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The jubilee: an extensive collection of church music for the choir, the congregation, and the singing-school, to which is added, the sacred cantata, Esther, the beautiful queen. For musical societies,...

New York, New York: Mason Brothers, 1857

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THE BIRDS

BY

W. B. BRADBURY

PUBLISHED BY
MASON BROTHERS, NEW YORK.

6

Second Part of the Sermon

Second Part of the Sermon

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21/71-1750

THE JUBILEE:

AN EXTENSIVE

COLLECTION OF CHURCH MUSIC

FOR

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

TO WHICH IS ADDED,

THE SACRED CANTATA, ESTHER, THE BEAUTIFUL QUEEN.

FOR MUSICAL SOCIETIES, CONVENTIONS, ETC.

BY WILLIAM B. BRADBURY.

NEW YORK:
PUBLISHED BY MASON BROTHERS, 108 & 110 DUANE STREET.
AND FOR SALE BY BOOKSELLERS GENERALLY.

Entered, according to Act of Congress, in the year 1857, 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. In addition to the above-named, by exceeding the ordinary limits of a Church Music-Book, space has been afforded for the introduction of the Cantata of "ESTHER, THE BEAUTIFUL QUEEN," which has already become a favorite concert piece.

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 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.

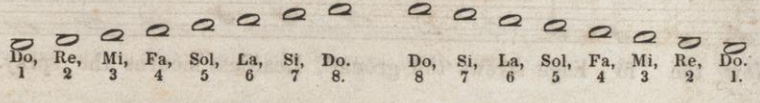
SYLLABLES.

§ 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.

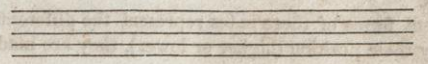
REPRESENTATION OF THE SCALE, WITH SYLLABLES AND NUMERALS.

SING, *ascending and descending.*



THE STAFF.

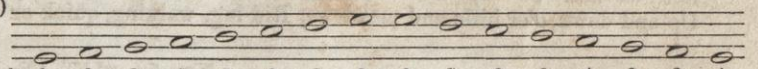
§ IV. Five horizontal lines with the spaces between them constitute the musical Staff, and upon this the characters representing the Scale and other musical exercises and tunes are written.

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 there,) 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.

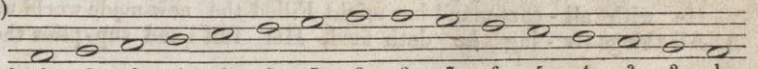
No. 1.—THE SCALE UPON THE STAFF.

(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.

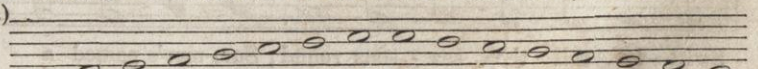
No. 2.—THE SCALE IN ANOTHER POSITION (HIGHER).

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.

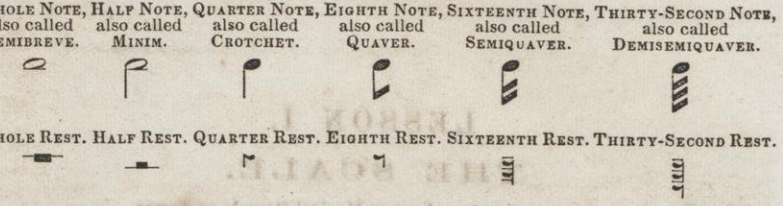
NOTES AND RESTS.

§ 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.

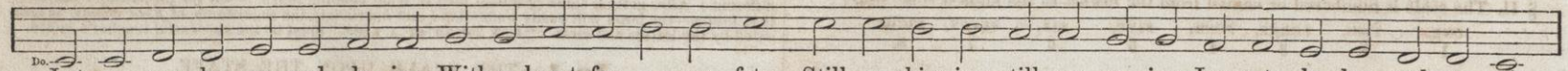
ILLUSTRATION OF NOTES WITH THEIR RESTS.



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.

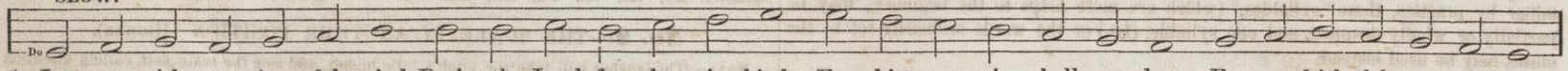
No. 4.—"LET US NOW BE UP AND DOING."—SCALE EXERCISE.



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.

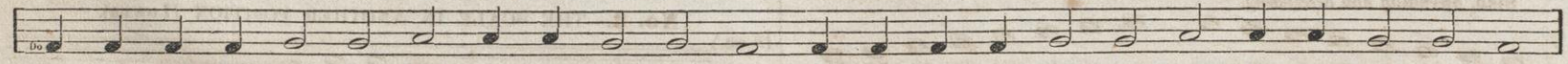
No. 5.—"LET US, WITH A JOYFUL MIND."—TUNE.

SLOW.

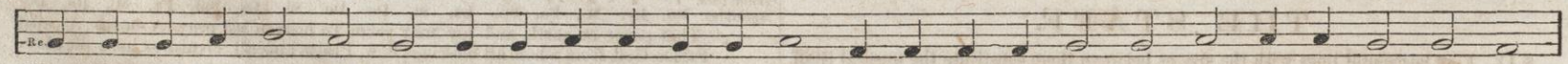


1. Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mer - cies shall en - dure Ev - er faith - ful, ev - er sure.
2. He with all - com-mand-ing might Filled the new-made world with light; For his mer - cies shall en - dure Ev - er faith - ful, ev - er sure.
3. All things liv -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

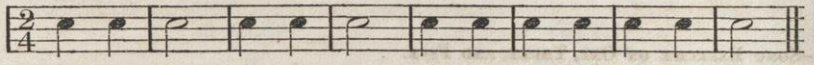
§ VII. A measure with six parts—accented on the first and fourth parts—is called Sextuple Measure.

§ 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.

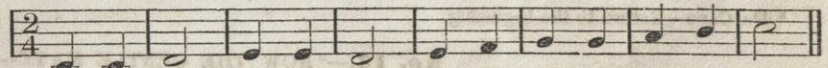
PRACTICAL EXERCISES IN RHYTHMICS AND MELODICS.

No. 7.—Exercise in Double Measure.



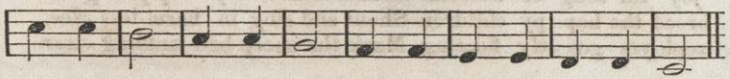
Now re - joice, Now re - joice, Sing a - loud with cheerful voice.
Jen - ny Lind, Jen - ny Lind, Come a - gain, dear Jen-ny Lind.

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



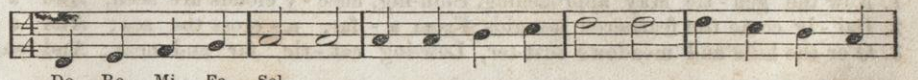
Now re - joice, Now re - joice, Sing a - loud with cheerful voice.
Jen - ny Lind, Jen - ny Lind, Come a - gain, dear Jen - ny Lind.

(No. 8—continued.)

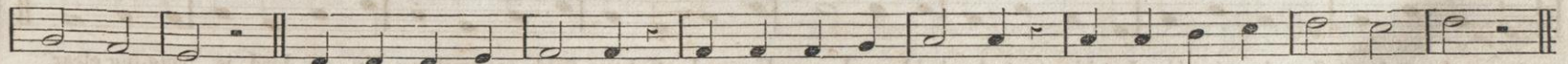


Now re - joice, Now re - joice, Sing a - loud with cheerful voice.
Jen - ny Lind, Jen - ny Lind, Come a - gain, dear Jen - ny Lind.

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.

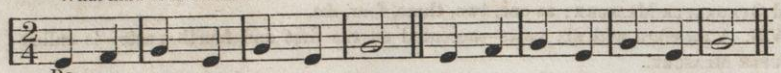
EXERCISES WITH SKIPS.

(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.)

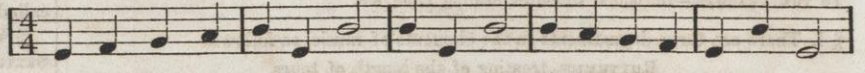
What kind of measure?



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?



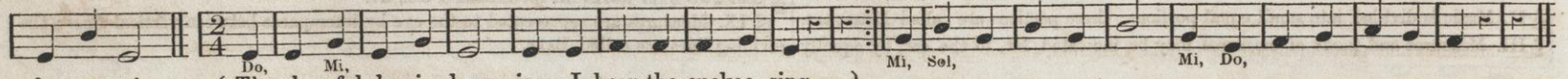
One, two, three, four, five, one, five, five, one, five, Af-ter wisdom let us strive,

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!

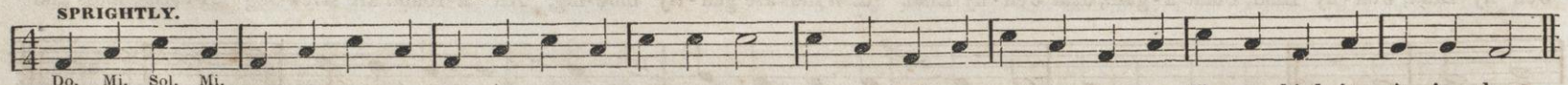
* Da Capo—Return to the beginning.

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.

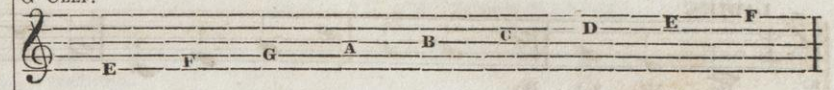
§ VII. The F clef is placed upon the fourth line, and represents the letter F upon that line.

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.

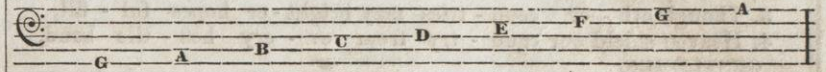
TREBLE STAFF WITH THE LETTERS MARKED.

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.

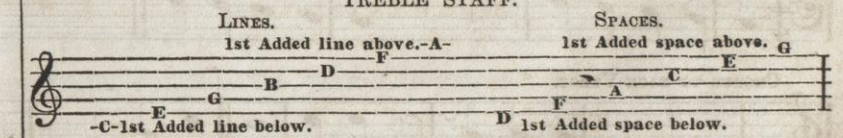
ADDED LINES.

§ 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.

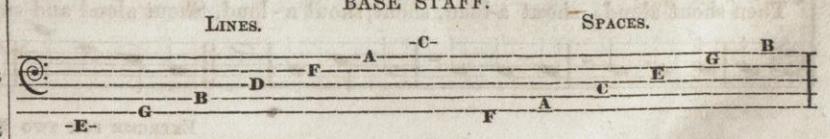
§ IX. The degrees of the staff are numbered from the lowest upward, the lowest being reckoned as the first line.

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

TREBLE STAFF.



BASE STAFF.



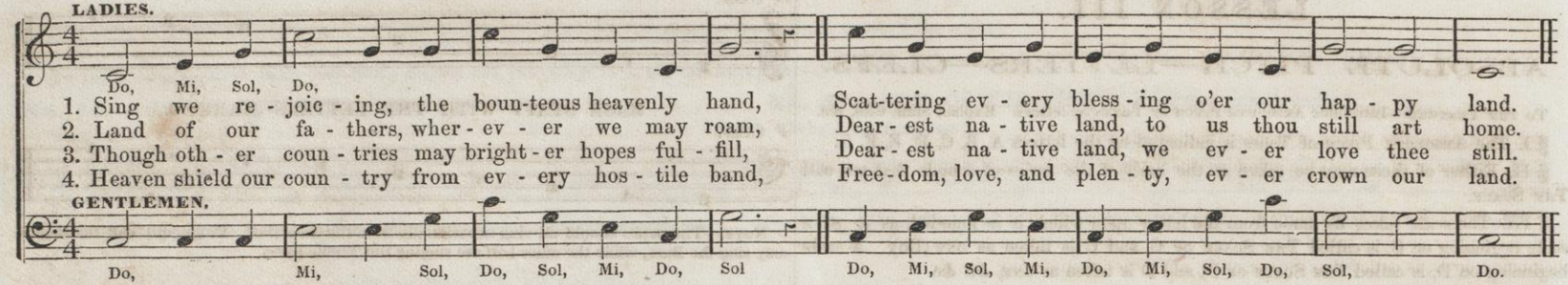
§ XI. Notes placed upon either degree of the staff receive their melodic name from the letter of the line or space on which they are placed. Thus, a note on the first line of the Treble staff is called E; on the first space, F, &c.

Practice reading tunes and exercises by the letters.

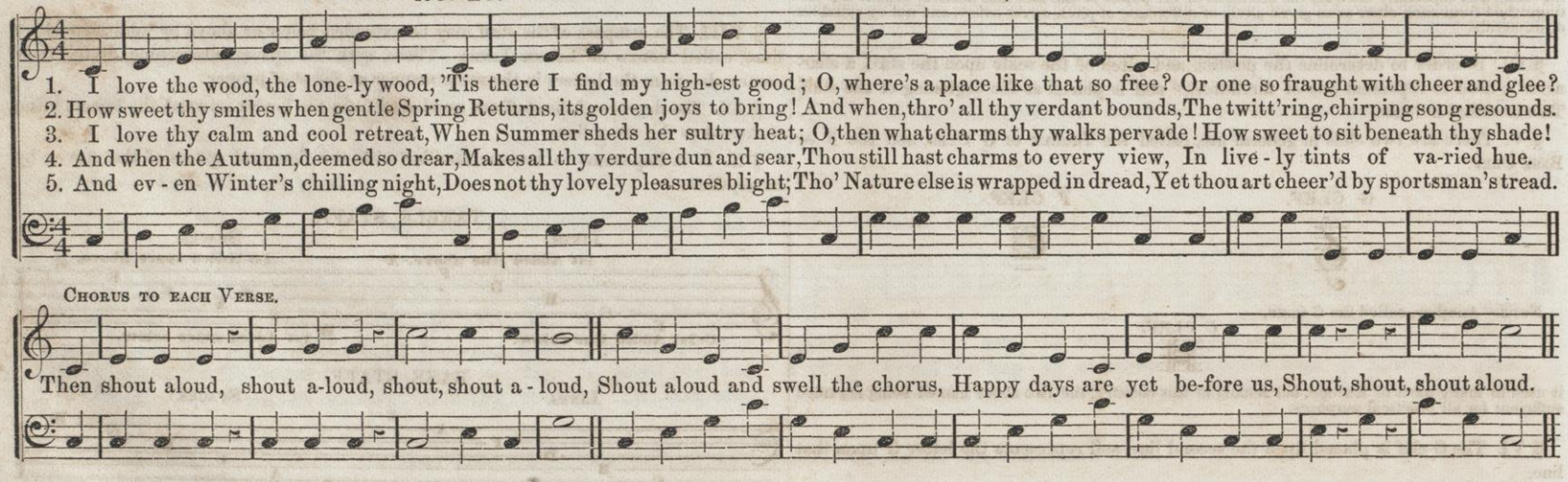
THE NEW SINGING CLASS.

PRACTICAL EXERCISES.

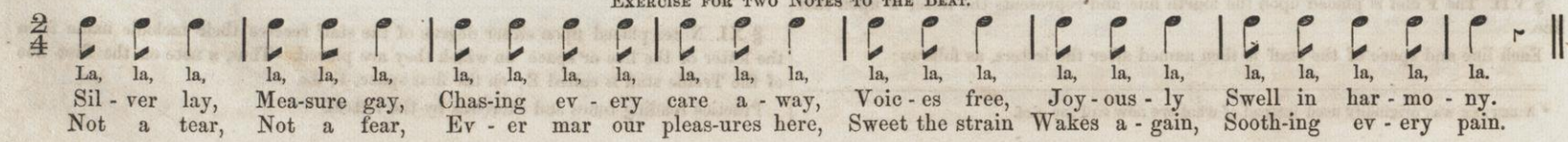
No. 15.—"SING WE REJOICING."—Song Exercise in two Parts—Quadruple Measure.



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.

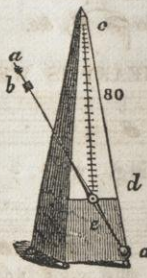
§ II. When, for example, we apply four beats to the whole note, we must allow two beats to the half note, and one beat to the quarter-note, &c.; but when we apply only two beats to the whole note, we must allow but one beat to the half note, &c.

§ 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 $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{6}$. 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.

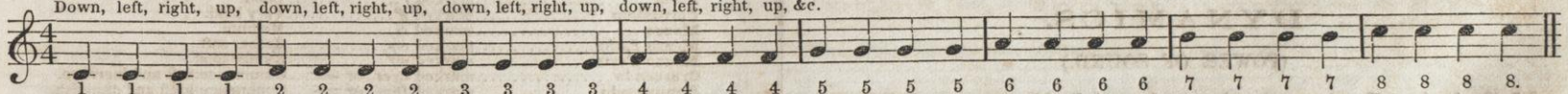
NOTE.—When the movement in Sextuple Measure is rapid, it may be beaten the same as Double Measure. When it is slow, beating may also be performed with three motions repeated, when this method is preferred.

SCALE SONGS.

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

No. 17. SING BACKWARDS.

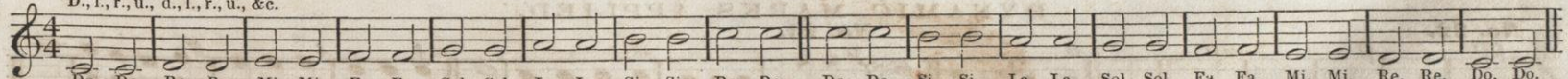
Down, left, right, up, down, left, right, up, down, left, right, up, down, left, right, up, &c.



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

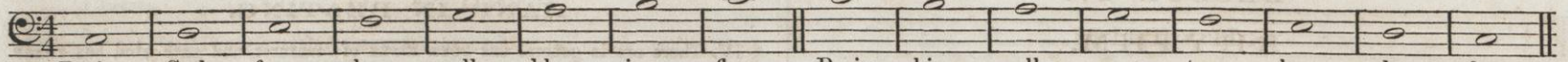
No. 18.

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

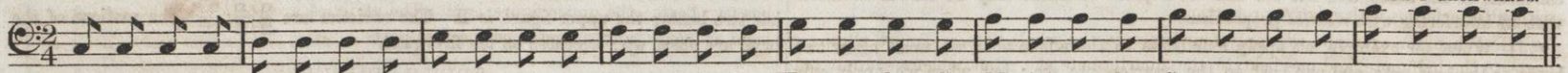


Shepherds from their sleep are waking, Morning light is gen-tly breaking, Ro - sy beams in beau-ty springing, While all nature's voice is sing-ing.

No. 19.—"PRAISE GOD."



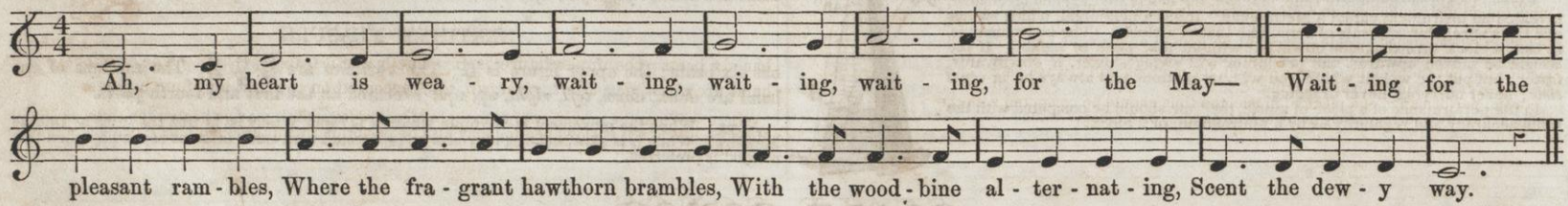
No. 20.—"VOICES RINGING."—TWO NOTES TO EACH BEAT. SING BACKWARDS.



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.)

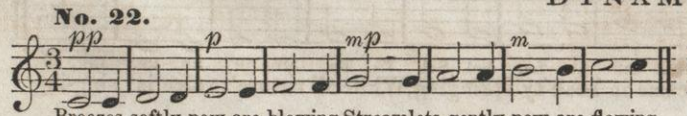
§ I. To sing in good taste, our sounds must be varied with respect to their POWER or stress, sometimes singing louder, and sometimes softer, according to the character of the song or sentiment. For this purpose, DYNAMICS are used.

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.

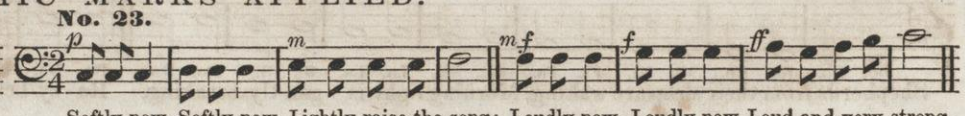
DYNAMIC MARKS APPLIED.

No. 22.



Breezes softly now are blowing, Streamlets gently now are flowing.

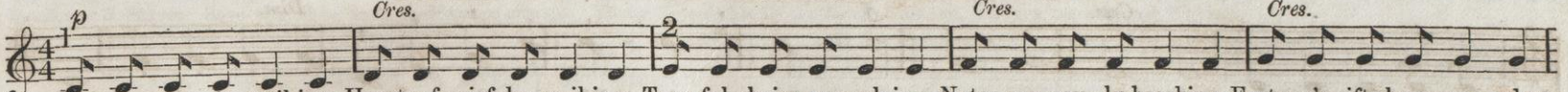
No. 23.



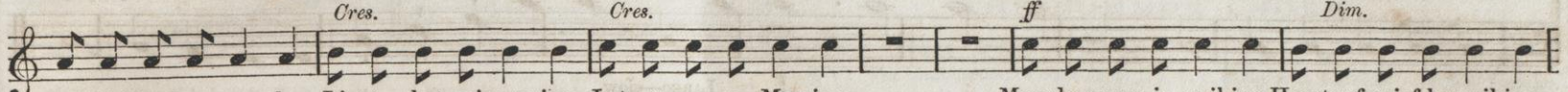
Softly now, Softly now, Lightly raise the song; Loudly now, Loudly now, Loud and very strong.

SCALE SONGS—CONTINUED.

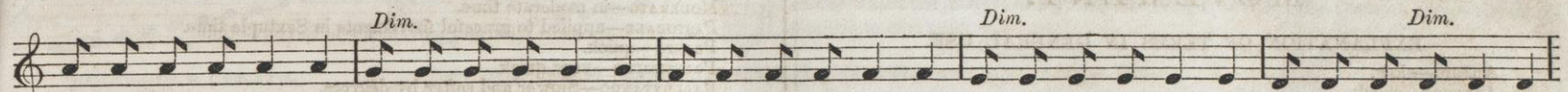
No. 24.—"MAY DAY MORN."—May be sung in Two Parts. See figures 1 and 2.



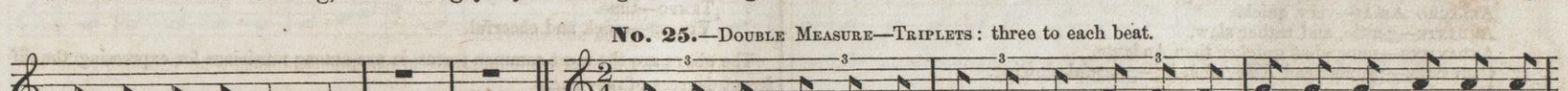
May day morn is smil-ing, Hearts of grief be - guil-ing; Tune-ful choirs are wak-ing, Notes are gay - ly breaking, Fortune's gifts have crowned us,



Social friends surround us. List to what we're saying, Let us go a - May-ing. May day morn is smil-ing, Hearts of grief be-guil-ing.



Tuneful choirs are wak - ing, Notes are gay - ly break-ing. Fortune's gifts have crowned us, Social friends surround us; List to what we're say - ing,

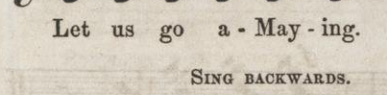


Let us go a - May - ing.

No. 25.—Double Measure—Triplets: three to each beat.

Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful,

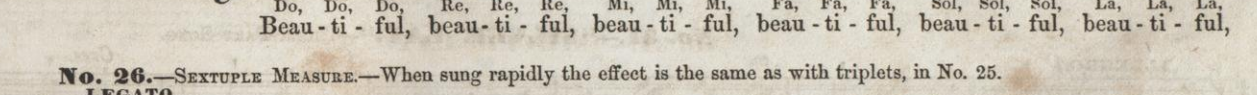
Sing backwards.



beau - ti - ful, beau - ti - ful.

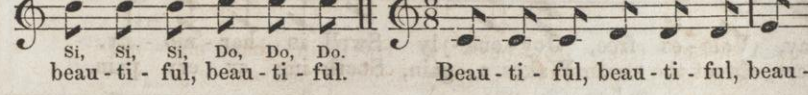
No. 26.—Sextuple Measure.—When sung rapidly the effect is the same as with triplets, in No. 25.

LEGATO.

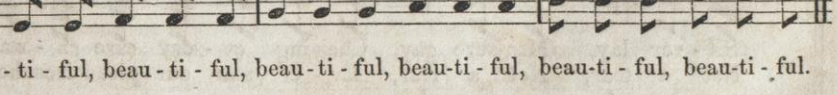


Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful, beau-ti - ful, beau-ti - ful, beau-ti - ful.

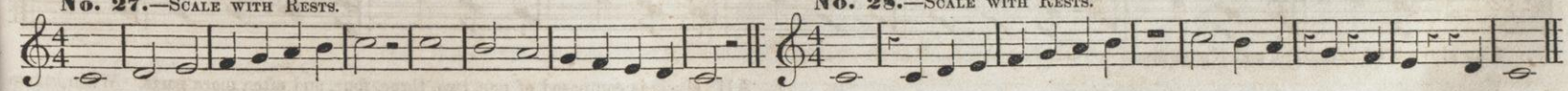
No. 27.—Scale with Rests.



No. 28.—Scale with Rests.



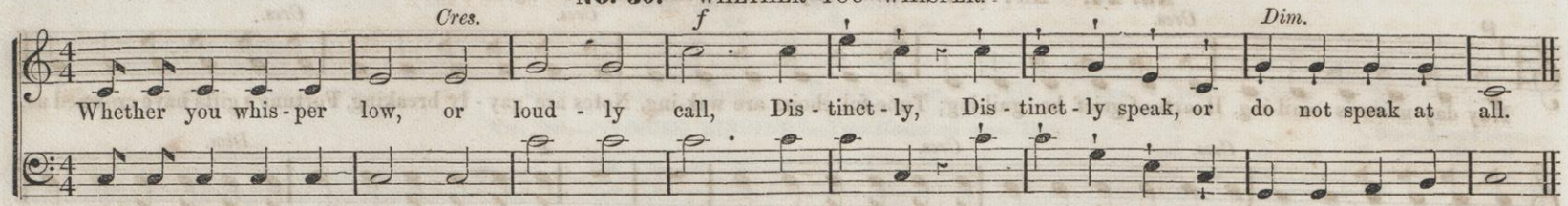
No. 29.—SOLFAING.*—Round. **Haydn.**



Do, Re, Mi, Mi, Fa, Fa, I am tired of this sol - fa - ing, And I know not what you're say-ing.

* Singing with syllables.

No. 30.—"WHETHER YOU WHISPER."



MOVEMENT.

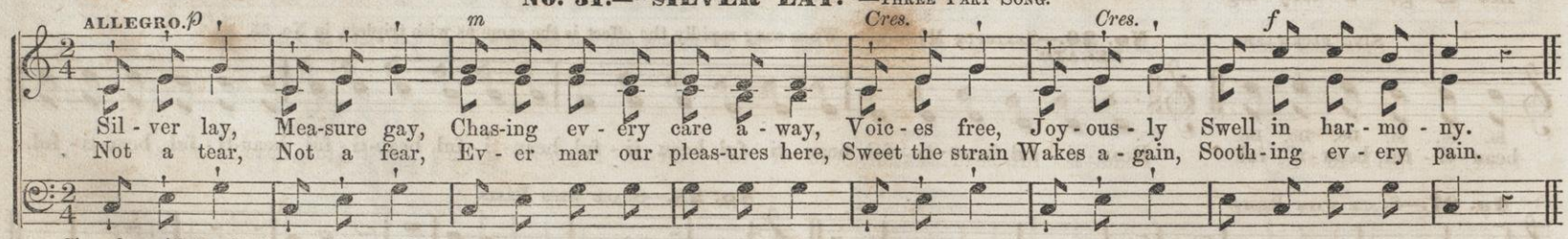
EXPLANATION OF TERMS IN GENERAL USE.

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.

For explanation of other musical terms, see page

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.

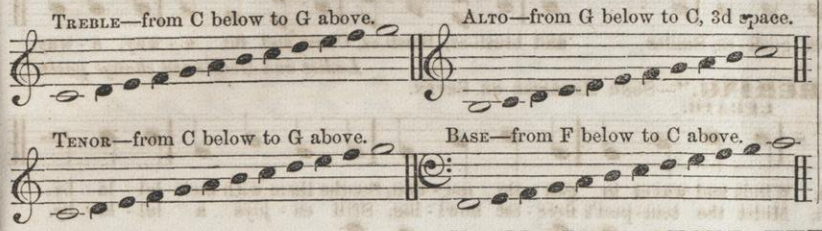
§ III. Music for choirs is usually written in four parts.

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.

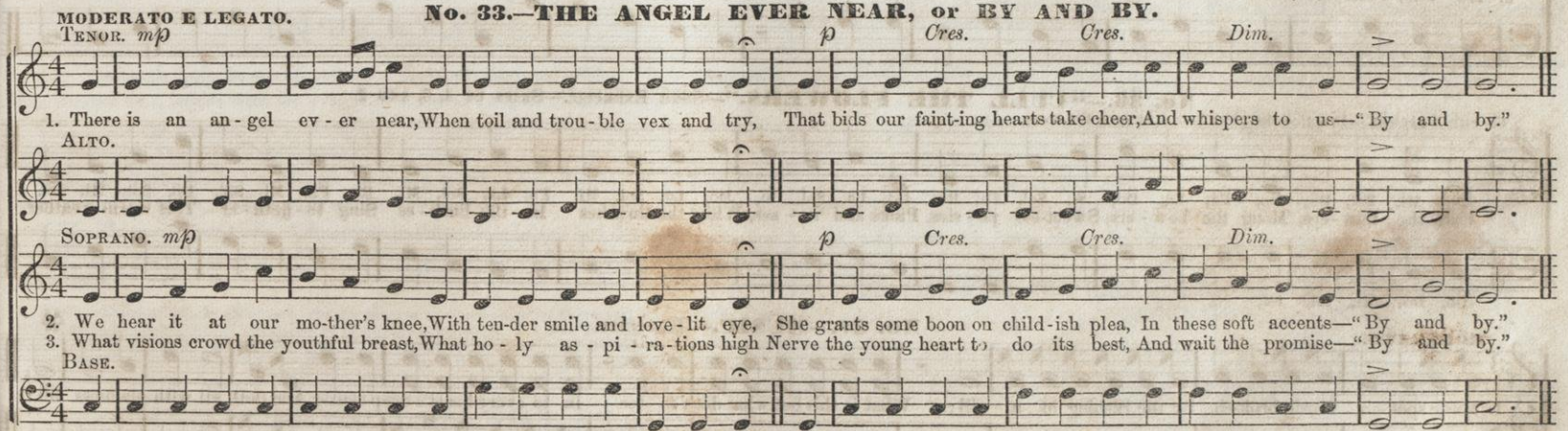
NOTE.—While learning to read music in classes it is sometimes advantageous to change parts occasionally, and frequently all may sing on one part; but in church, changing of parts should not be practiced by *any* unless at the request of the leader. Every singer should sing the part best adapted to his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

THE COMMON CHORD.

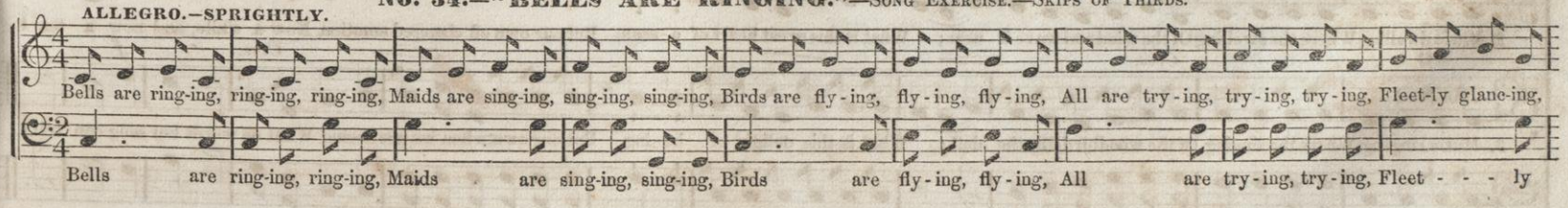
TO THE TEACHER.—Practice the numerals 1, 3, 5, 8.

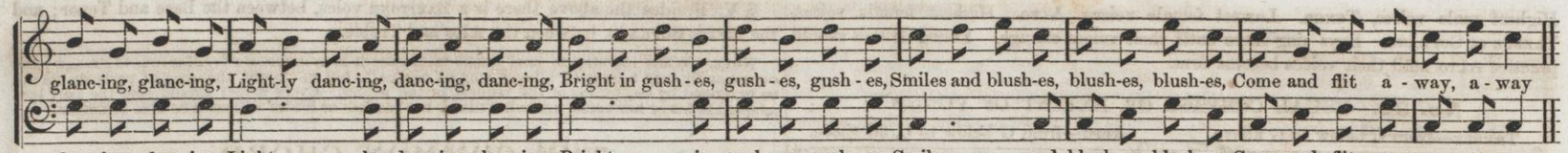
§ VI. The combination of the sounds 1, 3, 5, 8, is the first, simplest, and most pleasing form of harmony. It is termed the COMMON CHORD. There are many other kinds of chords which the student of harmony must learn, but this (the Common chord) should be familiar to every singer.

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



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



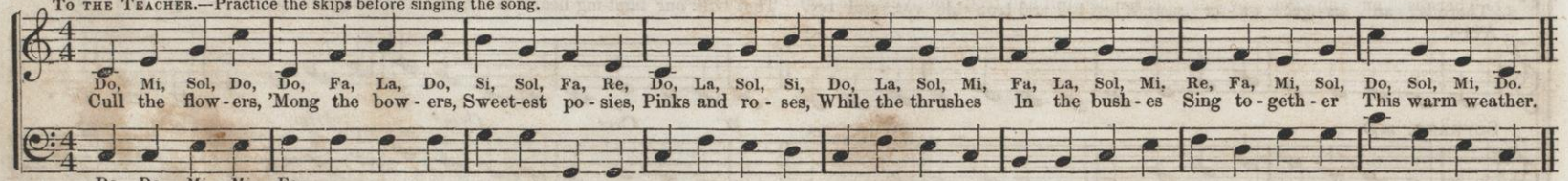


Ladies and Gentlemen change parts.

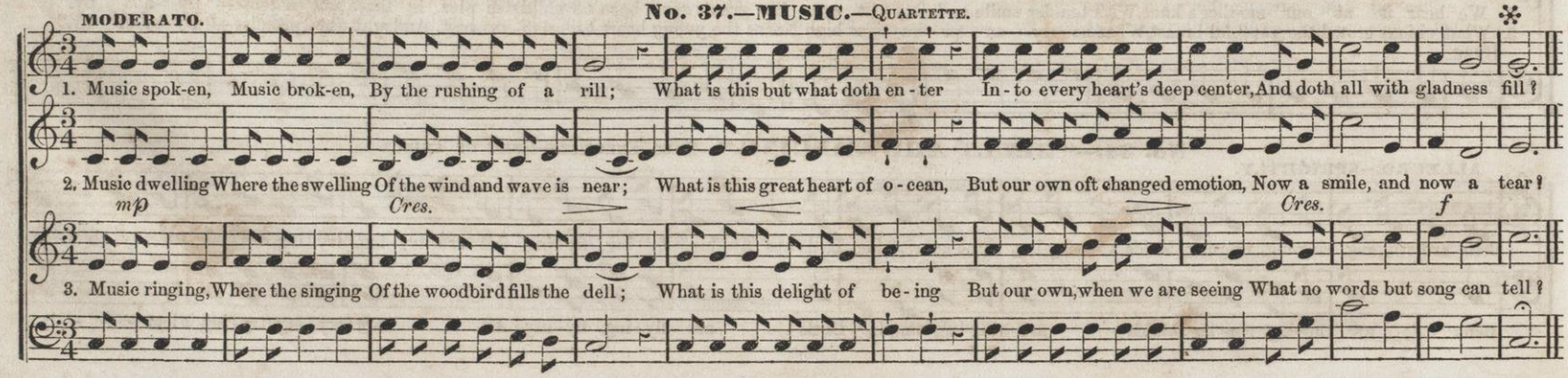
No. 35.—"PEACEFUL SLUMBERING."—Song Exercise on Seven.

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

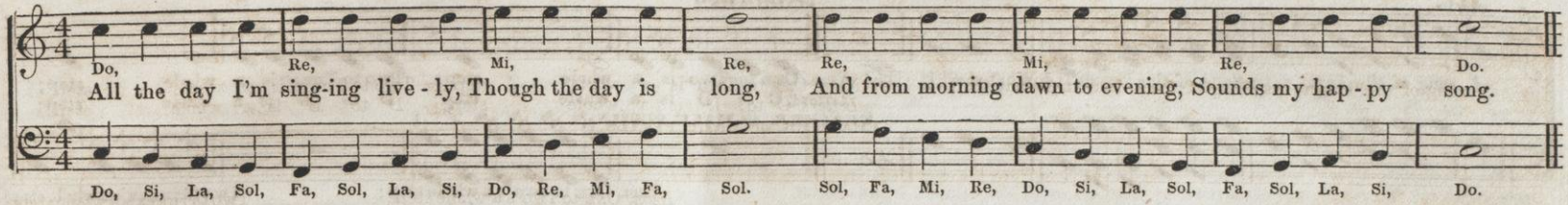
To the Teacher.—Practice the skips before singing the song.



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.:

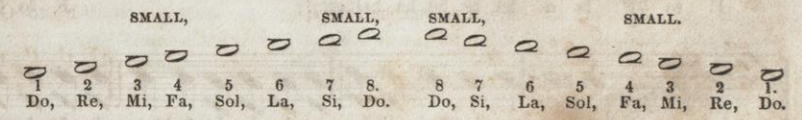
From 1 to 2, Large,—Tone or Step.
From 2 to 3, Large,—Tone or Step.
From 3 to 4, Small,—Half-tone or Half-step.
From 4 to 5, Large,—Tone or Step.
From 5 to 6, Large,—Tone or Step.
From 6 to 7, Large,—Tone or Step.
From 7 to 8, Small,—Half-tone or Half-step.

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

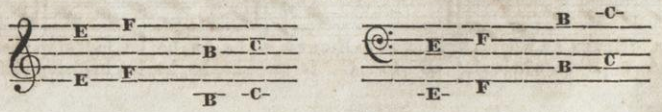
From C to D, Large,—Tone or Step.
From D to E, Large,—Tone or Step.
From E to F, Half,—Half-tone or Half-tone.
From F to G, Large,—Tone or Step.
From G to A, Large,—Tone or Step.
From A to B, Large,—Tone or Step.
From B to C, Half,—Half-tone or Half-step.

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.



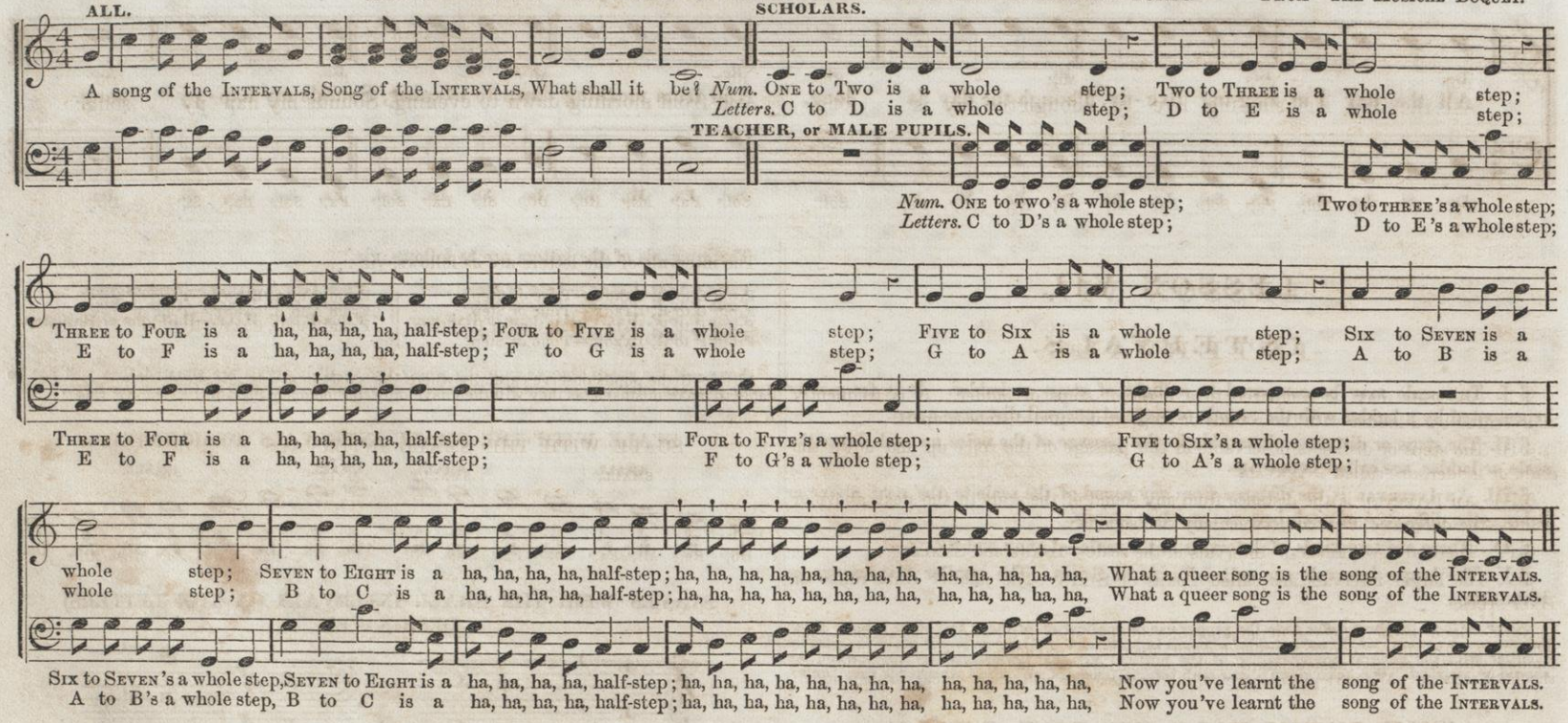
STAVES WITH THE SMALL INTERVALS (IN THE LETTERS) DESIGNATED.



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."



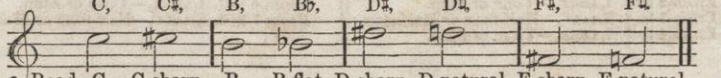
SIGNS OF ELEVATION AND DEPRESSION.

§ 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, (♭).

§ 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.



Read, C, C sharp. B, B flat, D sharp, D natural, F sharp, F natural.

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

To the teacher. *Practice plain tunes in any key*

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.

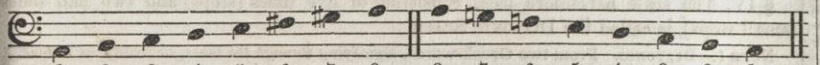
§ III. In both forms of the Minor scale the intervals differ from those in the Major.

§ 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.

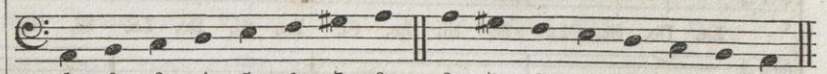
MINOR SCALE—FIRST FORM.



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,	Si,	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.

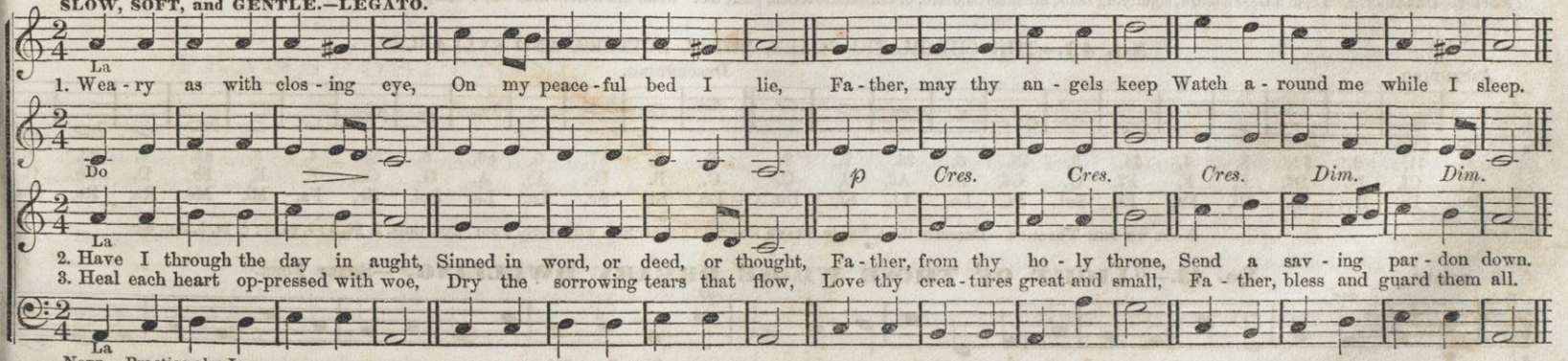
§ VII. When the MAJOR and MINOR scales have the same signature, they are said to be RELATED. Thus the key of A MINOR is the RELATIVE MINOR of C; and the key of C is the RELATIVE MAJOR of A MINOR.

§ 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 ——?

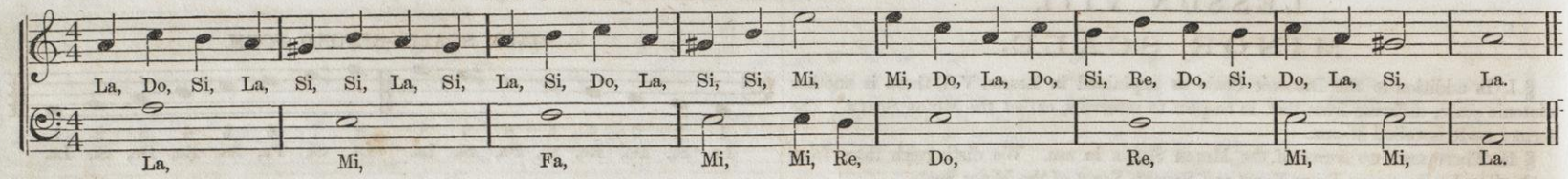
SLOW, SOFT, and GENTLE.—LEGATO.



NOTE.—Practice also La.

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.

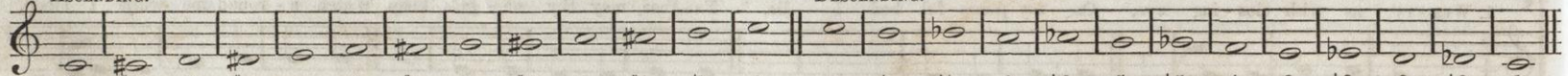
§ IV. The scale heretofore used, consisting of five tones (steps) and two half tones, (small steps), is called the DIATONIC SCALE.

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.

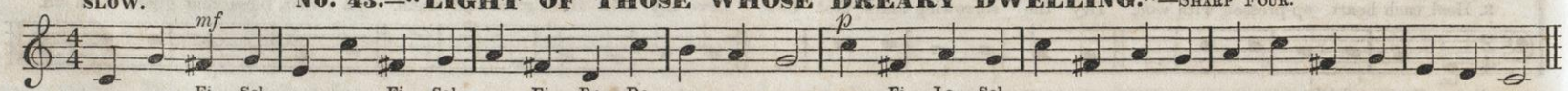
NOTE 3.—Read the numerals thus—ONE, *sharp* one; TWO, *sharp* two; SEVEN, *flat* seven; SIX, *flat* six, &c. Read the letters thus—C, C *sharp*; D, D *sharp*; &c. &c.

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

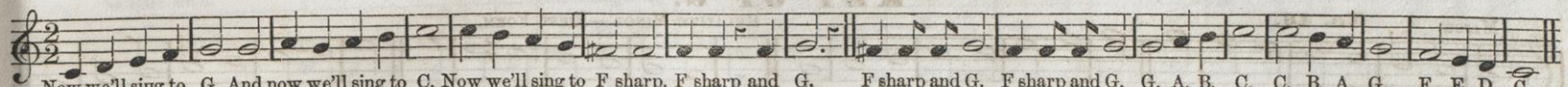


NOTE TO THE TEACHER.—Exercise the Class in SHARP FOUR, in connection with Five, Four, &c., thus, 5, ♯4, 5; 3, ♯4, 5; 6, ♯4, 5, &c. &c.

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

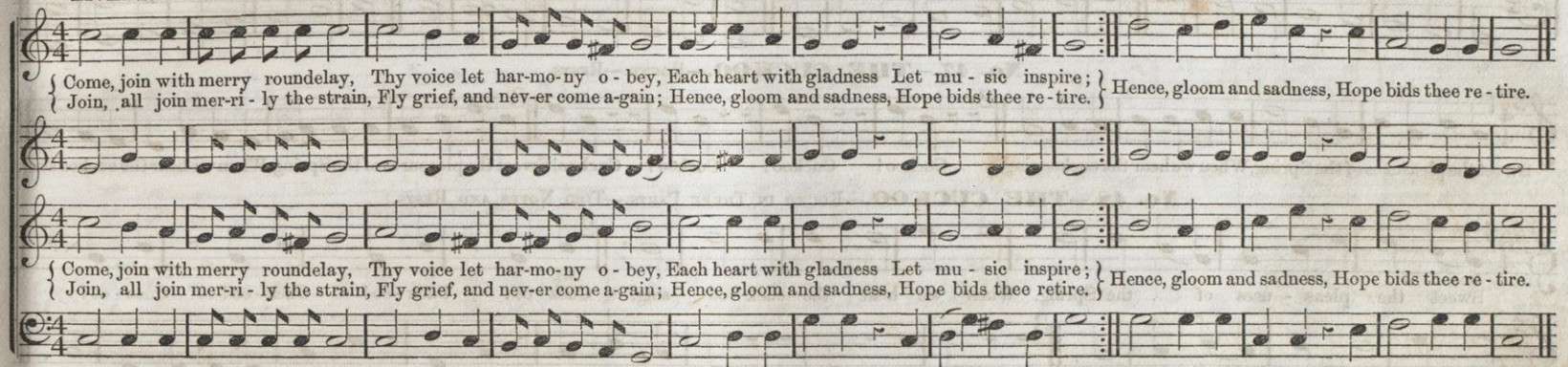


No. 44.—"NOW WE'LL SING TO G."—Sharp Four.



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

LIVELY.



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, (♯♯♯♯).

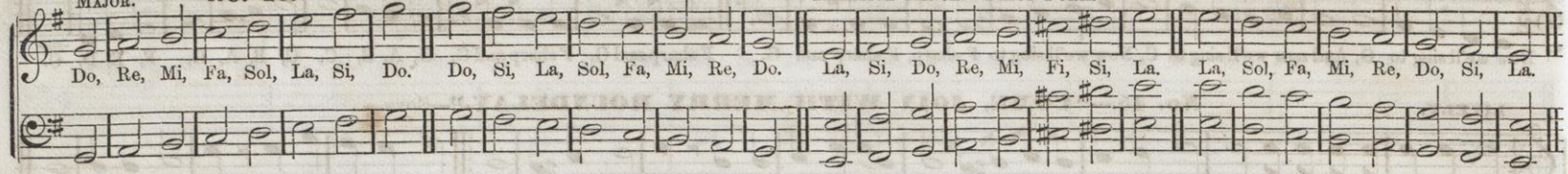
§ X. The signature to the key of B, (fifth transposition by sharps), is five sharps, (♯♯♯♯♯).

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

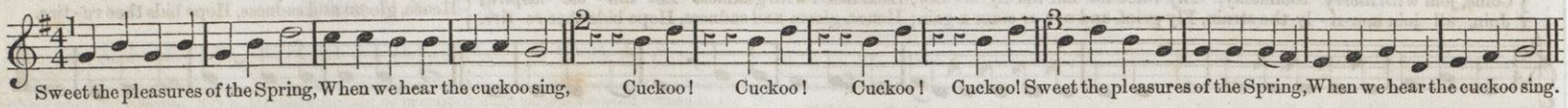
§ XII. The "relative minors" have the same signatures as above.

KEY OF G.

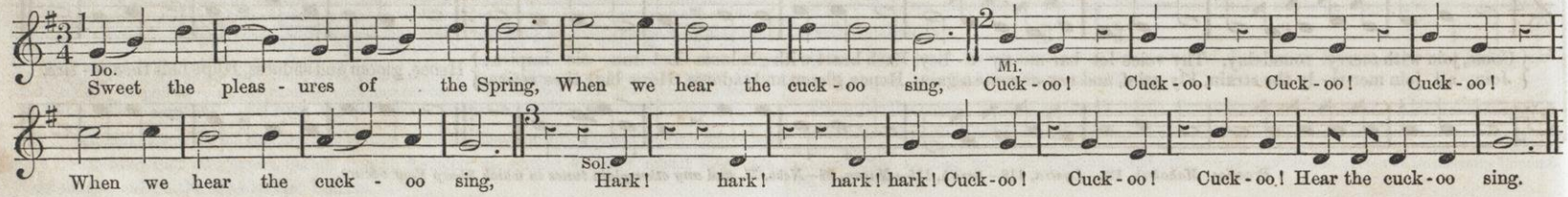
MAJOR. **No. 46.** RELATIVE MINOR.—FIRST FORM.



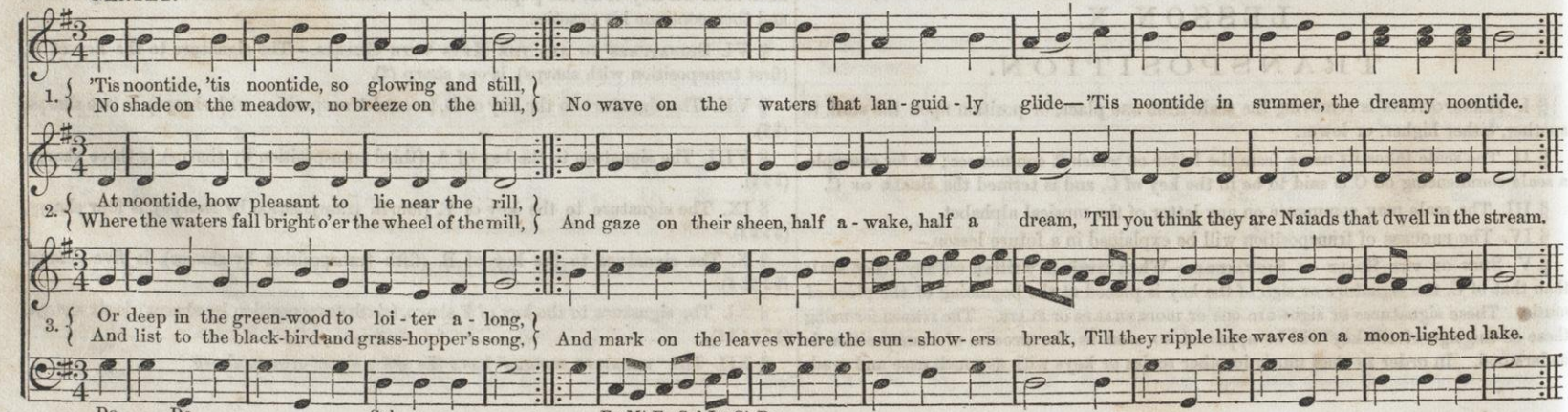
No. 47.—THE CUCKOO.—ROUND.—RESTS.



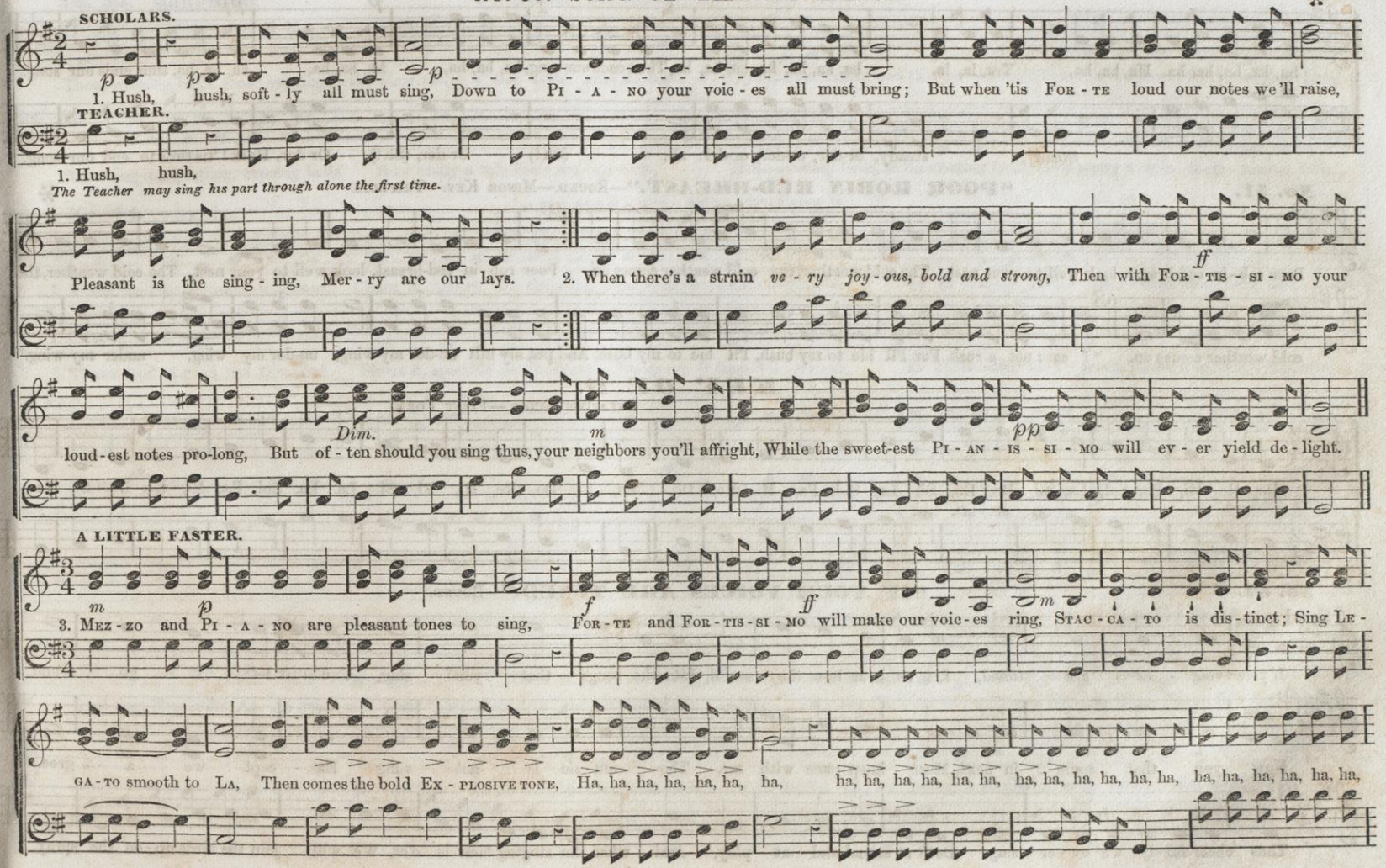
No. 48.—THE CUCKOO.—ROUND IN THREE PARTS.—TIED NOTES AND RESTS.

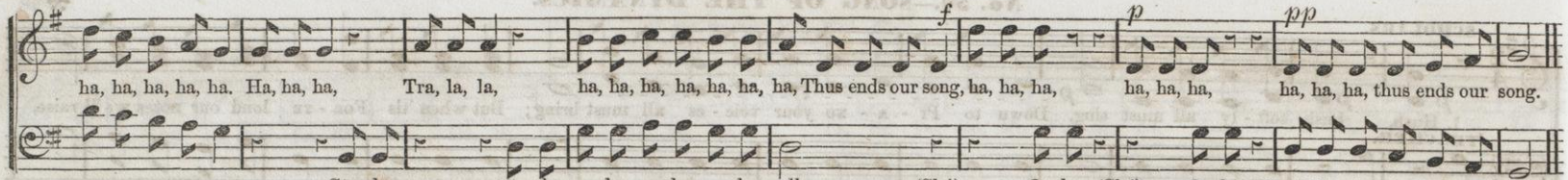


GENTLY. **No. 49.—NOONTIDE.**—TIED NOTES AND REPEAT.

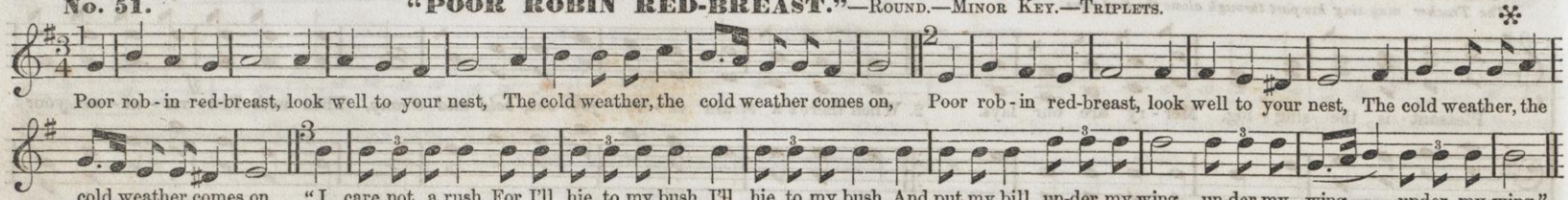


No. 50.—SONG OF THE DYNAMICS.



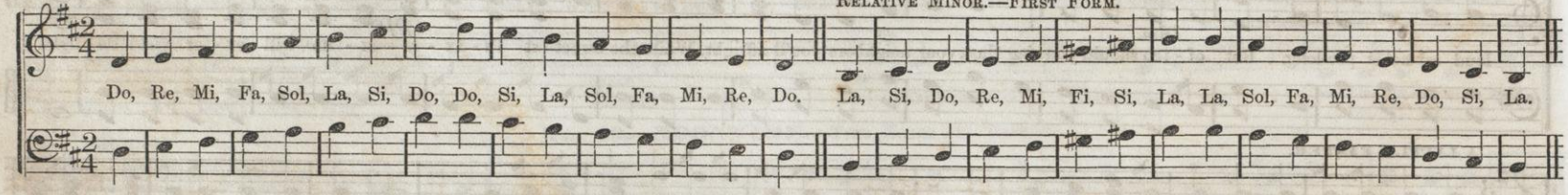


No. 51. **"POOR ROBIN RED-BREAST."**—Round.—Minor Key.—Triplets.

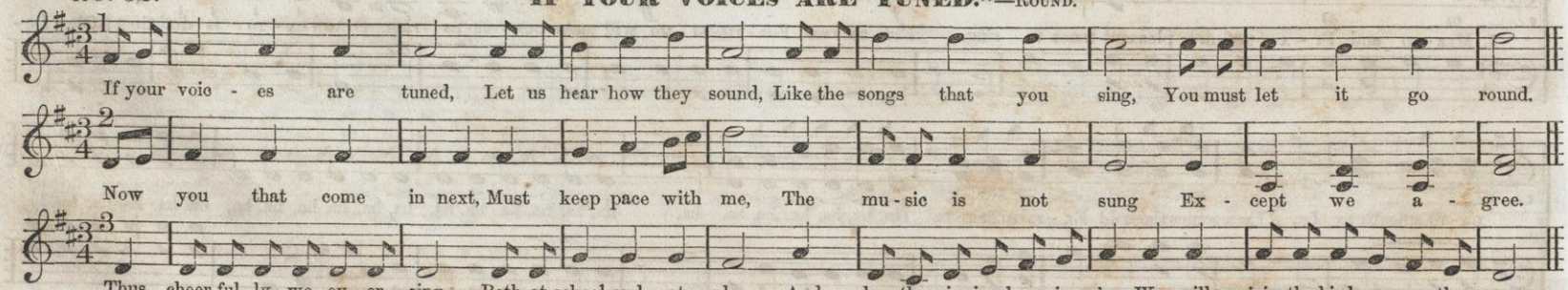


KEY OF D.

Relative Minor.—First Form.

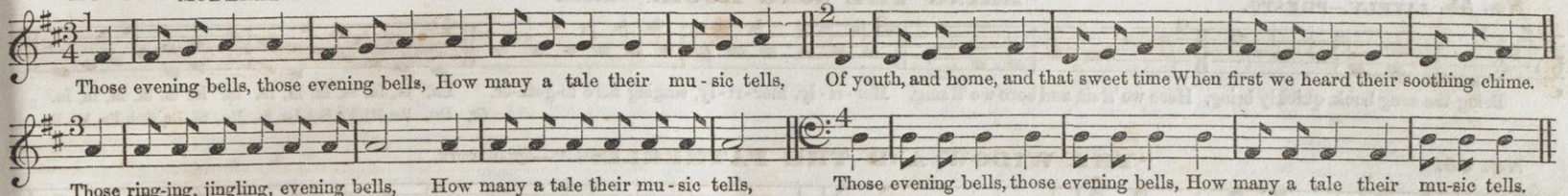


No. 52. **"IF YOUR VOICES ARE TUNED."**—Round.



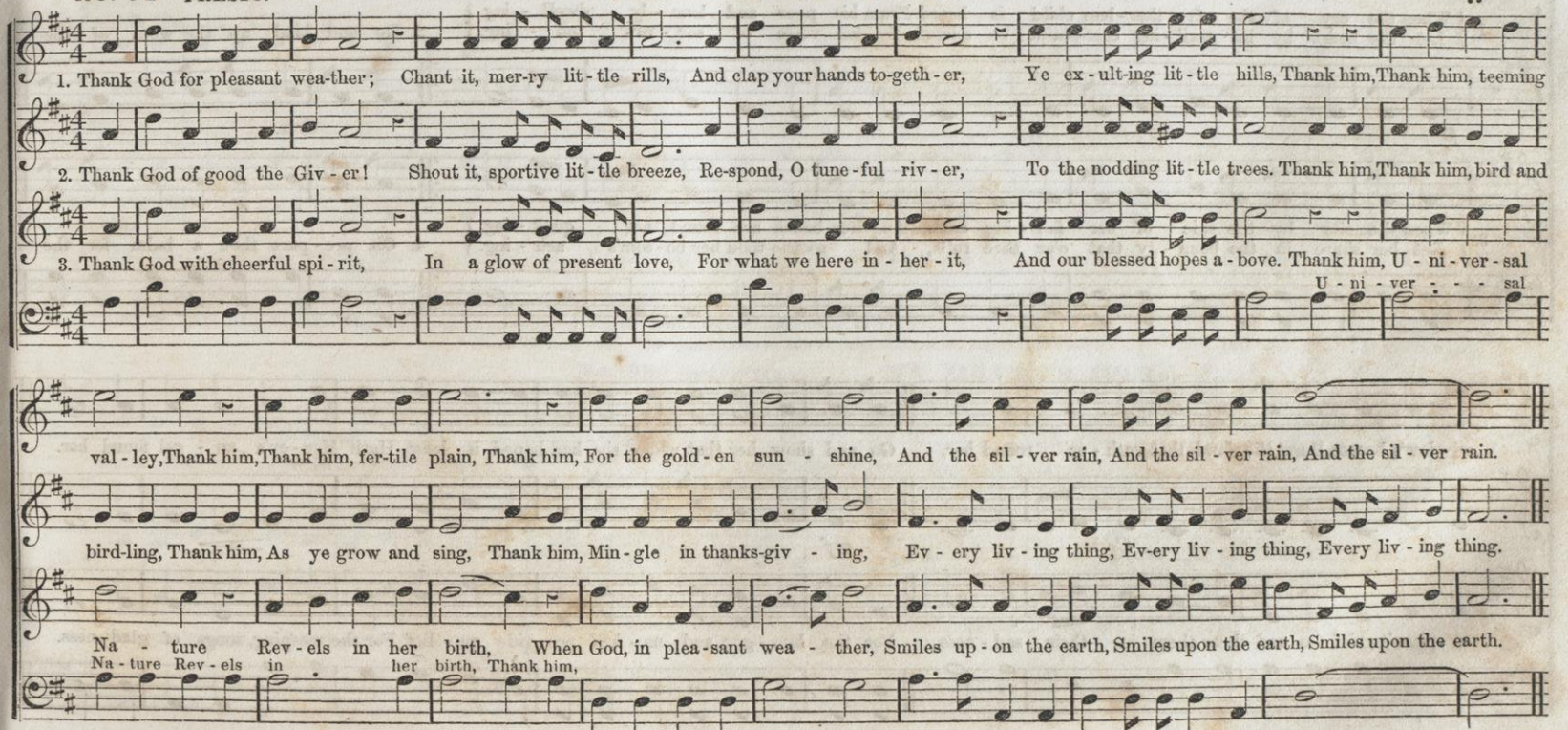
No. 53. MODERATO.

"THOSE EVENING BELLS."—ROUND.



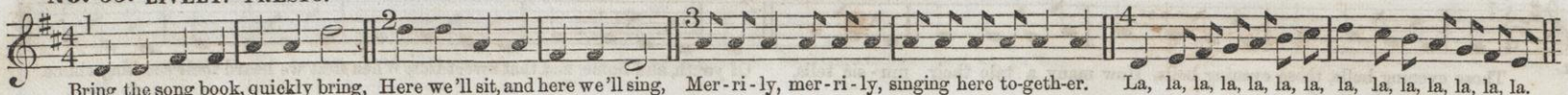
No. 54. PRESTO.

"PLEASANT WEATHER."



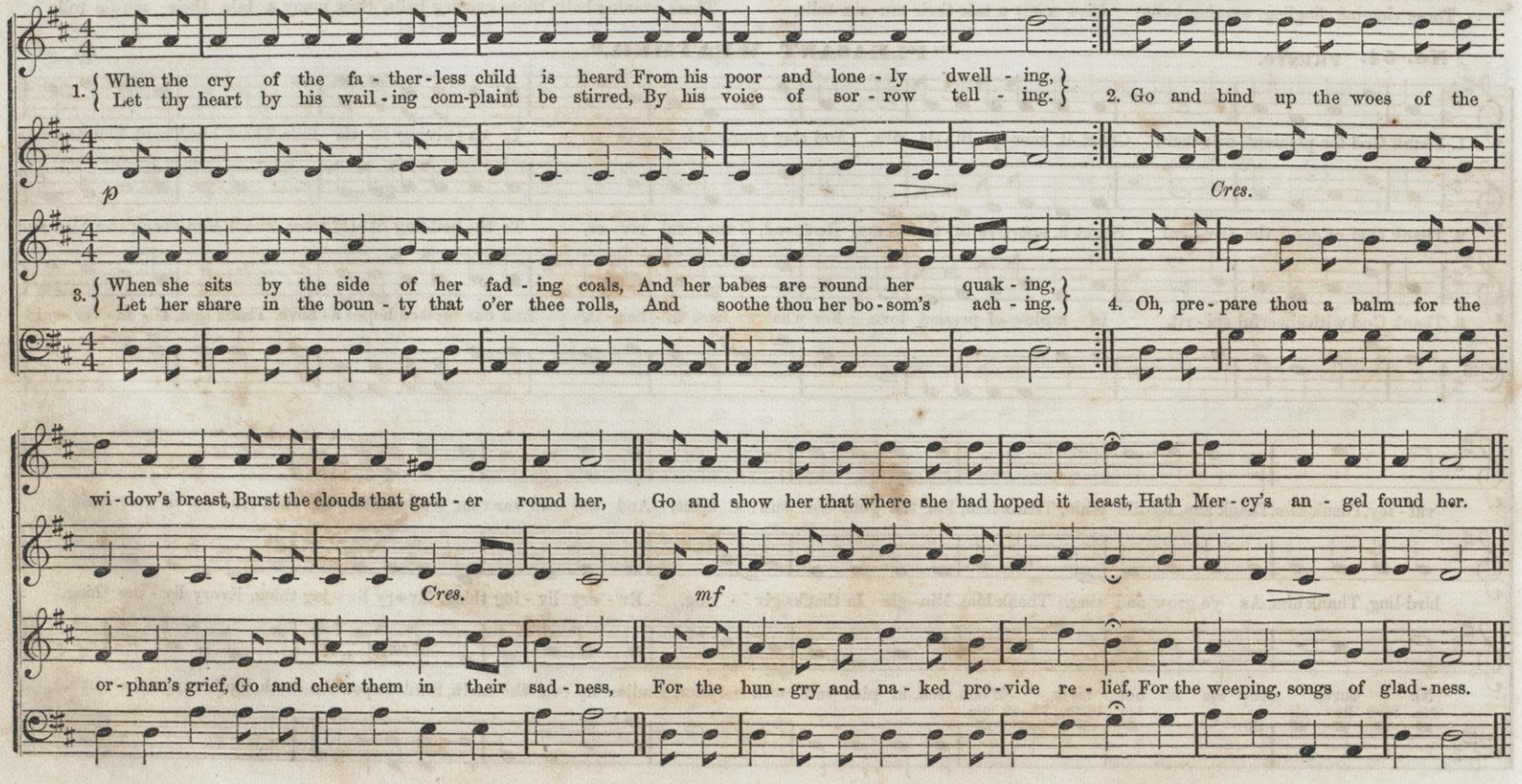
No. 55. LIVELY.—PRESTO.

"BRING THE SONG BOOK."—ROUND.

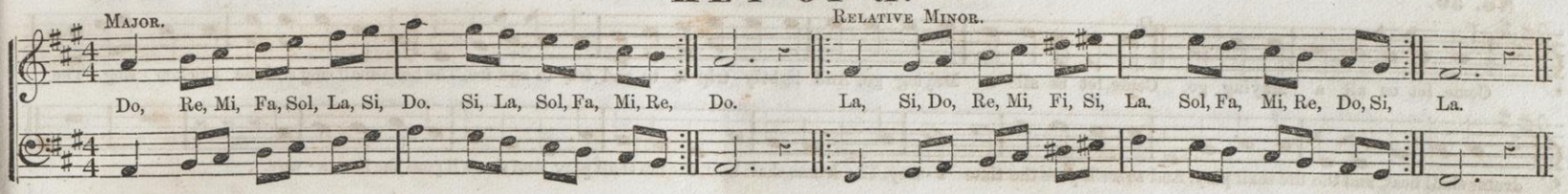


No. 56.

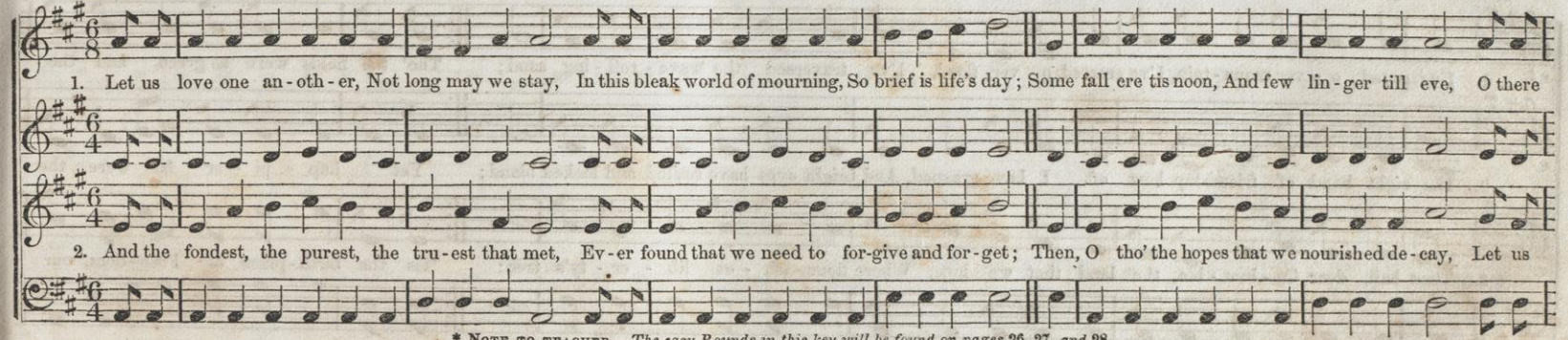
"THE WIDOW AND THE FATHERLESS."—QUARTETTE.



KEY OF A.

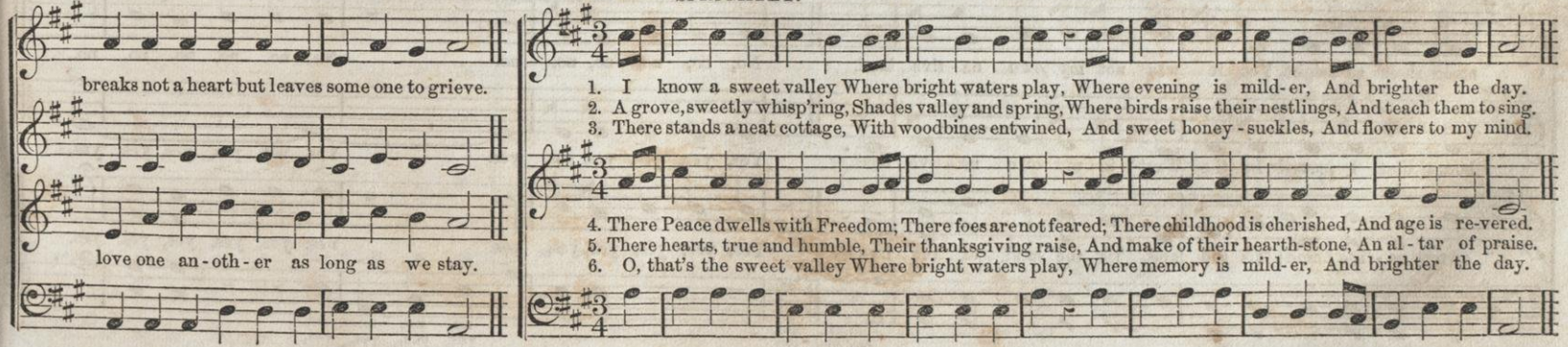


No. 57. MODERATO. PIANO. GENTLE. **"LET US LOVE ONE ANOTHER."***



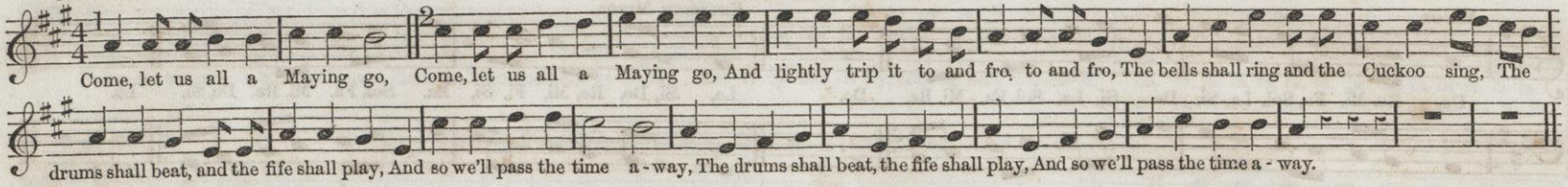
* NOTE TO TEACHER. *The easy Rounds in this key will be found on pages 26, 27, and 28.*

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

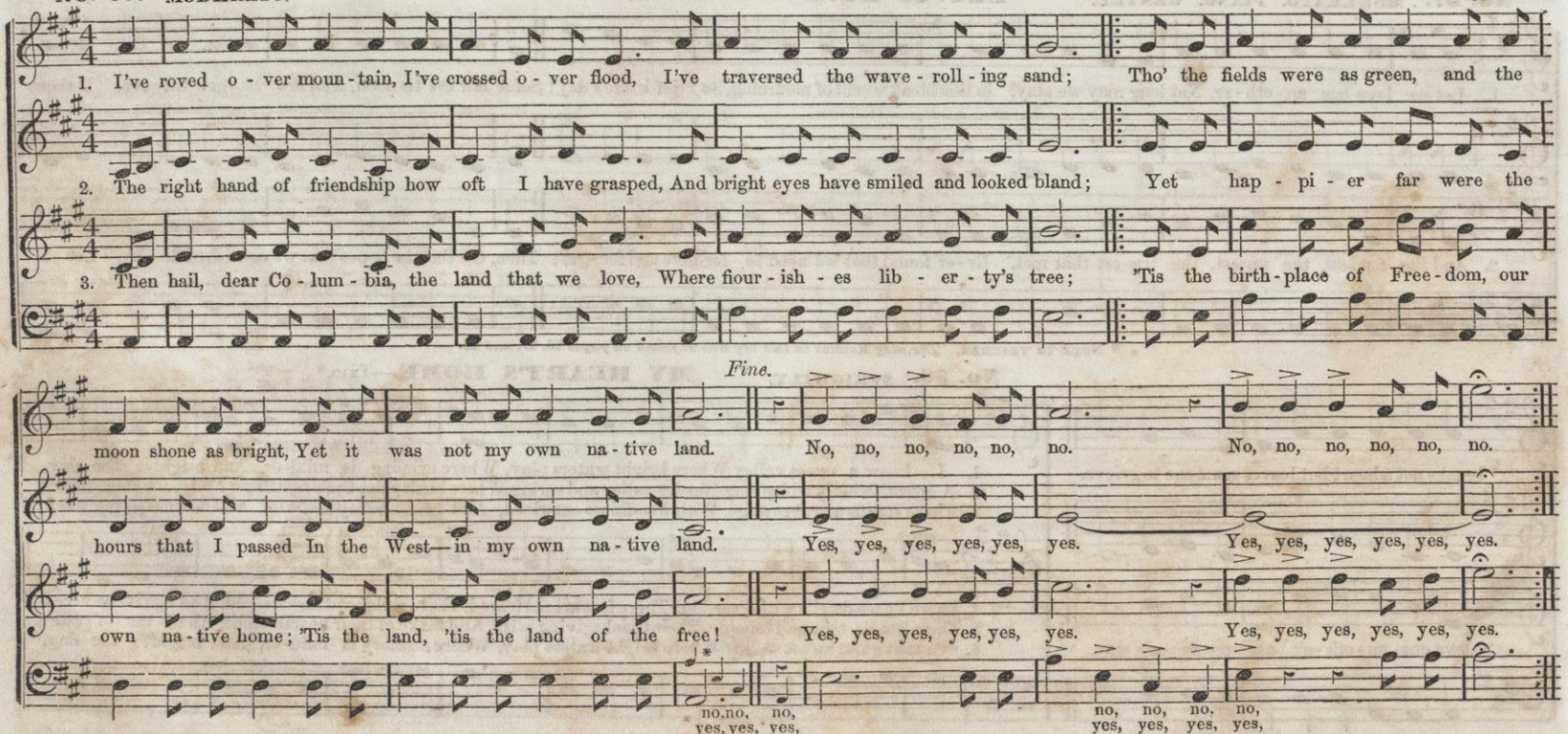


* For three voices, or in three parts.

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.

1. Day is break - ing o'er the hills, Dawn - ing on the lit - tle rills, Rouse, ye bro - thers, sis - ters all,
2. Sing we then our morn - ing song, We have sung it oft and long, Ev - ery morn tis fresh and new,

Cheer - ly to each oth - er call, Good morn - ing, good morn - ing, good morn - ing, good morn - ing, good morn - ing.
As the pearl - y drops of dew, Good morn - ing, good morn - ing, good morn - ing, good morn - ing, good morn - ing,

No. 62. ALLEGRO.—CON SPIRITO.

THE SLEIGH-RIDE.

1. O swift we go o'er the fleec - y snow, When moonbeams sparkle round, When hoofs keep time to mu-sic's chime, As mer - ri - ly on we bound. As
2. On win-ter's night, when our hearts are light, And breath is on the wind, We loose the rein, and sweep the plain, And leave our cares be - hind. As

mp *Cres.* *Legato.* *Cres.* *f* *f* *Dim.*

3. With laugh and song we glide a - long, A - cross the fleet - ing snow, With friends beside how swift we'll ride, The beau - ti - ful track be - low. As
4. The rag - ing sea has the joys for me, When gale and tem-pest roar; But give the speed of the foaming steed, And I'll ask for waves no more. As

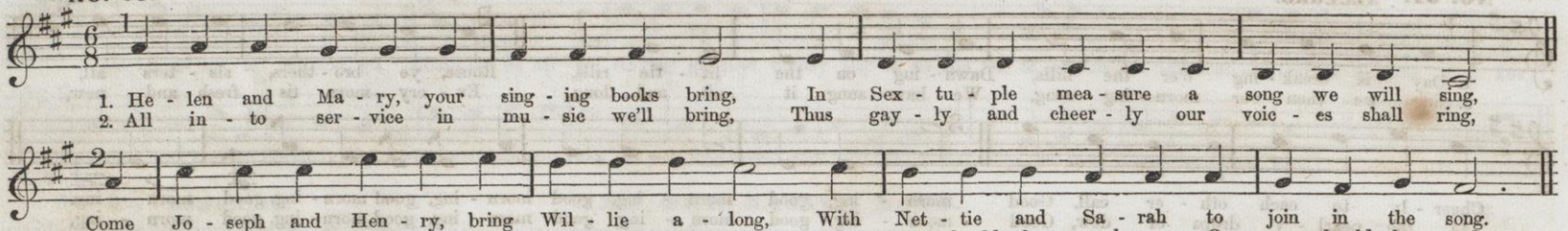
we bound.

mer-ri - ly on, as mer-ri - ly on, as we bound..... mer-ri - ly on we bound, we bound. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

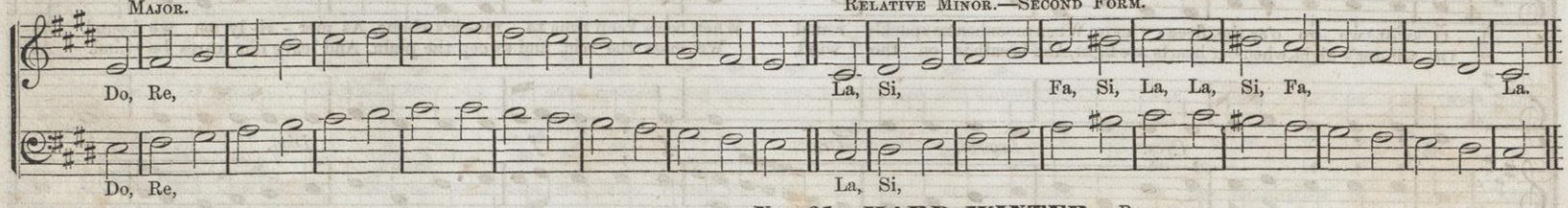
Cres. *Cres.* *pp* *ff*

mer-ri - ly on, as mer-ri - ly on, as mer-ri - ly on we bound, we bound. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

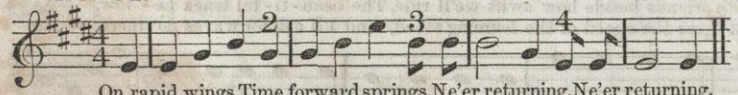
No. 63. **"HELEN AND MARY."**—Round.



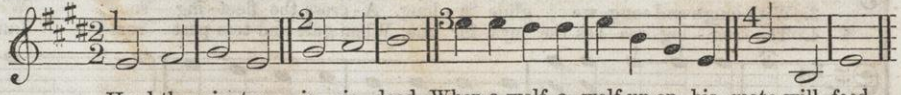
KEY OF E.



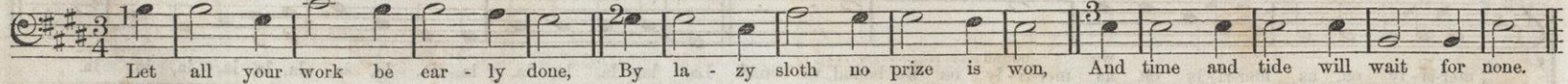
No. 64.



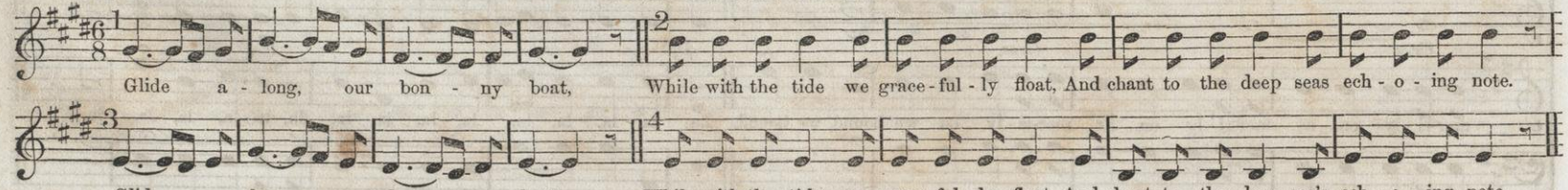
No. 65.—HARD WINTER.—Round.



No. 66. **DILIGENCE.**—Round.

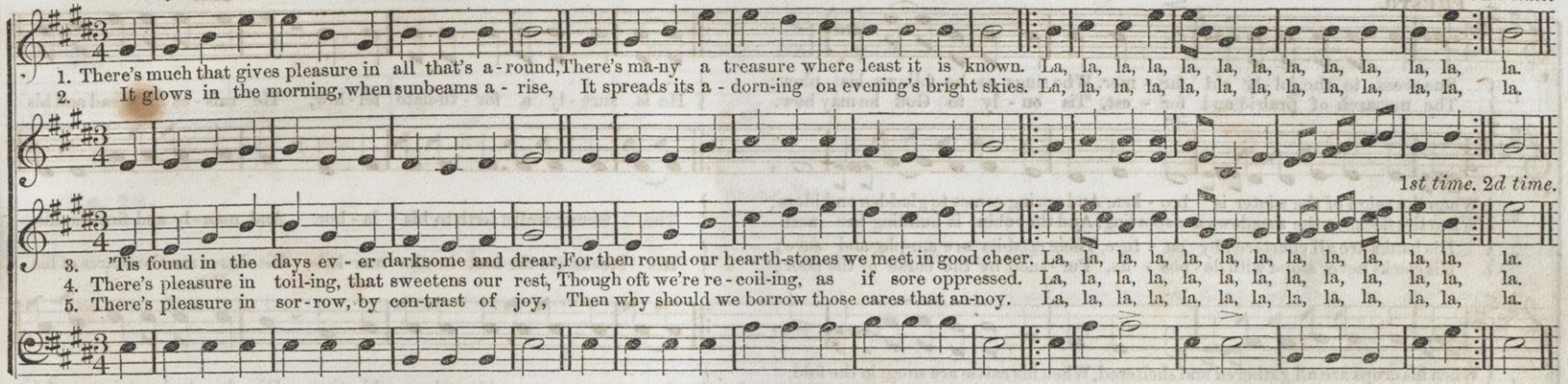


No. 67. **OUR BONNY BOAT.**—Round.



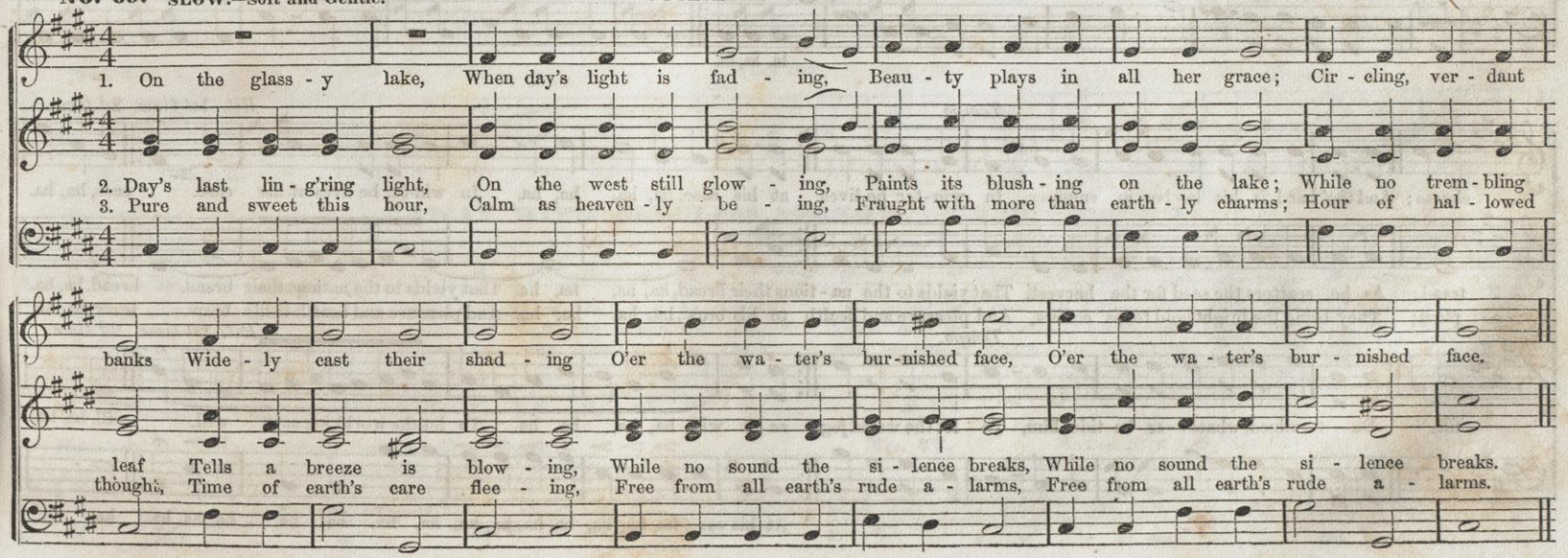
No. 68. SPRIGHTLY.

"THERE 'S MUCH THAT GIVES PLEASURE."



No. 69. SLOW.—Soft and Gentle.

SUMMER EVENING.



No. 70. THE FARMER'S SONG.

PRESTO.

1. Suc-cess to the jol-ly old far - mer, Who sings as he follows his plow; The monarch of prairie and for - est, 'Tis on - ly to God he may bow. He is sure-ly a for - tu-nate fel-low, He rais - es his bread and his

2. When the reign of the winter is bro - ken, And spring comes to gladden and bless; When the flocks in the meadows are sporting, And the robin is building her nest— The farmer walks forth to his la - bor, And man-ly and firm is his

3. His banks are all chartered by na - ture, Their cred-its are am-ple and sure; His clerks never slope with de - pos - its, Pur-sued by the curse of the poor; His stocks are the best in the mar-ket; His shares are the shares of his

4. When his crops are all gathered and sheltered, When his cattle are snug in the fold, He sits himself down by the fire - side, And laughs at the tempest and cold, A stranger to pride and am - bi - tion, His du - ty he strives to ful-

Rit.

la, la, la.

Tempo.

Rit. 1st time. 2d time.

cheese; And tho' hard is his la - bor in summer, In win-ter he lives at his ease, ha, ha, ha, ha, In win-ter he lives at his ease. ease, ha, ha.

tread, As he scatters the seed for the harvest, That yields to the na - tions their bread, ha, ha, ha, ha, That yields to the nations their bread. bread, ha, ha.

plow; They bring the bright gold to his coffers, And pleasure and health to his brow, ha, ha, ha, ha, And pleasure and health to his brow. brow, ha, ha.

Tempo.

Rit. 1st time. 2d time.

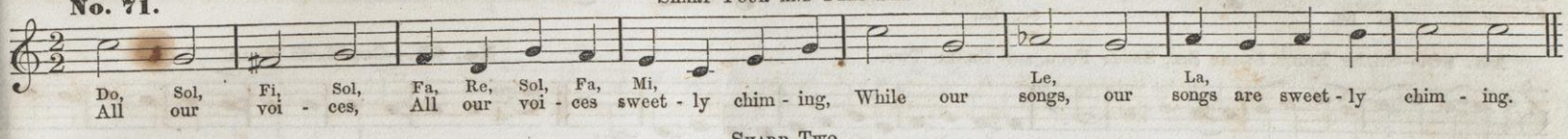
fill, De - termined, whatev - er be-tides him, To let the world jog as it will, ha, ha, ha, ha, To let the world jog as it will, will, ha, ha.

At his ease, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha. ha.

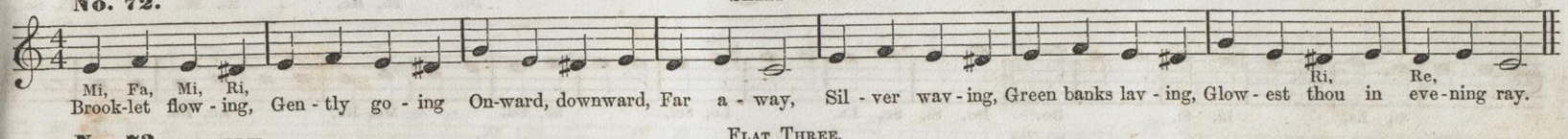
SONG EXERCISES FOR THE STUDY OF CHROMATIC INTERVALS.

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

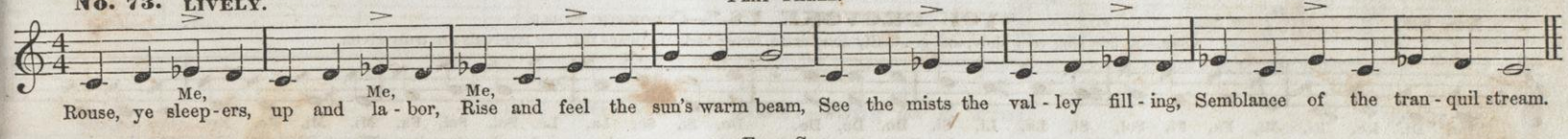
No. 71. SHARP FOUR AND FLAT SIX.



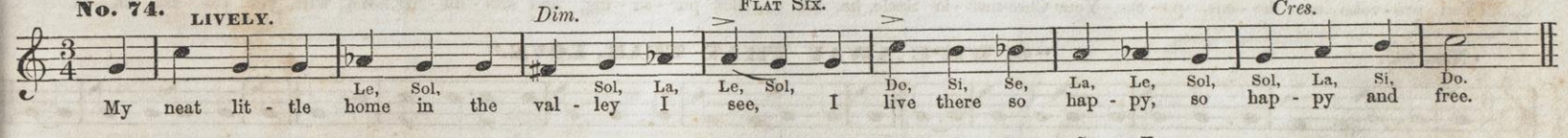
No. 72. SHARP TWO.



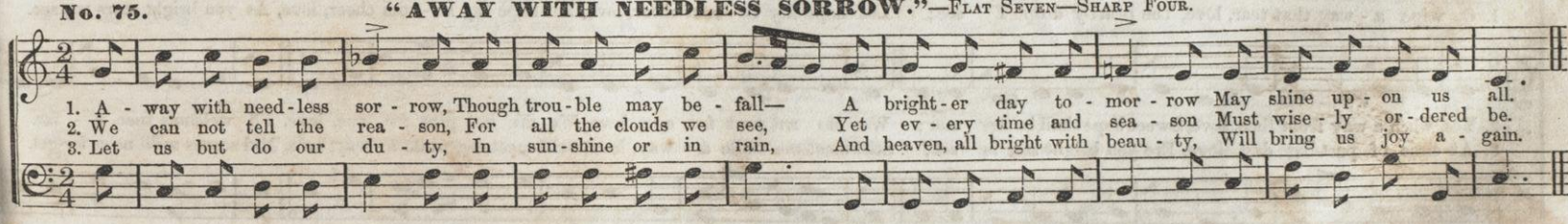
No. 73. LIVELY. FLAT THREE.



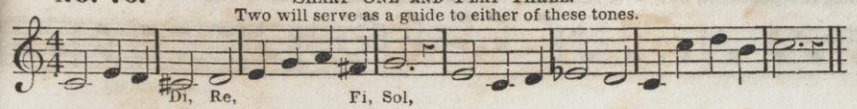
No. 74. LIVELY. *Dim.* FLAT SIX. *Cres.*



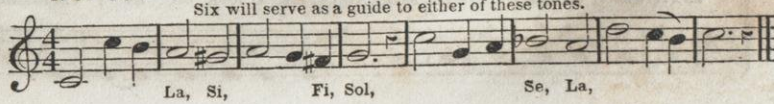
No. 75. **"AWAY WITH NEEDLESS SORROW."**—FLAT SEVEN—SHARP FOUR.



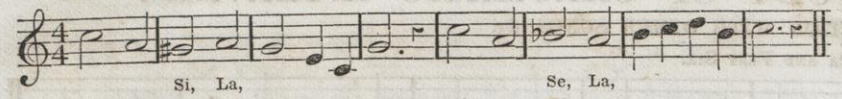
No. 76. SHARP ONE AND FLAT THREE.
Two will serve as a guide to either of these tones.



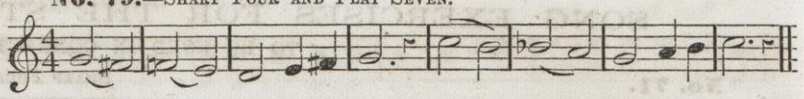
No. 77. SHARP FIVE AND FLAT SEVEN.
Six will serve as a guide to either of these tones.



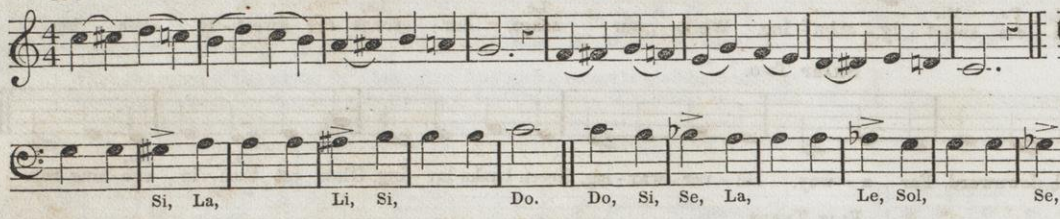
No. 78.—Sharp Five and Flat Seven.



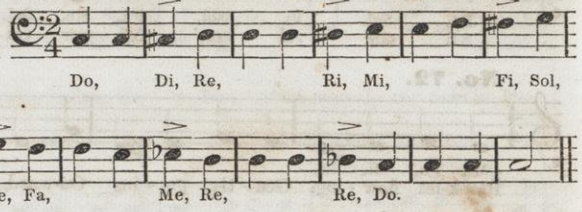
No. 79.—Sharp Four and Flat Seven.



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

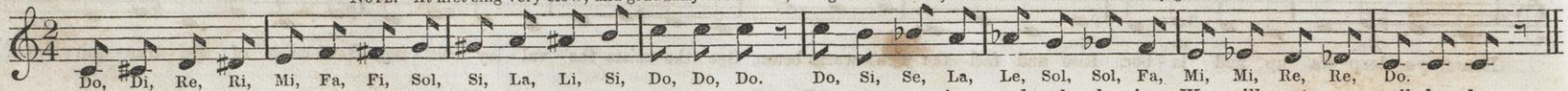


No. 81.—Chromatic Scale.

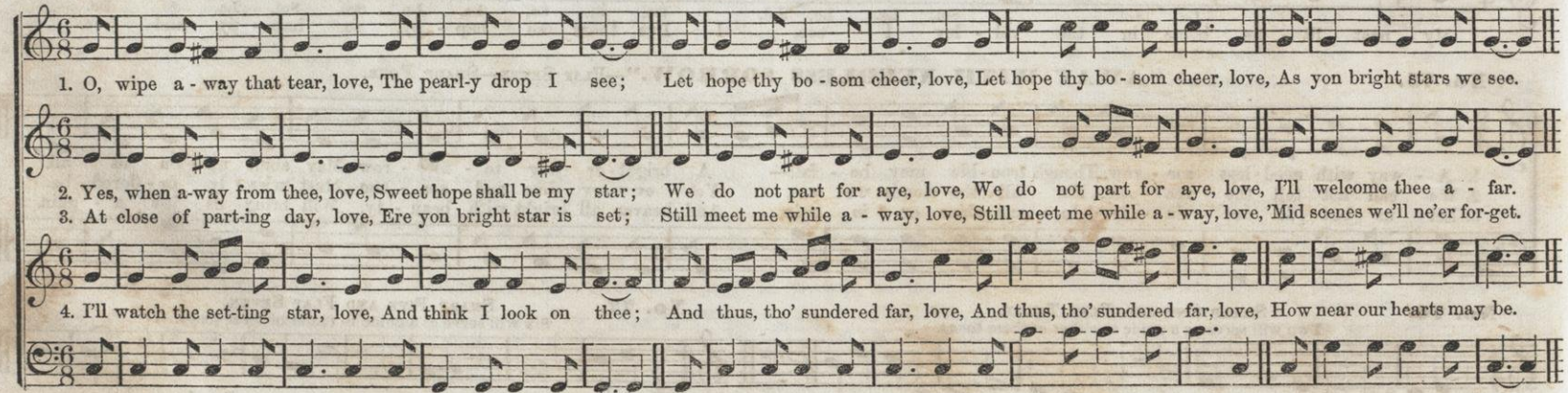


No. 82. **"YOU PROVOKE US."**—Chromatic Scale.

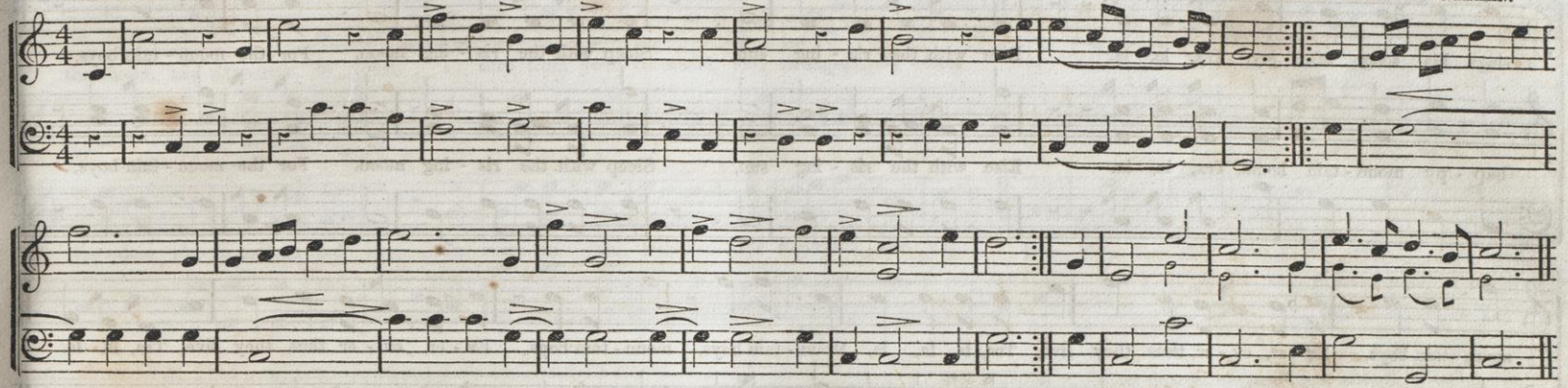
Note.—At first sing very slow, and gradually accelerate, being careful always that the intervals are truly given.



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.**

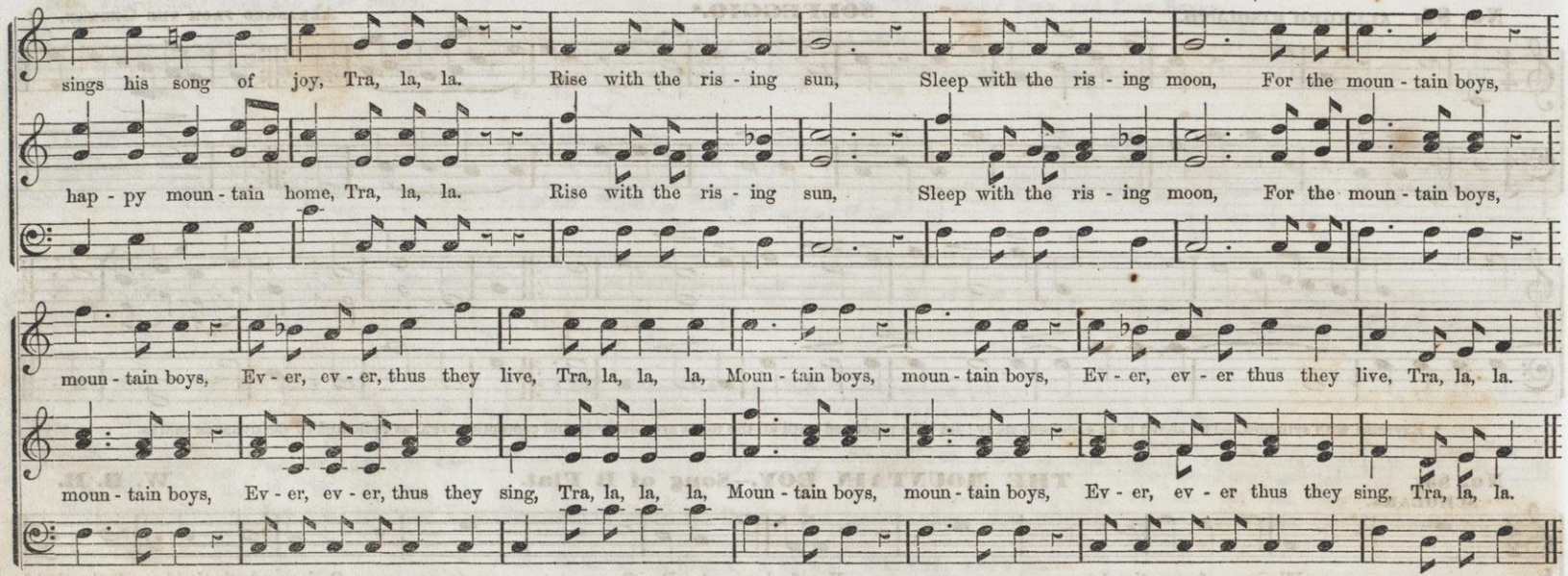
SCHOLARS.

TEACHER. I'll sing af - ter thee! Yes, I hear, A, B, C, O, dear, what's that? O what's that?

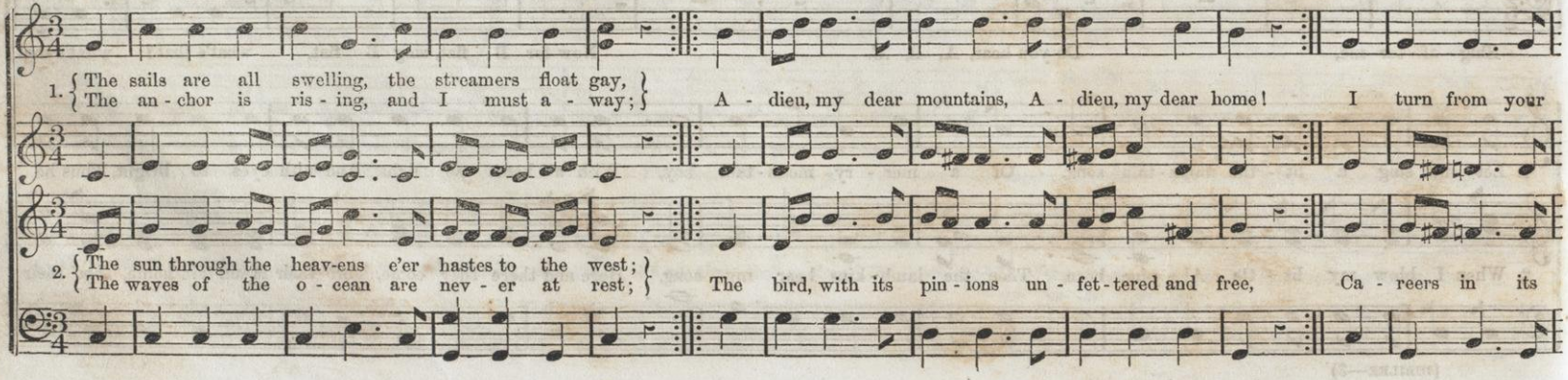
Sing af - ter me, Do you hear, A, B, C. Now for B flat, sing B flat, what's that? what's that?

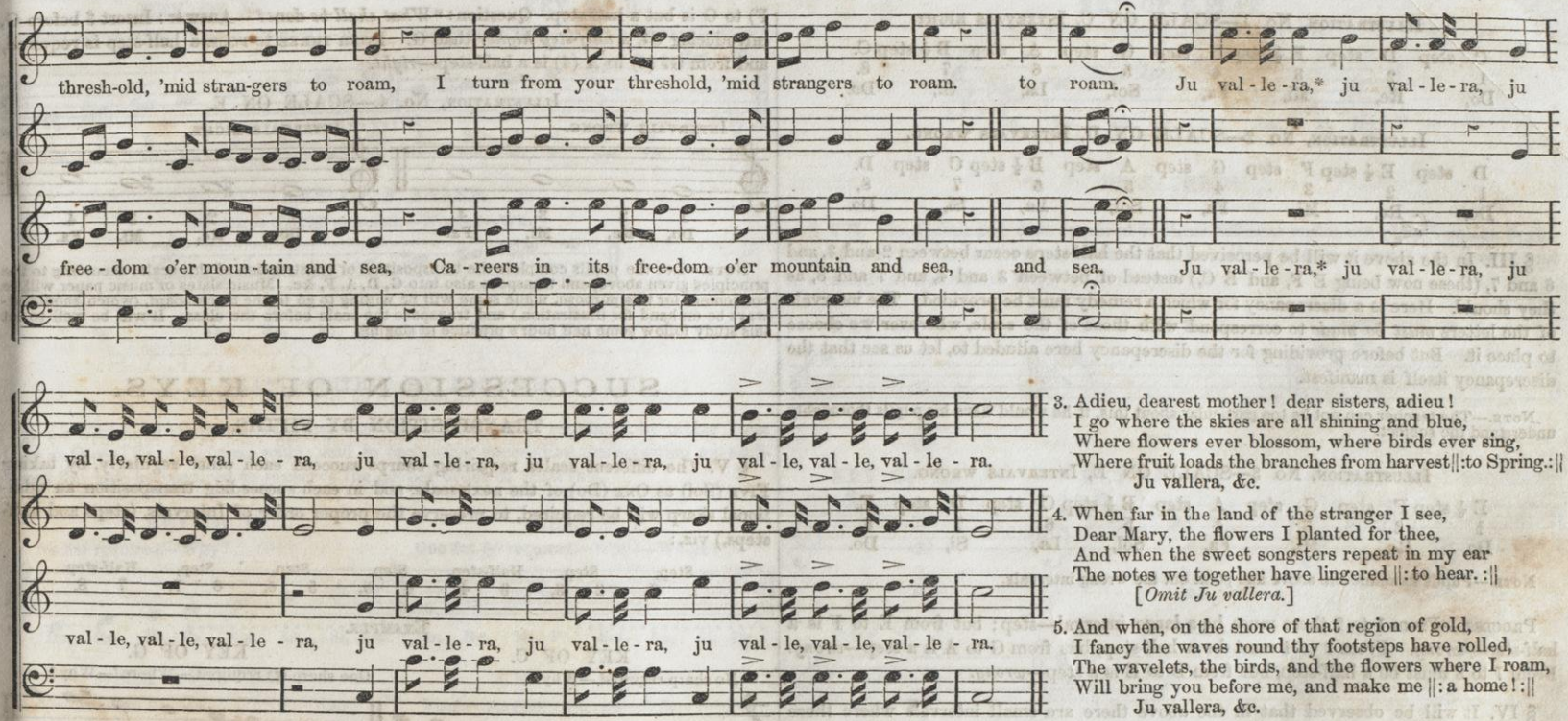
1. Let me sing a lit - tle moun - tain song, Of a mer - ry moun - tain boy, With a heart so light, And with eyes so bright, Thus he

2. When I blow my lit - tle Al - pine horn, Then the lamb - kins hear my song, Here and there they come, Thro' their Moun-tain home, Thro' their



No. 86. 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*.

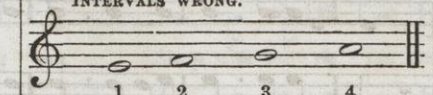
§ IV. It will be observed that in the above there are small intervals where there *should be* large, and *vice versa*. It will be seen also, we think, by all who have examined the subject, that we now need the signs of elevation and depression—sharps and flats—representing half-steps, by the use of which 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*.

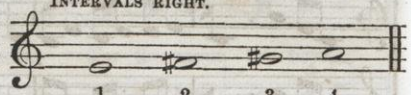
Again—from TWO to THREE must be a step, but from F♯ (which was taken in place of F) to G is but a half-step. Question: "*What shall be done?*" Answer: Insert ♯ before G, introducing G♯, a *half-step higher* than G. From THREE to FOUR a half-step is required, and from G♯ (3) to A (4) is a half-step—*right*.

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.

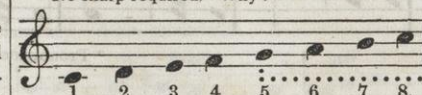
§ V. The different scales requiring sharps succeed each other regularly, by taking FIVE (Sol) as ONE (Do) of the next scale, and in each succeeding transposition an additional sharp will be required, to preserve the proper order of Intervals, (steps and half-steps,) viz.:

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

EXAMPLE.

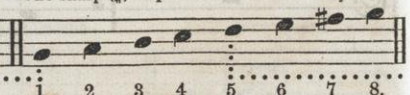
KEY OF C.

No sharp required.—Why?



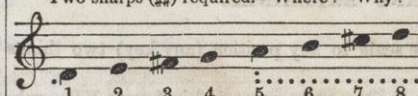
KEY OF G.

One sharp (♯) required.—Where?—Why?



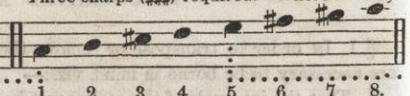
KEY OF D.

Two sharps (♯♯) required.—Where?—Why?



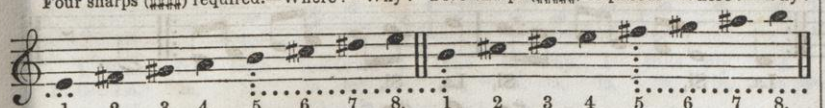
KEY OF A.

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



KEY OF E.

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

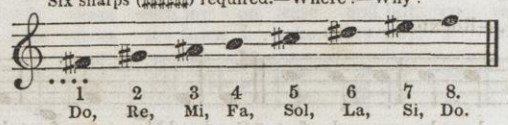


KEY OF B.

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

KEY OF F SHARP.

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

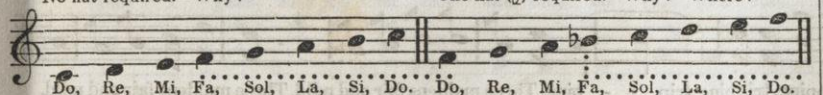


TRANSPOSITION BY FOURTHS.

§ 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?

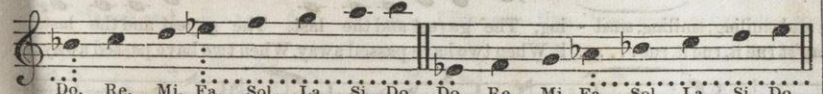


KEY OF F.

One flat (♭) required.—Why?—Where?

KEY OF B FLAT.

Two flats (♭♭) required.—Where?—Why?

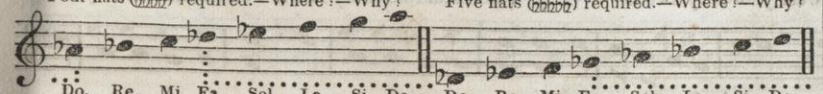


KEY OF E FLAT.

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

KEY OF A FLAT.

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

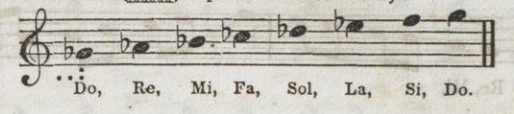


KEY OF D FLAT.

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

KEY OF G FLAT.

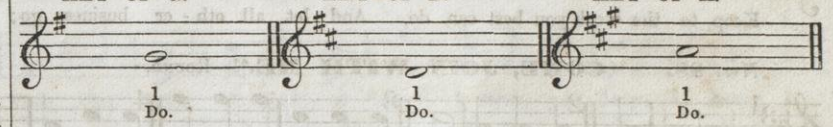
Six flats (♭♭♭♭♭♭) required.—Where?—Why?



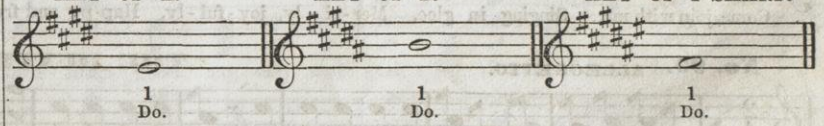
SIGNATURES.

§ 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.

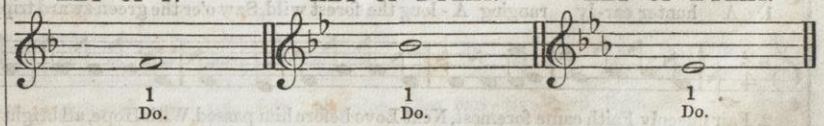
KEY OF G. KEY OF D. KEY OF A.



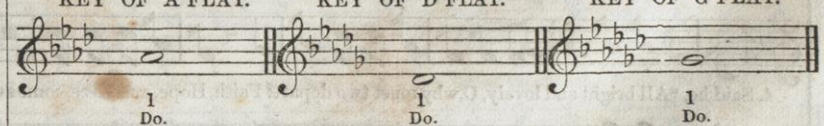
KEY OF E. KEY OF B. KEY OF F SHARP.



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

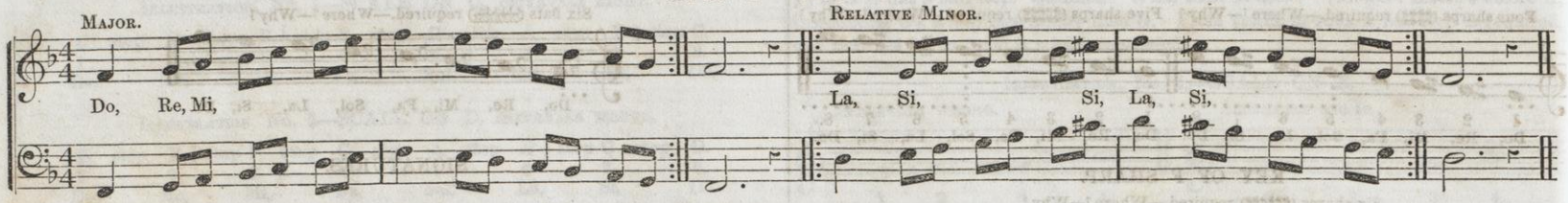


KEY OF A FLAT. KEY OF D FLAT. KEY OF G FLAT.

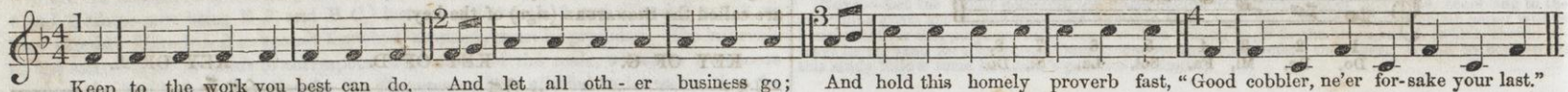


§ VIII. The letter on which the scale is formed (that which is taken as ONE) is termed the KEY-NOTE, or simply the KEY.

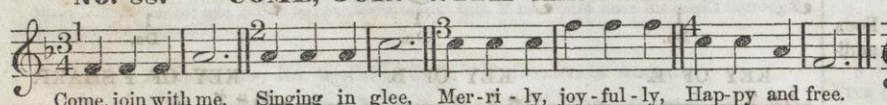
KEY OF F.



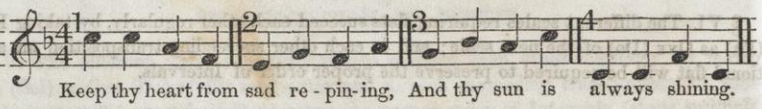
No. 87. **MIND YOUR OWN BUSINESS.**—Round.



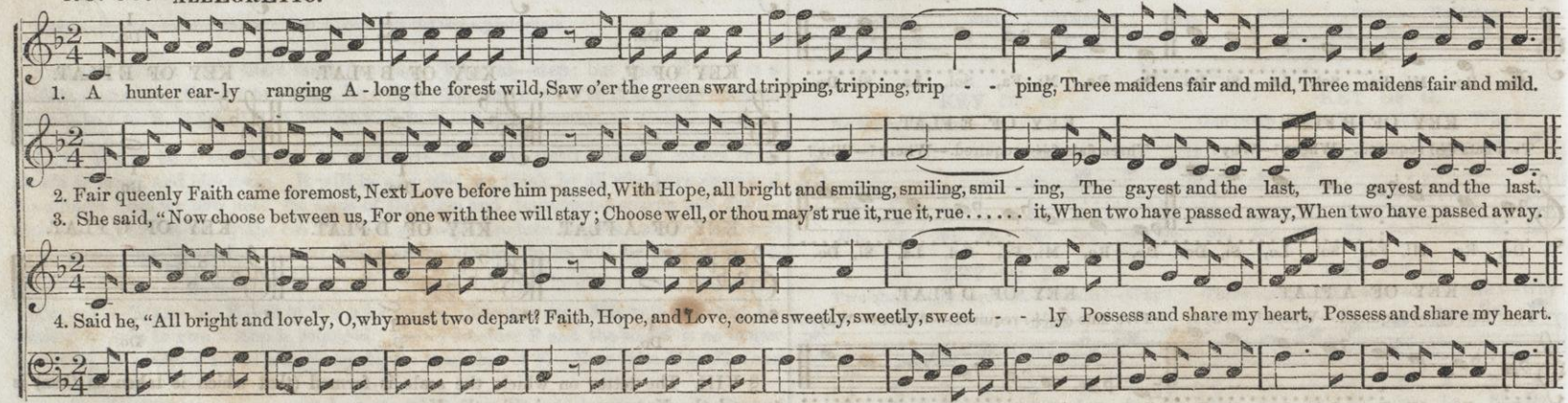
No. 88. **"COME, JOIN WITH ME."**—Round.



No. 89. **"KEEP THY HEART."**—Round.



No. 90. ALLEGRETTO. **THE HUNTER'S PRIZE.** Arranged from the German.



No. 91. ALLEGRO. *Quartette, or Semi-Chorus.*

ESCAPE FROM THE CITY.

WRITTEN AND ARR. FROM **Flotow.** FROM THE "N. Y. GLEE AND CHORUS BOOK."

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

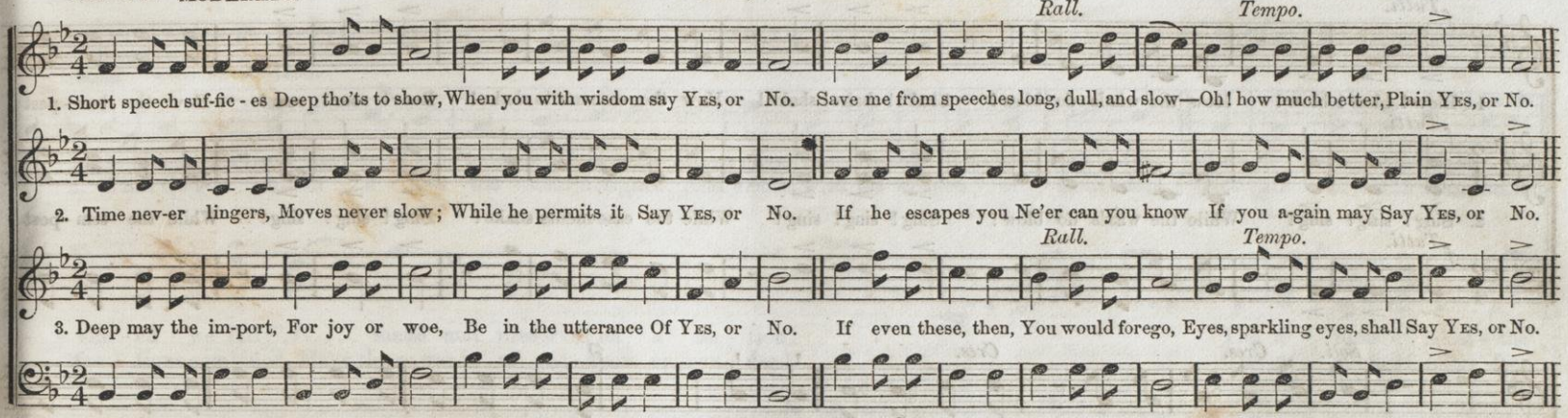
RELATIVE MINOR. La

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.

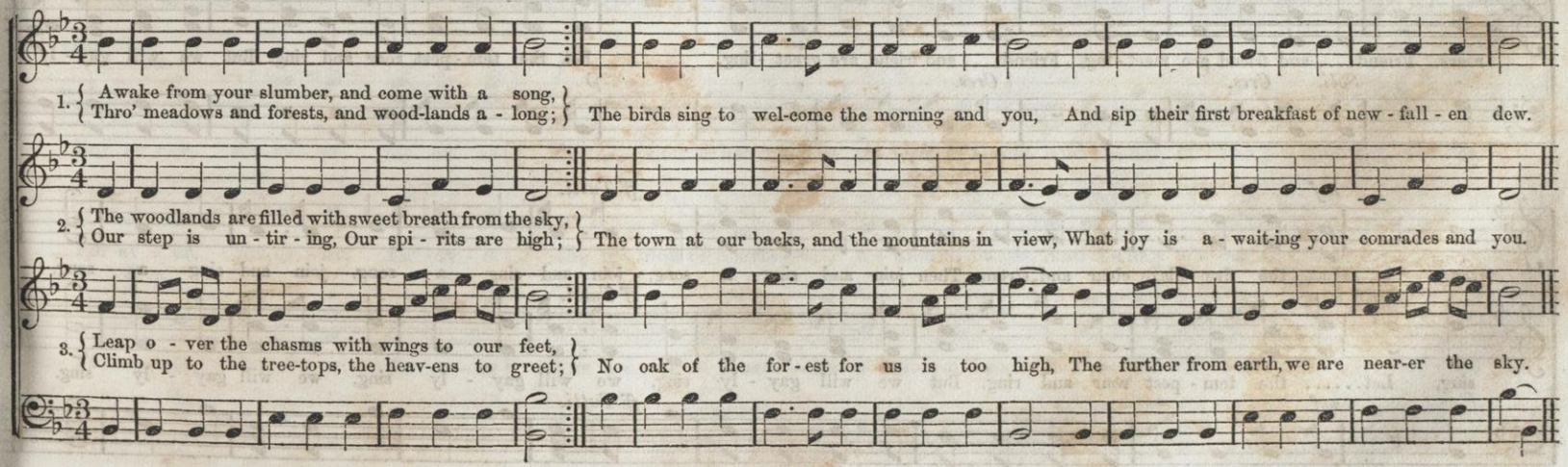
"YES, OR NO."



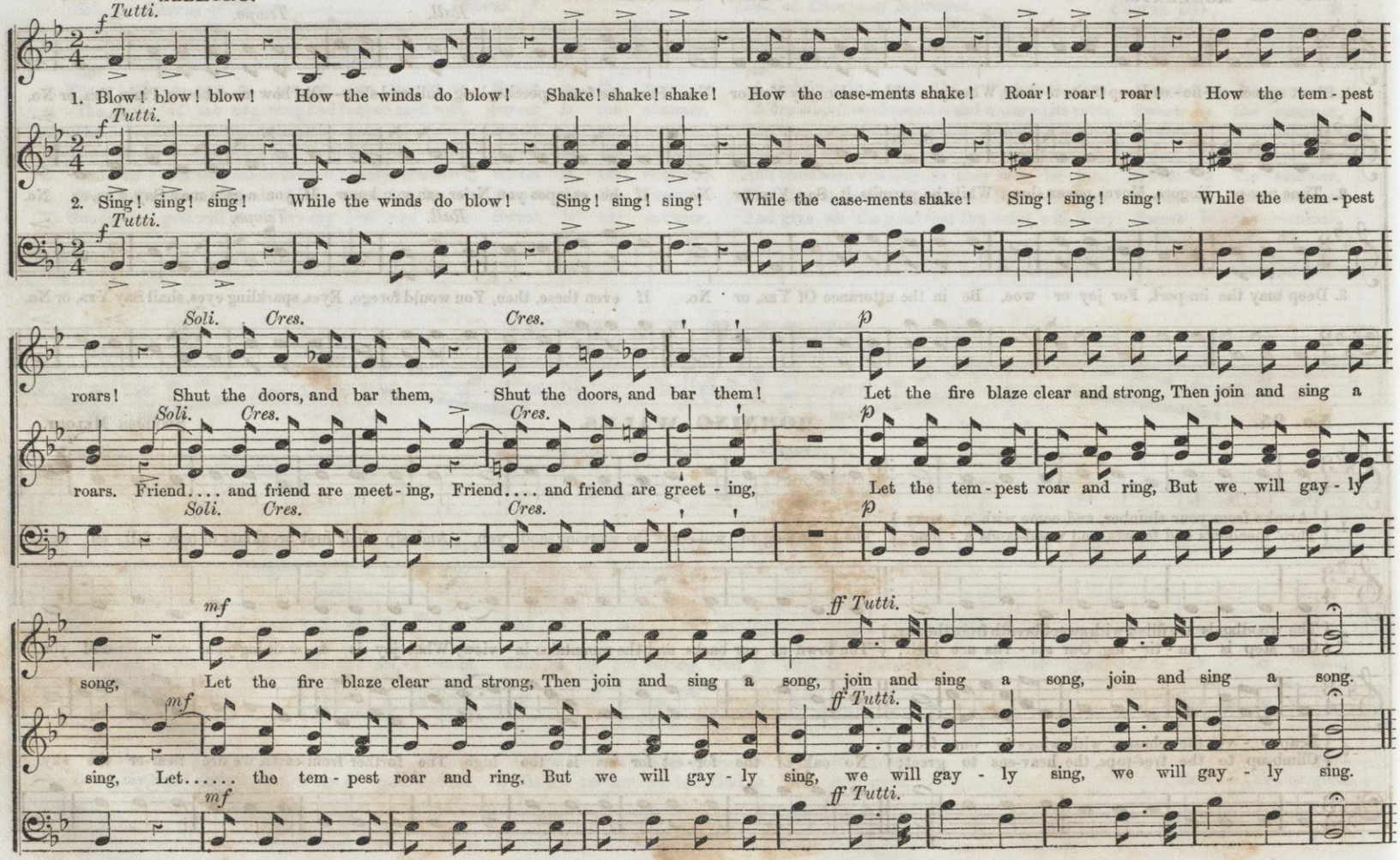
No. 95.

MORNING WALKS.

SWEDISH MELODY.



No. 96. ALLEGRO. **BLOW! BLOW! BLOW!**—Stormy Night Song. **F. Schmidt.**



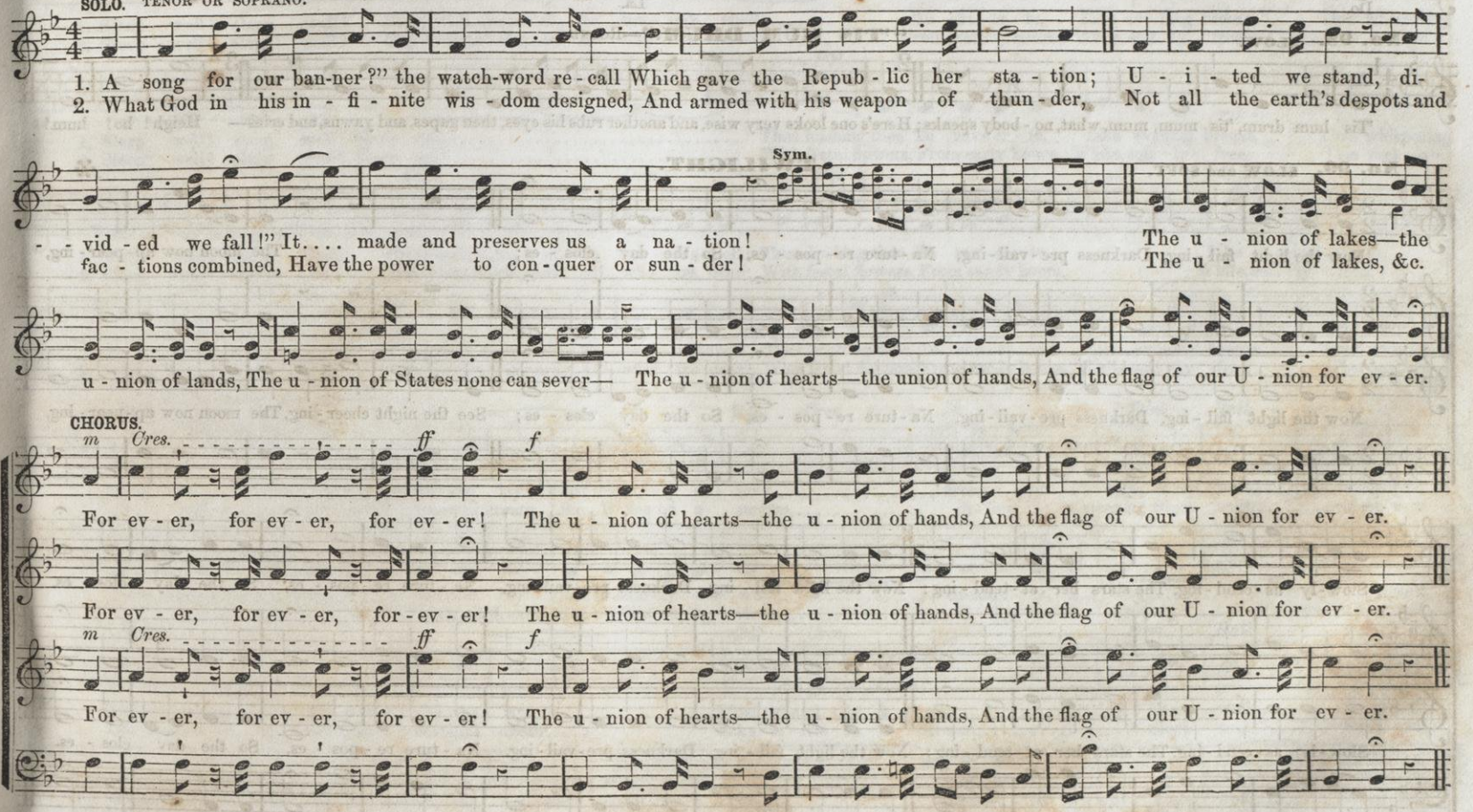
No. 97.

THE FLAG OF OUR UNION.

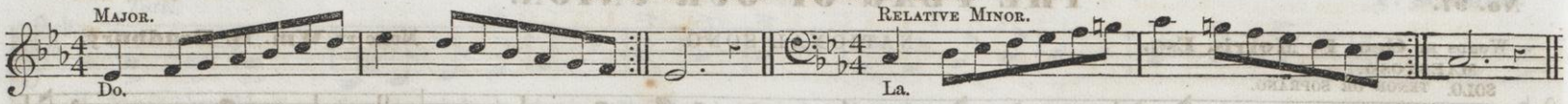
WORDS BY **Geo. P. Morris, Esq.** NATIONAL SONG. MUSIC BY **Wm. B. Bradbury.**

MAESTOSO.

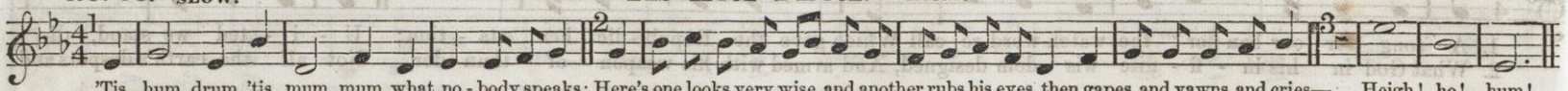
SOLO. TENOR OR SOPRANO.



KEY OF E FLAT.

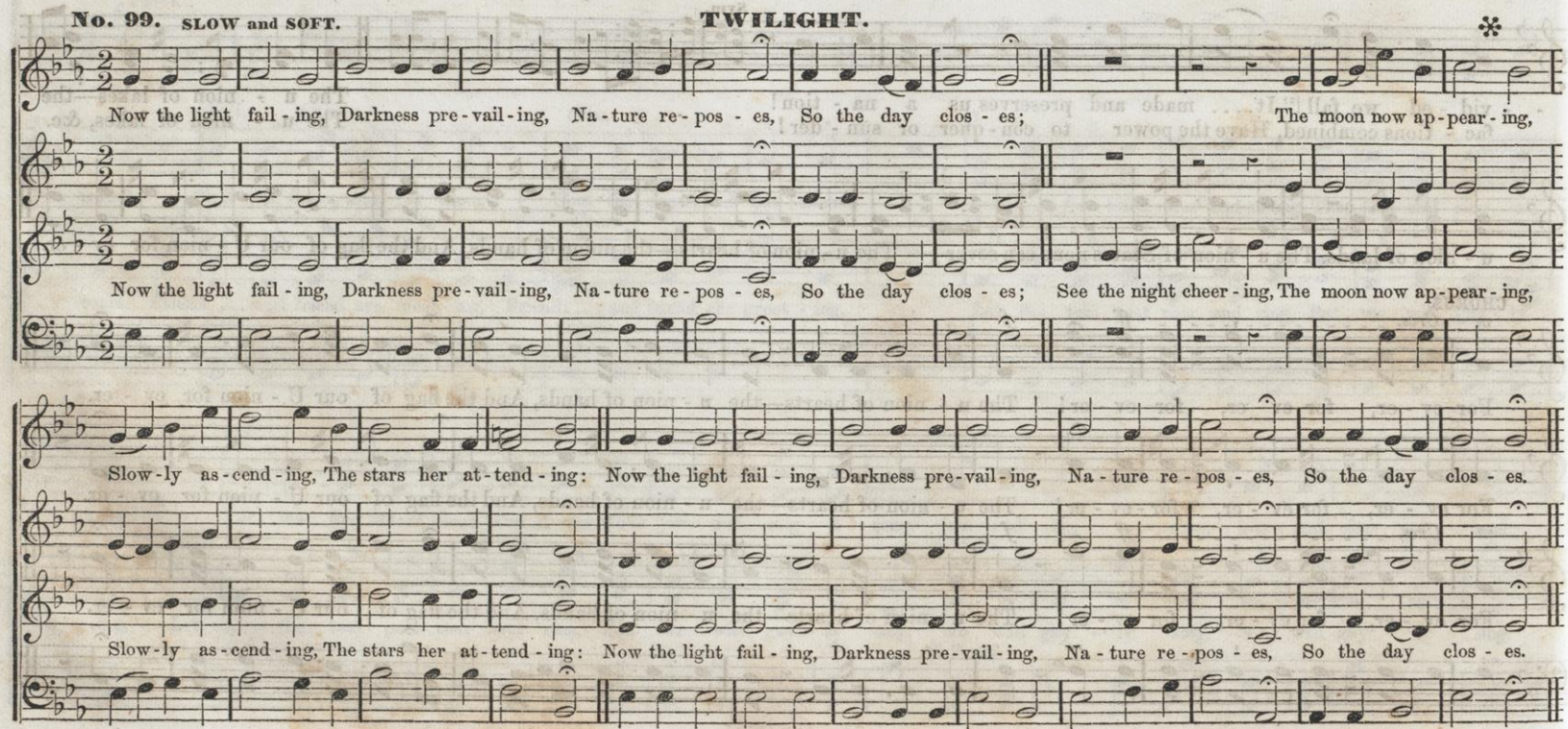


No. 98. SLOW. **"'TIS HUM DRUM."**—Round.

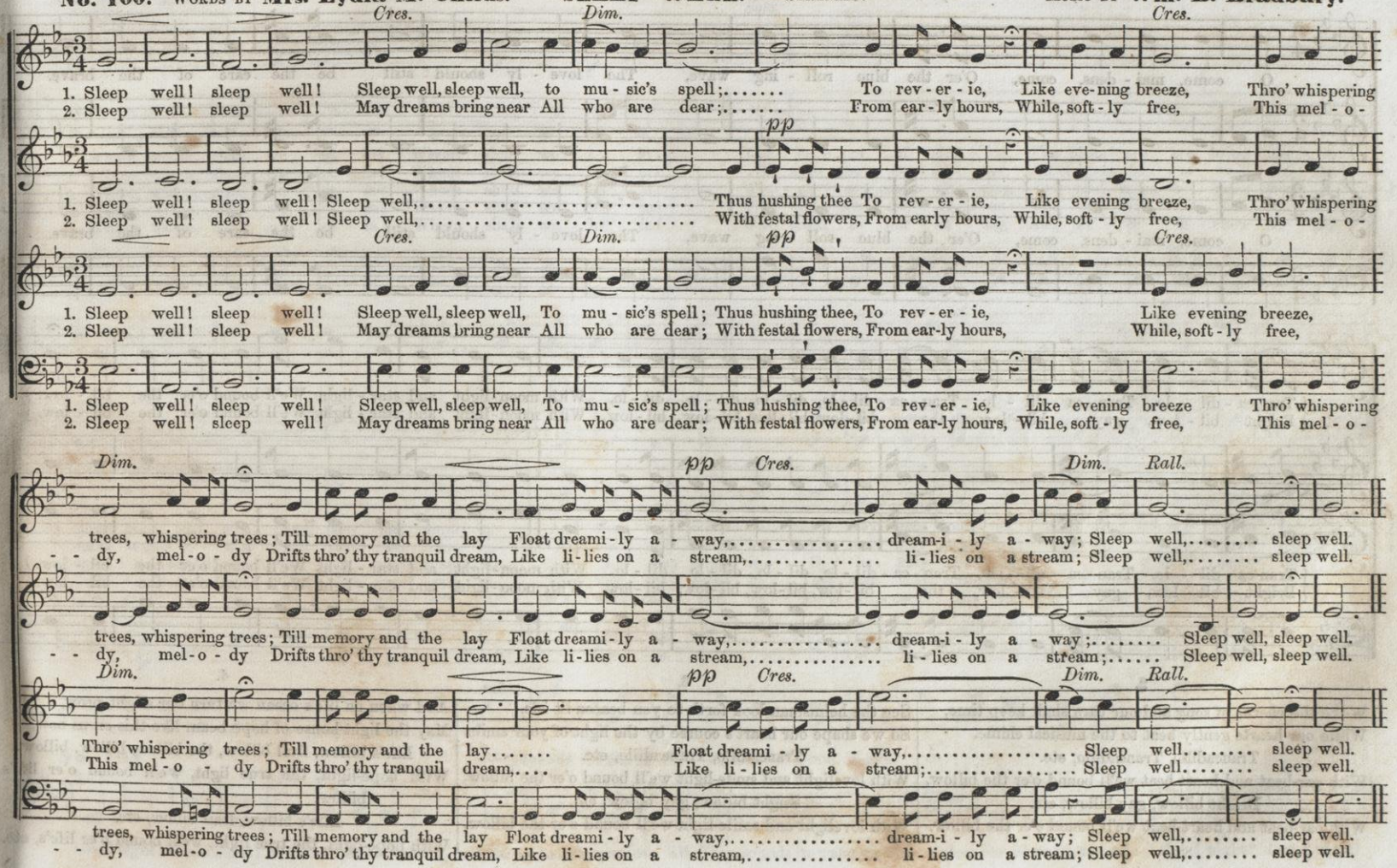


'Tis hum drum, 'tis mum, mum, what, no - body speaks; Here's one looks very wise, and another rubs his eyes, then gapes, and yawns, and cries— Heigh! ho! hum!

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

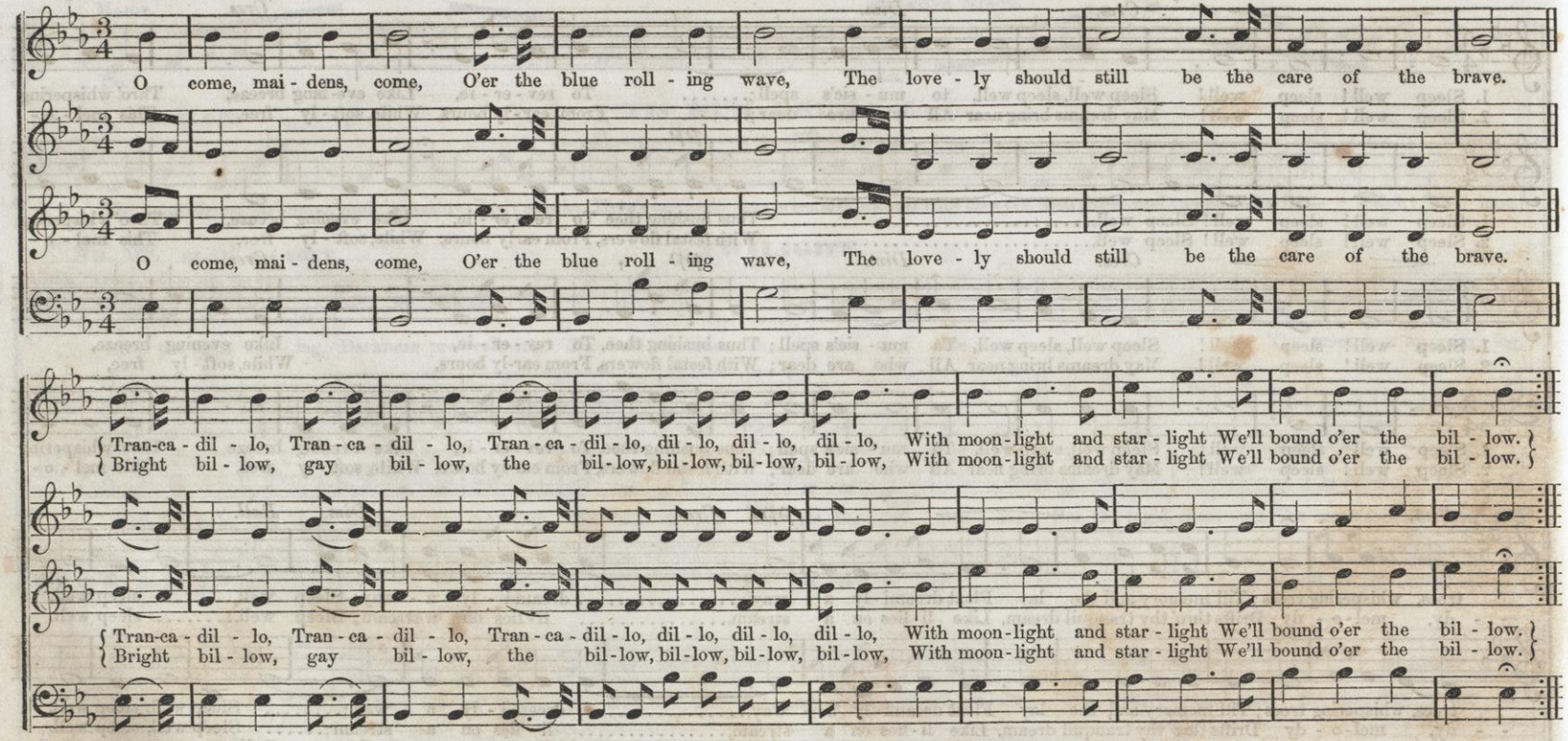


No. 100. Words by **Mrs. Lydia M. Childs.** **"SLEEP WELL."*** —Serenade. Music by **Wm. B. Bradbury.**



* "*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 o'er life's, 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

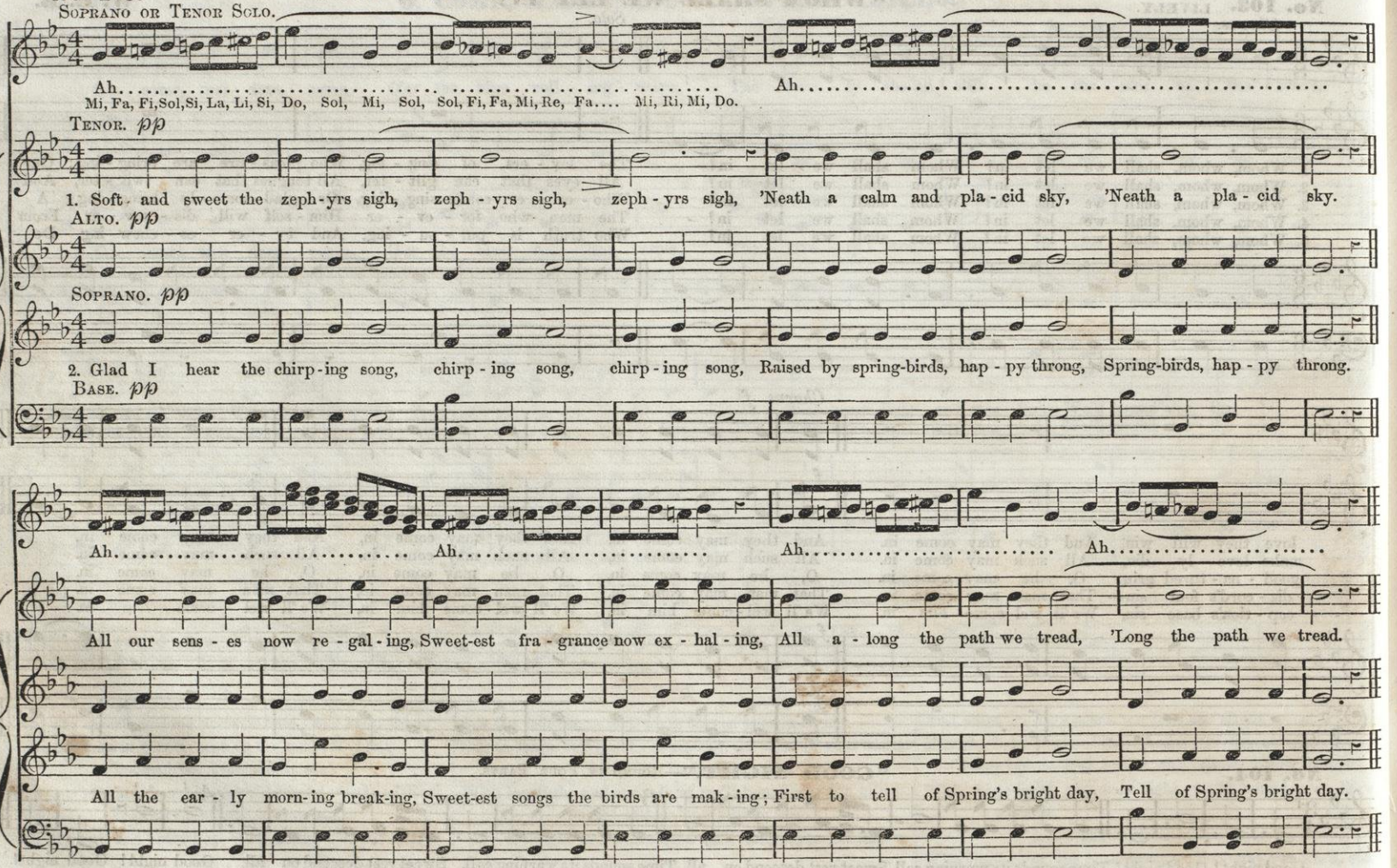
love they will win, And they may come in. And they may come in, And they may come in, And they may come in.
make love - ly din, All such may come in. All such may come in, All such may come in, All such may come in.
good - na - tured grin: O, he may come in. O, he may come in, O, he may come in, O, he 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.

f *f* *f*

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.



APPOGGIATURA—TURN—SHAKE OR TRILL—PORTAMENTO.

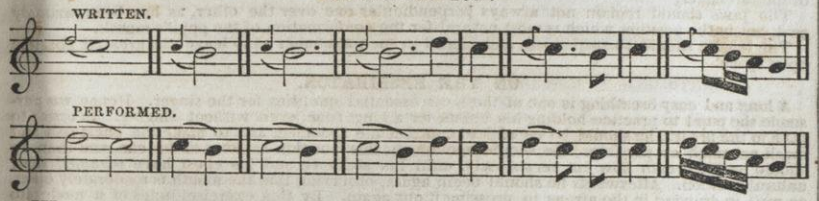
I. PASSING TONE.—Tones not essentially belonging to a melody are often introduced into music, called PASSING TONES. They are sometimes represented by notes of smaller size than those in which the music is mostly written, though this distinction is not generally observed.

NOTE.—Passing tones, considered with respect to harmony, do not belong to the chord in which they occur.

II. APPOGGIATURA.—When a passing tone precedes an essential tone on an accented part of a measure, it is called an APPOGGIATURA.

NOTE.—From Appoggiare, an Italian word, which signifies *to lean*, or *to rest upon*. An appoggiatura is a tone on which the voice leans or rests in its passage of intervals, or of one tone to another. The appoggiatura is generally considered a tone of embellishment, but it should rather be regarded as a tone of expression, since it is designed to give tenderness or pathos to a performance.

ILLUSTRATION.



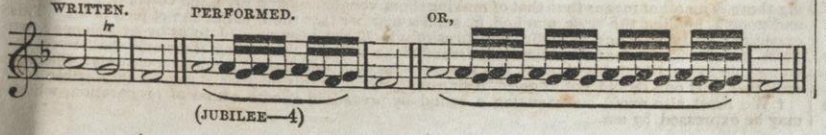
III. AFTER TONE.—When a passing tone follows an essential tone, on an unaccented part of a measure, it is called an AFTER TONE.

ILLUSTRATION.

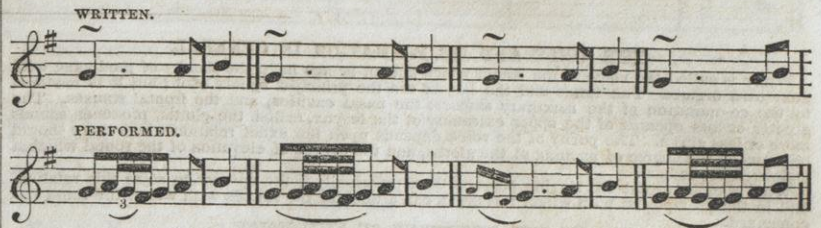
IV. THE SHAKE OR TRILL.—A rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half step, is called a SHAKE or TRILL.

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

ILLUSTRATION.



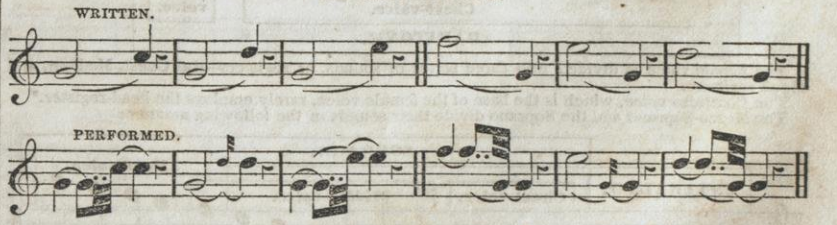
V. THE TURN.—A tone sung in rapid succession with the conjoint tones above and below it, so as to produce a winding or turning melodic motion or movement, is called a TURN. The turn has a variety of forms, a few of which may be illustrated, as follows:



VI. PORTAMENTO.—When the voice is instantaneously conducted by a concrete passage, or graceful and almost imperceptible glide from one tone 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.



NOTE.—"The ornaments, graces, or embellishments of vocal music, some of which have been merely glanced at in this chapter, with the partial exception of passing tones, can not be said to belong to ordinary singing, and certainly not to choir or chorus singing. The turn, the shake, and the portamento, rather belong to that artistic style which can only be acquired by the few possessing natural great flexibility of voice, accuracy of ear, quickness of musical perception, and habits of persevering application; nor should they be attempted even by these until they have been carefully studied for years under the direction of an accomplished teacher."—LOWELL MASON.

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.

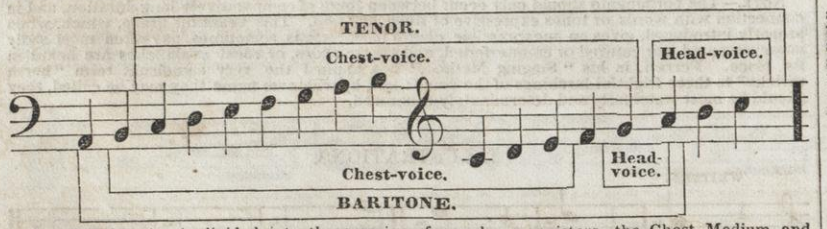
What is called talent for singing consists then principally in the aptness to seize this relation, and in the promptness with which this organ can articulate the sounds with which the mind has conceived.

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.

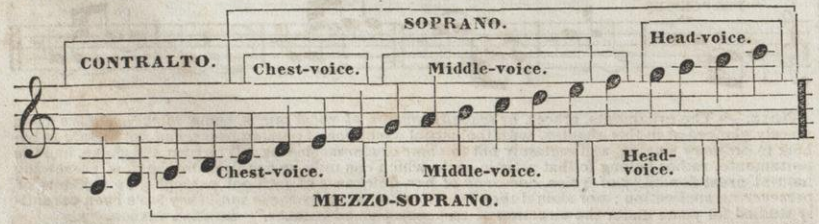
Baritone and Tenor voices, which are softer and more flexible, can make use of the two registers; and these are distributed in the following manner:



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 ä, 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.

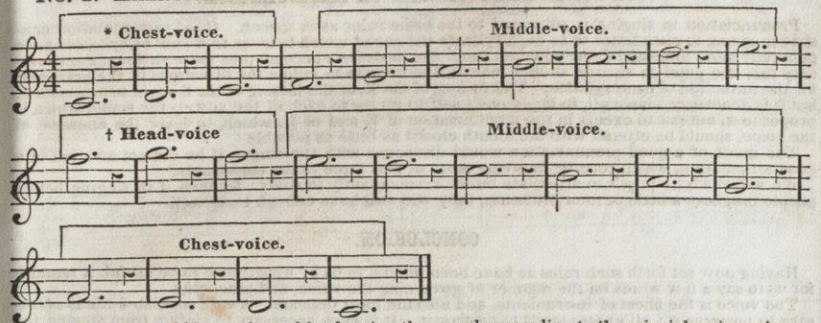
The head sounds are made by directing the breath entirely towards the frontal sinuses.*

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 ä 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 voiee 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.

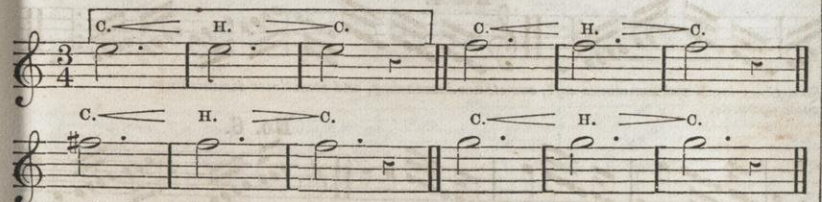
OF THE MANNER OF UNITING SOUNDS OF DIFFERENT REGISTERS.

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*.

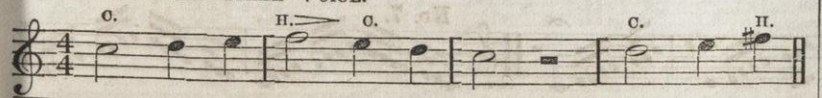
EXERCISES FOR UNITING THE CHEST-VOICE WITH THE HEAD-VOICE.

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

No. 2. For the Male Voice.

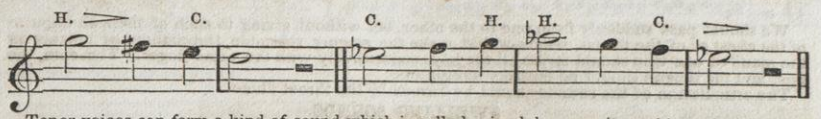


No. 3. For the Male Voice.

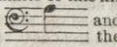


*When one finishes a sound without having exhausted all the breath, it is necessary to use care to stop the remaining breath very gently, and not to fling it out with a kind of expiration very disagreeable to hear. We should equally avoid shutting the mouth as soon as the sound is finished.

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

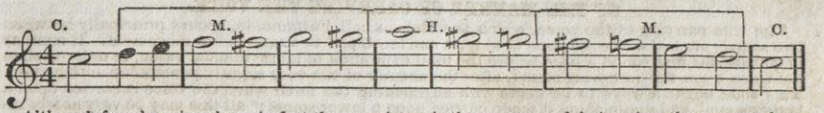


Tenor voices can form a kind of sound which is called mixed, because it combines the vibrating quality of the chest sounds with the softness of the head sounds.

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.

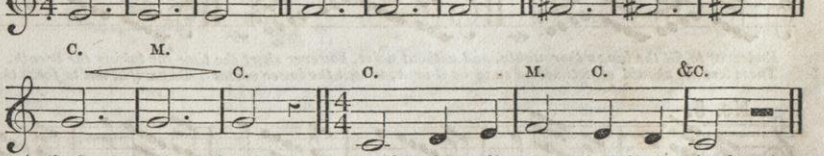


Although female voices have in fact three registers in the compass of their voice, the passage from the Medium to the Head voice, offers but little difficulty to them. They should above all, direct their attention to the union of the chest-register and the medium-register. The difficulty to be overcome 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.

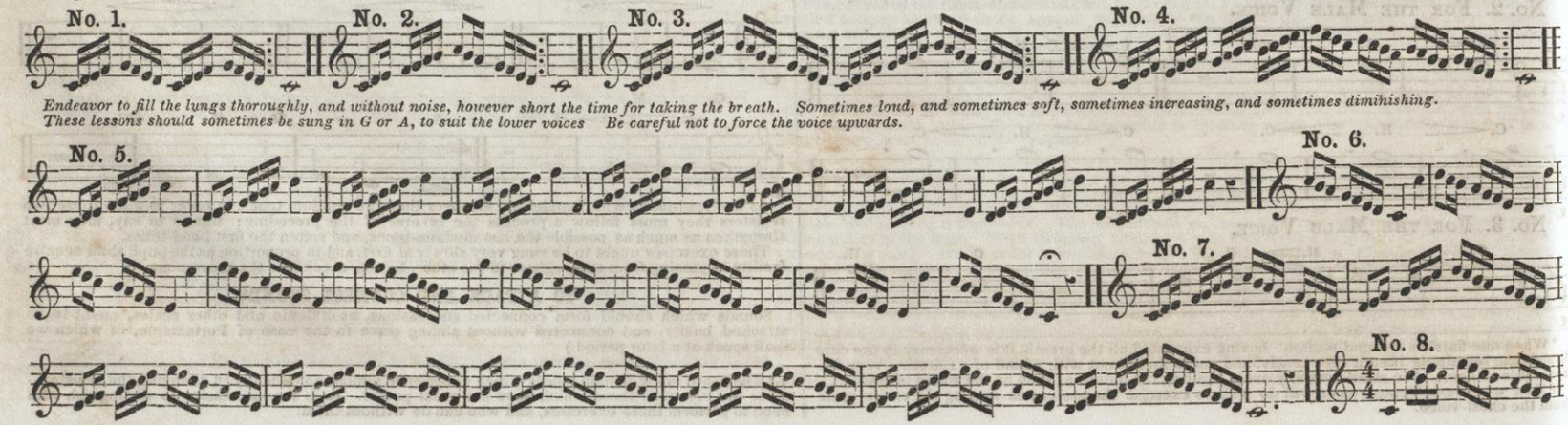
Having now set forth such rules as have been proved to us by experience to be useful, it remains for us to say a few words on the manner of governing the voice, and practicing.

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.

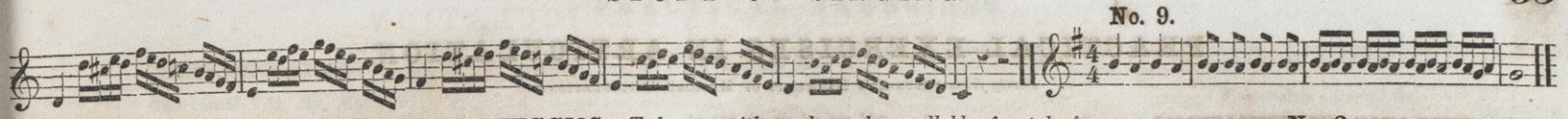
From MASON'S *Vocalizing Exercises and Solfeggios.*

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.*



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. 9.



SOLFEGGIOS. *To be sung with vowel sounds or syllables for style, &c.*

No. 1. ALLEGRETTO

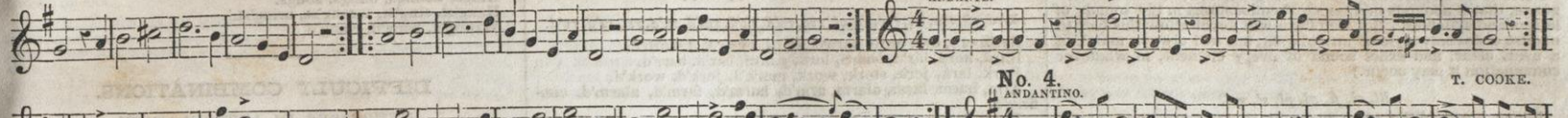
T. COOKE.

No. 2. ANDANTE.

T. COOKE.

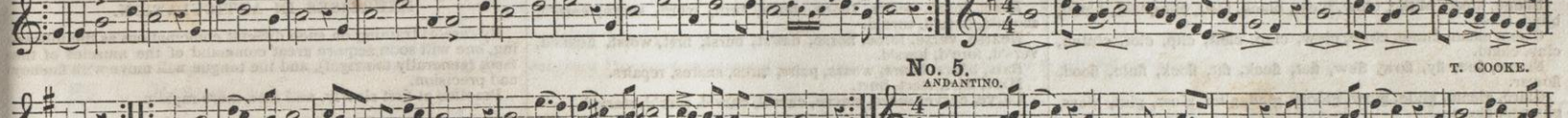
No. 3. *Syncopation.* ANDANTE.

T. COOKE.



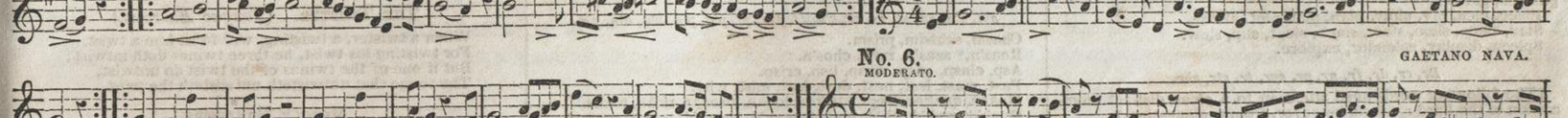
No. 4. ANDANTINO.

T. COOKE.



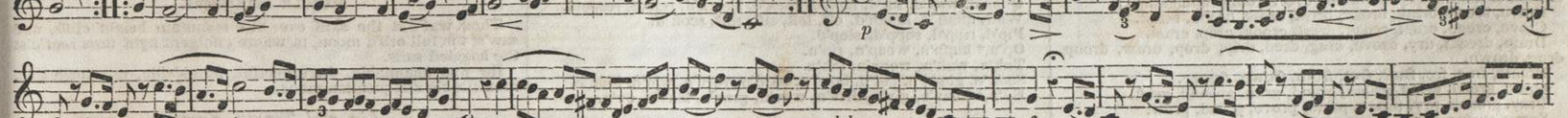
No. 5. ANDANTINO.

T. COOKE.



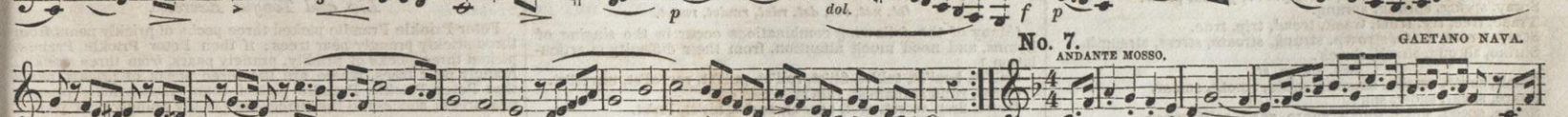
No. 6. MODERATO.

GAETANO NAVA.



No. 7. ANDANTE MOSSO.

GAETANO NAVA.



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, schisim, 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, roll'dst.
Heard'st, guard'st, reward'st, discard'st.
Arm'dst, harm'dst, charm'dst, form'dst.
Learn'dst, scorn'dst, turn'dst, burn'dst.

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

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

---

* 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.

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'd'st the skiff over the mountain height cliffs, and 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 "*mė* 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 ed.

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*.

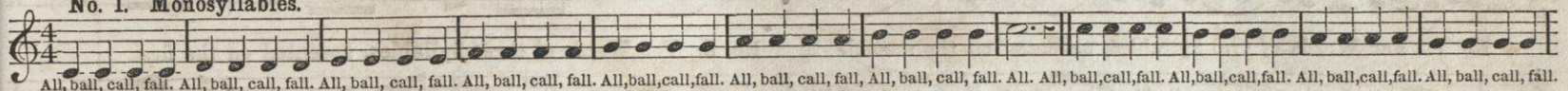
The same remark may be applied to all instances of *variable* pronunciation in which the current modern sound of a vowel is flat and unmusical, and that of an older style is broad and melodious.*

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

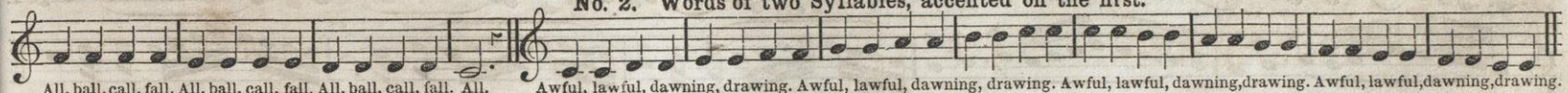
SINGING EXERCISES.

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.

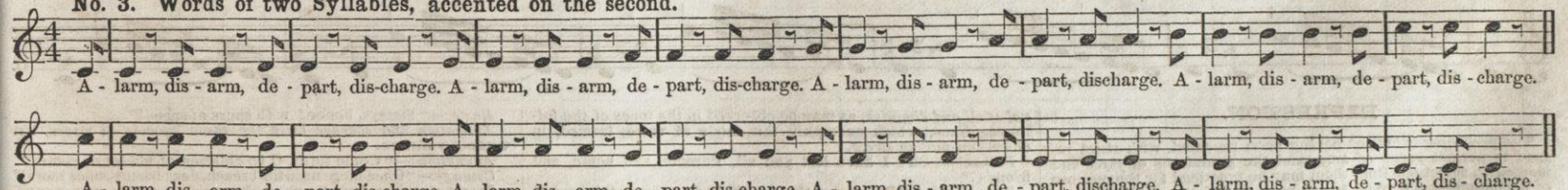
No. 1. Monosyllables.



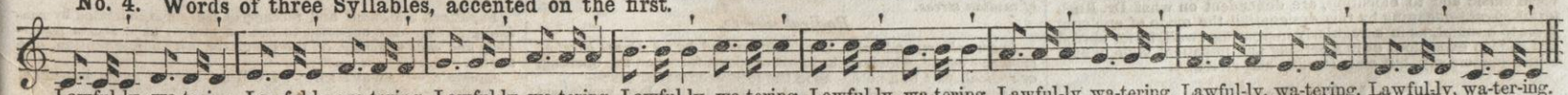
No. 2. Words of two Syllables, accented on the first.



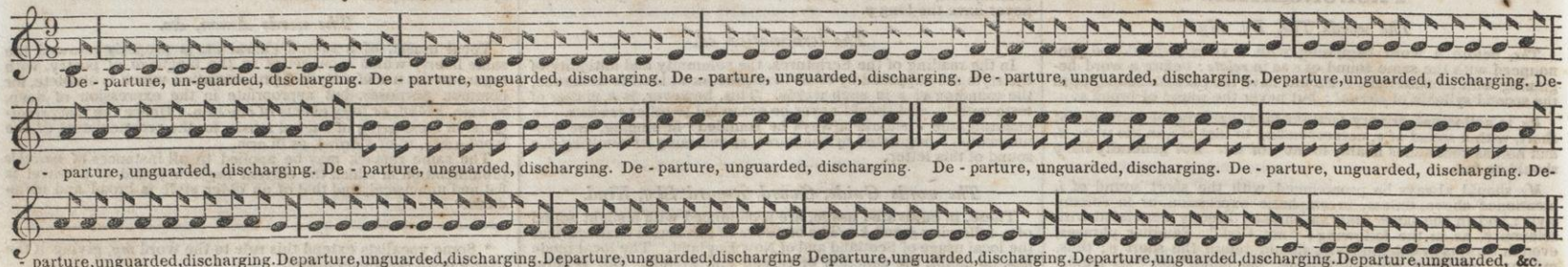
No. 3. Words of two Syllables, accented on the second.



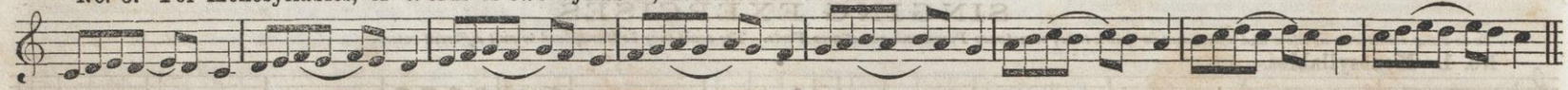
No. 4. Words of three Syllables, accented on the first.



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

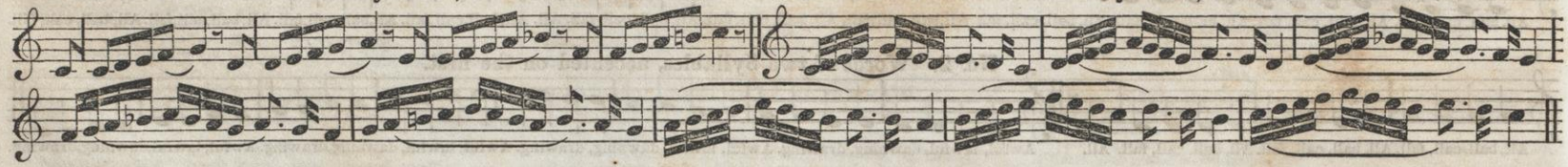


No. 6. For Monosyllables, or Words of two Syllables, accented on the first.



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, tranqul, 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.

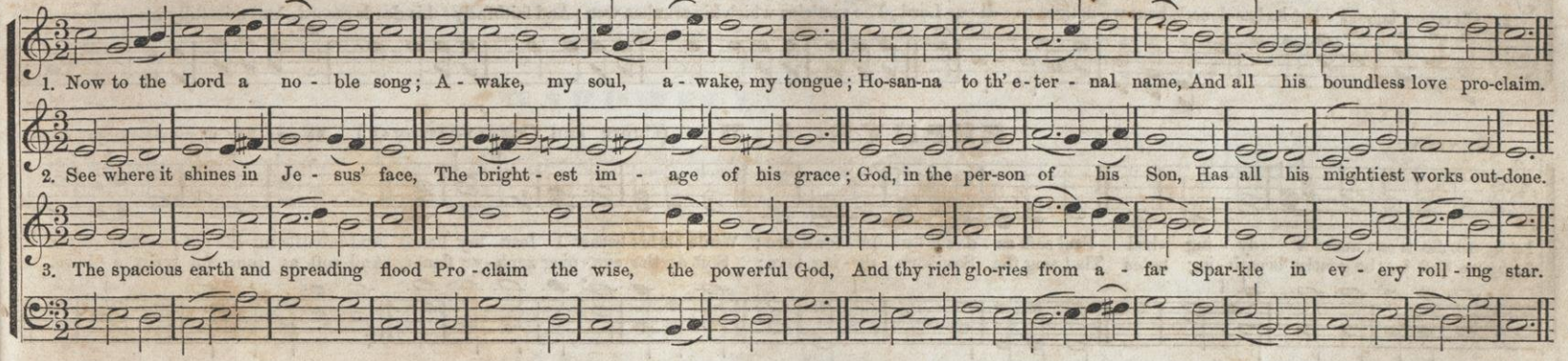
Example:—"Away! away! I will not hear of aught but death or vengeance now!"

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

THE JUBILEE.

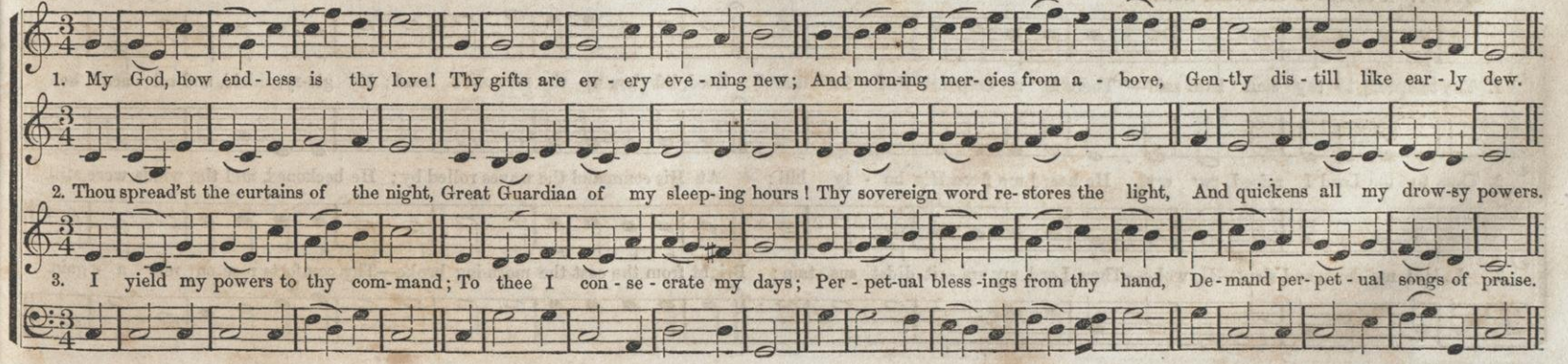
WARRINGTON. L. M.

Rev. R. Harrison.



CARROLL. L. M.

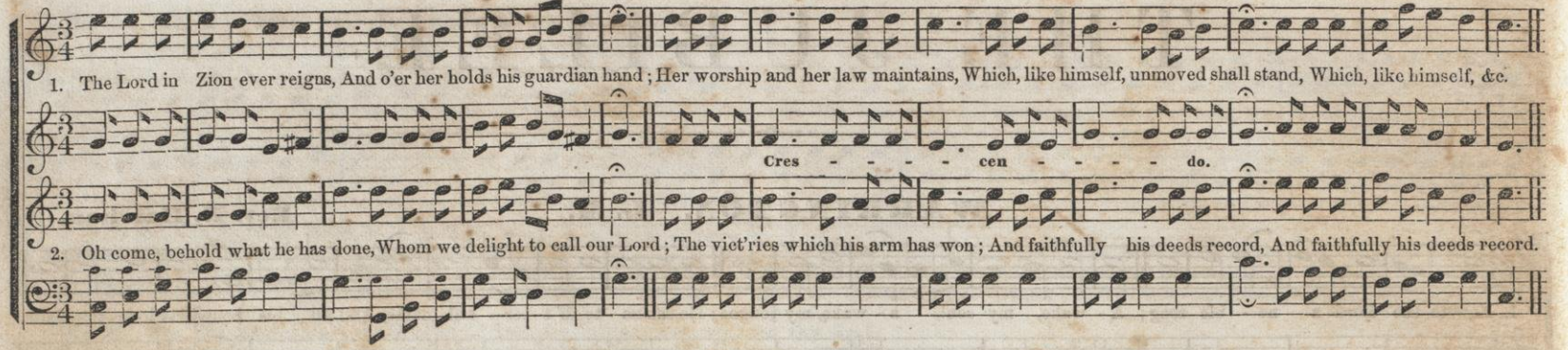
Dr. L. Mason.



SPIRITED. Rather Staccato.

CHENANIAH. L. M. (Choir Tune.)

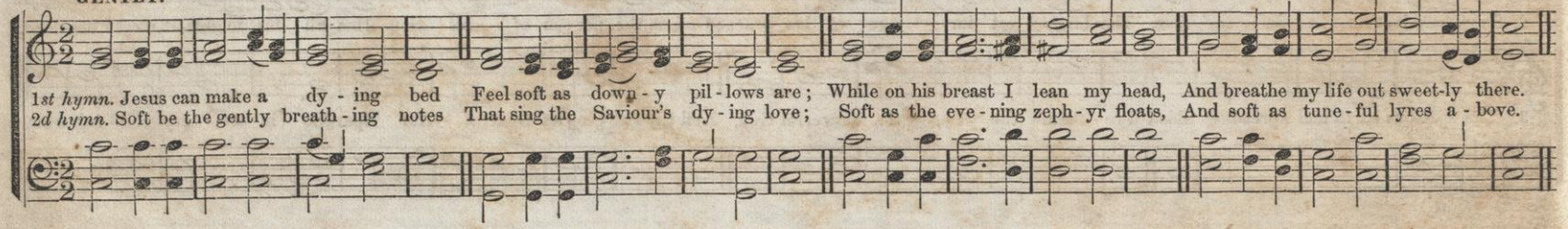
W. B. B.



GENTLY.

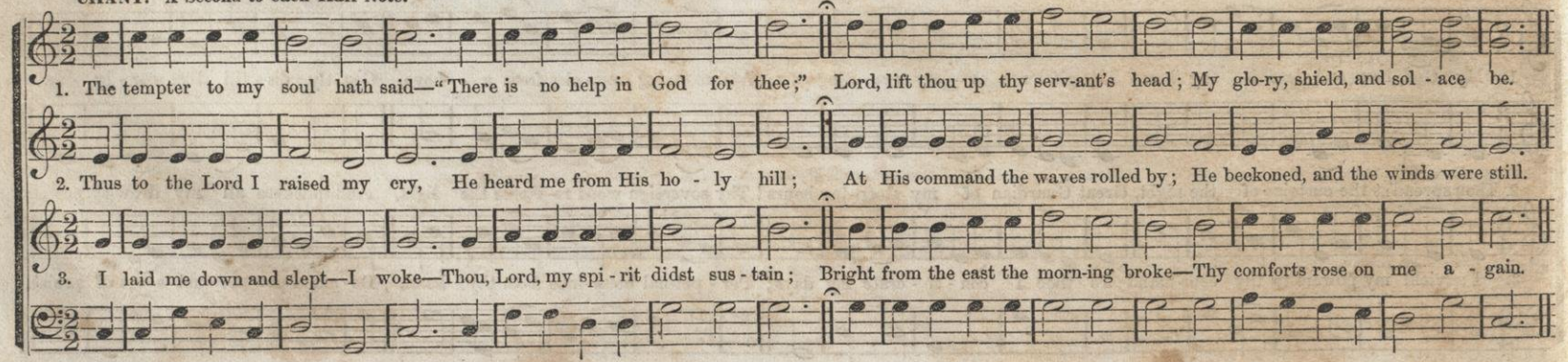
ZEPHYR. L. M. (Choir and Congregational.)

Wm. B. Bradbury. 1843.



CHANT. A Second to each Half Note.

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



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.

ARDENT and EARNEST.

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

W. B. B.

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.
D.C. Resolved, for 'tis my last de - fense, If I must per-ish, here to die.

2. Should worlds conspire to drive me thence, Un-moved and firm this heart shall be;

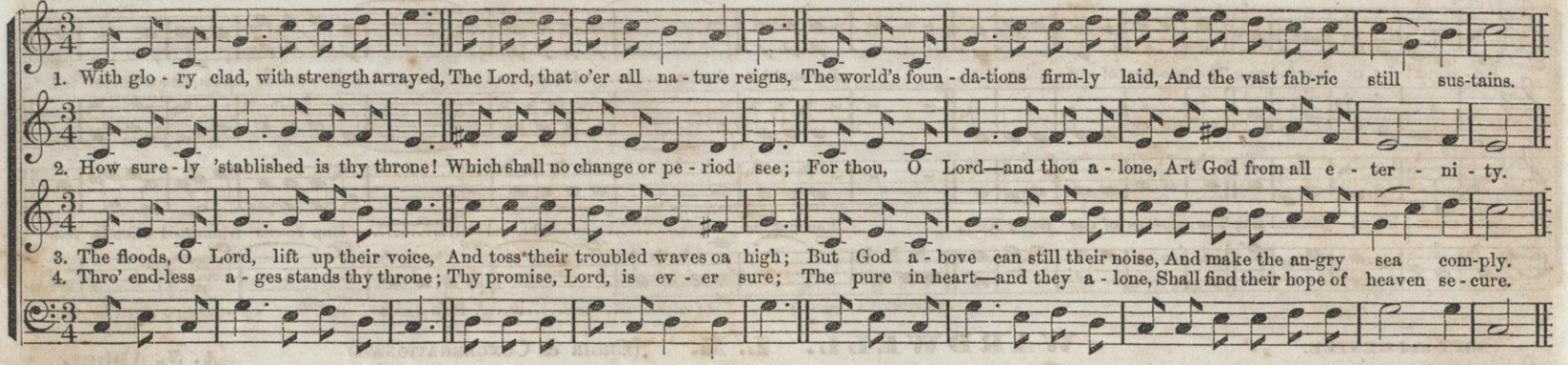
FINE. D.C.

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.
D.C. Ho - san - na to my Sa - viour God, And my best honors to his name.

4. Yes, I'm se - cure be - neath thy blood, And all my foes shall lose their aim;

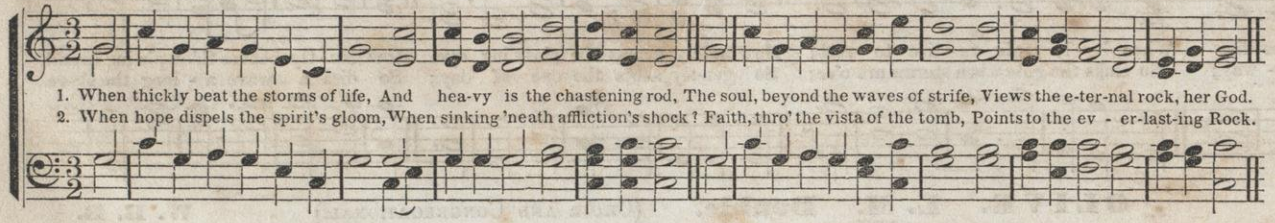
BOLD and MAJESTIC, Moderately Staccato.

ASHUR. L. M. (Choir Tune.)



A Second to each Half Note.

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

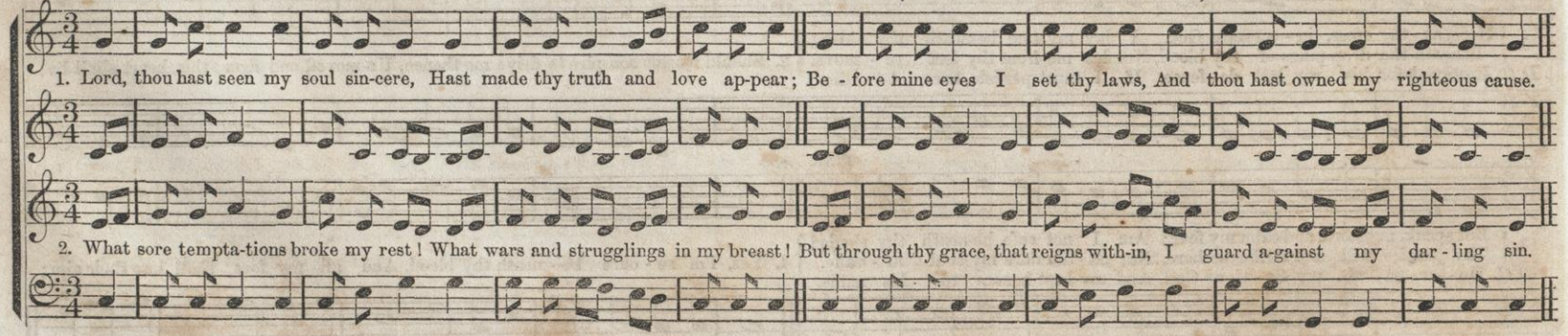


3.
Is there a man who can not see
That joy and grief are from above?
O, let him humbly bend the knee,
And own his Father's chastening love.

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.)

1. Awake, our souls; away, our fears; Let every trembling thought be gone; Awake, and run the heavenly race, And put a cheerful courage on, And put a cheerful courage on.

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

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

QUICK. About one Second to each Half Note.

BAVA. L. M. (Congregational Tune.)

5. Great Sun of Righteousness, arise! Oh, bless the world with heavenly light! Thy gospel makes the simple wise, Thy laws are pure, thy judgments right.

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.

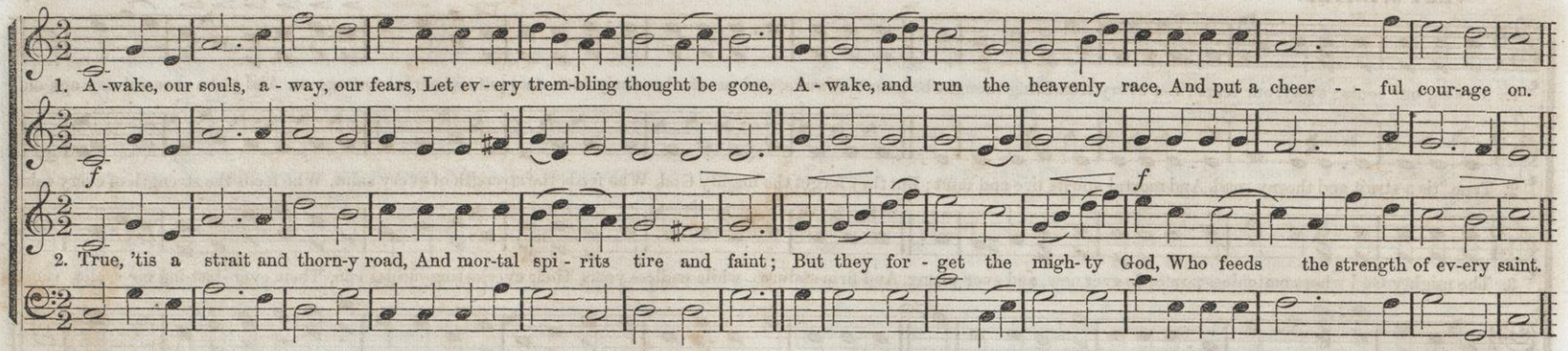
1. Come, O my soul, in sacred lays Attempt thy great Creator's praise: But, O, what tongue can speak his fame? What verse can reach the lofty theme? What verse can reach, &c.

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

BOLD. ENERGETIC.

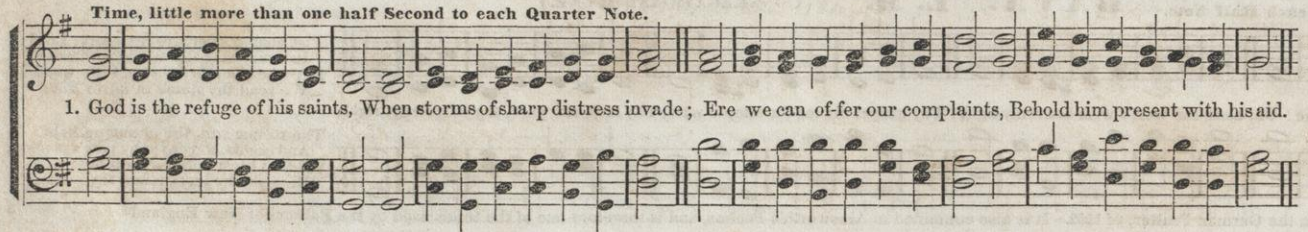
GILMER. L. M. (Choir Tune.)

From "The Hallelujah." By permission.



CUSHI. L. M. (Congregational Tune.)

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



3.

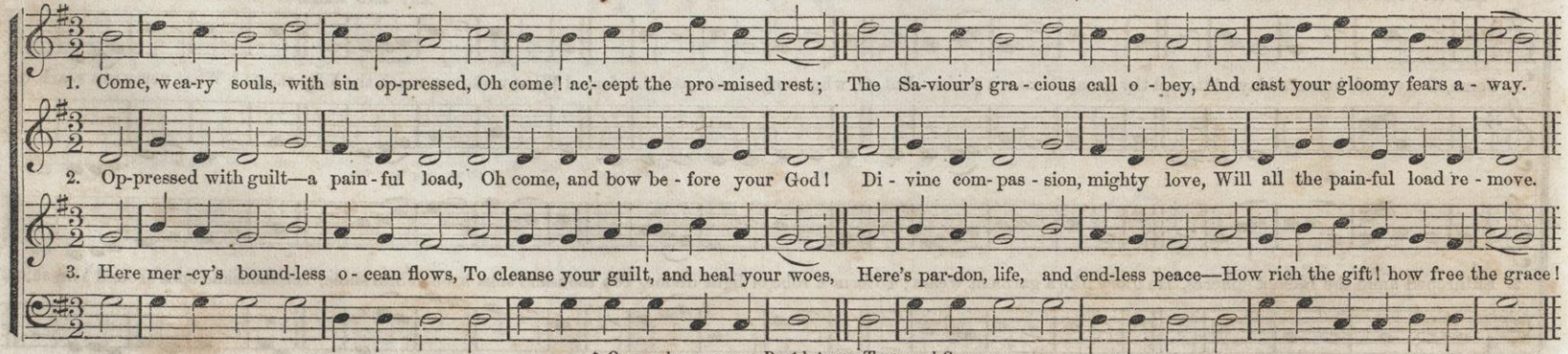
Loud may the troubled ocean roar—
In sacred peace our souls abide,
While every nation—every shore
Trembles, and dreads the swelling tide.

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.

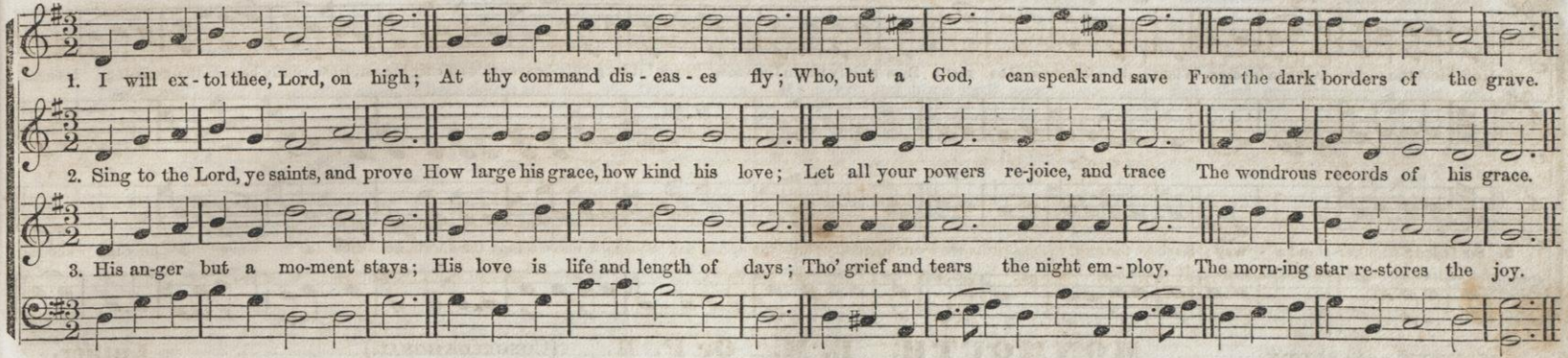
MACAH. L. M. (Congregational and Choir.)*



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

VERY BOLD and ENERGETIC.

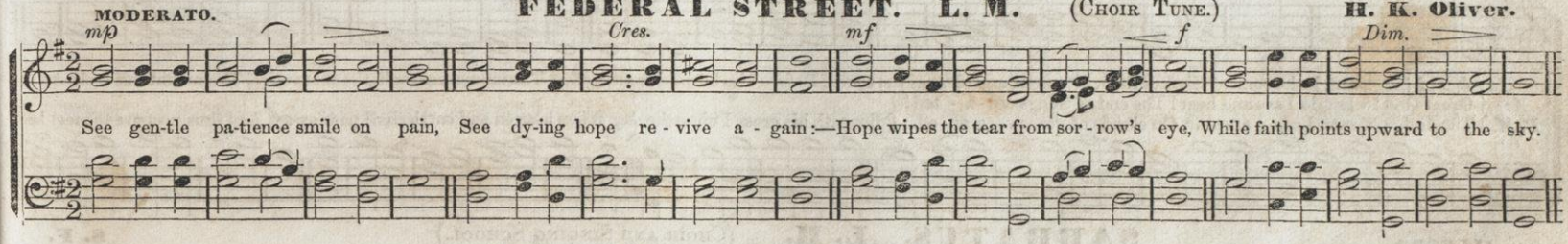
ZALMON. L. M. (Choir and Singing School.)



MODERATO.

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

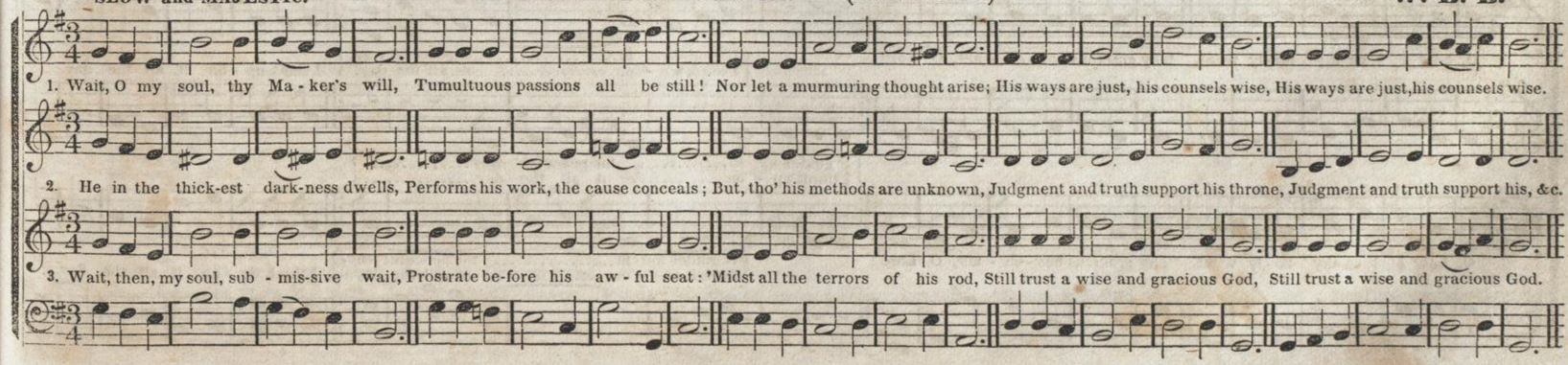
H. K. Oliver.



SLOW and MAJESTIC.

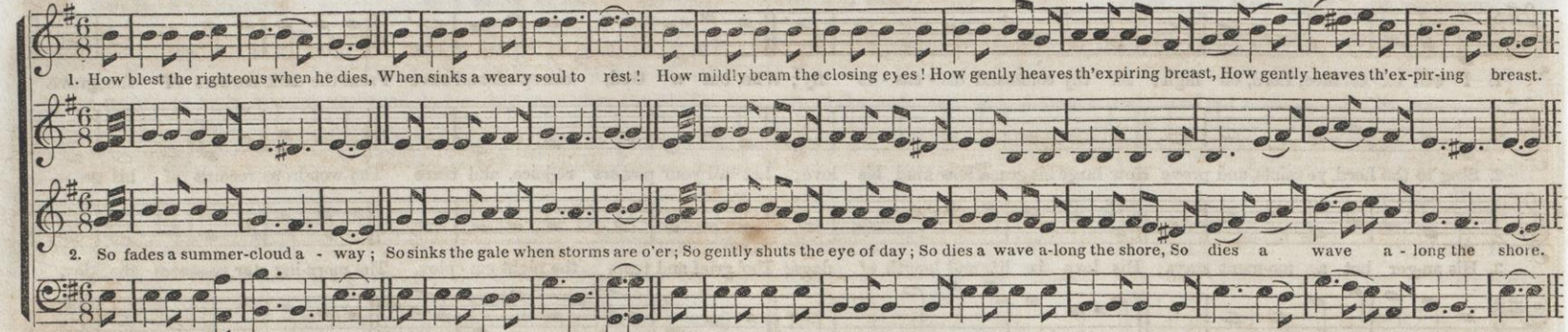
JORAM. L. M. (Choir Tune.)

W. B. B.



MODERATO.

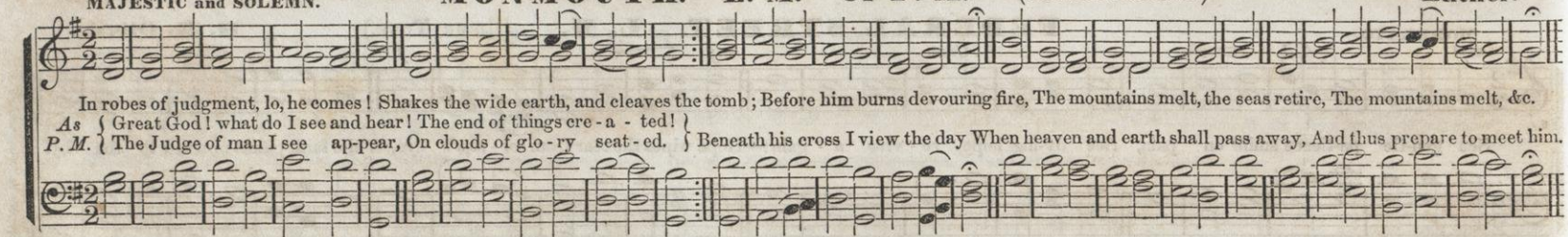
OLEO. L. M.



MAJESTIC and SOLEMN.

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

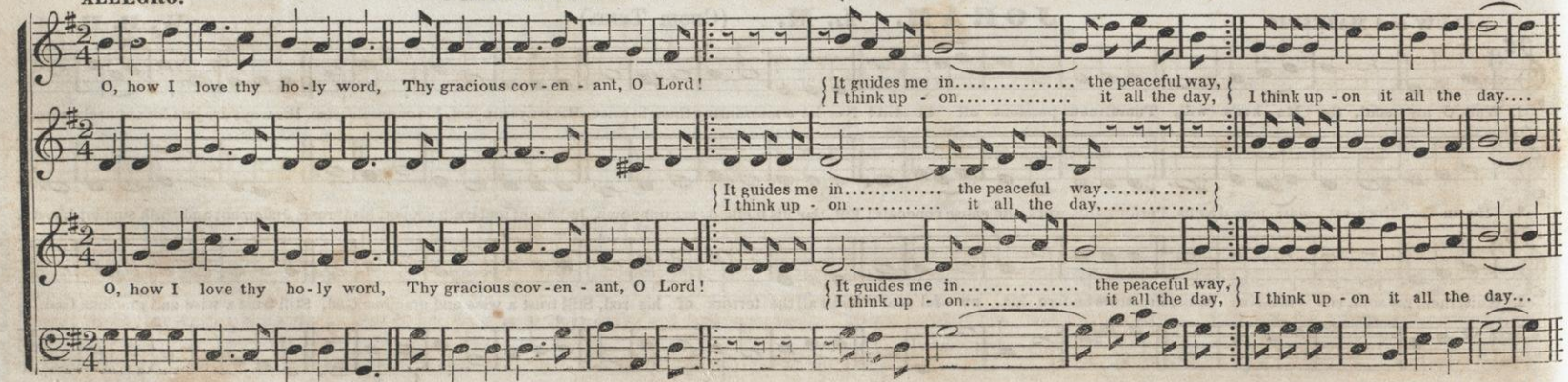
Luther.



ALLEGRO.

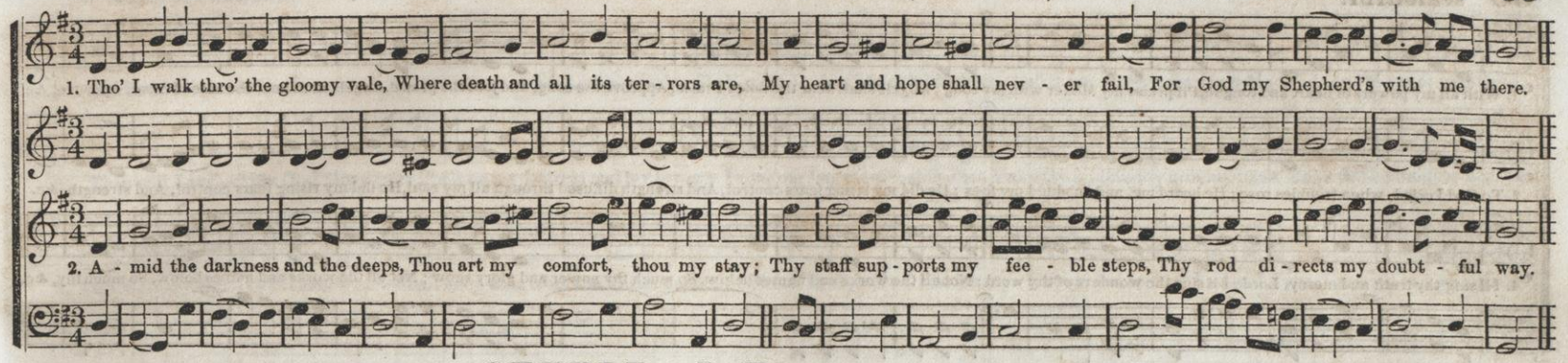
SABBATUS. L. M. (CHOIR AND SINGING SCHOOL.)

S. F.



DEPARTING. L. M. (Choir Tune.)

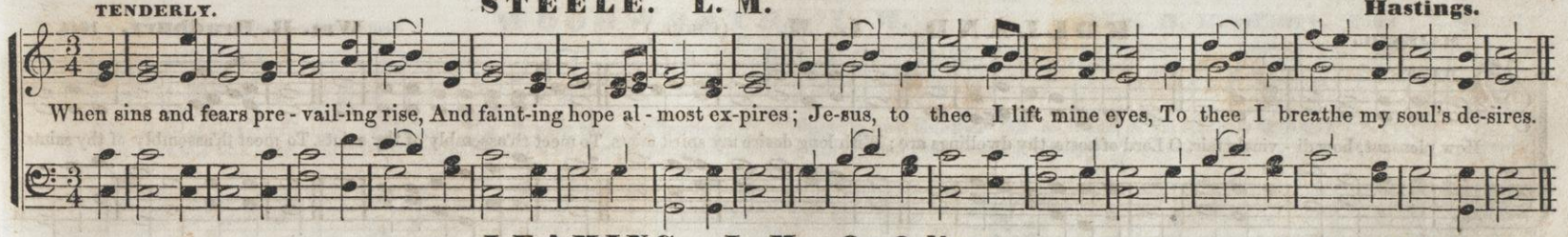
Arranged from **Beethoven.**



STEELE. L. M.

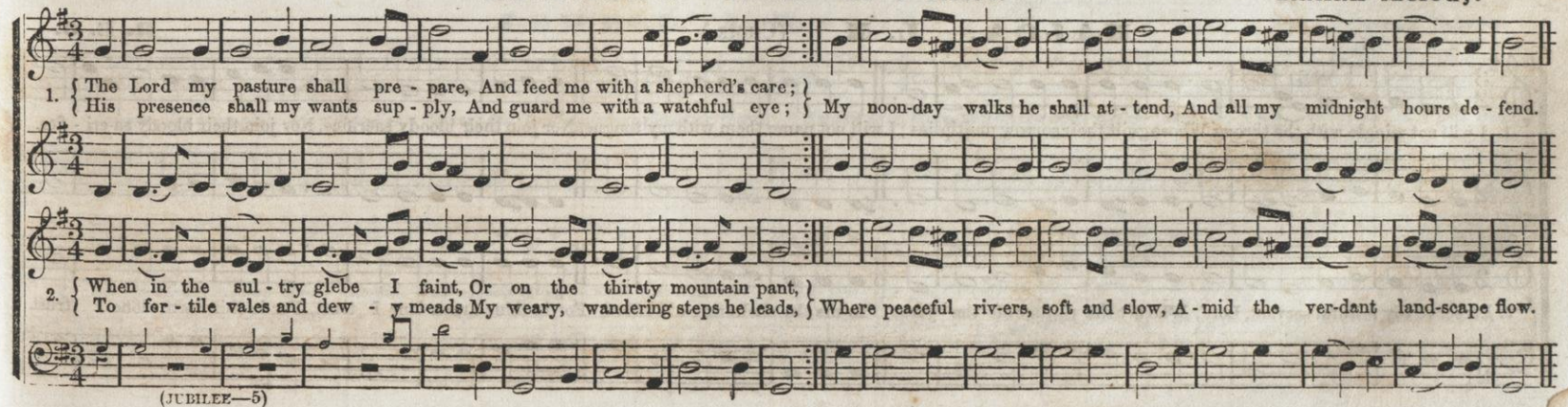
TENDERLY.

Hastings.



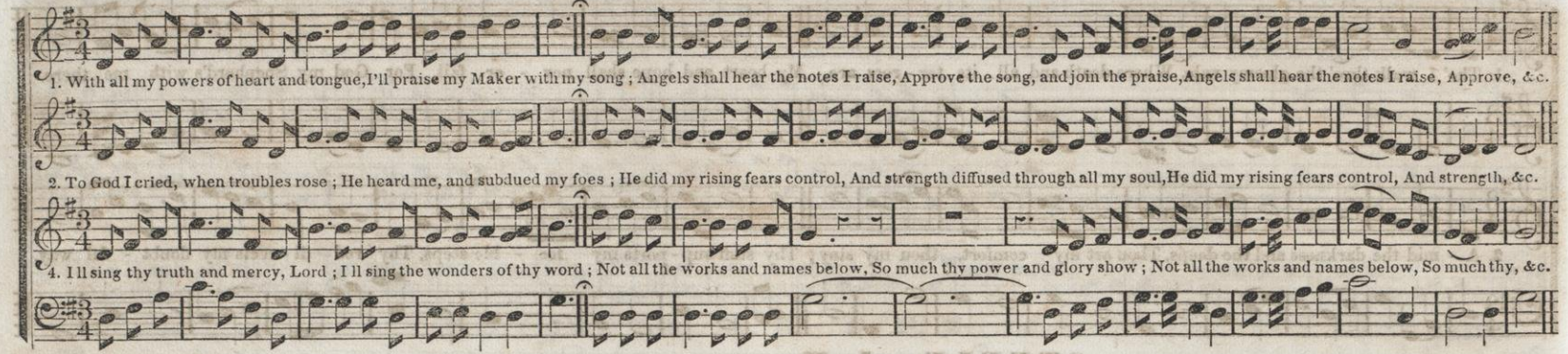
LEAMING. L. M. Or 6 lines.

Italian Melody.



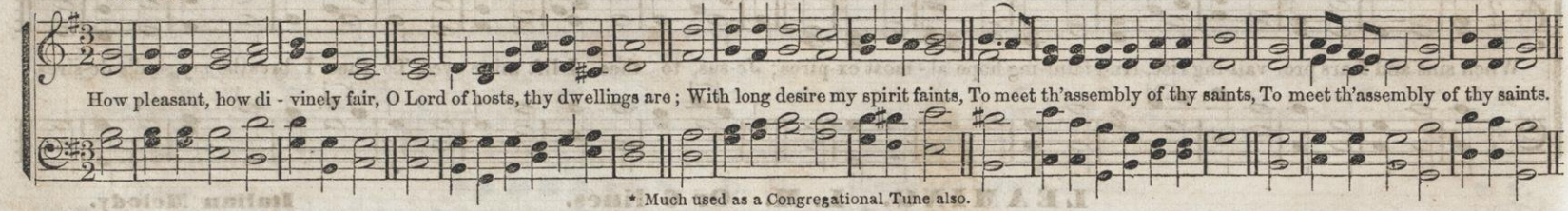
SPRIGHTLY.

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



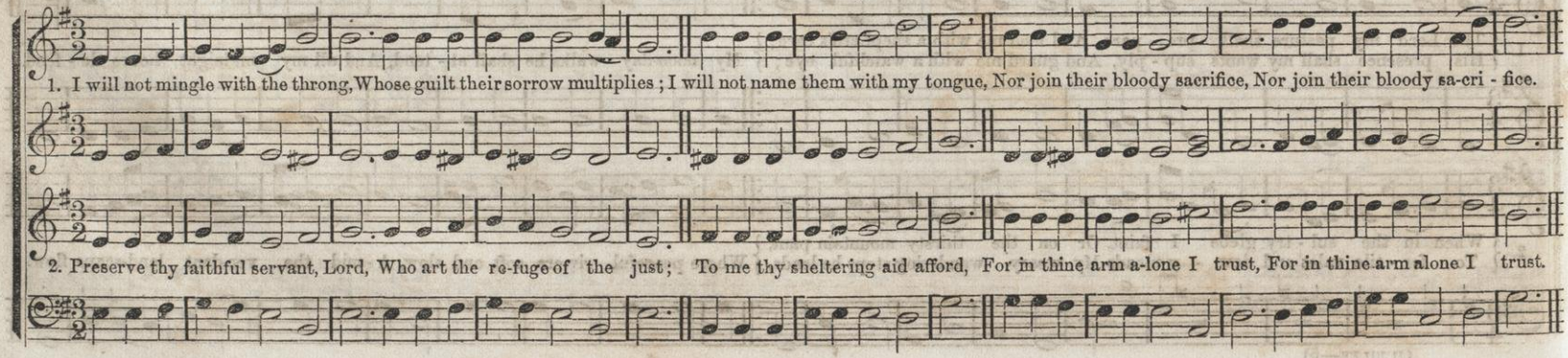
MAJESTIC.

ROLLAND. L. M. (Choir.)* Wm. B. Bradbury. 1844.



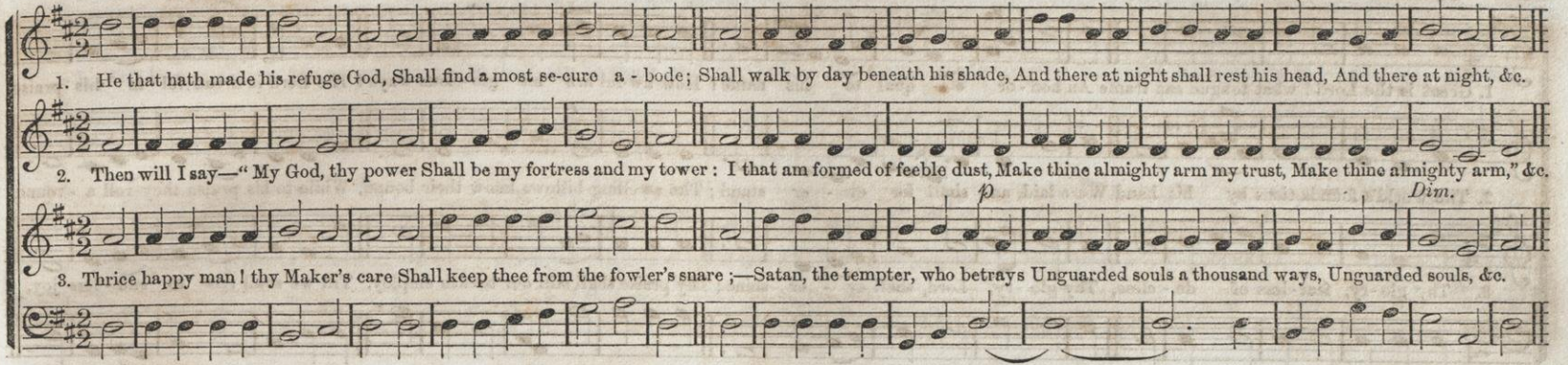
* Much used as a Congregational Tune also.

MALOA. L. M. (Choir.) R. E. O.



BOLD and STRONG.

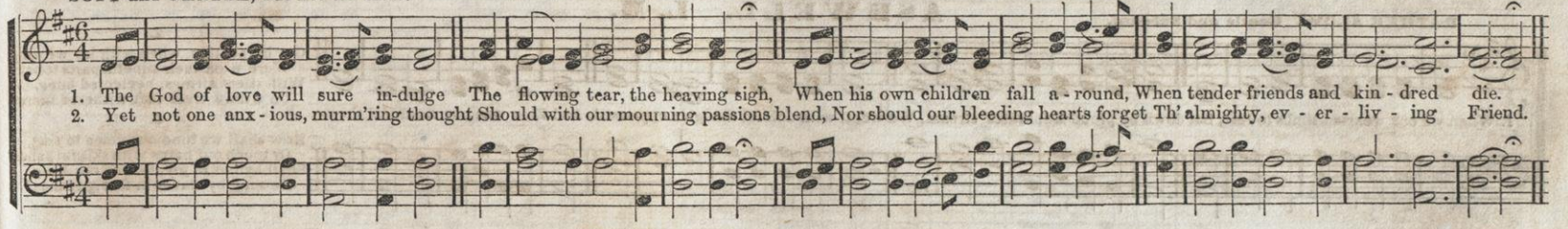
MARCUS. L. M. (Congregational Tune.)



SOFT and GENTLE, but not too Slow.

WOODWORTH. L. M.

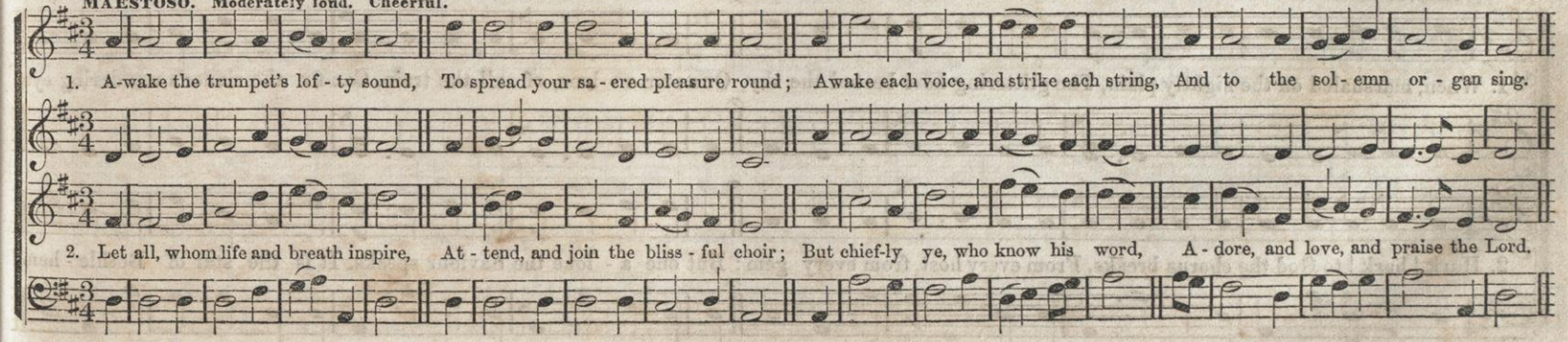
Wm. B. Bradbury. From "Psalmista."



MAESTOSO. Moderately loud. Cheerful.

LOWELL. L. M.

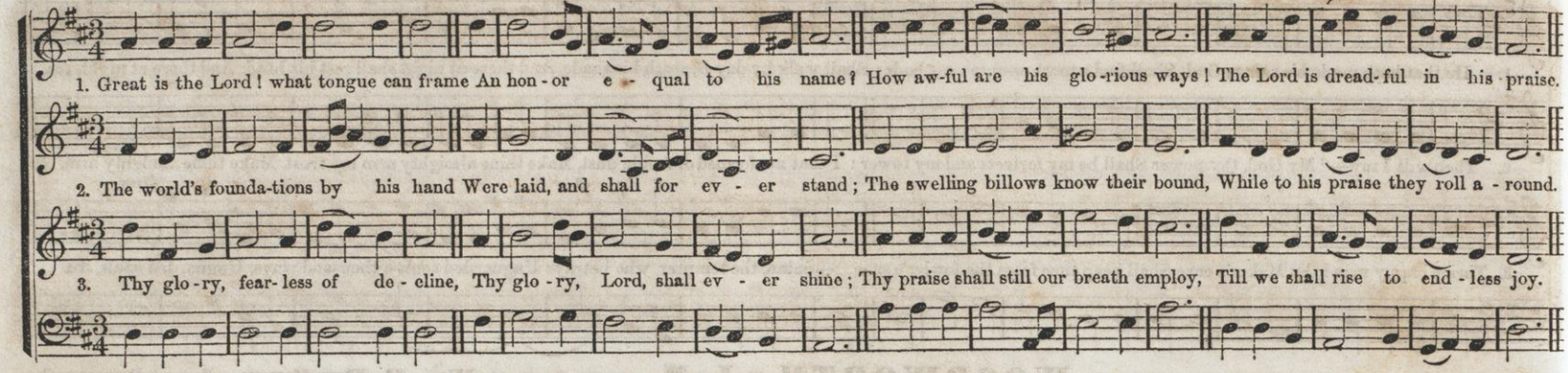
From a Russian Melody.



MAESTOSO.

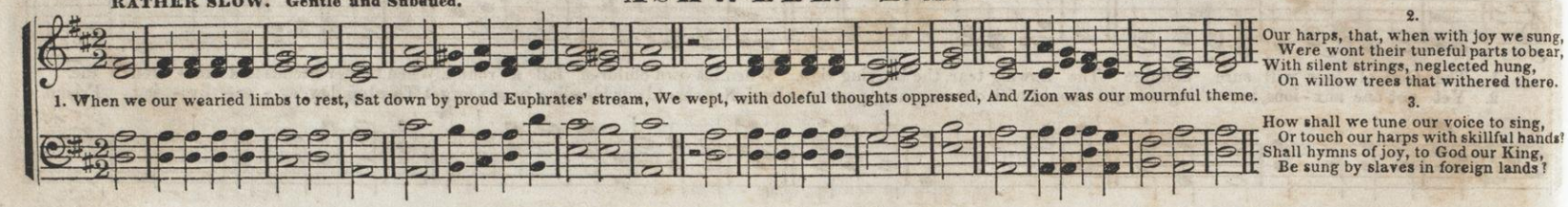
BLENDON. L. M. (Choir Tune.)

F. Giardini.



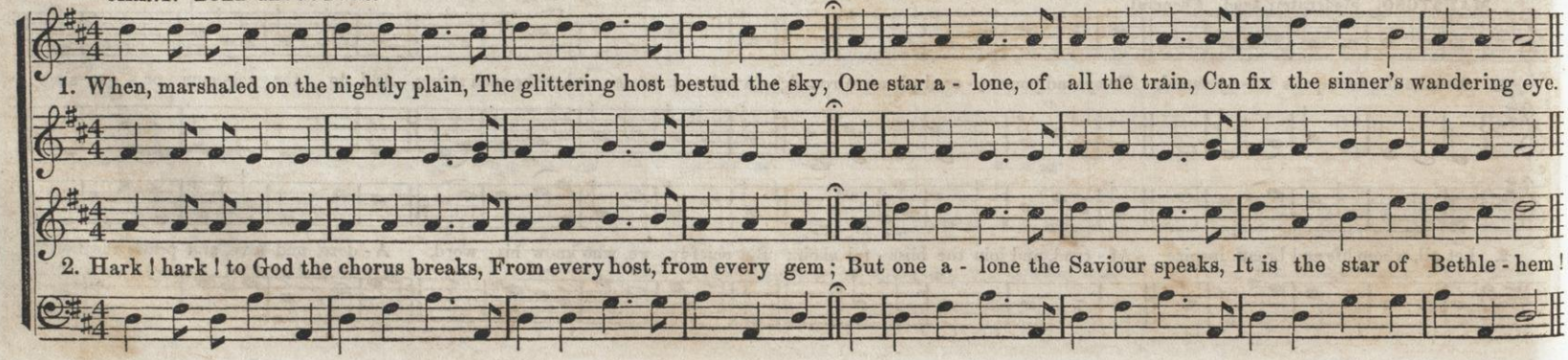
RATHER SLOW. Gentle and Subdued.

ASHWELL. L. M.



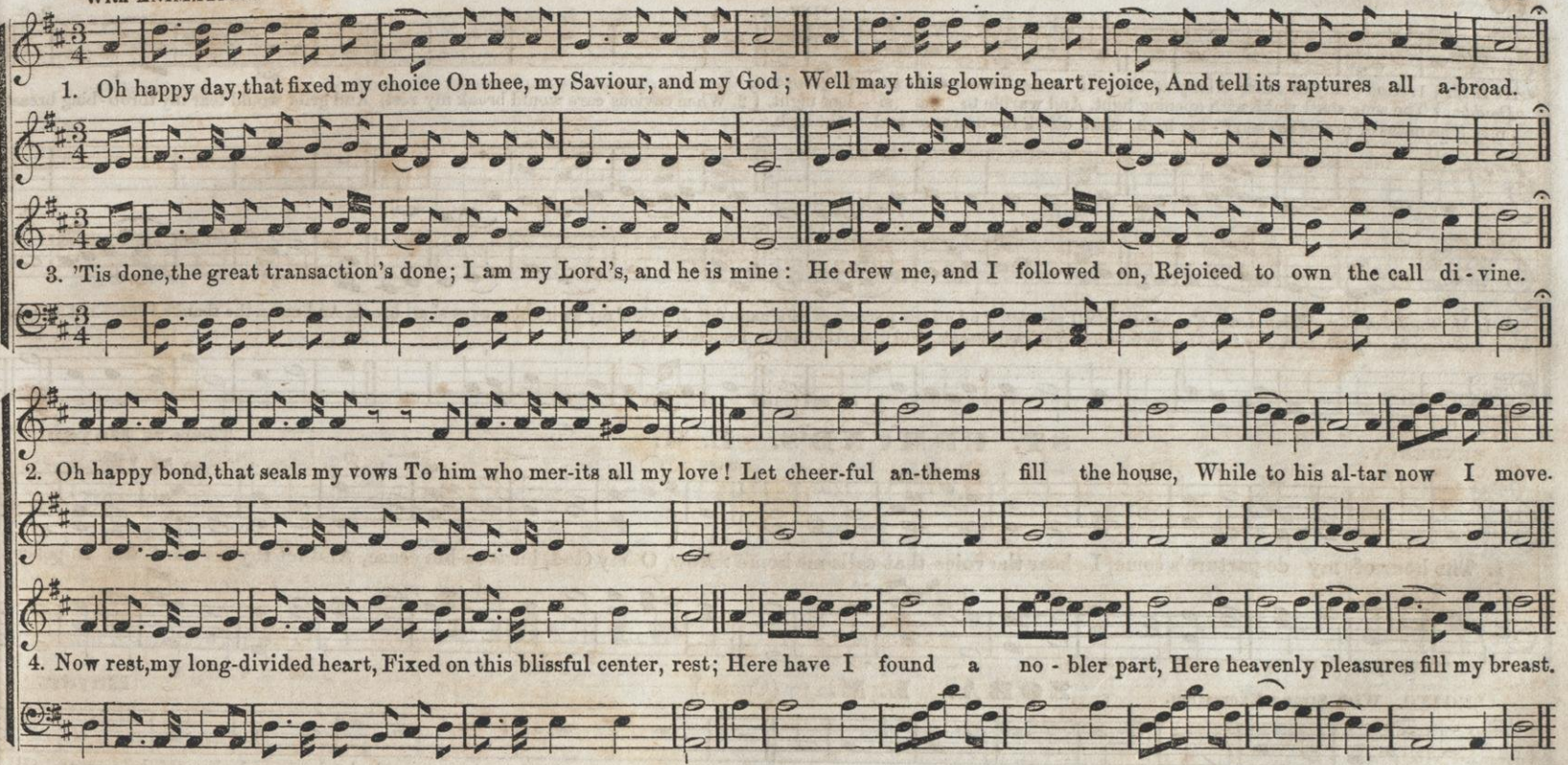
CHANT. BOLD and JOYOUS.

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



With ANIMATION.

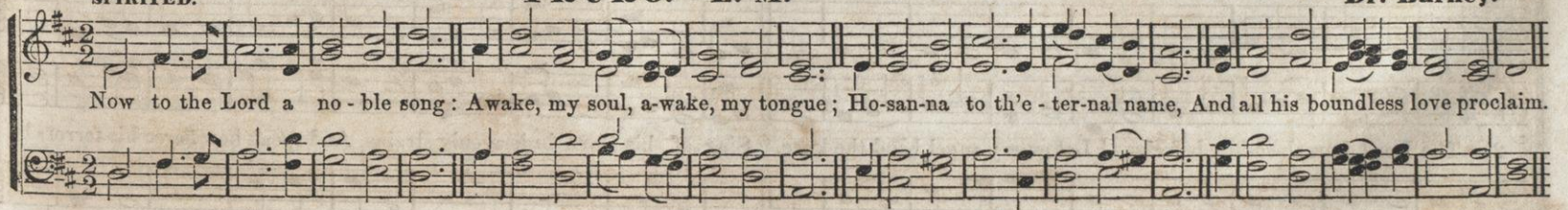
CARMI. L. M. Double. (Choir Tune.)



SPIRITED.

TRURO. L. M.

Dr. Burney.



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

Dr. Arne.

FINE. D. C.

As L. M. *Double.* 1. God of my life, thro' all my days, I'll tune the notes of grateful praise; The song shall wake with opening light, And warble to the si - lent night. 2. When envious care would break my rest, And grief would tear my throb - bing breast,

D. C. The notes of praise as - cend - ing high, Shall check the murmur and the sigh.

FINE. D. C.

As L. M. *Single, or Six lines, omitting the repeat.* When death o'er nature shall prevail, And all the powers of language fail, Joy thro' my swimming eyes shall break, And mean the thanks I can - not speak.

D. C. Joy thro' my swimming eyes shall break, And mean the thanks I can not speak.

ST. EDMUND'S. L. M.

TENDERLY.

Theme by Haydn.

cres. *dim.*

1. The hour of my de-parture's come, I hear the voice that calls me home : Now, O my God, let trou-ble cease, And let thy ser-vant die in peace.

ZOBA. L. M. (Choir.)

LEGATO. With Strong Expression.

Haydn.

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. The Lord, how ab-so-lute he reigns ! Let ev-ery angel bend the knee, Sing of his love in heavenly strains, And speak how fierce his terrors be.

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.

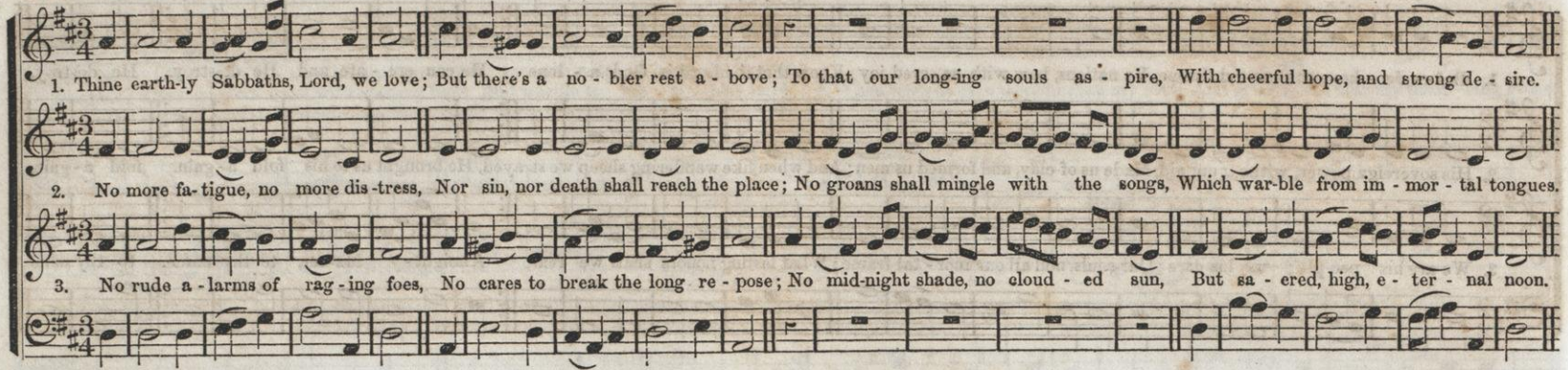
4. We'll crowd thy gates with thankful songs, High as the heavens our voices raise, And earth, with her ten thousand tongues, Shall fill thy courts with sounding praise.

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.

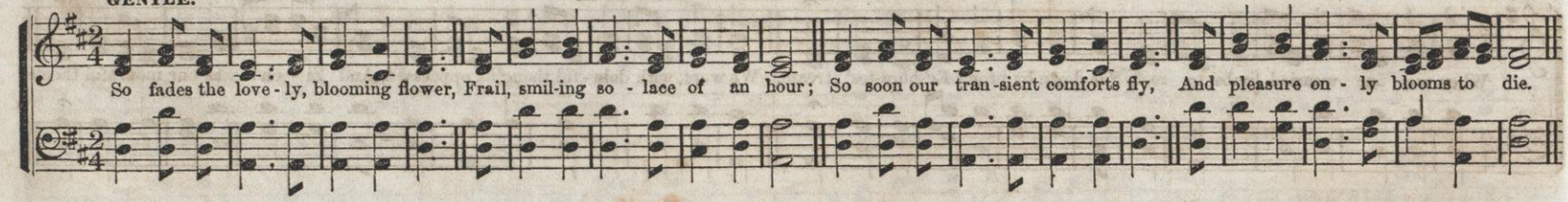
George J. Webb.



GENTLE.

LAKE STREET. L. M.

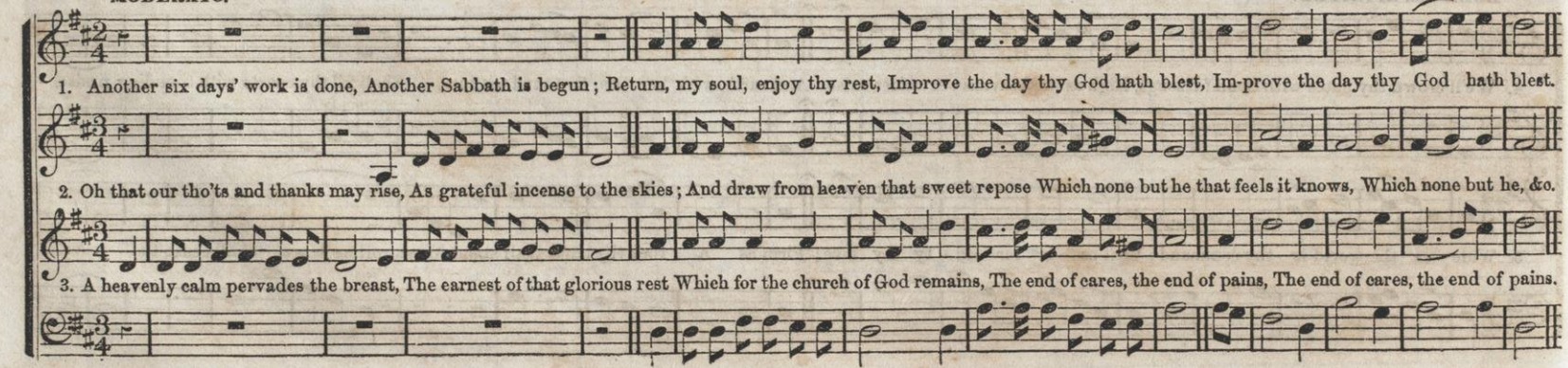
H. P. Danks.



MODERATO.

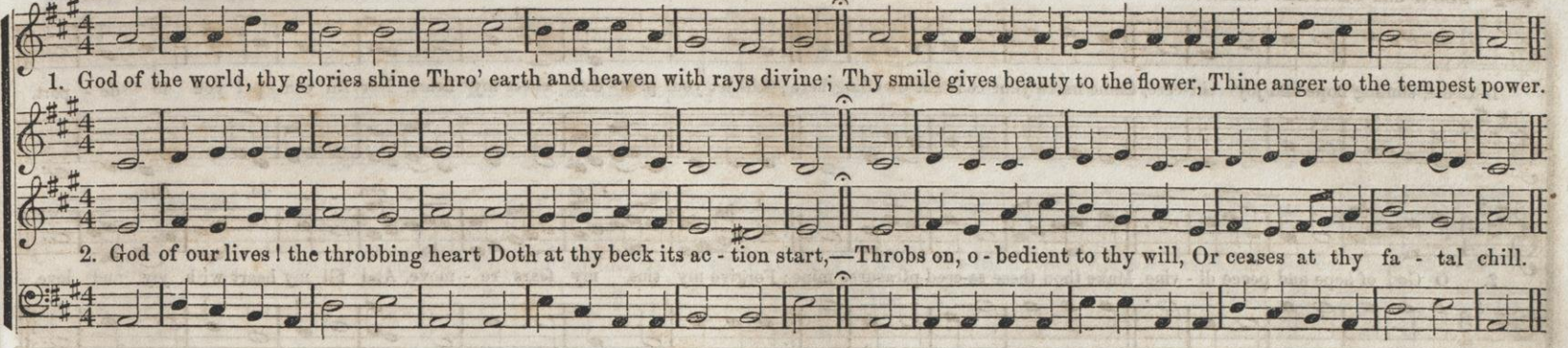
MOUNT ZION. L. M.

From the "N. Y. Choralist."



BOLD. Time, One Second to each Half Note.

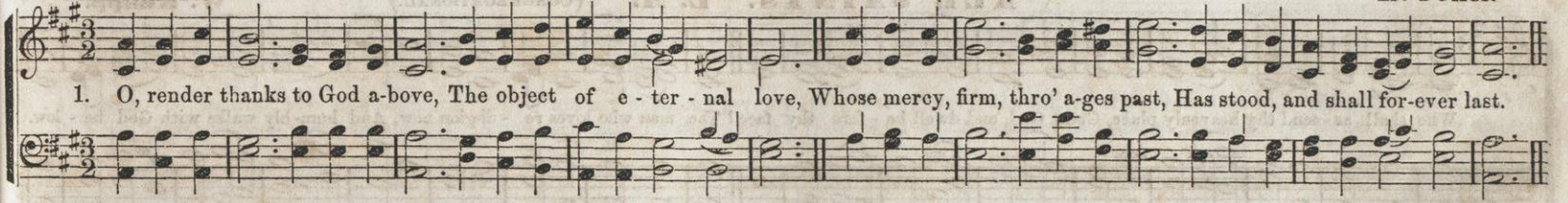
NEBO. L. M.



ALLEGRETTO.

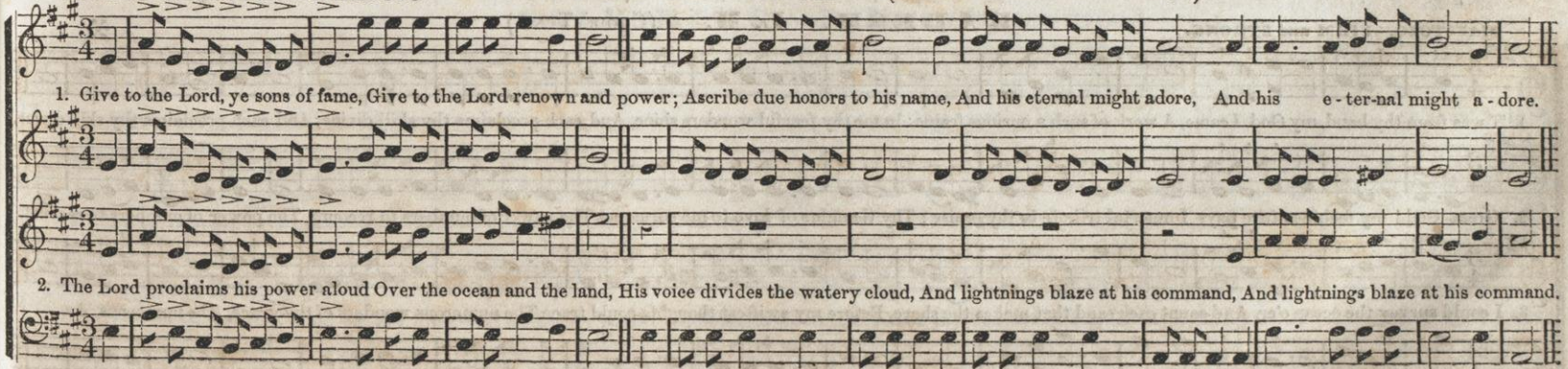
NEWLAND. L. M. (Choir.)

R. Jones.



FIRM and ENERGETIC.—MAESTOSO.

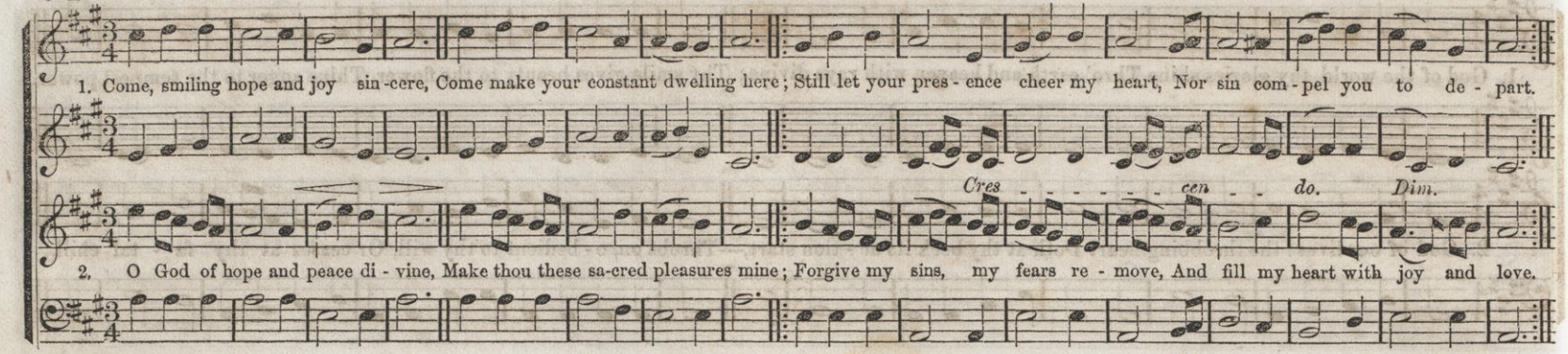
STRONG. L. M. (Choir and Singing School.)



SLOW and GENTLE.—LEGATO.

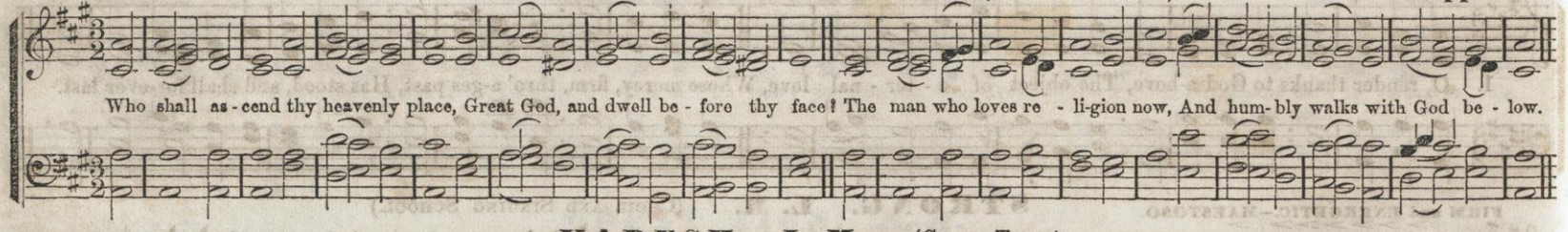
ELON. L. M. Or 6 lines. (Choir Tune.)

W. B. B.



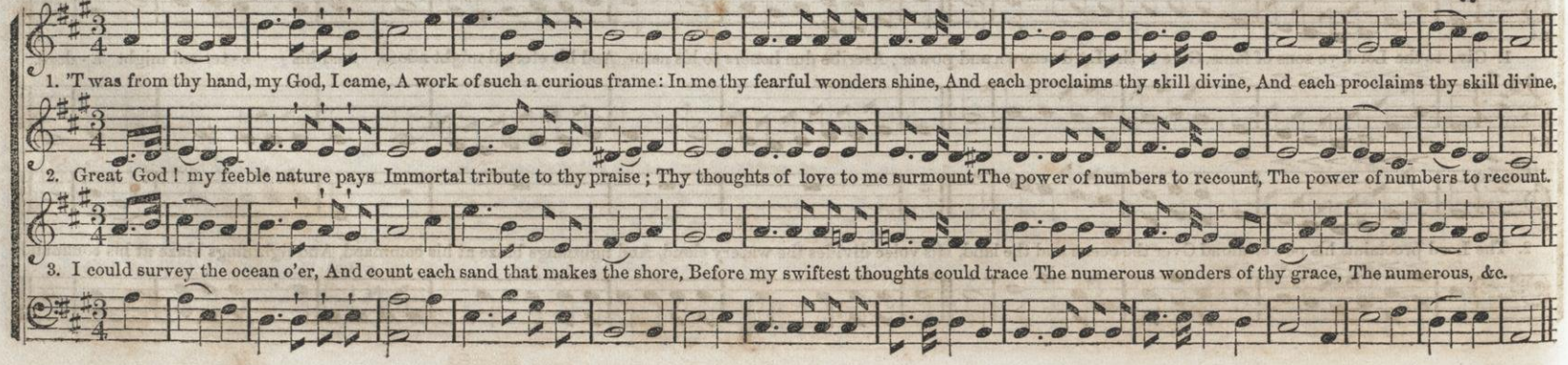
ALL SAINTS. L. M. (Congregational.)

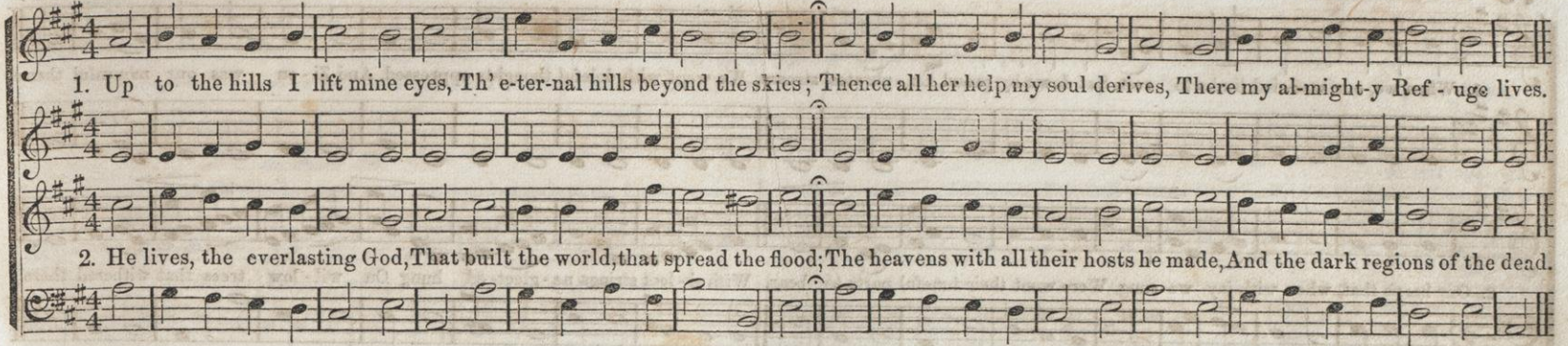
W. Knapp.



MAESTOSO.—FIRM and STRONG.

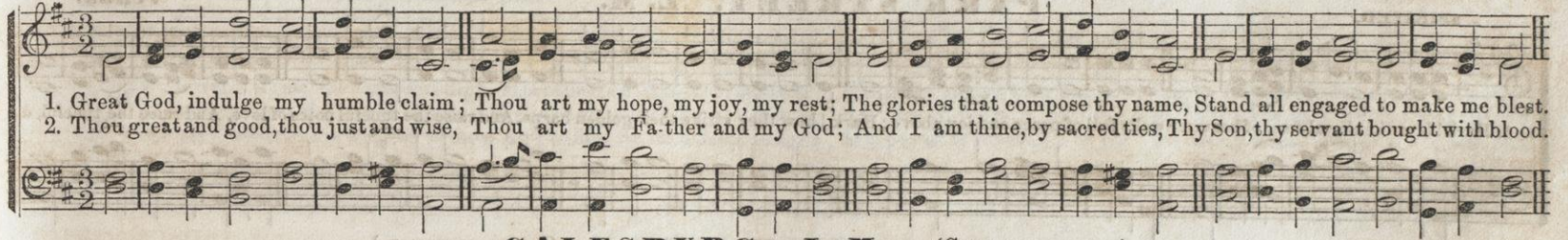
KADESH. L. M. (Choir Tune.)



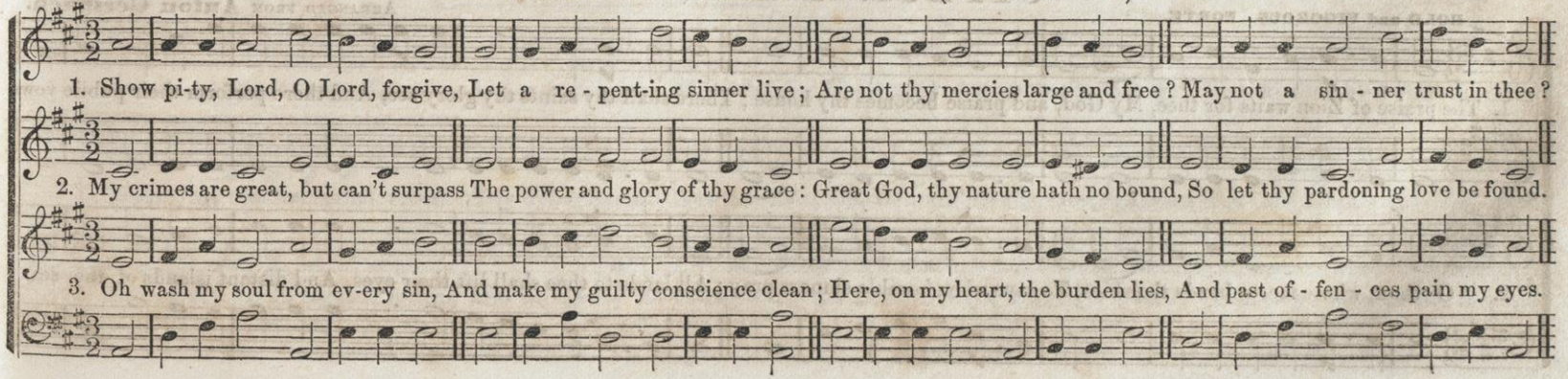


WELLS. L. M. (Congregational.)

Israel Holdrayd.



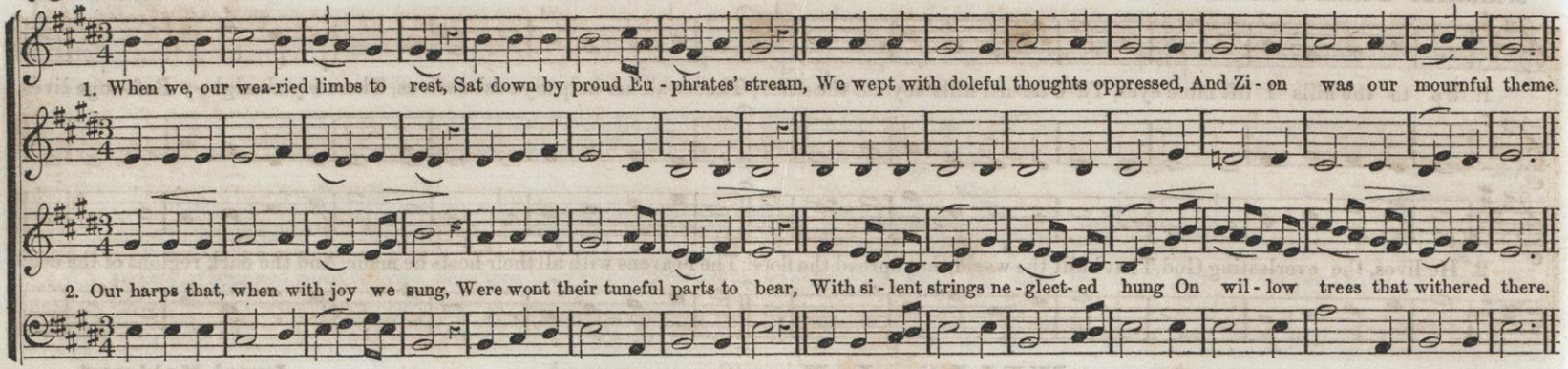
GALESBURG. L. M. (Congregational.)



MODERATO e LEGATO.

BEULAH. L. M.

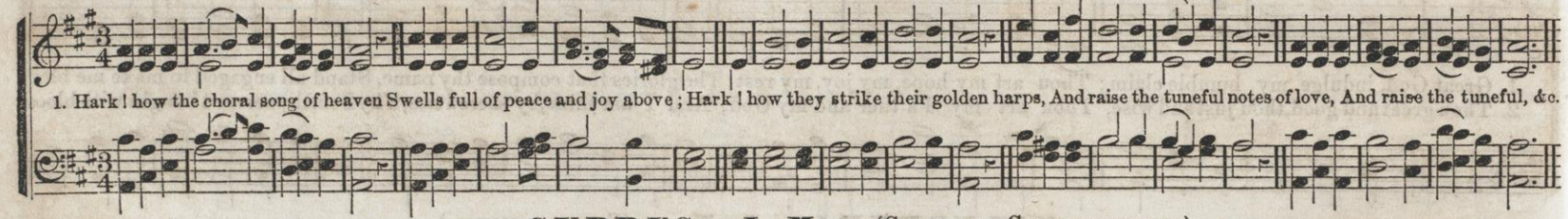
R. E. O.



SPIRITED.

PARK STREET. L. M.

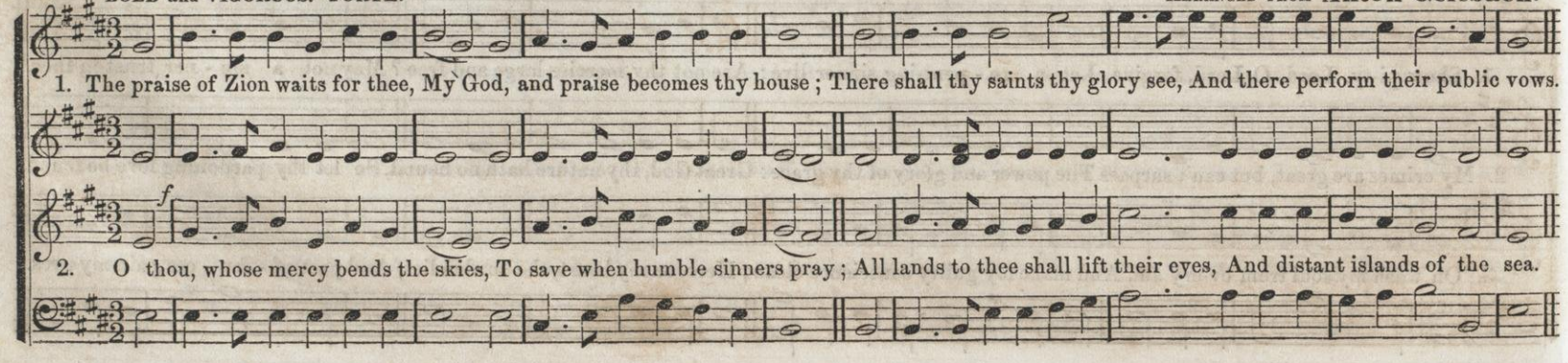
Venua.



BOLD and VIGOROUS. FORTE.

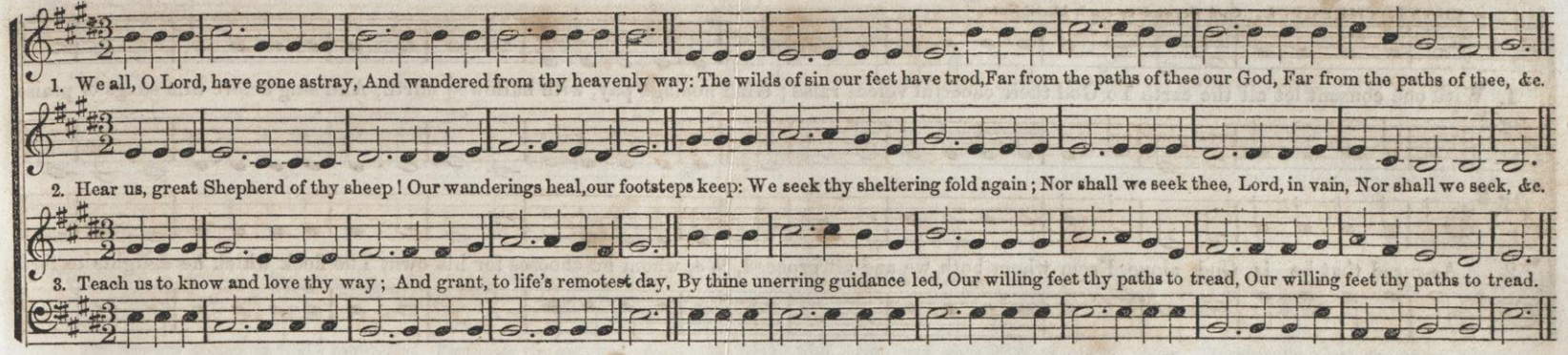
CYPRUS. L. M. (Choir and Congregational.)

Arranged from **Anton Gersbach.**



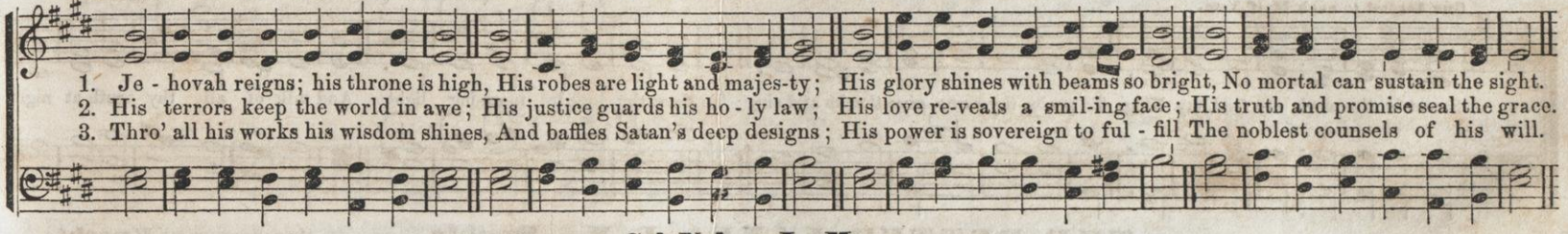
MODERATO, Soft and Gentle, AFFETTUOSO.

BACA. L. M.



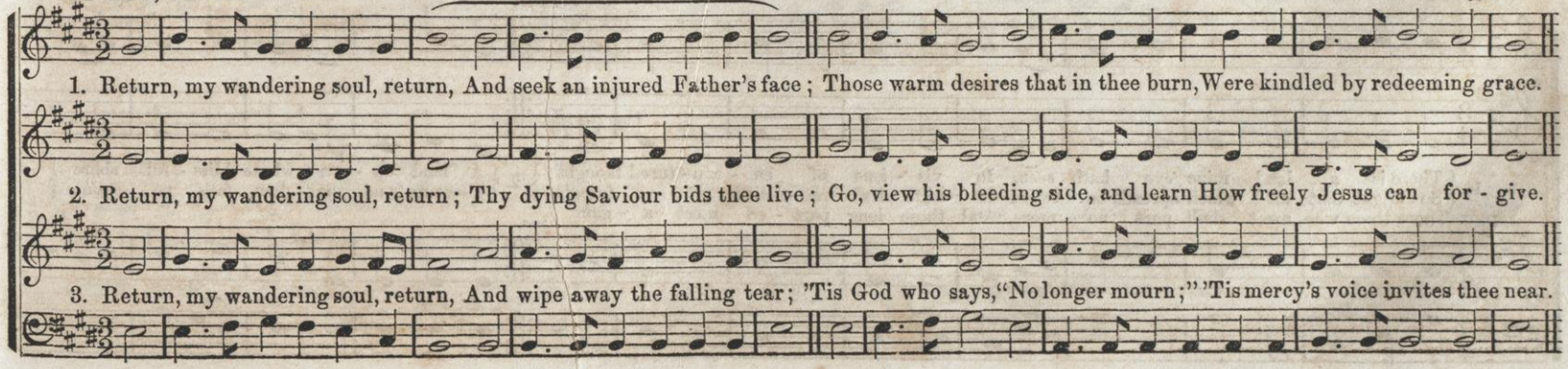
FIRM and SPIRITED. A Second to each Half Note.

BOAZ. L. M. (Congregational Tune.)



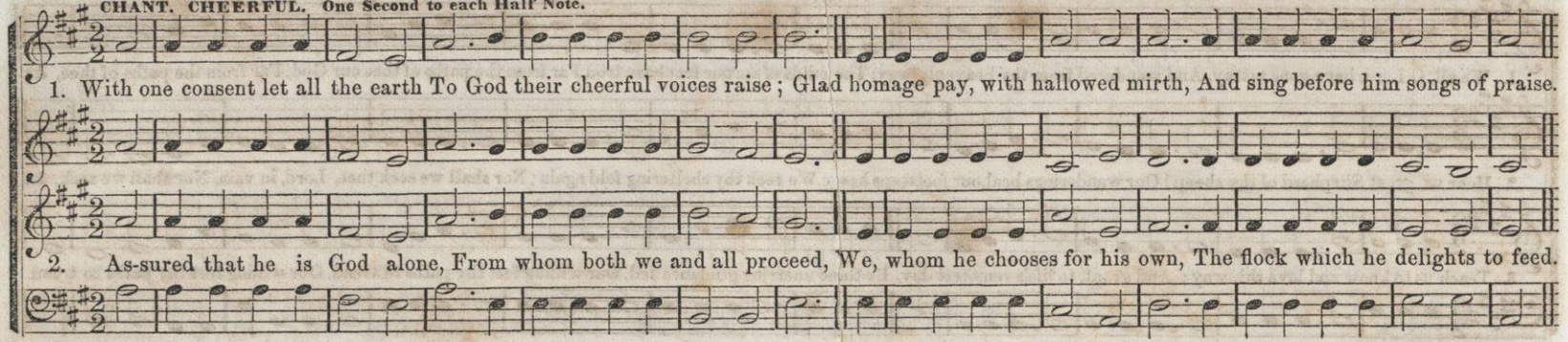
TENDER, GENTLE—PIANO.

CANA. L. M.



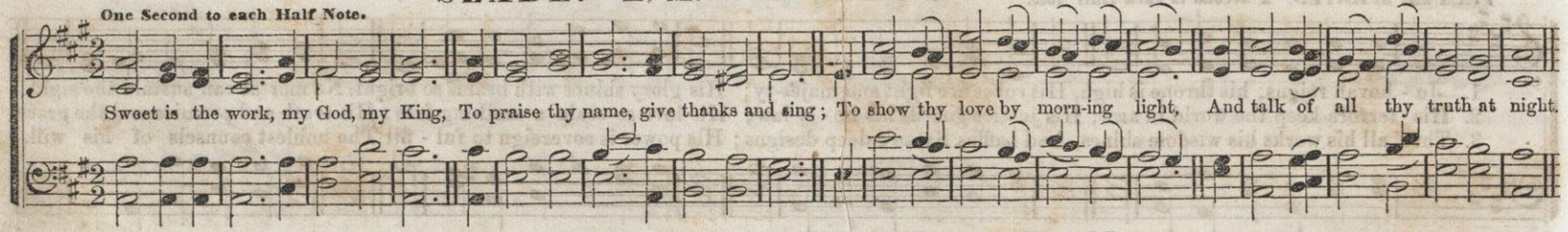
MICAH. L. M. (Congregational.)

CHANT. CHEERFUL. One Second to each Half Note.



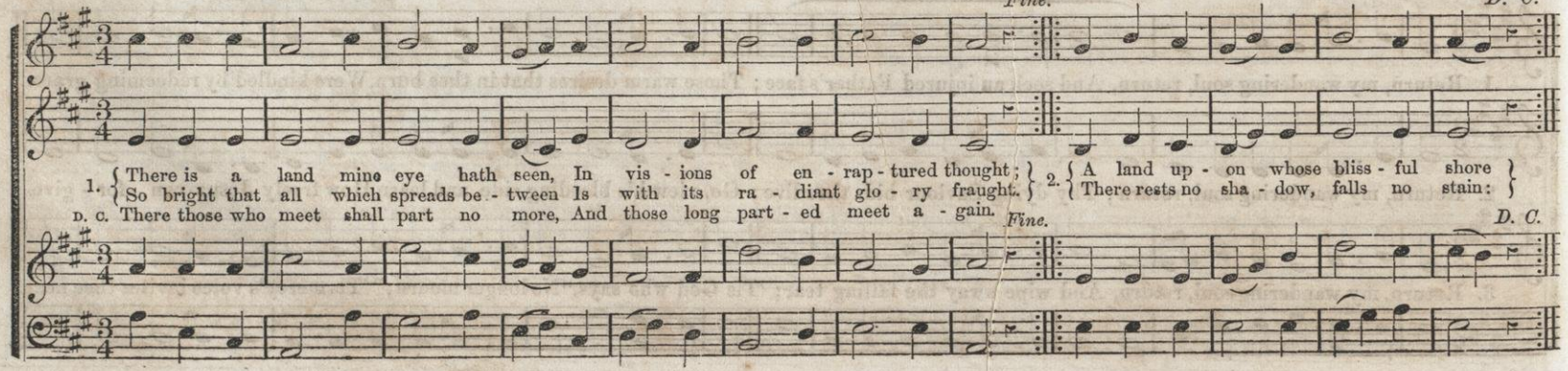
SLADE. L. M.

One Second to each Half Note.



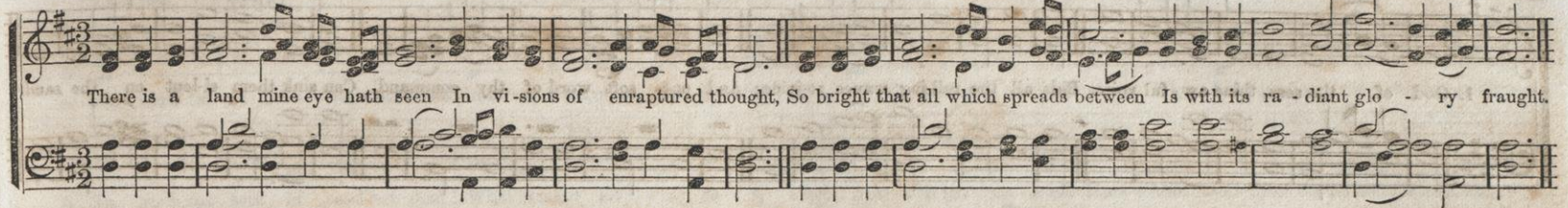
THE BETTER LAND. L. M. Double.

ALLEGRETTO. Arranged from **Knecht.**



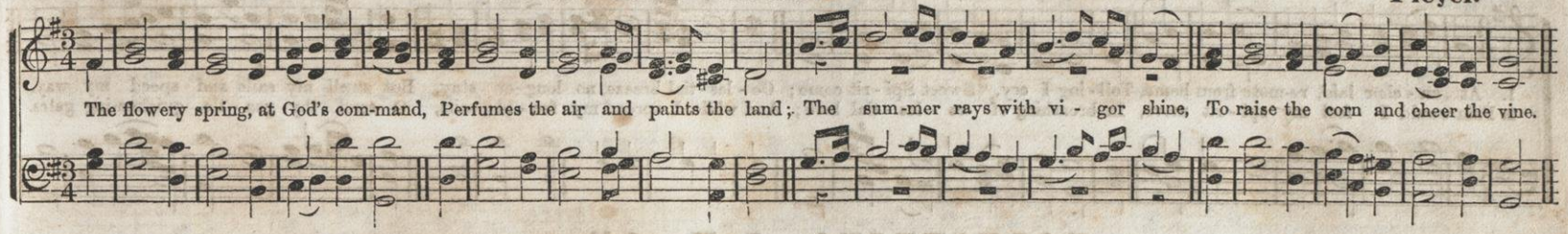
JUDD. L. M.

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



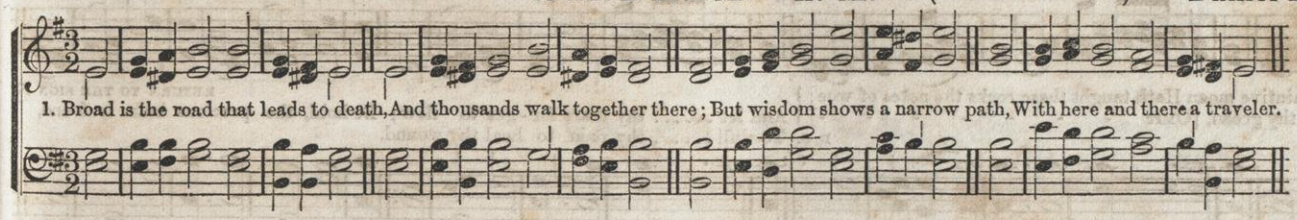
SEASONS. L. M.

Pleyel.



WINDHAM. L. M. (Congregational.)

Daniel Read, New Haven, Ct. 1800.



2.

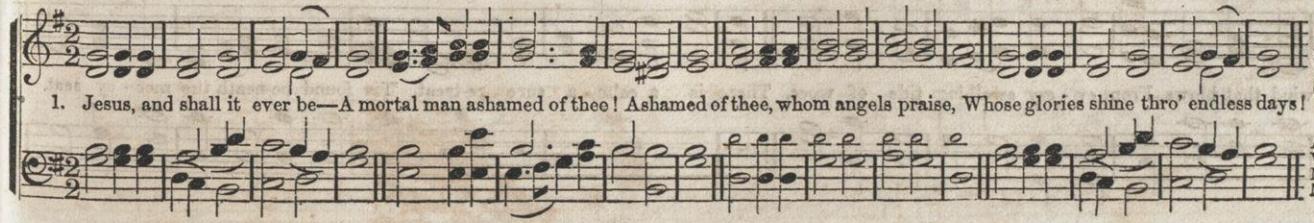
"Deny thyself, and take thy cross,"
Is the Redeemer's great command;
Nature must count her gold but dross,
If she would gain this heavenly land.

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.

1. God of the seas, thine aw - ful voice, Bids all the roll-ing waves re-joice; And one soft word of thy command, Can sink them si-lent on the sand.

EFFINGHAM. L. M.

ALLEGRETTO.

1. At an - chor laid, re-mote from home, Toil - ing I cry, "Sweet Spi - rit come; Ce - les - tial breeze, no long - er stay, But swell my sails and speed my way.
2. Fain would I feel my spi - rit move, In breathing of ce - les - tial love; And while I spread my fee - ble sails, O send thy gen - tle, quicken-ing gales.

PALESTRINA. L. M. 6 lines.

NOT TOO FAST.

FINE.

RETURN TO THE SIGN 𝄋

1. { Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of woe; } { And let ..... thy tears for - get to flow; Be-hold, the precious balm is found,
   { Cease thy complaint, suppress thy groan, [Omit - - - - - - - -] } D. C. To lull ..... thy pain, to heal thy wound.

RETREAT. L. M.

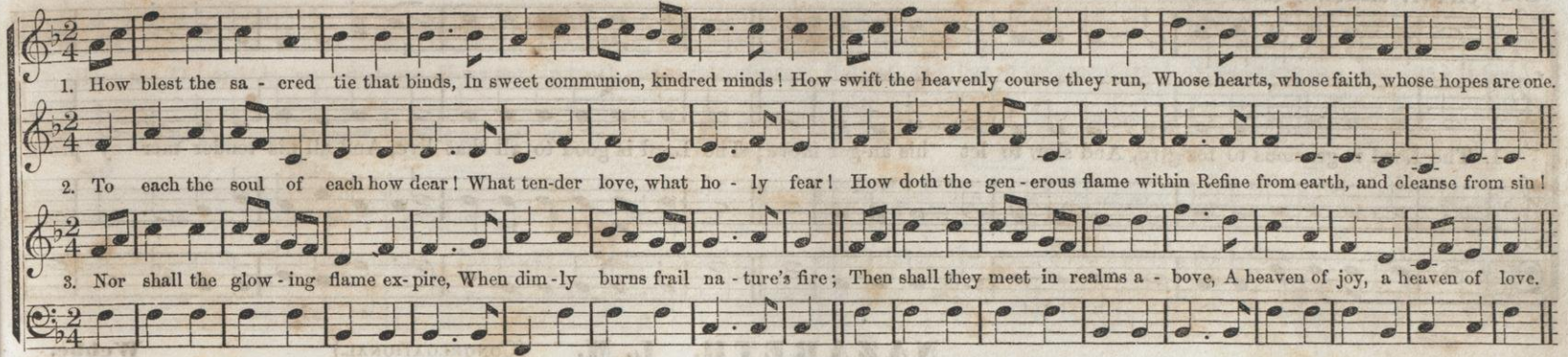
Hastings.

SLOW.

From ev - ery stormy wind that blows, From ev - ery swell-ing tide of woes, There is a calm, a sure re-treat, 'Tis found be-neath the mer - cy seat.

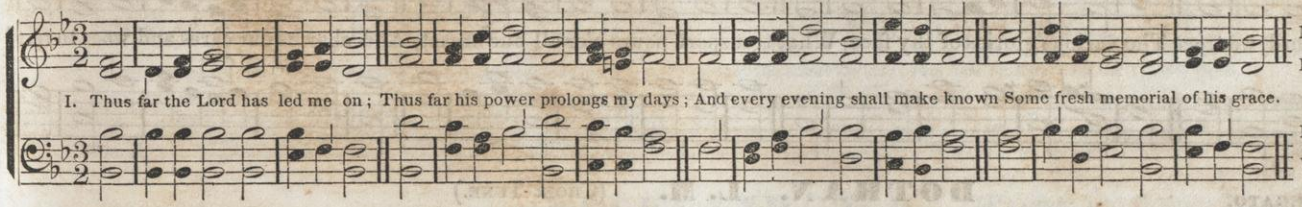
LEGATO. GENTLE.

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



HEBRON. L. M.

L. Mason. 1830.



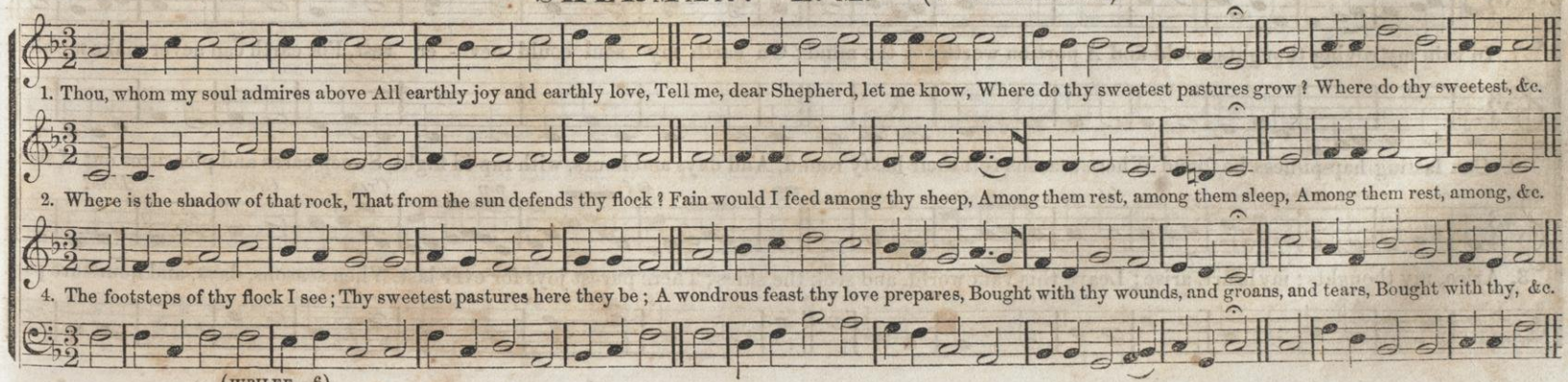
2.

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.

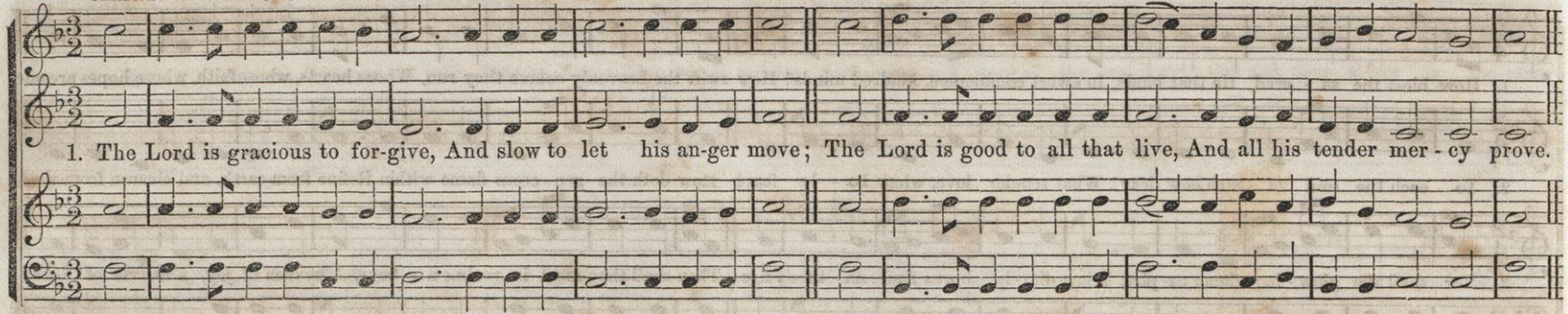
I lay my body down to sleep;
Peace is the pillow for my head;
While well-appointed angels keep
Their watchful stations round my bed.

SHERMAN. L. M. (Congregational.)

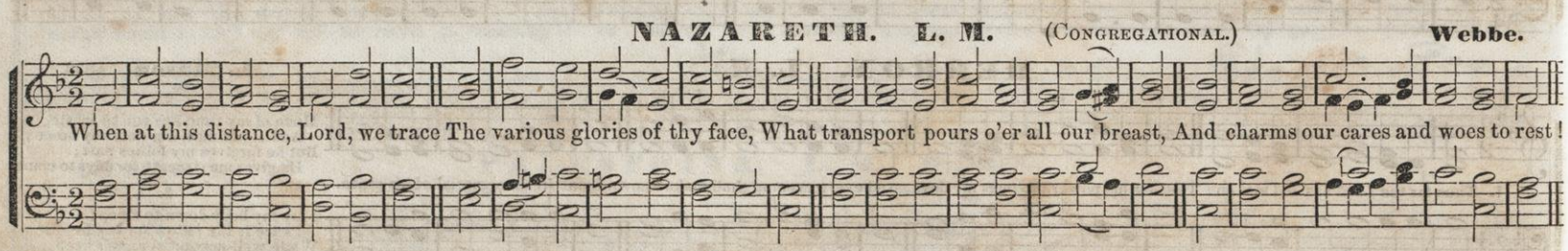


CHANT. Moderately Quick. One Second to each Half Note.

EDEN. L. M. (Congregational.)

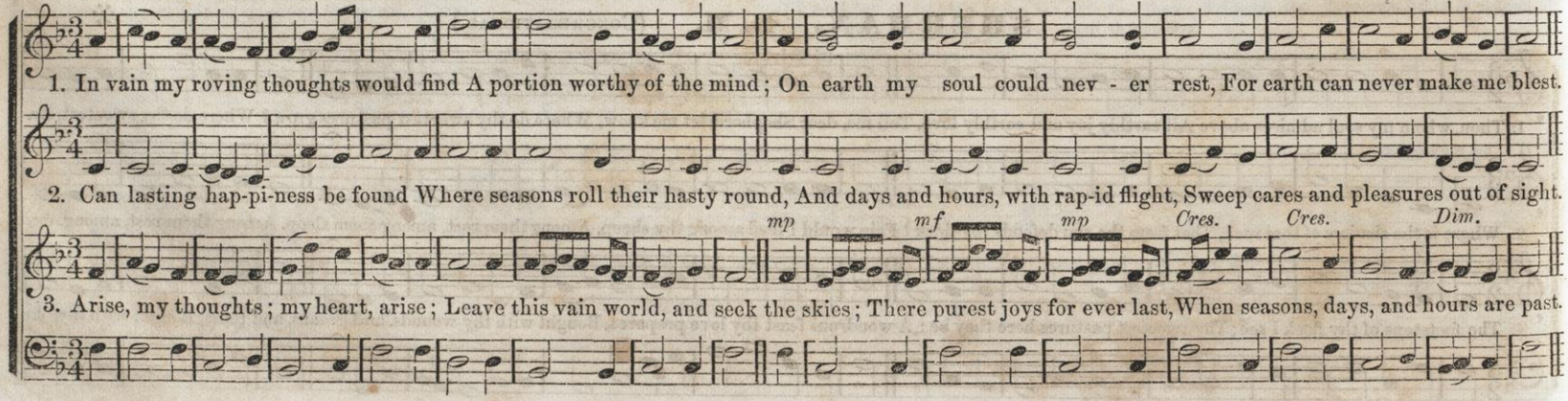


NAZARETH. L. M. (Congregational.) Webbe.



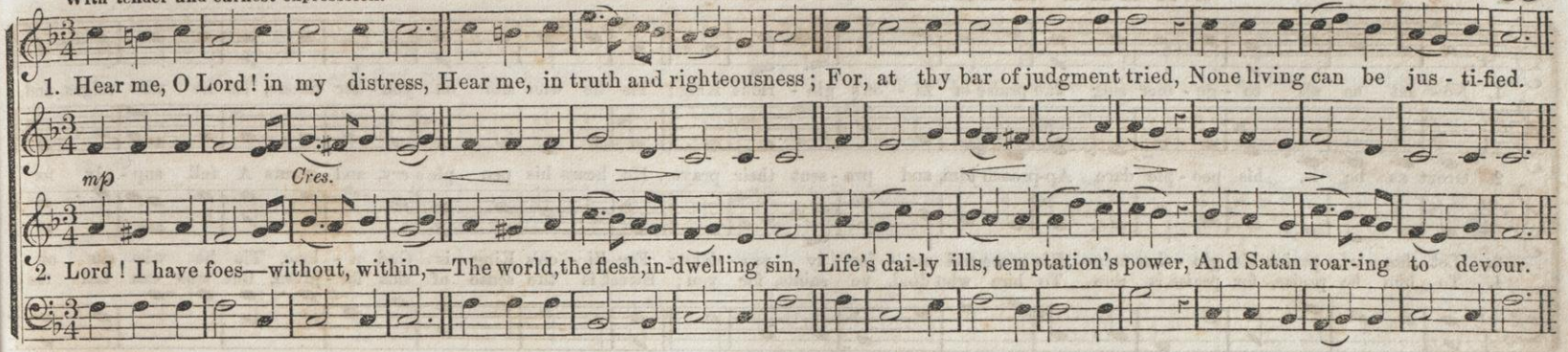
SLOW.—MODERATO e LEGATO.

DOTHAN. L. M. (Choir Tune.)



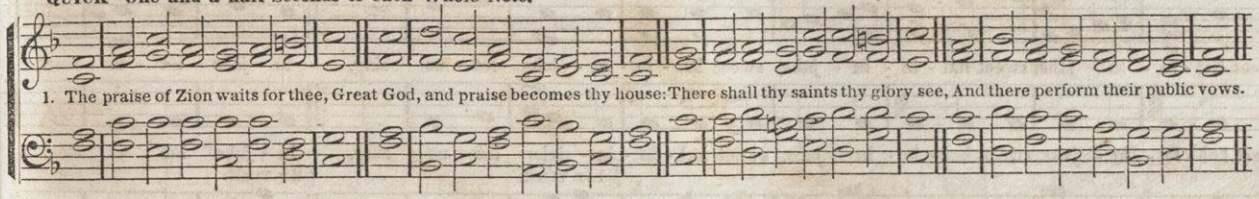
LEGATO—SLOW and GENTLE.
With tender and earnest expresssion.

GAZA. L. M.



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

IOSCO. L. M. (Congregational Tune.)



2.

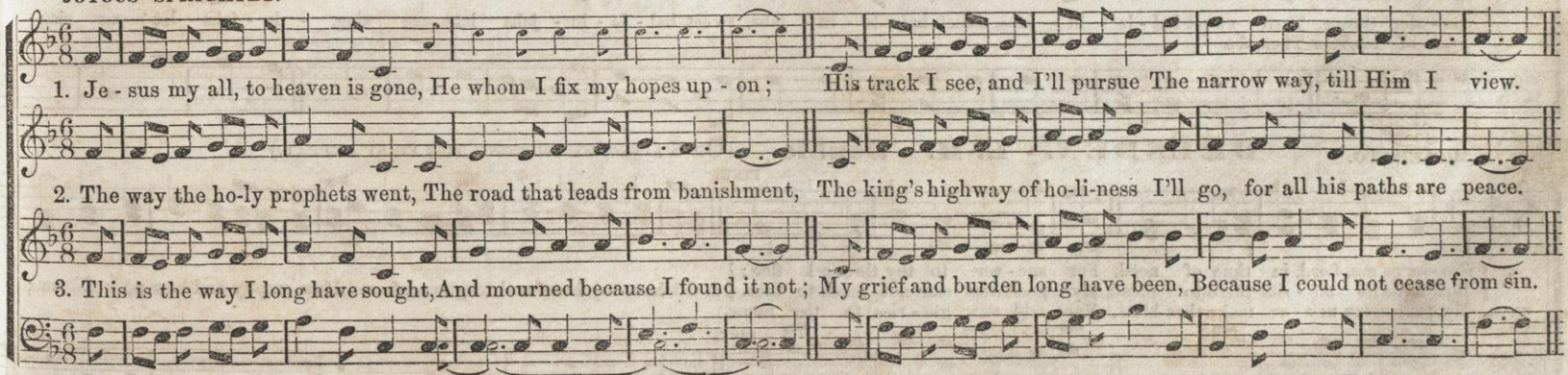
O Thou, whose mercy bends the skies,
To save, when humble sinners pray;—
All lands to thee shall lift their eyes,
And every yielding heart obey.

3.

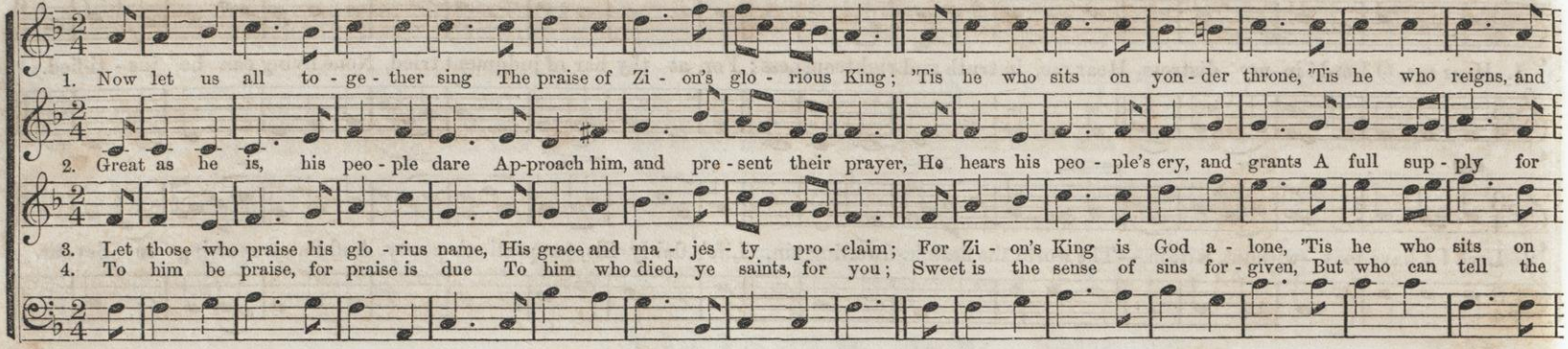
Soon shall the flocking nations run
To Zion's hill—and own their Lord.
The rising and the setting sun
Shall see the Saviour's name adored.

JOYOUS—SPRIGHTLY.

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

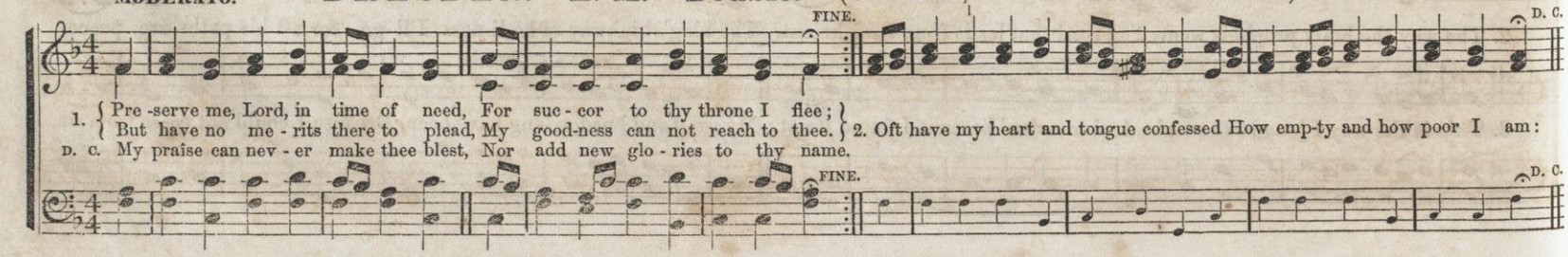


SWEET HALLELUJAHS. L. M. With Chorus.



MODERATO.

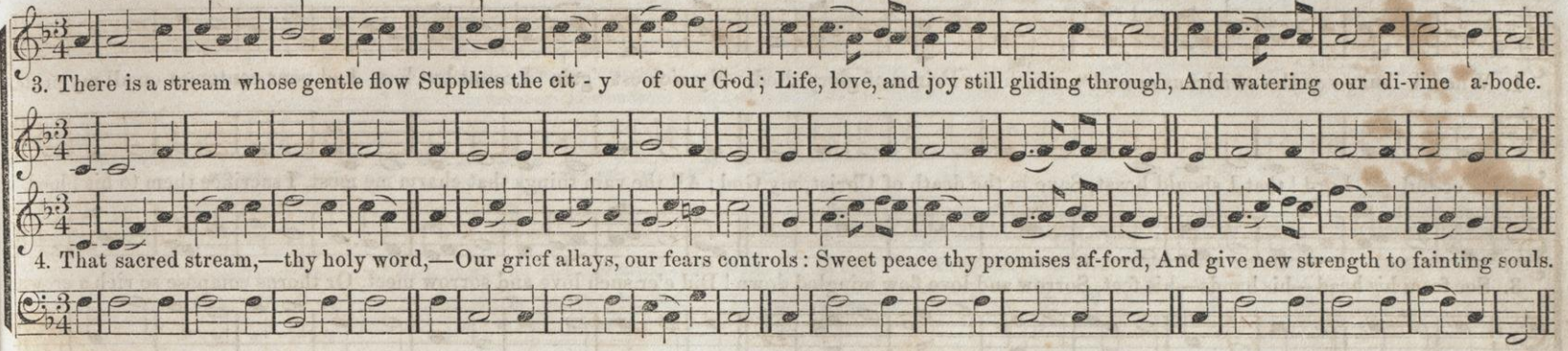
DRESDEN. L. M. Double. (Or 6 lines, by omitting the first repeat.)



LEGATO.

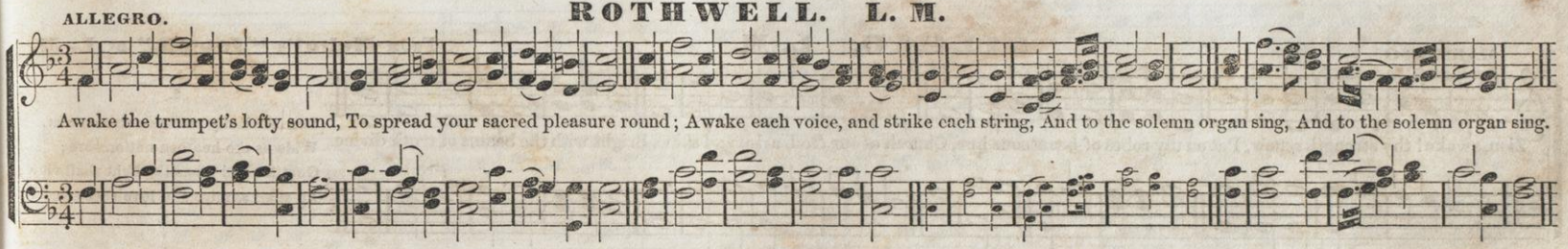
HERMES. L. M.

Dr. L. Mason.



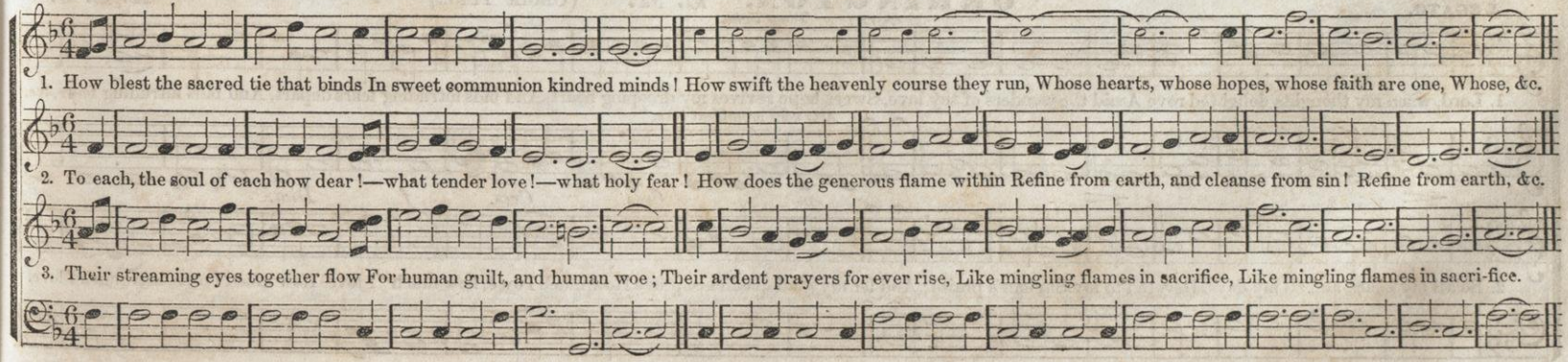
ALLEGRO.

ROTHWELL. L. M.



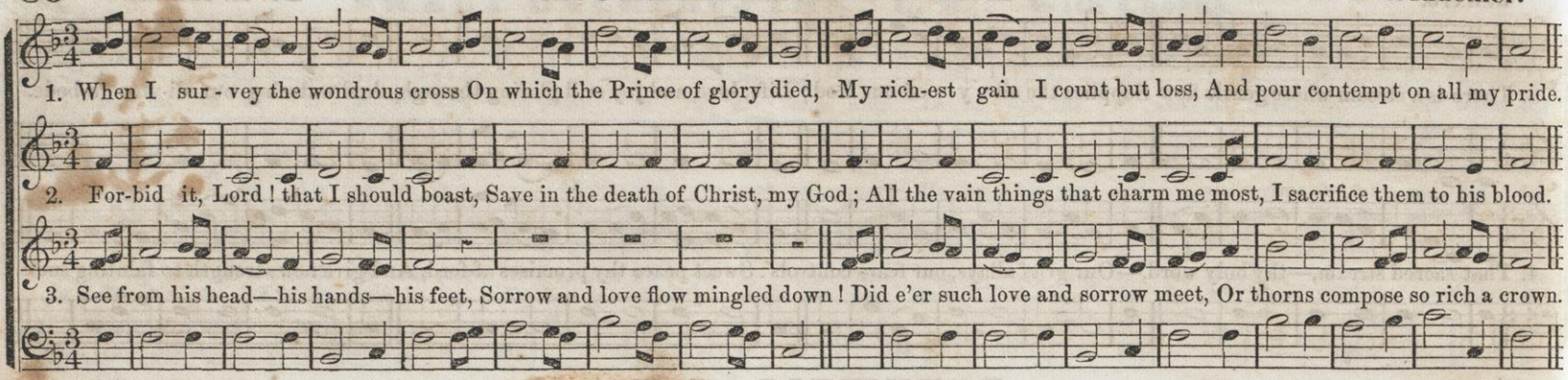
MOUNT ZOAR. L. M.

A. J. A.



McCABE. L. M.

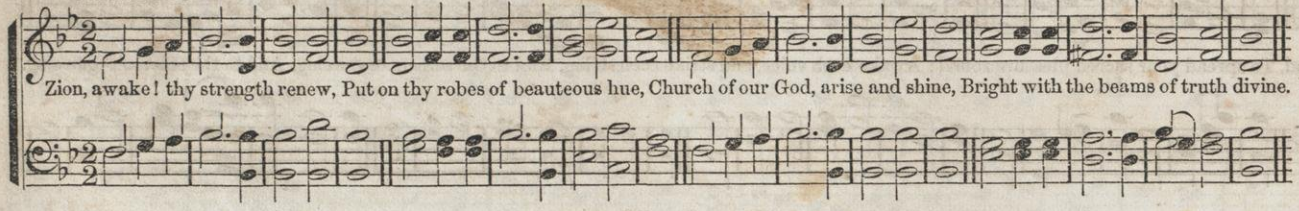
From **Rev. E. S. Widdemer.**



GILEAD. L. M.

MAESTOSO.

From **Mehul's "Joseph," by L. M.**



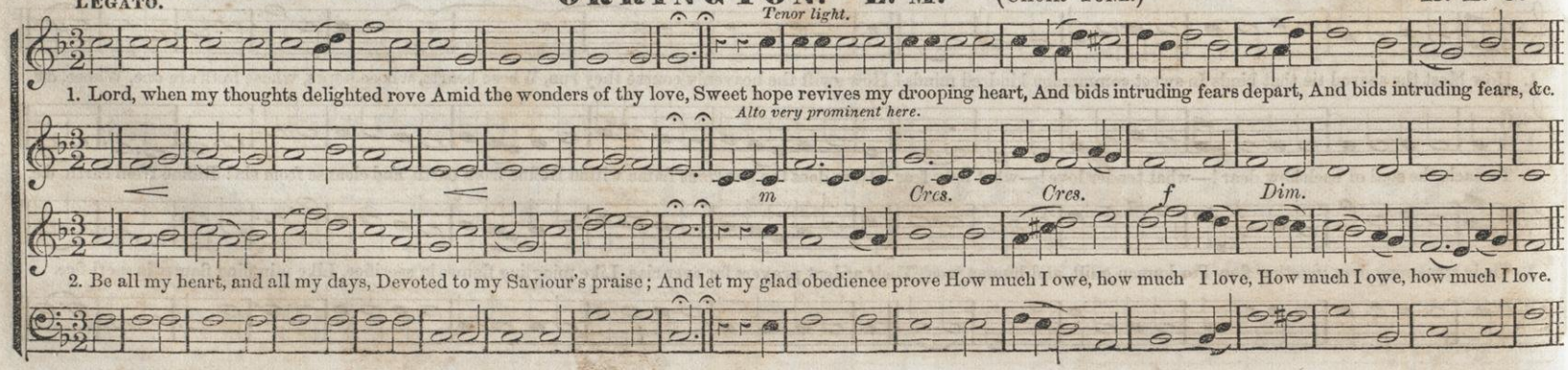
2.

Soon shall thy radiance stream afar,
Wide as the heathen nations are;
Gentiles and kings thy light shall view;
All shall admire and love thee too.

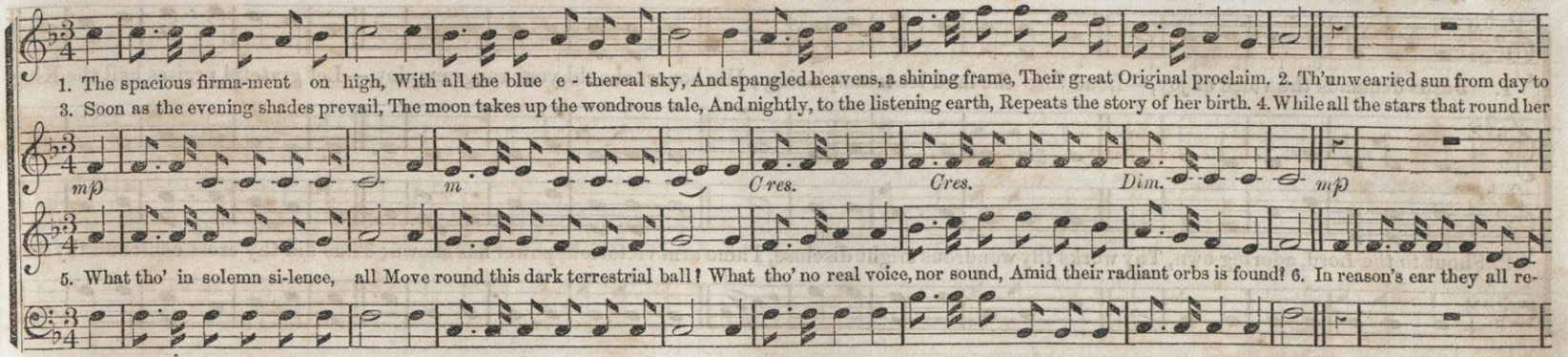
ORRINGTON. L. M. (Choir Tune.)

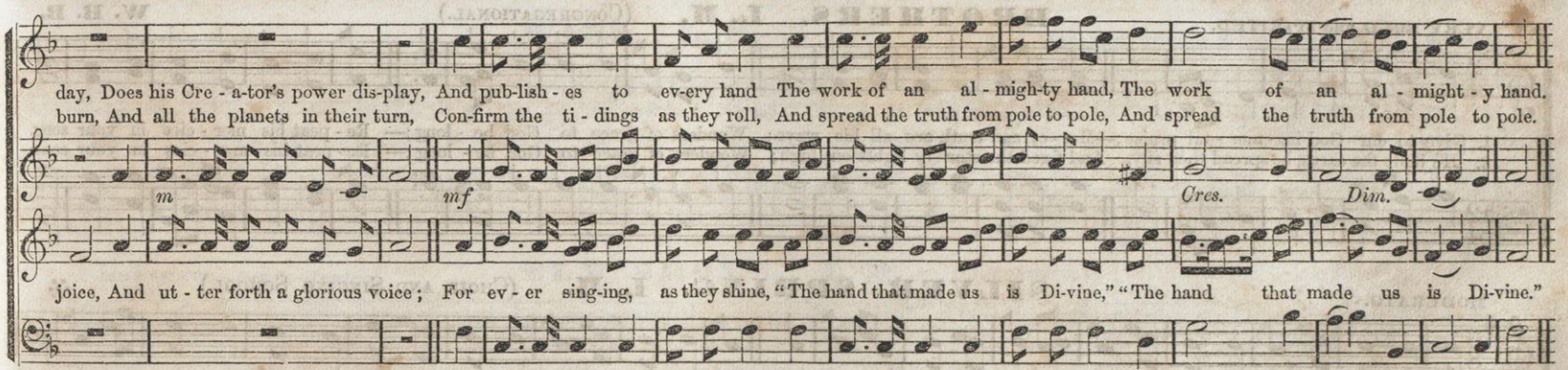
LEGATO.

R. E. O.



CARPUS. L. M. Double.

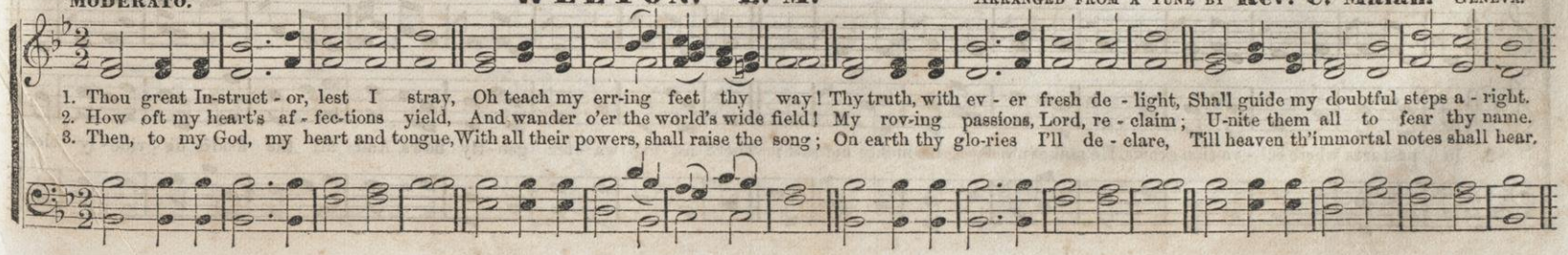




WELTON. L. M.

MODERATO.

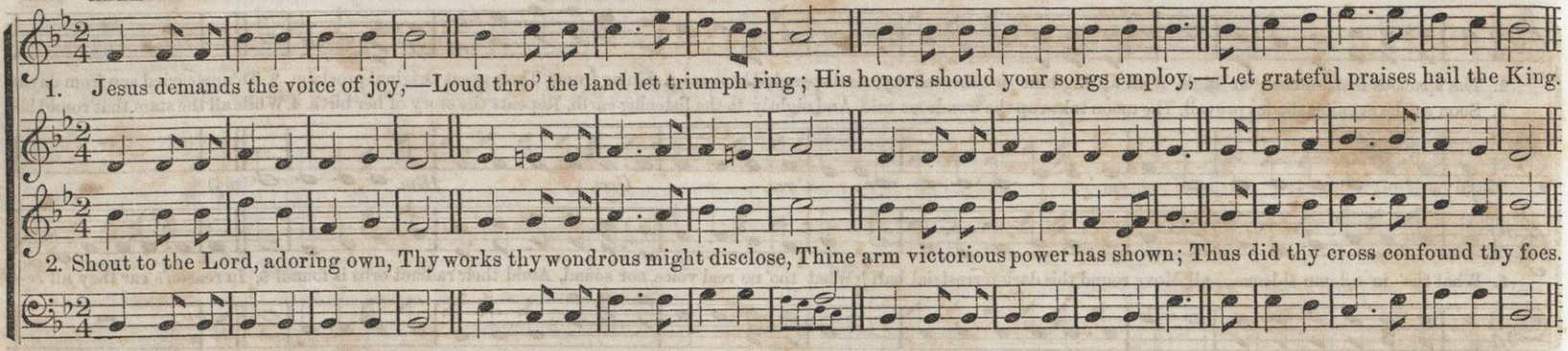
ARRANGED FROM A TUNE BY **Rev. C. Malan.** GENEVA.



ALLEGRO.—BOLD.—Rather Staccato.

MASON. L. M.

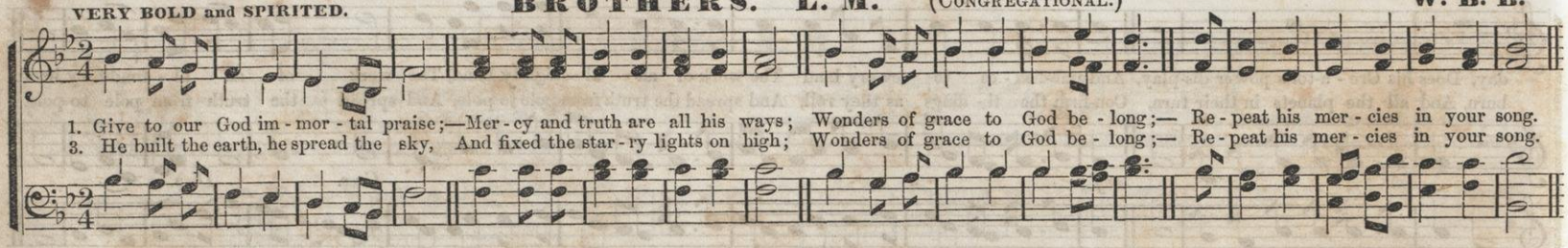
S. F.



VERY BOLD and SPIRITED.

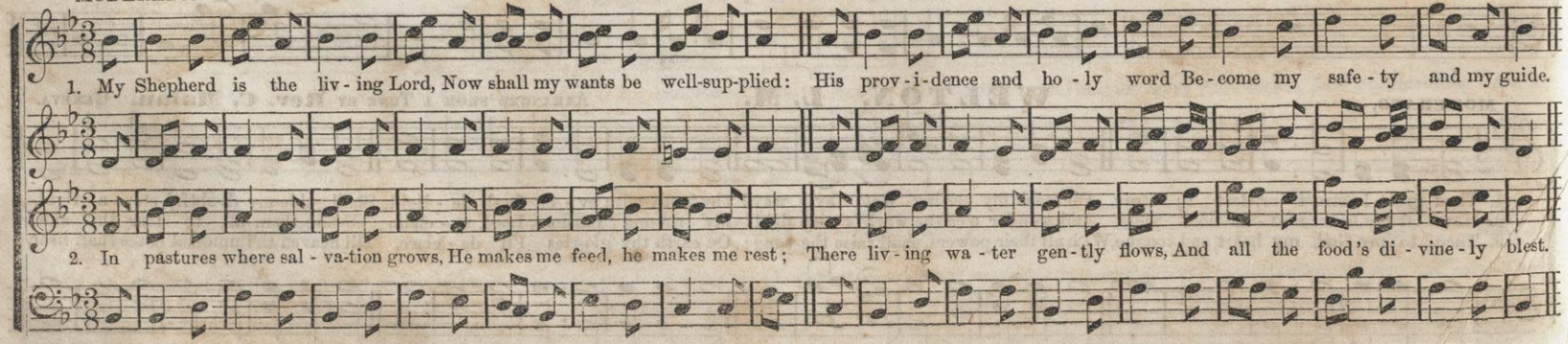
BROTHERS. L. M. (Congregational.)

W. B. B.



MODERATO.

SILVER SPRING. L. M. (Choir and Singing School.)



MANOAH. L. M. (Congregational.)

1. Come, Ho-ly Spi-rit! calm my mind, And fit me to approach my God; Remove each vain, each worldly thought, And lead me to thy blest abode.

2. Hast thou im-part-ed to my soul A liv-ing spark of ho-ly fire? Oh! kindle now the sa-cred flame; Make me to burn with pure de-sire.

3. A brighter hope and faith im-part, And let me now my Sa-viour see; Oh! soothe and cheer my burdened heart, And bid my spirit rest in thee.

WARD. L. M.

LEGÂTO e PIANO.

Arranged from a Scotch Tune, by **L. Mason.**

There is a stream, whose gentle flow Sup-plies the cit-y of our God; Life, love, and joy still glid-ing thro', And wa-t'ring our di-vine a-bode.

ELM GROVE. L. M. (Quartette.)

MODERATO.—Gentle—Tender.

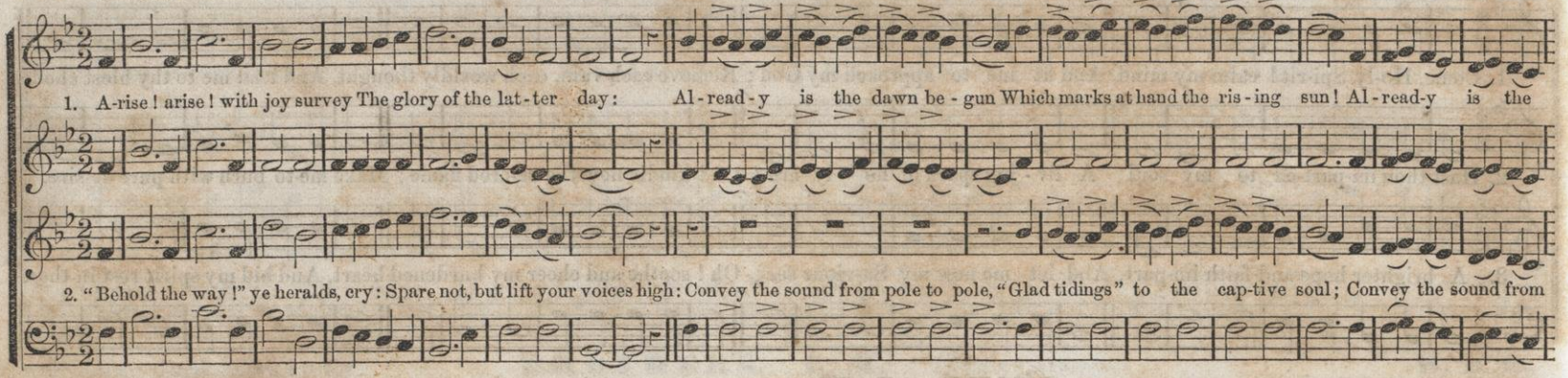
1. Come, weary souls, with sin distressed, Come, and accept the promised rest; The Saviour's gracious call obey, And cast your gloomy fears a-way.

2. Oppressed with sin, a painful load, O, come and spread your woes abroad: Divine compassion, mighty love, Will all the painful load re-move.

Time about One Second to the Measure.

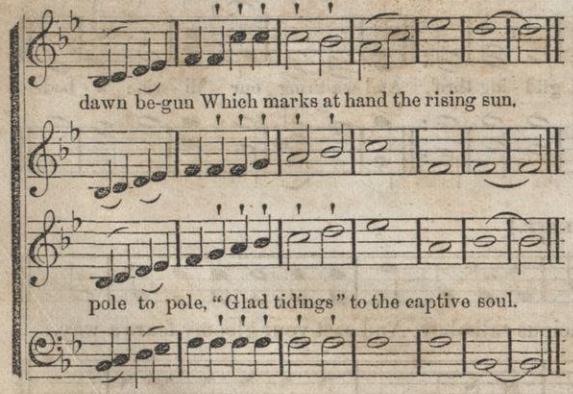
GILBERTSVILLE. L. M.

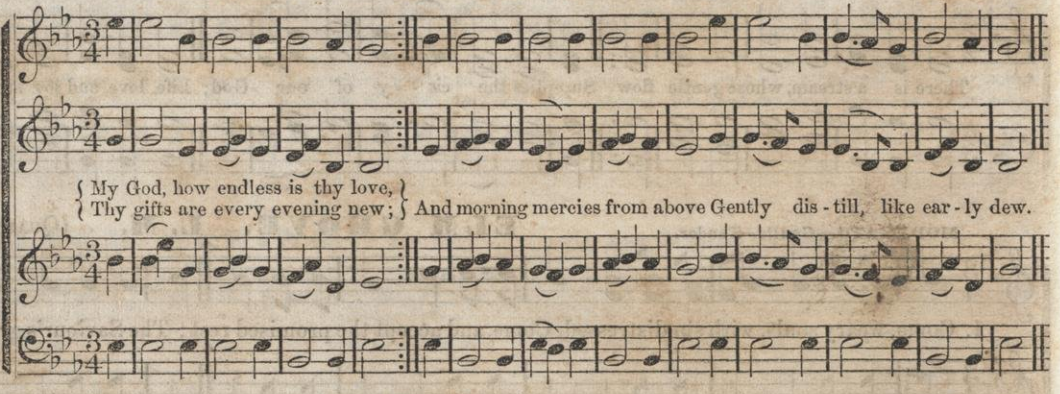
W. B. B.



GRATITUDE. L. M.

Bost.

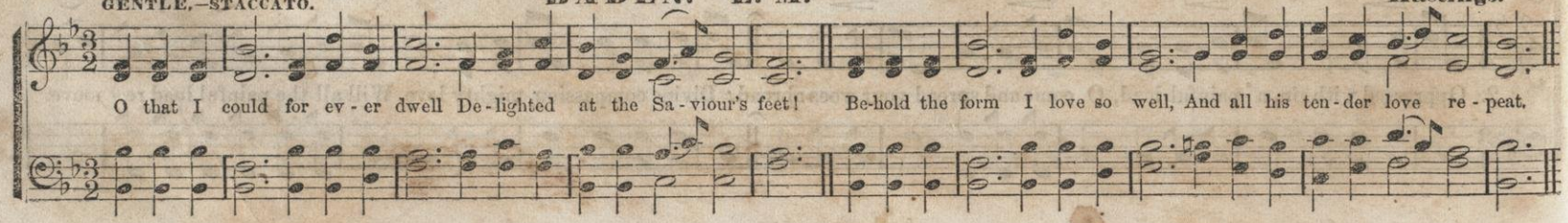




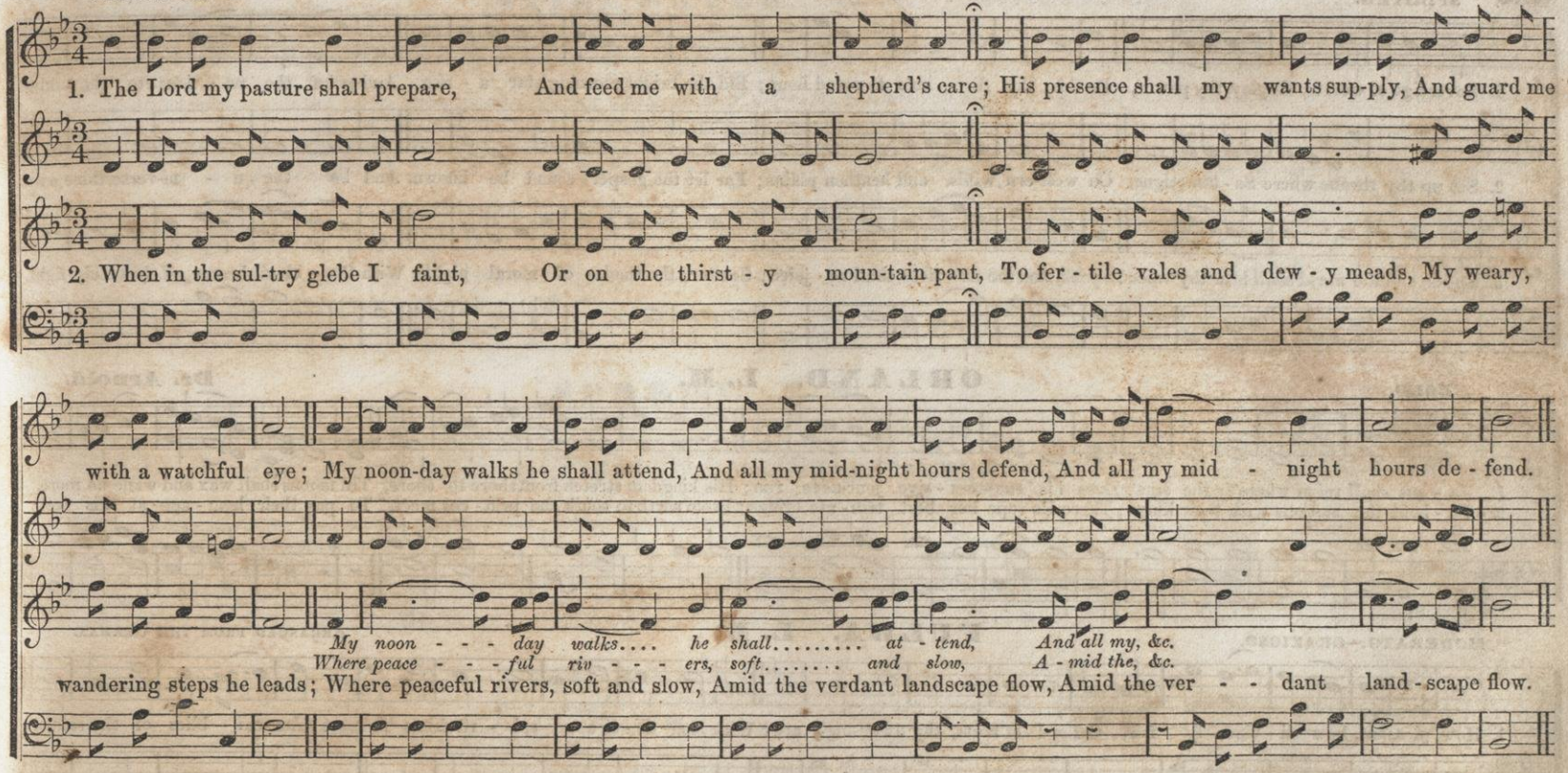
BADEN. L. M.

GENTLE,—STACCATO.

Hastings.

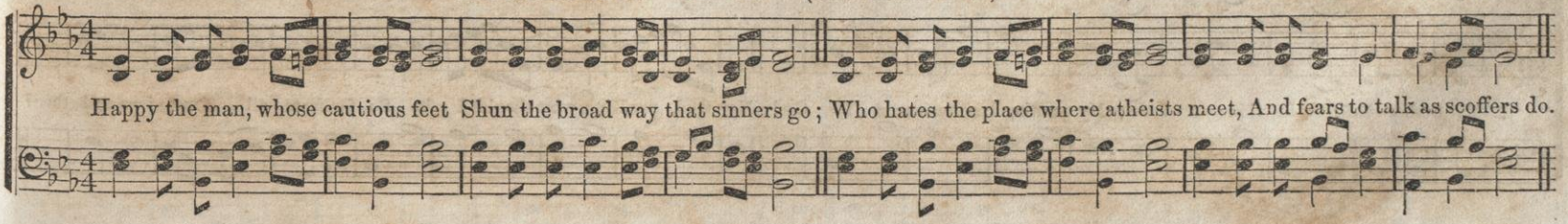


SALOME. L. M. 6 lines. (Choir Tune.)



HAMBURG. L. M. (Congregational.)

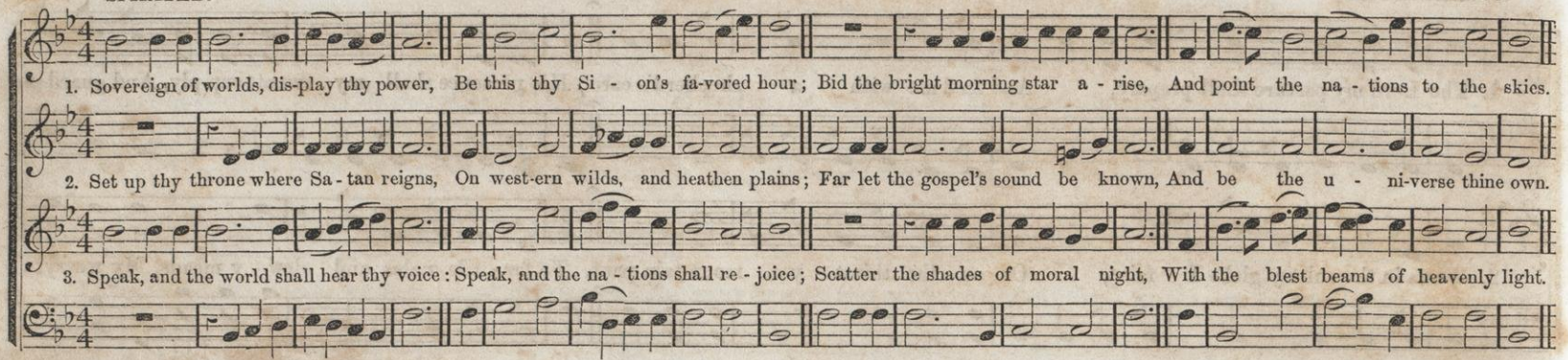
Arr. by L. Mason.



SPIRITED.

BRITTON. L. M.

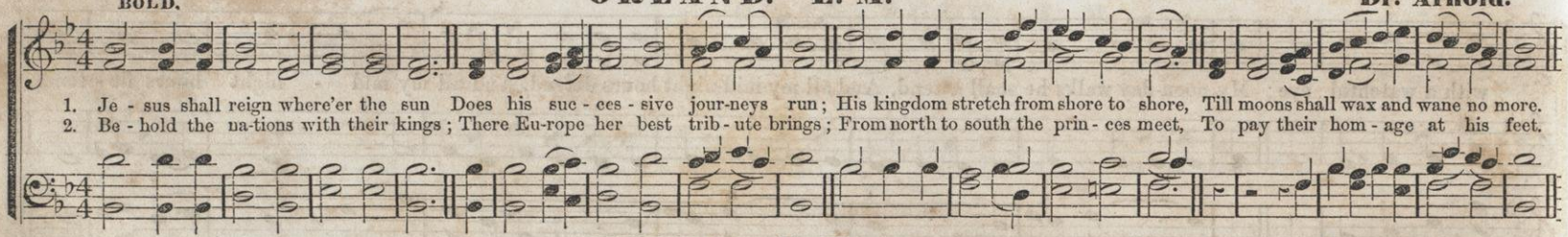
E. L. White.



BOLD.

ORLAND. L. M.

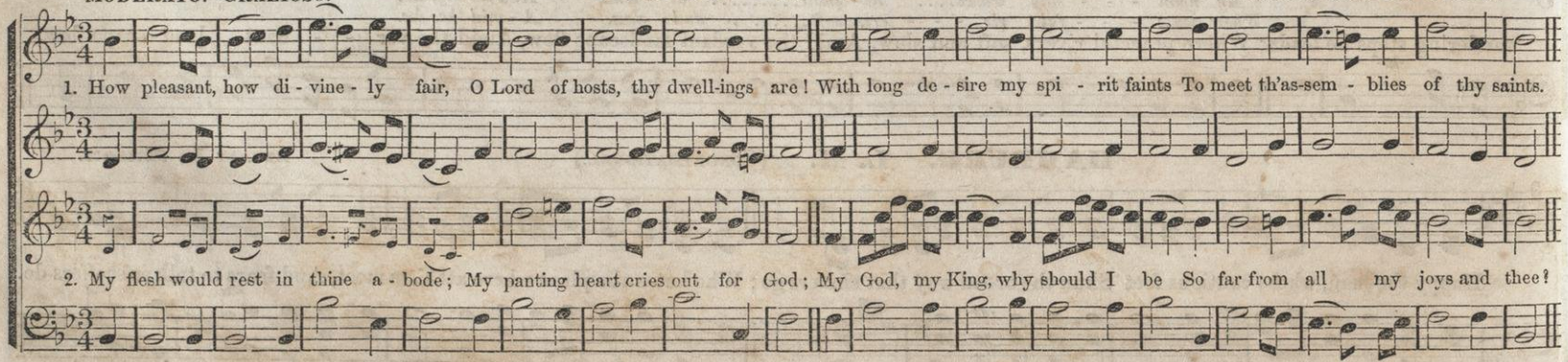
Dr. Arnold.



MODERATO.—GRAZIOSO.

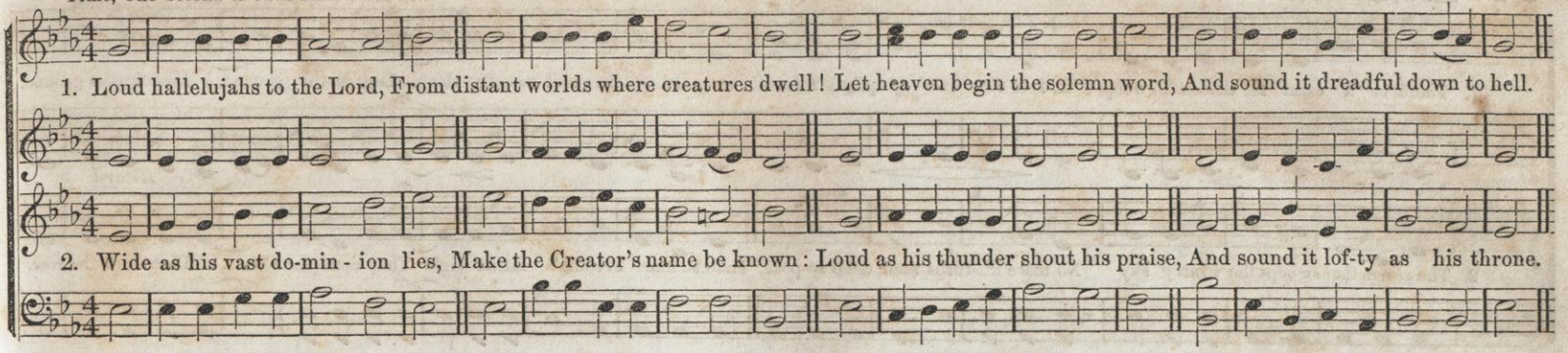
FULDA. L. M.

ARRANGED FROM THE GERMAN.



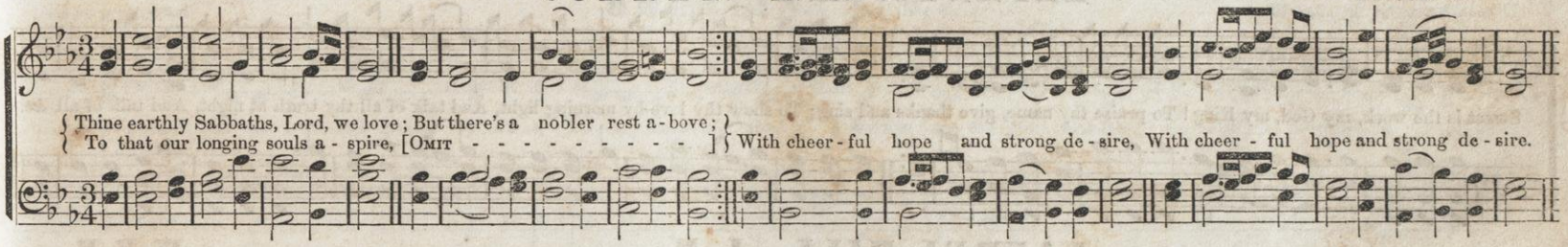
Time, One Second to each Half Note.

STILLWATER. L. M. (Congregational.)



SURREY. L. M.

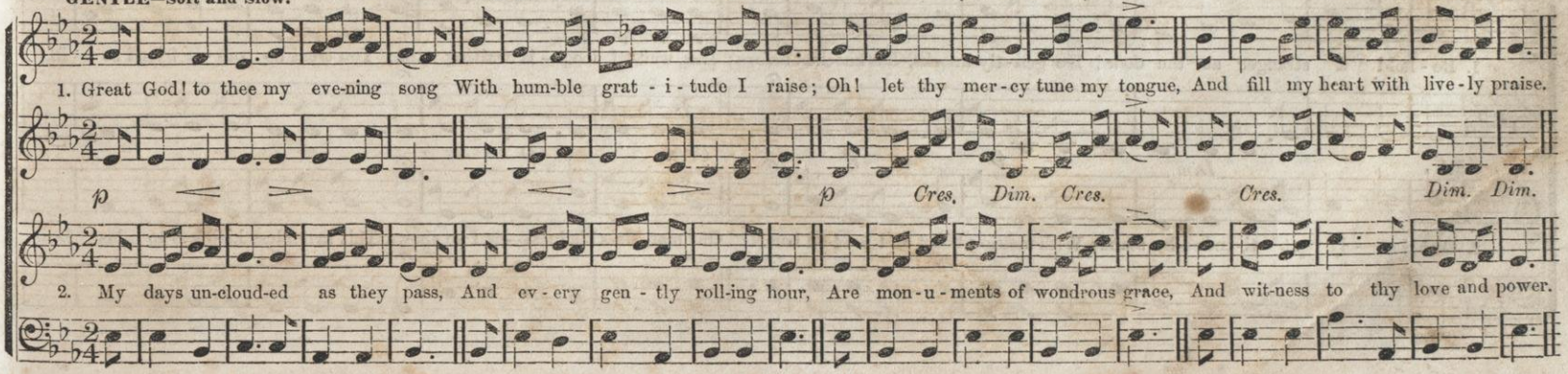
Costello.



NEW VERNON. L. M. (Quartette.)

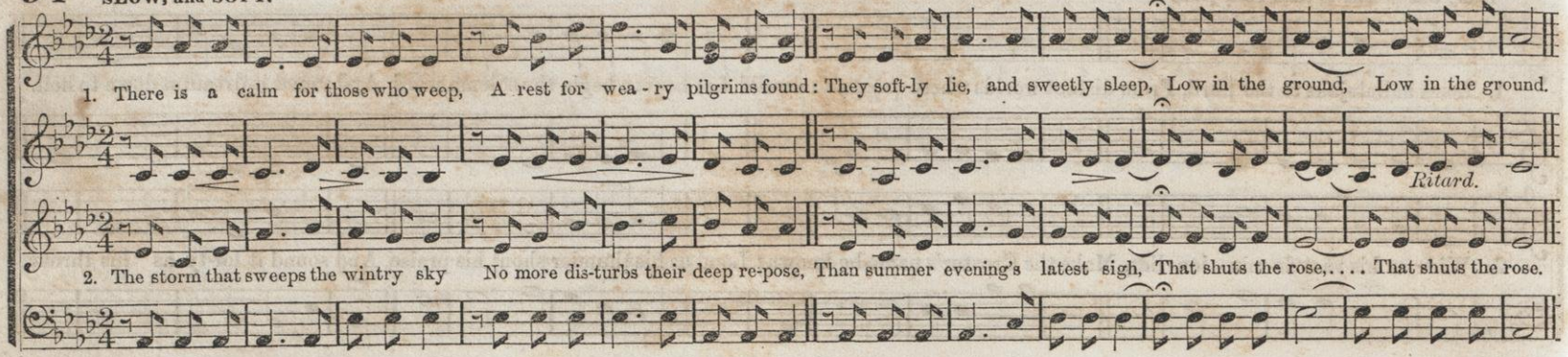
GENTLE—Soft and Slow.

R. E. O.

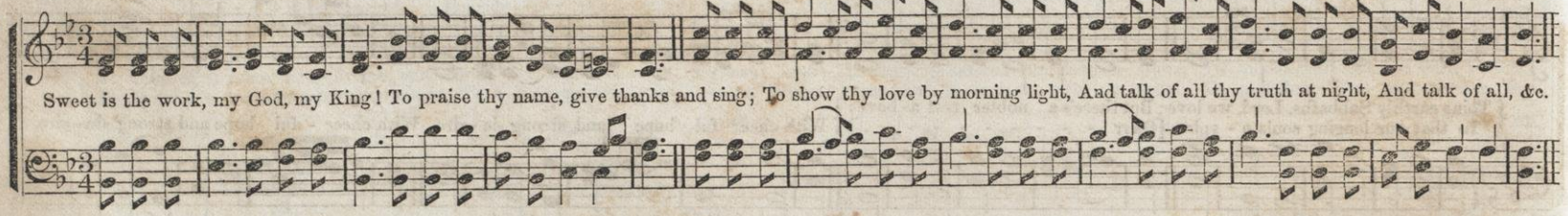


SLOW, and SOFT.

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

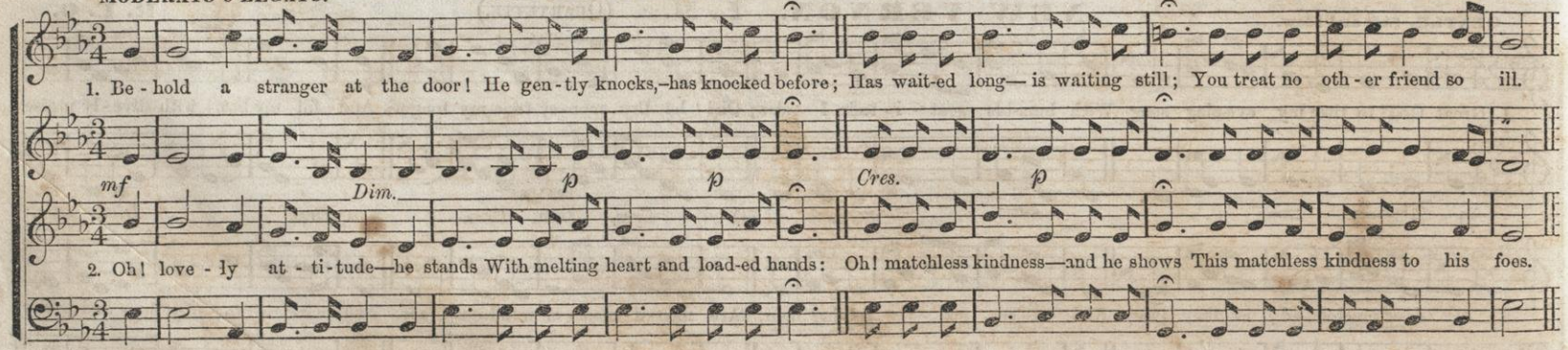


LEPANTO. L. M.

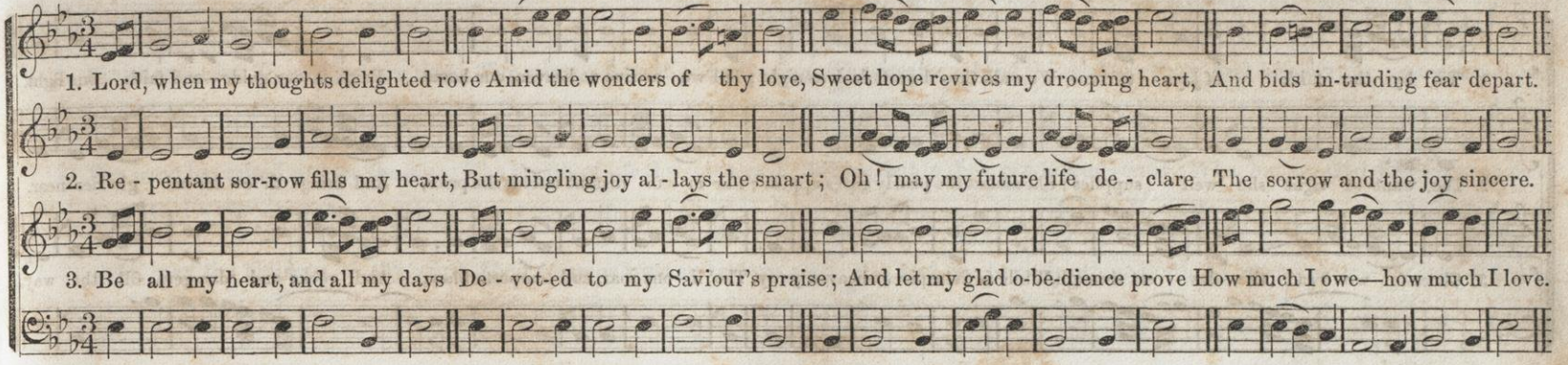


MODERATO e LEGATO.

LAUREL HILL. L. M. W. B. B.



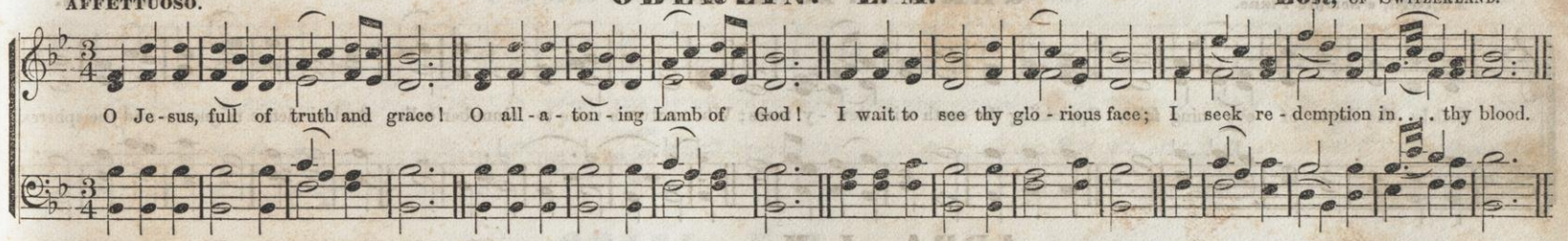
BEACH. L. M. (Choir Tune.)



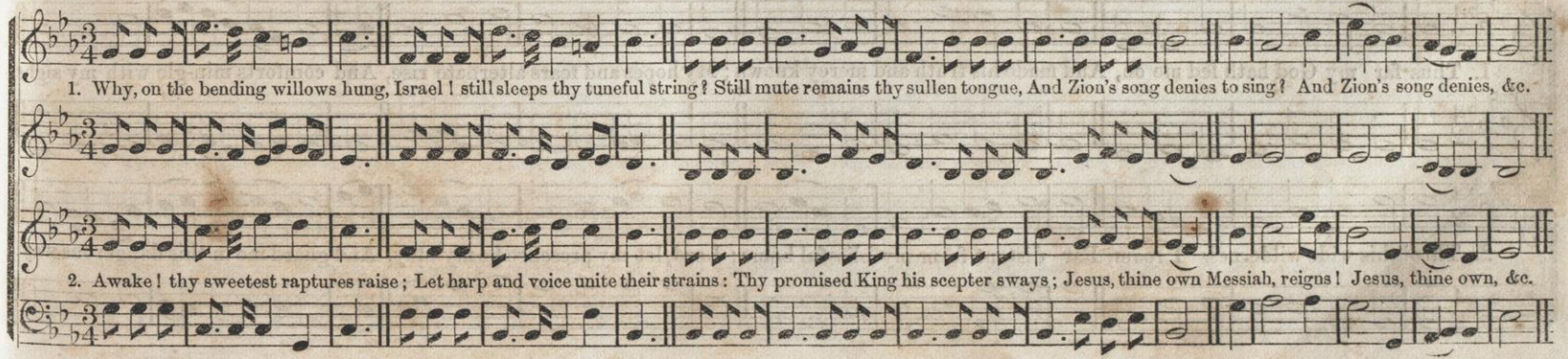
AFFETTUOSO.

OBERLIN. L. M.

Bost, of Switzerland.

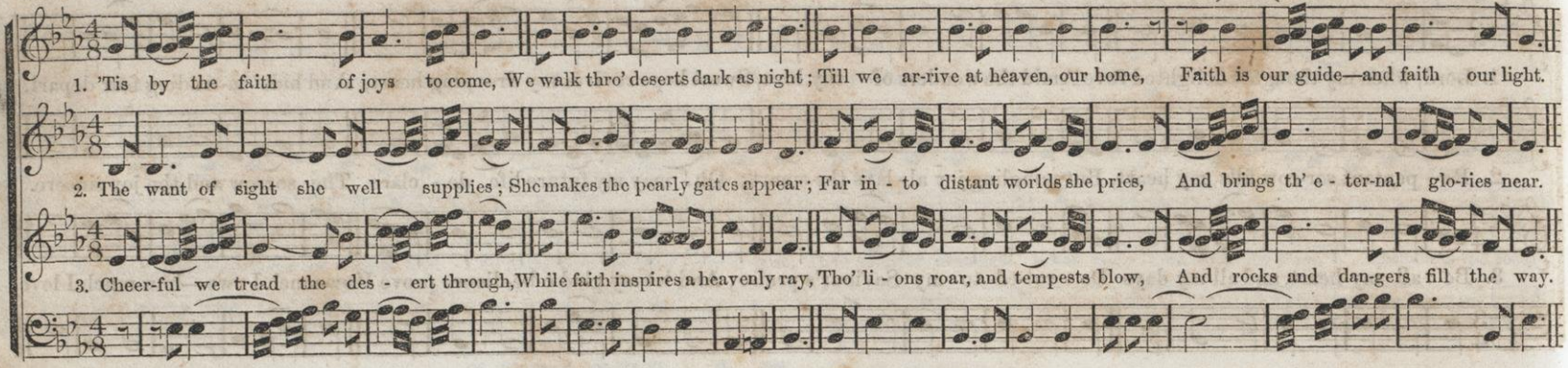


PAULINA. L. M.



SPARTA. L. M. (Choir Tune.)

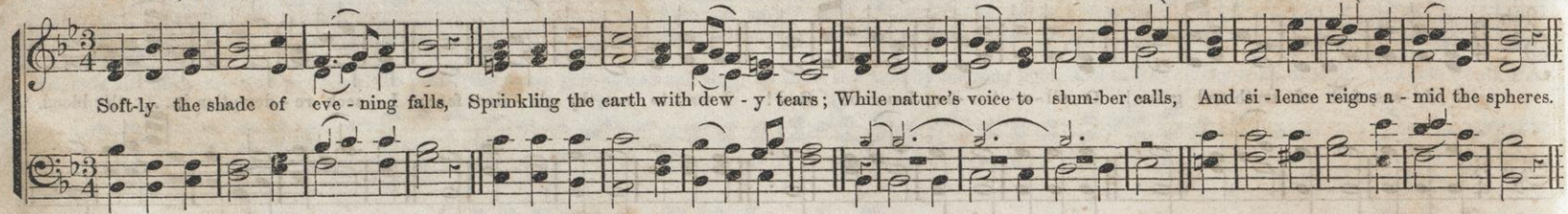
J. H. Rolle.



GERMANY. L. M.

ADAGIO, e Sempre Piano.

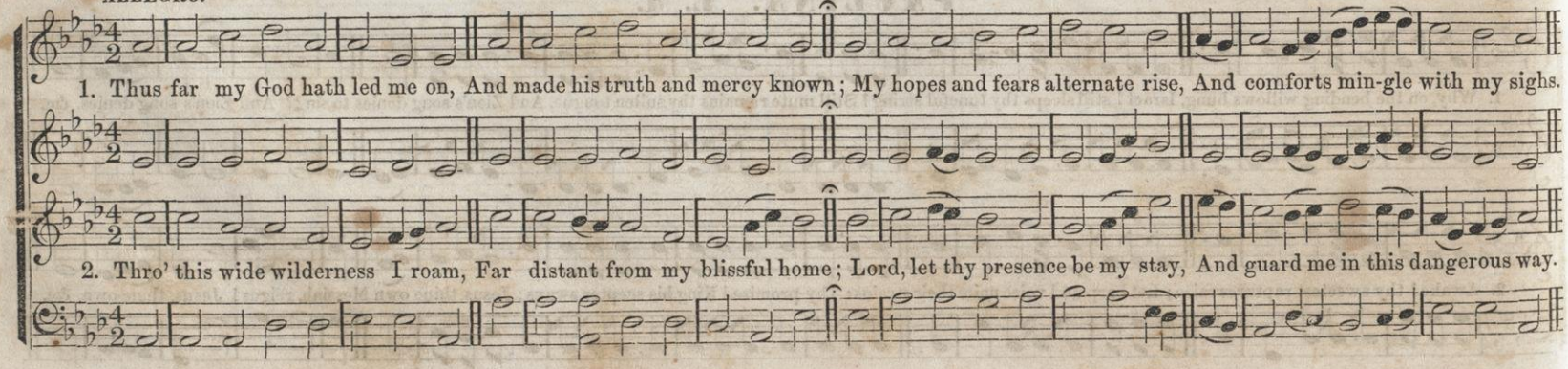
Beethoven.



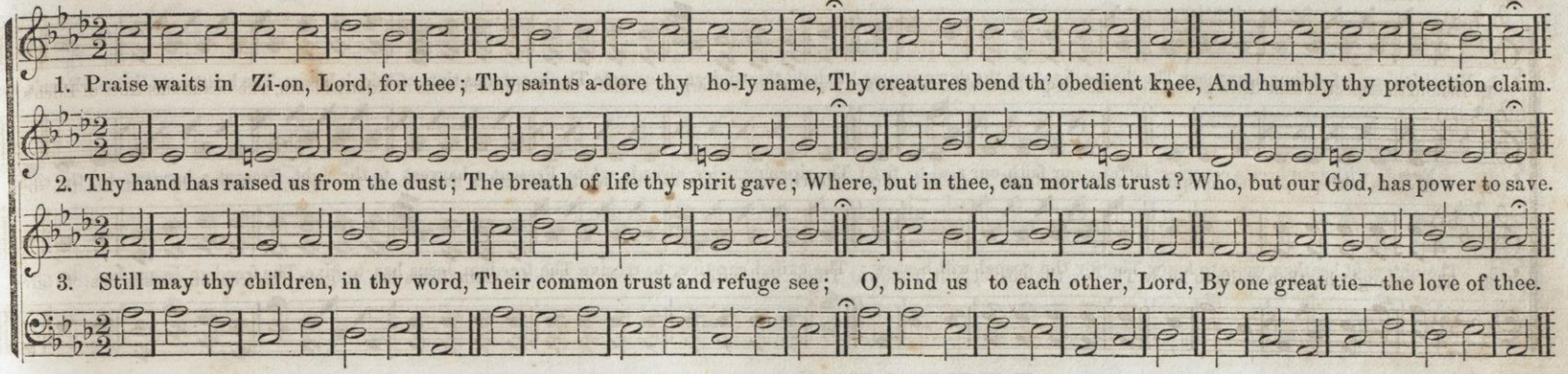
ADRA. L. M.

ALLEGRO.

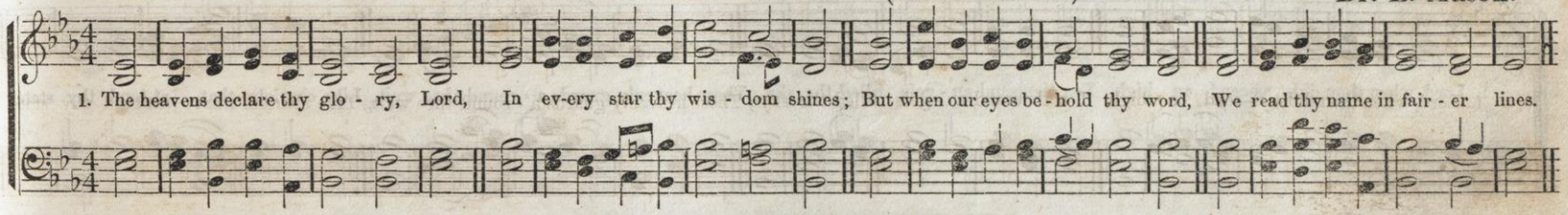
Wm. B. Bradbury. From the "Shawm."



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

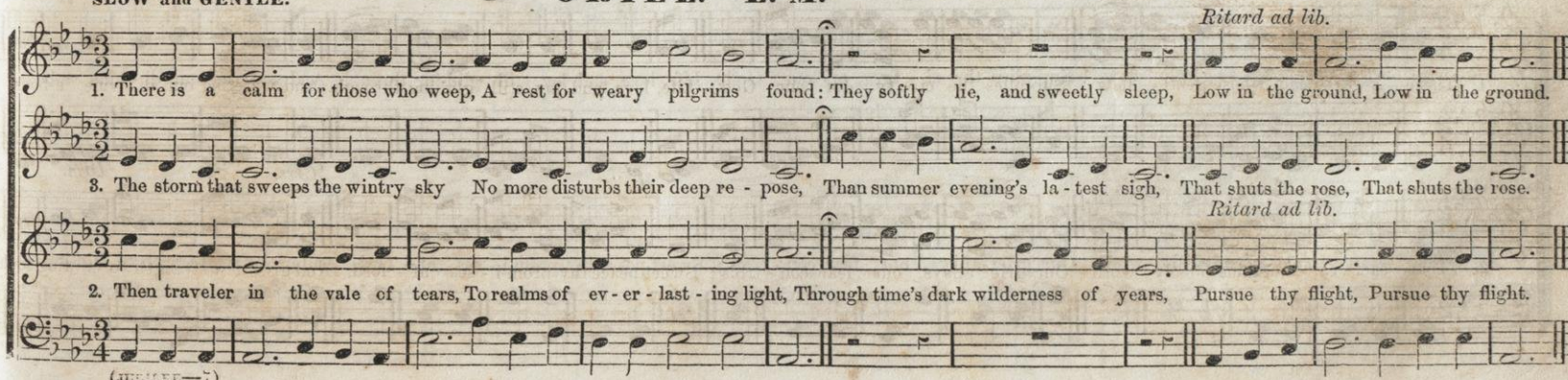


UXBRIDGE. L. M. (Congregational.) Dr. L. Mason.



ORIEL. L. M.

SLOW and GENTLE.



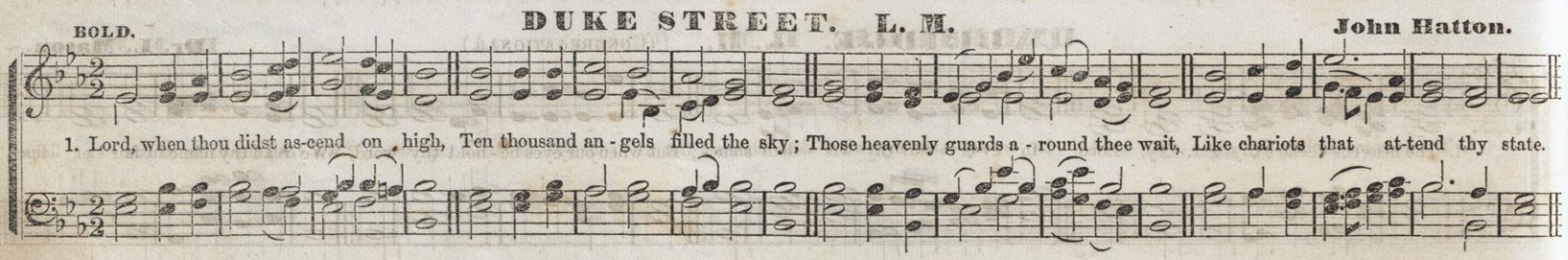
HARMONY CHANT. L. M.

S. F.

DUKE STREET. L. M.

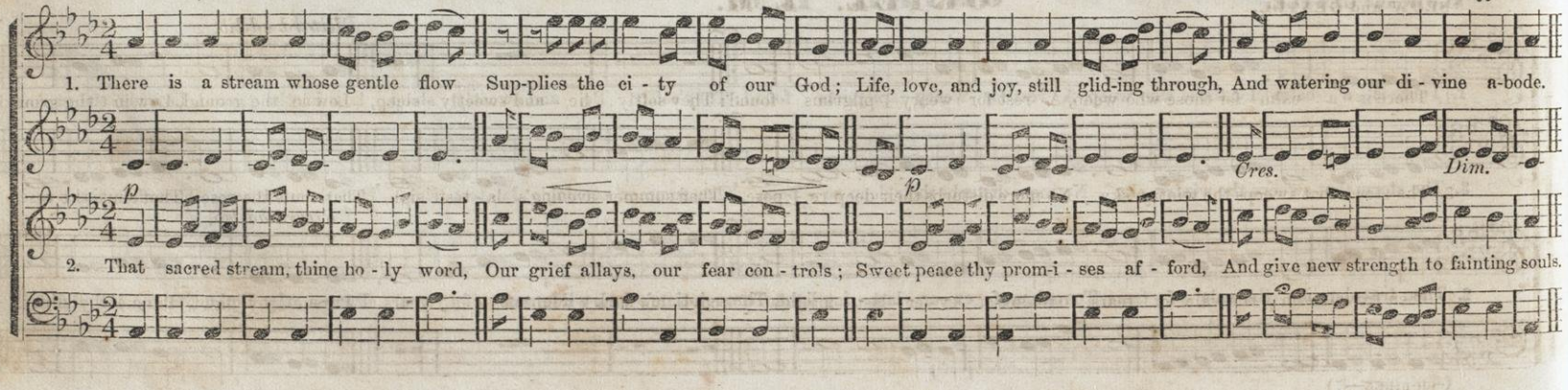
BOLD.

John Hatton.

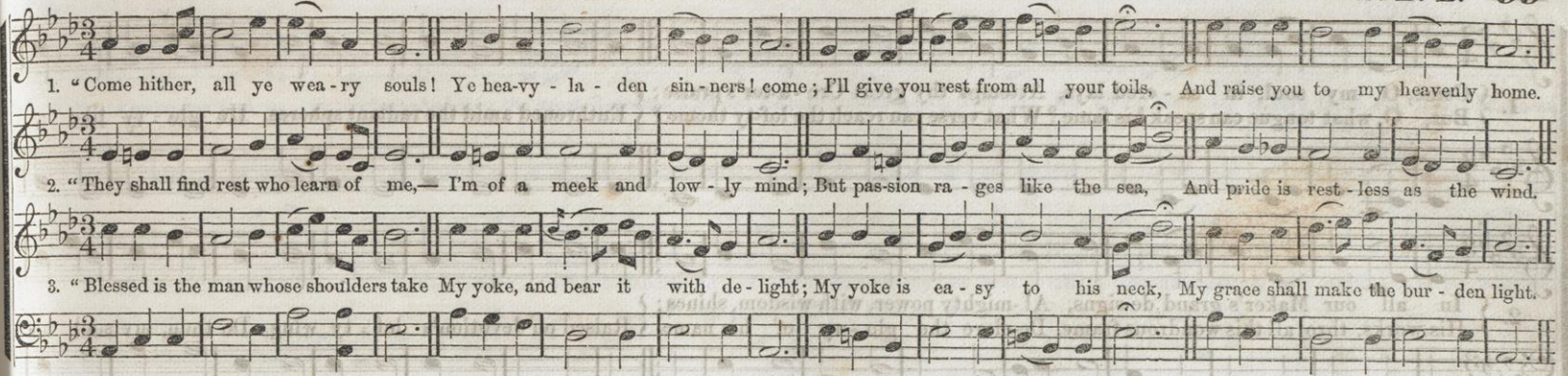


LEGATO—Time, One Second to Each Quarter Note.

OWENS. L. M.

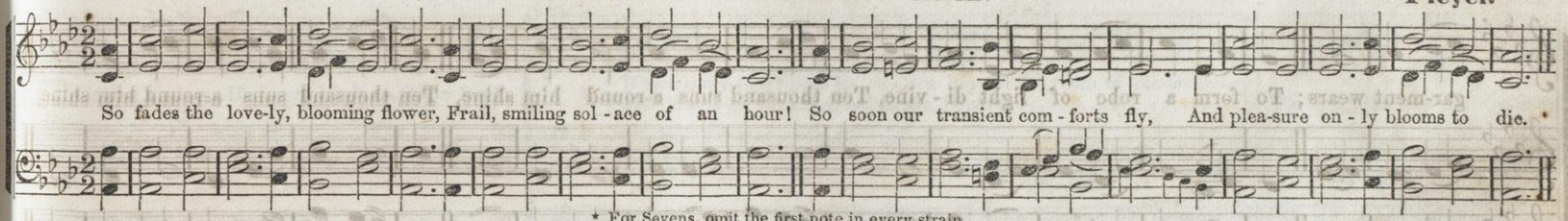


BABCOCK. L. M.



PLEYEL'S HYMN. L. M.

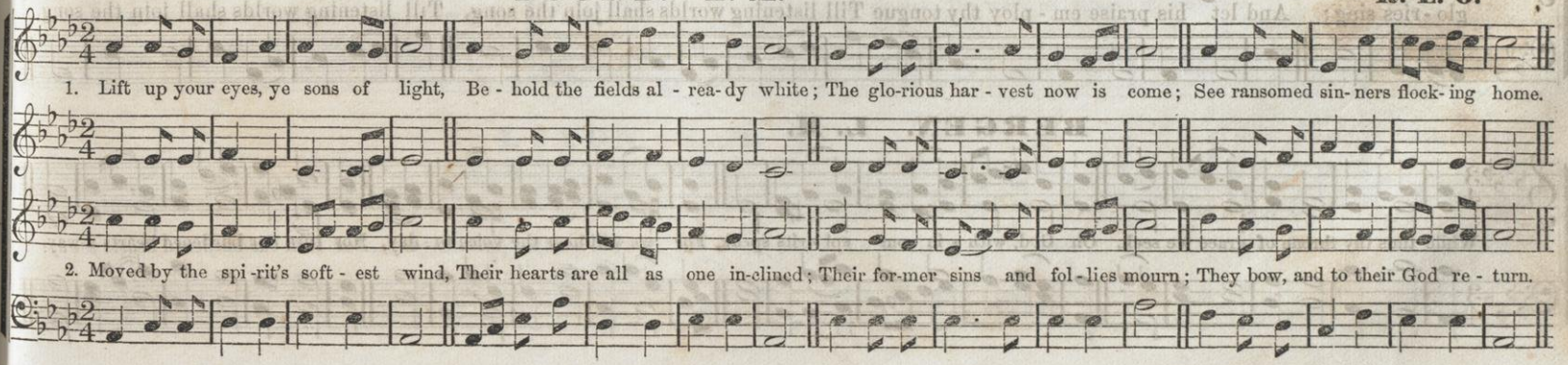
Pleyel.



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

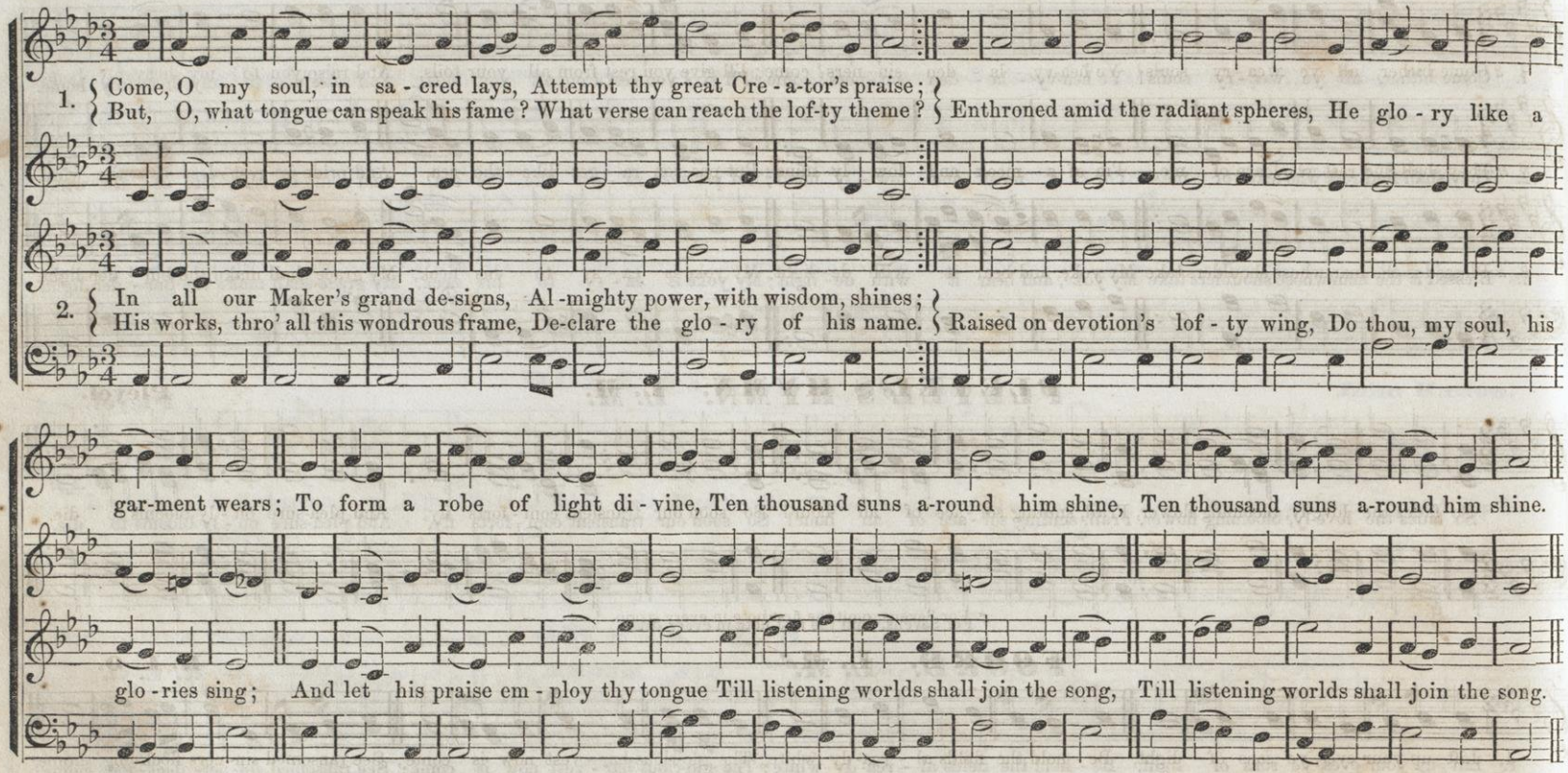
FOORD. L. M.*

R. E. O.

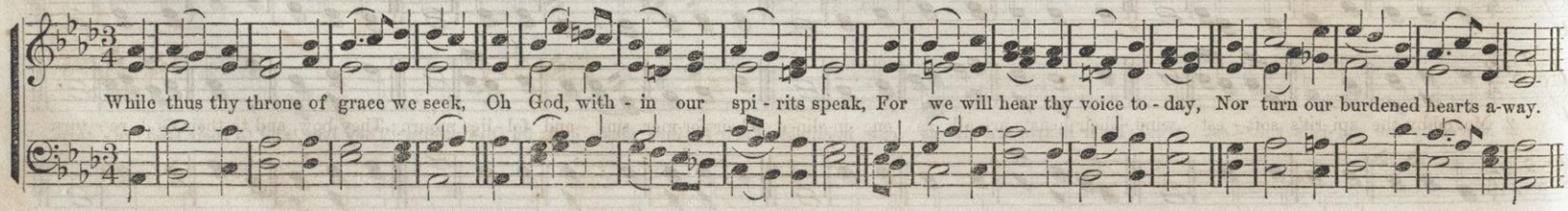


ITALY. L. M. Double.

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 Beyond 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.

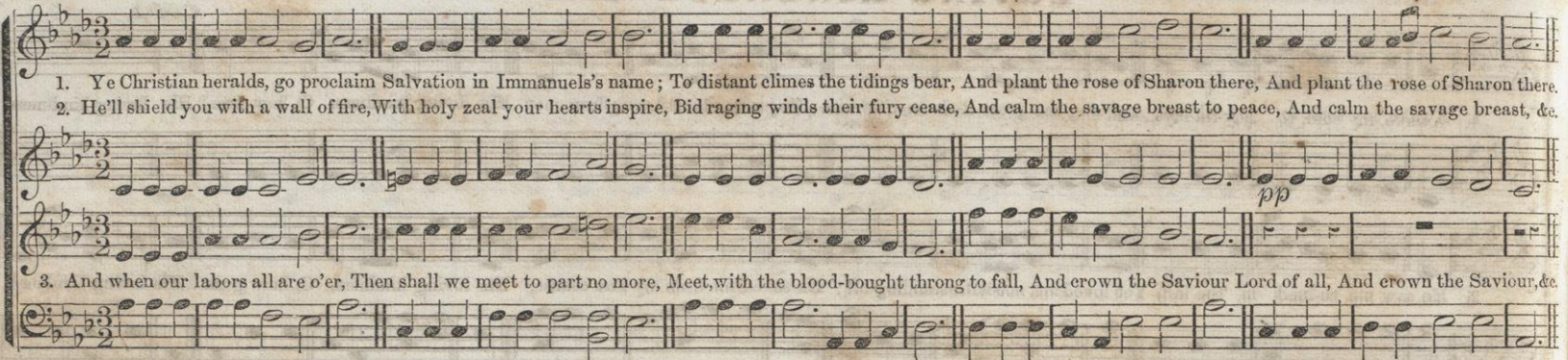
Burder.

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.

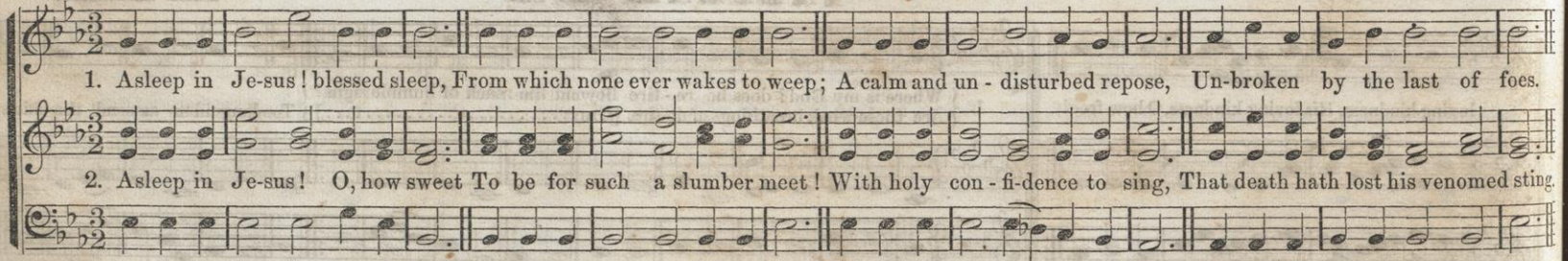
Wm. B. Bradbury. From "The Shawm."



TENDERLY.

REST. L. M.

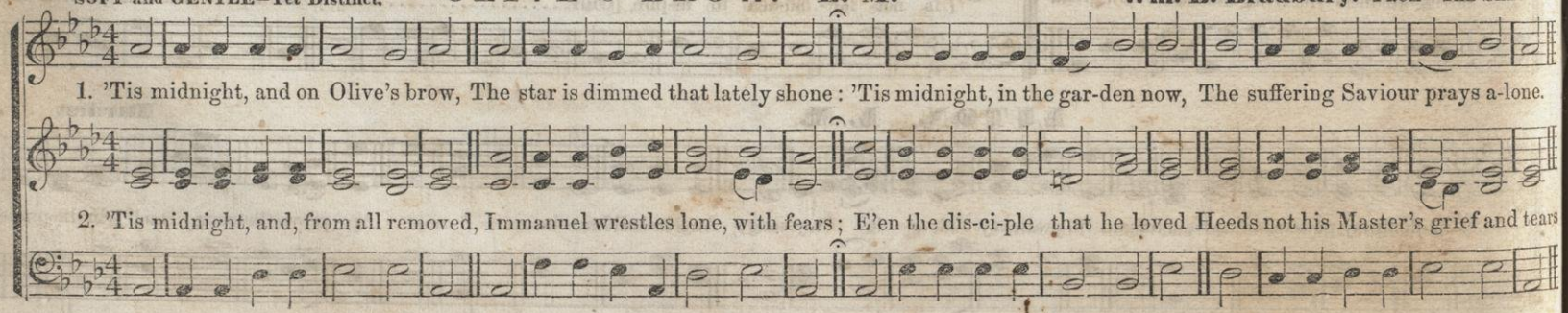
Wm. B. Bradbury. 1843.



SOFT and GENTLE—Yet Distinct.

OLIVE'S BROW. L. M.

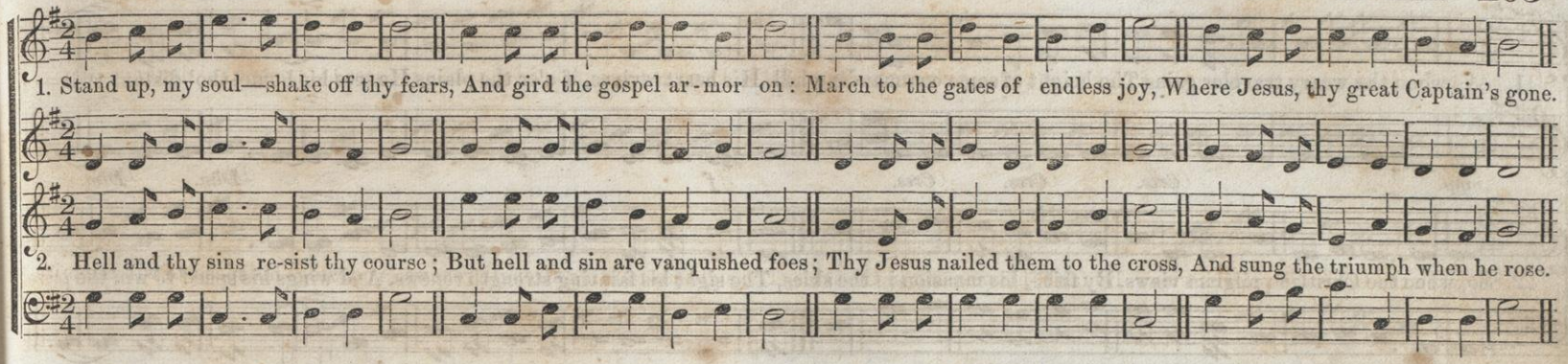
Wm. B. Bradbury. From "The Shawm."



BOLD and SPIRITED.

GALENA. L. M.

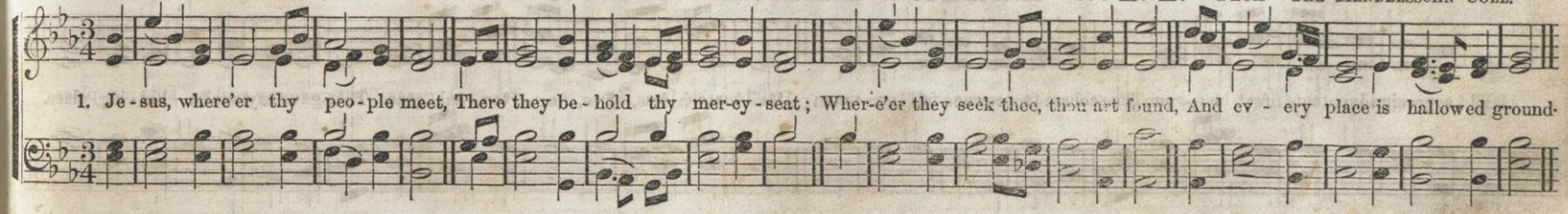
ARRANGED FROM A MS. OF H. T. M.



SMOOTH and FLOWING.

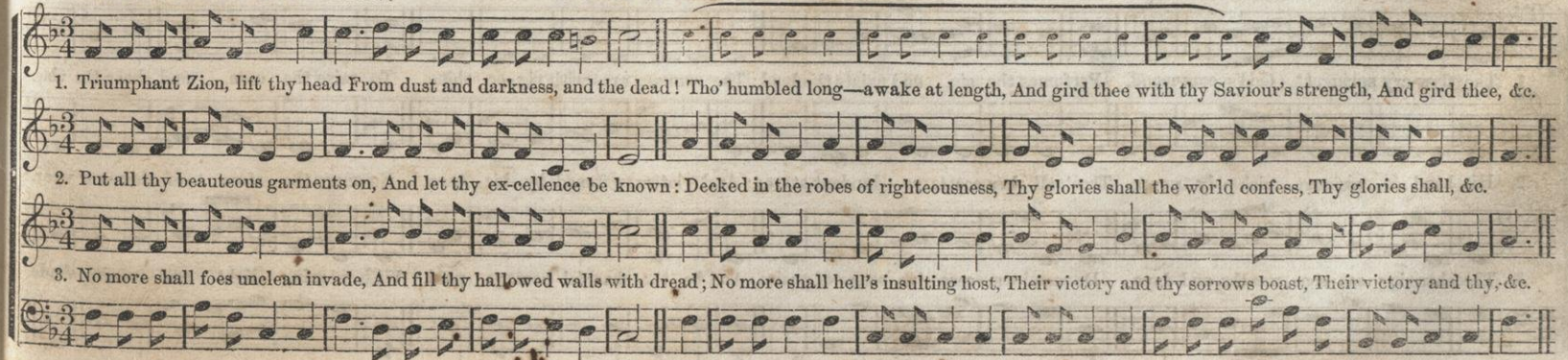
DUMBARTON. L. M.

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



VERY BOLD and ENERGETIC.

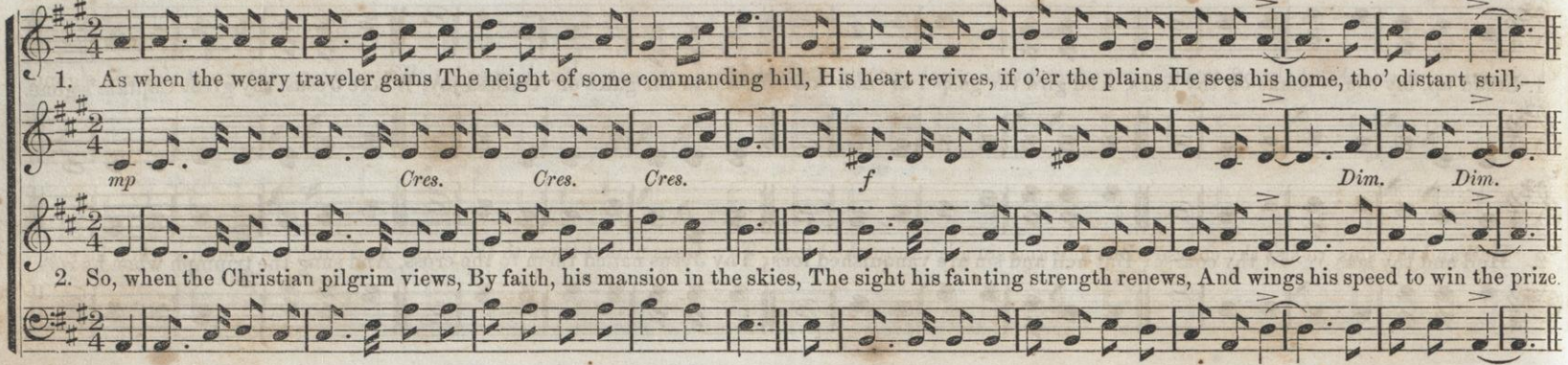
SHERMAN. L. M.



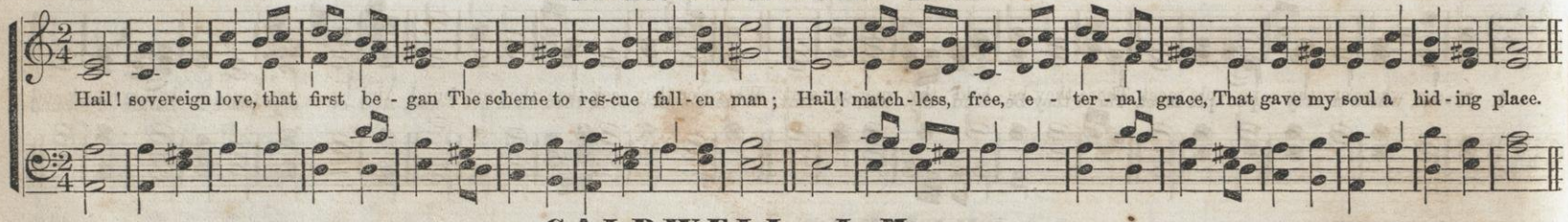
CHEERFUL.

EAGLE ROCK. L. M.

W. B. B.

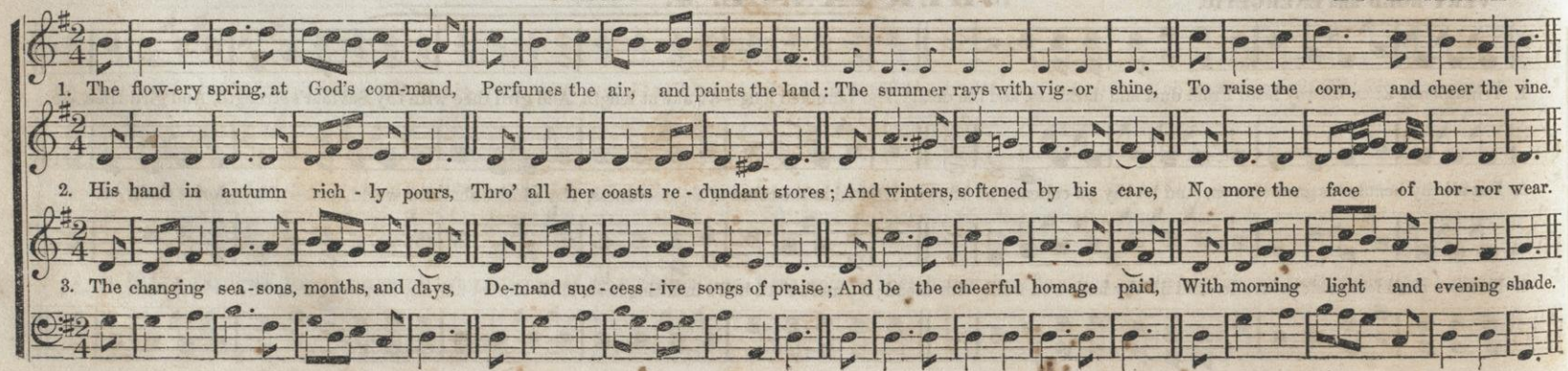


HIDING-PLACE. L. M.



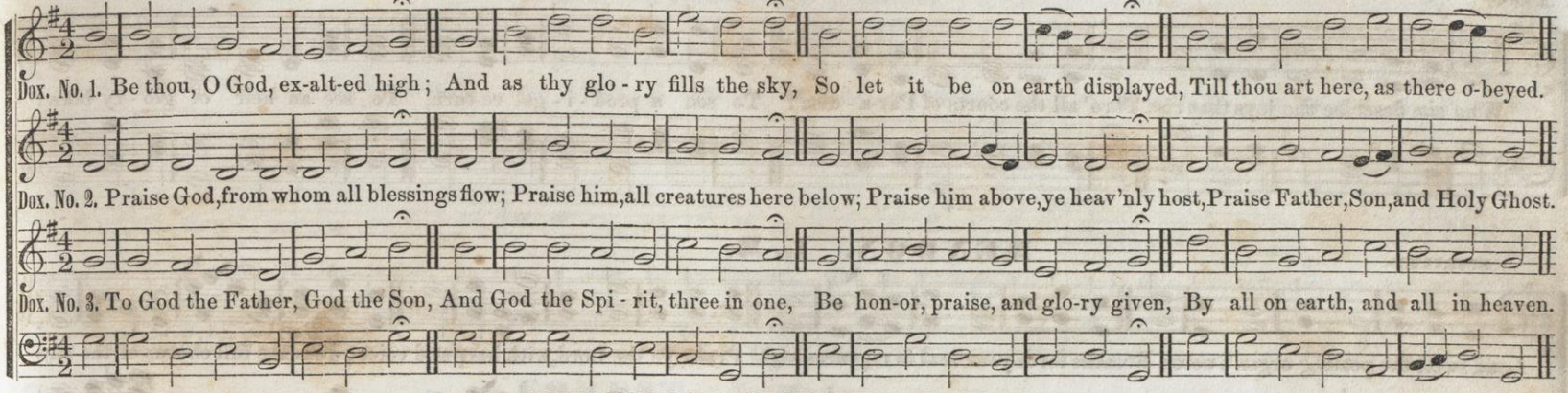
CALDWELL. L. M.

Dr. L. Mason.



OLD HUNDRED. L. M.

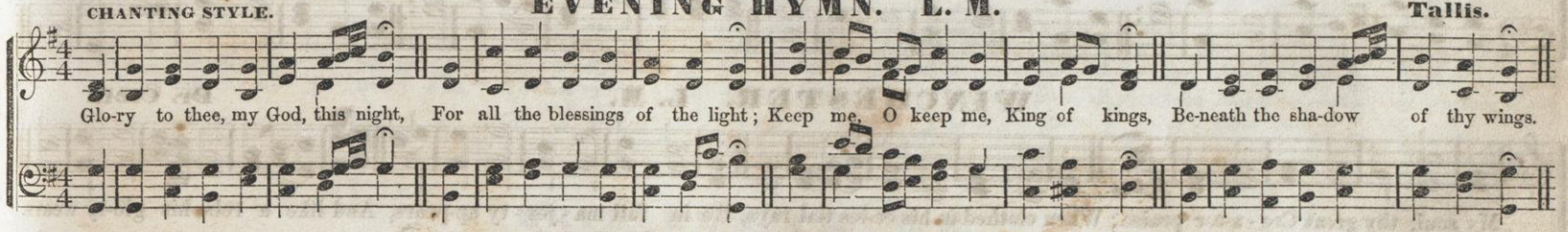
AUTHOR UNKNOWN.



CHANTING STYLE.

EVENING HYMN. L. M.

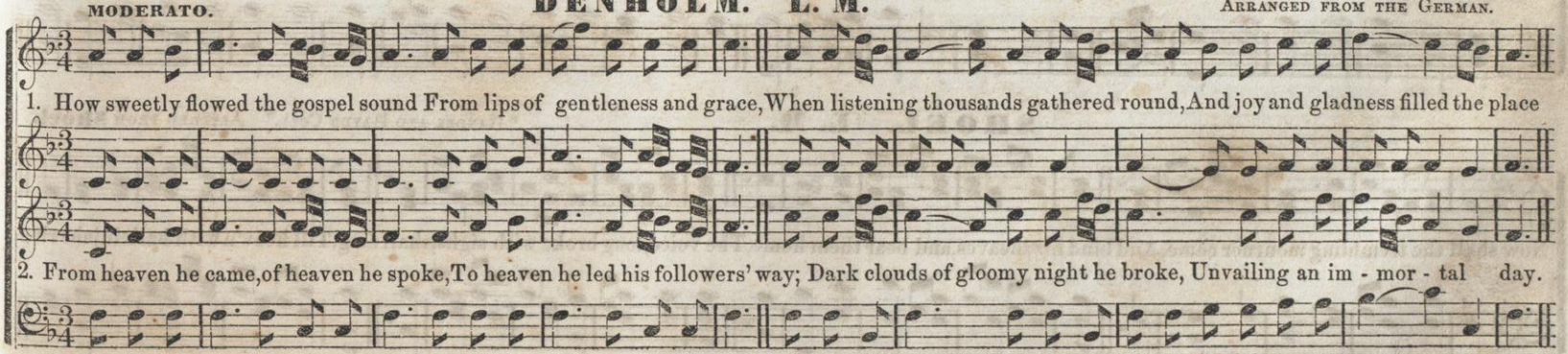
Tallis.



MODERATO.

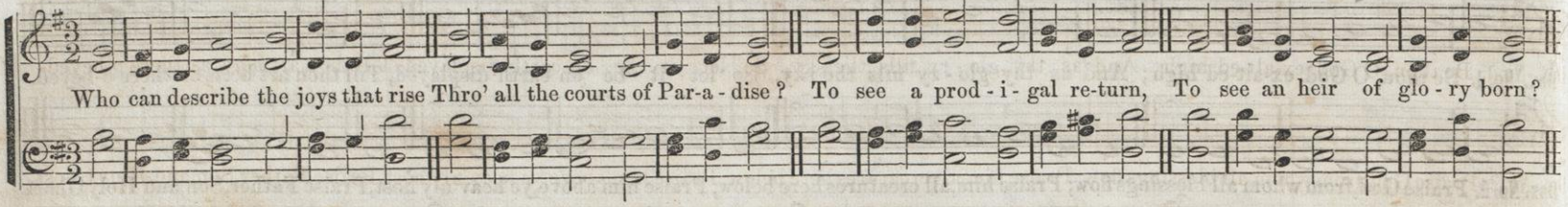
DENHOLM. L. M.

ARRANGED FROM THE GERMAN.



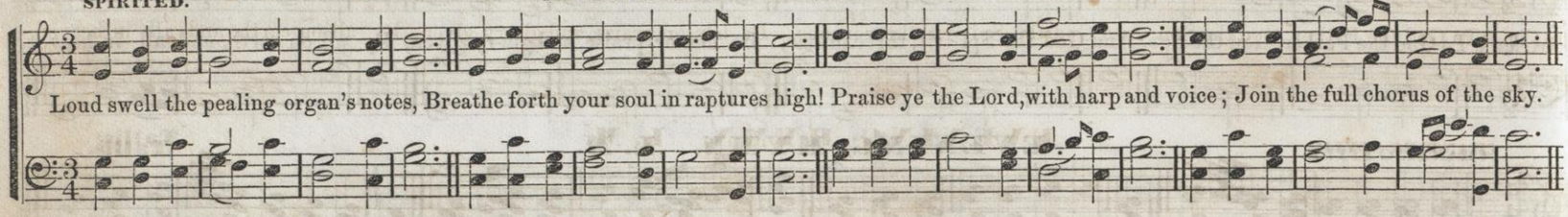
ROCKINGHAM. L. M.

Dr. Lowell Mason.



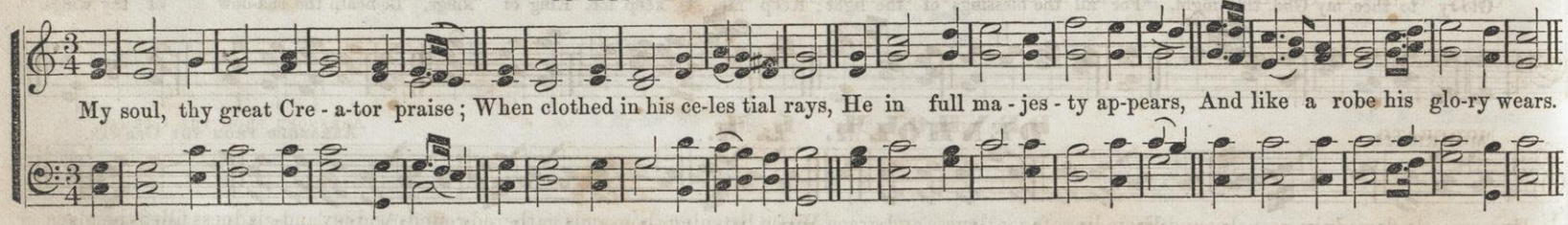
MENDON. L. M.

SPIRITED.



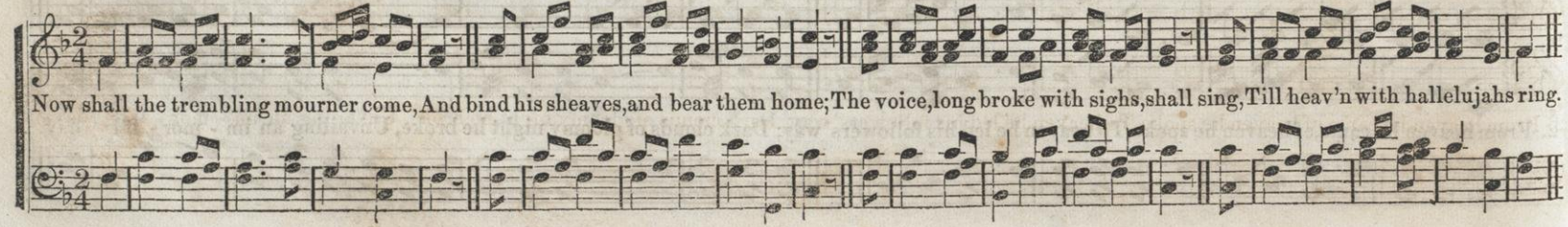
WINCHESTER. L. M.

Dr. Croft.



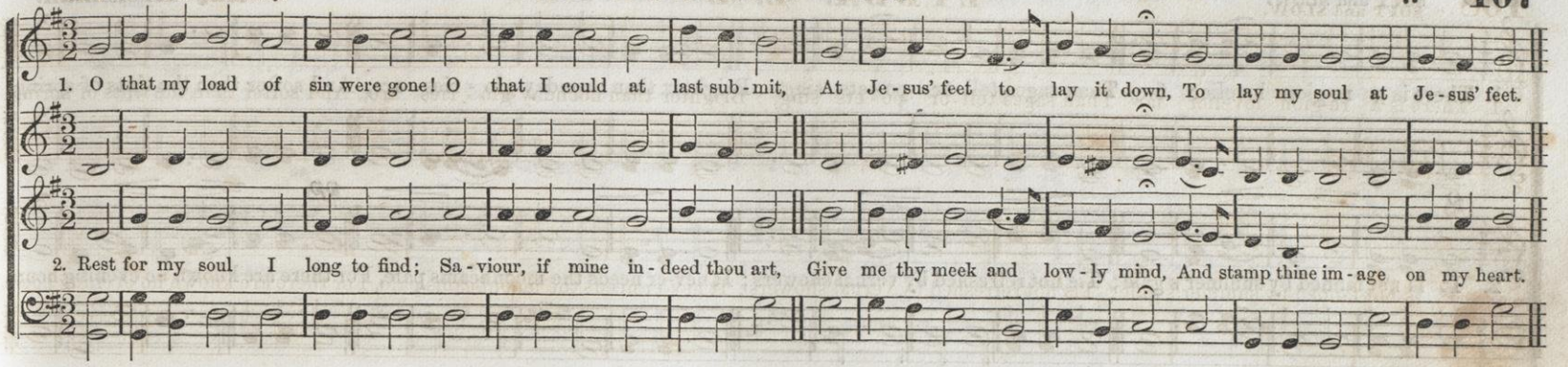
SHOEL. L. M.

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



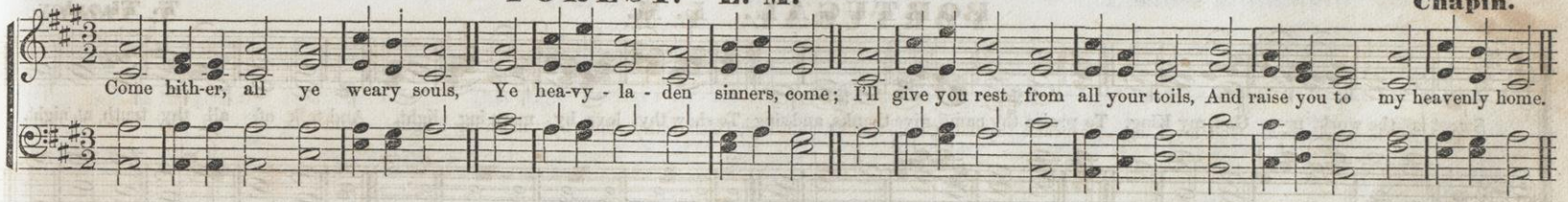
TENDERLY.—Devoutly.

THE BURDEN. L. M.



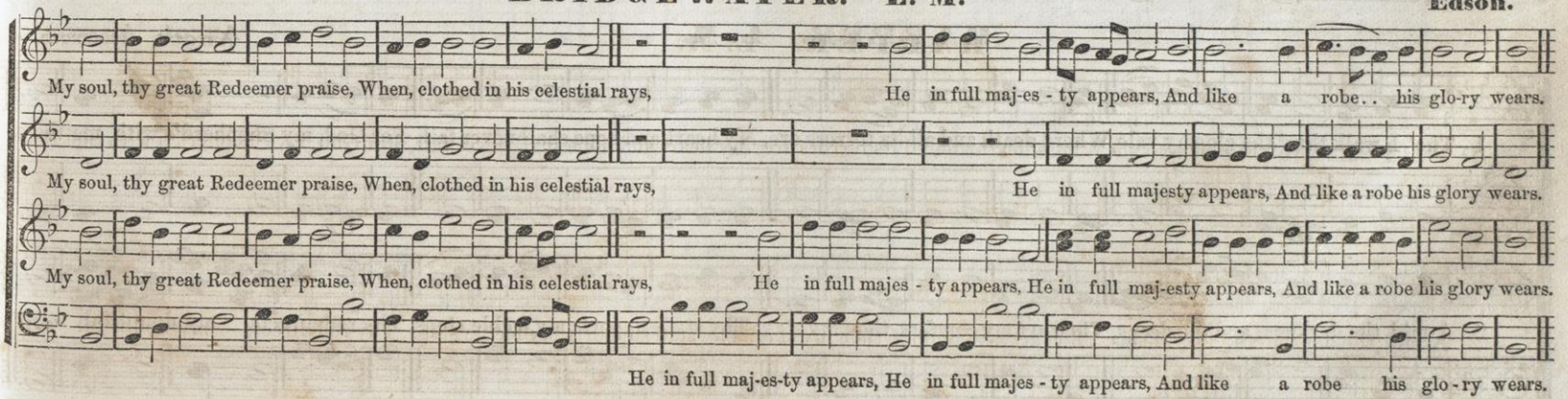
FOREST. L. M.

Chapin.



BRIDGEWATER. L. M.

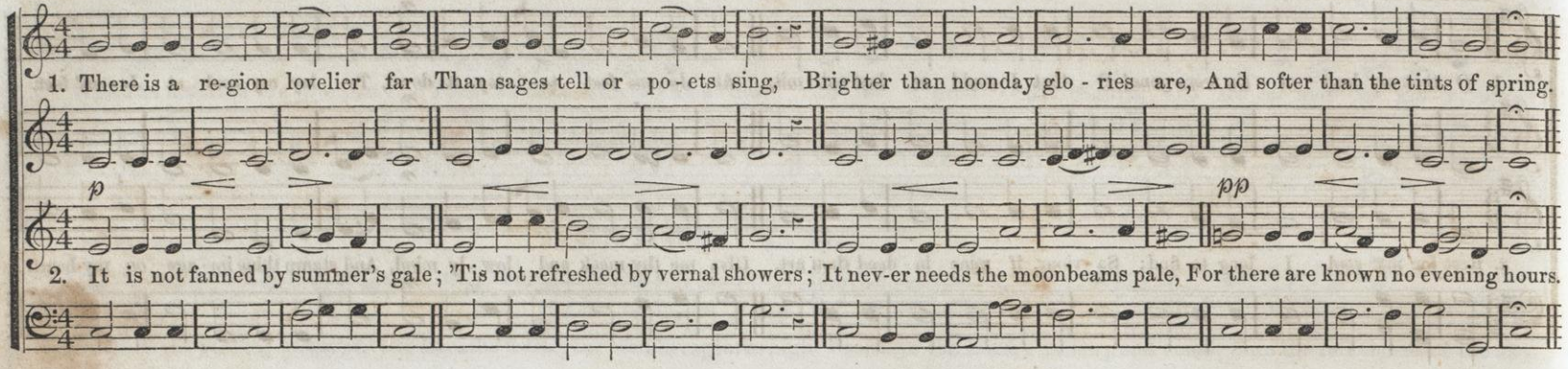
Edson.



SOFT and SLOW.

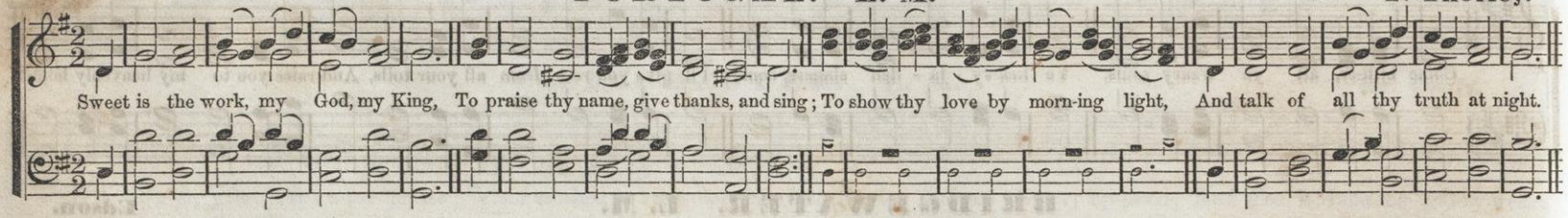
LYDDA. L. M.

Aug. Kreissman.



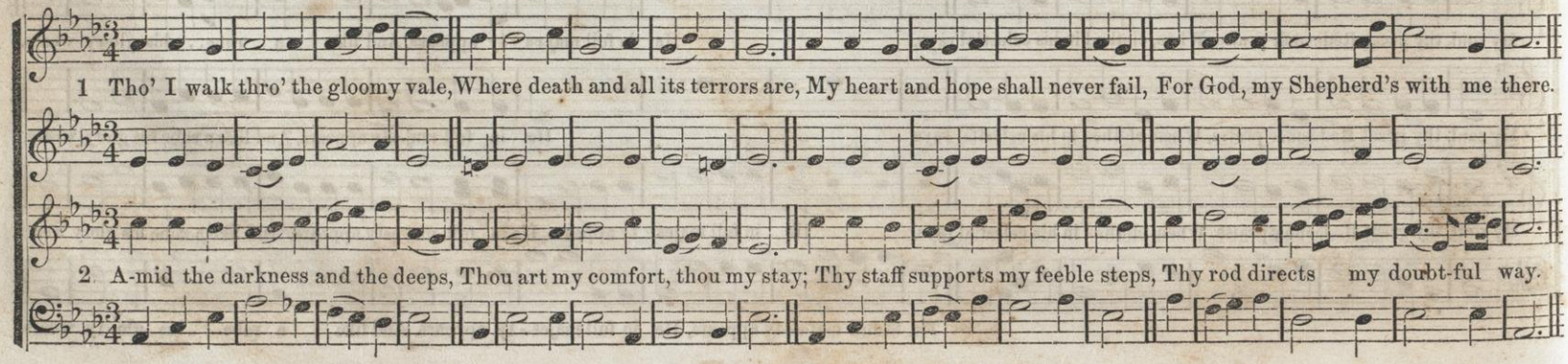
PORTUGAL. L. M.

T. Thorley.



HARPER. L. M.

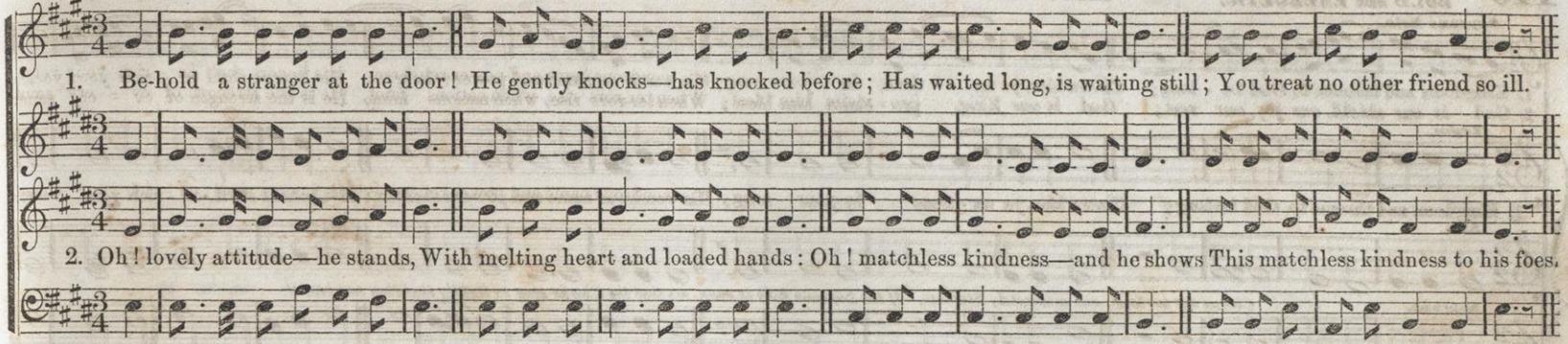
Ancot. Arranged.



SLOWLY.

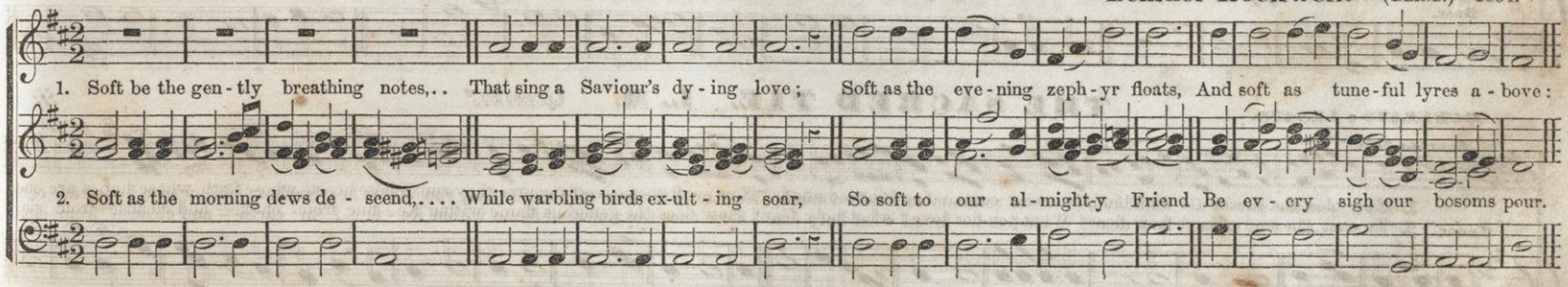
HARTEL. L. M.

Dr. L. Mason. From "The Hallelujah."



OLEAN. L. M.

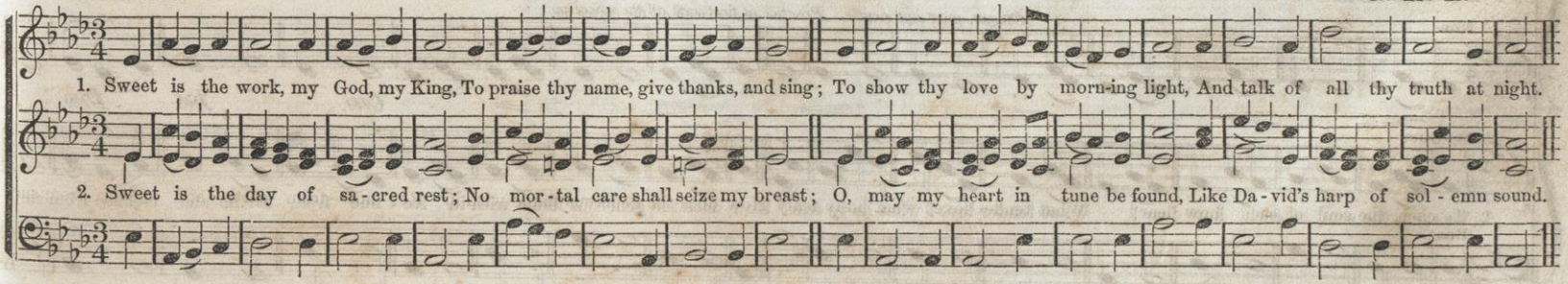
Lemuel Rockwell. (Blind.) 1854.



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.

Soprano. *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.*

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.

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

Alto. *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.

* 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.

MODERATE, but EXPRESSIVE. Soprano Solo.

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

T. Wood, ALBANY.

1. There is a stream whose gen - tle flow, Sup - plies the ci - ty of our God, Life, love, and joy, still gliding through, And wa-ter-ing our di - vine a - bode.

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

2. That sacred stream whose holy fount, Does all our rag - ing fears con - trol; Sweet peace thy prom - i - ses af - ford And give new strength to faint - ing souls.

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

SLOW and SOFT.

ROSEDALE. L. M.

G. F. Root.

1. { Great God, to thee my evening song With humble grat-i - tude I raise; } Oh, let thy mer-cy tune my tongue, *Omit.* - - - - - { And fill my heart with live-ly praise.

2. { My days un-cloud-ed, as they pass, And every gently rolling hour, } Are monuments of wondrous grace, *Omit.* - - - - - { And witness to thy love and power.

CHRISTIAN'S SLEEP. L. M.

W. B. B.

1. Dear is the spot where Christians sleep, And sweet the strain which an-gels pour; O, why should we in an - guish weep? They are not lost—but gone be - fore.
2. Say, why should friendship grieve for those Who safe ar - rive on Ca - naan's shore? Released from all their hurt - ful foes, They are not lost—but gone be - fore.
3. How ma - ny pain-ful days on earth Their fainting spi - rits numbered o'er! Now they en - joy a heaven-ly birth; They are not lost—but gone be - fore.
4. Dear is the spot where Christians sleep, And sweet the strain which an-gels pour; O, why should we in an - guish weep? They are not lost—but gone be - fore.

QUITO. L. M.

Who is this stranger in dis - tress, That tra-vels thro' this wil-der-ness? Oppressed with sorrow and with sin, On her beloved Lord she leans, On her beloved Lord she leans.

WILSON. L. M.

W. B. B. Leipzig, Jan., 1848. From "The Mendelssohn Coll."

AFFETTUOSO.—LEGATO.

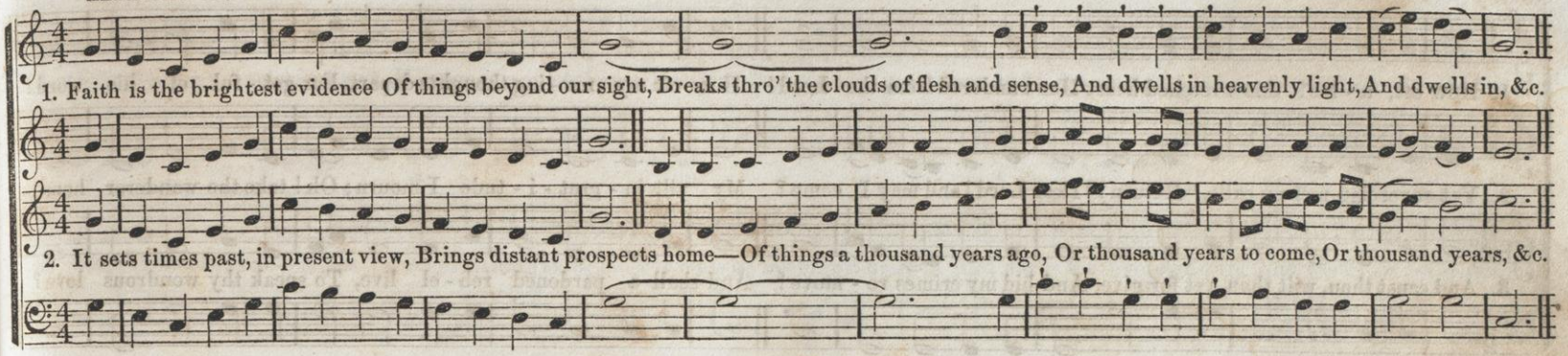
1. My spi - rit sinks with-in me, Lord; But I will call thy grace to mind, And times of past dis-tress record, When I have found my God was kind.

Cres.

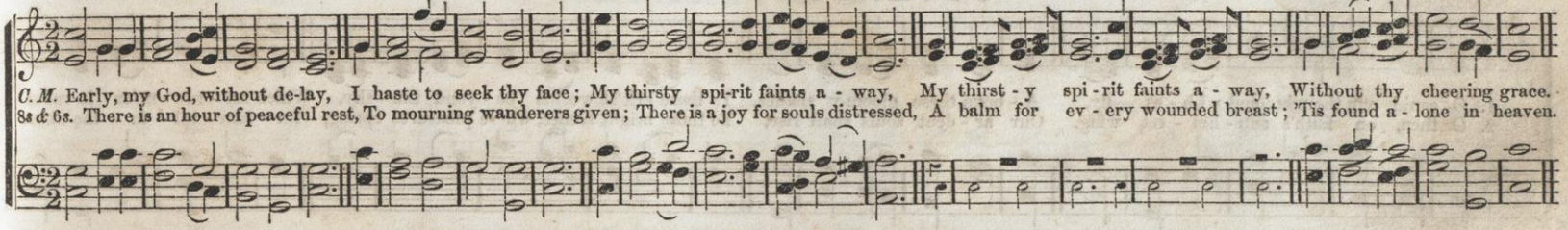
2. Yet will the Lord command his love, When I ad - dress his throne by day, Nor in the night his grace remove, The night shall hear me sing and pray.

ALLEGRO.—Joyful.

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

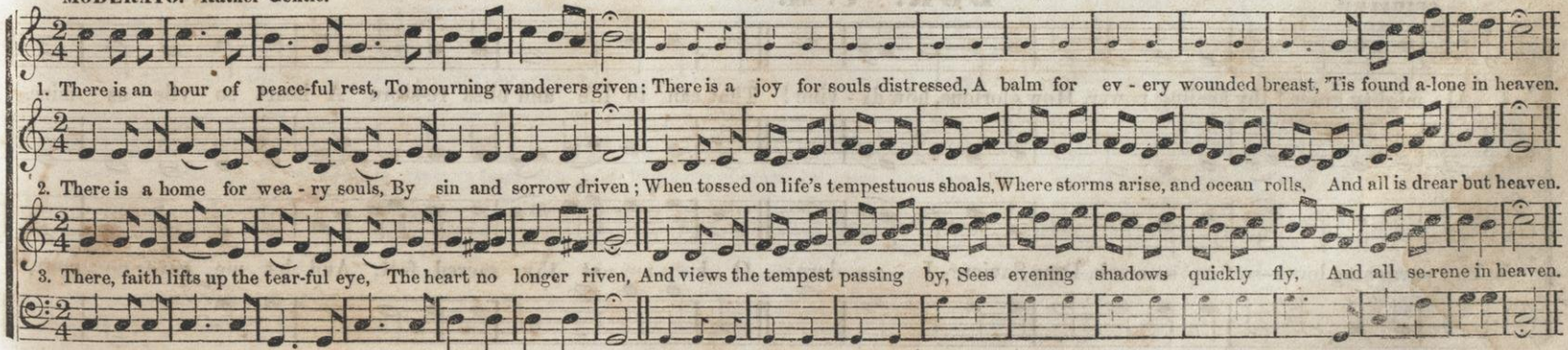


LANESBORO'. C. M. Or 8s & 6s. English.



MODERATO.—Rather Gentle.

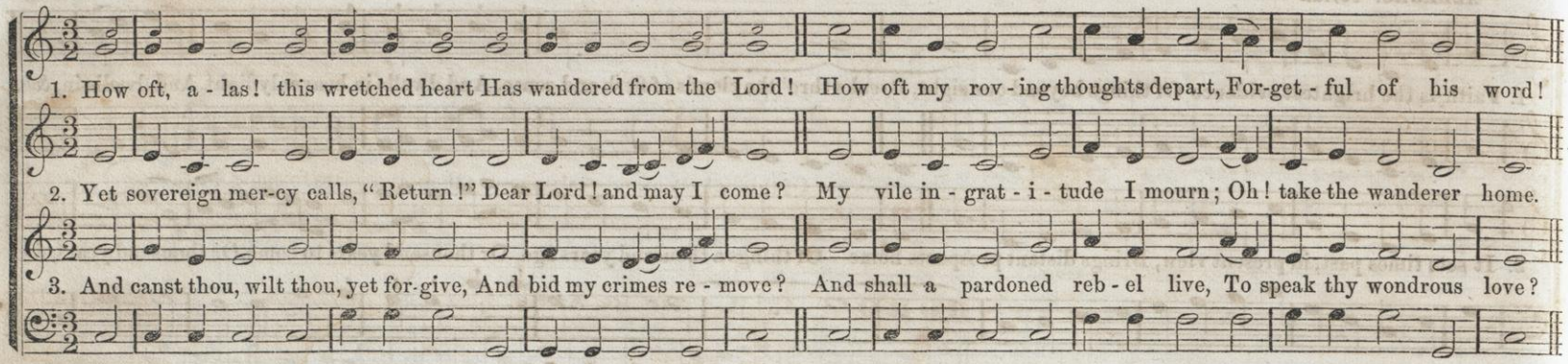
DEBORAH. C. M. Or 8s & 6s. (Choir and Singing School.)



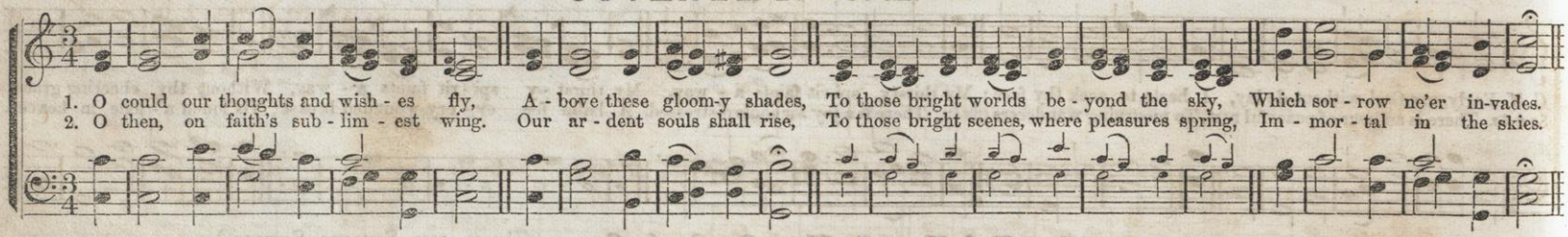
GENTLE.

ESLI. C. M.

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

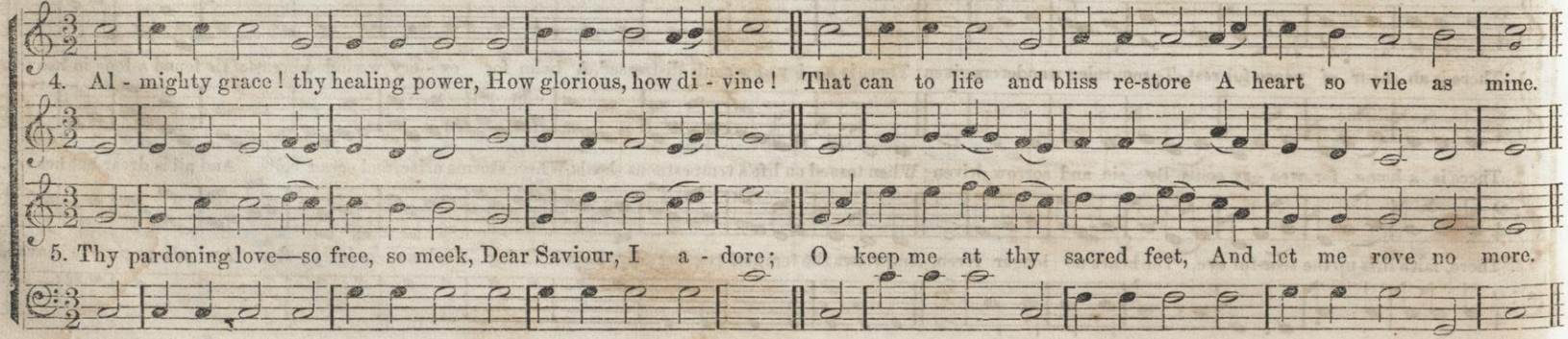


COVENTRY. C. M.



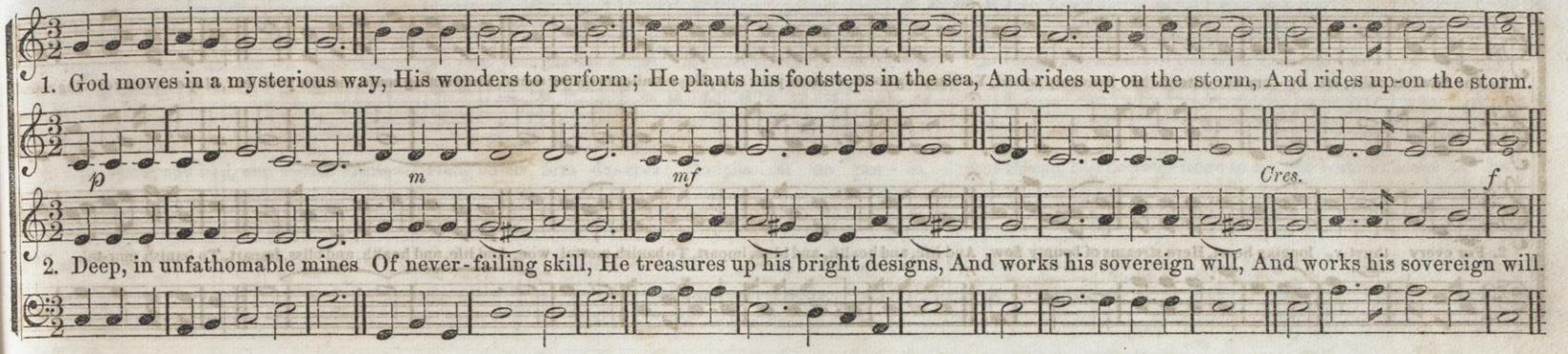
SPIRITED.

DOR. C. M.



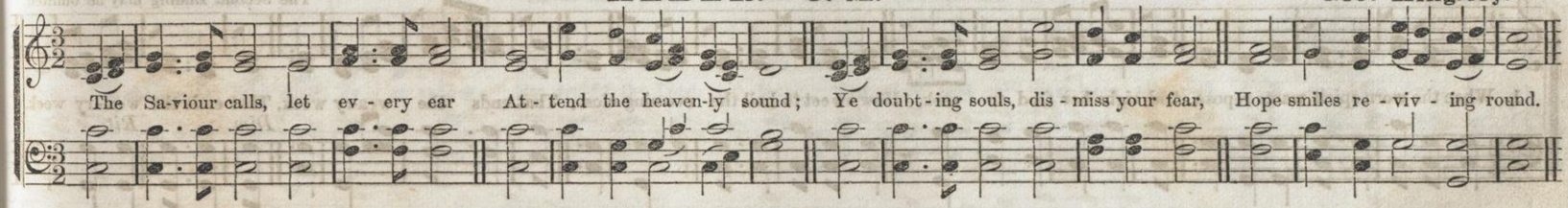
DISTINCT.—Rather Staccato.

BERITH. C. M.



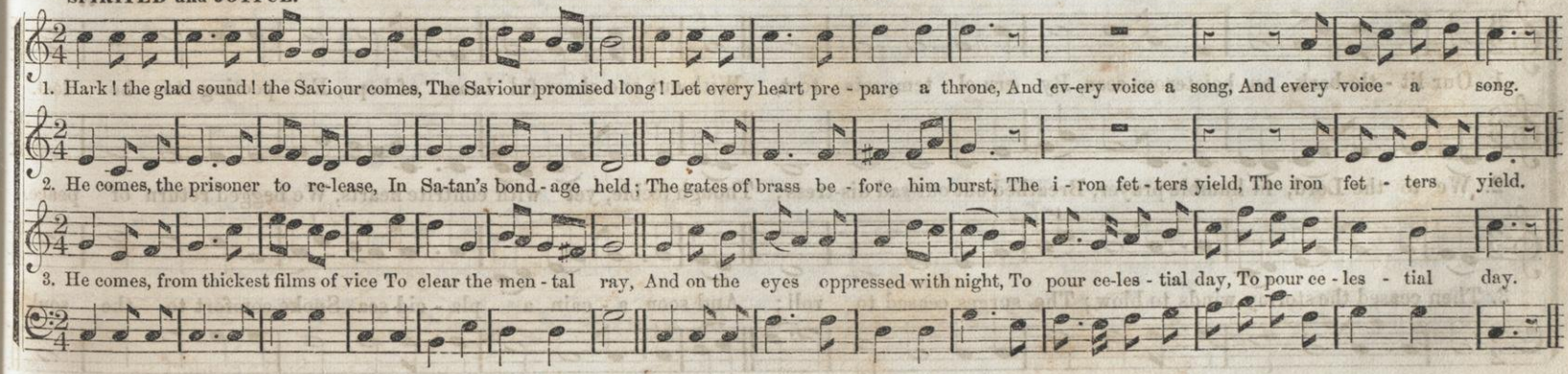
HEBER. C. M.

Geo. Kingsley.



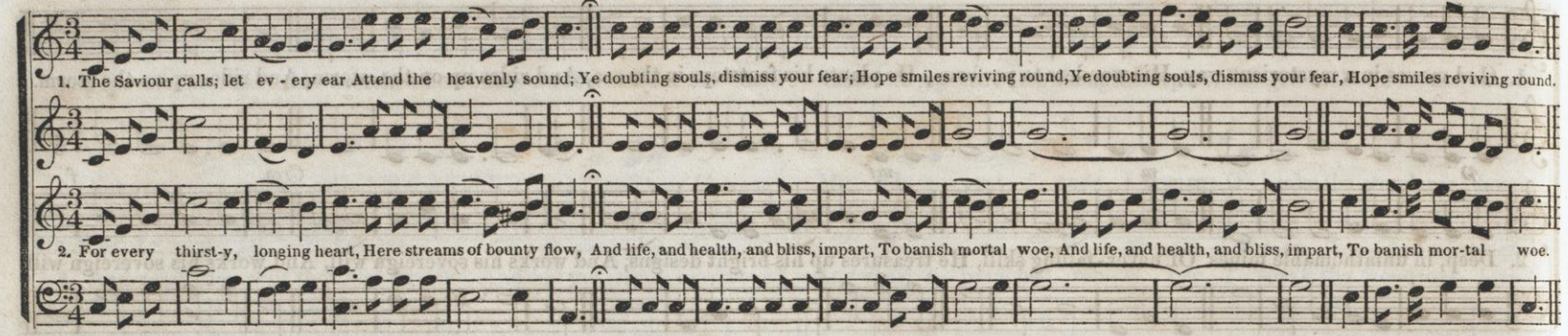
SPIRITED and JOYFUL.

CALNO. C. M.



SPIRITED.

CHAPMAN. C. M.

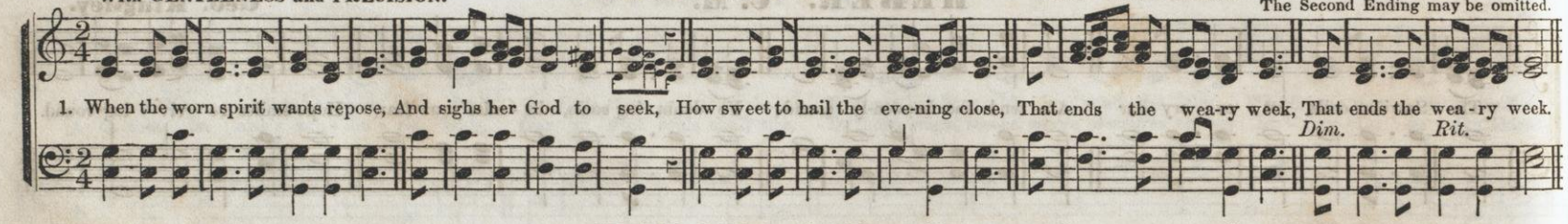


With GENTLENESS and PRECISION.

EDMESTON. C. M.

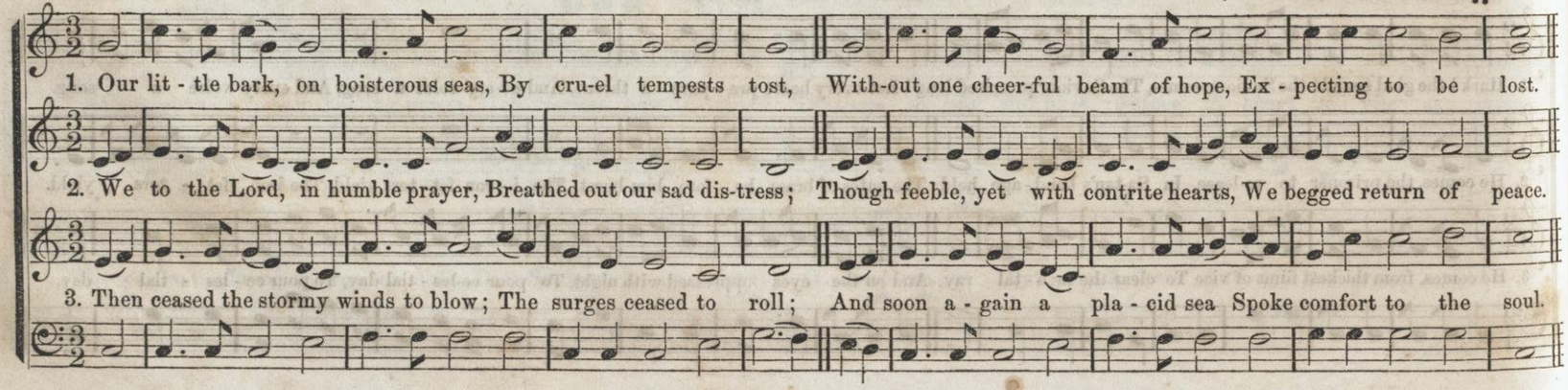
From "The Dulcimer." **I. B. Woodbury.**

The Second Ending may be omitted.



GENTLY.

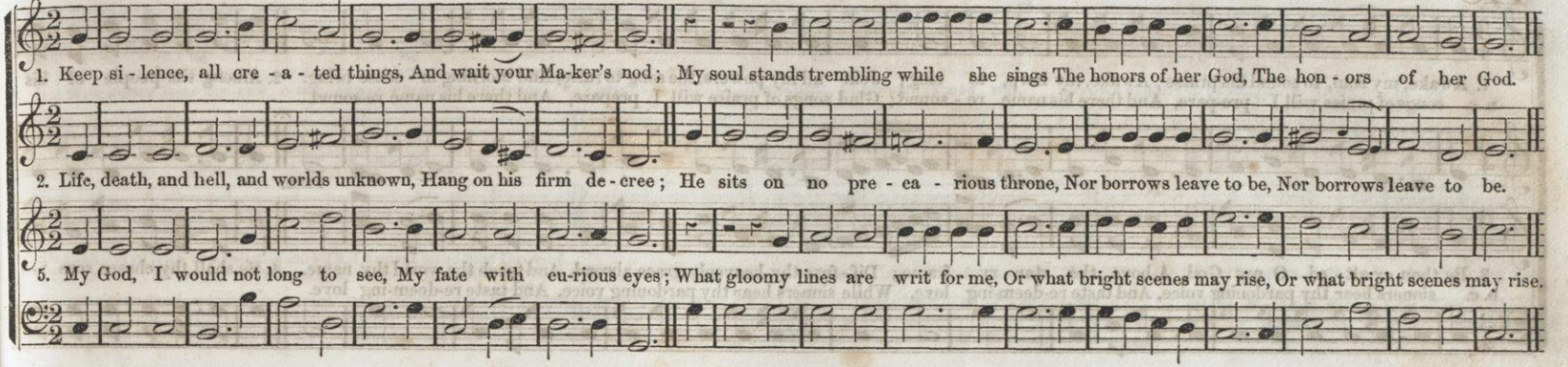
MADAN. C. M. (Choir and Congregational.)



GRAVE.—Slow and Majestic.

CREMONA. C. M.

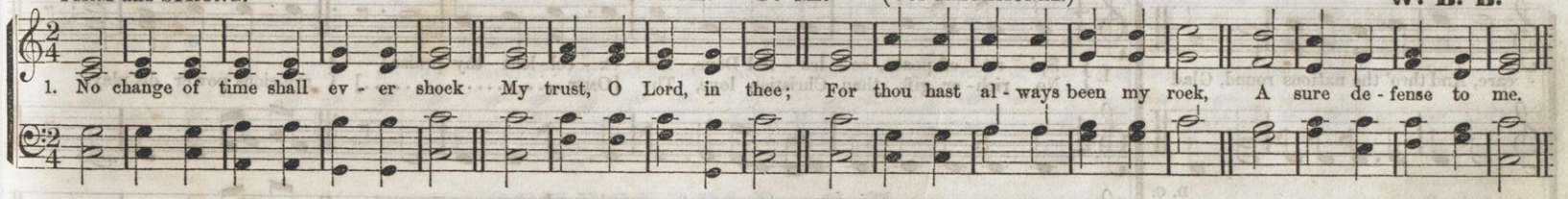
ARR. FROM **Romberg.**



FIRM and STRONG.

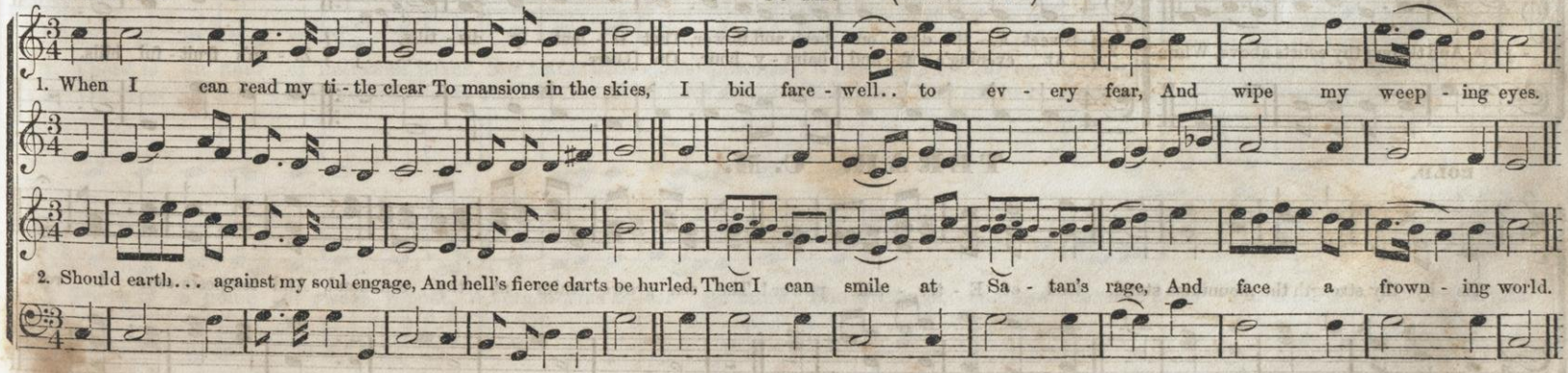
AGAWAM. C. M. (CONGREGATIONAL.)

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; Glad songs of praise will I prepare, And there his name re-sound.

2. Among the people of his

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.**

1. { O speed thee, Christian, on thy way, And to thy ar-mor cling; } With girded loins the call o-bey, That grace and mercy bring. } 2. There is a bat - tle to be fought, An upward race to run, A crown of glory to be sought, A victory to be won.

3. { The shield of faith re - pels the dart That Satan's hand may throw; } His arrow can not reach the heart, If Christ control the bow. } 4. The glowing lamp of prayer will light Thee on thy anxious road, 'Twill keep the goal of heav'n in sight, And guide thee to thy God.

BROWN. C. M.

ALLEGRETTO.

Wm. B. Bradbury. 1845.

I love to steal a-while a - way From ev - ery cumbering care, And spend the hours of set - ting day, In hum - ble, grate - ful prayer.

SCHROEPPLE. C. M.

LEGATO.

G. A. Smith.

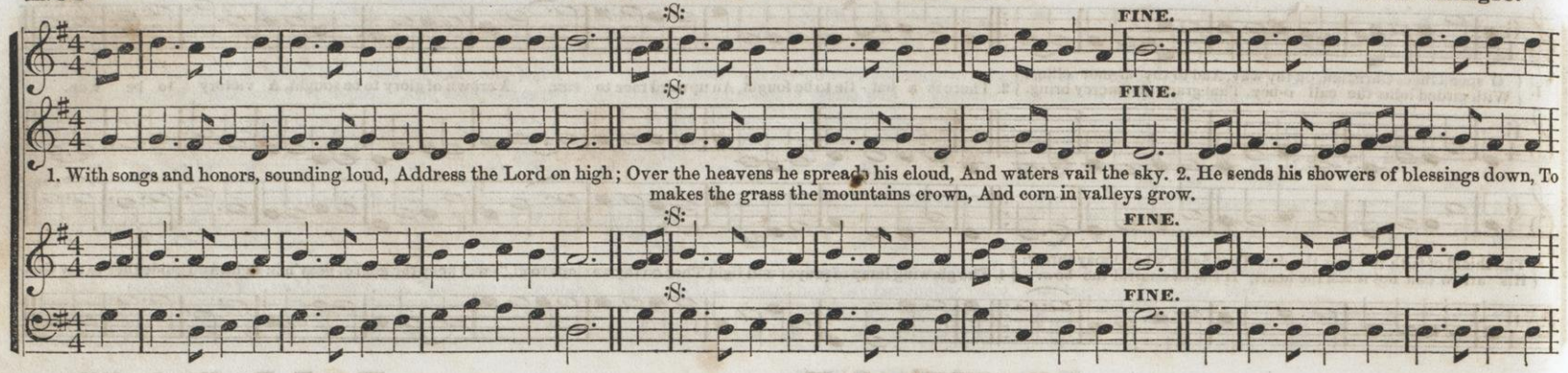
1. There is an hour of hallowed peace, For those with cares oppressed, When sighs and sorrowing tears shall cease, And all be hushed to rest.
2. 'Tis then the soul is freed from fears And doubts which here annoy; Then they that oft have sown in tears Shall reap a - gain in joy.

m *p* *Cres.* *Rit.* *pp*

3. There is a home of sweet repose, Where storms as-sail no more; The stream of end-less pleasure flows On that ce - les - tial shore.

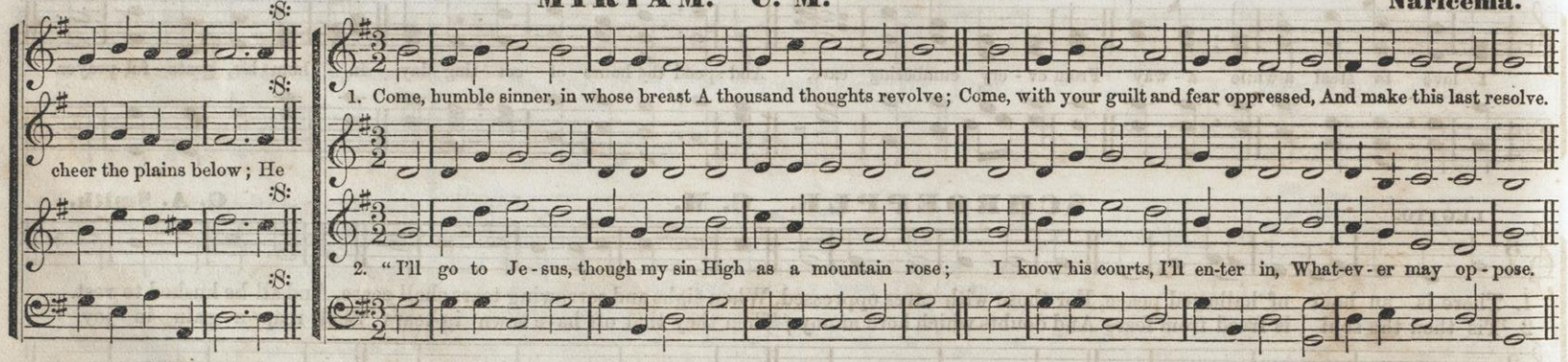
VERDURE. C. M. Double.

Wm. Mingle.



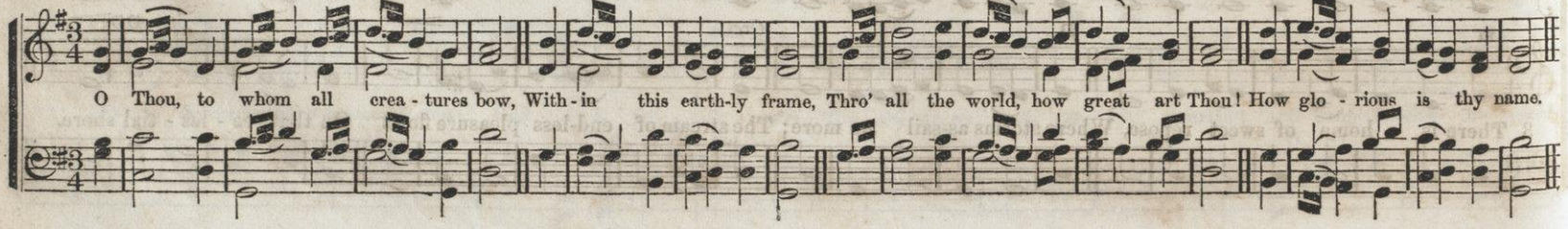
MIRIAM. C. M.

Naricema.



ST. MARTINS. C. M.

Tansur.



LAKE PLEASANT. C. M. Double.

1. Ye wretched, hun-gry, starving poor, Be-hold a roy-al feast;
Where Mercy spreads her bounteous store For every humble guest. There Jesus stands with open arms; He calls, He bids you come; Tho' guilt restrains, and fear alarms, Be-

2. O, come, and with his children taste The blessings of his love;
While hope expects the sweet repast Of nobler joys a-bove. There, with uni-ted heart and voice, Before th' e-ter-nal throne, Ten thousand thou-sand souls re-joice In

DOUBLEDAY. C. M. *

hold, there yet is room, Behold, there yet is room.

songs on earth unknown, In songs on earth unknown.

1. Approach, my soul! the mercy-seat, Where Jesus answers prayer; There humbly fall before his feet, For none can perish there.

2. Thy promise is my on-ly plea, With this I venture nigh: Thou callest burdened souls to thee, And such, O Lord! am I.

MEDFIELD. C. M.

W. Mather.

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

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.

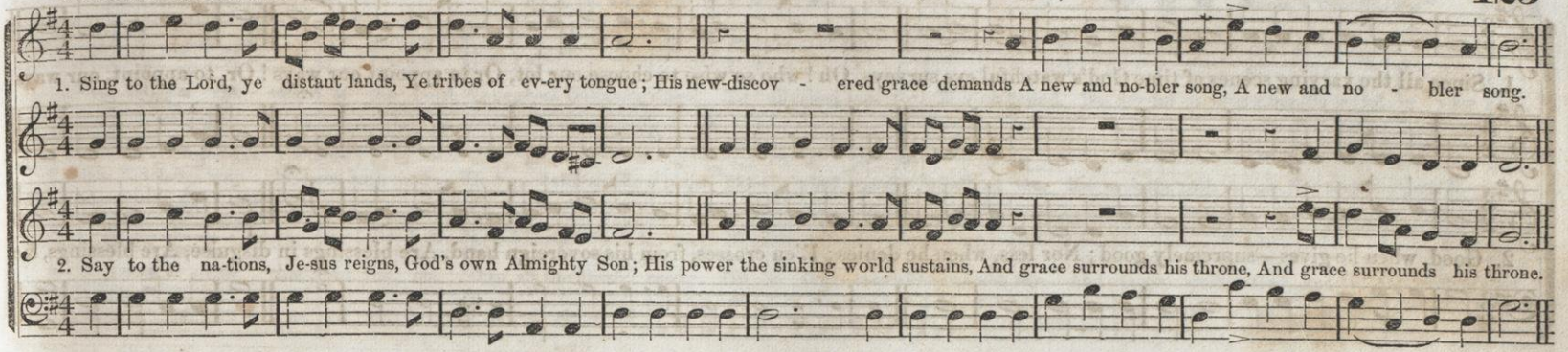
Arranged from Thomas Clark.

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.

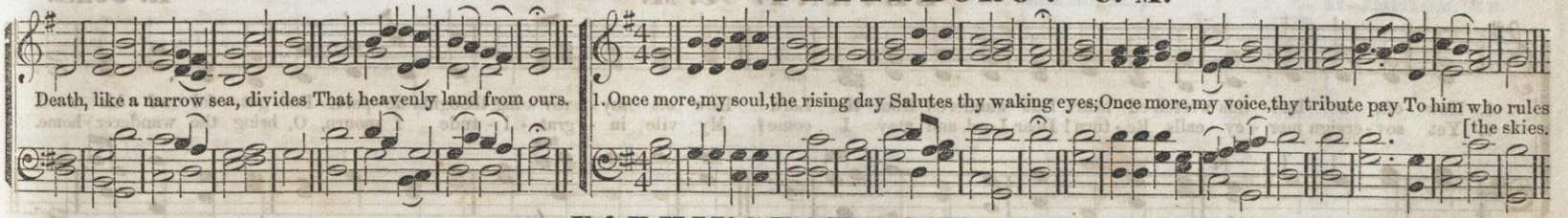
2. It makes the wounded spi - rit whole, And calms the troubled breast; 'Tis man-na to the hun - gry soul, And to the wea-ry, rest, And to the wea-ry, rest.

ALLEGRO con SPIRITO.

MALONE. C. M. (Choir Tune.)



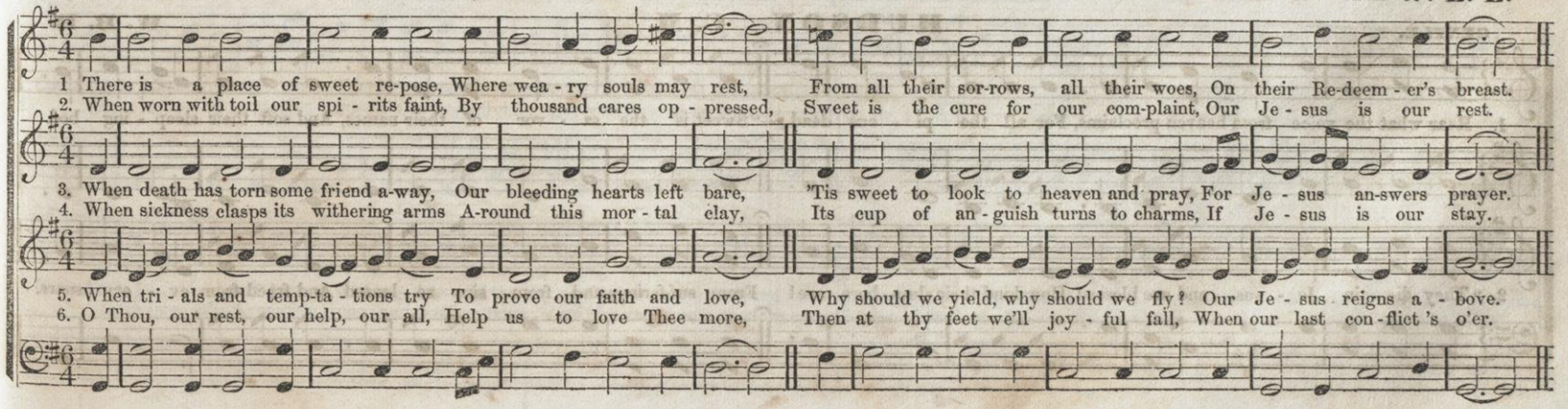
PETERBORO'. C. M.



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

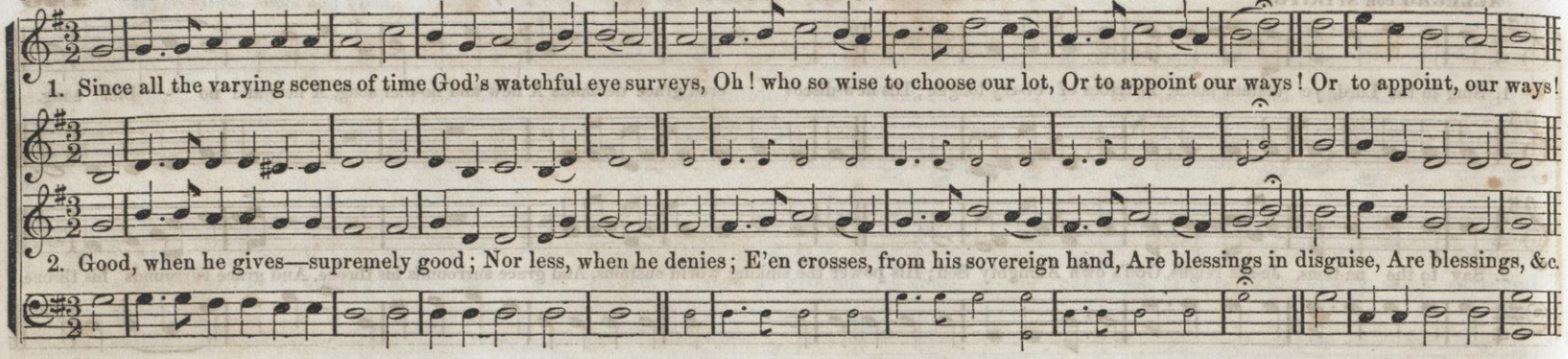
FARMINGTON. C. M.

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



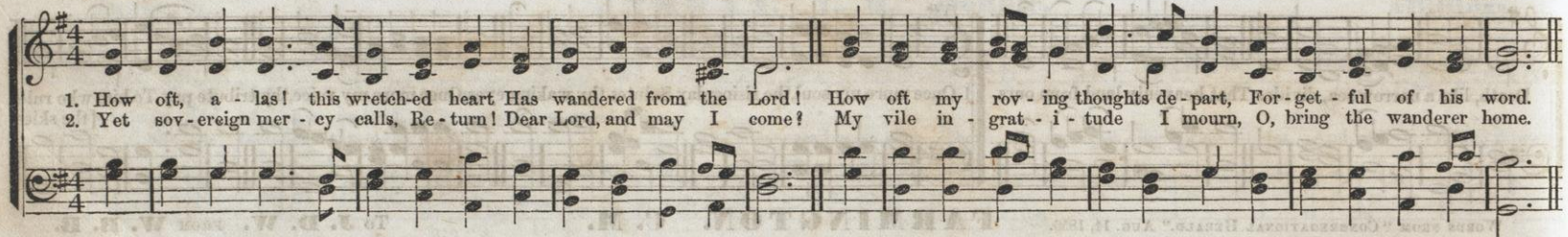
MODERATO e PIANO.

EUPHRATA. C. M.



LEVANT. C. M.

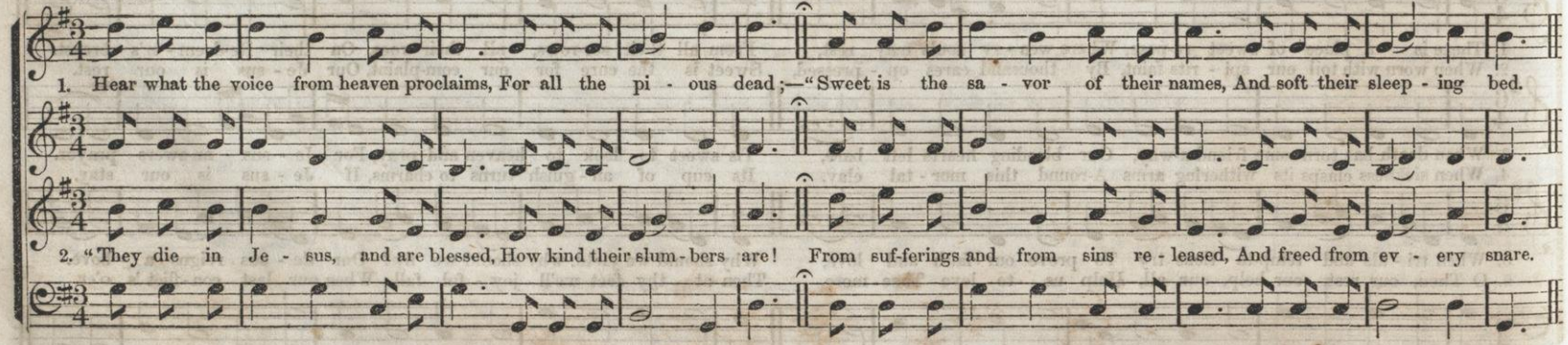
R. Jones.



GENTLE.

HUDSON. C. M.

W. B. B.



VERY SPIRITED.

LINDENVILLE. C. M.

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

1. Sing, all ye ran - somed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zi - on bound, Be joy-ful in your King, Be joyful in your King.

2. See the fair way his hand hath made,—How peaceful and how plain! The sim-plest traveler need not err, Nor seek the path in vain, Nor seek the path in vain.

3. A hand di - vine shall lead you on, Thro' all the blissful road; Till to the sa-cred mount you rise, And see your smiling God, And see your smiling God.

WOODSTOCK. C. M. (Congregational.)

D. Dutton, Jr.

1. I love to steal a-while a-way From ev - ery cumbering care, And spend the hours of set-ting day In hum-ble, grate-ful prayer.

ALLEGRO.

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

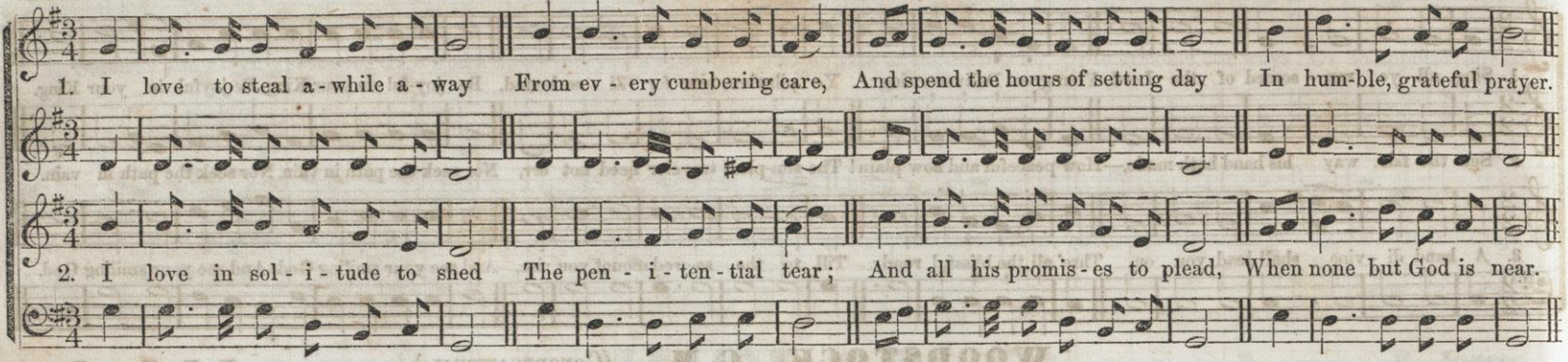
1. Come, let us join our cheerful songs With angels round the throne; Ten thousand thousand are their tongues. But all their joys are one, But all their joys are one, But all their joys, &c,
2. Jesus is worthy to receive Honor and power divine; And blessings, more than we can give, Be, Lord, for ever thine, Be, Lord, for ev-er thine, Be, Lord, for ev-er thine.

1. Come, let us join our cheerful songs With angels round the throne; Ten thousand thousand are their tongues, Ten thousand, &c., But all their joys are one, But all their joys, &c.
2. Jesus is worthy to receive Honor and power divine; And blessings, more than we can give, And blessings, &c., Be, Lord, for ev-er thine, Be, Lord, for ev-er thine.

CHANTING STYLE.

LA MIRA. C. M.

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

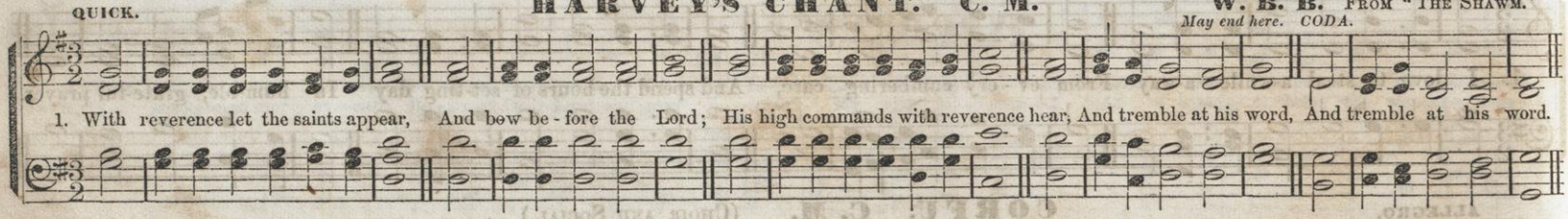


QUICK.

HARVEY'S CHANT. C. M.

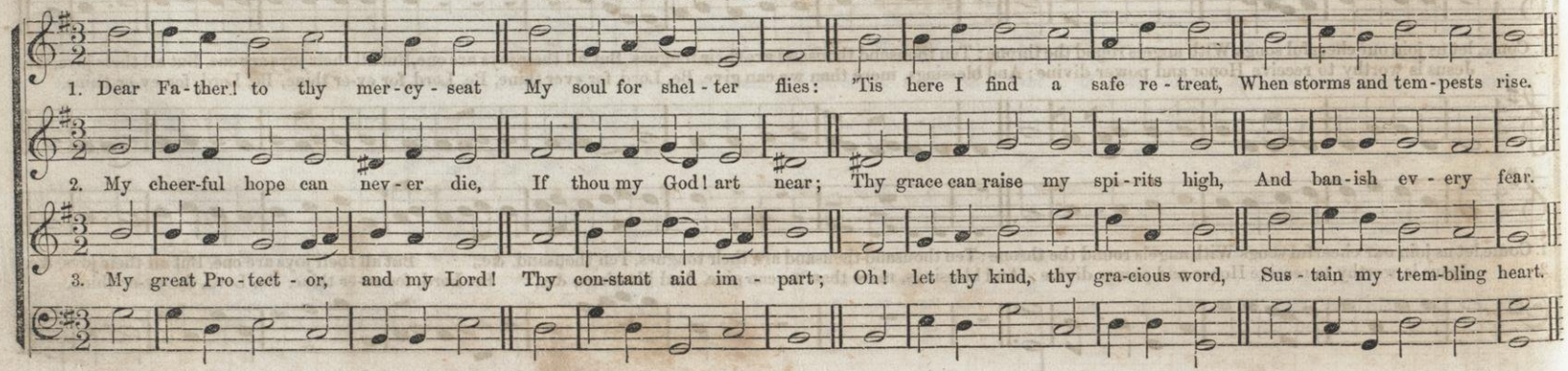
W. B. B. From "The Shawm."

May end here. *CODA.*



WILLARD. C. M.

W. H. Bangs.



VERY BOLD and FIRM.

GEHAZI. C. M. (Congregational.)

CODA.

1. On God we build our sure defense; In God our hopes repose; His hand protects our varying life, And guards us from our foes, And guards us, &c.

2. Our minds shall be serene and calm, Like Zion's peaceful flood, When soft and silver streams refresh The city of our God, The ci-ty of our God.

MORAVIAN. C. M. Double.

German.

FINE. D. C.

1. I'm not ashamed to own my Lord, Or to de - fend his cause,
Main-tain the hon - or of his word, The glo - ry of his cross.
D. C. will he put my soul to shame, Nor let my hope be lost.

2. Je-sus, my God, I know his name, His name is all my trust, Nor

GENTLE.

ROCKFORD. C. M. (Choir and Congregational.)

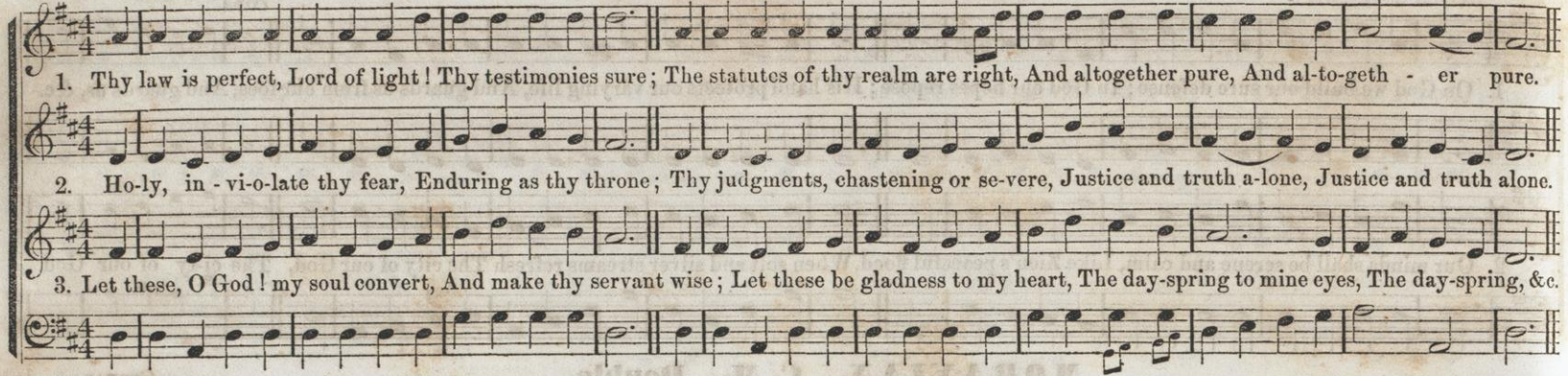
1. Fa-ther, whate'er of earthly bliss Thy sovereign will de - nies, Ac-cept - ed at thy throne of grace, Let this pe - ti - tion rise:

2. Give me a calm, a thankful heart; From every mur - mur free; The blessings of thy grace impart, And make me live to thee.

BOLD and FIRM.

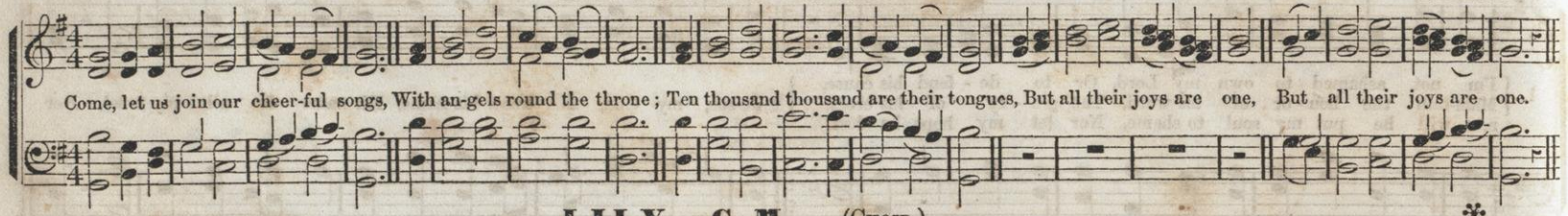
ROSE. C. M. (Congregational.)

Or may be sung as a Duet.



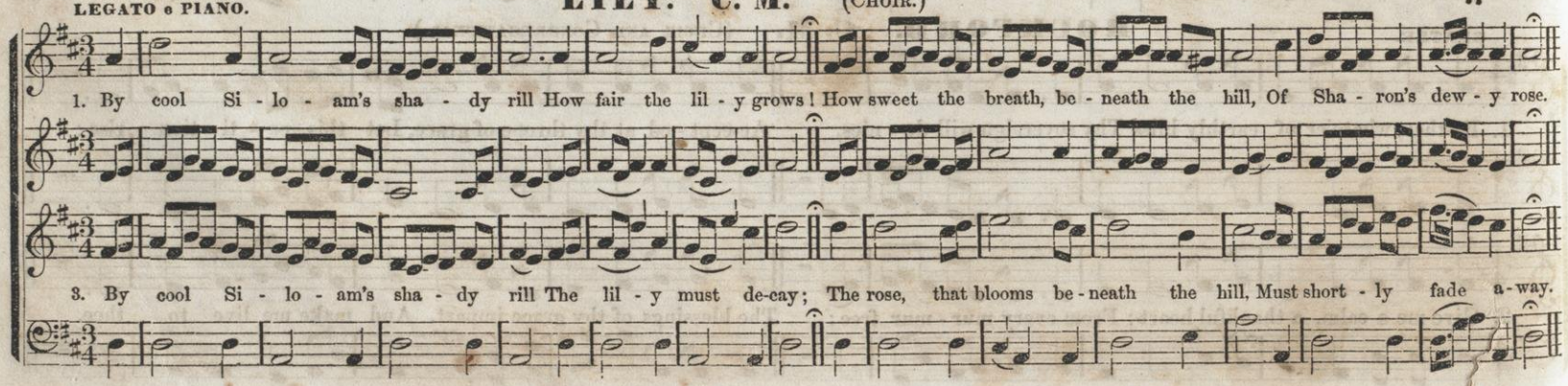
DEVIZES. C. M.

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.

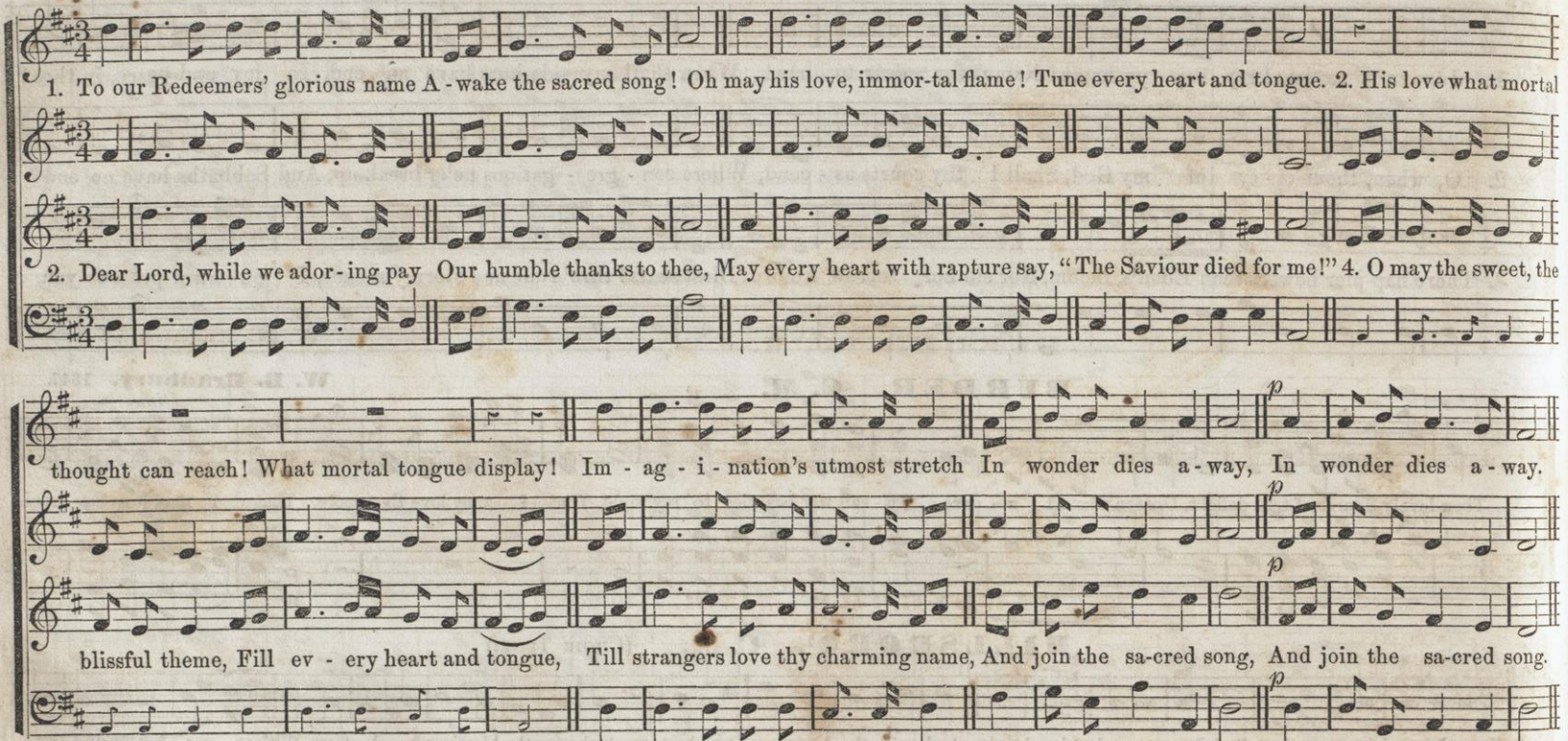
HILLSBORO'. C. M. (Choir Tune.)

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.

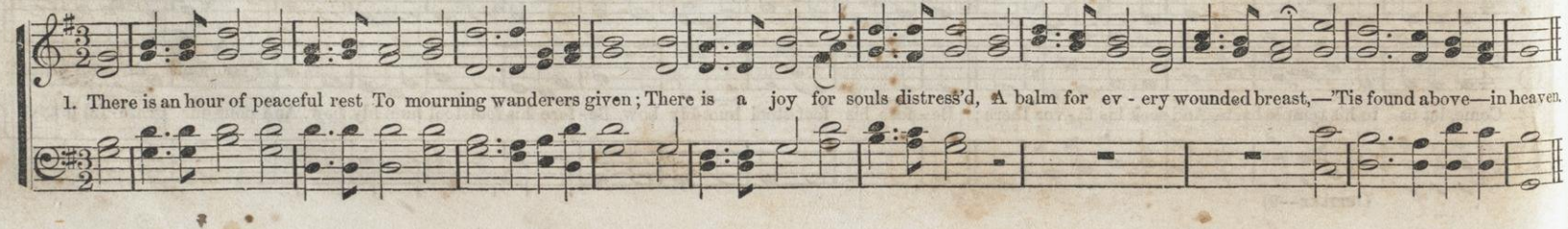
130 ALLEGRETTO a TEMPO GIUSTO.

APHEKA. C. M. Double.



WOODLAND. C. M.

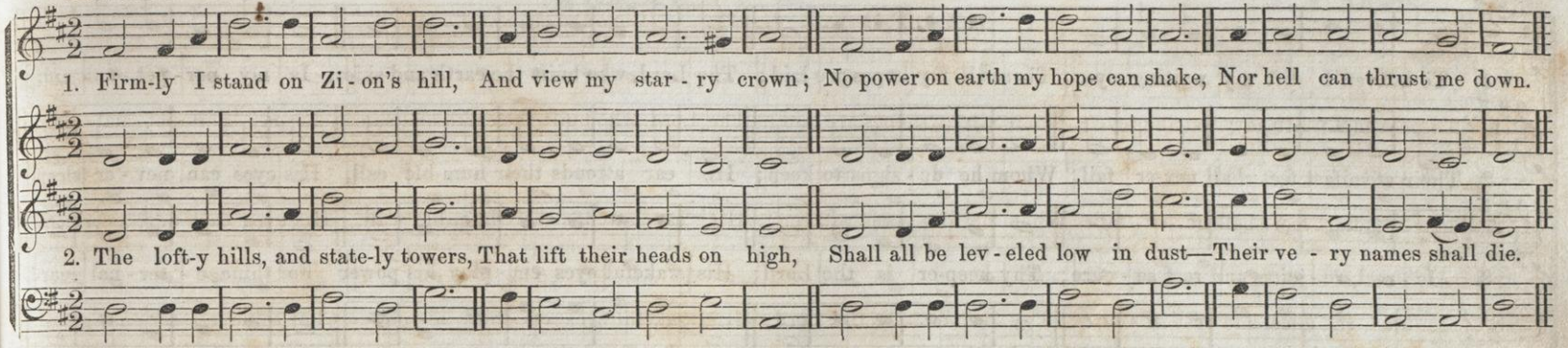
N. D. Gould.



FIRM and STRONG.

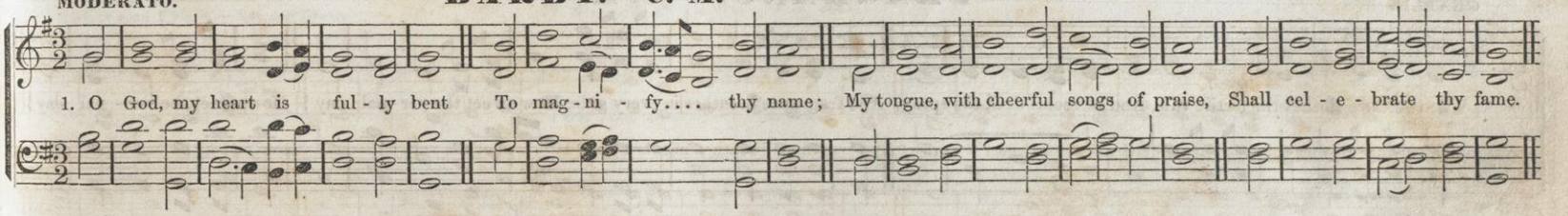
ARMSTRONG. C. M.

Dr. L. Mason.



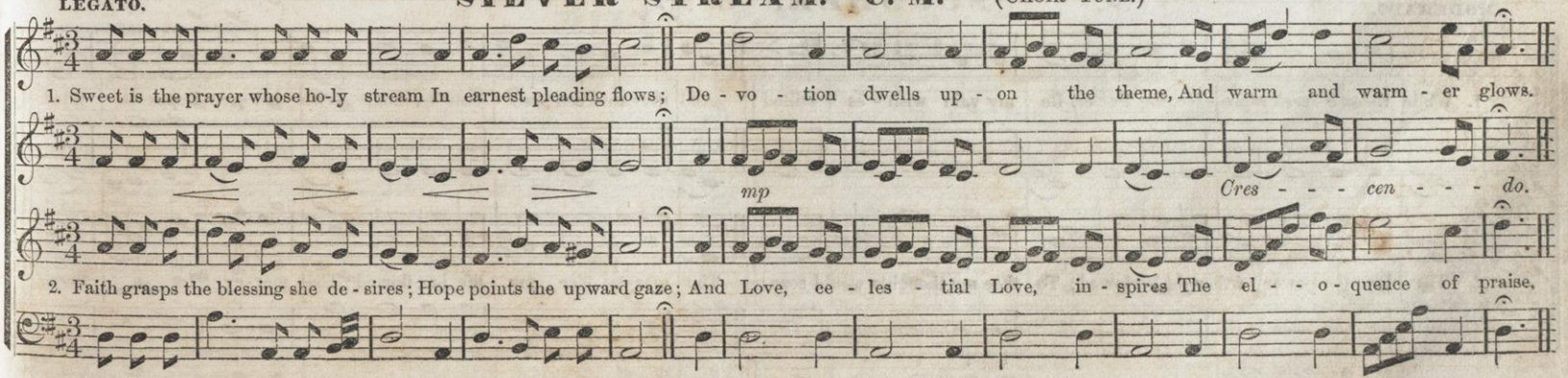
MODERATO.

BARBY. C. M.

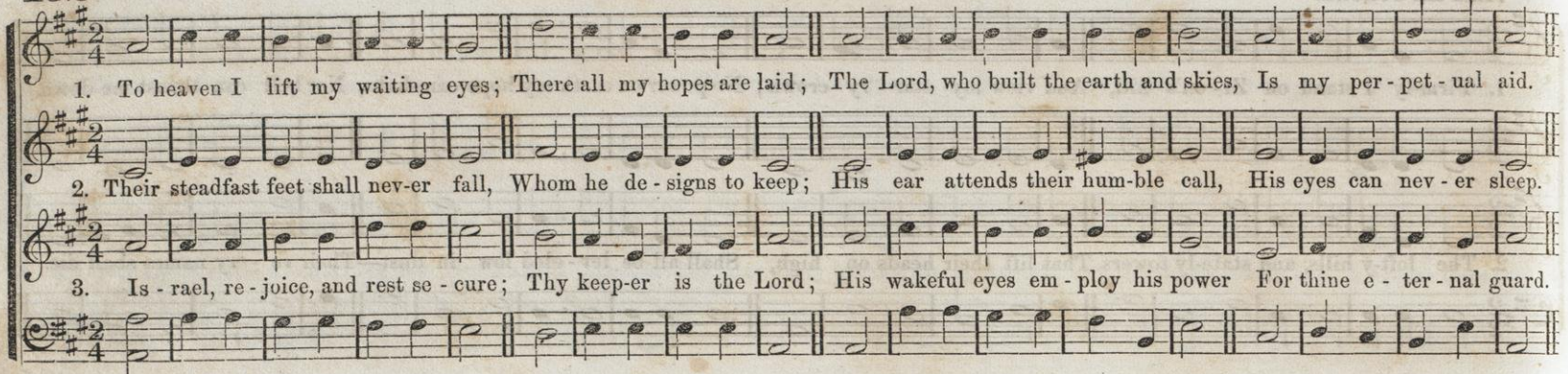


LEGATO.

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

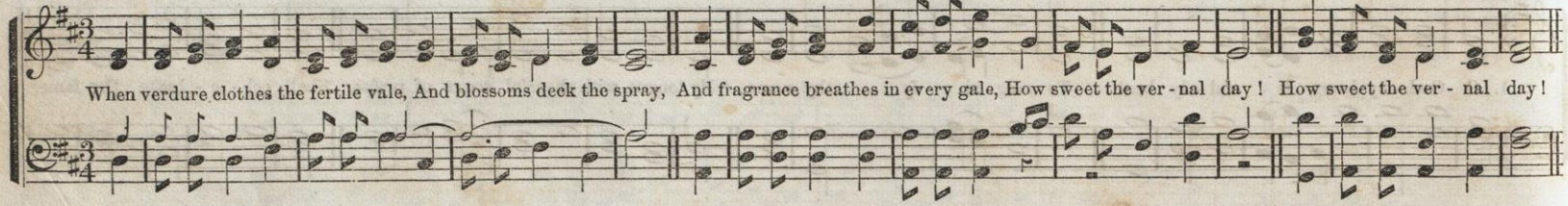


MILTON. C. M. (Congregational.)



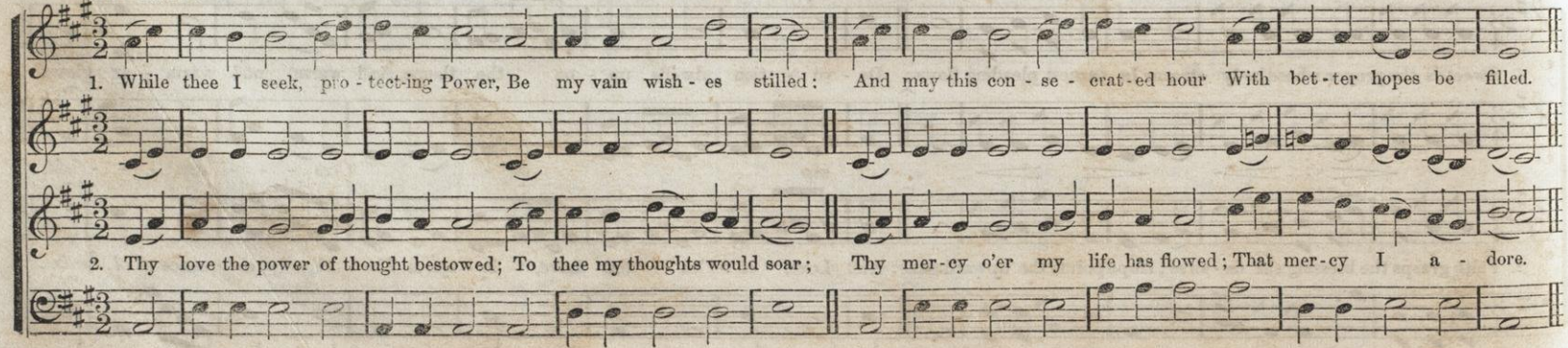
FRAGRANCE. C. M.

GENTLE.



SCUDDER. C. M.

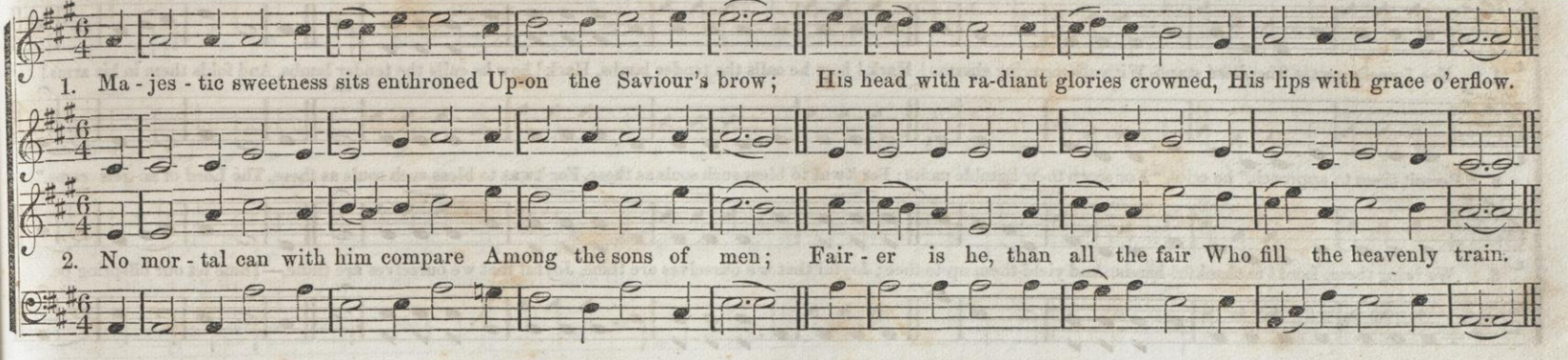
MODERATO.



CANTABILE.

MORSE. C. M.

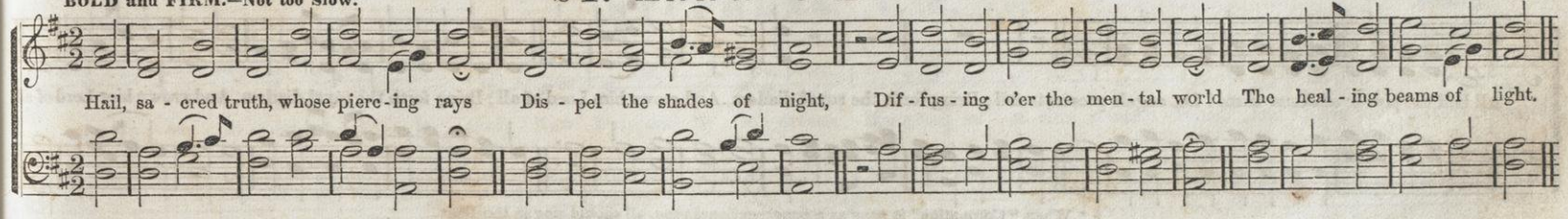
A. J. Abbey.



BOLD and FIRM.—Not too Slow.

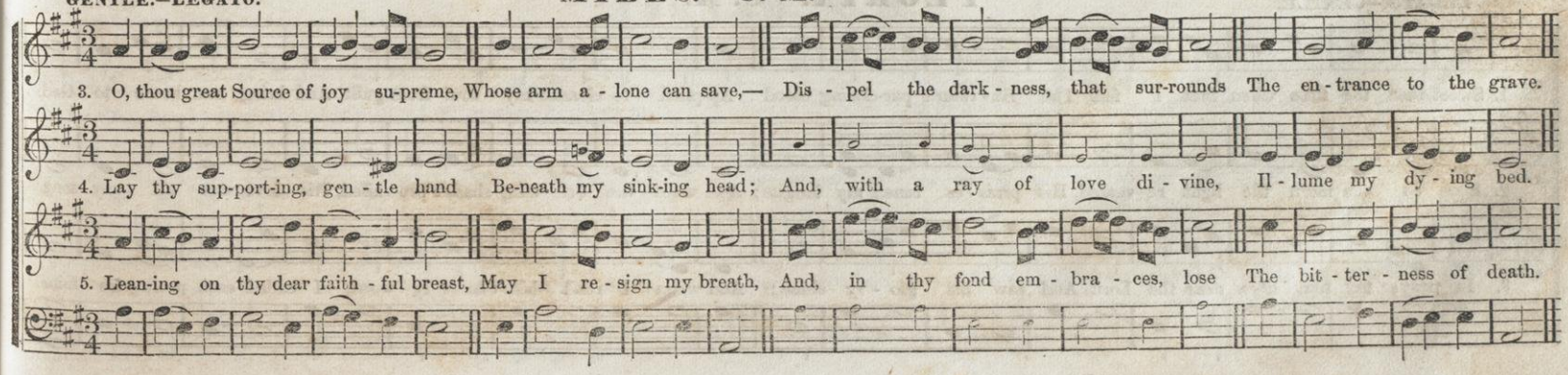
ST. ANNS. C. M.

Dr. Croft.



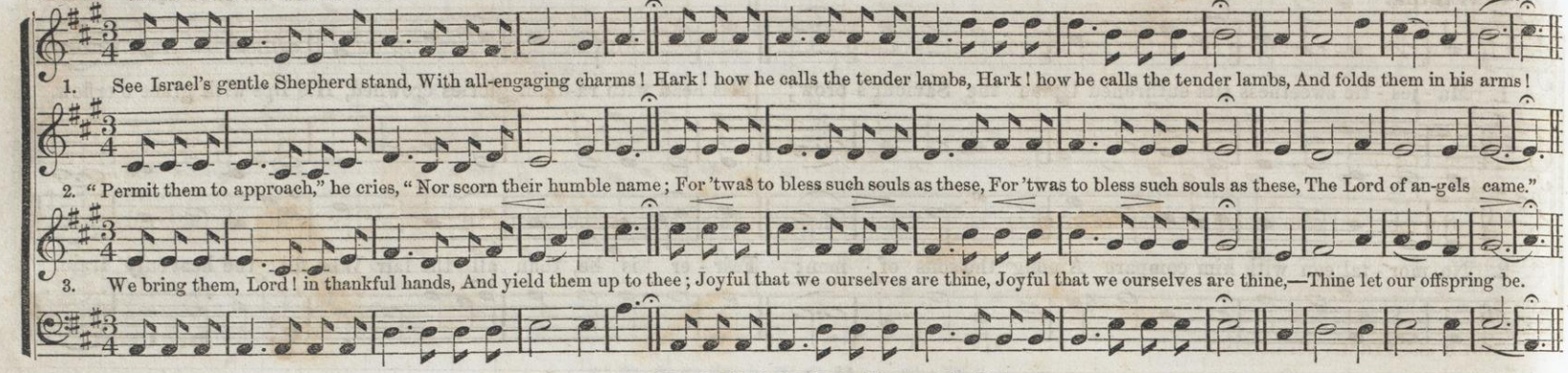
GENTLE.—LEGATO.

MILLS. C. M.



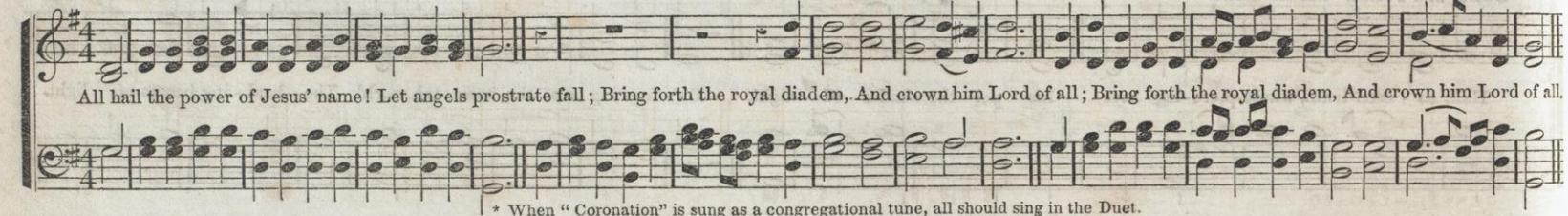
MODERATELY STACCATO.

LAWN. C. M.



CORONATION. C. M.

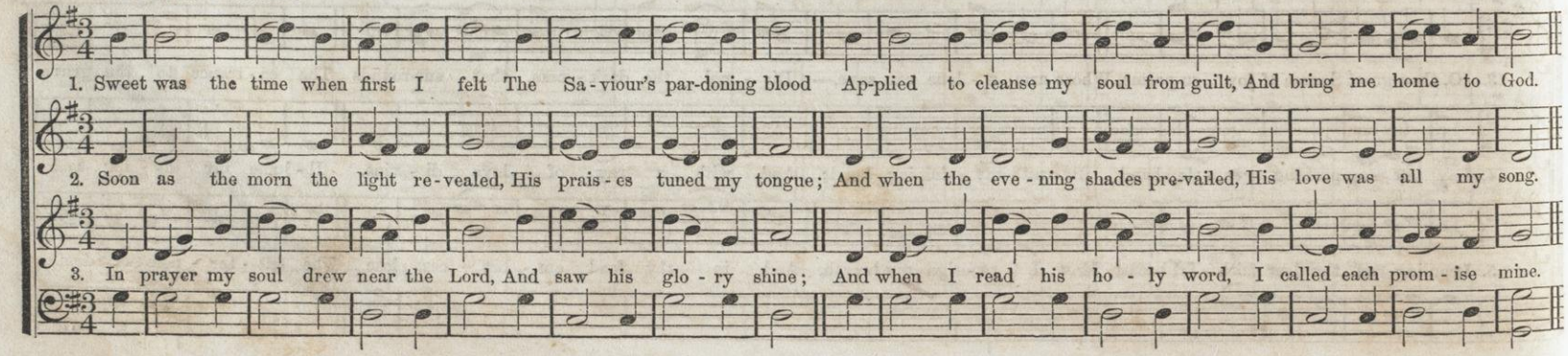
Oliver Holden.



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

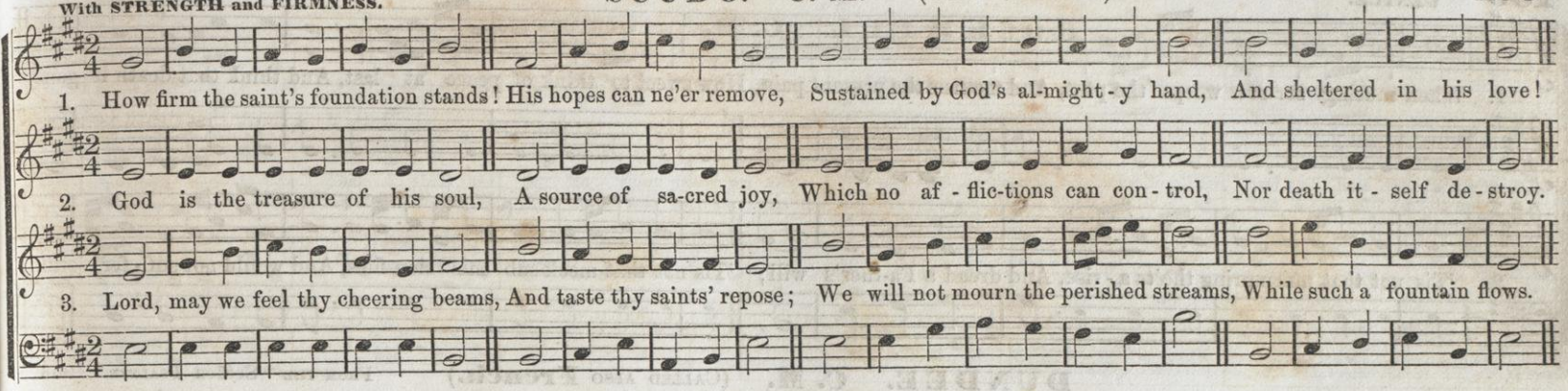
LEGATO.—GENTLE.

PEORIA. C. M.



With STRENGTH and FIRMNESS.

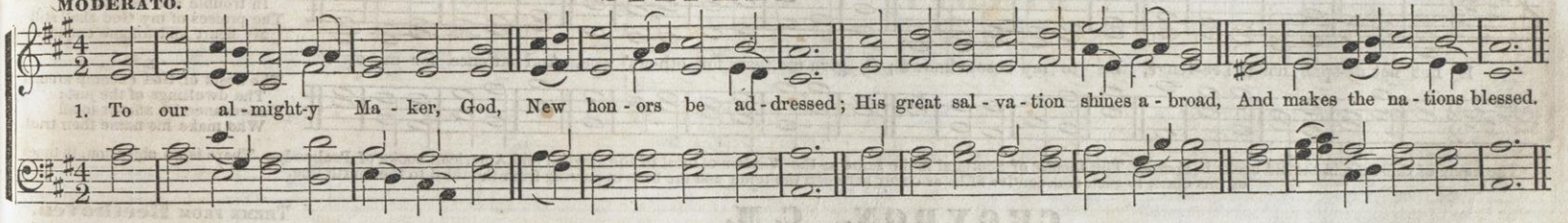
SCUDO. C. M. (CONGREGATIONAL.)



MODERATO.

STEPHENS. C. M.

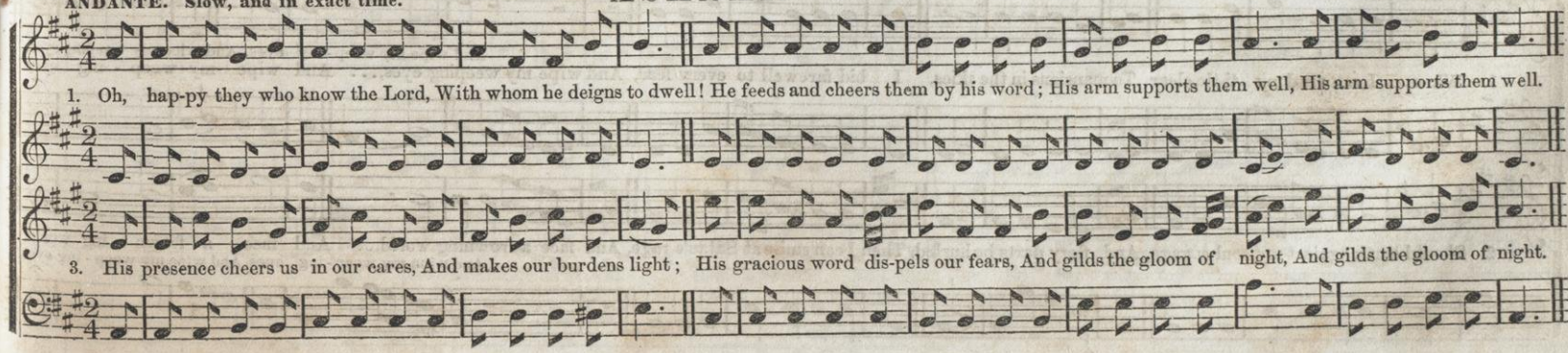
Jones.



ANDANTE. Slow, and in exact time.

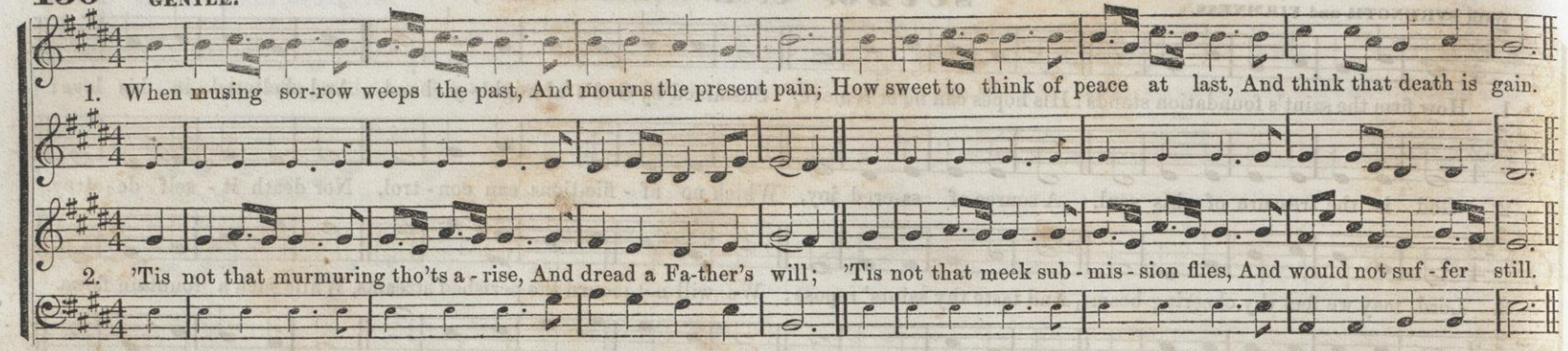
ASHNAH. C. M.

FROM Cherubini.



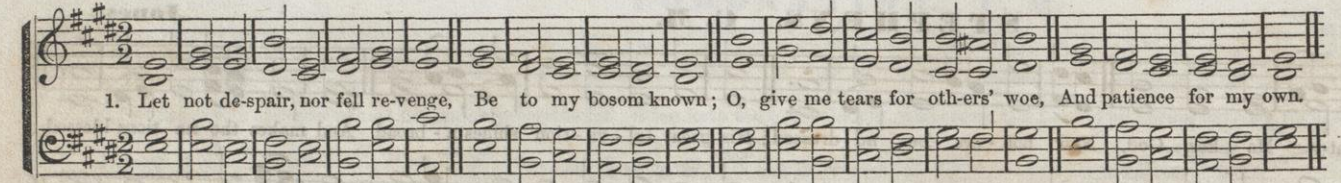
136 GENTLE.

ROCKWELL. C. M.



DUNDEE. C. M. (Called also French.)

From the "Scotch Psalter." 1616.



1.
Thro' all the changing scenes of life,
In trouble and in joy,
The praises of my God shall still
My heart and tongue employ.

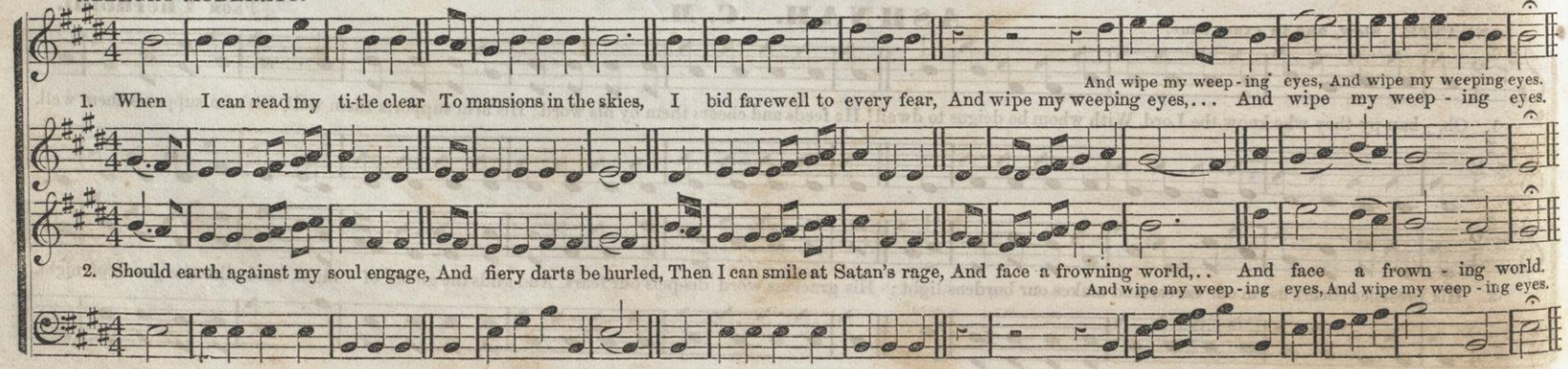
2.
The hosts of God encamp around
The dwellings of the just;
Deliverance he affords to all
Who make his name their trust.

The name of this tune in the old books is *French*. The *Dundee* of Scotland is the same as the *Windsor* of most of the English and American books of Psalmody. There is no objection, in tunes of this class, to such consecutive fifths as occur between the tenor and the base in passing from the third to the fourth line.

ALLEGRO MODERATO.

CROYDON. C. M.

Theme from Beethoven.



ALLEGRO MODERATO.

MUSING. C. M.

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

1. While here I sit At Je - sus' feet, A - mid the vale of tears, I'll trust his grace, And sing his praise, Nor yield to doubts and fears.

2. And can it be That I shall see My Sa - viour face to face, For ev - er prove His boundless love, And end - less an - thems raise?

3. The thought shall still My musings fill, By cares and sor - rows prest, The bless-ed hope Shall lift me up, The hope of end - less rest.

4. When God ap-pears To wipe the tears From ev - ery pil - grim's eye, What tongue can tell The joys they'll feel Throughout e - ter - ni - ty!

CLARENDON. C. M.

Tucker.

What shall I ren - der to my God, For all his kind-ness shown? My feet shall vis - it thine a - bode, My songs ad - dress thy throne.

ALLEGRO.

LUCILIA. C. M.

FROM A MS. OF **W. T.**

1. Now let our cheer - ful eyes sur - vey Our great High Priest a - bove; And cel - e - brate his con - stant care,— His sym - pa - thet - ic love.

2. Though raised to a su - pe - rior throne, Where an - gels bow a - round, And high, o'er all the shin - ing train, With match-less hon - ors crowned.

SHELTER ISLAND. C. M.

Coda. *Ritard.*

1. Come, ye that know and fear the Lord! And raise your soul above; Let every heart and voice accord, To sing that—God is love, To sing that—God is love, To sing that—, &c.

2. This precious truth his word declares, And all his mercies prove; While Christ, th' atoning Lamb, appears, To show that—God is love, To show that—God is love, To show, &c.

3. Behold, his loving-kindness waits For those who from him rove, And calls of mercy reach their hearts, To teach them—God is love, To teach them—God is love, To teach, &c.

BANGOR. C. M.

SLOW. Ravenscroft.

Hark! from the tombs a dole - ful sound, Mine ears at - tend the cry! Ye liv - ing men, come, view the ground, Where you must short - ly lie.

JAYNE. C. M.

GENTLE.—Chanting Style. O. M. Brewster.

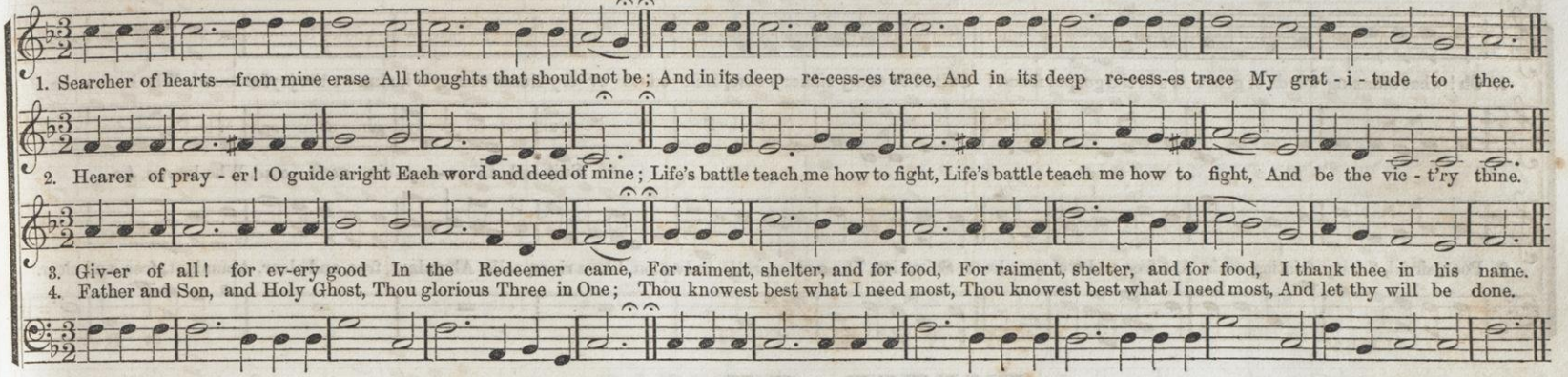
1. When a - ny turn from Zi - on's way,— A - las! what num-bers do!— Methinks I hear my Sa-viour say, "Wilt thou for-sake me too?"

2. Oh! Lord, with such a heart as mine, Un - less thou hold me fast, I feel I must, I shall de - cline, And prove like them at last.

GENTLE and EXPRESSIVE.

MORRIS' CHANT. C. M.

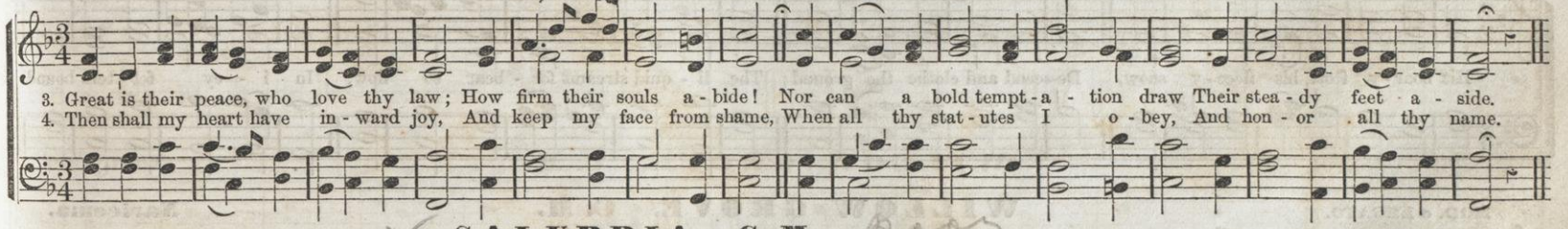
Words by G. P. Morris. Music by W. B. B.



ANDANTE con GRAZIA.

NEVA. C. M.

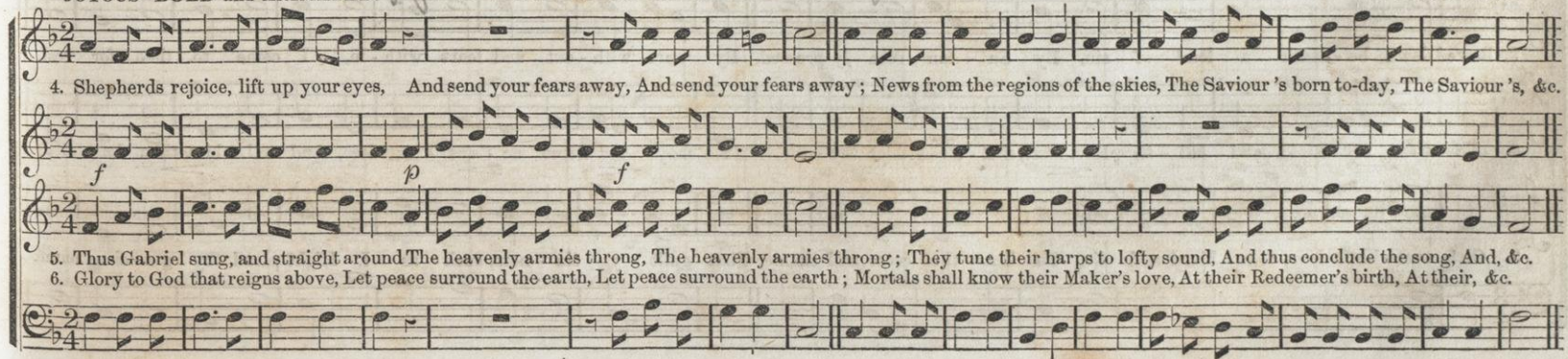
From Haydn.



JOYOUS—BOLD and ANIMATED.

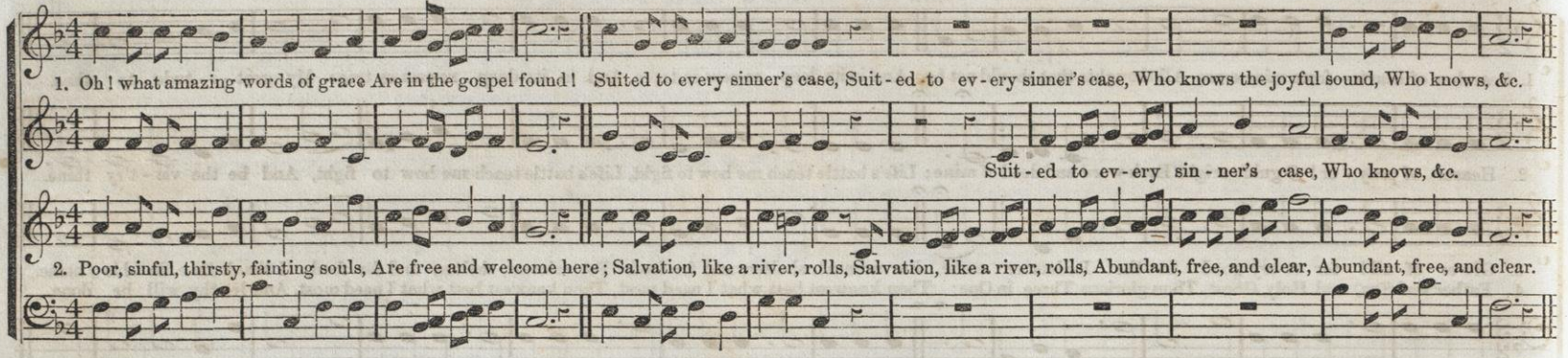
SALUBRIA. C. M.

Fawcett.



OATLANDS. C. M. (English Tune.)

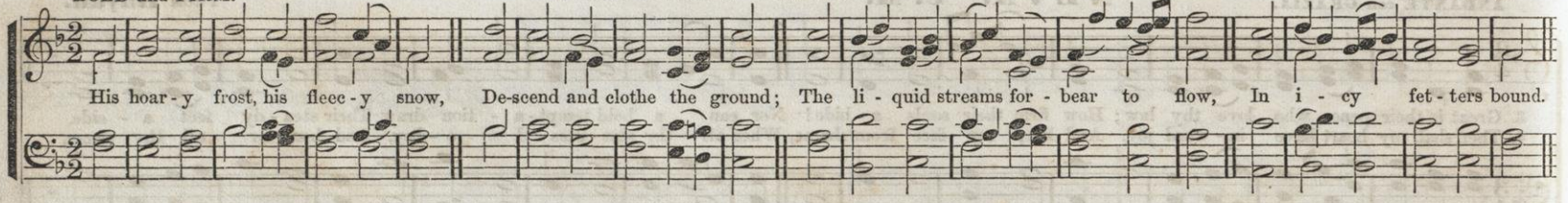
Thomas Clark.



BOLD and FIRM.

WINTER. C. M.

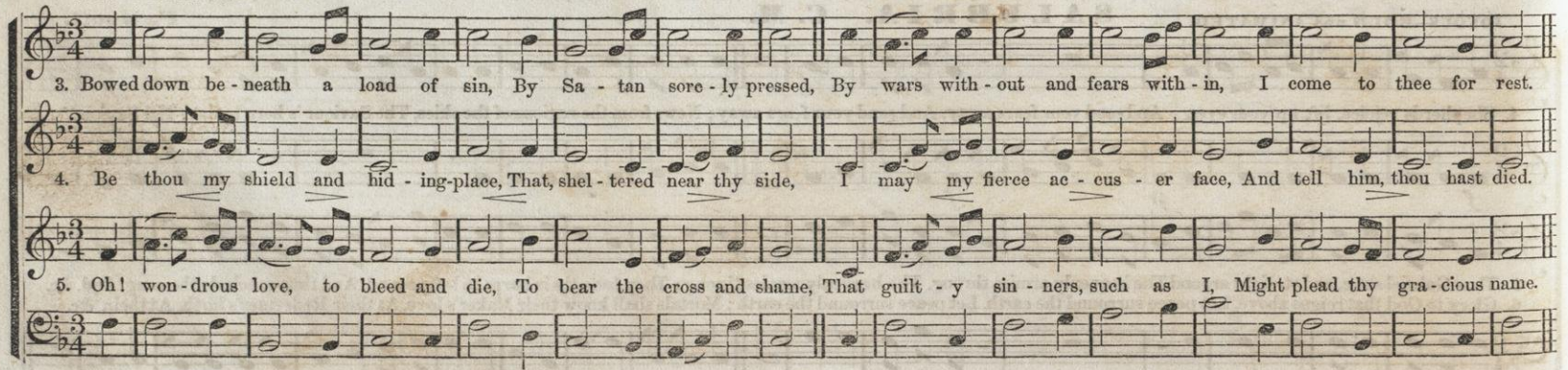
D. Read.



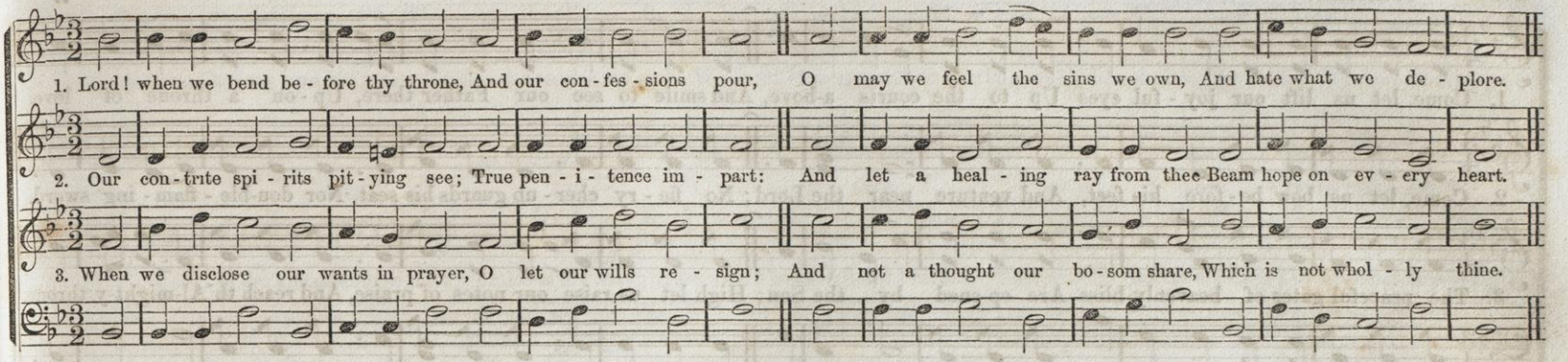
MOD. e LEGATO.

WILLOW GROVE. C. M.

Naricema.

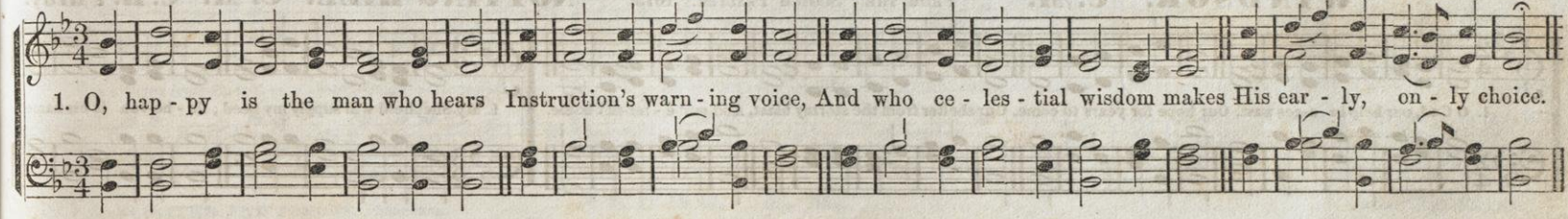


SILVERTON. C. M. (Congregational.)



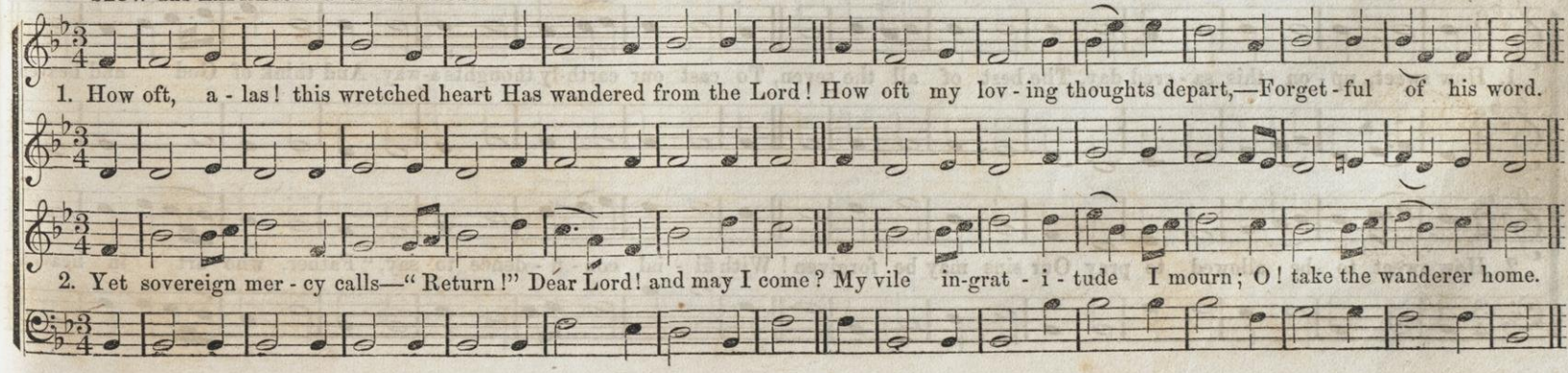
BALERMA. C. M.

Ascribed to **R. Simpson**, Scotland.



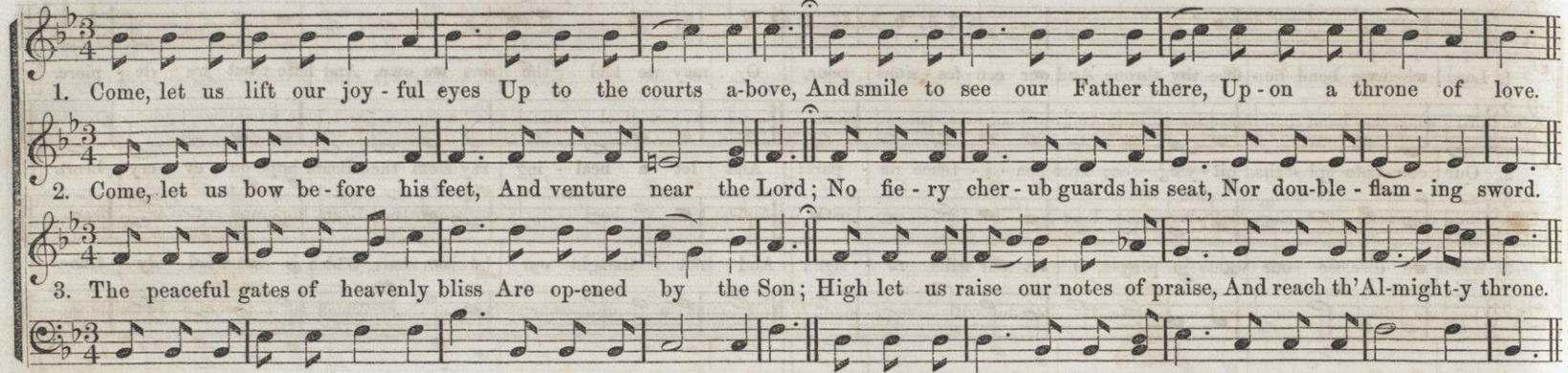
HASTINGS. C. M.

SLOW and EXPRESSIVE.—AFFETTUOSO. **W. B. Bradbury.**



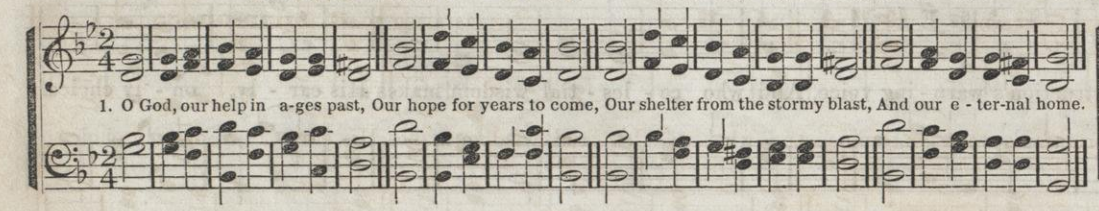
SPIRITED.

EVARTS. C. M.



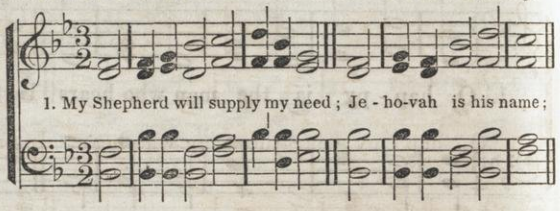
WINDSOR. C. M.

FROM THE "SCOTCH PSALTER." 1615.



NOTTING HILL. C. M.

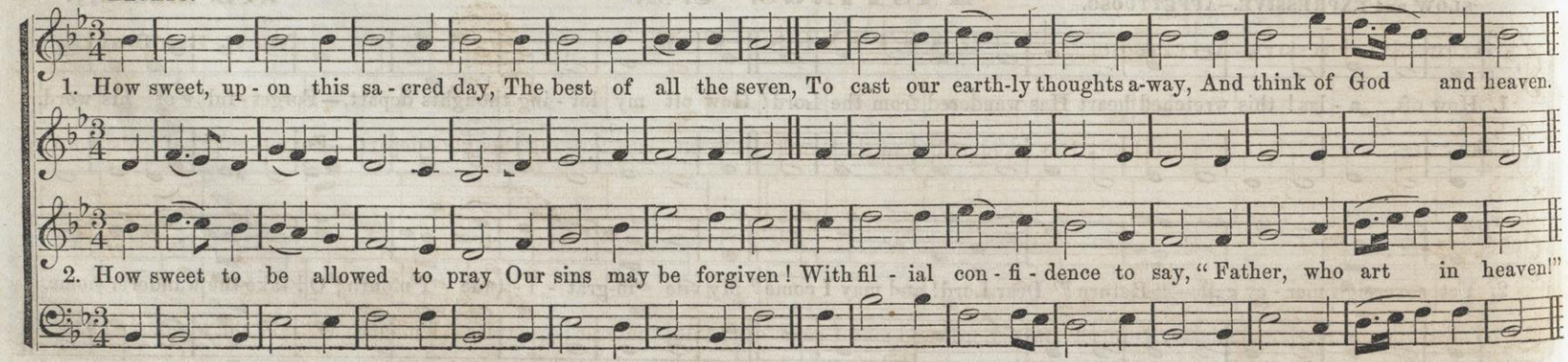
C. H. Purdy.



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.

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.

VERY SPIRITED AND JOYOUS. Staccato.

JEDDO. C. M.

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.)

1st. 2d.

1. { My God, the spring of all my joys, The life of my delights, The glory of my brightest day, And comfort of my nights! { In darkest shades, if he appear, My dawning is begun; He is my soul's bright morning star, And he my

1st. 2d.

2. { The opening heavens around me shine With beams of sacred bliss, While Jesus shows his love is mine, And whispers, I am his. { My soul would leave this heavy clay, At that transporting word, And run with joy the shining way, To [meet my

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

ris - ing sun.

dear - est Lord.

1. O God our Sa-viour, all our hearts To thy o - bedience turn; That, quenched with our repenting tears, Thy wrath no more may burn.

2. For why shouldst thou be an-gry still, And thou thy wrath re - tain? Re - vive us, Lord, and let thy saints Thy wont-ed com - fort gain.

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

1. O thou, who driest the mourner's tear, How dark this world would be, If, pierced by sins and sorrows here, We could not fly to thee.

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.

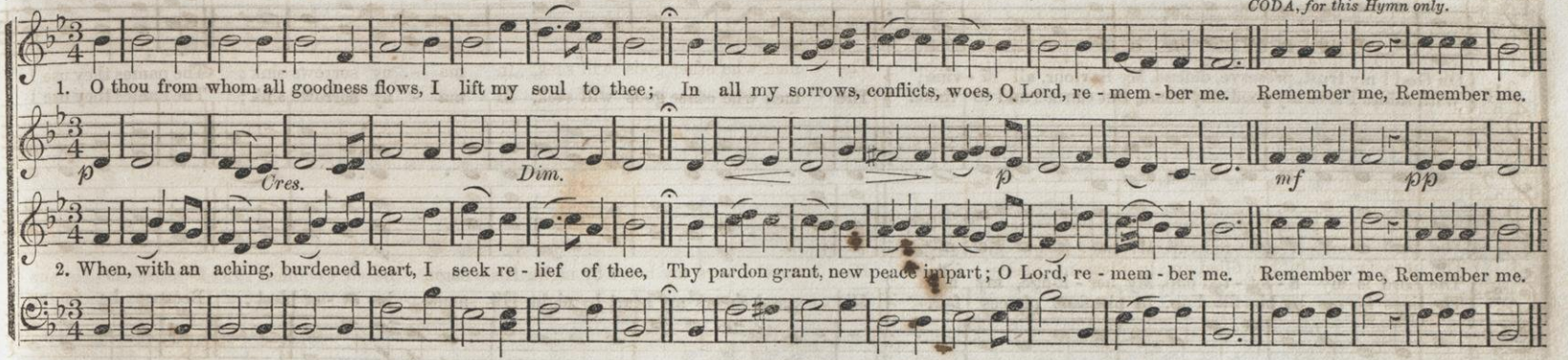
3.
O, who could bear life's stormy doom,
Did not thy wing of love
Come brightly wafting thro' the gloom
Our peace-branch from above.

EARNEST, TENDER EXPRESSION.

SECRET PRAYER. C. M.

W. B. B.

CODA, for this Hymn only.

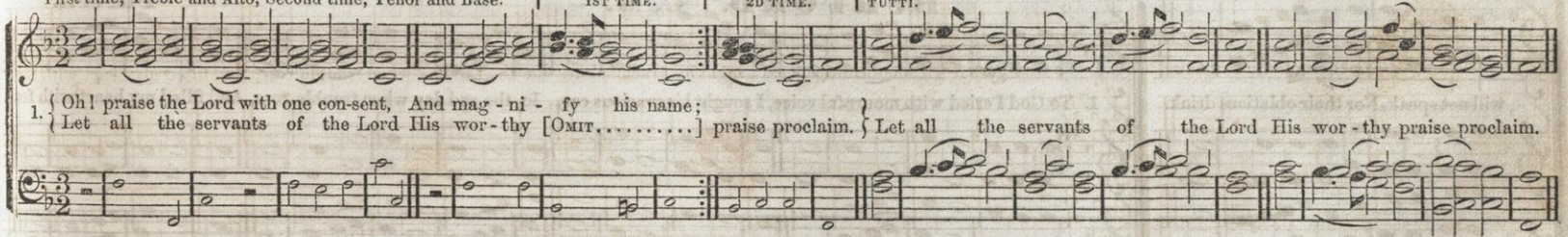


ALLEGRO.

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

WAREHAM. C. M.

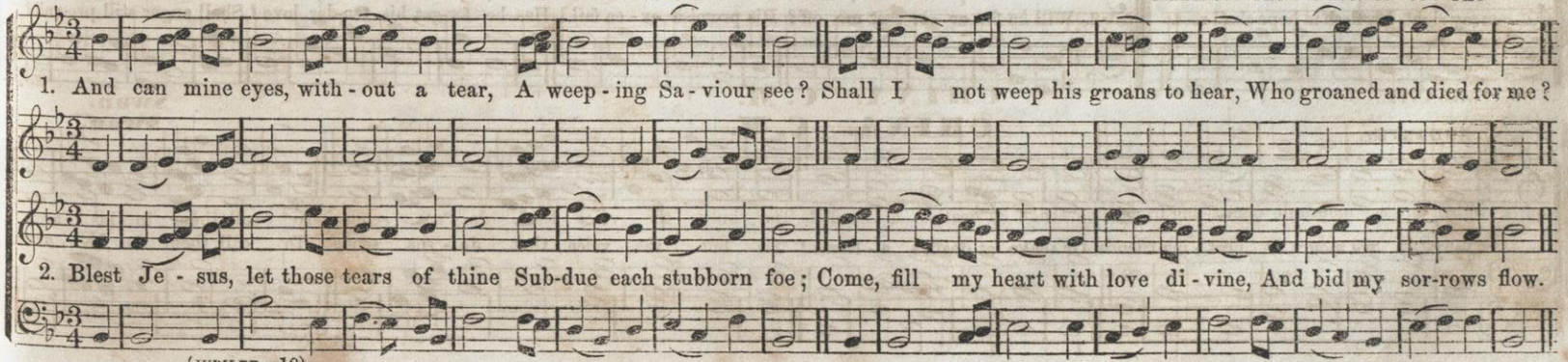
Dr. Arnold.



LEGATO.

NEWHOPE. C. M.

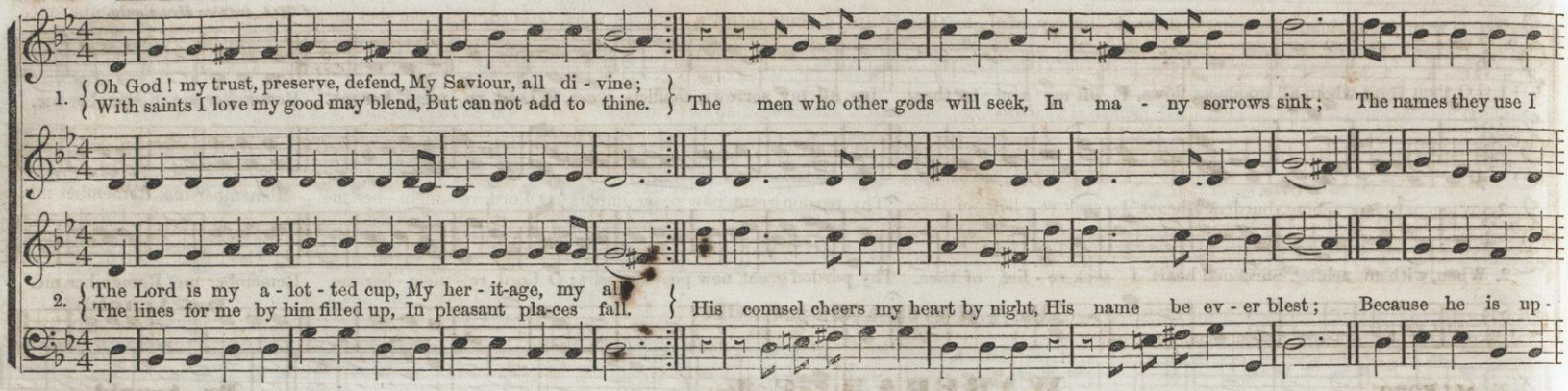
Arranged from a MS. of W. M.



146 ALLEGRO.

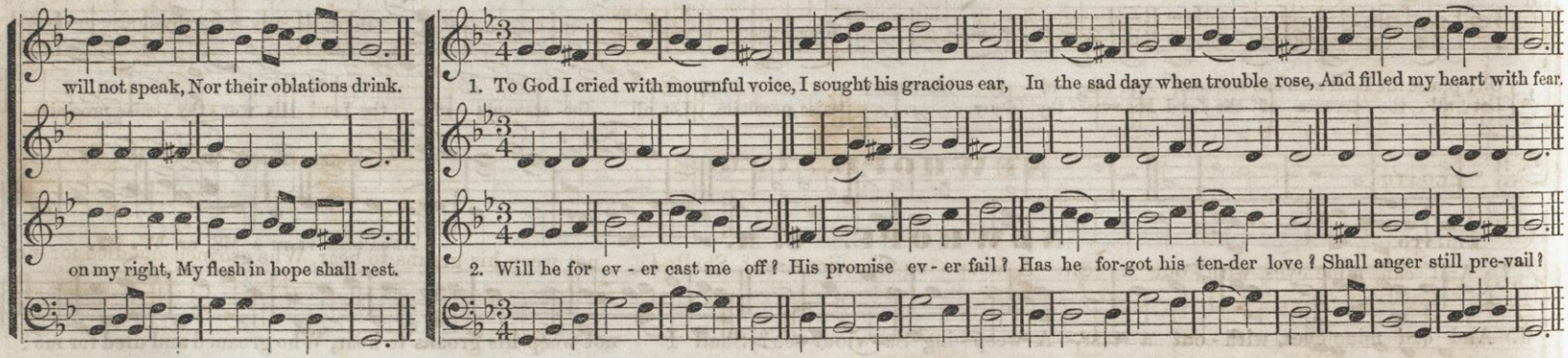
MIKLOTH. C. M. Double.

Words from "Jones' Psalms of David." S. F.



BURFORD. C. M.

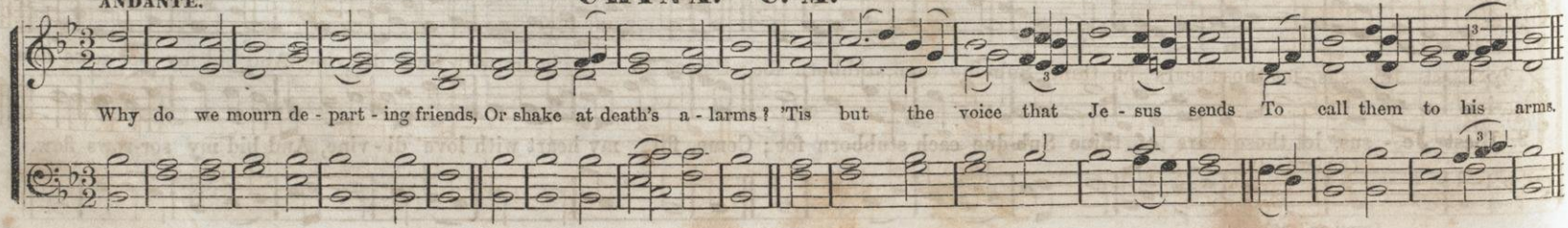
Purcell.



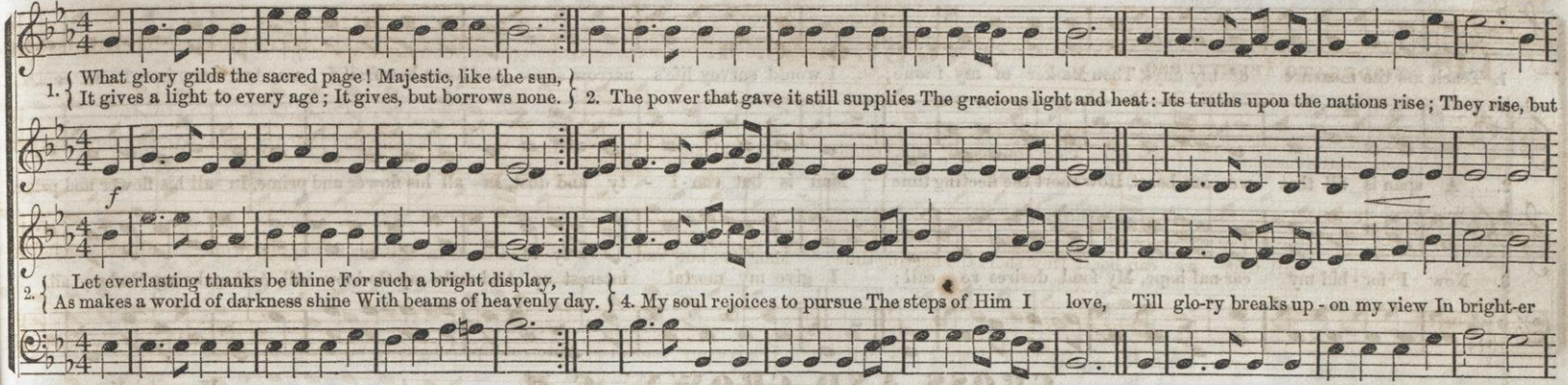
ANDANTE.

CHINA. C. M.

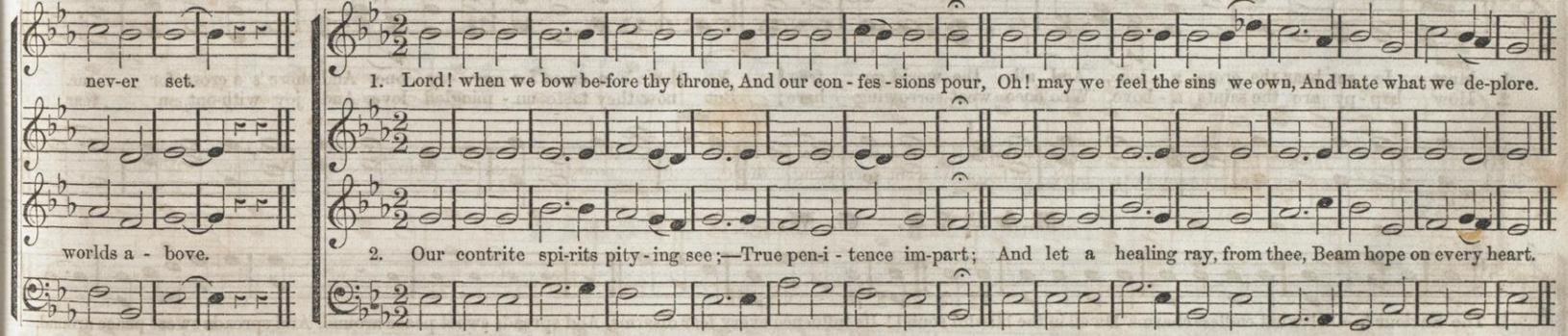
Swan.



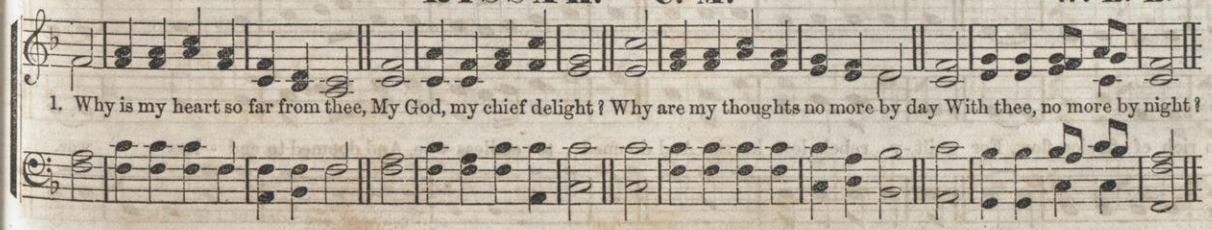
ALLEGRO con SPIRITO. **MERLIN. C. M. Double.** ARRANGED FROM A MS. OF **A. J. A.**



ULLA. Or, THE CROSS. C. M. (CONGREGATIONAL.) FROM "SPIRITUAL SONGS."



RISSAH. C. M. **W. B. B.**



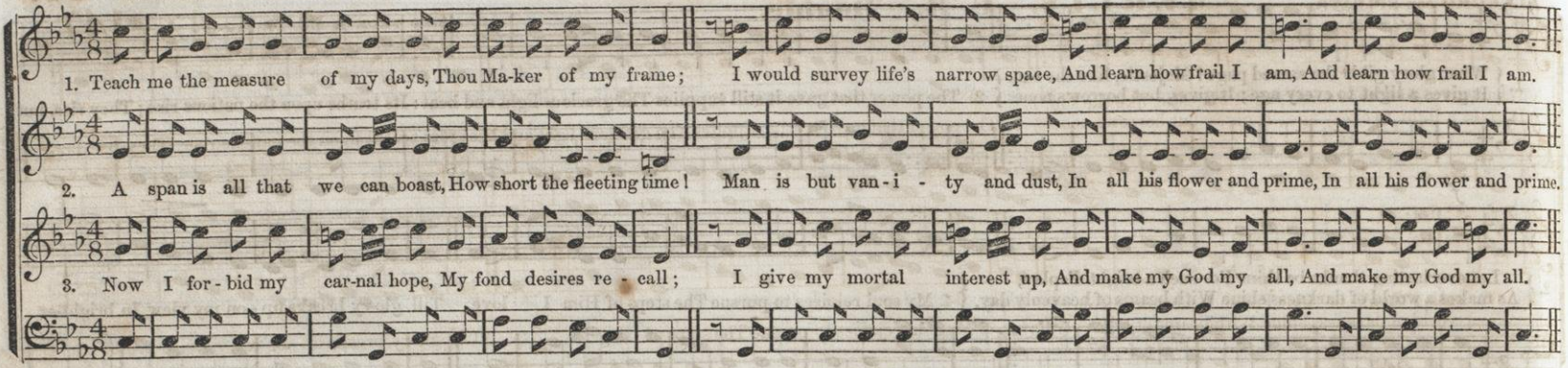
2.
Why should my foolish passions rove?
Where can such sweetness be
As I have tasted in thy love,—
As I have found in thee!

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.

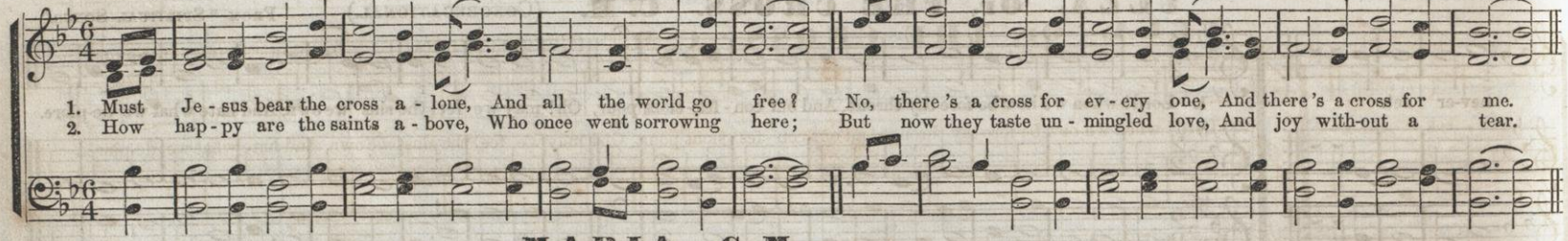
ANGELO. C. M.

ARRANGED FROM Mendelssohn.

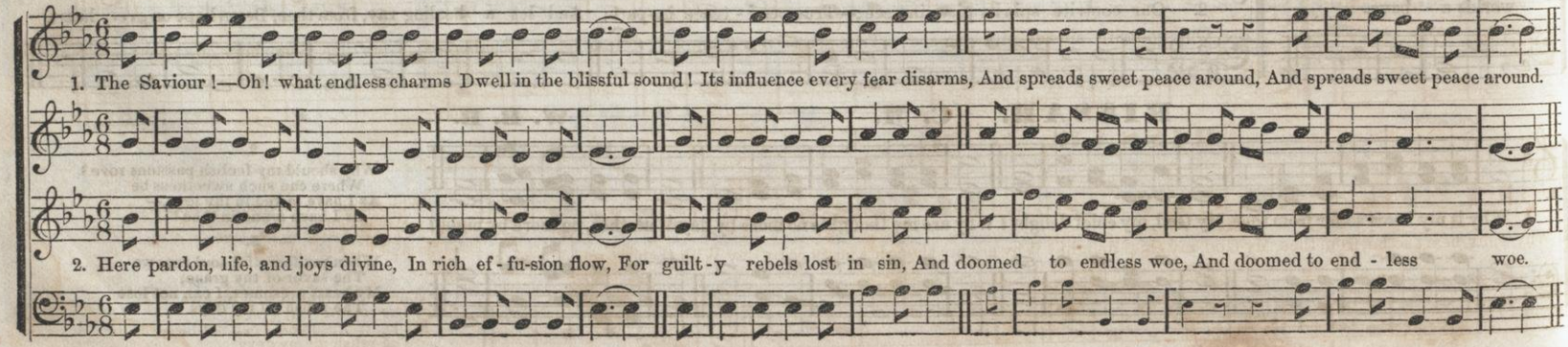


CROSS AND CROWN. C. M.

WESTERN MELODY.



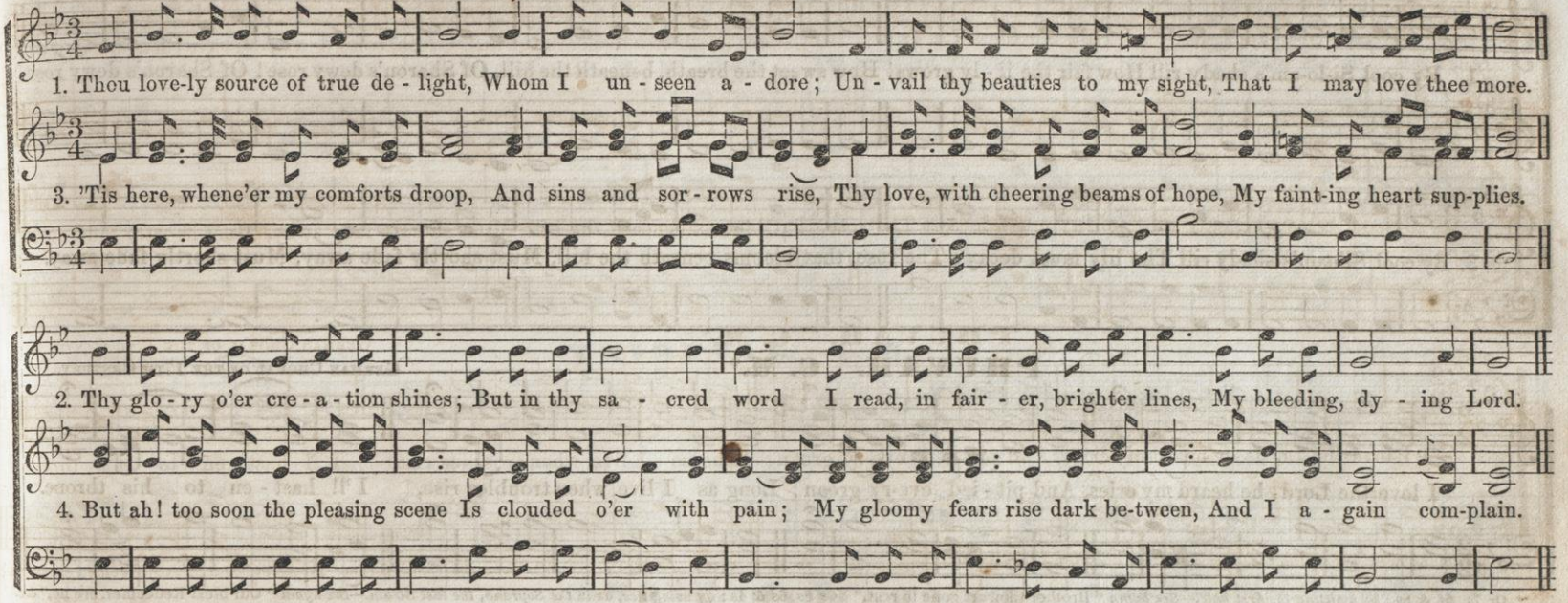
MARIA. C. M.



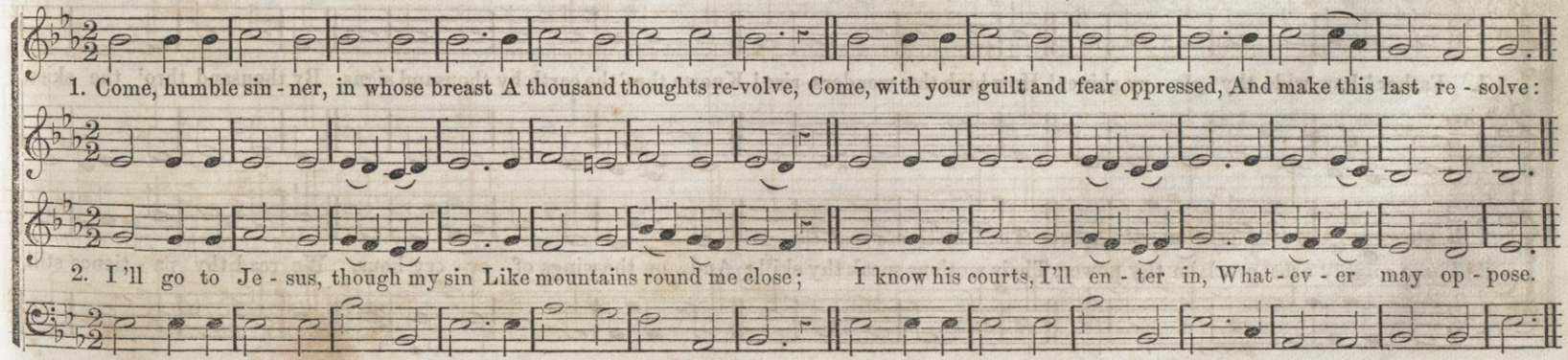
Rather SLOW, and in Exact Time.

TARSUS. C. M. Double.

From the "Modern Psalmist."

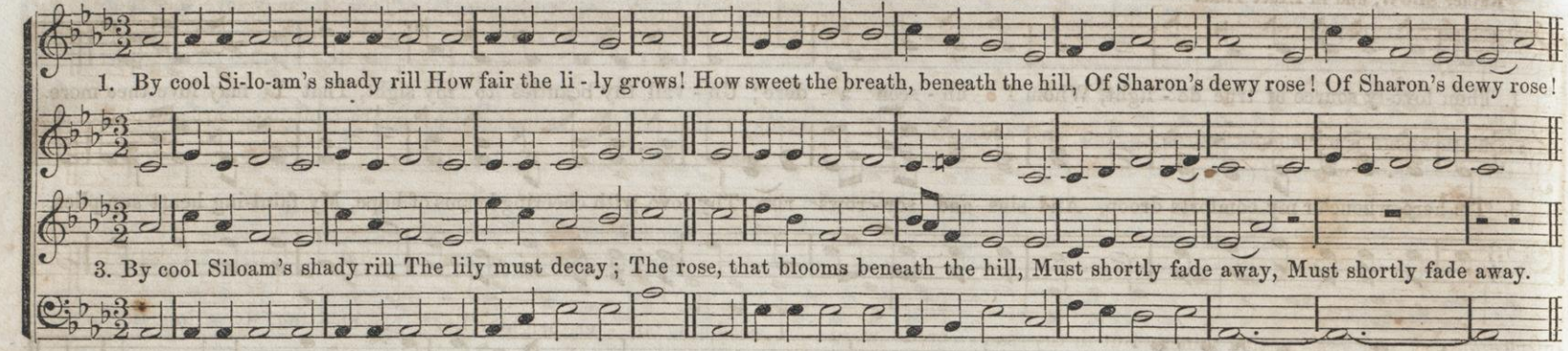


PALONA. C. M. (Congregational.)



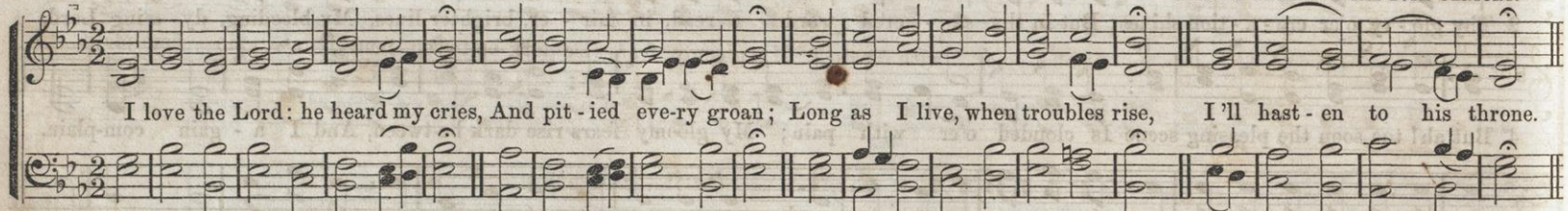
HAZEL GROVE. C. M.

W. B. B.



PHUVAH. C. M.*

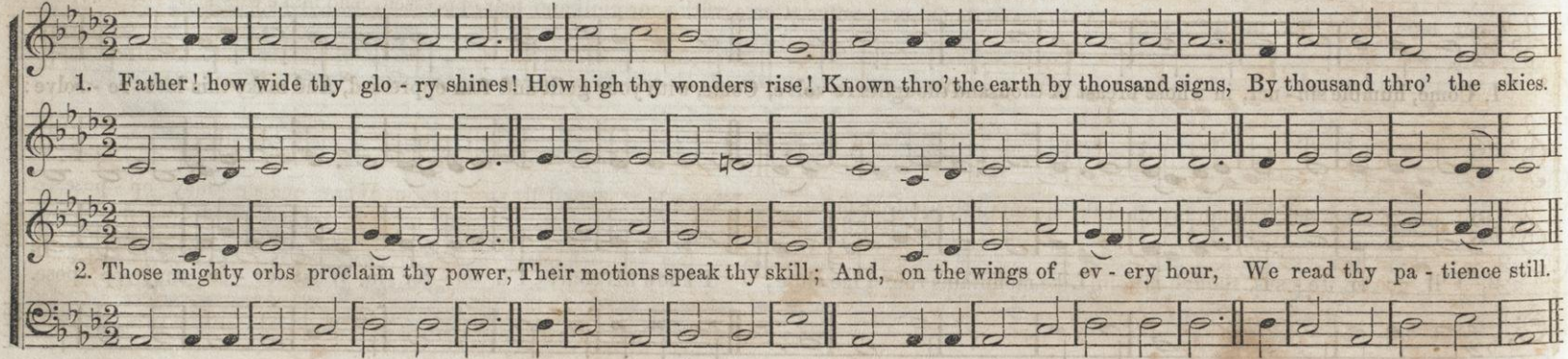
German Choral of the 17th Century.



* *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.

1. The Lord himself, the mighty Lord, Vouchsafes to be my guide; The Shepherd, by whose constant care My wants are all sup - plied.

2. In ten - der grass he makes me feed, And gen - tly there re - pose: Then leads me to cool shades, and where Re - fresh - ing wa - ter flows.

EXPRESSION.—Strong Emphasis.

TRIBUNAL. C. M.

GERMAN COLL.

That aw - ful day will sure - ly come—Th' appoint - ed hour makes haste—When I must stand be - fore my Judge, And pass the sol - emn test.

GROVE. C. M.

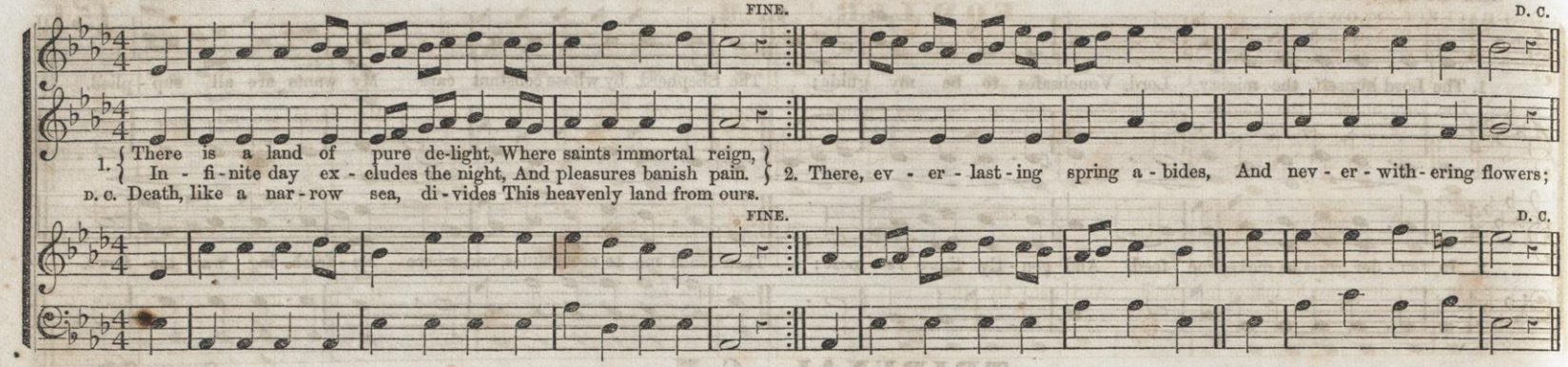
WORDS BY **Thos. Hastings.** MUSIC BY **W. B. B.**

1. Our heavenly Fa - ther, hal - lowed Name, Be - fore thy gra - cious throne We would pre - sent our hum - ble claim, And say—thy will be done.
2. Our cause to thee we now com - mit, For thou art all di - vine; We lay our bur - dens at thy feet, And ev - ery care re - sign.
3. We know thy wis - dom can not err, And thou art good as wise, Be thou the sole in - ter - pret - er A - mid the doubts that rise.
4. O make the path of du - ty plain, Our fee - ble steps at - tend; From sin - ful ways our feet re - strain, From ev - ery snare de - fend.
5. 'Mid all our weak-ness, still in thee We fix our on - ly trust; O clothe us with hu - mil - i - ty, And keep us in the dust.

ALLEGRETTO.—CHEERFUL.

CRAMER. C. M. Double.

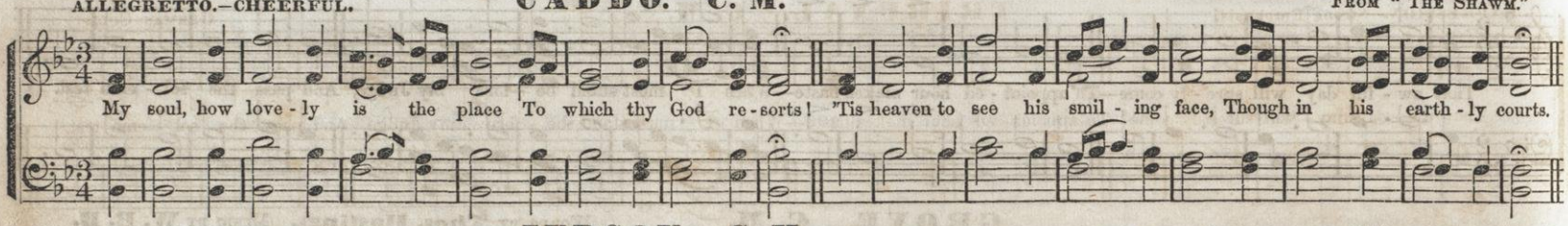
A. J. Abbey.



ALLEGRETTO.—CHEERFUL.

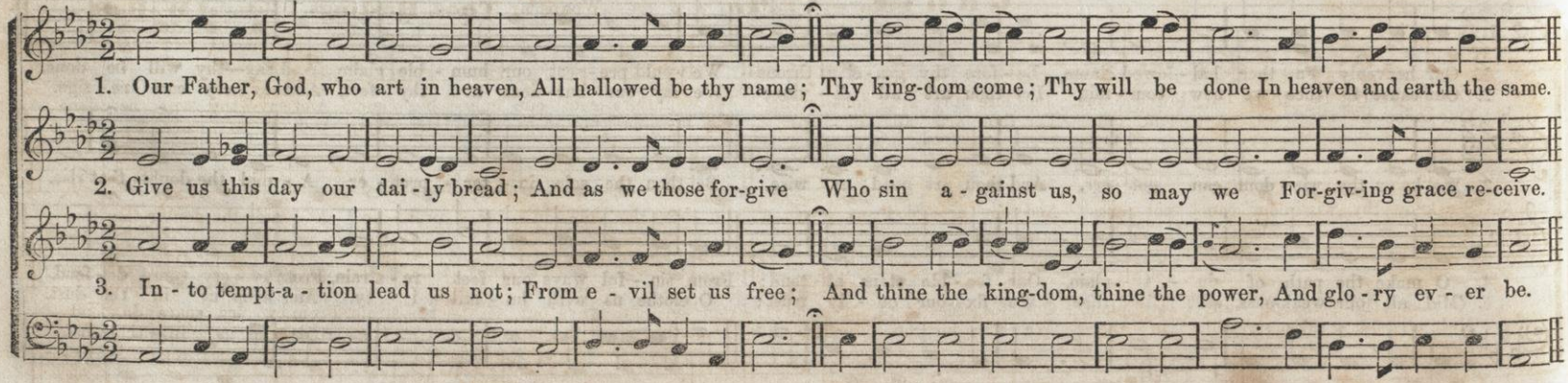
CADDO. C. M.

From "The Shawm."



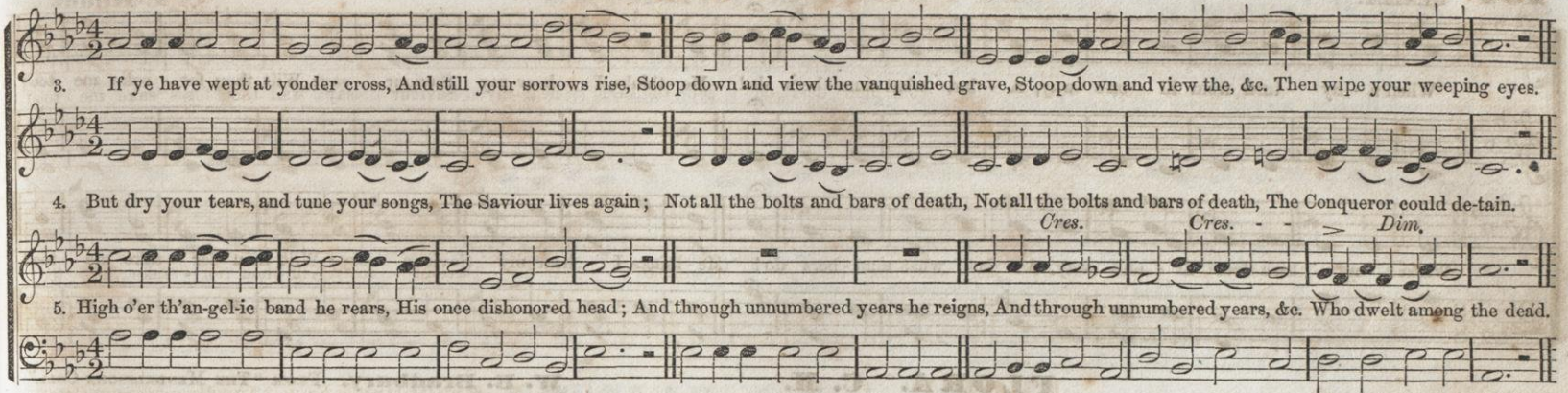
JUDSON. C. M.

Altered from "Mendelssohn Coll."



ORIENT. C. M.

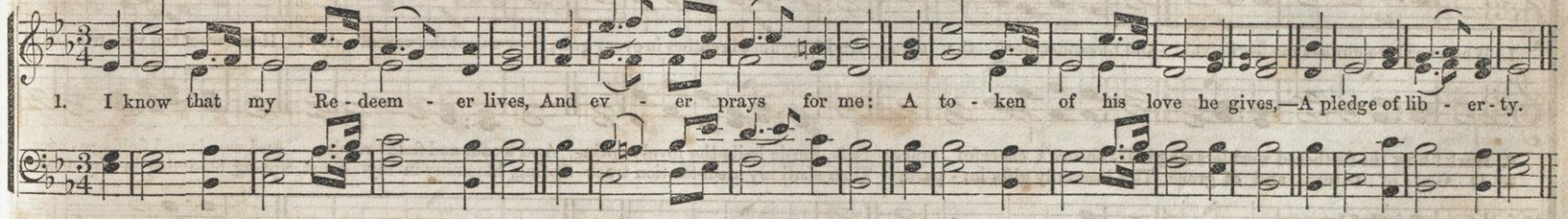
Moderato.



BRADFORD. C. M.

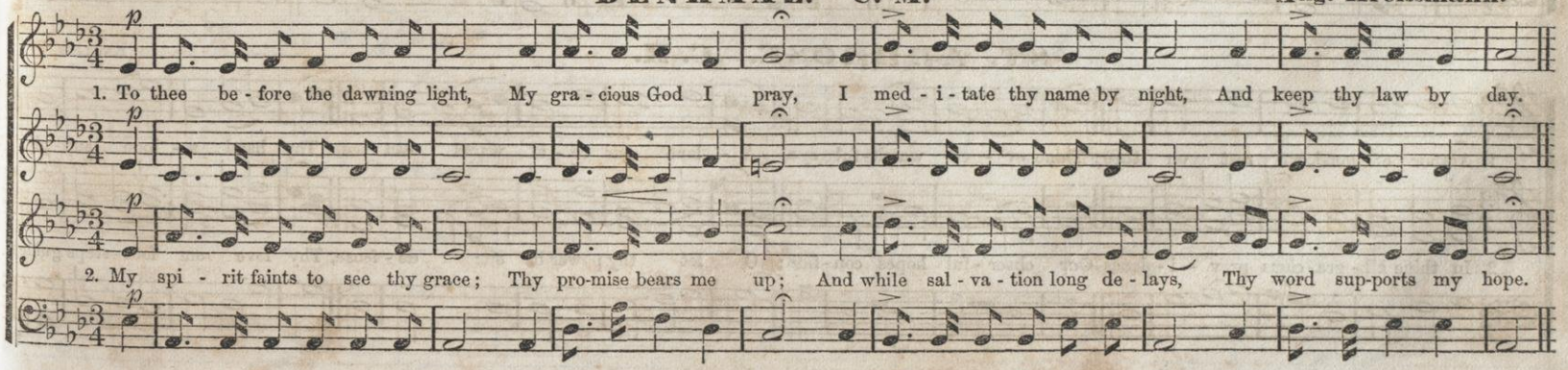
LEGATO e MODERATO.

Handel.



DENKMAL. C. M.

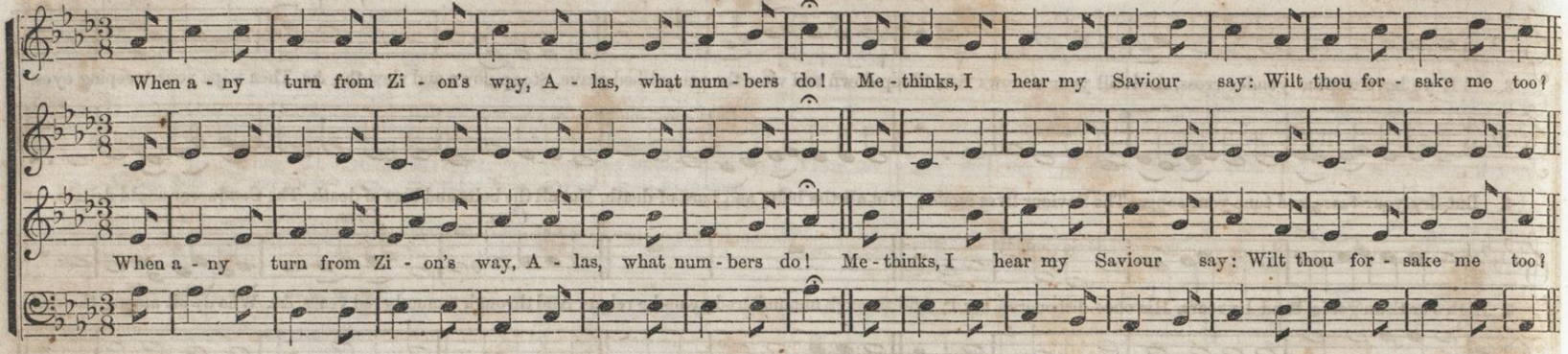
Aug. Kreissmann.



GENTLY.

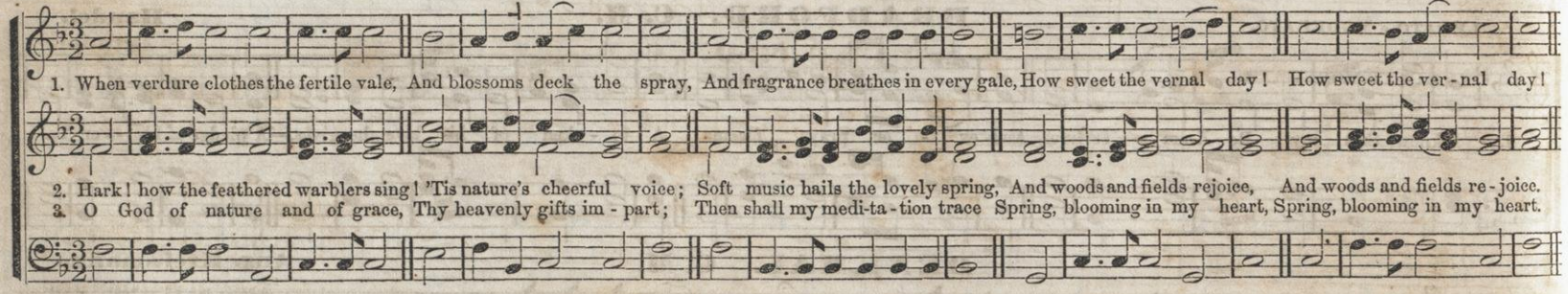
SATTERLEE. C. M.

C. J. Rudd.



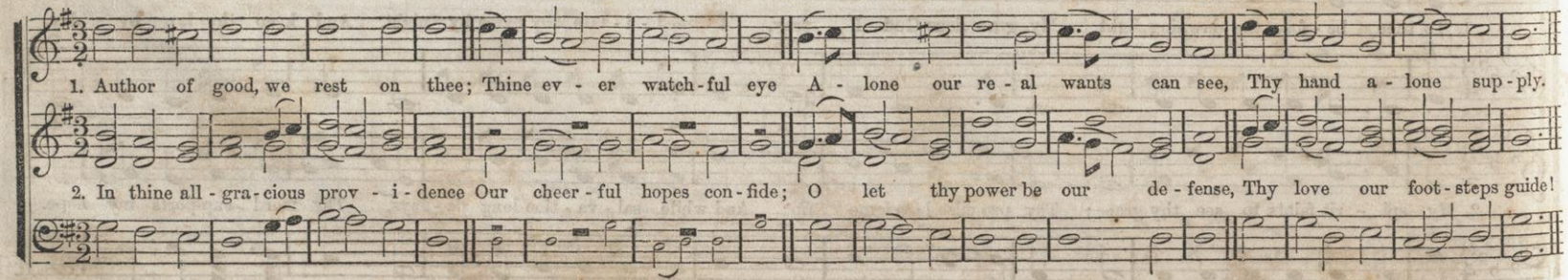
FLORA. C. M.

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



ST. AMBROSE. C. M.

English.



SLOWLY.

LACEY. C. M.

ALTERED FROM "THE HALLELUJAH." W. B. B.

1. Still on the Lord thy burden roll, Nor let a care remain: His mighty arm shall bear thy soul, And all thy grief sustain, And all thy grief sustain.

Cres. *Dim.*

2. Ne'er will the Lord his aid deny, To those who trust his love: The men who on his grace rely, Nor earth nor hell shall move, Nor earth nor hell shall, &c.

DUNLAP. C. M.

WESTERN MELODY.

1. That aw - ful day will sure-ly come, Th' appointed hour makes haste—When I must stand be - fore my Judge, And pass the sol - emn test.

MODERATO e LEGATO.

OTSEGO LAKE. C. M.

m *mf*

1. I love the Lord—he heard my cries, And pitied ev - ry groan; Long as I live, when troubles rise, I'll hast - en to his throne.

m *mf*

2. I love the Lord—he bowed his ear, And chased my griefs away; Oh! let my heart no more de - spair While I have breath to pray.

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

D. C. In gen - tle sleep I closed my eyes, How sweet was my re - pose!

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

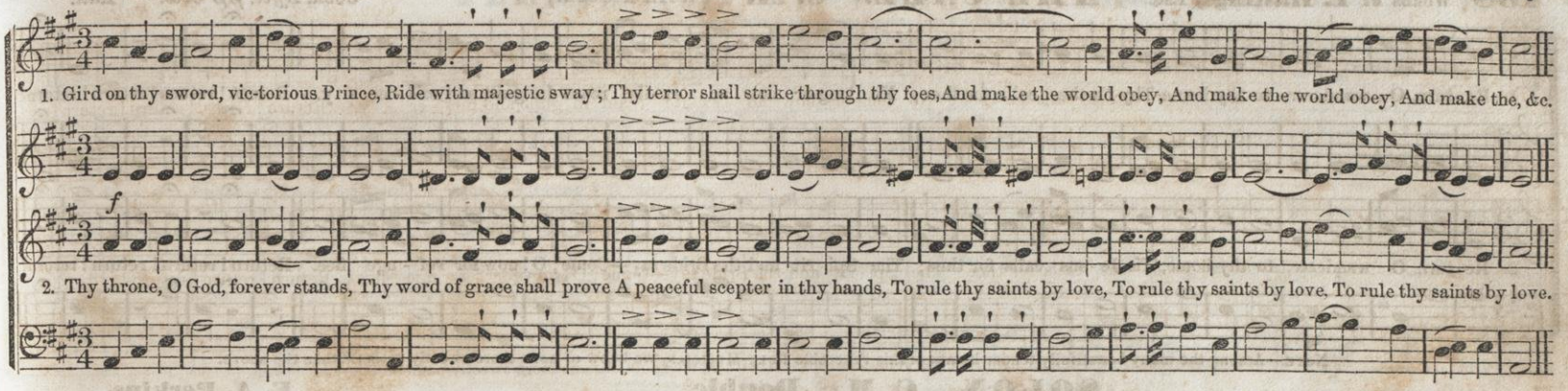
D. C. A - maz - ing pi - ty, grace un - known, And love be - yond de - gree!

D. C.

D. C.

BOLD AND VIGOROUS—MAESTOSO.

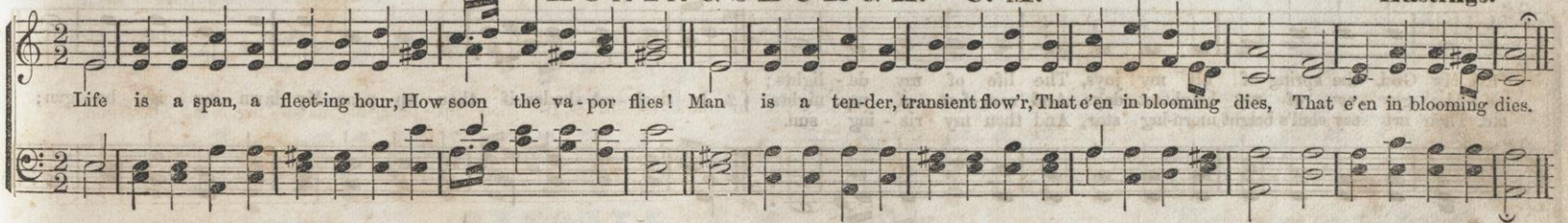
MOUNT ELON. C. M.



SLOW.

KONINGSBURGH. C. M.

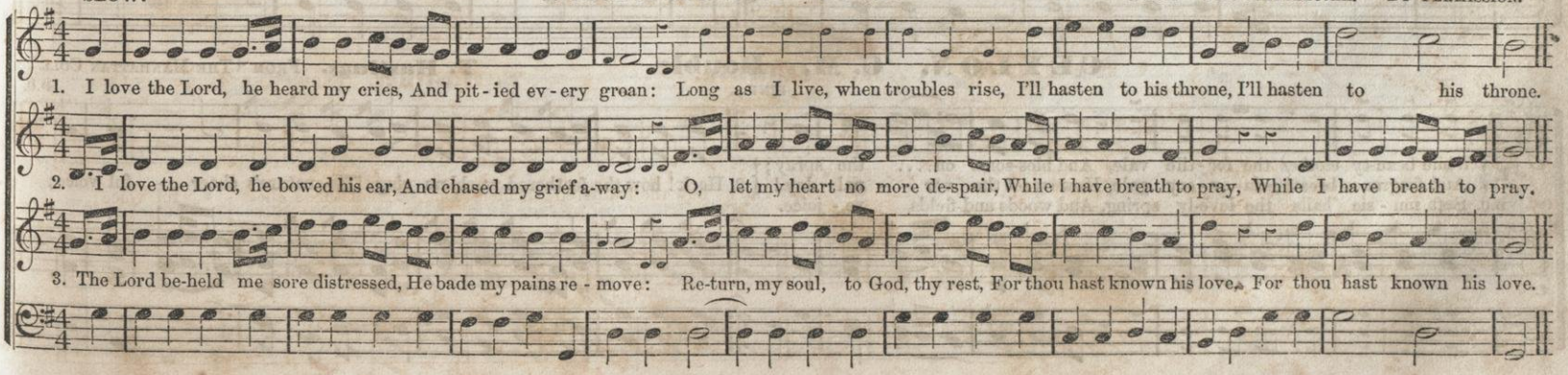
Hastings.



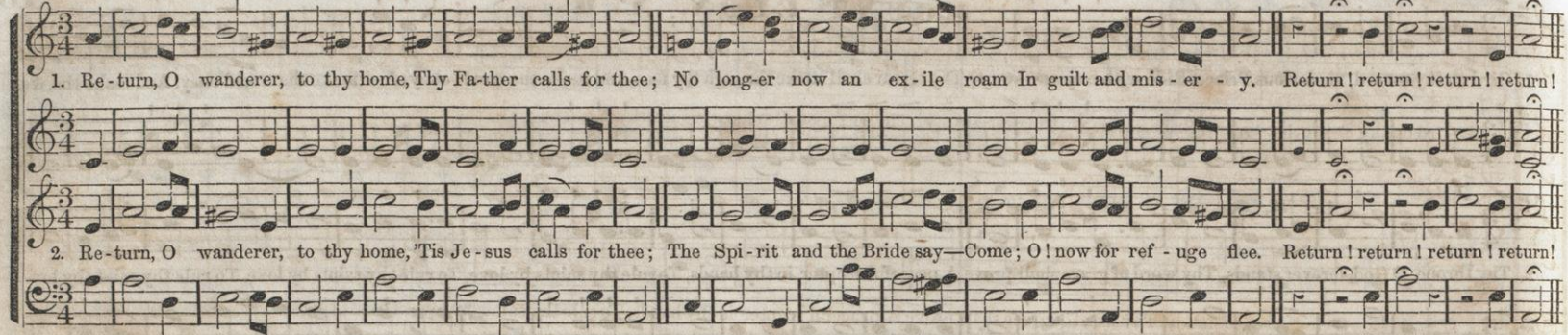
SLOW.

FRANKLIN. C. M.

From "The Hallelujah." By permission.

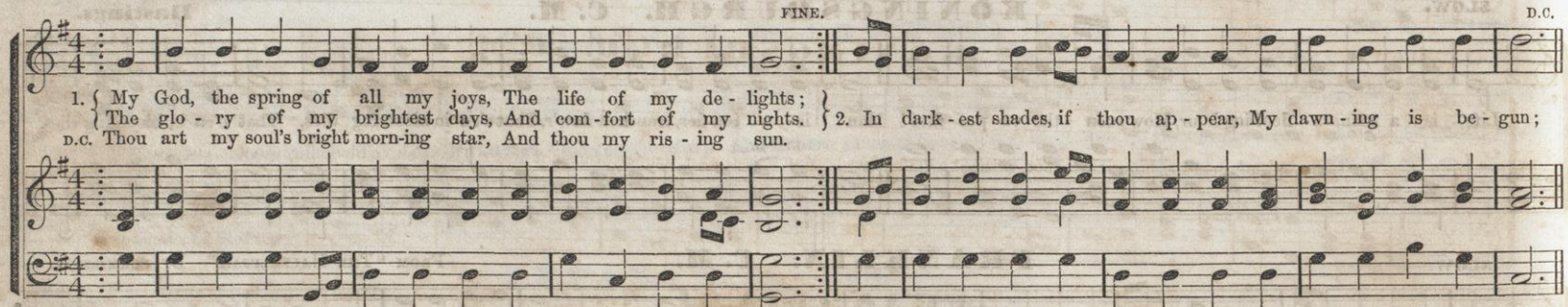


158 Words by **T. Hastings,** Esq. **THE CALL. C. M.** (With a Coda.) Coda. *Affet. pp Cres. Rall.*

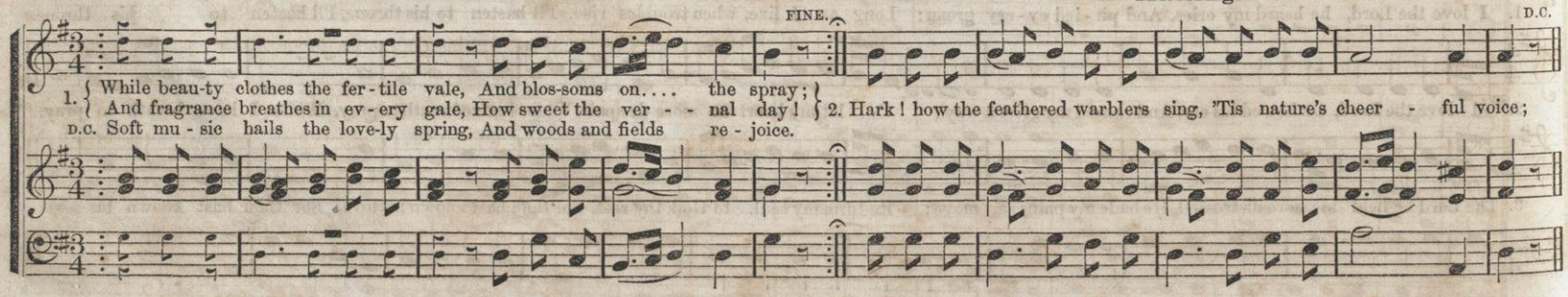


Note.—Among the many beautifully tender hymns of this venerable Poet-Musician, we know of none more sweetly pathetic than the above.

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.

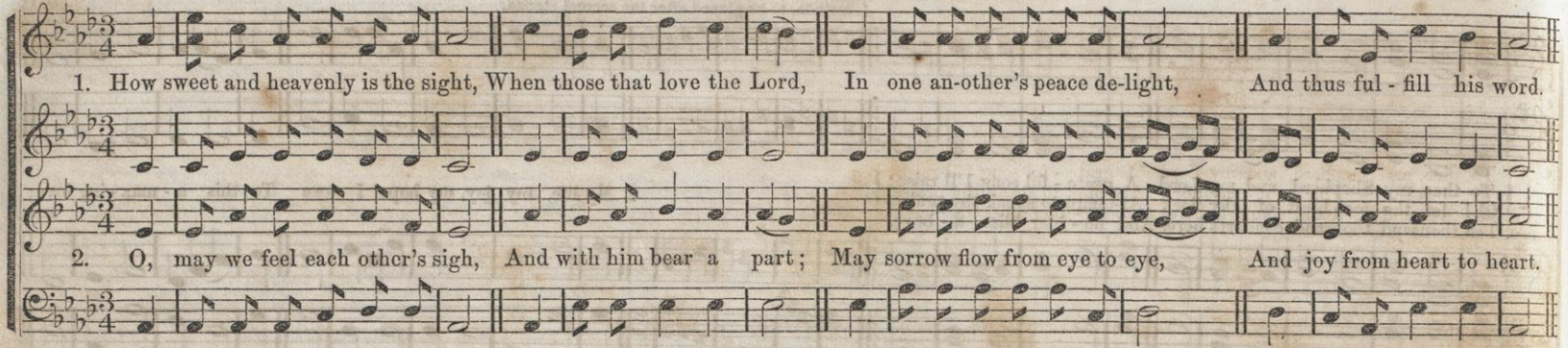
2. Where'er I turn my gaz - ing eyes, Thy radiant footsteps shine;

D. C.

MODERATO.

WIRTH. C. M. (CONGREGATIONAL.)

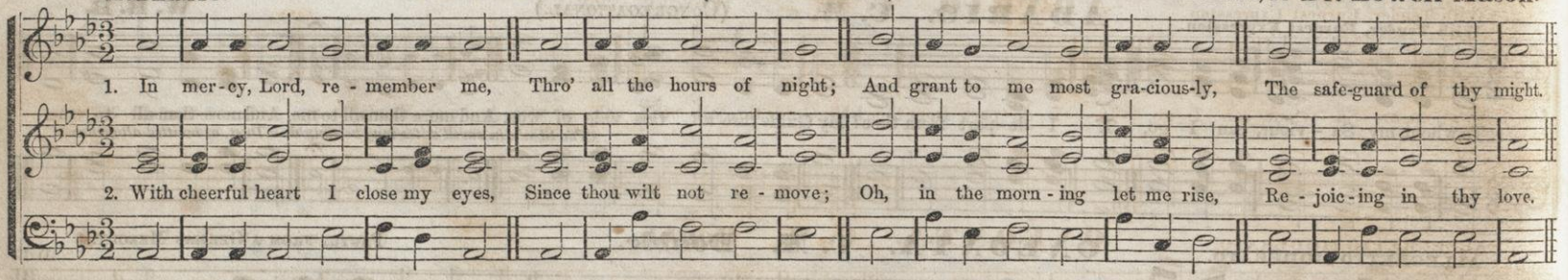
W. B. Bradbury.



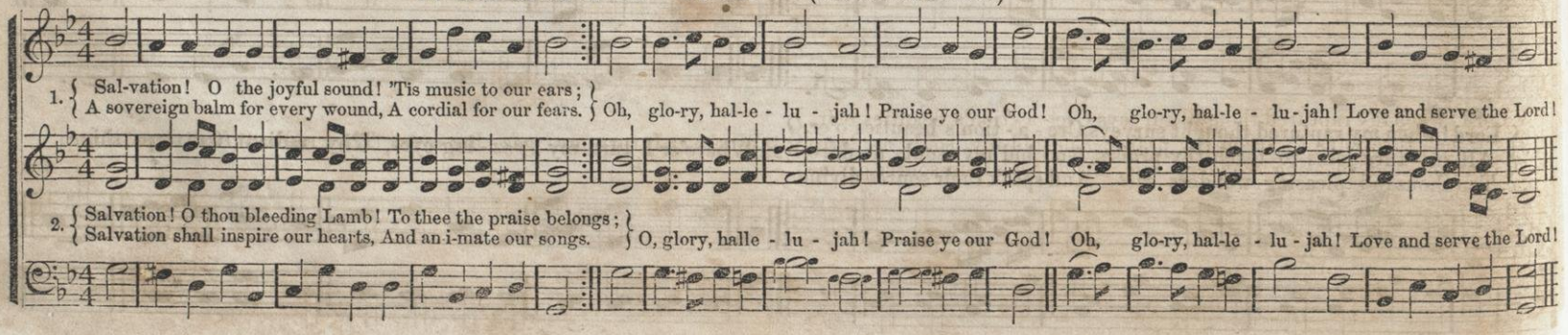
MODERATO.

EVAN. C. M. (CONGREGATIONAL.)

ARRANGED FROM HAVERGAL, BY Dr. Lowell Mason.



WOODMAN. C. M. (CONGREGATIONAL.)



BINGHAMPTON. C. M.

1. How sweet and heavenly is the sight, When those, who love the Lord, In one an - oth - - - er's peace de - light, And so ful-fill his word!

2. Oh! may we feel each brother's sigh, And with him bear a part; May sor-rows flow from eye to eye, And joy from heart to heart.

METRICAL CHANT.

BYEFIELD. C. M.

Hastings.

Prayer is the soul's sin - cere de - sire, Ut - tered, or un - ex-pressed, The mo - tion of a hid - den fire That trembles in the breast.

GOODELL. C. M.

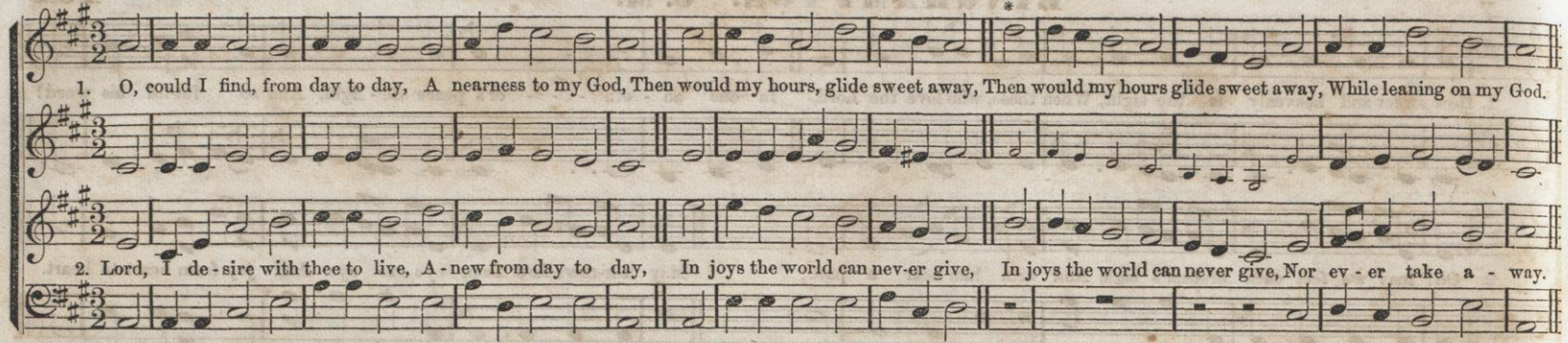
1. There is a hope, a bless - ed hope, More precious and more bright Than all the joy - less mock - e - ry The world es - teems de - light.

2. There is a star, a love - ly star, That lights the dark - est gloom, And sheds a peace - ful radiance o'er The pros-pects of the tomb.

3. There is a voice, a cheering voice, That lifts the soul a - bove, Dis - pels the pain - ful, anxious doubt, And whispers, "God is love."

4. That voice, a - loud from Calvary's height, Proclaims the soul for - given; That star is rev - e - lation's light; That hope, the hope of heaven.

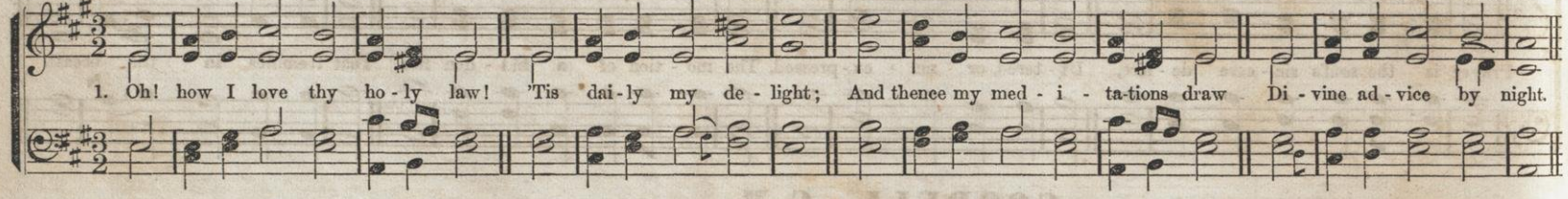
JAFFRA. C, M.



* *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.*

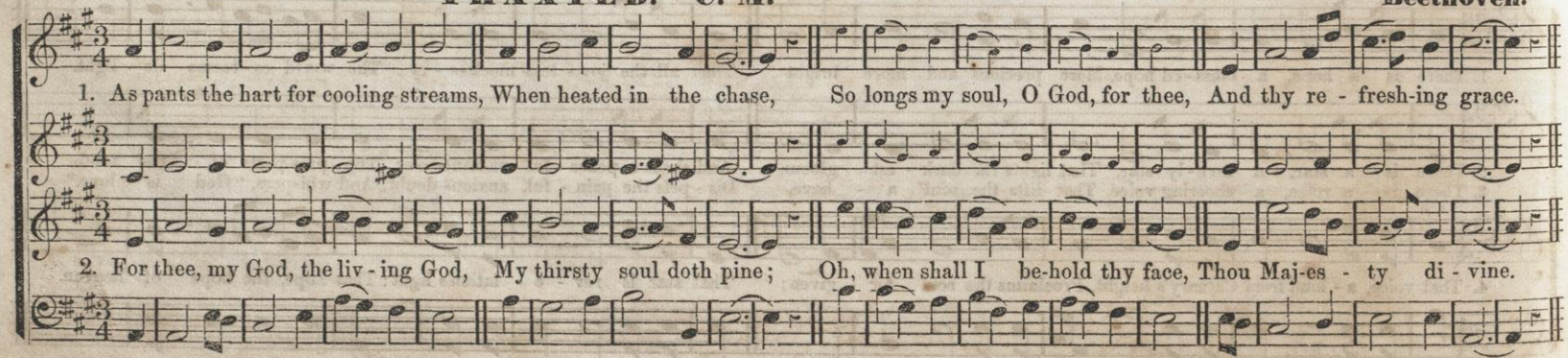
MEMPHIS. Or, CHELMSFORD. C. M.

WESTERN AIR.

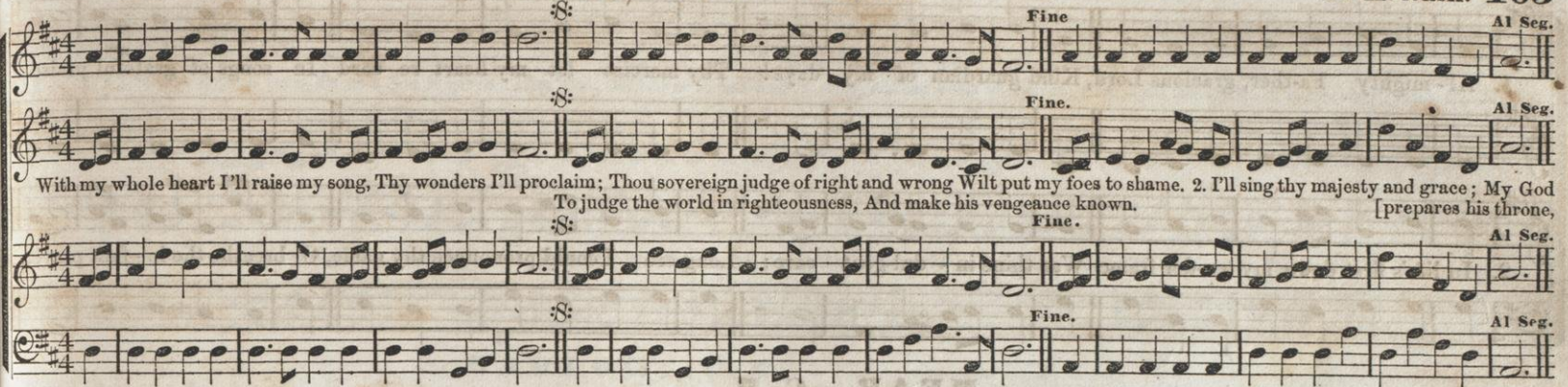


THAXTED. C. M.

Beethoven.



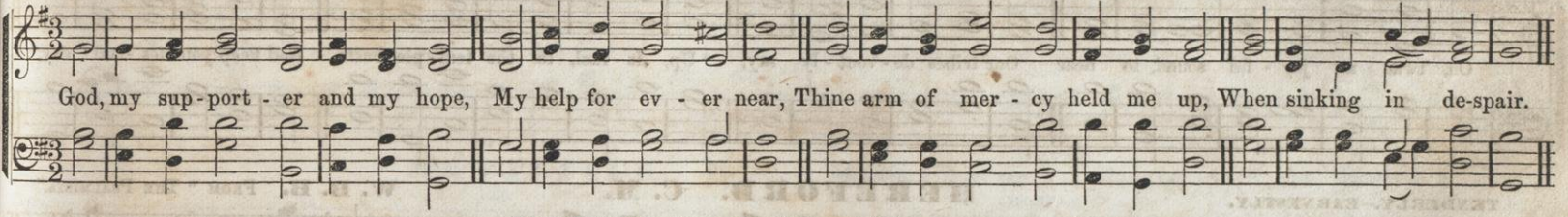
AVAH. C. M. Double.



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.

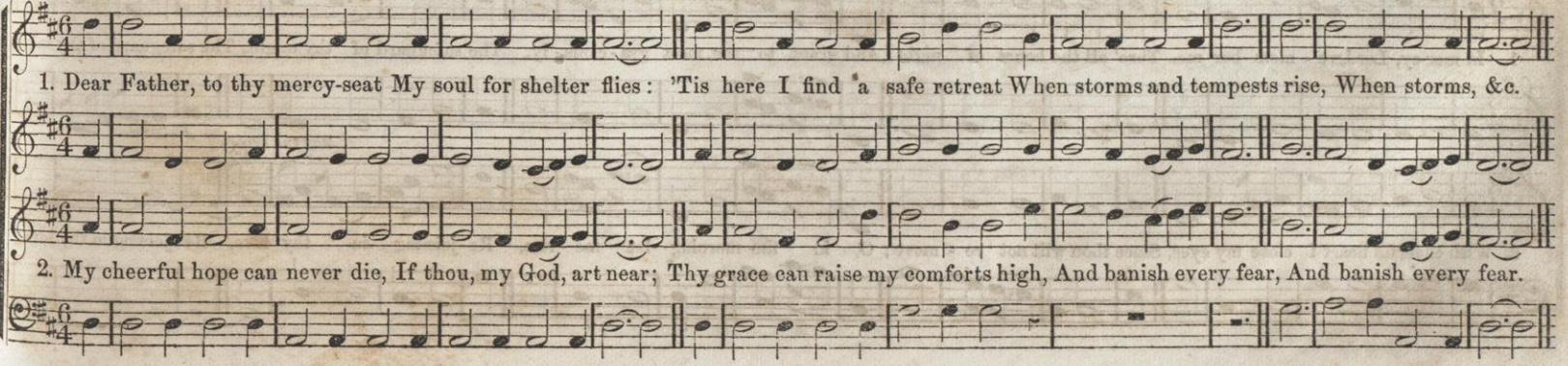
ENGLISH.



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.



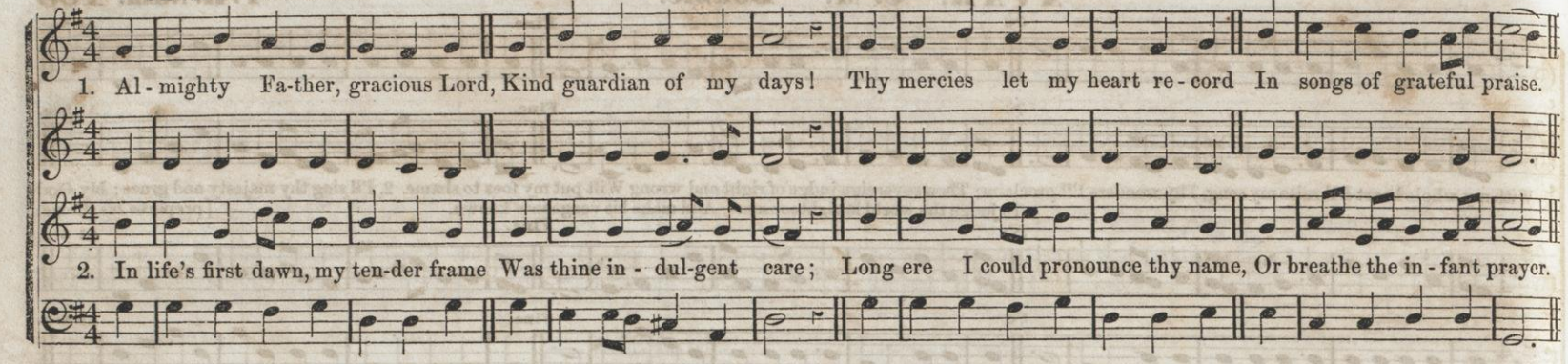
1. Dear Father, to thy mercy-seat My soul for shelter flies: 'Tis here I find a safe retreat When storms and tempests rise, When storms, &c.

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.

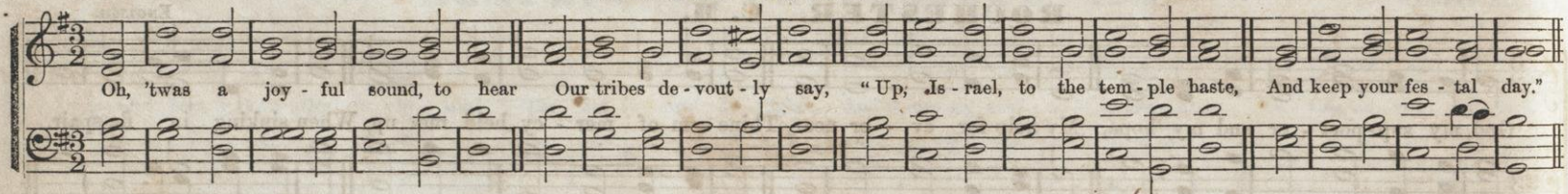
GENTLE.—MODERATO.

BROOSA. C. M.

From "Methfessel.



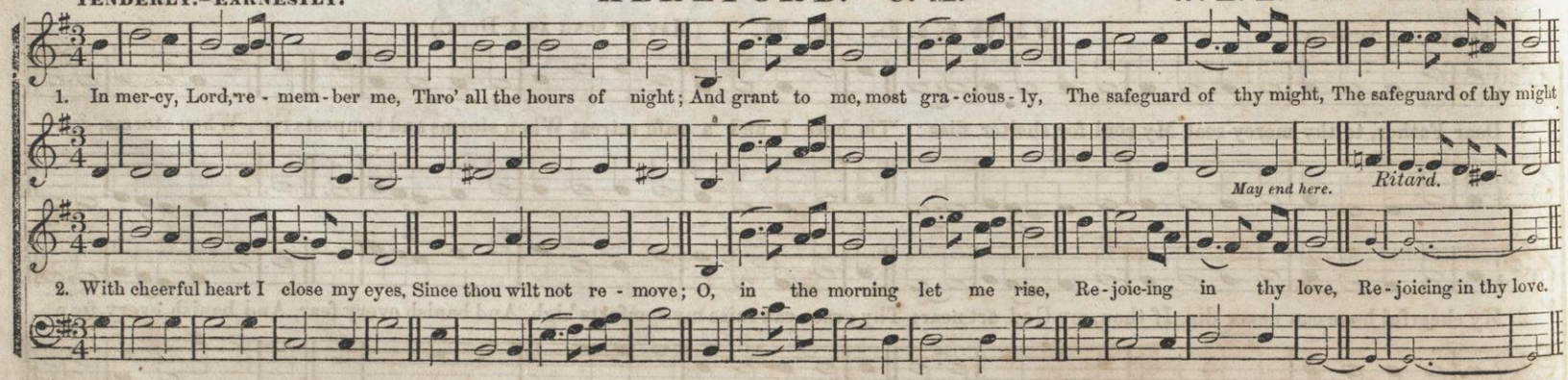
MEAR. C. M.



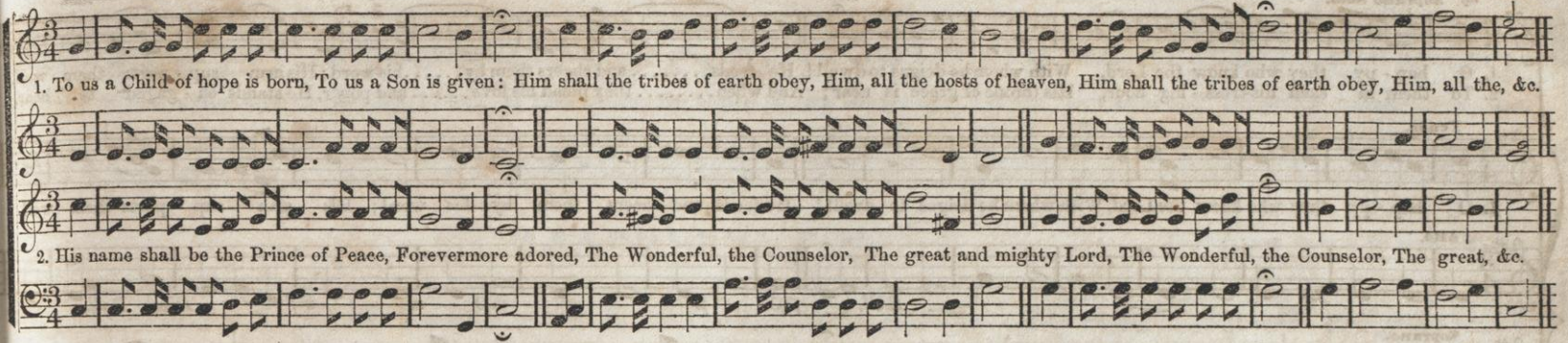
TENDERLY.—EARNESTLY.

HEREFORD. C. M.

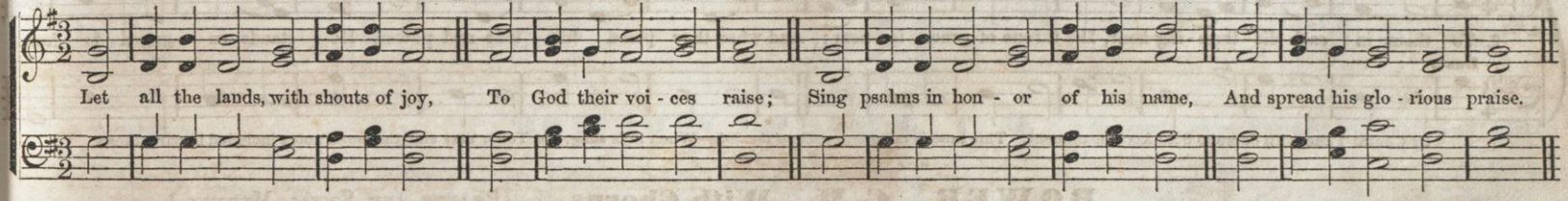
W. B. B. From "The Psalmista."



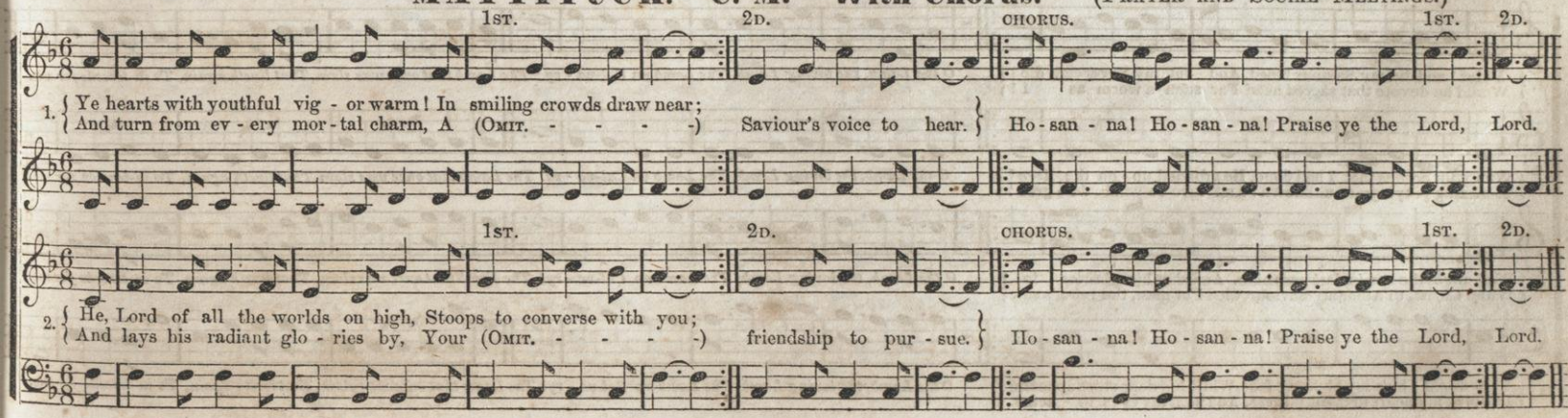
EZBON. C. M.



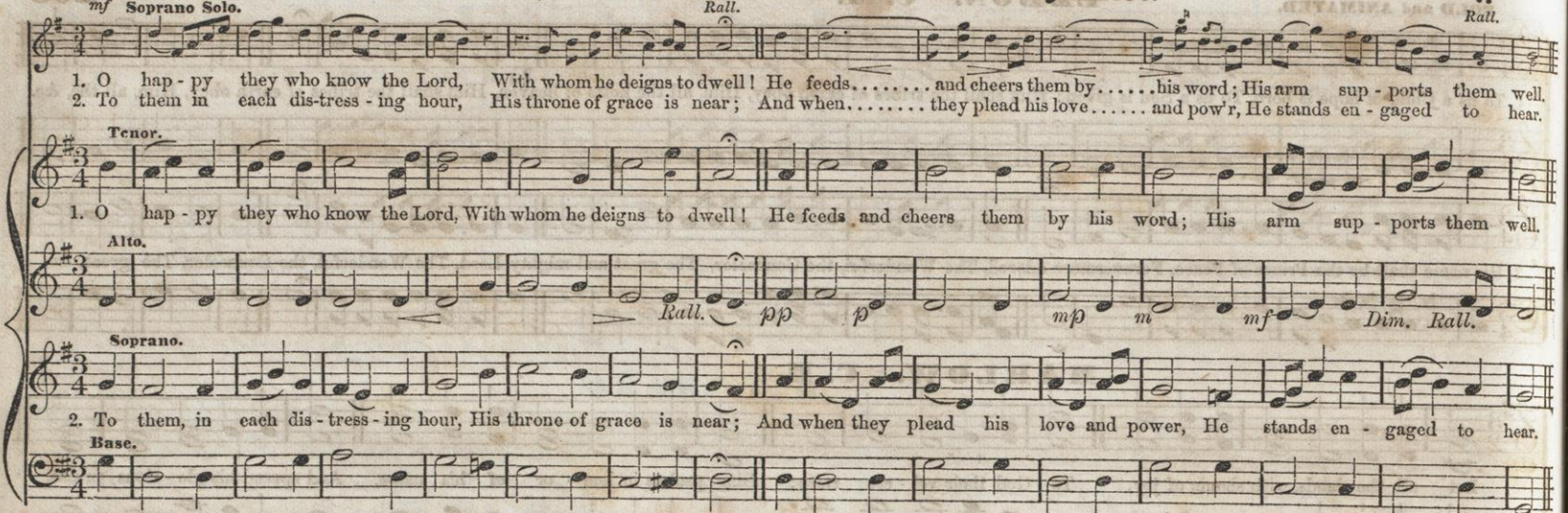
MARLOW. C. M.



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

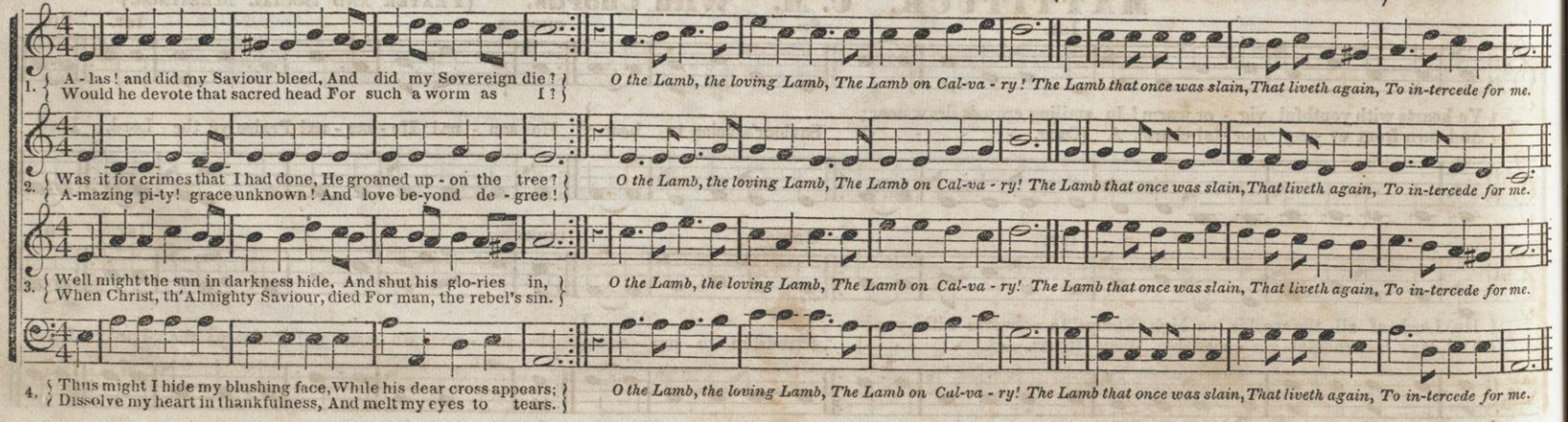


OH, HAPPY THEY. C. M. Quintet.*



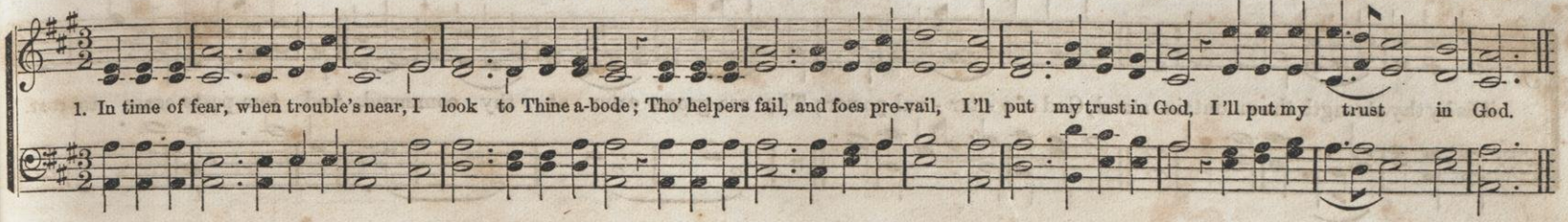
Or Choral Tune with Soprano Solo Accompaniment. This tune is complete *without the Solo*—When thus sung, the Tenor may sing the small notes included in parenthesis

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



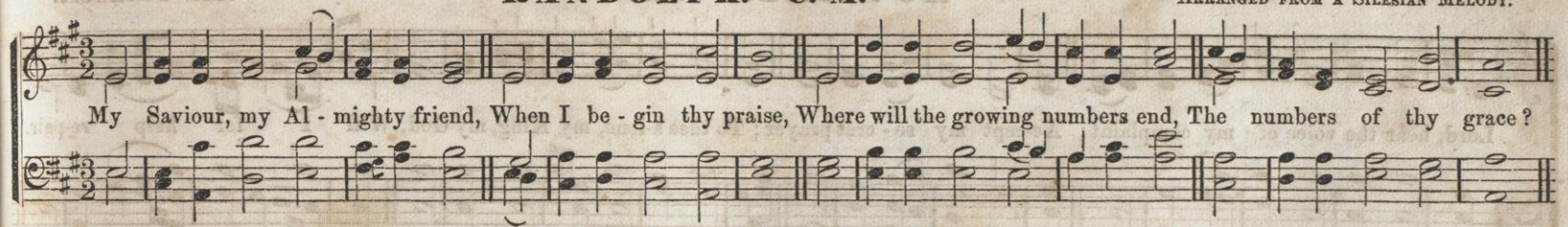
ARCADIA. C. M.

Hastings. From "The Psalmodist."



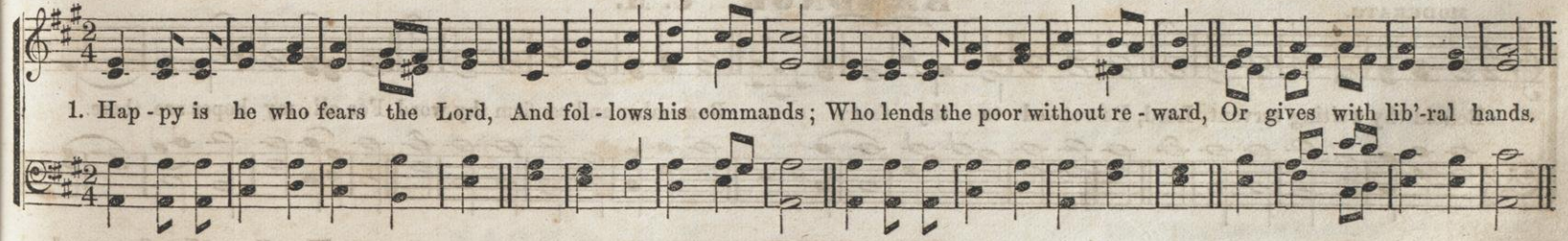
RANDOLPH. C. M.

Arranged from a Silesian Melody.



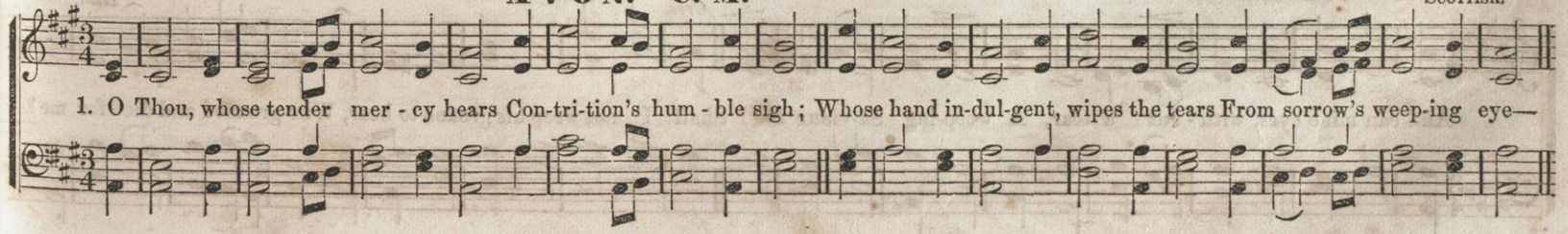
BOWDOIN SQUARE. C. M.

Larghetto. Arranged from Vogler, by Sumner Hill.



AVON. C. M.

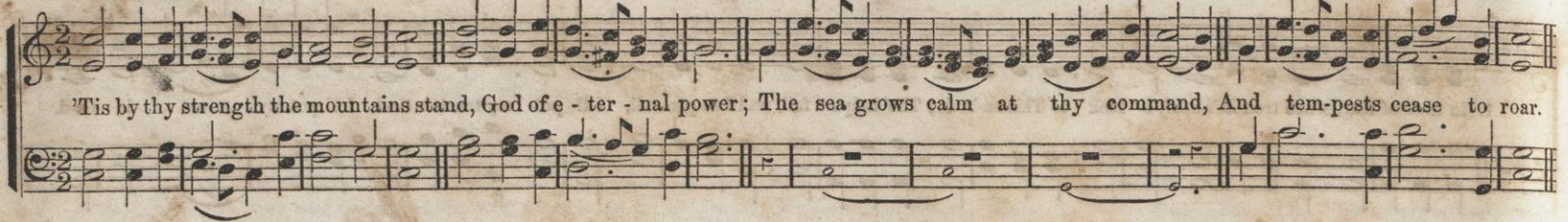
Scottish.



WITH ENERGY.

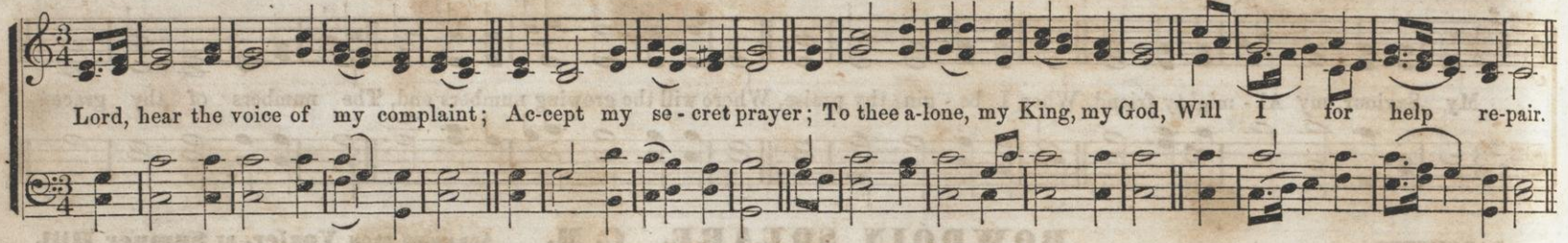
HENRY. C. M.

S. B. Pond.



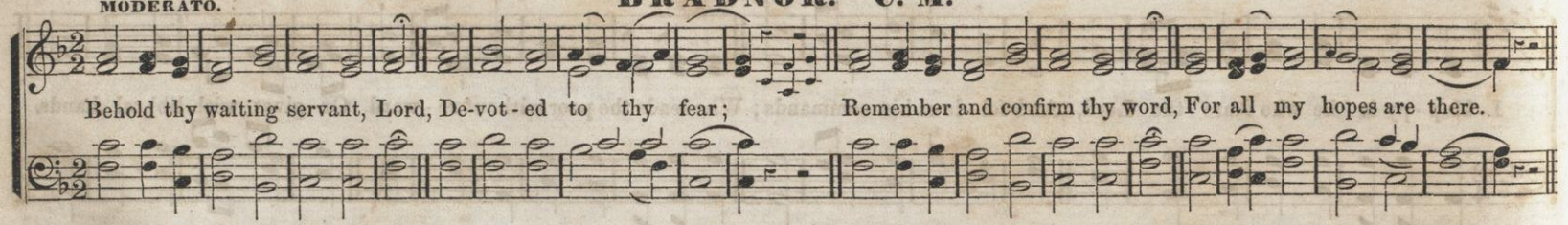
HOWARD. C. M.

Mrs. Cuthbert.



MODERATO.

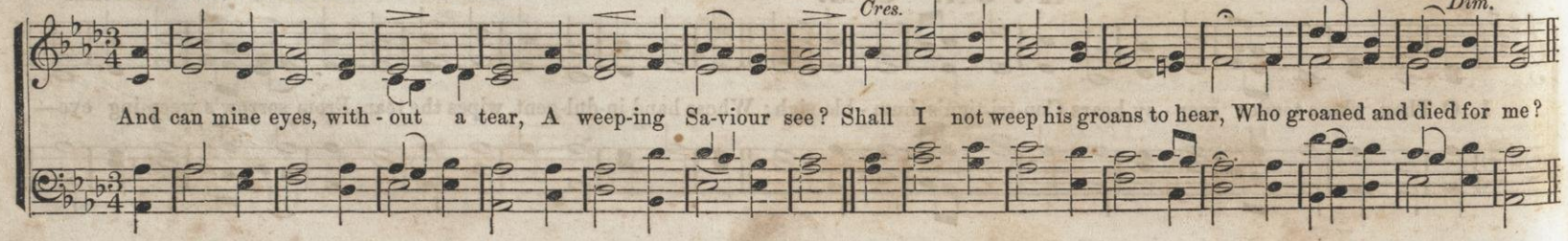
BRADNOR. C. M.



MODERATO, TENDERLY.

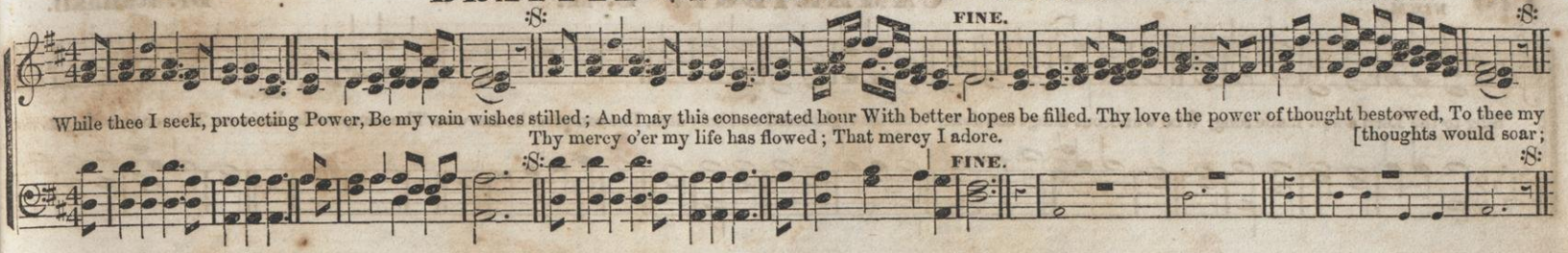
ROMBERG. C. M.

H. From "The Choralist."



BRATTLE STREET. C. M. Double.

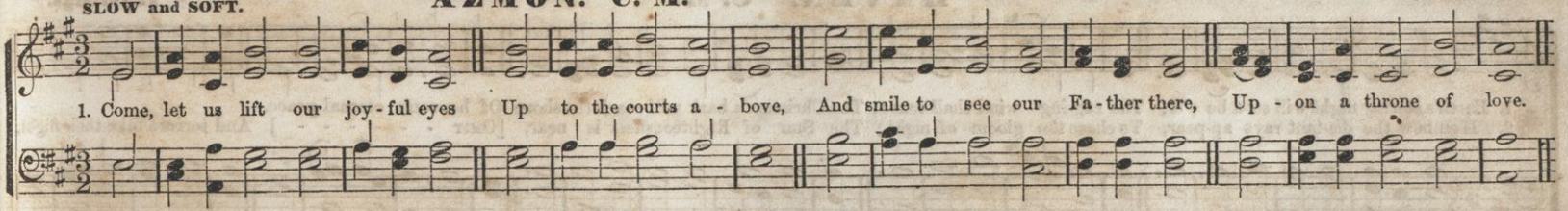
Pleyel.



AZMON. C. M.

SLOW and SOFT.

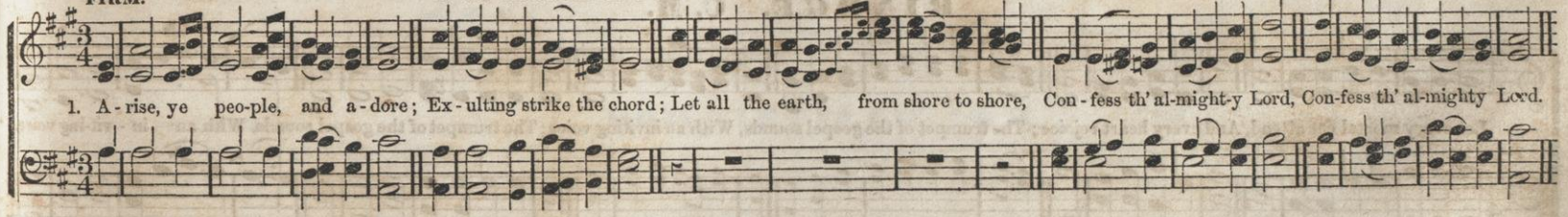
Glaser.



SWANWICK. C. M.

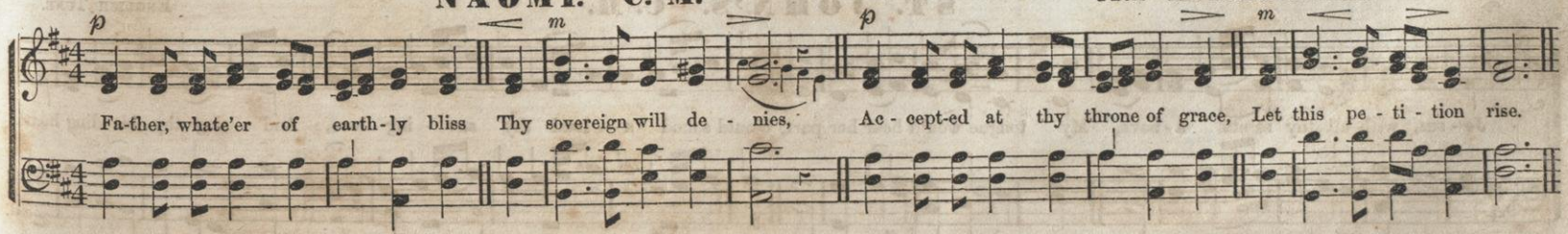
FIRM.

Lucas.



NAOMI. C. M.

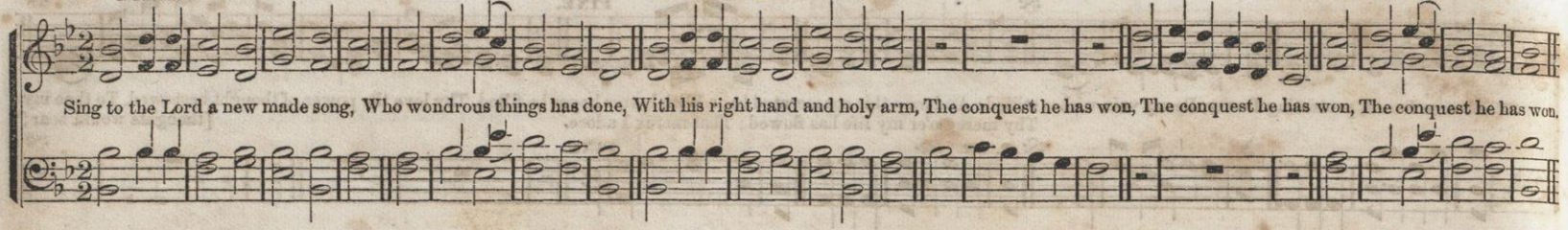
From "The Modern Psalmist." By permission.



FIRM.

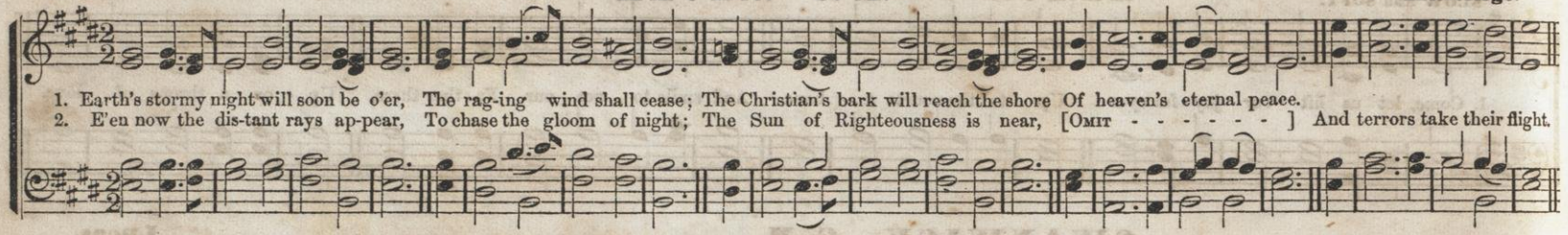
CAMBRIDGE. C. M.

Dr. Randall.

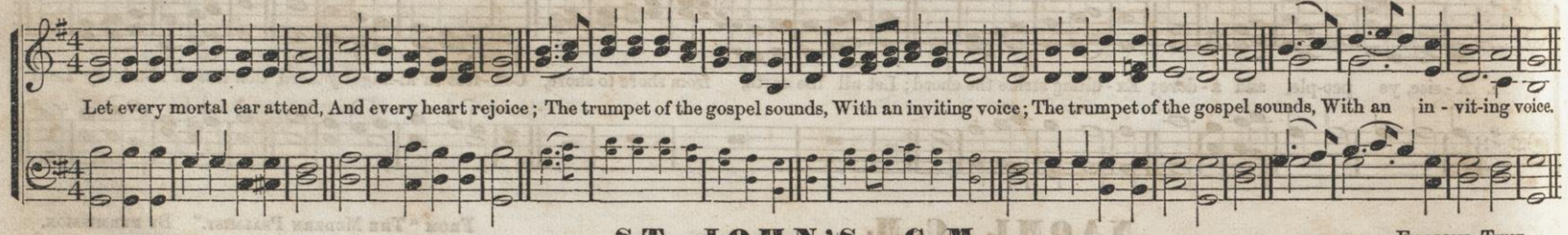


HAVEN. C. M.

Hastings.

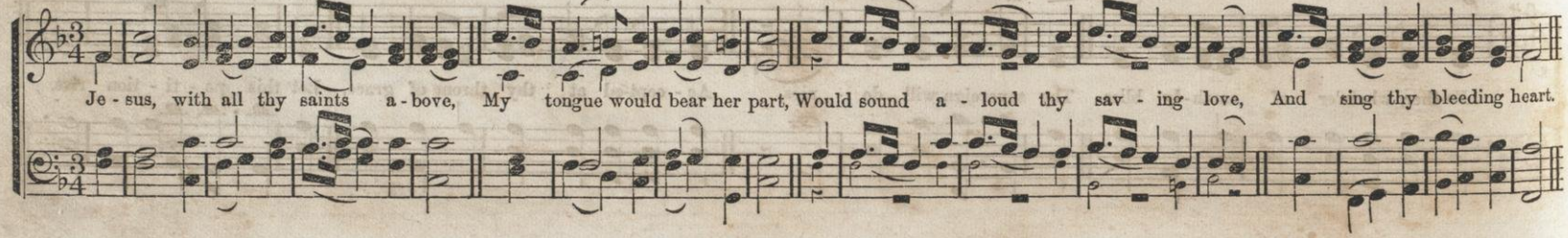


RINDGE. C. M.



ST. JOHN'S. C. M.

English Tune.



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. L. 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.

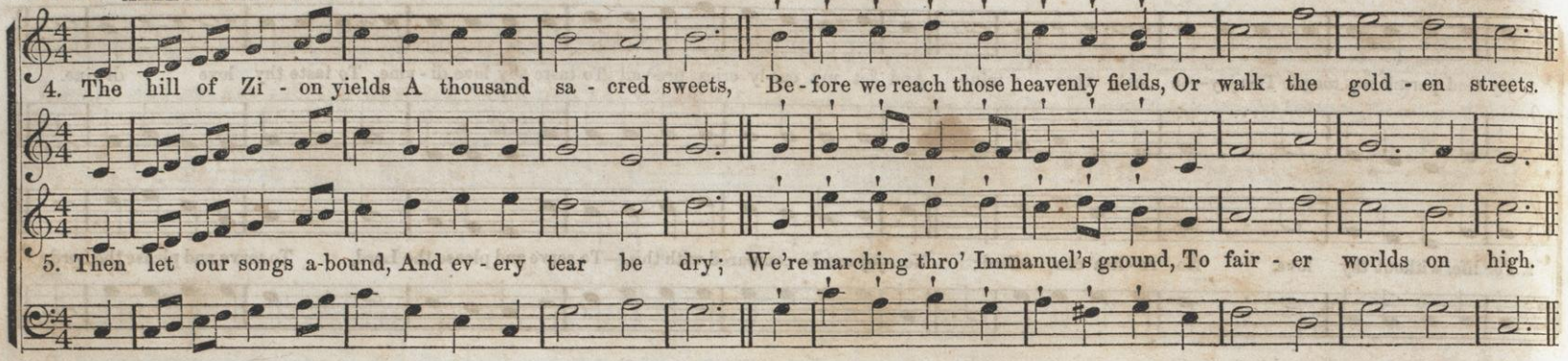
2. This world can ne-ver give The bliss for which we sigh: 'Tis not the whole of life to live, Nor all of death to die.

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.

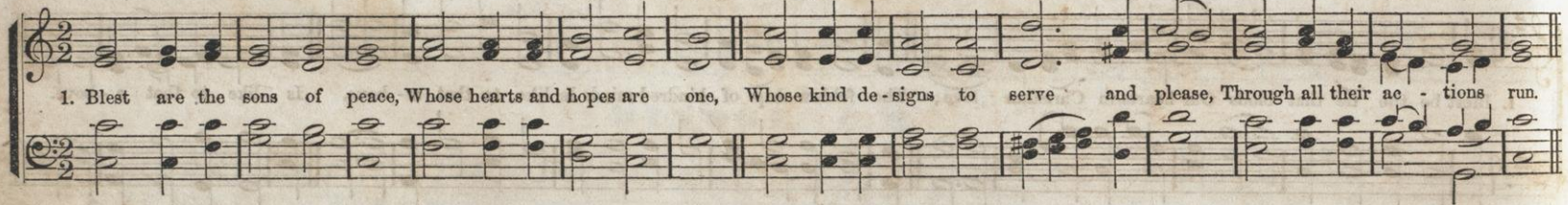
LOUIS. S. M.

Narlcema.



PEACE. S. M.

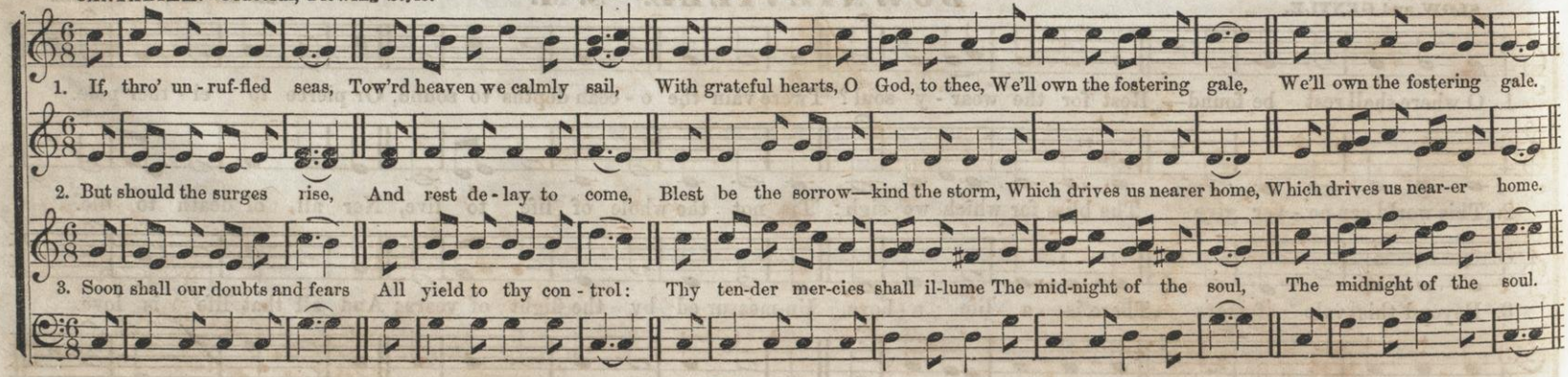
Hastings.



CANTABILE.—Graceful, Flowing Style.

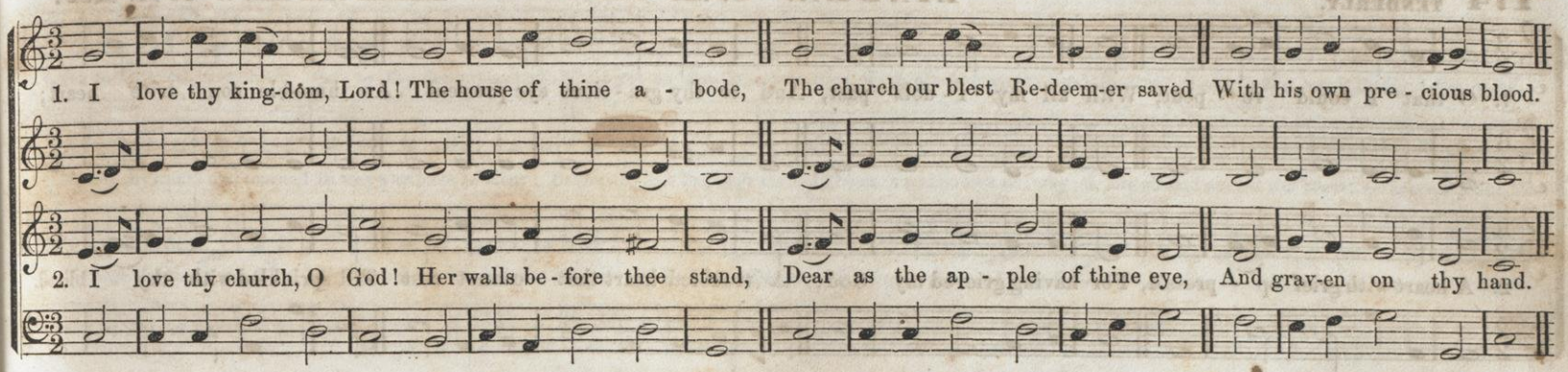
EUNICE. S. M.

Haydn.



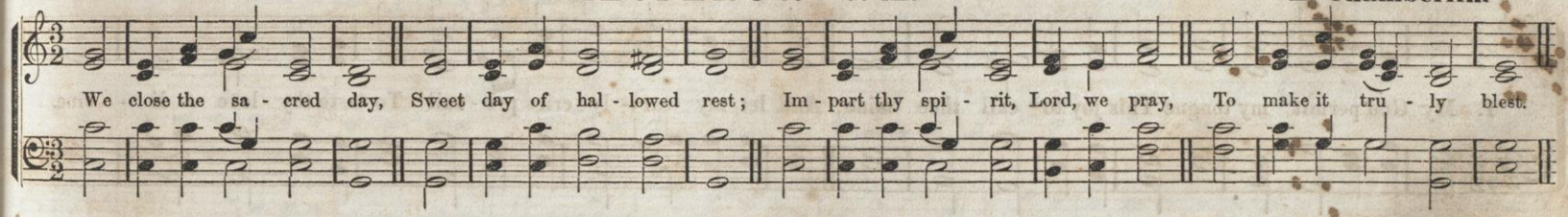
UCAL. S. M. (Congregational.)

Dr. L. Mason.



HESPERUS. S. M.

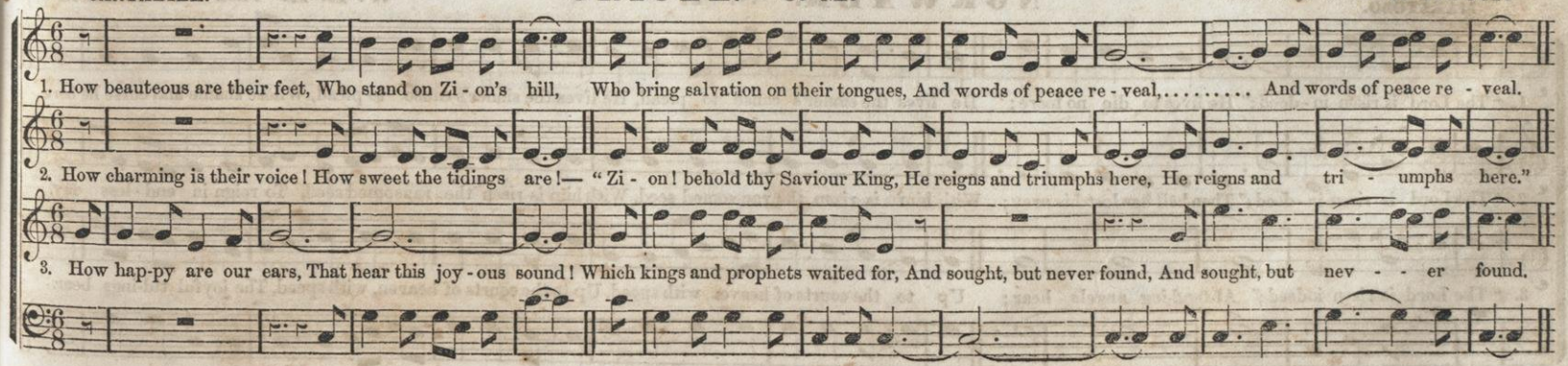
E. Chamberlin.



ORIOLE. S. M.

CANTABILE.

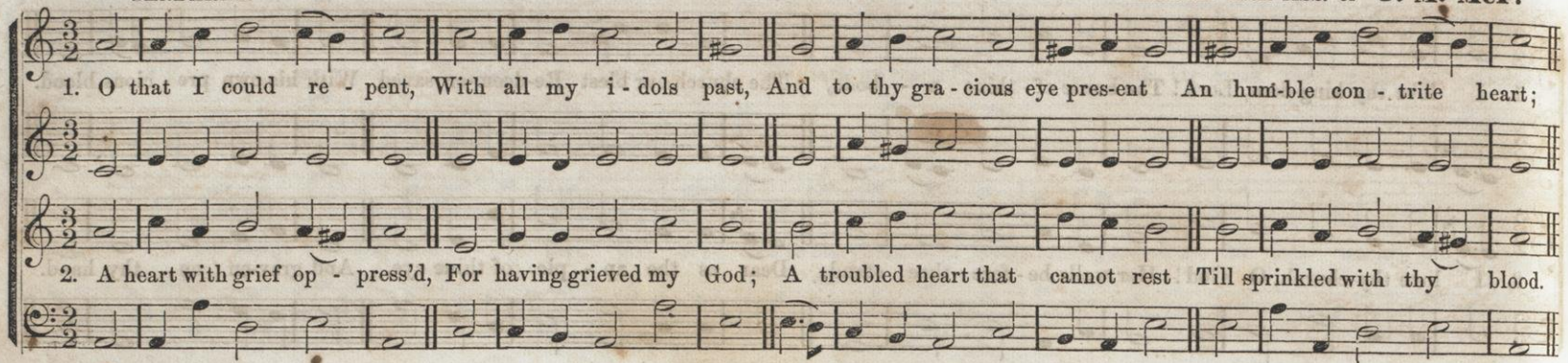
Arranged from A. Weber.



TENDERLY.

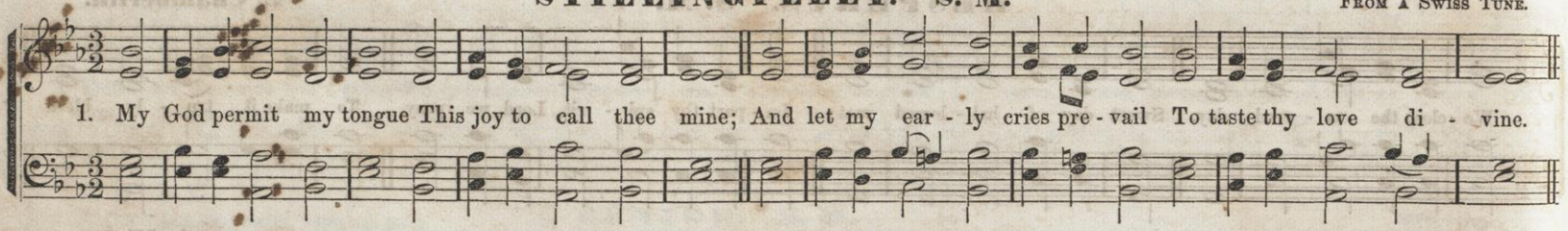
LINDEN. S. M.

ARRANGED FROM MSS. OF J. M. McF.



STILLINGFLEET. S. M.

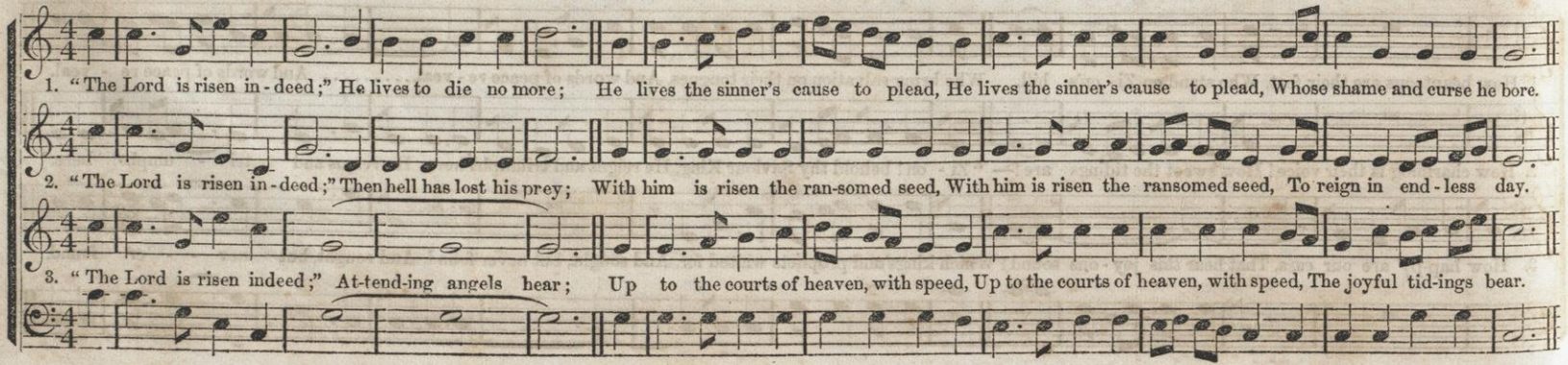
FROM A SWISS TUNE.



MAESTOSO.

NORWALK. S. M.

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



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

1. Go to thy rest, fair child! Go to thy dreamless bed, While yet so gen-tle, un-de-filed, With blessings on thy head. 2. Fresh ros-es in thy hand, Buds on thy pillow

3. Before thy heart had learned In waywardness to stray; Before thy feet had ever turned The dark and downward way; 4. Ere sin had scarr'd the breast, Or sorrow woke the

5. Because thy smile was fair, Thy lip and eyes so bright, Because thy loving cradle care Was such a dear delight; 6. Shall love, with weak embrace, Thy upward wing de-

CODA for last Stanza.

laid, Haste from this dark and fear-ful land, Where flowers so quickly fade, Where flowers so quickly fade.

pp

tear, Rise to thy throne of changeless rest, In yon ce-les-tial sphere! In yon ce-les-tial sphere!

tain? No! gen-tle an-gel, seek thy place A-mid the cherub train, [Omit. - - - -] A-mid the cherub train, Amid the che-rub train.

* IN MEMORY OF A GENTLE DEPARTED ONE.

BRADEN. S. M.

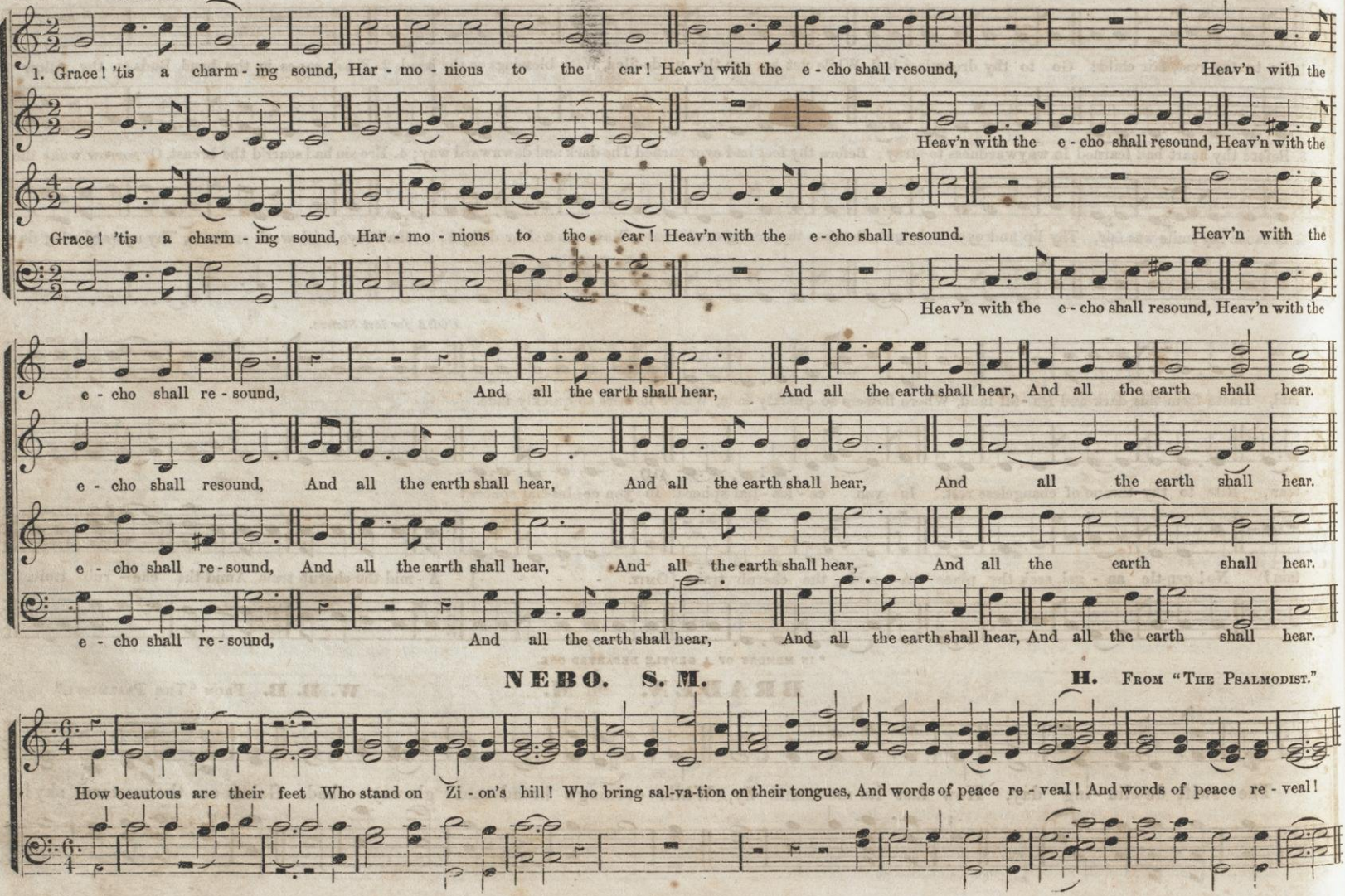
W. B. B. From "The Psalmista."

The swift de-clin-ing day, How fast its mo-ments fly, While evening's broad and gloomy shade Gains on the western sky!

SPIRITED.

CRANBROOK. S. M.

Th. Clark.

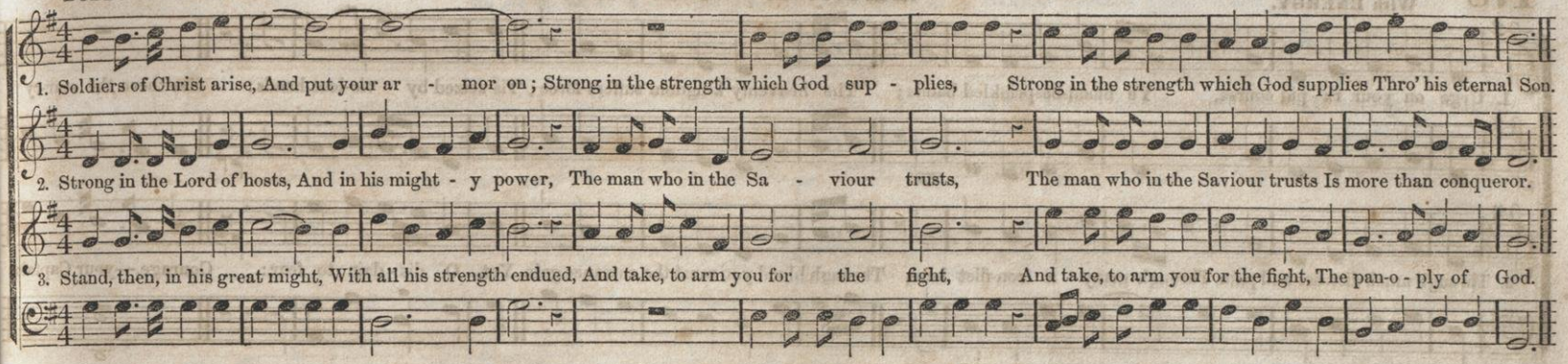


NEBO. S. M.

H. From "The Psalmodist."

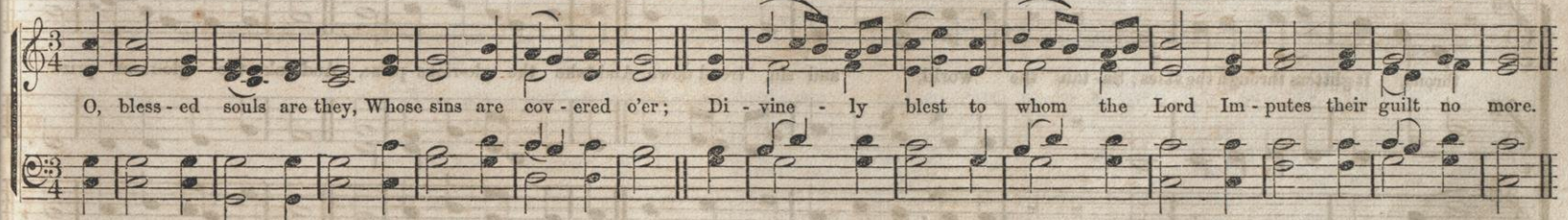
BOLD.—MAESTOSO.

KIRKWOOD. S. M.



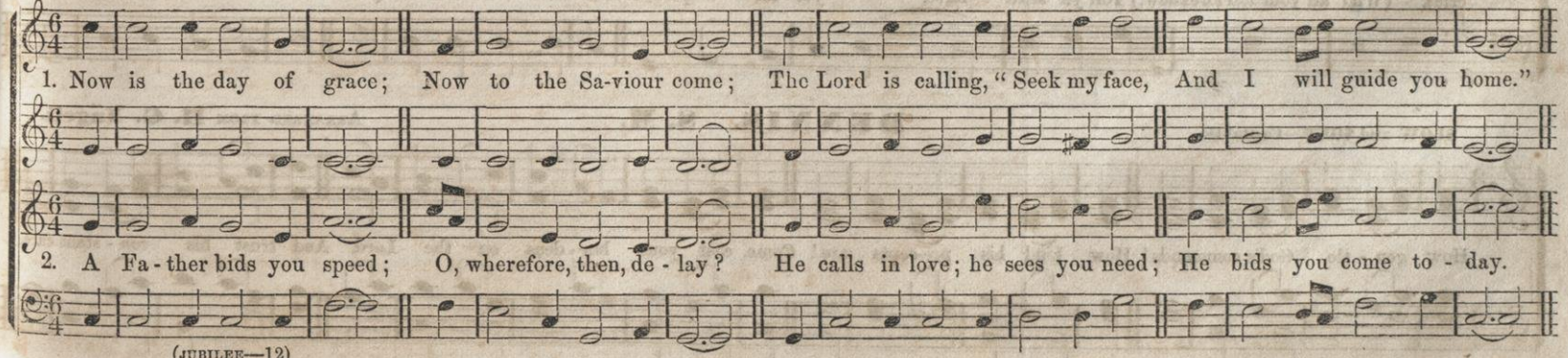
CONFESSION. S. M.

Hastings.



PROBATION. S. M.

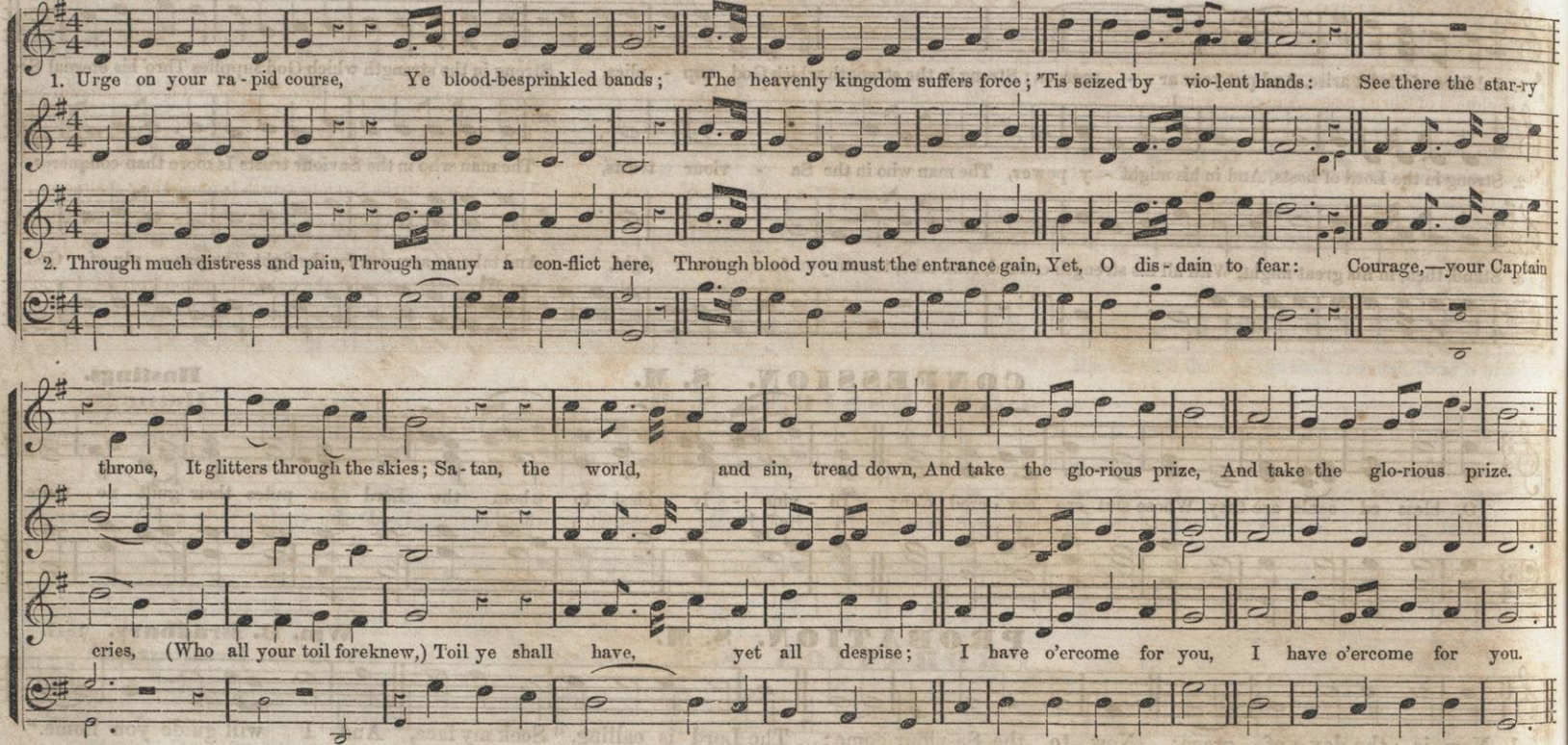
Wm. B. Bradbury. 1847.



With ENERGY.

ALENA. S. M. Double.

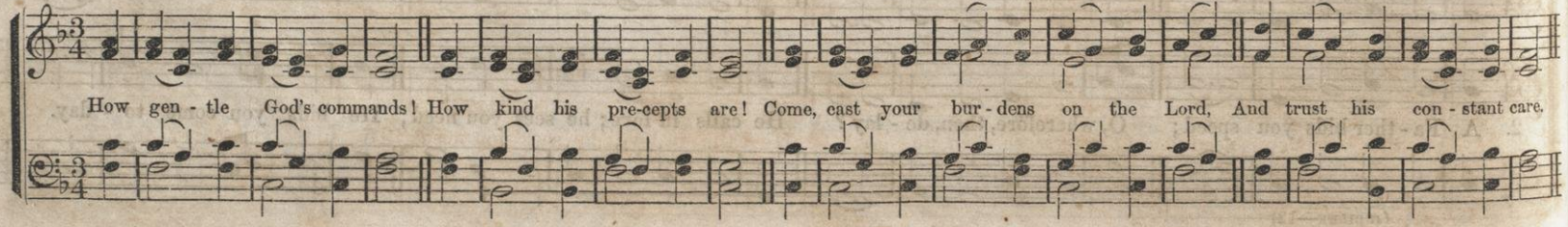
S. P.



SLOW and SOFT.—Cantabile.

DENNIS. S. M.

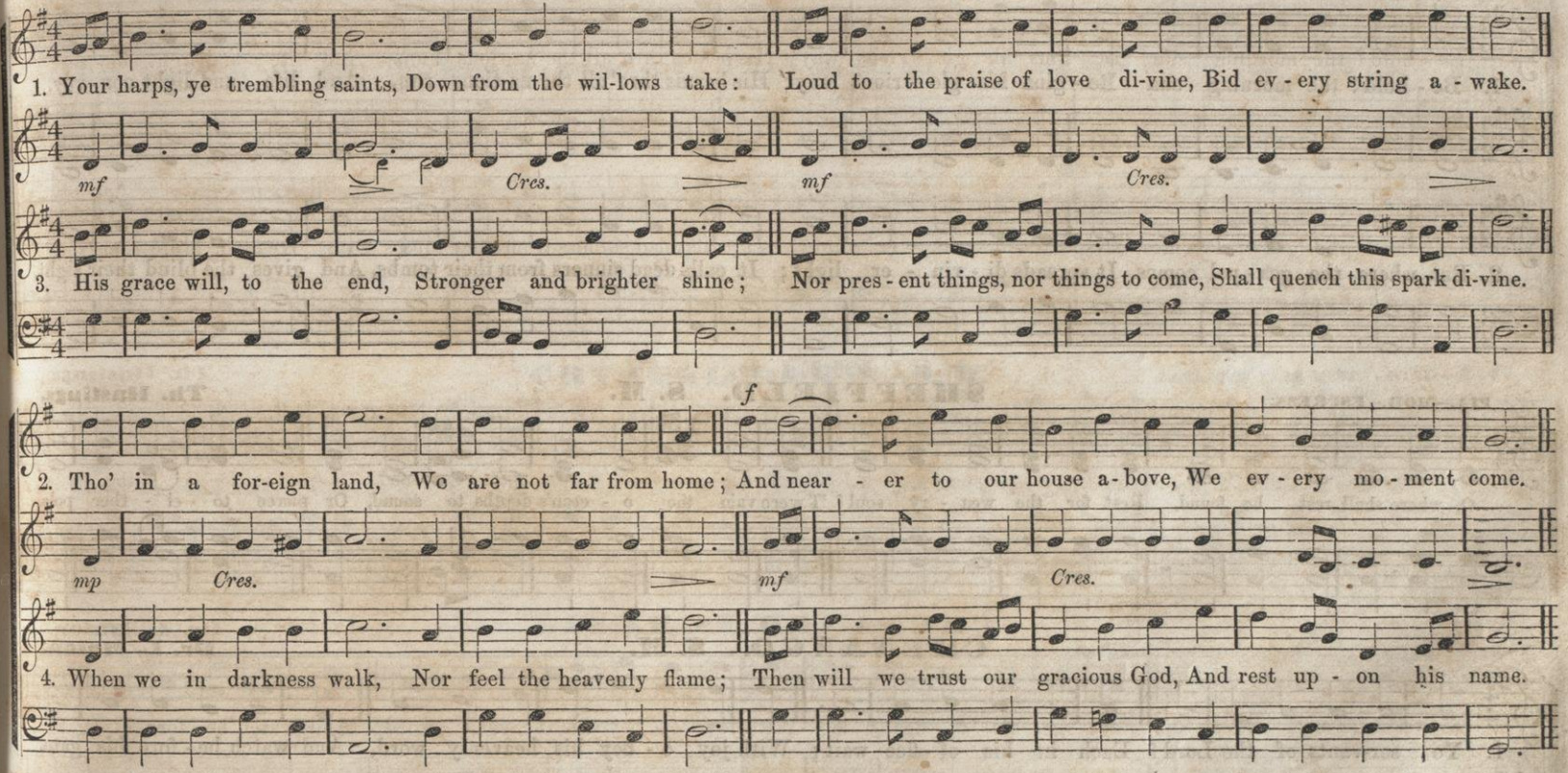
ARRANGED FROM H. G. Nägeli.



MODERATO.

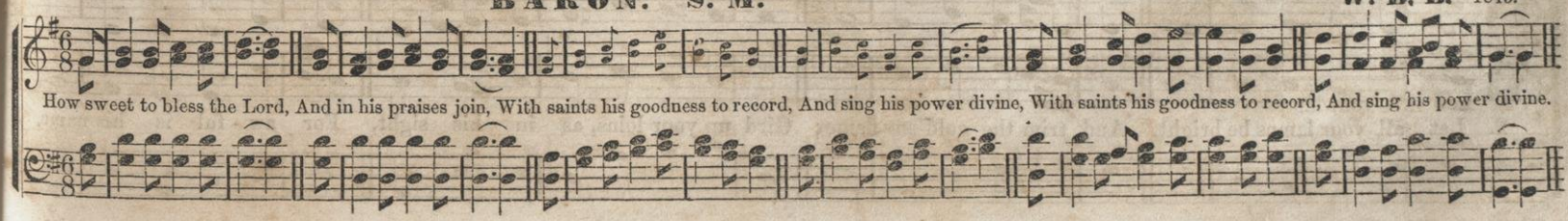
GREELY. S. M. Double.

GERMAN POPULAR TUNE. FROM "CANTICA LAUDIS."



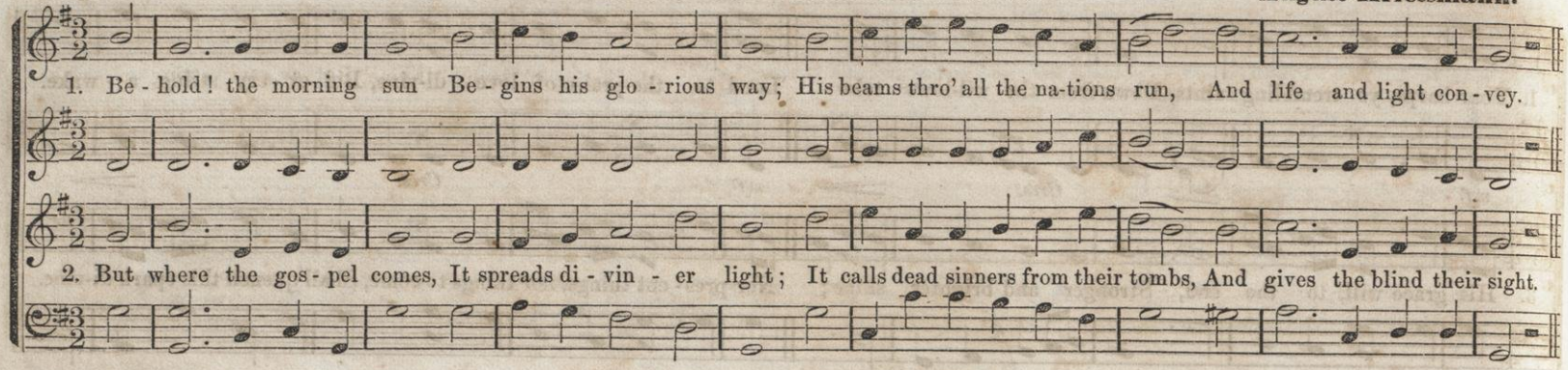
BARON. S. M.

W. B. B. 1843.



KÖNIGSTRASSE. S. M.

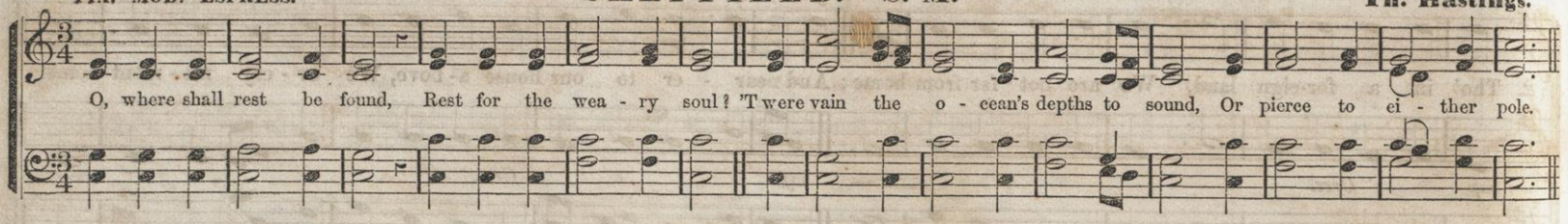
August Kriessmann.



PIA.—MOD.—ESPRESS.

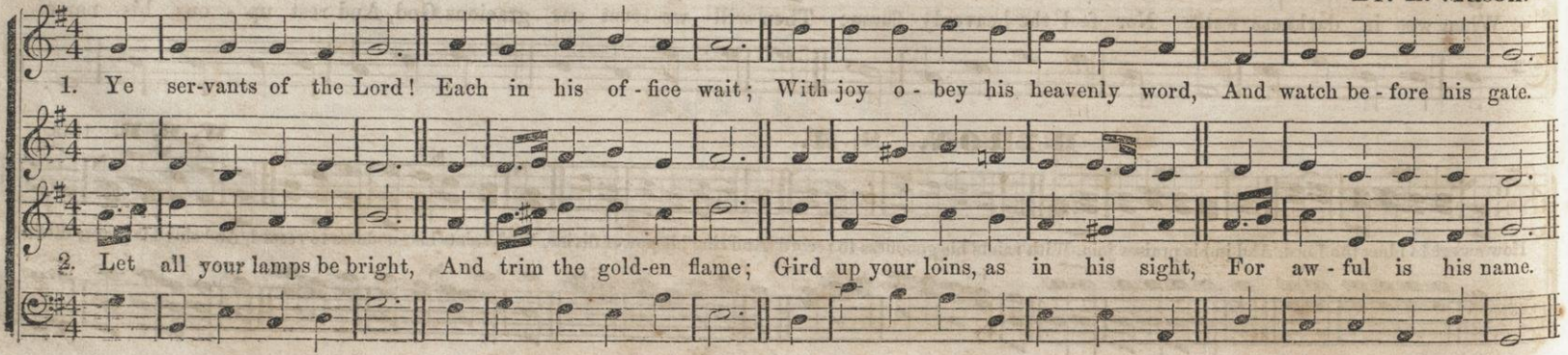
SHEFFIELD. S. M.

Th. Hastings.

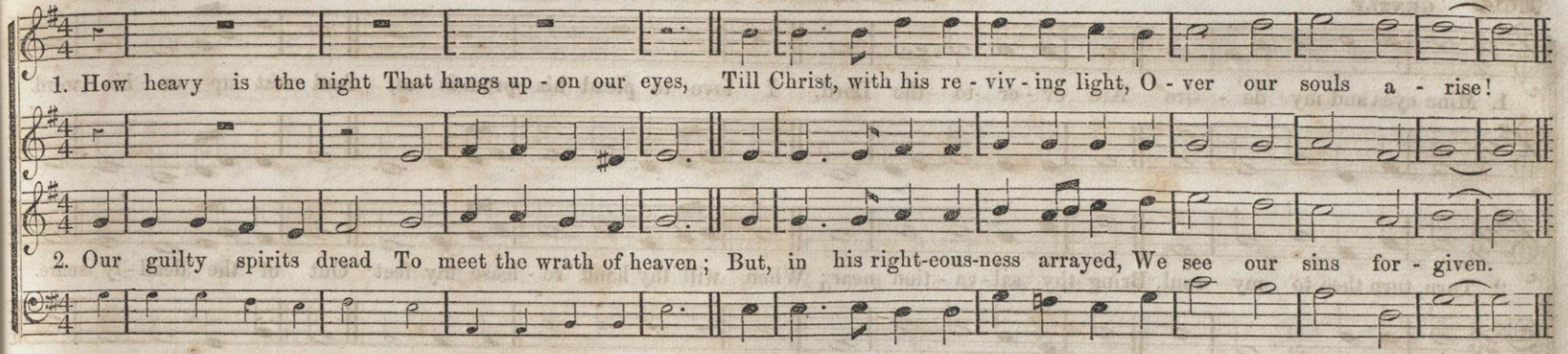


CHENANGO. S. M.

Dr. L. Mason.

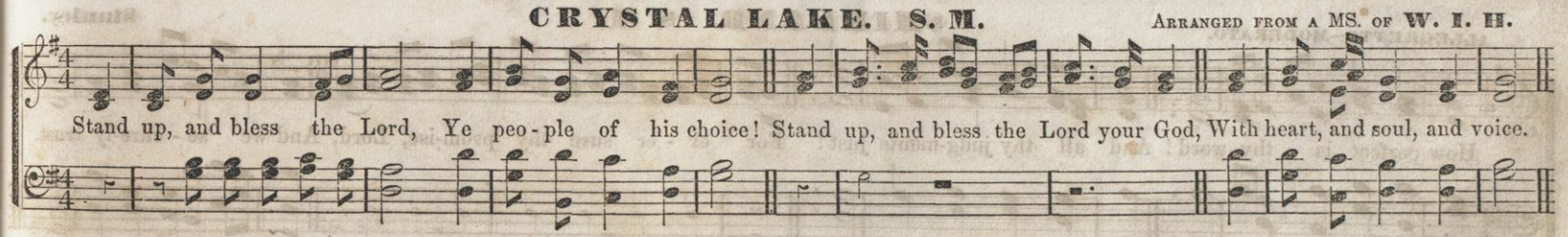


GILLET. S. M.



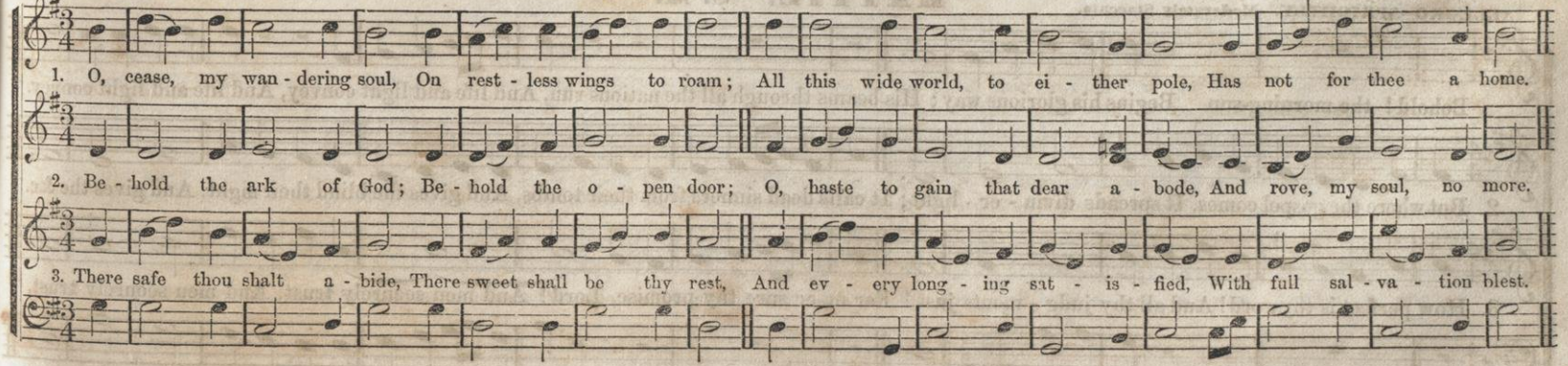
CRYSTAL LAKE. S. M.

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



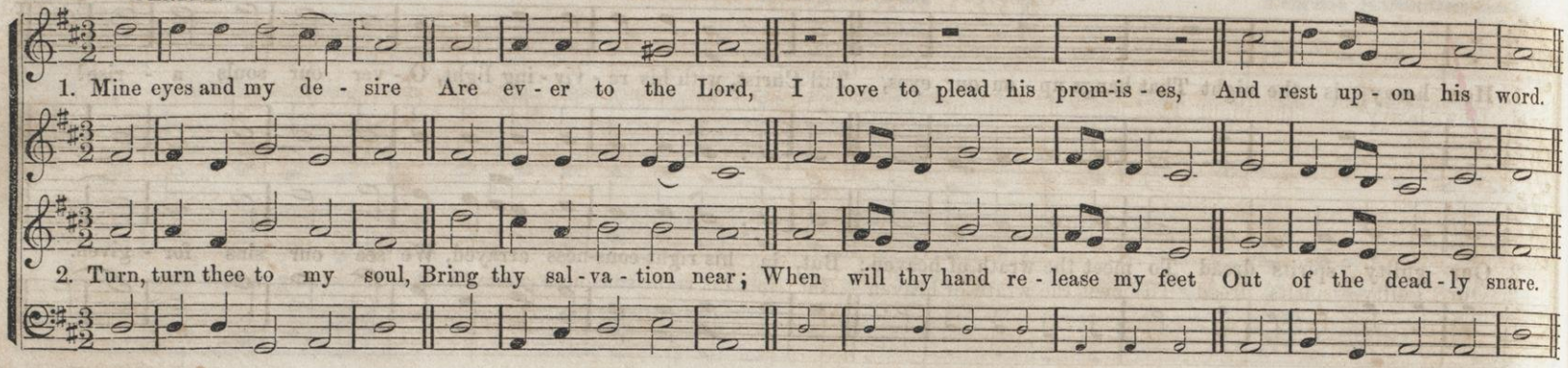
LEGATO.

LIGHT. S. M.



GENTLE.

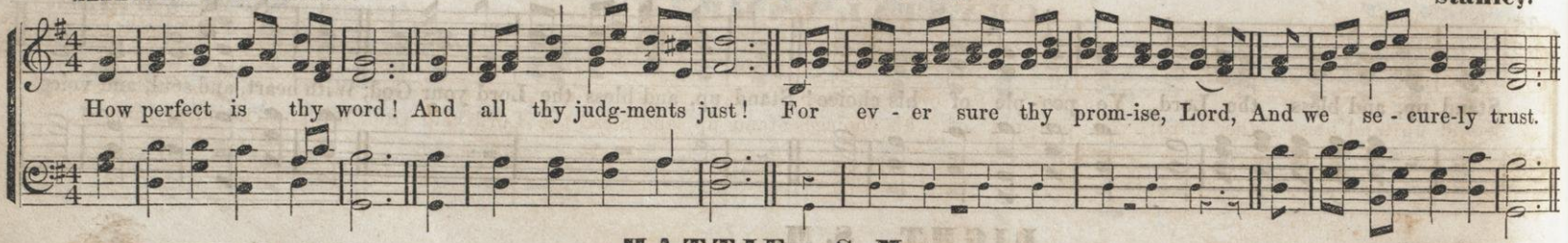
ESTHER. S. M.



ALLEGRETTO—MODERATO.

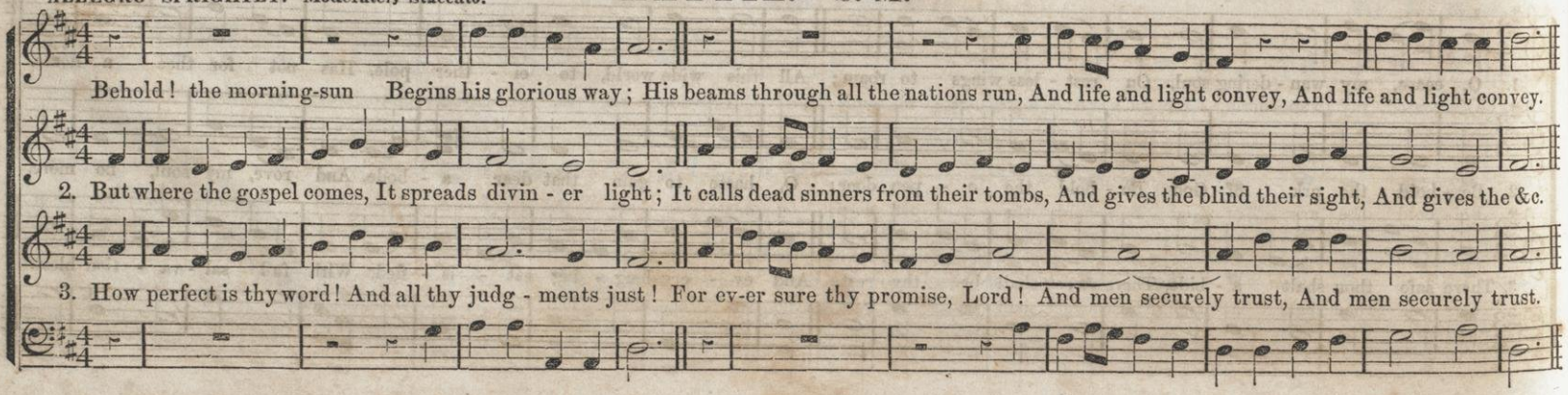
SHIRLAND. S. M.

Stanley.



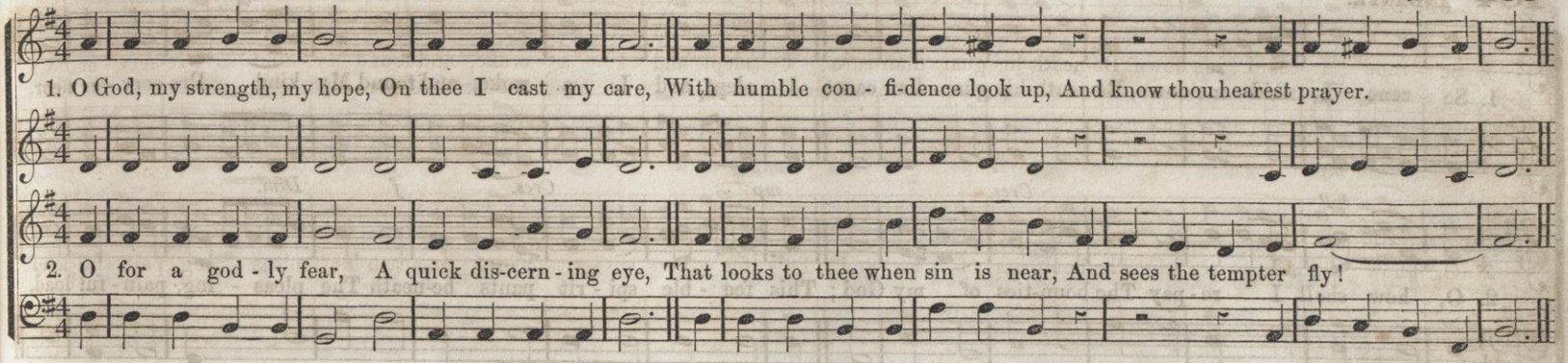
ALLEGRO—SPRIGHTLY. Moderately Staccato.

HATTIE. S. M.



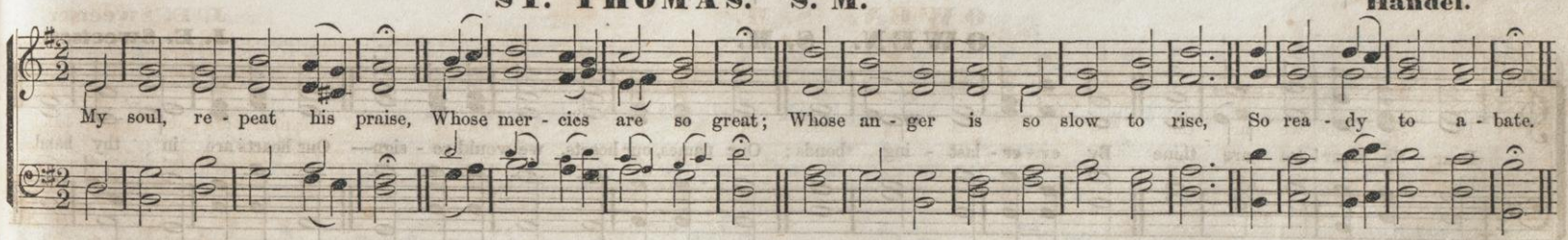
SLOW.

MOUNT HOPE. S. M.



ST. THOMAS. S. M.

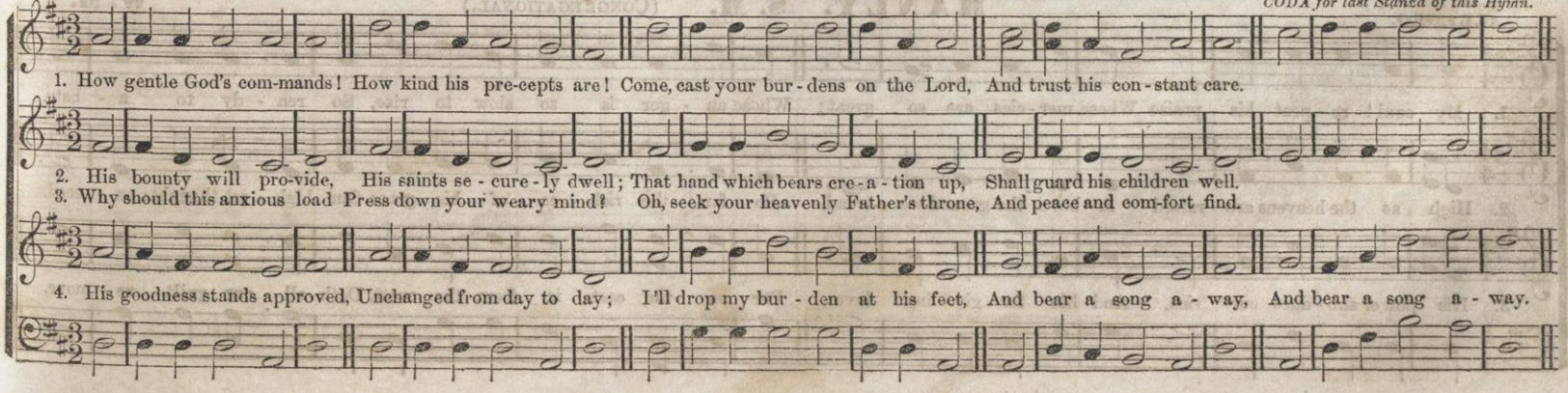
Handel.



PIANO.

LOTTIE. S. M. (CONGREGATIONAL.)

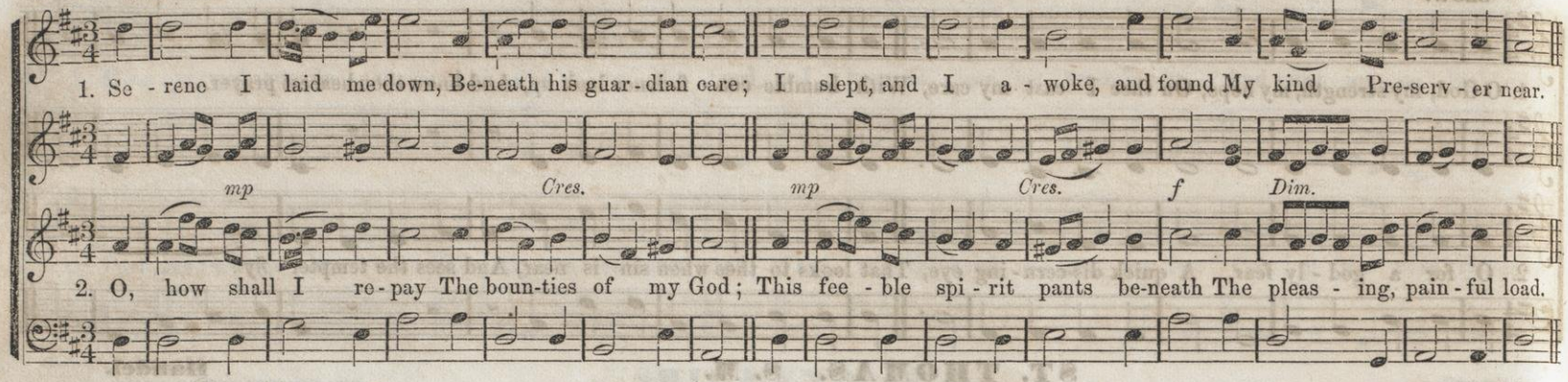
CODA for last Stanza of this Hymn.



ANDANTE.

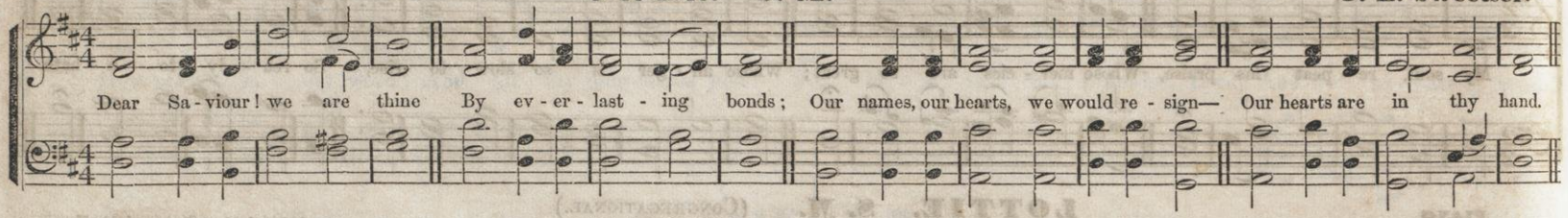
WHITNEY. S. M.

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



OWEN. S. M.

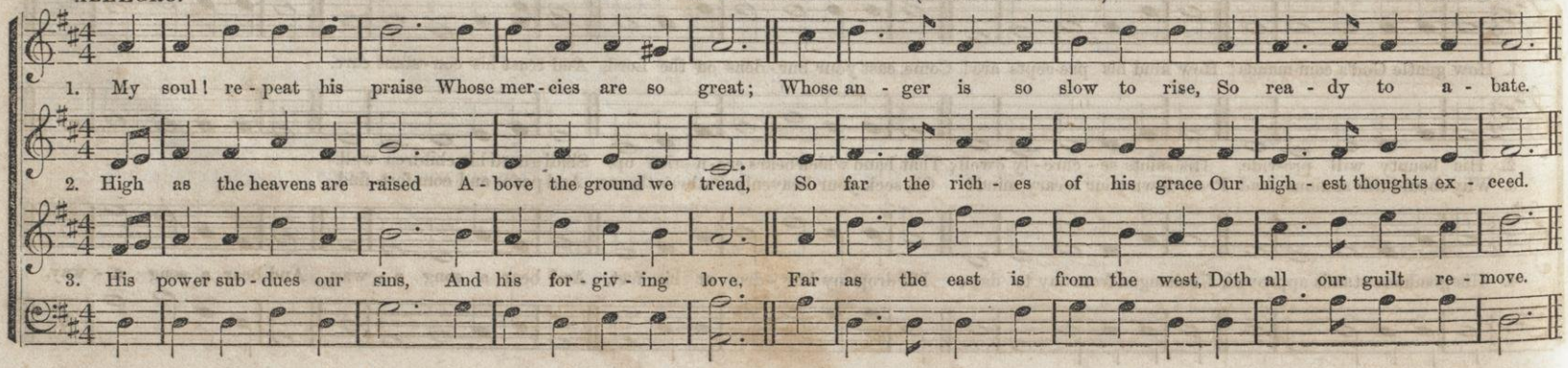
J. E. Sweetser.



ALLEGRO.

MANLY. S. M. (CONGREGATIONAL.)

W. M.



ALLEGRO con SPIRITO

PEARNE. S. M. Double.

1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac-cord, And thus sur-round the

4. The hill of Zi-on yields A thousand sa - - - cred sweets, Be-fore we reach the heavenly fields, Or walk the gold - - - en

throne. 2. The sorrows of the mind Be banished from the place; Re-li-gion nev-er was de-signed To make our pleas - - ures less.

streets. 5. Then let our songs a-bound, And ev-ery tear be dry; We're marching thro' Immanuel's ground To fairer worlds on high.

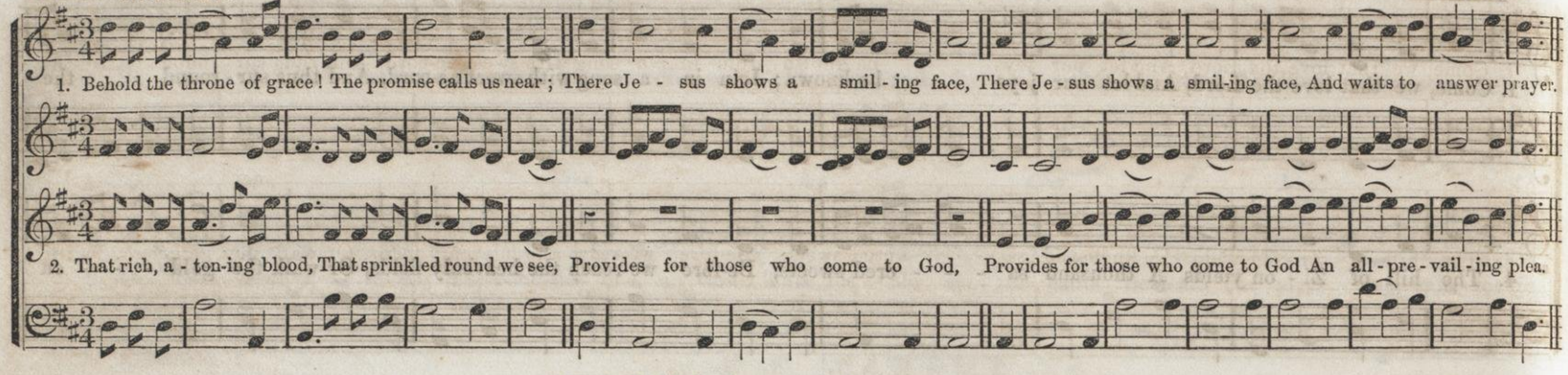
HUTTON. S. M.

Hastings.

Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac-cord, And thus surround the throne.

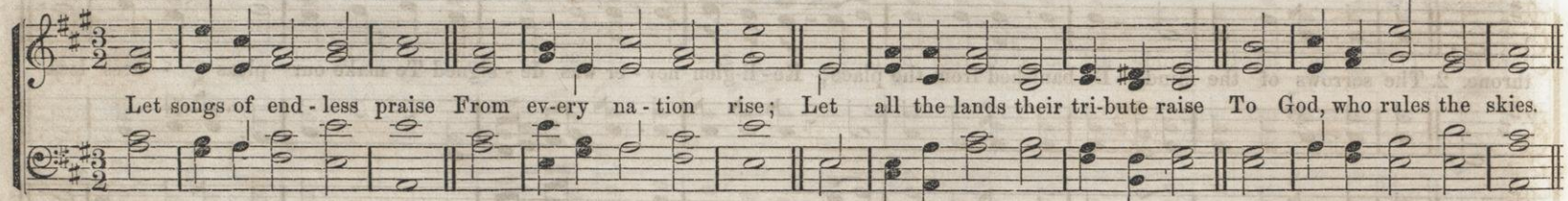
186 MODERATO.

HADAD. S. M. (Choir.) R. E. O.

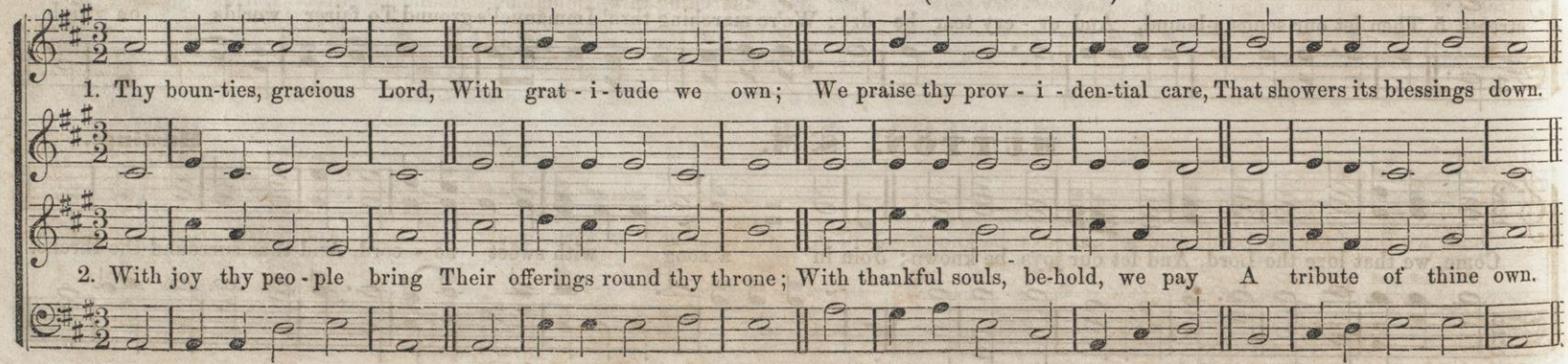


MODERATO.

BEVERLY. S. M. (Congregational.) From H. G. Nägeli.



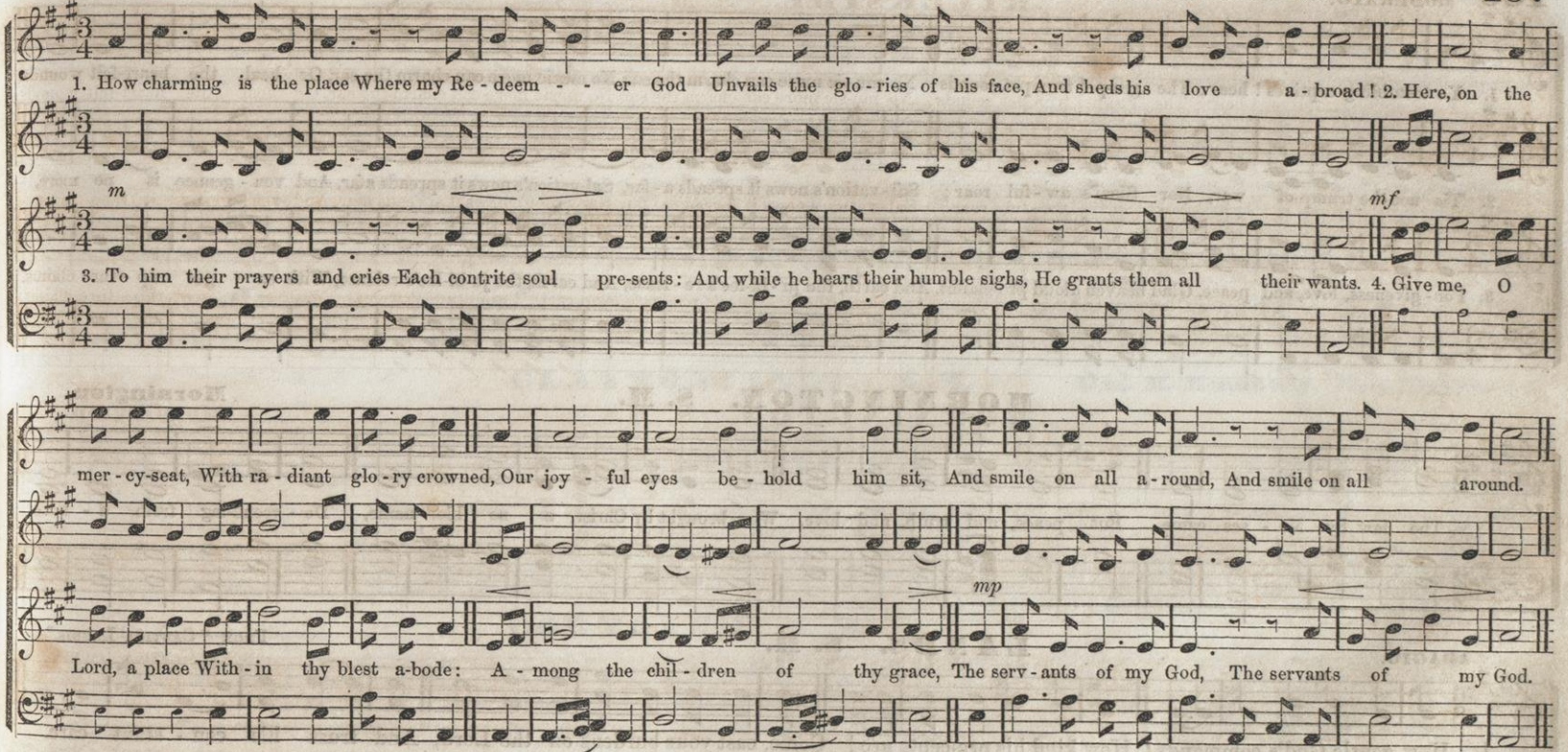
GETHER. S. M. (Congregational.)



LARGO.

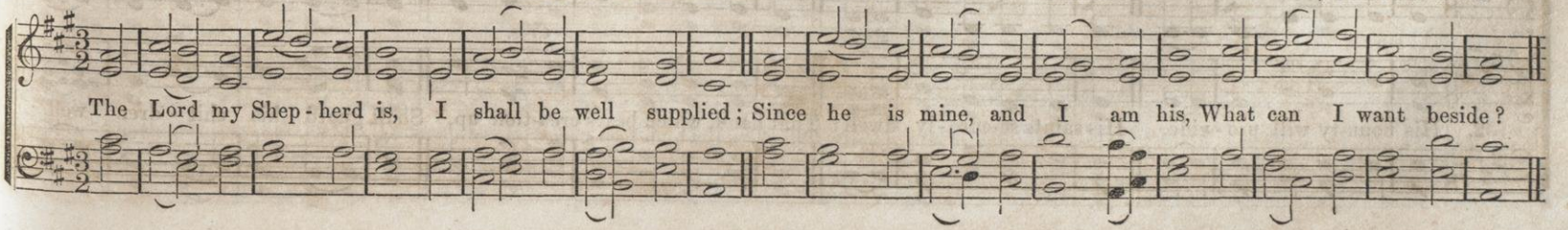
FLAGG. S. M. Double.

L. Mason. From "Cantica Laudis."



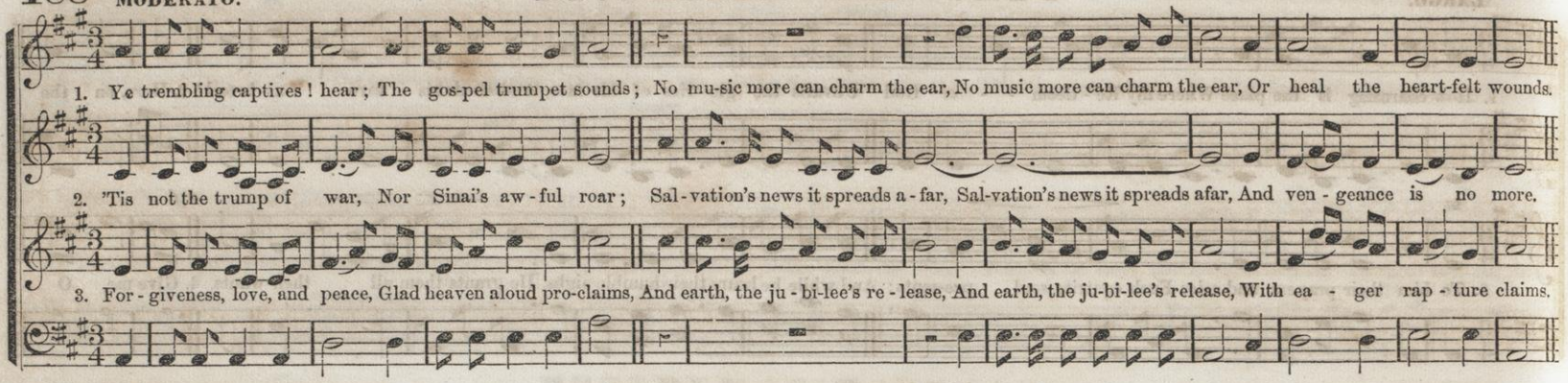
THATCHER. S. M.

Handel. From his "Lord, remember David."



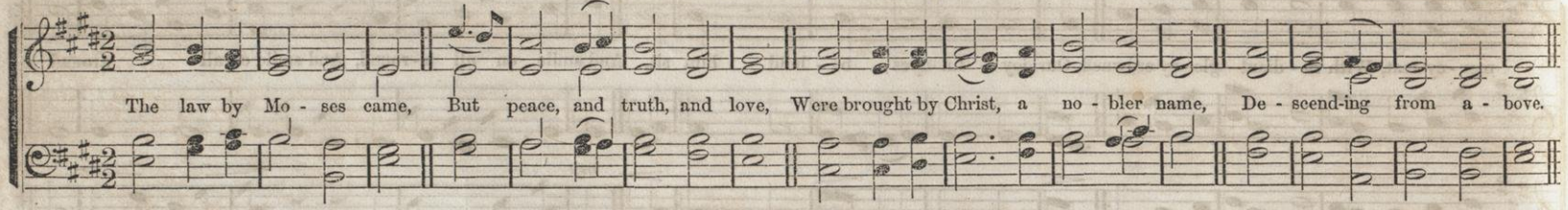
RIVERSIDE. S. M.

MODERATO.



MORNINGTON. S. M.

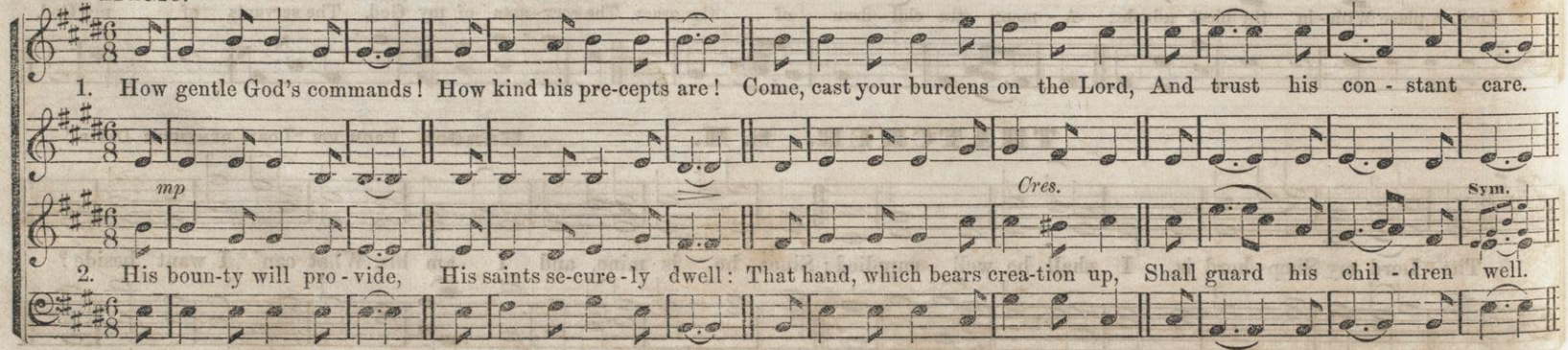
Mornington.



LANDS. S. M.

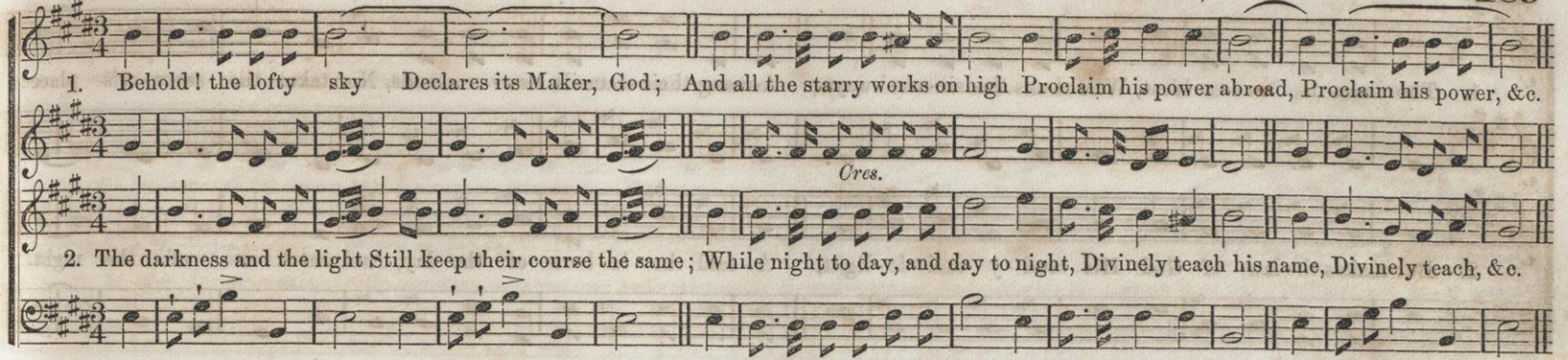
ADAGIO.

From "Cantica Laudis."



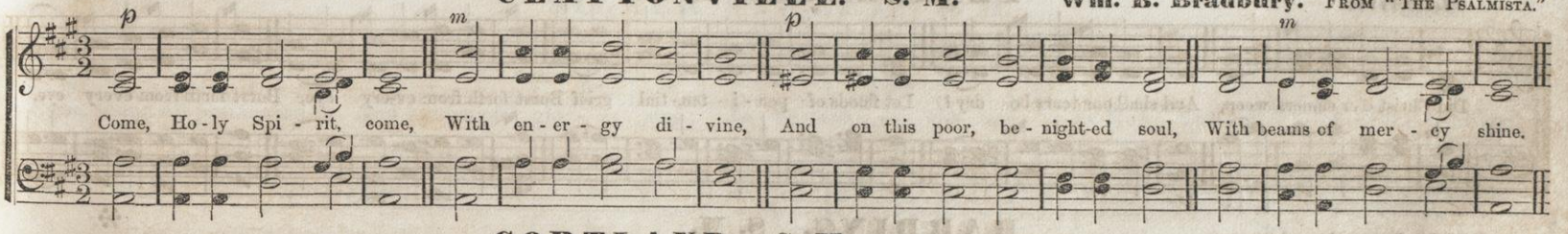
ALLEGRO.—Bold and Spirited.—Forte.

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



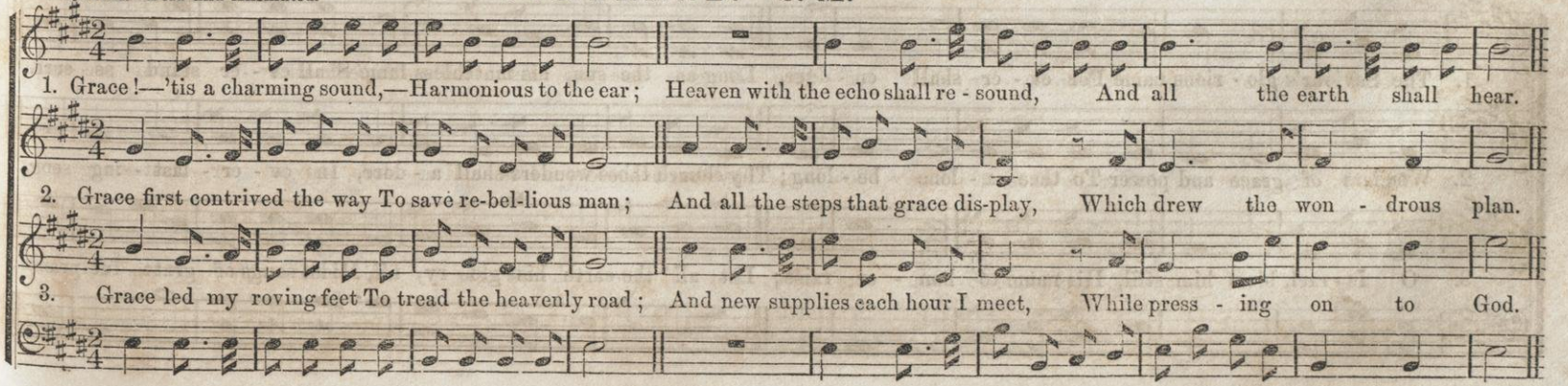
CLAYTONVILLE. S. M.

Wm. B. Bradbury. From "The Psalmista."



QUICK.—Bold and Animated.

CORTLAND. S. M.



HOPEWELL. S. M.

1. The man is ev - er blest, Who shuns the sin-ners' ways; A-mong their councils nev - er stands, Nor takes the scorn-er's place:

2. But makes the law of God His stud - y and de - light, A - mid the la - bors of the day, And watch - es of the night.

PLAINTIVE.

PENITENCE. S. M.

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

Did Christ o'er sinners weep, And shall our tears be dry? Let floods of pen - i - ten - tial grief Burst forth from ev-ery eye, Burst forth from every eye.

BOLD.—Energetic and Staccato.

HARDING. S. M.

*

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

2. Wonders of grace and power To thee a - lone be - long; Thy church those wonders shall a - dore, In ev - er - last - ing song.

3. O Is - rael, bless him still, His name to hon - or raise; Let all the earth his glo - ry fill, Midst songs of grate - ful praise.

GENTLE.—Moderately Slow.—Legato.

CARRIE. S. M.

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

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

3. If e'er I go as-tray, He doth my soul reclaim; And guides me in his own right way, And guides me in his own right way, For his most ho-ly name.

SILVER STREET. S. M.

I. Smith.

Come, sound his praise abroad, And hymns of glo-ry sing; Je-ho-vah is the sov-'reign God, The u- - ni-ver-sal King.

LEGATO.

MARVIN. S. M.

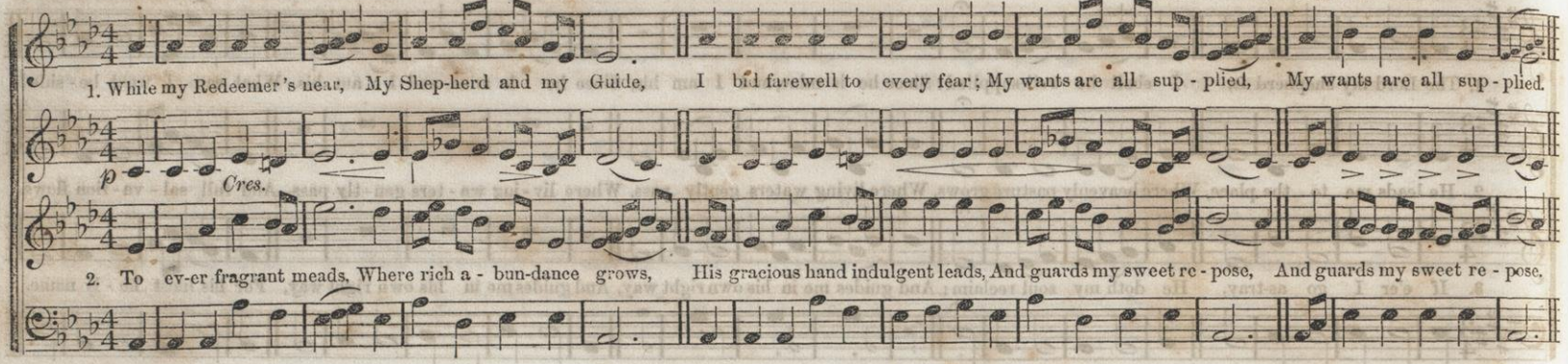
1. O for the death of those Who slumber in the Lord! O, be like theirs my last re-pose, Like theirs, my last reward.

2. Their bod-ies in the ground In si-lent hope, may lie Till the last trumpet's joy-ful sound Shall call them to the sky.

192 ANDANTE e LEGATO.—Slow—Gentle—Flowing.

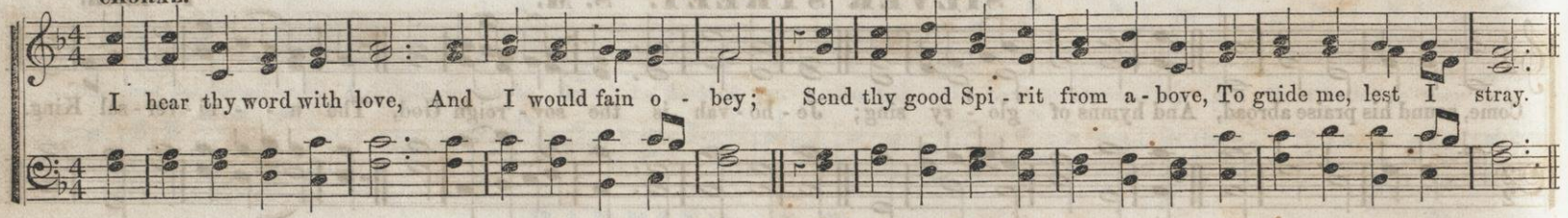
BELLA. S. M.

Rall. - - - CODA. Ritard.



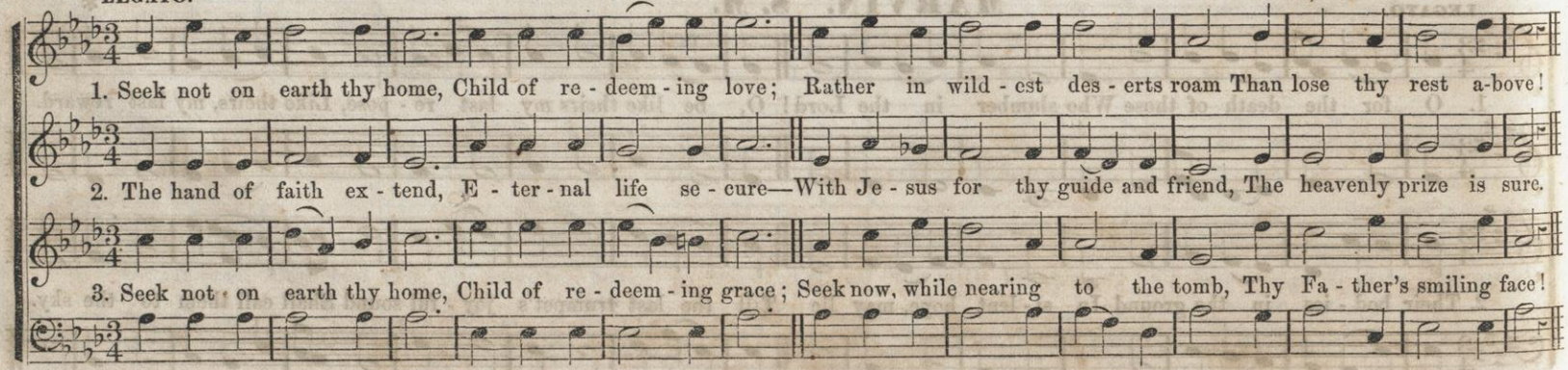
BADEA. S. M.

CHORAL. FROM A GERMAN CHORAL.

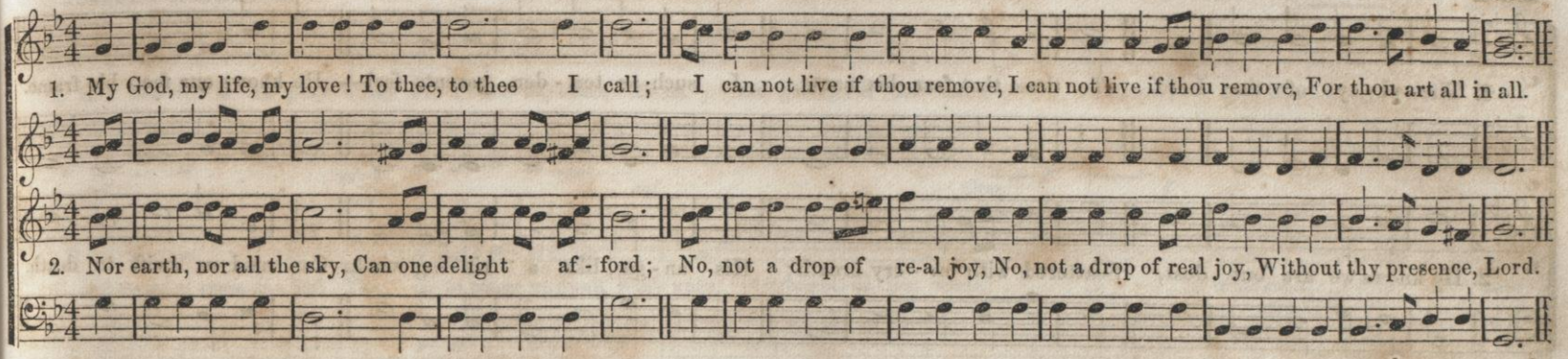


SINCLAIR. S. M.

LEGATO. Miss Louise Cooke, BLOOMFIELD, N. J.

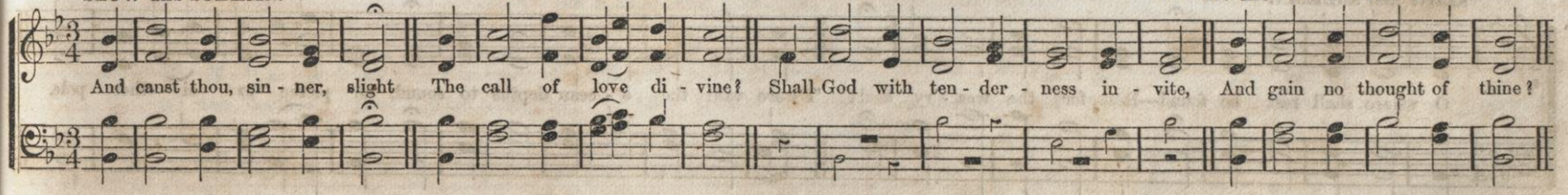


SALUDA. S. M.

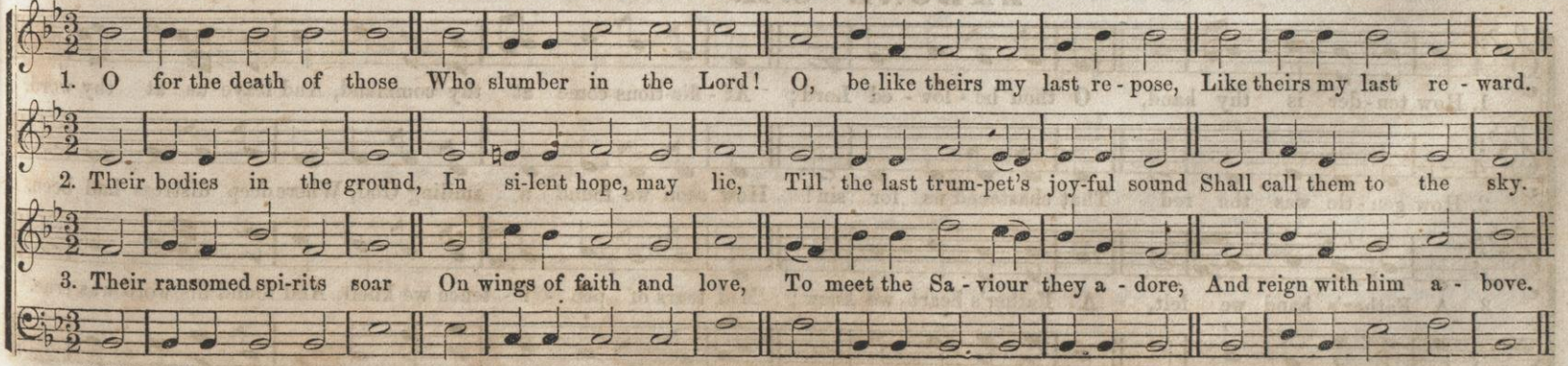


BOYLE. S. M.

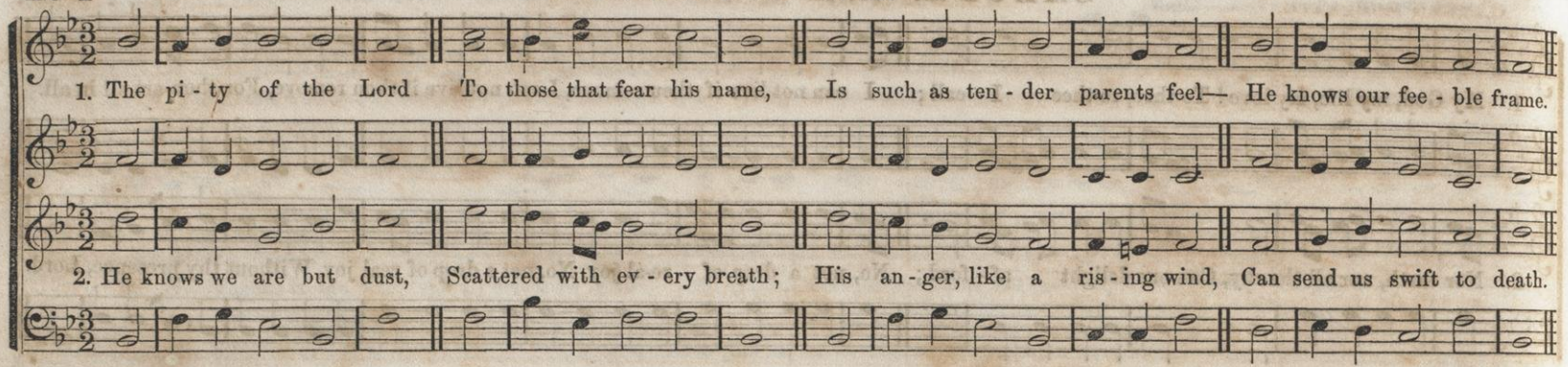
SLOW and SOLEMN. W. B. B. From "The Psalmodist."



MIRMA. S. M.

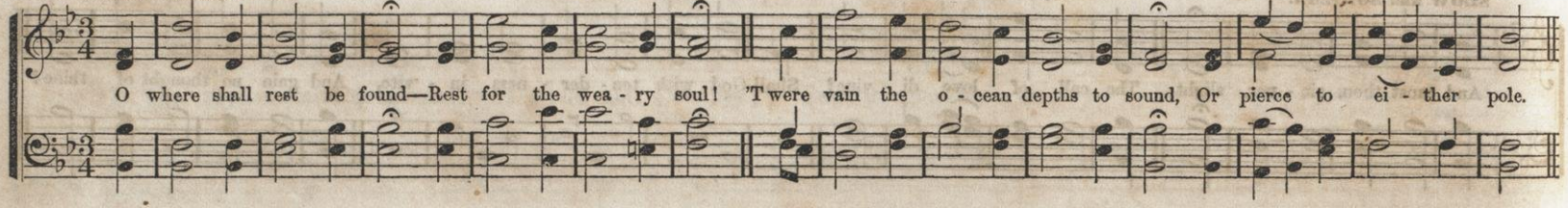


WOODSIDE. S. M.



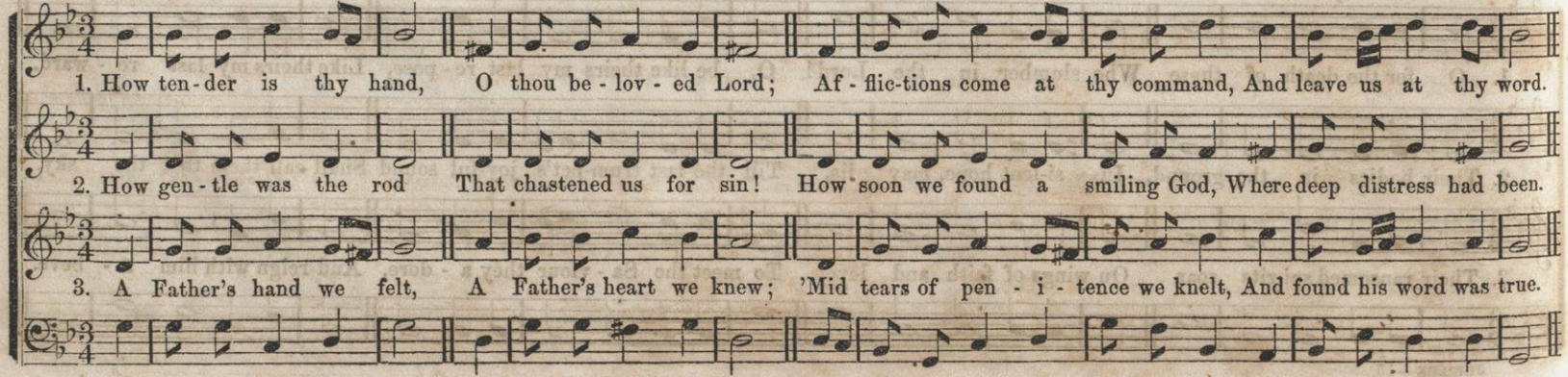
TIOGA. S. M.

SLOW and SOLEMN. Hastings.



ZABONI. S. M.

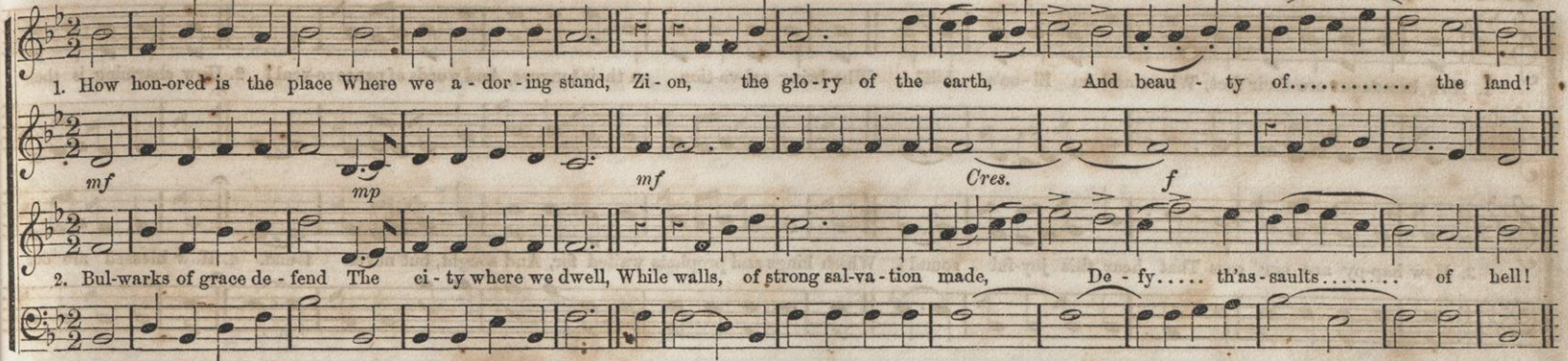
W. B. B.



ALLEGRO MODERATO.

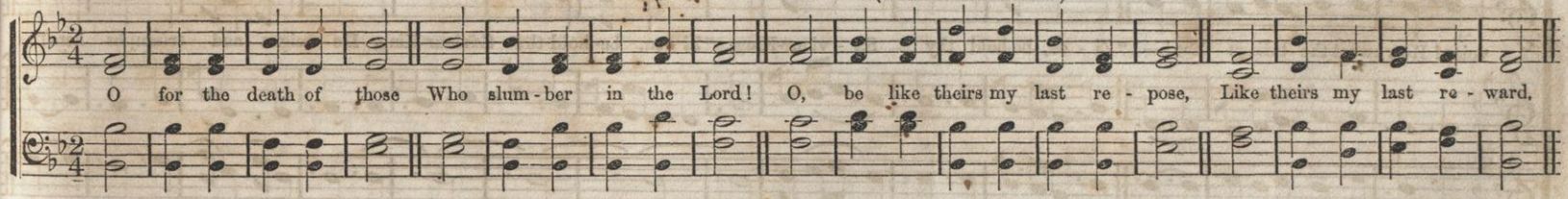
ATLAND. S. M.

From "Cantica Laudis."



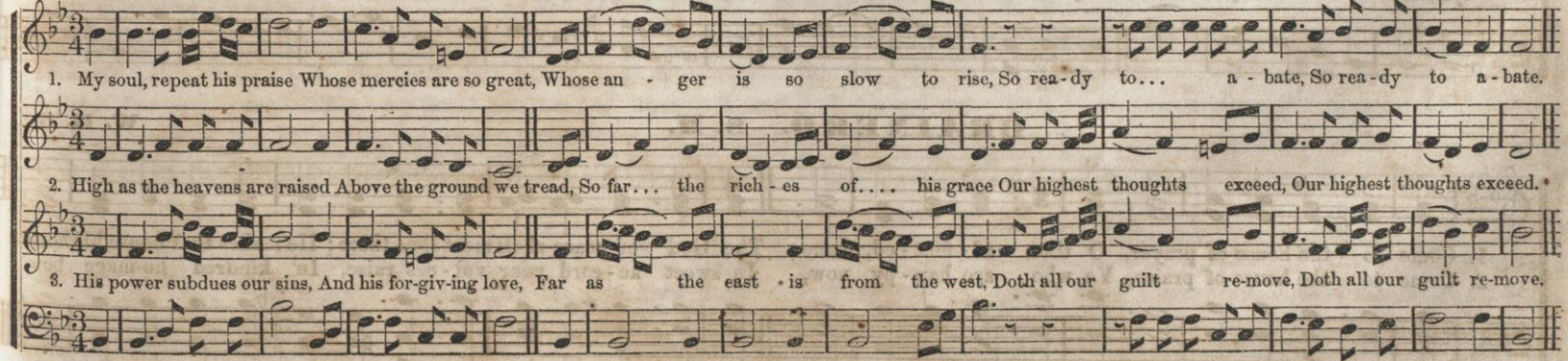
MIZAR. S. M. (Congregational.)

From W. W.



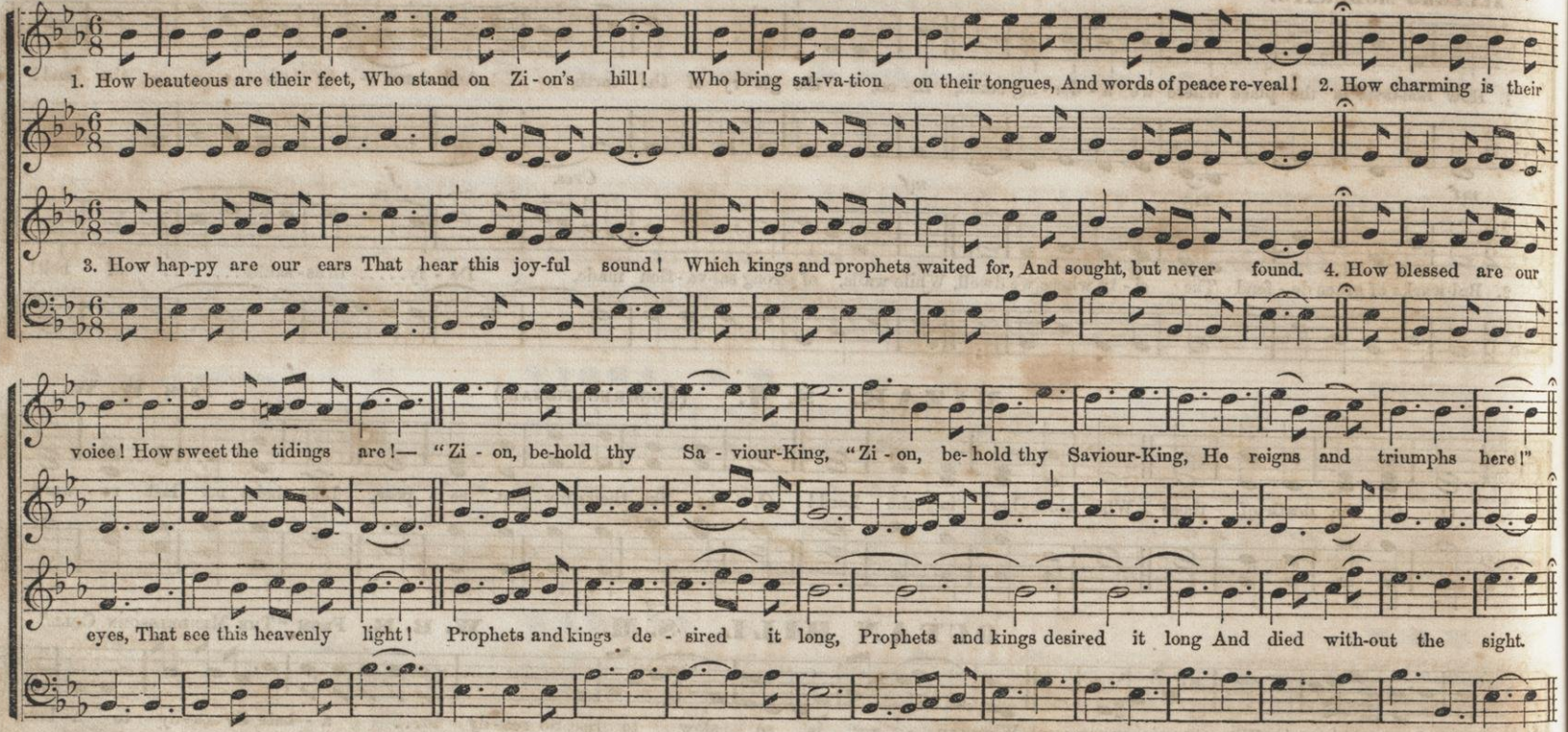
OCEAN HILL. S. M.

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



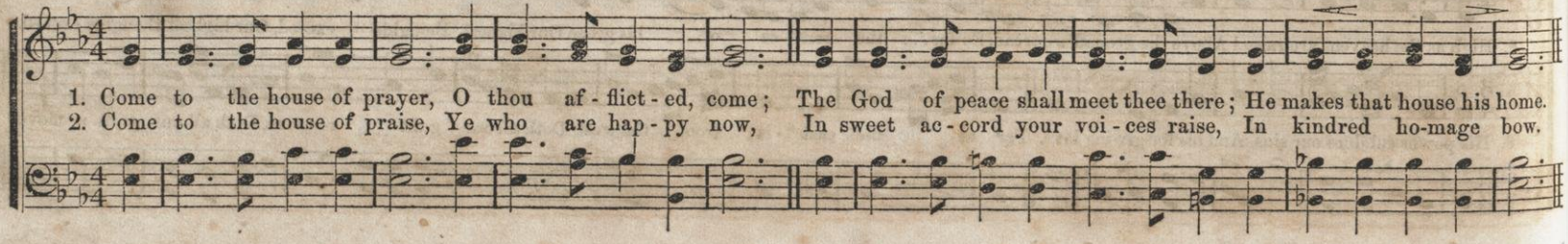
PASTOR. S. M. Double.

R. E. O.



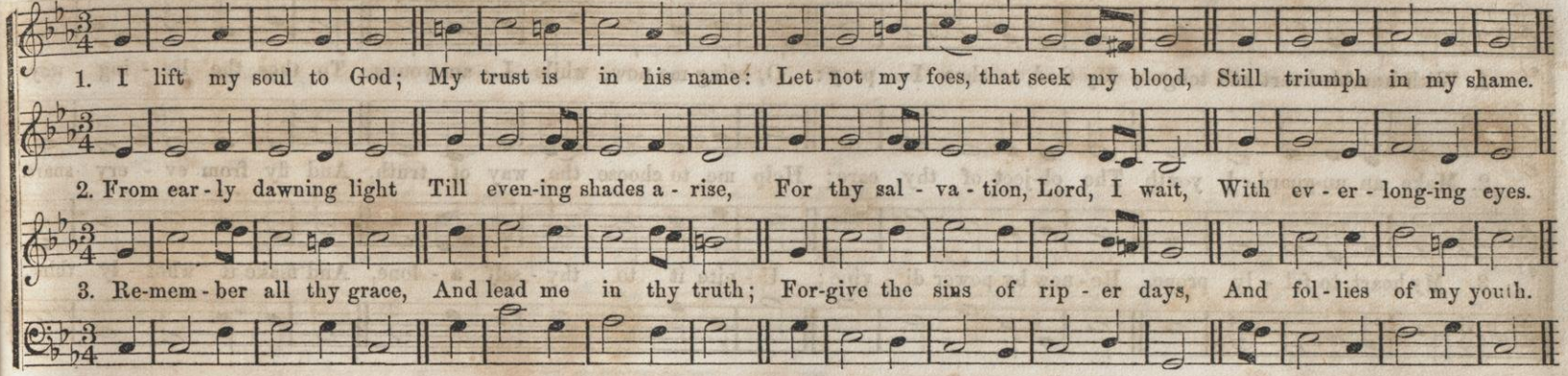
BRAINERD. S. M.

W. B. B.



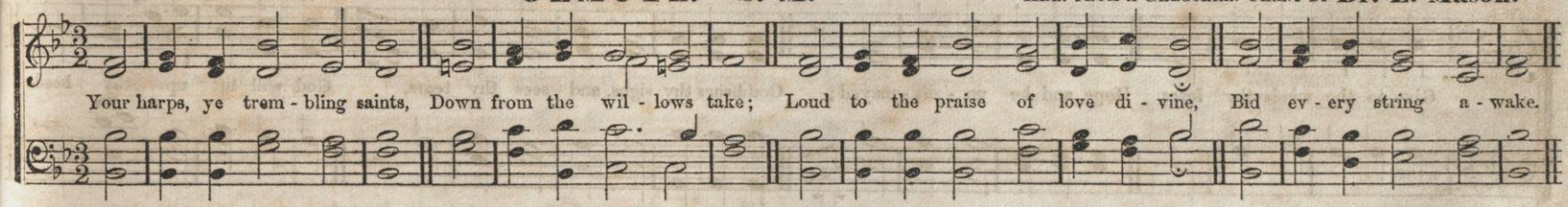
GRAVE.

AZEL. S. M.



OLMUTZ. S. M.

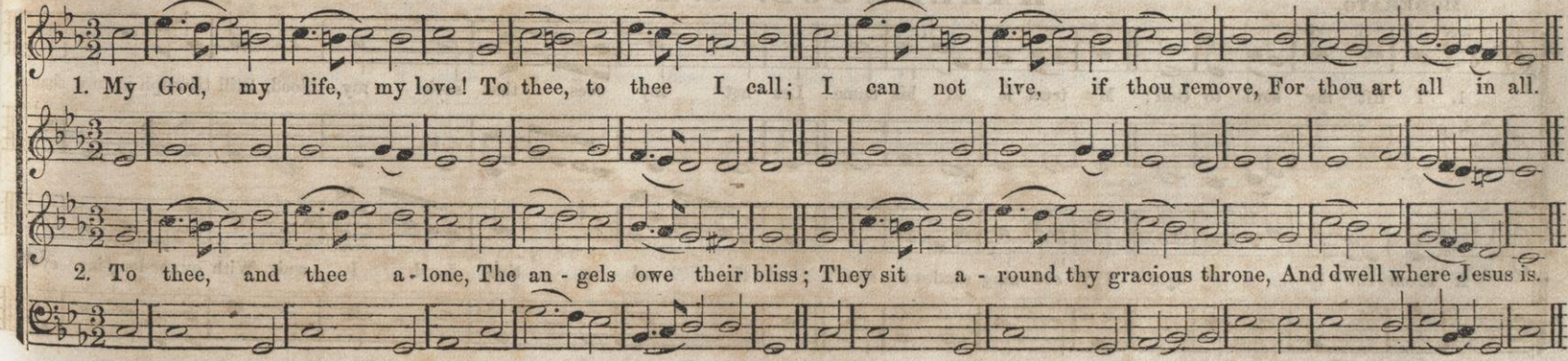
Arr. from a Gregorian Chant by **Dr. L. Mason.**



ANDANTINO ESPRESSIVO.

BILLINGS' HEBRON. S. M.

W. Billings.



GROW. S. M. (Congregational.)

1. With humble heart and tongue, My God, to thee I pray: O, bring me now, while I am young, To thee, the liv - ing way.

2. Make an un-guard-ed youth The ob-ject of thy care; Help me to choose the way of truth, And fly from ev - ery snare.

3. My heart, to fol - ly prone, Re - new by power di - vine; U - nite it to thy - self a - lone, And make it whol - ly thine.

FRANKLIN SQUARE. S. M.

With ENERGY. S. B. Pond.

Give to the winds thy fears, Hope, and be un - dis - mayed; God hears thy sighs, and sees thy tears, God will lift up thy head.

HAZELWOOD. S. M.

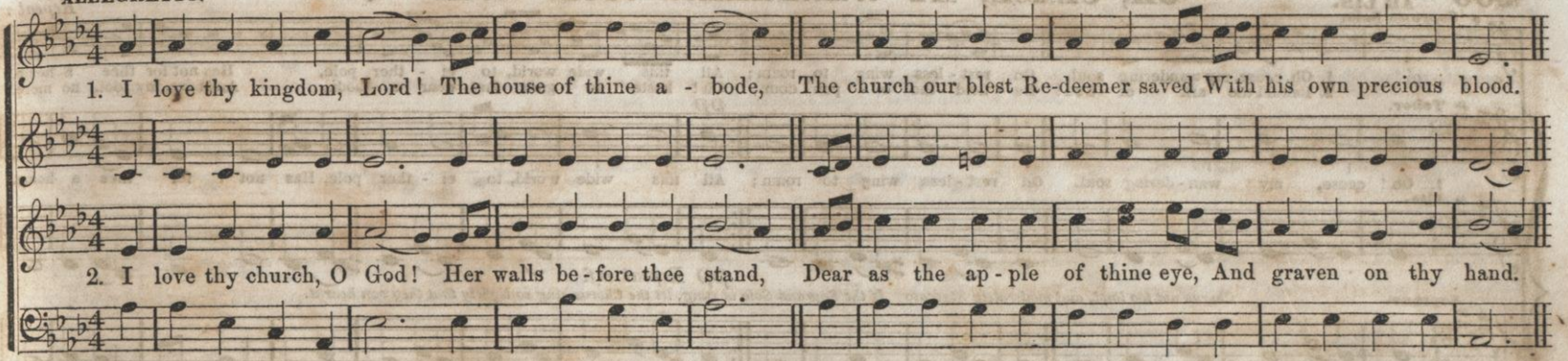
MODERATO.

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 dawn - ing light Till eve - ning shades a - rise, For thy sal - va - tion, Lord, I wait, With ev - er-long-ing eyes.

ALLEGRETTO.

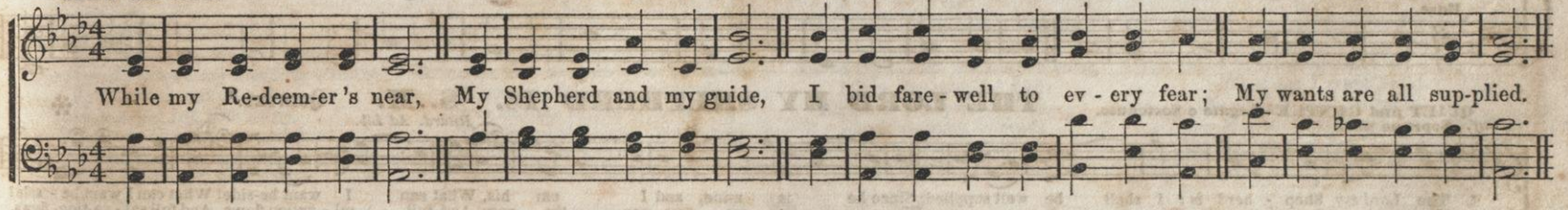
MARIE. S. M.



SLOW and SOFT.

GORTON. S. M.

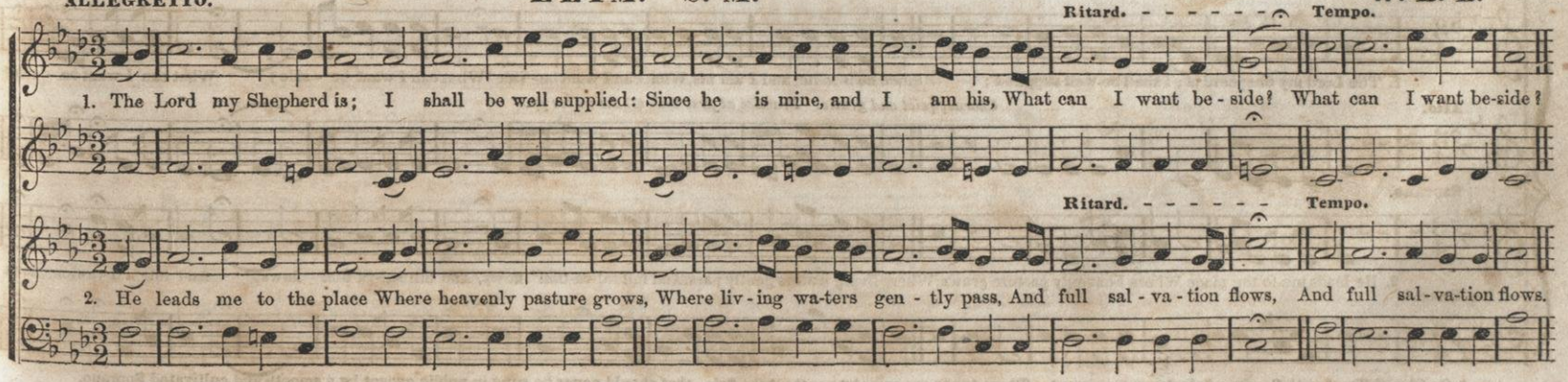
ARRANGED FROM **Beethoven.**



ALLEGRETTO.

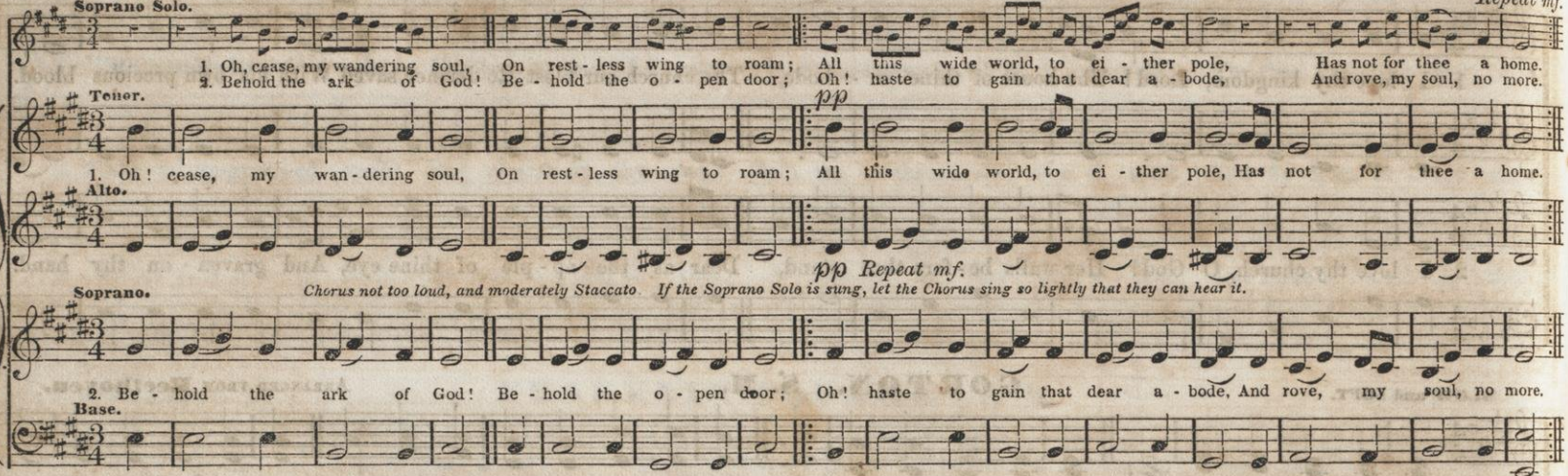
ELIM. S. M.

W. B. B.

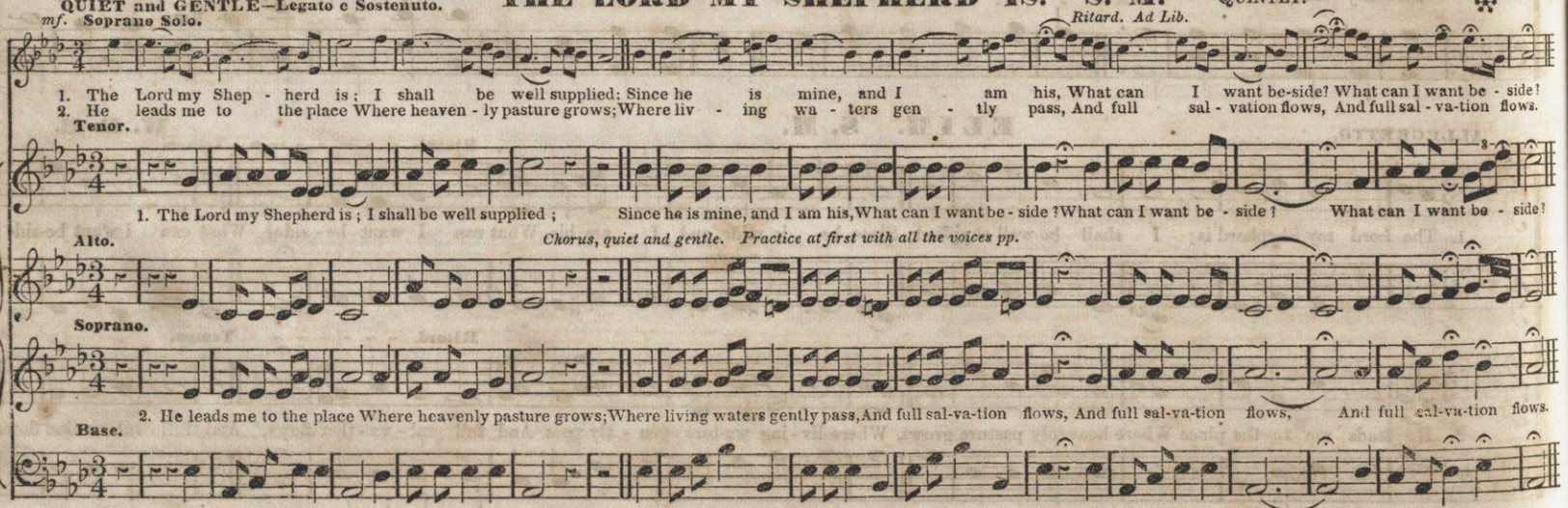


AD LIB.

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

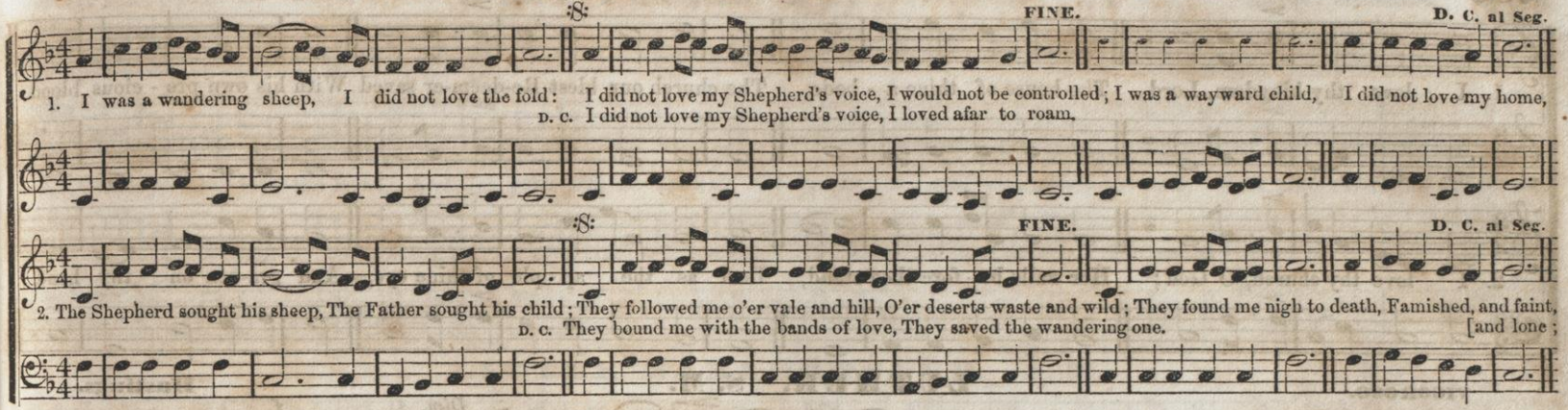


THE LORD MY SHEPHERD IS. S. M. QUINTET.*



* 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.

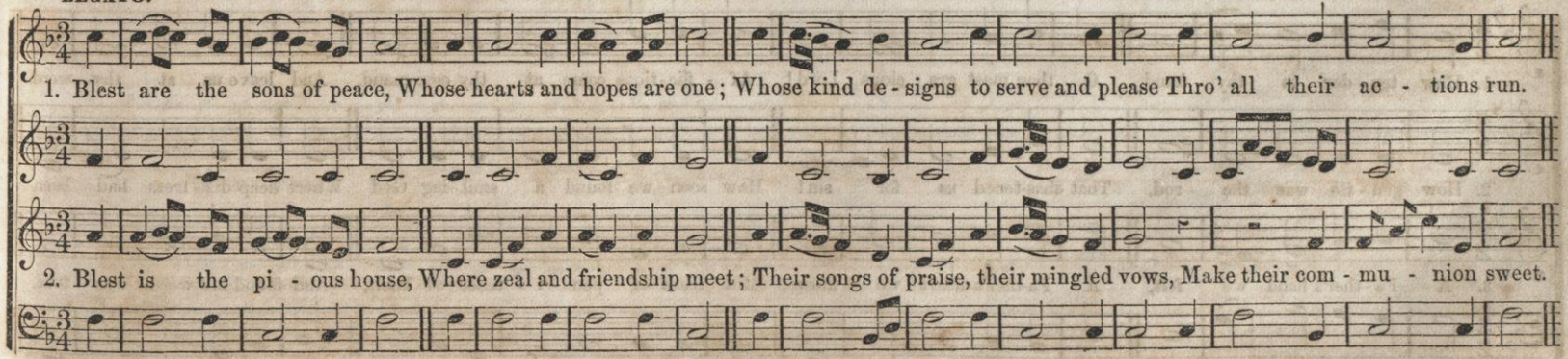
5.

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.

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

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

LUTHER. S. M.

VIGOROSO.

Hastings.

Dim. f

My soul, be on thy guard, Ten thousand foes are nigh; The hosts of hell are press - ing hard To draw thee from the sky, To draw thee from the sky.

COE. S. M.

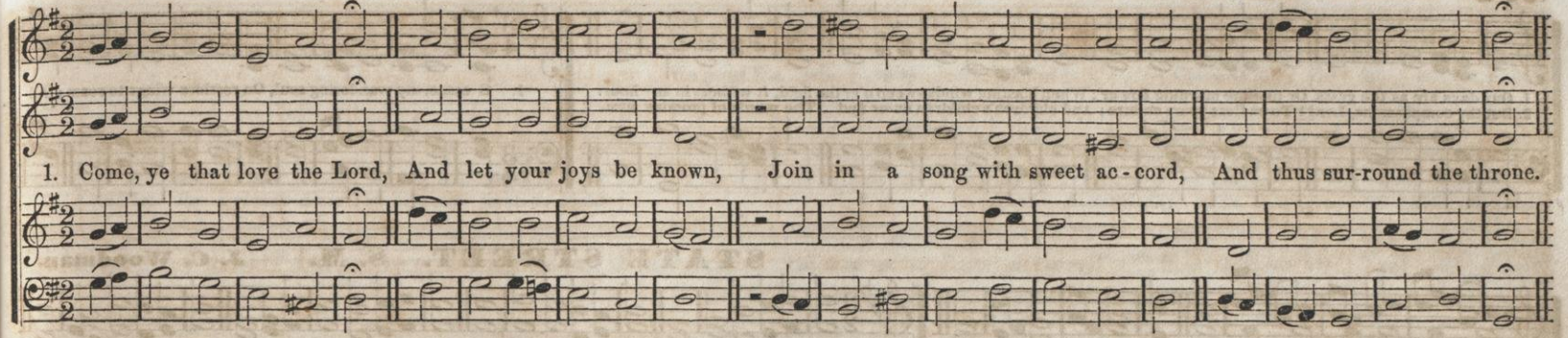
1. How ten - der is thy hand, O thou most gra - cious Lord! Af - flic-tions come at thy com-mand, And leave us at thy word.

2. How gen - tle was the rod, That chas-tened us for sin! How soon we found a smil - ing God Where deep dis - tress had been.

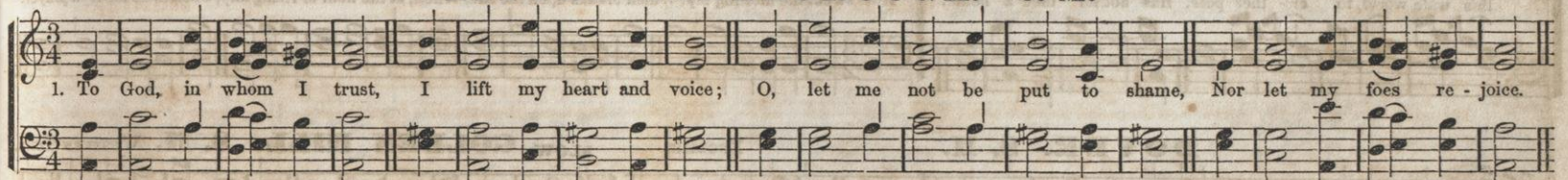
3. A Fa - ther's hand we felt, A Fa-ther's heart we knew; 'Mid tears of pen - i - tence we knelt, And found his word was true.

WEST POINT. S. M.

C. W. Beames.



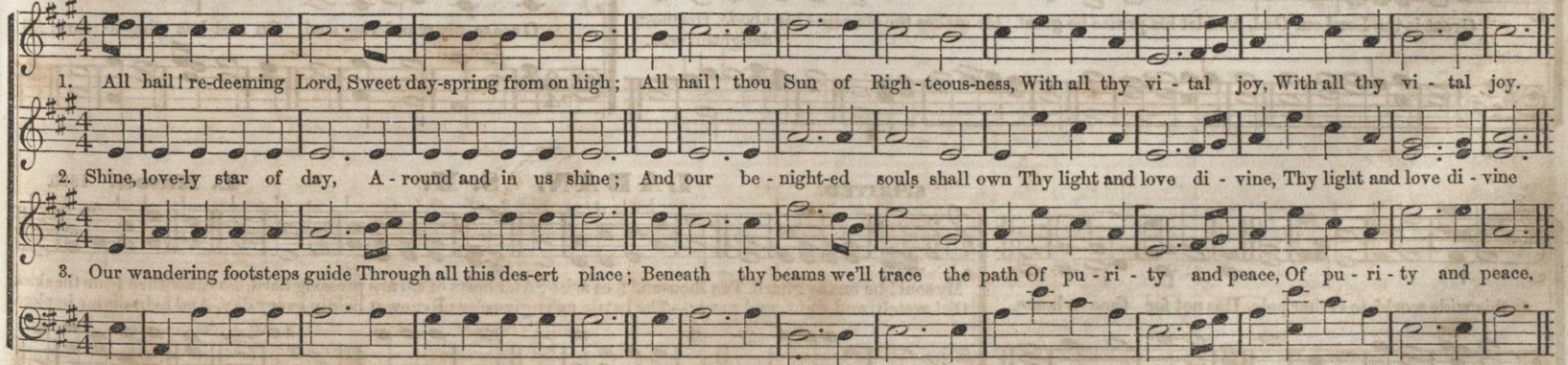
LITTLE MARLBOROUGH. S. M.



ALLEGRO.—Con Spirito.—Forte.

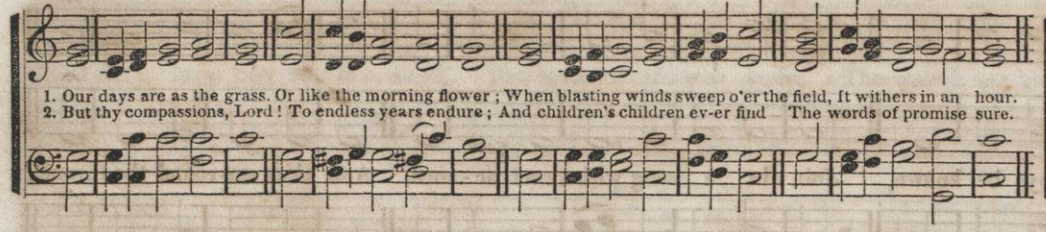
BENJAMIN. S. M.

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

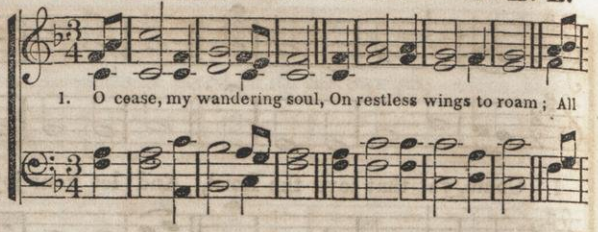


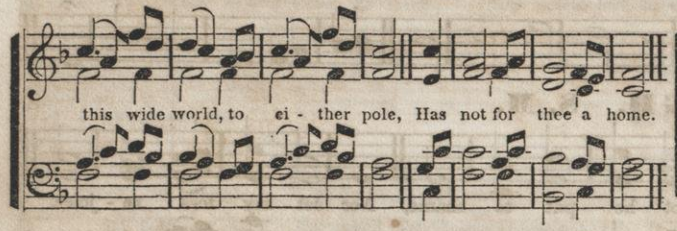
* *In the above, and other similar arrangements from standard authors, we simply ask the credit (if any there be) of putting into the limited compass of a psalm tune a beautiful musical thought, originally designed for another purpose. To do this so as to make a euphonious and popular tune, and yet preserve 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.

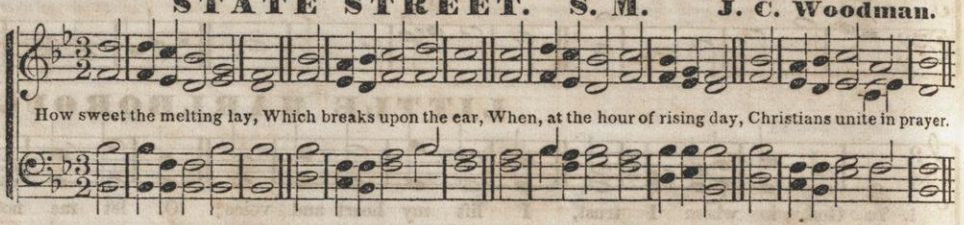


SCHNEIDER. S. M. W. B. B.

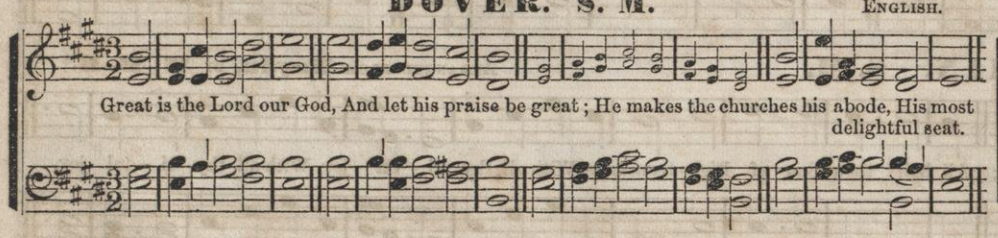




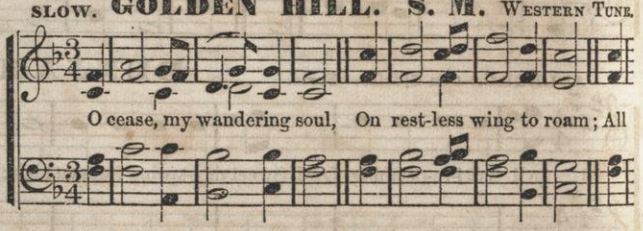
STATE STREET. S. M. J. C. Woodman.

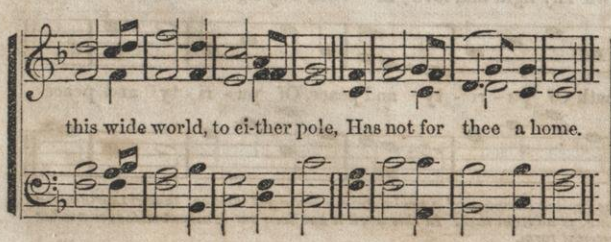


DOVER. S. M. English.

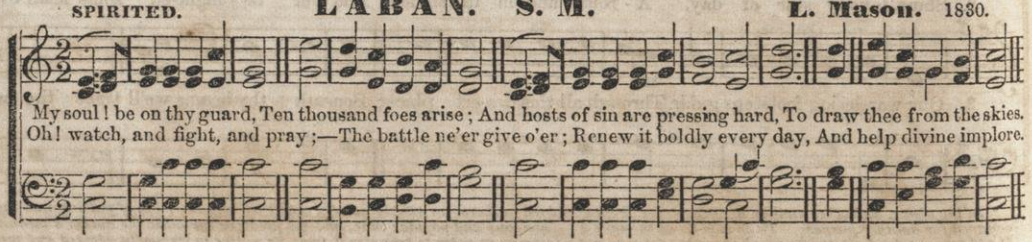


SLOW. GOLDEN HILL. S. M. Western Tune.





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

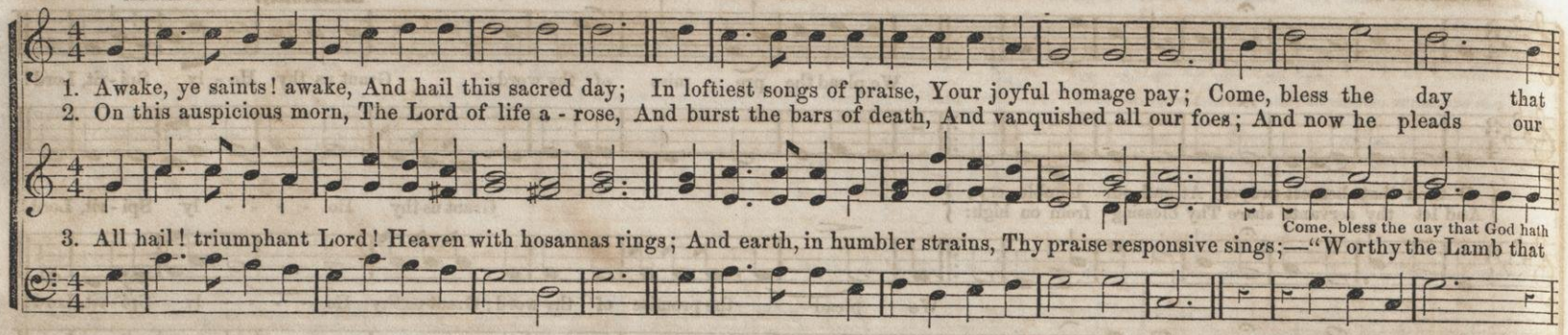
SMITHVILLE. H. M.

A. J. A.

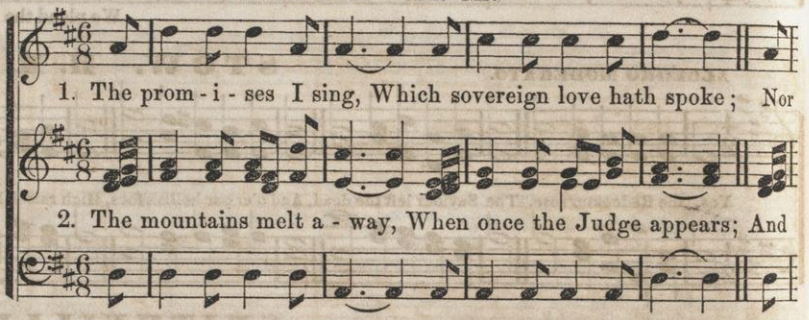
{ Ye bound-less realms of joy, Ex - alt your Ma - ker's name: }
{ His praise your songs em - ploy A - bove the star - ry frame: } Your voi - ces raise, Ye cher - u - bim, And se - ra - phim, To sing his praise.

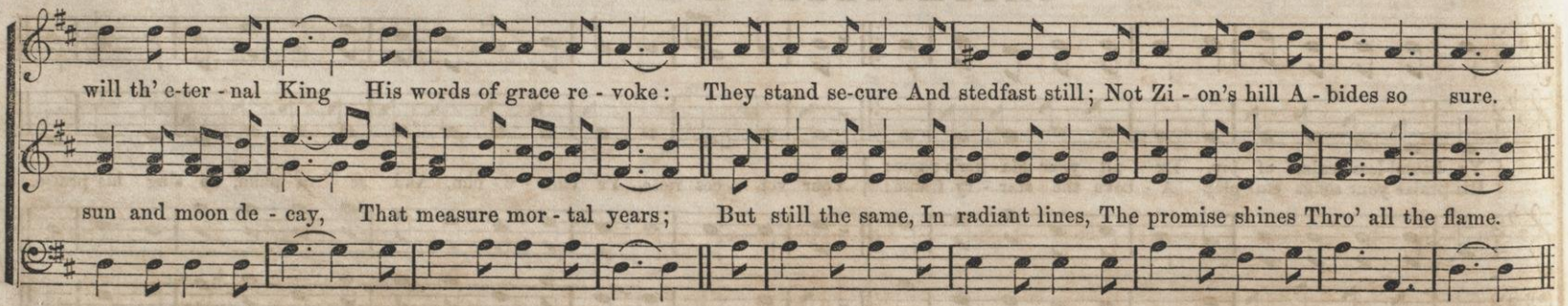
ALLEGRO con SPIRITO.

DAVIS. H. M.



SOPHIE. H. M.





SPRIGHTLY.

MINNI. H. M.

1st 2d

1. { Wel - come de-light-ful morn, Thou day of sa - cred rest!
   { I hail thy kind re - turn;— [Omit - - - - - - - -]
   Lord! make these moments blest; From the low train of mor - tal toys I soar to reach im-

2. { Now may the king de - scend, And fill his throne of grace;
   { Thy scep - ter, Lord! ex - tend, [Omit - - - - - - - -]
   While saints address thy face: Let sin-ners feel thy quickening word, And learn to know and

CHARLOTTE. H. M. (Quartette.) ✲

GENTLE.—Legato e Piano.

mor-tal joys, I soar to reach..... im - mor - tal joys.

fear the Lord, And learn to know..... and fear the Lord.

1. How beau - ti - ful the sight Of brethren who a - gree, In friendship to u-

2. 'Tis like the dews that fill The cups of Hermon's flowers: Or Zi-on's fruitful

1st 2d

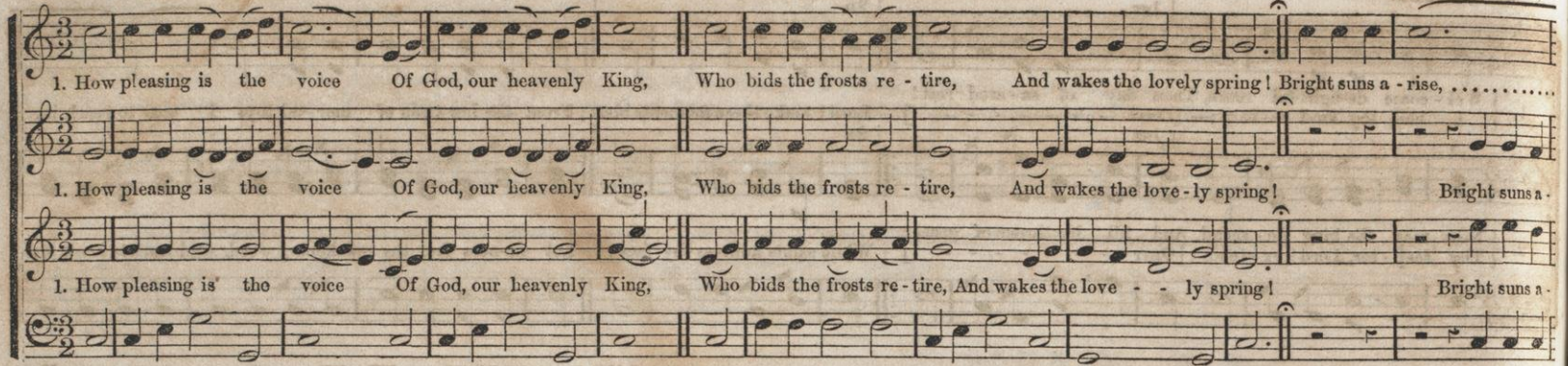
nite, And bands of char - i - ty! 'Tis like the pre-cious oint-ment shed, O'er all his robes, from Aa - ron's head, Aa - ron's head.

1st 2d

hill, Bright with the drops of showers: When mingling o - dors breathe around, And glo - ry rests on all the ground, all the ground.

LEGATO e PIANO.

GILBERT. H. M.



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.

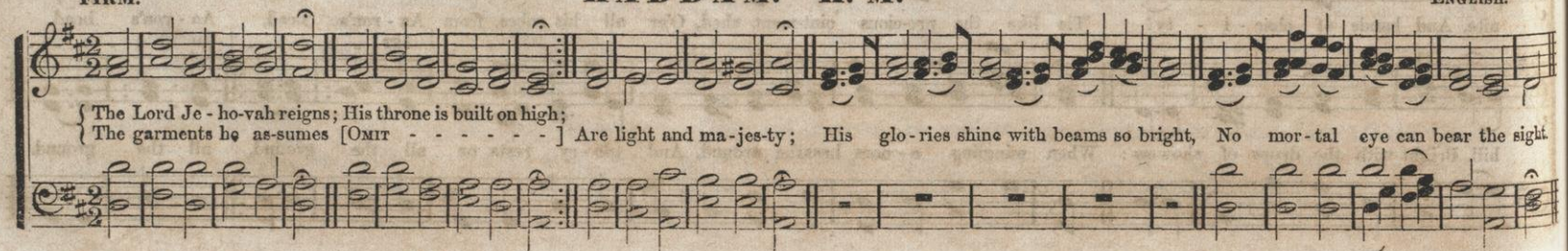
3.

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.

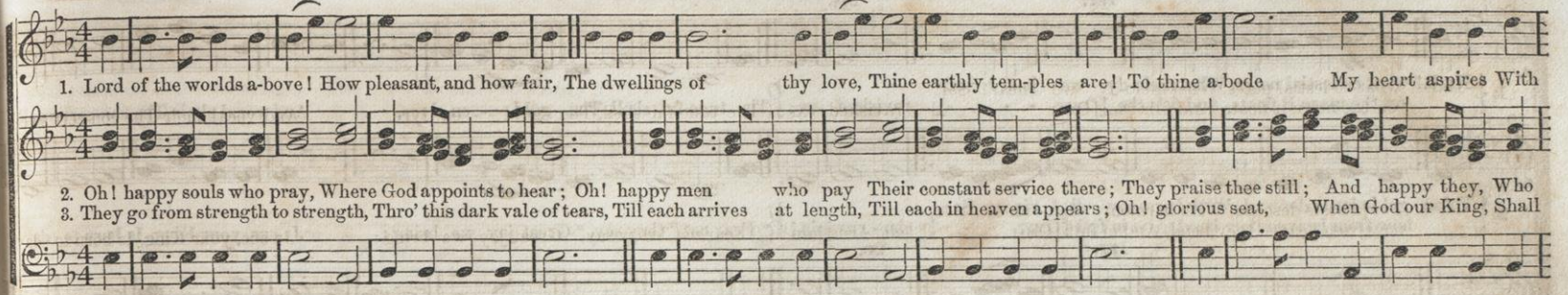
FIRM.

HADDAM. H. M.

ENGLISH.

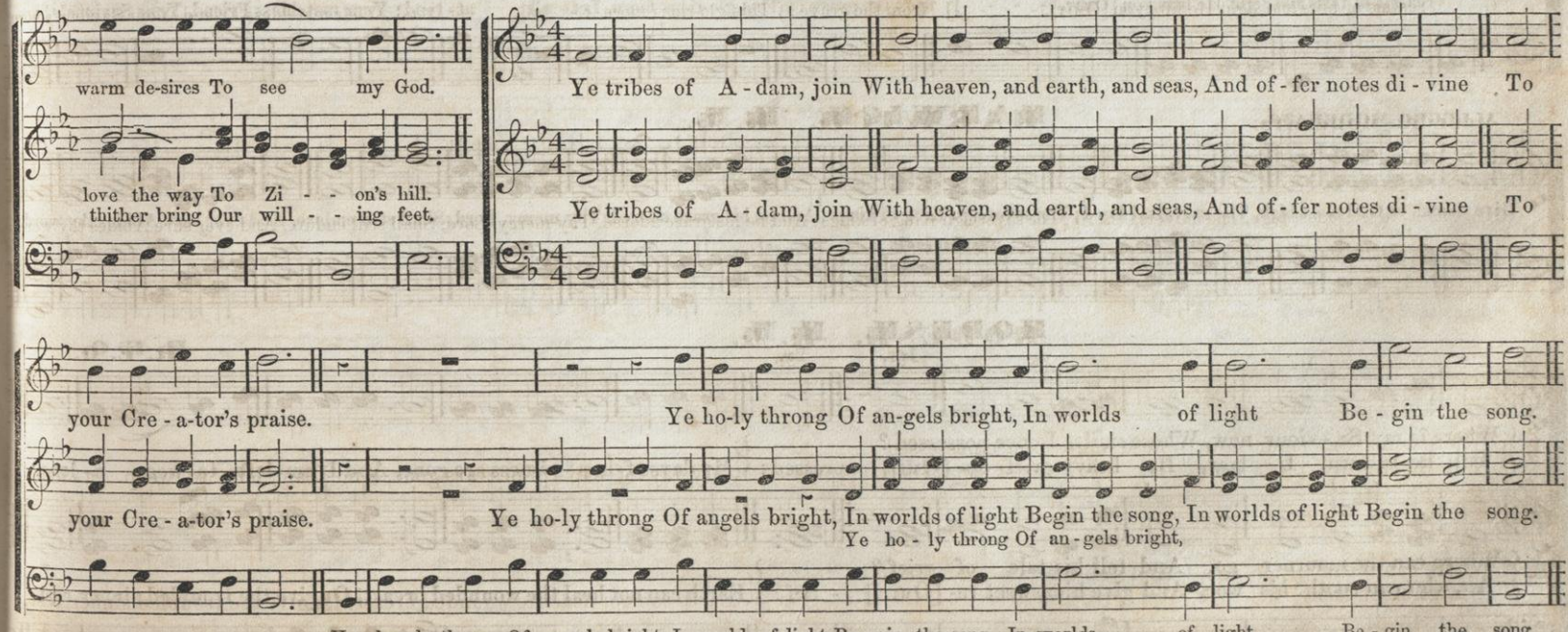


CLARKSVILLE. H. M.



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.

1st. 2d.

R. E. O.

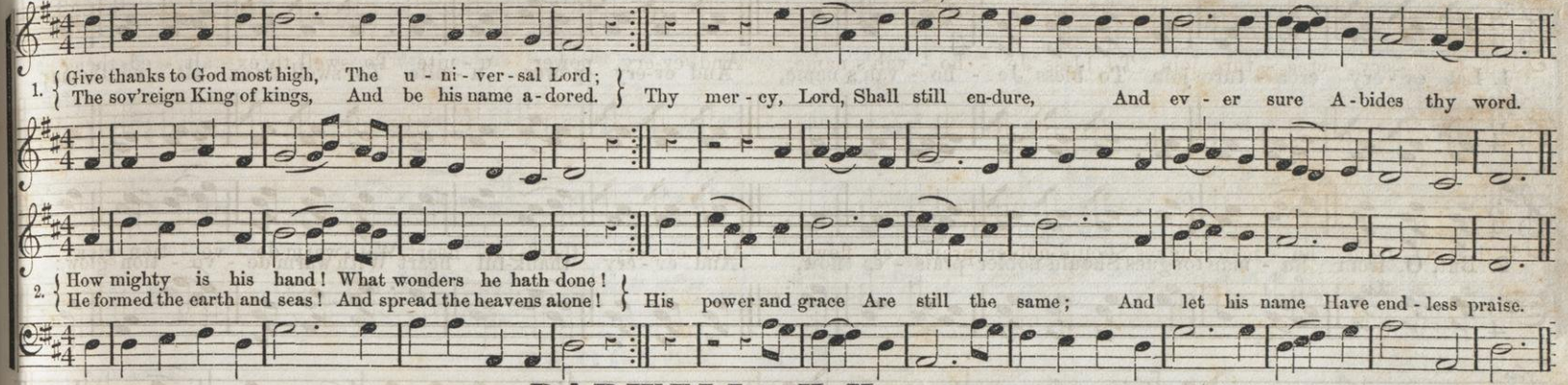
1. { Where is my Sa - viour now, Whose smiles I once possessed? Till he re-turn, I bow, By heavy grief op- [Omit.] - pressed: } My days of hap - pi-ness are gone, And I am left to weep a - lone.

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.

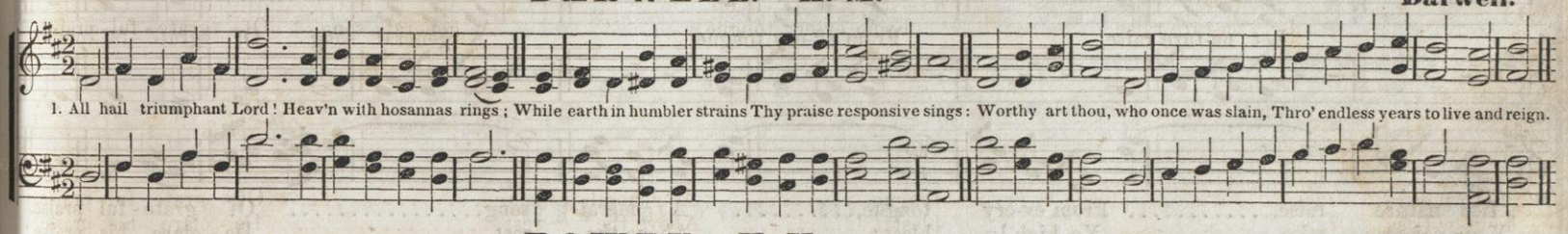
SUTHERLAND. H. M.

W. B. B. From "The Psalmodist."



DARWELL. H. M.

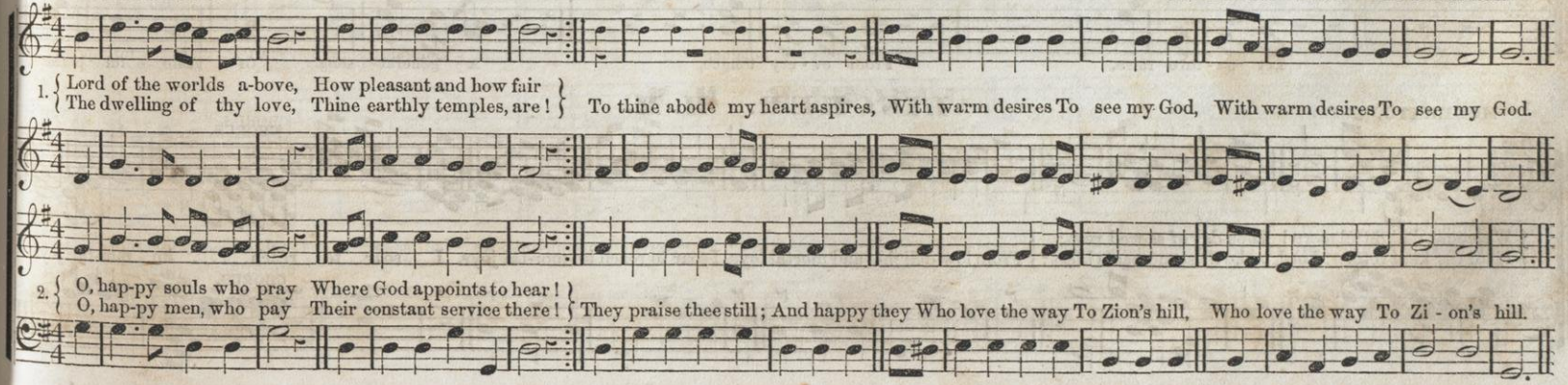
Darwell.



ALLEGRETTO.

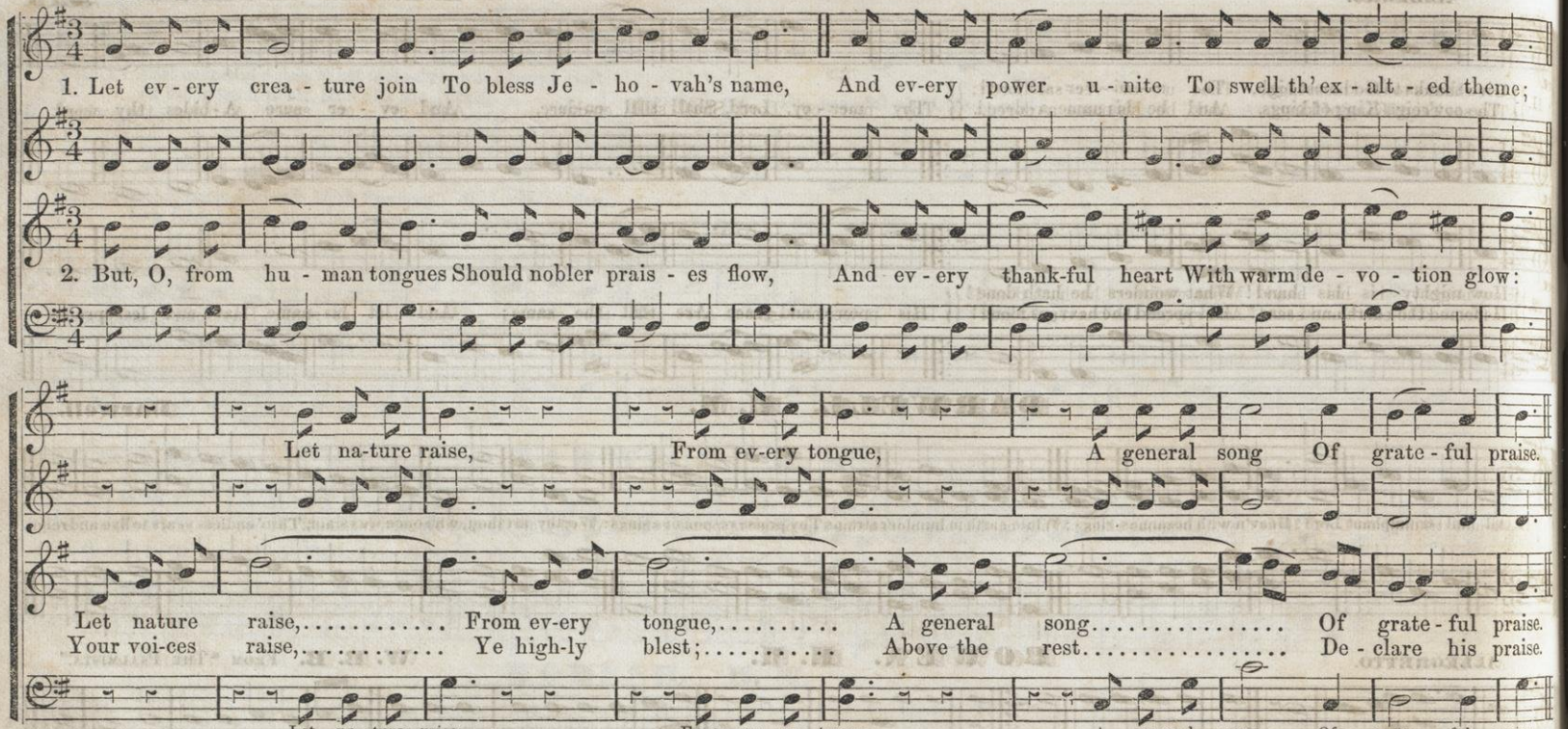
BOWEN. H. M.

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



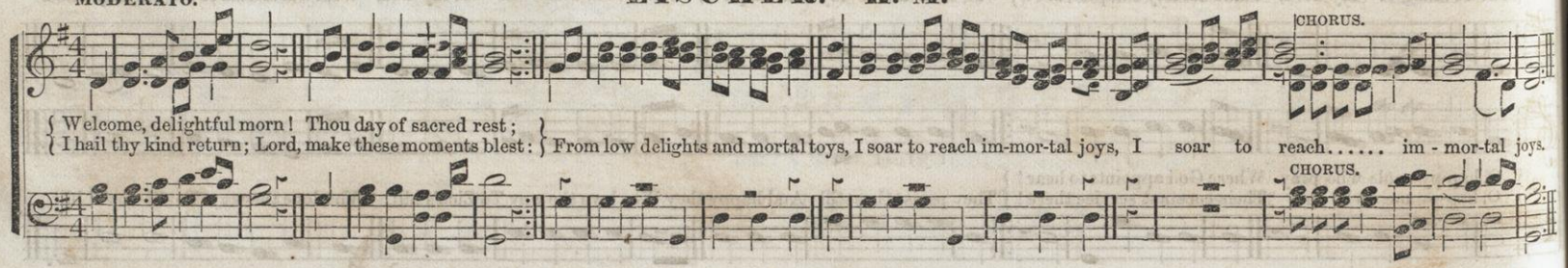
SPIRITED.

JENNIE. H. M.



MODERATO.

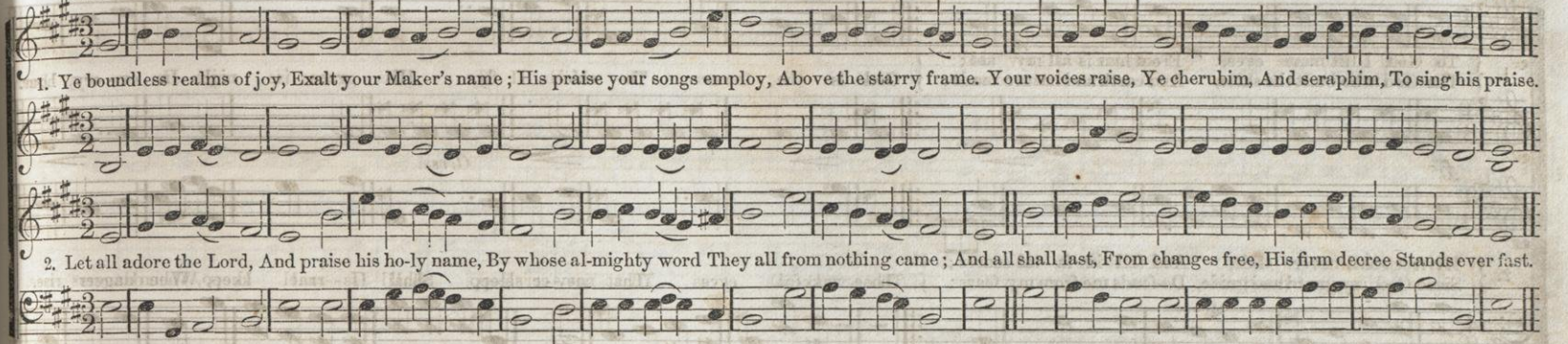
LISCHER. H. M.



ALLEGRO.

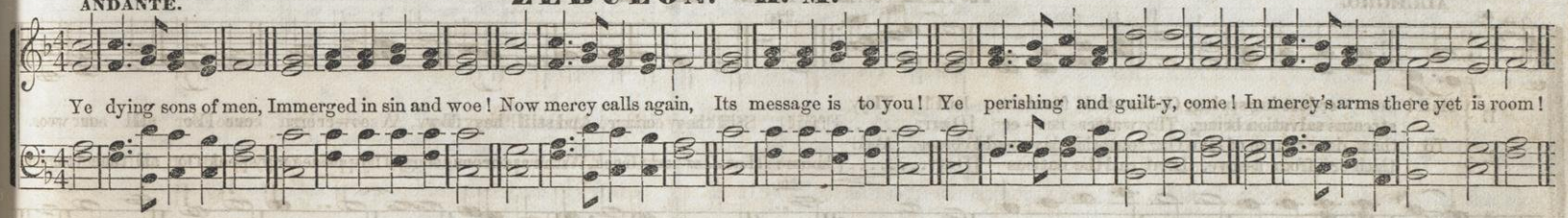
AMHERST. H. M.

Billings.



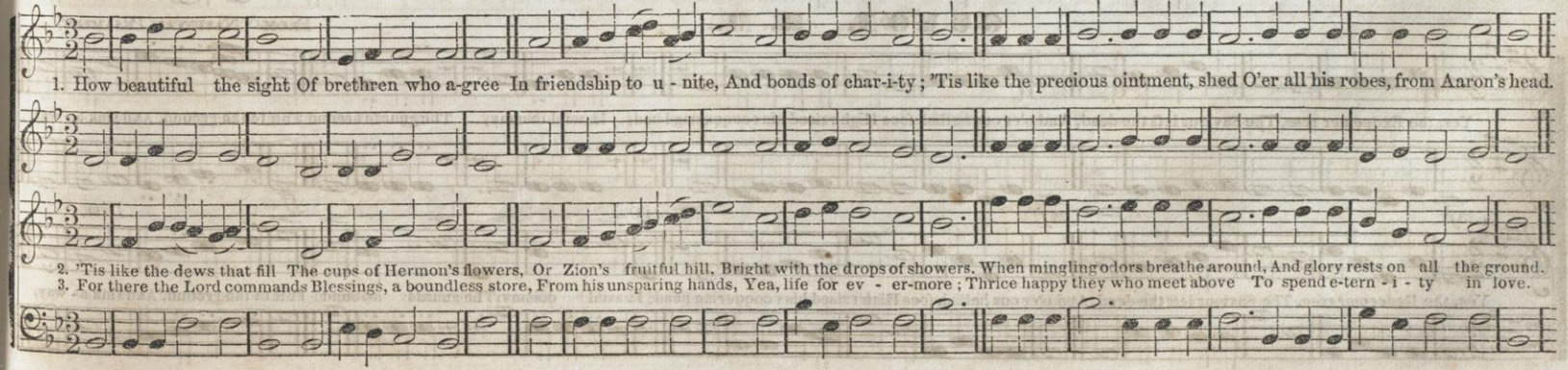
ANDANTE.

ZEBULON. H. M.



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.

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.

f *Cres.*

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 that dear source of love Our souls this day would come, And
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.

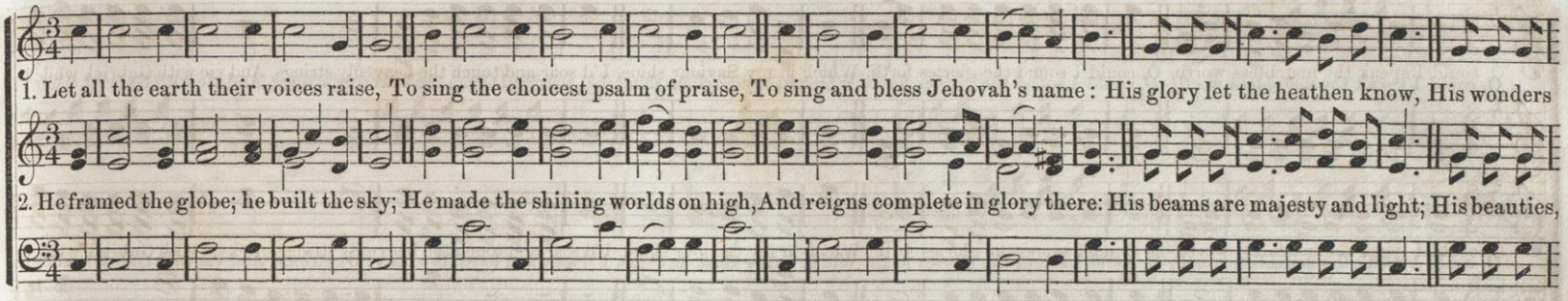
FROM "NATIONAL PSALMIST."

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.

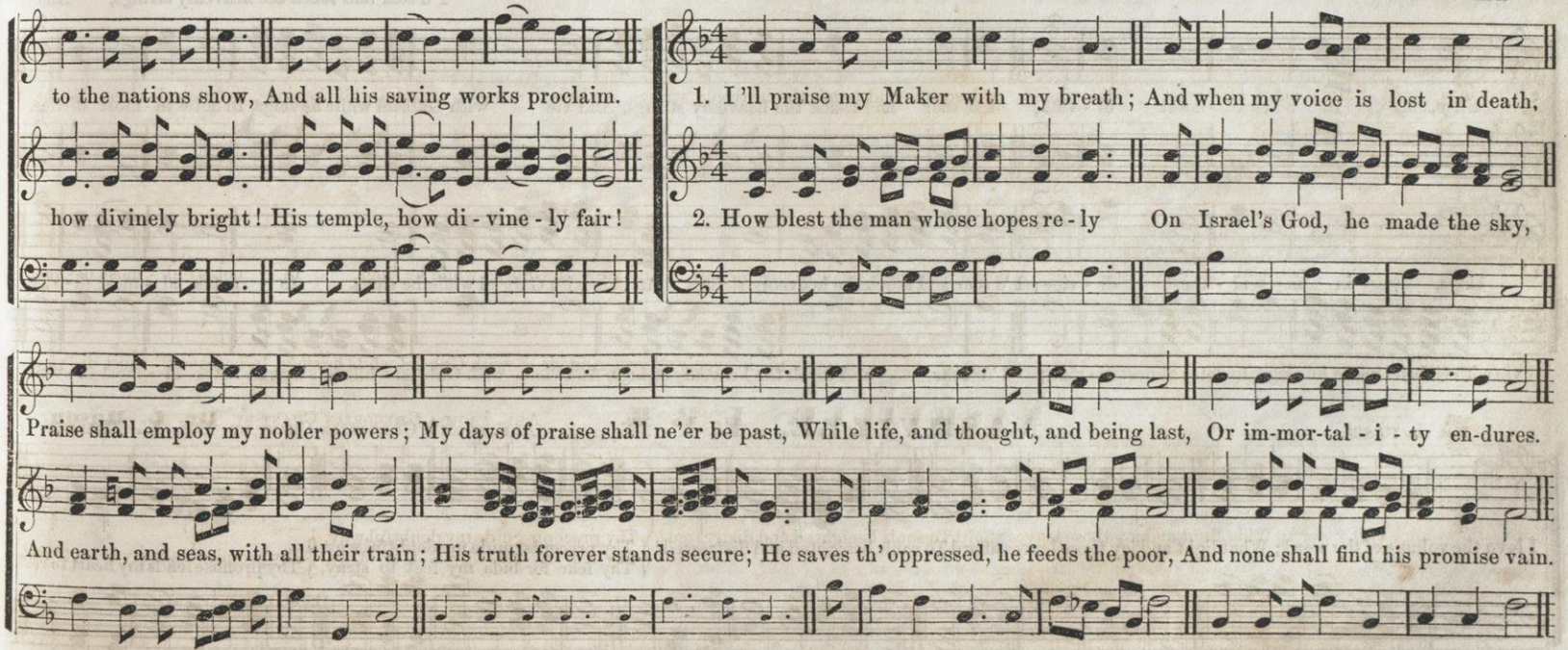
GALLAGHER. L. P. M.



MODERATO.

NEWCOURT. L. P. M.

H. Bond.



GABRIEL. C. P. M.

W. B. B. From "Psalmista."

O, could I speak the matchless worth, O, could I sound the glories forth, Which in my Saviour shine, I'd soar and touch the heavenly strings, And vie with Gabriel, while he

O, could I speak the matchless worth, O, could I sound the glories forth, Which in my Saviour shine, I'd soar and touch the heavenly strings, And vie with Gabriel, while he

I'd soar and touch the heavenly strings, And

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

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

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

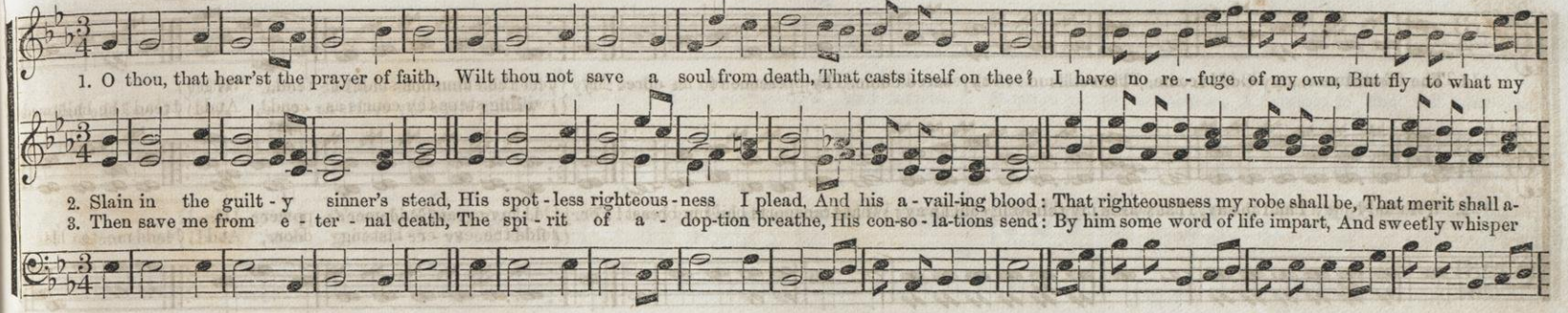
Not too FAST.

NASHVILLE. L. P. M.

Arl. from a Gregorian Chant by Dr. L. Mason.

I love the volume of thy word; What light and joy those leaves afford To souls benighted and distressed! { Thy precepts guide my doubtful way, } { Thy fear for-bids my feet to stray, } Thy promise leads my heart to rest.

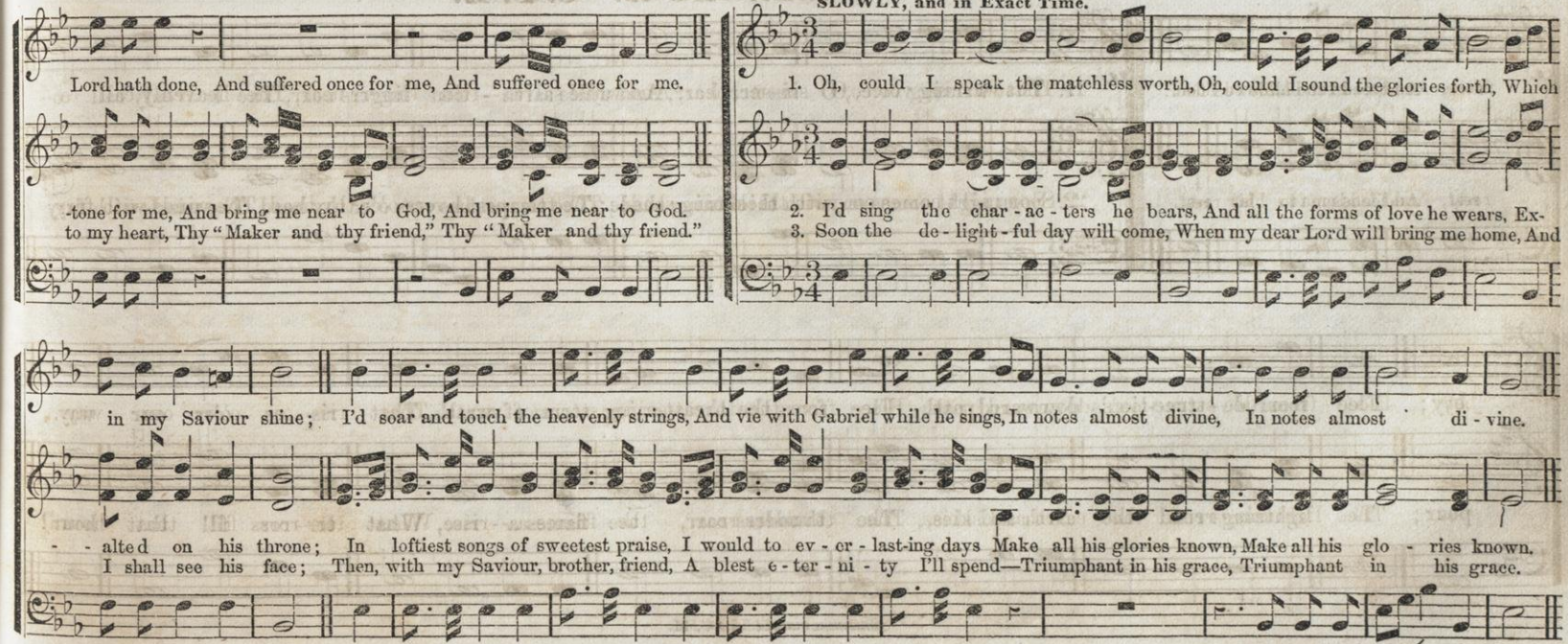
CAPPADOCIA. C. P. M.



ARIEL. C. P. M.

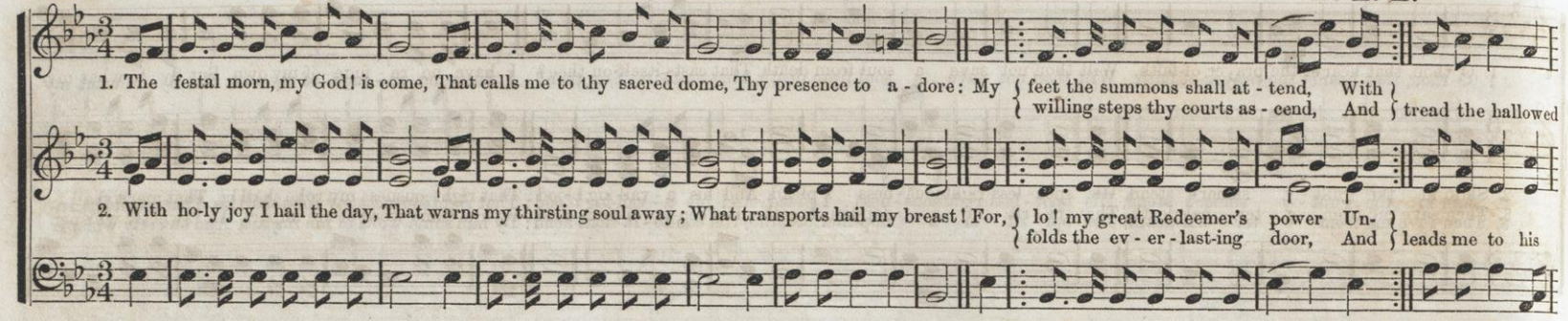
Lowell Mason.

SLOWLY, and in Exact Time.

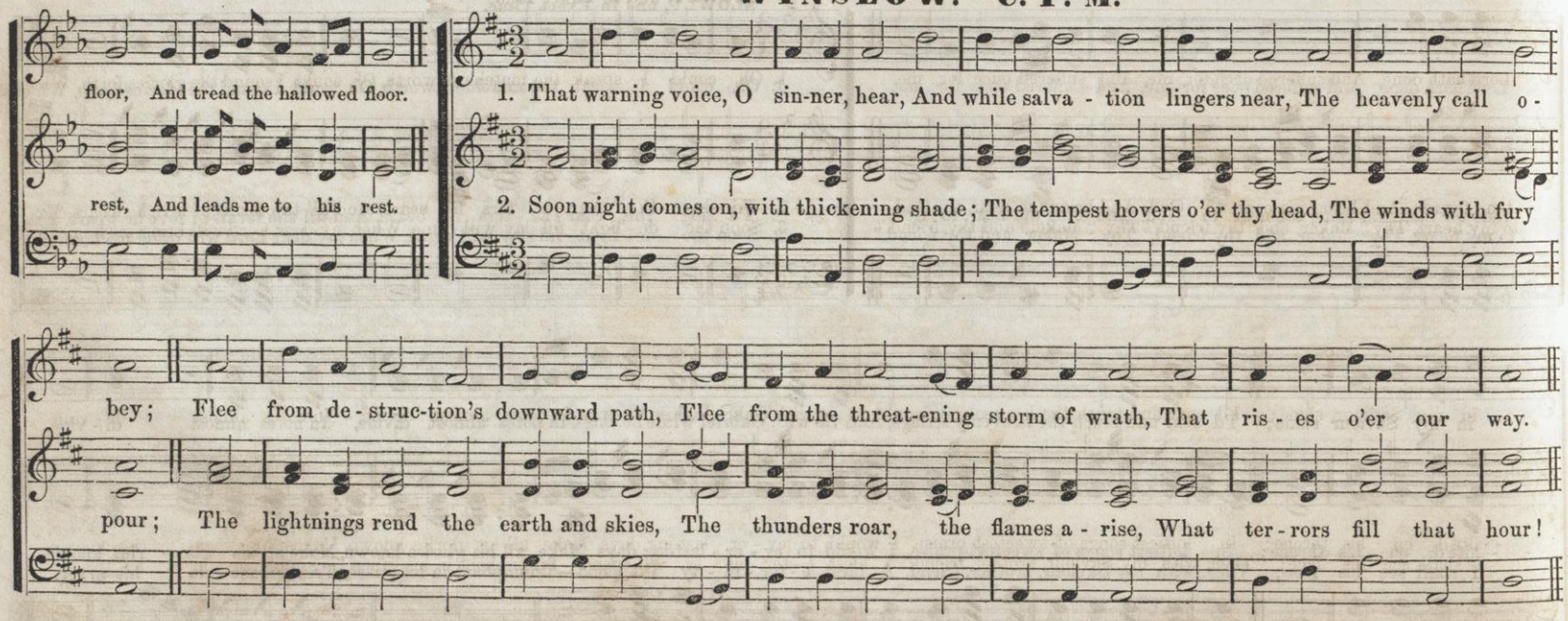


CARMELHILL. C. P. M.*

W. B. B.



WINSLOW. C. P. M.*



* *Sometimes marked* L. C. M.

BOONTON. 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.

1. Friend after friend departs: Who hath not lost a friend? There is no union here of hearts That finds not here an end; Were this frail world our only rest, Living or dying, none were blest.

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

3. There is a world above, Where parting is unknown; A whole eternity of love, Formed for the good alone; And faith beholds the dying here Translated to that happier sphere.

MODERATO.

DALSTON. S. P. M.

A. Williams.

How pleased and blessed was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

CHAMBERLIN. S. P. M.

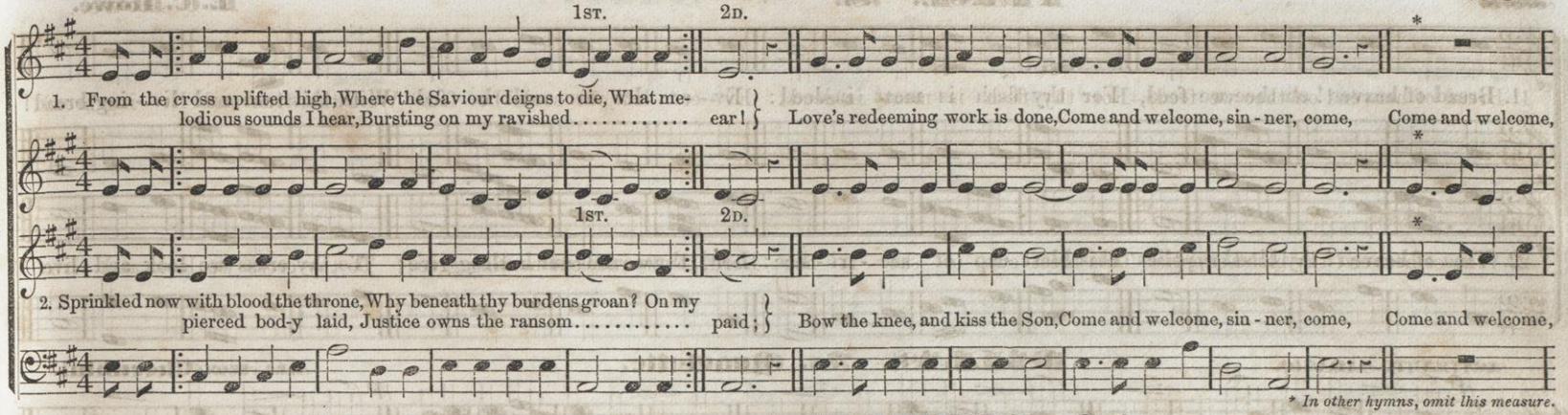
J. E. Ball.

1. How pleased and blessed was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

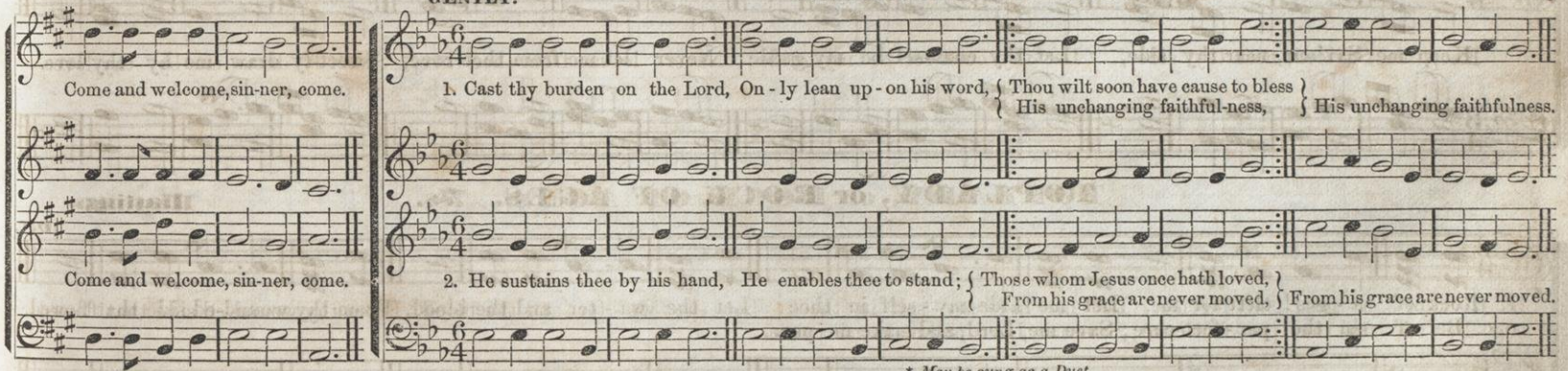
Yes with a cheerful zeal We haste to Zion's hill,

2. Zion! thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear The sacred gospel's joyful sound.

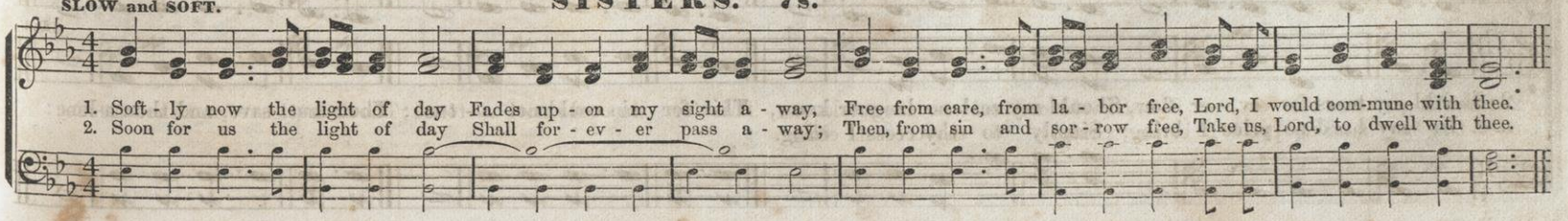
CORNELIA. 7s. 6 lines.



GERTRUDE. 7s.*

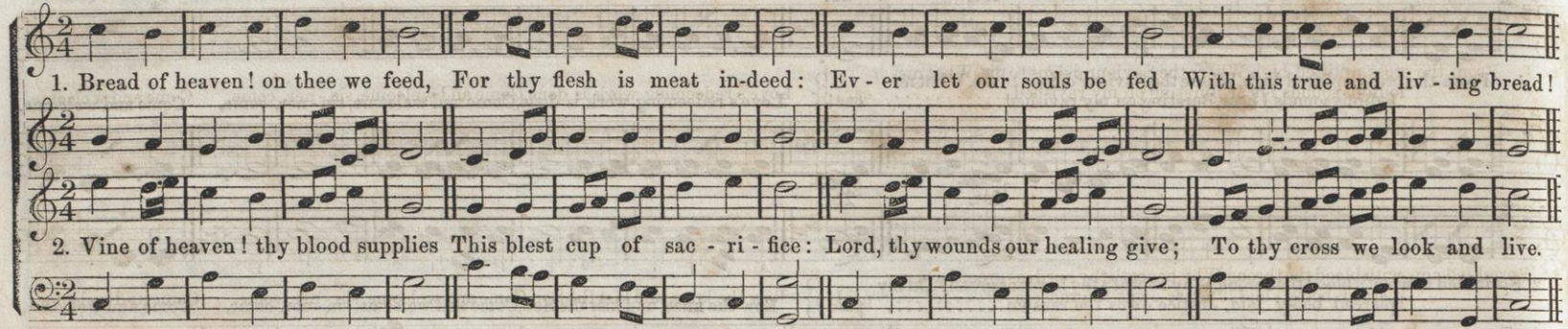


SISTERS. 7s.



PEASE. 7s.

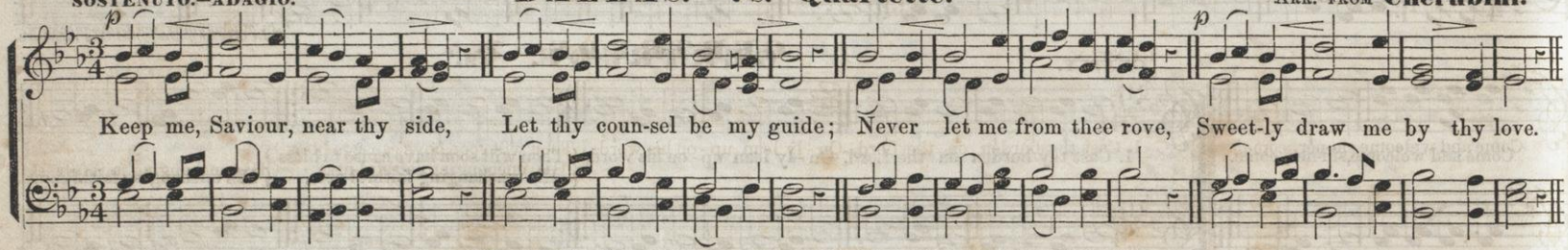
E. C. Howe.



DALLAS. 7s. Quartette.

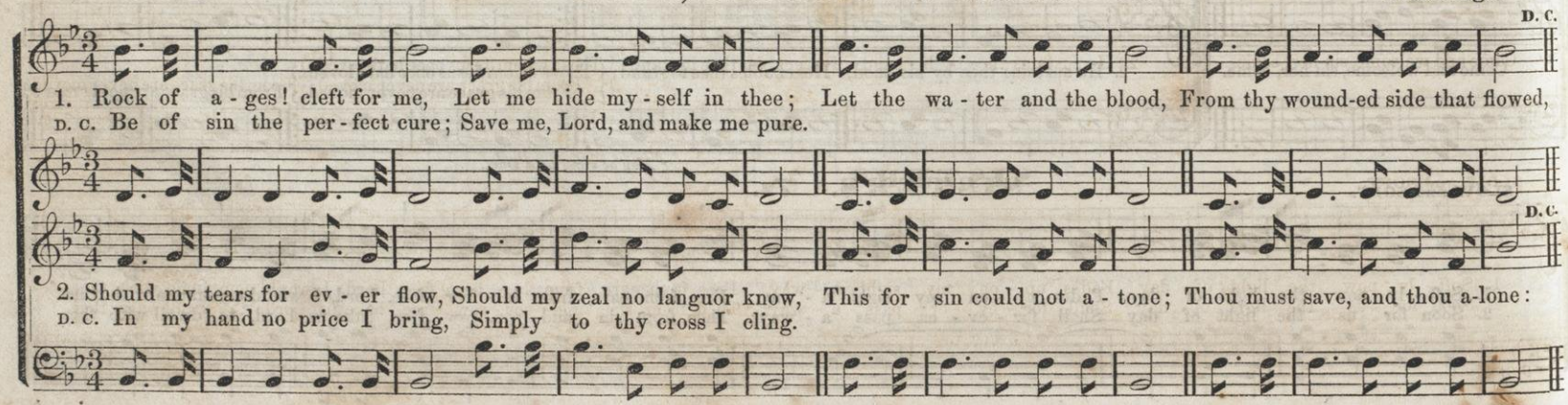
SOSTENUTO.—ADAGIO.

ARR. FROM **Cherubini.**



TOPLADY, or ROCK OF AGES. 7s.

Hastings.



VIOLET. 7s.

1. Sweet the time— ex - ceed - ing sweet! When the saints to - geth - er meet, When the Sa-viour is the theme, When they

5. Sweet the place—ex - ceed - ing sweet, Where the saints in glo - ry meet; Where the Saviour's still the theme, Where they

URSINE. 7s.

From G. A. S.

LEGATO.

join to sing of him.

see and sing of him.

1. Hear my prayer, Jehovah! hear; Listen to my hum-ble cries; See the day of trou-ble near; Heavy on my soul it lies.

2. Hide not, then, thy gracious face, When the storm around me falls, Hear me, O thou God of grace! In the time thy servant calls.

3. Earth and hell their censures pour, Madly rage against my soul: When my God ap-pears no more, Who their fu-ry can control?

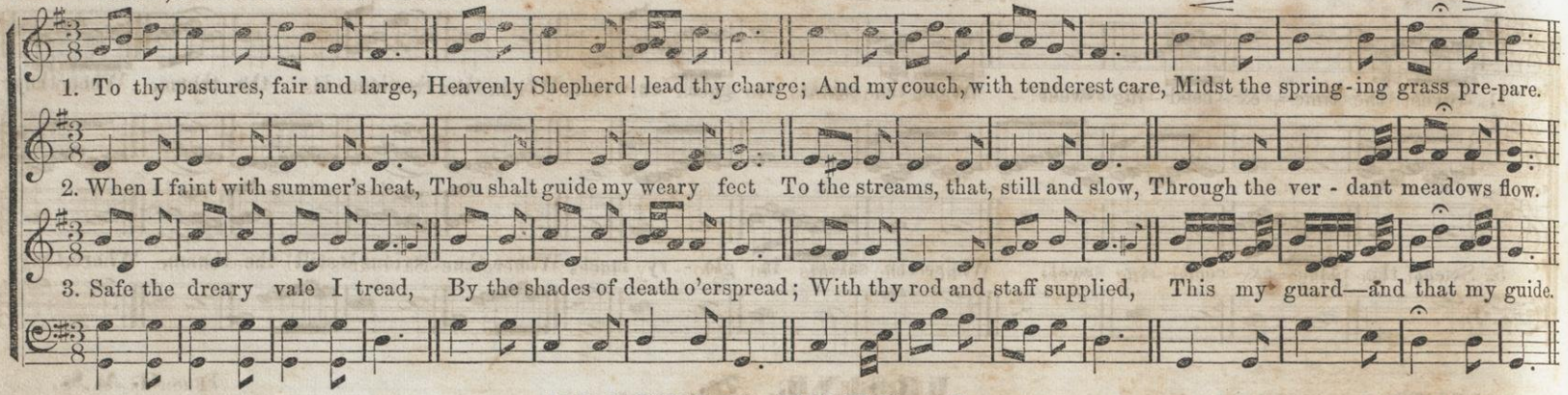
HOLLISTER. 7s.

1. To thy pas-tures, fair and large, Heavenly Shep-herd, lead thy charge; And my couch, with tenderest care, 'Midst the spring - ing grass pre-pare.

SLOW, SOFT and GENTLE.—Legato.

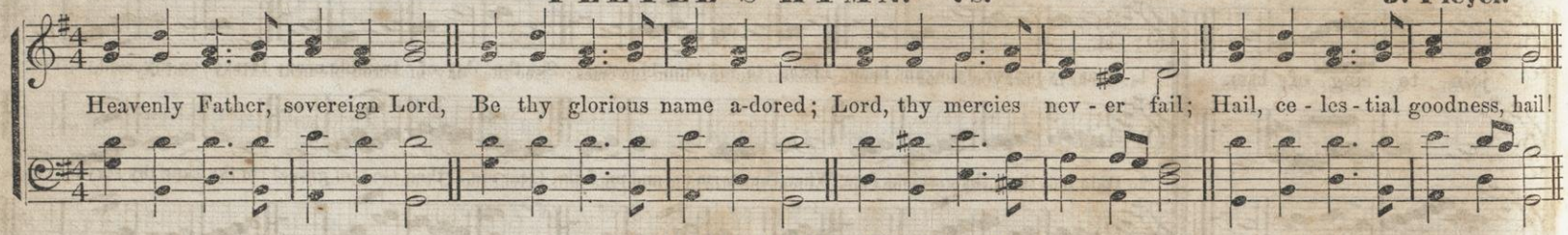
ALICE. 7s.

W. B. B.



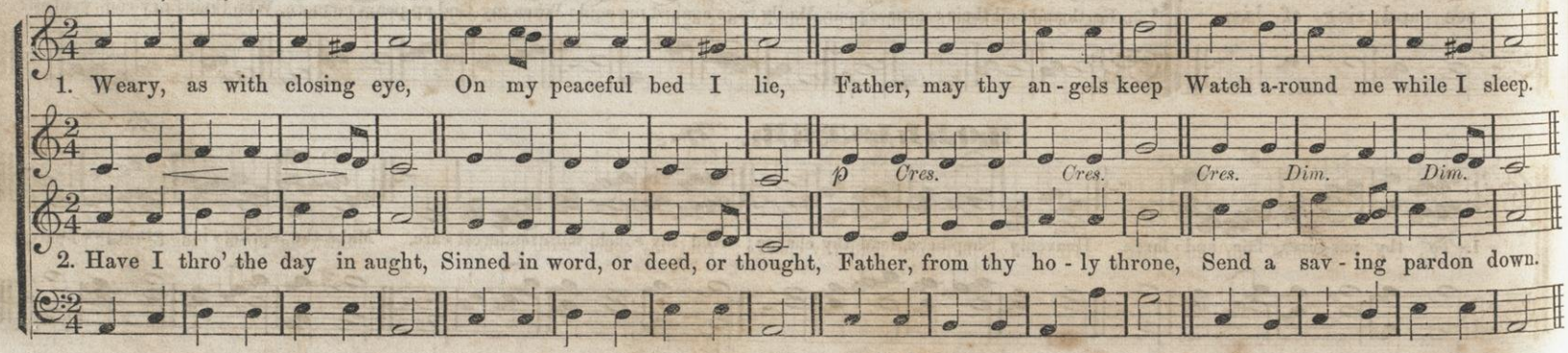
PLEYEL'S HYMN. 7s.

J. Pleyel.



SLOW, SOFT, and GENTLE.—Legato.

EVENING PRAYER. 7s.



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.

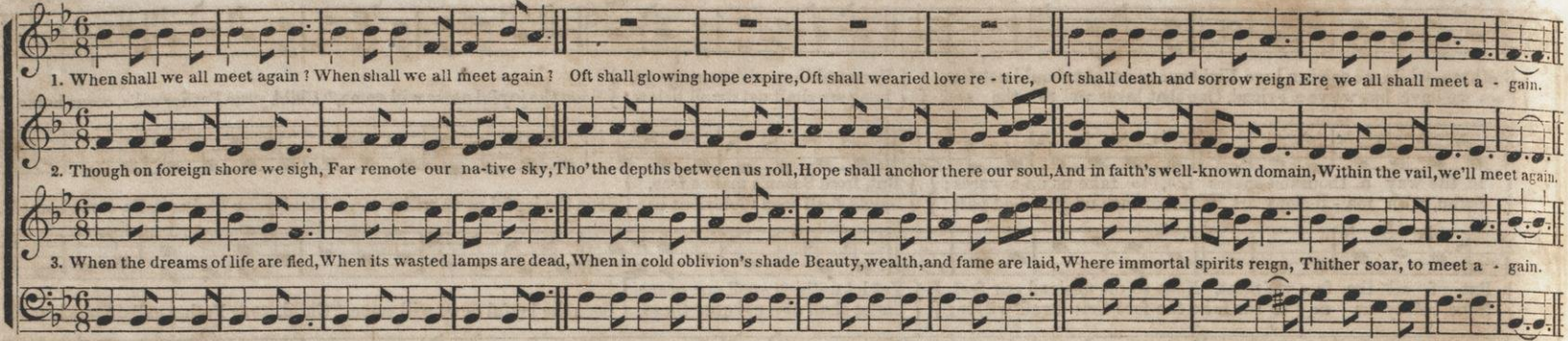
SPRING. 7s.

William Mason.

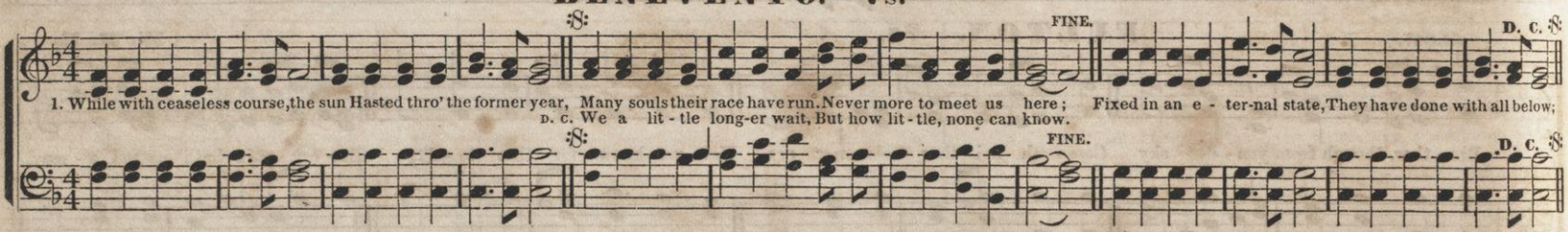
1. Come, saith Je - sus' sa - cred voice, Come, and make my path your choice; I will guide you to your home; Wea - ry pil- grims, hith - er come.

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.)

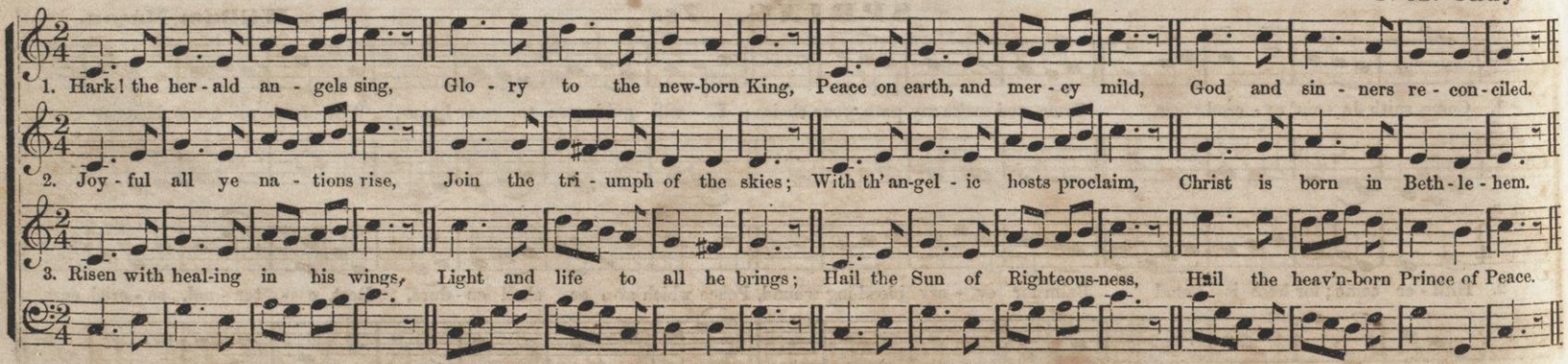


BENEVENTO. 7s.



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.

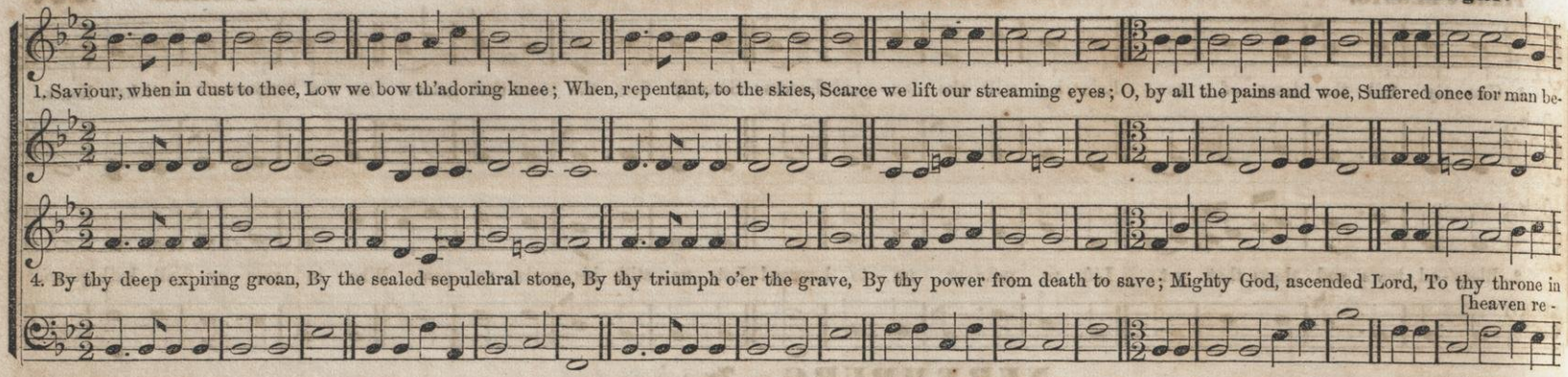
NORVILLE. 7s.

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.

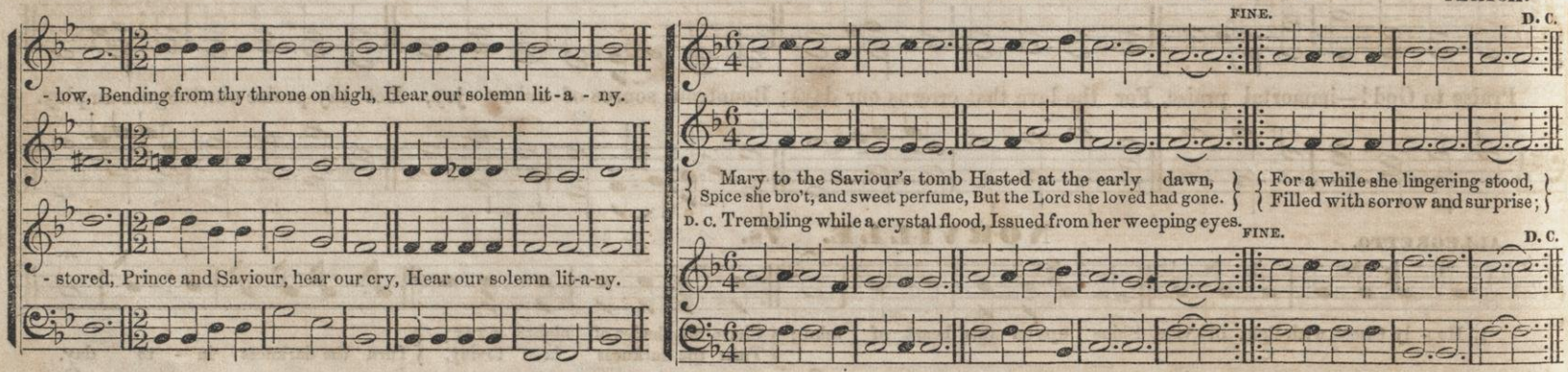
LITANY. 7s. Double.

I. A. Hagar.



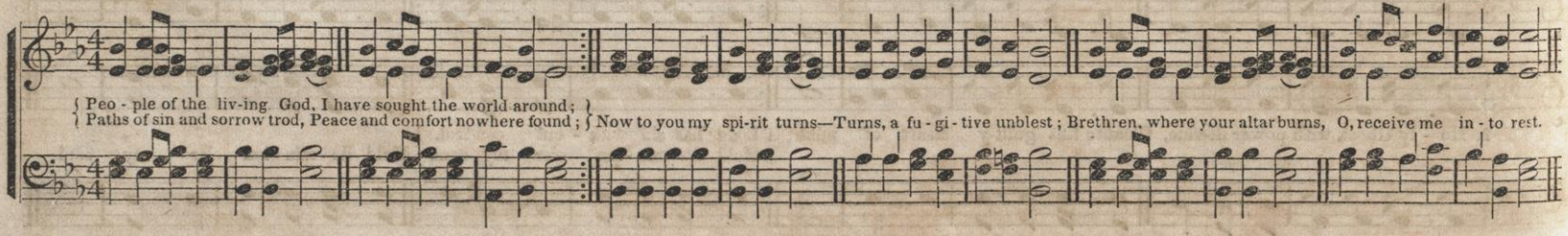
MARTYN. 7s. Double.

Marsh.



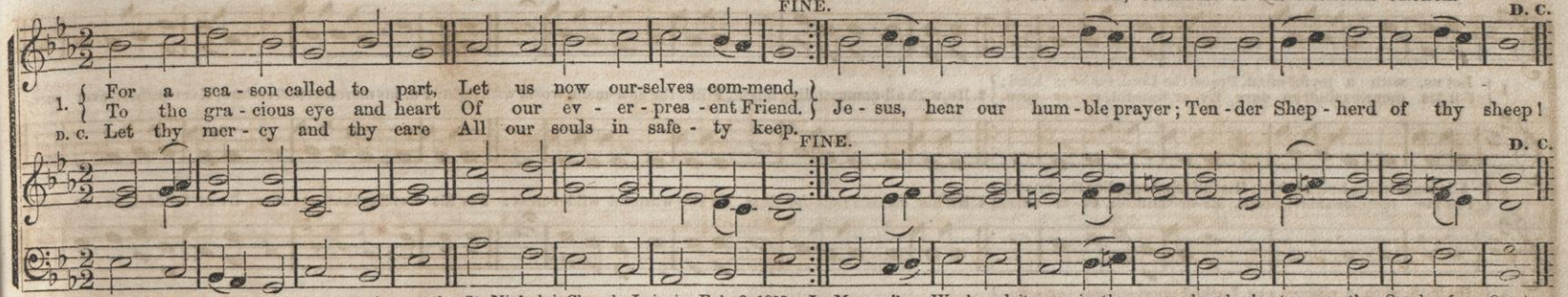
SIDMOUTH. 7s. Double.

Dr. Malan.



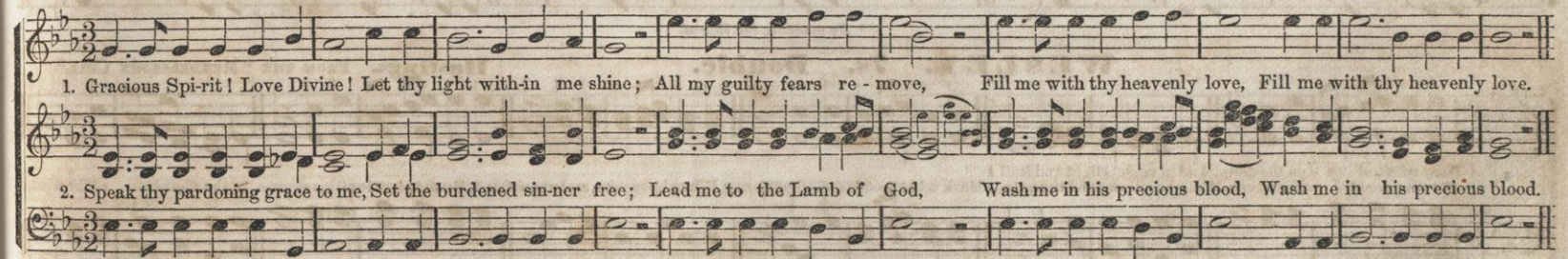
ST. NICHOLAI, or BOEHME. 7s. Double.

MELODY OF THE 17TH CENTURY—HARMONIZED BY C. F. BECKER, ORGANIST OF ST. NICHOLAI CHURCH.



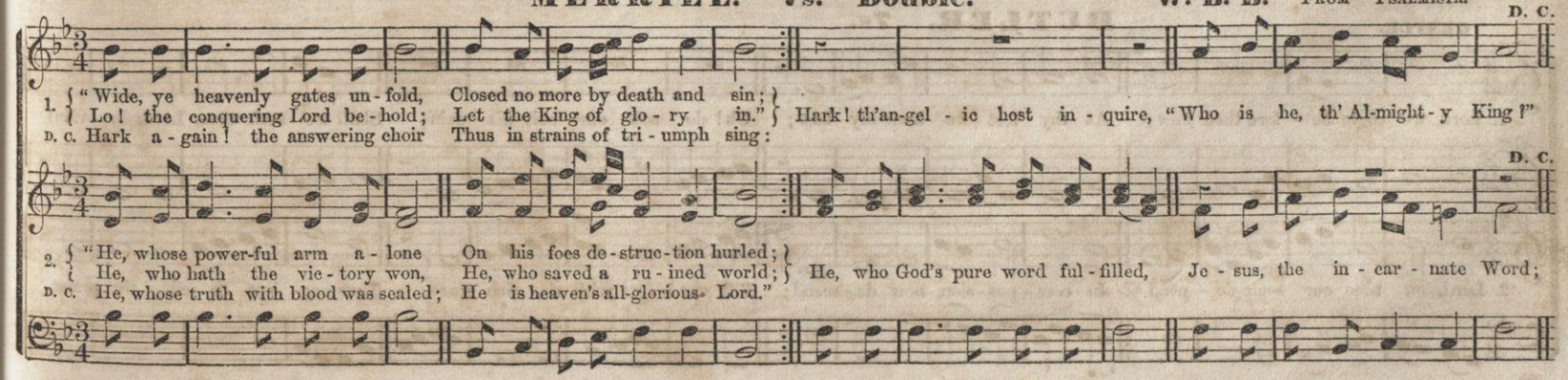
"Heard this tune sung by a large congregation, at the St. Nicholai Church, Leipzig, Feb. 8, 1852. L. MASON." We heard it sung in the same church about every other Sunday from October, 1847, to March 1849, and published it in the "Mendelssohn Collection." It appears to be the OLD HUNDREDTH of Leipzig. 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."



BOLD and ANIMATED.

CHEROKEE. 7s. Double. Or 6 lines.*

1. Let us, with a joyful mind, Praise the Lord, for he is kind;
For his mercies shall en-dure, Ev-er faithful, ev-er sure.

2. He, with all-commanding might, Filled the new-made world with light: For his mercies shall endure, Ever faithful, ever sure.

3. All things living he doth feed; His full hand supplies their need:
For his mercies shall endure, Ev-er faithful, ev-er sure,

4. He his chosen race did bless, In the wasteful wilder-ness: For his mercies shall en-dure, Ev-er faithful, ev-er sure.

5. He hath, with a piteous eye, Looked upon our mis-er-y:
For his mercies shall en-dure, Ev-er faithful, ev-er sure:

6. Let us then, with joyful mind, Praise the Lord, for he is kind: For his mercies shall endure, Ev-er faithful, ev-er sure.

* *By omitting the Repeat.*

WESLEY. 7s. Double.

Hastings. FROM THE "MENDELSSOHN COLL."

They who toil up-on the deep, And in vessels light and frail
O'er the might-y ocean sweep, With the billows and the gale,

Mark what wonders God performs, When he speaks, and unconfined, Rush to battle all his storms, In the char-iots of the wind.

GENTLE.

BUTLER. 7s.

1. Lord, we come be-fore thee now; At thy feet we hum-bly bow; Oh! do not our suit dis-dain; Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls de-pend, In com-pas-sion, now de-scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

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

EVELYN. 7s. 6 lines.

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.

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.

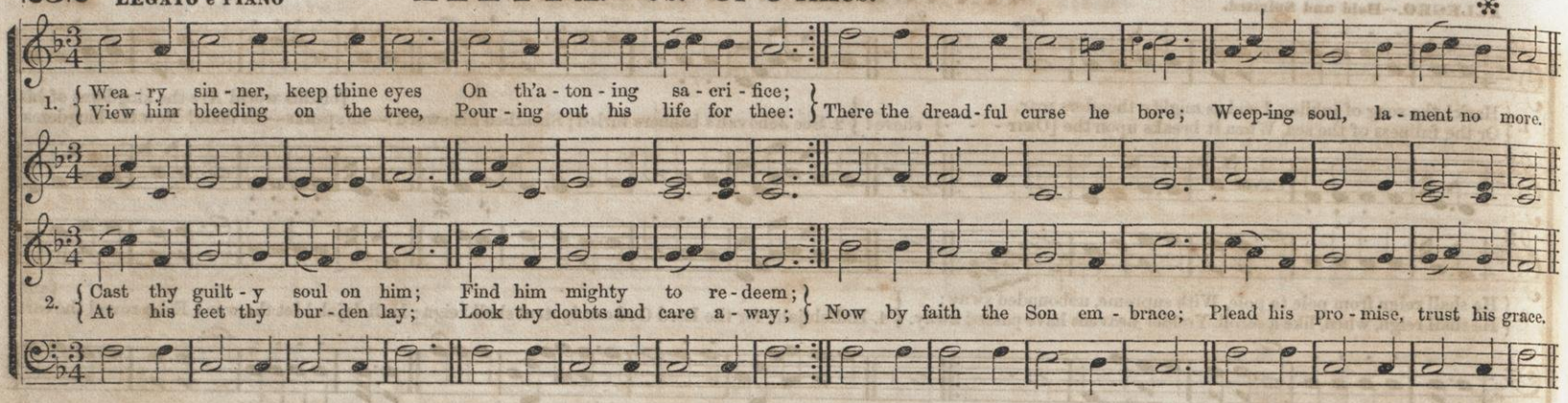
Th. Hastings.

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

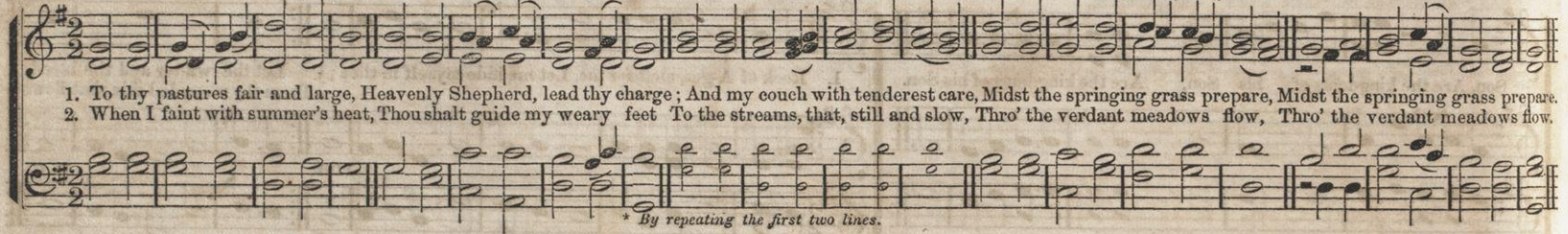
ALETTA. 7s. Or 6 lines.



MODERATO.

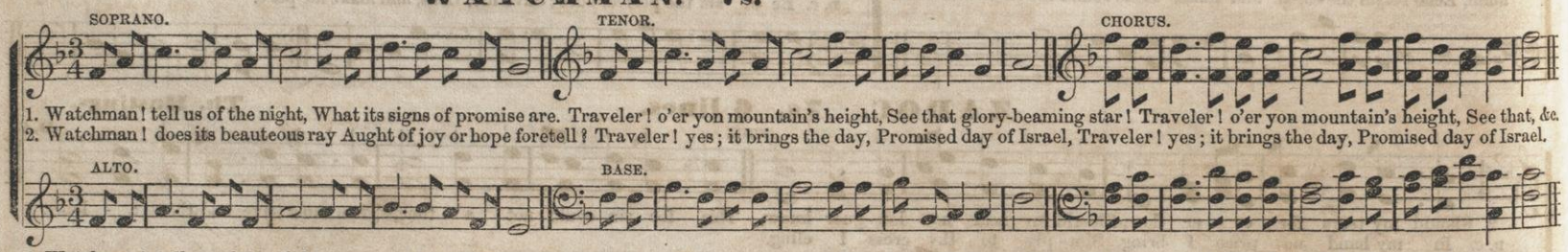
HENDON. 7s. Or 6 lines.*

From **Rev. Dr. Malan.**



* *By repeating the first two lines.*

WATCHMAN. 7s.



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.

1. Tossed up - on life's rag - ing bil - low, Sweet it is, O Lord, to know,
Thou didst press a sail - or's pil - low, And canst feel a sail - or's woe.
D. C. Thou the faith-ful watch art keep-ing, "All is well," thy con-stant cheer.

Nev - er slumbering, nev - er sleep-ing, Though the night be dark and drear, D. C.

FINE.

2. And though loud the wind is howl-ing, Fierce tho' flash the light-nings red;
Dark - ly though the storm-cloud's scowling O'er the sail-or's anx-ious head,
D. C. Hush the tempest's wild com - mo - tion, At the bid-ding of thy will.

Thou canst calm the rag - ing o - cean, And its noise and tu - mult still, D. C.

SICILY, or DISMISSION. 8s & 7s. Or 8s, 7s & 4s.

1. Lord, dis - miss us with thy bless-ing; Fill our hearts with joy and peace;
Let us each, thy love pos - sess-ing, Tri - umph in re - deem-ing grace.
Oh re-fresh us, Oh re-fresh us, Traveling thro' this wil - der-ness.

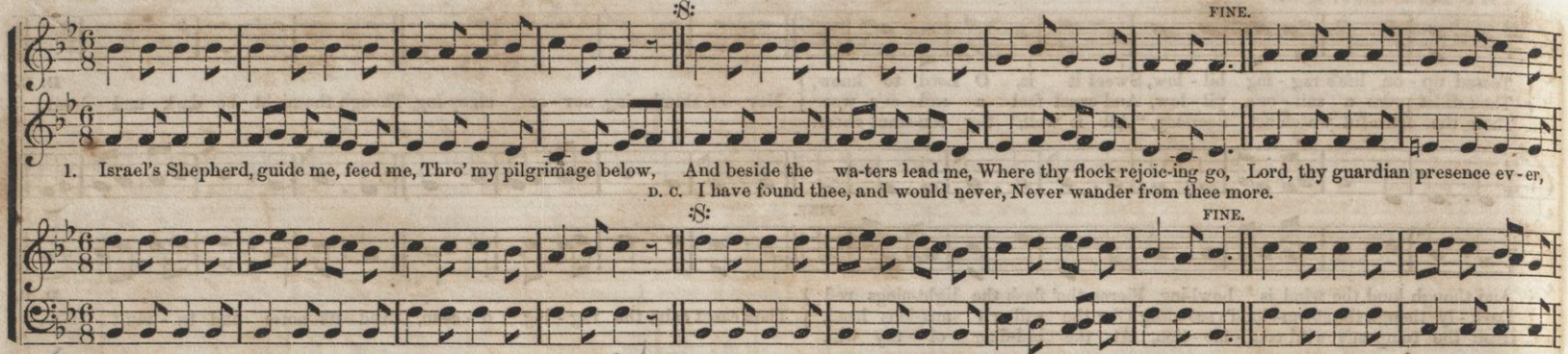
YATES. 8s & 7s. Double. W. B. B.

1. Cease, ye mourners, cease to lan-guish O'er the grave of those ye love!
Pain, and death, and night, and an-guish, En - ter not the world a - bove!
D. C. Glo - ry's brightest beams are play - ing Round th' immor - tal Spi - rit's head.

While in dark-ness you are straying Lone - ly in the deepening shade; D. C.

FINE.

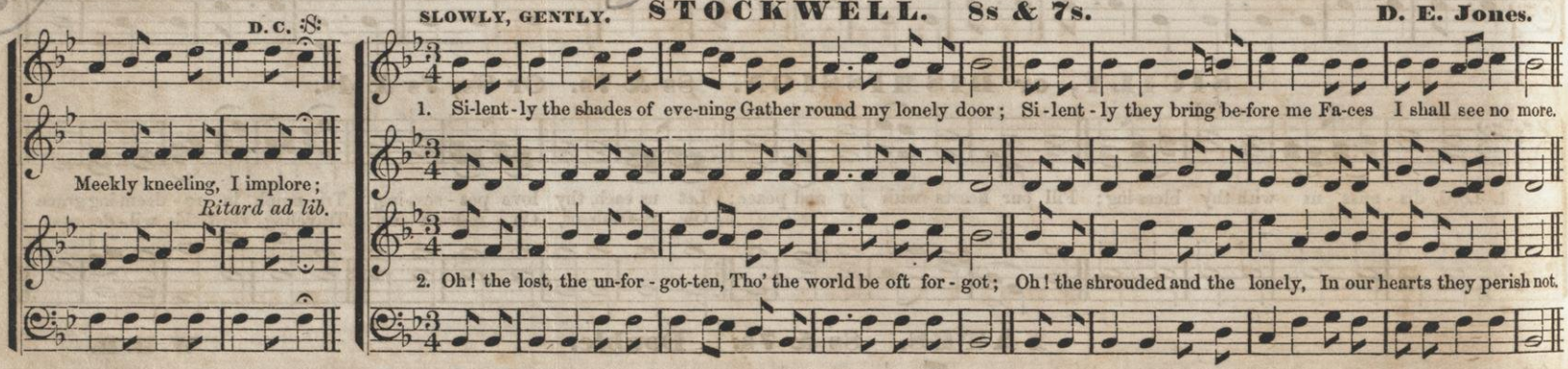
CESAREA. 8s & 7s. Double.



STOCKWELL. 8s & 7s.

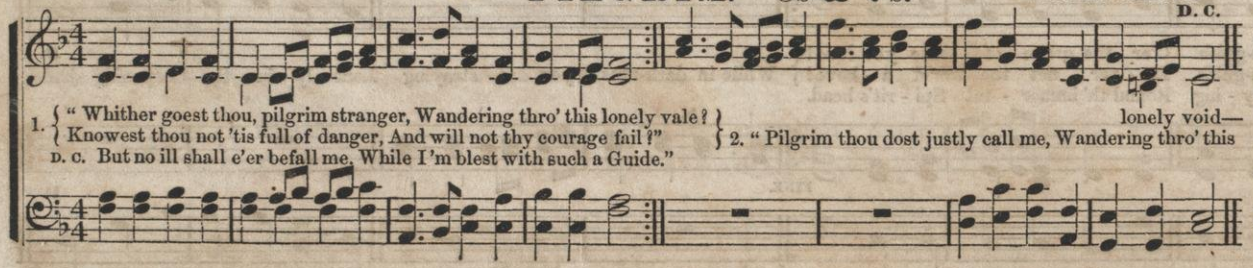
SLOWLY, GENTLY.

D. E. Jones.



PILGRIM. 8s & 7s.

WESTERN MELODY.



3.

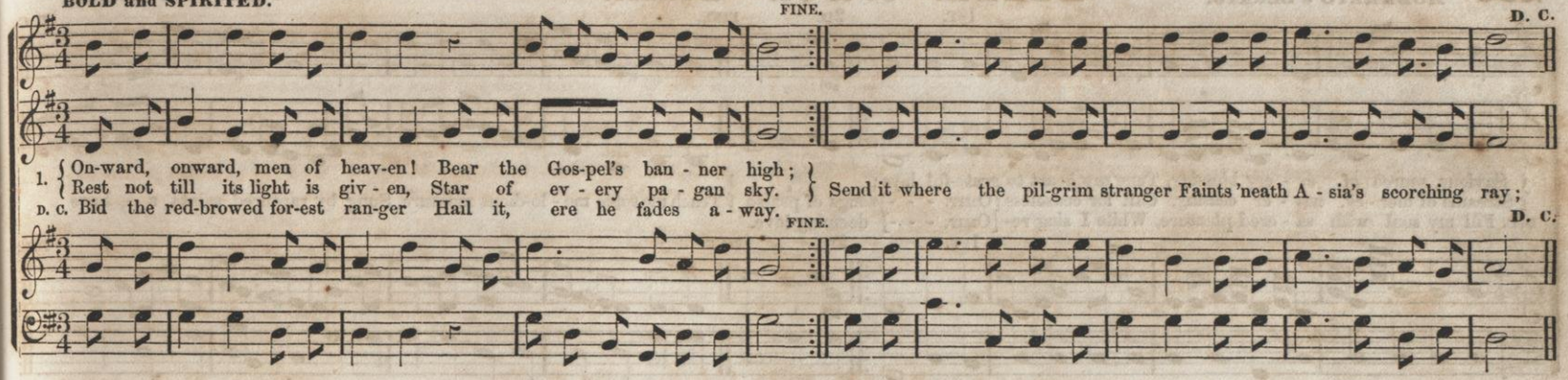
"Such a Guide! No guide attends thee—
Hence for thee my fears arise:
If some guardian power defend thee,
'Tis unseen by mortal eyes."

4.

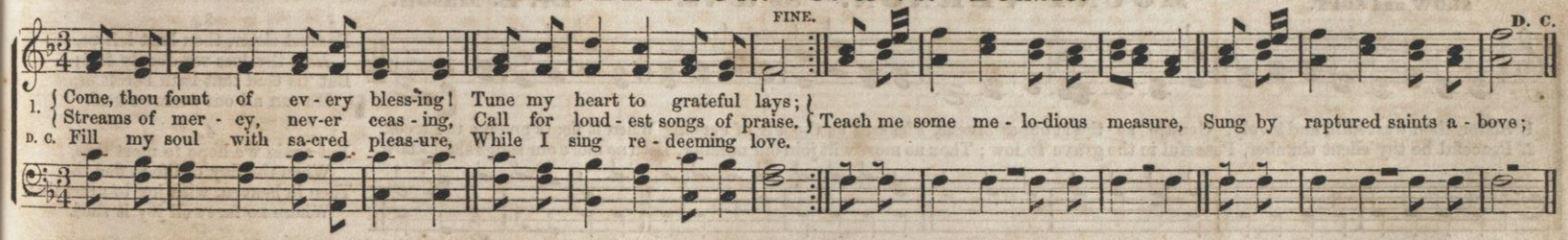
"Yes, unseen; but still, believe me,
Such a Guide my steps attend;
He'll in every strait befriend thee,
He will guide me to the end."

GRIGGSTOWN. 8s & 7s. Double.

BOLD and SPIRITED.

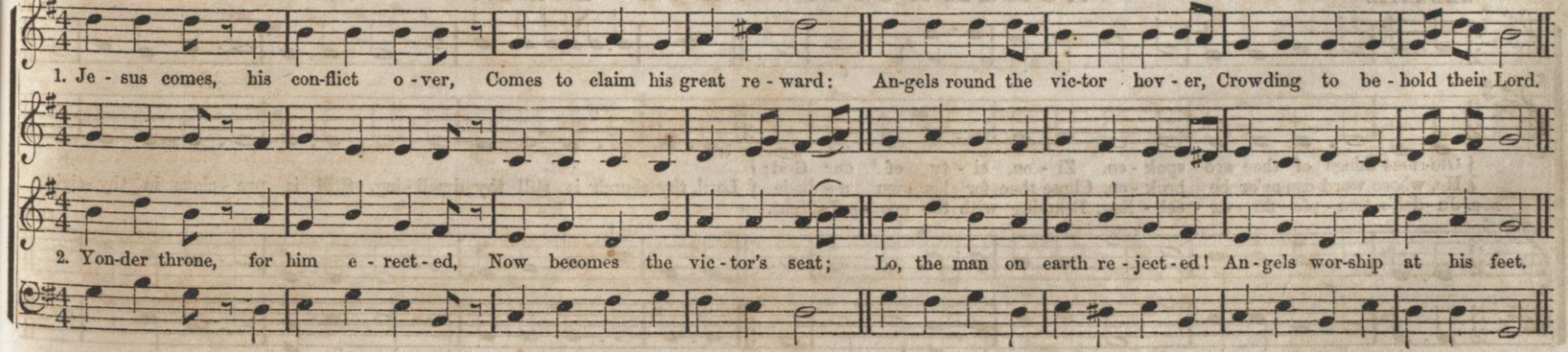


NETTLETON. 8s & 7s. Double.



ROSLYN. 8s & 7s.

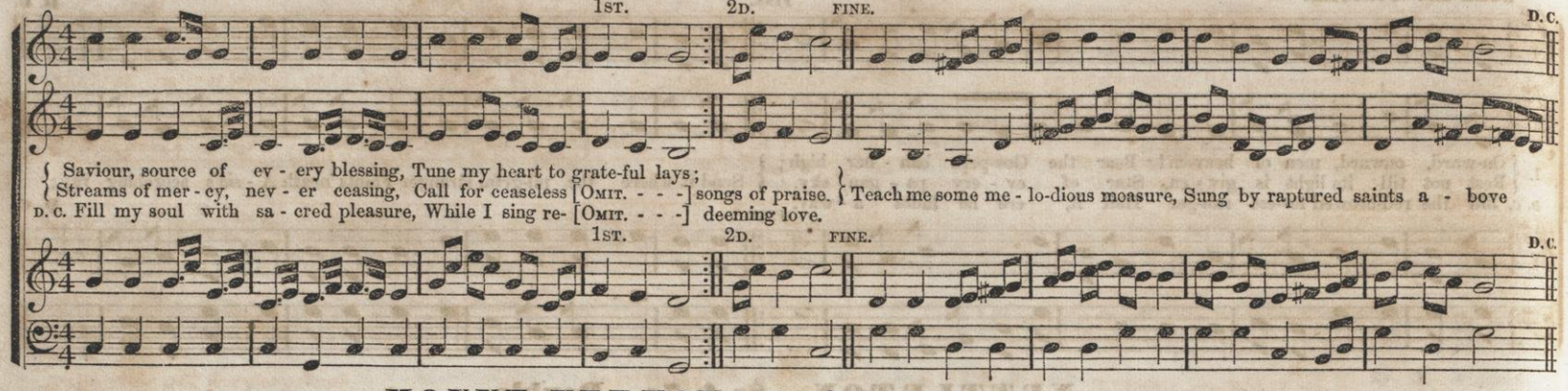
R. Storrs Willis.



MODERATO e LEGATO.

BEZEK. 8s & 7s. Double.

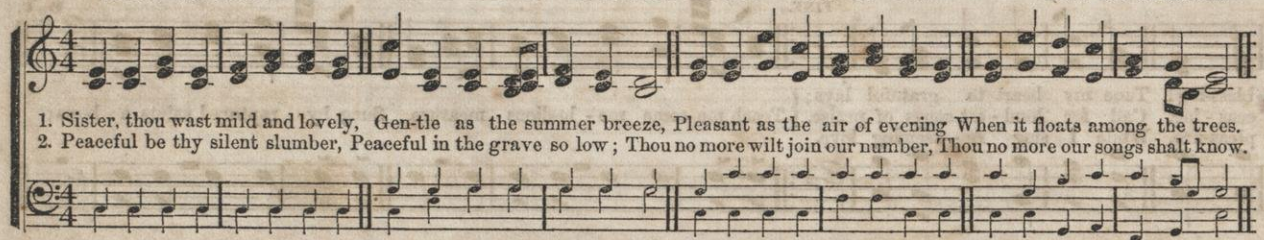
PARTLY FROM **Zelter.**



SLOW and SOFT.

MOUNT VERNON. 8s & 7s.

Dr. L. Mason.



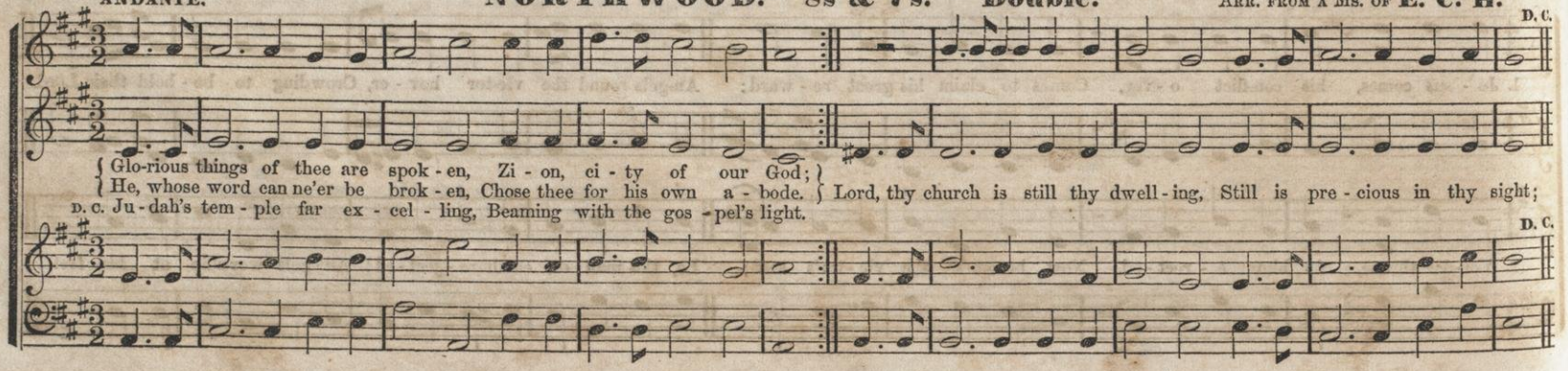
3.
Dearest sister, thou hast left us,
Here thy loss we deeply feel;
But 'tis God that hath bereft us,
He can all our sorrows heal.

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.

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.

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.

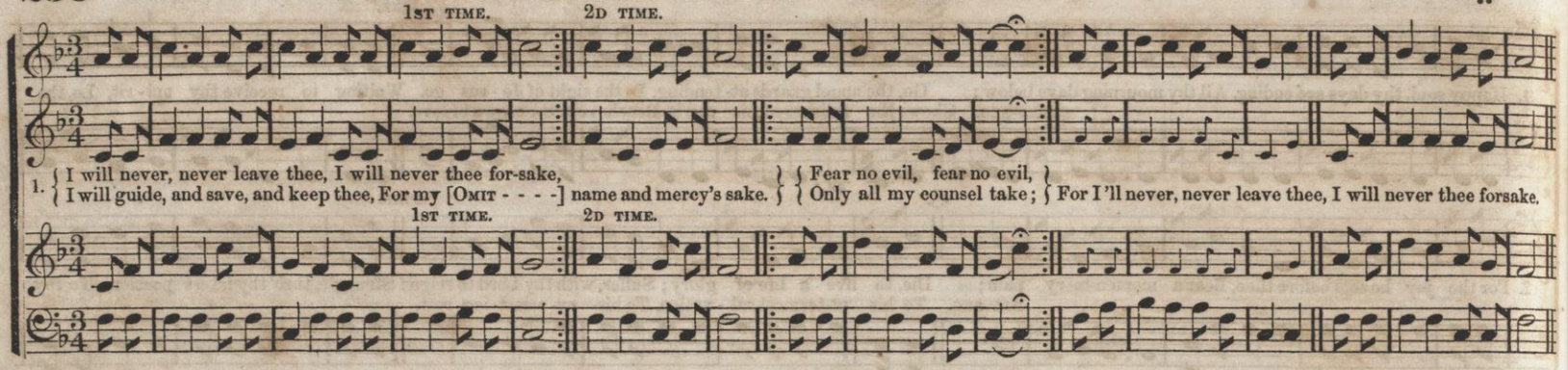
MODERATO.

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.

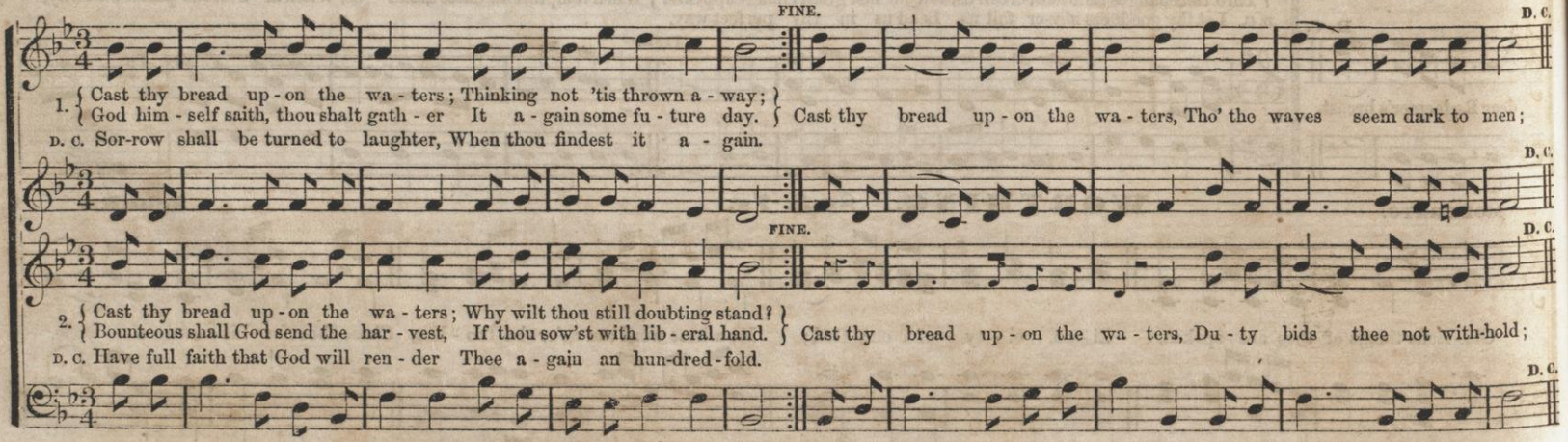
When thy soul is dark and clouded,
Filled with doubt, and grief, and care,
Through the mists by which 'tis shrouded,
I will make a light appear,
And the banner, and the banner
Of my love I will uprear;
For I'll never, &c.

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.

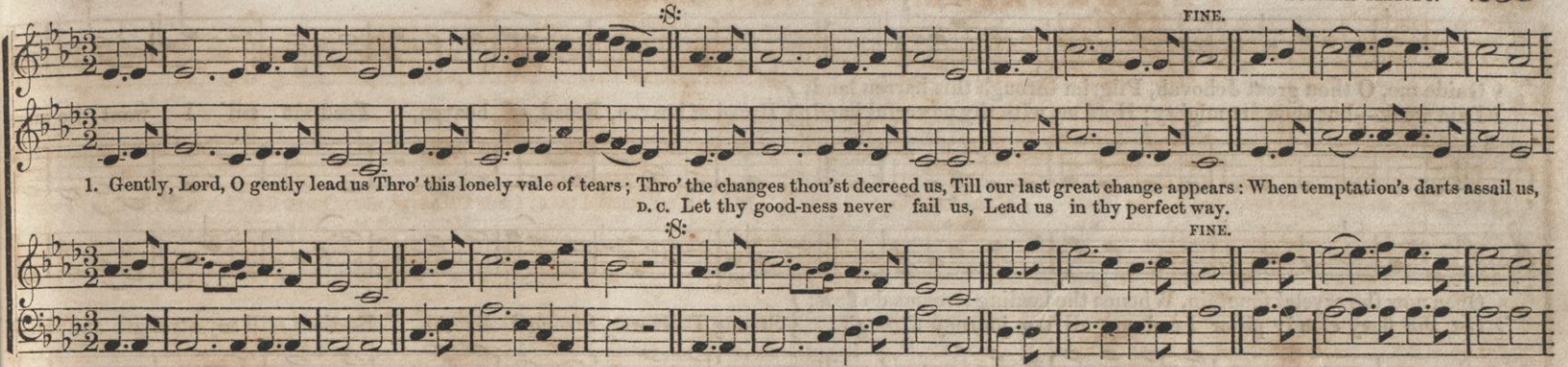
DUFFIELD. 8s & 7s. Double.

W. B. B.



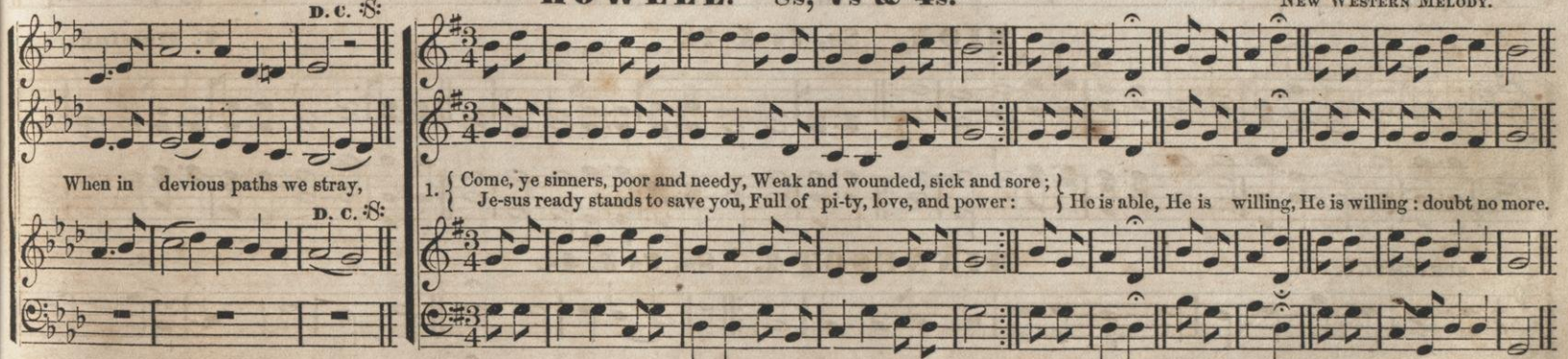
AUTUMN. 8s & 7s. Double.

Spanish Melody.



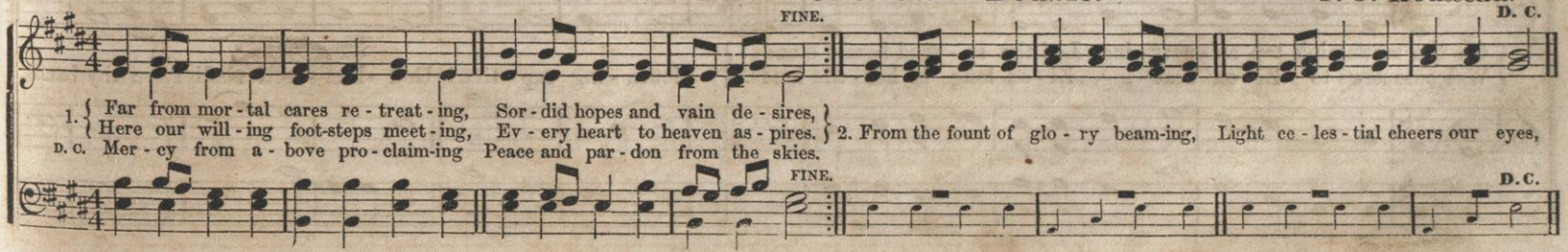
HOWELL. 8s, 7s & 4s.

New Western Melody.

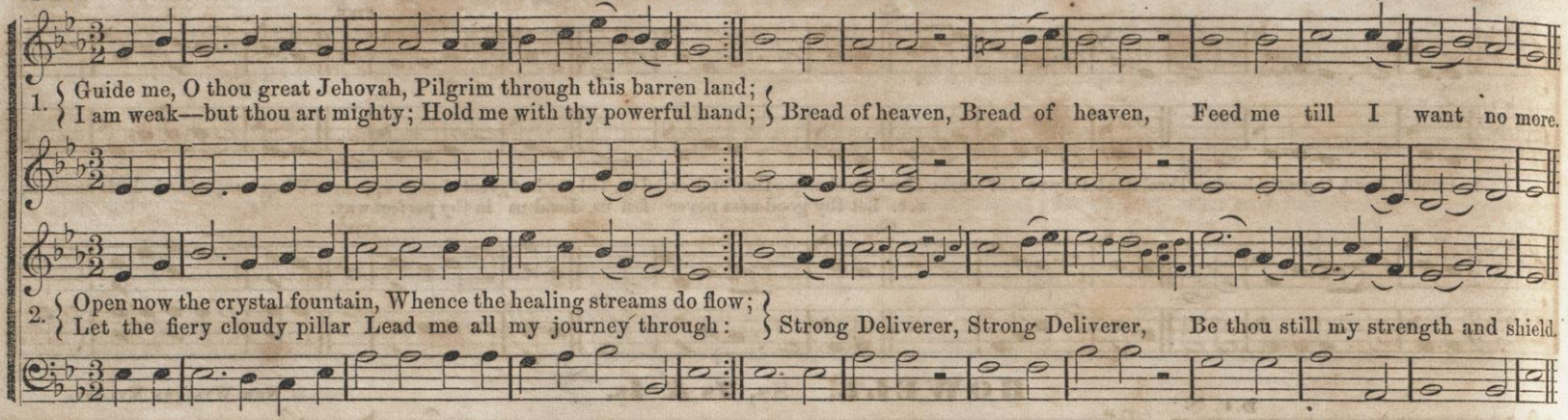


GREENVILLE. 8s & 7s. Double.

J. J. Rousseau.

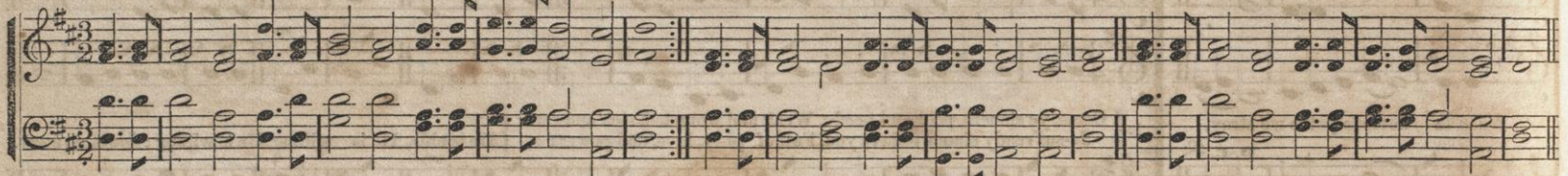


REEVES. 8s, 7s & 4s.



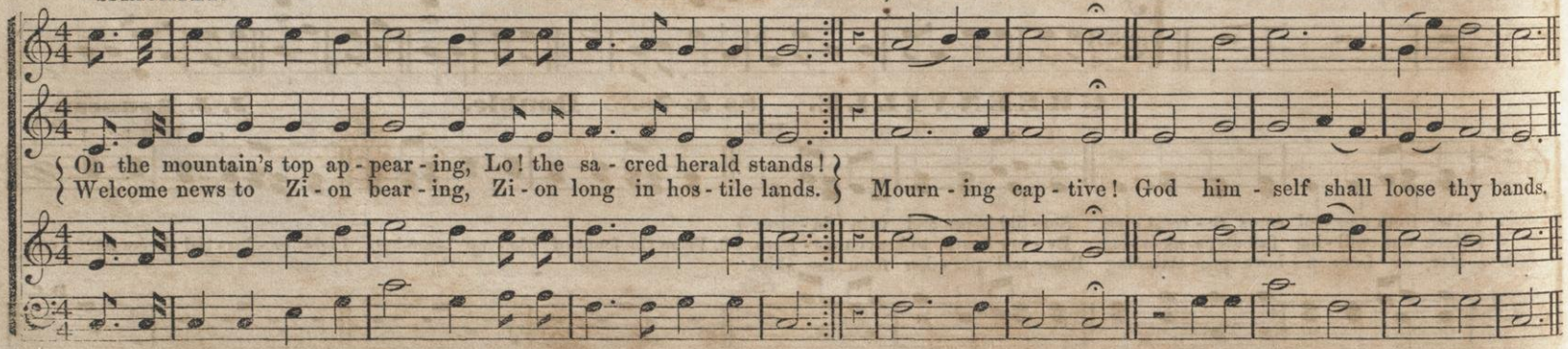
ZION. 8s, 7s & 4s.

T. Hastings.



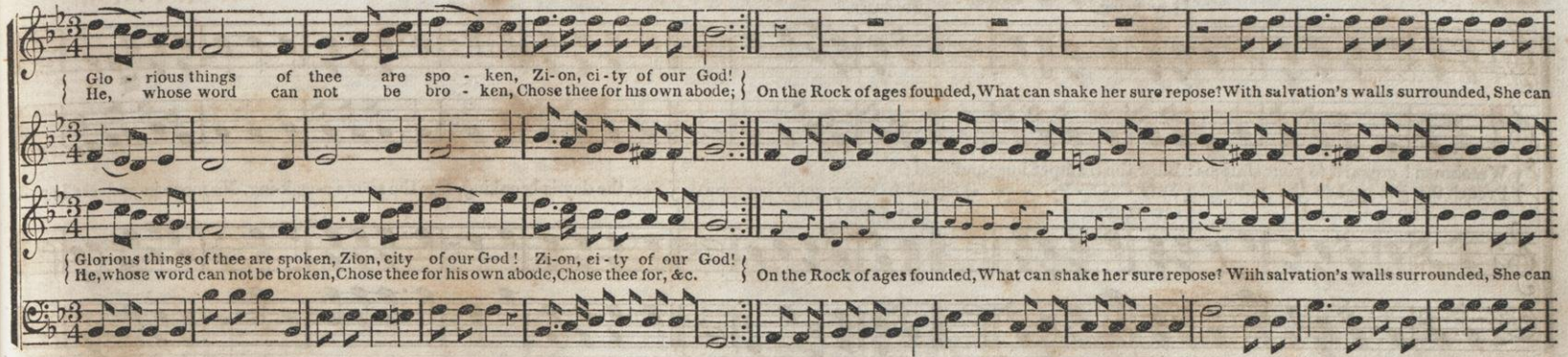
SPRIGHTLY.

MINNESOTA. 8s, 7s & 4s.



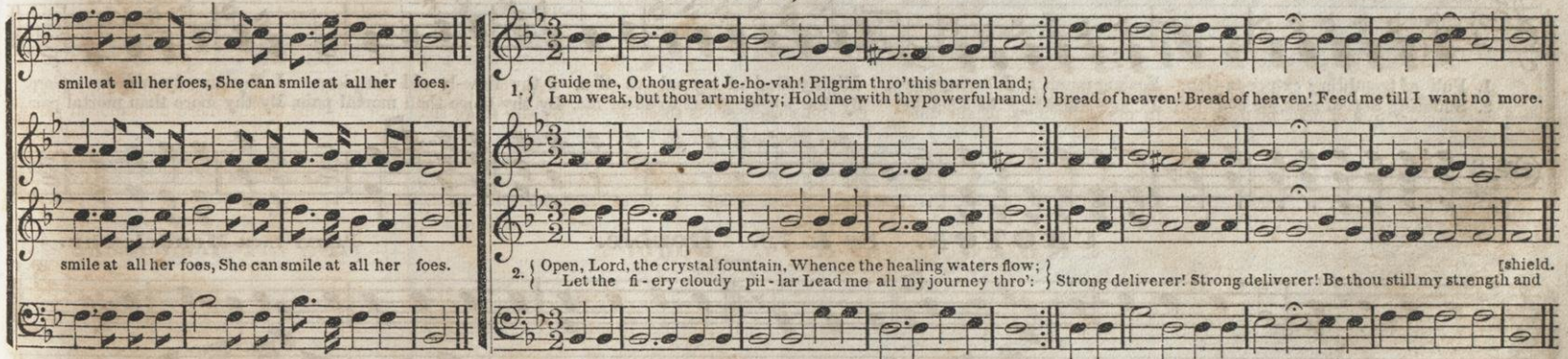
GRISWOLD. 8s & 7s. Double.

From the "Cantata of Esther."



PALERMO. 8s, 7s & 4s.

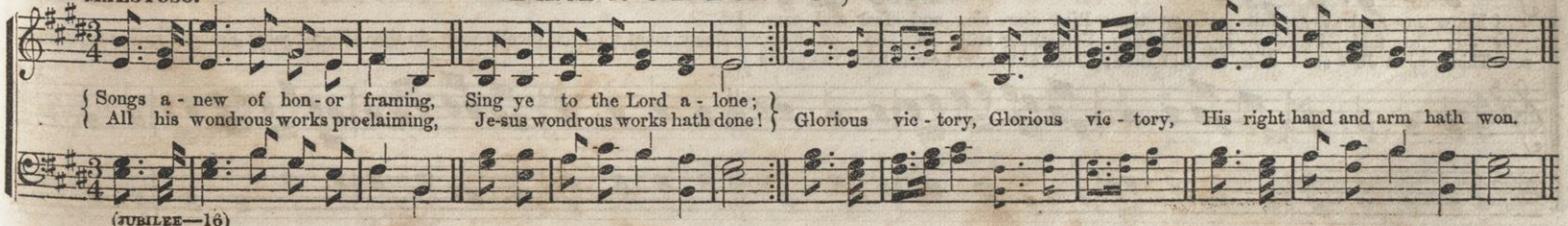
Arranged from a MS. by G. A. S.



TAMWORTH. 8s, 7s & 4s.

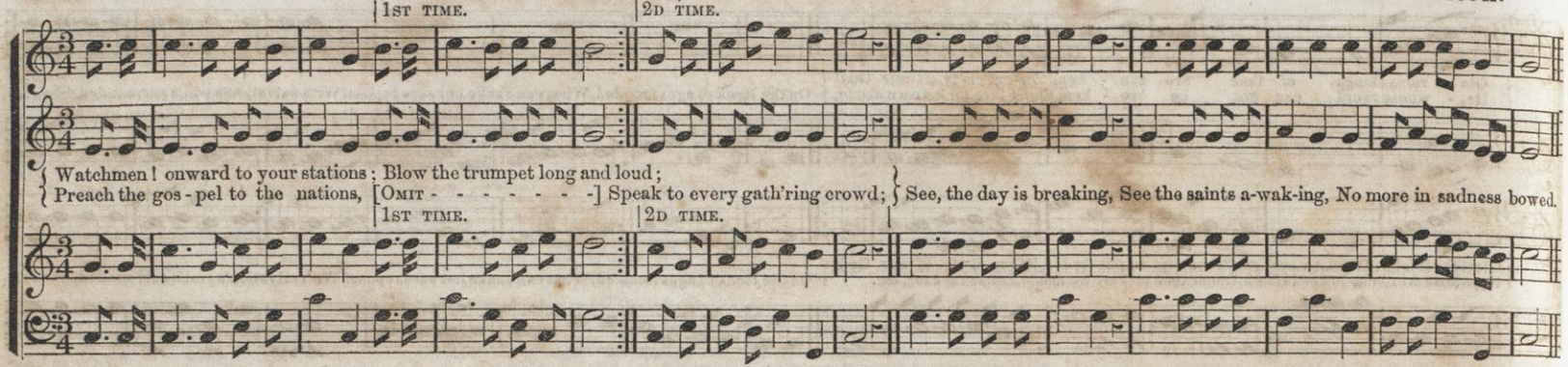
Maestoso.

Lockhart.



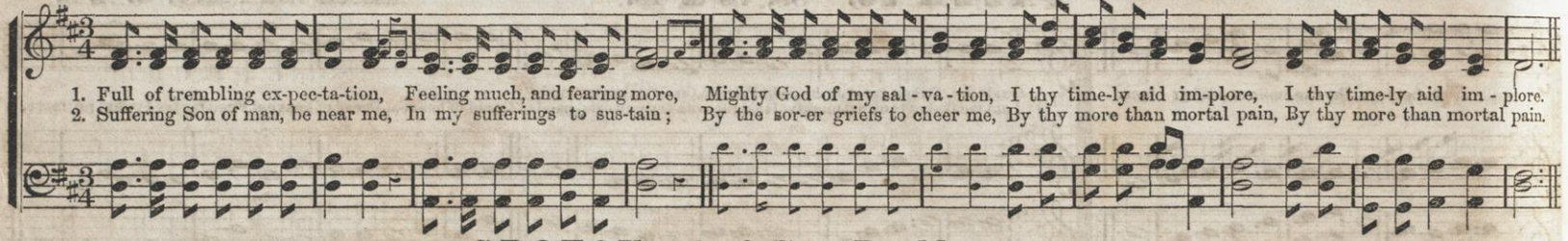
YUBA. 8s, 7s & 6s.

J. M. Pelton.



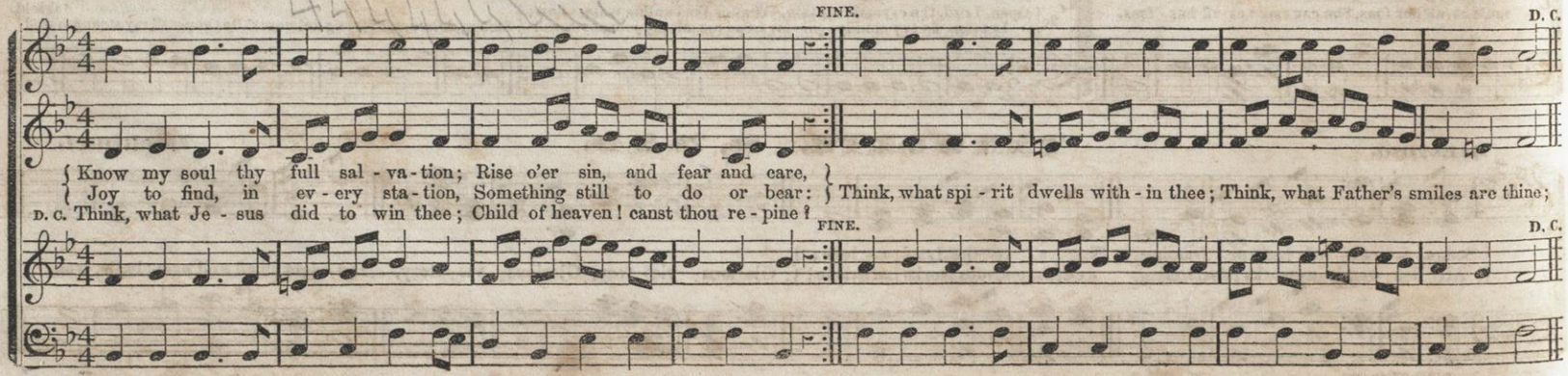
LIND. 8s & 7s. Single.

(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

- lone, Jesus rules the world a-lone.

face, Destined to behold thy face.

HARWELL. 8s, 7s & 7. Or 8s & 7s. Double. (87,87,77.)

ANIMATED.

FINE. D. C.

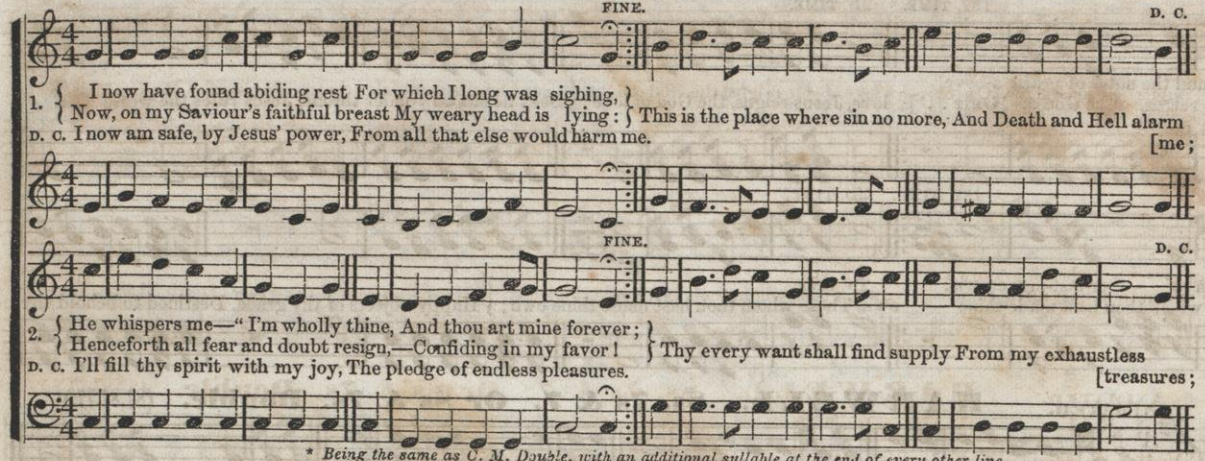
Hark! ten thousand harps and voices Sound the notes of praise above,
Jesus reigns, and heaven rejoices; Jesus reigns, the God of love: See! he sits on yonder throne; Jesus rules the world a-lone.
D. C. Halle - lu-jah! Halle-lu-jah! Halle - lu-jah! A - men.

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.*

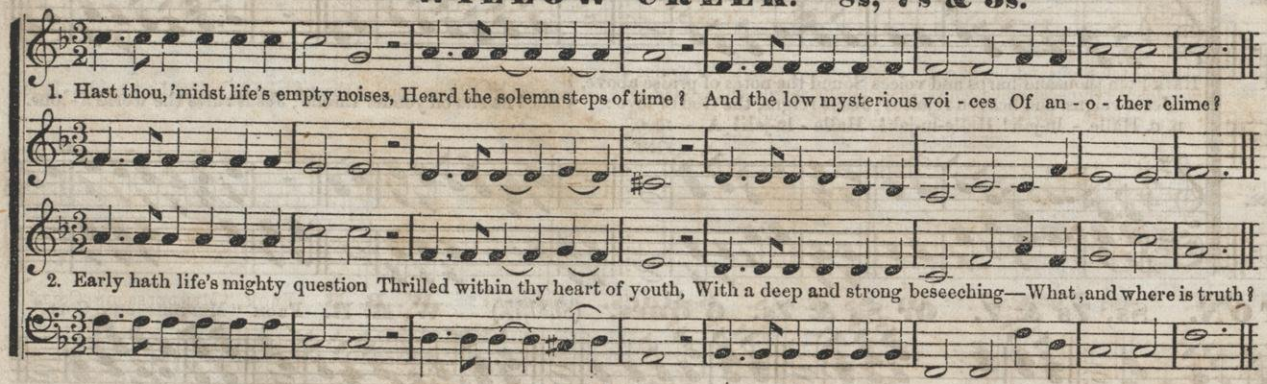


3. From Jesus and his love, who now,
By terrors to divide me,
My great and many sins would show!—
His wounds from vengeance hide me:
My sins are great,—I 'll not despair,
Though conscience too arraigns me,
Nor doubt my Saviour's watchful care—
His arms of love sustains me.

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."

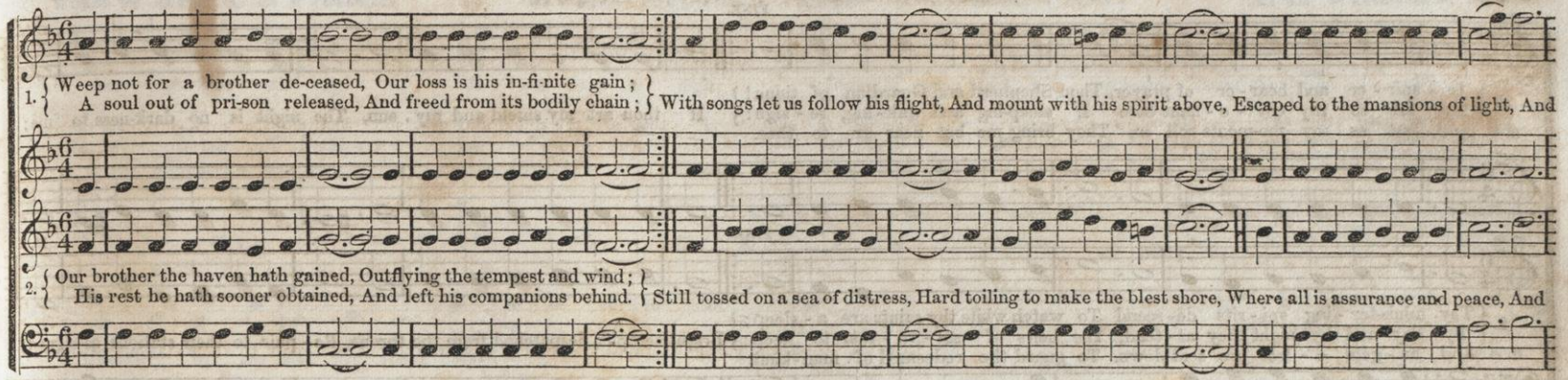
For this hymn observe the ties in the third measure, and repeat the tune.

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.

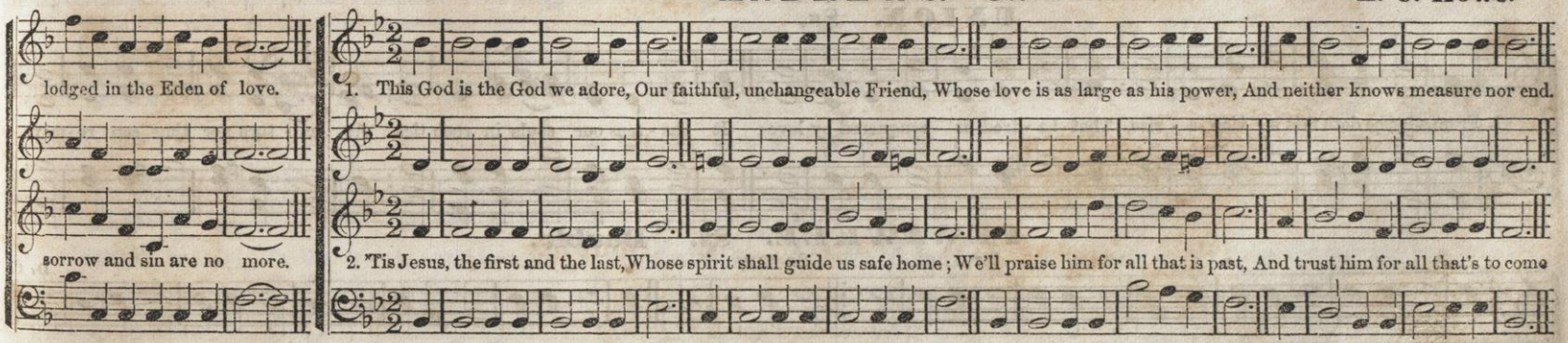
3. Labor! wait! though midnight shadows
Gather round thee here,
And the storm above thee lowering
Fill thy heart with fear—
Wait in hope! the morning dawneth
When the night is gone,
And a peaceful rest awaits thee
When thy work is done.

KEWANEE. 8s. Double.

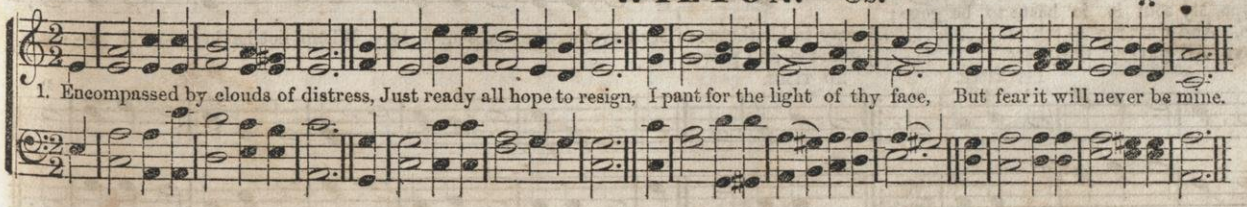


ANDREWS. 8s.

E. C. Howe.



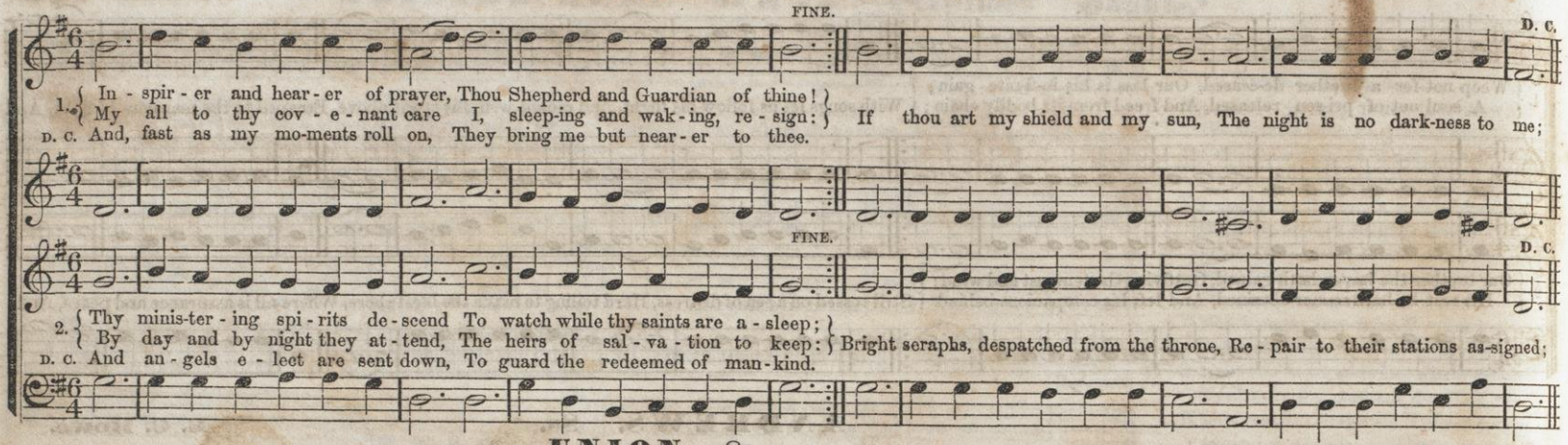
WILTON. 8s.



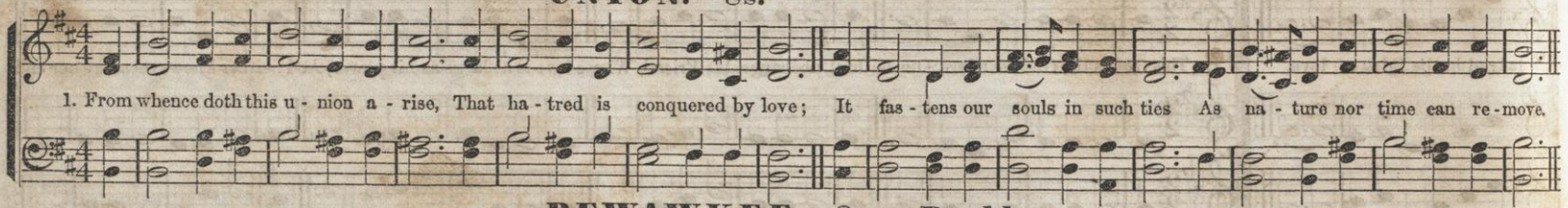
2.

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.

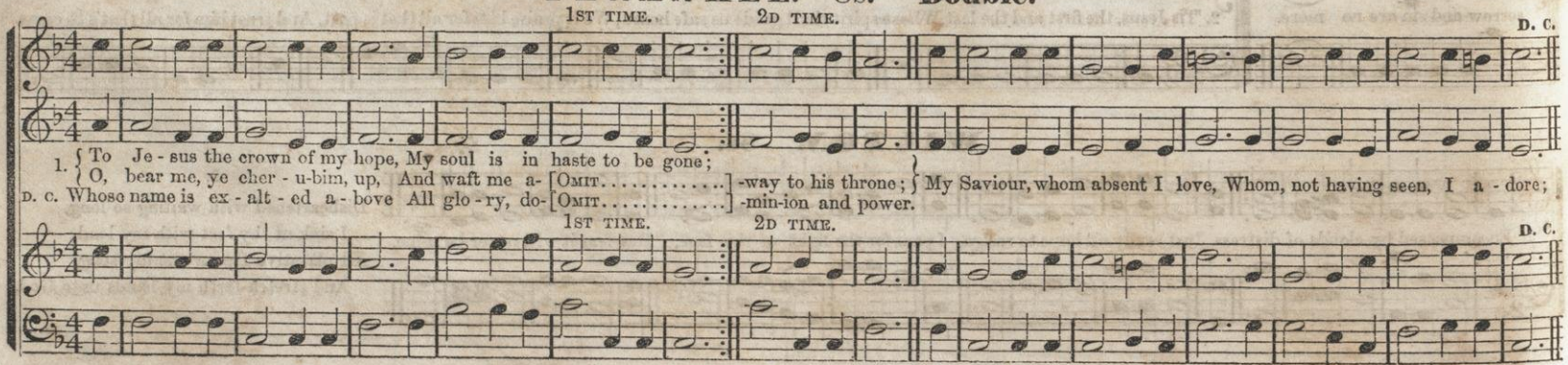
PRINCETON. 8s. Double.



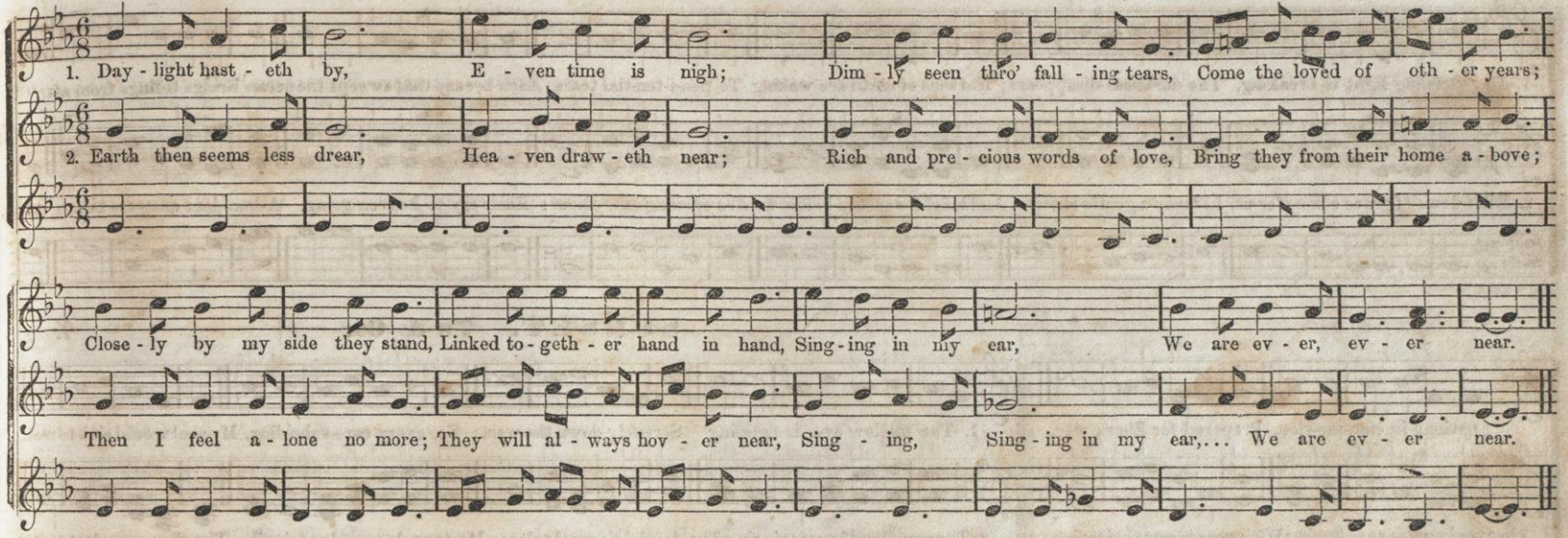
UNION. 8s.



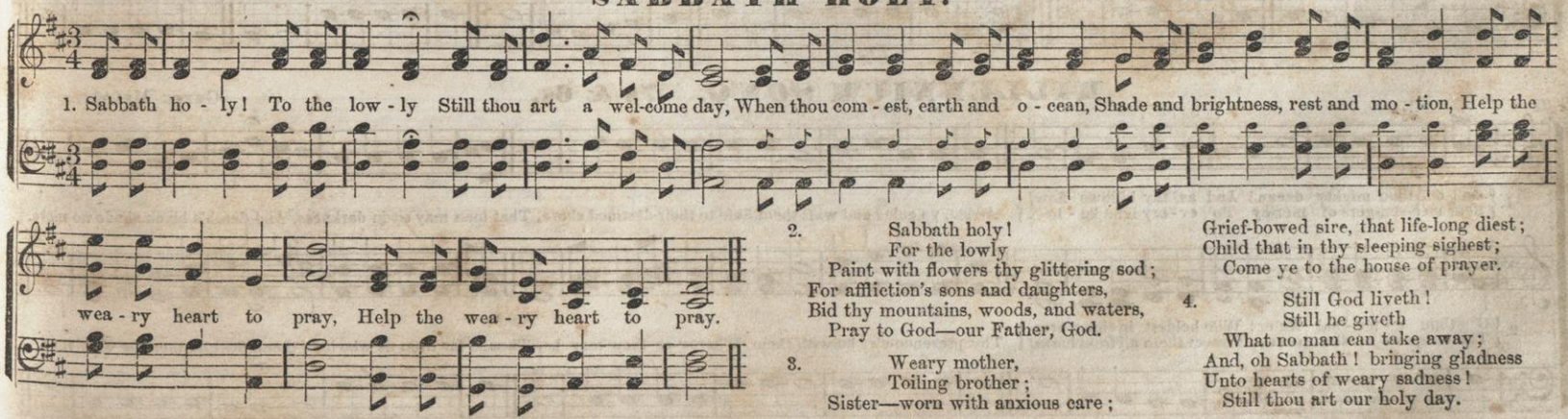
PEWAWKEE. 8s. Double.



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.

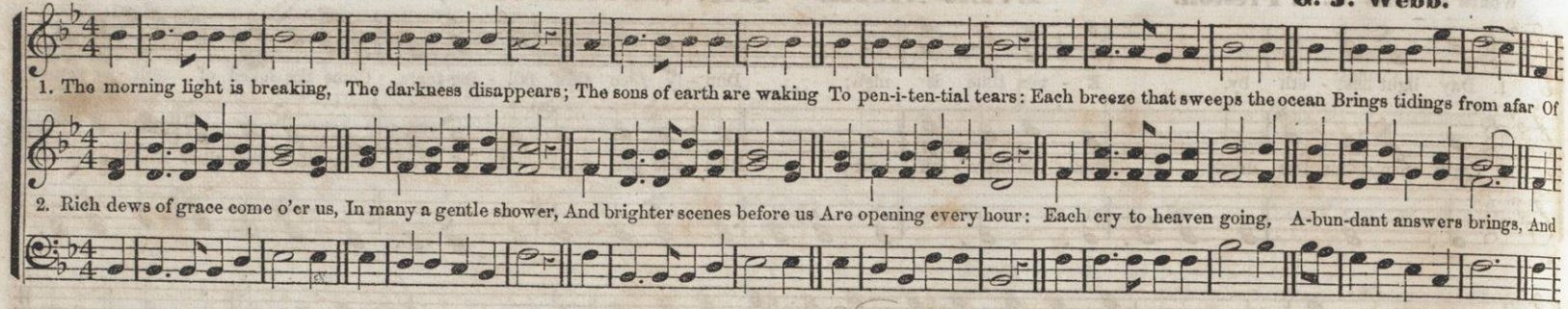
3. Weary mother,
Toiling brother;
Sister—worn with anxious care;
Grief-bowed sire, that life-long diest;
Child that in thy sleeping sighest;
Come ye to the house of prayer.

4. Still God liveth!
Still he giveth
What no man can take away;
And, oh Sabbath! bringing gladness
Unto hearts of weary sadness!
Still thou art our holy day.

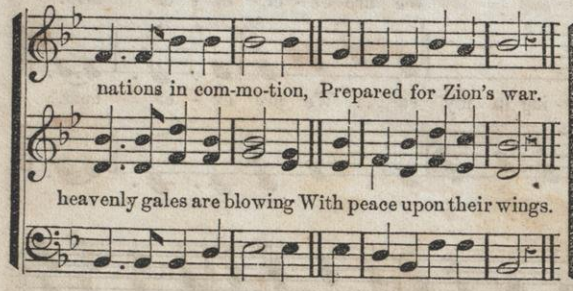
VIVACE.

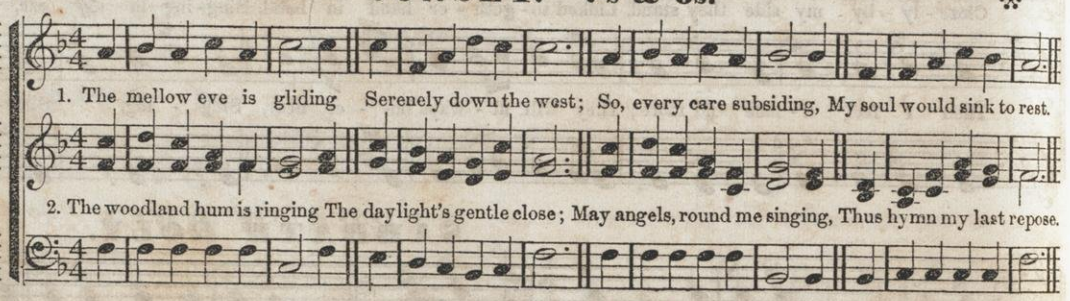
WEBB. 7s & 6s.

G. J. Webb.



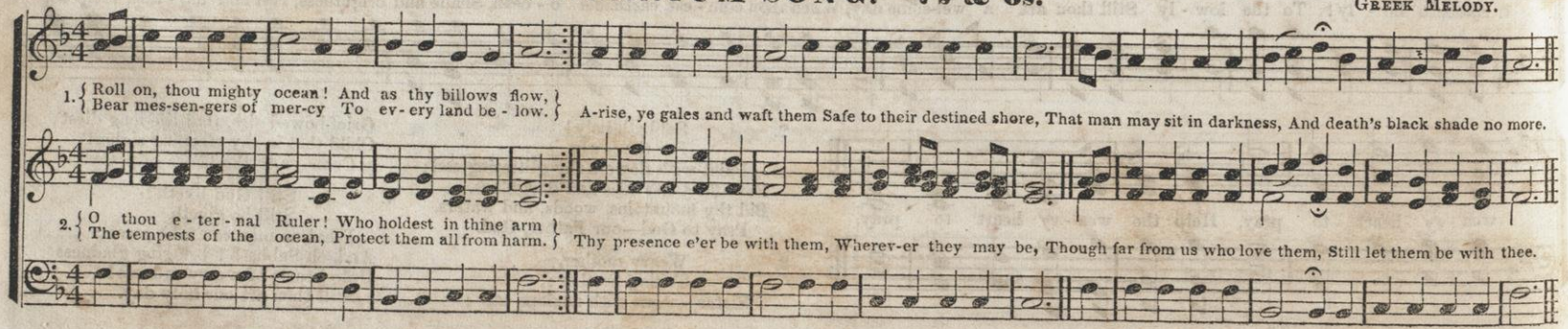
SUNSET. 7s & 6s.



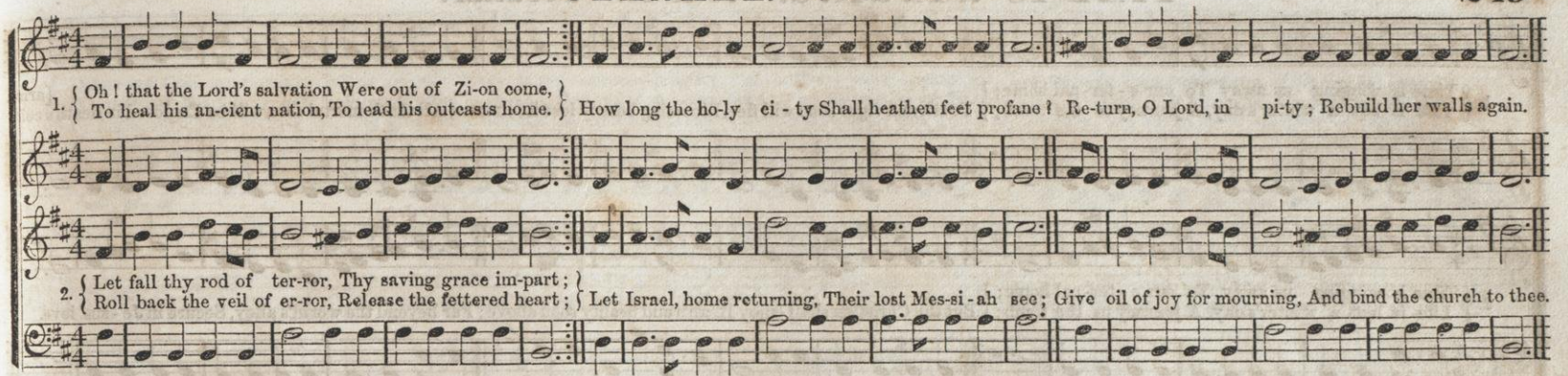


MILLENNIUM SONG. 7s & 6s.

Greek Melody.

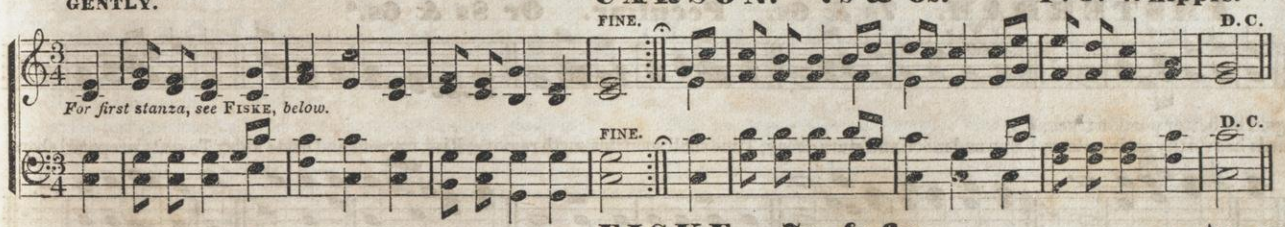


OZANKEE. 7s & 6s.



CARSON. 7s & 6s.

P. J. Whipple.

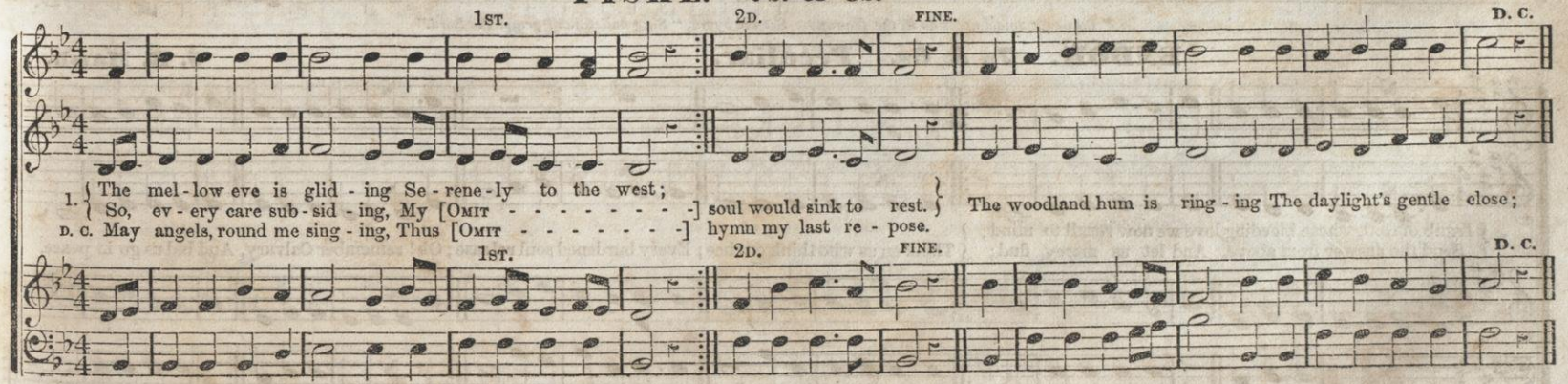


2.

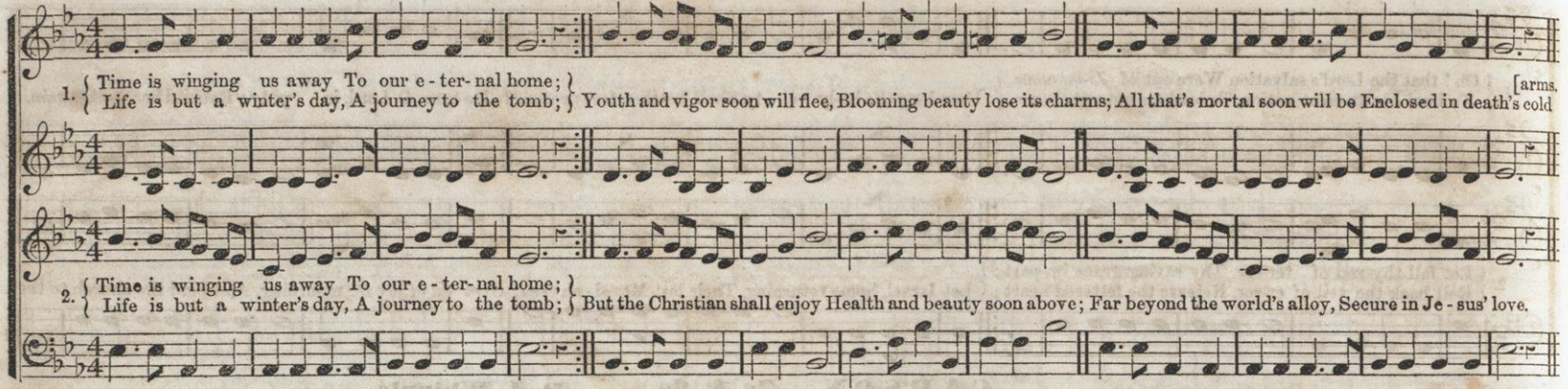
The evening star has lighted
Her crystal lamp on high;
So, when in death benighted,
May hope illume the sky!
O, on the last bright morning,
May I in glory wake!
In golden splendor dawning,
The morning's light shall break.

FISKE. 7s. & 6s.

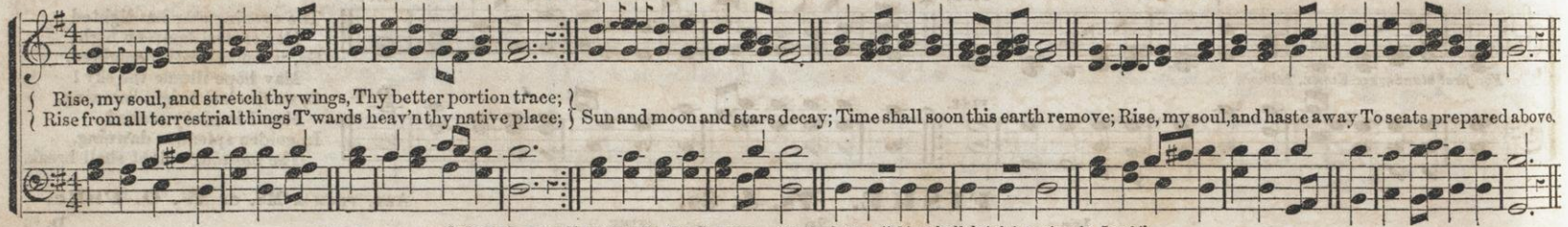
ARR. FROM A MS. OF **W. O. Fiske.**



TIME IS WINGING. 7s & 6s. Peculiar.



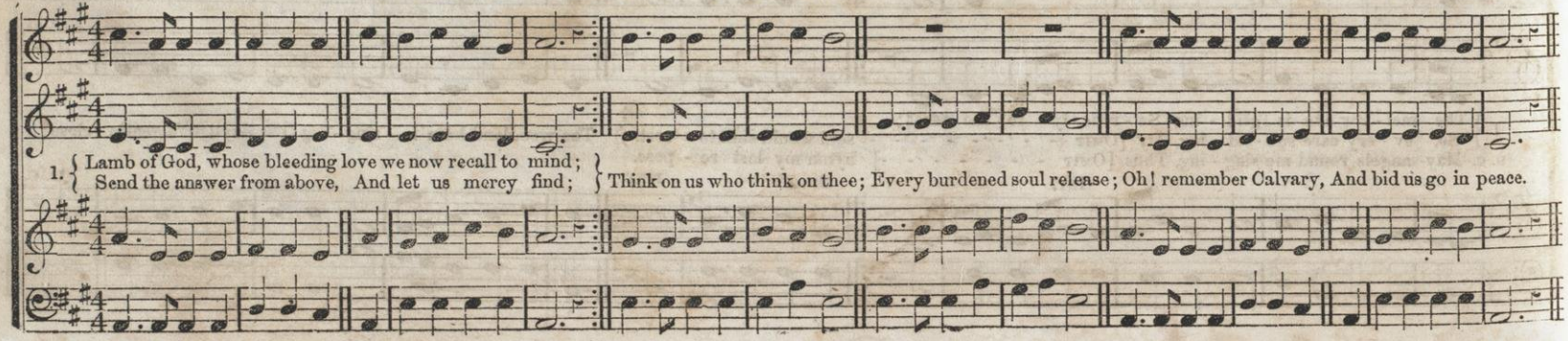
AMSTERDAM. 7s & 6s. Peculiar. Or 8s & 6s.*



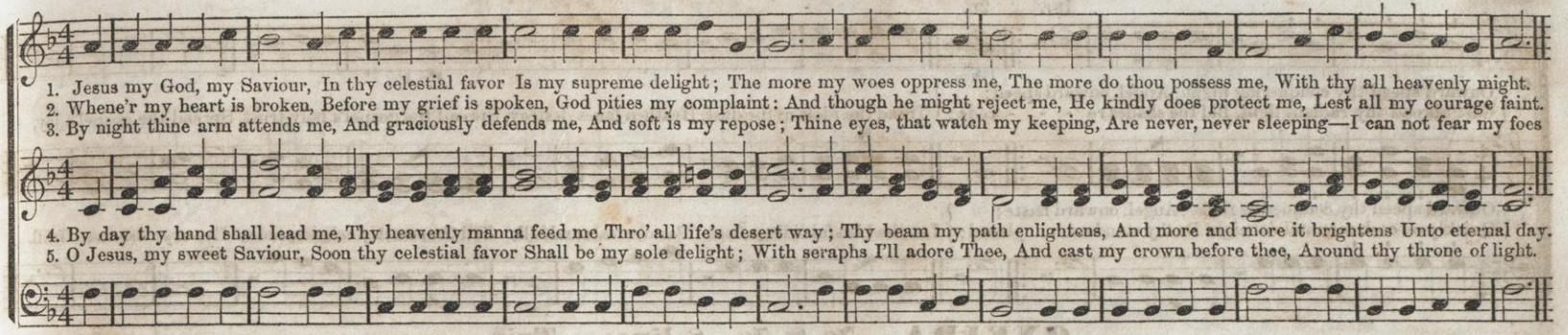
* *By using small notes as in the Soprano. See the hymn, "Sing hallelujah! praise the Lord."*

ENDOR. 7s & 6s. Peculiar.

S. B. Marsh.

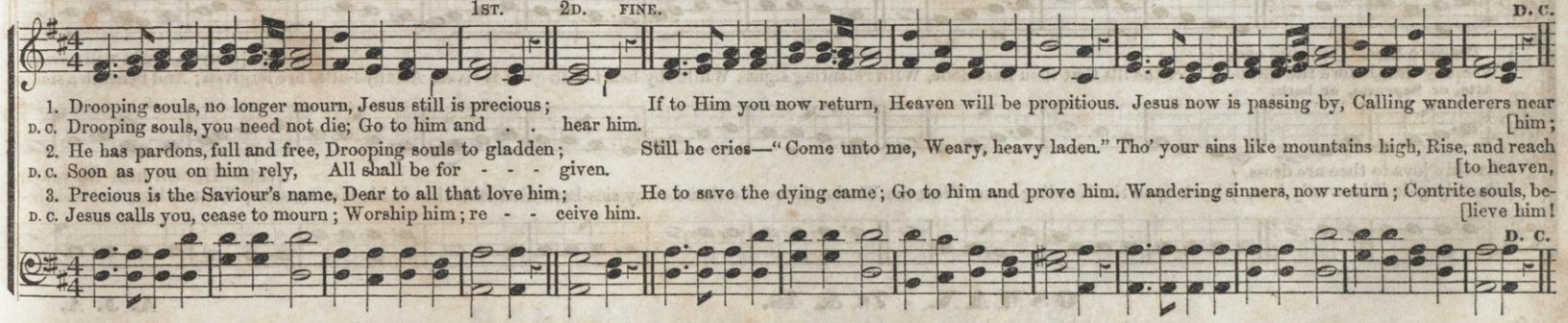


RURAL HILL. 7s & 6s. Unusual. (776,776.)



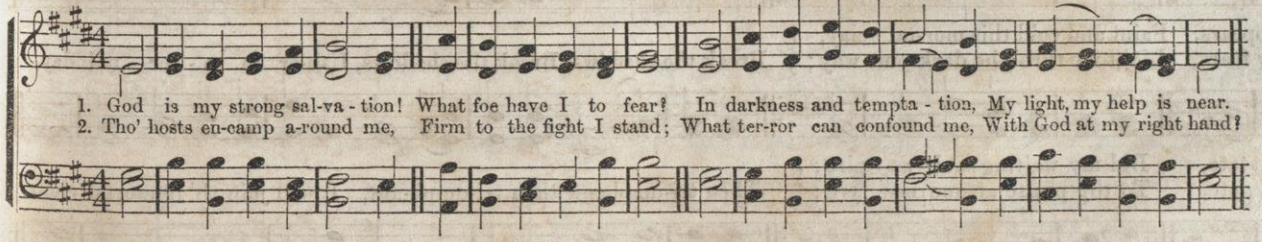
1. Jesus my God, my Saviour, In thy celestial favor Is my supreme delight; The more my woes oppress me, The more do thou possess me, With thy all heavenly might.
2. Whene'r my heart is broken, Before my grief is spoken, God pities my complaint: And though he might reject me, He kindly does protect me, 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.)



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 [him;
D. C. Drooping souls, you need not die; Go to him and . . hear 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 [to heaven,
D. C. Soon as you on him rely, All shall be for - - - given.
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- [lieve him!
D. C. Jesus calls you, cease to mourn; Worship him; re - - ceive him.

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 Lord 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;
Mercy 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.

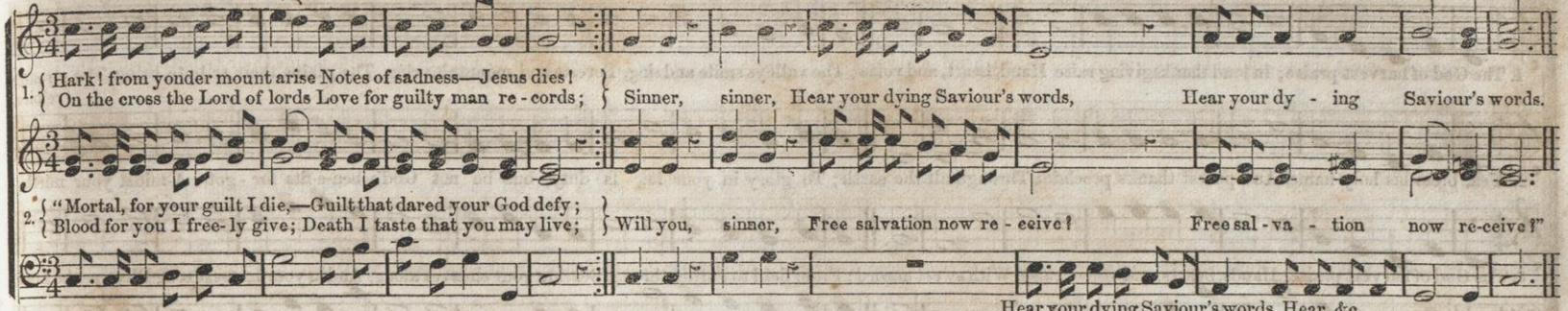
OSMAN. 7s & 4s.

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.

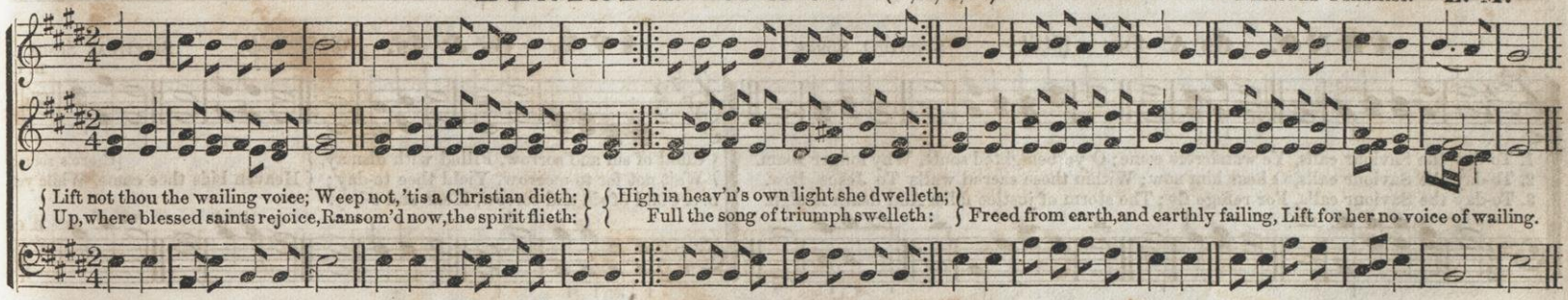
2. Upward from this dy-ing state, Bid my waiting soul as - pire;
O - pen thou the crystal gate, To thy praise attune my lyre;
Then tri-umphant, then tri-umph-ant, I will join th' immortal choir.

TITUS. 7s & 4s. (77,77,47.)

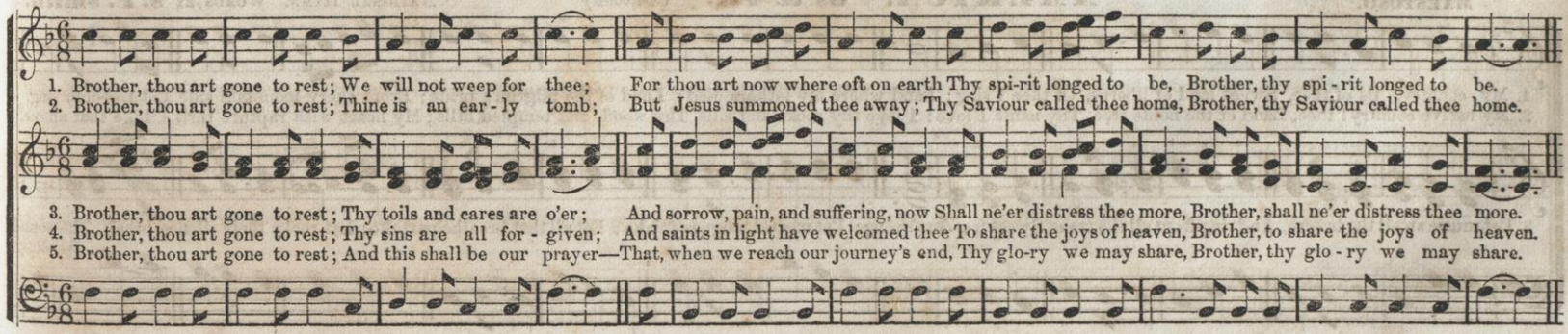


BENINDA. 7s & 8s. (78,78,88,88.)

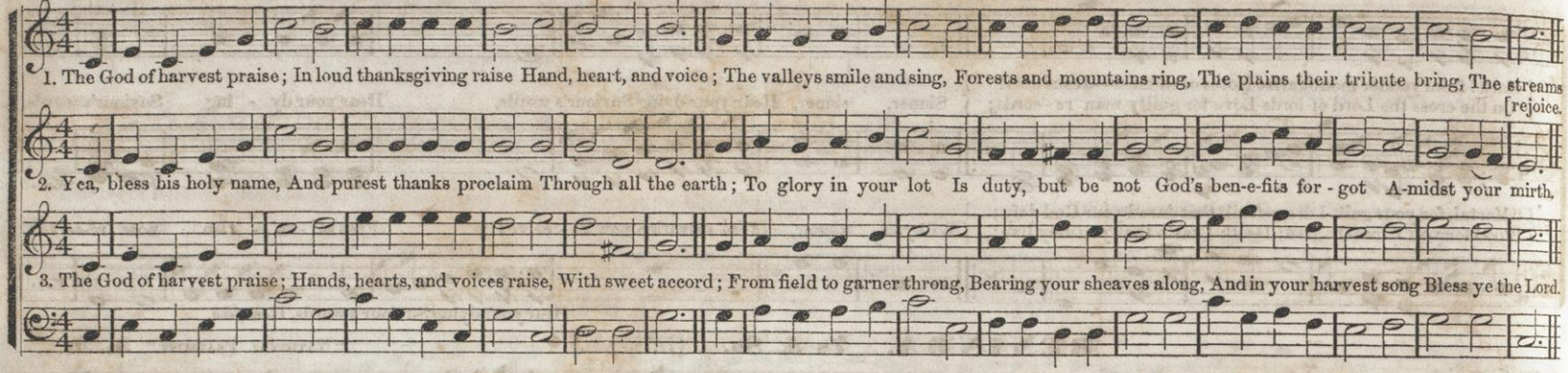
"National Psalmist." L. M.



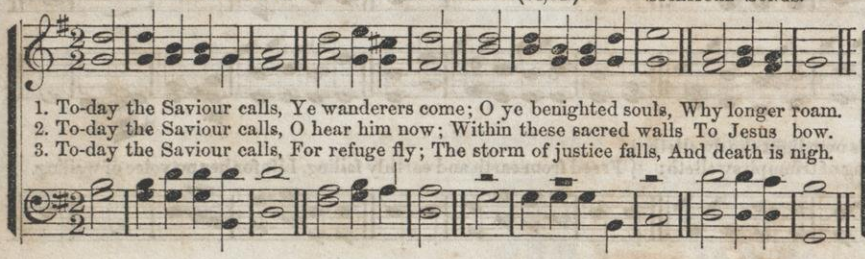
BELLEVILLE. 7s, 6s & 8s. (76,86.)



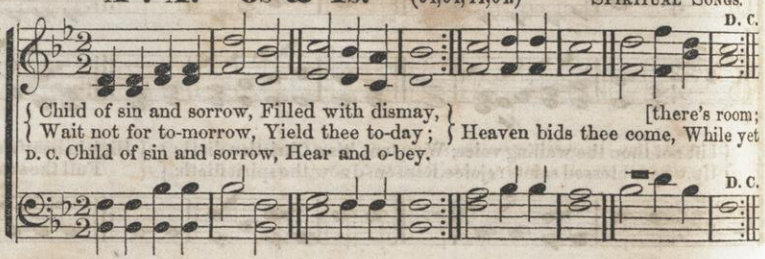
HARVEST. 6s & 4s. (664,664.)



ARNO. 6s & 4s. (64,64.) Spiritual Songs.



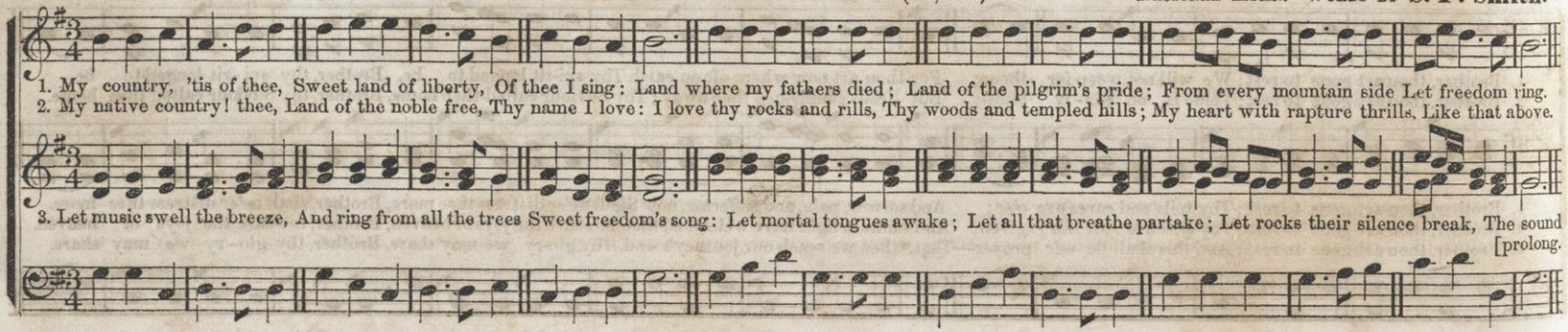
AVA. 6s & 4s. (64,64,44,64.) Spiritual Songs.



MAESTOSO.

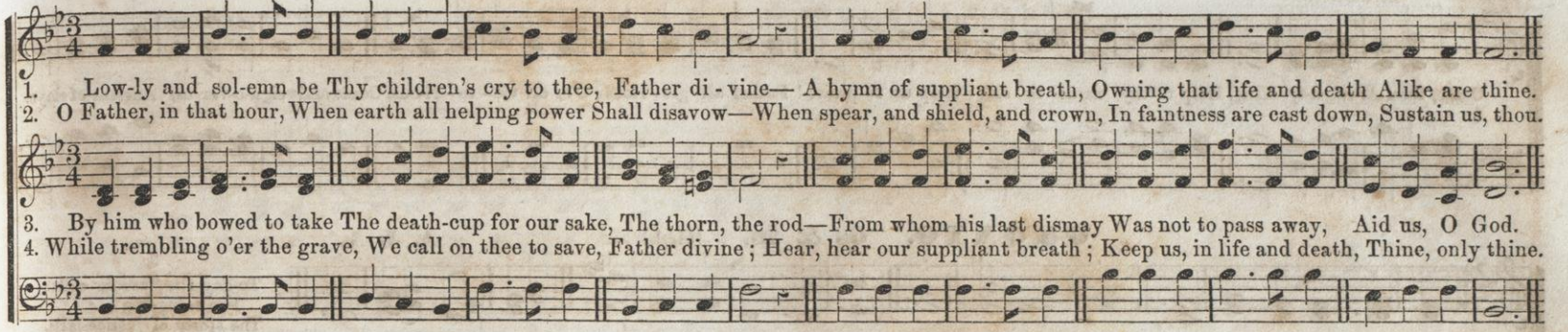
AMERICA. 6s & 4s. (664,6664.)

National Hymn. Words by **S. F. Smith.**



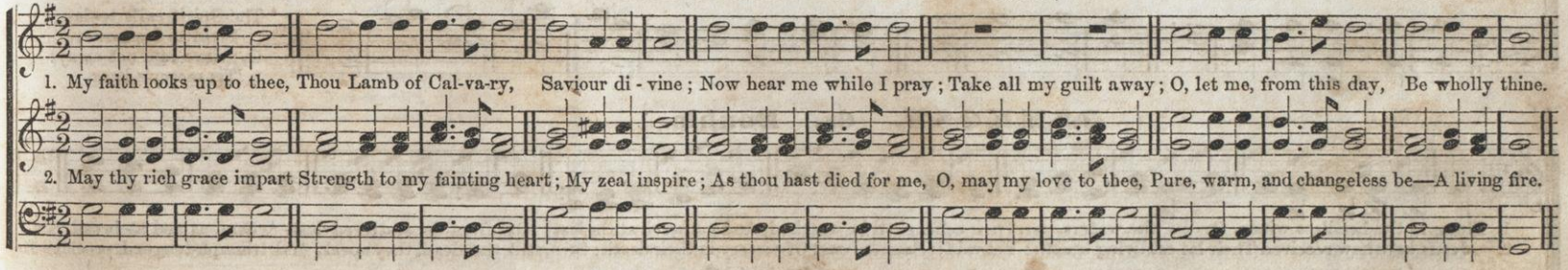
HEMANS. 6s & 4s. (664,6664.)

From "The Psalmodist."



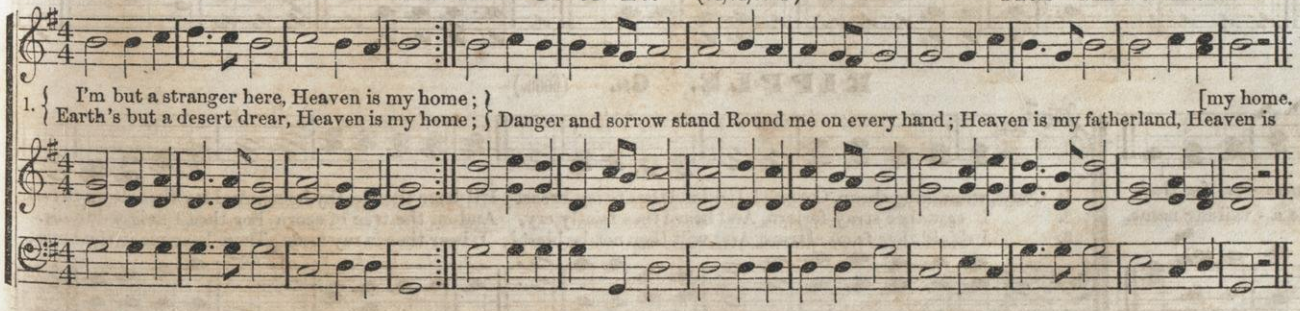
NEW HAVEN. 6s & 4s. (664,6664.)

Mus. Sacra.



OAK. 6s & 4s. (64,64,6664.)

From "The Hallelujah."



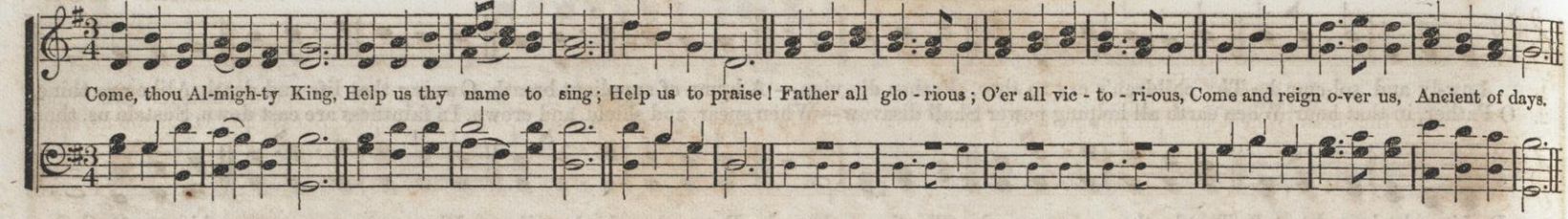
2. What though the tempest rage,
Heaven is my home:
Short is my pilgrimage,
Heaven is my home.
Time's cold and wintry blast
Soon will be overpast;
I shall reach home at last;
Heaven is my home.

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.

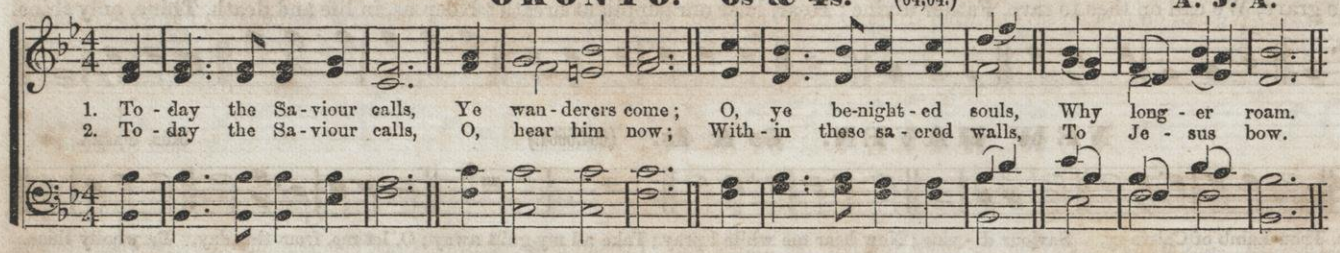
ITALIAN HYMN. 6s & 4s. (664,6664.)

Giardini.



OKONTO. 6s & 4s. (64,64.)

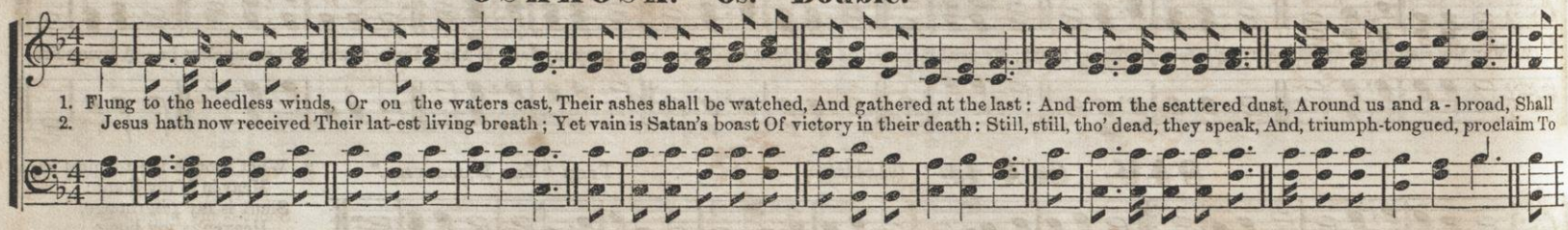
A. J. A.



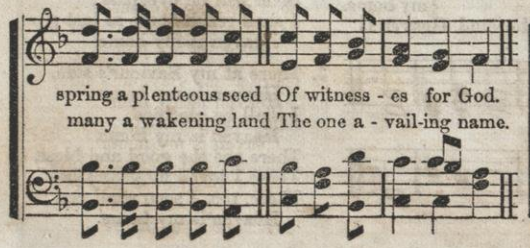
3.
To-day the Saviour calls;
For refuge fly;
The storm of justice falls,
And death is nigh.

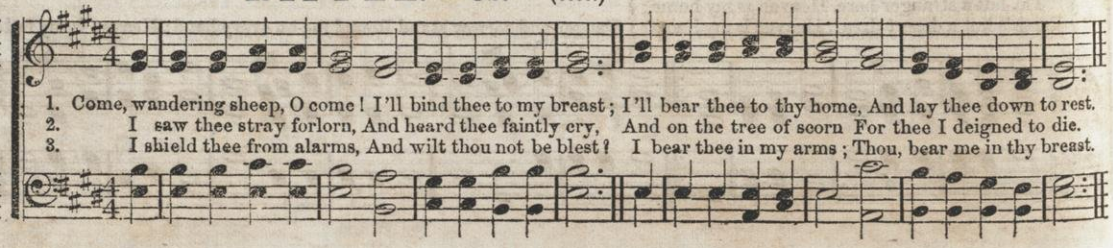
4.
The Spirit calls to-day;
Yield to his power;
O, grieve him not away:
'Tis mercy's hour.

OSHKOSH. 6s. Double.

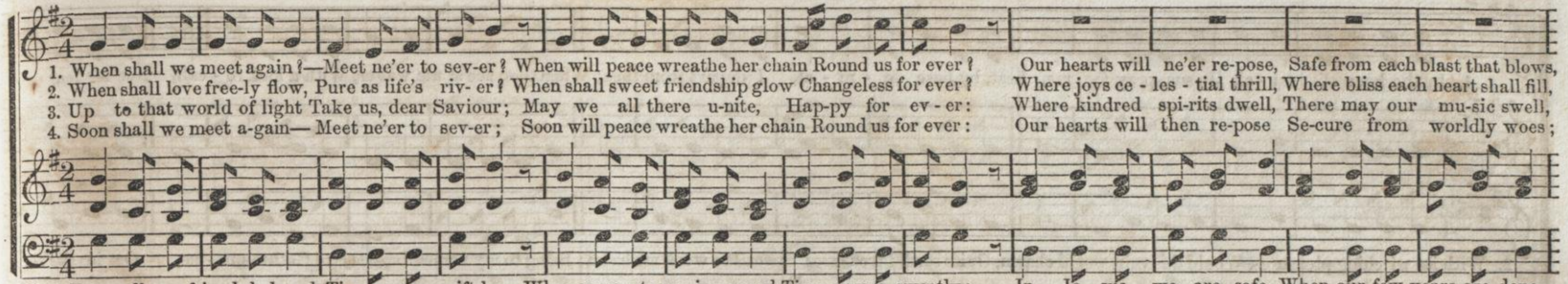


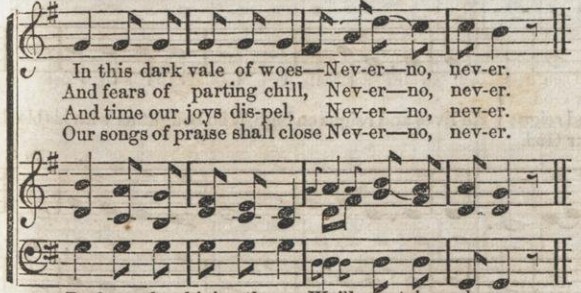
RIPPLE. 6s. (6666.)





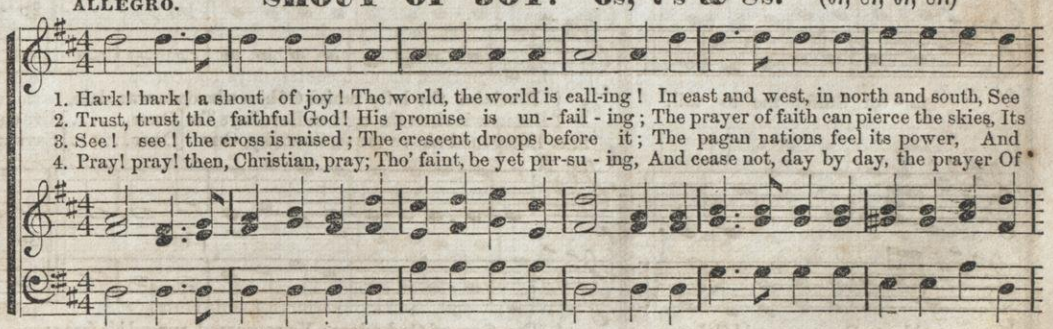
WHEN SHALL WE MEET AGAIN. 6s & 5s. (65,65,666,5.)

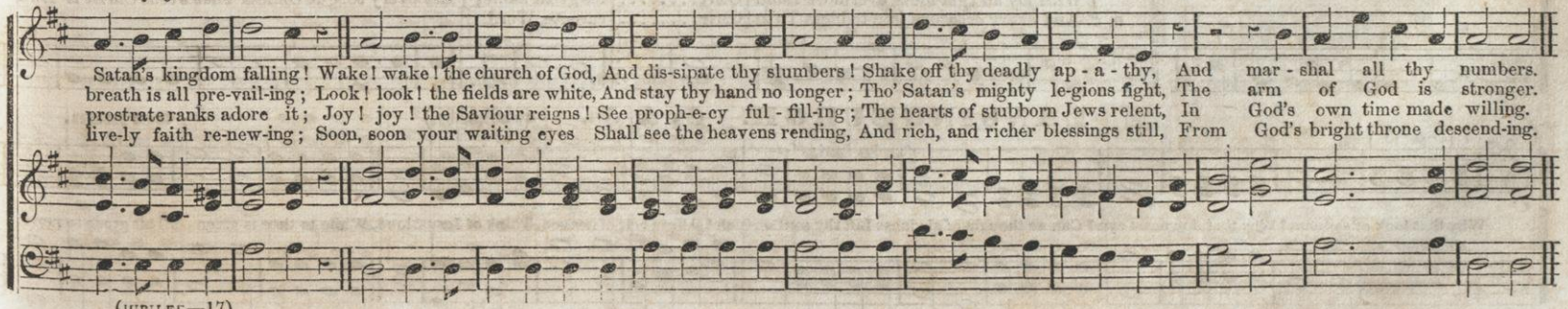




ALLEGRO.

SHOUT OF JOY. 6s, 7s & 8s. (67, 87, 67, 87.)





MILWAUKEE. 6s & 5s. (65,65,65,65.)

J. E. Kunstman.

1. In the hour of tri - al, Je-sus, pray for me, Lest, by base de - ni - al, I depart from thee; When thou see'st me waver, With a look re - call, Nor for fear or

2. With its witching pleasures, Would this vain world charm, Or its sordid treasures, Spread to work me harm; Bring to my remembrance Sad Gethse-ma - ne, Or in darker

MUSCATINE. 6s, 8s & 4s. (6684,6684.)

fa - vor Suffer me to fall.

semblance, Cross crown'd Calvary.

| 1st - - - - | 2d - - - - | D. C.

1. { Proclaim the lofty praise Of him who once was slain, / But now is risen through endless days To [Omit.....] live and reign; } He lives and reigns on high, Who bought us with his blood,
D. C. Enthroned above the farthest sky, Our [Omit.....] Saviour God.

D. C.

| 1st | 2d D. C.

2. { The Son of God adore; Ye ransomed, spread his fame; / With joy and gladness, evermore Laud [Omit.....] his great name; } Let every tongue confess That Jesus Christ is Lord,
D. C. And every creature join to bless Th'in [Omit.....] carnate Word.

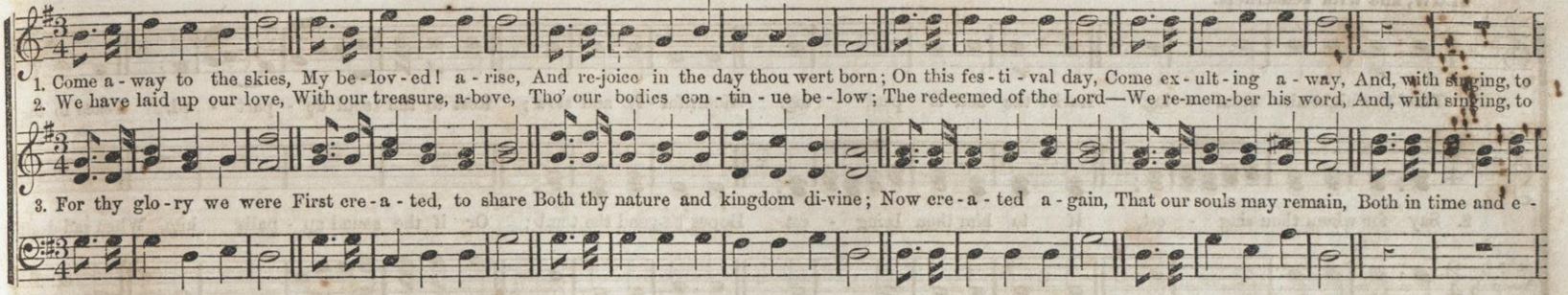
D. C.

LANSINGBURGH. 6s & 5s. (65,65,65,65.)

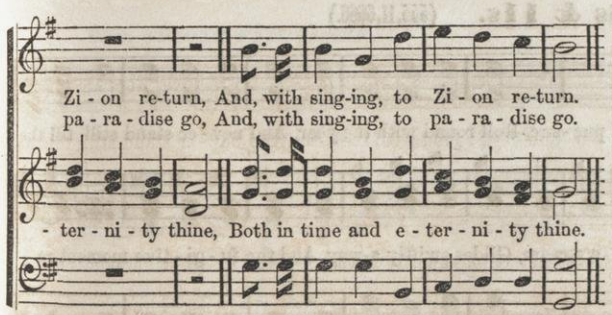
German.

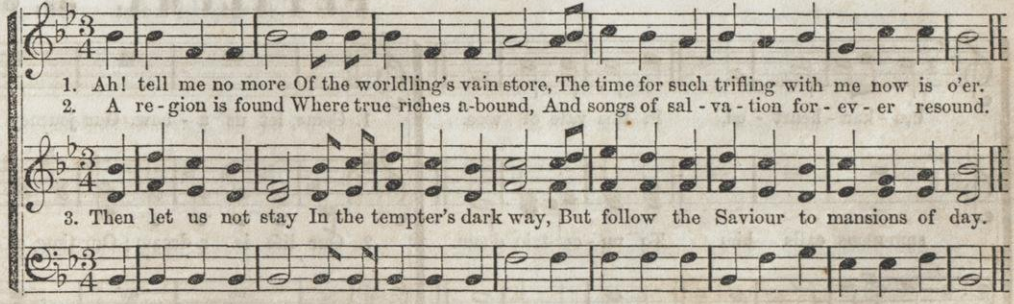
Why that look of sadness? Why that downcast eye? Can no thought of gladness Lift thy soul on high? O thou heir of heaven, Think of Jesus' love, While to thee is given All his grace to prove.

ROWLEY. 6s & 9s.



DORO. 5s, 6s & 11s. (5,6,11.)

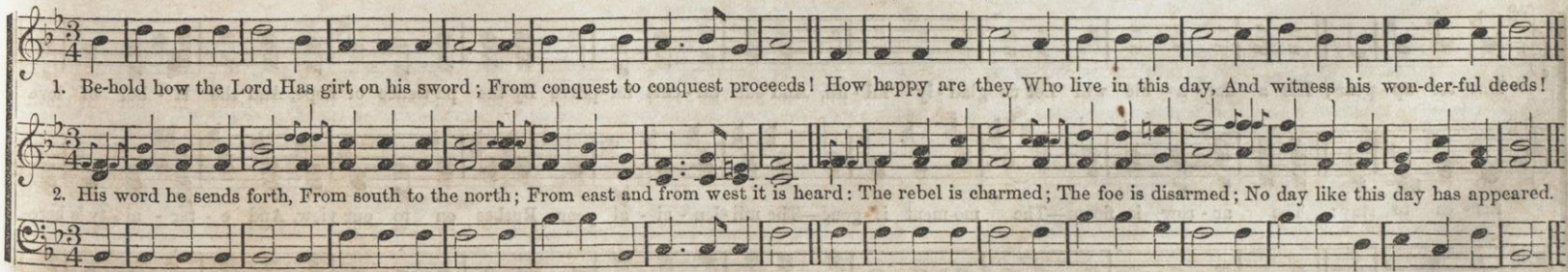




CANA. 5s & 6s. (558,558.) Or 6s & 9s, by the small notes.

From "The Hallelujah."

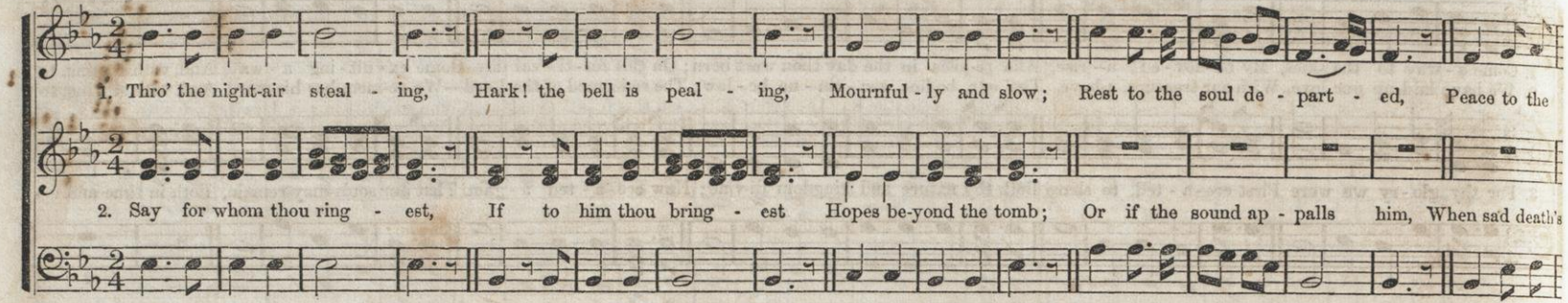
The same metre is sometimes marked 11s & 9s, *or* 11s & 8s.



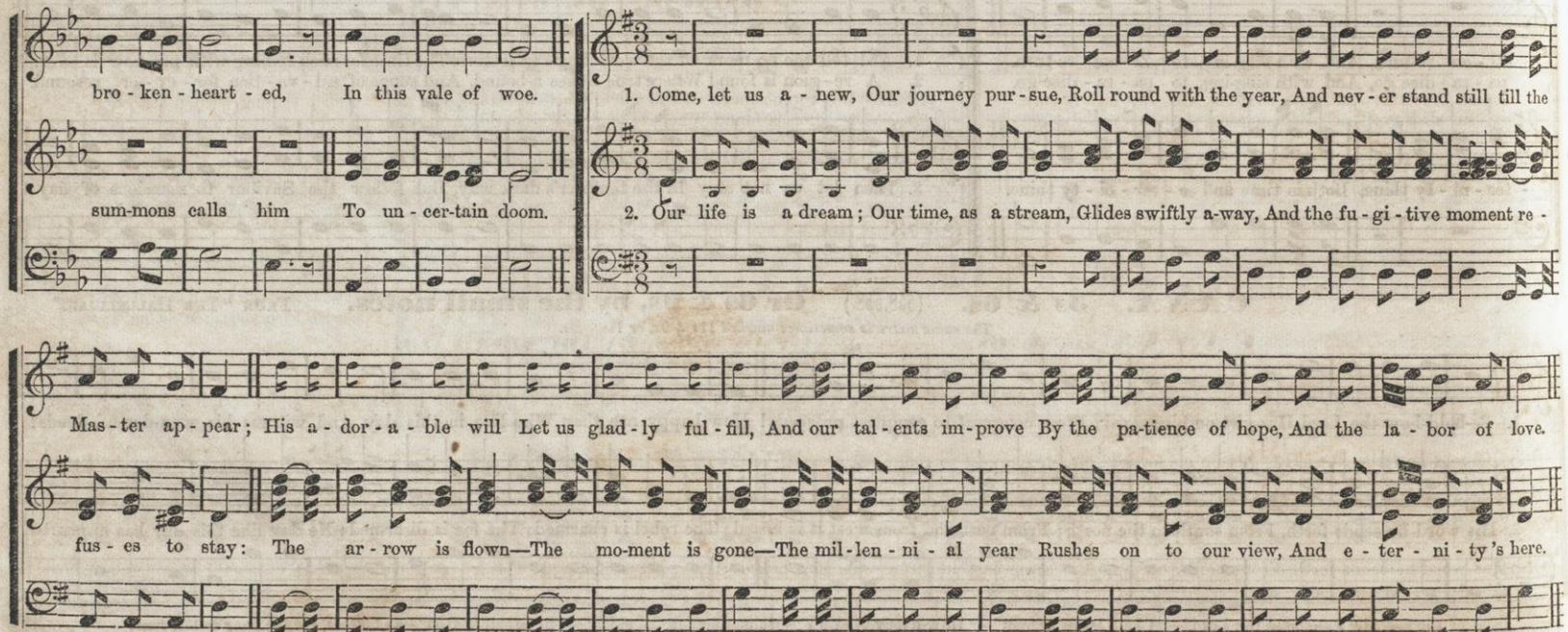
The hymns "Rejoice in the Lord"—"Come let us ascend"—"How happy are they"—Come away to the skies"—"Be joyful in God"—*and others, may be sung to this tune.*

260 "THROUGH THE NIGHT AIR STEALING." Quartette. 5s, 6s & 7s. From the German.

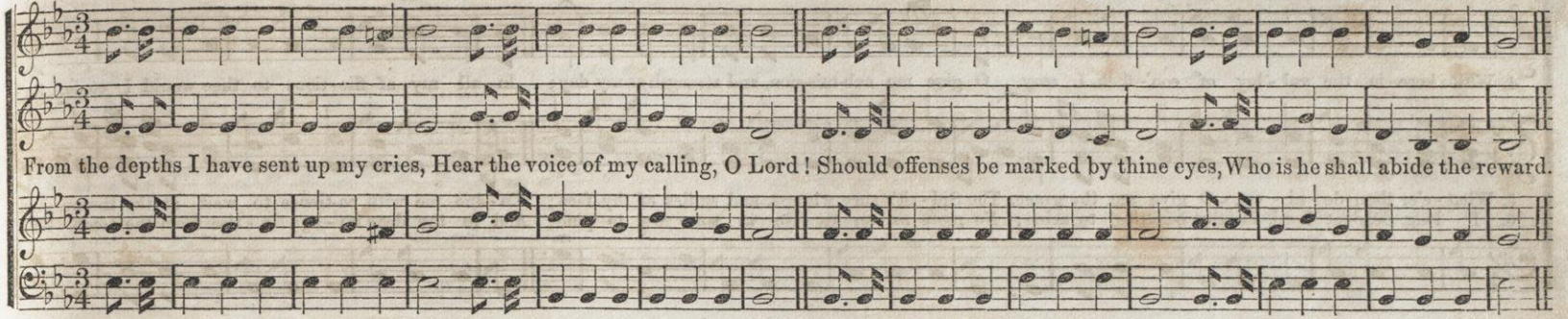
SLOW, and with Tenderness.



PETALUMA. 5s, 6s & 11s. (555,11,6666.)



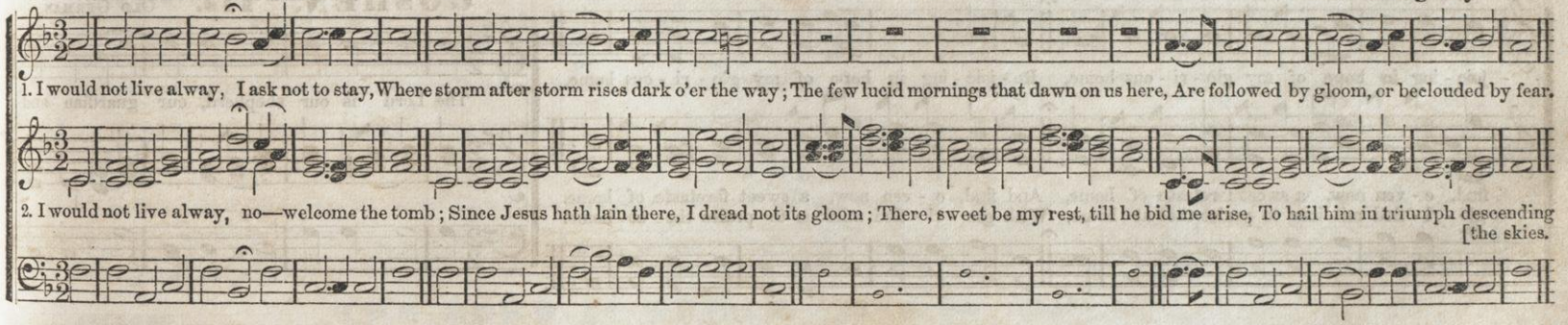
ELHANAN. 9s.



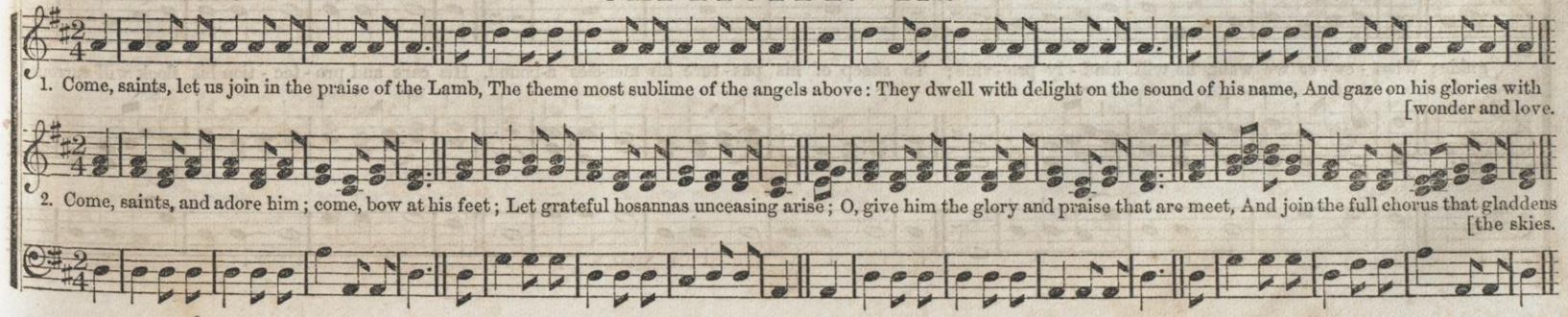
With STRONG EXPRESSION.

FREDERICK. 11s.

Geo. Kingsley.

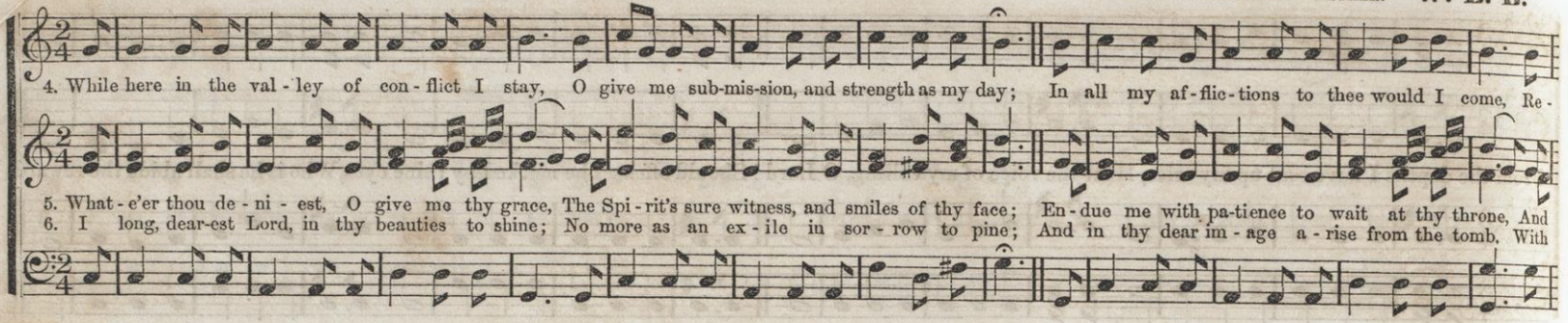


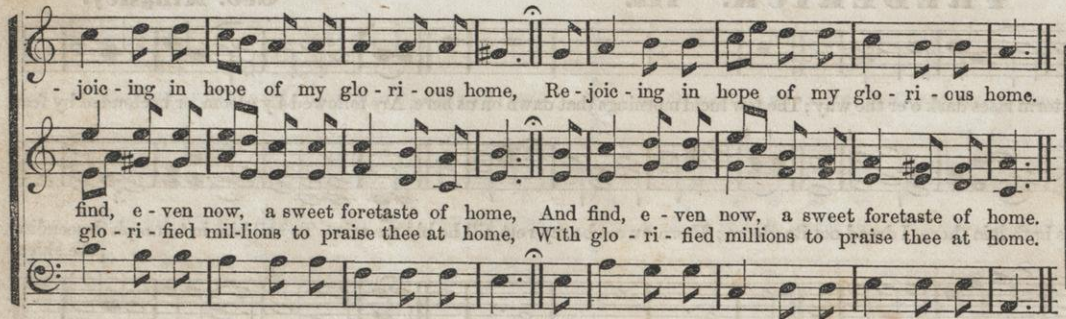
CAPTIVITY. 11s.



ROCK ISLAND. 11s.

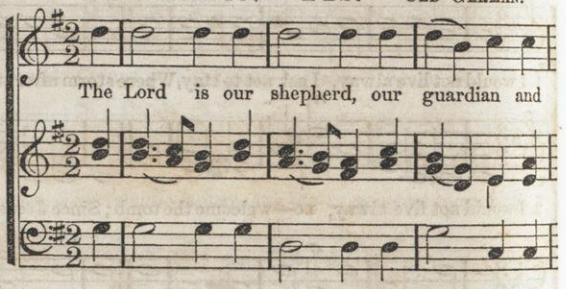
From the Cantata of "Esther." W. B. E.

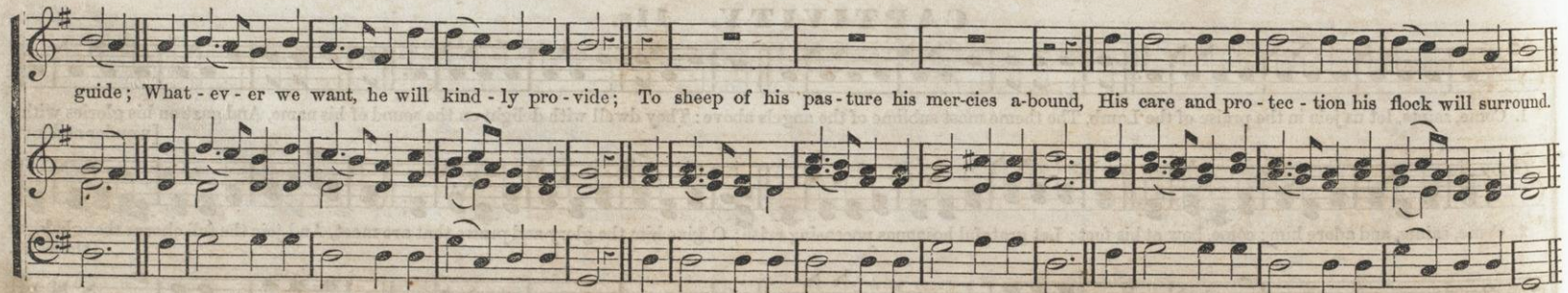




GOSHEN. 11s.

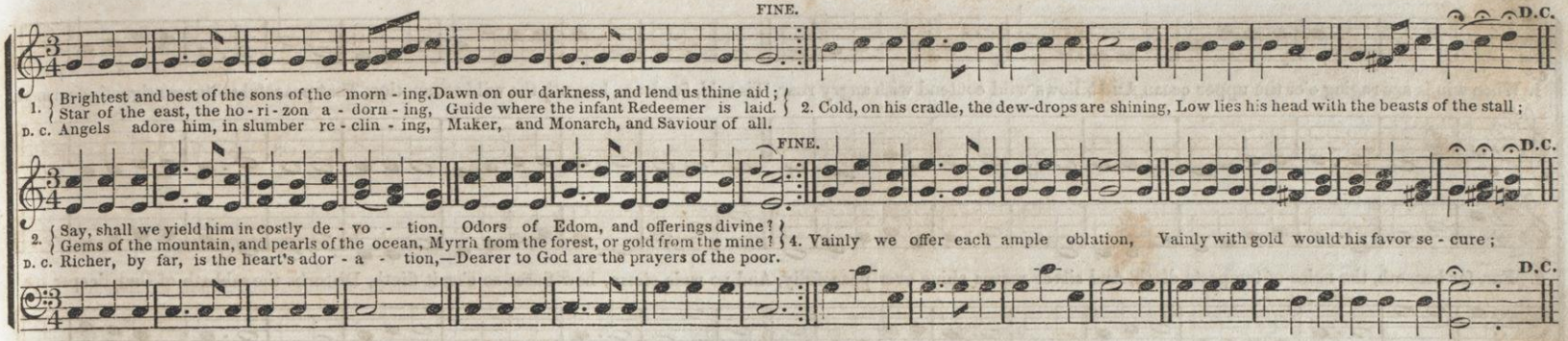
Old German.





STAR OF THE EAST. 11s & 10s. Double.

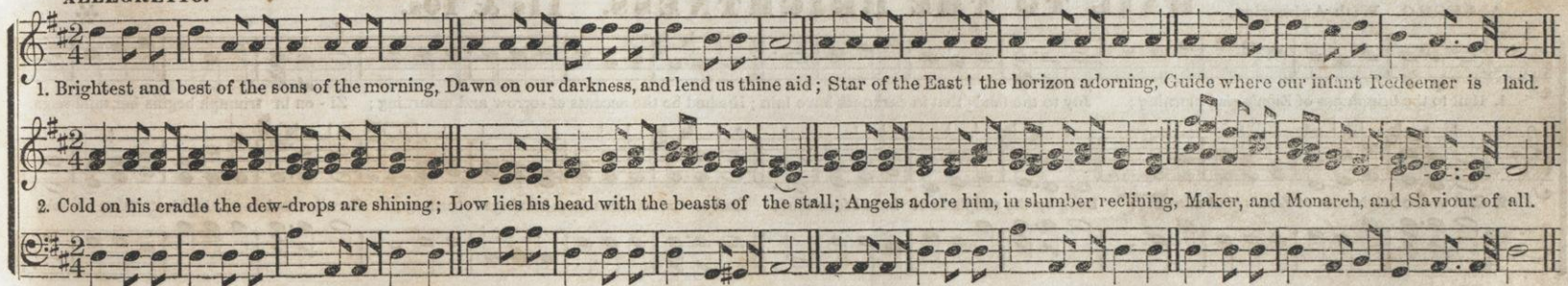
ARRANGED FROM **Mozart.**



ALLEGRETTO.

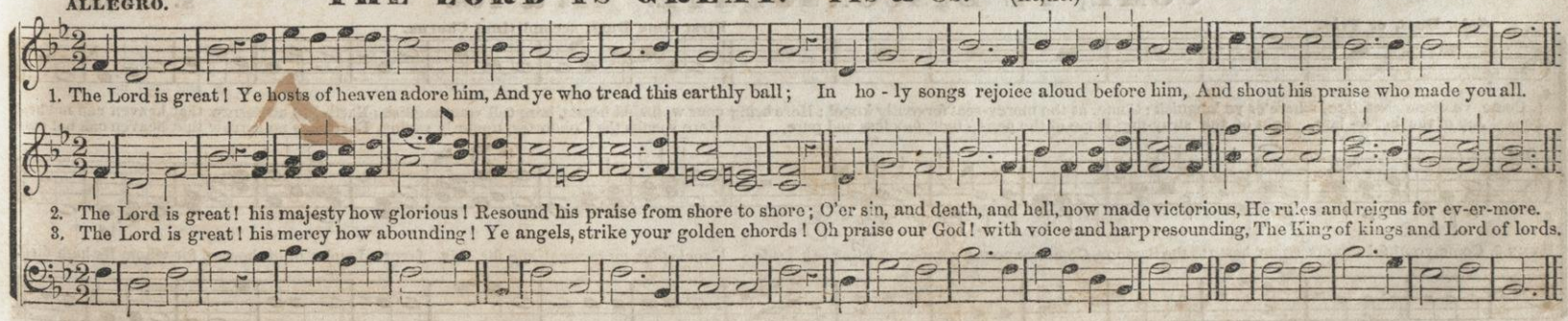
AURORA. 11s & 10s.

ARRANGED FROM **Mozart.**

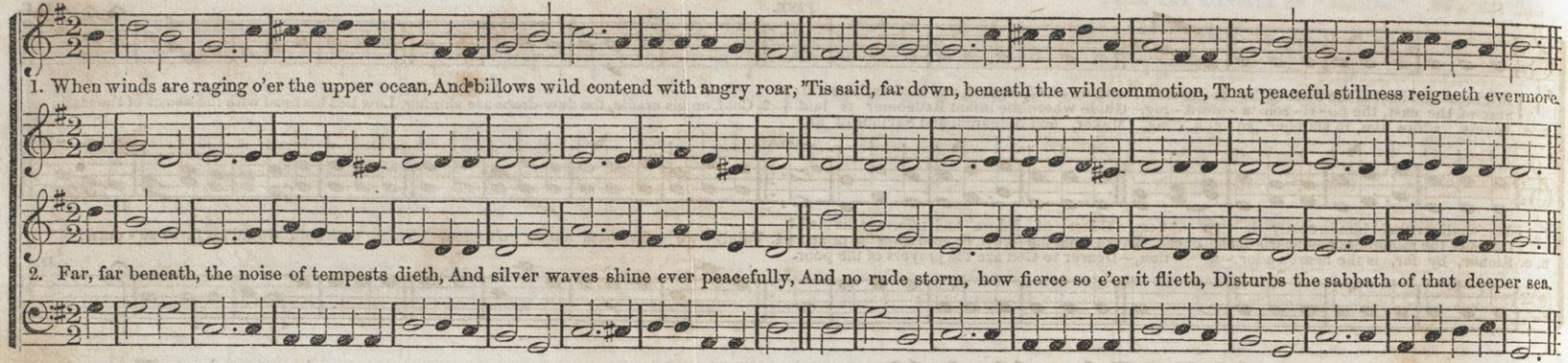


ALLEGRO.

THE LORD IS GREAT. 11s & 8s. (118,118.)

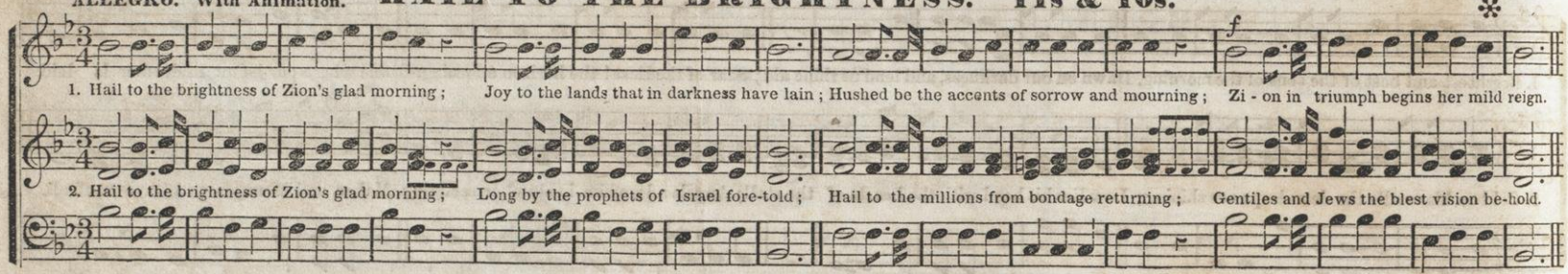


HADASSAH. 11s & 10s.



HAIL TO THE BRIGHTNESS. 11s & 10s.

ALLEGRO. With Animation.

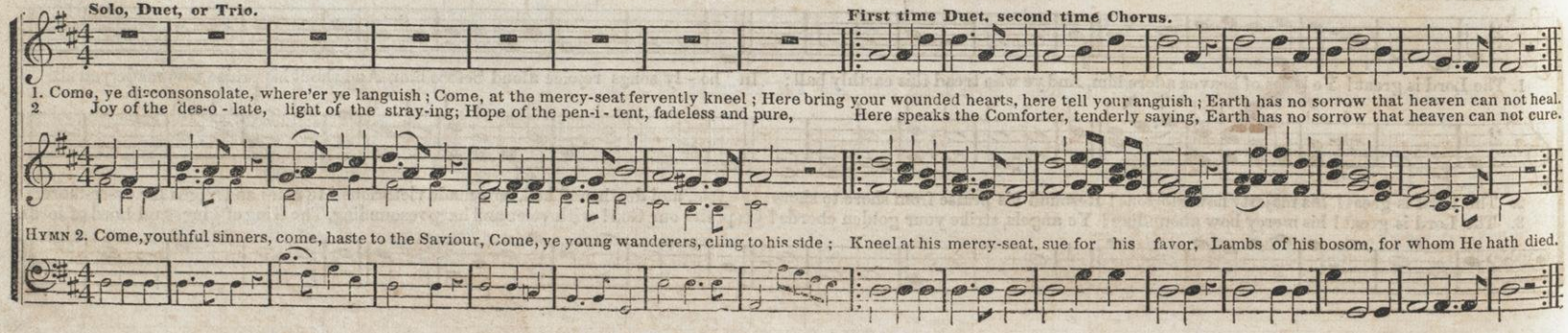


COME, YE DISCONSOLATE. 11s & 10s.

S. Webbe.

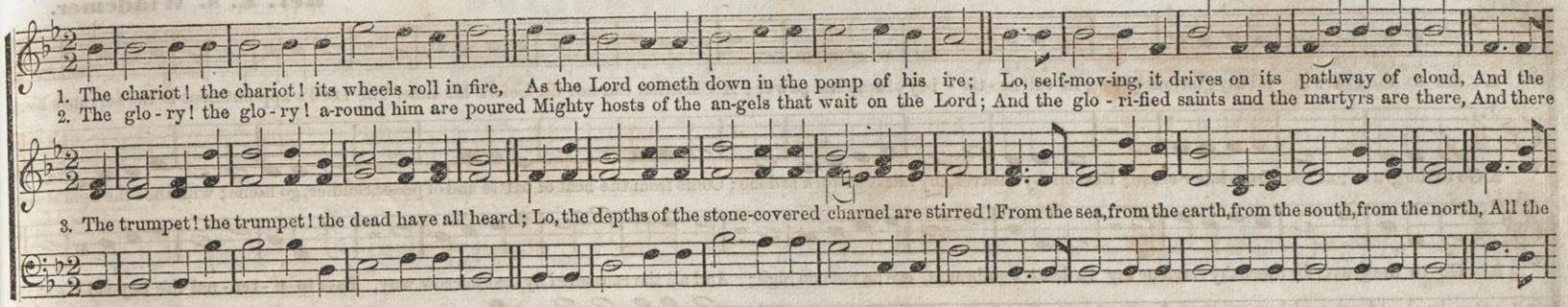
Solo, Duet, or Trio.

First time Duet, second time Chorus.

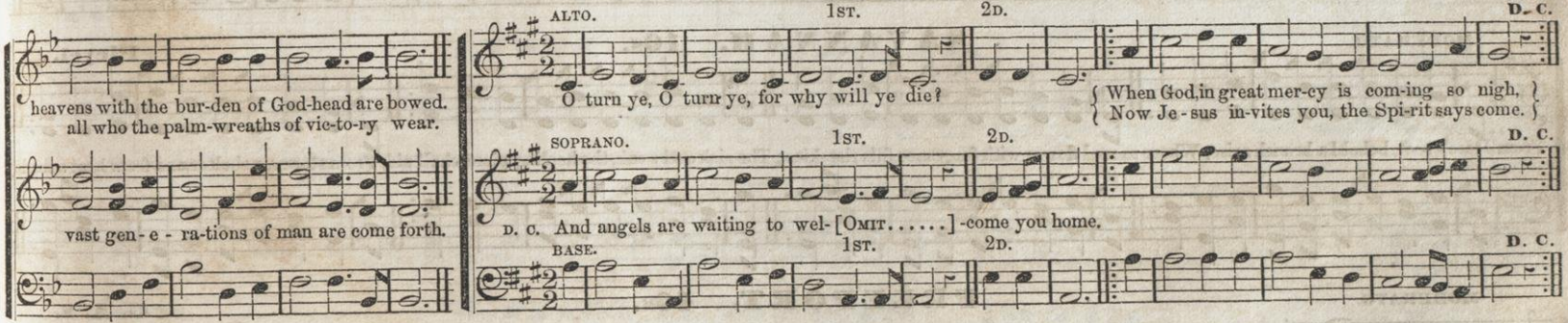


THE CHARIOT. 12s.

Melody by J. Williams.

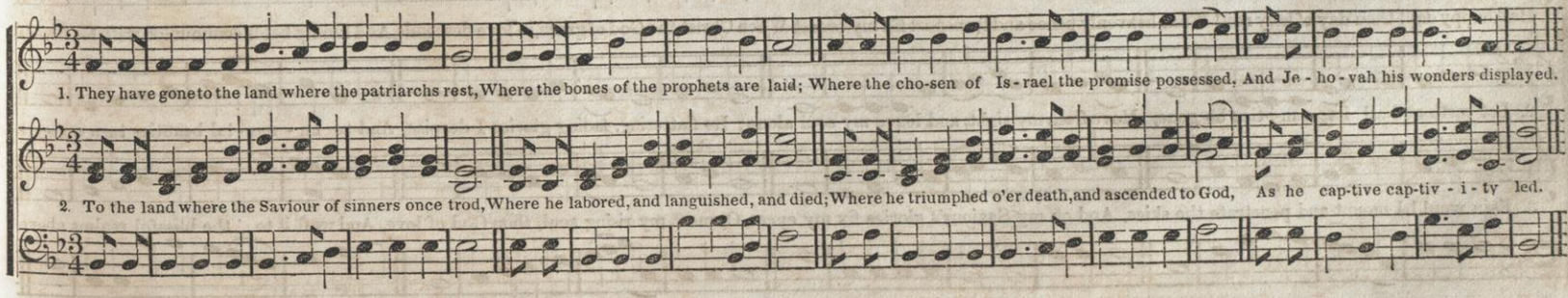


EXPOSTULATION. 11s.



PALESTINE. 12s & 9s.

"Mus. Sacra."



ENON. 10s.

Rev. E. S. Widdemer.

1. Go to the grave in all thy glorious prime, In full ac - tiv - i-ty of zeal and power; A Christian can not die before his time, The Lord's appointment is the servant's hour.

2. Go to the grave; at noon from labor cease; Rest on thy sheaves, thy harvest work is done; Come from the heat of battle and of peace, Soldier, go home; with thee the fight is won.

3. Go to the grave, for there thy Saviour lay In death's embraces, ere he rose on high; And all the ransomed by that narrow way, Pass to e - ter - nal life beyond the sky.

SAVANNAH. 10s.

MODERATO.

Pleyel.

From Jesse's root, behold a branch arise, Whose sacred flower with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

FREEPORT. 10s.

MODERATO.

G. A. S.

1. Hail, happy day! thou day of holy rest! What heavenly peace and transport fill my breast When Christ, the God of grace, in love descends, And kindly holds communion with his friends!

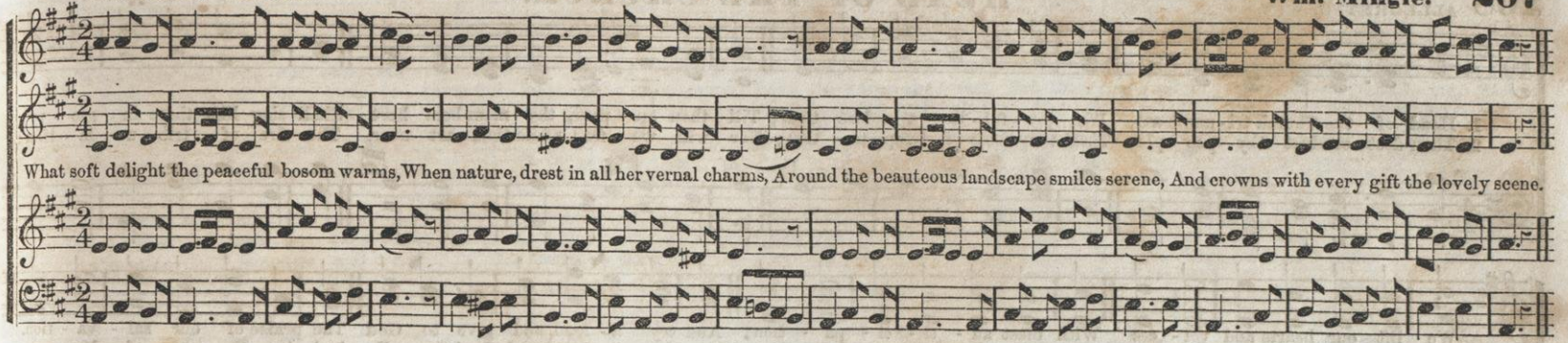
2. Let earth and all its van-i-ties be gone, Move from my sight, and leave my soul alone; Its flattering, fading glories I despise, And to im - mor-tal beauties turn my eyes.

3. Fain would I mount and penetrate the skies, And on my Saviour's glories fix my eyes: O, meet my rising soul, thou God of love, And waft it to the blissful realms above.

MODERATO.—GENTLY.

DELIGHT. 10s.

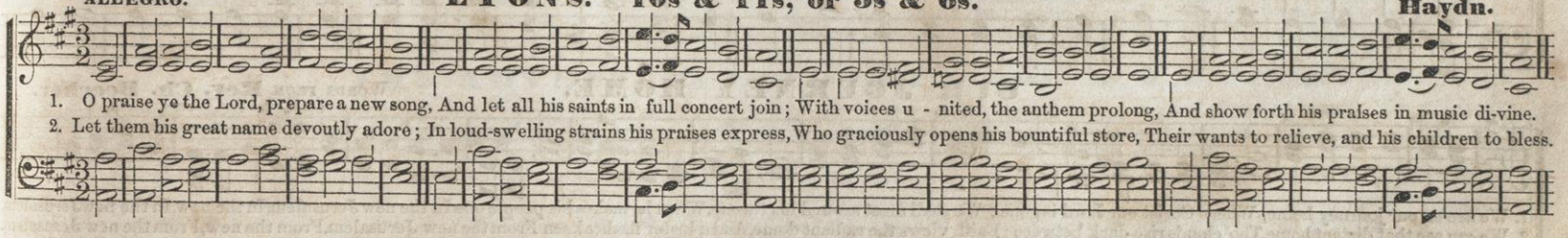
Wm. Mingle.



ALLEGRO.

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

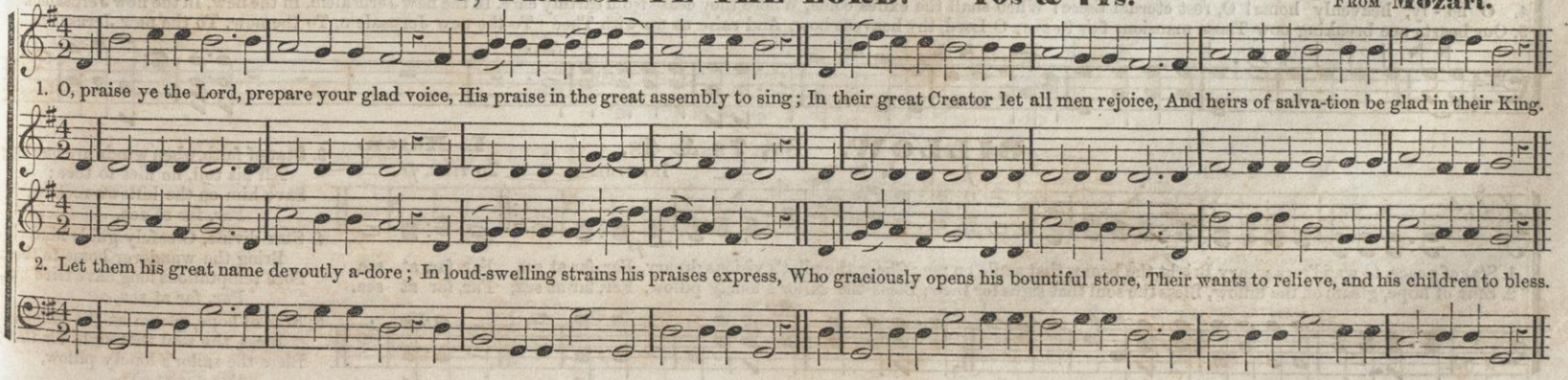
Haydn.



ALLEGRO.

"O, PRAISE YE THE LORD." 10s & 11s.

From Mozart.



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.

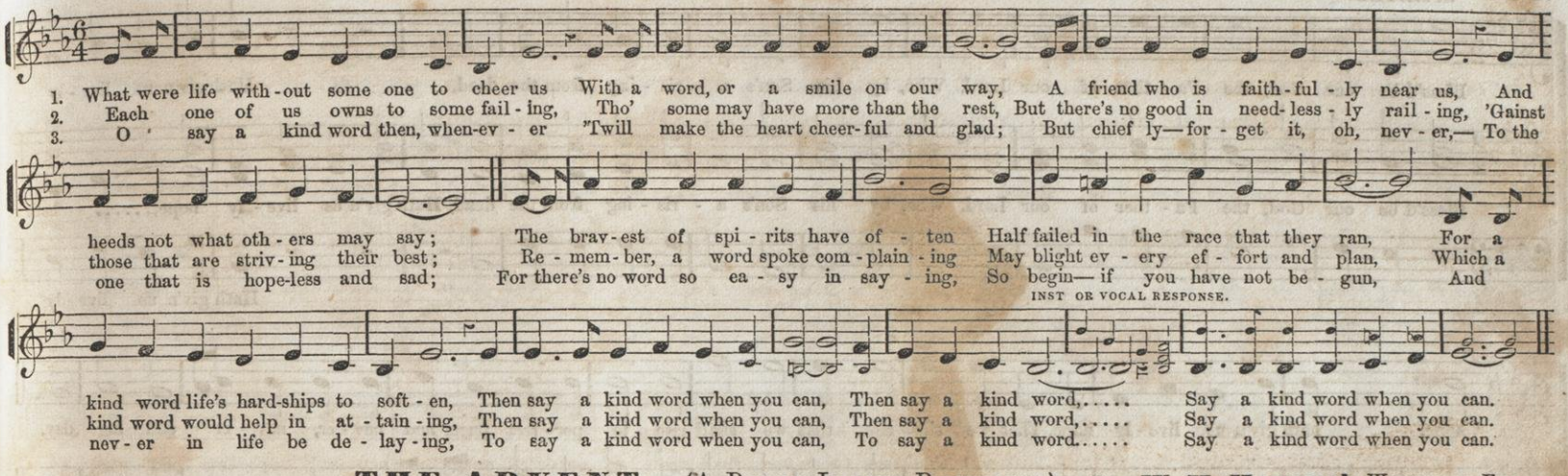
BILLOW. 8s, 7s & 4s.

L. Mason.

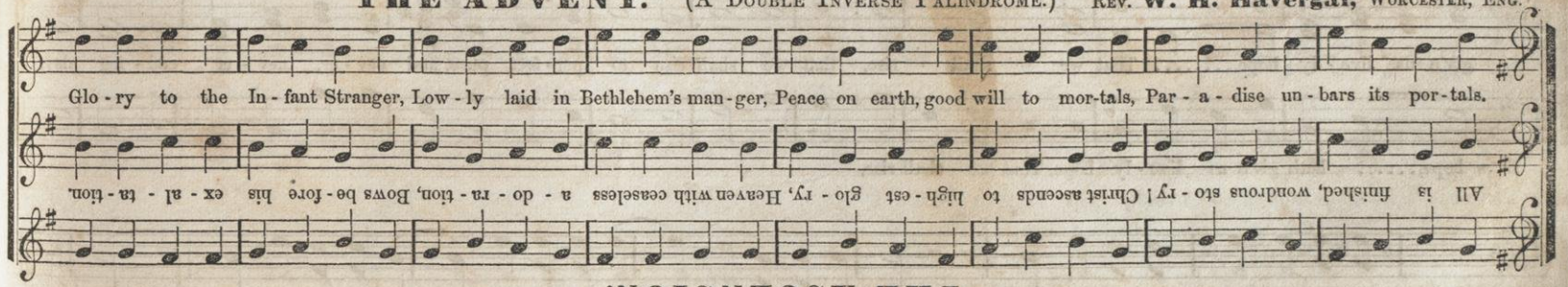
1st time. 2d time.

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.

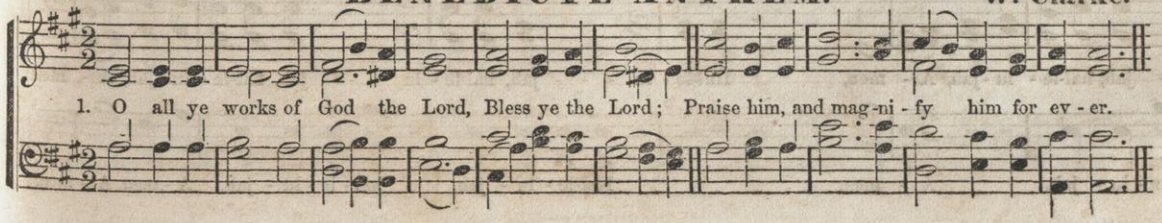


THE ADVENT. (A Double Inverse Palindrome.) Rev. W. H. Havergal, Worcester, Eng.



THE ASCENSION.

BENEDICTE ANTHEM. W. Clarke.

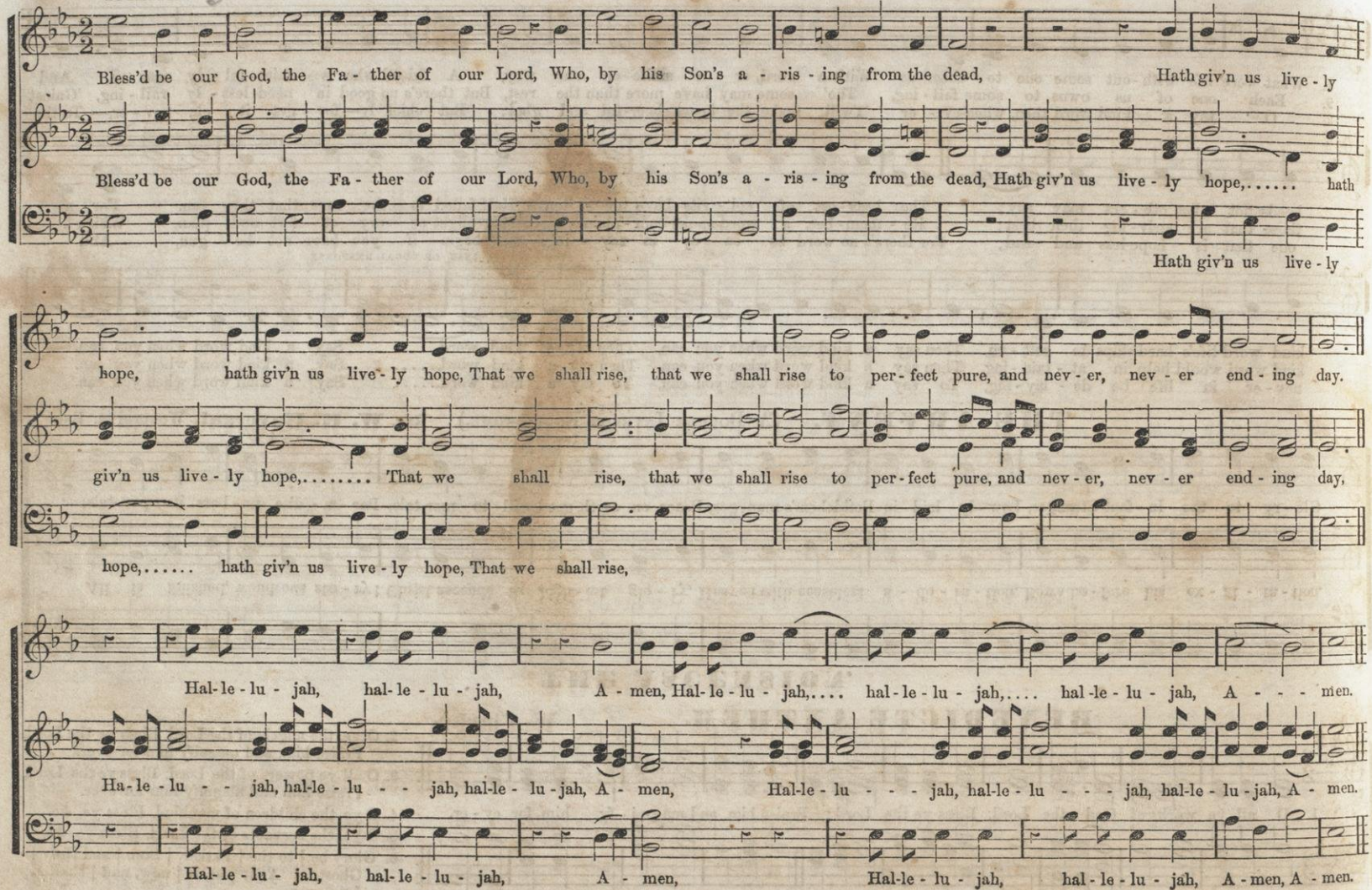


2. O ye, the angels of the Lord, Bless ye the Lord, Praise him, and magnify him for ever.
3. O all ye powers of the Lord, Bless ye the Lord, Praise him and magnify him for ever.
4. O ye, the children of mankind, Bless ye, &c.
5. O ye, the servants of the Lord, Bless ye, &c.
6. Glory be | to the | Father, | Son, | and Holy | Ghost, ‖ As it was, is | now, and | shall be for | ever.

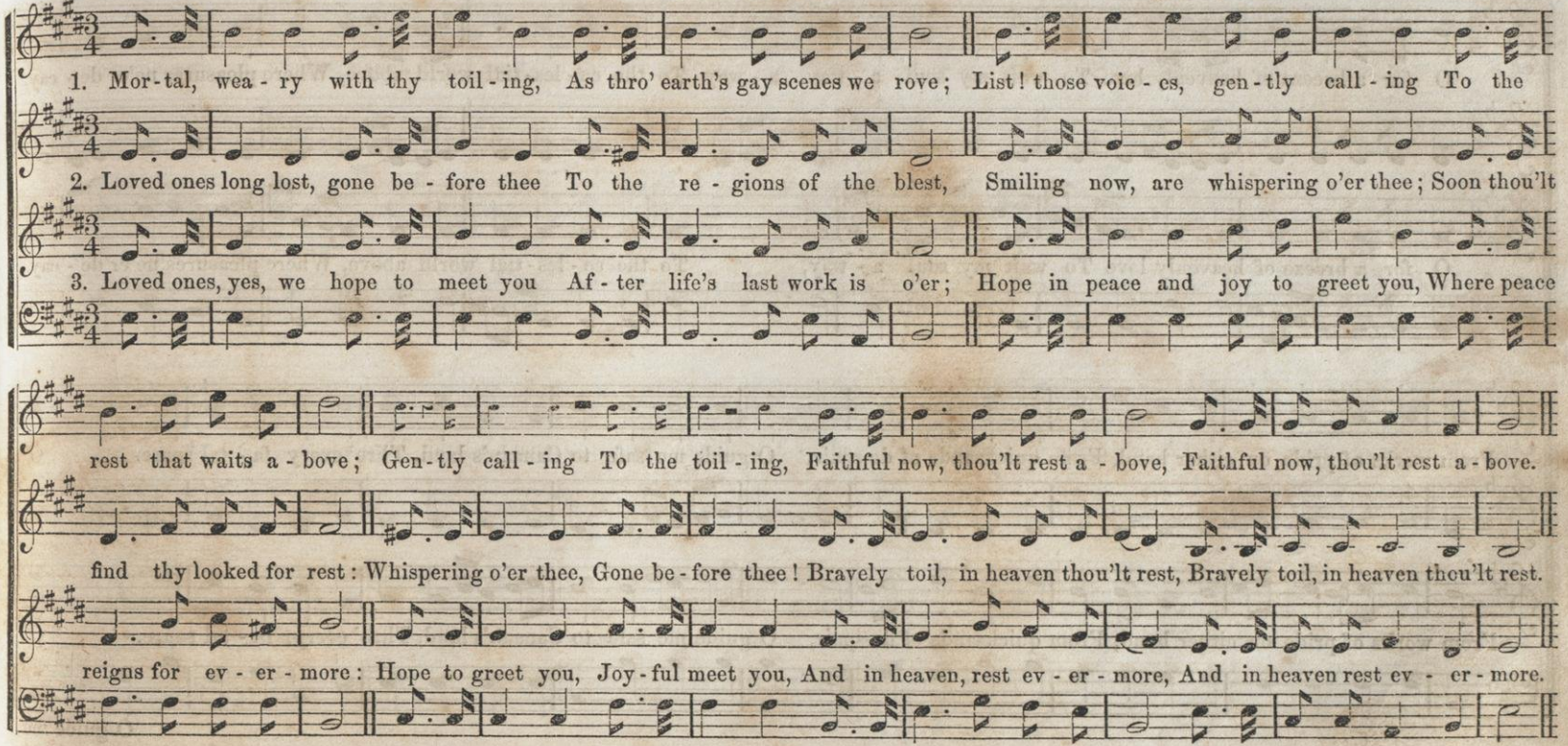
SPIRITED.

BLESS'D BE OUR GOD. Doxology.

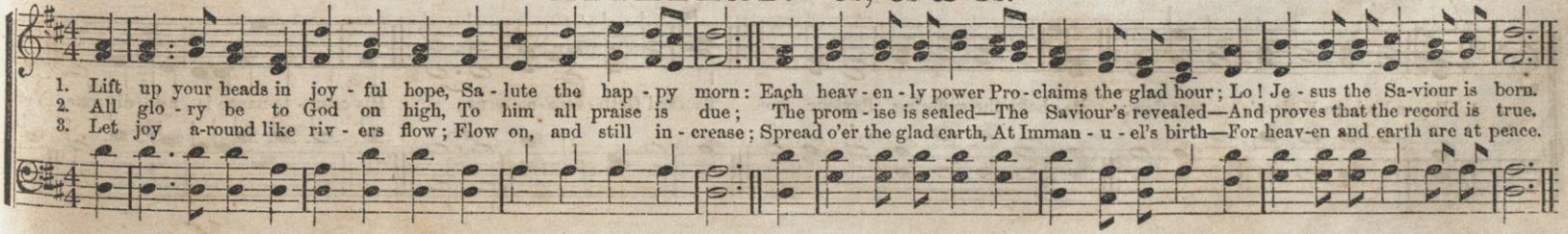
PARTLY FROM R. A. Smith.



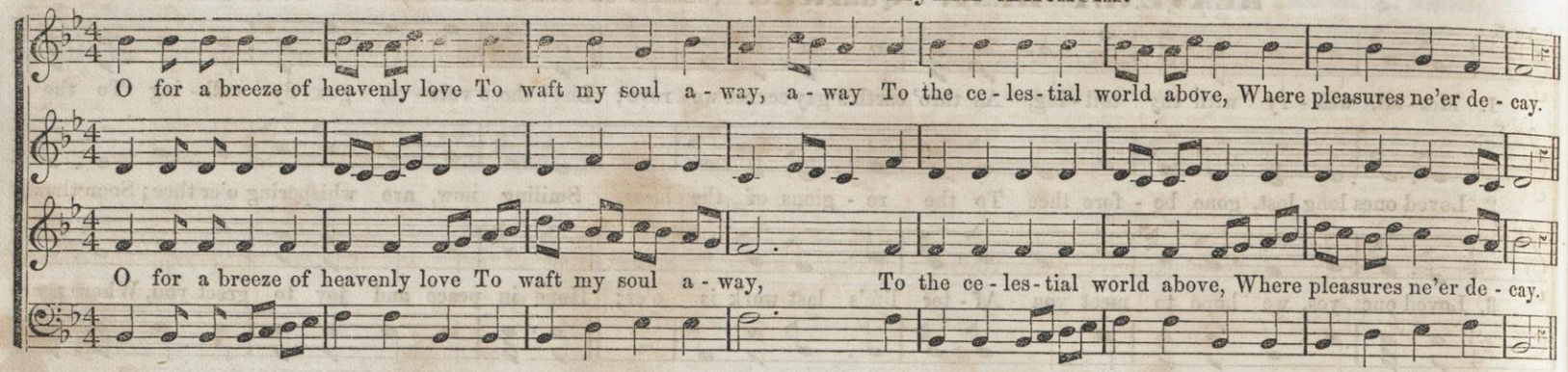
HEAVENLY REST. Quartette. (Closing or Opening Piece.) J. M. Pelton.



HIGHLAND. 8s, 6s & 5s.

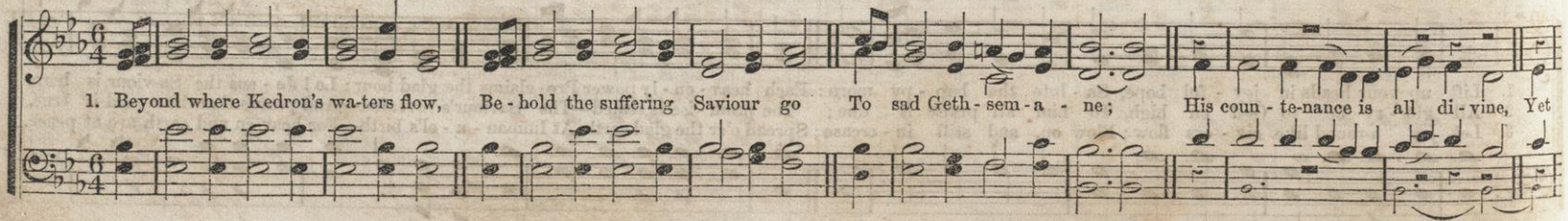


HEAVENLY LOVE. Hymn Anthem.



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.

The Lord is King, The Lord is King, The Lord is King, and hath put on glorious ap - par - el, The Lord hath put on glorious ap - par - el, and

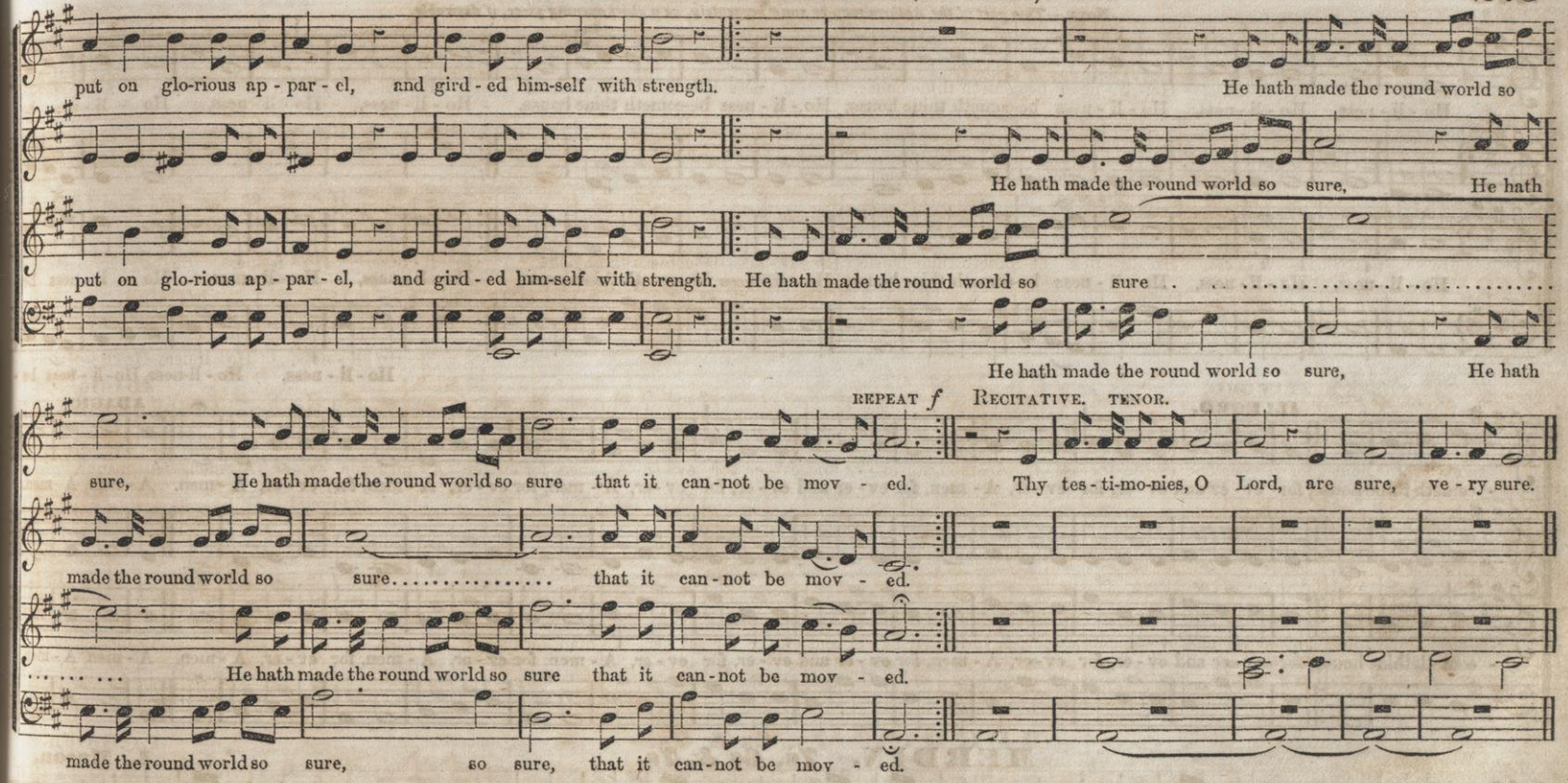
The Lord is King, The Lord is King, The Lord is King, The Lord is King, and hath put on glorious ap - par - el, The Lord hath put on glorious ap - par - el, and

girded himself with strength, and girded himself with strength. The Lord is King. The Lord is King, The Lord is King, and hath put on glorious ap - par - el, The Lord hath

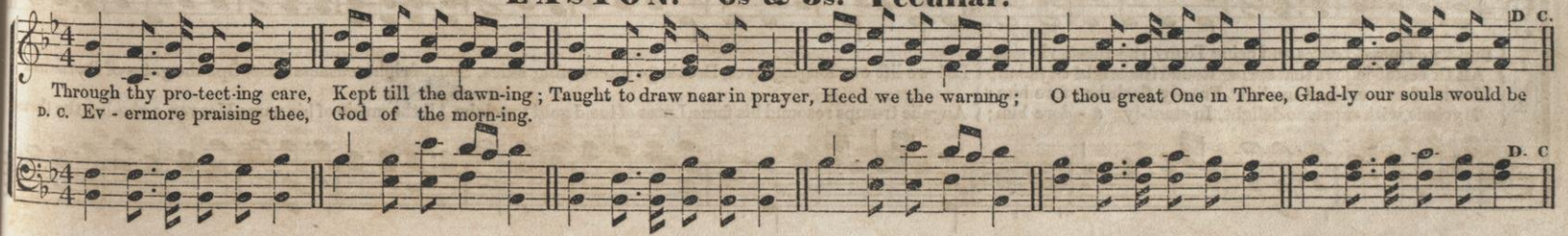
girded himself with strength, and girded himself with strength. The Lord is King, The Lord is King, The Lord is King, and hath put on glorious ap - par - el, The Lord hath

UNAMI. 6s & 10s.

1. Wilt thou not vis - it me? The plant be - side me feels thy gen - tle dew; Each blade of grass I see, From thy deep earth its quickening mois - ture drew.
2. Wilt thou not vis - it me? Thy morn - ing calls on me with cheer - ing tone; And ev - ery hill and tree, Lend but one voice, the voice of thee a - gain.
3. Come! for I need thy love, More than the flower the dew, or grass the rain; Come, like thy ho - ly dove, And let me in thy sight rejoice to live a - gain.
4. Yes! thou wilt vis - it me? Nor plant, nor tree, thine eye de - lights so well, As when from sin set free, Man's spi - rit comes with thine in peace to dwell.

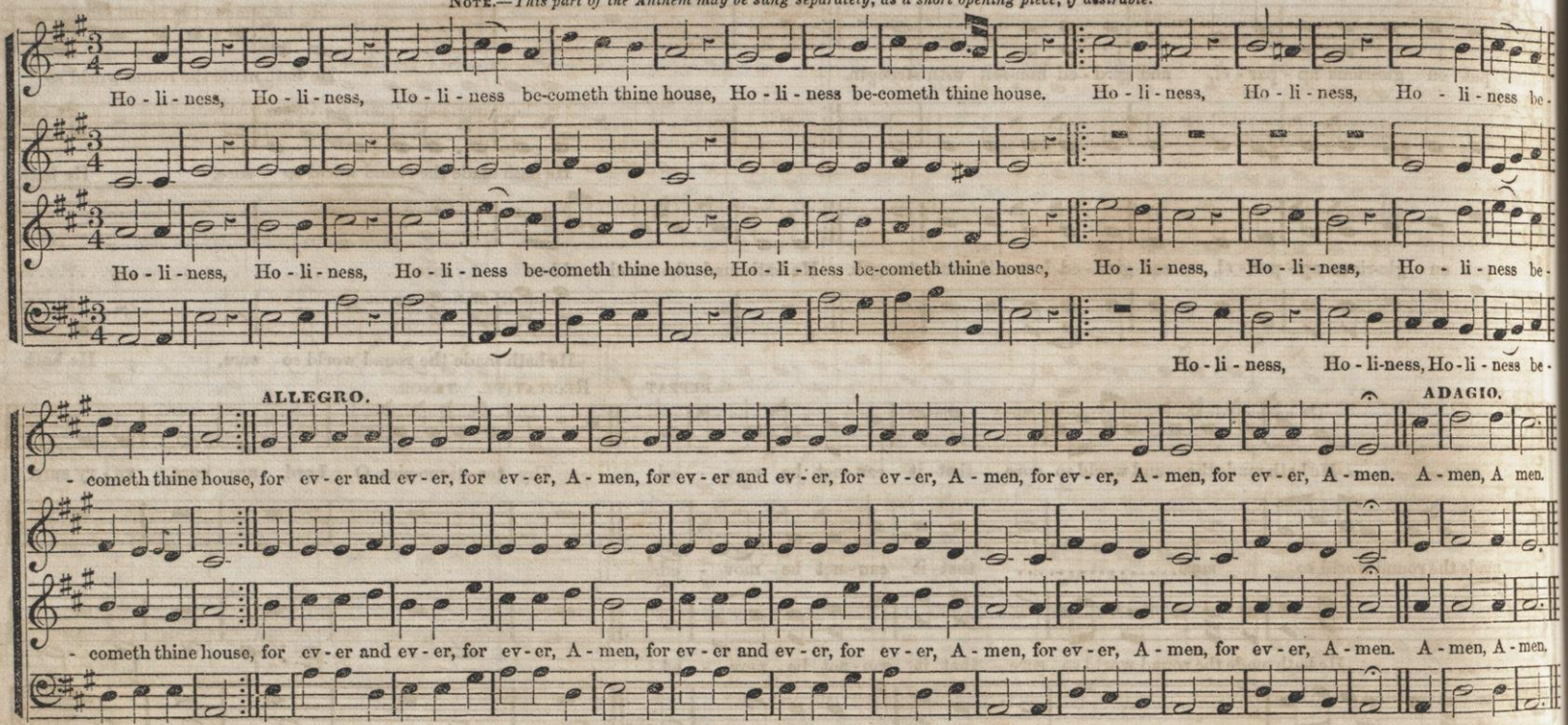


EASTON. 6s & 5s. Peculiar.



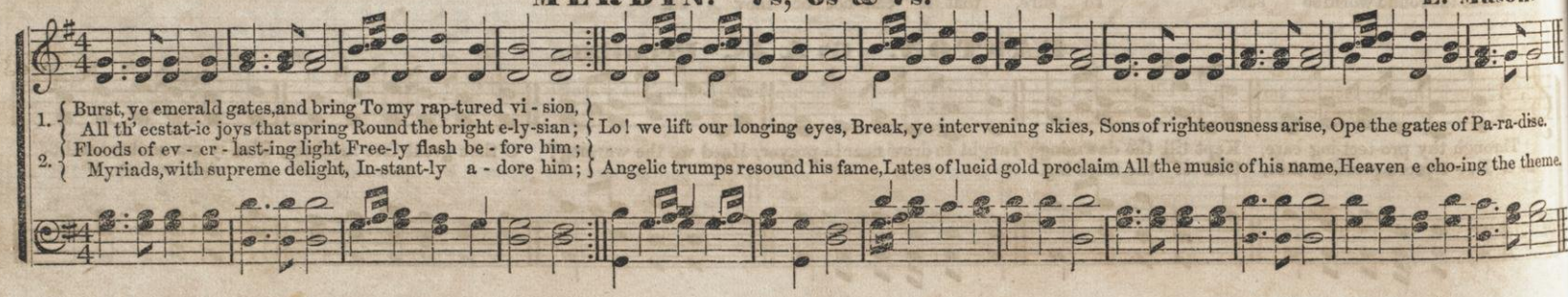
THE LORD IS KING. (Concluded.)

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?

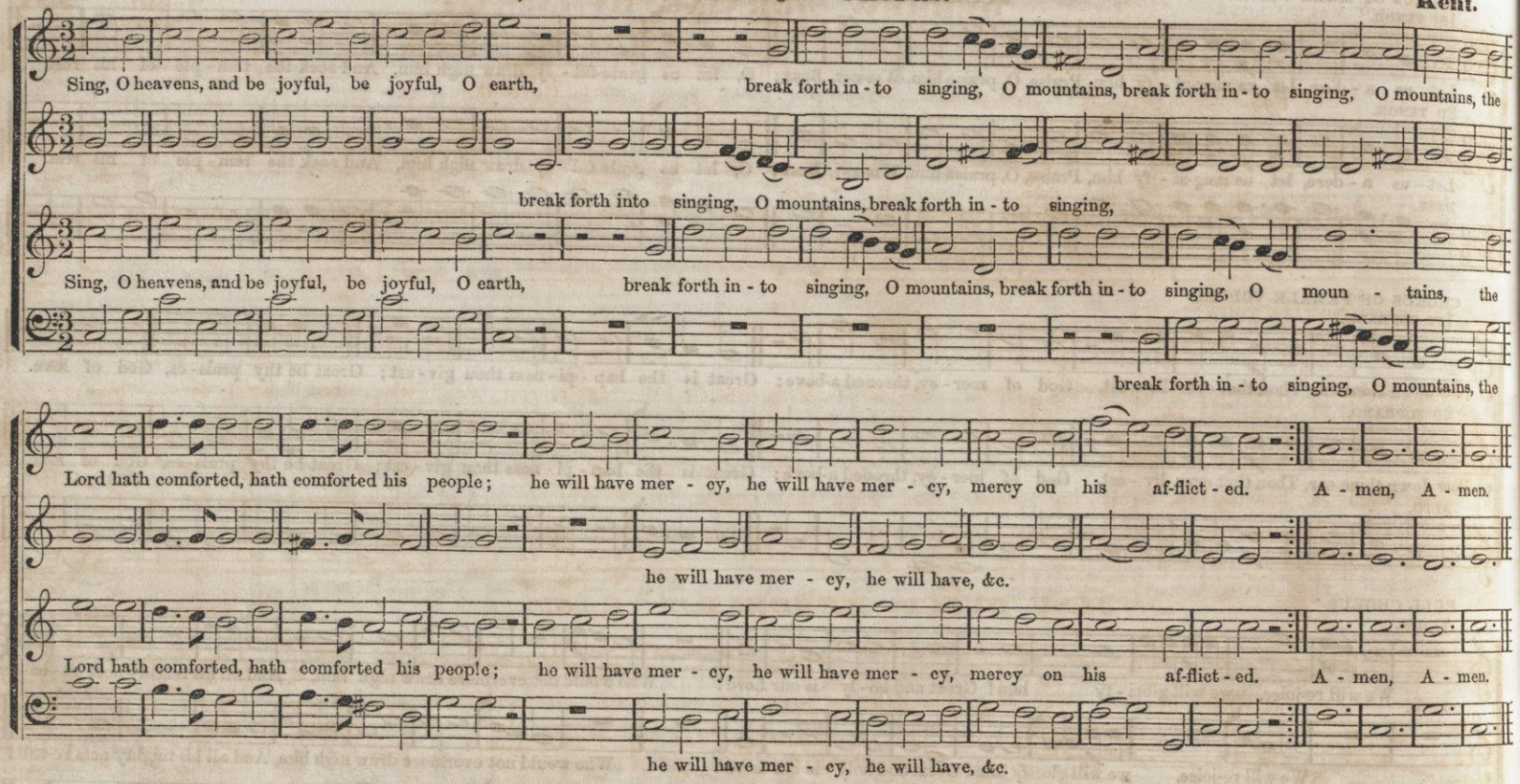
BASE.

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?

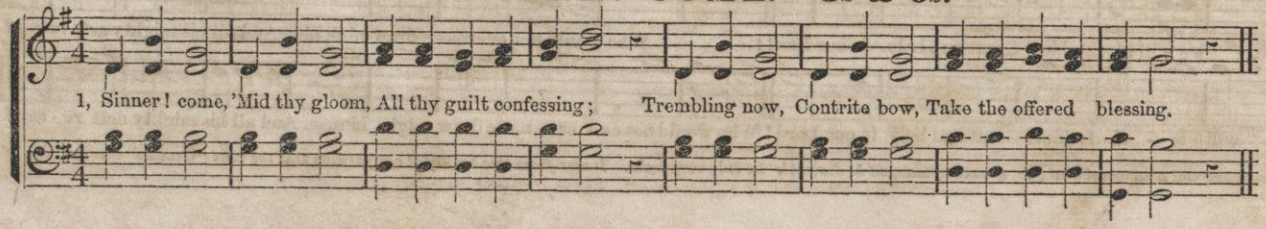
* *Should be sung by pure voices, without instrumental accompaniment; or, if accompaniment be desirable let it be very light. It was from this beautiful composition that the tune* "GILEAD" *was derived.*

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.*

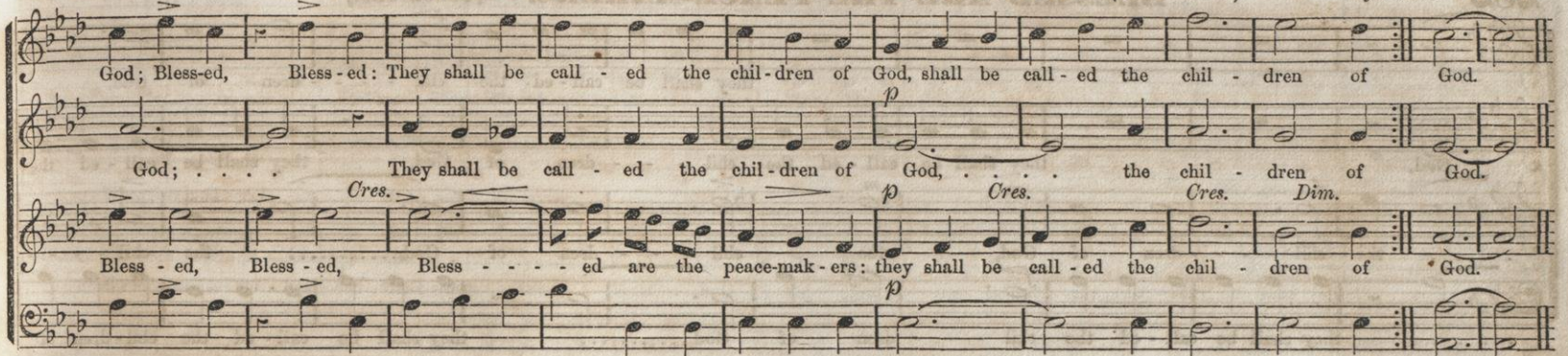
Bless - ed, Bless - ed, Bless - - - - ed are the peace-mak - ers,

Cres. *Cres.*

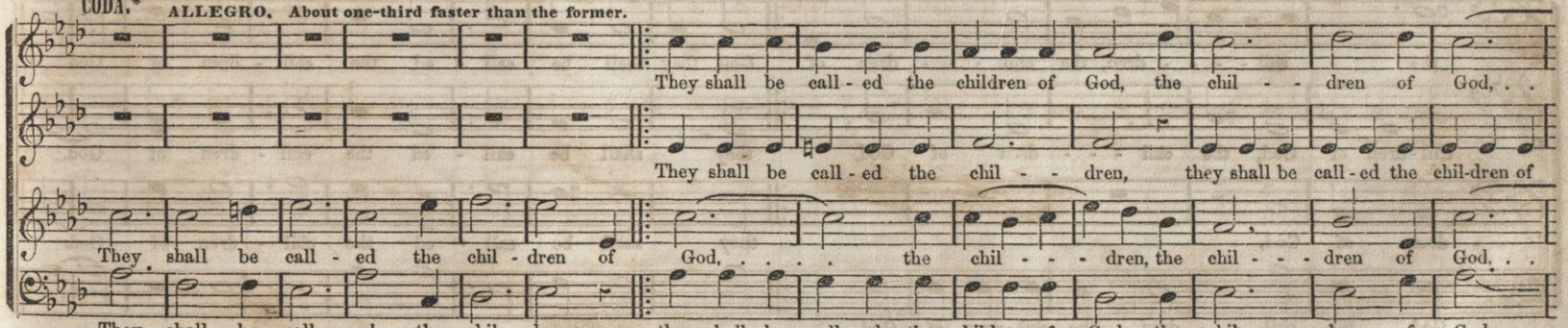
they shall be call - ed the chil - dren of God,..... the chil - dren of God, shall be call - ed the chil - dren of

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!

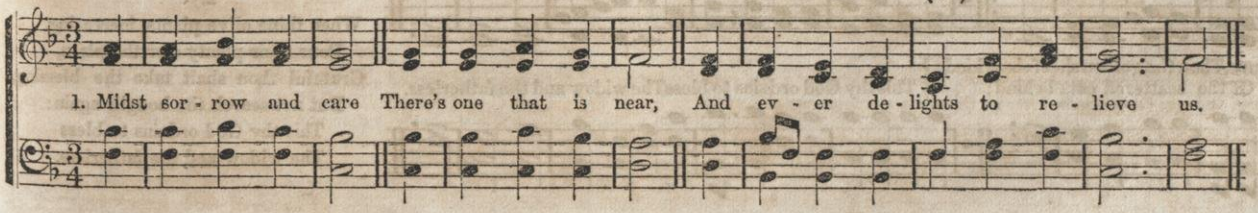


CODA.* **ALLEGRO. About one-third faster than the former.**



** 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.*

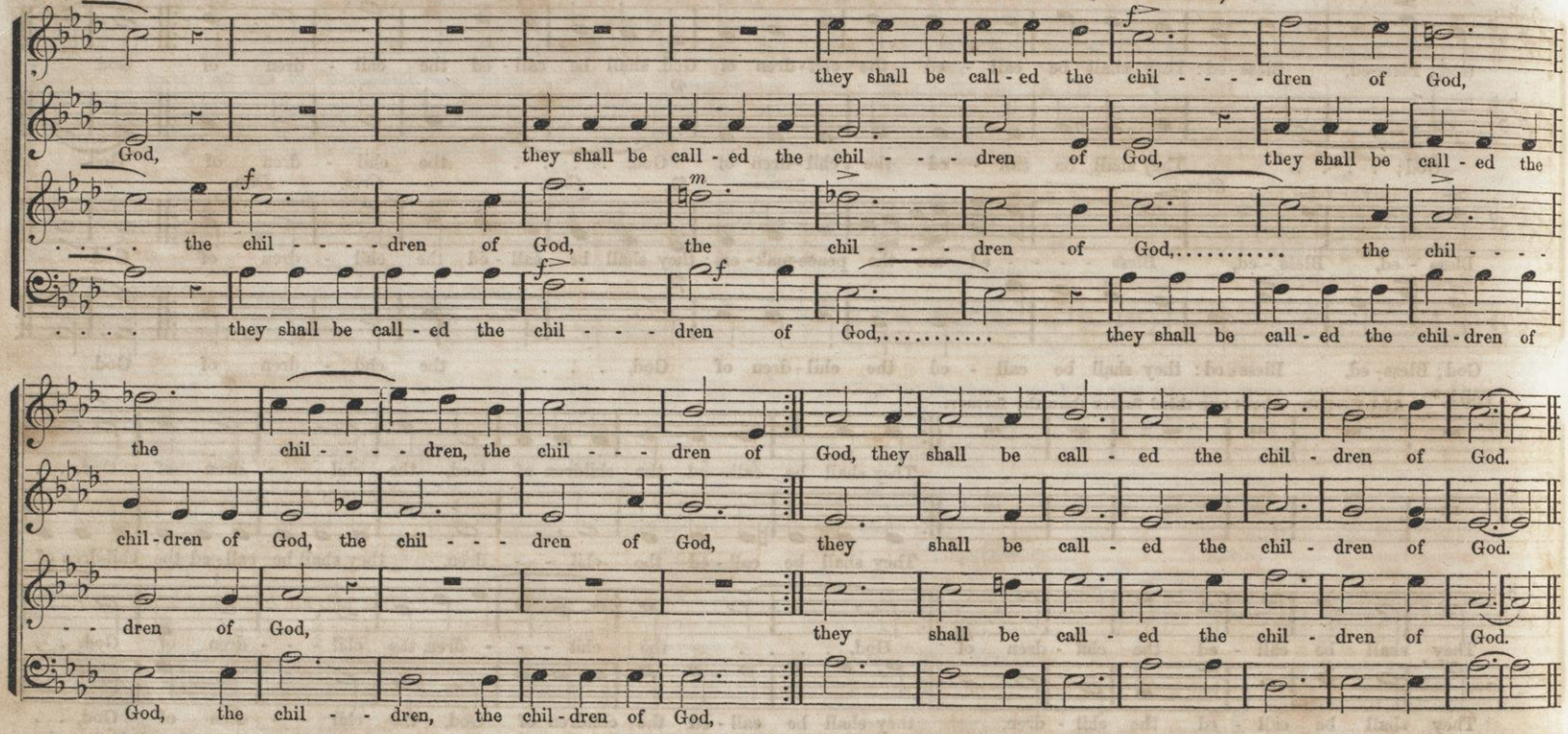
NETTIE. 5s & 9s. (559)



2. 'Tis Jesus our friend,
On whom we depend,
For life and for all its rich blessings.

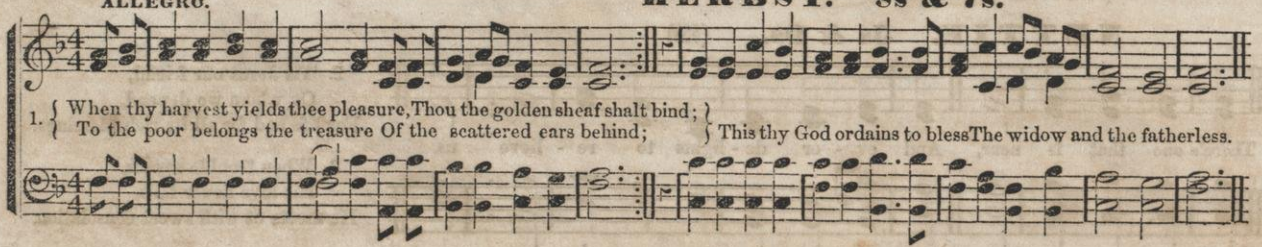
3. When trouble assails,
His love never fails,
He meets us with sweet consolation.

BLESSED ARE THE PEACE-MAKERS. (Concluded.)



ALLEGRO.

HERBST. 8s & 7s.

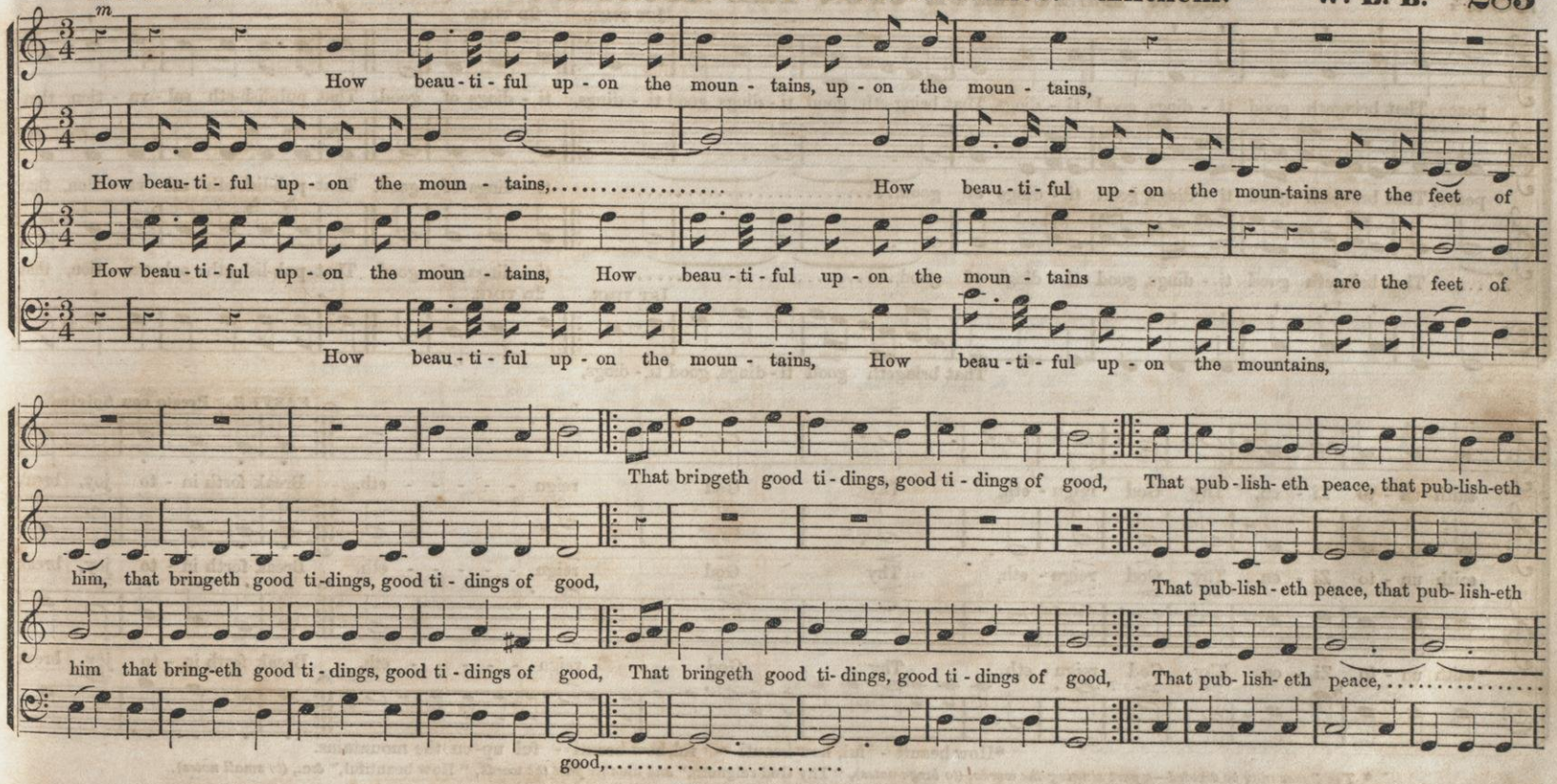


2.

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.

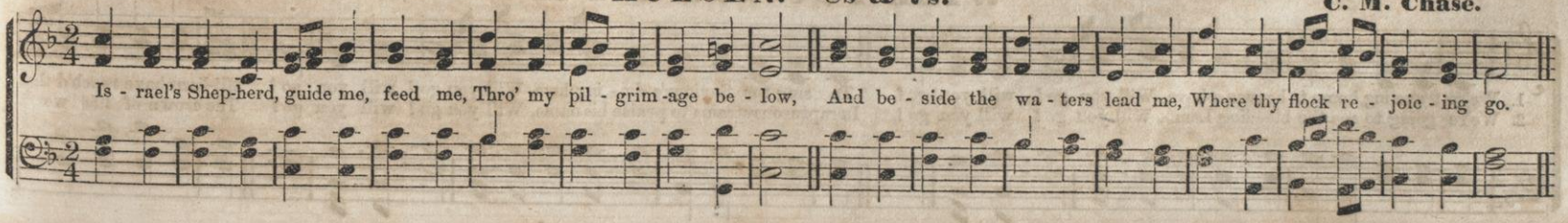
ALLEGRETTO.

HOW BEAUTIFUL UPON THE MOUNTAINS. Anthem.

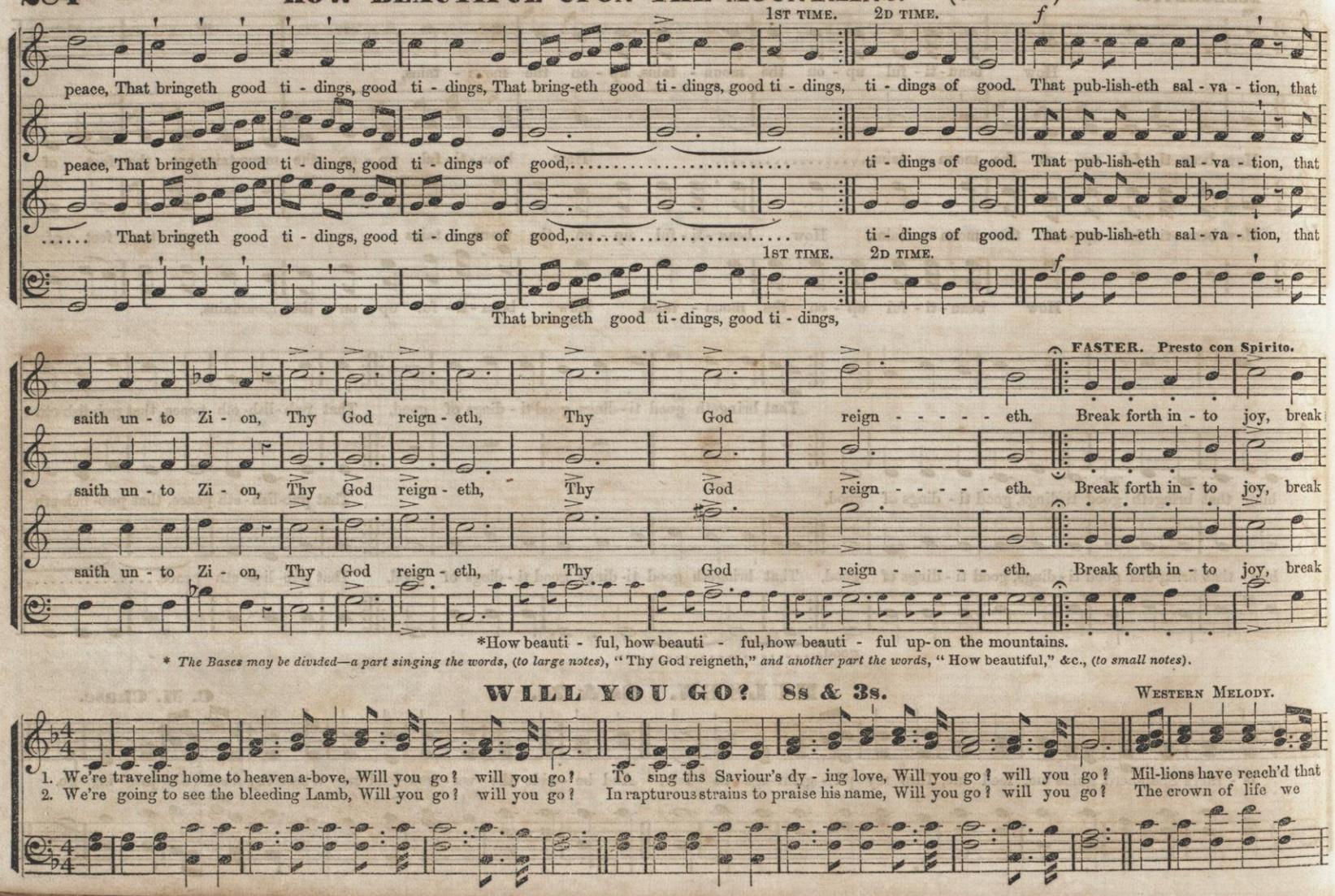


HULSEN. 8s & 7s.

C. M. Chase.



HOW BEAUTIFUL UPON THE MOUNTAINS. (CONTINUED.)

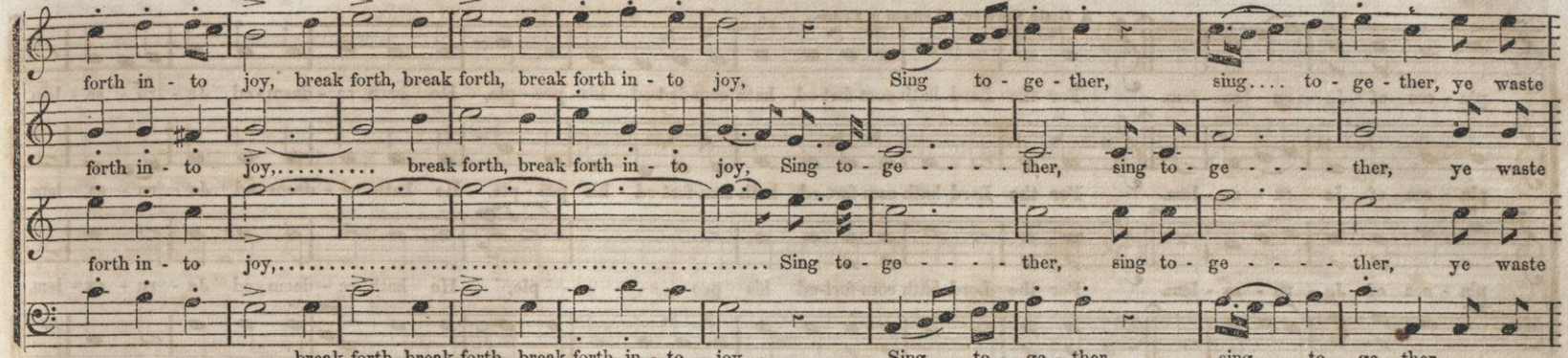


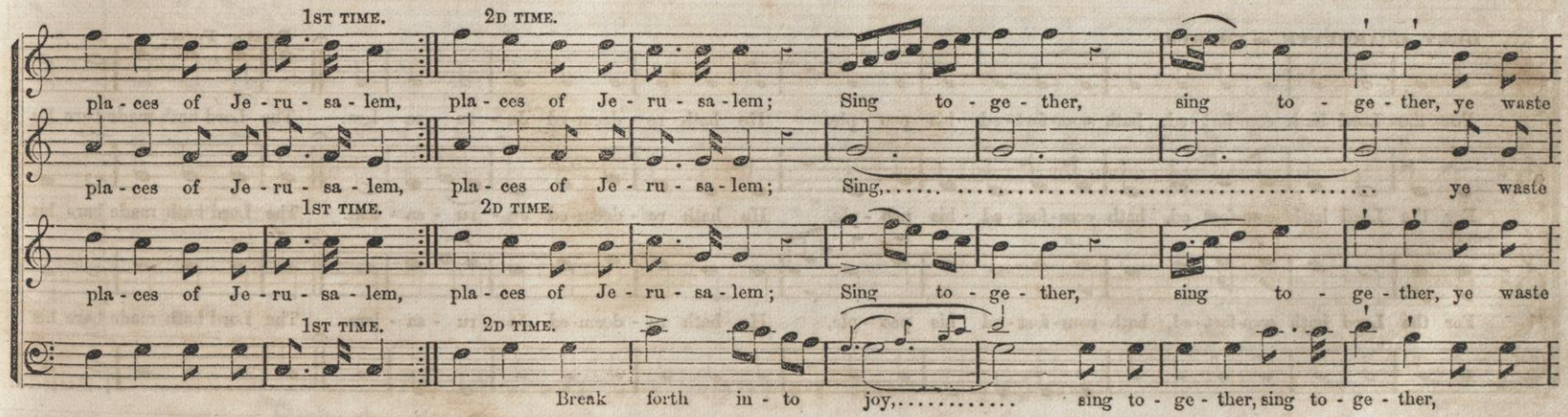
* *The Bases may be divided—a part singing the words, (to large notes), "Thy God reigneth," and another part the words, "How beautiful," &c., (to small notes).*

WILL YOU GO? 8s & 3s.

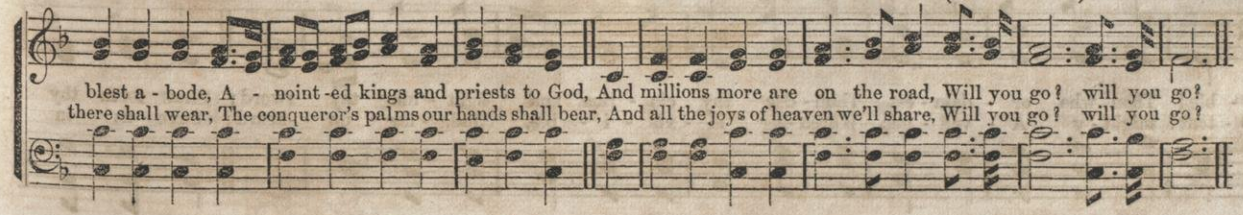
WESTERN MELODY.

HOW BEAUTIFUL UPON THE MOUNTAINS. (CONTINUED.)





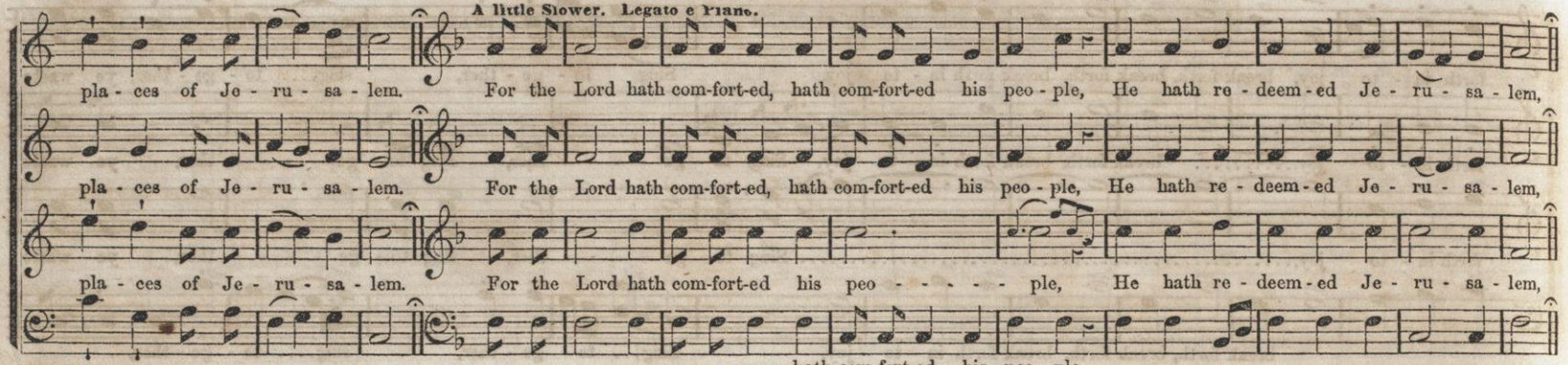
WILL YOU GO? (CONCLUDED.)

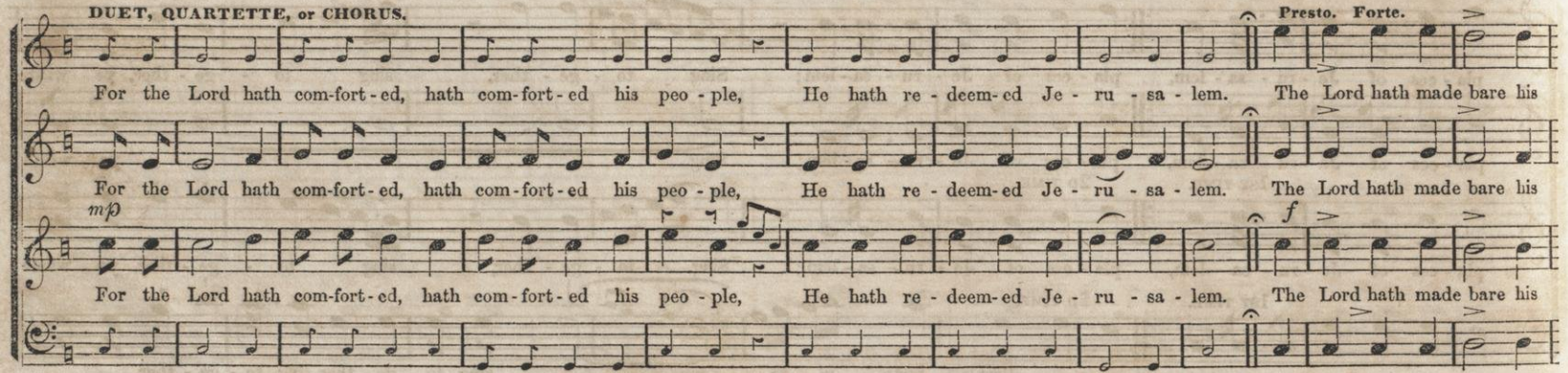


3.

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?

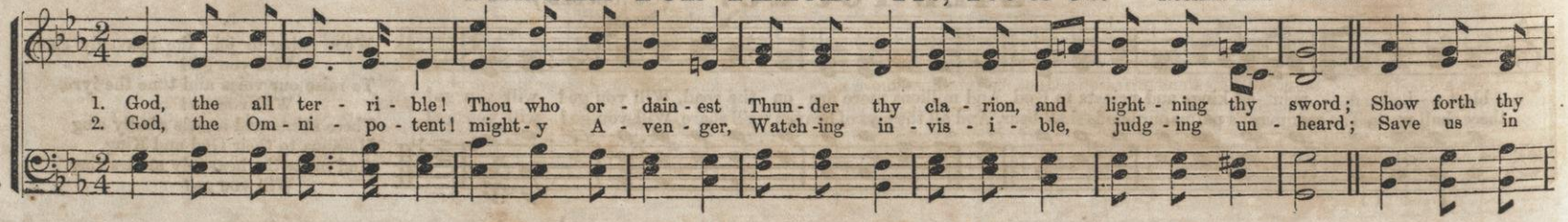
HOW BEAUTIFUL UPON THE MOUNTAINS. (Continued.)





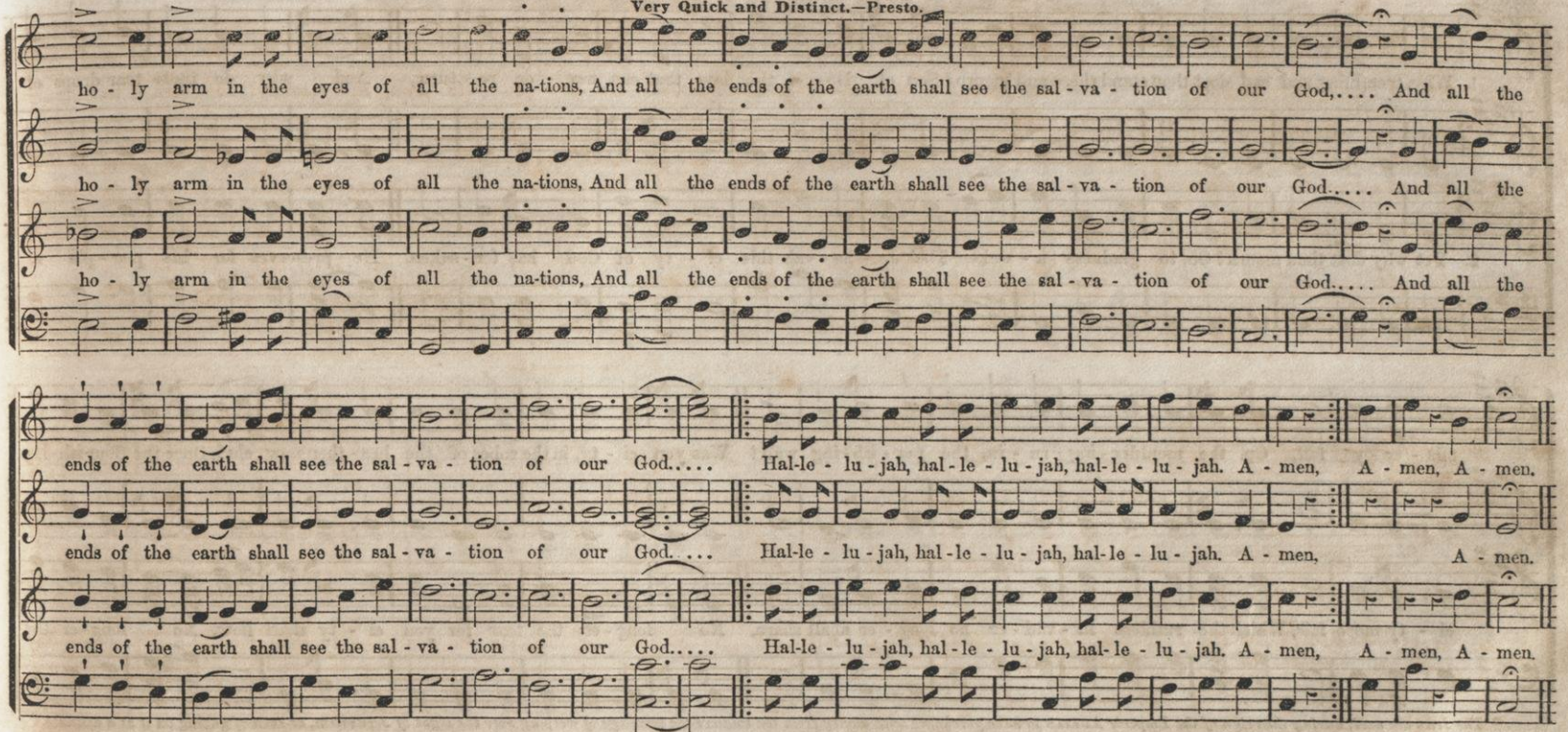
PRAYER FOR PEACE. 11s, 10s & 9s.

Russian Air. Arranged by **J. Zundel.**

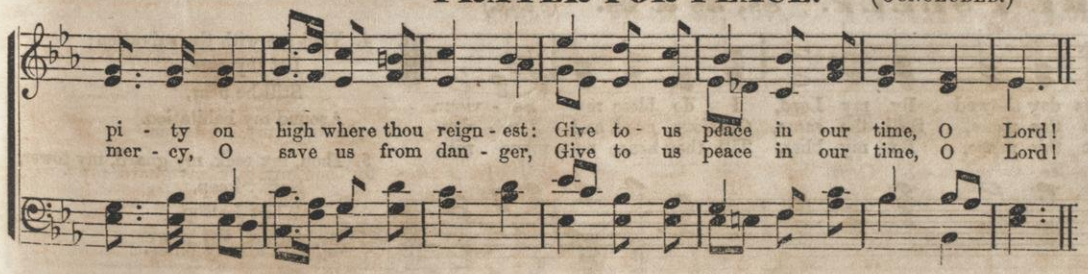


HOW BEAUTIFUL UPON THE MOUNTAINS. (Concluded.)

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.

WHY, TREMBLING AND SAD?

ARRANGED FROM **Giardini.**

1. Why, trembling and sad dost thou stand there and mourn? Son of Is-rael, the days that can nev-er re-turn; And why do those tear drops of
2. Yet why dost thou mourn? Oh, to gladness a-waken, Tho' Je-ho-vah this ci-ty of God has for-saken, He preserves for his peo-ple a
mis-er-y fall, On the moulder-ing ru-in, the per-ish-ing wall? Was yon ci-ty, in the robes of the hea-then now clad, Once the flour-ish-ing
ci-ty more fair, Which the ruthless in-vad-er no long-er shall share, No long-er the tear for yon ci-ty shall flow, No long-er thy

* *The Jews are said, during the reign of the Emperor* ADRIAN *to have purchased with money from the soldiers the privilege of weeping over the sight of Jerusalem, or even of gazing on it at a distance.*

ERE I SLEEP. 8s, 3s & 6s. (8,3,3,6.)

1. Ere I sleep, for ev-ery fa-vor, This day showed By my Lord, I do bless my Sa-viour.
2. O, my Lord! what shall I ren-der To thy name, Still the same, Gracious, good, and ten-der.
3. Leave me not, but ev-er love me, Let thy peace, Be my bliss, Till thou hence re-move me.

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

WHY, TREMBLING AND SAD? (Concluded.)

Zi - on where Ju - dah was glad? And those walls that dis - joint - ed and scattered now lie, Were they once reared to heaven and hallowed on high?

bo - som the sad sigh be - stow, But the night shall be followed by glo - ri - ous day, And sor - row and sighing shall van - ish a - way.

THE LORD BLESS THEE. (Opening or Closing Piece.)

MODERATO. *mp*

The Lord bless thee and keep thee, The Lord make his face to shine upon thee and be gracious un - to thee, The Lord lift up his countenance upon thee, and give thee peace.

mp

The Lord bless thee and keep thee, The Lord make his face to shine upon thee and be gracious un - to thee, The Lord lift up his countenance upon thee, and give thee peace.

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.

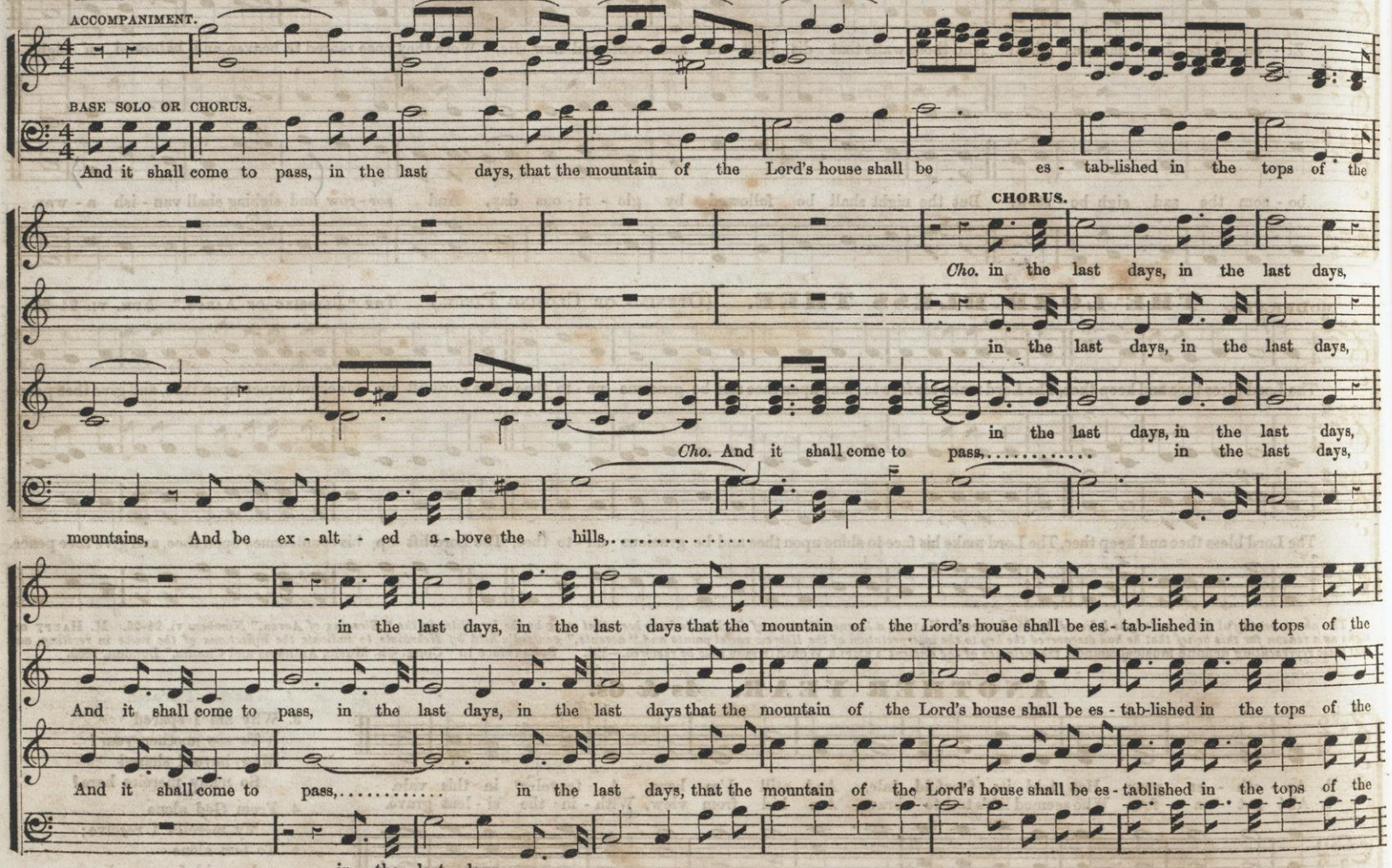
1. An - oth - er year Has told its fourfold tale, And still I'm here, A traveler in this vale.
2. Ah! not a few Who seemed life's toil to brave, Are hid from view, With - in the si - lent grave.

3. Why am I spared
To see another year?
Why have I shared
So many mercies here?

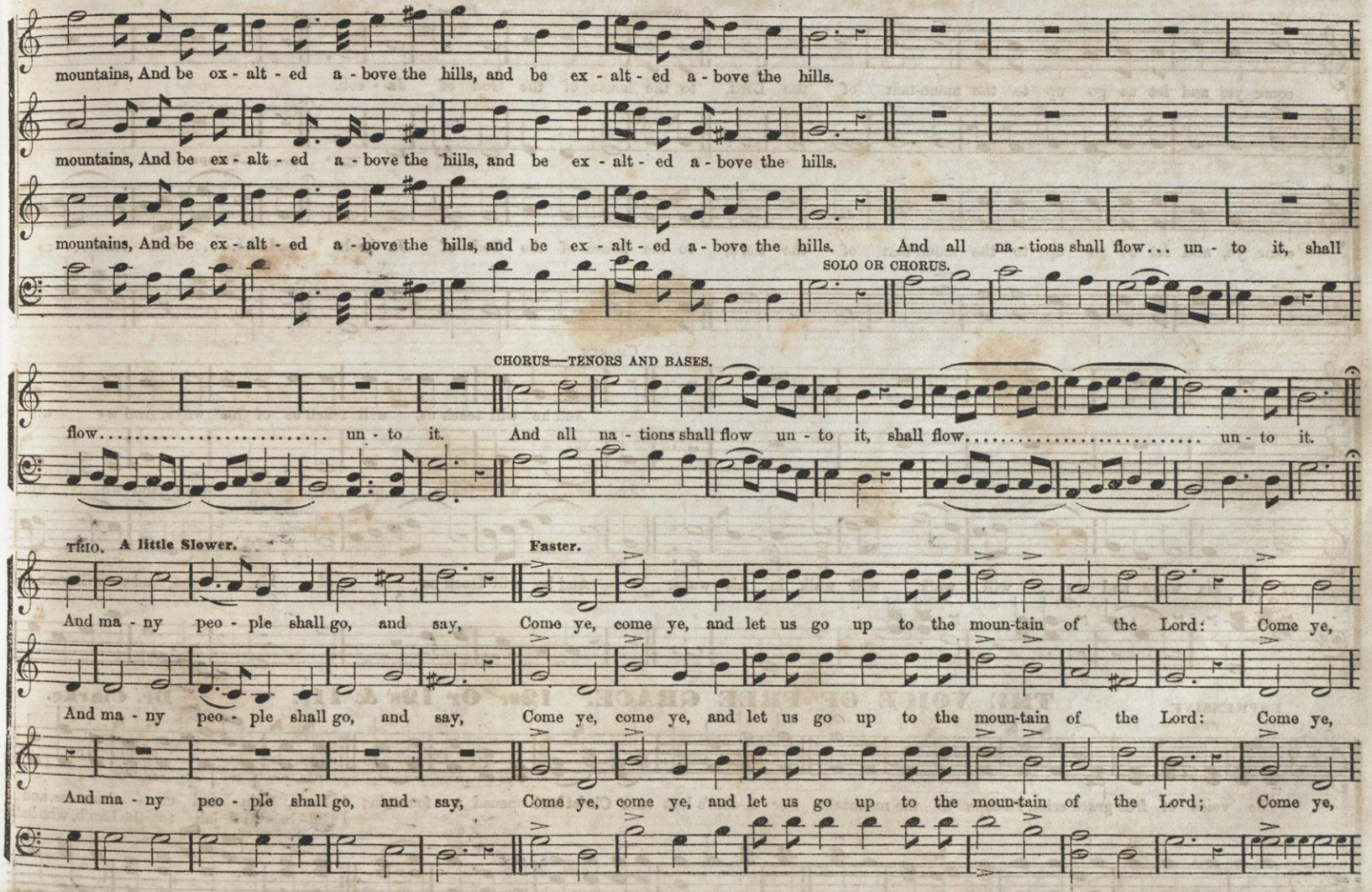
4. From God alone
My mercies I receive;
To him alone
I would for ever live.

290 AND IT SHALL COME TO PASS IN THE LAST DAYS. Anthem.*

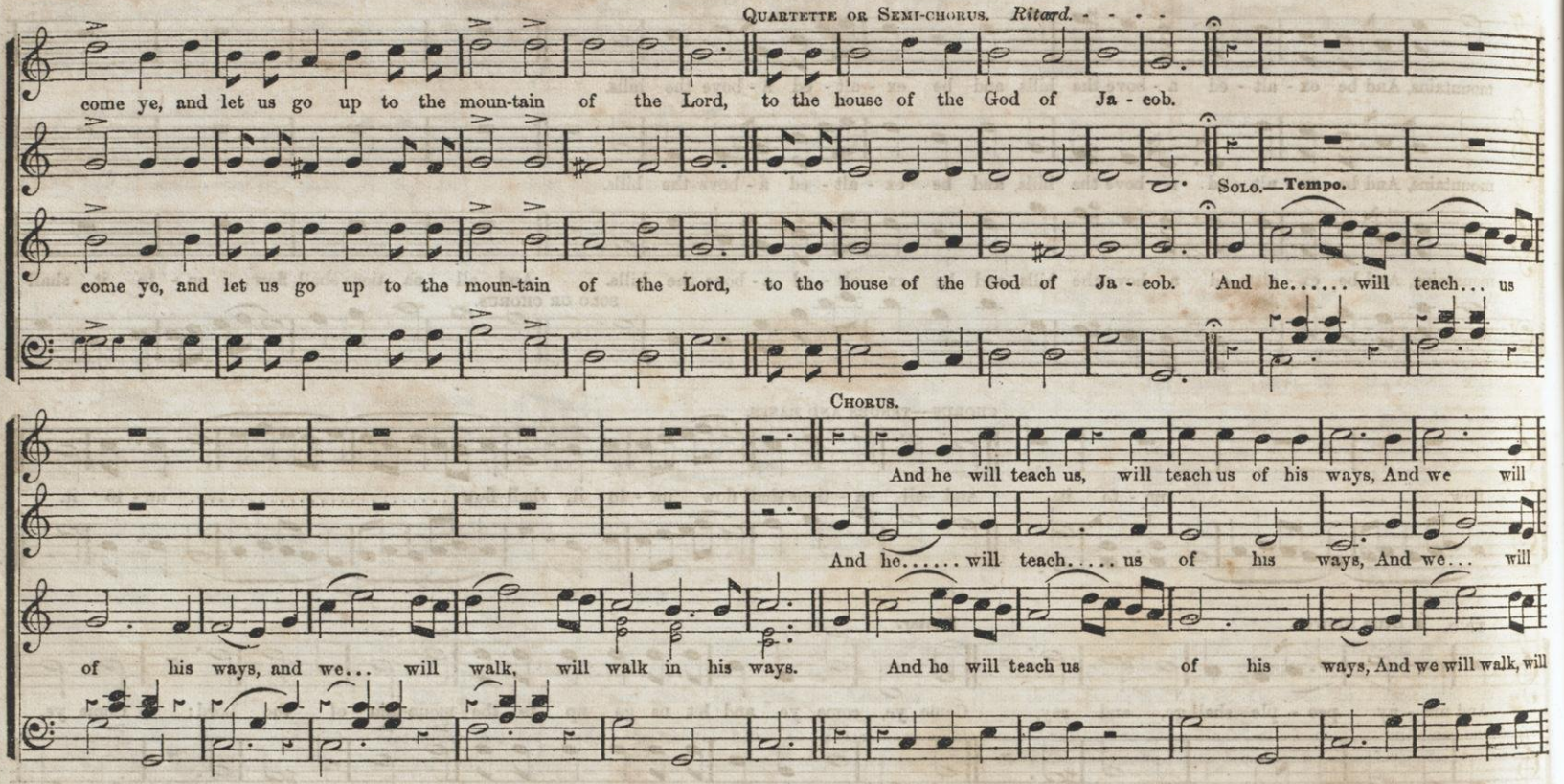
ALLEGRETTO—Bold and Spirited. SUITABLE FOR DEDICATION, ORDINATION, AND THE ORDINARY OCCASIONS OF PUBLIC WORSHIP. W. B. B.



* 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,

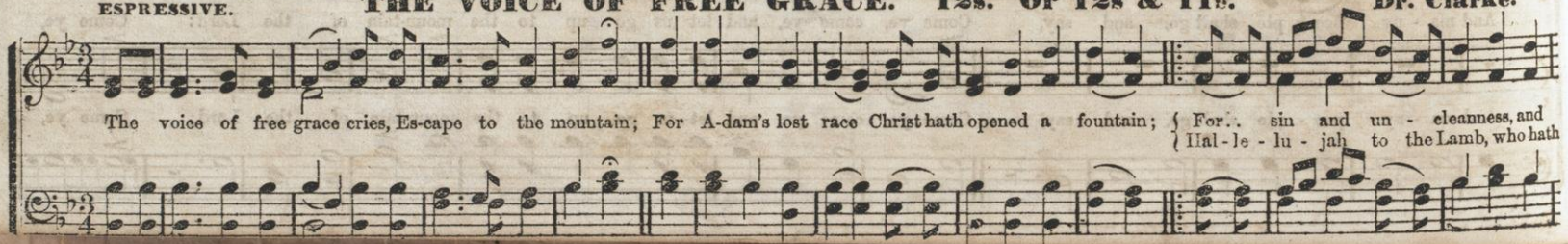
AND IT SHALL COME TO PASS. (Continued.)



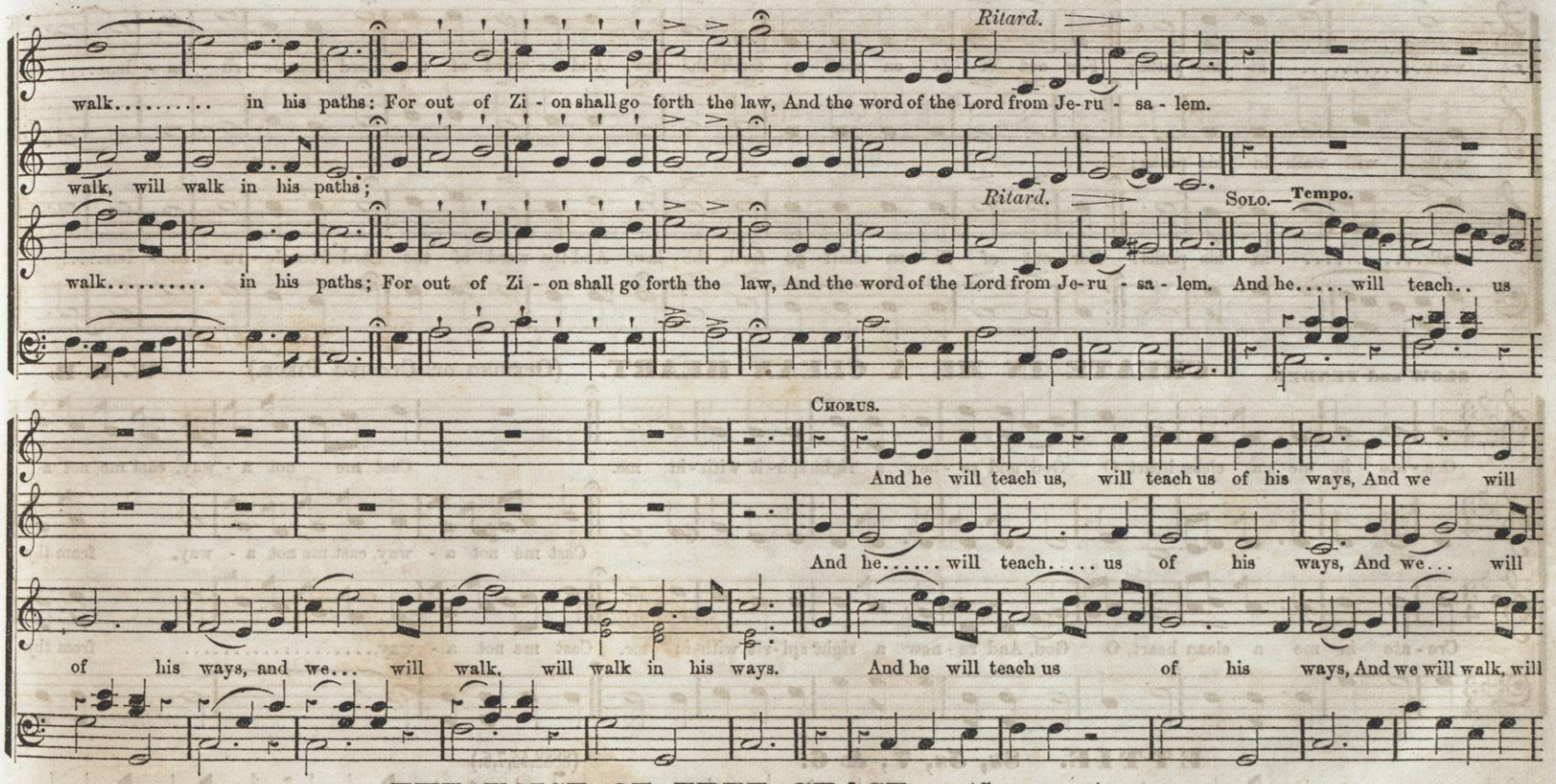
ESPRESSIVE.

THE VOICE OF FREE GRACE. 12s. Or 12s & 11s.

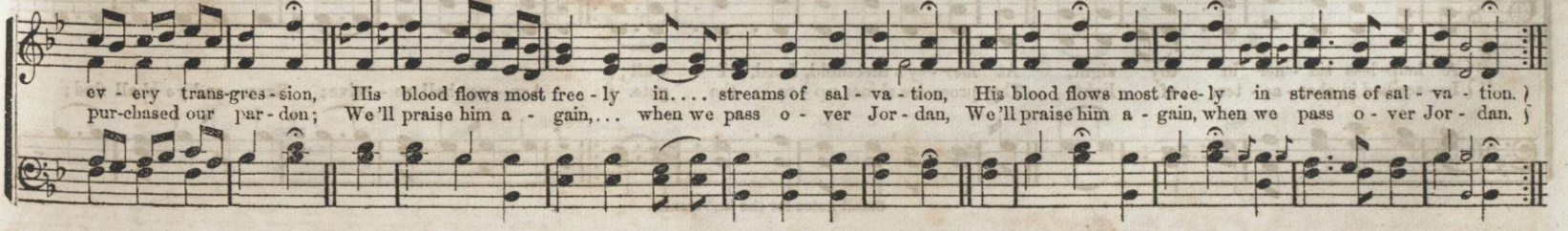
Dr. Clarke.



AND IT SHALL COME TO PASS. (Continued.)



THE VOICE OF FREE GRACE. (Concluded.)



AND IT SHALL COME TO PASS. (Concluded.)

walk..... in his paths; For out of Zi - on shall go forth the law, And the word of the Lord from Je - ru - sa - lem.....

walk, will walk in his paths;

walk..... in his paths: For out of Zi - on shall go forth the law, And the word of the Lord from Je - ru - sa - lem.....

SLOW and TENDER.

CREATE IN ME A CLEAN HEART. (Opening or Closing Piece.) W. B. B.

Cre - ate in me a clean heart, O God, and re - new a right spir - it with - in me. Cast me not a - way, east me not a-

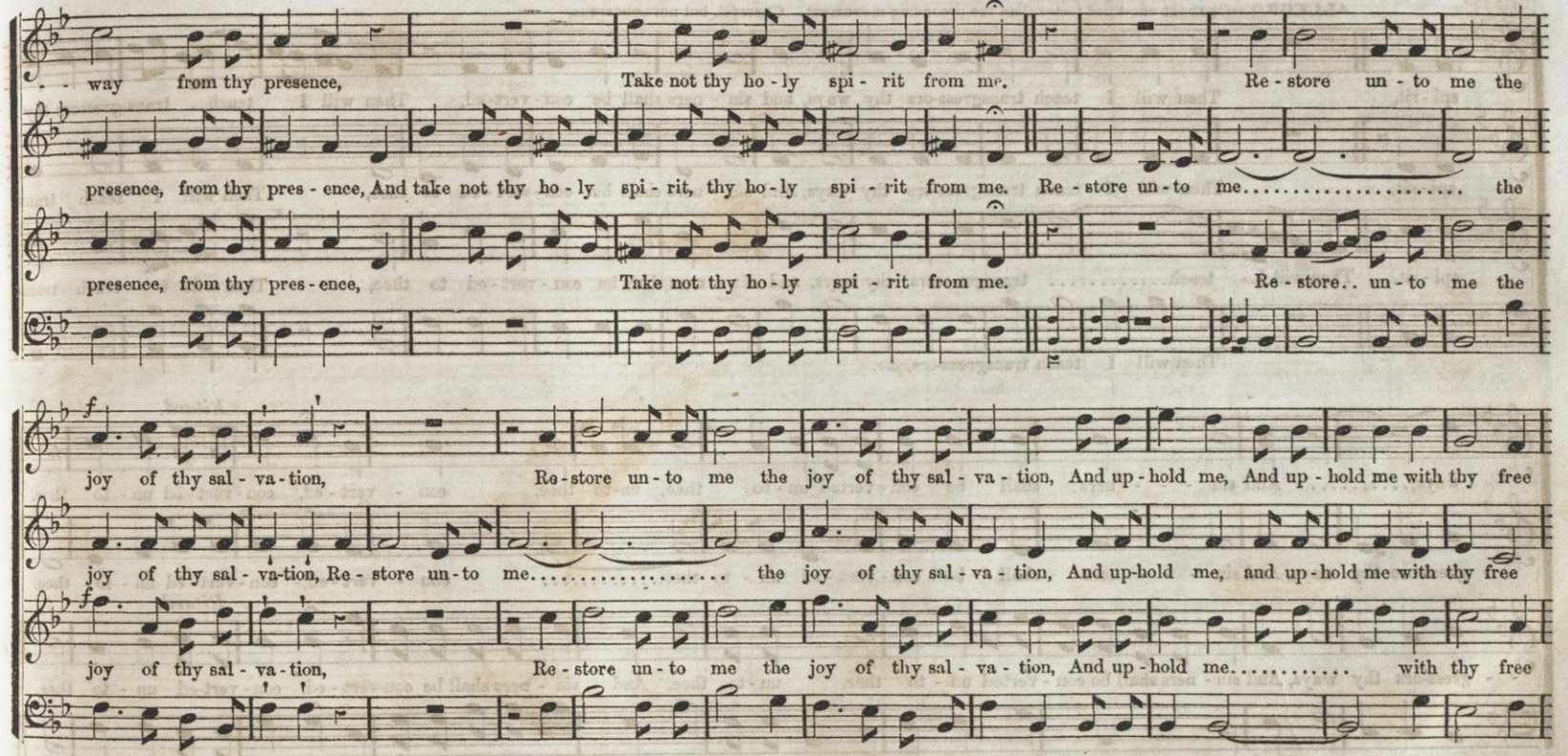
Cast me not a - way, cast me not a - way, from thy

Cre - ate in me a clean heart, O God, And re - new a right spi - rit with - in me. Cast me not a - way,..... from thy

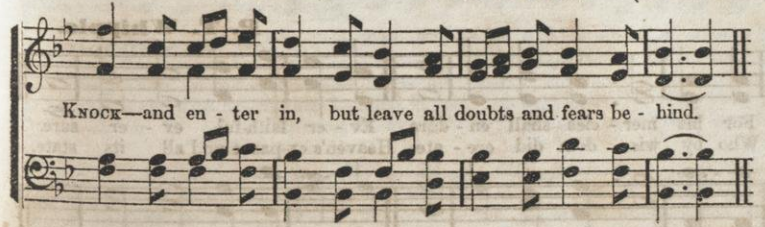
ETTIE. 8s, 5s, 7, & 6. (8888,55,7,6.)

1. { A help - less sin - ner in thy sight, At mer - cy's threshold, Lord, I wait; }
{ In - scribed in char - ac - ters of light, Thy prom - ise shines up - on the gate. } Ask—ye shall re - ceive; Seek—and ye shall find;

Small notes for the last stanza.



ETTIE. (CONCLUDED.)



2.

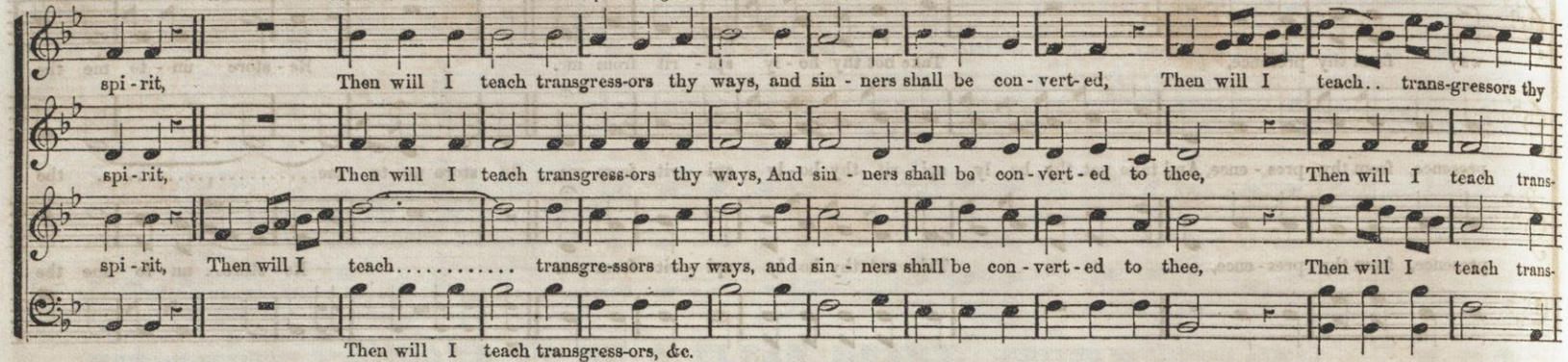
I ASK thy boundless grace to share,
I SEEK for pardon through thy blood,
I KNOCK by earnest, fervent prayer,
Lord, hear, and answer me for good.
"ASK—ye shall receive,
SEEK—and ye shall find,
KNOCK—and enter in, but leave
All doubts and sins behind."

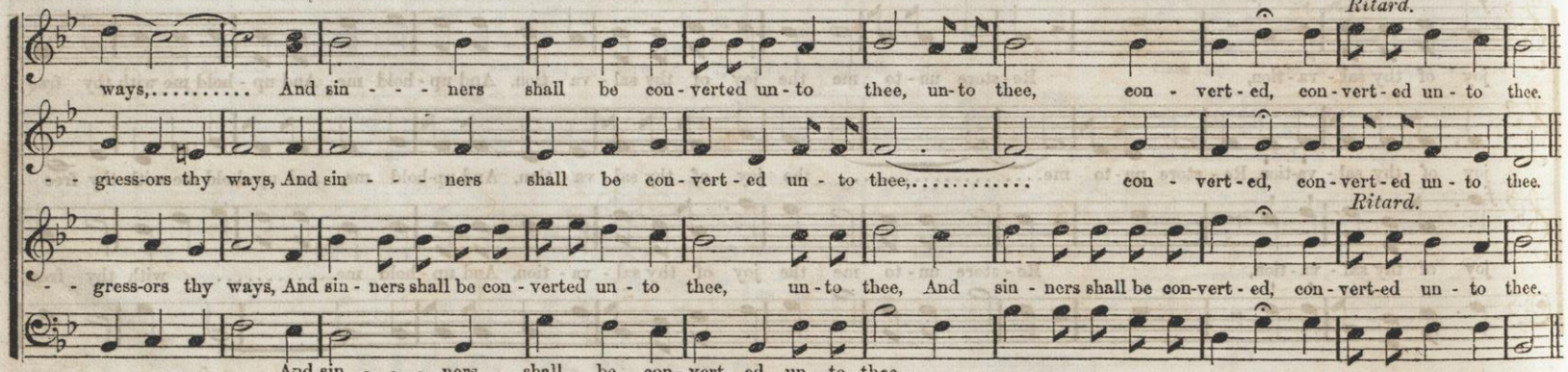
3.

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.)

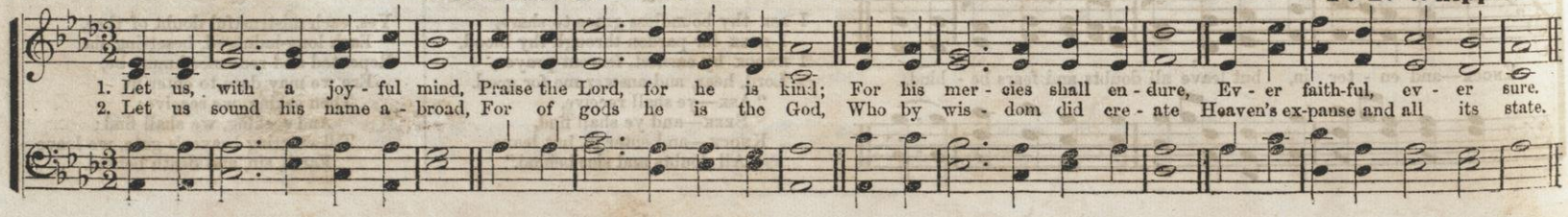
ALLEGRO.—Or about one-third faster than the preceding movement. Cheerful, but not boisterous.





GREENE. 7s.

P. T. Whipple.



INVOCATION. Opening Piece.

J. M. Pelton.

O thou who dwell'st in Heav'n above, Thou God of grace and boundless love, To Thee our off'rings now we bring; Help us, O Lord, thy praise to sing,

O Thou who dwell'st in Heav'n above, Thou God of grace and boundless love, To Thee our off'rings now we bring; Help us, O Lord, thy praise to sing,

Help us, O Lord, to hear thy word, And to us all thy peace afford. Help us, O Lord, to hear thy word, And to us all thy peace afford.

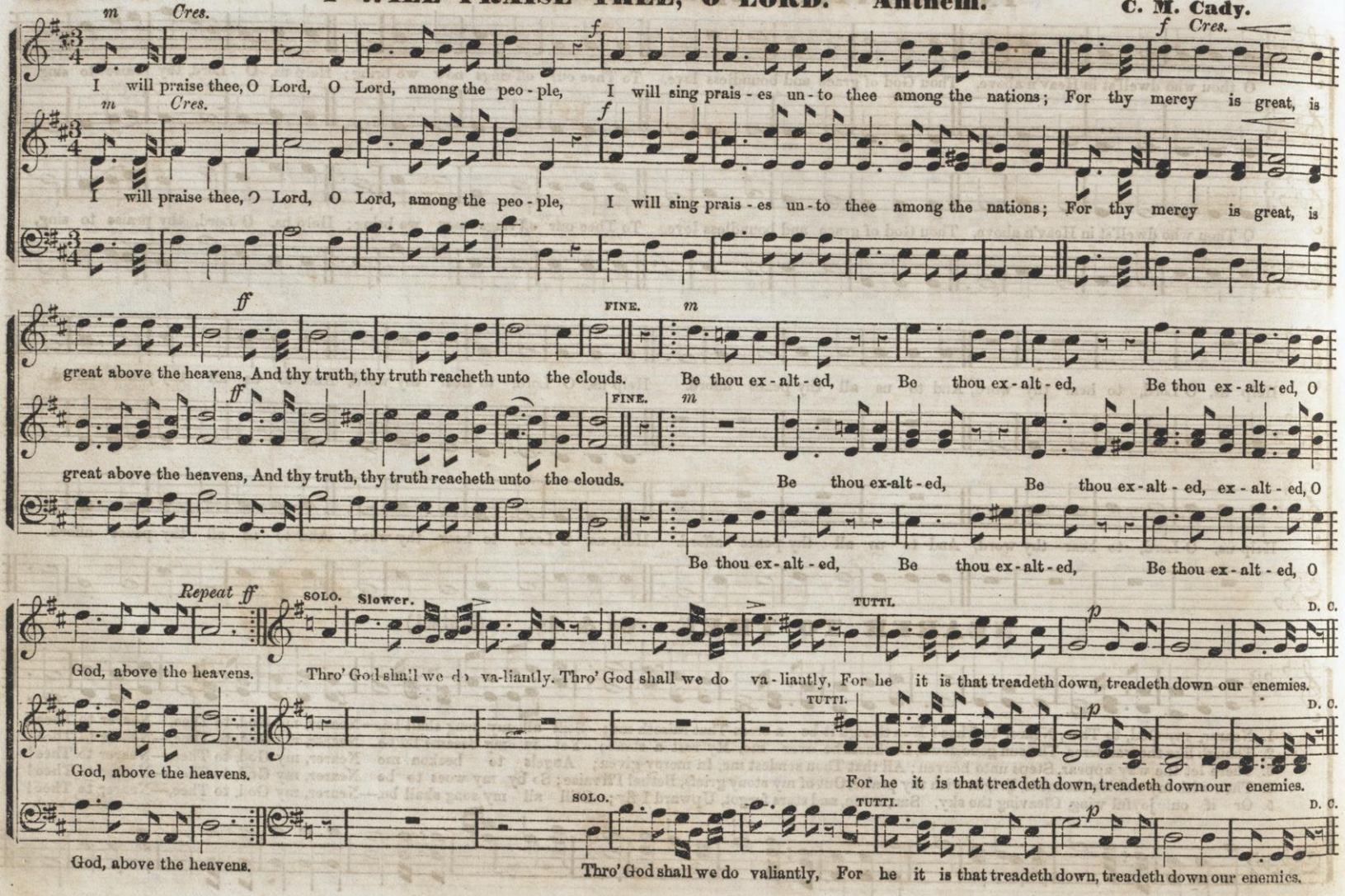
Help us, O Lord, to hear thy word, And to us all thy peace afford. Help us, O Lord, to hear thy word, And to us all thy peace afford.

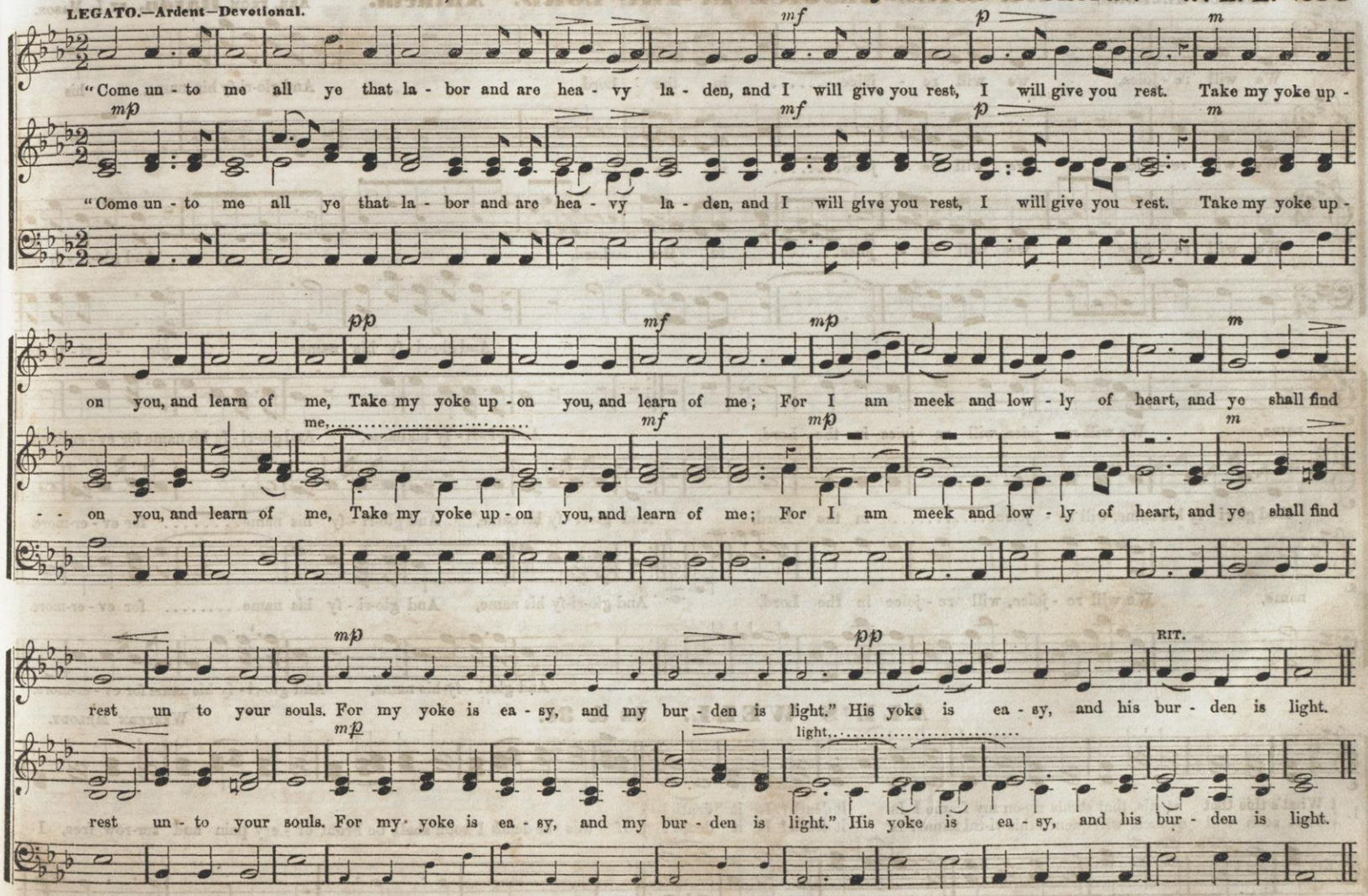
NEARER TO THEE. 6s & 4s. (64,64,664.)

1. Nearer, my God, to Thee, Nearer to Thee! E'en though it be a cross That raiseth me; Still all my song shall be,—Nearer, my God, to Thee, Nearer to Thee!
2. Though like the wanderer, The sun gone down, Darkness be over me, My rest a stone; Yet in my dreams I'd be Nearer, my God, to Thee,—Nearer to Thee!
3. There let the way appear, Steps unto heaven; All that Thou sendest me, In mercy given; Angels to beckon me Nearer, my God, to Thee,—Nearer to Thee!
4. Then with my waking thoughts, Bright with thy praise, Out of my stony griefs, Bethel I'll raise; So by my woes to be Nearer, my God, to Thee,—Nearer to Thee!
5. Or if on joyful wing, Cleaving the sky, Sun, moon, and stars forgot, Upward I fly; Still all my song shall be,—Nearer, my God, to Thee,—Nearer to Thee!

I WILL PRAISE THEE, O LORD. Anthem.

C. M. Cady.

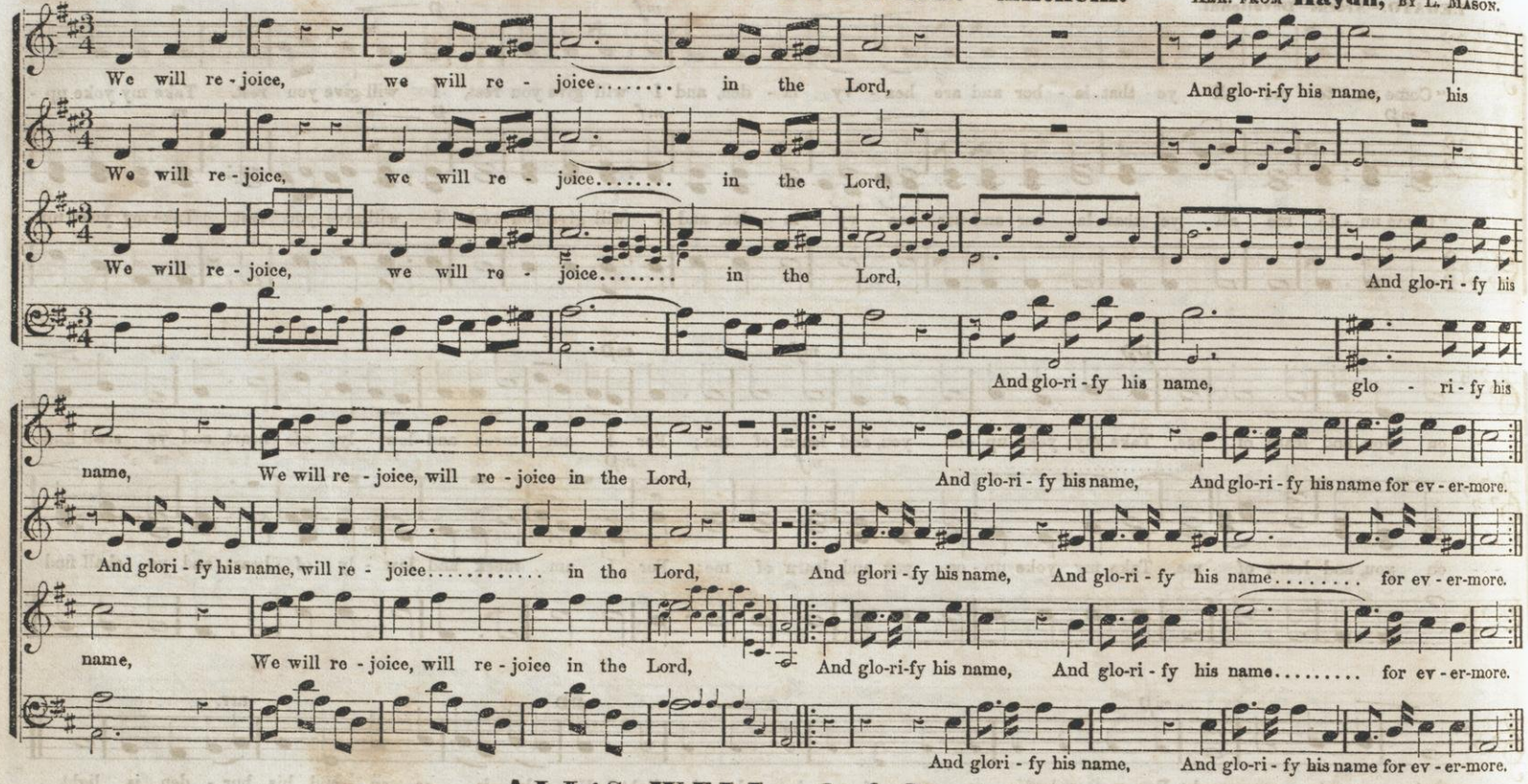



LEGATO.—Ardent—Devotional.
"Come un - to me all ye that la - bor and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up -
"Come un - to me all ye that la - bor and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up -
on you, and 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
me,
- - 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
RIT.
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.
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.

CHORUS—ALLEGRO.

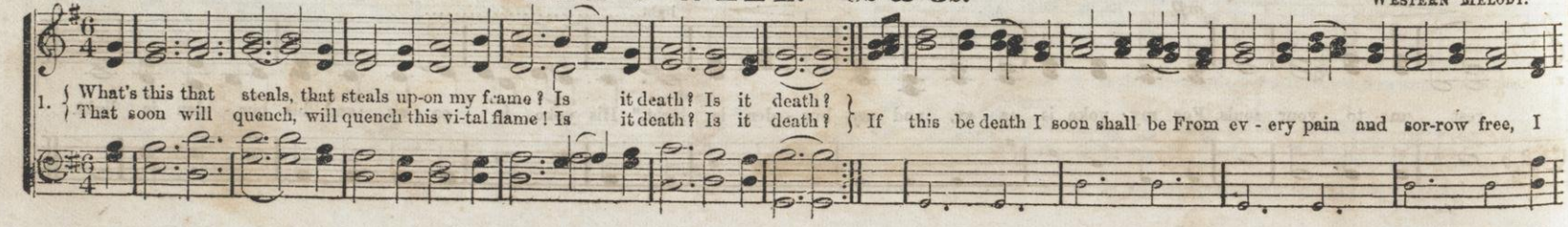
WE WILL REJOICE IN THE LORD. Anthem.

ARR. FROM **Haydn**, BY L. MASON.

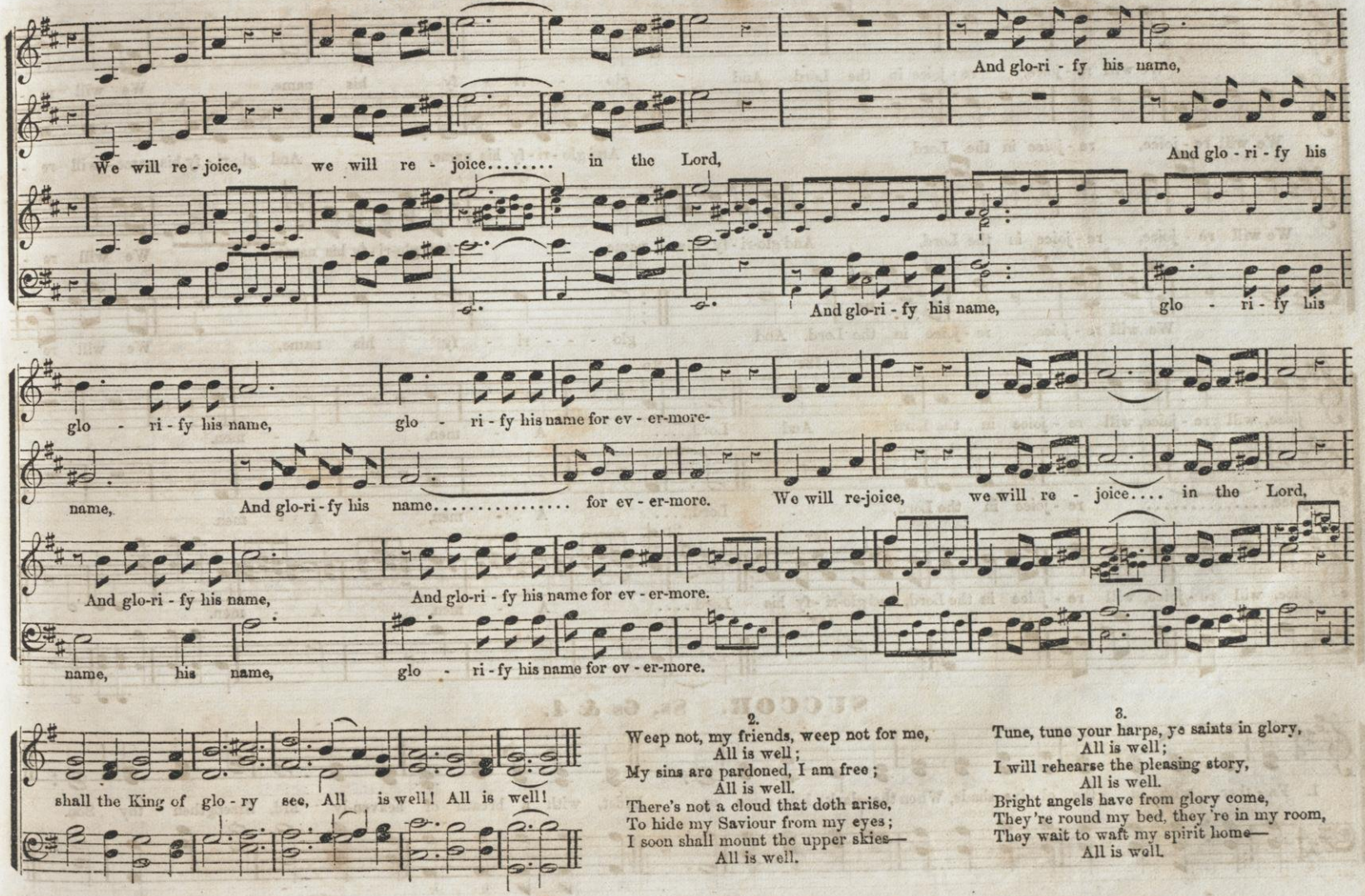


ALL'S WELL. 8s & 3s.

WESTERN MELODY.



WE WILL REJOICE IN THE LORD. (CONTINUED.)



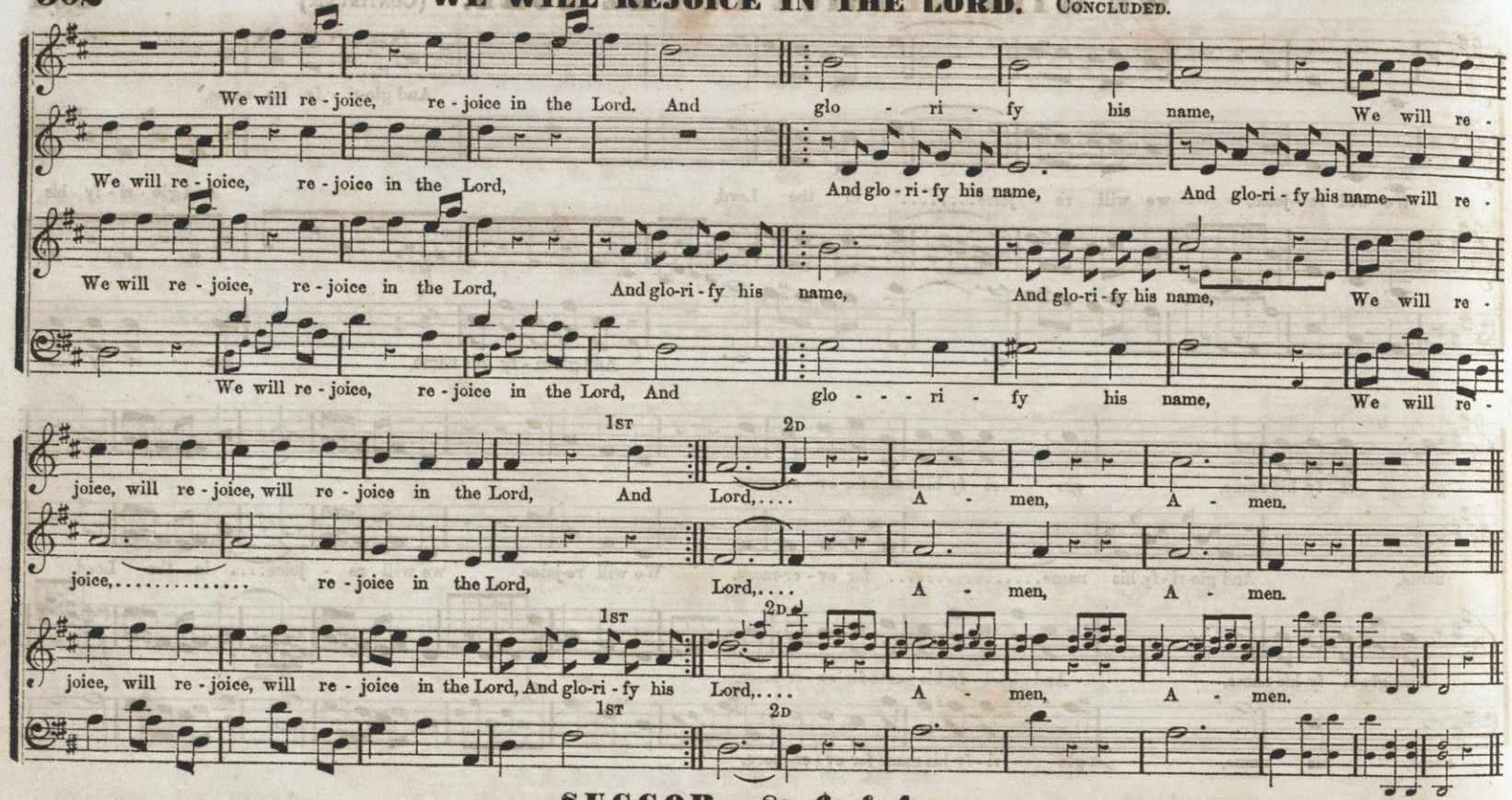
2.

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.

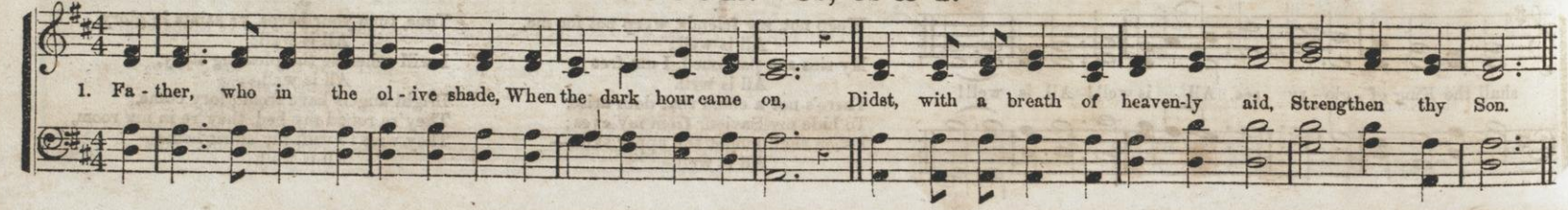
3.

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.



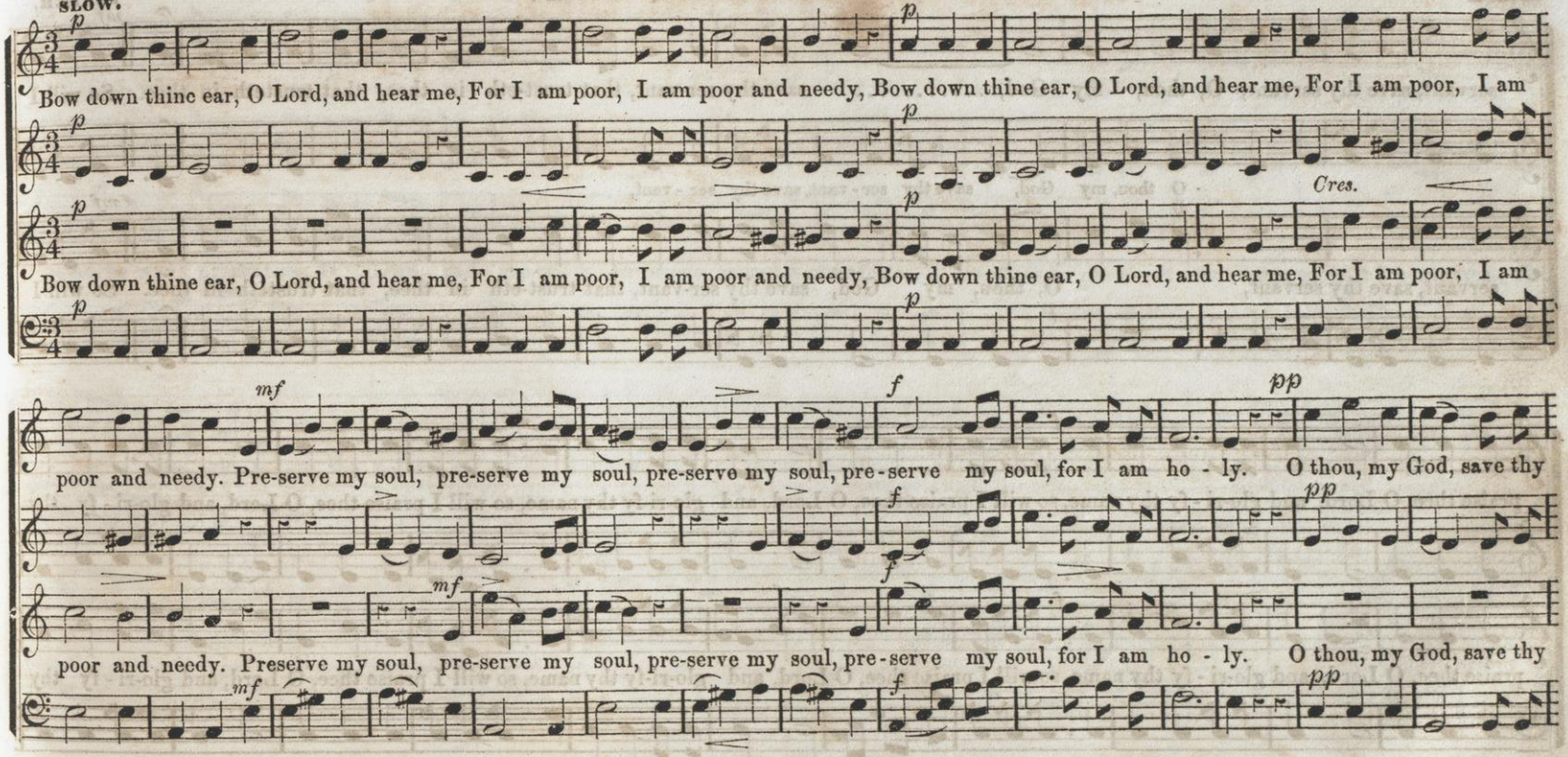
SUCCOR. 8s, 6s & 4.



BOW DOWN THINE EAR.

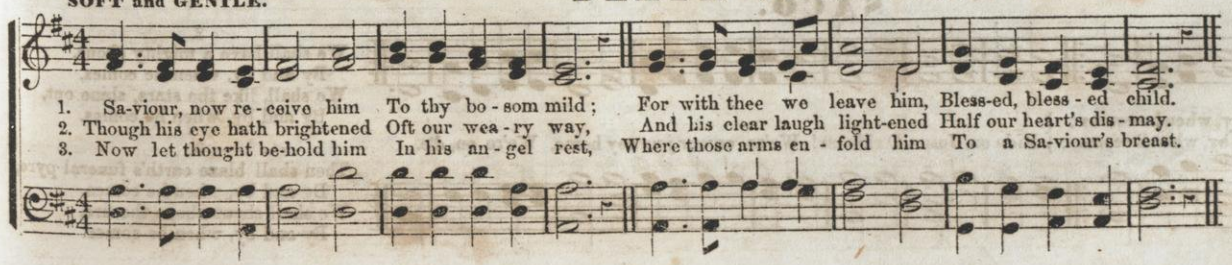
Aug. Kreissmann.

SLOW.



DEATH OF A CHILD.

SOFT and GENTLE.



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

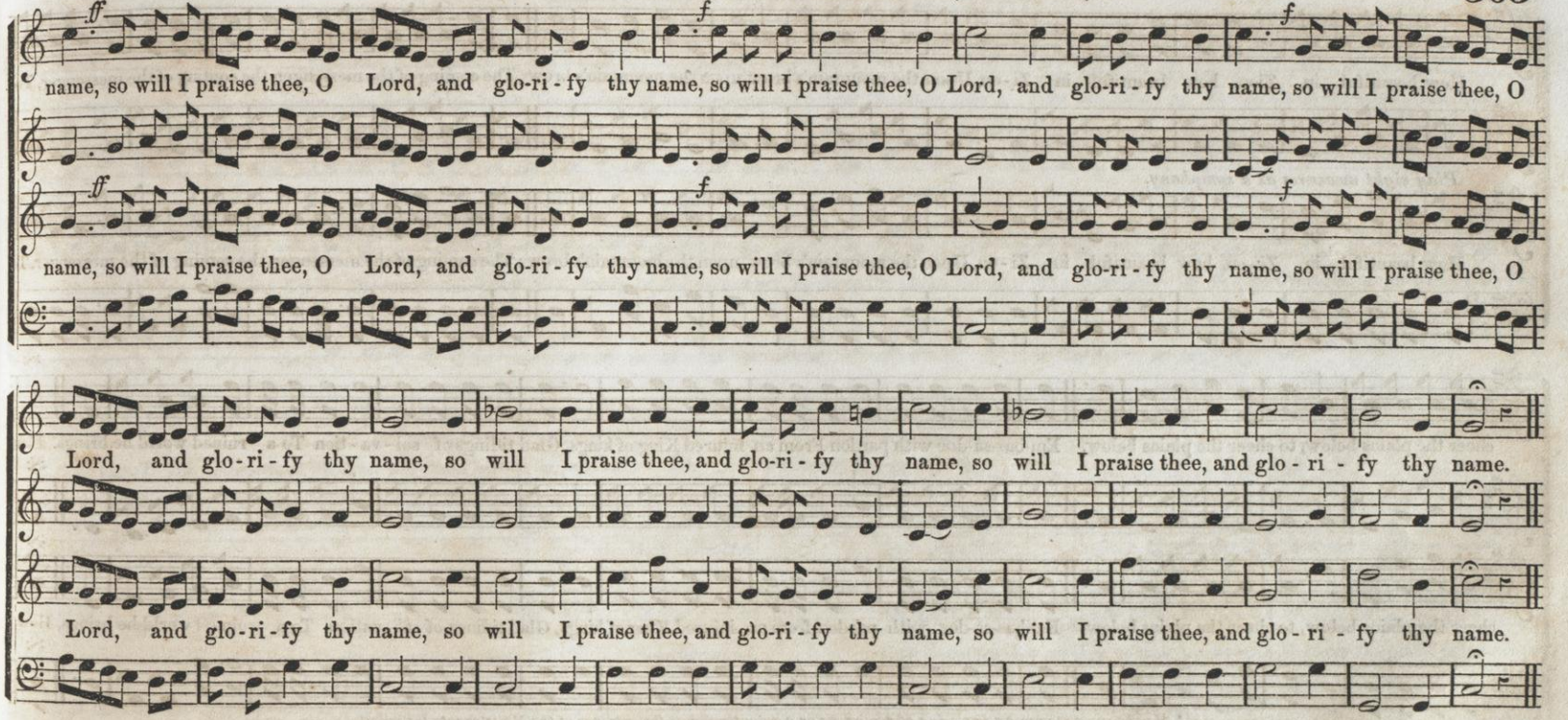
praise thee, O Lord, and glo-ri - fy thy name, so will I praise thee, O Lord, and glo-ri-fy thy name, so will I praise thee, O Lord, and glo-ri - fy thy

SACO.

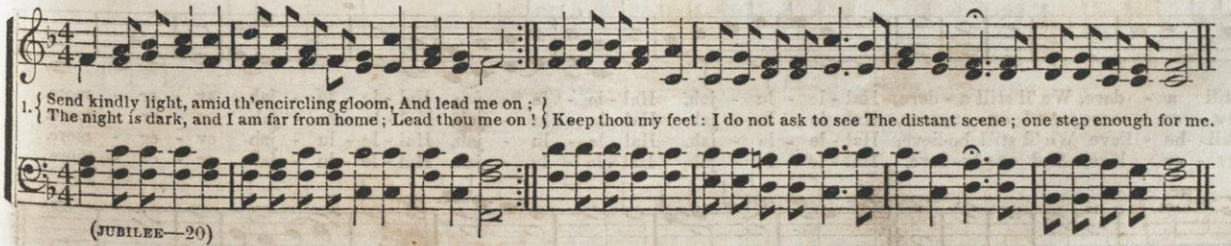
1. { We shall see a light appear, By and by, when he comes ; } Ride on, Jesus, O ride on! We're on our journey home, We're on, &c.
{ We shall see him full and clear, By and by, when he comes; }

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.



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 !

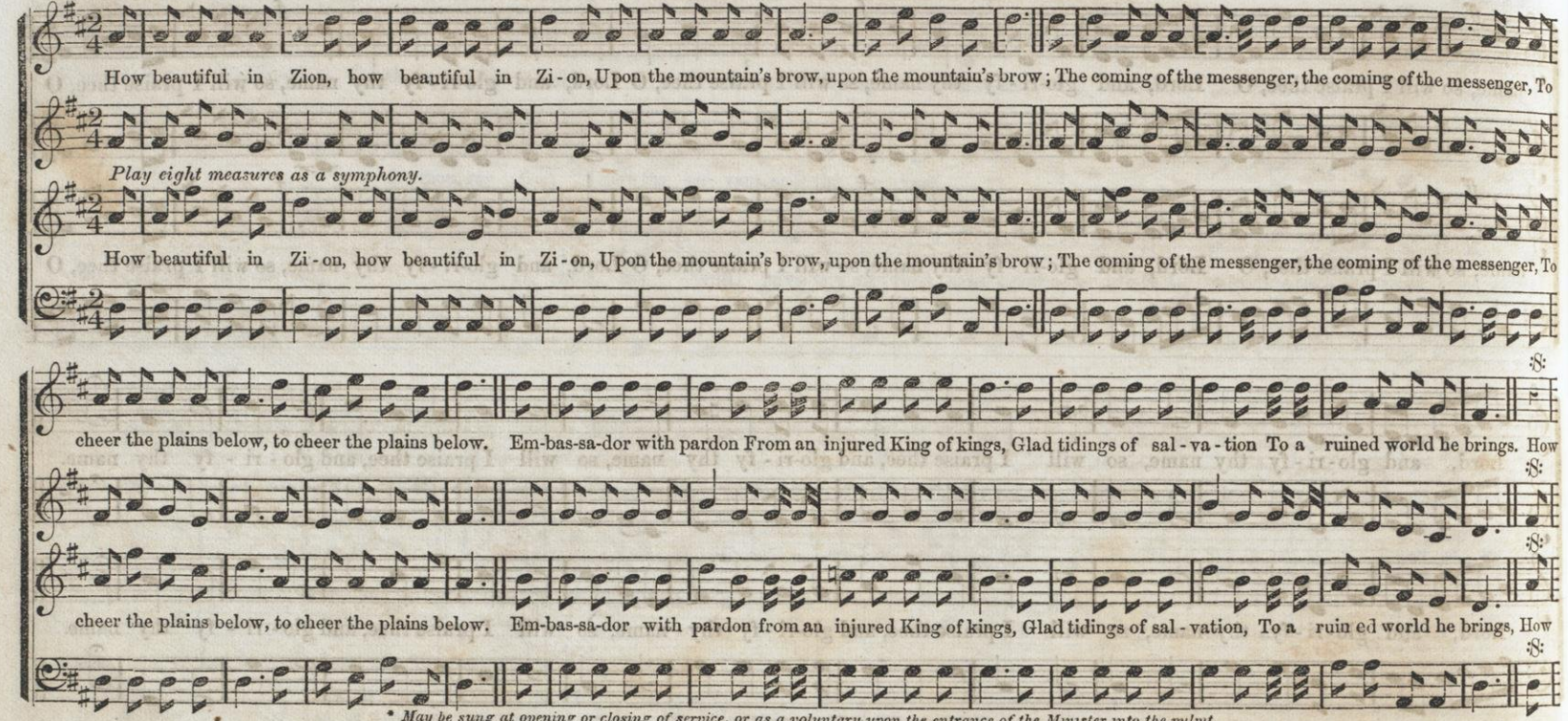
3.

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.

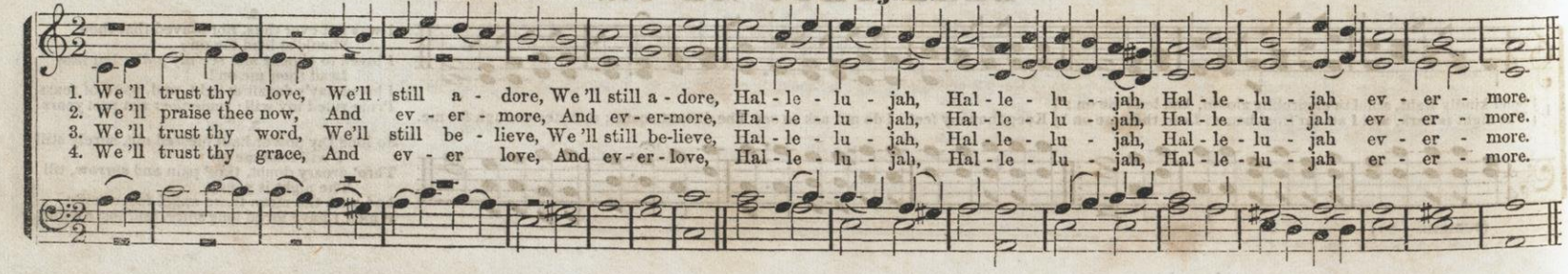
HOW BEAUTIFUL IN ZION.*

W. B. B.

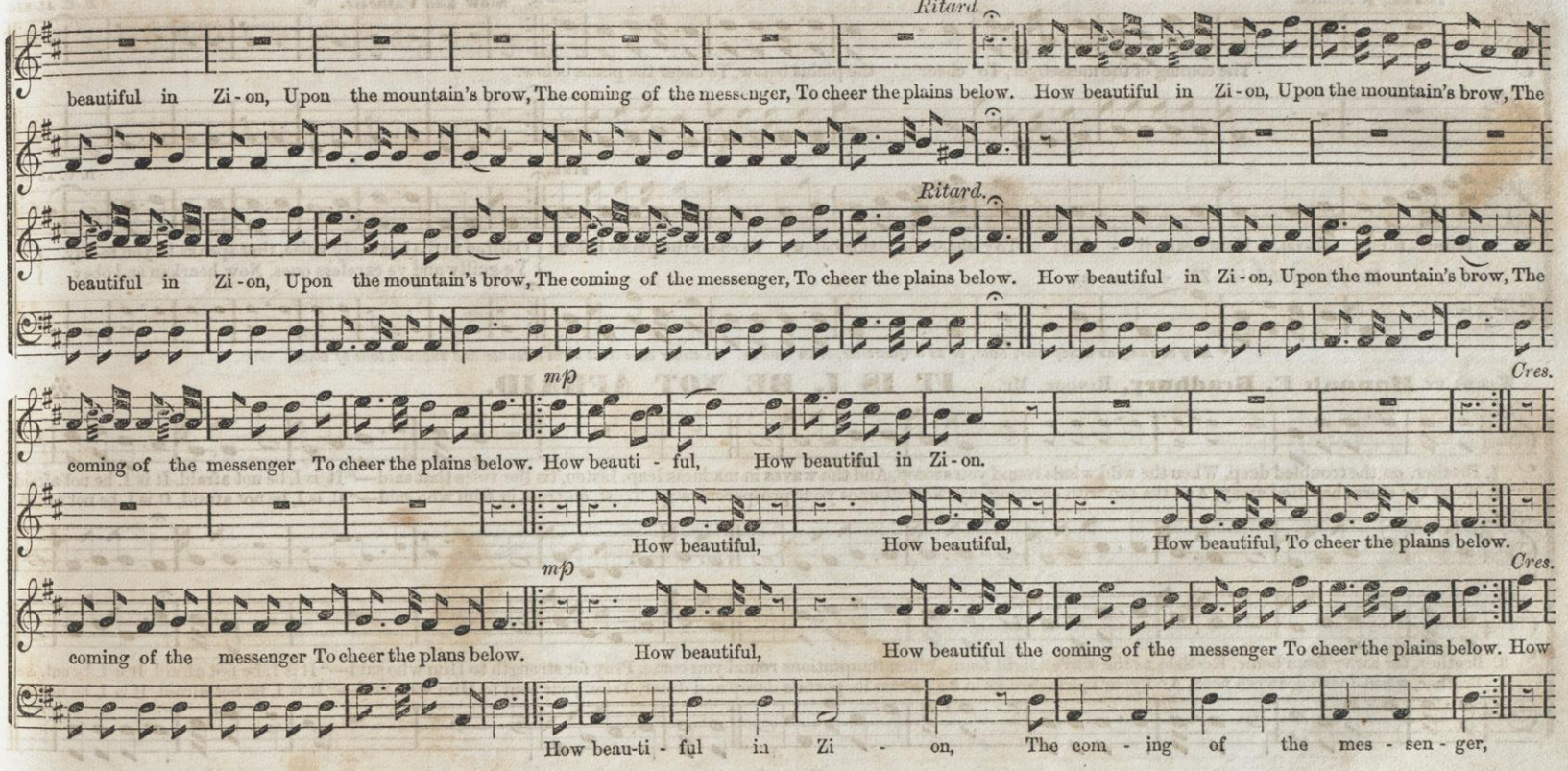


* *May be sung at opening or closing of service, or as a voluntary upon the entrance of the Minister into the pulpit.*

WE'LL TRUST. Hallelujah.

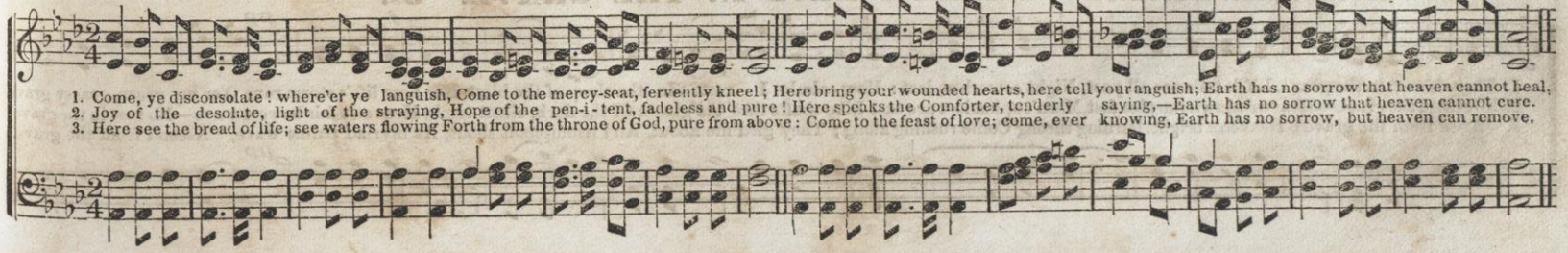


HOW BEAUTIFUL IN ZION. (CONTINUED.)



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.

beauti-ful in Zi-on, How beau-ti-ful To cheer the plains below, To cheer the plains below.

How beautiful in Zi - - - on,

{ O listen to the heavenly voice, that speaks to you to-day,
Ye guilty and ye careless ones, Now hearken and obey. }

* *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.

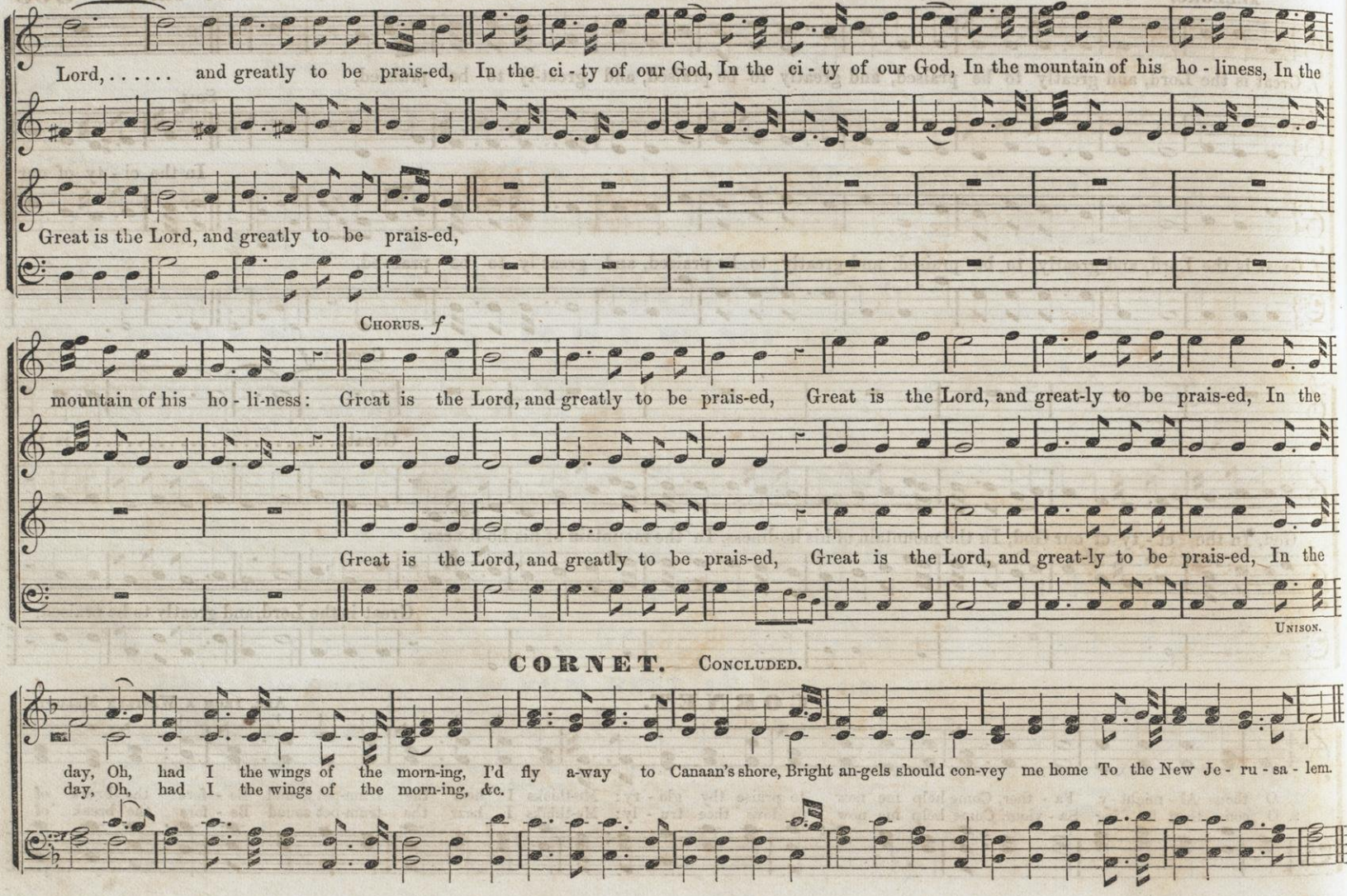
Great is the Lord, and greatly to be praised,

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.

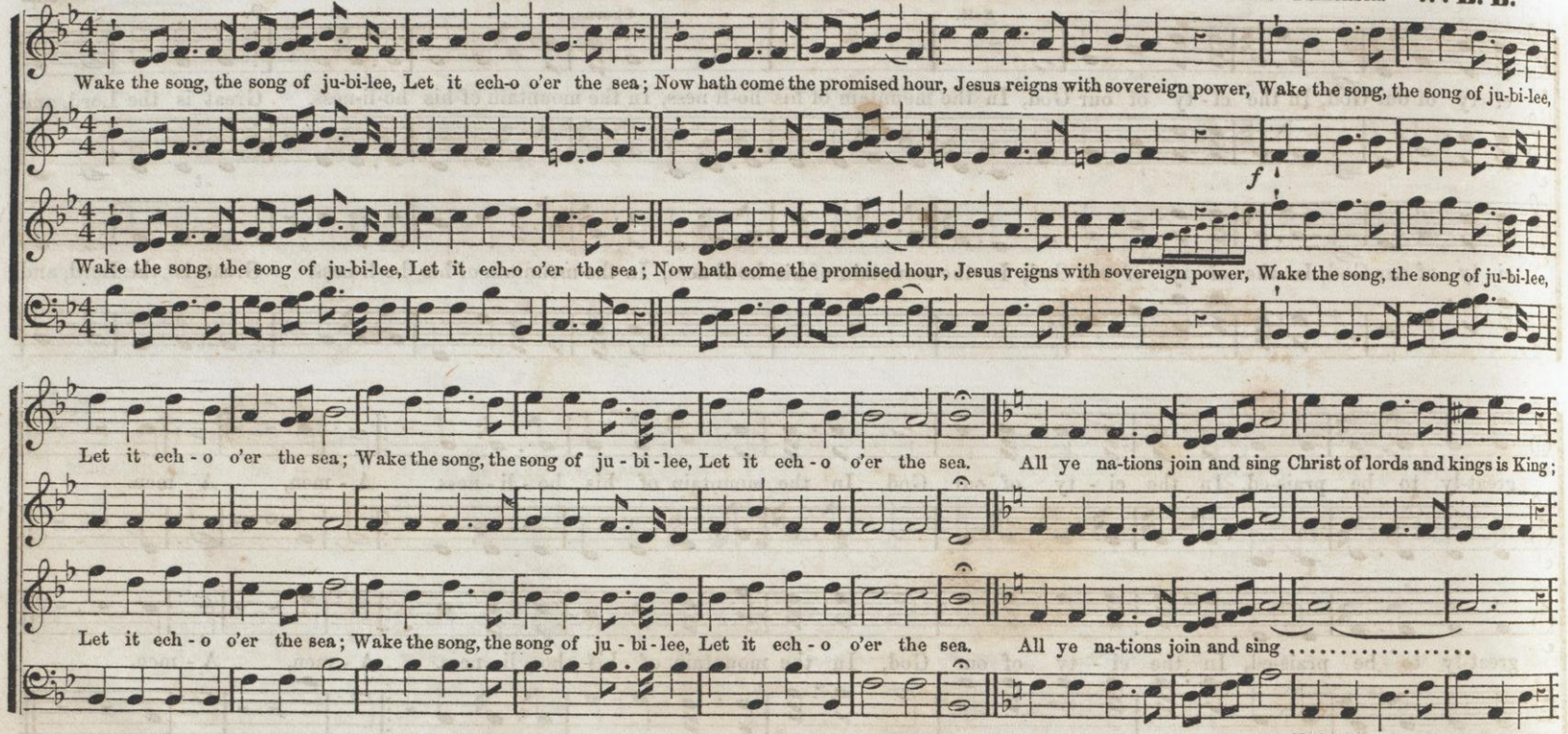
HIDING-PLACE. L. M.

"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.

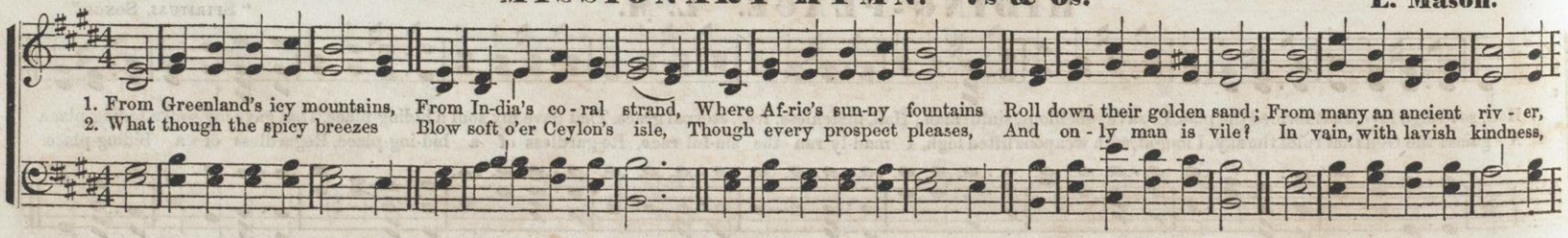
WAKE THE SONG OF JUBILEE. Chorus.

From "Psalmista." W. B. B.

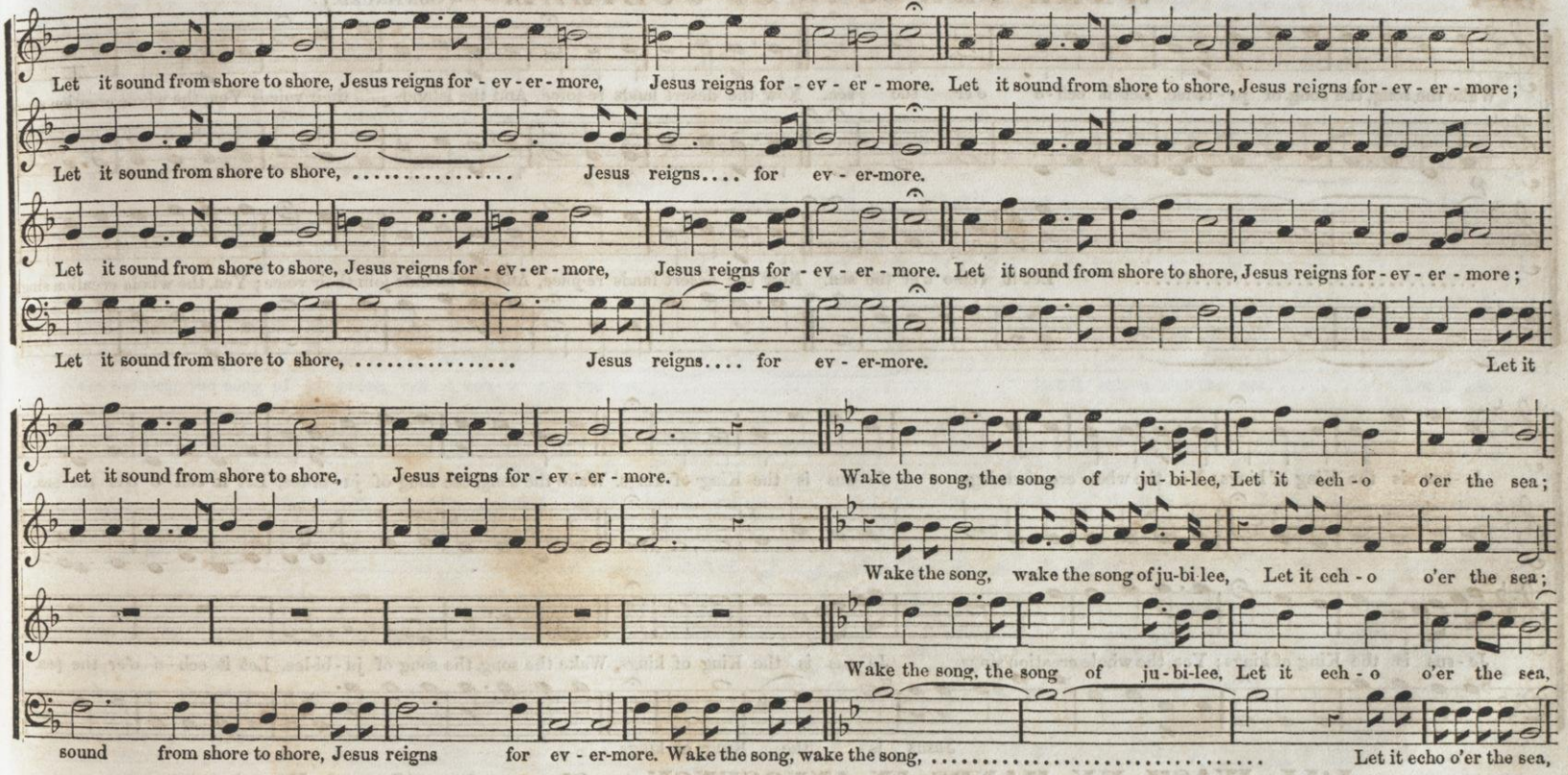


MISSIONARY HYMN. 7s & 6s.

L. Mason.



WAKE THE SONG. (Continued.)



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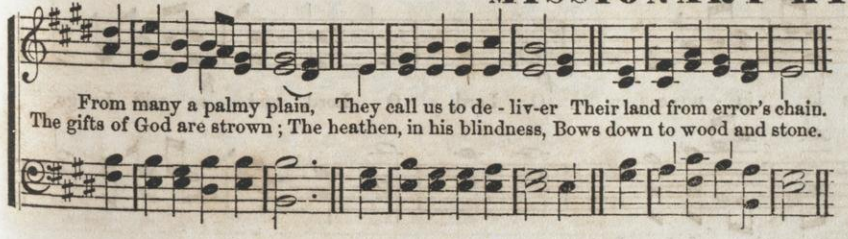


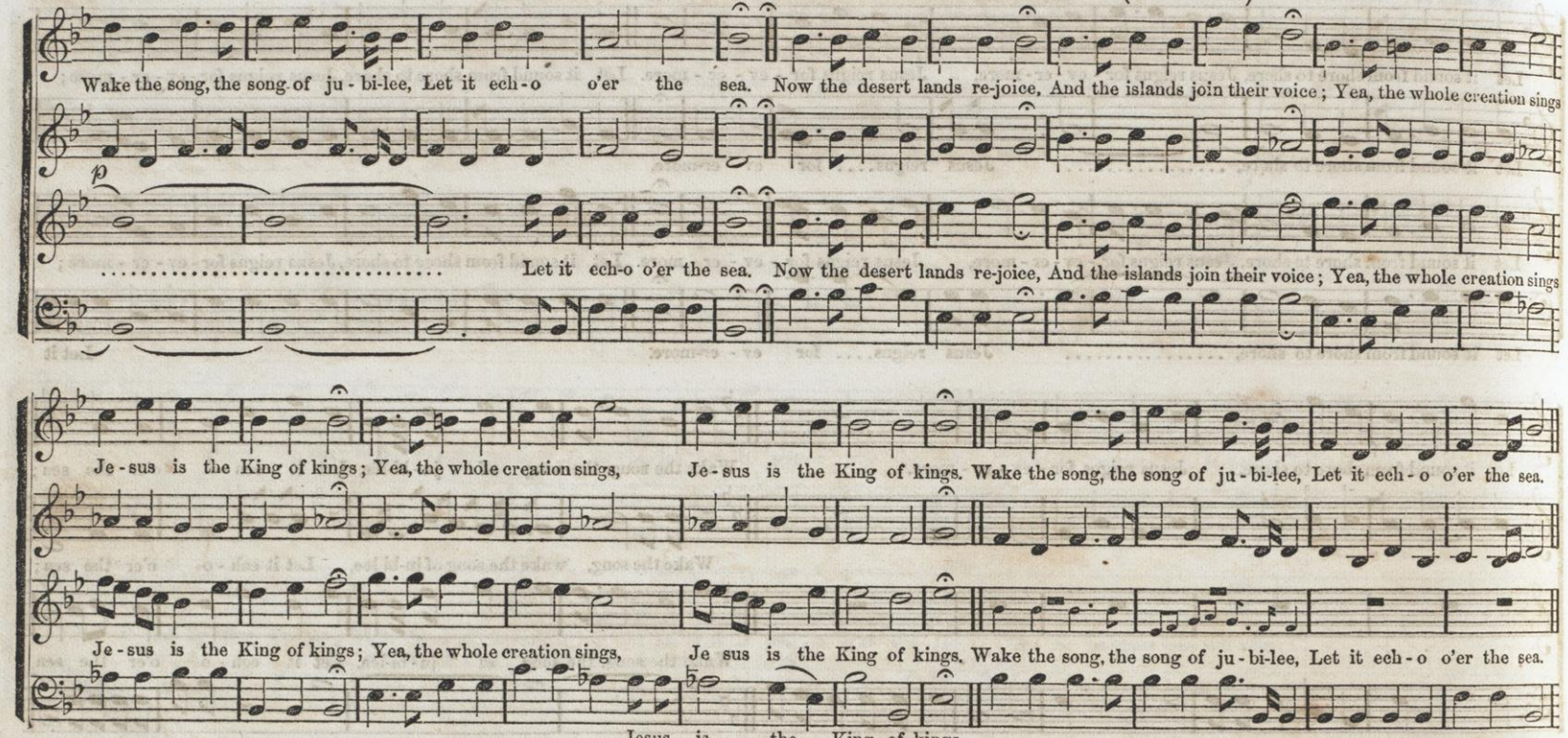
3.

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.

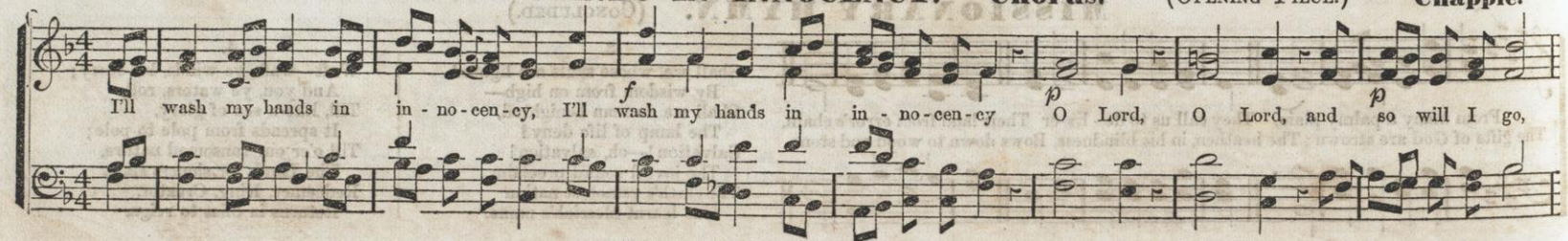
4.

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.)

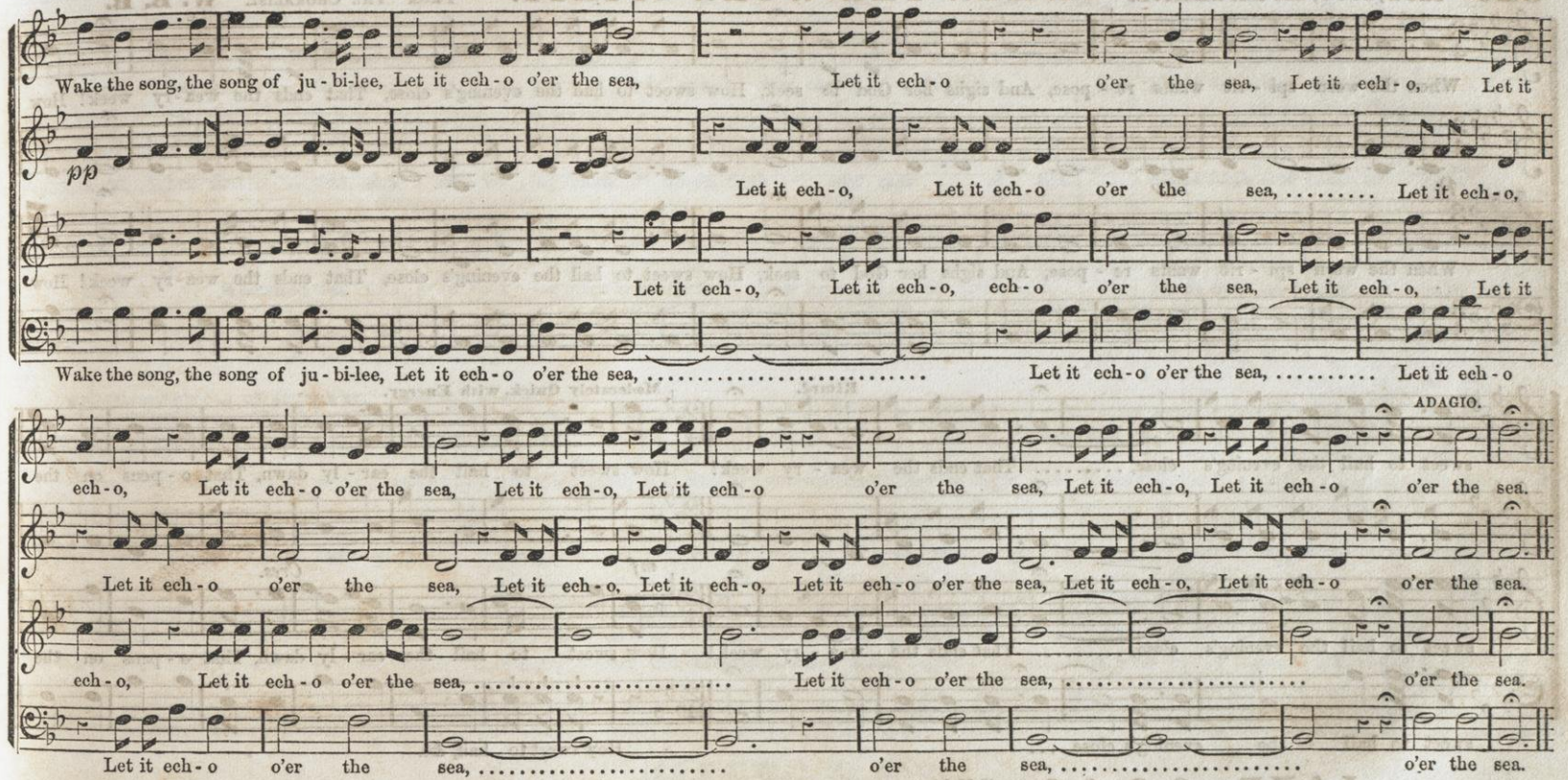


I'LL WASH MY HANDS IN INNOCENCY. Chorus.* (Opening Piece.) Chapple.

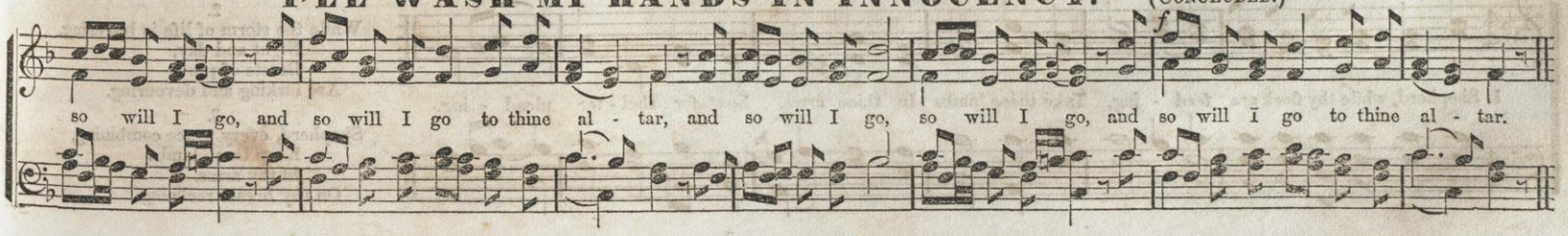


* *The Base and Soprano may be sung first as a Duet.*

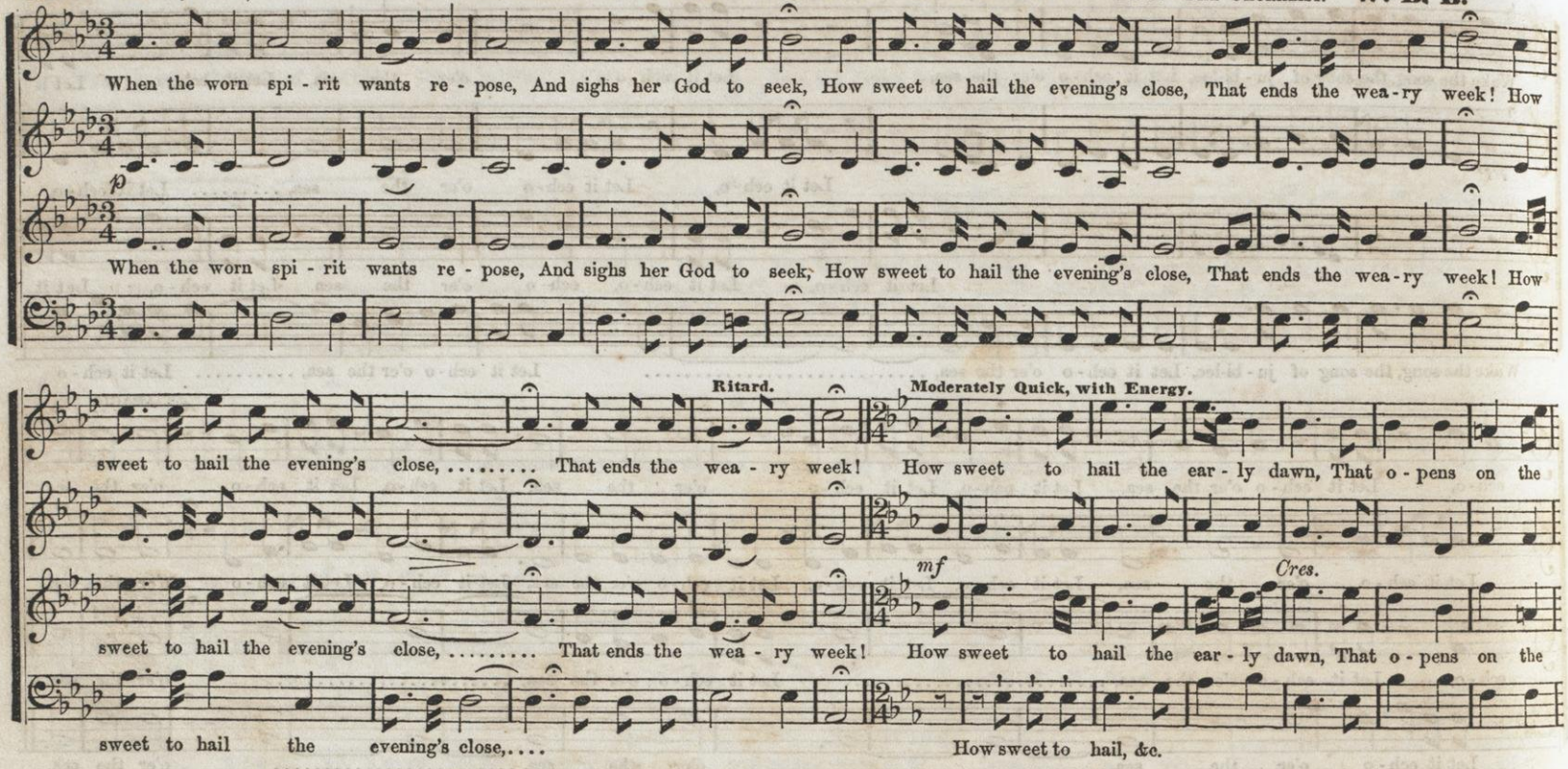
WAKE THE SONG OF JUBILEE. (Concluded.)



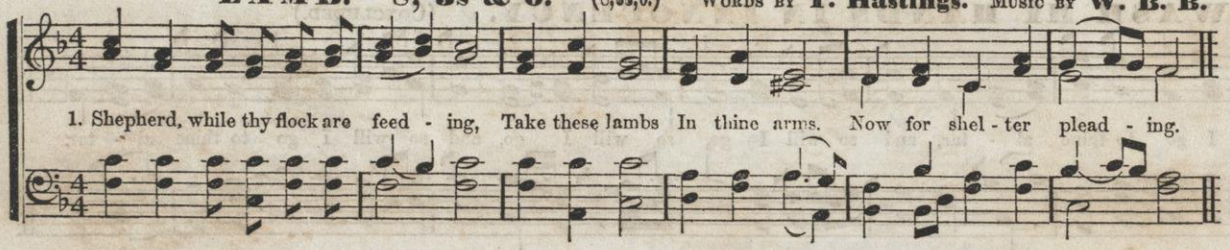
I'LL WASH MY HANDS IN INNOCENCY. (Concluded.)



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

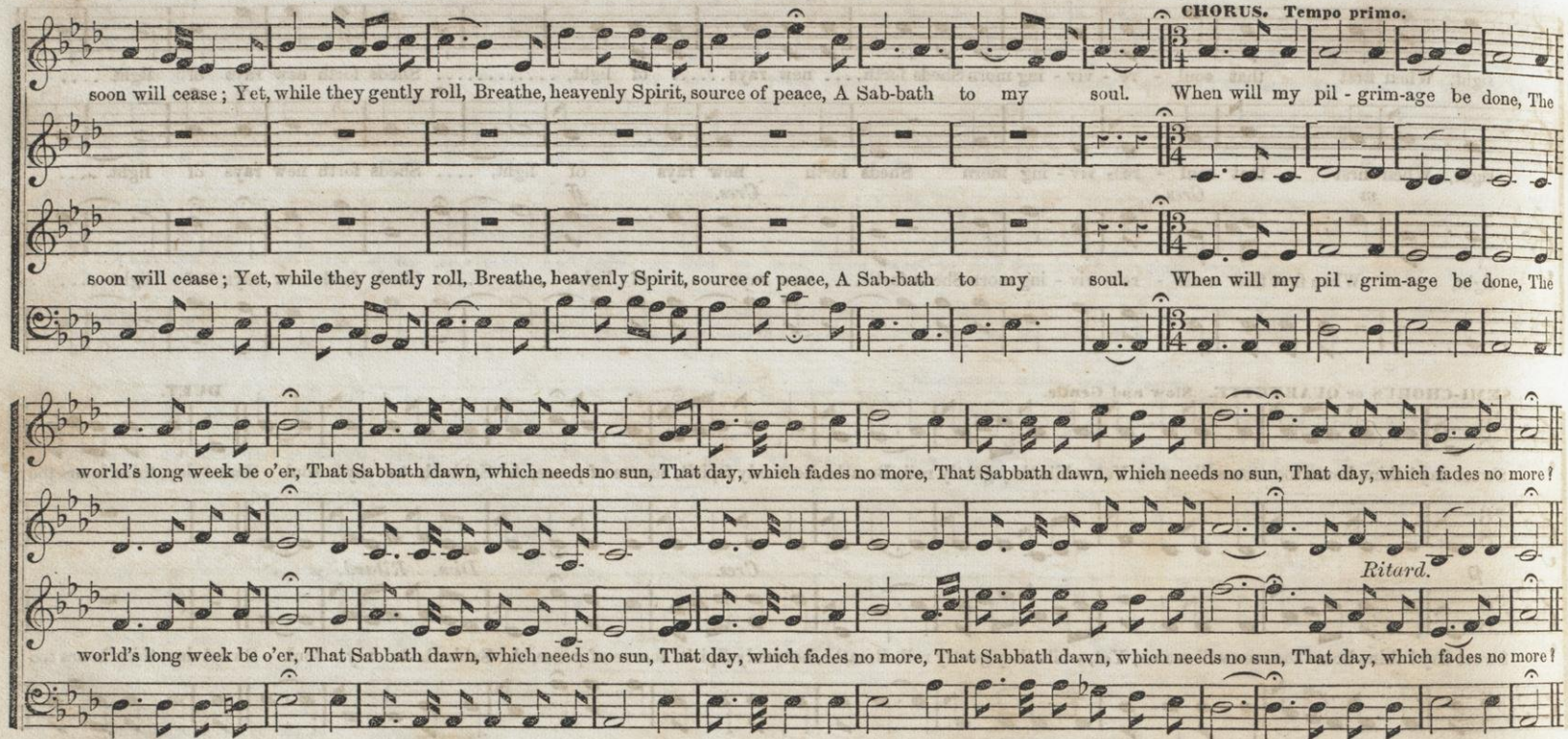
p *Cres.* *Dim.* *Ritard.*

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

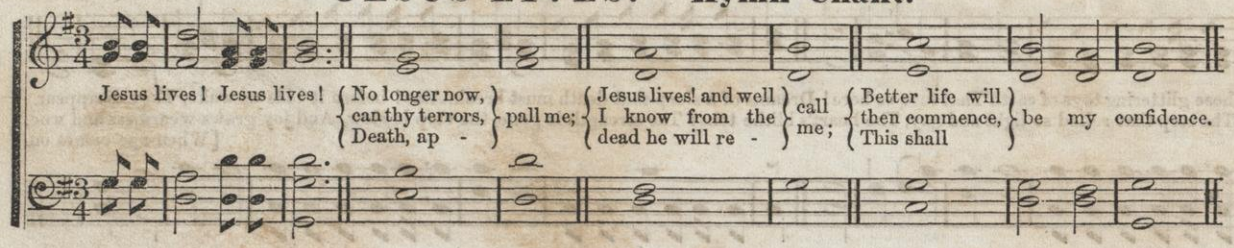
RIVER. 8s & 4s.

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.)



JESUS LIVES! Hymn Chant.

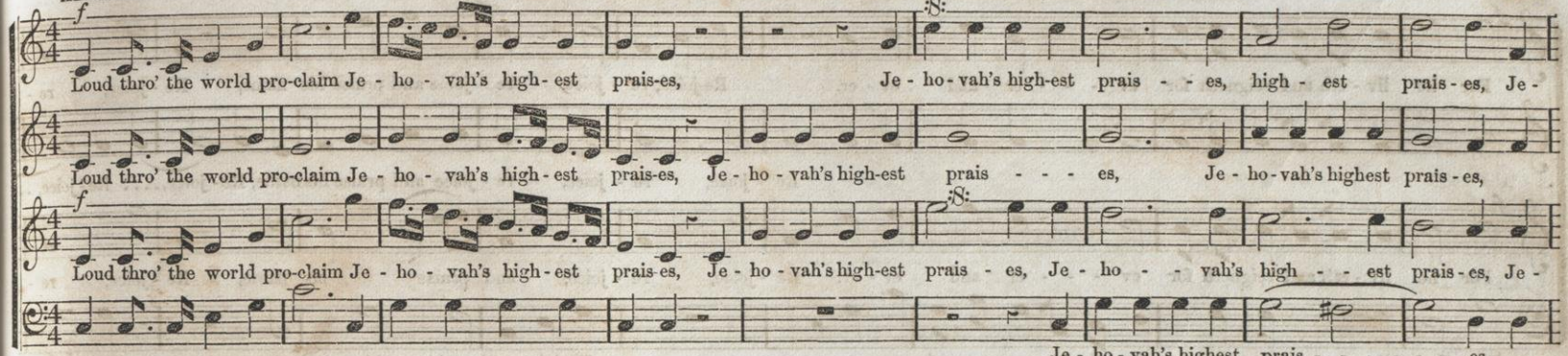


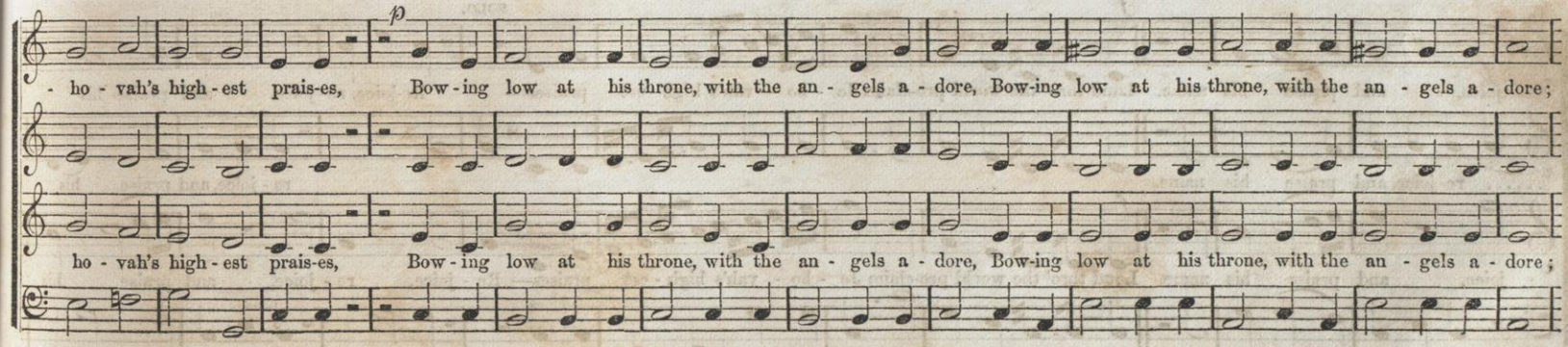
2. Jesus lives! | I know full well,
Nought from him my heart can | sever;
Life nor death, nor powers of hell,
Joy nor grief, henceforth, for | ever:
God will power and grace dispense,
This shall | be my | confidence.

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.

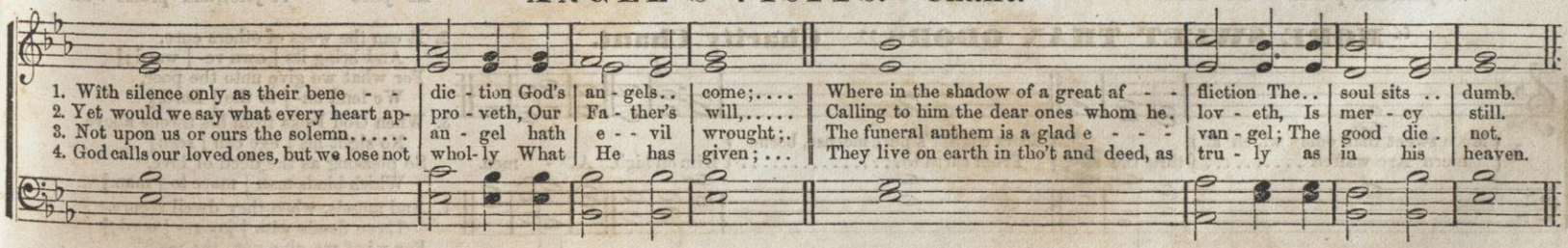
ALLEGRO MAESTOSO.

LOUD THROUGH THE WORLD PROCLAIM. Motett. From "The Hallelujah."

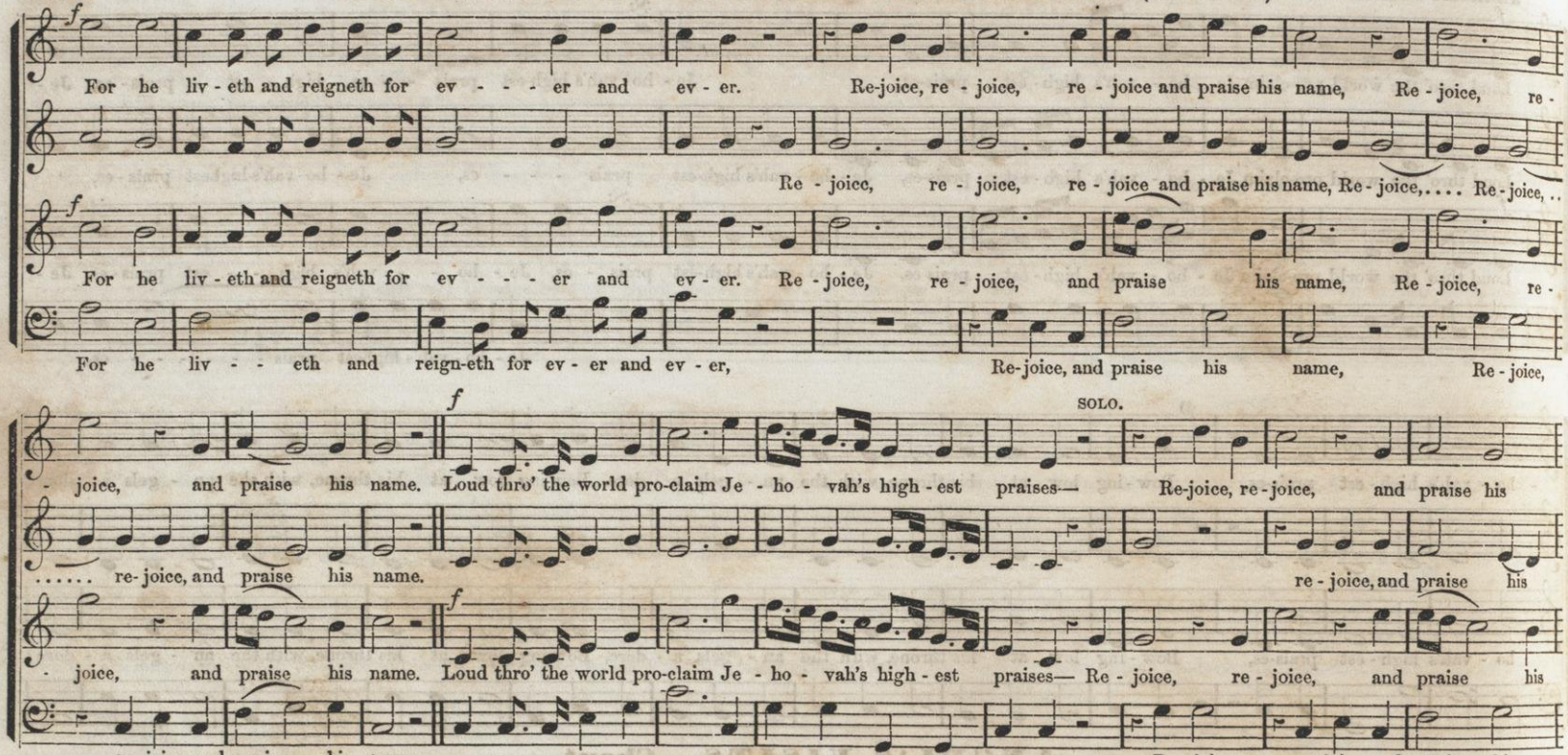




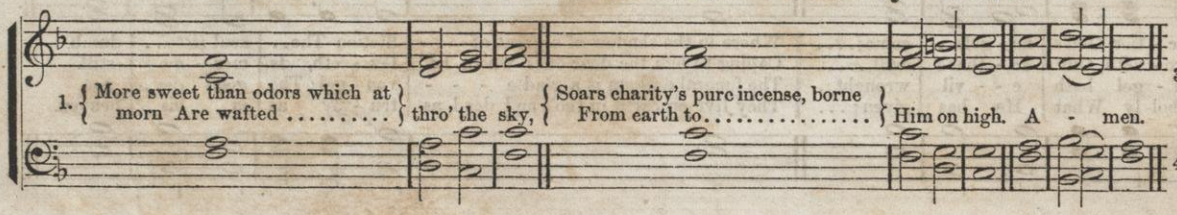
ANGEL'S VISITS. Chant.



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. 𝄋

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. 𝄋

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!

MAESTOSO.

AWAKE! PUT ON THY STRENGTH. Anthem. Is. li. 9, 11.

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

A-wake! a-wake! put on thy strength, O arm of the Lord; A-wake! as in the ancient days; a-wake! as in the gen-er - a-tions of old; A-wake! as in the an-cient

A-wake! a-wake! put on thy strength, O arm of the Lord; A-wake! as in the ancient days; a-wake! as in the gen-er - a-tions of old; A-wake! as in the an-cient

days; a-wake! as in the gen-er - a-tions of old. Therefore the redeem-ed of the Lord shall re-turn, and come again with singing, with singing unto Zi-on, shall

days; a - wake! as in the gen-er - a-tions of old. Therefore the redeem-ed of the Lord shall re-turn, and come again with singing, with singing unto Zi-on, shall

THE SILENT LAND. Chant.

Or thus:

1. Into the silent land! Ah! who shall lead us thither? { Clouds in the evening sky more darkly gather, And shattered wrecks lie thicker } { on the strand! Who leads us with a gentle hand, } { Whither? O, thither, Into the..... } { silent land. silent land.
2. In - to the silent land! To you, ye boundless regions { Of all perfection! tender morning visions, Of beauteous souls! eterni- } { ty's own band! Who in life's battle firm doth stand, } { Shall bear hope's ten- der blossoms, Into the } { silent land. silent land.
3. O land! O si-lent land! For all the broken-hearted, { The mildest herald by our fate allotted, Beckons, and with inverted } { torch doth stand, To lead us, with a gentle hand, } { Into the land of the great departed, Into the..... } { silent land. silent land.

AWAKE! PUT ON THY STRENGTH! (CONTINUED.)

come..... with singing un - to Zi - on, and ev - er - lasting joy shall be upon their heads,..... ev - er - lasting joy... shall

come a-gain with singing, with sing - ing un - to Zi-on; and ev - er-last-ing joy shall be up - on their heads, ev - er-lasting joy shall be upon their

come a-gain with singing, with sing - ing un - to Zi-on; and ev - er-last-ing joy shall be up - on their heads, ev - er-lasting joy shall

their heads, ever-lasting joy..... shall

be up-on their heads: Sorrow and mourning shall flee a - way; sorrow and mourning shall flee a - way; ev - er-last - ing joy.. shall

heads;..... Sor-row and mourning shall flee a - way, sorrow and mourn - - ing shall flee a - way; ev - er-last - ing joy shall

be up-on their heads: Sorrow and mourning shall flee a - way, sorrow and mourning shall flee a - way; ev - er - last-ing joy shall

be upon their heads: Sorrow and mourn - ing shall flee a - way, sorrow and mourn - - ing shall flee a - way; ever-lasting joy..... shall be up -

"AT THE CROSS." Chant.

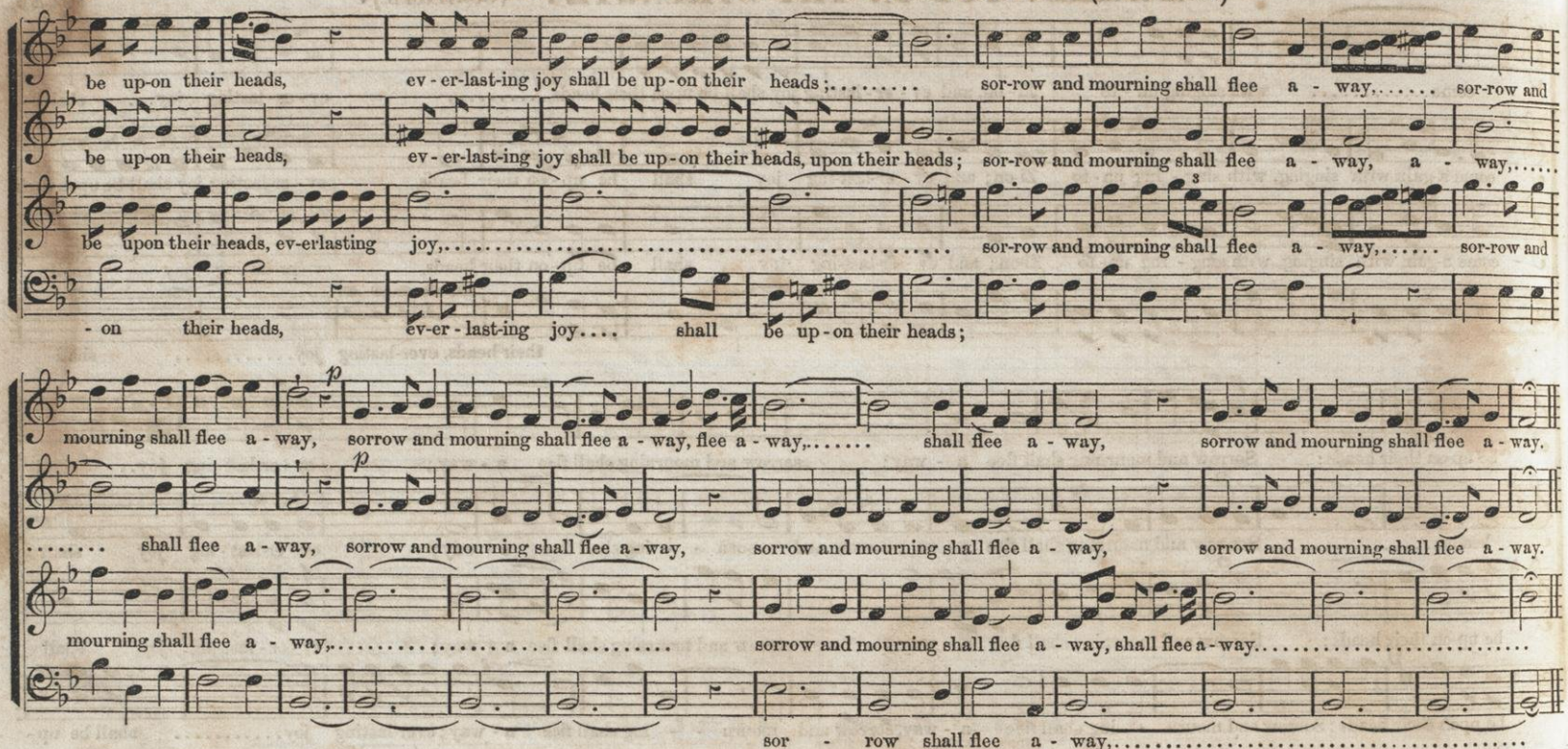
1.	At the cross her station keeping, Stood the mournful	mother	weep-ing,	Close to Jesus to the	last:	Thro' her heart, his sorrow sharing, And his bitter..	anguish	bearing,	Now at length the	sword had	passed.
2.	Oh, how sad and sore distressed, Was that mother, ...	highly	blest,	Of the sole-begotten	One!	Christ above in tor-ment hangs, She beneath be - -	holds the	pangs	Of her dying,	glo-rious	Son.

Let me mingle tears with thee,
Mourning Him who | mourned for | me,‖
All the days that I may | live;‖
By the cross with Him to stay,
There with thee to | weep and | pray,‖
Is all I ask of | Christ to | give.‖

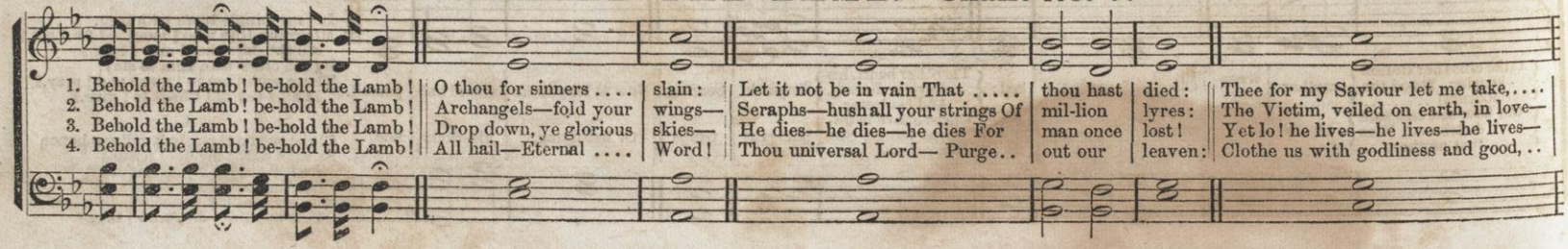
4.

Christ, when thou shalt call me hence,
Be thou only | my de- | fense,‖
Be thy cross my | victory;‖
While my body here decays,
May my soul thy | goodness | praise
Safe in para- | dise with | thee.‖

AWAKE! PUT ON THY STRENGTH. (Concluded.)



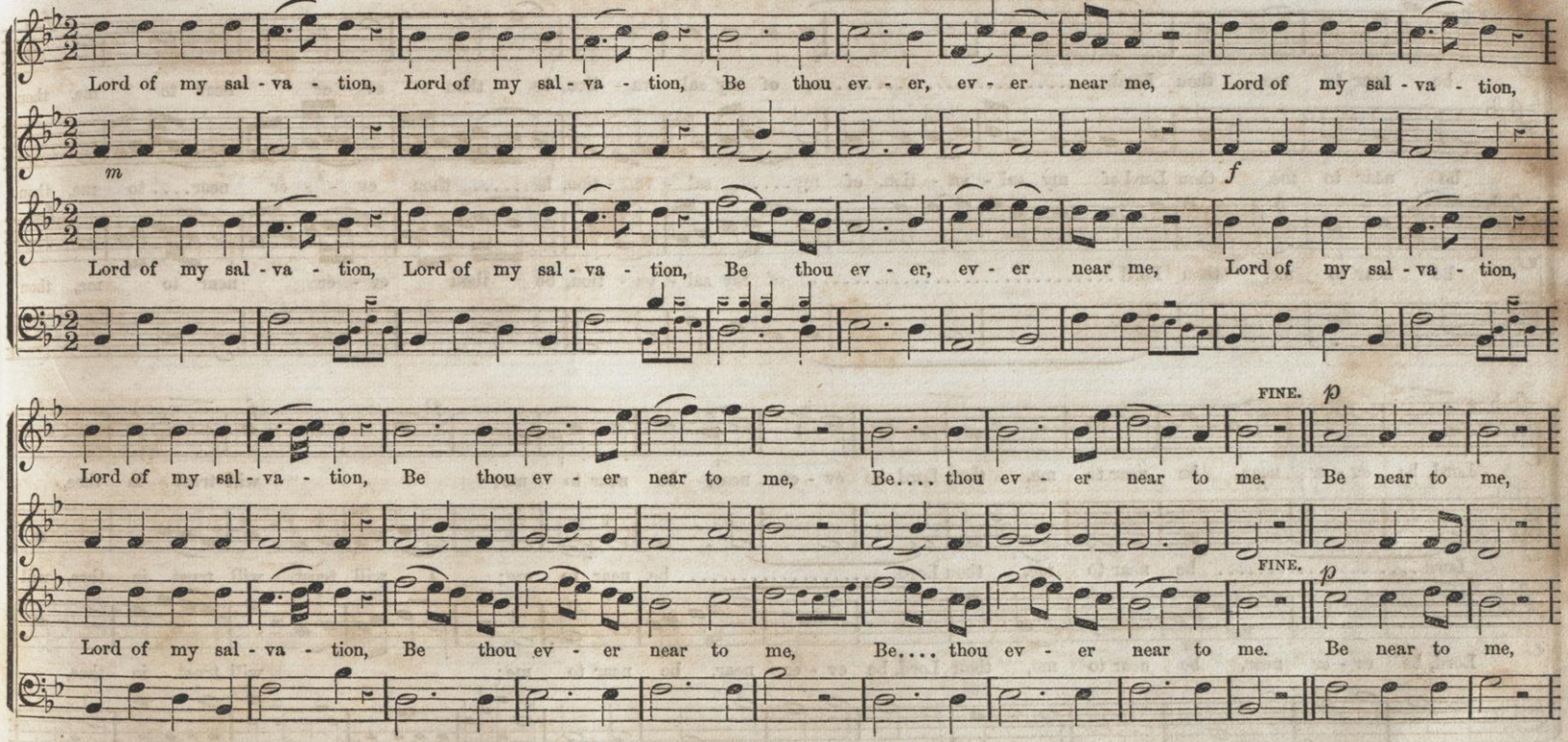
BEHOLD THE LAMB. Chant No. 7.



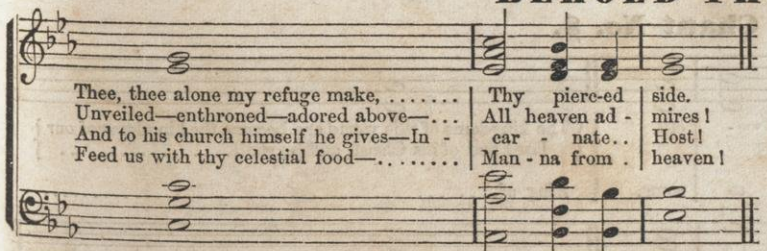
MODERATO.

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.)

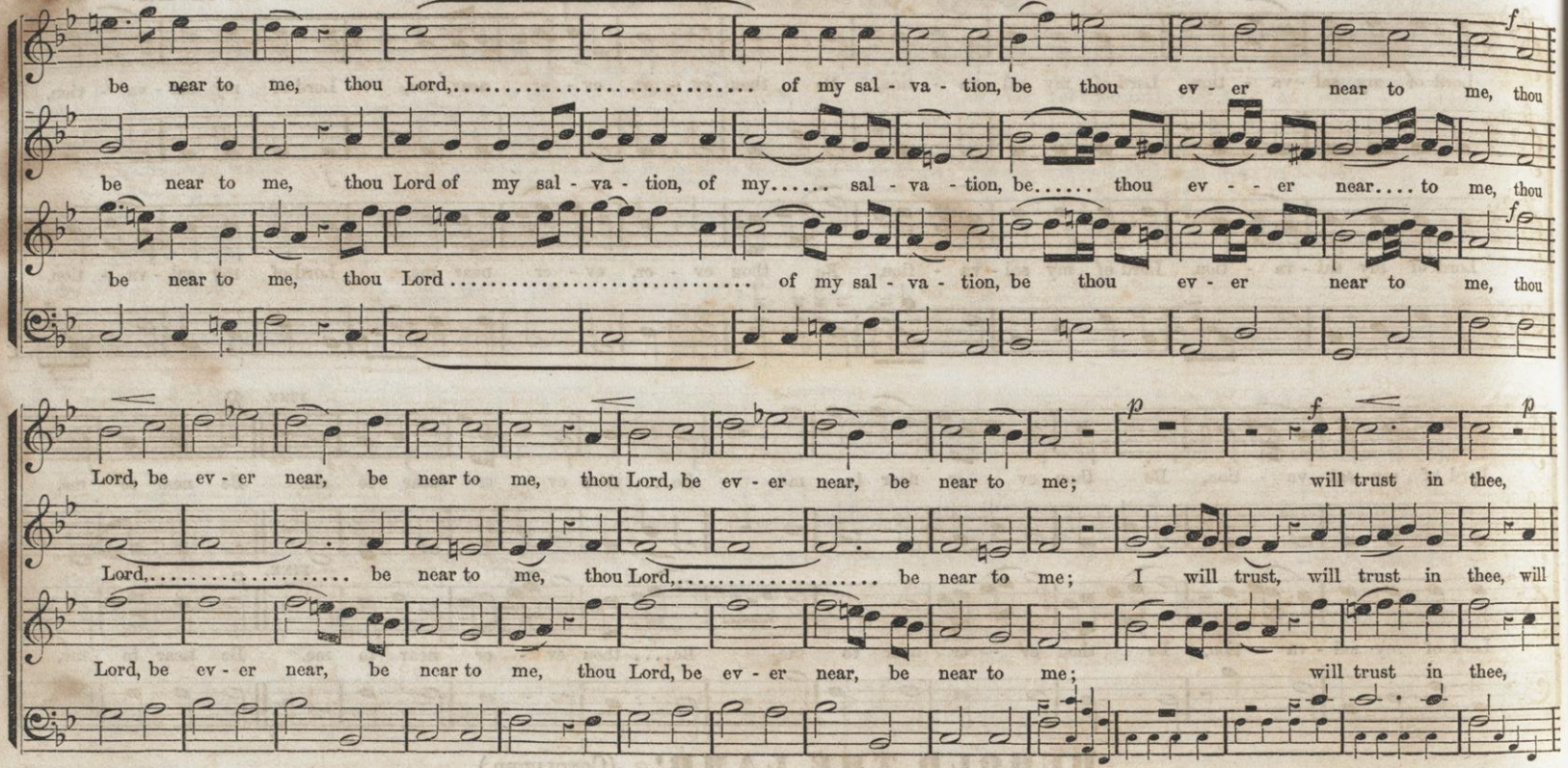
5.

‖: 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.

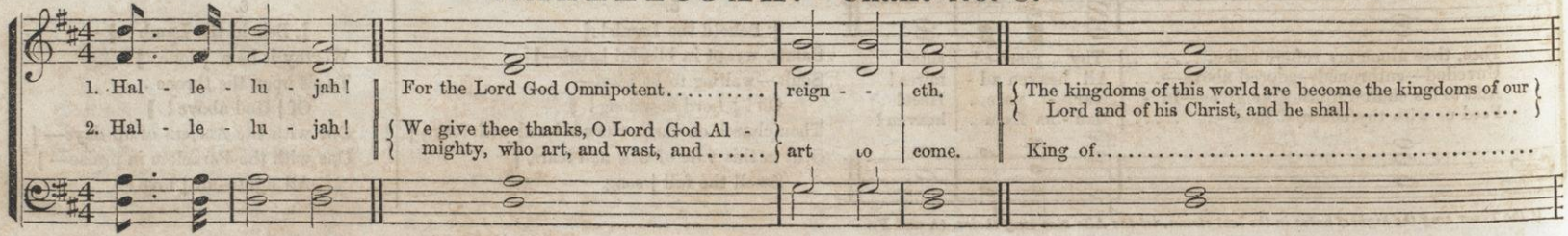
6.

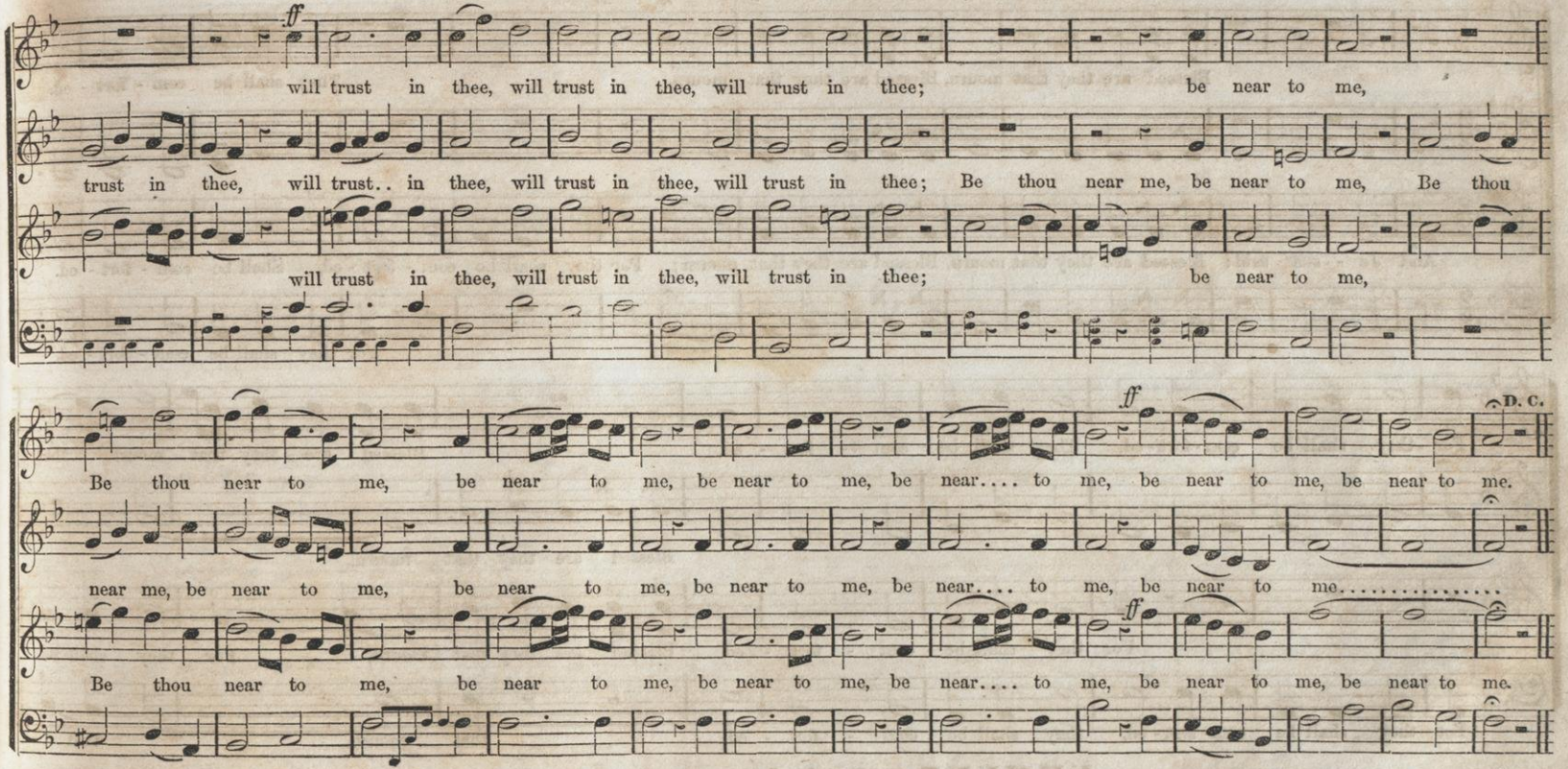
‖: Behold the Lamb! :‖
Worthy is he a | lone, ‖
To sit upon the throne
Of | God above! ‖
One with the Ancient of all days— |
One with the Paraclete in praise— |
All light—all | love!

LORD OF MY SALVATION. (CONTINUED.)

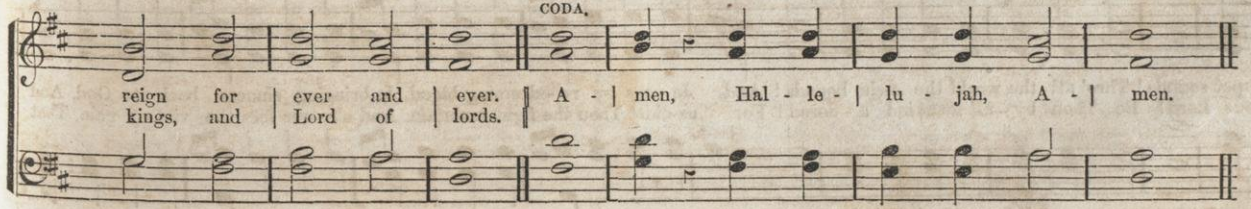


HALLELUJAH! Chant No. 8.





HALLELUJAH! (Concluded.)



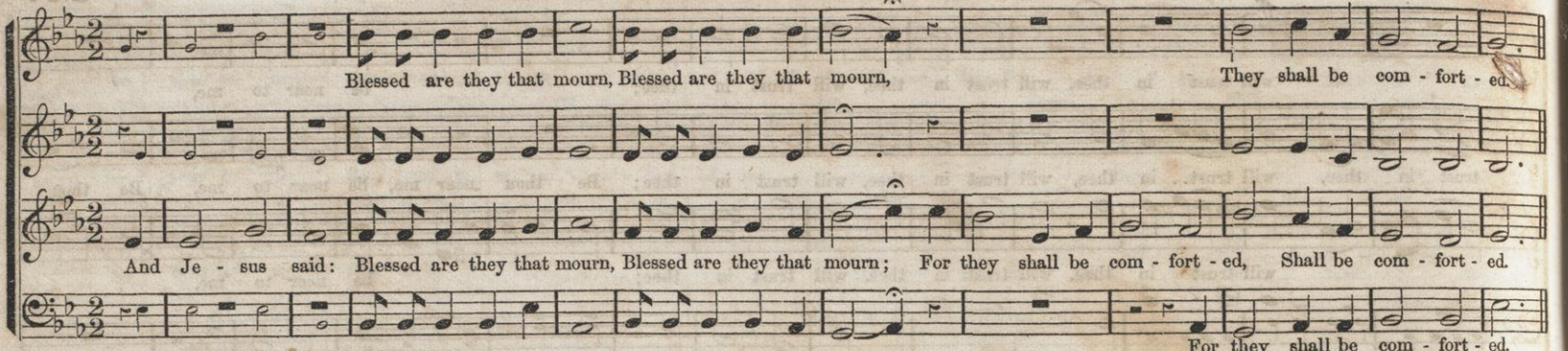
3.

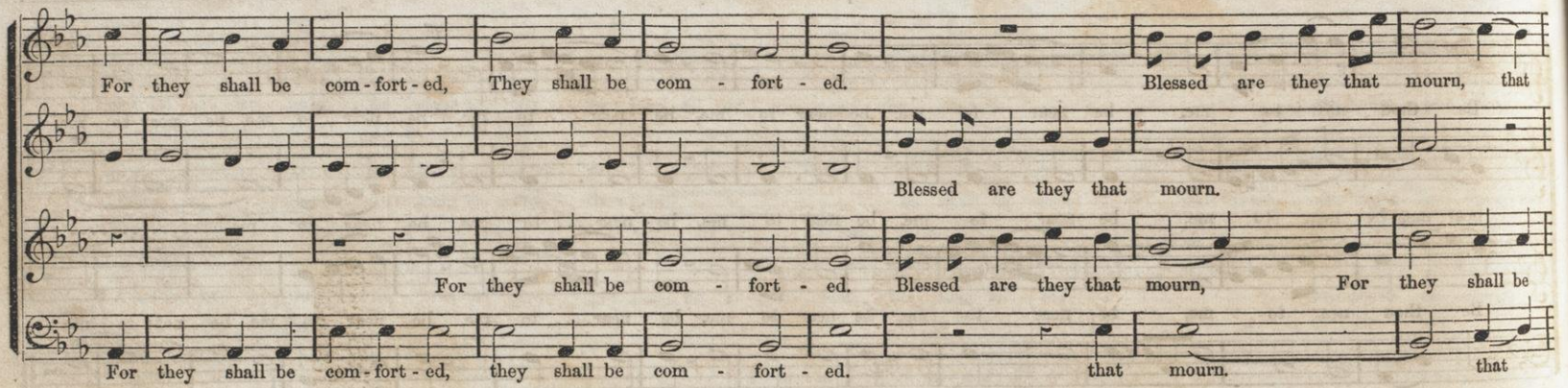
Halle- | lujah! ‖ Salvation to our God, who sitteth upon the throne, and | unto the | Lamb. ‖ A - | men, Halle- | lujah. | Amen.

4.

Halle - | lujah! ‖ Blessing, and glory, and wisdom, and thanksgiving, and honor, and | power, and | might, ‖ Be unto our | God for | ever and | ever.

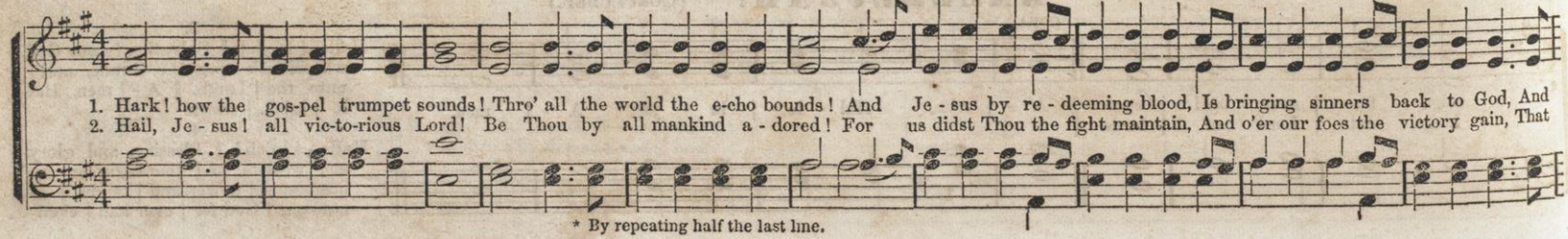
BLESSED ARE THEY THAT MOURN.





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.

LET EVERY HEART. (Concluded.)

CHORUS. *Vivace.*

While the rocks and the rills, And the vales and the hills, A kind are all his ways, With songs and honors sounding loud, The Lord Jehovah praise.

kind are all his ways, With songs and honors sounding loud, The Lord Jehovah praise. While the rocks and the rills, And the vales and the hills, A glorious an - them raise, Let earth pro - long the grate - ful song, And the God of our fathers praise, And the God of our fathers praise.

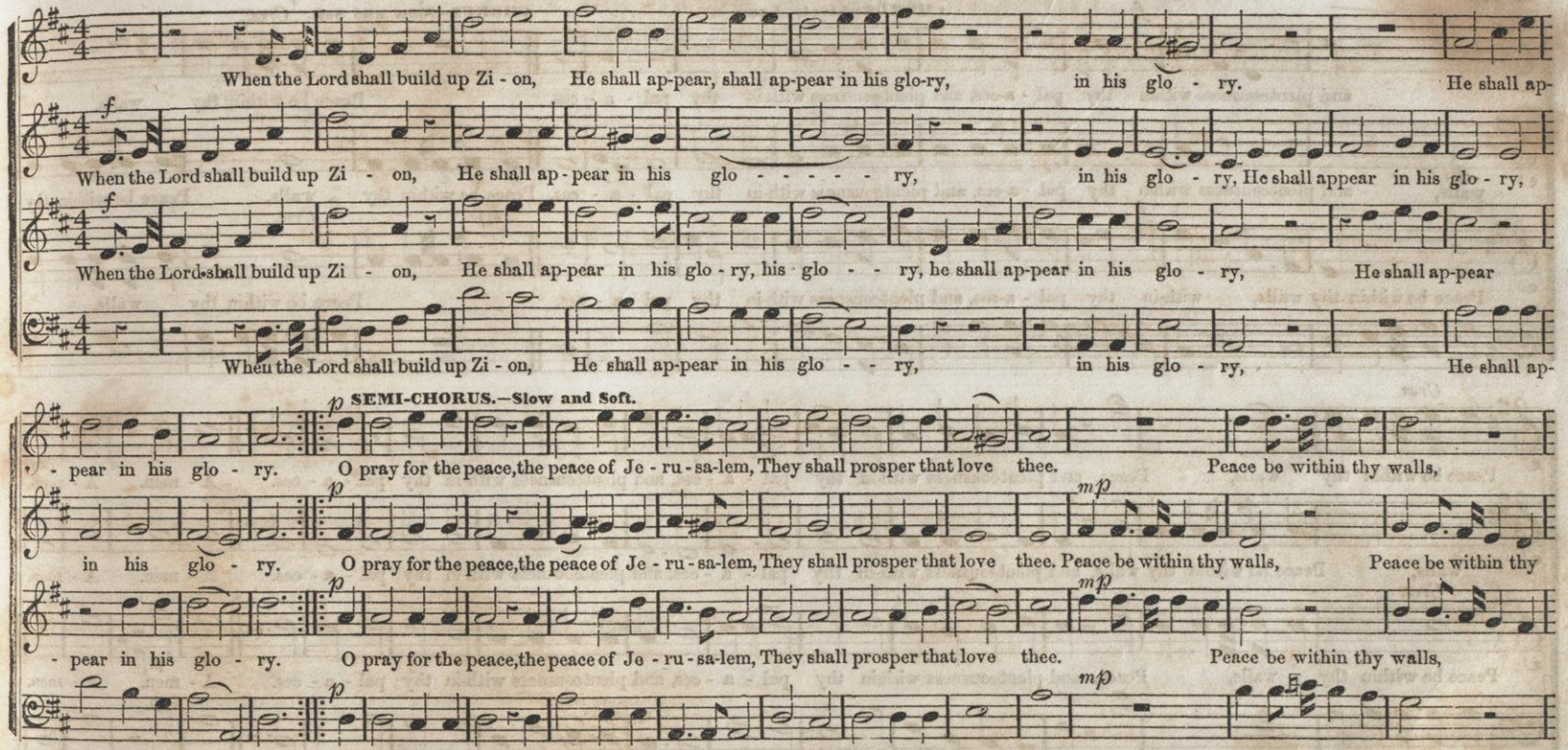
glorious an - them raise, Let earth pro - long the grate - ful song, And the God of our fathers praise, And the God of our fathers praise.

HAPPINESS. 6s and 9s. (669, 669.)

Western Melody.

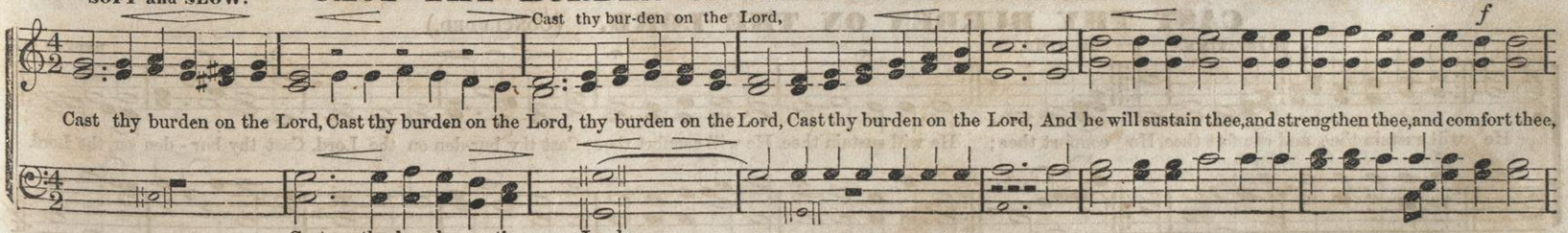
1. Oh! how happy are they, Who the Saviour obey, And have laid up their treasure above! Tongue can never express The sweet comfort and peace Of a soul in its ear-li-est love.
2. It was heaven below My Redeemer to know! And the angels could do nothing more, Than to fall at his feet, And the stor-y re-peat, And the Lover of sinners adore.

WHEN THE LORD SHALL BUILD UP ZION. Anthem. J. Cole.



SOFT and SLOW.

CAST THY BURDEN ON THE LORD. Sentence. W. B. B.



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,

Cres.

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.

Cres.

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.)

p 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.

ESTHER,

THE BEAUTIFUL QUEEN.

A CANTATA, OR SHORT ORATORIO.*

By WILLIAM B. BRADBURY.

PERSONATIONS.

ESTHER, the Queen, ... *Soprano.*	MORDECAI, ... *Tenor.*	HIGH PRIEST, ... *Baritone.*
AHASUERUS, King of Persia and Media, *Base.*	QUEEN'S FIRST MAID OF HONOR, *Soprano.*	ZERESH'S MAID OF HONOR, (may be omitted) *Alto.*
HAMAN, Overseer of the Realm, . . *Baritone.*	HEGAI, ... *Base.*	HARBONAH, ... *Tenor, or Baritone.*
ZERESH, Haman's Wife, ... *Alto.*	Messenger (Reader), Maids of Honor, Prophet, Choruses. Quartets, etc.	

PART I.

Note.—The passages "to be read" should, where practicable, be read by a clergyman from the pulpit. If no clergyman is present, select the best reader you have.

To be read.—"So Esther was taken unto king Ahasuerus unto his house royal in the tenth month, which *is* the month Tebeth, in the seventh year of his reign.

"And the king loved Esther above all the women, and she obtained grace and favor in his sight more than all the virgins; so that he set the royal crown upon her head, and made her queen instead of Vashti.

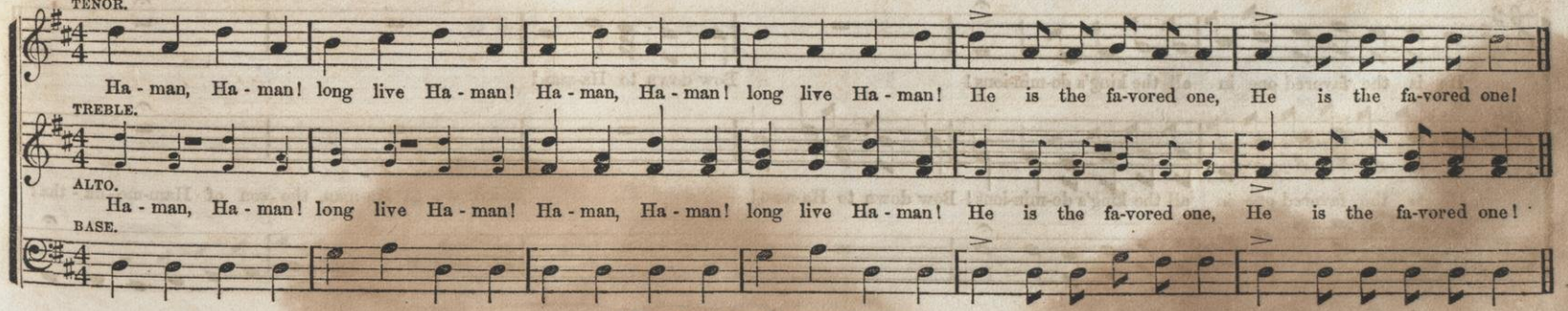
"Then the king made a great feast unto all his princes and his servants, *even* Esther's feast; and he made a release to the provinces, and gave gifts according to the state of the king."—Esther ii. 16–18.

"After these things did king Ahasuerus promote Haman the son of Hammedatha, the Agagite, and advanced him, and set his seat above all the princes that *were* with him.

"And all the king's servants, that *were* in the king's gate, bowed and reverenced Haman; for the king had so commanded concerning him; but Mordecai bowed not, nor did him reverence."—Ibid iii. 1, 2.

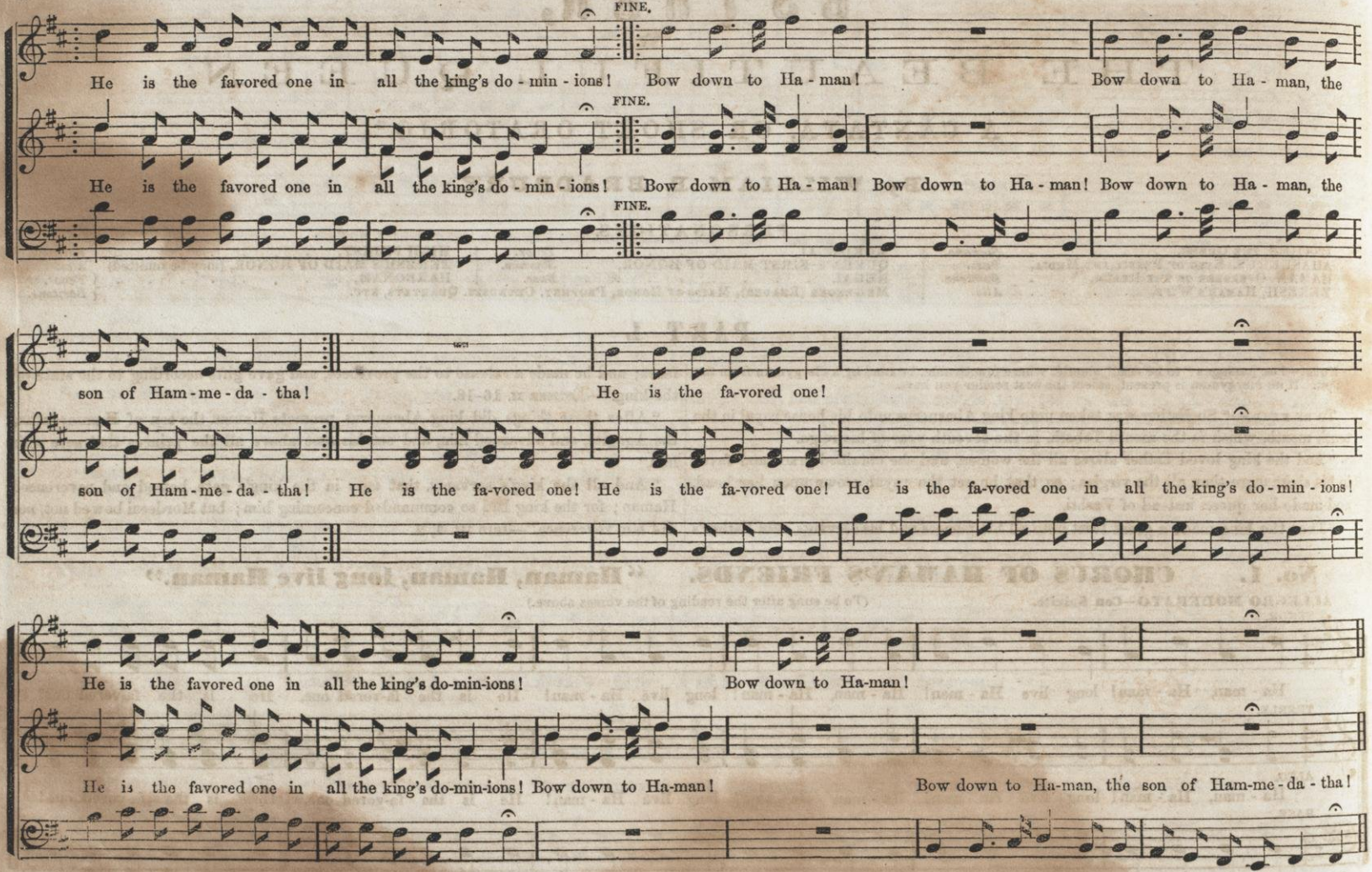
No. 1. CHORUS OF HAMAN'S FRIENDS. "Haman, Haman, long live Haman."

ALLEGRO MODERATO—Con Spirito. (To be sung after the reading of the verses above.)



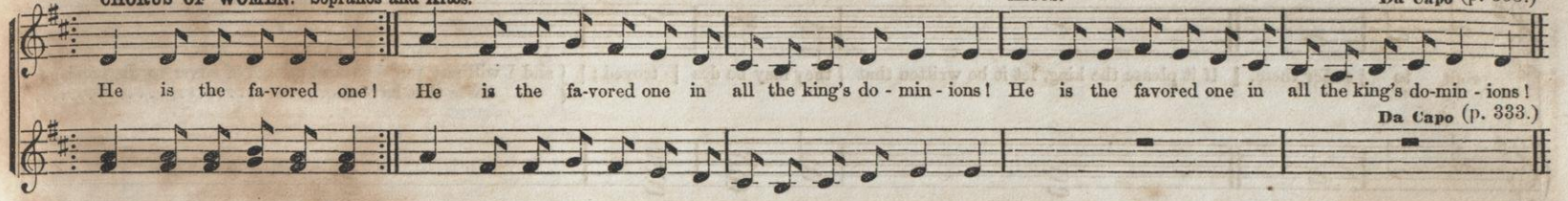
* *Words written, and arranged by C. M. CADY.*

"Haman, Haman! long live Haman!" (Continued.)



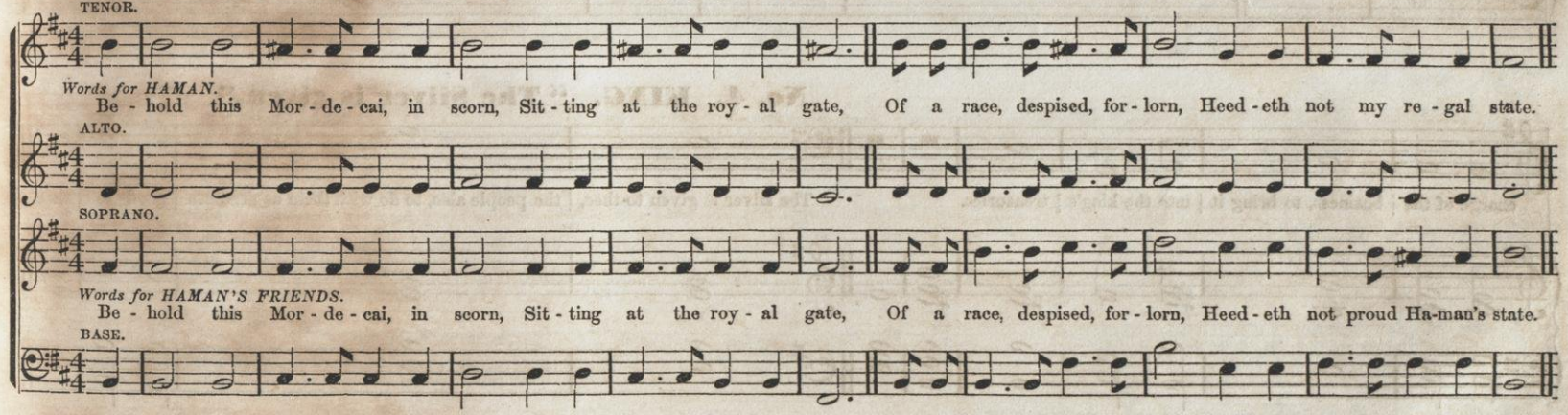
"Haman, Haman! long live Haman!" (Concluded.)

CHORUS OF WOMEN.—Sopranos and Altos. ALTOS. Da Capo (p. 333.)

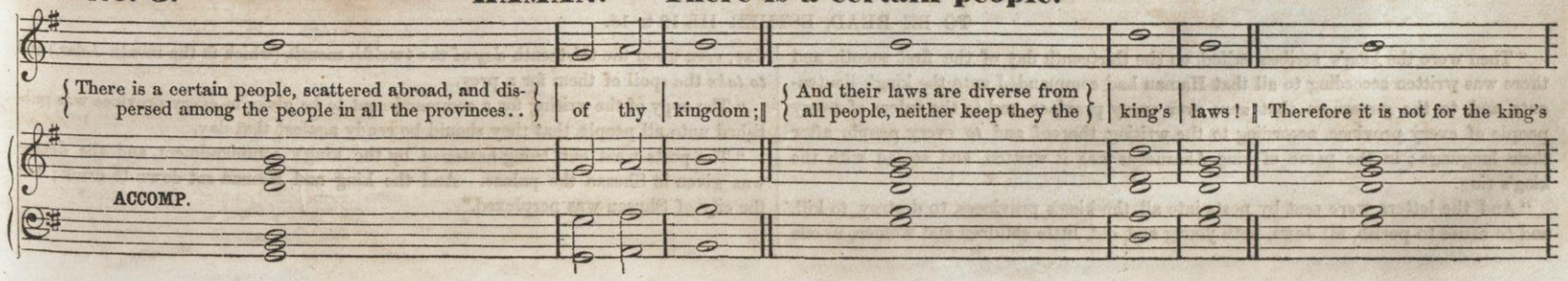


No. 2. SOLO, HAMAN. "But behold this Mordecai."

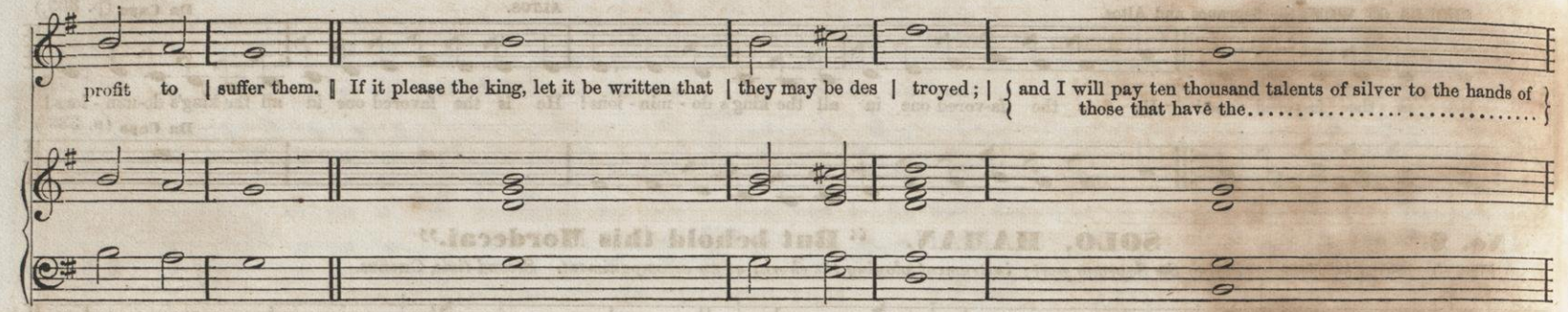
First time, Solo *by Haman, singing the Soprano part; instrument playing the chorus as an accompaniment. Second time,* Chorus.



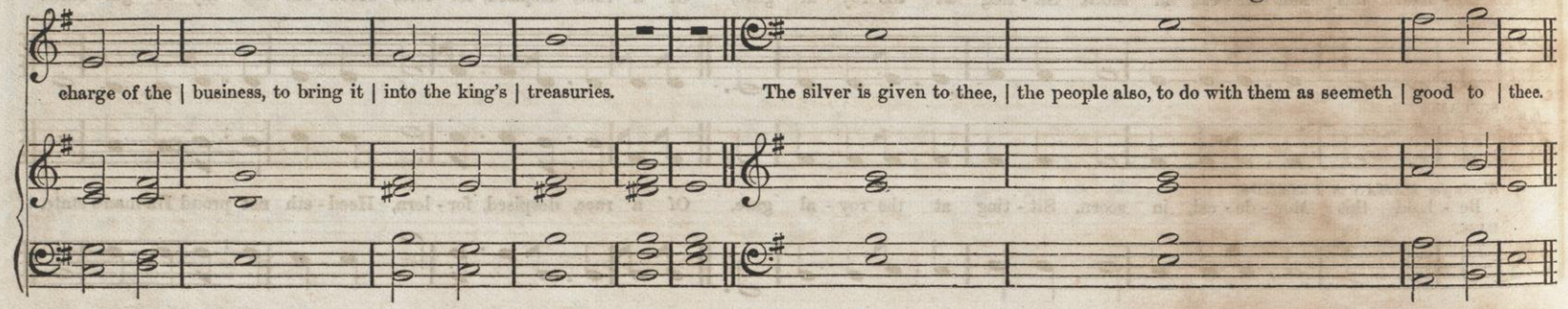
No. 3. HAMAN. "There is a certain people."



"There is a certain people." (Concluded.)



No. 4. KING. "The Silver is given."



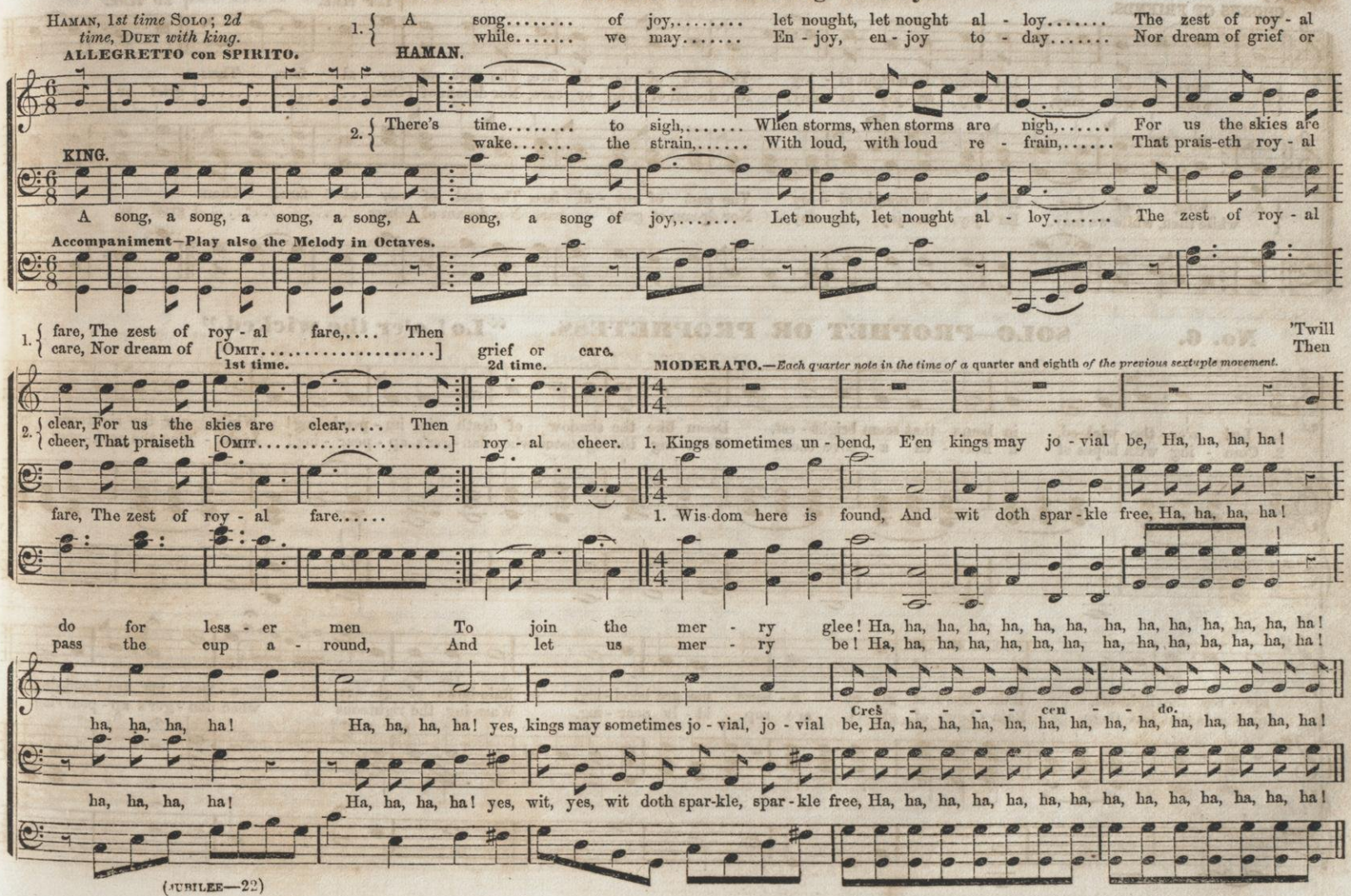
TO BE READ, ESTHER III, 12 to 15.

"Then were the king's scribes called, on the thirteenth day of the first month, and there was written according to all that Haman had commanded unto the king's lieutenants, and to the governors that *were* over every province, and to the rulers of every people of every province, according to the writing thereof, and *to* every people after their language; in the name of king Ahasuerus was it written, and sealed with the king's ring.

"And the letters were sent by posts into all the king's provinces, to destroy, to kill, and to cause to perish, all Jews, both young and old, little children and women, in one day, *even* upon the thirteenth *day* of the twelfth month, (which *is* the month Adar,) and *to take* the spoil of them for a prey.

"The copy of the writing for a commandment to be given in every province was published unto all people, that they should be ready against that day.

"The posts went out, being hastened by the king's commandment, and the decree was given in Shusan the palace. And the king and Haman sat down to drink; but the city of Shusan was perplexed."


HAMAN, 1st time SOLO; 2d time, DUET with king.
ALLEGRETTO con SPIRITO.
1. A song..... of joy,..... let nought, let nought al - loy..... The zest of roy - al
while..... we may..... En - joy, en - joy to - day..... Nor dream of grief or
HAMAN.
2. There's time..... to sigh,..... When storms, when storms are nigh,..... For us the skies are
wake..... the strain,..... With loud, with loud re - frain,..... That prais-eth roy - al
KING.
A song, a song, a song, a song, A song, a song of joy,..... Let nought, let nought al - loy..... The zest of roy - al
Accompaniment—Play also the Melody in Octaves.
1. fare, The zest of roy - al fare,.... Then
care, Nor dream of [OMIT.....] grief or care.
'Twill
Then
1st time.
2d time.
MODERATO.—Each quarter note in the time of a quarter and eighth of the previous sextuple movement.
2. clear, For us the skies are clear,.... Then
cheer, That praiseth [OMIT.....] roy - al cheer.
1. Kings sometimes un - bend, E'en kings may jo - vial be, Ha, ha, ha, ha!
fare, The zest of roy - al fare.....
1. Wis-dom here is found, And wit doth spar - kle free, Ha, ha, ha, ha!
do for less - er men To join the mer - ry glee! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!
pass the cup a - round, And let us mer - ry be! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!
Cres - - - - cen - - do.
ha, ha, ha, ha! Ha, ha, ha, ha! yes, kings may sometimes jo - vial, jo - vial be, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!
ha, ha, ha, ha! Ha, ha, ha, ha! yes, wit, yes, wit doth spar-kle, spar - kle free, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

"A Song of Joy." (Concluded.)

CHORUS OF FRIENDS.

1st time. 2d time.

A song of joy, Let nought, let nought al - loy The zest of roy - al fare, The zest of roy - al fare, Then
while we may, En - joy, en - joy to - day, Nor dream of grief or care, Nor dream of [Omit. .....] grief or care.

A song of joy, Let nought, let nought al - loy The zest of roy - al fare, The zest of roy - al fare, Then
while then, while we may, En - joy, en - joy to - day, Nor dream of grief or care, Nor dream of [Omit. .....] grief or care.

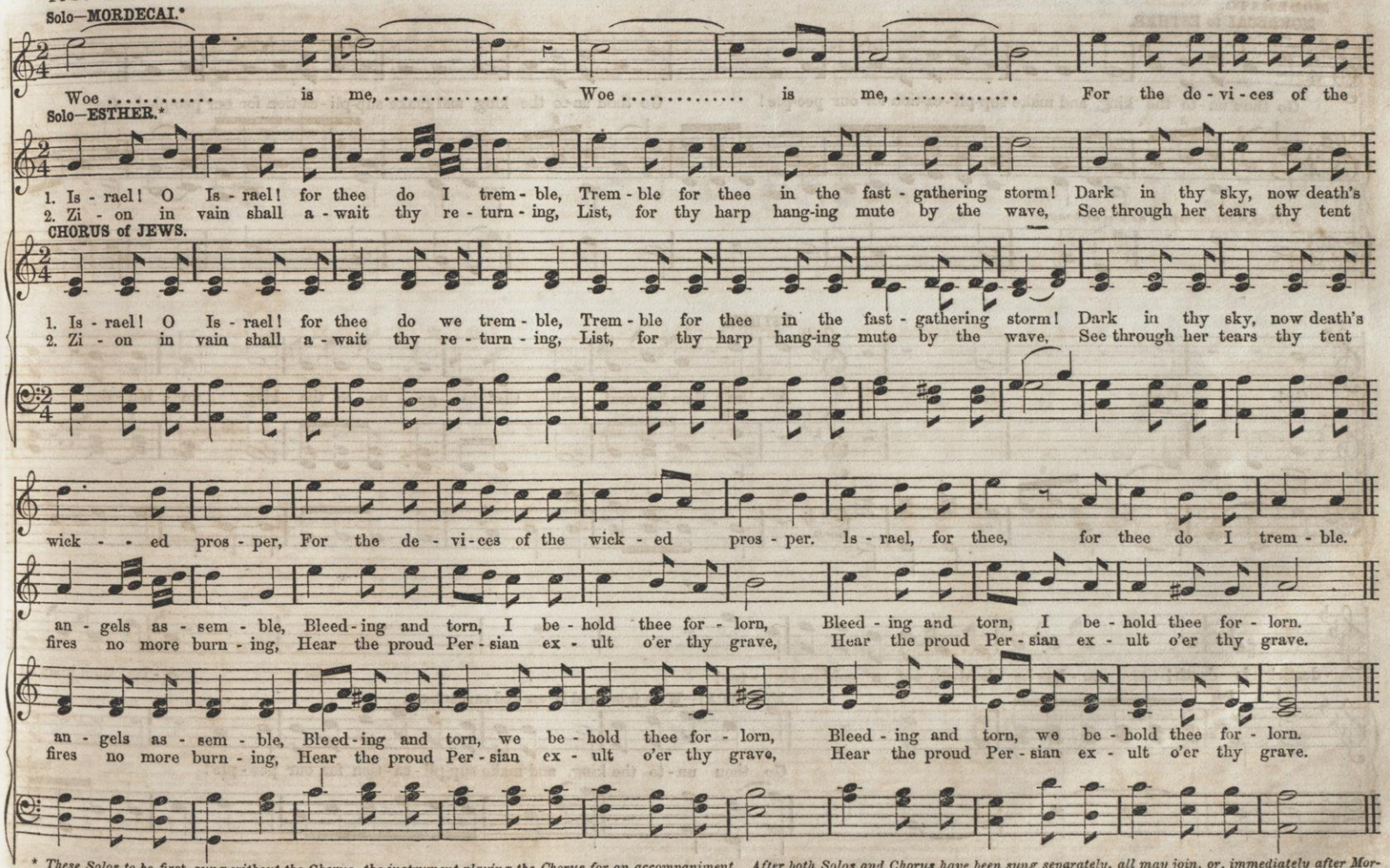
No. 6. SOLO—PROPHET OR PROPHETESS. "Lo! o'er the wicked."

GENTLY.

1. Lo! o'er the wick-ed, in hours that seem bright - est, Doom like the shadow of death is im - pend - ing! While o'er the righteous, in
2. Com - ing with hopes of a heav - en a - bove them, Warn - ing the righteous when dan - ger's ap - pear - ing! Light - 'ning the path - way to

sor - row the light-est, Rain - bows of glo - ry a - bove me are bend - ing, Rain-bows of glo - ry a - bove me are bend - ing.
an - gels that love them, Rain - bows of glo - ry are rap - id - ly near - ing, Warn-ing the righteous when dan - ger's ap - pear - ing.

No. 7. CHORUS OF THE JEWS. "Israel, O Israel!" (With Solos by Esther and Mordecai.)



* *These Solos to be first sung without the Chorus, the instrument playing the Chorus for an accompaniment. After both Solos and Chorus have been sung separately, all may join, or, immediately after Mordecai's Solo is sung, let the Chorus sing their part through once, very softly: then Esther follow with her Solo (instrument playing the Chorus as accompaniment,) then Chorus and Esther together, &c.*

No. 8. MORDECAI AND ESTHER, WITH CHORUS OF JEWS. "Go thou unto the King."

MODERATO.

MORDECAI to ESTHER.

Go thou un-to the king, and make sup-pli-ca-tion for our peo-ple! Go thou un-to the king, and make sup-pli-ca-tion for our peo-ple! Go!

(Play eight measures as a symphony.)

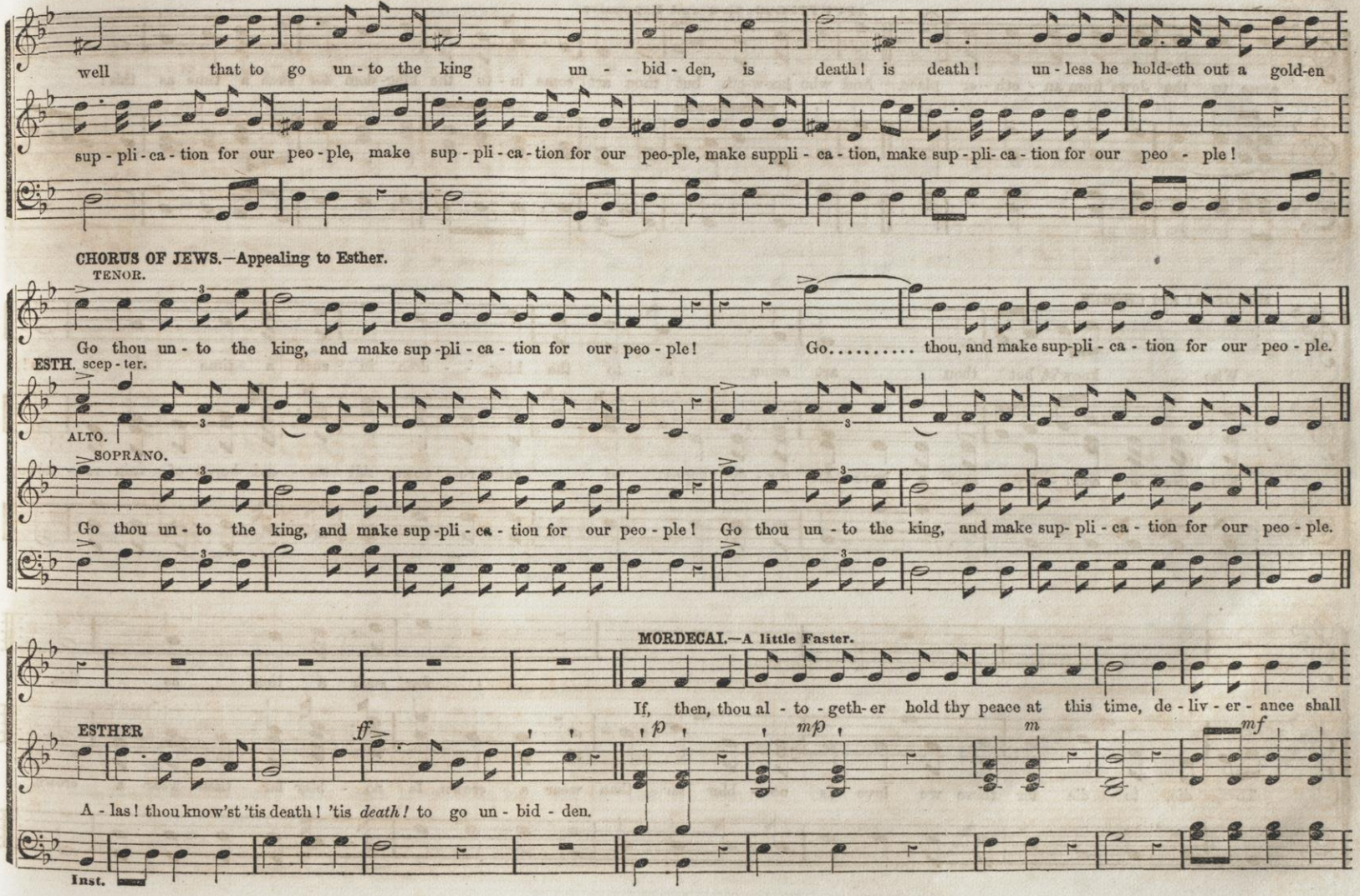
ESTHER.

Go! Go! Go! A-las! thou knowest well that to go un-to the king un-bid-den is

death! is death! un-less he hold-eth out a gold-en scep-ter! A-las! thou knowest

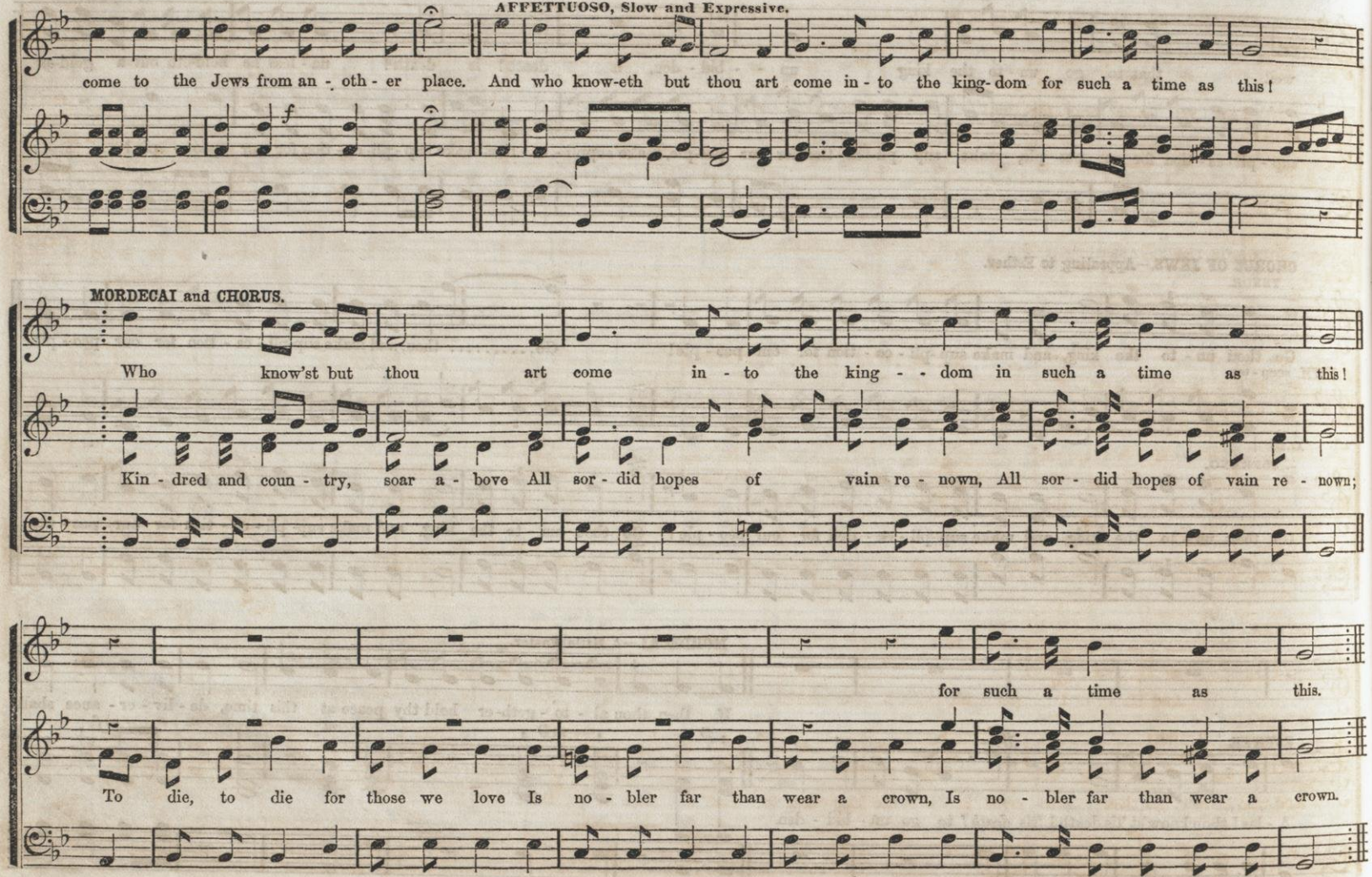
MORDECAI—With increased fervor and earnestness.

Go thou un-to the king, and make sup-pli-ca-tion for our peo-ple! make

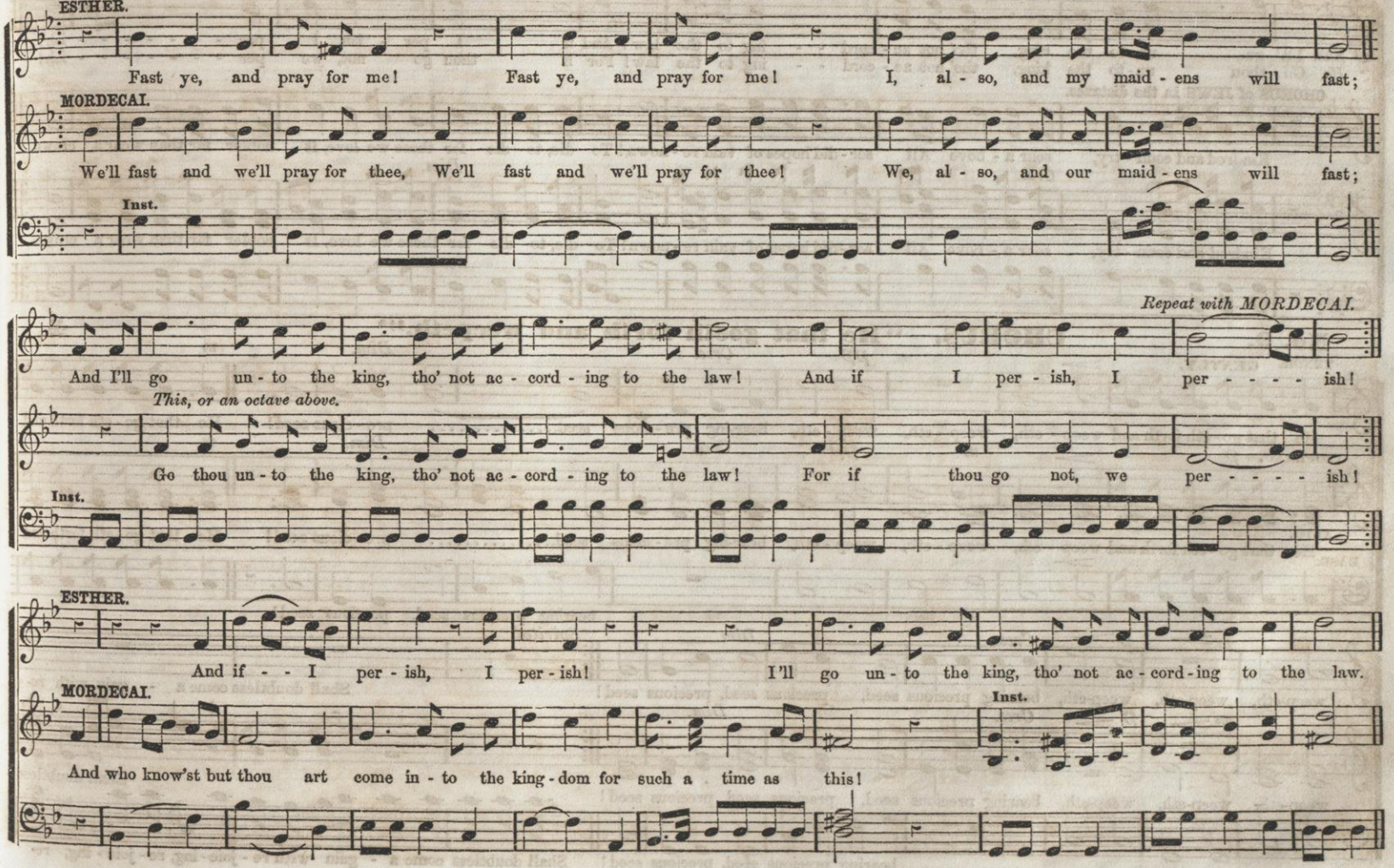

well that to go un-to the king un--bid-den, is death! is death! un-less he hold-eth out a gold-en
sup-pli-ca-tion for our peo-ple, make sup-pli-ca-tion for our peo-ple, make suppli-ca-tion, make sup-pli-ca-tion for our peo-ple!
CHORUS OF JEWS.—Appealing to Esther.
TENOR.
Go thou un-to the king, and make sup-pli-ca-tion for our peo-ple! Go..... thou, and make sup-pli-ca-tion for our peo-ple.
ESTH. scep-ter.
ALTO.
SOPRANO.
Go thou un-to the king, and make sup-pli-ca-tion for our peo-ple! Go thou un-to the king, and make sup-pli-ca-tion for our peo-ple.
MORDECAI.—A little Faster.
If, then, thou al-to-geth-er hold thy peace at this time, de-liv-er-ance shall
ESTHER
ff
p
mp
m
mf
A-las! thou know'st 'tis death! 'tis death! to go un-bid-den.
Inst.

"Go thou unto the King." (Concluded.)

AFFETTUOSO, Slow and Expressive.



1st time, ESTHER—2d time, ESTHER and MORDECAL. **THE RESOLVE.**



"I'll go unto the King." (Concluded.)

ESTHER and MORDECAI. *Cres.* *Dim.*

She. I'll go un-to the king, tho' not ac-cord - - ing to the law! And if I per-ish, I per - - - - - ish!
He. Go thou un-to the king, tho' not ac-cord - - ing to the law! For if thou go not, we per - - - - - ish!

CHORUS of JEWS in the distance.

Kindred and coun-try, soar a-bove All sor-did hopes of vain re-nown! To die, to die for those we love, Is nobler far than wear a crown.

Cres. *Dim.*

Kindred and coun-try, soar a-bove All sor-did hopes of vain re-nown! To die, to die for those we love, Is nobler far than wear a crown.

No. 9. CHORUS. "He that goeth forth and weepeth."*

TENOR. GENTLY. *pp* *Cres.* *Dim.* *m*

He that go-eth forth and weep-eth, weep-eth, weep-eth, bear-ing pre-cious seed,..... pre-cious seed! He that go-eth forth and

SOPRANO. *p* *m* *pp* *Cres.* *Dim.* *m*

ALTO.

BASE. He that go-eth forth and weep-eth, weep-eth, weep-eth, bear-ing pre-cious seed,..... pre-cious seed! He that go-eth forth and

bearing precious seed, precious seed!

m *p* *Cres.* *Dim.* *Spirited.*

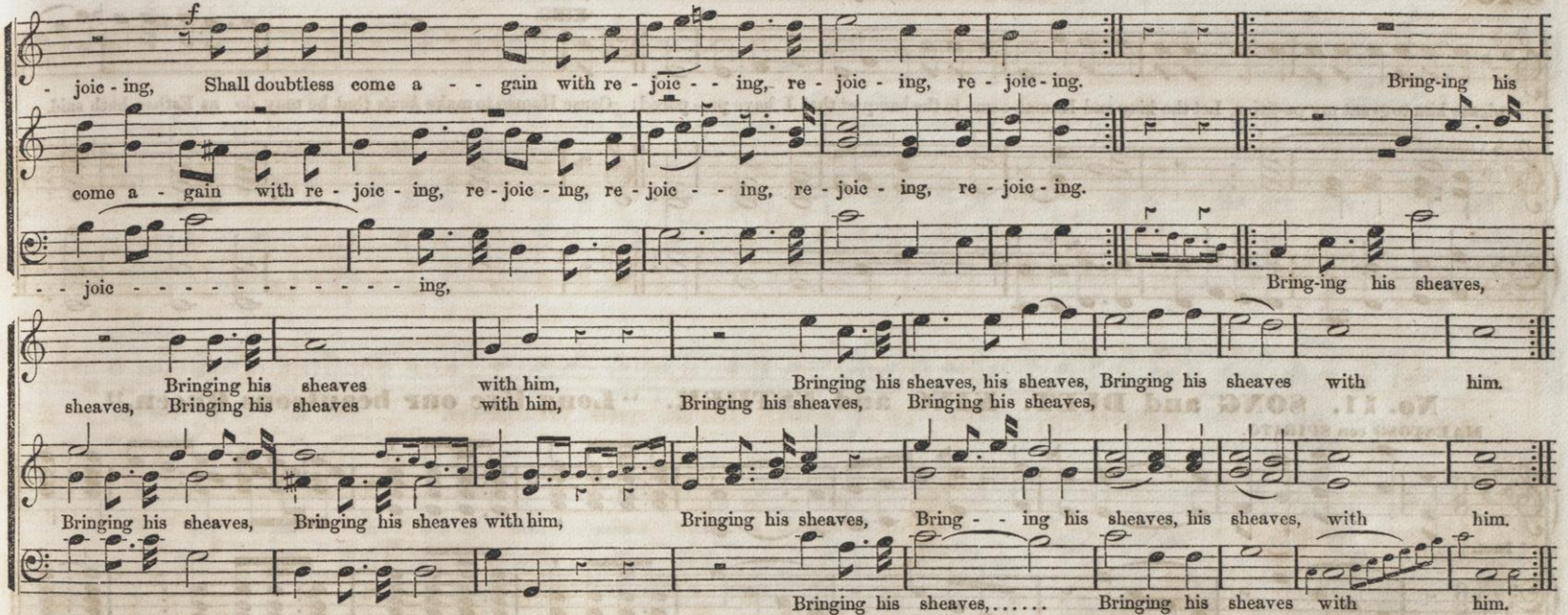
weep-eth, weep-eth, weep-eth, bearing precious seed, precious seed, precious seed! Shall doubtless come a - gain with re-

m *p* *Cres.* *Dim.* *f*

weep-eth, weep-eth, weep-eth, bearing precious seed, precious seed, precious seed! Shall doubtless

bearing precious seed, precious seed! Shall doubtless come a - gain with re-joic-ing, re-joic-ing, re-

* *This may be used separately as an Anthem.*



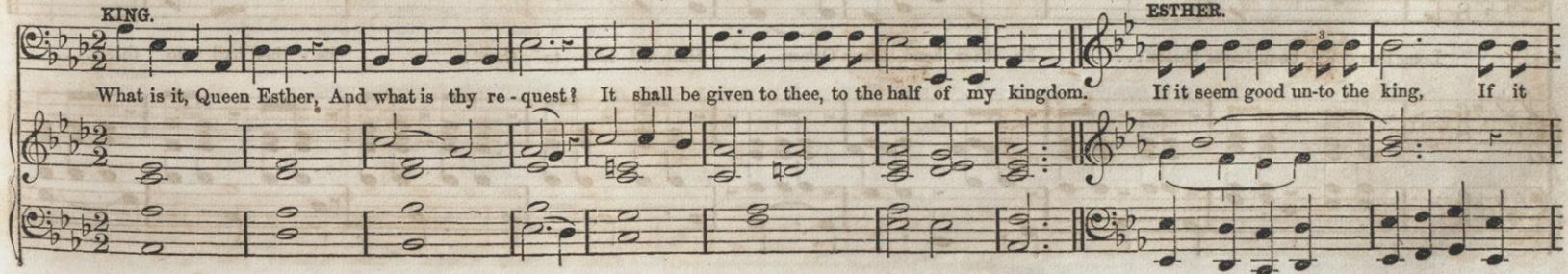
TO BE READ, ESTHER V. 1, 2 and 3.

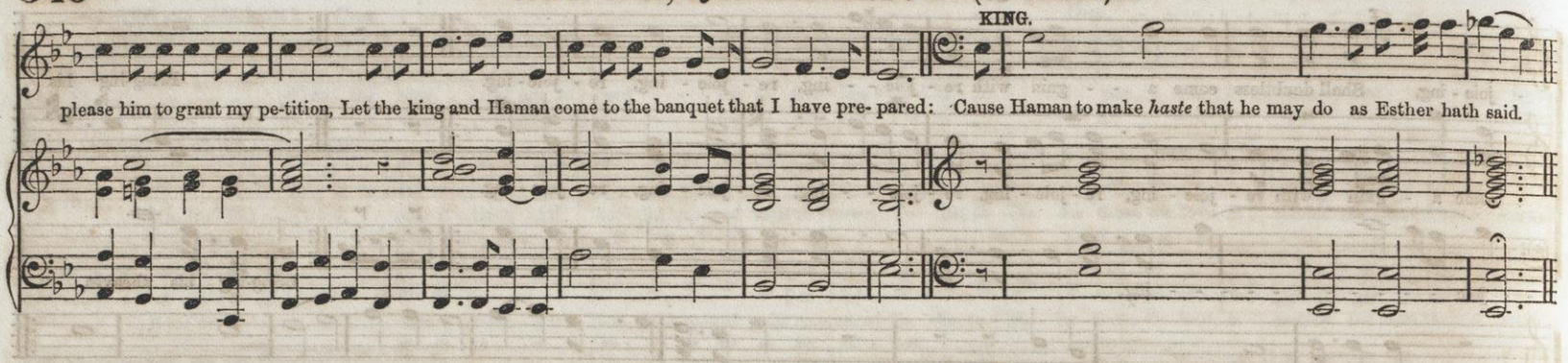
"Now it came to pass on the third day, that Esther put on *her* royal *apparel*, and stood in the inner court of the king's house, over against the king's house: and the king sat upon his royal throne in the royal house, over against the gate of the house.

"And it was so, when the king saw Esther the queen standing in the court, *that* she obtained favor in his sight: and the king held out to Esther the golden scepter that *was* in his hand. So Esther drew near, and touched the top of the scepter.

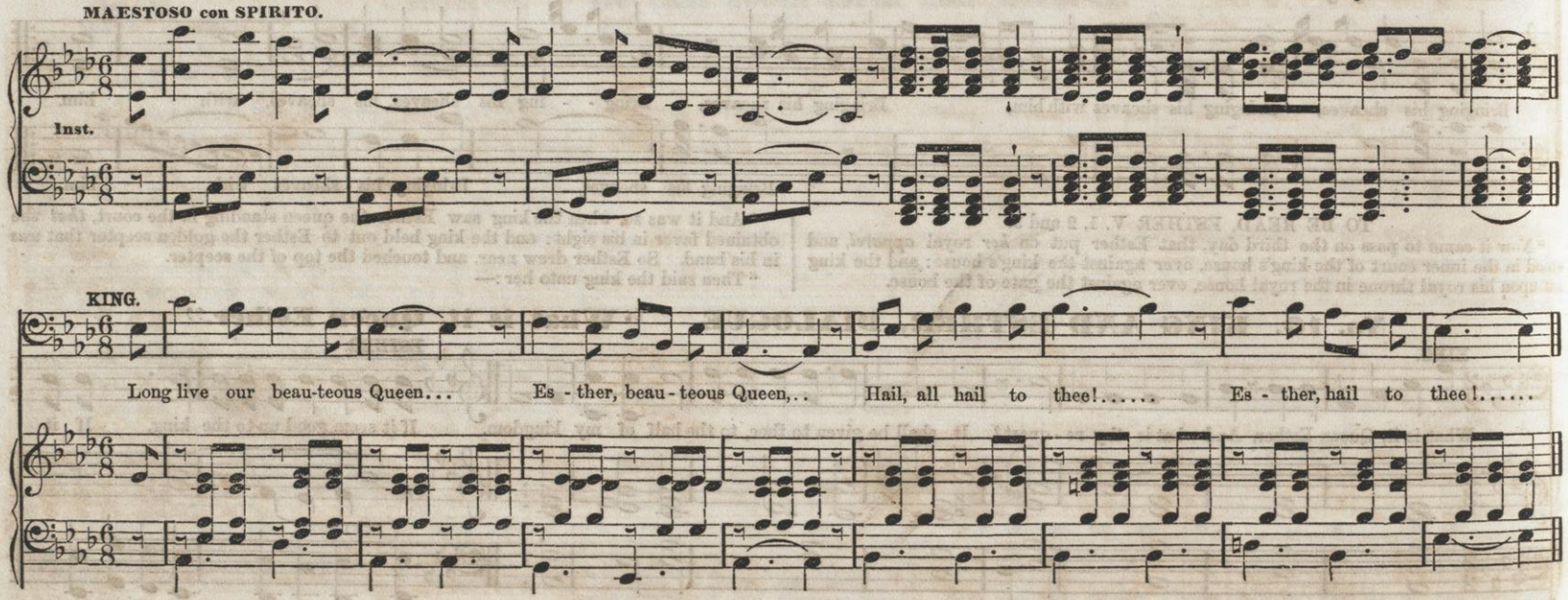
"Then said the king unto her:—

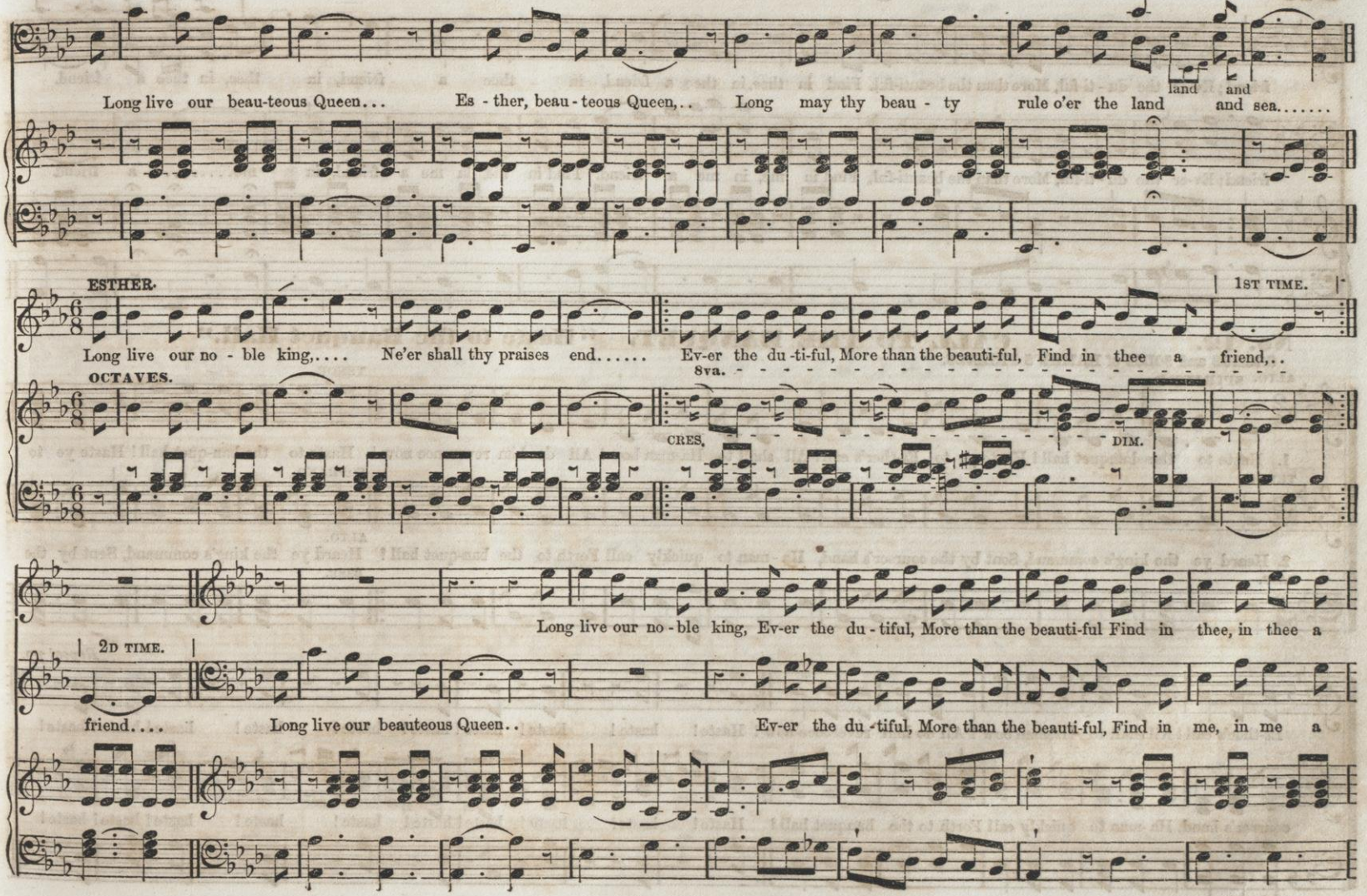
No. 10. KING AND ESTHER, DIALOGUE. "What is it, Queen Esther."





No. 11. SONG and DUET. KING and ESTHER. "Long live our beauteous Queen."




Long live our beau-teous Queen... Es - ther, beau - teous Queen,.. Long may thy beau - ty rule o'er the land and sea.....
land and
ESTHER.
1ST TIME.
Long live our no - ble king,.... Ne'er shall thy praises end..... Ev-er the du -ti-ful, More than the beauti-ful, Find in thee a friend,..
OCTAVES.
8va.
CRES.
DIM.
Long live our no - ble king, Ev-er the du - tiful, More than the beauti-ful Find in thee, in thee a
2D TIME.
friend.... Long live our beauteous Queen.. Ev-er the du -tiful, More than the beauti-ful, Find in me, in me a

"Long live our beauteous Queen." (Concluded).

Ritard ad lib.

friend; Ev-er the du-ti-ful, More than the beauti-ful, Find in thee, in thee a friend, in thee a friend, in thee, in thee a friend.

friend; Ev-er the du-ti-ful, More than the beauti-ful, Find in me, in me a friend, Find in me, in me a friend, in me..... a friend.

No. 12. CALL TO THE BANQUET. "Haste to the Banquet Hall."

CHORUS and SOLOS of HAMAN'S FRIENDS.

ALTO. SPIRITED. TENOR.

1. Haste to the banquet hall! Haste ye to Es-ther's call! All shall to Ha-man bow! All do him reverence now! Haste to the ban-quet hall! Haste ye to

TENOR. SOPRANO.

2. Heard ye the king's command, Sent by the courser's hand, Ha-man to quickly call Forth to the ban-quet hall! Heard ye the king's command, Sent by the

ALTO.

BASE. BASE.

Repeat pp.

Es-ther's call! All shall to Ha-man bow! All do him reverence now! Haste! haste! haste! haste! haste! haste! haste! haste! haste! haste!

courser's hand, Ha-man to quickly call Forth to the banquet hall! Haste! haste! haste! haste! haste! haste! haste! haste! haste! haste!

HAMAN.

Yet all this a-vail-eth me nought, all this a-vail-eth me nought, So long as I see Mor-de-cai, the Jew, sit-ting at the king's gate.

No. 13. SOLO.—ZERESH. "Why should this Hebrew."

ALTO SOLO.

Why should this He-brew vex my lord, When vengeance waits upon thy word! Why should this Hebrew vex my lord, When vengeance waits upon thy word!

Make thou a gal-lows fif-ty cu-bits high, And there-on to-mor-row let this He-brew die! Then shall no care its shad-ow o'er thee fling!

"Why should this Hebrew." (Concluded.)

Ritard ad lib.

Then go thou mer - ri - ly un - to the king; Then shall no care its shad-ow o'er thee fling, Then go thou mer - ri - ly un - to the king.

CHORUS. TENOR.

Hur-rah! hur-rah! hurrah! hurrah! Make thou a gallows fif - ty cu - bits high, And thereon to-mor- row let this Hebrew die!

SOPRANO. **Inst.**

ALTO.

Hur-rah! hurrah! hur-rah! hurrah! hurrah! Make thou a gallows fif - ty cu - bits high, And thereon to-mor- row let this Hebrew die!

BASE.

8va. Tremolo.

MAESTOSO.

ZERESH, with all the ALTOS—seated.

Then shall no care its shadow o'er thee fling, Then go thou mer-ri - ly

(Light Chorus to La, or Inst., or both.)

La la la la la la la la la la la la la la la la la la la la

TENORS AND BASES. *pp with gradual Cres., or Inst. alone.*

Ritard ad lib.

un - - to the king! Then shall no care its sha - dow o'er thee fling, Then go thou mer-ri - ly un - to the king.

la la la la la la la la la la la, La la la la.

CHORUS.

Then shall no care its sha - dow o'er thee fling! Then go thou mer-ri - ly un - to the king! Then shall no care its sha - dow o'er thee fling!

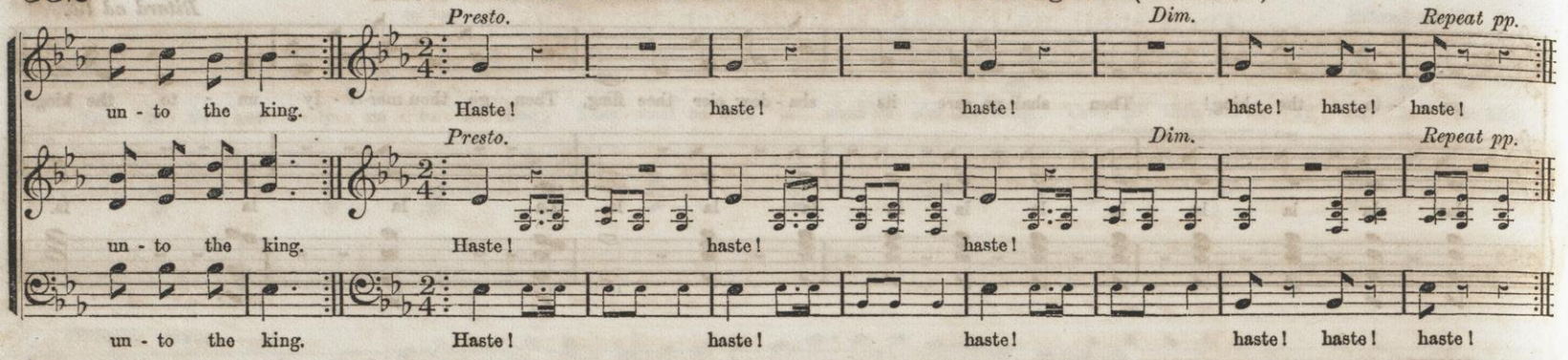
Then shall no care its sha - dow o'er thee fling! Then go thou mer-ri - ly un - to the king! Then shall no care its sha - dow o'er thee fling!

ALLEGRO.

Then go thou mer-ri - ly un - to the king. Then go thou mer - ri - ly! Then go thou mer - ri - ly! Then go thou mer - ri - ly

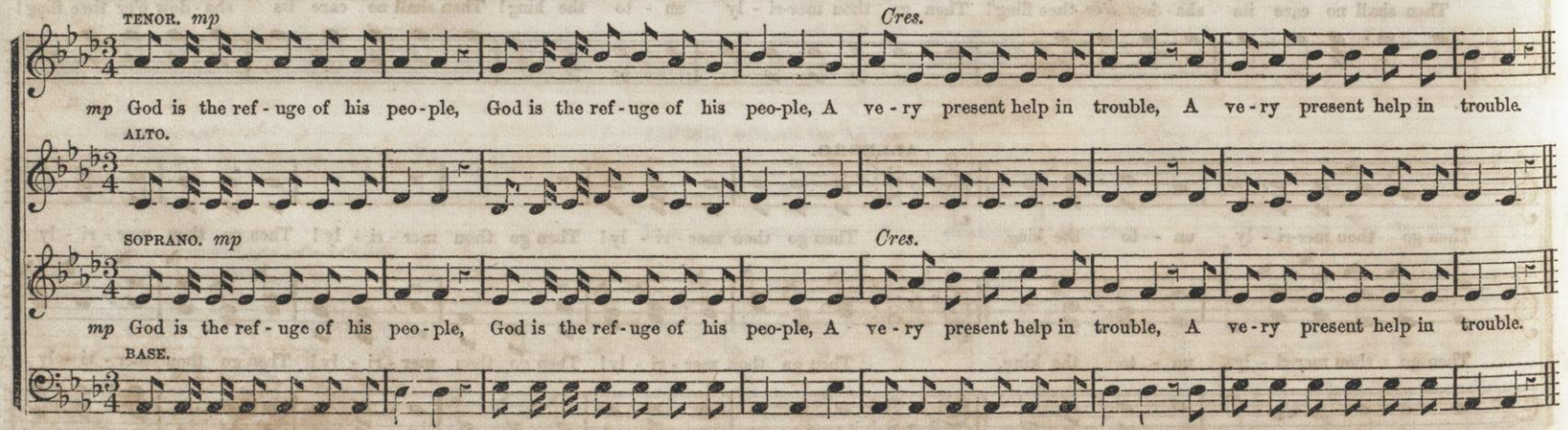
Then go thou mer-ri - ly un - to the king. Then go thou mer - ri - ly! Then go thou mer - ri - ly! Then go thou mer - ri - ly

"Then shall no care its shadow o'er thee fling." (Concluded.)

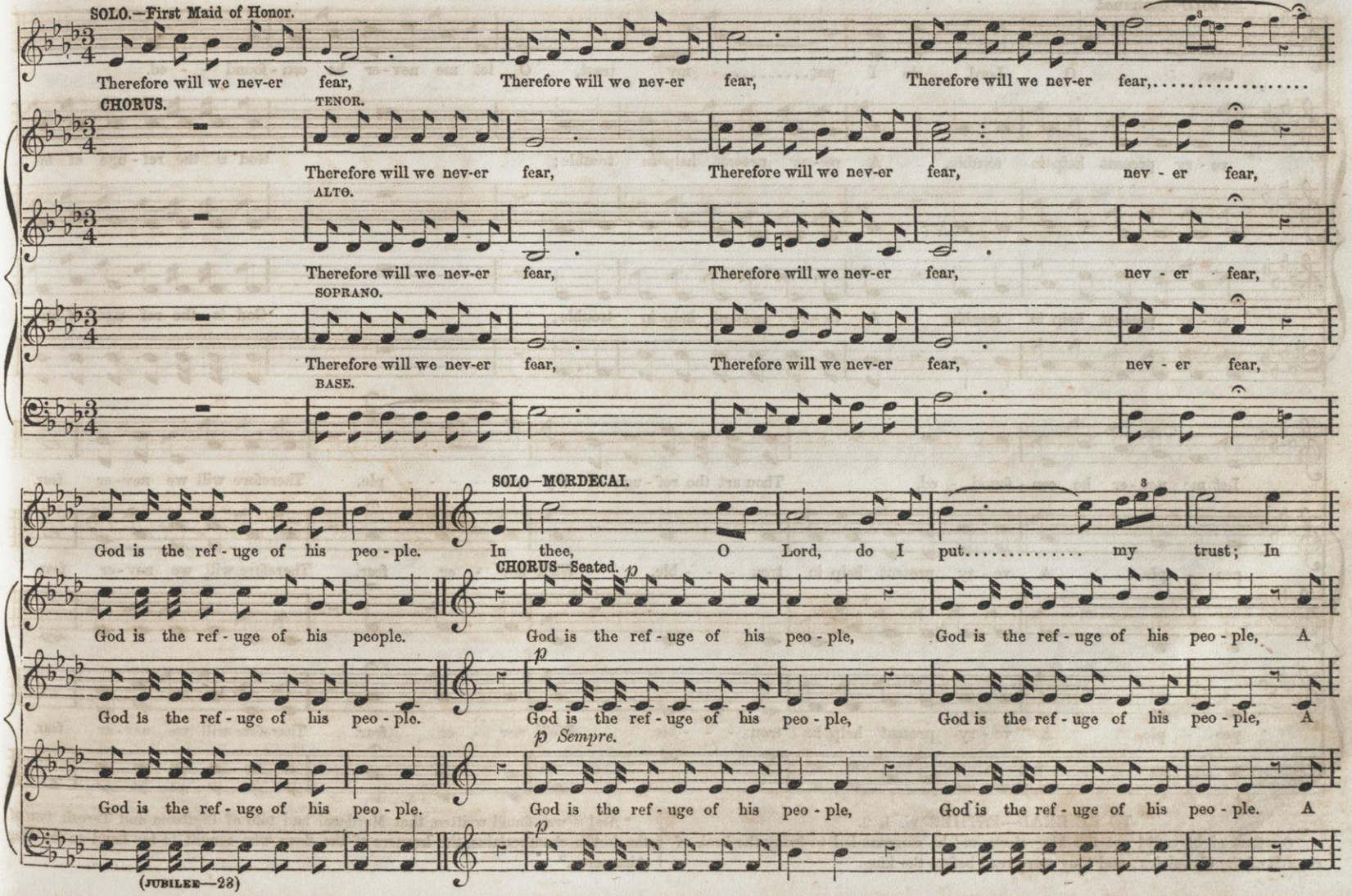


PART II.

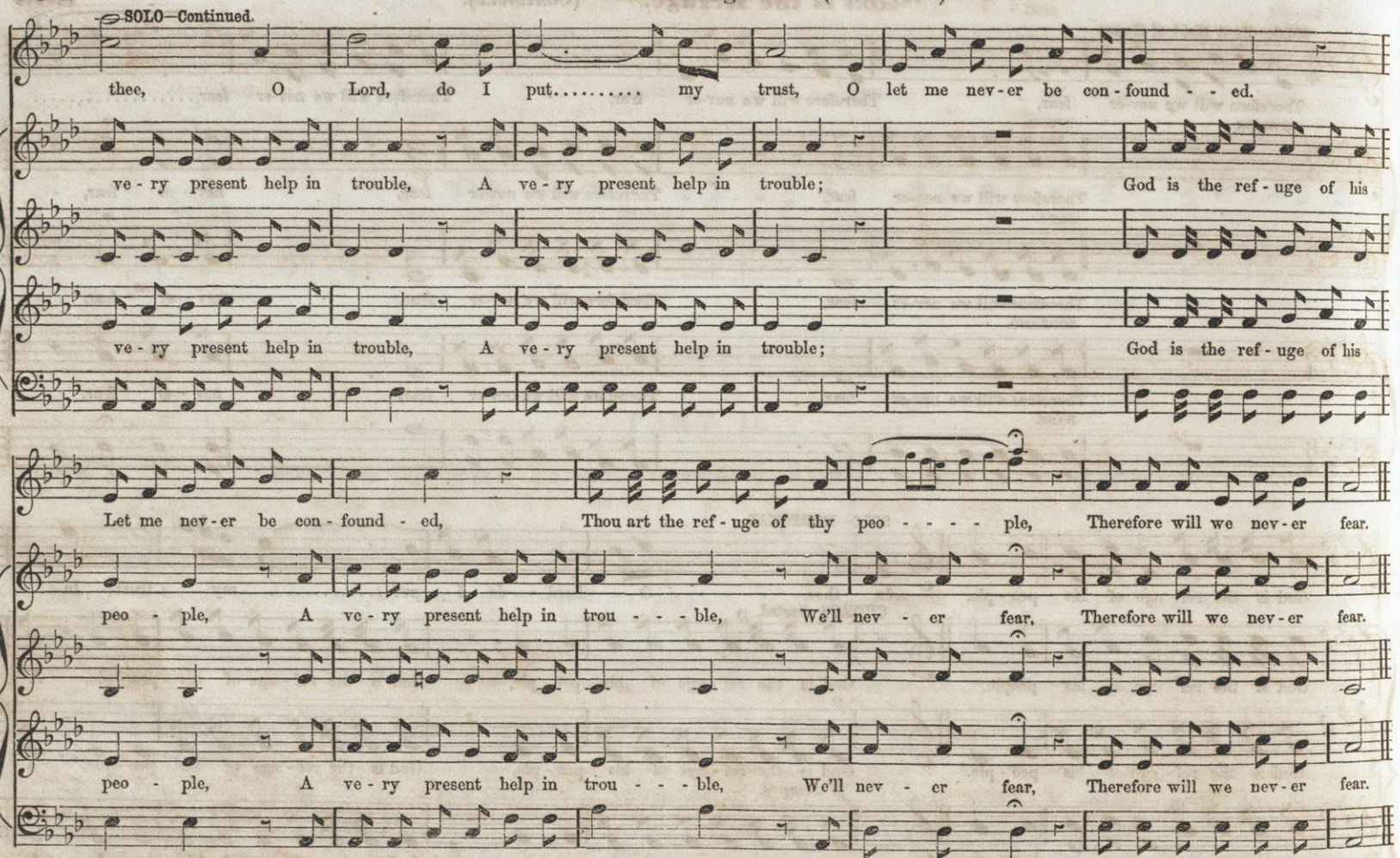
No. 1. CHORUS OF THE JEWS, WITH SOLOS. "God is the Refuge."*



* *May be used as an Opening Piece.*


SOLO.—First Maid of Honor.
Therefore will we nev-er fear, Therefore will we nev-er fear, Therefore will we nev-er fear,.....
CHORUS.
TENOR.
Therefore will we nev-er fear, Therefore will we nev-er fear, nev - er fear,
ALTO.
Therefore will we nev-er fear, Therefore will we nev-er fear, nev - er fear,
SOPRANO.
Therefore will we nev-er fear, Therefore will we nev-er fear, nev - er fear,
BASE.
SOLO—MORDECAI.
God is the ref - uge of his peo - ple. In thee, O Lord, do I put..... my trust; In
CHORUS—Seated.
God is the ref - uge of his people. God is the ref - uge of his peo - ple, God is the ref - uge of his peo - ple, A
God is the ref - uge of his peo - ple. God is the ref - uge of his peo - ple, God is the ref - uge of his peo - ple, A
God is the ref - uge of his peo - ple. God is the ref - uge of his peo - ple, God is the ref - uge of his peo - ple. A

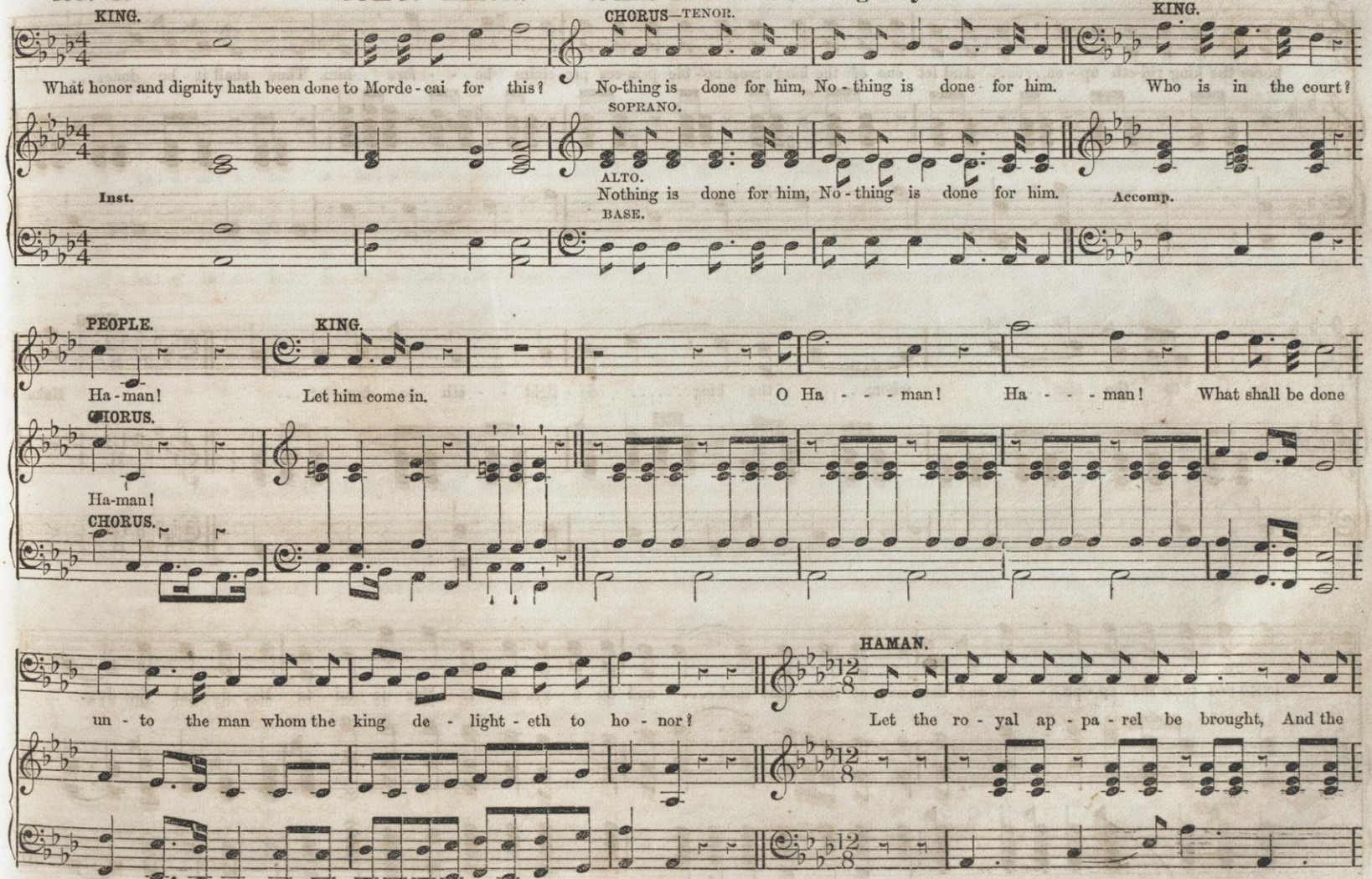
"God is the Refuge." (Concluded.)



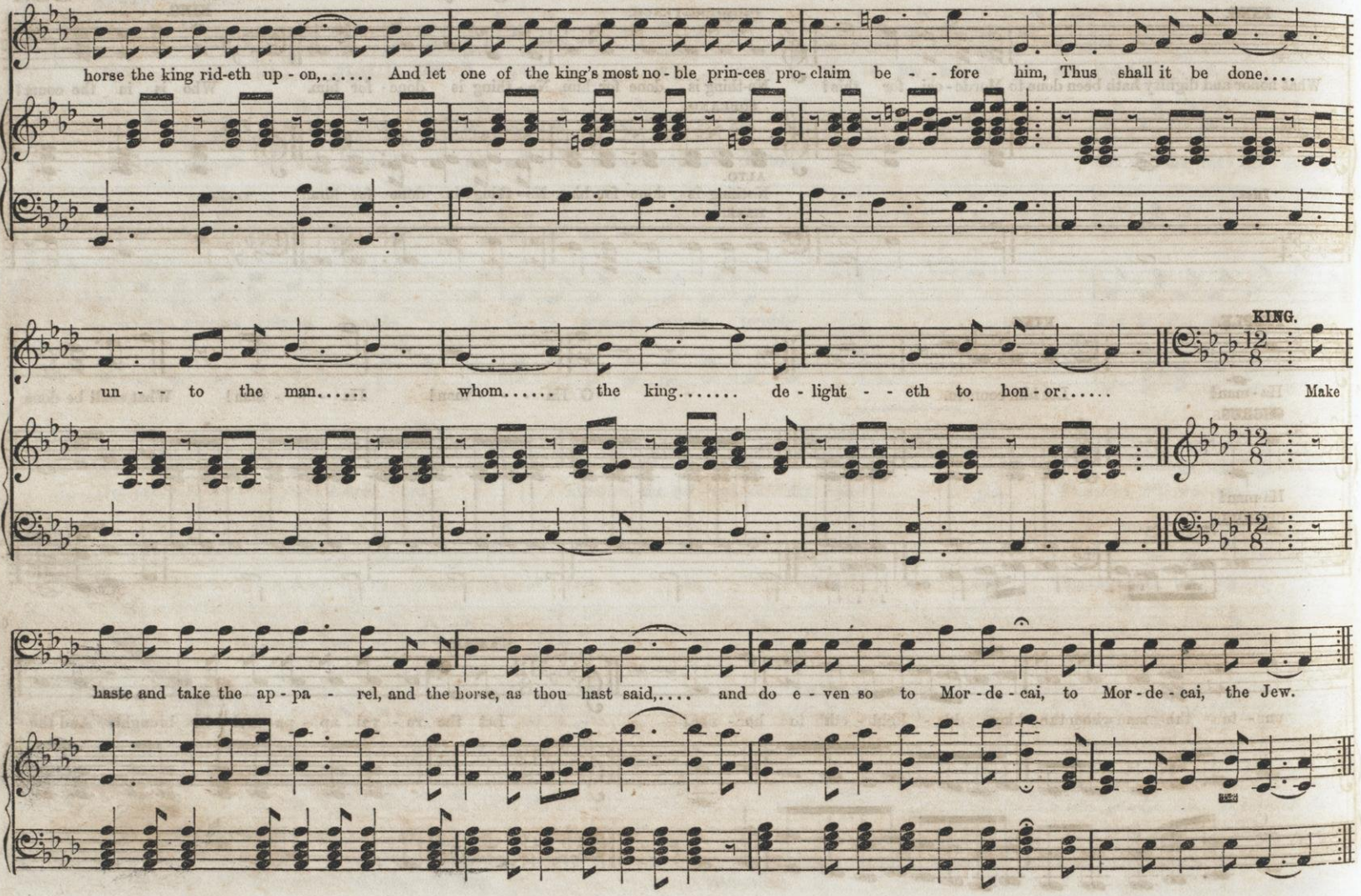
TO BE READ—ESTHER vi. 1, 2.

"On that night could not the king sleep, and he commanded to bring the book of records of the chronicles; and they were read before the king.

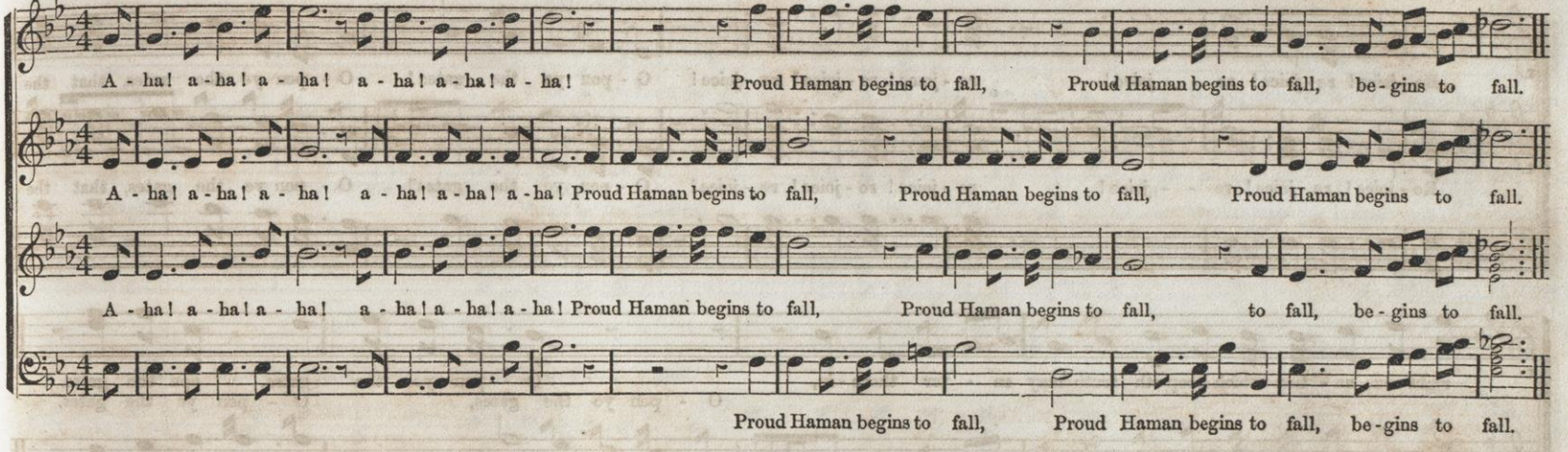
"And it was found written, that Mordecai had told of Bigthana and Teresh, two of the king's chamberlains, the keepers of the door, who sought to lay hand on the king Ahasuerus."


KING.
What honor and dignity hath been done to Morde - cai for this?
CHORUS—TENOR.
No-thing is done for him, No - thing is done for him.
KING.
Who is in the court?
SOPRANO.
ALTO.
Nothing is done for him, No - thing is done for him.
BASE.
Inst.
Accomp.
PEOPLE.
Ha - man!
KING.
Let him come in.
O Ha - - - man! Ha - - - man! What shall be done
CHORUS.
Ha-man!
CHORUS.
HAMAN.
un - to the man whom the king de - light - eth to ho - nor?
Let the ro - yal ap - pa - rel be brought, And the

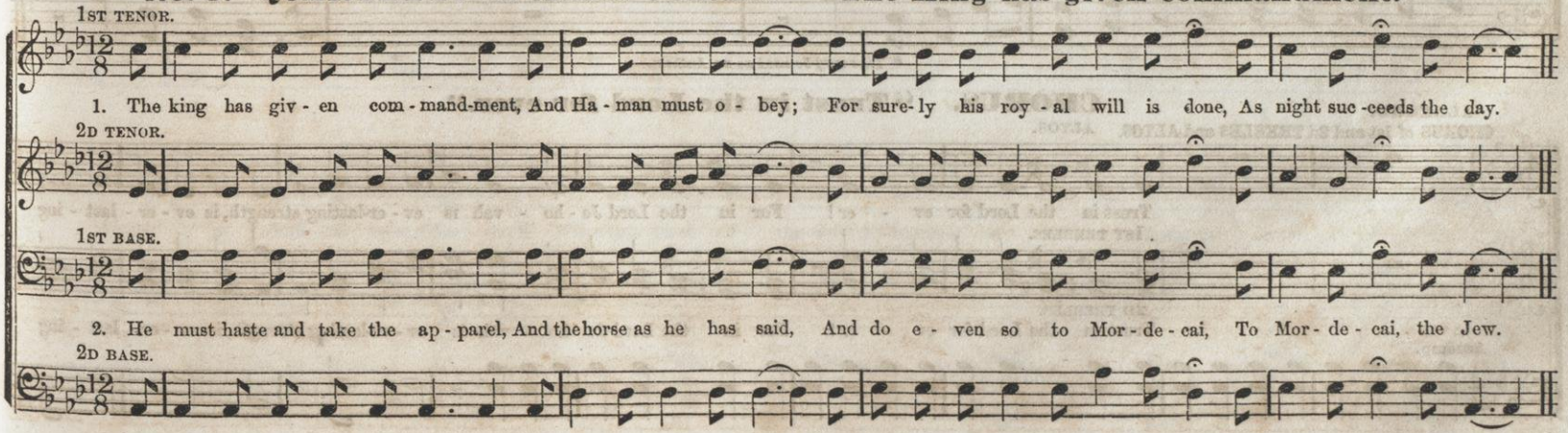
"What honor and dignity." (Concluded.)



No. 4. CHORUS. "Aha! aha! proud Haman begins to fall."

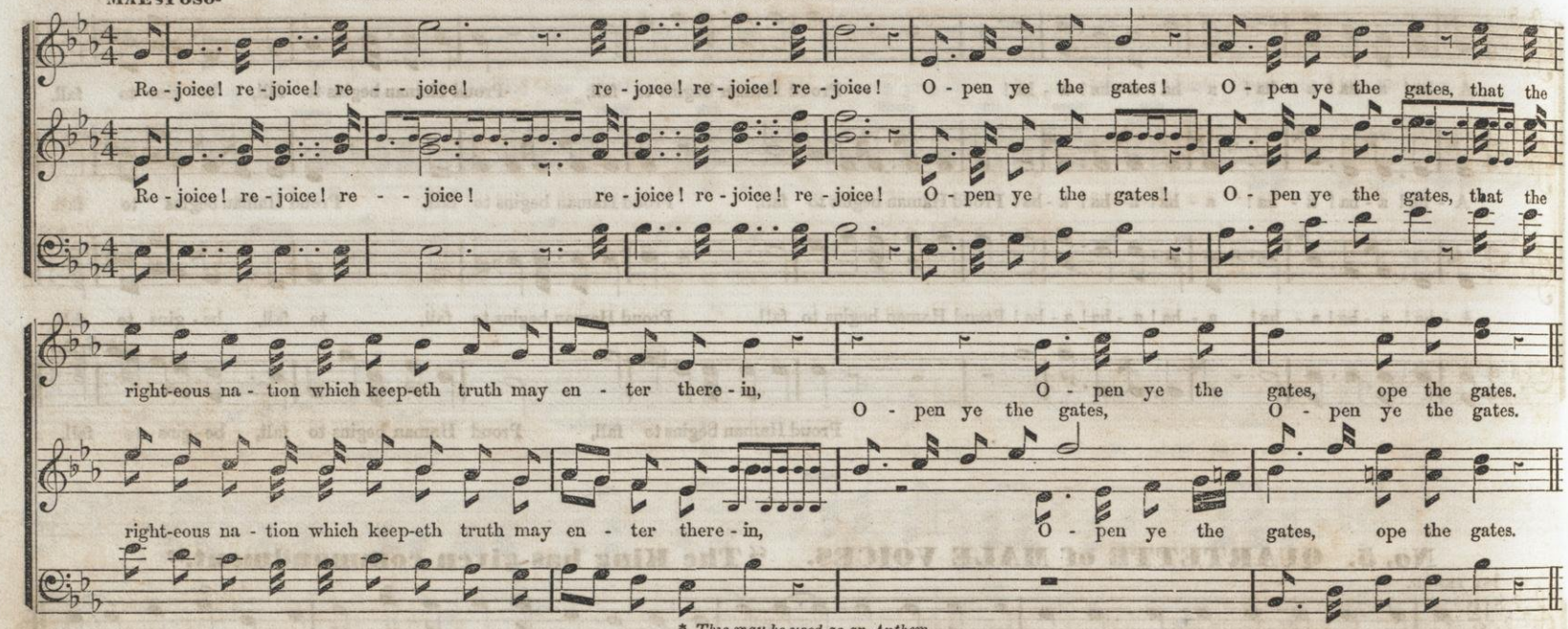


No. 5. QUARTETTE of MALE VOICES. "The King has given commandment."



No. 6. CHORUS. "Open ye the gates."*

MAESTOSO. CHORUS OF REJOICING AT THE COMMENCEMENT OF HAMAN'S DOWNFALL, AND EXALTATION OF MORDECAI.

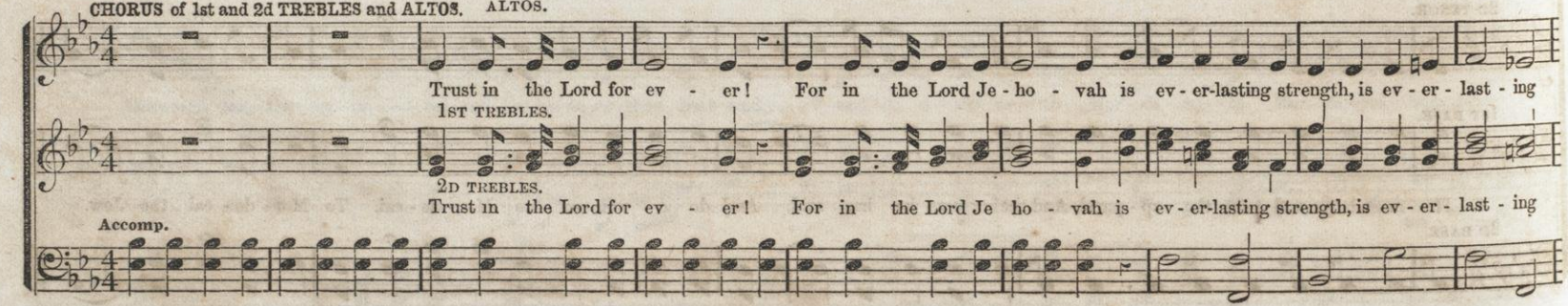


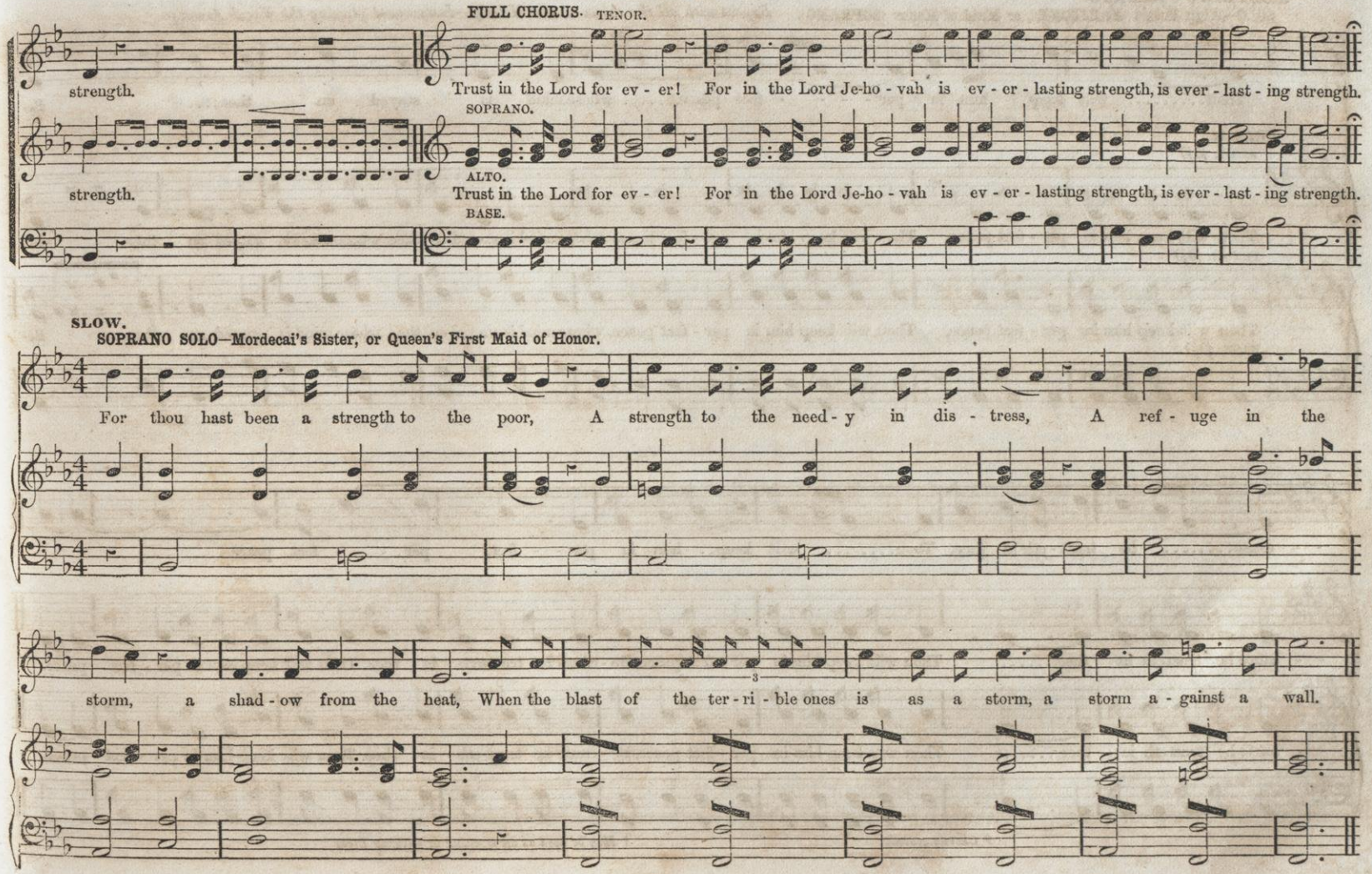
* *This may be used as an Anthem.*

CHORUS. "Trust in the Lord for ever."

ALLEGRO.

CHORUS of 1st and 2d TREBLES and ALTOS. ALTOS.




FULL CHORUS.
TENOR.
strength.
Trust in the Lord for ev - er! For in the Lord Je-ho - vah is ev - er - lasting strength, is ever - last - ing strength.
SOPRANO.
strength.
ALTO.
Trust in the Lord for ev - er! For in the Lord Je-ho - vah is ev - er - lasting strength, is ever - last - ing strength.
BASE.
SLOW.
SOPRANO SOLO—Mordecai's Sister, or Queen's First Maid of Honor.
For thou hast been a strength to the poor, A strength to the need - y in dis - tress, A ref - uge in the
storm, a shad - ow from the heat, When the blast of the ter - ri - ble ones is as a storm, a storm a - gainst a wall.

No. 7. SOLO, WITH CHORUS ACCOMPANIMENT.* "Thou wilt keep him."†

MODERATO e LEGATO.

SOLO—High Priest (BARITONE), or Maid of Honor (SOPRANO). *Repeat with all the voices on the Melody—Instrument playing the Vocal Accomp.*

mf

Thou..... wilt keep him in per - - - - fect peace,..... whose mind is stayed on thee;... Be-

CHORUS.

ALTO. *pp*

Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace, whose mind is stayed on thee, whose mind is stayed on thee. Be-

TENOR. *pp*

Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace, whose mind is stayed on thee, whose mind is stayed on thee, Be-

BASE. *pp*

- - cause..... he trust - eth in thee, Thou..... wilt keep.. him in per - - fect, per - - - fect peace.....

- - cause he trusteth in thee,..... Thou wilt keep him in per - fect peace, Be - cause he trust-eth in thee, Thou wilt keep him in per - fect peace.

- - cause he trusteth in thee,..... Thou wilt keep him in per - fect peace, Be - cause he trust-eth in thee, Thou wilt keep him in per - fect peace.

* *Chorus seated.*

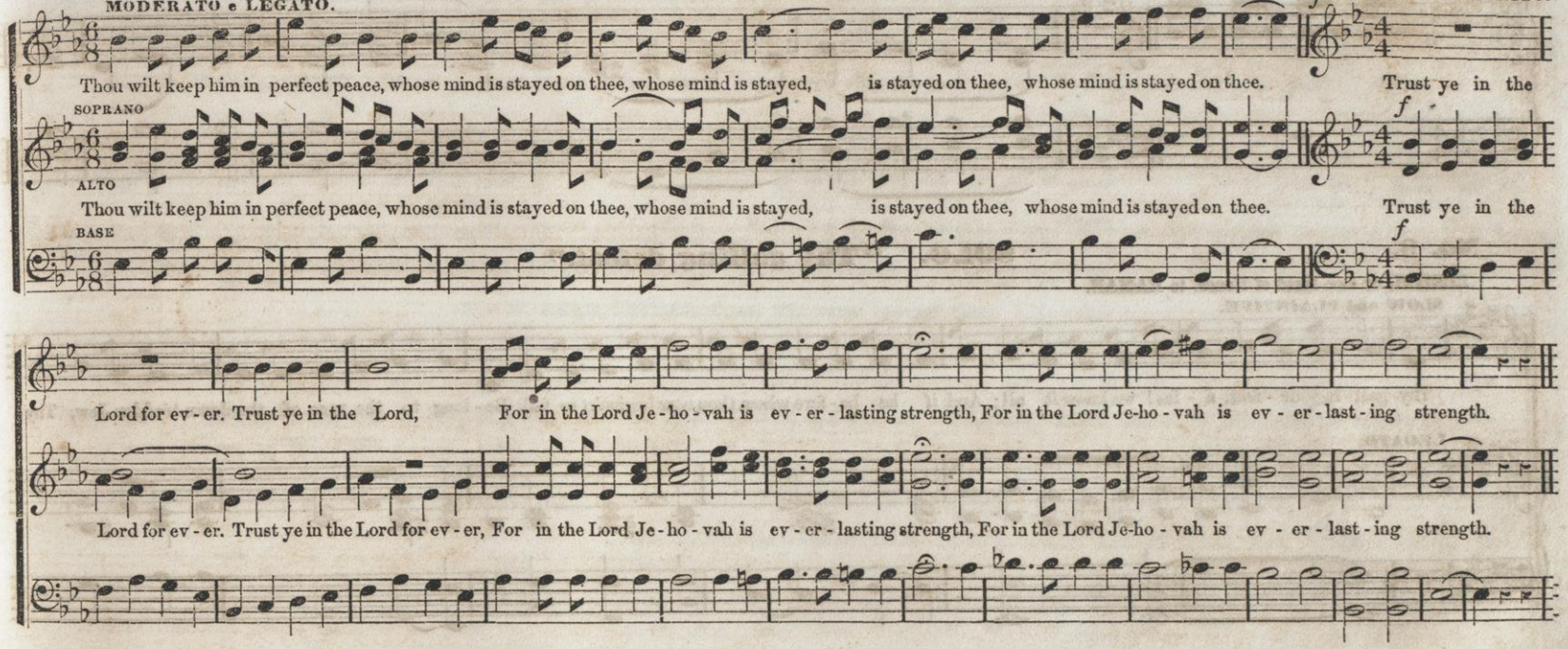
† *May be used as an Opening or Closing Piece.*

CODA. SEMI-CHORUS or CHORUS.

MODERATO e LEGATO.

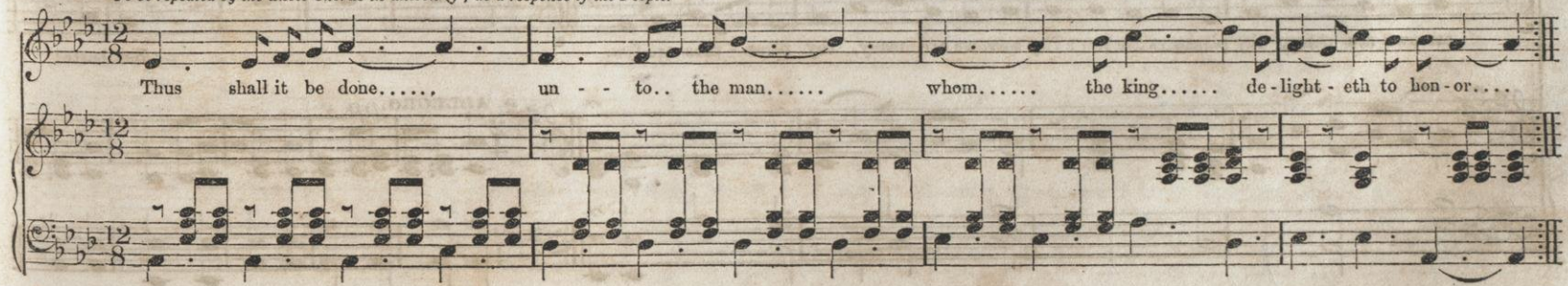
CHORUS.—(Standing.)

f ALLEGRO con SPIRITO.

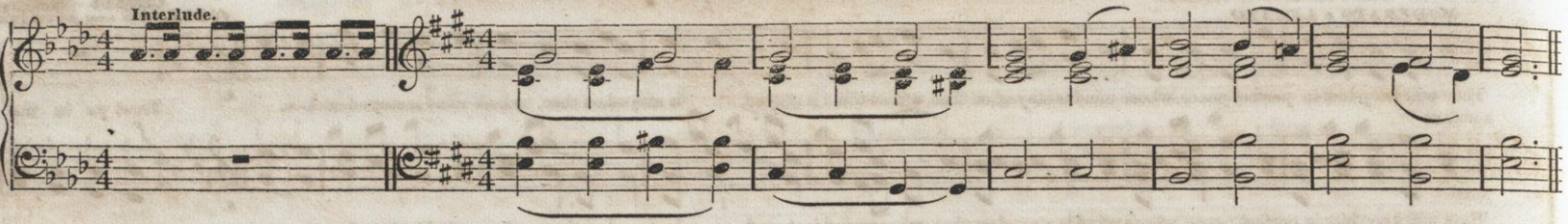


NO. 8. SOLO.—Haman proclaiming Mordecai the favored of the King.

To be repeated by the whole Chorus in unison (f) as a response of the People.

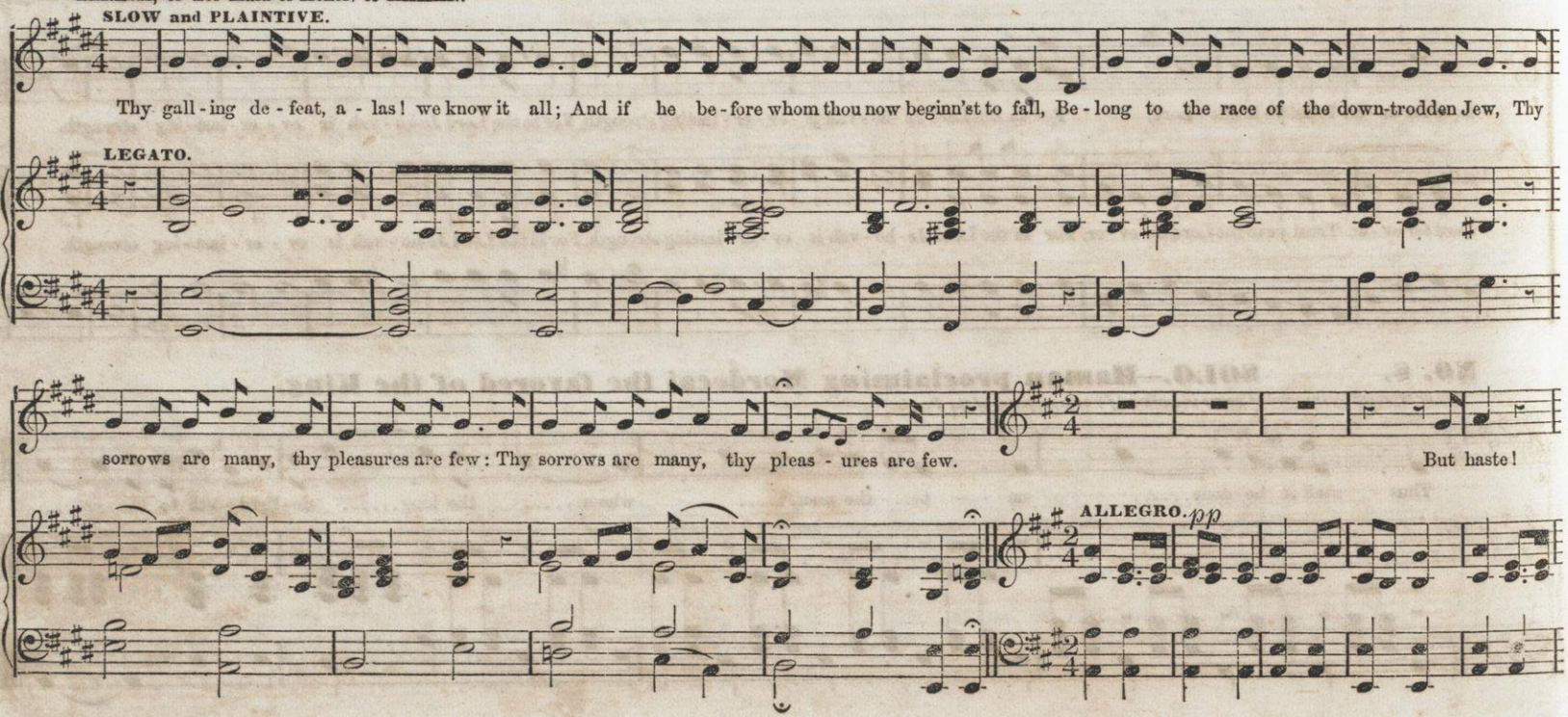


"Thus shall it be done." (Concluded.)

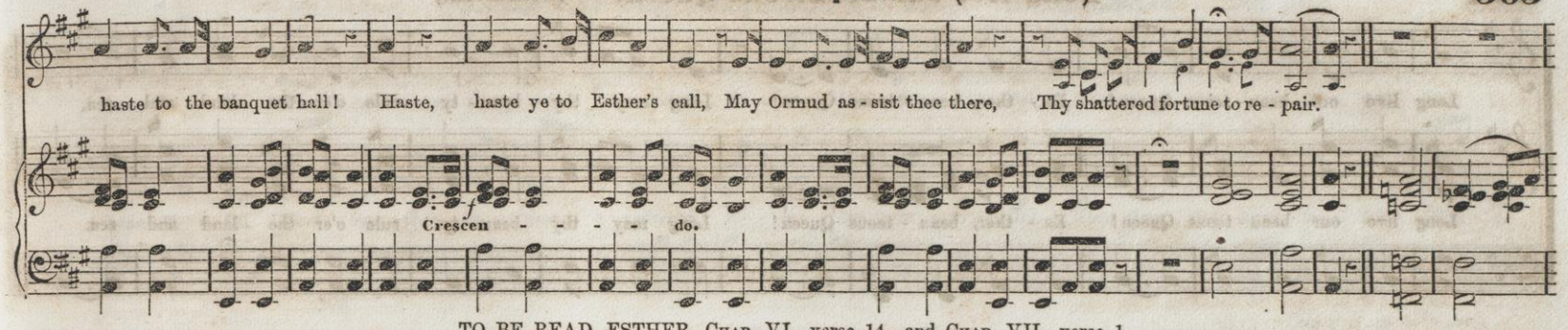


No. 9. SOLO. "Thy galling defeat."

ZERESH, or her Maid of Honor, to HAMAN.



"But haste to the banquet." (Concluded.)

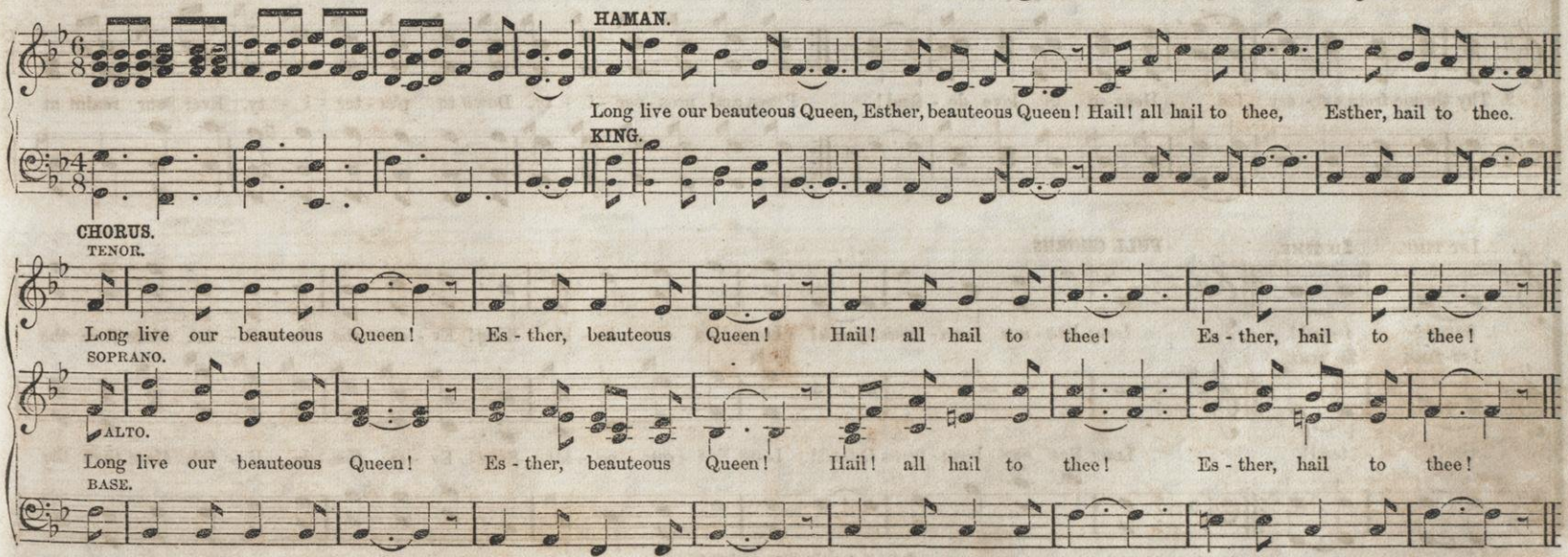


TO BE READ, ESTHER, Chap. VI., verse 14—and Chap. VII., verse 1.

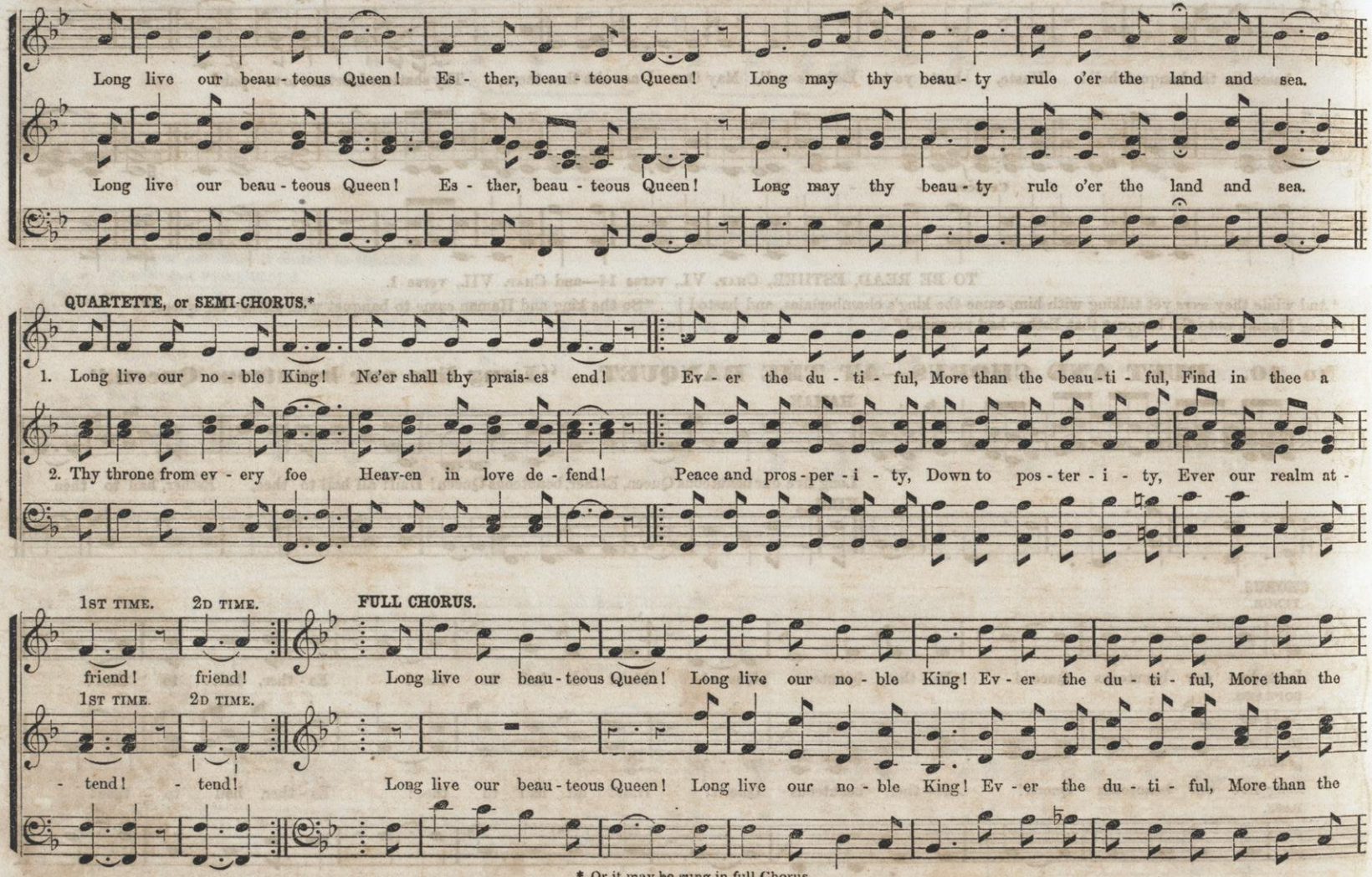
"And while they *were* yet talking with him, came the king's chamberlains, and hasted to bring Haman unto the banquet that Esther had prepared."

"So the king and Haman came to banquet with Esther the queen."

No. 10. DUET AND CHORUS.—AT THE BANQUET. "Long live our beauteous Queen."



"Long live our beauteous Queen. (Continued.)



* Or it may be sung in full Chorus.

beau - ti - ful, Find in thee, in thee a friend, Ev - er the du - ti - ful, More than the beau - ti - ful, Find in

beau - ti - ful, Find in thee, in thee a friend, Ev - er the du - ti - ful, More than the beau - ti - ful, Find in

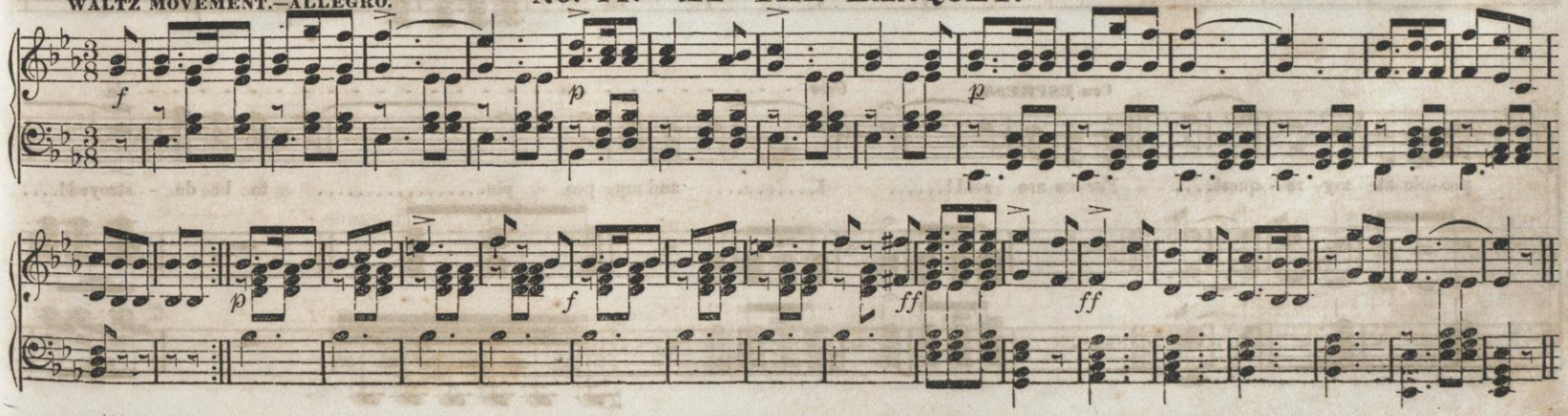
thee, in thee a friend, in thee a friend, in thee, in thee a friend.

thee, in thee a friend, in thee a friend, in thee, in thee a friend.

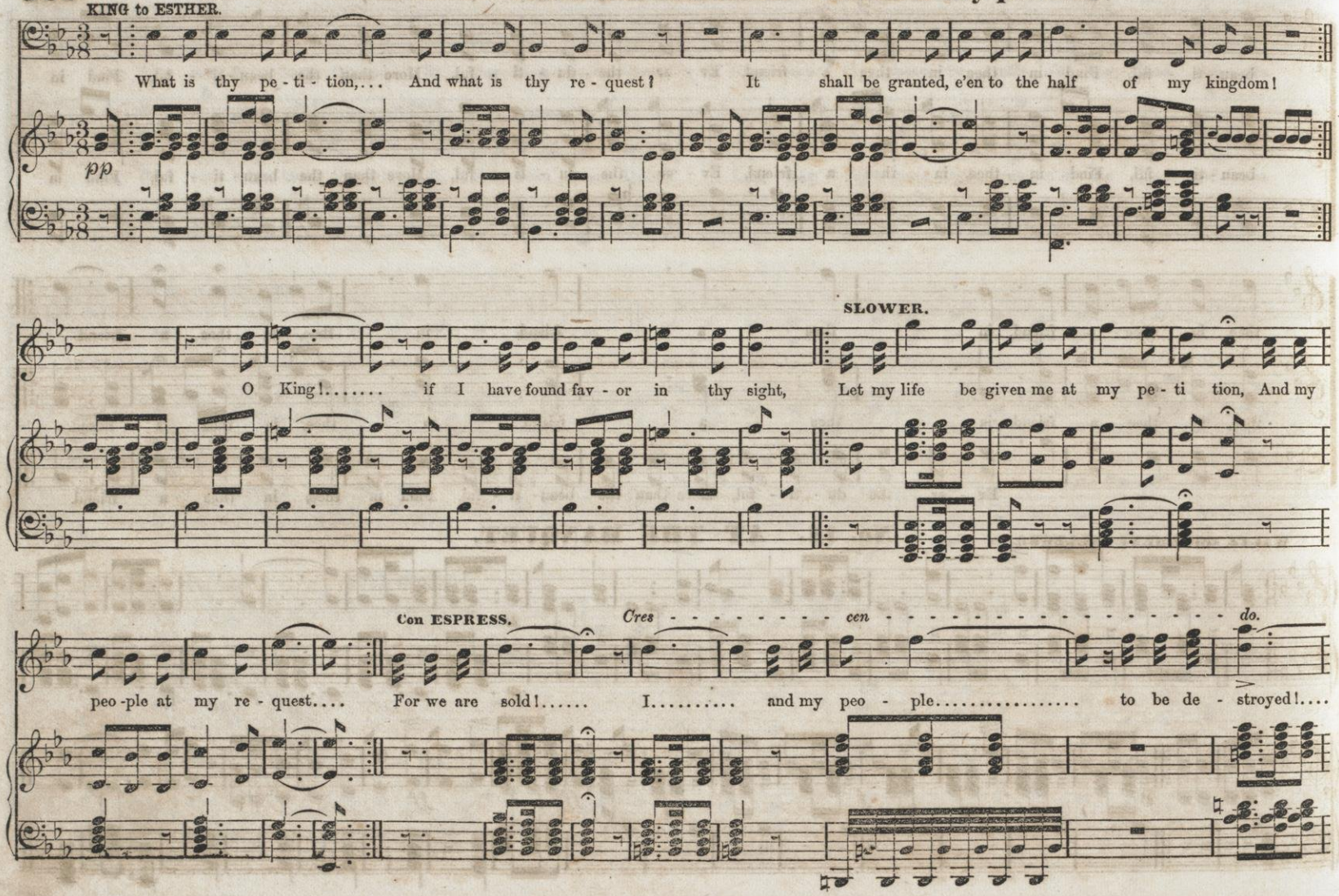
Ev - er the du - ti - ful, More than the beau - ti - ful, Find in thee, in thee a friend.

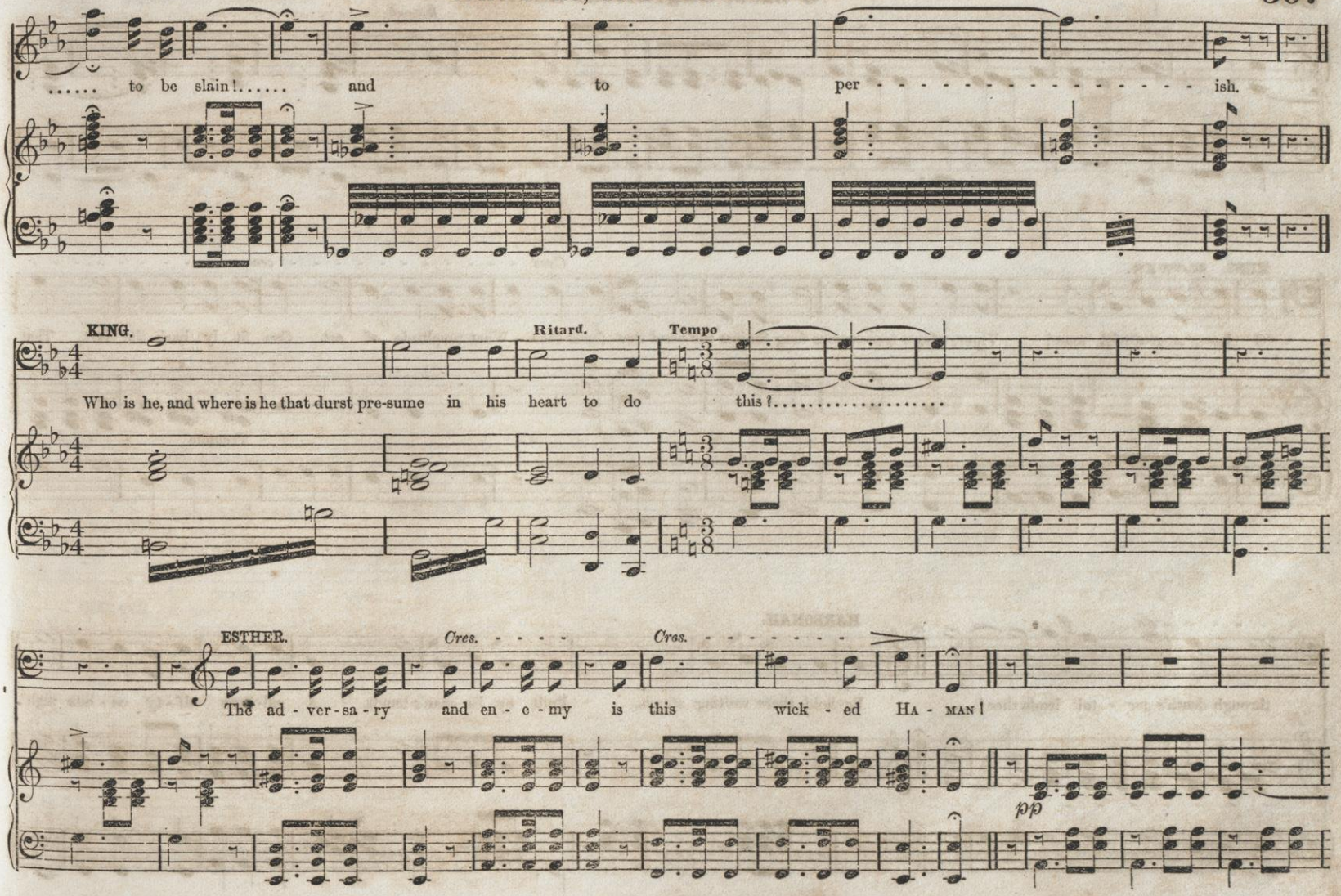
No. 11. AT THE BANQUET.

WALTZ MOVEMENT.—ALLEGRO.

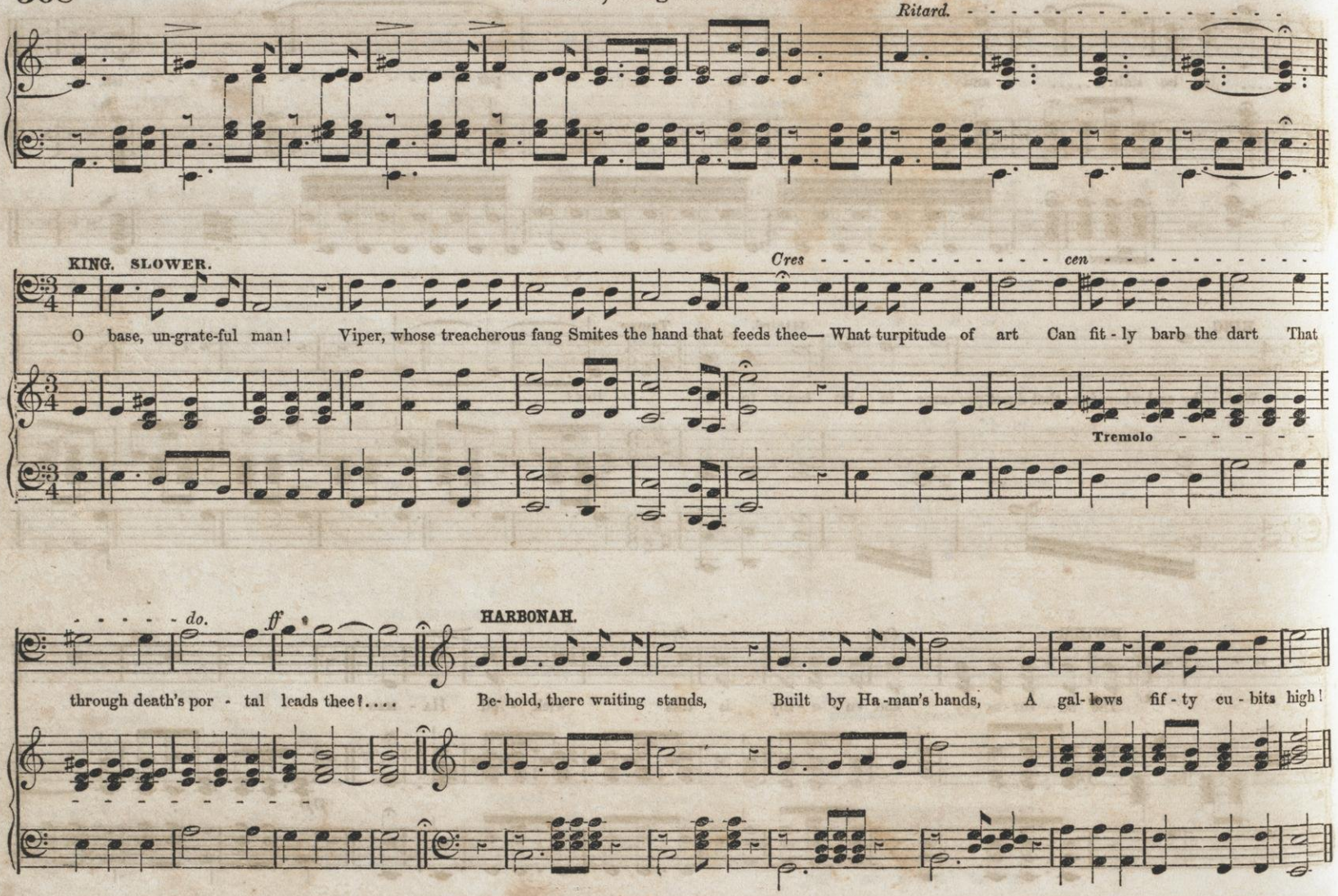


No. 12. DIALOGUE.—KING and ESTHER. "What is thy petition?"




..... to be slain!..... and to per - - - - - - - - - - - - - - - ish.
KING.
Ritard.
Tempo
Who is he, and where is he that durst pre-sume in his heart to do this?.....
ESTHER.
Cres. - - - -
Cres. - - - - - - -
The ad - ver - sa - ry and en - e - my is this wick - ed HA - MAN!
pp

"O base, ungrateful man."



KING. SLOW and EMPHATIC.

There-on let Ha-man die! And Mor-de-cai the great Shall bear the seals of state, His worth the realm a-

(*Repeat in Chorus,* Soprano *and* Tenor *singing from the Treble Staff*—Base *and* Alto *from the Base.*)

HARBONAH.

- - dorn - - ing. Yes, Mor - de - cai the great Shall wear the seal of state, His worth.... the.. realm a - dorn - - ing.

KING.

Inst.—Octaves.

No. 13. ANDANTE e LEGATO. QUARTETTE. "Do I wake, or am I dreaming?"*

MORDECAI. TENOR.

Do.. I wake, or am.. I dream - ing? Lo!.. what hon - - - ors crown..... my.. brow, 'Mid these re - gal

ZERESH. ALTO.

Do I wake, or am I dream - ing? Break - ing heart and jew - - - eled brow, How I loathe these

FIRST MAID OF HONOR. SOPRANO.

Do.. I wake, or am.. I dream - ing? Lo!.. suc - cess..... at - - tends..... thee now!

HEGAI. BASE.

* *If there is time, the above piece should be first sung as a Solo, then Duet, Trio, and finally Quartette; 1st time, Soprano alone; 2d time, Soprano and Tenor; 3d time, Soprano, Tenor and Alto; and 4th time, all the parts. If not time for this, let Soprano, or Soprano and Tenor sing their parts once through before it is sung as a Quartette.*

"Do I wake, or am I dreaming?" (Concluded.)

splen - dors beam - ing, 'Mid these re - gal splen-dors beam - ing, Keep..... me meek, as I..... am now.

splen - dors beam - ing, Loathe them, for they mock me, Loathe them, for they mock me now, they mock me now.

Lo!.. my queen with splen - - - - - dors beam - ing, Wreaths.... of tri - umph deck.. thy brow.

(*Or thus :*) Wreaths of triumph deck thy brow.

No. 14. ALLEGRO con SPIRITO. **CHORUS. "When the Lord turned again."***

TENOR. When the Lord turned a - gain the cap - tiv - i - ty of Zi - on, of Zi - on, We were like them that dream, like them that dream, like them that

SOPRANO.

ALTO. When the Lord turned a-gain the cap - tiv - i - ty of Zi - on, of Zi - on, We were like them that dream, like them that dream, like them that

dream.....

BASE.

dream. Then was our mouth filled with laughter, And our tongue with sing-ing, And our tongue with sing-ing, with sing-ing, with

with sing - - - - - - - - - - - - - -

dream. Then was our mouth filled with laughter, And our tongue with sing-ing, And our tongue with sing-ing, with sing-ing, with

* *May be used as an Opening or Closing Piece.*

1st time. 2d time.

sing - ing, sing - ing! Then said they a - mong the heath - en, Then said they a - mong the heath - en, The Lord hath done great

sing - ing, sing - ing! Then said they a - mong the heath - en, Then said they a - mong the heath - en, The Lord hath done great

CHORAL STYLE.

things for them, great things for them..... The Lord hath done great things for us, where - of we are glad.....

things for them, great things for them..... The Lord hath done great things for us, where - of we are glad.....

No. 15. FINALE. "Praise ye the Lord."*

ALLEGRETTO con SPIRITO.

CHORAL. Tenors, *and as many* Sopranos *as can be spared from the "Accompanying Chorus."*†

Be thou, O God, ex - - - - - alt - - - - - ed high, And

ACCOMPANYING CHORUS.

Praise ye the Lord, praise God in his

ALTO.

Praise ye the Lord Praise God in his sanc - tu - a - ry! Praise him.. in..... the firm-a - ment of his power, Praise him for his

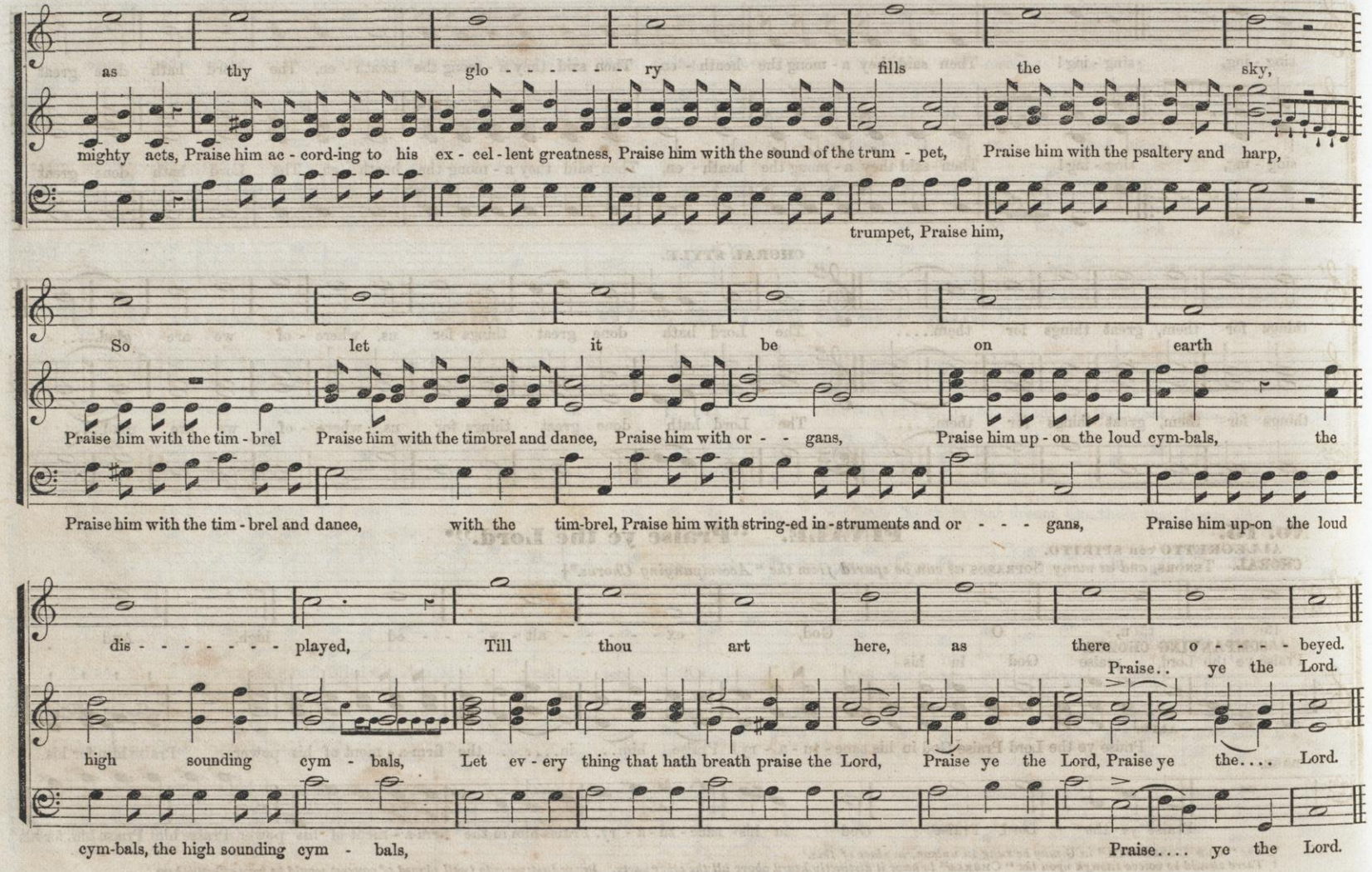
BASE.

Praise ye the Lord, Praise God in his sanc - tu - a - ry, Praise him in the firm-a - ment of his power, Praise him, Praise him for his

* *The "Old Hundredth" in G may be sung in unison, in place of this.*

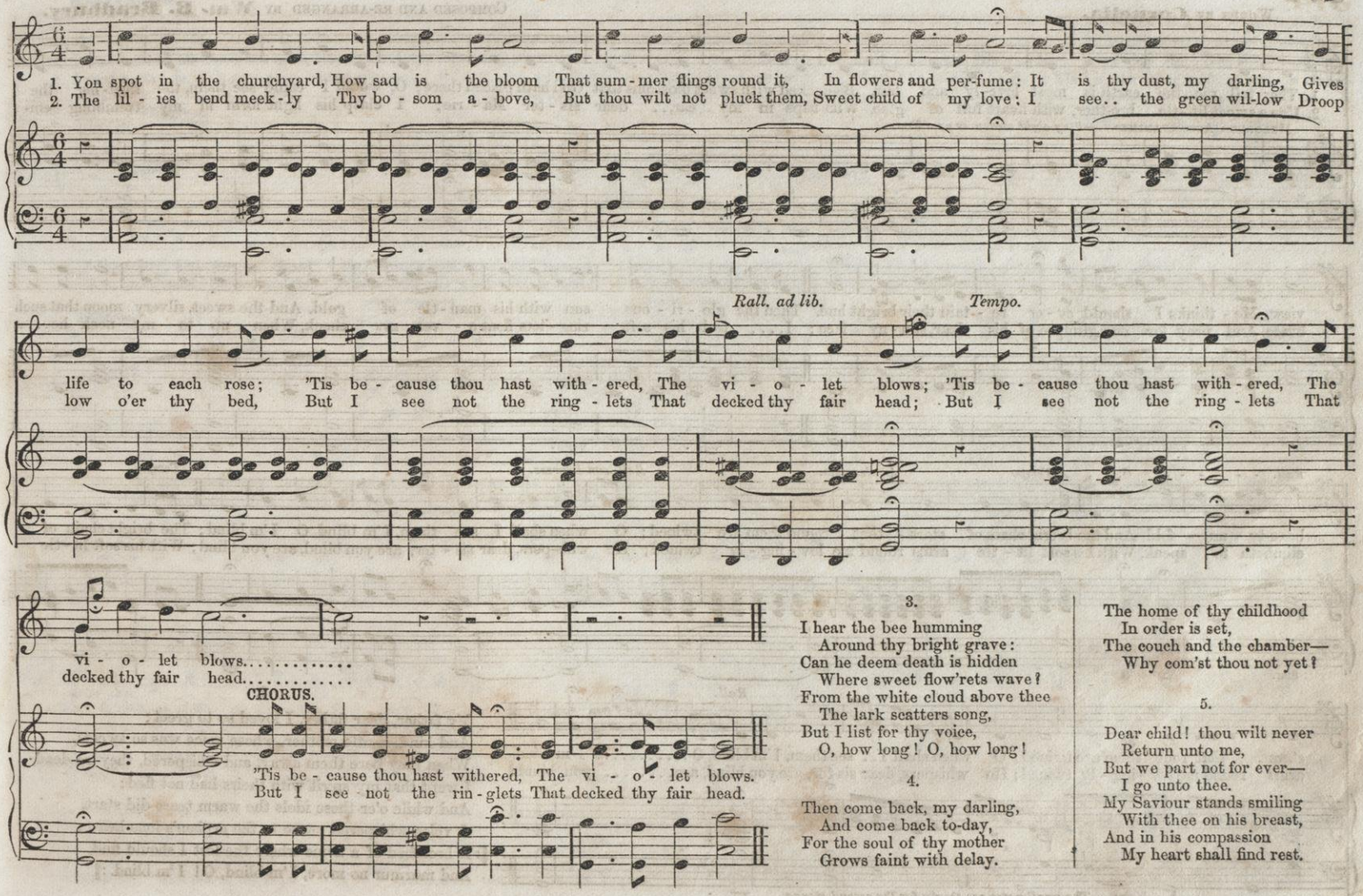
† *There should be voices enough upon the "Choral" to have it distinctly heard above all the other parts. Brass Instruments (well played of course) would be very effective here.*

"Praise ye the Lord." (Concluded.)



DOLCE E MODERATO.

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.

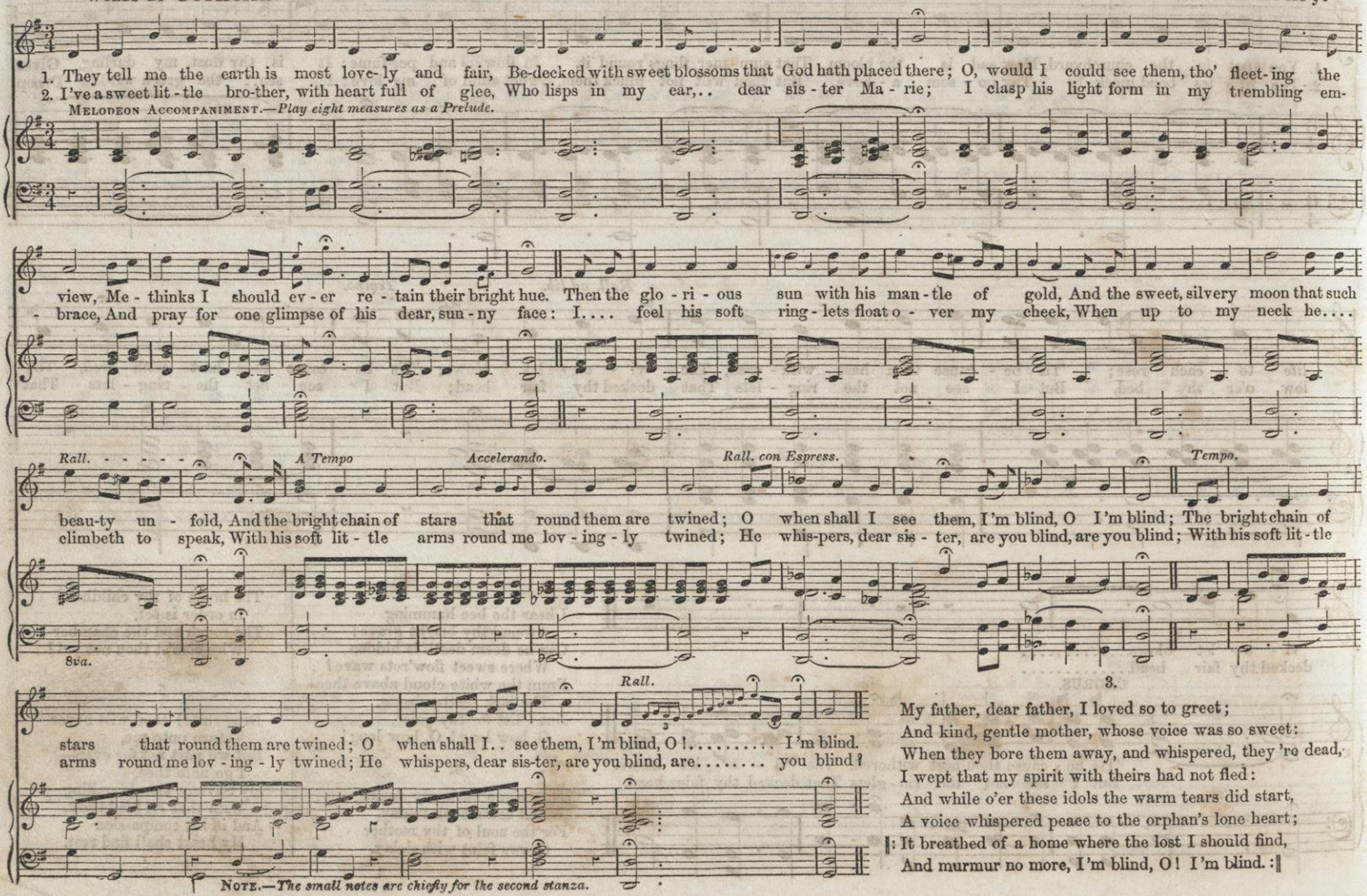
Then come back, my darling,
And come back to-day,
For the soul of thy mother
Grows faint with delay.
The home of thy childhood
In order is set,
The couch and the chamber—
Why com'st thou not yet?

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.

374 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

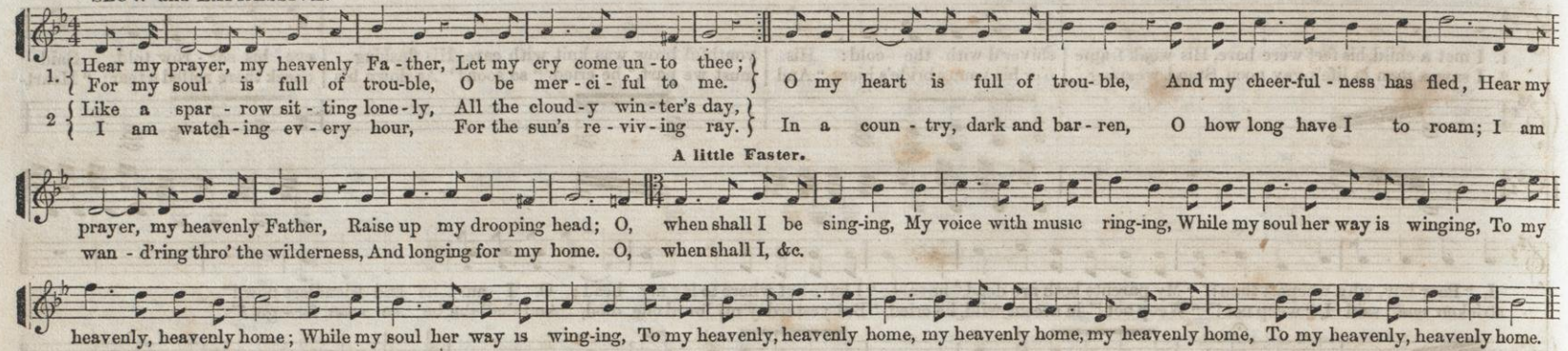
Not friendless child; a Friend on high For you his pre - cious blood has given; Cheer up, and bid each tear be dry—"There are no tears, no tears in heaven."
For - got - ten? No! still let her love Sus - tain thy heart with an - guish riven; Strive thou to meet thy bride a - bove, And dry your tears, 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."

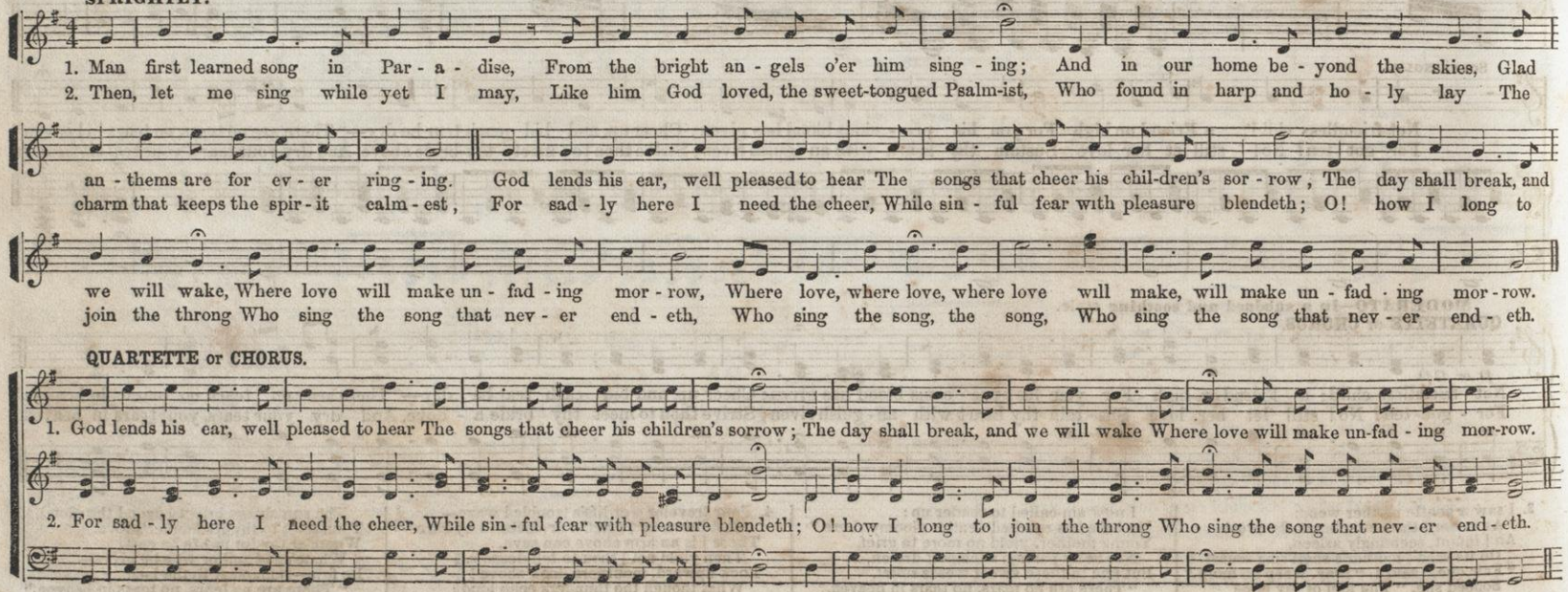
376 WORDS BY **Mrs. Dana.** **HEAR MY PRAYER. Sacred Song.** MUSIC BY **W. B. B.**

SLOW and EXPRESSIVE.



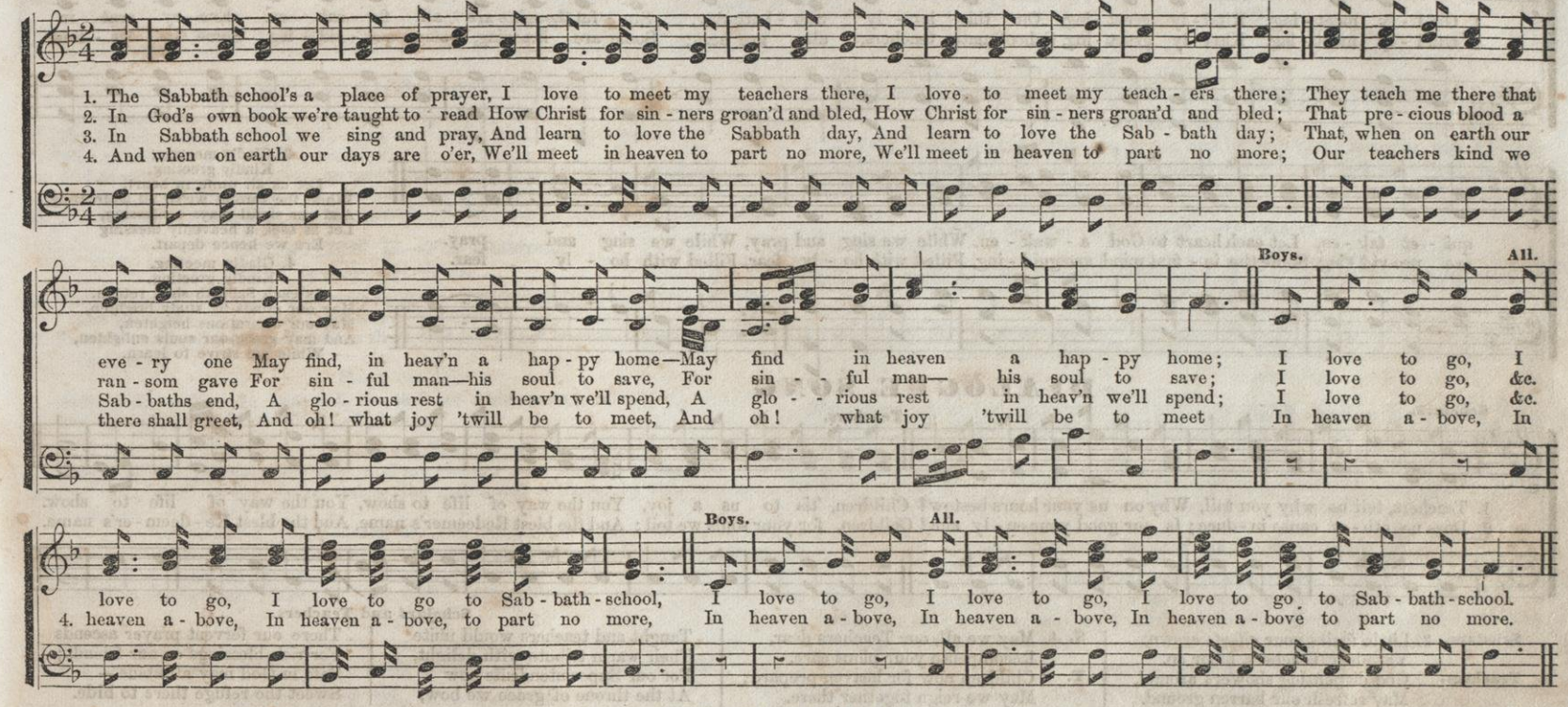
WORDS BY **Rev. Dr. Bethune.** **THE ORIGIN OF SONG.** ✻

SPRIGHTLY.



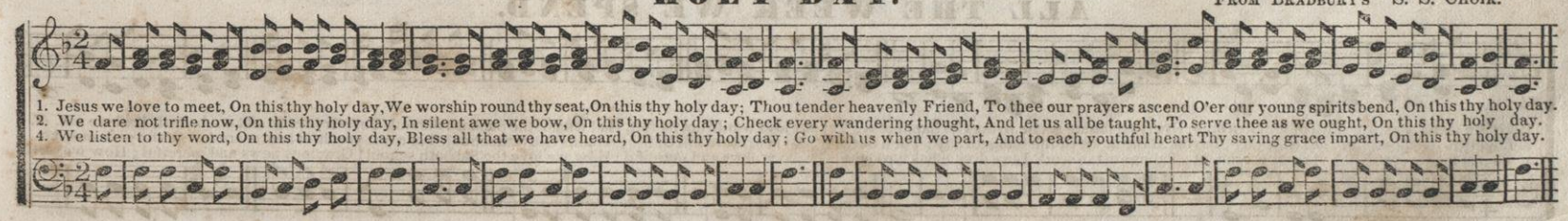
THE SABBATH SCHOOL.

From Bradbury's "S. S. Choir."



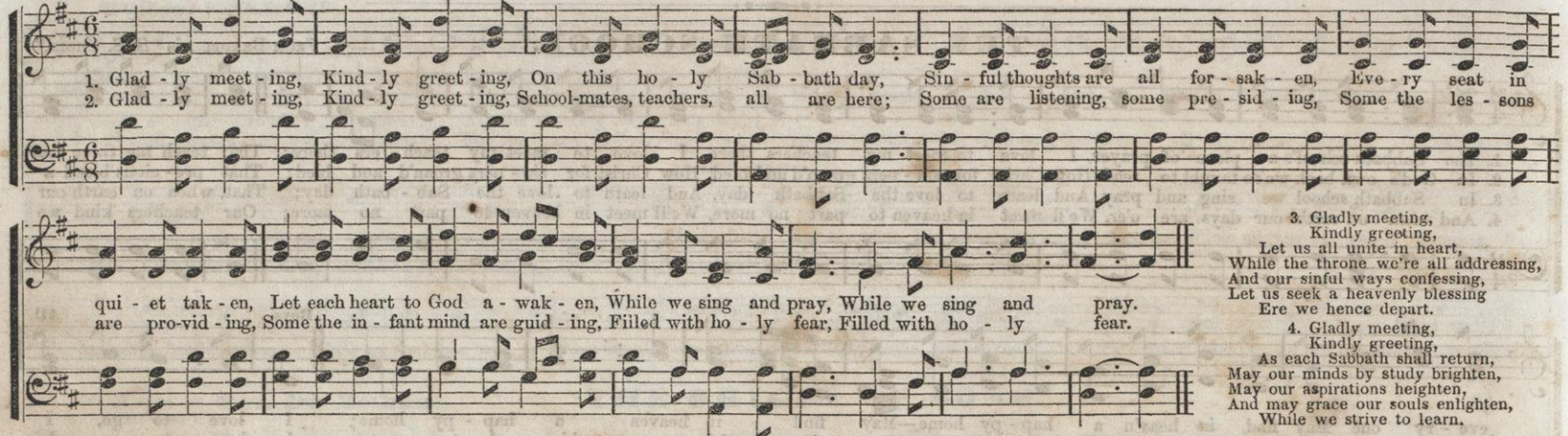
HOLY DAY.

From Bradbury's "S. S. Choir."



GLADLY MEETING.

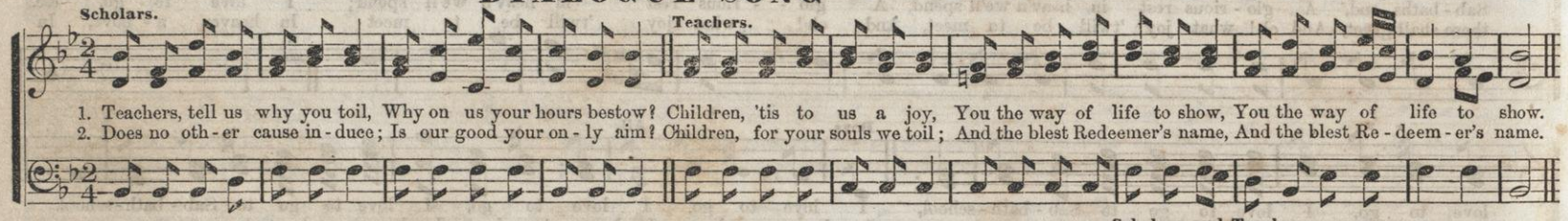
From Bradbury's "S. S. Choir."



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



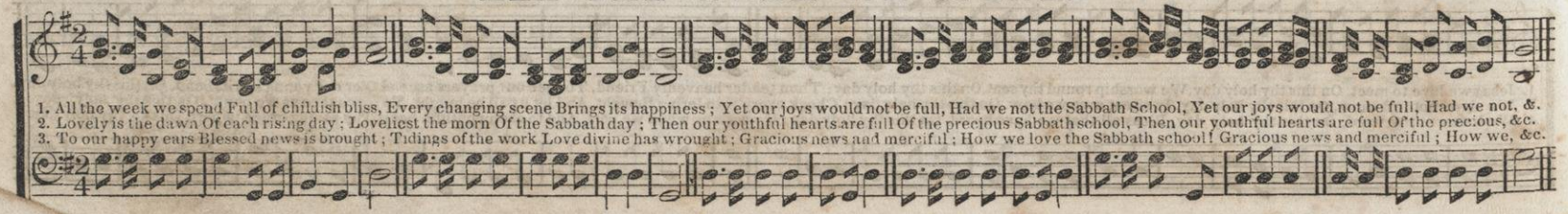
Scholars. 3. Little fruits your efforts crown,
Yet, dear Teachers, labor on.
Teachers. God dispensing showers around,
May refresh our barren ground.

S. 4. May we all, our Teachers dear,
Recompense your pious care.
T. Children now for heaven prepare;
May we reign together there.

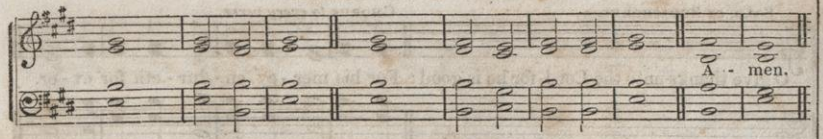
Scholars and Teachers.

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.

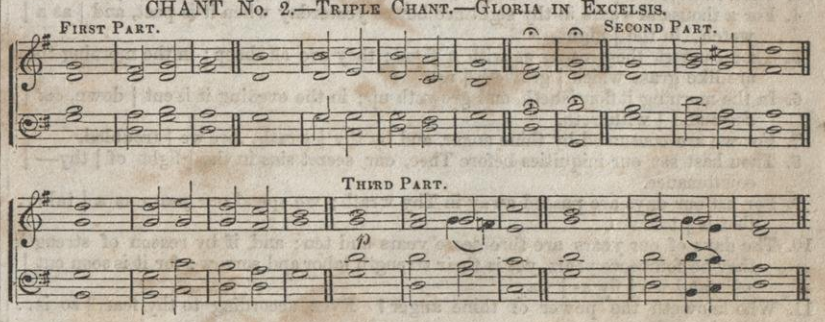
Psalm 51: 17.

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.

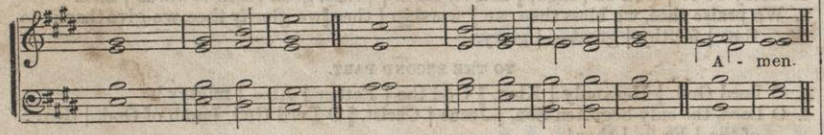
CHANT No. 3.—SINGLE.

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.

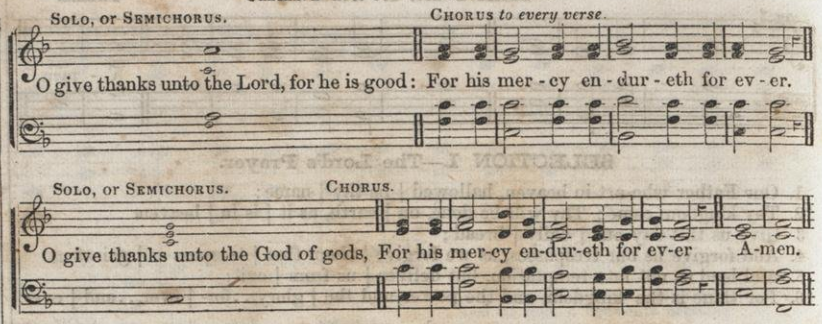


SELECTION VII.—For Opening or Closing Service.

REV. 4: 8 & 11, and 5, 10 & 13.

1. Holy, holy, holy, | Lord..God Al- | mighty, ‖ which was, and | is, and | is to | come.
2. Thou art worthy, O Lord, to receive glory, and | honor..and | 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.

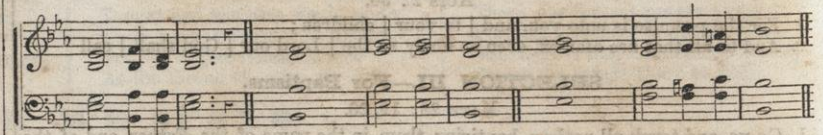
CHANT No. 5.—"O GIVE THANKS."



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."

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BY

WM. B. BRADBURY

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