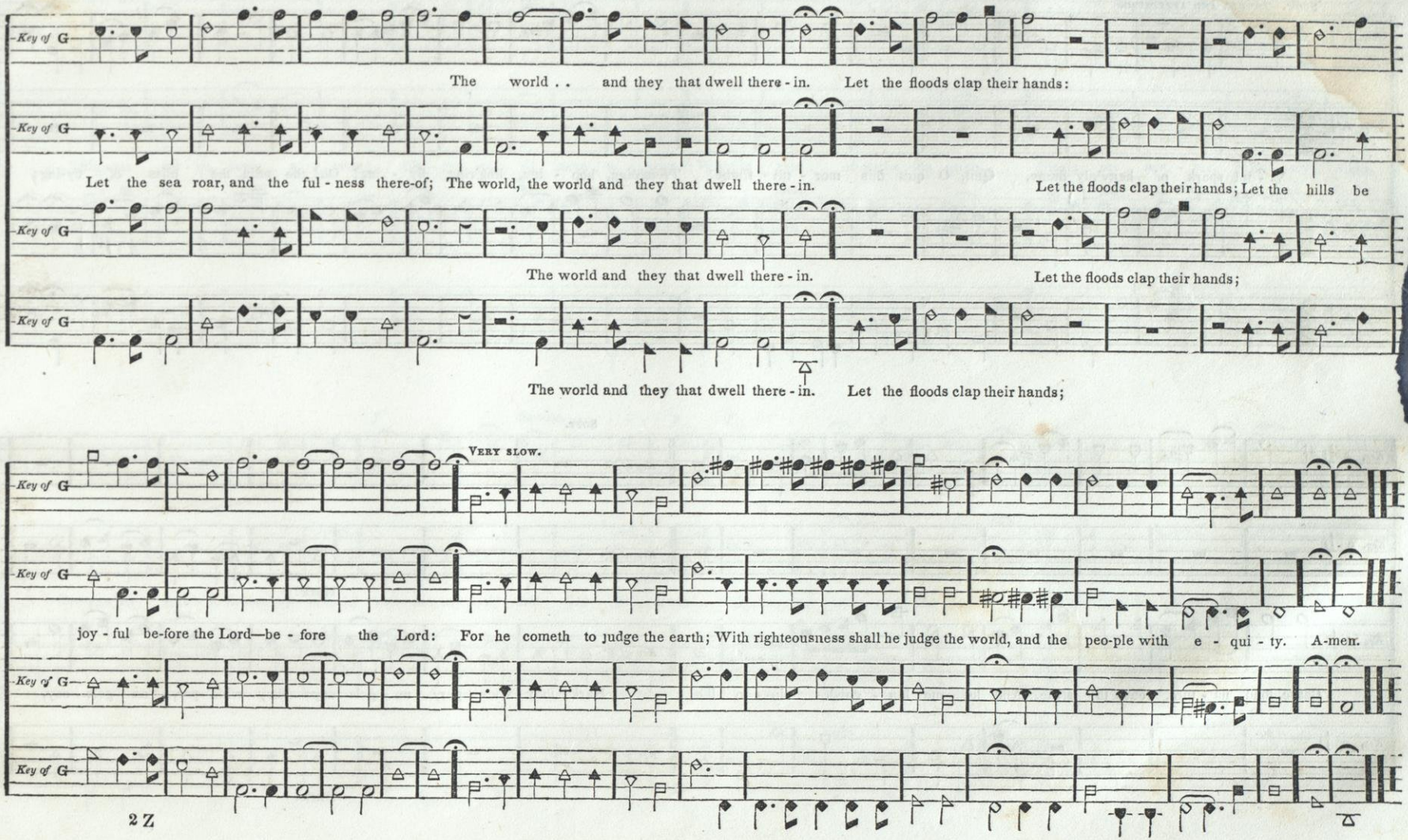
SANCTUS AND HOSANNA.




LIVELY.
Key of F
Ho - san - na, ho - san - na, ho - san - na in the high - est, Ho - san - na in the high - est, in the high - - est, Ho - san - na in the highest, in the
Ho - san - na, ho - san - na, Ho - san - na in the high - est, in the the high - - est, Ho - san - na in the high- - -
Ho - san - na, ho - san - na, ho - san - na in the high - est, Ho - san - na in the high - est, in the high - est, Ho - san - na in the highest, in the
high - est, Ho - san - na in the high - est, in the high - - - - - - - - - - est. A - men.
- - - - - - - est, Ho - san - na in the high - est, in the high - - - - - - - - - - est. A - men.
high - est, Ho - san - na in the high-est, in the high - - - - - - - - - - est. A - men.

Make a joyful Noise unto the Lord. [Anthem—Chanting style.]

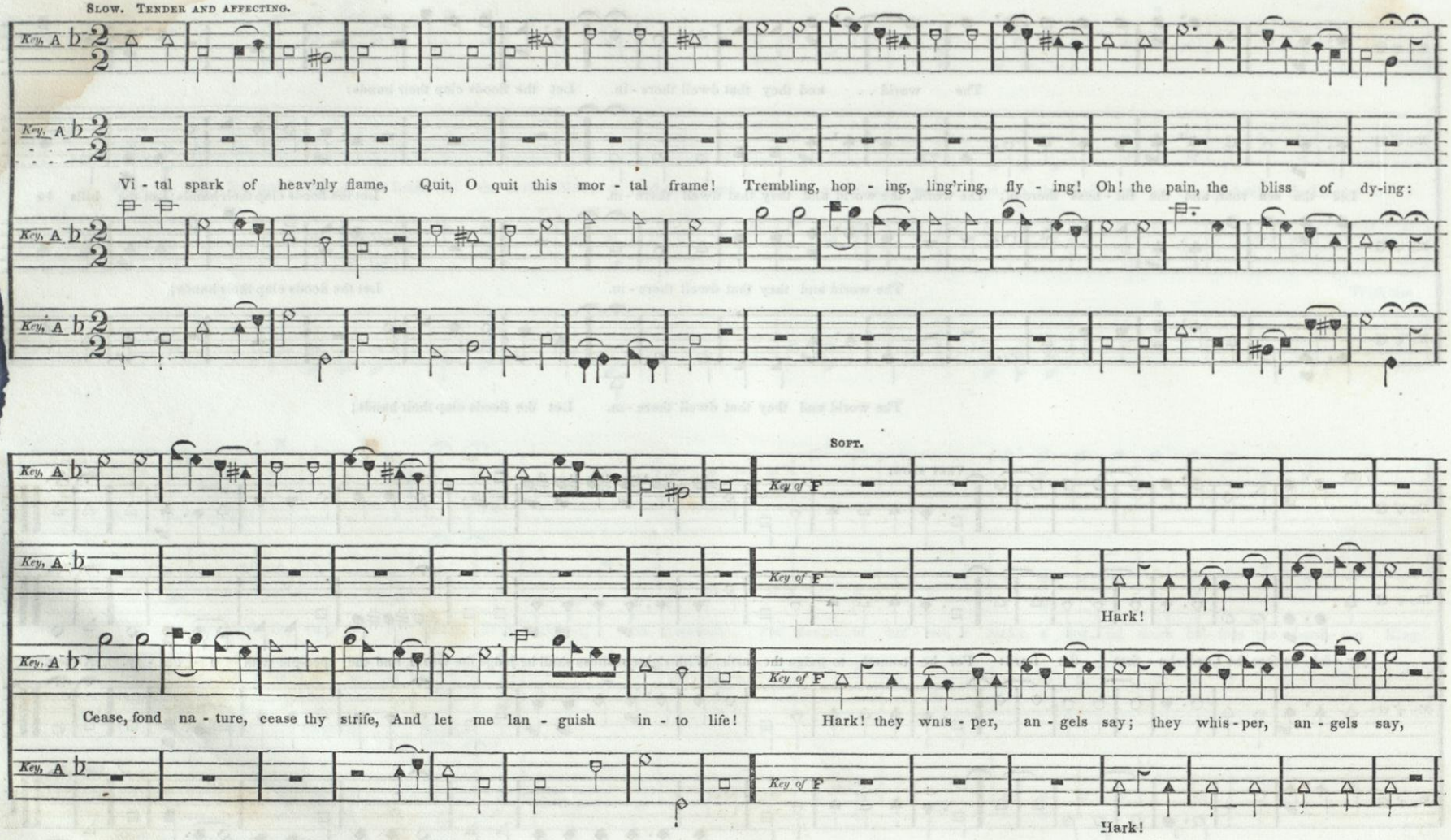


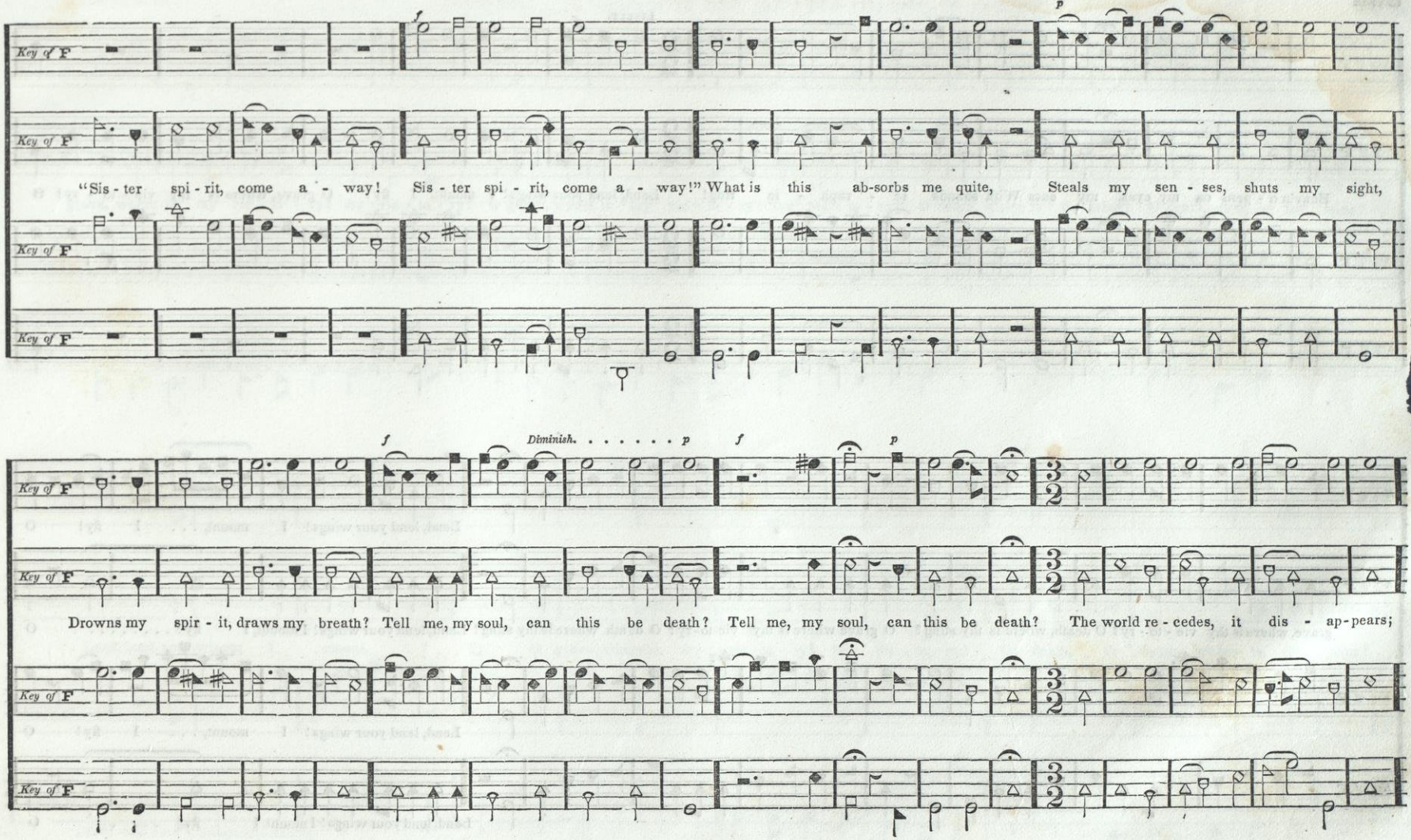

Key of G
The world . . and they that dwell there - in. Let the floods clap their hands:
Let the sea roar, and the ful - ness there-of; The world, the world and they that dwell there - in.
Let the floods clap their hands; Let the hills be
The world and they that dwell there - in.
Let the floods clap their hands;
The world and they that dwell there - in. Let the floods clap their hands;
VERY SLOW.
joy - ful be-fore the Lord—be - fore the Lord: For he cometh to judge the earth; With righteousness shall he judge the world, and the peo-ple with e - qui - ty. A-men.

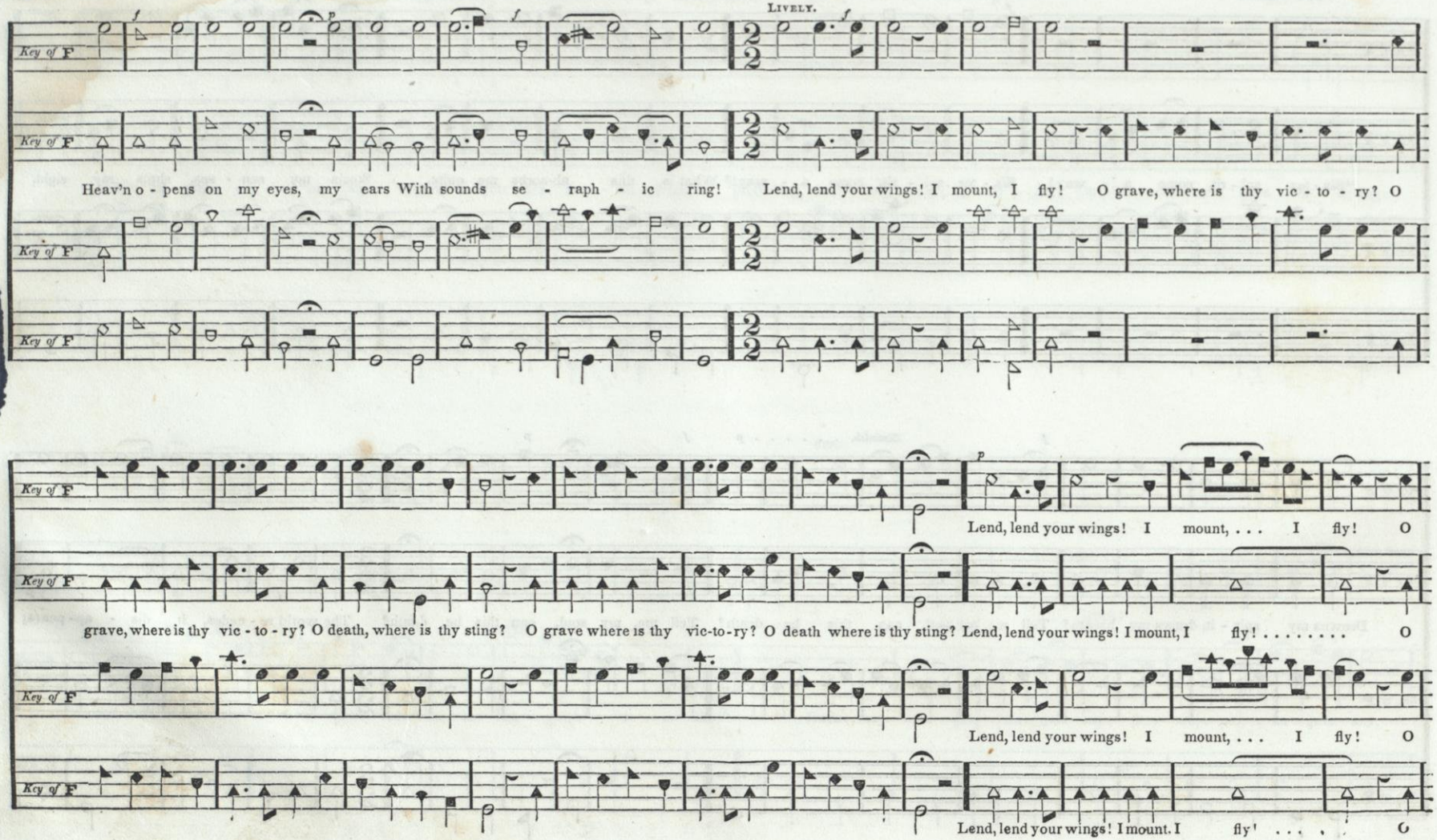
Vital Spark of heavenly Flame. [Dying Christian.]

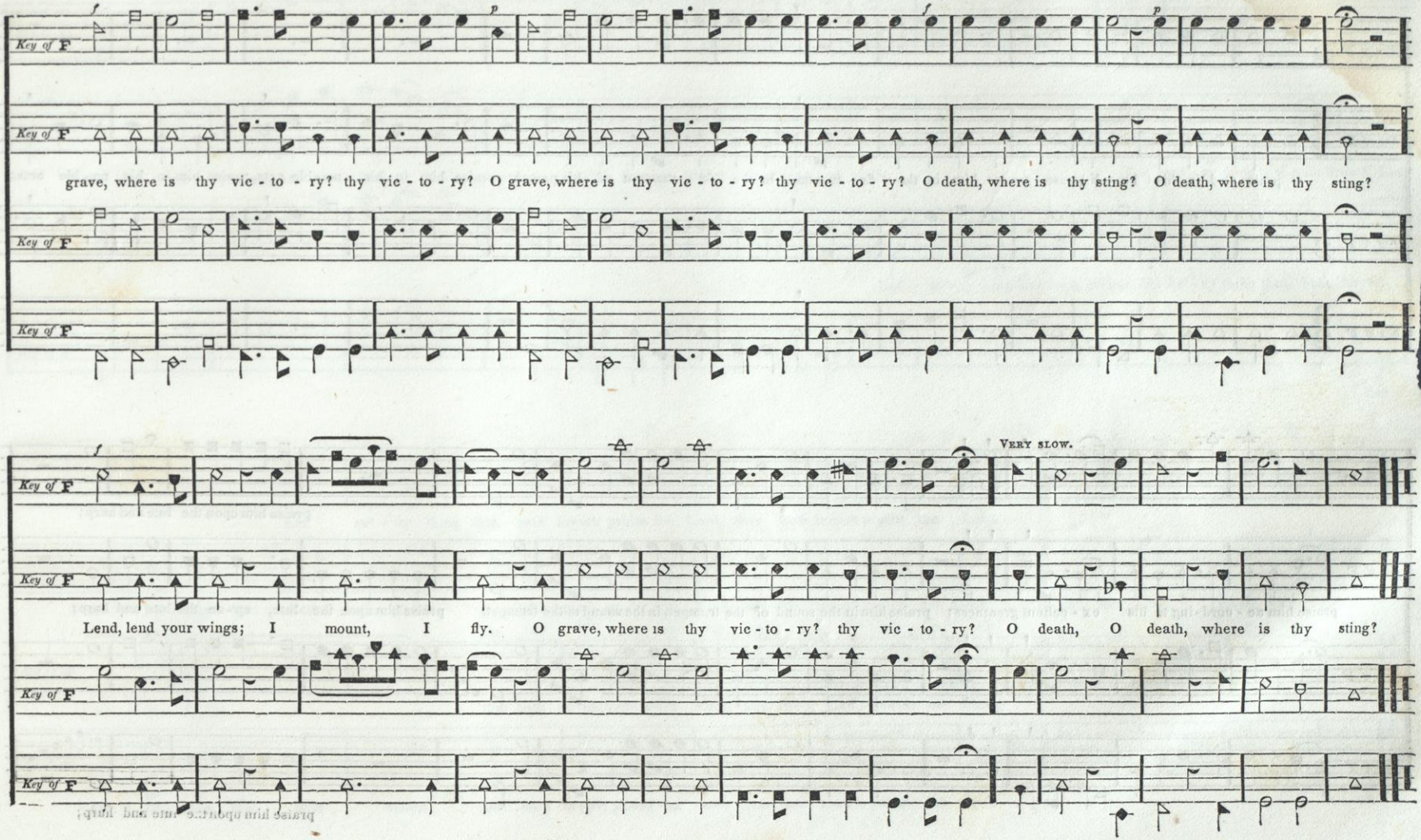
Harwood.

Slow. Tender and affecting.



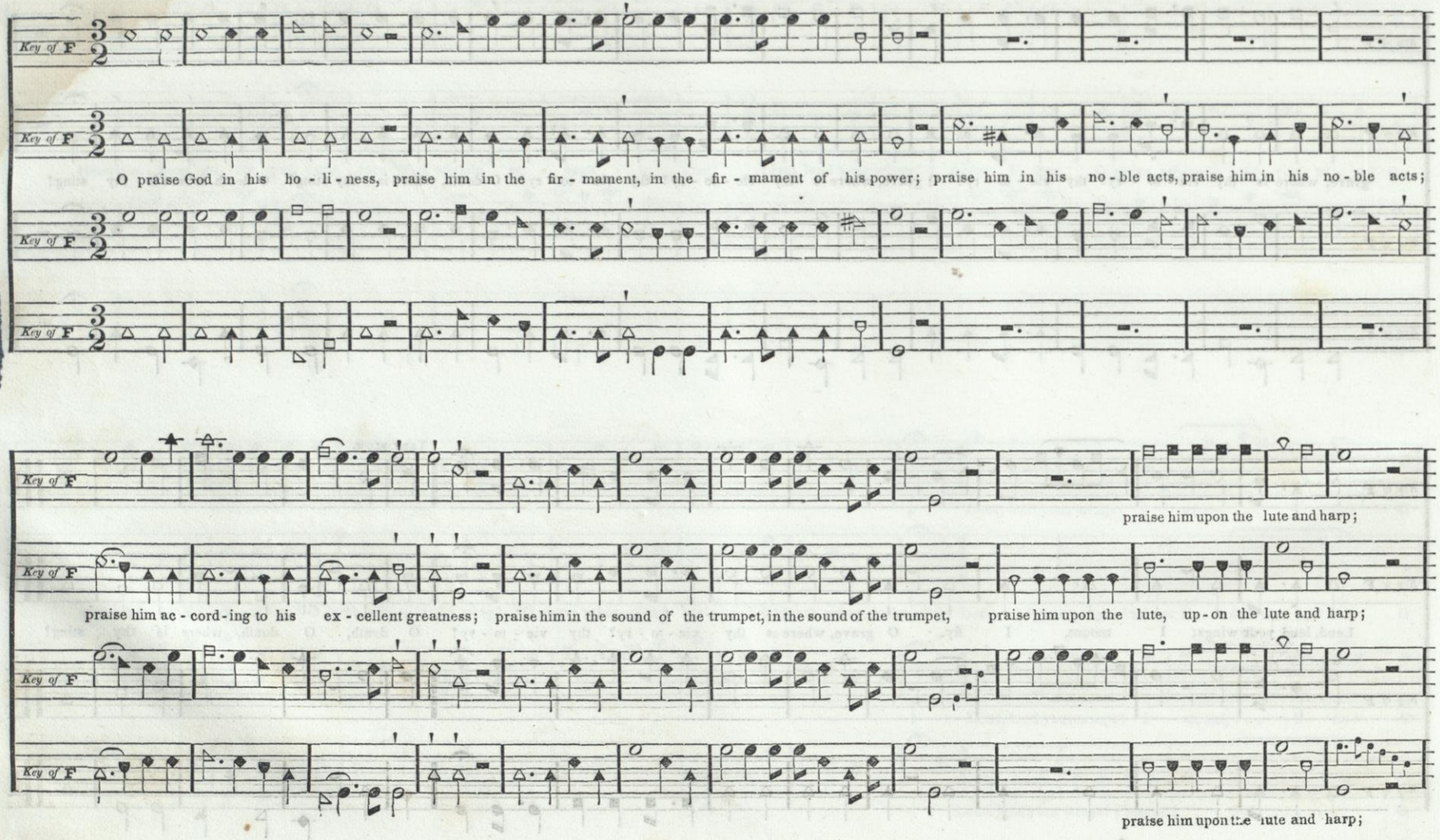

Key of F
Key of F
"Sis - ter spi - rit, come a - way! Sis - ter spi - rit, come a - way!" What is this ab-sorbs me quite, Steals my sen - ses, shuts my sight,
Key of F
Key of F
f
p
Diminish. . . . . p
f
p
Key of F
Key of F
Drowns my spir - it, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death? The world re - cedes, it dis - ap-pears;
Key of F
Key of F

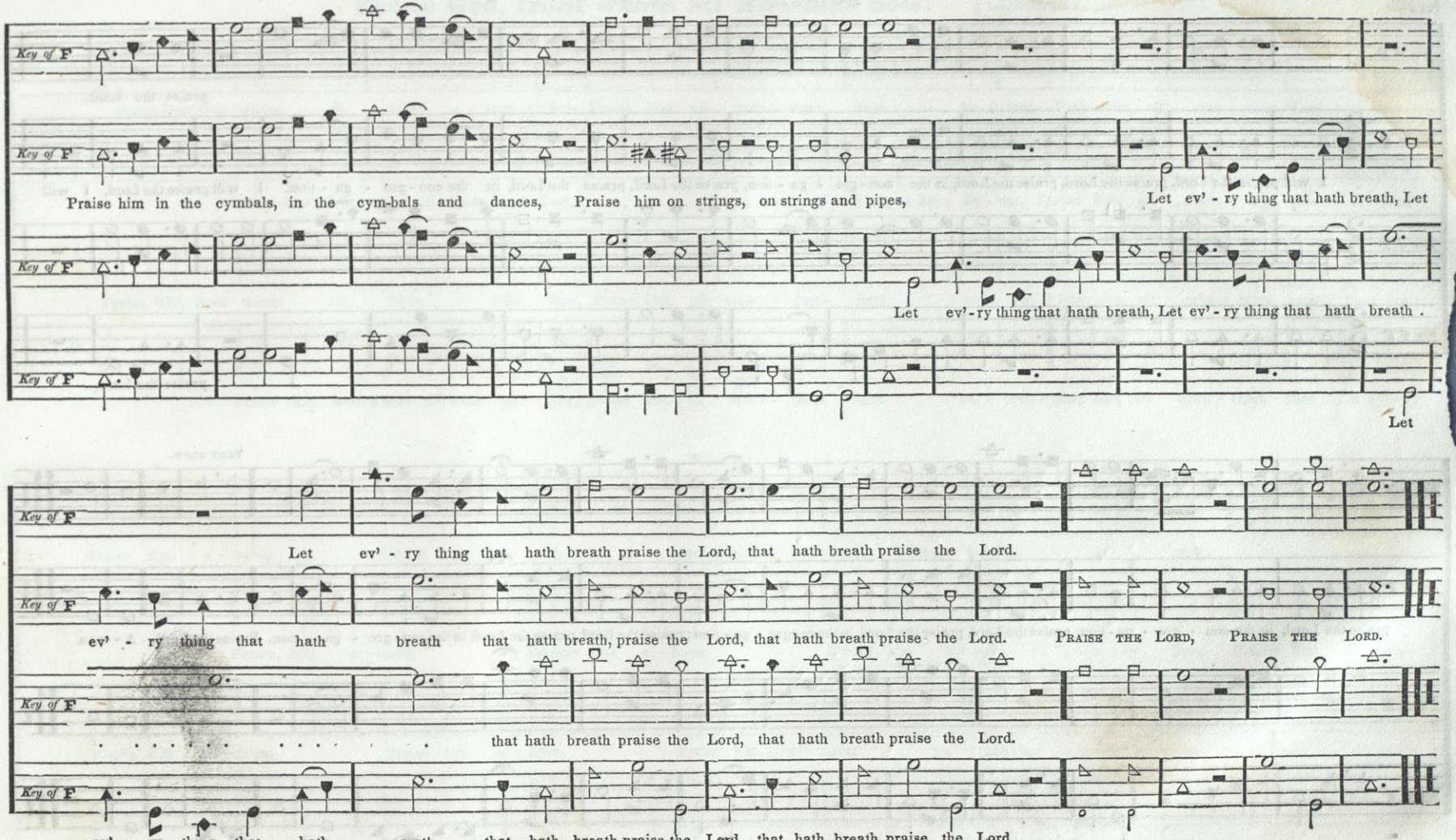

LIVELY.
Key of F
Heav'n o - pens on my eyes, my ears With sounds se - raph - ic ring! Lend, lend your wings! I mount, I fly! O grave, where is thy vic - to - ry? O
grave, where is thy vic - to - ry? O death, where is thy sting? O grave where is thy vic-to-ry? O death where is thy sting? Lend, lend your wings! I mount, I fly! . . . . . O
Lend, lend your wings! I mount, . . . I fly! O
Lend, lend your wings! I mount. I fly! . . . . O

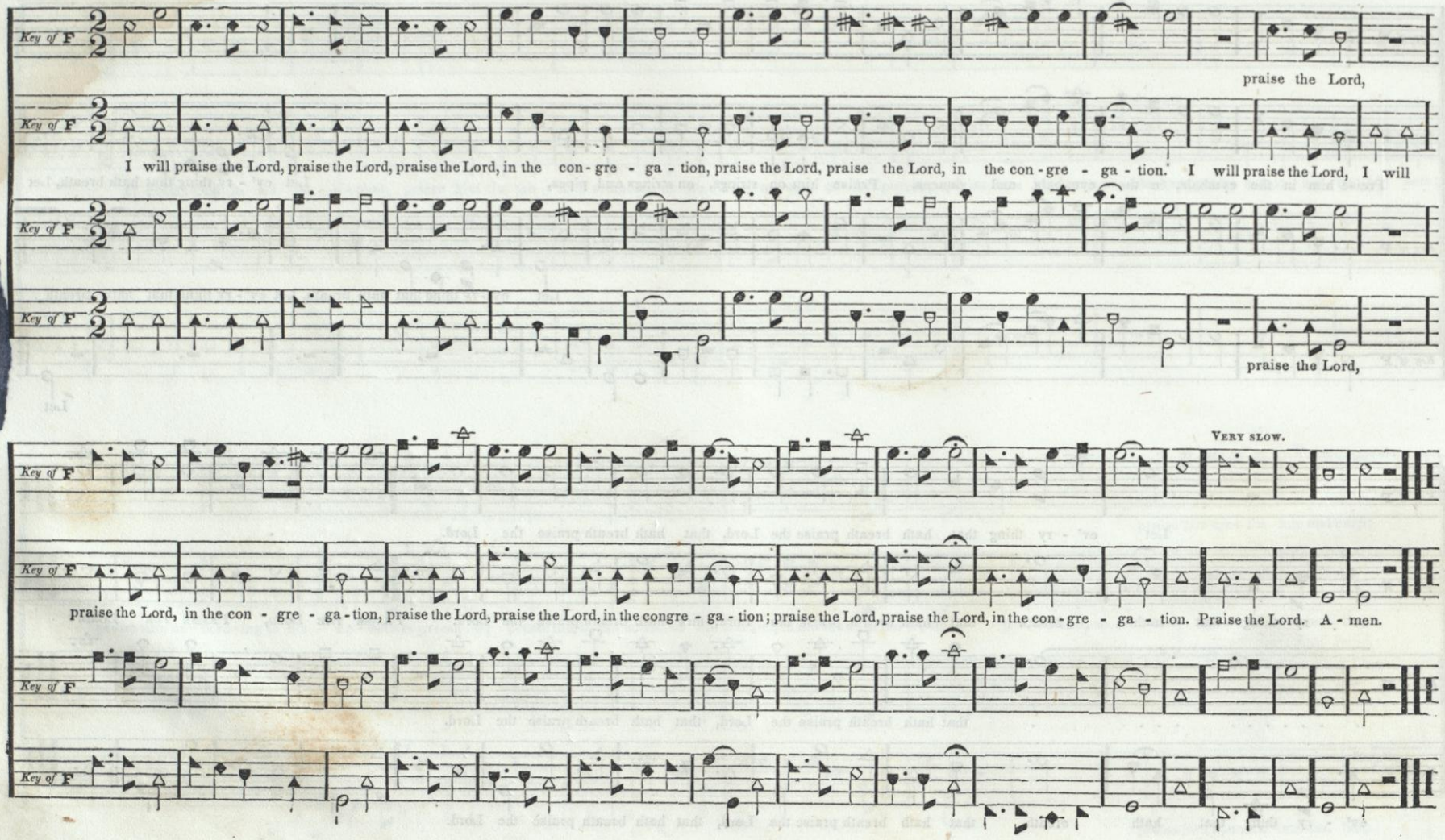

Key of F
grave, where is thy vic - to - ry? thy vic - to - ry? O grave, where is thy vic - to - ry? thy vic - to - ry? O death, where is thy sting? O death, where is thy sting?
VERY SLOW.
Lend, lend your wings; I mount, I fly. O grave, where is thy vic - to - ry? thy vic - to - ry? O death, O death, where is thy sting?

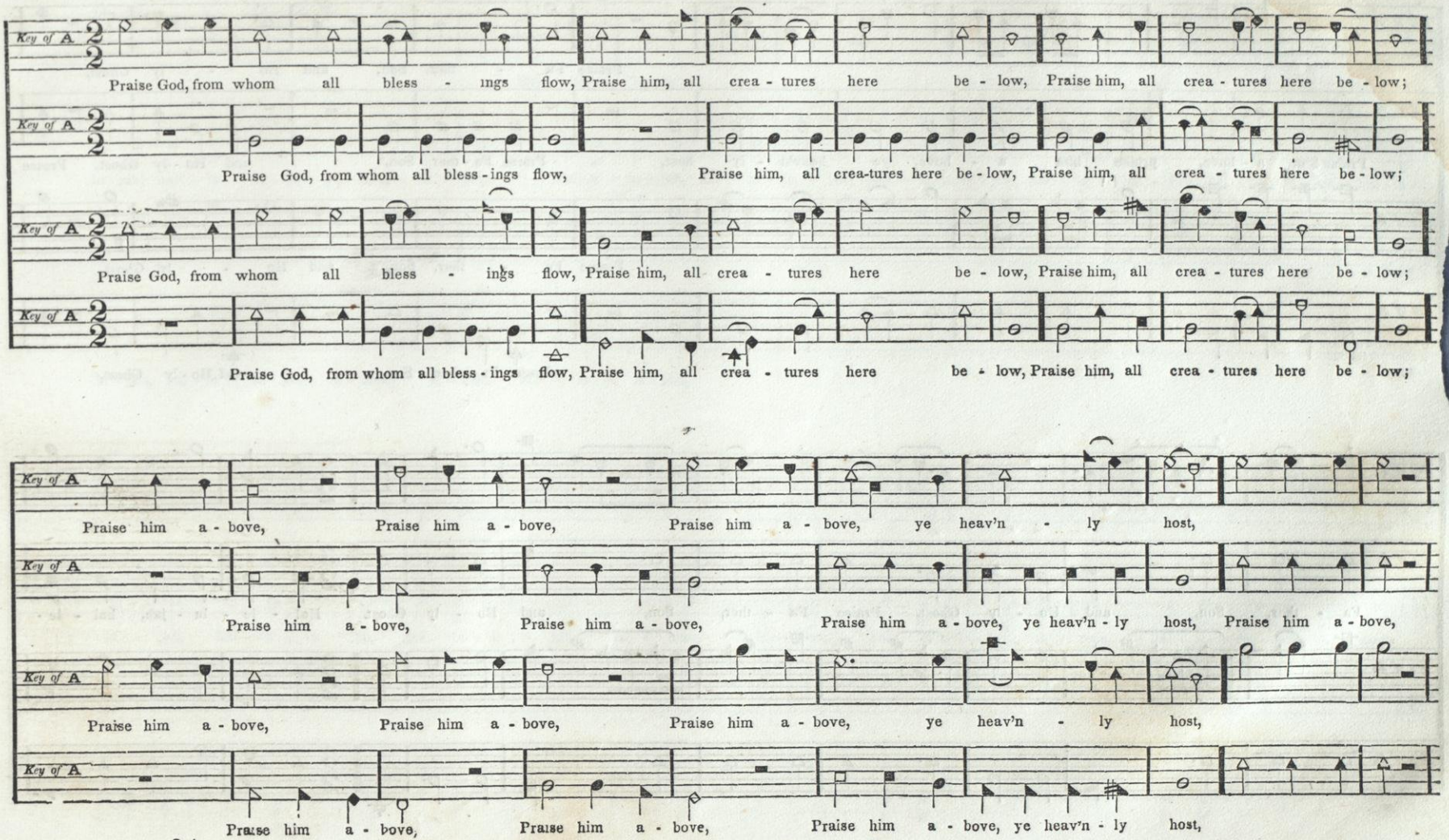
O praise God in his Holiness. [ANTHEM.]

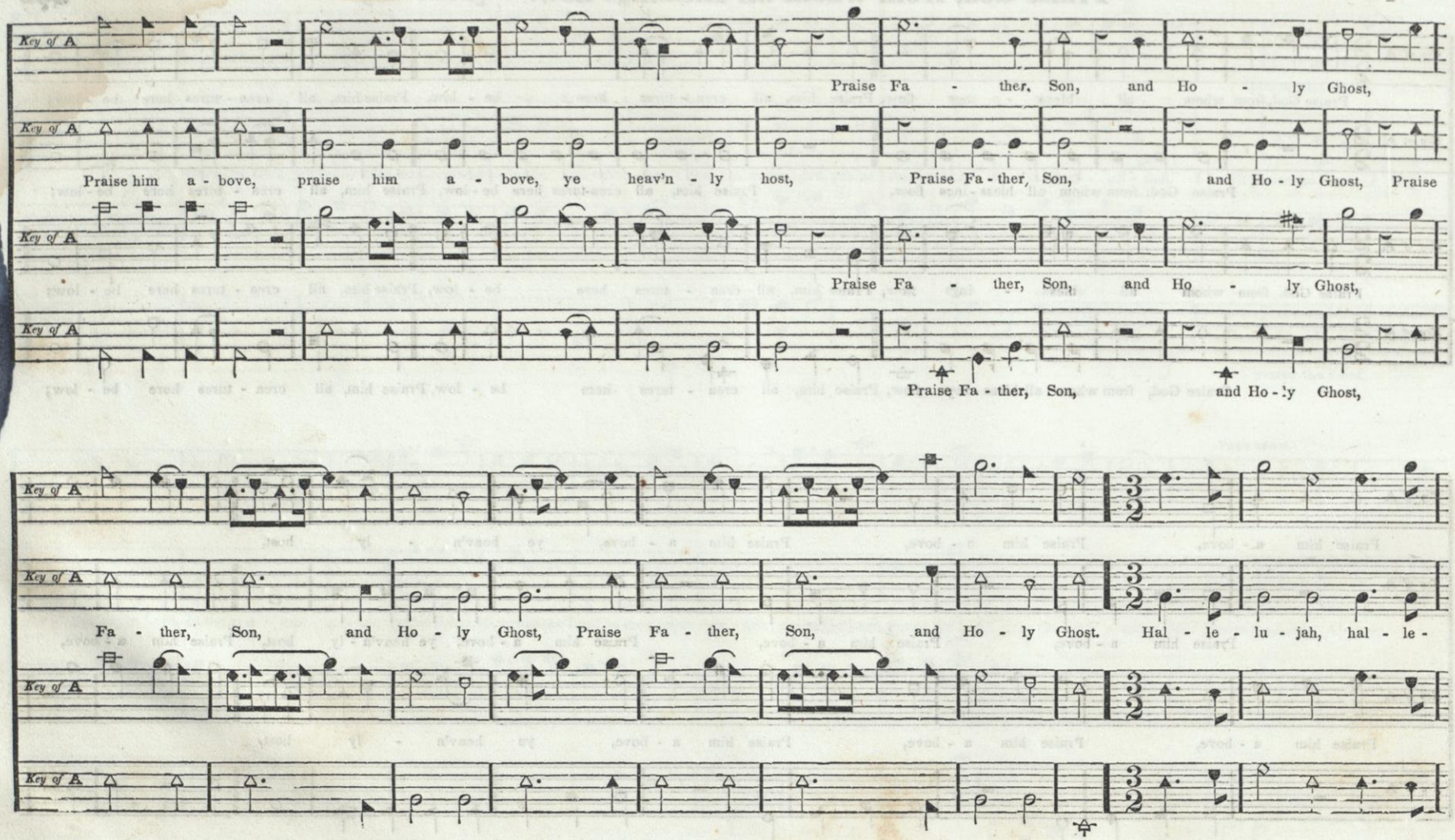
L. MASON.

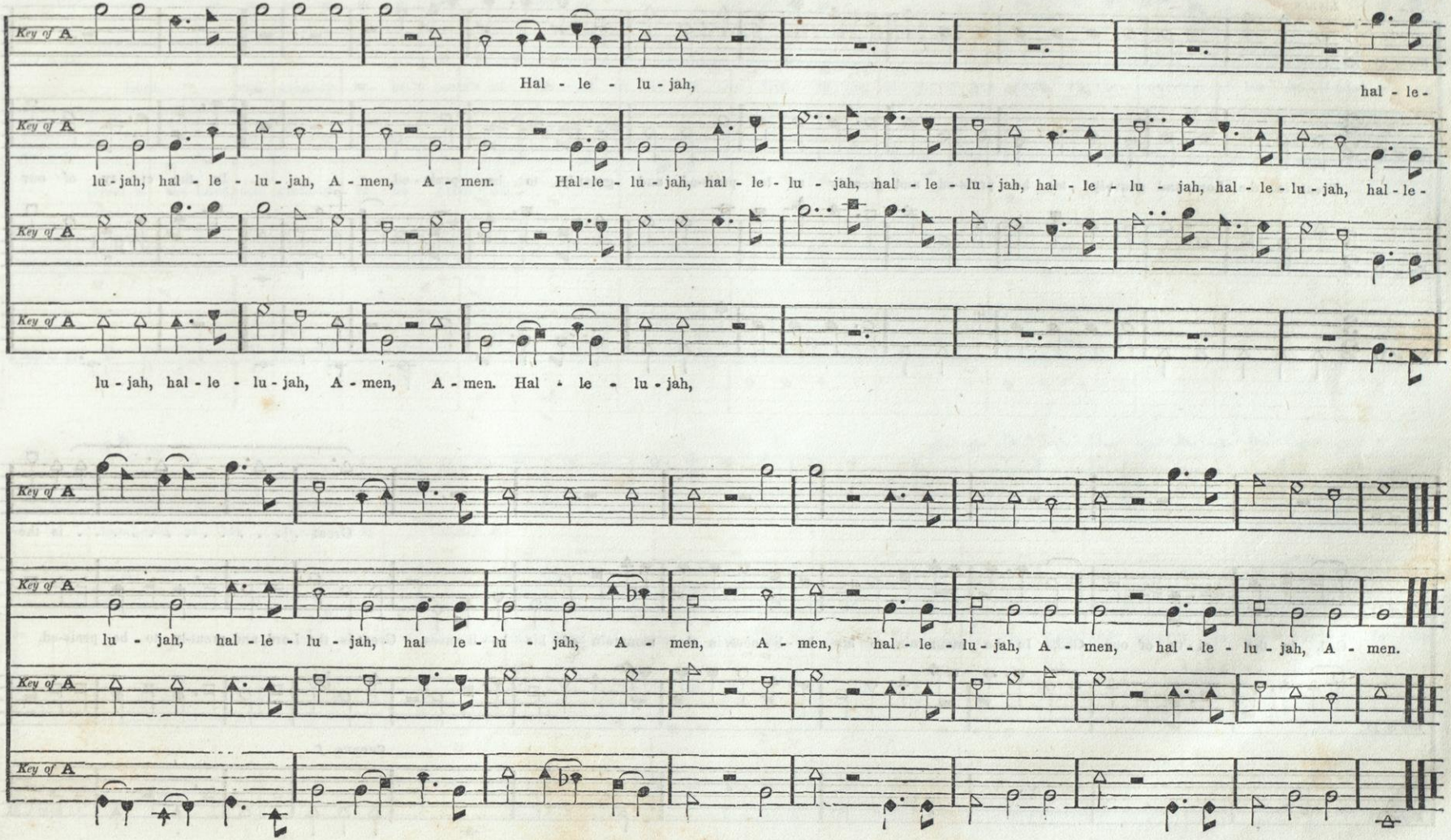



Key of F
Praise him in the cymbals, in the cym-bals and dances, Praise him on strings, on strings and pipes,
Let ev' - ry thing that hath breath, Let
Let ev' - ry thing that hath breath, Let ev' - ry thing that hath breath .
Let
Let ev' - ry thing that hath breath praise the Lord, that hath breath praise the Lord.
ev' - ry thing that hath breath that hath breath, praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
that hath breath praise the Lord, that hath breath praise the Lord.
ev' - ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord.


Key of F
praise the Lord,
I will praise the Lord, praise the Lord, praise the Lord, in the con - gre - ga - tion, praise the Lord, praise the Lord, in the con - gre - ga - tion. I will praise the Lord, I will
praise the Lord,
VERY SLOW.
praise the Lord, in the con - gre - ga - tion, praise the Lord, praise the Lord, in the congre - ga - tion; praise the Lord, praise the Lord, in the con - gre - ga - tion. Praise the Lord. A - men.


Key of A
Praise God, from whom all bless - ings flow, Praise him, all crea - tures here be - low, Praise him, all crea - tures here be - low;
Praise God, from whom all bless - ings flow, Praise him, all crea-tures here be - low, Praise him, all crea - tures here be - low;
Praise God, from whom all bless - ings flow, Praise him, all crea - tures here be - low, Praise him, all crea - tures here be - low;
Praise God, from whom all bless - ings flow, Praise him, all crea - tures here be - low, Praise him, all crea - tures here be - low;
Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'n - ly host,
Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'n - ly host, Praise him a - bove,
Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'n - ly host,
Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'n - ly host,


Key of A
Praise Fa - ther, Son, and Ho - ly Ghost,
Praise him a - bove, praise him a - bove, ye heav'n - ly host, Praise Fa - ther, Son, and Ho - ly Ghost, Praise
Praise Fa - ther, Son, and Ho - ly Ghost,
Praise Fa - ther, Son, and Ho - ly Ghost,
Fa - ther, Son, and Ho - ly Ghost, Praise Fa - ther, Son, and Ho - ly Ghost. Hal - le - lu - jah, hal - le -


Key of A
Hal - le - lu - jah,
hal - le -
lu - jah, hal - le - lu - jah, A - men, A - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -
lu - jah, hal - le - lu - jah, A - men, A - men. Hal - le - lu - jah,
lu - jah, hal - le - lu - jah, hal le - lu - jah, A - men, A - men, hal - le - lu - jah, A - men, hal - le - lu - jah, A - men.

Great is the Lord. [Anthem.]

Altered from DR. CALCOTT.

Lively.

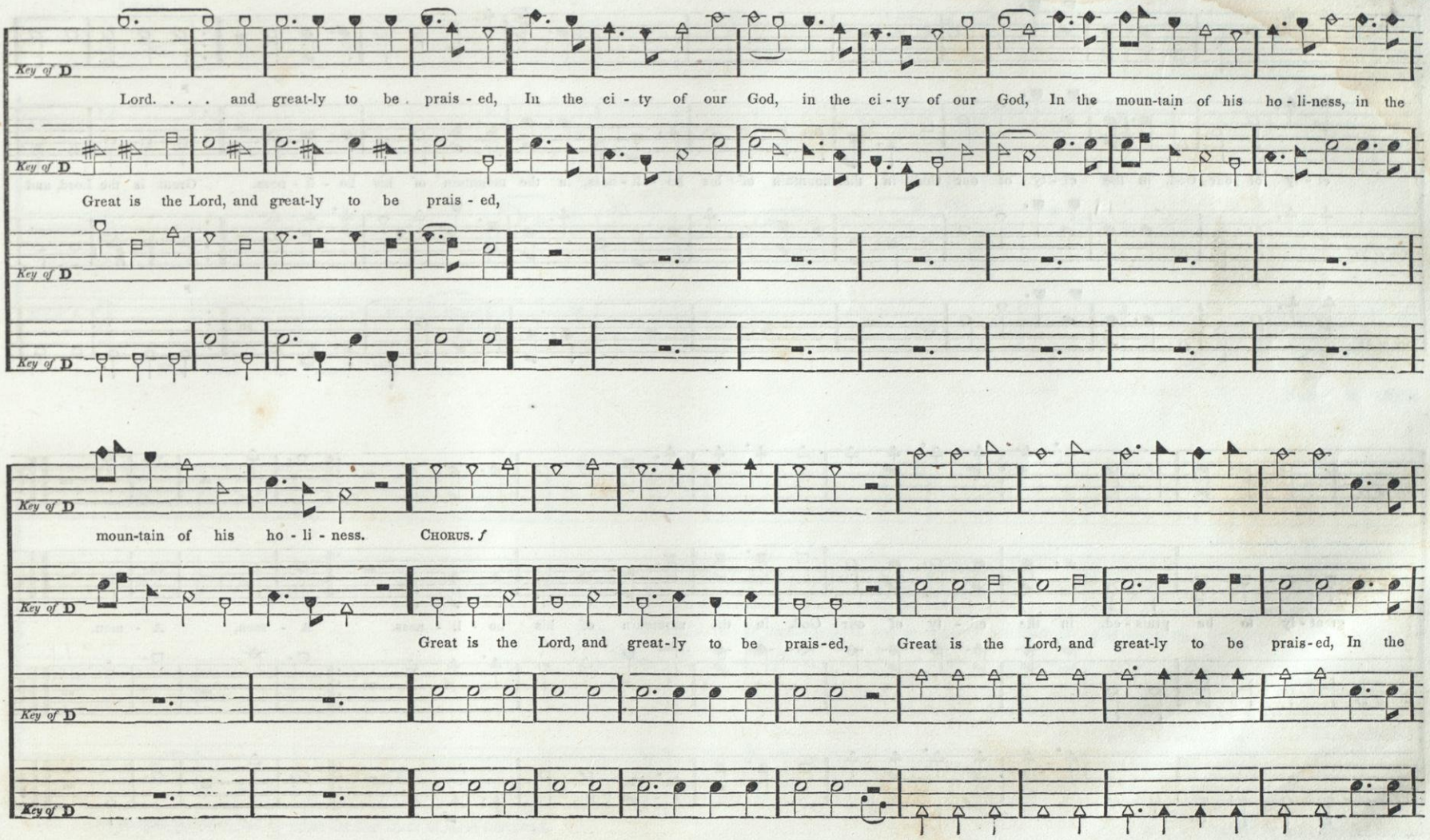
Key of D

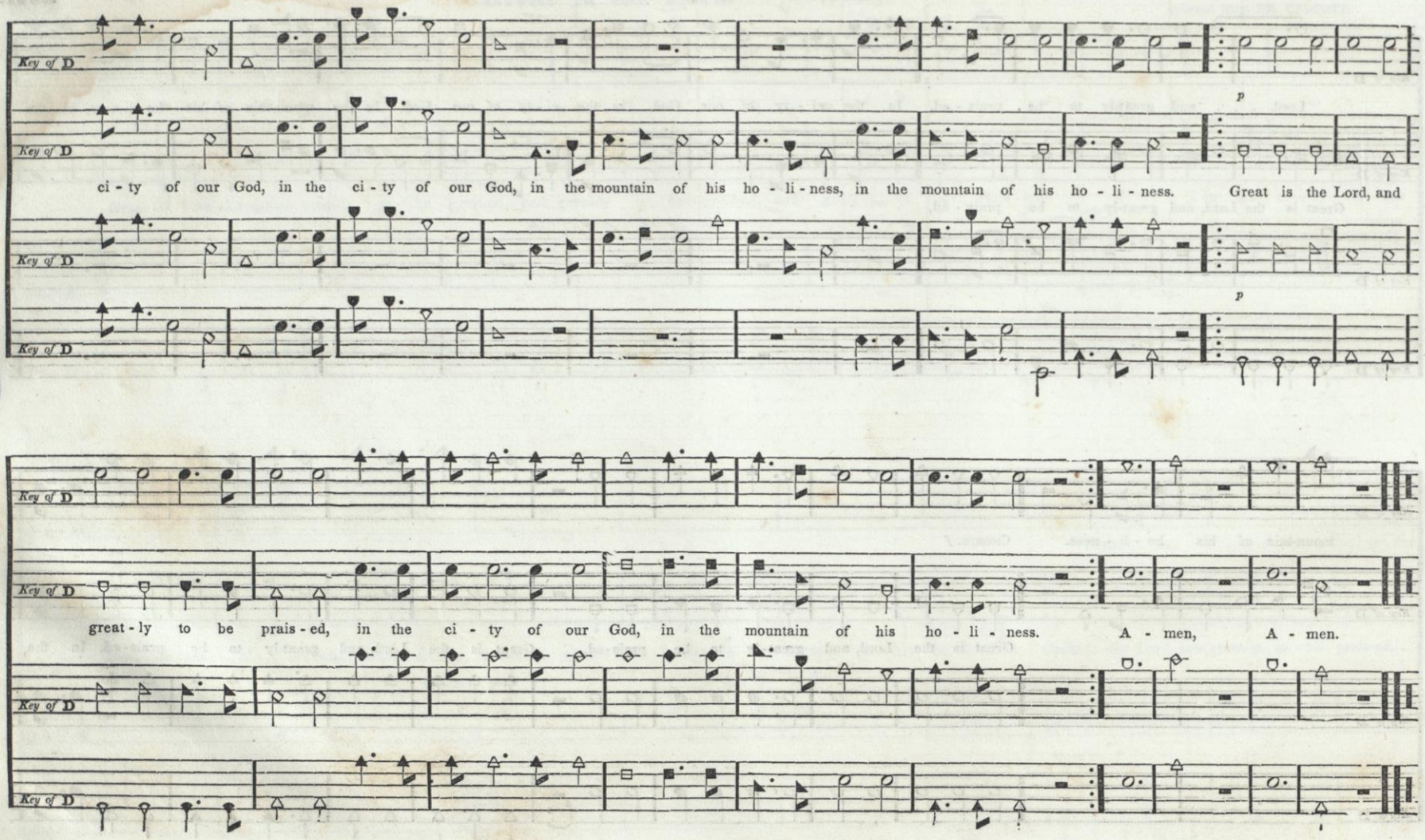
Great is the Lord, and great-ly to be prais-ed, and great-ly to be prais-ed, and great-ly to be prais-ed, In the ci-ty of our

Great . . . . . is the

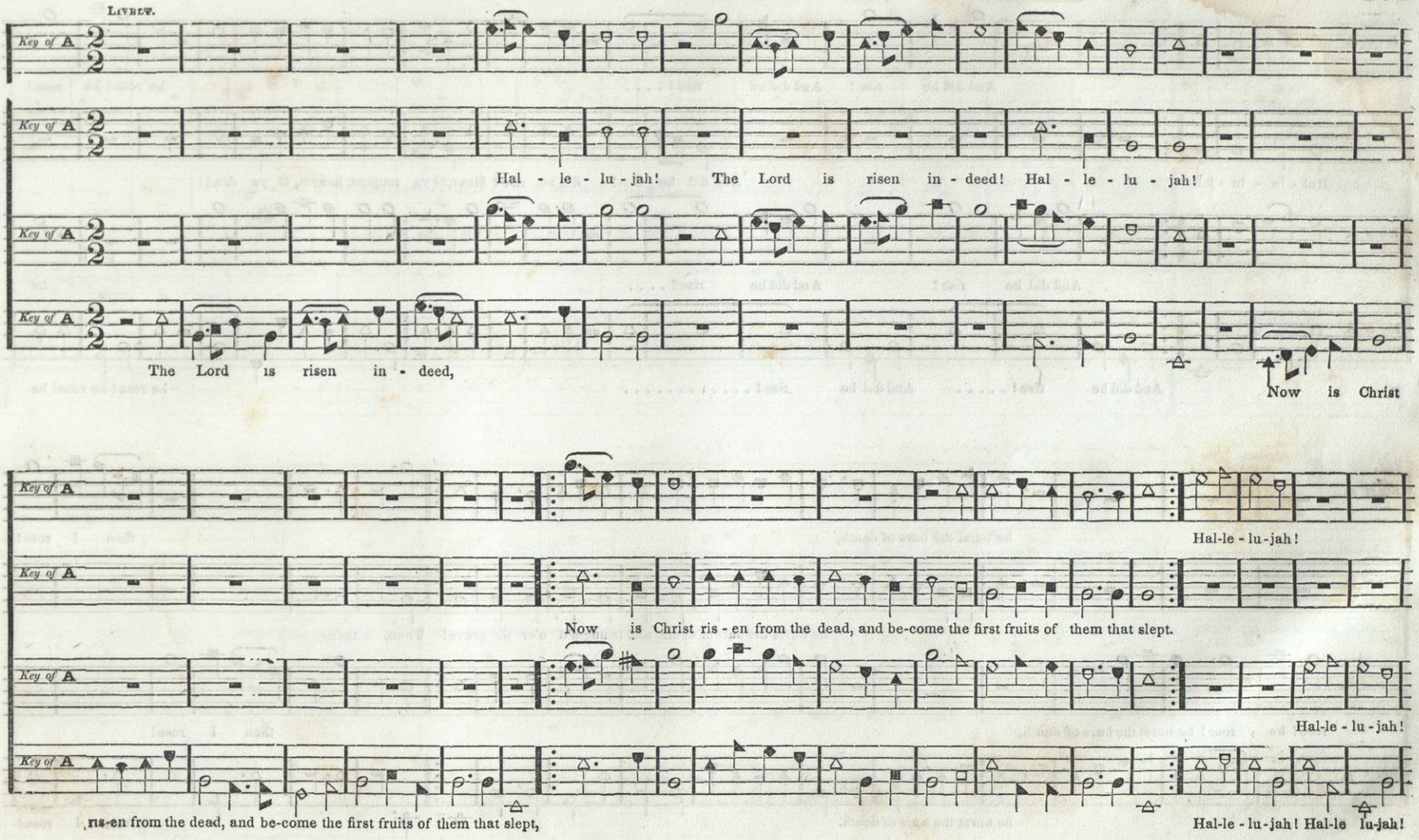
God, in the ci-ty of our God, In the moun-tain of his ho-li-ness, in the mountain of his ho-li-ness. Great is the Lord, and great-ly to be prais-ed,

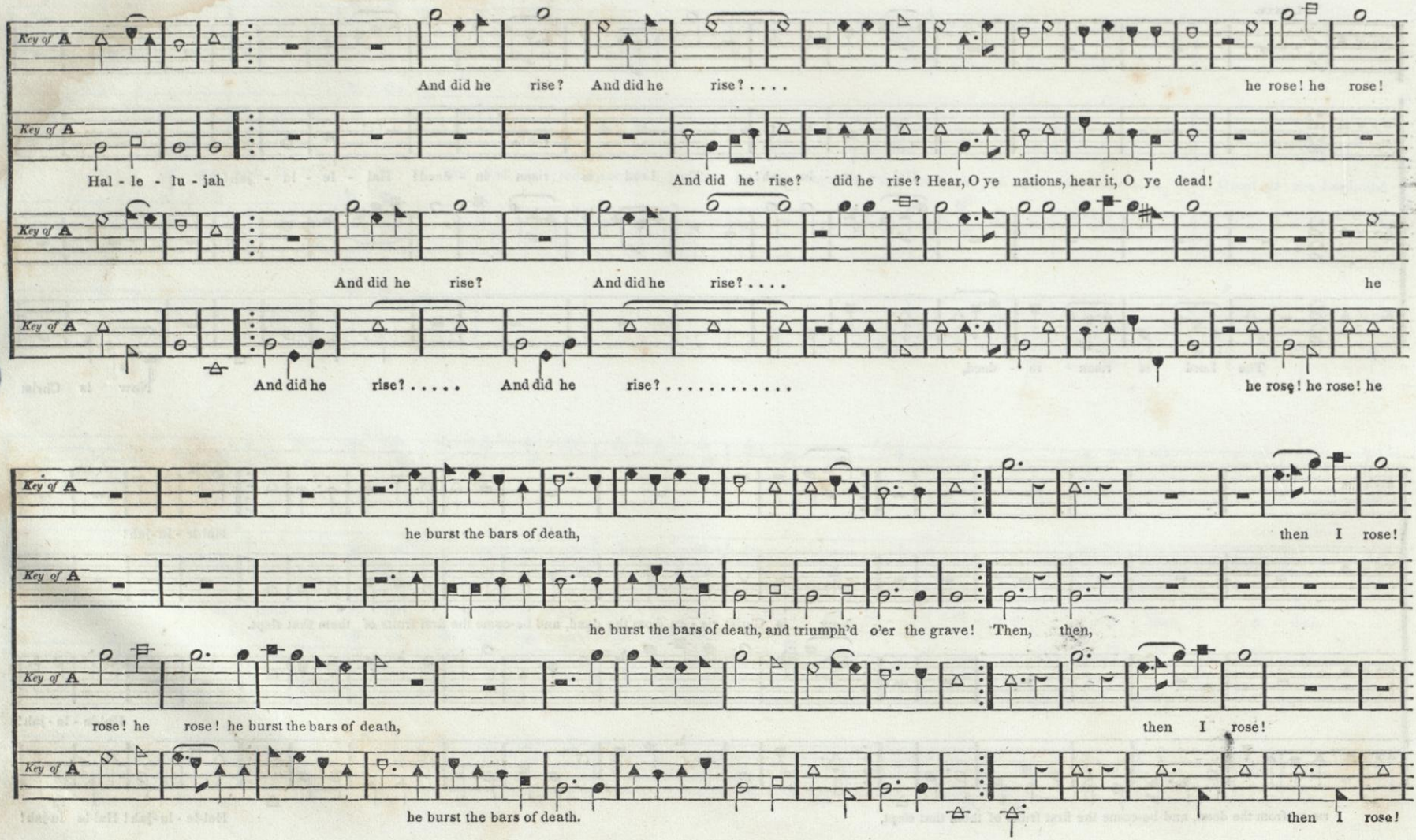
Chorus. *f*

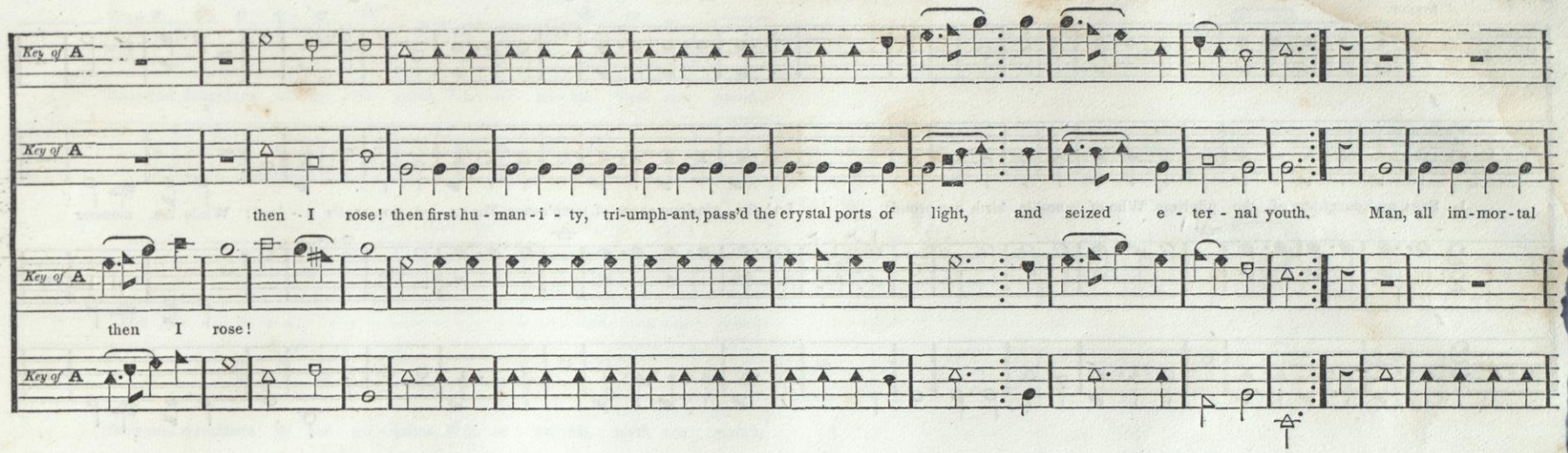

Key of D
Lord. . . . and great-ly to be prais - ed, In the ci - ty of our God, in the ci - ty of our God, In the moun-tain of his ho - li-ness, in the
Great is the Lord, and great-ly to be prais - ed,
moun-tain of his ho - li - ness. CHORUS. f
Great is the Lord, and great-ly to be prais-ed, Great is the Lord, and great-ly to be prais-ed, In the

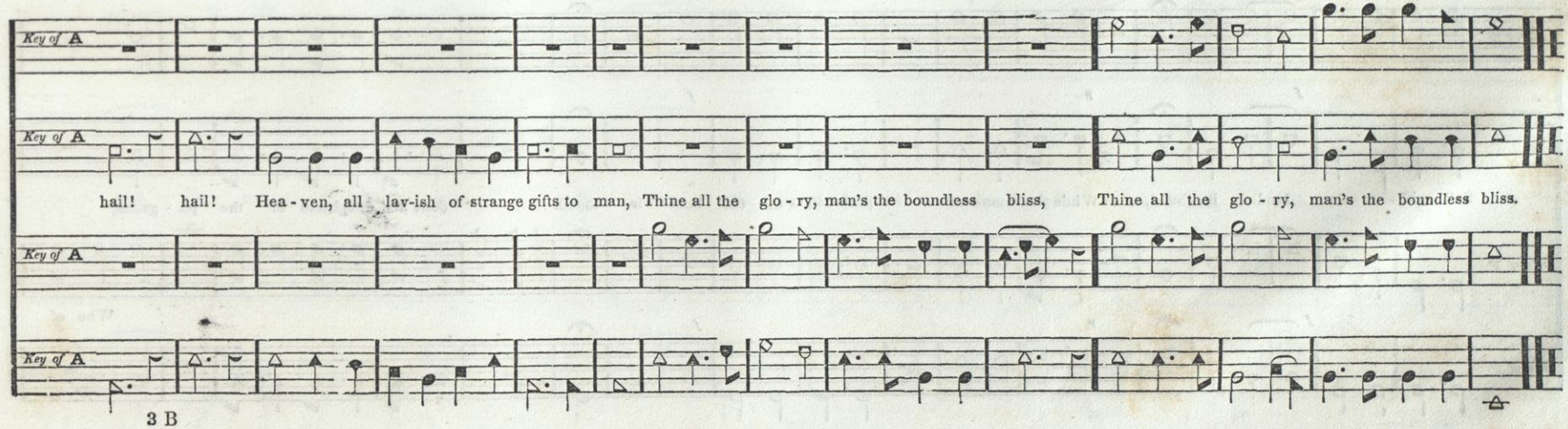

Key of D
p
ci - ty of our God, in the ci - ty of our God, in the mountain of his ho - li - ness, in the mountain of his ho - li - ness. Great is the Lord, and
great - ly to be prais - ed, in the ci - ty of our God, in the mountain of his ho - li - ness. A - men, A - men.

EASTER ANTHEM.



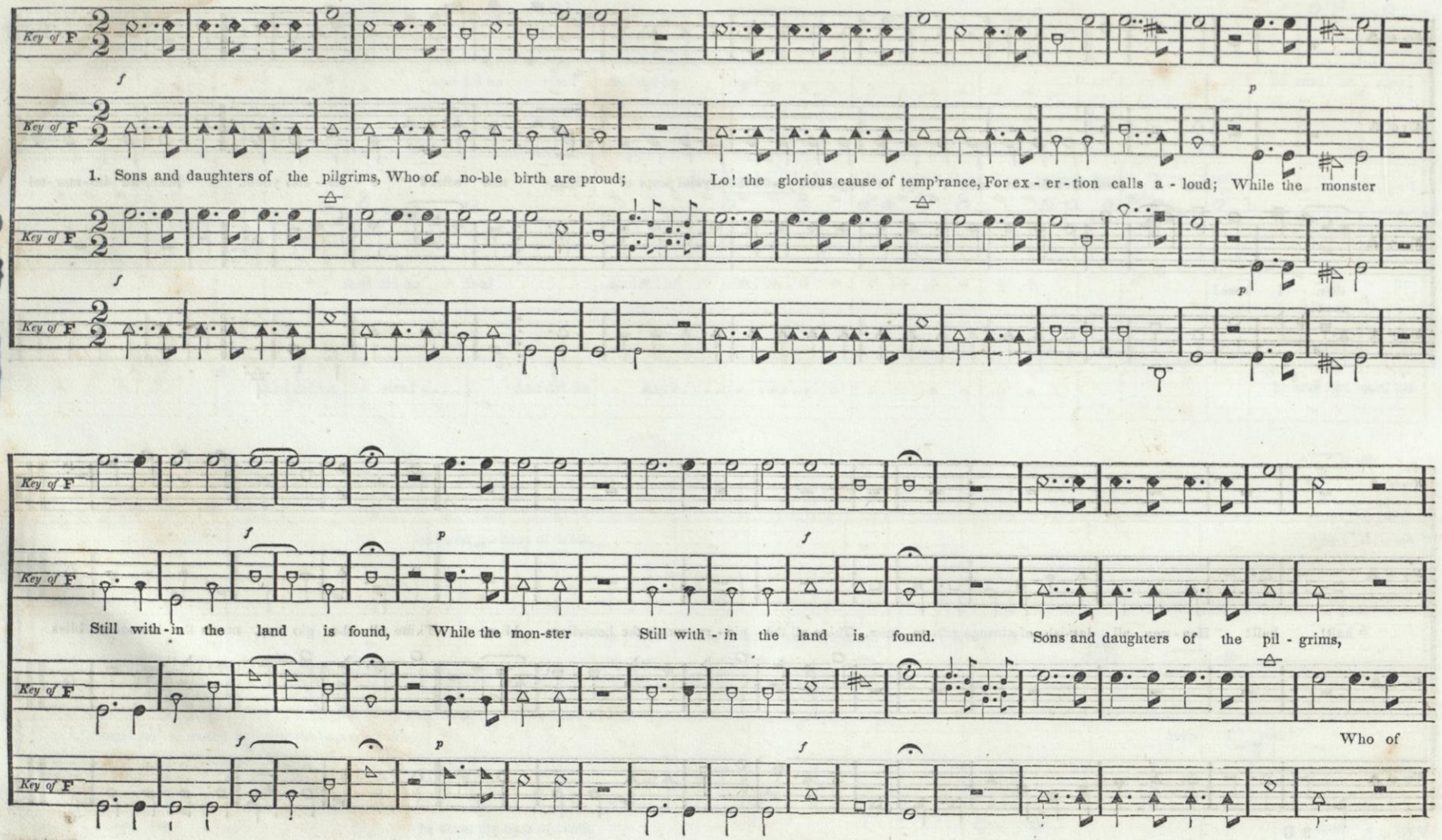

Key of A
And did he rise? And did he rise? . . . . he rose! he rose!
Hal - le - lu - jah And did he rise? did he rise? Hear, O ye nations, hear it, O ye dead!
And did he rise? And did he rise? . . . . he
And did he rise? . . . . . And did he rise? . . . . . he rose! he rose! he
he burst the bars of death, then I rose!
he burst the bars of death, and triumph'd o'er the grave! Then, then,
rose! he rose! he burst the bars of death, then I rose!
he burst the bars of death. then I rose!

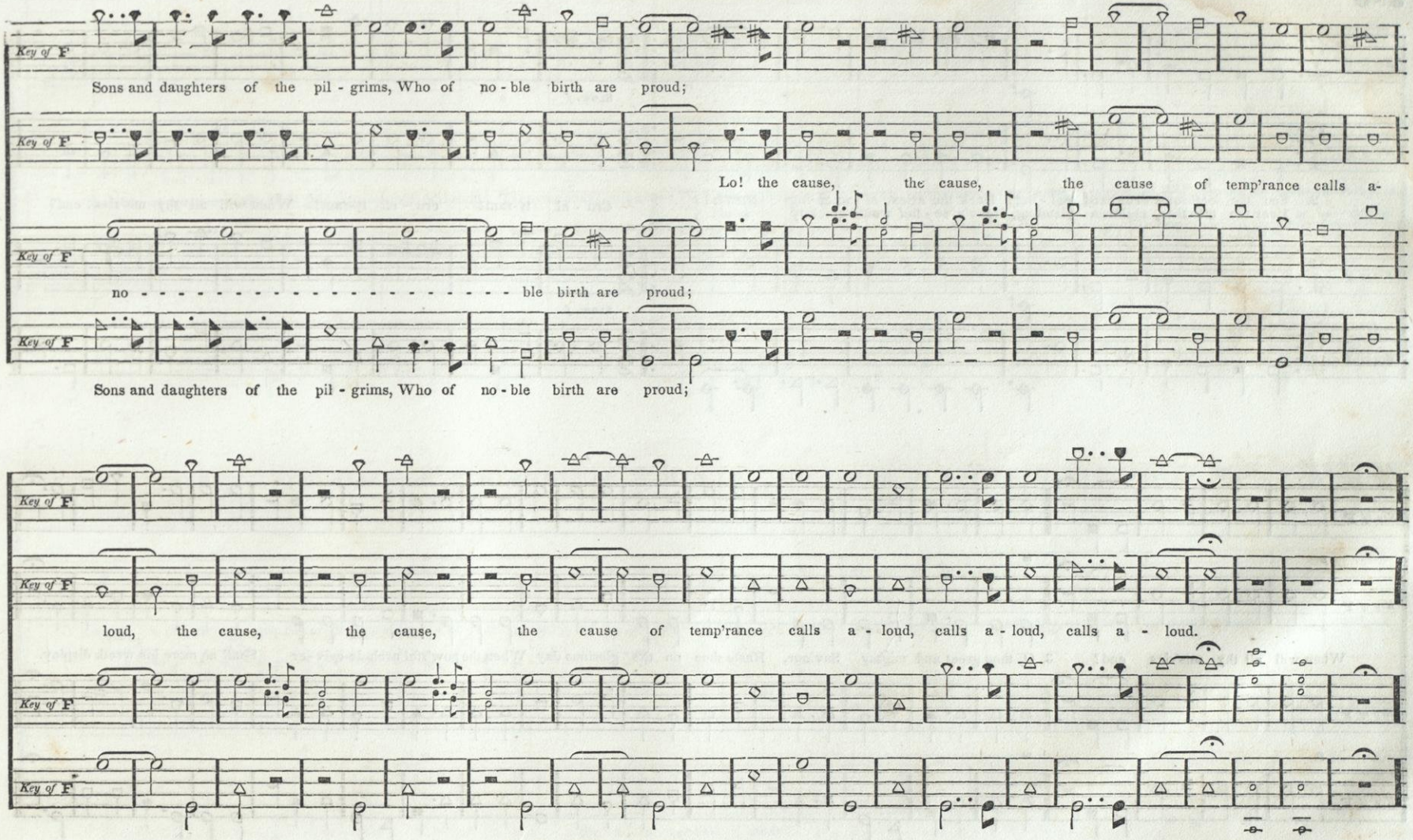

Key of A
Key of A
then I rose! then first hu - man - i - ty, tri-umph-ant, pass'd the crystal ports of light, and seized e - ter - nal youth. Man, all im-mor-tal
Key of A
then I rose!
Key of A

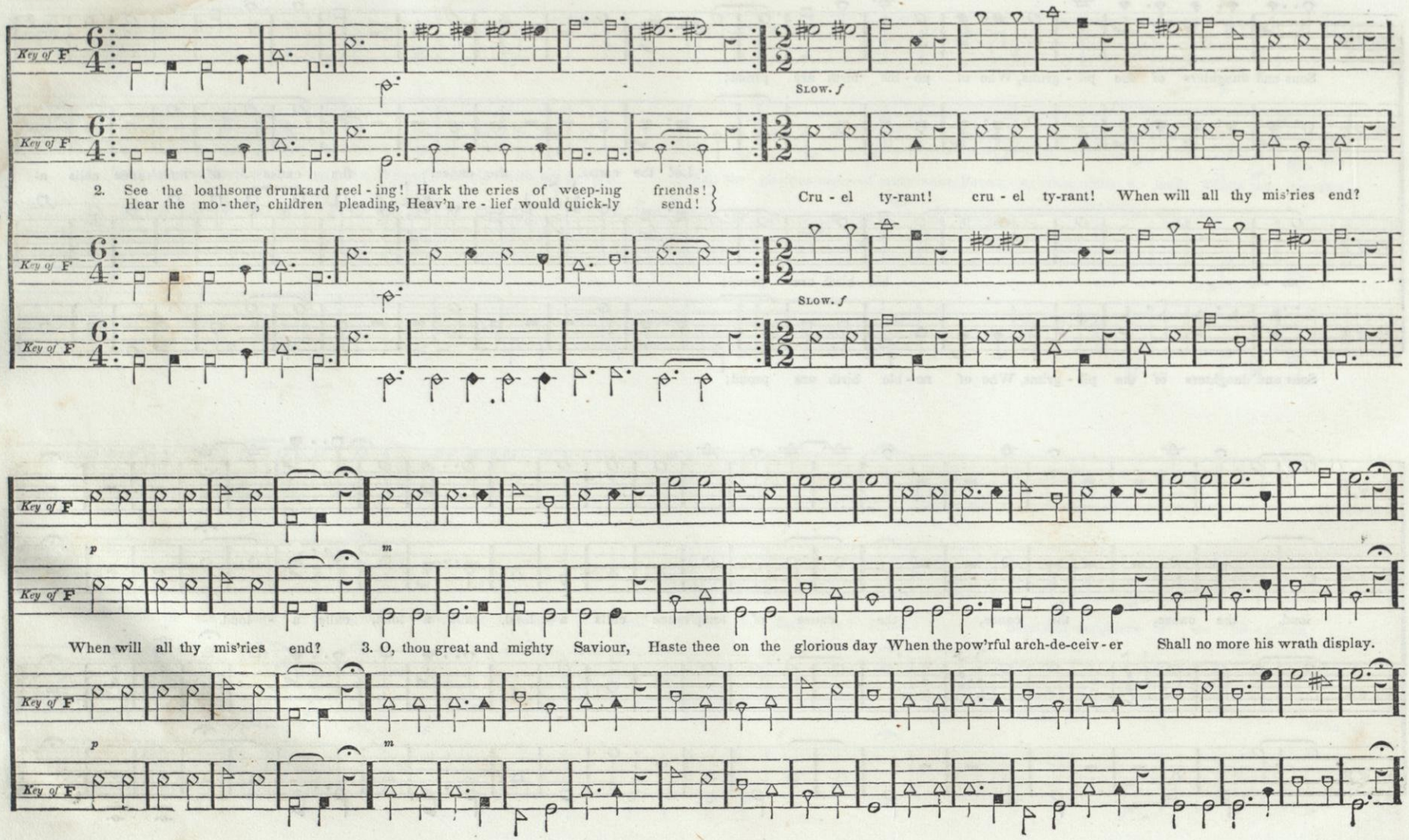

Key of A
Key of A
hail! hail! Hea - ven, all lav-ish of strange gifts to man, Thine all the glo - ry, man's the boundless bliss, Thine all the glo - ry, man's the boundless bliss.
Key of A
Key of A

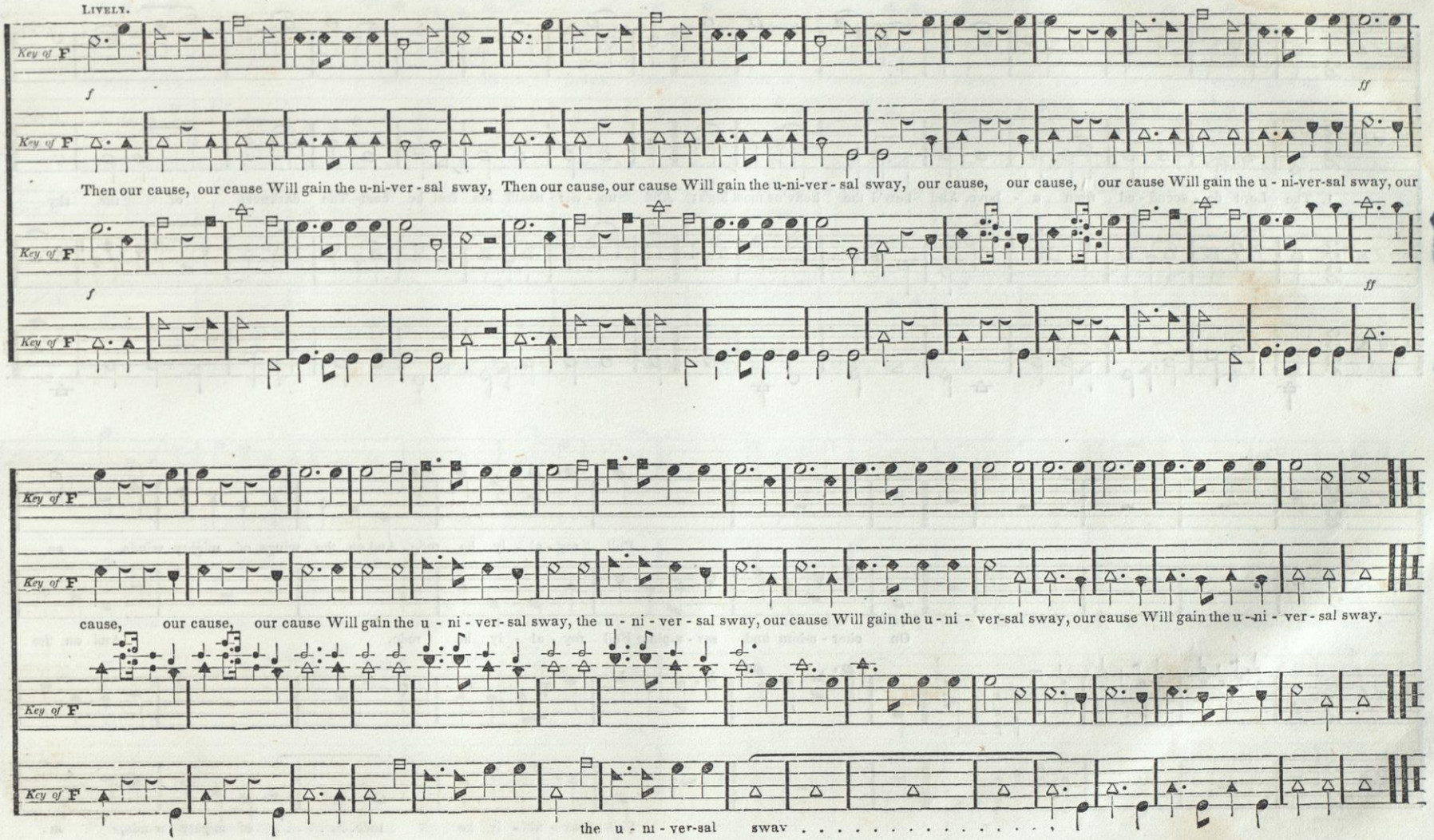
Sons and Daughters of the Pilgrims. [Temperance Hymn.]

Lively.

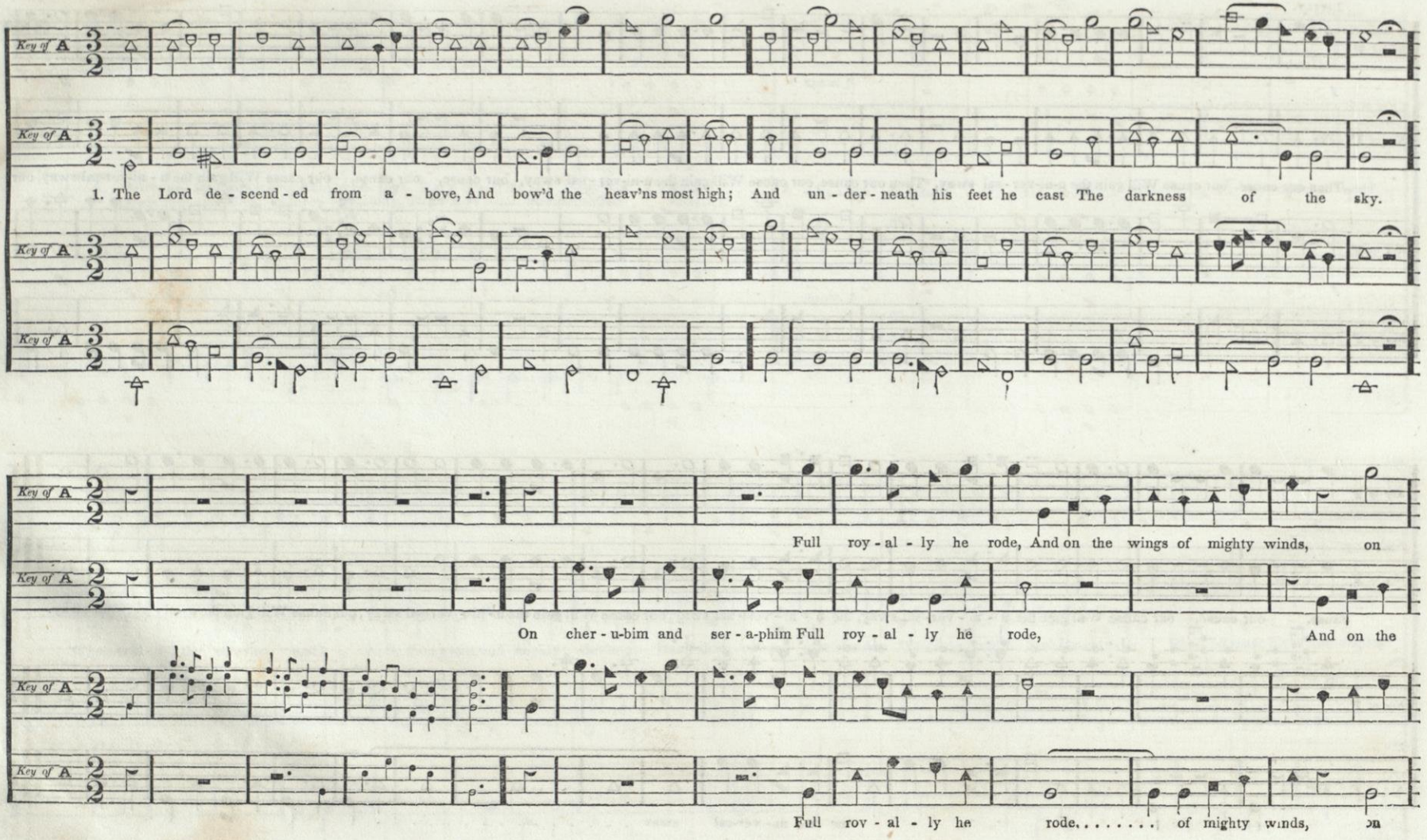


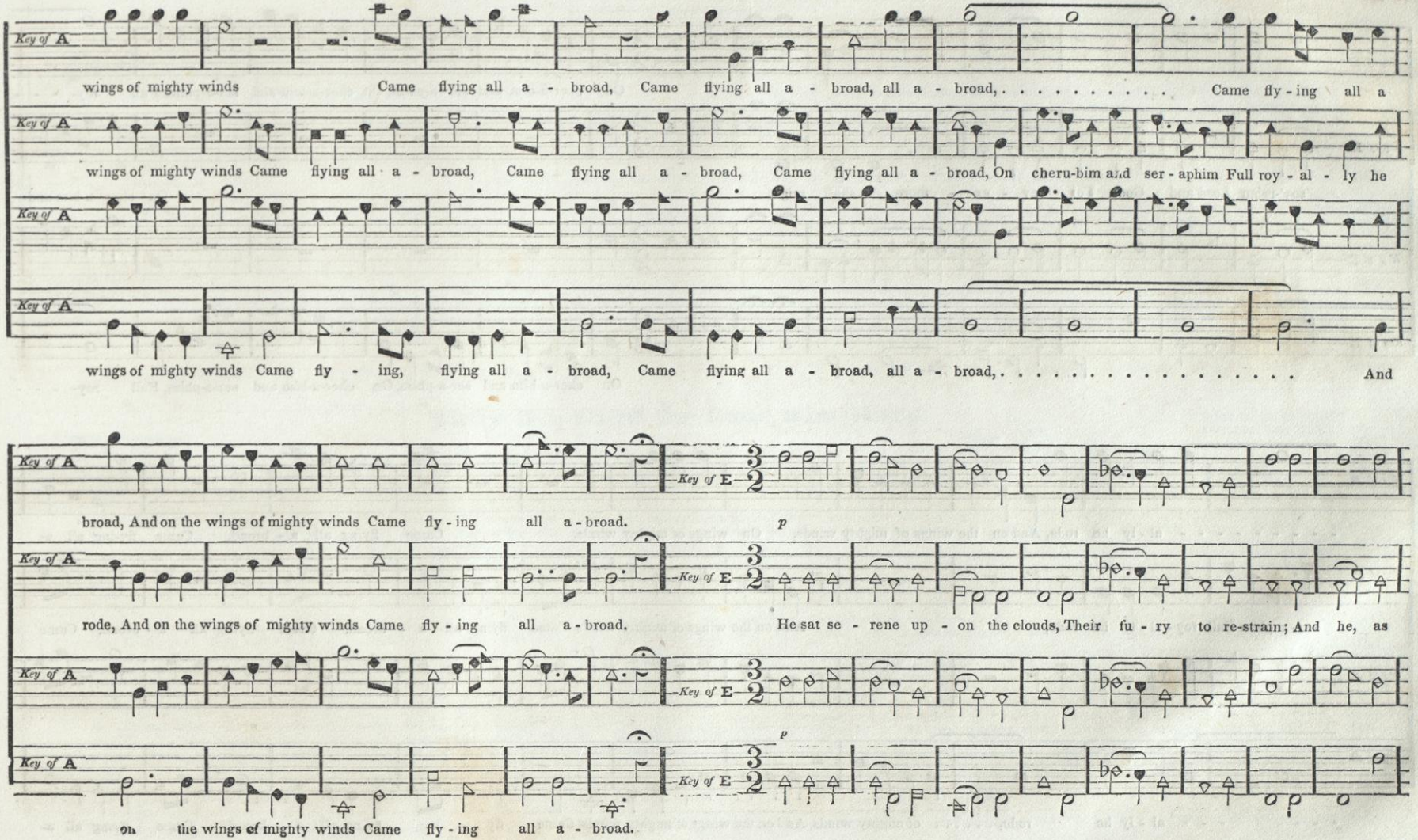

Key of F
Sons and daughters of the pil - grims, Who of no - ble birth are proud;
Key of F
Lo! the cause, the cause, the cause of temp'rance calls a-
Key of F
no - ble birth are proud;
Key of F
Sons and daughters of the pil - grims, Who of no - ble birth are proud;
Key of F
Key of F
loud, the cause, the cause, the cause of temp'rance calls a - loud, calls a - loud, calls a - loud.
Key of F
Key of F

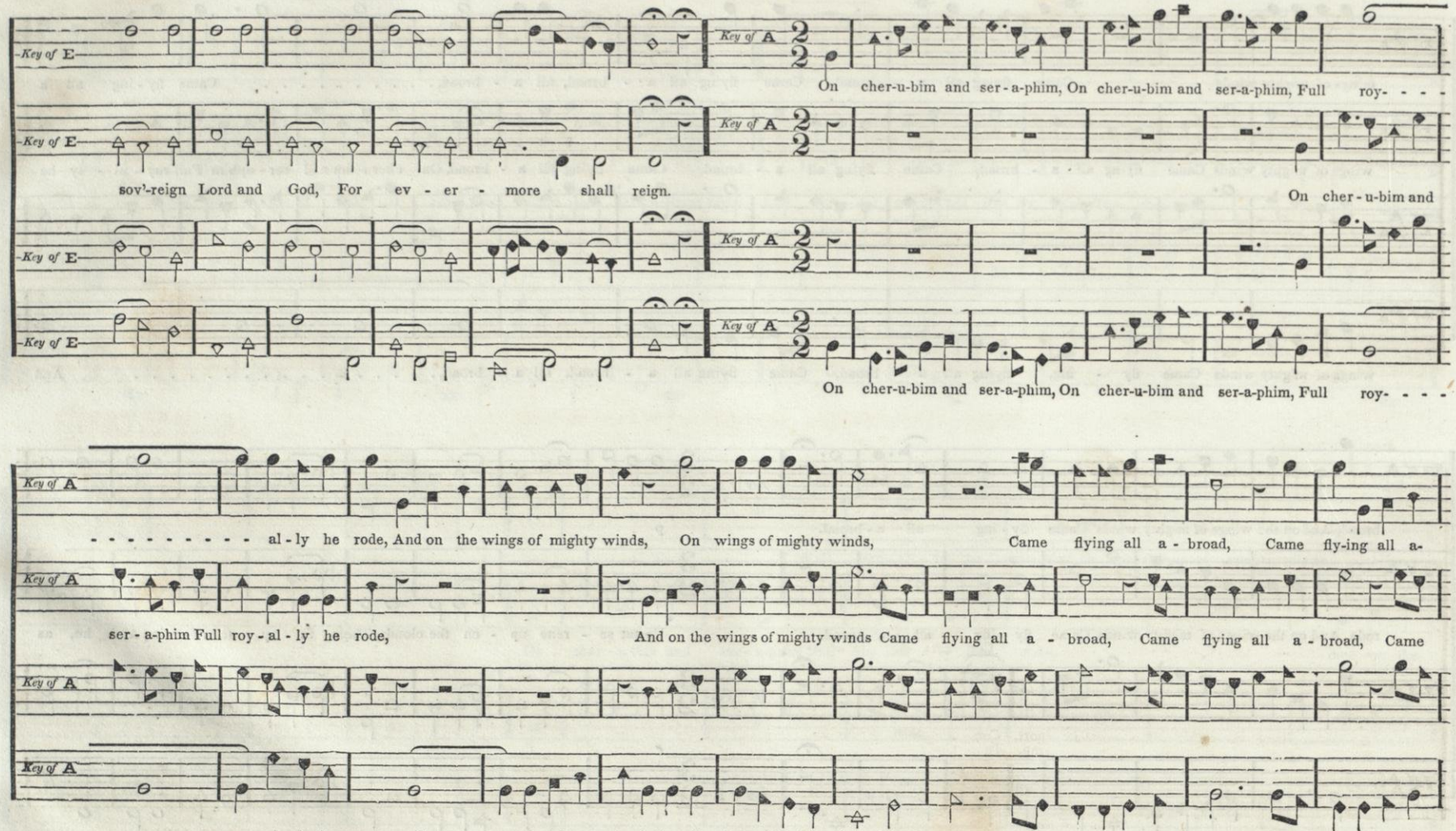

Key of F
SLOW. f
2. See the loathsome drunkard reel - ing! Hark the cries of weep-ing friends!
Hear the mo - ther, children pleading, Heav'n re - lief would quick-ly send!
Cru - el ty-rant! cru - el ty-rant! When will all thy mis'ries end?
p
When will all thy mis'ries end? 3. O, thou great and mighty Saviour, Haste thee on the glorious day When the pow'rful arch-de-ceiv - er Shall no more his wrath display.

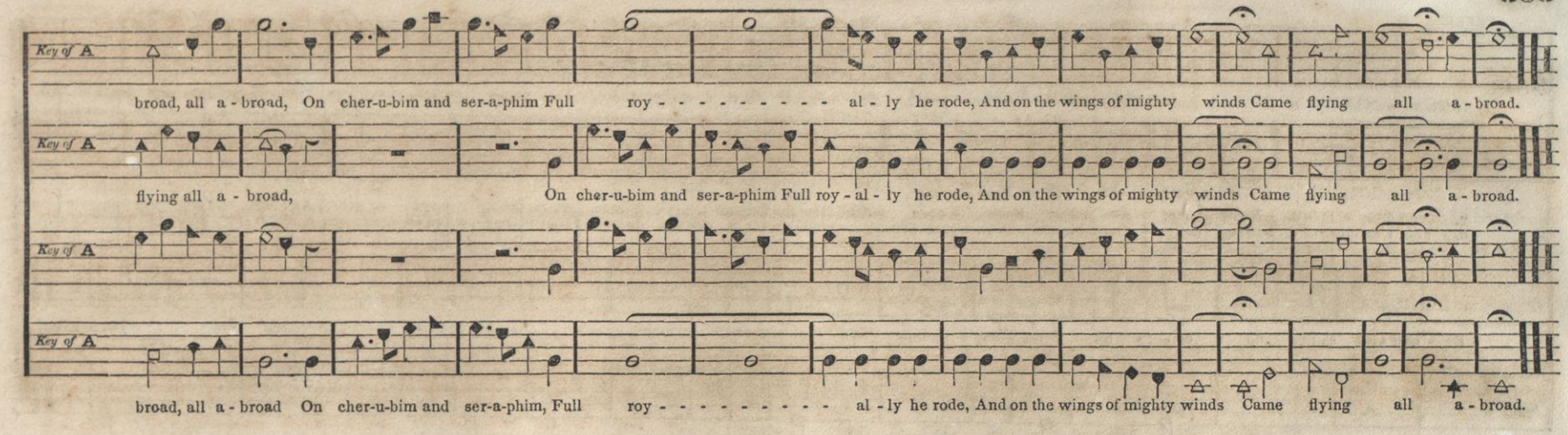

Lively.
Key of F
f
ff
Then our cause, our cause Will gain the u-ni-ver-sal sway, Then our cause, our cause Will gain the u-ni-ver-sal sway, our cause, our cause, our cause Will gain the u-ni-ver-sal sway, our
cause, our cause, our cause Will gain the u-ni-ver-sal sway, the u-ni-ver-sal sway, our cause Will gain the u-ni-ver-sal sway, our cause Will gain the u-ni-ver-sal sway.
the u-ni-ver-sal swav

The Lord descended from above.



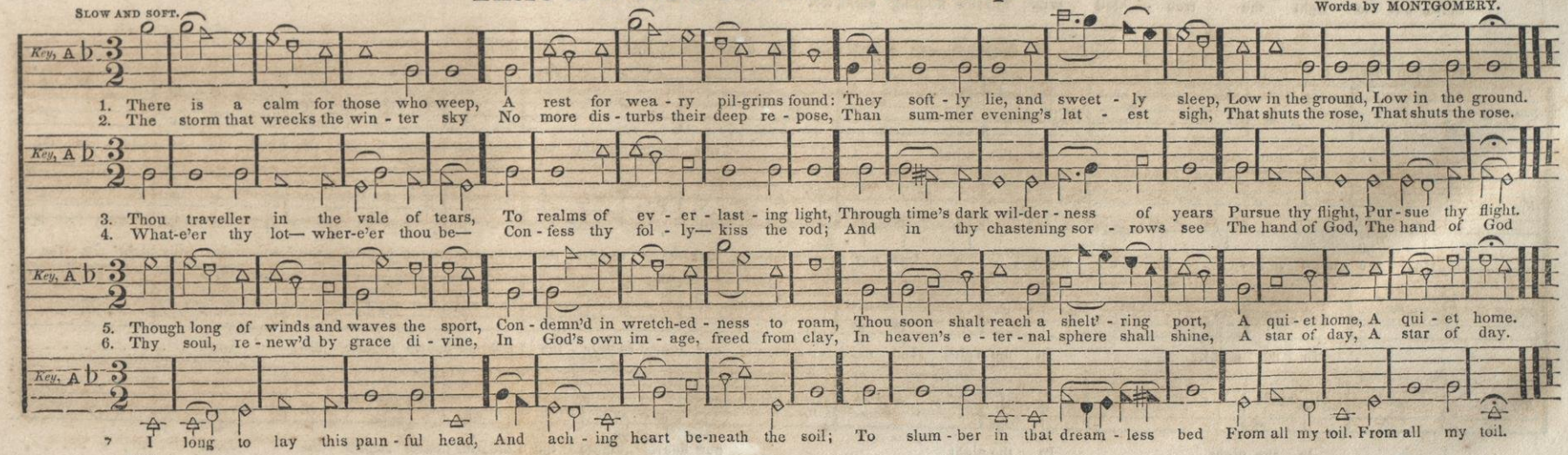

Key of A
wings of mighty winds Came flying all a - broad, Came flying all a - broad, all a - broad, ... Came fly - ing all a
wings of mighty winds Came flying all a - broad, Came flying all a - broad, Came flying all a - broad, On cheru-bim and ser - aphim Full roy - al - ly he
wings of mighty winds Came fly - ing, flying all a - broad, Came flying all a - broad, all a - broad, ... And
broad, And on the wings of mighty winds Came fly - ing all a - broad.
Key of E
3/2
p
rode, And on the wings of mighty winds Came fly - ing all a - broad. He sat se - rene up - on the clouds, Their fu - ry to re-strain; And he, as
on the wings of mighty winds Came fly - ing all a - broad.


Key of E
Key of A
On cher-u-bim and ser-a-phim, On cher-u-bim and ser-a-phim, Full roy- - - -
sov'-reign Lord and God, For ev - er - more shall reign.
On cher-u-bim and
On cher-u-bim and ser-a-phim, On cher-u-bim and ser-a-phim, Full roy- - - -
- - - - - - - - - - al - ly he rode, And on the wings of mighty winds, On wings of mighty winds, Came flying all a - broad, Came fly-ing all a-
ser - a-phim Full roy - al - ly he rode, And on the wings of mighty winds Came flying all a - broad, Came flying all a - broad, Came
- - - - - - - - - - al - ly he rode, ... of mighty winds, And on the wings of mighty winds, Came fly - ing, fly.ng all a - broad, Came flying all a-

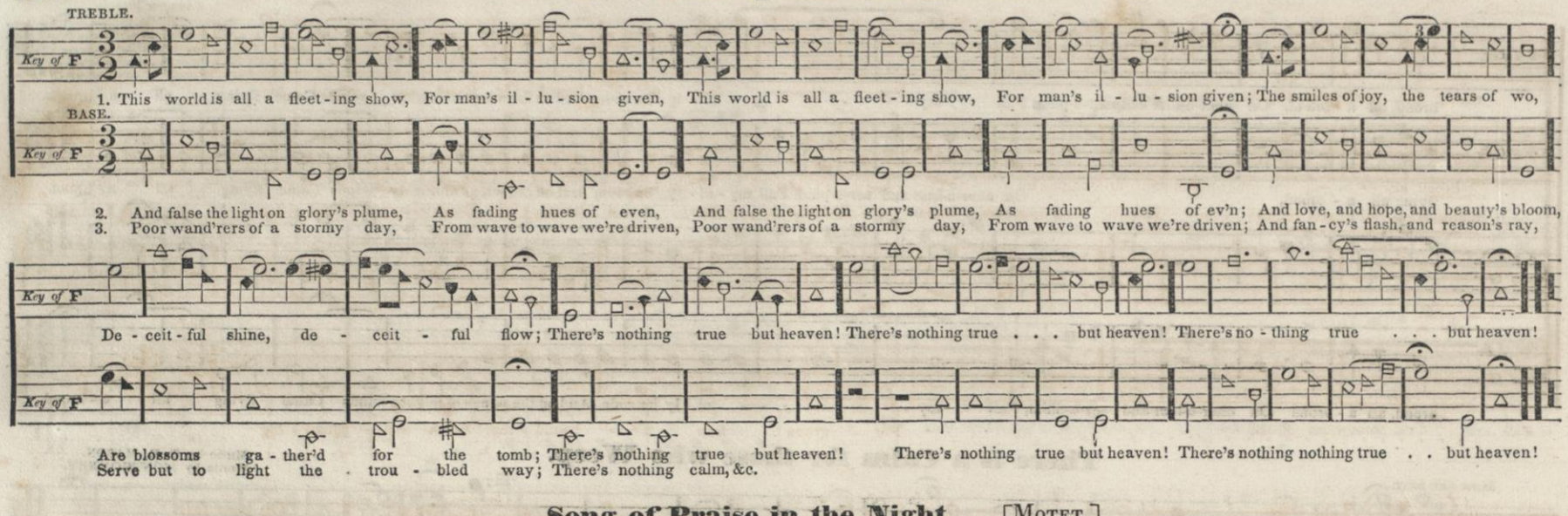


There is a Calm for those who Weep.

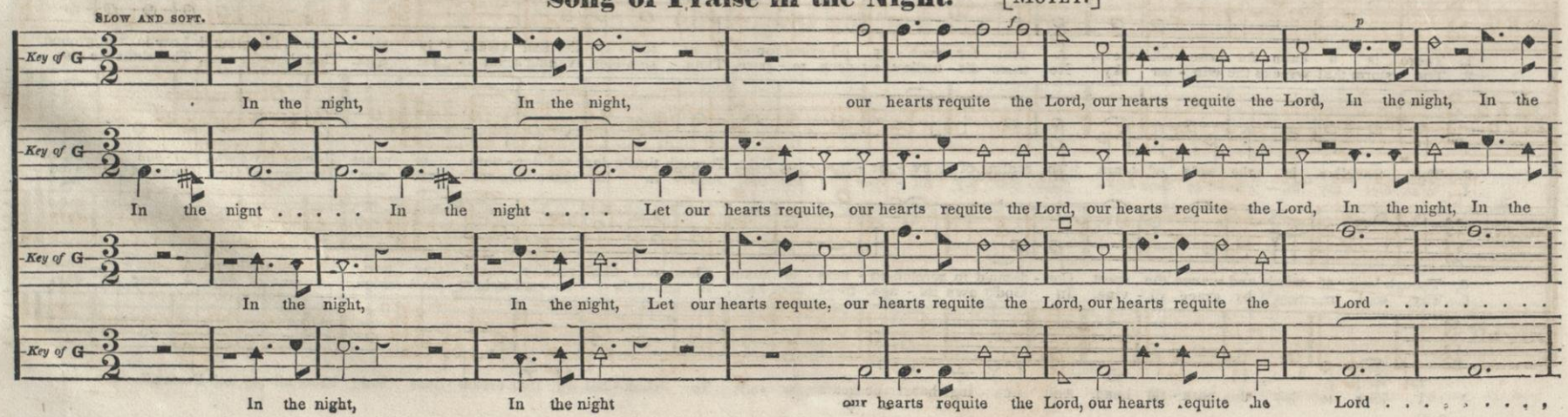
Music by T. B. MASON.
Words by MONTGOMERY.

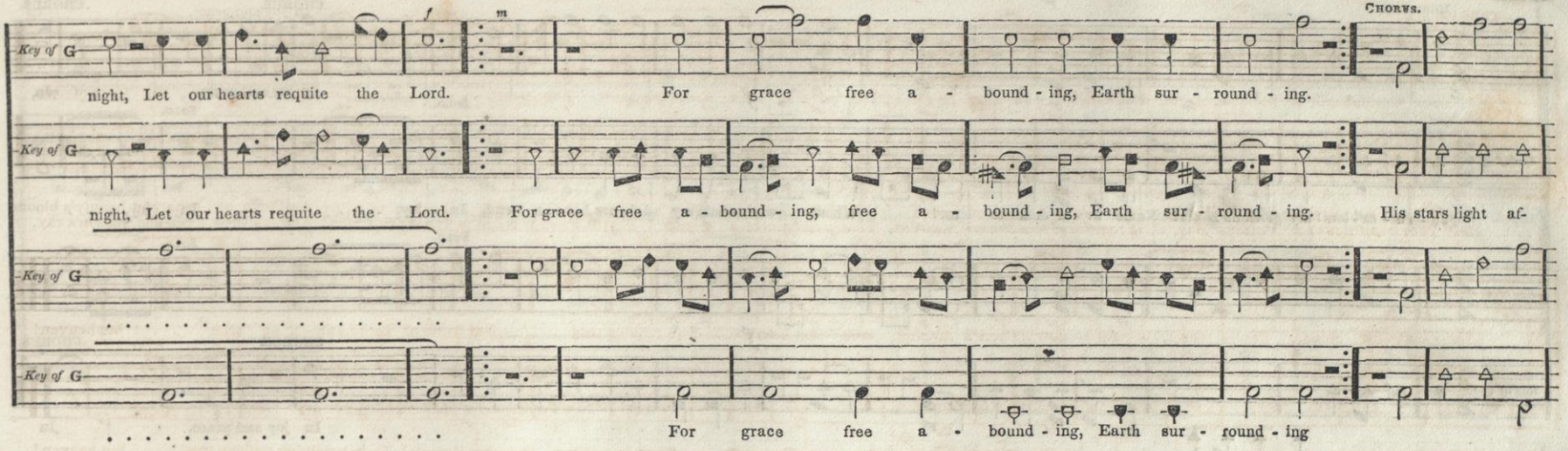


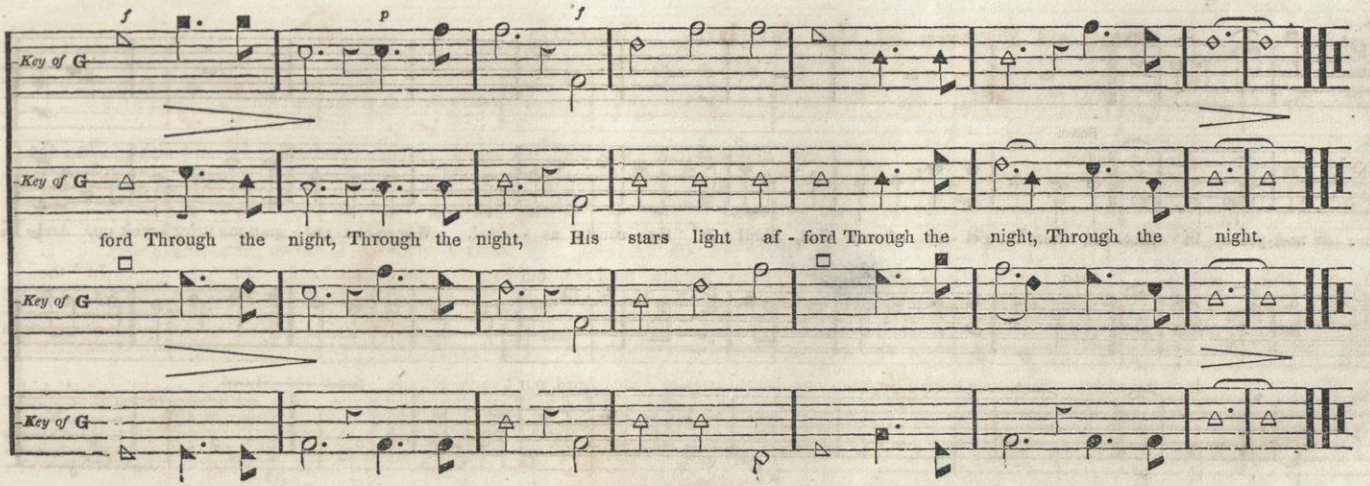
There's nothing true but Heaven.



Song of Praise in the Night. [Motet.]





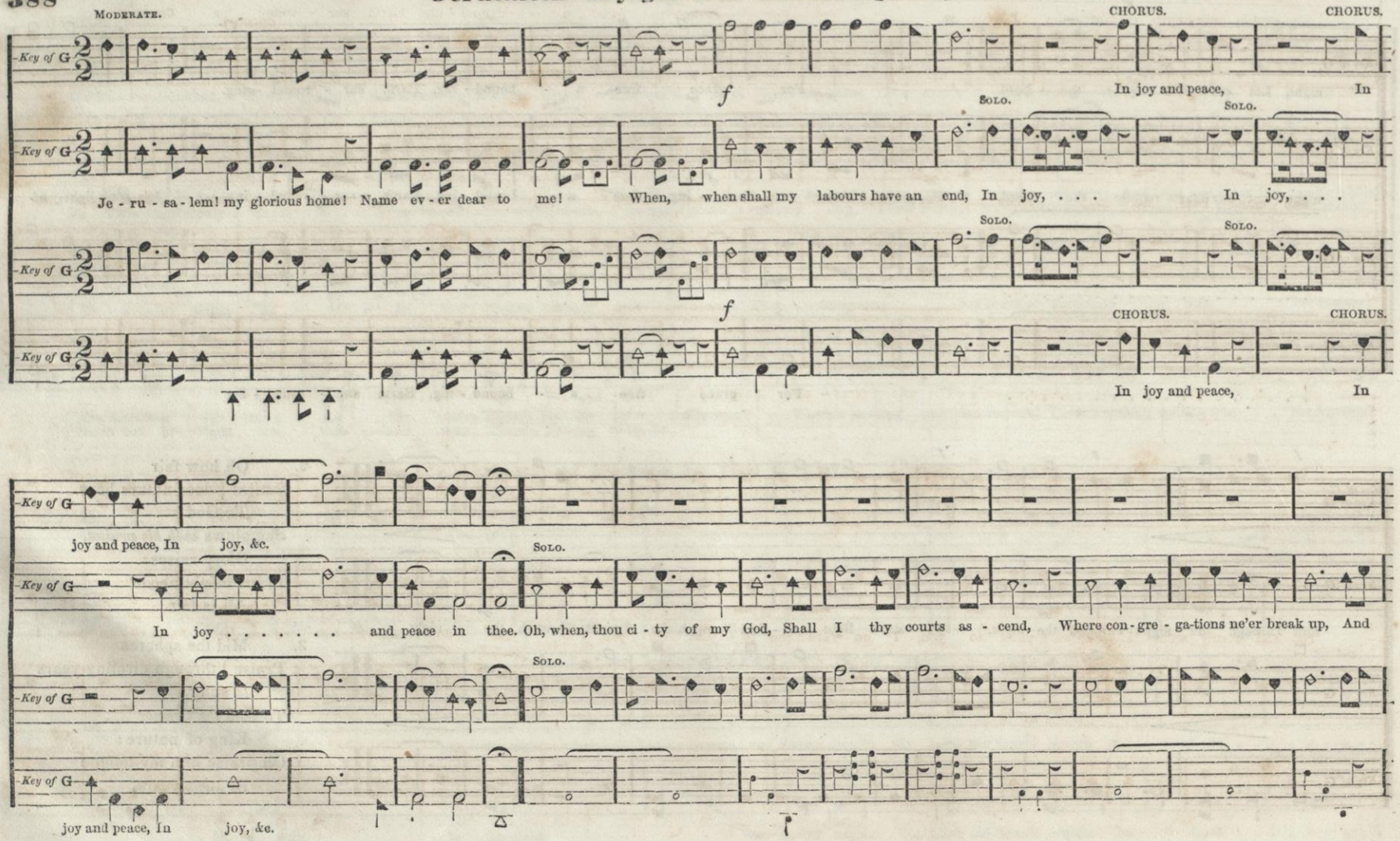


2. Oh how fair
Smiles | does nature bear
To God!
She glows *with his praises,*
Glory raises:
In his bright abode
All is fair.

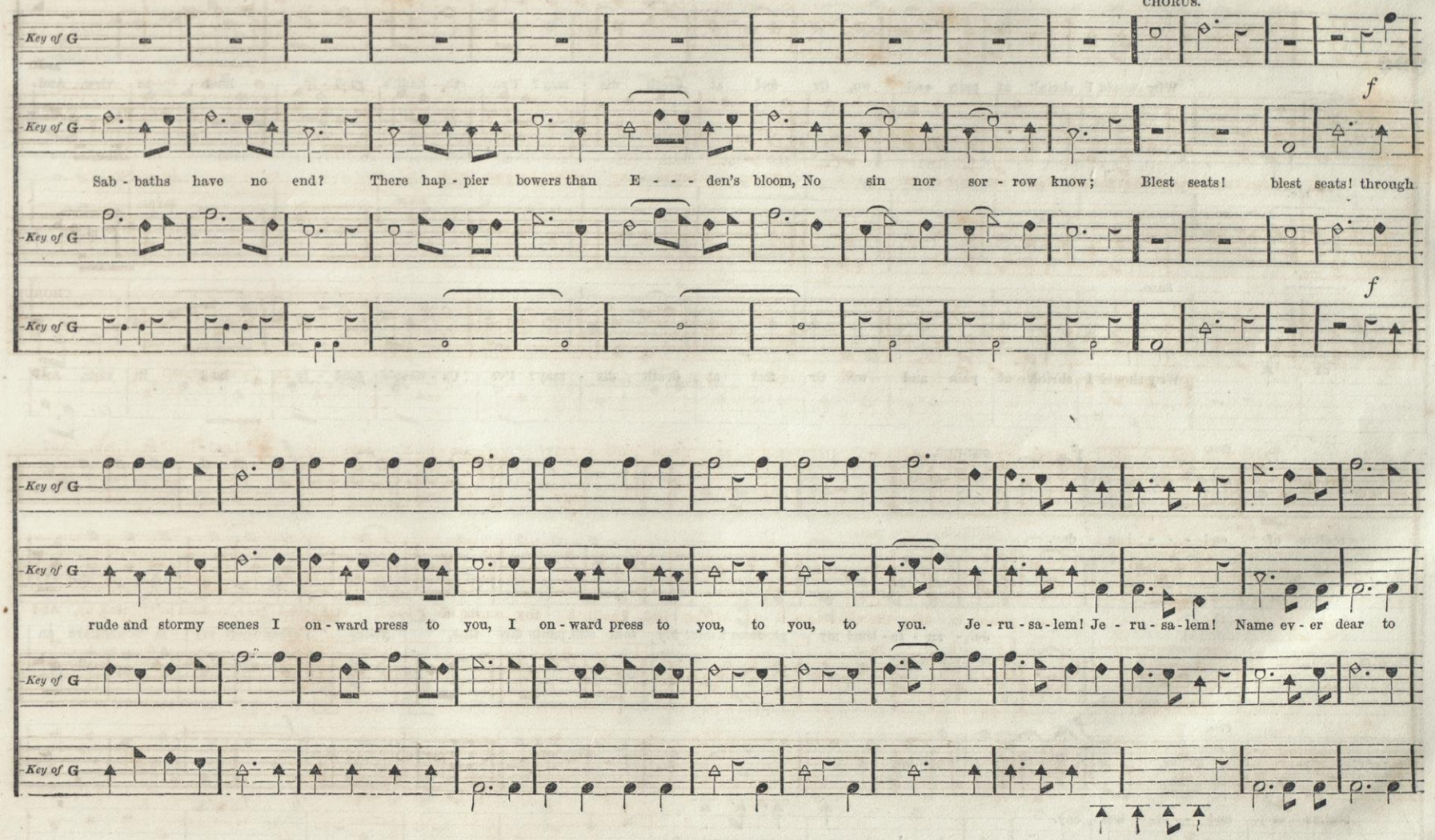
3. Mid the spheres
Praise | through circling years
Is sung,
To God *the Creator*
King of nature:
Oh praise him my tongue
Endless years.

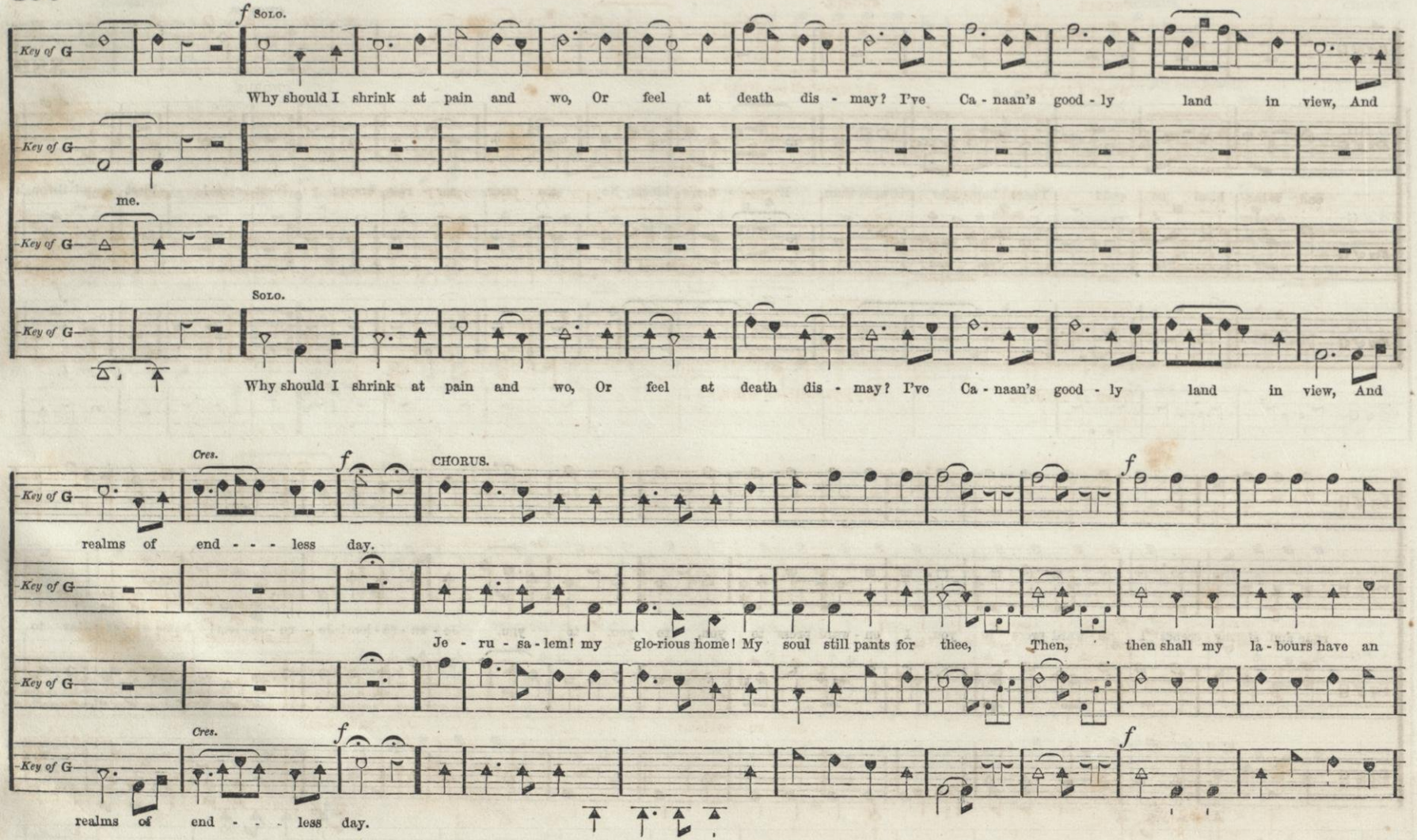
Jerusalem! my glorious home. [Hymn.]

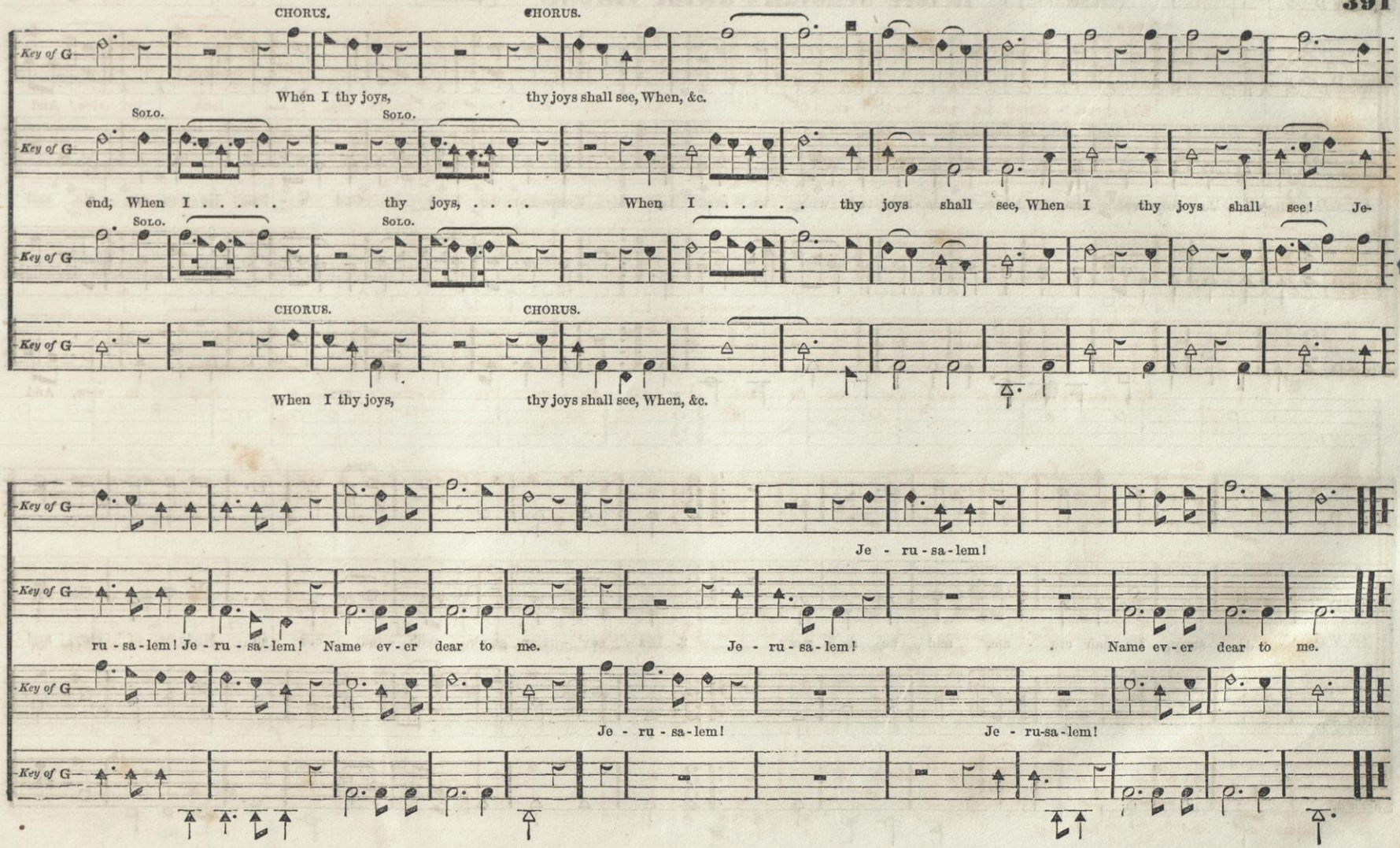
L. MASON.



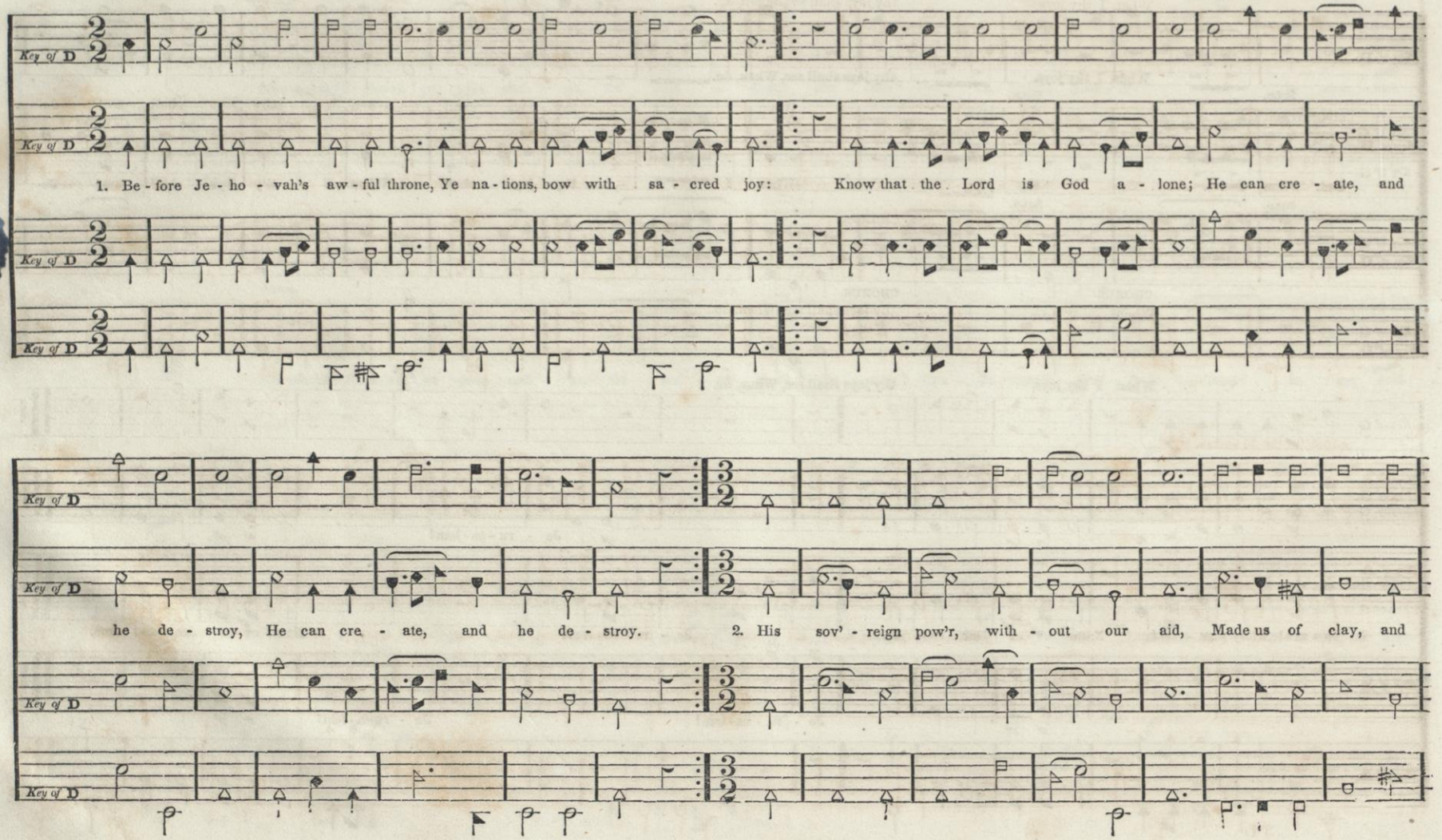
CHORUS.

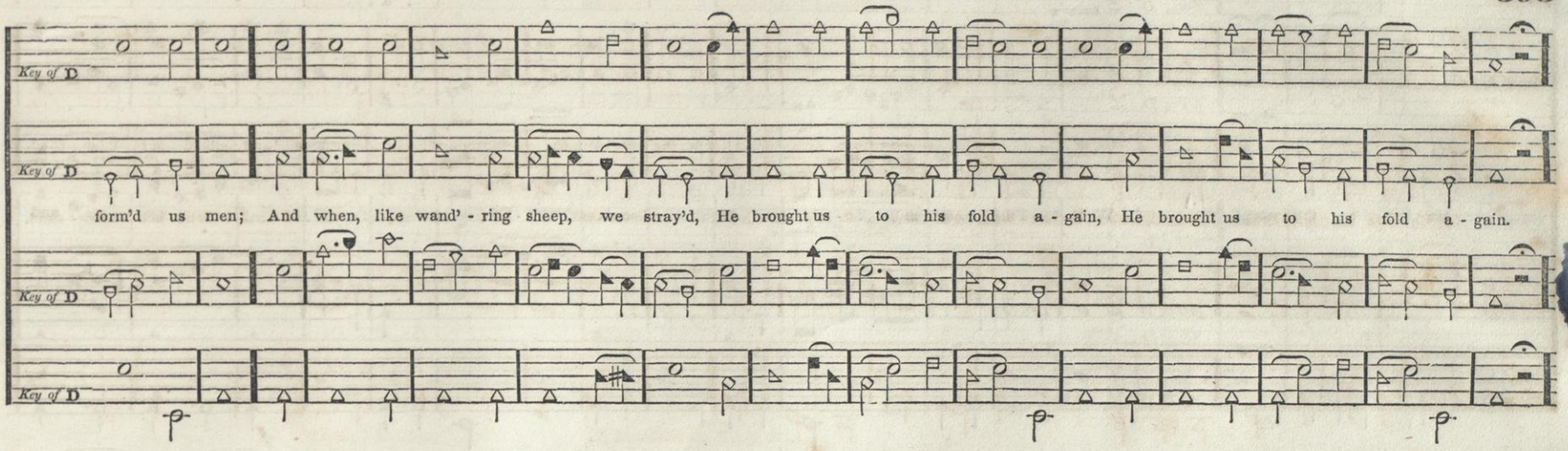

Key of G
f
Sab - baths have no end? There hap - pier bowers than E - - - den's bloom, No sin nor sor - row know; Blest seats! blest seats! through
rude and stormy scenes I on - ward press to you, I on - ward press to you, to you, to you. Je - ru - sa - lem! Je - ru - sa - lem! Name ev - er dear to


f SOLO.
Key of G
Why should I shrink at pain and wo, Or feel at death dis - may? I've Ca - naan's good - ly land in view, And
me.
SOLO.
Why should I shrink at pain and wo, Or feel at death dis - may? I've Ca - naan's good - ly land in view, And
Cres.
f
CHORUS.
realms of end - - - less day.
Je - ru - sa - lem! my glo-rious home! My soul still pants for thee, Then, then shall my la - bours have an
realms of end - - - less day.

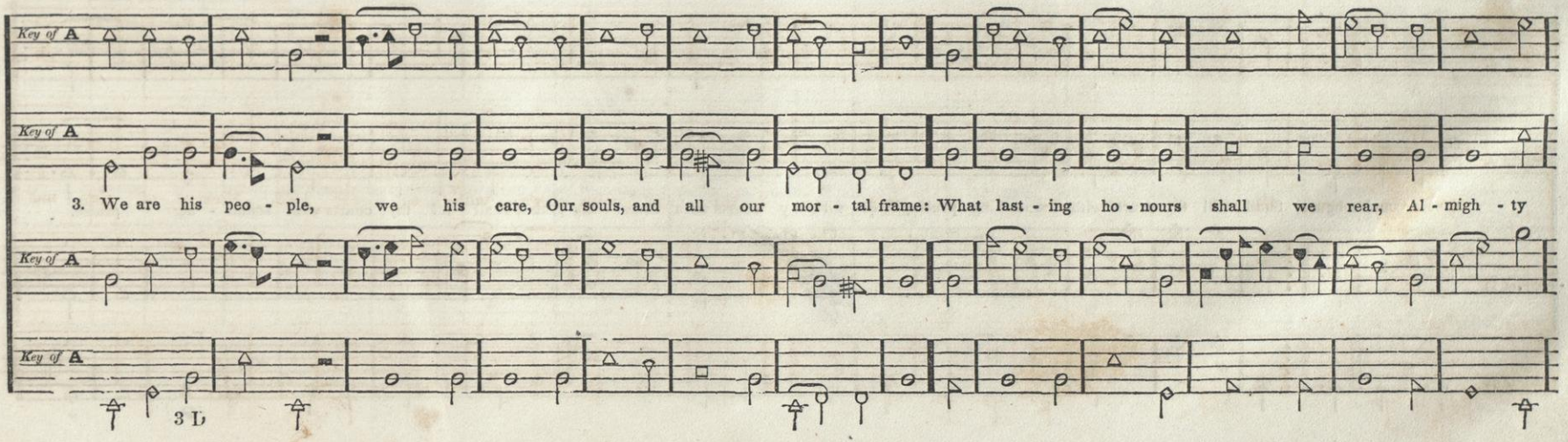

CHORUS.
CHORUS.
Key of G
When I thy joys, thy joys shall see, When, &c.
SOLO.
SOLO.
end, When I . . . . . thy joys, ... When I . . . . . thy joys shall see, When I thy joys shall see! Je-
SOLO.
SOLO.
CHORUS.
CHORUS.
When I thy joys, thy joys shall see, When, &c.
Je - ru - sa - lem!
ru - sa - lem! Je - ru - sa - lem! Name ev - er dear to me. Je - ru - sa - lem! Name ev - er dear to me.
Je - ru - sa - lem! Je - ru-sa - lem!

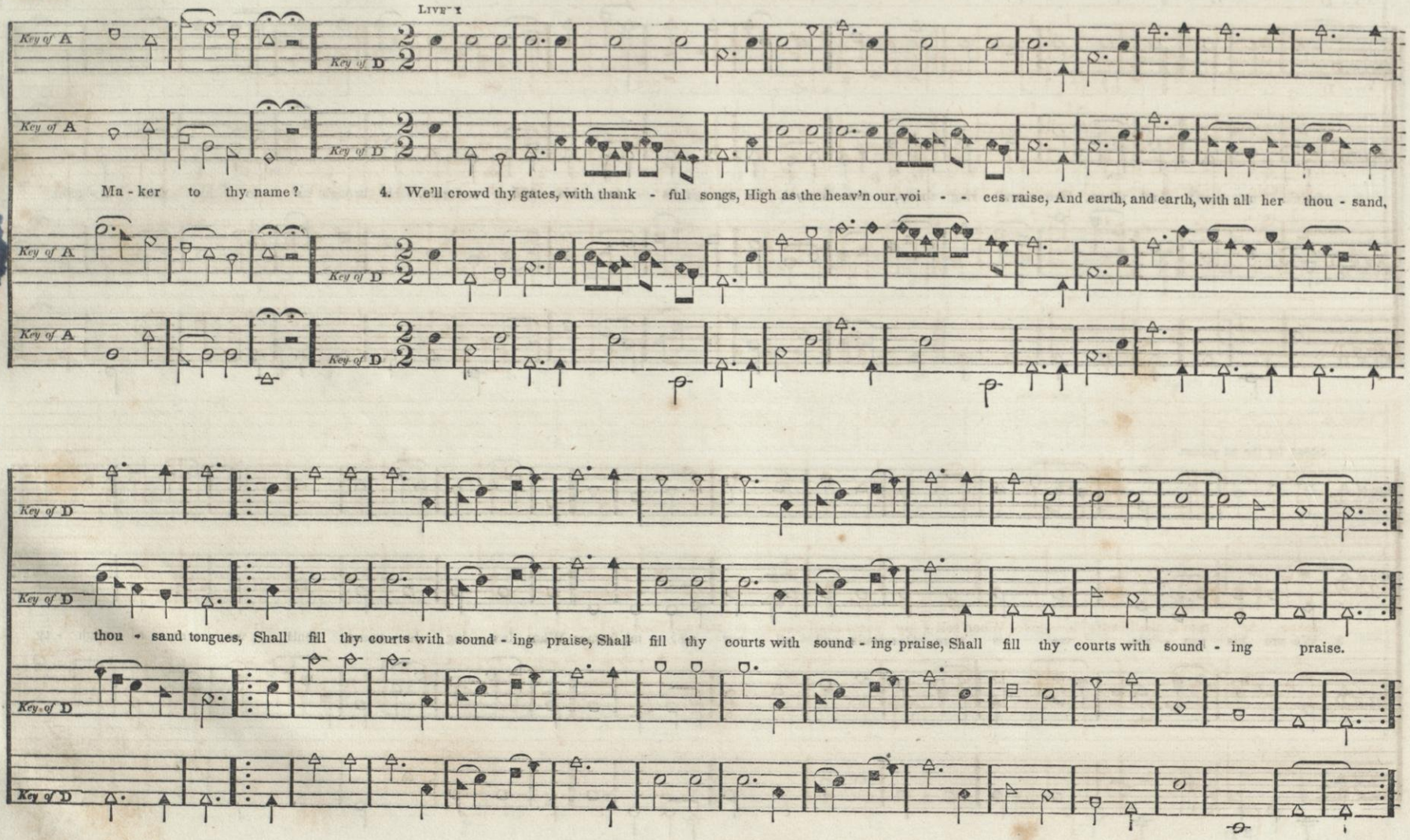
(DENMARK.) **Before Jehovah's awful Throne.** [PSALM.] DR. M. MADAN.

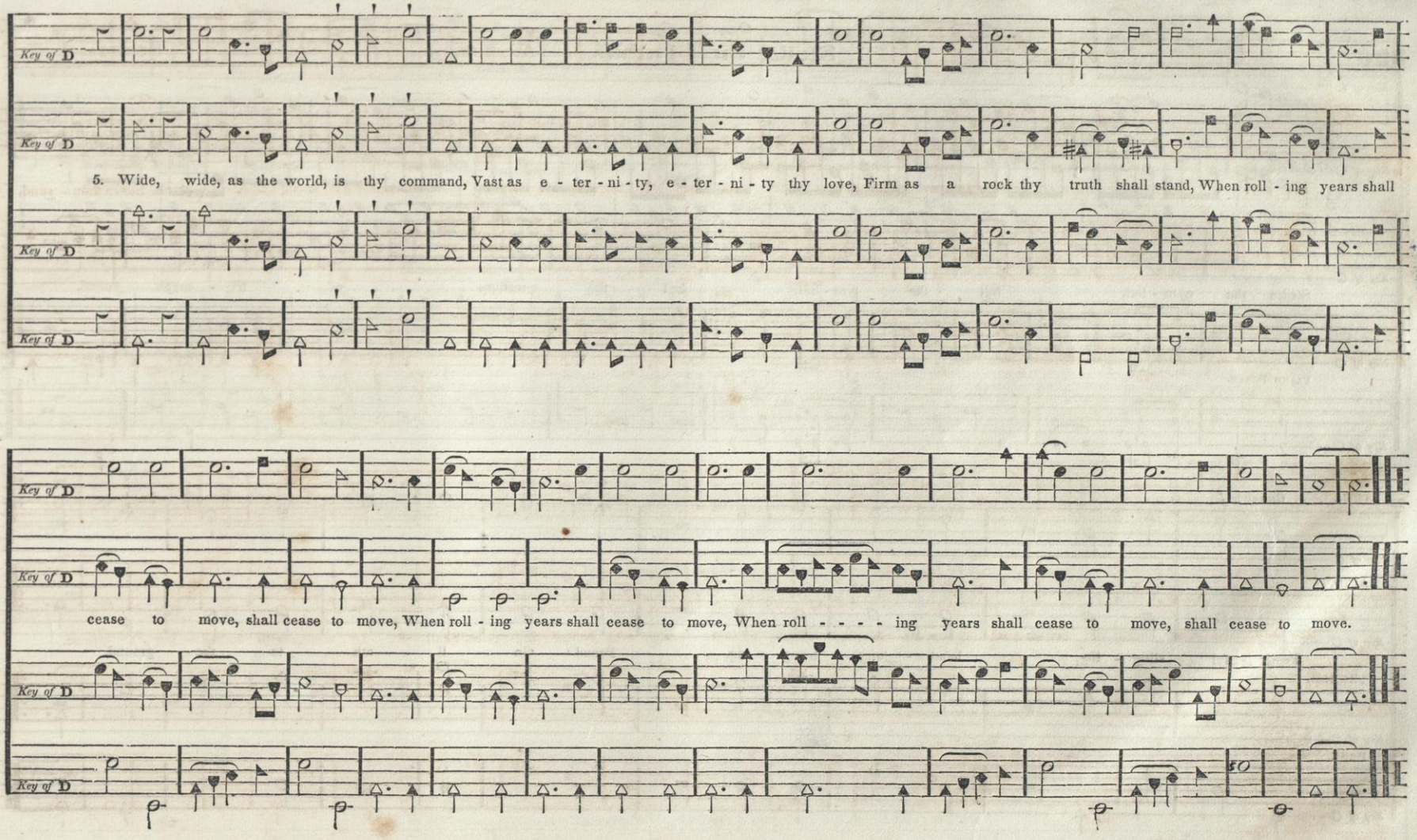


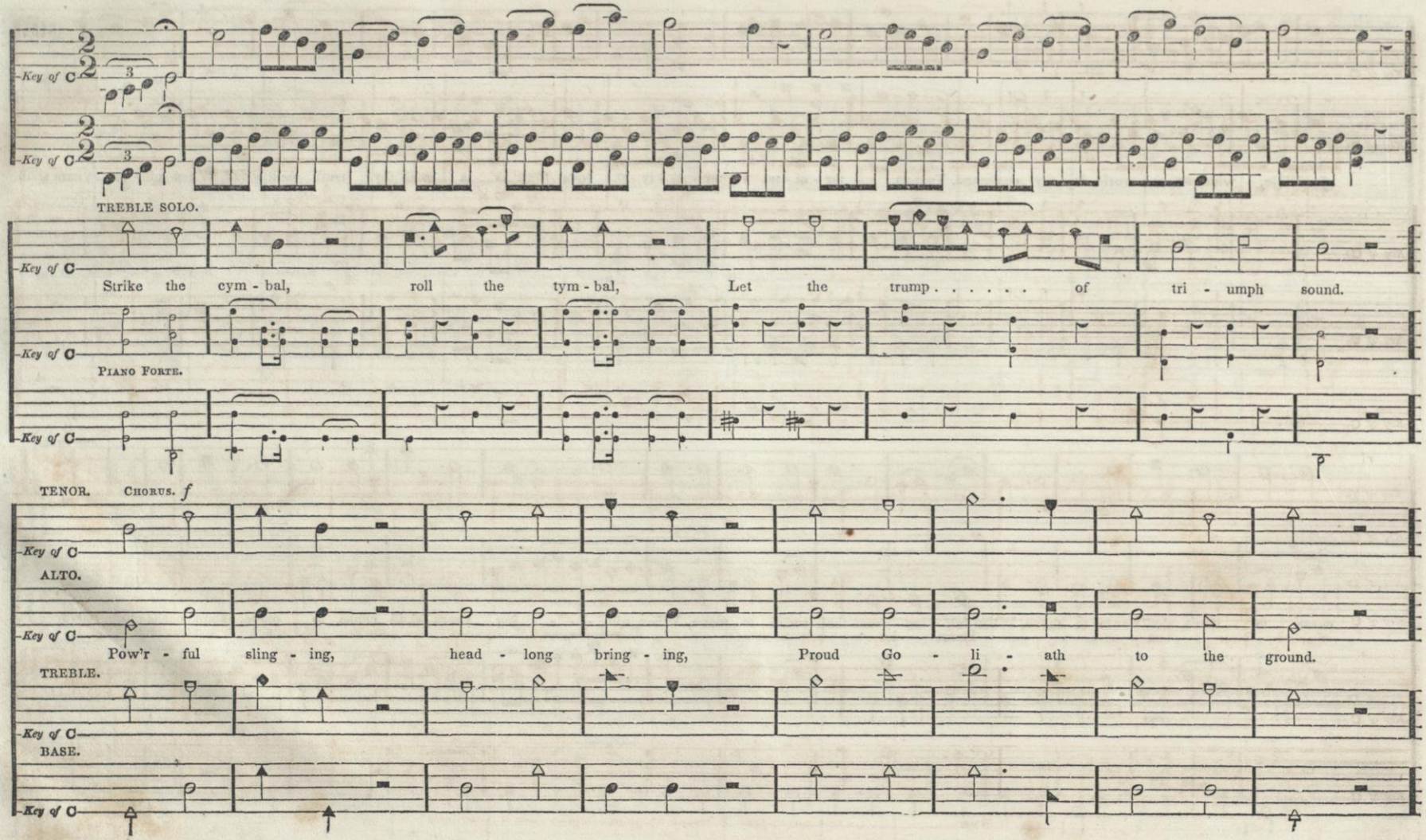


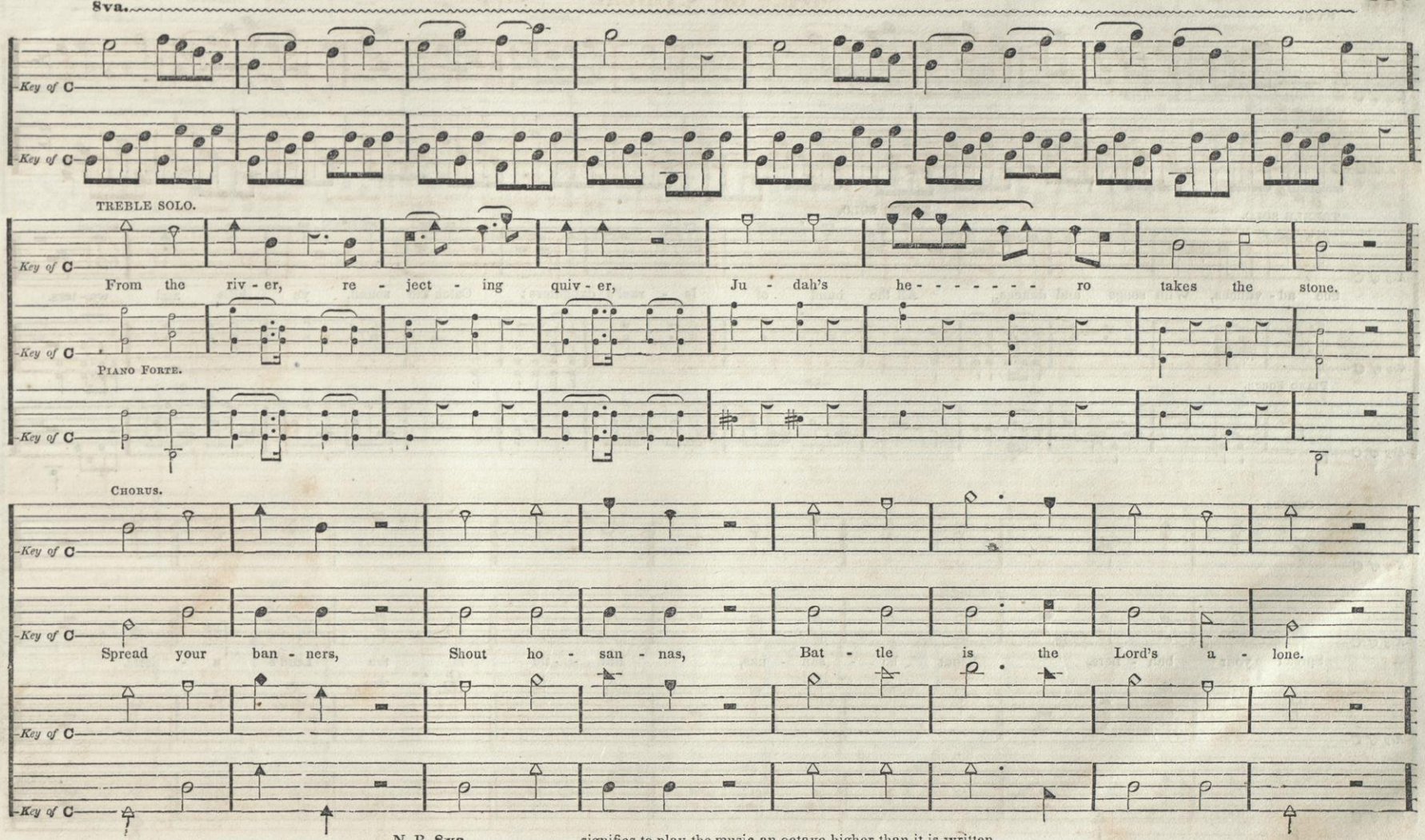
Added for the 3d stanza.



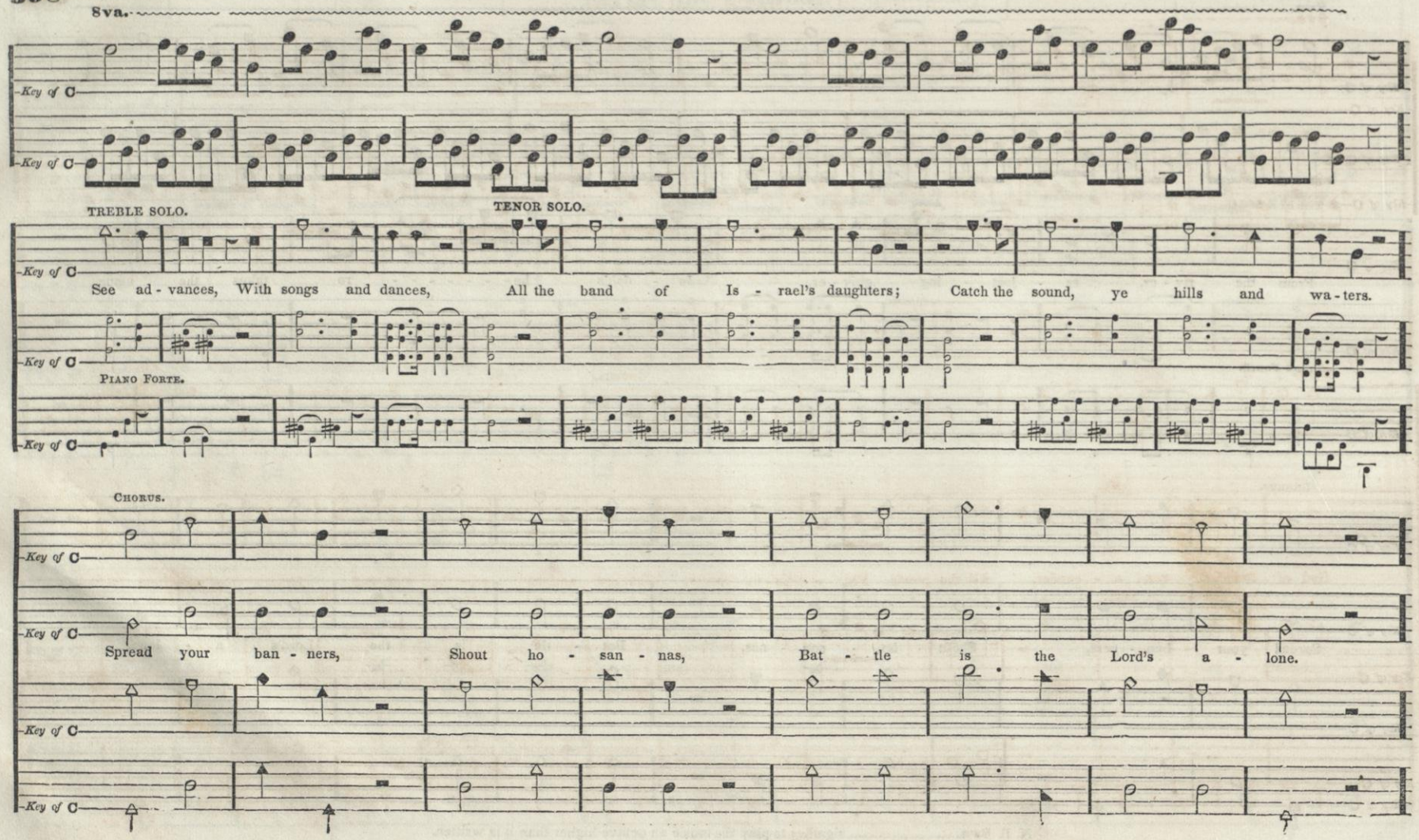

Key of A
Key of D
Ma - ker to thy name?
4. We'll crowd thy gates, with thank - ful songs, High as the heav'n our voi - - - ces raise, And earth, and earth, with all her thou - sand,
thou - sand tongues, Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise.

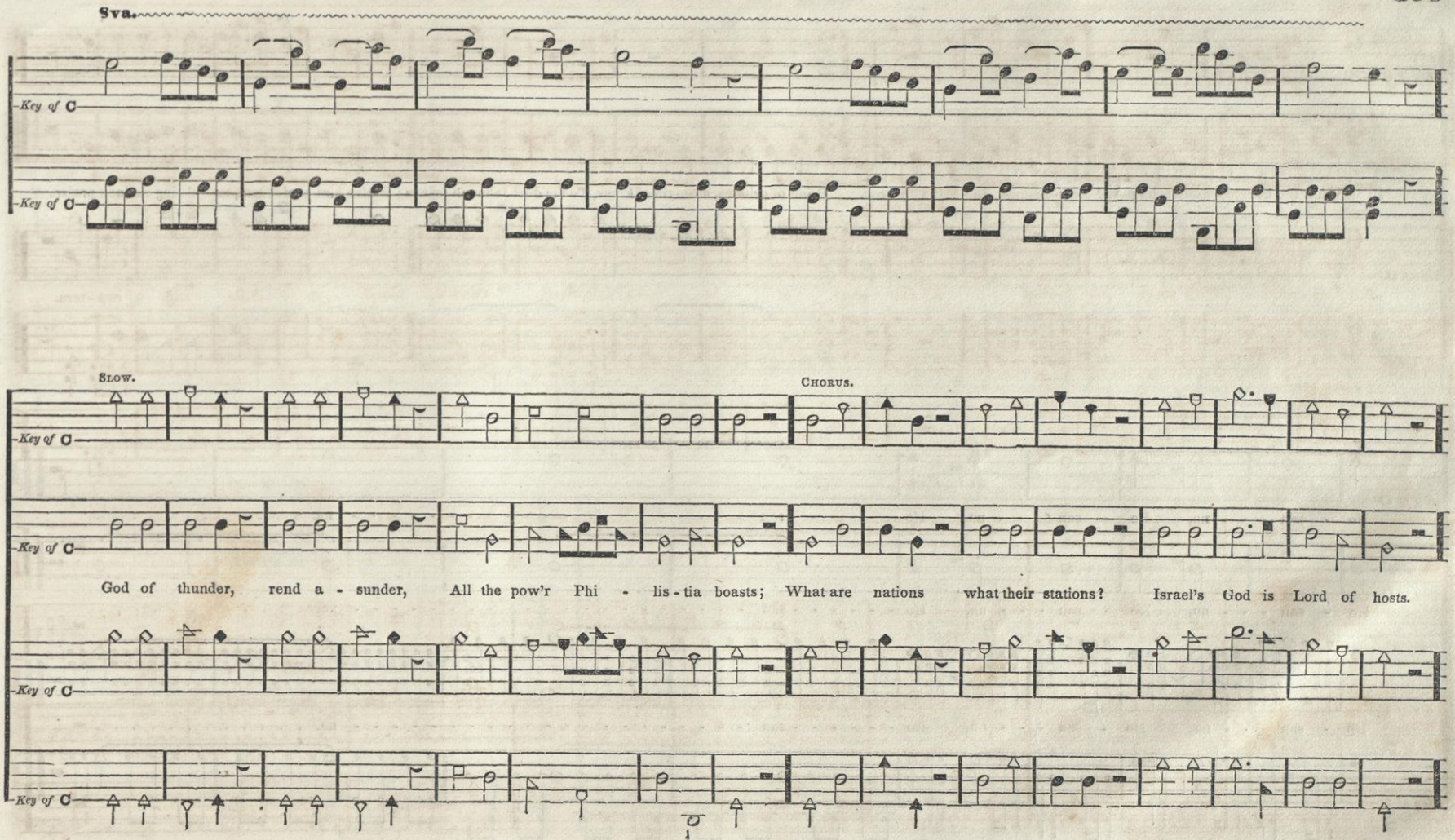

Key of D
Key of D
5. Wide, wide, as the world, is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy truth shall stand, When roll - ing years shall
Key of D
Key of D
Key of D
Key of D
cease to move, shall cease to move, When roll - ing years shall cease to move, When roll - - - - ing years shall cease to move, shall cease to move.
Key of D
Key of D

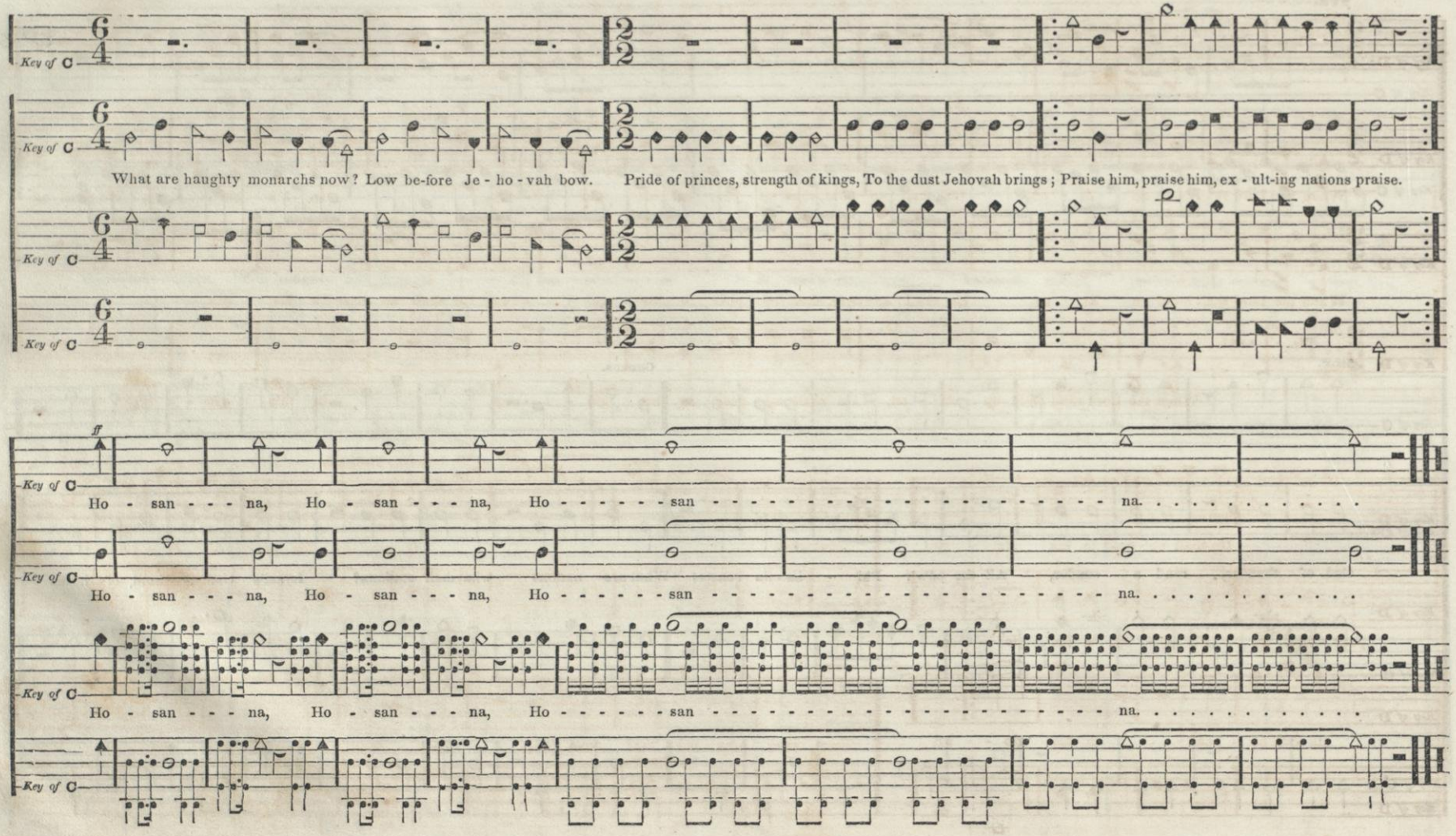

Key of C
TREBLE SOLO.
Strike the cym - bal, roll the tym - bal, Let the trump . . . . . of tri - umph sound.
PIANO FORTE.
TENOR. CHORUS. f
ALTO.
Pow'r - ful sling - ing, head - long bring - ing, Proud Go - li - ath to the ground.
TREBLE.
BASE.

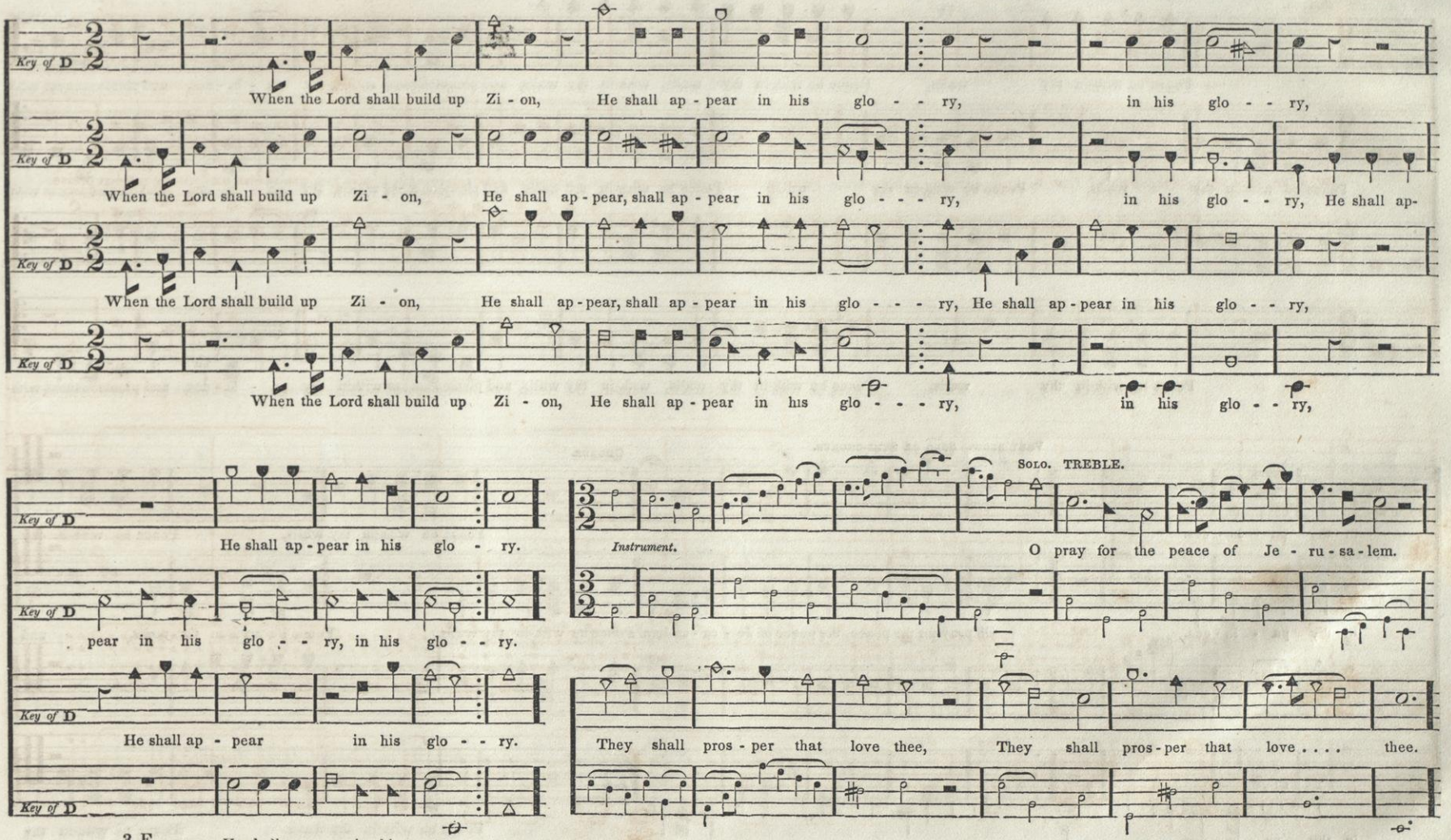


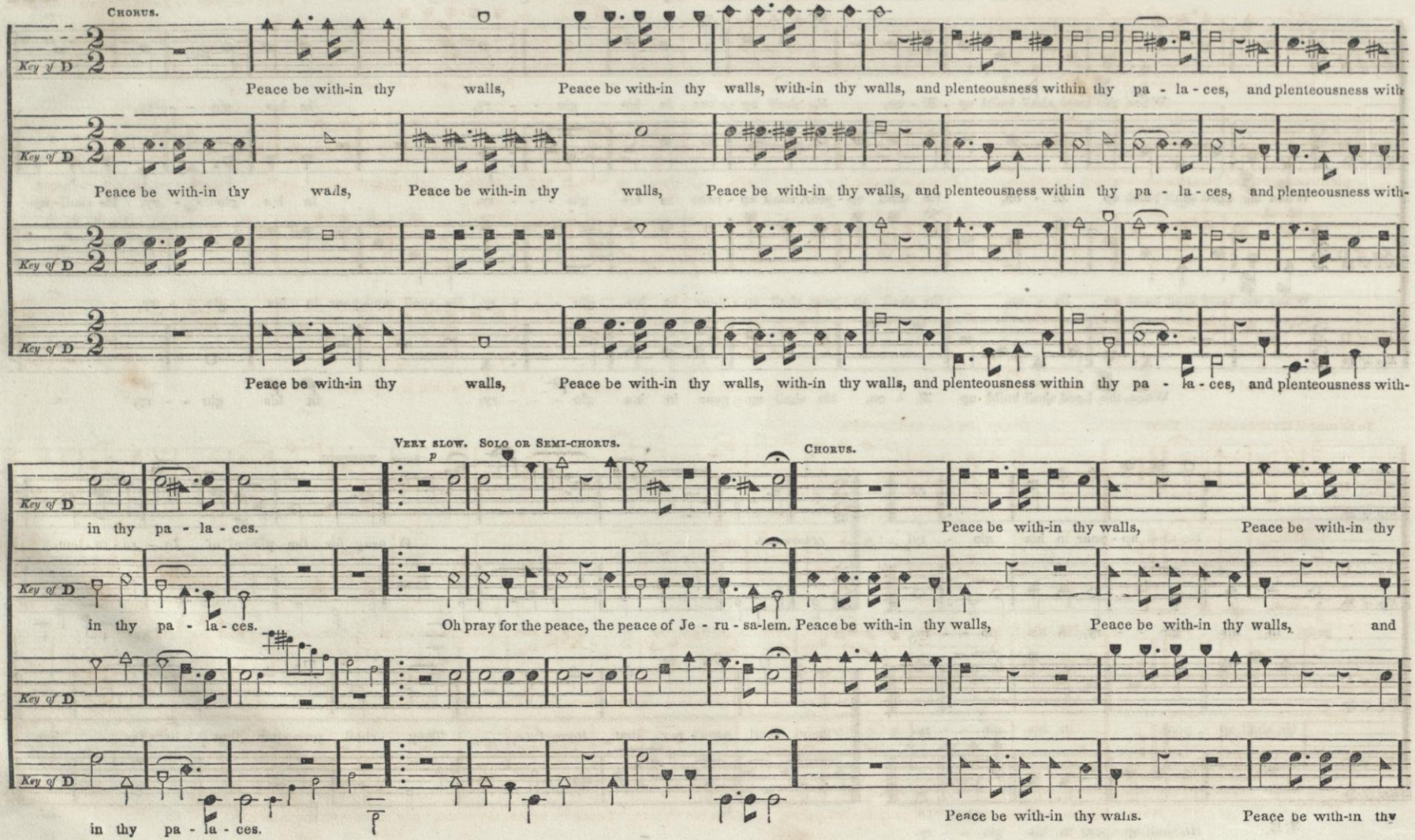
N. B. 8va. signifies to play the music an octave higher than it is written.


8va.
Key of C
Key of C
TREBLE SOLO.
TENOR SOLO.
Key of C
See ad - vances, With songs and dances, All the band of Is - rael's daughters; Catch the sound, ye hills and wa - ters.
Key of C
PIANO FORTE.
Key of C
CHORUS.
Key of C
Spread your ban - ners, Shout ho - san - nas, Bat - tle is the Lord's a - lone.
Key of C
Key of C

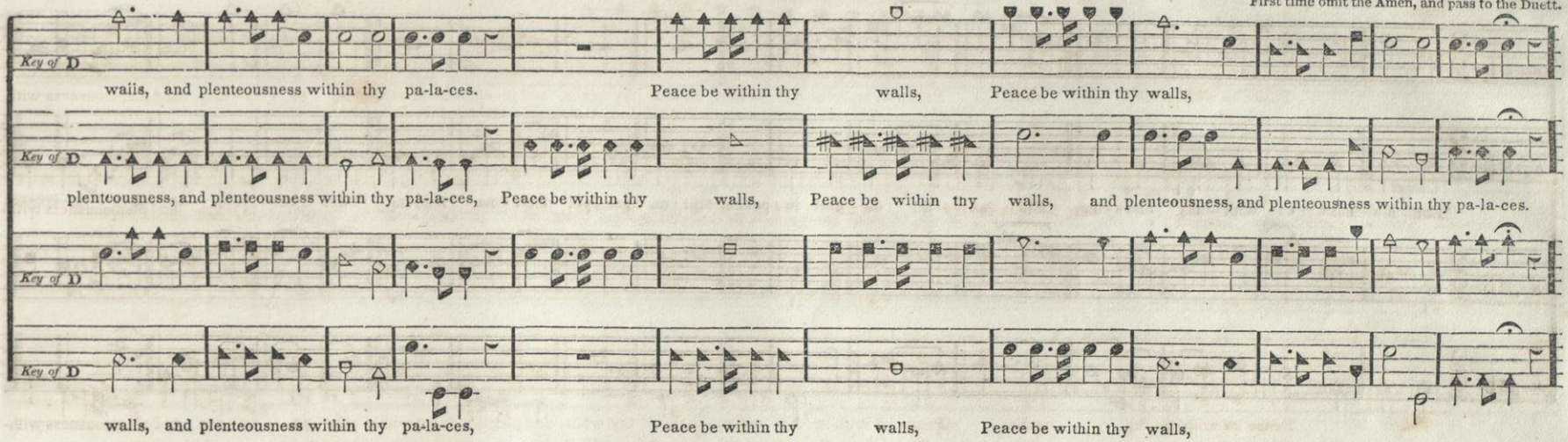

8va.
Key of C
Key of C
Slow.
Chorus.
Key of C
Key of C
God of thunder, rend a - sunder, All the pow'r Phi - lis - tia boasts; What are nations what their stations? Israel's God is Lord of hosts.
Key of C
Key of C


Key of C
What are haughty monarchs now? Low be-fore Je - ho - vah bow.
Pride of princes, strength of kings, To the dust Jehovah brings ; Praise him, praise him, ex - ult-ing nations praise.
ff
Ho - san - - - na, Ho - san - - - na, Ho - - - - - - san - na. . . . . .

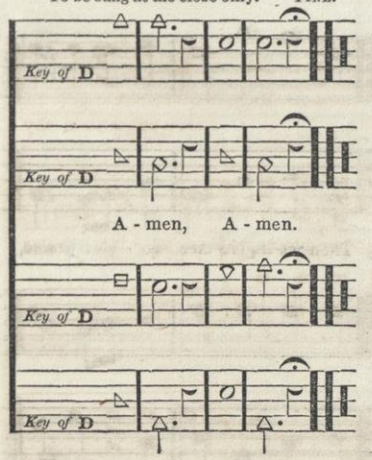

Key of D
When the Lord shall build up Zi - on, He shall ap - pear in his glo - - ry, in his glo - - ry,
When the Lord shall build up Zi - on, He shall ap - pear, shall ap - pear in his glo - - - ry, in his glo - - ry, He shall ap-
When the Lord shall build up Zi - on, He shall ap - pear, shall ap - pear in his glo - - - ry, He shall ap - pear in his glo - - ry,
When the Lord shall build up Zi - on, He shall ap - pear in his glo - - - ry, in his glo - - ry,
He shall ap - pear in his glo - ry.
pear in his glo - - ry, in his glo - - ry.
He shall ap - pear in his glo - - ry.
3 E
He shall ap - pear in his glo - - ry.
SOLO. TREBLE.
Instrument.
O pray for the peace of Je - ru - sa - lem.
They shall pros - per that love thee, They shall pros - per that love . . . . thee.


Chorus.
Key of D
Peace be with-in thy walls, Peace be with-in thy walls, with-in thy walls, and plenteousness within thy pa - la - ces, and plenteousness with
Peace be with-in thy walls, Peace be with-in thy walls, Peace be with-in thy walls, and plenteousness within thy pa - la - ces, and plenteousness with-
Peace be with-in thy walls, Peace be with-in thy walls, with-in thy walls, and plenteousness within thy pa - la - ces, and plenteousness with-
Very slow. Solo or Semi-chorus.
p
Chorus.
in thy pa - la - ces.
Peace be with-in thy walls, Peace be with-in thy
in thy pa - la - ces.
Oh pray for the peace, the peace of Je - ru - sa-lem. Peace be with-in thy walls, Peace be with-in thy walls, and
in thy pa - la - ces.
Peace be with-in thy walls. Peace be with-in thy

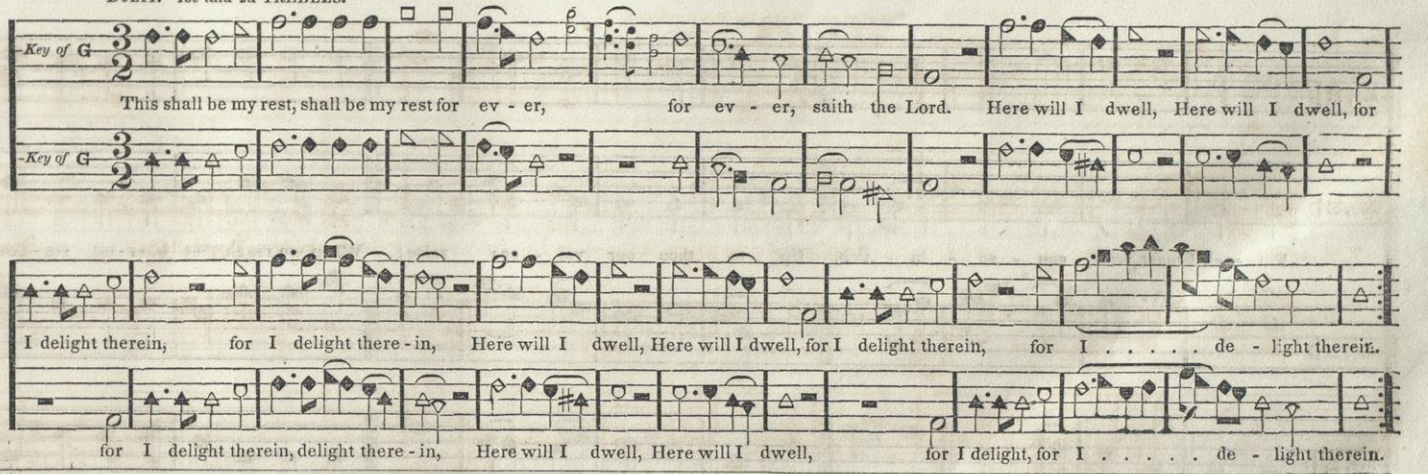
First time omit the Amen, and pass to the Duett.



To be sung at the close only. FINE.

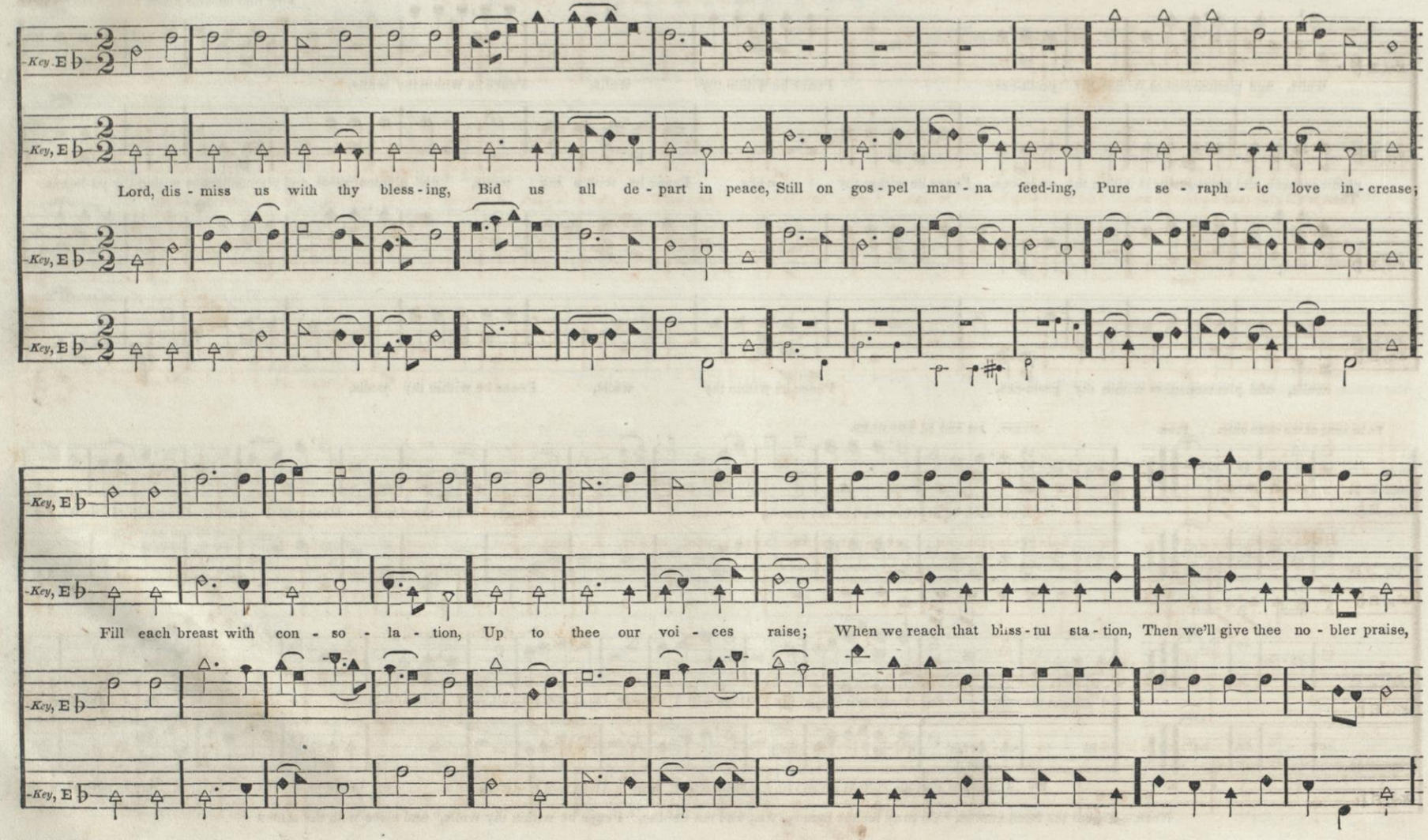


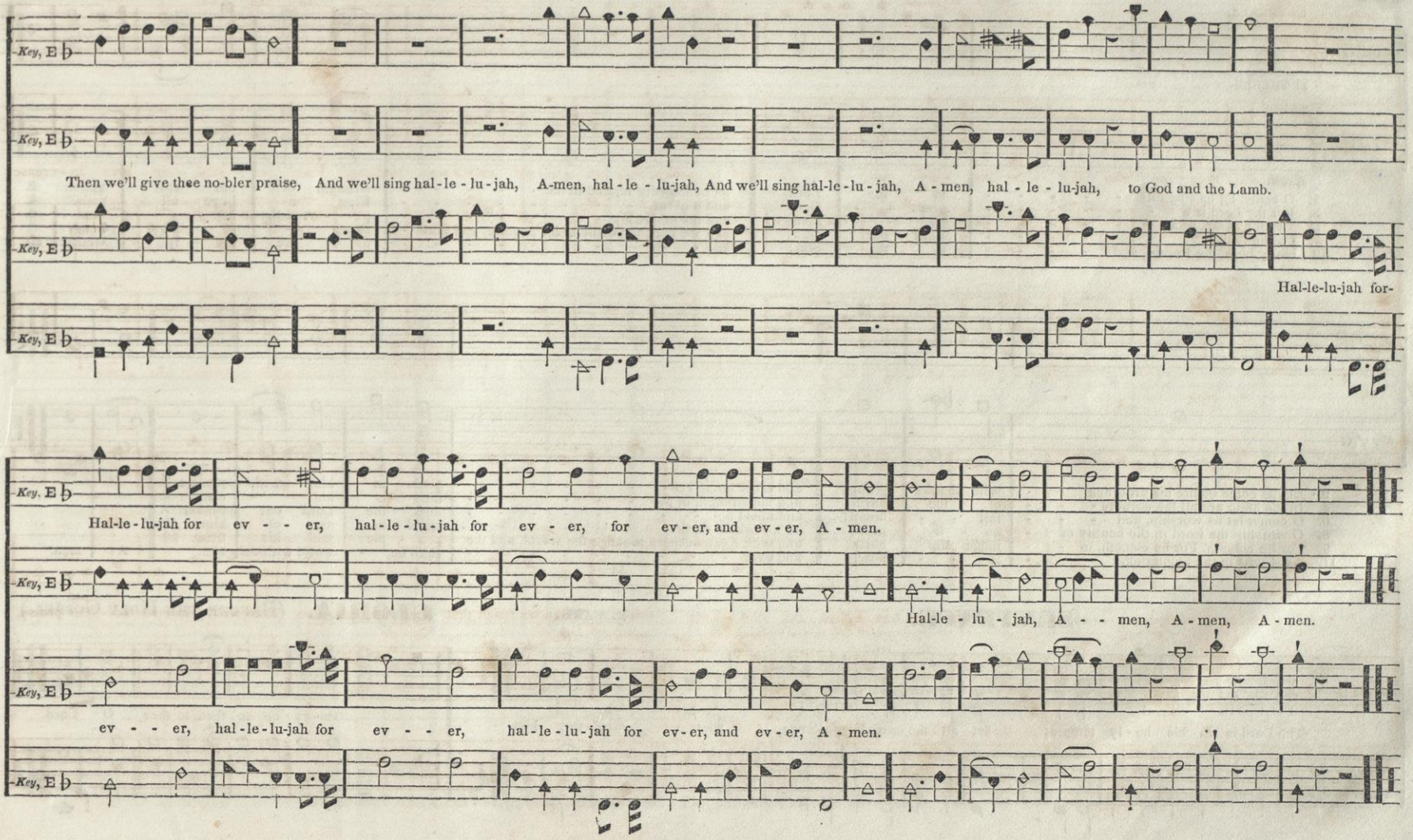
DUETT. 1st and 2d TREBLES.



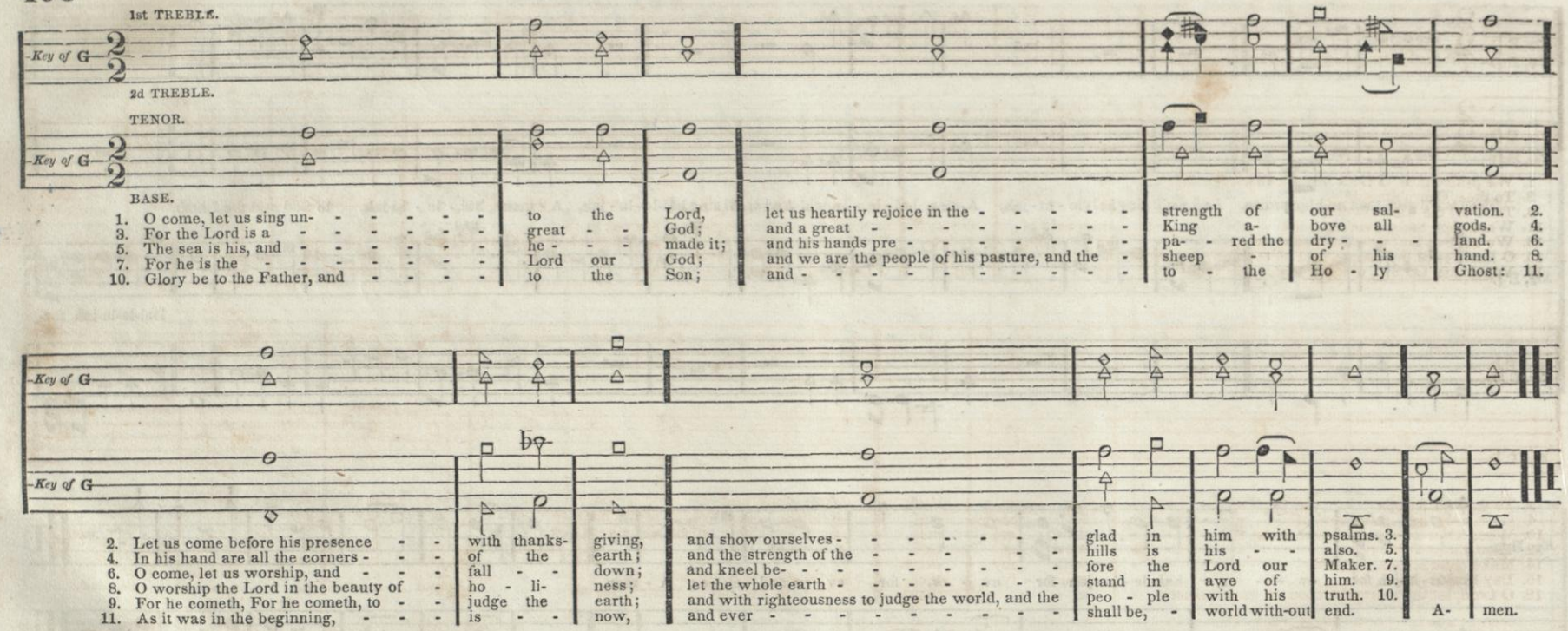
NOTE.—Repeat the Semi-chorus, "Oh pray for the peace," &c., and the Chorus, "Peace be within thy walls," and close with the Amen.

DISMISSION.


Key E♭
Lord, dis - miss us with thy bless - ing, Bid us all de - part in peace, Still on gos - pel man - na feed-ing, Pure se - raph - ic love in - crease;
Fill each breast with con - so - la - tion, Up to thee our voi - ces raise; When we reach that bliss - ful sta - tion, Then we'll give thee no - bler praise,

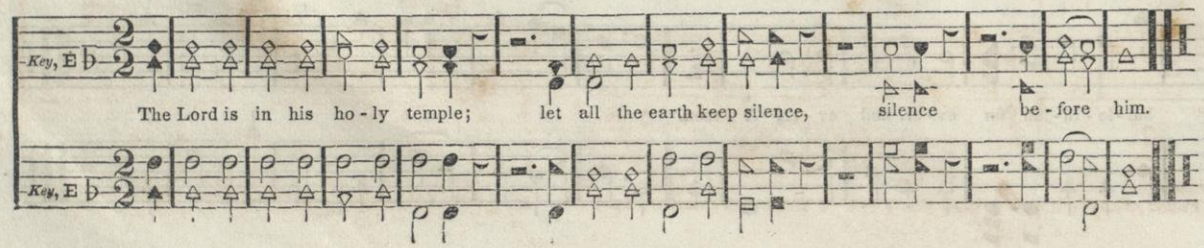

Key, E♭
Then we'll give thee no-bler praise, And we'll sing hal-le-lu-jah, A-men, hal-le-lu-jah, And we'll sing hal-le-lu-jah, A-men, hal-le-lu-jah, to God and the Lamb.
Hal-le-lu-jah for-
Hal-le-lu-jah for ev-er, hal-le-lu-jah for ev-er, for ev-er, and ev-er, A-men.
Hal-le-lu-jah, A-men, A-men, A-men.
ev-er, hal-le-lu-jah for ev-er, hal-le-lu-jah for ev-er, and ev-er, A-men.

VENITE EXULTEMUS. [Double Chant.]

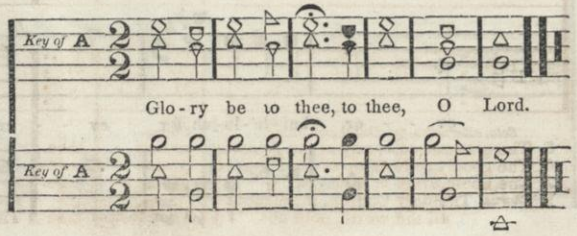


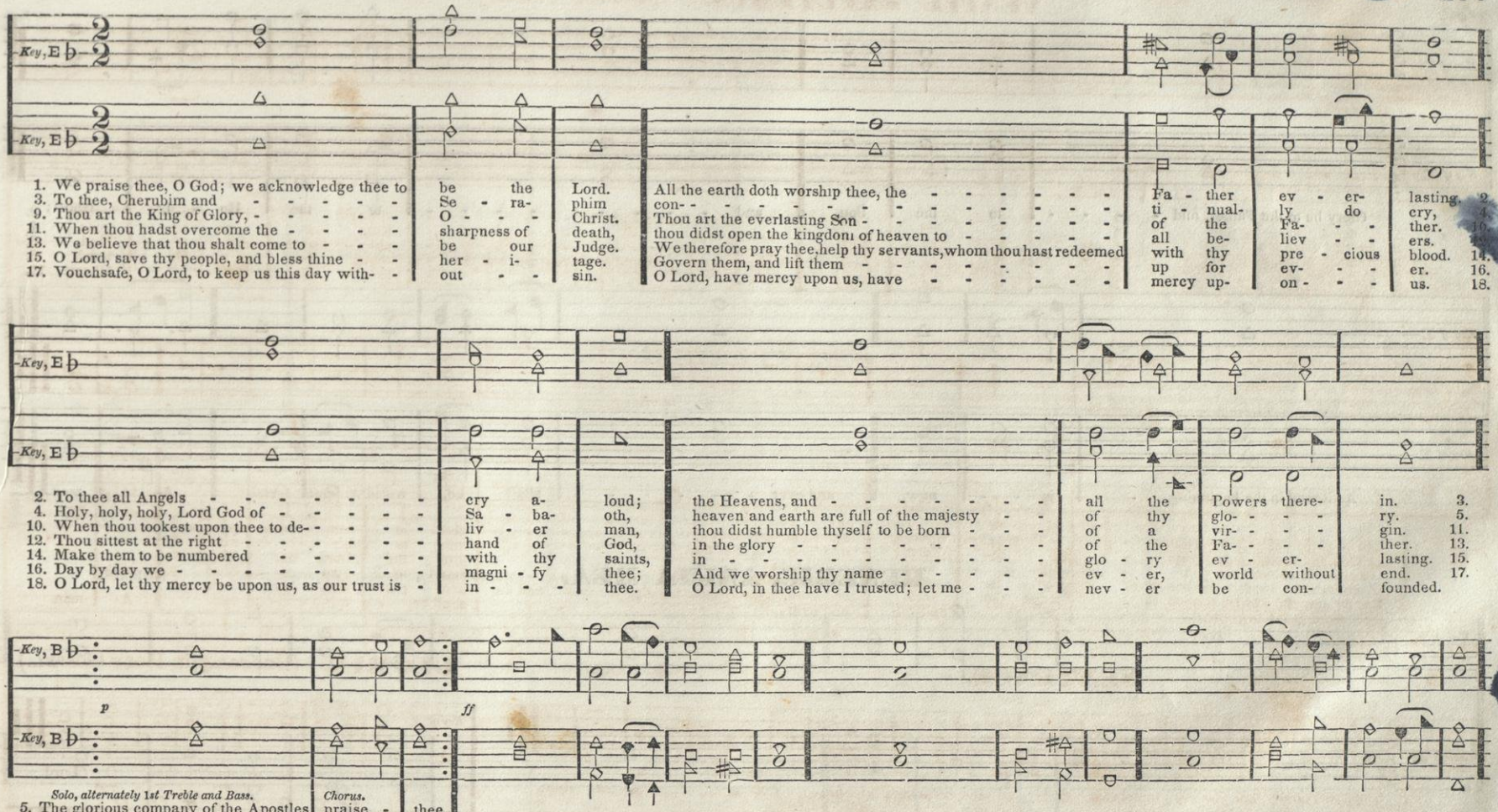
SENTENCE.

B. CARR.



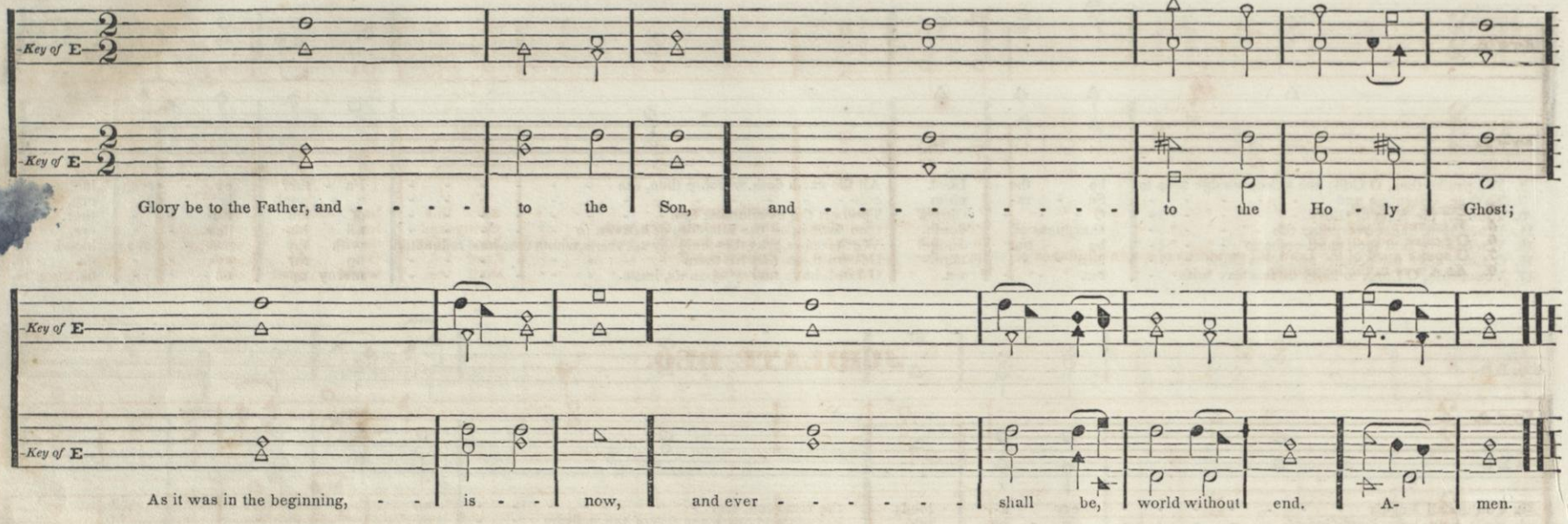
GLORIA. (Before the Holy Gospel.)




Key, E♭
Key, E♭
1. We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Fa - ther ev - er- lasting. 2.
3. To thee, Cherubim and Se - ra- phim con- ti - nual- ly do cry, 4.
9. Thou art the King of Glory, O - Christ. Thou art the everlasting Son of the Fa- ther. 10.
11. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all be- liev - ers. 12.
13. We believe that thou shalt come to be our Judge. We therefore pray thee, help thy servants, whom thou hast redeemed with thy pre - cious blood. 14.
15. O Lord, save thy people, and bless thine her - i- tage. Govern them, and lift them up for ev- er. 16.
17. Vouchsafe, O Lord, to keep us this day with- out sin. O Lord, have mercy upon us, have mercy up- on us. 18.
Key, E♭
Key, E♭
2. To thee all Angels cry a- loud; the Heavens, and all the Powers there- in. 3.
4. Holy, holy, holy, Lord God of Sa - ba- oth, heaven and earth are full of the majesty of thy glo- ry. 5.
10. When thou tookest upon thee to de- liv - er man, thou didst humble thyself to be born of a vir- gin. 11.
12. Thou sittest at the right hand of God, in the glory of the Fa- ther. 13.
14. Make them to be numbered with thy saints, in glo - ry ev - er- lasting. 15.
16. Day by day we magni - fy thee; And we worship thy name ev - er, world without end. 17.
18. O Lord, let thy mercy be upon us, as our trust is in - thee. O Lord, in thee have I trusted; let me nev - er be con- founded.
Key, B♭
p
ff
Key, B♭
Solo, alternately 1st Treble and Bass.
Chorus.
5. The glorious company of the Apostles praise - thee.
6. The goodly fellowship of the Prophets praise - thee.
7. The noble army of Martyrs praise - thee.
8. Chorus. The holy Church, throughout all the world, doth ac- knowledge thee:
Full Chorus.
The Father, of an | infinite | ma - jes- | ty; | Thine adorable, true, and | on - ly | Son; | Also the Holy | Ghost, the | Com - fort- | er 9.

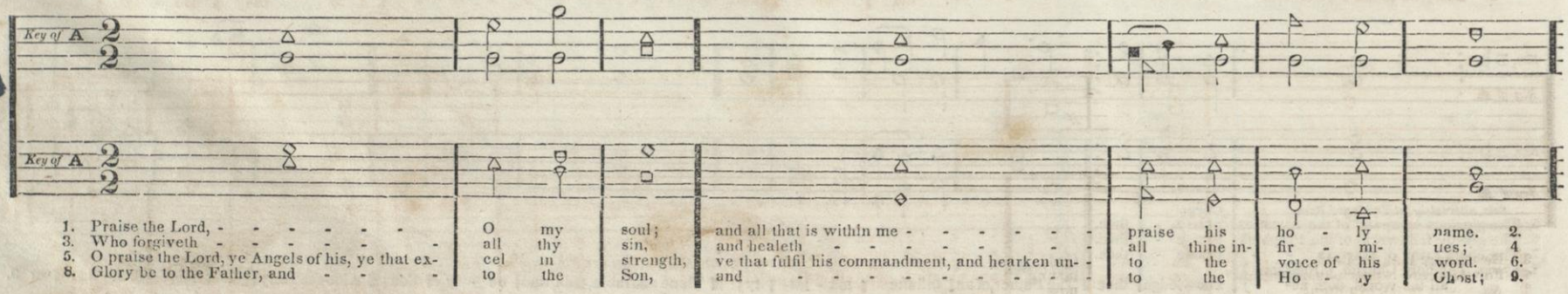
GLORIA PATRI.

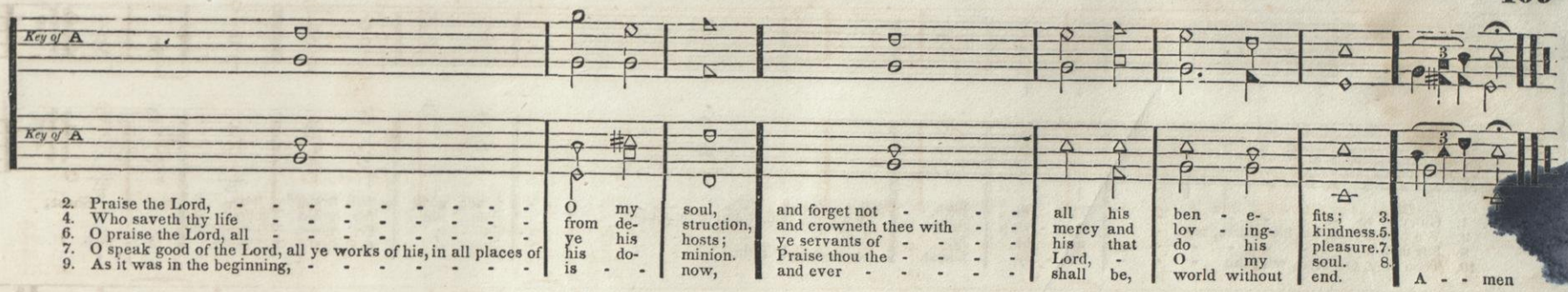
DR. RANDALL.



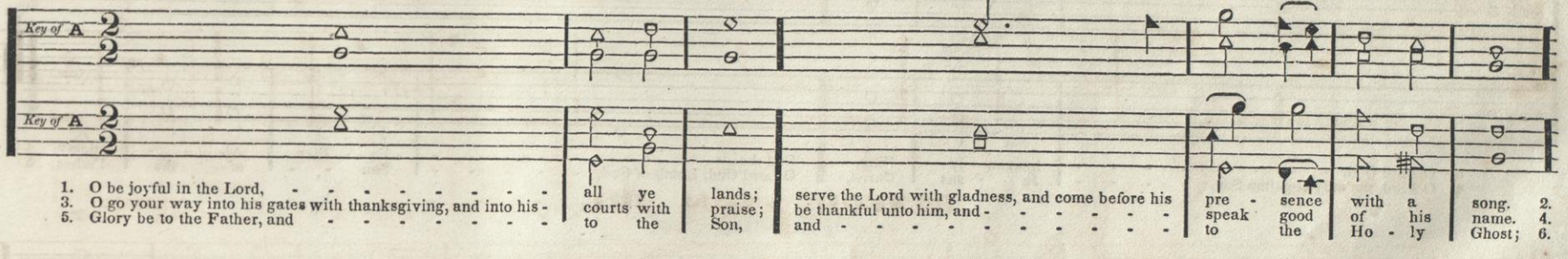
BENEDIC, ANIMA MEA.

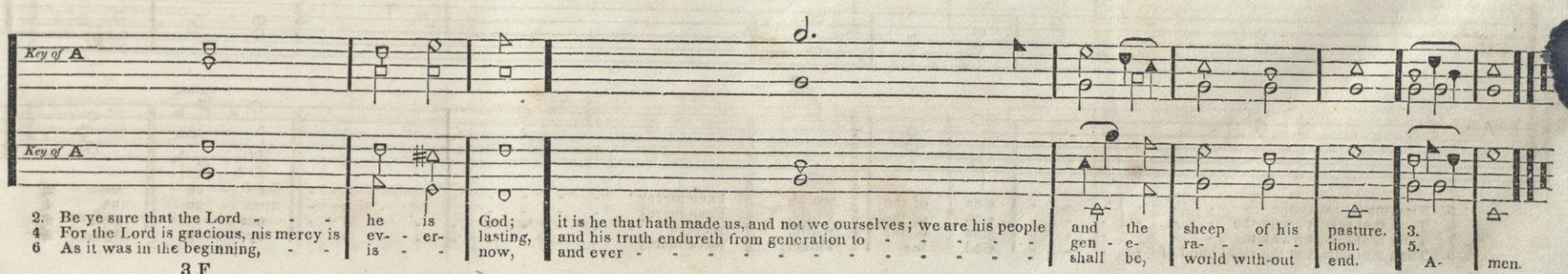
NORRIS.



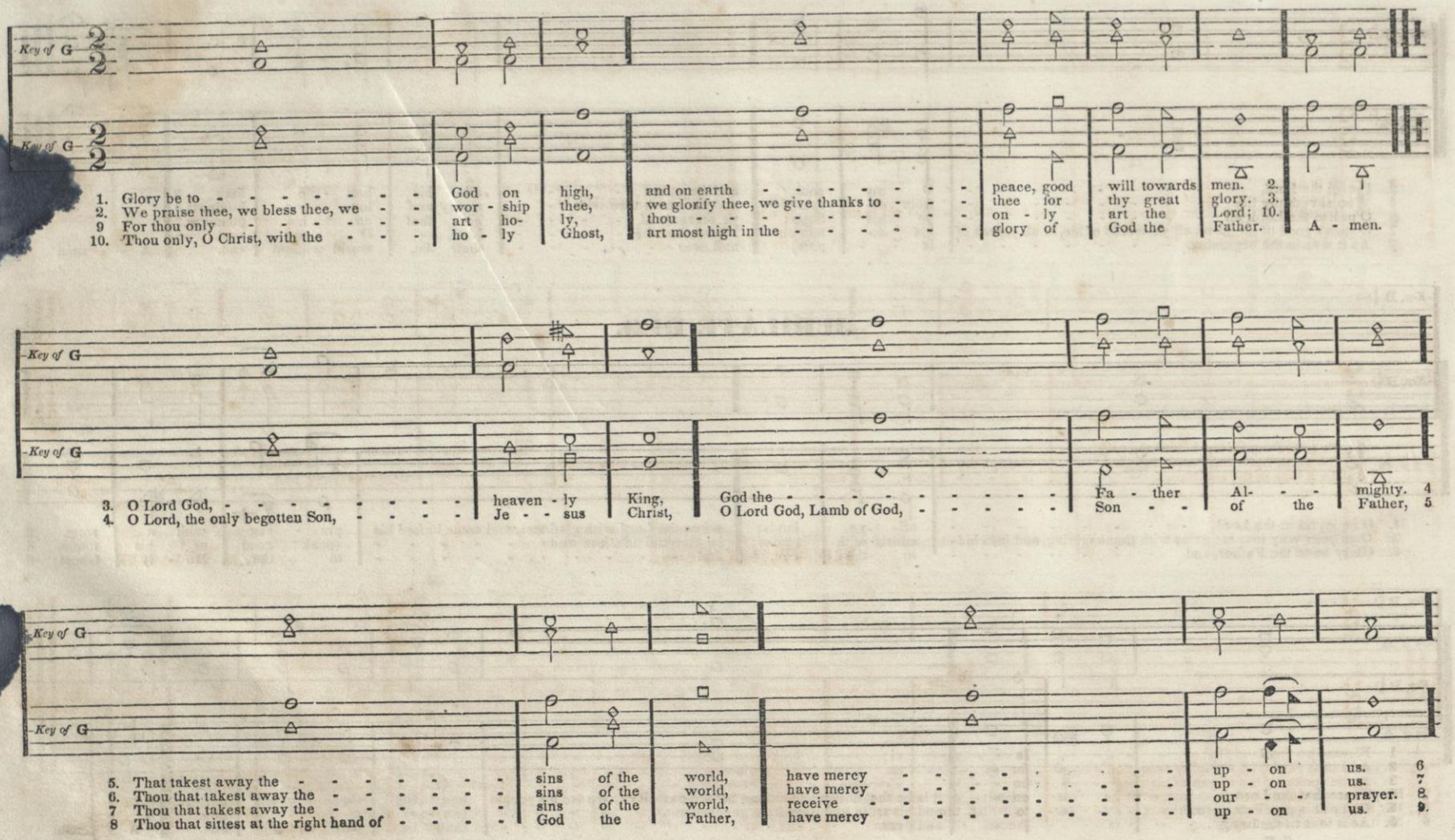


JUBILATE DEO.



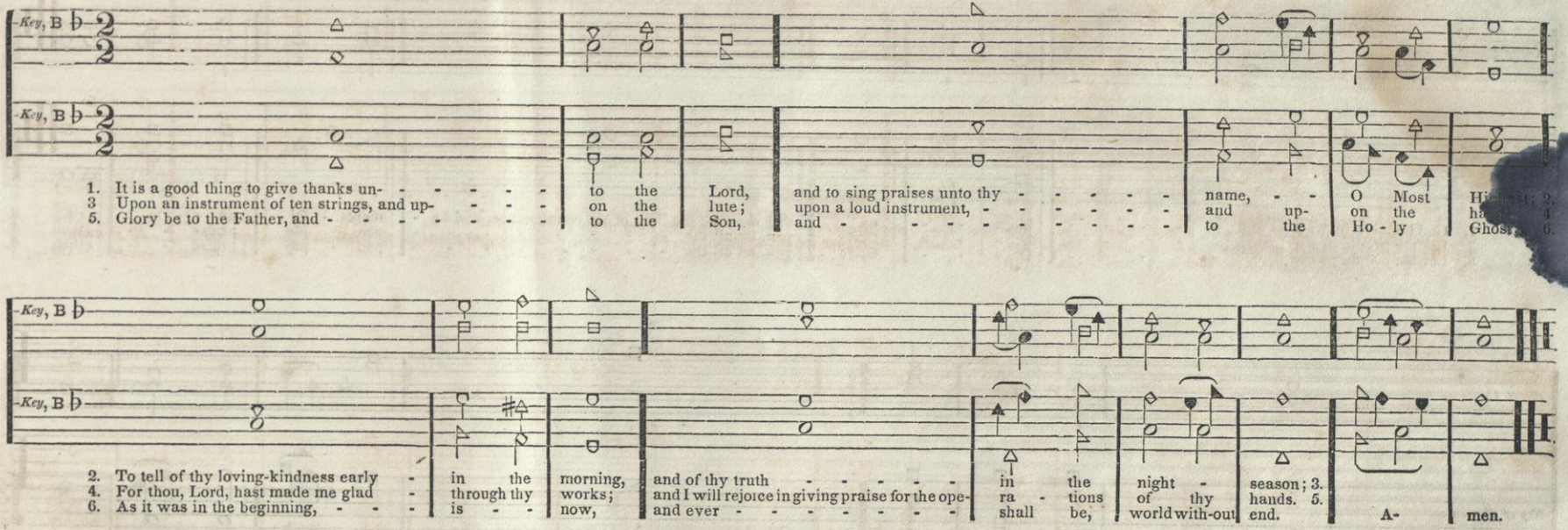


GLORIA IN EXCELSIS.



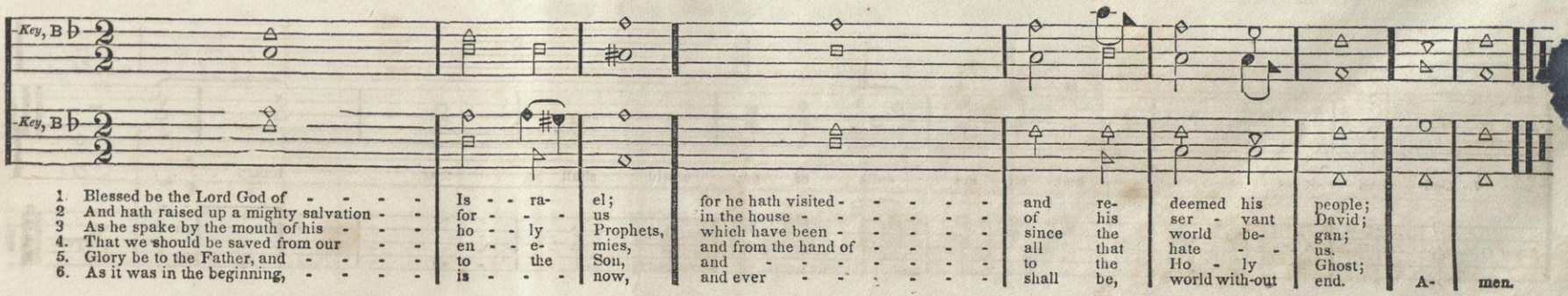
BONUM EST.

REV. W. JONES. 411

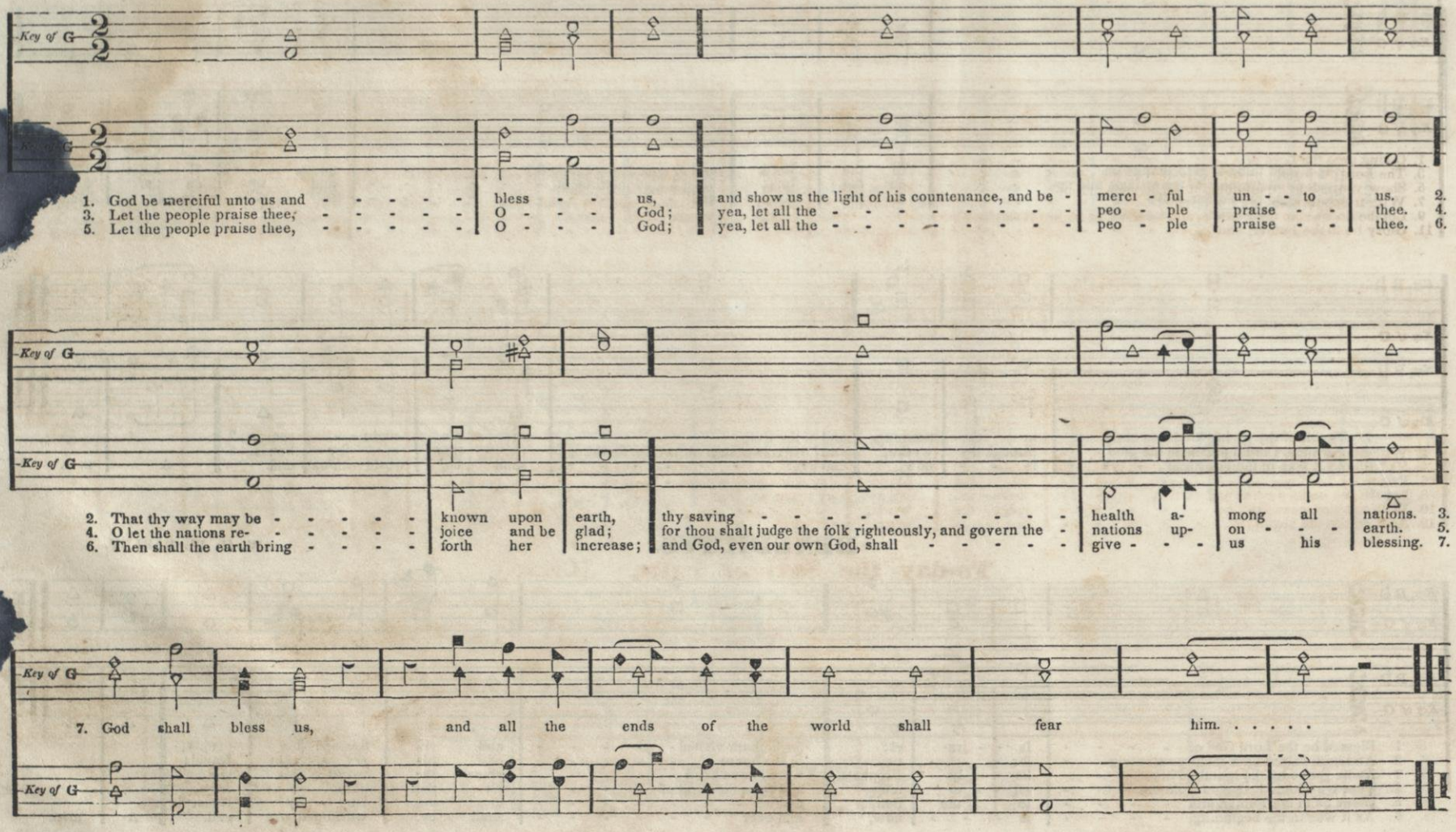


BENEDICTUS.

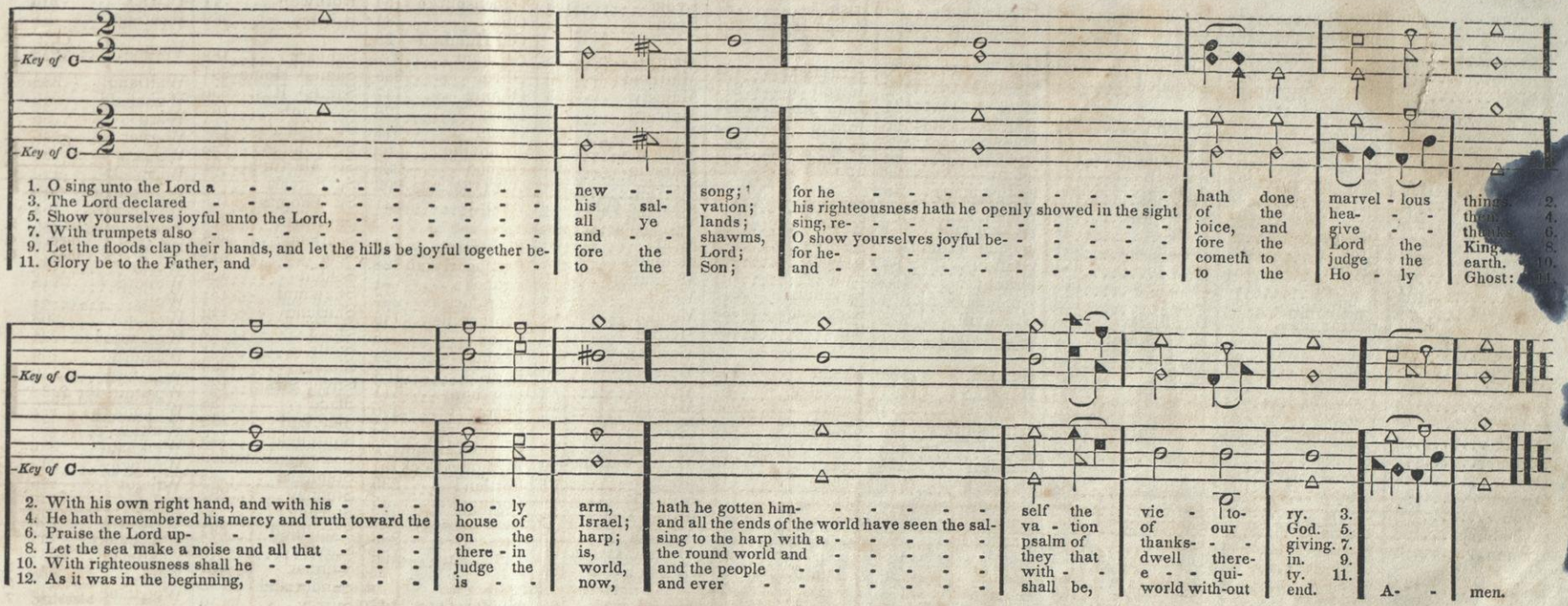
W. H. W. DARLEY.



DEUS MISEREATUR.

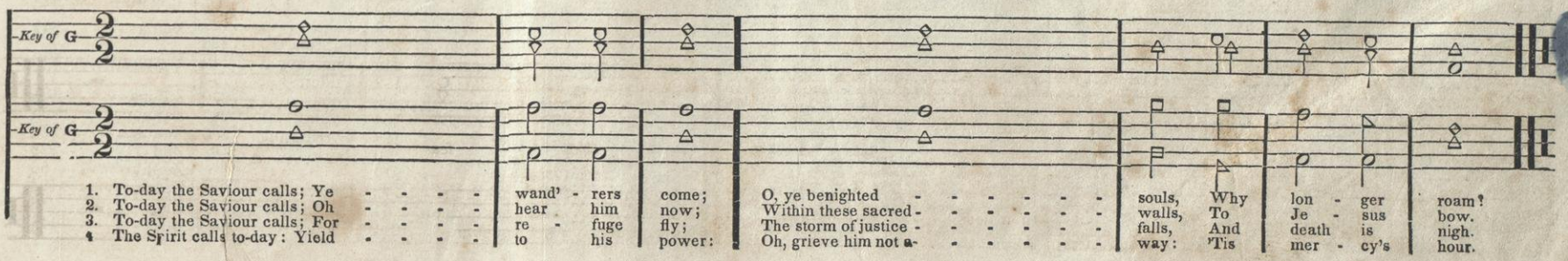


CANTATE DOMINO.



To-day the Saviour calls. [CHANT.]

GREGORIAN.



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MUSIC
NON-CIRCULATING

RECOMMENDATIONS.

J. B. AIKIN,

My dear sir:—I have carefully perused, and I may say studied, your new system of musical notation in the Christian Minstrel. I am not sufficiently a practical musician to be able to form a judgment of the value of the collection of tunes contained in the book. But of one thing I am perfectly certain. You have simplified the method by which an understanding of the theory of music is conveyed to the mind in a remarkable degree. Of all the sciences to which my attention has been directed, music is the most complicated and unintelligible in the ordinary modes of instruction. If I had enjoyed the advantages of your book twenty-five years ago, it would have saved me some months of perplexing study. The impression that peculiar musical talent is necessary to comprehend the principles of music, has kept thousands from all serious attempts to become acquainted with the science. Your system is capable, I am confident, of conveying to uninstructed minds such a knowledge, in few days, as would require several months in the usual mode of instruction. At a time when there are so many pretenders to improvements in every branch of science, very few which do not prove to be *mere* pretenders, you will, of course, meet with difficulties in introducing your book. but the truth is mighty and must ultimately prevail.

With great respect, I remain yours, truly, JOEL PARKER. D. D.,
Pastor of the Clinton street Presbyterian Church.

Philadelphia, June 25, 1846.

Mr. J. B. AIKIN,

Dear sir:—I have an ear and soul for music; but of the science I am no master. Your selection of musical airs for public worship I deem excellent. In hearing *one* of your lectures on your improvements, I learned more of the science of music than I could ever before acquire. I shall not despair of understanding the science if I can get time thoroughly to study your "Elements of Music." With the sentiments of the Rev. Dr. Parker I fully concur.

EZRA STYLES ELY, D. D.,
Pastor of the First Presbyterian Church, Northern Liberties.

Philadelphia, July 9th, 1846.

Mr. J. B. AIKIN,

Dear sir:—The Christian Minstrel should command the attention of the musical public. In your work the science of music is so simplified as to render a practical knowledge of it easily attainable. The difficulty of mastering and practically applying the common system of notation is so great that few persons whose time is limited succeed in overcoming it. You have done a good service to the church and to the community by removing the mysticism which has been hitherto unnecessarily thrown around a science whose humanizing influence can hardly be over-estimated. You have popularized music, and made it accessible to the mass. Prejudice will doubtless look on your improvements with jaundiced eyes; but your system must succeed. I am satisfied that you have taken up the "stumbling-block out of the way of the people," and henceforth he who "runneth may read" music.

Truly your friend, THOS. MACELFAR.

Philadelphia, July 13, 1846.

From the Christian Observer.

To simplify whatever is complex, is one of the great purposes to which the energies of the age are applied. The results of this process may be seen in most of the text-books in our schools, and in every scientific manual. In the Christian Minstrel, by J. B. AIKIN, we have an illustration of this process in the science of music.

Mr. J. B. AIKIN,

Dear sir:—I have carefully examined your new system of musical notation, entitled The Christian Minstrel. After being engaged in teaching music for the last twenty-five years, I am free to say that your system obviates several difficulties in the old system which greatly perplex the learner. The simplification of the subject of the time, and the change of the letters on the staff, greatly facilitate the acquisition of the principles of the science of music. The sound and clear reasoning contained in the preface and the elementary principles of your books, are sufficient to convince any unprejudiced mind that your valuable work must soon find its way into every church in the country. There is no shadow of doubt in my own mind but it will soon become the general standard of church music and that the system is of great importance to instrumental music. Your arrangement of the measures, and the grading of all the tunes alike will diminish more than one-half the labour of the new learner.

With great respect, I remain yours, truly, GEORGE HEBBAKER,
Professor of Vocal and Instrumental Music.

Philadelphia, October 2d, 1846.

We fully concur in the sentiments of approbation above expressed.

THOMAS C. ARMSTRONG,
Leader of Choir, First M. E. Church, Philadelphia.
JOHN MOORE,
Chorister of Easthurn Mariner's Bethel, Philadelphia.
WILLIAM STEWART,
Leader of Choir, Bethlehem M. E. Church, Philadelphia.
JOHN HUFF,
Leader of Choir, Nazareth M. E. Church, Philadelphia.

The Philadelphia Daily Sun.

AMONG the many valuable improvements in science of modern times, the last—not least—is a work on music, just published in this city by J. B. AIKIN, with a collection of the most popular psalm tunes, anthems and chants, entitled The Christian Minstrel, designed for the use of churches, singing-schools, &c.

This work accomplishes that which has been so long and so much needed, viz., rendering the science of music *intelligible*. The obscurity and mist which have hitherto been in the way of thousands to any progress in the attainment of a clear, distinct knowledge of the principles of this science, are here dispelled. The work supplies the deficiencies which have been so deeply and so deplorably felt. It cannot be too soon adopted in the churches and schools of this city, and throughout the country. It is the system which is destined to prevail. The author has erected for himself a "*monumentum perennius aere*."—The publication of his book is an epoch in the history of music.

To specify the radical improvements in the various arts connected with the science, as in this work, would be superfluous, since it is published to the world, and to be appreciated and admired, it needs but to be understood.