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Andrew J. Cleaveland. 1852**

Philadelphia, Pennsylvania: J. Ball, 1852

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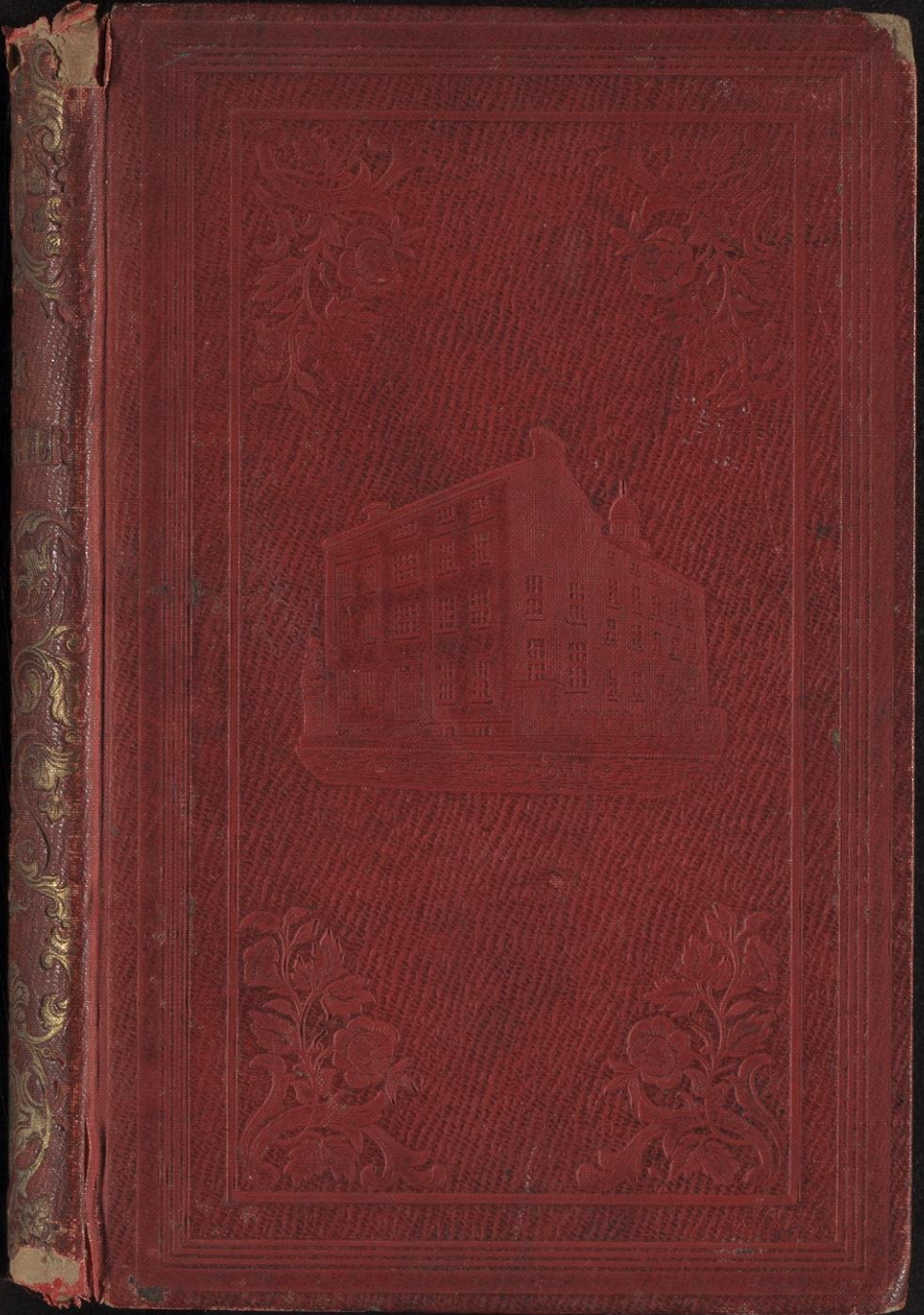
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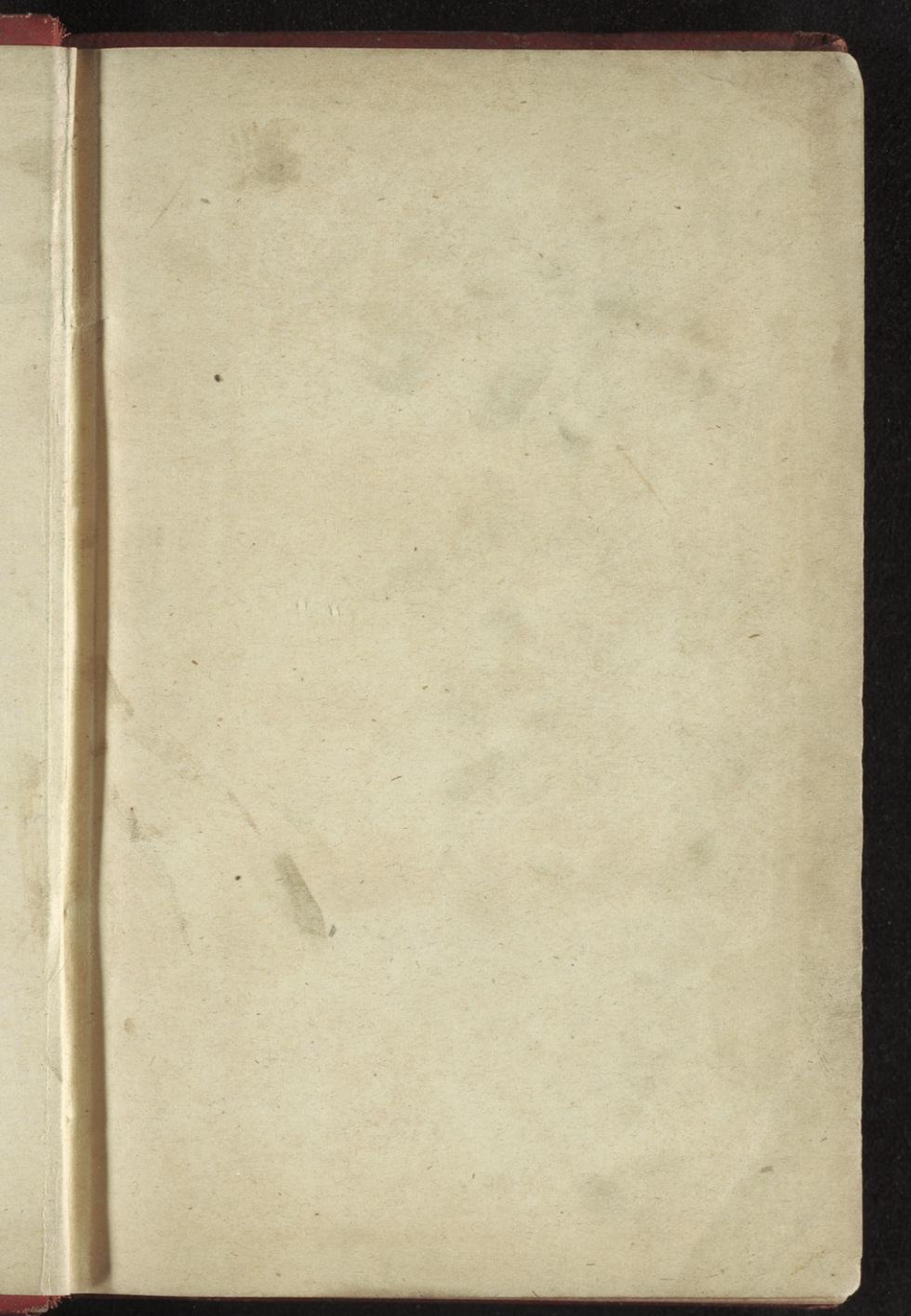
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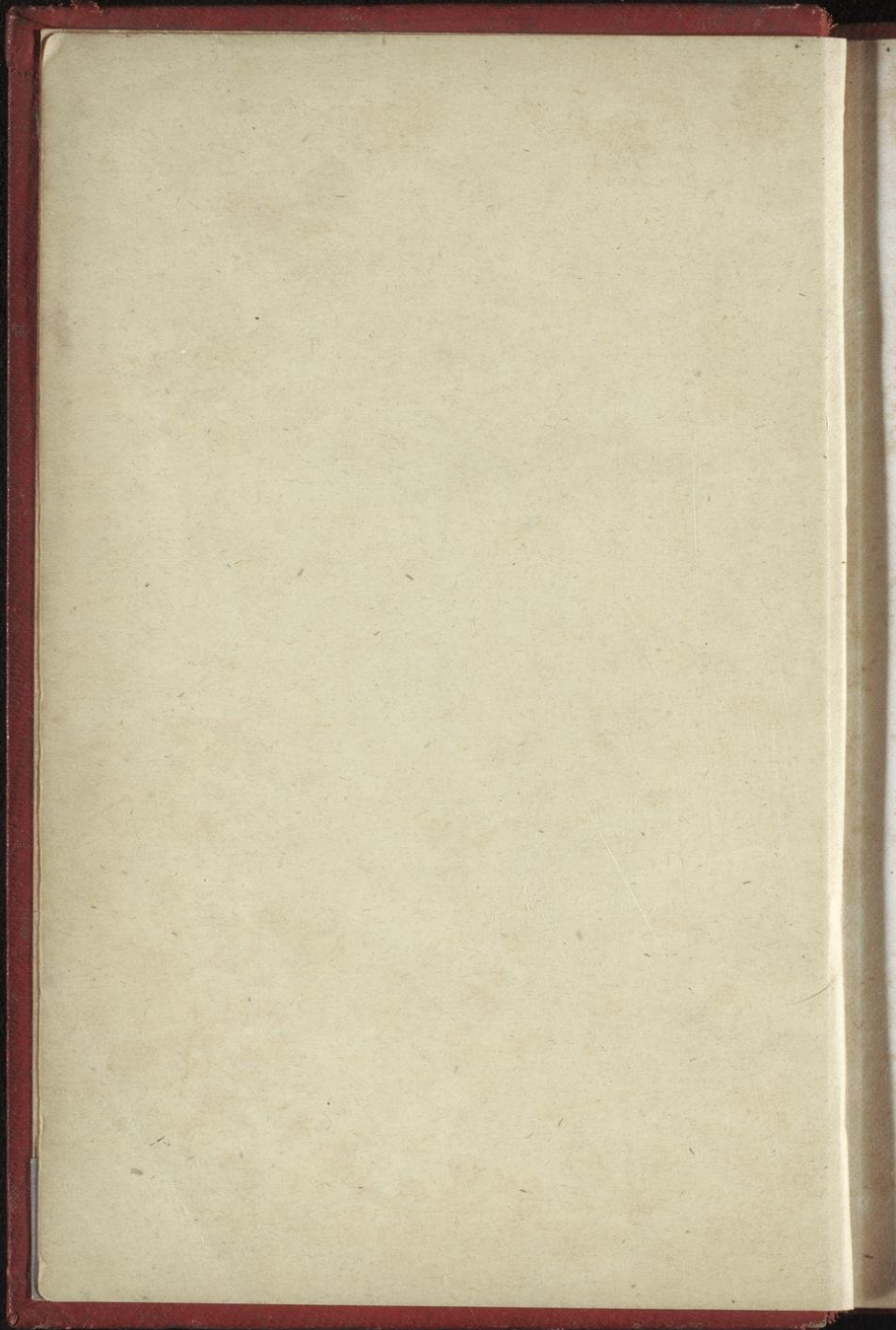


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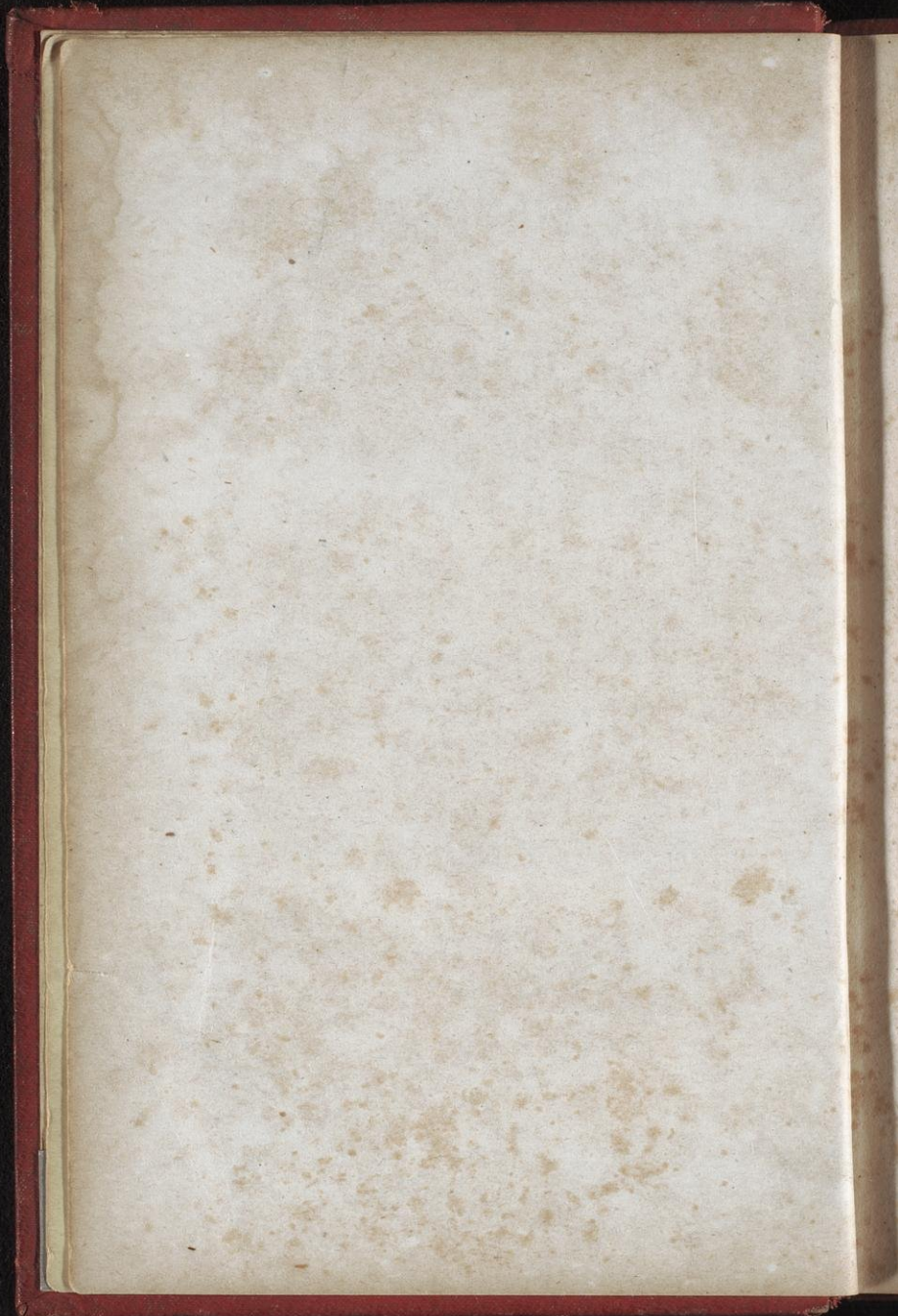


Theodore Front Musical Literature
Beverly Hills, California









THE CHORISTER,
AND
SCHOOL HARMONIST:

COMPRISING THE MOST POPULAR
PSALM AND HYMN TUNES IN GENERAL USE;
TOGETHER WITH
MANY NEW TUNES AND CHANTS,
DESIGNED AS AN ACCOMPANIMENT TO
THE MANUAL OF DEVOTION FOR SCHOOLS,
BY N. C. BROOKS, A. M.,
AND FOR THE USE OF
CHOIRS, SINGING SCHOOLS, AND PRIVATE FAMILIES,

By ANDREW J. CLEAVELAND,
PROFESSOR OF MUSIC IN THE BALTIMORE FEMALE COLLEGE.

First Edition.

PUBLISHED BY JOHN BALL:
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PREFACE.

Regarding it as of the utmost importance to the prosperity and happiness of our country, that the minds of the young should early be imbued with moral and religious sentiments, I have long been convinced that in all our systems of education, religious instruction should form a part of the daily exercises in school.

In accordance with these views, and to supply more immediately a want felt in our own institution, I prepared, some time since, the *MANUAL OF DEVOTION FOR SCHOOLS*, comprising a series of religious exercises without any sectarian bias, which present the great truths of Christianity in a way calculated to interest the youthful mind in the study of the Bible, and to impress the heart with feelings of a religious and devotional character.

These exercises consist in part of readings and responses by the teachers and scholars, and as they are made up of extracts from the Bible, they are entirely unexceptionable to any denomination of Christians.

The *Chorister and School Harmonist*, is designed as an accompaniment to the *Manual of Devotion*. It contains the elements of musical science, presented to the mind of the scholar in a series of easy lessons, and the hymns of the *Manual* set to appropriate tunes, with many other hymns and chants,—the whole arranged with care by a distinguished musical professor, and forming a neat and elegant collection of religious music, suited for choirs, schools, and private families. We commend it with confidence to the patronage of the public.

N. C. BROOKS.

BALTIMORE FEMALE COLLEGE, }
Baltimore, June 15th, 1852. }

EDITOR'S PREFACE.

IN presenting the Chorister and School Harmonist to the public, we beg leave to state that the contents have been selected and newly harmonized with much care, or have been composed expressly for the work. We trust it will be found an acceptable addition to the number of music books already in use.

To make the book of a portable size, we have put two parts on a staff, with the whole hymn interlined in a manner convenient for singing. The names of the hymns are made to conform to those previously published in the "Manual of Devotion," and hence the change in some old favorites.

Should the organist sometimes find the notes of the tunes beyond the reach of his hands, he is at liberty to play the base an octave higher. If the organ has a pedal, it will of course obviate the difficulty. This trifling inconvenience to the accompanist, caused by a more free carrying out of the melody of each voice, will, we hope, be more than compensated by the beauties added to the music.

To Mark H. Newman & Co., of New York; Tappan & Whittemore, of Boston; L. Marshall and H. N. Stone, Professors of Music, Boston; Geo. F. Root, Professor of Music, New York; and others, for permission to publish copy-right music, we are under lasting obligations. To Henry Schwing, professor of Music, Baltimore—an accomplished teacher and performer on the Organ and Piano—for his valuable assistance, we tender our hearty thanks; and to all who have furnished original matter, we return our grateful acknowledgments.

ANDREW J. CLEVELAND.

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ELEMENTS OF MUSIC.

LESSON FIRST.

THE STAFF.

1. The staff consists of five horizontal, parallel lines, with the four intermediate spaces.

2. It is used to regulate and determine the pitch of musical sounds, and is written thus:

Fourth Space.	_____	5th line.
Third Space.	_____	4th line.
Second Space.	_____	3d line.
First Space.	_____	2d line.
	_____	1st line.

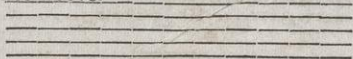
3. In counting the degrees of the staff, we always commence at the bottom and count up, as above.

4. Each line, and each space of the staff is called a Degree.

5. There are nine degrees on the staff, five lines, and four spaces.

6. We sometimes wish to represent higher sounds than can be represented on the staff, in which case we use added lines above; thus:

Fourth Space above.	_____	3d added line above.
Third Space above.	_____	2d added line above.
Second Space above.	_____	1st added line above.
First Space above.	_____	



And, put the notes on them, or on the space thus added.

7. We sometimes wish to represent lower sounds than can be represented on the staff, in which case we use added lines below; thus:

First Space below.	_____	1st added line below.
Second Space below.	_____	2d added line below.
Third Space below.	_____	3d added line below.
Fourth Space below.	_____	

8. In counting the added degrees, we always commence nearest the staff.

QUESTIONS.









1. Of what does the Staff consist?
2. For what is it used?
3. How do we count the degrees of the Staff?
4. What is called a degree?
5. How many degrees on the Staff?
6. If we wish to represent higher sounds than can be represented on the Staff, what must we do?
7. If we wish to represent lower sounds than can be represented on the staff, what must we do?
8. How do we count the added degrees?

LESSON SECOND.

NOTES.

1. Musical characters of different forms called notes, are used to represent, and regulate, sounds of different length, in regard to duration of time.

2. We use eight different kinds of notes.

3. NAME.		FORM.
Double note.		Open head and two lines each side.
Whole note.		Open head.
Half note.		Open head and line.
Quarter note.		Closed head and line.
Eighth note.		Line and hook.
Sixteenth note.		Two hooks.
Thirty-second note.		Three hooks.
Sixty-fourth note.		Four hooks.

4. The double note, and Sixty-fourth note, are seldom used.








QUESTIONS.

1. Those characters used to represent sounds are called what?
2. How many kinds of notes are used?
3. Name them? Their Form?
4. Which notes are seldom used?

LESSON THIRD.

RESTS.

1. Rests are used to indicate silence.
2. Each note has its corresponding rest, except the double *note*.
3. The rests receive their names from their corresponding notes.
4. There are seven rests, as follows, thus:

5. NAME.	FORM.
Whole rest.	 Block under a line.
Half rest.	 Block over a line.
Quarter rest.	 Perpendicular line, and hook to the right.
Eighth rest.	 Perpendicular line and hook to the left.
Sixteenth rest.	 Two hooks.
Thirty-second rest.	 Three hooks.
Sixty-fourth rest.	 Four hooks.

QUESTIONS.

1. What are those characters called which indicate silence?
2. Which note does not have a corresponding rest?
3. How do the rests receive their names?
4. How many rests are used in music?
5. Name them? Their form?

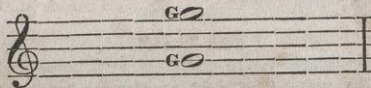
LESSON FOURTH.

CLEFS.

1. The first seven letters of the Alphabet, viz, A, B, C, D, E, F, and G, are used to designate the lines, and spaces of the staff.

2. We have two characters, called the G clef, and the F clef, which are used to designate how the letters are placed on the staff.

3. The G Clef is formed thus:

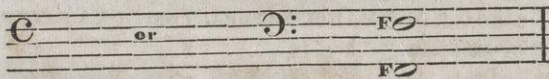


And shows that G, is on the second line.

4. Letters on the staff with the G Clef.



5. The F clef is formed thus:



And shows that F is on the fourth line.

6. Letters on the staff with the F clef.



QUESTIONS.

1. How many letters of the Alphabet are used in music?
2. What characters are used to show how the letters are placed on the staff?
3. What is the G clef used for?
4. Name the letters on the staff with the G clef.
5. What is the F clef used for?
6. Name the letters on the staff with the F clef.

LESSON FIFTH.

THE SCALE.

1. The scale consists of eight consecutive notes, written one above another, thus:

SCALE OF C MAJOR, NATURAL POSITION. G CLEF.

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



Letters. C D E F G A B C

2. SCALE OF C MAJOR, NATURAL POSITION. F CLEF

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



C D E F G A B C

3. The difference of pitch between any two notes of the scale is called an interval.
4. The interval between any note and the next note above, or below, is called the interval of a second.

[1*]

5. We have two kinds of seconds in the scale, Major (or large,) and Minor (or small,) and in the minor scale we have the augmented second.

6. The intervals between three and four, and between seven and eight, are minor seconds, and all the rest are major seconds.

7. We have two kinds of scales, from which music is composed; the major as above, and its relative minor, and we have also the chromatic scale.

8. They differ only in the order of intervals, which difference changes the character of the music. The minor being of a more solemn and mournful nature, and consequently better adapted to funeral and other solemn occasions.

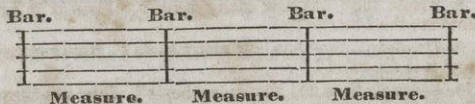
QUESTIONS.

1. Of what does the scale consist?
2. Where is one (or Do,) in the natural scale, G clef! Where in the F clef?
3. What is the difference of pitch between any two notes called?
4. What is the difference of pitch between any note and the next above or below called?
5. How many kinds of seconds are used in the scale? What are they called?
6. Where are the minor seconds found in the major scale?
7. How many kinds of scales are in use? What are they called?
8. In what do they differ? What effect does this difference produce? What is the difference between the character of Major and Minor music?

LESSON SIXTH.

TIME.

1. During the performance of a piece of music a certain portion of time must necessarily pass away.
2. We divide music into small portions called measures, by using a character called a bar.
3. A bar is a perpendicular line. When used in music it is drawn across the staff, thus:



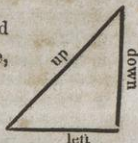
4. A measure is the space between two bars, as above.

5. There are four kinds of time.

6. They are called, Double, Triple, Quadruple, and Sextuple.

7. Double time has two beats in a measure, *down* and *up*, accented on the first part of each measure, and counted *one, two*.

8. Triple time has three beats, *down, left,* and *up*; accented on the first part of each measure, and counted *one, two, three*.



9. Quadruple time has four beats, *down, left, right,* and *up*, accented on the first, and third parts of each measure, and counted *one, two, three, four*.



10. Sextuple time has six beats, *two down, left, right,* and *two up*, accented on the first and fourth part of each measure, and counted *one, two, three, four, five, six*.



NOTE. In quick movements sextuple time is frequently beat as double time, giving one beat to each accented part of the measure.

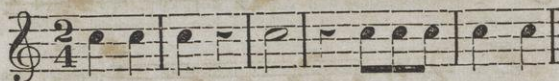
QUESTIONS.

1. What part of music do we learn by Lesson Sixth?
2. How is music divided into measures?
3. What is a bar?
4. What is a measure?
5. How many kinds of time are used in music?
6. What are they called?
7. How many beats has double time? How are they made? How is it accented?
8. Triple time has how many beats? How is it accented? How are the beats made?
9. Quadruple time has how many beats? How are they made? How is it accented?
10. Sextuple time has how many beats? How are they made? How is it accented?

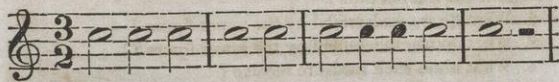
LESSON SEVENTH.

TIME, CONTINUED.

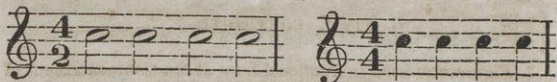
1. Figures are used in fractional form at the commencement of every piece of music, to signify the kind of time.
2. The upper figure numerates the parts in each measure.
3. The lower figure denominates the kind of note used on each part of a measure.
4. Each measure must receive the value of what the figures call for, either in notes or rests.
5. In double time the upper figure is always 2, as the following examples will illustrate.



6. In triple time the upper figure is always 3, as follows:



7. In quadruple time the upper figure is always 4.



8. In Sextuple time the upper figure is always 6.



QUESTIONS.

1. What are used at the commencement of a piece of music to designate the kind of time ?
2. What do we understand by the upper figure ?
3. What do we understand by the lower figure ?
4. What must each measure receive ?
5. What is always the upper figure in double time ?
6. What is always the upper figure in triple time ?
7. In quadruple time what is the upper figure ?
8. In sextuple time what is the upper figure ?

NOTE. The teacher will here illustrate on the black board all the varieties of time, both in primitive and derived forms of measure.

LESSON EIGHTH.

OTHER MUSICAL CHARACTERS EXPLAINED.

1. Triplet. A figure three placed over or under any three notes, directs that the notes be sung or played in the time of two of the same kind.



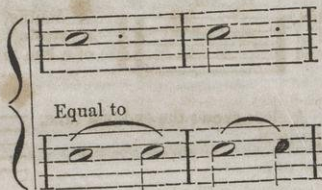
2. Tie, or Slur. A tie, or slur connects such notes as are to be sung to one syllable. It is also sometimes used to designate the legato style.



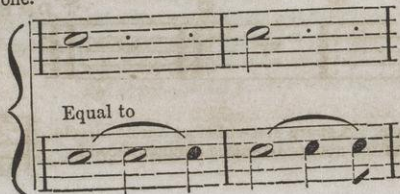
3. Staccato marks. Staccato marks placed over or under notes show that they are to be performed in a short, distinct, and disconnected manner.



4. Dots of addition. A dot placed after a note, adds one half to its length.



5. If there are two dots, the last one adds one half the value of the first one.



6. Pause, or Hold. A pause, or hold placed over or under a note denotes that the sound is to be sustained longer than its usual time.



7. Crescendo. A crescendo denotes a gradual increase of volume or power of sound.



8. Diminuendo. A diminuendo denotes a gradual decrease of volume, or power of sound.

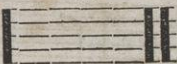


9. Swell. A swell combines the characters of the crescendo, and diminuendo, denoting a gradual increase and then a gradual decrease of volume or power of sound.



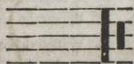
10. Double Bar. shows the end of phrase, or the end

or



A double bar usually a strain, or musical of a line in poetry.

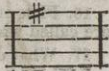
11. A Close. A close shows the end of a tune, or musical composition.



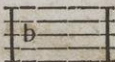
12. Repeat. A repeat shows that a certain portion of a piece of music is to be sung or played over again.



13. Sharp. A sharp placed before a note directs the pitch of the note to be raised a minor second.



14. Flat. A flat placed before a note directs the pitch of the note to be lowered a minor second.



15. Natural. A natural placed before a note previously flatted or sharped, restores it to its original sound.



16. Signatures. Flats or sharps placed at the beginning of a piece of music, are called Signatures.



17. Signatures signify what key the music is in, or what letter is taken as 1 of the scale.

QUESTIONS.

1. What is a triplet ?
2. What is the use of the tie or slur ?
3. What do staccato marks show ?
4. What is the use of the dot ?
5. If there are two dots what is the use of the second one ?
6. What is the use of the pause or hold ?
7. What does a crescendo denote ?
8. A diminuendo ?
9. A swell ?
10. What does the double bar show us ?
11. What do we understand by the close ?
12. What is the use of the repeat ?
13. What is the use of the sharp ?
14. What is the use of the flat ?
15. What is the use of the natural ?
16. Flats or sharps placed at the beginning of a piece of music are called what ?
17. What do we understand by signatures ?

LESSON NINTH.

TRANSPOSITION OF THE SCALE.

1. The scale is transposed, when it is not in its natural position.
2. It is in its natural position when the letter C is 1, or when 1 is written on that letter.
3. When a piece of music is composed from the scale in its natural position, we see no sharps, or flats at the commencement, and the signature is said to be natural.
4. Flats and sharps are used to preserve the regular order of intervals in the scale, when transposed.
5. The regular order of intervals are, from one to two, a major second, from two to three, a major second, from three to four, a minor second, from four to five, five to six, and six to seven, all major seconds, and from seven to eight, a minor second.
6. The minor seconds occur between the letters, E and F, and B and C, in the natural scale.

NOTE. See scale in Lesson Fifth.

The following eight scales are all the transpositions in common use, and if the pupil thoroughly understands them, all the rest will be easily learned.

7. Signature of one sharp. Key of G.



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

8. Signature of two sharps. Key of D.



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

[2]

9. Signature of three sharps. Key of A.

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

10. Signature of four sharps. Key of E.

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

11. Signature of one flat. Key of F.

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

12. Signature of two flats. Key of Bb.

Do	Re	Mi	Fa	Sol	La	Si	Do
Bb	C	D	Eb	F	G	A	Bb
1	2	3	4	5	6	7	8

13. Signature of three flats. Key of Eb.

Do	Re	Mi	Fa	Sol	La	Si	Do
Eb	F	G	Ab	Bb	C	D	Eb
1	2	3	4	5	6	7	8

14. Signature of four flats. Key of A \flat .

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

The following eight scales with the F clef, are intended for those wishing to learn Bass and Tenor.

15. Signature of one sharp. Key of G. F Clef.

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

16. Signature of two sharps. Key of D. F Clef.

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

17. Signature of three sharps. Key of A.

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

18. Signature of four sharps. Key of E.

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

19. Signature of one flat. Key of F.

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

20. Signature of two flats. Key of B \flat .

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

21. Signature of three flats. Key of E \flat .

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

22. Signature of four flats. Key of A \flat .

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

QUESTIONS.

1. When is the scale transposed ?
2. When is it in its natural position ?
3. What is the signature called when there is no flats or sharps at the commencement ?
4. What are flats and sharps used for ?
5. What is the regular order of intervals in the scale ?
6. Between what letters do the minor seconds occur ?
7. If the signature be one sharp, on what letter is 1 ?

8. If the signature be two sharps on what letter is 1?
9. Three sharps?
10. Four sharps?
11. One flat?
12. Two flats?
13. Three flats?
14. Four flats?

NOTE. The teacher must be very careful to make each one understand the scale, and all the different keys, for if the learner do not understand the use of flats, sharps, and naturals most thoroughly, they can never read music correctly. The space in a work like this will not permit us to take up the subject in that slow and *progressive* manner which every good teacher might wish to use. Let him be very careful to explain all the intervals in the scale, in all the different keys, being always careful to impress on the mind, the position of the minor seconds in the scale, and that the intervals are always the same in *tunes*, as in *scales* with the *same signature*.

LESSON TENTH.

CHROMATIC SCALE.

1. Between those sounds of the scale which are a major second distant from each other, intermediate sounds may occur.
2. There can be no sound between those sounds which are only a minor second distant from each other, for there is no smaller practicable interval than the minor second.
3. The notes representing intermediate sounds may be written on the same degree of the staff with either of the sounds between which they occur, as the following example will show.



4. In the application of the syllables to the sharped sounds, the vowel sound is changed to ee. Thus, Do# is di, (pronounced dee,) Re#, ri, &c.

[2*]

5. In the application of syllables to the flatted sounds, the vowel sound is changed to *a*, (a as in day) Thus, Si \flat is *sa*.

6. A scale of thirteen sounds, including all the intermediate sounds, and twelve intervals of a minor second each, is called the Chromatic scale; thus:

THE CHROMATIC SCALE.

Do	\sharp Di	Re	\sharp Ri	Mi	Fa	\sharp Fi	Sol	Si
C	C \sharp	D	D \sharp	E	F	F \sharp	G	G \sharp
1	\sharp 1	2	\sharp 2	3	4	\sharp 4	5	\sharp 5
La	Li	Si	Do	Do	Si	Se	La	Le
A	A \sharp	B	C	C	B	B \flat	A	A \flat
6	\sharp 6	7	8	8	7	\flat 7	6	\flat 6
Sol	Se	Fa	Mi	Me	Re	Ra	Do	
G	G \flat	F	E	E \flat	D	D \flat	C	
5	\flat 5	4	3	\flat 3	2	\flat 2	1	

7. A flat, or sharp (used as an accidental,) affects all notes coming after it on the letter on which it is placed throughout the measure in which it is used.

8. A sharp, flat, or natural occurring in a piece of music, in any other place than as a signature, is called an Accidental.

9. When a flatted or sharped note is continued from one measure to another on the same degree of the staff, the influence of the flat or sharp is continued, as the following example will illustrate.

EXAMPLE OF ACCIDENTALS.

10. When it is desirable to contradict a flat or sharp, or to take away the effect of either of those characters, a character called a natural is used, as above.

QUESTIONS.

1. Between what parts of the scale may intermediate sounds occur ?
2. Between which parts of the scale can there be no intermediate sounds ?
3. How can we write the intermediate notes ?
4. In the application of syllables to the sharped sounds, what vowel-sound is used ?
5. In the application of syllables to the flatted sounds, what vowel sound is used ?
6. How many sounds in the Chromatic scale ?
7. An accidental flat or sharp affects how many notes ?
8. What is an accidental ?
9. When a flatted or sharped note is continued from one measure to another, what can you say of the influence of the flat or sharp ?
10. What do we use to contradict a flat or sharp ?

LESSON ELEVENTH.

THE MINOR SCALE.

1. Besides the Major, and the Chromatic scales already given, we have another, called the Minor scale.
2. The order of intervals in the Minor scale, is different from that in the Major scale.
3. There are several forms of the Minor scale.
4. The difference in these forms consists in the order of intervals being different.
5. Each Major scale has its relative Minor.
6. The Minor scale in its natural position, commences on A, as the following examples will illustrate.

MINOR SCALE OF A, ASCENDING.

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

MINOR SCALE OF A, DESCENDING.

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

NOTE. It is deemed unnecessary to explain any other form of the minor scale here, for any person who can sing the form here given, and the Chromatic scale, will find no difficulty in any form of the minor scale.

7. The example above, is the relative minor of C major.
8. The letters and syllables always correspond in the major and its relative minor.

QUESTIONS.

1. What scale have we, beside the Major and Chromatic ?
2. What is the difference between the Major and Minor scale ?
3. Is there more than one form of the Minor scale ?
4. What is the difference in these forms ?
5. What is said of the relation of scales ?
6. What letter does the relative minor of C major commence on.
8. What always corresponds between the Major and relative Minor scales ?

NOTE. The teacher will here explain the Major, and Minor seconds, and also the Augmented second between six and seven in the above scales.

LESSON TWELFTH.

VARIOUS DIRECTIONS.

1. Opening the mouth. The mouth should be opened sufficiently wide, to permit a free and unobstructed passage of the sound.
2. Quality of Tone. A tone to be good, must be firm, pure, full, and made with much certainty.

3. Emphasis. Emphatic words should be given with as much power, as in reading or speaking.
4. Taking breath. As little noise as possible should be made in taking breath.
5. It should be done very quickly, without changing the position of the mouth.
6. Never take breath between two syllables of the same word.
7. Do not spoil the sense of the language by taking breath in the middle of a sentence, where it would not be allowed in reading.
8. Do not take breath too often.

LESSON THIRTEENTH.

EMBELLISHMENT.

1. A turn consists of a principal sound with the sounds next above and below it. Some of the forms of writing and performing of which, are as follows:

Written.



Performed.






2. The shake is generally used on the last note but one of a musical phrase.

3. It is produced by the quick and equal performance of a principal note, and the note above, and terminated by a turn formed of the next note below the principal note, and the principal note itself.

The following examples will illustrate some of the different forms of the shake.

Written.

Performed.

Written.

Performed.

Written.

Performed.

4. Passing Note. Ornamental or grace notes are often used that do not essentially belong to the Melody.

5. They are generally written in small characters, and are called Passing Notes.

6. When the passing note precedes the essential note, it is called an Appoggiatura, and is written and performed as follows:

APPOGGIATURAS DESCENDING.

Written.

Performed.

APPOGGIATURAS ASCENDING.

Written.

Performed.

7. When the passing note follows the essential note, it is called an after note, written and performed thus:

AFTER NOTES.

Written.

Performed.

QUESTIONS.

1. Of what does a turn consist?
2. On what note is the shake commonly used?
3. How is it produced?
4. What is said of the passing note?
5. How are they written?
6. What is it called when it precedes the essential note?
7. When it follows the essential note, what is it called?

EXPLANATION OF MUSICAL TERMS.

- Adagio.* Signifies the slowest time.
- Ad libitum, or Ad lib.* At pleasure.
- Affetuoso.* In a style of execution adapted to express affection, tenderness, supplication, and deep emotion.
- Allegro.* Very quick.
- Allegretto.* Less quick than Allegro.
- Alto.* The part next the air.
- Amoroso.* In a soft and delicate style.
- Andante.* With distinctness, and rather slow.
- Andantino.* Quicker than Andante.
- Anthem.* A musical composition set to sacred prose.
- A tempo.* In time. (used after a retarded passage.)
- Bass.* The lowest part in harmony.
- Bis.* Twice, or repeat.
- Chorus.* All the parts, or voices.
- Coda.* The Close, or an additional Close.
- Da Capo, or D. C.* Close with the first strain.
- Del Segno, or Al Segno.* From the sign.
- Dirge.* A piece composed for funeral occasions.
- Duett, or Duo.* Consisting of two parts.
- Dolce.* Sweetness, softness, gentleness, &c.
- Expressivo.* With expression.
- Fine.* The end.
- Forte, or f.* Strong, or loud.
- Fortissimo, or ff.* Very loud.
- Guisto.* In a steady, equal, and just time.
- Grazioso.* In a soft, smooth, and gentle style.
- Harmony.* An agreeable combination of musical sounds.
- Interval.* The difference between any two notes.
- Interlude.* An instrumental passage introduced between two vocal passages.
- Largo.* Pretty slow.
- Legato.* Slurring the notes together.

- Lento.* Slow.
- Lentando.* Gradually retarding.
- Melody.* The highest part, or air.
- Mezzo.* Half.
- Moderato.* Moderately.
- Orchestra.* The place for, or a band of musicians.
- Piano,* or *pia,* or *p.* Soft.
- Pianissimo,* or *pp.* Very soft.
- Presto.* Quick.
- Primo.* The first part.
- Quartetto.* A composition of four parts.
- Quintetto.* A composition of five parts.
- Rallentando.* To diminish the time and sound gradually.
- Recitative.* A sort of musical declamation, having to each syllable a musical sound.
- Ritard,* or *Ritardando.* Slackening the time by degrees.
- Semi Chorus.* Half the choir, or voices.
- Soave.* Soft.
- Solo.* For a single voice.
- Soli.* For single voices in the parts.
- Soprano.* The treble, or higher female voices.
- Spirituoso.* With spirit.
- Staccato.* Short and distinct.
- Tempo.* In time.
- Tenor.* A high male voice, or the part next the bass in harmony.
- Treble.* The highest female voices, or the melody.
- Trio.* A composition of three parts.
- Tutti.* All together.
- Un poco.* A little.
- Unison.* Notes on the same letter.
- Vivace.* A quick movement.
- Voce di petto.* Chest voice.
- Voce di testa.* Head voice.
- Vigorouso.* Strong, vigorous,

PRACTICAL EXERCISES.

No. 1.



No. 2.



No. 3.



No. 4



No. 5.



No. 6.



No. 7.



No. 8.



No. 9.

Musical notation for No. 9, a vocal exercise in 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of quarter and eighth notes, ending with a double bar line. The lyrics are: "Joyful voices singing, To their Maker's praise,"

Heav'nly thoughts are ringing, Upward hearts we raise.

No. 10.



LESSON IN 2 PARTS.

No. 11.

Musical notation for No. 11, a two-part exercise in 4/4 time with a key signature of one sharp (F#). The first part is a treble clef staff with a key signature of one sharp and a 4/4 time signature. The second part is a bass clef staff. The music consists of two measures of chords in the first part and two measures of chords in the second part, with a repeat sign at the end.

TRIO FOR TREBLE VOICES.

No. 12.

Musical notation for No. 12, a trio for treble voices in 3/4 time. It consists of four staves, each with a treble clef and a 3/4 time signature. The music is a three-part setting of a short piece, with each staff representing a different voice part. The first two staves have a key signature of one sharp (F#), while the last two staves have a key signature of one flat (Bb).

[3*]



DUETT. RANSOM.

No. 13.



'Tis finished! now the ran - som's paid,



Re - ceive my soul, ... he..... cries;



Be - hold he bows his sa - cred head;



He bows his head and dies.

OLD HUNDRED. No. 2.

No. 14.

TRIO FOR TREBLES.



Praise God from whom all bless - ings flow,

Praise him, all crea - tures here be - low ;

Praise him a - bove ye heaven - ly host ;

Praise Father, Son, and Ho - ly Ghost.

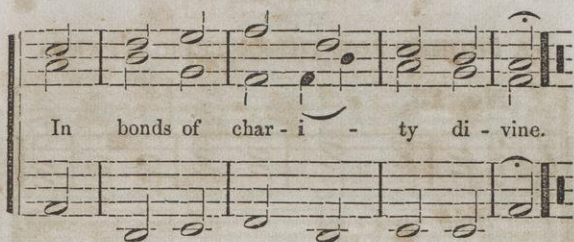
A CHORAL FOR THREE TREBLE PARTS.

No. 15.

How pleas - ing is the scene, how sweet,

Where Christian souls in friend - ship join ;

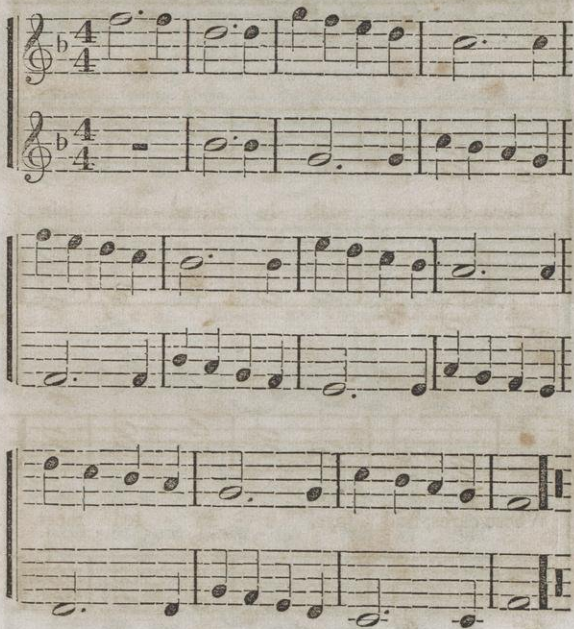
Whose cares, and joys, u - ni - ted meet,



In bonds of char - i - ty di - vine.

The image shows two staves of musical notation. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment line. The music is in a simple, homophonic style with a key signature of one flat and a 4/4 time signature.

No. 16. DUETT.



The image shows two systems of musical notation for a duet. Each system consists of two staves, one for each voice part. The music is in a key signature of one flat and a 4/4 time signature. The first system has a rest in the lower voice part for the first measure. The second system has a rest in the lower voice part for the first two measures. The notation is simple and focuses on rhythmic and melodic patterns.

WELLS.

No. 17.

Life is the time to serve the Lord,

The time t' in - sure the great reward ;

And while the lamp holds out to burn,

The vi - lest sin - ner may re - turn.

ROBERTS.

No. 18.

Lord, what our ears have heard,
Our eyes de - light - ed, trace;
Thy love in long suc - cess - ion shown,
To Zi - on's cho - sen race.

WILLIAMS.

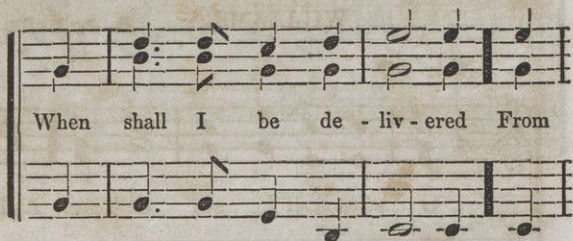
G. J. WEBB.

No. 19.

O when shall I see Je - sus, And

dwell with him a - bove; To drink the flow - ing

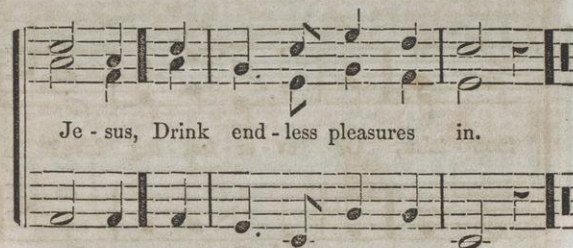
foun - tains, Of ev - er - last - ing love?



When shall I be de - liv - ered From



this vain world of sin; And with my bless - ed



Je - sus, Drink end - less pleasures in.

Unison.



1. Prayer is ap - pointed to con - vey The bless - ings
2. If pain af - flict, or wrongs op - press; If cares dis -
3. 'Tis pray'r supports the soul that's weak; Tho' thought be
4. De - pend on him; thou canst not fail; Make all thy



God de - signs to give; Long as they live should Christians
tract, or fears dis - may; If guilt de - ject; if sin dis -
broken, lan - guage lame, Pray, if thou canst or can - not
wants and wish - es known; Fear not; his mer - its must pre -



pray; They learn to pray when first they live.
tress; In eve - ry case, still watch and pray.
speak; But pray with faith in Je - - sus' name.
vail: Ask but in faith, it shall be done.

CLEAVELAND, L. M.

39

From the "Sacred Choir."



1. To us a child of roy-al birth, End of the
2. A Saviour born, in love su-preme, He comes, our
3. The Christ, by raptur'd seers fore-told, Fill'd with the
4. The Lord of hosts, the God most high, Who quits his



prom-i-ses, is giv'n; The In - - visi - ble ap -
fal - len souls to raise; He comes, his peo - ple
Ho - ly Spir - it's pow'r, Proph-et, and Priest, and
throne, on earth to live, With joy we wel - come



pears on earth, — The Son of man, the God of heaven.
to re - deem, With all his plen - i - tude of grace.
King be - hold; And Lord of all the worlds a - bove.
from the sky, With faith in to our hearts re - ceive



1. A - rise, my soul, on wings sub - lime, A -
2. Born by a new, ce - les - tial birth, Why
3. Shall aught be - guile me on the road—The
4. To dwell with God— to taste his love Is



bove the van - i - ties of time; Let faith now pierce the
 should I gro - vel here on earth? Why grasp at vain and
 nar - row road that leads to God? Or can I love this
 the full heav'n en - joyed above: The glo - rious ex-pec-



veil and see The glo - ries of e - ter - ni - ty.
 fleet - ing toys, So near to heaven's e - ter - nal joys?
 earth so well, As not to long with God to dwell?
 ta - tion now Is heav - en - ly bliss be - gun be - low.



1. God, in the gos - pel of his Son, Makes his e -
2. Here sin - ners of an hum - ble frame May taste his
3. Here Je - sus, in ten thou - sand ways, His soul - at -
4. Wis - dom its die - tates here im - parts, To form our



ter - nal coun - sels known; 'Tis here his rich - est mer - cy
 grace and learn his name; 'Tis shown in char - ac - ters of
 tract - ing charms dis - plays: Recounts his pov - er - ty and
 minds, to cheer our hearts; Its influence makes the sin - ner



shines, And truth is drawn in fair - est lines.
 blood, Se - vere - ly just, im - mense - ly good.
 pains, And tells his love in melt - ing strains.
 live, It bids the droop - ing saint re - vive.

[4*]

ALL SAINTS. L. M.

Arranged from WM. KNAPP.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in a simple, homophonic style with chords and single notes.

1. 'Tis by the faith of joys to come, We
2. The want of sight she well sup-plies, She
3. Cheer-ful we tread the des-ert through, While
4. So Abra'm, by di-vine command, Left

The second system of music continues the melody and accompaniment from the first system. It features a key signature change to one sharp (F#) in the second measure of the upper staff. The notation includes various rhythmic values and rests.

walk thro' des-erts dark as night; Till we ar-ive at
 makes the pear-ly gates ap-pear; Far in-to dis-tant
 faith in-spires a heavenly ray, Tho' li-ons roar, and
 his own house to walk with God: His faith be-held the

The third system of music concludes the piece. It maintains the 3/4 time signature and the one-sharp key signature. The notation includes a final cadence in both staves.

heaven, our home, Faith is our guide, and faith our light.
 worlds she pries, And brings e-ter-nal glo-ries near.
 tempests blow, And rocks and dan-gers fill the way.
 promised land; And fired his zeal a-long the road.

MUNICH.* L. M. GERMAN. 43

Slow.

1. "'Tis finished!" 'tis fin-ished! so the Saviour cried,
2. 'Tis fin - ished! 'tis finished! this his dying groan,
3. 'Tis fin - ished! 'tis fin-ished! Heaven is reconciled,
4. 'Tis fin - ished! 'tis fin-ished! let the joy-ful sound

And meekly bowed his head and died; 'Tis finished! yes, the
 Shall sins of deepest hue a - tone, And millions be re-
 And all the powers of dark-ness spoiled; Peace, love, and happi
 Be heard thro' all the na - tions round; 'Tis finished! let the

race is run, The bat - tle fought, the vic - tory won.
 deemed from death, By Je - sus' last, ex - pir - ing breath.
 ness, a - gain Re - turn, and dwell with sin - ful men.
 tri-umph rise, And swell the cho - rus of the skies.

* From the New York Choralist, by permission.



- | | |
|---|---------------|
| 1. Glo - ry to thee, my God this night, | For all the |
| 2. Forgive me, Lord, for thy dear Son, | The ill which |
| 3. Teach me to live, that I may dread | The grave as |
| 4. O let my soul on thee re - pose, | And may sweet |



bles - ings of the light; Keep me,	O keep me,
I..... this day have done; That with	the world, my -
lit - tle as my bed; Teach me	to die,.... that
sleep mine eye-lids close; Sleep which	shall me more



King of kings, Be - neath the shad - ow of thy wings.
- self and thee, I, ere I sleep, at peace may be.
so.... I may Rise glo - rious at the judgment day.
vig' - rous make, To serve my God, when I a - wake.

GRATITUDE. L. M.

NICOLAI. 45



1. Not diff'rent food, nor diff'rent dress, Compose the
2. When weaker Christians we des-pise, We do the
3. Let pride and wrath be banish'd hence; Meekness and
4. Then we who own one Father here, And walk in



king - dom of our Lord; But peace, and joy, and
 gos - pel migh - ty wrong; For God, the gracious
 love our souls pur - sue: Nor shall our patience
 meek - ness and in love, Shall 'round his board in



righteous - ness, Faith, and o - be-dience to his word.
 and the wise, Re - ceives the fee - ble with the strong.
 give of - fence To saints, the Gentile, or the Jew.
 heaven ap - pear, And form one broth - er - hood a - bove.

Unison.

- 1 O praise the Lord in that blest place From whence his
2. Praise him for all the might - ty acts Which he in
3. Let the shrill trumpet's war-like voice Make rocks and
4. Let them who joyful hymns compose, To cym - bals
5. Let all that vi - tal breath en - joy, The breath he

Unison.

good - ness large - ly flows: Praise him in heaven, where
 our be - half has done; His kindness this re -
 hills his praise re - bound; Praise him with harp's me -
 set their songs of praise; To well-tuned cymbals,
 does to them af - ford, In just re - turns of

he his face, Unveil'd, in perfect glo - ry shows.
 - turn ex - acts, With which our praise should equal run.
 - lo - dious noise, And gentle psaltery's silver sound.
 and to those That loudly sound on solemn days.
 praise employ: Let every creature praise the Lord!

HEBRON. L. M. HANDEL. 47



1. Ere mountains rear'd their forms sublime, Or heaven and
2. A thousand ages, in their flight, With thee are
3. But our brief life's a shadowy dream, A pass - ing
4. To us, O Lord, the wisdom give, Each pass - ing



earth in or - der stood, Be - fore the birth of
 as a fleeting day; Past, pres - ent, fu - ture,
 thought, that soon is o'er, That fades with morning's
 mo - ment so to speed, That we at length with



an - cient time, From ev - er - last - ing thou art God.
 to thy sight At once their va - rious scenes dis - play.
 ear - liest beam, And fills the mus - ing mind no more.
 thee may live Where life and bliss shall nev - er end.



1. Saints, at your heavenly Father's word, Give up your
2. So Abra'am, with o - bedient hand, Led forth his
3. 'Abra'am, for - bear,' the an - gel cry'd, 'Thy faith is
4. Just in the last distress - ing hour, The Lord dis -



comforts to the Lord; He will restore what you re -
 son, at God's com - mand: The wood, the fire, the knife he
 known, thy love is try'd, Thy son shall live, and in thy
 plays de - liv' - ring power; The mount of danger is the



- sign, Or grant you bless - ings more di - vine.
 took, His arm pre - pared the dread - ful stroke.
 seed Shall the whole earth be bless'd in - deed.'
 place, Where we shall see sur - pris - ing grace.



1. Ex - tend - ed on a curs - ed tree, Cov -
2. Who, who, my Sa - viour, this hath done? Who
3. I, I a - lone have done the deed; 'Tis
4. My Saviour, how shall I pro - claim, How



er'd with dust, and sweat, and blood, See there, the King of
 could thy sa - cred bod - y wound? No guilt thy spotless
 I thy sa - cred flesh have torn; My sins have caused thee,
 pay the might - y debt I owe? Let all I have, and



glo ry, see! Sinks and expires the son of God.
 heart has known, No guile hath in thy lips been found.
 Lord, to bleed, Point - ed the nail, and fixed the thorn.
 all I am, Ceaseless, to all, thy glo - ry show.

EL PARAN. L. M.

Arranged from MOZART.

1. Thou Lamb of God, thou Prince of peace, For thee my
2. With fraudless, e - ven, humble mind, Thy will in
3. When pain o'er my weak flesh prevails, With lamb-like
4. Close by thy side still may I keep, Howe'er life's

thirs - ty soul doth pine; My long - ing heart im - plores thy
 all things may I see; In love be ev' - ry wish re
 pa - tience arm my breast; When grief my wounded soul as
 va - rious cur - rent flow; With stead - fast eye mark ev' - ry

grace; O make me in thy like - ness shine.
 sign'd, And hal - low'd my whole heart to thee.
 sails, In low - ly meek - ness may I rest.
 step, And fol - - low where my Lord doth go.

SOUTH STREET. L. M.

51

Arranged from HAYDN.



1. Fath-er of men, thy care we bless, Which crowns our
2. To God most wor-thy to be prais'd, Be our do-
3. To thee may each u-nit-ed House, Morn-ing and
4. Oh may each fu-ture age pro-claim The hon-ors



fam - i - lies with peace; From thee they sprung, and by thy
 mes - tic al - tars rais'd; Who, Lord of Heaven, scorn not to
 night, pre - sent its vows; Our ser - vants here, and ris - ing
 of thy glo - rious name; While, pleas'd and thankful, we re -



hand Their roots and branch - es are sus - tain'd.
 dwell With saints in their ob - - scur - est cell.
 race, Be taught thy pre - - cepts, and thy grace.
 move, To join the fam - - i - ly a - - bove.

TEMPLE STREET. L. M.

Arranged from PLEYEL.



1. Blest are the hum-ble souls who see Their em-pty
2. Blest are the men of brok-en heart, Who mourn for
3. Blest are the meek, who stand a - far, From rage and
4. Blest are the souls that thirst for grace, Hunger and



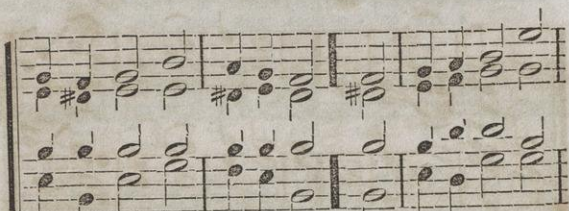
ness and pov - er - ty: Treasures of grace to them are
 sins with in - ward smart; The blood of Christ di - vine - ly
 pas - sion, noise and war; God will se - cure their hap - py
 long for right - eousness; They shall be well supplied and



given, And crowns of joy laid up in heaven.
 flows, A heal - ing balm for all their woes.
 state, And plead their cause a - gainst the great.
 fed With liv - ing streams and liv - ing bread.



1. 'Tis mid-night, and on Ol - ive's brow, The
 2. 'Tis mid-night, and from all re - moved, Im -
 3. 'Tis mid-night, and for oth - ers' guilt, The
 4. 'Tis mid-night, and from e - ther plains, Is



star is dim'd that late-ly shone; 'Tis midnight, in the
 man-nel wrest-les lone with fears; E'en the dis-ci-ple
 man of sor - rows weeps in blood; Yet he that hath in
 borne the songs that an-gels know; Un-heard by mor-tals

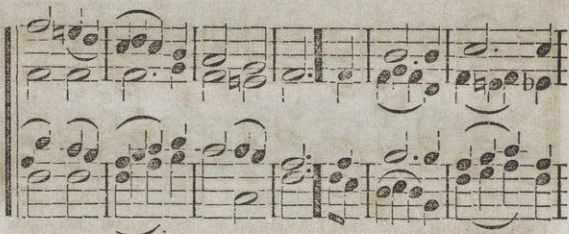


gar-den now, The suff'ring Sa - vior prays a - lone.
 that he lov'd Heeds not his Mas - ter's grief and tears.
 an-guish knelt, Is not for - sak - en by his God.
 are the strains, That sweetly soothe the Sa - viour's wo.

Arranged from ROTTER. By permission.



1. He reigns, the Lord the Sa - viour reigns: Praise
2. Deep are his coun - sels, and un - known; But
3. In robes of judg - ment, lo, he comes! Shakes
4. His en - e - mics, with sore dis - may, Fly



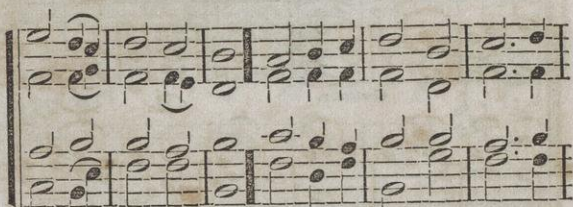
him in e - van - gel - ic strains: Let the whole earth in
 grace and truth support his throne: Tho' gloom - y clouds his
 the wide earth and cleaves the tombs; Be - fore him burns de -
 from the sight and shun the day: Then lift your heads, ye



songs re - jice; And dis - tant islands join their voice.
 ways sur - round, Jus - tice is their e - ter - nal ground.
 your - ing fire! The mountains melt, the seas re - tire.
 saints on high, And sing, for your redemption's nigh.



1. Je - sus, and shall it ev - er be, A mor - tal
2. Ashamed of Je - sus! that dear Friend, On whom my
3. Ashamed of Je - sus! yes I may, When I've no
4. Till then, nor is my boast - ing vain, Till then I



man a - shamed of thee? Ashamed of thee, whom an - gels
 hopes of heaven de - pend; No! when I blush, be this my
 guilt to wash a - way; No tear to wipe, no good to
 boast a Sa - viour slain; And, O may this my glo - ry



praise, Whose glo - ries shine thro' end - less days.
 shame, That I no more re - vere his name.
 crave, No fears to quell, no soul to save.
 be, That Christ is not a - shamed of me.



1. Sweet is the work, my God, my King, To praise thy name, give
2. Sweet is the day of sa-cred rest; No mortal cares shall
3. When grace has pu - ri - fied my heart, Then I shall share a
4. Then shall I see, and hear, and know All I desired or



thanks and sing; To show thy love by morning light, And talk of
 seize my breast; O may my heart in tune be found, Like David's
 glorious part; And fresh supplies of joy be shed, Like ho-ly
 wish'd be - low; And every power find sweet employ In that e -



all thy truths by night, And talk of all thy truths by night.
 harp of solemn sound, Like David's harp of sol - emn sound.
 oil to cheer my head, Like ho - ly oil to cheer my head.
 ternal world of joy, In that e - ter - nal world of joy.

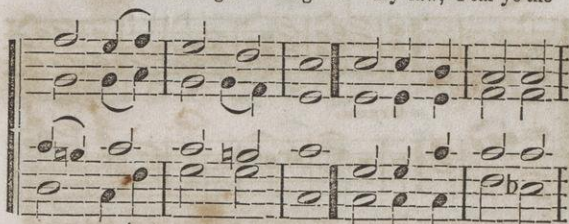
ROCKINGHAM. L. M.

57

Arranged from W. DIXON.



1. To us the voice of Wisdom cries, 'Hearken, ye
2. Happy the man who dai - ly waits To hear me
3. To them that love me I am kind, And those who
4. Mark the be - gin ning of my law, Fear ye the



chil - dren, and be wise; Better than gold the
 watch - ing at my gates; Wretched is he who
 seek me ear - ly, find; My son, give me thine
 Lord with sa - cred awe: Mark the ful - fil - ment



fruit I bear, Rubies with me may not com - pare.
 scorns my voice, Death and destruc - tion are his choice.
 heart, and learn Wisdom from fol - ly to dis - cern.
 of the whole, Love ye the Lord with all your soul.'



1. Ye nations of the earth re-joyce, Be -
2. The Lord is God;—'tis he a-lone Doth
3. En - ter his gates with songs of joy; With
4. The Lord is good; the Lord is kind; Great



fore the Lord, your sov'reign King, Serve him with cheer - ful
 life and breath and be-ing give; We are his work, and
 praises to his courts re - pair; And make it your di
 is his grace, his mer - cy sure; And the whole race of



heart and voice; With all your tongues his glory sing.
 not our own; The sheep that on his pasture live.
 vine employ, To pay your thanks and honors there.
 man shall find His truth from age to age endure.



1. Why should we start, and fear to die? What tim'rous worms we
2. The pains, the groans, the dying strife, Fright our approaching
3. O would my Lord his servant meet, My soul would stretch her
4. Jesus can make a dy - ing bed Feel soft as downy



mortals are! Death is the gate to end - less
 souls a - way; And we shrink back - a - gain to
 wings in haste, Fly fear-less through death's i - ron
 pil-lows are, When on his breast I lean my



joy, And yet we dread to en - ter there.
 life, Fond of our pris - on and our clay.
 gate, Nor feel the ter - rors as she pass'd.
 head, And breathe my life out sweet - ly there.



1. Eter-nal pow'r, whose high abode Becomes the
2. Thee while the first arch-angel sings, He hides his
3. Lord, what shall earth and ashes do? We would a -
4. Earth from a-far, hath heard thy fame, And worms have



grandeur of a God: In - finite lengths beyond the
 face be-hind his wings; And ranks of shining thrones a -
 dore our Maker too; From sin and dust to thee we
 learn'd to lisp thy name: But O! the glo-ries of thy



bounds Where stars re - volve their lit - tle rounds.
 - round Fall wor - ship - ping, and spread the ground.
 cry, The Great, the Ho - ly and the High.
 mind Leave all our soar ing thoughts be - hind.



1. Life and im - mor - tal joys are given To souls that
2. Wo to the wretch who never felt The inward
3. The law condemns the rebel dead; Un - der the
4. Then turn to God; with tears and shame In pen - i -



mourn the sins they've done; Children of wrath, made
 pangs of pi - ous grief; But adds to all his
 wrath of God he lies: He seals the curse on
 tence your sins con - fess; Be - liev - ing on the



heirs of heav'n, By faith in God's e - ter - nal Son.
 crying guilt The stubborn sin of un - be - lief.
 his own head, And with a double vengeance dies.
 Saviour's name With willing heart of right - eous - ness.



1. He dies! the Friend of sinners dies! Lo, Salem's
2. Here's love and grief beyond degree: The Lord of
3. Break off your tears, ye saints, and tell How high your



daughters weep a - round; A sol - emn dark-ness
 glo - ry dies for man! But lo! what sud - den
 great De - liv' - rer reigns; Sing how he spoiled the



veils the skies, A sud - den trembling shakes the ground:
 joys we see: Je - sus, the dead, re - vives a - gain.
 hosts of hell, And led the mon - ster death in chains:



Come, saints, and drop a tear or two For him who
The ris-ing God forsakes the tomb; (In vain the
Say, Live for-ev-er, wondrous King! Borne to re



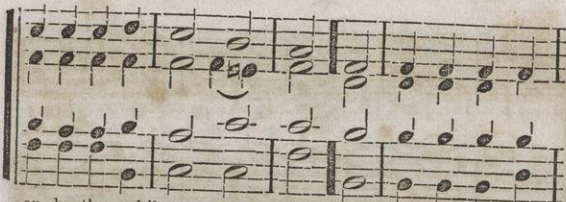
groan'd beneath your load;	He shed a thousand
tomb for - bids his rise;)	Cher - u - bic le - gions
deem, and strong to save;	Then ask the mon - ster,



drops for you, A thousand drops of rich - er blood.
guard him home, And shout him wel - come to the skies.
Where's thy sting! And, Where's thy vict'ry, boasting grave!



1. Je - sus, we on thy word de - pend, Spok -
2. That promise made to Ad - am's race, Now,
3. That heavenly Teach - er of man - kind, That
4. He on - ly can the words ap - ply, Through



en by thee while pre - sent here, The Fa - ther in my
 Lord, in us we pray, ful - fil And give the Spi - rit
 Guide in - fal - li - ble, im - part, To bring thy say - ings
 which we endless life pos - sess; And deal to each his



name shall send The Ho - ly Ghost, the Com - fort - er.
 of thy grace, To teach us all thy per - fect will.
 to our mind, And write them on each faith - ful heart.
 leg - a - cy, Our Lord's un - ut - ter - a - ble peace.



1. Now in the heat of youthful blood, Re -
2. Be - hold the a - ged sin - ner goes, La -
3. The dust re - turns to dust a - gain; The
4. E - - ter - nal King, I fear thy name! Teach



mem - ber your Cre - a - tor, God; Behold the months come
 den with guilt and heav - y woes, Down to the re - gions
 soul, in ag - o - nies of pain, As - cends to God; not
 me to know how frail I am; And when my soul must



hast' - ning on, When you shall say, My joys are gone.
 of the dead, With end - less curs - es on his head.
 there to dwell, But hears her doom, and sinks to hell.
 hence re - move, Give me a man - sion in thy love.

[6*]

SARGENT. L. M. DOUBLE.

From the "Creation."



1. He who hath made his ref - uge—God, Shall
 2. If burn-ing beams of noon con - spire To



find a most se - cure a - bode; Shall walk all day be -
 dart a pes - ti - len - tial fire, God is their-life: his



neath his shade, And there at night shall rest his head.
 wings are spread, To shield them with a healthful shade.



Then will I say, 'My God thy pow'r, Shall
If va - pors, with ma - - lig - nant breath, Rise



be my for - tress and my tow'r: I, that am form'd of
thick and scat - ter mid-right death, Is - ra - el is safe:



fee - ble dust, Make thine al - migh - ty arm my trust.
the poison'd air Grows pure, if Is - rael's God be there.



1. Be - hold the Christian war - rior stand In
2. In pan - o - ply of truth com - plete, Sal -
3. Un - daunt ed to the field he goes; Yet
4. Thus, strong in his Re - deem - er's strength, Sin,



all the ar - mor of his God: The Spir - it's sword is
 va - tion's hel - met on his head; With righteousness a
 vain were skill and val - or there, Un - less to foil his
 death, and hell, he tram - ples down; Fights the good fight and



in his hand, His feet are with the gos - pel shod.
 breast - plate meet, And faith's broad shield be - fore him spread.
 le - gion foes, He takes the trust - iest weapon, prayer.
 wins at length, Thro' mer cy an im - mortal crown.



1. Be - fore Je - ho-vah's aw-ful throne, Ye
2. His sov'reign pow'r without our aid, Made
3. We'll crowd thy gates with thankful songs, High
4. Wide as the world is thy command; Vast



na - tions bow with sa - cred joy; Know that the Lord is
 us of clay, and form'd us men; And when like wand'ring
 as the heav'n's our voi - ces raise; And earth with her ten
 as e - - ter ni - ty they love; Firm as a rock thy



God a - lone, He can cre - ate, and he des - troy.
 sheep we stray'd, He brought us to his fold a - gain.
 thou - sand tongues. Shall fill thy courts with sound - ing praise.
 truth shall stand, When roll - ing years shall cease to move.



1. Wisdom di - vine! who tells the price Of wisdom's
2. Her hands are fill'd with length of days, True riches.
3. To purest joys she all invites,—Chaste, ho - ly.
4. Happy the man who wisdom gains; Thrice happy,



cost - ly merchan - dise? Wis - dom to sil - ver
 and im - mor - tal praise, Rich - es of Christ on
 spir - it - ual de - lights; Her ways are ways of
 who his guest re - tains; He owns, and shall for -



we pre fer, And gold is dross compared to her.
 all be - stow'd, And hon - or that descends from God.
 pleasant - ness, And all her flowery paths are peace.
 ev - er own, Wisdom, and Christ, and heaven are one.

HAMBURG. L. M. GREGORIAN. 71



1. Ye that pass by, be - hold the Man -
2. His sa - cred limbs they stretch, they tear;
3. Be - hold his tem - ples, crown'd with thorn;
4. O thou dear suff' - ring Son of God,



The Man of griefs, condemn'd for you; The Lamb of God for
 With nails they fasten to the wood; His sacred limbs ex -
 His bleeding hands, extend - ed wide; His streaming feet, trans -
 How doth thy heart to sinners move; Sprinkle on us thy



sin - ners slain, Weeping to Cal - va - ry pur - sue.
 posed and bare, Or on - ly cov - er'd with his blood.
 fix'd and torn; The fountain gushing from his side!
 pre - cious blood, And melt us with thy dy - ing love.



1. Lord, we be - heve to us and ours The
2. As - sem - bled here with one ac - cord, Calm -
3. If ev - ry one that asks may find, - If
4. Ah! leave us not to mourn be - low, Or



a - pos - tol - ic promise given; We wait the pen - te -
 - ly we wait the promised grace, The purchase of our
 still thou dost on sin - ners fall, - Come as a migh - ty
 long for thy return to pine; Now, Lord, the Com - fort -



- cos - tal powers, - The Ho - ly Ghost sent down from heaven.
 dy - ing Lord; Come, Ho - ly Ghost, and fill the place.
 rush - ing wind; Great grace be now up - on us all.
 - er bestow, And fix in us the Guest divine.

DUKE STREET. L. M. J. HATTON. 73



1. Bless'd be the Fa - ther and his love, To which ce -
2. Glo - ry to thee, great Son of God, From whose dear
3. We give thee, sa - cred Spir - it, praise, Who in our
4. Thus God the Fa - ther, God the Son, And God the



- les - tial source we owe Rivers of end - less
 wounded bod - y rolls A precious stream of
 hearts of sin and wo, Mak'st living springs of
 Spir - it, we a - dore; The sea of life and



joy a - bove, And rills of com - fort here be - low.
 vi - tal blood, Pardon and life..... for dy - ing souls!
 grace a - rise, And in - to bound - less glo - ry flow.
 love unknown, Without a bot - tom or a shore.



1. From every stormy wind that blows, From
2. There is a place where Je - sus sheds The
3. There is a scene, where spir - its blend, Where
4. There, there on eagle's wings we soar, And



every swelling tide of woes, There is a calm, a
 oil of gladness on our heads, A place than all be-
 friend holds fellowship with friend Though sunder'd far, by
 sin and sense molest no more; And heav'n comes down our



sure re - treat: 'Tis found beneath the mer - cy - seat.
 - sides more sweet, It is the blood-bought mer - cy - seat.
 faith they meet, Around one common mer - cy - seat.
 souls to greet, While glory crowns the mer - cy - seat.



1. Great God, indulge my humble claim; Be thou my
2. Thou great and good, thou just and wise, Thou art my
3. With heart and eyes, and lift - ed hands, For thee I
4. I'll lift my hands, I'll raise my voice, While I have



hope, my joy, my rest; The glo - ries that compose thy
 Fa - ther and my God; And I am thine by sa - cred
 long, to thee I look; As trav - el - lers in thirst - ty
 breath to pray or praise: This work shall make my heart re -



name Stand all engaged to make me blest.
 ties, - Thy son, thy ser - vant bought with blood.
 lands Pant for the cool - ing wa - ter - brook.
 - joyce, And fill the rem - nant of my days.

HUMILITY. L. M.

Altered and Arranged from RINK.



1. Wherefore should man, frail child of clay, Who,
2. His bright - est vis - ions just ap - pear, Then
3. Fol - lies and crimes, a count - less sum, Are
4. God of my life! Fa - ther di - vine! Give



from the cradle to the shroud, Lives but the in - sect
van - ish, and no more are found: The stateliest pile his
crowd - ed in life's lit - tle span: How ill, a - las, does
me a meek and low - ly mind; In mod - est worth, O



of a day, - O why should mor - tal man be proud?
pride can rear, A breath may lev - el with the ground.
pride become That erring, guil - ty crea - ture, man!
let me shine, And peace in hum - ble vir - tue find.



1. Thus saith the high and lof - ty One 'I
2. But I descend to worlds be - low; On
3. The humble soul my words re - vive; I
4. O may thy pard'ning grace be nigh, Lest



sit up - on my ho - ty throne; My name is God; I
 earth I have a man - sion too; The hum - ble spir - it
 bid the mourning sin - ner live; Heal all the broken
 we should faint, despair, and die! Thus shall our bet - ter



dwell on high; Dwell in my own e - ter - ni - ty.
 and contrite Is an a - bode of my de - light.
 hearts I find, And ease the sor - rows of the mind.
 tho'ts approve The methods of thy chast'ning love.

* From "Mendelssohn Collection," by Permission.

STONEFIELD. L. M.



1. God is our ref - uge and defence; In trouble
2. Yea, though the earth's foundation rock, And mountains
3. There is a river pure and bright, Whose streams make
4. Built by the word of his command, With his un



our un - fail - ing aid; Se - cure in his om -
 down the gulf he hurl'd, His peo - ple smile a -
 glad the heavenly plains; Where in e ter - ni -
 cloud - ed pres - ence blest, Firm as his throne the



nip o - tence What foe can make our souls a - fraid.
 mid the shock; They look beyond this transient world.
 - ty of light The cit - y of our God remains.
 bulwarks stand; There is our home, our hope, our rest.



1. Je - ho - vah, God, thy gra - cious power, On
2. If on the wings of morn we speed, To
3. Thy power is in the o - cean deeps, And
4. From morn till noon— till la - test eve, Thy



eve - ry hand we see; O may the bless - ings
 earth's re - mot - est bound, Thy hand will there our
 reach - es to the skies; Thine eye of mer - cy
 hand, O God, we see; And all the bless - ings



of each hour Lead all our thoughts to thee.
 journey lead, Thine arm our path sur - round.
 nev - er sleeps, Thy goodness nev - er dies.
 we re - ceive, Pro - ceed a - lone from thee.



1. Fa - ther of spir - its, na - ture's God, Our
2. Could we, on morning's swiftest wings, Fly
3. In vain may guilt at - tempt to fly, Con -
4. Search thou our hearts, and there de - stroy Each



tho'ts are known to thee; Thou, Lord, canst hear each
thro' the track - less air, Or dive beneath deep
ceal'd by dark - est night; One glance from thy all -
se - cret bo - som sin, And fit us for those



i - dle word, And ev' - ry ac - tion see.
o - cean's springs, Thy presence would be there.
piercing eye Can bring it all to light.
realms of joy, That we may en - ter in.

FRANKLIN. C. M.

S. B. POND. 81

By permission.



1. Plunged in a gulf of dark de - spair, We wretched
2. With pitying eyes the Prince of peace Beheld our
3. Down from the shin - ing seats a - bove, With joyful
4. O for this love.... let rocks and hills Their lasting



sin - ners lay, With - out one cheer - ing
 help - less grief: He saw, and (O a -
 haste..... he fled; En - tered the grave in
 si - lence break: And all..... har - mo - nious



beam of hope, Or spark.... of glimm'ring day.
 - maz - ing love!) He flew.... to our re - lief.
 mor - tal flesh, And dwelt a - mong the dead.
 hu - man tongues, The Sa - viour's prais - es speak.



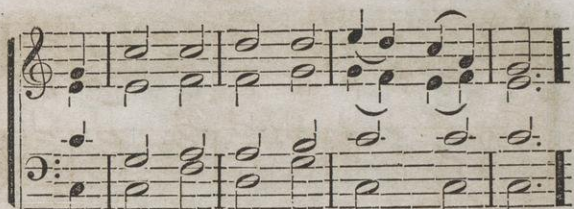
1. Praise ye the Lord, ye im - mor - tal choirs
 2. Shine to his praise, ye crys - tal skies,
 3. Thou rest - less globe, of gol - den light,
 4. Shout to the Lord, ye surg - ing seas,



That fill the worlds a - - - bove;.....
 The floor of his a - - - bode;.....
 Whose beams cre - ate our days;.....
 In your e - ter - - nal roar;.....



That fill the worlds a - - - bove;
 The floor of his a - - - bode;
 Whose beams cre - ate our days,
 In your e - ter - - nal roar.



Praise him who form'd you of his fires,
 Or veil in shades your thou - sand eyes,
 Join with the sil - ver queen of night,
 Let wave to wave re - sound his praise,



Praise him who form'd you of his fires,
 Or veil in shades your thou - sand eyes,
 Join with the sil - ver queen of night,
 Let wave to wave re - - sound his praise,



And feeds you with his love.
 Be - - fore your bright - er God.
 To own your bor - row'd rays.
 And shore re - ply to shore.

1. O God we praise thee, and con - fess, That
 2. To thee all an - gels cry a - loud, To
 3. O ho - ly, ho - ly, ho - ly Lord, Whom
 4. The apostle's glorious com - pa - ny, And

thou the on - ly Lord, And ev - er - last - ing
 thee the powers on high, Both cher - u - bim and
 heavenly hosts o - bey, The world is with the
 prophets, crown'd with light, With all the mar - tyrs'

Fath - er art, By all on earth a - dor'd.
 ser - a - phim, Con - tin - ual - - ly do cry,
 glo - ry fill'd, Of thy ma - jes - - tic sway.
 no - ble host, Thy con - stant praise re - cite.

By permission.



1. O hap - py man, whose soul is fill'd With
2. A care - ful prov - i - dence will stand, And
3. Thy wife shall be a fruit - ful vine; Thy
4. The Lord will thy best hopes ful - fil, For



zeal and rev' - rend awe! His lips to God their
 ev - er guard thy head: Will on the la - - bors
 chil - dren round thy board, Each like a plant of
 months and years to come; The Lord, who dwells on



hon - ors yield, His life a - dorns the law.
 of thy hand Its kind - ly bless - ings shed.
 hon - or shine, And learn to fear the Lord.
 Zi - on's hill, Will send the bless - ings home.

HAPPINESS. C. M.

Subject from RINK.



1. My soul, how love - ly is the place, To
2. There the great monarch of the skies His
3. With his rich gifts the heaven - ly Dove De -
4. There, mighty God, thy works de - clare The



which thy God re - sorts! 'Tis heaven to see his
 saving pow'r dis - plays; And light breaks in up -
 scends, and fills the place; While Christ reveals his
 se - crets of thy will; And still we seek thy



smil - ing face, Tho' in his earth - ly courts.
 on our eyes, With kind and quick - ning rays.
 won - drous love, And sheds a - broad his grace.
 mer - cies there; And sing thy prais - es still.



1. When ris - ing from the bed of death, O'er -
2. If yet while par - don may be found, And
3. When thou, O Lord, shalt stand dis - closed In
4. O may my bro - ken, con - trite heart, Time -



whelmed with guilt and fear, I view my Ma - ker
 mer - cy may be sought, My soul with in - ward
 maj - es - ty severe. And sit in judgment
 - ly my sins lament; And ear - ly, with re



face to face, O how shall I ap - pear.
 hor - - ror shrinks, And trembles at the thought.
 on my soul, - O how shall I ap - pear?
 - pent - - ant tears, E - ter - nal wo pre - vent.

BETHLEHEM. C. M.

Arranged from LEACH.



1. As shepherds watch'd their flocks by night, All
2. Fear not, said he, (for might - ty dread Had
3. To you, in Da - vid's town, this day Is
4. The heavenly babe you there shall find To



seat - ed on the ground, The an - gel of the
 seized their troub - led mind,) Glad ti - dings of great
 born of Da - vid's line, The Sa - viour, who is
 hu - man view displayed, All mean - ly wrapp'd in



Lord came down, And glo - ry shone around.
 joy I bring, To you and all mankind.
 Christ the Lord; And this shall be the sign:
 swath - ing bands, And in a man - ger laid.



1. Sov'reign of all the worlds on high, Allow my humble
2. My Father, God! that gracious word Dispels my guilt-y
3. Come, Holy Ghost, thyself impress On my ex-pand-ing
4. Cheer'd by that witness from on high Unwav'ring I be -



claim; Nor while, unwor- thy, I draw nigh, Nor while, un-
 fear; Not all the notes by an - gels heard, Not all the
 heart: And show that in the Fath-er's grace, And show that
 lieve: And Ab-ba, Fath-er, hum-bly cry; And Ab - ba,



wor-ty I draw	nigh, Disdain a	Father's name.
notes by an - gels	heard, Could so de -	light my ear.
in the Fath - er's	grace I share a	fil - ial part.
Father, hum - bly	cry; Nor can the	sign de-ceive.

[8*]



1. And must I be to judgment brought, And
2. Yes eve - ry se - cret of my heart Shall
3. How care - ful then ought I to live; With
4. Thou aw - ful judge of quick and dead, The



an - swer in that day For eve-ry vain and
 short - ly be made known, And I re - ceive my
 what re - lig - ious fear: Who such a strict ac -
 watch - ful power be - stow; So shall I to my



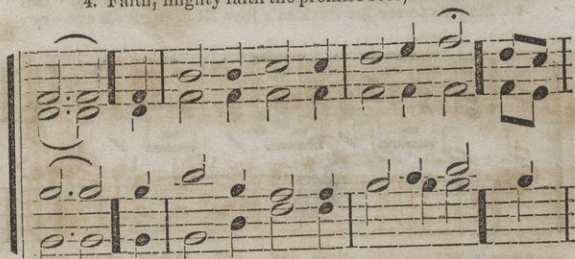
i - dle thought, And eve - ry word I say!
 just de - sert For all that I have done.
 count must give For my be - ha - viour here.
 ways take heed, To all I speak or do.

ORTONVILLE. C. M. II. 91

From the Mendelssohn Coll., by permission.



1. Fa - ther of Jesus Christ, my Lord, My Saviour and my
2. Thou know'st for my offence he died, And rose again for
3. E - ter - nal life to all mankind Thou hast in Jesus
4. Faith, mighty faith the promise sees, And looks to that a



Head,	I trust in thee, whose powerful word	Hath
me,	Ful - ly and free - ly jus - ti - fied,	That
given;	And all who seek, in him shall find	The
lone,	Laughs at im - pos - si - bil - i - ties,	And



raised him from the dead,	Hath raised him from the	dead,
I might live to thee,	That I might live to	thee,
hap - piness of heaven,	The happi - ness of	heaven.
cries 'It shall be done!'	And cries 'It shall be	done!'



1. Before thy mercy seat, O Lord, Behold, thy servants
2. Let thy e - ter - nal truths, we pray, Dwell richly in each
3. Lord, from thy word remove the seal, Unfold its hid - den
4. Help us to see the Saviour's love Beaming from eve - ry



stand, To ask the knowl - edge of thy word, To
heart: That from the safe and nar - row way That
store: And as we hear, O may we feel And
page; And let the thoughts of joy above And



ask the knowledge of thy word, The guidance of thy hand.
from the safe and narrow way We nev - er may de - part.
as we hear, O may we feel Its val - ue more and more.
let the tho'ts of joy a - bove, Our in - most souls engage.



1. Je - sus, with all thy saints above, My tongue would
2. Bless'd be the Lamb, my dearest Lord, Who bought me
3. The Lamb that freed my captive soul From Satan's
4. All glo-ry to the dy - ing Lamb, And nev-er



bear her part; Would sound a - loud thy sav - ing love,
 with his blood; And quench'd his Father's flam - ing sword,
 hea - vy chains; And sent the li - on down to howl,
 ceasing praise! While an - gels live, to know his name



And sing thy bleeding heart, And sing thy bleeding heart.
 In his own vi - tal flood, In his own vi - tal flood.
 Where hell and horror reigns, Where hell and hor - ror reigns.
 Or saints to feel his grace, Or saints to feel his grace.



1. Be - hold the Saviour of man - kind Nail'd
2. Hark! how he groans, while na - ture shakes, And
3. 'Tis done! the precious ran - som's paid! Re -
4. But soon he'll break death's en - vious chain, And



to the shame-ful tree; How vast the love that
 earth's strong pil - lars bend; The tem-ple's veil in
 ceive my soul! he cries; See where he bows his
 in full glo - ry shine; O Lamb of God, was



him in - clined To bleed and die for thee!
 sun - der breaks; The sol - id mar - bles rend.
 sa - cred head; He bows his head, and dies.
 ev - er pain, Was ev - er love like thine?



1. Mis - tak - en souls! that dream of heaven, And
2. Vain are our fan - cies, ai - ry flights, If
3. 'Tis faith that chan - ges all the heart, 'Tis
4. 'Tis faith that con - quers earth and hell, By



make their empty boast Of inward joys and sins forgiven,
 faith be cold and dead; None but a liv - ing power unites,
 faith that works by love, That bids all sin - ful joys de-part,
 a ce - les-tial power; This is the grace that shall prevail,



Of inward joys and sins forgiven, While they are slaves to lust.
 None but a liv - ing power u-nites, To Christ the living Head.
 That bids all sin-ful joys depart, And lifts the tho'ts above.
 This is the grace that shall prevail, In the de - ci-sive hour.

By permission.



1. Thy cease-less, un-ex-hausted love, Un-mer-i-
2. Thou wait-est to be gracious still; Thou dost with
3. Thy good-ness and thy truth to me. To eve-ry
4. Its streams the whole cre-a-tion reach, So plenteous



ted and free, Un-mer-i-ted and free, Delights our
 sin-ners bear; Thou dost with sin-ners bear; That, saved, we
 soul, a-bound; To eve-ry soul, a-bound; A vast, un-
 is the store; So plen-teous is the store; E-nough for



e-vil to re-move, And help our mis-e-ry.
 may thy good-ness feel, And all thy grace de-clare.
 fath-om-a-ble sea, Where all our thoughts are drown'd.
 all, e-nough for each, Enough for-ev-er-more.

ARLINGTON. C. M. DR. ARNE. 97



1. Fa - ther, how wide thy glo - ry shines! How
2. Those mighty orbs pro - claim thy power; Their
3. But when we view thy strange de - sign, To
4. Here the whole De - i - ty is known, Nor



high thy won - ders rise! Known thro' the earth by
 mo - tions speak thy skill; And on the wings of
 save re - bel - lious worms, Where vengeance and com -
 dars a crea - ture guess, Which of the glo - ries



thou - sand signs, By thou - sands through the skies.
 eve - ry hour, We read thy pa - tience still.
 pas - sion join, In their di - vin - est forms.
 bright - est shone, The jus - tice, or the grace

Altered from GOULD.



1. A - las! and did my Sa - viour bleed? And
2. Was it for crimes that I have done, He
3. Well might the sun in dark - ness hide, And
4. Thus might I hide my blush - ing face, While



did my Sove - reign die? Would he de - vote that
 groan'd up - on the tree? A - maz - ing pi - ty!
 shut his glo - ries in, When Christ, the migh - ty
 his dear cross ap - pears: Dis - solve my heart in



sa - cred head, For such a worm as I?
 grace un - known? And love be - yond de - gree!
 Ma - ker dies, For man, the crea - ture's sin,
 thank - ful - ness, And melt mine eyes to tears.

STONEVILLE. C. M. 99

By permission.



1. Faith is the bright-est ev-i-dence Of
2. It sets time past in pres-ent view, Brings
3. By faith we know the world was made By
4. Ab-ra'm o - beyed the Lord's command, From



things be - yond our sight;	It pier - ces through the
dis - tant pros-pects home,	Of things a thou-sand
God's al - migh - ty word;	We know the heavens and
his own coun-try driven;	By faith he sought a



veil of sense, And dwells in heav-enly light.
years a - go, Or thou - sand years to come.
earth shall fade, And be a - gain re - stored.
promised land, But found his rest in heaven.

100 BRATTLE STREET. C. M. DOUBLE.
PLEYEL.



1. O for a thou - sand tongues to sing, My
2. Je - sus! the name that charms our fears, That
3. He speaks, and list'ning to his voice, New



great Re - deem - er's praise; The glories of my
bids our sor - rows cease; 'Tis mu - sic in the
life the dead re - ceive; The mournful broken



God and King, The tri - umphs of his grace.
sin - ner's ears, 'Tis life, and health, and peace.
hearts re-joyce; The hum - ble poor be - lieve.



My gra - cious Mas - ter, and my God, As -
 He breaks the power of can - cell'd sin, He
 Hear him, ye deaf; his praise, ye dumb, Your



sist me to pro - claim, — To spread thro' all the
 sets the pris' - ner free; His blood can make the
 loos - ened tongues em - ploy; Ye blind, behold your



earth abroad, The hon - ors of thy Name.
 foul - est clean; His blood a - vail'd for me.
 Sa - viour come; And leap, ye lame, for joy.

[9*]



1. Thy law is per-fect, Lord of light; Thy
2. Let these, O God, my soul con-vert, And
3. By these may I be warned be-times; Who
4. So may the words my lips ex-press,— The



tes - ti - mo - nies sure; The stat - utes of thy
 make thy ser - vant wise; Let these be glad - ness
 knows the guile with - in! Lord, save me from pre-
 thoughts that throng my mind; O Lord, my strength and

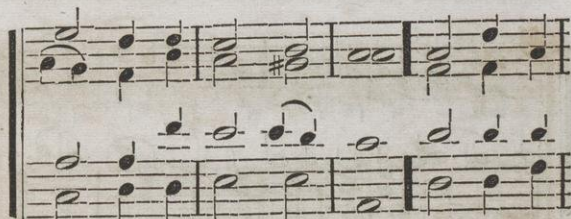


realm are right, And thy com - mandments pure.
 to my ears— The day - spring to mine eyes.
 sump - tuous crimes; Cleanse me from se - cret sin.
 righ - teous - ness, With thee ac - cept - ance find

UNITY. C. M. ARRANGED FROM READ. 103



1. Lo, what an en - ter - tain - ing sight,
2. When streams of love, from Christ the spring,
3. 'Tis like the oil, di - vine - ly sweet,
4. 'Tis pleasant as the morn - ing dews,



Are brethren who a - gree! Brethren, whose
 De - scend to ev' - ry soul, And heavenly
 On Aaron's rev' - rend head: The trickling
 That fall on Zi - on's hill; Where God his



cheerful hearts unite In bands of pi - e - ty!
 peace, with balmy wing, Shades and be - dews the whole.
 drops perfum'd his feet, And o'er his gar - ments spread.
 mildest glo - ry shews, And makes his grace dis - til.



1. Thus I resolv'd be - fore the Lord, 'Now will I
2. If I am e'er constrain'd to stay With men of
3. I'll scarce allow my lips to speak The pi - ous
4. Yet if some prop - er hour ap - pear, I'll not be



watch my tongue, Lest I let slip one sin - ful word,
 lives pro - fane, I'll set a double guard that day,
 tho'ts I feel; Lest scoffers should th' oc - ca - sion take
 o - ver - awed; But let the scoffing sin - ners hear,



Or do my neighbor wrong.' Or do my neigh - bor wrong.
 Nor let my talk be vain, Nor let my talk be vain.
 To mock my ho - ly zeal, To mock my ho - ly zeal.
 That I can speak for God, That I can speak for God.

Arranged from NAGELL.



1. I want a principle within, Of jealous, godly
2. Quick as the apple of an eye, O God, my conscience
3. If to the right or left I stray, That moment, Lord, re-
4. O may the least omission pain My well-in - structed



fear; A sen - si - bil - i - ty of sin, — A
 make; A - wake my soul when sin is nigh, And
 prove; And let me weep my life a - way, For
 soul, And drive me to the blood a - gain, Which



pain to feel it near, A pain to feel it near.
 keep it still a - wake, And keep it still a - wake.
 having grieved thy love, For having grieved thy love.
 makes the wounded whole, Which makes the wounded whole.



1. Father to thee my soul I lift; My soul on thee de -
2. Mercy and grace are thine alone, And pow'r and wisdom
3. We cannot speak one useful word, One holy tho't con -
4. His blood demands the purchased grace, His blood's availing



- pends: Convinced that every perfect gift From thee alone de -
 too: Without the Spirit of thy Son, We nothing good can
 ceive, Unless, in answer to our Lord, Thyself the blessing
 plea Obtained the help for all our race: And sends it down to



scends, Convinc'd that ev'ry perfect gift, From thee alone descends.
 do, Without the Spirit of thy Son, We nothing good can do.
 give, Unless, in answer to our Lord, Thyself the blessing give.
 me, Obtained the help for all our race: And sends it down to me.

PILGRIM. C. M. ARRANGED. 107



1. Happy the child whose ten - der years Re
2. 'Twill save us from a thousand snares To
3. To thee, Al - migh - ty God, to thee Our
4. Let the sweet work of prayer and praise Em -



ceive in - struction well; Who hates the sin - ner's
 seek re - lig - ion young; Grace will preserve our
 childhood we re - sign; 'Twill please us to look
 play our youngest breath; Thus we're prepared for



path, and fears The road that leads to hell.
 fol'wing years, And make our vir - tue strong.
 back and see That our whole lives were thine.
 long - er days, Or fit for ear - ly death.



1. Let eve - ry tongue thy good - ness speak, Thou
2. When sorrows bow the spir - it down, When
3. Thou know'st the pains thy ser - vants feel, Thou
4. Thy mer - cy nev - er shall re - move From



sov'reign Lord of all; Thy strength'ning hands up -
 vir - tue lies distress'd, Be neath the proud op -
 hear'st thy children's cry; And their best wish - es
 men of heart sin - cere: Thou sav'st the souls whose



- hold the weak, And raise the poor that fall.
 - pressor's frown, Thou giv'st the mourn - er rest.
 to ful - fil, Thy grace is ev - er nigh.
 hum - ble love Is join'd with ho - ly fear.



- b
1. How sad our state by na - ture is; Our
 2. But there's a voice of sov'reign grace Sounds
 3. My soul o - beys the gracious call, And
 4. To the blest foun - tain of thy blood, In -



sin how deep it stains; And Sa - tan binds our
 from the sa - cred word: Ho! ye de - spair - ing
 runs to its re - lief; I would be - lieve thy
 - carnate God I fly; Here let me wash my



cap - tive souls Fast in his slav - ish chains.
 sin - ners come, And trust a faith - ful Lord.
 promise Lord; O help my un - be - lief.
 guil - ty soul From crimes of deep - est dye.



1. From whence these direful o - mens round, Which
 2. Well may the earth, as - ton - ish'd shake, And
 3. Be - hold, fast - streaming from the tree, His
 4. For me these pangs his soul as - sail; For



heaven and earth a - maze? And why do earthquakes
 na - ture sym - pathize,— The sun, as dark - est
 all - a - ton - ing blood: Is this the In - fi -
 me this death is borne; My sins gave sharpness



cleave the ground? Why hides the sun his rays?
 night be black; Their Maker, Jesus, dies?
 - nite? 'tis he,— My Saviour and my God.
 to the nail, And pointed every thorn.



1. Ter - ri - ble tho't! shall I a - lone, Who
2. While all my old com - pan - ions dear, With
3. Shall I, amidst a gha - st - ly band, Dragg'd
4. Ah! no;— I still may turn and live, For



may be saved, shall I, Of all a -
whom I once did live, Joy - ful at
to the judg - ment - seat, Far on the
still his wrath de - lays; He now vouch



- las! whom I have known, Thro' sin for - ev - er die?
God's right hand ap - pear, A bless - ing to receive.
left with hor - ror stand, My fear - ful doom to meet?
safes a kind re - prieve, And of - fers me his grace.



1. This is the day the Lord hath made; O
2. The Stone the builders set at nought, That
3. Christ is that Stone, re-ject-ed once, And
4. This is the day the Lord hath made; O



earth, re-joice and sing: Let songs of tri-umph
 Stone has now be-come The sure foun-da-tion,
 number'd with the slain; Now raised in glo-ry,
 earth, re-joice and sing: With songs of tri-umph



hail the morn; Ho-san-na to our King!
 and the strength Of Zi-on's heavenly dome.
 o'er his Church E-ter-nal-ly to reign.
 hail the morn; Ho-san-na to our King!

Musical notation for the first system, featuring a treble and bass staff in 3/4 time with a key signature of one flat (B-flat).

1. O hap - py is the man who hears Re -
2. For she has treasures great - er far Than
3. Her right hand of - fers to the just, Im -
4. And as her ho - ly la - bors rise, So

Musical notation for the second system, continuing the melody and accompaniment.

li - gion's warn - ing voice, And who ce - les - tial
 east or west un - fold; More pre - cious are her
 mor - tal, hap - py days; Her left im - per - ish -
 her re - wards in - crease: Her ways are ways of

Musical notation for the third system, concluding the piece with a double bar line.

wis - dom makes, His ear - ly, on - ly choice.
 bright re - wards, Than gems or stores of gold.
 a - ble wealth, And heav - enly crowns dis - plays.
 pleas ant - ness, And all her paths are peace.

[10*]

JERUSALEM. C. M. DOUBLE.

E. L. WHITE.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a time signature of 4/4. The music is written in a simple, homophonic style with chords and single notes.

1. How did my heart re-joice to hear, My
 2. Peace be with-in this sa-cred place, And

The second system of music continues the melody and accompaniment from the first system. It maintains the same key signature and time signature.

friends de-vout-ly say, 'In Zi-on let us
 joy a con-stant guest! With ho-ly gifts and

The third system of music concludes the piece. It features a final cadence with sustained notes in the bass line.

all ap-pear, And keep the sol-lemn day!
 heav-enly grace, Be her at-tend-ants blest.



I love her gates, I love the road! The
My soul shall pray for Zi - on still While



church, adorn'd with grace, Stands like a pal - ace
life or breath re - mains; Here my best friends, my



built for God, To show his mild - er face.
kindred dwell, Here God, my Saviour reigns.



1. There is a foun - tain fill'd with blood, Drawn
2. The dying thief re - joiced to see That
3. Thou dying Lamb! thy precious blood Shall
4. E'er since, by faith I saw the stream Thy



from Imman - uel's veins; And sinners, plunged be -
 fountain in his day; And there may I, though
 never lose its power, Till all the ransom'd
 flowing wounds sup - ply, Re - deem - ing love has



neath that flood, Lose all their guilt - ty stains.
 vile as he, Wash all my sins a - way.
 Church of God Are saved, to sin no more.
 been my theme, And shall be till I die.

GILLETT. C. M.

117

Arranged from a Mss. of E. C. STOCKTON.

1. Hark, the glad sound! the Sa - viour comes, The
2. He comes, the Pris'ner to re - lease, In
3. He comes, the broken heart to bind, The
4. Our glad ho - sannas, Prince of peace, Thy

Sa - viour promised long; Let eve - ry heart pre
 Sa - tan's bondage held; The gates of brass be
 wound - ed soul to cure, And with the treasures
 wel - come shall proclaim, And heaven's e - ter - nal

- pare a throne, And eve - ry voice a song.
 - fore him burst, The i - ron fet - ters yield.
 of his grace, T'en - rich the hum - ble poor.
 arch - es ring With thy be - lov - ed name.



1. That dole - ful night be - fore his death, The
2. To keep the feast, Lord, we have met, And
3. Thy suff^r. rings, Lord, each sa - cred sigh To
4. O tune our tongues, and set in frame Each



Lamb for sin - ners slain, Did, al - most with his
 to re - - mem - ber thee: Help each poor trembler
 our re - - membrance brings: We eat the bread, and
 heart that pants for thee, To sing— Ho - san-na



dy - ing breath, This sol - emn feast proclaim.
 to re - - peat, For me he died, for me!
 drink the wine, But think on nobler things.
 to the Lamb, The Lamb that died for me!

PERPETUITY. C. M. ENGLISH. 119

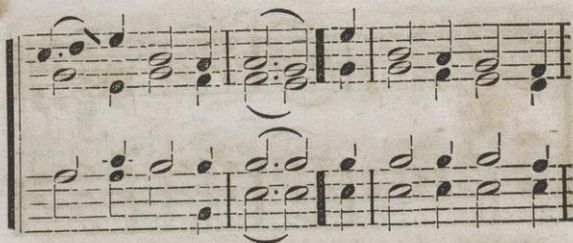
1. O God, our help in a - ges past, Our hope for years to
2. A thousand ages, in thy sight, Are like an evening
3. Time, like an ever-rolling stream, Bears all its sons a -
4. The busy tribes of flesh and blood, With all their cares and

come, Our shelter from the stormy blast, And our e -
 gone; Short as the watch that ends the night, Be - fore the
 - way; They fly, forgotten, as a dream Dies at the
 fears, Are carried downward by the flood, And lost in

ter - nal home, And our e - ter - nal home.
 ris - ing sun, Be - fore the ris - ing sun.
 op' - ning day, Dies at the op' - ning day.
 foll' - wing years, And lost in foll' - wing years.



1. Come, Ho - ly spir - it, heaven - ly Dove, With
 2. Fa - ther, and shall we ev - er - live At



all thy quick'ning powers: Kin - dle a flame of
 this poor dy - ing rate; Our love so faint, so



sa - cred love In these cold hearts of ours;
 cold to thee, And thine to us so great;



Look how we grov - el here be - low, Fond
Come, Ho - ly Spir - it, heaven - ly Dove, With



of these earth - ly toys; Our souls, how heav - i -
all thy quick'ning powers; Come, shed abroad a



-ly they go, To reach e - ter - nal joys.
Sa - viour's love, And that shall kin - dle ours.



1. O that the Lord would guide my ways, To
 2. O send thy Spir - it down— to write Thy
 3. From van-i ty turn off my eyes; Let
 4. Or - der my foot - steps by thy word, And



keep his stat - utes still! O that my God would
 law up - on my heart! Nor let my tongue in -
 no cor - rupt design, Nor cov - et - ous de -
 make my heart sincere: Let sin have no do -



grant me grace, To know and do his will.
 - dulse de - ceit, Nor act the li - ar's part.
 - sires, a - rise With-in this soul of mine.
 - min ion, Lord; But keep my con - science clear.

GERMANY. C. M. GERMAN CHORAL. 123



1. Lord, I esteem thy judgments right, And
2. Thy precepts of - ten I sur - vey; I
3. My heart, in midnight si - lence cries, 'How
4. And when my spir - it drinks her fill, At



all thy stat - utes just; Thence I main - tain a
 keep thy law in sight, Thro' all the busi - ness
 sweet thy com - forts be!' My thoughts in ho - ly
 some good word of thine, Not migh - ty men, that



con - stant fight With eve - ry flatt' - ring lust.
 of the day, To form my ac - tions right.
 won - der rise, And bring their thanks to thee.
 share the spoil, Have joys compared to mine.

1. O Char-i - ty, thou heavenly grace! All tender,
2. The man of char-i - ty ex - tends To all his
3. 'Tis love that makes relig - ion sweet; 'Tis love that
4. Then let us all in love a - bound, And char-i -

soft and kind! A friend to all the
 lib' - ral hand; His kin - dred, neigh - bors,
 makes us rise With will - ing minds and
 - ty pur - sue; Thus shall we be with

hu - man race, To all that's good in - clin'd.
 foes and friends His pi - ty may com - mand.
 ar - dent feet, To yonder hap - py skies.
 glo - ry crown'd, And love as an gels do.



1. To us a child of hope is born, To
 2. His name shall be the Prince of peace, For -
 3. His power in - creas - ing, still shall spread; His
 4. To us a child of hope is born, To



us a Son is given; Him shall the tribes of
 - ev - er more a - dored; The Wonder - ful, the
 reign no end shall know; Jus - tice shall guard his
 us a Son is given; The Won - der - ful, the



earth o - bey, Him, all the hosts of heaven.
 Coun - sel - lor, The great and mighty Lord.
 throne a - bove, And peace a - bound be - low.
 Coun - sel - lor, The migh - ty Lord of heaven.



1. O Lord, my best de - sire ful - fil, And
2. Why should I shrink at thy command, Whose
3. No, let me rath - er free - ly yield What
4. Wis - dom and mer - cy guide my way, Shall



help me to re - sign Life, health, and com - fort
 love for - bids my fears? Or tremble at thy
 most I prize, to thee Who nev - er hast a
 I re - sist them both? A poor blind crea - ture



to thy will, And make thy pleas - ure mine.
 gracious hand, That wipes a - way my tears?
 good with - held, Or wilt with - hold from me.
 of a day? And crush'd be - fore the moth'

DOWNNS. C. M. GERMAN. 127

From the DULCIMER.



1. Prayer is the soul's sin - cere desire, Ut -
2. Prayer is the bur - den of a sigh, - The
3. Prayer is the simplest form of speech The
4. Prayer is the Christian's vi - tal breath, The



ter'd or un - ex - pressed; The mo - tion of a
 fall - ing of a tear, - The upward glance - ing
 in - fant lips can try: Prayer, the sub - li - mest
 Christian's na - tive air, His watchword at the



hid - den fire That trembles in the breast.
 of an eye, When none but God is near.
 strains that reach The Maj - es - ty on high.
 gates of death, He en - ters heaven with prayer.



1. O for a heart to praise my God, A
2. A heart re - sign'd, sub - missive, Meek, My
3. O for a low - ly, con - trite heart, Be -
4. A heart in eve - ry thought renewed, And



heart from sin set free;— A heart that al - ways
 great Re - deem - er's throne; Where on - ly Christ is
 liev - ing, true and clean; Which nei - ther life nor
 full of love di - vine; Per - fect, and right, and



feels thy blood So free - ly spilt for me.
 heard to speak, Where Je - sus reigns a - lone.
 death can part From him that dwells with - in.
 pure and good, A cop - y, Lord, of thine.

LITCHFIELD. C. M. VENITIAN MELODY. 129



1. Ye hearts with youthful vigor warm, In
2. He, Lord of all the worlds on high, Stoops
3. What ob - ject, Lord my soul should move, If
4. A - way, ye false, de lusive toys, Vain



smil - ing crowds draw near; And turn from ev' - ry
 to con - verse with you; And lays his radiant
 once compared to thee? What beau - ty should com -
 tempt - ers of the mind! 'Tis here I fix my



mor - tal charm, A Sa viour's voice to hear.
 glo - ries by, Your wel - fare to pur - sue.
 - mand my love, Like what in Christ I see.
 last - ing choice, And here true bliss I find.



1. With joy we med - i - tate the grace Of
2. Touch'd with a sym - pa - thy with - in, He
3. He, in the days of fee - ble flesh, Pour'd
4. He'll nev - er quench the smoking flax, But



our High Priest a bove; His heart is made of
 knows our fee - ble frame: He knows what sore temp
 out strong cries and tears, And in his meas - ure
 raise it to a flame; The bruised reed he



ten - der - ness, His bowels melt with love.
 - ta - tions mean, For he hath felt the same.
 feels a - fresh What every mem - ber bears.
 nev - er breaks, Nor scorns the mean - est name.

NAOMI. C. M.

131

Arranged from REED.



1. Lord, all I am is known to thee; In
2. Thy all-sur-round-ing sight sur-veys My
3. My tho'ts lie o-pen to thee, Lord, Be-
4. O wondrous knowledge! deep and high: Where



vain my soul would try To shun thy pres-ence,
 ris-ing and my rest, My pub-lic walks, my
 -fore they're form'd within, And ere my lips pro-
 can a crea-ture hide? Within thy circ-ling



or to flee The no-tice of thine eye.
 pri-vate ways, The Se-crets of my breast.
 nounce the word, Thou know'st the sense I mean.
 arms I lie, Be-set on eve-ry side.



1. There is a land of pure de-light, Where
2. Sweet fields be-yond the swelling flood Stand



saints im-mor-tal reign; In-fi-nite day ex-
dressed in liv-ing green; So to the Jews old



-cludes the night, And pleasures ban-ish pain;
Ca-naan stood, While Jor-dan rolled be-tween;



There ev - er - last - ing spring a - bides, And
 Could we but climb where Mo - ses stood, And



nev - er - with' - ring flow'rs; Death, like a nar - row
 view the landscape o'er, Not Jordan's stream nor



sea, di - vides This heavenly land from ours.
 death's cold flood, Should fright us from the shore.



1. Great God! how in-finite art thou, What worthless
2. Thy throne e - ter - nal ages stood, Ere seas or
3. E - ter - ni - ty, with all its years, Stands present
4. Our lives thro' varying scenes are drawn, And vexed with



worms are we; Let the whole race of crea - tures
 stars were made: Thou art the ev - er liv - ing
 in thy view; To thee there's nothing old ap -
 tri - fling cares, While thine e - ter - nal thought moves



bow, And pay their praise to thee.
 God, Were all the na - tions dead.
 - pears; Great God! there's noth - ing new.
 on Thine un - dis - turbed af - fairs.



1. Come sound his praise a - broad, And hymns of
2. He form'd the deeps un - known; He gave the
3. Come, worship at his throne, Come, bow be -
4. To - day at - tend his voice, Nor dare pro



glo - ry sing; Je - ho - vah is the sov' - reign
 seas their bound; The wat'ry worlds are still his
 fore the Lord; We are his works, and not our
 voke his rod; Come, like the people of his



God, The u - - ni - ver - sal King.
 own, And all..... the sol - id ground.
 own, He form'd us by his word.
 choice, And own..... your gra - cious God.



1. Glo - ry to God on high, Our peace is
2. His pre - cious blood was shed, His bod - y
3. Approach his roy - al board, In his rich
4. The Fa - ther gives the Son; The Son his



made..... with Heaven; The Son of God came
 bruised.... for sin: Re - mem - ber this in
 gar - ments clad; Join ev' - ry tongue to
 flesh..... and blood: The Spir - it seals; and



down to die, That we might be forgiven.
 eat - ing bread, And this in drink - ing wine.
 praise the Lord, And eve - ry heart be glad.
 faith puts on The right - eous - ness of God.

ALVA. S. M. By permission. 137



1. Great God, ac - cept a heart That pants to
2. Thy good - ness is dis - played, On all thy
3. Gra - cious art thou to all Who tru - ly
4. Thro' mer - cy rec - on - ciled, For Je - sus



sing thy praise, Thou, who with - out be -
 works im - pressed; Thou lov - - est all thy
 turn to thee; O hear me, then, for
 sake for - given; Re - ceive, O Lord, thy



- gin - ning art, And with - out end of days.
 hands have made, But Man thou lov - est best.
 par - don call, And show thy grace to me.
 fa - - vor'd child, To sing thy praise in heaven.

[12*]



1. The thing my God doth hate, That
 2. That bless - ed law of thine, Je -



I no more may do, Thy creature, Lord a -
 - sus, to me im - part; The Spirit's law of



- gain cre - ate, And all my soul re - new:
 life di - vine, Oh write it on my heart!

My soul shall then, like thine, Ab -
 Im - plant it deep with - in, Whence

My soul shall then, like
 Im - plant it deep with -

hor the thing un - clean, And sancti - fied by
 it may ne'er re - move, - The law of lib - er -

thine, Abhor the thing unclean, And, sancti-fied by
 - in, Whence it may ne'er remove, The law of lib - er -

love di - vine, For - ev er cease from sin.
 - ty from sin, The per - fect law of love.



1. What cheering words are these! Their sweetness
 2. 'Tis well when joys a - rise, 'Tis well when
 3. 'Tis well when at his throne They wrestle,
 4. 'Tis well when Je - sus calls, From earth and



who can tell? In time and to e - ter - ni -
 sorrows flow; 'Tis well when darkness veils the
 weep, and pray; 'Tis well when at his feet they
 sin, A - rise, Join with the hosts of vir - gin



- ty, 'Tis with the right - eous well.
 skies, And strong temp - ta - tions blow.
 groan, Yet bring their wants a - way
 souls, Made to sal - va - tion wise.

LATHROP. S. M. WESTERN AIR. 141



1. Not all the blood of beasts, On Jew - ish
2. But Christ the heavenly Lamb Takes all our
3. My faith would lay her hand On that dear
4. My soul looks back to see The bur - dens



al - tars slain, Could give the guil - ty
 sins a - way; A sac - ri - fice of
 head of thine, - While like a pen - i -
 thou didst bear, - When hang - ing on the



con - science peace, Or wash a - way the stain.
 no - bler name, And rich - er blood than they.
 tent I stand, And 'there con - fess my sin.
 curs - ed tree, - And hopes her guilt was there.



1. The man is ev - er blest Who shuns the sinner's
2. But makes the law of God His study and de -
3. He like a tree shall thrive With waters near the
4. Not so th' un-god - ly race, They no such blessing



ways: A - mongst their coun - cils nev - er
 - light, A - midst the la - bors of the
 root; Fresh as the leaf his name shall
 find; Their hopes shall flee like emp - ty



stands, Nor takes the scorn - er's place.
 day And watch - es the night.
 live, His works are heav - en - ly fruit.
 chaff Be - fore the driv - ing wind.



1. In ex - pec - ta - tion sweet, We
2. He comes! the Conqu'ror comes; Death
3. The trumpet sounds, — A - wake! — Ye
4. Thrice hap - py morn for those Who



wait, and sing and pray, Till Christ's tri - umphal
 falls be - neath his sword; The joy - ful pris'ners
 dead, to judg - ment come! The pil - lars of cre -
 love the ways of peace: No night of sor - row



car we meet, And see an end - less day.
 burst their tombs, And rise to meet their Lord.
 a - tion shake, While hell re - ceives her doom.
 e'er shall close, Or shade their per - feet bliss,



1. The Lord my Shepherd is, I shall be well sup - plied;
2. He leads me to the place Where heav'nly pasture grows;
3. If e'er I go a - stray, He doth my soul re - claim;



Since he is mine and I am his, What can I want be - side?
 Where living wa - ters gently pass, And full salvation flows,
 And guides me in his own right way For his most holy name;



Since he is mine and I am his, What can I want be - side?
 Where living waters gently pass, And full salvation flows.
 And guides me in his own right way, For his most holy name.

DOOMSDAY. S. M. ENGLISH. 145



1. Behold! with aw - ful pomp The Judge prepares to
2. Nature in wild a - maze, Her dis - so - lu - tion
3. The liv - ing look with dread; The frighted dead a -
4. Horrors all hearts appal; They quake, they shriek, they



come; Th' arch-an - gel sounds the dreadful trump, And
 mourns; Blush - es of blood the moon de - face, The
 rise, Start from the mon - u - ment - al bed, And
 cry; Bid rocks and mountains on them fall; But



wakes the gen' - ral doom, And wakes the gen' - ral doom.
 sun to darkness turns, The sun to darkness turns.
 lift their ghastly eyes, And lift their ghastly eyes
 rocks and mountains fly, But rocks and mountains fly.

Slow.

1. There is be - yond the sky; A heaven of
2. There is a dreadful hell, And ev - er -
3. Can such a child as I Es - cape this
4. Then will I read and pray, While I have

joy and love, And ho - ly children, when they
 - last - ing pains; There sinners must with dev - ils
 aw - ful end? And may I hope, when - e'er I
 life and breath; Lest I should be cut off to -

die, Go to that world a - bove.
 dwell, In dark - ness, fire, and chains.
 die, I shall to heav'n as - cend.
 day, And sent t' e - ter - nal death.

THATCHER. S. M. HANDEL. 147



1. Je - sus, thou source di - vine, Whence
2. None else will heaven ap - prove: Thou
3. Here let our feet a - bide, Nor
4. Safe through this world of night, Lead



hope and comfort flow, Je - sus, no oth - er
 art the on - ly way, Or - dain'd by ev - er
 from thy path de - part; Di - rect our steps, thou
 to the blissful plains, The re - gions of un -



name than thine Can save from end - less wo.
 - last - ing love, To realms of end - less day.
 gra - cious Guide! And cheer the faint - ing heart.
 cloud - ed light, Where joy for ev - er reigns.



1. What maj - es - ty and grace, Through
2. Down from his throne on high, The
3. The debt that sin - ners owed, Up -
4. There our High Priest ap - pears, Be -



all the gos - pel shine! 'Tis God that speaks, and
 - mighty Sa - viour comes; Lays his bright robes of
 - on the cross he pays: Then through the clouds as -
 - fore his Fa - ther's throne; Min - gles his mer - its



we con - fess The doc - trine most di - vine.
 glo - ry by, And, fee - ble flesh as - sumes.
 cends to God, 'Midst shouts of lof - tiest praise.
 with our tears, And pours sal - va - tion down.



1. The Lord is risen in - deed; The grave has
2. The Lord is risen in - deed; He lives to
3. The Lord is risen in - deed; At - tend - ing
4. Then take your gold - en lyres, And strike each



lost its prey; With him shall rise the ran - som'd
 die no more; He lives, his peo - ple's cause to
 an - gels hear; Up to the courts of heaven, with
 cheerful chord: Join, all ye bright ce - les - tial



seed, To reign in end - less day.
 plead, Whose curse and shame he bore.
 speed, The joy - ful ti - dings bear!—
 choirs, To sing our ris - en Lord.

[13*]



1. The praying spir - it breathe, The
 2. Swift to my res - cue come, Thy



watching power im - part; From all en - tan - gle -
 own this mo - ment seize; Gath - er thy wand'ring



- ments beneath Call off my peaceful heart:
 spir - it home, And keep in per - fect peace;



My fee - ble mind sus - tain, By
Suf - fered no more to rove O'er



world - ly tho'ts op - prest, Ap - pear and bid me
all the earth a - broad, Ar - rest the pris'-ner



turn a - gain To my e - ter - nal rest.
of thy love, And shut me up in God.



1. Our sins on Christ were laid; He
2. To save a world he dies; Sin -
3. Par - don and peace a - bound; He
4. Je - - sus, we look to thee:— Where



bore the mighty load: Our ran - som-price he
 - ners be - hold the Lamb! To him lift up your
 will your sins forgive; Sal - va - tion in his
 else can sin - ners go? Thy bound - less love shall



ful - ly paid In groans and tears and blood.
 long - ing eyes; Seek mer - cy in his name.
 name is found, He bids the sin - ner live.
 set us free From wretched - ness and wo.

DESIRE. S. M.

153

From an American Tune.



1. Shall Wisdom cry a - loud, And not her
 2. 'I was his chief de - light, His ev - er -
 3. My bus - y thoughts at first, On their sal -
 4. Then come, receive my grace, Ye chil - dren,



speech be heard? The voice of God's e
 - last - ing Son, Be - fore the first of
 va - tion ran, Ere sin was born, or
 and be wise; Hap - py the man who



- ter - nal Word, Deserves it no re - gard?
 all his works, Cre - a - tion, was be - gun.
 Ad - am's dust Was fash - ion'd to a man.
 keeps my ways; The man, who shuns them, dies.'



1. Spir - it of faith, come down, Re -
 2. 'Tis thine the blood t' ap - ply, And
 3. No man can tru - ly say That
 4. O that the world might know The



veal the things of God; And make to us the God - head
 give us eyes to see, That he who did for sin - ners
 Je - sus is the Lord, Un - less thou take the veil a
 all - a - ton - ing Lamb! Spir - it of faith de - scend and



known, And wit - ness with the - blood.
 die, Hath sure - ly died for me.
 - way, And breathe the liv - ing word.
 show The vir - tue of his name.



1. Wel - come, sweet day of rest, That
2. The King him - self comes near, And
3. One day in such a place, Where
4. My will - ing soul would stay In



saw the Lord a - rise; Wel - come to this re -
 feasts his saints to - day; Here we may sit, and
 thou my God, art seen, Is sweet - er than ten
 such a frame as this, And sit and sing her -



- viv - ing breast, And these re - joic - ing eyes!
 see him here, And love, and praise, and pray.
 thousand days Of pleas - ur - a - ble sin.
 self a - way To ev - er - last - ing bliss.



1. My son, know thou the Lord; Thy
2. Call, while he may be found; Seek
3. If thou wilt seek his face, His
4. But if thou leave thy God, Nor



fa-ther's God o-bey; Seek his pro-TECT-ing
 him while he is near; Serve him with all thy
 ear will hear thy cry; Then shalt thou find his
 choose the path to heaven; Then shalt thou per-ish



care by night, His guardian hand by day.
 heart and mind, And wor-ship him with fear.
 mer-cy sure, His grace for-ev-er
 in thy sins, And nev-er be for-given.

FLINT. S. M.

SWISS MELODY. 157

By permission.



1. Faith-'tis a pre-cious gift, Where
2. Je-sus it owns as King, And
3. To him it leads the soul, When
4. Since 'tis thy work a-lone, And



e'er it is be-stowed; It boasts a high ce-
 all-a-ton-ing Priest; It claims no mer-it
 filled with deep dis-tress: Flies to the foun-tain
 that di-vine-ly free, Lord, send the Spir-it



-Jes-tial birth, And is the gift of God.
 of its own, But looks for all in Christ.
 of his blood, And trusts his right-eous-ness.
 of thy Son To work this faith in me.



1. Fa - ther, our hearts we lift Up to thy
2. His in - fant cries pro - claim A peace 'twixt
3. The gift unspeak - a - ble We thankful -
4. May all mankind re - ceive The new-born



gra - cious throne, And thank thee for the
 earth and heaven: Sal - va - tion, through his
 - ly re - ceive, And to the world thy
 Prince of peace, And meek - ly in his



precious gift Of thine In - car - nate Son.
 on - ly Name, To all man - kind is given.
 goodness tell, And to thy glo - ry live.
 spir - it live, And in his love in crease.

WATCHMAN. S. M. LEACH. 159



1. How perfect is thy word, Thy judg - ments
2. I hear thy word in love; In faith thy
3. Thy counsels all are plain, Thy pre - cepts
4. O may my soul, with joy, Trust in thy



all are just: And ev - er in thy
 word o - bey; O send thy Spir - it
 all are pure; And long as heaven and
 faith - ful word, Be it through life my



prom - ise, Lord, May man se - cure - ly trust.
 from a - bove, To teach me, Lord, thy way.
 earth re - main, Thy truth shall still en - dure.
 glad em - ploy, To keep thy precepts, Lord.



1. Lord, how shall sin - ners dare Look
 2. Bright ter - rors guard thy seat, And
 3. My soul, with cheer - ful eye See
 4. Teach my weak heart, O Lord, With



up to thine a - bode? Or of fer their im -
 glories veil thy face; Yet mer - cy calls us
 where thy Saviour stands, — The glo - rious Ad - vo -
 faith to call thee mine; Bid me pro - nounce the



- per - fect prayer, Be - fore a ho - ly God?
 to thy feet, And to thy throne of grace.
 - cate on high, With in - cense in his hands.
 bliss - ful word — Fa - ther — with joy di - vine.

LABAN. S. M. SCOTCH AIR. 161



1. My soul be on thy guard; Ten thousand
- 2 O watch, and fight, and pray; The bat-tle
3. Ne'er think the vict'ry won, Nor lay thine
4. Then per-se-vere till death Shall bring thee



foes a - rise: The hosts of sin are
 ne'er give o'er; Re - new it bold - ly
 ar - mor down: The work of faith will
 to thy God; He'll take thee, at thy



pressing hard, To draw thee from the skies.
 eve - ry day, And help di - vine im - plore.
 not be done, 'Till thou ob - tain the crown.
 parting breath, To his di - vine a - bode.

[14*]



1. My few re - vol - ying years, How swift they
2. A dark and cloud - y day, Made up of
3. Lord, thro' a - noth - er year, If thou per



glide a - way! How short the term of life ap -
 grief and sin; A host of dang'rous foes with -
 mit my stay, With watch - ful care will I pur -



pears, When past, 'tis but a day!
 out, And guilt and fear with in.
 sue, The true and liv - ing way!



1. O where shall rest be found! Rest for the
 2. The world can nev - er give The bliss for
 3. Beyond this vale of tears, There is a



wea - ry soul? 'Twere vain the o - cean's depths to
 which we sigh; 'Tis not the whole of life to
 life a - bove, Un - measured by the flight of



sound, Or pierce to eith - er pole.
 live, Nor all of death to die.
 years— And all that life is love.



1. A - rise, my soul, a - rise; Shake
2. He ev - er lives a - bove, For
3. Five bleed - ing wounds he bears, Re -
4. My God is rec - on - ciled; His



off thy gail - ty fears: The bleeding Sac - ri -
 me to in - ter - cede; His all - re - deem - ing
 ceived on Cal - va - ry: They pour - fec - tual
 pard'ning voice I hear; He owns me for his



- fee In my be - half ap - pears:
 love, His prec - ious blood, to plead;
 prayers, They strong - ly plead for me:
 child; I can no long - er fear:

Be - fore the throne, &c.
 His blood a - tones, &c.
 For - give him, O, &c.
 With con - fi - dence, &c.

Be -
 His
 For -
 With

Be - fore the throne my Sure - ty stands, My
 His blood a - tones for all our race, And
 For - give him, O for - give, they cry, Nor
 With con - fi - dence I now draw nigh, And

fore the throne, &c. Before the throne, &c.
 blood atones, &c. His blood atones, &c.
 give him, O, &c. For - give him, O, &c.
 confidence, &c. With con - fi - dence, &c.

name is writ - ten on his hands, My name is
 sprinkles now the throne of grace, And sprink - - les
 let that ransom'd sin - ner die, Nor let that
 Fa - ther, Ab - ba, Father, cry, And Fa - - ther,

writ - - - ten on his hands.
 now the throne of grace.
 ran - - - som'd sin - ner die.
 Ab - - - ba, Fa - ther, cry.

GERMAN AIR. By permission.



1. This slumber from my spir - it shake;
 2. O wouldst thou, Lord, thy ser - vant guard
 3. O nev - er suf - fer me to sleep,
 4. At - tend-ed by that sa - cred dread,



Warn'd by the Spir - it's in - - - ward call,
 'Gainst eve - ry known or se - - - cret foe;
 Se - cure with - in the verge of hell;
 And wise from e - vil to de - part,



Let me to right - ous - ness a - wake,
 A mind for all as - saults pre - pared,
 But still my watch - ful spir - it keep
 Let me from strength to strength pro - ceed,



And pray that I may nev - er fall;
 A so - ber vig - i - lance be - stow;
 In low - ly awe and lov - ing zeal;
 And rise to pur - i - ty of heart:



Or give to sin or Sa - - - tan place,
 Ev - er ap - prised of dan - - - ger night,
 And bless me with a god - - - ly fear,
 Thro' all the paths of du - - - ty move,



But walk in all thy right - eous ways.
 And when to fight and when to fly.
 And plant that guard - ian an - gel here.
 From hum - ble faith to per - fect love.

A. J. CLEVELAND.



1. Fa - ther of Je - sus Christ, the Just,
2. If drawn by thy al - lur - ing grace,
3. The gift un - speak - a - ble im - part,



My Friend and Ad - vo - cate with thee,
 My want of liv - ing faith I feel,
 Com - mand the light of faith to shine,



Pit - y a soul that fain would trust
 Show me in Christ thy smil - ing face,
 To shine in my dark, droop - ing heart,



In him who lived and died for me;
 What flesh and blood can ne'er re-veal,
 And fill me with the life di-vine;



But on-ly thou canst make him known,
 Thine all-re-deem-ing Son dis-play,
 Now bid the new cre-a-tion be,



And in my heart re-veal thy Son,
 And call my darkness in to day,
 O let there be faith in me!



1. I'll praise my Ma - ker with my breath;
 2. How blest the man whose hopes re - ly,



And when my voice is lost in death,
 On Is - rael's God, he made the sky,



Praise shall em - ploy my no - bler powers;
 And earth and seas with all their train,



My days of praise shall ne'er be past,
 His truth for - ev er stands se - cure;



While life and thought, and be - ing last,
 He saves th' oppressed, he feeds the poor,



Or im - mor - tal - i - ty en - dures.
 And none shall find his pres ence vain.

1. From all that dwell be - low the skies, Let
 2. E - ter - nal are thy mer - cies, Lord, And

the Cre-a-tor's praise a - rise; Je - hovah's glorious name be
 truth e-ter-nal is thy word; Thy praise shall sound from shore to

sung, Through eve - ry land, by eve - ry tongue.
 shore, 'Till suns shall rise and set no more.

- | | |
|---------------------------------|---------------------|
| 1. Ho - ly Spirit! Fount of | blessing, Ev - er |
| 2. Seal of truth, and bond of | u - nion, Source of |
| 3. Heavenly Guide from paths of | er - ror, Comfort - |
| 4. Promised Pledge! Eter - nal | Spir - it! Greater |

watchful ev - er kind; Thy ce - les - tial aid pos -
 light, and flame of love, Symbol of di - vine com -
 er of minds distressed, When the bil - lows fill with
 than all gifts be - low, May our hearts thy grace in -

sessing, Pris - on'd souls de - liv' - rance find.
 munion, In the ol - ive - bear - ing dove.
 terror, Point ing to the ark of rest.
 herit: May our lips thy glo - ries show.

[15*]

174 PLUMMER. H. M. or II. 4. JOHN COLE.
By permission.



1. Lord of the worlds a - bove, How
2. O hap - py souls who pray Where
3. They go from strength to strength, Through



pleasant, and how fair, The dwellings of thy
God appoints to hear, O hap - py men, who
this dark vale of tears; Till each ar - rives at



love, Thy earth - ly tem - ples are!
pay Their con - stant ser - vice there!
length, Till each in heaven ap - pears;



To thine a - bode my heart as - pires; With warm de -
 They praise thee still; and hap - py they, Who love the
 Oh glorious seat, when God our King Shall thith - er



sires to see my God; To thine a - bode my heart as -
 way to Zi - on's hill; They praise thee still; and hap - py
 bring our willing feet! Oh glorious seat, when God our



pires; With warm de - sires to see my God.
 they, Who love the way to Zi - on's hill.
 King Shall thith - er bring our will - ing feet!

176 SOLITUDE. H. M. or II. I. ARRANGED.



1. Sin - ners, lift up your hearts,
2. Je - sus is glo - ri - fied,
3. To make an end of sin,
4. From heaven he shall once more



The prom - ise to re - ceive ;
 And gives the Com - fort - er,
 And Sa - tan's work de - stroy,
 Tri - umph - ant - ly de - scend,



Je - sus him - self im - parts,—
 His Spir - it, to re - side
 He brings his king - dom in,—
 And all his saints re - store



He comes in man to live;
 In all his mem - bers here;
 Peace, right - eous - ness, and joy;
 To joys that nev - er end:



The Ho - ly Ghost to man is given;
 The Ho - ly Ghost to man is given;
 The Ho - ly Ghost to man is given;
 Then, then, when all our joys are given,



Re - jice in God sent down from heaven.
 Re - jice in God sent down from heaven.
 Re - jice in God sent down from heaven.
 Re - jice in God, re - jice in heaven.



1. Thou God of power, thou God of love,
2. Thee as our God we too would claim,
3. The veil that hides thy glo - ry rend,



Whose glo - ry fills the realms a - bove,
 And bless the Sa - viour's pre - cious Name,
 And here in sav - ing power de - scend.



Whose praise arch - an - gels sing,
 Through whom this grace is given;
 And fix thy blest a - - bode;



And veil their fa - ces while they cry,
 He bore the curse to sin - ners due,
 Here to our hearts thy - self re - veal,



Thrice Ho - ly, to their God Most High,
 He forms their ru - ined souls a - new,
 And let each wait - ing spir - it feel



Thrice Ho - ly, to their King.
 And makes them heirs of heaven.
 The pres - ence of our God.



1. One there is a - bove all others, Well deserves the
2. When he lived on earth a - based, Friend of sinners



name of friend; His is love be - yond a brother's,
was his name; Now a - bove all glo - ry rais - ed,



Cost - ly, free, and knows no end; Which of all our
He re - joic - es in the same; O, for grace our



friends to save us, Could or would have shed his blood?
 hearts to soften, Teach us, Lord, at length to love;



But this Sa - viour died to have us
 We, a - las! for - get too of - ten,



Re - con - ciled in him to God.
 What a friend we have a - bove.

[16*]

ARRANGED.



1. { Je - sus, I my cross have taken, All to
 Naked, poor, de - spised, for - saken, Thou from
 2. { Soul, then know thy full sal - va - tion, Rise, o'er
 Joy to find in eve - ry station Something

Yet how rich is my con - dition! God and
 Think that Je - sus died to win thee; Child of

End.



leave and fol - low thee; }
 hence, my all shall be; } Per - ish eve - ry
 sin, and fear, and care, }
 still to do or bear; } Think what spir - it

heaven are still my own.
 heaven, canst thou re - pine?

D. C.



fond am - bi - tion, All I've sought, or hoped, or known,
 dwells with-in thee; Think what Father's smiles are thine;

HAPPY LAND. P. M.

183



1. There is a happy land, far, far away, Where saints in
2. Come to this happy land, come, come away; Why will ye
2. Bright in that happy land, beams every eye; Kept by a



glory stand, Bright, bright as day; O how they sweetly sing,—
 doubting stand? Why still de-lay? O we shall happy be,
 Father's hand, Love cannot die; O, then, to glo-ry run;



Worthy is our Savior King; Loud let his praises ring forever more.
 When, from sin and sorrow free, Lord, we shall live with thee, blest
 Be a crown and kingdom won, And, bright above the sun, reign
 [evermore.]
 [evermore.]

184 SNOWFIELD. 7s. or III. I. From HAYDN.

Or 8s & 7, by omitting the slurs at the end of the first and third lines.



1. Hark! the herald an - gels sing, — Glory to the
2. Jovful all ye na - tions rise — Join the triumphs
3. Christ, by highest heaven a - dored, Christ, the ever -
4. Hail the heav'n-born Prince of peace, Hail the Son of



new-born King; Peace on earth and mer - cy mild;
of the skies; With an - gel - ic hosts pro - claim, —
last - ing Lord; Veil'd in flesh the God - head see;
righteous - ness! Light and life to all he brings, —



God and sin - ners rec - on - ciled.
Christ is born in Beth - le - hem.
Hail, in - car - nate De - i - ty!
Risen with heal - ing in his wings.

OTTO. 7s, or III. I. A. J. CLEVELAND. 185



1. Sinners, turn, while God is near; Dare not
2. Cries, Ye will not hap - py be; No, ye
3. Turn, he cries, ye sin - ners, turn: By his
4. If your death were his de - light, Would he



think him in - sin - cere: Now, e'en now, your Saviour
will not come to me,— Me who life to none de -
life, your God hath sworn; He would have you turn and
you to life in - vite? Would he ask, be - seech and



stands; All day long he spreads his hands.
- ny: Why will ye re - solve to die?
live; He would all the world re - ceive.
cry,— Why will ye re - solve to die?



1. Saviour, when in dust to thee, Low we
 2. By thy birth and ear - ly years, By thy
 3. By thine hour of dark de - spair, By thine



bow th' a - dor - ing knee; When, re - pent - ant, to the
 human griefs and fears, By thy fast - ing and dis -
 ag - o - ny of prayer, By the pur - ple robe of



skies Scarce we lift our streaming eyes;
 tress In the lone - ly wil - der - ness:
 scorn, By thy wounds, thy crown of thorn,



O, by all thy pains and wo, Suf - fer'd
 By thy vic - t'ry in the hour Of the
 By thy cross, thy pangs and cries; By thy



once for man be - low, Bending from thy throne on
 subtle Tempter's power; Je - sus, look with pitying
 perfect sac - ri - fice; Je - sus, look with pitying



high, Hear our sol - emn lit - a - ny.
 eye: Hear our sol - emn lit - a - ny.
 eye: Hear our sol - emn lit - a - ny.



1. Sinners, turn; why will ye die? God, your
2. He the fa-tal cause de-mands; Asks the
3. Sinners, turn; why will ye die? God, your
4. Will ye let him die in vain? Cru-ci-



Ma-ker, asks you why? God, who did your be- - ing
 work of his own hands, Why, ye thankless crea- - tures
 Sa- viour, asks you why, He, who did your souls re-
 fy your Lord a- gain! Why, ye ransom'd sin- - ners,



give, Made you for him - self to live.
 why Will ye cross his love and die?
 trieve, Died him - self, that ye might live.
 why Will ye slight his grace, and die?

ROCK OF AGES. 7s 6 lines. or III. 2. 189



1. Rock of a ges! cleft, for me, Let me
 2. Should my tears for - ev - er flow, Should my
 3. While I draw this fleeting breath, When mine
- Be of sin the double cure, Save from
In my hand no price I bring, Sim - ply
Rock of a - ges! cleft for me, Let me

End.



hide my - self in thee, Let the wa - ter and the
zeal no languor know, This for sin could not a -
eye - lids close in death, When I rise to worlds un -
wrath, and make me pure.
to thy cross I cling.
hide my - self in thee.



blood, From thy side a heal - ing flood,
tone, Thou must save, and thou a - lone;
known, And be - hold thee on thy throne;

SPRING. 7s or III. I.



1. Hasten, sinner, to be wise; Stay not
2. Hasten, mercy to im - plore! Stay not
3. Hasten, sinner, to re - turn! Stay not
4. Hasten, sinner, to be blest! Stay not



for the morrow's sun: Wisdom if you still de -
 for the morrow's sun: Lest thy season should be
 for the morrow's sun: Lest thy lamp should fail to
 for the morrow's sun: Lest perdition thee ar -



spise, Hard - er is it to be won.
 o'er Ere this evening's stage be run.
 burn Ere sal - vation's work be done.
 rest Ere the morrow is be - gun.



1. Ho - ly Bi - ble! book di - vine!
2. Mine, to chide me when I rove;
3. Mine, to com - fort in dis - tress,
4. Mine, to tell of joys to come,



Precious treasure! thou art mine! Mine to tell me
 Mine, to show a Sa - viour's love; Mine, art thou to
 If the Ho - ly Spir - it bless; Mine, to show by
 And the reb - el sin - ner's doom; O thou precious



whence I came; Mine, to teach me what I am.
 guide my feet, Mine, to judge, con - demn, ac-quit.
 liv - ing faith Man can tri - umph o - ver death.
 book di - vine! Precious treasure! thou art mine.

192 CHANEY. 7s & 6s or III. 2. L. MARSHALL.

From the Harpsichord, (published in Boston,) by permission.

1. O - pen, Lord, thy in - ward ear, And
 2. From the world of sin, and noise, And

bid my heart re - joice; Bid my qui - et
 hur - ry, I with - draw; For the small and

spir - it hear Thy com - fort - a - ble voice,
 in - ward voice I wait with hum - ble awe;



Nev - er in the whirlwind found, Nor where earth-quakes
Si - lent am I now and still, Dare not in thy



rock the place; Still and si - lent is the sound -
presence move To my wait - ing soul, re - veal



The whis - per of thy grace.
The se - cret of thy love!

[17]

SABBATH. 6s, 8 lines.

Arranged from S. B. POND.



1. The light of Sabbath eve Is
 2. To waste these Sabbath hours, O



fading fast a - way; What rec - ord will it
 may we nev - er dare; Nor taint with thoughts of



leave To crown the clos - ing day?
 ours Those sa - cred days of prayer:



Is it a Sab - bath spent, Of
But may our Sab - baths here In -



fruitless time de - stroyed? Or have these mo - ments
spire our hearts with love; And prove a fore - taste



lent, Been sa - cred ly em - ploy'd?
clear Of that sweet rest a - bove.

196 HYMN. "The Lord himself." C. M. Double.

M. VERTUE.



1. The Lord himself, the might - ty Lord, Vouch-



safes to be my guide; The shepherd by whose



con - stant care, My wants are all sup - plied;

2. In ten - der grass he makes me feed, And

gen - tly there re - pose, Then leads me to cool

shades, and where Re - fresh - ing wa - ter flows.

[17*]

198 ACTON. 7s, III. I. Arranged from WEBER.



1. Je - sus, Lord, we look to thee, Let us
 2. By thy rec-on - cil - ing love, Every
 3. Free from an-ger and from pride, Let us
 4. Let us then with joy re - move To the



in thy name a - gree; Show thy - self the
 stumbling - block re - move; Each to each u -
 thus in God a - bide; All the depths of
 fam - i - ly a - bove; On the wings of



Prince of peace; Bid our jars for - ev - er cease.
 - nite, en - dear; Come, and spread thy banner here.
 love ex - press, All the heights of ho - li - ness.
 an - gels fly; Show how true be - liev - ers die.

ORFORD. 8s, 7s & 4s, or III. 5. 199

From the "Northern Harp."

Arranged from MADAN.

1. { Men of God! go take your stations; Darkness
 Loud proclaim a - mong the nations Joy - ful
 2. { Go to men in darkness sleeping; Tell that
 Go to men in bondage weep - ing; Publish

reigns o'er all the earth; }
 news of heavenly birth; } Bear the tidings, Tidings of the Saviour's
 Christ is strong to save; }
 freedom to the slave: } Tell the dying, Christ has triumphed o'er
 [the

worth; Bear the ti - dings, Tidings of the Saviour's worth.
 grave; Tell the dy - ing, Christ has triumphed o'er the grave.

200 SABBATH SCHOOL HYMN. 8s, 7s, or III. 3.

L. MARSHALL.

From the "Harpichord," (published in Boston,) by permission.



1. Fa - ther! now the day is passing, Fades the
2. God! I thank thee for the morning; How its
3. Swift - ly sped a - way the morning, Melting
4. Now around us wea - ry children, Night's dark
5. So doth flit life's sun - ny morning, So doth
6. From death's chill and heavy slumbers, God will



glowing light away; Eve - ning gray o'er earth is
 freshness filled my frame; Na - ture all hath felt the
 in - to yellow noon; Hours of thought and earnest
 cur - tain God unfolds; He, who marks the fall - ing
 fade life's glowing noon; Life and la - bor must give
 call us in - to light; To a morn that knows no



fall - ing, Fit - ting hour for me to pray.
 bless - ing, All with me doth praise thy name.
 pur - pose, Yet, for ac - tion, fled too soon.
 spar - row, Eve - ry sleep - ing frame up - holds.
 o - ver, To the shad - ows of the tomb.
 fad - ing, To a noon for ev - er bright.

PILGRIM. 7s or III. I. L. MARSHALL. 201

From the "Harpichord," (published in Boston,) by permission.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 2/4 time. The music begins with a treble clef and a key signature of two sharps. The first four measures show a simple harmonic accompaniment with chords and moving lines in both hands. The fifth measure contains a whole rest in both staves, indicating the start of the vocal entry.

1. Come, said Je - sus' sa - cred voice, Come, and
 2. Hither come, for here is found, Balm for

The second system of musical notation continues the accompaniment from the first system. It consists of two staves in treble and bass clefs, maintaining the D major key signature and 2/4 time signature. The music continues with chords and moving lines, providing a steady accompaniment for the vocal parts.

make my paths your choice; I will guide you to your
 every bleed - ing wound; Peace which ev - er shall en -

The third system of musical notation continues the accompaniment. It consists of two staves in treble and bass clefs, maintaining the D major key signature and 2/4 time signature. The music concludes with a final cadence in the key of D major, marked with a double bar line and repeat dots.

home, Wea - ry pil - grim, hith - er come.
 dure; Rest e ter - nal, sa - cred, sure.

BRIGHTNESS. C. P. M. or II. I.

L. MARSHALL.

From the "Harpichord," (published in Boston,) by permission.

1. My God thy boundless love we praise;
2. 'Tis but love that paints th' purple morn,
3. But in the gos - pel it ap - pears,
4. Then let the love that makes me blest,

How bright on high its glo - ries blaze,
 And bids the clouds in air up - borne,
 In sweet - er, fair - er char - ac - ters,
 With cheer - ful praise in - spire my breast,

How sweet - ly bloom be - low;
 Their gen - ial drops dis - til;
 And charms the rav - ished breast;
 And ar - dent grat - i - tude;



It streams from thine e - ter - nal throne;
 In eve - ry ver - nal beam it glows;
 There love in - mor - tal leaves the sky,
 And all my thoughts and pas - sions tend;



Thro' heaven its joys for - ev - er run,
 And breathes in eve - ry gale that blows,
 To wipe the droop - ing mourner's eye,
 To thee, my Fa - ther and my Friend,



And o'er the earth they flow.
 And glides in eve - ry rill.
 And give the wea - ry rest.
 My soul's e - ter - nal good.

204 HAYDN. 8s, 7s & 4s, or 8s & 7s. HAYDN.

1. Sin ners will you scorn the mes - sage,
 2. O, ye an - gels, hovering round us,

Sent in mer - cy from a - bove?
 Wait - ing spir - its speed your way;

Eve-ry sen - tence, O how ten - der;
 Has-ten to the court of heav - en,



Eve - ry line is full of love;
 Tid - ings bear with - out de - lay;



Lis - ten to it, Listen to it;
 Reb - el sin - ners, Rebel sin - ners,



Eve - ry line is full of love.
 Glad the mes - sage will o - bey.

[18]

Musical notation for the first system, featuring a treble and bass clef with a key signature of two flats and a 2/4 time signature.

1. Softly now the light of day, Fades up -
 2. Soon for me the light of day, Shall for -

Musical notation for the second system, continuing the melody and accompaniment.

on my sight a - way; Free from care, from
 - ev - er pass a - way; Then, from sin and

Musical notation for the third system, concluding the piece with a double bar line.

la - bor free, Lord I would commune with thee!
 sorrow free, Take me, Lord, to dwell with thee!

SENTENCE "The Lord is in his holy temple." 207

L. MARSHALL.

From the "Harpichord," (published in Boston,) by permission.

Soli.

The Lord is in his ho-ly temple, Let all the **Soli.**

Tutti.

earth keep si-lence, Keep si-lence be-fore **Tutti.**

Soli.

him, The Lord is in his ho-ly temple, Let all the **Soli.**

pp Tutti.

earth keep si - lence, Keep si - lence be - fore

pp Tutti.

him; The Lord is in his ho - ly tem - ple,

Let all the earth keep si - lence be - fore him, be -

Tutti.

Soli. *Tutti.*

- fore him, be - fore him, Keep silence be - fore

him, be - fore him, be - fore him, keep

Tutti.

si-lence be - fore him, be - fore him.

Tutti.

Glo - ry, Glo - ry, Glo - ry be to the

Unison.

Fa - ther, and to the Son, And

to the Ho - ly Ghost, As it was in the be -

As it was in the be -

ginning is now, and ev - er shall be, World without

ginning,

ev - er shall be,

end, world with - out end, Amen, A - men, A - men.

World without end, Amen, A - men, A - men.

* In the last part of this piece, the middle notes are for the organ, the highest are for the soprano, and the lower ones on the treble staff are for the alto.

4/4

Glo-ry be to the Father, Glory be to the

Unison.

4/4

4/4

Detailed description: This system contains the first three staves of music. The top staff is a treble clef with a 4/4 time signature. The middle staff is also a treble clef with a 4/4 time signature. The bottom staff is a bass clef with a 4/4 time signature. The music is in unison. The lyrics 'Glo-ry be to the Father, Glory be to the' are written below the top two staves.

Son, Glo ry be to the Ho - ly Ghost, As it

Detailed description: This system contains the next three staves of music. The top staff is a treble clef. The middle staff is a treble clef. The bottom staff is a bass clef. The lyrics 'Son, Glo ry be to the Ho - ly Ghost, As it' are written below the top two staves.

was in the be - ginning, is now,

As it was in the be - ginning, is

Detailed description: This system contains the final three staves of music. The top staff is a treble clef. The middle staff is a treble clef. The bottom staff is a bass clef. The lyrics 'was in the be - ginning, is now,' and 'As it was in the be - ginning, is' are written below the top two staves.

now, And ev-er shall be, World without end, world

without end, world without end, A - men.

Duett.

Fad - ing, still fad - ing, the last beam is

Inst.

shin - ing, Fath - er in heav - en the day is de -

clin - ing, Safe - ty and in - nocence fly with the

Tutti.

light, Temp - ta - tion and dan - ger walk forth with the

The first system of music consists of three staves. The top staff is a vocal line with a treble clef, containing a melody of quarter and eighth notes. The lyrics 'light, Temp - ta - tion and dan - ger walk forth with the' are written below the notes. The second and third staves are piano accompaniment, with the second staff having a treble clef and the third a bass clef. They provide harmonic support with chords and moving lines.


night, From the fall of the shade till the morning bells

Soli.


The second system of music consists of three staves. The top staff is a vocal line with a treble clef, containing a melody of quarter and eighth notes. The lyrics 'night, From the fall of the shade till the morning bells' are written below the notes. The second and third staves are piano accompaniment, with the second staff having a treble clef and the third a bass clef. Below the piano accompaniment, the word 'Soli.' is written, followed by a single staff of music with a treble clef, indicating a solo section.

chime, Shield me from dan - ger, save me from

The third system of music consists of three staves. The top staff is a vocal line with a treble clef, containing a melody of quarter and eighth notes. The lyrics 'chime, Shield me from dan - ger, save me from' are written below the notes. The second and third staves are piano accompaniment, with the second staff having a treble clef and the third a bass clef. The piano accompaniment features a prominent circular ornament on the second staff.



crime; Fa - ther have mer - cy, Fa ther have



mer - cy, Fa - ther have mer - cy through



Je - sus Christ our Lord. A - men.

AMERICA. 6s & 4s.

217

WORDS BY S. F. SMITH.



1. My Country! 'tis of thee, Sweet land of lib - er - ty!
2. My na - tive country! thee, Land of the no - ble free!
3. Our Fathers' God, to thee, Author of lib - er - ty!



Of thee I sing; Land where my fa - thers died; Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
To thee we sing: Long may our land be bright, With freedom's



pilgrim's pride; From ev'ry mountain side, Let freedom ring.
temples hills; My heart with rapture thrills, Like that a - bove.
ho - ly light: Protect us with thy might, Great God our King.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The music is written in a simple, homophonic style with chords and single notes.

Ho - ly Ghost with light di - vine,

The second system of music continues the piece with two staves in the same key signature and time signature. The melody in the upper staff features some eighth-note patterns, while the bass line remains mostly chordal.

Shine upon this heart of mine; Chase the shades of

The third system of music concludes the piece with two staves. It features a final cadence with a whole note chord in both staves, indicating the end of the musical phrase.

night a - way, Turn the darkness in - to day.



1. Breathe the wave, Christian, When it is strongest, Watch for day,
2. Fight the fight, Christian, Jesus is o'er thee, Run the race
3. Lift the eye, Christian, Just as it closeth, Raise the heart,



Christian, When the night's longest, Onward, and onward still, Be
 Christian, Heav'n is before thee; He who hath promised, Faltereth
 Christian, Ere it reposes; Then from the love of Christ, Nothing shall



deavour, The rest that remaineth, Will be for - ev - er.
 nev - er, The love of E - ternity, Flows on for - ev - er.
 sever, Mount when thy work is done, Praise him forev - er.

220 THE CHRISTIAN PILGRIM. 7s, Double.

J. GREGG, Jr. Alexandria, Va.

1. Pil - grim journeying fee - bly on, Smit - ten
2. Let thy spir - it not re - pine, Shade and
3. Christian toil - ing for the prize, Kept for
4. Trembling, hop - ing, filled with pain, Yet re -

by the tor - rid sun; Hoping for the cool - ing
shel - ter shall be thine; Friendly hands to thee shall
thee beyond the skies; Warring with the pow'rs of
joic - ing once a - gain; Shrink not from life's bit - ter

rain, Look - ing for the shade in vain;
bring, Wa - ter from the cool - ing spring;
sin, Foes with - out and foes with - in;
cup, God shall bear thy spir - it up;



Trav - el - worn and faint at heart, Weak and
 And the voice thou lov - est best, Call the
 Breathing now in rap - ture's air, Verg - ing
 He shall lead thee safe - ly on, 'Till the



wea - ry as thou art, God hath said to com - fort
 wand'rer to his rest; God hath said to com fort
 then up - on de - spair, God hath said to com - fort
 ark of rest is won, 'Till thy spir - it is set



thee, "As thy days thy strength shall be."
 thee, "As thy days thy strength shall be."
 thee, "As thy days thy strength shall be."
 free, "As thy days thy strength shall be."

"How lovely is Zion."

GEO. F. ROOT.
By permission.

How lovely is Zi - on! how love - ly is Zion! how

love - ly is Zi - on! Cit - y of our God;

Solo.

O how love - ly, O how

How love - ly is Zi - on! how love - ly is

“How lovely is Zion.” Continued. 223

lovely, Zi - on cit - y of our God;

Zi - on! how love - ly is Zi - on! cit - y of our God;

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: 'lovely, Zi - on cit - y of our God;' and 'Zi - on! how love - ly is Zi - on! cit - y of our God;'. The music features a key signature of one sharp (F#) and a 4/4 time signature.

O how love - ly, O how love - ly is Zi - on.

How lovely, how lovely, How

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: 'O how love - ly, O how love - ly is Zi - on.' and 'How lovely, how lovely, How'. The piano accompaniment includes a key signature change to one flat (Bb) in the second measure of the second system.

cit - y of our God; How

love - ly is Zi - on, Joy and peace shall dwell in thee,

This system contains the final two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: 'cit - y of our God; How' and 'love - ly is Zi - on, Joy and peace shall dwell in thee,'. The piano accompaniment includes a key signature change to one flat (Bb) in the second measure of the third system.

love-ly is Zi-on! how love-ly is Zi-on! how love-

Joy and peace shall dwell in thee, Joy and peace shall dwell in

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a major key and 4/4 time, featuring a simple harmonic structure with a steady bass line and a melodic vocal line.

ly, O, how love-ly, O, how love-ly is

thee; How lovely, how love-ly

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music continues the previous system's theme, with the vocal line repeating the phrase 'O, how love-ly'.

Zi-on, cit-y of our God! A-men.

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music concludes with the phrase 'Zi-on, cit-y of our God! A-men.' and ends with a double bar line.

"The Lord will comfort Zion." 225

J. GREGG, Jr. Alexandria, Va.

Soli.

The first staff of music is in treble clef with a 3/4 time signature. It contains a melodic line with a dotted quarter note followed by an eighth note, and then a series of eighth notes.

The Lord will comfort Zi - on, He will com - fort

Soli.

The second staff of music is in treble clef with a 3/4 time signature. It continues the melodic line from the first staff.

The third staff of music is in bass clef with a 3/4 time signature. It provides a harmonic accompaniment with chords and moving lines.

The fourth staff of music is in treble clef with a 3/4 time signature. It continues the melodic line.

her waste pla - ces, And make her like

The fifth staff of music is in treble clef with a 3/4 time signature. It continues the melodic line.

The sixth staff of music is in bass clef with a 3/4 time signature. It provides a harmonic accompaniment.

The seventh staff of music is in treble clef with a 3/4 time signature. It continues the melodic line.

Eden, Like the garden of the Lord, Like the gar - -

The eighth staff of music is in treble clef with a 3/4 time signature. It continues the melodic line.

The ninth staff of music is in bass clef with a 3/4 time signature. It provides a harmonic accompaniment.

Like the

Chorus.

- den of the Lord; Joy and gladness, joy and

garden of the Lord.

gladness shall be found therein, Joy and gladness,

Joy and

Joy and glad - ness, Joy and gladness shall be

gladness, Joy and gladness, Joy and gladness shall be

“The Lord will comfort Zion.” Concluded. 227

found, shall be found there-in, Thanksgiving, and the voice of

found, &c.

mel-ody, thanksgiving, and the voice of mel-o - dy, the

the voice of mel-o - dy, &c.

Ri - - tard.

voice of mel-o-dy, The voice of mel - o - dy.

GIBBONS. 12s & 11s.

From ROOT & SWEETZER's Coll. By permission.

1. Thou art gone to the grave— but we
2. Thou art gone to the grave— we no
3. Thou art gone to the grave— and its
4. Thou art gone to the grave— but we

will not de - plore thee, Though sor - rows and
 long - er be - hold thee, Nor tread the rough
 man - sion for - sak - ing, Per - chance thy weak
 will not de - plore thee, Since God was thy

dark - ness en - com - pass the tomb;
 paths of the world by thy side;
 spir - it in doubt ling - ered on;
 ran - som, thy guard - ian, thy guide;



The Sa - viour has passed through its
 But th' wide arms of mer - cy are
 But th' sun - shine of heav - en beamed
 He gave thee, he took thee, and



por - tals be - fore thee, And the
 spread to en - fold thee, And
 bright on thy wak - ing, And the
 he will re - store thee, And



lamp of his love is thy guide thro' the gloom.
 sin - ners may hope since the Sin - less hath died.
 sound thou didst hear was the ser - a - phim's song.
 death hath no sting, since the Saviour hath died.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and note values.

Come un - to me all ye that la - bor,

The second system of music continues the two-staff format. The melody in the upper staff includes a prominent eighth-note pattern. The bass line provides harmonic support with chords and single notes.

all ye that la - bor, and are heavy la - den, and

The third system of music concludes the piece. The upper staff features a melodic phrase that ends with a fermata. The lower staff has a corresponding bass line that also concludes with a fermata.

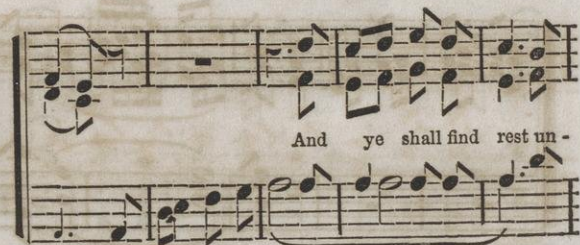
I will give you rest, And I will



give you rest; Take my yoke, my yoke up - on you and



learn of me, For I am meek and low - ly of



And ye shall find rest un -
heart, And ye shall find rest..... un -

to your souls,

For my yoke is ea - sy and my

For my yoke is ea-sy and my burden is

burden is light,.....

Ritard.

light, My yoke is ea - sy, my bur - den is light.

WELTON. L. M.

233

Arranged from REV. C. MALAN.



1. Think of her toil, her anxious care, Who form'd thy
2. Nor keep from memory's glad re - view, The fears which
3. When pressed by sickness, pain or grief, How anxious
4. God of our life, each pa - rent guard, And death's sad



lisp - ing lips to prayer, To win for God the
 all the fa - ther knew, The joy that marked his
 to af - ford re - lief, Our dearest wish they
 hour, O long re - tard; Be theirs each joy that



yielding soul, And all its ar - dent thoughts con - trol.
 thankful gaze, As virtue crowned ma - tur - er days.
 held their own; Till ours returned, their peace was flown.
 gilds the past, And heav'n our mutual home at last.

SINGLE CHANT.

Arranged from a GREGORIAN.



1. The Lord is my Shepherd, I	shall	not	want:
3. He restoreth my soul; he leadeth	}	name's	sake;
me in the paths of righteousness for his			
5. Thou preparest a table before me	}	cup	runneth
in the presence of mine enemies, thou			
anointest my head with oil; my.....			over;



2. He maketh me	}	side the	still	waters.
to lie down in				
green pastures;				
he leadeth me be	}	staffthey	comfort	ine.
thro' the valley of				
the shadow of				
death, I will fear				
no evil; for thou	}	Lord for-	ev - -	- er.
art with me; thy				
rod and thy....				
6. Surely good-	}	Lord for-	ev - -	- er.
ness and mercy				
shall follow me				
all the days of				
my life; and I	}	A -	men.	
will dwell in the				
house of the				

No. 3.



1. Holy, holy, holy, Lord, God Al - | mighty,
Which was, and | is, and | is to | come.

2. Thou art worthy, O Lord, to receive glory, and | honor, and |
 { For thou hast created all things, [power;
 { And for thy pleasure they | are and | were cre - | ated.

3. Worthy is the Lamb | that was | slain,
 { To receive power, and riches, and wisdom,
 { And strength; and | honor, and | glory, and | blessing.

4. Blessing, and honor, and | glory and | power,
 { Be unto him that sitteth upon the throne,
 { And unto the | Lamb for - | ever and | ever. Amen.

Arranged from DE MONTI.



1. How amiable are thy tabernacles, O | Lord of | hosts !
2. { My soul longeth, yea, even fainteth for the courts of the Lord ;
 { My heart and my flesh crieth | out for the | living | God.
3. { Blessed are they that dwell in thy house ;
 { They | will be still | praising thee ;
4. { Blessed is the man whose strength is in thee ;
 { In whose | heart are the | ways of | them.
5. { They go from strength to strength ;
 { Every one of them in Zion ap - | peareth before | God ;
6. { O Lord God of hosts, hear my prayer ;
 { Give | ear, O | God of | Jacob. (Hallelujah, No. 1.)
7. Behold, O God, our shield, and look upon the face of | thine
 [an- | ointed.
8. { For a day in thy courts is better than a thousand ;
 { I had rather be a door-keeper in the house of my God,
 { Than to | dwell in the | tents of | wickedness.
9. { For the Lord God is a sun and a shield ; the Lord will give grace
 [and glory :
 { No good thing will he withhold from them that | walk up- |
 [rightly.
10. { O Lord of hosts
 { Blessed is the | man that | trusteth in | thee. (Hallelujah, 2.)



1. { Lord, thou hast been our dwelling place
 { In | all gene - | rations,
2. { Before the mountains were brought forth.
 { Or ever thou hadst formed the earth and the world.
 { Even from everlasting to ever | lasting, | Thou art God.
3. { Thou turnest man to destruction;
 { And sayest, Return, ye | chil-dren of | men.
4. { For a thousand years in thy sight
 { Are but as yesterday when it is past,
 { And | as a | watch in the | night.
5. { Thou carriest them away as with a flood,
 { They are as a sleep,
 { In the morning they are like grass which | groweth | up.
6. { In the morning it flourisheth, and groweth up;
 { In the evening it is cut | down, *cut | down*, and | withereth.
7. { Who knoweth the power of thine anger?
 { Even according to thy fear; | so is thy | wrath.
8. { So teach us to number our days,
 { That we may ap - | ply our | hearts unto | wisdom.

