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The jubilee: an extensive collection of church music for the choir, the congregation, and the singing-school. 1858

New York, New York: Mason Brothers, 1858

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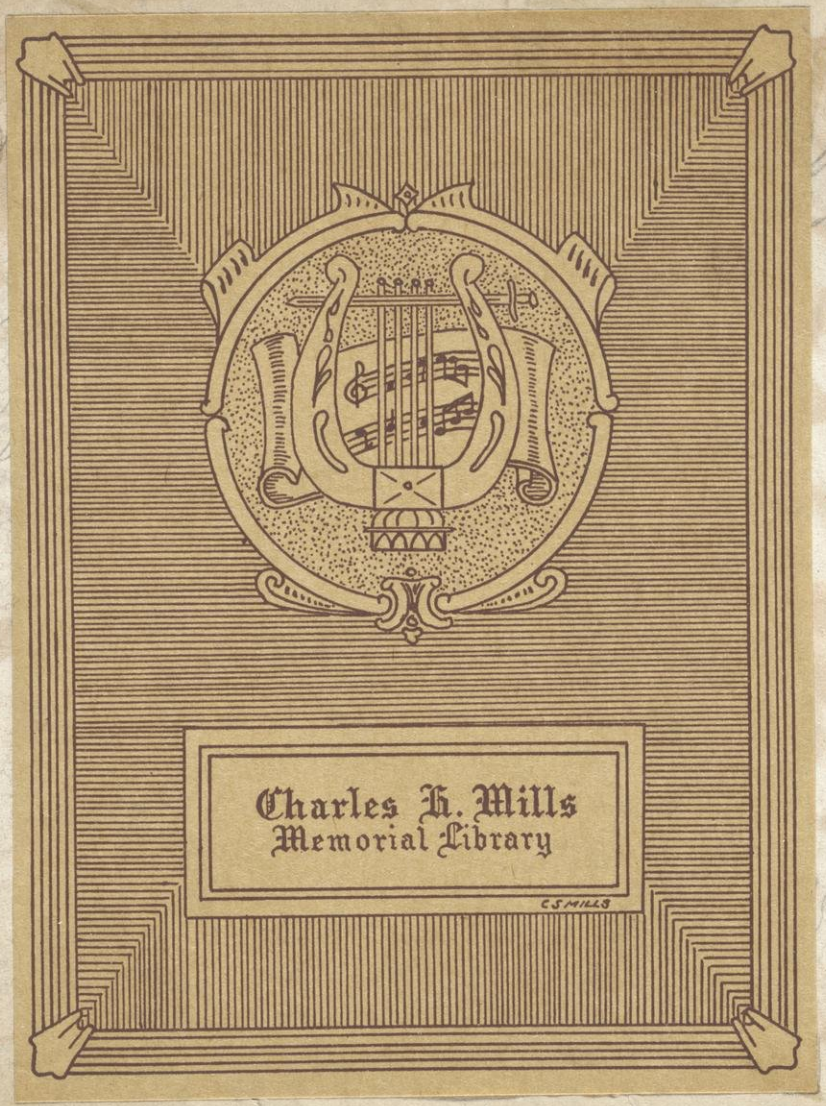
THE JUBILEE

BY

Wm. B. BRADBURY

PUBLISHED BY
Mason Brothers. New York.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H MUSIC

NG-SCHOOL.

NG PIECES. ETC

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ARGENT, WILSON, & HINKLE.

THE JUBILEE:

AN EXTENSIVE

COLLECTION OF CHURCH MUSIC

FOR

THE CHOIR, THE CONGREGATION, AND THE SINGING-SCHOOL.

NEW EDITION,

CONTAINING

ADDITIONAL ANTHEMS, OPENING AND CLOSING PIECES. ETC

BY WILLIAM B. BRADBURY.

WESTERN RESERVE HISTORICAL SOCIETY CLEVELAND, O.

Entered 28 May 1896 MISC Page 72

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Entered, according to Act of Congress, in the year 1858, by WILLIAM B. BRADBURY, in the Clerk's Office of the District Court for the Southern District of New York.

To Teachers of Sacred Music, Choristers, Choirs, and Classes, and to the Musical Public generally, whose favorable regards he has had abundant occasion to acknowledge, this book is most respectfully inscribed by

THE AUTHOR.

PREFACE.

Of the various Collections of Church Music in which the editor of the present work has been engaged, viz.: "THE PSALMODIST," published in 1844—"THE CHORALIST," in 1847—"THE MENDELSSOHN COLLECTION," in 1849—"PSALMISTA," in 1851—and "THE SHAWM," in 1853, the last-named has perhaps proved the most extensively useful.

Encouraged, and grateful for past success, and the mission of good that he hopes has already been accomplished, he has made it his constant study to ascertain the present wants of the musical public at large, including the Elementary Singing School, the Choir, and the Congregation. "THE JUBILEE" is the result of his experience and observation during the last four years. The material of which it is composed has been increasing upon his hands during this time; and, unless he greatly errs in judgment, it will be found to excel, by far, any former efforts. He certainly was never before so favorably situated—never received so many words of encouragement, and never were half so many willing hands extended to aid him; for all which his warmest thanks are tendered.

To aid in the selection of tunes, a number in the first part of the work will be found designated as "Choir Tunes," "Congregational Tunes," etc., etc., not that the author would assume to dictate what a choir or congregation should or can sing, for of that matter they are themselves the sole arbiters; but simply to hint to the leader that a tune so marked, is, in his judgment, one of a class well adapted to "Choir" or "Congregational" use, etc., etc.

Besides a great variety of Psalmody in all meters, numerous short pieces, such as Hymn Chants, short Metrical Pieces, Introits, Opening and Closing Pieces, and short Anthems adapted to the various occasions of public worship, will be found. And to these is added an unusual variety of larger Choruses, Anthems, etc., for Concerts and various other public occasions.

Variety of styles, rich and natural harmonies, and pleasing and graceful melodies, it is believed, will be found leading characteristics of "THE JUBILEE." While the artistic singer and choir have not been neglected, the wants of the people—"ALL THE PEOPLE"—have been mainly considered and provided for—for they are especially called upon to "praise the Lord."

CONGREGATIONAL SINGING.—In immediate connection with the permanent establishment of a good Choir, the practice of Congregational Singing is strongly advocated; and as it is evidently a part of every chorister's duty to encourage and facilitate this mode of public worship, he is urged to introduce, every Sabbath, and at every service, one tune at least that is familiar to the congregation; and if sufficient interest is manifested on the part of minister and people to warrant the movement, let Congregational Singing Meetings, for the practice of such tunes as seem desirable to use on the Sabbath, be established.

POPULAR TUNES.—A tune, to become a favorite either with choir or congregation, and hence useful, must be attractive to the popular ear. It must be a thing of life, possessing a character of its own; and if happily wed to poetry of a congenial temper (to continue the simile), it may stand the test. It must please, not merely upon its introduction, but also upon a more familiar acquaintance. Some tunes, like some persons, make a favorable impression at first, but soon become insipid; they have no depth—they are all surface. Like sight-friends, such tunes are not to be trusted. Others, apparently less prepossessing, improve on acquaintance, and you soon become fast friends.

Nothing can be more evident than the fact that in the composition of devotional music, the soul of the composer must be filled with the spirit of the psalm or hymn he undertakes to clothe with melody and harmony. His music must be, as it were, the outgushing of the poetical sentiment expressing itself more eloquently and powerfully, by the aid of song-language, than it can do through its own simply. The most popular and useful tunes are those that seem to have *composed themselves*, or to have sprung up spontaneously from the beautiful language of the poetry, or to have been, from the first a necessity, and not a mere appendage to the poetry.

Again, music to devotional poetry should be duly modest, not attracting so much to itself as to detract from the sentiment whose help-mate it is designed to be. Through its gentleness and modest beauty, it should ever impress more strongly the tender sentiments of devotion, confession, penitence, and humble adoration with which it is laden. And when, at other times, it has occasion to break forth

"In loud and joyful song,"

let it still be remembered that mere noise is not music. Let the singing, in no instance, be so rapid as to be undignified, so loud as to be boisterous, or so slow as to be dull and heavy.

Whether in this work the views herein expressed have been successfully carried out, must be left to those who sing the music to judge. One thing is asked, viz.: that the Teacher, Chorister, or private singer, who takes up this work for examination, would try the tunes thoroughly before deciding upon their merits; and if any are found that will not bear the test of frequent repetition, let them be discarded. It is also suggested that the singer who reads what is written in the paragraph preceding might do well to ask if some of the same characteristics therein mentioned as essential to a good tune, are not equally essential to a GOOD SINGER. Certainly, without the cultivation of a spirit becoming an humble worshiper, no one, though he possess the voice of an angel, can ever so interpret the sentiments of the devout poet or successful composer as to be able to sing to the edification either of himself or of others.

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THE NEW SINGING CLASS.

LESSON I.

THE SCALE.

§ I. "THE SCALE" is a succession of EIGHT Musical Sounds or TONES.

NOTE.—The Teacher will sing or play the scale, slowly at first, allowing the pupils to count each tone as sung, from *one* to *eight*. After becoming familiar with its tones by listening, let them then sing it themselves many times, backwards and forwards, before calling their attention to its written form, either in the book or upon the blackboard.

NUMERALS OR NAMES OF THE SCALE.

§ II. The scale is numbered or named from the lowest to the highest tone, thus:

ONE,	TWO,	THREE,	FOUR,	FIVE,	SIX,	SEVEN,	EIGHT.
1	2	3	4	5	6	7	8.

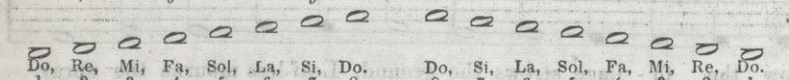
SYLLABLES.

§ III. "SYLLABLES" like the following are used to assist the beginner in reading music, i. e., producing the right tones. When all the sounds of the scale have been made familiar by practice, these "syllables," (which are mere helps to the beginner), may be partially or wholly dropped, and one syllable, (La,) or the words ordinarily set to the music, may be used instead.

SYLLABLES, *as Written.*	Do,	RE,	MI,	FA,	SOL,	LA,	SI,	Do.
SYLLABLES, *as Pronounced.*	*Do,*	*Ray,*	*Mee,*	*Fah,*	*Sole,*	*Lah,*	*See,*	*Do.*
NUMERALS, *or Names.*	1	2	3	4	5	6	7	8.

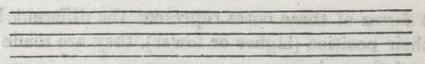
REPRESENTATION OF THE SCALE, WITH SYLLABLES AND NUMERALS.

SING, *ascending and descending.*



THE STAFF.

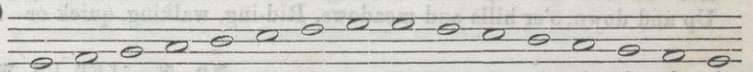
§ IV. Five horizontal lines with the spaces between them constitute the musical Staff, and upon this the characters representing the Scale and other musical exercises and tunes are written.

THE STAFF. 

PRACTICAL EXERCISES.

NOTE.—In the following Exercises, the teacher will give the pitch generally, as indicated by the numeral 1, (supposing the clef and signature to be these,) simply saying to the class, "Now *Do* (1) is on the lowest (or first) line." "Now between the first and second lines," &c. By thus frequently changing the position of the scale, the beginner learns from the first to regard the intervals in their relative position, irrespective of any given space upon the staff. This we deem of much importance in teaching the art of reading music *vocally*. (In learning to play upon an instrument the case is different.) After getting some practical idea of what reading music is—by the preparatory exercises that follow—the pupil will easily understand and appreciate the importance of *fixed sounds*, as indicated by the letters and clefs. "ONE THING AT A TIME," must be the successful teacher's motto.

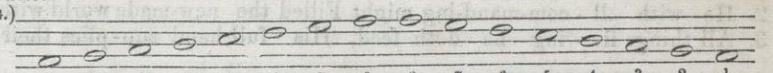
No. 1.—THE SCALE UPON THE STAFF.

(SING.) 

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

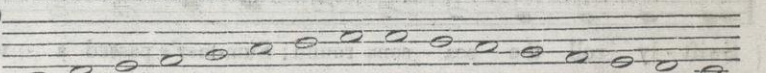
No. 2.—THE SCALE IN ANOTHER POSITION (HIGHER).

NOTE.—The teacher will take the pitch a little higher, and sing the scale *first*, calling attention to the notes.

(SING.) 

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

No. 3.—THE SCALE IN ANOTHER POSITION (LOWER).

(SING.) 

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

That peace on earth, and joy may reign To heaven we pray. A - men, A - men.
Praise God, from whom all blessings flow, Praise him, all creatures here be - low.

§ V. It will be seen from the foregoing exercises that the scale may be placed in any position upon the Staff, higher or lower, at the option of the writer. In the above a short line below the staff has been added, in order to begin the scale lower. This is usually called a LEGER LINE, or ADDED LINE.

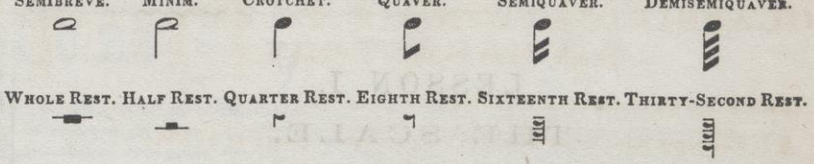
NOTES AND RESTS.

§ VI. The relative length of musical tones is represented to the eye by characters called NOTES.

The different forms of these notes represent the different lengths of musical sounds; while also by their position (higher or lower), they are made to represent the different tones or sounds of the scale.

SILENCE is indicated by characters called RESTS. Each NOTE has a corresponding REST.

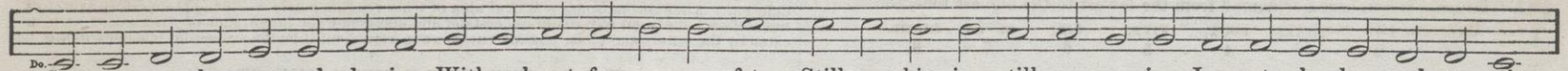
ILLUSTRATION OF NOTES WITH THEIR RESTS.



NOTE.—By practice the pupil becomes familiar with the different forms and shapes of the above notes and rests, and soon learns to govern the length of his tones entirely by them. This is called KEEPING TIME.

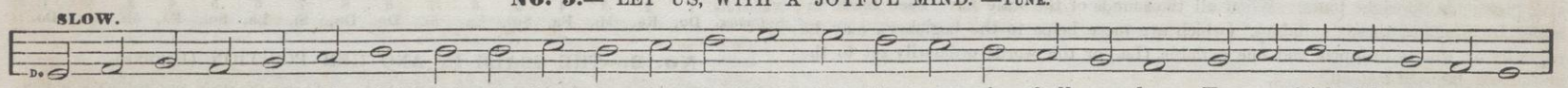
PRACTICAL EXERCISES.

No. 4.—"LET US NOW BE UP AND DOING."—SCALE EXERCISE.



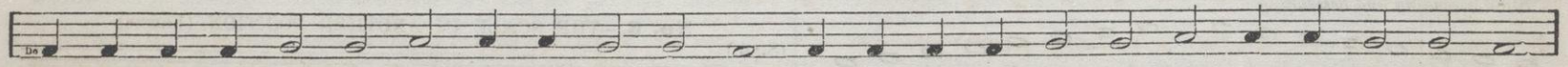
Let us now be up and do - ing, With a heart for a - ny fate, Still a - chiev-ing, still pur - su - ing, Learn to la - bor and to wait.
Up and down, o'er hills and meadows, Rid-ing, walking, quick or slow, On wher - ev - er fan - cy leads us, O'er the fair, bright world we go.

No. 5.—"LET US, WITH A JOYFUL MIND."—TUNE.

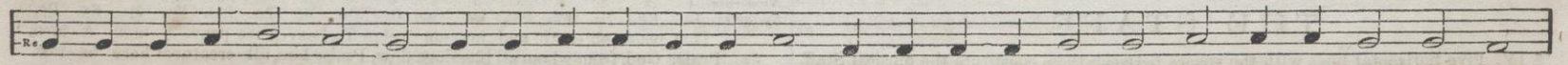


1. Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mer - cies shall en - dure Ev - er faith-ful, ev - er sure.
2. He with all - com-mand-ing might Filled the new-made world with light; For his mer - cies shall en - dure Ev - er faith-ful, ev - er sure.
3. All things liv - ing he doth feed, His full hand sup-plies their need; For his mer - cies shall en - dure Ev - er faith-ful, ev - er sure.

No. 6.—"SWIFTLY ROLL THE SEASONS ROUND."—SONG EXERCISE.



Swift - ly roll the sea - sons round; Sum-mer's passed a - way, Now the fo - liage strews the ground, Leaf-less mourns the spray.



From the sad and na - ked bower, From the bit - ter storms that lower, Far each feathered song - ster flies, Seek - ing mild - er skies.

LESSON II.

CLASSIFICATION OF ELEMENTARY CHARACTERS.

To the Teacher.—Introduce Measures, beating Time, &c.

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

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

MEASURES.

§ II. Music is divided into small equal portions; these portions are called Measures.

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

§ IV. A measure with two parts—having an accent on the first part—is called Double Measure; as one, two; one, two, &c.

§ V. A measure with three parts—having an accent on the first part—is called Triple Measure; as one, two, three; one, two, three, &c.

§ VI. A measure with four parts—having an accent on the first and third parts—is called Quadruple Measure; as one, two, three, four, &c.

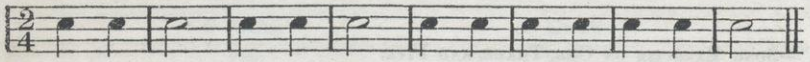
§ VII. A measure with six parts—accented on the first and fourth parts—is called Sextuple Measure.

§ VIII. Large figures placed at the beginning of a piece of music denote the fractional proportion of the whole note, and thus show the number of parts in a measure; thus, for example, $\frac{4}{4}$ shows that four quarter notes, or an amount equivalent to them, are contained in a measure; $\frac{3}{4}$ shows that three quarters, or their equivalent, fill the measure; $\frac{2}{2}$, that two half notes fill the measure, &c., &c.

§ IX. Measures are represented to the eye by interspaces between vertical lines; the dividing lines are called Bars.

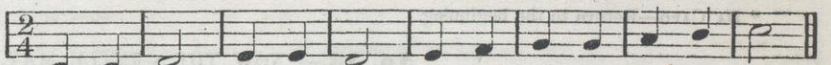
PRACTICAL EXERCISES IN RHYTHMICS AND MELODICS.

No. 7.—Exercise in Double Measure.



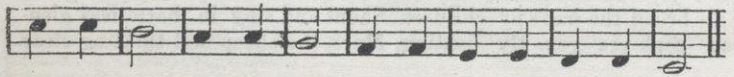
Now re - joice, Now re - joice, Sing a - loud with cheerful voice.
Jen - ny Lind, Jen - ny Lind, Come a - gain, dear Jen-ny Lind.

No. 8.—"NOW REJOICE."—Song Exercise in Double Measure.



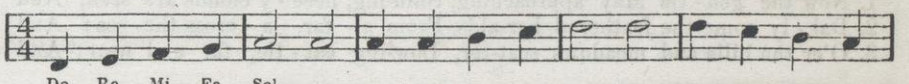
Now re - joice, Now re - joice, Sing a - loud with cheerful voice.
Jen - ny Lind, Jen - ny Lind, Come a - gain, dear Jen - ny Lind.

(No. 8—continued.)

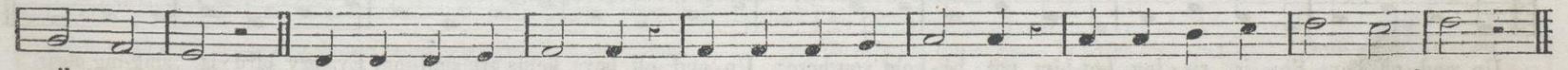


Now re - joice, Now re - joice, Sing a - loud with cheerful voice.
Jen - ny Lind, Jen - ny Lind, Come a - gain, dear Jen - ny Lind.

No. 9.—THE MEADOWS.—Song Exercise in Quadruple Measure.



1. How I love the mea-dows, Pleasant lights and sha-dows, Love-ly, purl - ing,
2. Winds are gen - tly blow-ing, All a-round are strew-ing A-corns, moss and



sil - ver streams; Hear the young birds twit - ter, See the fo - liage glit - ter, To the sun's bright morn - ing beams:
pleas - ant flowers; Larks and rob - ins join - ing, All their powers com - bin - ing, Praise the love - ly morn - ing hours:

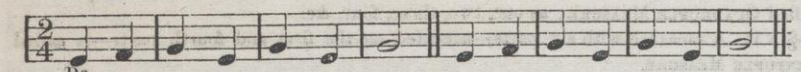
EXERCISES WITH SKIPS.

(Omitting or passing over certain tones of the scale.)

To the Teacher.—Exercise the class on the skips of one, three, and five, and explain the Repeat and Da Capo.

No. 10.—SKIP OF THE THIRD. (Omitting one tone.)

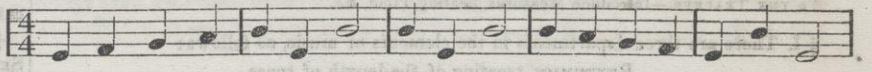
What kind of measure?



One, two, three, one, three, one, three, Come, and skip this third with me.

No. 11.—SKIP OF THE FIFTH. (Omitting three tones.)

What kind of measure?



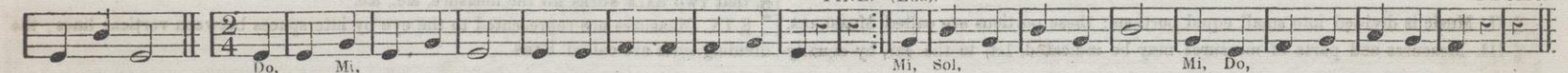
One, two, three, four, five, one, five, five, one, five, Af-ter wisdom let us strive,

No. 12.—"THE CHEERFUL DAY."—Song.

Commencing on the second part of the measure.

FINE.—(End).

Da Capo.*



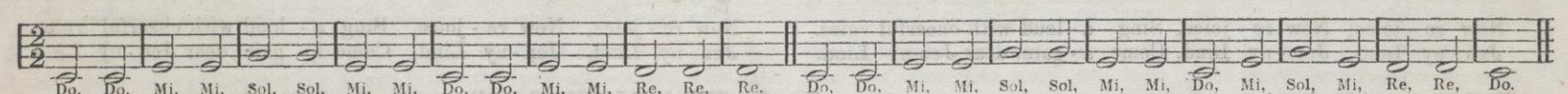
let us strive.

1. { The cheerful day is dawn-ing, I hear the cuckoo sing, / To greet the ear-ly morn-ing, And ush-er in the Spring, } O, welcome, welcome, cuck-oo! O, welcome, gen-tle Spring!

D. C. O, cuck-oo, cuckoo, wel-come! O, welcome, gentle Spring!

* Da Capo—Return to the beginning.

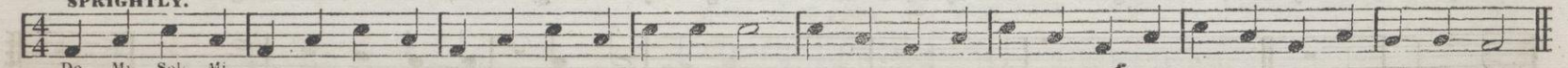
No. 13.—"NOW THE GENTLE MAY."—Song Exercise on One, Three, and Five.



1. Now the gen-tle May approaching, Shin-ing, fleec-y clouds are seen, And a joy-ful song of welcome Sounds from ev-ery cop-pice green.
2. Dai-ly come the feathered her-alds, From a-far, a-cross the sea; And a-broad the hap-py children Shout and sing in harm-less glee
3. O'er the hills and meadows scat-ter, Low-ing cat-tle, far and near; And on zeph-yrs gen-tly floating, Mark the sheep-bell tinkling clear.

No. 14.—"UP AND OFF, BOYS."—Song Exercise on One, Three, and Five.

SPRIGHTLY.



Up and off, boys, Sun is ris-ing, Let him not be-hold you here; Up and off, boys, fields are smil-ing, Ev-ery bird is sing-ing clear.
Light-ly step-ping, gay-ly step-ping, Still our hap-py voic-es join; If the storm comes, we can bear it, If the sun shines, let it shine.

LESSON III.

ABSOLUTE PITCH—LETTERS—CLEFS.

To the Teacher.—Introduce Absolute Pitch of Tones by letters. Explain Staff, Clef, &c.

§ I. The Absolute Pitch of Tones is indicated by the letters A, B, C, D, E, F, G.

§ II. Either of these may be taken as the basis of the series of sonnds that we call The Scale.

§ III. The scale takes its name from the letter upon which it is founded, as *e. g*: a scale beginning on C, is called The Scale of C, and C is taken as one (Do); A scale beginning on D, is called The Scale of D, and D is taken as one, &c. &c.

Note.—The Teacher will explain further, and sing or play the sounds of the above letters, naming them, and especially drawing the attention of the pupils to the fact that musical sounds are distinguished from each other as to given pitch, or difference of pitch, *by the letters*, and not by syllables or numerals.

§ IV. In order to determine the position and pitch of the scale upon the staff, a character is used to represent one of the letters,* and is placed at the beginning of the staff. This is called a Clef.

§ V. There are two clefs in general use, called the Treble or G Clef, and the F or Base Clef.

G CLEF. F CLEF.

Note.—Another, called the C Clef,

C CLEF.

is used in many parts of Europe, but seldom in this country, the two above named being regarded sufficient for all practical purposes.

§ VI. The G clef is placed upon the second line, and represents the letter G upon that line.

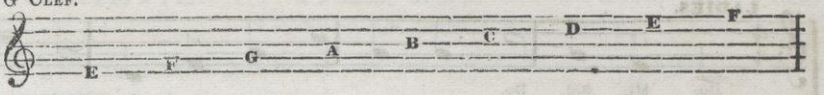
§ VII. The F clef is placed upon the fourth line, and represents the letter F upon that line.

Each line and space of the staff is then named after the letters, as follows:

* A letter was originally used instead of what we now call the clef.

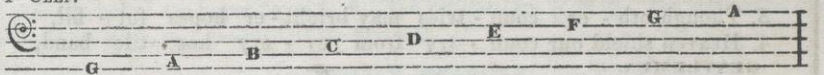
TREBLE STAFF WITH THE LETTERS MARKED.

G Clef.



BASE STAFF WITH THE LETTERS MARKED.

F Clef.



Note.—The pupils should all sing occasionally from the Base staff. Frequently half the school may sing the Base, while the other half are singing the Treble parts.

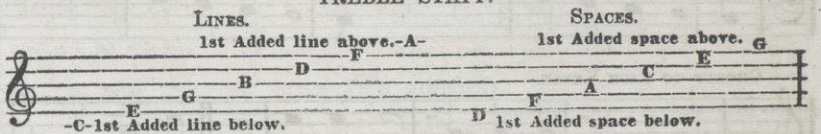
ADDED LINES.

§ VIII. The compass of the staff may be extended below or above by additional short lines, called Added or Leger Lines. These, with the spaces intervening, derive their names also from the letters in the same manner as the staff proper.

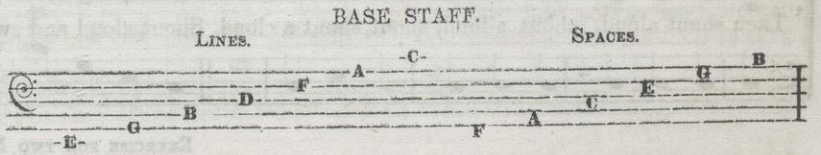
§ IX. The degrees of the staff are numbered from the lowest upward, the lowest being reckoned as the first line.

§ X. It is important to become familiar with the lines and spaces of the staves, by name, thus:

TREBLE STAFF.



BASE STAFF.

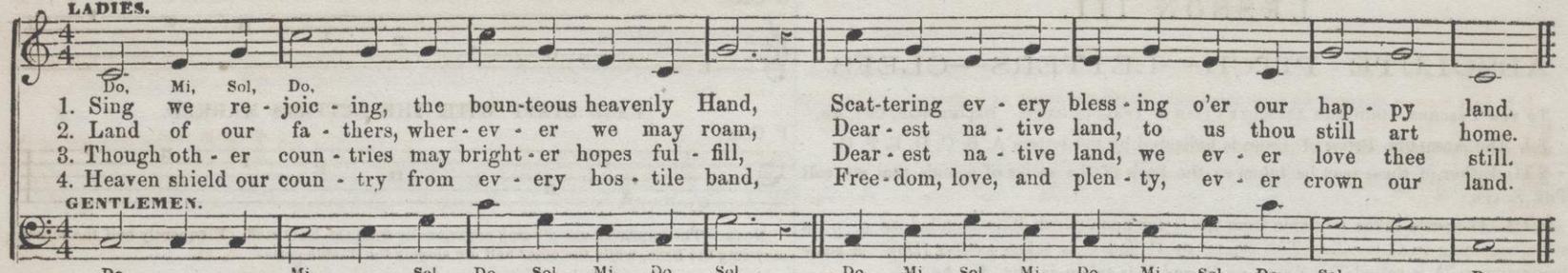


§ XI. Notes placed upon either degree of the staff receive their melodic name from the letter of the line or space on which they are placed. Thus, a note on the first line of the Treble staff is called E; on the first space, F, &c.

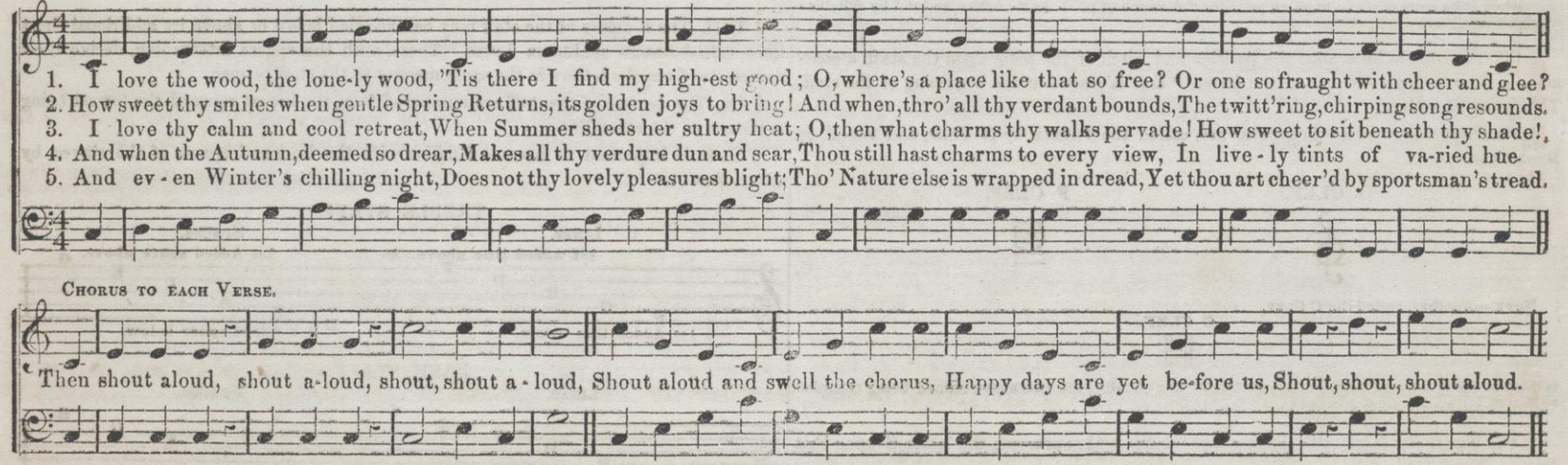
Practice reading tunes and exercises by the letters.

PRACTICAL EXERCISES.

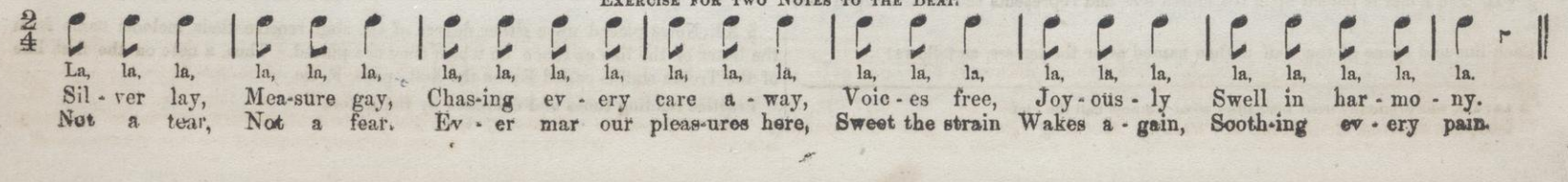
No. 15.—"SING WE REJOICING."—Song Exercise in two Parts—Quadruple Measure.



No. 16.—"THE WOOD."—Two Part Song. Scale Exercise, founded on C.



Exercise for two Notes to the Beat.



LESSON IV.

RHYTHM.

§ I. In a former chapter we considered the length of sounds as indicated by the different forms of the notes, &c., but the time of a piece of music may be slower or faster without interfering with *relative* proportions.

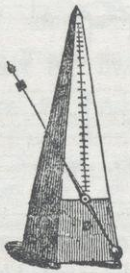
§ II. When, for example, we apply four beats to the whole note, we must allow two beats to the half note, and one beat to the quarter-note, &c.; but when we apply only two beats to the whole note, we must allow but one beat to the half note, &c.

§ III. There may be various kinds of notes in the measure, but there must be an equal *amount* in every measure; that is, one measure must contain as much in the aggregate as another.

NOTE.—Examine, also, tunes in the body of the work. Question on the relative duration of the notes, &c.

NOTE.—To aid in computing time, Maelzel, the celebrated French mechanist, invented an instrument called a Metronome. It has a pendulum, which swings and ticks at regular intervals of time, like that of a clock. (The instrument is, in fact, a clock turned upside down, but without dial plate or hands.) If the weight be moved upwards, the pendulum will swing slower, if downwards, faster; but put the weight where you will, its motions will always be in *equal time*; never hurrying, never dragging.

In the performance of a piece of music, the time should be computed with the same accuracy and regularity as by a Metronome, or a clock.



VARIETIES OF TIME, AND MOTIONS OF THE HAND IN BEATING.

§ IV. There are in general use FOUR KINDS of Measures, and each kind has THREE VARIETIES.

DOUBLE MEASURE

has two beats; the upper figure is 2. The varieties are $\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$. The motions of the hand are *down, up;* accented on the first part.

TRIPLE MEASURE

has three beats; the upper figure is 3. The varieties are $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$. The motions of the hand are *down, left, up;* accented on the first and third parts.

QUADRUPLE MEASURE

has four beats; the upper figure is 4. The varieties are $\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$. The motions of the hand are *down, left, right, up;* accented on the first and third parts.

SEXTUPLE MEASURE

has six beats; the upper figure is 6. The varieties are $\frac{6}{2}$ $\frac{6}{4}$ $\frac{6}{8}$. The motions of the hand are *down, down, left, right, up, up;* accented on the first and fourth parts.

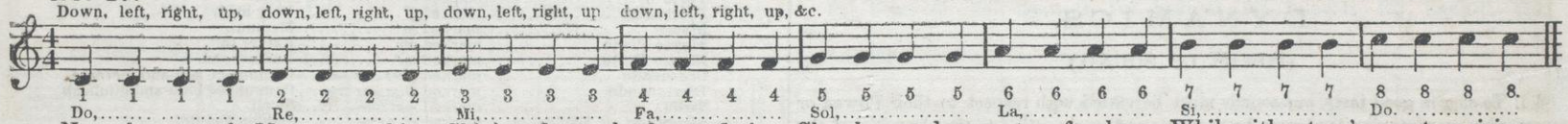
NOTE.—When the movement in Sextuple Measure is rapid, it may be beaten the same as Double Measure. When it is slow, beating may also be performed with three motions repeated, when this method is preferred.

SCALE SONGS.

OR RHYTHMICAL EXERCISES WITH THE SCALE, FOR BEATING TIME AND SINGING.

No. 17. SING BACKWARDS.

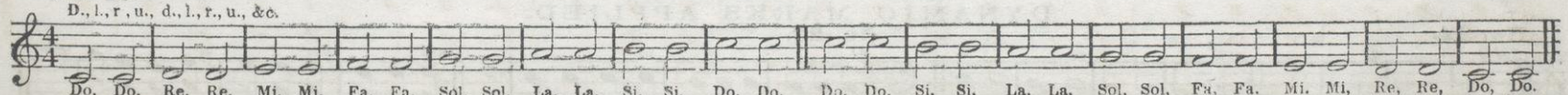
Down, left, right, up, down, left, right, up, down, left, right, up down, left, right, up, &c.



Now the gen - tle May approaching, Shining, fleecy clouds are fly-ing, Cheerly sound our notes of welcome, While with nature's songsters vieing.

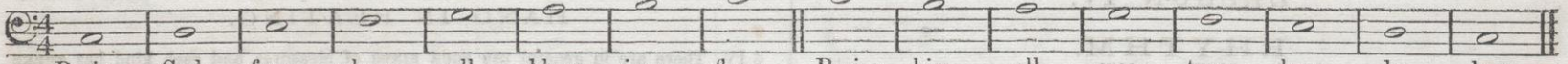
No. 18.

D., l., r., u., d., l., r., u., &c.

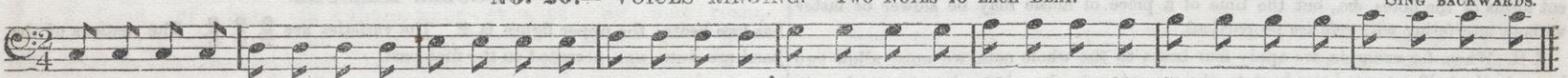


Shepherds from their sleep are waking, Morning light is gen-tly breaking, Ro - sy beams in beau-ty springing, While all nature's voice is sing-ing.

No. 19.—"PRAISE GOD."



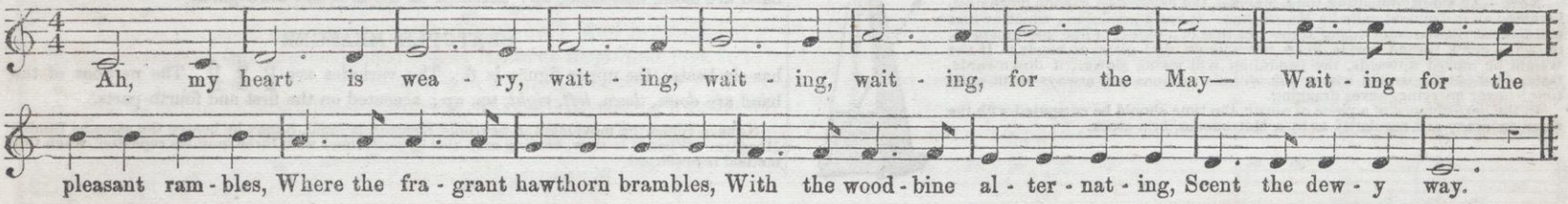
No. 20.—"VOICES RINGING."—TWO NOTES TO EACH BEAT. SING BACKWARDS.



DOTTED NOTES.

§ V. By the addition of a DOT (·), a note is made to represent a tone one half longer than it does otherwise: thus a dotted whole note is equal to a whole and half note, (𝅝· equal to 𝅝 𝅗𝅥); a dotted half note is equal to a half and quarter note (𝅗𝅥· equal to 𝅗𝅥 ♩), &c.

No. 21.—"AH, MY HEART IS WEARY."



LESSON V.

DYNAMICS.

(POWER OF SOUND.)

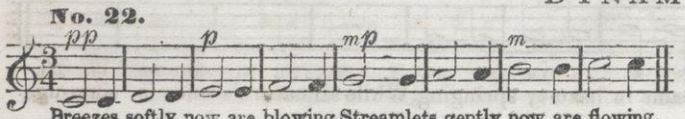
§ I. To sing in good taste, our sounds must be varied with respect to their POWER or stress, sometimes singing louder, and sometimes softer, according to the character of the song or sentiment. For this purpose, DYNAMICS are used.

DYNAMIC CHARACTERS EXPLAINED.

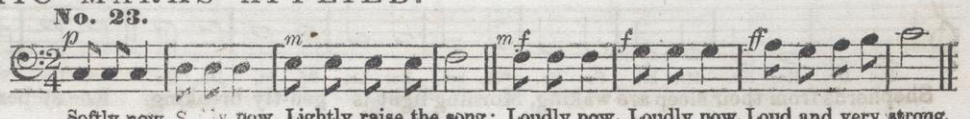
Piano	marked *p*	Soft.
Pianissimo	marked *pp*	Very soft.
Forte	marked *f*	Loud.
Fortissimo	marked *ff*	Very loud.
Mezzo	marked *m*	Medium.
Mezzo Piano	marked *mp*	Rather soft.
Mezzo Forte	marked *mf*	Rather loud.
Crescendo	marked *Cres.*, or <	Commence soft and increase.
Diminuendo	marked *Dim.*, or >	Commence loud and diminish.
Swell	marked <>	Swell.
Sforzando, or Explosive	marked *sf*, or >	Sudden and full.
Staccato	marked ·, or !	Short and distinct.
Legato	marked ⌒	Connected and smooth.

DYNAMIC MARKS APPLIED.

No. 22.

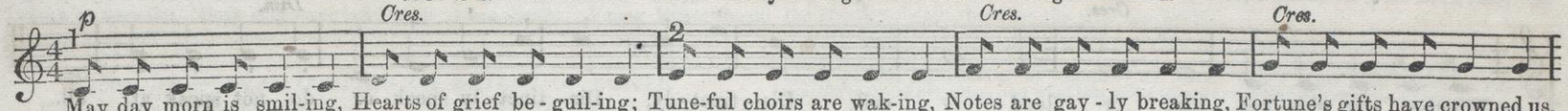


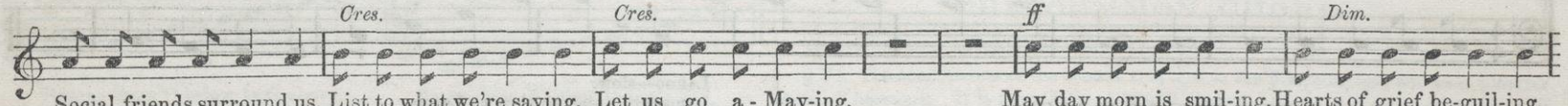
No. 23.

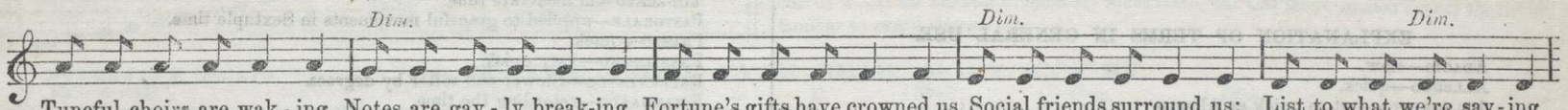


SCALE SONGS—CONTINUED

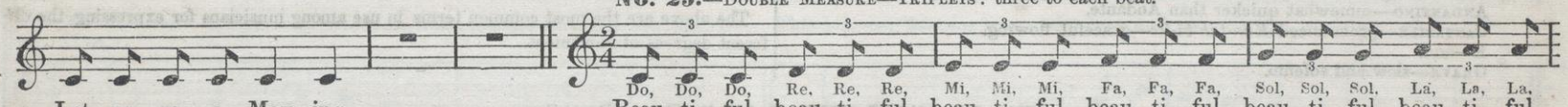
No. 24.—"MAY DAY MORN."—May be sung in Two Parts. See figures 1 and 2.



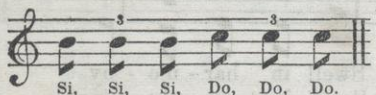




No. 25.—DOUBLE MEASURE—TRIPLETS: three to each beat.

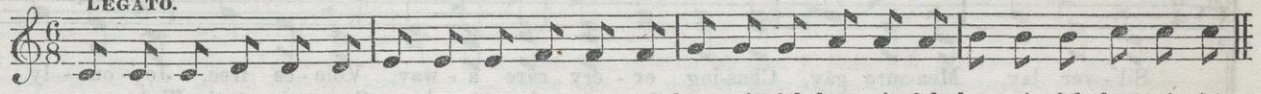


SING BACKWARDS.

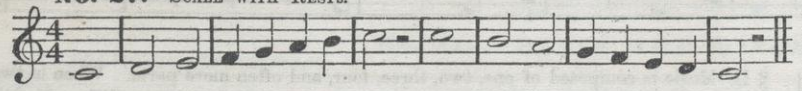


No. 26.—SEXTUPLE MEASURE.—When sung rapidly the effect is the same as with triplets, in No. 25.

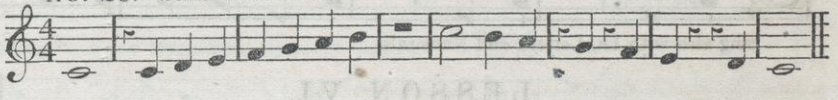
LEGATO.



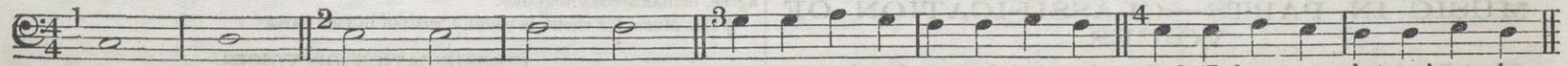
No. 27.—SCALE WITH RESTS.



No. 28.—SCALE WITH RESTS.

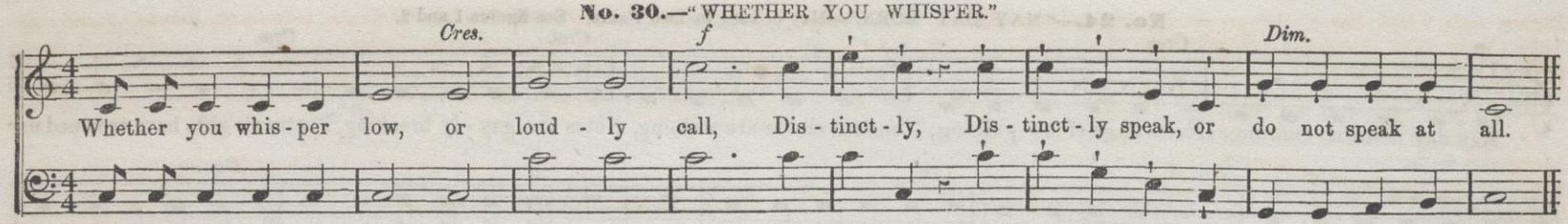


No. 29.—SOLFAING.*—ROUND. **Haydn.**



* Singing with syllables.

No. 30.—"WHETHER YOU WHISPER."



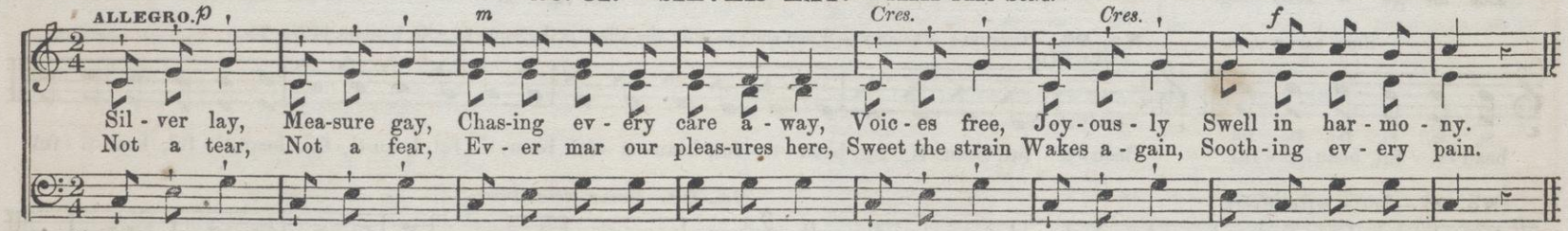
MOVEMENT.

EXPLANATION OF TERMS IN GENERAL USE.

ADAGIO—slow.
ALLEGRO—quick.
ALLEGRETTO—not so quick as Allegro.
ALLEGRO ASSAI—very quick.
ANDANTE—gentle, and rather slow.
ANDANTINO—somewhat quicker than Andante.
CANTABILE—pronounced *Kan-tah-bi-lee*—graceful, flowing.
E—and.
GRAVE—slow and solemn.
LARGO—slow.
LARGHETTO—not so slow as Largo.
MODERATO—in moderate time.
PASTORALE—applied to graceful movements in Sextuple time.
PRESTO—quick.
PRESTISSIMO—very quick.
RALLENTANDO—Slower and softer by degrees.
RITARDANDO—retarding the time.
TEMPO—time.
VIVACE—quick and cheerful.

The above are the most common terms in use among musicians for expressing the different degrees of movement.

No. 31.—"SILVER LAY."—THREE PART SONG.



Sing also with La, Letters, and Numerals.

LESSON VI.

MUSIC IN PARTS—CLASSIFICATION OF VOICES.

§ I. A PART in music is represented to the eye by a single set or number of notes on any staff. The treble, for example, is one PART, the base is another PART, &c.

§ II. Music is composed of one, two, three, four, and often more parts. When in two or more parts, it is said to be in Harmony, and is so composed that the different parts agree, or HARMONIZE together.

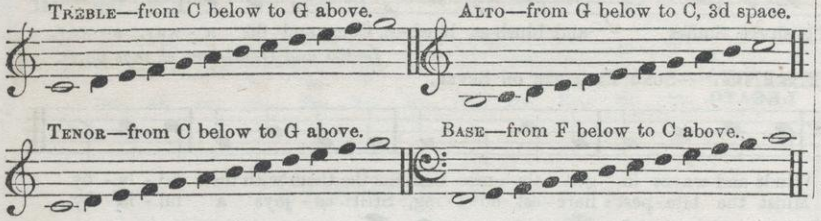
§ III. Music for choirs is usually written in four parts.

CLASSIFICATION OF VOICES.

§ IV. The voice is naturally divided into four classes, viz.: Lowest male voices, BASE

Highest male voices, TENOR. Lowest female voices, ALTO. Highest female voices, TREBLE or SOPRANO. Boys sing ALTO until their voices change. Young Misses should practice ALTO until their voices become firm.

No. 32.—USUAL COMPASS OR EXTENT OF VOICES.



§ V. Besides the above there is a BARITONE voice, between the Base and Tenor; and the MEZZO SOPRANO, between the Alto and Treble.

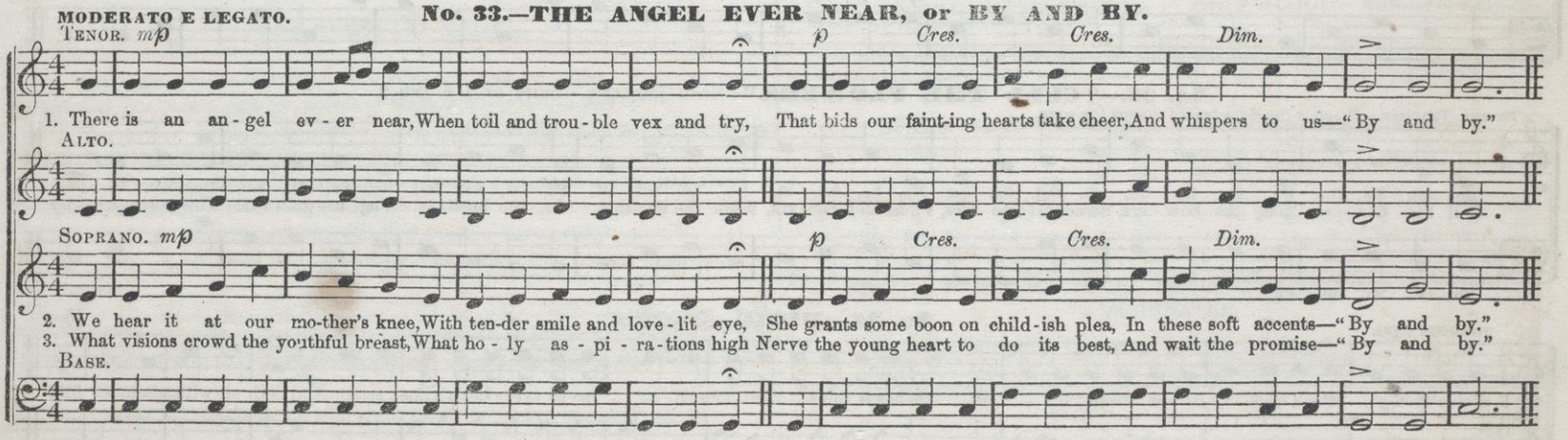
NOTE.—While learning to read music in classes it is sometimes advantageous to change parts occasionally, and frequently all may sing on one part; but in church, changing of parts should not be practiced by *any* unless at the request of the leader. Every singer should sing the part best adapted to his or her voice, and what that is the teacher or leader will soon be able to decide.

THE COMMON CHORD.

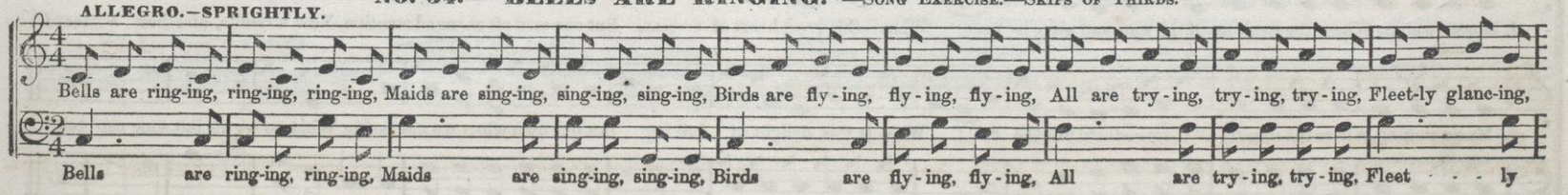
TO THE TEACHER.—Practice the numerals 1, 3, 5, 8.

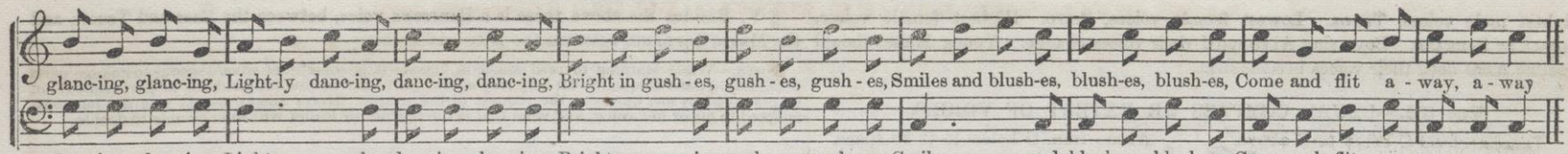
§ VI. The combination of the sounds 1, 3, 5, 8, is the first, simplest, and most pleasing form of harmony. It is termed the COMMON CHORD. There are many other kinds of chords which the student of harmony must learn, but this (the Common chord) should be familiar to every singer.

No. 33.—THE ANGEL EVER NEAR, or BY AND BY.



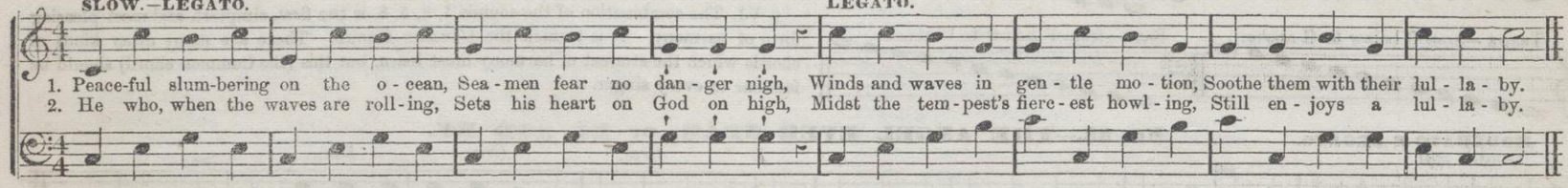
No. 34.—"BELLS ARE RINGING."—SONG EXERCISE.—SKIPS OF THIRDS.



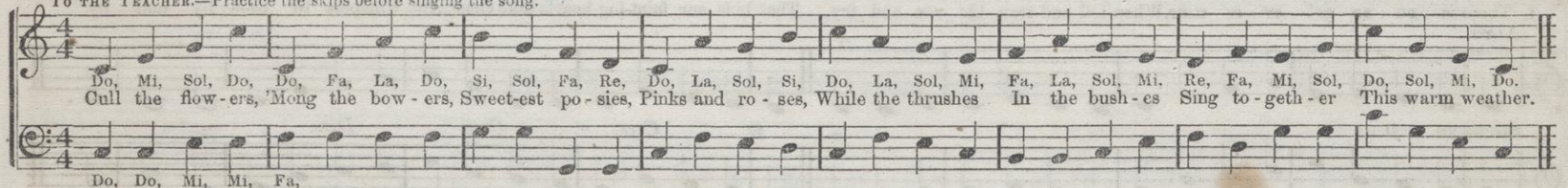


Ladies and Gentlemen change parts.

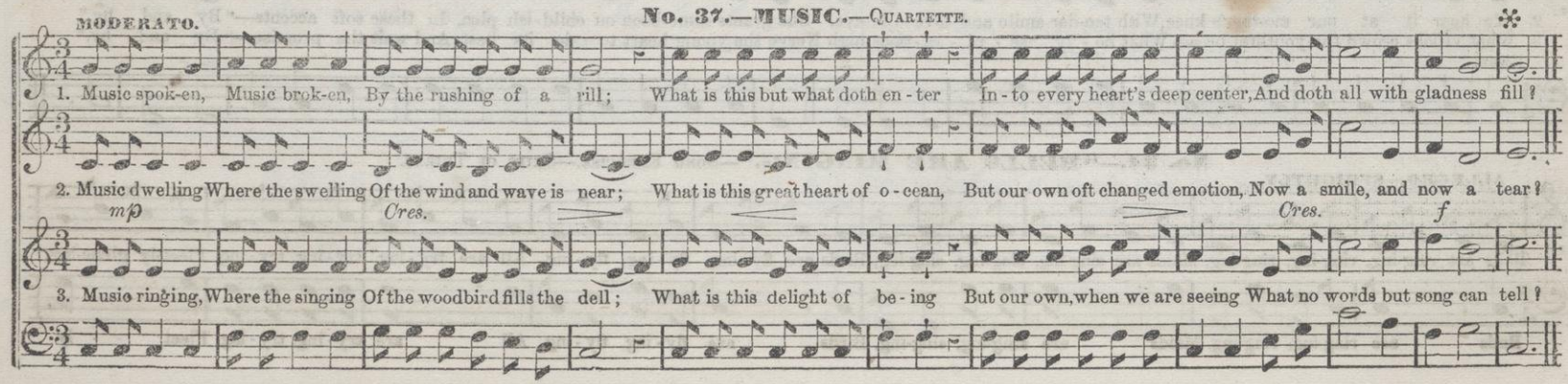
No. 35.—"PEACEFUL SLUMBERING."—Song Exercise on Seven.



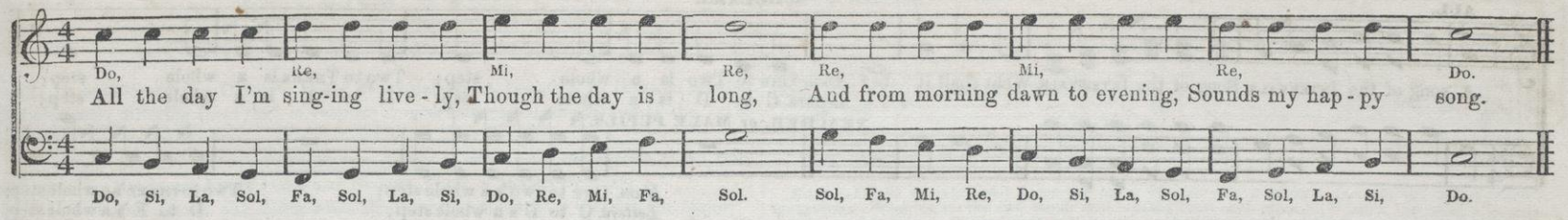
No. 36.—"CULL THE FLOWERS."—Song Exercise.—Skips of 4, 6, and 2.



No. 37.—MUSIC.—Quartette.



No. 38.—"ALL THE DAY I'M SINGING LIVELY."—EXTENDED SCALE.



LESSON VII.

INTERVALS.

§ I. THE scale may be compared to a flight of steps or ladder. It is frequently represented by a ladder with the rounds or steps at unequal distances apart:

§ II. The steps or distances observable in the passage of the voice up and down the scale or ladder, are called INTERVALS.

§ III. An INTERVAL is the distance from any sound of the scale to the next above or below—the difference of pitch between any two sounds.

§ IV. There are two kinds of Intervals in the scale—LARGE and SMALL.

§ V. The larger intervals are called TONES or STEPS. The smaller HALF-TONES or HALF-STEPS.

NOTE.—Good teachers differ as to the proper use or application of these and other terms. Such differences, however, we do not consider of much importance. So long as pupils make themselves familiar with the general nomenclature of the musical art, and understand its application, we should be satisfied. We have given above both terms; teachers will adopt whichever they prefer.

THE INTERVALS OF THE SCALE.

§ VI. The intervals, as they succeed each other in the scale, are in the following order, viz.:

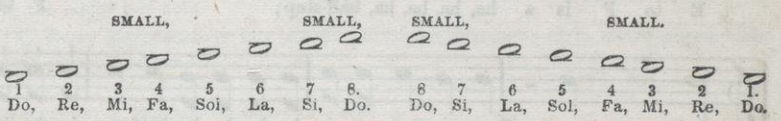
From 1 to 2, LARGE,—Tone or Step.
From 2 to 3, LARGE,—Tone or Step.
From 3 to 4, SMALL,—Half-tone or Half-step.
From 4 to 5, LARGE,—Tone or Step.
From 5 to 6, LARGE,—Tone or Step.
From 6 to 7, LARGE,—Tone or Step.
From 7 to 8, SMALL,—Half-tone or Half-step.

The intervals of the letters are as follows, viz.:

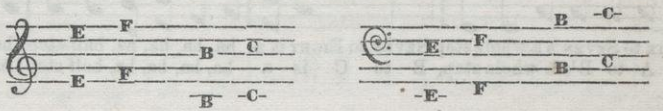
From C to D, LARGE,—Tone or Step.
From D to E, LARGE,—Tone or Step.
From E to F, HALF,—Half-tone or Half-step.
From F to G, LARGE,—Tone or Step.
From G to A, LARGE,—Tone or Step.
From A to B, LARGE,—Tone or Step.
From B to C, HALF,—Half-tone or Half-step.

NOTE.—If the pupils observe carefully where the small intervals are situated, they will not be liable to make mistakes, as they will then have only to remember that all the rest are large.

SCALE WITH THE SMALL INTERVALS DESIGNATED.



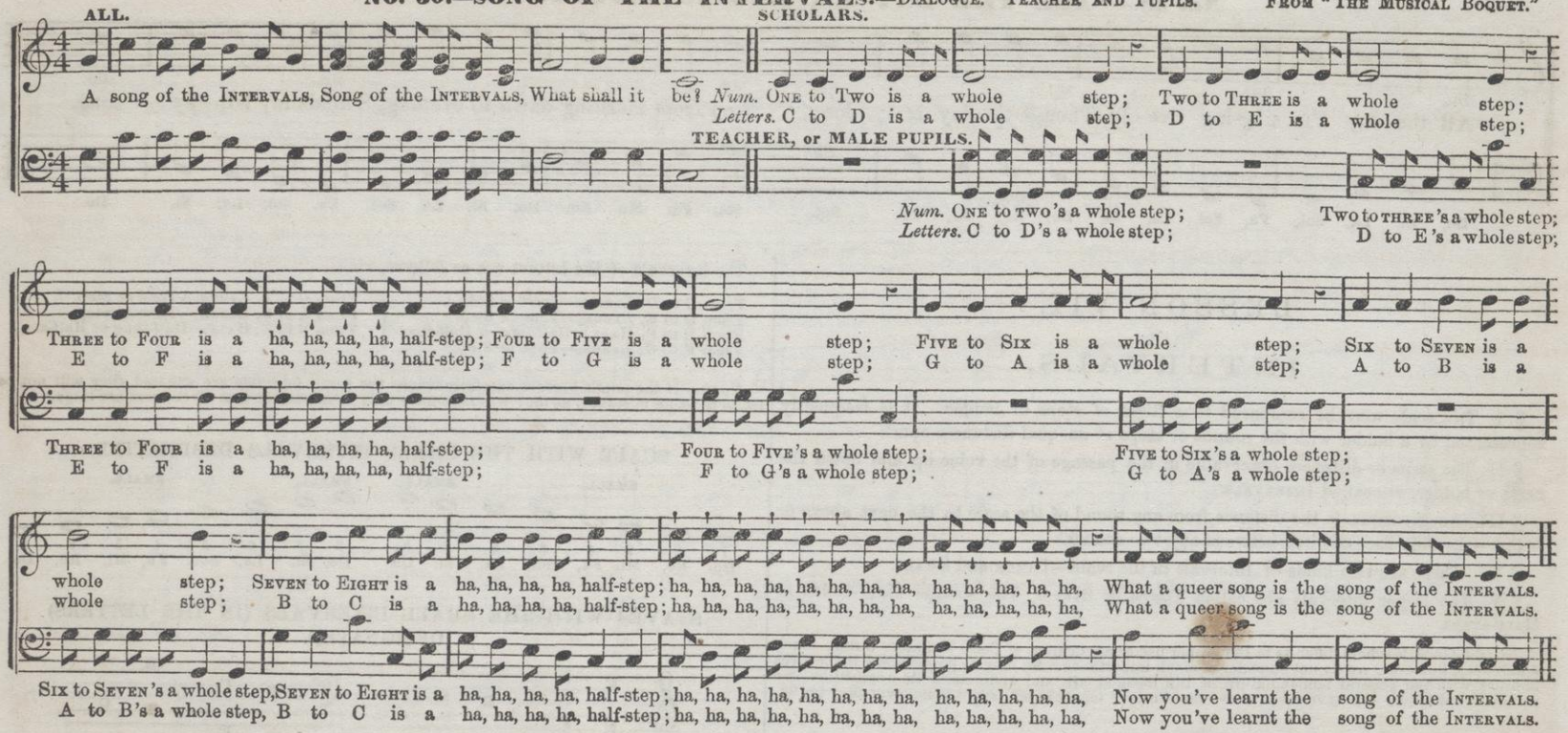
STAVES WITH THE SMALL INTERVALS (IN THE LETTERS) DESIGNATED.



NOTE 1.—Practice in key of G, D, or A, &c., plain tunes, or any of the following exercises, making no allusion to signatures, other than to say, Now *One* (Do) is on G, D, &c.

NOTE 2.—Desirous of continuing the plan of progressiveness, adopted as the basis of these Elements, interspersing the practical with the theoretical, we think it better to let the class practice in different keys, before the subject of Transposition or Signatures is explained. The lesson of Intervals is a very important one—indispensable, if they would understand Transposition. Let them, therefore, learn this thoroughly, and *sing on.*

No. 30.—SONG OF THE INTERVALS.—Dialogue. Teacher and Pupils. From "The Musical Boquet."



SIGNS OF ELEVATION AND DEPRESSION.

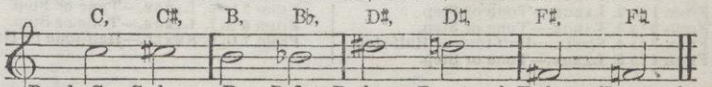
§ I. A sign is used in music which, when placed before a note, indicates a sound a half-tone (half-step) higher than the letter upon which the note is written would otherwise represent. This is called a Sharp, (♯).

§ II. A sign is used in music which, when placed before a note, indicates a sound a half tone (half-step) lower than the letter upon which the note is written would otherwise represent. This is called a Flat, (♭).

To the Teacher.—Practice plain tunes in any key

§ III. A sign is used in music which will counteract the influence of either of the above. This is called a Natural, (♮).

EXAMPLE OF THE SHARP, FLAT, AND NATURAL.



§ IV. By the aid of these signs any change of the intervals can be made.

LESSON VIII.

MINOR SCALE.

§ I. In addition to the Diatonic Scale as explained in Lesson VII, there is another diatonic scale, differing from that in respect to intervals, called the MINOR SCALE. The former scale is called MAJOR.

§ II. There are two forms of the MINOR SCALE in use. We distinguish them from each other by the terms FIRST FORM and SECOND FORM of the Minor Scale.

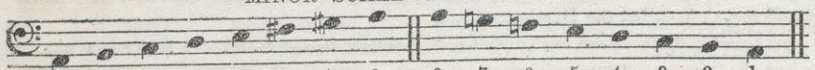
§ III. In both forms of the Minor scale the intervals differ from those in the Major.

§ IV. The chief difference (to the ear) between the Major and Minor scales is in the THIRD; that of the Major being composed of two steps (two tones), while that of the Minor is only a step and half (tone and half). See Minor scale below.

NOTE.—Those who have made themselves familiar with the intervals of the Major scale will readily understand the difference between that and the Minor now to be presented.

§ V. In the first form of the Minor scale the intervals are not the same in descending as in ascending.

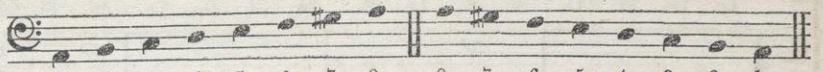
MINOR SCALE—FIRST FORM.



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

NOTE.—Let pupils examine the above by intervals of letters, and then give the form or order of intervals, ascending and descending.

MINOR SCALE—SECOND FORM.



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

NOTE.—Pupils examine and name the order of intervals in second form of the Minor scale. QUESTIONS: Wherein do the two Minor scales differ from each other? What is the order of intervals in the first form? Second form? Wherein do the Minor scales differ from the Major?—Examine and compare.

§ VI. The MINOR scale commences on the numeral 6, syllable La, of the Major. 6, (La), of the Major is taken as 1 of the Minor, but the syllable (La) is retained. See scales above.

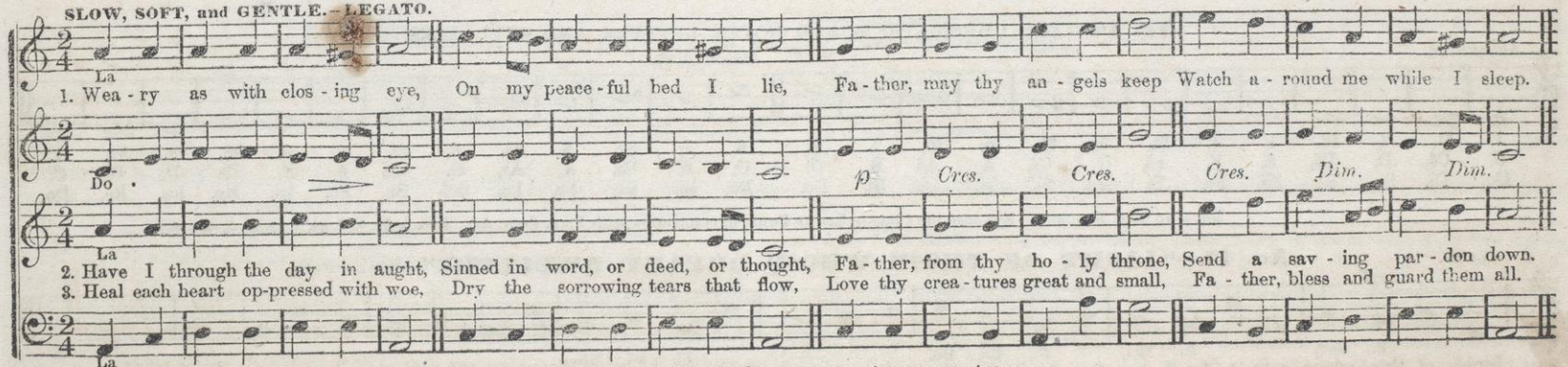
§ VII. When the MAJOR and MINOR scales have the same signature, they are said to be RELATED. Thus the key of A MINOR is the RELATIVE MINOR of C; and the key of C is the RELATIVE MAJOR of A MINOR.

§ VIII, The "RELATIVE MINOR" to any Major key is found a sixth above, or a third below, the Major key note.

§ IX. Every Major scale or key has its "RELATIVE MINOR," and, as above stated, both have the same signature.

No. 40.—EVENING PRAYER. 7s.—KEY OF A MINOR.—Relative of ——?

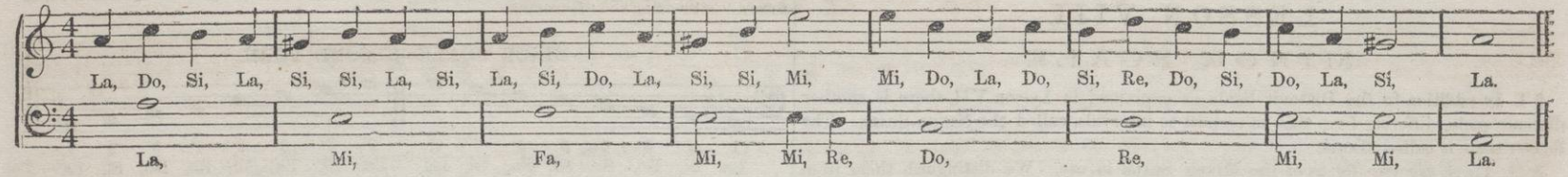
SLOW, SOFT, and GENTLE.—LEGATO.



NOTE.—Practice also La (JUBILEE.—?)

TO THE TEACHER. *Practice plain tunes in any key, major and minor*

No. 41.—EXERCISE IN A MINOR.—Relative Minor of ——?



LESSON IX.

THE CHROMATIC SCALE.

NOTE.—The Chromatic Scale, being more difficult to sing than the Diatonic, and not being much required in plain music, it is not usually studied or practiced until pupils are well versed in the Diatonic Scale, and able to read with considerable facility. But we would urgently recommend the introduction of either a part or the whole of the Chromatic Scale, as an exercise for the voice and ear, just as soon as pupils can read plain music in the Diatonic Scale. Do not attempt too much of this kind of study at any one time. One or two chromatic exercises at each lesson will generally be found sufficient, and, by judicious management, pupils will not become wearied. The easiest, and perhaps the most useful, is the sharp fourth. Next in order may follow the flat seventh; then the sharp second, flat third, &c., then, from sharp one on, gradually introducing the whole Chromatic Scale. If you have an instrument, play the chromatic scale often, that they may become accustomed to its progression. See page 31, Song Exercise, for the study of Chromatic Intervals.

§ I. All the intervals of the scale that are a whole tone (step) distant from each other may be divided into half tones, (small steps), forming an entire scale of small intervals, (half tones), called the CHROMATIC SCALE.

NOTE 1.—CHROMATIC. From a Greek word, signifying *color*, the intermediate, or chromatic tones, having been formerly written with colored ink. The term may also have a figurative signification, as chromatics in music may be regarded as analogous to coloring in painting.

NOTE 2.—Let the pupils recall the intervals of the scale, and then name such only as must be divided in order to form the Chromatic Scale.

§ II. The division of the large intervals, (tones), is represented by the sharp, or flat. See Chromatic Scale below.

§ III. All the tones (steps) of the scale being thus divided, either by means of the sharp or flat, we shall have for our Chromatic Scale, thirteen intervals, of a half tone (small step) each.

§ IV. The scale heretofore used, consisting of five tones (steps) and two half tones, (small steps), is called the DIATONIC SCALE.

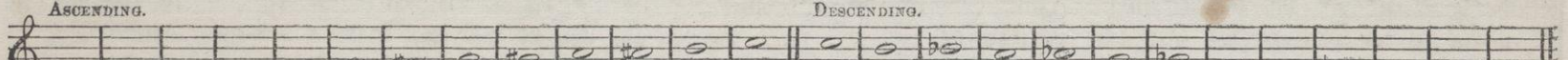
NOTE 1.—DIATONIC. From two Greek words, signifying *through the tones*, or from *tone to tone*.

NOTE 2.—In singing the Chromatic Scale, or exercises, with syllables, use the vowel sound of *e* long, as in *mete*, for the sharps, (Di pronounced *Dee*, Ri *Ree*), and *a* long, as in *fate*, for the flats, (Se pronounced *Say*, Le *Lay*, &c.) By observing this rule, we are enabled to preserve uniformity in printing the syllables.

NOTE 3.—Read the numerals thus—ONE, *sharp* one; TWO, *sharp* TWO; SEVEN, *flat* seven; SIX, *flat* six, &c. Read the letters thus—C, C *sharp*; D, D *sharp*; &c. &c.

No. 42.—THE CHROMATIC SCALE, NOTES, LETTERS, AND SYLLABLES.

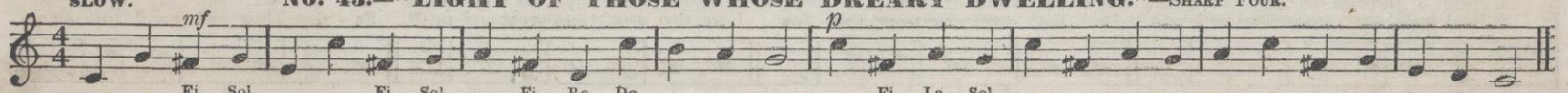
ASCENDING. DESCENDING.



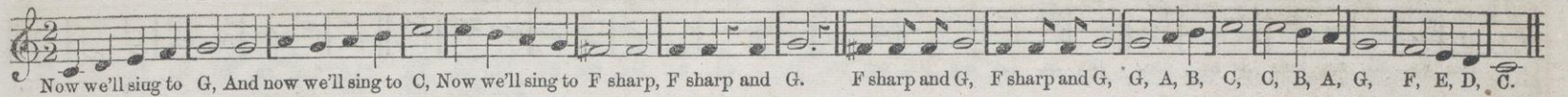
1,	♯1,	2,	♯2,	3,	4,	♯4,	5,	♯5,	6,	♯6,	7,	8.	8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.
C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.	C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do.	Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Re,	Do.

NOTE TO THE TEACHER.—Exercise the Class in SHARP FOUR, in connection with Five, Four, &c., thus, 5, ♯4, 5; 3, ♯4, 5; 6, ♯4, 5, &c. &c.

SLOW. **No. 43.—"LIGHT OF THOSE WHOSE DREARY DWELLING."**—SHARP FOUR.

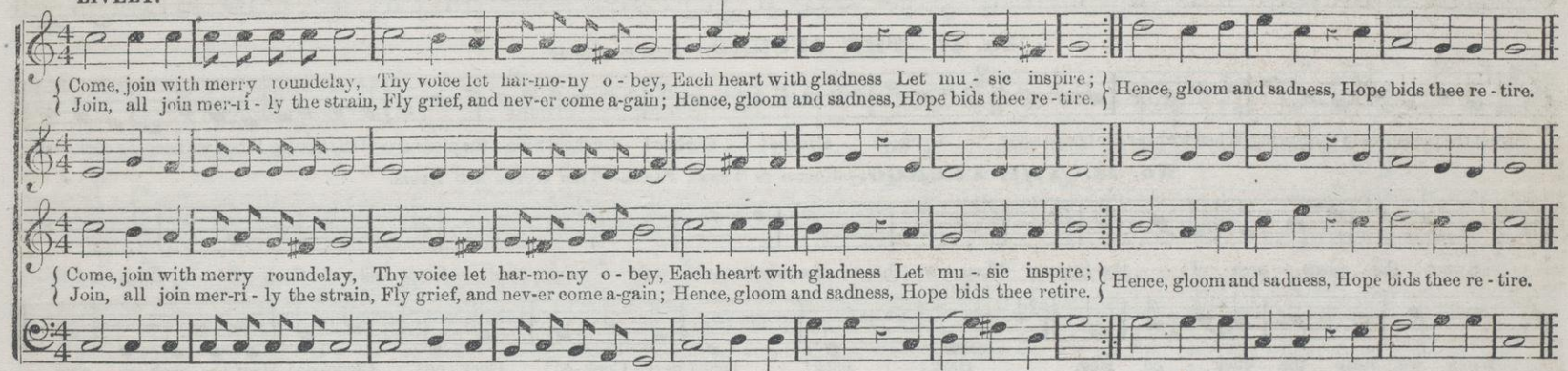


No. 44.—"NOW WE'LL SING TO G."—SHARP FOUR.



LIVELY.

No. 45.—"COME, JOIN WITH MERRY ROUNDELAY."—SONG.



Practice Mahaleth, 122—Lystra, 118—Berith, 115—Mason, 88—Nebo, 77, and any other plain tunes in which Sharp Four occurs.

LESSON X.

TRANSPOSITION.

§ I. TRANSPOSITION is removing the scale from one place, or position upon the staff, to another, either higher, or lower.

§ II. The scale takes its name from the letter on which it commences; as for example, a scale commencing on C is said to be in the key of C, and is termed the SCALE OF C.

§ III. The scale may commence on any letter of the musical alphabet.

§ IV. The PROCESS of transposition will be explained in a future lesson.

§ V. SIGN OF THE SCALE OR SIGNATURE.—When music is written on any other scale than that of C, the-signature or sign of the key is placed at the beginning of the piece of music. These signatures or signs are one or more SHARPS or FLATS. The reason for using these as the sign of the key will be apparent so soon as the process of transposition is understood. In order to read music in other scales or keys with as much ease and readiness as in the key of C, the pupil has only to make himself familiar with the signatures, and then continue his practice.

§ VI. SIGNATURES TO ALL THE KEYS WITH SHARPS.—The signature to the key of G, (first transposition with sharps), is one sharp (♯).

§ VII. The signature to the key of D, (second transposition with sharps), is two sharps, (♯♯).

§ VIII. The signature to the key of A, (third transposition by sharps), is three sharps, (♯♯♯).

§ IX. The signature to the key of E, (fourth transposition by sharps), is four sharps, (♯♯♯♯).

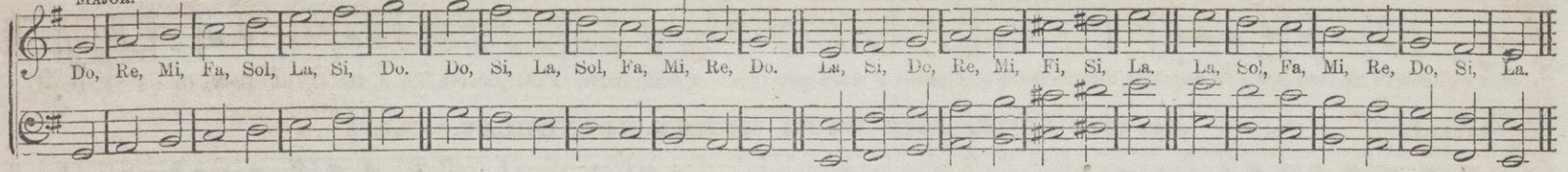
§ X. The signature to the key of B, (fifth transposition by sharps), is five sharps, (♯♯♯♯♯).

§ XI. The signature to the key of F sharp, (sixth transposition by sharps), is six sharps, (♯♯♯♯♯♯).

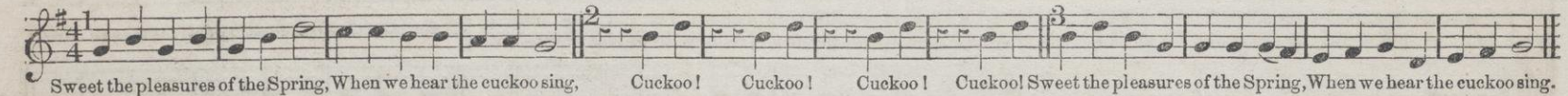
§ XII. The "RELATIVE MINORS" have the same signatures as above.

KEY OF G.

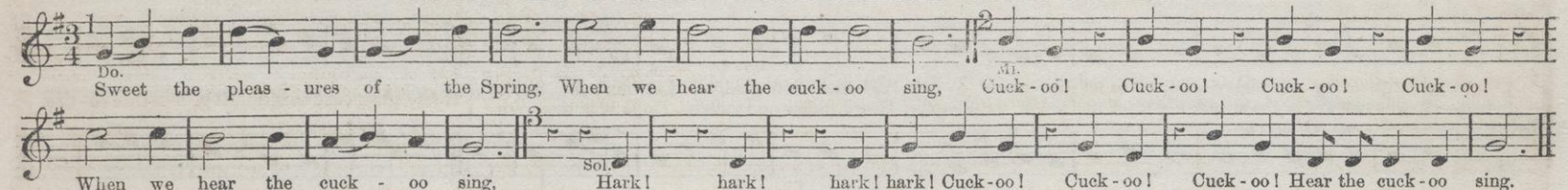
MAJOR. **No. 46.** RELATIVE MINOR.—FIRST FORM.



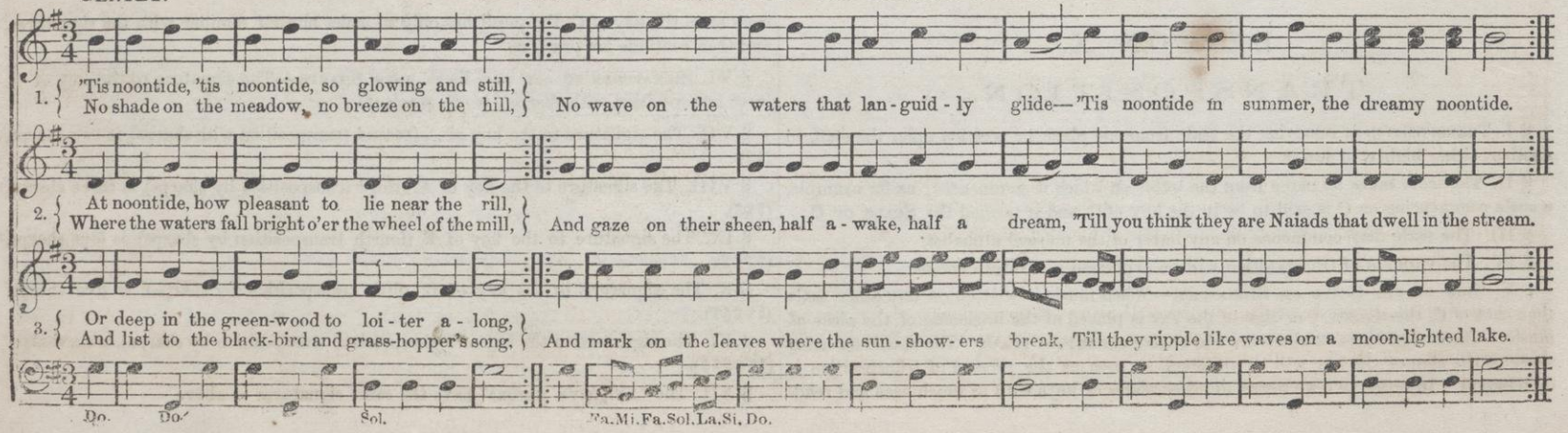
No. 47.—THE CUCKOO.—ROUND.—RESTS.



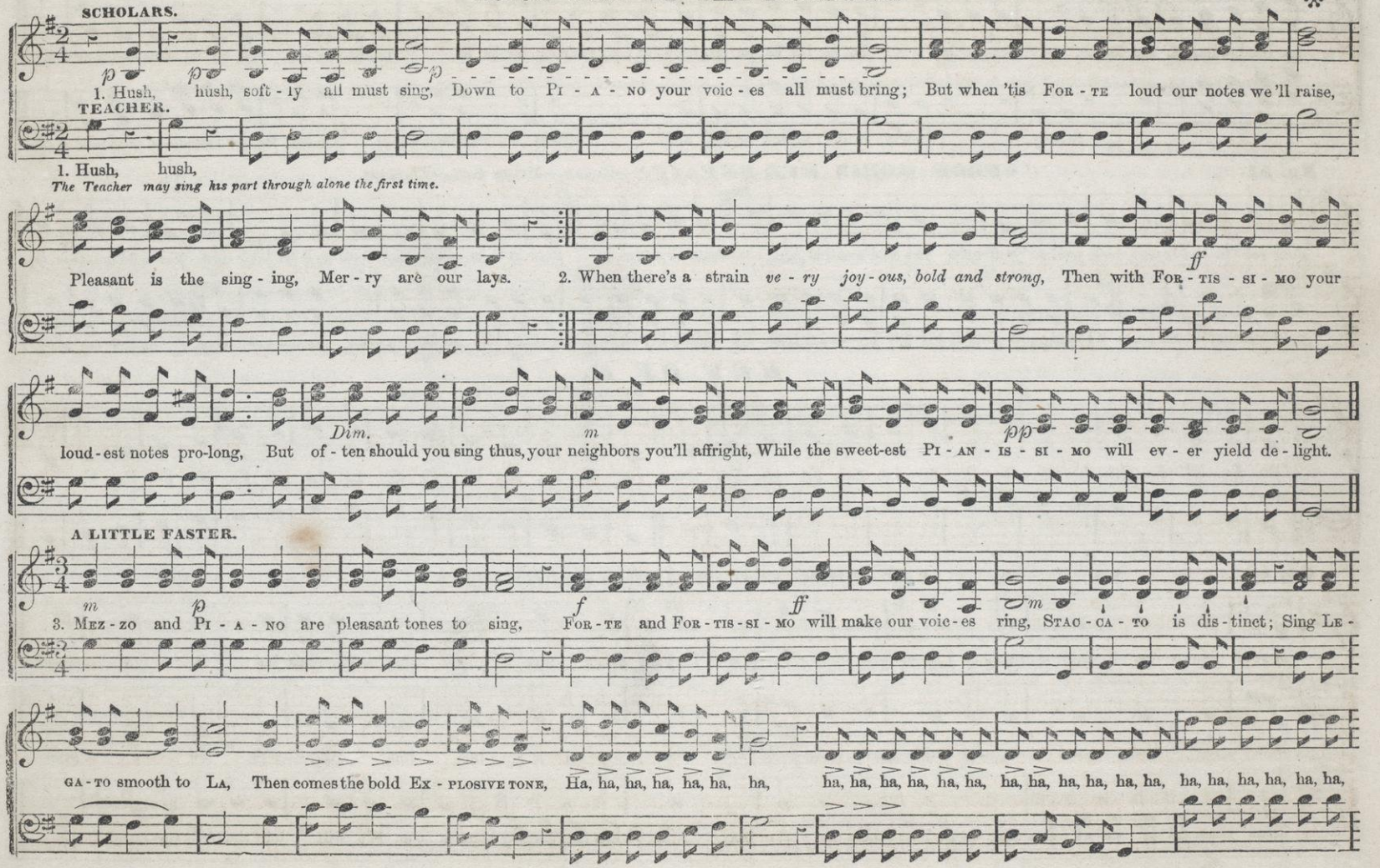
No. 48.—THE CUCKOO.—ROUND IN THREE PARTS.—TIED NOTES AND RESTS.

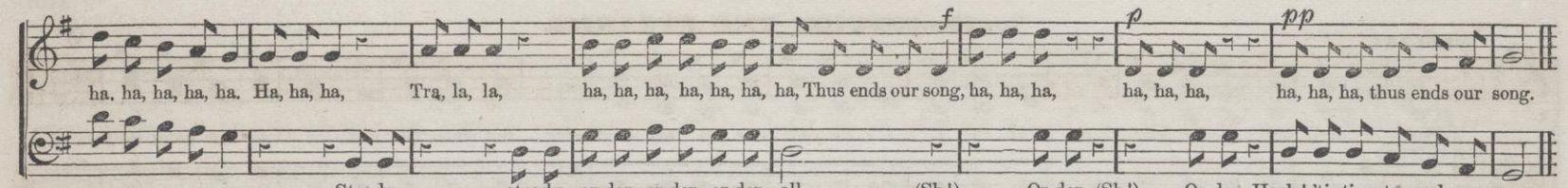


GENTLY. **No. 49.—NOONTIDE.**—TIED NOTES AND REPEAT.

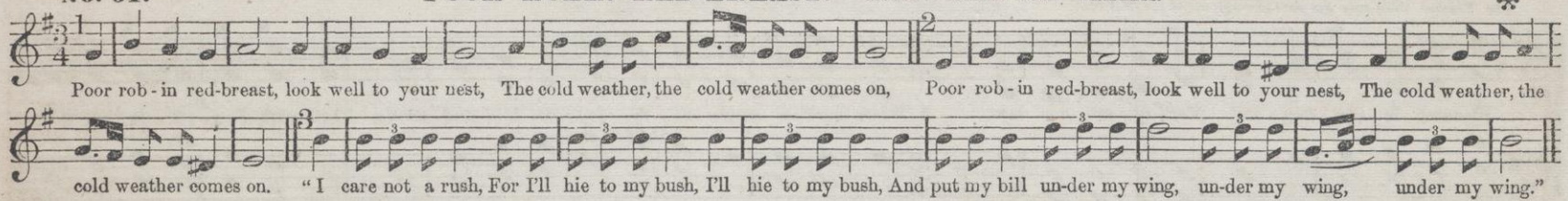


No. 50.—SONG OF THE DYNAMICS.



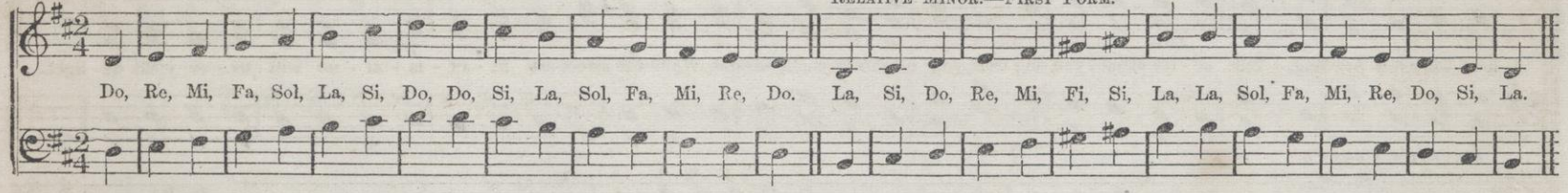


No. 51. **"POOR ROBIN RED-BREAST."**—Round.—Minor Key.—Triplets.

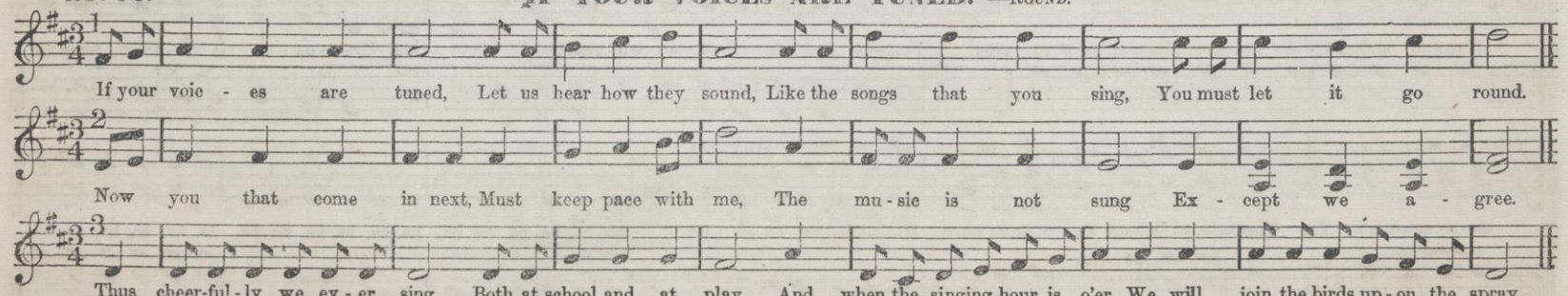


KEY OF D.

Relative Minor.—First Form.

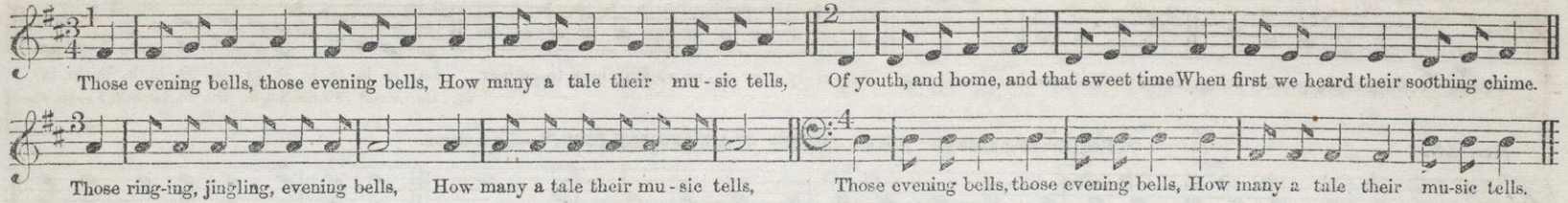


No. 52. **"IF YOUR VOICES ARE TUNED."**—Round.



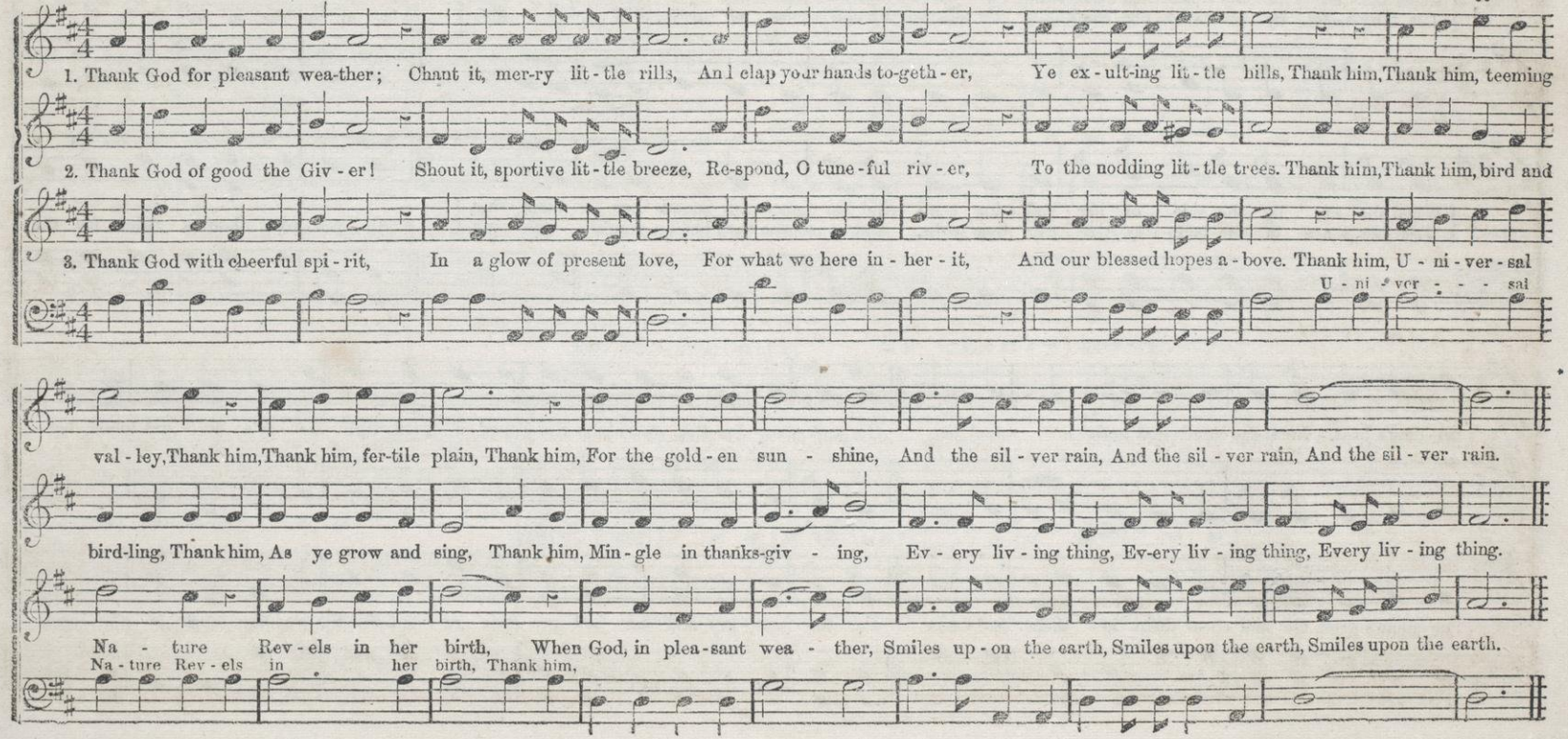
No. 53. MODERATO.

"THOSE EVENING BELLS."—ROUND.

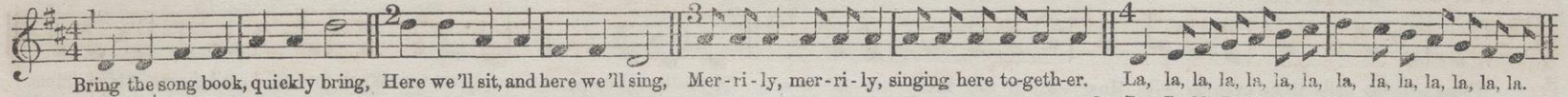


No. 54. PRESTO.

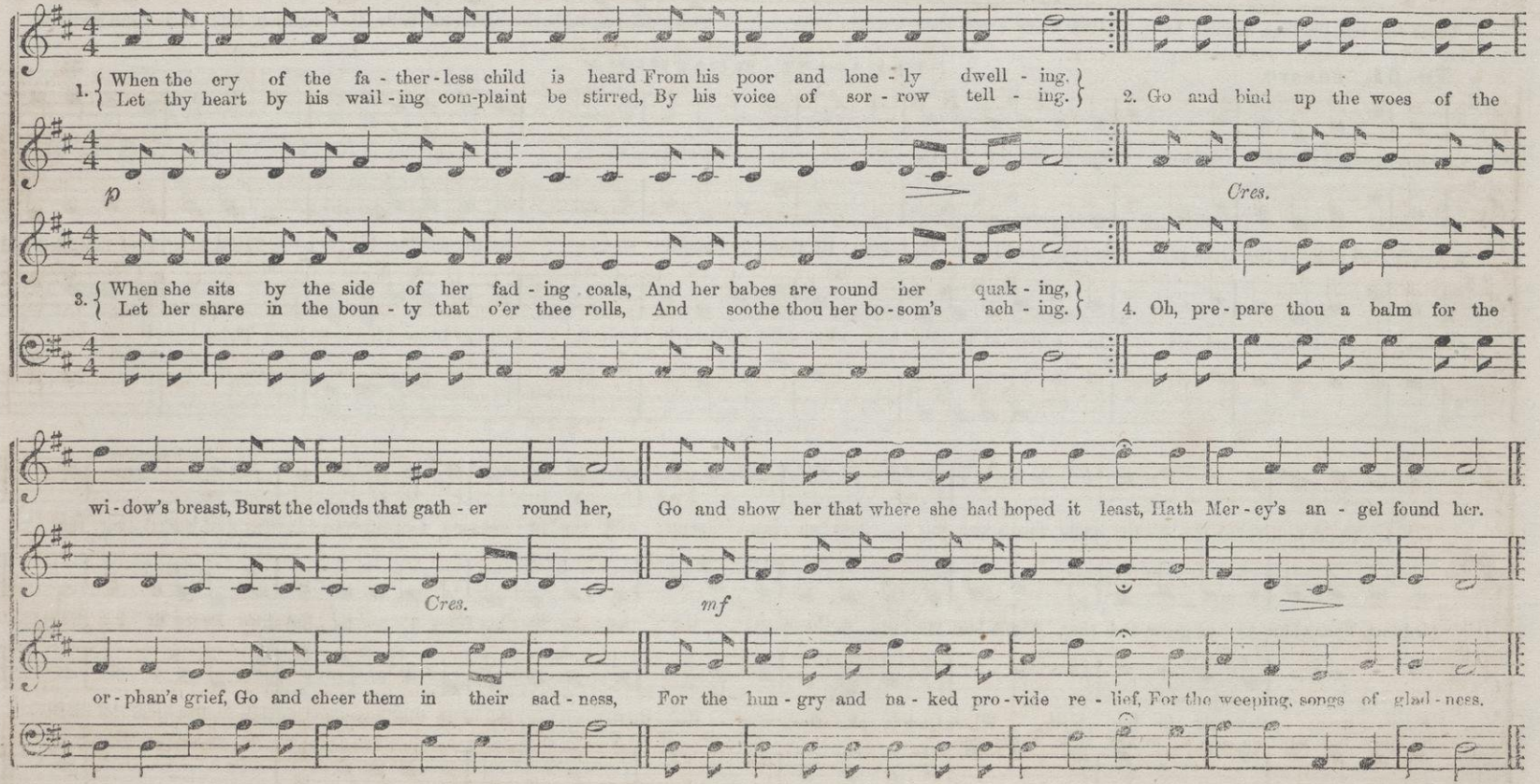
"PLEASANT WEATHER."



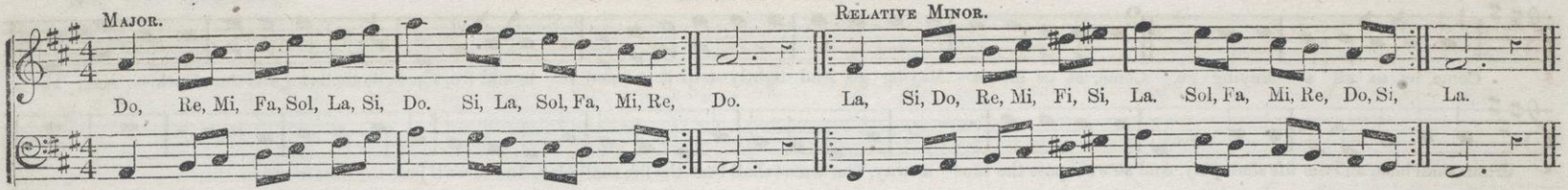
No. 55. LIVELY.—PRESTO. **"BRING THE SONG BOOK."**—ROUND.



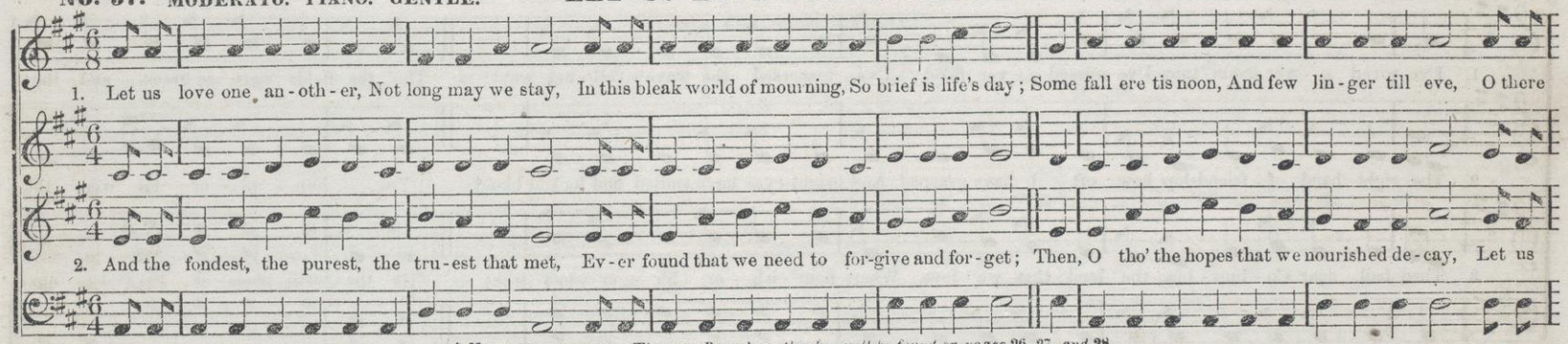
No. 56. **"THE WIDOW AND THE FATHERLESS."**—QUARTETTE.



KEY OF A.

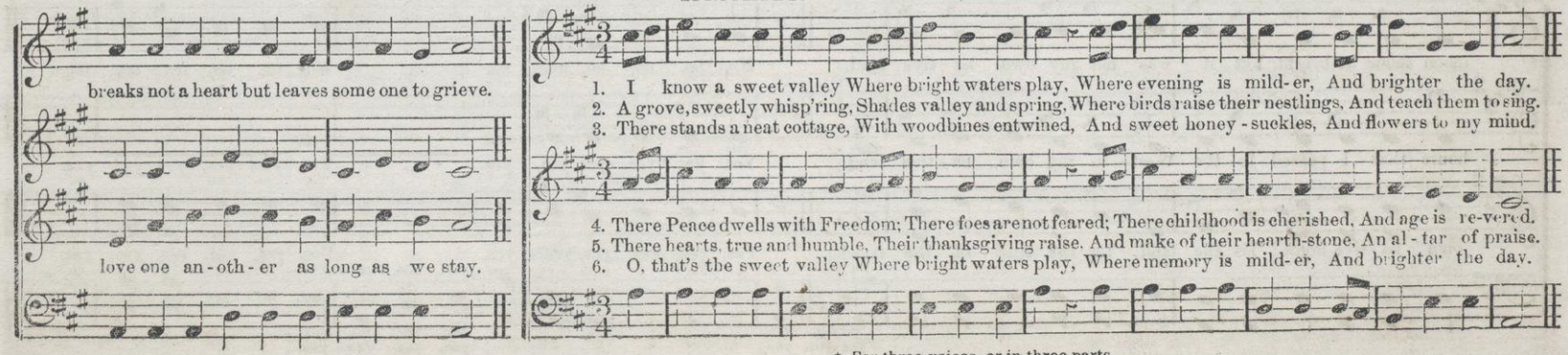


No. 57. MODERATO. PIANO. GENTLE. **"LET US LOVE ONE ANOTHER."***



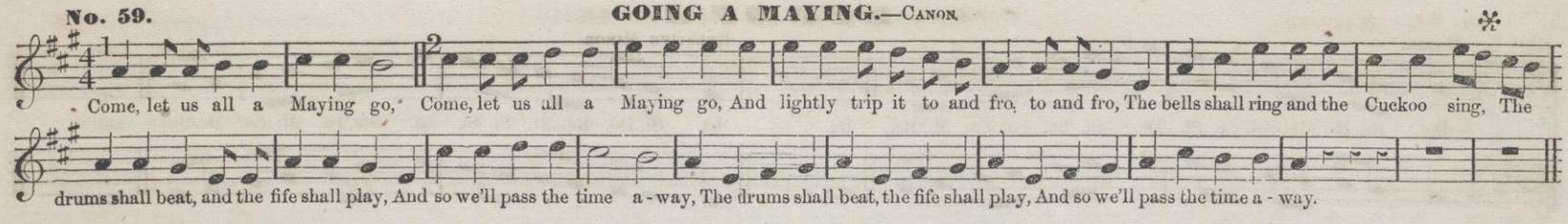
* NOTE TO TEACHER. *The easy Rounds in this key will be found on pages 26, 27, and 28.*

No. 58. SPRIGHTLY. **MY HEART'S HOME.**—TRIO.*

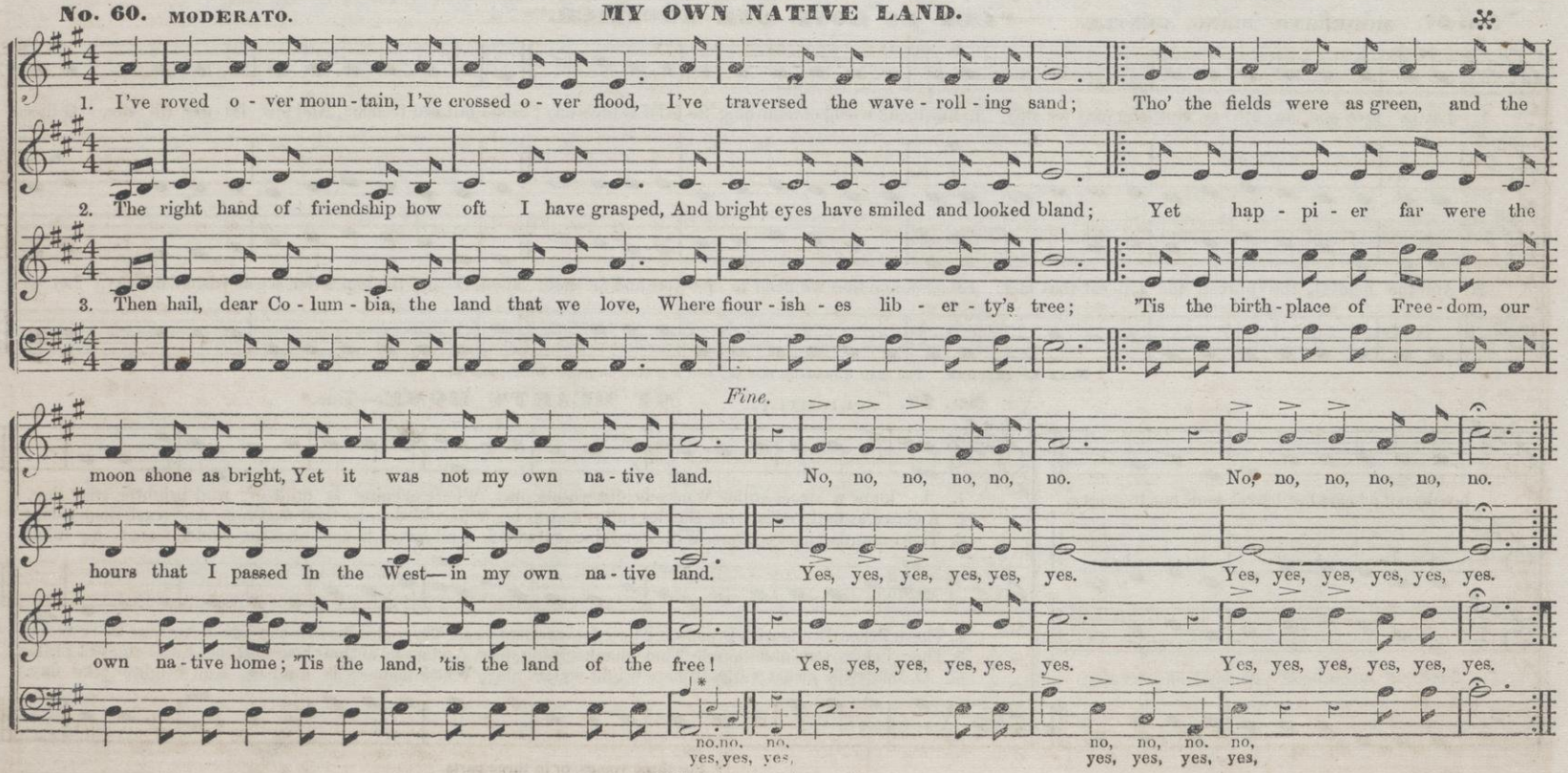


* For three voices, or in three parts.

No. 59. **GOING A MAYING.**—CANON.

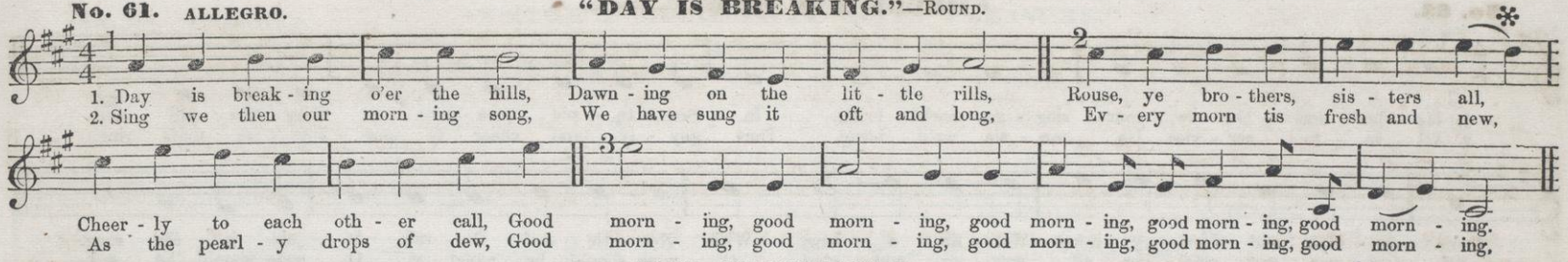


No. 60. MODERATO. **MY OWN NATIVE LAND.**

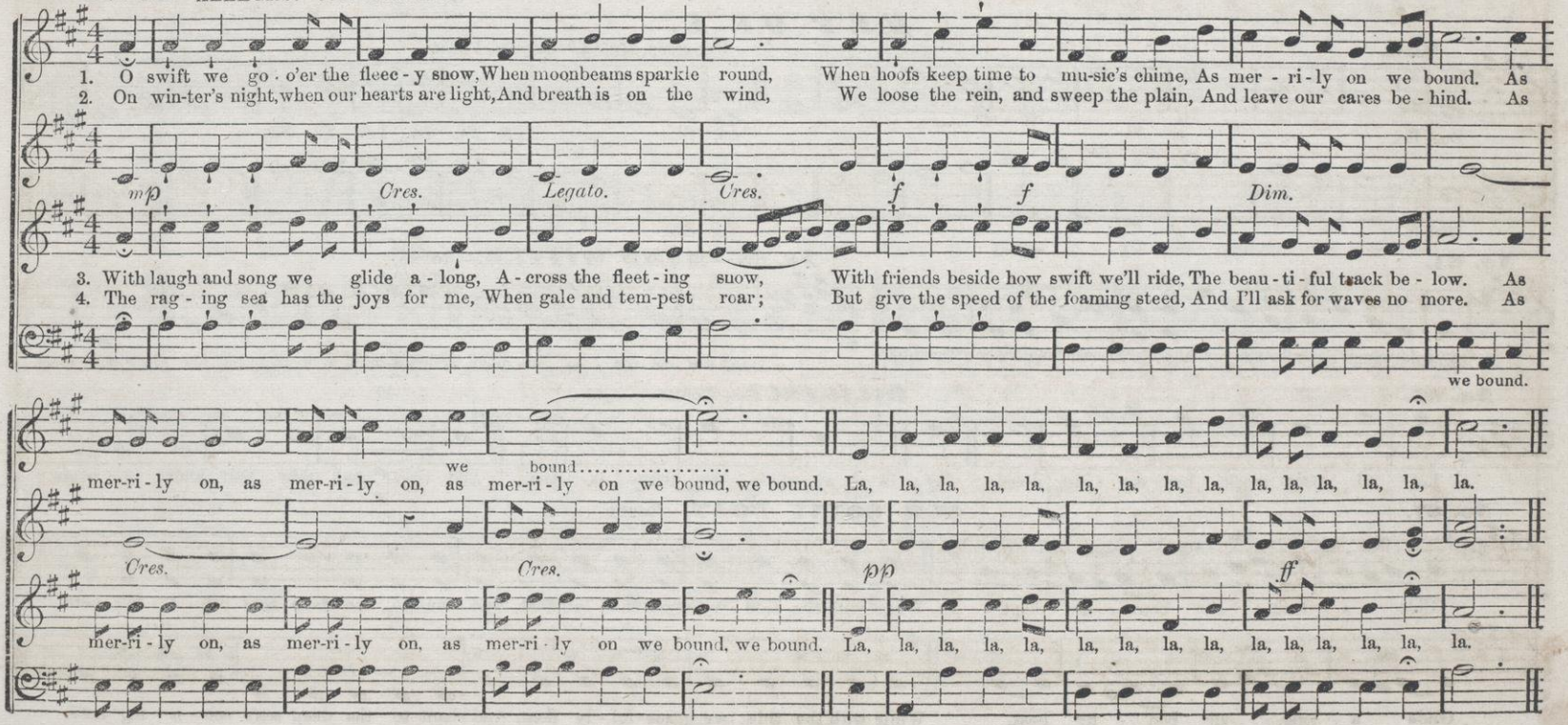


* First time sing the small notes.

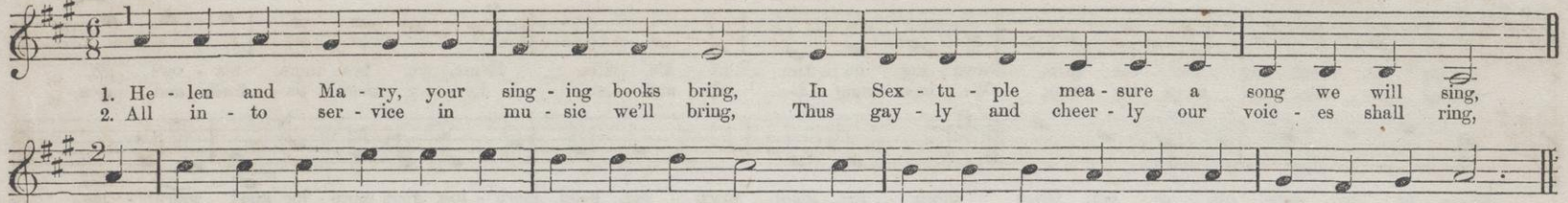
No. 61. ALLEGRO. **"DAY IS BREAKING."**—ROUND.



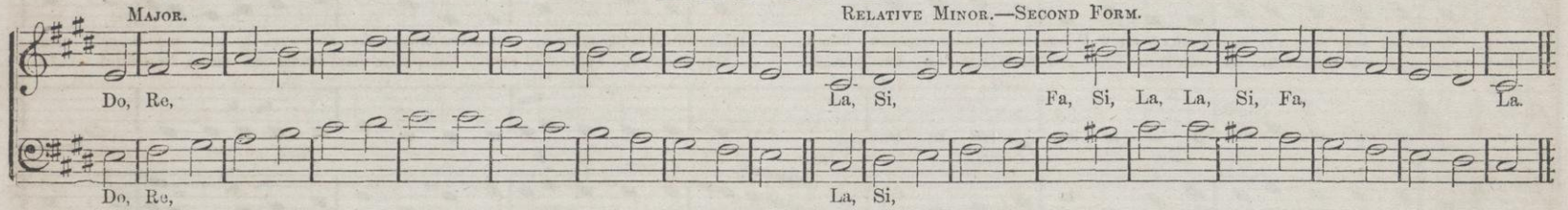
No. 62. ALLEGRO.—CON SPIRITO. **THE SLEIGH-RIDE.**



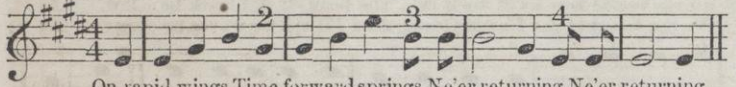
No. 63. **"HELEN AND MARY."**—ROUND.



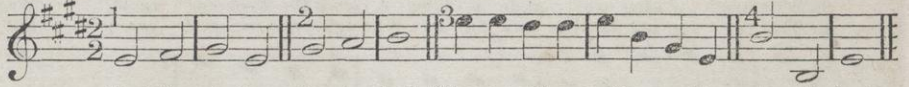
KEY OF E.



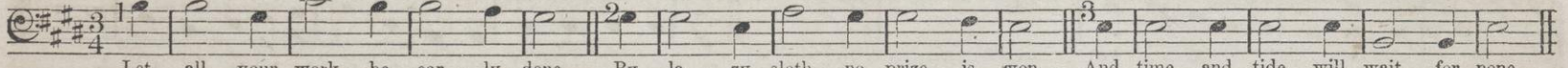
No. 64.



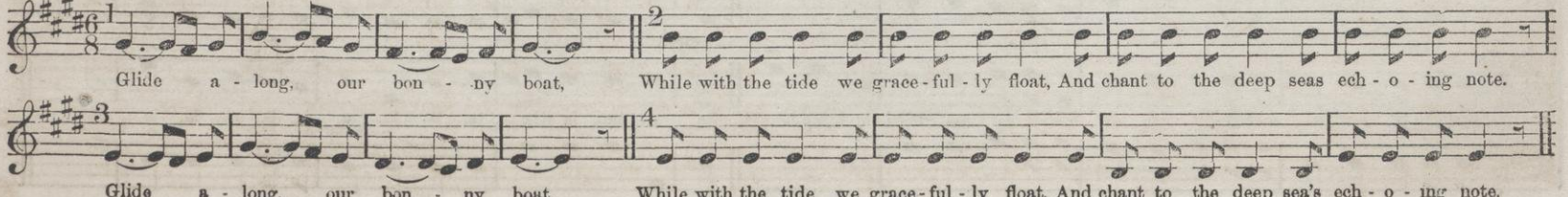
No. 65.—HARD WINTER.—ROUND.



No. 66. **DILIGENCE.**—ROUND.

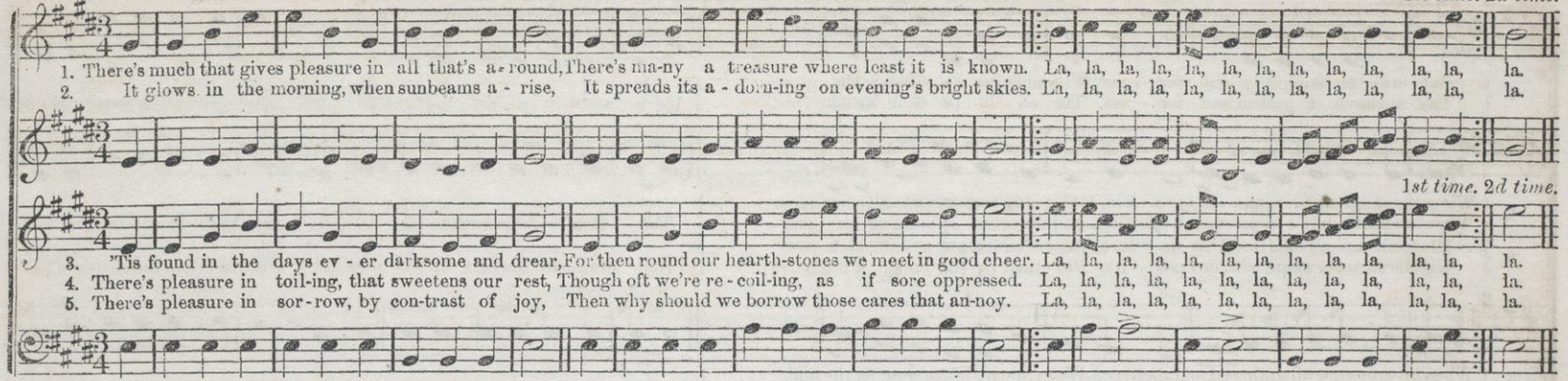


No. 67. **OUR BONNY BOAT.**—ROUND.



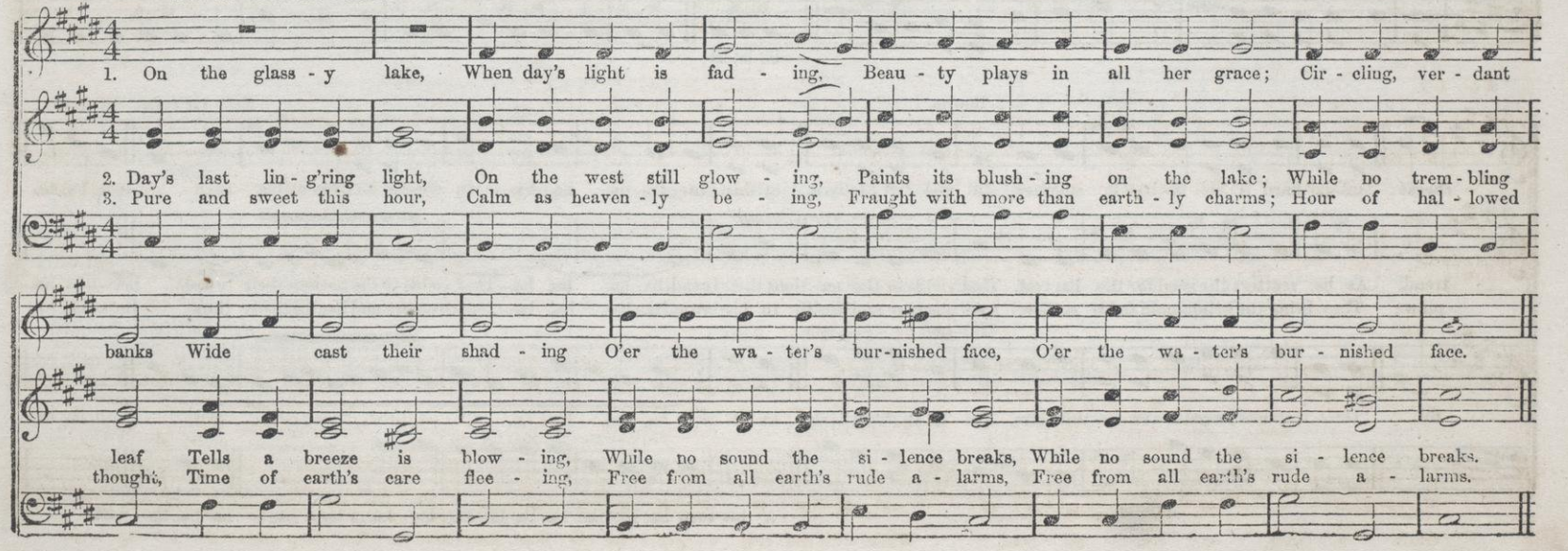
No. 68. SPRIGHTLY.

"THERE 'S MUCH THAT GIVES PLEASURE."

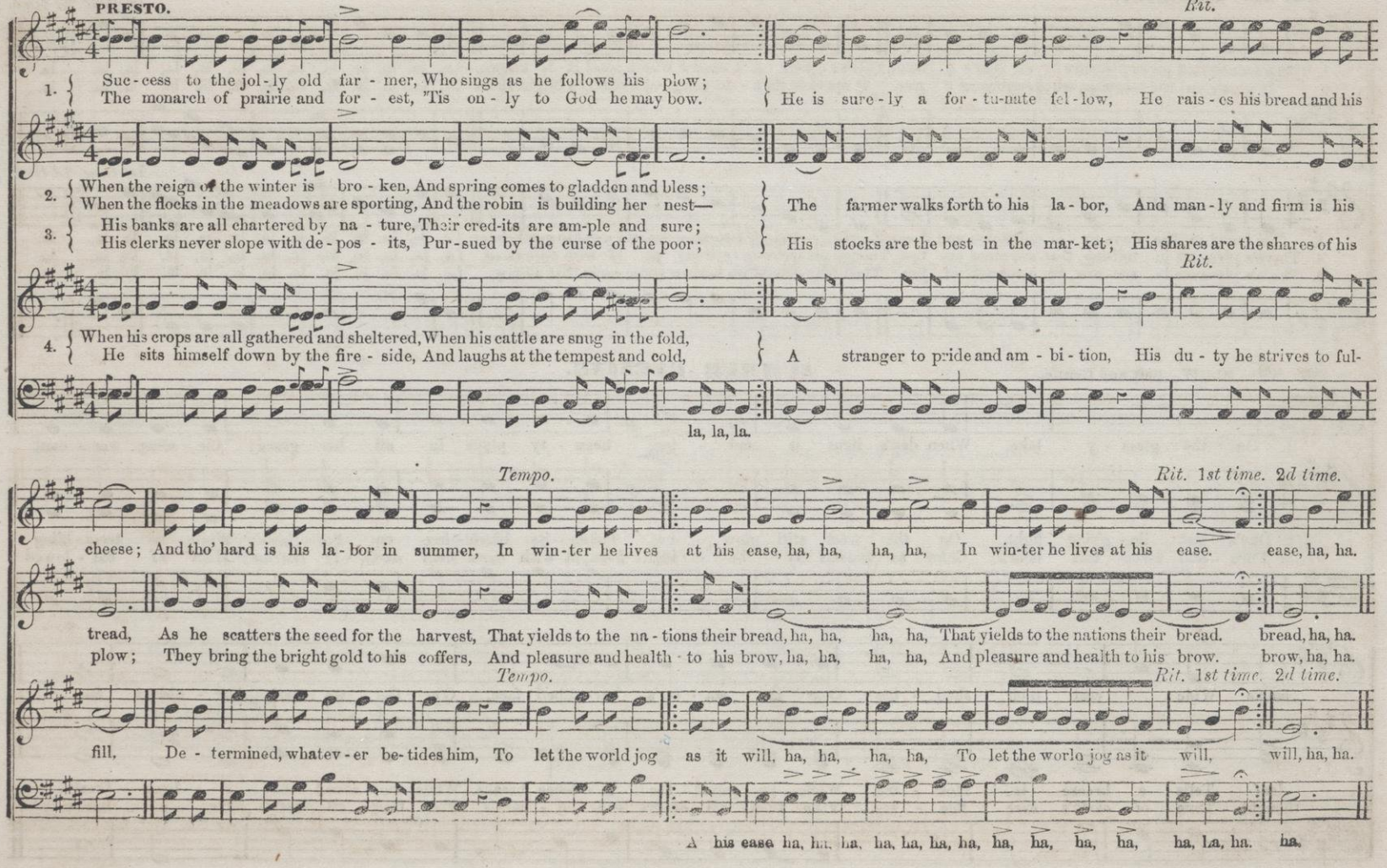


No. 69. SLOW.—Soft and Gentle.

SUMMER EVENING.



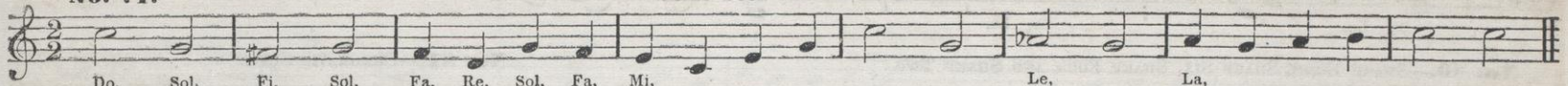
No. 70. **THE FARMER'S SONG.**



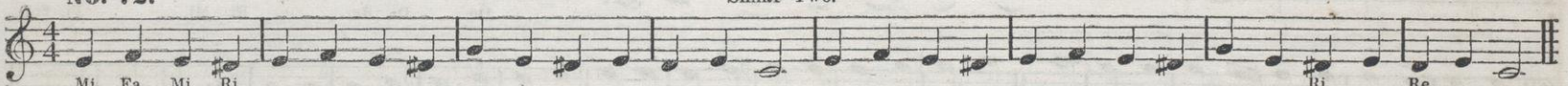
SONG EXERCISES FOR THE STUDY OF CHROMATIC INTERVALS.

TO BE USED IN CONNECTION WITH OTHER SONGS, &c.

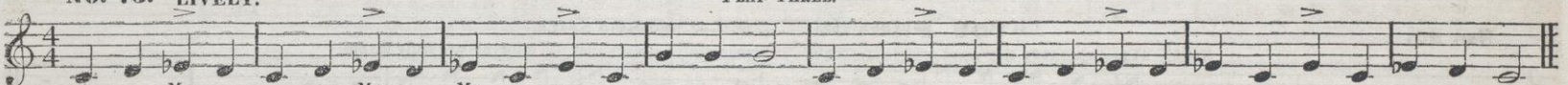
No. 71. SHARP FOUR AND FLAT SIX.



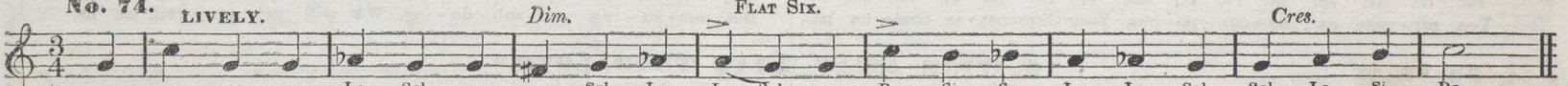
No. 72. SHARP TWO.



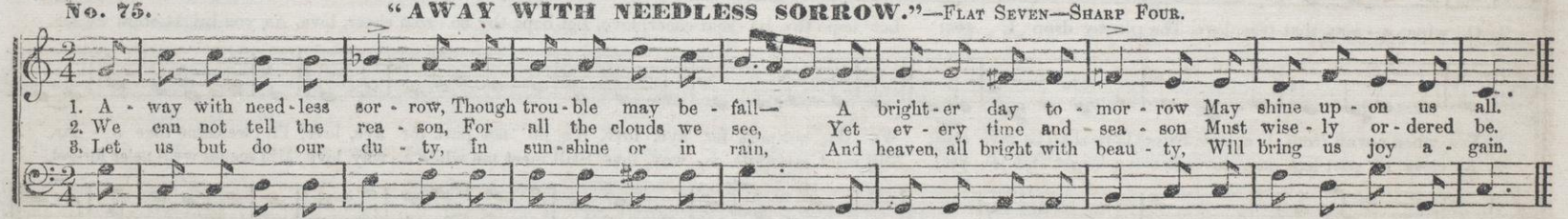
No. 73. LIVELY. FLAT THREE.



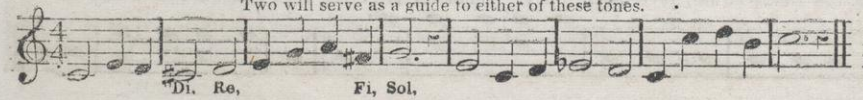
No. 74. LIVELY. *Dim.* FLAT SIX. *Cres.*



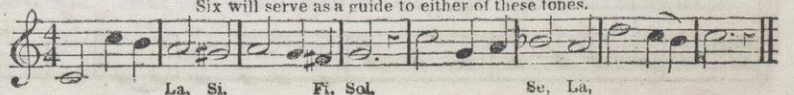
No. 75. "AWAY WITH NEEDLESS SORROW."—FLAT SEVEN—SHARP FOUR.



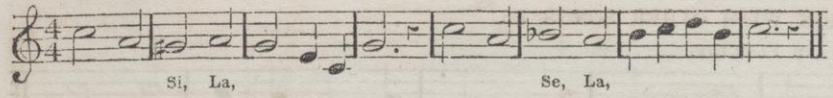
No. 76. SHARP ONE AND FLAT THREE.
Two will serve as a guide to either of these tones.



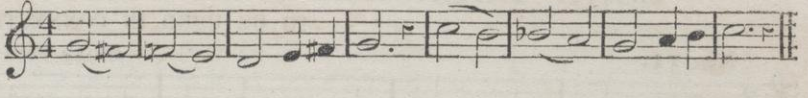
No. 77. SHARP FIVE AND FLAT SEVEN.
Six will serve as a guide to either of these tones.



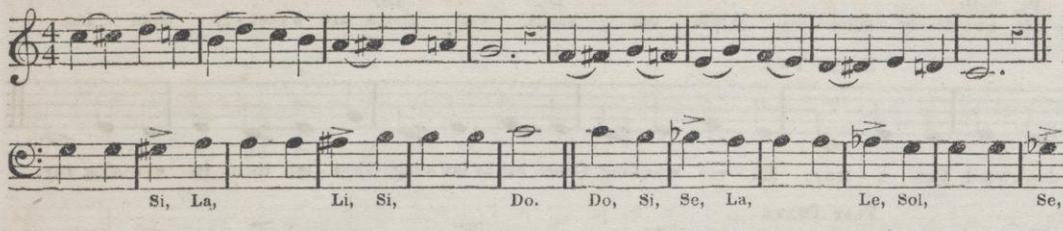
No. 78.—Sharp Five and Flat Seven.



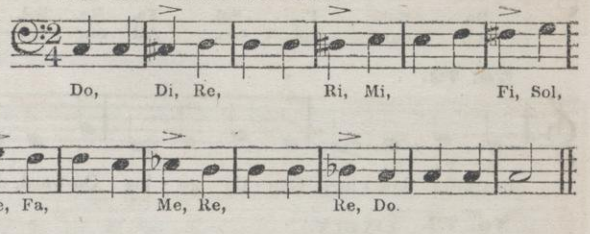
No. 79.—Sharp Four and Flat Seven.



No. 80.—Sharp Eight, Sharp Six, Sharp Four, and Sharp Two.

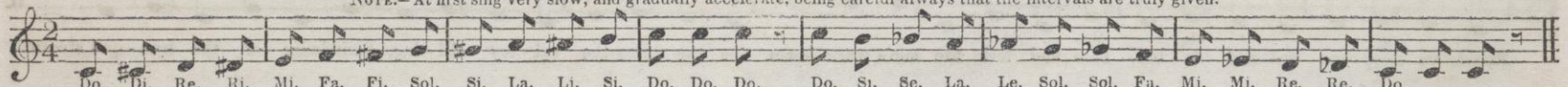


No. 81.—Chromatic Scale.

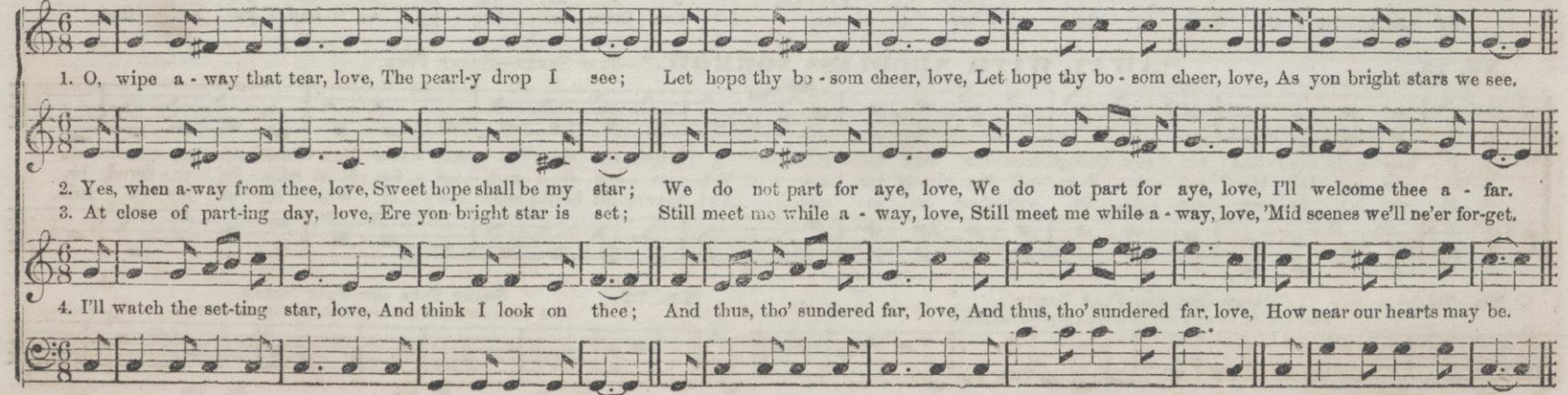


No. 82. **"YOU PROVOKE US."**—Chromatic Scale.

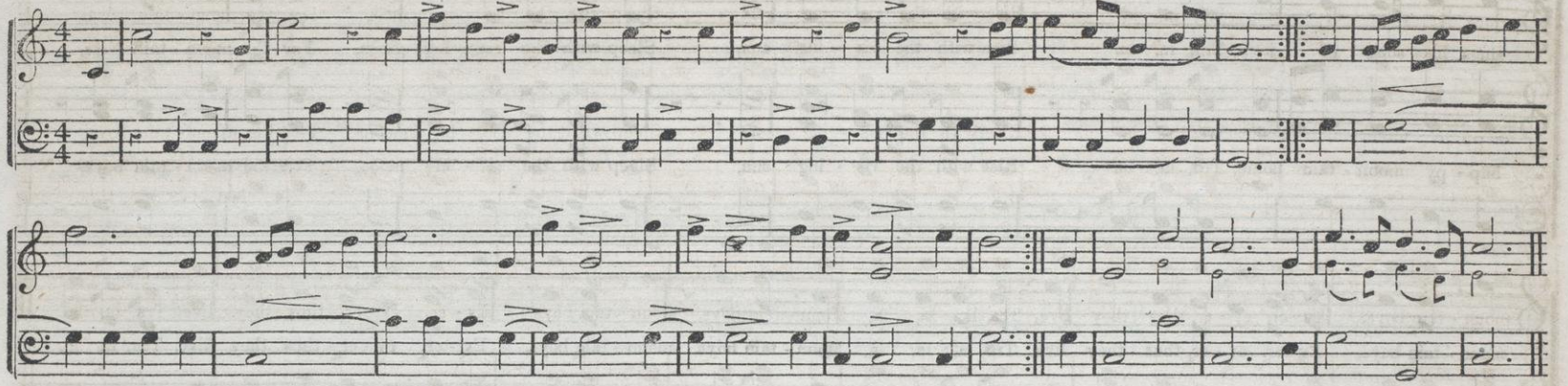
Note.—At first sing very slow, and gradually accelerate, being careful always that the intervals are truly given.



No. 83. **"O, WIPE AWAY THAT TEAR, LOVE."**

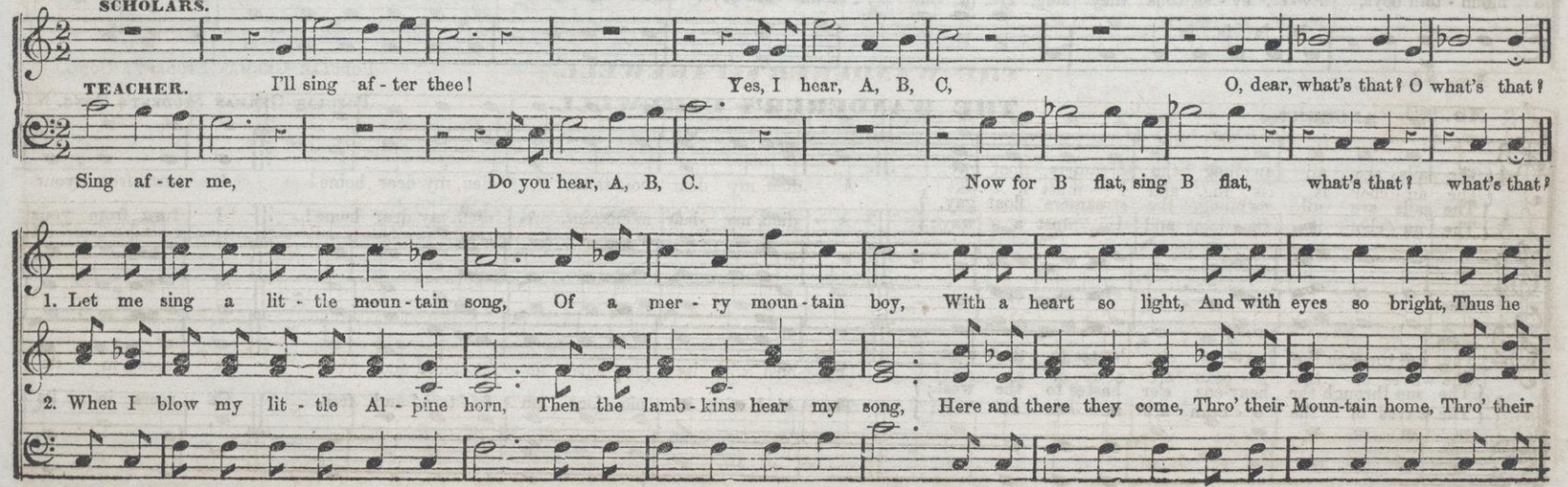


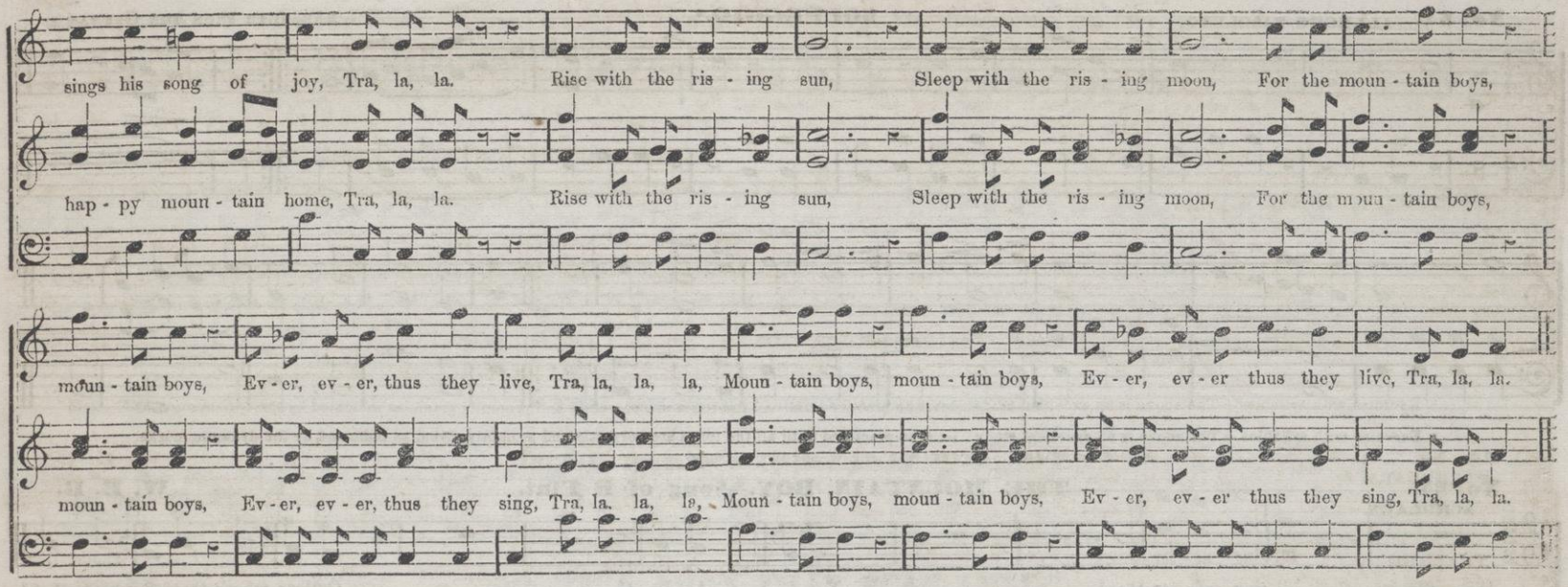
No. 84. ALLEGRO RISOLUTO. **SOLFEGGIO.*** ARRANGED FROM THE GERMAN.



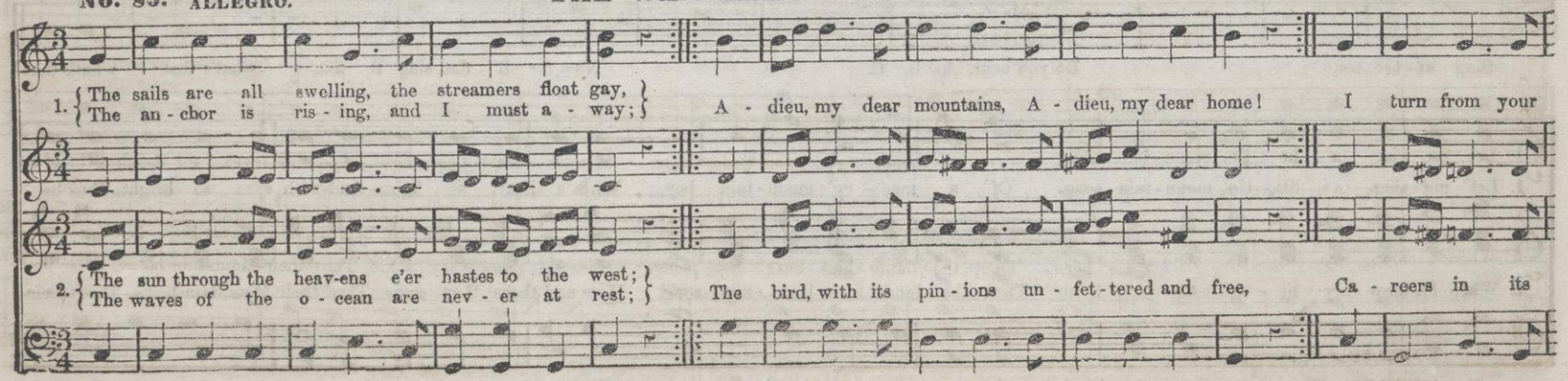
* Exercise with syllables.—The above is an excellent study; let it be practiced until all the tones are correctly and promptly given, as indicated by the dynamic marks.

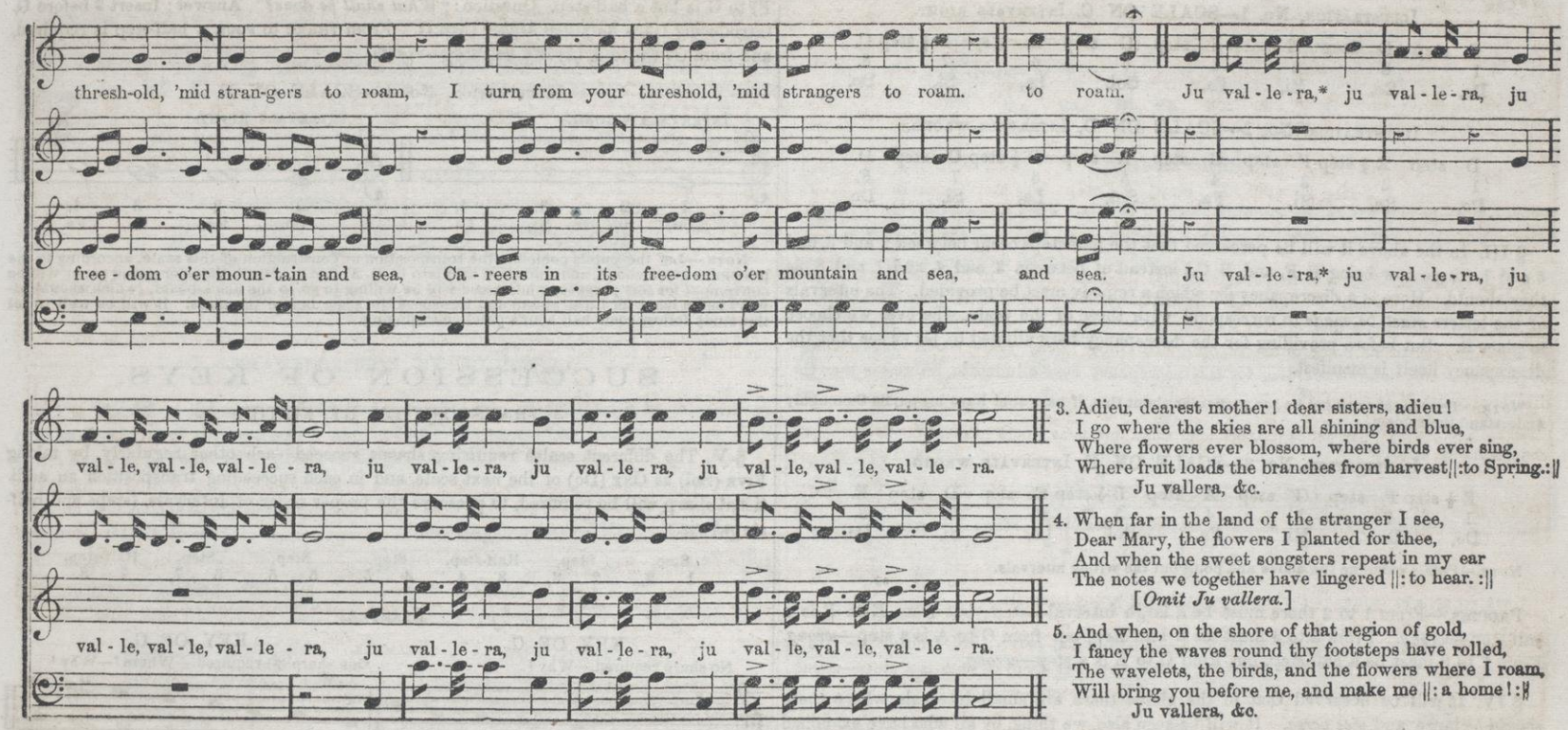
No. 85. **THE MOUNTAIN BOY.—Song of B Flat.** **W. B. B.**





No. 83. ALLEGRO. **THE WANDERER'S FAREWELL.** POPULAR GERMAN STUDENT'S SONG.





3. Adieu, dearest mother! dear sisters, adieu!
I go where the skies are all shining and blue,
Where flowers ever blossom, where birds ever sing,
Where fruit loads the branches from harvest ||: to Spring. :||
Ju vallera, &c.

4. When far in the land of the stranger I see,
Dear Mary, the flowers I planted for thee,
And when the sweet songsters repeat in my ear
The notes we together have lingered ||: to hear. :||
[*Omit Ju vallera.*]

5. And when, on the shore of that region of gold,
I fancy the waves round thy footsteps have rolled,
The wavelets, the birds, and the flowers where I roam,
Will bring you before me, and make me ||: a home! :||
Ju vallera, &c.

* Pronounced Uvallerah.

TRANSPOSITION.

ILLUSTRATED AND EXPLAINED.

§ I. In order to transpose or remove the scale to any position (any key) two things are necessary to be borne in mind, viz.:—

1. That the intervals of the scale must be the same as represented in Lesson VII—subject, INTERVALS, page 15.

2. That the sounds represented by LETTERS are permanent—they *never change;* the sound of C, for instance, is the same sound in one scale as in another. In different scales it simply bears a different relation to the other sounds; in one scale it may be the first or key-note, in another scale it may be the third, in another the fourth, &c., but it is ever the same sound, C.

§ II. By examining and comparing the intervals of the scales with those of the letters, it will be seen that when the scale commences on C, its intervals correspond with the intervals of the letters.

ILLUSTRATION, No. 1—SCALE ON C, INTERVALS RIGHT.

C	step	D	step	E	½ step	F	step	G	step	A	step	B	½ step	C.
1		2		3		4		5		6		7		8.
Do,		Re,		Mi,		Fa,		Sol,		La,		Si,		Do.

ILLUSTRATION, No. 2—SCALE ON D, INTERVALS WRONG.

D	step	E	½ step	F	step	G	step	A	step	B	½ step	C	step	D.
1		2		3		4		5		6		7		8,
Do,		Re,		Mi,		Fa,		Sol,		La,		Si,		Do.

§ III. In the above it will be perceived that the half-steps occur between 2 and 3, and 6 and 7, (these now being E F, and B C,) instead of between 3 and 4, and 7 and 8, as they should. Here is a discrepancy for which a remedy must be provided. The intervals of the letters *must be made* to correspond with those of the scale, wherever we choose to place it. But before providing for the discrepancy here alluded to, let us see that the discrepancy itself is manifest.

NOTE.—The teacher can not be too particular about this, if he would have his pupils thoroughly understand the subject.

ILLUSTRATION, No. 3—SCALE ON E, INTERVALS WRONG.

E	½ step	F	step	G	step	A	step	B	½ step	C	step	D	step	E.
1		2		3		4		5		6		7		8.
Do,		Re,		Mi,		Fa,		Sol,		La,		Si,		Do.

NOTE.—Pupils examine the above and point out the wrong intervals.

PROCESS.—From 1 to 2 there must be a large interval—step; but from E to F is a half-step—*wrong*. From 3 to 4 must be a half-step, but from G to A is a step—*wrong*. From 7 to 8 must be a half-step, but from D to E is a step—*wrong*.

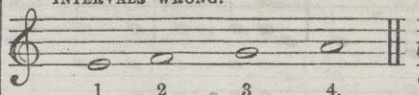
§ IV. It will be observed that in the above there are small intervals where there *should be* large, and *vice versa*. It will be seen also, we think, by all who have examined the subject, that we now need the signs of elevation and depression—sharps and flats—representing half-steps, by the use of which we may introduce larger or smaller intervals at pleasure, thus correcting all the faults above alluded to, as will be seen by the following:

PROCESS.—SCALE ON E.—E to F is a half-step. E is now ONE, F is TWO. *Wrong*, because from ONE to TWO a step is required. Insert ♯ before F and the sound is no longer F, but F♯, (F sharp) a sound a *half-step higher* than that of F. Now from E to F♯, (ONE to TWO) is a *step—right*.

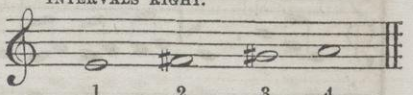
Again—from TWO to THREE must be a step, but from F♯ (which was taken in place of F) to G is but a half-step. Question: "*What shall be done?*" Answer: Insert ♯ before G, introducing G♯, a *half-step higher* than G. From THREE to FOUR a half-step is required, and from G♯ (3) to A (4) is a half-step—*right*.

ILLUSTRATION, No. 4.—SCALE ON E.

INTERVALS WRONG.



INTERVALS RIGHT.



NOTE.—Let the pupils complete the transposition or construction of this scale, according to the principles given above, and transpose also into G, D, A, F, &c Music slates or music paper will be convenient for this purpose, while some will be willing to go to the black-board, (which should always be on hand for illustration,) and transpose the scale before the class. It will be well to let this study follow some half hour's practice in singing.

SUCCESSION OF KEYS.

TRANSPOSITION BY FIFTHS.

§ V. The different scales requiring sharps succeed each other regularly, by taking FIVE (Sol) as ONE (Do) of the next scale, and in each succeeding transposition an additional sharp will be required, to preserve the proper order of Intervals, (steps and half-steps,) viz.:

Step, Step, Half-step, Step, Step, Step, Half-step.
1 2, 2 3, 3 4, 4 5, 5 6, 6 7, 7 8.

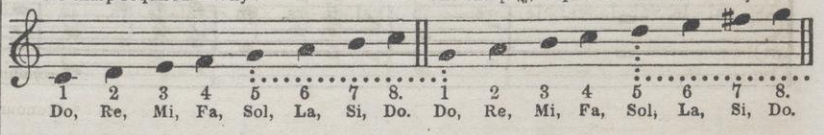
EXAMPLE.

KEY OF C.

No sharp required.—Why?

KEY OF G.

One sharp (♯) required.—Where?—Why?

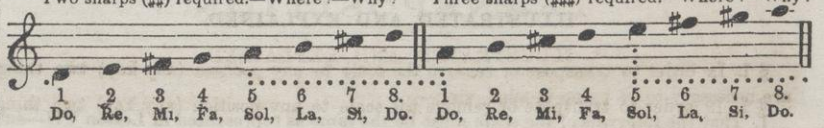


KEY OF D.

Two sharps (♯♯) required.—Where?—Why?

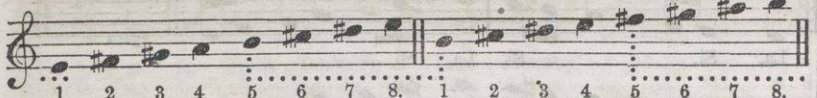
KEY OF A.

Three sharps (♯♯♯) required.—Where?—Why?



KEY OF E.

Four sharps (♯♯♯♯) required.—Where?—Why?

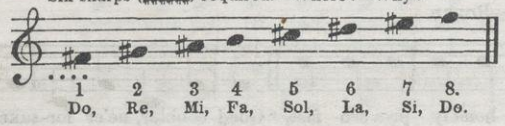


KEY OF B.

Five sharps (♯♯♯♯♯) required.—Where?—Why?

KEY OF F SHARP.

Six sharps (♯♯♯♯♯♯) required.—Where?—Why?

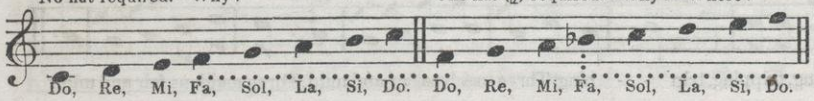


TRANSPOSITION BY FOURTHS.

§ VI. The different scales requiring flats succeed each other regularly, by taking FOUR (Fa) as ONE (Do) of the next scale; and in each other succeeding transposition an additional flat will be required to preserve the proper order of Intervals.

KEY OF C.

No flat required.—Why?

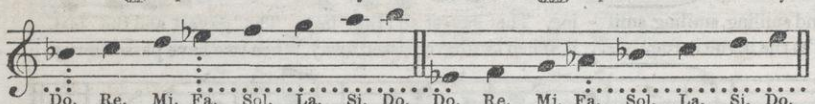


KEY OF F.

One flat (♭) required.—Why?—Where?

KEY OF B FLAT.

Two flats (♭♭) required.—Where?—Why?

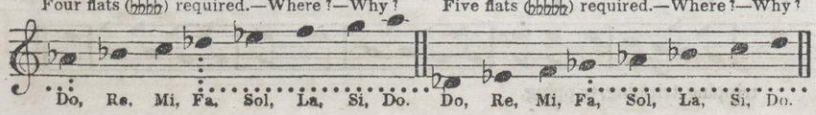


KEY OF E FLAT.

Three flats (♭♭♭) required.—Where?—Why?

KEY OF A FLAT.

Four flats (♭♭♭♭) required.—Where?—Why?

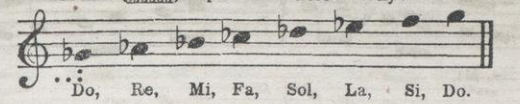


KEY OF D FLAT.

Five flats (♭♭♭♭♭) required.—Where?—Why?

KEY OF G FLAT.

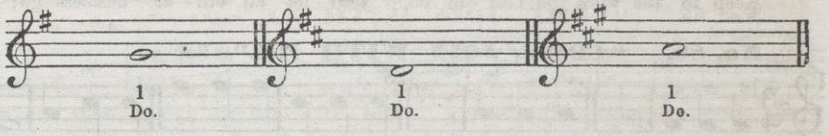
Six flats (♭♭♭♭♭♭) required.—Where?—Why?



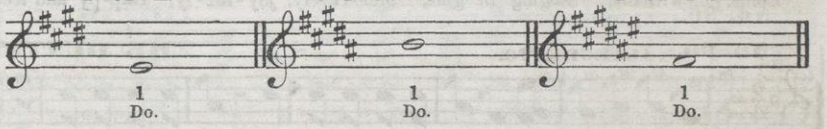
SIGNATURES.

§ VII. The sharps and flats required in these different scales are placed at the beginning of the staff, immediately after the clef, (instead of before each note, as above,) and are called the SIGNATURE (sign) of the key.

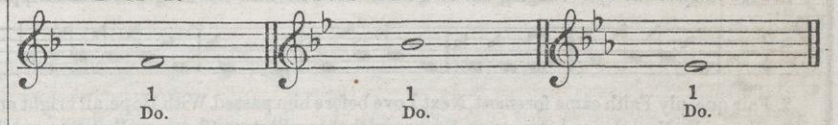
KEY OF G. KEY OF D. KEY OF A.



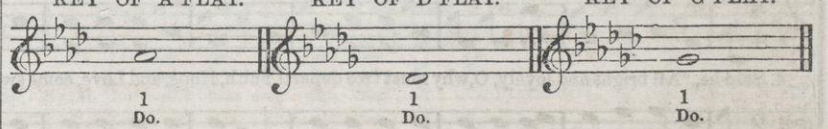
KEY OF E. KEY OF B. KEY OF F SHARP.



KEY OF F. KEY OF B FLAT. KEY OF E FLAT.

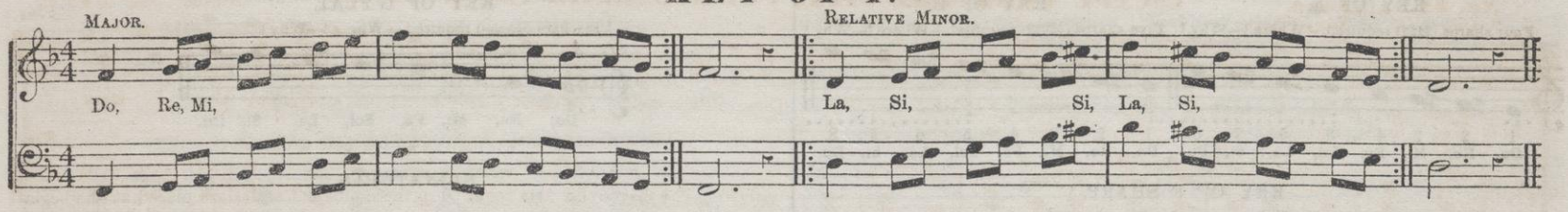


KEY OF A FLAT. KEY OF D FLAT. KEY OF G FLAT.

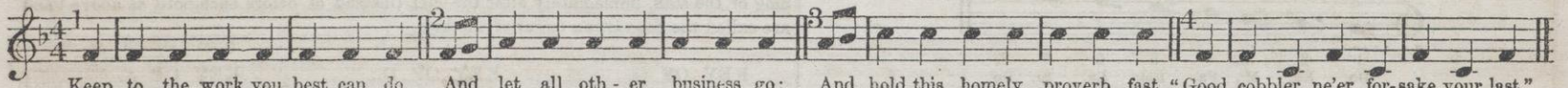


§ VIII. The letter on which the scale is formed (that which is taken as ONE) is termed the KEY-NOTE, or simply the KEY.

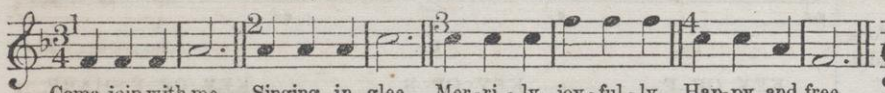
KEY OF F.



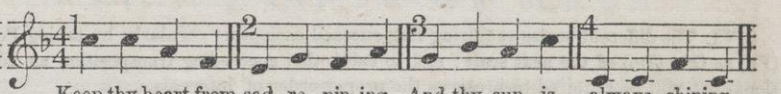
No. 87. **MIND YOUR OWN BUSINESS.**—ROUND.



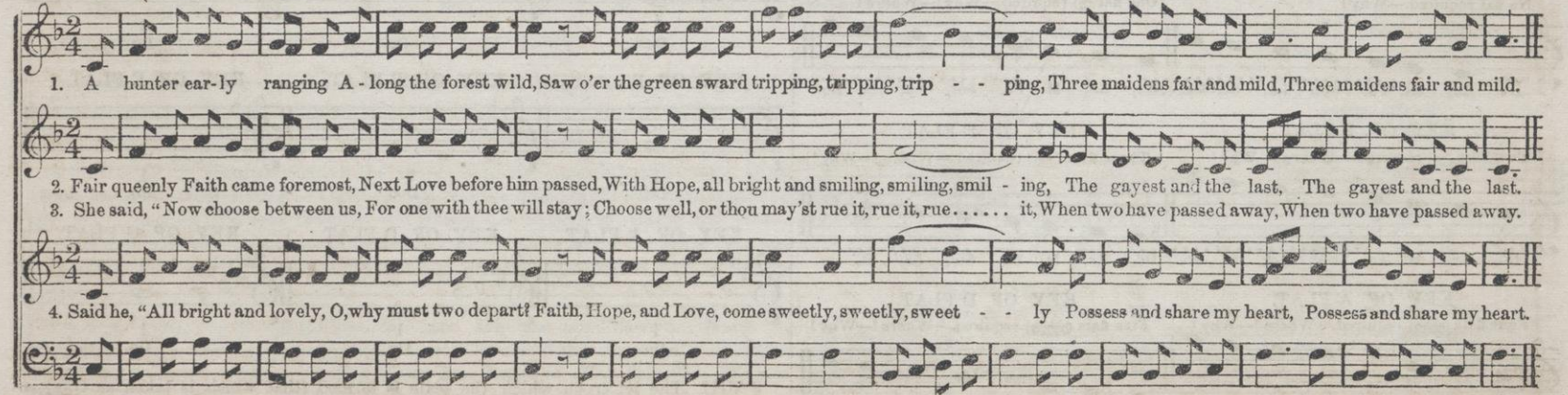
No. 88. **"COME, JOIN WITH ME."**—ROUND.



No. 89. **"KEEP THY HEART."**—ROUND.



No. 90. ALLEGRETTO. **THE HUNTER'S PRIZE.** ARRANGED FROM THE GERMAN.



No. 91. ALLEGRO. **ESCAPE FROM THE CITY.** WRITTEN AND ARR. FROM **Flotow.** FROM THE "N. Y. GLEE AND CHORUS BOOK."

Quartette, or Semi-Chorus. *Fine.*

1. When far from the town I take my way, I take my way, Then thro' fields de-light-ed here I stray, yes, here I stray;
D. C. La, la, la, la, la, la, la, la, la, la, la, la, &c.

Fine.

2. Here I gaze with joy on vale and hill, on vale and hill, Bird-songs greet my ear, and gush-ing rill, and gush-ing rill;
3. When far from the town I take my way, I take my way, Then thro' fields de-light-ed here I stray, yes, here I stray; &c.

Full Chorus.

When far from the town I take my way, I take my way, Then thro' fields de-light-ed here I stray, yes, here I stray; I

Here I gaze with joy on vale and hill, on vale and hill, Bird-songs greet my ear, and gush-ing rill, and gush-ing rill; I

D. C.

laugh and ca-rol, full of glee, Like cap-tive bird from cage set free; Laugh and ca-rol, full of glee, Like cap-tive bird from cage set free.

D. C.

watch the wild birds soar and sing, Or build their nest, or plume their wing; Watch the wild birds soar and sing, Or build their nest, or plume their wing.

* From the (*) BASE, TENOR and ALTO may sing HA, HA, instead of the words.

No. 92. SLOW.

"SWEET IS THE SUMMER."

Solo, or Chorus of Tenors. *Chorus. f* *Solo, or Chorus of Sopranos.* *Chorus. pp* *

1. Three half - o - pen ro - ses on one tree grew, Sweet is the summer, A nightin-gale sang the whole night thro', Sweet is the summer.
2. The dews of the eve-ning had bathed each root, Sweet is the summer, A brooklet flowed round it and watered its roots, Sweet is the summer.
3. The ro - ses are scattered, the bird is flown, Sweet is the summer, The tree now is na - ked and stands a - lone, Sweet is the summer.
4. But then at his roots still doth life re - main, Sweet is the summer, And soon will its leaf - lets grow green a - gain, Sweet is the summer.
5. And ro - ses will bloom in their beauty once more, Sweet is the summer, And birds soon will sing as they sang be - fore, Sweet is the summer.
6. De - spair never more should come near thy heart, Sweet is the summer, Tho' blossoms may fall and the birds de - part, Sweet is the summer.
7. Good an - gels will guard ev - ery leaf and hair, Sweet is the summer, And give all the good that thy heart will bear, Sweet is the summer.

KEY OF B FLAT.

MAJOR. Do

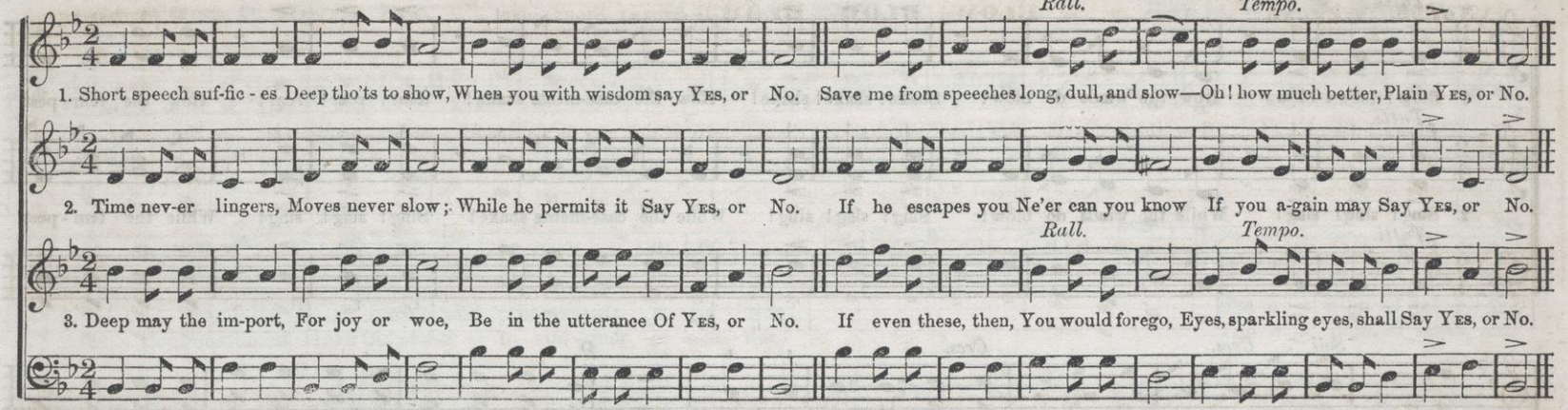
RELATIVE MINOR. La

No. 93.

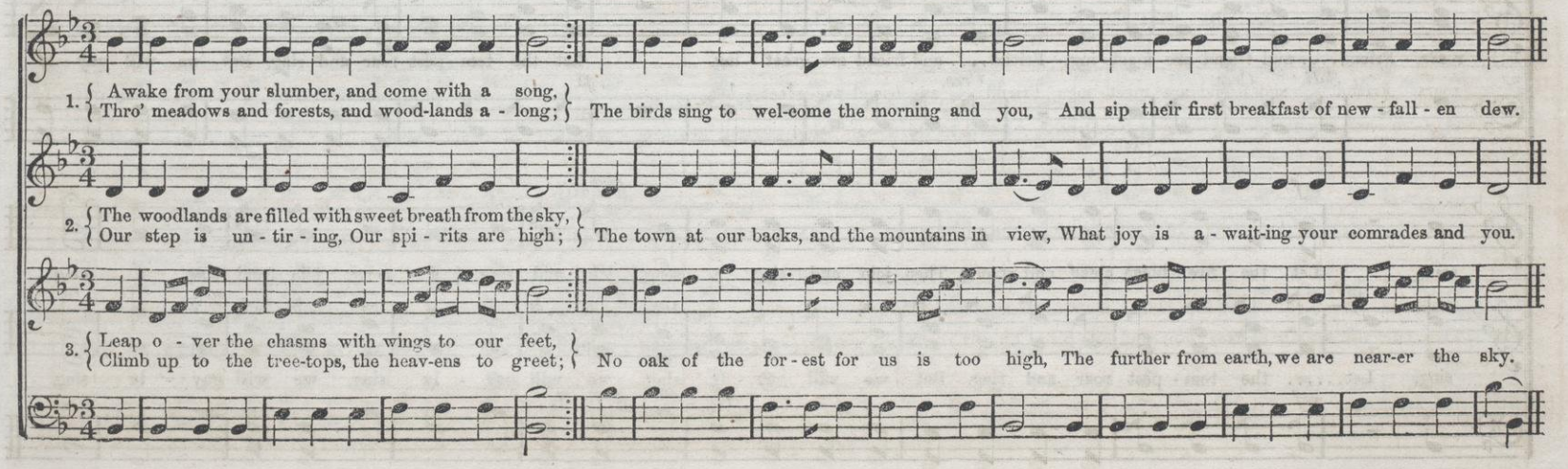
"GOD IS EVER GOOD."

1. See the shining dew drops, On the flow'rets strewed, Proving as they sparkle, God is ev - er good, God is ev - er good, God is ev - er good.
2. See the morning sunbeams, Lighting up the wood, Si - lent - ly proclaiming—God is ev - er good, &c.
3. Hear the mountain streamlet, In the sol - i - tude, With its rip - ple saying, God is ev - er good, God is ev - er good, God is ev - er good.
4. In the leaf - y tree tops, Where no fears in - trude, Joyous birds are singing, God is ev - er good, God is ev - er good.
5. Bring, my heart, thy tri-bute, Songs of gra - ti - tude, While all na-ture ut - ters, God is ev - er good, God is ev - er good.

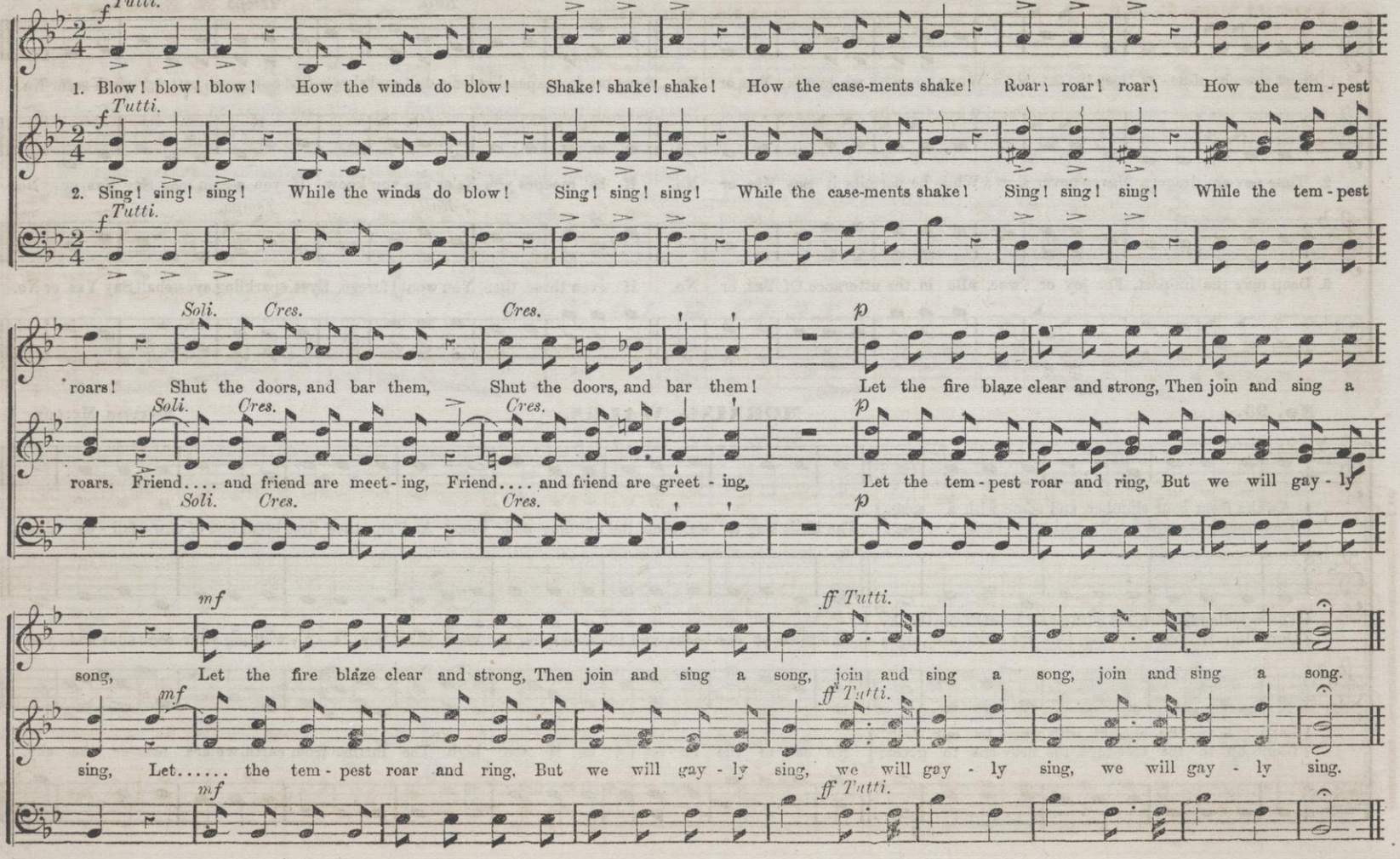
No. 94. MODERATO. **"YES, OR NO."**



No. 95. **MORNING WALKS.** SWEDISH MELODY.



No. 96. ALLEGRO. **BLOW! BLOW! BLOW!**—STORMY NIGHT SONG. **F. Schmidt.**



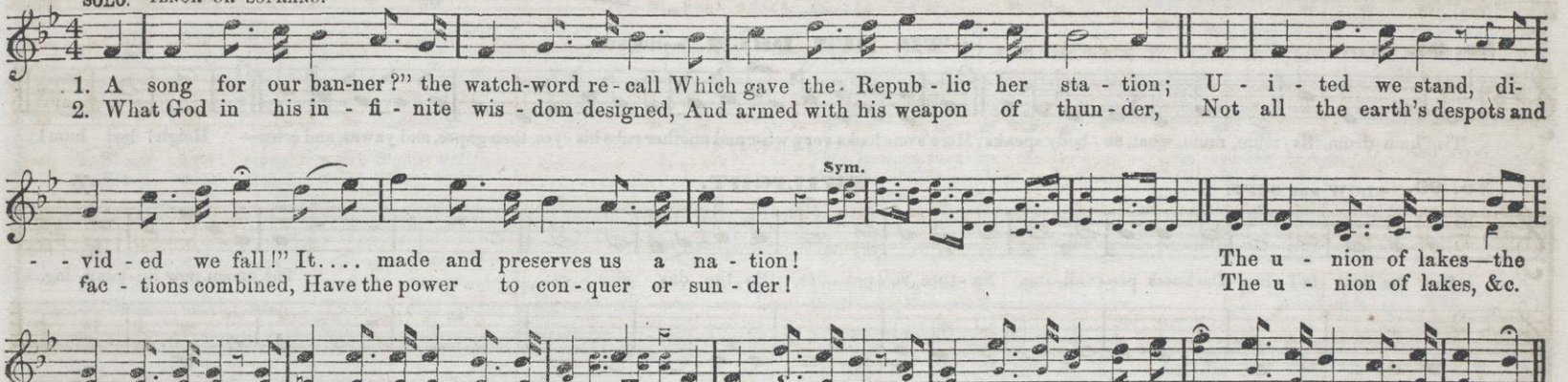
No. 97.

THE FLAG OF OUR UNION.

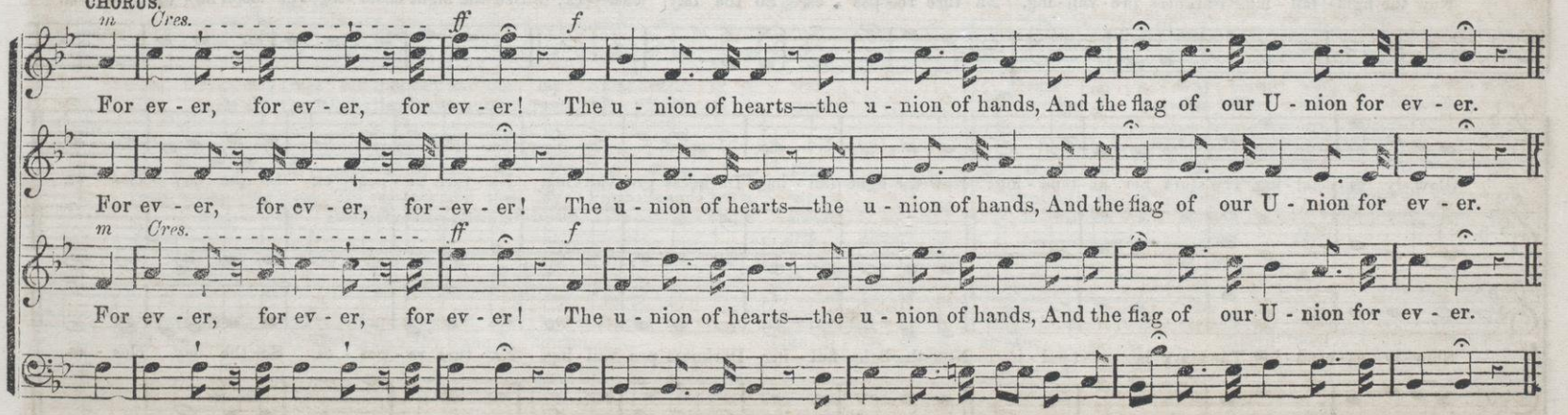
WORDS BY **Geo. P. Morris, Esq.** NATIONAL SONG. MUSIC BY **Wm. B. Bradbury.**

MAESTOSO.

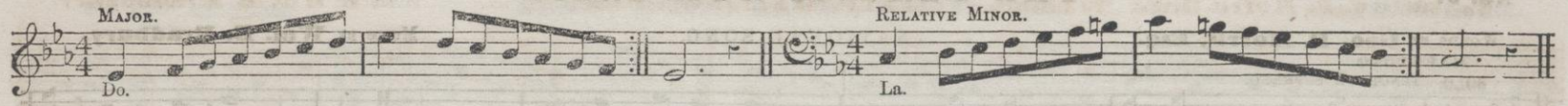
SOLO. TENOR OR SOPRANO.



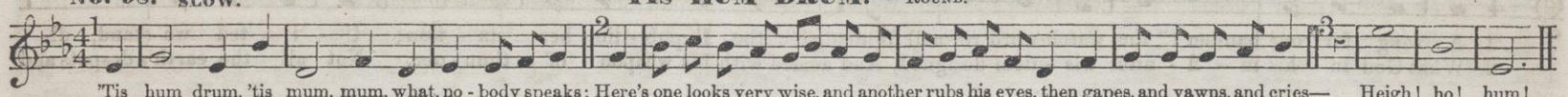
CHORUS.



KEY OF E FLAT.

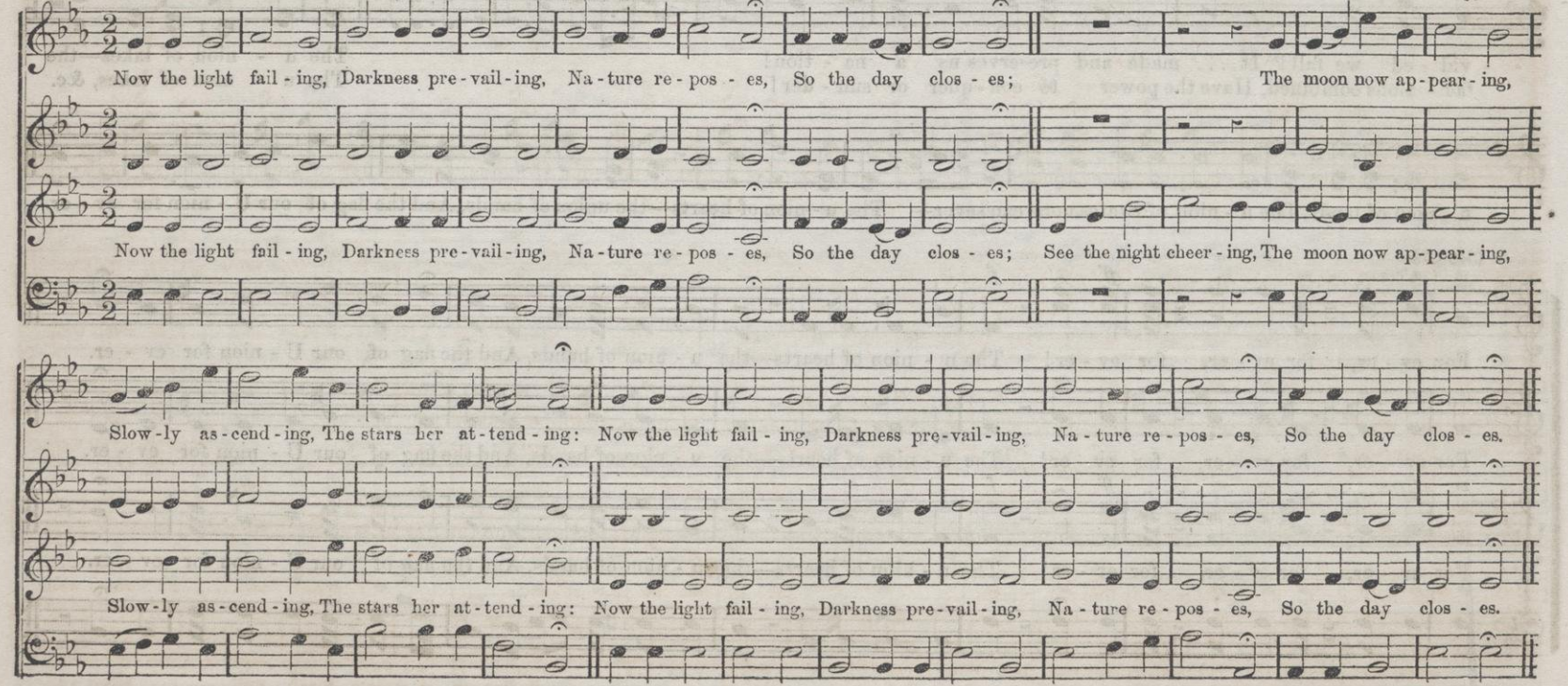


No. 98. SLOW. **"'TIS HUM DRUM."**—Round.



'Tis hum drum, 'tis mum, mum, what, no - body speaks; Here's one looks very wise, and another rubs his eyes, then gapes, and yawns, and cries— Heigh! ho! hum!

No. 99. SLOW and SOFT. **TWILIGHT.**



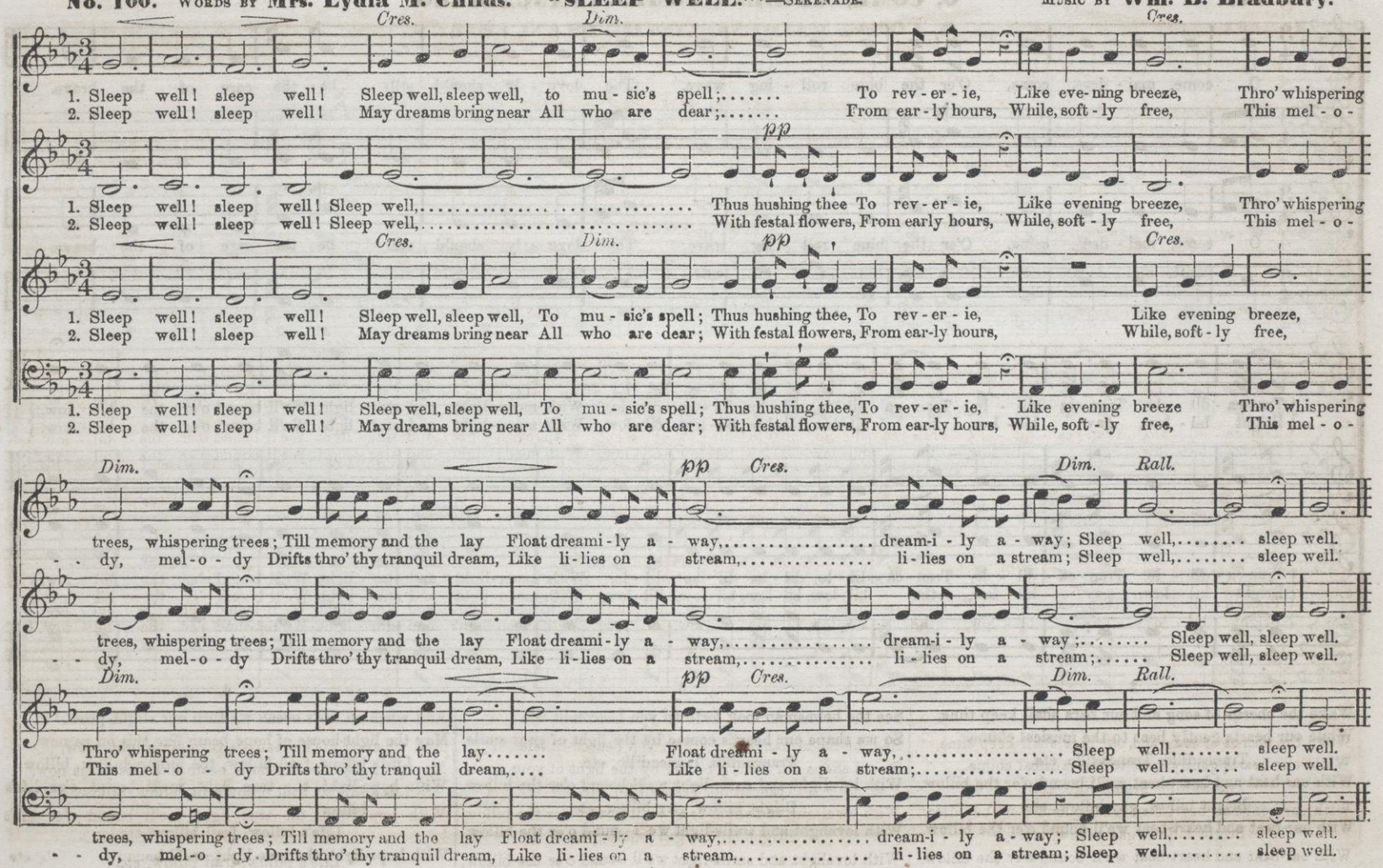
Now the light fail - ing, Darkness pre - vail - ing, Na - ture re - pos - es, So the day clos - es; The moon now ap - pear - ing,

Now the light fail - ing, Darkness pre - vail - ing, Na - ture re - pos - es, So the day clos - es; See the night cheer - ing, The moon now ap - pear - ing,

Slow - ly as - cend - ing, The stars her at - tend - ing: Now the light fail - ing, Darkness pre - vail - ing, Na - ture re - pos - es, So the day clos - es.

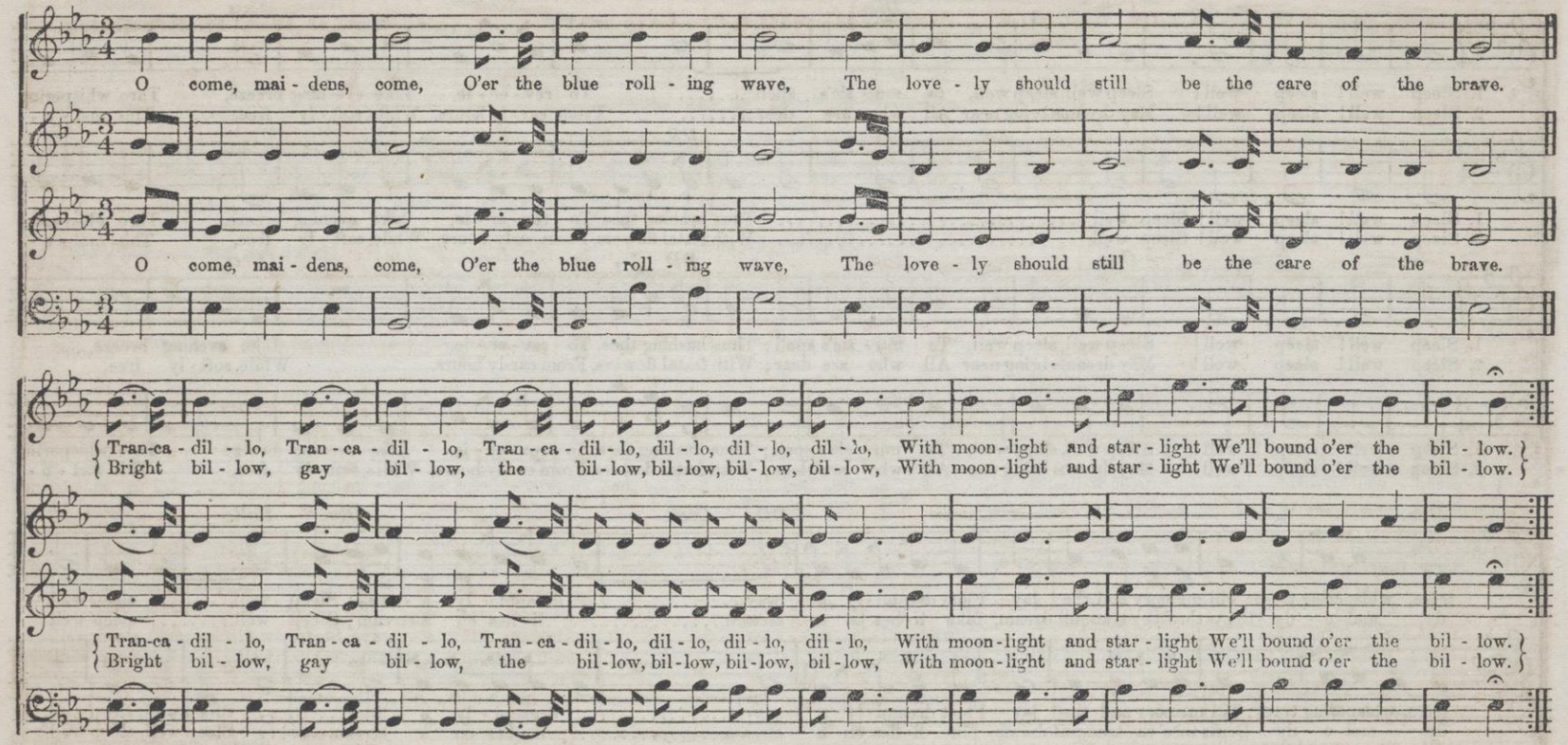
Slow - ly as - cend - ing, The stars her at - tend - ing: Now the light fail - ing, Darkness pre - vail - ing, Na - ture re - pos - es, So the day clos - es.

No. 100. Words by **Mrs. Lydia M. Childs.** **"SLEEP WELL."*** —Serenade. Music by **Wm. B. Bradbury.**



* "*Schlafen sie wohl.*" (sleep well), is the German evening adieu.

No. 101. O, COME, MAIDENS, COME.—TRANCADILLO.



2.

Wake the chorus of song and our oars shall keep time,
While our hearts gently beat to the musical chime.
Trancadillo, Trancadillo, etc.
With oar-beat and heart-beat we'll bound o'er the billow.
Bright billow, gay billow, etc.
With oar-beat and heart-beat we'll bound o'er the billow.

3.

See the helmsman look forth to yon beacon-lit isle.
So we shape our heart's course by the light of your smile.
Trancadillo, Trancadillo, etc.
With lovelight and smile-light we'll bound o'er the billow,
Bright billow, gay billow, etc.
With lovelight and smile-light we'll bound o'er the billow.

4.

And when on life's ocean we turn our slight prow,
May the light-house of hope beam like this on us now,
Life's billow, frail billow, the billow, billow, billow.
With hope-light, the true light, we'll bound o'er life's billow.
Life's billow, frail billow, etc.
With hope-light, the true light, we'll bound [illegible], etc

No. 103. LIVELY. **"WHOM SHALL WE LET IN?"** W. B. B.

Chorus. *Solo.*

1. Whom, whom, shall we let in? Whom shall we let in? The lov - ers of sing - ing, Who pleas - ure are bring - ing: Our
2. Whom, whom, shall we let in? Whom shall we let in? All eyes that can glit - ter, All tongues that can twit - ter, And
3. Whom, whom, shall we let in? Whom shall we let in? Who - ev - er comes sing - ing, Or glad - some - ly bring - ing A
4. Whom, whom, shall we let in? Whom shall we let in? The man who for - ev - er Him - self will dis - sev - er From
5. Whom, whom, shall we let in? Whom shall we let in? Who truth is pur - su - ing, And ev - er es - chew - ing De -

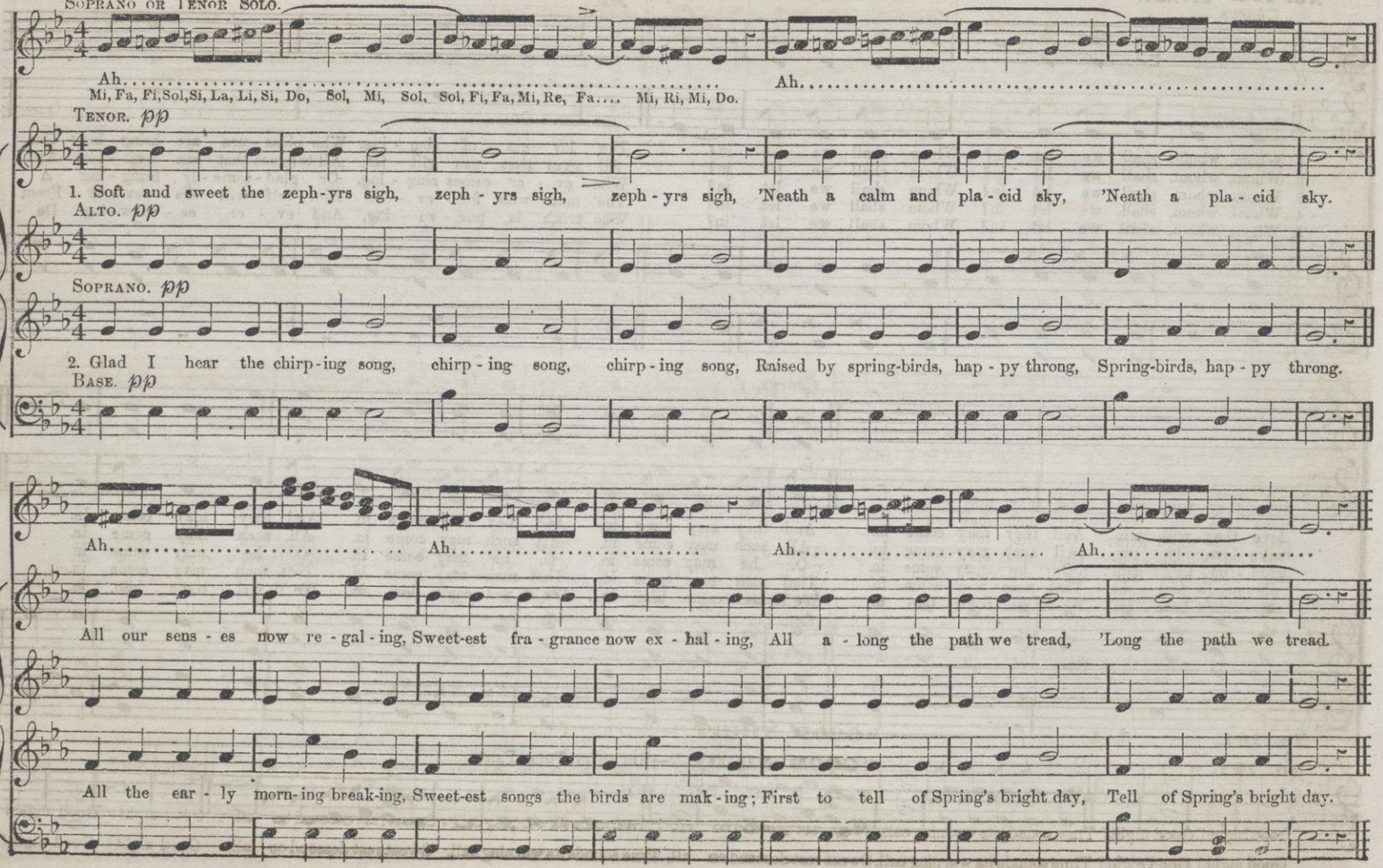
Chorus. f

love they will win, And they may come in. And they may come in, And they may come in, And they may come in.
make love - ly din, All such may come in. All such may come in, All such may come in, All such may come in.
good - na - tured grin: O, he may come in. O, he may come in, O, he may come in, O, he may come in.
dis - cord's foul sin— That man may come in. That man may come in, That man may come in, That man may come in.
- - cep - tion's base sin, We'll wel - come him in. We'll wel - come him in, We'll wel - come him in, We'll wel - come him in.

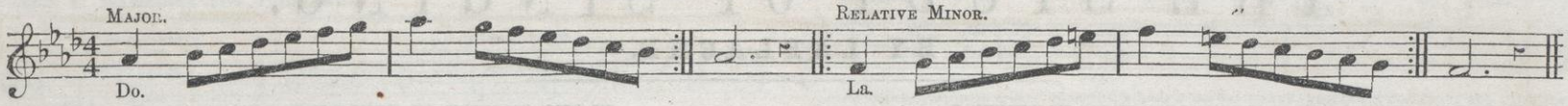
No. 104. **"GOOD NIGHT."**—Round in Four Parts.

Good night! Good night! Time sounds its warning call, Sweet rest descend on all, Time sounds its warning call, Sweet rest descend on all, Good night! Good night!

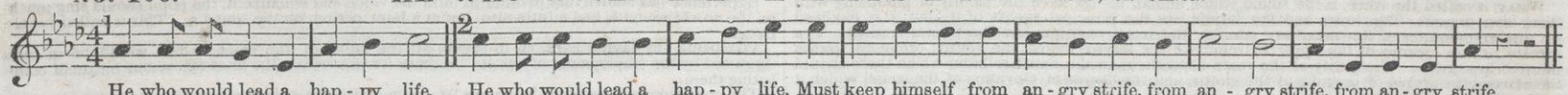
No. 105. **"SOFT AND SWEET."**—Chromatic Scale Exercise, with Chorus Accompaniment.



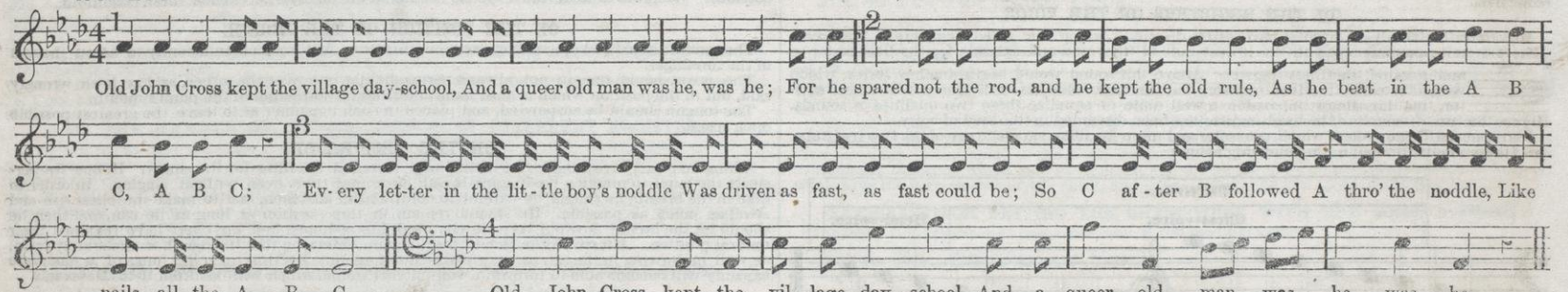
KEY OF A FLAT.



No. 106. **"HE WHO WOULD LEAD A HAPPY LIFE."**—Round, or Canon.



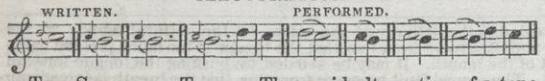
No. 107. **"OLD JOHN CROSS."**—Round, in Four Parts.



APPOGGIATURA—TURN—SHAKE OR TRILL—PORTAMENTO.

Appoggiatura.—From an Italian word, which signifies, to *lean*, or to *rest upon*. Usually represented by notes of smaller size: considered, in respect to harmony, as not belonging to the chord in which they occur.

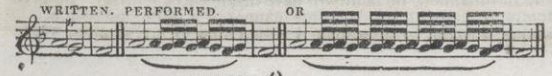
ILLUSTRATION.



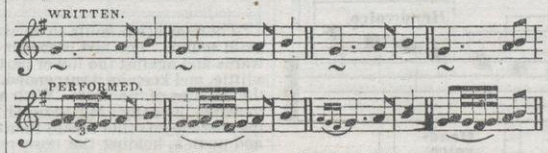
The Shake or Trill.—The rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half-step, is called a Shake or Trill.

Note.—The shake is a very brilliant musical embellishment. Its proper practice gives flexibility to the voice.

ILLUSTRATION.



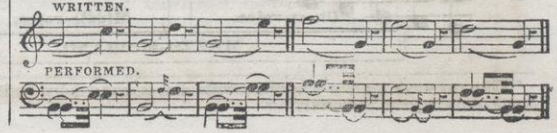
The Turn.—A tone sung in rapid succession with the conjoint tones above and below it, so as to produce a winding or turning melodic motion or movement, is called a Turn. The turn has a variety of forms, a few of which may be illustrated, as follows:



Portamento.—When the voice is instantaneously conducted by a concrete passage, or graceful and almost imperceptible glide from one note to another, so as to produce a momentary previous recognition or anticipation of the coming tone, such a carriage or transition of the voice, or such a blending or melting of one tone into another, is called Portamento.

Note.—The portamento should only occur between tones of comparatively long duration, and in connection with words or tones expressive of deep emotion. This beautiful grace, which, when properly introduced, gives an inexpressible charm to singing, is sometimes, nay, often, most sadly misrepresented, caricatured, or counterfeited, and coarse slides, or vocal avalanches, are heard in its place. Ferrari, in his "Singing Method," has applied the very significant term "harsh shrieks" to these frightful lurchings of the voice; but, by whatever name they may be called, they should be most watchfully and determinately eschewed.

ILLUSTRATIONS.



THE STUDY OF SINGING.

BY LABLACHE.

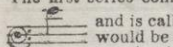
THE VOICE AND ITS FORMATION IN GENERAL.

What is called the voice, is the sound which human beings have the faculty of producing with their own organs. The lungs and the larynx are the principal agents of it; but it is modified by the co-operation of the maxillary sinuses, the nasal cavities, and the frontal sinuses. The greater or less opening of the upper extremity of the larynx, called the glottis, produces sounds more or less grave. The purity of the voice depends upon the exact relation which there should be between the degree of opening of the glottis, and the degree of elevation of the sound which it is desired to produce.

What is called talent for singing consists then principally in the aptness to seize this relation, and in the promptness with which this organ can articulate the sounds with which the mind has conceived.

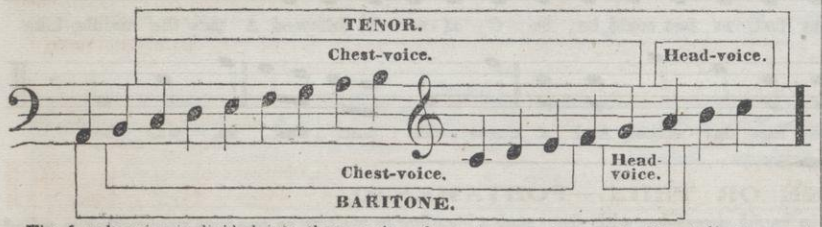
ON THE REGISTERS OF THE VOICE.

Men have the faculty of forming two series of sounds, which are called Registers of the Voice. The first series commences with the lowest note of the voice and extends for the Base as far as



and is called the Chest-register. Above this sound would begin another series, which would be called the Head-register; but the base voice has such a force in its chest-register, that it is almost impossible to well unite or equalize these two qualities of sounds. Hence the use of sounds of the head-register has been discarded in this kind of voice.

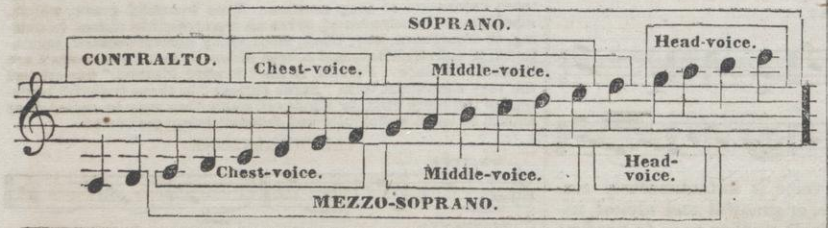
Baritone and Tenor voices, which are softer and more flexible, can make use of the two registers; and these are distributed in the following manner:



The female voice is divided into three series of sounds, or registers—the Chest, Medium, and Head registers.

The Contralto voice, which is the base of the female voice, rarely employs the head-register.*

The Mezzo-Soprano and the Soprano divide their sounds in the following manner:



* This voice varies in its capacities with almost every individual; hence it is impossible to fix the limits of its register precisely.

OF THE MANNER OF EXERCISING THE VOICE.

Experience has shown that in order to form the voice and equalize it, the pupil should sing much on the vowel sound a, and a little also, but at a later period, on the sound a. This is called vocalizing.

Vocalizing—by laying bare, so to speak, all the faults of the voice, which would be in part disguised by the employment of words—becomes for this reason the most efficacious means of combating them.

The conditions of good vocalizing are 1st, to know how to hold the mouth well; 2d, to breathe well; 3d, to form and send forth the sounds of the different registers; 4th, to pass insensibly from the sounds of one register to those of another; 5th, to attack and connect sounds for forming successions. We proceed to devote a special section to the analysis of each of these conditions.

ON THE POSITION OF THE MOUTH.

The mouth should be kept smiling, without distortion, and opened sufficiently to admit the end of the forefinger.

The jaws should remain not always perpendicular one over the other, as has been wrongly said, but in the position which is most natural for the conformation of the pupil's mouth.

The tongue should be suspended, and placed in such a manner as to leave the greatest possible open space.

ON THE RESPIRATON.

A long and easy breathing is one of the most essential qualities for the singer. Hence we persuade the pupil to practice holding his breath for a long time, even without singing. In order to take in the breath, he should be careful to contract the abdomen, and to make the chest rise and swell as much as possible. He should remain in this position as long as he can, and then he should let the breath flow out very slowly, until his abdomen and his chest have regained their natural position. Afterwards he should begin again, observing that the mouth is moderately open, as well in drawing in the air, as in pressing it out again. By this exercise, lungs of a moderate capacity will become able to furnish a well-pitched sound which will last from 18 to 20 seconds.

TO FORM SOUNDS OF DIFFERENT REGISTERS.

The sounds of the chest-register should be produced by sending forth the breath freely, and in such a manner as not to strike against any part of the mouth on its passage: the least rubbing against the glands destroys the vibrating quality of the tone. Females will obtain them more easily by keeping the mouth a little rounded.

The medium sounds are produced by directing the breath against the upper teeth.

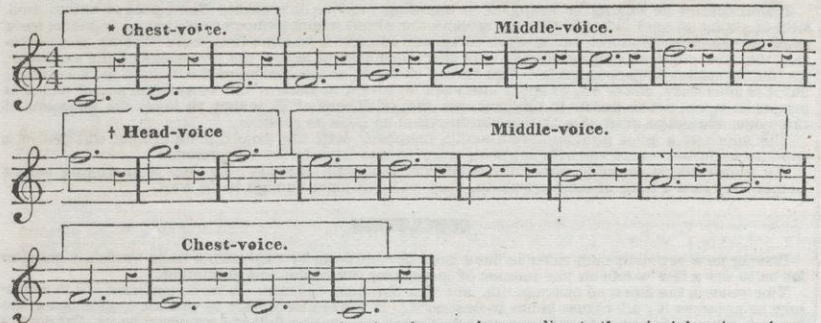
The head sounds are made by directing the breath entirely towards the frontal sinuses.*

Every sound ought to be uttered without feeling or groping about for it. Many persons when they are required to sound *one*, are disposed to strike *six* or *seven* and then lead the voice rapidly up to the required tone. This occurs frequently in striking notes which are pretty high. It is a fault which must be carefully avoided.†

* There are two faults to be avoided in the delivery of the voice—1st the guttural sound; 2d, the nasal sound. The first proceeds almost always from this, that the tongue is too much pressed backwards and against the lower part of the mouth. It may be avoided by pushing the tongue forward a little, and keeping it suspended. The second fault proceeds from this, that the breath is forced into the cavities of the nose. With attention, beginners who may have a tendency to this, will be able to avoid it easily; but in order to eradicate it with persons with whom it is a habit of long standing there is no other means than that of making them vocalize at first upon the vowel O, then upon a and upon a, holding the nose pinched in such a manner that the breath can not pass at all. This expedient is the only one the efficaciousness of which has been proved to us by experience; we point it out without fear of ridicule, pursuaded as we are, that when the pupil shall have become able to send forth his voice in this manner, the fault will have disappeared entirely. Observe only this, that one should not attempt to sing with words in this manner, it is quite impossible.

† We must also avoid commencing a sound by preceding it with a kind of preparation, which may be expressed by *um*.

No. 1. Exercise for Soprano.



The exercise should be performed by forming the sounds according to the principles given above, and breathing on each rest.

For Baritone and Mezzo-Soprano voices, this exercise should be commenced a third lower, and for Contralto and Base voices, it should be transposed a fourth.

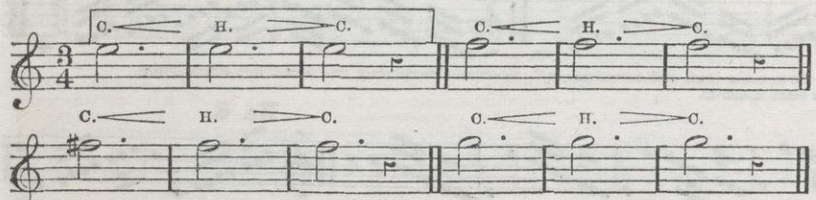
OF THE MANNER OF UNITING SOUNDS OF DIFFERENT REGISTERS.

The two registers of the male voice frequently afford unequal sounds, which would produce a very disagreeable effect, if the ability to unite them could not be attained by study. The highest tones of the chest are very strong, by the very effort which they require, while the first head-tones are very soft and often feeble. Hence it is necessary to apply one's self to strengthening the latter, and softening the former. As our organs permit us to produce the extreme sounds of one register in the next register, the best means of uniting the two kinds of sounds, is to begin by making a single sound pass from the chest-register to the head register, and *vice versa*.

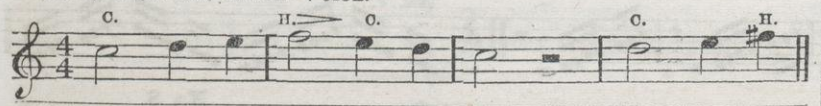
EXERCISES FOR UNITING THE CHEST-VOICE WITH THE HEAD-VOICE.

The letter C indicates the chest-voice, and the letter H indicates the head-voice.

No. 2. For the Male Voice.

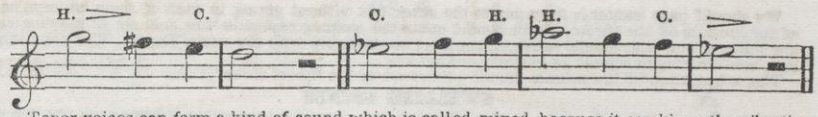


No. 3. For the Male Voice.

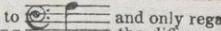


*When one finishes a sound without having exhausted all the breath, it is necessary to use care to stop the remaining breath very gently, and not to fling it out with a kind of expiration very disagreeable to hear. We should equally avoid shutting the mouth as soon as the sound is finished.

†Men who have Tenor voices will do well to exercise themselves in singing the entire scale from the chest-voice.

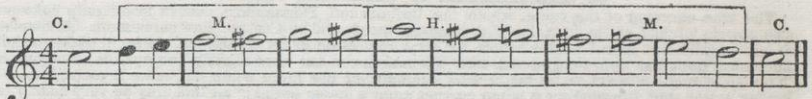


Tenor voices can form a kind of sound which is called mixed, because it combines the vibrating quality of the chest sounds with the softness of the head sounds.

It is very difficult to fix the upward and downward limits of this kind of voice. We have heard Tenors who, in descending scales, prolonged it even to  and only regained the chest-sound at the lower G. This aided them admirably in making the difference of sound existing between the chest and head-register disappear.

Hence we urge Tenor pupils to exercise this kind of voice in its whole extent. As for the means to be employed, they can only be pointed out by the verbal instruction of the professor. We shall merely recommend to them to guard themselves against the habit of the guttural sound, which is easily contracted in the use of the mixed-voice

No. 4. For the Mixed Voice.

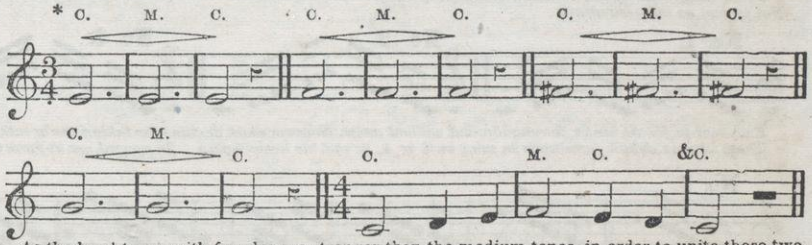


Although female voices have in fact three registers in the compass of their voice, the passage from the Medium to the Head voice, offers but little difficulty to them. They should above all, direct their attention to the union of the chest-register and the medium-register. The difficulty to be overcome is the same which men experience, and the means to be employed are identical, namely, weakening the high sounds of the chest, and strengthening the first tones of the medium.

EXERCISES FOR UNITING THE CHEST-VOICE WITH THE MEDIUM-VOICE.

The letter C indicates the chest-voice, and M the medium voice.

No. 5. For the Female Voice.



As the head-tones with females are stronger than the medium tones, in order to unite these two registers they must follow a process the reverse of the preceding; this is to say, they must strengthen as much as possible the last medium-tones, and soften the first head-tones.

These exercises ought to be sung very slowly at first, and in proportion as the pupil shall acquire facility in passing from one register to the other, he can accelerate the movement.

TO ATTACK AND CONNECT SOUNDS.

Sounds which should form connected successions, as diatonic and other scales, ought to be attacked boldly, and connected without sliding (save in the case of Portamento, of which we shall speak at a later period.)

*There are many female voices which experience almost no difficulty in changing the register—these are generally those which have not great power. It is for the master to distinguish who need to perform these exercises, and who can do without them.

We should pass suddenly from one to the other, but without giving to each of them an impulse of the chest or of the throat, which would make the singing resemble the manner of playing on the piano of one who should strike all the keys successively with the same finger. The chin, the lips, and the tongue should be entirely motionless.

The articulation of the sounds should be formed by the throat alone.

SWELLING SOUNDS.

To swell a sound is to strike it with firmness, but as softly as possible, augmenting the force gradually to the middle of its duration, and from this point to the end, insensibly diminishing to the degree of force with which it was commenced.

To succeed well with the exercise of the scale with the swell, it is necessary to take breath before each note, to remain a moment with the chest raised, before giving forth the voice, and then to strike the sound in the manner we have before suggested, taking care to make no movement either with the mouth or with the tongue while the sound lasts.

The practice of scales with a swell is the most useful exercise which can be performed for good singing. By this means one corrects the faults of the voice, gives firmness to it, increases its power, and acquires the flexibility which is indispensable for coloring the melody. Pupils who desire to speedily gain command of their vocal organs, should sing at least four scales with the swell, every day for two months.

OF THE MANNER OF CARRYING THE VOICE.

The true carrying of the voice, which the Italians call Portamento, occurs principally between two sounds pitched at the distance of at least one third, and in a rather slow movement. It consists in quitting the first sound a little before the total expiration of its rhythmical value, in order to slide the voice upon the following sound, after the manner of the very slightly perceptible anticipation. This slide ought always to be made with augmenting the force when the voice is carried upon a higher sound, and diminishing it when carried upon a lower sound;* all this may be very nearly indicated. *For Example see last "Illustration," p. 49.*

* It is necessary to avoid with care leaning strongly upon the carriage of the voice in the descending. This would produce a kind of yawn, which would be very disagreeable.

ON PRONUNCIATION AND ON ARTICULATION.

Pronunciation in singing is subjected to the same rules as in speech. Good pronunciation consists in giving to each letter or to each syllable the sound which belongs to it; but as syllables have generally more force and duration when sung, and as defects become thus more striking, it is necessary that the pupil in singing should take still more care to follow the directions of the grammar, for the formation of each syllable. The rolling of the R, or the hissing of the S ought to be avoided; but it is necessary, above all, to apply one's self to giving to each of the vowels the sound which is proper to it, but not to excess in the pronunciation of E and of U, which, to favor the emission of the voice, should be uttered with the mouth closed as little as possible.

The merit of a good pronunciation would disappear with the singer, if he did not add that of a good articulation, which consists in giving more or less force to the consonants.

We would advise pupils to articulate rather extravagantly in study; for then if in singing before people they lose a little of their precision, they will still have enough to do well.

CONCLUSION.

Having now set forth such rules as have been proved to us by experience to be useful, it remains for us to say a few words on the manner of governing the voice, and practicing.

The voice is the finest of instruments, and also the most delicate. A well regulated life is necessary to preserve it; all excess tends to destroy it. It is even necessary to abstain from singing too long at a time; for as it is indispensable to always sing with a full and sonorous voice, the organs would suffer by too long continued exercise. The singer should be careful to leave off singing a little while before being fatigued. It is impossible to fix a limit to the time of study; this depends on the strength of the individual. But we repeat that this study should invariably be performed, not always with the entire fullness of the capacities of the voice, but always with an open and sonorous voice; nothing is more injurious, and nothing more retards the progress than the habit of singing through the teeth, or of practicing a mere humming tone. The chest is fatigued, the throat acquires not real facility, and the voice gains neither certainty nor development.

VOCALIZING EXERCISES.

From MASON'S *Vocalizing Exercises and Solfeggios.*

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

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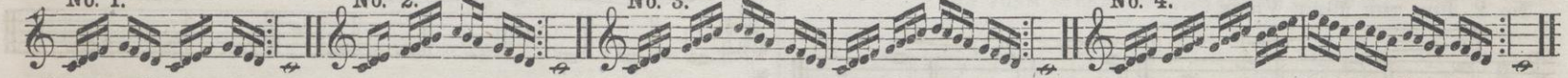
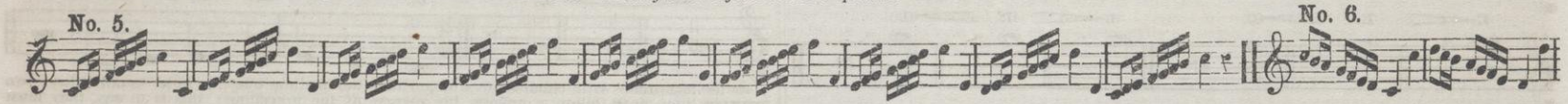


Endeavor to fill the lungs thoroughly, and without noise, however short the time for taking the breath. Sometimes loud, and sometimes soft, sometimes increasing, and sometimes diminishing. These lessons should sometimes be sung in G or A, to suit the lower voices Be careful not to force the voice upwards.

No. 5. No. 6.



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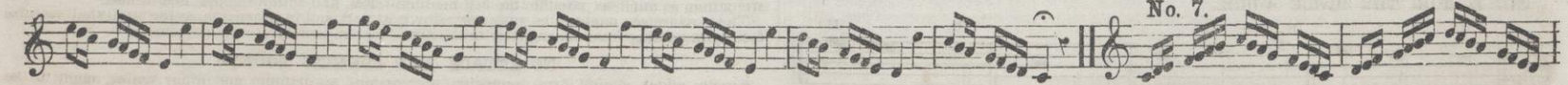

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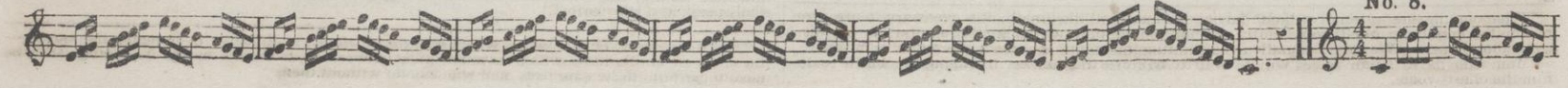
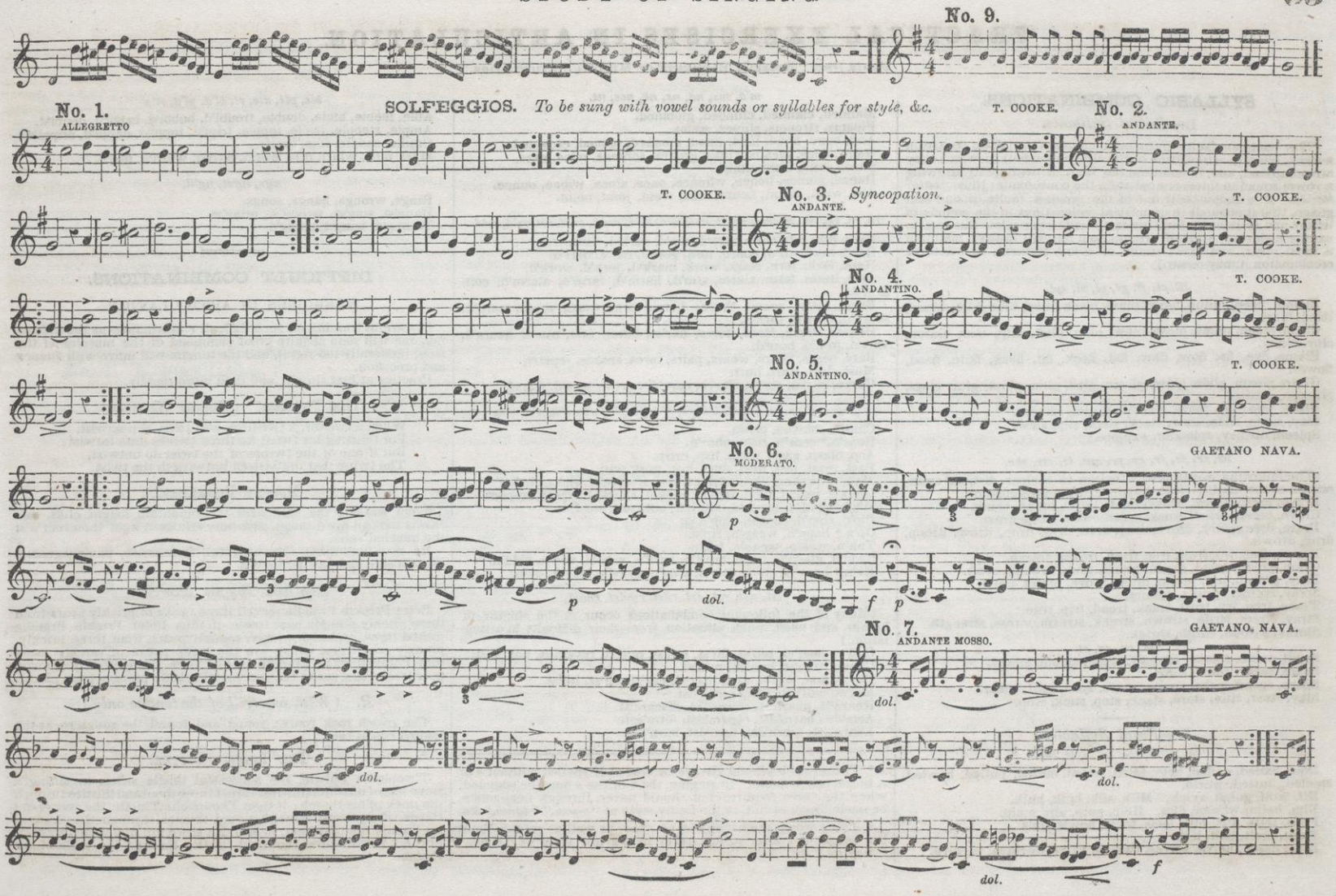



No. 9.
No. 1.
ALLEGRETTO
SOLFEGGIOS. To be sung with vowel sounds or syllables for style, &c.
T. COOKE.
No. 2.
ANDANTE.
T. COOKE.
No. 3. Syncopation.
ANDANTE.
T. COOKE.
No. 4.
ANDANTINO.
T. COOKE.
No. 5.
ANDANTINO.
T. COOKE.
No. 6.
MODERATO.
GAETANO NAVA.
No. 7.
ANDANTE MOSSO.
GAETANO. NAVA.
dol.
p
f

PRACTICAL EXERCISES IN ARTICULATION.

Partly from "RUSSEL'S ELEMENTS OF MUSICAL ARTICULATION."

SYLLABIC COMBINATIONS.

1.—*Initial Syllables.*

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

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

Blame, bleed, blithe, blow, blew, black, bled, bliss, blot, blood, blind, blest

Claim, clean, clime, close, clew, clap, cleft, clip, clot, clutch, cloy, cloud.

Flame, flee, fly, flow, flew, flat, fleck, flit, flock, flute, flood, flower.

Glare, gleam, glide, glow, gloom, glad, glim, gloss, glut, glass, glimpse, glance.

Place, plea, ply, plow, plan, plat, plot, please.

Slay, sleep, slide, slow, slack, slept, slip, slew.

Spleen, display, splendor, explore.

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

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

Brave, bread, brink, broke, brisk, brow, brook, brink.

Crave, creep, cried, croak, crest, crook, crop, crust.

Drain, dream, dry, drove, drag, dred, drip, drop, draw, droop, drug, drown.

Frame, free, fro, fruit, fret, froth, frown, freeze.

Grain, green, grind, groan, grand, grim, ground, graft.

Pray, preach, pry, prone, pride, prove, proud, prow.

Spray, spring, sprung, sprang.

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

Stray, street, strife, strown, struck, stream, stress, strength.

Shrine, shroud, shrub, shriek.

Sm, sn, sp, st.

Small, smite, smoke, smooth, smile, smote, smear.

Snare, snear, snow, snug.

Space, speed, spike, spoke, spare, sped, split, spear.

Stay, steer, stile, store, stack, step, stick, stop.

2.—*Final Syllables.*

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

Bold, hailed, called, held, filled, tolled, culled, pulled, howled, spoiled, hurled, world.

Elf, wolf, gulph, sylph. Milk, silk, bulk, hulk.

Elm, helm, whelm, film. Help, gulp, alp, scalp.

Falls, tells, fills, hills feels, tools, howls, toils.

Fault, melt, bolt, hilt.

Elve, delve, helve, selves, twelve, valve, devolve, revolve.

m'd, ms, nd, ns, nk, nce, nt.

Maimed, claimed, climbed, gloomed.

Fleams, streams, slimes, stems.

And, band, hand, land, lined, moaned, pained, crowned.

Gains, dens, gleans, vines, groans, screens, wins, suns.

Bank, dank, drink, link.

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

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

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

Barb, erb, orb, curb, barb'd, orb'd, curb'd, disturb'd.

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

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

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

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

Hearse, verse, force, horse, dar'st, burst, first, worst, hears'd, vers'd, forc'd, hors'd.

Bars, bears, hears, wears, pairs, tares, snares, repairs.

Mart, dart, start, hurt.

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

sm, s'n, sp, st, ks, ct, k'd, ft, f'd, pt, p'd, p'n, k'n, d'n, v'n.

Chasm, schism, prism.

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

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

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

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

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

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

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

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

Tak'n, wak'n, weak'n, tak'n.

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

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

lst, nst, rst, dst, rdst, rmdst, rndst.

[Many of the following combinations occur in the singing of hymns, and need much attention, from their difficulty in articulation.]

Call'st, heal'st, tell'st, fill'st, roll'st, pull'st, reveal'st, unveil'st.

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

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

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

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

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

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

---

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

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

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

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

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

Cradle, saddle, idle, bridle.

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

ngs, ngst, ng'd.

Rings, wrongs, hangs, songs.

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

Wrong'd, hang'd, clang'd

DIFFICULT COMBINATIONS.

EXERCISES IN ARTICULATION.

By careful training on such difficult combinations as the following, one will soon acquire great command of the muscles of the face, (generally too rigid), and the tongue will move with fluency and precision.

Practice at first slowly, and then more rapidly.

THE TWISTER. (*Tongue Exercise.*)

When a twister, a twisting, will twist him a twist,
For twisting his twist, he three twines doth intwist;
But if one of the twines of the twist do untwist,
The twine that untwisteth untwisteth the twist

MUSCLE BREAKERS.

Thou waf'dst the skiff over the mountain height cliffs, an saw'st the full orb'd moon, in whose effulgent light thou reef'd'st the haggled sails.

He was unamiable, disrespectful, formidable, unmanageable, inextricable and pusillanimous.

Lip and Tongue Exercise.

Peter Prinkle Prandle picked three pecks of prickly pears from three prickly prangly pear trees; if then Peter Prickle Prandle picked three pecks of prickly, prangly pears, from three prickly, prangly pear trees, where are the three pecks of prickly pears that Peter Prickle Prandle picked from three prickly prangly pear trees; success to the successful prickly prangly pear picker

R. (*With one trill of the tongue only.*)

The rough rock roars; round and round the rough rocks the ragged rascal ran.

THE THISTLE SIFTER.

Theopholis Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; if then Theopholis Thistle, the successful thistle sifter, thrust three thousand thistles through the thick of *his* thumb, see that thou, in sifting a sieve full of unsifted thistles, dost not thrust three thousand thistles through the thick of thy thumb.

PRONUNCIATION.

The words The, By, My.

The, before a word beginning with a vowel, should be pronounced with the same sound of *e* as in *relate:* before a word beginning with a consonant, it should have the obscure sound, as in the second syllable of *eternal;* but never the sound of broad *a*.

By, in colloquial, or very familiar language, may be pronounced short, with a sound of *y*, corresponding to that of *i*, in the word *it*, and not, as sometimes heard, to the *e* of *me*. But generally the *y* should be full.

My should always be pronounced with the short sound of *i*, mentioned above, unless, in emphatic expression, or in solemn style; and in the latter, only in phrases directly associated with solemnity, as in the following; "my God." Familiar phrases, even in serious or solemn style, should retain the short *y;* thus, mў hand, mў heart, mў mouth,—not "*my* hand," nor "*mē* hand," &c.—So also in phrases of address, mў lords, mў friends, mў countrymen, &c.—not *my* lords, &c. The word *myself* should never have the long *y*.

The termination ea.

In the reading of the Scriptures, the solemnity and antiquity of the style are supposed by some to require, or at least to authorize, the sounding of *e* in such words. This, however, is a matter of taste merely, and should never be extended to other reading.—In chanting, the *e* should always be sounded: in singing, the pronunciation is regulated by the verse, as retaining or omitting the sound of this letter.

The words Guide, Guard, Regard, Sky, Kind.

These, in cultivated usage, are pronounced with a slight sound of *y*, following *g* and *k*. The omission of this sound characterizes the local usage of Scotland and of New England. The local mode has, no doubt, the sanction of reason and system. But general custom is the only law of spoken language. Words are facts of speech, not logical deductions.

The words Amen, &c.

Vocal music, of a sacred character, is properly allowed the same liberty which is conceded to the language of poetry, with regard to the use of a style of pronunciation which is obsolete, for common purposes, but appropriate in the expression of deep, solemn, grand, or lofty effects of emotion. Hence the just preference in the singing of sacred music, for the pronunciation of the word *amen*, with *a* broad, as in *arm*.

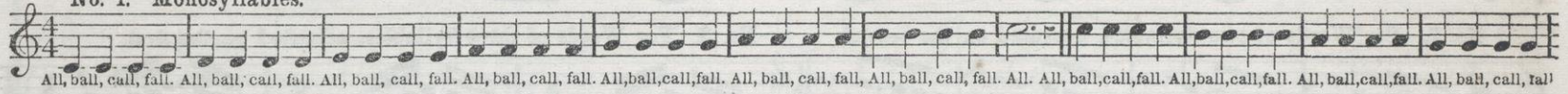
The same remark may be applied to all instances of *variable* pronunciation in which the current modern sound of a vowel is flat and unmusical, and that of an older style is broad and melodious.*

* Some vocalists extend this rule to the word *my*, giving it the long *y* in all *devotional* music.

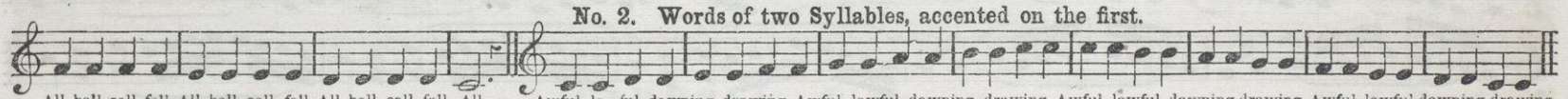
SINGING EXERCISES.

To be sung sometimes in Slow and sometimes in Quick time, sometimes Piano and sometimes Forte. The scale may be transposed to suit different voices.

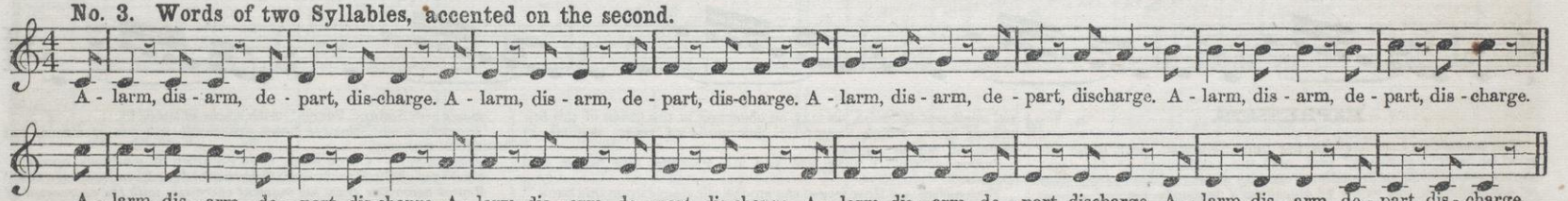
No. 1. Monosyllables.



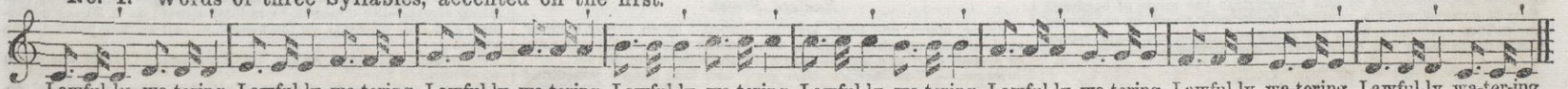
No. 2. Words of two Syllables, accented on the first.



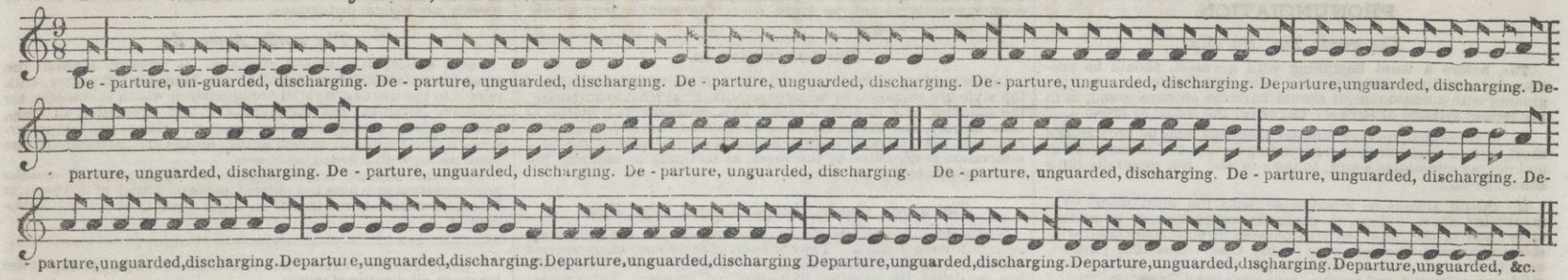
No. 3. Words of two Syllables, accented on the second.



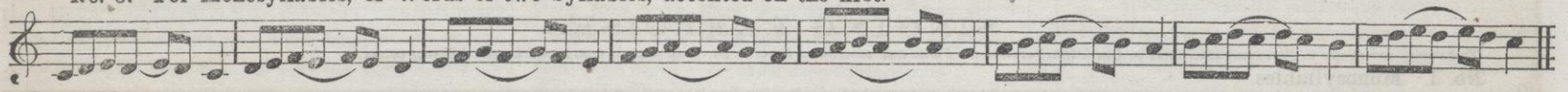
No. 4. Words of three Syllables, accented on the first.



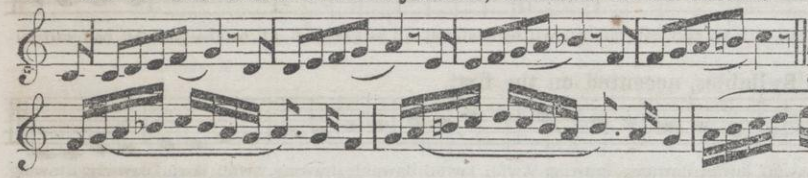
No. 5. Words of three Syllables, accented on the second.



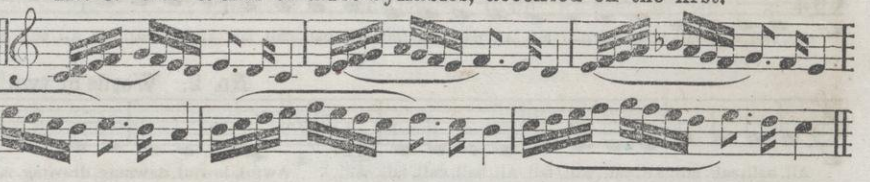
No. 6. For Monosyllables, or Words of two Syllables, accented on the first.



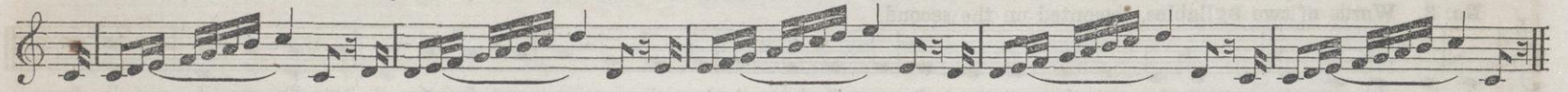
No. 7. For Words of two Syllables, accented on the second.



No. 8. For Words of three Syllables, accented on the first.



No, 9. For Words of three Syllables, accented on the second.



EXPRESSION.

The preceding exercises having been repeated, with strict regard to perfect *purity of tone*, and the gradations of *force* and *movement*, selections from them may be practiced for the purpose of accustoming the voice to maintain a perfectly distinct articulation along with the effects of feeling in *expression*.

The most important effects of expression which are common to vocal music and to elocution, are dependent on what Dr. Rush terms *stress*,—meaning by this designation the mode of applying *force* to a sound, as in a regularly increasing swell, in an abrupt and sudden explosion, or in a jerking and impatient style, which begins moderately, but ends forcibly and violently.

Median Stress.

Pathetic, tranquil, and *solemn* feeling, adopts *a regular and gradual swell and diminish*, as may be observed in the tones of the following lines, which exemplify this mode of voice, termed, in elocution, *median stress.*

Pathos:—"Oh! I have lost you all, Parents, and home, and friends!"

Tranquility:—"How sweet the moonlight sleeps upon this bank!"

Solemnity:—"How sweet and solemn is this midnight scene!"

Repeat a selection from the musical examples, with the expression of median stress.

Radical Stress.

Anger, alarm, and *haste*, are distinguished by *an abrupt burst of explosive sound*, which strikes, with sudden force, on the opening, or *radical*, part of a note,—as in the following examples:—

Anger:—"You shall *die, base dog!* and that before yon cloud has passed over the sun!"

Alarm:—"To *arms!* they *come!* the *Greek!* the *Greek!*"

Haste:—"Sisters, hence! with spurs of speed!"

Animation and *courage* have the same species of stress, but without violence.

Animation:—"Come forth, O ye children of gladness, come!"

Courage:—"Once more unto the breach, dear friends, once more!"

Repeat examples from the musical exercises, with the expression of radical stress.

Vanishing Stress.

Impatient, indignant and *revengeful* feeling is indicated by *vanishing* stress,—the opposite to radical stress; as it *begins moderately* and *ends violently*, on the *vanish*, or last audible portion, of a sound.

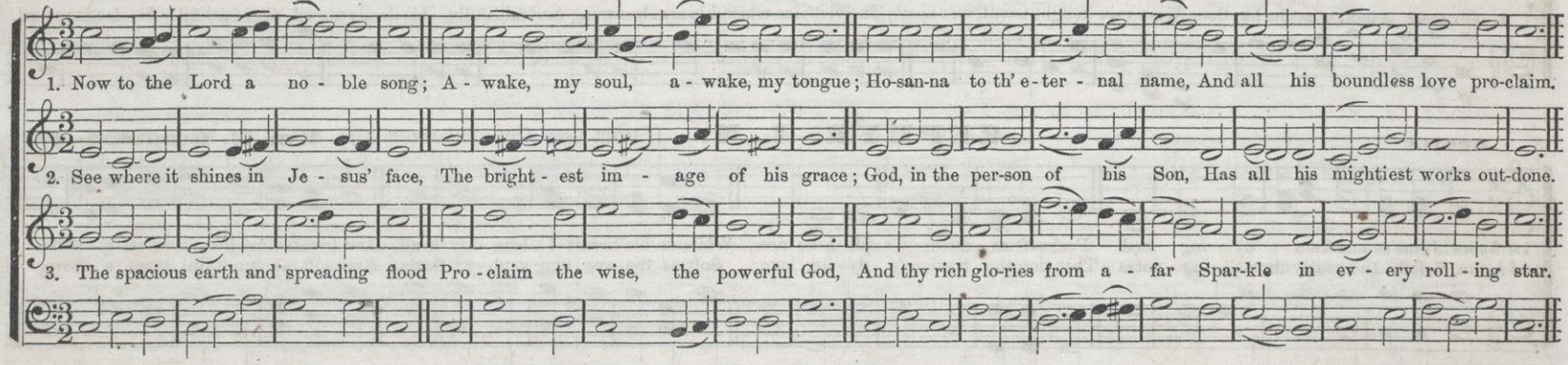
Example:—"Away! away! I will not hear of aught but death or vengeance now!"

Repeat, with vanishing stress, a selection from the musical examples.

THE JUBILEE.

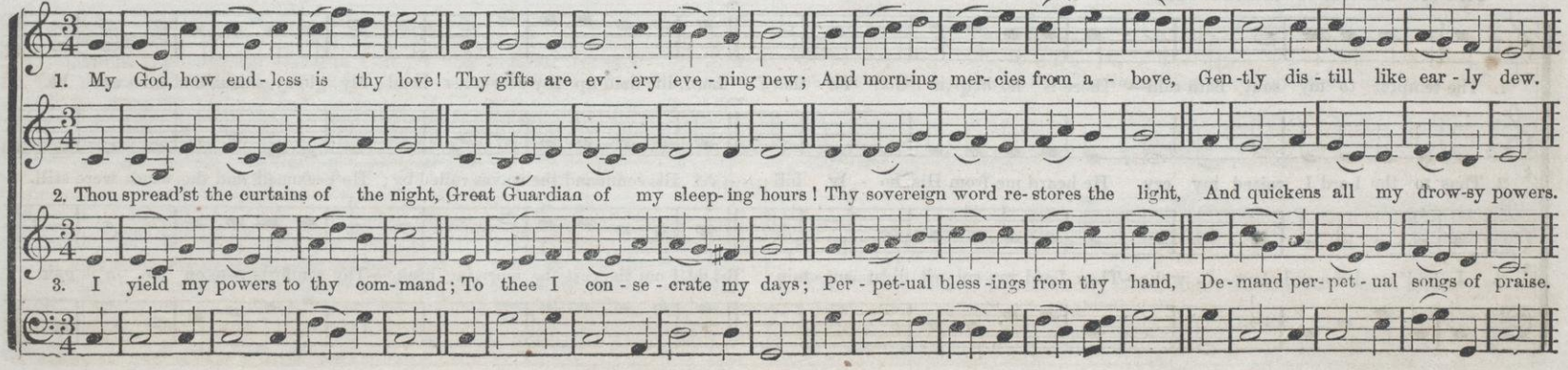
WARRINGTON. L. M.

Rev. R. Harrison.



CARROLL. L. M.

Dr. L. Mason.



SPIRITED. Rather Staccato.

CHENANIAH. L. M. (Choir Tune.)

W. B. B.

1. The Lord in Zion ever reigns, And o'er her holds his guardian hand; Her worship and her law maintains, Which, like himself, unmoved shall stand, Which, like himself, &c.

Cres - - - - cen - - - - do.

2. Oh come, behold what he has done, Whom we delight to call our Lord; The vict'ries which his arm has won; And faithfully his deeds record, And faithfully his deeds record.

GENTLY.

ZEPHYR. L. M. (Choir and Congregational.)

Wm. B. Bradbury. 184?

1*st hymn.* Jesus can make a dy - ing bed Feel soft as down - y pil - lows are; While on his breast I lean my head, And breathe my life out sweet-ly there.
2*d hymn.* Soft be the gently breath - ing notes That sing the Saviour's dy - ing love; Soft as the eve - ning zeph - yr floats, And soft as tune - ful lyres a - bove.

CHANT. A Second to each Half Note.

KISH. L. M. (Choir and Congregational.)

1. The tempter to my soul hath said—"There is no help in God for thee;" Lord, lift thou up thy serv-ant's head; My glo-ry, shield, and sol - ace be.

2. Thus to the Lord I raised my cry, He heard me from His ho - ly hill; At His command the waves rolled by; He beckoned, and the winds were still.

3. I laid me down and slept—I woke—Thou, Lord, my spi - rit didst sus - tain; Bright from the east the morn-ing broke—Thy comforts rose on me a - gain.

BOLD and SPIRITED.

BODWELL. L. M. (Choir and Singing School.)

G. J. Webb.

Ho - sanna! let us join and sing The glo-ries of our rising King, Recount his deeds..... of might, and tell..... How Je-sus triumphed when he fell.

Ho - sanna! let us join and sing The glo-ries of our rising King, Recount his deeds..... of might, and tell..... How Je-sus triumphed when he fell.

Recount his deeds..... of might, and tell..... How Jesus tri - - - umphed when he fell.

SOFT and GENTLE.

WARDWELL. L. M. (Choir & Congregational.)

A. J. Abbey.

1. Sweet is the scene when Christians die, When ho-ly souls re-tire to rest; How mildly beams the clos-ing eye, How gen-tly heaves th'ex-pir-ing breast.
2. So fades a sum-mer cloud a - way; So sinks the gale when storms are o'er; So gen-tly shuts the eye of day; So dies a wave a - long the shore.

OLIVE. L. M. Double. (Choir and Congregational.)

W. B. B.

ARDENT and EARNEST.

FINE. D.C.

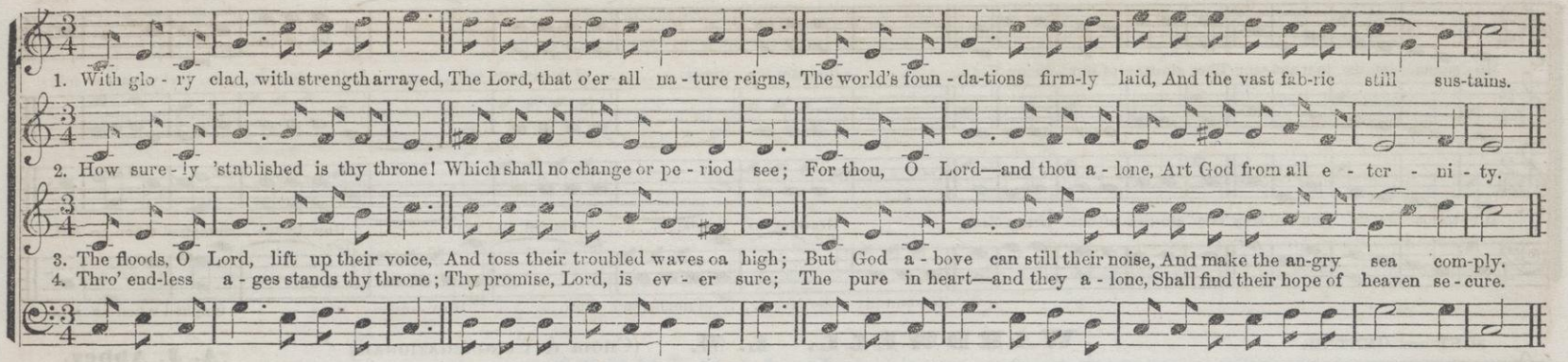
1. { Here, at thy cross, in-car-nate God, I lay my soul be-neath thy love; }
{ Beneath the drop-pings of thy blood, Nor let me from thy feet re - move. } 2. Should worlds conspire to drive me thence, Un-moved and firm this heart shall be;
D.C. Resolved, for 'tis my last de-fense, If I must per-ish, here to die.

FINE. D.C.

3. { But speak, my Lord, and calm my fear; Am I not safe be-neath thy shade? }
{ Thy jus-tice will not strike me here, Nor Sa-tan dare my soul in - vade. } 4. Yes, I'm se-cure be-neath thy blood, And all my foes shall lose their aim;
D.C. Ho-san-na to my Sa-viour God, And my best honors to his name.

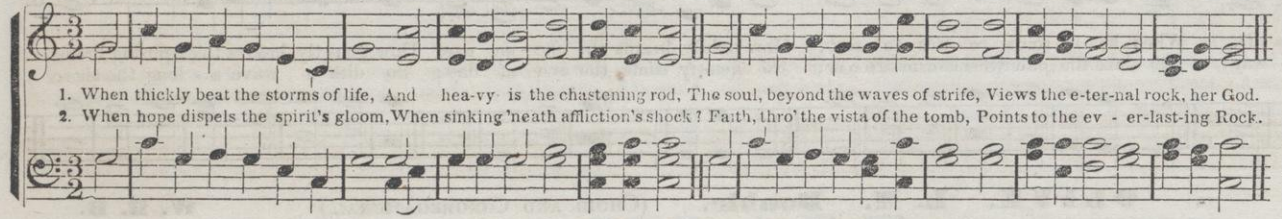
BOLD and MAJESTIC, Moderately Staccato.

ASHUR. L. M. (Choir Tune.)



A Second to each Half Note.

ZELEK. L. M. (Choir and Congregational Tune.)

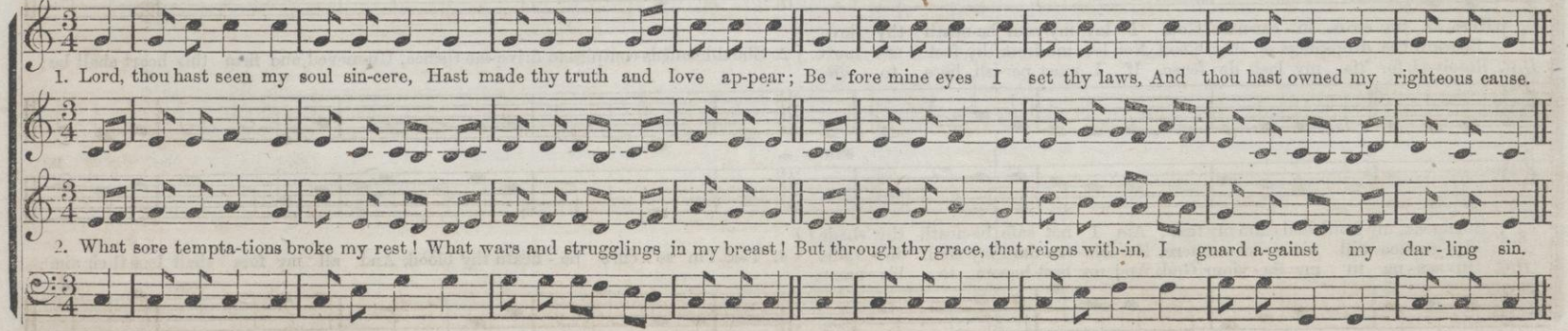


3.
Is there a man who can not see
That joy and grief are from above?
O, let him humbly bend the knee,
And own his Father's chastening love.

4.
Hope, Grace, and Truth, with gentle hand,
Shall lead a bleeding Saviour's flock,
And show them, in the promised land,
The shelter of th' eternal Rock.

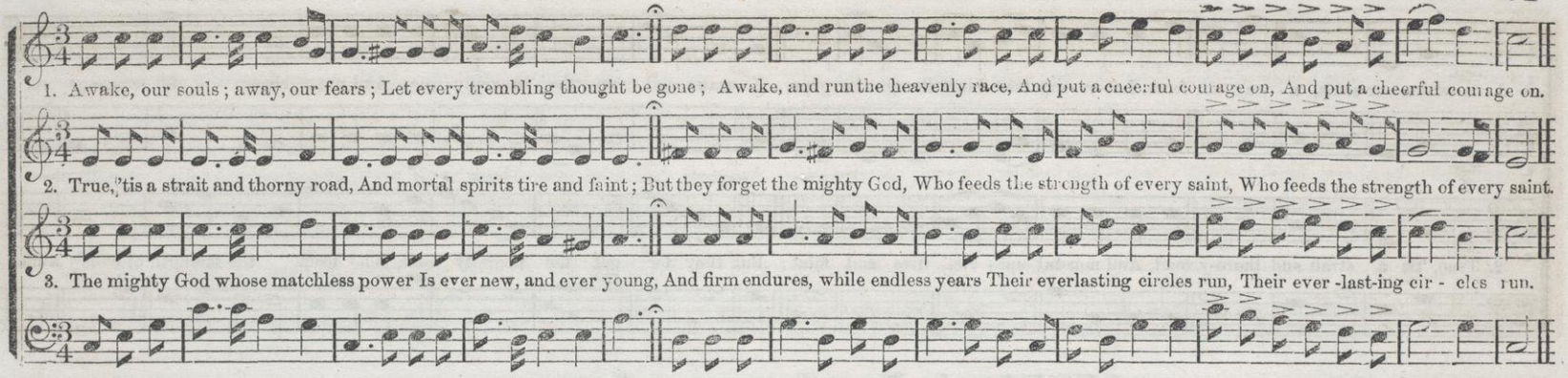
GENTLE.

ITTAI. L. M. (Choir and Singing School.)



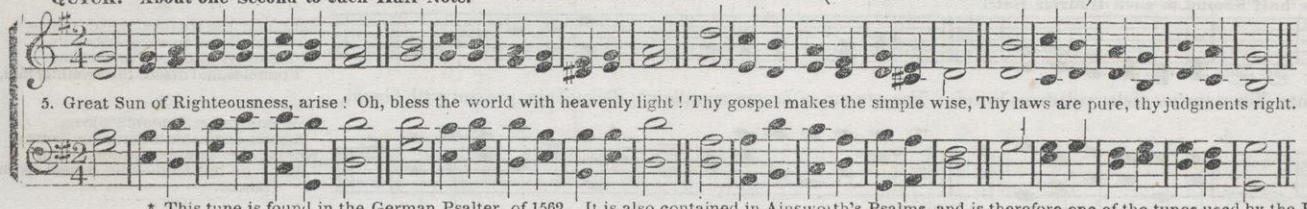
VERY SPIRITED.

ROCK. L. M. (Choir Tune.)



QUICK. About one Second to each Half Note.

BAVA. L. M. (Congregational Tune.)



1.
The heavens declare thy glory, Lord;
In every star thy wisdom shines;
But when our eyes behold thy word,
We read thy name in fairer lines.

2.
The rolling sun, the changing light,
And nights, and days thy pow'r confess,
But that blest volume thou hast writ
Reveals thy justice and thy grace.

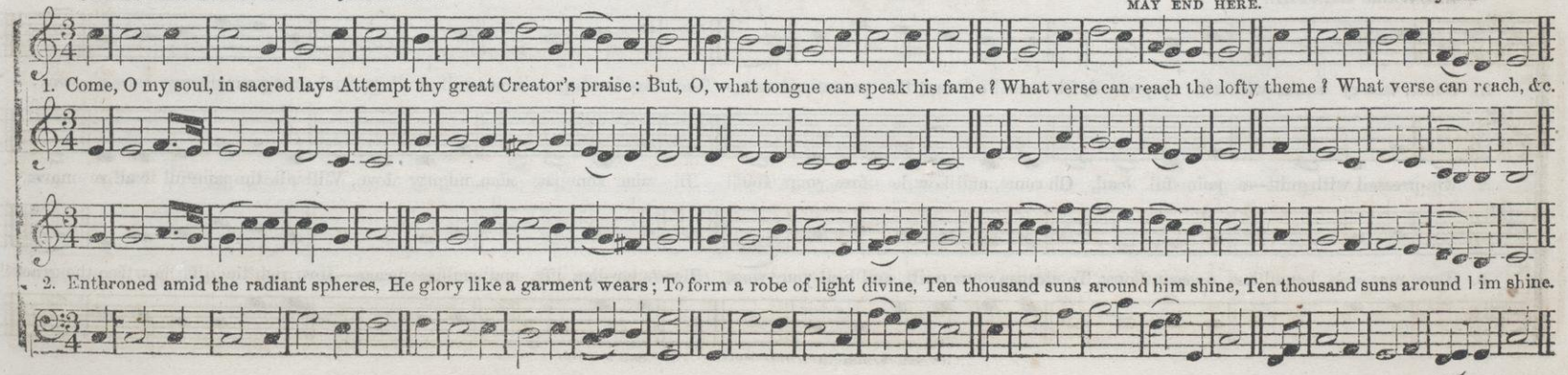
* This tune is found in the German Psalter, of 1562. It is also contained in Ainsworth's Psalms, and is therefore one of the tunes used by the Fathers of New England

SLOW. One Second to each Quarter Note.

GEORGETOWN. L. M.

Haydn.

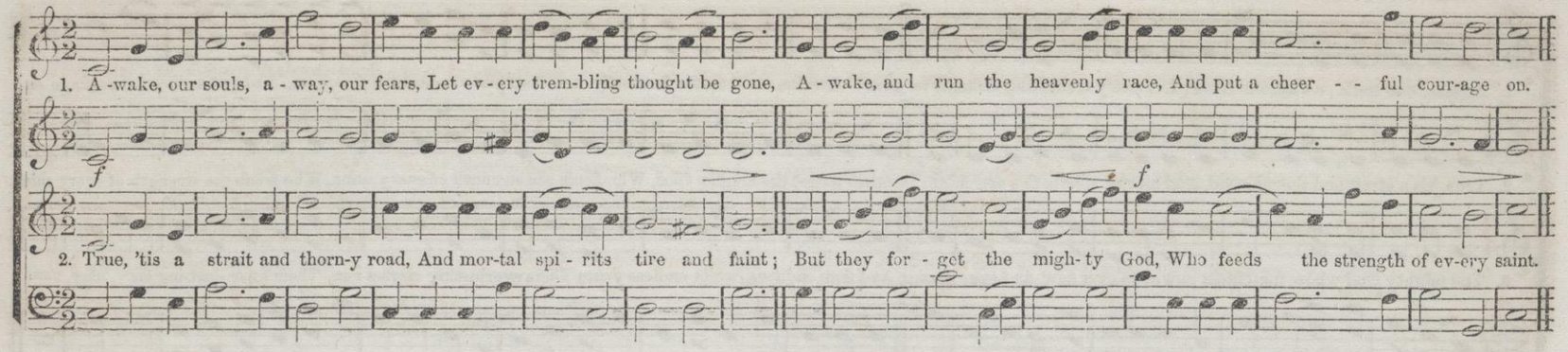
MAY END HERE.



BOLD. ENERGETIC.

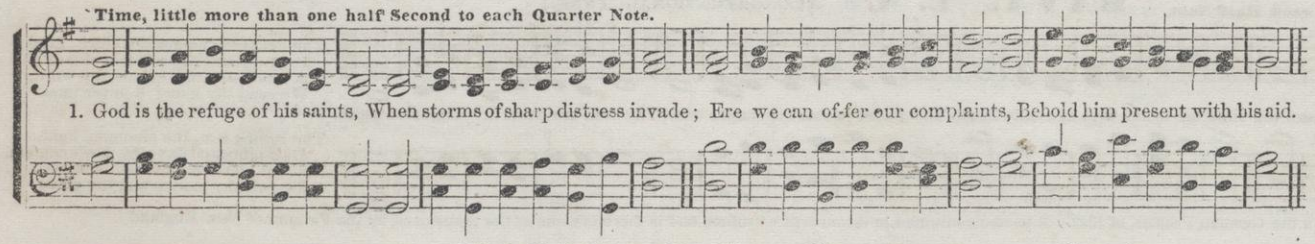
GILMER. L. M. (Choir Tune.)

Lowell Mason. By permission.



CUSHI. L. M. (Congregational Tune.)

Time, little more than one half Second to each Quarter Note.



3.

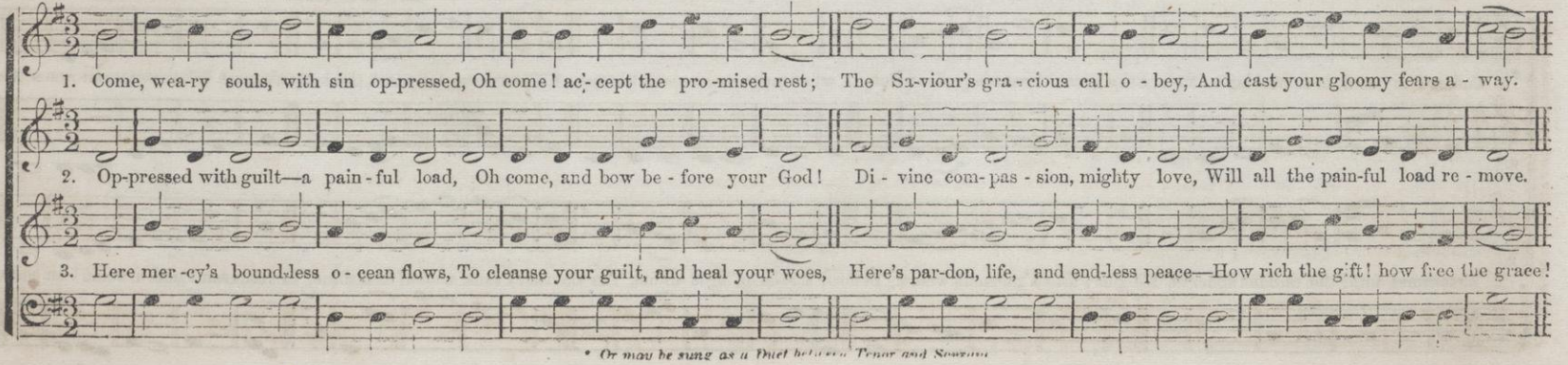
Loud may the troubled ocean roar—
In sacred peace our souls abide,
While every nation—every shore
Trembles, and dreads the swelling tide.

5.

Zion enjoys her Monarch's love,
Secure against a threatening hour;
Nor can her firm foundation move,
Built on his truth—and armed with power.

SLOW and GENTLE.

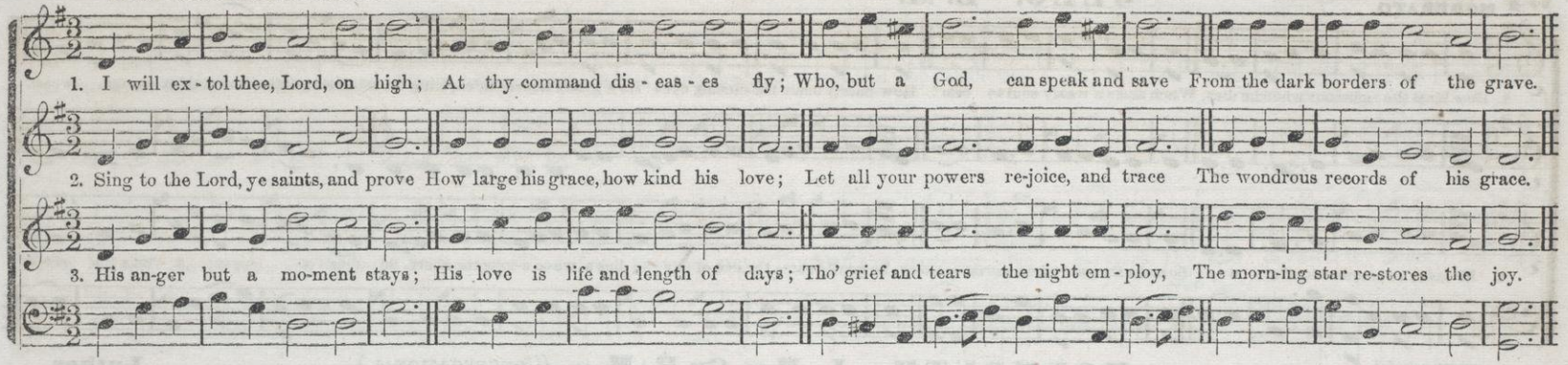
MACAH. L. M. (Congregational and Choir.)*



* Or may be sung as a Duet between Tenor and Soprano.

VERY BOLD and ENERGETIC.

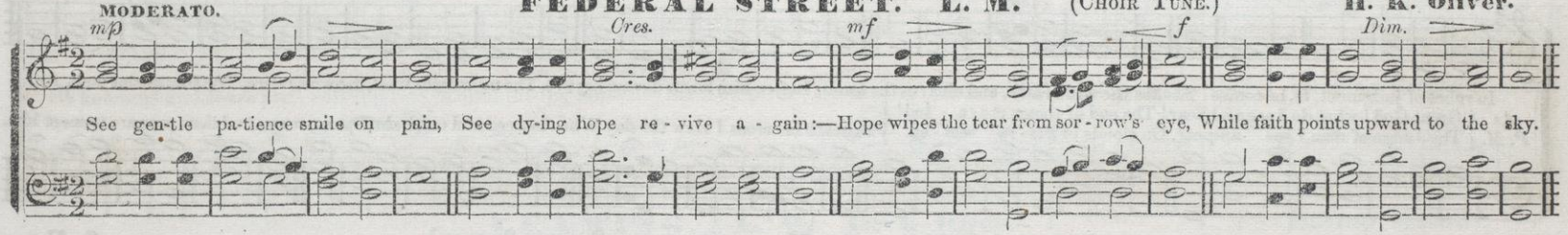
ZALMON. L. M. (Choir and Singing School.)



MODERATO.

FEDERAL STREET. L. M. (Choir Tune.)

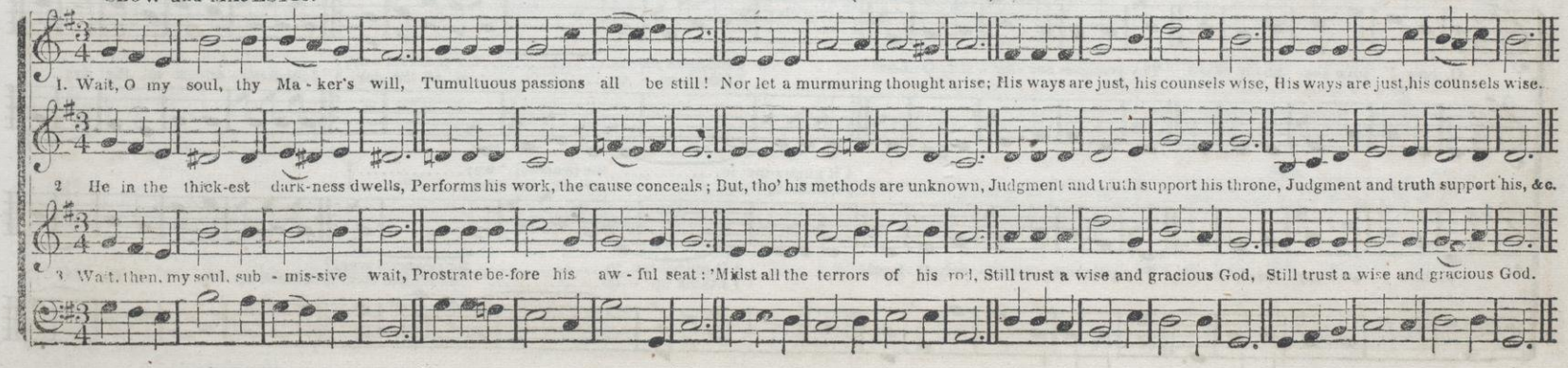
H. K. Oliver.



SLOW and MAJESTIC.

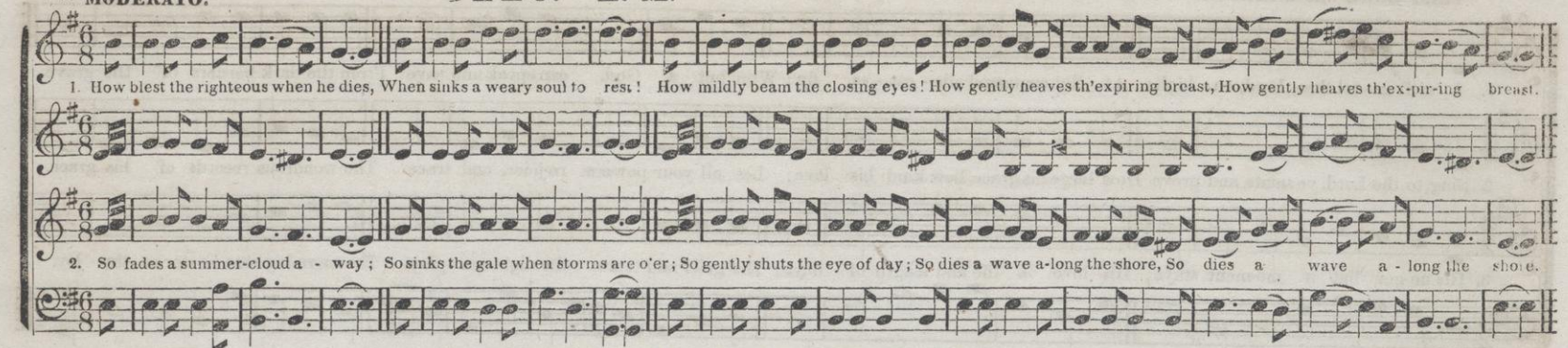
JORAM. L. M. (Choir Tune.)

W. B. B.



MODERATO.

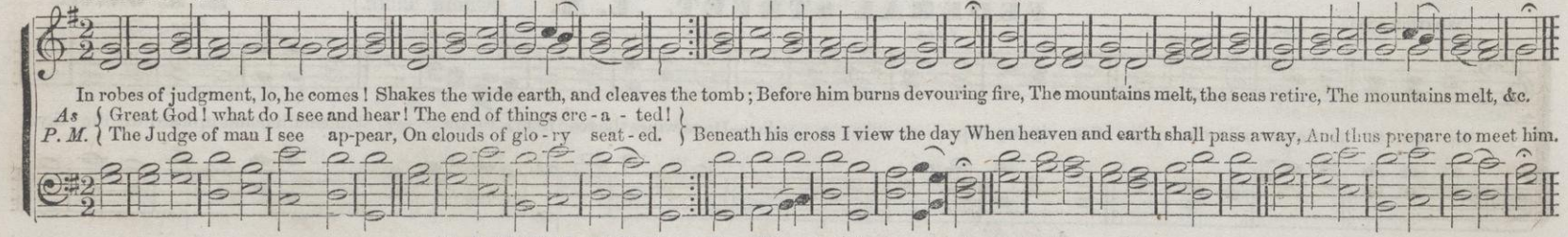
OLEO. L. M.



MAJESTIC and SOLEMN.

MONMOUTH. L. M. Or P. M. (CONGREGATIONAL.)

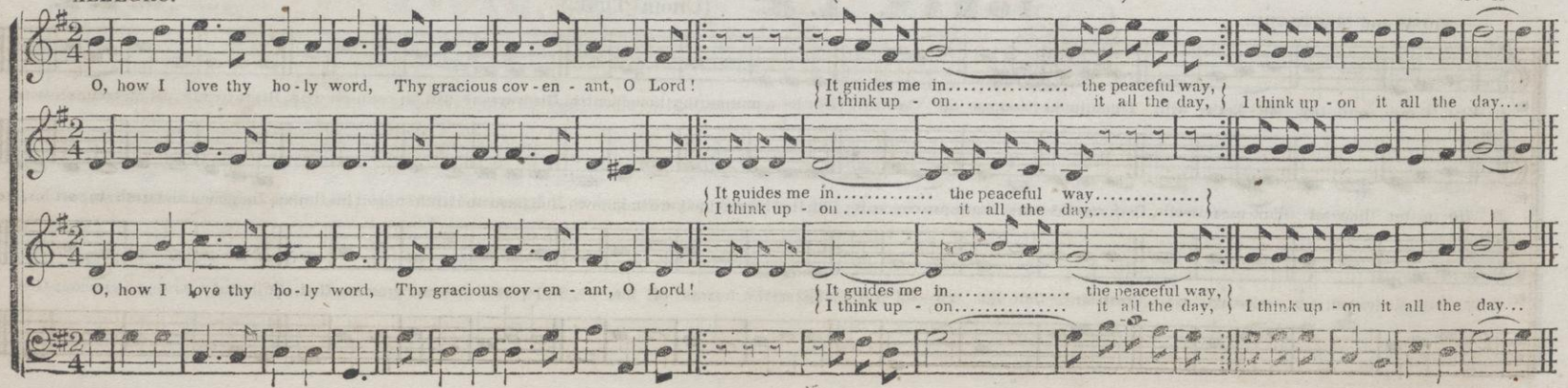
Luther.



ALLEGRO.

SABBATUS. L. M. (CHOIR AND SINGING SCHOOL.)

S. F.



DEPARTING. L. M. (Choir Tune.)

Arranged from **Beethoven.**

1. Tho' I walk thro' the gloomy vale, Where death and all its ter - rors are, My heart and hope shall nev - er fail, For God my Shepherd's with me there.

2. A - mid the darkness and the deeps, Thou art my comfort, thou my stay; Thy staff sup - ports my fee - ble steps, Thy rod di - rects my doubt - ful way.

STEELE. L. M.

TENDERLY.

Hastings.

When sins and fears pre - vail-ing rise, And faint-ing hope al - most ex-pires; Je-sus, to thee I lift mine eyes, To thee I breathe my soul's de-sires.

LEAMING. L. M. Or 6 lines.

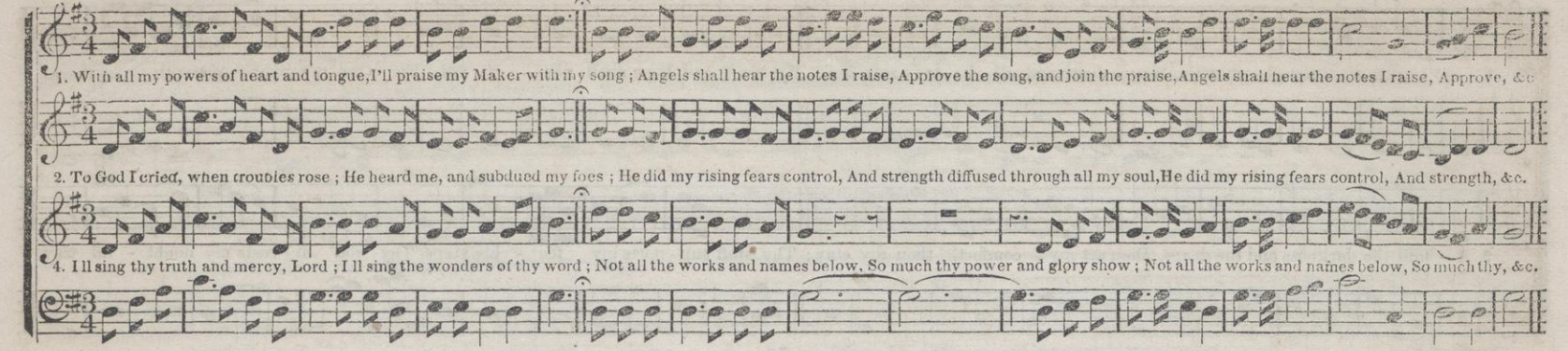
Italian Melody.

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

2. { When in the sul - try glebe I faint, Or on the thirsty mountain pant, }
{ To fer - tile vales and dew - y meads My weary, wandering steps he leads, } Where peaceful riv-ers, soft and slow, A - mid the ver-dant land-scape flow.

SPRIGHTLY.

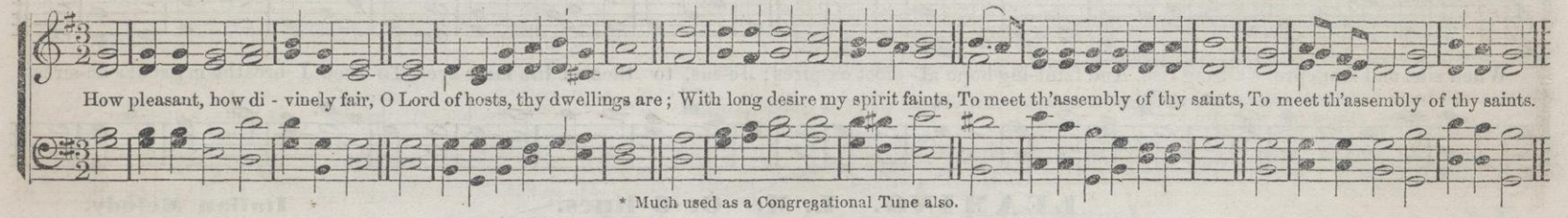
SPRINGVALE. L. M. (Choir and Singing-School.)



MAJESTIC.

ROLLAND. L. M. (Choir.)*

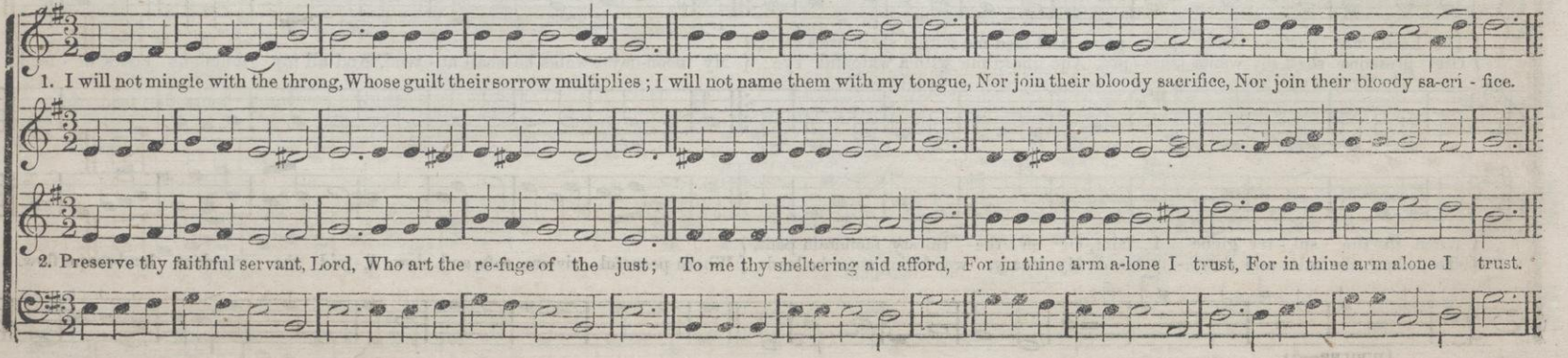
Wm. B. Bradbury. 1844.



* Much used as a Congregational Tune also.

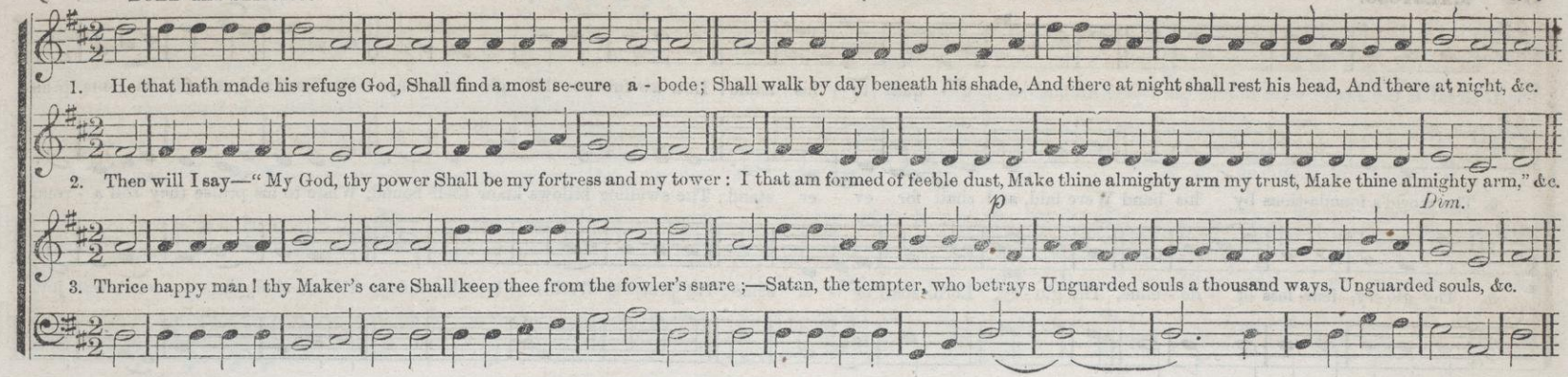
MALOA. L. M. (Choir.)

R. E. O.



BOLD and STRONG.

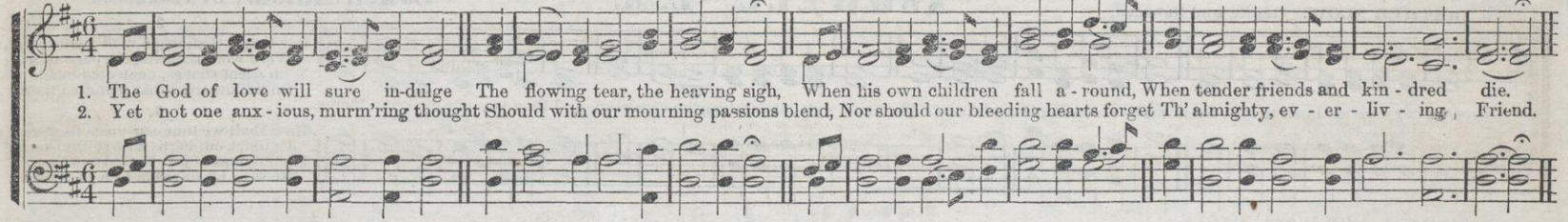
MARCUS. L. M. (CONGREGATIONAL TUNE.)



SOFT and GENTLE, but not too Slow.

WOODWORTH. L. M.

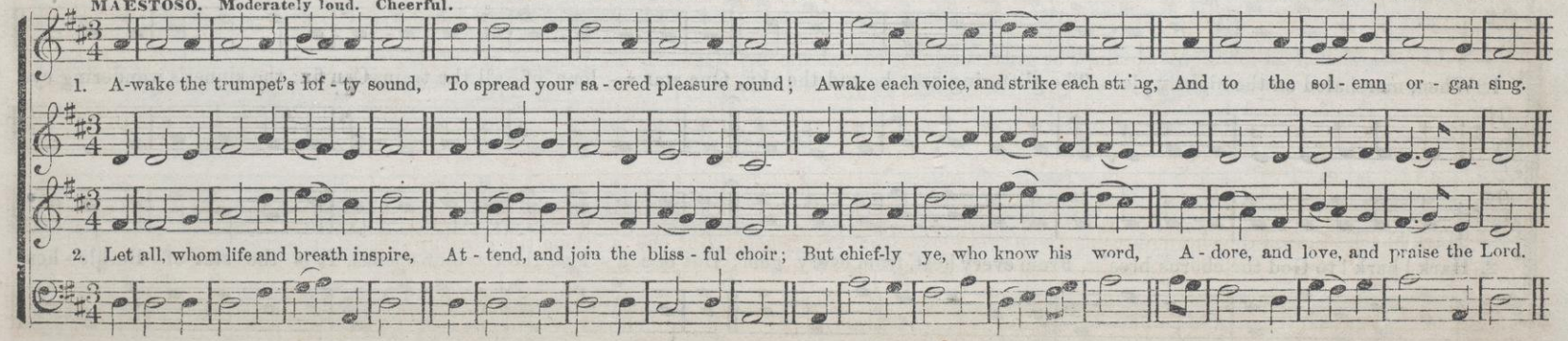
Wm. B. Bradbury. FROM "PSALMISTA."



LOWELL. L. M.

FROM A RUSSIAN MELODY.

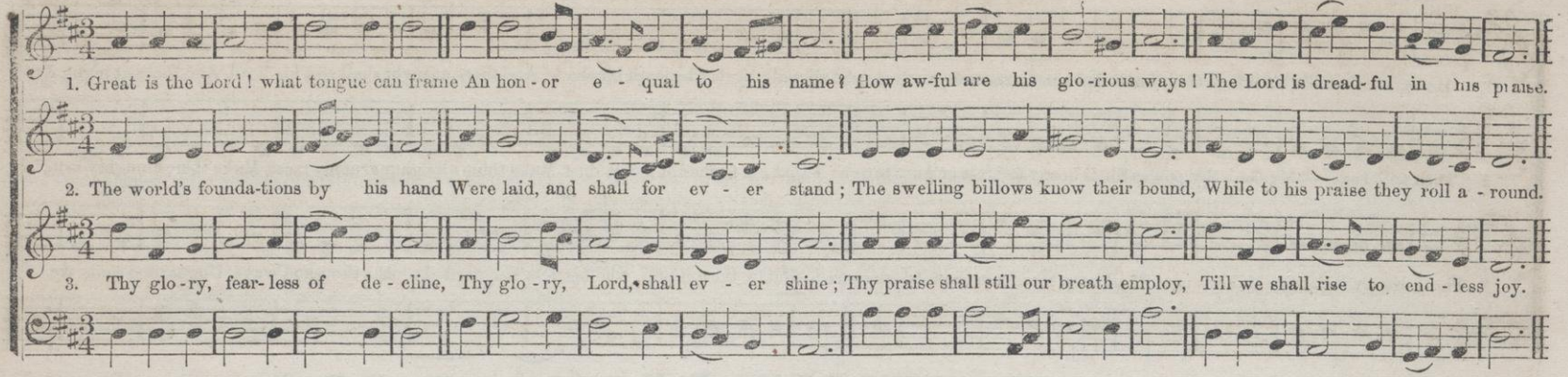
MAESTOSO. Moderately loud. Cheerful.



MAESTOSO.

BLENDON. L. M. (Choir Tune.)

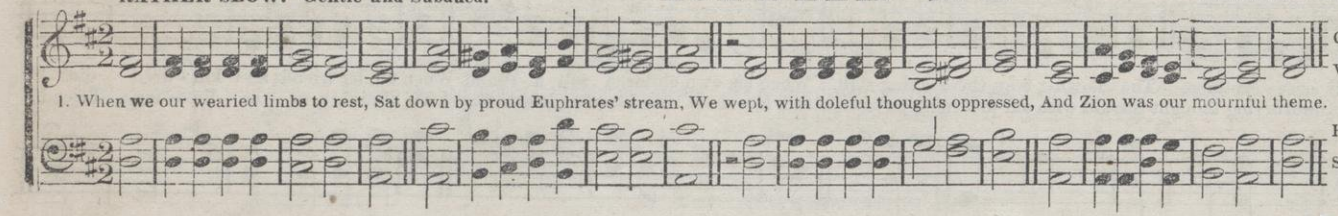
F. Giardini.



RATHER SLOW. Gentle and Subdued.

ASHWELL. L. M.

Lowell Mason. By permission.

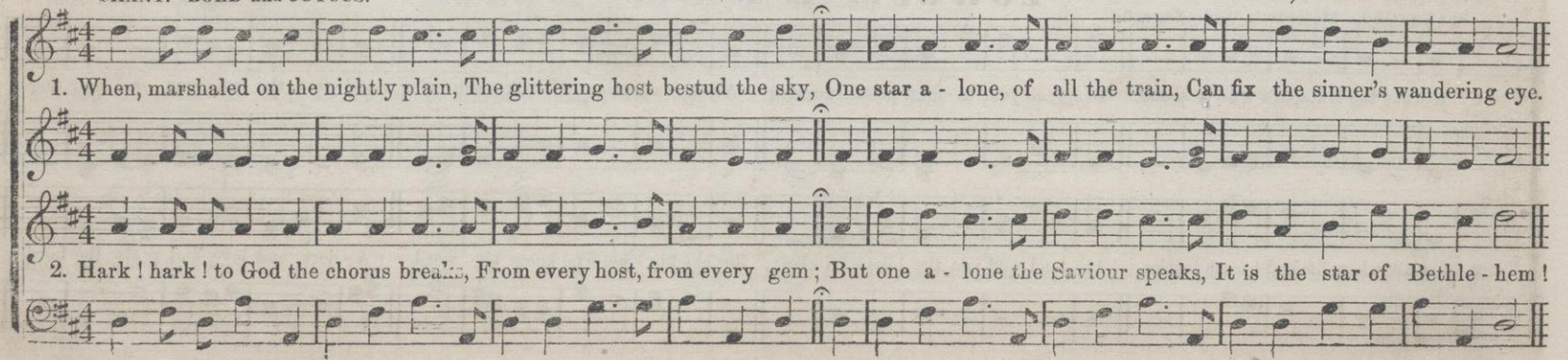


2.
Our harps, that, when with joy we sung,
Were wont their tuneful parts to bear.
With silent strings, neglected hung,
On willow trees that withered there.

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

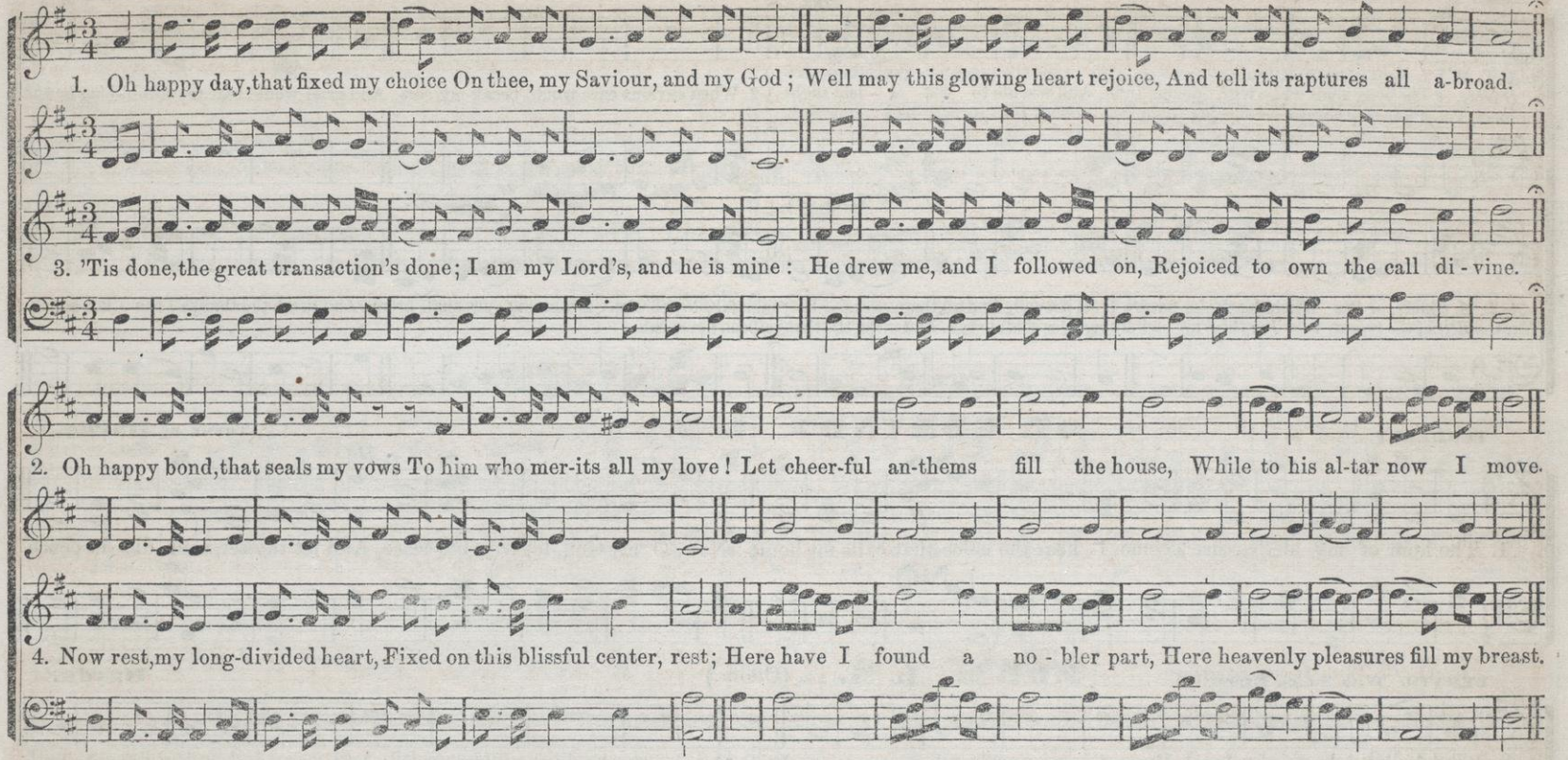
CHANT. BOLD and JOYOUS.

ISCAH. L. M. (Congregational and Choir Tune.)



With ANIMATION.

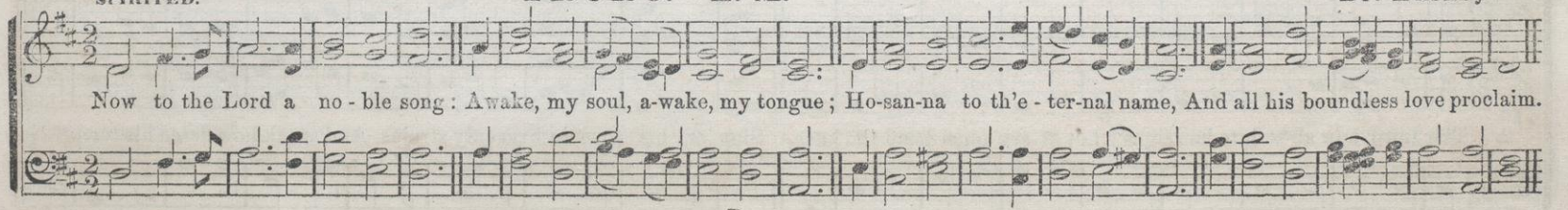
CARMI. L. M. Double. (Choir Tune.)



SPIRITED.

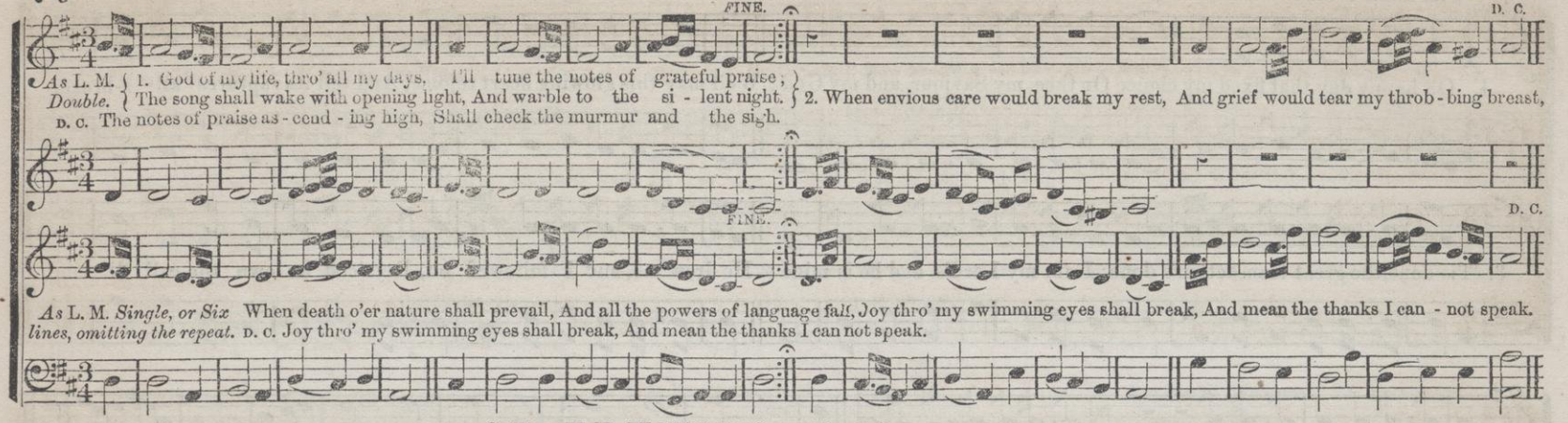
TRURO. L. M.

Dr. Burney.



MUSIC. L. M. Double. Or 6 lines.

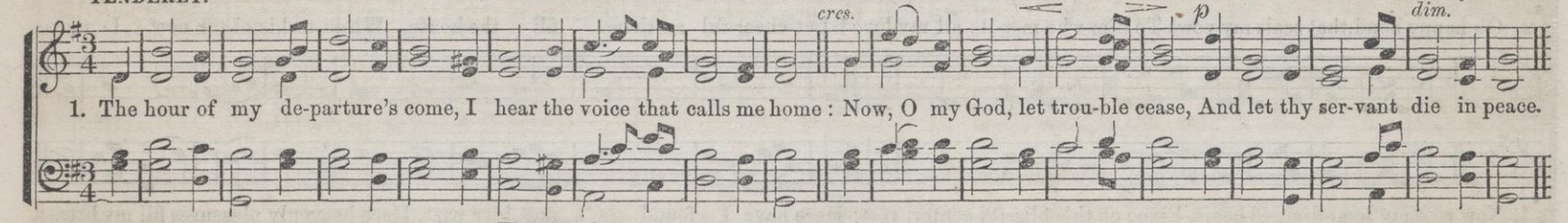
Dr. Arne.



TENDERLY.

ST. EDMUND'S. L. M.

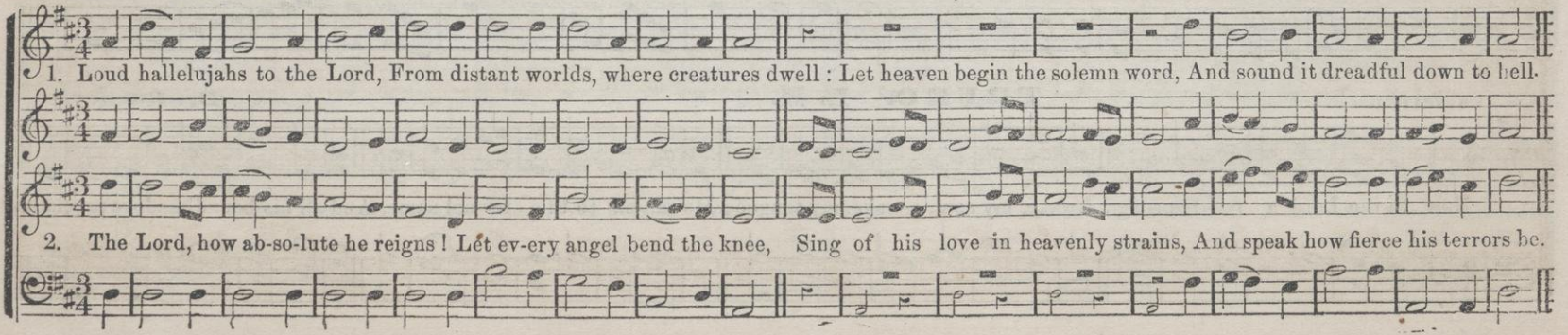
Theme by Haydn.



LEGATO. With Strong Expression.

ZOBA. L. M. (Choir.)

Haydn.



ATHENS. L. M. (Congregational and Choir.)

1st time. 2d time.

1. Before Je - ho - vah's awful throne, Ye nations, bow with sa - cred joy ; Know that the Lord is God a - lone, He can cre - ate, and He de-stroy. He destroy.

2. His sovereign power, without our aid, Made us of clay, and formed us men ; And when like wandering sheep we strayed, He brought us to his fold a - gain. fold a - gain.

3. We are his peo-ple ; we his care ; Our souls, and all our mor - tal frame : What lasting honors shall we rear, Almight - y Ma-ker, to thy name. to thy name.

CAPTIVITY. L. M. (Congregational.)

SLOW. W. B. B.

When we, our wearied limbs to rest, Sat down by proud Eu-phra-tes' stream, We wept, with dole - ful thoughts oppressed, And Zi - on was our mournful theme.

CADY. L. M.

BOLD and SPIRITED.

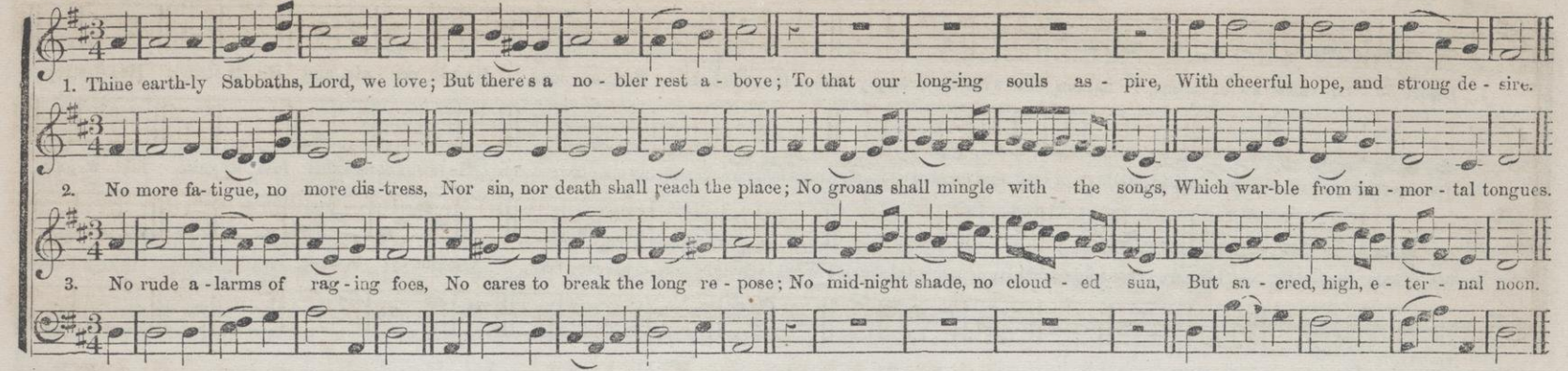
4. We'll crowd thy gates with thankful songs, High as the heavens our voices raise, And earth, with her ten thousand tongues, Shall fill thy courts with sounding praise.

5. Wide as the world is thy command ; Vast as e - ter - ni - ty thy love ; Firm as a rock thy truth shall stand, When rolling years shall cease to move.

MODERATO. LEGATO.

VOLK. L. M.

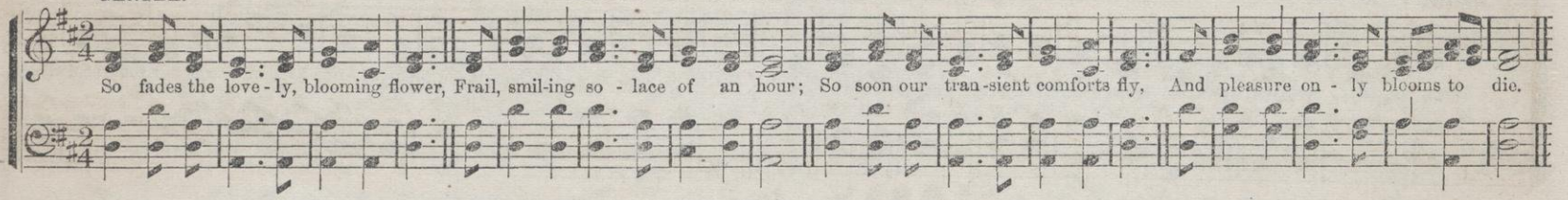
George J. Webb



GENTLE.

LAKE STREET. L. M.

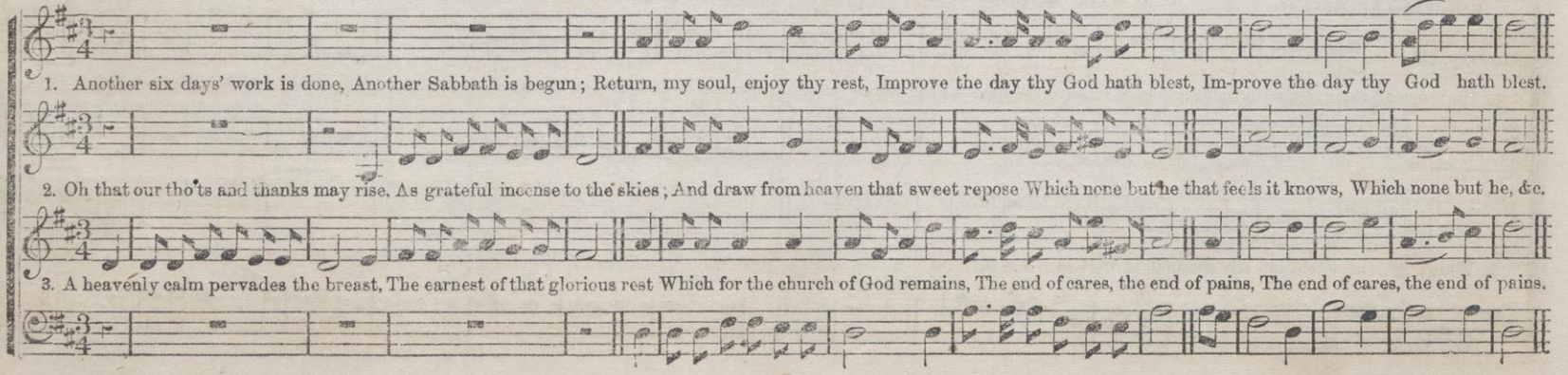
H. P. Danks.



MODERATO.

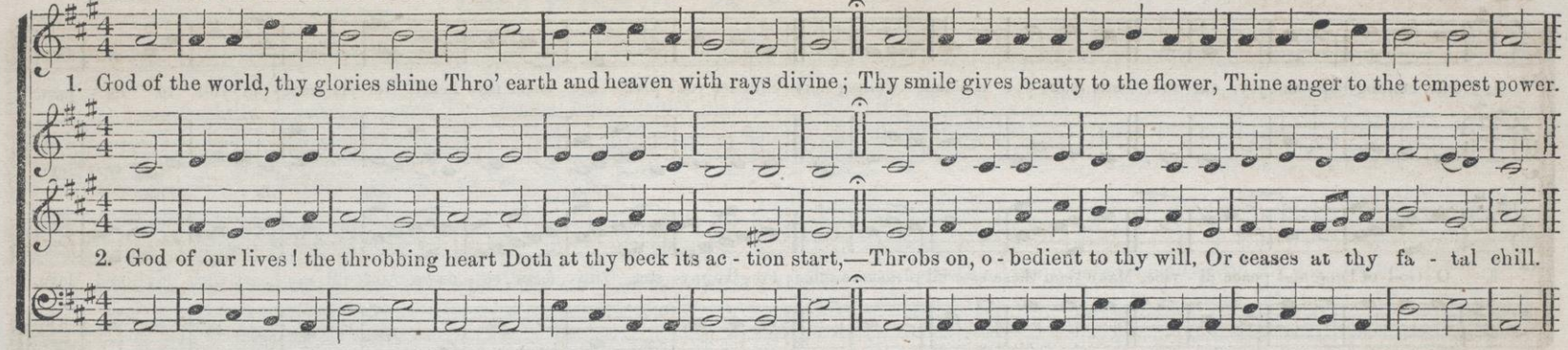
MOUNT ZION. L. M.

From the "N. Y. Choralist."



BOLD. Time, One Second to each Half Note.

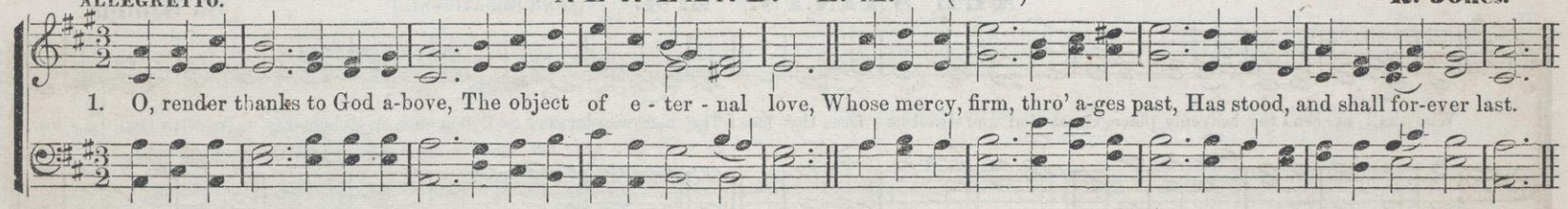
NEBA. L. M.



ALLEGRETTO.

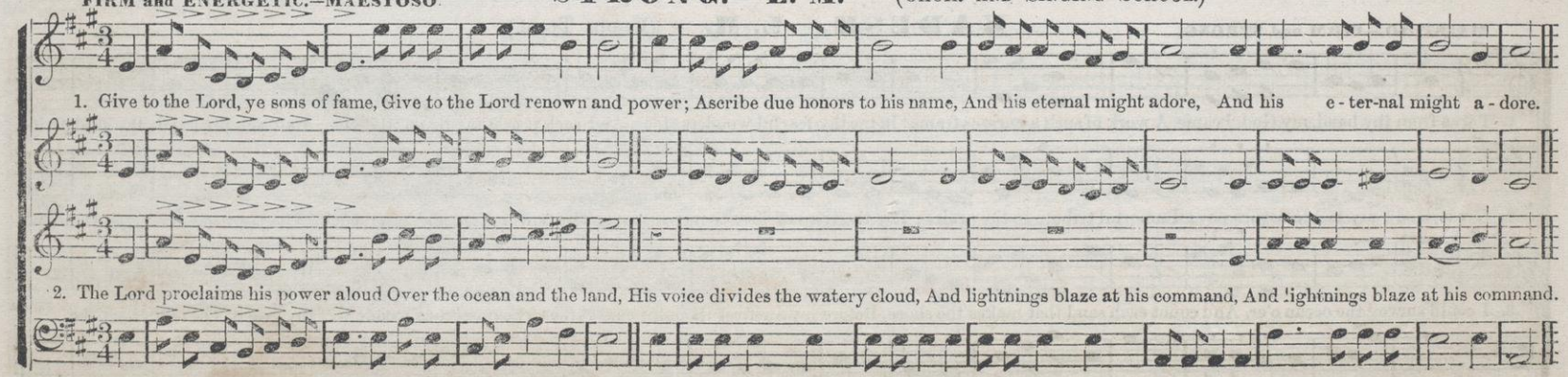
NEWLAND. L. M. (Choir.)

R. Jones.



FIRM and ENERGETIC.—MAESTOSO.

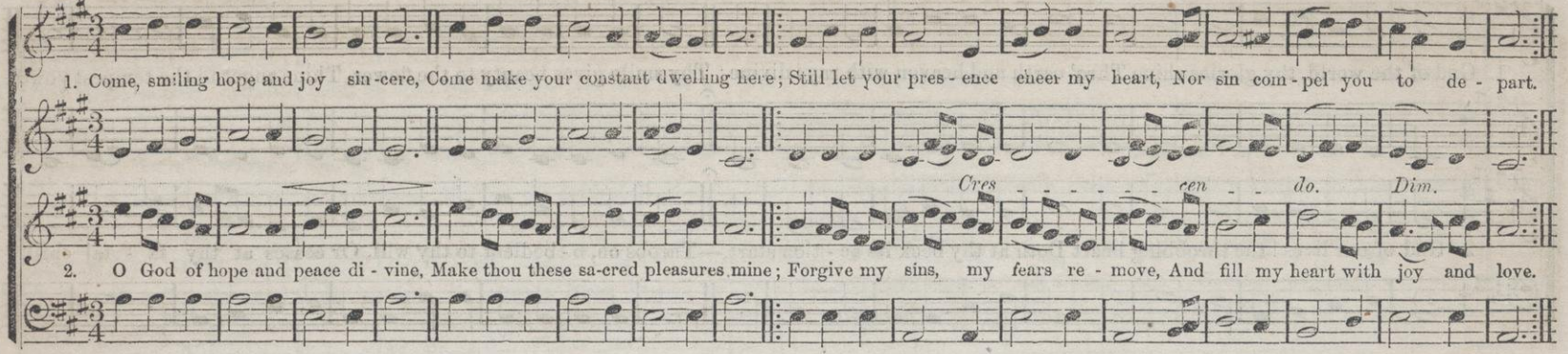
STRONG. L. M. (Choir and Singing School.)



SLOW and GENTLE.—LEGATO.

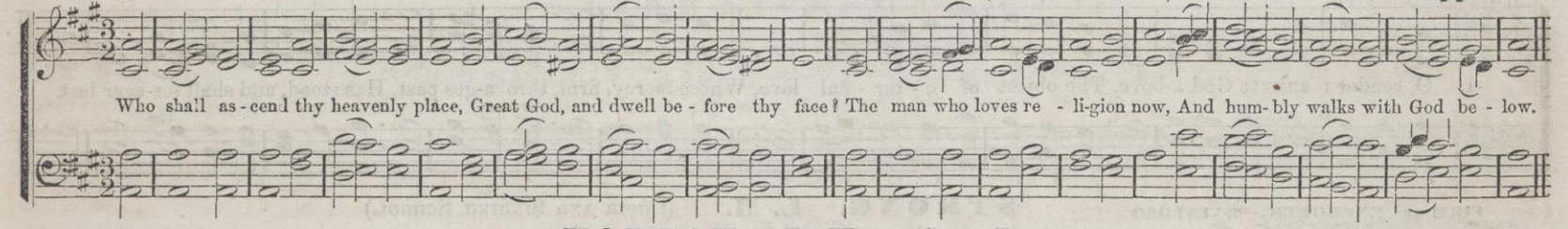
ELON. L. M. Or 6 lines. (Choir Tune.)

W. B. B.



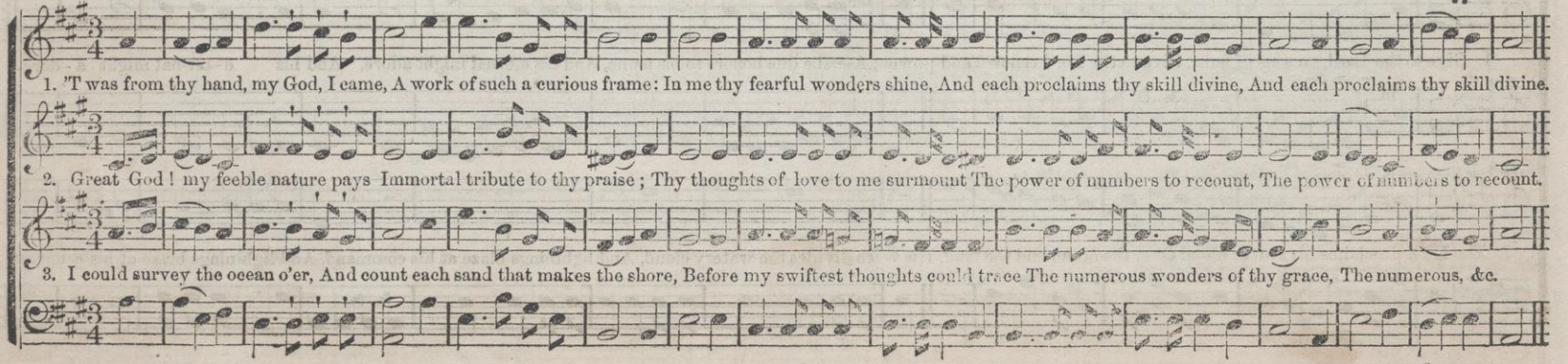
ALL SAINTS. L. M. (Congregational.)

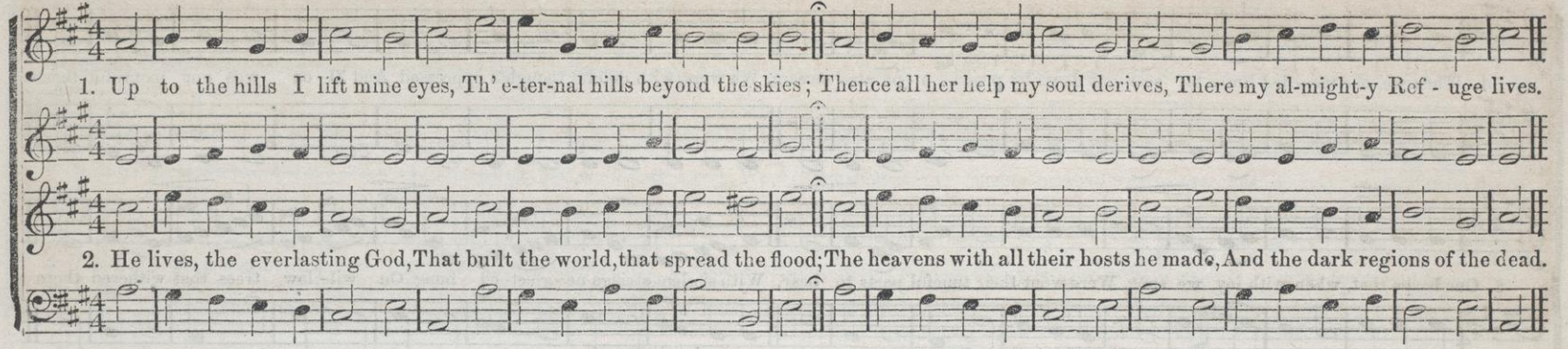
W. Knapp.



MAESTOSO.—FIRM and STRONG.

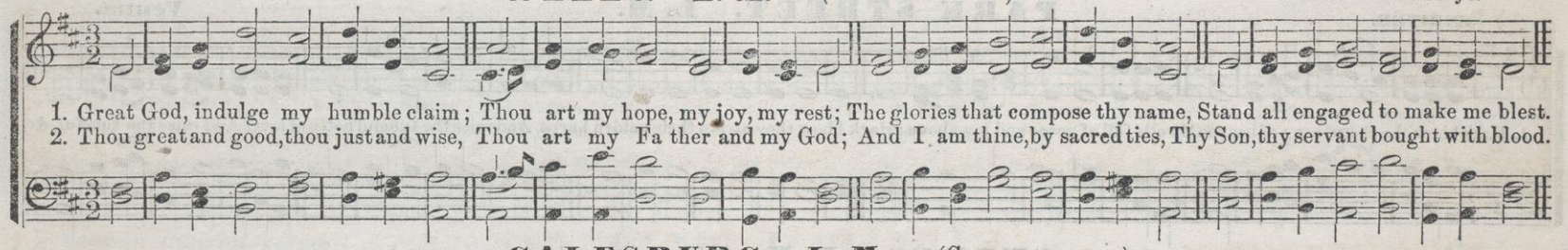
KADESH. L. M. (Choir Tune.)



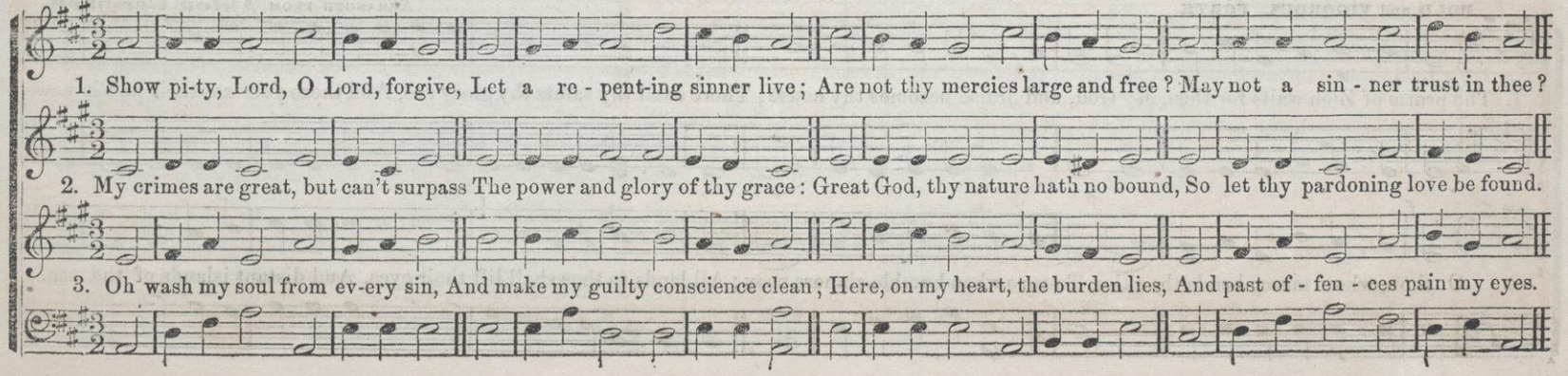


WELLS. L. M. (Congregational.)

Israel Holdrayd.



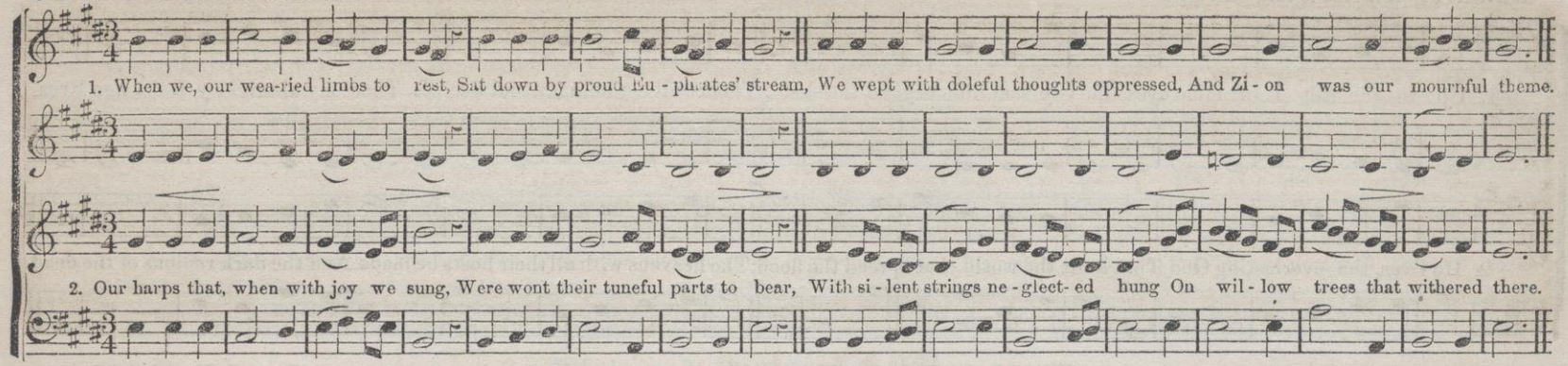
GALESBURG. L. M. (Congregational.)



MODERATO e LEGATO.

BEULAH. L. M.

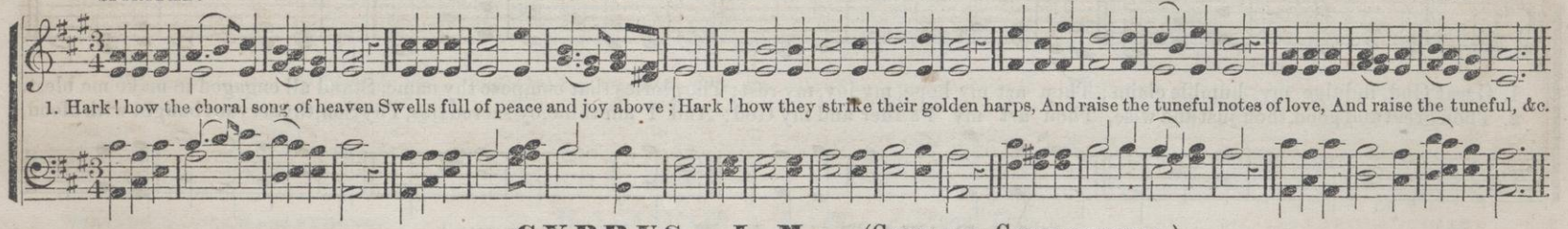
R. E. O.



SPIRITED.

PARK STREET. L. M.

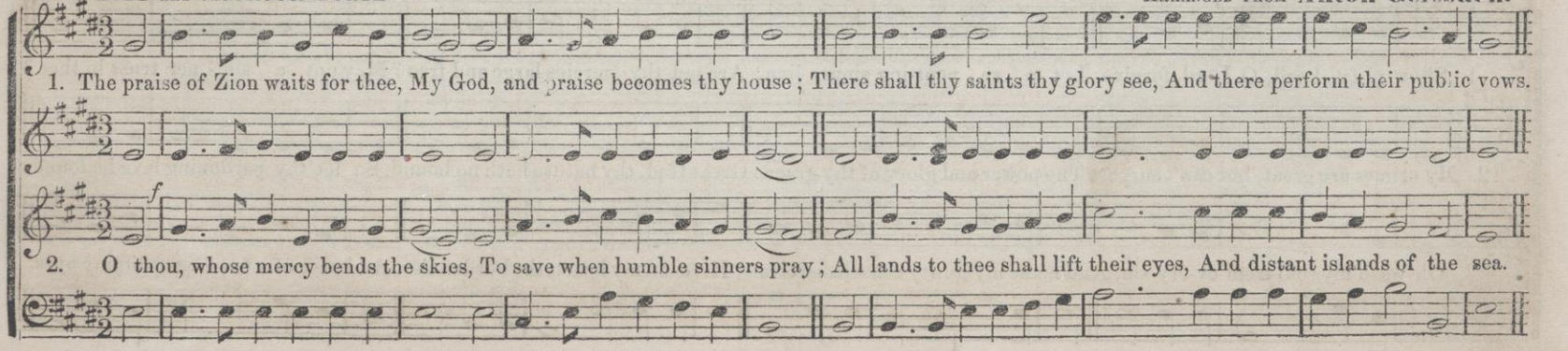
Venua.



BOLD and VIGOROUS. FORTE.

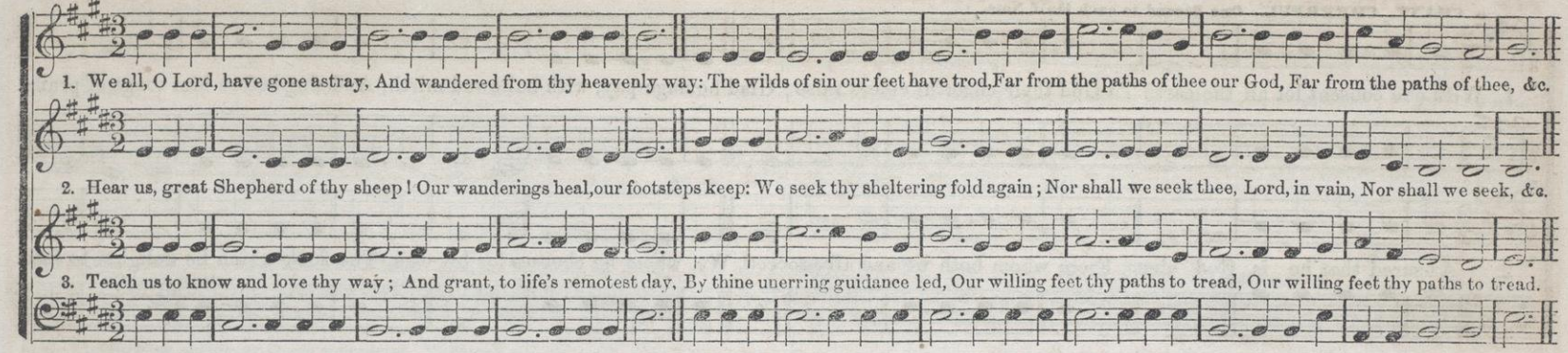
CYPRUS. L. M. (Choir and Congregational.)

Arranged from Anton Gersbach.



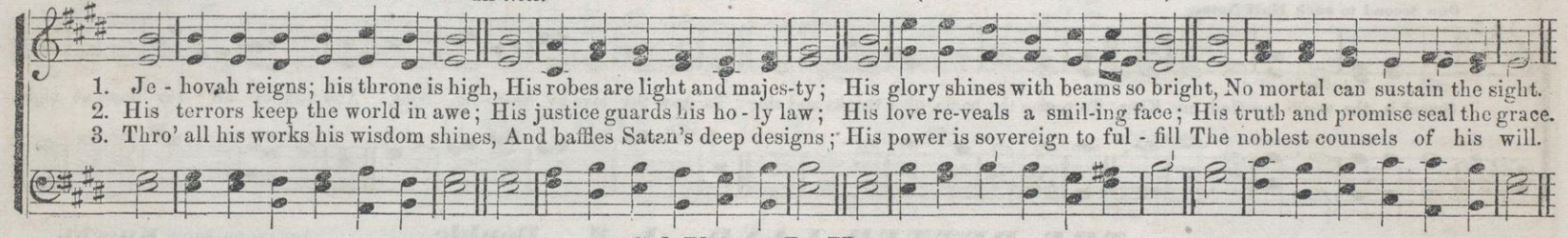
MODERATO, Soft and Gentle, AFFETTUOSO.

BACA. L. M.



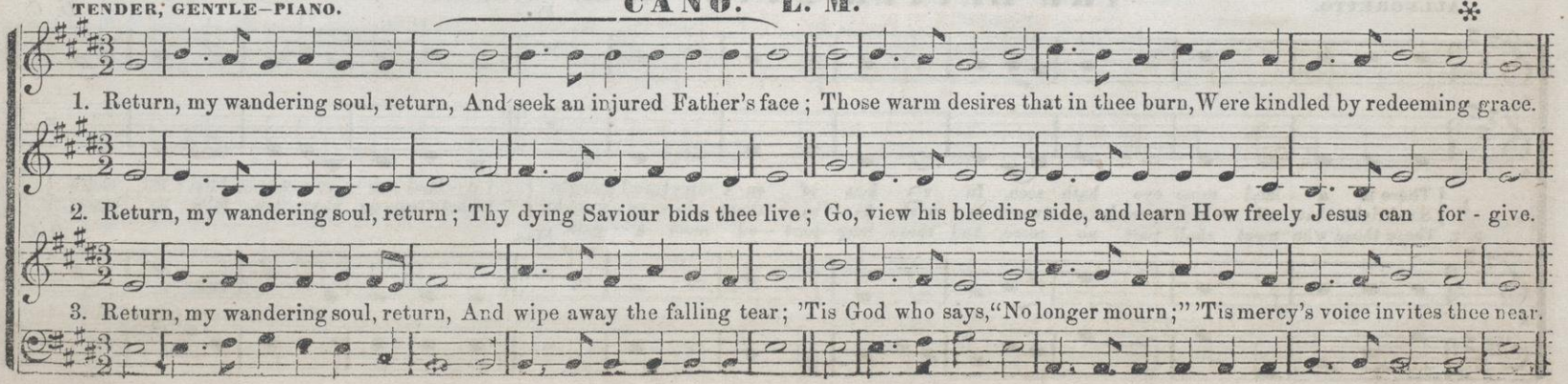
FIRM and SPIRITED. A Second to each Half Note.

BOAZ. L. M. (Congregational Tune.)



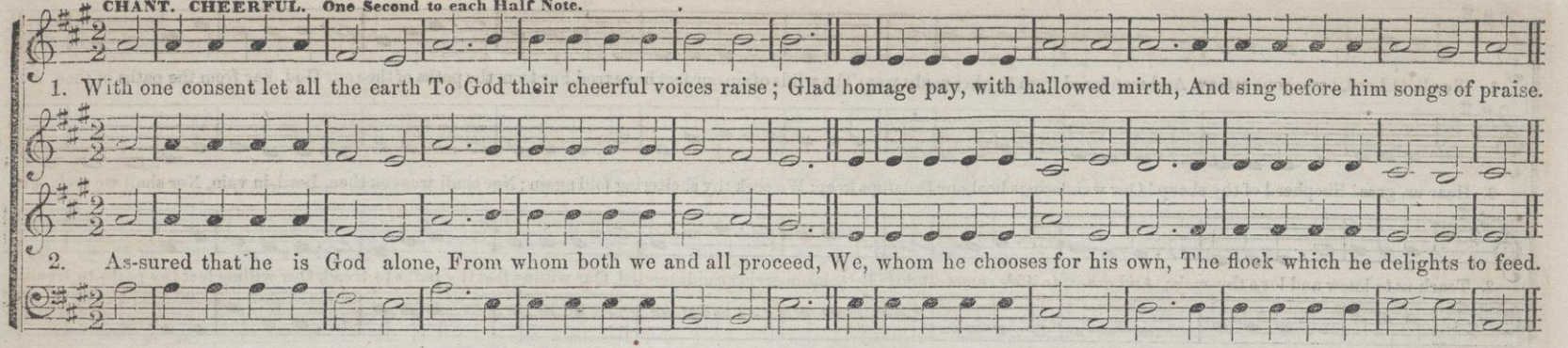
TENDER, GENTLE—PIANO.

CANO. L. M.



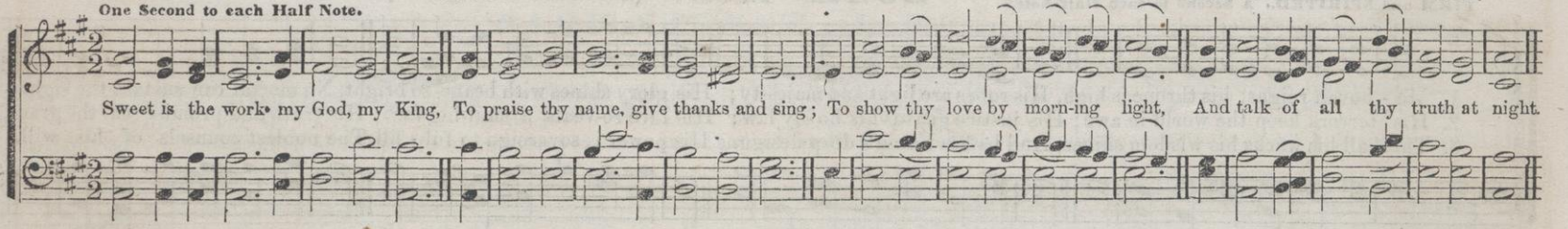
MICAH. L. M. (CONGREGATIONAL.)

CHANT. CHEERFUL. One Second to each Half Note.



SLADE. L. M.

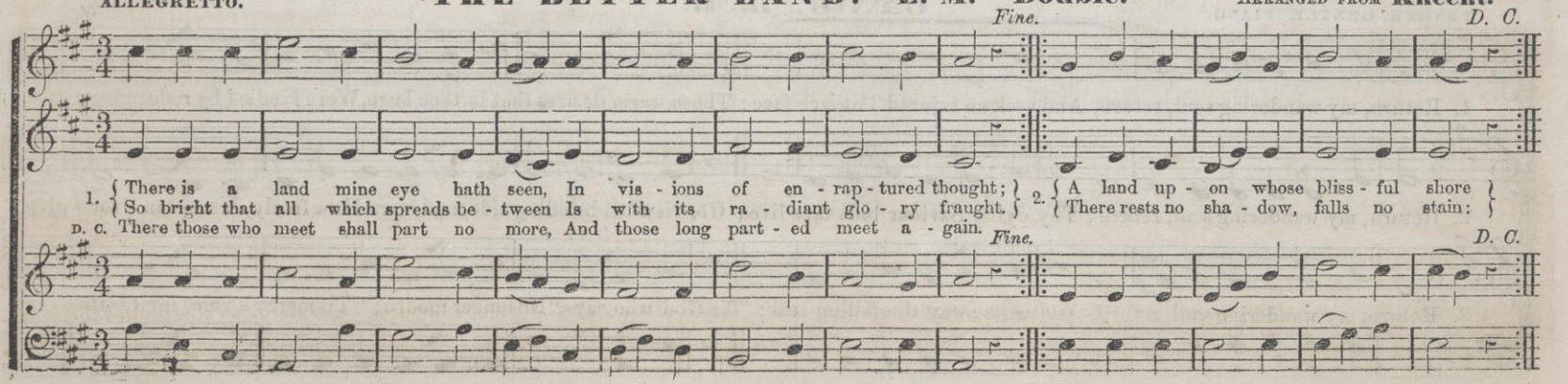
Lowell Mason. BY PERMISSION.



ALLEGRETTO.

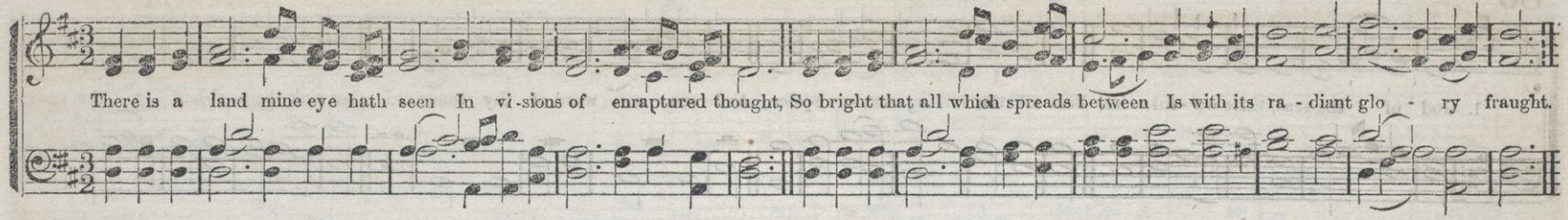
THE BETTER LAND. L. M. Double.

ARRANGED FROM Knecht.



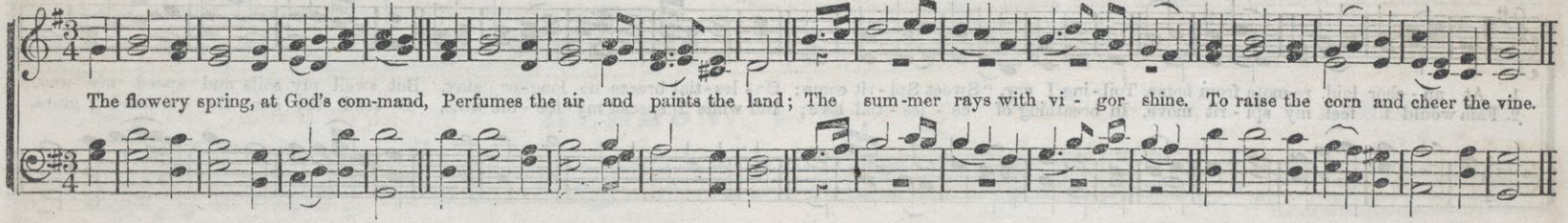
SUDD. L. M.

W. B. B. From the "Mendelssohn Coll." By permission.



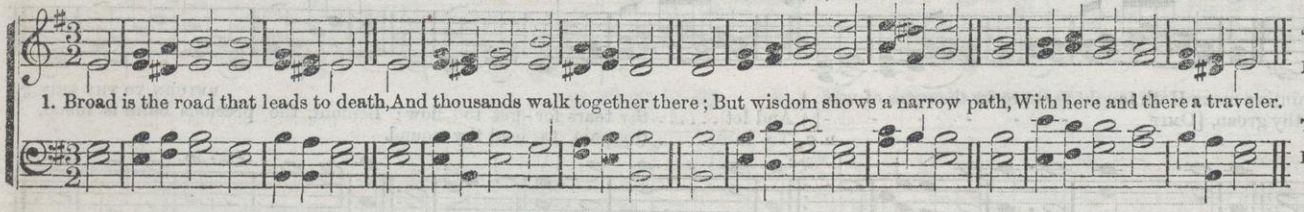
SEASONS. L. M.

Pleyel.



WINDHAM. L. M. (Congregational.)

Daniel Read, New Haven, Ct. 1800.



2.

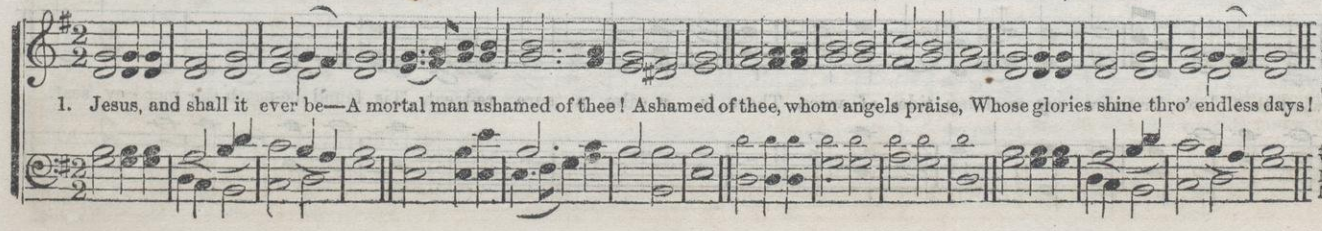
"Deny thyself, and take thy cross,"
Is the Redeemer's great command;
Nature must count her gold but dross,
If she would gain this heavenly land.

3.

The fearful soul, that tires and faints,
And walks the ways of God no more,
Is but esteemed almost a saint,
And makes his own destruction sure.

MEROE. L. M. (Congregational.)

W. B. Bradbury. 1847.



2.

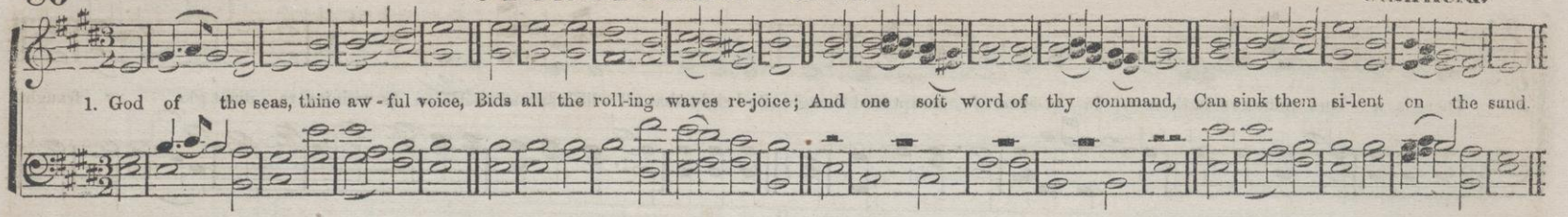
Ashamed of Jesus!—that dear Friend
On whom my hopes of heaven depend!
No! when I blush, be this my shame,—
That I no more revere his name.

3.

Ashamed of Jesus!—yes, I may,
When I've no guilt to wash away,
No tear to wipe, no good to crave,
No fears to quell, no soul to save.

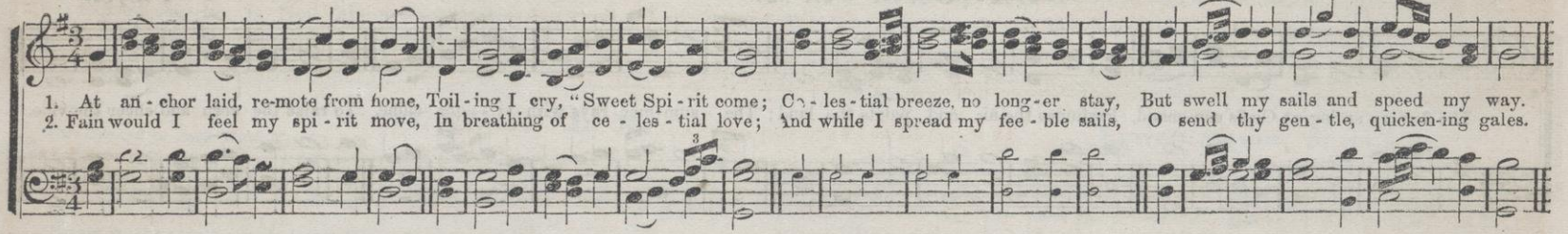
STONEFIELD. L. M.

Stanfield.



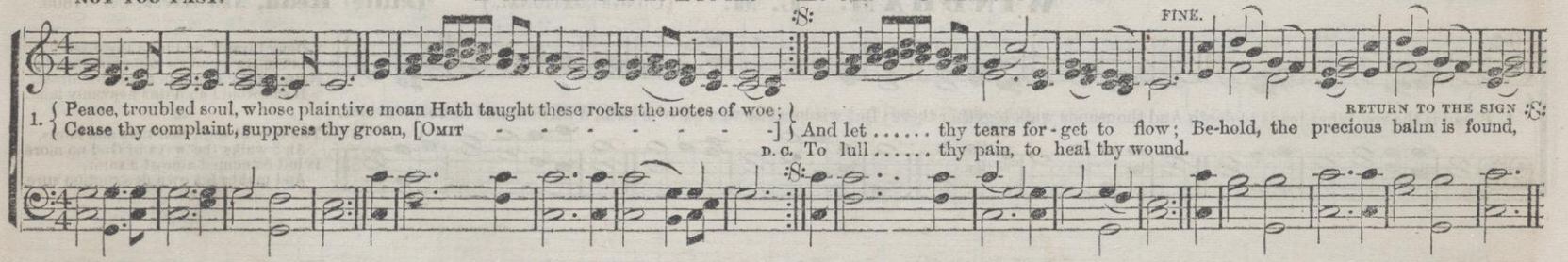
ALLEGRETTO.

EFFINGHAM. L. M.



NOT TOO FAST.

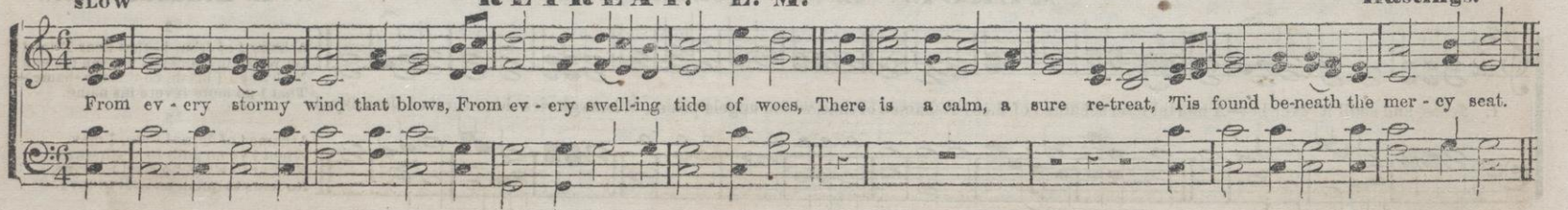
PALESTRINA. L. M. 6 lines.



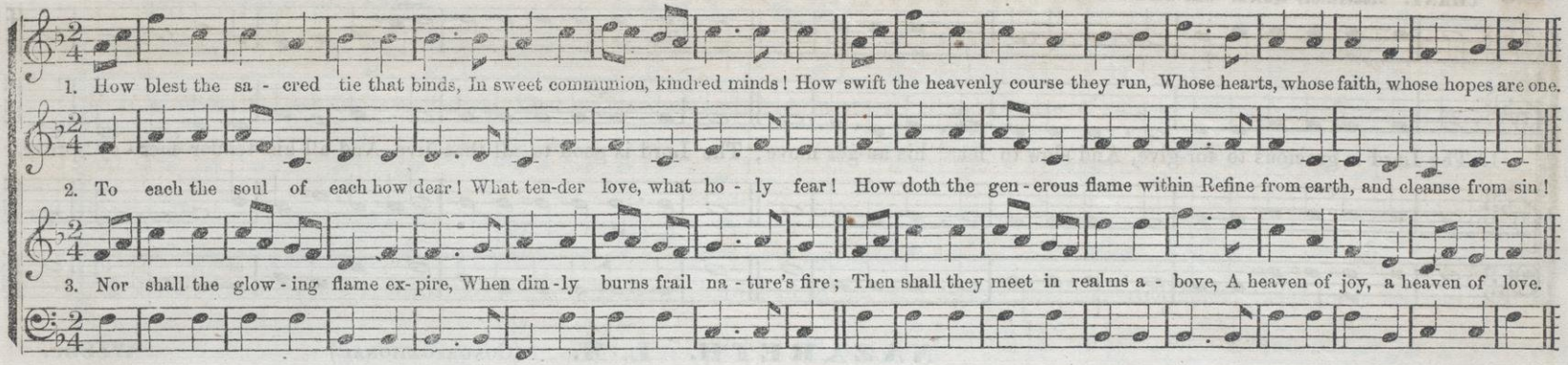
SLOW

RETREAT. L. M.

Hastings.

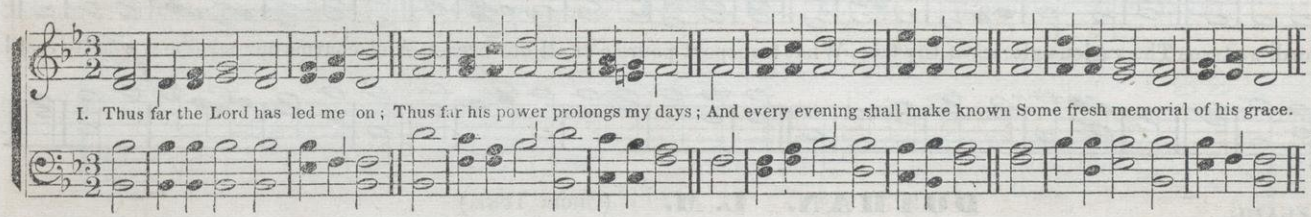


ELIDA. L. M. (Choir and Congregational.)



HEBRON. L. M.

L. Mason. 1830.



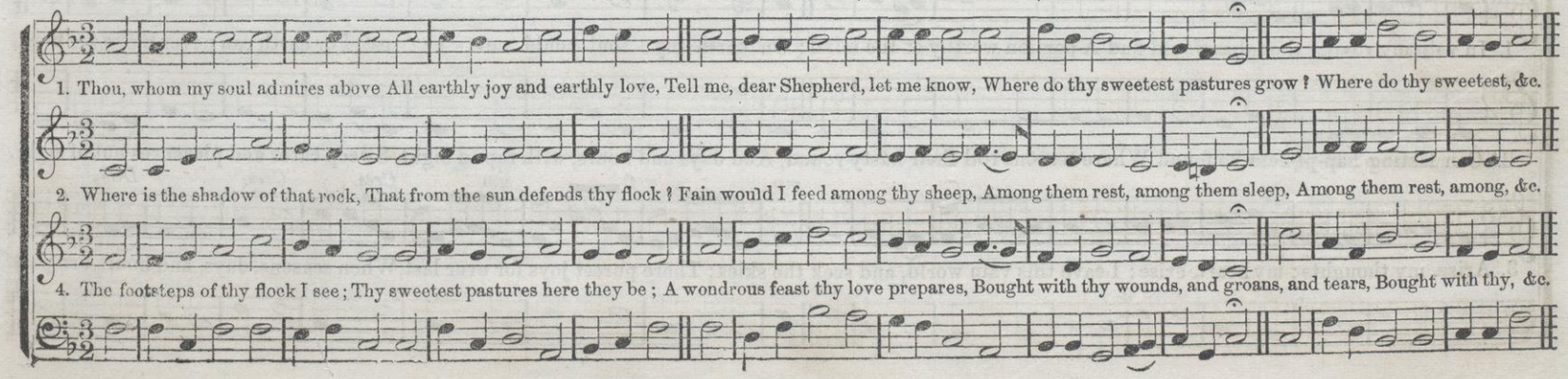
2.

Much of my time has run to waste,
And I, perhaps, am near my home;
But he forgives my follies past;
He gives me strength for days to come.

3.

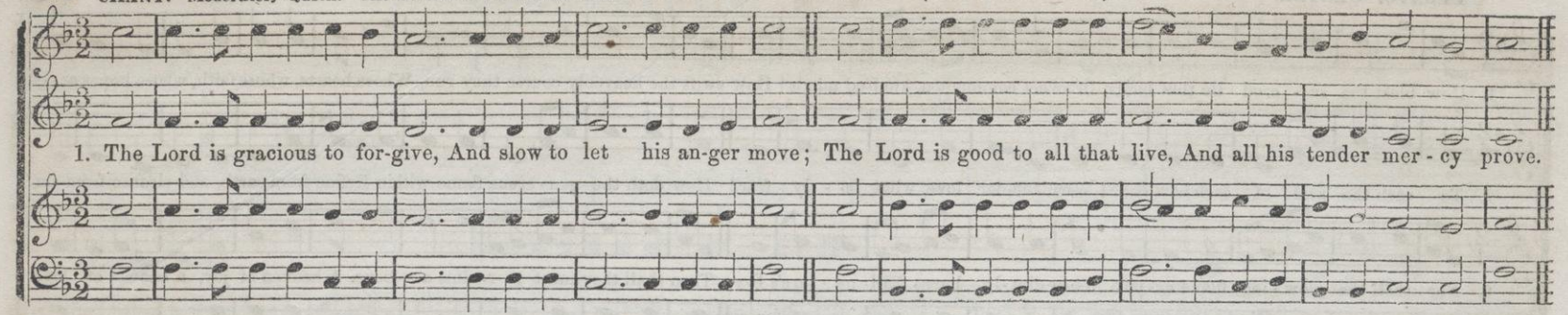
I lay my body down to sleep;
Peace is the pillow for my head;
While well-appointed angels keep
Their watchful stations round my bed.

SHERM. L. M. (Congregational.) *



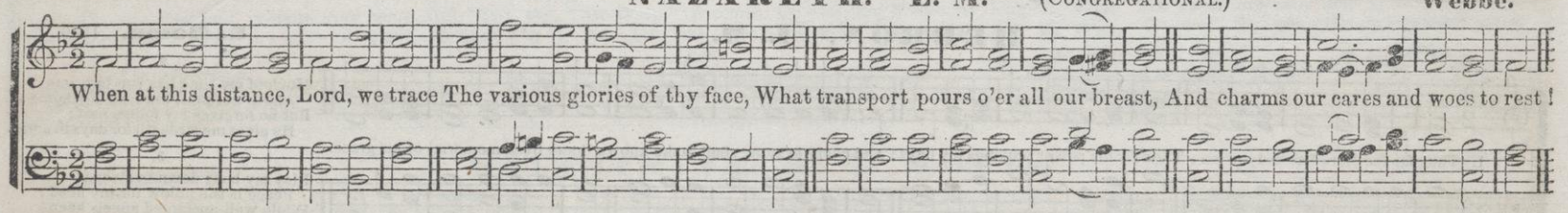
CHANT. Moderately Quick. One Second to each Half Note.

EDEN. L. M. (Congregational.)



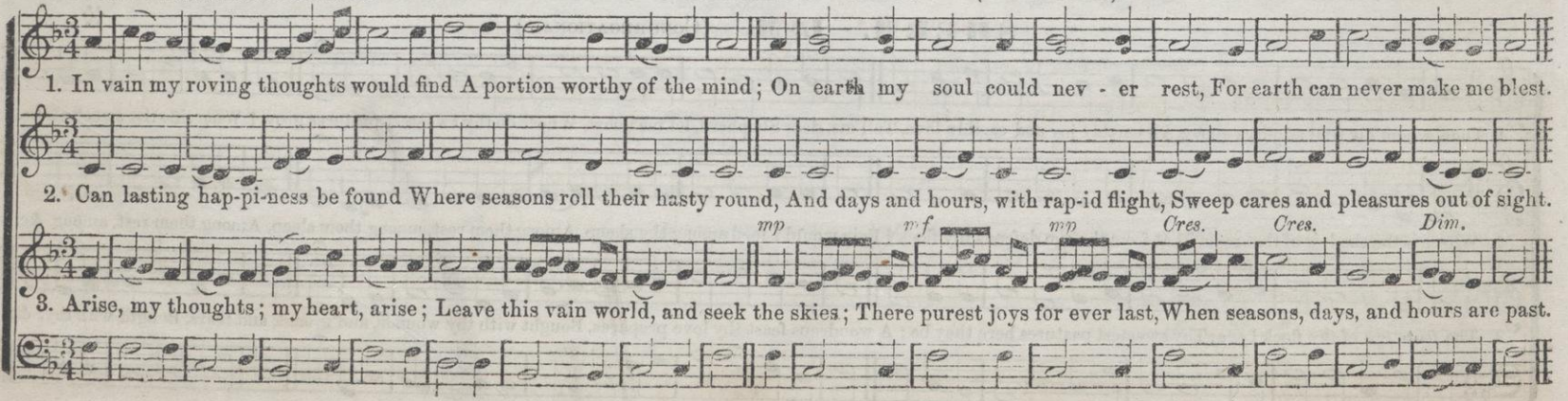
NAZARETH. L. M. (Congregational.)

Webbe.



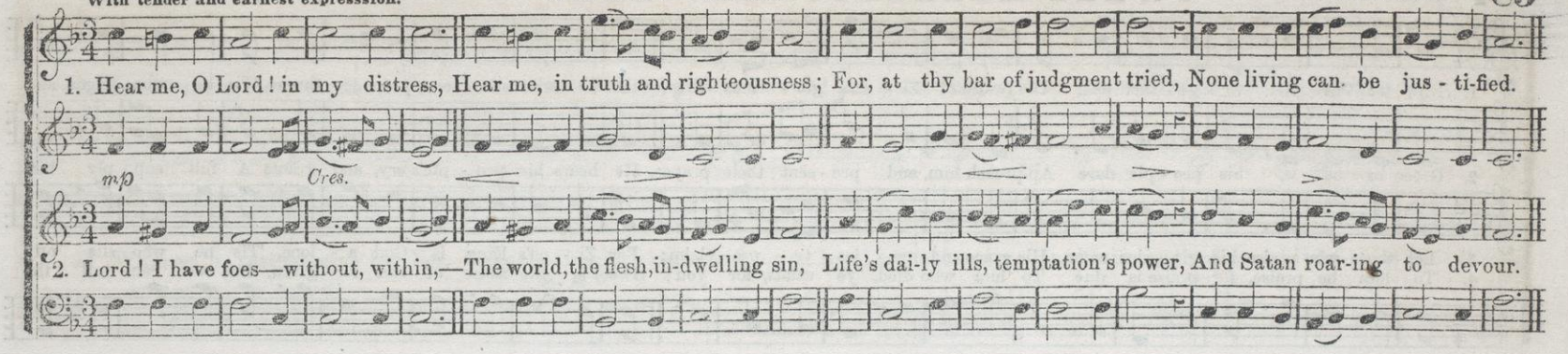
SLOW.—MODERATO e LEGATO.

DOTHAN. L. M. (Choir Tune.)



LEGATO—SLOW and GENTLE.
With tender and earnest expresssion.

GAZA. L. M.

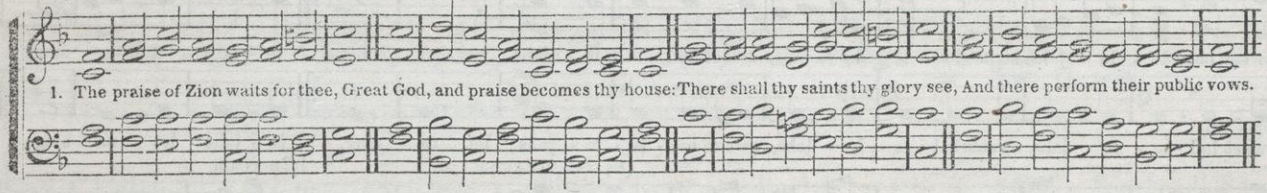


1. Hear me, O Lord! in my distress, Hear me, in truth and righteousness; For, at thy bar of judgment tried, None living can be jus - ti-fied.

2. Lord! I have foes—without, within,—The world, the flesh, in-dwelling sin, Life's dai-ly ills, temptation's power, And Satan roar-ing to devour.

QUICK—One and a half Seconds to each Whole Note.

IOSCO. L. M. (Congregational Tune.)



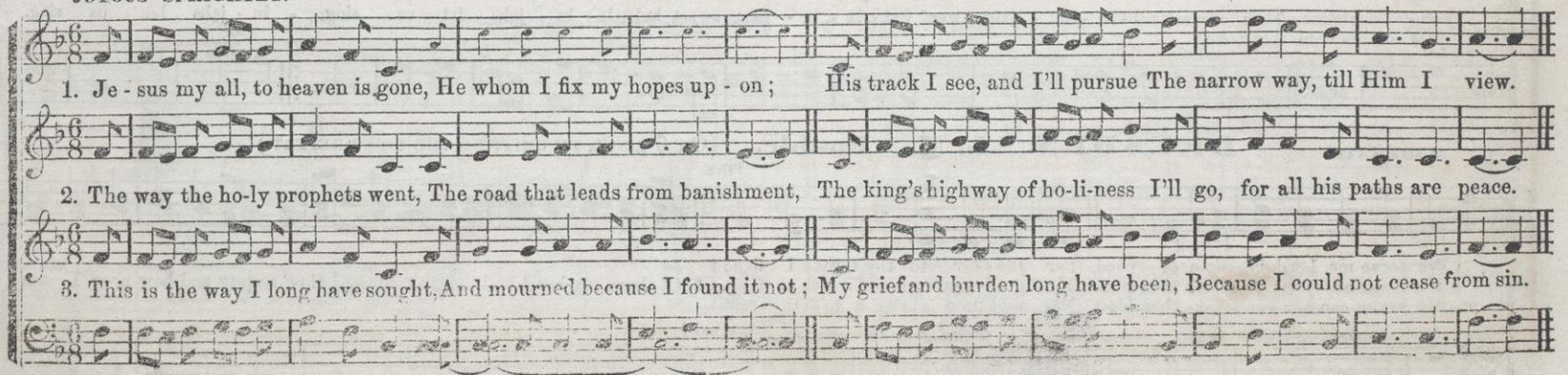
1. The praise of Zion waits for thee, Great God, and praise becomes thy house: There shall thy saints thy glory see, And there perform their public vows.

2.
O Thou, whose mercy bends the skies,
To save, when humble sinners pray;—
All lands to thee shall lift their eyes,
And every yielding heart obey.

3.
Soon shall the flocking nations run
To Zion's hill—and own their Lord.
The rising and the setting sun
Shall see the Saviour's name adored.

JOYOUS—SPRIGHTLY.

ROCKLAND. L. M. (Prayer and Social Meeting Tune.)

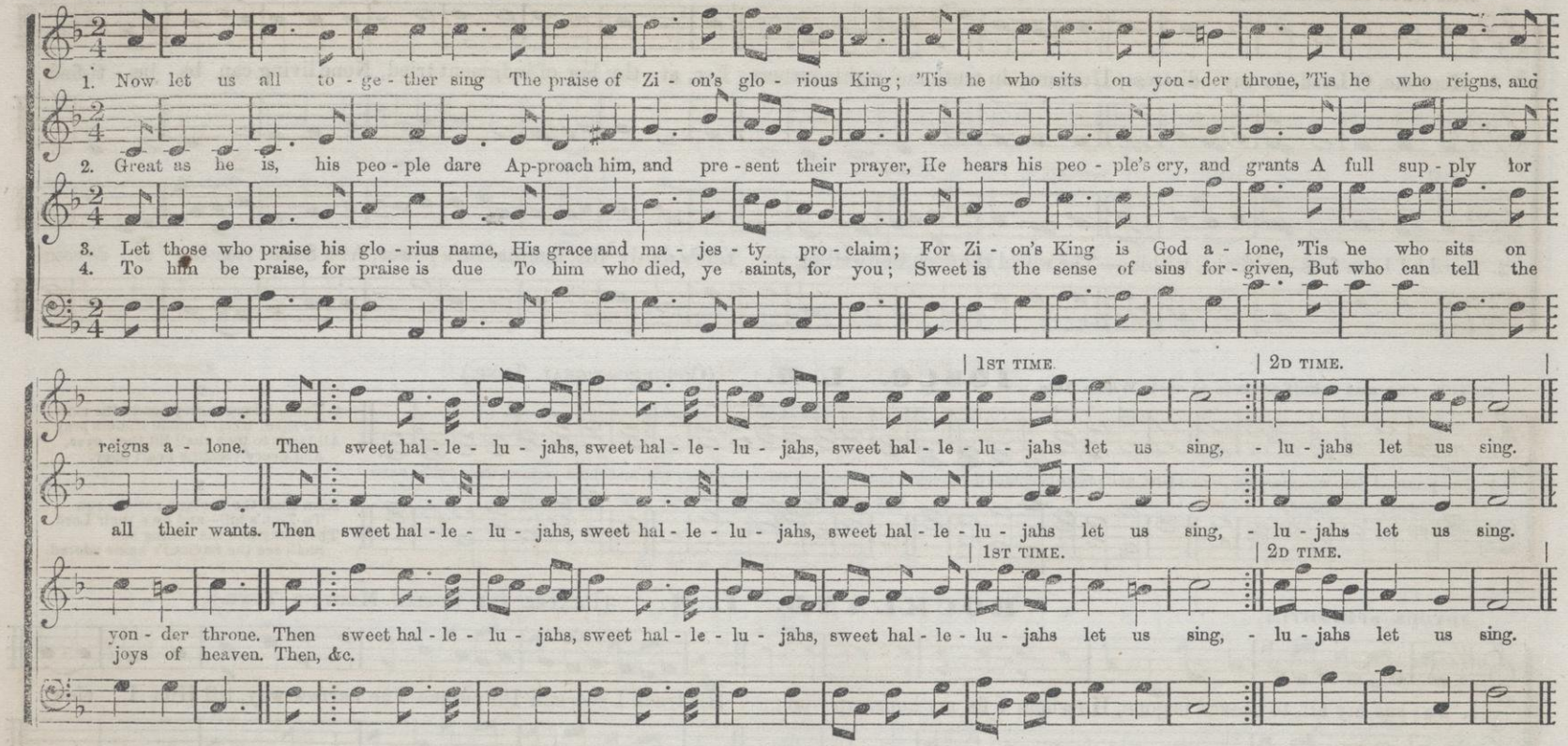


1. Je - sus my all, to heaven is gone, He whom I fix my hopes up - on; His track I see, and I'll pursue The narrow way, till Him I view.

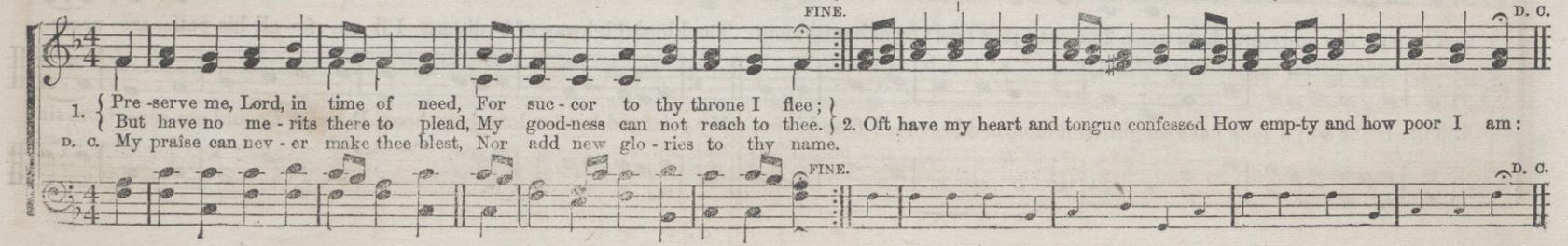
2. The way the ho-ly prophets went, The road that leads from banishment, The king's highway of ho-li-ness I'll go, for all his paths are peace.

3. This is the way I long have sought, And mourned because I found it not; My grief and burden long have been, Because I could not cease from sin.

SWEET HALLELUJAHS. L. M. With Chorus.



MODERATO. **DRESDEN. L. M. Double.** (OR 6 LINES, BY OMITTING THE FIRST REPEAT.)



Time, One Second to each Half Note.

STILLWATER. L. M. (Congregational.)

1. Loud hallelujahs to the Lord, From distant worlds where creatures dwell! Let heaven begin the solemn word, And sound it dreadful down to hell.

2. Wide as his vast do-min - ion lies, Make the Creator's name be known: Loud as his thunder shout his praise, And sound it lof-ty as his throne.

SURREY. L. M.

Costello.

{ Thine earthly Sabbaths, Lord we love; But there's a nobler rest a-bove; }
{ To that our longing souls a - spire, [Omit - - - - - - - - - -] } With cheer - ful hope and strong de - sire, With cheer - ful hope and strong de - sire.

NEW VERNON. L. M. (Quartette.)

GENTLE—Soft and Slow.

R. E. O.

1. Great God! to thee my eve-ning song With hum-ble grat - i - tude I raise; Oh! let thy mer-cy tune my tongue, And fill my heart with live-ly praise.

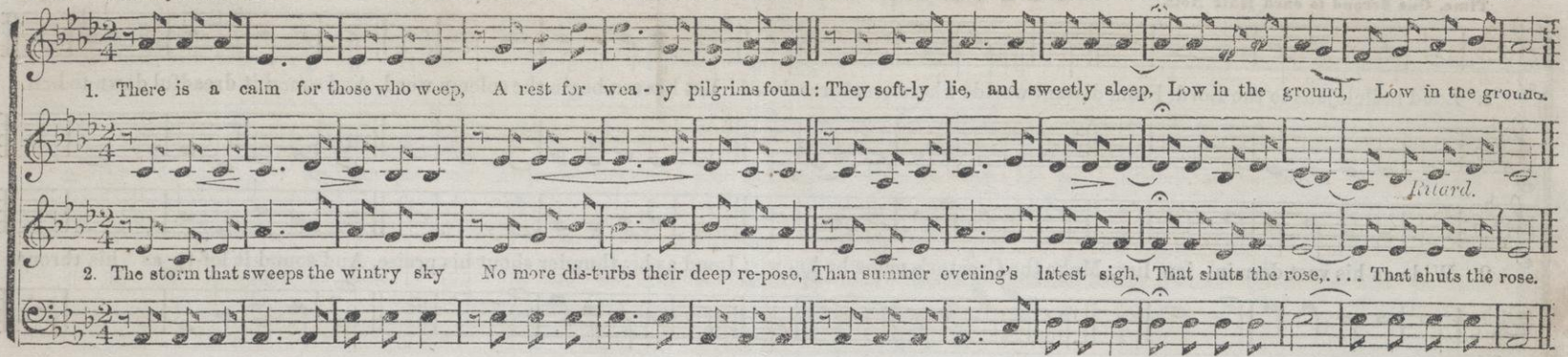
p *p* *Cres.* *Dim.* *Cres.* *Cres.* *Dim.* *Dim.*

2. My days un-cloud-ed as they pass, And ev - ery gen - tly roll-ing hour, Are mon-u-ments of wondrous grace, And wit-ness to thy love and power.

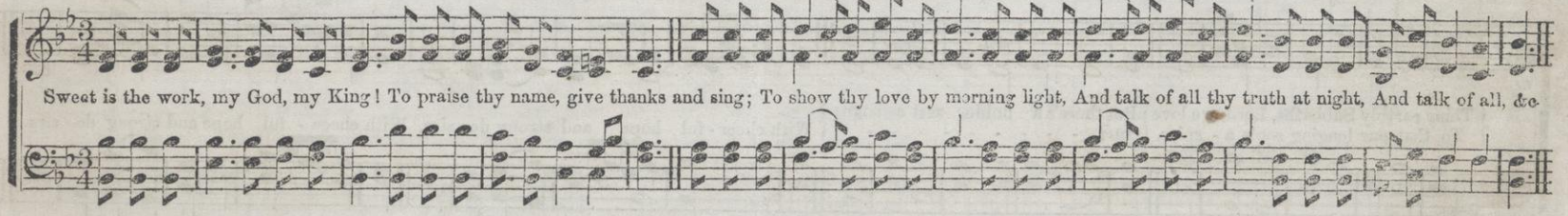
SLOW, and SOFT.

SHILOH. "There is a calm." L. M. (QUARTETTE.)

W. B. B.



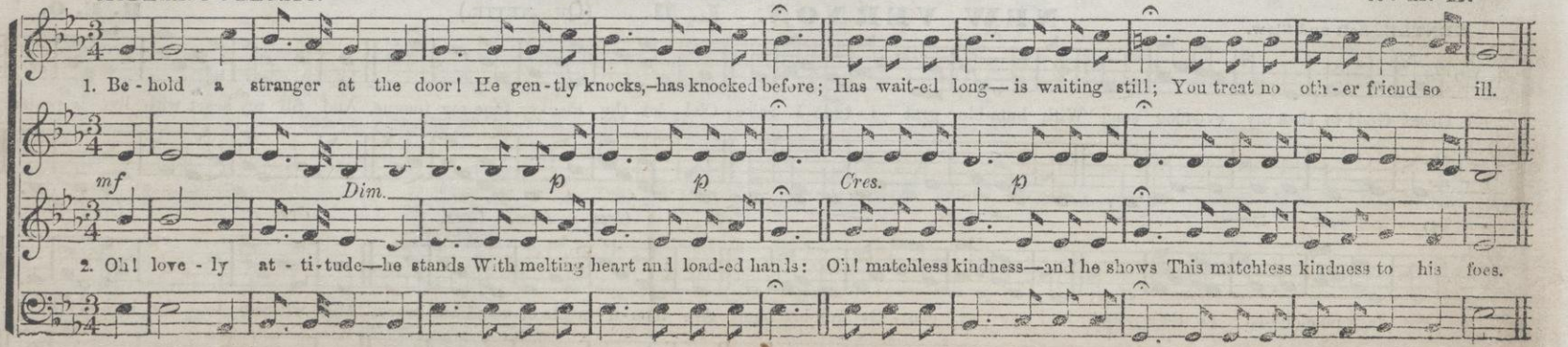
LEPANTO. L. M.



MODERATO e LEGATO.

LAUREL HILL. L. M.

W. B. B.



BEACH. L. M. (Choir Tune.)

ONAL.) **S. Wesley Martin.**

1. Lord, when my thoughts delighted rove Amid the wonders of thy love, Sweet hope revives my drooping he knee, And humbly thy protection claim.

2. Re - pentant sor-row fills my heart, But mingling joy al - lays the smart; Oh! may my future life tals trust? Who, but our God, has power to save.

3. Be all my heart, and all my days De - vot-ed to my Saviour's praise; And let my glad o- each other, Lord, By one great tie—the love of thee.

OBERLIN. L. M.

AFFETTUOSO.

REGATIONAL.) **Dr. L. Mason.**

O Je - sus, full of truth and grace! O all - a - ton - ing Lamb of God! I wait to en our eyes be - hold thy word, We read thy name in fair - er lines.

PAULINA.

Ritard ad lib.

1. Why, on the bending willows hung, Israel! still sleeps thy tuneful string? S ims found: They softly lie, and sweetly sleep, Low in the ground, Low in the ground.

ep re - pose, Than summer evening's la - test sigh, That shuts the rose, That shuts the rose.

Ritard ad lib.

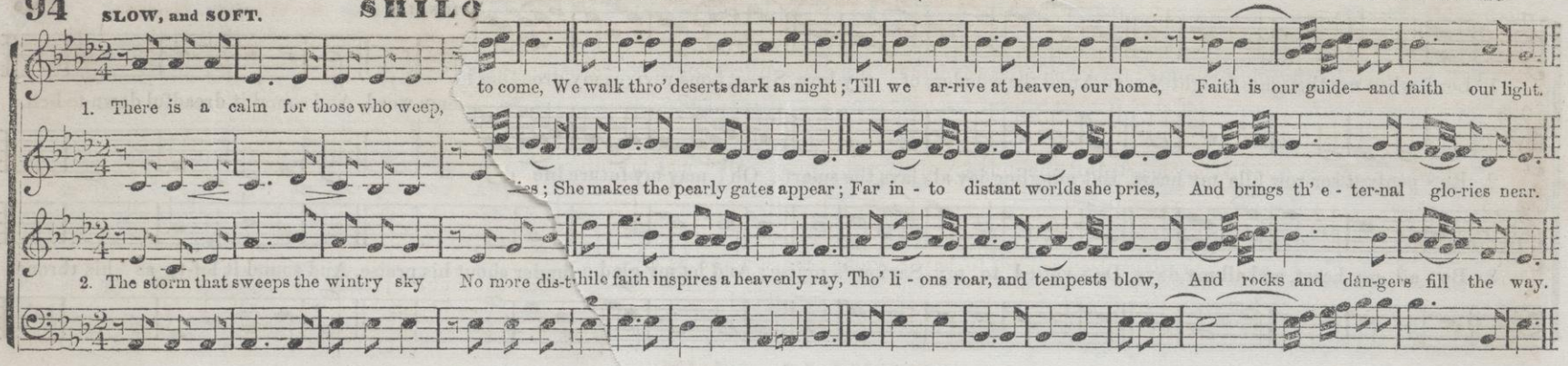
2. Awake! thy sweetest raptures raise; Let harp and voice unite their - last - ing light, Through time's dark wilderness of years, Pursue thy flight, Pursue thy flight.

SLOW, and SOFT.

SHILO

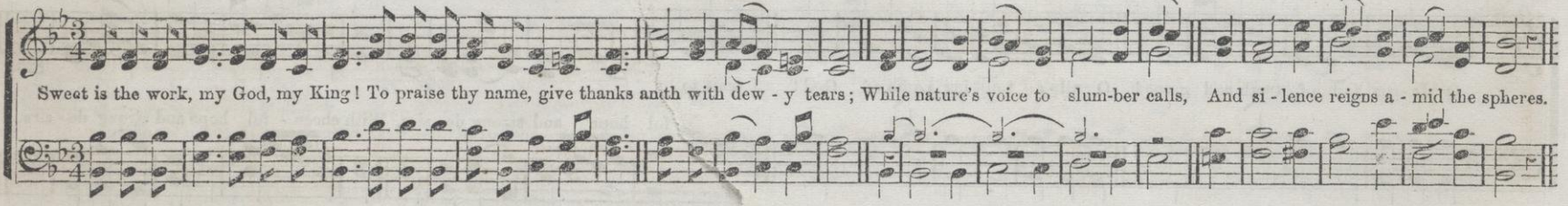
SPARTA. L. M. (Choir Tune.)

J. H. Rolfe.



LEPANTO. RMANY. L. M.

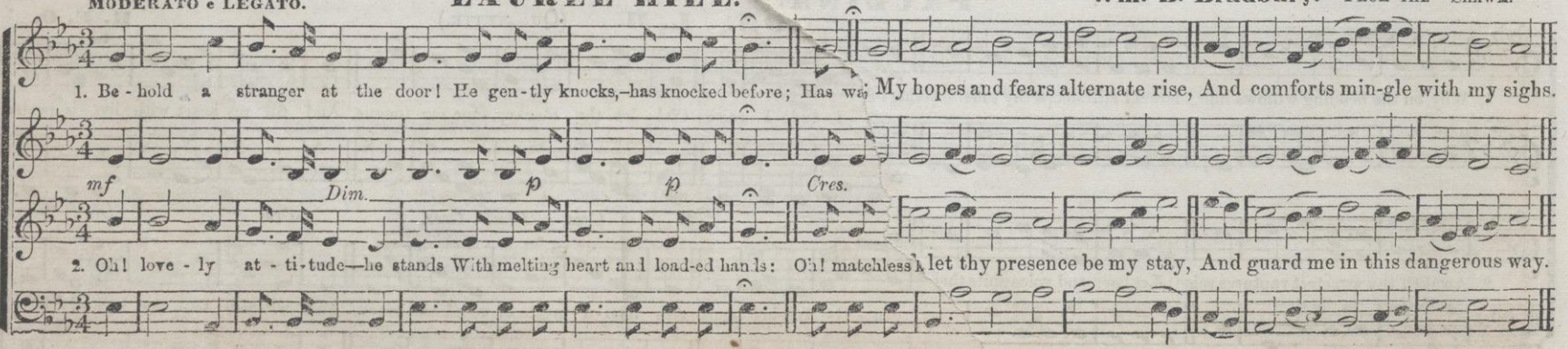
Beethoven.



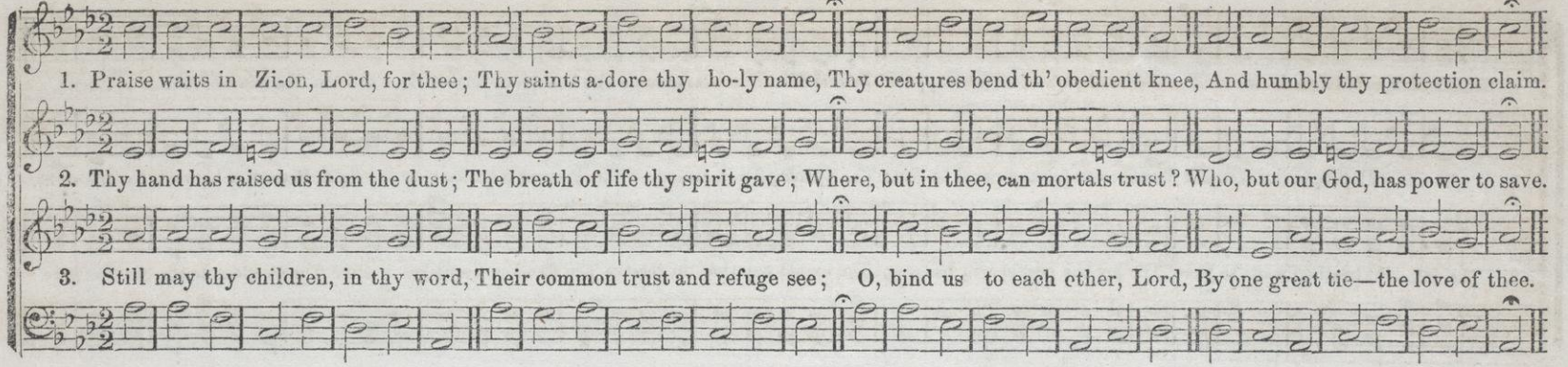
MODERATO e LEGATO.

LAUREL HILL. L. M.

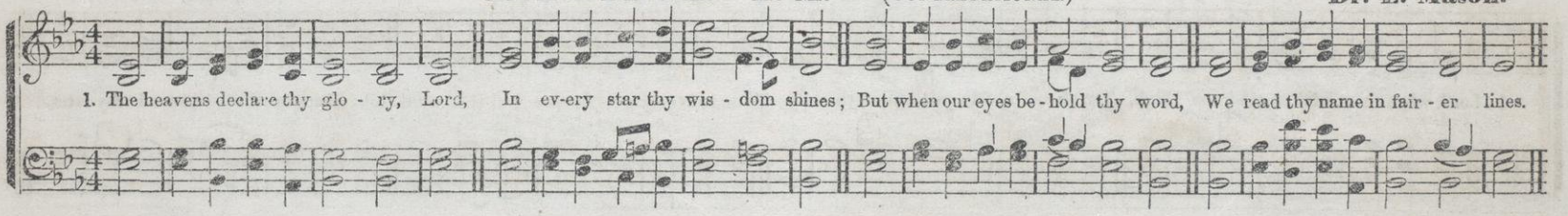
Wm. B. Bradbury. From the "Shawm."



NEW HUNDRED. L. M. (CONGREGATIONAL.) S. Wesley Martin.

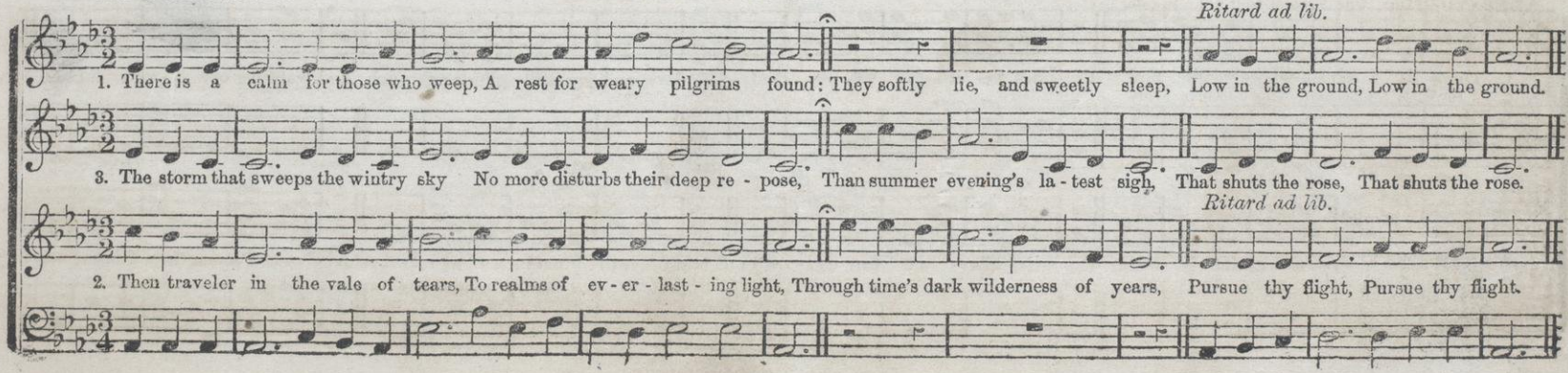


UXBRIDGE. L. M. (CONGREGATIONAL.) Dr. L. Mason.



SLOW and GENTLE.

ORIEL. L. M.



HARMONY CHANT. L. M.

S. F.

1. Behold th'expected time draw near, The shades disperse, the dawn appear! Behold the wilderness assume The beauteous tints of Eden's bloom, The beauteous tints of Eden's, &c.

2. Events with prophecies conspire To raise our faith, our zeal to fire: The ripening fields, already white, Present a harvest to the sight, Present a harvest to the sight.

3. The untaught heathen waits to know The joy the gospel will bestow; The exiled cap-tive, to receive The freedom Jesus has to give, The freedom Je-sus has to give.

BOLD.

DUKE STREET. L. M.

John Hatton.

1. Lord, when thou didst as-cend on high, Ten thousand an - gels filled the sky; Those heavenly guards a - round thee wait, Like chariots that at-tend thy state.

LEGATO—Time, One Second to Each Quarter Note.

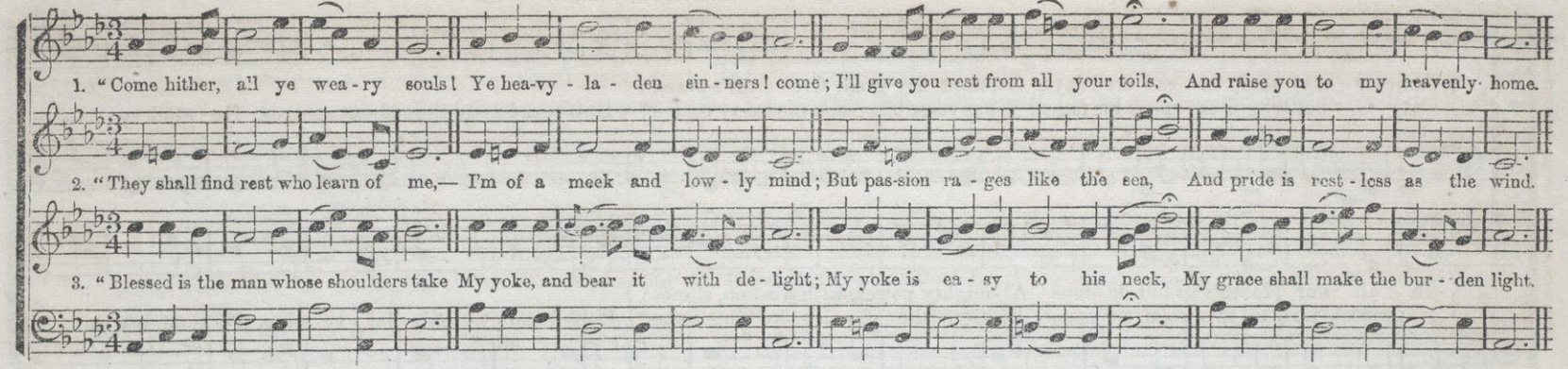
OWENS. L. M.

1. There is a stream whose gentle flow Sup-plies the ci - ty of our God; Life, love, and joy, still glid-ing through, And watering our di - vine a-bode.

Cres. *Dim.*

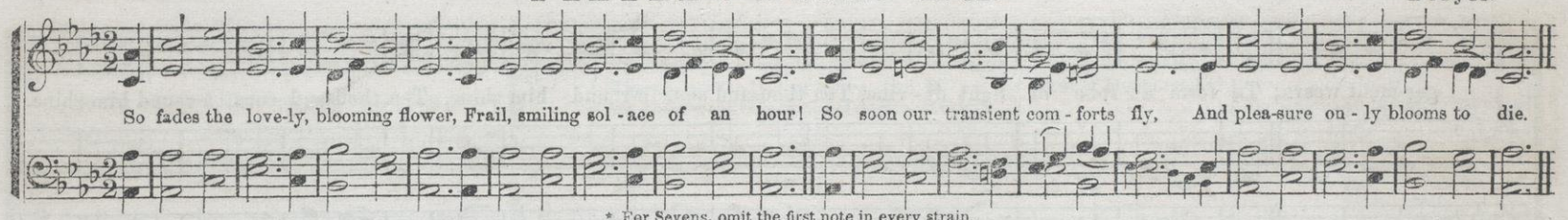
2. That sacred stream, thine ho - ly word, Our grief allays, our fear con - trols; Sweet peace thy prom-i - ses af - ford, And give new strength to fainting souls.

BABCOCK. L. M.



PLEYEL'S HYMN. L. M.

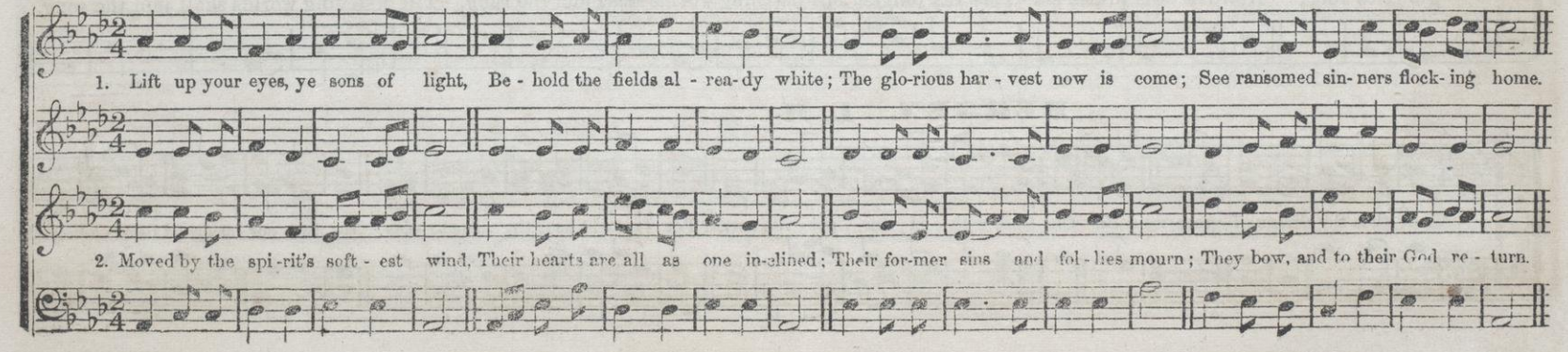
Pleyel.



* For Sevens, omit the first note in every strain.

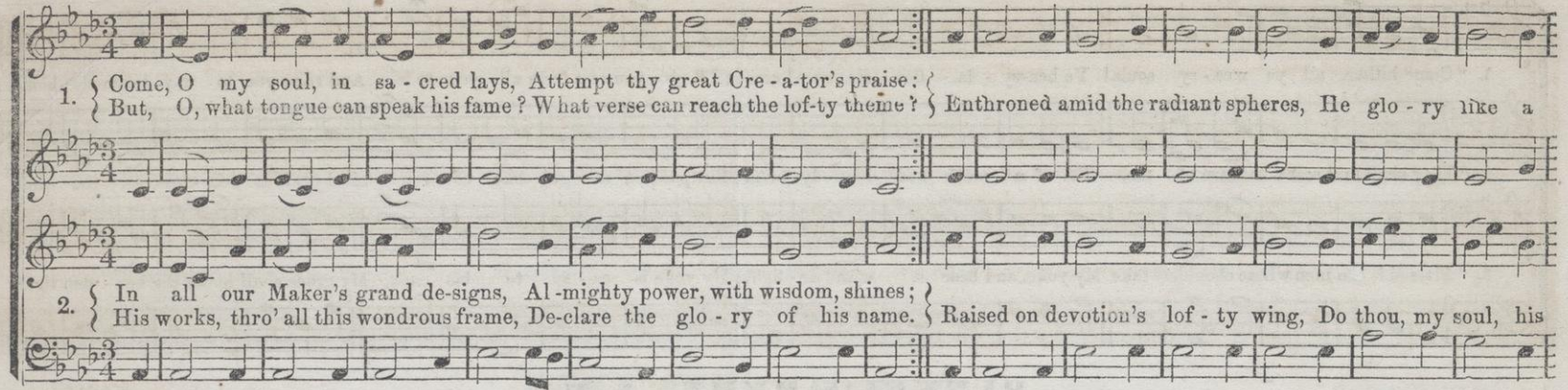
FOORD. L. M.*

R. E. O.

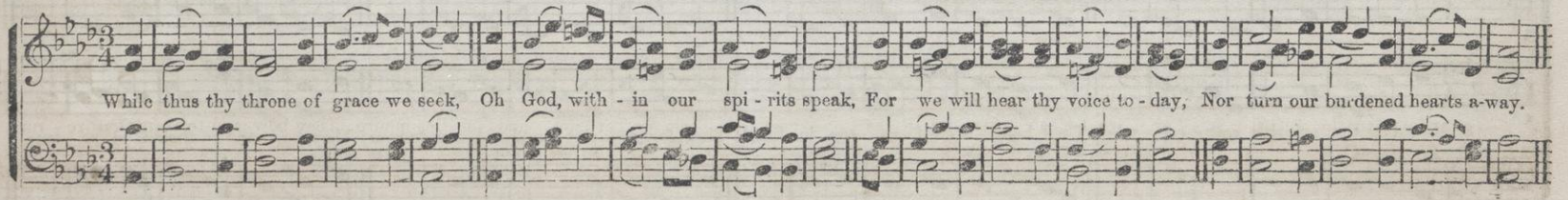


ITALY. L. M. Double.

ARRANGED FROM Sacchini.



BERGEN. L. M.



LOVING KINDNESS. L. M.

CODA.

1. Awake, my soul, to joy-ful lays, And sing the great Redeemer's praise; He justly claims a song from me: His loving kindness, O, how free! His loving kind-ness,

2. He saw me ru-ined in the fall, Yet loved me, not-with-standing all; He saved me from my lost estate; His loving kindness, O, how great! His loving kindness,

TABERAH. L. M.

From **Rossini.**

loving kindness, His loving kindness, O how free!

loving kindness, His loving kindness, O how great.

1. { Where is my God? does he re-tire Be ond the reach of humble sighs? } { Too languid to as-cend the skies.
   { Are these weak breathings of de-sire, [Omit.....] }

2. { He hears the breathings of de-sire; The weak pe-tition, if sincere, } { And hope to reach his gracious ear.
   { Is not for-bid-den to as-pire, [Omit.....] }

LUTON. L. M.

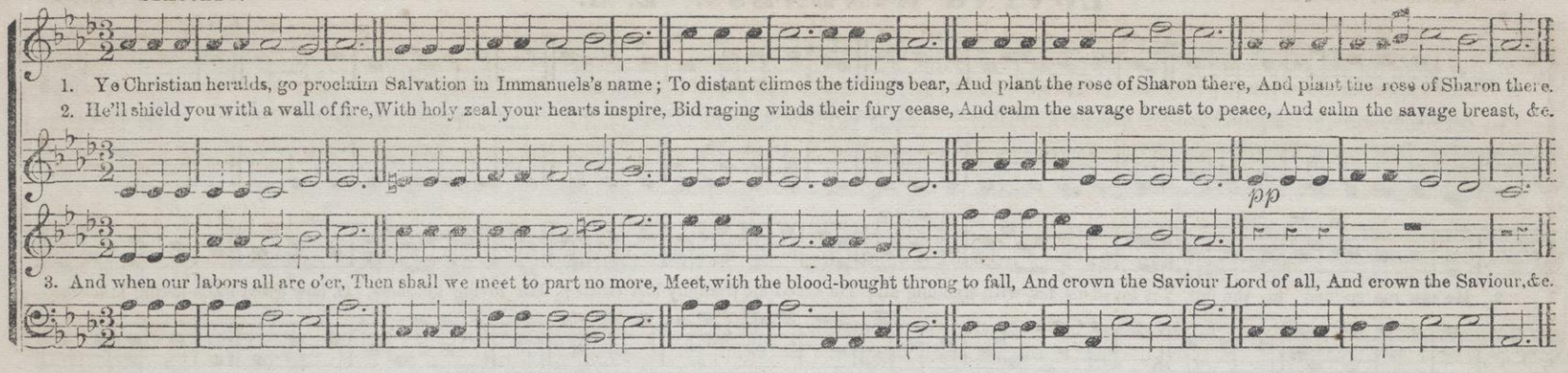
Barder.

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

STACCATO.

BLOOMFIELD CHANT. L. M.

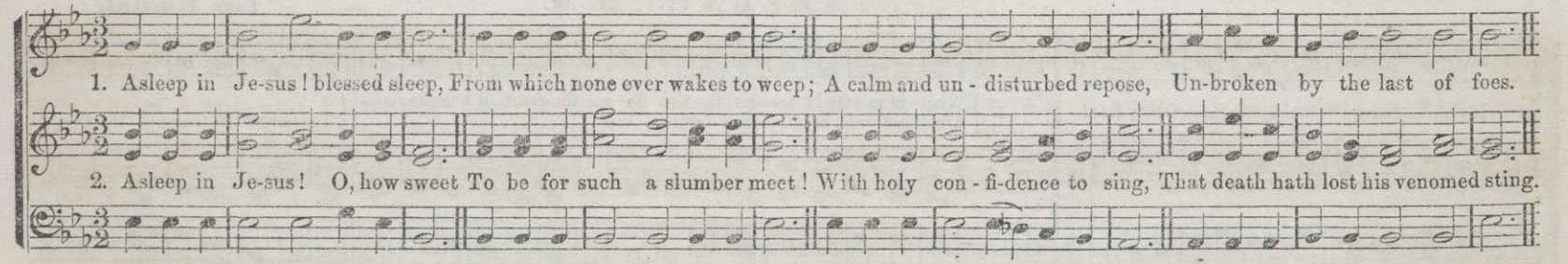
Wm. B. Bradbury. From "The Shawm."



TENDERLY.

REST. L. M.

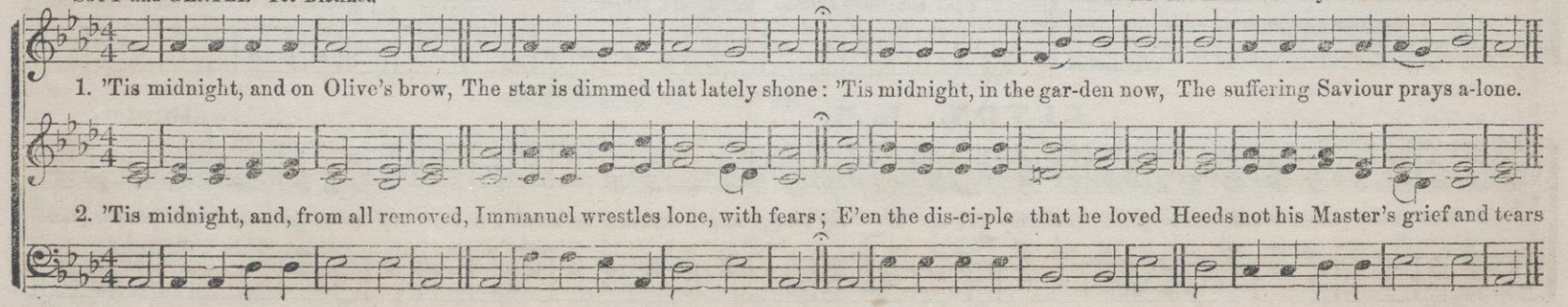
Wm. B. Bradbury. 1843.



SOFT and GENTLE—Yet Distinct.

OLIVE'S BROW. L. M.

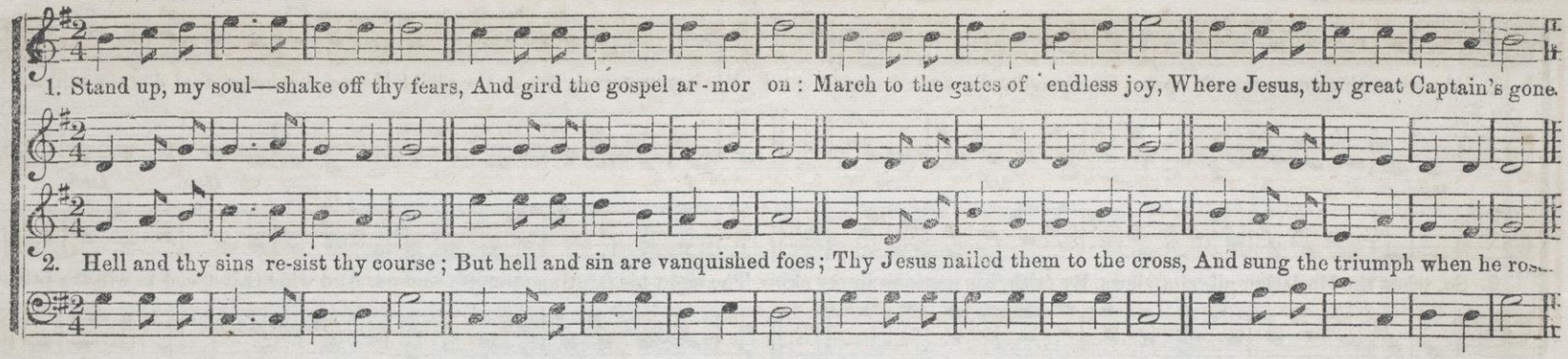
Wm. B. Bradbury. From "The Shawm."



BOLD and SPIRITED.

GALENA. L. M.

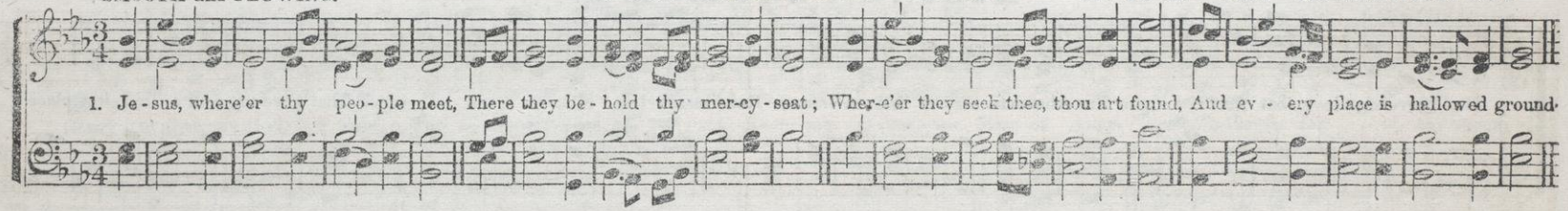
ARRANGED FROM A MS. OF H. T. M.



SMOOTH and FLOWING.

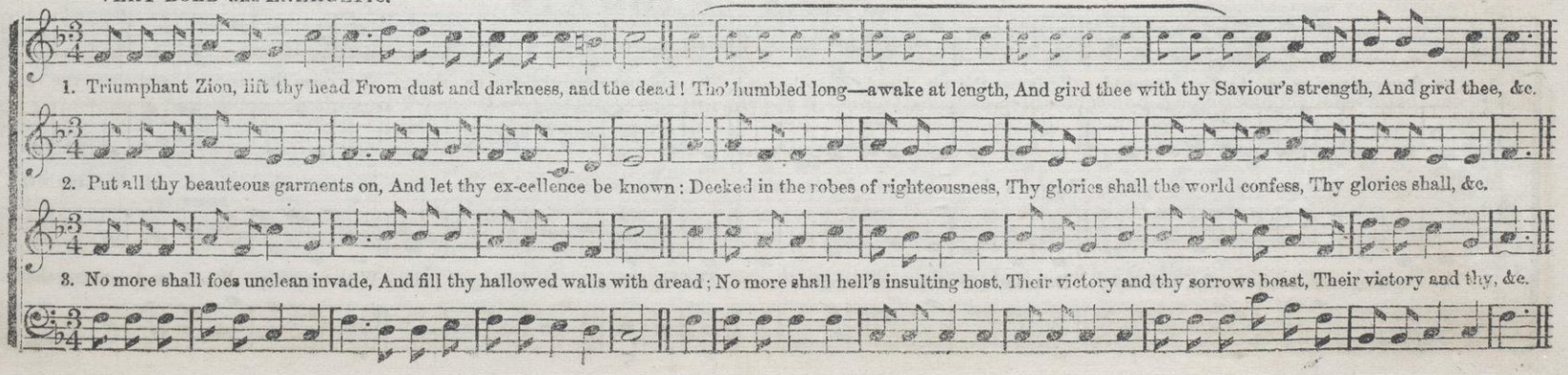
DUMBARTON. L. M.

W. B. B. FROM "THE MENDELSSOHN COLL."



VERY BOLD and ENERGETIC.

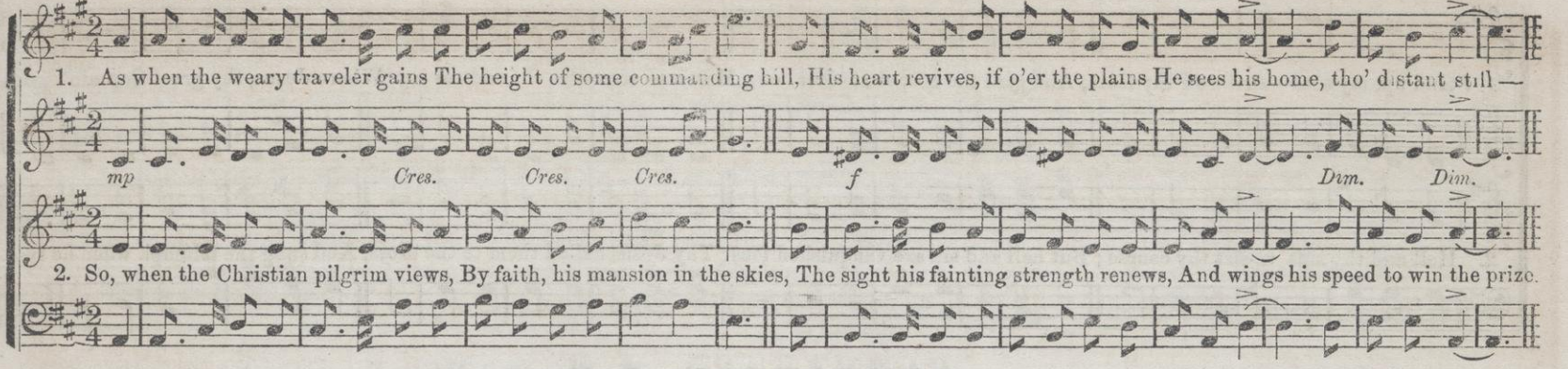
SHERMAN. L. M.



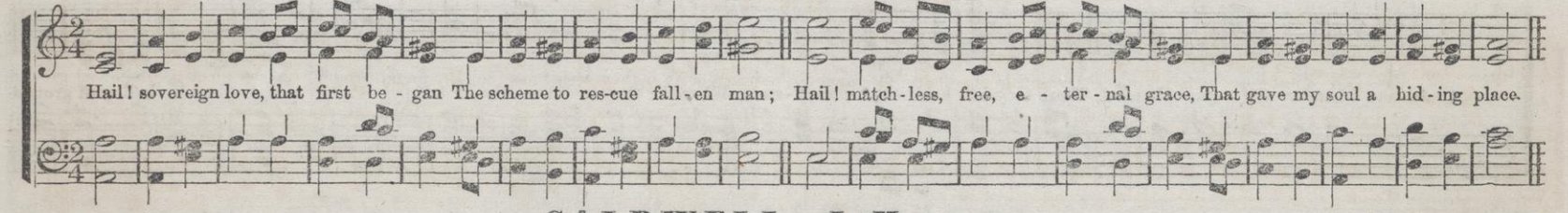
CHEERFUL.

EAGLE ROCK. L. M.

W. B. B.

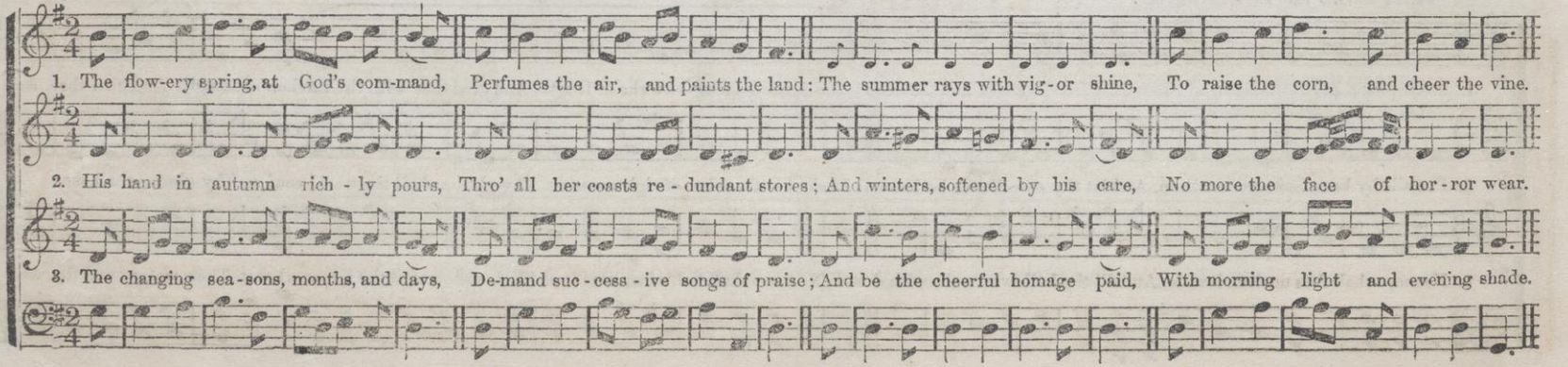


HIDING-PLACE. L. M.



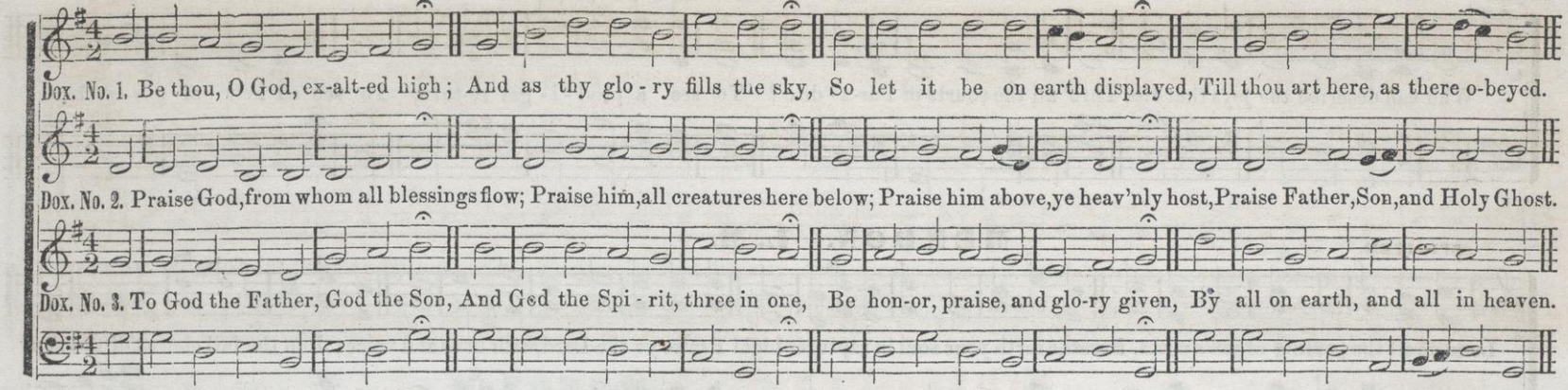
CALDWELL. L. M.

Dr. L. Mason.



OLD HUNDRED. L. M.

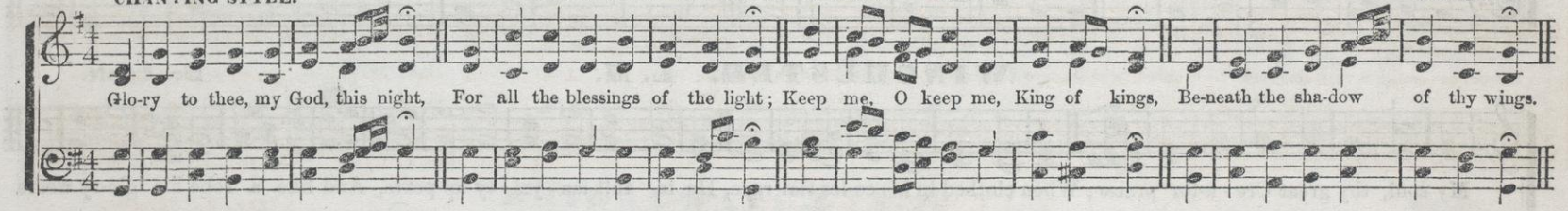
AUTHOR UNKNOWN.



EVENING HYMN. L. M.

CHANTING STYLE.

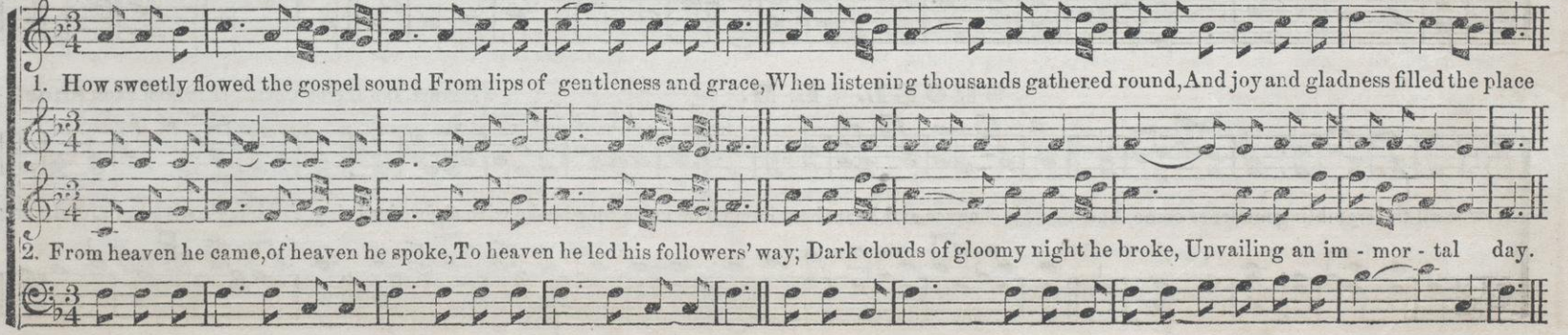
Tallis.



DENHOLM. L. M.

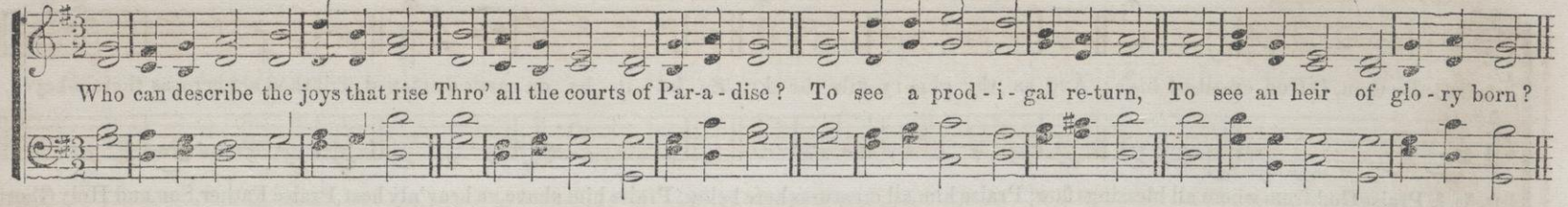
MODERATO.

ARRANGED FROM THE GERMAN.



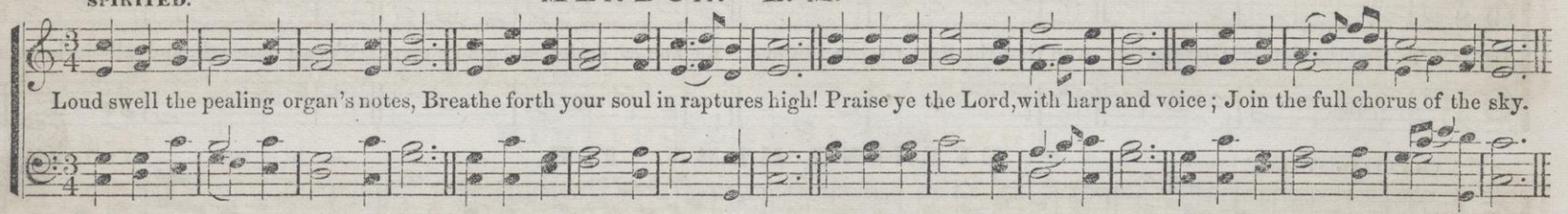
ROCKINGHAM. L. M.

Dr. Lowell Mason.



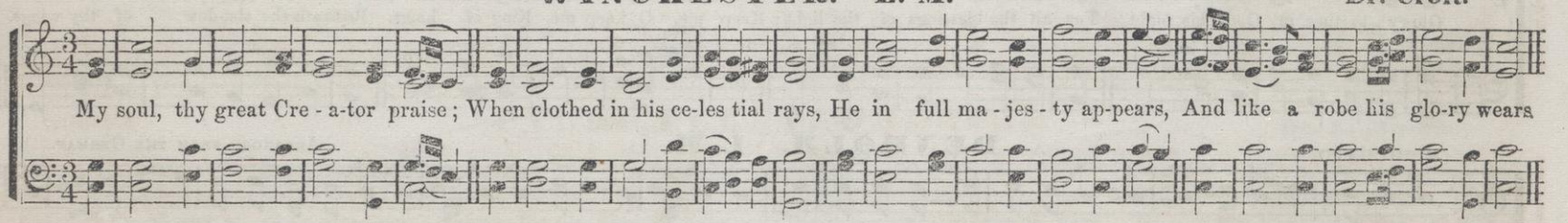
MENDON. L. M.

SPIRITED.



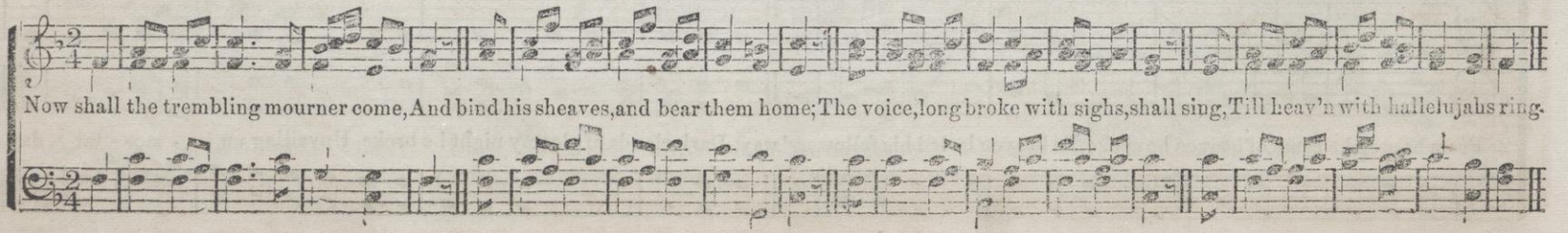
WINCHESTER. L. M.

Dr. Croft.



SHOEL. L. M.

"Handel and Haydn Coll." Altered from **Shoel.**



TENDERLY.—Devoutly.

THE BURDEN. L. M.

1. O that my load of sin were gone! O that I could at last sub-mit, At Je-sus' feet to lay it down, To lay my soul at Je-sus' feet.

2. Rest for my soul I long to find; Sa-viour, if mine in-deed thou art, Give me thy meek and low-ly mind, And stamp thine im-age on my heart.

FOREST. L. M.

Chapin.

Come hith-er, all ye weary souls, Ye hea-vy-la-den sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

BRIDGEWATER. L. M.

Edson.

My soul, thy great Redeemer praise, When, clothed in his celestial rays, He in full maj-es-ty appears, And like a robe.. his glo-ry wears.

My soul, thy great Redeemer praise, When. clothed in his celestial rays, He in full majesty appears, And like a robe his glory wears.

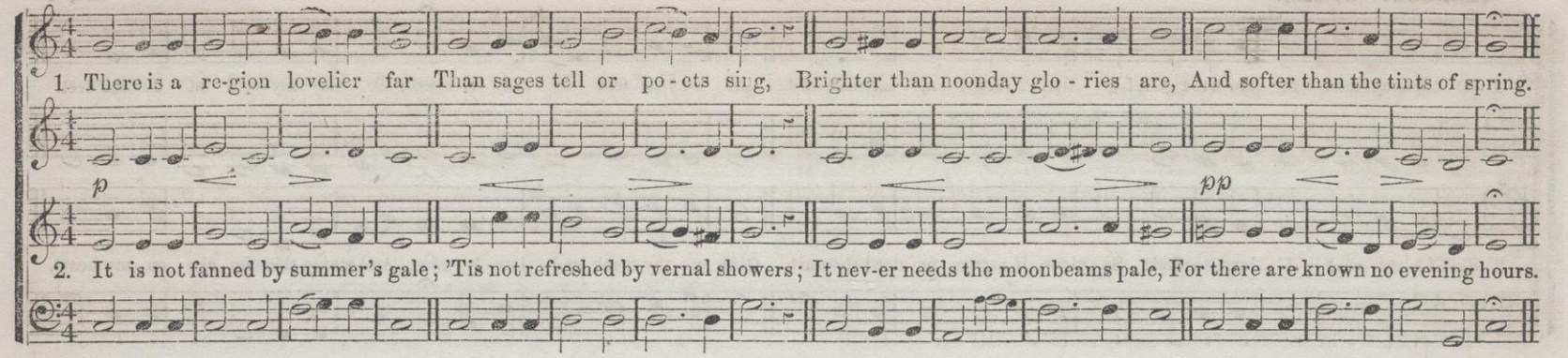
My soul, thy great Redeemer praise. When. clothed in his celestial rays, He in full majes-ty appears. He in full maj-esty appears, And like a robe his glory wears.

He in full maj-es-ty appears, He in full majes-ty appears, And like a robe his glo-ry wears.

SOFT and SLOW.

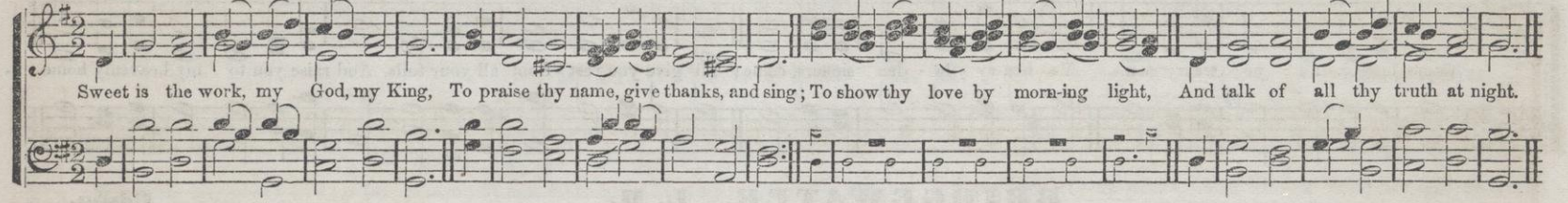
LYDDA. L. M.

Aug. Kreissman.



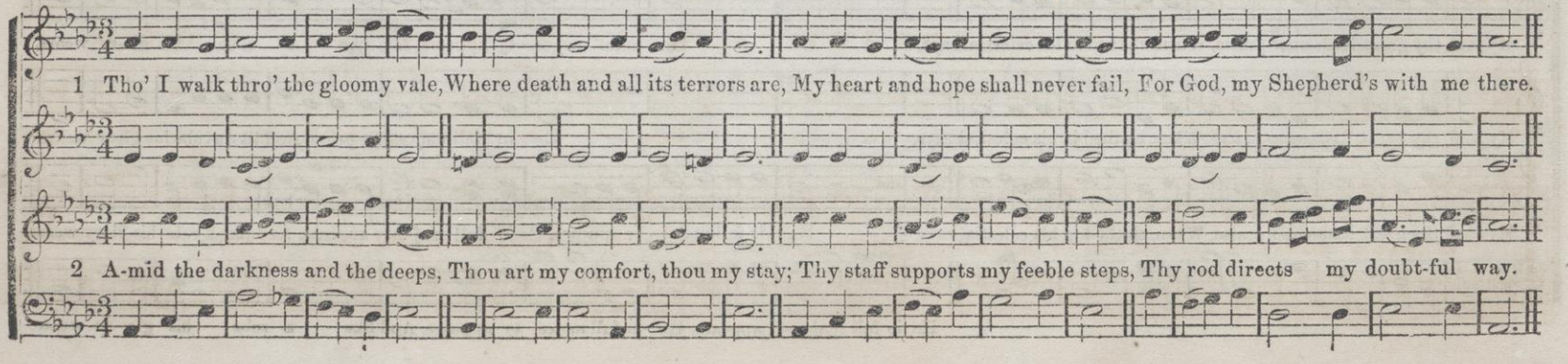
PORTUGAL. L. M.

T. Thorley.



HARPER. L. M.

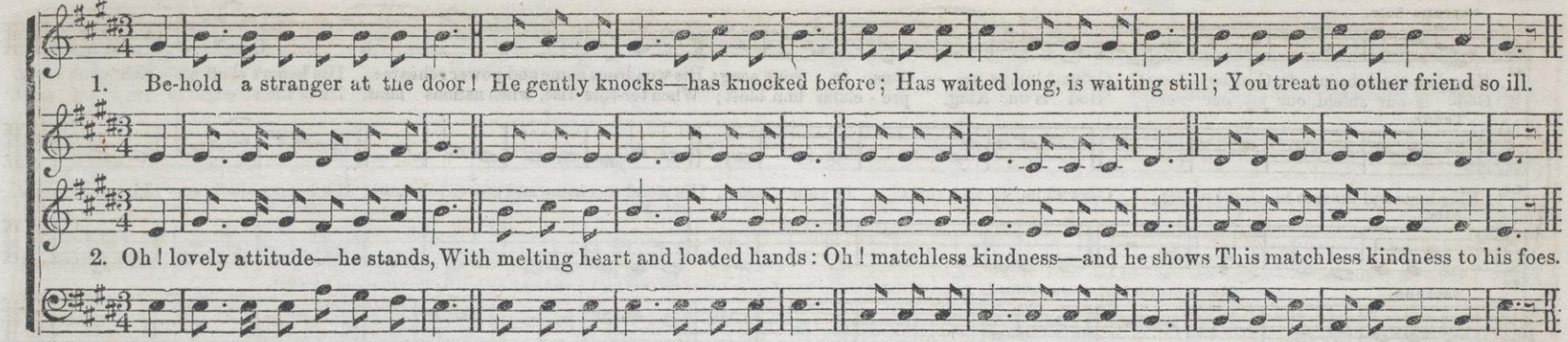
Ancot. ARRANGED.



SLOWLY.

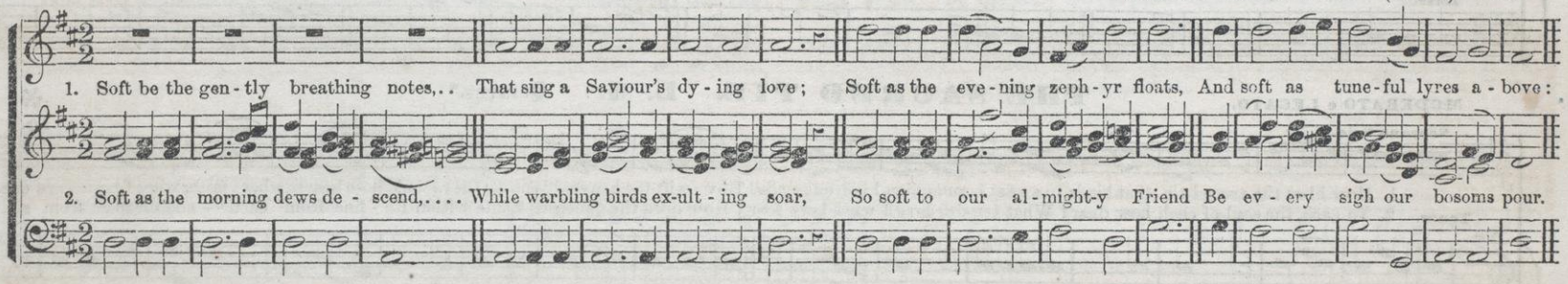
HARTEL. L. M.

Dr. L. Mason. FROM "THE HALLELUJAH."



OLEAN. L. M.

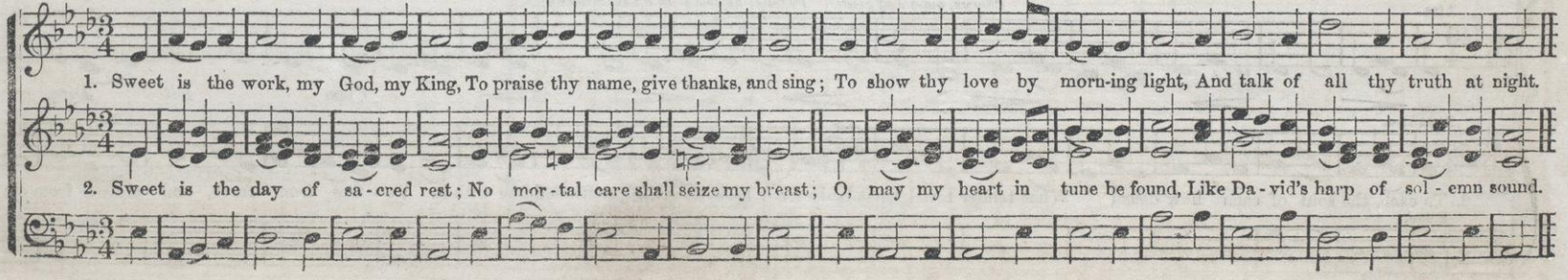
Lemuel Rockwell. (BLIND.) 1854.



MODERATO.

LAMPARD. L. M.

G. R. L.



BOLD and ENERGETIC.

KINGDOMS AND THRONES. L. M. QUINTET.*

Soprano Solo.

1. Kingdoms and thrones to God be - long; Crown him, ye na - tions, in your song; His wondrous name and power rehearse; His honors shall en - rich your verse.
2. God is our shield, our joy, our rest; God is our King, pro - claim him blest; When ter-rors rise, when nations faint, He is the strength of ev - ery saint.

Tenor.

1. Kingdoms and thrones to God be-long; Crown him, ye na - tions in your song; His wondrous name and power rehearse; His honors shall en - rich your verse.

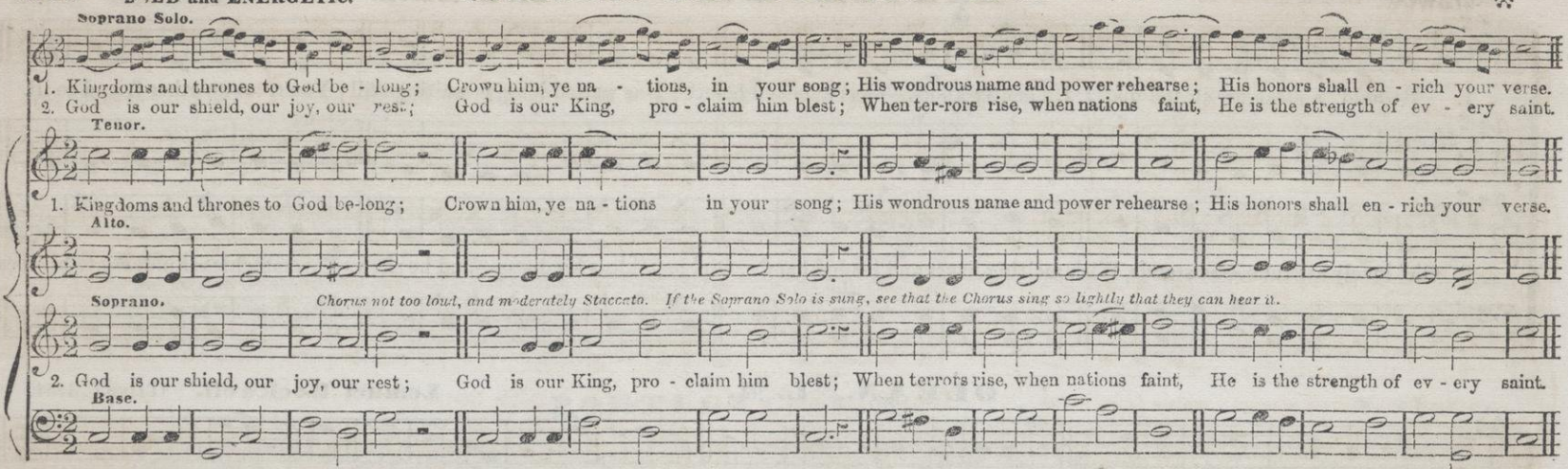
Alto.

Chorus not too loud, and moderately Staccato. If the Soprano Solo is sung, see that the Chorus sing so lightly that they can hear it.

Soprano.

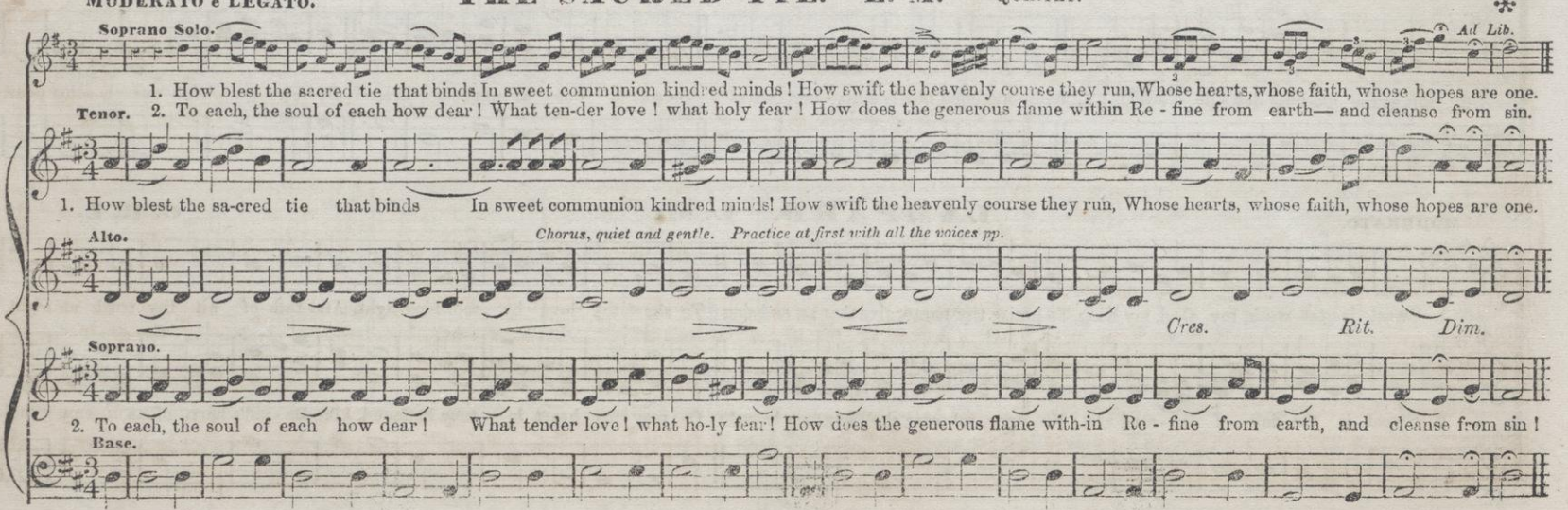
2. God is our shield, our joy, our rest; God is our King, pro - claim him blest; When terrors rise, when nations faint, He is the strength of ev - ery saint.

Base.



MODERATO e LEGATO.

THE SACRED TIE. L. M. QUINTET.*



Soprano Solo.

Ad Lib.

1. How blest the sacred tie that binds In sweet communion kindred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one.
2. To each, the soul of each how dear! What ten-der love! what holy fear! How does the generous flame within Re - fine from earth— and cleanse from sin.

Tenor.

1. How blest the sa-cred tie that binds In sweet communion kindred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one.

Alto.

Chorus, quiet and gentle. Practice at first with all the voices pp.

Cres. Rit. Dim.

Soprano.

2. To each, the soul of each how dear! What tender love! what ho-ly fear! How does the generous flame with-in Re - fine from earth, and cleanse from sin!

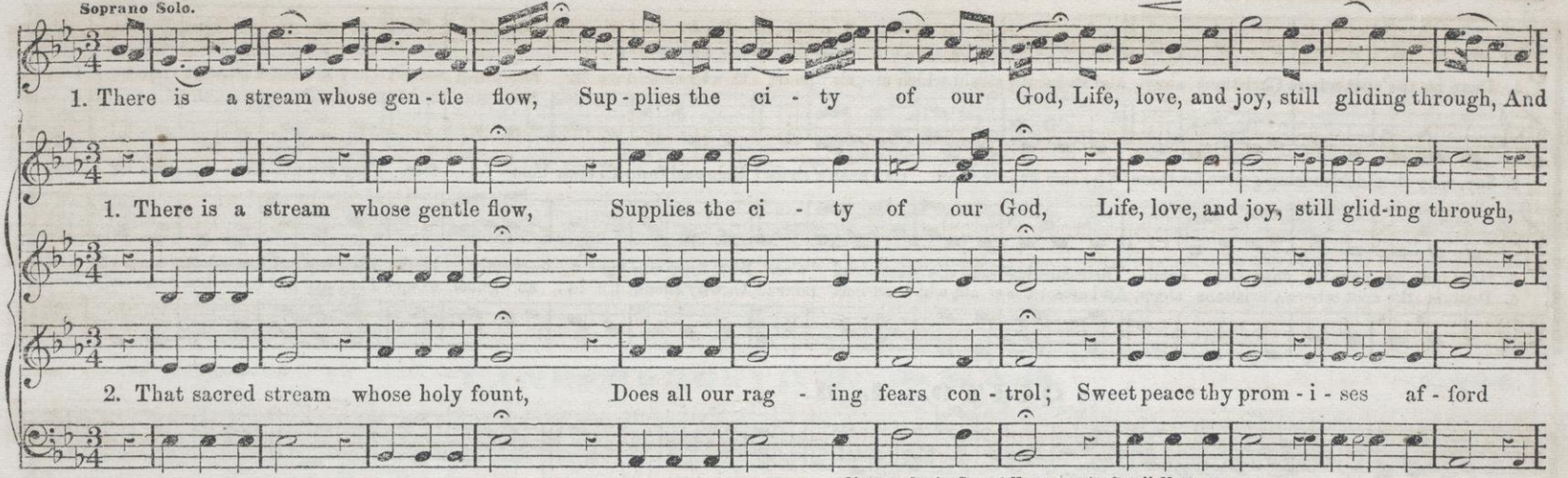
Base.

* Of Choral Tune with Soprano Solo Accompaniment. These tunes are complete *without the S*[illegible] —that should never be sung in public except by a smooth and cultivated Soprano

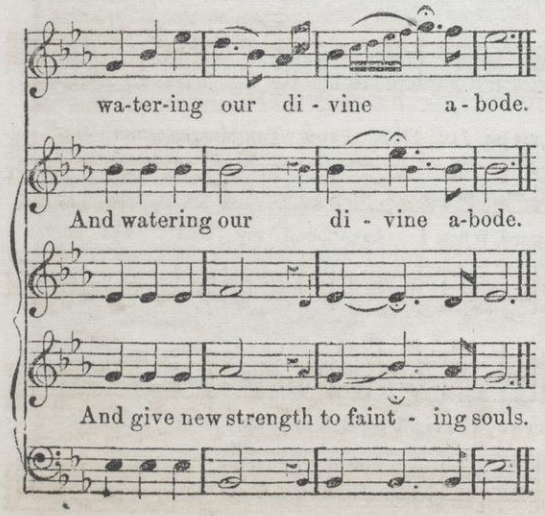
MODERATE, but EXPRESSIVE. Soprano Solo.

THE SACRED STREAM. L. M. (QUINTET.)

T. Wood, ALBANY.



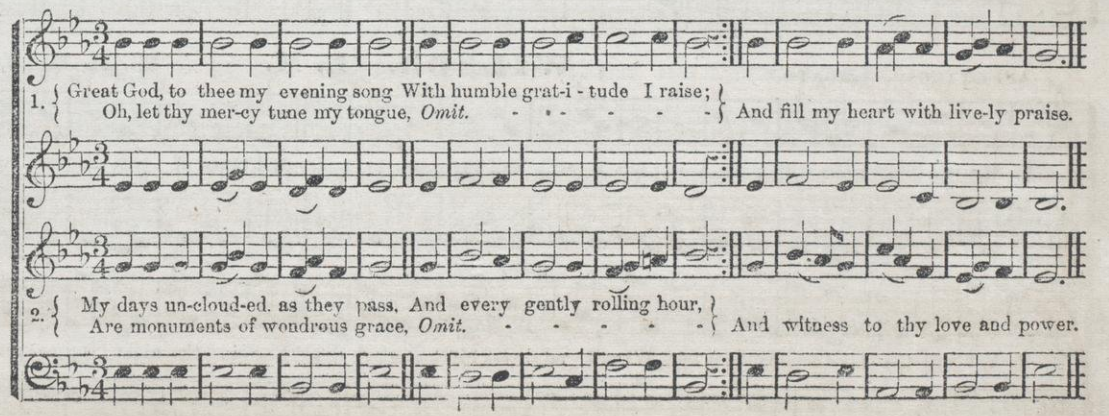
NOTE. *In the Second Verse use the Small Notes.*



SLOW and SOFT.

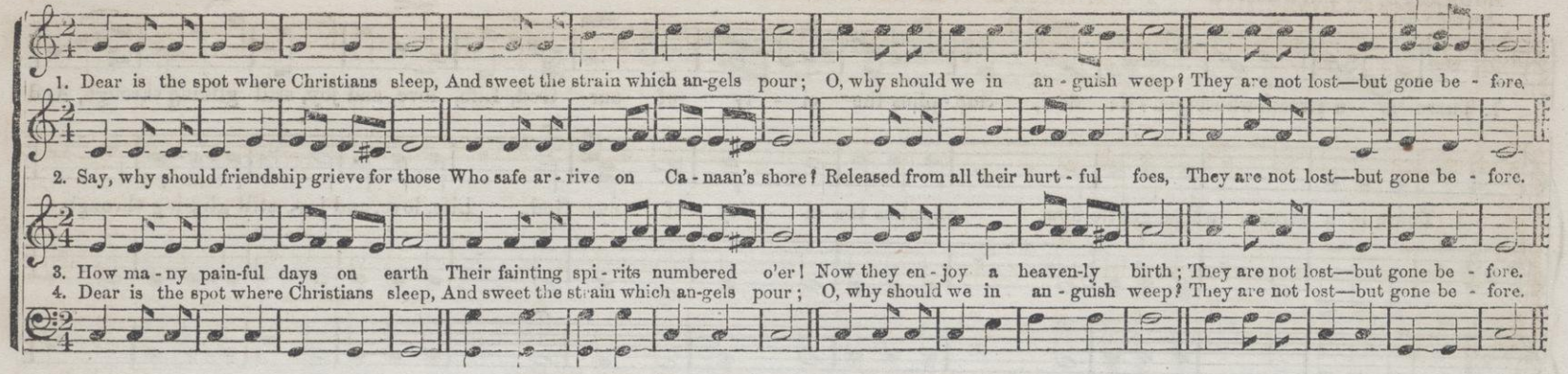
ROSEDALE. L. M.

G. F. Root.

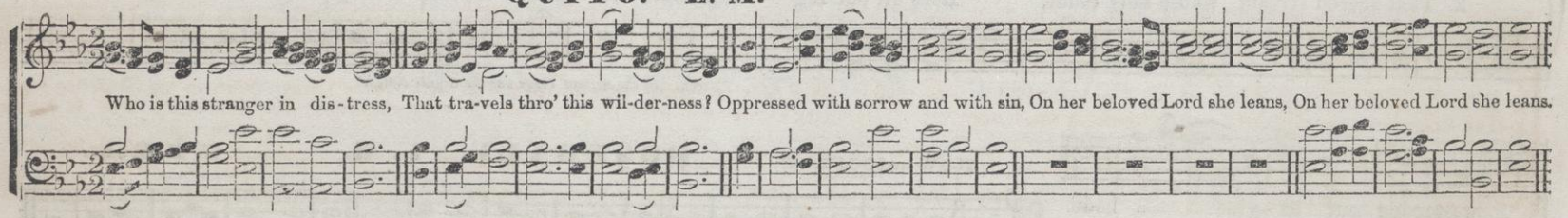


CHRISTIAN'S SLEEP. L. M.

W. B. B.



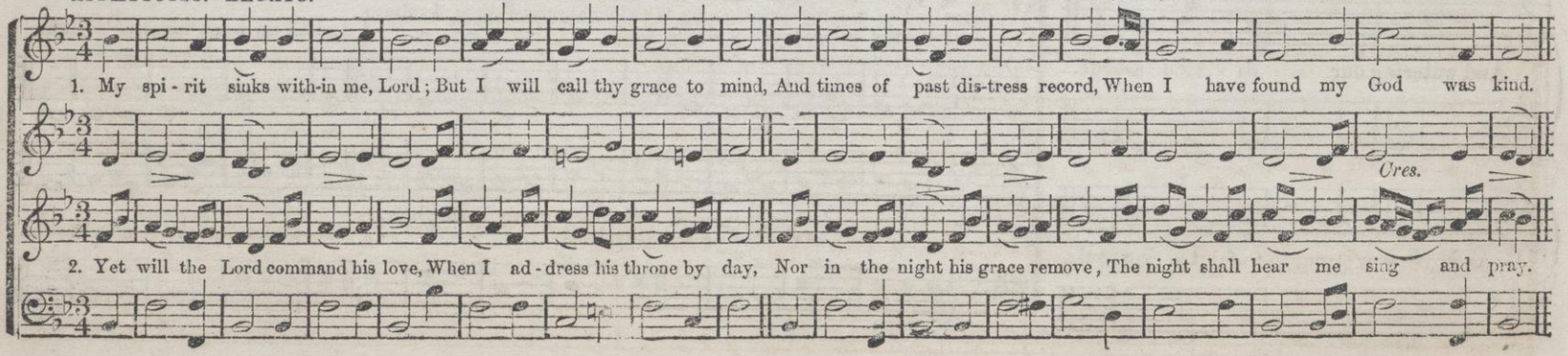
QUITO. L. M.



AFFETTUOSO.—LEGATO.

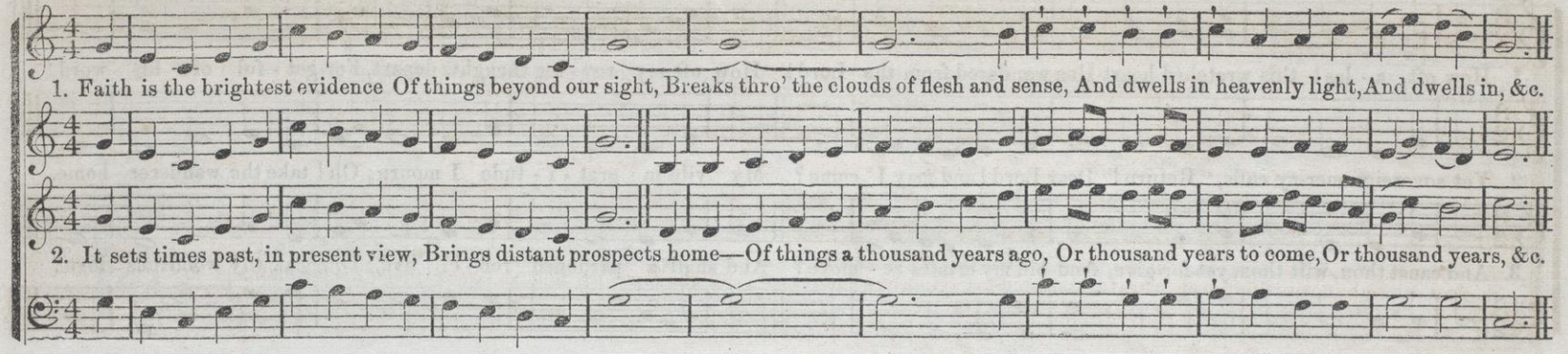
WILSON. L. M.

W. B. B. LEIPZIG, JAN., 1848. FROM "THE MENDELSSOHN COLL."



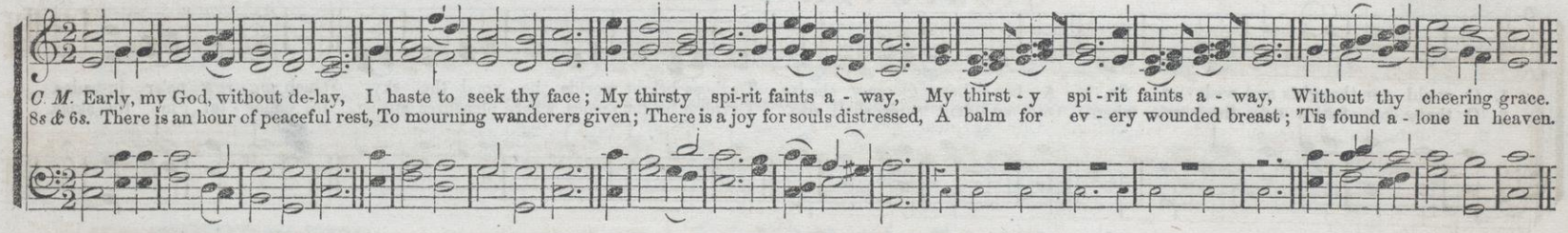
ALLEGRO.—Joyful.

ELAH. C. M. (Choir and Singing School.)



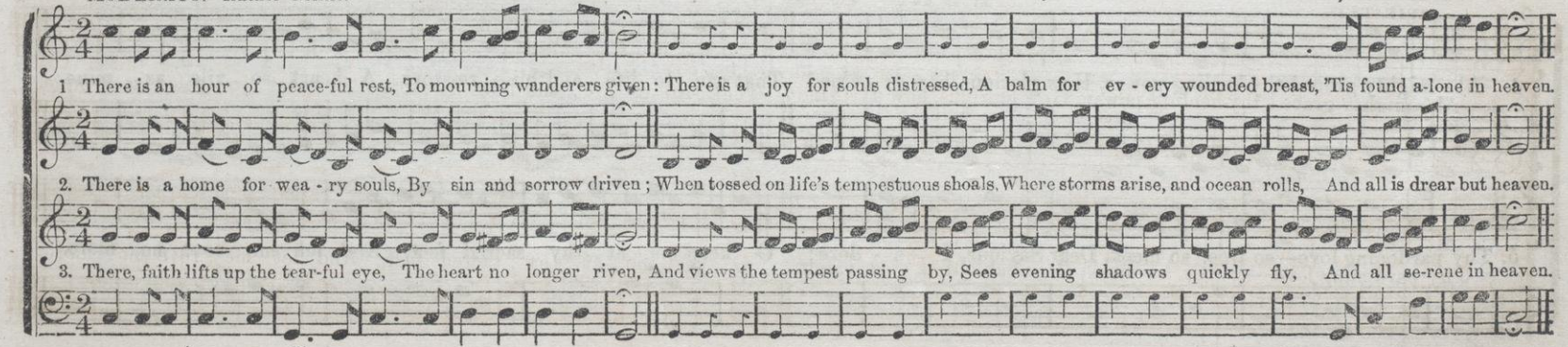
LANESBORO'. C. M. Or 8s & 6s.

English.



MODERATO.—Rather Gentle.

DEBORAH. C. M. Or 8s & 6s. (Choir and Singing School.)

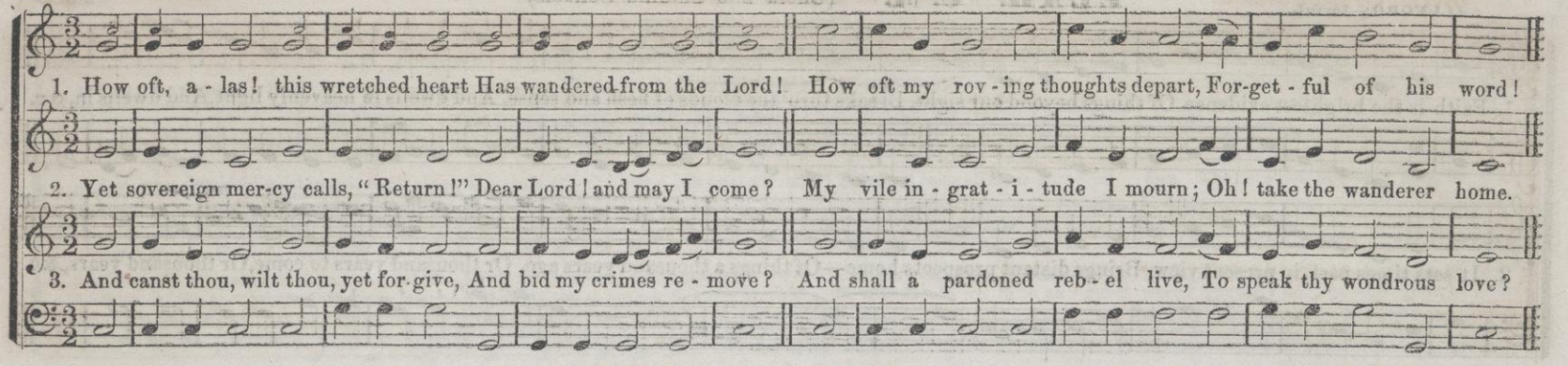


GENTLE.

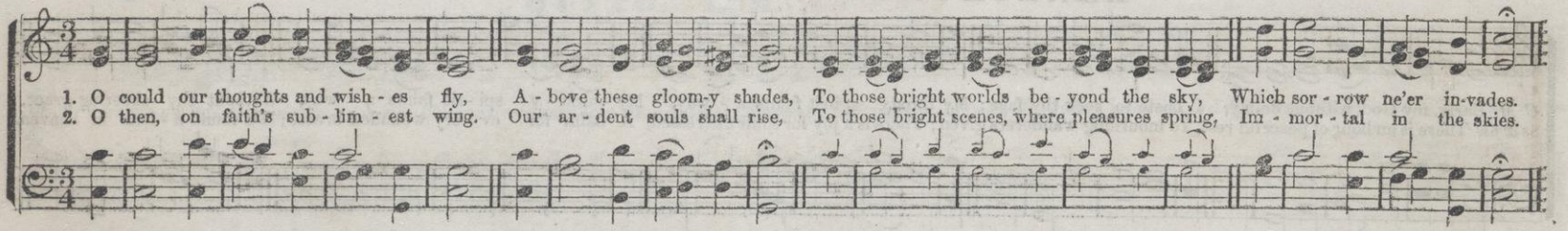
ESLI. C. M.

(May be sung as a Soprano and Alto Duet.)

W. B. B.

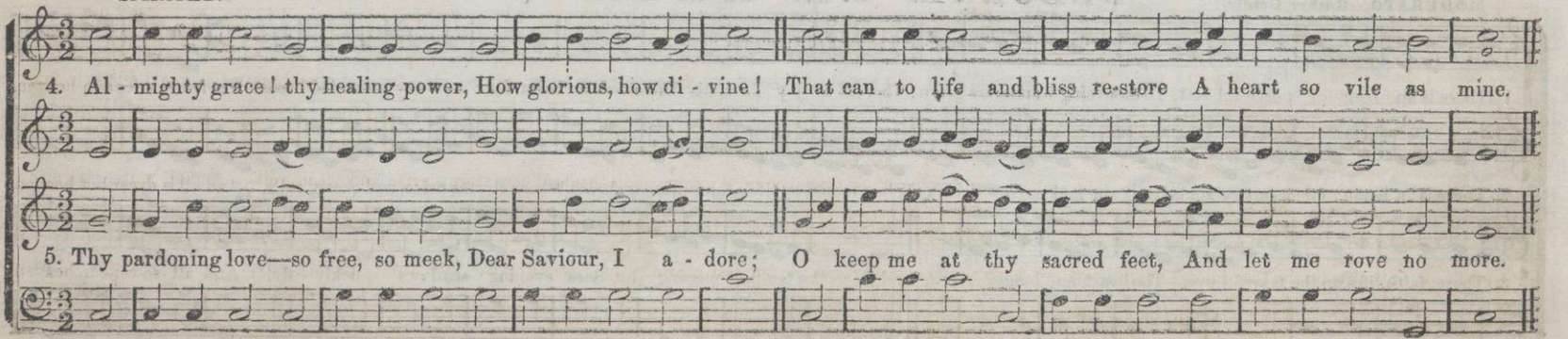


COVENTRY. C. M.



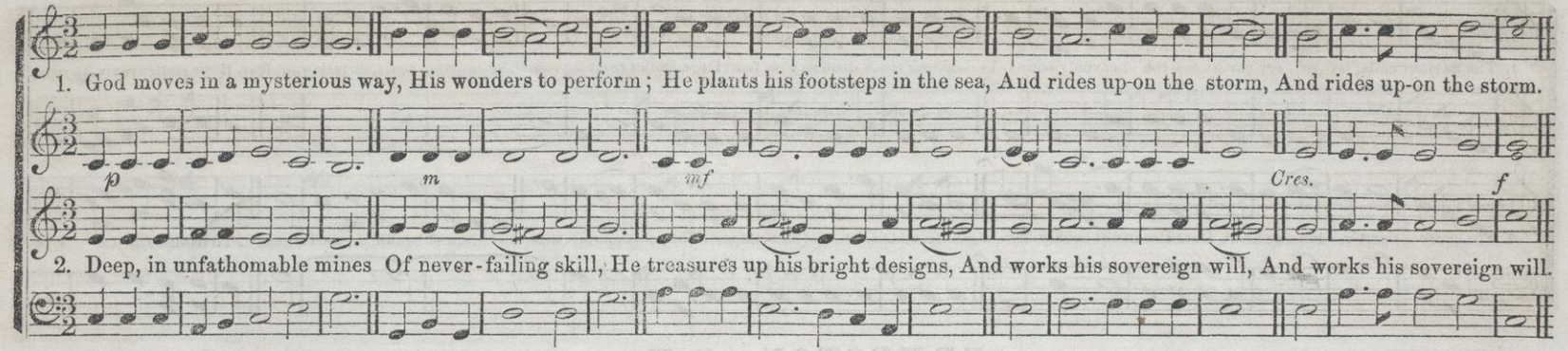
SPIRITED.

DOR. C. M.



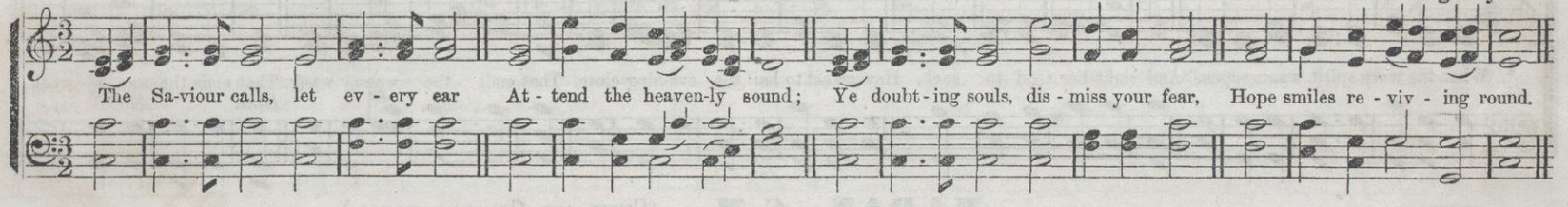
DISTINCT.—Rather Staccato.

BERITH. C. M.



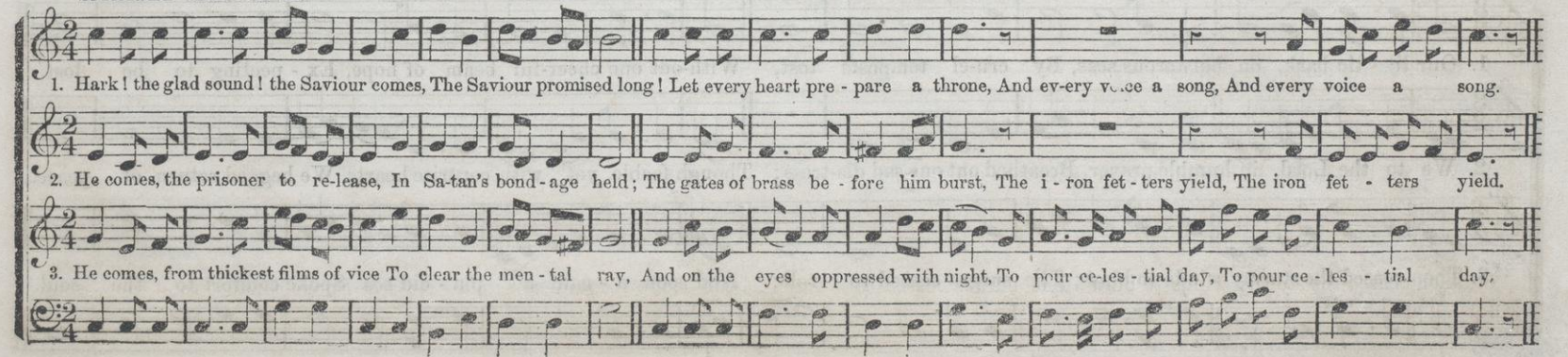
HEBER. C. M.

Geo. Kingsley.



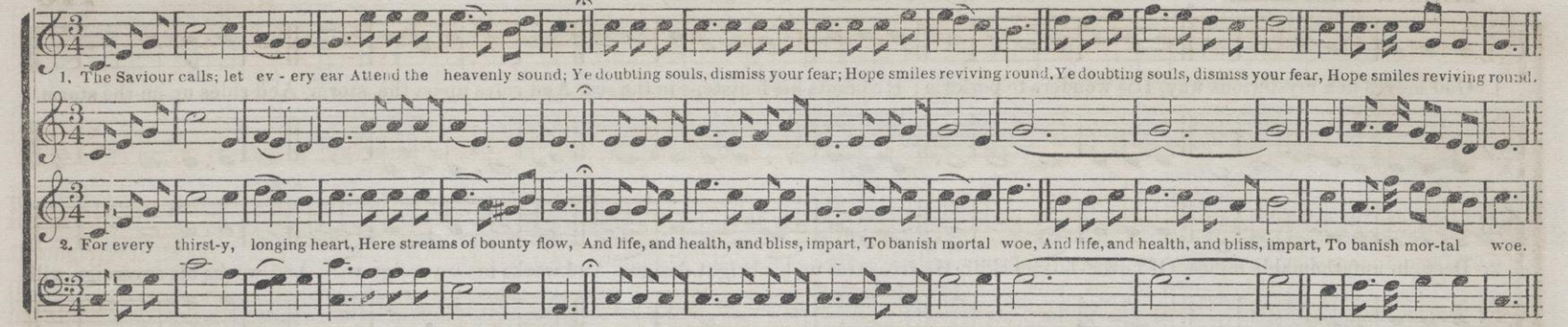
SPIRITED and JOYFUL.

CALNO. C. M.



SPIRITED.

CHAPMAN. C. M.

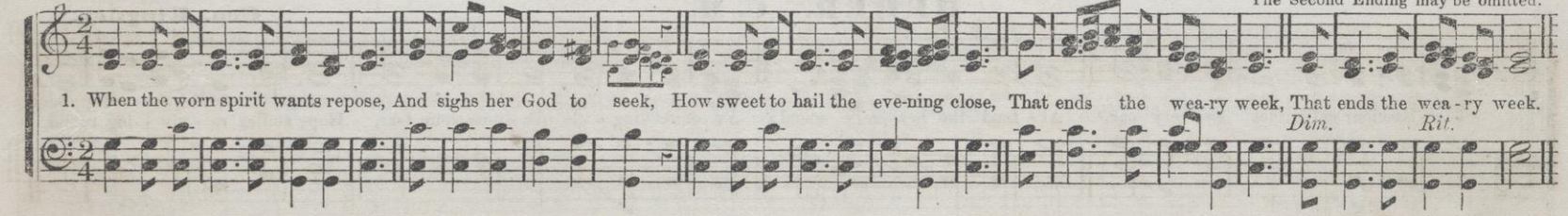


With GENTLENESS and PRECISION.

EDMESTON. C. M.

FROM "THE DULCIMER." **I. B. Woodbury.**

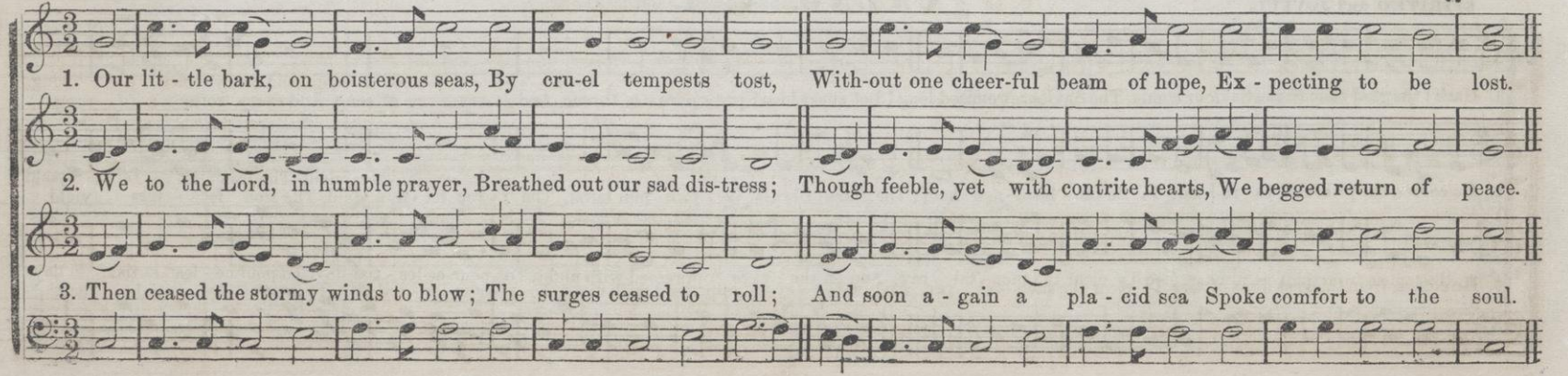
The Second Ending may be omitted.



GENTLY.

MADAN. C. M.

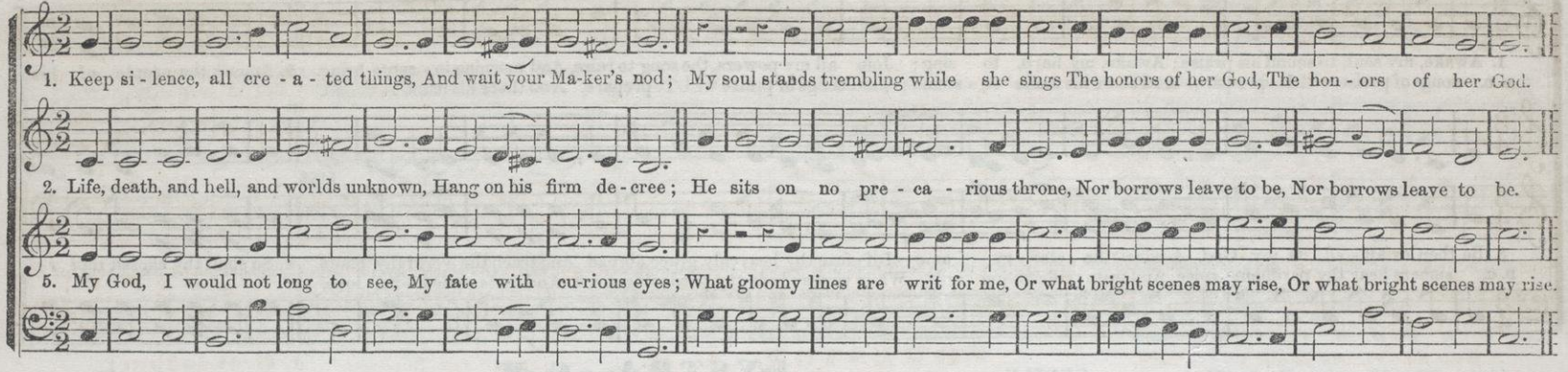
(CHOIR AND CONGREGATIONAL.)



GRAVE.—Slow and Majestic.

CREMONA. C. M.

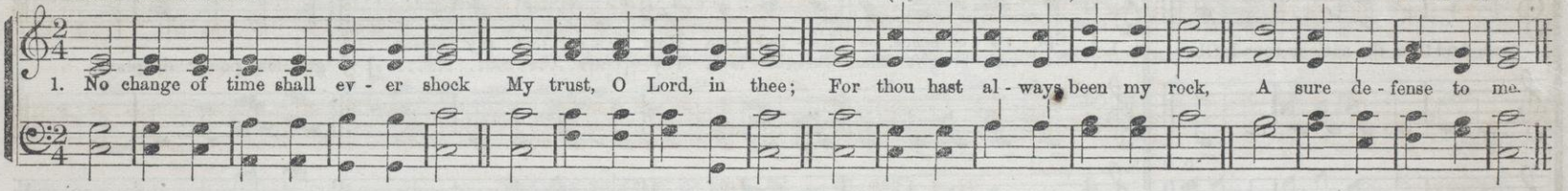
ARR. FROM **Romberg.**



FIRM and STRONG.

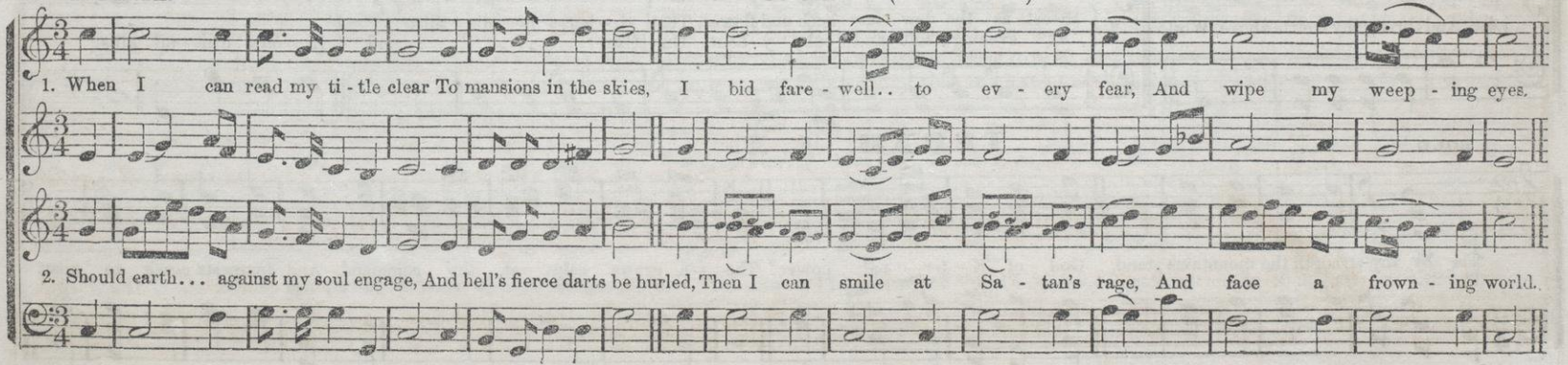
AGAWAM. C. M. (CONGREGATIONAL.)

W. B. B.



ANDANTE.

ERASTUS. C. M. (CHOIR TUNE.)



JOYFULLY.—ALLEGRO MODERATO.

CHAMOUNIX. C. M. Double.

FINE.

1. Awake, my soul, to sound his praise; Awake, my harp, to sing; Join all my powers, the song to raise, And morning in - cense bring.
D. C. songs of praise will I pre-pare, And there his name re - sound;

2. Among the people of his Glad songs of praise will I prepare, And there his name re-sound.

FINE.

3. Be thou ex-alt - ed, O my God, A-bove the star - ry frame; Dif - fuse thy heavenly grace abroad, And teach the world thy name.
D. C. sinners hear thy pardoning voice, And taste re-deem-ing love, While sinners hear thy pardoning voice, And taste re-deem-ing love.

4. So shall thy chosen sons re -

D. C.

care, And thro' the nations round, Glad

D. C.

- joice, And throng thy courts above, While

GENTLY.

LYSTRA. C. M.

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

2. Sweet as the dew on herb and flower, That si - lent - ly dis - tills,
At evening's soft and balm - y hour, On [Omit.....] Zi - on's fruit - ful hills.

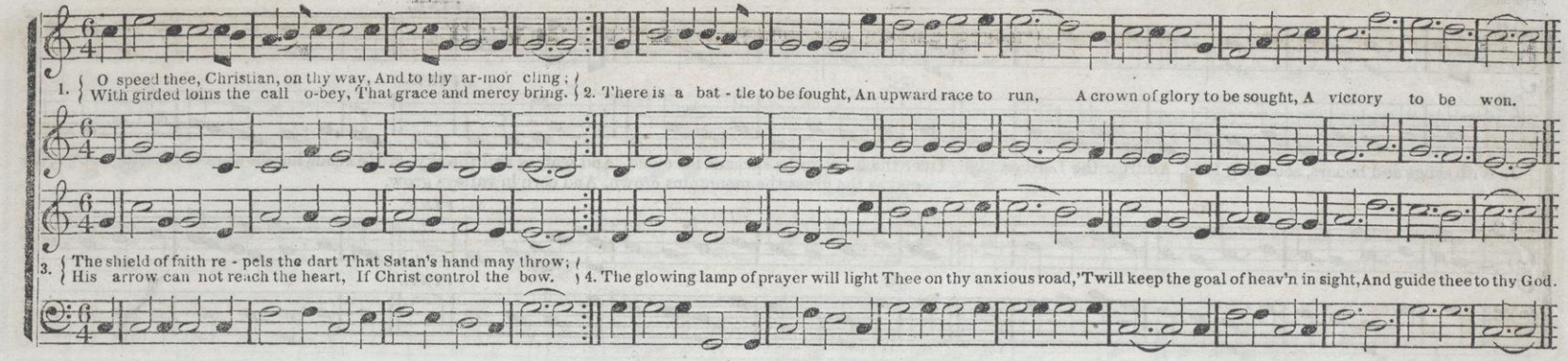
BOLD.

TERAH. C. M.

'Tis by thy strength the mountains stand, God of E - ter - nal power! The sea grows calm at thy command, And tempests cease to roar.

MOUNT BETHEL. C. M. Double.

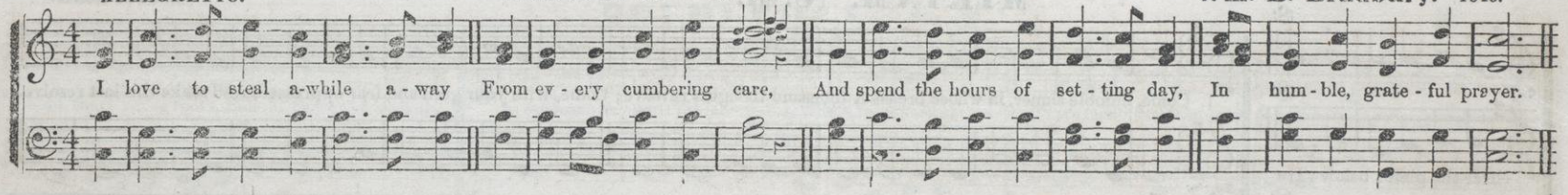
ARRANGED FROM Richter.



BROWN. C. M.

ALLEGRETTO.

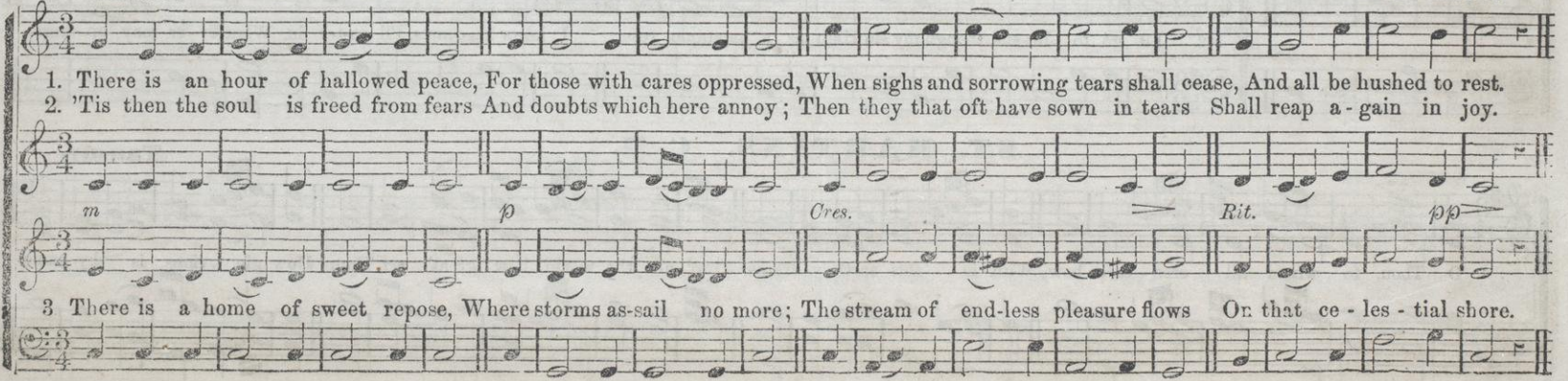
Wm. B. Bradbury. 1845.



SCHROEPPLE. C. M.

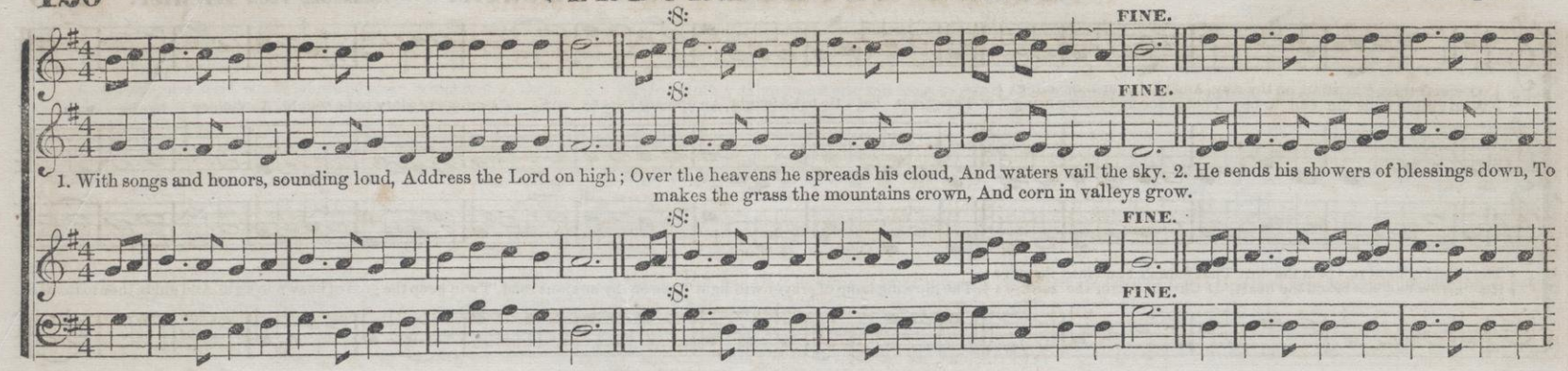
LEGATO.

G. A. Smith.



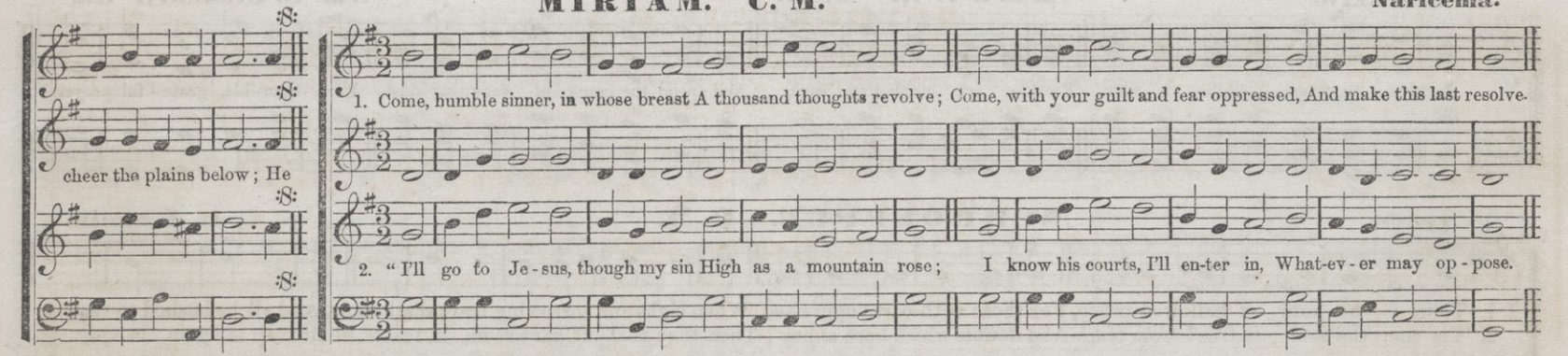
VERDURE. C. M. Double.

Wm. Mingle.



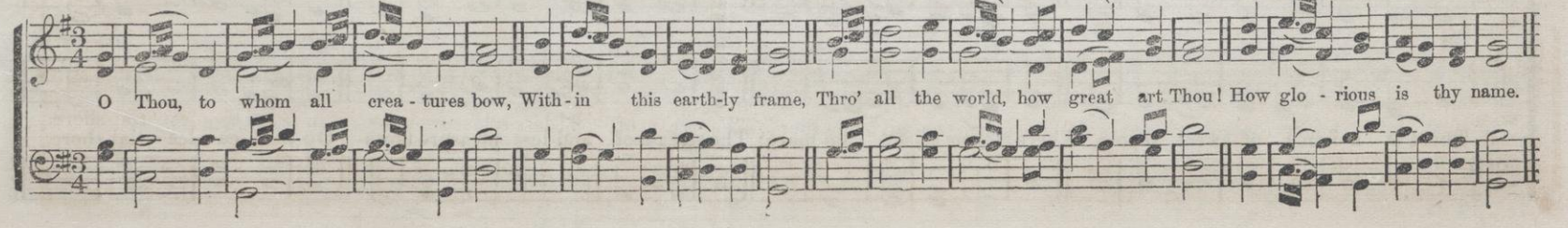
MIRIAM. C. M.

Naricema.

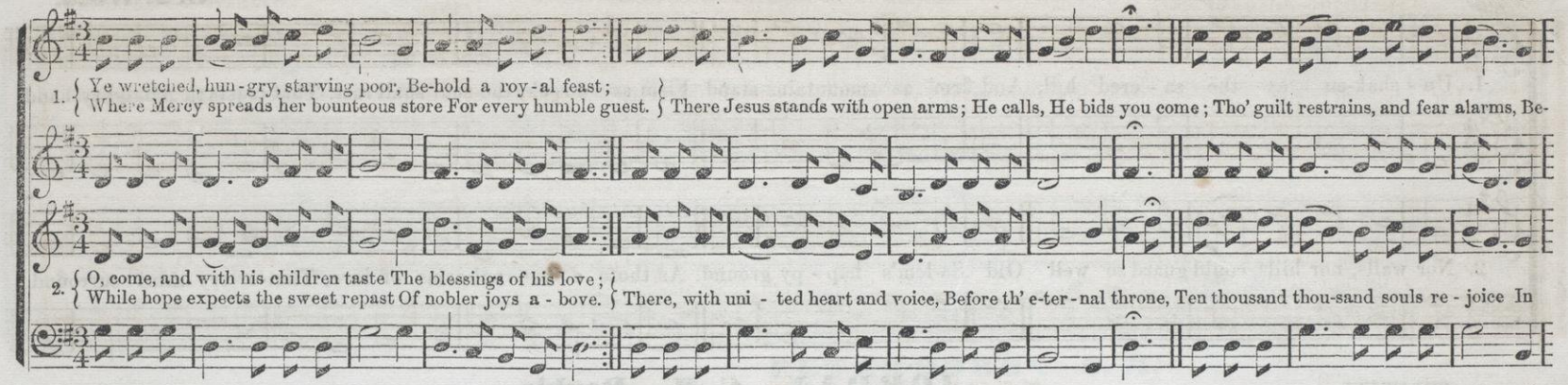


ST. MARTINS. C. M.

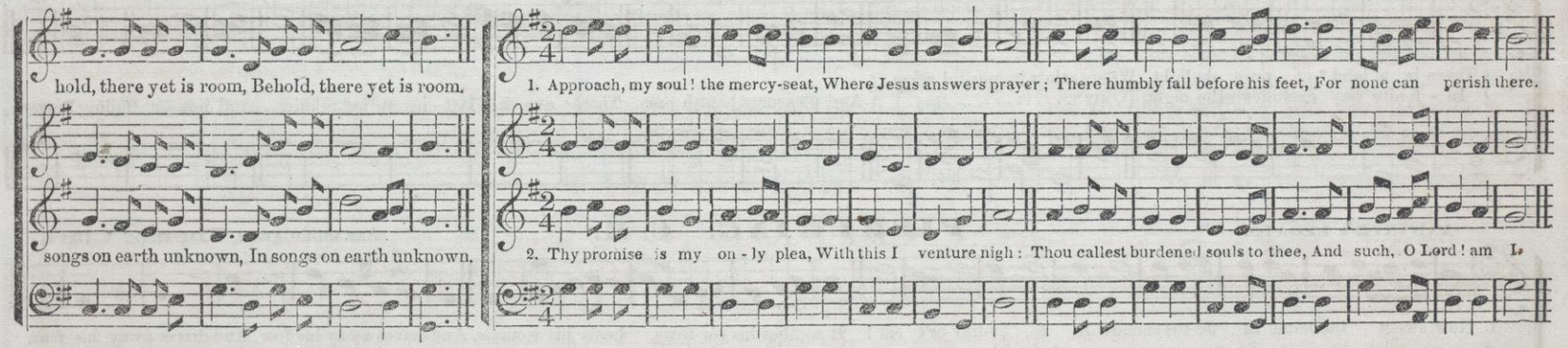
Tansur.



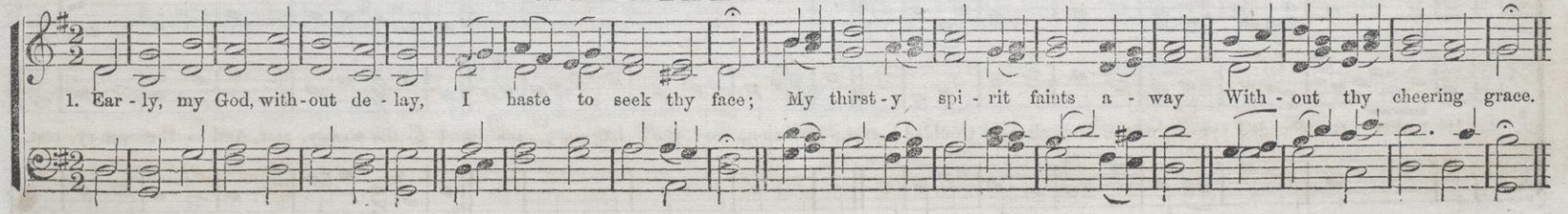
LAKE PLEASANT. C. M. Double.



DOUBLEDAY. C. M.



MEDFIELD. C. M. W. Mather.



MAESTOSO.—Bold and Firm.

MAHALETH. C. M.

G. J. Webb.

1. Un - shak-en as the sa - cred hill, And firm as mountains stand, Firm as a rock, the soul shall rest, That trusts th'Almighty hand.

2. Nor walls, nor hills, could guard so well Old Sa-lem's hap - py ground, As those e - ter - nal arms of love, That ev-ery saint surround.

CHEERFUL.

JORDAN. C. M. Double.

Billings.

1. { There is a land of pure de-light, Where saints immor-tal reign; } { And pleasures banish pain. There ev - er - last - ing spring a-bides, And nev - er - failing flowers;
   { In - fi-nite day excludes the night, [Omit.....] }

ANDANTE e LEGATO.

PICKERING. C. M.

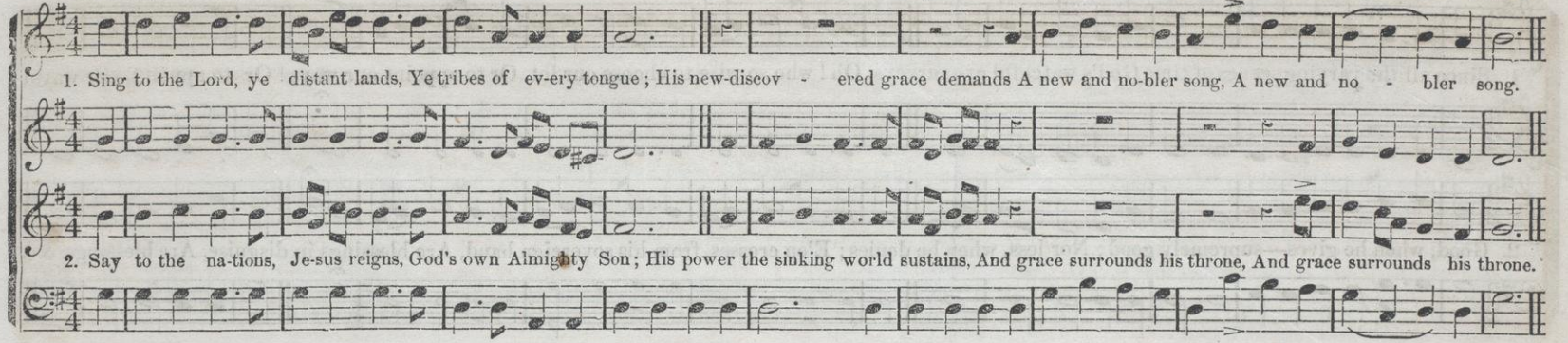
Arranged from Thomas Clark.

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

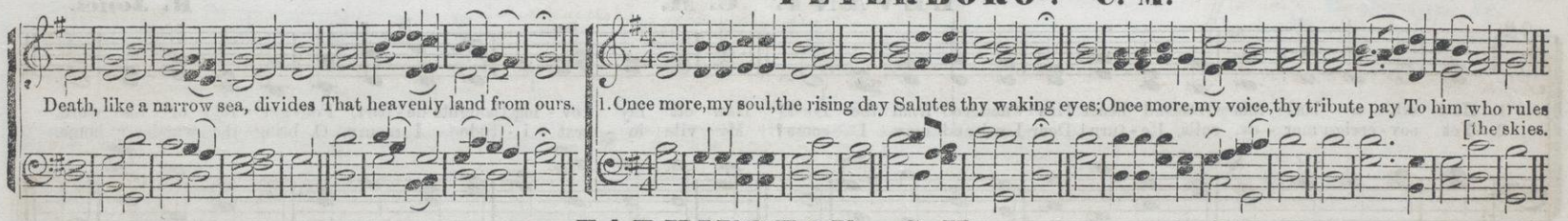
2. It makes the wounded spi - rit whole, And calms the troubled breast; 'Tis man-na to the hun - gry soul, And to the wea-ry, rest. And to the wea-ry, rest.

ALLEGRO con SPIRITO.

MALONE. C. M. (Choir Tune.)



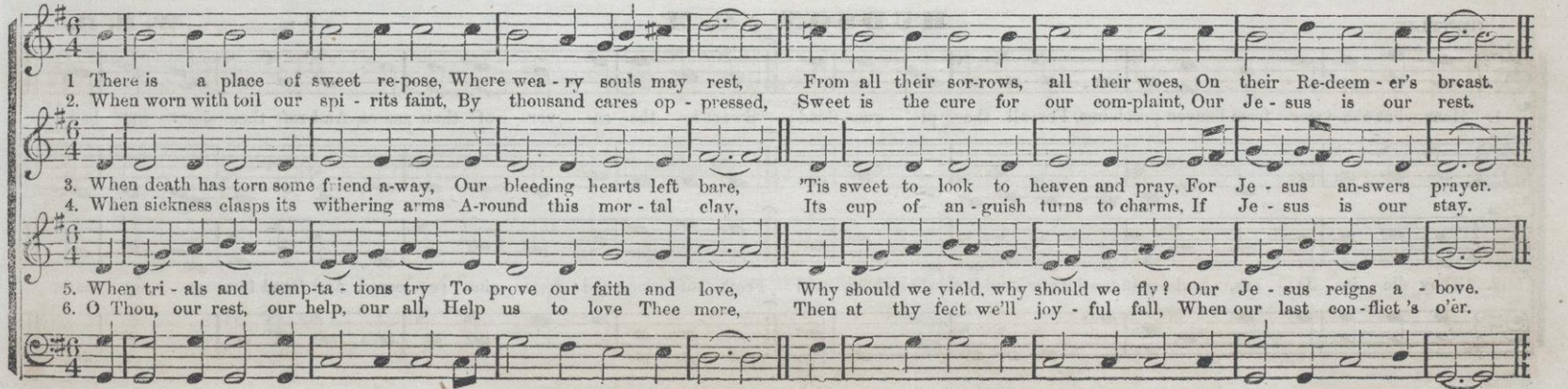
PETERBORO'. C. M.



Words from "Congregational Herald." Aug. 14, 1856.

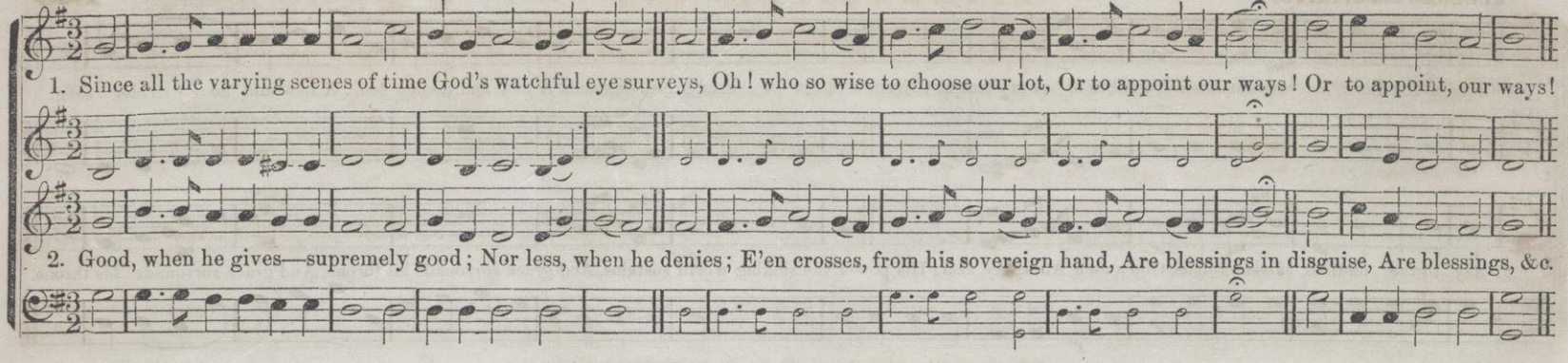
FARMINGTON. C. M.

To J. D. W. from W. B. B.



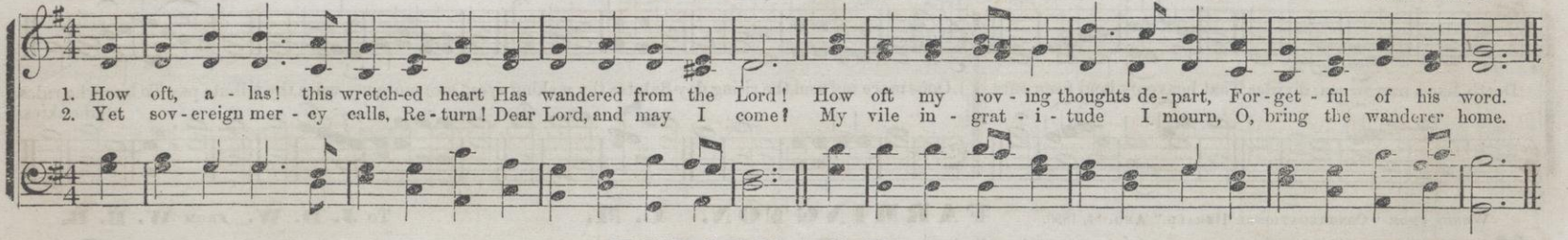
MODERATO e PIANO.

EUPHRATA. C. M.



LEVANT. C. M.

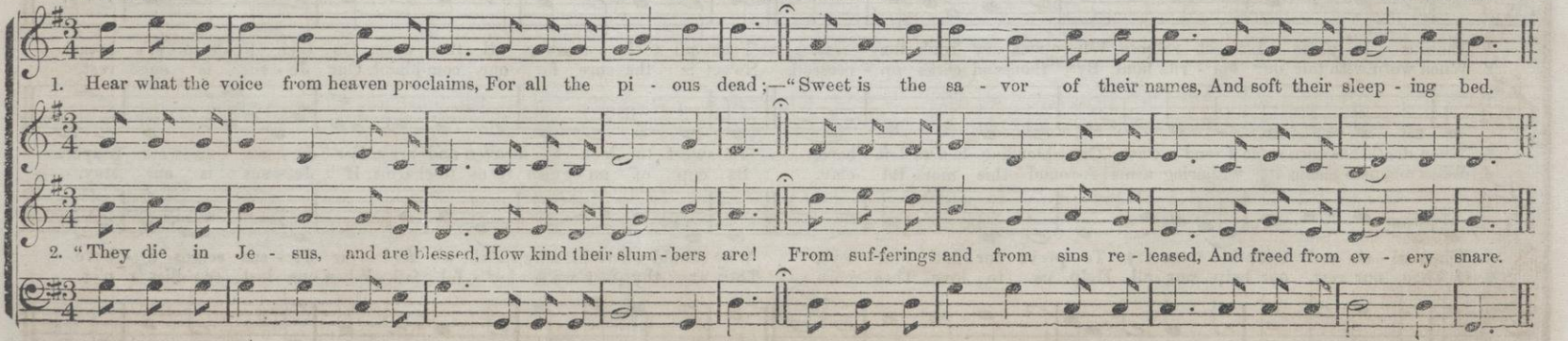
R. Jones.



GENTLE.

HUDSON. C. M.

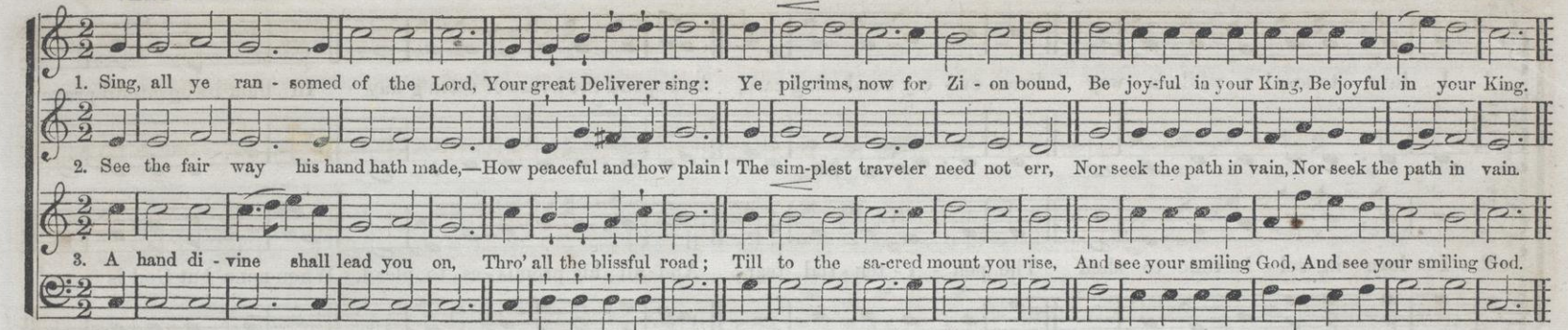
W. B. B.



VERY SPIRITED.

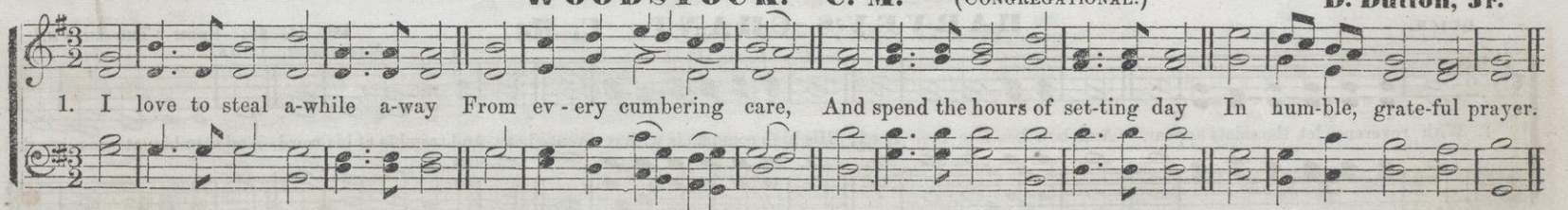
LINDENVILLE. C. M.

W. B. B. From "The Shawm."



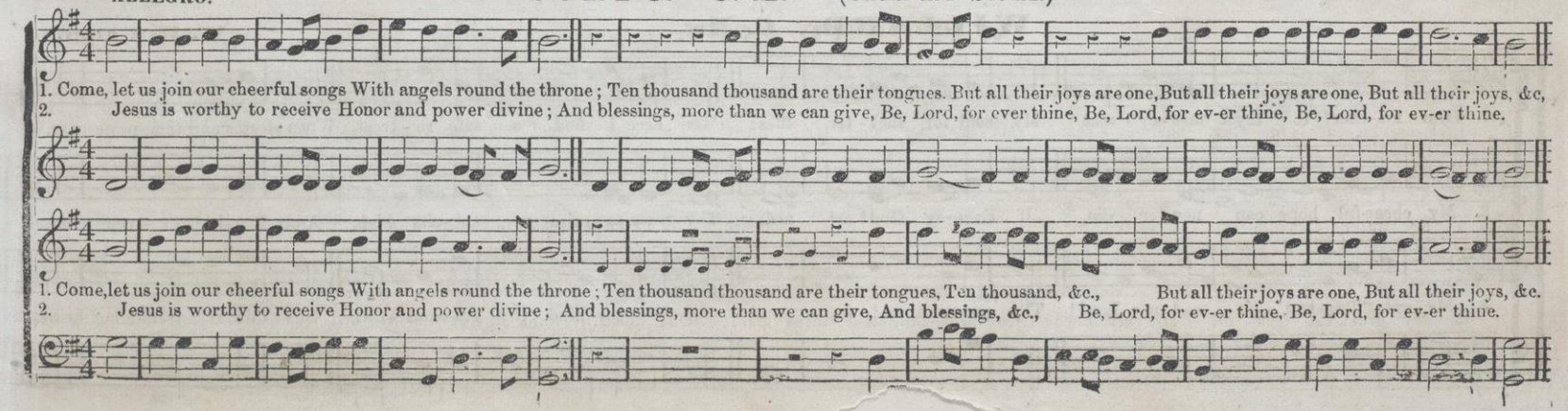
WOODSTOCK. C. M. (Congregational.)

D. Dutton, Jr.



ALLEGRO.

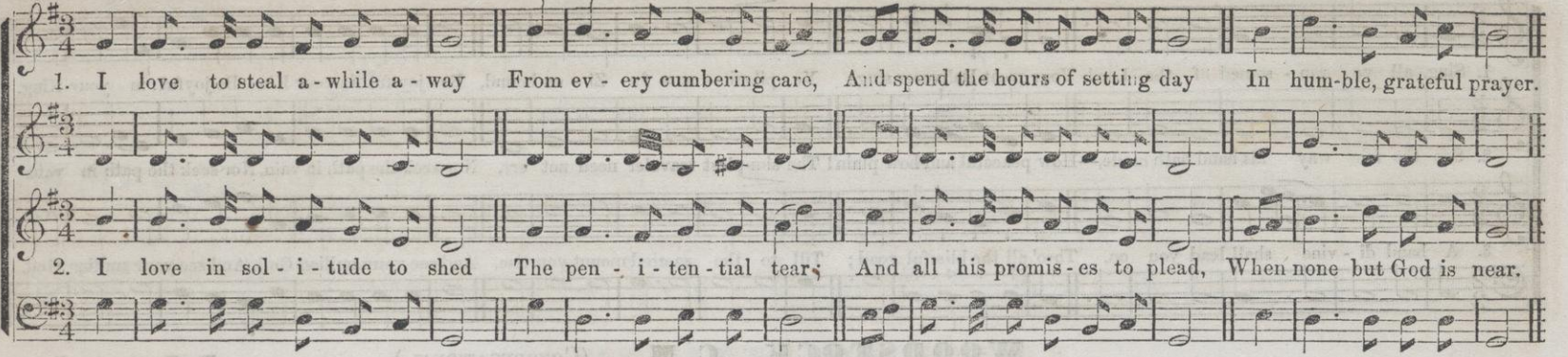
CORFU. C. M. (Choir and Social.)



CHANTING STYLE.

LA MIRA. C. M.

Wm. B. Bradbury. FROM "THE SHAWM."

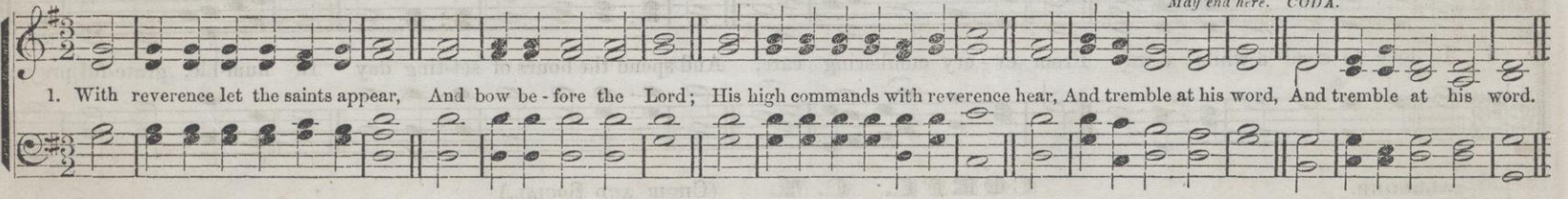


QUICK.

HARVEY'S CHANT. C. M.

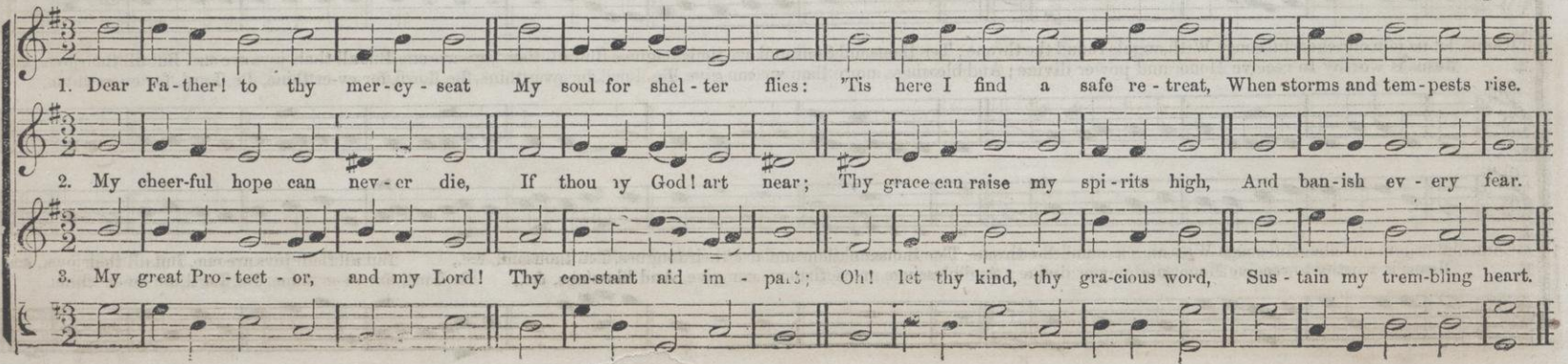
W. B. B. FROM "THE SHAWM."

May end here. CODA.



WILLARD. C. M.

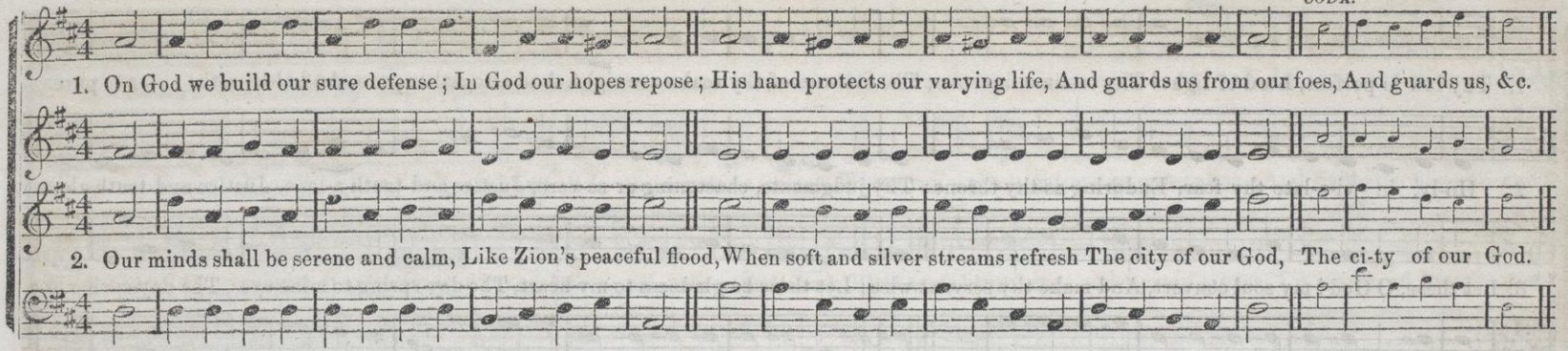
W. H. Bangs.



VERY BOLD and FIRM.

WATCHELL. C. M. (CONGREGATIONAL.)

CODA.

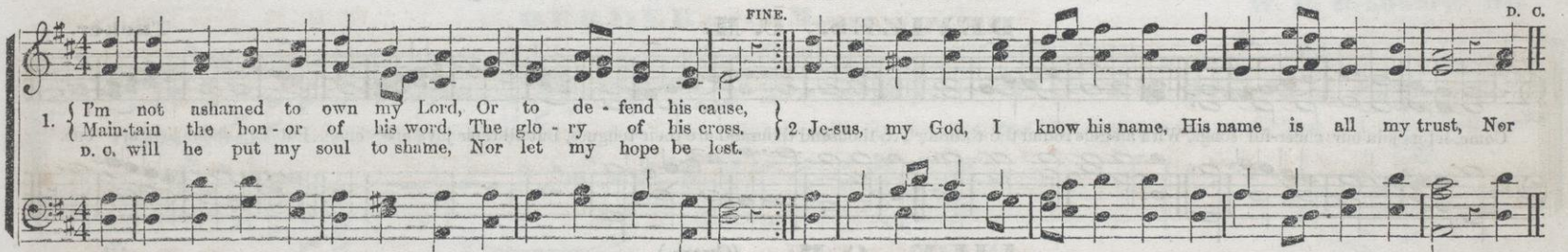


MORAVIAN. C. M. Double.

GERMAN.

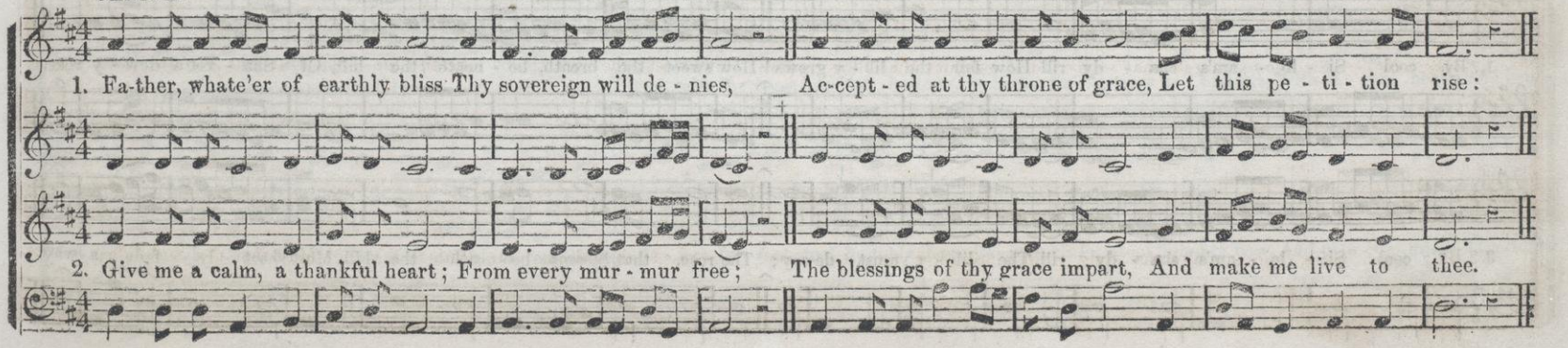
FINE.

D. C.



GENTLE.

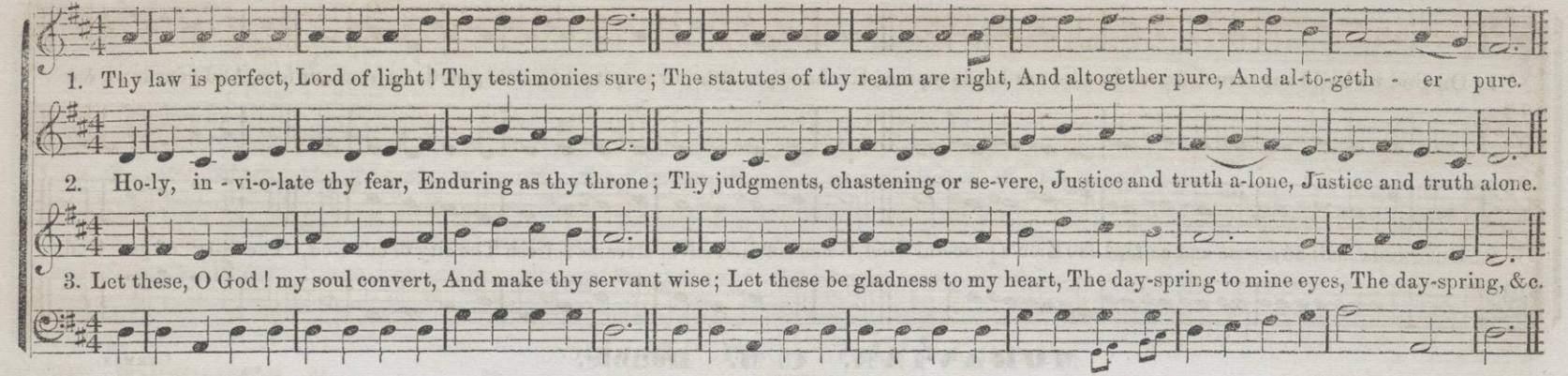
ROCKFORD. C. M.



BOLD and FIRM.

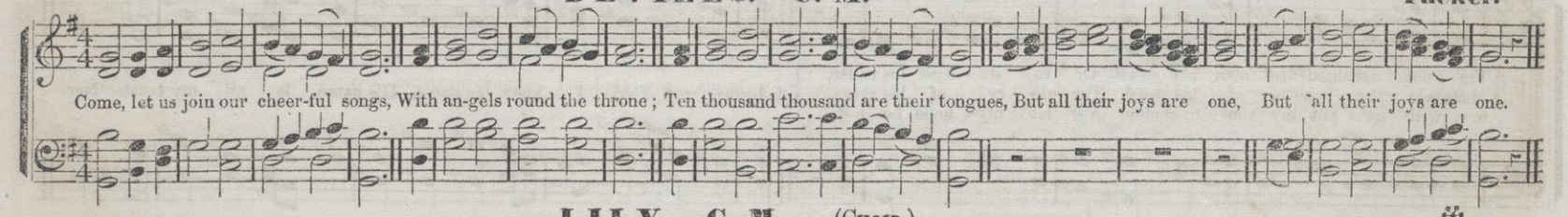
ROSE. C. M. (CONGREGATIONAL.)

Or may be sung as a Duet



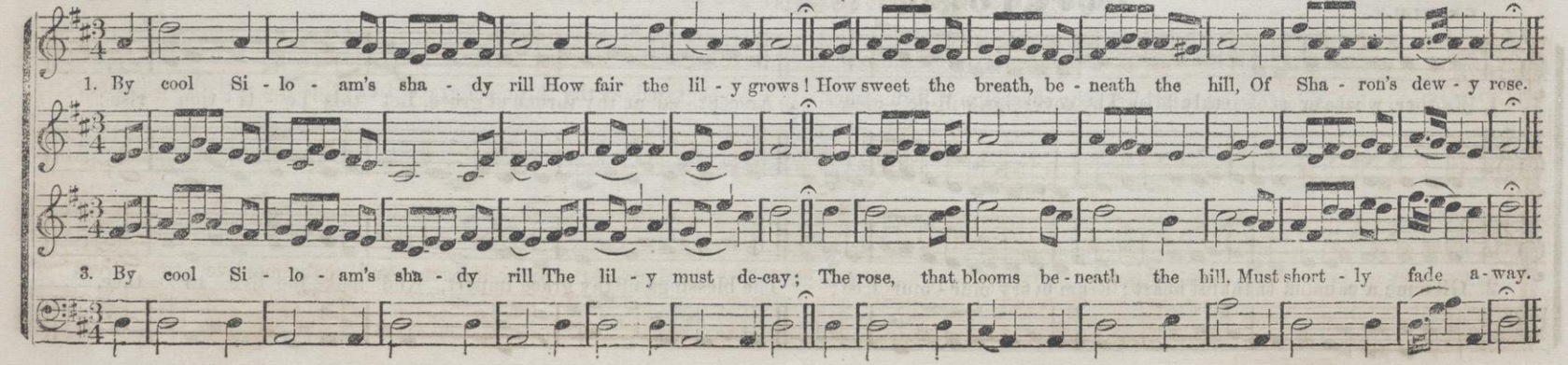
DEVIZES. C. M.

Tucker.



LEGATO e PIANO.

LILY. C. M. (CHOIR.)



RIVERBANK. C. M.

1. Je - ru - sa-lem! my hap - py home! Name ever dear to me! When shall my la-bors have an end, In joy and peace, in thee?

2. O, when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - gations ne'er break up, And Sabbaths have no end?

3. There hap-pier bowers than Eden's, bloom, Nor sin nor sorrow know: Blest seats! thro' rude and stormy scenes, I on - ward press to you.

BURDER. C. M.

W. B. Bradbury. 1847.

Dim.

Thou lovely Source of true delight, Unseen whom I a - dore, Un - vail thy beauties to my sight, That I may love thee more, That I may love thee more.

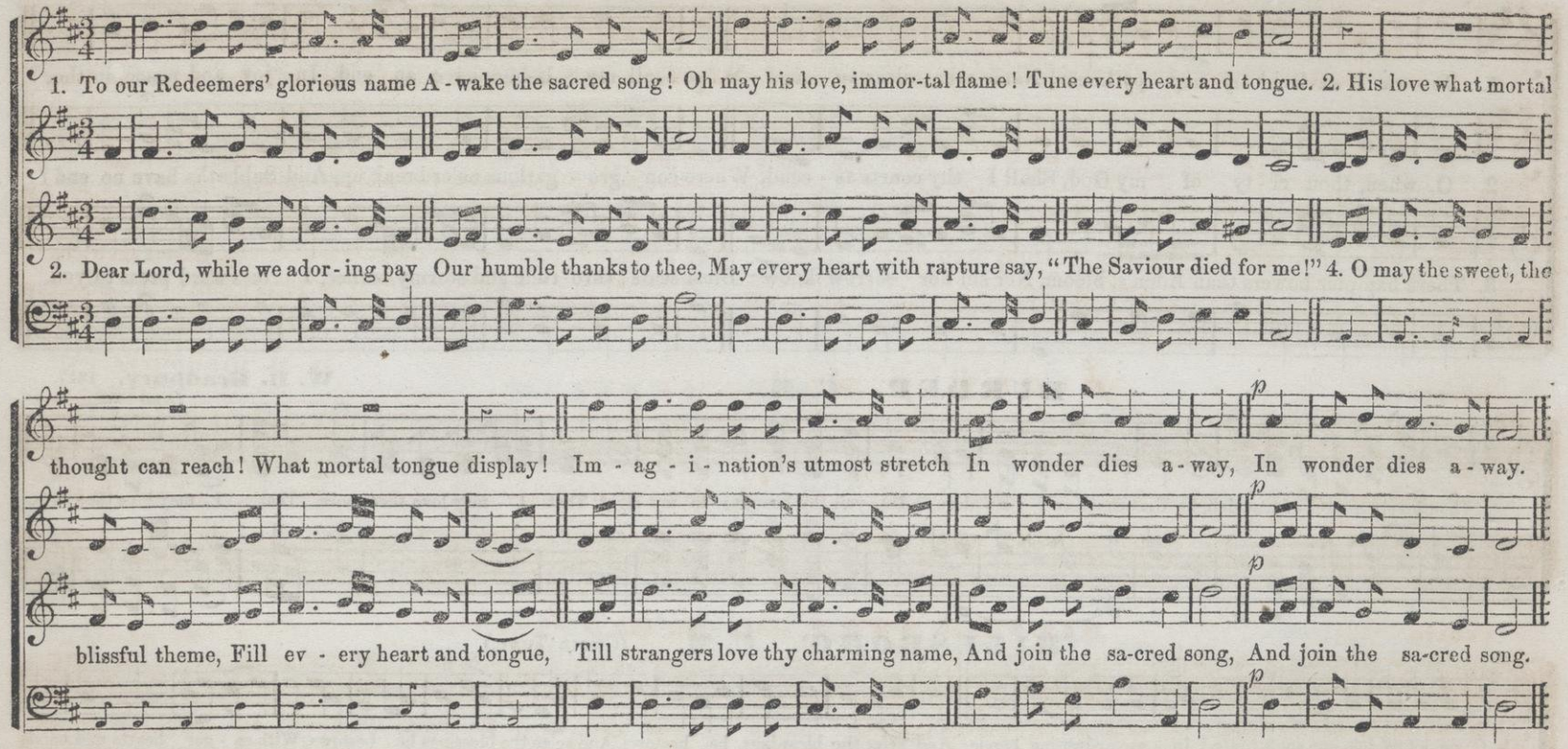
HILLSBORO'. C. M. (Choir Tune.)

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

2. Come, let us to his temple haste, And seek his fa - vor there; Be - fore his foot-stool hum-bly bow, Be - fore his footstool hum-bly bow, And pour our grate - ful prayer.

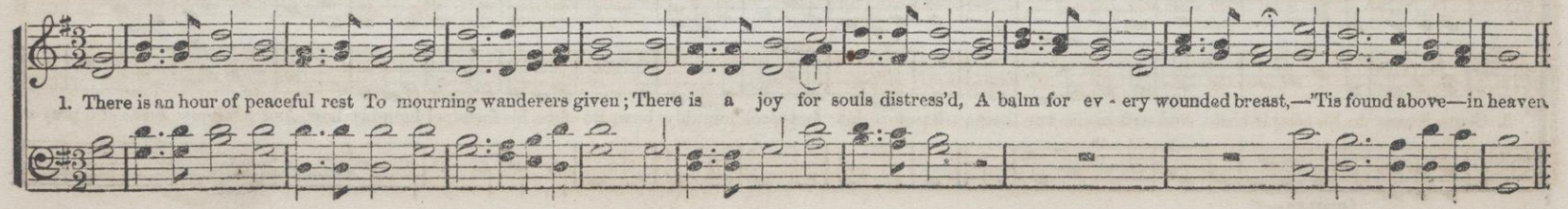
ALLEGRETTO a TEMPO GIUSTO.

APHEKA. C. M. Double.



WOODLAND. C. M.

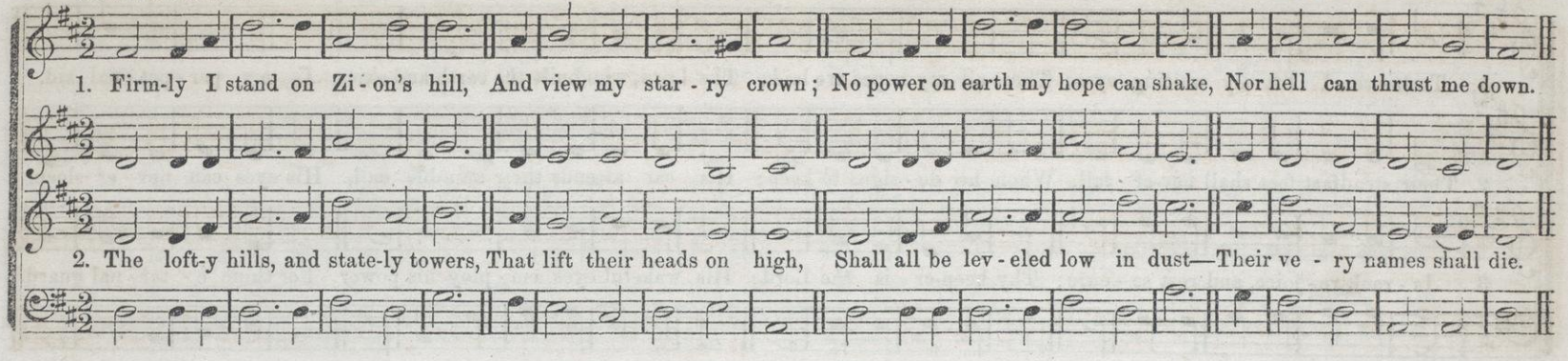
N. D. Gould.



FIRM and STRONG.

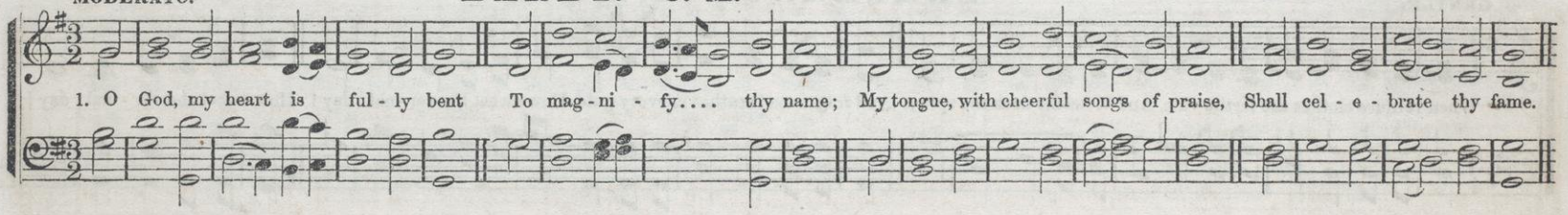
ARMSTRONG. C. M.

Dr. L. [illegible]on.



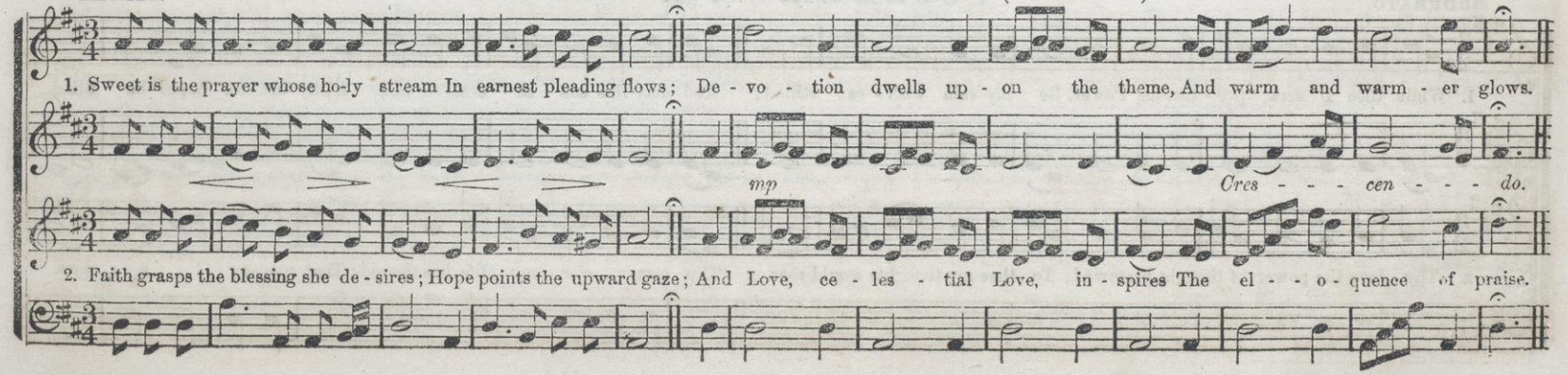
MODERATO.

BARBY. C. M.

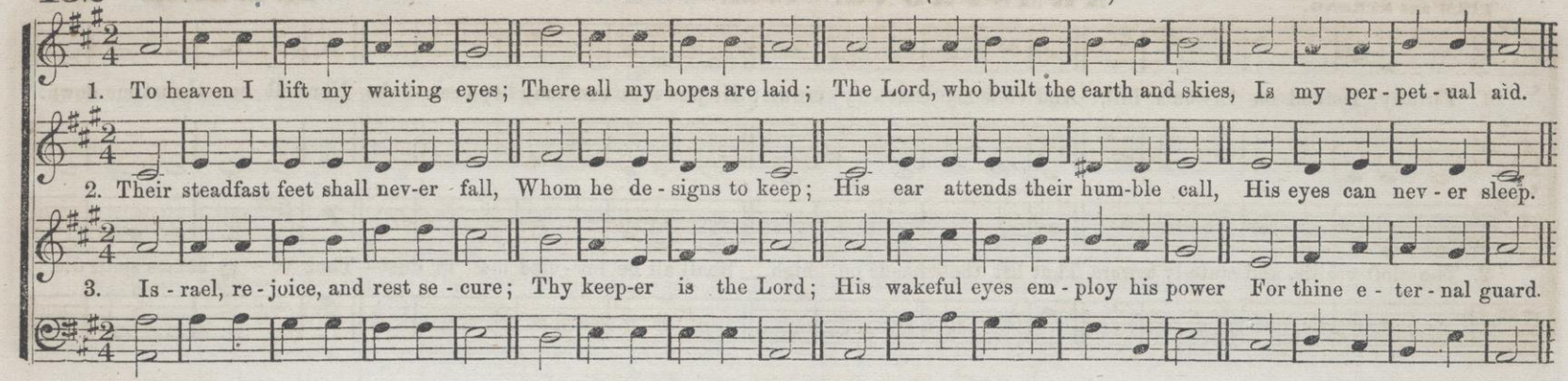


LEGATO.

SILVER STREAM. C. M. (Choir Tune.)

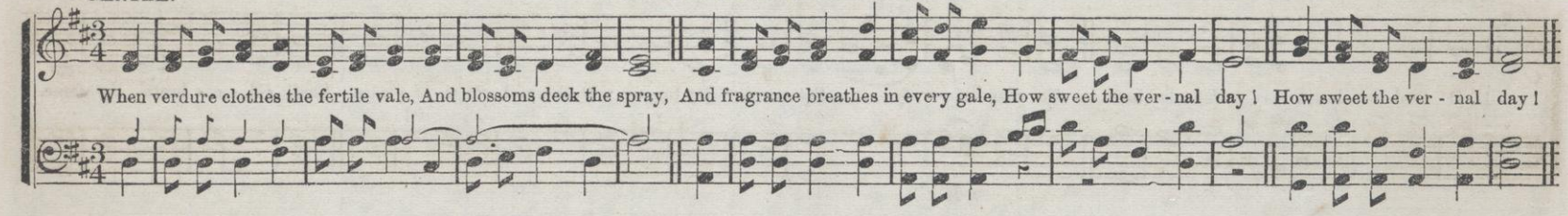


MILTON. C. M. (CONGREGATIONAL.)



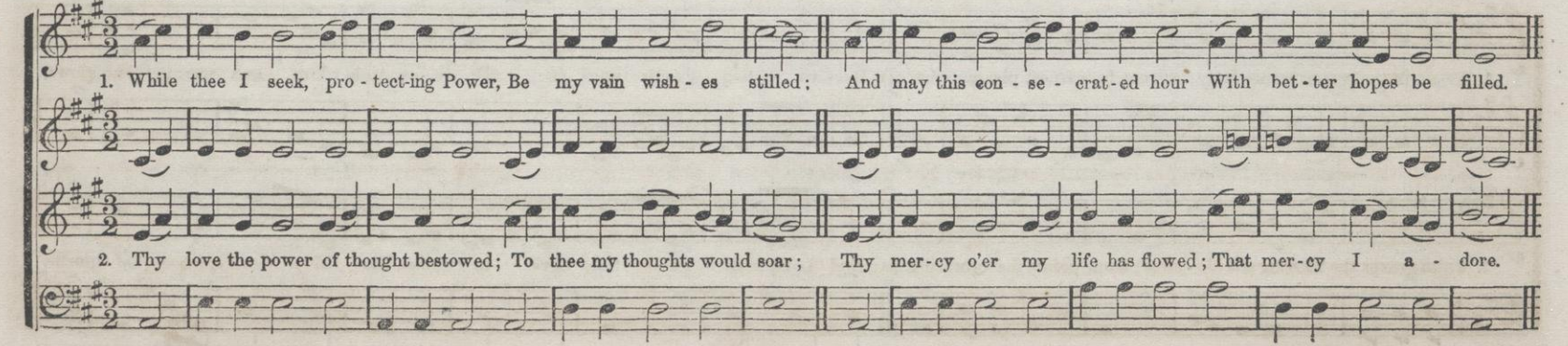
FRAGRANCE. C. M.

GENTLE.



SCUDDER. C. M.

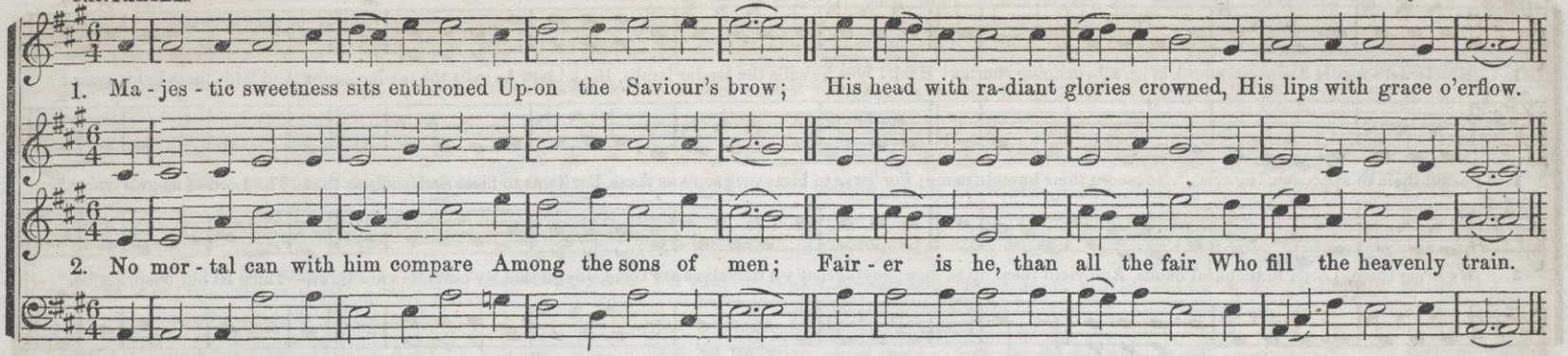
MODERATO.



CANTABILE.

MORSE. C. M.

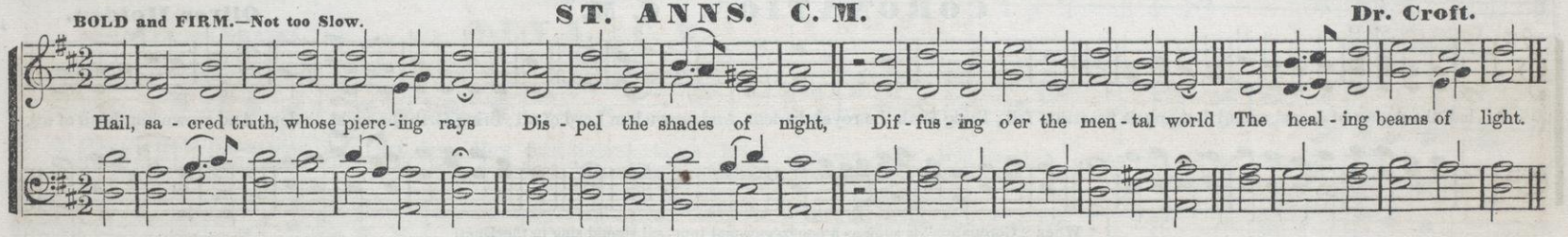
A. J. Abbey.



BOLD and FIRM.—Not too Slow.

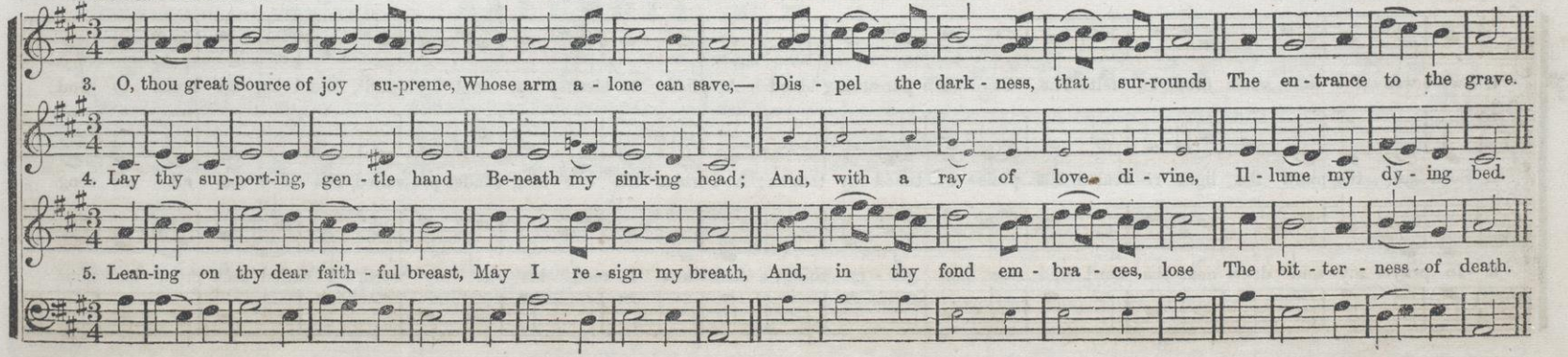
ST. ANNS. C. M.

Dr. Croft.



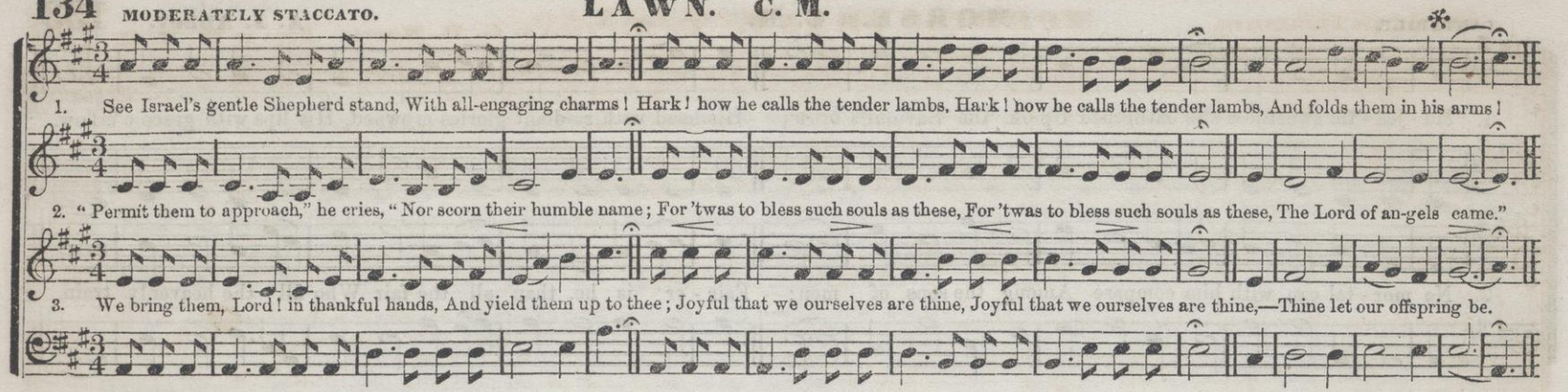
GENTLE.—LEGATO.

MILLS. C. M.



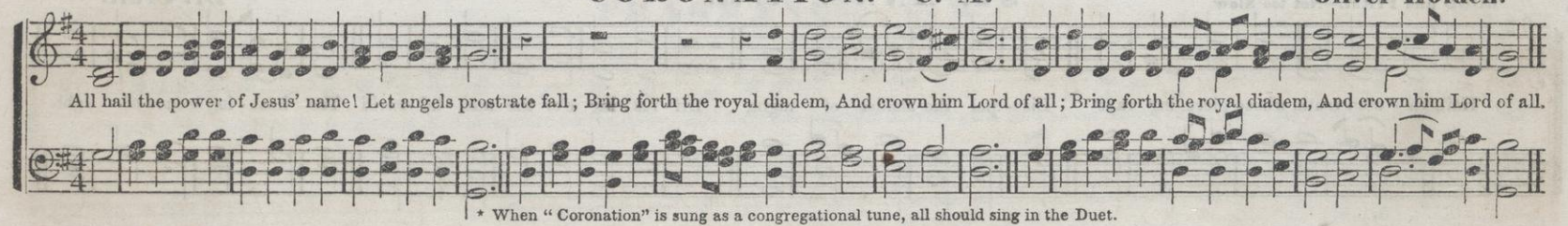
MODERATELY STACCATO.

LAWN. C. M.



CORONATION. C. M.

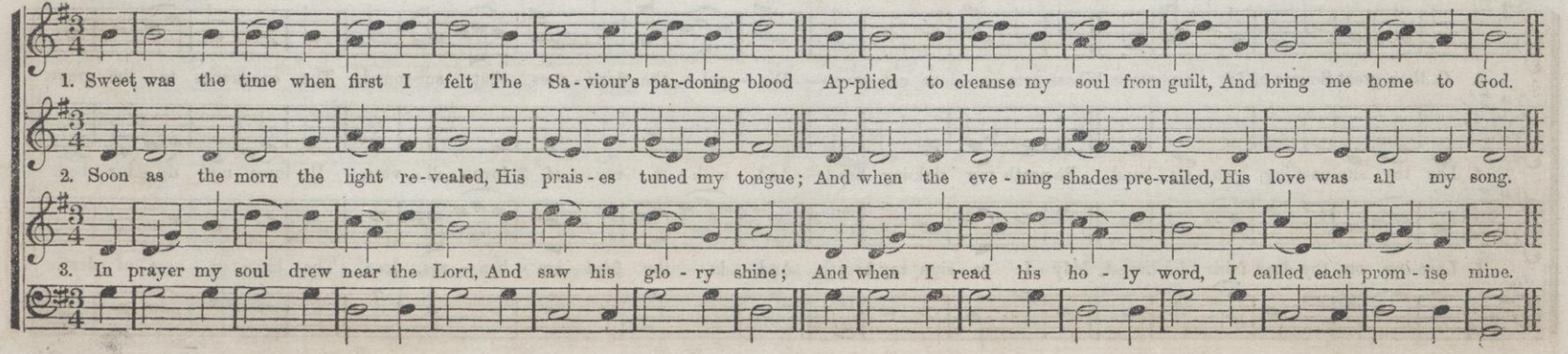
Oliver Holden.



* When "Coronation" is sung as a congregational tune, all should sing in the Duet.

LEGATO.—GENTLE.

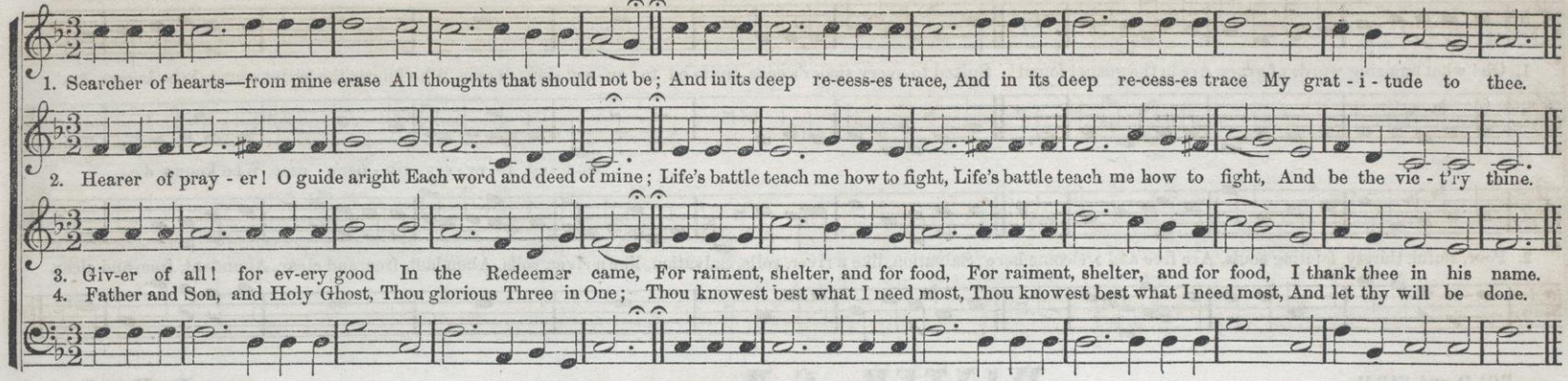
PEORIA. C. M.



GENTLE and EXPRESSIVE.

MORRIS' CHANT. C. M.

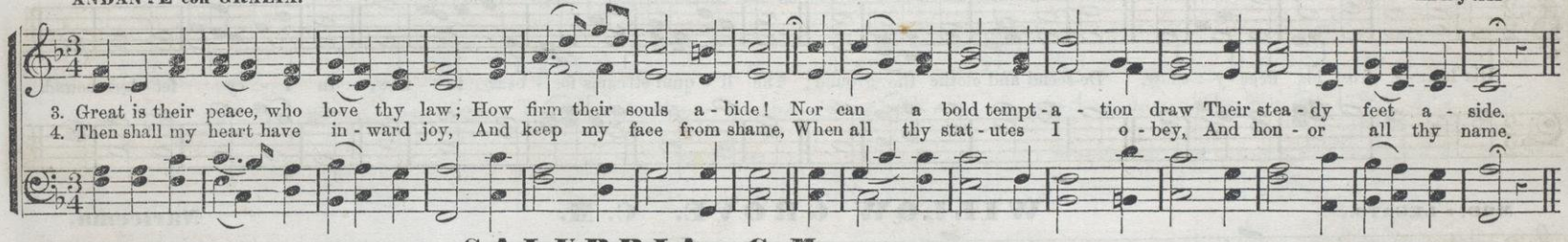
WORDS BY G. P. Morris. MUSIC BY W. B. B.



ANDANTE con GRAZIA.

NEVA. C. M.

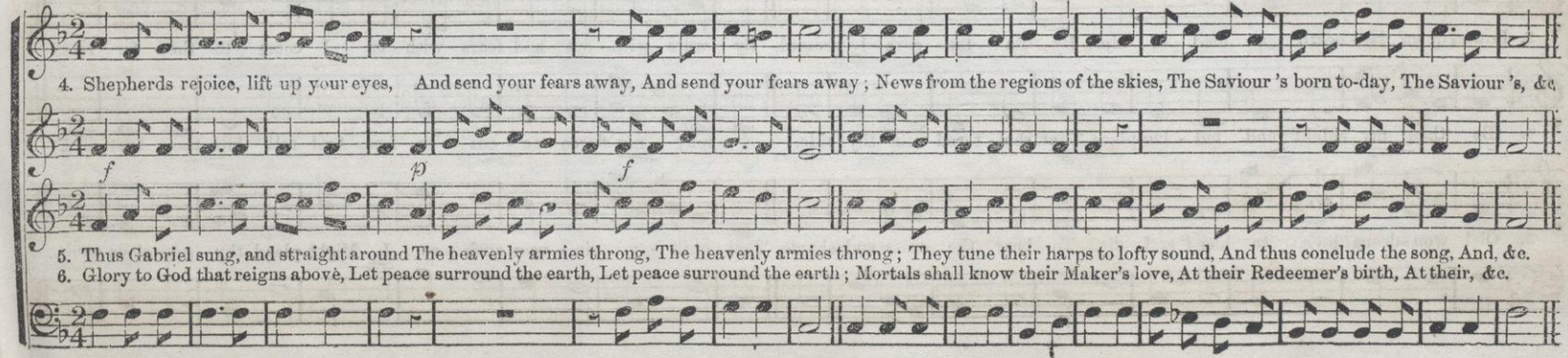
FROM Haydn.



JOYOUS—BOLD and ANIMATED.

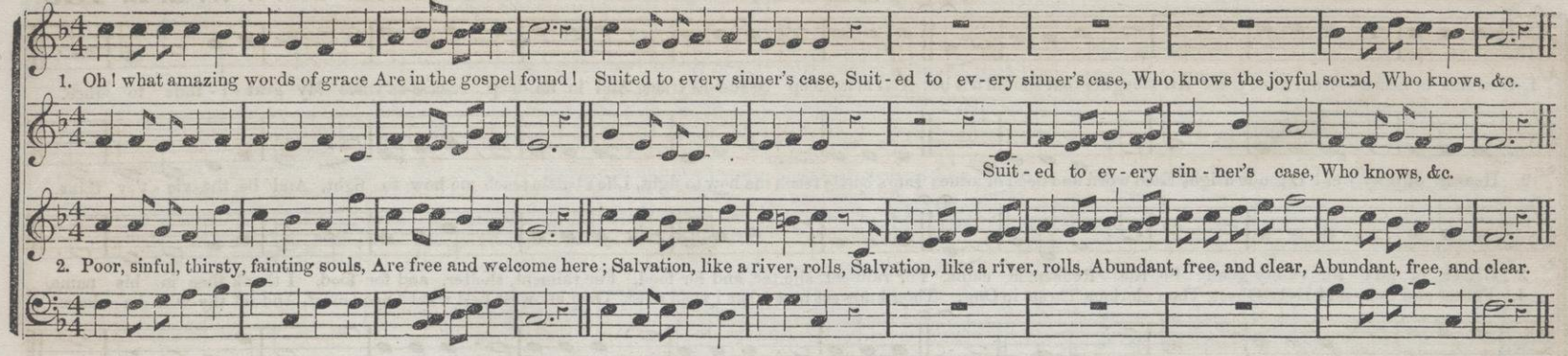
SALUBRIA. C. M.

Fawcett.



OATLANDS. C. M. (English Tune.)

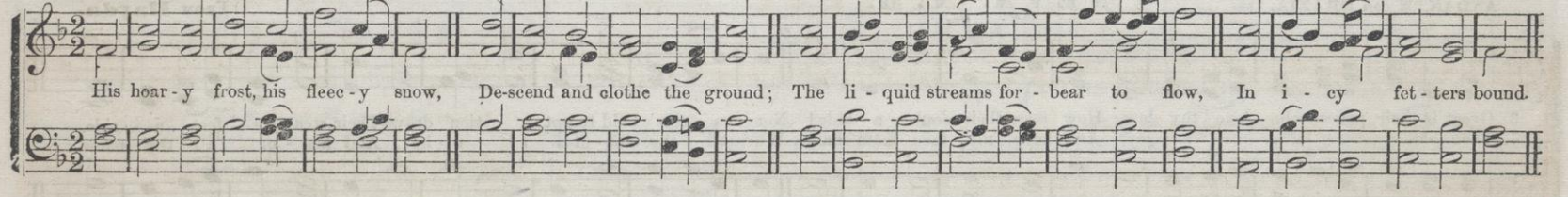
Thomas Clark.



BOLD and FIRM.

WINTER. C. M.

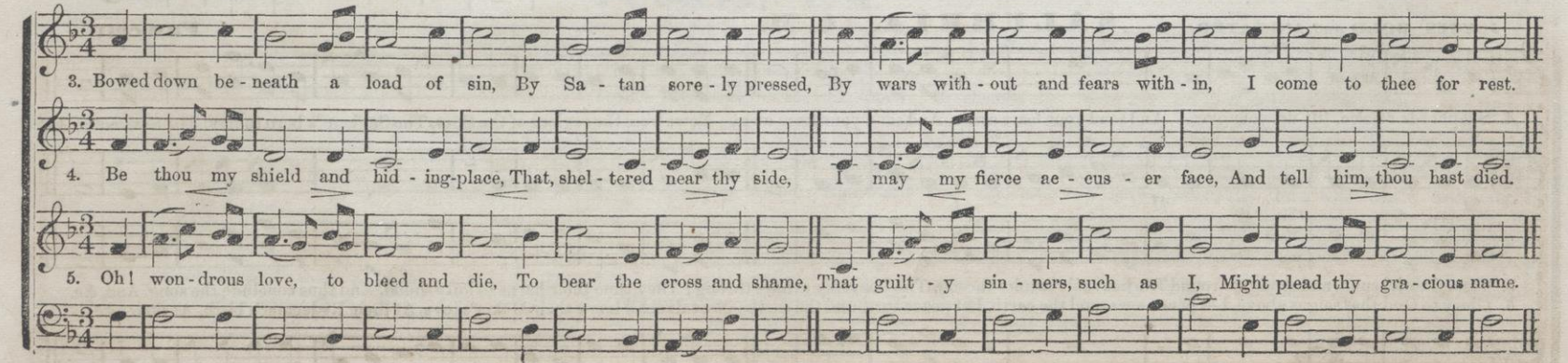
D. Read.



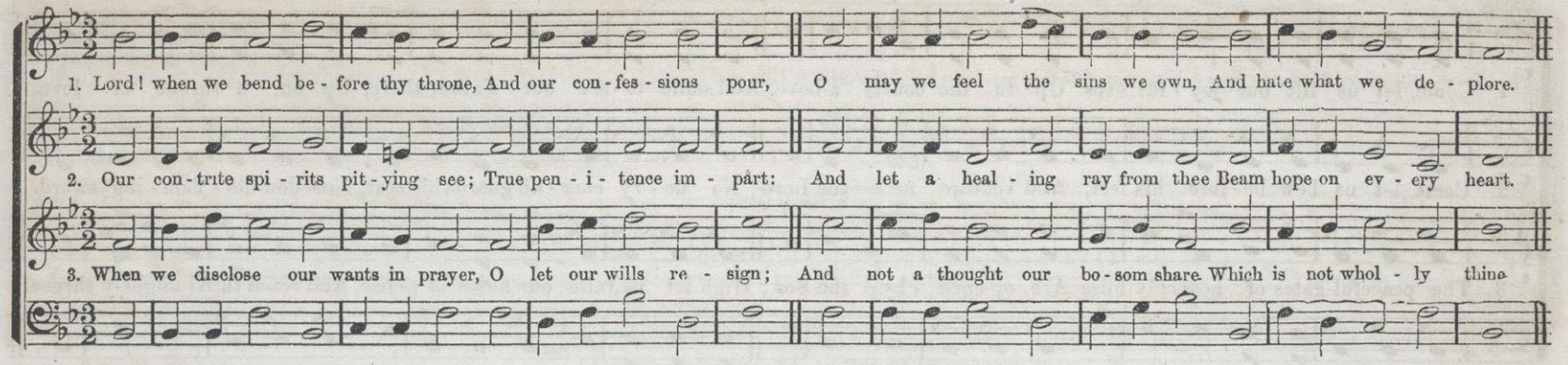
MOD. e LEGATO.

WILLOW GROVE. C. M.

Naricema.

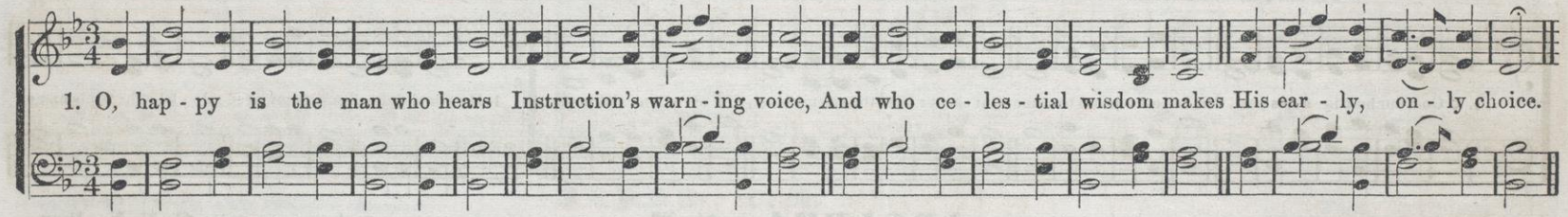


SILVERTON. C. M. (CONGREGATIONAL.)



BALERMA. C. M.

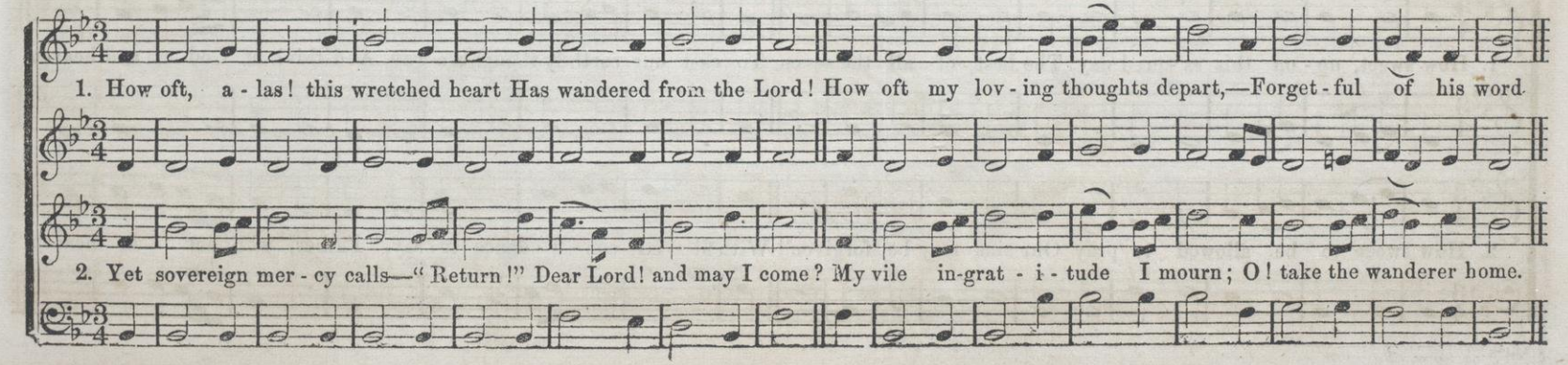
ASCRIBED TO **R. Simpson,** SCOTLAND.



SLOW and EXPRESSIVE.—AFFETTUOSO.

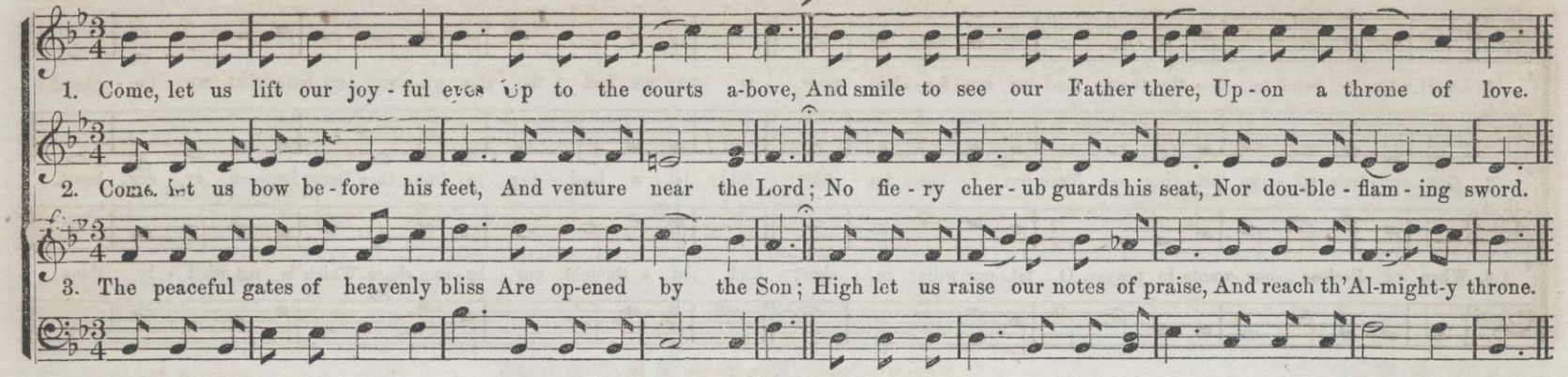
HASTINGS. C. M.

W. B. Bradbury.



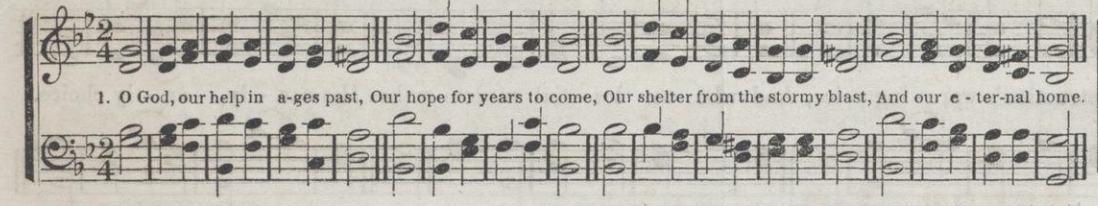
SPIRITED.

EVARTS. C. M.



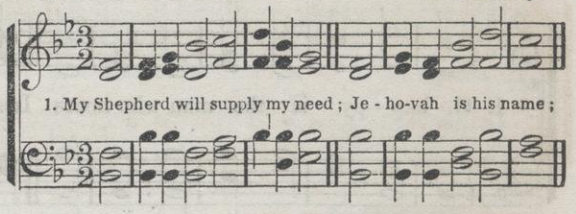
WINDSOR. C. M.

FROM THE "SCOTCH PSALTER." 1615.



NOTTING HILL. C. M.

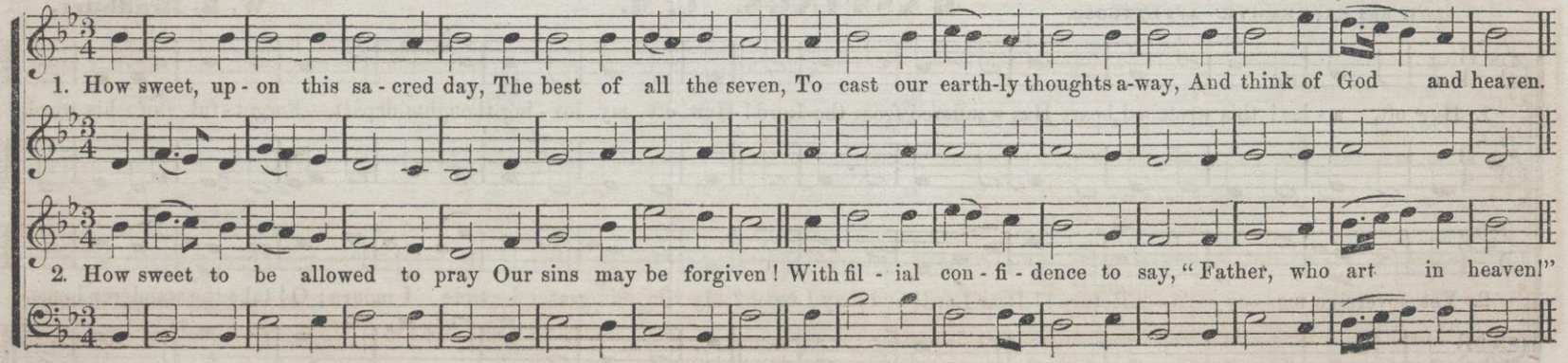
C. H. Purdy.



LEGATO.

ADELPHA. C. M.

ARRANGED FROM G. F. N. MICH.



MODERATO e LEGATO.

WOODLAWN. C. M. (Quartette or Choir.)

1. Hear, gracious God, my humble moan; To thee I breathe my sighs; When will the mournful night be gone? When shall my joys arise? When shall my joys, &c.

mp *Cres.* *Ral. ad lib.*

2. Yet tho' my soul in darkness mourns, Thy promise is my stay; Here would I rest till light returns; Thy presence makes my day, Thy presence makes my day.

JONES' JORDAN. C. M.

Abner Jones.

In pastures fresh he makes me feed, Beside the living stream.

1. On Jordan's stormy banks I stand, And cast a wishful eye To Canaan's fair and happy land, Where my possessions lie.

JEDDO. C. M.

VERY SPIRITED AND JOYOUS. Staccato.

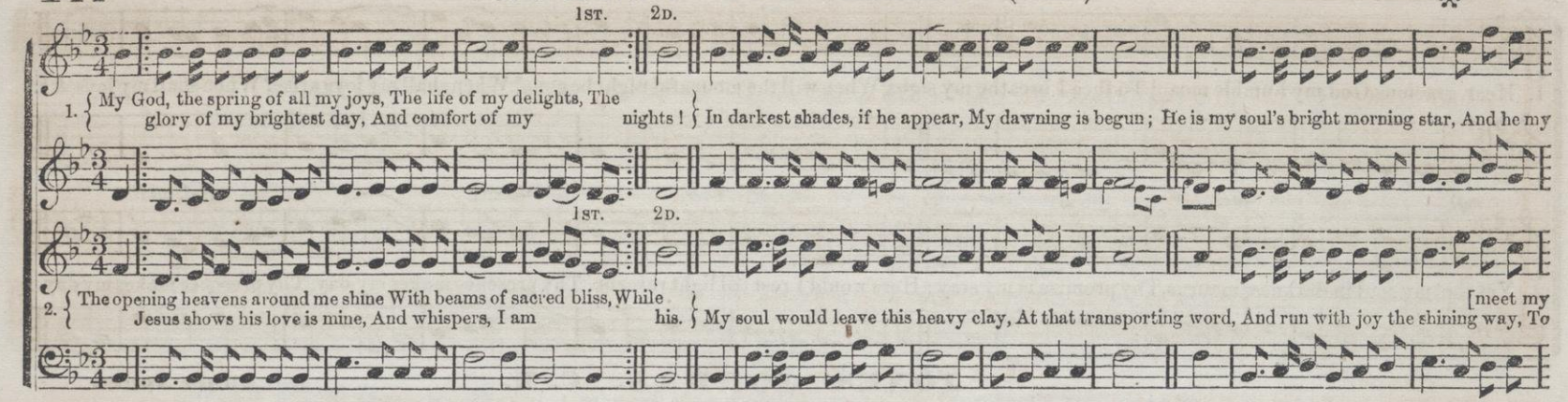
From "The Shawm."

1. A-wake, my soul, stretch every nerve, And press with vigor on; A heavenly race demands thy zeal, A bright immortal crown, A bright immor - tal crown.

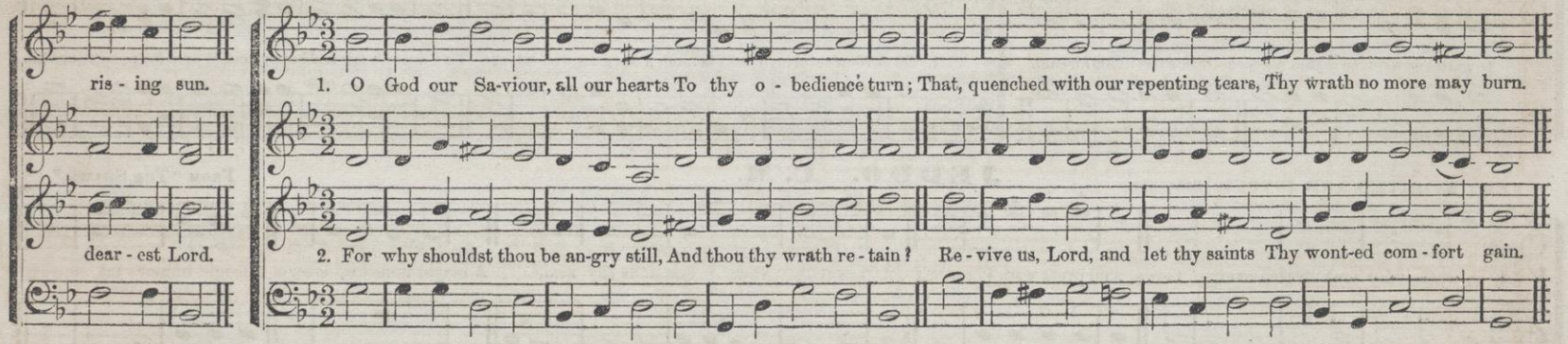
2. A cloud of wit - ness-es a - round Hold thee in full survey; Forget the steps al-read - y trod, And onward urge thy way, And onward urge thy way.

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

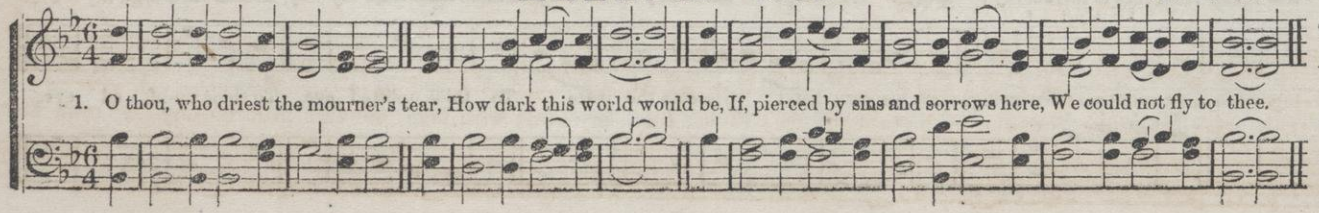
ROWENA. C. M. Double. (Choir.)



EGLAH. C. M. (Congregational Tune.) I. A. H.



HELENA. C. M. W. B. B.



2.
The friends who in our sunshine live,
When winter comes, are flown;
And he who has but tears to give,
Must weep those tears alone.

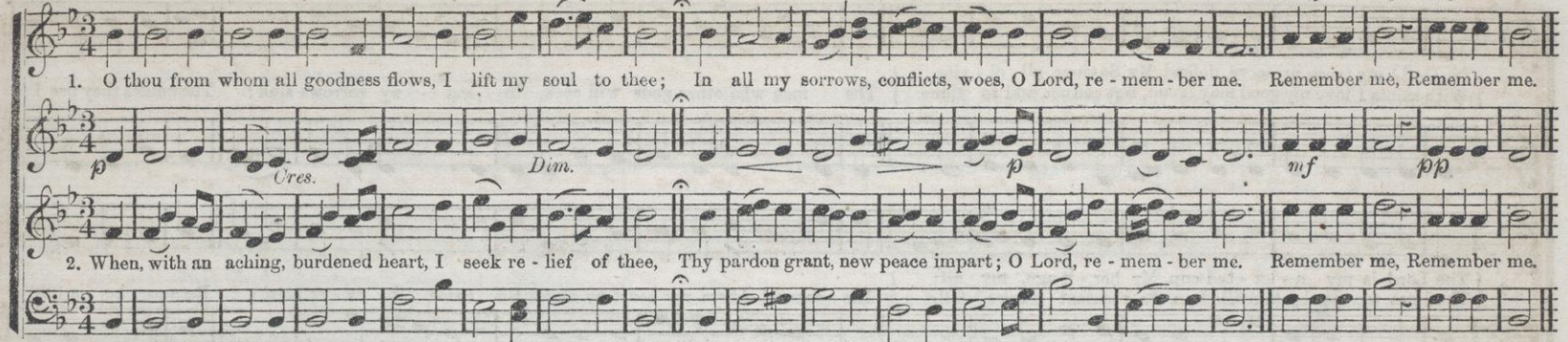
3.
O, who could bear life's stormy doom,
Did not thy wing of love
Come brightly wafting thro' the gloom
Our peace-branch from above.

EARNEST, TENDER EXPRESSION.

SECRET PRAYER. C. M.

W. B. B.

CODA, for this Hymn only.

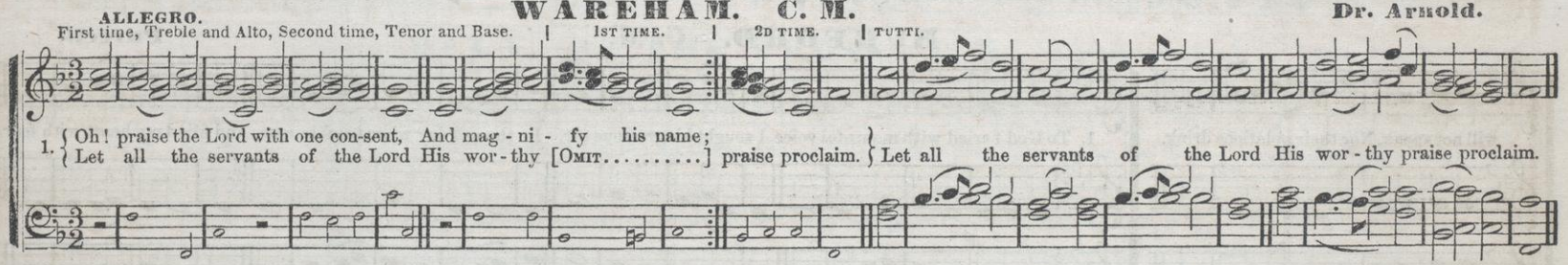


ALLEGRO.

First time, Treble and Alto, Second time, Tenor and Base.

WAREHAM. C. M.

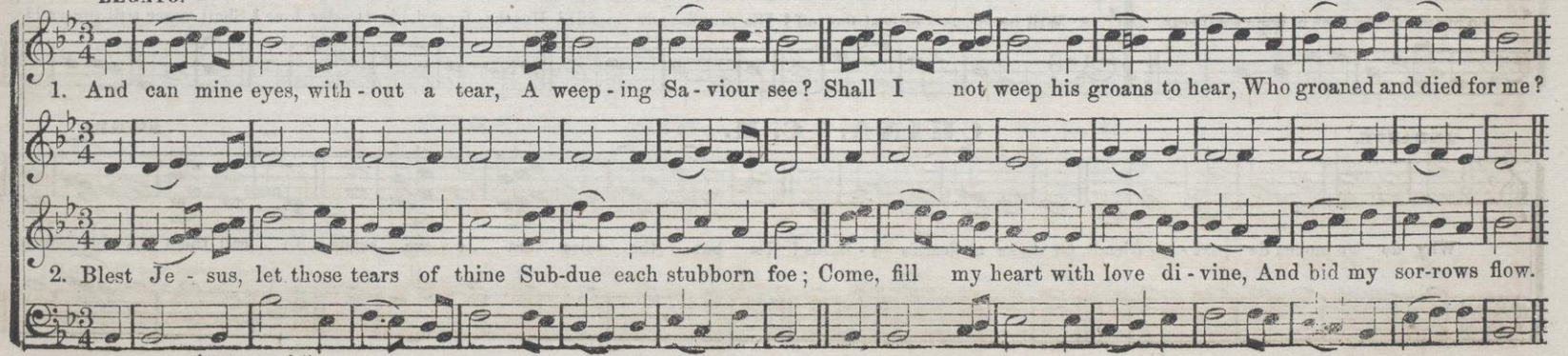
Dr. Arnold.



LEGATO.

NEWHOPE. C. M.

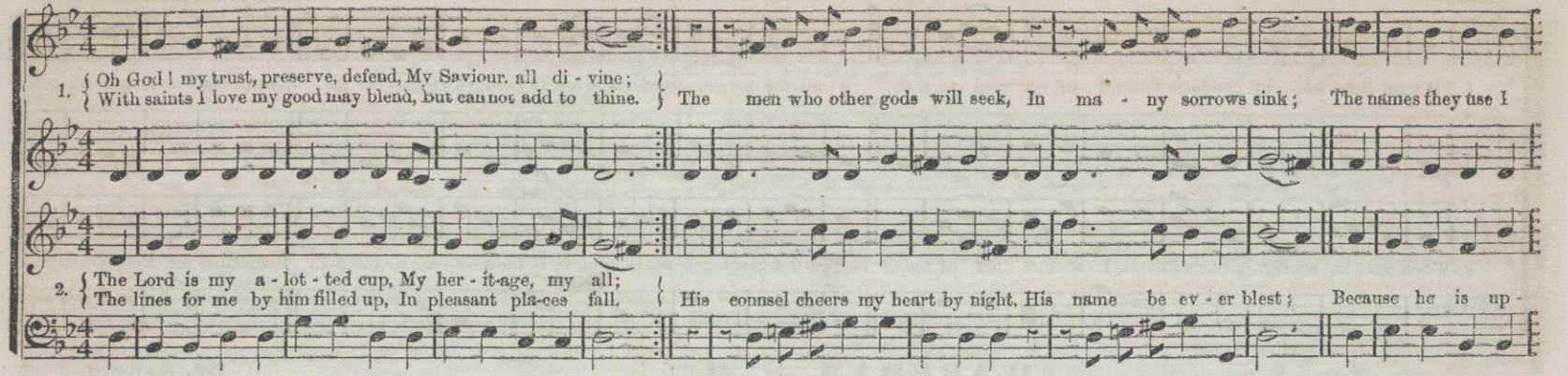
Arranged from a MS. of W. M.



ALLEGRO.

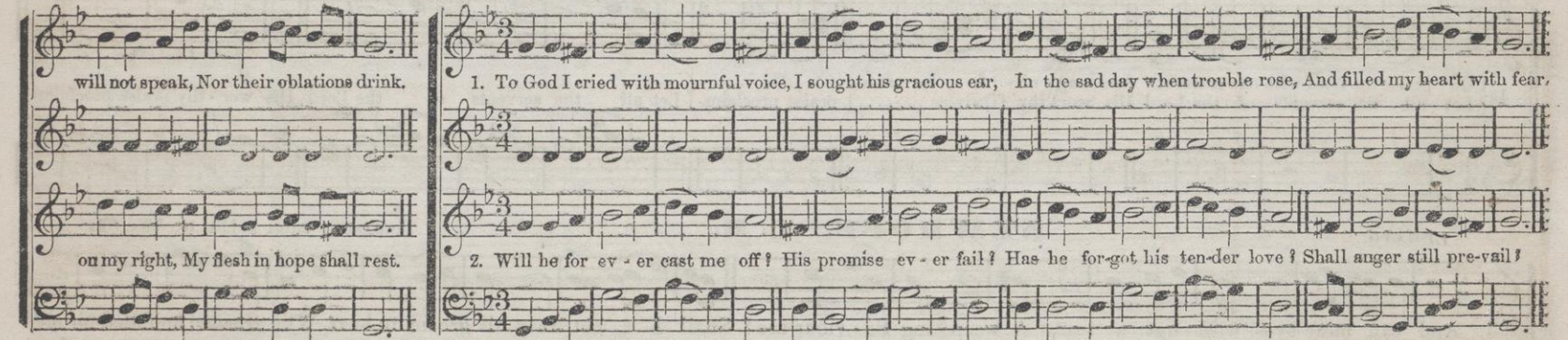
MIKLOTH. C. M. Double.

WORDS FROM "JONES' PSALMS OF DAVID." S. F.



BURFORD. C. M.

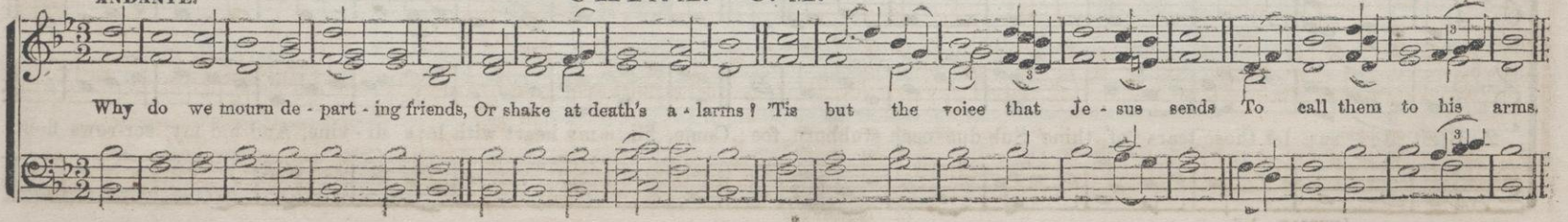
Purcell.



ANDANTE.

CHINA. C. M.

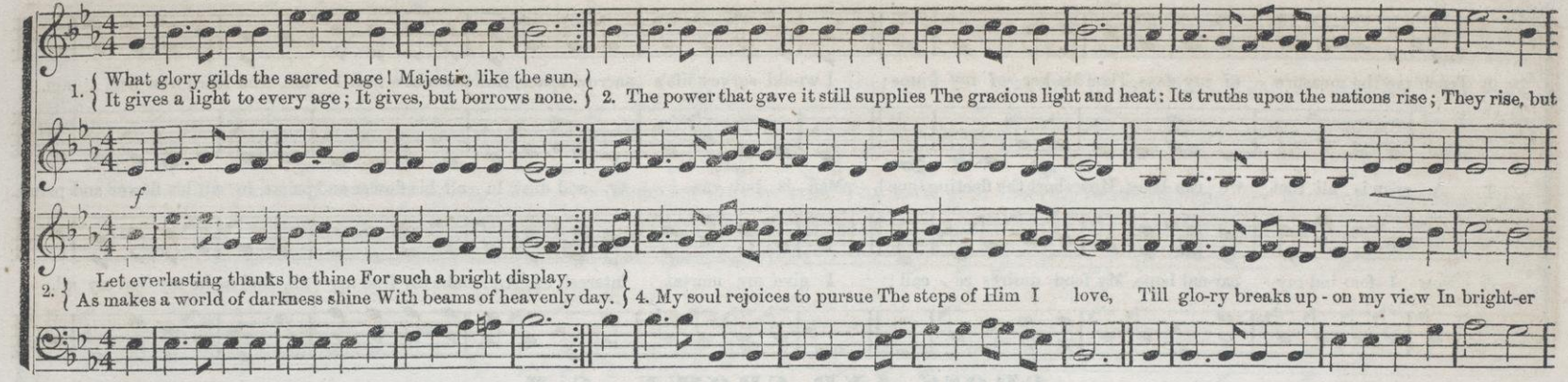
Swan.



ALLEGRO con SPIRITO.

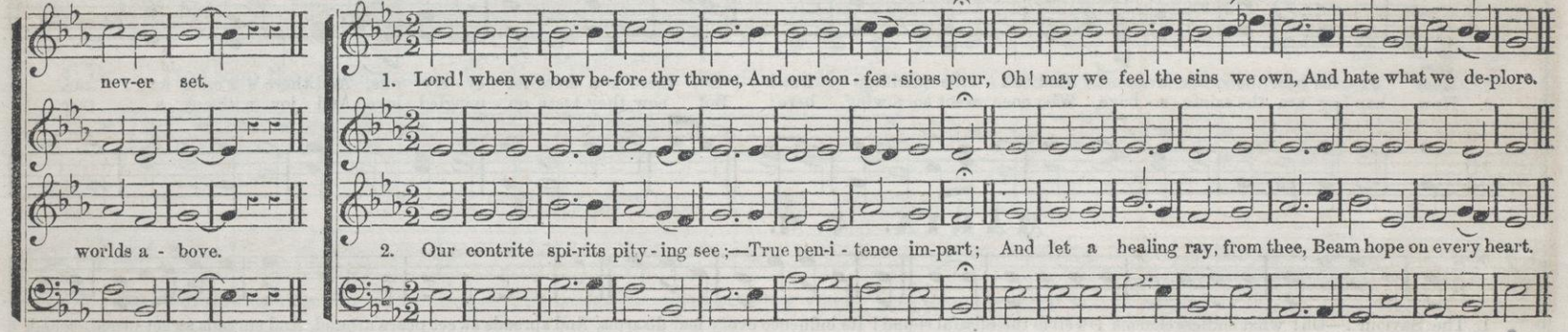
MERLIN. C. M. Double.

ARRANGED FROM A MS. OF A. J. A.



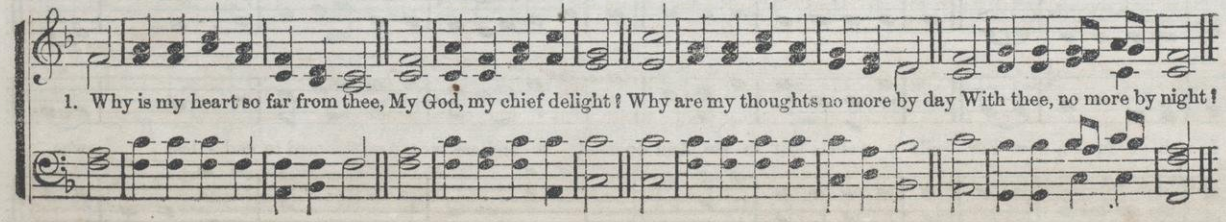
ULLA. Or, THE CROSS. C. M. (CONGREGATIONAL.)

FROM "SPIRITUAL SONGS."



RISSAH. C. M.

W. B. B.



2.
Why should my foolish passions rove?
Where can such sweetness be
As I have tasted in thy love,—
As I have found in thee?

3.
When my forgetful soul renews
The savor of thy grace,
My heart presumes, I can not lose
The relish all my days.

MODERATO AFFETTUOSO.

ANGELO. C. M.

ARRANGED FROM **Mendelssohn.**

1. Teach me the measure of my days, Thou Ma-ker of my frame; I would survey life's narrow space, And learn how frail I am, And learn how frail I am.

2. A span is all that we can boast, How short the fleeting time! Man is but van-i - ty and dust, In all his flower and prime, In all his flower and prime.

3. Now I for-bid my car-nal hope, My fond desires re - call; I give my mortal interest up, And make my God my all, And make my God my all.

CROSS AND CROWN. C. M.

WESTERN MELODY.

1. Must Je - sus bear the cross a - lone, And all the world go free? No, there 's a cross for ev - ery one, And there 's a cross for me.
2. How hap-py are the saints a - bove, Who once went sorrowing here; But now they taste un - mingled love, And joy with-out a tear.

MARIA. C. M.

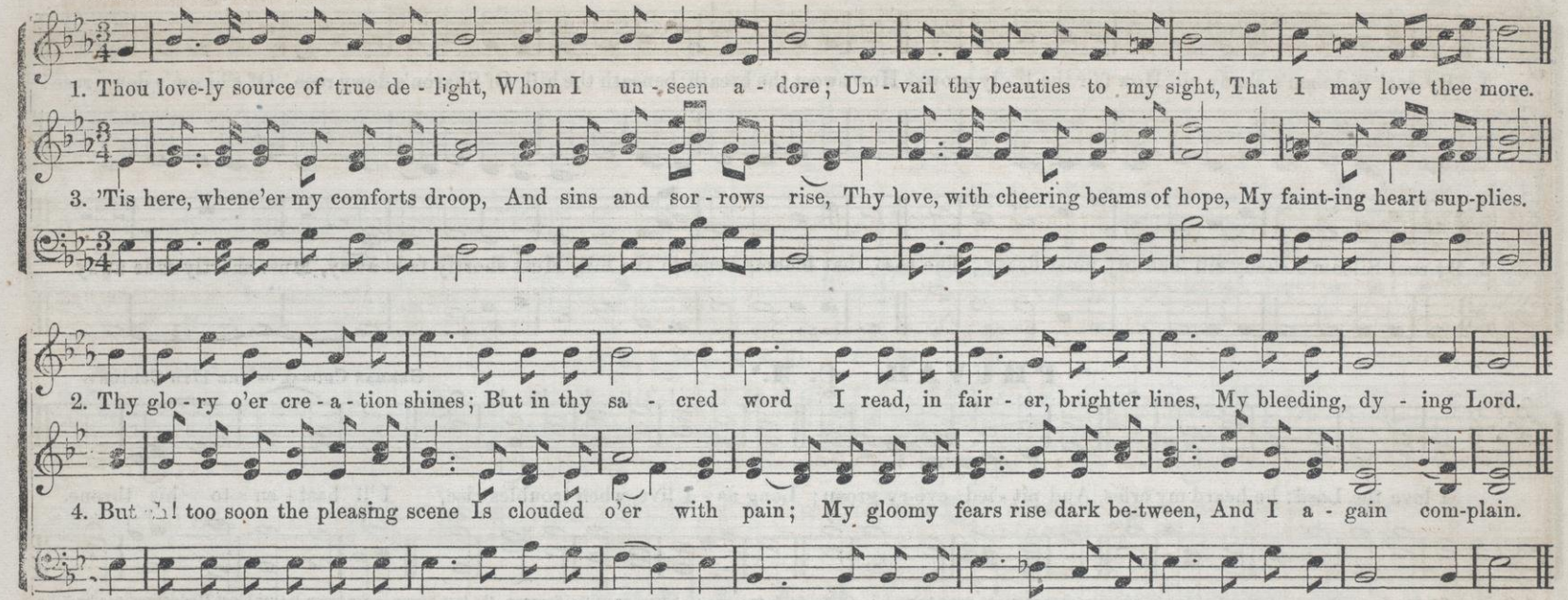
1. The Saviour!—Oh! what endless charms Dwell in the blissful sound! Its influence every fear disarms, And spreads sweet peace around, And spreads sweet peace around.

2. Here pardon, life, and joys divine, In rich ef - fu-sion flow, For guilt-y rebels lost in sin, And doomed to endless woe, And doomed to end - less woe.

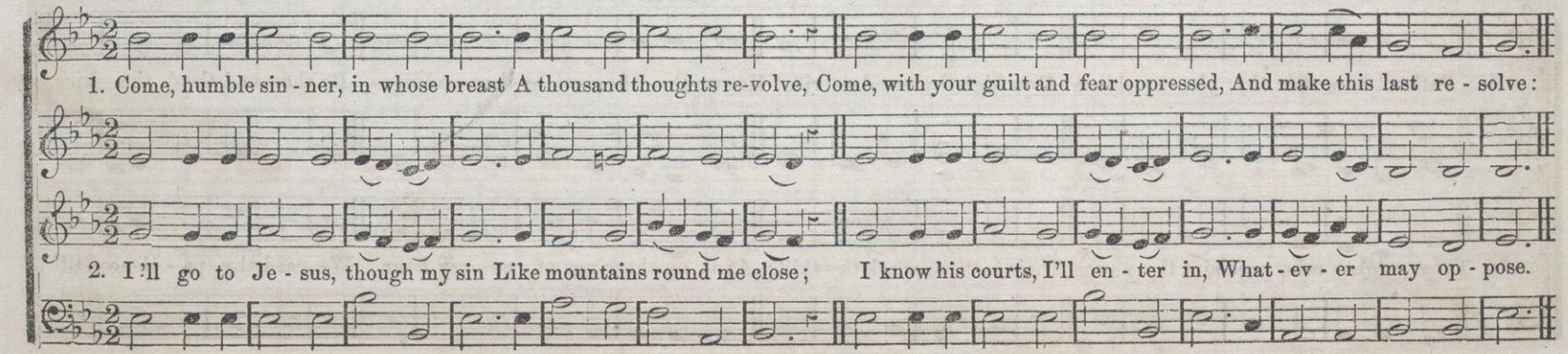
Rather SLOW, and in Exact Time.

TARSUS. C. M. Double.

Lowell Mason. BY PERMISSION.

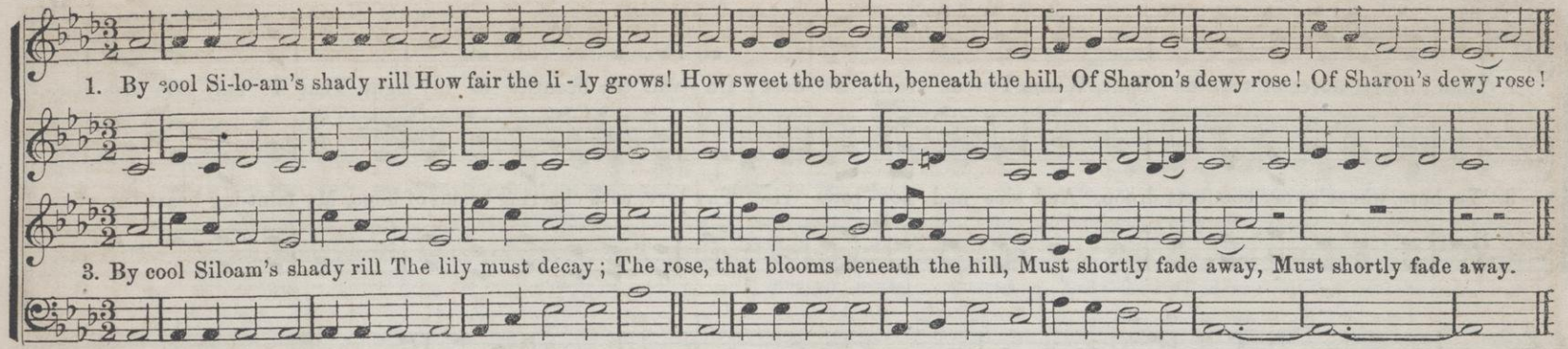


PALONA. C. M. (CONGREGATIONAL.)



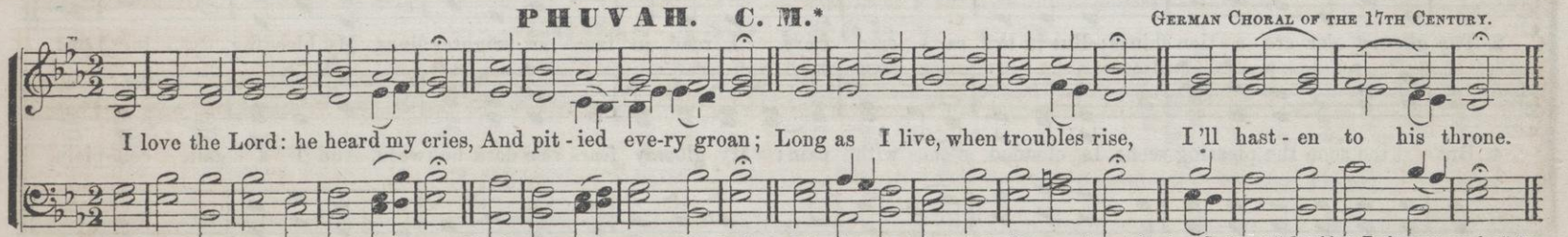
HAZEL GROVE. C. M.

W. B. B.



PHUVAH. C. M.*

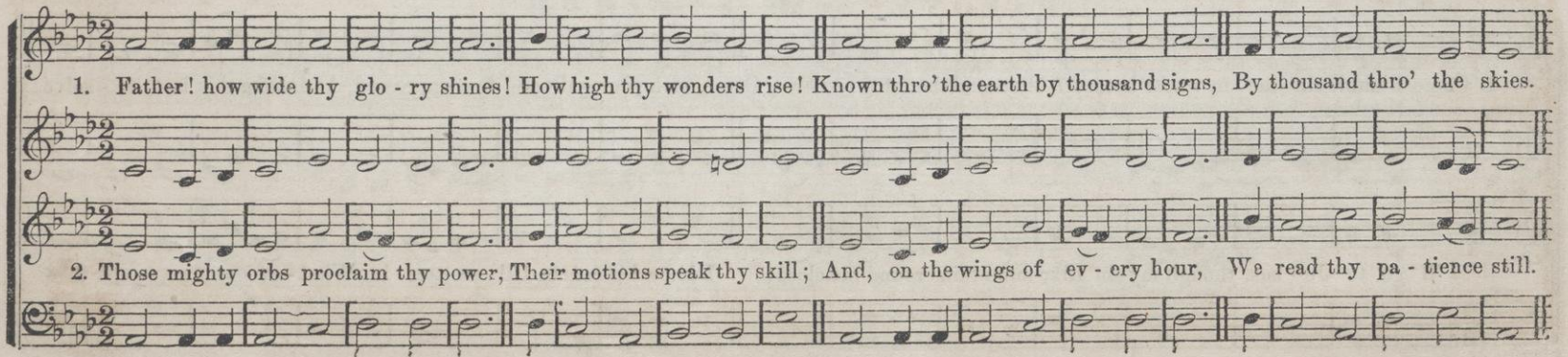
GERMAN CHORAL OF THE 17TH CENTURY.



* *Or* 7s, 6s & 8s; *by omitting the first note.—See hymn* "Brother thou art gone to rest." *Or* 8s, 6s & 4s; *by using ties, as in the Soprano, the last Strain.—See hymn* "Our blest Redeemer, ere he." &c.

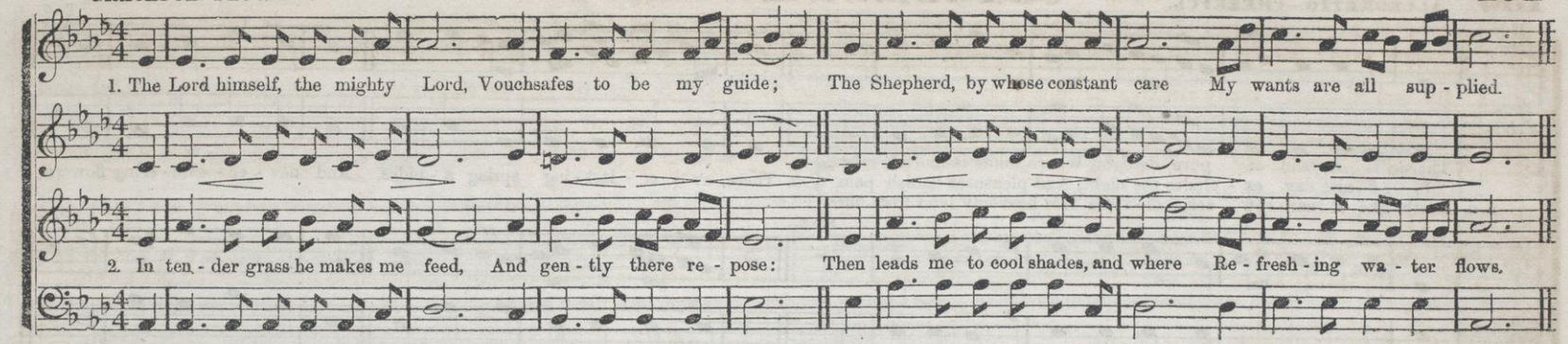
LA PRAIRIE. C. M.

W. I. H.



GRACEFUL—FLOWING.

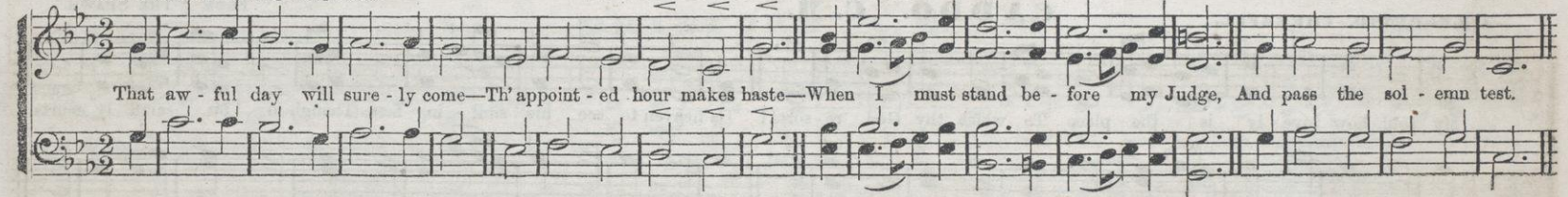
FOWLER. C. M.



EXPRESSION.—Strong Emphasis.

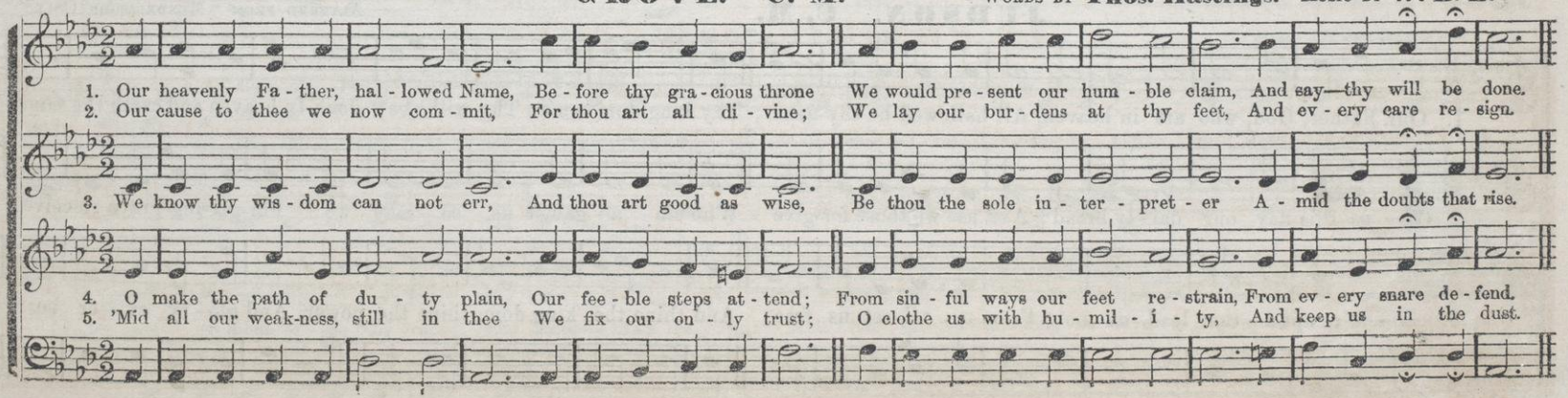
TRIBUNAL. C. M.

GERMAN COLL.



GROVE. C. M.

WORDS BY **Thos. Hastings.** MUSIC BY **W. B. B.**



ALLEGRETTO.—CHEERFUL.

CRAMER. C. M. Double.

A. J. Abbey.

FINE. D. C.

1. { There is a land of pure de-light, Where saints immortal reign, / In - fi - nite day ex - cludes the night, And pleasures banish pain. } 2. There, ev - er - last - ing spring a - bides, And nev - er - with - ering flowers;
D. C. Death, like a nar - row sea, di - vides This heavenly land from ours.

FINE. D. C.

ALLEGRETTO.—CHEERFUL.

CADDO. C. M.

From "The Shawm."

My soul, how love - ly is the place To which thy God re - sorts! 'Tis heaven to see his smil - ing face, Though in his earth - ly courts.

JUDSON. C. M.

Altered from "Mendelssohn Coll."

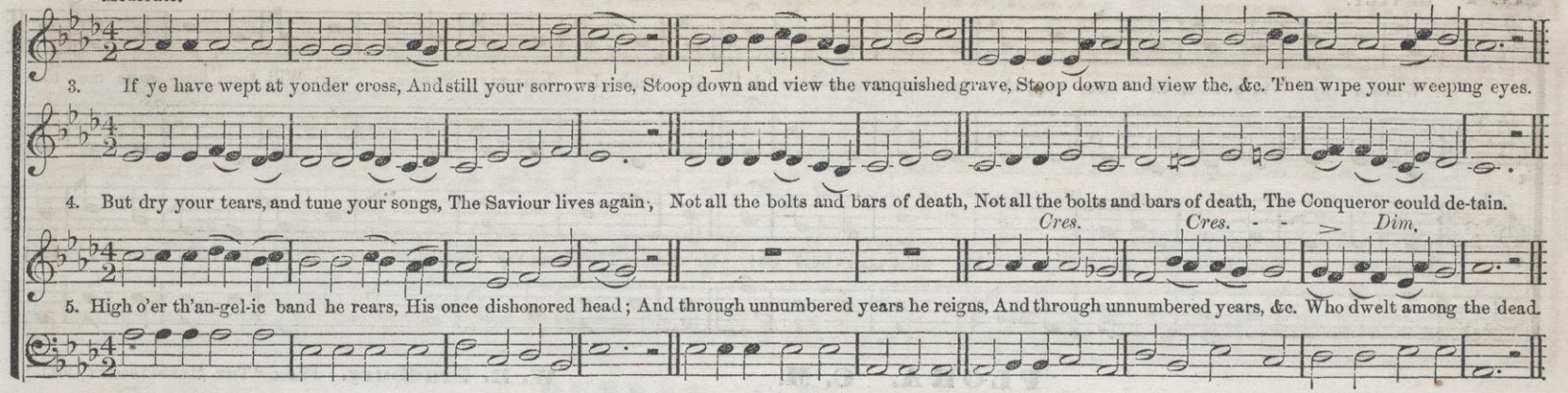
1. Our Father, God, who art in heaven, All hallowed be thy name; Thy king-dom come; Thy will be done In heaven and earth the same.

2. Give us this day our dai - ly bread; And as we those for-give Who sin a - gainst us, so may we For-giv-ing grace re-ceive.

3. In - to tempt-a - tion lead us not; From e - vil set us free; And thine the king-dom, thine the power, And glo - ry ev - er be.

ORIENT. C. M.

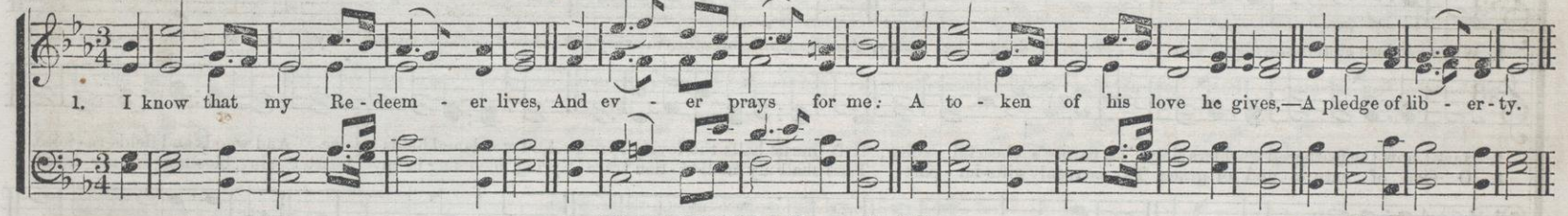
Moderate.



BRADFORD. C. M.

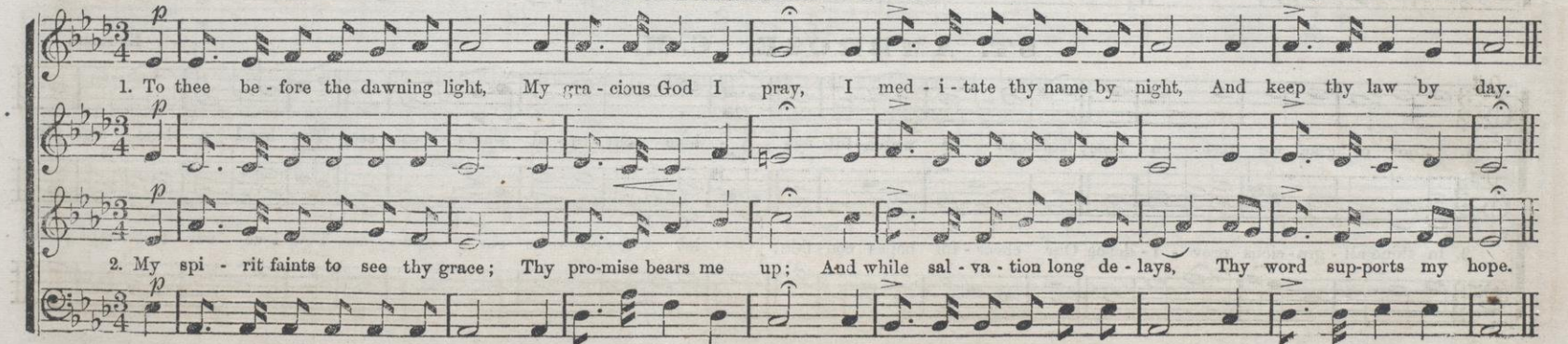
LEGATO e MODERATO.

Handel.



DENKMAL. C. M.

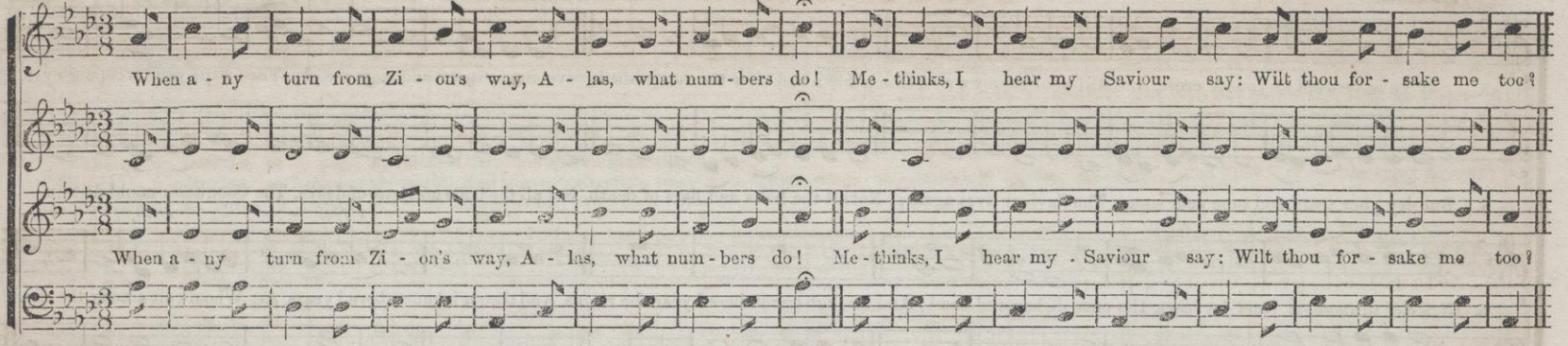
Aug. Kreissmann.



GENTLY.

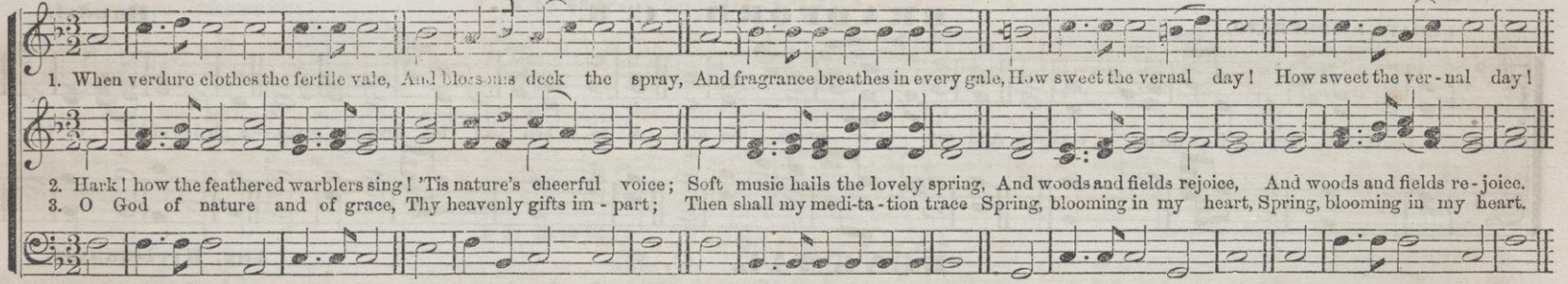
SATTERLEE. C. M.

C. J. Rudd.



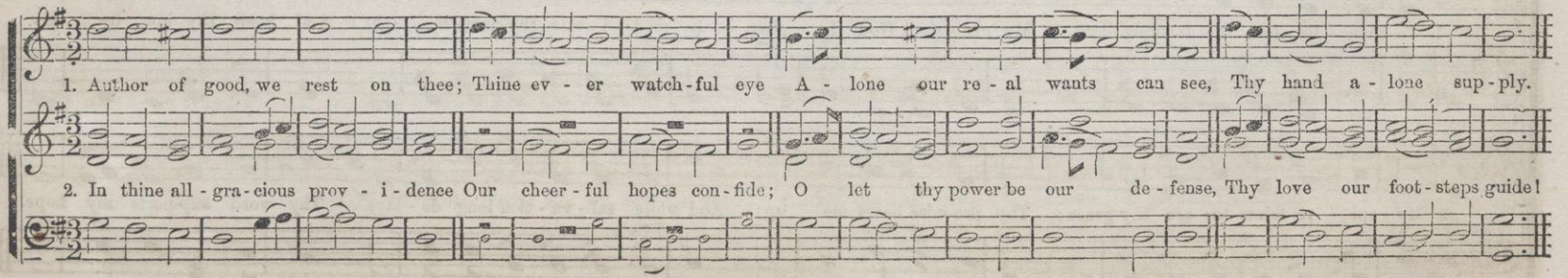
FLORA. C. M.

W. B. Bradbury. From "The Mendelssohn Coll."



ST. AMBROSE. C. M.

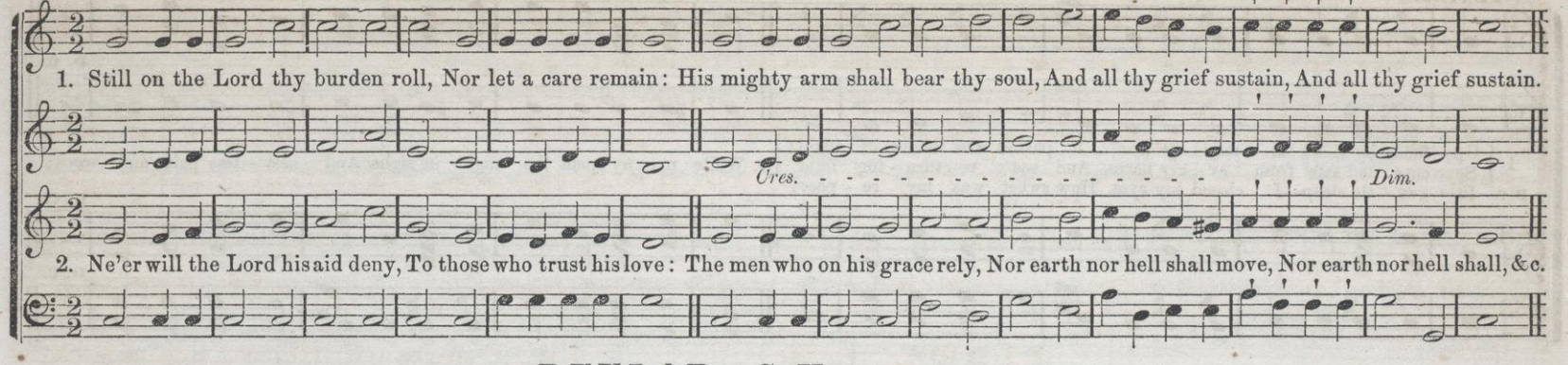
English.



SLOWLY.

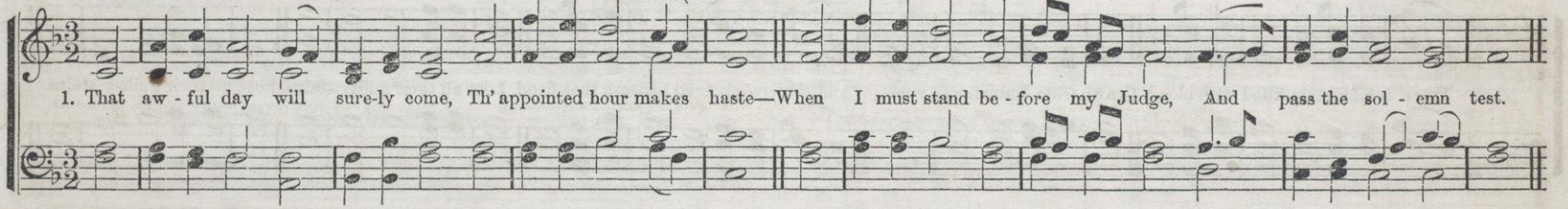
LACEY. C. M.

ALTERED FROM "THE HALLELUJAH."



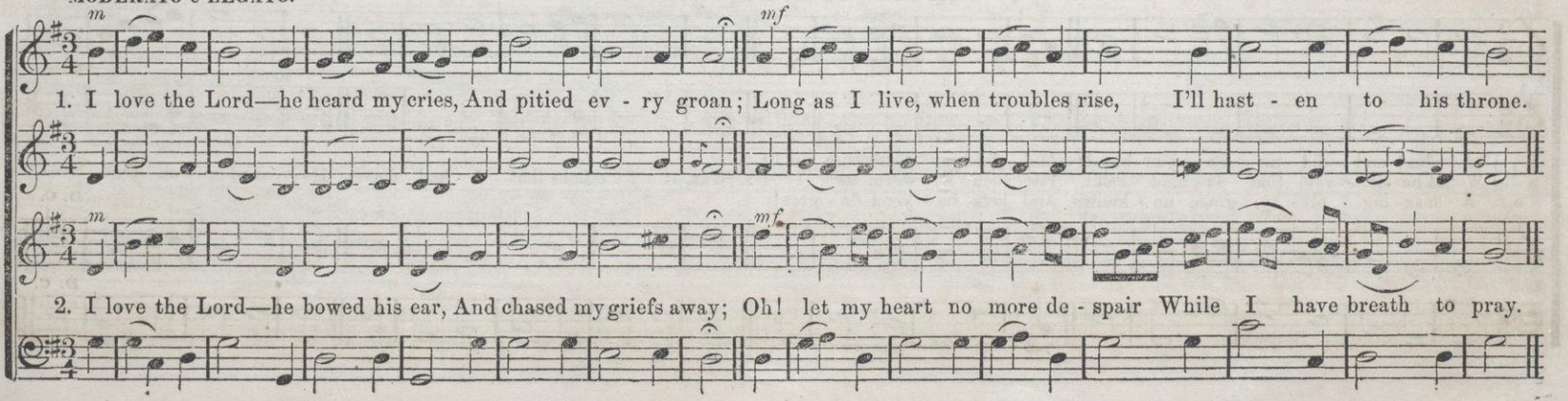
DUNLAP. C. M.

WESTERN MELODY.



MODERATO e LEGATO.

OTSEGO LAKE. C. M.



SAURIN. C. M. Double.

W. B. B. From "The Psalmista."

GENTLY.

D. C.

D. C.

1. { Up - held by God's al - might - y arm, I passed the shades of night;
   { Se - cure and safe from ev - ery harm, And see re - turn - ing light.
D. C. In gen - tle sleep I closed my eyes, How sweet was my re - pose!

2. While ma - ny spent the night in sighs, And rest - less pains and woes;

D. C.

D. C.

FOUNTAIN, or COWPER. C. M.

Dr. L. Mason.

NOT TOO FAST.

There is a fountain filled with blood, Drawn from Immanuel's veins; And sinners, plunged beneath that flood, Lose all their guilty stains, Lose all their guilt-y stains.

ARPAD. C. M. Double.

J. G. House.

D. C.

D. C.

1. { A - las! and did my Sa - viour bleed? And did my Sovereign die?
   { Would he de - vote that sa - cred head, For such a worm as I?
D. C. A - maz - ing pi - ty, grace un - known, And love be - yond de - gree!

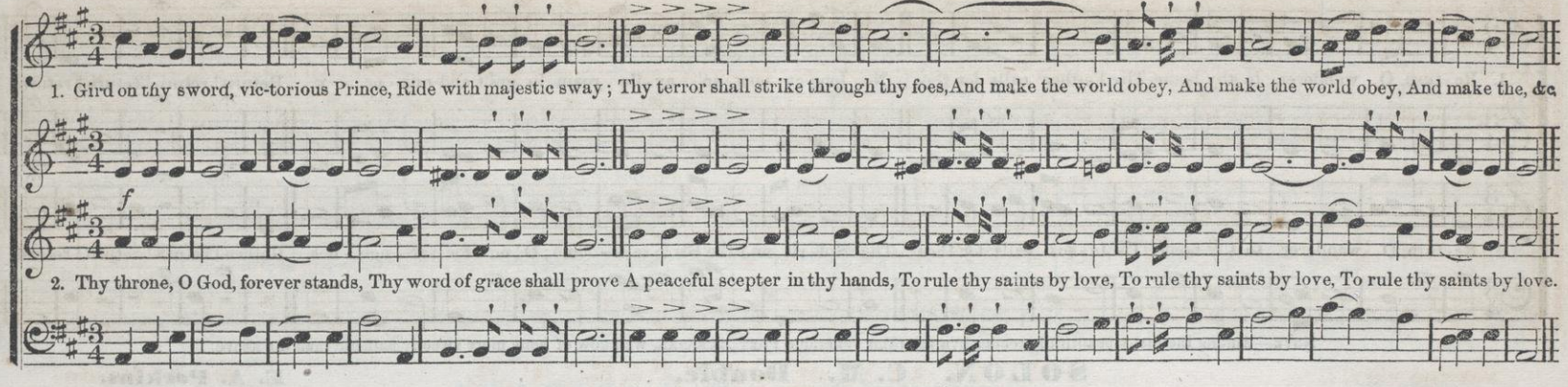
2. Was it for crimes that I had done, He groaned up - on that tree?

D. C.

D. C.

BOLD AND VIGOROUS—MAESTOSO.

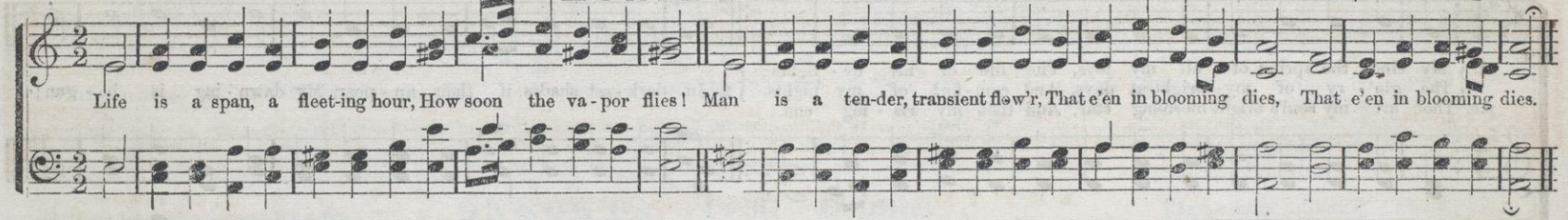
MOUNT ELON. C. M.



SLOW.

KONINGSBURGH. C. M.

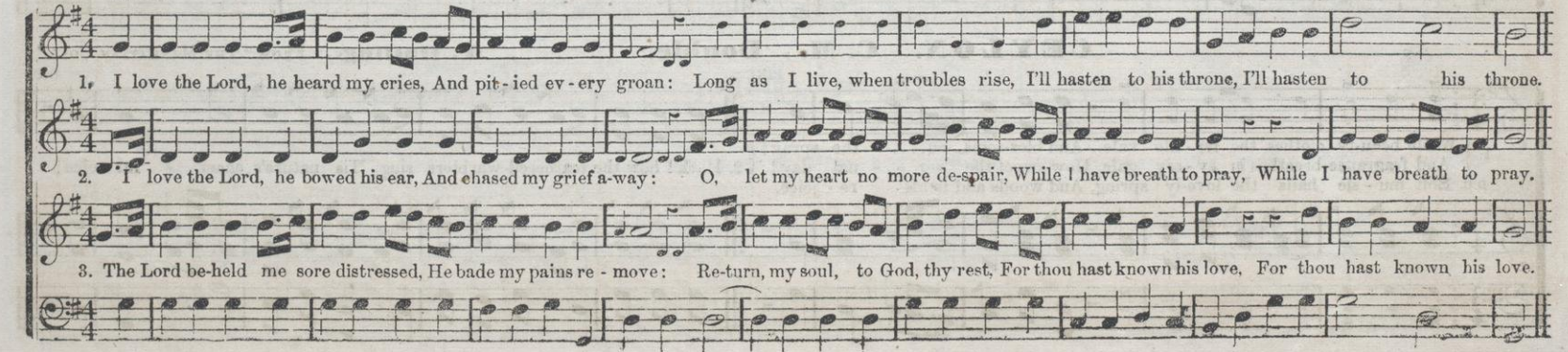
Hastings.



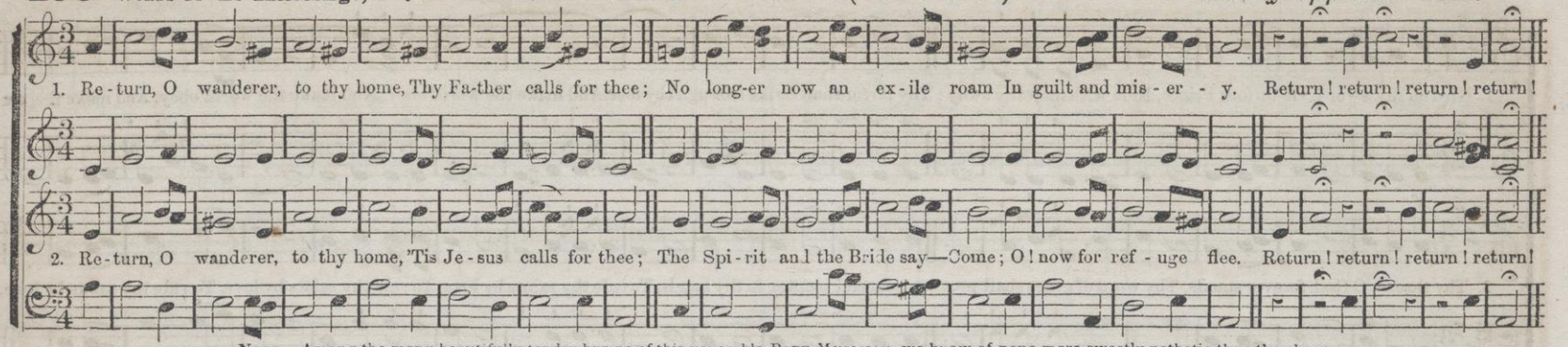
SLOW.

FRANKLIN. C. M.

Lowell Mason. BY PERMISSION.

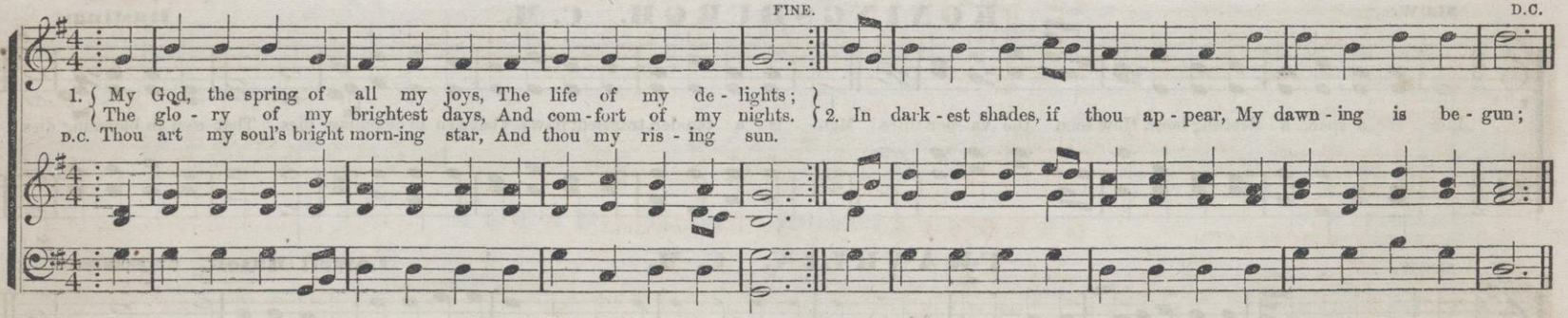


158 WORDS BY **T. Hastings, Esq.** **THE CALL. C. M.** (WITH A CODA.) CODA. *Affet. pp Cres. Rall.*

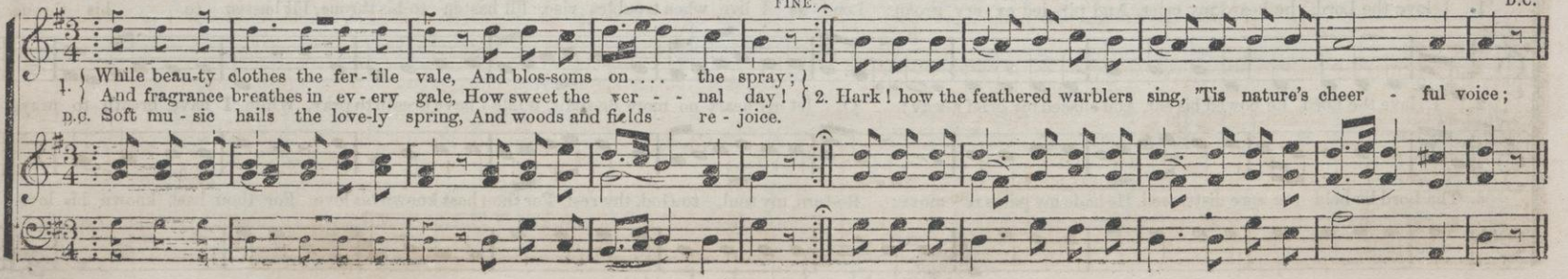


NOTE.—Among the many beautifully tender hymns of this venerable POET-MUSICIAN, we know of none more sweetly pathetic than the above.

SOLON. C. M. Double. **E. A. Perkins.**



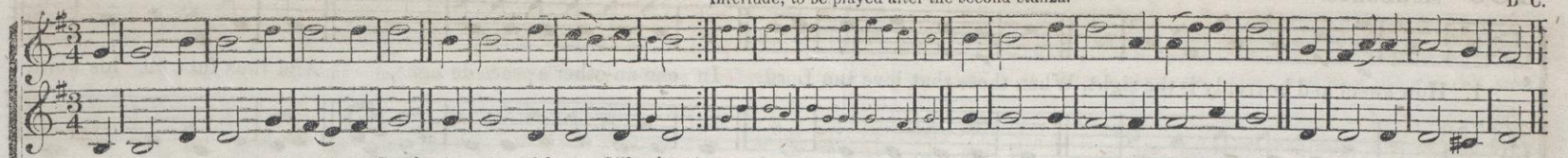
CEYLON. C. M. Double. **T. Hastings.** FROM "THE MANHATTAN COLL."



FLEMING. C. M. Double. Dr. L. Mason. From "The Hallelujah."

Interlude, to be played after the second stanza.

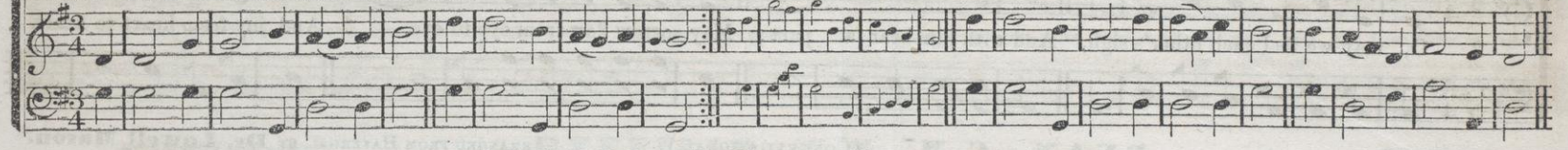
D. C.



1. To thee, my Shepherd, and my Lord, A grate - ful song I'll raise;
Oh! let the fee - blest of thy flock At-tempt to speak thy praise.
D. C. Ten thousand thousand comforts here, And no - bler bliss a - bove.

2. My life, my joy, my hope I owe To this a - maz - ing love;

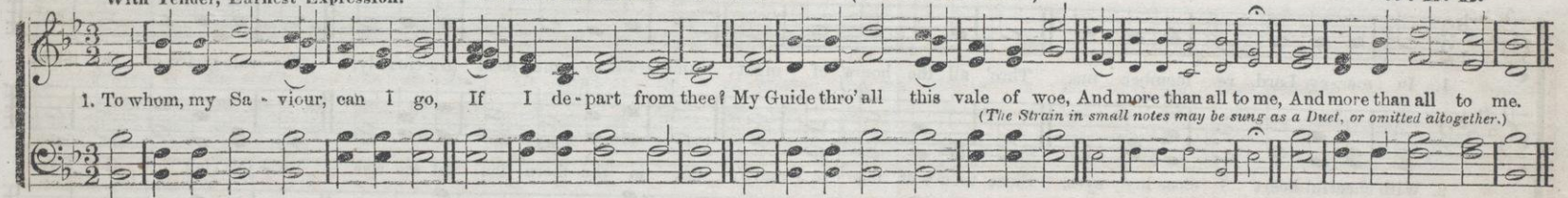
D. C.



ADARIO. C. M. (Congregational.)

With Tender, Earnest Expression.

W. B. B.



1. To whom, my Sa - viour, can I go, If I de - part from thee? My Guide thro' all this vale of woe, And more than all to me, And more than all to me.

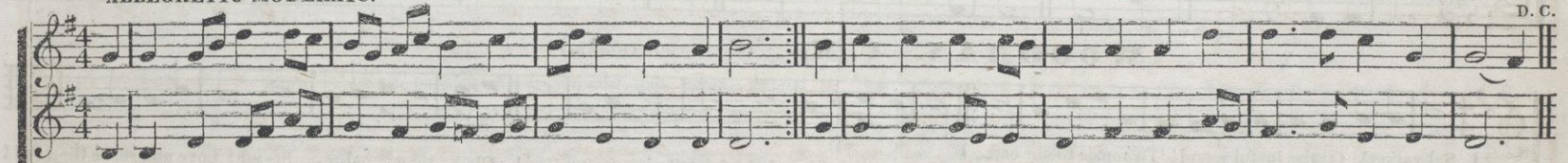
(The Strain in small notes may be sung as a Duet, or omitted altogether.)

ONEONTA. C. M. Double.

Allegretto Moderato.

Partly from a German Melody.

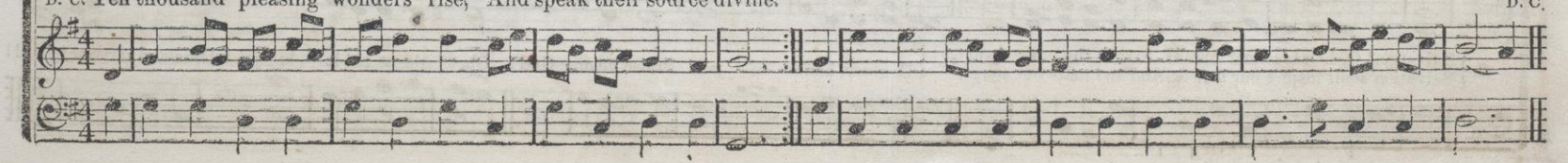
D. C.



1. Lord! when my raptured thought surveys Cre - a - tion's beauties o'er,
All na - ture joins to teach thy praise, And bid my soul a - dore.
D. C. Ten thousand pleasing wonders rise, And speak their source divine.

2. Where'er I turn my gaz - ing eyes, Thy radiant footsteps shine;

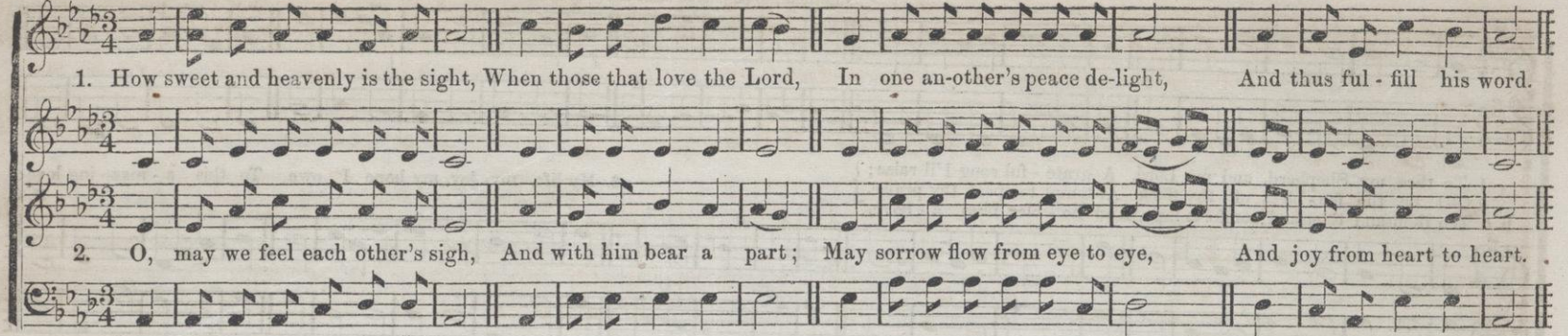
D. C.



MODERATO.

WIRTH. C. M. (CONGREGATIONAL.)

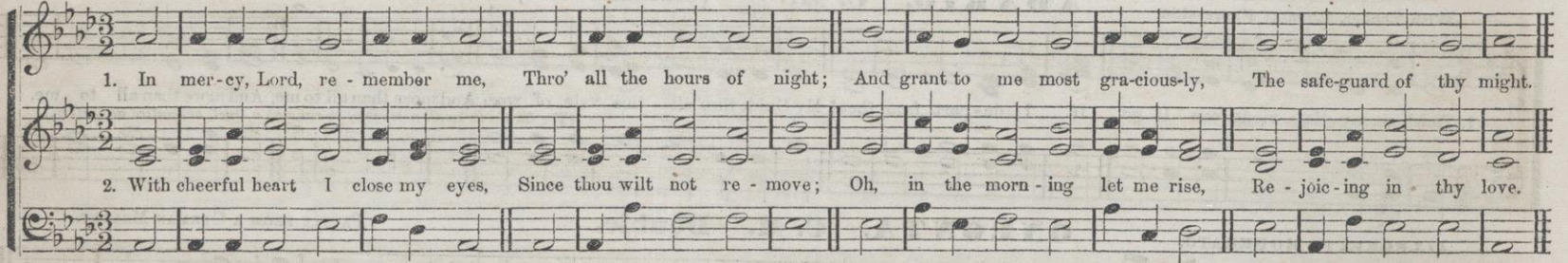
W. B. Bradbury.



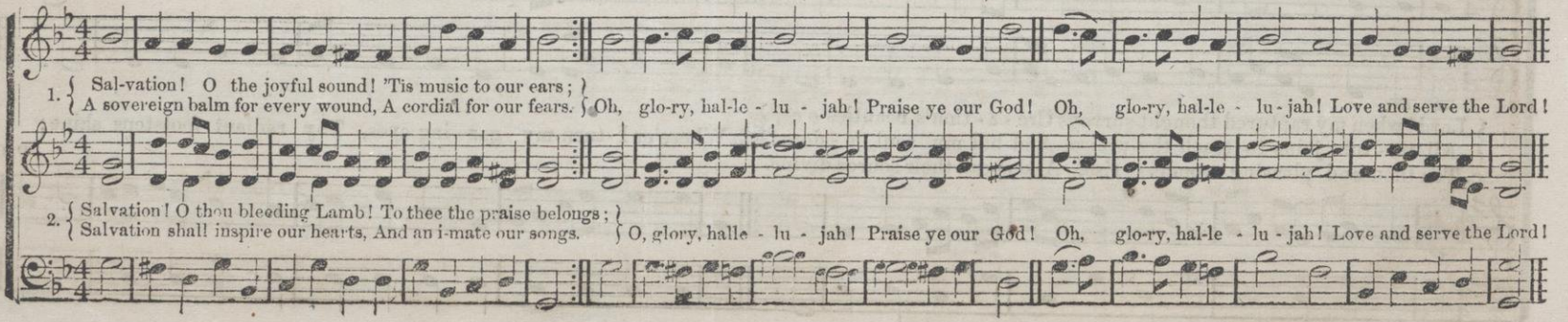
MODERATO.

EVAN. C. M. (CONGREGATIONAL.)

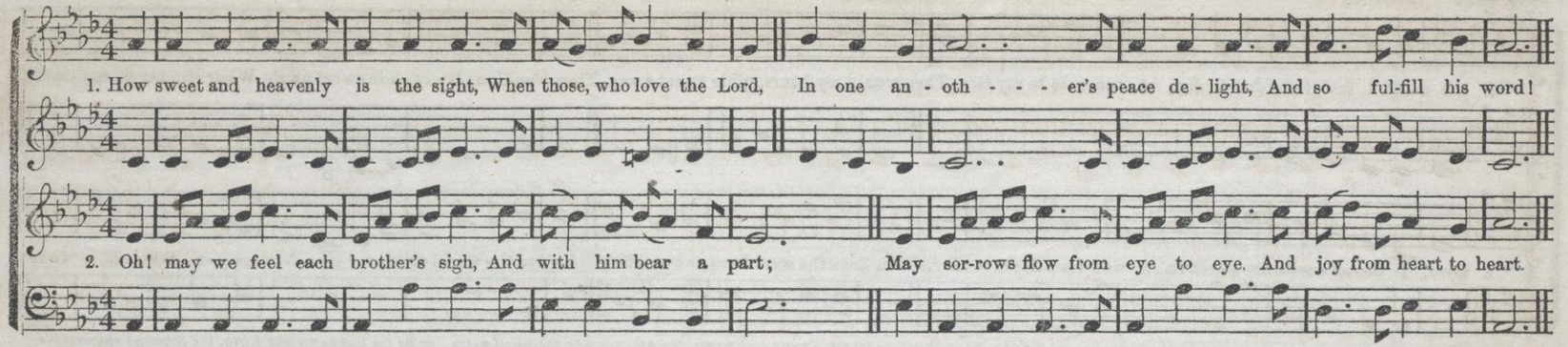
ARRANGED FROM HAVERGAL, BY Dr. Lowell Mason.



WOODMAN. C. M. (CONGREGATIONAL.)



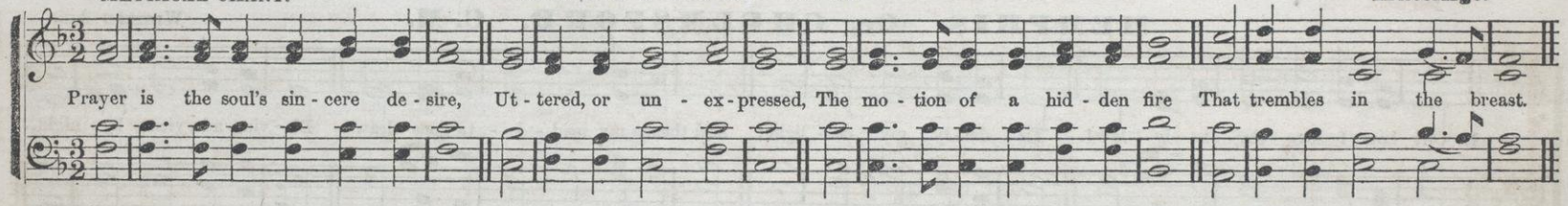
BINGHAMPTON. C. M.



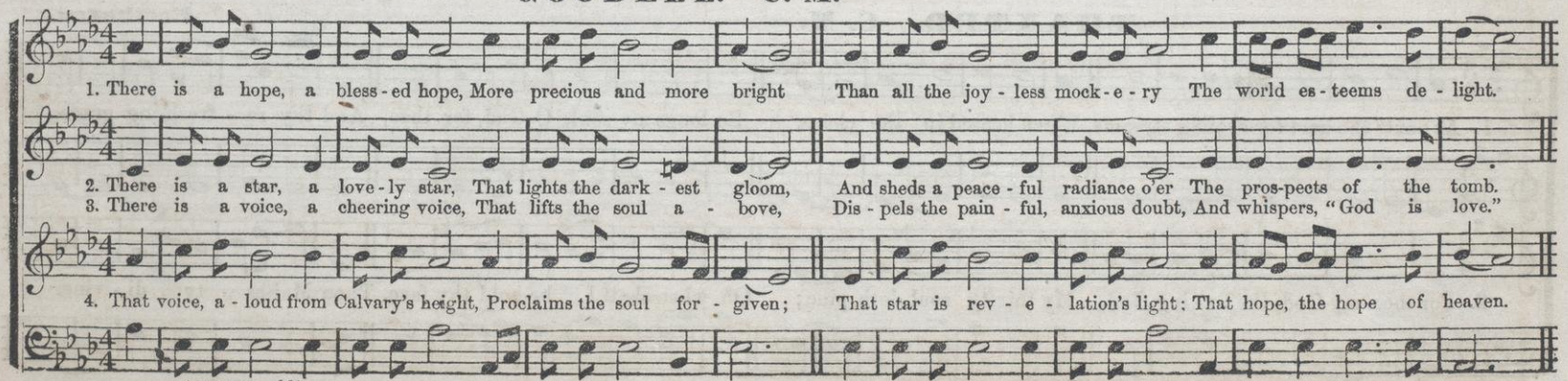
METRICAL CHANT.

BYEFIELD. C. M.

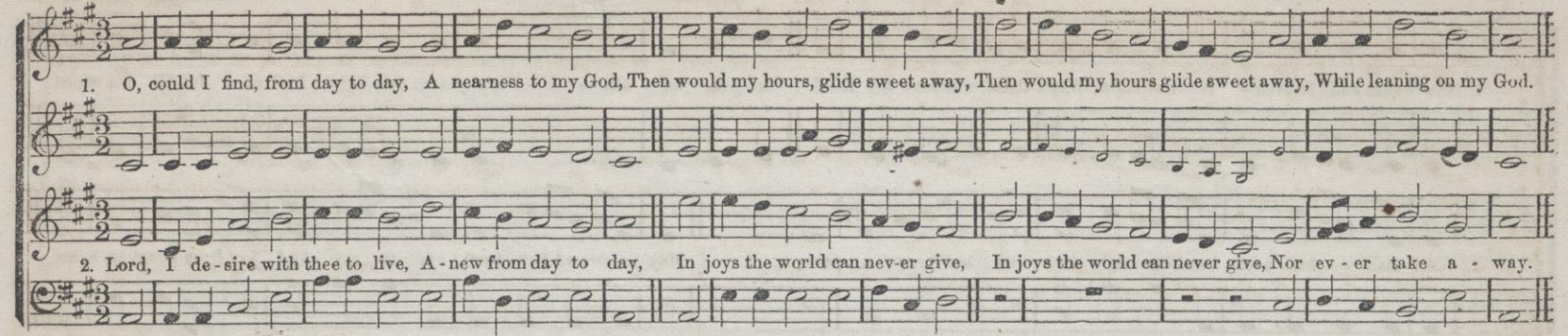
Hastings.



GOODELL. C. M.



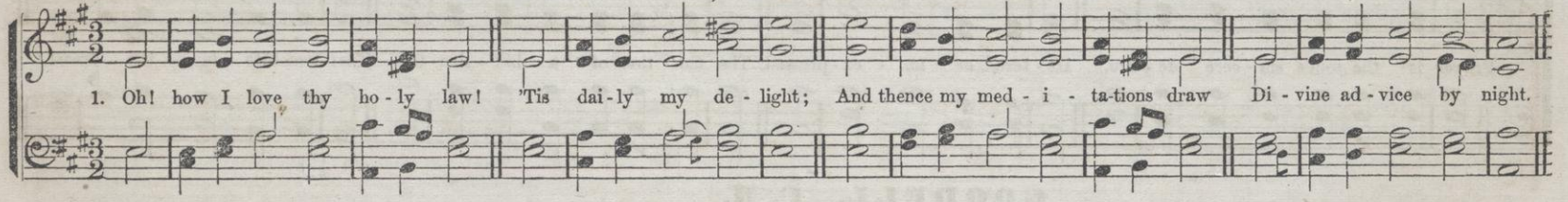
JAFFRA. C. M.



* *This Duet may be sung in three ways, viz. by the* SOPRANO *and* TENOR, *as written; or by the* TENOR *and* ALTO, *the Alto singing the small notes; or by the* SOPRANO *and* ALTO, *the Soprano singing the Tenor, and the Alto the small notes; or it may be omitted altogether.*

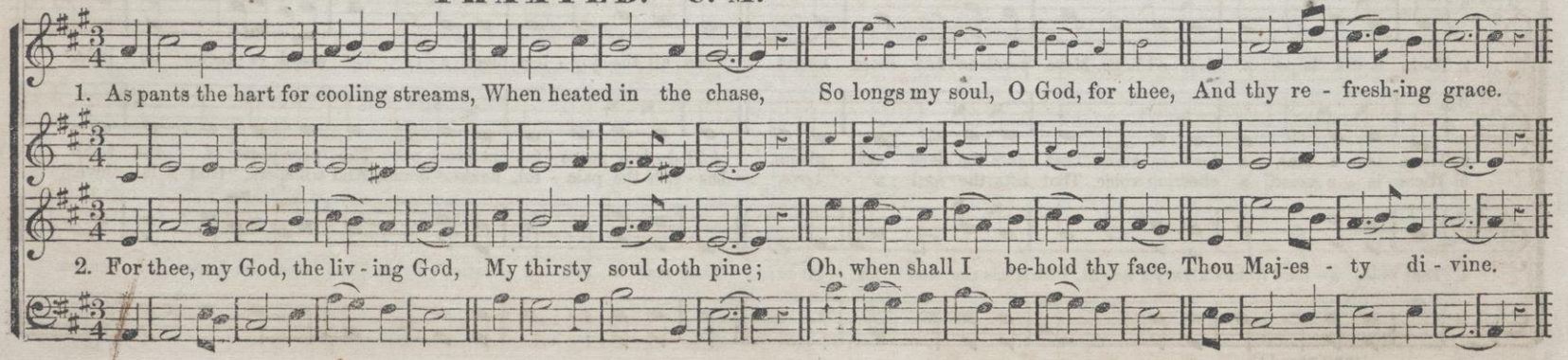
MEMPHIS. Or, CHELMSFORD. C. M.

WESTERN AIR.

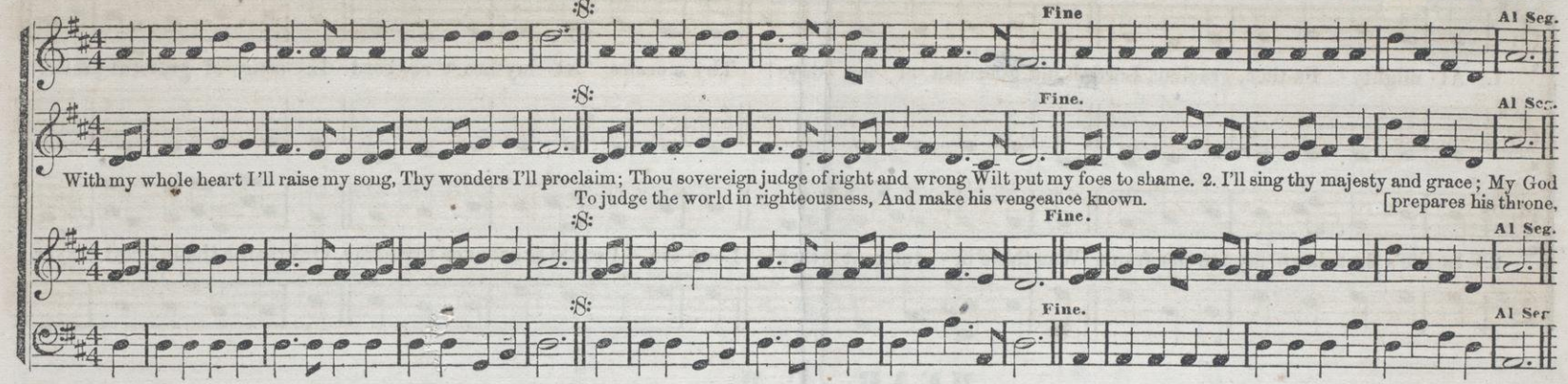


THAXTED. C. M.

Beethoven.



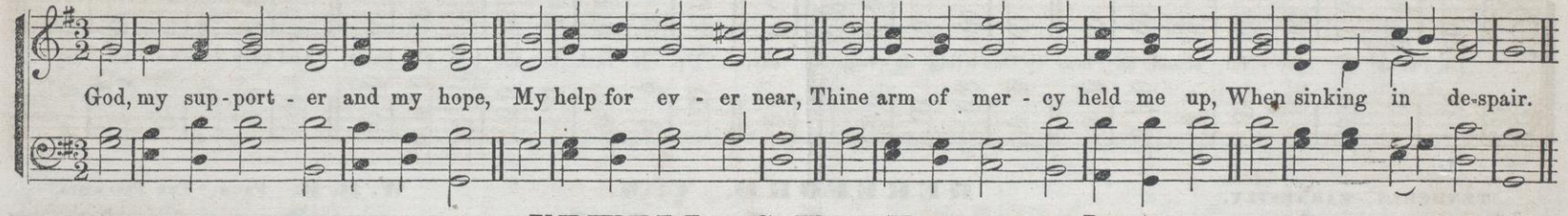
AVAH. C. M. Double.



With my whole heart I'll raise my song, Thy wonders I'll proclaim; Thou sovereign judge of right and wrong Wilt put my foes to shame. 2. I'll sing thy majesty and grace; My God
To judge the world in righteousness, And make his vengeance known. [prepares his throne,

ROCHESTER. C. M.

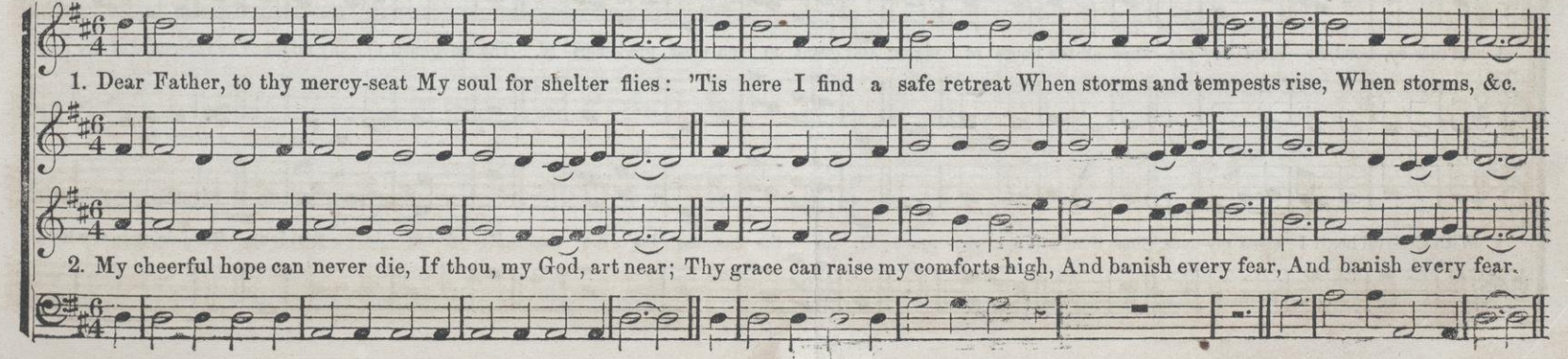
ENGLISH.



God, my sup-port - er and my hope, My help for ev - er near, Thine arm of mer - cy held me up, When sinking in de-spair.

NEWELL. C. M. (MAY BE SUNG AS A DUET.)

SLOW and GENTLE.



1. Dear Father, to thy mercy-seat My soul for shelter flies: 'Tis here I find a safe retreat When storms and tempests rise, When storms, &c.

2. My cheerful hope can never die, If thou, my God, art near; Thy grace can raise my comforts high, And banish every fear, And banish every fear.

GENTLE.—MODERATO.

BROOSA. C. M.

From "Methfessel.

1. Al - mighty Fa-ther, gracious Lord, Kind guardian of my days! Thy mercies let my heart re - cord In songs of grateful praise.

2. In life's first dawn, my ten-der frame Was thine in - dul-gent care; Long ere I could pronounce thy name, Or breathe the in - fant prayer.

MEAR. C. M.

Oh, 'twas a joy - ful sound, to hear Our tribes de - vout - ly say, "Up, Is - rael, to the tem - ple haste, And keep your fes - tal day."

TENDERLY.—EARNESTLY.

HEREFORD. C. M.

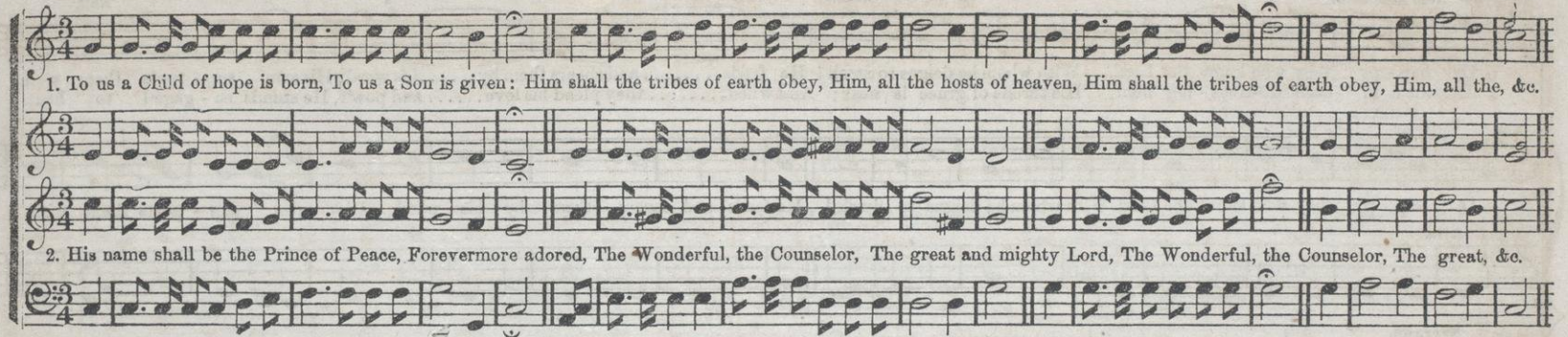
W. B. B. From "The Psalmista."

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

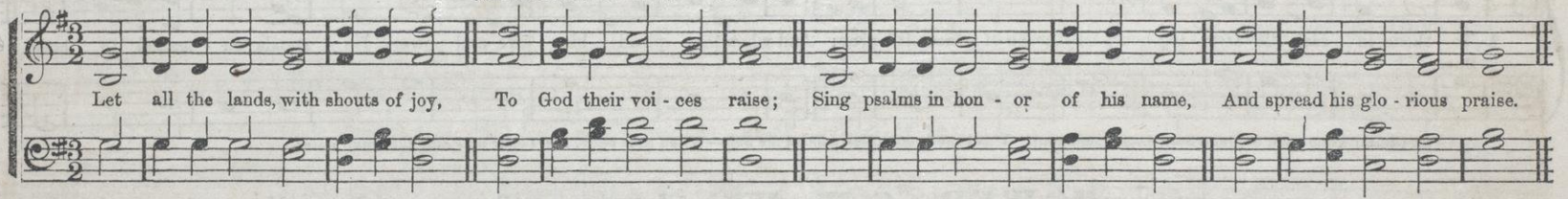
May end here. *Ritard.*

2. With cheerful heart I close my eyes, Since thou wilt not re - move; O, in the morning let me rise, Re - joic-ing in thy love, Re - joicing in thy love.

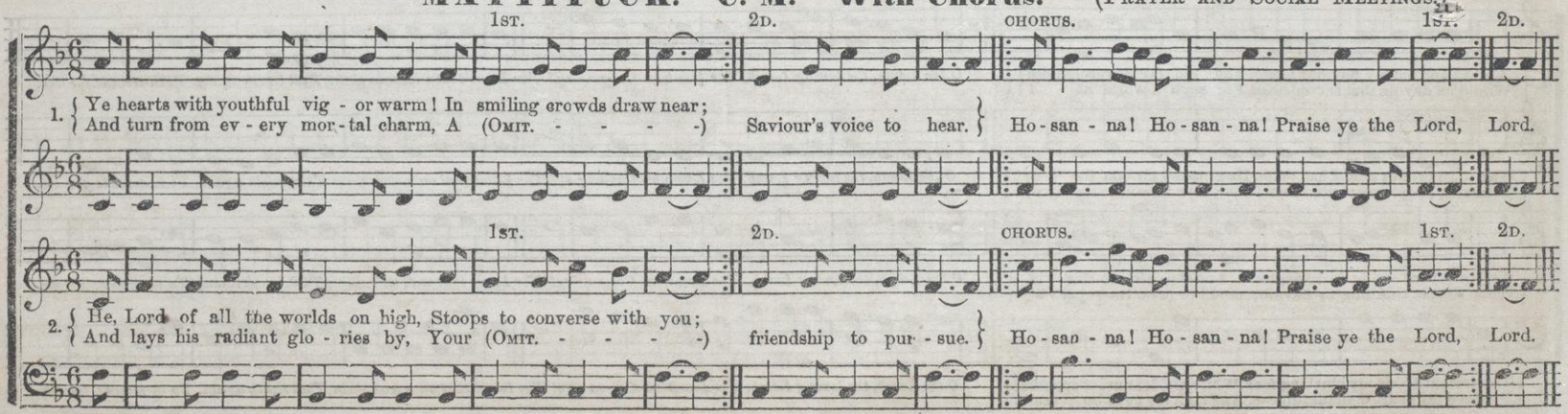
EZBON. C. M.



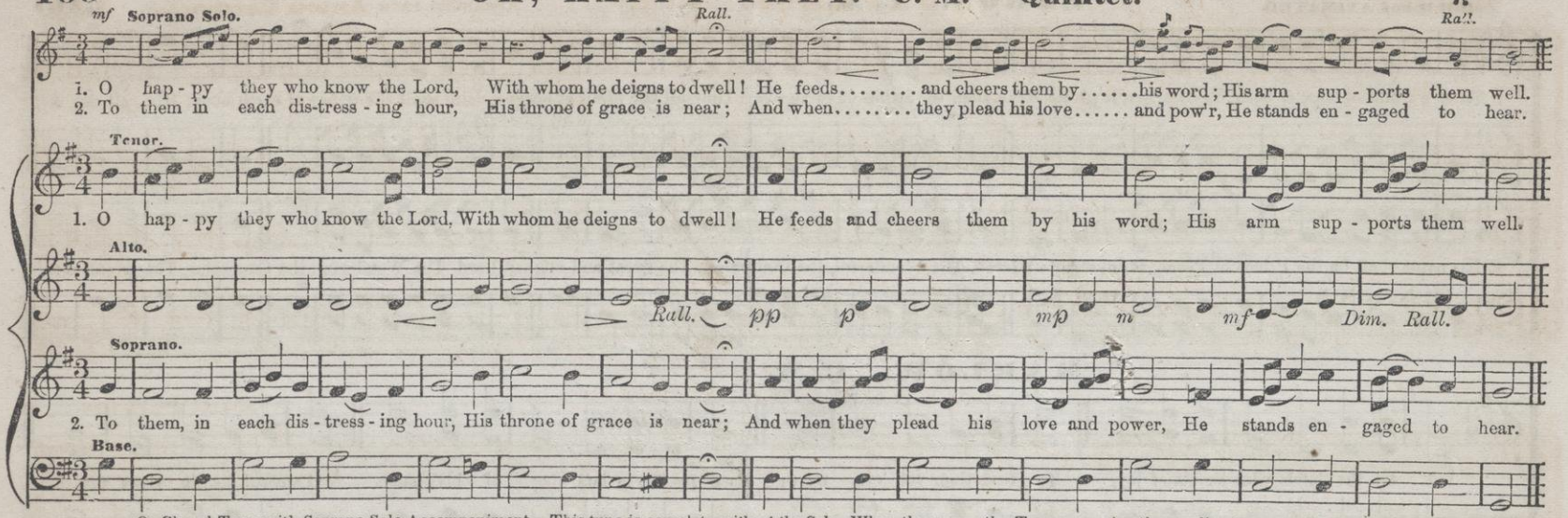
MARLOW. C. M.



MATTITUCK. C. M. With Chorus. (Prayer and Social Meetings.)

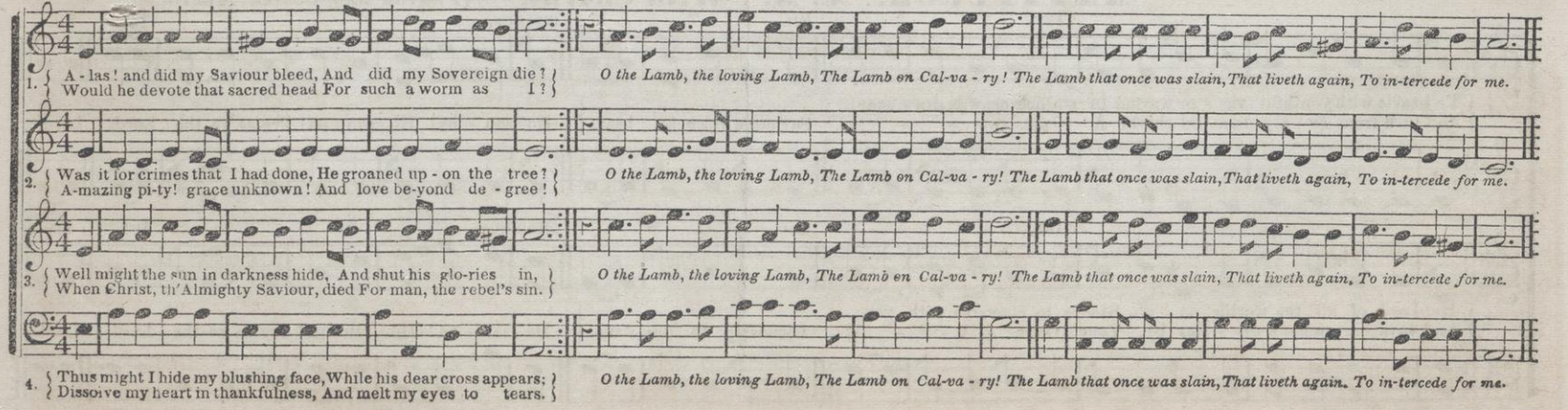


OH, HAPPY THEY. C. M. Quintet.*



Or Choral Tune with Soprano Solo Accompaniment. This tune is complete *without the Solo*—When thus sung, the Tenor may sing the small notes.

BOWER. C. M. With Chorus. (Prayer and Social Meeting.)



ALLEGRO.

CONVERSE. S. M.

ARRANGED FROM **Anton Gersbach.**

1. My God permit my tongue This joy—to call thee mine; And let my ear-ly cries pre-vail To taste thy love di-vine, To taste thy love di-vine.

2. For life, without thy love, No re-lish can afford; No joy can be compared with this,—To serve and please the Lord, To serve and please the Lord.

MENONA. S. M.

E. A. Perkins.

1. Blest be the tie that binds Our hearts in Christian love; The fel-low-ship of kindred minds Is like to that a-bove, Is like to that a-bove.

SLOW and GENTLE.

DOWNIEVILLE. S. M.

E. F. M., CALIFORNIA.

1. O where shall rest be found— Rest for the wear-y soul? 'Twere vain the o-cean depths to sound, Or pierce to ei-ther pole.

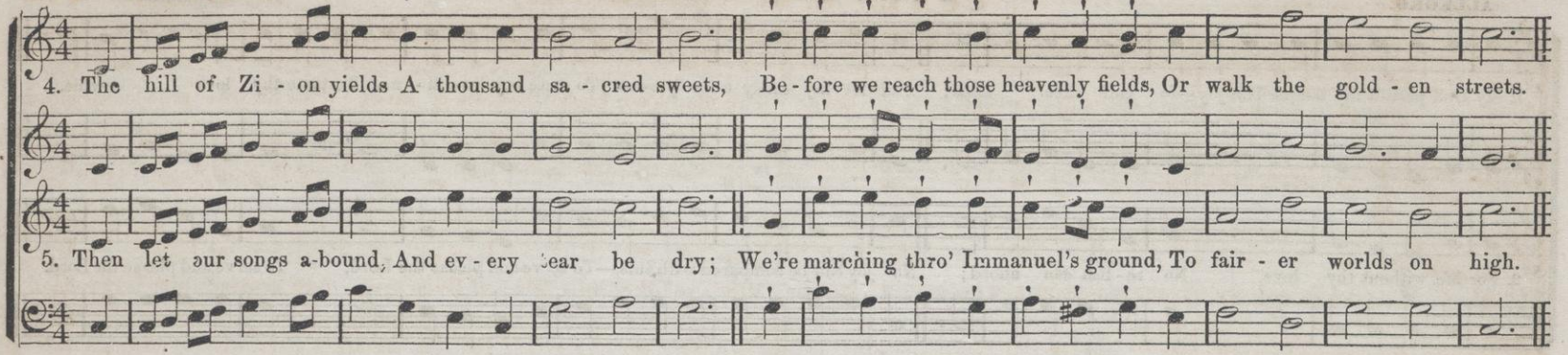
2. This world can ne-ver give The bliss for which we sigh: 'Tis not the whole of life to live, Nor all of death to die.

3. Beyond this vale of tears There is a life a-bove, Un-measur-ed by the flight of years; And all that life is love.

ALLEGRO con SPIRITO.

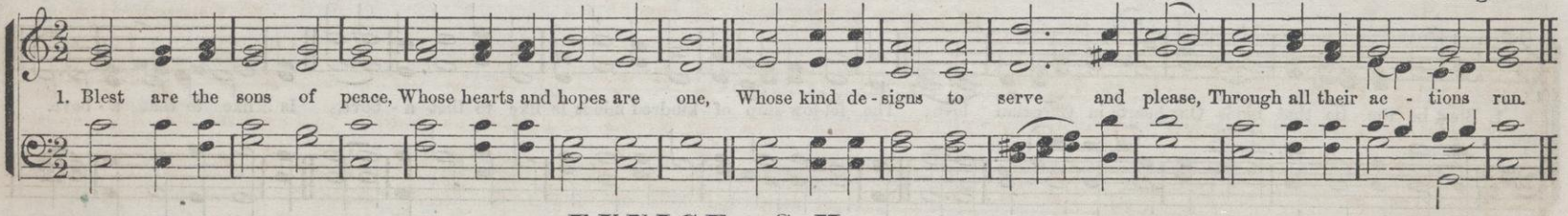
LOUIS. S. M.

Naricema.



PEACE. S. M.

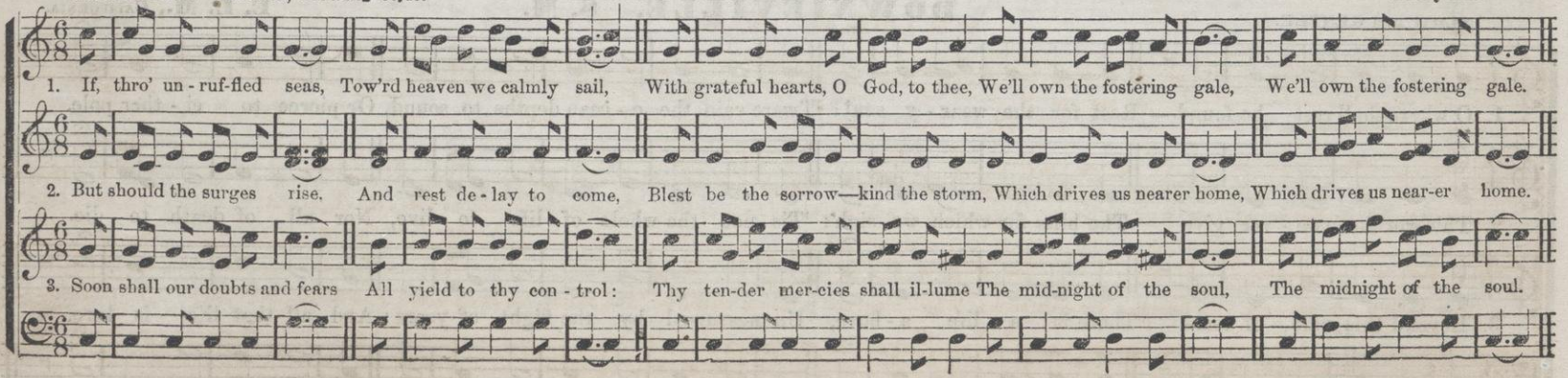
Hastings.



CANTABILE.—Graceful, Flowing Style.

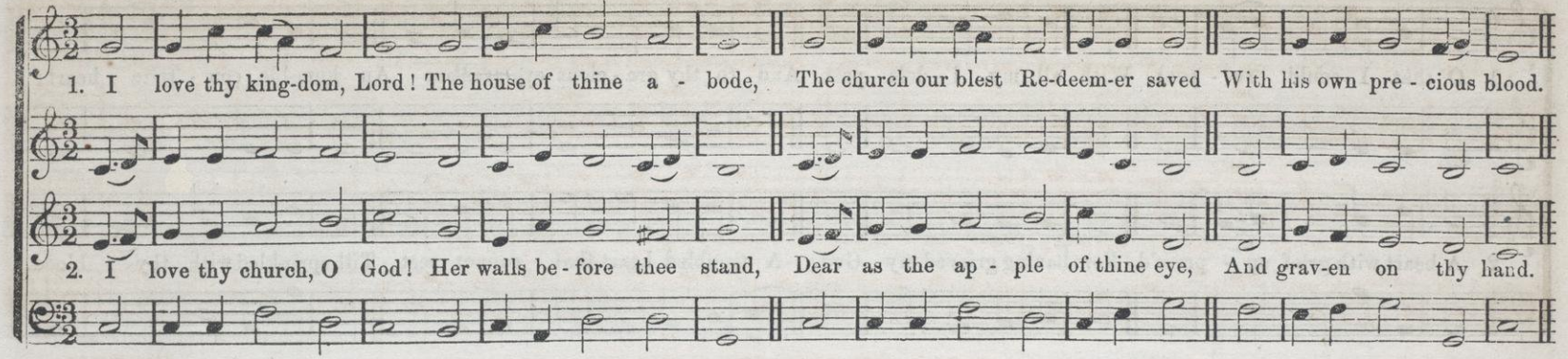
EUNICE. S. M.

Haydn.



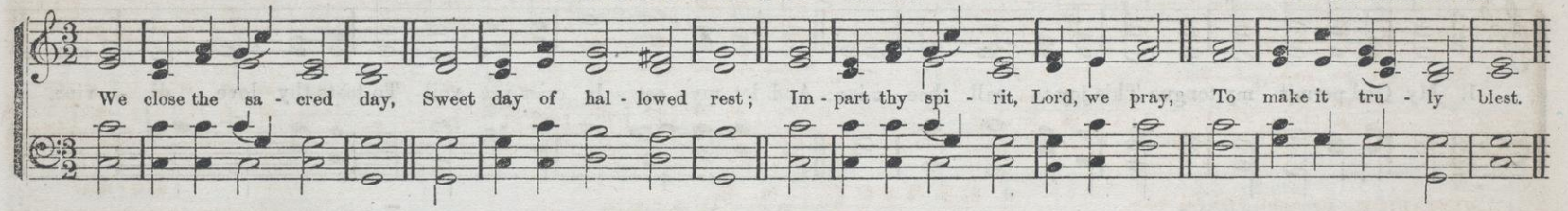
UCAL. S. M. (Congregational.)

Dr. L. Mason.



HESPERUS. S. M.

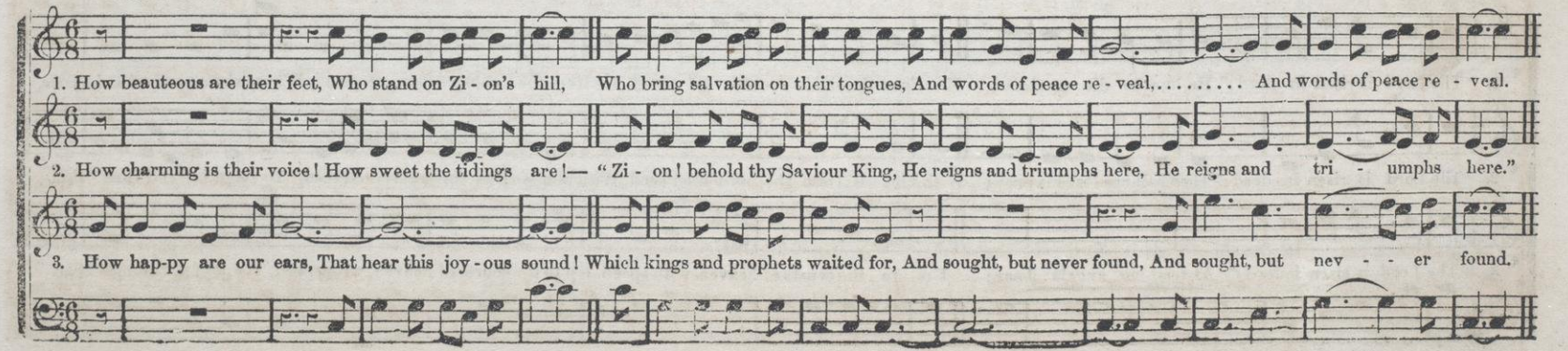
E. Chamberlin.



CANTABILE.

ORIOLE. S. M.

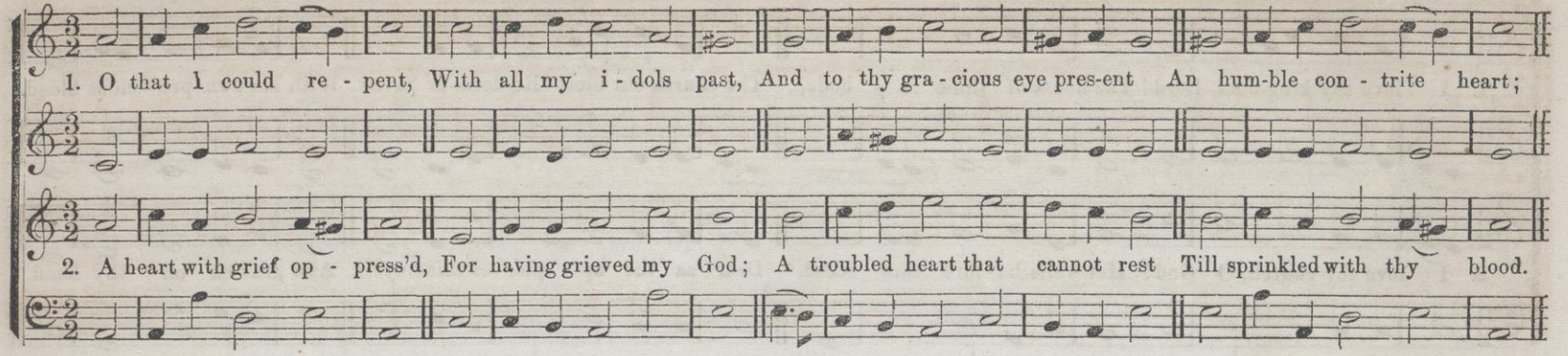
Arranged from A. Weber.



TENDERLY.

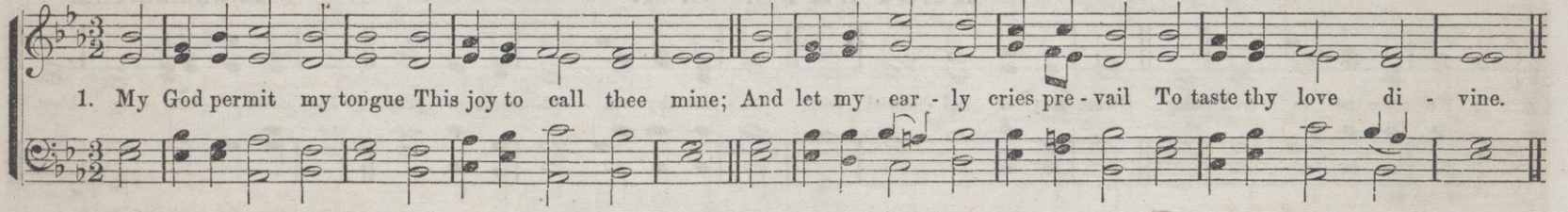
LINDEN. S. M.

ARRANGED FROM MSS. OF J. M. McF.



STILLINGFLEET. S. M.

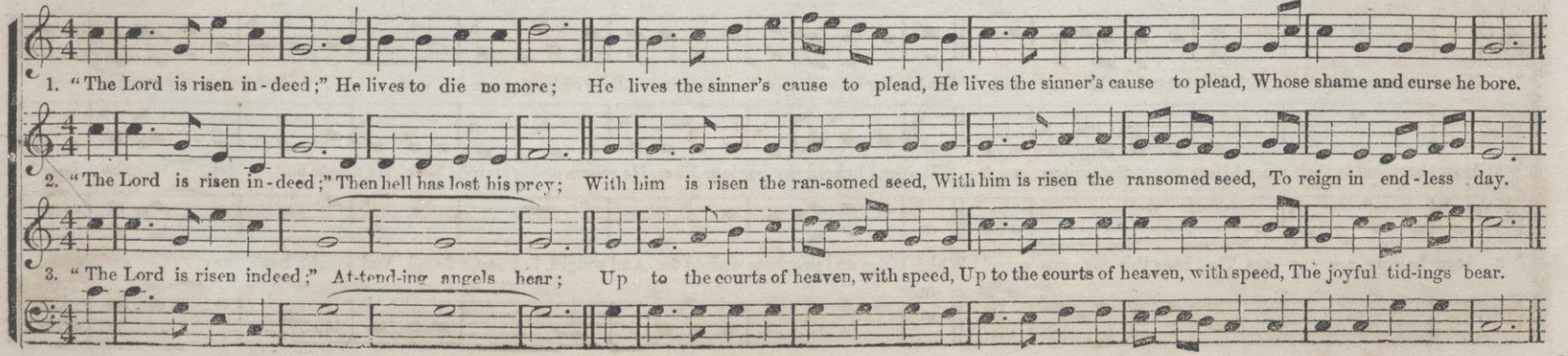
FROM A SWISS TUNE.



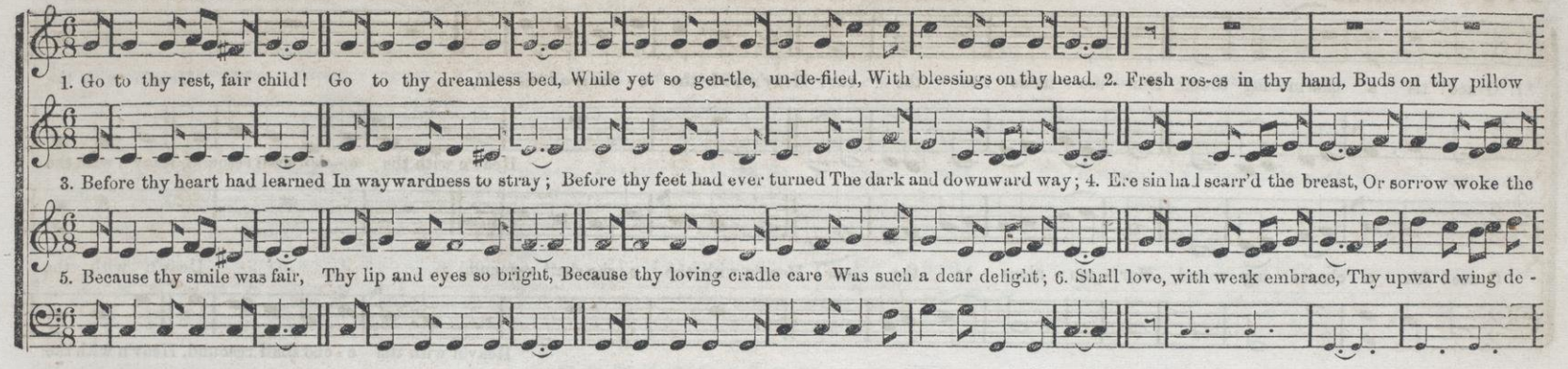
MAESTOSO.

NORWALK. S. M.

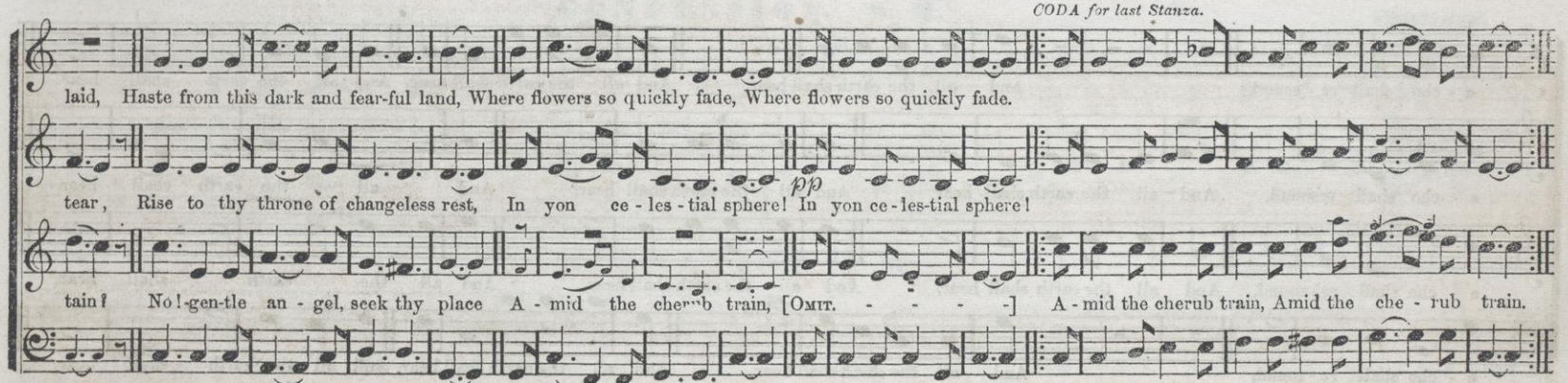
W. B. B. FROM "THE PSALMISTA."



THE LITTLE GRAVE.* S. M. (Quartette.)



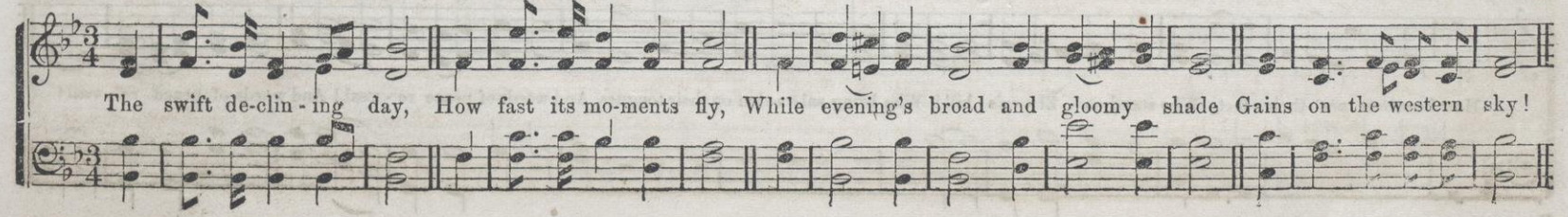
CODA for last Stanza.



* IN MEMORY OF A GENTLE DEPARTED ONE.

BRADEN. S. M.

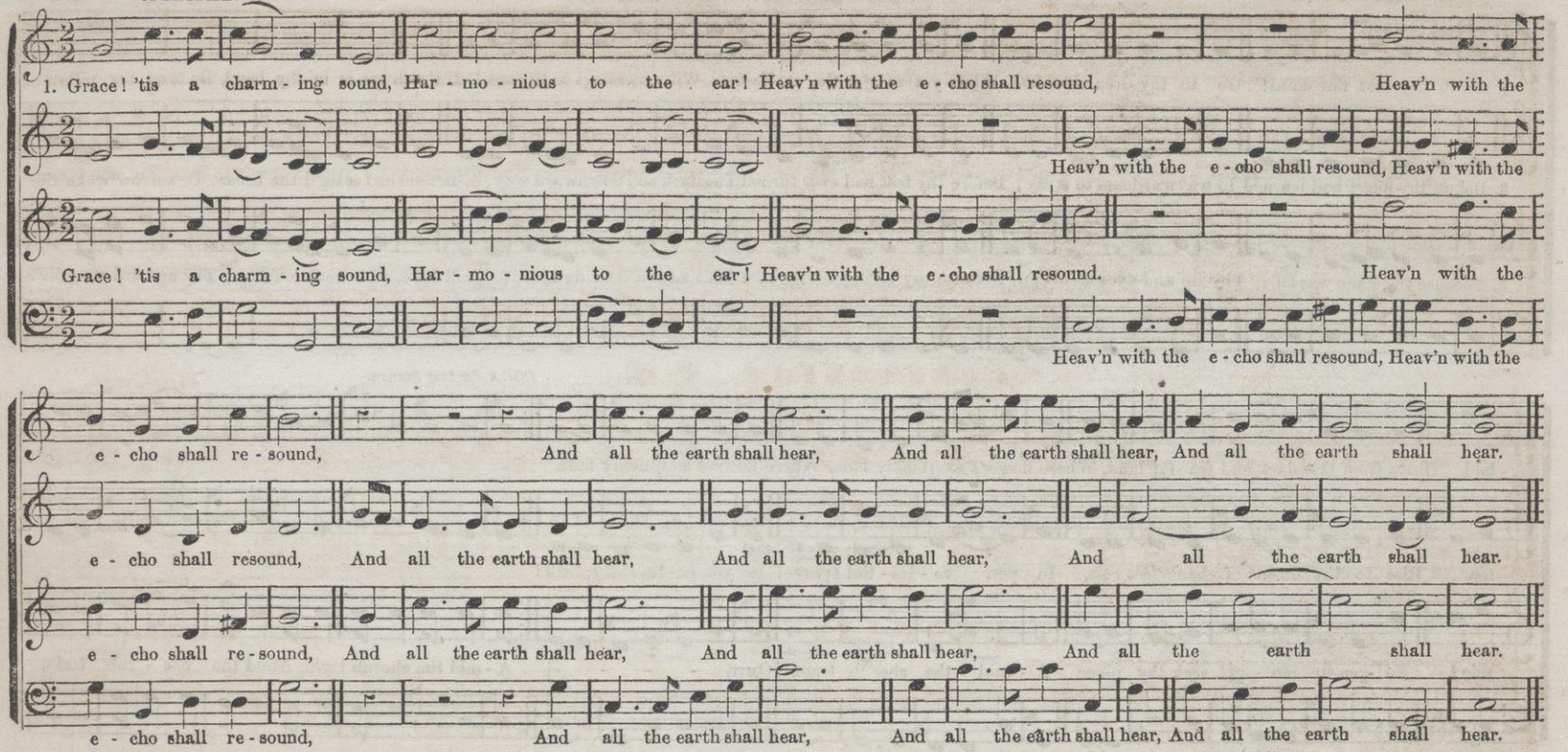
W. B. B. From "The Psalmista."



SPIRITED.

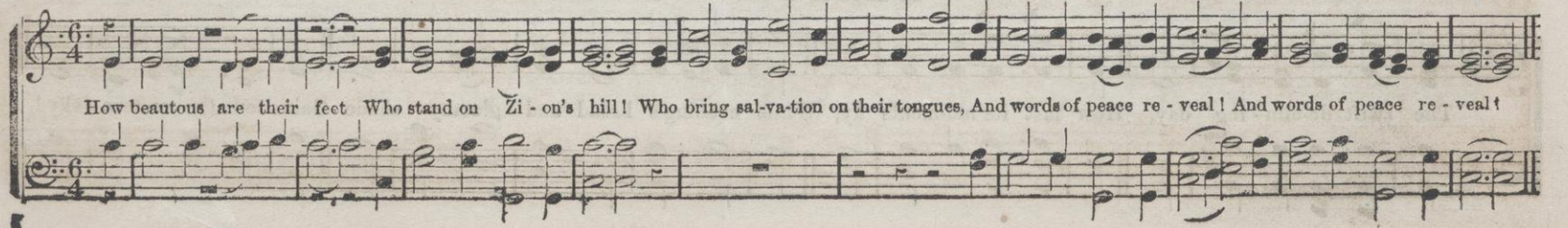
CRANBROOK. S. M.

Th. Clark.



NEBO. S. M.

H. From "The Psalmodist."



BOLD.—MAESTOSO.

KIRKWOOD. S. M.

1. Soldiers of Christ arise, And put your ar - mor on; Strong in the strength which God sup - plies, Strong in the strength which God supplies Thro' his eternal Son.

2. Strong in the Lord of hosts, And in his might - y power, The man who in the Sa - viour trusts, The man who in the Saviour trusts Is more than conqueror.

3. Stand, then, in his great might, With all his strength endued, And take, to arm you for the fight, And take, to arm you for the fight, The pan-o - ply of God.

CONFESSION. S. M.

Hastings.

O, bless - ed souls are they, Whose sins are cov - ered o'er; Di - vine - ly blest to whom the Lord Im - putes their guilt no more.

PROBATION. S. M.

Wm. B. Bradbury. 1847.

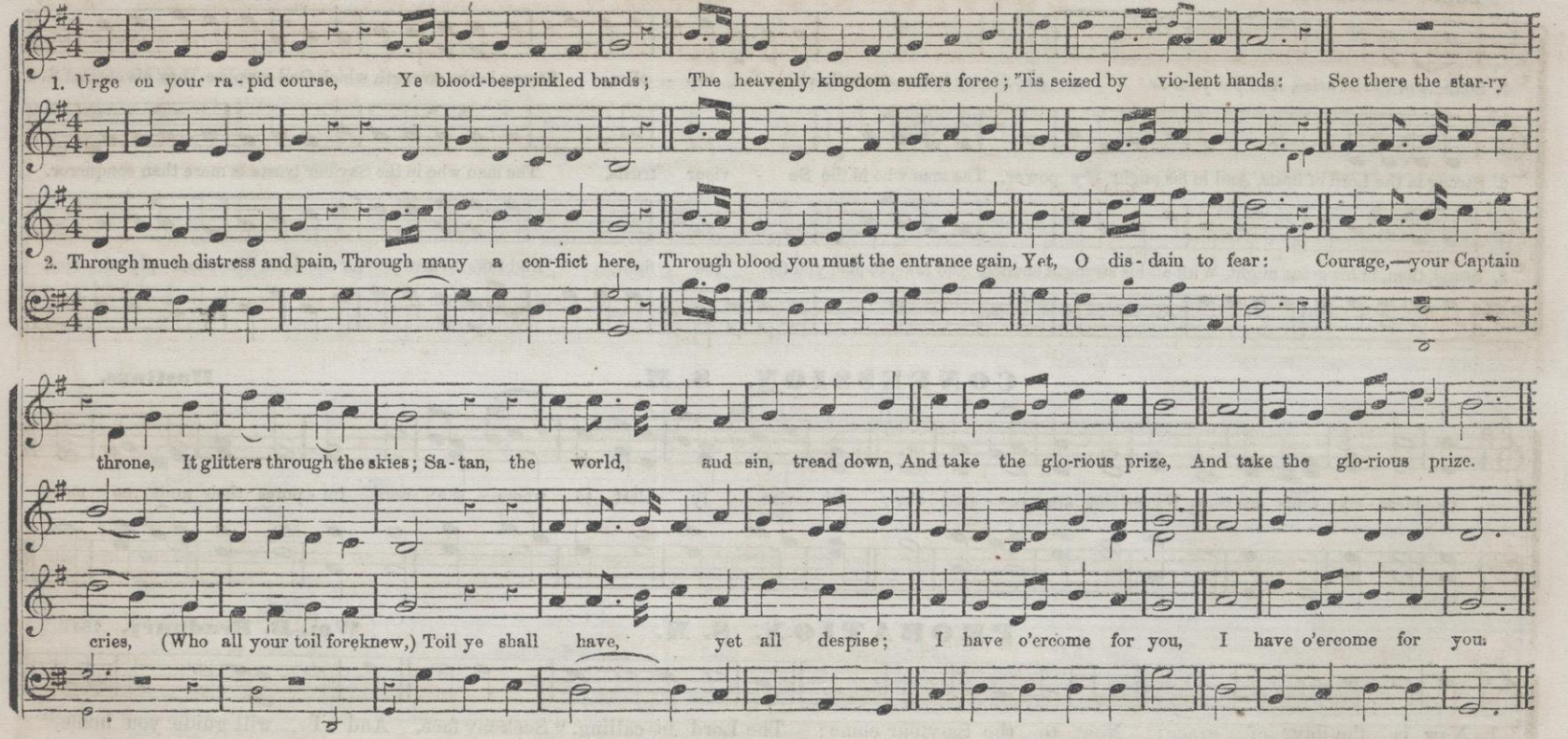
1. Now is the day of grace; Now to the Sa-viour come; The Lord is calling, "Seek my face, And I will guide you home."

2. A Fa - ther bids you speed; O, wherefore, then, de - lay? He calls in love; he sees you need; He bids you come to - day.

With ENERGY.

ALENA. S. M. Double.

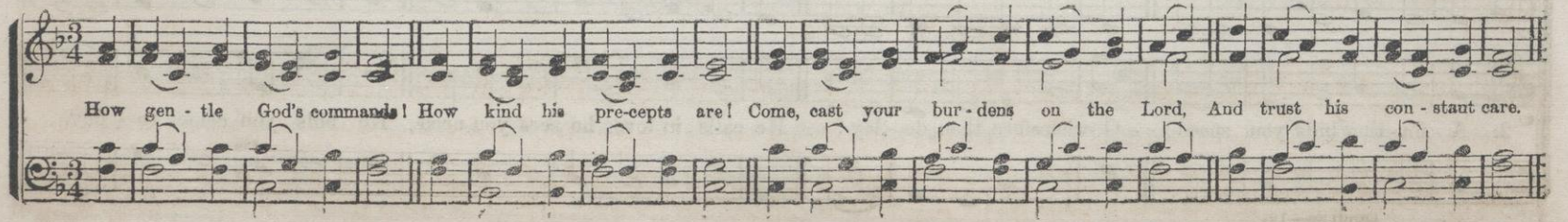
8. P.



SLOW and SOFT.—Cantabile.

DENNIS. S. M.

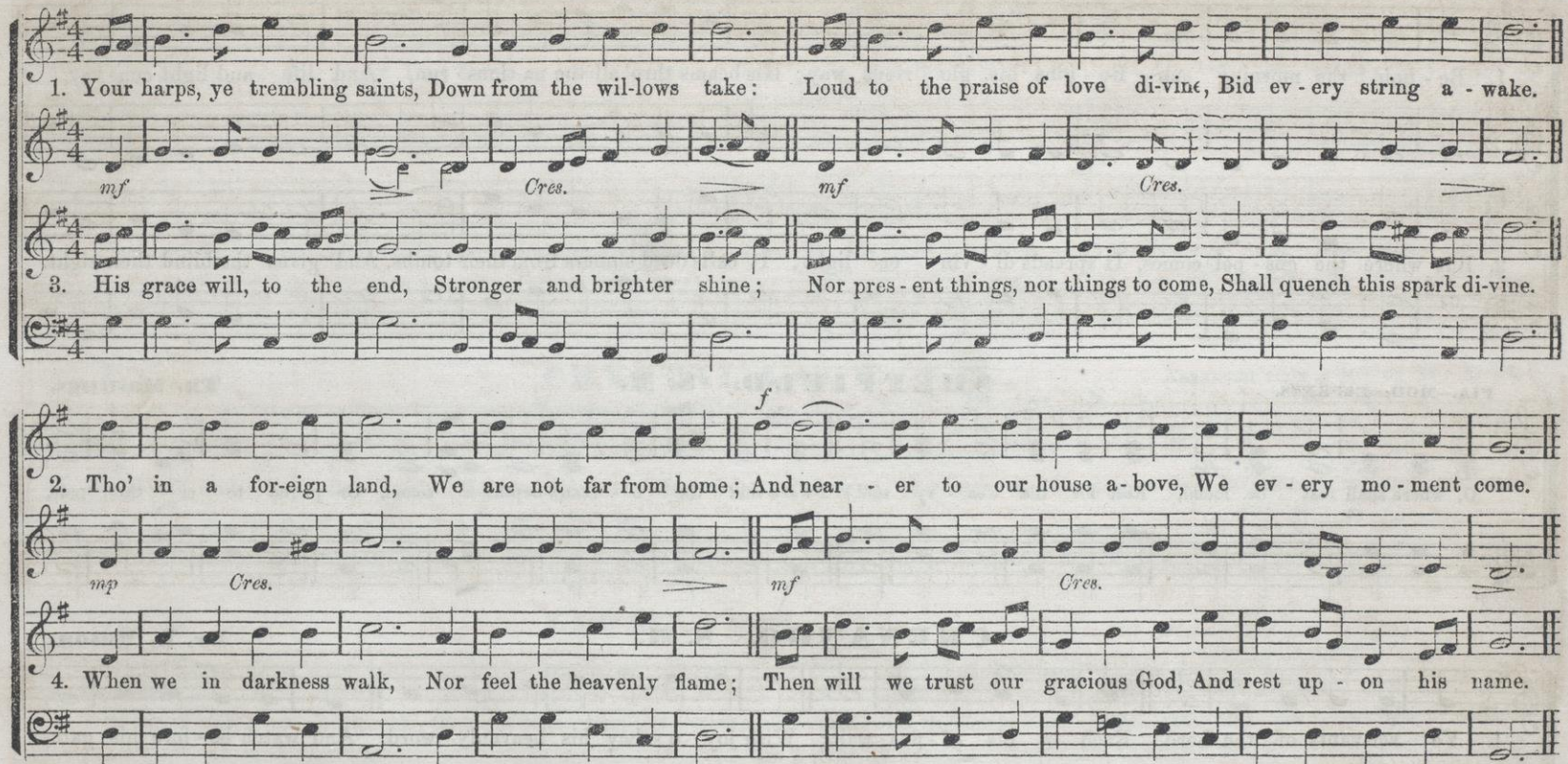
ARRANGED FROM H. G. Nägeli.



MODERATO.

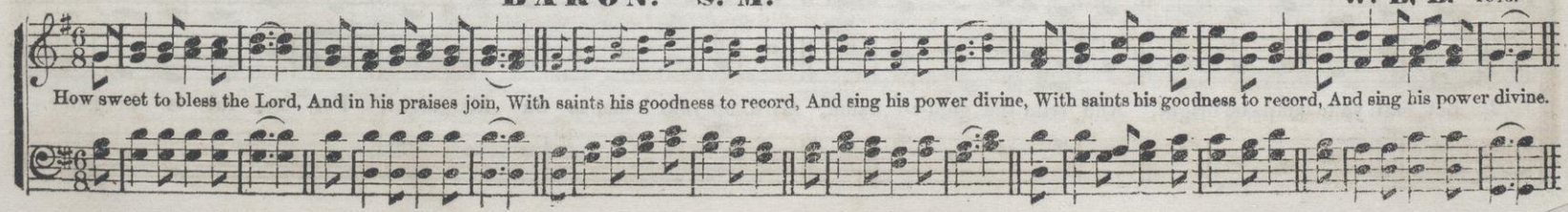
GREELY. S. M. Double.

GERMAN POPULAR TUNE. FROM "CANTICA LAUDIS."



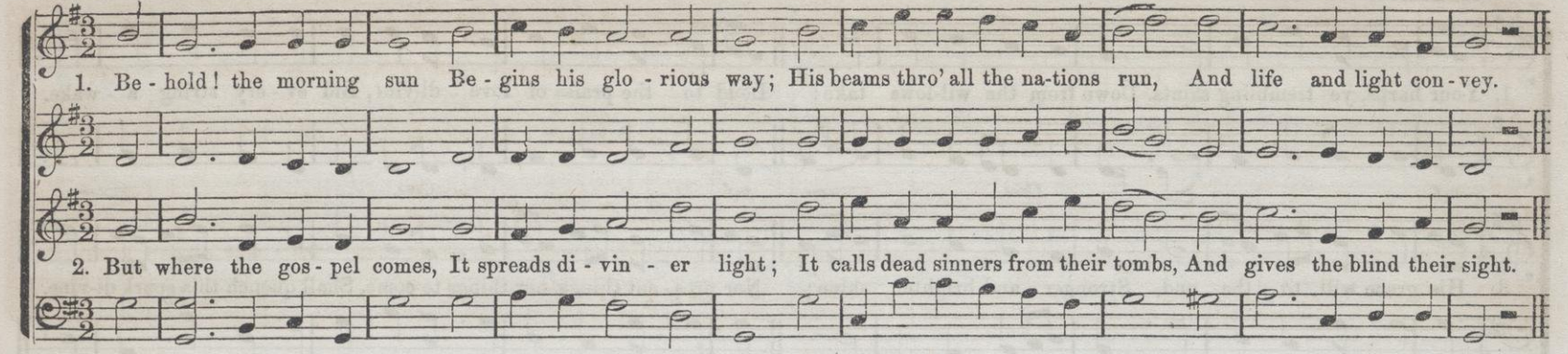
BARON. S. M.

W. B. B. 1848.



KÖNIGSTRASSE. S. M.

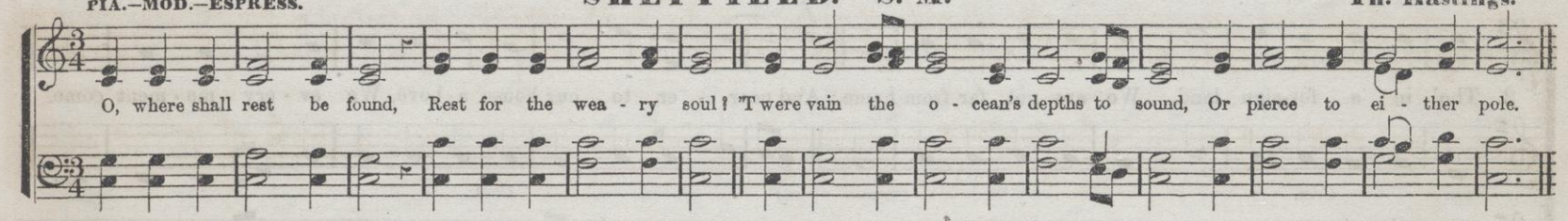
August Kriessmann.



PIA.—MOD.—ESPRESS.

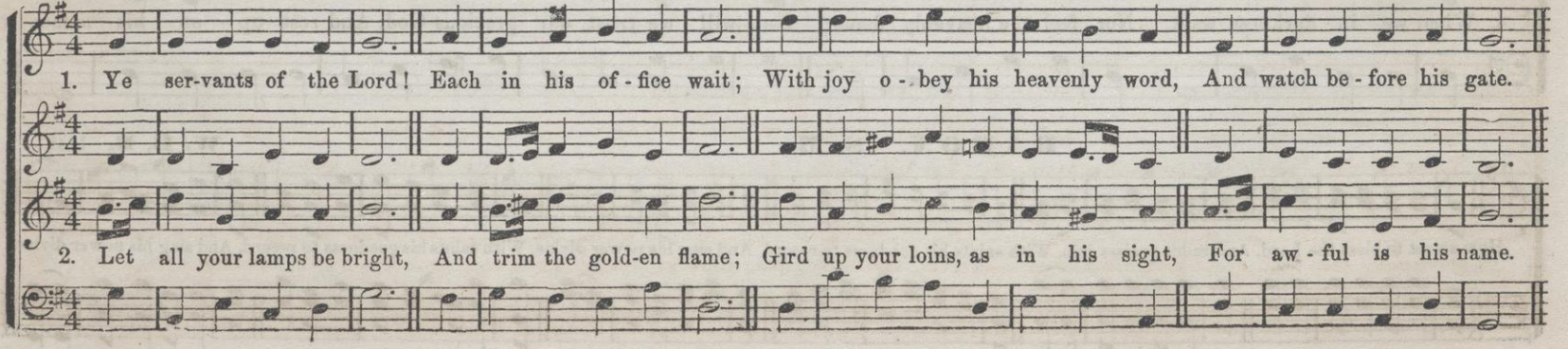
SHEFFIELD. S. M.

Th. Hastings.

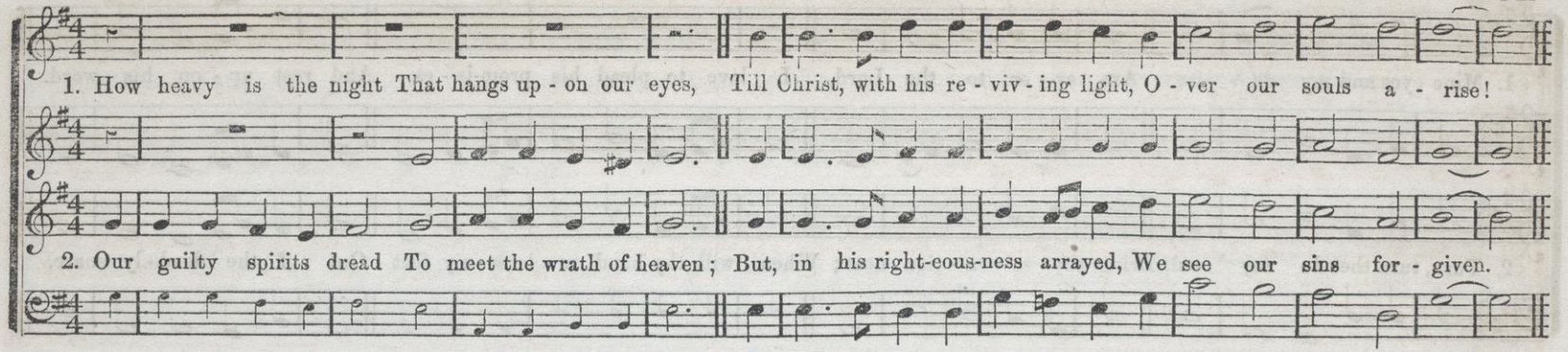


CHENANGO. S. M.

Dr. L. Mason.

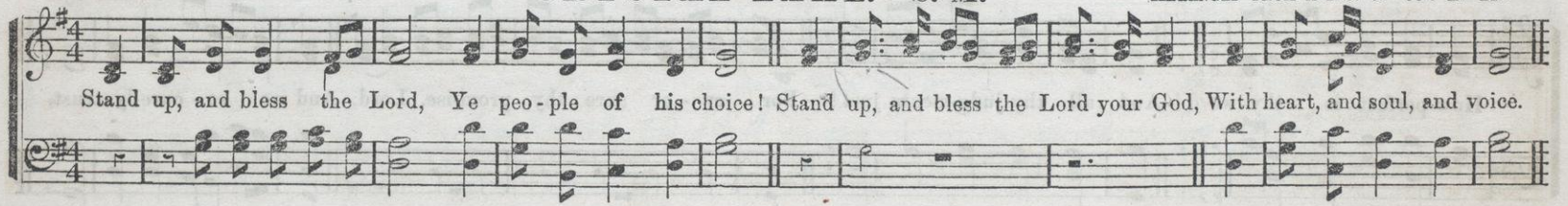


GILLET. S. M.



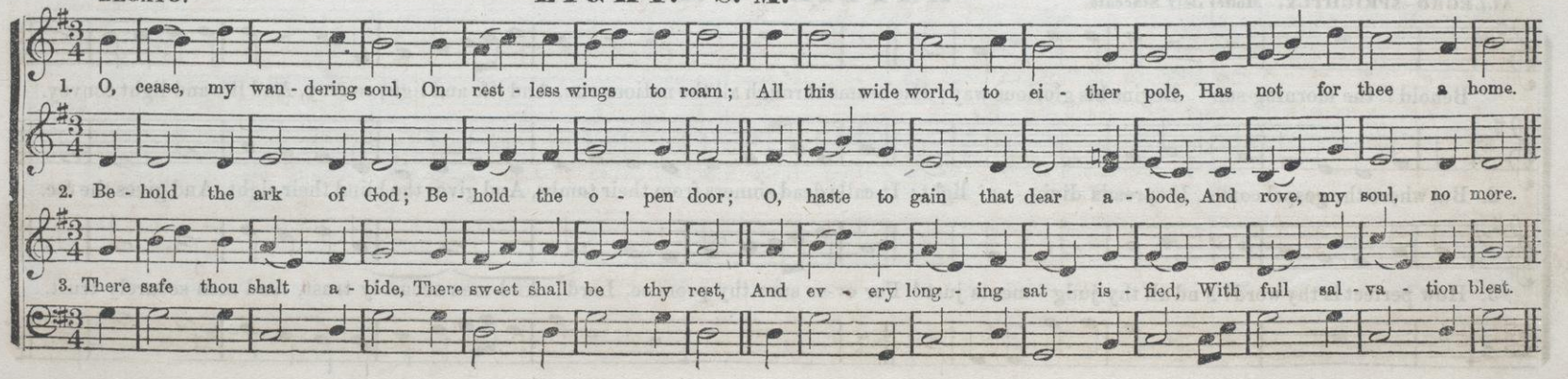
CRYSTAL LAKE. S. M.

ARRANGED FROM A MS. OF W. I. H.



LEGATO.

LIGHT. S. M.



GENTLE

ESTHER. S. M.

1. Mine eyes and my de - sire Are ev - er to the Lord, I love to plead his prom-is - es, And rest up - on his word.

2. Turn, turn thee to my soul, Bring thy sal - va - tion near; When will thy hand re - lease my feet Out of the dead - ly snare.

ALLEGRETTO—MODERATO.

SHIRLAND. S. M.

Stanley.

How perfect is thy word! And all thy judg-ments just! For ev - er sure thy prom-ise, Lord, And we se - cure-ly trust.

ALLEGRO—SPRIGHTLY. Moderately Staccato.

HATTIE. S. M.

Behold! the morning-sun Begins his glorious way; His beams through all the nations run, And life and light convey, And life and light convey.

2. But where the gospel comes, It spreads divin - er light; It calls dead sinners from their tombs, And gives the blind their sight, And gives the &c.

3. How perfect is thy word! And all thy judg - ments just! For ev-er sure thy promise, Lord! And men securely trust, And men securely trust.

SLOW.

MOUNT HOPE. S. M.

1. O God, my strength, my hope, On thee I cast my care, With humble con - fi-dence look up, And know thou hearest prayer.

2. O for a god - ly fear, A quick dis-cern - ing eye, That looks to thee when sin is near, And sees the tempter fly!

ST. THOMAS. S. M.

Handel.

My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.

PIANO.

LOTTIE. S. M. (CONGREGATIONAL.)

CODA for last Stanza of this Hymn.

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

2. His bounty will pro-vide, His saints se - cure - ly dwell; That hand which bears cre - a - tion up, Shall guard his children well.

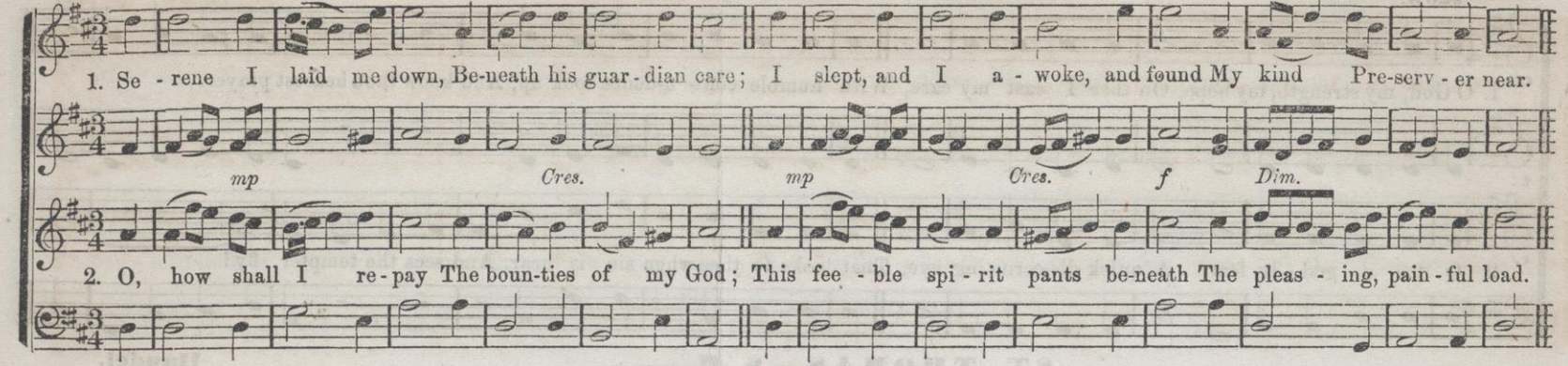
3. Why should this anxious load Press down your weary mind? Oh, seek your heavenly Father's throne, And peace and com-fort find.

4. His goodness stands approved, Unchanged from day to day; I'll drop my bur - den at his feet, And bear a song a - way, And bear a song a - way.

ANDANTE.

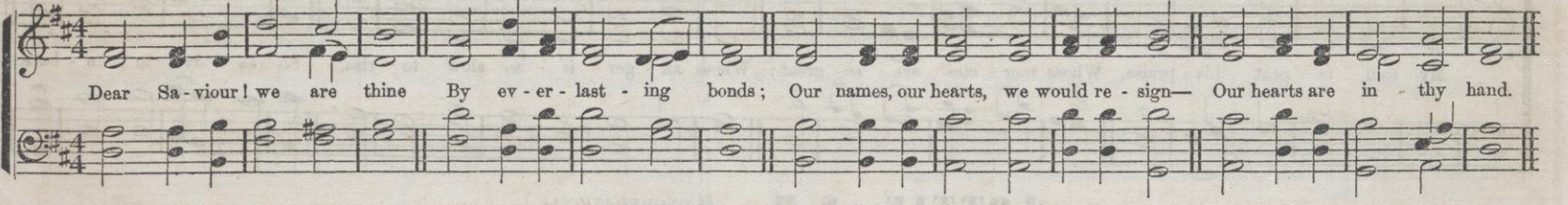
WHITNEY. S. M.

ARRANGED FROM A MS. OF W. O. P.



OWEN. S. M.

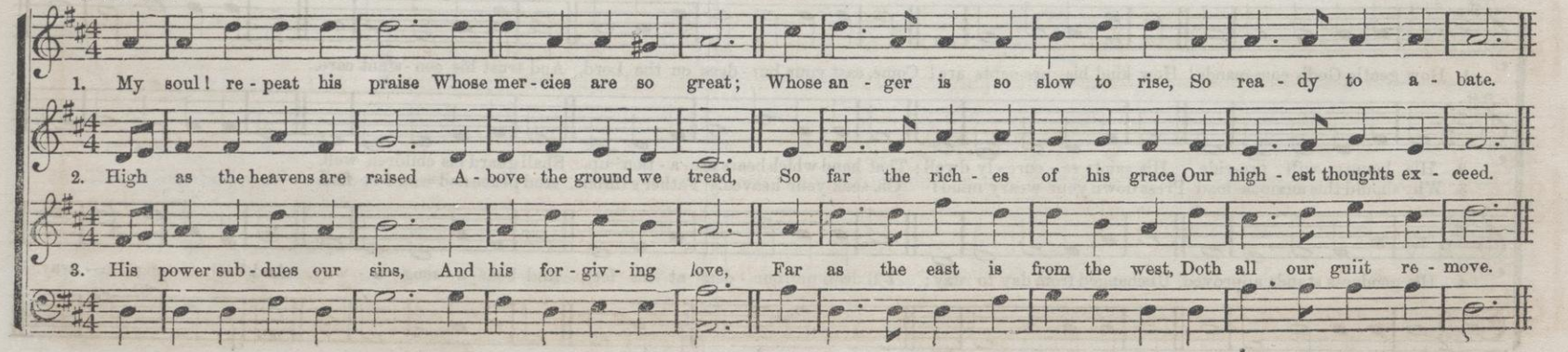
J. E. Sweetser.



ALLEGRO.

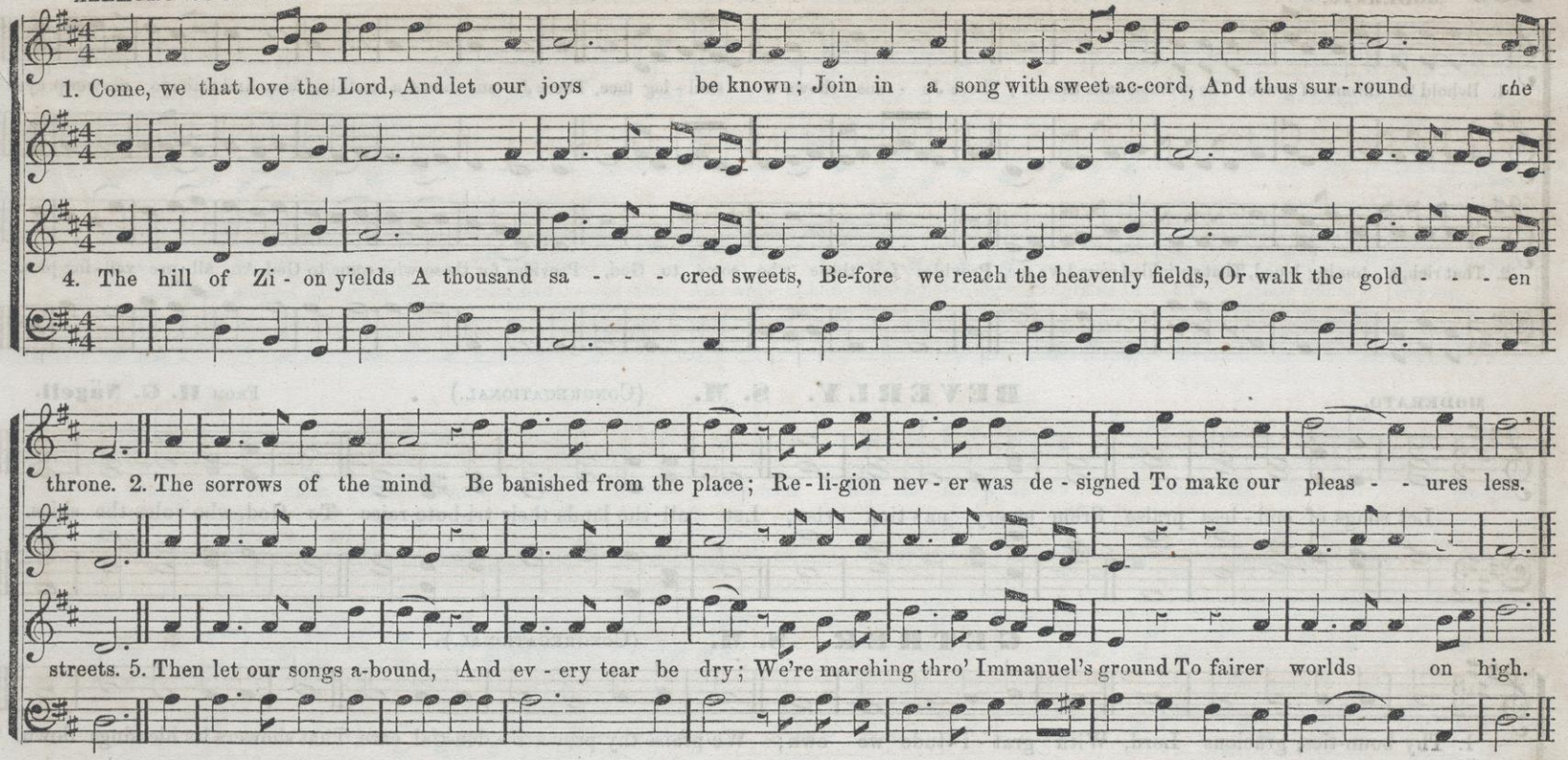
MANLY. S. M. (CONGREGATIONAL.)

W. M.



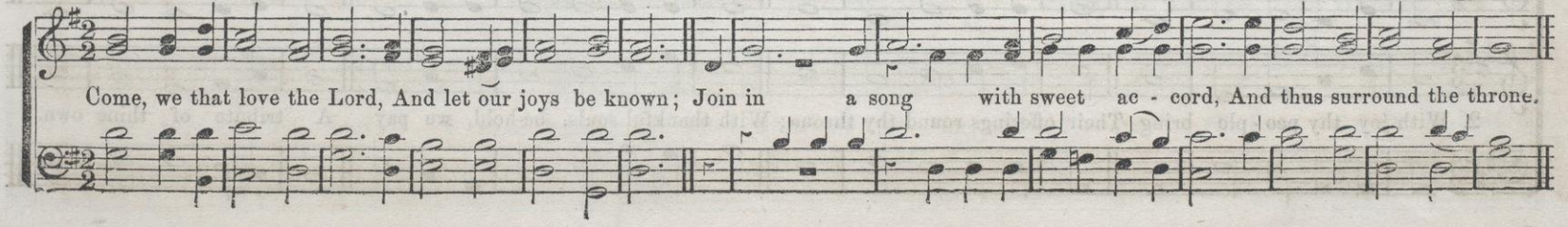
ALLEGRO con SPIRITO

PEARNE. S. M. Double.



HUTTON. S. M.

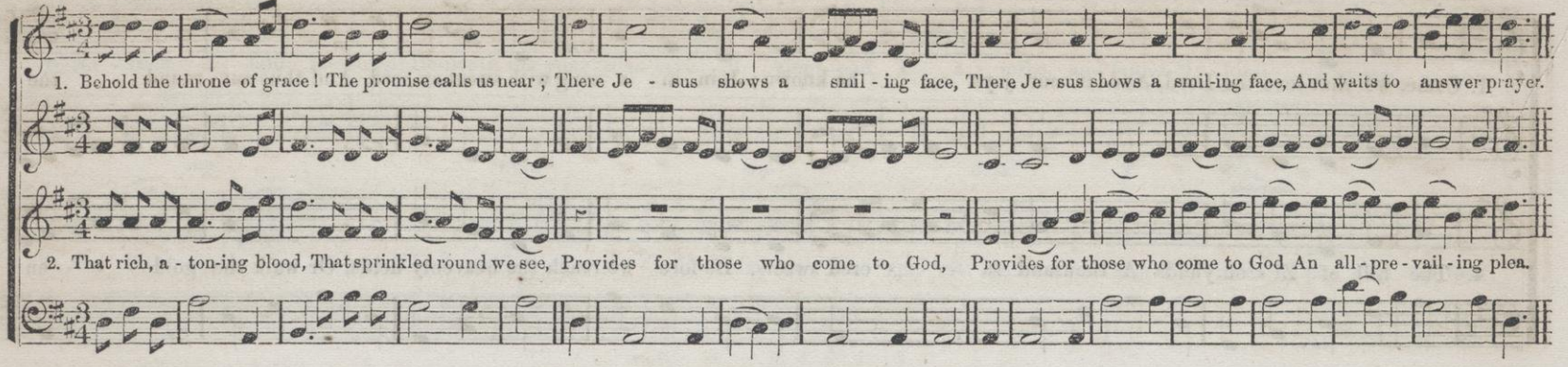
Hastings.



MODERATO.

HADYN. S. M. (Choir.)

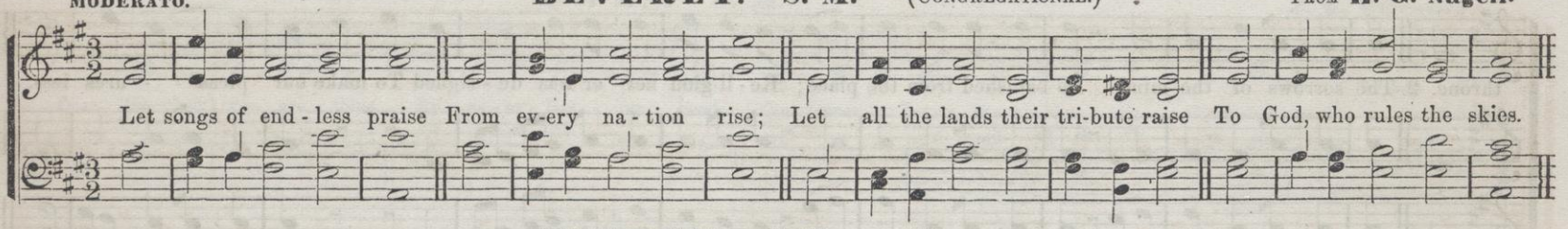
R. E. O.



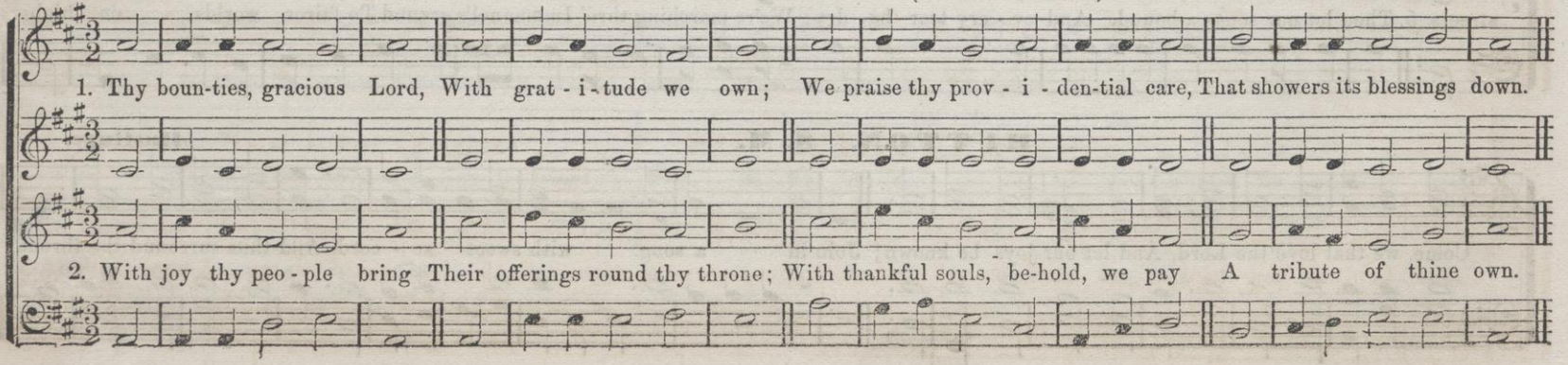
MODERATO.

BEVERLY. S. M. (Congregational.)

From H. G. Nägeli.



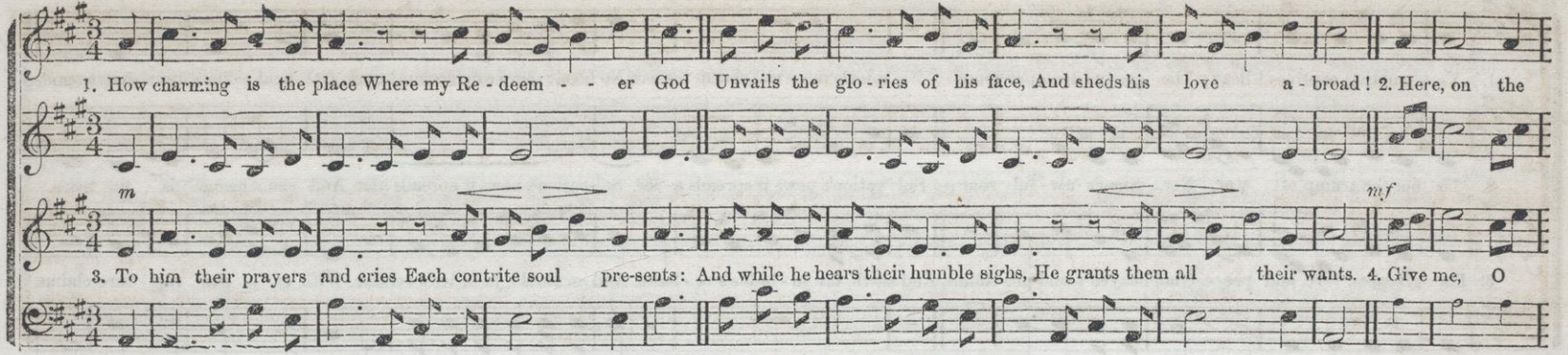
GETHER. S. M. (Congregational.)

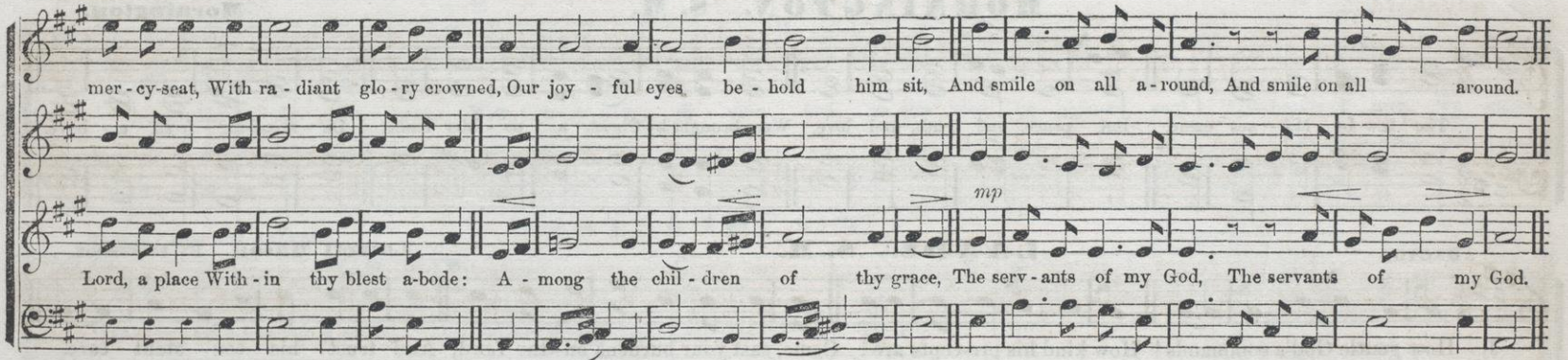


LARGO

FLAGG. S. M. Double.

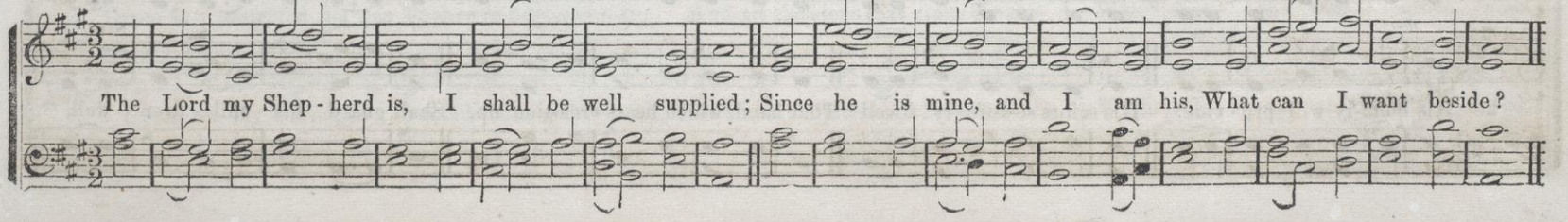
L. Mason. From "Cantica Laudis."





THATCHER. S. M.

Handel. From his "Lord, remember David."



MODERATO.

RIVERSIDE. S. M.

1. Ye trembling captives! hear; The gos-pel trumpet sounds; No mu-sic more can charm the ear, No music more can charm the ear, Or heal the heart-felt wounds.

2. 'Tis not the trump of war, Nor Sinai's aw-ful roar; Sal-vation's news it spreads a-far, Sal-vation's news it spreads afar, And ven-geance is no more.

3. For-giveness, love, and peace, Glad heaven aloud pro-claims, And earth, the ju-bi-lee's re-lease, And earth, the ju-bi-lee's release, With ea-ger rap-ture claims.

MORNINGTON. S. M.

Mornington.

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

ADAGIO.

LANDS. S. M.

Lowell Mason. BY PERMISSION.

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

mp *Cres.* Sym.

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

ALLEGRO.—Bold and Spirited.—Forte.

MAGNOLIA. S. M. (Singing Class and Choir.)

1. Behold! the lofty sky Declares its Maker, God; And all the starry works on high Proclaim his power abroad, Proclaim his power, &c.

Cres.

2. The darkness and the light Still keep their course the same; While night to day, and day to night, Divinely teach his name, Divinely teach, &c.

CLAYTONVILLE. S. M. Wm. B. Bradbury. From "The Psalmista."

p *m* *p* *m*

Come, Ho-ly Spi-rit, come, With en-er-gy di-vine, And on this poor, be-night-ed soul, With beams of mer-cy shine.

QUICK.—Bold and Animated.

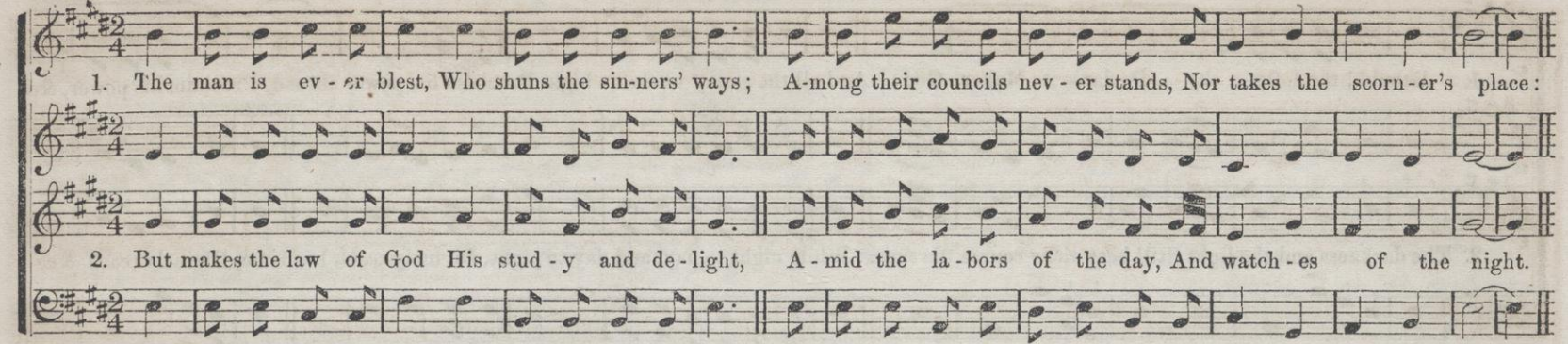
CORTLAND. S. M.

1. Grace!—'tis a charming sound,—Harmonious to the ear; Heaven with the echo shall re-sound, And all the earth shall hear.

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

3. Grace led my roving feet To tread the heavenly road; And new supplies each hour I meet, While press-ing on to God.

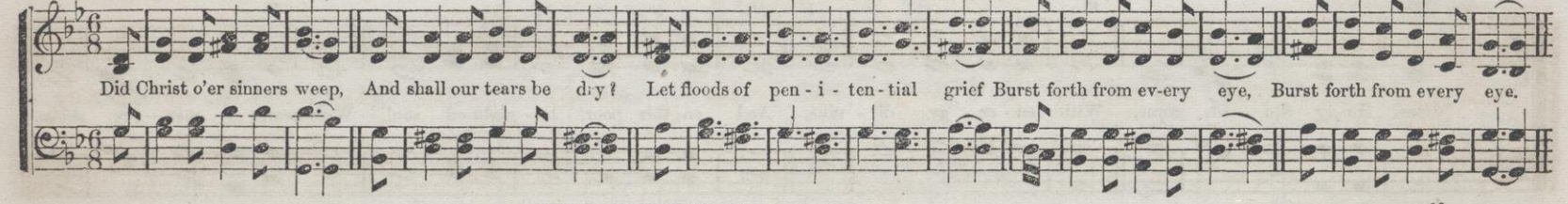
HOPEWELL. S. M.



PLAINTIVE.

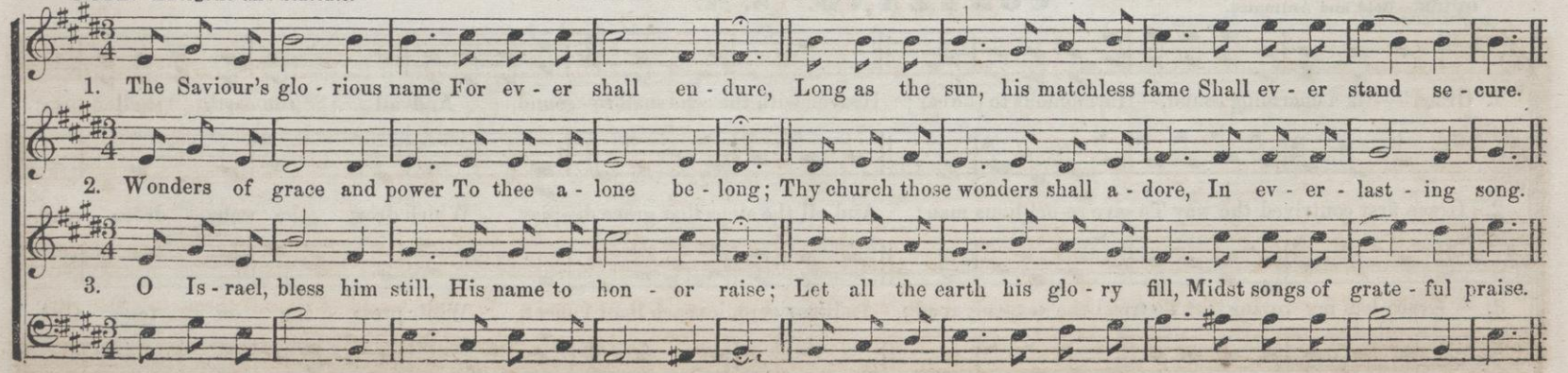
PENITENCE. S. M.

W. B. B. FROM "THE CHORALIST."



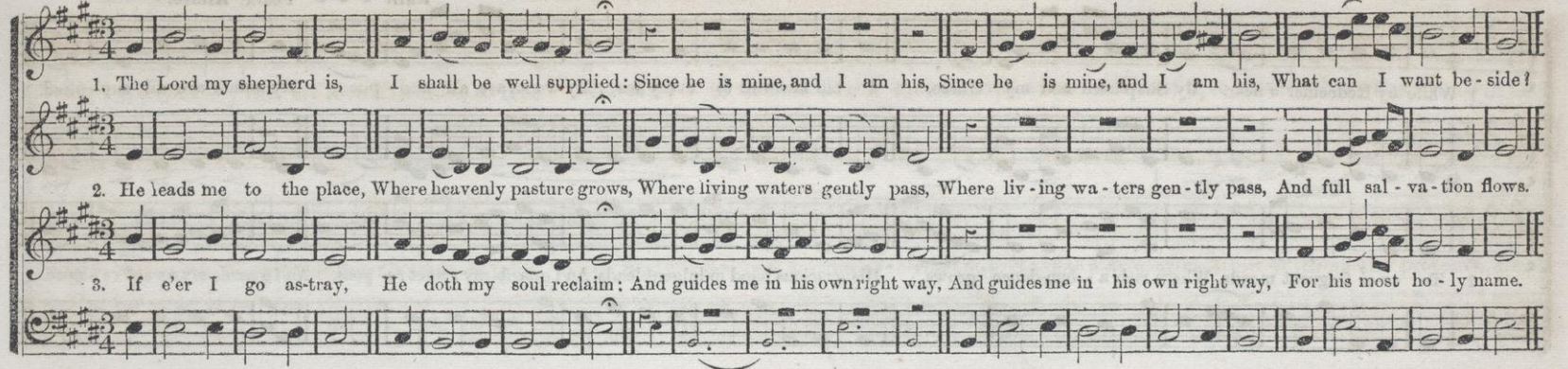
BOLD.—Energetic and Staccato.

HARDING. S. M.



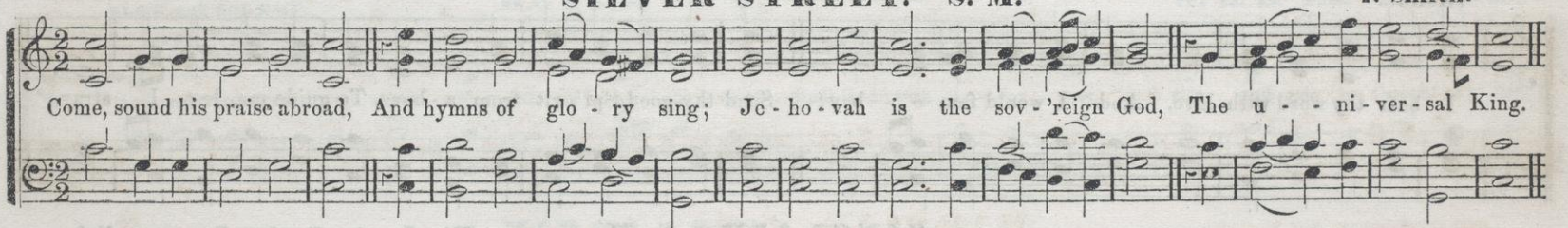
GENTLE.—Moderately Slow.—Legato.

CARRIE. S. M.



SILVER STREET. S. M.

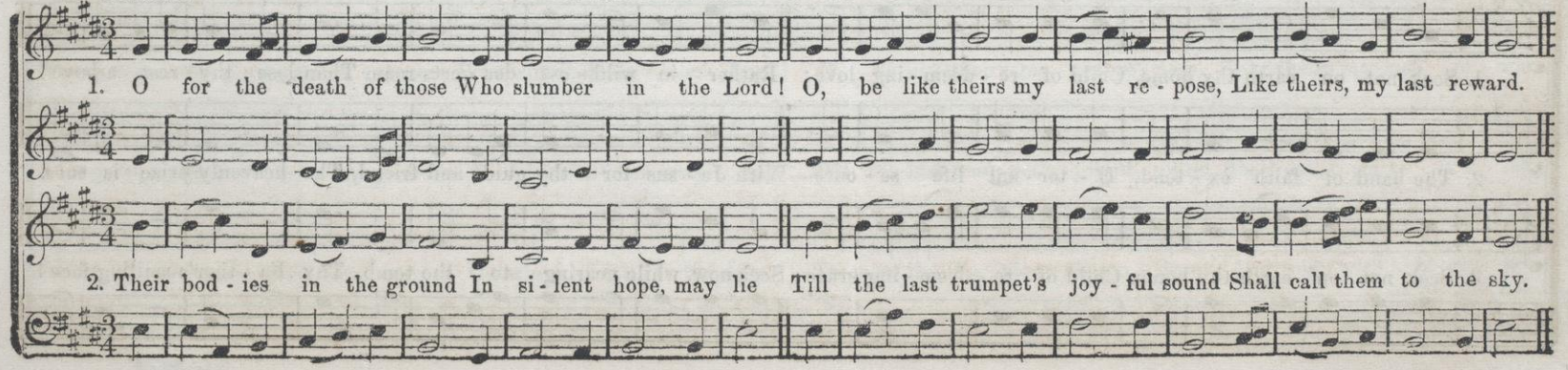
I. Smith.



LEGATO.

MARVIN. S. M.

✻



ANDANTE e LEGATO.—Slow—Gentle—Flowing.

BELLA. S. M.

Rall. - - - CODA. Ritard.

1. While my Redeemer's near, My Shep-herd and my Guide, I bid farewell to every fear; My wants are all sup - plied, My wants are all sup - plied.

p Cres.

2. To ev-er fragrant meads, Where rich a - bun-dance grows, His gracious hand indulgent leads, And guards my sweet re - pose. And guards my sweet re - pose.

CHORAL.

BADEA. S. M.

FROM A GERMAN CHORAL.

I hear thy word with love, And I would fain o - bey; Send thy good Spi - rit from a - bove, To guide me, lest I stray.

LEGATO.

SINCLAIR. S. M.

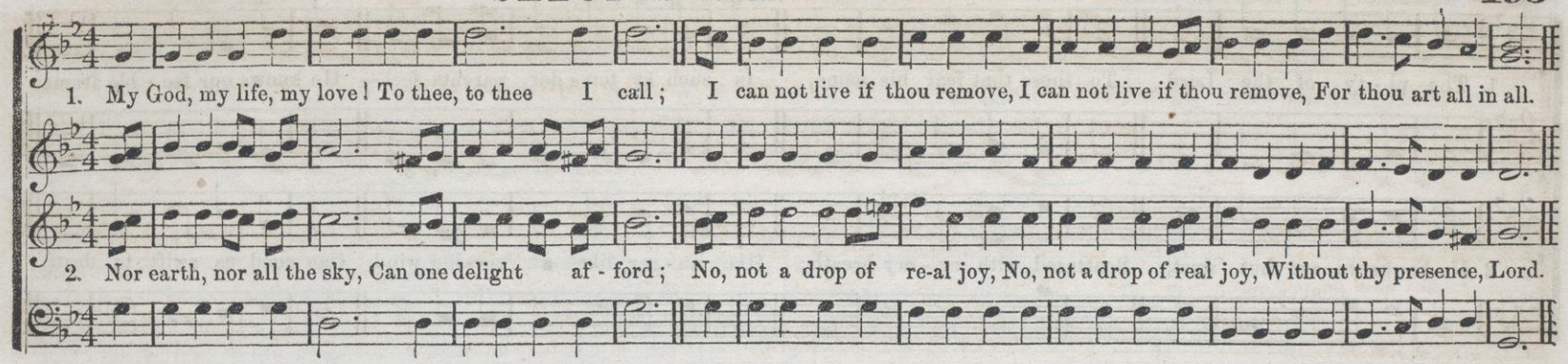
Miss Louise Cooke, BLOOMFIELD, N. J.

1. Seek not on earth thy home, Child of re - deem - ing love; Rather in wild - est des - erts roam Than lose thy rest a-bove!

2. The hand of faith ex - tend, E - ter - nal life se - cure—With Je - sus for thy guide and friend, The heavenly prize is sure.

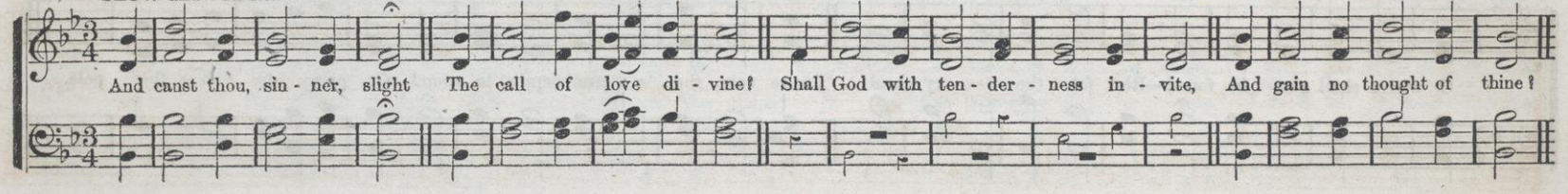
3. Seek not on earth thy home, Child of re - deem - ing grace; Seek now, while nearing to the tomb, Thy Fa - ther's smiling face!

SALUDA. S. M.

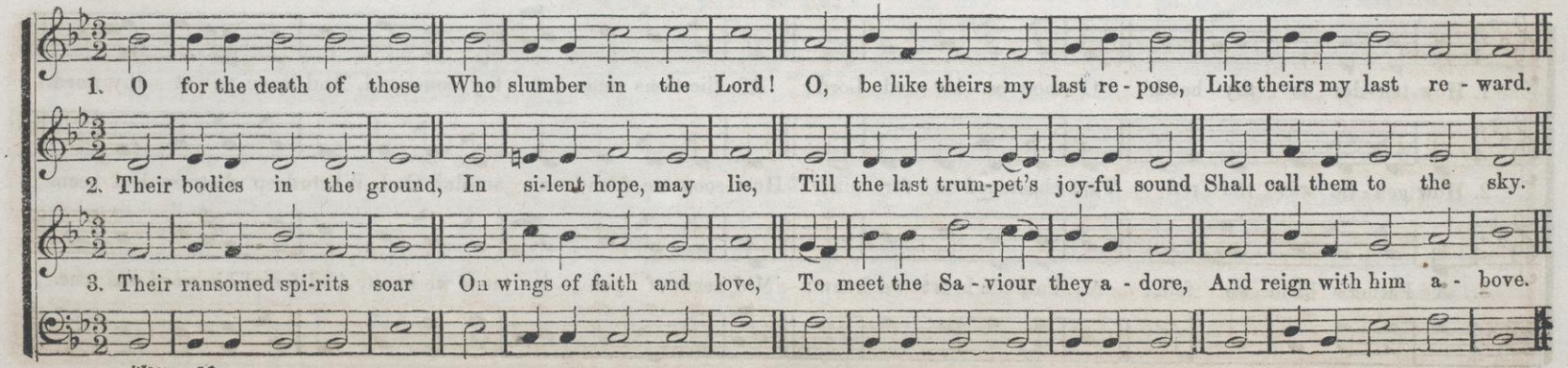


BOYLE. S. M.

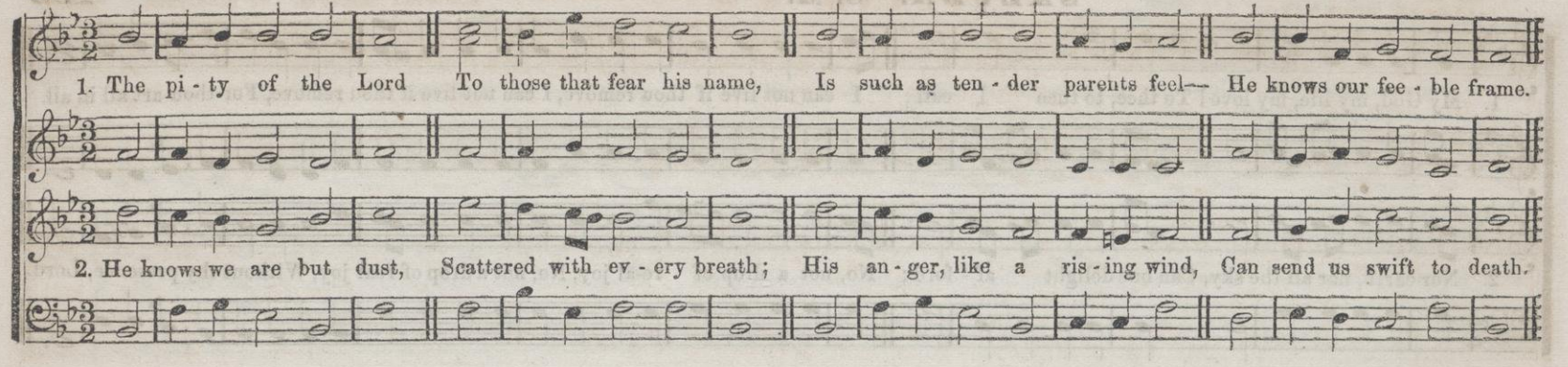
SLOW and SOLEMN. W. B. B. From "The Psalmodist."



MIRMA. S. M.

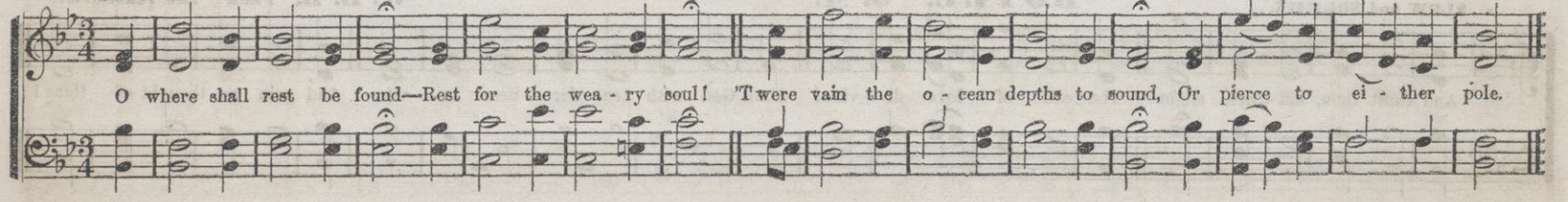


WOODSIDE. S. M.



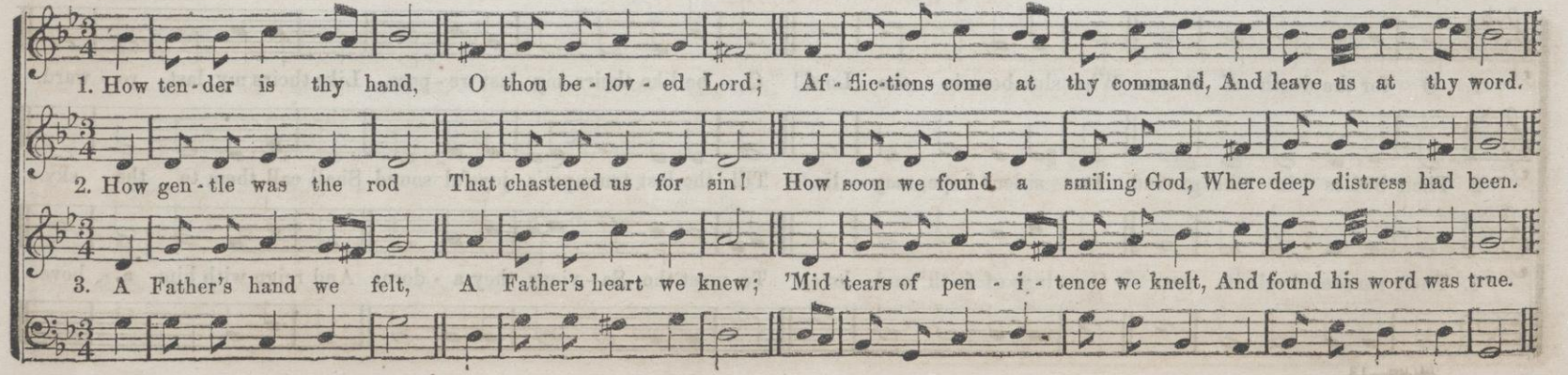
TIOGA. S. M.

SLOW and SOLEMN. Hastings.



ZABONI. S. M.

W. B. B.



ALLEGRO MODERATO.

ATLAND. S. M.

Lowell Mason. By permission.

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

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

MIZAR. S. M. (Congregational.)

From W. W.

O for the death of those Who slum - ber in the Lord! O, be like theirs my last re - pose, Like theirs my last re - ward.

OCEAN HILL. S. M.

W. B. B. From "The Mendelssohn Coll."

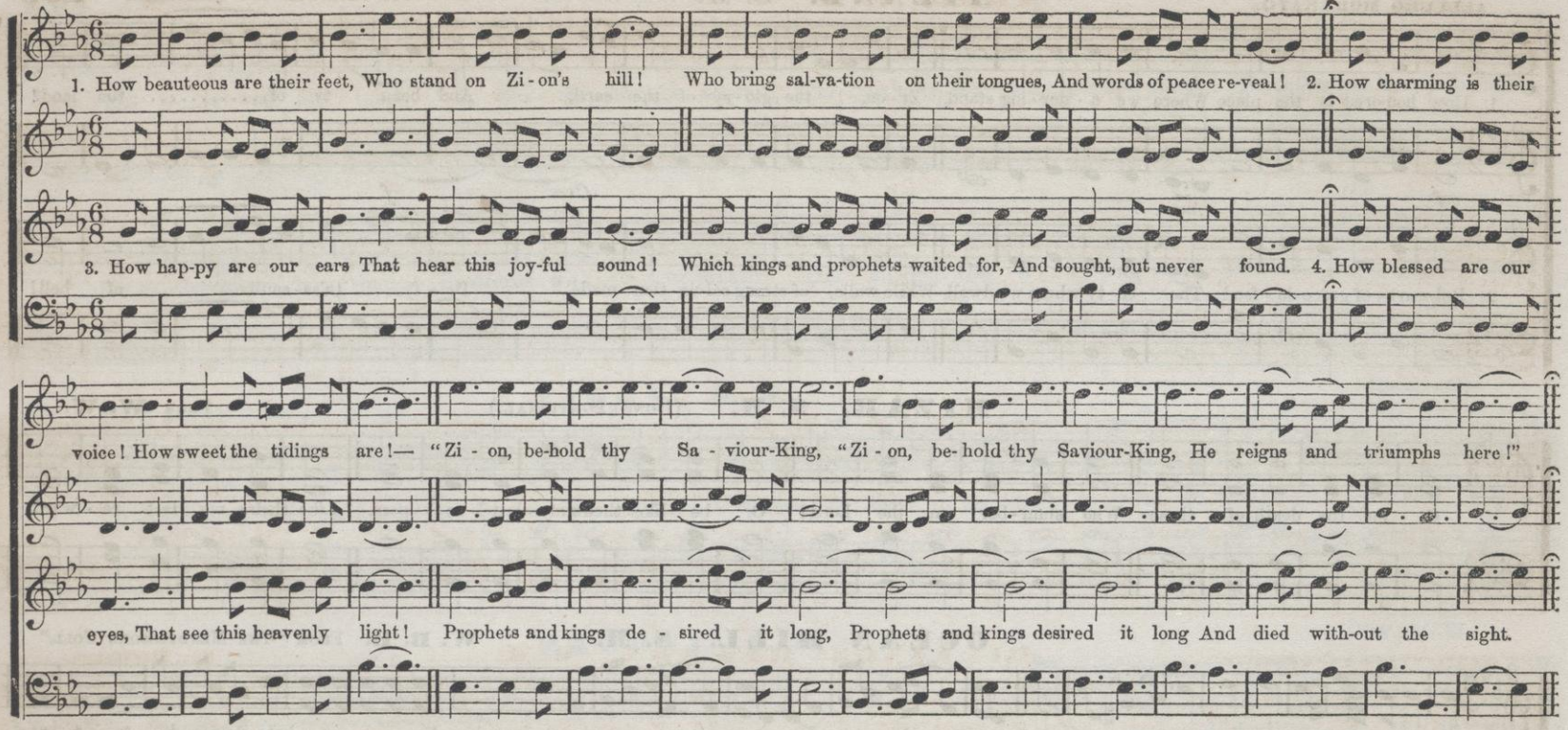
1. My soul, repeat his praise Whose mercies are so great, Whose an - ger is so slow to rise, So rea - dy to... a - bate, So rea - dy to a - bate.

2. High as the heavens are raised Above the ground we tread, So far... the rich - es of.... his grace Our highest thoughts exceed, Our highest thoughts exceed.

3. His power subdues our sins, And his for-giv-ing love, Far as the east is from the west, Doth all our guilt re-move, Doth all our guilt re-move.

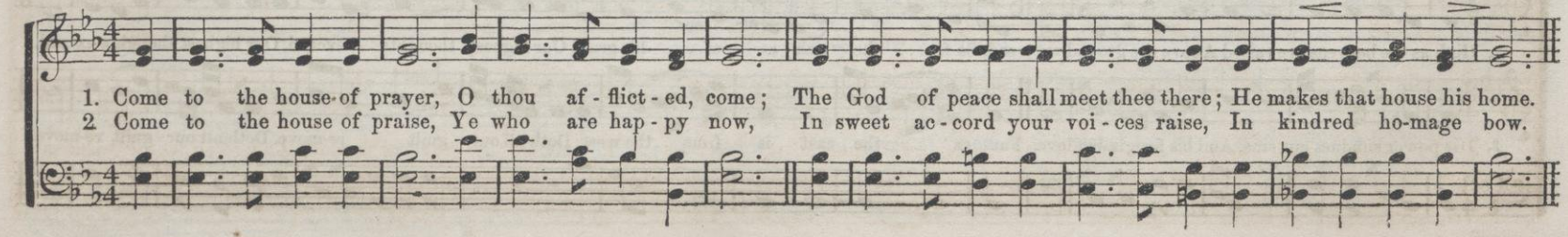
PASTOR. S. M. Double.

R. E. C.



BRAINERD. S. M.

W. B. B.



GRAVE.

AZEL. S. M.

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

2. From ear - ly dawning light Till even-ing shades a - rise, For thy sal - va - tion, Lord, I wait, With ev - er - long-ing eyes.

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

OLMUTZ. S. M.

ARR. FROM A GREGORIAN CHANT BY **Dr. L. Mason.**

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

ANDANTINO ESPRESSIVO.

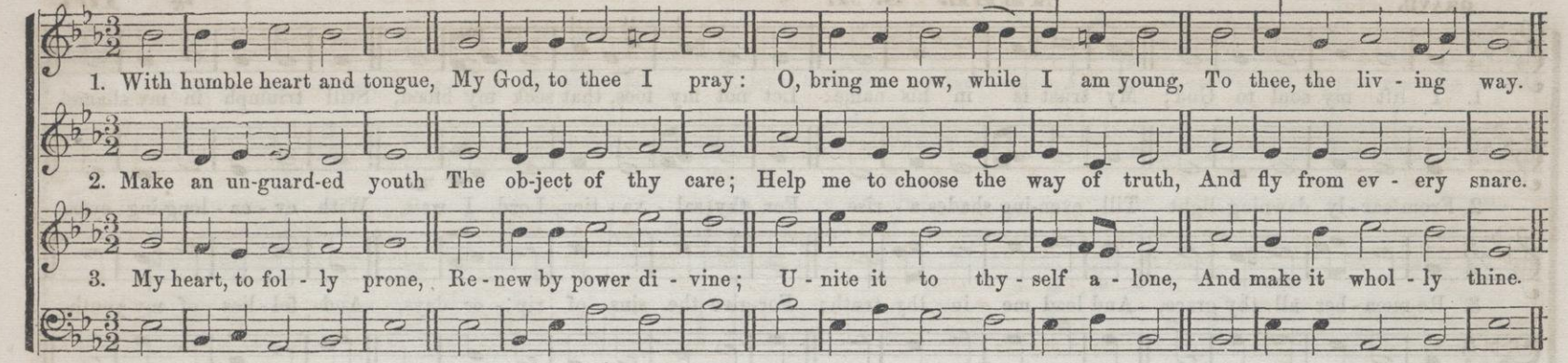
BILLINGS' HEBRON. S. M.

W. Billings.

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

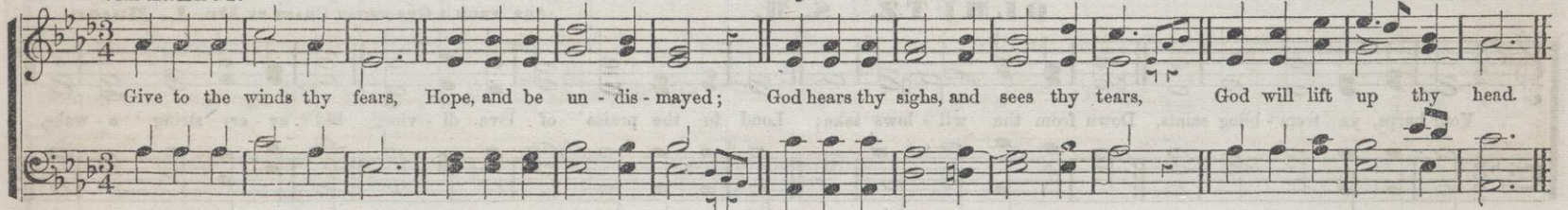
2. To thee, and thee a - lone, The an - gels owe their bliss; They sit a - round thy gracious throne, And dwell where Jesus is.

GROW. S. M. (Congregational.)



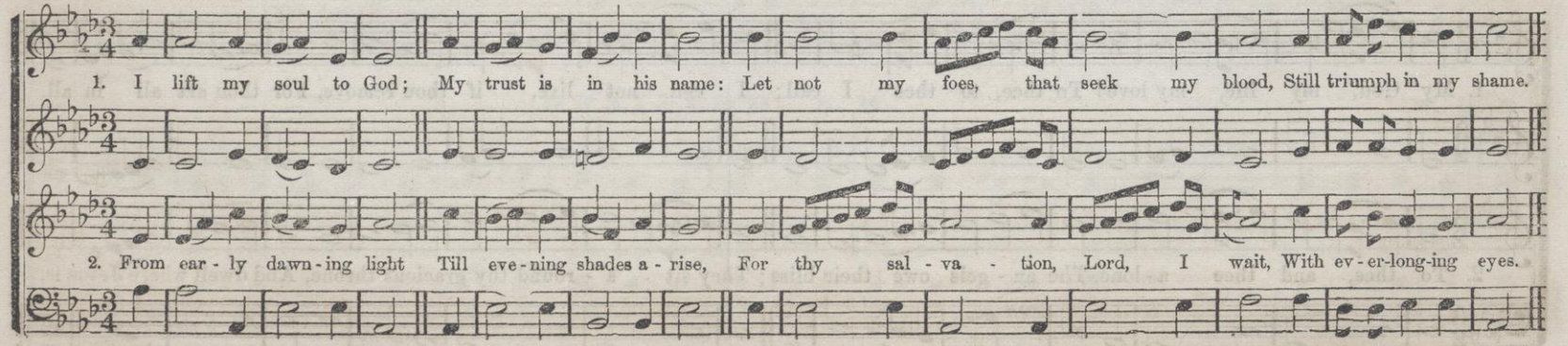
FRANKLIN SQUARE. S. M.

With ENERGY. S. B. Pond.



HAZELWOOD. S. M.

MODERATO.



ALLEGRETTO.

MARIE. S. M.

1. I love thy kingdom, Lord! The house of thine a - bode, The church our blest Re-deemer saved With his own precious blood.

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

SLOW and SOFT.

GORTON. S. M.

ARRANGED FROM **Beethoven.**

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

ALLEGRETTO.

ELIM. S. M.

W. B. B.

Ritard. - - - - - - Tempo.

1. The Lord my Shepherd is; I shall be well supplied: Since he is mine, and I am his, What can I want be - side? What can I want be-side?

Ritard. - - - - - - Tempo.

2. He leads me to the place Where heavenly pasture grows, Where liv - ing wa-ters gen - tly pass, And full sal - va - tion flows, And full sal-va-tion flows.

AD LIB.

OH, CEASE, MY WANDERING SOUL. S. M. QUINTET.*

Soprano Solo.

1. Oh, cease, my wandering soul, On rest - less wing to roam; All this wide world, to ei - ther pole, Has not for thee a home.
2. Behold the ark of God! Be - hold the o - pen door; Oh! haste to gain that dear a - bode, And rove, my soul, no more.

Tenor.

pp

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

Alto.

Soprano.

pp Repeat mf.

Chorus not too loud, and moderately Staccato If the Soprano Solo is sung, let the Chorus sing so lightly that they can hear it.

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

Base.

✲ Repeat mf.

QUIET and GENTLE—Legato e Sostenuto.

THE LORD MY SHEPHERD IS. S. M. QUINTET.*

mf. Soprano Solo.

Ritard. Ad Lib.

1. The Lord my Shep - herd is; I shall be well supplied; Since he is mine, and I am his, What can I want be-side? What can I want be - side?
2. He leads me to the place Where heaven - ly pasture grows; Where liv - ing wa - ters gen - tly pass, And full sal - vation flows, And full sal - va-tion flows.

Tenor.

1. The Lord my Shepherd is; I shall be well supplied; Since he is mine, and I am his, What can I want be - side? What can I want be - side? What can I want be - side?

Alto.

Chorus, quiet and gentle. Practice at first with all the voices pp.

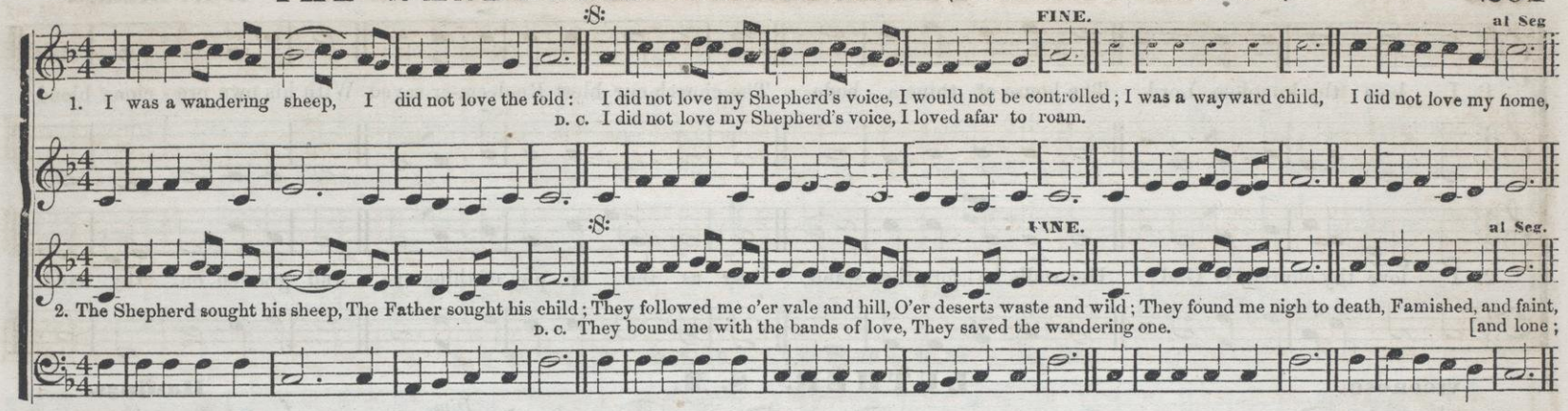
Soprano.

2. He leads me to the place Where heavenly pasture grows; Where living waters gently pass, And full sal-va-tion flows, And full sal-va-tion flows, And full sal-va-tion flows.

Base.

* Or Choral Tune with Soprano Solo Accompaniment. These tunes are complete *without the Solo*—that should never be sung in public except by a smooth and cultivated Soprano.

THE WANDERER. S. M. Double. (Prayer and Social Meetings.)



3.

They spoke in tender love,
They raised my drooping head;
They gently closed my bleeding wounds,
My fainting soul they fed;
They washed my filth away,
They made me clean and fair;
They brought me to my home in peace,
The long-sought wanderer.

4.

Jesus my Shepherd is,
'T was he that loved my soul;
'T was he that washed me in his blood,
'T was he that made me whole:
'T was he that sought the lost,
That found the wandering sheep,
'T was he that brought me to the fold—
'Tis he that still doth keep.

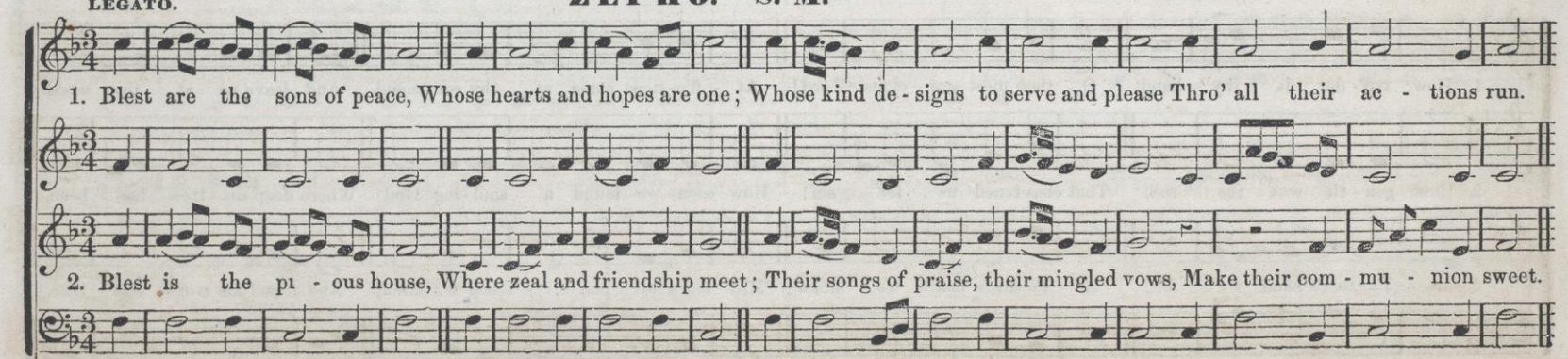
5.

No more a wandering sheep,
I love to be controlled,
I love my tender Shepherd's voice,
I love the peaceful fold:
No more a wayward child,
I seek no more to roam,
I love my heavenly Father's voice—
I love, I love his home.

1.

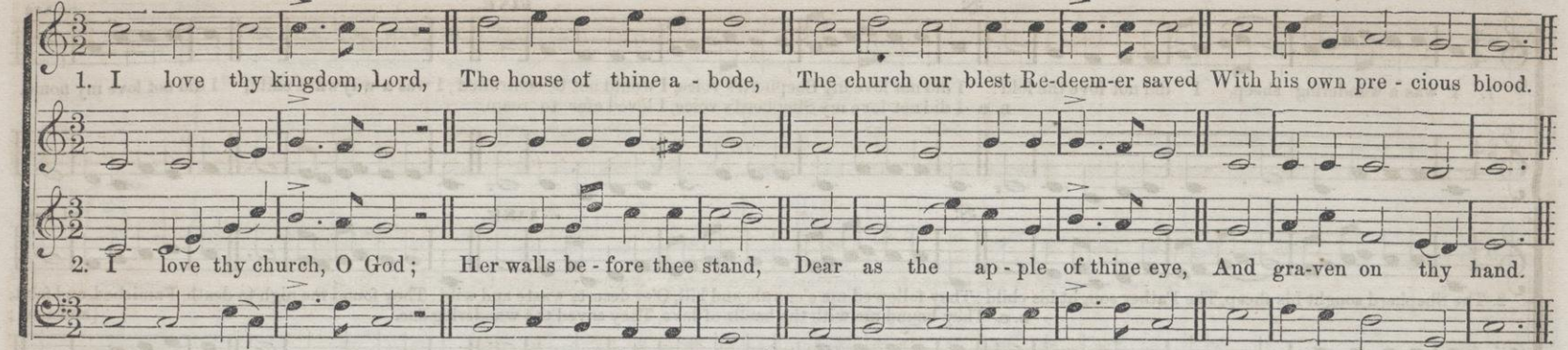
The Lord my Shepherd is;
I shall be well supplied:
Since he is mine, and I am his,
What can I want beside?
He leads me to the place
Where heavenly pasture grows,
Where living waters gently pass,
And full salvation flows.

ZEPHO. S. M.



PALESTINE. S. M.

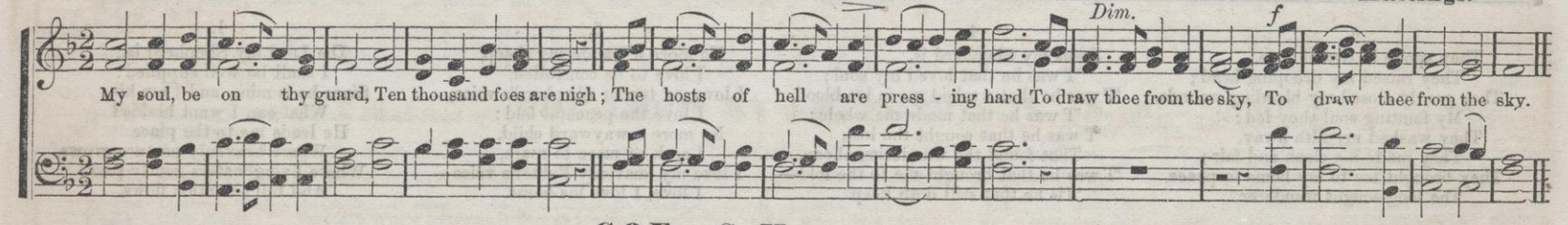
C. W. Beames.



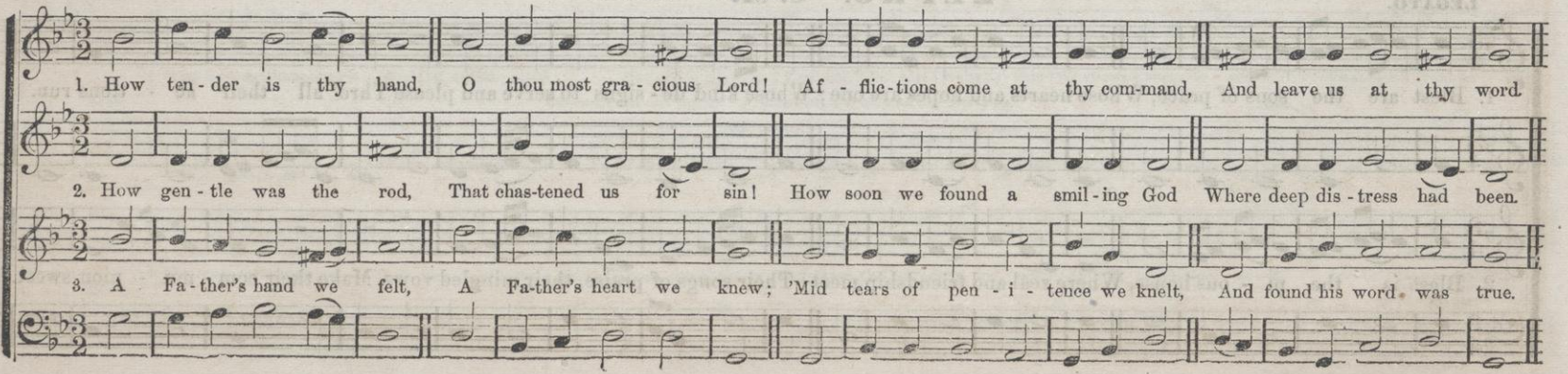
LUTHER. S. M.

VIGOROSO.

Hastings.

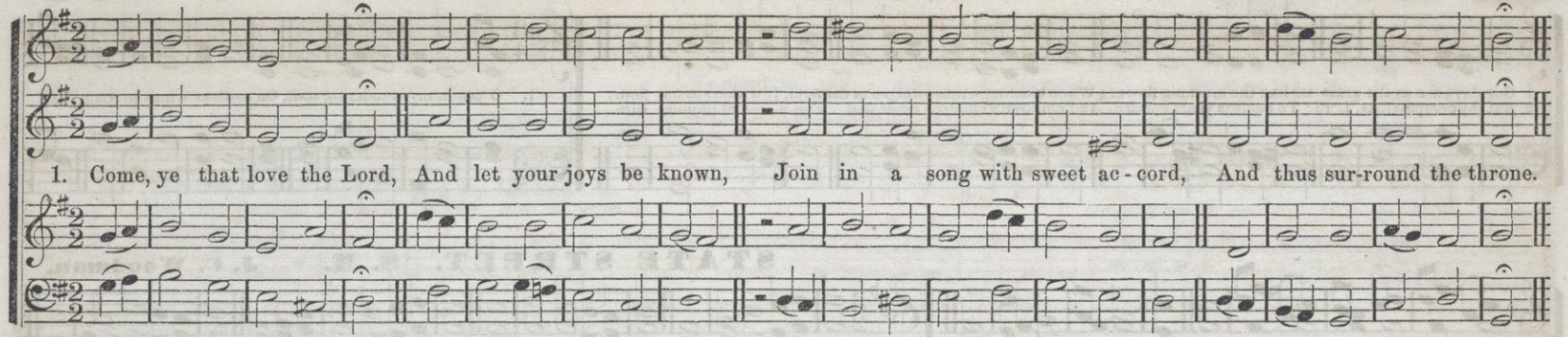


COE. S. M.

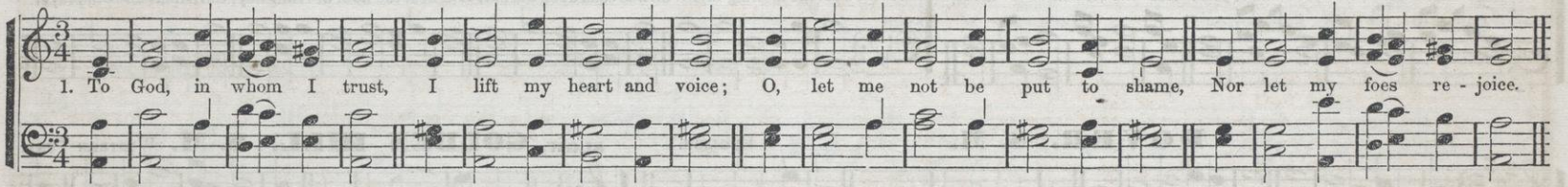


WEST POINT. S. M.

C. W. Beames.



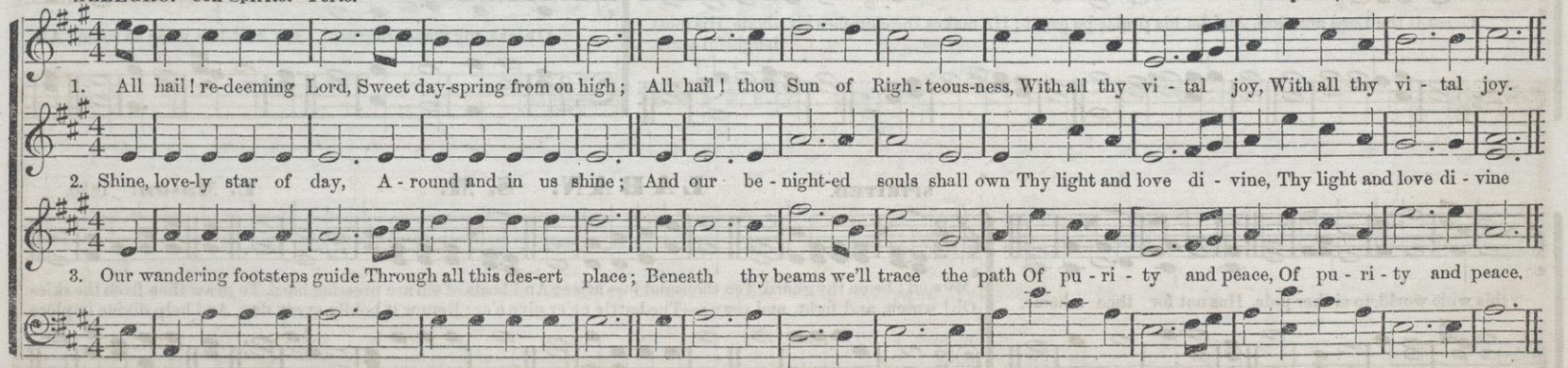
LITTLE MARLBOROUGH. S. M.



ALLEGRO.—Con Spirito.—Forte.

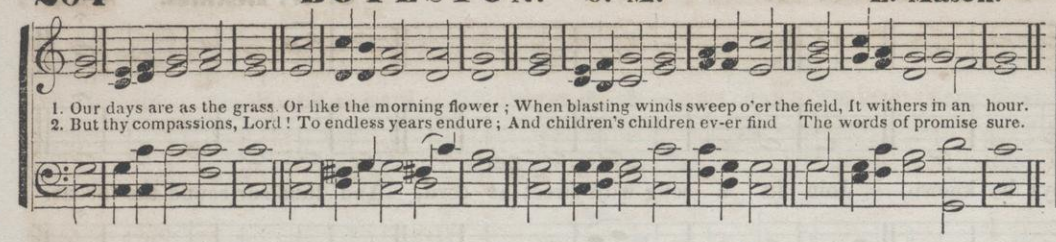
BENJAMIN. S. M.

Arranged from Haydn, by W. B. B.*

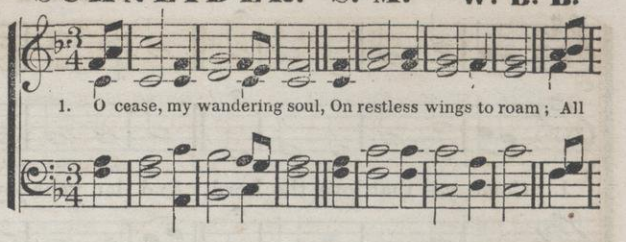


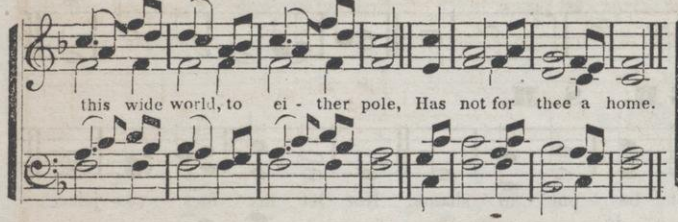
* *In the above, and other similar arrangements from standard authors, we simply ask the credit (if any there be) of putting into the limited compass of a psalm tune a beautiful musical thought, originally designed for another purpose. To do this so as to make a euphoneous and popular tune, and yet preserve inviolate the author's meaning, is no light task. In this work it has been our constant endeavor neither to add to nor take from the original one note that was not necessary in order to transfer it from its native to its newly adopted and metrical form.*

BOYLSTON. S. M. L. Mason.

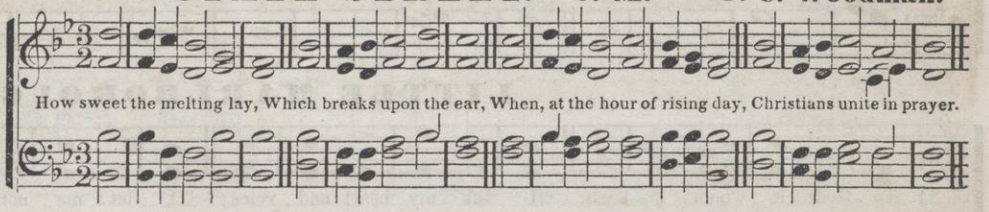


SCHNEIDER. S. M. W. B. B.

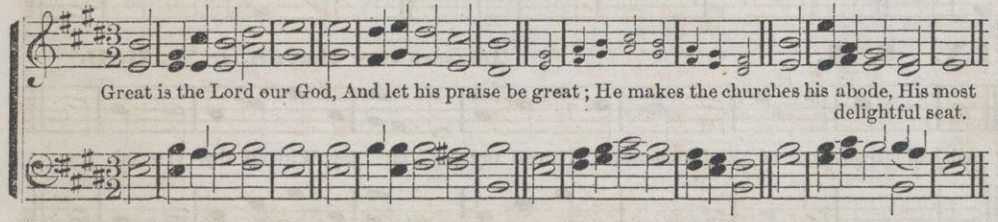




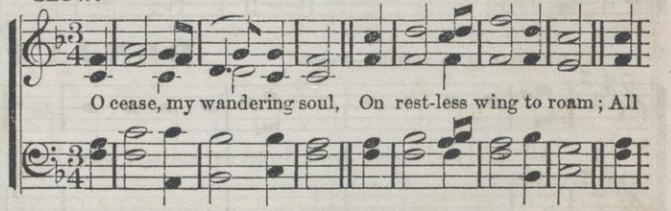
STATE STREET. S. M. J. C. Woodman.

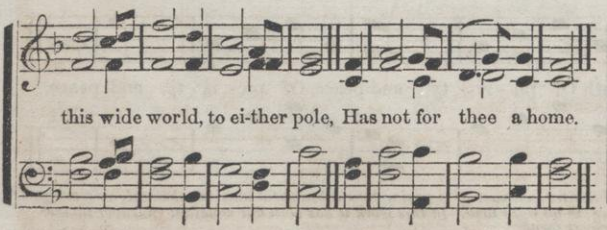


DOVER. S. M. English.

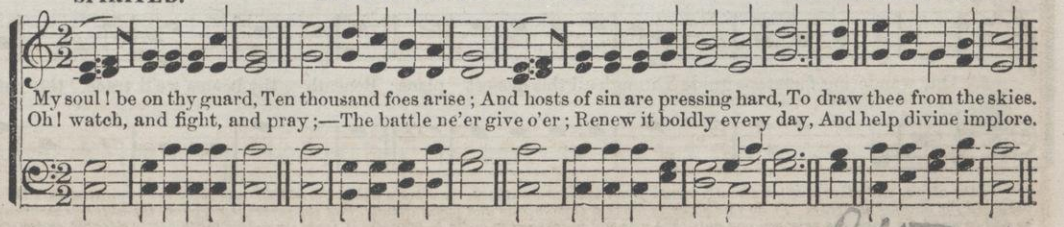


SLOW. GOLDEN HILL. S. M. Western Tune.





SPIRITED. LABAN. S. M. L. Mason. 1830.



MODERATO.

OMAR. H. M.

Deliberately.

We plead the pro - mise of thy word: Grant us thy Ho - ly Spi - rit, Lord!

{ O thou that hearest prayer! Attend our humble cry; }
{ And let thy servants share Thy blessing from on high: }

Grant us thy ho - - - - ly Spi - rit, Lord!

We plead the promise of thy word; Grant us thy Ho - - - - ly Spi - rit, Lord!

We plead the pro - mise of thy word; Grant us thy Ho - ly Spi - rit, Lord!

ALLEGRO MODERATO.

STOW. H. M.

Yes, the Redeemer rose, The Saviour left the dead, And o'er our hellish foes, High raised his conquering head; In wild dismay The guards around, Fall to the ground, And sink a-way

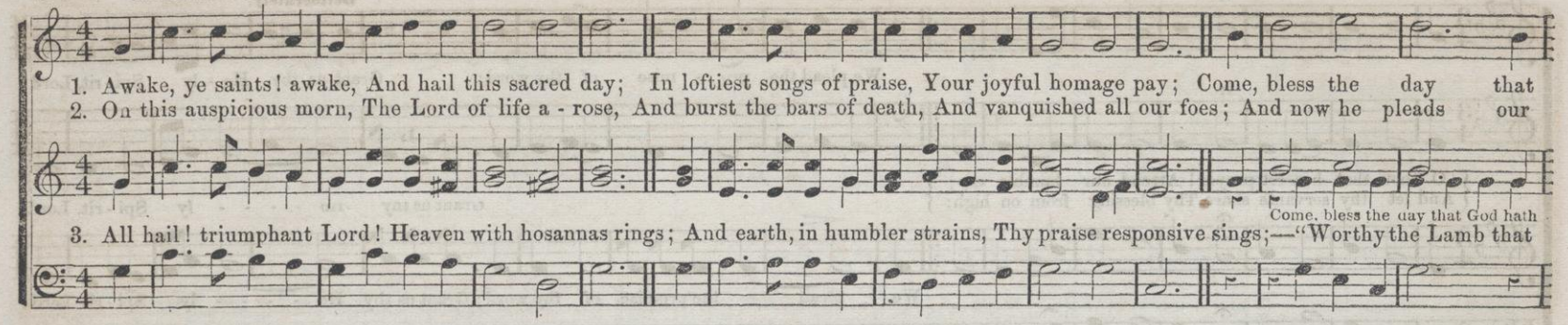
SMITHVILLE. H. M.

A. J. A.

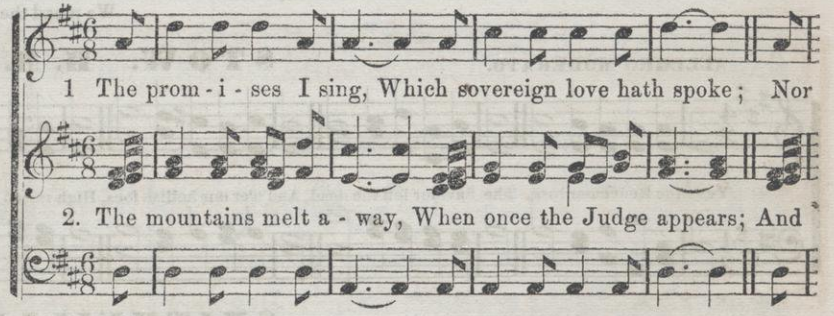
{ Ye bound-less realms of joy, Ex - alt your Ma - ker's name: }
{ His praise your songs em - ploy A - bove the star - ry frame: } Your voi - ces raise, Ye cher - u - bim, And se - ra - phim, To sing his praise.

ALLEGRO con SPIRITO.

DAVIS. H. M.

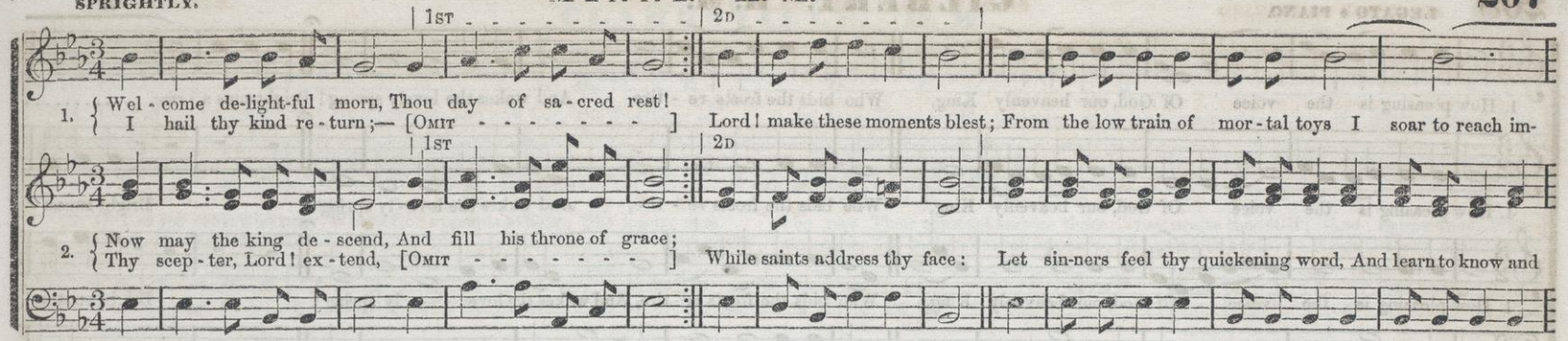


SOPHIE. H. M.

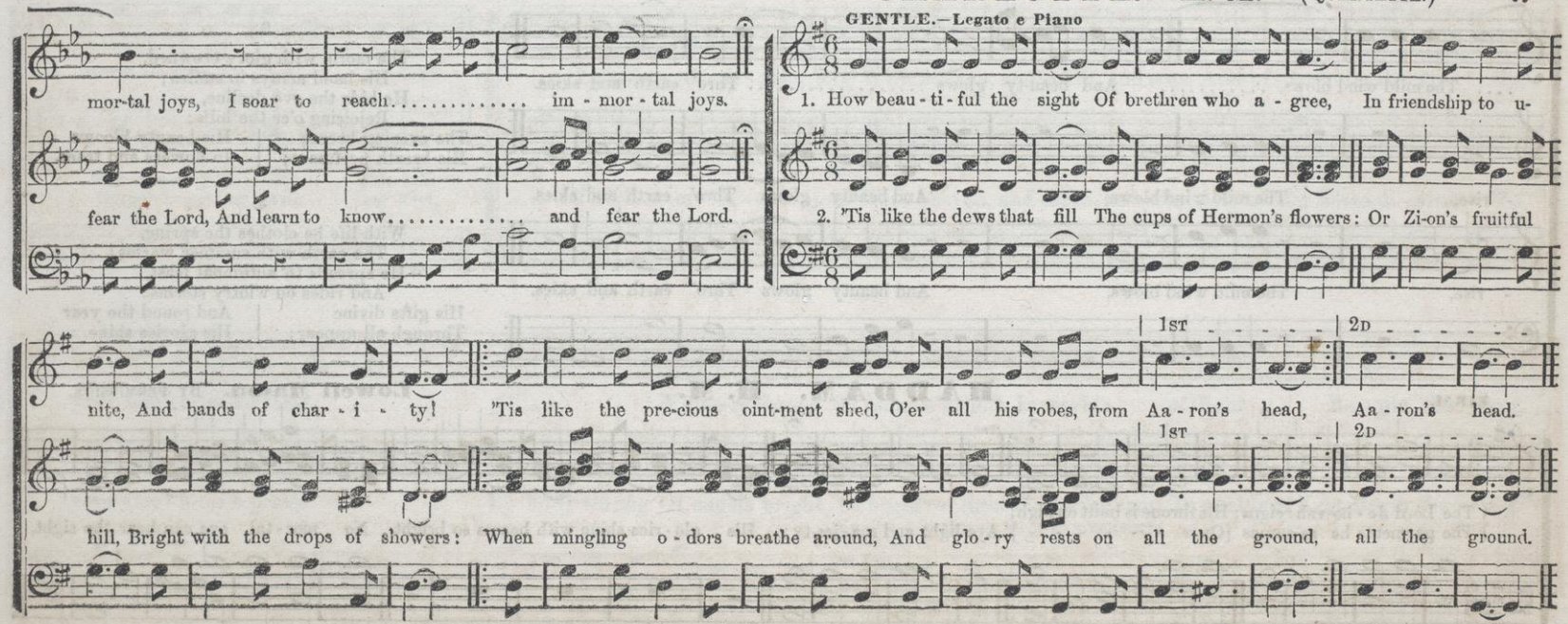


SPRIGHTLY.

MINNI. H. M.



CHARLOTTE. H. M. (QUARTETTE.)



LEGATO & PIANO.

GILBERT. H. M.

1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts re - tire, And wakes the lovely spring! Bright suns a - rise, ...

1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts re - tire, And wakes the love - ly spring! Bright suns a -

1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts re - tire, And wakes the love - - ly spring! Bright suns a -

.... The mild wind blows, ... And beau-ty glows ..... Thro' earth and skies.

- rise, The mild wind blows, And beauty glows Thro' earth and skies.

- rise, The mild wind blows, And beauty glows Thro' earth and skies.

2.

The morn, with glory crowned,
His hand arrays in smiles;
He bids the eve decline,
Rejoicing o'er the hills:
The evening breeze | His beauty blooms
His breath perfumes; | In flowers and trees.

3.

With life he clothes the spring,
The earth with summer warms:
He spreads th' autumnal feast,
And rides on wintry storms:
His gifts divine | And round the year
Through all appear; | His glories shine.

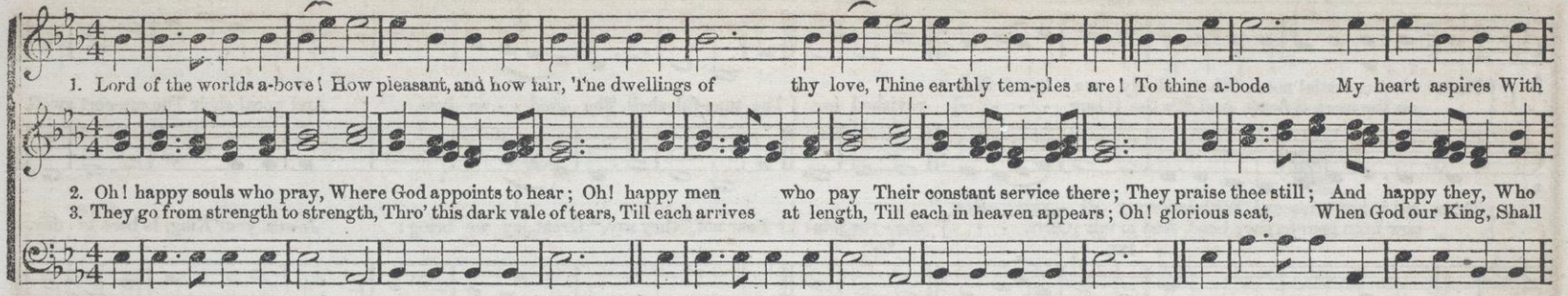
FIRM.

HADDAM. H. M.

Lowell Mason. BY PERMISSION.

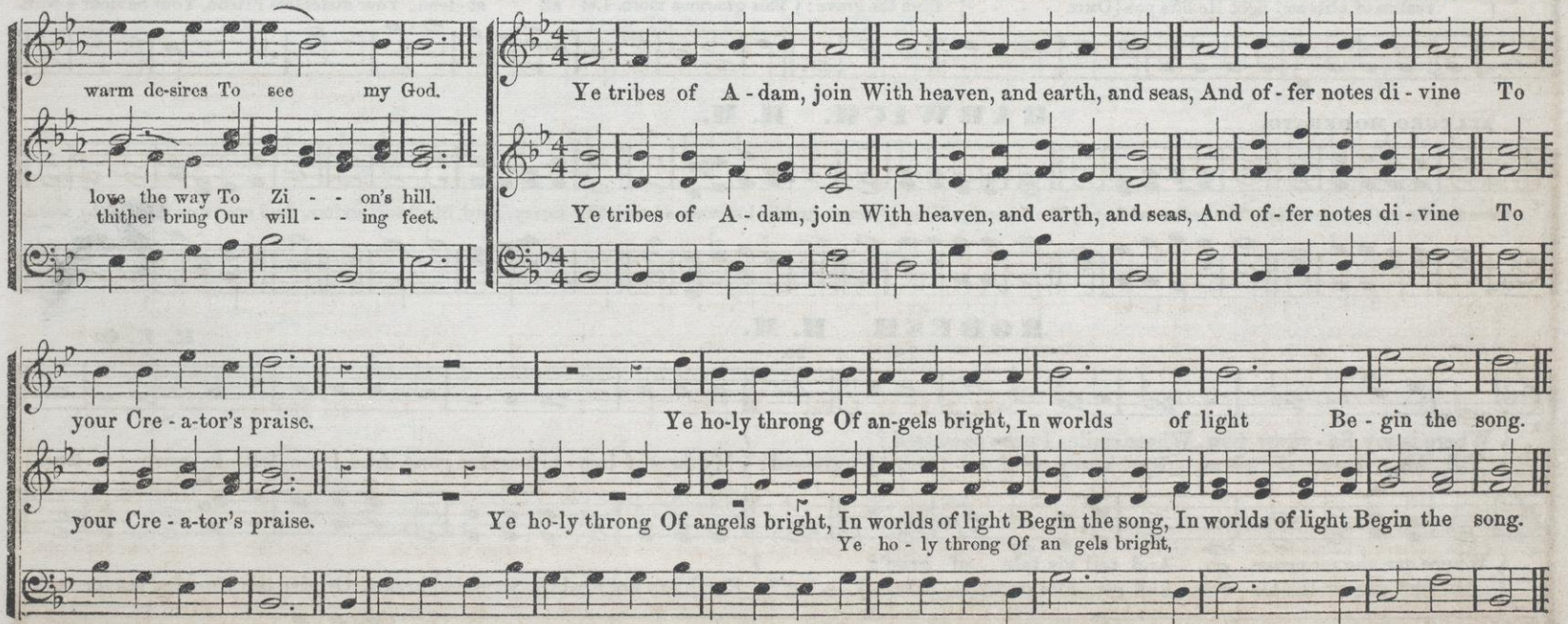
{ The Lord Je - ho-vah reigns; His throne is built on high;
{ The garments he as-sumes [OMIT - - - - - -] Are light and ma-jes-ty; His glo-ries shine with beams so bright, No mor-tal eye can bear the sight.

CLARKSVILLE. H. M.



LENOX. H. M.

Edson.



ALLEGRO.

COOPERSTOWN. H. M.

Naricema.

1st. 2d.

1. { Hark! what ce-lestial notes, What melo-dy we hear! Soft
on the morn it floats, And fills the [Omit - - - -] ravished ear: } The tune-ful shell, The gold - - en lyre, And vocal choir The con-cert swell.

2. { Th' an - gel-ic hosts descend, With harmony di - vine; See,
how from heaven they bend, And in full [Omit. - - -] cho - rus join! } "Fear not," they say, "Great joy we bring: Je-sus, your King, Is born to - day.

1st. 2d.

3. { "He comes, from error's night, Your wandering feet to save; To
realms of bliss and light He lifts you [Omit. - - - -] from the grave: } This glo-rious morn, Let all at - tend; Your matchless Friend, Your Saviour's born.

ALLEGRO MODERATO.

HARWICH. H. M.

Give thanks to God most high, The universal Lord; The sovereign King of kings: And be his grace adored. Thy mercy, Lord, Shall still endure, And ever sure Abides thy word.

HODESH. H. M.

R. E. O.

1st. 2d.

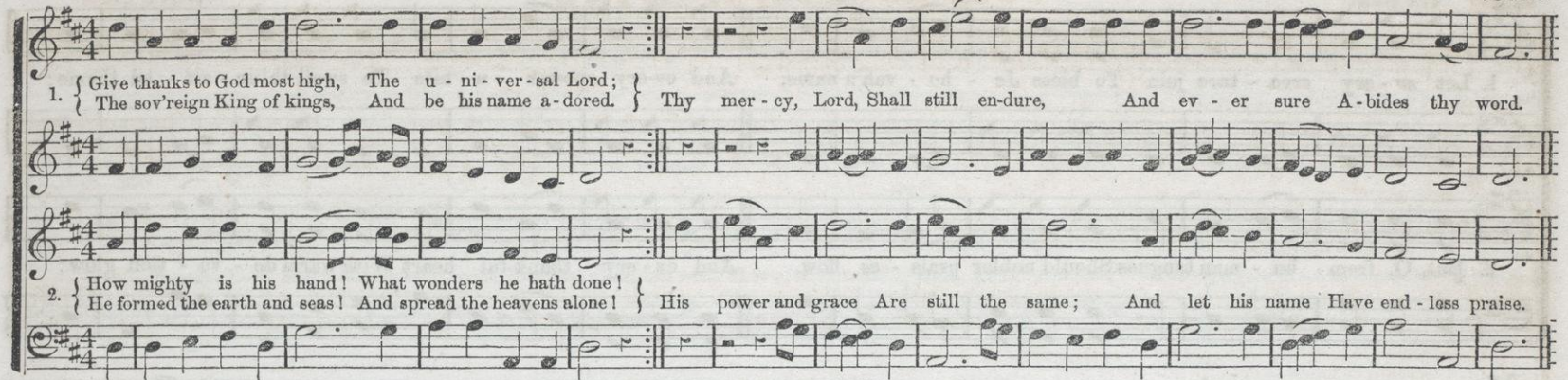
1. { Where is my Sa - viour now, Whose smiles I once possessed?
Till he re-turn, I bow, By heavy grief op- [Omit.] - pressed: } My days of hap - pi-ness are gone, And I am left to weep a - lone.

2. { Where can the mourner go, And tell his tale of grief?
Ah, who can soothe his woe, And give him sweet re- [Omit.] - lief? } Earth can not heal the wounded breast, Or give the troubled sinner rest.

ALLEGRO.

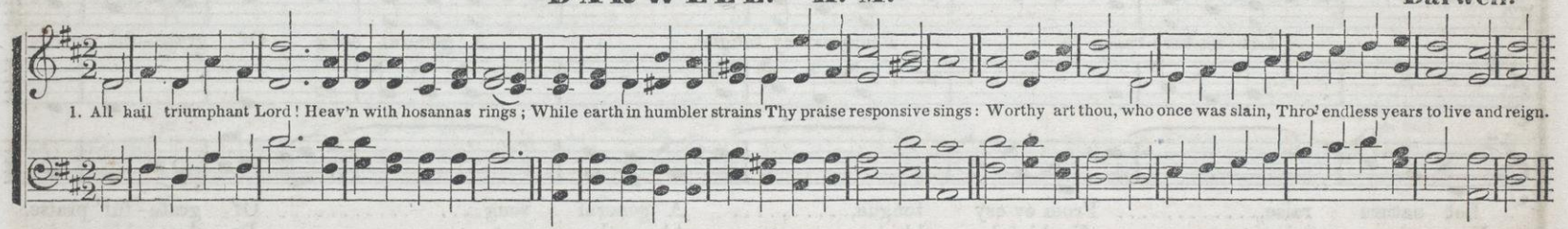
SUTHERLAND. H. M.

W. B. B. From "The Psalmodist."



DARWELL. H. M.

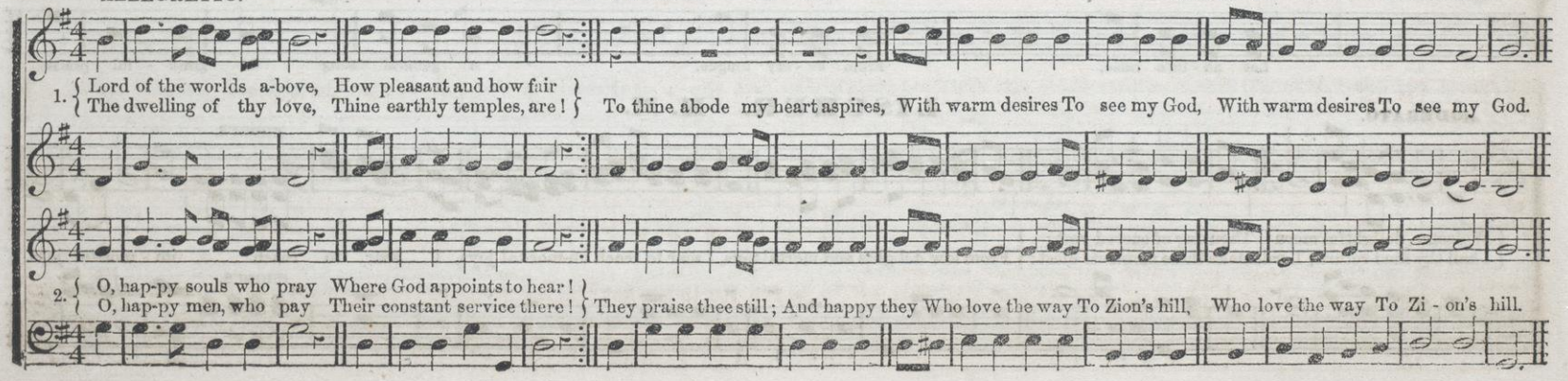
Darwell.



ALLEGRETTO.

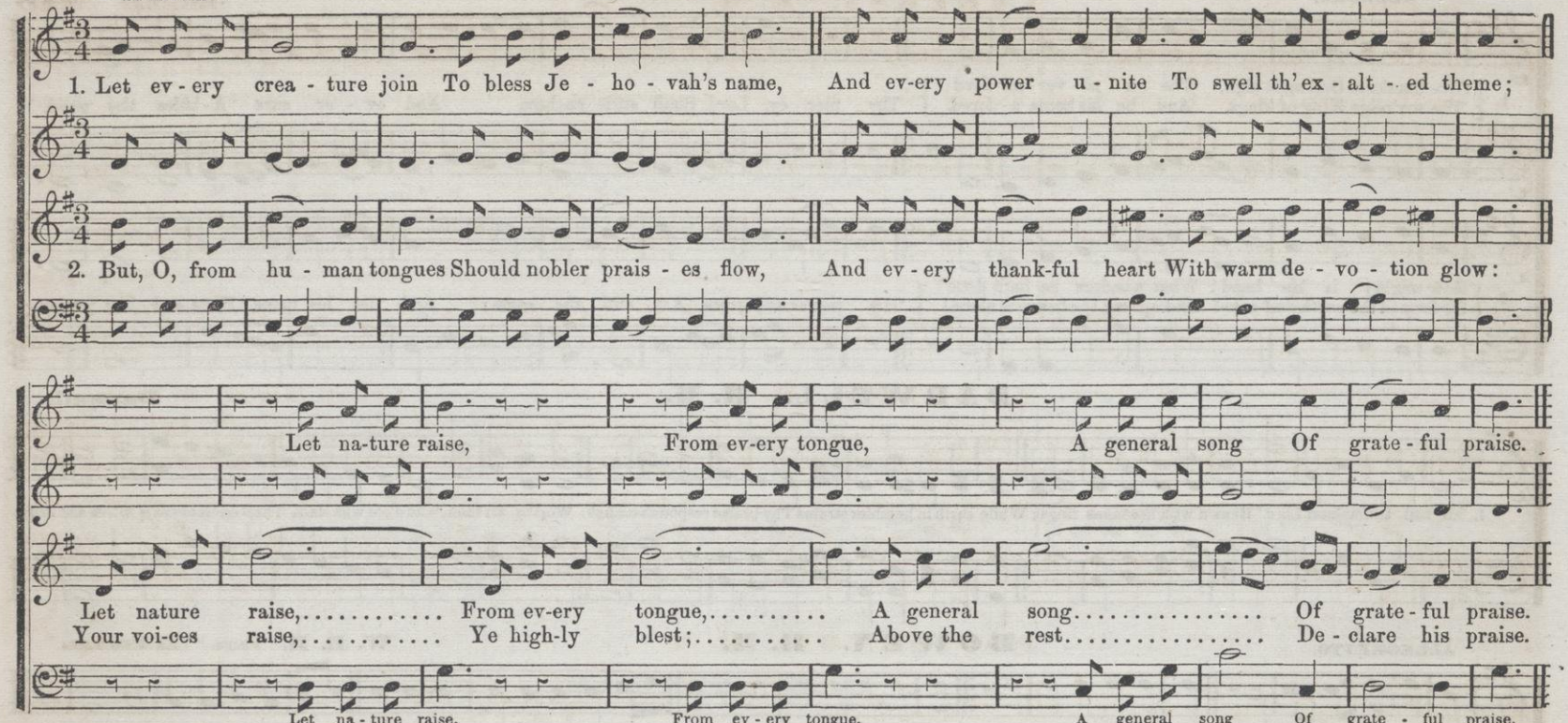
BOWEN. H. M.

W. B. B. From "The Psalmista."



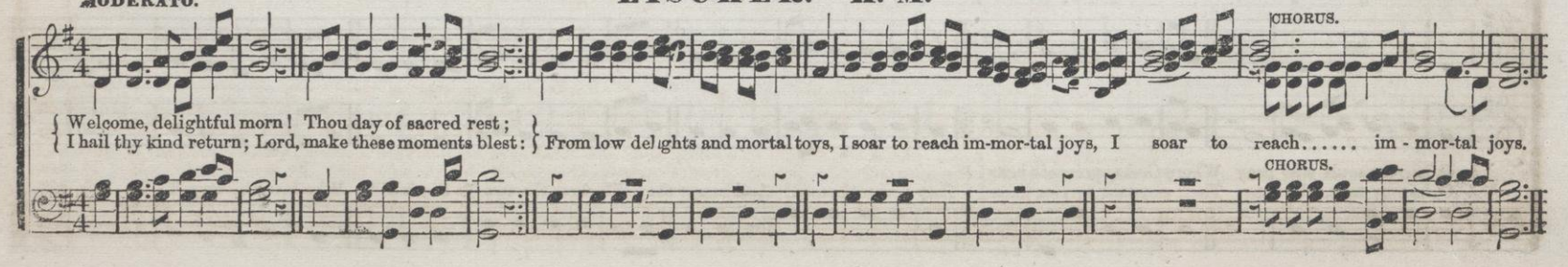
SPIRITED.

JENNIE. H. M.



MODERATO.

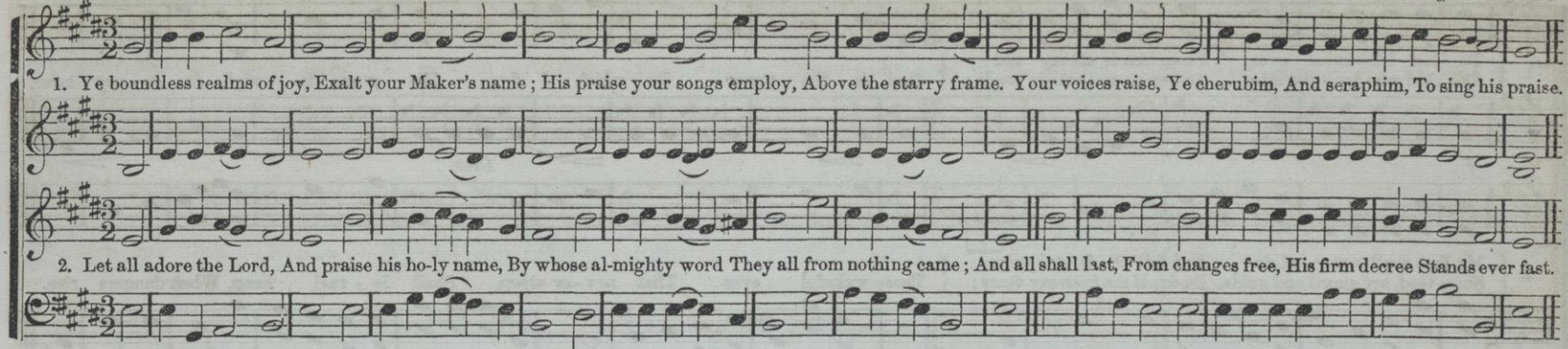
LISCHER. H. M.



ALLEGRO.

AMHERST. H. M.

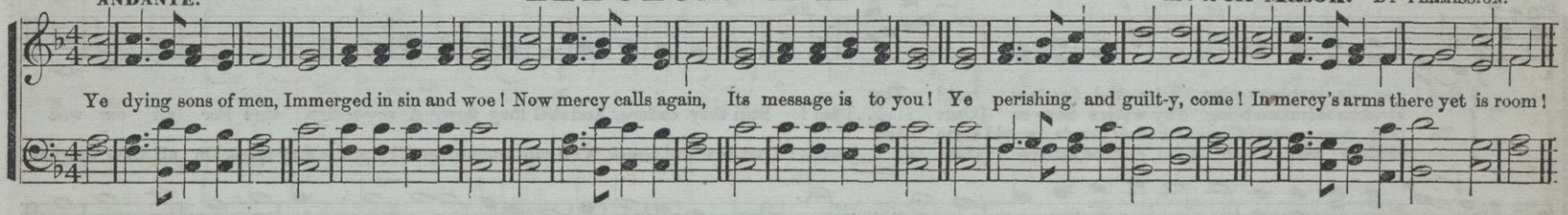
Billings.



ANDANTE.

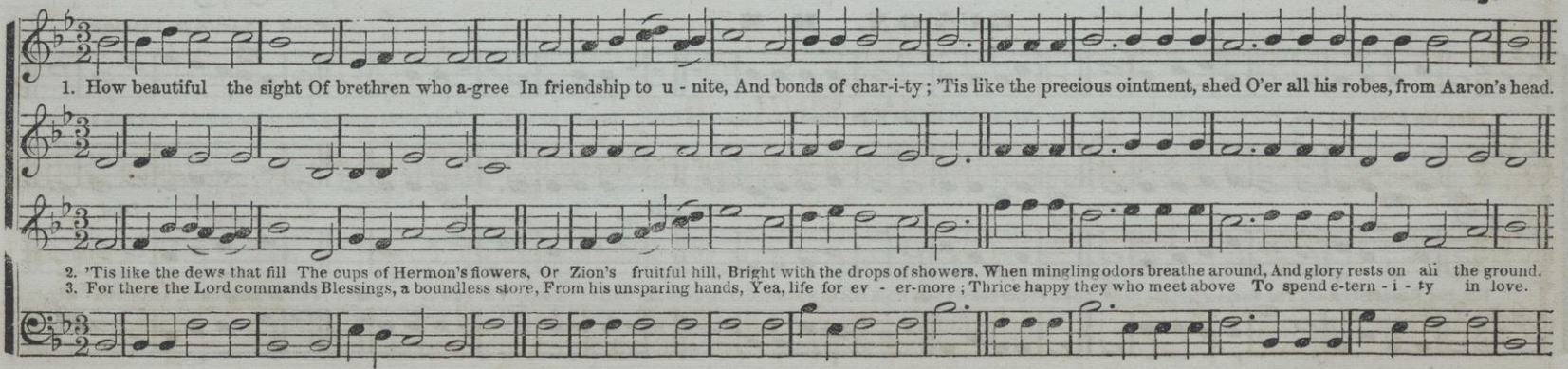
ZEBULON. H. M.

Lowell Mason. By permission.



RIVINGTON. H. M.

Hastings.



ALLEGRO.

LINTZ. H. M.

1. { To God I lift mine eyes, From him is all my aid;
   { The God who built the skies, And earth and nature made: } God is the tower To which I fly: His grace is nigh In ev-ery hour.

f *Cres.*

2. { My feet shall never slide, And fall in fa-tal snares;
   { Since God, my guard and guide, De-fends me from my fears: } Those wakeful eyes That nev-er sleep, Shall Is-rael keep, When dangers rise.

ALLEGRO.

WAHNATAH. H. M.

His grace is nigh His grace is nigh In every hour.

2D.

1. { Hail! ev-er-last-ing spring, Ce-les-tial fountain, hail! Thy
   { streams salvation bring, Thy waters nev-er [OMIT.....] fail! Still they endure, And still they flow, A sov-ereign cure For all our woe.
2. { To
   { thith-er from a-bove, Lord, call the nations [OMIT.....] home: That Jew and Greek, With rapturous songs, Thy praise may speak On all their tongues.

2D.

GUYON. H. M.

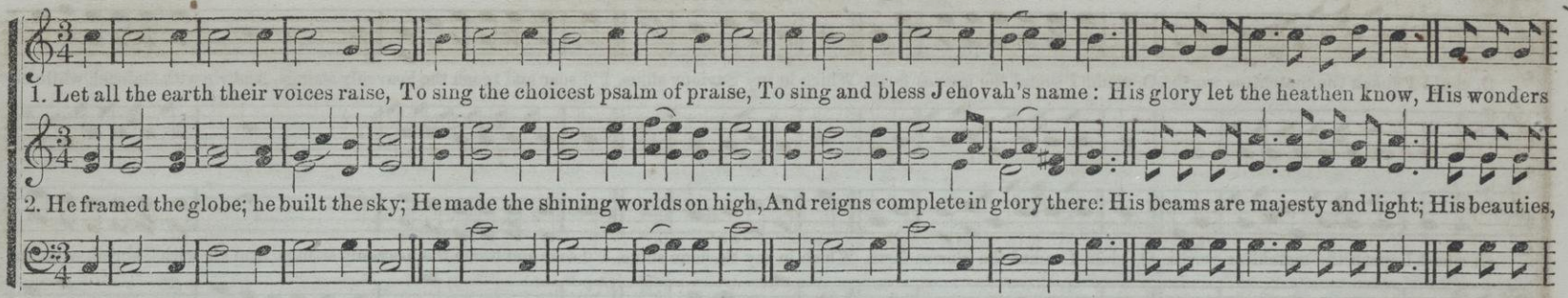
FROM "NATIONAL PSALMIST."

Yes, the Redeemer rose, The Saviour left the dead, And o'er our hellish foes High raised his conquering head; In wild dismay, The guards around Fall to the ground, And sink a-way.

mf *mf* *mp* *f* *Dim.*

Yes, the Redeemer rose, The Saviour left the dead, And o'er our hellish foes High raised his conquering head; In wild dismay, The guards a-round Fall to the ground, And sink a-way.

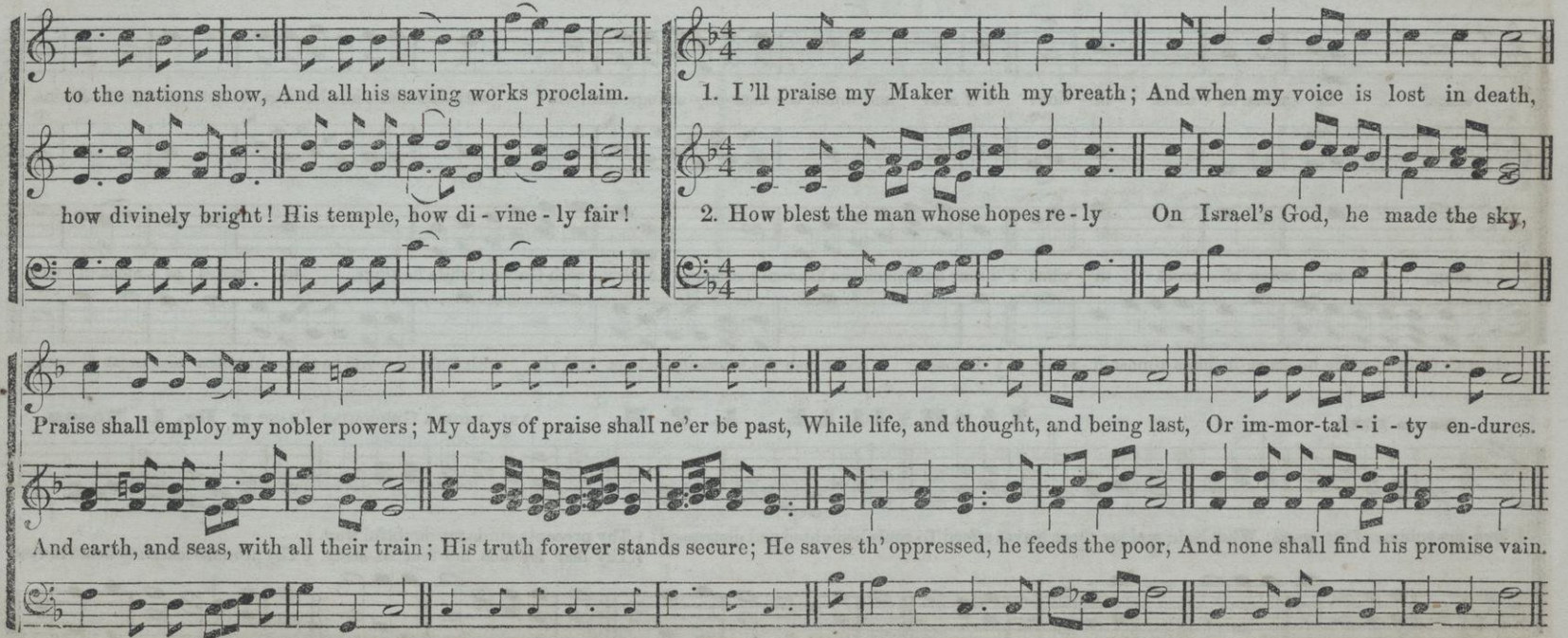
GALLAGHER. L. P. M.



MODERATO.

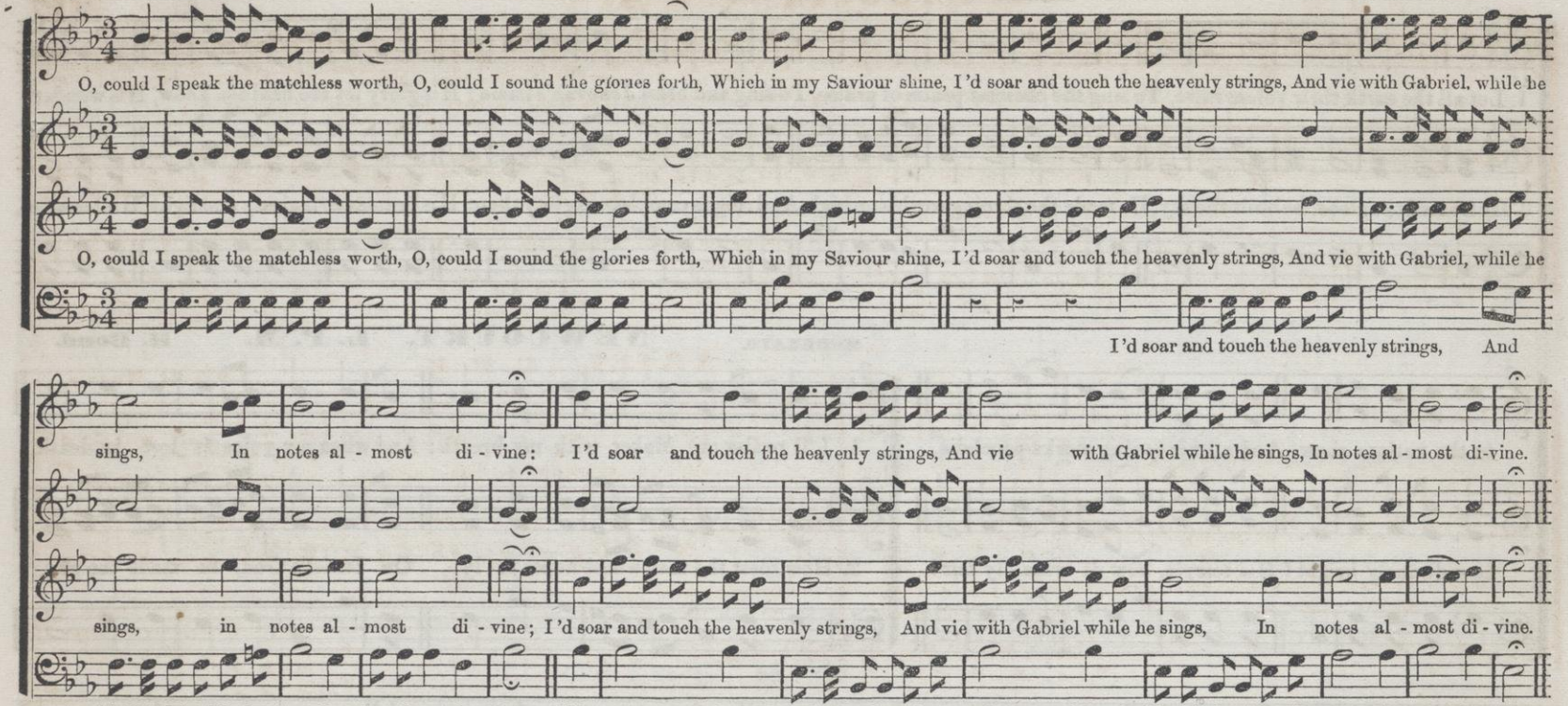
NEWCOURT. L. P. M.

H. Bond.



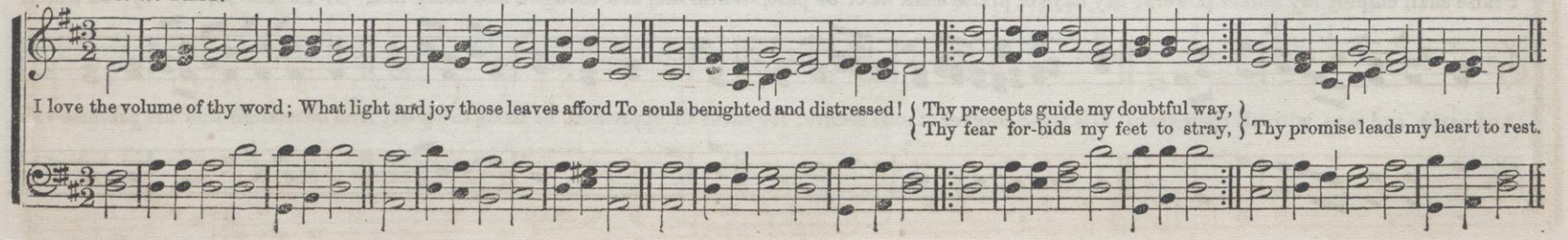
GABRIEL. C. P. M.

W. B. B. From "Psalmista."

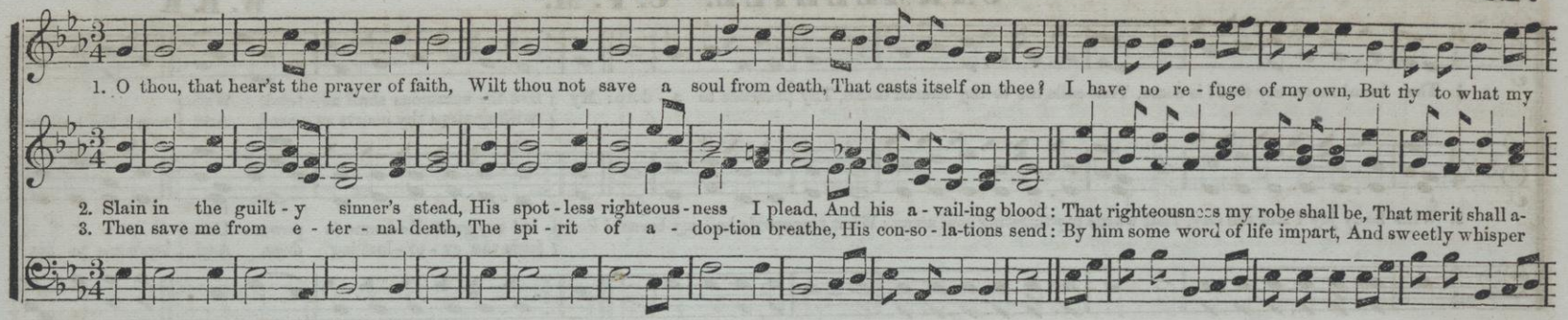


NASHVILLE. L. P. M.

Not too FAST. Arr. from a Gregorian Chant by Dr. L. Mason.



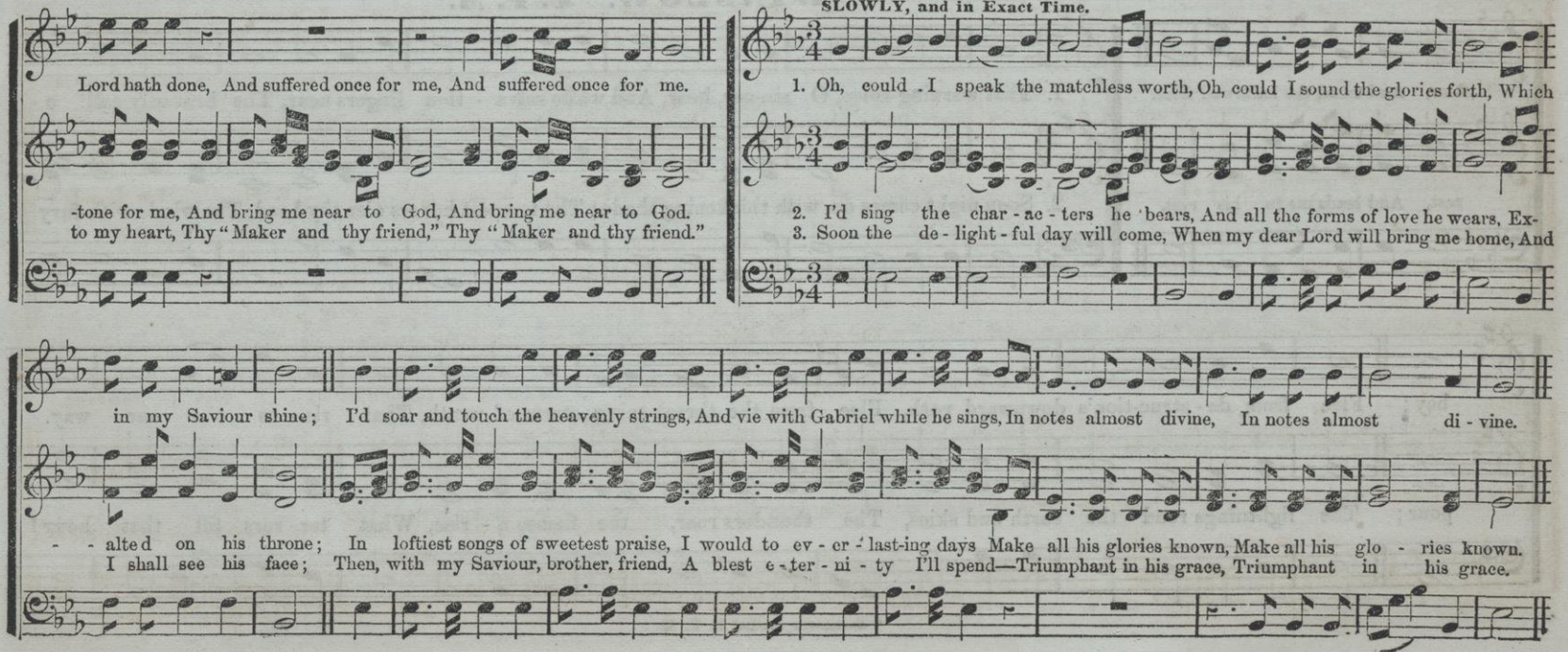
CAPPADOCIA. C. P. M.



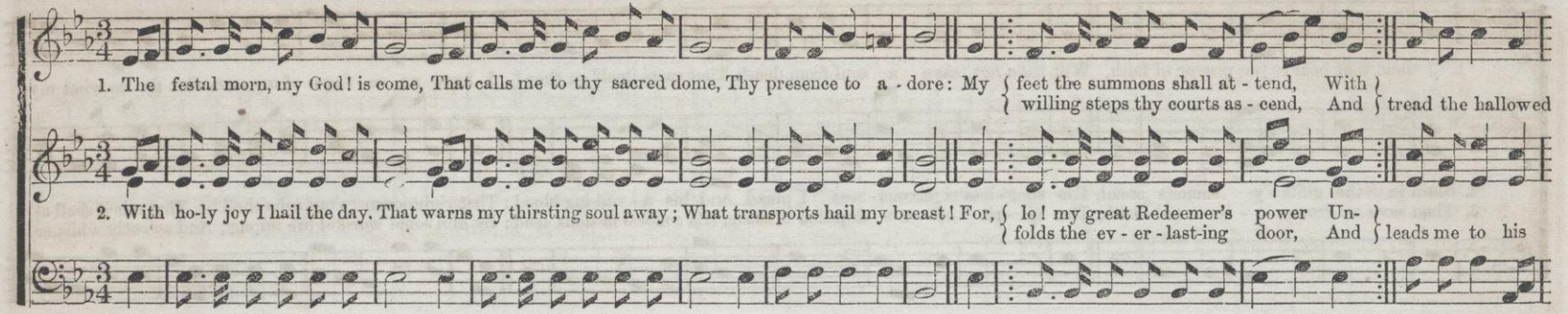
ARIEL. C. P. M.

Lowell Mason.

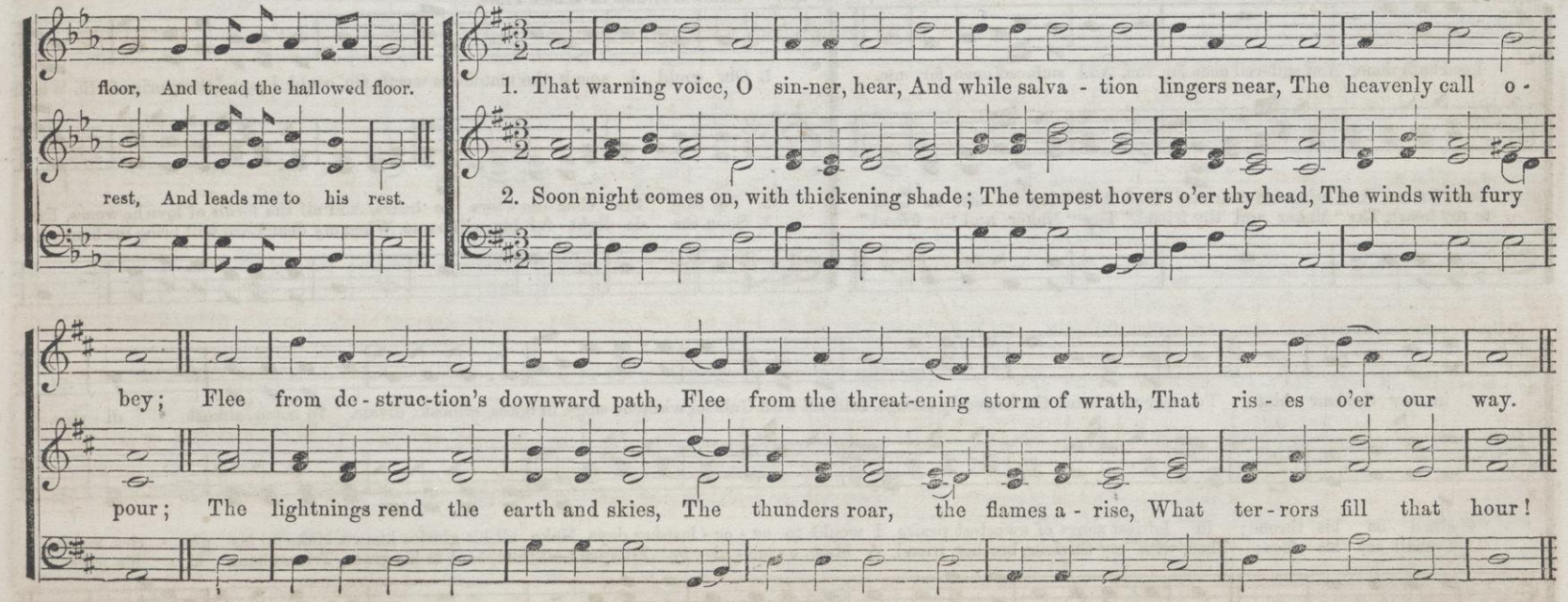
SLOWLY, and in Exact Time.



CARMELHILL. C. P. M.* W. B. B.



WINSLOW. C. P. M.*



* *Sometimes marked* L. C. M.

BOCNTON. C. H. M.*

1 { When I can trust my all with God, In tri-al's fearful hour,
Bow, all resigned, beneath his rod, And bless his sparing power, } A joy springs up a - mid distress, A fountain in the wilderness, A fountain in the wil - der - ness.

2. { Oh, blessed be the hand that gave, Still blessed when it takes;
And blessed he who smites to save, Who heals the heart he breaks; } Perfect and true in all his ways, Whom heav'n adores, and earth obeys, Whom heav'n adores, and earth obeys.

CALM. C. H. M.*

Hastings.

1. How calm and beautiful the morn That gilds the sacred tomb, Where once the Crucified was borne, And vailed in midnight gloom! O weep no more the Saviour slain; The Lord is risen, he lives again.

OPHIR. C. H. M.*

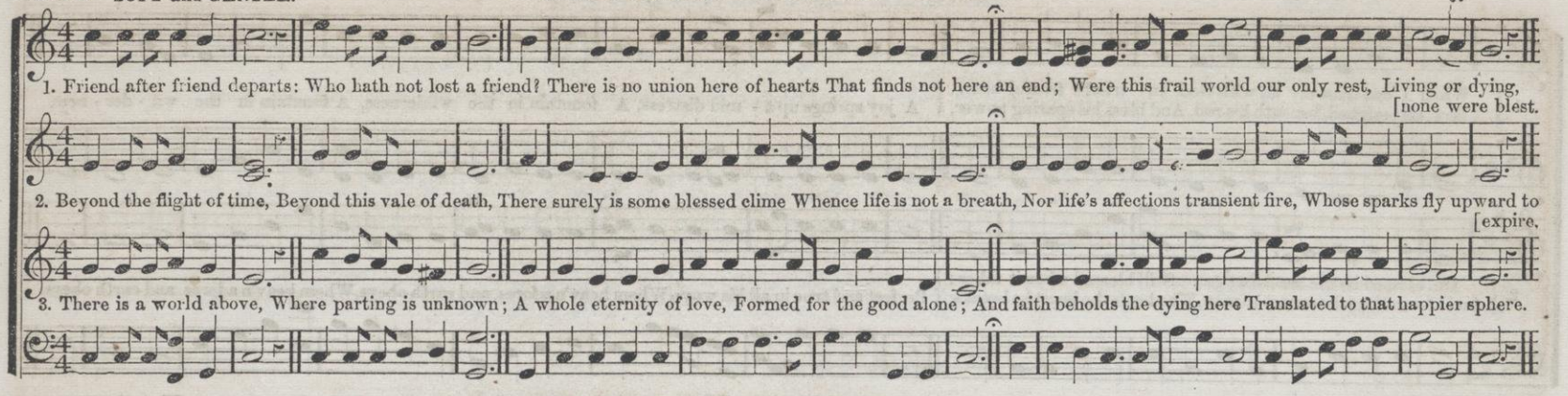
1. { He knelt; the Saviour knelt and prayed, When but his Fa-ther's eye
Looked thro' the lone-ly garden's shade, On that dread ag - o - ny; } The Lord of all a - bove, beneath, Was bowed with sor-row un - to death.

2. { The sun went down in fearful hour; The heavens might well grow dim,
When this mor-tal - i - ty had power To thus o'er-shad-ow him; } That he who gave man's breath might know The ve - ry depths of hu - man woe.

* *Sometimes marked C. L. M.*

SOFT and GENTLE.

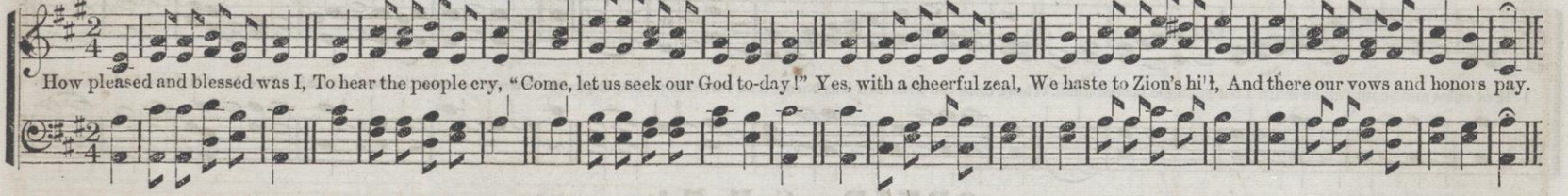
ZETHAN. S. H. M



MODERATO.

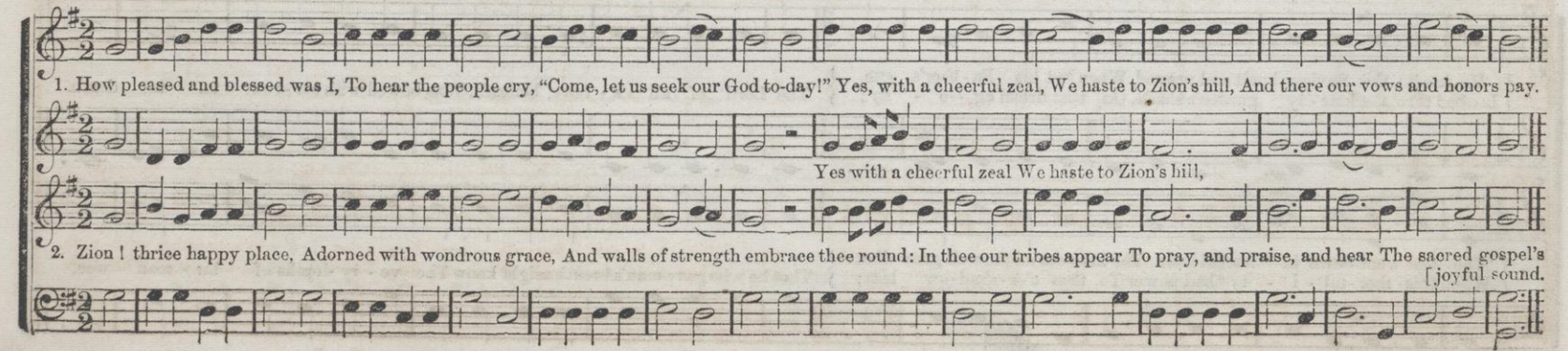
DALSTON. S. P. M.

A. Williams.

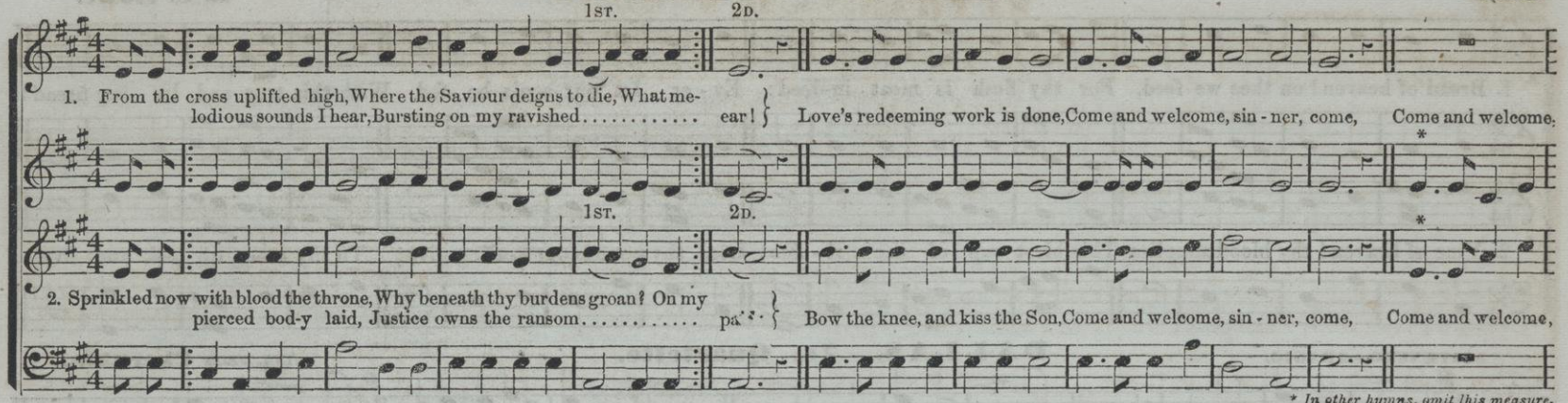


CHAMBERLIN. S. P. M.

J. E. Ball.

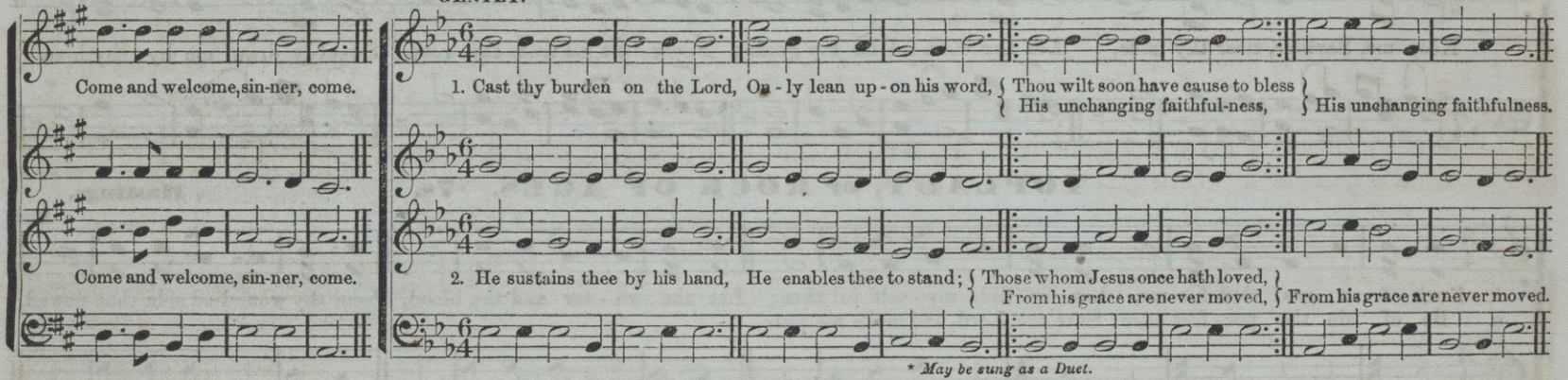


CORNELIA. 7s. 6 lines.



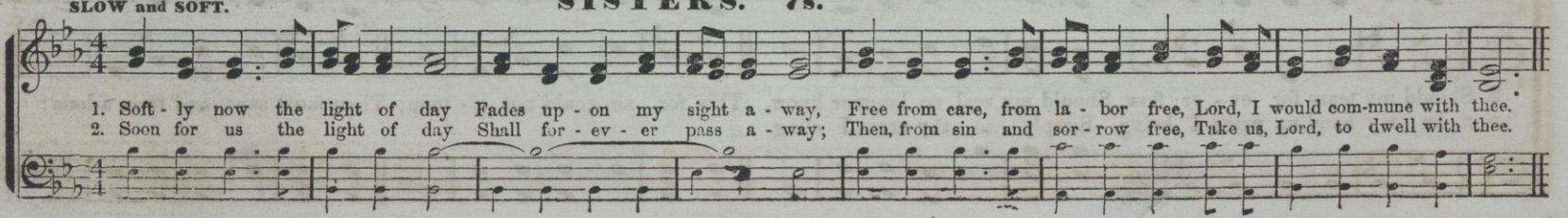
* *In other hymns, omit this measure.*

GERTRUDE. 7s.*



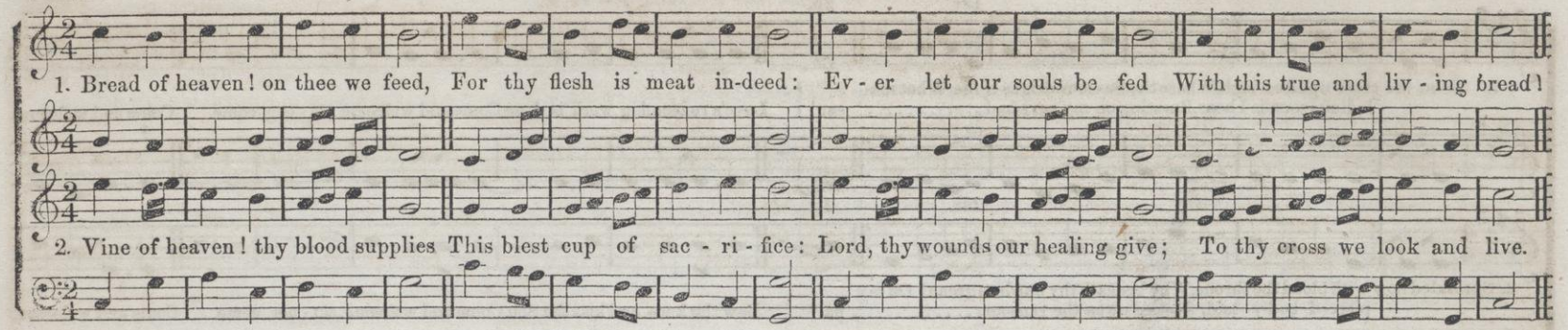
* *May be sung as a Duet.*

SISTERS. 7s.



PEASE. 7s.

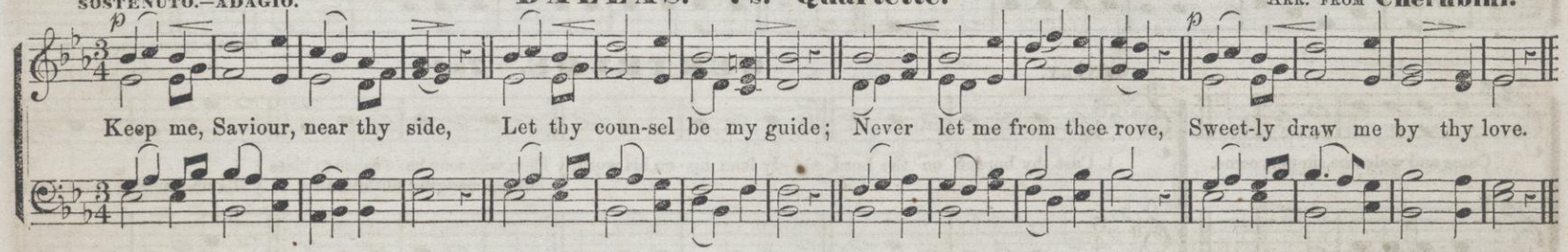
E. C. Howe.



DALLAS. 7s. Quartette.

SOSTENUTO.—ADAGIO.

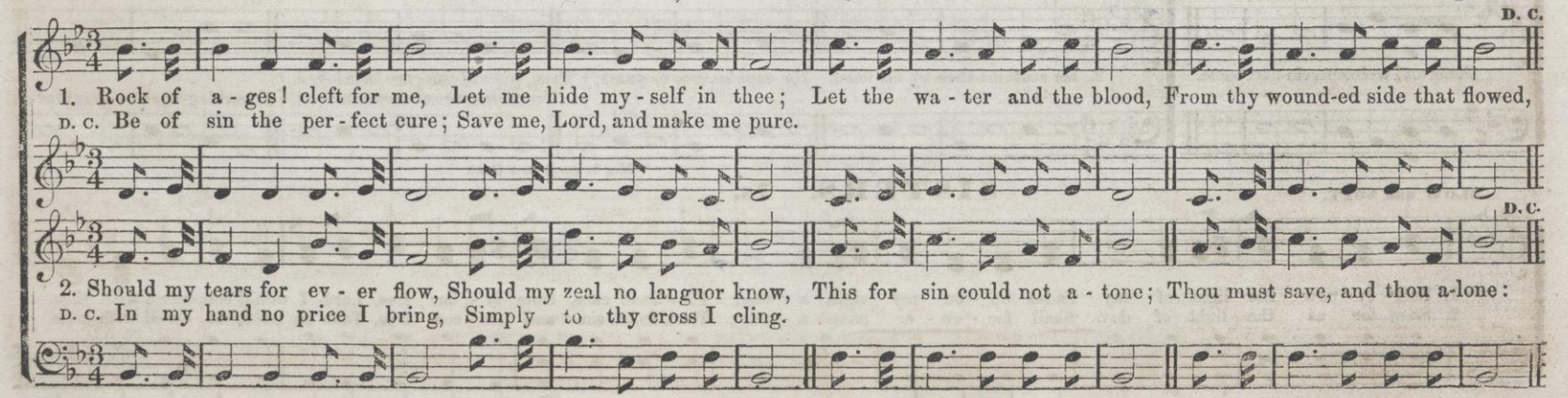
ARR. FROM **Cherubini.**



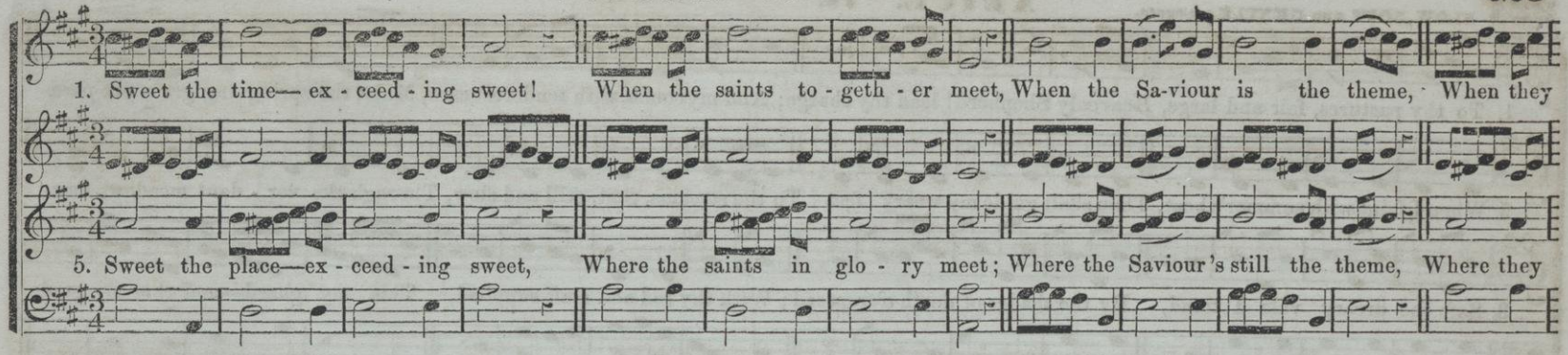
TOPLADY, or ROCK OF AGES. 7s.

Hastings.

D. C.

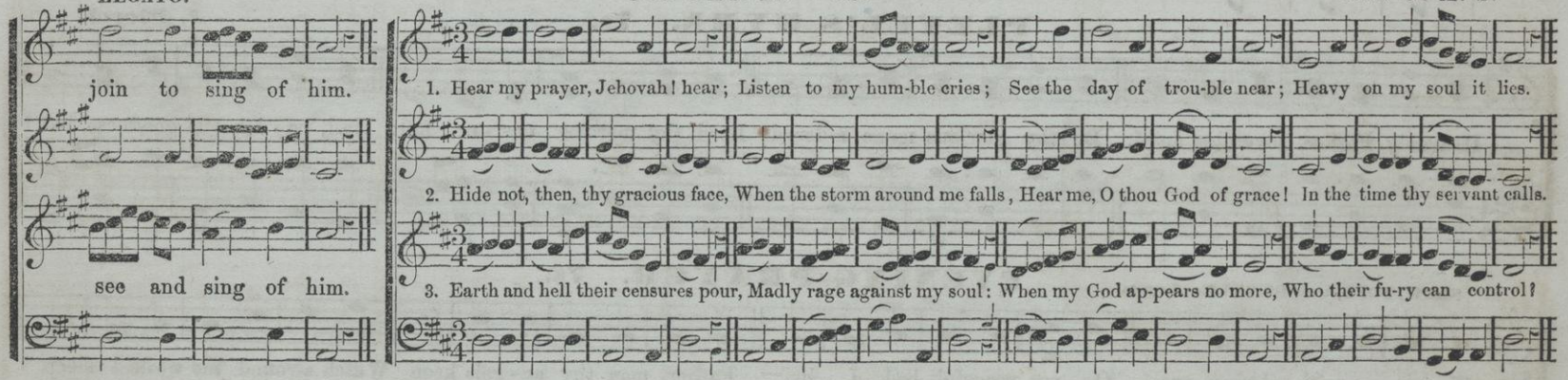


VIOLET. 7s.

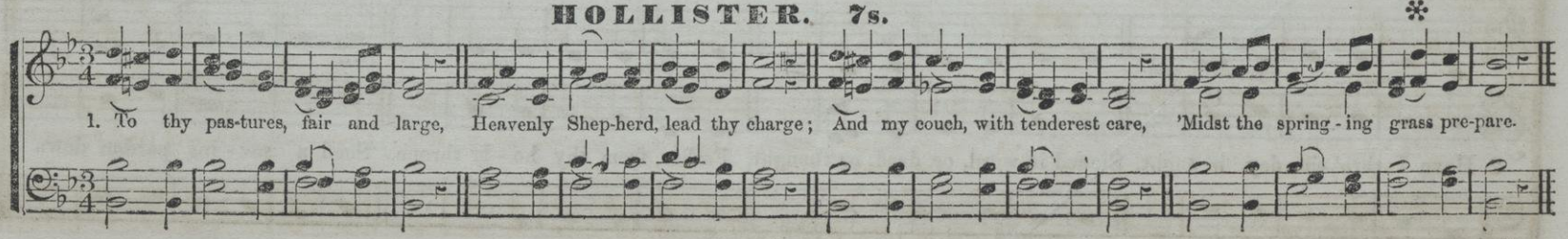


URSINE. 7s.

From G. A. S.



HOLLISTER. 7s.



SLOW, SOFT and GENTLE.—Legato.

ALICE. 7s.

W. B. B.

1. To thy pastures, fair and large, Heavenly Shepherd! lead thy charge; And my couch, with tenderest care, Midst the spring-ing grass pre-pare.

2. When I faint with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the ver-dant meadows flow.

3. Safe the dreary vale I tread, By the shades of death o'erspread; With thy rod and staff supplied, This my guard—and that my guide.

PLEYEL'S HYMN. 7s.

J. Pleyel.

Heavenly Father, sovereign Lord, Be thy glorious name a-dored; Lord, thy mercies nev-er fail; Hail, ce-les-tial goodness, hail!

SLOW, SOFT, and GENTLE.—Legato.

EVENING PRAYER. 7s.

1. Weary, as with closing eye, On my peaceful bed I lie, Father, may thy an-gels keep Watch a-round me while I sleep.

p *Cres.* *Cres.* *Cres.* *Dim.* *Dim.*

2. Have I thro' the day in aught, Sinned in word, or deed, or thought, Father, from thy ho-ly throne, Send a sav-ing pardon down.

COME HOME. 7s. Double.

1. { Brethren, while we sojourn here, Fight we must, but should not fear; / Foes we have, but we've a Friend, One that loves us to the end. } { Forward then with courage go, / Long we shall not dwell below; } Soon the joyful news will come, "Child, your Father calls, come home!"

2. { In the way a thousand snares Lie, to take us un-a-wares; / Satan, with ma-li-cious art, Watches each un-guard-ed part: } { But, from Satan's malice free, / Saints shall soon victorious be; } Soon the joyful news will come, "Child, your Father calls, come home!"

3. { But of all the foes we meet, None so oft mislead our feet, / None betray us in-to sin Like the foes that dwell within; } { Yet let nothing spoil our peace, / Christ shall also conquer these; } Soon the joyful news will come, "Child, your Father calls, come home!"

FULTON. 7s.

SLOW. W. B. B.

Bro-ther, though from yon-der sky Com-eth nei-ther voice nor cry, Yet we know for thee to-day Ev-ery pain hath passed a-way.

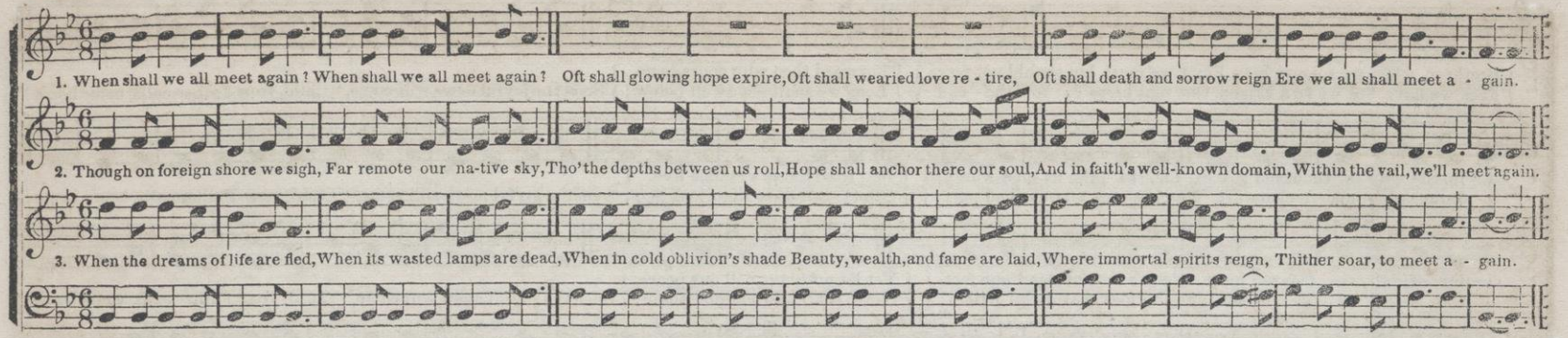
SPRING. 7s.

William Mason.

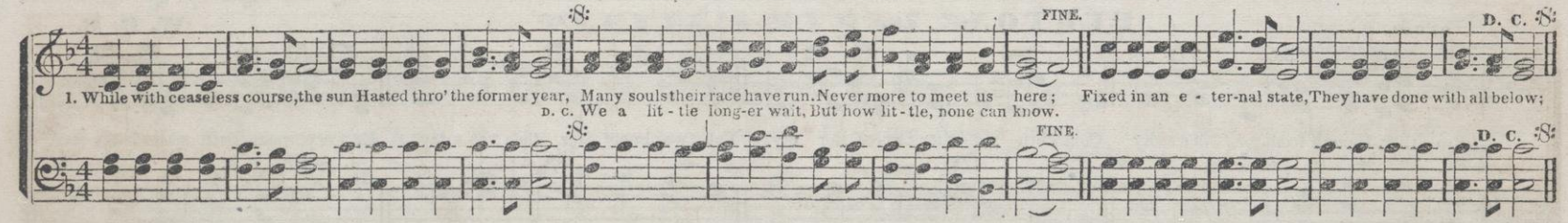
1. Come, saith Je-sus' sa-cred voice, Come, and make my path your choice; I will guide you to your home; Wea-ry pil-grims, hith-er come.

2. Hith-er come; for here is found Balm for ev-ery bleed-ing wound, Peace which ev-er shall en-dure, Rest, e-ter-nal, sa-cred, sure.

HOSFORD. 7s. 6 lines. (Parting Hymn.)

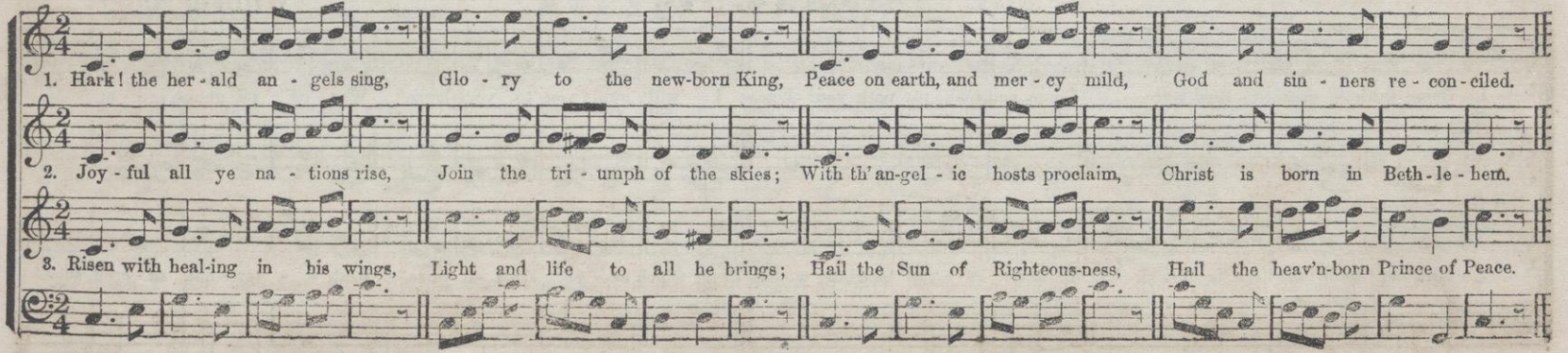


BENEVENTO. 7s.



CHRISTMAS HYMN. 7s.

C. M. Cady.



PIANO e LEGATO.

GRANNIS. 7s.

W. O. Perkins.

1, Gen - tly fall the dews of eve, Rais - ing still the lan - guid flowers: Sweetly flow the tears that grieve O'er a mourner's stricken hours.

2. Bless - ed tears and dews that yet Lift us near - er un - to heaven! Let us still his praise re - peat, Who in mer - cy all hath given.

MODERATO.

NUREMBURG. 7s.

Praise to God!—immortal praise, For the love that crowns our days; Bounteous source of ev'-ry joy, Let thy praise our tongues employ.

ALLEGRETTO.

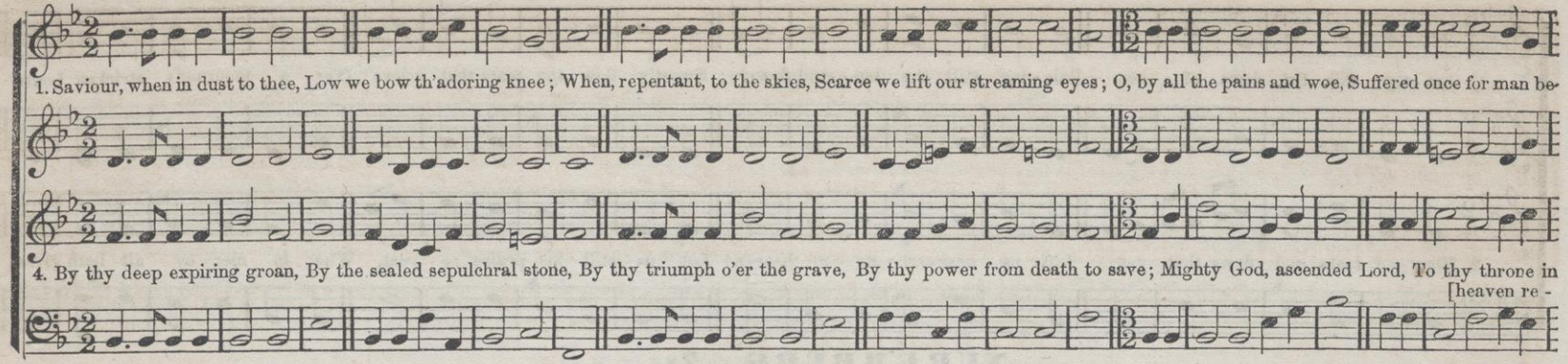
NORVILLE. 7s.

1. Ho - ly Ghost, with light di - vine, Shine up - on this heart of mine; { Chase the shades of night away; / Turn the darkness in to day, } Turn the darkness in - to day.

2. Ho - ly Ghost, with power di-vine, Cleanse this guilt-y heart of mine; { Long has sin with - out con-trol, / Held do - min - ion o'er my soul, } Held do - min - ion o'er my soul.

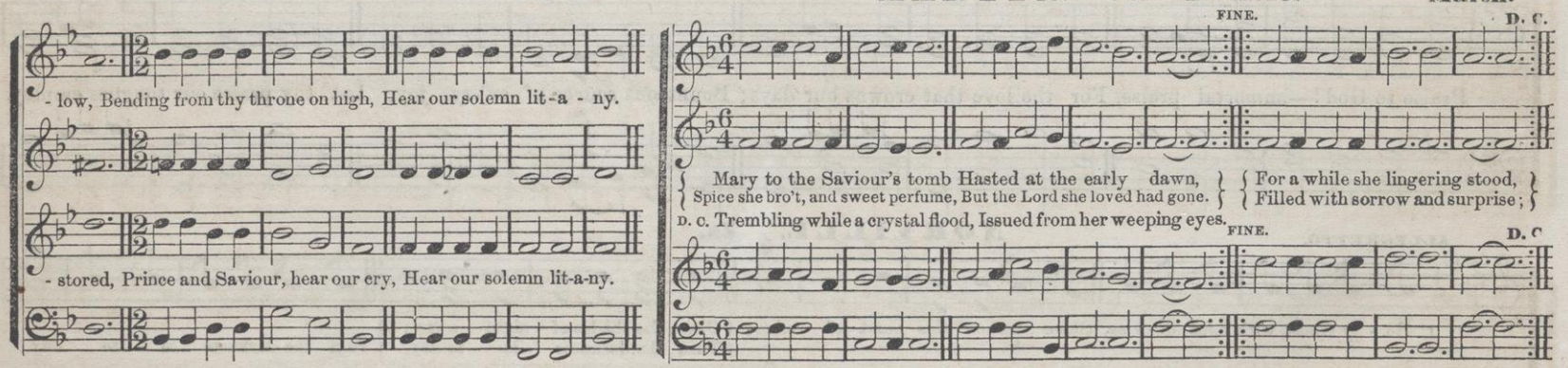
LITANY. 7s. Double.

I. A. Hagar.



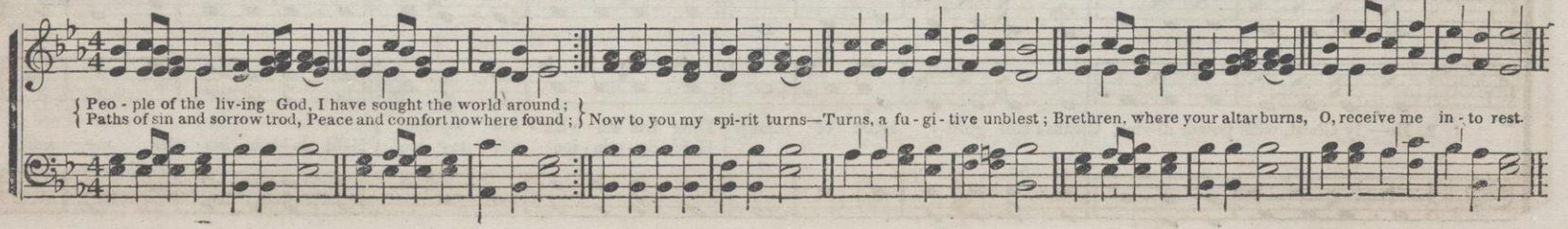
MARTYN. 7s. Double.

Marsh.



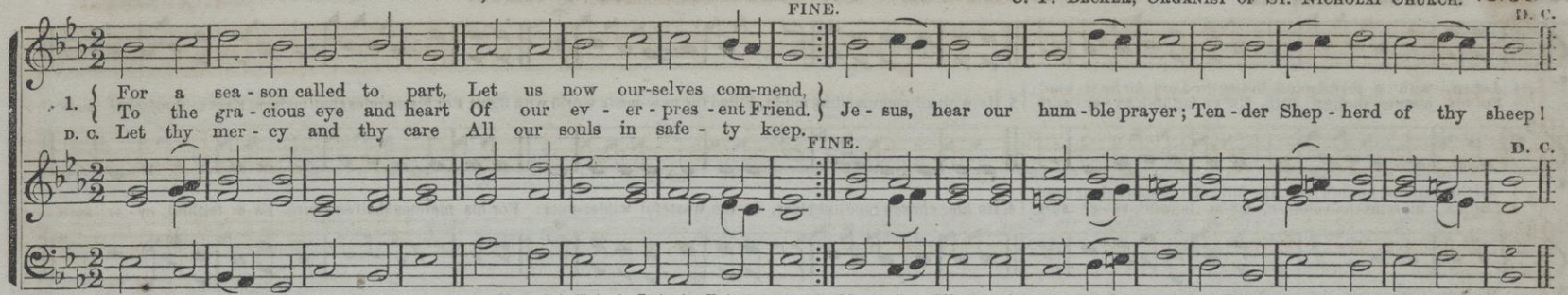
SIDMOUTH. 7s. Double.

Dr. Malan.



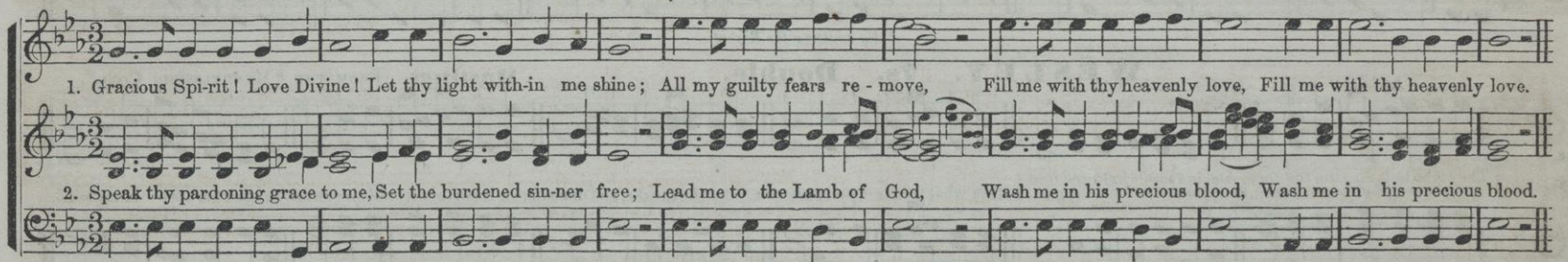
ST. NICHOLAI, or BOEHME. 7s. Double.

MELODY OF THE 17TH CENTURY—HARMONIZED BY C. F. BECKER, ORGANIST OF ST. NICHOLAI CHURCH.



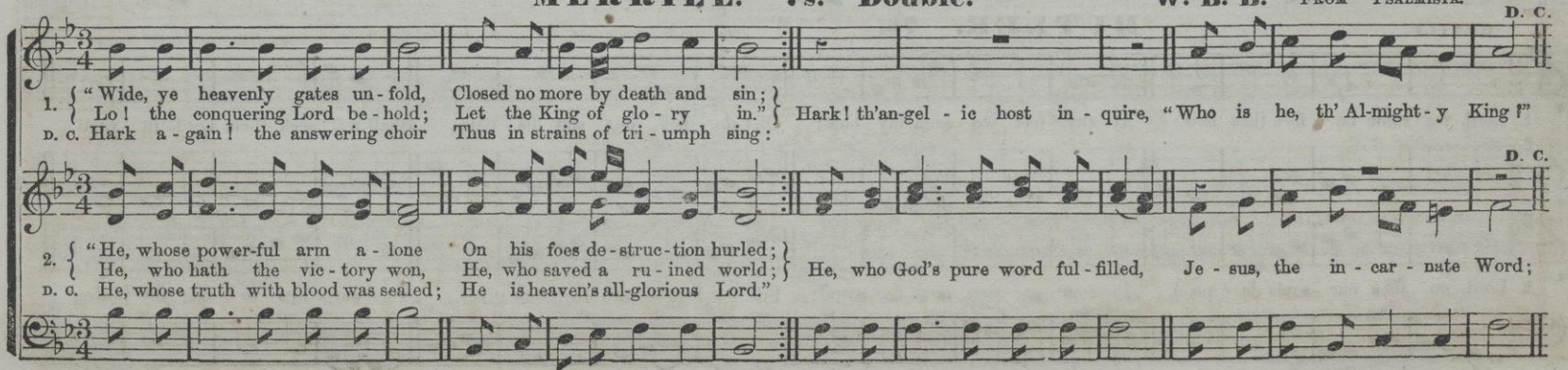
"Heard this tune sung by a large congregation, at the St. Nicholai Church, Leipzig, Feb. 8, 1852. L. MASON." We heard it sung in the same church about every other Sunday from October, 1847, to March 1849, and published it in the "Mendelssohn Collection." It appears to be the OLD HUNDREDTH of Leipzig. The Germans usually sing the melody only, the male voices greatly predominating. The Organ supplies the harmony.

ADELAIDE 7s.



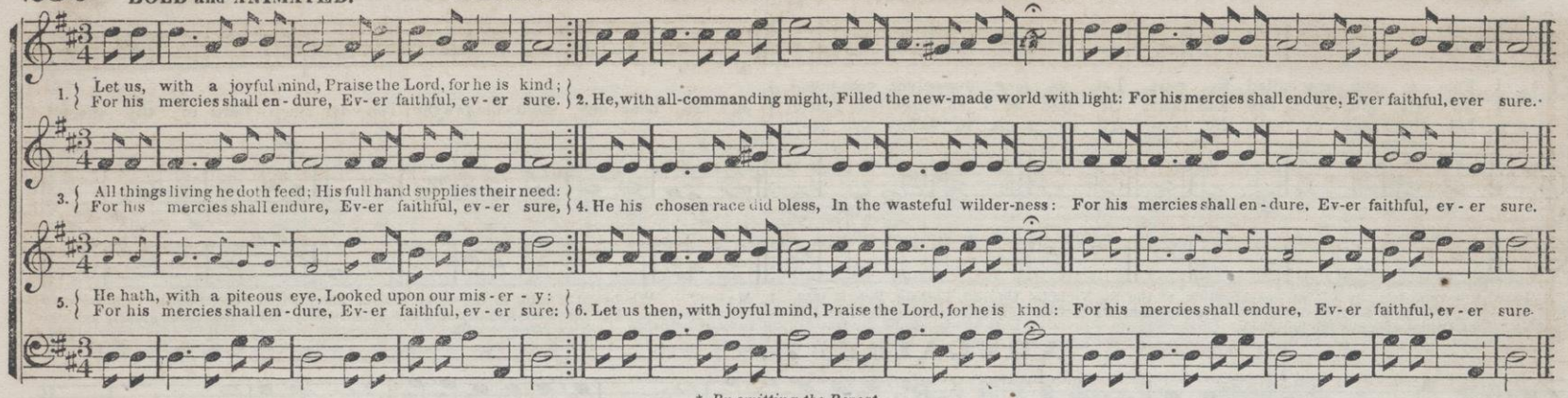
MERRILL. 7s. Double.

W. B. B. FROM "PSALMISTA."



230 BOLD and ANIMATED.

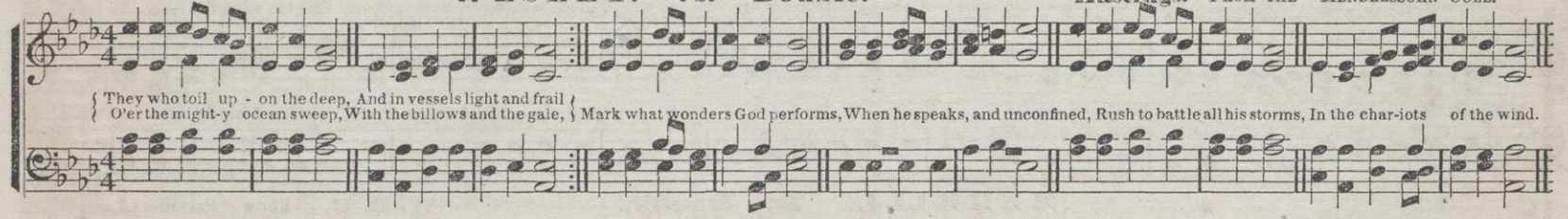
CHEROKEE. 7s. Double. Or 6 lines.*



* *By omitting the Repeat.*

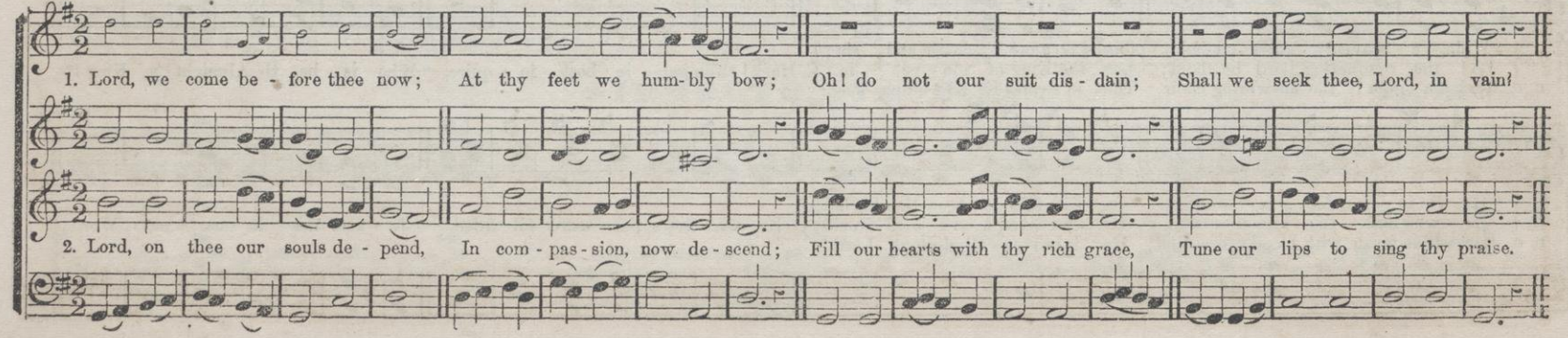
WESLEY. 7s. Double.

Hastings. FROM THE "MENDELSSOHN COLL."



GENTLE.

BUTLER. 7s.



ALLEGRO.—Bold and Spirited.

MINNEHAHA. 7s. Double.

1ST. 2D.

1. Hark! the song of jubilee, Loud as mighty thunders roar,
Or the fullness of the sea, When it breaks upon the [OMIT - - -] shore!

2. See Jehovah's banners furled; Sheathed his sword:—he speaks—'tis done! Now the kingdoms [of this world Are the kingdoms of his

3. He shall reign from pole to pole, With supreme, unbounded sway;
He shall reign, when, like a scroll, Yonder heavens have passed away.

4. Hallelujah! for the Lord God omnipotent shall reign: Hallelujah! let the word Echo round the earth [and

Son, Are the kingdoms of his Son, Are the kingdoms of his Son.

main, Echo round the earth and main, Echo round the earth and main.

EVELYN. 7s. 6 lines.

FINE. D. C.

1. Rock of A-ges, cleft for me, Let me hide myself in thee; Let the wa-ter and the blood,
From thy wounded side that flowed,

FINE. D. C.

D. C. Be of sin the perfect cure; Save me, Lord, and make me pure.

ZADOC. 7s. 6 lines.

Th. Hastings.

FINE. D. C.

2. Should my tears for ev - er flow, Should my zeal no lan-guor know, This for sin could not a - tone, Thou must save, and thou a - lone:

D. C. In my hand no price I bring, Sim-ply to thy cross I cling.

LEGATO e PIANO.

ALETTA. 7s. Or 6 lines.

*

1. { Wea - ry sin - ner, keep thine eyes On th'a - ton - ing sa - cri - fice; }
   { View him bleeding on the tree, Pour - ing out his life for thee: } There the dread - ful curse he bore; Weep-ing soul, la - ment no more.

2. { Cast thy guilt - y soul on him; Find him mighty to re - deem; }
   { At his feet thy bur - den lay; Look thy doubts and care a - way; } Now by faith the Son em - brace; Plead his pro - mise, trust his grace.

MODERATO.

HENDON. 7s. Or 6 lines.*

From Rev. Dr. Malan.

1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge; And my couch with tenderest care, Midst the springing grass prepare, Midst the springing grass prepare.
2. When I faint with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Thro' the verdant meadows flow, Thro' the verdant meadows flow.

* *By repeating the first two lines.*

WATCHMAN. 7s.

SOPRANO. TENOR. CHORUS.

1. Watchman! tell us of the night, What its signs of promise are. Traveler! o'er yon mountain's height, See that glory-beaming star! Traveler! o'er yon mountain's height, See that, &c.
2. Watchman! does its beauteous ray Aught of joy or hope foretell? Traveler! yes; it brings the day, Promised day of Israel, Traveler! yes; it brings the day, Promised day of Israel.

ALTO. BASE.

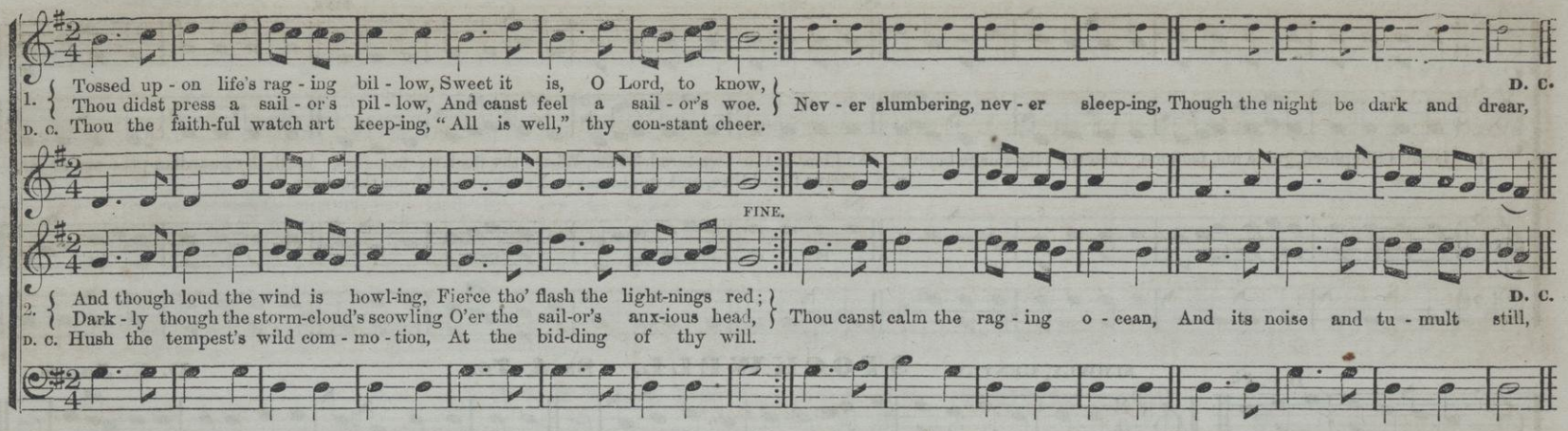
3. Watchman! tell us of the night,
   Higher yet that star ascends.—
   Traveler! blessedness and light,
   Peace and truth, its course portends!—

4. Watchman! will its beams alone
   Gild the spot that gave them birth?
   Traveler! ages are its own,
   See it bursts o'er all the earth.

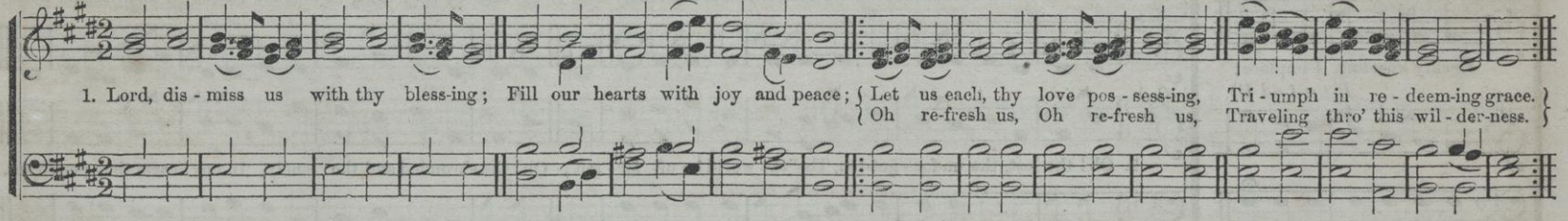
5. Watchman! tell us of the night,
   For the morning seems to dawn.—
   Traveler! darkness takes its flight,
   Doubt and terror are withdrawn.—

6. Watchman! let thy wanderings cease;
   Hie thee to thy quiet home.—
   Traveler! lo! the Prince of Peace,
   Lo! the Son of God is come!

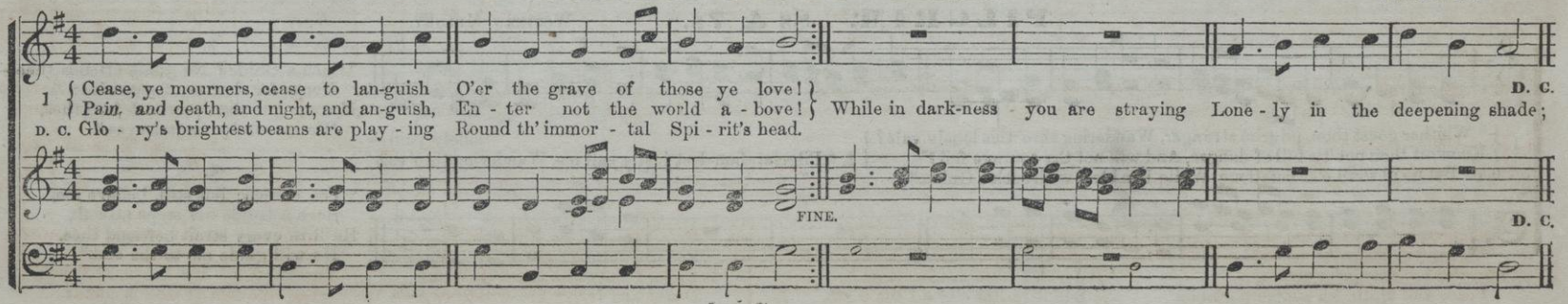
SEAMAN'S SONG. 8s & 7s. Double.



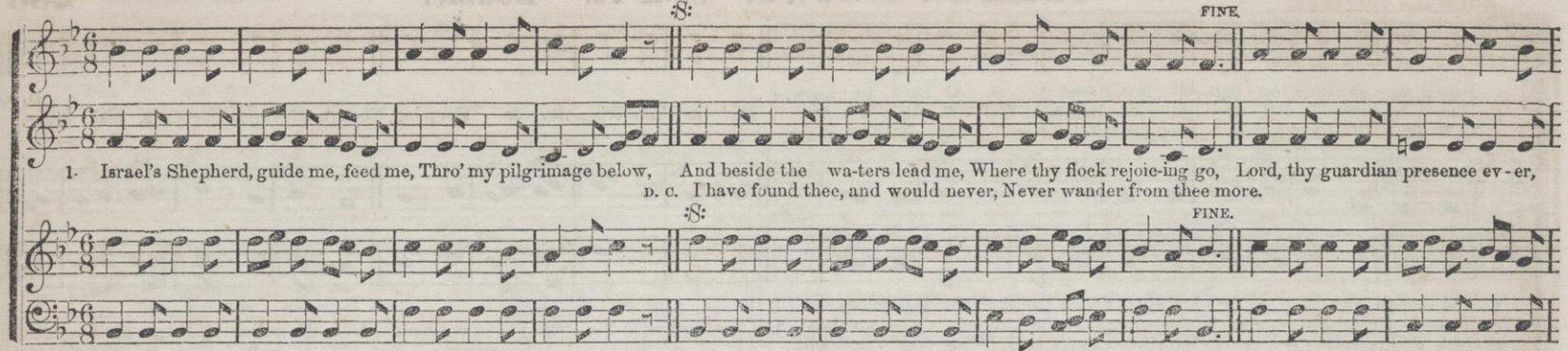
SICILY, or DISMISSION. 8s & 7s. Or 8s, 7s & 4s.



YATES. 8s & 7s. Double. W. B. B.

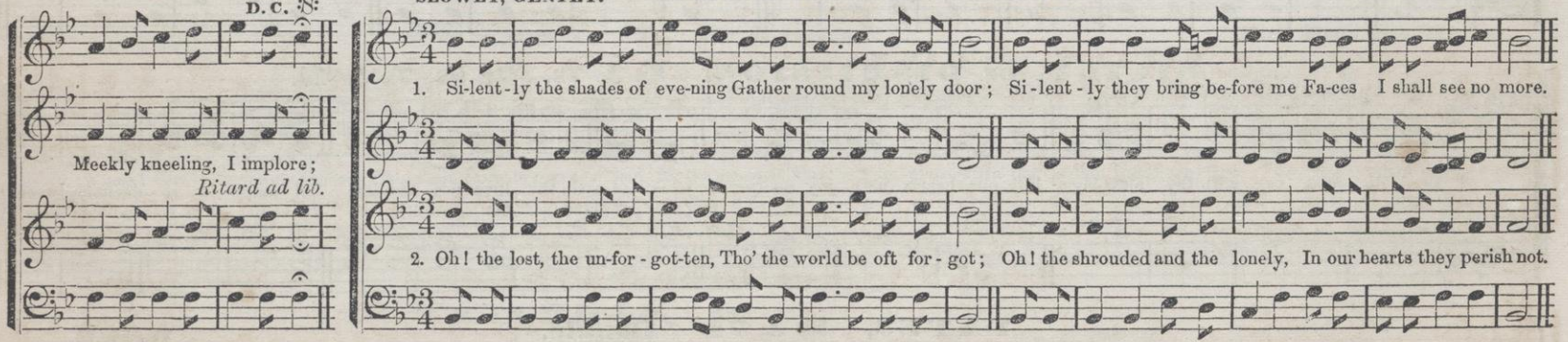


CESAREA. 8s & 7s. Double.



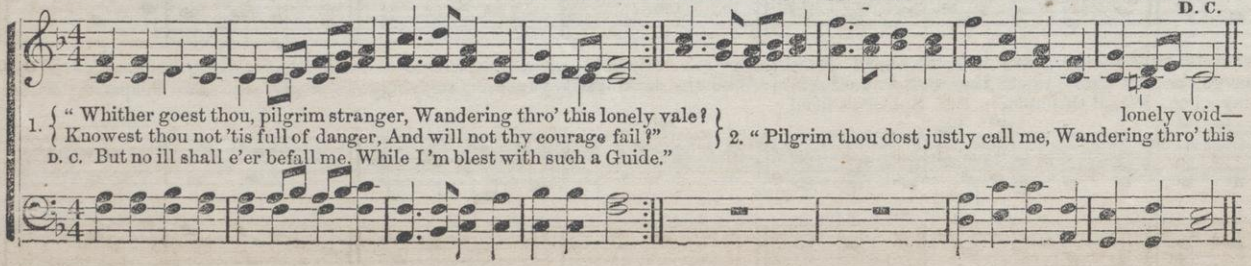
STOCKWELL. 8s & 7s.

SLOWLY, GENTLY. D. E. Jones.



PILGRIM. 8s & 7s.

WESTERN MELODY.



3.

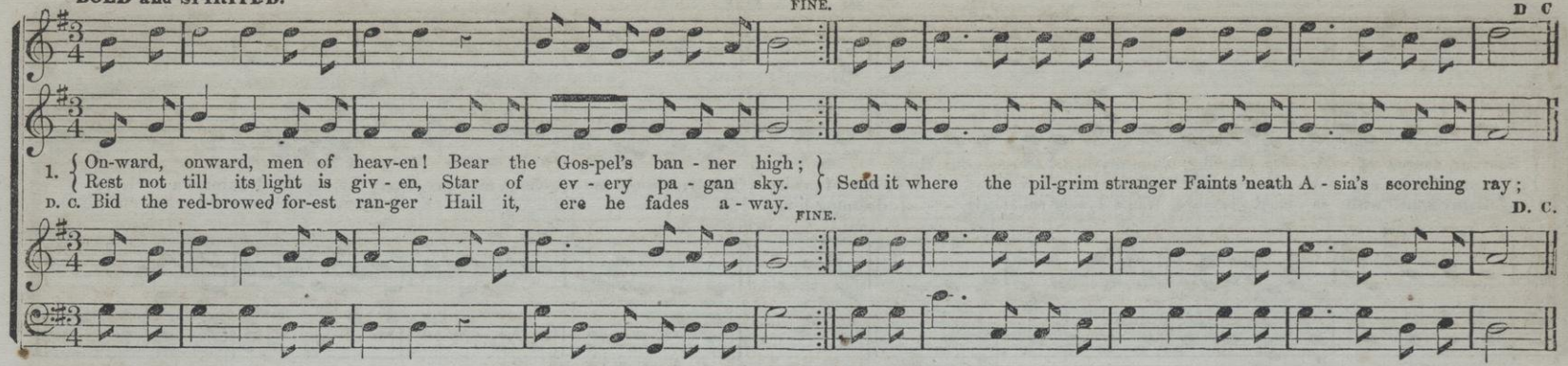
"Such a Guide! No guide attends thee—
Hence for thee my fears arise:
If some guardian power defend thee,
'Tis unseen by mortal eyes."

4.

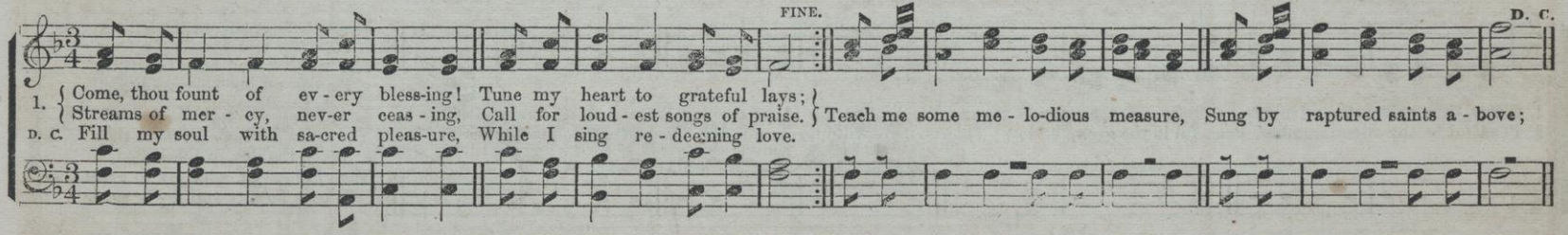
"Yes, unseen; but still, believe me,
Such a Guide my steps attend;
He 'll in every strait befriend thee,
He will guide me to the end."

GRIGGSTOWN. 8s & 7s. Double.

BOLD and SPIRITED.

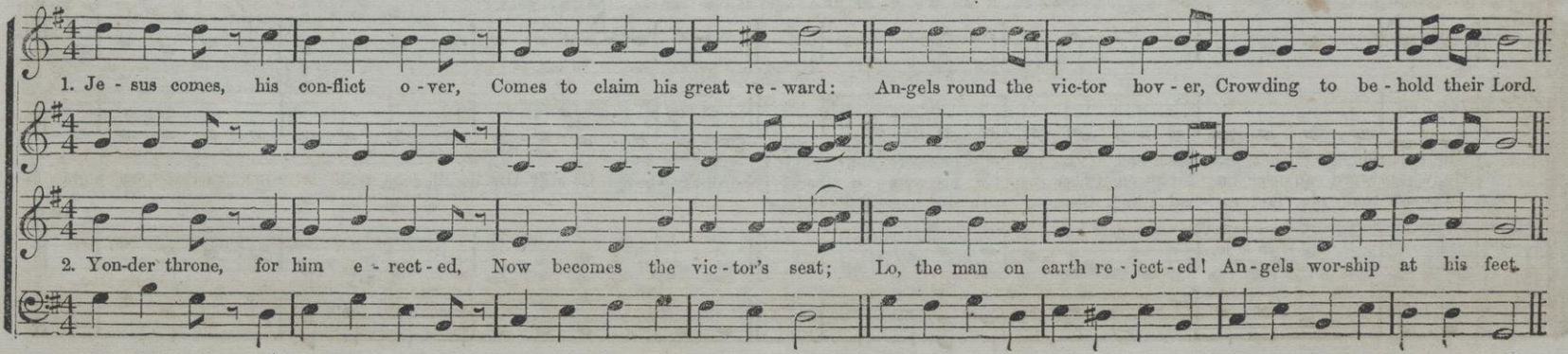


NETTLETON. 8s & 7s. Double.



ROSLYN. 8s & 7s.

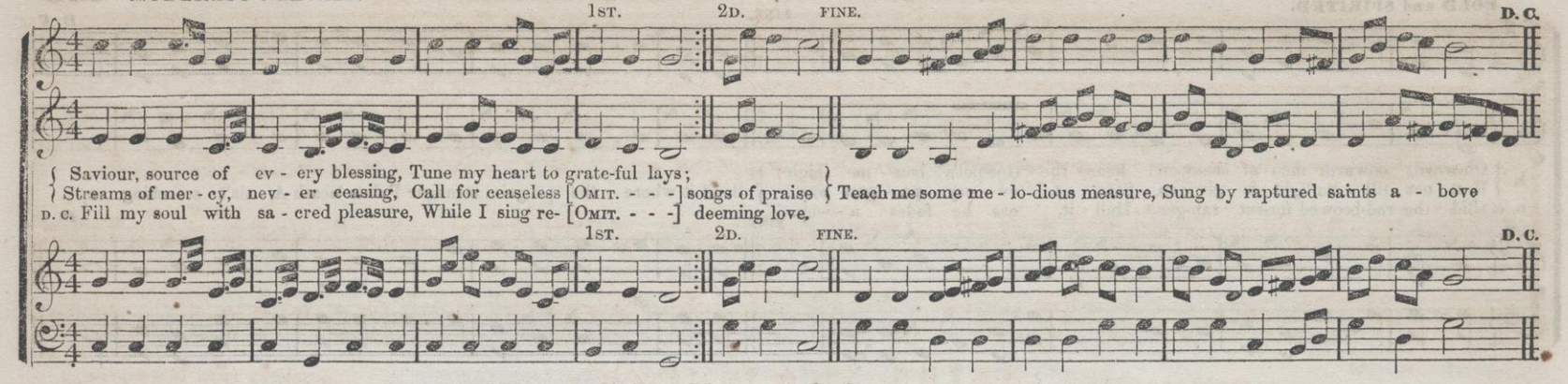
R. Storrs Willis.



MODERATO e LEGATO.

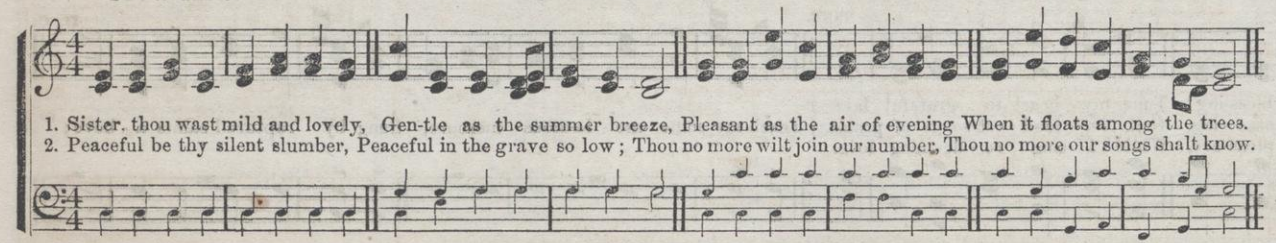
BEZEK. 8s & 7s. Double.

PARTLY FROM **Zeiter.**



SLOW and SOFT.

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



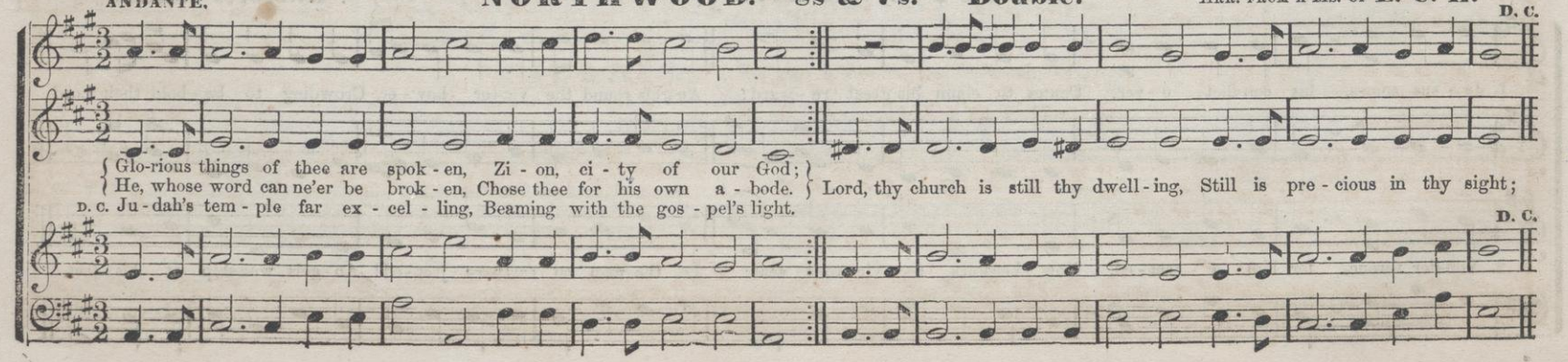
3.
Dearest sister, thou hast left us,
Here thy loss we deeply feel;
But 'tis God that hath bereft us,
He can all our sorrows heal.

4.
Yet again we hope to meet thee,
When the day of life is fled,
Then in heaven, with joy to greet thee,
Where no farewell joy is shed.

ANDANTE.

NORTHWOOD. 8s & 7s. Double.

ARR. FROM A MS. OF **E. C. H.**



MODERATO.

FAIRTON. 8s & 7s. Double.

:8: FINE.

1. Happy soul, thy days are ending, All thy mourning days below; Go, the angel guards at- tending, To the sight of Je - sus go. Waiting to receive thy spi - rit, Lo, the

DAL SEG. Shows the fullness of his merit, Reaches out the crown of love.

:8: FINE.

2. For the joy he sets before thee, Bear a momen-ta- ry pain; Die, to live a life of glory; Suffer, with thy Lord to reign: Struggle, thro' thy latest passion, To thy

DAL SEG. To his ut-termost sal - vation, To his ev- erlast- ing rest.

SLOW and GENTLE.

ALIDA. 8s & 7s. Double.

ARRANGED FROM **Zumsteeg.**

D. C.

Saviour stands a-bove,

D. C.

dear Redeemer's breast,

FINE. D. C.

Gently, Lord, O, gently lead us, Thro' this lone-ly vale of tears;
Thro' the changes thou'st decreed us, Till our last great change appears: } When temptations darts assail us, When in devious paths we stray,
D. C. Let thy goodness nev-er fail us, Lead us in thy perfect way.

FINE. D. C.

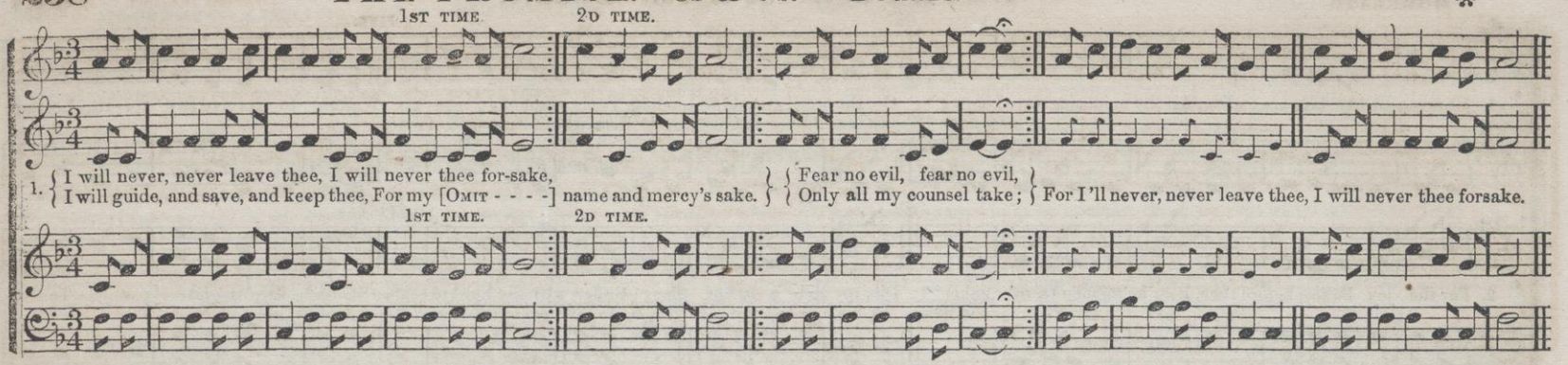
MODERATO.

WORTHING. 8s & 7s.

Schultz.

Glo - rious things of thee are spoken, Zi - on, ci - ty of our God; He whose word can ne'er be bro - ken, Chose thee for his own a - bode.

THE PROMISE. 8s & 7s. Double. *



2.

When the storm is raging round thee,
Call on Me in humble prayer;
I will fold my arms about thee,
Guard thee with the tenderest care
In the trial, in the trial,
I will make thy pathway clear;
For I'll never, &c.

3.

When thy sky above is glowing,
And around thee all is bright,
Pleasure, like a river, flowing,
All things tending to delight,
I'll be with thee, I'll be with thee,
I will guide thy steps aright;
For I'll never, &c.

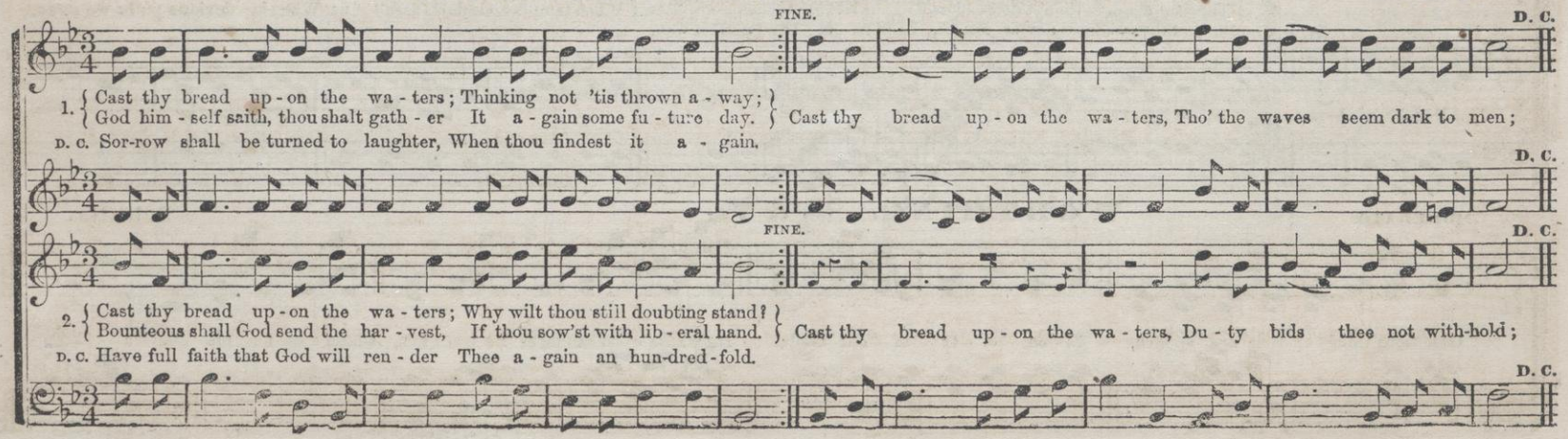
4.

When thy soul is dark and clouded,
Filled with doubt, and grief, and care,
Through the mists by which 'tis shrouded,
I will make a light appear,
And the banner, and the banner
Of my love I will uprear;
For I'll never, &c.

6.

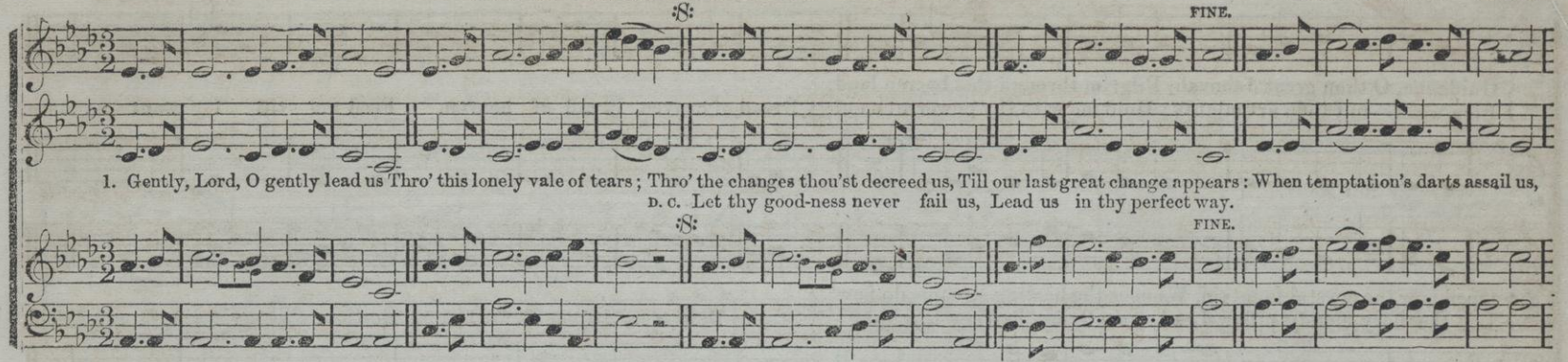
When thy feeble flame is dying,
And thy soul about to soar
To that land where pain and sighing
Shall be heard and known no more,
I will teach thee—I will teach thee
To rejoice that life is o'er;
And I'll never, &c.

DUFFIELD. 8s & 7s. Double. W. B. B.



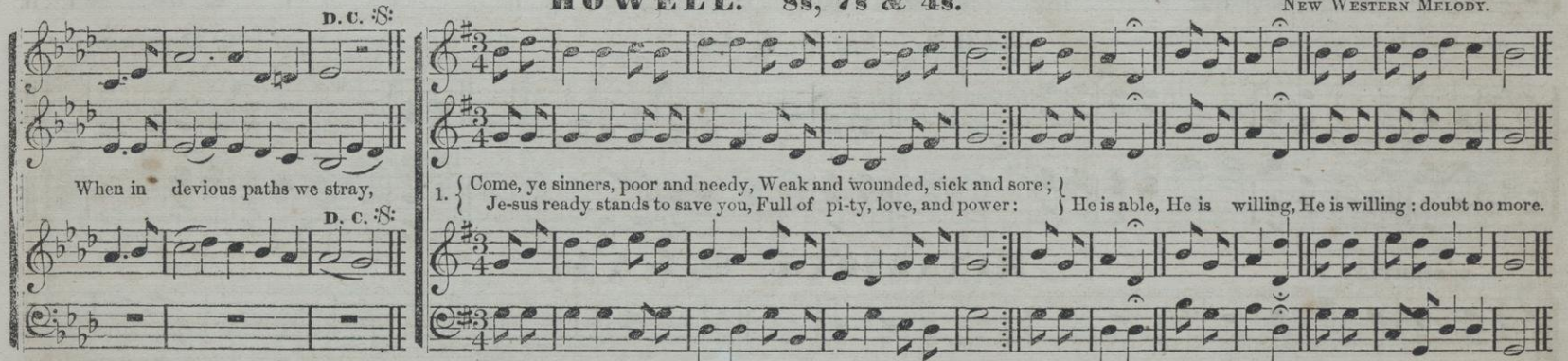
AUTUMN. 8s & 7s. Double.

Spanish Melody.



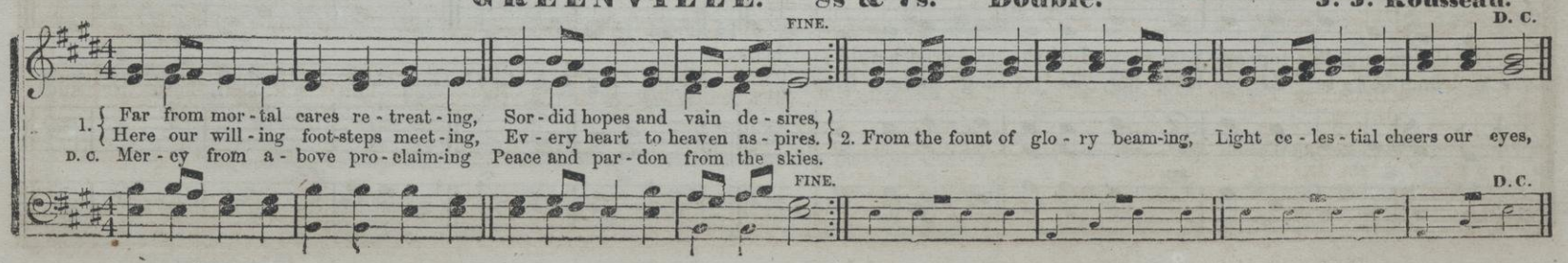
HOWELL. 8s, 7s & 4s.

New Western Melody.

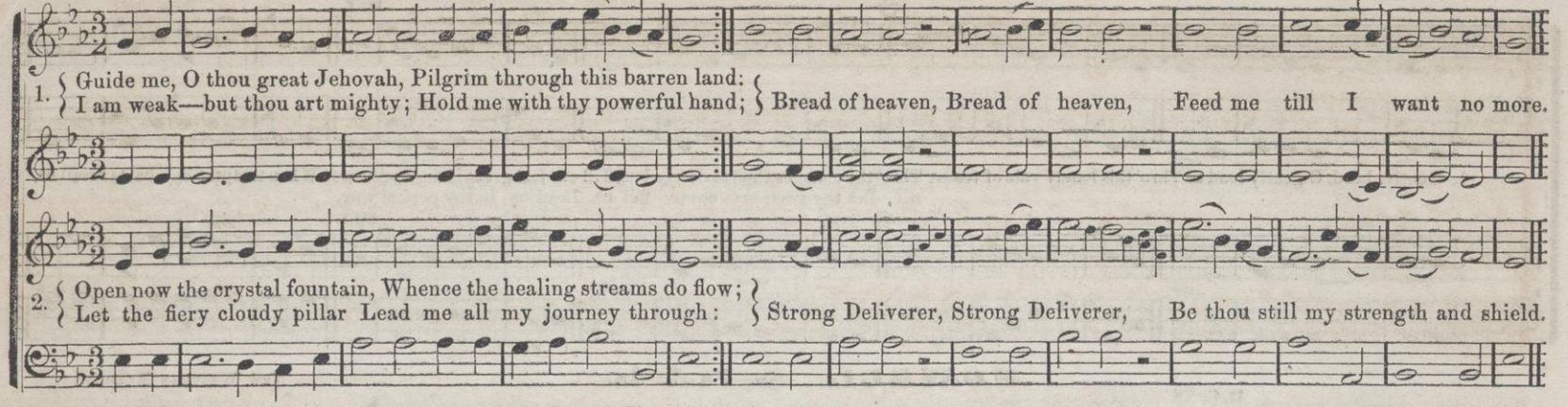


GREENVILLE. 8s & 7s. Double.

J. J. Rousseau.

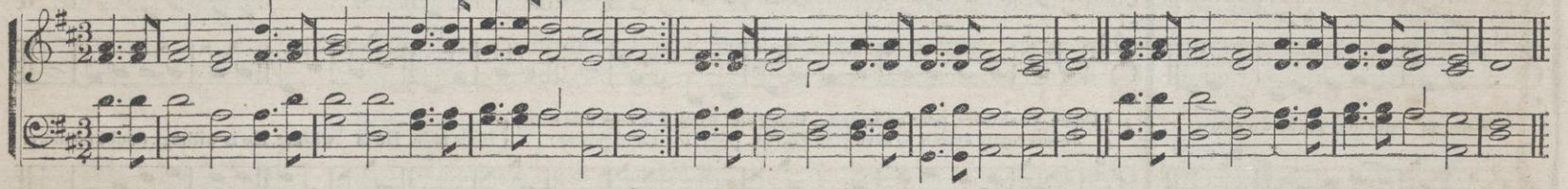


REEVES. 8s, 7s & 4s.



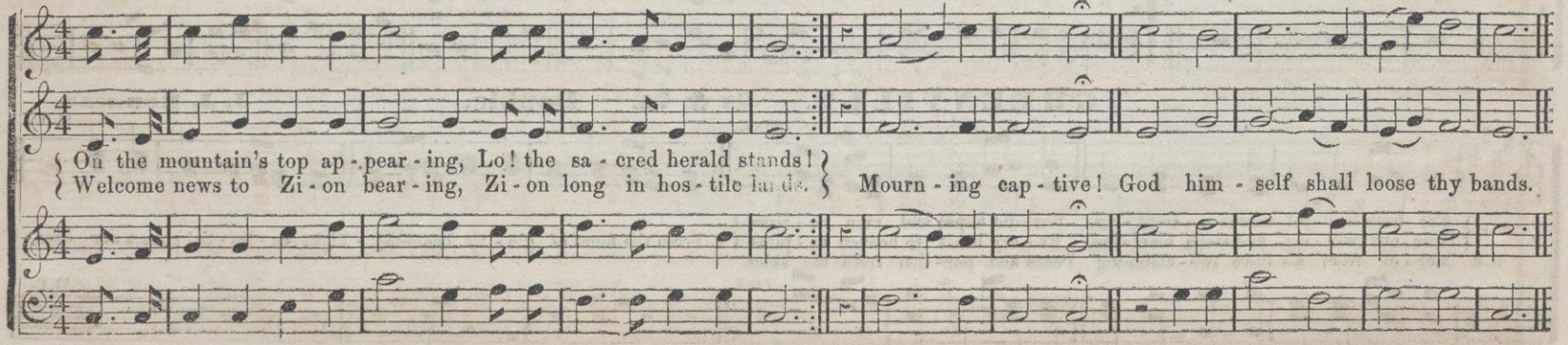
ZION. 8s, 7s & 4s.

T. Hastings.



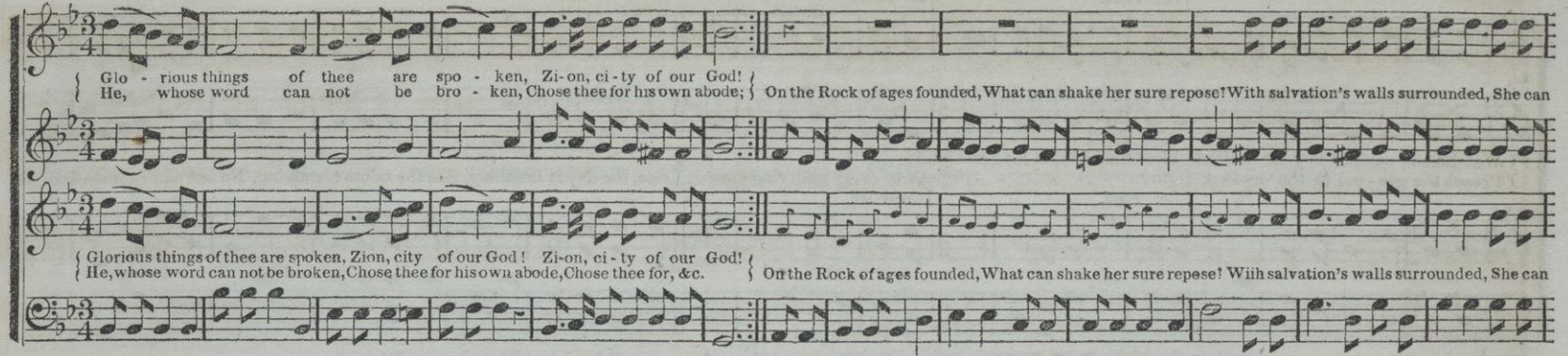
SPRIGHTLY.

MINNESOTA. 8s, 7s & 4s.



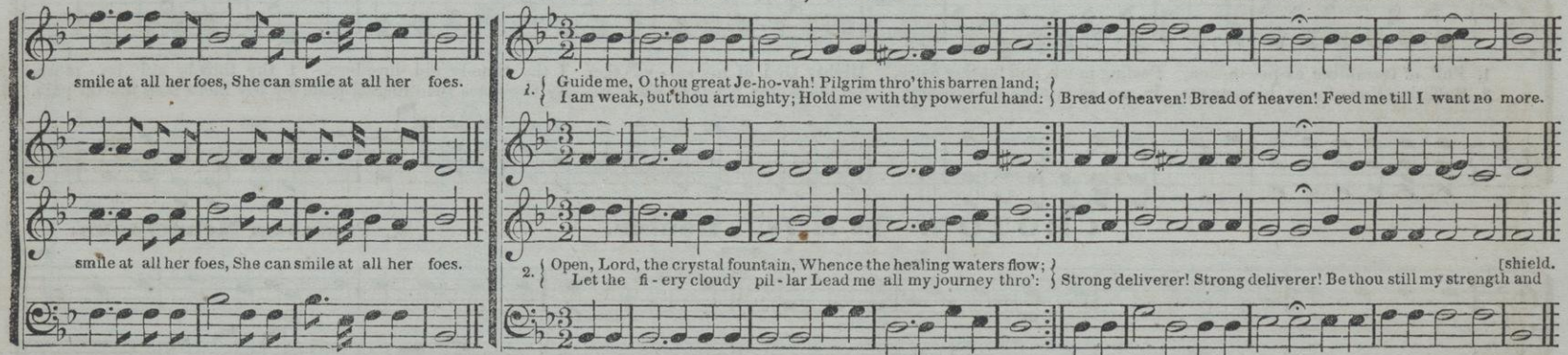
GRISWOLD. 8s & 7s. Double.

From the "Cantata of Esther."



PALERMO. 8s, 7s & 4s.

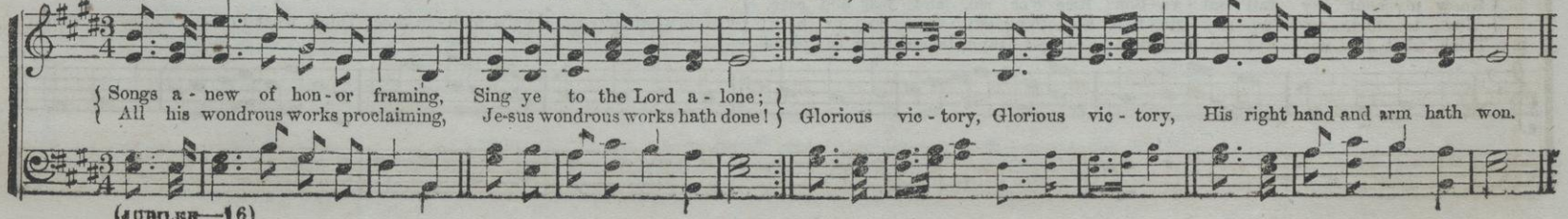
Arranged from a MS. by G. A. S.



TAMWORTH. 8s, 7s & 4s.

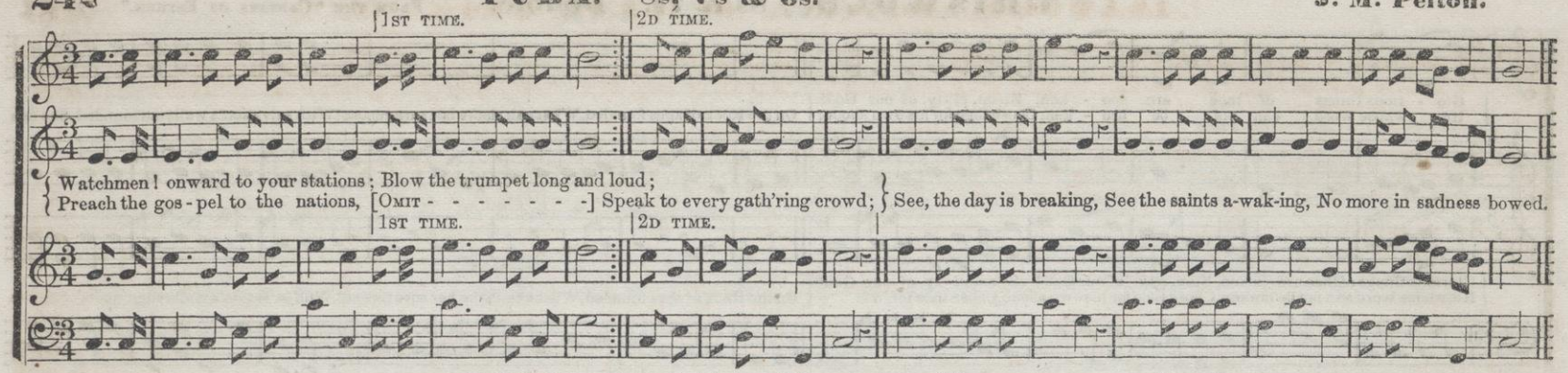
Maestoso.

Lockhart.

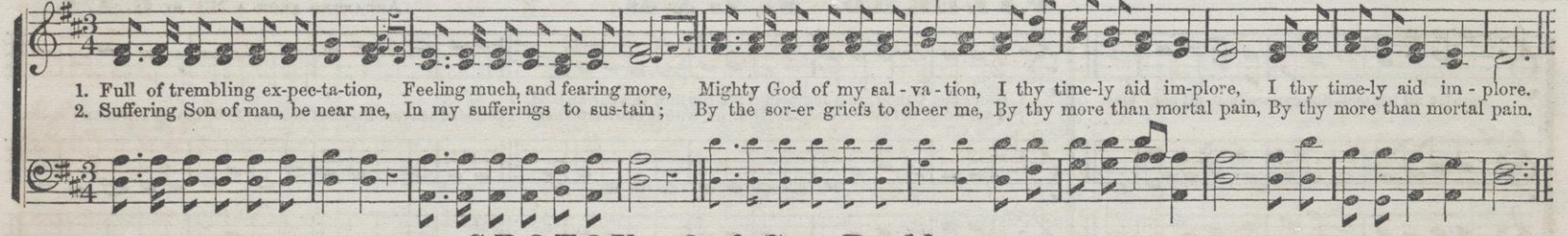


YUBA. 8s, 7s & 6s.

J. M. Pelton.

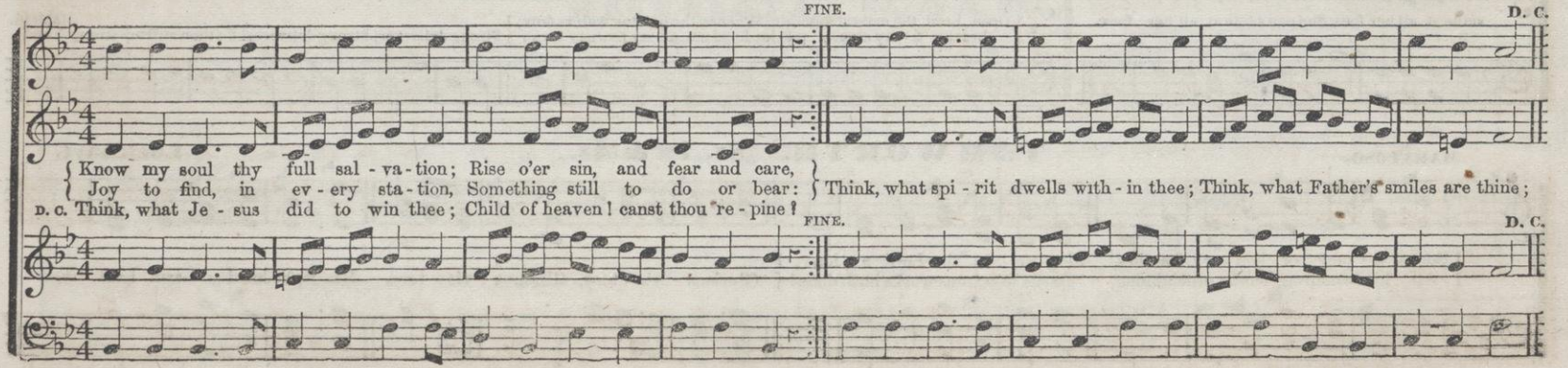


LIND. 8s & 7s. Single. (MAY BE SUNG AS A DUET.)



CROTON. 8s & 7s. Double.

PARTLY FROM Mendelssohn.



ISADORE. 8s, 7s & 7. Or 8s & 7s. 6 lines. (87,87,77.)

1ST TIME. 2D TIME.

1. { Hark! ten thousand harps and voices Sound the notes of praise a-bove,
Jesus reigns, and heaven rejoices: Jesus reigns, the God of [OMIT . .] love, Jesus reigns, the God of love: } See! he sits on yonder throne, Jesus rules the world a -

1ST TIME. 2D TIME.

2. { King of glory! reign for ev-er—Thine an ev - er-last-ing crown:
Nothing from thy love shall sever Those whom thou hast made thine } 2D TIME. own, Those whom thou hast made thine own; } Happy objects of thy grace, Destined to behold thy

HARWELL. 8s, 7s & 7. Or 8s & 7s. Double. (87,87,77.)

Lowell Mason. BY PERMISSION.

ANIMATED.

- lone, Jesus rules the world a-lone.

face, Destined to behold thy face.

FINE. D. C.

Hark! ten thousand harps and voices Sound the notes of praise above,
Jesus reigns, and heaven rejoices; Jesus reigns, the God of love: } See! he sits on yonder throne; Jesus rules the world a-lone.
D. C. Halle - lu-jah! Halle-lu-jah! Halle - lu-jah! A - men.

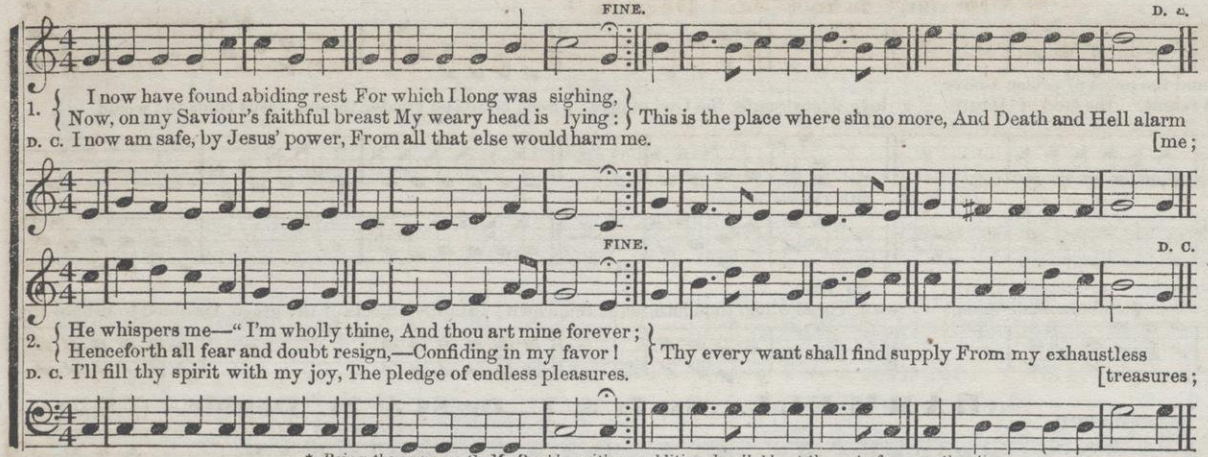
FINE. D. C.

MILLINGTON. 8s, 7s & 7. Or 8s & 7s. 6 lines. (87,87,77.)

W. B. B. FROM "MENDELSSOHN COLL."

What is life? 'tis but a vapor, Soon it van-ish-es away;
Life is but a dying taper; O, my soul, why wish to stay? } Why not spread thy wings and fly Straight to yonder world of joy? Why not spread thy wings and fly Straight, &c.

ABIDING REST. 8s & 7s. Peculiar. Double.*

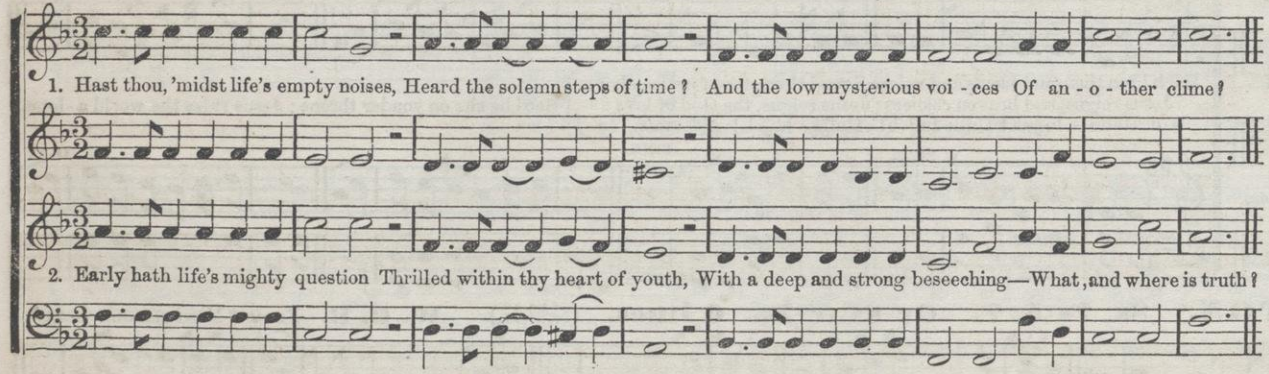


3. From Jesus and his love, who now.
By terrors to divide me,
My great and many sins would show!—
His wounds from vengeance hide me:
My sins are great,—I 'll not despair,
Though conscience too arraigns me,
Nor doubt my Saviour's watchful care—
His arms of love sustains me.

4. I thank thee, God's beloved Son,
Thy boundless grace adoring,
Which brought thee from thy glorious throne,
Our peace with God restoring:
O make my heart a shrine, where peace
Shall keep her constant dwelling;—
Where grateful praise shall never cease,
Abroad thy glories telling.

* *Being the same as C. M. Double, with an additional syllable at the end of every other line.*

WILLOW CREEK. 8s, 7s & 5s.



3. Not to ease and aimless quiet,
Doth the inward answer tend;
But to works of love and duty,
As our being's end.

4. Earnest toil, and strong endeavor
Of a spirit which within
Wrestles with familiar evil,
And besetting sin;

5. And without, with tireless vigor,
Steady heart and purpose strong,
In the power of truth assaileth
Every form of wrong.

Adapted also to the Hymn: "EVERY DAY HATH TOIL AND TROUBLE."

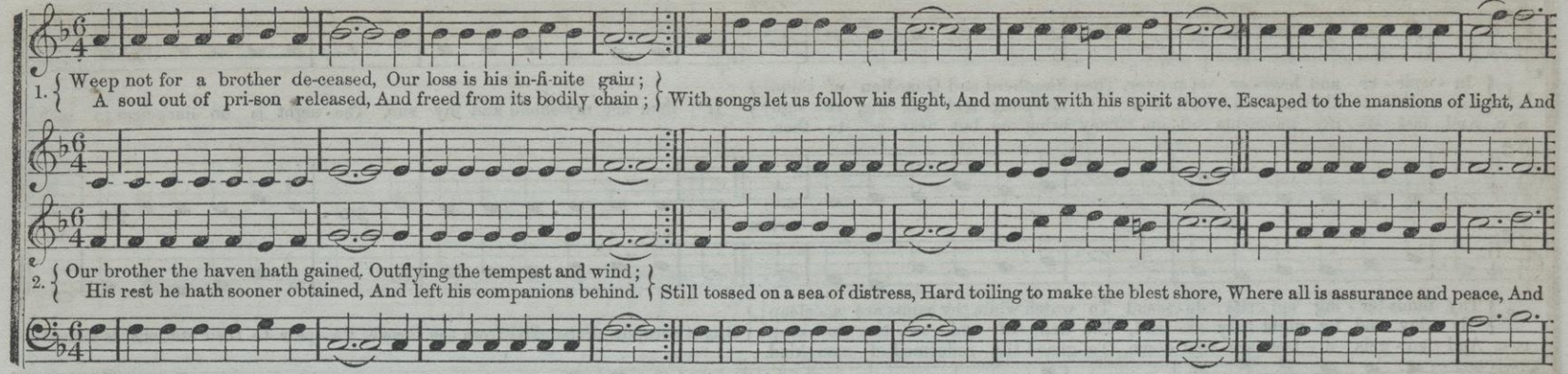
For this hymn observe the ties in the third measure, and repeat the tune.

1. EVERY day hath toil and trouble,
Every heart hath care;
Meekly bear thine own full measure,
And thy brother's share.
Fear not, shrink not, though the burden
Heavy to thee prove;
God shall fill thy mouth with gladness,
And thy heart with love.

2. Patiently enduring, ever
Let thy spirit be
Bound, by links that can not sever,
To humanity.
Labor, wait! thy Master perished
Ere His task was done;
Count not lost thy fleeting moments—
Life hath but begun.

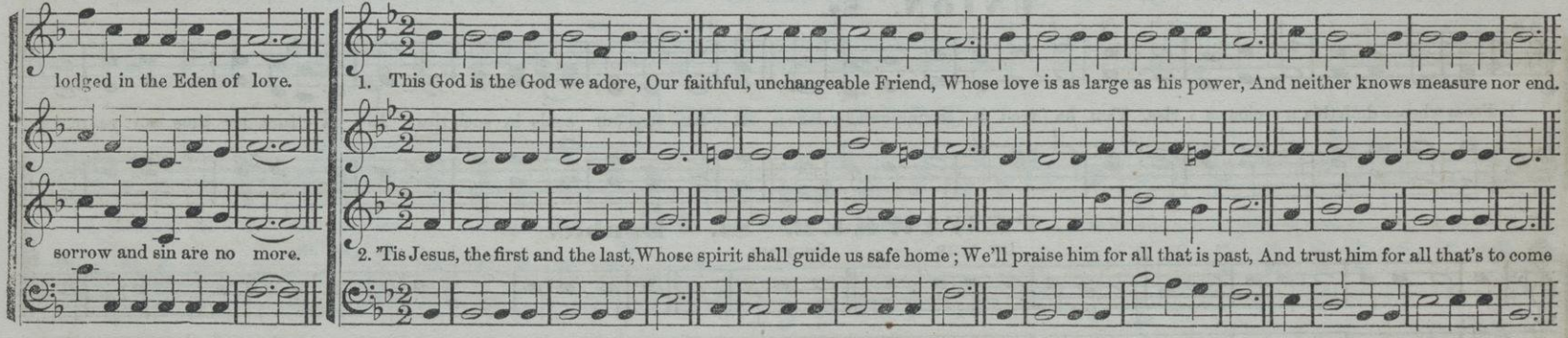
3. Labor! wait! though midnight shadows
Gather round thee here,
And the storm above thee lowering
Fill thy heart with fear—
Wait in hope! the morning dawneth
When the night is gone,
And a peaceful rest awaits thee
When thy work is done.

KEWANEE. 8s. Double.

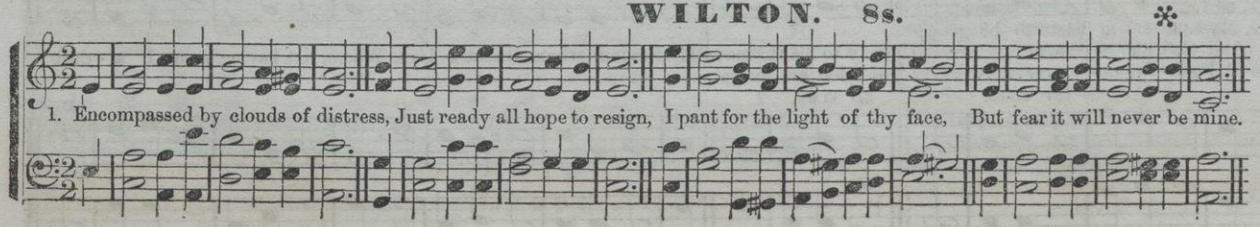


ANDREWS. 8s.

E. C. Howe.



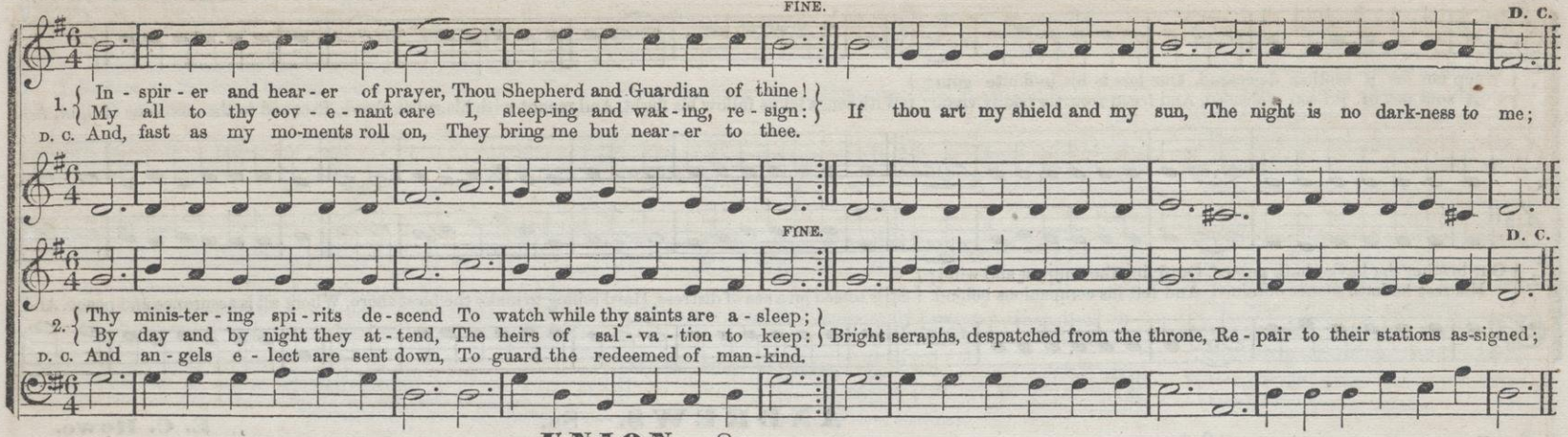
WILTON. 8s.



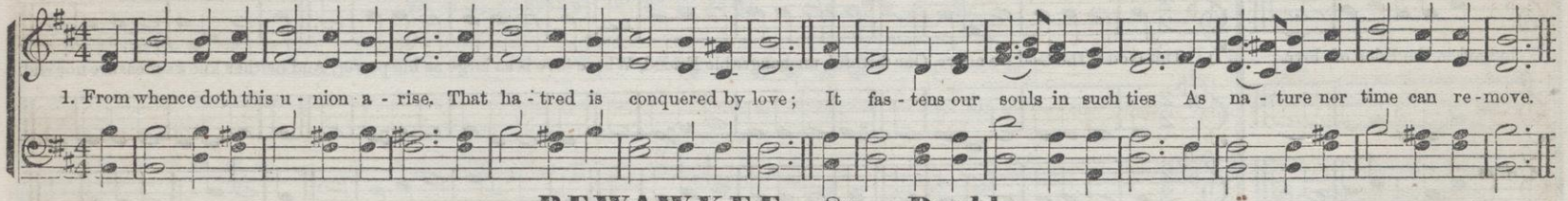
2.

Disheartened with waiting so long,
I sink at thy feet with my load;
All plaintive I pour out my song,
And stretch forth my hands unto God.

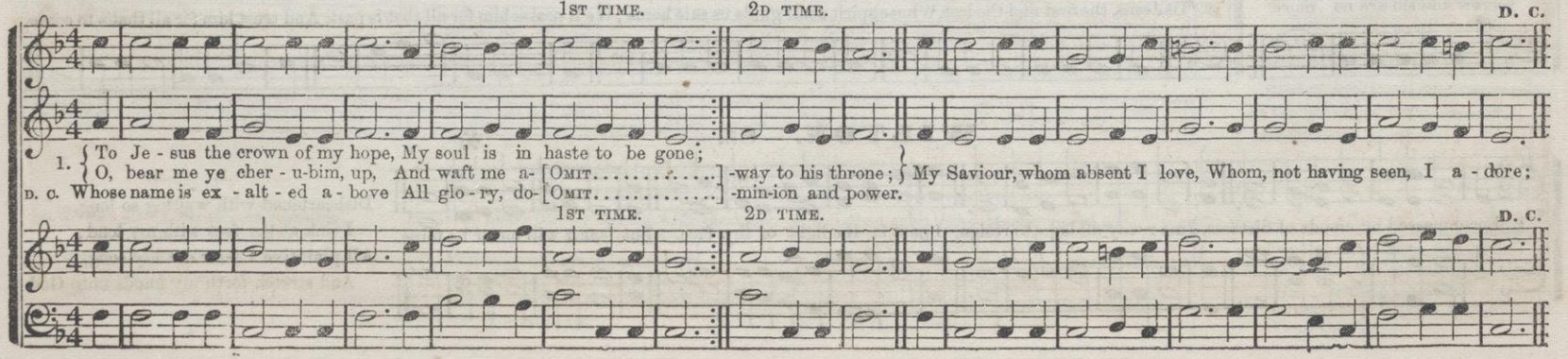
PRINCETON. 8s. Double.



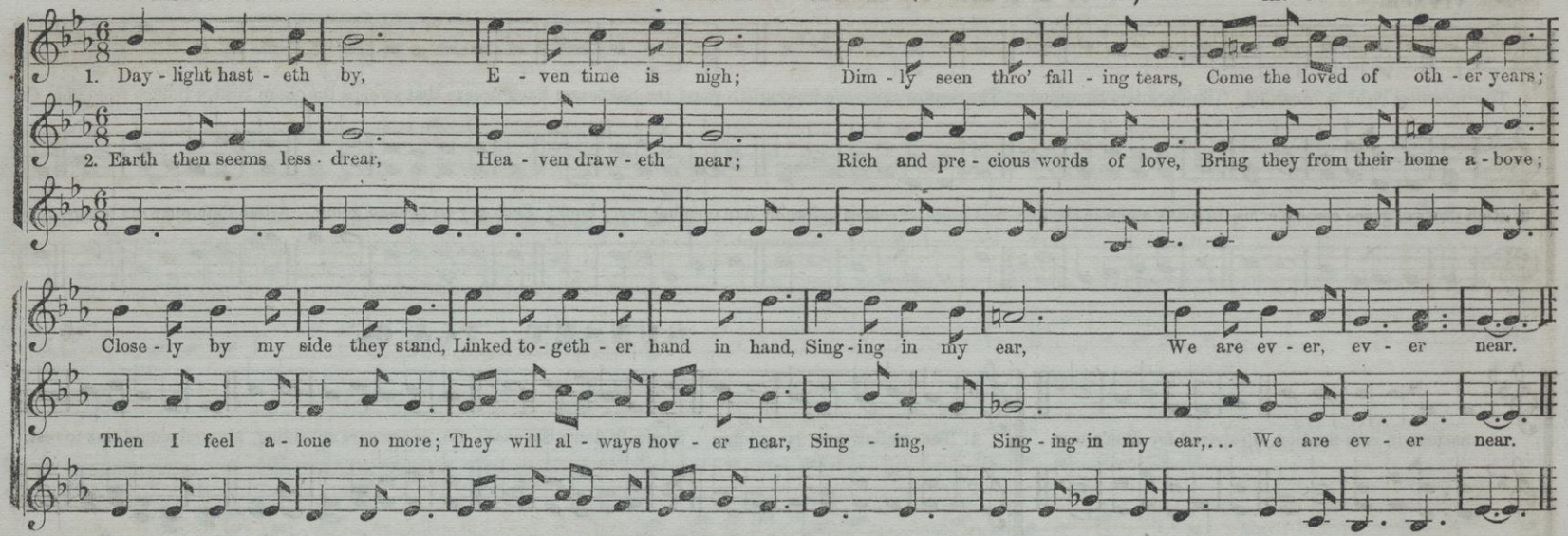
UNION. 8s.



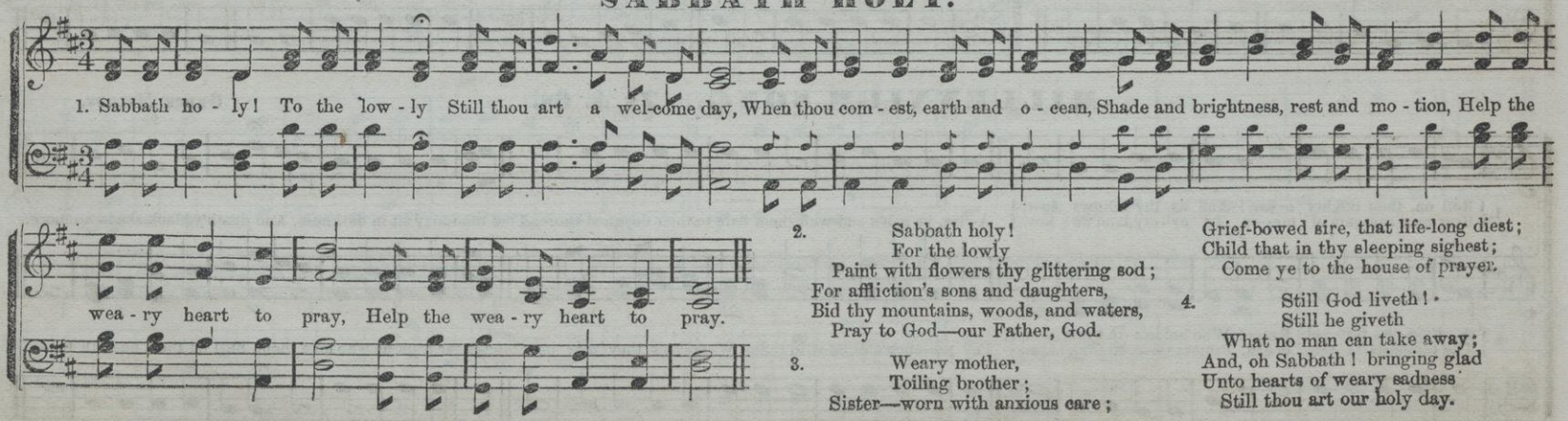
PEWAWKEE. 8s. Double.



Words by **Miss M. S. Preston.** **EVER NEAR. Trio.** (For Female Voices.) **A. C. Williams.**



SABBATH HOLY.



2. Sabbath holy!
For the lowly
Paint with flowers thy glittering sod;
For affliction's sons and daughters,
Bid thy mountains, woods, and waters,
Pray to God—our Father, God.

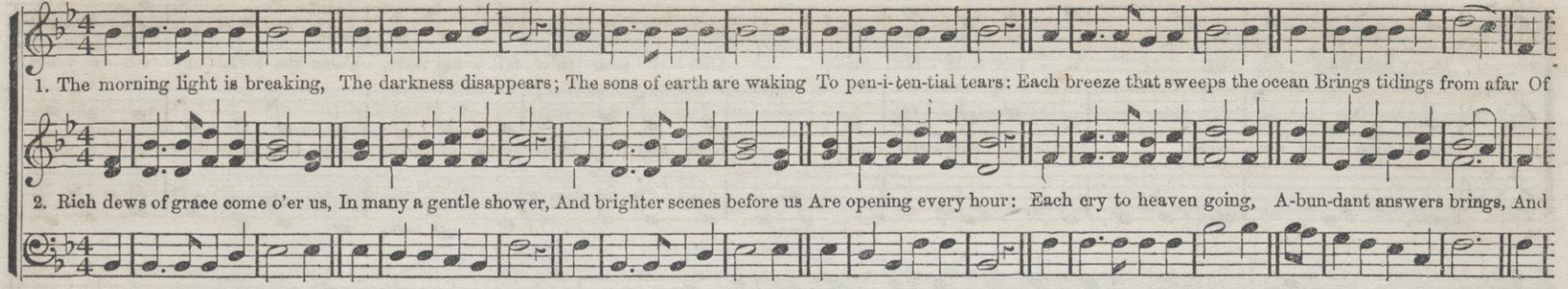
3. Weary mother,
Toiling brother;
Sister—worn with anxious care;
Grief-bowed sire, that life-long diest;
Child that in thy sleeping sighest;
Come ye to the house of prayer.

4. Still God liveth!
Still he giveth
What no man can take away;
And, oh Sabbath! bringing glad
Unto hearts of weary sadness
Still thou art our holy day.

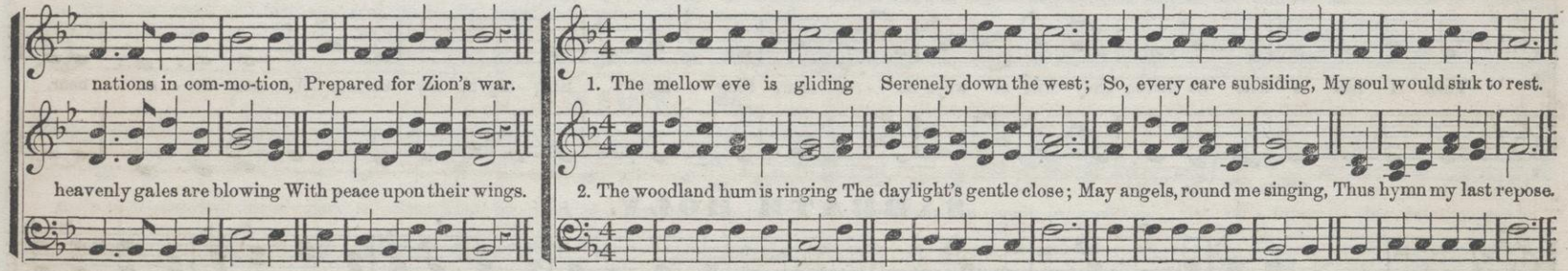
VIVACE.

WEBB. 7s & 6s.

G. J. Webb.

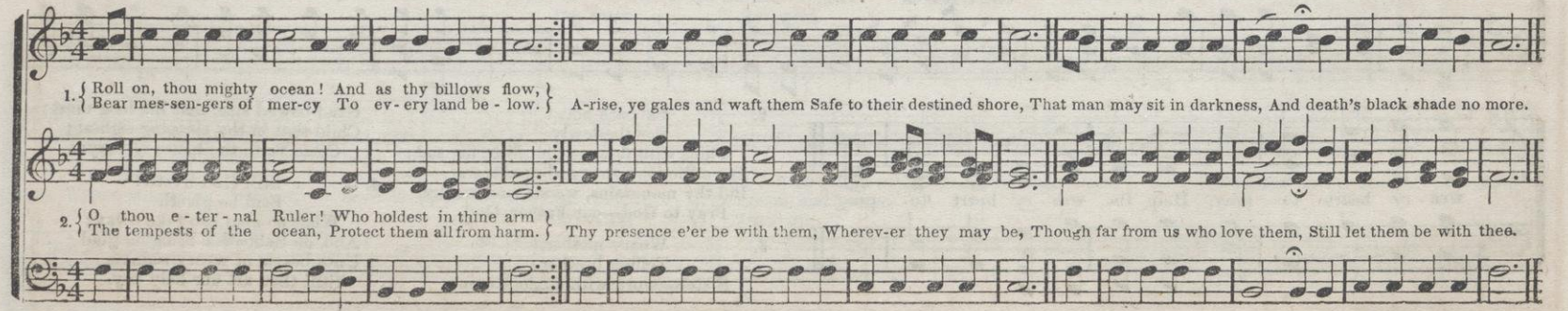


SUNSET. 7s & 6s.

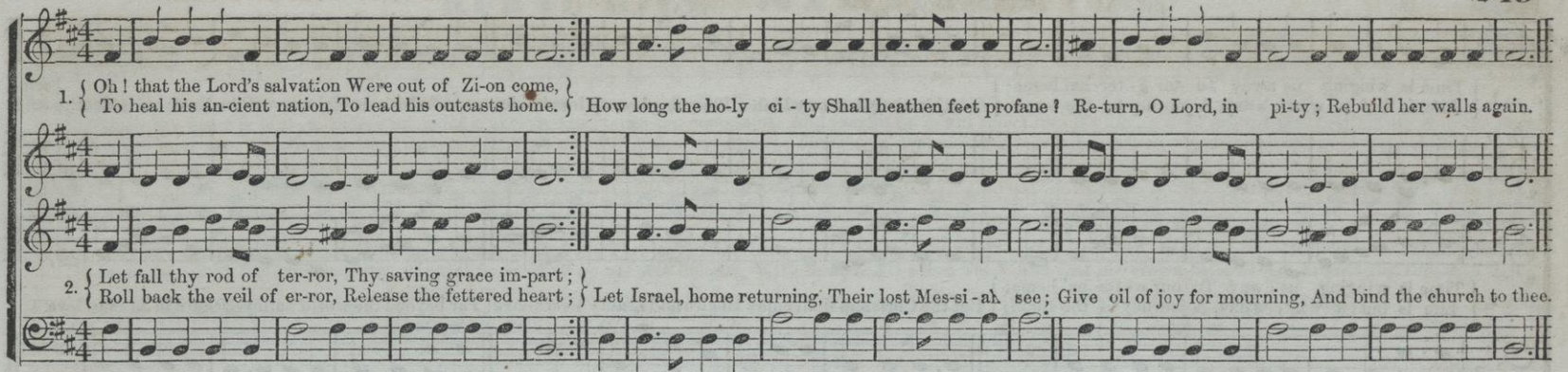


MILLENNIUM SONG. 7s & 6s.

GREEK MELODY.

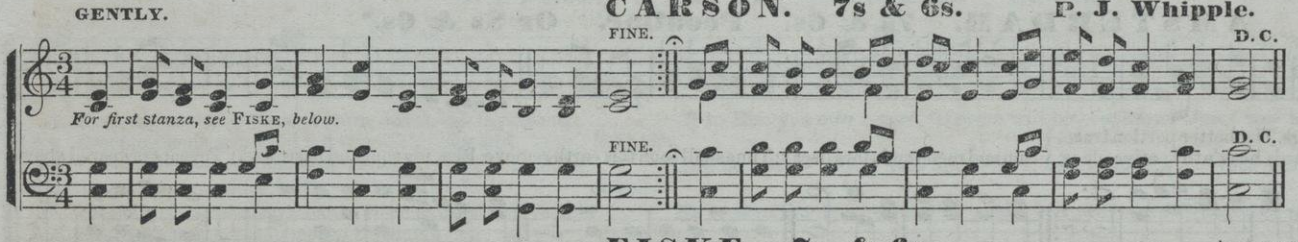


OZANKEE. 7s & 6s.



CARSON. 7s & 6s.

P. J. Whipple.

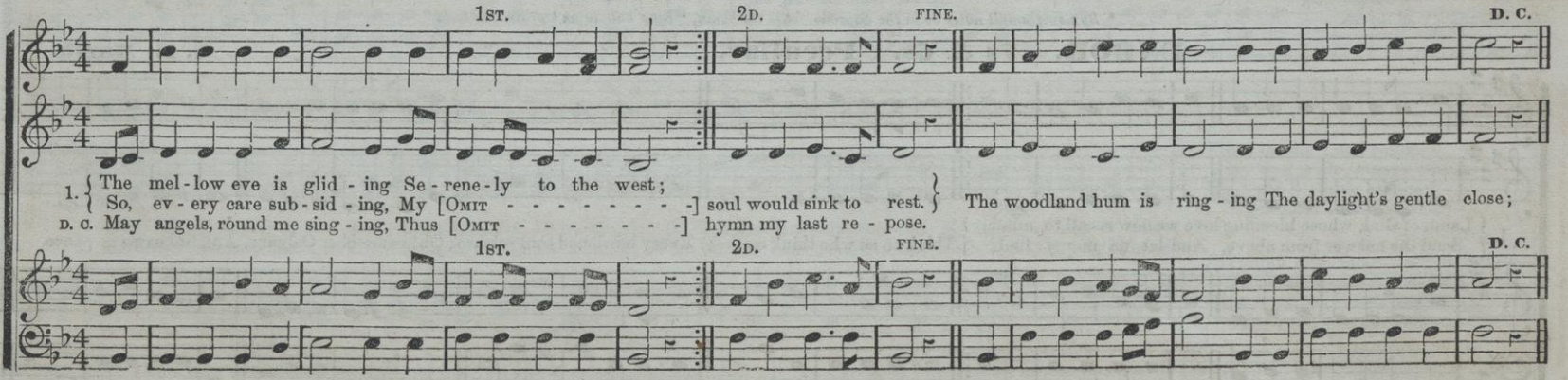


2.

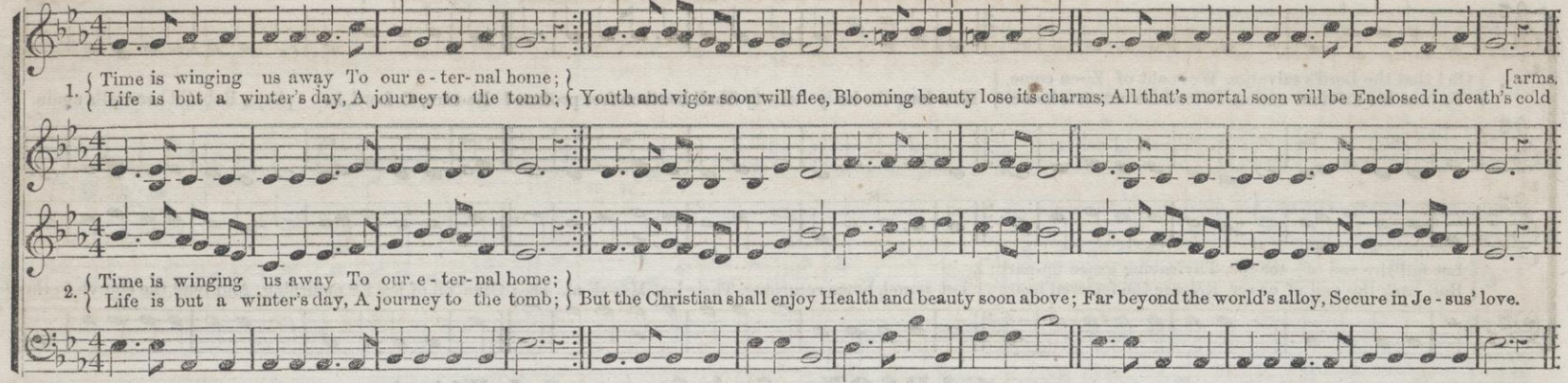
The evening star has lighted
Her crystal lamp on high;
So, when in death benighted,
May hope illume the sky!
O, on the last bright morning,
May I in glory wake!
In golden splendor dawning,
The morning's light shall break.

FISKE. 7s. & 6s.

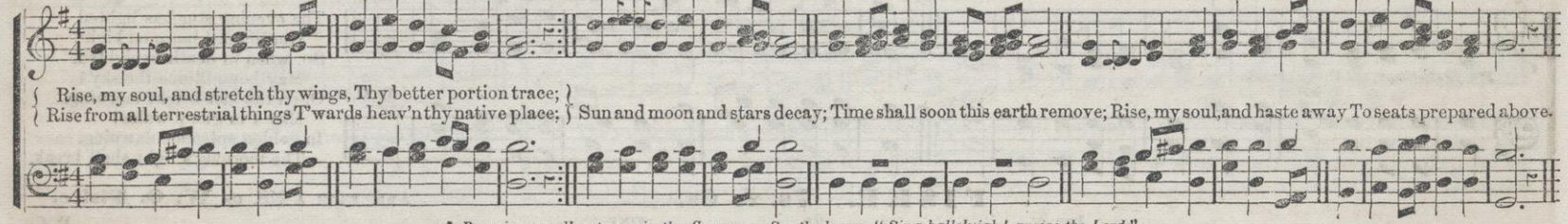
ARR. FROM A MS. OF W. O. Fiske.



TIME IS WINGING. 7s & 6s. Peculiar.



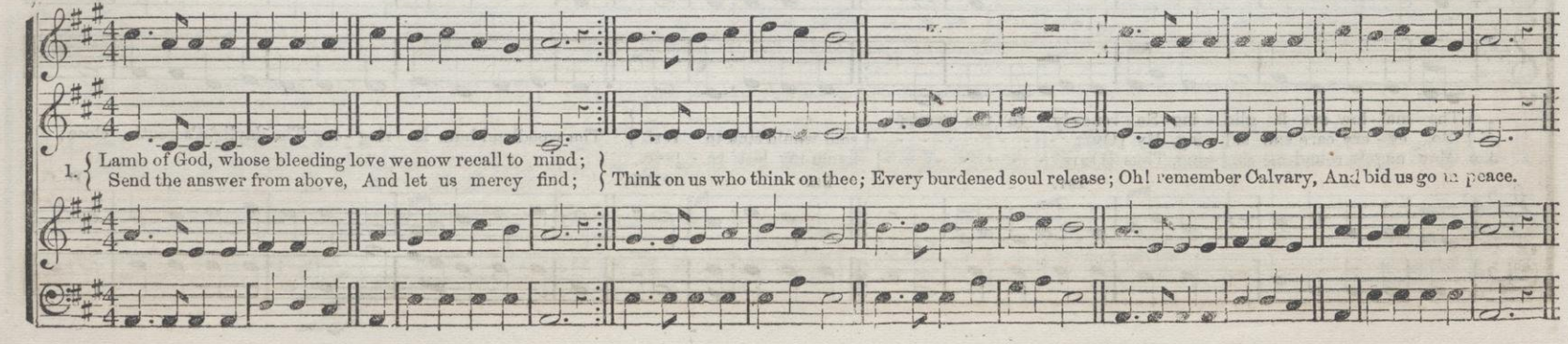
AMSTERDAM. 7s & 6s. Peculiar. Or 8s & 6s.*



* *By using small notes as in the Soprano. See the hymn, "Sing hallelujah! praise the Lord."*

ENDOR. 7s & 6s. Peculiar.

S. B. Marsh.



RURAL HILL. 7s & 6s. Unusual. (776,776.)

1. Jesus my God, my Saviour, In thy celestial favor Is my supreme delight; The more my woes oppress me, The more do thou possess me, With thy all heavenly might.
2. Whene'r my heart is broken, Before my grief is spoken, God pities my complaint: And though he might reject me, He kindly does protect me, Lest all my courage faint.
3. By night thine arm attends me, And graciously defends me, And soft is my repose; Thine eyes, that watch my keeping, Are never, never sleeping—I can not fear my foes
4. By day thy hand shall lead me, Thy heavenly manna feed me Thro' all life's desert way; Thy beam my path enlightens, And more and more it brightens Unto eternal day.
5. O Jesus, my sweet Saviour, Soon thy celestial favor Shall be my sole delight; With seraphs I'll adore Thee, And cast my crown before thee, Around thy throne of light.

UTICA. 7s & 6s. Unusual. (76,76,76,76.)

1ST. 2D. FINE. D. C.

1. Drooping souls, no longer mourn, Jesus still is precious; If to Him you now return, Heaven will be propitious. Jesus now is passing by, Calling wanderers near
D. C. Drooping souls, you need not die; Go to him and . . hear him. [him;
2. He has pardons, full and free, Drooping souls to gladden; Still he cries—"Come unto me, Weary, heavy laden." Tho' your sins like mountains high, Rise, and reach
D. C. Soon as you on him rely, All shall be for - - - given. [to heaven,
3. Precious is the Saviour's name, Dear to all that love him; He to save the dying came; Go to him and prove him. Wandering sinners, now return; Contrite souls, be-
D. C. Jesus calls you, cease to mourn; Worship him; re - - ceive him. [lieve him!

D. C.

CECIX, or PHUVAH. 7s & 6s.* (76,76.) Or 7s, 6s & 4s† by the ties.

1. God is my strong sal-va - tion! What foe have I to fear? In darkness and tempta - tion, My light, my help is near.
2. Tho' hosts en-camp a-round me, Firm to the fight I stand; What ter-ror can confound me, With God at my right hand?

3.
Place on the Lor l reliance,
My soul with homage wait:
His truth be thine affiance,
When faint and desolate.

4.
His might thine heart shall strengthen;
His love thy joy increase:
Merey thy days shall lengthen;
"The Lord will give thee peace."

* *This is the original form of this celebrated tune: see a C. M. arrangement on p. 150.*

† *See the hymn* "Christ is my light and treasure."

THYATIRA. 7s & 5s. [75,75,75,75.]

1st. 2d

1. { Onward speed thy conquering flight; Angel, onward speed; / Cast abroad thy radiant light, Bid the shades re - - - cede; } Tread the idols in the dust, Heathen fanes destroy, Spread the gospel's holy trust, Spread the gospel's joy.

2. { Onward speed thy conquering flight; Angel, onward haste; / Quickly on each mountain's height Be thy standard . . placed; } Let the blissful tidings float Far o'er vale and hill, Till the sweetly echoing note Ev - ery bo-som thrill.

ONEIDA. 7s & 5s. 8 lines. Trio.

Tenor.

1. { Peace to thee, O favored one, / Weeping thus before the throne, } O'er the ills that thou hast done, With relenting sighs: While thy heart with grief is riven, All thy follies are forgiven; And beneath a smiling [heaven, Light will soon arise.

Alto, or Soprano, or both.

2. { Earthly joys to thee are dross, / Earthly gain is heavenly loss, } Look upon the bleeding cross, View the Victim there: He that for thy sins hath died Bids thee in his love confide; Trust in him, and none be- [side—He will hear thy prayer.

OSMAN. 7s & 4s.

A. J. A.

1. { When the vale of death appears, Faint and cold this mor-tal clay, / Blest Redeemer, soothe my fears, Light me thro' the darksome way; } Break the shadows, Break the shadows, Ush-er in e - ter - nal day.

2. { Upward from this dy-ing state, Bid my waiting soul as - pire; / O - pen thou the crystal gate, To thy praise attune my lyre; } Then tri-umphant, then tri-umph-ant, I will join th' immortal choir.

TITUS. 7s & 4s. (77,77,47.)

1. Hark! from yonder mount arise Notes of sadness—Jesus dies!
On the cross the Lord of lords Love for guilty man re-cords;
Sinner, sinner, Hear your dying Saviour's words, Hear your dy - ing Saviour's words.

2. "Mortal, for your guilt I die,—Guilt that dared your God defy;
Blood for you I free-ly give; Death I taste that you may live;
Will you, sinner, Free salvation now re-ceive? Free sal-va - tion now re-ceive?"

Hear your dying Saviour's words, Hear, &c.

BENINDA. 7s & 8s. (78,78,88,88.)

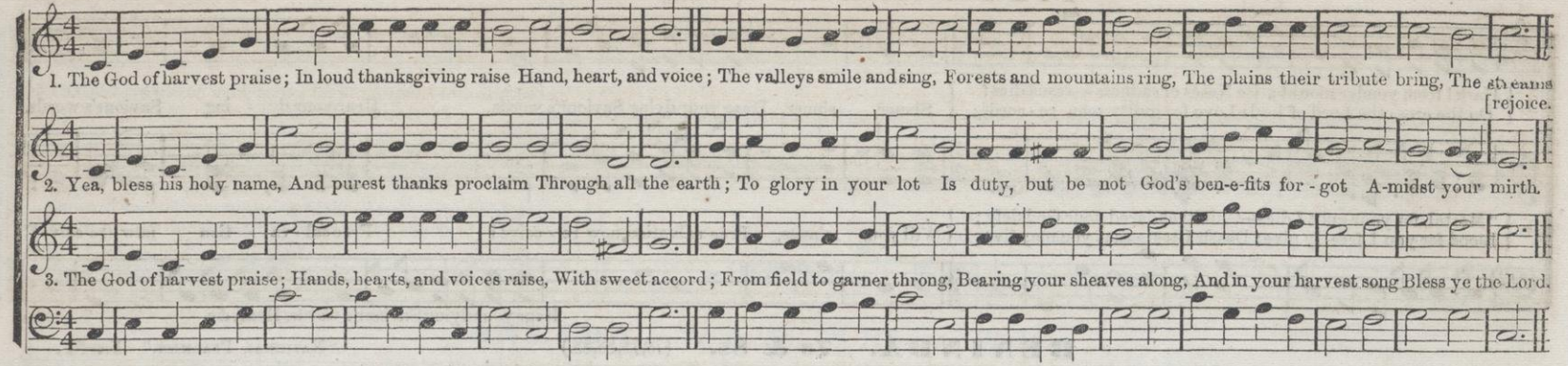
"National Psalmist." L. M.

Lift not thou the wailing voice; Weep not, 'tis a Christian dieth:
Up, where blessed saints rejoice, Ransom'd now, the spirit flieth:
High in heav'n's own light she dwelleth;
Full the song of triumph swelleth:
Freed from earth, and earthly failing, Lift for her no voice of wailing.

BELLEVILLE. 7s, 6s & 8s. (76,86.)

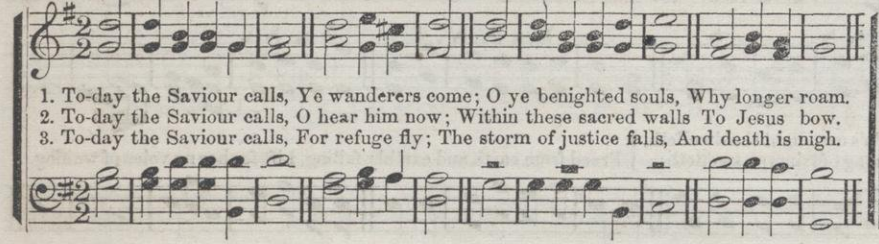
1. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spi-rit longed to be, Brother, thy spi-rit longed to be.
2. Brother, thou art gone to rest; Thine is an ear-ly tomb; But Jesus summoned thee away; Thy Saviour called thee home, Brother, thy Saviour called thee home.
3. Brother, thou art gone to rest; Thy toils and cares are o'er; And sorrow, pain, and suffering, now Shall ne'er distress thee more, Brother, shall ne'er distress thee more.
4. Brother, thou art gone to rest; Thy sins are all for-given; And saints in light have welcomed thee To share the joys of heaven, Brother, to share the joys of heaven.
5. Brother, thou art gone to rest; And this shall be our prayer—That, when we reach our journey's end, Thy glo-ry we may share, Brother, thy glo-ry we may share.

HARVEST. 6s & 4s. (664,664.)



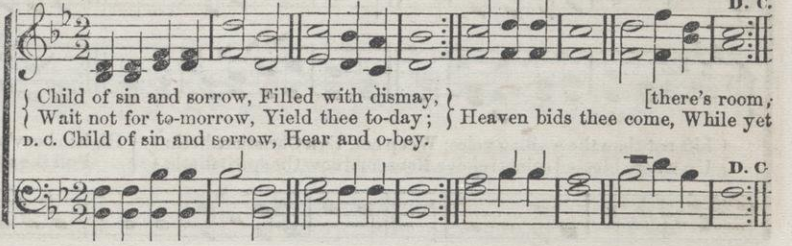
ARNO. 6s & 4s. (64,64.)

SPIRITUAL SONGS.



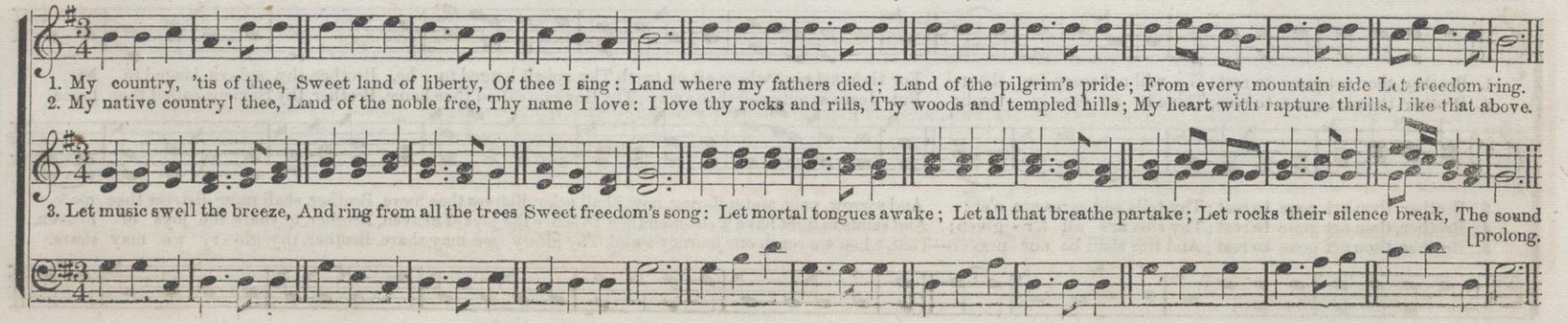
AVA. 6s & 4s. (64,64,44,64.)

SPIRITUAL SONGS.



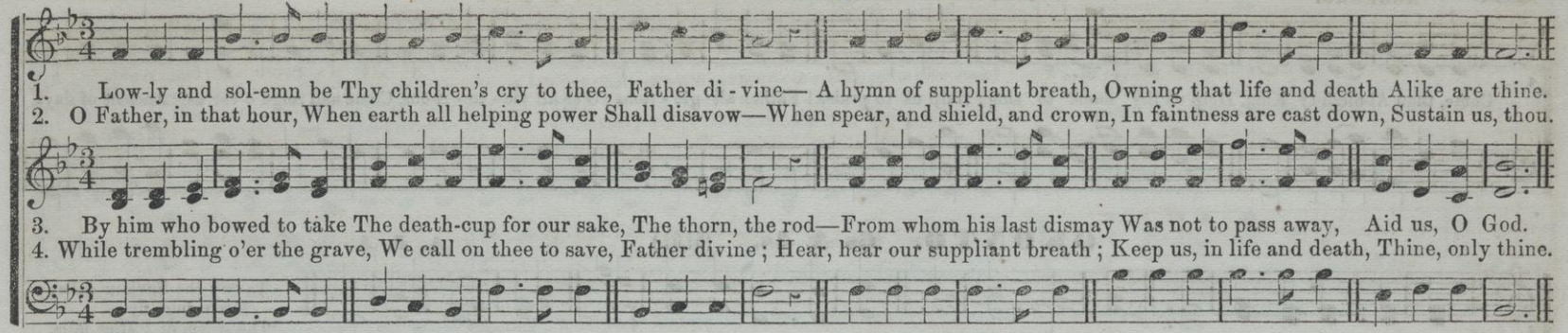
AMERICA. 6s & 4s. (664,6664.)

MAESTOSO. NATIONAL HYMN. WORDS BY **S. F. Smith.**



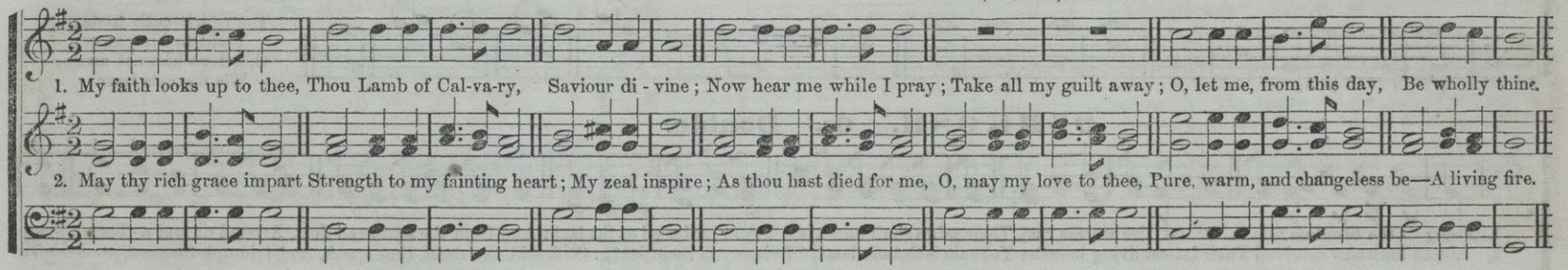
HEMANS. 6s & 4s. (664,6664.)

From "The Psalmodist."



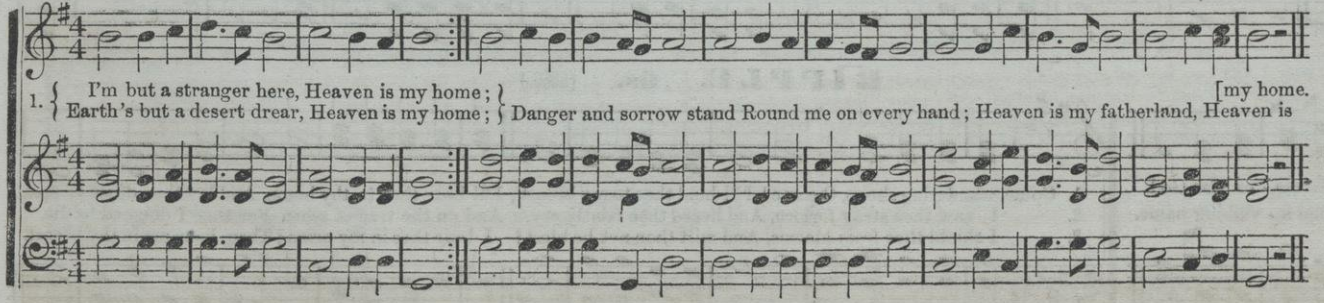
NEW HAVEN. 6s & 4s. (664,6664.)

Mus. Sacra.



OAK. 6s & 4s. (64,64,6664.)

Lowell Mason. By permission.



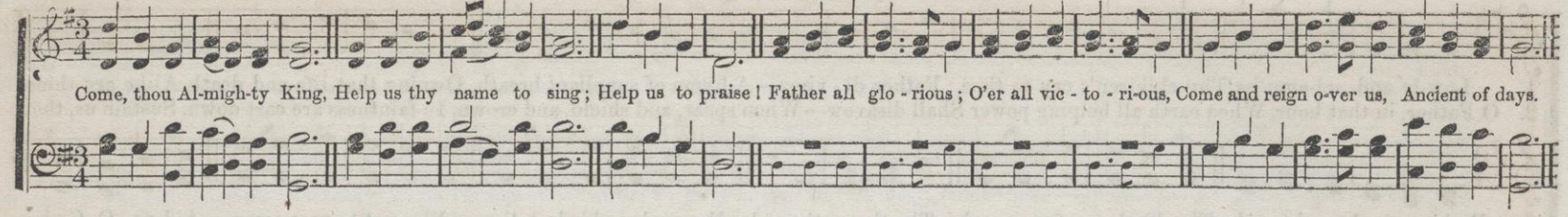
2. What though the tempest rage,
Heaven is my home:
Short is my pilgrimage,
Heaven is my home.
Time's cold and wintry blast
Soon will be overpast;
I shall reach home at last;
Heaven is my home.

3. There at my Saviour's side,
Heaven is my home:
I shall be glorified,
Heaven is my home.
There are the good and blest,
Those I loved most and best,
There, too, I soon shall rest;
Heaven is my home.

ALLEGRO.

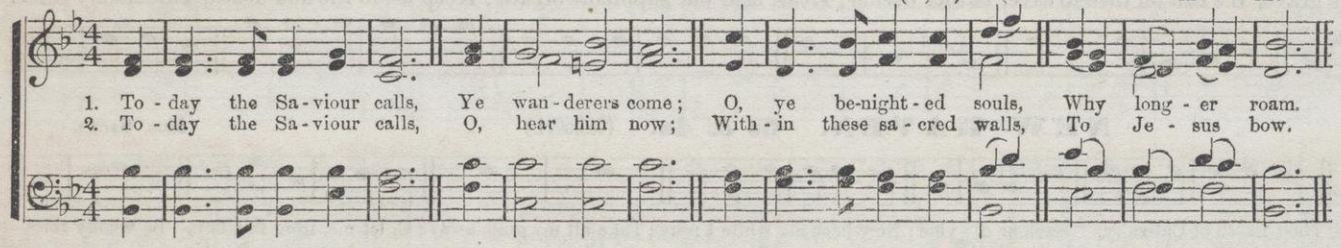
ITALIAN HYMN. 6s & 4s. (664,6664.)

Giardini.



OKONTO. 6s & 4s. (64,64.)

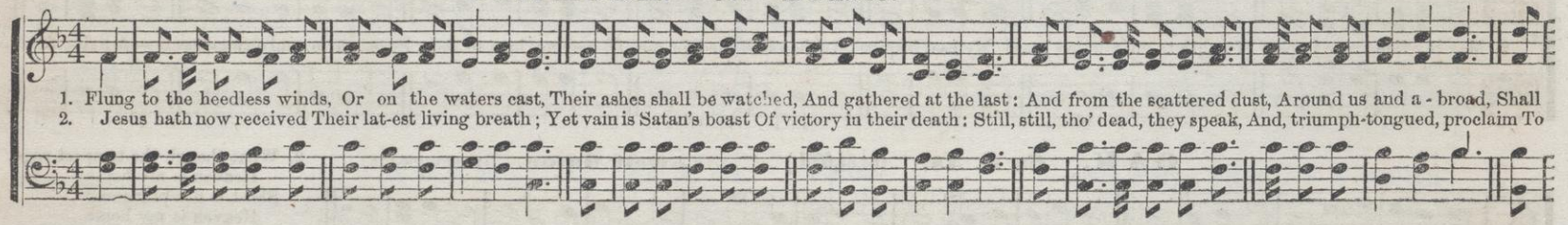
A. J. A.



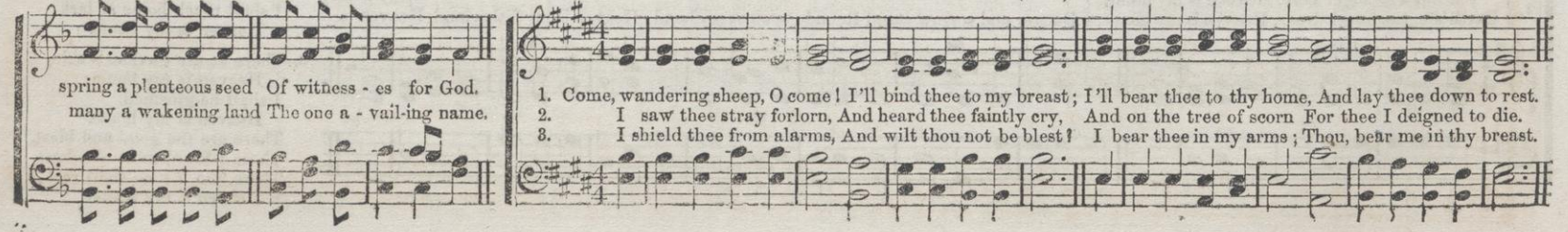
3.
To-day the Saviour calls,
For refuge fly;
The storm of justice falls,
And death is nigh.

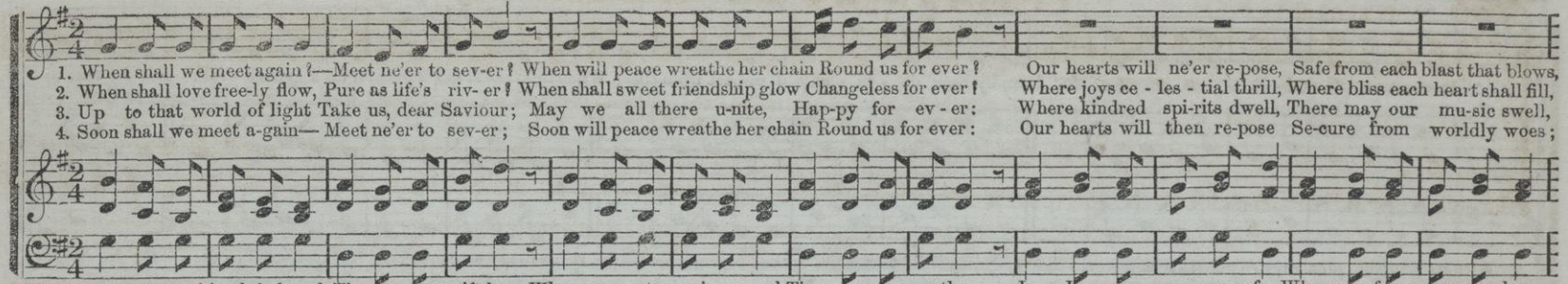
4.
The Spirit calls to-day;
Yield to his power;
O, grieve him not away:
'Tis mercy's hour.

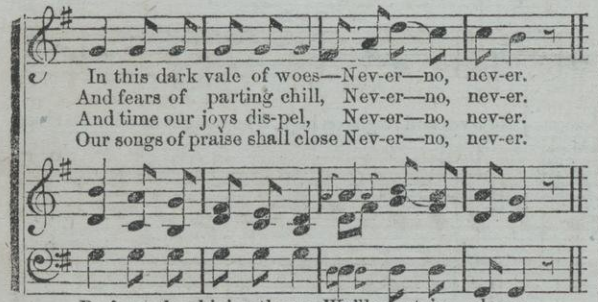
OSHKOSH. 6s. Double.



RIPPLE. 6s. (6666.)

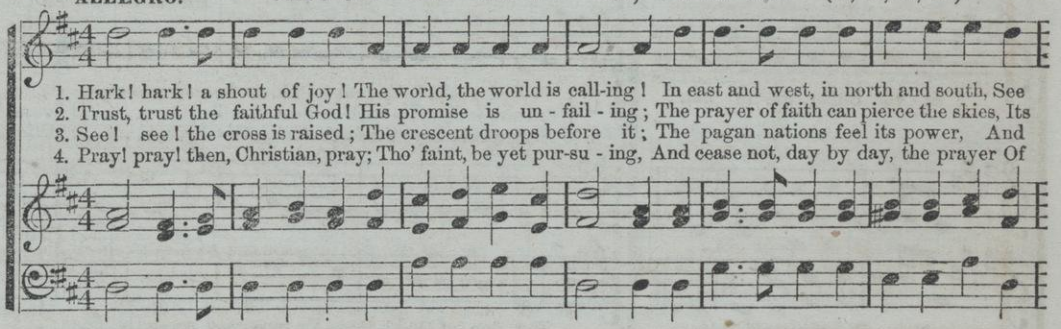


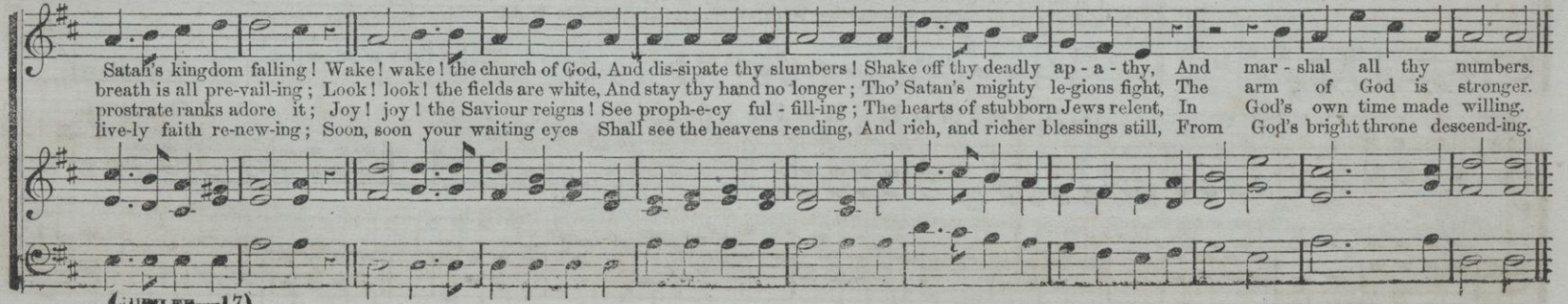




SHOUT OF JOY. 6s, 7s & 8s. (67, 87, 67, 87.)

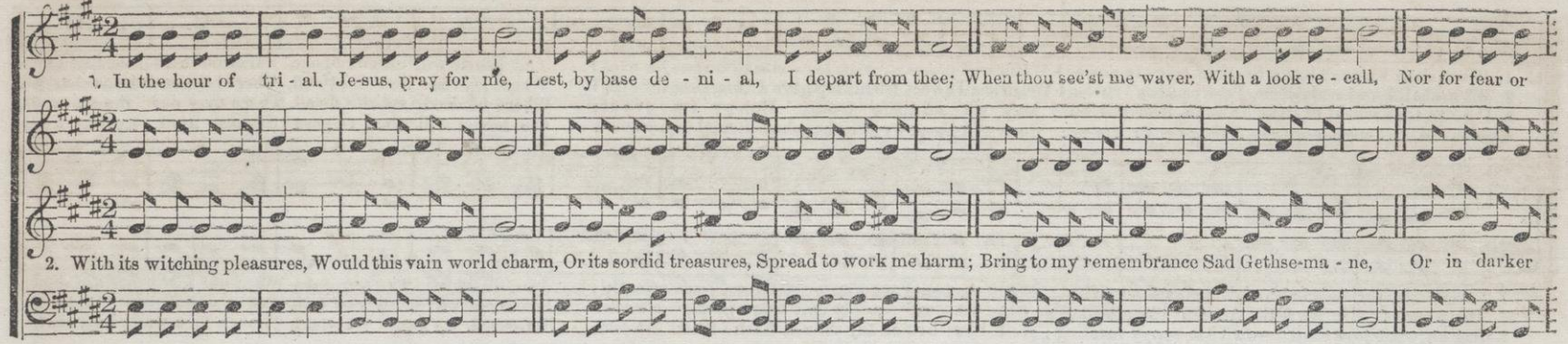
ALLEGRO.



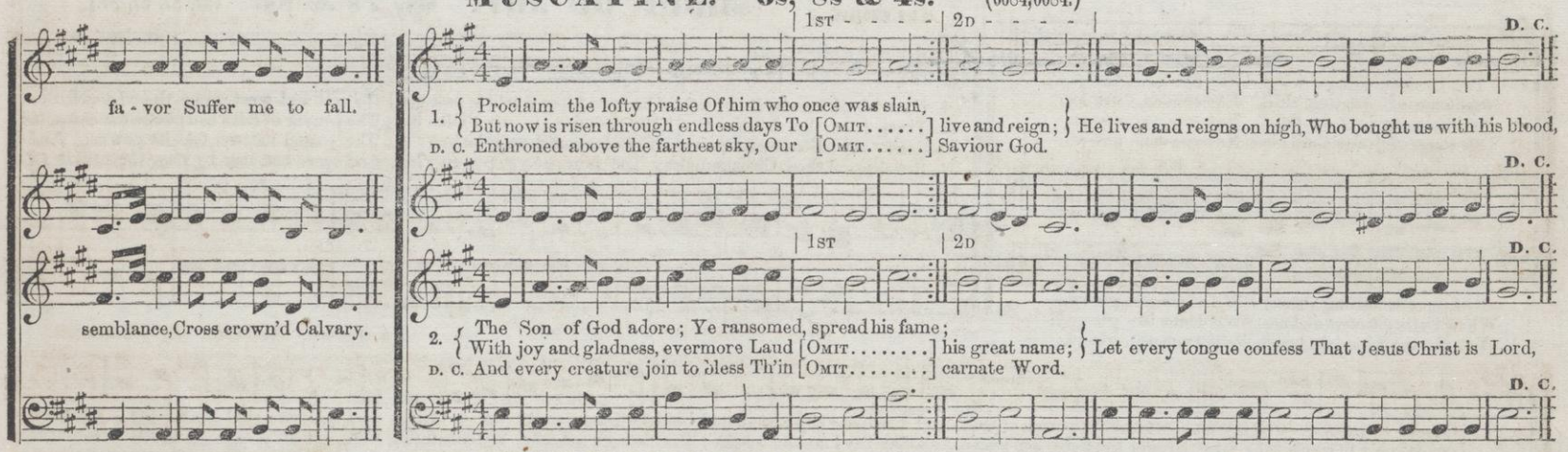


MILWAUKEE. 6s & 5s. (65,65,65,65.)

J. E. Kunstman.

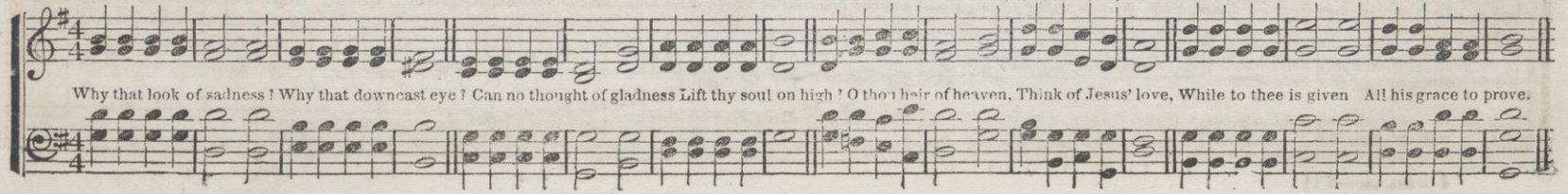


MUSCATINE. 6s, 8s & 4s. (6684,6684.)

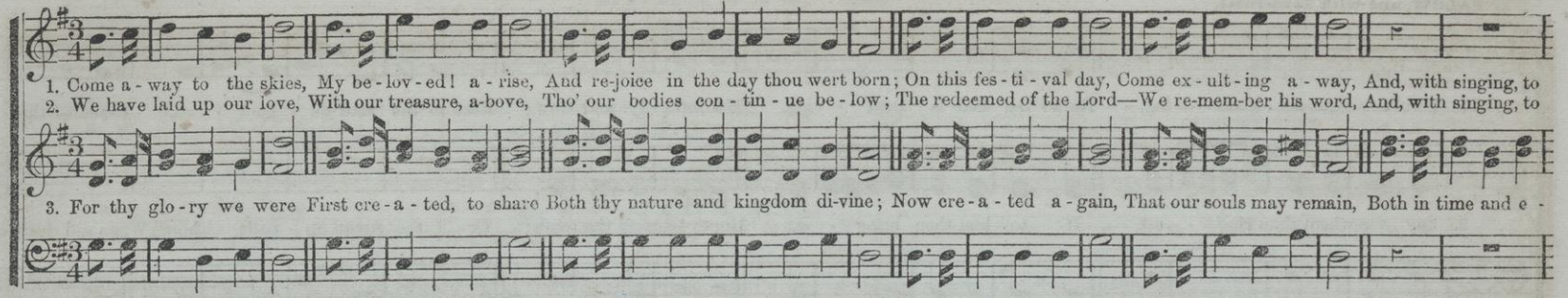


LANSINGBURGH. 6s & 5s. (65,65,65,65.)

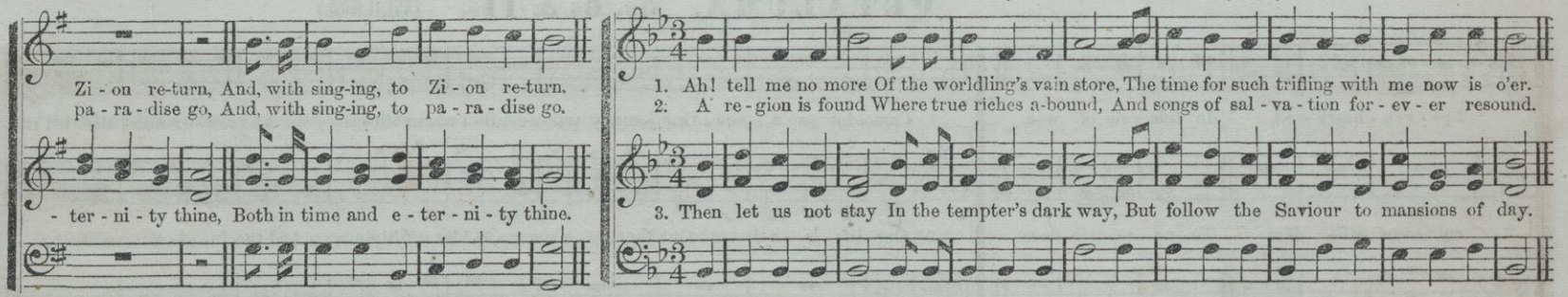
German.



ROWLEY. 6s & 9s.



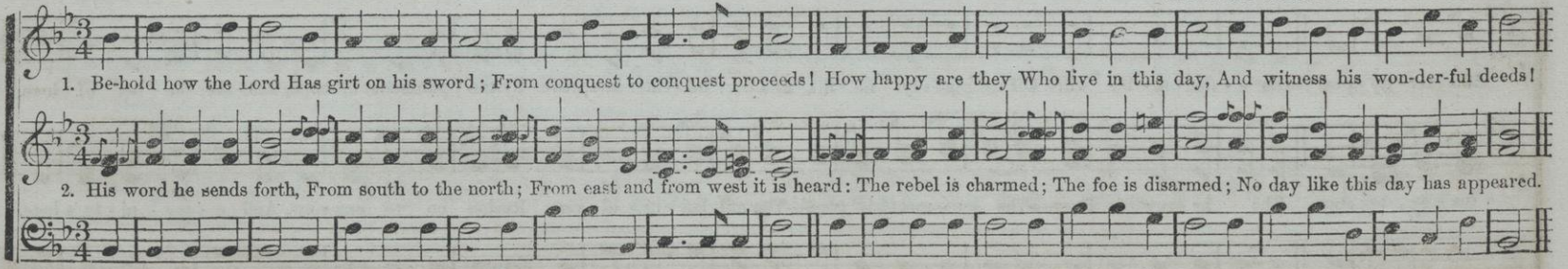
DORO. 5s, 6s & 11s. (5,6,11.)



CANA. 5s & 6s. (558,558.) Or 6s & 9s, by the small notes.

The same metre is sometimes marked 11s & 9s, or 11s & 8s.

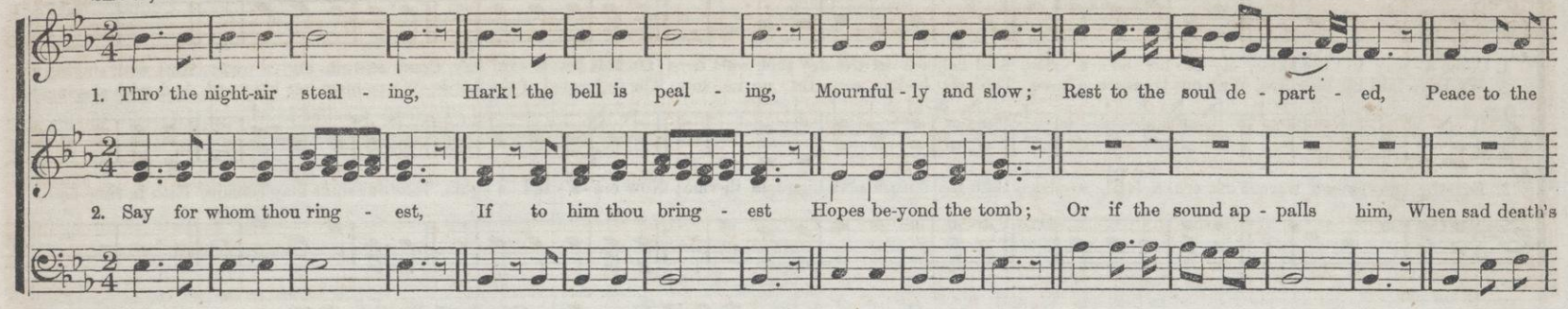
Lowell Mason. By permission.



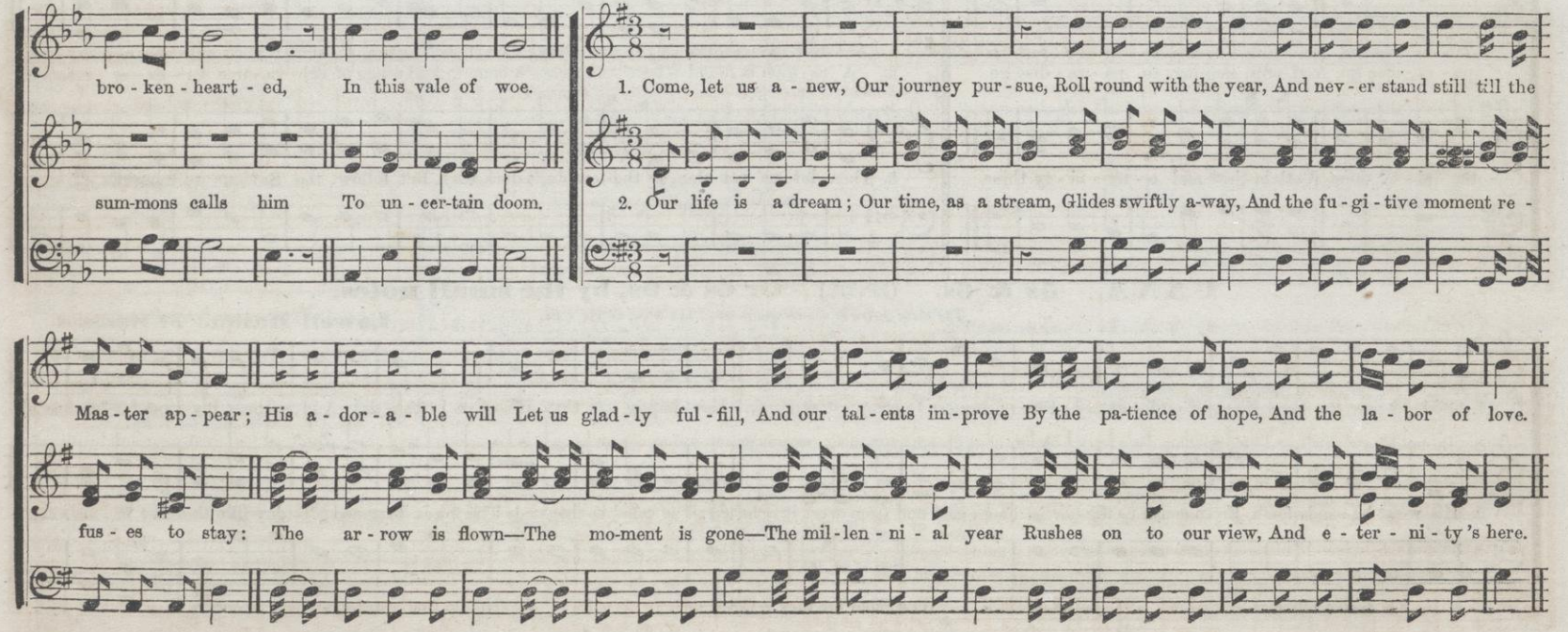
The hymns "Rejoice in the Lord"—"Come let us ascend"—"How happy are they"—Come away to the skies"—"Be joyful in God"—*and others, may be sung to this tune*

260 "THROUGH THE NIGHT AIR STEALING." Quartette. 5s, 6s & 7s. From the German.

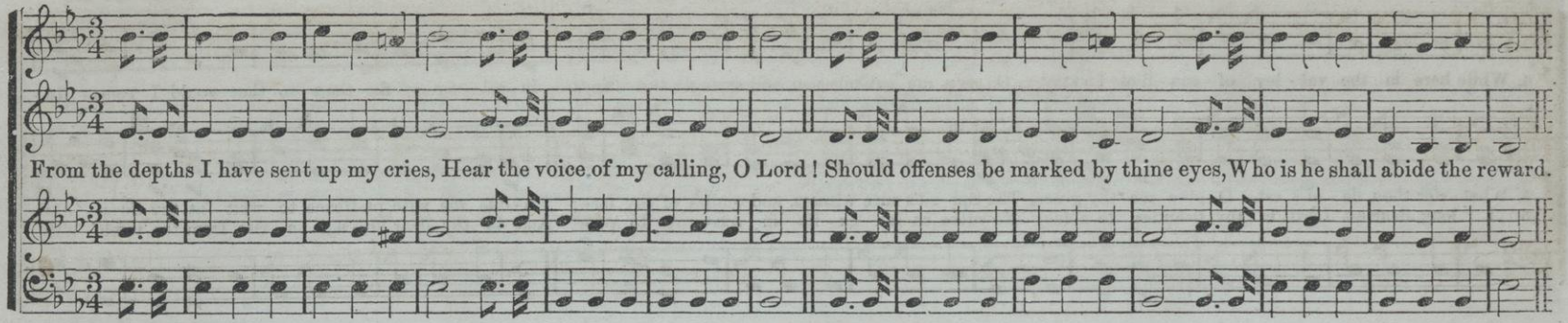
SLOW, and with Tenderness.



PETALUMA. 5s, 6s & 11s. (555,11,6666.)

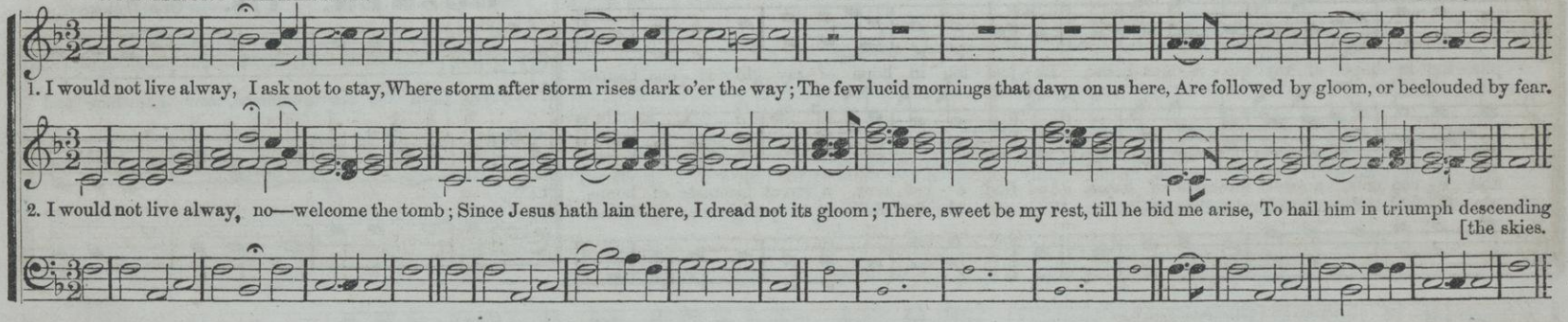


ELHANAN. 9s.

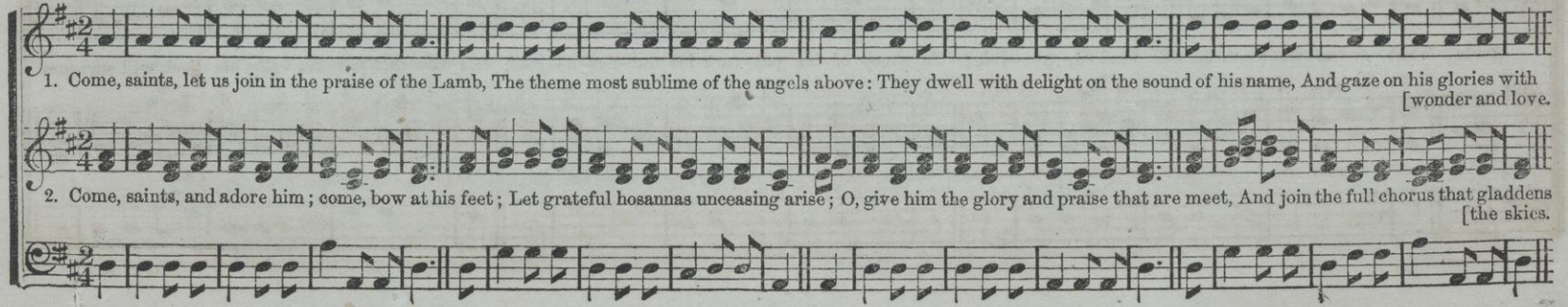


FREDERICK. 11s.

With STRONG EXPRESSION. Geo. Kingsley.

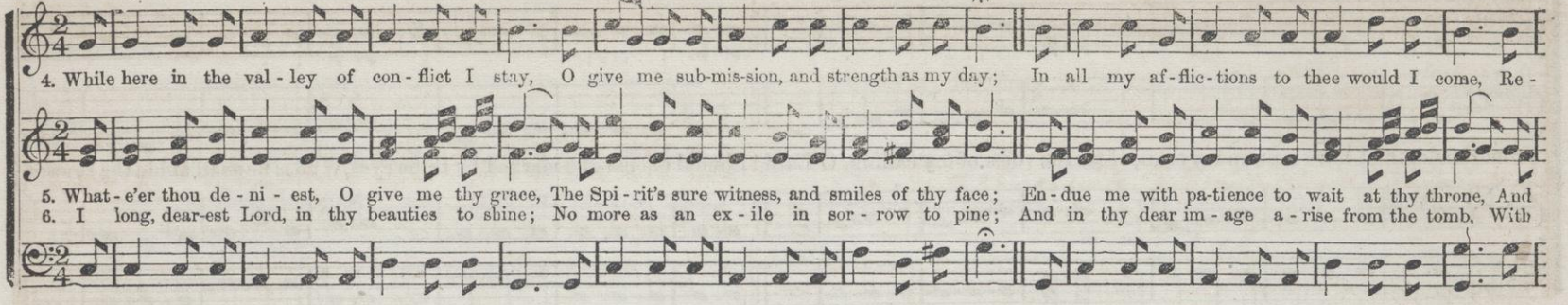


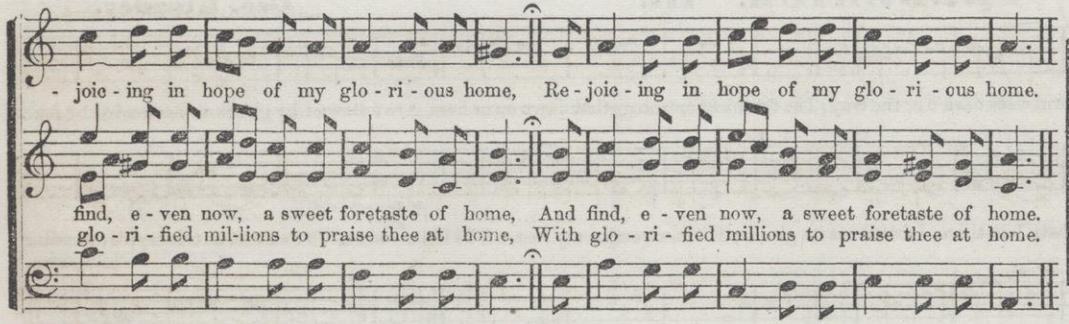
CAPTIVITY. 11s.



ROCK ISLAND. 11s.

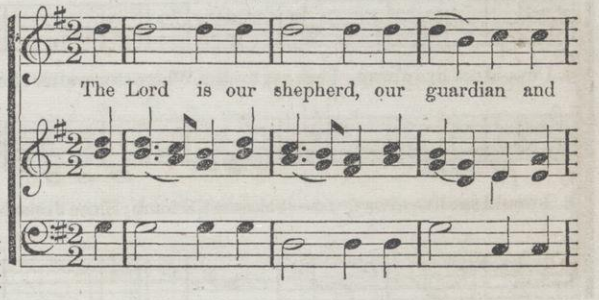
From the Cantata of "Esther." **W. B. B.**

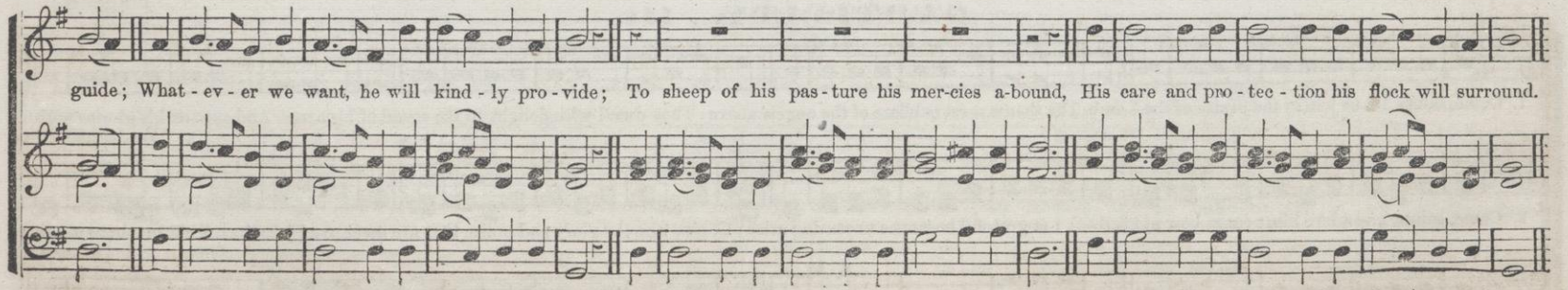




GOSHEN. 11s.

Old German.

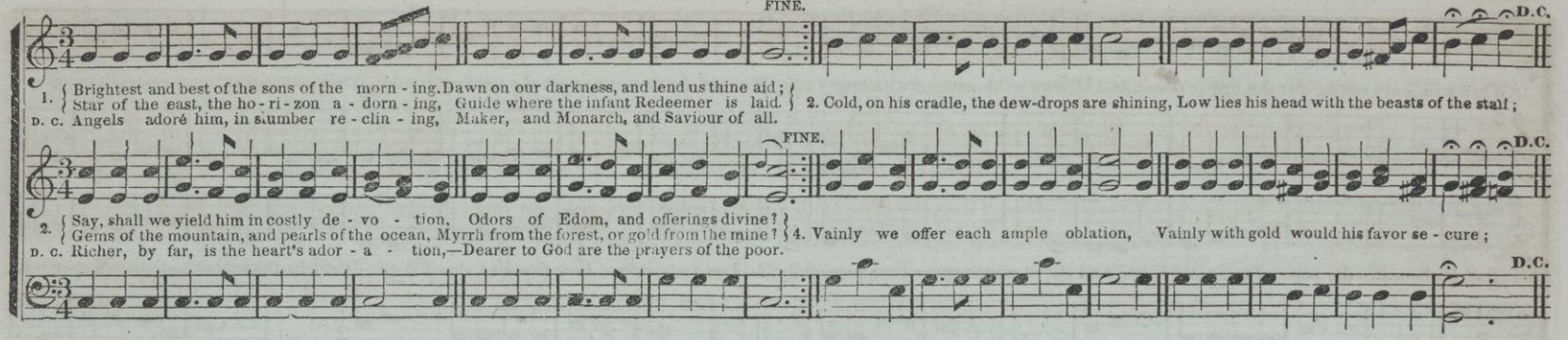




STAR OF THE EAST. 11s & 10s. Double.

ARRANGED FROM **Mozart.**

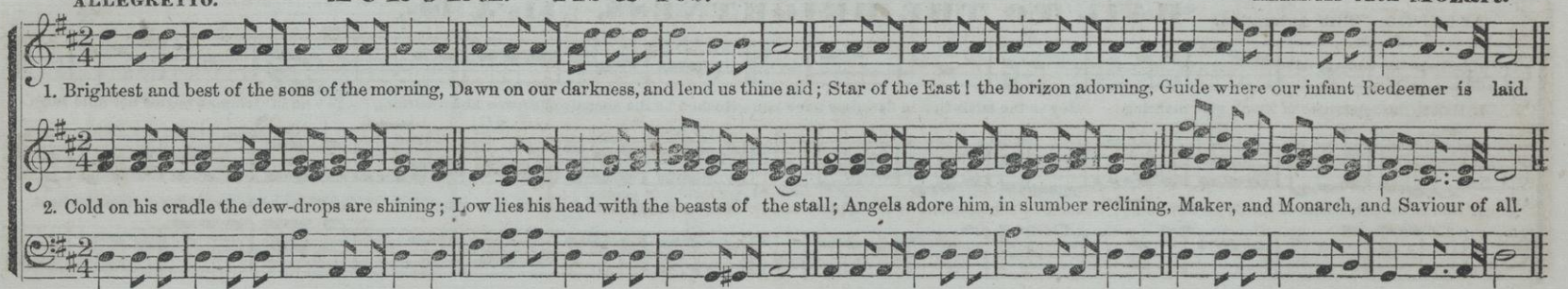
FINE.



AURORA. 11s & 10s.

ALLEGRETTO.

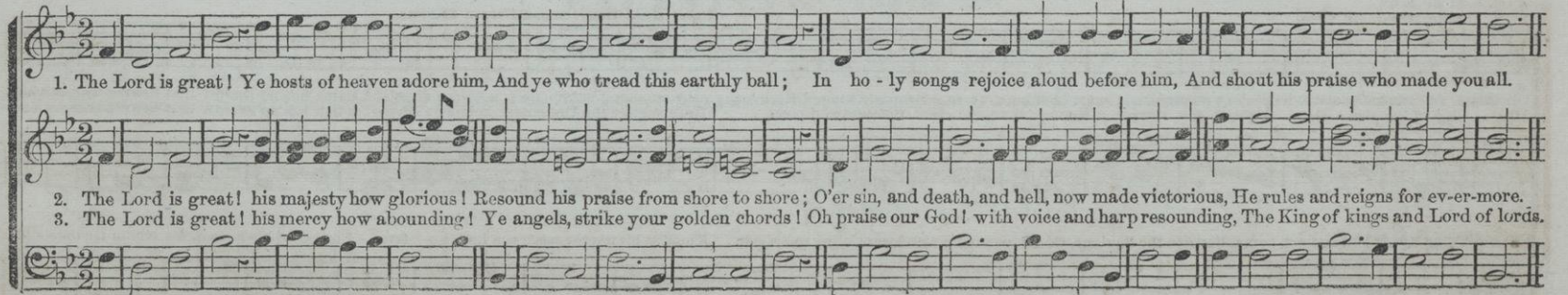
ARRANGED FROM **Mozart.**



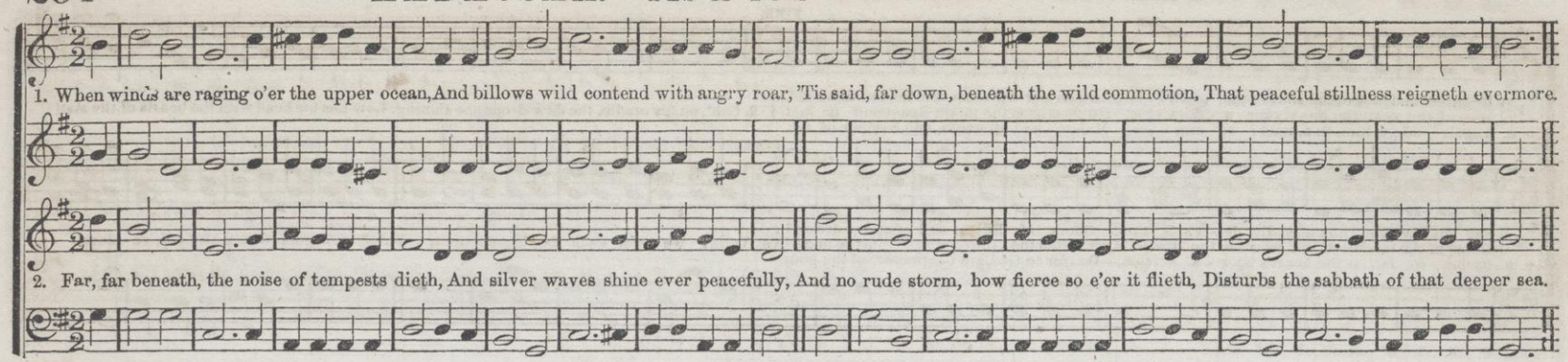
THE LORD IS GREAT. 11s & 8s. (118,118.)

ALLEGRO.

Lowell Mason. BY PERMISSION.

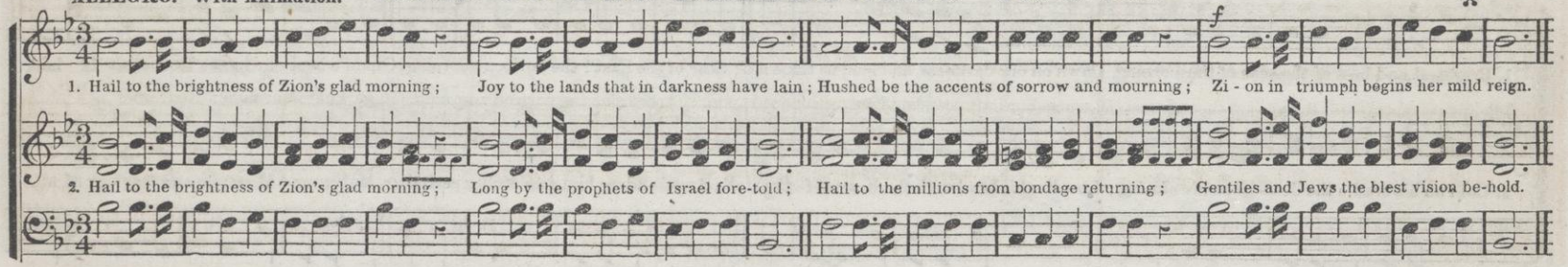


HADASSAH. 11s & 10s.



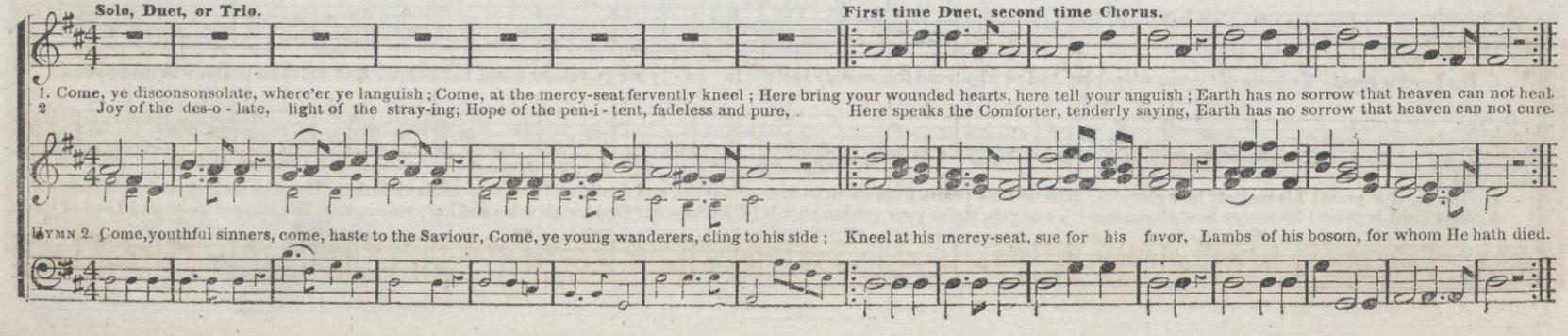
HAIL TO THE BRIGHTNESS. 11s & 10s.

ALLEGRO. With Animation.



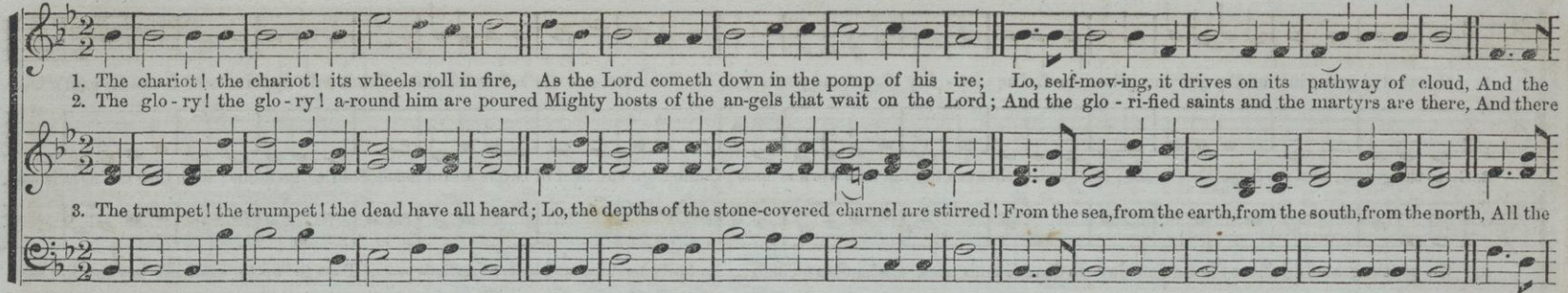
COME, YE DISCONSOLATE. 11s & 10s.

S. Webbe.

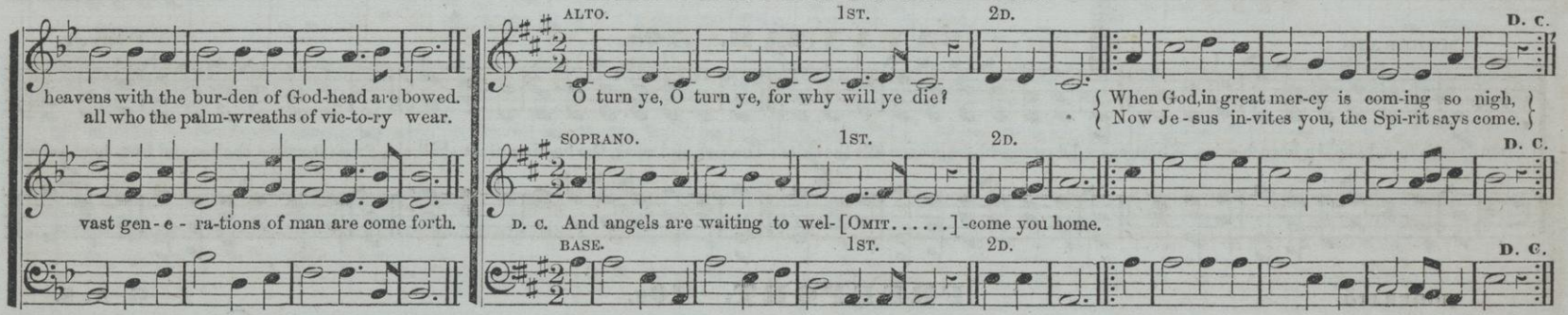


THE CHARIOT. 12s.

Melody by J. Williams.

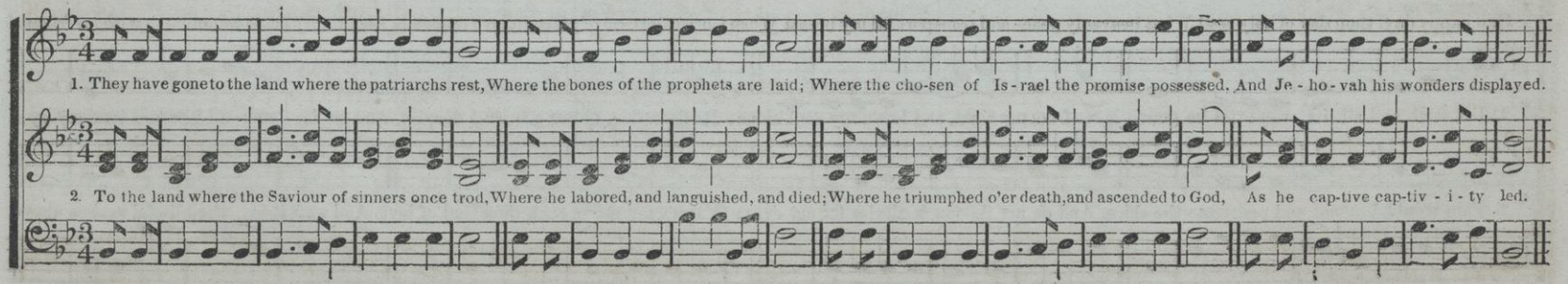


EXPOSTULATION. 11s.



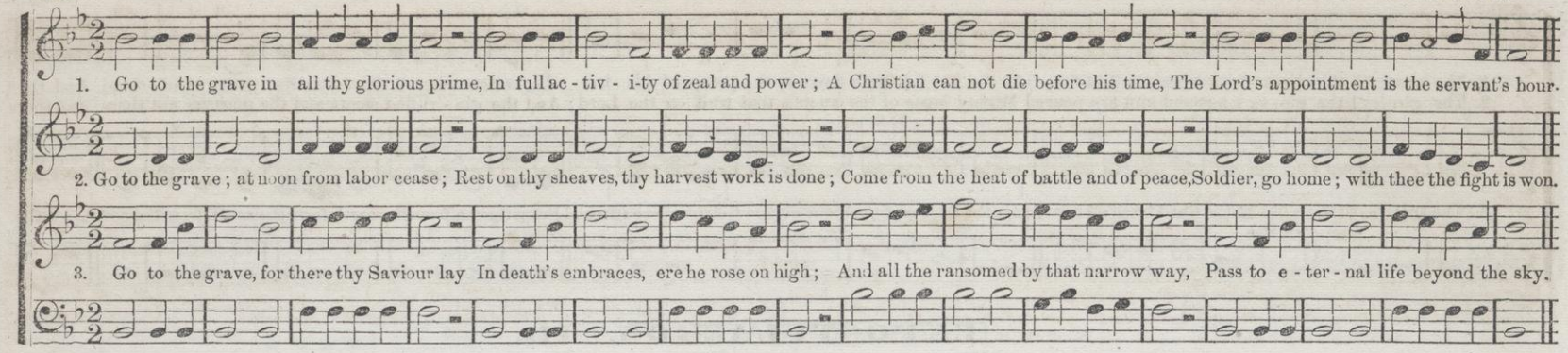
PALESTINE. 12s & 9s.

"Mus. Sacra."



ENON. 10s.

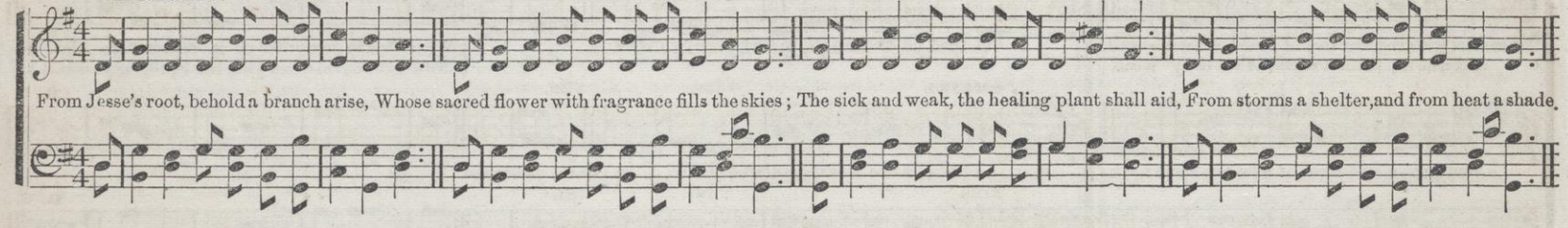
Rev. E. S. Widdemer.



SAVANNAH. 10s.

MODERATO.

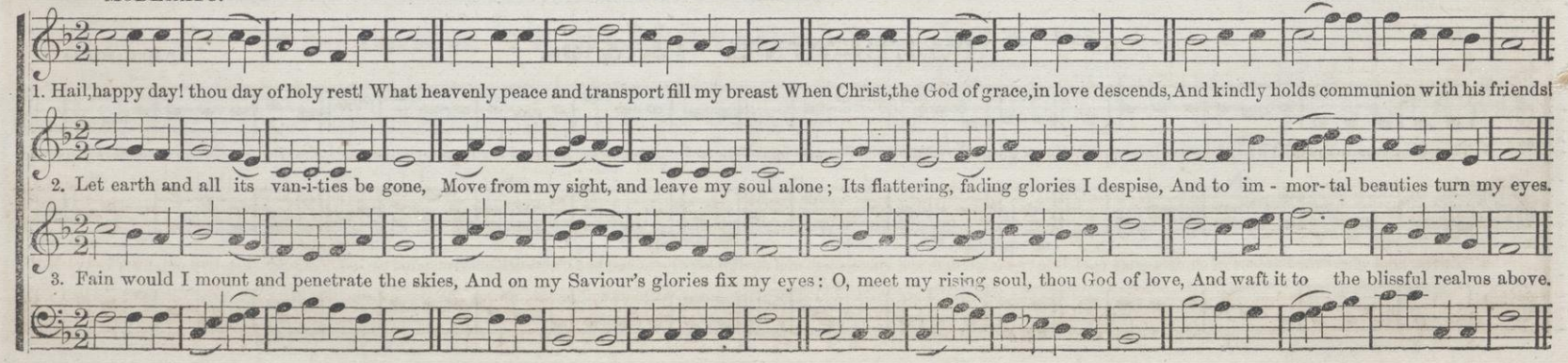
Pleyel.



FREEPORT. 10s.

MODERATO.

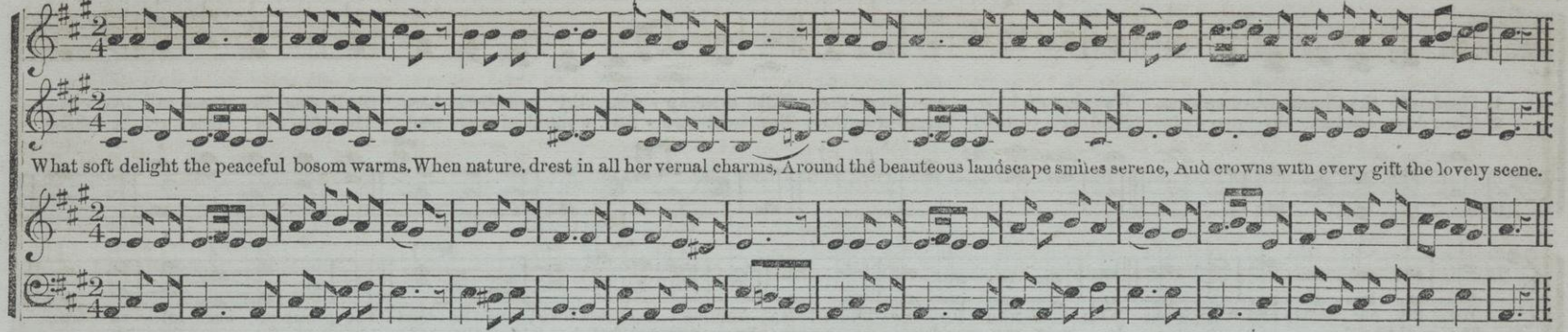
G. A. S.



MODERATO.—GENTLY.

DELIGHT. 10s.

Wm. Mingle.

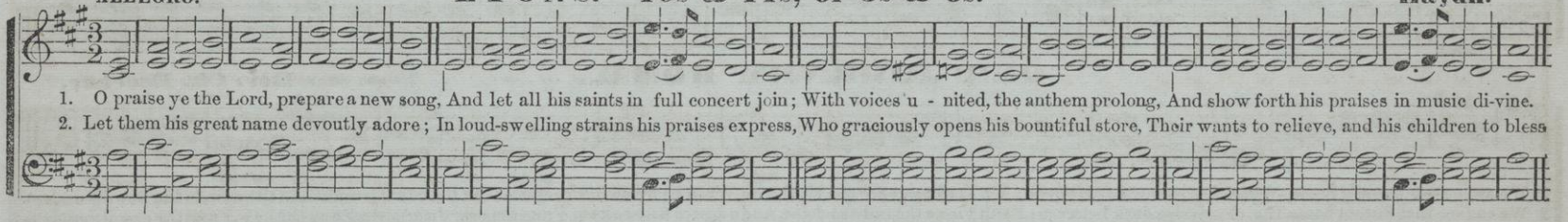


What soft delight the peaceful bosom warms. When nature, drest in all her vernal charms, Around the beauteous landscape smiles serene, And crowns with every gift the lovely scene.

ALLEGRO.

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

Haydn.

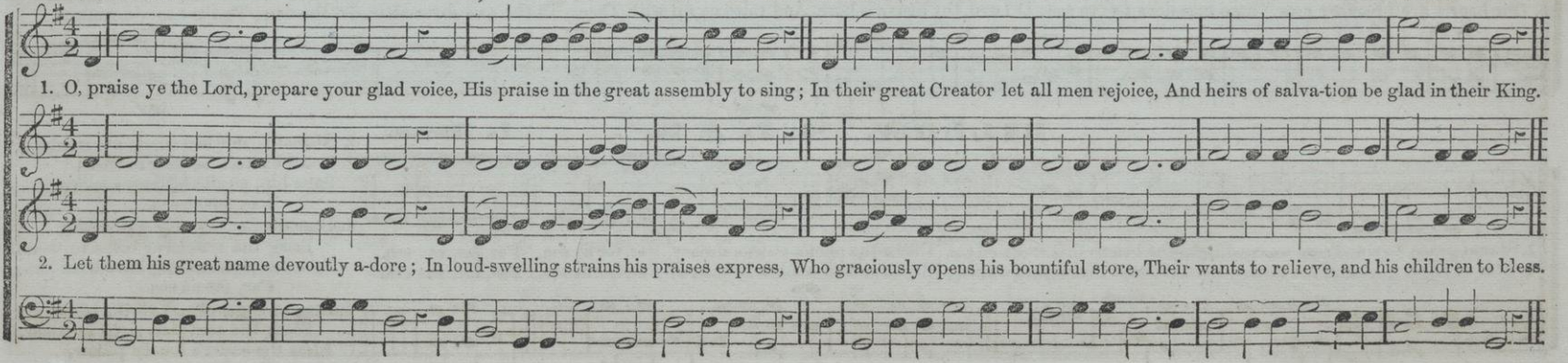


1. O praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices u - nited, the anthem prolong, And show forth his praises in music di-vine.
2. Let them his great name devoutly adore; In loud-swelling strains his praises express, Who graciously opens his bountiful store, Their wants to relieve, and his children to bless

ALLEGRO.

"O, PRAISE YE THE LORD." 10s & 11s.

From Mozart.



1. O, praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salva-tion be glad in their King.
2. Let them his great name devoutly a-dore; In loud-swelling strains his praises express, Who graciously opens his bountiful store, Their wants to relieve, and his children to bless.

ALLEGRETTO.

HEAD OF THE CHURCH.

1. Head of the Church tri-umph-ant, We joy-ful-ly a-dore thee; Till thou ap-pear, thy mem-bers here Shall sing like those in glo-ry:
2. Thou dost conduct thy peo-ple Thro' tor-rents of temp-ta-tion; Nor will we fear, while thou art near, The fire of trib-u-la-tion:

We lift our hearts and voi-ces With blest an-ti-ci-pa-tion; And cry a-loud, and give to God The praise of our sal-va-tion.
The world, with sin and Sa-tan, In vain our march op-pos-es; By thee we shall break thro' them all, And sing the song of Mo-ses.

OUR JOURNEY HOME.

WORDS FROM **Rev. Ch. Beecher.**

1. We are on our journey home, Where Christ our Lord is gone; We shall meet around his throne, When he makes his people one In the new Jerusalem, In the new, In the new Jerusalem.
2. We can see that distant home, Tho' clouds rise dark between; Faith views the radiant dome, And a luster flashes keen From the new Jerusalem, From the new, From the new Jerusalem.
3. O glo-ry shin-ing far From the never setting Sun! O trembling morning star! Our journey's almost done To the new Jerusalem, To the new, To the new Jerusalem.
4. O ho-ly, heavenly home! O, rest eternal there! When shall the exiles come, Where they cease from earthly care, In the new Jerusalem, In the new, In the new Jerusalem.
5. Our hearts are breaking now Those mansions fair to see; O Lord, thy heavens bow, And raise us up with Thee To the new Jerusalem, To the new, To the new Jerusalem.

BILLOW. 8s, 7s & 4s.

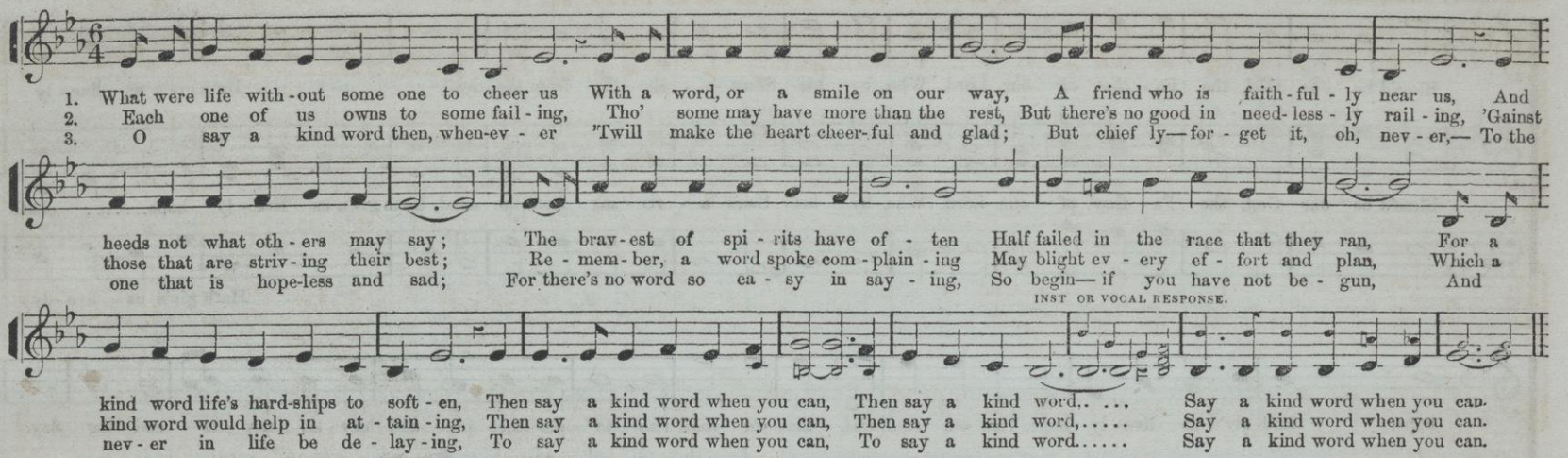
L. Mason.

f 1ST TIME. 2D TIME. *p*

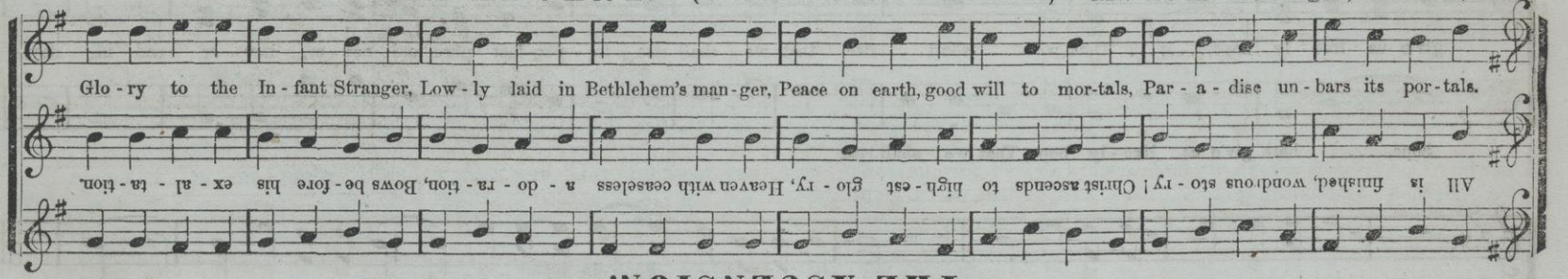
1. Star of peace, to wand'rers weary, Bright the beams that smile on me; Cheer the pilot's visions dreary, Far, far at sea, Far, far, at sea.
2. Star of hope, gleam on the billow, Bless the soul that sighs for thee; Bless the sailor's lonely pillow, Far, far at sea, Far, far at sea.

3. Star of faith, when winds are mocking
All his toil, he flies to thee;
Save him on the billows rocking,
Far, far at sea.
4. Star divine, O safely guide him,
Bring the wanderer home to thee;
Sore temptations long have tried him,
Far, far at sea.
5. Star of hope, gleam on the billow,
Bless the soul that sighs for thee;
Bless the sailor's lonely pillow,
Far, far at sea.

SAY A KIND WORD WHEN YOU CAN. Song for Contralto or Base.

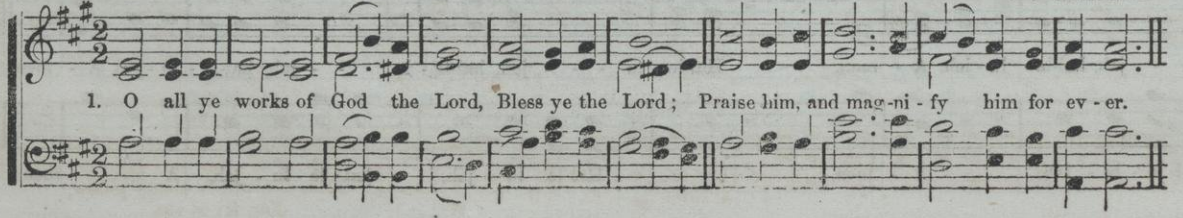


THE ADVENT. (A Double Inverse Palindrome.) Rev. W. H. Havergal, Worcester, Eng.



THE ASCENSION.

BENEDICTE ANTHEM. W. Clarke.

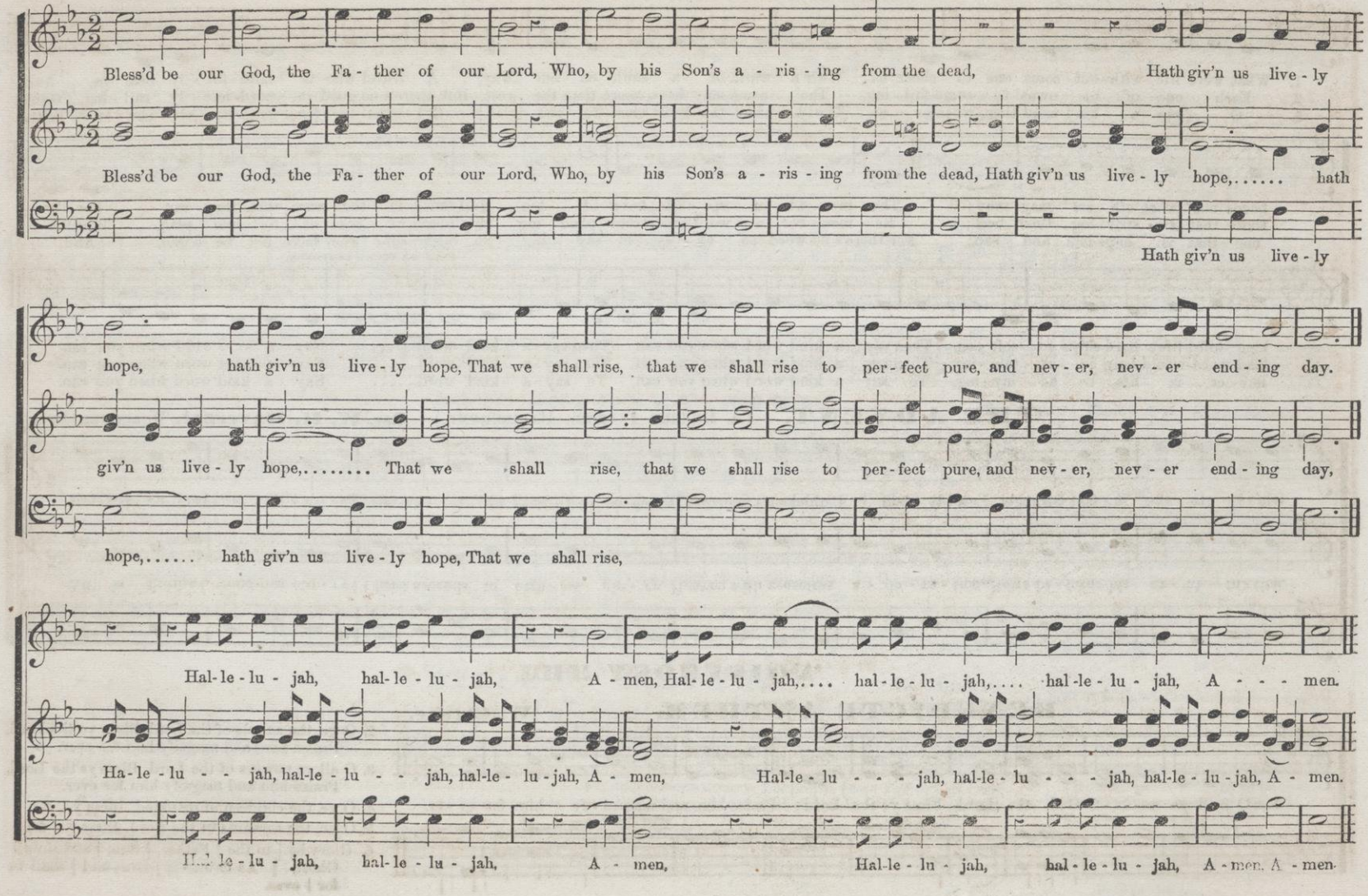


2. O ye, the angels of the Lord, Bless ye the Lord, Praise him, and magnify him for ever.
3. O all ye powers of the Lord, Bless ye the Lord, Praise him and magnify him for ever.
4. O ye, the children of mankind, Bless ye, &c.
5. O ye, the servants of the Lord, Bless ye, &c.
6. Glory be | to the | Father, | Son, | and Holy | Ghost, | As it was is | now, and | shall be for | ever.

SPIRITED.

BLESS'D BE OUR GOD. Doxology.

PARTLY FROM R. A. Smith.



HEAVENLY REST. Quartette. (Closing or Opening Piece.) J. M. Pelton.

1. Mor-tal, wea-ry with thy toil-ing, As thro' earth's gay scenes we rove; List! those voic-es, gen-tly call-ing To the
2. Loved ones long lost, gone be-fore thee To the re-gions of the blest, Smiling now, are whispering o'er thee; Soon thou'lt
3. Loved ones, yes, we hope to meet you Af-ter life's last work is o'er; Hope in peace and joy to greet you, Where peace

rest that waits a-bove; Gen-tly call-ing To the toil-ing, Faithful now, thou'lt rest a-bove, Faithful now, thou'lt rest a-bove.

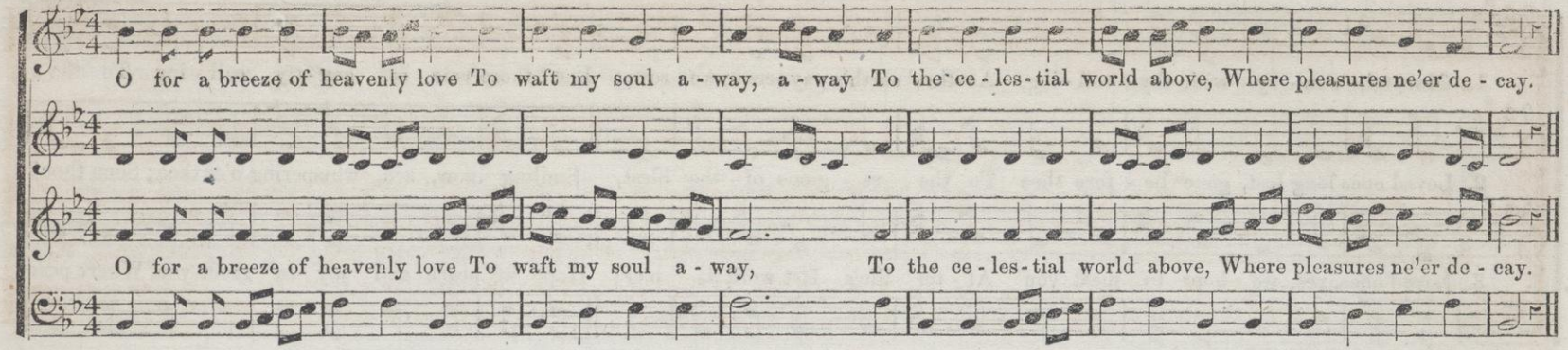
find thy looked for rest: Whispering o'er thee, Gone be-fore thee! Bravely toil, in heaven thou'lt rest, Bravely toil, in heaven thou'lt rest.

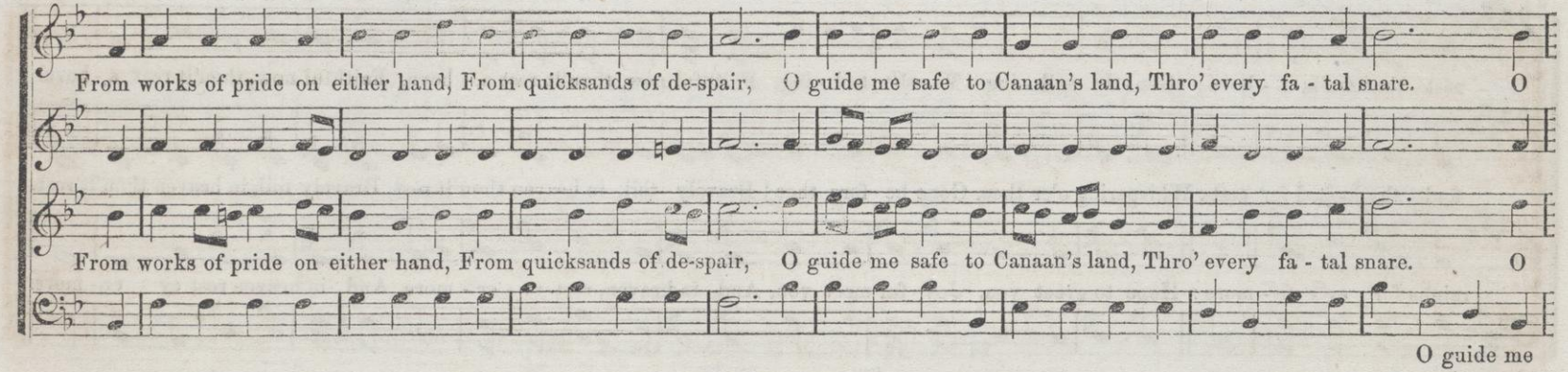
reigns for ev-er-more: Hope to greet you, Joy-ful meet you, And in heaven, rest ev-er-more, And in heaven rest ev-er-more.

HIGHLAND. 8s, 6s & 5s.

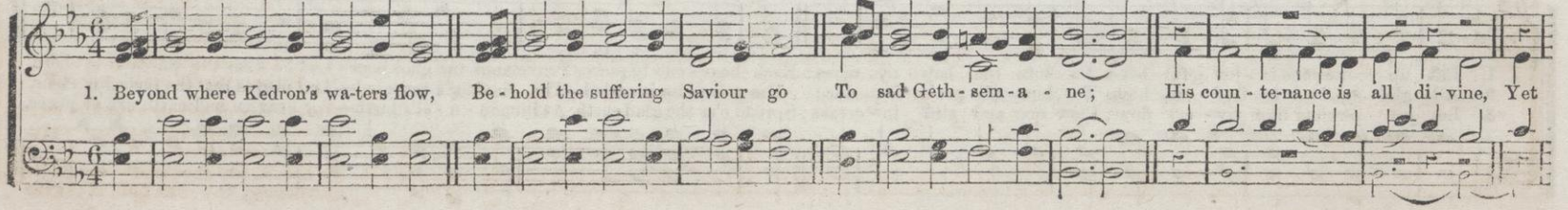
1. Lift up your heads in-joy-ful hope, Sa-lute the hap-py morn: Each heav-en-ly power Pro-claims the glad hour; Lo! Je-sus the Sa-viour is born.
2. All glo-ry be to God on high, To him all praise is due; The prom-ise is sealed—The Saviour's revealed—And proves that the record is true.
3. Let joy a-round like riv-ers flow; Flow on, and still in-crease; Spread o'er the glad earth, At Imman-u-el's birth—For heav-en and earth are at peace.

HEAVENLY LOVE. Hymn Anthem.





KEDRON'S WATERS. 8s & 6s. F. H. N.



HEAVENLY LOVE. (Concluded.)

guide me safe to Canaan's land, Thro' every fa - tal snare. An-chor me to that port a - bove, On that ce - les - tial shore, Where

guide me safe to Canaan's land, Thro' every fa - tal snare. An-chor me to that port a - bove, On that ce - les - tial shore, Where

safe to, &c.

dash-ing bil-lows nev - er move, Where tempests nev-er roar, Where dash-ing bil-lows never move, Where tem-pests nev - er roar.

dash-ing bil-lows nev - er move, Where tempests nev-er roar, Where dash-ing bil-lows never move, Where tem-pests nev - er roar.

KEDRON'S WATERS. (Concluded.)

grief ap - pears in ev - ery line; His coun-te-nance is all di-vine, Yet grief ap-pears in ev - ery line.

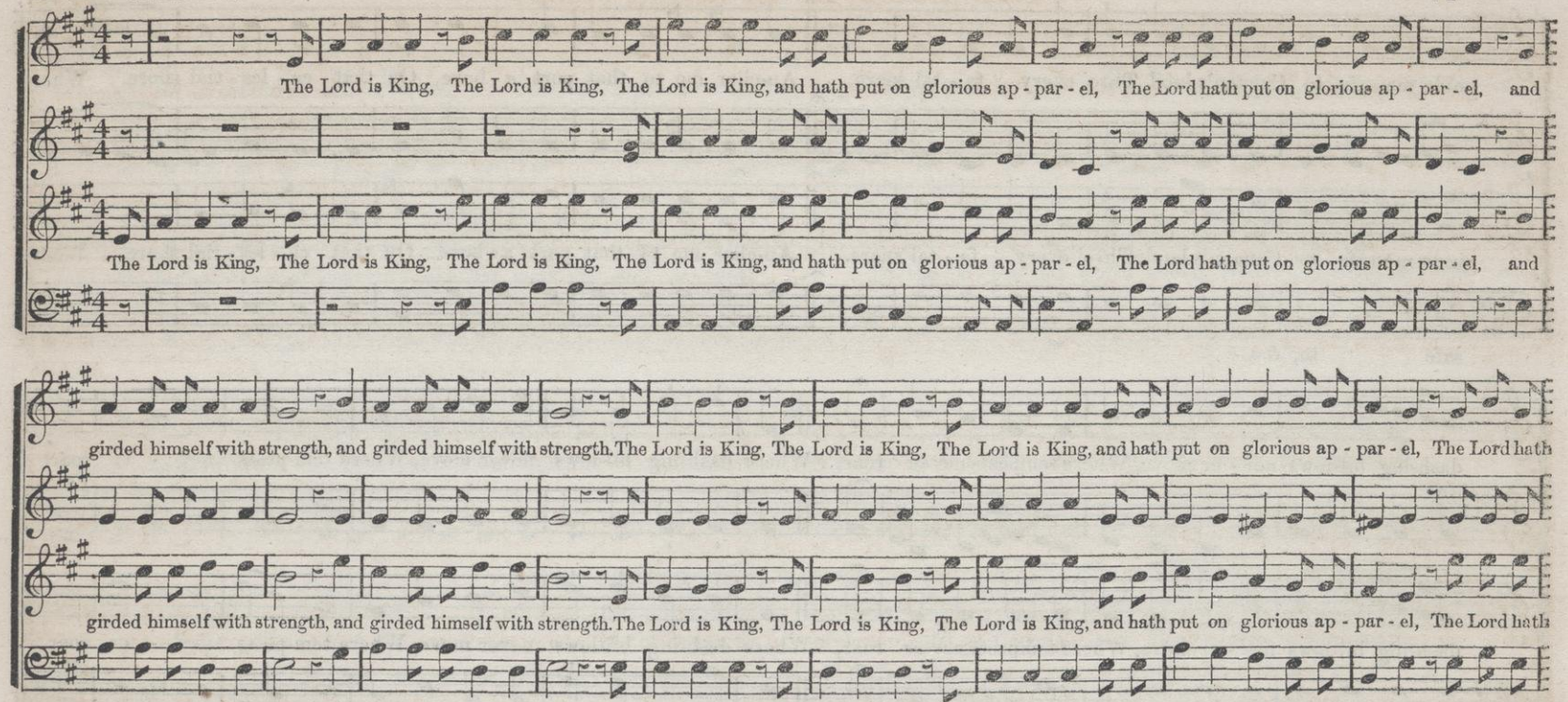
2. He bows beneath the sins of men,
He cries to God, and cries again,
In sad Gethsemane;
He lifts his mournful eyes above,
"My Father, can this cup remove?"

3. When storms of sorrow round us sweep,
And scenes of anguish make us weep,
To sad Gethsemane
We'll look, and see the Saviour there,
And humbly bow, like him, in prayer.

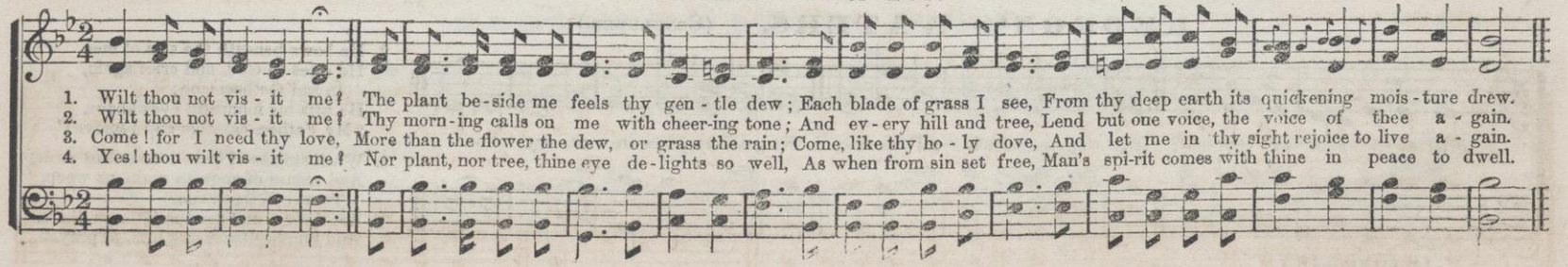
MAESTOSO.

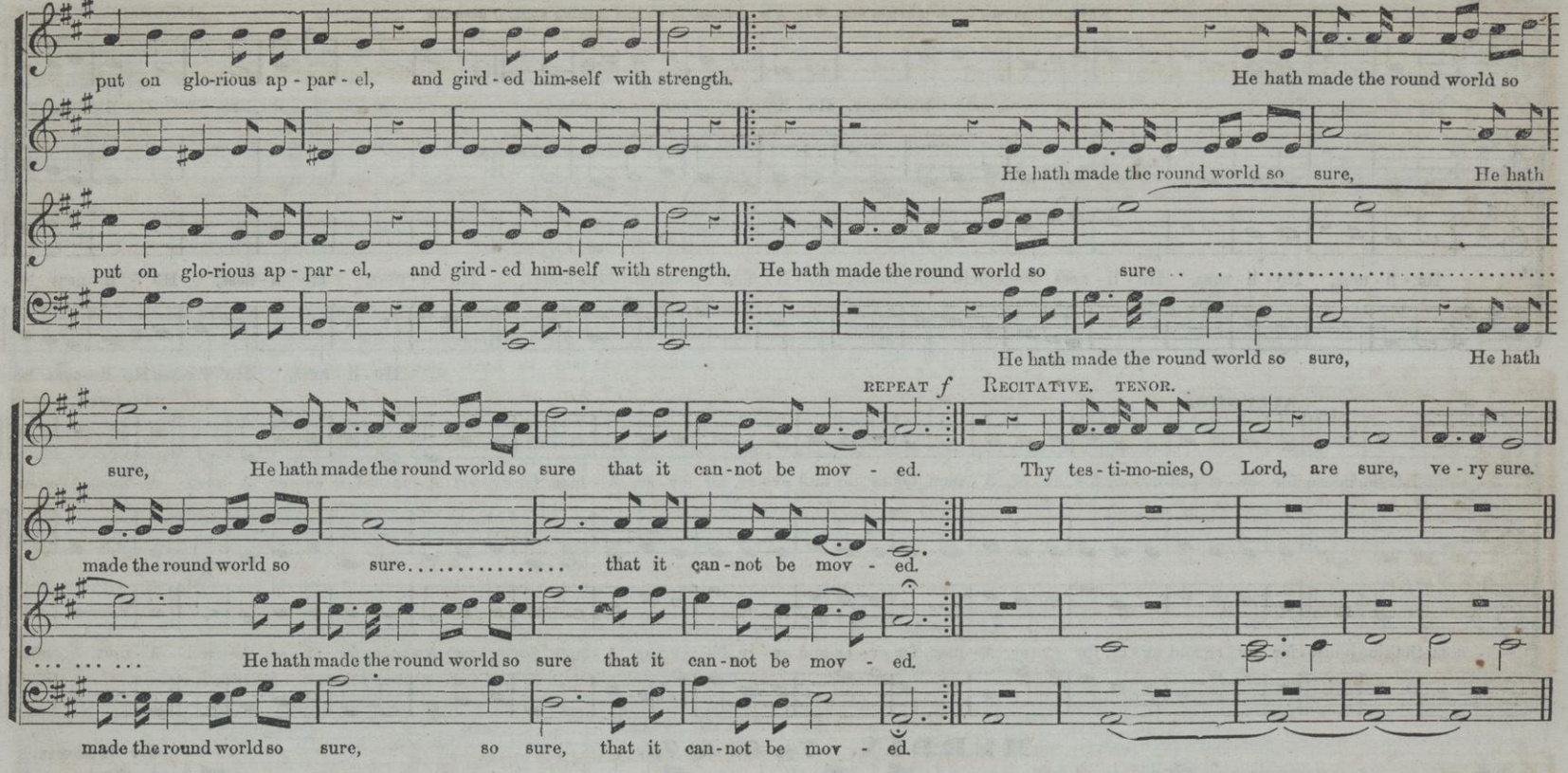
THE LORD IS KING. Anthem.

J. Chapple.

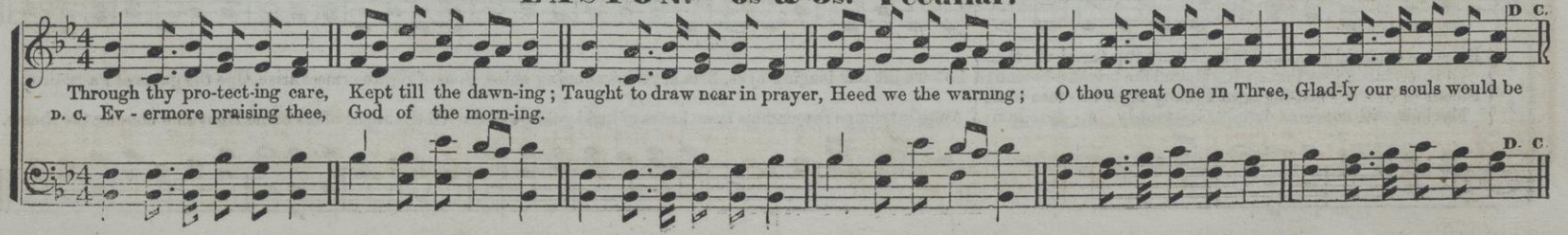


UNAMI. 6s & 10s.



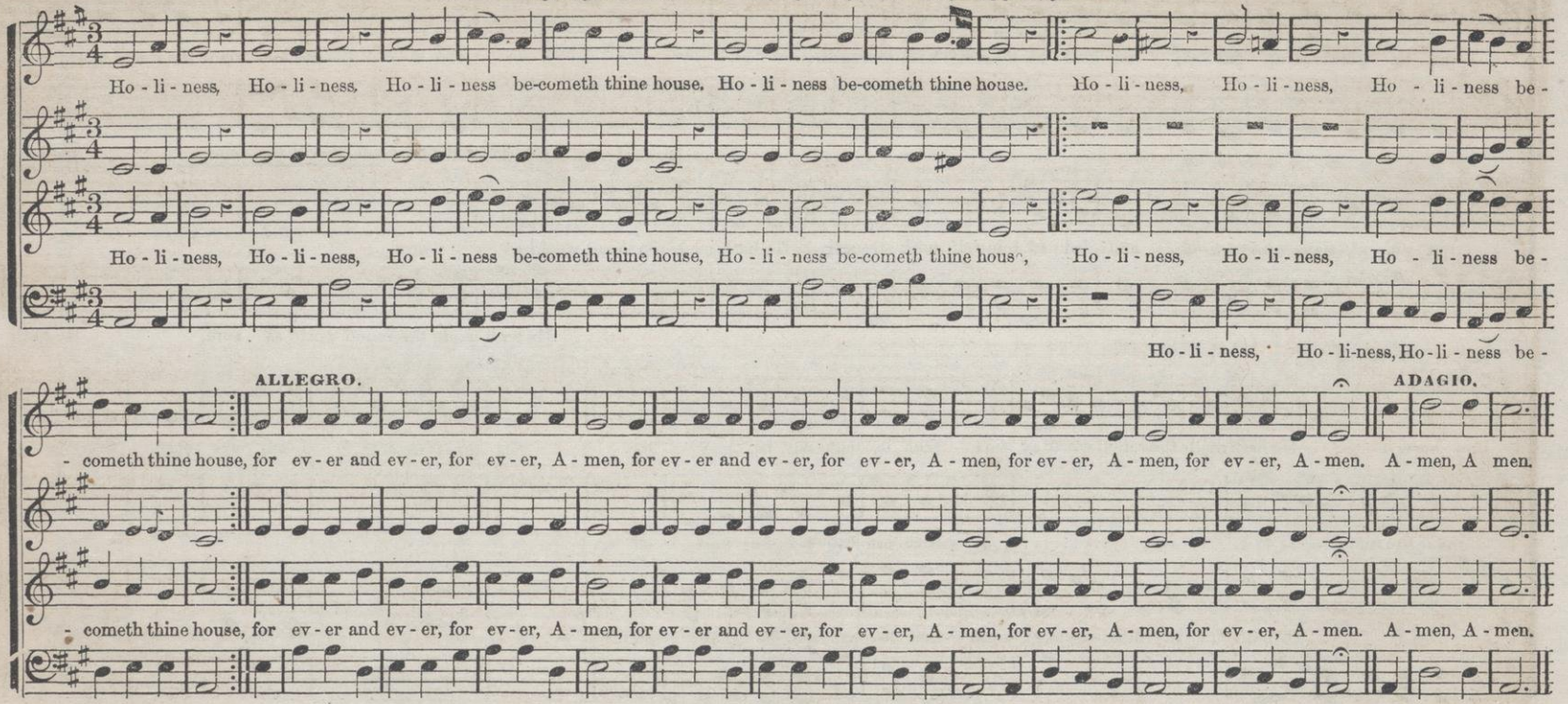


EASTON. 6s & 5s. Peculiar.



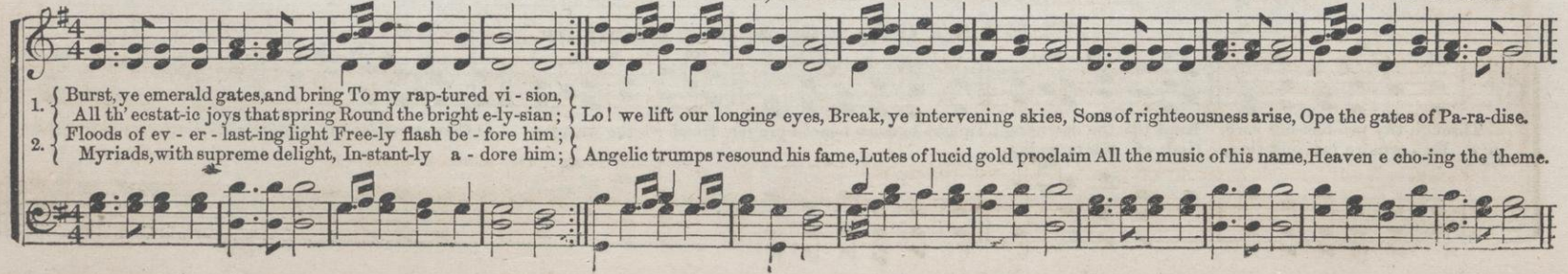
THE LORD IS KING. (Concluded.)

Note.—*This part of the Anthem may be sung separately, as a short opening piece, if desirable*



MERDIN. 7s, 6s & 7s.

L. Mason.



HEBREW MORNING HYMN.*

CHORUS OF MALE VOICES

1ST TENOR.

Let us a - dore, let us mag-ni - fy him, Praise, O, praise him, WIS-EST, BEST: O, let us grate-ful - ly draw nigh him, And seek the tem - ple of his rest.

2D TENOR.

Let us a - dore, let us mag-ni - fy him, Praise, O, praise him, WIS-EST, BEST: O, let us grate-ful - ly draw nigh him, And seek the tem - ple of his rest.

BASE.

CHORUS OF FEMALE VOICES.

1ST SOPRANO.

Bow down thine ear, Thou that ever liv - est, God of mer - cy, throned a-bove: Great is the hap - pi - ness thou giv - est; Great be thy prais - es, God of love.

2D SOPRANO.

Bow down thine ear, Thou that ever liv - est, God of mer - cy, throned a-bove: Great is the hap - pi - ness thou giv - est; Great be thy prais - es, God of love.

ALTO.

FULL CHORUS.

TENOR.

We will re-joice, we will glori - fy him! Great and ho - ly is our Lord! Who would not evermore draw nigh him, And all his mighty acts re - call?

ALTO.

We will re-joice, we will glorify him! Great and holy is our Lord! Who would not evermore draw nigh him, And all his mighty acts re-call?

SOPRANO.

We will re - joice, we will glorify him! Great and holy is our Lord! Who would not evermore draw nigh him, And all his mighty acts recall?

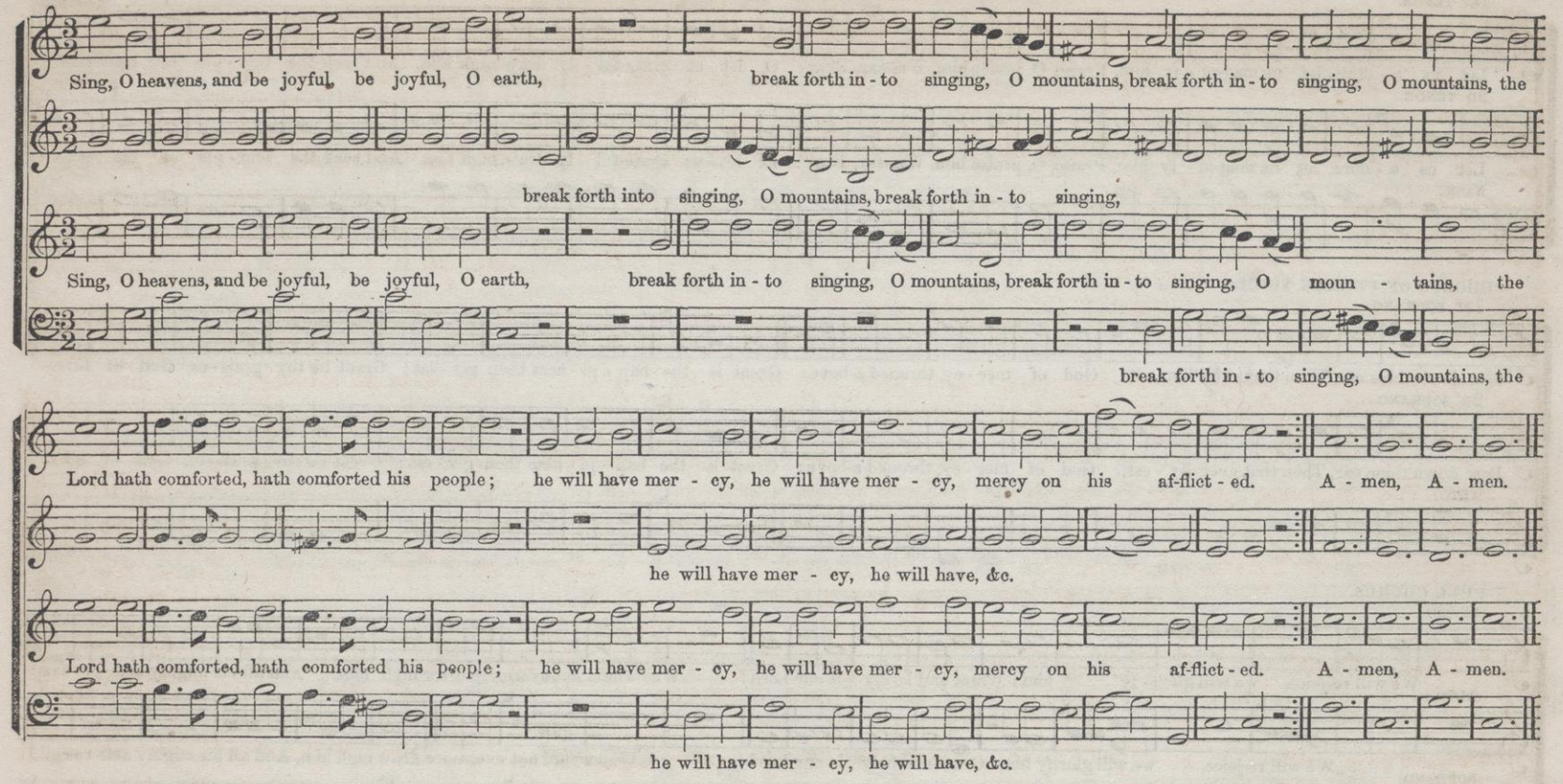
BASE.

We will re - joice,.... we will glo - ri - fy him! Great and holy is our Lord! Who would not ev - er - more draw nigh him, And all his mighty acts re - call?

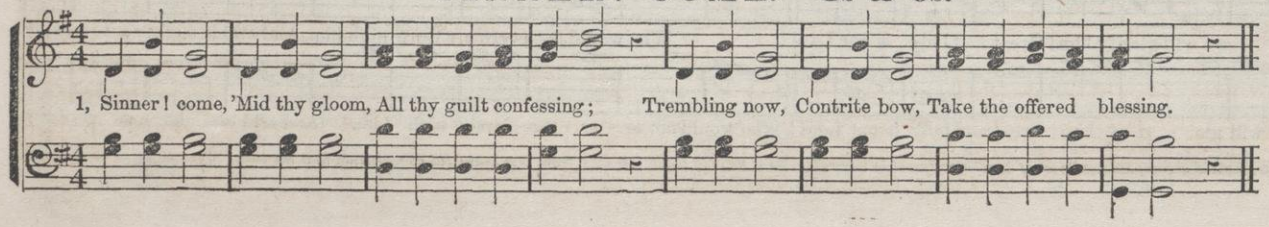
* *Should be sung by pure voices, without instrumental accompaniment; or, if accompaniment be desirable let it be very light. It was from this beautiful composition that the tune* "GILEAD" *was derived.*

SING, O HEAVENS. Chorus.

Kent.



SINNER! COME. 3s & 6s.



2. Sinner! come, While there's room—
While the feast is waiting;
While the Lord, By His word,
Kindly is inviting.

3. Sinner! come, Ere thy doom
Shall be sealed for ever;
Now return, Grieve and mourn,
Flee to Christ, the Saviour.

O LORD, MY GOD, HEAR THOU. Introit.

O Lord, my God, hear thou the prayer thy ser - vant pray - eth; Have thou res - pect un - to his prayer;

O Lord, my God, hear thou the prayer thy ser - vant pray - eth; Have thou res - pect un - to his prayer;

Hear thou in heaven, thy dwell - ing place, And when thou hear'st, for - give, And when thou hear'st, for - give.

Hear thou in heaven, thy dwell - ing place, And when thou hear'st, for - give, And when thou hear'st, for - give.

"JESU DULCIS MEMORIÆ."* C. M.

R. Storrs Willis.

1. Je-sus! the on - ly thought of thee, With sweet-ness fills my breast, But sweeter far it were to see, And on thy beau - ty feast.

2. No sound, no har - mo - ny so gay, Can art or mu - sic frame: No thoughts can reach, no words can say The sweets of thy blest name.

3. Je-sus! our hope when we re - pent, Sweet source of all our grace, Sole com-fort in our ban - ish - ment, Oh! what when face to face!

4. Come then, dear Lord, pos - sess my heart, Chase thence the shades of night; Come, pierce it with thy flam - ing dart, And ev - er shin - ing light.

* *A beautiful Study in Imitative Counterpoint.* Ed.

BLESSED ARE THE PEACE-MAKERS. Introit. W. B. B.

MODERATO.—Gentle, but very distinct.

1ST TIME. 2D TIME.

Bless - ed are the peace-mak - ers, Bless - ed are the peace-mak - ers, Bless - ed are the peace-mak-ers, Bless - ed, Bless - ed, Bless - ed.

p *Cres.* *Cres.* *Dim.* 1ST TIME. 2D TIME. For

Bless - ed are the peace-mak - ers, Bless - ed are the peace-mak - ers, Bless - ed are the peace-mak-ers, Bless - ed, Bless - ed, Bless - ed.

p For

Cres. *Cres.* They shall be call - ed the chil - dren of God, shall be call - ed the chil - dren of

they shall be call - ed the chil - dren of God, shall be call - ed the chil - dren of God, shall be call - ed the chil - dren of

mf *Cres.*

Bless - ed, Bless - ed, Bless - - - - ed are the peace-mak - ers,

Cres. *Cres.*

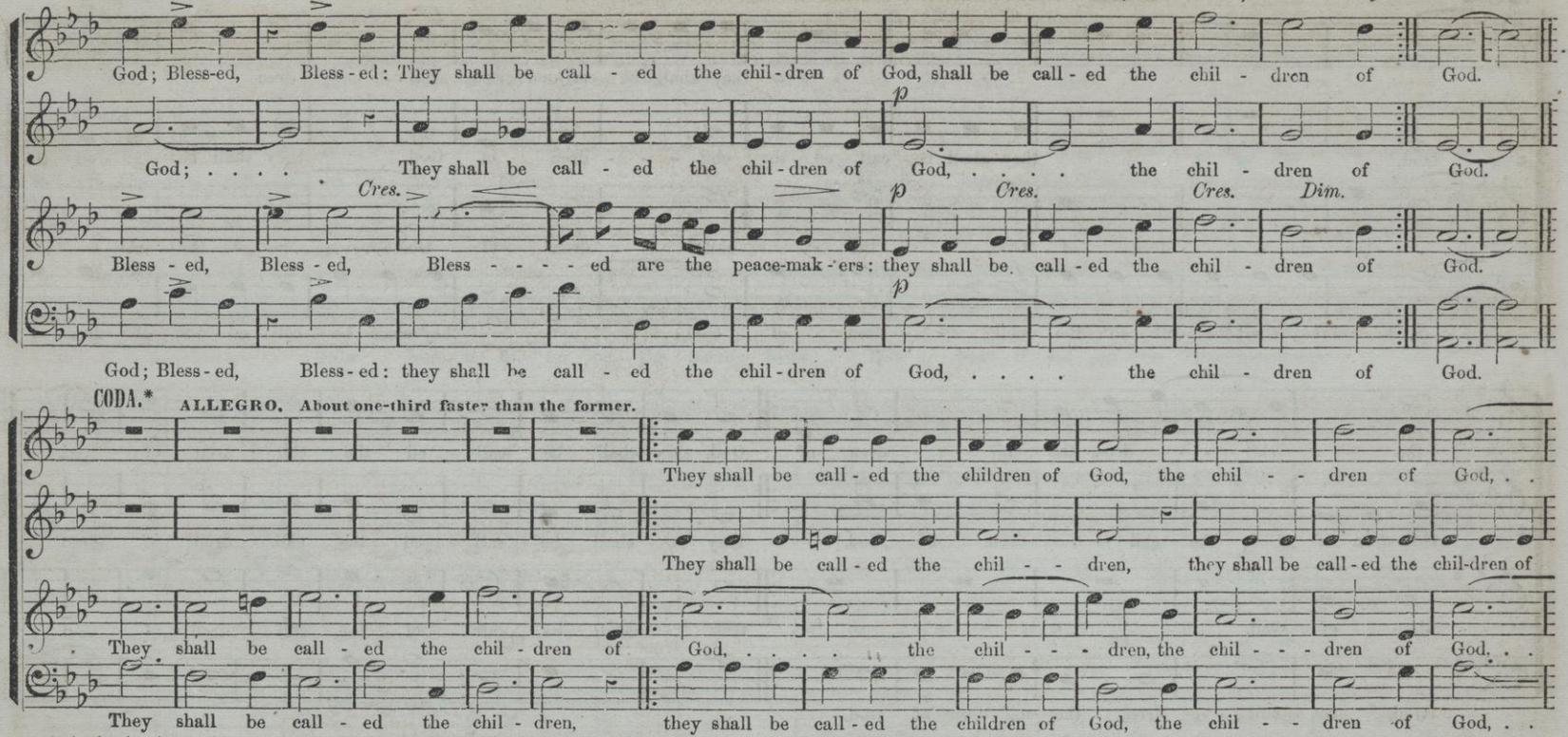
they shall be call - ed the chil - dren of God,..... the chil - dren of God, shall be call - ed the chil - dren of

JUST AS I AM. 8s & 6s. (8886.)

1. Just as I am—without one plea, But that thy blood was shed for me, And that thou bid'st me come to thee—O Lamb of God, I come!
2. Just as I am—and waiting not To rid my soul of one dark blot, To thee, whose blood can cleanse each spot—O Lamb of God, I come!
3. Just as I am—though tossed about
   With many a conflict, many a doubt,
   With fears within, and wars without—
   O Lamb of God, I come!
4. Just as I am—thou wilt receive,
   Wilt welcome, pardon, and relieve,
   Because thy promise I believe—
   O Lamb of God, I come!
5. Just as I am—thy love, unknown,
   Has broken every barrier down!
   Now to be thine, and thine alone—
   O Lamb of God, I come!

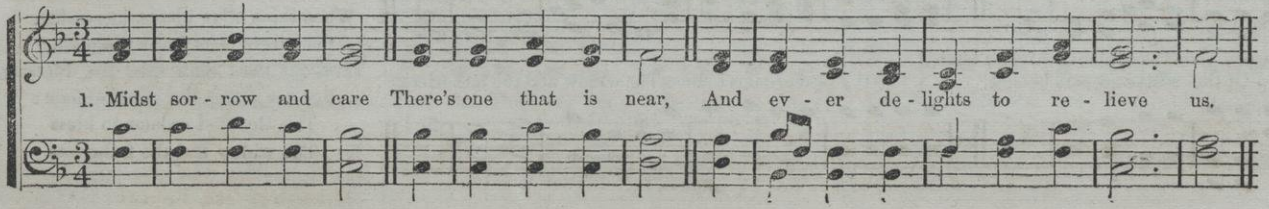
BLESSED ARE THE PEACE-MAKERS. (CONTINUED.)

May end here.



* *As the piece is complete without the Coda, we would not recommend that to be sung in public except by choirs well trained in chromatic intervals. The beauty of the whole Coda will depend chiefly on the precision and exactness with which these are rendered by Soprano and Tenor.*

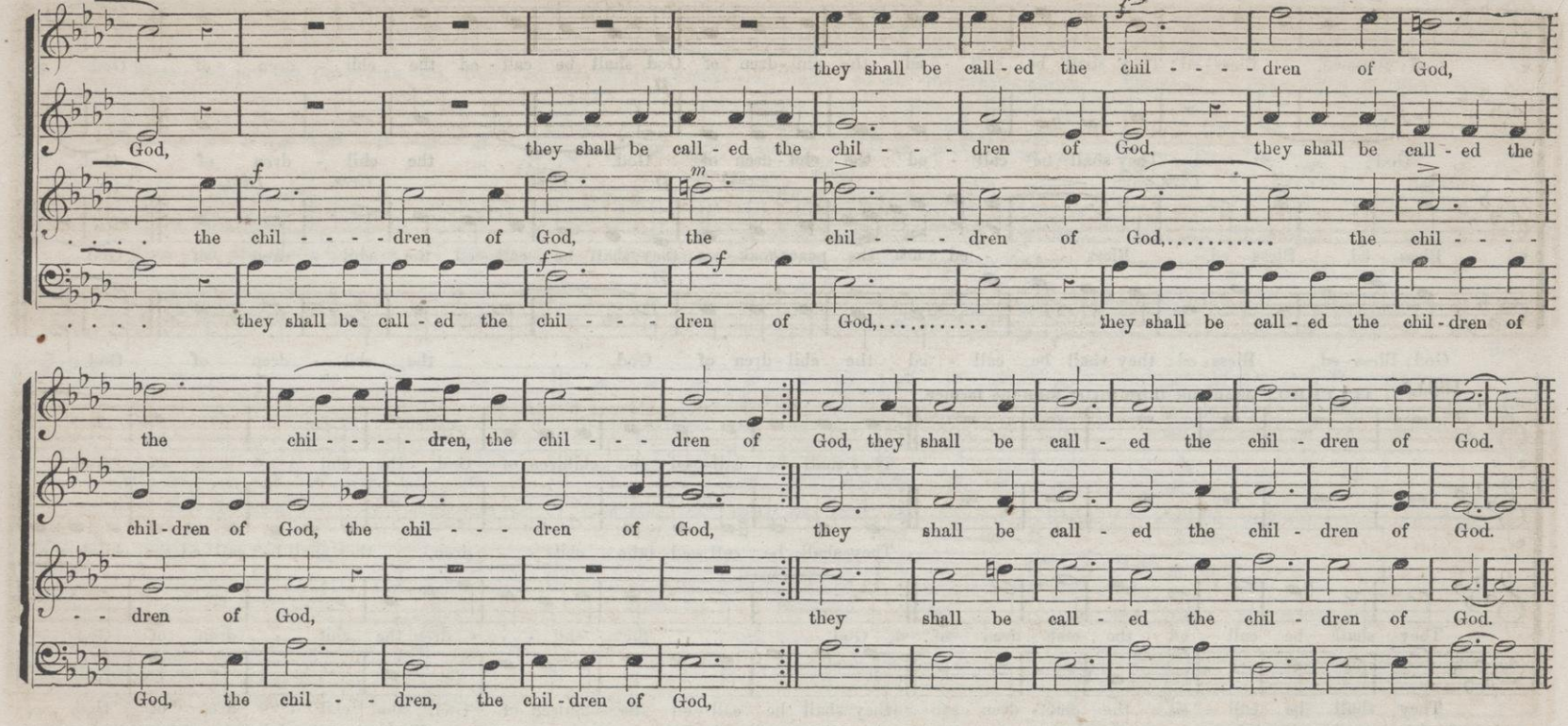
NETTIE. 5s & 9s. (559)



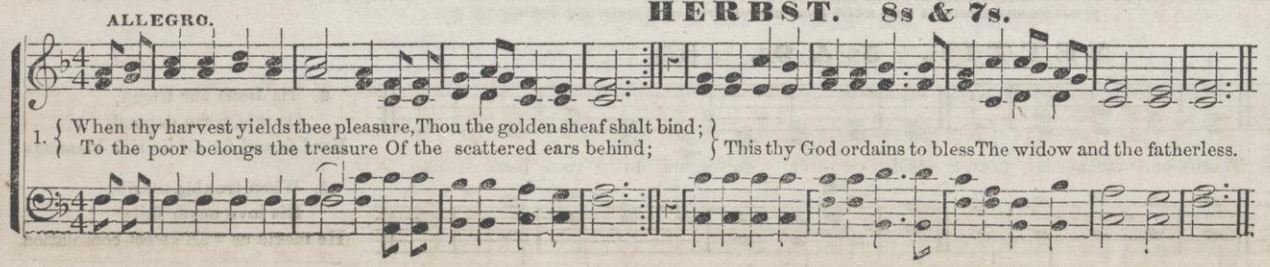
2. 'Tis Jesus our friend,
On whom we depend,
For life and for all its rich blessings.

3. When trouble assails,
His love never fails,
He meets us with sweet consolation.

BLESSED ARE THE PEACE-MAKERS. (CONCLUDED.)



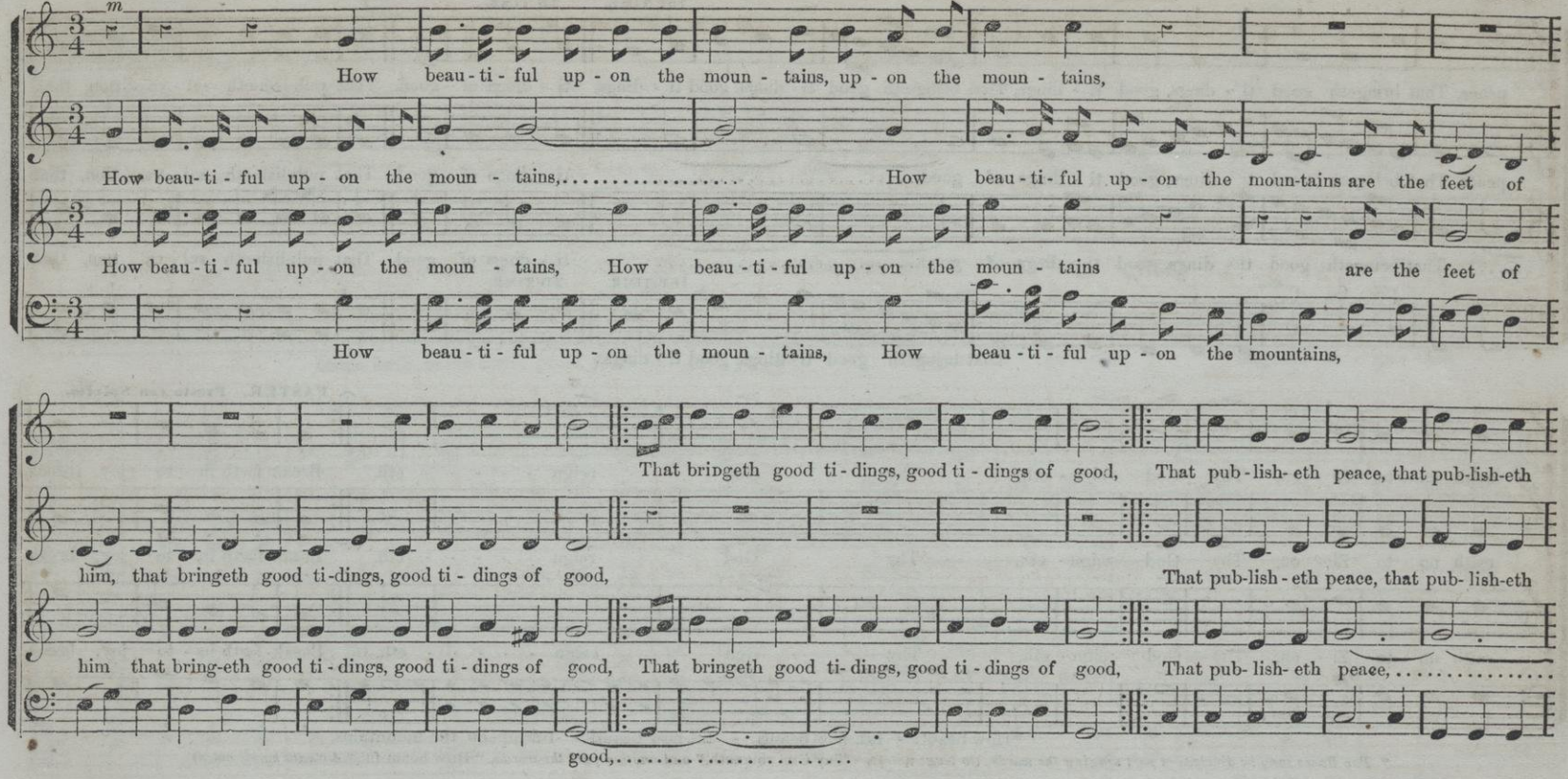
HERBST. 8s & 7s.



2.
When thine olive plants, increasing,
Pour their plenty o'er the plain,
Grateful thou shalt take the blessing,
But not search the boughs again:
This thy God ordains to bless
The widow and the fatherless.

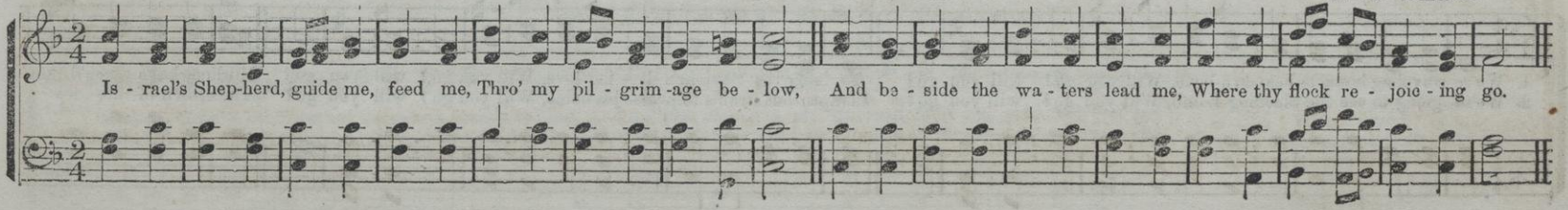
ALLEGRETTO.

HOW BEAUTIFUL UPON THE MOUNTAINS: Anthem.

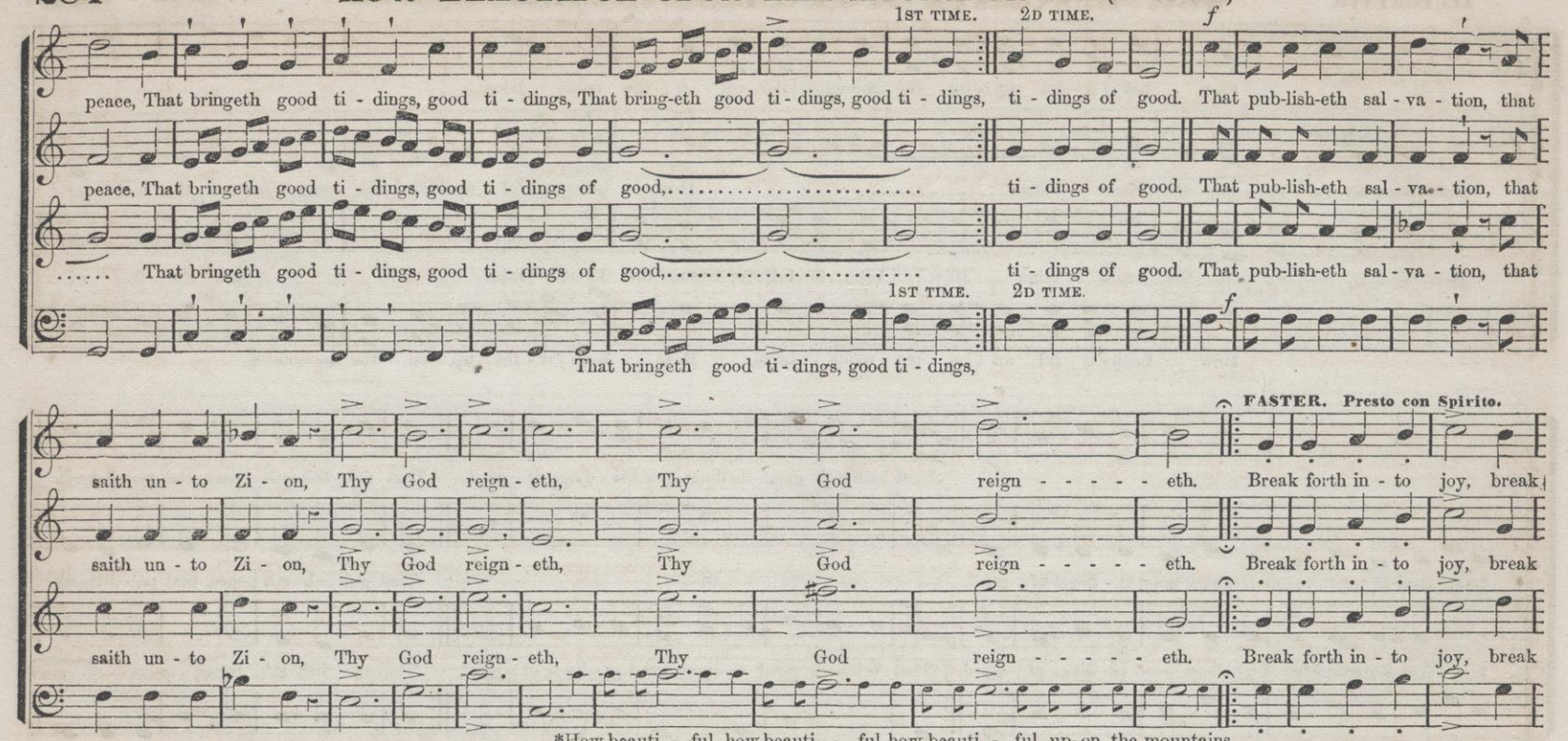


HULSEN. 8s & 7s.

C. M. Chase.



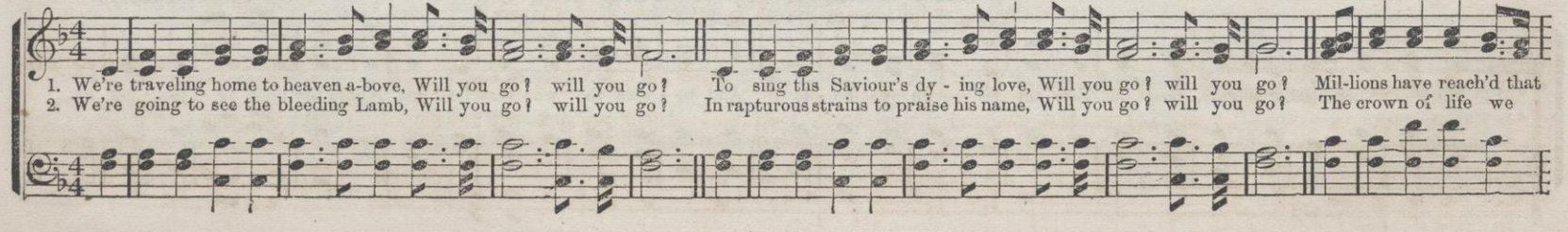
HOW BEAUTIFUL UPON THE MOUNTAINS. (CONTINUED.)



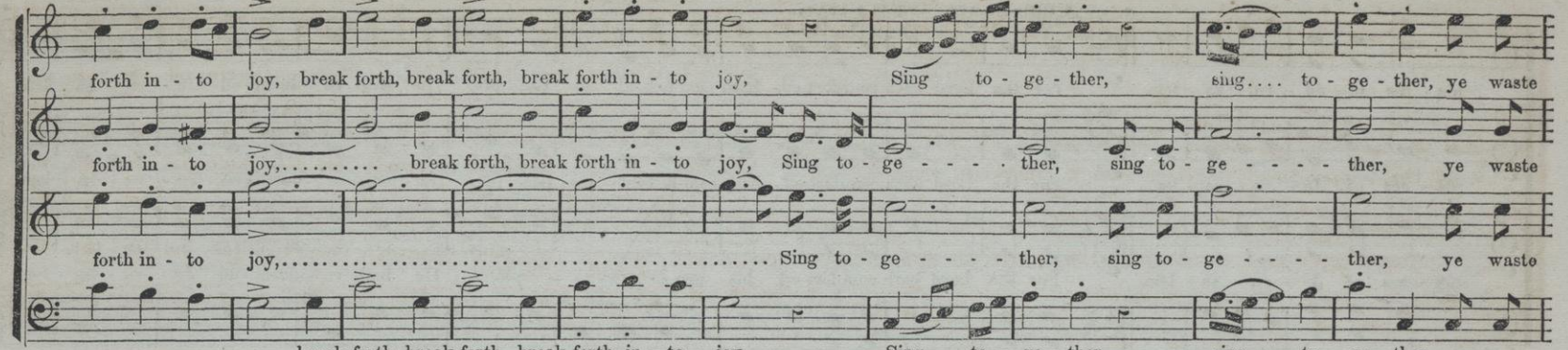
* *The Bases may be divided—a part singing the words, (to large notes), "Thy God reigneth," and another part the words, "How beautiful," &c., (to small notes).*

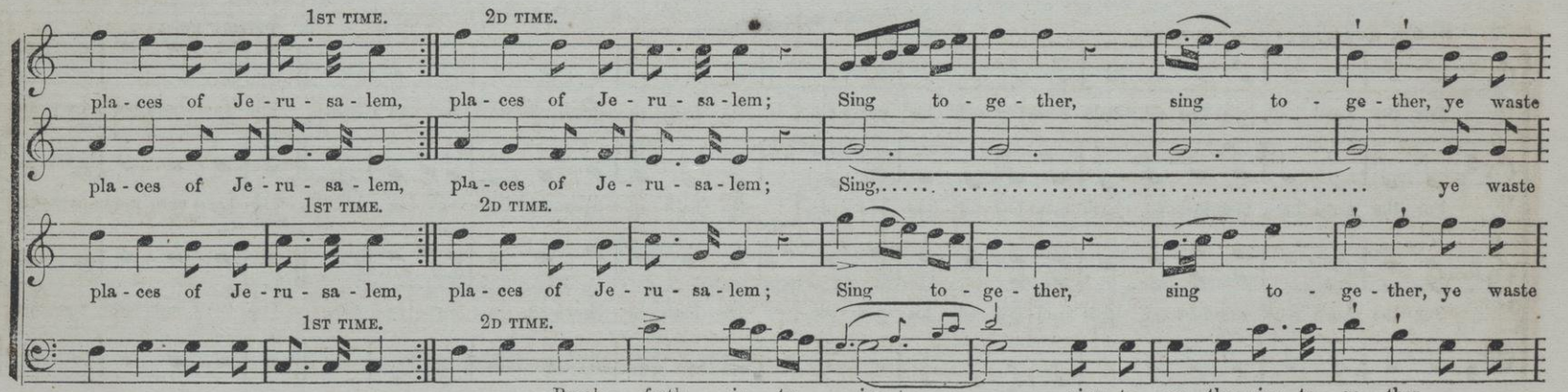
WILL YOU GO? 8s & 3s.

WESTERN MELODY.

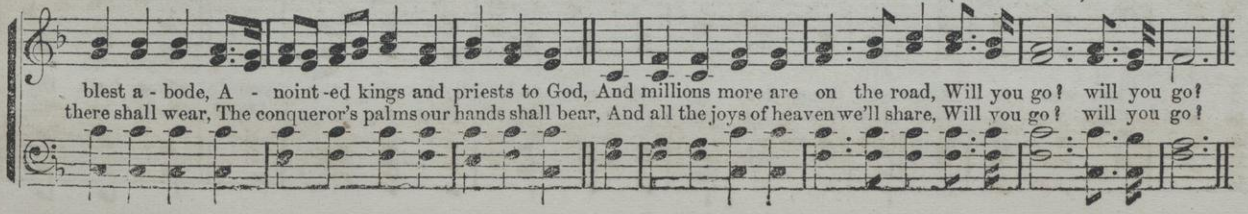


HOW BEAUTIFUL UPON THE MOUNTAINS. (CONTINUED.)





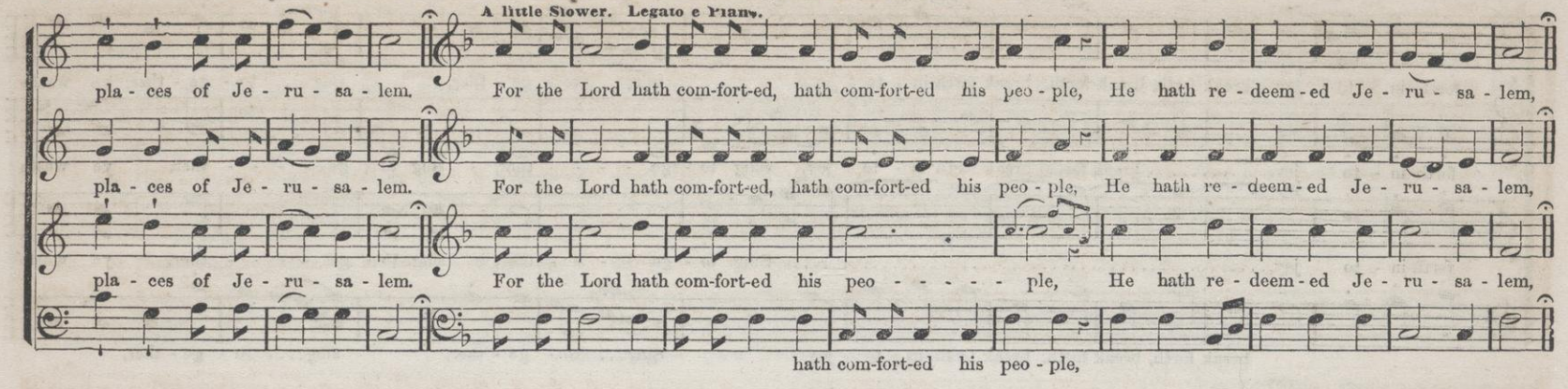
WILL YOU GO? (CONCLUDED.)

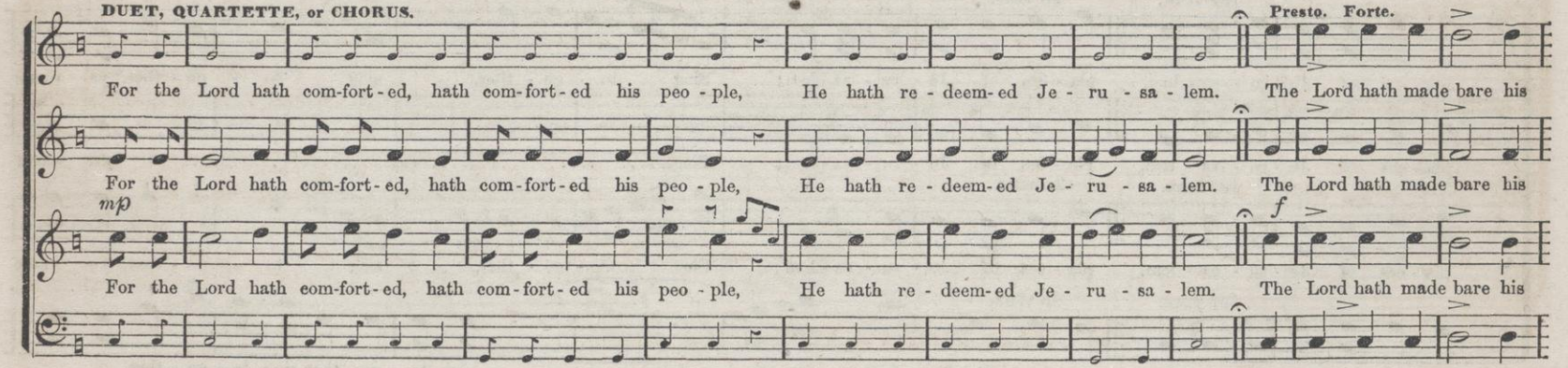


3.

We're going to join the heavenly choir,
Will you go?
To raise our voice and tune the lyre,
Will you go?
There saints and angels gladly sing
Hosanna to their God and King,
And make the heavenly arches ring,
Will you go?

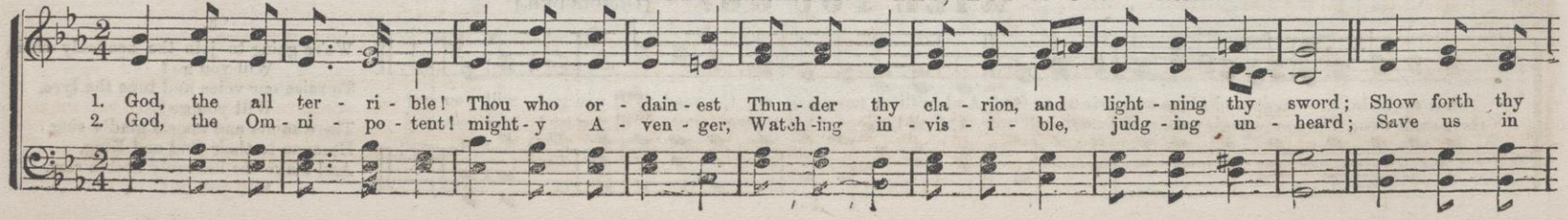
HOW BEAUTIFUL UPON THE MOUNTAINS. (CONTINUED.)





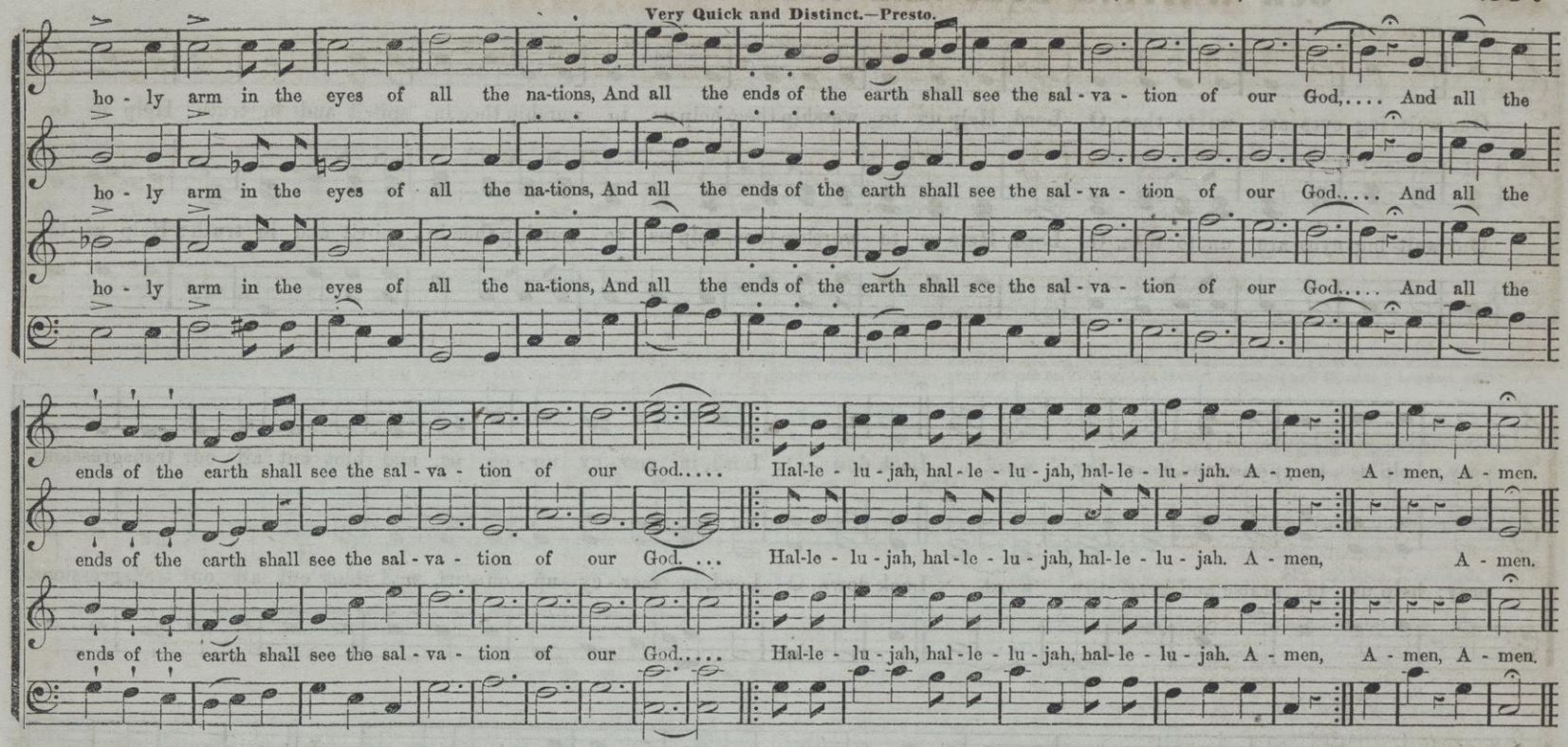
PRAYER FOR PEACE. 11s, 10s & 9s.

RUSSIAN AIR. ARRANGED BY **J. Zundel.**

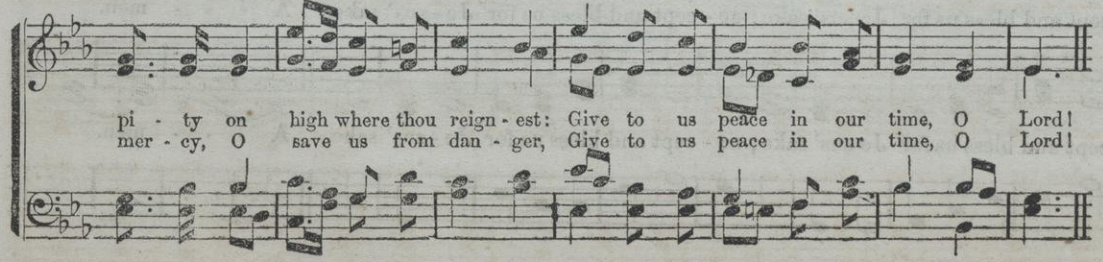


HOW BEAUTIFUL UPON THE MOUNTAINS. (Concluded.)

Very Quick and Distinct.—Presto.



PRAYER FOR PEACE. (Concluded.)

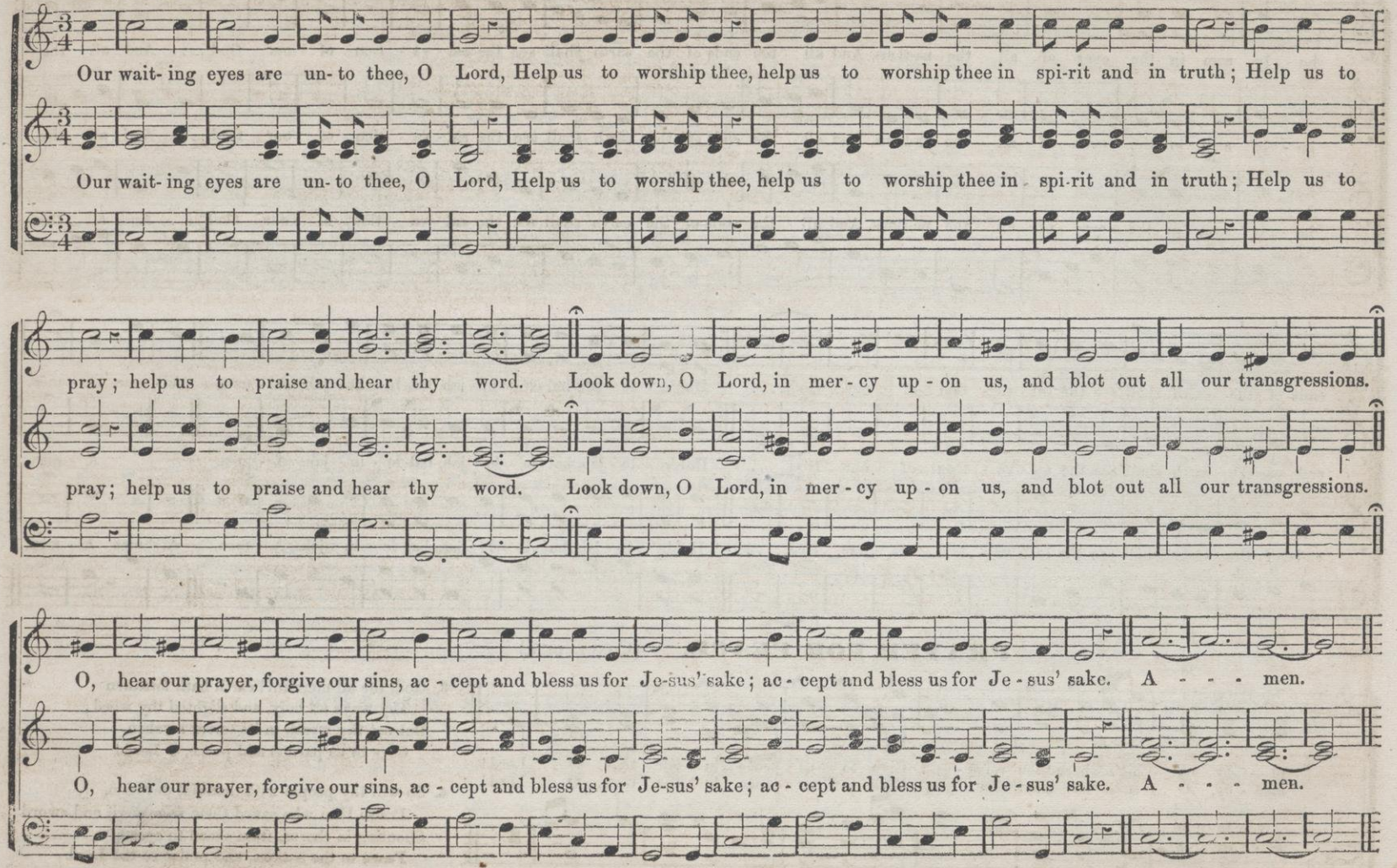


3. God, the all-merciful! earth hath forsaken
Thy ways all holy, and slighted thy word;
But not thy wrath in its terror awaken,
Give to us pardon and peace, O Lord!

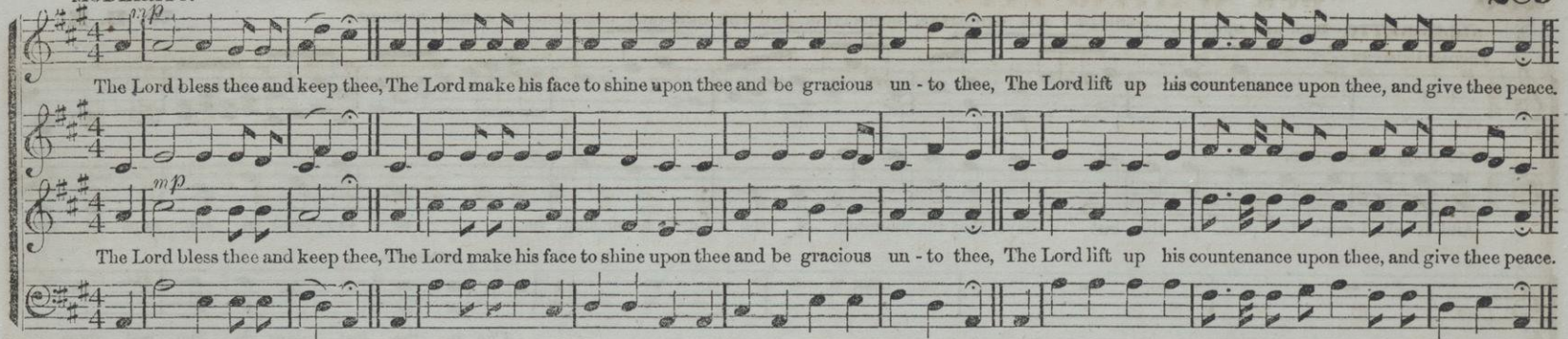
4. So will thy people with thankful devotion,
Praise Him who saved them from peril and sword;
Shouting in chorus, from ocean to ocean,
Peace to the nations, and praise to the Lord.

"OUR WAITING EYES ARE UNTO THEE." (Prayer for Opening Public Worship.)

DEVOTIONAL.

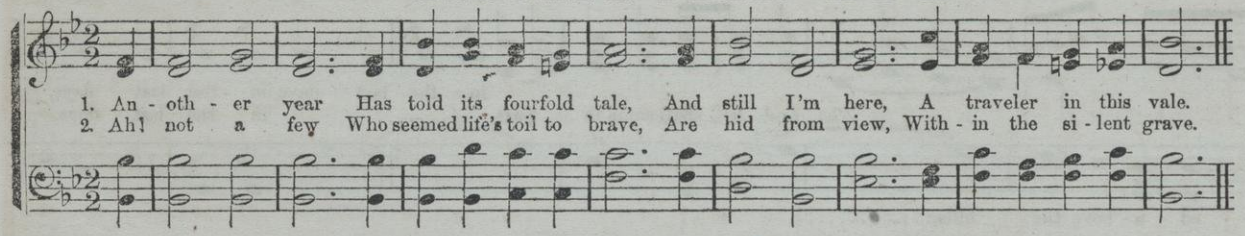


MODERATO. **THE LORD BLESS THEE.** (OPENING OR CLOSING PIECE.) THE "BLESSING OF AARON." NUM. VI. 24–26.



The above beautiful little melody is believed by M. LEOPOLD HAUPT, *a learned German of Görlitz, to have been that sung by the Israelites in the "Blessing of Aaron," Numbers* vi. 24–26. M. HAUPT *assigns as a reason for this belief that he has discovered the key to the interpretation of the Hebrew vowel points and "accents," generally held by Hebraists to indicate the inflections of the voice in reciting, and that these representing* definite musical sounds, *the melodies of the ancient* TEMPLE WORSHIP *may now be restored.*—Ed. See preface to "Cong. Ch. Music, Anthems and Chants," London, 1855.

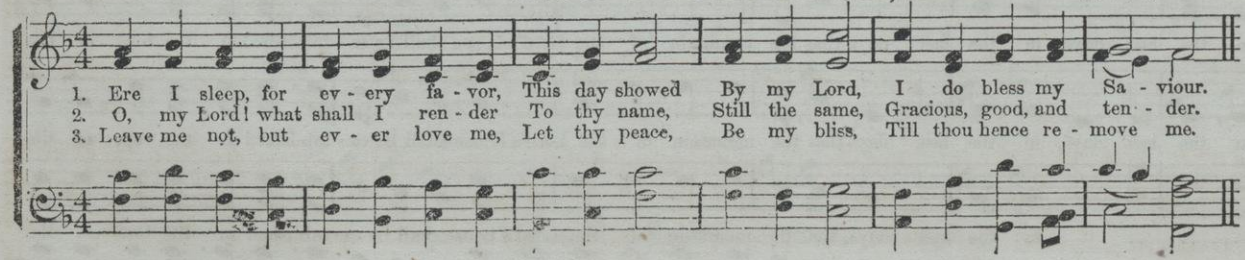
ANOTHER YEAR. 4s & 6s.



3. Why am I spared
To see another year?
Why have I shared
So many mercies here!

4. From God alone
My mercies I receive;
To him alone
I would for ever live.

ERE I SLEEP. 8s, 3s & 6s. (8,3,3,6.)

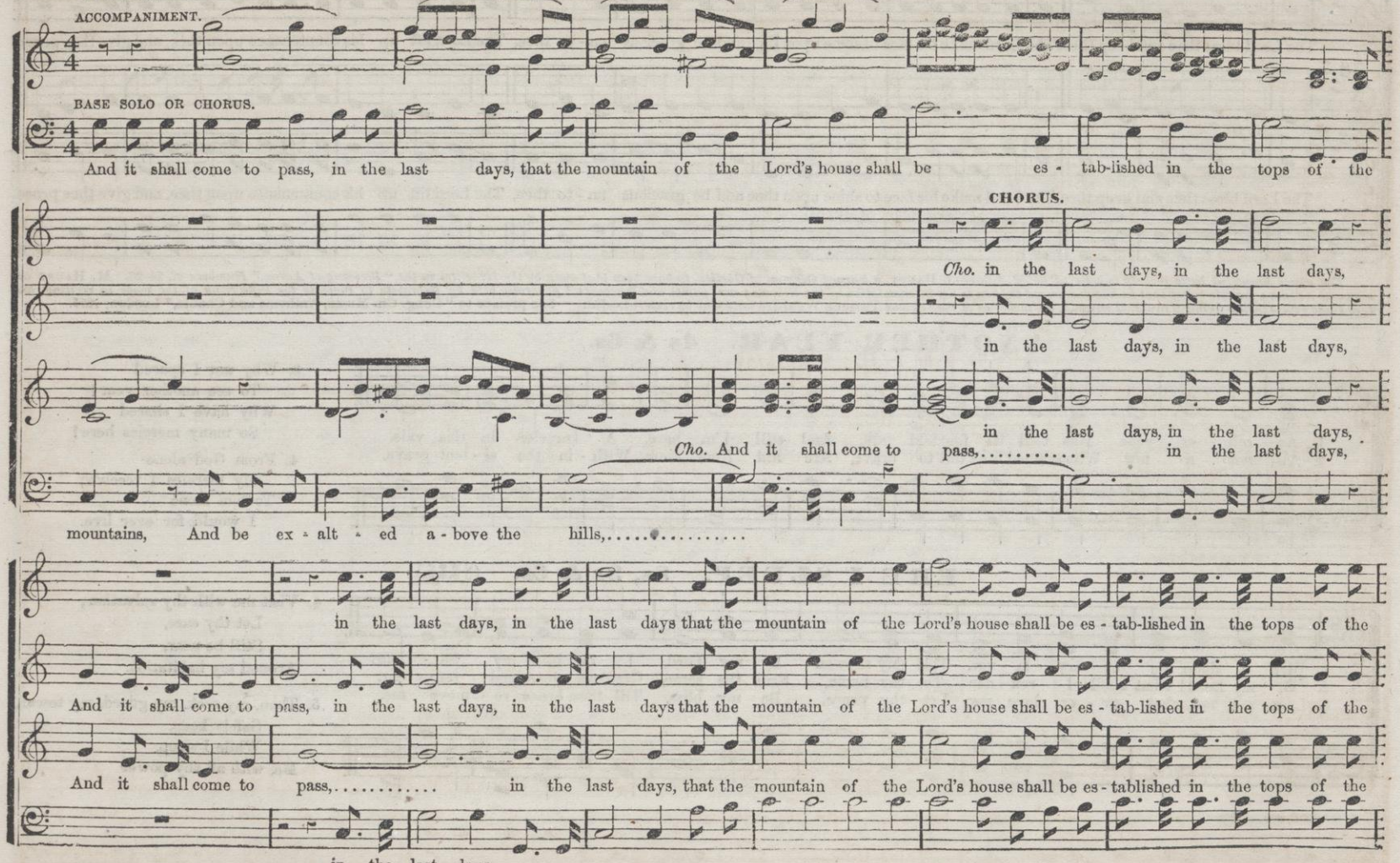


4. Visit me with thy salvation;
Let thy care,
Still be near,
Around my habitation.

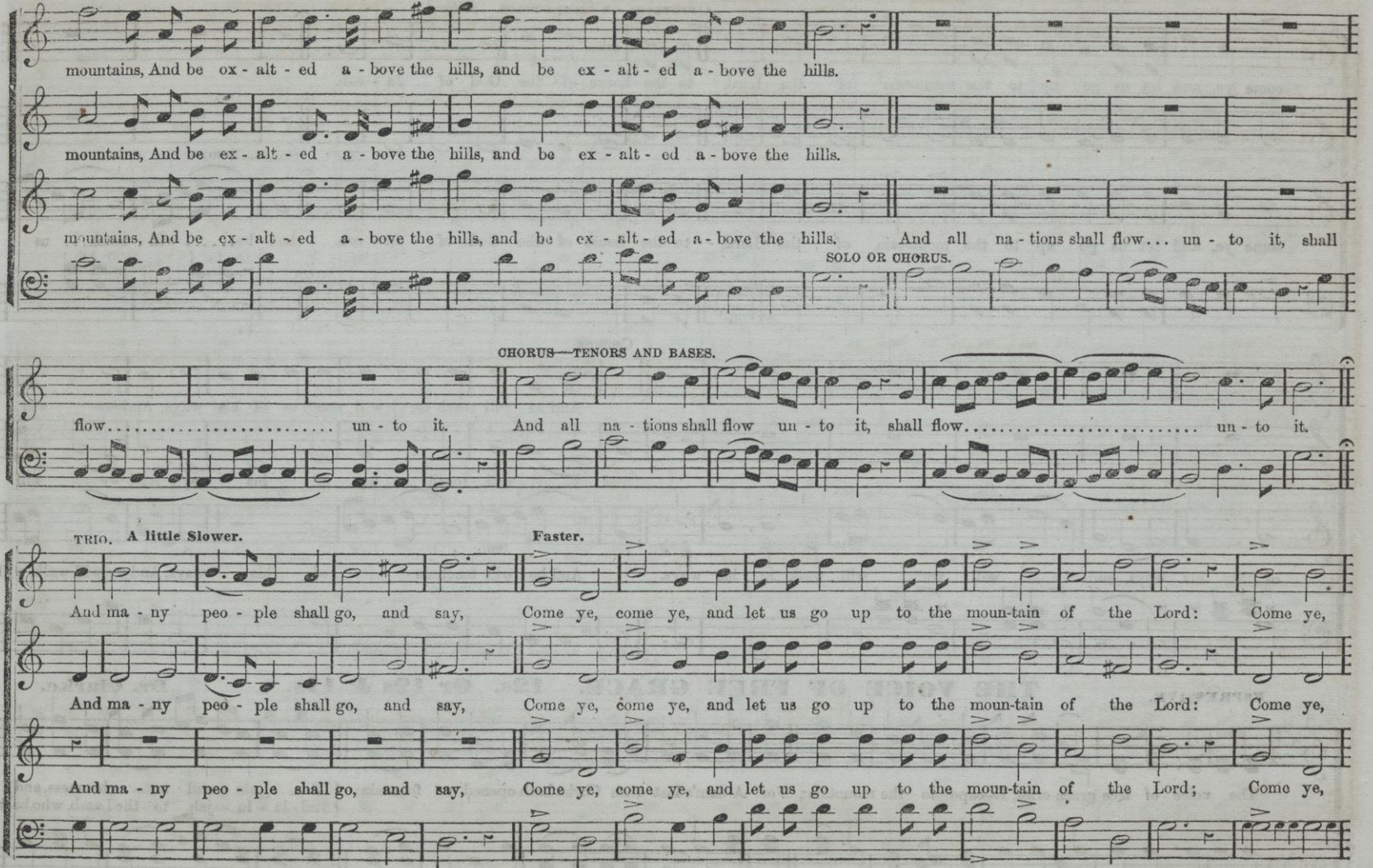
5. Thou, my rock, my guard, my tower,
Safely keep,
While I sleep,
Me, with all thy power

AND IT SHALL COME TO PASS IN THE LAST DAYS. Anthem.*

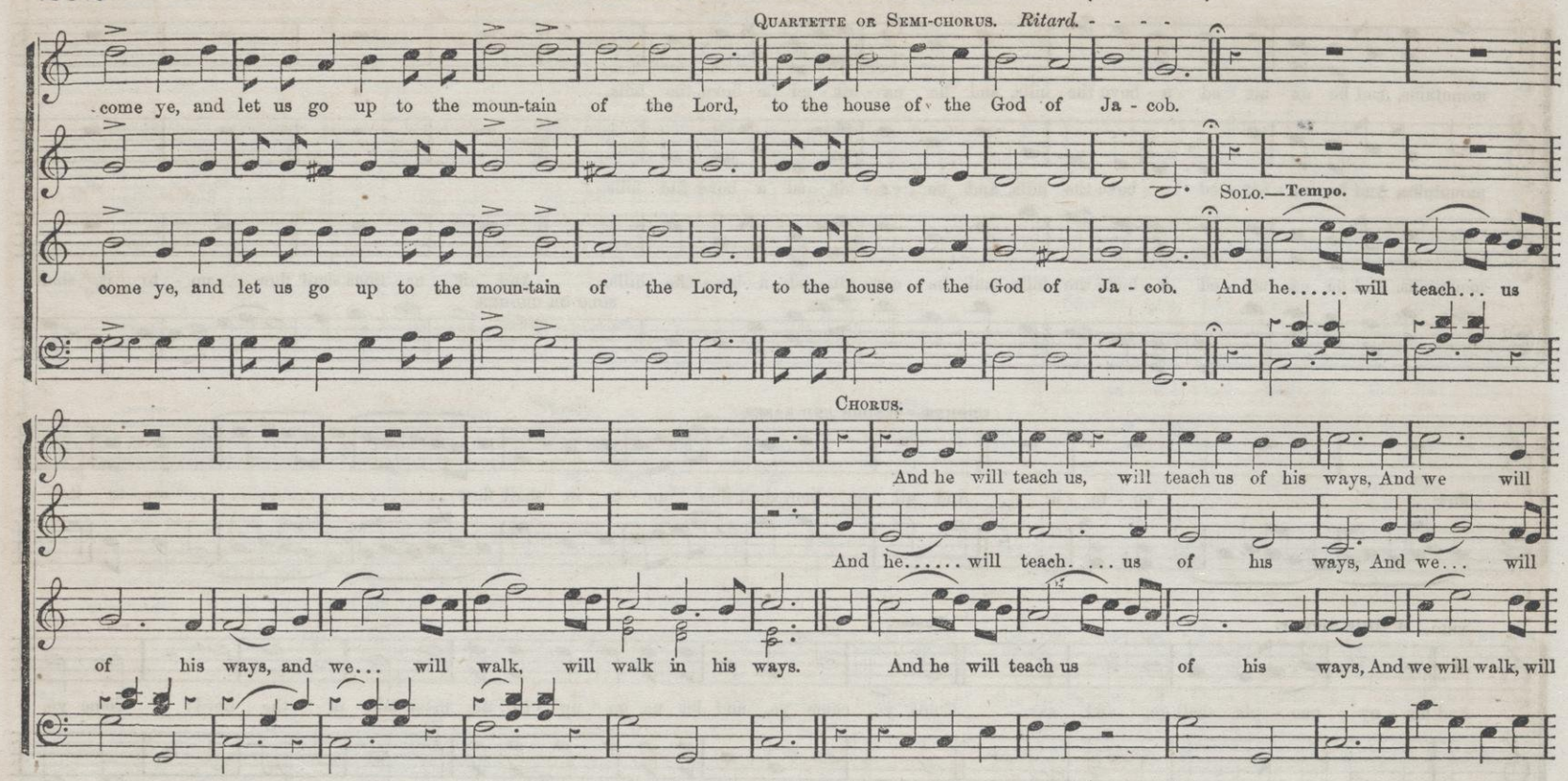
ALLEGRETTO—Bold and Spirited. SUITABLE FOR DEDICATION, ORDINATION, AND THE ORDINARY OCCASIONS OF PUBLIC WORSHIP. W. B. B.



* Sung at the Closing Services of the Broadway Tabernacle Church, April 26, 1857.


mountains, And be ex - alt - ed a - bove the hills, and be ex - alt - ed a - bove the hills.
mountains, And be ex - alt - ed a - bove the hills, and be ex - alt - ed a - bove the hills.
mountains, And be ex - alt - ed a - bove the hills, and be ex - alt - ed a - bove the hills. And all na - tions shall flow... un - to it, shall
SOLO OR CHORUS.
CHORUS—TENORS AND BASES.
flow..... un - to it. And all na - tions shall flow un - to it, shall flow..... un - to it.
TRIO. A little Slower.
Faster.
And ma - ny peo - ple shall go, and say, Come ye, come ye, and let us go up to the moun-tain of the Lord: Come ye,
And ma - ny peo - ple shall go, and say, Come ye, come ye, and let us go up to the moun-tain of the Lord: Come ye,
And ma - ny peo - ple shall go, and say, Come ye, come ye, and let us go up to the moun-tain of the Lord; Come ye,

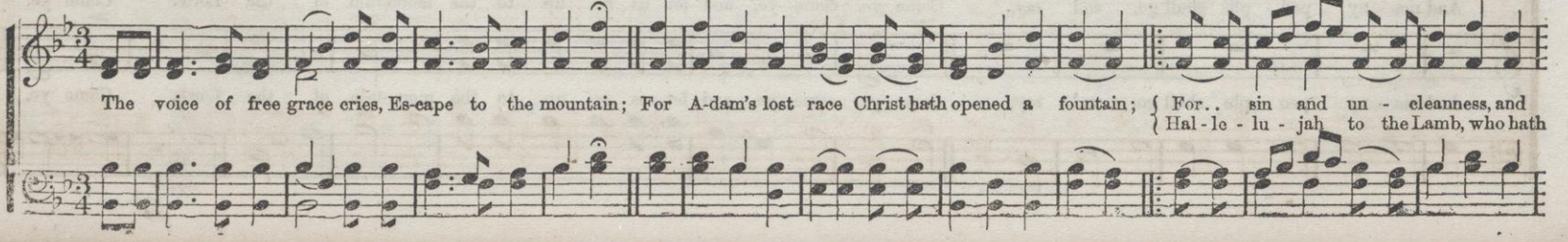
AND IT SHALL COME TO PASS. (Continued.)

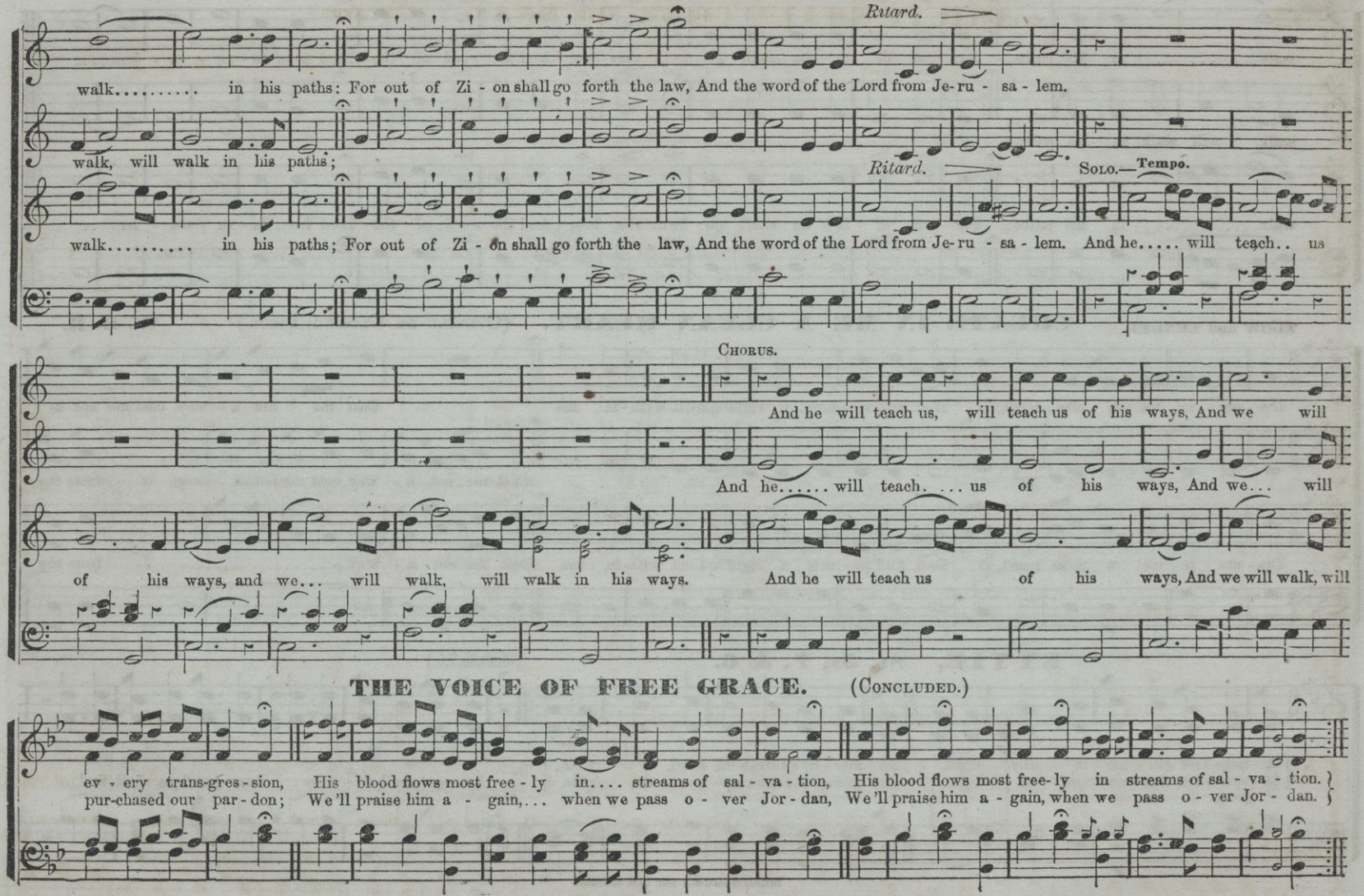


ESPRESSIVE.

THE VOICE OF FREE GRACE. 12s. Or 12s & 11s.

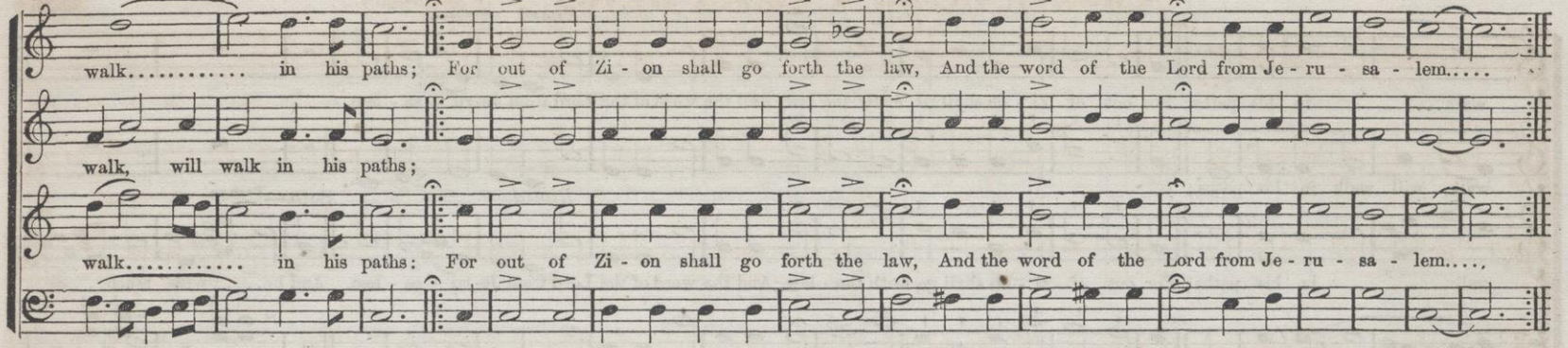
Dr. Clarke.





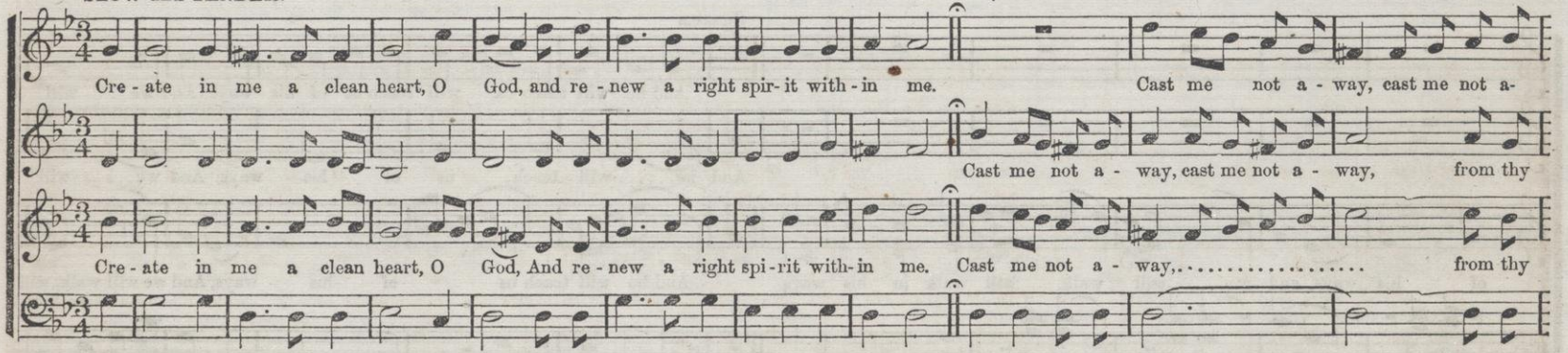
THE VOICE OF FREE GRACE. (CONCLUDED.)

AND IT SHALL COME TO PASS. (Concluded.)

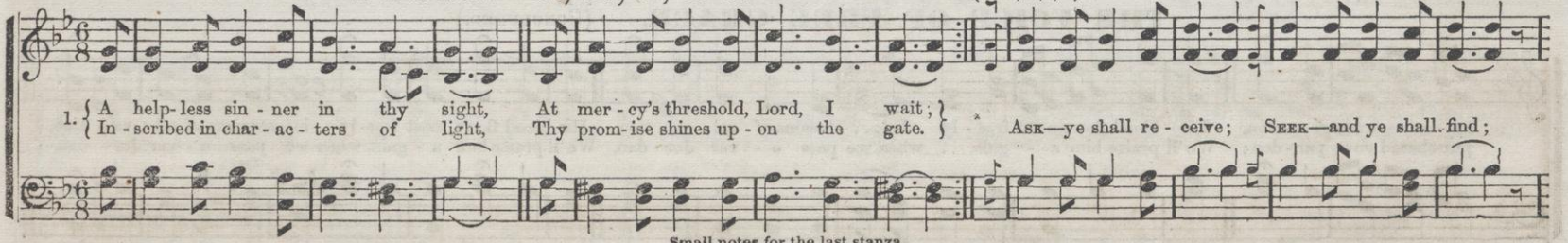


SLOW and TENDER.

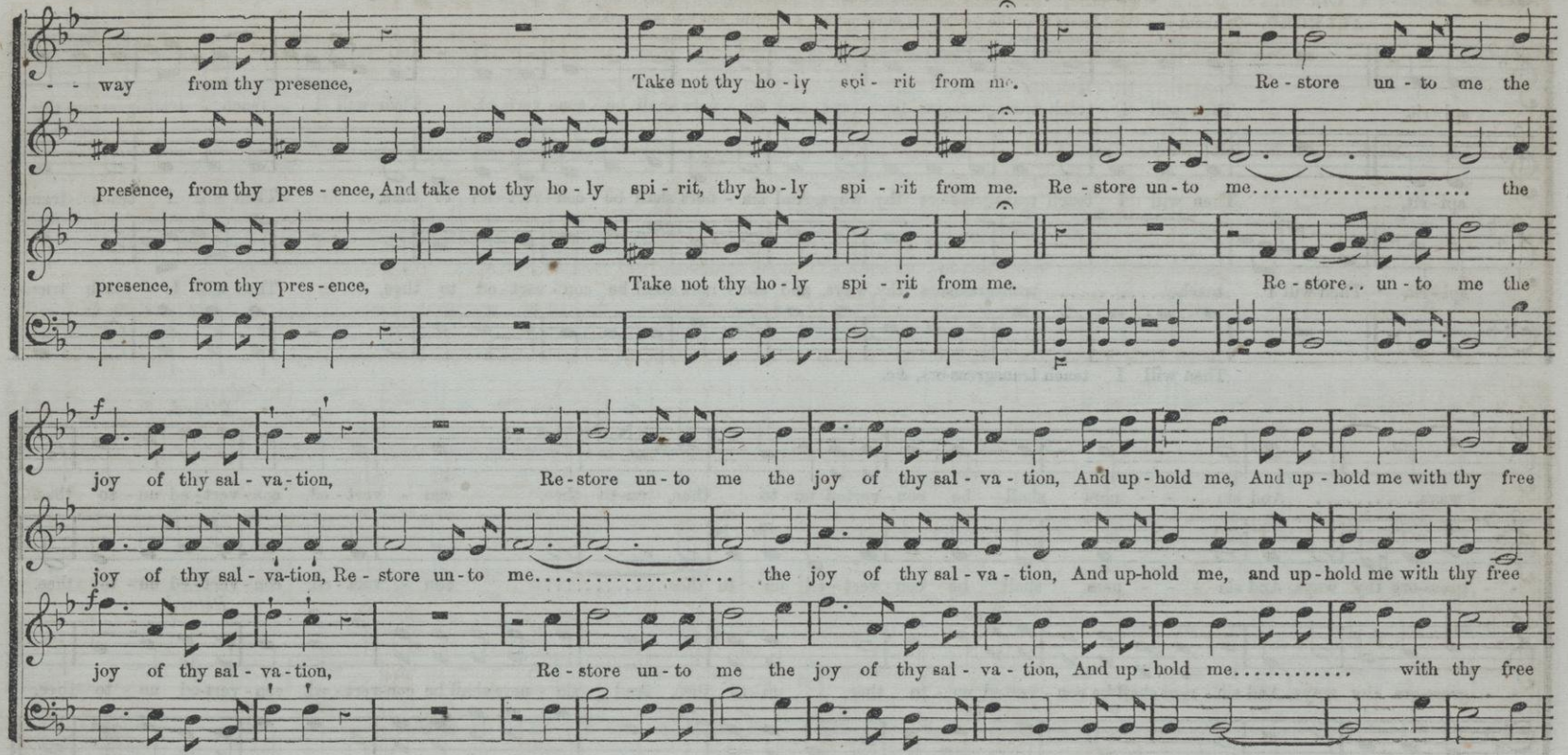
CREATE IN ME A CLEAN HEART. (Opening or Closing Piece.) W. B. B.



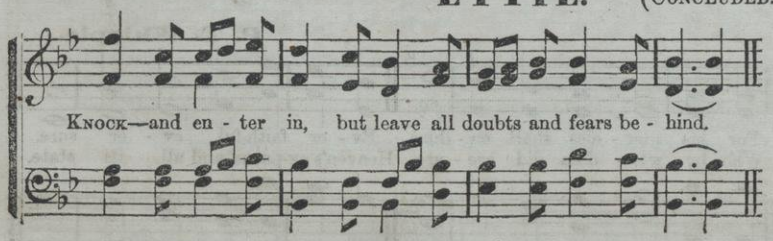
ETTIE. 8s, 5s, 7, & 6. (8888,55,7,6.)



Small notes for the last stanza.



ETTIE. (CONCLUDED.)



2.

I ASK thy boundless grace to share,
I SEEK for pardon through thy blood,
I KNOCK by earnest, fervent prayer,
Lord, hear, and answer me for good.
"ASK—ye shall receive,
SEEK—and ye shall find,
KNOCK—and enter in, but leave
All doubts and sins behind."

3.

Yes, each mistrustful doubt of thee,
Each long-indulged, besetting sin,
Repented and renounced must be,
Ere we may dare to enter in.
Then asking, we receive;
And seeking, we shall find;
Till entering heaven's gate, we leave
Earth, sin, and death behind.

CREATE IN ME A CLEAN HEART. (Concluded.)

ALLEGRO.—Or about one-third faster than the preceding movement. Cheerful, but not boisterous.

spi - rit, Then will I teach trans-gress-ors thy ways, and sin - ners shall be con - vert - ed, Then will I teach.. trans-gressors thy

spi - rit, Then will I teach transgress-ors thy ways, And sin - ners shall be con - vert - ed to thee, Then will I teach trans-

spi - rit, Then will I teach..... transgre-ssors thy ways, and sin - ners shall be con - vert - ed to thee, Then will I teach trans-

Then will I teach transgress-ors, &c.

Ritard.

ways,..... And sin - - - ners shall be con - verted un - to thee, un-to thee, con - vert - ed, con - vert - ed un - to thee.

- - gress-ors thy ways, And sin - - - ners shall be con - vert - ed un - to thee,..... con - vert - ed, con - vert - ed un - to thee.

Ritard.

- - gress-ors thy ways, And sin - ners shall be con - verted un - to thee, un - to thee, And sin - ners shall be con-vert - ed, con - vert-ed un - to thee.

And sin - - - ners shall be con - vert - ed un - to thee,

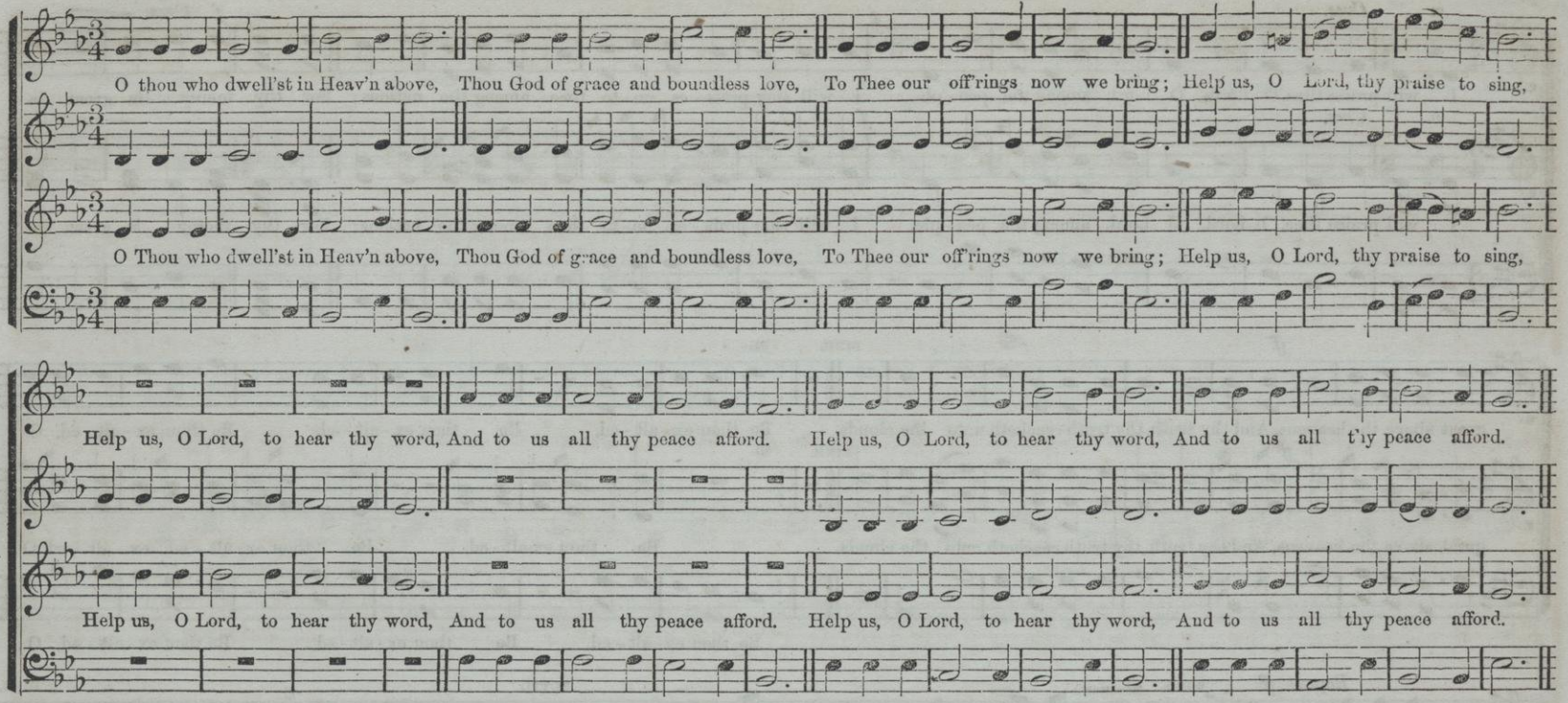
GREENE. 7s.

P. T. Whipple.

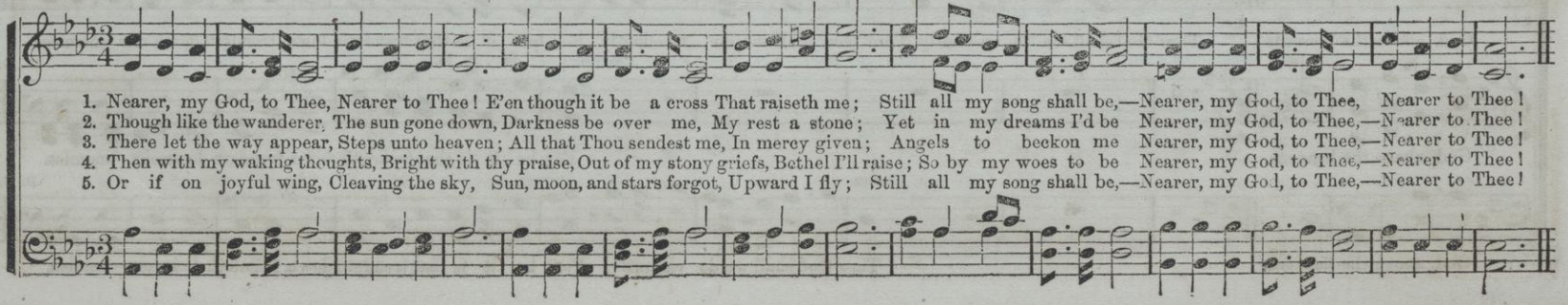
1. Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mer - cies shall en - dure, Ev - er faith-ful, ev - er sure.
2. Let us sound his name a - broad, For of gods he is the God, Who by wis - dom did cre - ate Heaven's ex-panse and all its state.

INVOCATION. Opening Piece.

J. M. Pelton.

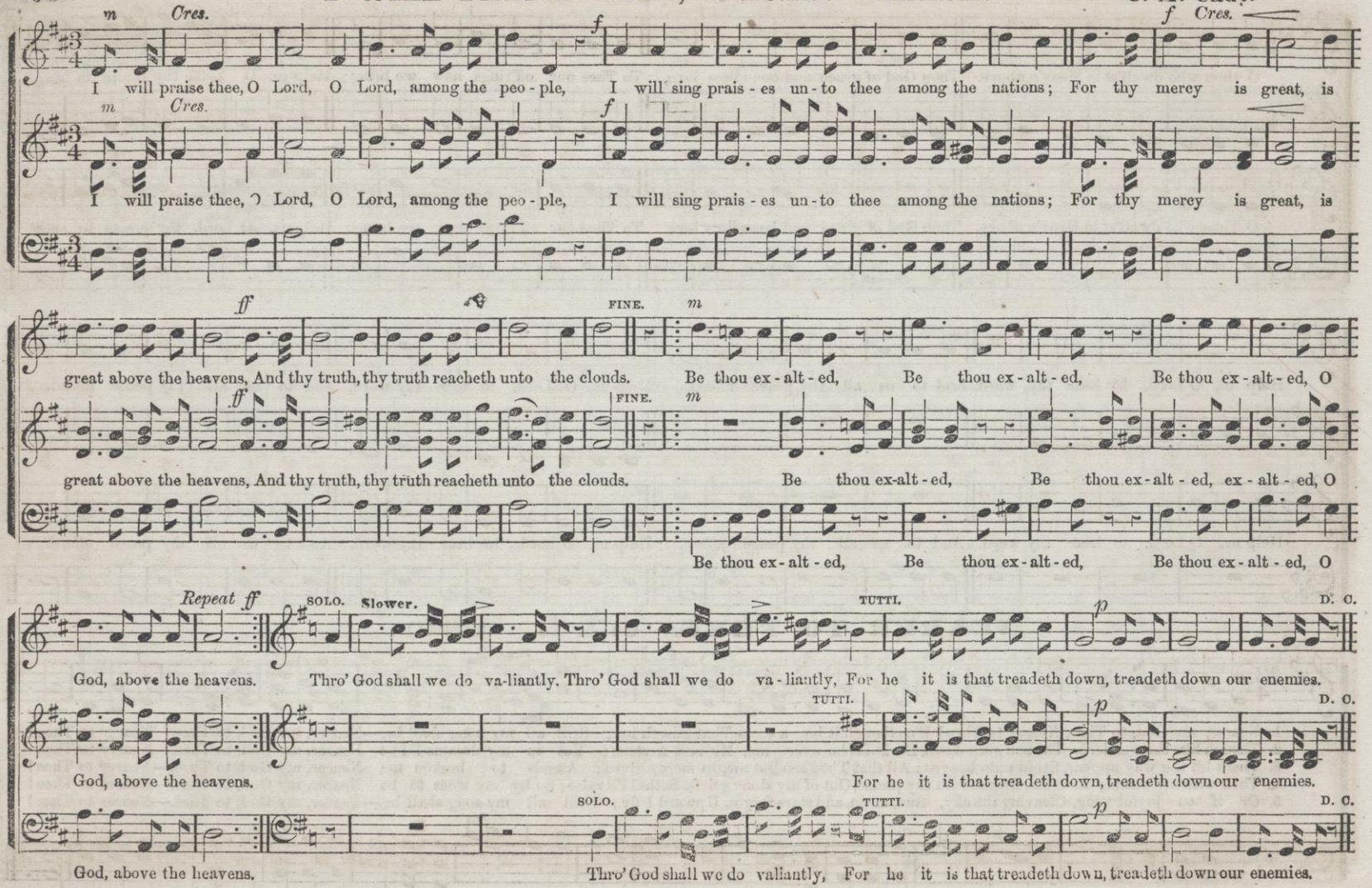


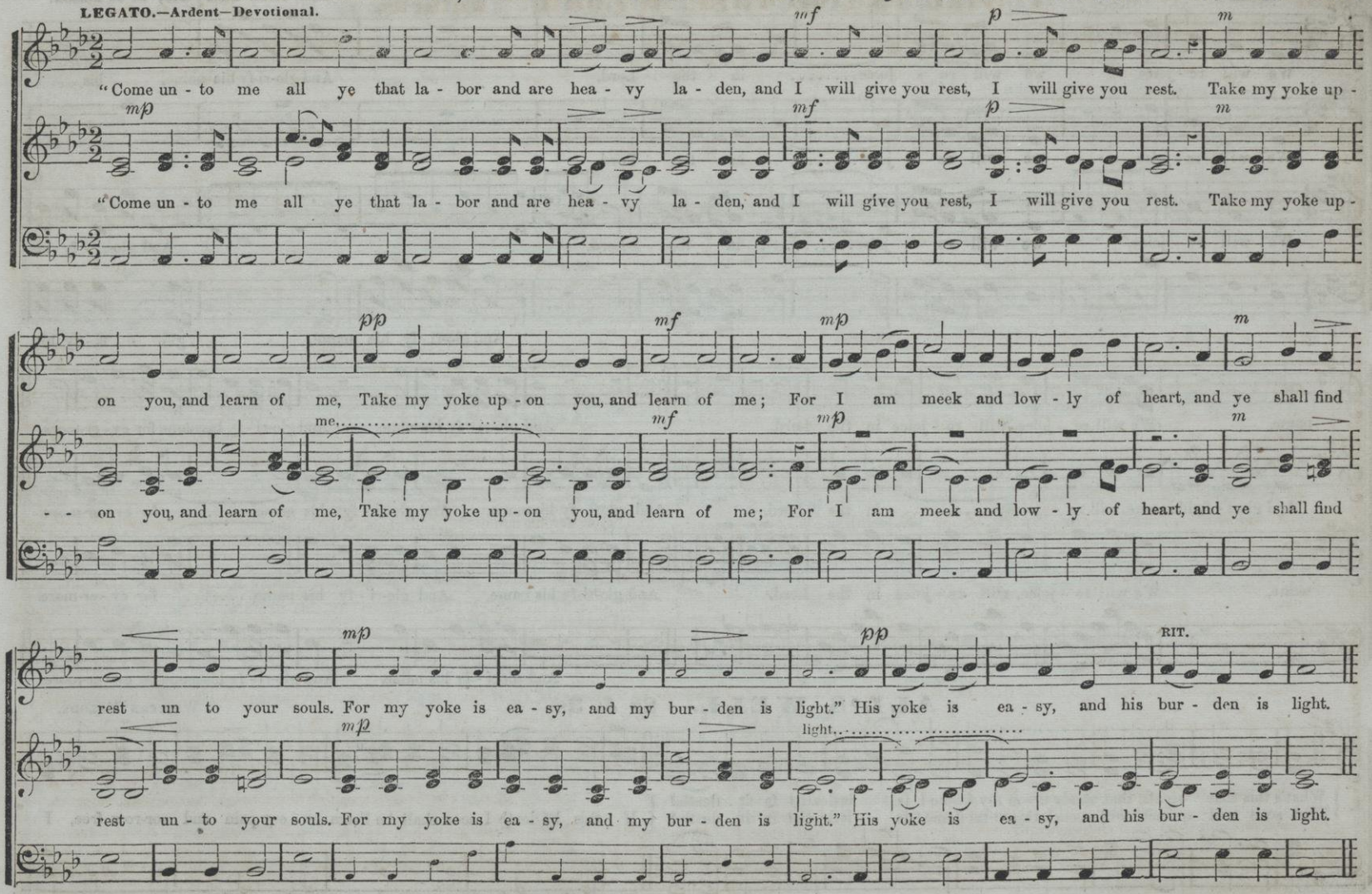
NEARER TO THEE. 6s & 4s. (64,64,664.)



I WILL PRAISE THEE, O LORD. Anthem.

C. M. Cady.

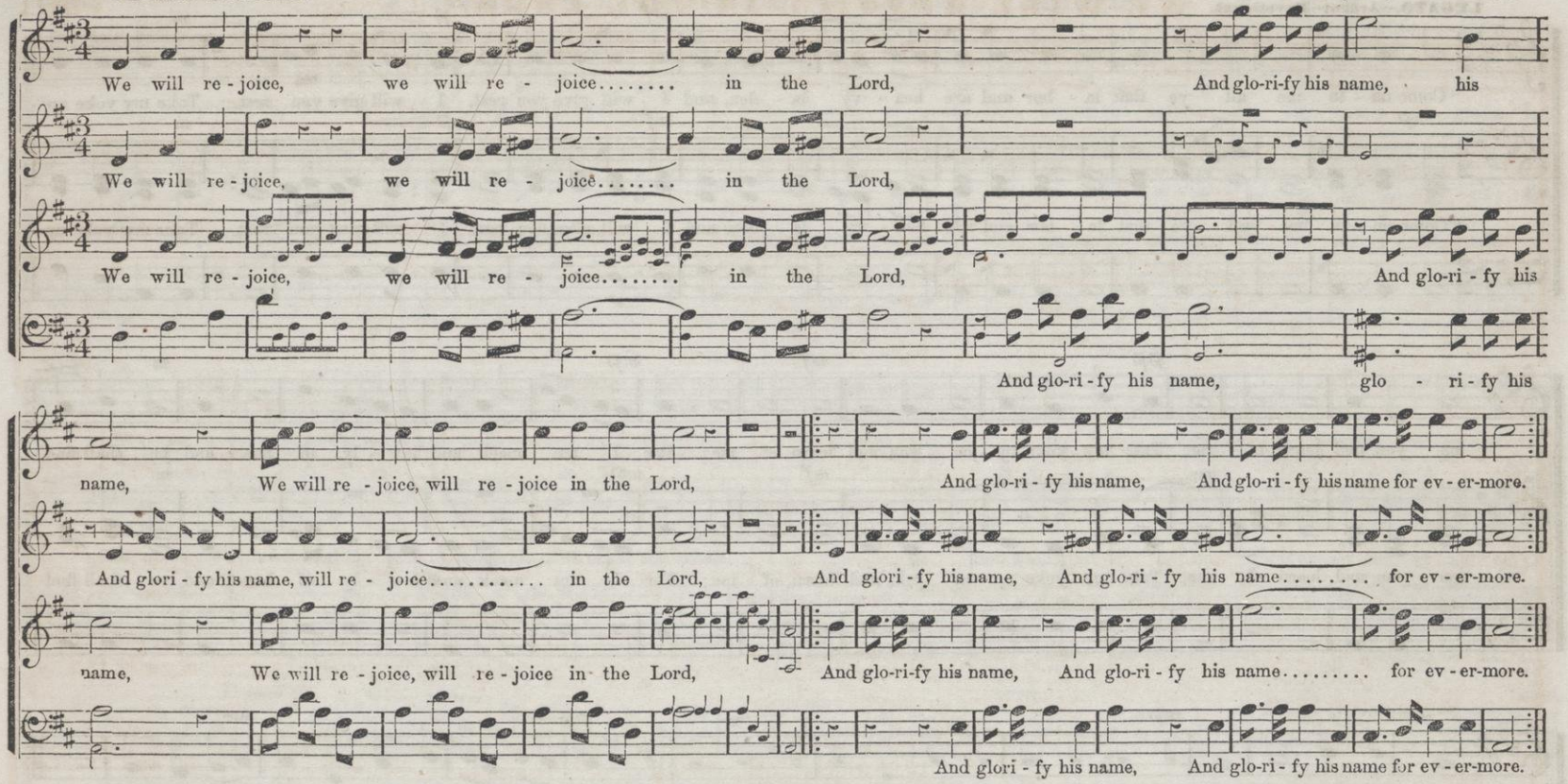



LEGATO.—Ardent—Devotional.
"Come un - to me all ye that la - bor and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up -
"Come un - to me all ye that la - bor and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up -
on you, and learn of me, Take my yoke up - on you, and learn of me; For I am meek and low - ly of heart, and ye shall find
- - on you, and learn of me, Take my yoke up - on you, and learn of me; For I am meek and low - ly of heart, and ye shall find
rest un to your souls. For my yoke is ea - sy, and my bur - den is light." His yoke is ea - sy, and his bur - den is light.
rest un - to your souls. For my yoke is ea - sy, and my bur - den is light." His yoke is ea - sy, and his bur - den is light.
RIT.

CHORUS—ALLEGRO.

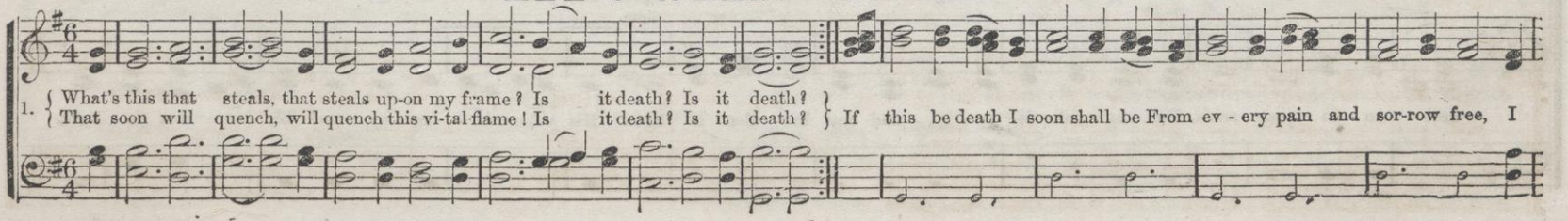
WE WILL REJOICE IN THE LORD. Anthem.

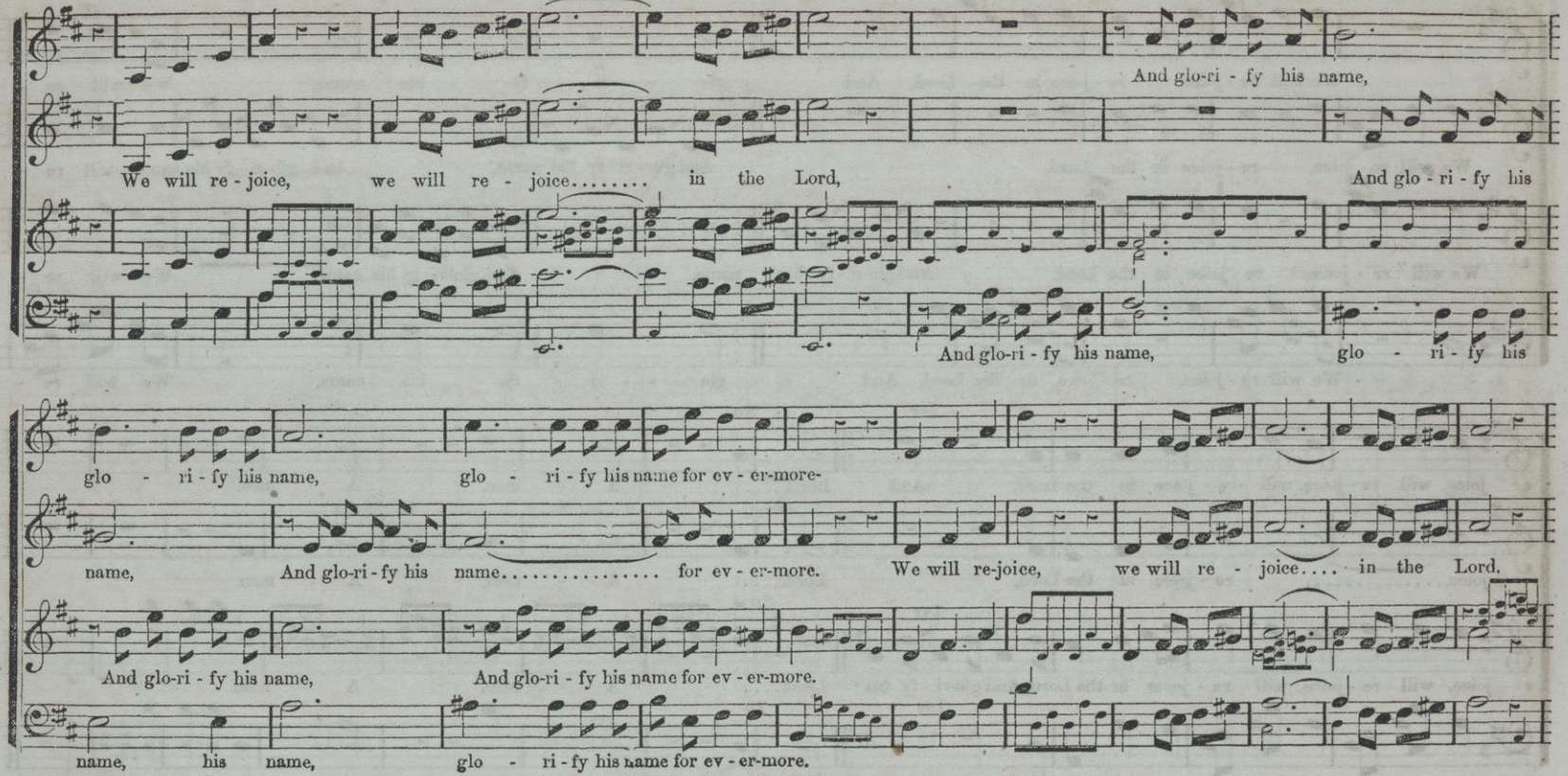
ARR. FROM **Haydn**, BY L. MASON.

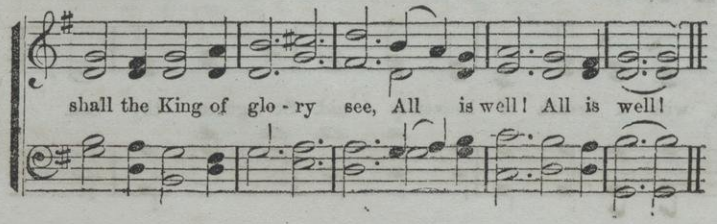


ALL'S WELL. 8s & 3s.

WESTERN MELODY.







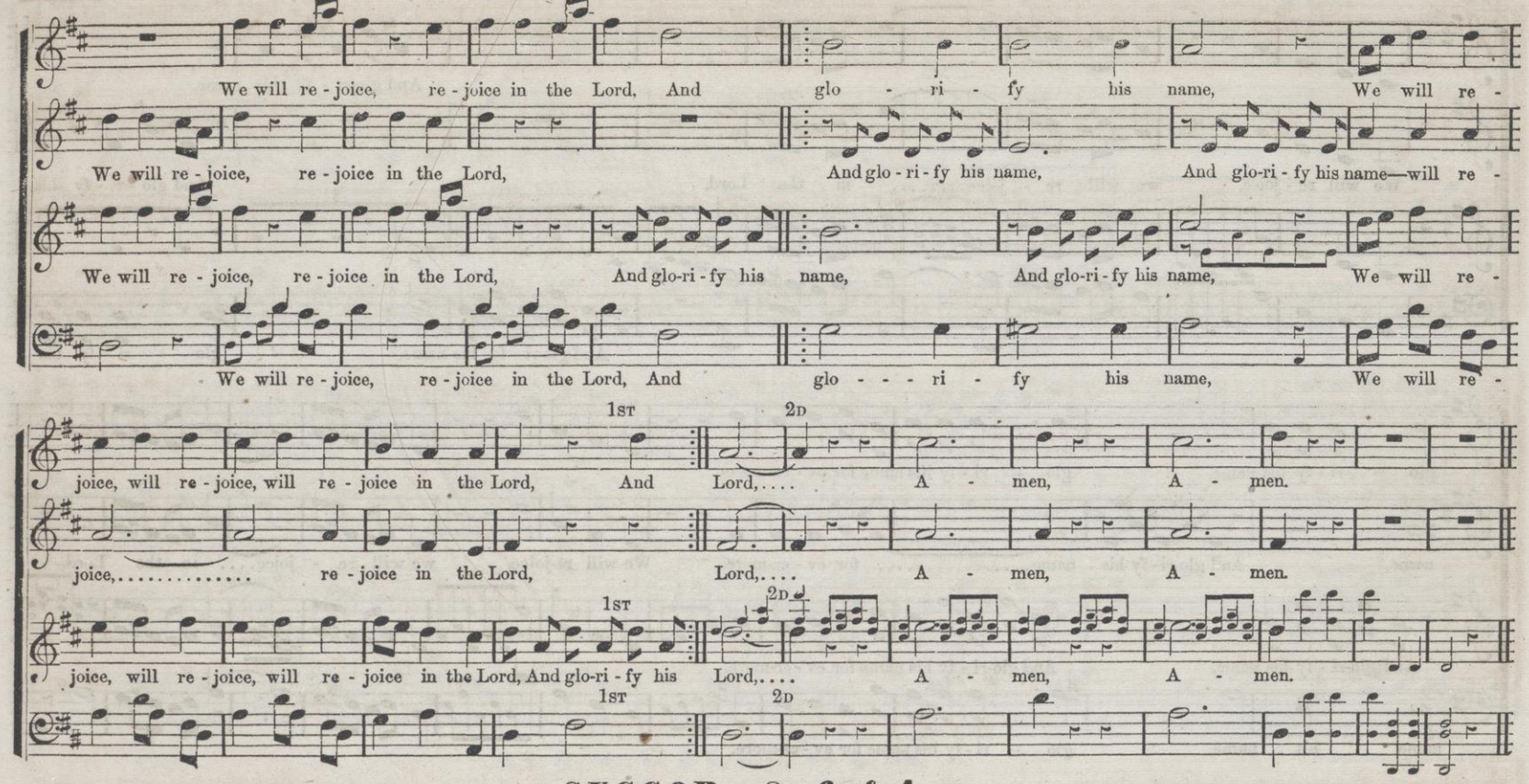
2.

Weep not, my friends, weep not for me,
All is well;
My sins are pardoned, I am free;
All is well.
There's not a cloud that doth arise,
To hide my Saviour from my eyes;
I soon shall mount the upper skies—
All is well.

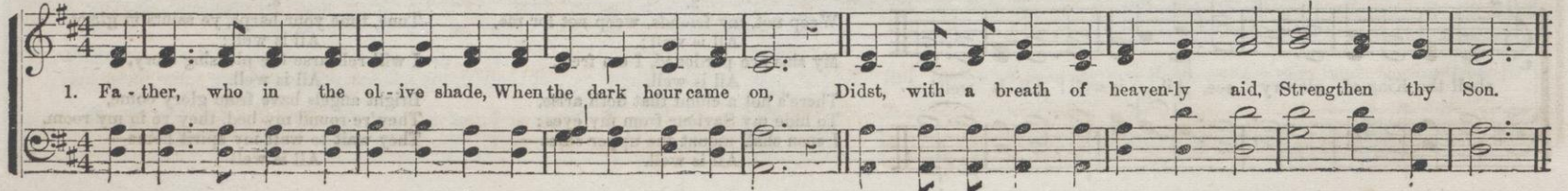
3.

Tune, tune your harps, ye saints in glory,
All is well;
I will rehearse the pleasing story,
All is well.
Bright angels have from glory come,
They're round my bed, they 're in my room.
They wait to waft my spirit home—
All is well.

WE WILL REJOICE IN THE LORD. Concluded.



SUCCOR. 8s, 6s & 4.



SLOW.

BOW DOWN THINE EAR.

Aug. Kreissmann.

Bow down thine ear, O Lord, and hear me, For I am poor, I am poor and needy, Bow down thine ear, O Lord, and hear me, For I am poor, I am

Cres.

Bow down thine ear, O Lord, and hear me, For I am poor, I am poor and needy, Bow down thine ear, O Lord, and hear me, For I am poor, I am

poor and needy. Pre-serve my soul, pre-serve my soul, pre-serve my soul, pre-serve my soul, for I am ho - ly. O thou, my God, save thy

poor and needy. Preserve my soul, pre-serve my soul, pre-serve my soul, pre-serve my soul, for I am ho - ly. O thou, my God, save thy

SOFT and GENTLE.

DEATH OF A CHILD.

1. Sa-viour, now re-ceive him To thy bo-som mild; For with thee we leave him, Bless-ed, bless-ed child.
2. Though his eye hath brightened Oft our wea-ry way, And his clear laugh light-ened Half our heart's dis-may.
3. Now let thought be-hold him In his an-gel rest, Where those arms en-fold him To a Sa-viour's breast.

4. Yield we what was given,
At thy holy call;
The beautiful to heaven,
Thou who givest all.

5. Still, 'mid heavy mourning,
Look thee now to God!
There, thy spirit turning,
Kneel beside the sod.

BOW DOWN THINE EAR. (CONTINUED.)

FASTER.

servant, save thy servant, O, thou, my God,..... save thy ser-vant, that trust-eth in thee, that trusteth in thee. So will I

O thou, my God, save thy ser - vant, save thy ser - vant,

servant, save thy servant, O, thou, my God, save thy ser-vant, that trust-eth in thee, that trusteth in thee. So will I

praise thee, O Lord, and glo-ri - fy thy name, so will I praise thee, O Lord, and glo-ri-fy thy name, so will I praise thee, O Lord, and glo-ri - fy thy

praise thee, O Lord, and glo-ri - fy thy name, so will I praise thee, O Lord, and glo-ri-fy thy name, so will I praise thee, O Lord, and glo-ri - fy thy

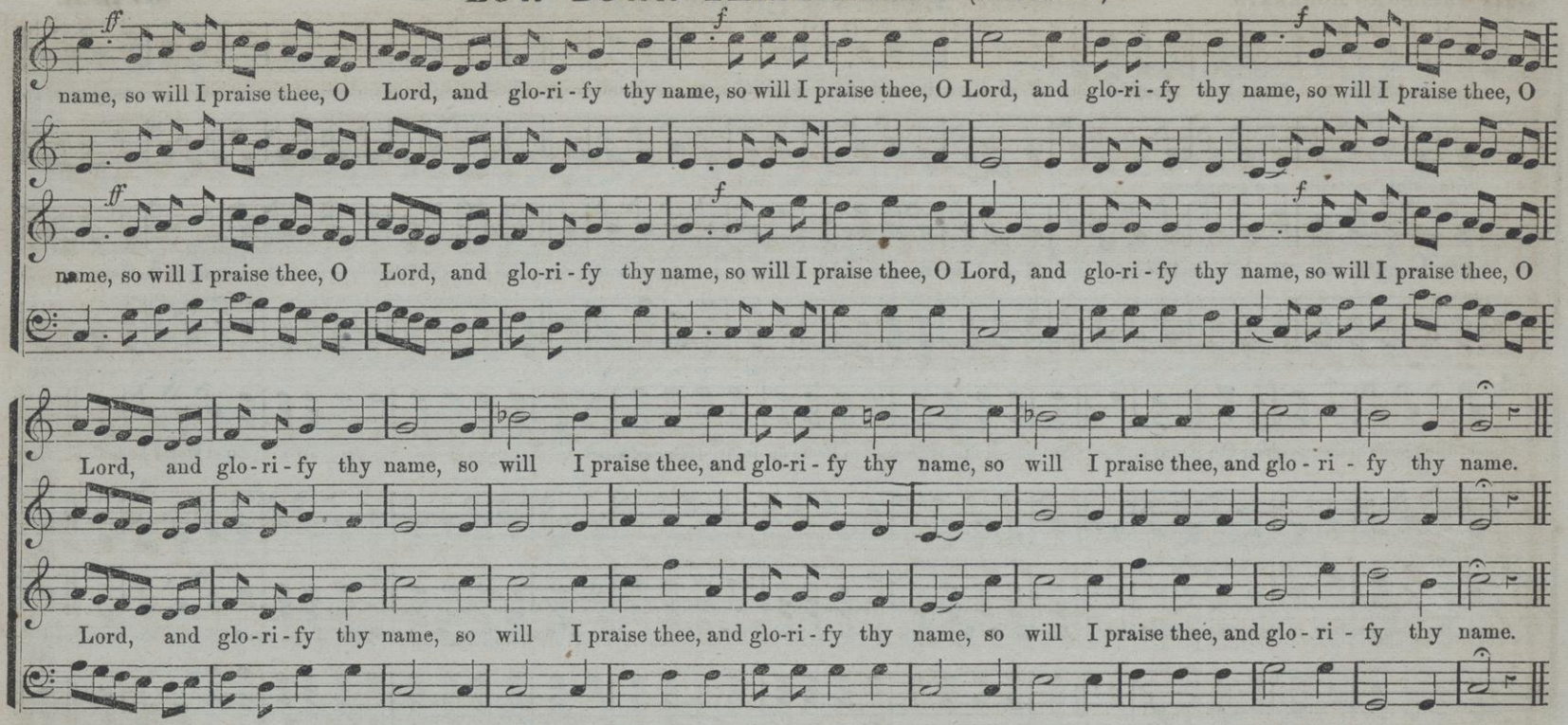
SACO.

1. { We sha'l see a light appear, By and by, when he comes ;
   { We shall see him full and clear, By and by, when he comes ; } Ride on, Jesus, O ride on! We're on our journey home, We're on, &c.

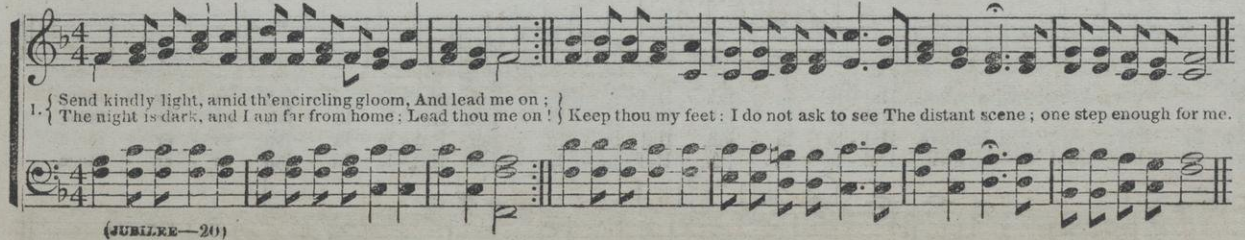
2.
We shall have a mighty shout,
By and by, when he comes,
We shall, like the stars, shine out,
By and by, when he comes.

3.
Then shall blaze earth's funeral pyre,
By and by, when he comes,
We shall shout above the fire,
By and by, when he comes.

BOW DOWN THINE EAR. (Concluded.)



LEAD THOU ME ON.



2.

I was not ever thus, nor prayed that thou
Should'st lead me on ;
I loved to choose and see my path ; but now
Lead thou me on !
I loved day's dazzling light, and, spite of fears,
Pride ruled my will : remember not past years !

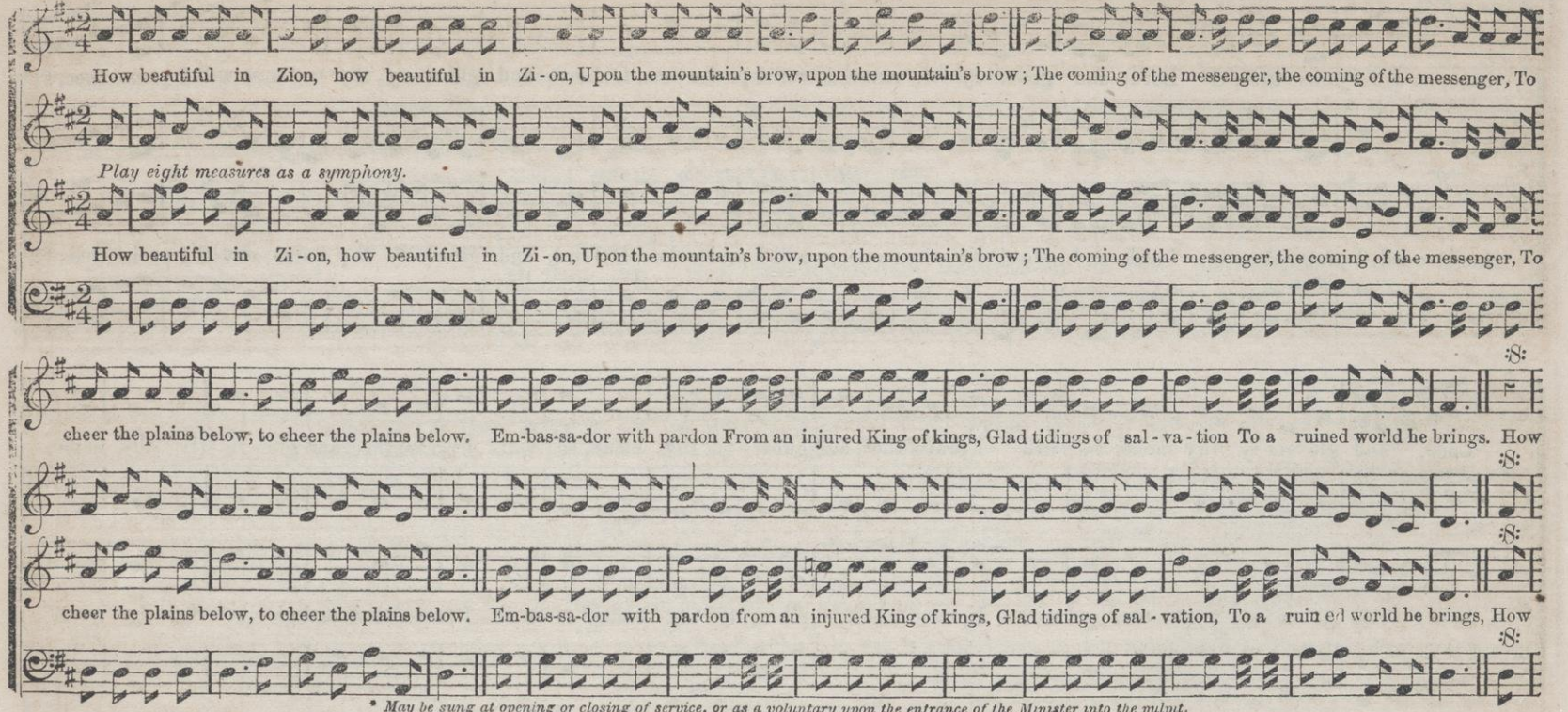
3.

So long thy power hath blessed me, surely still
'T will lead me on
Thro' dreary doubt, thro' pain and sorrow, till
The night is gone,
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile.

ALLEGRO MODERATO.

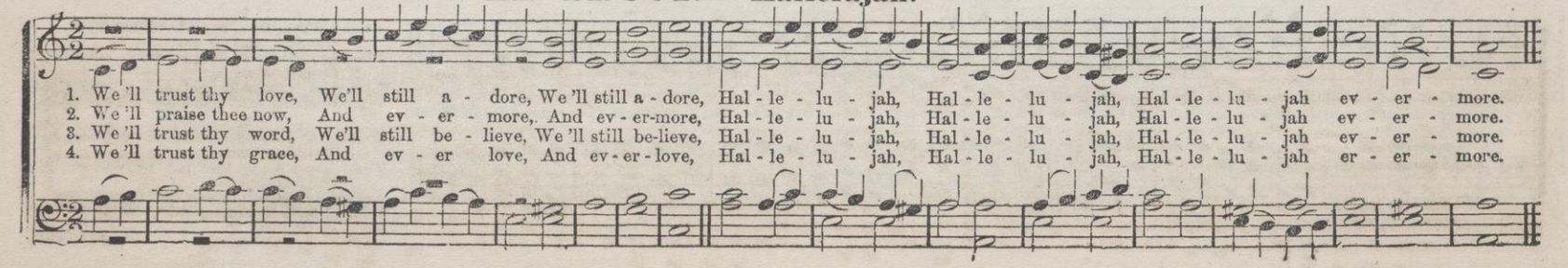
HOW BEAUTIFUL IN ZION.*

W. B. B.

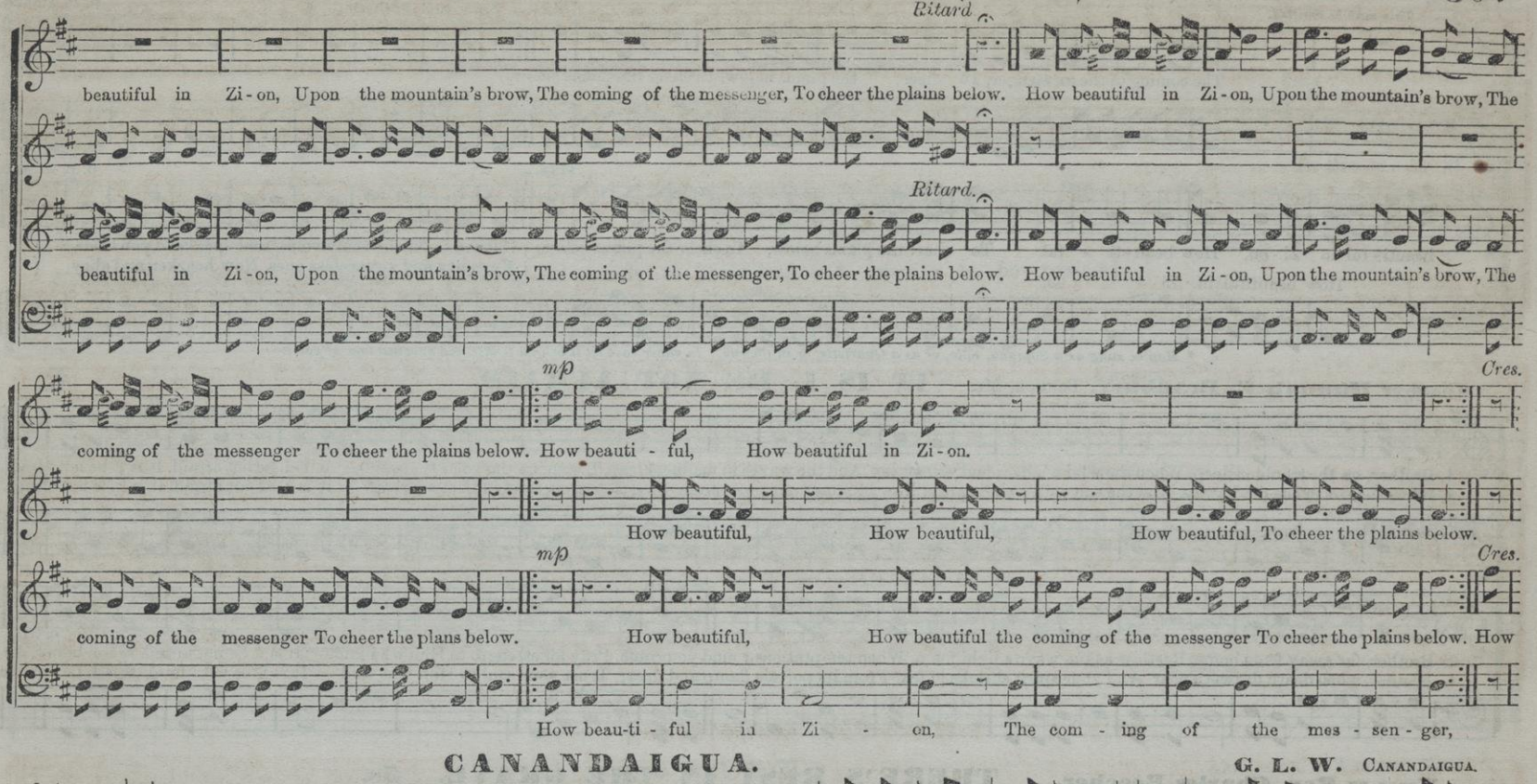


* *May be sung at opening or closing of service, or as a voluntary upon the entrance of the Minister into the pulpit.*

WE'LL TRUST. Hallelujah.

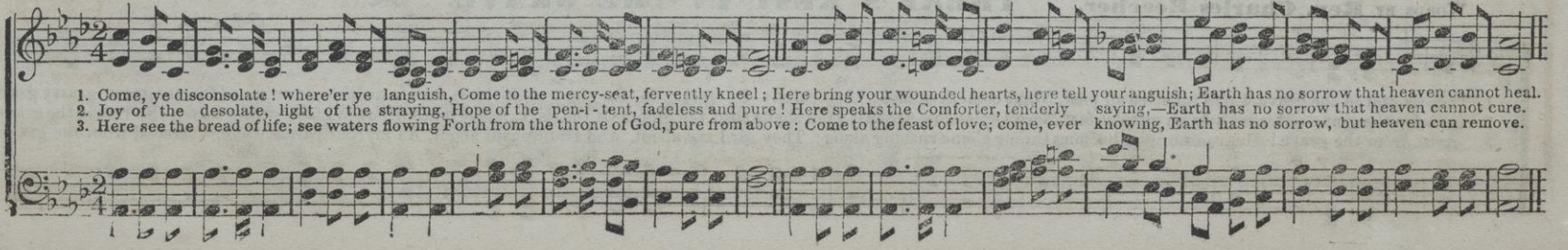


HOW BEAUTIFUL IN ZION. (CONTINUED.)



CANANDAIGUA.

G. L. W. CANANDAIGUA.



HOW BEAUTIFUL IN ZION. (Concluded.)

This may be omitted. FINE. **Slow and Pathetic.** * D. C. AL SEG.

The coming of the messenger, To cheer the plains below, To cheer the plains below.

FINE. D. C. AL SEG.

beauti-ful in Zi-on, How beau-ti-ful To cheer the plains below, To cheer the plains below. { O listen to the heavenly voice, that speaks to you to-day, Ye guilty and ye careless ones, Now hearken and obey. }

How beautiful in Zi - - - on,

* *May be sung as a Soprano, Solo, or as a Quartette, or in Chorus. In either case let it be in a tender and subdued tone of voice.*

IT IS I, BE NOT AFRAID. *

Words by **Hannah E. Bradbury,** Bangor, Me.

1. Brother, on the troubled deep, When the wild winds round you sweep, And the waves in madness leap, Listen,'tis the voice that said—"It is I, be not afraid, It is I, be not afraid."
2. When the storm has died away, And the sun with cheering ray, Now illumes your prosperous way, Trust, oh, trust in Him who said—"It is I, be not afraid, It is I, be not afraid."
3. Brother, far away from home, Restless as the wave's light foam, When temptations round you come, Pray for strength to Him who said—"It is I, be not afraid, It is I, be not, &c
4. Brother, when death draweth near, And your spirit shrinks in fear From its portals damp and drear, Trust your soul to Him who said—"It is I, be not afraid, It is I, be not, &c.

THERE'S REST IN THE GRAVE. 5s.

Words by **Rev. Charles Beecher.**

f *pp*

1. There's rest in the grave, Life's toils are all past, Night cometh at last: How calmly I rest In the sleep of the blest, Nor hear life's storm rave O'er my green, grassy grave.
2. No rest in the grave—Heaven's dawn purples fast, Morn's splendors are cast Like shafts thro' the gloom Of the dark, silent tomb; Heaven's fair bowers wave—No rest in the grave!
3. Arise from the grave! Heaven's bright, burning throng Come rushing along; They gird me about, And triumphant shout, As myriad palms wave, "Ascend from the grave."

f *pp*

ALLEGRO.

GREAT IS THE LORD. Anthem.

ALTERED FROM Dr. Calcott.

f. Great is the Lord, and greatly to be praised, and greatly to be praised, and great-ly to be prais-ed,

SOLI.

In the ci - ty of our

f. Great is the Lord, and greatly to be praised, and greatly to be praised, and great-ly to be prais-ed,

CHORUS. *f*

Great..... is the

God, In the ci - ty of our God, In the mountain of his ho-liness, In the mountain of his ho-li-ness.

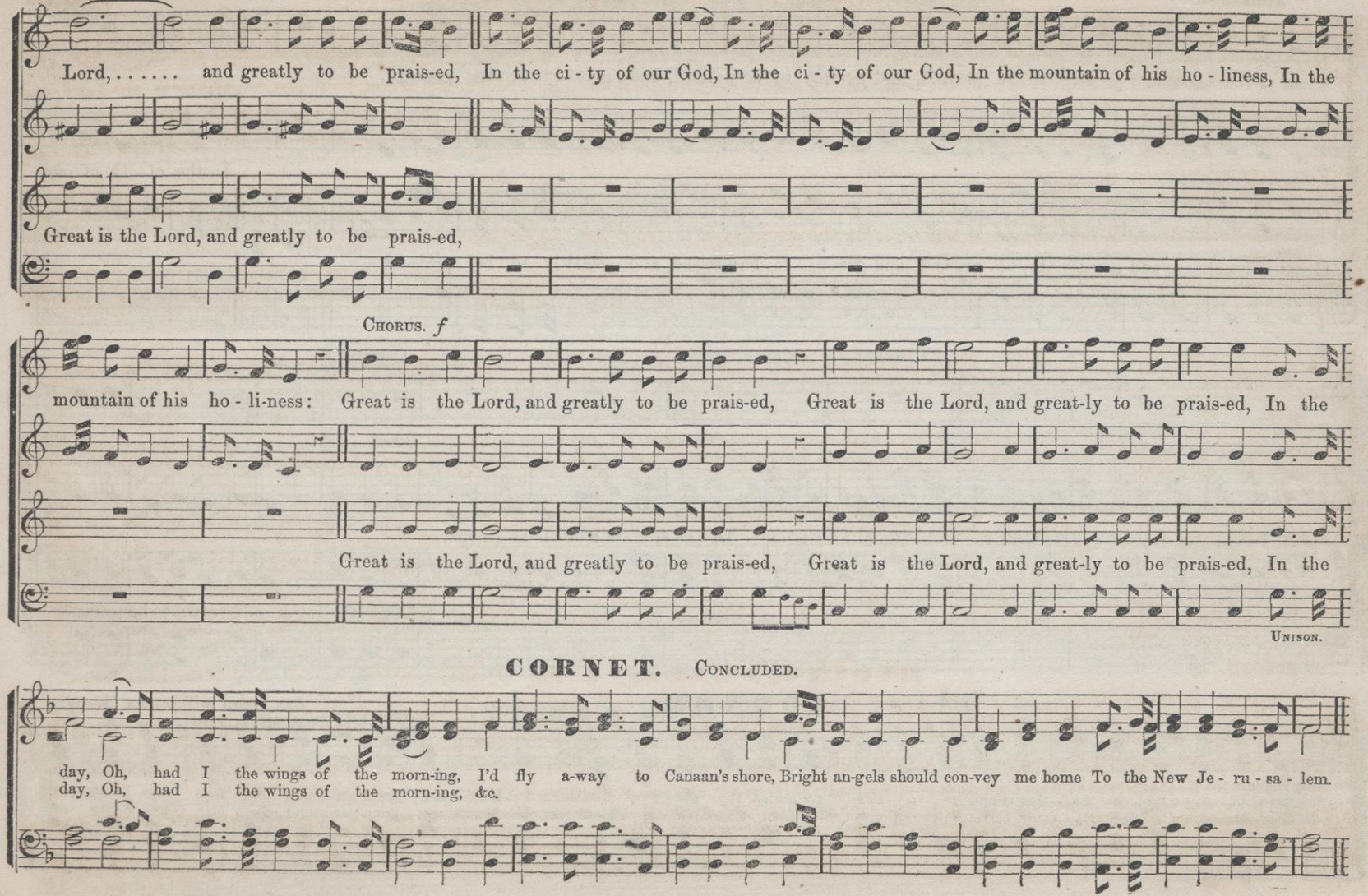
Great is the Lord, and greatly to be praised,

CORNET.

ARR. FROM A WESTERN MELODY.

1. O thou Al - might - y Fa - ther, Come help me now to praise thy glo - ry: Me-thinks I hear the trum-pet sound Be - fore the break of
2. O come, thou liv - ing Sa - viour, Come help me now to love thee tru - ly: Me-thinks I hear the trum-pet sound Be - fore the break of

GREAT IS THE LORD. (CONTINUED.)



CORNET. CONCLUDED.

GREAT IS THE LORD. (Concluded.)

Soli. Chorus. *p*

ci - ty of our God, In the ci - ty of our God, In the mountain of his ho-li-ness, In the mountain of his ho-li-ness. Great is the Lord, and

ci - ty of our God, In the ci - ty of our God, In the mountain of his ho-li-ness, In the mountain of his ho-li-ness. Great is the Lord, and

great-ly to be prais-ed, In the ci - ty of our God, In the mountain of his ho - li - ness. A - men, A - men.

great-ly to be prais-ed, In the ci - ty of our God, In the mountain of his ho - li - ness. A - men, A - men.

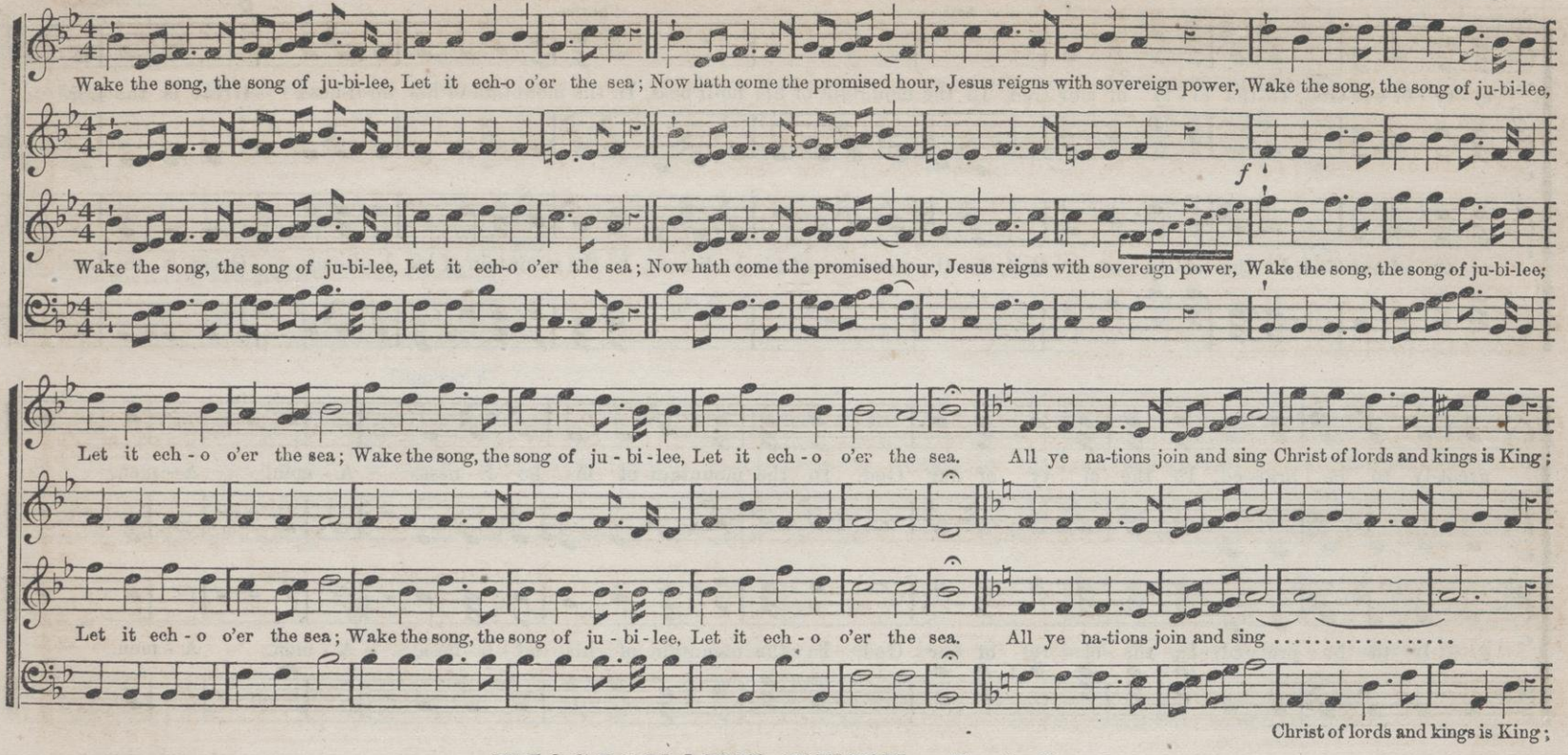
HIDING-PLACE. L. M.

"Spiritual Songs."

1. Hail, sov'reign love, that formed the plan, To save rebellious, sinful man; Hail, matchless, free, eternal grace, That gave my soul a hiding-place, That gave my soul a hiding-place.
2. A - gainst the God that rules the sky, I fought, with weapons lifted high, I mad-ly ran the sin-ful race, Re-gardless of a hid-ing-place, Regardless of a hiding-place.

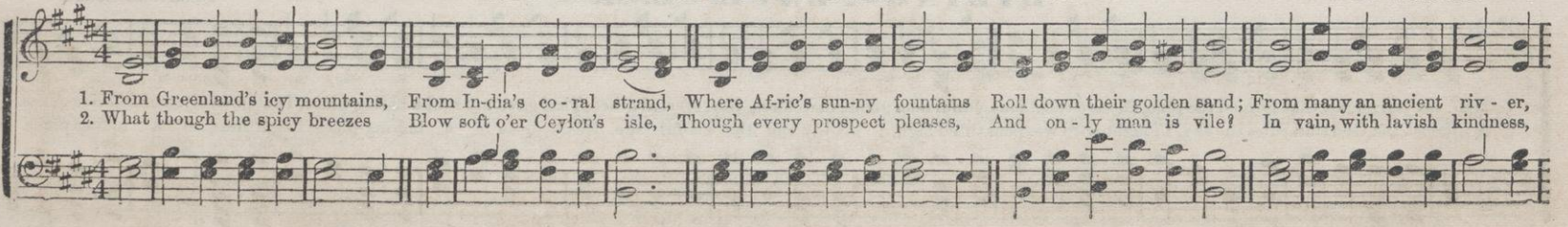
WAKE THE SONG OF JUBILEE. Chorus.

From "Psalmista." W. B. B.

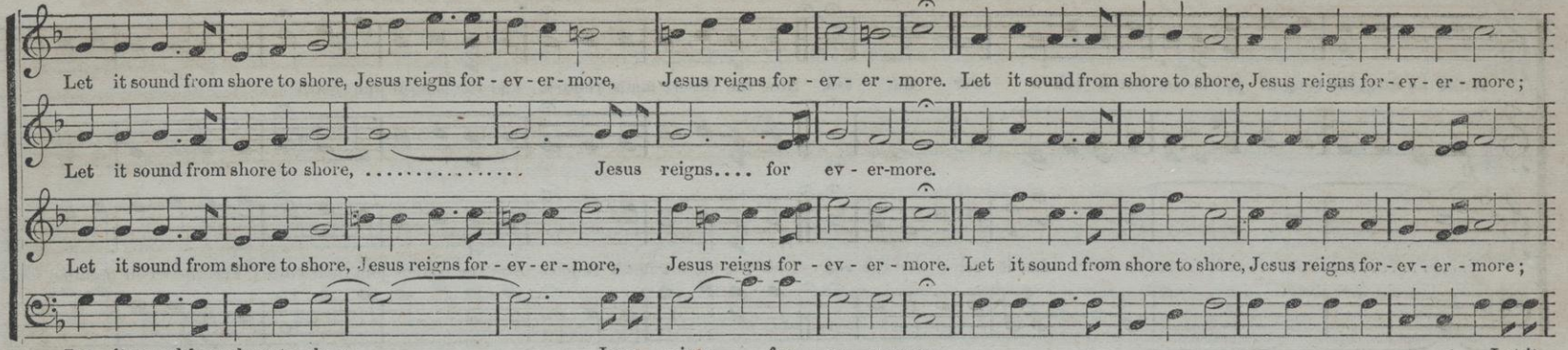


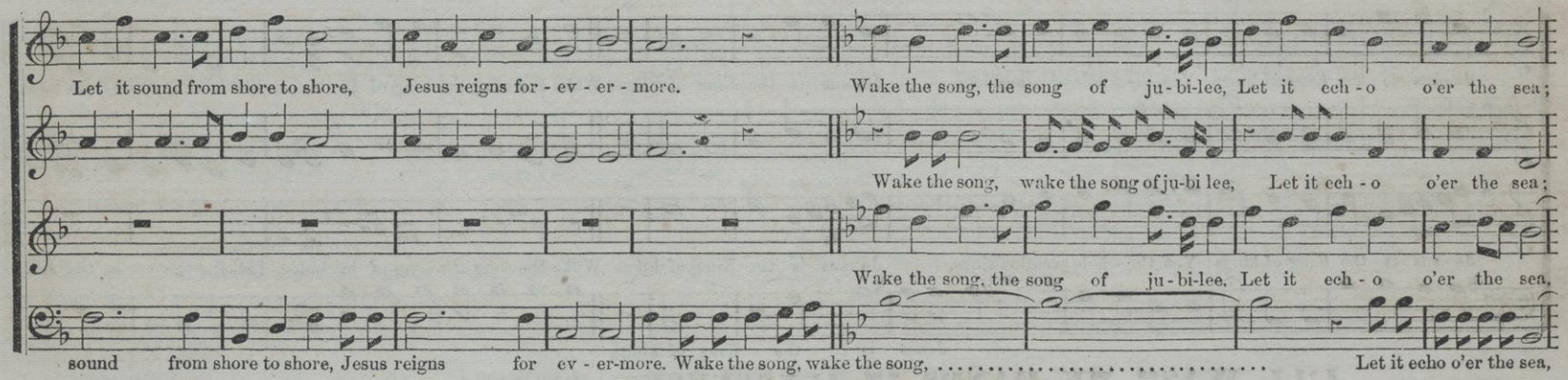
MISSIONARY HYMN. 7s & 6s.

L. Mason.

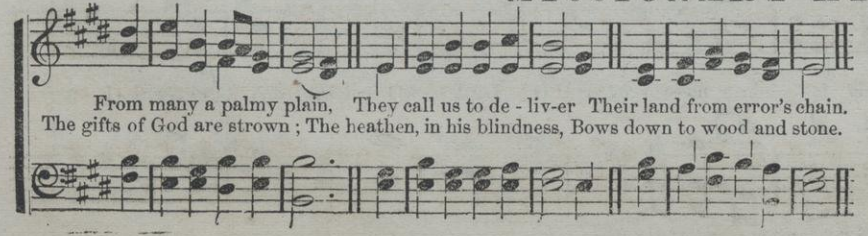


WAKE THE SONG. (CONTINUED.)





MISSIONARY HYMN. (CONCLUDED.)



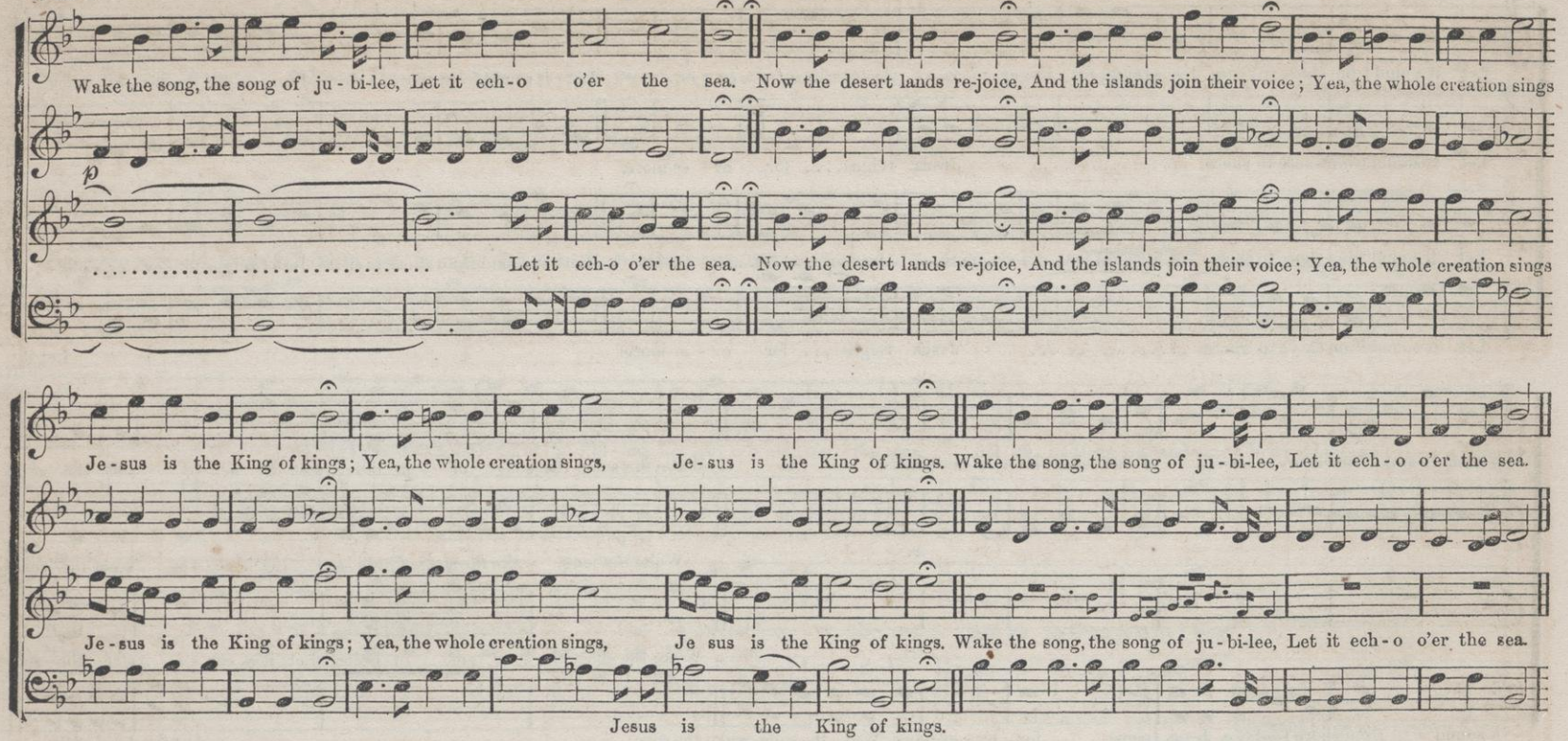
3.

Shall we, whose souls are lighted
By wisdom from on high—
Shall we, to man benighted,
The lamp of life deny?
Salvation!—oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

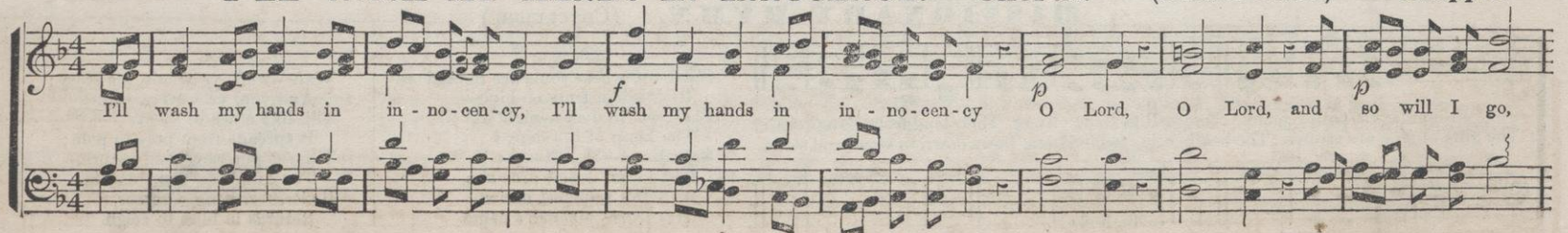
4.

Waft—waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

WAKE THE SONG OF JUBILEE. (Continued.)

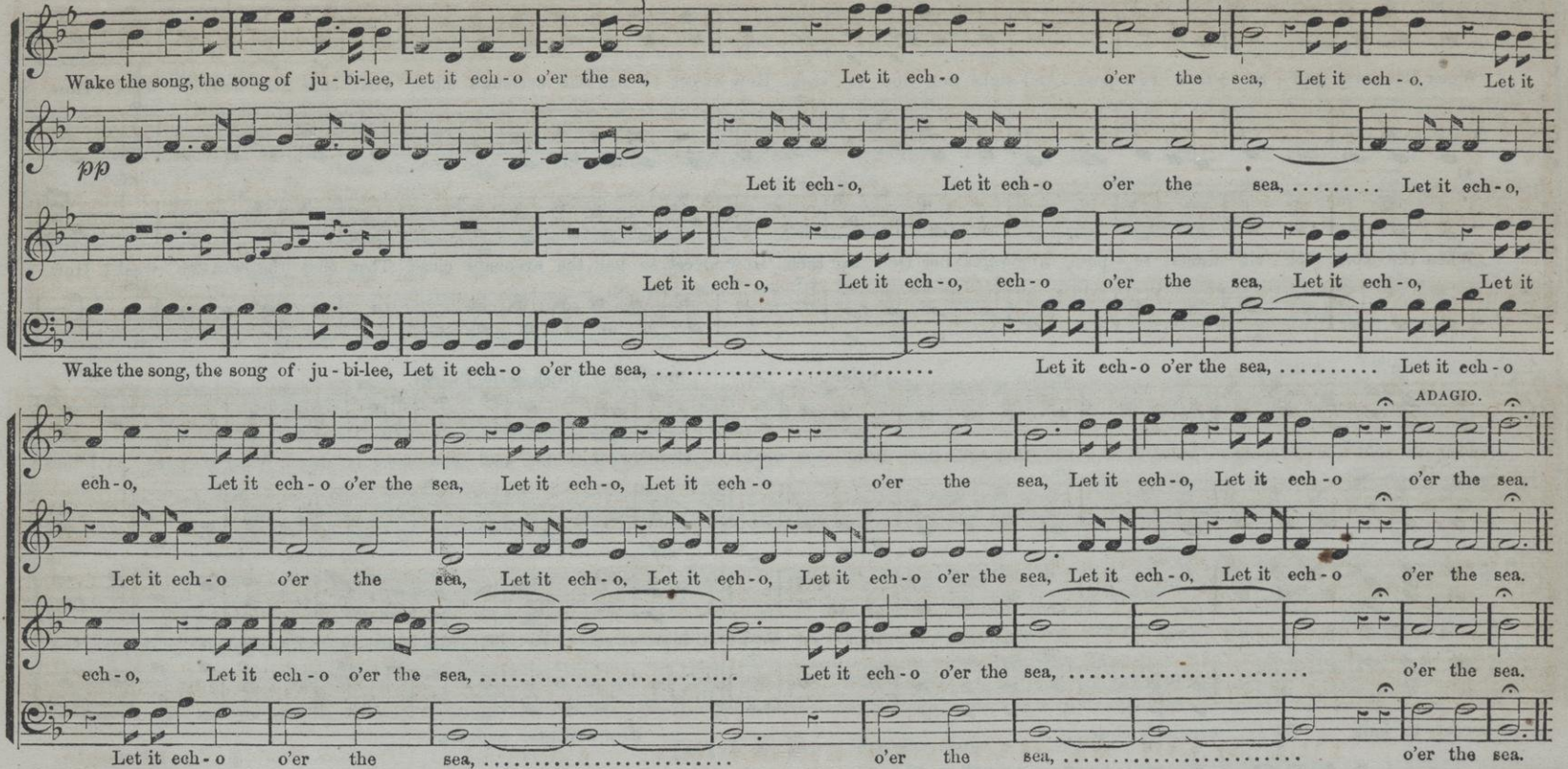


I'LL WASH MY HANDS IN INNOCENCY. Chorus.* (Opening Piece.) Chapple.

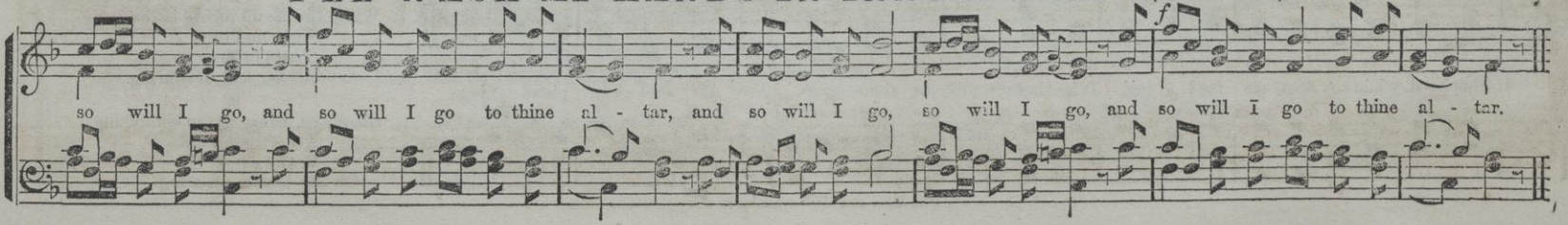


* *The Base and Soprano may be sung first as a Duet.*

WAKE THE SONG OF JUBILEE. (Concluded.)



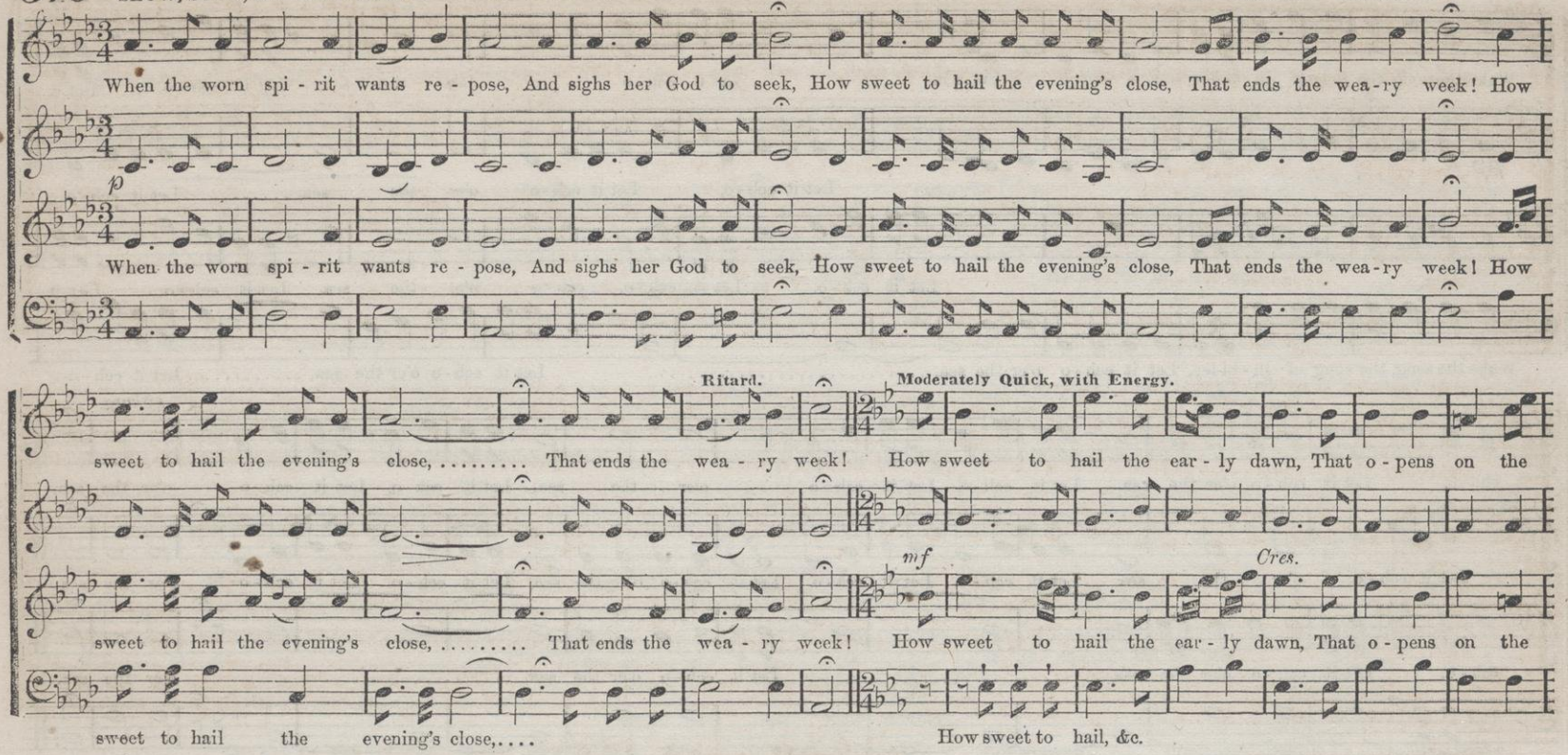
I'LL WASH MY HANDS IN INNOCENCY. (Concluded.)



316 SLOW, SOFT, and EXPRESSIVE.

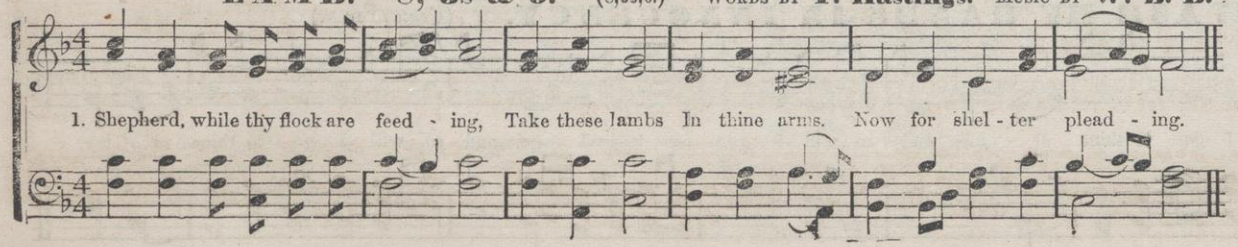
WHEN THE WORN SPIRIT.

FROM "THE CHORALIST." W. B. B.



LAMB. 8, 3s & 6. (8,33,6.)

WORDS BY T. Hastings. MUSIC BY W. B. B.



2.
While the storm of life is lowering,
Night and day,
Beasts of prey
Are lurking and devouring.

3.
Shepherd, every grace combining,
Keep these lambs
In thy arms,
On thy breast reclining.

WHEN THE WORN SPIRIT. (CONTINUED.)

sight, When first that soul - re - viv - ing morn Sheds forth.... new rays..... of light, ... Sheds forth new rays of light. ....

sight, When first that soul - re - viv - ing morn Sheds forth new rays of light, ... Sheds forth new rays of light. ....

m *Cres.* *Cres.* *ff*

sight, When first that soul - re - viv - ing morn Sheds forth.... new rays..... of light, ... Sheds forth new rays of light. ....

SEMI-CHORUS or QUARTETTE. Slow and Gentle. **DUET.**

Sweet day! thine hours too soon will cease; Yet, while they gently roll, Breathe, heavenly Spirit, source of peace, A Sabbath to my soul. Sweet day, thine hours too

p *Cres.* *Dim.* *Ritard.*

Sweet day! thine hours too soon will cea se; Yet, while they gently roll, Breathe, heavenly Spirit, source of peace, A Sabbath to my soul. Sweet day, thine hours too

RIVER. 8s & 4s.

1. Alas! how poor and little worth Are all those glittering toys of earth That lure us here! Dreams of a sleep that death must break, Alas! before it bids us wake, They disappear.
2. Where is the strength that spurns decay, The step that rolled so light and gay, The heart's blithe tone? The strength is gone, the step is slow, And joy grows weariness and woe,

[When age comes on.

WHEN THE WORN SPIRIT. (Concluded.)

CHORUS. Tempo primo.

soon will cease; Yet, while they gently roll, Breathe, heavenly Spirit, source of peace, A Sab-bath to my soul. When will my pil - grim-age be done, The

soon will cease; Yet, while they gently roll, Breathe, heavenly Spirit, source of peace, A Sab-bath to my soul. When will my pil - grim-age be done, The

world's long week be o'er, That Sabbath dawn, which needs no sun, That day, which fades no more, That Sabbath dawn, which needs no sun, That day, which fades no more?

Ritard.

world's long week be o'er, That Sabbath dawn, which needs no sun, That day, which fades no more, That Sabbath dawn, which needs no sun, That day, which fades no more?

JESUS LIVES! Hymn Chant.

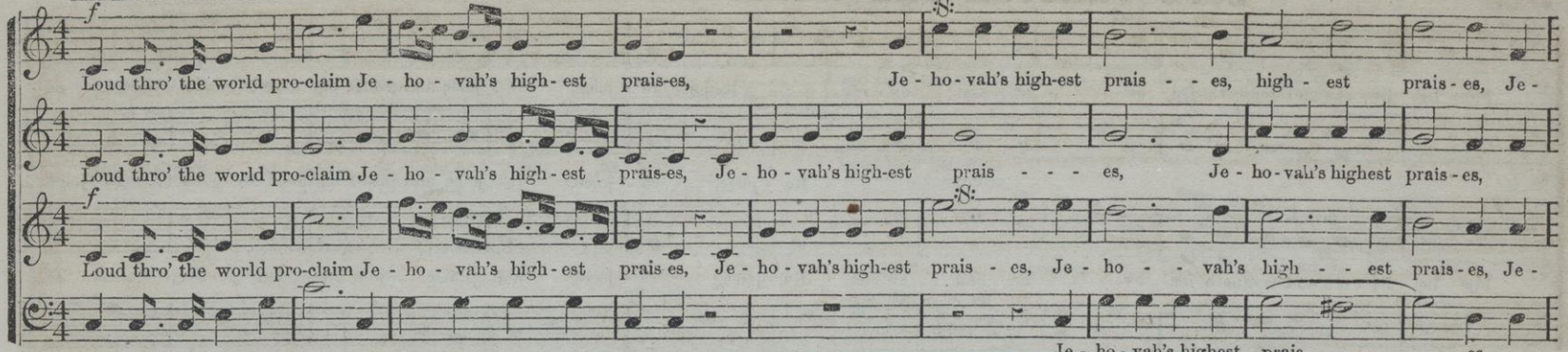
Jesus lives! Jesus lives! { No longer now, can thy terrors, Death, ap - } pall me; { Jesus lives! and well I know from the dead he will re - } call me; { Better life will then commence, This shall } be my confidence.

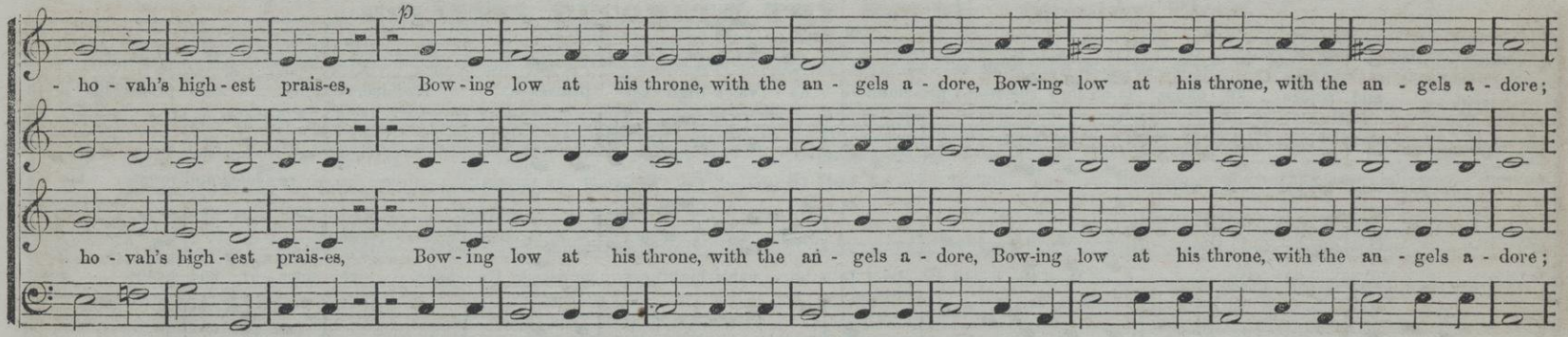
2. Jesus lives! | I know full well,
Nought from him my heart can | sever;
Life nor death, nor powers of hell,
Joy nor grief, henceforth, for | ever:
God will power and grace dispense,
This shall | be my | confidence.

3. Jesus lives! | henceforth is death
Entrance into life im | mortal;
Calmly I can yield my breath,
Fearless tread the frowning | portal;
Thou, when faileth flesh and sense,
Lord, wilt | be my | confidence.

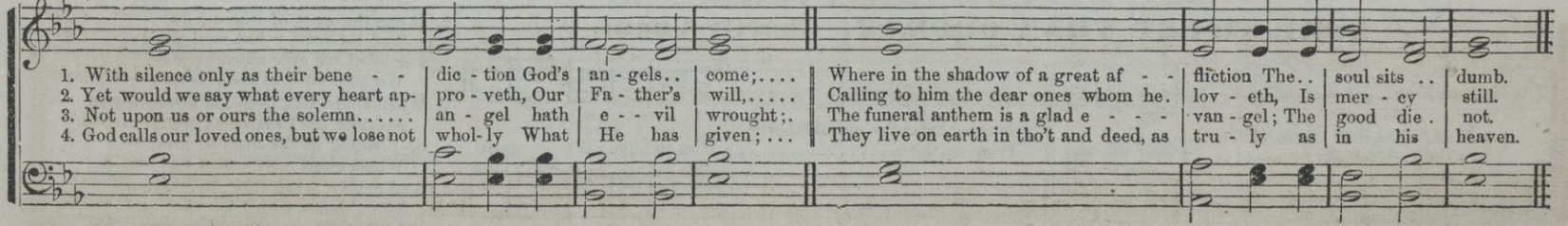
ALLEGRO MAESTOSO.

LOUD THROUGH THE WORLD PROCLAIM. Motett. From "The Hallelujah."

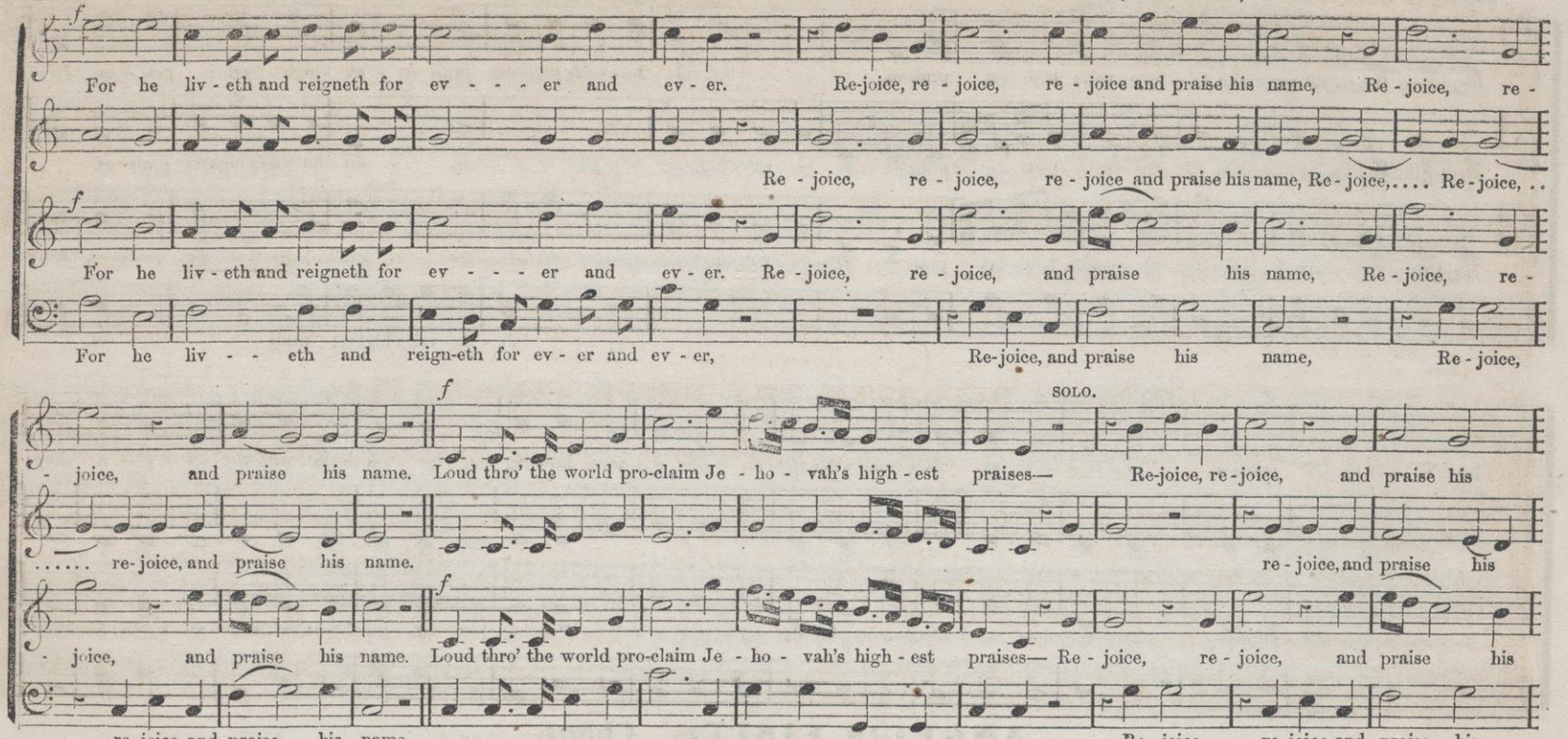




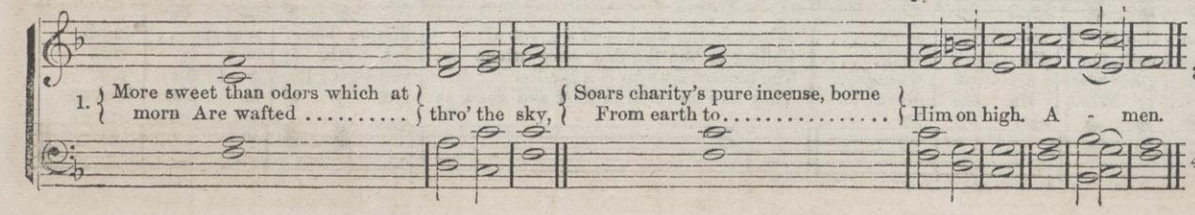
ANGEL'S VISITS. Chant.



LOUD THROUGH THE WORLD PROCLAIM. (CONTINUED.)



"MORE SWEET THAN ODORS." Charity Chant.



2. It can the woes of others cure,
And bring its | own re- | ward;‖
For what we give unto the poor,
We lend un- | to the | Lord.‖

3. When God looks from his throne above,
No sight his | eye can | scan‖
So pleasing as the deed of love,
Which binds man | more to | man.‖

4. And angels, when they dwell secure,
Those deeds with | joy re- | cord;‖
For what we give unto the poor,
We lend un- | to the | Lord. A- | men.

LOUD THROUGH THE WORLD PROCLAIM. (Concluded.)

f CHORUS. D. C. 8:

name, Re - joice, re - joice, and praise his name. Loud thro' the world proclaim Je - ho - vah's praises, Je -

name, Re - joice, re - joice, re - joice, and praise his name. Loud thro' the world proclaim Je - ho - vah's praises, Je - ho - vah's highest

f CHORUS. D. C. 8:

name, Re - joice, re - joice, and praise his name. proclaim Je - ho - vah's praises, Je - ho - vah's highest

f CHORUS.

name, Re - joice, re - joice, and praise his name. Loud thro' the world proclaim, pro - claim Je - ho - vah's praises.

HOLINESS BECOMETH THY HOUSE. Opening Piece.

Holiness becometh thy house, Holi-ness becometh thy house, O Lord, for ever, O Lord, for ever; Holiness becometh thine house, O Lord, for ever and ev-er. A - men.

DAY OF WRATH. Chant.

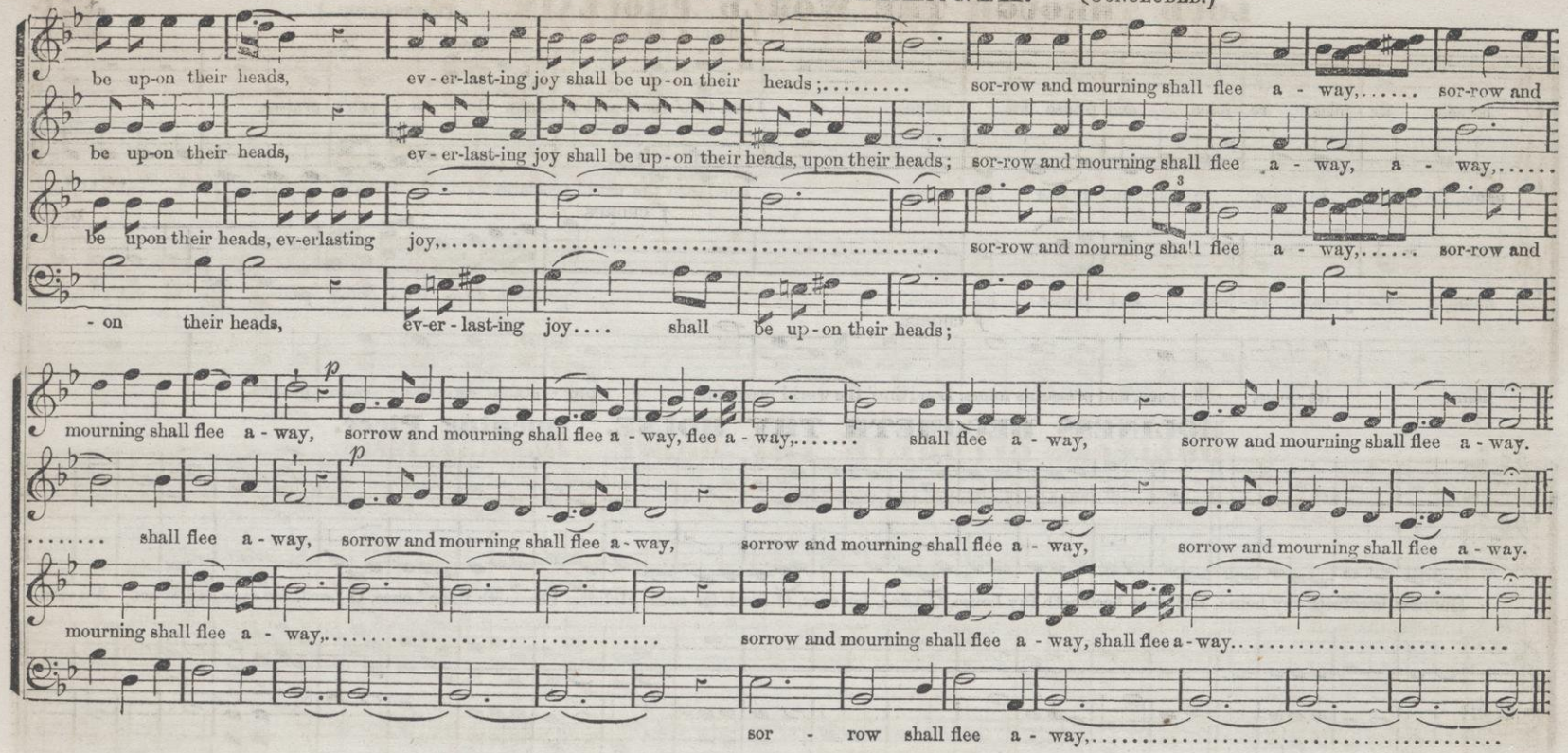
1. Day of wrath, that day of burning, All shall melt to ashes turning, All fore-told by ..... seers dis- cerning. O! what fear it shall engender When the Judge shall come in splendor..... Strict to mark and .. just to render.

2. Trumpet-scattered sound of wonder, Rending sepulchres asunder, Shall resistless ..... summons thunder. All aghast then Death shall shiver, And great nature's name shall quiver, ... When the graves their dead de- liv-er.

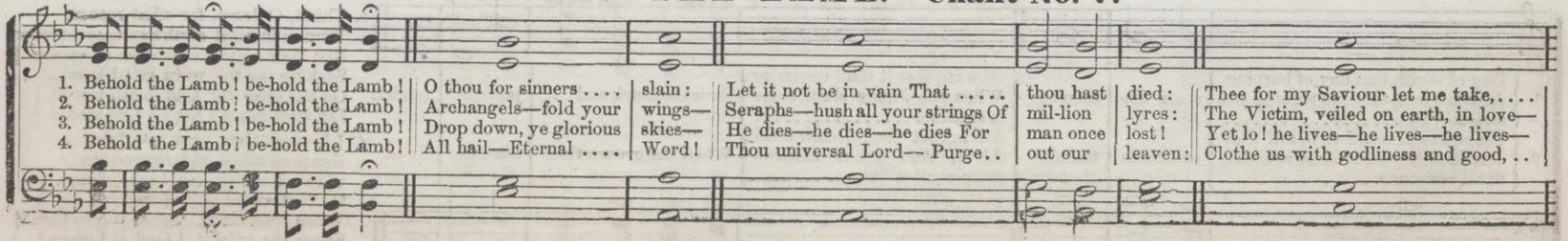
3. Think, O Jesus, for what reason,
Thou endured'st earth's spite and treason,
Nor me lose in | that dread | season. ‖
Seeking me thy worn feet hasted,
On the cross thy soul death tasted, |
Let such labor | not be | wasted.

4. I beseech thee, prostrate lying,
Heart as ashes, contrite, sighing,
Care for me when | I am | dying. ‖
On that awful day of wailing,
When man rising, stands before thee, |
Spare the culprit, | God of | glory!

AWAKE! PUT ON THY STRENGTH. (Concluded.)



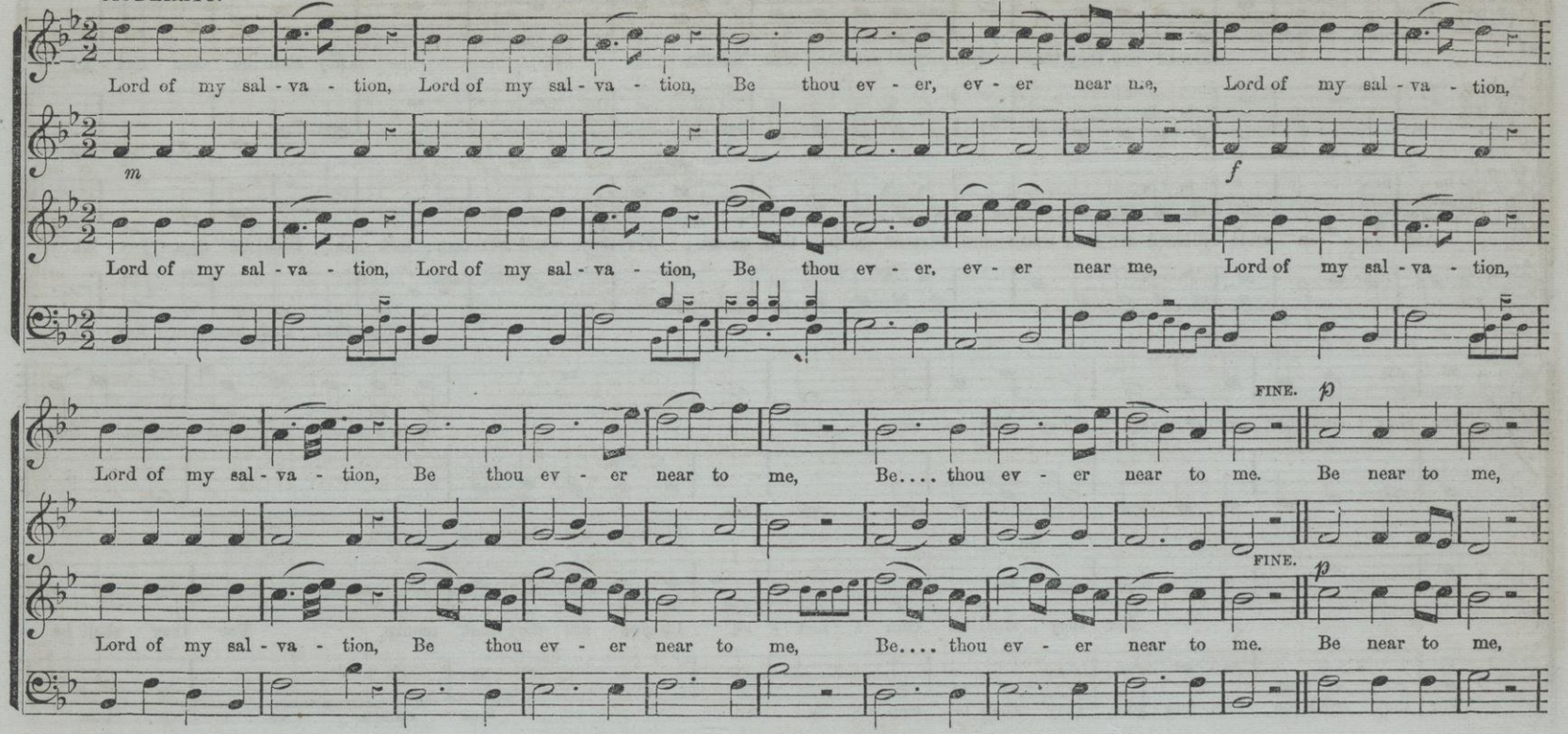
BEHOLD THE LAMB. Chant No. 7.



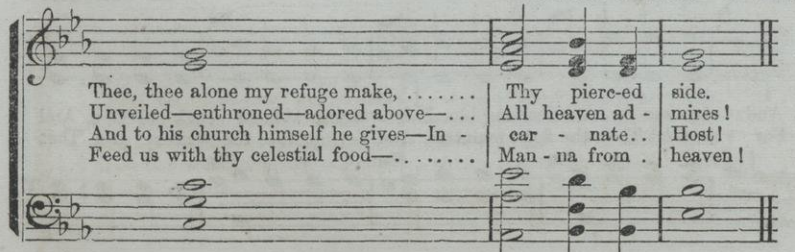
MODERATO.

LORD OF MY SALVATION.

De Monti.



BEHOLD THE LAMB! (Concluded.)



If the Tenor sing the highest notes in the last strain, let the Alto also sing theirs, (A and F.)

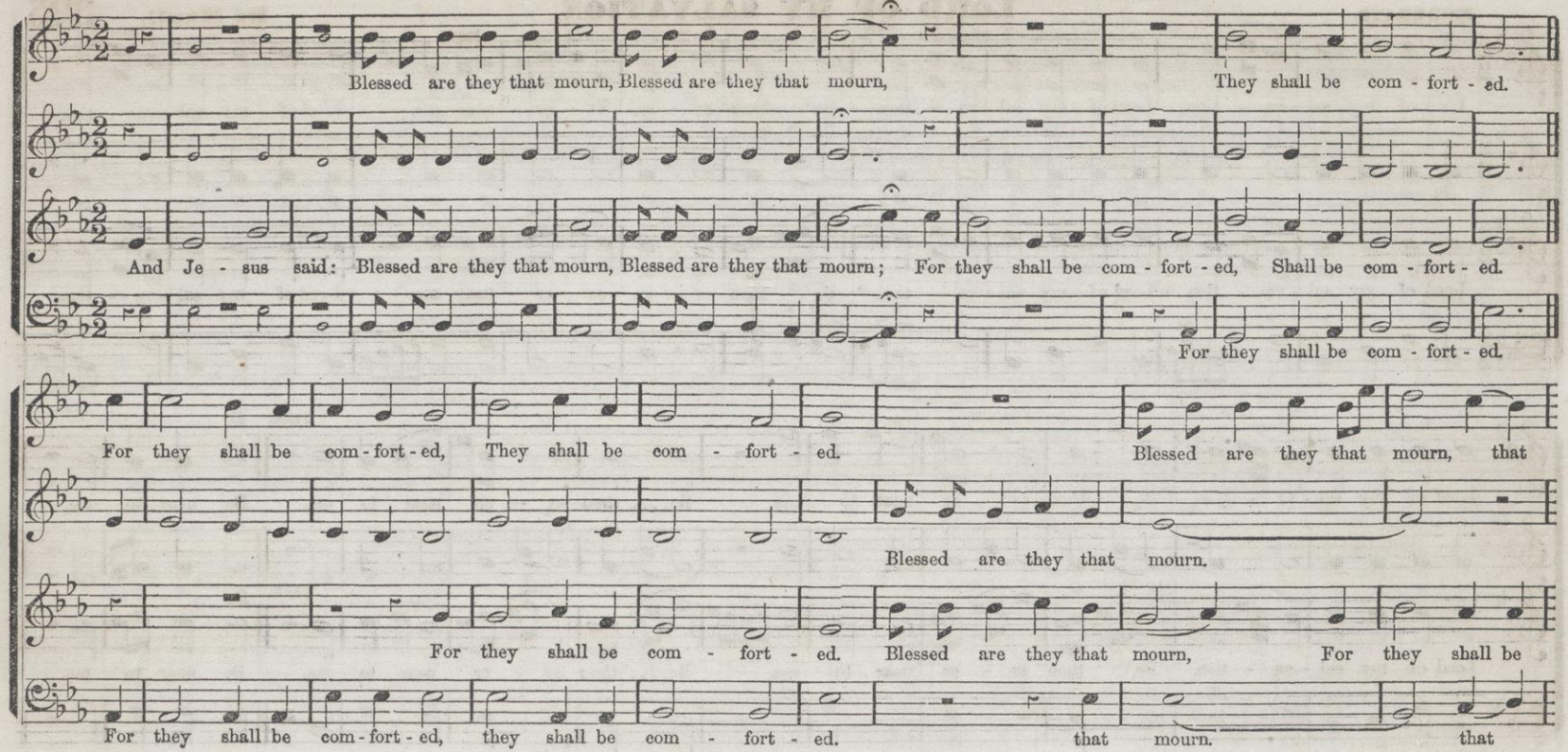
5.

‖: Behold the Lamb! :‖
Saints, wrapt in blissful | rest—‖
Souls—waiting to be blest—
Oh! | Lord how long! ‖
Thou church on earth, o'erwhelmed with fears, |
Still in this vale of woe and tears, |
Swell the full | song.

6.

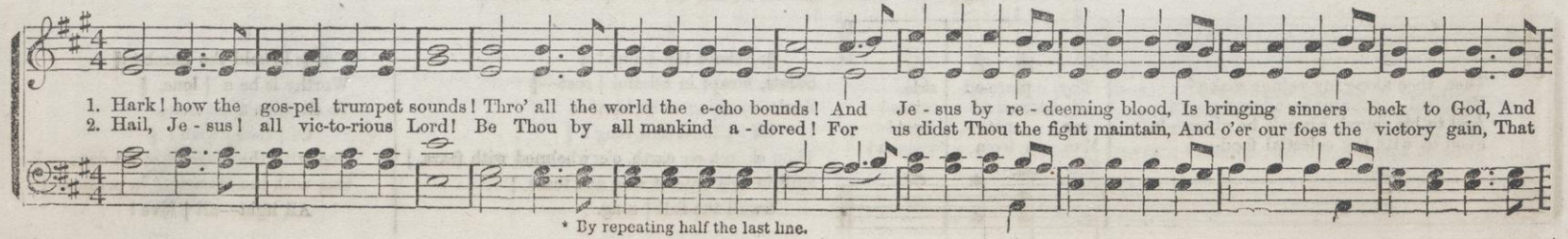
‖: Behold the Lamb! :‖
Worthy is he a | lone, ‖
To sit upon the throne
Of | God above! ‖
One with the Ancient of all days— |
One with the Paraclete in praise— |
All light—all | love!

BLESSED ARE THEY THAT MOURN.



URMUND. 8s & 4s. Or L. M.*

L. Mason.



* By repeating half the last line.

BLESSED ARE THEY THAT MOURN. (Concluded.)

mourn, they shall be com-fort-ed, they shall be com-fort-ed, they shall be com-fort-ed, they shall be com-fort-ed.

com-fort-ed, For they shall be com-fort-ed, they shall be com-fort-ed, they shall be com-fort-ed, they shall be com-fort-ed.

mourn.

LET EVERY HEART. Trio and Chorus. Hastings.

Trio.

1. Let every heart rejoice and sing, Let choral anthems rise; Ye rev'rend men and children, bring To God your sac-ri-fice; For he is good; the Lord is good, And

2. He bids the sun to rise and set, In heaven his power is known; And earth subdued to him shall yet Bow low before his throne; For he is good; the Lord is good, And

SING PRAISE. 6s.

guides them safe-ly by his word To endless day.
we with thee, might ever reign In endless day.

1. Sing praise! the tomb is void Where the Redeemer lay; Sing of our bonds destroyed, Our darkness turn'd to day.
2. Weep for your dead no more; Friends, be of joyful cheer, Our Star moves on before, Our narrow path shines clear.

WHEN THE LORD SHALL BUILD UP ZION. (Concluded)

CHORUS—Lively, Loud. *m* CHORUS—Slow and Soft. *Cres.*

and plenteousness within thy pal - a-ces, and plenteousness with-in thy pal - a - ces. Peace be within thy walls,

walls, and plenteousness within thy pal - a-ces, and plenteousness with-in thy pal - a - ces. Peace be within thy walls, Peace be within thy

Peace be within thy walls, with-in thy pal - a-ces, and plenteousness with-in thy pal - a - ces. Peace be within thy walls,

Peace be within thy walls, Peace, and plenteousness with-in thy pal - a - ces, and plenteousness with-in thy pal - a - ces. A - men. A - men.

walls, Peace be within thy walls, and plenteousness with-in thy pal - a - ces, and plenteousness with-in thy pal - a - ces. A - men. A - men.

Peace be within thy walls, Peace, and plenteousness with-in thy pal - a - ces, and plenteousness with-in thy pal - a - ces. A - men. A - men.

CAST THY BURDEN ON THE LORD. (Concluded.)

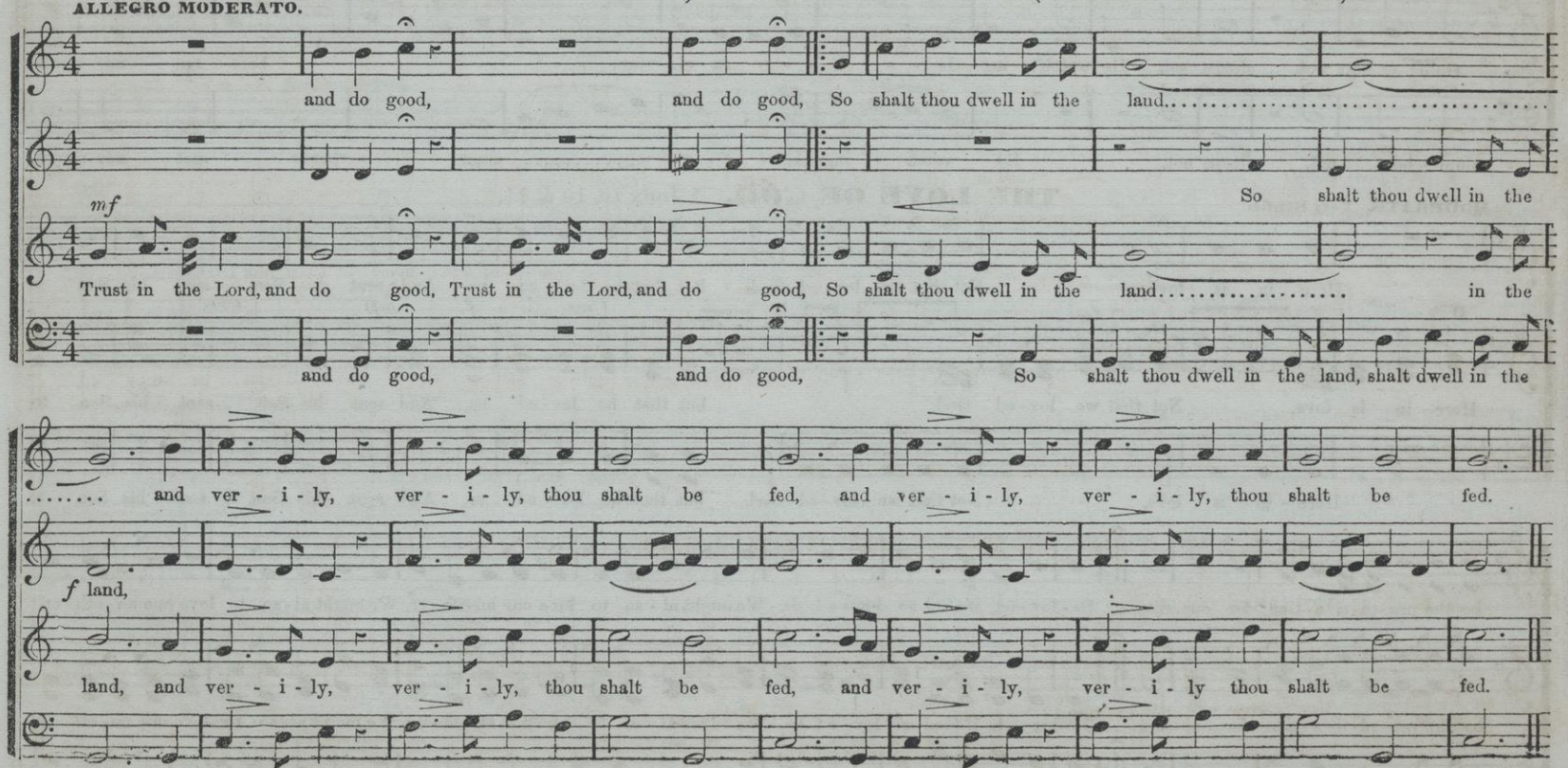
1st time. 2d time. REPEAT *pp*

He will sustain thee, and comfort thee, He comfort thee; He will sustain thee, He will comfort thee; Cast thy bur-den on the Lord, Cast thy bur - den on the Lord.

ADDITIONAL ANTHEMS, OPENING AND CLOSING PIECES, ETC.

In former editions of The Jubilee, the Cantata of "Esther, the Beautiful Queen," occupied the following forty pages. The popularity of this Cantata as a concert piece, and the frequent requests that a collection of Cantatas might be issued in permanent form, has suggested the publication of a "Book of Cantatas" for the use of Musical Societies, etc., consisting of the three following, viz.: "Esther," "Daniel," and "Pilgrim Fathers." It being no longer necessary to republish "Esther" in The Jubilee, we are enabled to respond to the repeated calls for more Anthems, and have filled the space with such (mostly quite new) as we believe will commend themselves to our choirs and the musical public generally.

"TRUST IN THE LORD, AND DO GOOD." (Opening or Closing Piece.)



"LIFT THINE EYES TO THE MOUNTAINS." (Concluded.)

pp *p* *Cres.* *Dim.* *pp*

slum - bers not, sleeps not. He watch - - - - ing..... slum - - - - - - - - - - - - bers not nor sleeps.

slum - bers not, sleeps not, He watch - - ing Is - - - rael, slum - - - - - - - - - - - - - - - bers not nor sleeps.

slum - bers not, sleeps not, He watch - ing Is - - - - - - - - ra - el, slum - - - - - - - - - - - - - - bers not nor sleeps.

slum - bers not, sleeps not, He watch - ing Is - - - ra - el..... slum - - - - bers not nor sleeps.

MODERATO, Very Gentle.

THE LOVE OF GOD. 1 John iv. 10 & 11.

Here - in is love, Not that we lov - ed God, but that he lov - ed us, And sent his Son, sent his Son to

p *Cres.* *f* *mp* *Cres.*

Here - in is love, Not that we lov - ed God, but that he lov - ed us, And sent his Son, sent his Son to

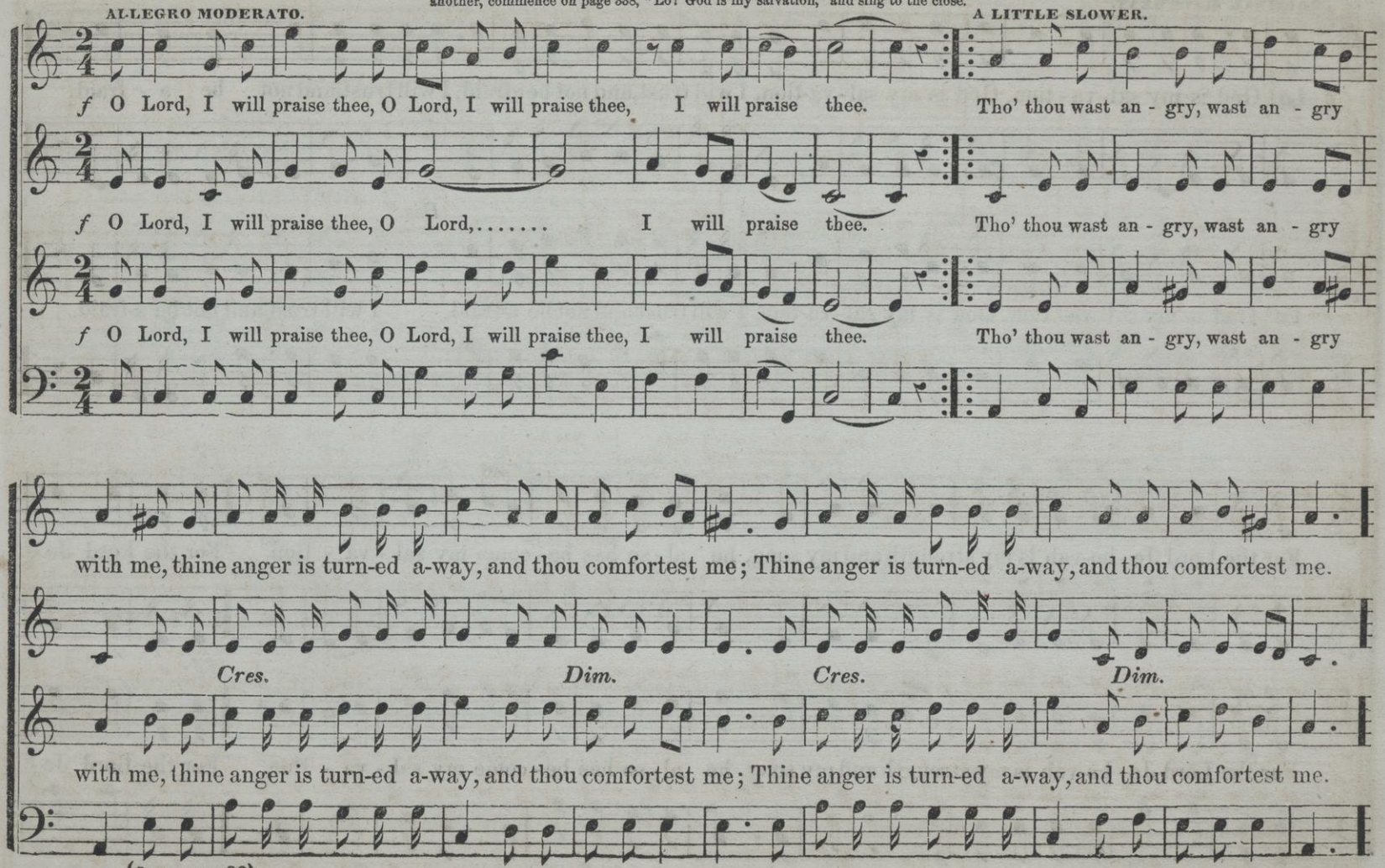
Here - in is love, Not that we lov - ed God, but that he lov - ed us, And sent his Son, sent his Son to

be the pro - pi - ti - a - tion for our sins. Be - lov - ed, if God so lov - ed us, We ought al - so to love one an-oth - er, We ought al - so to love one an - oth - er.

be the pro - pi - ti - a - tion for our sins. Be - lov - ed, if God so lov - ed us, We ought al - so to love one an-oth - er, We ought al - so to love one an - oth - er.

"O LORD, I WILL PRAISE THEE." Anthem.

NOTE.—For short opening pieces, this Anthem may be divided, making two. In such case, sing for one, the music on this page only, closing with the first strain, "O Lord, I will praise thee." For another, commence on page 338, "Lo! God is my salvation," and sing to the close.



"O LORD, I WILL PRAISE THEE." (CONTINUED.)

ORIGINAL MOVEMENT.

Bis.

f Lo! God is my sal-va-tion, God is my sal-va-tion, I will trust, and not be afraid, I will trust, and not be a-fraid.

Bis.

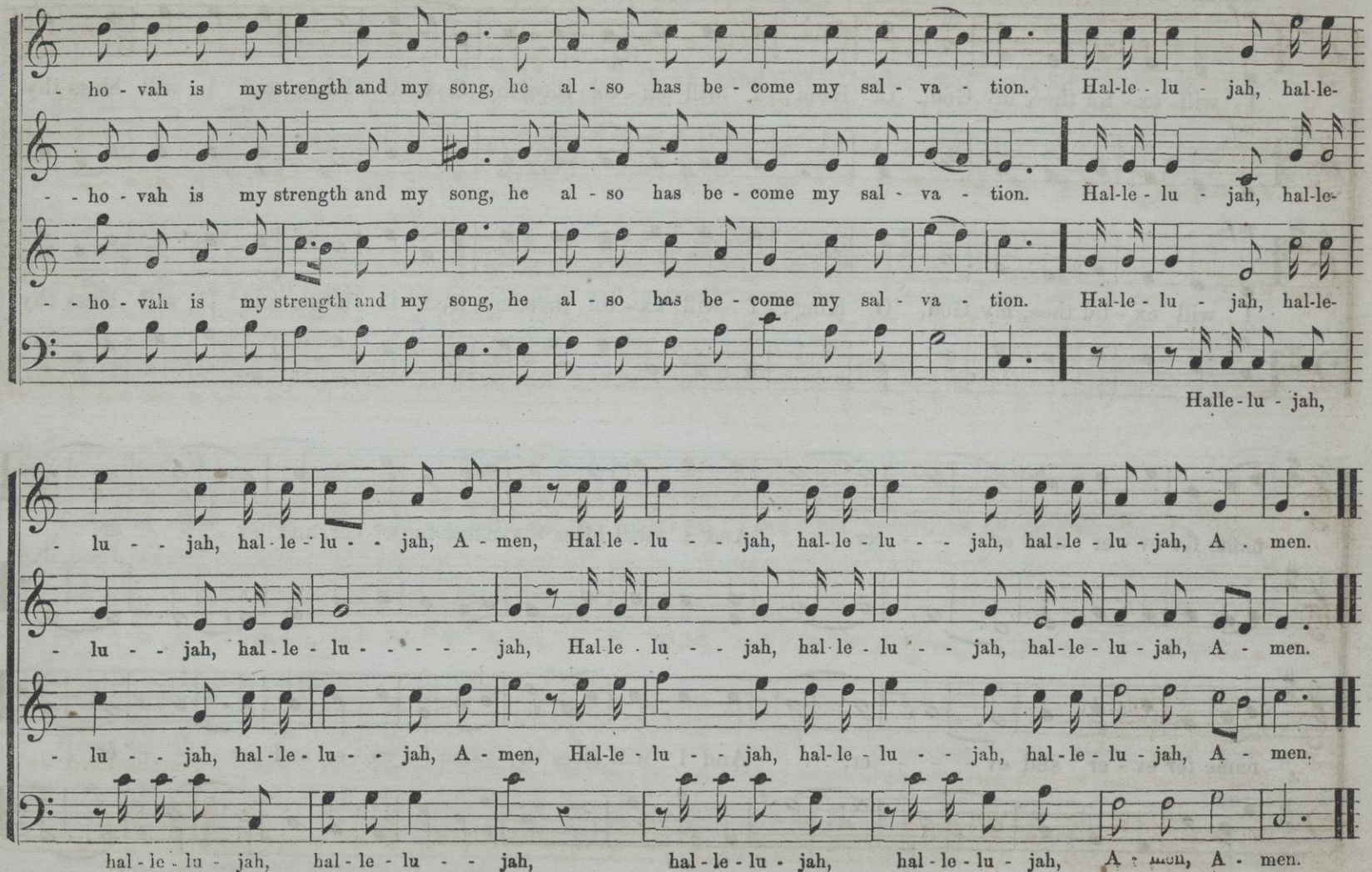
f Lo! God is my sal-va-tion, God is my sal-va-tion, I will trust and not be a-fraid, I will trust and not be a-fraid.

ff

For the Lord Je-ho-vah is my strength and my song, he al-so has be-come my sal-va-tion. For the Lord Je-

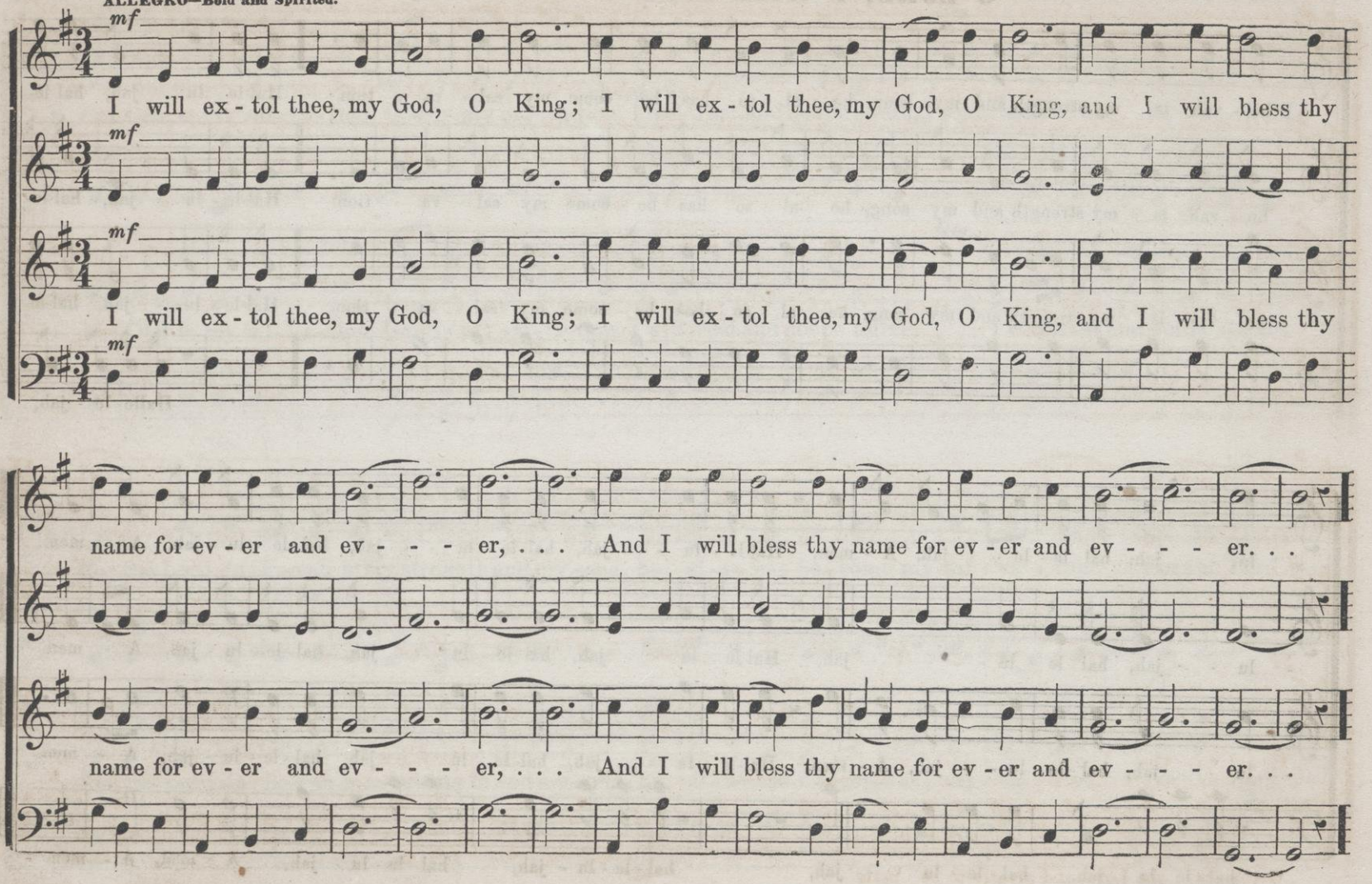
ff

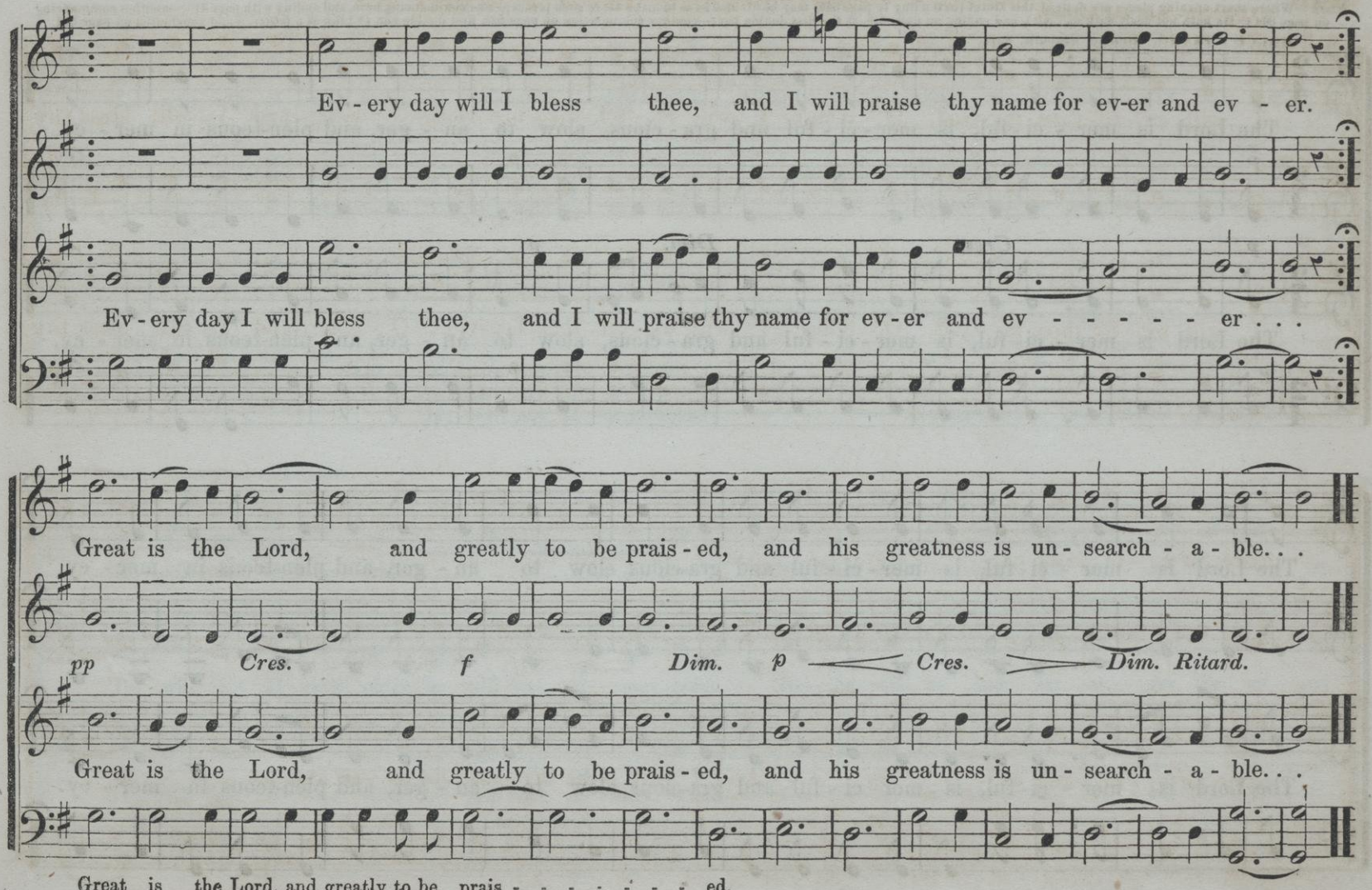
For the Lord Je-ho-vah is my strength and my song, he al-so has be-come my sal-va-tion. For the Lord Je-


- ho - vah is my strength and my song, he al - so has be - come my sal - va - tion. Hal-le - lu - jah, hal-le-
- - ho - vah is my strength and my song, he al - so has be - come my sal - va - tion. Hal-le - lu - jah, hal-le-
- - ho - vah is my strength and my song, he al - so has be - come my sal - va - tion. Hal-le - lu - jah, hal-le-
Halle - lu - jah,
- lu - - jah, hal - le - lu - - jah, A - men, Hal-le - lu - - jah, hal-le - lu - - jah, hal - le - lu - jah, A . men.
- lu - - jah, hal - le - lu - - - - - jah, Hal-le - lu - - jah, hal-le - lu - - jah, hal - le - lu - jah, A - men.
- lu - - jah, hal - le - lu - - jah, A - men, Hal-le - lu - - jah, hal-le - lu - - jah, hal - le - lu - jah, A - men.
hal - le - lu - jah, hal - le - lu - - jah, hal - le - lu - jah, hal - le - lu - jah, A - men, A - men.

"I WILL EXTOL THEE." Anthem.

ALLEGRO—Bold and Spirited.

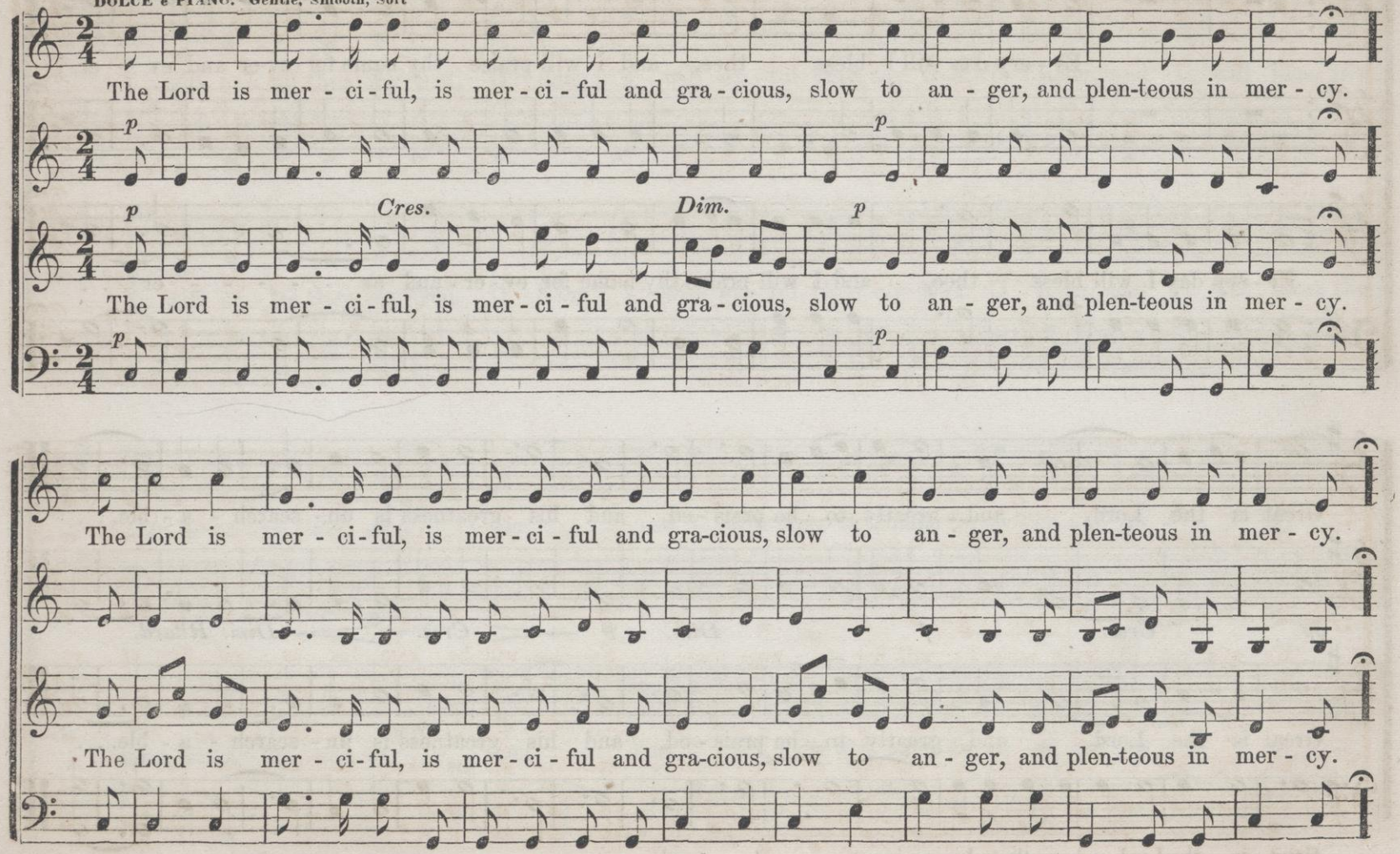


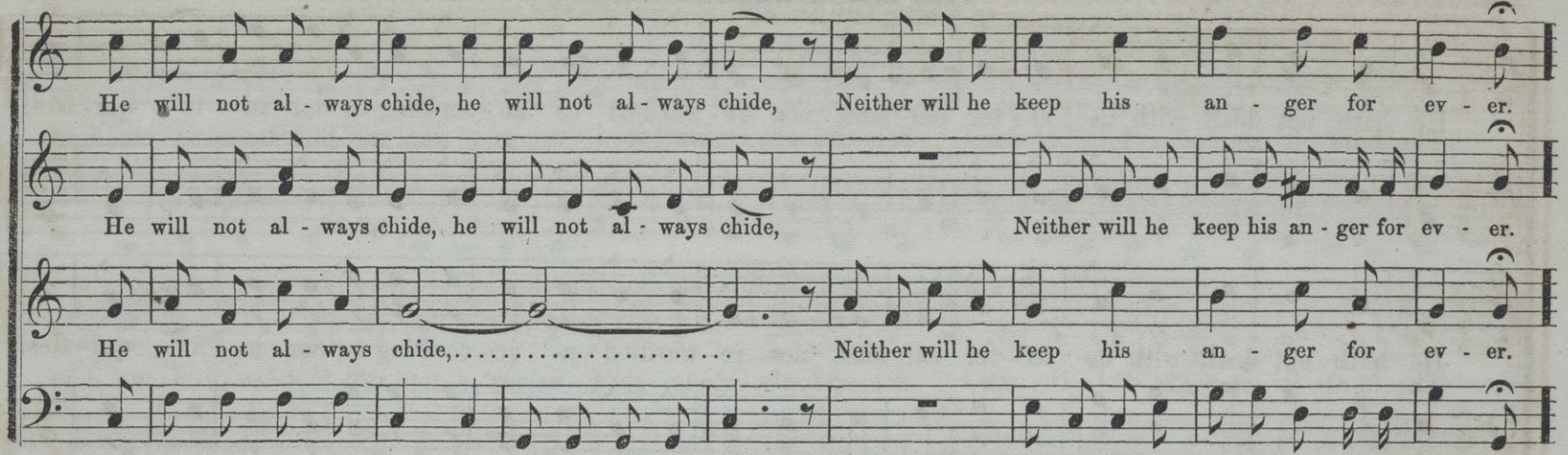

Ev - ery day will I bless thee, and I will praise thy name for ev-er and ev - er.
Ev - ery day I will bless thee, and I will praise thy name for ev - er and ev - - - - - er . . .
Great is the Lord, and greatly to be prais - ed, and his greatness is un - search - a - ble. . .
pp
Cres.
f
Dim.
p
Cres.
Dim.
Ritard.
Great is the Lord, and greatly to be prais - ed, and his greatness is un - search - a - ble. . .
Great is the Lord, and greatly to be prais - - - - - - - ed.

"THE LORD IS MERCIFUL AND GRACIOUS." Motet. (For Public Worship.)

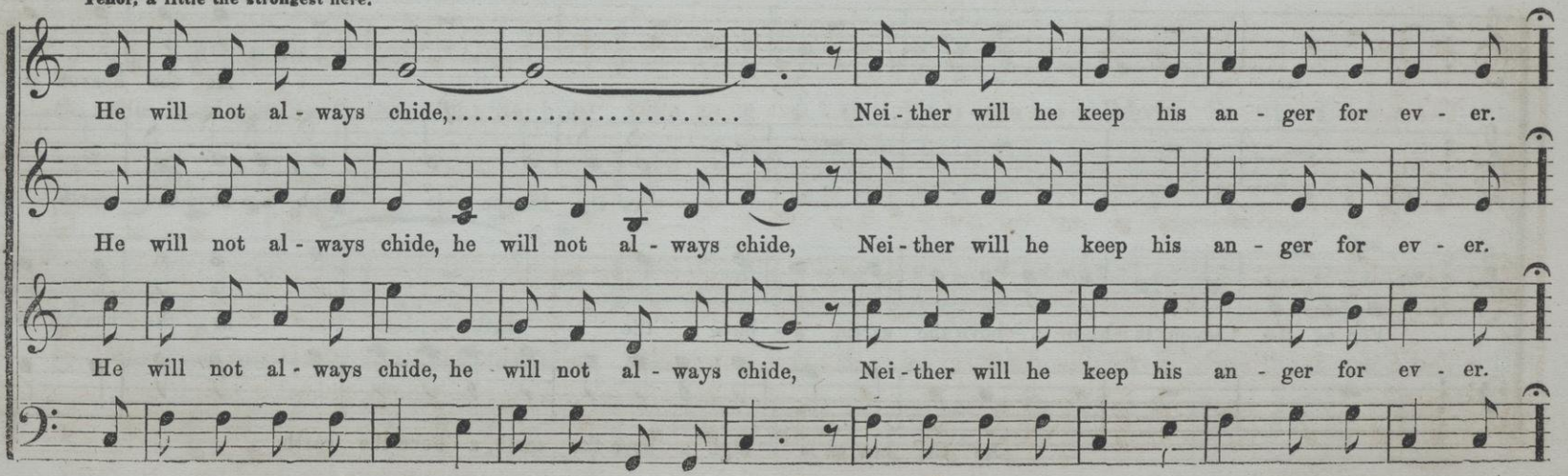
Note.—Where short opening pieces are desired, this Motet (extending to page 346) may be divided so as to make *three* such pieces;—one commencing here, and ending with page 343;—another commencing on page 344 ("He hath not dealt with us," &c.), and ending on page 345, at the first double bar;—another commencing on page 345, first double bar, ("Like as a father,") and concluding on page 346

DOLCE e PIANO. Gentle, Smooth, Soft



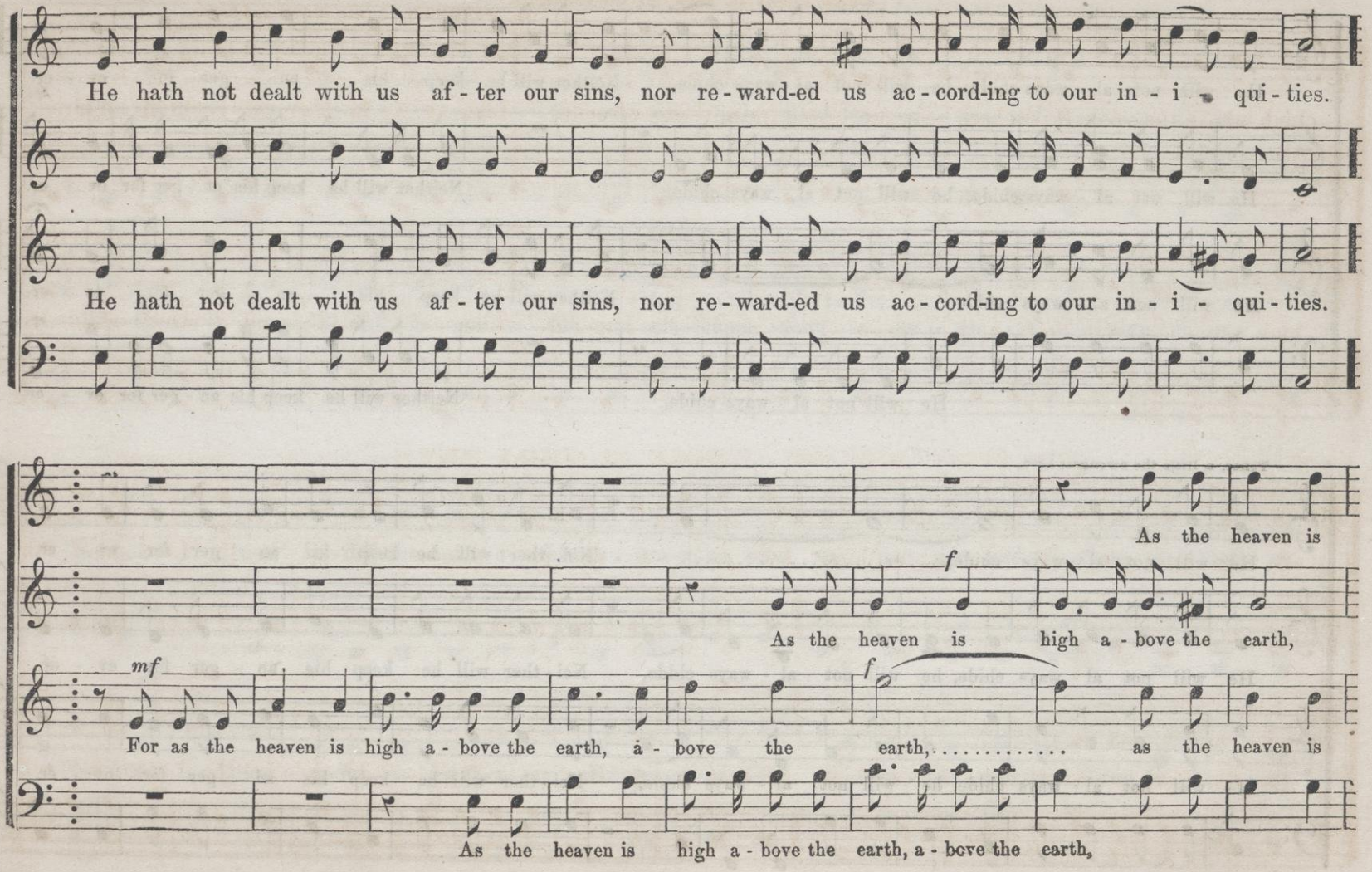


Tenor, a little the strongest here.



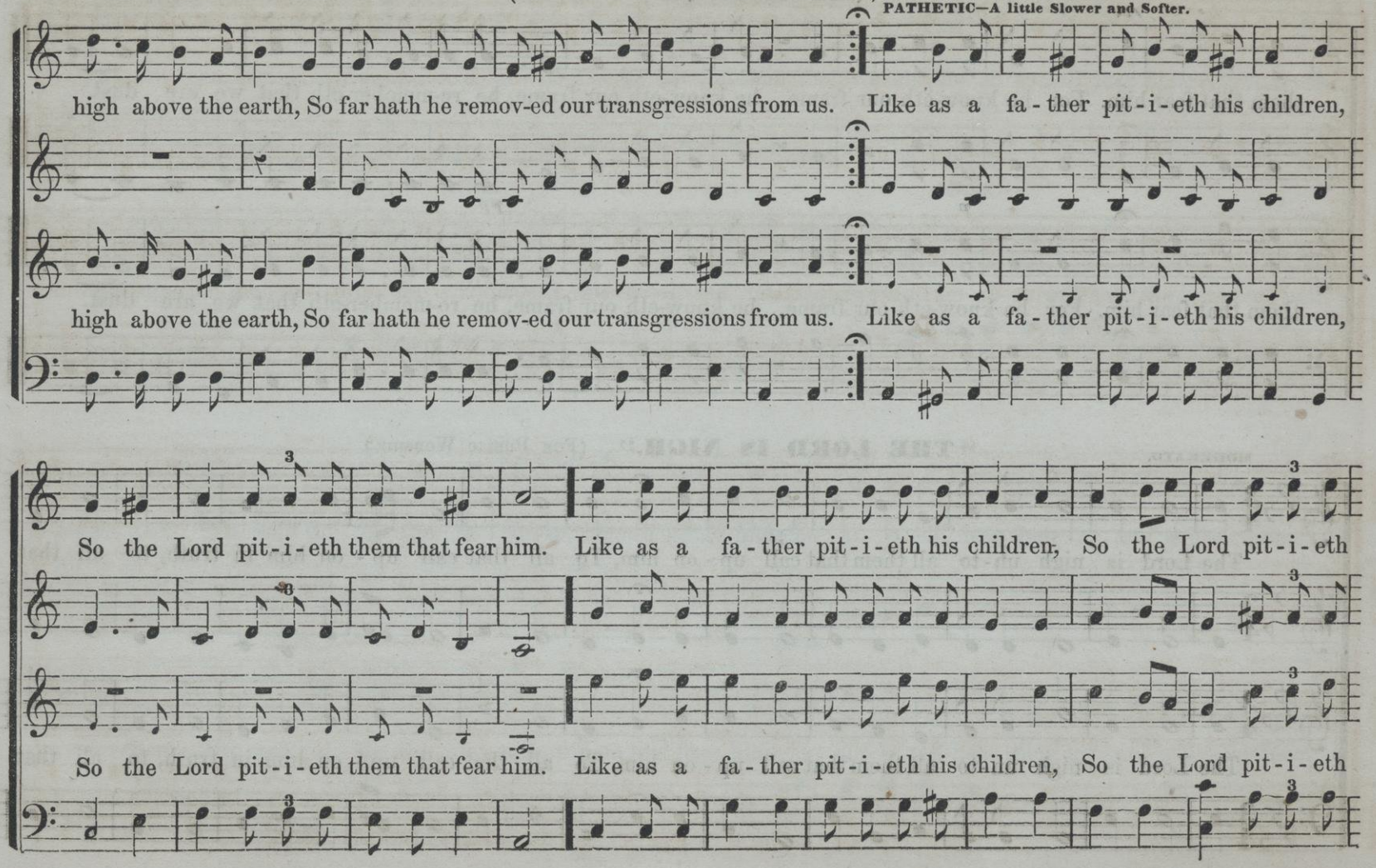
"HE HATH NOT DEALT WITH US AFTER OUR SINS."

(THE LORD IS MERCIFUL—CONTINUED.)



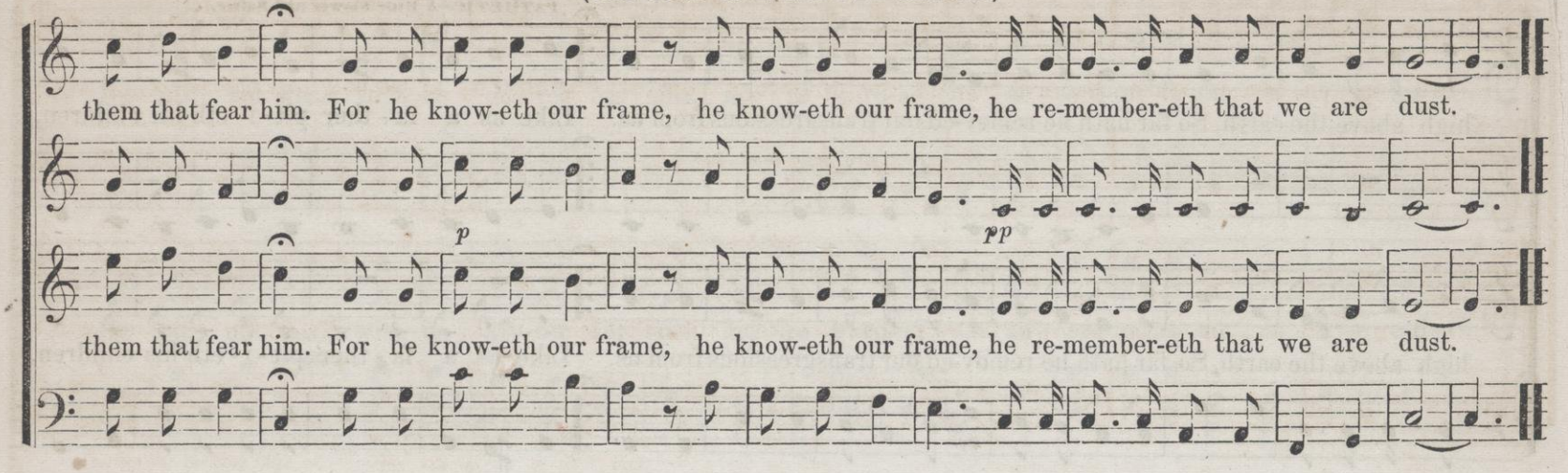
(THE LORD IS MERCIFUL—CONTINUED.)

PATHETIC—A little Slower and Softer.



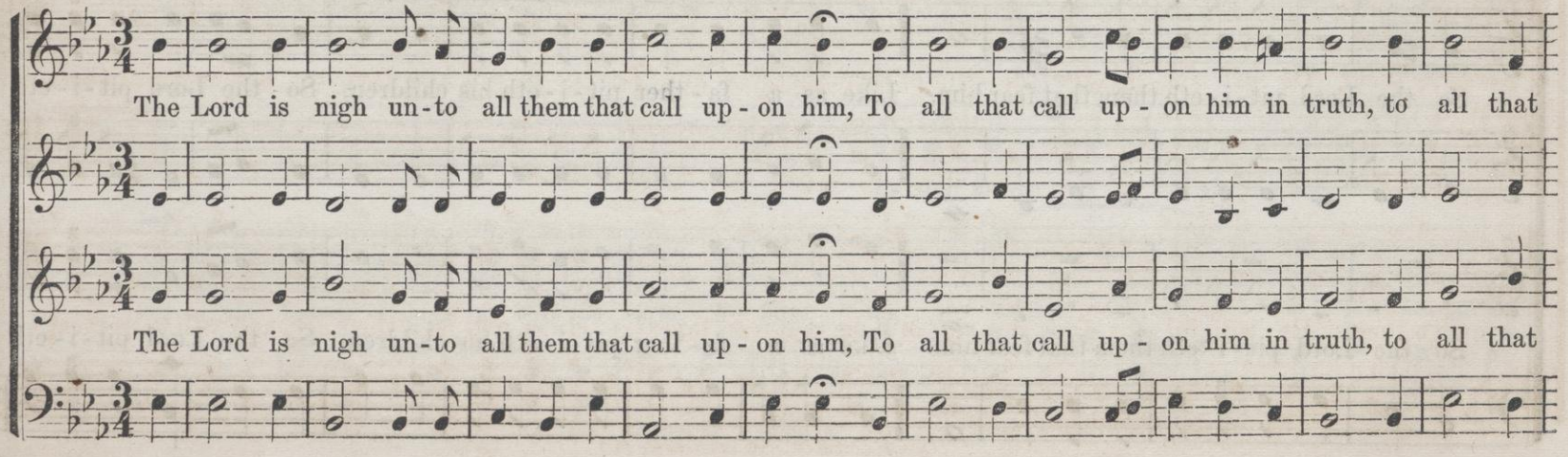
"LIKE AS A FATHER PITIETH HIS CHILDREN."

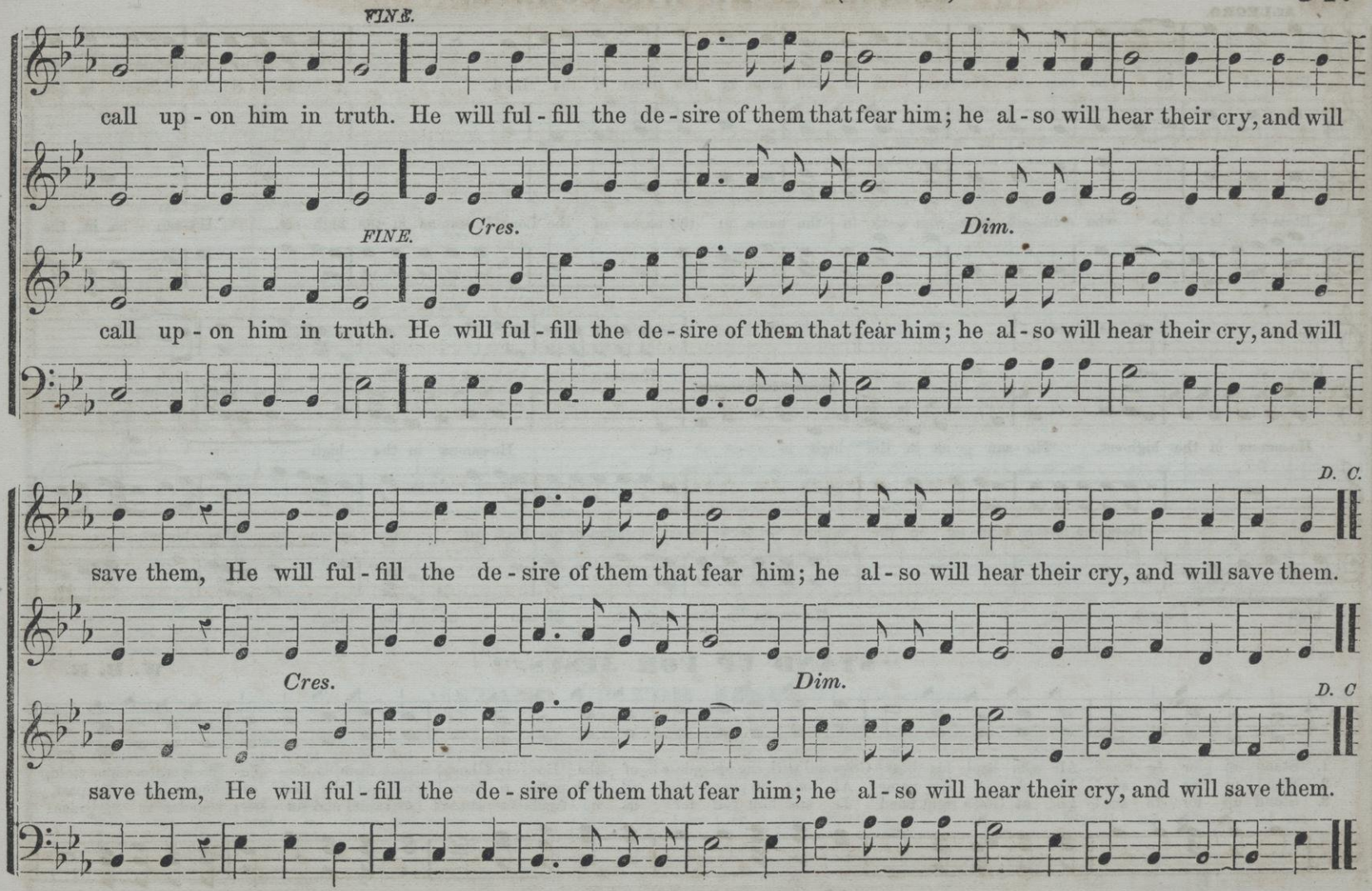
(THE LORD IS MERCIFUL—Concluded.)



MODERATO.

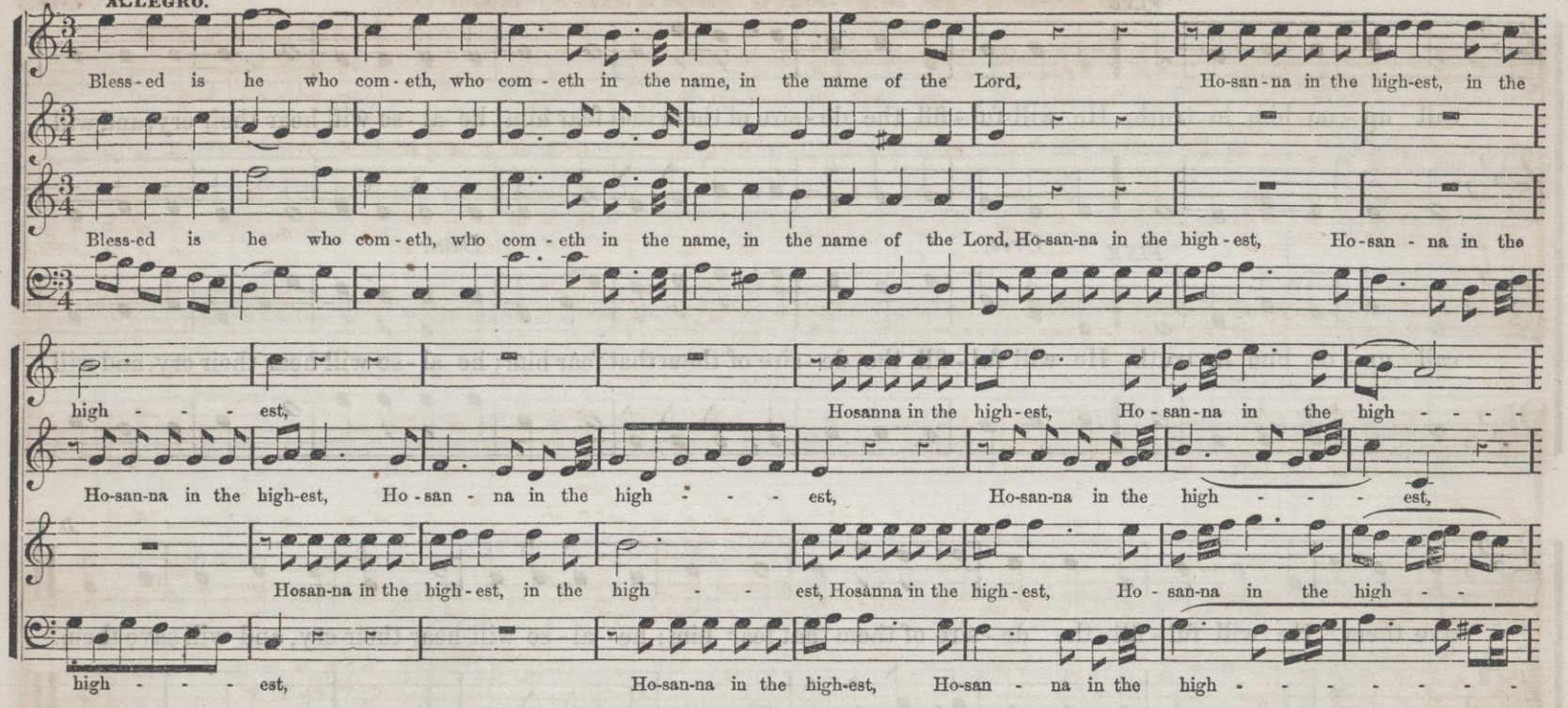
"THE LORD IS NIGH." (For Public Worship.)




FINE.
call up - on him in truth. He will ful - fill the de - sire of them that fear him; he al - so will hear their cry, and will
FINE.
Cres.
Dim.
call up - on him in truth. He will ful - fill the de - sire of them that fear him; he al - so will hear their cry, and will
D. C.
save them, He will ful - fill the de - sire of them that fear him; he al - so will hear their cry, and will save them.
Cres.
Dim.
D. C
save them, He will ful - fill the de - sire of them that fear him; he al - so will hear their cry, and will save them.

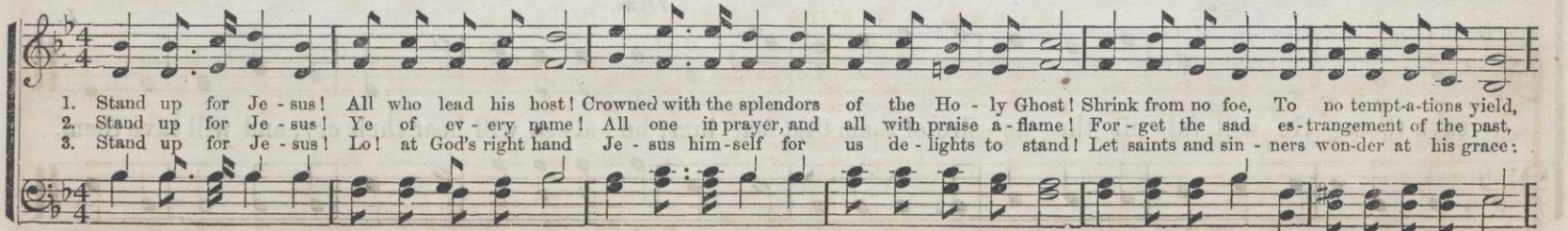
"BLESSED IS HE WHO COMETH."

ALLEGRO.



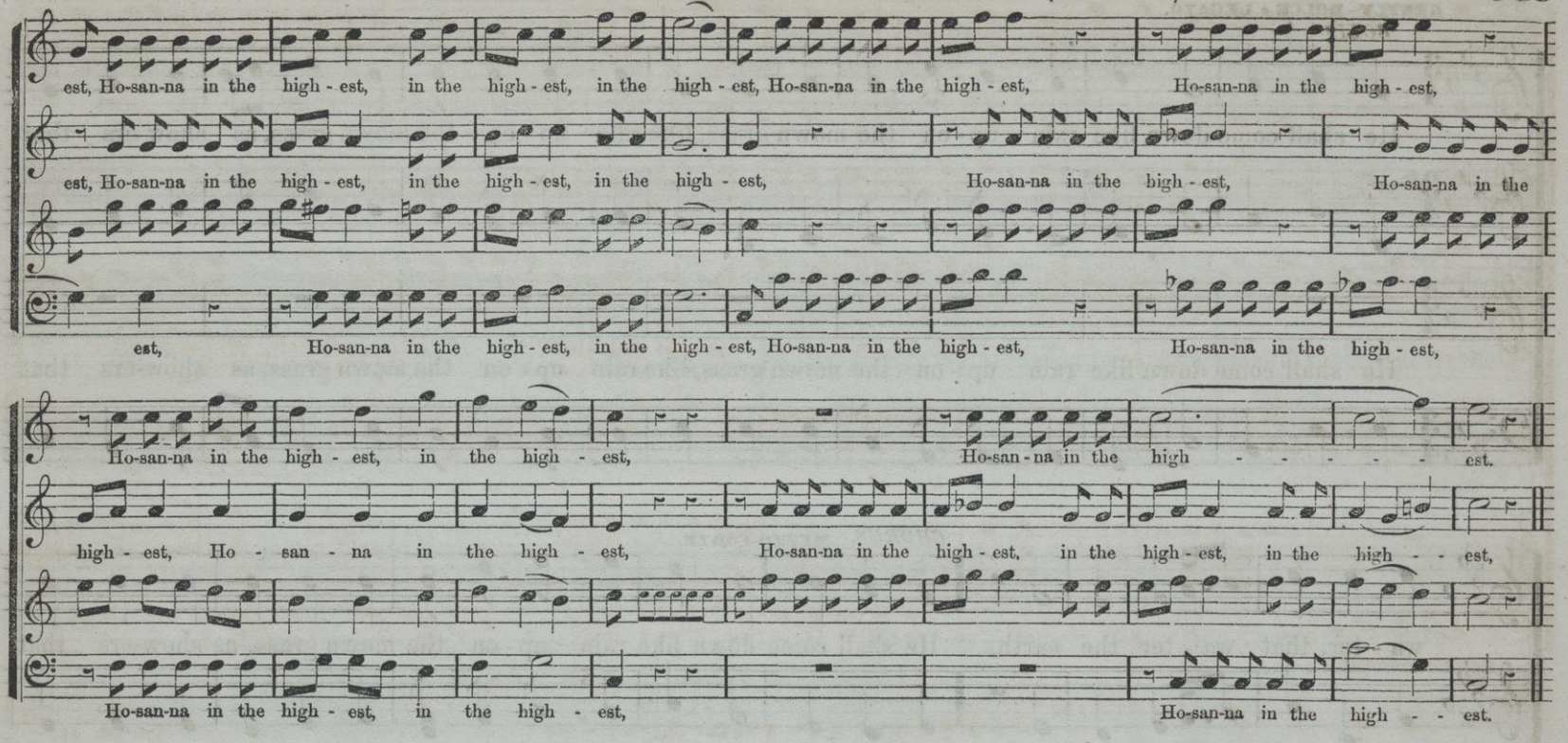
"STAND UP FOR JESUS."*

W. B. B.



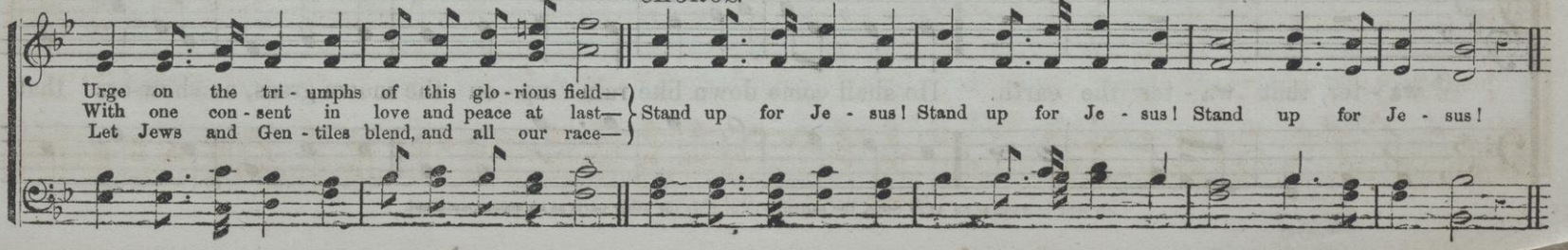
* Dying charge of Rev. Dudley A. Tyng.

"BLESSED IS HE WHO COMETH." (Concluded.)



"STAND UP FOR JESUS." (Concluded.)

CHORUS.



"HE SHALL COME DOWN LIKE RAIN."

GENTLY—DOLCE e LEGATO.

*SOLI.**

He shall come down like rain up - on the mown grass, like rain up - on the mown grass, as show-ers that

He shall come down like rain up - on the mown grass, like rain up - on the mown grass, as show-ers that

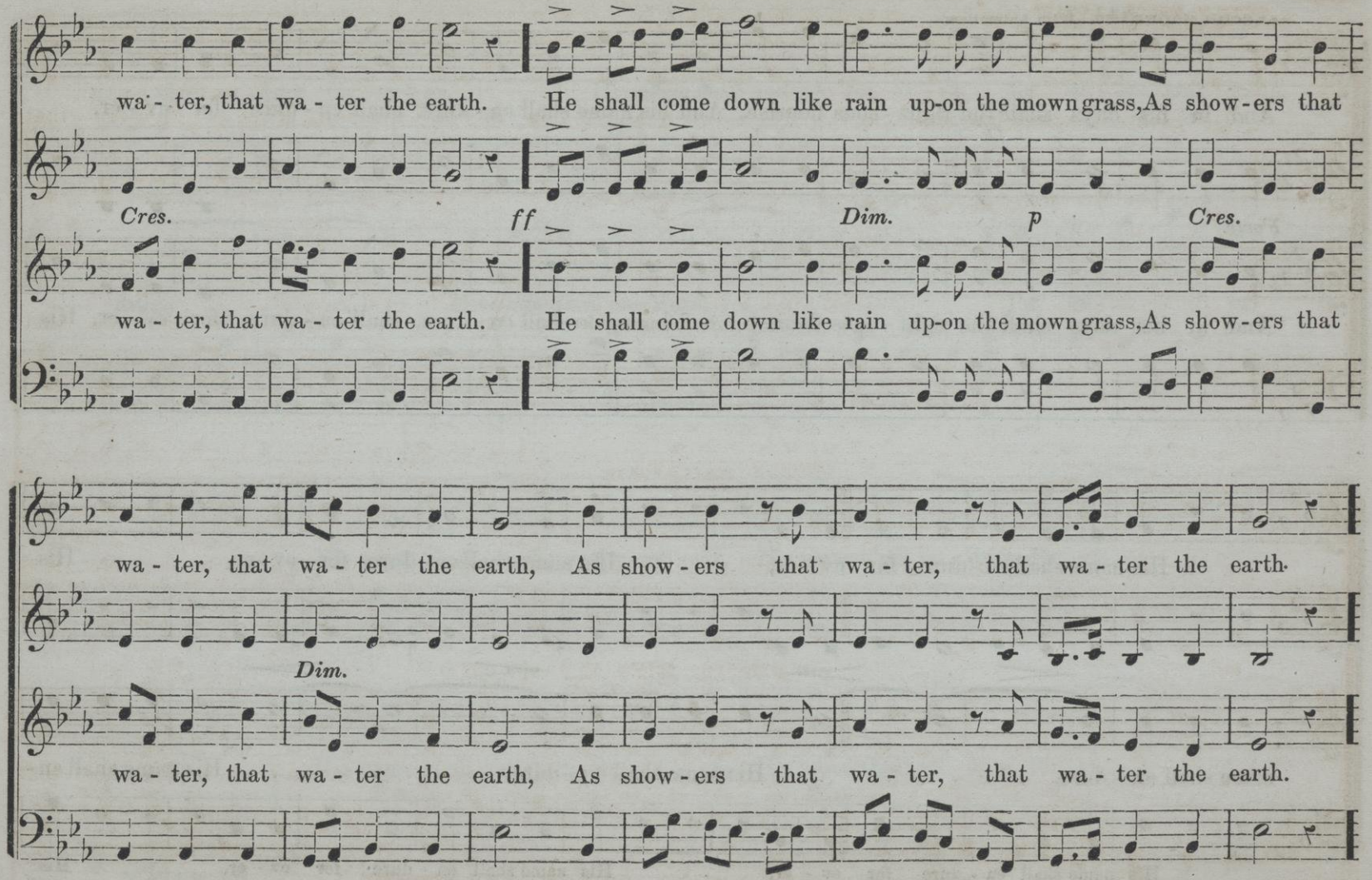
CHORUS. MEZZO-FORTE.

wa - ter, that wa - ter the earth. He shall come down like rain up - on the mown grass, as show-ers that

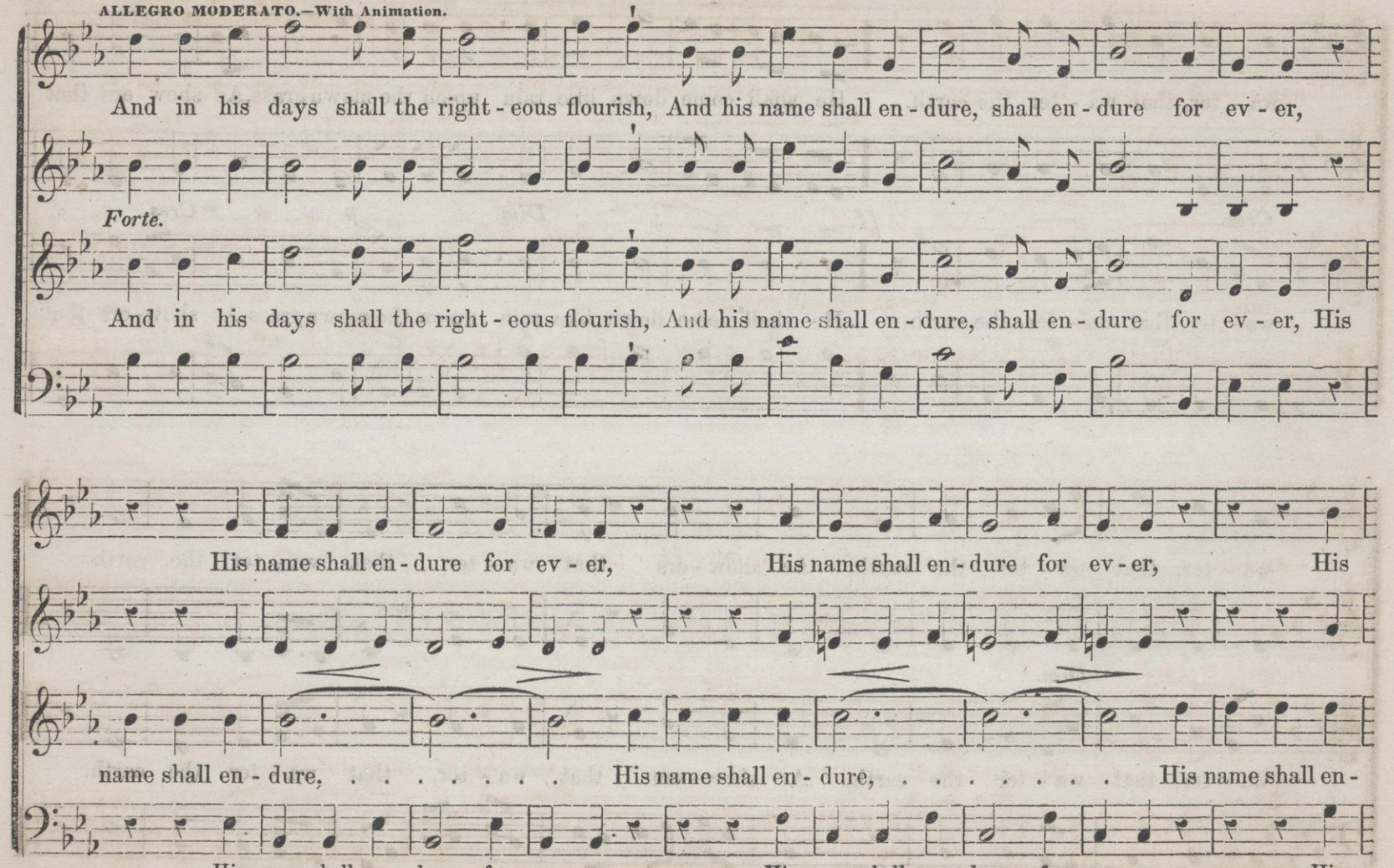
mf *mp*

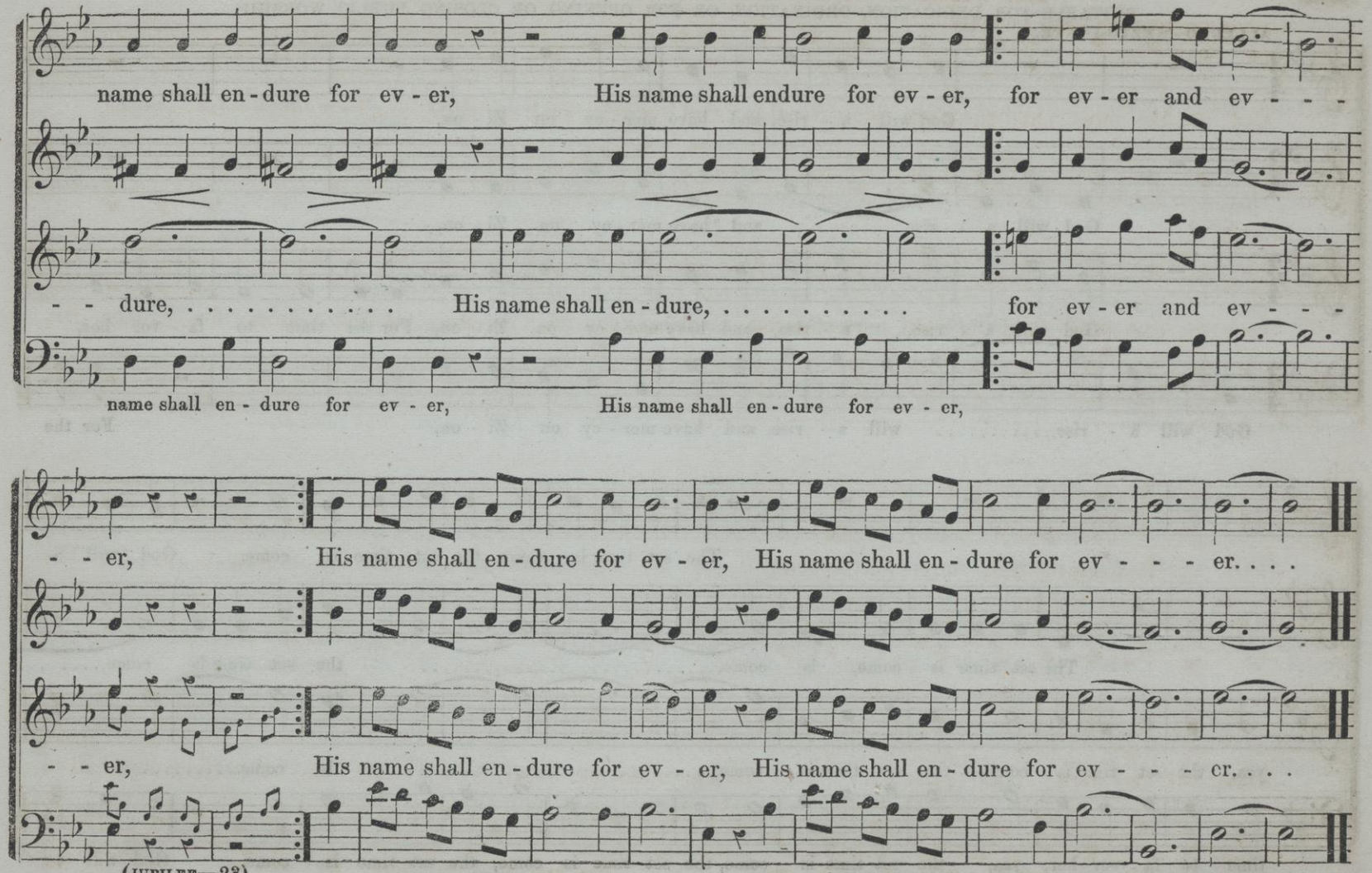
wa - ter, that wa - ter the earth. He shall come down like rain up - on the mown grass, as show-ers that

* Or may be sung as an ALTO SOLO, the instrument playing the other parts as an accompaniment.


wa - ter, that wa - ter the earth. He shall come down like rain up-on the mown grass, As show - ers that
Cres.
ff
Dim.
p
Cres.
wa - ter, that wa - ter the earth. He shall come down like rain up-on the mown grass, As show - ers that
wa - ter, that wa - ter the earth, As show - ers that wa - ter, that wa - ter the earth.
Dim.
wa - ter, that wa - ter the earth, As show - ers that wa - ter, that wa - ter the earth.

"HE SHALL COME DOWN LIKE RAIN." (CONTINUED.)

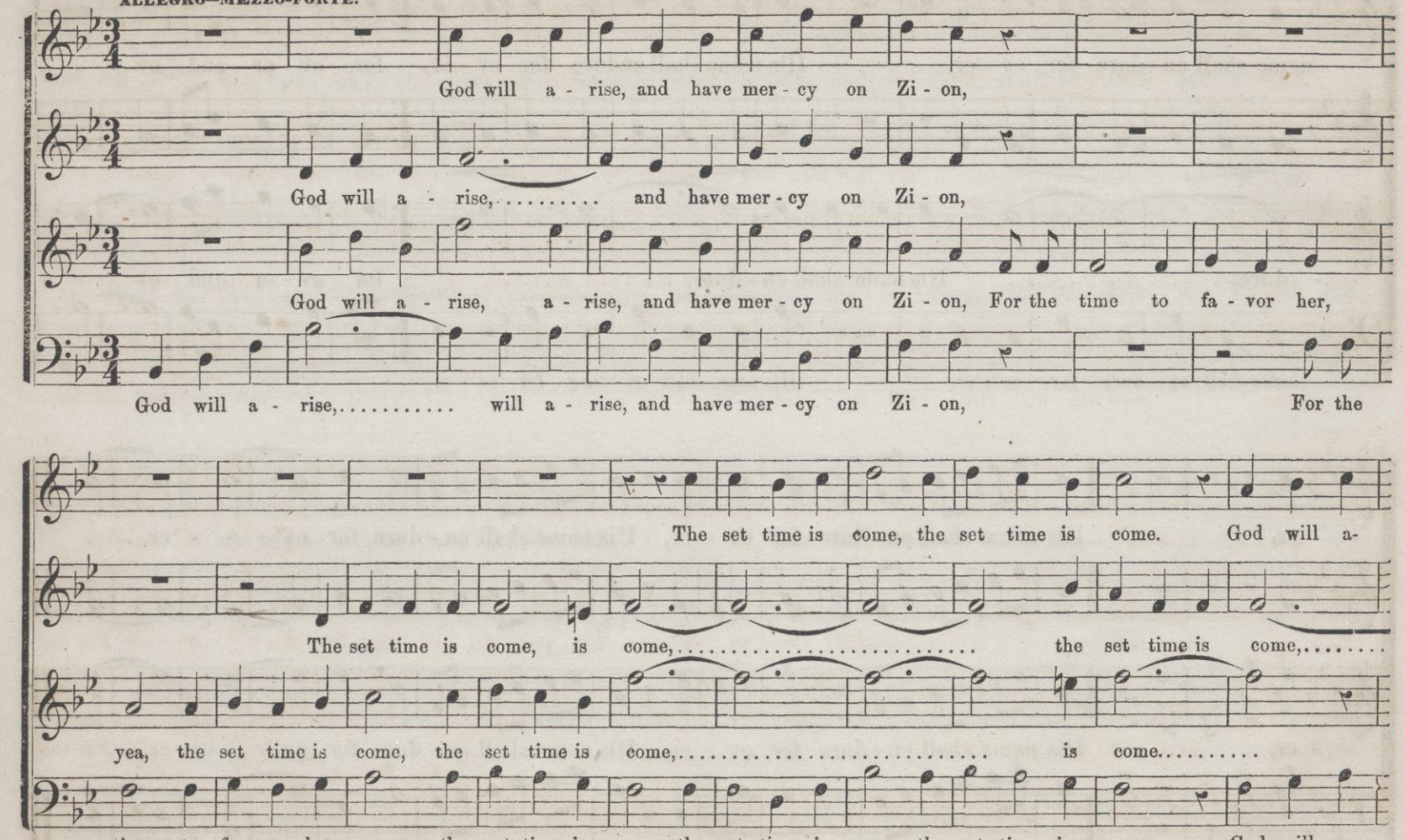


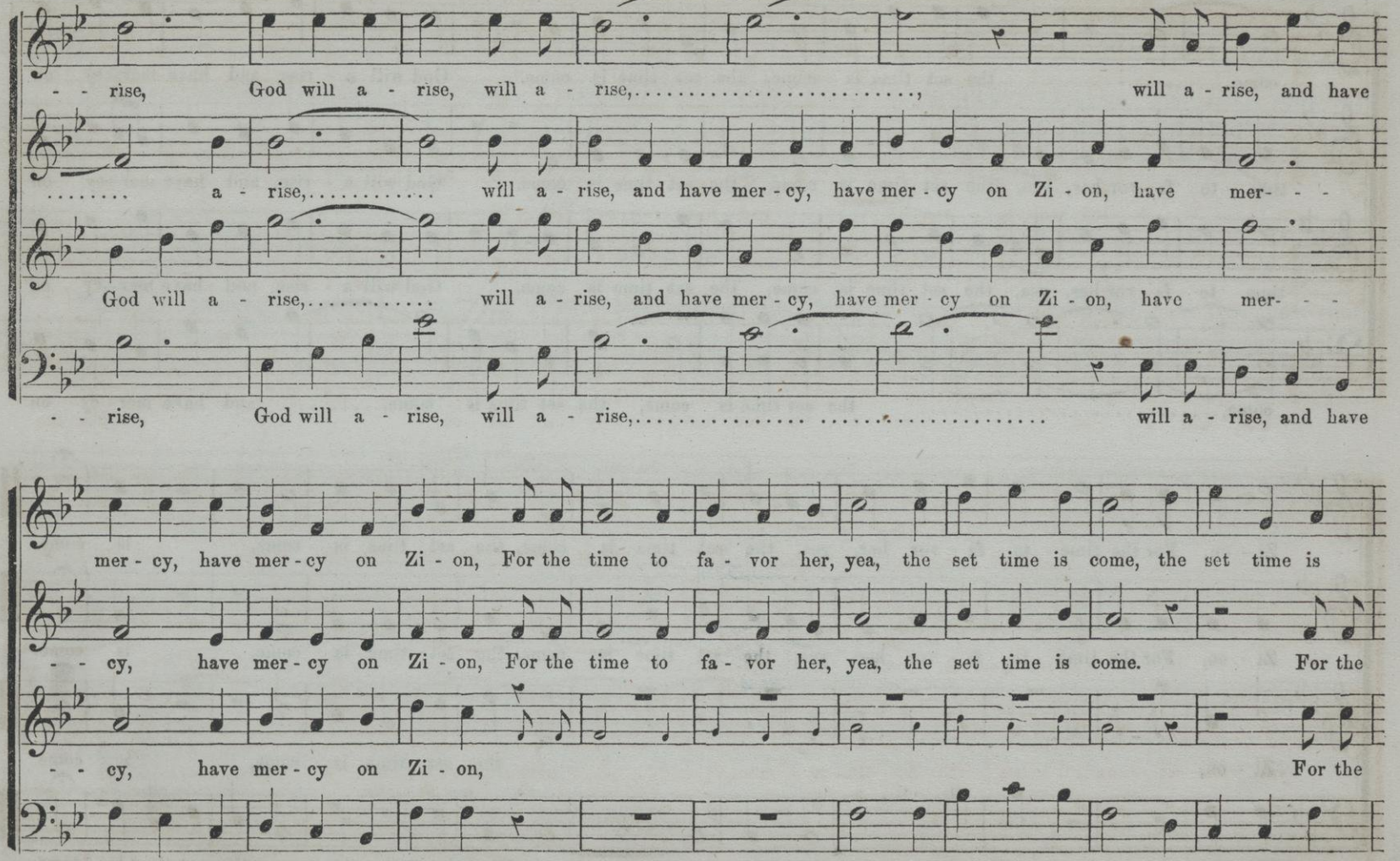

name shall en - dure for ev - er, His name shall endure for ev - er, for ev - er and ev - - -
- - dure, ... His name shall en - dure, ... for ev - er and ev - - -
name shall en - dure for ev - er, His name shall en - dure for ev - er,
- - er, His name shall en - dure for ev - er, His name shall en - dure for ev - - - er. . . .
- - er, His name shall en - dure for ev - er, His name shall en - dure for ev - - - er. . . .

"GOD WILL ARISE, AND HAVE MERCY ON ZION." Anthem.

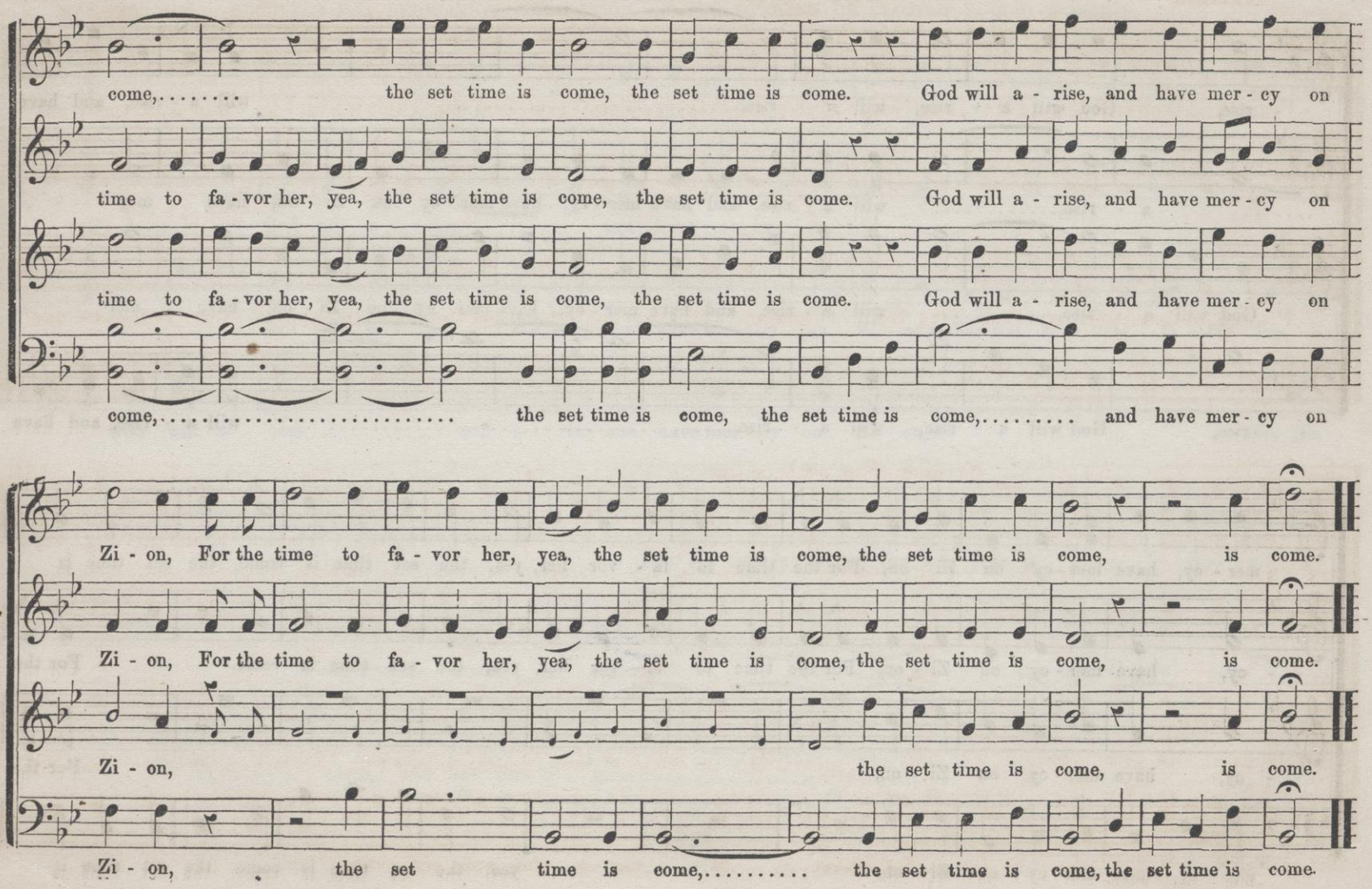
SUITABLE FOR DEDICATION, ORDINATION, OR FOR OPENING OR CLOSING PUBLIC WORSHIP.

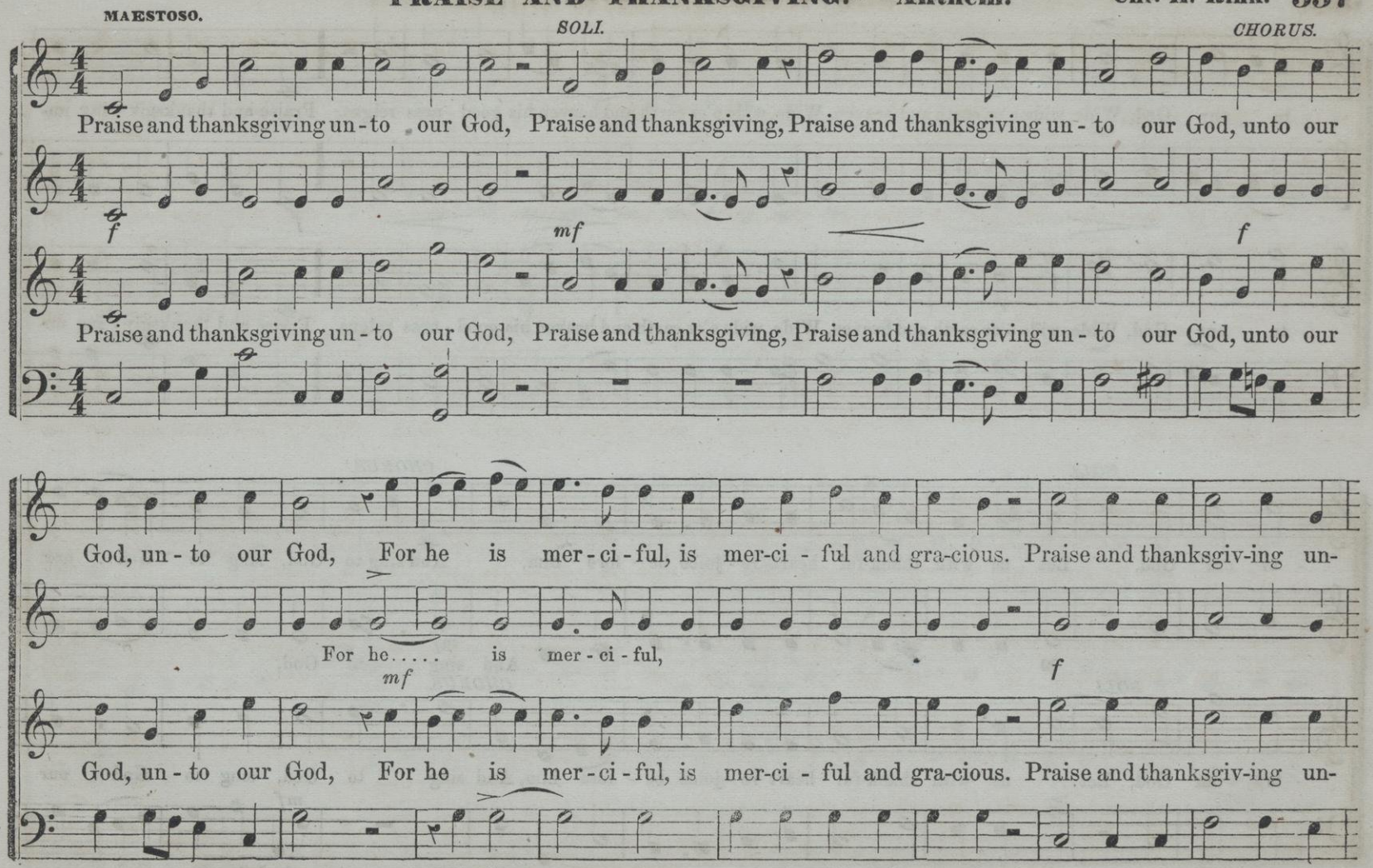
ALLEGRO—MEZZO-FORTE.

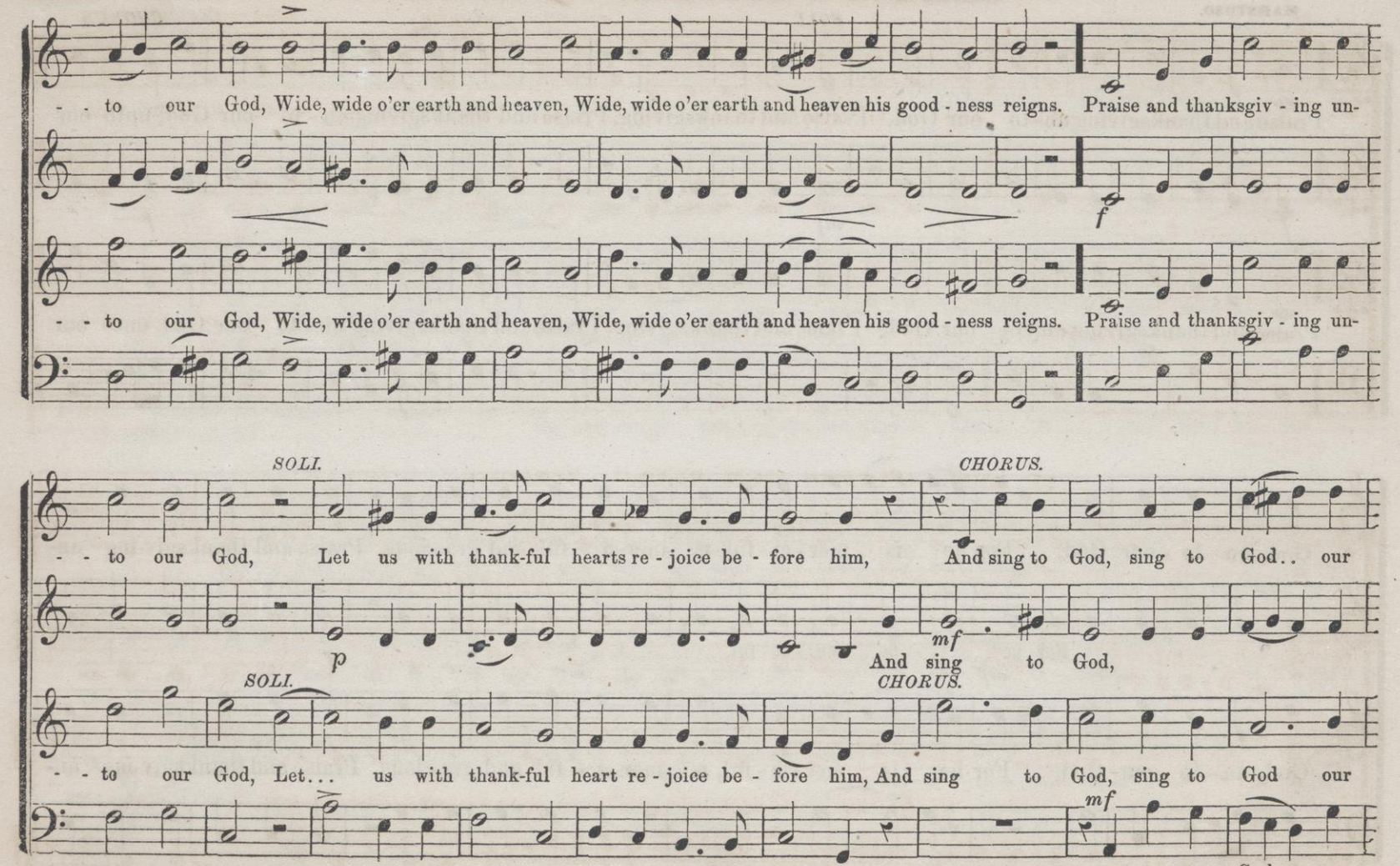


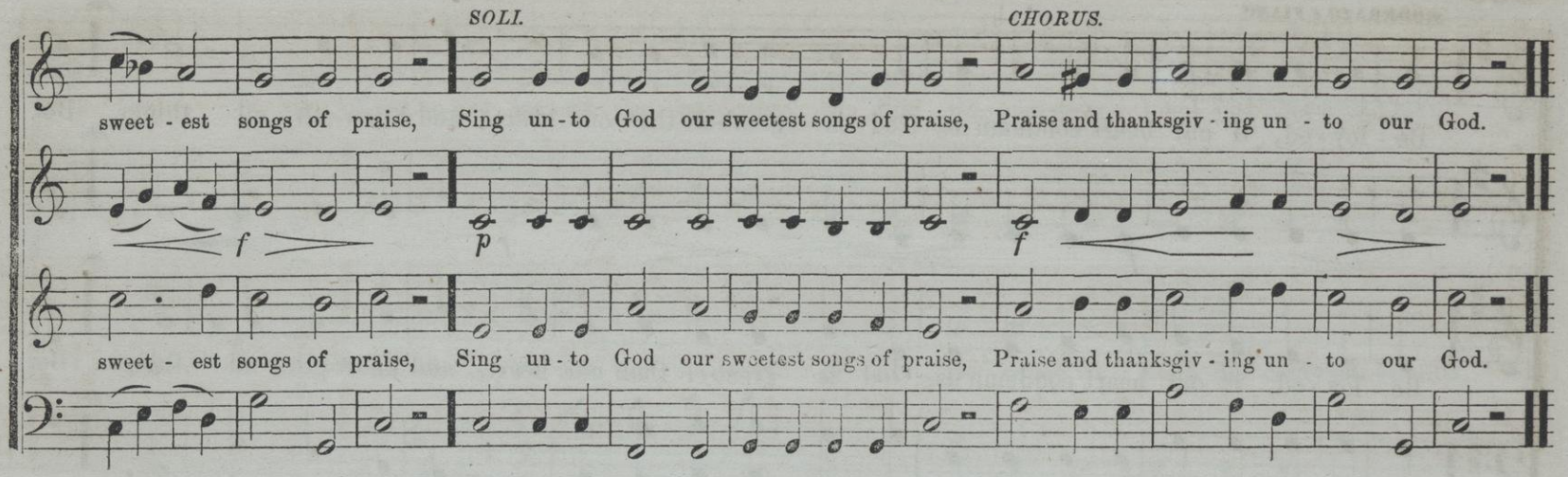

- - rise, God will a - rise, will a - rise,....., will a - rise, and have
..... a - rise,..... will a - rise, and have mer - cy, have mer - cy on Zi - on, have mer- - -
God will a - rise,..... will a - rise, and have mer - cy, have mer - cy on Zi - on, have mer- - -
- - rise, God will a - rise, will a - rise,..... will a - rise, and have
mer - cy, have mer - cy on Zi - on, For the time to fa - vor her, yea, the set time is come, the set time is
- - cy, have mer - cy on Zi - on, For the time to fa - vor her, yea, the set time is come. For the
- - cy, have mer - cy on Zi - on, For the
mer - cy, have mer - cy on Zi - on, yea, the set time is come, the set time is

"GOD WILL ARISE." (Concluded.)

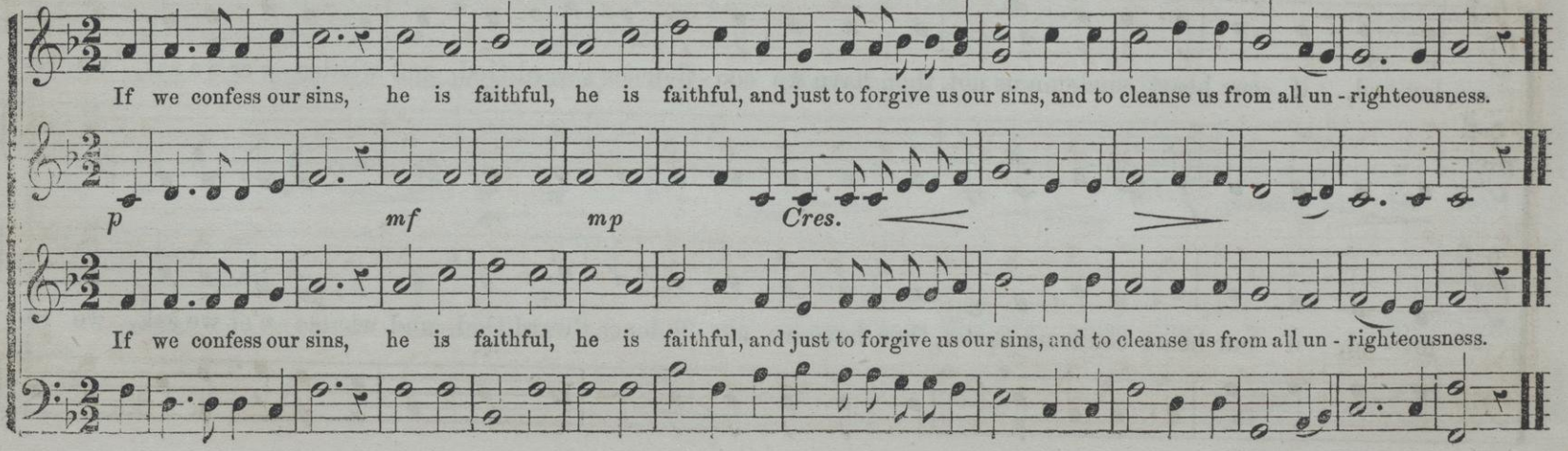



MAESTOSO.
SOLI.
CHORUS.
Praise and thanksgiving un-to our God, Praise and thanksgiving, Praise and thanksgiving un-to our God, unto our
f
mf
f
Praise and thanksgiving un-to our God, Praise and thanksgiving, Praise and thanksgiving un-to our God, unto our
God, un-to our God, For he is mer-ci-ful, is mer-ci-ful and gra-cious. Praise and thanksgiv-ing un-
For he..... is mer-ci-ful,
mf
f
God, un-to our God, For he is mer-ci-ful, is mer-ci-ful and gra-cious. Praise and thanksgiv-ing un-
For he..... is mer-ci-ful and gra-cious,


- - to our God, Wide, wide o'er earth and heaven, Wide, wide o'er earth and heaven his good - ness reigns. Praise and thanksgiv - ing un-
f
- - to our God, Wide, wide o'er earth and heaven, Wide, wide o'er earth and heaven his good - ness reigns. Praise and thanksgiv - ing un-
SOLI.
CHORUS.
- - to our God, Let us with thank-ful hearts re - joice be - fore him, And sing to God, sing to God.. our
p
mf
And sing to God,
SOLI.
CHORUS.
- - to our God, Let... us with thank-ful heart re - joice be - fore him, And sing to God, sing to God our
mf
And sing to God,

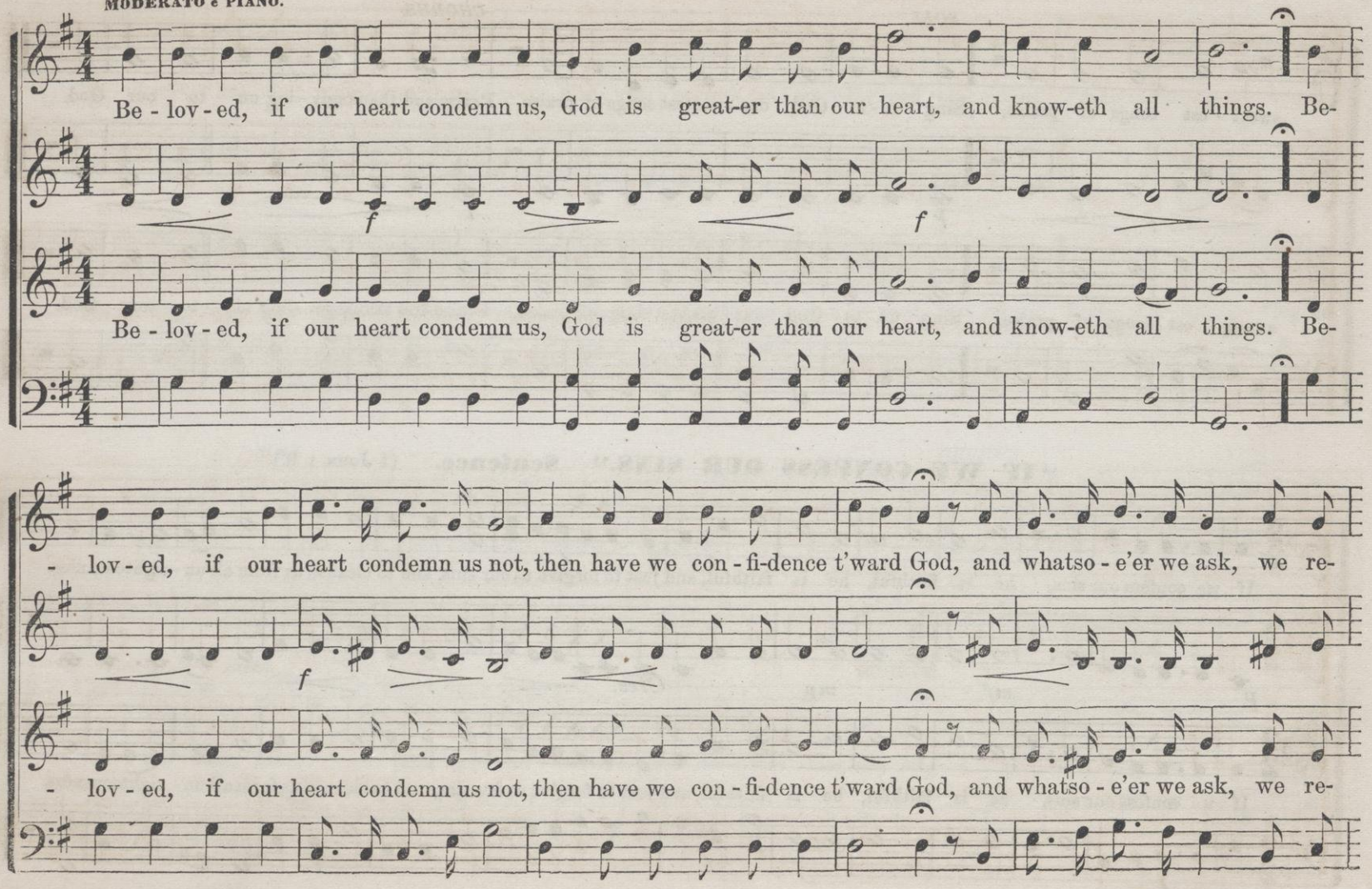


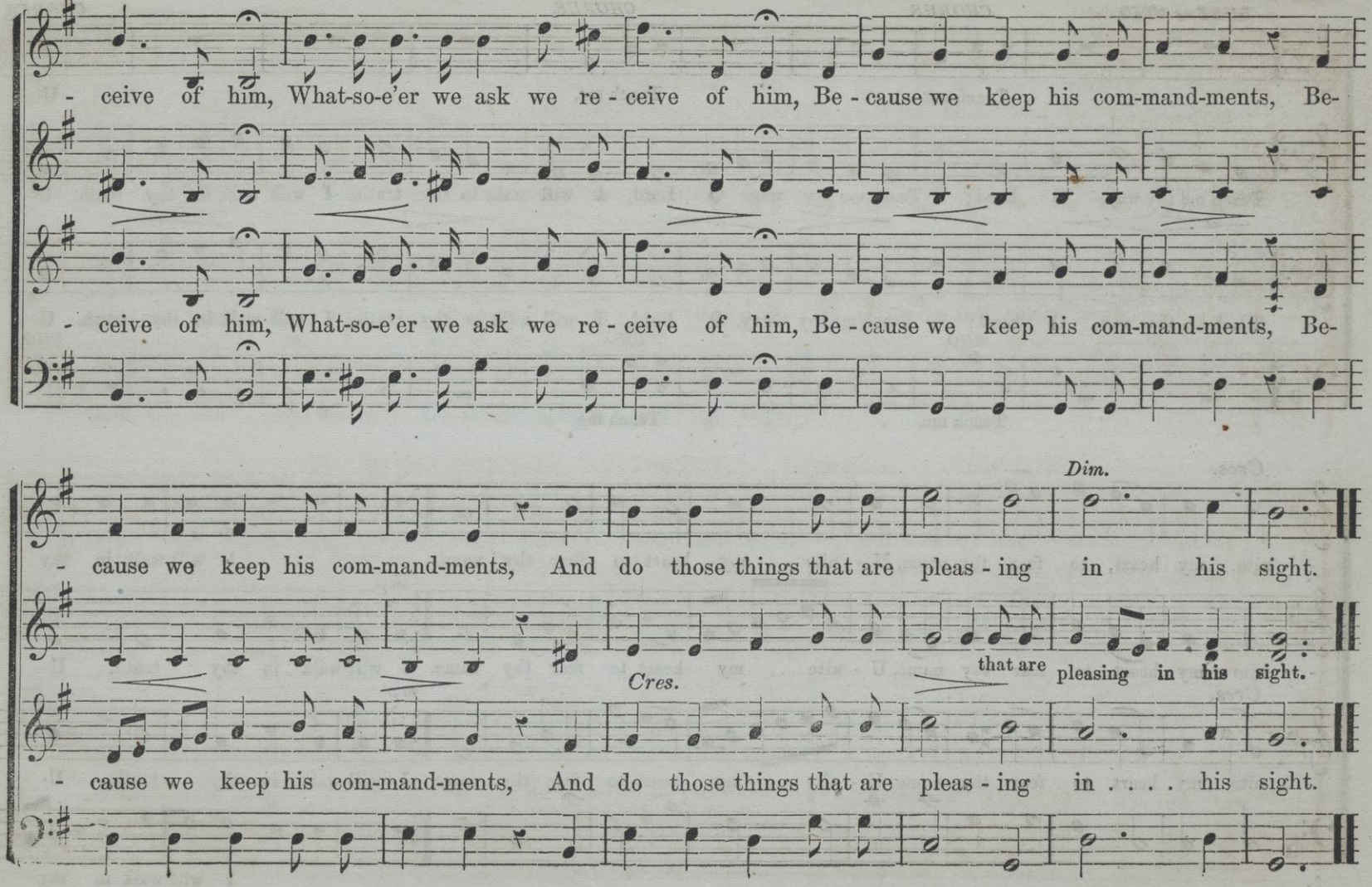
"IF WE CONFESS OUR SINS." Sentence. (1 JOHN I. 9.)



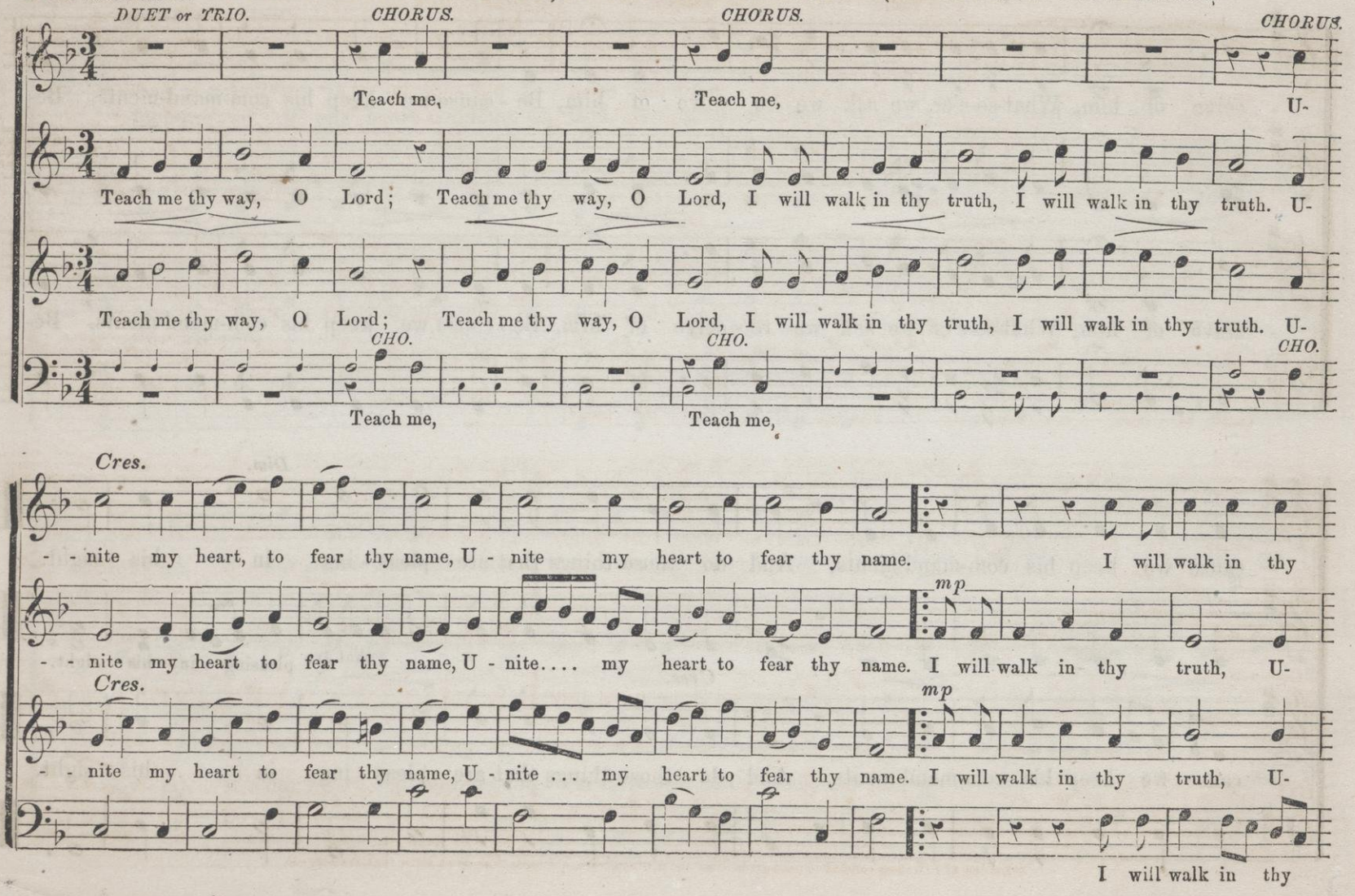
"BELOVED, IF OUR HEART CONDEMN US." Sentence. (For Public Worship.)

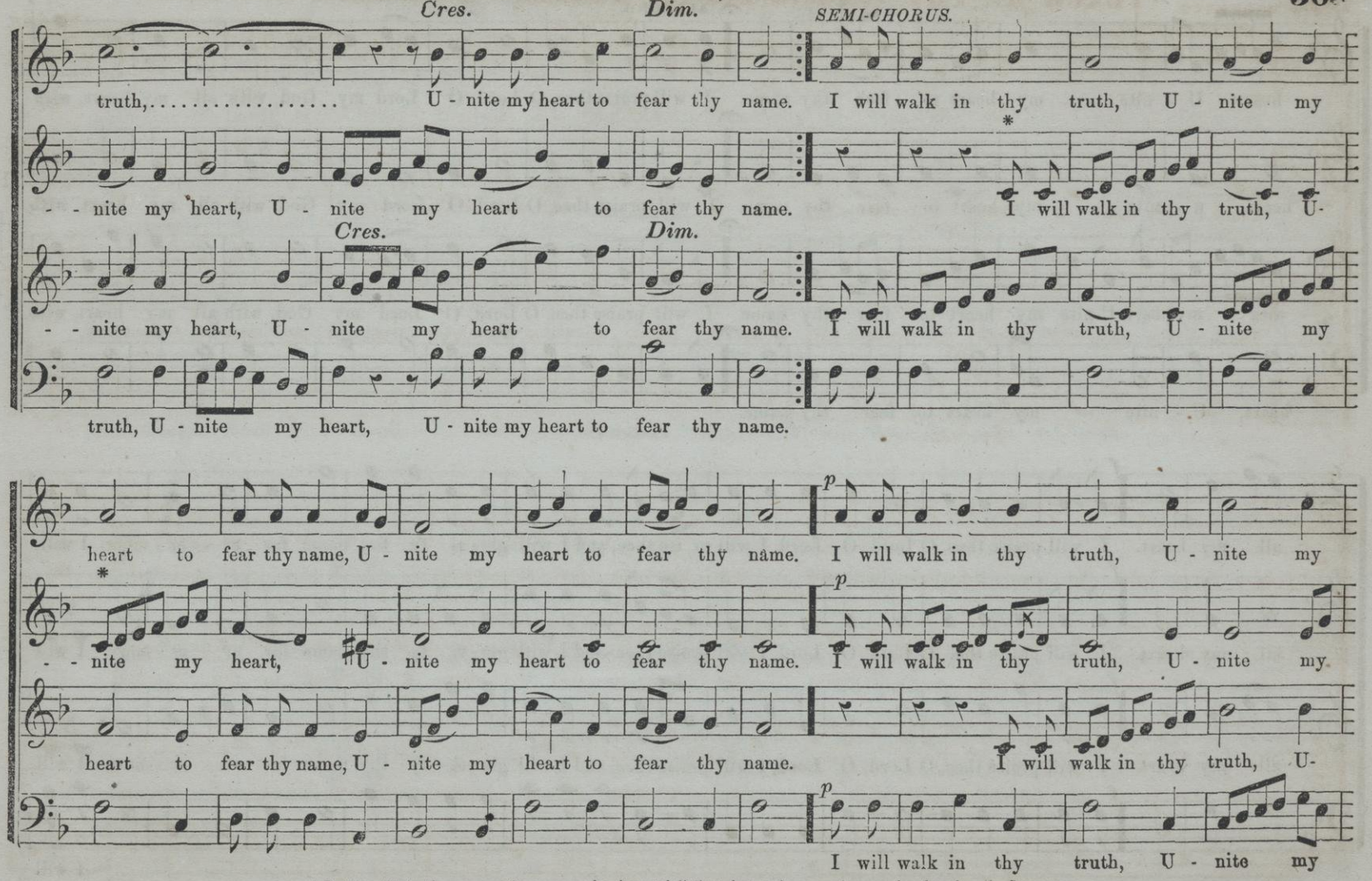
MODERATO e PIANO.




- ceive of him, What-so-e'er we ask we re - ceive of him, Be - cause we keep his com-mand-ments, Be-
- ceive of him, What-so-e'er we ask we re - ceive of him, Be - cause we keep his com-mand-ments, Be-
Dim.
- cause we keep his com-mand-ments, And do those things that are pleas - ing in his sight.
Cres.
that are pleasing in his sight.
- cause we keep his com-mand-ments, And do those things that are pleas - ing in . . . . his sight.

362 MODERATO. **"TEACH ME THY WAY, O LORD. Anthem."** (FOR OPENING OR CLOSING SERVICE.)

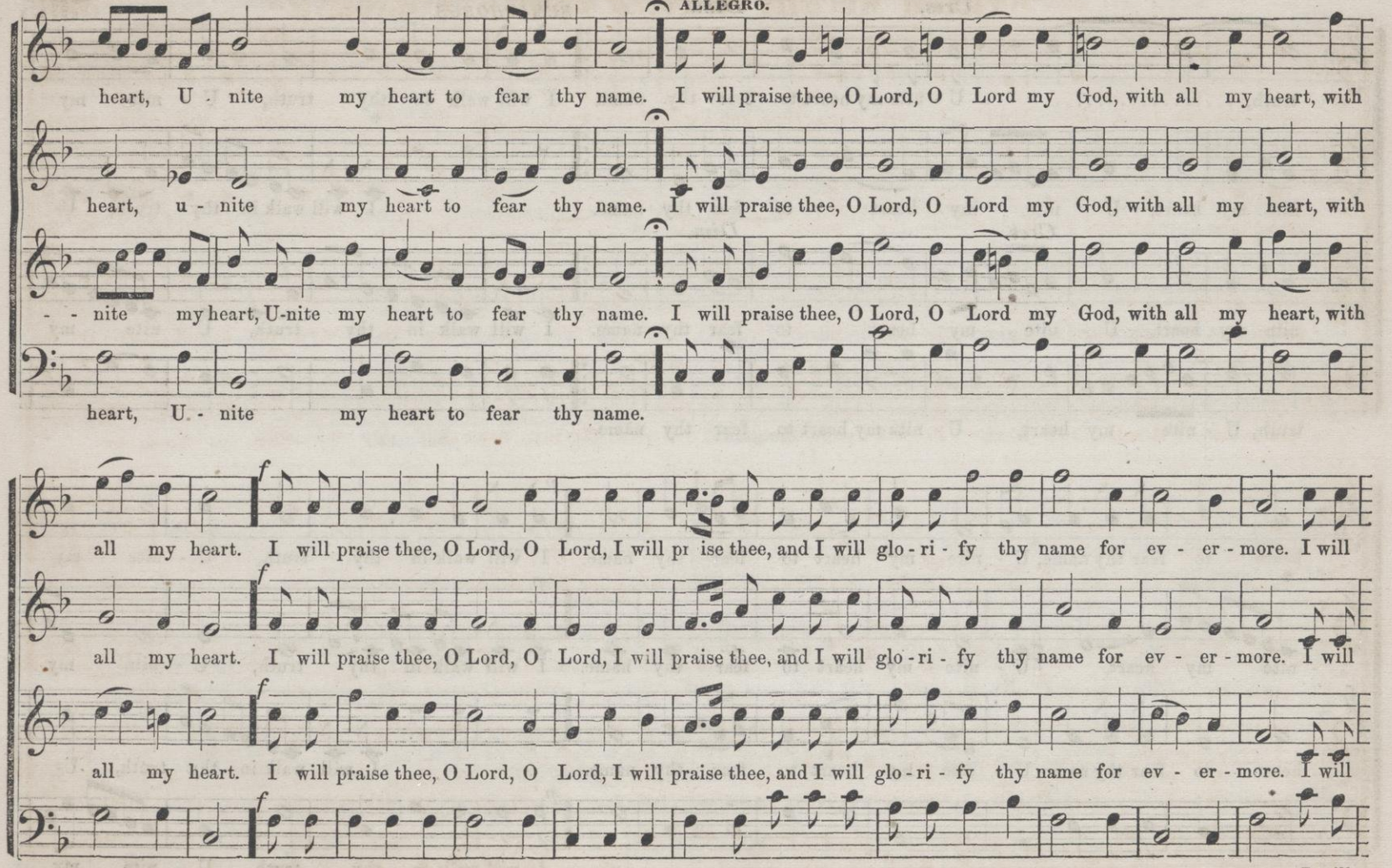


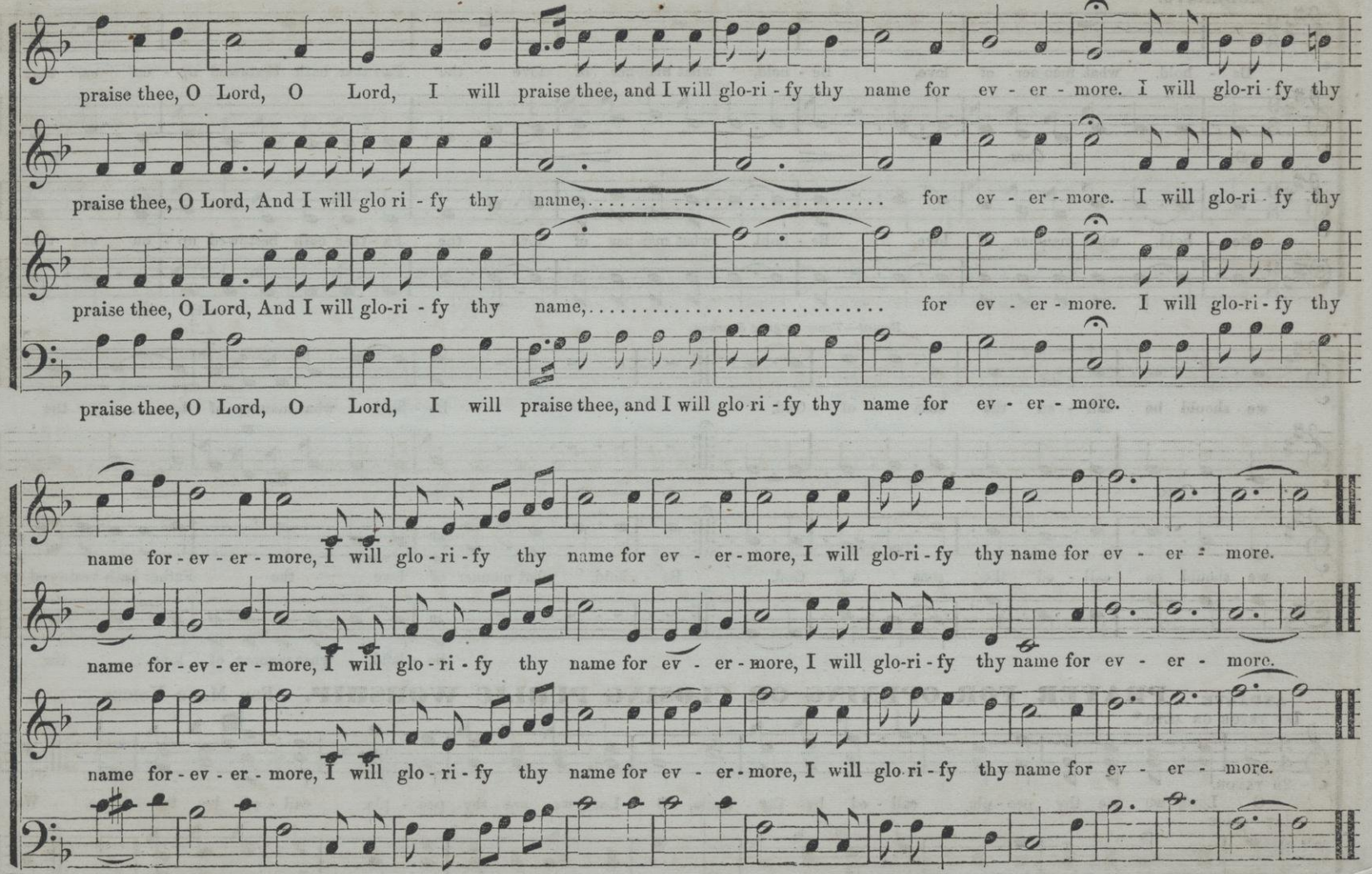


* Let the Alto in these responsive passages be clear and distinct, but at the same time much softer than the Soprano.

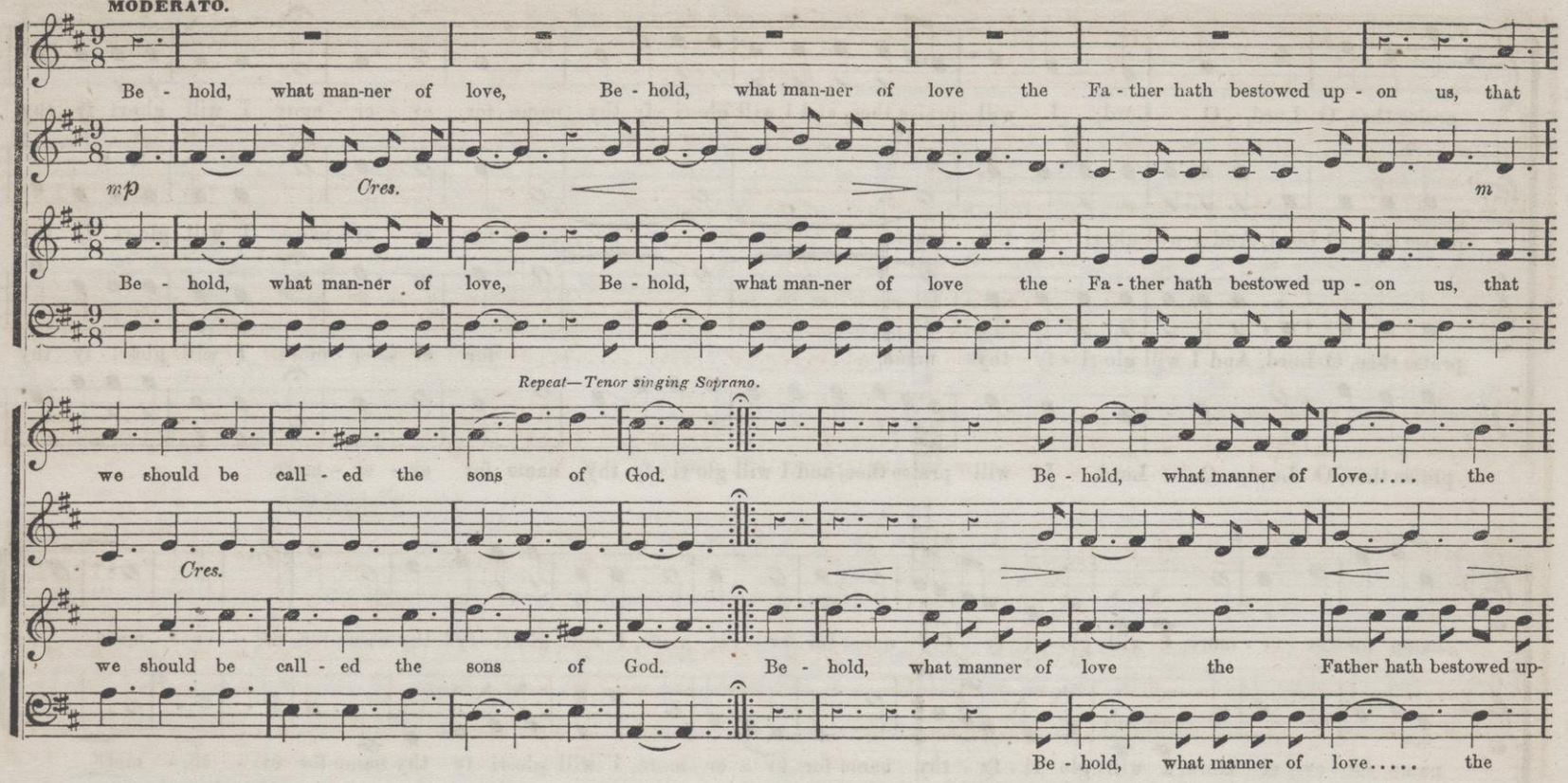
"TEACH ME THY WAY, O LORD." (CONTINUED.)

ALLEGRO.

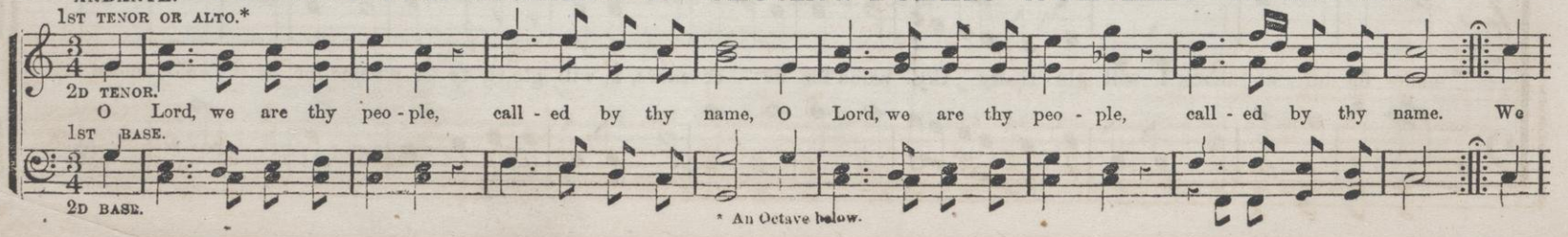



praise thee, O Lord, O Lord, I will praise thee, and I will glo-ri-fy thy name for ev-er-more. I will glo-ri-fy thy
praise thee, O Lord, And I will glo ri-fy thy name, for ev-er-more. I will glo-ri-fy thy
praise thee, O Lord, And I will glo-ri-fy thy name, for ev-er-more. I will glo-ri-fy thy
praise thee, O Lord, O Lord, I will praise thee, and I will glo ri-fy thy name for ev-er-more.
name for-ev-er-more, I will glo-ri-fy thy name for ev-er-more, I will glo-ri-fy thy name for ev-er-more.
name for-ev-er-more, I will glo-ri-fy thy name for ev-er-more, I will glo-ri-fy thy name for ev-er-more.
name for-ev-er-more, I will glo-ri-fy thy name for ev-er-more, I will glo-ri-fy thy name for ev-er-more.

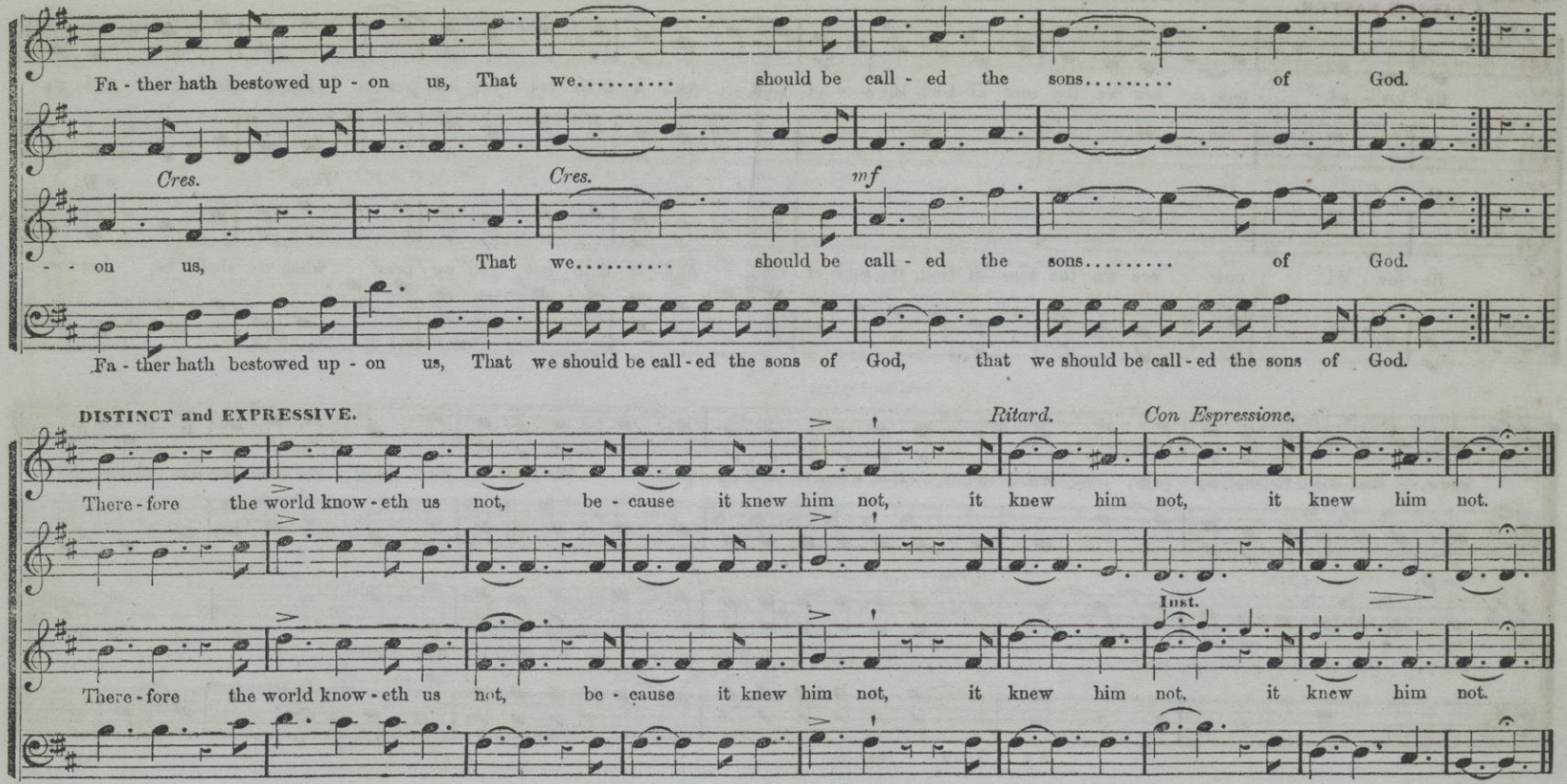
"BEHOLD, WHAT MANNER OF LOVE." Motet. 1 John III. 1, 2, 3.



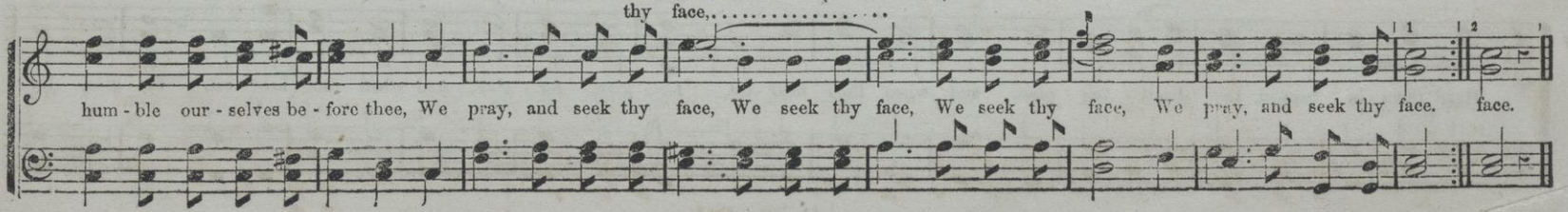
ANDANTE. PRAYER FOR OPENING OR CLOSING PUBLIC WORSHIP. For Male Voices.



* An Octave below.

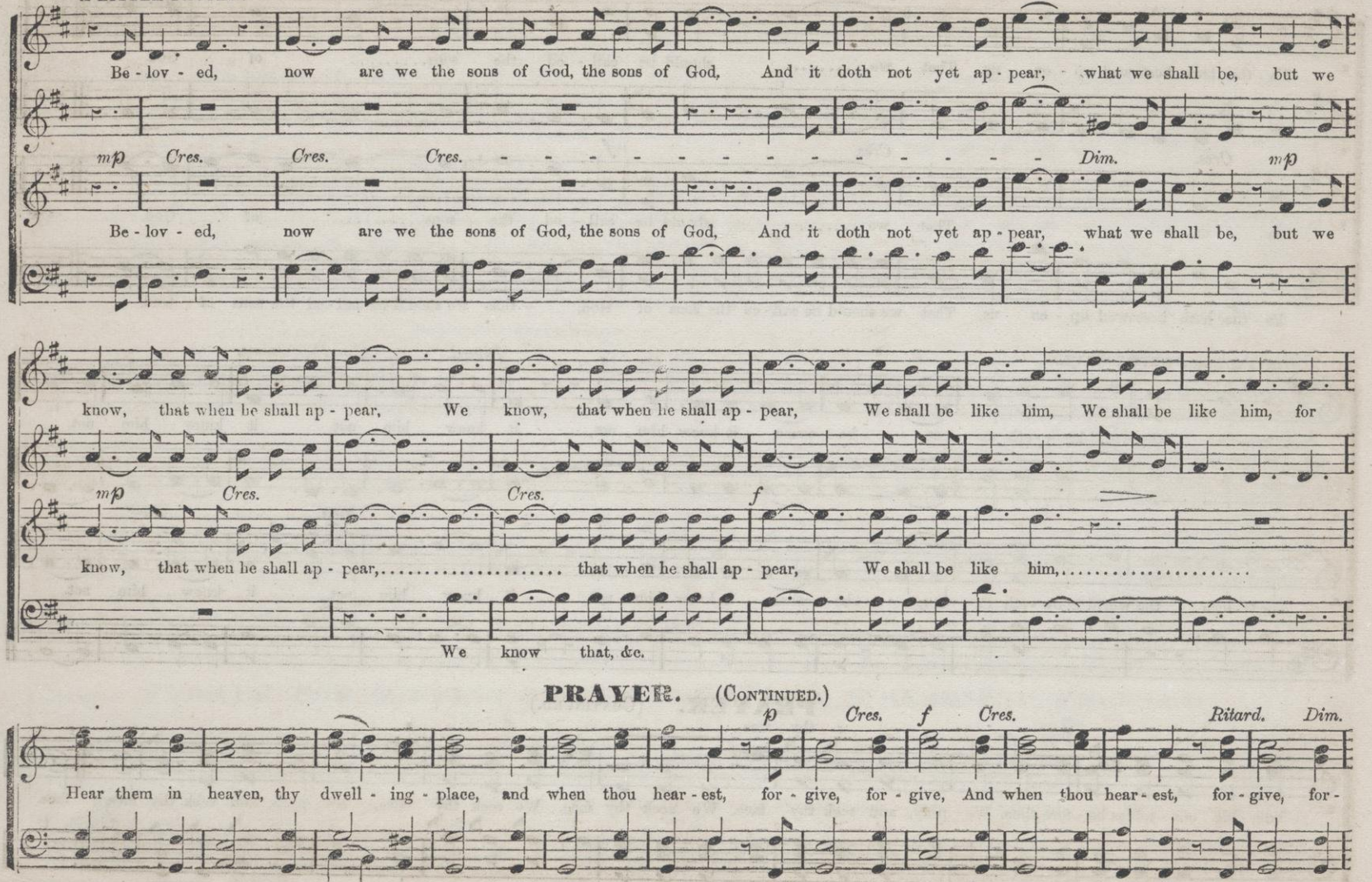


PRAYER. (CONTINUED.)



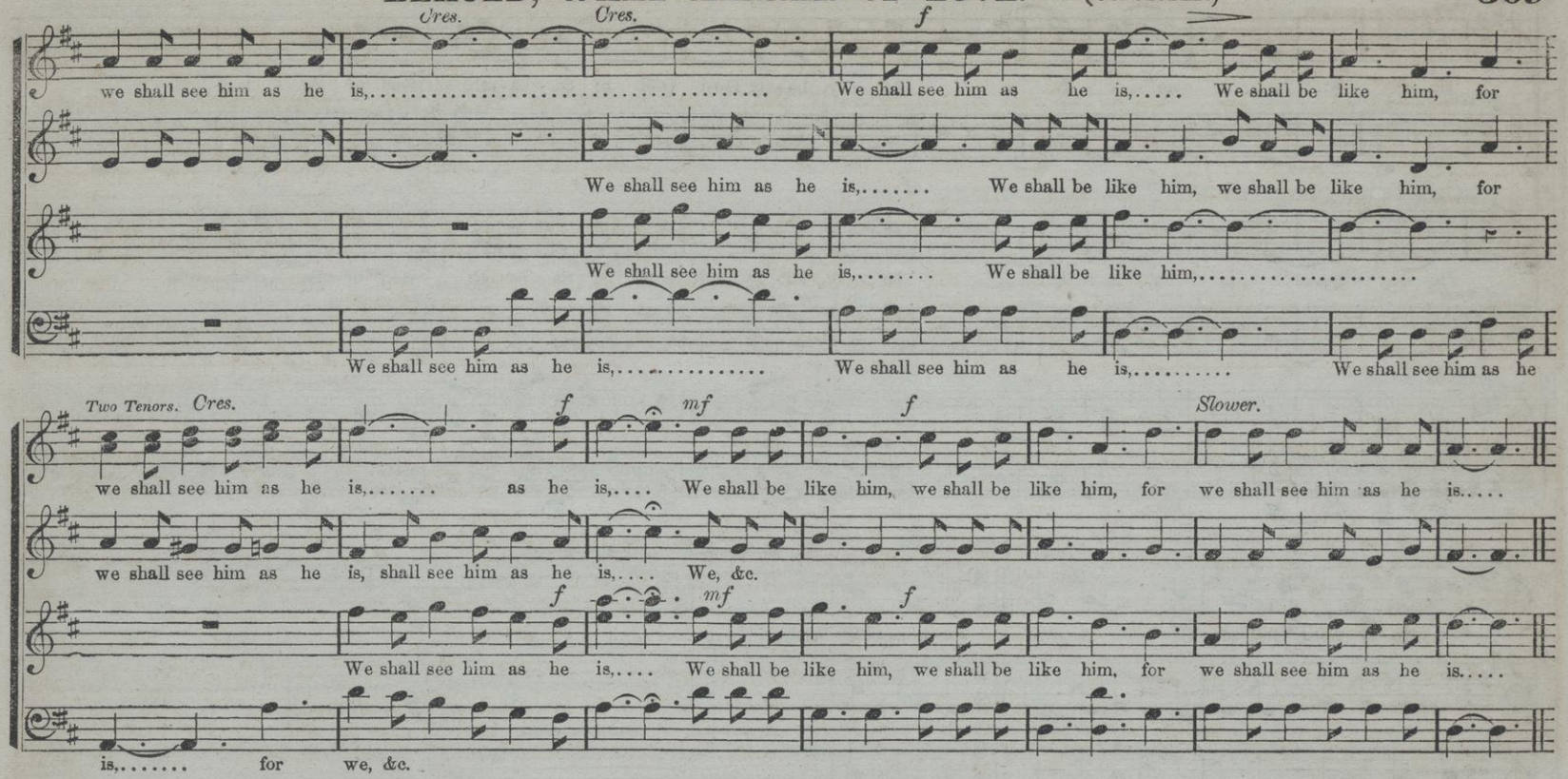
A LITTLE FASTER.

"BEHOLD, WHAT MANNER OF LOVE." (CONTINUED.)

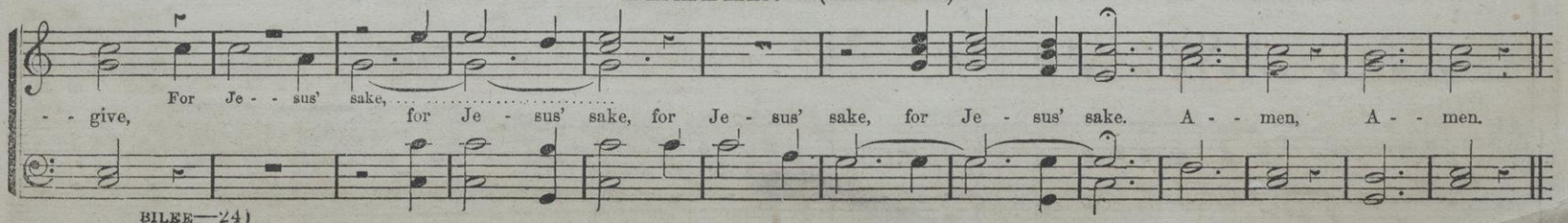


PRAYER. (CONTINUED.)

"BEHOLD, WHAT MANNER OF LOVE." (CONCLUDED.)

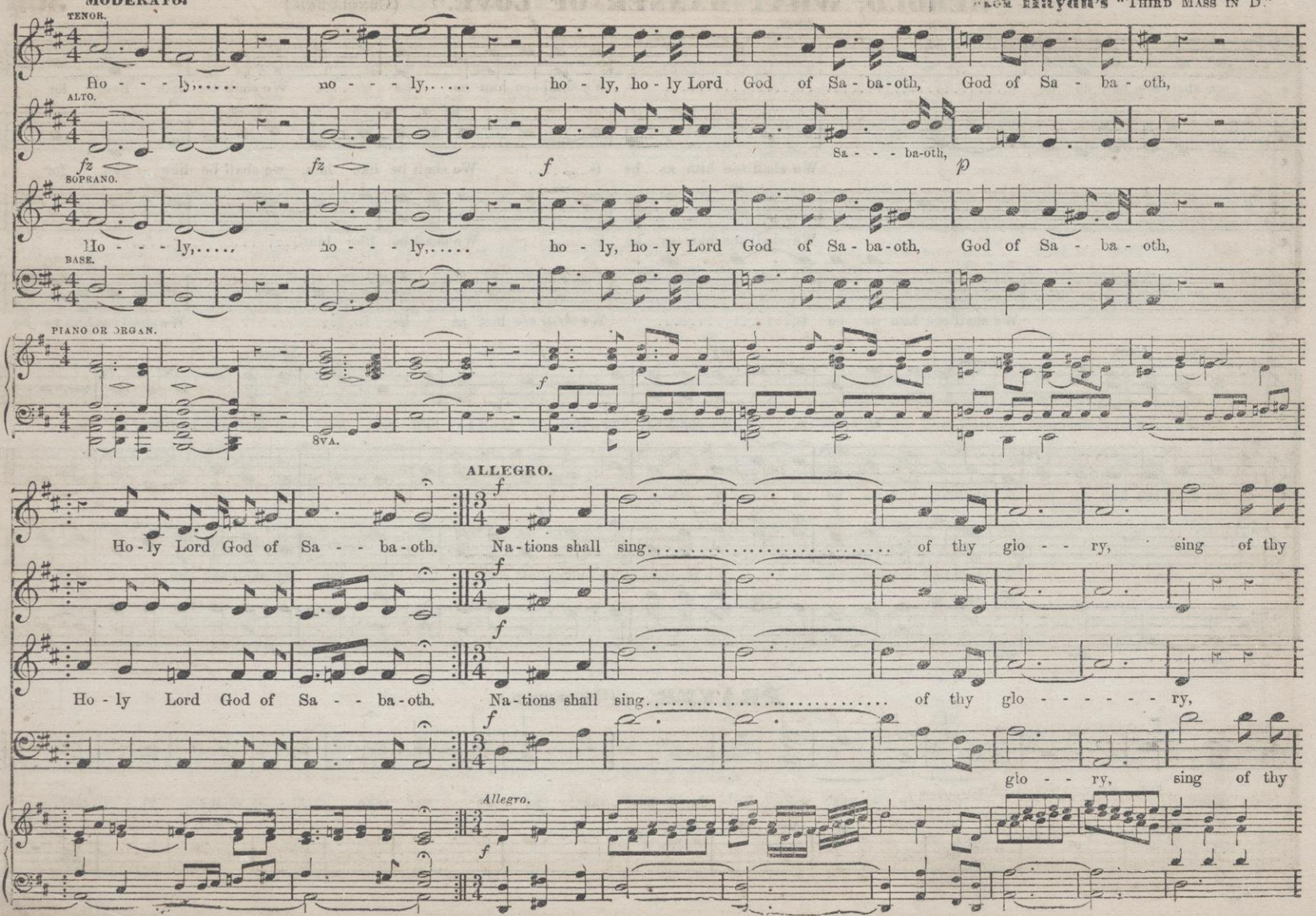


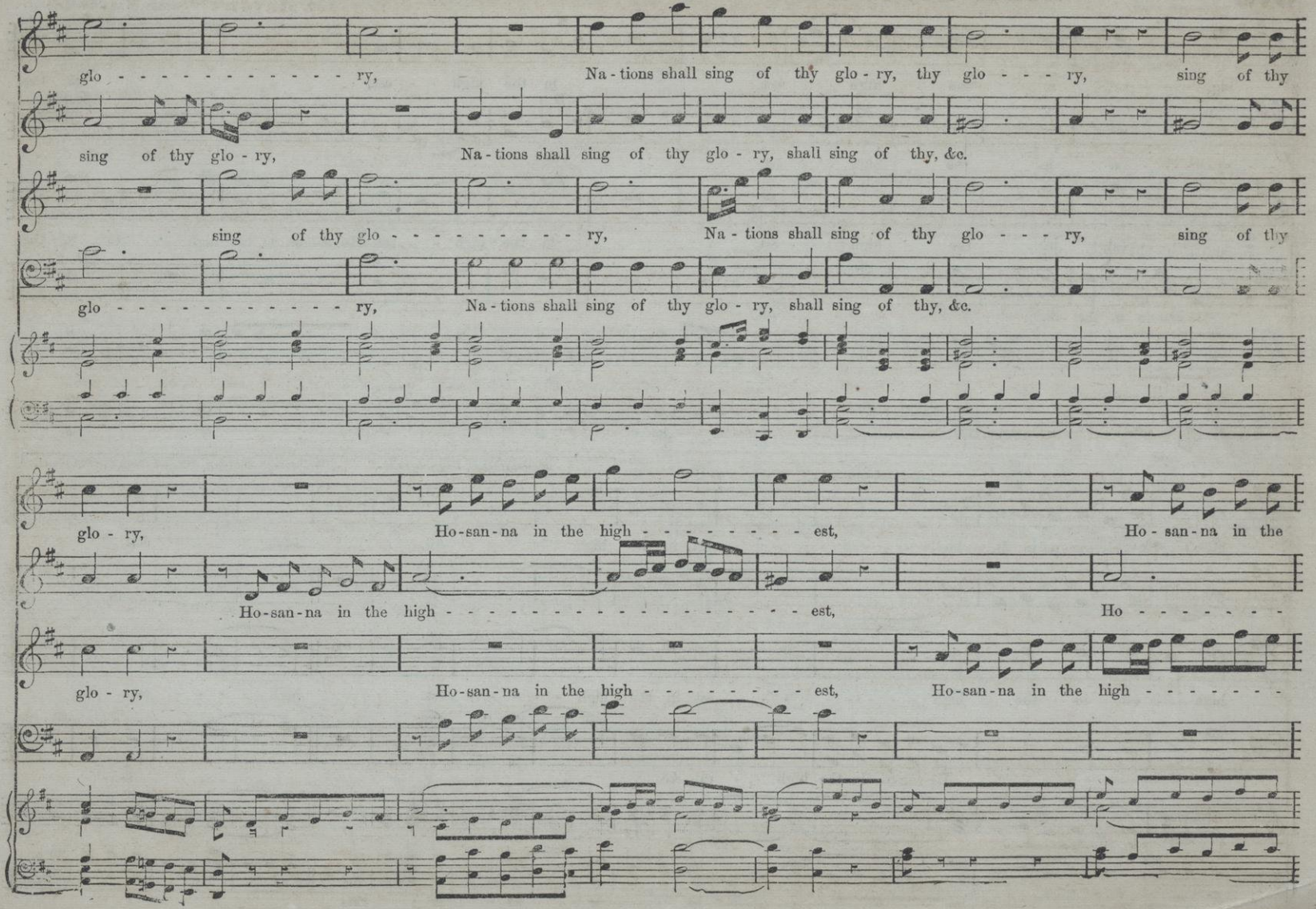
PRAYER. (CONCLUDED.)

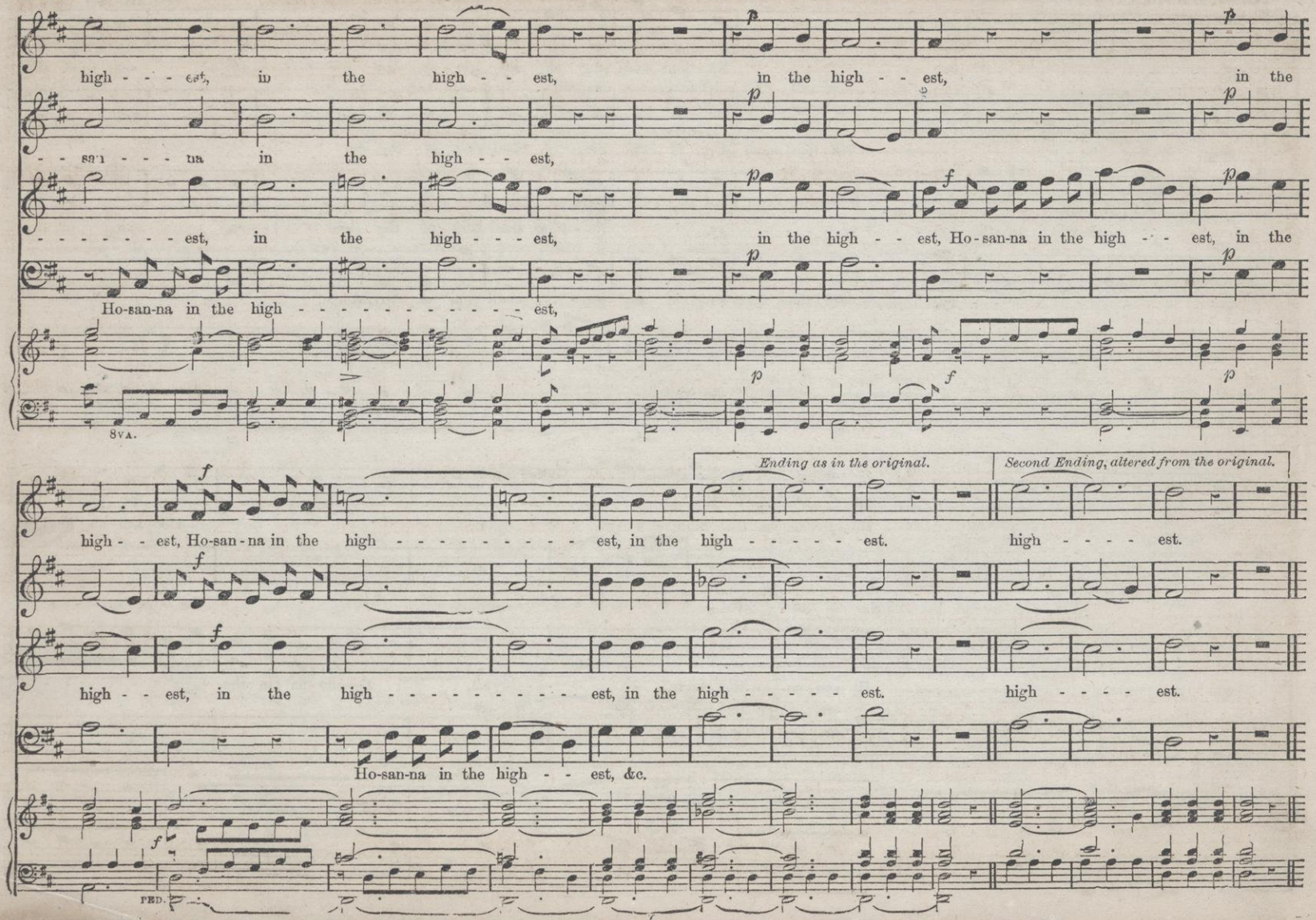


"HOLY, HOLY, HOLY LORD GOD OF SABAOTH."

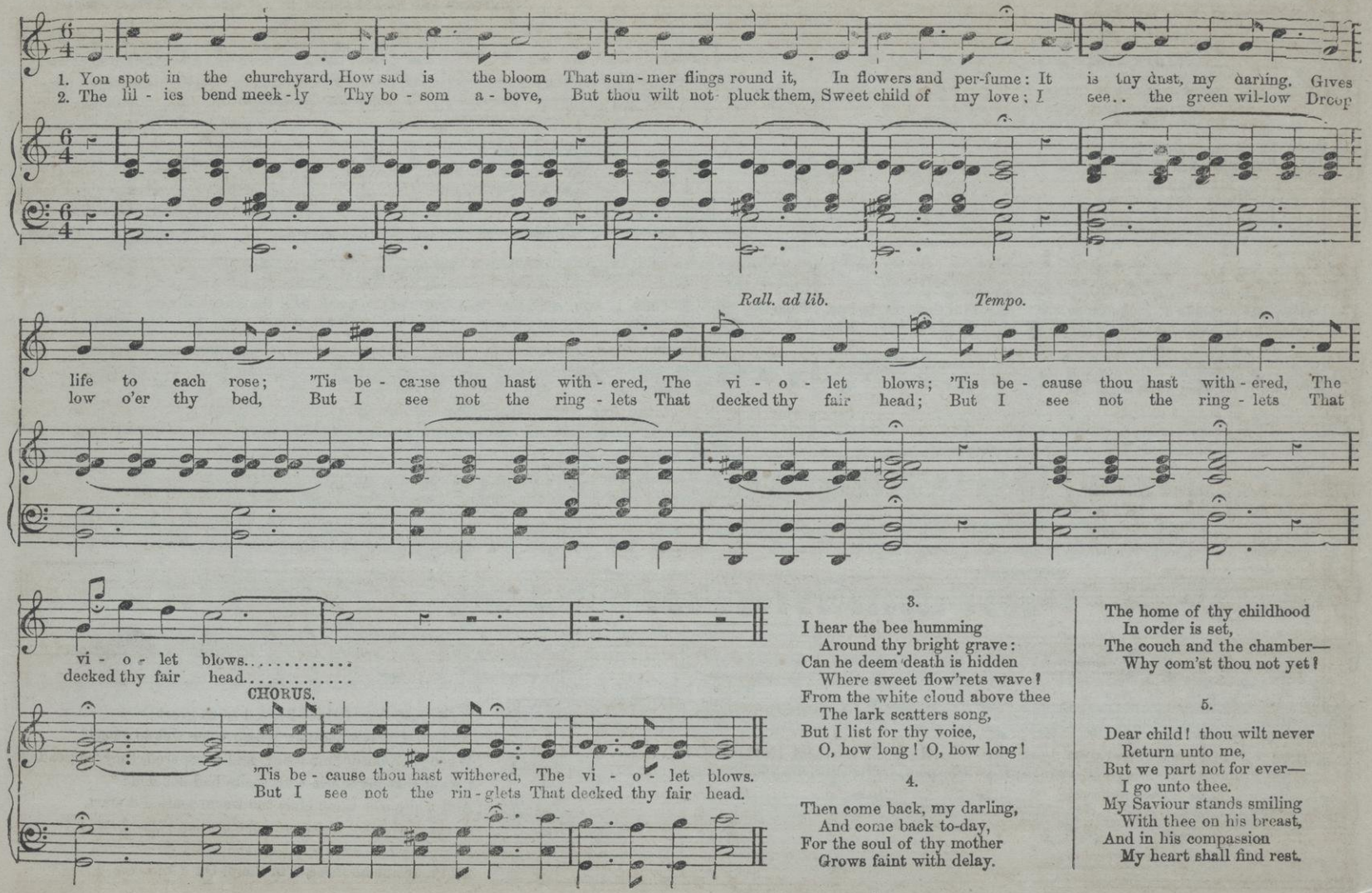
From Haydn's "Third Mass in B."




glo - - - - - - - - - - - - ry, Na - tions shall sing of thy glo - ry, thy glo - - - ry, sing of thy
sing of thy glo - ry, Na - tions shall sing of thy glo - ry, shall sing of thy, &c.
sing of thy glo - - - - - - - - - - ry, Na - tions shall sing of thy glo - - - ry, sing of thy
glo - - - - - - - - - - - - ry, Na - tions shall sing of thy glo - ry, shall sing of thy, &c.
glo - ry, Ho - san - na in the high - - - - - - - - est, Ho - san - na in the
Ho - san - na in the high - est, Ho - - - - - - - -
glo - ry, Ho - san - na in the high - - - - - - - - est, Ho - san - na in the high - - - - - - -


high - - - est, in the high - - est, in the high - - est, in the
- - san - - na in the high - - est,
- - - - - - - - est, in the high - - - est, in the high - - est, Ho-san-na in the high - - est, in the
Ho-san-na in the high - - - - - - - - - - - - est,
8va.
high - - est, Ho-san-na in the high - - - - - - - - - - est, in the high - - - - - est.
Ending as in the original.
Second Ending, altered from the original.
high - - - - est.
high - - est, in the high - - - - - - - - - - est, in the high - - - - - est.
high - - - - est.
Ho-san-na in the high - - est, &c.
PED.

THE MOTHER'S LAMENT. Song, with Chorus Response.



3.

I hear the bee humming
Around thy bright grave:
Can he deem death is hidden
Where sweet flow'rets wave?
From the white cloud above thee
The lark scatters song,
But I list for thy voice,
O, how long! O, how long!

4.

Then come back, my darling,
And come back to-day,
For the soul of thy mother
Grows faint with delay.

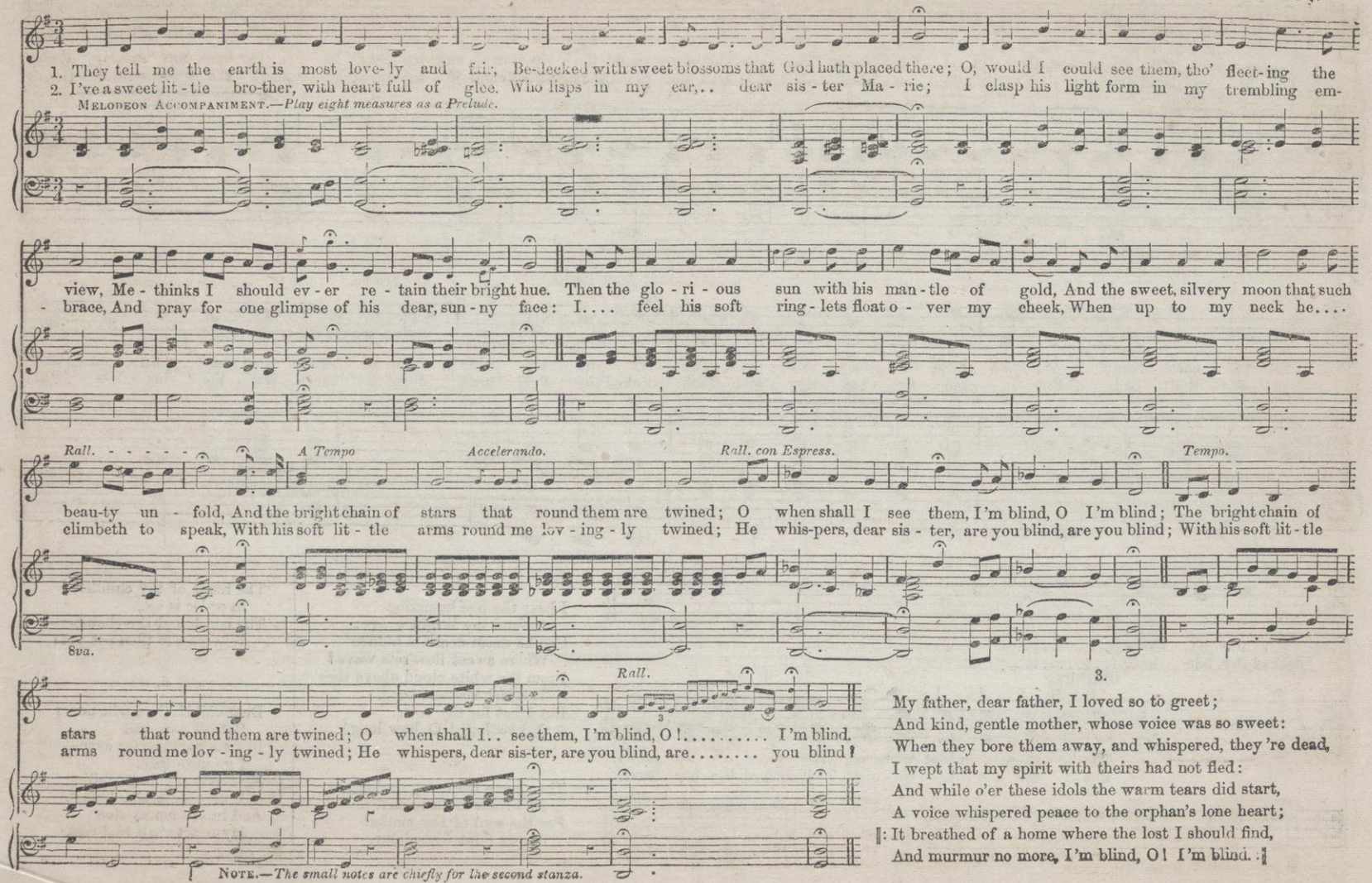
The home of thy childhood
In order is set,
The couch and the chamber—
Why com'st thou not yet?

5.

Dear child! thou wilt never
Return unto me,
But we part not for ever—
I go unto thee.
My Saviour stands smiling
With thee on his breast,
And in his compassion
My heart shall find rest.

THE BLIND ORPHAN GIRL. Song, with Melodeon Accompaniment.

WORDS BY **Cornelia.** COMPOSED AND RE-ARRANGED BY **Wm. B. Bradbury.**



NOTE.—*The small notes are chiefly for the second stanza.*

3.

My father, dear father, I loved so to greet;
And kind, gentle mother, whose voice was so sweet:
When they bore them away, and whispered, they 're dead,
I wept that my spirit with theirs had not fled:
And while o'er these idols the warm tears did start,
A voice whispered peace to the orphan's lone heart;
‖: It breathed of a home where the lost I should find,
And murmur no more, I'm blind, O! I'm blind. :‖

Words by **J. T. Swartz.**

NO TEARS IN HEAVEN. Song, with Quartette or Chorus.

RECITANDO.

1. I met a child, his feet were bare, His weak frame shiver'd with the cold: His youthful brow was knit with care, His flashing eye his sor - row told. Said
2. I saw a man in life's gay noon, Stand weeping . o'er his young bride's bier; "And must we part," he cried, "so soon!" As down his cheek there rolled a tear; "Heart-

I, "Poor boy, why weepest thou?" "My parents both are dead," he said; "I have not where to lay my head; O, I am lone and friendless now!"
- stricken one," said I, "weep not!" "Weep not!" in accent wild, he cried, "But yesterday my loved one died, And shall she be so soon for - got?"

SOOTHINGLY.

Not friendless child; a Friend on high For you his pre - cious blood has given; Cheer up, and bid each tear be dry—"There are no tears, no tears in heaven."
For - got - ten? No! still let her love Sustain thy heart, with an - guish riven; Strive thou to meet thy bride above, And dry your tears, your tears in heaven.

MODERATO—In a subdued and soothing style.

QUARTETTE or CHORUS.

p or *pp*

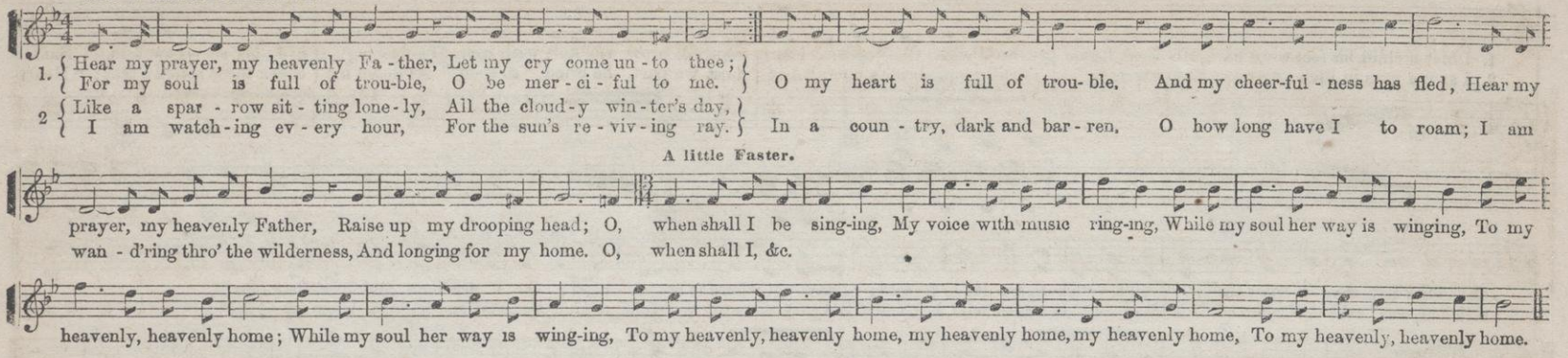
Not friendless child; a Friend on high For you his pre - cious blood has given; Cheer up, and bid each tear be dry—"There are no tears, no tears in heaven."
For - got - ten? No! still let her love Sus - tain thy heart with an - guish riven; Strive thou to meet thy bride a - bove, And dry your tears, your tears in heaven.

3. I saw a gentle mother weep,
As to her | throbbing heart she prest
An | infant, seemingly asleep,
On its kind | mother's shelt'ring breast. ‖
"Fair one," said I, "pray, weep no more."
Sobbed she, "The idol of my hope
I now am called to render up;
My babe has reached death's gloomy shore."
Young mother, yield no more to grief,
Nor be by passion's tempest driven,
But find in these sweet words relief,
"There are no tears, no tears in heaven."

4. Poor traveler o'er life's troubled wave—
Cast down by | grief, o'erwhelmed by care—
There | is an arm above can save.
Then yield not | thou to fell despair. ‖
Look upward, mourners, look above!
What though the thunders echo loud;
The sun shines bright beyond the cloud,
Then trust to thy Redeemer's love.
Where'er thy lot in life be cast,
Whate'er of toil or woe be given—
Be firm—remember to the last,
"There are no tears, no tears in heaven."

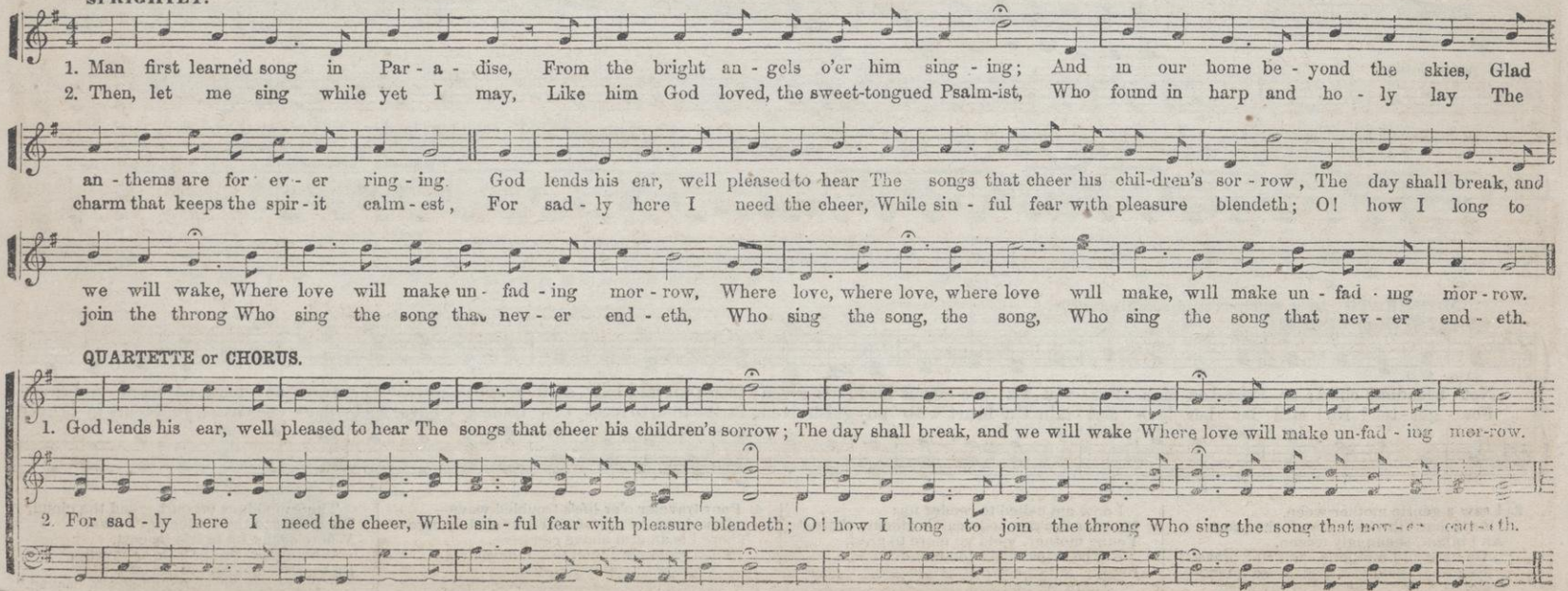
376 Words by **Mrs. Dana.** **HEAR MY PRAYER.** **Sacred Song.** Music by **W. B. B.**

SLOW and EXPRESSIVE.



Words by **Rev. Dr. Bethune.** **THE ORIGIN OF SONG.** ✻

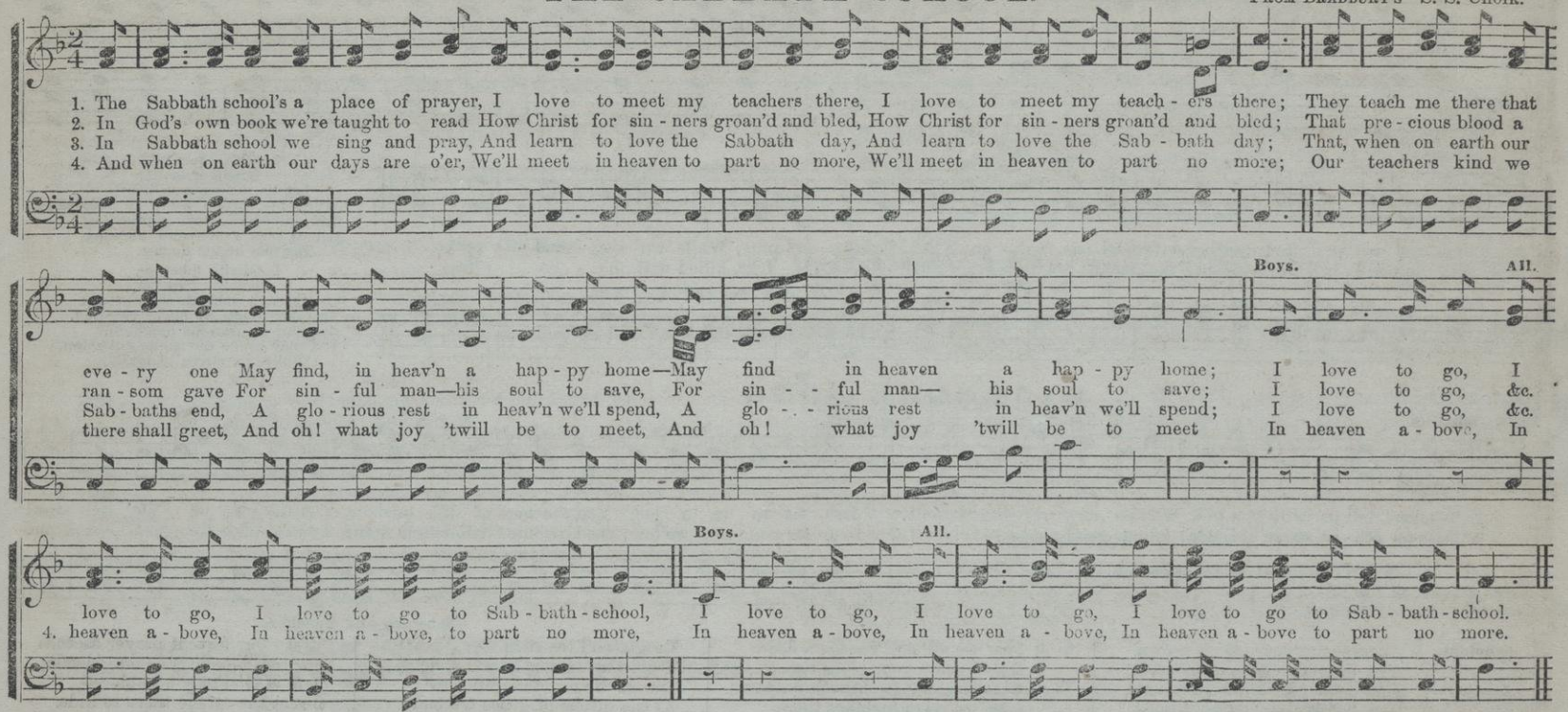
SPRIGHTLY.



QUARTETTE or CHORUS.

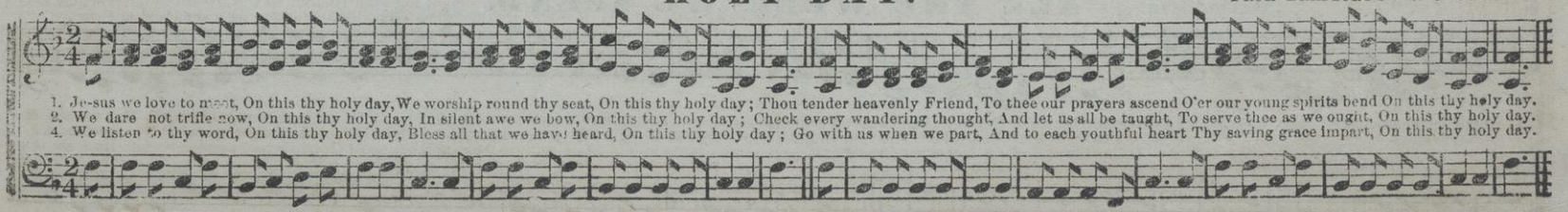
THE SABBATH SCHOOL.

FROM BRADBURY'S "S. S. CHOIR."



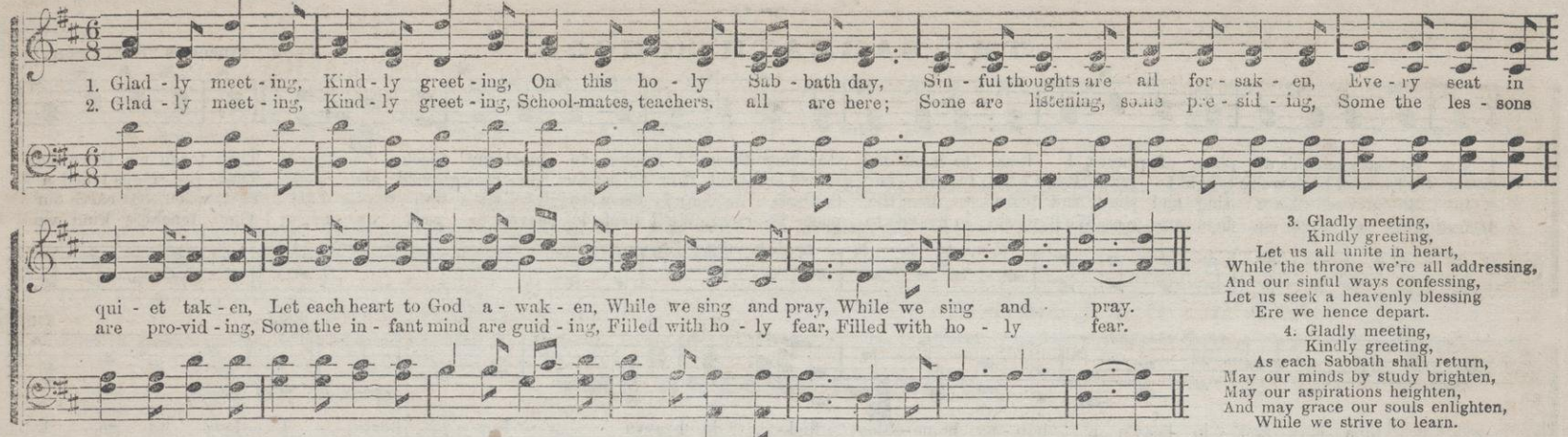
HOLY DAY.

FROM BRADBURY'S "S. S. CHOIR."



GLADLY MEETING.

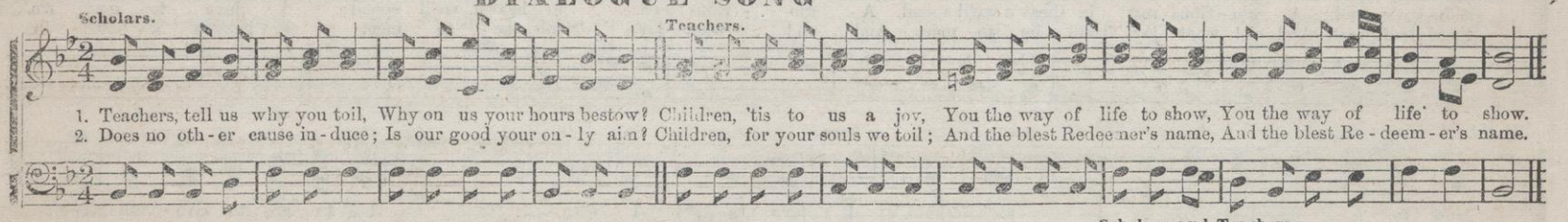
From Bradbury's "S. S. Choir."



3. Gladly meeting,
Kindly greeting,
Let us all unite in heart,
While the throne we're all addressing,
And our sinful ways confessing,
Let us seek a heavenly blessing
Ere we hence depart.

4. Gladly meeting,
Kindly greeting,
As each Sabbath shall return,
May our minds by study brighten,
May our aspirations heighten,
And may grace our souls enlighten,
While we strive to learn.

DIALOGUE SONG



Scholars. 3. Little fruits your efforts crown,
Yet, dear Teachers, labor on.
Teachers. God dispensing showers around,
May refresh our barren ground.

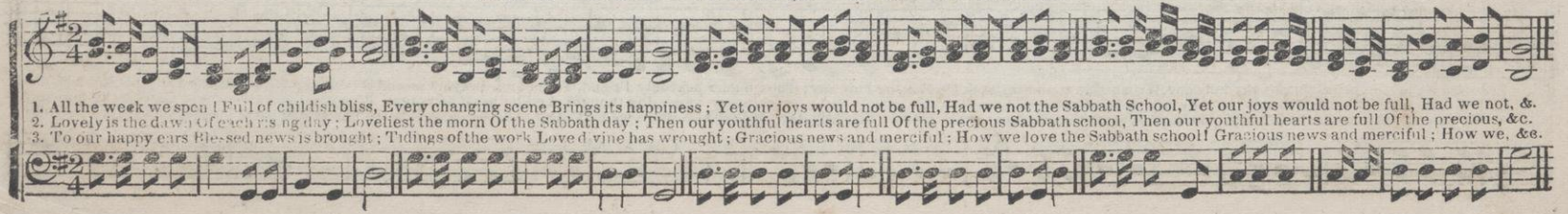
S. 4. May we all, our Teachers dear,
Recompense your pious care.
T. Children now for heaven prepare;
May we reign together there.

Scholars and Teachers.

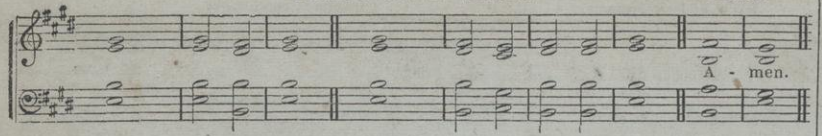
Taught and teachers would unite
Their warm tribute with delight,
For our Superintendents now
At the throne of grace we bow,

There our fervent prayer ascends
For rich blessings on our friends;
Safe in God may all abide—
Sweet the refuge there to hide.

ALL THE WEEK WE SPEND.



CHANT No. 1.—Single. Tallis.



SELECTION I.—The Lord's Prayer.

1. Our Father who art in heaven, hallowed | be thy | name:
2. Thy kingdom come; Thy will be done, on | earth, as it | is in | heaven.
3. Give us this day our | daily | bread;
4. And forgive us our trespasses, as we forgive | them that | trespass a- | gainst us.
5. And lead us not into temptation, but deliver | us from | evil;
6. For thine is the kingdom, and the power, and the | glory,..for- | ever,..and | ever.

SELECTION II.—For Children.

Psalm 103: 17, 18.

1. The mercy of the Lord is from everlasting to everlasting, upon them that fear him, and his righteousness unto | children's | children:
2. To such as keep his covenant, and to those that remember his com- | mandments to | do | them.

Mark 10: 14.

1. Suffer little children to come unto me, and for- | bid them | not:
2. For of | such..is the | kingdom..of | heaven.

Isaiah 44: 3, 4.

1. I will put my spirit upon thy seed, and my blessing up- | on thine | offspring:
2. And they shall spring up as among the grass, as | willows..by the | water- | courses.

Isaiah 40: 11.

1. He shall feed his flock like a shepherd; He shall gather the lambs with his arms, and carry them | in his | bosom,
2. And shall gently lead | those that | are with | young.

Acts 2: 30.

1. For the promise is unto you, and | to your | children;
2. And to all that are afar off, even as many as the | Lord our | God shall | call

SELECTION III.—For Baptisms.

Matt. 28: 19, 20.

1. Go ye, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the | Holy | Ghost:
2. Teaching them to observe all things whatsoever I have commanded you; and lo, I am with you alway, | even..to the | end..of the | world. ‖ A- | men.

SELECTION IV.—For Opening or Closing Service.

INVITATIONS.

Matt. 11: 28.

1. Come unto me all ye that labor and are | heavy | laden.
2. Come unto me all ye that labor and are heavy laden, and | I will | give you | rest.
3. Take my yoke upon you, and learn of me; for I am meek and | lowly..in | heart;
4. And ye shall find | rest un- | to your | souls.
5. For my yoke is easy, and my | burden..is | light,
6. For my yoke is | easy,..and my | burden..is | light.

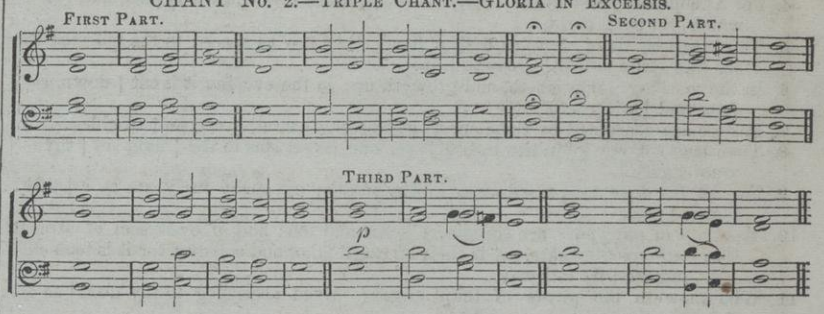
Psalm 51: 17.

1. The sacrifices of God are a | broken | spirit.
2. A broken and a contrite heart, O | God, thou | wilt not..de- | spise.

Rev. 22: 17.

1. And the Spirit and the Bride say, Come, and let him that | heareth..say, | Come;
2. And let him that is athirst, come, and whosoever will, let him take the | water of | life— | freely.

CHANT No. 2.—Triple Chant.—Gloria in Excelsis.



SELECTION V.—Gloria in Excelsis.

To the first part of the chant.

1. Glory be to | God on | high, ‖ and on earth | peace, good | will towards | men.
2. We praise thee, we bless thee, we | worship | thee, ‖ we glorify thee, we give thanks to thee | for thy | great— | glory.

To the second part.

3. O Lord God, | Heavenly | King, ‖ God the | Father | Al— | mighty!
4. O Lord, the only-begotten Son, | Jesus | Christ, ‖ O Lord God, Lamb of God, | Son.. of the | Fa — | ther!

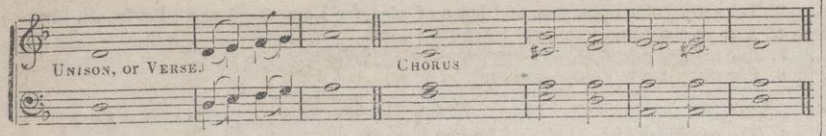
To the third part.

5. That takest away the | sins..of the | world, ‖ have mercy up- | on— | us.
6. Thou that takest away the | sins..of the | world, ‖ have mercy up- | on —us.
7. Thou that takest away the | sins..of the | world, ‖ Re- | ceive our | prayer.
8. Thou that sittest at the right hand of | God the | Father, ‖ have mercy up- | on— | us.

To the first part.

9. For thou only | art— | holy, ‖ Thou | only | art the | Lord.
10. Thou only, O Christ, with the | Holy | Ghost, ‖ art most high in the | glory..of | God the | Father. ‖ A- | men.

CHANT No. 3.—SINGLE

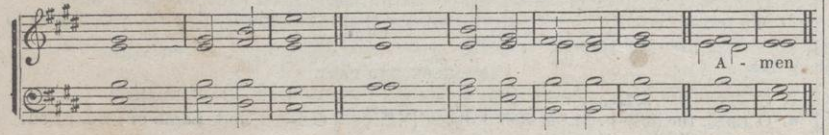


SELECTION VI.—For Opening or Closing Service, or for Funeral Occasions.

PSALM 90: 12.

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 sheep: 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. For we are consumed by thine anger, and by thy | wrath..are we | troubled.
8. Thou hast set our iniquities before Thee, our secret sins in the | light of | thy— | countenance.
9. For all our days are passed away in Thy wrath; we spend our years as a | tale.. that is | told.
10. The days of our years are threescore years and ten; and if by reason of strength they be fourscore years, yet is their strength labor and sorrow: for it is soon cut | off..and we | fly a- | way,
11. Who knoweth the power of thine anger? Even according to thy fear, | so is.. thy | wrath.
12. So teach us to number our days, that we may ap- | ply our | hearts..unto | wisdom.

CHANT No. 4.—SINGLE.

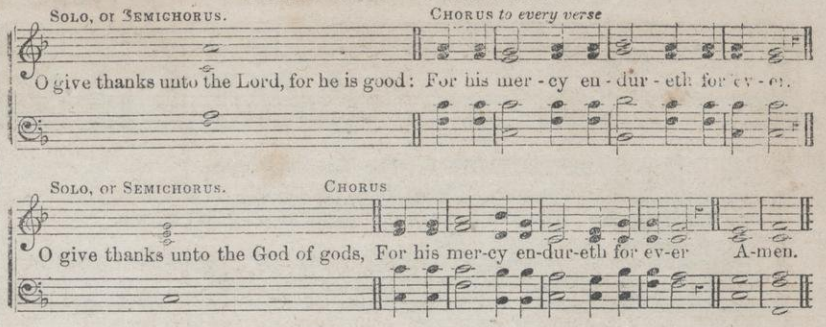


SELECTION VII.—For Opening or Closing Service.

REV. 4: 8 & 11, and 5, 10 & 13.

1. Ho ly, 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 | power; ‖ for Thou hast created all things, 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.

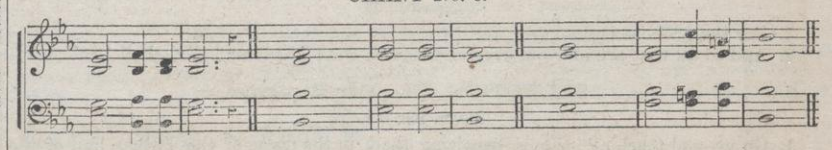
CHANT No. 5.—"O GIVE THANKS."



PSALM 136.

1. O give thanks unto the Lord, for he is good; CHO. For his mercy endureth for ever.
2. O give thanks unto the God of gods; CHO. For his mercy endureth for ever.
3. O give thanks unto the Lord of lords; CHO. For his mercy endureth for ever.
4. To him who alone doeth great wonders; CHO. For his mercy endureth for ever.
5. To him that by wisdom made the heavens; CHO. For his mercy endureth for ever.
6. To him that stretched out the earth above the waters; CHO. For his mercy endureth for ever.
7. To him that made great lights; CHO. For his mercy endureth for ever.
8. The sun to rule by day; the moon and stars to rule by night; CHO. For his mercy endureth for ever.
9. Who remembered us in our low estate; CHO. For his mercy endureth for ever.
10. And hath redeemed us from our enemies; CHO. For his mercy endureth for ever.
11. Who giveth food to all flesh; CHO. For his mercy endureth for ever.
12. O give thanks unto the God of heaven; CHO. For his mercy endureth for ever. Amen.

CHANT No. 6.



SELECTION VIII.

"Thy will be done"

"Thy will be | done!" ‖ In devious way
The hurrying streams of | life may | run; ‖
Yet still our grateful hearts shall say, |
"Thy will be | done!"

"Thy will be | done!" ‖ If o'er us shine
A gladdening and a | prosperous | sun, ‖
This prayer will make it more divine— |
"Thy will be | done!"

"Thy will be | done!" ‖ Tho' shrouded o'er
Our | path with | gloom, ‖ one comfort—one
Is ours:—to breathe, while we adore, |
"Thy will be | done!"

BOWRING.

Close by repeating the first two measures, "Thy will be done."

ALPHABETICAL INDEX OF TUNES.

Adelaide....229
Adelpha....142
Adra....96
Agawan....117
Alena....178
Aletta....232
Alice....224
Alida....237
All Saints....74
All's Well....300
America....254
Amherst....213
Amsterdam....250
Andrews....245
Angelo....148
Another Year....289
Apheka....130
Arcadia....167
Armstrong....131
Arno....254
Arpad....156
...shna....181
...shur....60
...shwell....68
Athens....71
Atland....195
Aurora....263
Autumn....239
Ava....254
Avah....163
Avon....167
Azmon....169
Azel....197
Ariel....217

Babcock....99
Baca....77
Badea....192
Baden....90
Balerma....141
Bangor....138
Barby....131
Baron....179
Bava....61
Beach....95
Bella....192
Belleville....253
Benevento....226
Benjda....253
Benjamin....203
Berith....115
Bergen....100
Beulah....76
Beverly....186
Bezek....236
Billing's Hebron....197
Billow....268
Binghampton....161
Blendon....68
Bloomfield Chant....102
Boaz....77
Bodwell....59
Bohme....229
Bowdoin Square....167
Bower....211
Bower....166
Boyle....193
Boylston....204
Braden....175
Bradford....153
Bradnor....168
Brainerd....196
Brattle street....169
Bridgewater....107
Britton....92
Broosa....164
Brothers....88
Brown....119
Burder....129
Burford....146
Butler....230
Byefield....161

Caddo....152
Cady....71
Caldwell....104
Calm....219
Calno....115
Cambridge....170
Cano....77
Cana....259
Canandaigua....307
Cappadocia....217
Captivity (L. M.)....71
Captivity (11s.)....261
Carmelhill....218
Carmi....69
Carpus....87
Carrie....191
Carroll....57
Carson....249
Cecix....251
Cesarea....234
Ceylon....158
Chamberlin....220
Chamounix....118
Chapman....116
Charlotte....207
Charran....75
Chelmsford....162
Chenango....180
Chenaniah....57
Cherokee....230
China....146
Christian's Sleep....112
Christmas Hymn....226
Clarendon....137
Clarksville....209
Claytonville....189
Coe....202
Come Home....225
Come,ye disconsolate 264
Confession....177
Converse....171
Cooperstown....210
Corfu....125
Cornelia....221
Cornet....309
Coronation....134
Cortland....189
Coventry....114
Cowper....156
Cramer....152
Cranbrook....176
Cremona....117
Cross and Crown....148
Croton....242
Croydon....136
Crystal Lake....181
Cushi....62
Cyprus....76

Dallas....222
Dalston....220
Darwell....211
Davis....206
Death of a child....303
Deborah....113
Delight....267
Denholm....105
Denkmal....153
Dennis....178
Departing....75
Devizes....128
Dor....114
Doro....259
Dothan....82
Doubleday....121
Dover....204
Downieville....171
Dresden....84
Dutfield....238
Duke street....98
Dumbarton....103
Dundee....136
Dunlap....155

Eagle Rock....104
Easton....275
Eden....82
Edmeston....116
Effingham....80
Eglah....144
Elah....113
Elhanan....261
Elida....81
Elim....199
Elm Grove....89
Elon....74
Endor....250
Enon....266
Erastus....117
Ere I sleep....289
Esli....114
Esther....182
Ettie....294
Eunice....172
Euphrata....124
Evan....160
Evarts....142
Evelyn....231
Evening Hymn....105
Evening Prayer....244
Expostulation....265
Ezbon....163
Fairton....237
Farmington....123
Federal street....63
Fisk....249
Flagg....187
Fleming....159
Flora....154
Foord....99
Forest....107
Fountain....156
Fowler....151
Fragrance....182
Franklin....157
Franklin Square....198
Frederick....261
Freeport....266
Fulda....92
Fulton....225

Gabriel....216
Galena....103
Galesburg....75
Gallagher....215
Gaza....83
Gatchell....127
Georgetown....61
Germany....96
Gertrude....221
Gether....186
Gilbertsville....90
Gilbert....208
Gilead....86
Gillet....181
Gilmer....62
Golden Hill....204
Goodoll....161
Gorton....199
Goshen....262
Grannis....227
Gratitude....90
Greely....179
Greene....296
Greenville....239
Griggstown....235
Griswold....241
Grove....151
Grow....198
Guyon....214

Hadyn....186
Hadassah....264
Haddam....208
Hail to the brightness.264
Hamburg....91
Happiness....330
Harding....190
Harmony Chant....98
Harper....108
Hartel....109
Harvest....254
Harvey's Chant....126
Harwell....243
Harwich....210
Hastings....141
Hattie....182
Haven....170
Hazel Grove....159
Hazelwood....198
Head of the Church.268
Heber....115
Hebron....81
Helena....144
Hemans....255
Hendon....232
Henry....168
Herbst....282
Hereford....164
Hermes....85
Hesperus....173
Hiding Place (1)....311
Hiding Place (2)....104
Highland....271
Hillsboro....129
Hodesh....210
Hollister....223
Hopewell....190
Hosford....226
Howard....168
Howell....239
Hudson....124
Hulsen....283
Hutton....185

Iosco....83
Isadore....243
Iscah....68
Italian Hymn....256
Italy....100
It is I, be not afraid..308
Ittai....60

Jaffra....162
Jayne....138
Jeddo....143
Jennie....212
Jesu dulcis memoriæ.279
Joram....63
Jordan (Billings')....122
Jordan (Jones')....143
Judd....79
Judson....152
Just as I am....280

Kadesh....74
Kedron's Waters....272
Kewanee....245
Konigstrasse....180
Koningsburg....157
Kingdoms&Thrones.110
Kirkwood....177
Kish....58

Laban....204
Lacey....155
Lake Pleasant....121
Lake street....72
Lamb....316
La Mira....126
Lampard....109
Lands....188
Lanesboro....113
Lansingburg....258
La Prarie....150
Laurel Hill....94
Lawn....134
Lead thou me on....305
Learning....65
Lenox....209
Lepanto....94
Levant....124
Light....181
Lily....128
Lind....242
Linden....174
Lindenville....125
Lintz....214
Lischer....212
Litany....226
Little Marlborough..203
Lottie....188
Louis....172
Loving Kindness....101
Lowell....67
Lucilia....137
Luther....202
Luton....101
Lydda....108
Lyons....267
Lystra....118

Macah....62
Madan....116
Magnolia....189
Mahaleth....122
Maloa....66
Malone....123
Manly....184
Manoah....89
Marcus....67
Maria....148
Marie....199
Marlow....165
Martyn....228
Marvin....191
Mason....88
Mattituck....165
McCabe....86
Mear....164
Medfield....121
Memphis....162
Menlon....106
Menona....171
Merdin....276
Merlin....147
Meroe....79
Merrill....229
Micah....78
Mikloth....146
Millennium Song....248
Millington....243
Mills....133
Milton....132
Milwaukee....258
Minnehaha....231
Minnesota....240
Minni....207
Miriam....120
Mirma....193
Missionary Hymn...312
Mizar....195
Monmouth....64
Moravian....127
Mornington....188
Morris Chant....189
Morse....133
Mount Bethel....119
Mount Elon....157
Mount Hope....183
Mount Zion....72
Mount Zoar....85
Mt. Vernon....286
Muscatine....258
Music....70
Musing....137

Naomi....169
Nashville....216
Nazareth....82
Nearer to Thee....297
Neba....73
Nebo....176
Nettie....281
Nettleton....235
Neva....139
Newcourt....215
Newell....163
Newland....73
New Haven....255
New Hope....145
New Hundred....95
New Vernon....93
Northwood....236
Norville....227
Norwalk....174
Notting Hill....142
Nuremburg....227

Oak....255
Oatlands....140
Oberlin....95
Ocean Hill....195
O cease, my wander-
soul....200
O happy they,....166
Okonta....256
Old Hundred....105
Olean....109
Oleo....64
Olive....59
Olive's Brow....102
Olmutz....197
Omar....205
Oneida....252
Oneonta....159
Ophir....219
O praise ye the Lord.267
Oriel....97
Orient....153
Oriole....173
Orland....92
Orrington....86
Oshkosh....256
Osman....252
Otsego Lake....155
Our journey home....268
Owen....184
Owens....98
Ozankee....249

Palermo....241
Palestina....202
Palestine....265
Palestrina....80
Palona....149
Park street....76
Pastor....190
Paulina....98
Peace....178
Pearne....185
Pease....222
Penitence....190
Peoria....134
Petaluma....260
Peterboro'....123
Pewawkee....246
Phurah....150
Phuvah....251
Pickering....122
Pilgrim....234
Pleyel's Hymn (L.M) 99
Pleyel's Hymn (7s.) .224
Portugal....108
Princeton....246
Prayer for Peace....286
Probation....177

Quito....112

Randolph....167
Reeves....240
Rest....102
Retreat....80
Ringe....170
Ripple....256
Rissah....147
River....317
Riverbank....129
Riverside....188
Rivington....213
Rochester....136
Rock....61
Rockford....127
Rock Island....262
Rockingham....106
Rockland....83
Rock of Ages....222
Rockwell....163
Rolland....66
Romberg....168
Rose....128
Rosedale....111
Roslyn....235
Rothwell....85
Rowena....144
Rowley....259
Rural Hill....251

Sabbatus....64
Saco....304
Salome....71
Salzburg....198

Saluda....193
Satterlee....154
Saurin....156
Savannah....266
Schneider....204
Scroeppe....119
Scudder....132
Scudo....135
Seaman's Song....233
Seasons....79
Secret Prayer....145
Sheffield....180
Shelter Island....188
Sherm....81
Sherman....103
Shoel....106
Shiloh....94
Shirland....182
Shout of Joy....257
Sicily....233
Sidmouth....228
Silverton....141
Silver Spring....88
Silver Stream....131
Silver street....191
Sinclair....192
Sing Praises....329
Sinner, come....278
Sisters....221
Slade....78
Smithville....205
Solon....158
Sophie....206
Sparta....96
Spring....225
Springvale....66
Star of the East....263
State street....204
Steele....65
Stephens....135
Stillwater....93
Stillingfleet....174
Stockwell....234
Stonefield....80
Stow....205
Strong....73
St. Ambrose....154
St. Ann's....133
St. Edmonds....70
St. John's....170
St. Martins....120
St. Nicolai....229
St. Thomas....183
Succor....302
Sunset....248
Surrey....93
Sutherland....211
Swanwick....169
Sweet Hallelujah....84

Taberah....101
Tamworth....241
Tarsus....149
Thatcher....187
Thaxted....162
Terah....118
The Better Land....78
The Burden....107
The Call....158
The Chariot....265
The Cross....147
The Little Grave....175
The Lord is great....263
The Lord my Shepherd is....200
The Promise....238
There's rest in the Grave....308
The Sacred Stream....111
The Sacred Tie....110
The Voice of Free Grace....292
The Wanderer....201
Through the night air stealing....260
Thyatira....252
Time is winging....250
Tioga....194
Titus....253
Toplady....222
Tribunal....151
Truro....69
Urmund....328
Ucal....178
Una....147
Unami....274
Union....246
Ursini....225
Utica....251
Uxbridge....97

Verdure....120
Volk....72
Violet....223

Wahnatah....214
Ward....89
Wardwell....59
Wareham....145
Warrington....57
Watchman....232
Webb....248
Welo....75
Welton....87
Wesley....230
West Point....203
Whitney....184
Willard....126
Willow Creek....244
Willow Grove....140
Will you go?....284
Wilson....112
Wilton....245
Winchester....106
Windham....79
Windsor....142
Winslow....218
Winter....140
Wirth....160
Woodland....130
Woodstock....125
Woodlawn....145
Woodman....160
Woodside....194
Woodworth....67
Worthing....237

Yates....233
Yuba....242

Zaboni....194
Zadoc....281
Zalmon....63
Zebulon....218
Zelek....60
Zepho....201
Zephyr....58
Zethan....220
Zion....240
Zoba....70

ANTHEMS, CHORUSES, OPENING AND CLOSING PIECES, CHANTS, ETC.

ANTHEMS & OPENING PIECES.

And it shall come to pass....290
Awake put on thy strength....322
Behold what manner of love....366
Beloved if our heart condemn us....360
Benedicte Anthem....369
Blessed is he who cometh....348
Blessed are the peacemakers....280
Blessed are they that mourn....328
Blessed be our God....270
Bow down thine ear....303
Cast thy burden on the Lord....331
Come unto me all ye that labor....299
Create in me a clean heart....294
Ever near....247
Great is the Lord....309
God will arise....354
Heavenly Love....272
Heavenly Rest....271
Hebrew Morning Hymn....277
He shall come down like rain....350
Holiness becometh thy house....321
Holy, Holy, Holy, Lord God of Sabaoth....370
How beautiful in Zion....306
How beautiful upon the mountains....283
If we confess our sins....359
I'll wash my hands in innocency....314
Invocation....297
I will praise thee, O Lord....298
I will extol Thee....340
Let every heart....329
Lift thine eyes to the mountains....334
Lord of my salvation....325
Loud through the world proclaim....319
O Lord, my God, hear Thou....279
O Lord, I will praise Thee....337
Our waiting eyes....288
Praise and Thanksgiving....357
Prayer for opening or closing Public Worship....366
Sabbath holy....247
Sing, O heavens....278
Stand up for Jesus....348
Teach me thy way....362
The Advent....269
The Ascension....269
The Lord bless thee....289
The Lord is King....274
The Lord is merciful and gracious....342
The Lord is nigh....346
The Love of God....336
Trust in the Lord, &c....333
Wake the song of jubilee....312
We will rejoice in the Lord....300
When the Lord shall build up Zion....331
When the worn spirit....316

CHANTS FOR OPENING OR CLOSING SERVICE.

Angel's Visits....319
At the cross....323
Behold the Lamb....323
Come unto me all ye that labor....379
Day of wrath....321
Glory be to God....379
Go ye, and teach all nations....379
Hallelujah....326
Holy, holy, holy, Lord God Almighty....380
Jesus lives....318
Lord, thou hast been our dwelling....380
More sweet than odors....320
O give thanks unto the Lord....380
Our Father who art in heaven....379
The mercy of the Lord....379
The Silent Land....322
Thy will be done....380

SONGS.

Hear my Prayer....376
No tears in Heaven....375
The Blind Orphan Girl....374
The Mother's Lament....373
The Origin of Song....376
Say a kind word when you can....269

SABBATH-SCHOOL PIECES.

All the week we spend....378
Dialogue Song....378
Gladly meeting....378
Holy Day....377
The Sabbath School....377

SI GING-CLASS MUSIC.

GLEES AND MELODIES.

All the day I'm singing....15
Away with needless sorrow....31
Chromatic Song Exercises....31, 32
Come join with merry roundelay....19
Escape from the City....39
Evening Prayer....17
Flag of our Union....43
God is ever good....40
Let us love one another....25
Morning Walks....41
Music Spoken....14
My Heart's Home....25
My own Native Land....26
Noontide....20
O wipe away that tear....32
Peaceful slumbering....14
Pleasant Weather....23
Practical Exercises in Articulation 54, 55
Scale Songs....9—11
Silver Lay....12
Singing Exercises for Articulation 55, 56
Sing we rejoicing....8
Sleep well....45
Soft and Sweet....48
Solfeggio....33
Song of Dynamics....21
Song of Intervals....16
Stormy Night Song....42
Summer Evening....29
Sweet is the Summer....40
The Angel Ever Near....13
The Farmer's Song....30
The Hunter's Prize....38
The Mountain Boy....33
There's much that gives pleasure....29
The Sleigh-ride....27
The Wanderer's Farewell....34
The Widow and Fatherless....24
The Wood....8
Trancadillo....46
Twilight....44
Vocal Exercises and Solfeggios....52, 53
Whom shall we let in?....47
Yes or No....41

ROUNDS.

Bells are ringing....13
Bring the song-book....24
Come, join with me....38
Day is breaking....27
Diligence....28
Going a-Maying....26
Good-night....47
Hard Winter....28
Helen and Mary....23
If your voices are tuned....22
Keep thy heart....38
Mind your own business....38
On rapid wings....28
Our bonny boat....28
Poor Robin Redbreast....22
The Cuckoo....20
Those evening bells....23
'Tis humdrum....44

SHORT PIECES FOR Opening or Closing Worship.

All's Well....300
Another Year....288
At the Cross....328
Behold the Lamb....324
Belleville....253
Canandaigua....307
Cast thy burden....331
Come home....225
Come, ye disconsolate....264
Cornet....309
Ettie—"A helpless sinner"....294
Freeport—"Hail happy day"....266
Hail to the Brightness....264
Head of the Church....268
Heavenly Rest....271
Hebrew Morning Hymn....277
Hiding Place....311
It is I, be not afraid....308
Jesus lives! (Chant)....318
Just as I am....280
Lamb....316
Lead thou me on....305
More sweet than odors....320
Nearer to Thee....297
Nettie....281
Oak....255
Oneida....252
Our Journey Home....268
Sabbath Holy....247
Saco—"We shall see a light"....304
The Lord bless thee....289
The Lord is great....263
The Promise....238
There's rest in the grave....308
The Silent Land....322
Titus....253
Unami....274
Utica....251
We'll trust, Hallelujah....306
When shall we meet again?....257
Will you go?....284

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