THE

DEVOTIONAL HARMONIST:

A COLLECTION OF SACRED MUSIC,

COMPRISING A LARGE VARIETY OF

NEW AND ORIGINAL TUNES, SENTENCES, ANTHEMS, ETC.,

In addition to many of the most Popular Tunes in common use.

PRESENTING A GREATER NUMBER OF METRES THAN ANY BOOK HERETOFORE PUBLISHED.

TO WHICH IS PREFIXED

A Progressive System of Elementary Instruction for Schools and Private Tuition.

EDITED BY CHARLES DINGLEY,

TEACHER OF MUSIC, EDITOR OF THE FAMILY MINSTREL, SUNDAY-SCHOOL HARMONIST, ETC., ETC.

PATENT NOTE EDITION.

New-York:

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PREFACE.

HOWEVER excellent the former musical publications of the Book-Room may have been, the conviction became strong in many minds, in various parts of our widely extended connexion, that another work was needed, embracing a greater number of metres than either of the preceding, and fully adapted to the new Hymn-Book. The undersigned Committee, being appointed for that purpose by the choristers of the Methodist Episcopal Churches of this city, Brooklyn, Williamsburgh, and Jersey City, present the following as, in their judgment, a work possessing the required character. How far they are right in this judgment, the public must decide.

That the task assigned to the Committee was arduous, no one who is at all familiar with such matters will doubt. It would have been comparatively easy for them to select music which would suit themselves and their personal friends; but to cater to the almost endlessly varying tastes of a large and wide-spread connexion, and yet not offend against established rules, was a work which, if at all practicable, required a great degree of practical information and perseverance.

The materials have been drawn from all available sources, without regard to country or age. From the Harmonist, especially, they have drawn largely; believing, as they did, that it contains a large amount of matter which has been deservedly popular, they have been unwilling to present a book to the Methodist Episcopal Church which did not contain these useful tunes. They have also added a number of original tunes, contributed by various friends residing in this city and elsewhere, which the Committee hope will be found not unworthy of the place they occupy. In regard to all the material of which the work is composed, whether selected or original, it is proper to add that, to secure the utmost fairness practicable, and to avoid being swayed by the influence of prejudice for or against names or localities, the Committee acted upon each individual piece (as far as that was possible) without knowing whence it came, or the name of its author.

In order to meet, as far as possible, the expectations of all, the Committee have inserted several pieces which are not suitable for hymn tunes, nor proper to come under the head of set pieces—they appear in the latter part of the work, together with several regular metres, which were not received in time to take their appropriate positions.

The arrangement of the materials, the adjustment of the harmony, together with the superintendence of the work through the press, the Committee referred to C. DINGLEY, Esq., a gentleman of large experience as an editor of musical works, and a teacher of vocal sacred music. The work itself will show how well he has executed the task assigned him.

Hoping that, through the Divine blessing, the "DEVOTIONAL HARMONIST" may prove an aid in the cultivation of sacred song, the Committee respectfully submit the result of their labours.

GEORGE HIGGINS,
LEANDER THOMPSON,
LABAN JACOBS,
CHRISTOPHER A. CADY.
WILLIAM C. HOLMES,
DAVID DEMAREST,
WILLIAM MILLER,
JACOB B. DUBOIS,
RICHARD SHARP.

ELEMENTS OF VOCAL MUSIC.

SECTION I.

NATURE OF MUSICAL SOUNDS; HINTS CONCERNING THE VOICE, ETC.

1. In order to obtain a knowledge of music, we should first understand the *nature* of musical sounds, and then, for vocal purposes, how to unite these sounds with the peculiar qualities of speech.

2. A sound of the voice in singing is distinctly *held*, and *continues* the same from the beginning to the end. It is thus distinguished from the speaking voice, each sound of which has a change in it called an "inflection," that is, the voice when speaking is continually *sliding* up or down, or both, on every syllable or word; not so when singing.

[The teacher can give examples illustrating the difference, by employing some familiar word or words—"Charles," or "Jane," for instance, speaking the name with the view of asking a question; and then the name can be spoken in a commanding tone, requiring the person addressed to do something, *etc.* Then, to show the difference between the speaking and singing tones, *sing* the name; that is, continue the sound, thus, "Cha——rles," or "Ja——ne." The difference will readily be perceived.]

3. To produce music, sounds which are good in their tone or quality are connected with one another in three ways, viz.: *Pitch*, *Length*, and *Accent* or *Force*.

4. While proceeding to analyze these distinctions of sounds, and during all our future practice, let it be remembered, that the first step in learning to sing is always looked upon to be the formation of *pure tone*.

5. To produce a good tone, the singer should be in an easy posture, with his head upright, and his shoulders thrown back, so as to allow the muscles of the chest and the larynx to have free movement. His mouth should be fully opened in taking breath, which should be drawn as seldom as possible, without any appearance of effort, and used with economy—never employing more than the sound actually requires—always keeping the lungs well filled.

6. The sounds of the voice in singing should be delivered promptly and easily, and come with a pure and steady tone from the chest. If the voice is given out carelessly, it comes roughly through the throat, and is called *guttural*; and if produced in a forced manner, it is driven through the nose, and so becomes *nasal*.

7. Always endeavour to produce a round, full, and clear tone of voice.

[The importance of this branch of the subject demands a more ample treatment; but the limits and design of the present work will not admit it. The few hints above, however, will be of some service as general guides to the right course to be pursued in relation to it.]

QUESTIONS ON SECTION I.

1. What should we first understand, in order to obtain a knowledge of music? What next?
2. What is the difference between the singing voice and the speaking voice?
3. In how many ways are sounds connected to produce music? Name them.
4. What is the first step in learning to sing looked upon to be?
5. To produce a good tone, in what position should a singer be? Why? What is said concerning the breath?
6. How should the sounds of the voice in singing be delivered? When is the voice said to be guttural? When nasal?
7. In singing, what should we always endeavour to produce?

SECTION II.

PITCH OF SOUNDS, OR SOUNDS THAT DIFFER IN THEIR HEIGHT.

1. The first modification of musical sounds is called Pitch; and the difference of pitch between one sound and another is called the *Interval* between them.

2. To learn the pitch of sounds, we must make one particular sound, and then make all the others in relation to it, either higher or lower.

[Let the teacher sound *Ah*, or *La*, at any convenient pitch, and then require the pupils to imitate it.]

3. We have now made a sound of a particular degree of pitch. This for the present we will consider as the standard pitch of sound. Sing it again.

4. We will now endeavour to make other sounds higher than the one we have just made; and, for convenience, we will call all the high and low sounds by different names. We will call the standard pitch of sound, *Fa*. Now sing it by its name.

[Most persons, in learning to sing, use some little words or syllables, to assist them in making sounds one higher than another. Those in most common use are, *Do, Re, Mi, Fa, Sol, La, Si.* Some, however, continue using *Fa, Sol, La, Fa, Sol, La, Mi.* This method, however, is rapidly going out of use, except in portions of the country where *patent notes* are used. Others, again, employ but one word or syllable, (*La*, for instance.) The teacher can, of course, make his own selection.]

5. We will sing again the standard pitch of sound by its name, and then add to it six other sounds by their names; making the sounds one above another, in regular succession, from the lowest to the highest.

[The teacher will here make such suggestions as he thinks proper, and then he will sing the seven sounds by their names; after which the pupils may repeat and sing them.]

6. To enable us, at this early stage of our practice, to sing these names more readily, it will be better to write them one above another, as we have sung them—so that the organs of seeing and hearing may mutually assist each other.

Mi	pronounced	*Mee*
La	"	*Lah*
Sol	"	*Sole*
Fa	"	*Fah*
La	"	*Lah*
Sol	"	*Sole*
Fa	"	*Fah*

7. It will be here perceived that there are seven different names, expressing seven different sounds, differing from one another in height. It will also be seen that *Fa*, the name of the standard degree of pitch, is placed at the bottom—all the others being higher, one above another; so that in singing them we commence at the bottom and sing them upward—the contrary way from reading a book.

8. The art of making musical sounds one higher than another, by certain syllables, is called SOLMIZATION.

NOTE.—Lowell Mason, of Boston, in one of his publications, says—"It [Solmization] enables the young performer to utter a sound with fulness and freedom, and assists him to secure a correct intonation. * * * * It promotes a feeling or consciousness of the precise relation of the sounds in the octave to each other, and especially to the tonic or key-note, [our standard degree of pitch.] By associating the several syllables with their corresponding sounds, this relation becomes familiar, and we acquire the habit of expressing any note with ease and certainty."

The celebrated T. Cooke, of Dublin, in his work entitled "Art of Singing Simplified," says, that "A steady perseverance in Solfaing [Solmization] will ensure improvement; and its daily practice should never be neglected, as no singer, even when arrived at the highest perfection, can with security dispense with it."

9. A regular succession of sounds, made one above another, form what is called a SCALE; which means the same as a ladder or flight of stairs. The Scale which we have just sung, is called a Scale of seven sounds. Sing it again.

10. But, to make our scale more perfect and pleasing, we will add another sound to it, making eight in all, and call it *Fa*, the same as the first.

[To illustrate this, the teacher will require his pupils to sing *Do*, and he may sound it an eighth higher; or the keys of a piano-forte or an organ may be referred to.]

11. We will now sing the scale of eight sounds, ascending and descending—

8—Fa. Fa—8.
7—Mi. Mi—7
6—La. La—6.
5—Sol. Sol—5.
4—Fa. Fa—4.
3—La. La—3.
2—Sol. Sol—2.
1—Fa. Fa—1.

[Repeat this exercise several times; part of the time by the names, and part of the time by the numbers, 1, 2, 3, 4, 5, 6, 7, 8—8, 7, 6, 5, 4, 3, 2, 1.]

12. The scale of eight sounds, or degrees, is the foundation of all music. It includes all the natural relations of pitch that are used in singing, and may therefore be called the natural scale of the voice. It is termed the *Diatonic Scale*. It is like the alphabet. As all the words we speak are made up of some of the letters in the alphabet, so all the tunes we sing are made up from this scale.

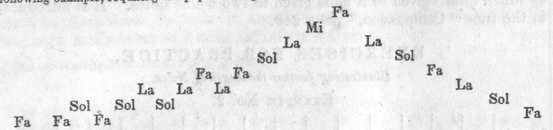
13. If it be necessary to go higher or lower than this scale, we must repeat the same relations of sounds by the same names. Indeed, the two

Fa's (1st and 8th) are repetitions one of another; that is, the eighth is the same as the first, on a higher pitch; so that we have in reality only seven primary or original sounds in music.

[The teacher should possess sufficient tact to show clearly the union of two sounds, an eighth apart. These sounds should be tested at different pitches, &c.]

14. Now we will sing the sounds in an irregular manner. But we shall not know how the sounds succeed one another, unless we can see the names by which they are expressed written in the order in which they should be sung.

[The teacher should state the reason, and give two or three oral examples; then he can sing the following example, requiring the pupils to sing also, if he thinks proper.]



15. These are the names of the sounds of part of a tune which is sung in many of our churches. Let us sing them again, and endeavour to ascertain to what tune they belong.

[The teacher can now sing the last part of the second tune on page 36, by Solmization. The pupils can then be asked which way is the best. Many will, no doubt, prefer the latter. They should state why. After sufficient having been said on the length of sounds, illustrated by examples, their attention should be directed again to the names.]

16. Now, there is nothing in the appearance of the names Fa, Sol, La, &c., which indicates that any of them should be sung *longer* than others. Nor can this difference be well shown by words only, as they are commonly used; for sometimes *Sol* must be sounded twice as long as *Fa*, *Fa* as long again as *La*, *Sol* half as long as *Mi*, &c. The consequence then is, that in singing we are continually changing the length of sounds, without reference to their names. Therefore we must use some marks, or signs, to show the length of sounds.

17. We will, however, first learn the *length* of sounds, and then we will learn the signs to represent them. See Section 3.

QUESTIONS ON SECTION II.

1. What is the first modification of sound called? What is the difference between two sounds, one higher than the other, called?
2. To learn the pitch of sounds, what must we make?
3. What shall we consider this one sound to be?
4. By what name is the standard pitch called?
5. What is suggested to be done, after singing the standard pitch of sound?
6. What names are given to the seven sounds, one higher than the other?
7. What do the seven different names express? Which one is placed at the bottom?
8. What is Solmization?
9. What is a Scale, in music? What is the meaning of the word Scale?
10. What is required to make this scale here more perfect and pleasing? By what name is this eighth sound called? Why?
12. What does this scale include? What then may it be called? By what term is it known?
13. If we wish to make sounds higher or lower than this scale, what names must we use for them? What is the difference between the 1st and 8th degrees of the scale?
14. What is here suggested to do?
15. What must be used to show the length of sounds?

SECTION III.

LENGTH OR DURATION OF SOUNDS, NOTES, BARS, ETC.

1. THE way to learn the length of sounds is, to divide every sound into halves, from the longest to the shortest.

[An instrument to mark the time will be found very convenient in these exercises. When a Metronome cannot be obtained, a clock or a pendulum, made by attaching a weight to a string, will answer, regulated so as to vibrate about once every second. Or beats or motions with the right hand, at equal intervals of time, can be made.]

2. Sing *Ah*, and prolong the sound during the period of four seconds, or beats. This we will call a *whole* sound.

3. Now sing *Ah*, and prolong the sound during two seconds, or beats. This we will call a *half* sound.

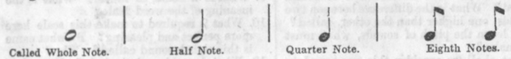
4. Sing *Ah* again, and prolong the sound during one second, or beat. This we will call a *quarter* sound.

5. Now make two sounds every second, or beat, and sing *La* instead of *Ah*, on account of the articulation. These we will call *eighth* sounds.

[These exercises should be repeated until understood, and then proceed as follows:—]

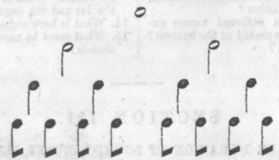
6. The characters, or signs, for long and short sounds, in singing, are

called NOTES. The notes representing the four kinds of sounds differing in length, which we have just made, are formed thus:—



EXAMPLE FOR PRACTICE.—No. 1.

Illustrating the length of Notes.



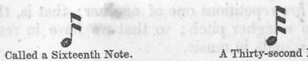
Give four seconds or beats to the whole note; two to each half note; one to each quarter note; and one to every two eighth notes.

[Repeat this exercise, and be precise in the observance of the duration of each sound.]

7. But it must be understood that we are not always to give the same length to the several notes; that is, four seconds to the whole note, two seconds to the half note, and so on. The sounds may be made longer or shorter; but the half note must be half as long as the whole note, the quarter note a quarter as long as the whole note, or half as long as the half note, &c. Now we will sing these notes, by giving less than four seconds to the whole note, varying the other notes in the same proportion.

[This exercise should be repeated with the pendulum, lengthened or shortened, at the pleasure of the teacher; or beats or motions with the hand can be made, until the relative length of notes is perfectly understood.]

8. Besides these four kinds of notes, there are also two others in common use. One is made with two hooks, and the other with three hooks, thus:—



9. Two sixteenth notes are equal in length to one eighth note; four sixteenth notes are equal to one quarter note, and so on. Two thirty-second notes are equal in length to one sixteenth note; four thirty-second notes are equal to one eighth note; eight thirty-second notes are equal to one quarter note, and so on.

10. There is also another note sometimes used in Chorals and slow movements. It is made thus:— 𝅜 and is called a Double Note. When used, as much time is given to it as is given to two whole notes. It is introduced in the tune "Compassion," page 240.

EXERCISES FOR PRACTICE.

Illustrating further the length of Notes.

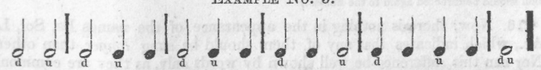
EXAMPLE No. 2.



[The syllable *La* may be used for these examples.]

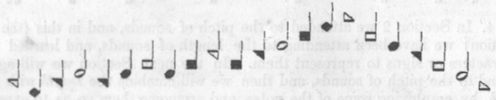
11. In order to make it easy to give the exact measurement to the notes, and to sing them in regular time, they may be divided into equal portions by perpendicular lines, thus:—

EXAMPLE No. 3.


d u d u d u

Fa, Sol, La, &c., will not show them, we will employ some of the notes for this purpose. (The *notes*, by being placed one higher or lower than another, will show the pitch of the sounds.)

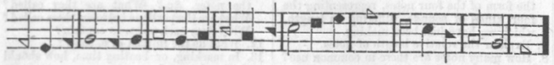
EXAMPLE No. 8.



Call the first note *Fa*, the next *Mi*, the next *Fa*, the next *Sol*, the next *Fa*, the next *Sol*, the next *La*, the next *Sol*, and so on.

2. But we shall be better enabled to give the right sounds to the notes by placing them on and between parallel lines, thus :—

EXAMPLE No. 9.



The stems of notes may turn either up or down.

3. The distance between any two lines is called a *Space;* and, for the notes in this example, it will be perceived that five lines and four spaces are required.

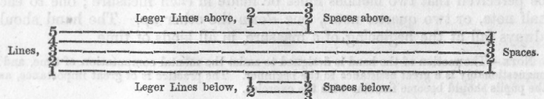
[The teacher should tell the pupils upon what line and space the notes are which should be called *Do*. He should then require them to number the lines and spaces, and also put the names, Do, Re, Mi, Fa, &c., to them.]

4. Thus we see that the parallel lines show more clearly the distinctions of pitch; that is, what notes to call Fa, Sol, La, &c. Each line and each space is called a *Degree*, and also a "note-place." Consequently there are as many degrees or note-places as there are lines and spaces. In the last example it will be perceived there are places for nine notes.

5. Five lines drawn across the column, or page, are employed for all tunes. If more lines are required, short ones are added, above or below. See

EXAMPLE No. 10.

Exhibiting the Staff and Leger Lines.

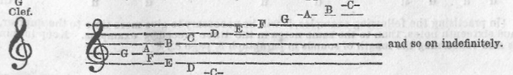


6. These five parallel lines, and the four intermediate spaces, are called a STAFF; the short lines above and below the staff are called *Added*, or *Leger* lines. The lines and spaces of the staff are numbered separately, by counting them upwards from the lowest. The lowest line is called the *first line*, the lowest space the *first space*, and so on. The added, or leger lines and spaces, are counted each way from the staff. Thus, the first space above, first line above, &c.; first space below, first line below, &c. See last Example, (No. 10.)

7. The lines and spaces of the staff are all named by the first seven letters of the alphabet, viz., A, B, C, D, E, F, G, repeated over and over in their alphabetical order. The order in which they are applied to the staff is determined by a character, or sign, called a CLEF, which denotes a particular letter,—one of the seven,—so that, by knowing the place of one letter, all the others may also be easily known. There are two Clefs in general use. We will first notice the one used for the letter G. See

EXAMPLE No. 11.

Showing the form of the G Clef, and its application to the Staff.



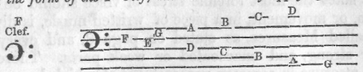
8. The G Clef is usually placed on the second line of the staff. Then, of course, the second line is G, and the other letters are to be read in direct alphabetical order, ascending from the clef. From the clef descending the letters must be read backwards. (See last example.) This clef is used in written music designed for female voices, and this part of music is called

Treble, or Soprano. (In this country, and in England and Scotland, tenor voices usually sing from the G clef.)

9. The other clef is called the F Clef, and is used in written music designed for men with low voices; and this part of music is called Bass. It is usually placed on the fourth line of the staff. The letters are to be applied in the same manner as in the G clef, except that the point of commencing is F instead of G. See

EXAMPLE No. 12.

Showing the form of the F Clef, and the manner of applying the letters to the Staff.

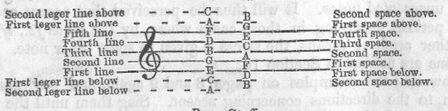


10. We sometimes meet with another clef, in various forms, but all meaning the same thing, viz., the letter C. It is therefore called the C Clef, and is usually placed upon the first, third, or fourth line, or the third space of the staff.

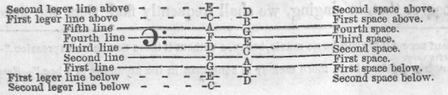
[The following Tables may now be committed to memory. They should be read, for a while, upward from the lowest; then they may be read either way.]

EXAMPLE No. 13.

Treble Staff.



Bass Staff.

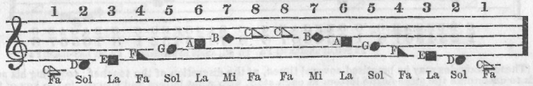


11. We will now place the *scale* of eight sounds upon the *staff*, and, instead of writing Do, Re, Mi, &c., we will substitute points, or the heads of notes, to represent these sounds; the one to be called the first *Fa* we will apply to C, its natural place in all written music.

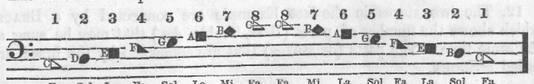
[The following examples show, at one view, upon the lines and spaces of the staff, where the letters belong, and where the names and numbers of the diatonic scale are applied, in the key of C.]

EXAMPLE No. 14.

Exhibiting the Scale and Staff.

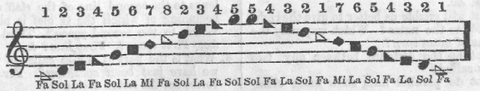


The same scale represented on the staff with the F clef.

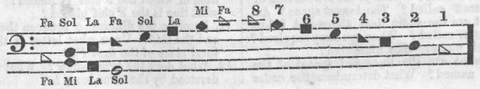


EXAMPLE No. 15.

Scale of Twelve Sounds or Degrees.

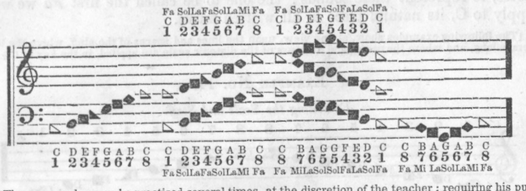


EXAMPLE No. 16.



EXAMPLE No. 17.

The two Staves connected by a Brace.



[These examples may be practised several times, at the discretion of the teacher; requiring his pupils to determine the place of the letters in each staff, also what letters and spaces, in the key of C, must be called Fa, Sol, La, &c., 1, 2, 3, &c. The two clefs should be perfectly familiar to both males and females.]

12. The two staves in the last Example are connected by a BRACE, which shows the number of parts (Bass, Treble, &c.) that may be sung at the same time. The parts (or staves) that are connected by the brace, are called a SCORE.

QUESTIONS ON SECTION IV.

1. What are to be used to show the length of sounds? How are notes to be placed to show the pitch of sounds? Describe the notes, &c.
2. What will enable us better to give the right sounds to the notes? Which way may the stems of notes turn?
3. What is the distance between any two lines called?
4. What do parallel lines show more clearly?
6. How many parallel lines and spaces constitute a staff? What is the lowest line of the staff called? The lowest space? &c. What are the short lines above and below the staff called? When are they required? Which way are they numbered?
7. By what are the lines and spaces of the staff named? What determines the order in which these letters are to be applied to the staff? What one of the two clefs in general use is first noticed? Which letter belongs to the second line of the staff at the beginning of which the G clef is placed? Which to the second space? Third line? &c. First space? First line? &c.
8. What is the part of music called of which we have just been speaking? For what voices are the notes designed?
9. For what voices are the notes designed which are written on the staff at the beginning of which the F clef is placed? Upon what line is the F clef placed?
11. Describe the difference between the scale and the staff. Upon what letter is the natural place of the first *Fa*?
12. What does the brace show? What is understood by the term score?

SECTION V.

ON ACCENT,* OR THE FORCE OF SOUNDS.

1. IN practising Examples Nos. 2—7, in Section 3, we undesignedly made some of the sounds louder than others. (Practise them again.) This variation in the loudness, or stress of voice, is called ACCENT,—the third modification of sound mentioned on page 5.

2. As accent is an important part in singing, it is necessary to know precisely upon what notes the most forcible stress of voice should be laid.

3. Every strain, or movement, in a piece of written music, is divided into equal portions, called Measures, as stated on page 8, and every measure into accented or strong, and unaccented or weak parts. There are four different kinds of measure in common use, each one of which has an accentuation peculiar to itself. These are noticed in paragraphs 5 and 6, page 16.

4. The first note in every measure immediately after the bar must be accented; that is, sung louder than any of the other notes in the same measure. Then the bars, which divide the notes into equal portions, are the *signs* for the accented notes; since, without them, we should not know what notes to sing loud or soft.

5. By beating, or marking the time with the hand, while singing, as before directed, it will be easy to accent correctly. Always let the hand fall on singing the first note immediately after a bar, and raise it on singing the last, or unaccented notes. It will thus be perceived that accent occurs at regular periods, excepting in those cases where, by the signs *fz.*, *sf*, >, or some other artificial means, the stress is given to some other note. These exceptions are noticed in Section 10.

6. Now sing the examples on pages 8 and 9 again, and pay particular attention to the directions concerning accent. Sing them until the nature of accent is perfectly understood. But,

7. Observe that, in singing, we shall frequently find that the accent of

* "Without accent there can be no music, because without it there can be no expression."—*Busby's Musical Dictionary.*
"Without accent, there is no more melody in song than in the humming of a bee."—*Rees's Encyclopedia.*

the music and the words do not correspond; and when this is the case, we must depart from the general rules of the accent in music, and make the accent according to the sentiment of the words.

[The teacher should often present to his pupils, by examples, &c., the nature and importance of accent. It will, no doubt, be properly appreciated by most people, after a few of the first lessons have been given.]

QUESTIONS ON SECTION V.

1. What is the variation in the loudness or stress of voice called?
2. What is necessary to be known in relation to accent?
3. Into what is every strain or movement of written music divided? Into what is every measure divided?
4. Which note in every measure is to be accented? What are the signs for accented notes called?
5. In beating or marking time, when should the hand fall? When should it be raised?
7. When the rules for musical accent conflict with the words to be sung, which must predominate?

SECTION VI.

OF THE RESTS, DOT, OR POINT, ETC.

1. IN singing, we have very frequently to observe intervals of silence; and, as it is necessary to be precise in the duration of these intervals, there are signs used for marking them. These characters, or signs, are called RESTS. Each note has a corresponding rest, which takes its name from the note. They are formed thus:—



EXAMPLE No. 18.

The Notes and Rests at one view.



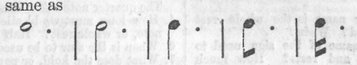
2. The Whole Rest is also called a *Measure Rest* when it fills a measure; and in that situation it sometimes is equivalent to three half notes, three quarter notes, two quarter notes, &c.

[See pp. 16 and 17 for examples illustrating the use of Rests.]

3. Sometimes in written music we meet with two notes on the same degree, having a curved line drawn over them, thus:—



meaning the same as



In either case, the time required to sing them is the same. Thus it will be perceived that a whole note, having a dot placed after it, is equal to a whole and a half note combined; and so is a dotted half note equal to a half and quarter note combined, and so on. It is, therefore, clearly seen, that when a dot, or point, is placed at the right hand of a note, it shows that the sound of that note is to be continued half as long again as the same note without a dot.

4. The dot, or point, is also used with rests, signifying that a  is equal to ; a  is equal to ; a  is equal to , &c.

[See pp. 16 and 17 for examples illustrating the use of the dot or point.]

5. Whenever two dots or points are placed after a note or rest, they add to it three-quarters of its original length. For example:—a  is equal to ; a is equal to ; a  is equal to . See also page 416 for an illustration.

6. When two or more notes are to be sung to one syllable of the words applied to them, this character ⁀, called a *Slur*, or *Tie*, is drawn over or under them. In written music, designed for instruments, it indicates that the notes thus connected are to be played in a smooth, disconnected manner, and in this relation are called *Legato Marks.*

7. A *Hold*, or *Pause*, 𝄐, shows that the sound of the note, over or under which it is placed, may be continued at the pleasure of the performer. When placed over or under rests and bars, it shows that the time may be suspended at the pleasure of the performer.

QUESTIONS ON SECTION VI.

1. What are the signs for silence in music called? From what do they take their name? How many rests are there in common use, and by what names are they called?
2. By what other name is the whole rest sometimes called? When?
3. What is the name of the sign used to lengthen notes and rests? How much longer must the sound of a note with a dot be continued than the same note without it? Then what time must be given the dotted whole note? The dotted half note? The quarter note? &c. Half rest? &c.
4. How long must we be silent on a dotted note, or whole rest? Half rest? &c.
6. When is the slur to be used?
7. What does the hold, or pause, show?

SECTION VII.

OF THE DIFFERENT KINDS OF TIME IN MUSIC.

1. The figures usually placed at the commencement of the staff show the parts, and number of parts, of a whole note that are contained in a measure; the lowest figure denoting the kind, and the upper figure the number of notes that are in a measure. Thus:

$\frac{2}{2}$ or 𝐂, two half notes, or their equivalent in notes, rests, or points; $\frac{2}{4}$ two quarter notes, &c.; $\frac{4}{2}$ four half notes, &c.; $\frac{4}{4}$ or 𝐂, four quarter notes, &c.; $\frac{3}{2}$ three half notes, &c.; $\frac{3}{4}$ three quarter notes, &c.; $\frac{3}{8}$ three eighth notes, &c.; $\frac{6}{4}$ six quarter notes, &c.; $\frac{6}{8}$ six eighth notes, &c.

2. The measures are usually divided into four classes, viz.:—*Double, Triple, Quadruple,* and *Sextuple.* The first class includes two varieties; the second class three, the third class two, and the fourth class two, as will be seen in the Examples which follow. Formerly, these measures were divided into three classes only, viz.:—*Common* or *Even,* (Double and Quadruple,) *Triple* or *Odd,* and *Compound* or *Mixed,* (Sextuple.)

The following are examples of the different kinds of measure, or time, in general use, with directions for beating and singing them. The meaning of Rests, and Dots or Points, is also illustrated. They should be practised thoroughly; since, for want of practice merely, singers generally fail in giving rests and dots their proper time. The syllable *La* can be used.

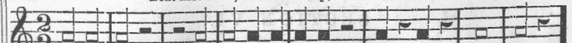
3. In performing exercises which contain rests, it will be well, for a short time, whenever one occurs, to whisper "*rest.*" By this method we shall soon learn to think "rest." Mark the time, and observe the accent. See page 14.

EXERCISES FOR PRACTICE.

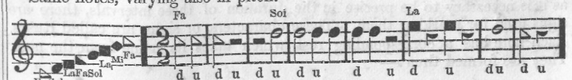
EXAMPLE No. 19.

Double Measure—First variety.

Beat first *down,* and second *up,* in each measure.



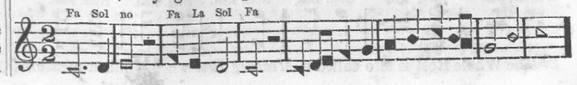
Same notes, varying also in pitch.



EXAMPLE No. 20.



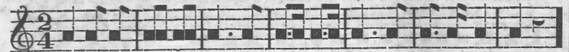
Same notes, varying also in pitch.



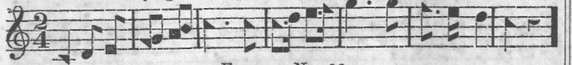
EXAMPLE No. 21.

Double Measure—Second variety.

Beat same as first variety.



Same notes, varying also in pitch.



EXAMPLE No. 22.



Same notes, varying also in pitch.



4. *In these Examples* it will be perceived that some of the eighth and sixteenth notes are grouped; that is, joined together by their hooks: because, in these cases they take up less room in the measures. The same length of time is given to the notes with hooks, whether written singly, or joined together.

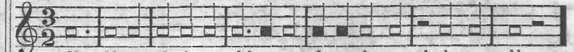
5. The Measures thus far have been Double, requiring two beats to each —accenting the first part with the downward beat. We will now consider the other three kinds of measure—first, by laying down the rules for accenting them, and then illustrating these rules by practice.

6. In Triple Measure, the first part should be accented, and the other two unaccented. In Quadruple Measure, the first part should be accented, the second unaccented, the third half accented, and the fourth still lighter than the second. In Sextuple Measure, the first part should be accented, the second and third unaccented, the fourth half accented, the fifth and sixth the weakest of all.

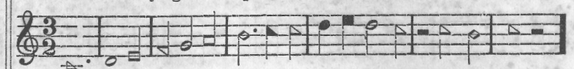
EXAMPLE No. 23.

Triple Measure—First variety.

Beat 1st *down;* 2d, horizontally to the *left;* and 3d, *up.*



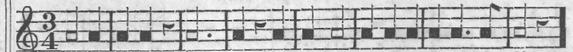
Same notes, varying also in pitch.



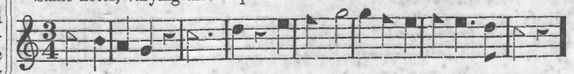
EXAMPLE No. 24.

Triple Measure—Second variety.

Beat same as first variety.



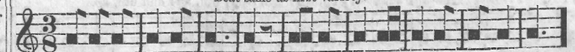
Same notes, varying also in pitch.



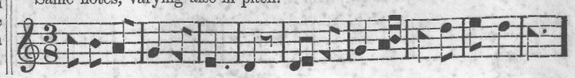
EXAMPLE No. 25.

Triple Measure—Third variety.

Beat same as first variety.



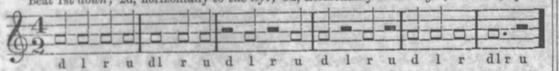
Same notes, varying also in pitch.



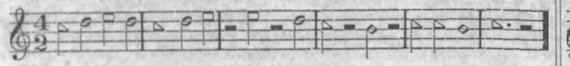
EXAMPLE No. 26.

Quadruple Measure—First variety.

Beat 1st *down;* 2d, horizontally to the *left;* 3d, horizontally to the *right;* and 4th, *up.*



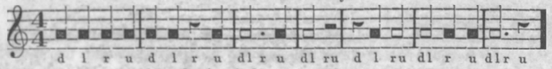
Same notes, varying also in pitch.



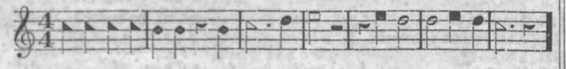
EXAMPLE No. 27.

Quadruple Measure—Second variety.

Beat same as first variety.



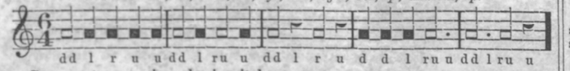
Same notes, varying also in pitch.



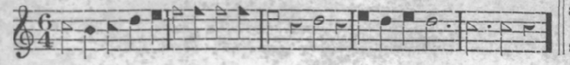
EXAMPLE No. 28.

Sextuple Measure—First variety.

Beat 1st *down;* 2d, *down;* 3d, *left;* 4th, *right;* 5th, *up;* and 6th, *up.*



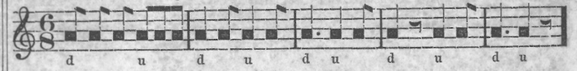
Same notes, varying also in pitch.



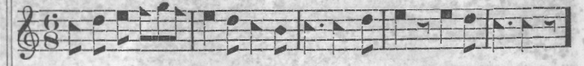
EXAMPLE No. 29.

Sextuple Measure—Second variety.

Beat same as first variety; or make two beats in a measure, one *down*, and the other *up.*



Same notes, varying also in pitch.



NOTE.—There are several other species of Time, all of them derived from some of the above species. We shall pass them by, however, as they are but seldom found, except in ancient music.

QUESTIONS ON SECTION VII.

1. What do the figures placed at the commencement of the staff show?
2. Into how many classes are the measures usually divided? Name them.
3. In order to think "rest," what, at first, is best to do?
4. What notes can be grouped? Are notes to be sung any quicker because they are grouped, or joined together?
5. Describe the beats (the movement of the hand) and the nature of the accent required in each variety of measure.

SECTION VIII.

OF THE TONES AND SEMITONES, FLATS, SHARPS, AND NATURALS.

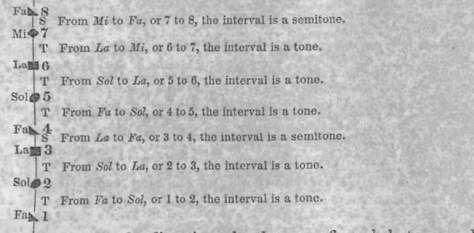
We will now examine the diatonic scale, in reference to the distances of one sound from another. Let the teacher and the pupils sing the scale of eight sounds, ascending and descending.

1. Now, in singing this scale, whether ascending or descending, we pass over an interval, or distance, in going from one degree to another, as we do in ascending or descending a ladder from one step to another.

2. These intervals, or distances *between* the degrees or sounds of the scale, are not all the same; some are only about half as great as the others.

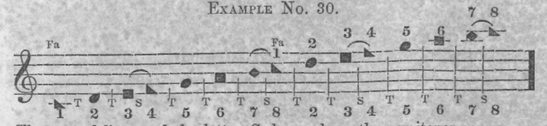
[To illustrate this, the following method may be pursued, when a better one cannot be devised:—The pupils being admonished to listen to the sounds when made, the teacher (and, if he thinks proper, the pupils also) may sing first *Fa* and *Sol*, then *Sol* and *La*, then *La* and *Fa*. After repeating this exercise two or three times, the pupils should be required to state whether they discovered any difference in the different intervals between any two of the sounds. If they do not understand this, or fail to discover any difference in the intervals, let them sing *La* and *Fa*, and then *Fa* and *Sol*, giving *Fa* the same pitch as *La*. They will sing *Sol* higher than *Fa*, and the difference in the two intervals will be readily perceived.]

3. The words *tone* and *semitone* (half-tone) are used to express the intervals, or distances, between the degrees of the scale. Read the following table *upward* from the bottom.



Thus it appears that, in the diatonic scale, there are five whole tones and two semitones; the semitones falling between the 3d and 4th, (*La* and *Fa,*) and between the 7th and 8th, (*Mi* and *Fa.*) All scales reckoning from the fundamental note *Fa,* no matter how high or how low they may be, are alike in this respect. See following

EXAMPLE No. 30.



The curved lines and the letter *S* show where the semitones occur.

4. So we perceive that the semitones occur after two, and then after three tones, alternately. Whenever the key-note *Fa* is upon C, the semitones are between E and F, and B and C—the first line and first space, the third line and third space, and fourth space and fifth line of the staff, at the commencement of which the G clef is placed. In the staff, at the commencement of which is placed the F clef, the semitones occur between the same letters as in the treble staff,—the first space below and first line, the second line and second space, and third space and fourth line.

5. In our practice thus far we have been governed by these intervals of the diatonic scale, which consists of five tones and two semitones. But sometimes we have to vary these sounds, either by raising or lowering them, and making new sounds, just in the middle of the large intervals or tones. These new sounds *not belonging* to the natural scale of the voice, are considered as artificial.

6. Whenever we wish to raise or lower the sound of any of the notes, we shall require some mark to indicate the fact, because all the notes, being the representatives of sounds, are written either on a line or in a space; and, therefore, the notes themselves cannot be removed half way between a line and space to show the difference of the sounds. The marks or signs used for this purpose are called *Sharps, Flats,* and *Naturals.*

7. The Sharp (♯) indicates that the sound of the note before which it is placed should be sung or played a half tone higher than its natural sound.

8. The Flat (♭) indicates that the sound of the note before which it is placed is to be lowered or depressed a half tone.

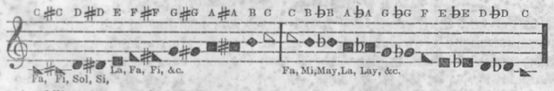
9. The Natural (♮) is employed to restore the sound of notes that have been made sharp or flat to their original sound.

10. To assist the singer in making the artificial sounds, the following method has been adopted by many teachers:—Let them be called by different names from the natural sounds. For the name of the sharp sound take the first letter of the name, and add to it *i;* thus, *Fa* sharp may be called *Fi; Sol* sharp, *Si; La* sharp, *Li,* &c. And for the flats, add to the first letter *ay;* thus, *Mi* flat may be called *May; La* flat, *Lay; Sol* flat, *Say,* &c.

A scale of semitones is called a SEMITONIC or CHROMATIC SCALE. See Example No. 31, next page.

EXAMPLE No. 31.

Semitonic Scale—ascending and descending.



An ability to execute this scale correctly will be of very great benefit to the singer.

11. When sharps or flats are placed at the commencement of a staff, next to the clef, they are called the *Signature*, or sign of the key-note; (for the key-note is sometimes on one letter, and sometimes on another, as will be seen by examining the tunes in this or any other music-book; the reason will be explained in Section IX.) When there are no sharps or flats at the commencement of the staff, the signature is said to be *Natural*, and the key-note (*Fa*) is to be always considered upon C. See tunes Flavel, Franklin, &c.

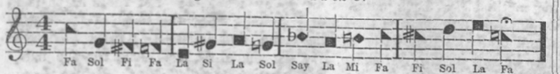
12. When sharps, flats, and naturals are found in different parts of a tune, or piece of written music, they are called *Accidentals*. The effect of an accidental is not always confined to the note which immediately follows it; it extends, unless counteracted, through all the notes that occupy the same line, or space, or letter, to the next bar. And when one measure ends and the next begins with the same note, the effect extends beyond the bar.

EXERCISE FOR PRACTICE.

SHOWING THE EFFECT OF ACCIDENTALS.

EXAMPLE No. 32.

Signature Natural—Fa on C.



13. When a natural occurs as an accidental, to restore sounds that have been flatted in the signature, the same syllables may be applied as in the case of sharps.

NOTE.—The method of treating the Accidentals, as here explained, will be found to answer the purposes of psalmody; yet, in the opinion of many, it cannot be of universal application. "Chromatic passages," says L. Mason, in one of his early publications, "will occur, especially in modern music, to which it will be almost impossible to apply any system of solmization, and in the performance of which it may be proper to substitute the open vowel *a*, as in *far*, or as in *fall*, in place of the syllables in common use."

QUESTIONS ON SECTION VIII.

1. What do we pass over in going from one degree to another of the scale?
2. Are all the intervals or distances between the degrees the same? What difference is there between them?
3. What words are used to express the intervals or distances in the scale? Repeat the distance between each sound of the scale. How many tones and semitones are there in the diatonic scale? Between what degrees and names do they fall?
4. When the key-note is upon C, between what letters of the staves do the semitones occur? Between what lines and spaces?
5. Do we ever have to vary the natural sounds of the scale? How?
7. When we wish to raise the sound of a note a half tone, what character is used? Where placed?
8. What is the name of the character used to indicate the lowering of sounds a half tone? Where placed?
9. When the sounds of notes have been raised or lowered a half tone, what character is used to restore them to their natural sound?
10. What method is recommended to the singer to adopt in making the artificial sounds? Of what does the Chromatic Scale consist?
11. When sharps or naturals are placed at the commencement of the staff, what are they called? When is the signature said to be natural?
12. When are sharps, flats, and naturals, considered to be accidental? How far does the effect of an accidental extend?

SECTION IX.

TRANSPOSITION OF THE SCALE.

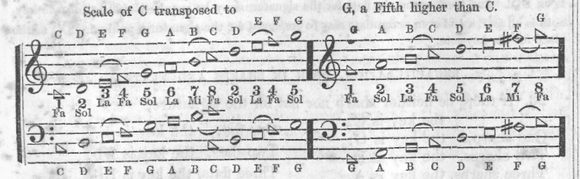
1. In all our examples thus far, we have taken C as the starting point. But we may take any other as the first or fundamental note; indeed, it is very frequently found necessary to do so, in order that we may be better enabled to produce a certain desired effect in one key, that cannot be produced in another. Besides, if all tunes were written in the key of C, some of the notes employed in the different parts (Soprano, Alto, Tenor, or Bass) would be either too high or too low for most voices. Removing the scale from C to some other letter, is called its *transposition*.

2. In transposing the scale, let it ever be kept in mind, that on whichever letter we begin, we must be careful to preserve the semitones between the *third* and *fourth*, and *seventh* and *eighth* of the scale. (See parag. 3, p. 17.)

3. All persons, however uncultivated their voices, naturally change from the key in which they may be singing, to that which is a Fifth higher, or a Fourth lower—the same thing. G is a fifth higher or a fourth lower than C; hence it is called the

FIRST TRANSPOSITION BY SHARPS.

Comparative View of the Scales of C and G.



4. Here, in the scale of G, F is sharped. Let us see if we can ascertain for what reason. Remember that the order of the tones and semitones must be preserved, as before described. Now we will begin with the scale of G, and compare it with that of C.

5. From G to A is a whole tone. There should be a whole tone between 1 (*Fa*) and 2 (*Sol,*) and therefore A needs no alteration.

6. From A to B is a whole tone. There should be a whole tone between 2 (*Sol*) and 3 (*La,*) and therefore B needs no alteration.

7. From B to C is a half tone. There should be a half tone between 3 (*La*) and 4 (*Fa,*) and therefore C needs no alteration.

8. From C to D is a whole tone. There should be a whole tone between 4 (*Fa*) and 5 (*Sol,*) and therefore D needs no alteration.

9. From D to E is a whole tone. There should be a whole tone between 5 (*Sol*) and 6 (*La,*) and therefore E needs no alteration.

10. From E to F (in the scale of C) is a *half* tone. But in the scale of G, a *whole* tone is required between these letters, to correspond with the sounds of the scale of the voice; therefore F must be raised a half tone, which is indicated by placing a sharp before it. Then from E to F♯ is a whole tone, and thus we have gained the proper interval between 6 (*La*) and 7 (*Mi.*)

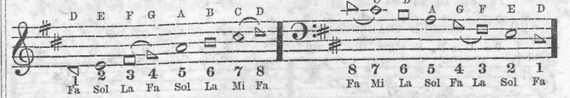
11. From F♯ to G is a half tone. There should be a half tone between 7 (*Mi*) and 8 (*Fa,*) and this furnishes an additional reason why F should be sharped.

12. We thus perceive, that, in commencing the scale on G, a sharp is necessary to be placed before F. To avoid the necessity of placing a sharp before F in every instance in which it occurs in the tune, it is placed at the beginning of the staff once for all, on that letter, and affects every F in the tune. It is there called the signature of the key, or sign of the key-note. Every tune has a signature. (See paragraph 11, p. 18.)

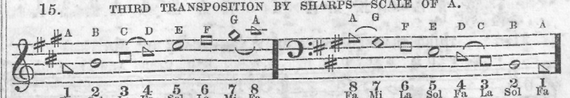
13. When the scale is transposed, the order of the syllables, *Fa, Sol, La, Fa, Sol, La, Mi, Fa,* is transposed with it.* The numerals are also transposed in the same manner. But the seven letters, A, B, C, D, E, F, G, are not transposed by the transposition of the scale; they can only be transposed by the transposition of the clef. The clef may be transposed, but in modern music it is seldom or never done.

In the following examples of Transposition, let the same or a similar method of illustration be pursued as was suggested in changing the key from C to G. The curved line shows where the semitones fall in each key.

14. SECOND TRANSPOSITION BY SHARPS—SCALE OF D.

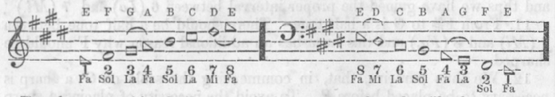


15. THIRD TRANSPOSITION BY SHARPS—SCALE OF A.



* We have among us teachers who do not transpose the syllables with the scale. With them *Do* is always on C, *Re* is always on D, and so on. This system has been found to answer very well where the pupils can practise with an instrument.

16. FOURTH TRANSPOSITION BY SHARPS—KEY OF E.

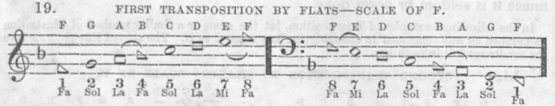


These four transpositions by Sharps are all that are commonly used; still, others may occur. The scale may commence on B, in which case five sharps is the signature; it may commence on F♯, in which case six sharps is the signature; it may commence on C♯, in which case seven sharps is the signature.

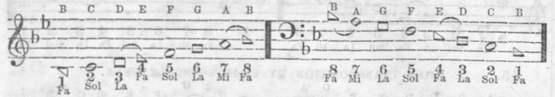
17. In transposing the scale, we have thus far taken that letter which was a *fifth* higher or *fourth* lower, the same thing as a new scale; in such case #4 was found necessary to preserve the order of intervals.

18. We will now commence with the scale of C, and take the letter which is a Fourth higher or Fifth lower, as 1 of a new scale. This is called TRANSPOSING BY FLATS.

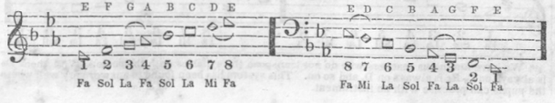
19. FIRST TRANSPOSITION BY FLATS—SCALE OF F.



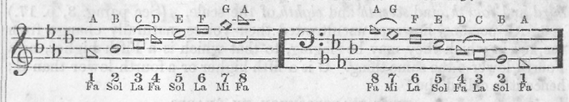
20. SECOND TRANSPOSITION BY FLATS—SCALE OF B♭.



21. THIRD TRANSPOSITION BY FLATS—SCALE OF E♭.



22. FOURTH TRANSPOSITION BY FLATS—SCALE OF A♭.



These four transpositions by Flats are all that are commonly used in Psalmody. Yet sometimes it is found necessary to adopt five flats for the signature; in which case the key-note is on D♭. And then, again, six flats for the signature may be required—indicating the key-note is on G♭. And even seven flats may be employed for the signature, producing C♭ as the place for the key-note.

RECAPITULATION, BOTH IN SHARPS AND FLATS.

23. If there be neither sharp nor flat for the signature, the key is C.

One sharp,	the key is G.	One flat, the key is F.
Two sharps,	the key is D.	Two flats, the key is B♭.
Three sharps,	the key is A.	Three flats, the key is E♭.
Four sharps,	the key is E., &c.	Four flats, the key is A♭, &c.

QUESTIONS ON SECTION IX.

[N. B. The teacher need not be confined to these questions, but ask others that may be suggested to the mind calculated to throw light on the subject.]

1. Why should not C always be considered as the starting point, or key-note?
2. In transposing the scale from one letter to another, what should ever be kept in mind? Upon what letter of the staff is the key-note when a sharp is placed before F?
Describe the intervals of both scales, and state the reason particularly why they are not alike. Analyze the two scales as presented at one view, and consult paragraphs 3–11.
12. What is a sharp called when placed at the beginning of the staff?
13. When the scale is transposed, what is necessary to be transposed with it? Why not the seven letters?
Describe the intervals of the scale in the key of D, A, and E, and state in what particulars they differ.
17. In transposing the scale by sharps, what letter have we taken on which to form a new scale?
Describe the intervals of the scale in the key of F, B♭, E♭, and A♭, and state in what particulars they differ.
In transposing the scale by flats, what letter have we taken as 1 of a new scale?
23. In what key is a piece of music written when the signature is natural? In what key when the signature is one sharp? Two sharps? Three sharps? Four sharps? One flat? Two flats? Three flats? Four flats?

SECTION X.

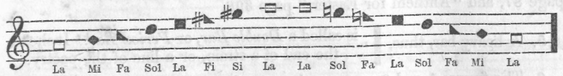
THE TWO SCALES—MAJOR AND MINOR.

1. BESIDES the diatonic Major Scale, which we have used thus far, there is another, called the Minor Scale, which differs from the major, with regard to its intervals. In the first scale, the third from the key-note, ascending, is a major third, consisting of two whole tones; hence it is called the *Major Scale*. The other is called the *Minor Scale*, because its third from the key-note *La* is a minor third, containing but one tone and a semitone; thus, from *La* to *Mi* a tone, and from *Mi* to *Fa* a semitone.

2. But the minor scale, however, is not used altogether in its natural state; for it is found necessary, in ascending, to make the seventh (*Sol*) sharp as a leading note to the key-note, (*La,*) and then to raise the sixth, (*Fa,*) also a semitone, to avoid the too great interval of a tone and a half between it (the 6th) and the sharp seventh. In descending, the notes are made natural; that is, the 5th and 6th are sung a semitone lower than in ascending.

MINOR SCALE FOR PRACTICE.

Signature Natural—Key-note La on A.



3. It will be perceived that the same syllables are applied to the same degrees of the staff as in the major scale. This is true in every signature. The minor key-note will also be on the third degree below, or the sixth above the major key-note in every signature. With the same signature these two keys are called *relative keys;* thus, A minor is the relative key to C major, and C major the relative key to A minor; D minor is the relative key to F major, and F major the relative key to D minor, &c.

4. To determine whether a piece of music is written in the Major or Minor Scale, let it be remembered that the last note in the Bass, and usually (but not always) in the Soprano or Treble, is the key-note of the tune; and if this be *Fa*, the scale is major—if *La*, minor. The character of the music will also generally determine the scale; as the major is, for the most part, bold and animating, while the minor is pathetic and mournful. The different situations of the semitones in relation to the key-note, is what produces the different effects of these scales.

NOTE. The teacher is recommended to pursue the same plan for practising the transposition of the Minor Scale that has been proposed for the Major.

QUESTIONS ON SECTION X.

1. What determines the character of the major scale? What of the minor?
2. In ascending the minor scale, what notes must be raised? Why? In descending, how is the scale to be sung? Then what is the difference in ascending and descending the minor scale?
3. What syllables are applied to the degrees of the staff in the minor scale? What is the difference between the place of the key-note in the major and minor scale?
4. By what method can it be determined whether a tune is major or minor? What is the character of the music written in the major scale? What in the minor? What produces the different effects of the two scales?

SECTION XI.

DYNAMICS—DEGREES OF SOUND.

1. DYNAMICS "is that department in the practice of music which consists in giving each note that stress which the subject requires, including the loud and the soft, the swell and the diminish, the abrupt and the gentle, the staccato and the legato."

2. The varieties of stress (power of sounds) may be considered as consisting of five regular gradations, viz.: the *middling*, the *loud*, the *very loud*, the *soft*, and *very soft*. For these degrees of stress the following signs are used:—

For *middling*, the Italian word *Mezzo*, or its initial *M*.
For *loud*, the word *Forte*, (or *For.*,) or its initial *F*.
For *very loud*, the word *Fortissimo*, or *FF*.
For *soft*, the word *Piano*, (or *Pia.*,) or its initial *P*.
For *very soft*, the word *Pianissimo*, or *PP*.

3. When no sign of stress is used over the music, the middling should be

employed. And where one is introduced, it is to be observed until another occurs to contradict it.

4. The *Crescendo* (<) shows by its form, that the quantity of tone or force required in performing gradually increases from the point where the lines meet, towards the opening. It may apply to one note, or extend over any number of notes.

5. The *Diminuendo* (>) is exactly the reverse of Crescendo.

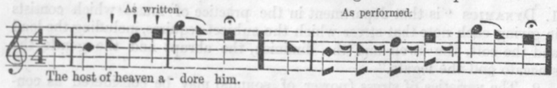
6. The *Crescendo* and *Diminuendo* are sometimes combined in one sound. Then this sign (<>,) called a *Swell*, is used.

7. A sudden and forcible swell, short and emphatic, is called the *Pressure Tone*. It is marked thus, <, or <>.

8. A very short tone, produced with force and immediately diminished, is called the *Explosive Tone*. It is marked *Forzando, Sforzando, Fz., Sfz.*, or >.

9. When a tone has equal strength throughout, it is called the *Organ Tone*, and is marked ———.

10. These signs or marks (' ' ' ' or ! ! ! !) are called *Staccato Marks*. The notes over or under which they are placed, should be sung in a very short and distinct manner. When they are placed over or under quarter notes, the notes are to be sung like eighths; making an eighth rest between. In like manner all staccato notes should be sung. See example.

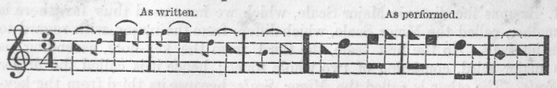


SECTION XII.

VARIOUS MUSICAL CHARACTERS.

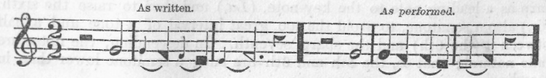
1. The figure 3, when placed over or under three notes, shows that each note must be diminished one-third of its ordinary length, thus:—  are to be sung in the same time of , without the figure, &c.

2. The small notes (usually called *Appoggiaturas*) may be performed or omitted. If sung, they must be treated just as though they were large; and the large notes that they stand with should be diminished in length to the same amount. See example.



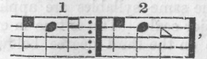
In the first measure they are considered as *After-notes;* in the second and third, as *Fore-notes*.

3. When a small note precedes a pointed note, two-thirds of the time of the pointed note is to be given to the small note. See example.



4. A *Repeat*, , or , shows what parts of the music are to be performed twice. See the melody in C, on page 23; also tune "Archdale," page 87, and "Anthem for Easter," page 398.

5. A heavy bar, thus, , is called a *Double Bar*, or *Period Bar*. It shows the end of a strain, or a line of the poetry.

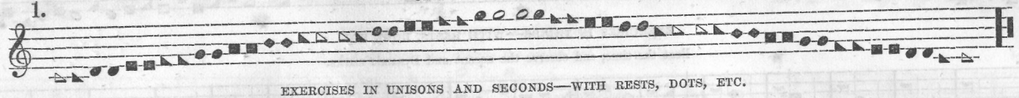
6. The figures 1 and 2 are sometimes used to mark a double close. The notes marked 1 , are sung the first time the piece is performed; the notes marked 2 are sung the second time, when those marked 1 are omitted. See the melody in C, on p. 23, and tune "Archdale," page 87.

7. A *Close*, thus, , or , or , shows the end of a tune, or piece of music.

EXERCISES IN INTERVALS.

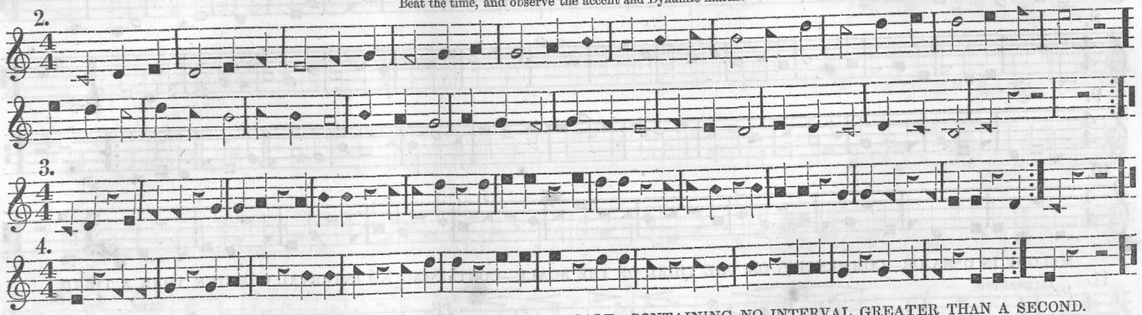
Sing the notes by the names or numbers of the scale, or by the syllable *La*, or the letter *a*, as pronounced in the word *father*.

UNISONS AND SECONDS.



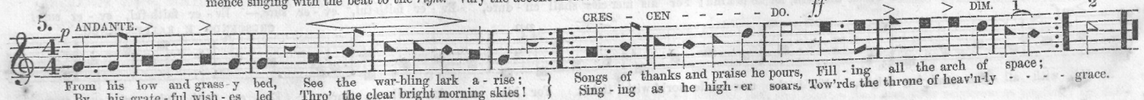
EXERCISES IN UNISONS AND SECONDS—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.



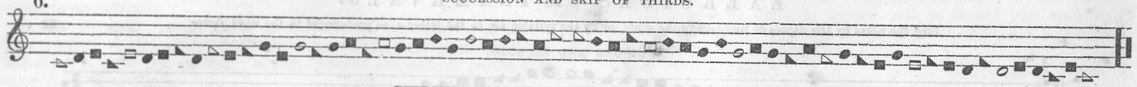
MELODY IN C MAJOR—COMMENCING ON THE FIFTH OF THE SCALE—CONTAINING NO INTERVAL GREATER THAN A SECOND.

The first measure in the following tune is not full, (a very common case.) It requires the note in the last measure to complete it. Make two beats, *down* and *left*, as preliminary, and commence singing with the beat to the *right*. Vary the accent in accordance with the marks of expression placed over the notes.



SUCCESSION AND SKIP OF THIRDS.

6.



EXERCISES IN THIRDS—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.

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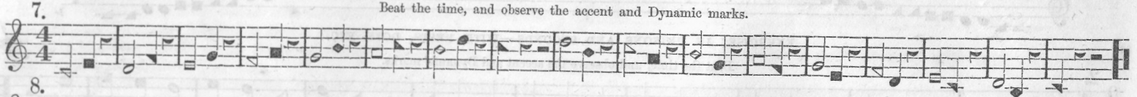

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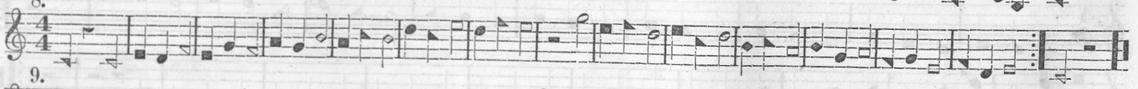

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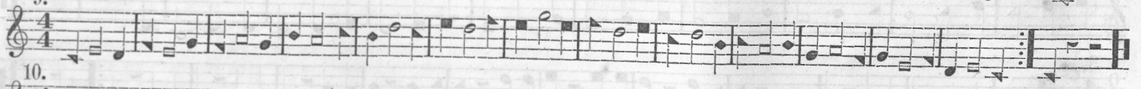

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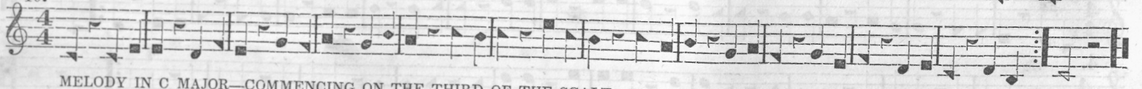
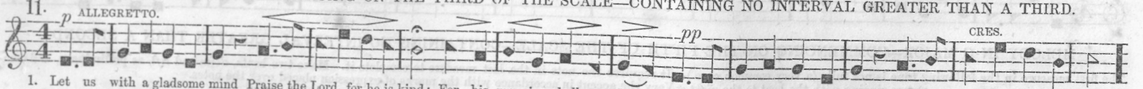


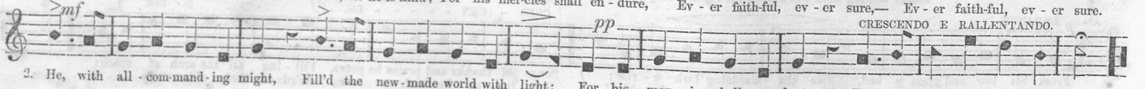
MELODY IN C MAJOR—COMMENCING ON THE THIRD OF THE SCALE—CONTAINING NO INTERVAL GREATER THAN A THIRD.

11. *p* ALLEGRETTO.



1. Let us with a gladsome mind Praise the Lord, for he is kind; For his mer-cies shall en - dure, Ev - er faith-ful, ev - er sure,— Ev - er faith-ful, ev - er sure.

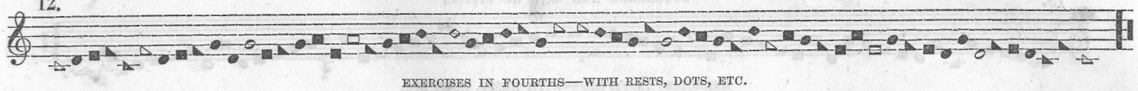
mf



2. He, with all - com-mand - ing might, Fill'd the new-made world with light; For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.

SUCCESSION AND SKIP OF FOURTHS.

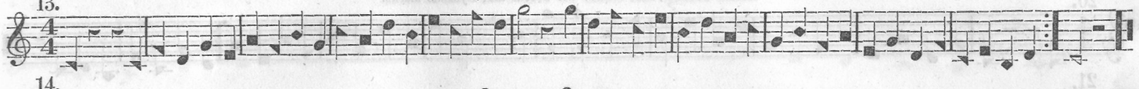
12.



EXERCISES IN FOURTHS—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.

13.



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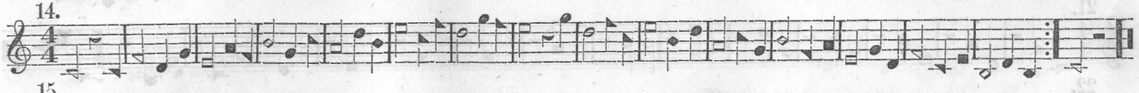

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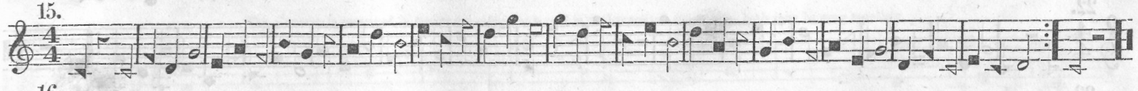

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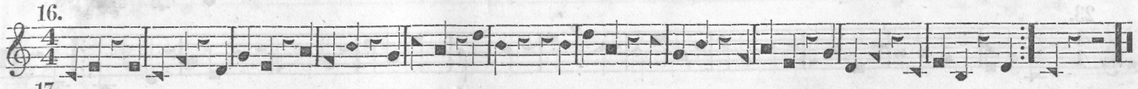

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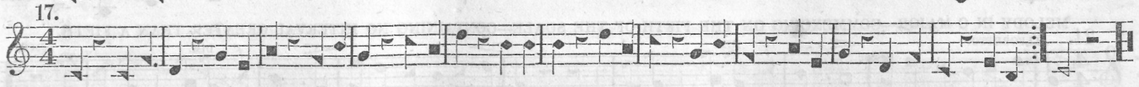
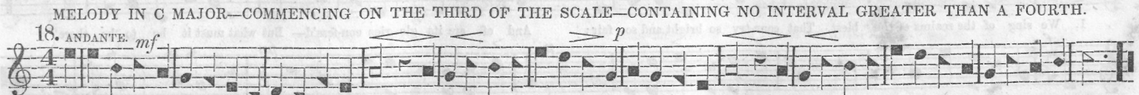


MELODY IN C MAJOR—COMMENCING ON THE THIRD OF THE SCALE—CONTAINING NO INTERVAL GREATER THAN A FOURTH.

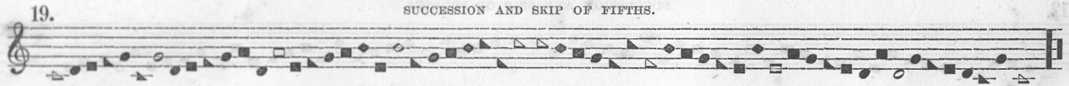
18. ANDANTE. *mf* *p*



Love God with all your soul and strength, With all your heart and mind, And love your neighbour as yourself; Be faithful, just, and kind:— And love your neighbour as yourself; Be, &c.

19.

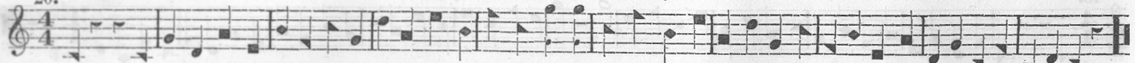
SUCCESSION AND SKIP OF FIFTHS.



EXERCISES IN FIFTHS—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.

20.



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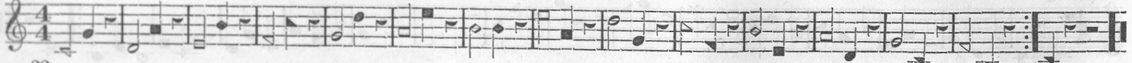

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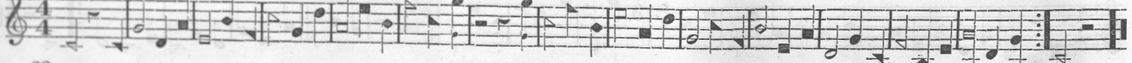

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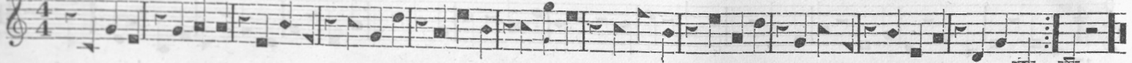
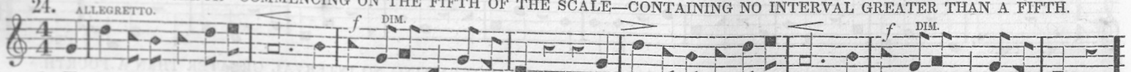
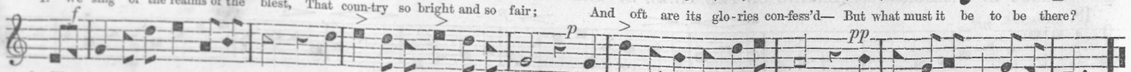


MELODY IN C MAJOR—COMMENCING ON THE FIFTH OF THE SCALE—CONTAINING NO INTERVAL GREATER THAN A FIFTH.

24. ALLEGRETTO.



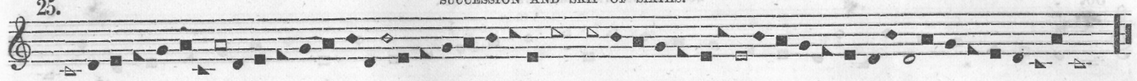
1. We sing of the realms of the blest, That coun-try so bright and so fair; And oft are its glo-ries con-fess'd— But what must it be to be there?



2. We speak of its ser-vice of love, The robes which the glo-ri-fied wear, The church of the first-born a-bove— But what must it be to be there?

25.

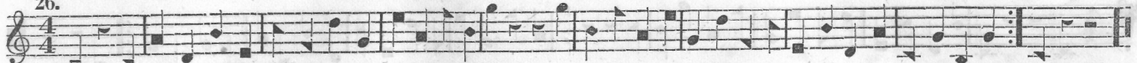
SUCCESSION AND SKIP OF SIXTHS.



EXERCISES IN SIXTHS—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.

26.

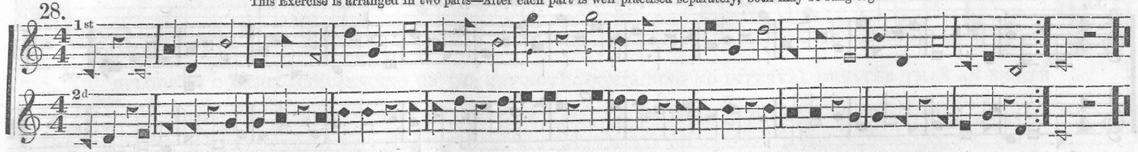


27.



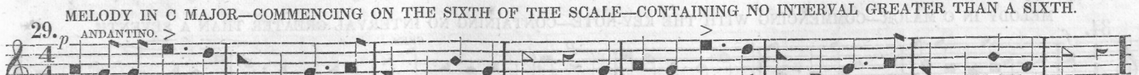
This Exercise is arranged in two parts—After each part is well practised separately, both may be sung together.

28.

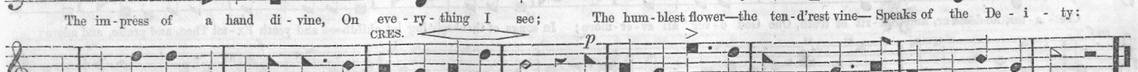


MELODY IN C MAJOR—COMMENCING ON THE SIXTH OF THE SCALE—CONTAINING NO INTERVAL GREATER THAN A SIXTH.

29.



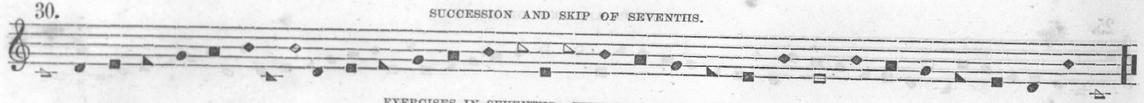
The im-press of a hand di-vine, On eve-ry-thing I see; The hum-blest flower—the ten-d'rest vine— Speaks of the De-i-ty:



There 's not a tint that decks the spring, A blos-som or a rose— A blade of grass—an in-sect's wing, But heav'n-ly wis-dom shows.

30.

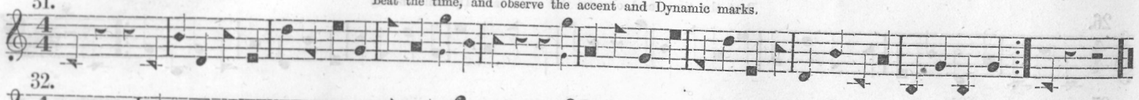
SUCCESSION AND SKIP OF SEVENTHS.



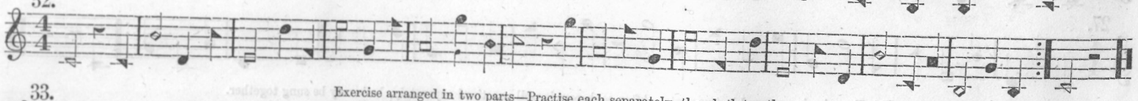
EXERCISES IN SEVENTHS—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.

31.

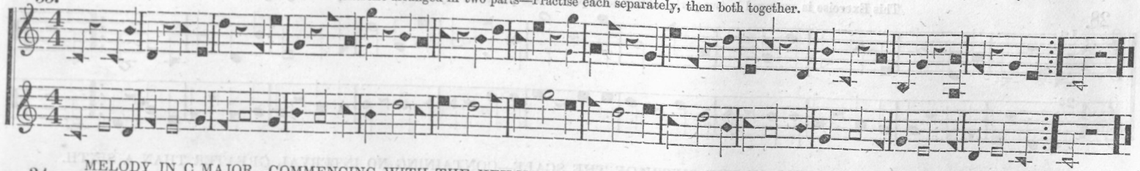


32.



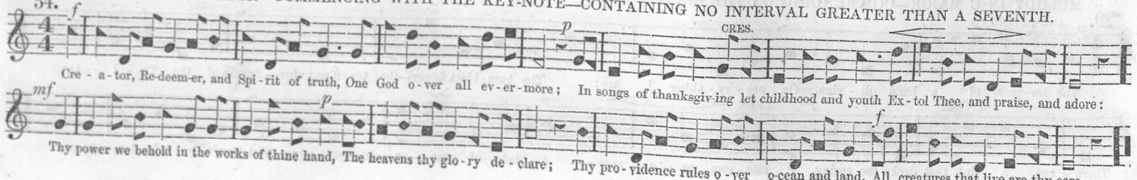
Exercise arranged in two parts—Practise each separately, then both together.

33.



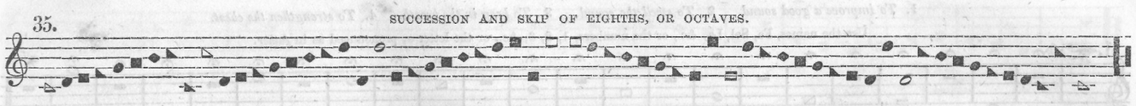
MELODY IN C MAJOR—COMMENCING WITH THE KEY-NOTE—CONTAINING NO INTERVAL GREATER THAN A SEVENTH.

34.



35.

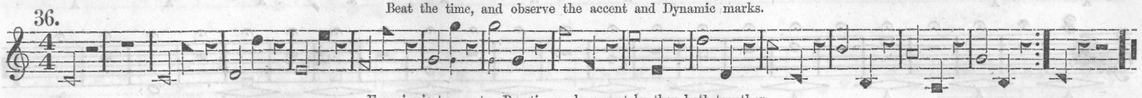
SUCCESSION AND SKIP OF EIGHTHS, OR OCTAVES.



EXERCISES IN OCTAVES—WITH RESTS, DOTS, ETC.

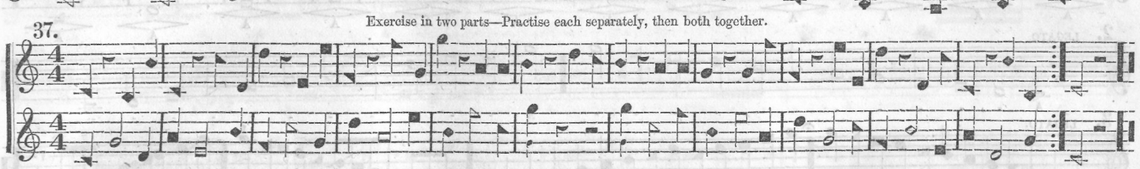
Beat the time, and observe the accent and Dynamic marks.

36.



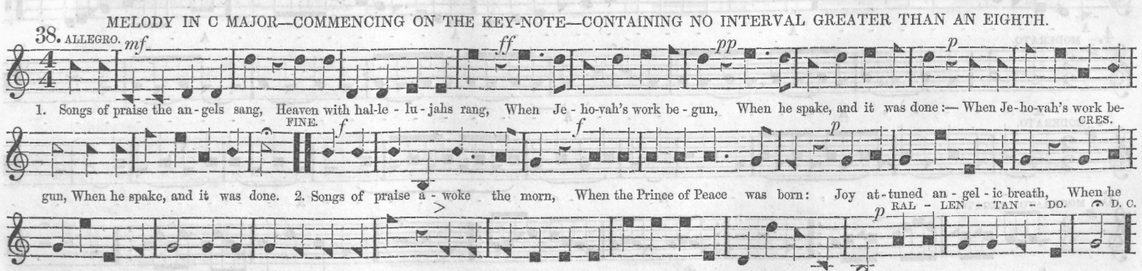
Exercise in two parts—Practise each separately, then both together.

37.



MELODY IN C MAJOR—COMMENCING ON THE KEY-NOTE—CONTAINING NO INTERVAL GREATER THAN AN EIGHTH.

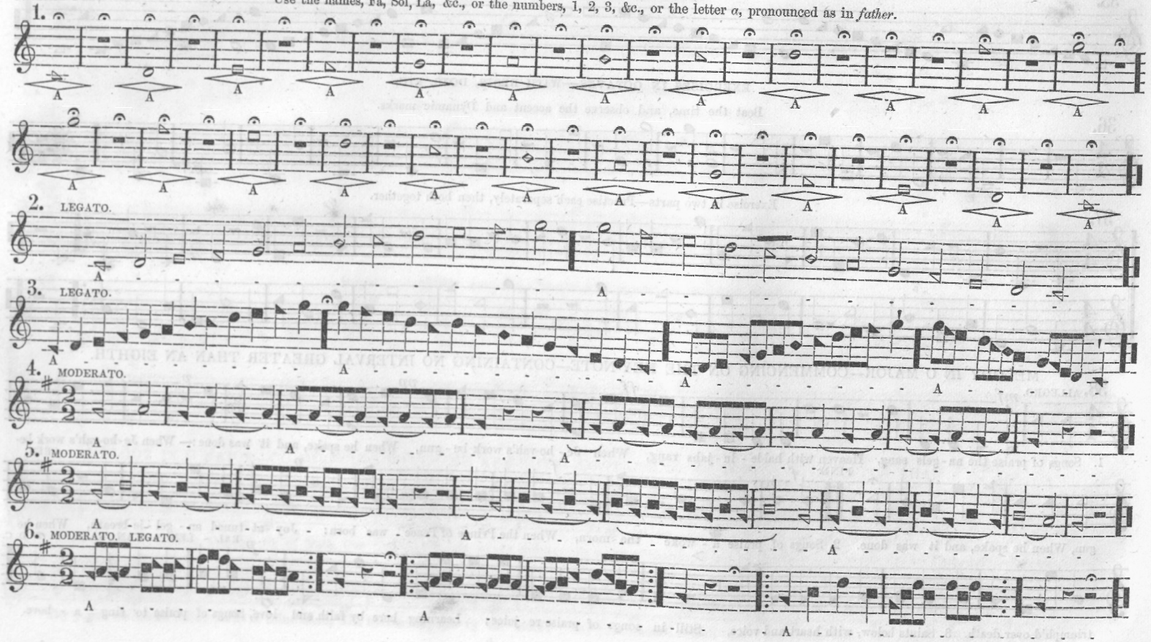
38. ALLEGRO.

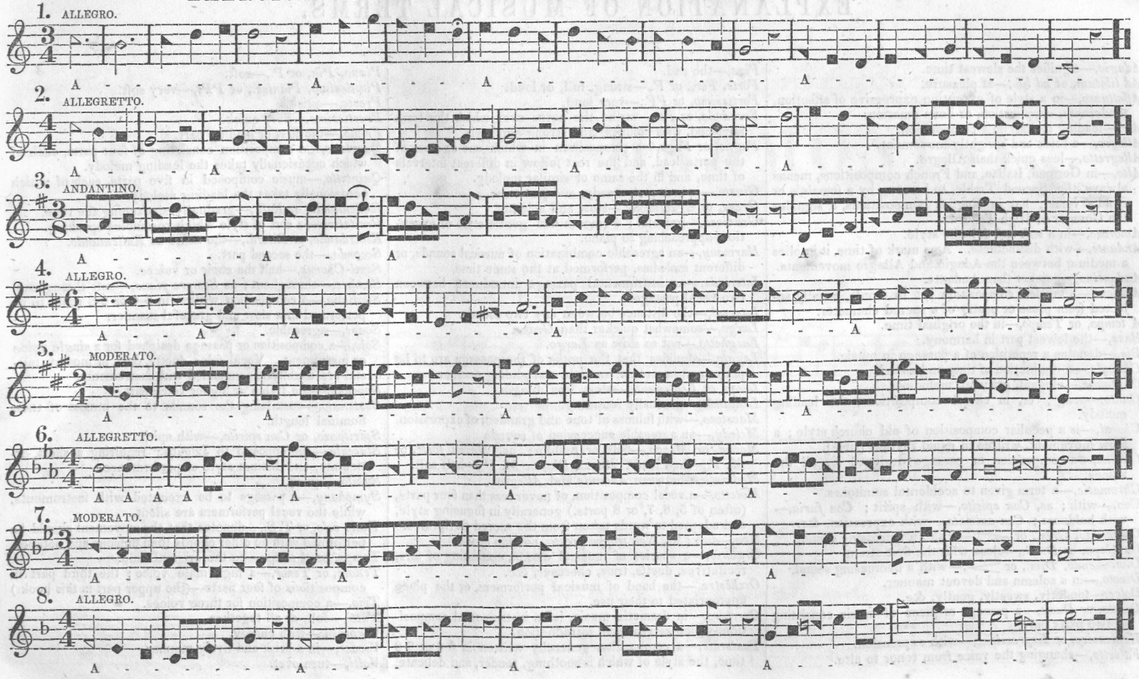


THE GROUND AND FOUNDATION OF ALL SINGING.

1. *To improve a good sound.* 2. *To swell the sound.* 3. *To keep in the breath.* 4. *To strengthen the chest.*

Use the names, Fa, Sol, La, &c., or the numbers, 1, 2, 3, &c., or the letter *a*, pronounced as in *father*.





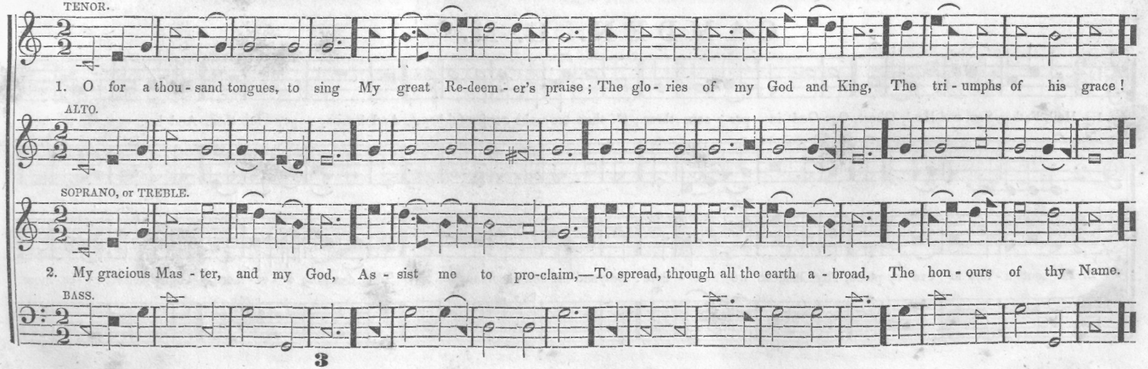
EXPLANATION OF MUSICAL TERMS.

Adagio,—signifies the slowest time.
Ad libitum, or *ad lib.,*—at pleasure.
Affettuoso,—in a style of execution expressive of affection, tenderness, supplication, or deep emotion.
Air,—leading melody in a composition.
Allegro,—a brisk and sprightly movement.
Allegretto,—less quick than Allegro.
Alto,—in German, Italian, and French compositions, means always the Second Treble, to be sung by a female's or child's voice; but in English compositions, it signifies the Counter or High Tenor.
Amoroso,—in a soft and delicate style.
Andante,—with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino,—quicker than Andante.
Anthem,—a musical composition set to words, usually selected from prose or poetry of a sacred character.
A tempo, or *Tempo,*—in the original time.
Bass,—the lowest part in harmony.
Bis,—denotes a repetition of a passage in music.
Calando,—a diminution of time and sound.
Cantabile,—elegant, graceful, melodious.
Canto,—song; or, in choral compositions, the leading melody.
Choral,—is a peculiar composition of old church style; a slow movement, written in equal rhythm (time).
Chorus,—a composition or passage designed for all the voices.
Chromatic,—a term given to accidental semitones.
Con,—with; as, *Con spirito,*—with spirit; *Con furia,*—with boldness; *Con animato,*—with expression, &c.
Crescendo, Cres., or <,—with an increasing sound.
Da Capo, or *D. C.,*—close with the first strain.
Diminuendo, Dim., or >,—with a decreasing sound.
Divoto,—in a solemn and devout manner.
Dolce,—tenderly, sweetly, gently, &c.
Duetto, or *Duett,*—a passage or piece of music consisting of two parts only.
Expressivo, or *Espressione,*—with expression.
Falsetto,—changing the voice from tenor to alto.
Fine,—the end.
Forte, For., or *F.,*—strong, full, or loud.
Fortissimo, or *FF.,*—very loud.
Forzando, or *Fz.,*—strike the notes over which this term is placed, with boldness and strong emphasis.
Fugue, or *Fuga,*—a composition in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Giusto,—in an equal, steady, and just time.
Grave, or *Gravemente,*—slow and solemn.
Grazioso,—graceful; a smooth and gentle style of execution, approaching to piano.
Harmony,—an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude,—an instrumental passage introduced between two vocal passages.
Interval,—the distance between any two sounds.
Largo,—somewhat quicker than *Grave.*
Larghetto,—not so slow as *Largo.*
Legato,—signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lento, or *Lentemente,*—slow, like *Adagio.*
Lentando,—gradually retarding.
Maestoso,—with fulness of tone and grandeur of expression.
Melody,—an agreeable succession of sounds.
Mezza, or *Mezzo,*—half or middle; as, *Mezza forte,* or *M. F.,*—half loud; *Mezza Pia,* or *M. P.,*—half soft.
Moderato,—between *Andante* and *Allegro.*
Motetto,—a vocal composition, of never less than four parts, (often of 5, 6, 7, or 8 parts,) generally in fugueing style, and adapted to words taken from the sacred Scriptures.
Non,—not; as, *Non troppo presto,* not too quick.
Oratorio,—a species of musical drama, consisting of airs, recitatives, duetts, trios, choruses, &c.
Orchestra,—the band of musical performers, or the place appropriated to their use.
Overture,—in dramatic music, is an instrumental composition, which serves as an introduction.
Pastorale,—a composition generally written in 6-4 or 6-8 time, the style of which is soothing, tender, and delicate.
Piano, Pia, or *P.,*—soft.
Pianissimo, Pianiss., or *PP.,*—very soft.
Presto,—quick.
Prestissimo,—very quick.
Primo,—the first or leading part.
Quartetto,—a composition consisting of four parts, each of which occasionally takes the leading melody.
Quintetto,—music composed in five parts, each of which occasionally takes the leading melody.
Rallentando, or *Rall.,*—gradually slackening the time.
Recitative,—a sort of style which resembles speaking.
Ritardando, or *Ritard.,*—the same as *Rallentando.*
Secondo,—the second part.
Semi-Chorus,—half the choir or voices.
Sempre,—throughout; as *Sempre piano,*—soft throughout.
Siciliano,—a composition written in 6-4 or 6-8 time, to be performed in a slow and graceful manner.
Soave,—agreeable.
Solo,—a composition or passage designed for a single voice or instrument. Vocal solos, duetts, &c., in modern music, are usually accompanied with instruments.
Soprano,—the treble or higher voice part.
Sostenuto,—sustaining the sounds to the utmost of their nominal length.
Spirituoso, or *Con spirito,*—with spirit.
Staccato,—the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Subito,—quick.
Symphony,—a passage to be executed with instruments, while the vocal performers are silent.
Tasto solo, or *T. S.,*—denotes that the movement should be performed with no other chords than unisons and octaves.
Tempo, or *A tempo,*—in the original time.
Tenore, or *Tenor,*—a high male voice; the third part in compositions of four parts—(the upper part in this book.)
Trio,—a composition for three voices.
Tutti,—full, or all together.
Vigoroso,—with energy.
Vivace,—in a brisk and lively manner.
Volti,—turn over.

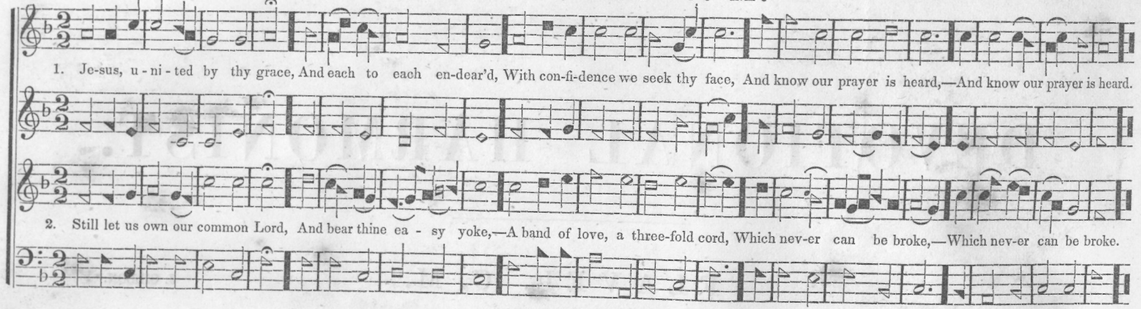
DEVOTIONAL HARMONIST.

FLAVEL. C. M.

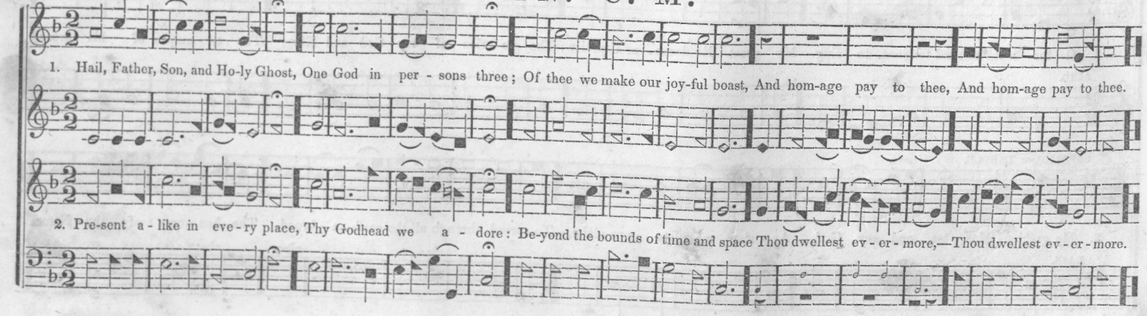
J. GILDON.



BENEVOLENCE. C. M.

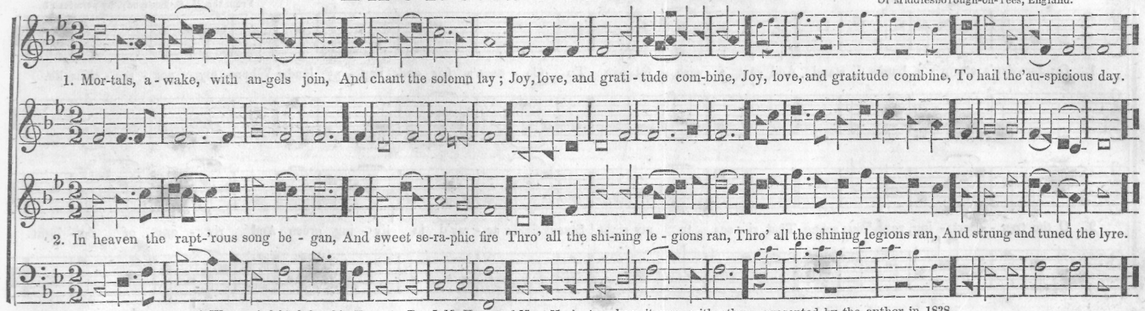


CAMDEN. C. M.



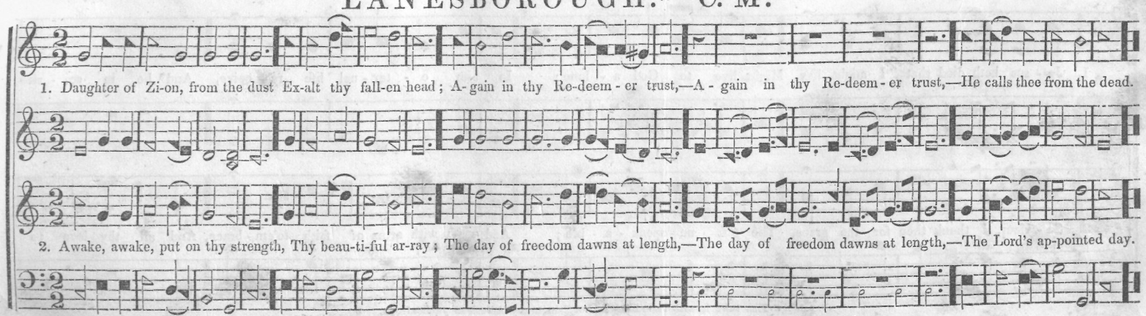
LAUNCESTON.* C. M.

REV. JOHN HODGSON,
Of Middlesborough-on-Tees, England.



* We are indebted for this Tune to Dr. J. M. Howe, of New-York, to whom it was, with others, presented by the author in 1838.

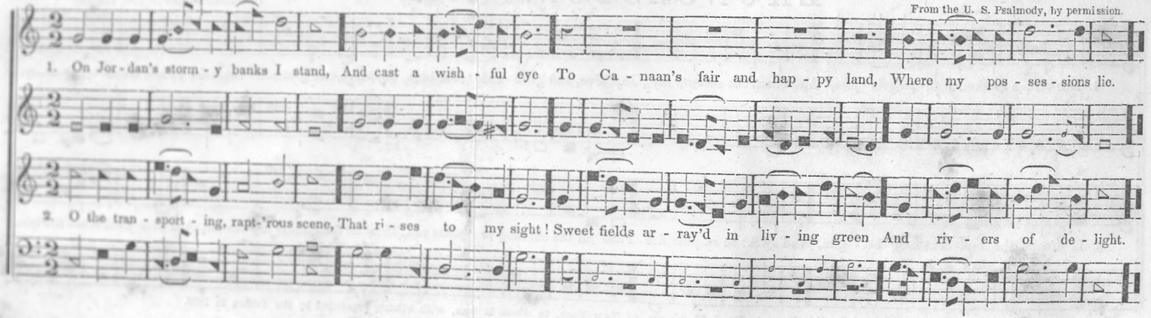
LANESBOROUGH.* C. M.



* This Tune is called "Justice," in works published several years since. Its author is said to be an English clergyman.

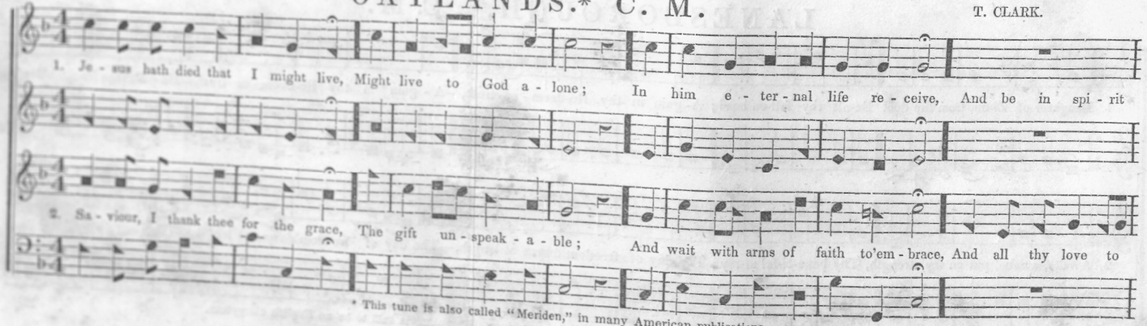
FRANKLIN. C. M.

S. B. POND.
From the U. S. Psalmody, by permission.



OATLANDS.* C. M.

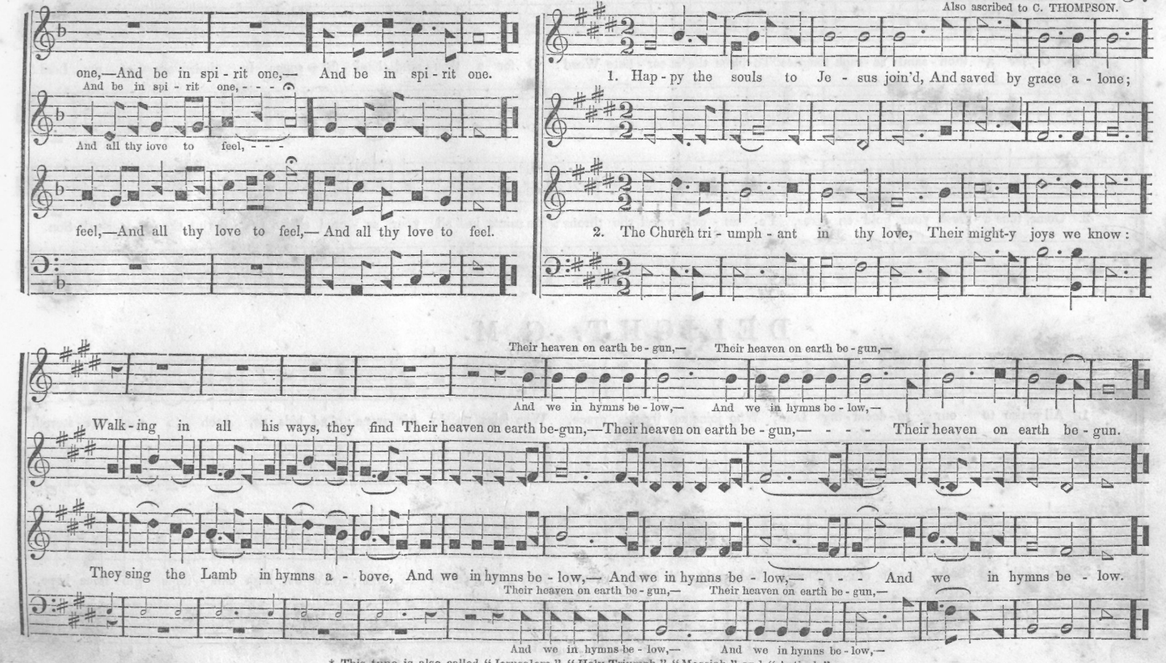
T. CLARK.



* This tune is also called "Meriden," in many American publications.

COMFORT.* C. M.

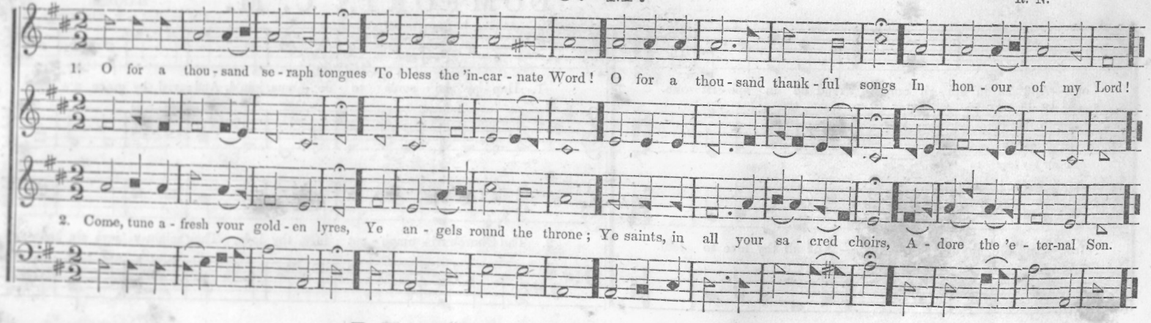
HANDEL.
Also ascribed to C. THOMPSON.



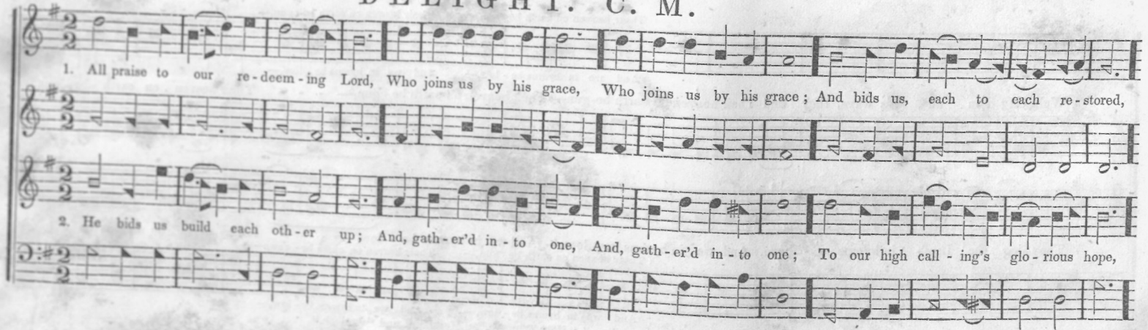
* This tune is also called "Jerusalem," "Holy Triumph," "Messiah," and "Antioch."

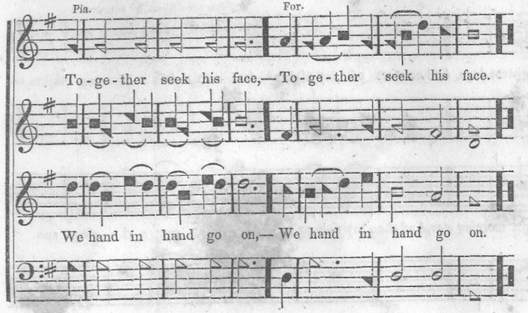
ELMER. C. M.

R. N.

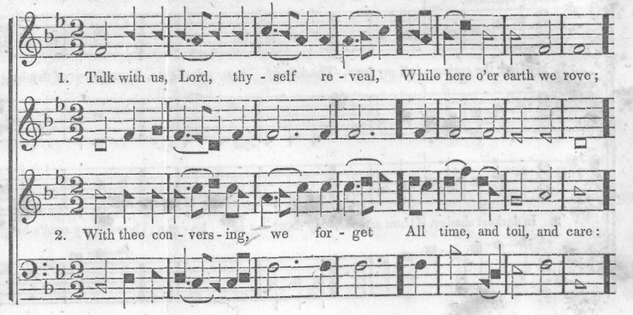


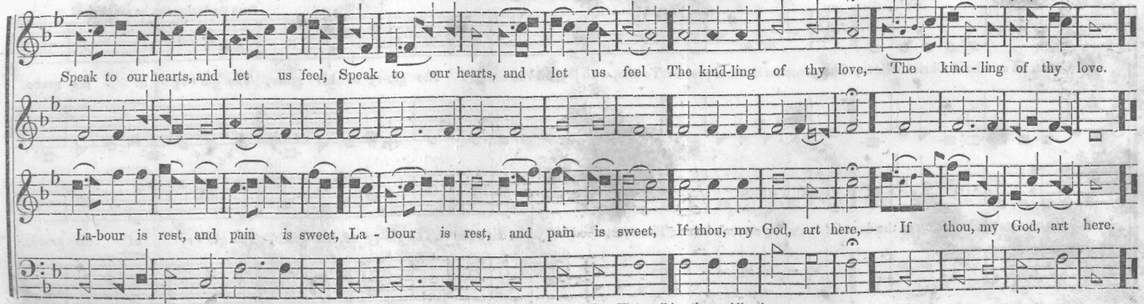
DELIGHT. C. M.





CLIFFORD.* C. M.

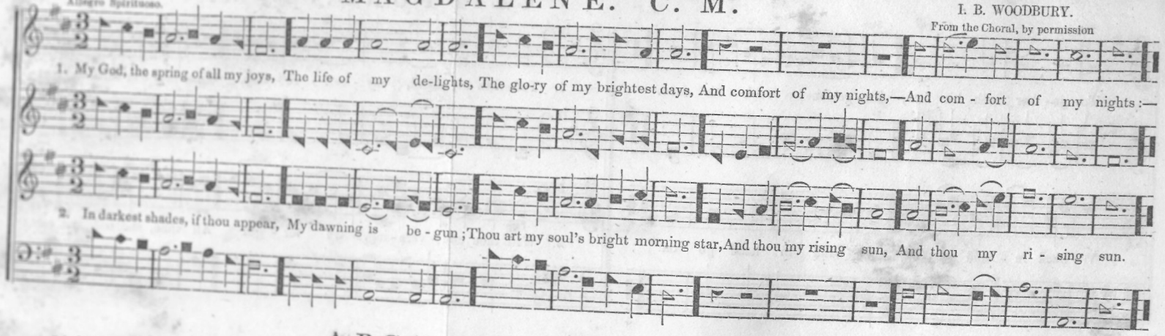




* This tune is also called "Ebor," and "New Victory," in other publications.

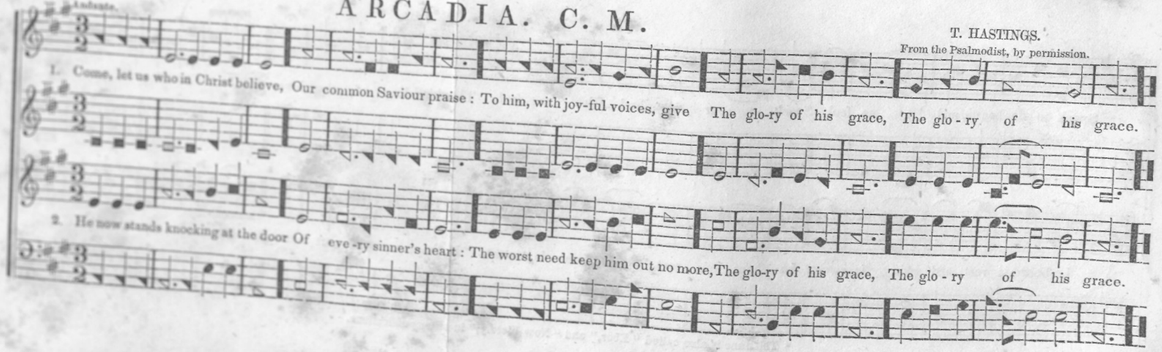
MAGDALENE. C. M.

I. B. WOODBURY.
From the Choral, by permission



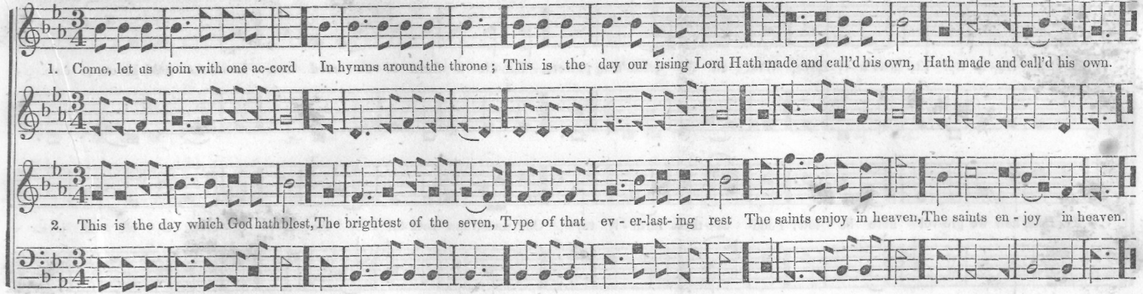
ARCADIA. C. M.

T. HASTINGS.
From the Psalmodist, by permission.



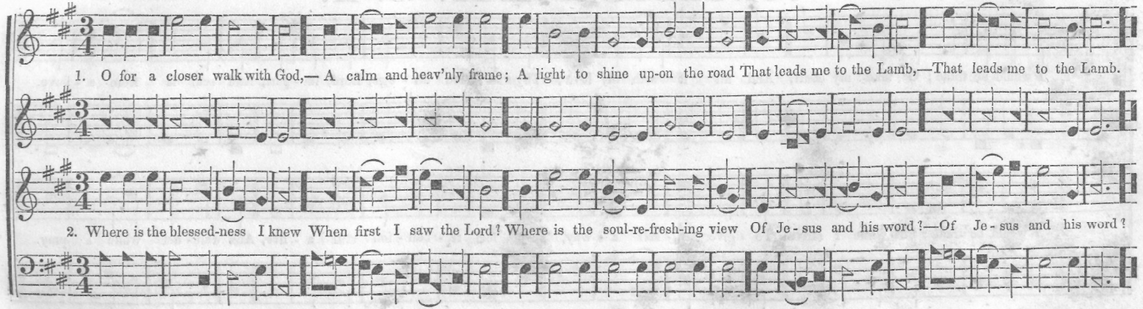
VERNON. C M.

S. CHAPIN,
Of Alleghany, Penn.



LAIGHT STREET. C. M.

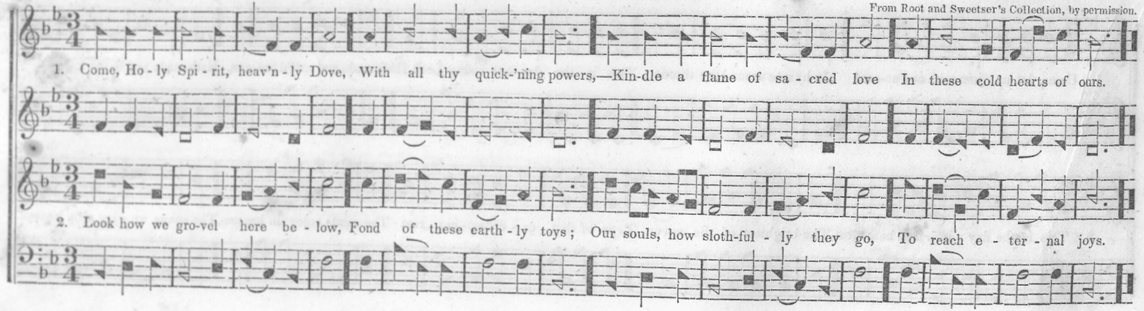
T. HASTINGS.



BOND. C. M.

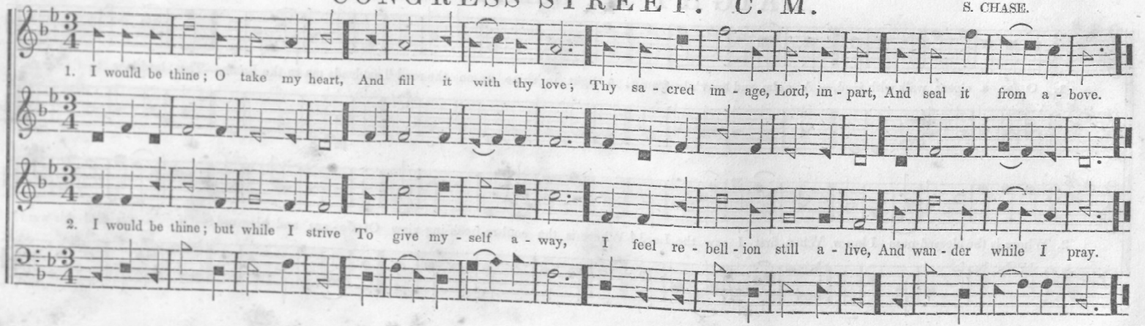
GEO. F. ROOT.

From Root and Sweetser's Collection, by permission.



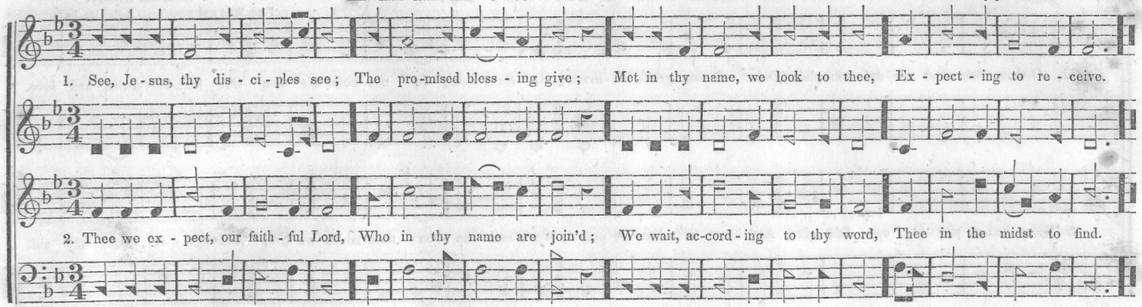
CONGRESS STREET. C. M.

S. CHASE.

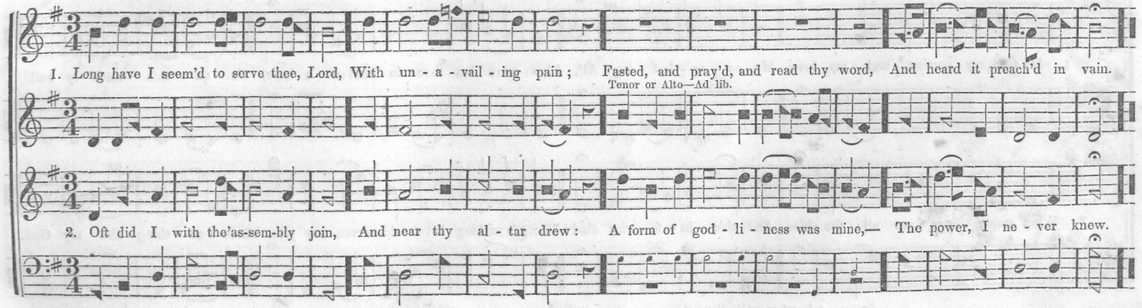


EMMAUS. C. M.

From the Psalmodist, by permission.

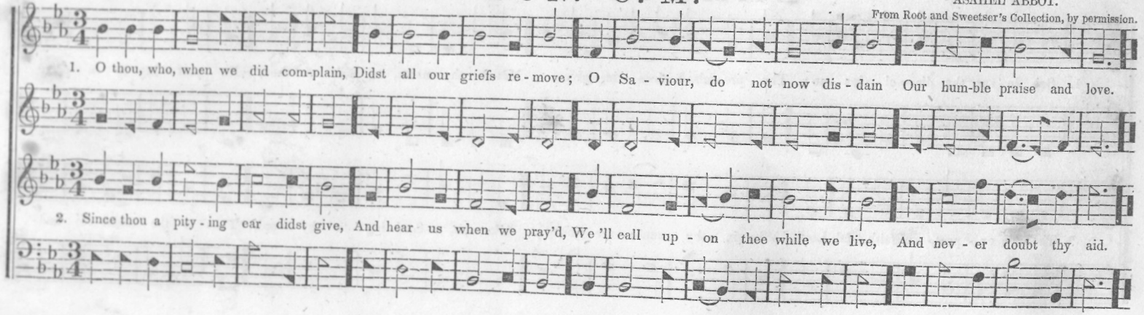


WILMINGTON. C. M.



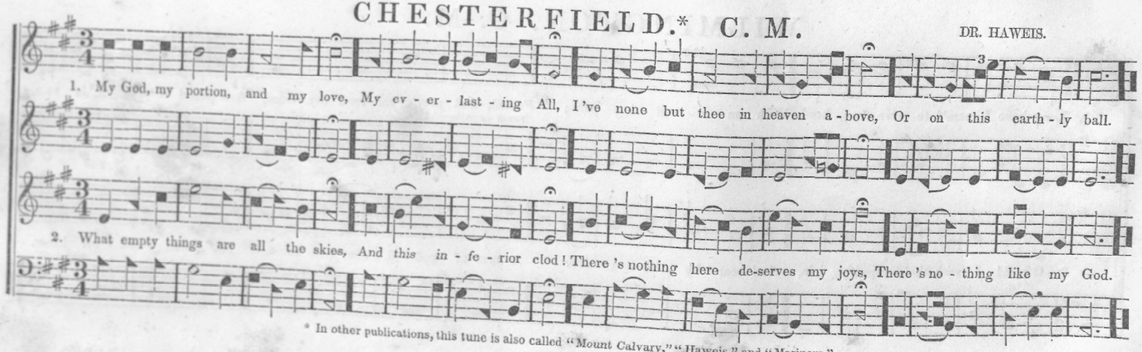
DRAYTON. C. M.

ASAHEL ABBOT.
From Root and Sweetser's Collection, by permission.



CHESTERFIELD.* C. M.

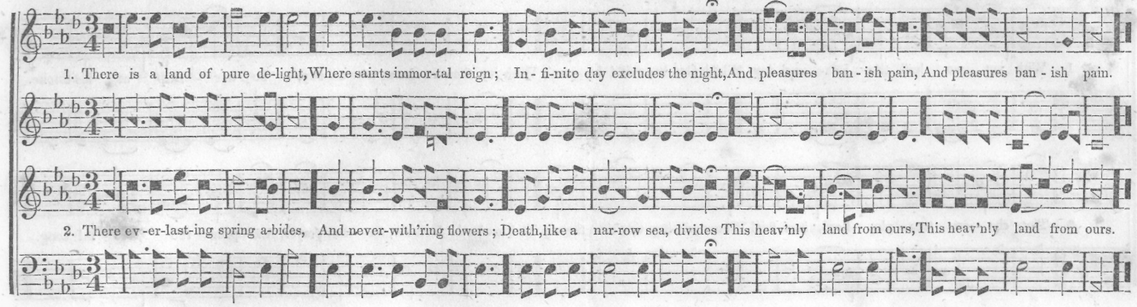
DR. HAWEIS.



* In other publications, this tune is also called "*Mount Calvary*," "Haweis," and "Mariners."

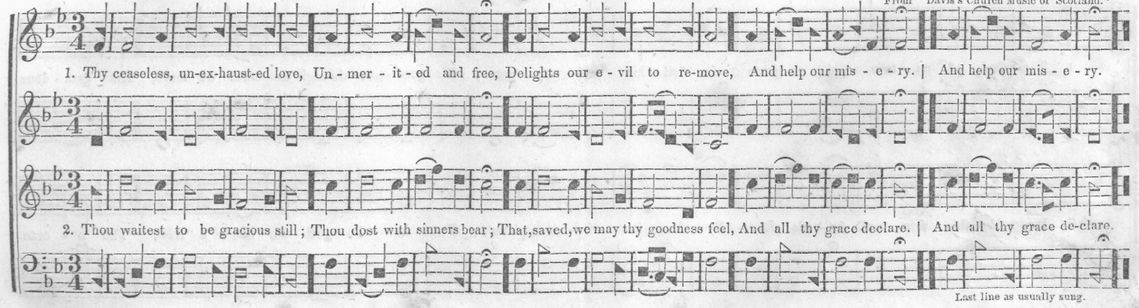
LEWISTON. C. M.

S. E. JONES,
Of Turin, New-York.



BALLERMA. C. M.

R. SIMPSON.
From "Davis's Church Music of Scotland."



Last line as usually sung.

STANDISH. C. M.

JER. CLARKE.

1. With joy we hail the sa - cred day, Which God has call'd his own; With joy the sum-mons we o - bey, To wor - ship at his throne.

2. Thy cho - sen tem - ple, Lord, how fair! Where will-ing vo-t'ries throng To breathe the hum-ble, fer - vent prayer, And pour the cho - ral song.

PATERSON. C. M.

L. THOMPSON.

1. The God of na - ture and of grace In all his works ap - pears; His good - ness through the earth we trace, His gran - deur

2. Be - hold this fair and fer - tile globe, By him in wis - dom plann'd; 'Twas he who gird - ed, like a robe, The o - cean

TABOR. C. M.

T. HASTINGS.
From the Mendelssohn Collection, by permission.

in the spheres,— His gran - deur in the spheres.

round the land,— The o - cean round the land.

1. Sweet is the prayer whose ho - ly stream In ear - nest

2. Faith grasps the bless - ing she de - sires; Hope points the

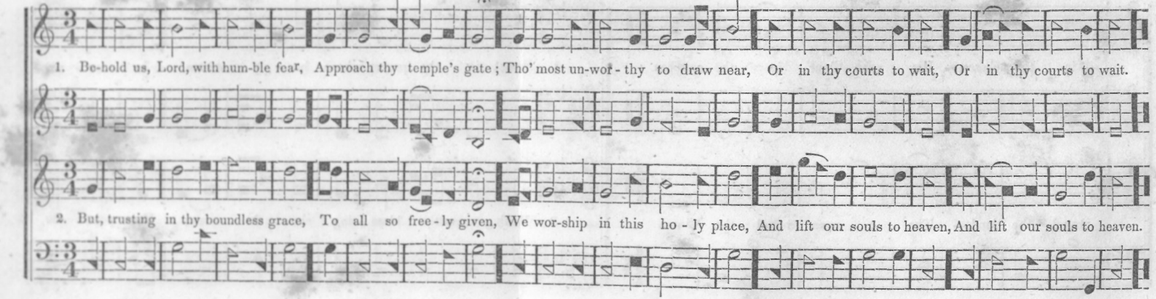
FOR. PIA.

plead-ing flows; De - vo - tion dwells up - on the theme, And warm and warm - er glows,—And warm and warm - er glows.

up - ward gaze; And Love, ce - les - tial Love, in - spires The el - o - quence of praise,— The el - o - quence of praise.

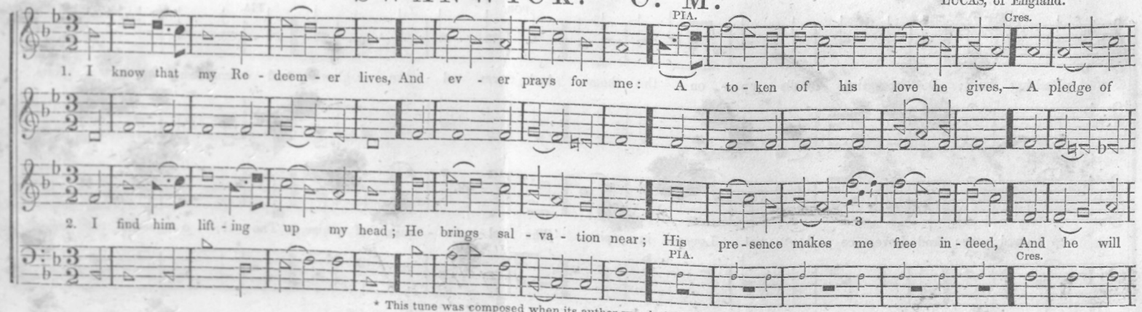
MORRELL. C. M.

L. THOMPSON.

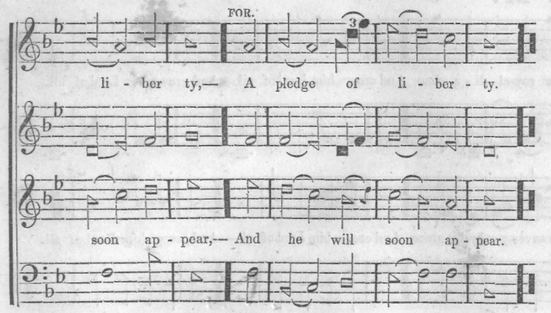


SWANWICK.* C. M.

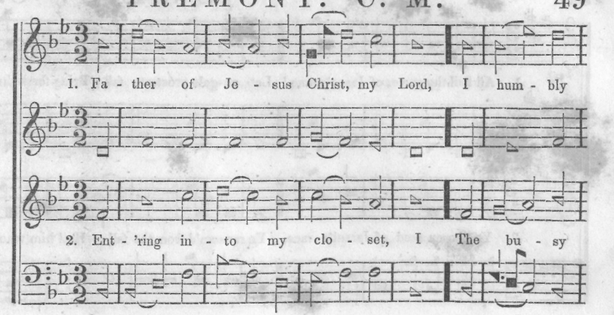
LUCAS, of England.

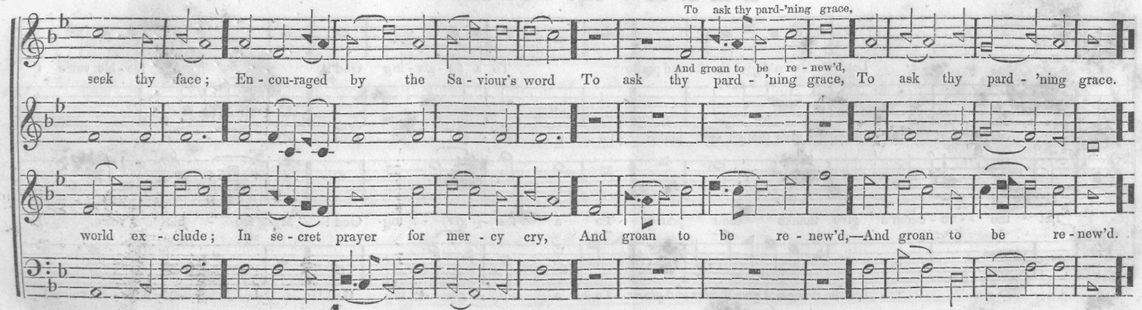


* This tune was composed when its author was but 12 years of age.

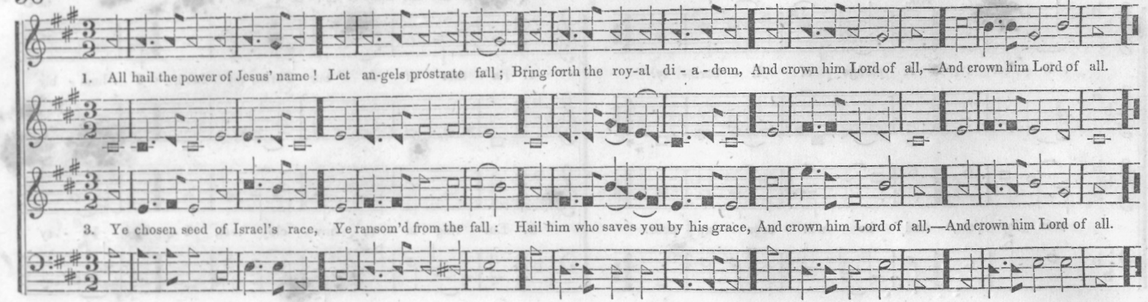


TREMONT. C. M.



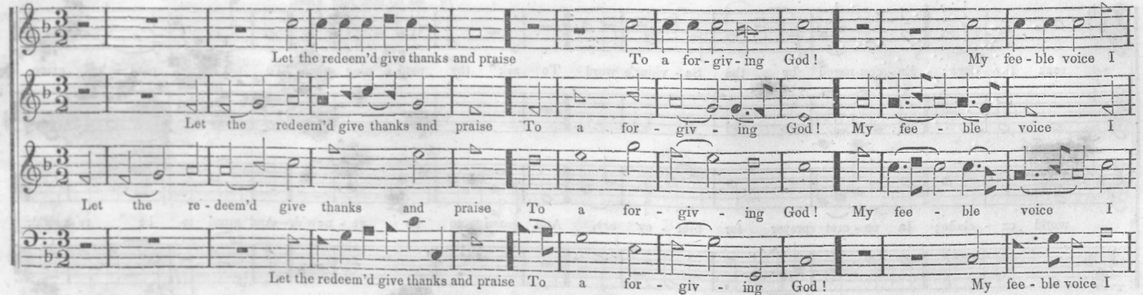


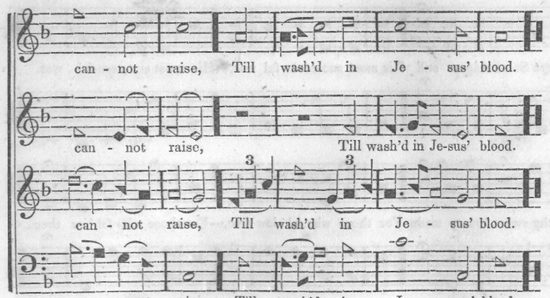
SWIFT. C. M.

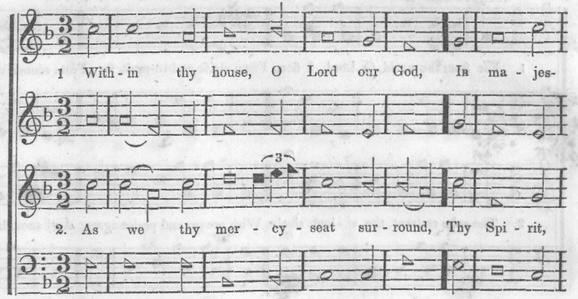


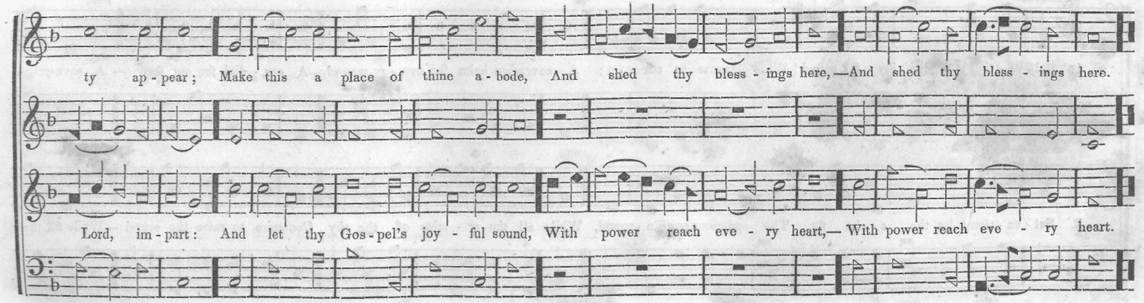
GENEVA. C. M.

JOHN COLE.









DUNNING. C M.

WM. H. OAKLEY.

AFFETTUOSO.

1. Far from the world, O Lord, I flee, From strife and tu-mult far; From scenes where Satan wages still His most suc-cess-ful war,—His most suc-cess-ful war.

2. The calm re-treat, the si-lent shade, With prayer and praise agree; And seem by thy sweet bounty made For those who fol-low thee,—For those who fol-low thee.

ZERAH. C. M.

From the Carmina Sacra, by permission.

ALLEGRO. PIA. FOR.

1. Sal-va-tion! O the joy-ful sound! What pleasure to our ears; A sovereign balm for eve-ry wound,—A cor-dial for our fears:— A sove-reign

2. Sal-va-tion! let the e-cho fly The spa-cious earth a-round, While all the ar-mies of the sky Con-spire to raise the sound:—While all the

balm for eve-ry wound,— A cor-dial for our fears.

ar-mies of the sky Con-spire to raise the sound.

1. See, Is-rael's gen-tle Shep-herd stands With all-en-ga-ging charms:

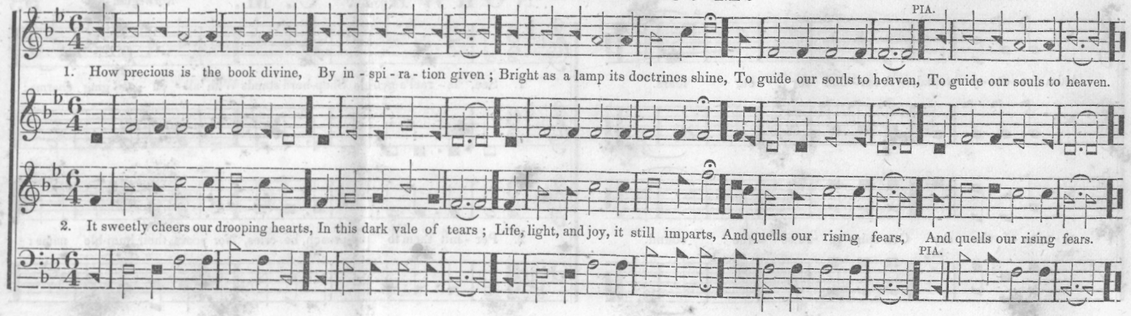
2. Per-mit them to ap-proach, he cries, Nor scorn their hum-ble name:

Hark, how he calls the ten-der lambs, And folds them in his arms:— Hark, how he calls the ten-der lambs, And folds them in his arms.

For 'twas to bless such souls as these The Lord of an-gels came:— For 'twas to bless such souls as these The Lord of an-gels came.

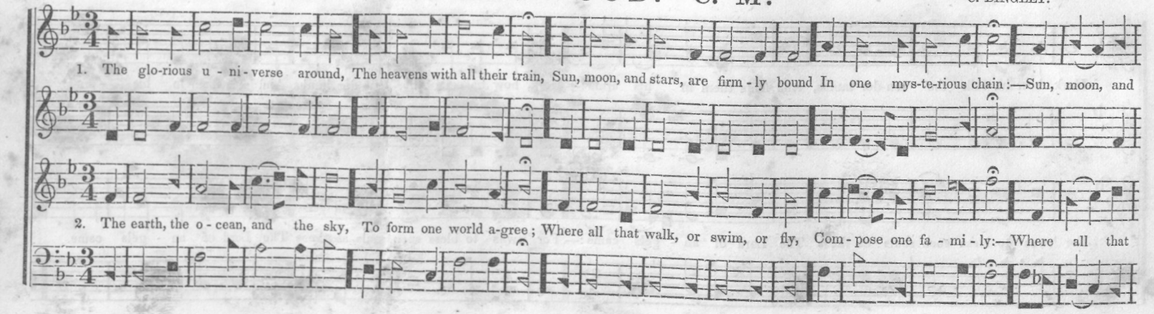
ORTONVILLE. C. M.

T. HASTINGS.



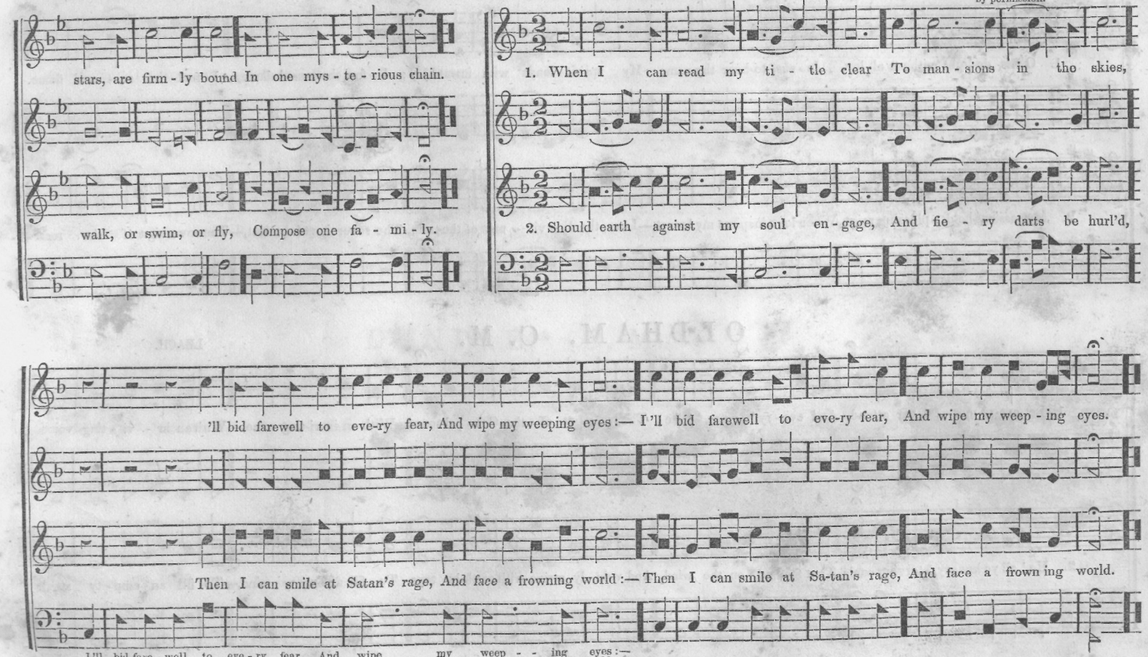
RAVENSWOOD. C. M.

C. DINGLEY.



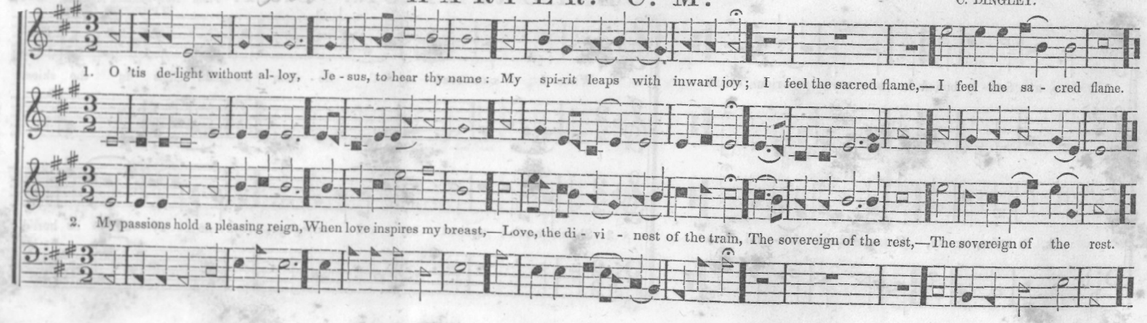
EXHORTATION. C. M.

HIBBARD.
From "New-England Melodies," by permission.



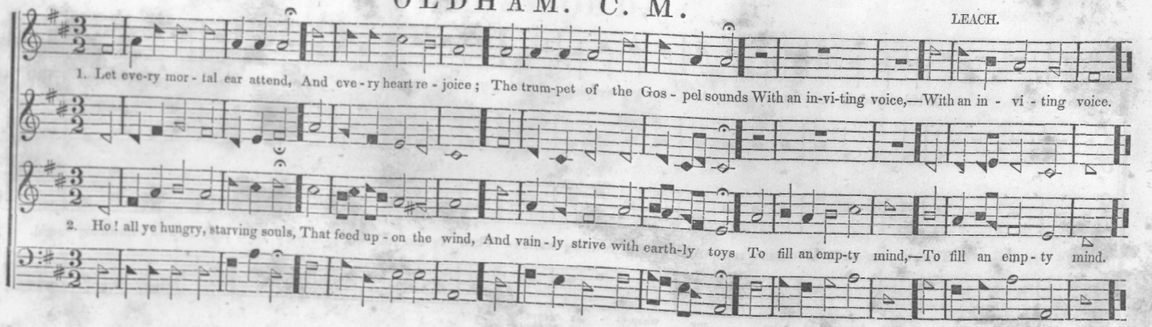
HARPER. C. M.

C. DINGLEY.



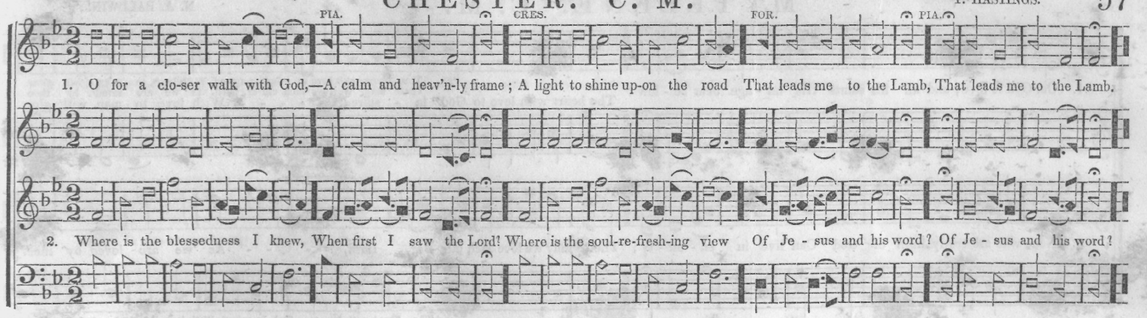
OLDHAM. C. M.

LEACH.



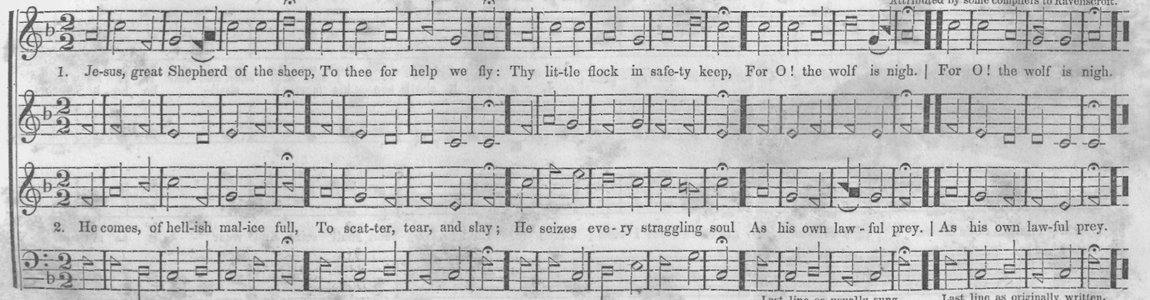
CHESTER. C. M.

T. HASTINGS.



DUNDEE.* C. M.

Scotch Melody.
Attributed by some compilers to Ravenscroft.



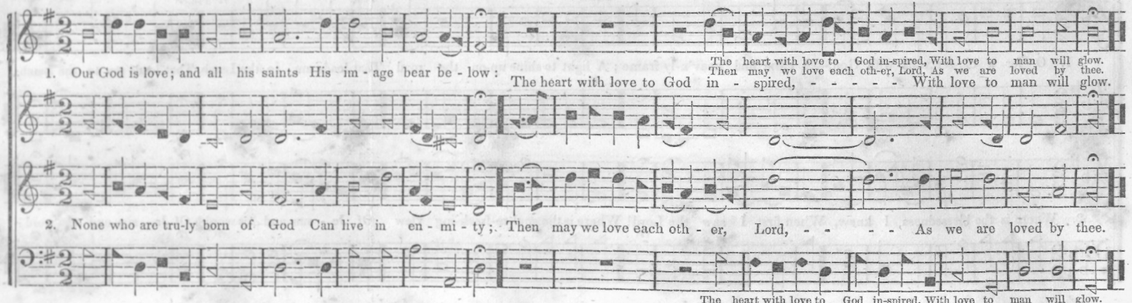
* In other publications, this tune is also called "French."

Last line as usually sung.

Last line as originally written.

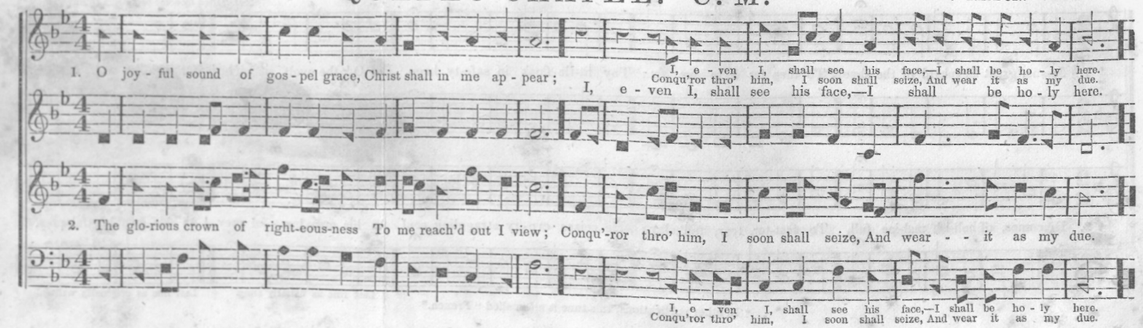
MYTELENE. C. M.

N. A. BALDWIN.



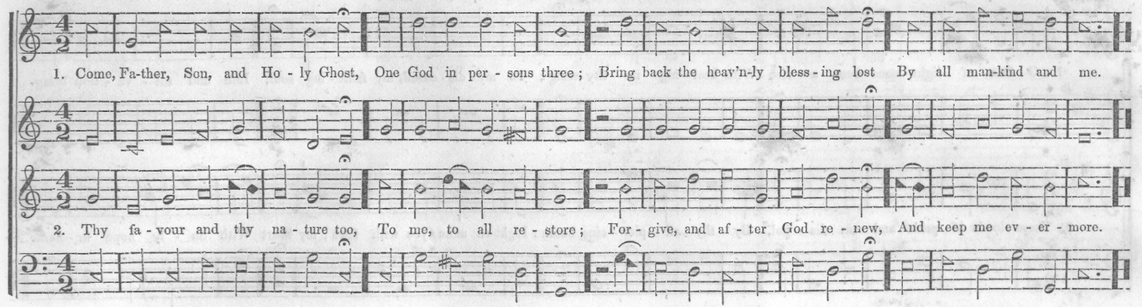
QUEBEC CHAPEL. C. M.

J. PADDON.



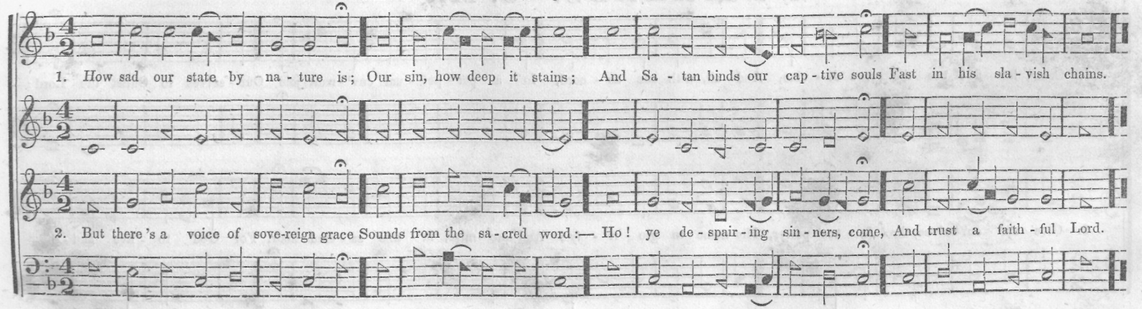
BRISTOL. C. M.

T. HASTINGS.



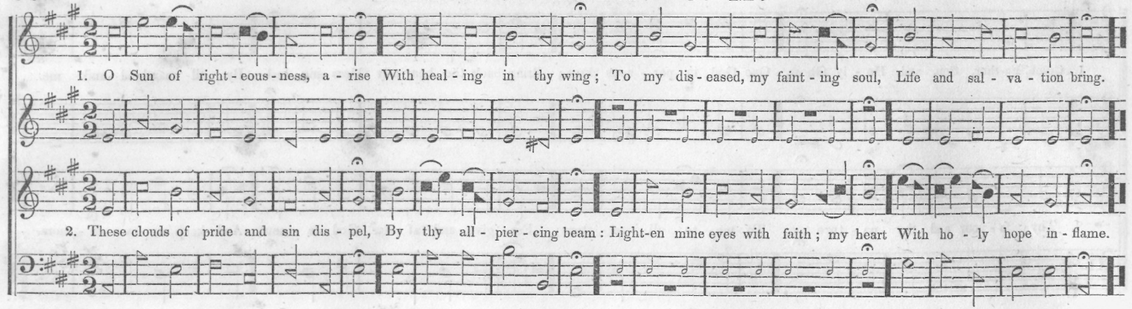
MORVEN. C. M.

Scotch Melody.

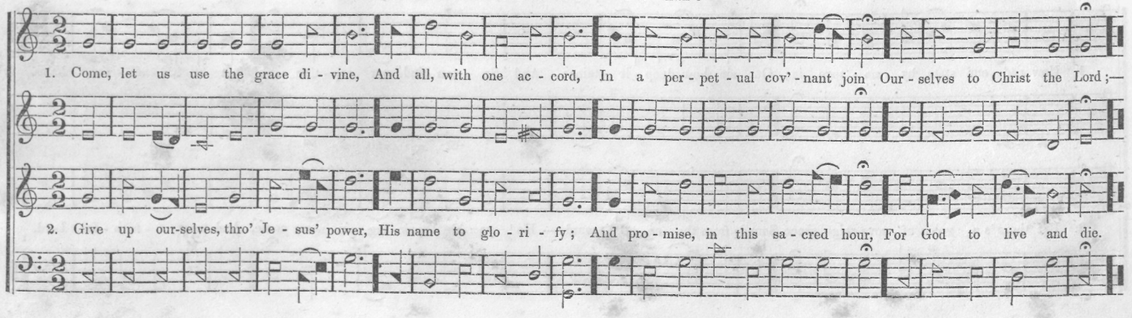


ABBOTSVILLE. C. M.

ASAHEL ABBOT.

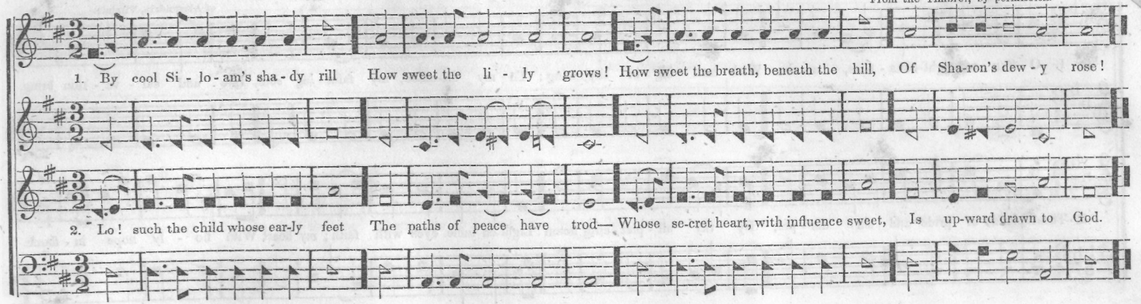


RICHARDS. C. M.



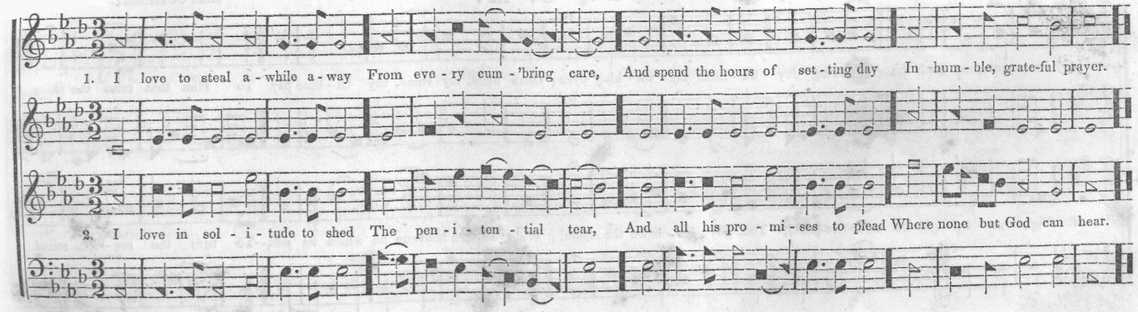
FAREWELL. C. M.

I. B. WOODBURY.
From the Timbrel, by permission.



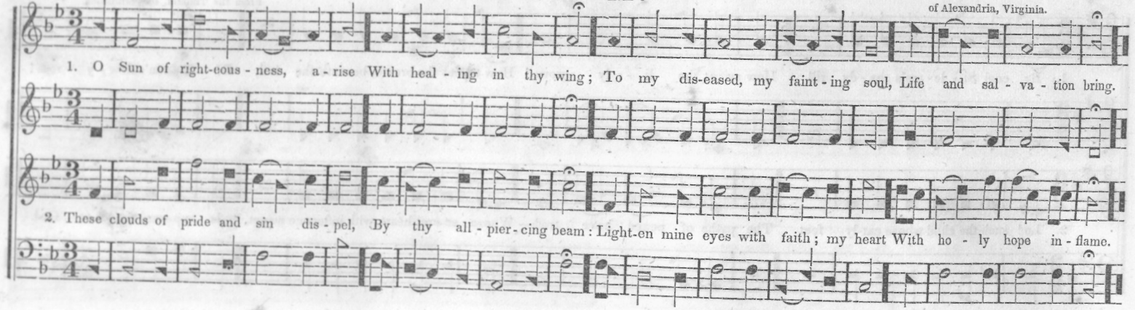
WOODSTOCK. C. M.

D. DUTTON, JR.



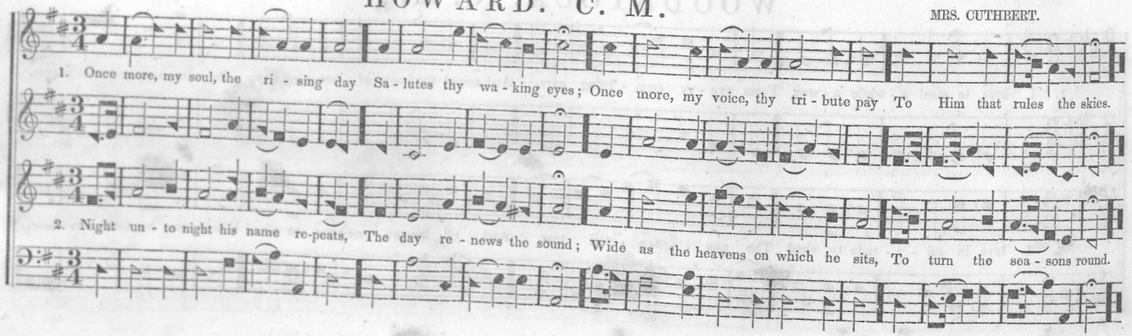
GILEAD. C. M.

J. GRIGG, JR.,
of Alexandria, Virginia.

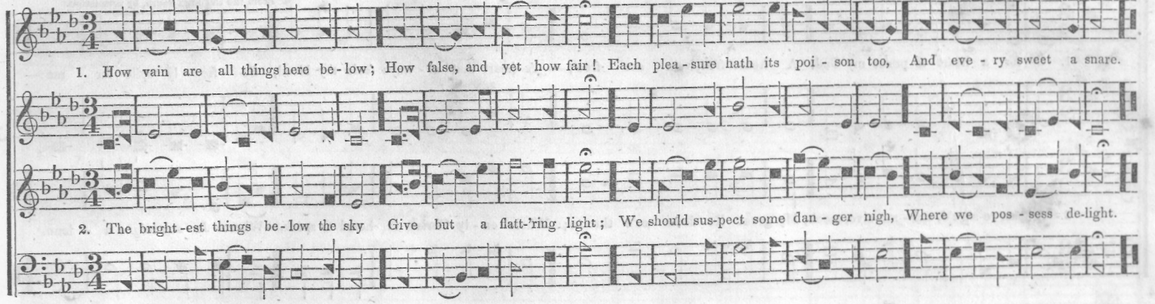


HOWARD. C. M.

MRS. CUTHBERT.

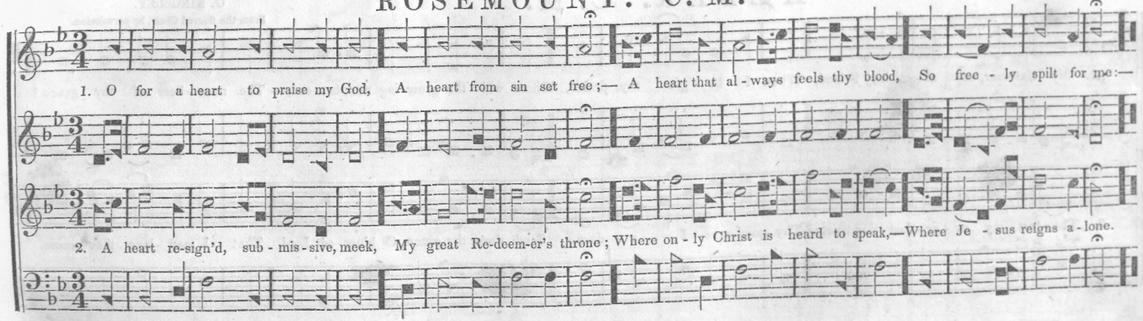


CYPRUS GROVE. C. M.



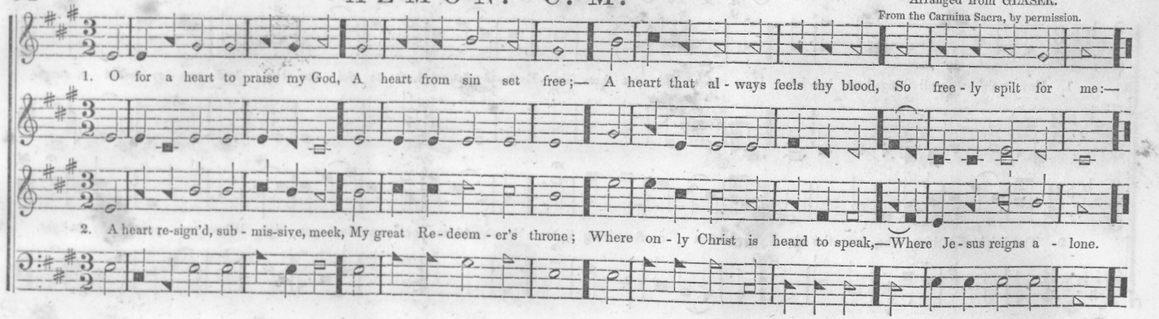
ROSEMOUNT. C. M.

R. DUNCAN.



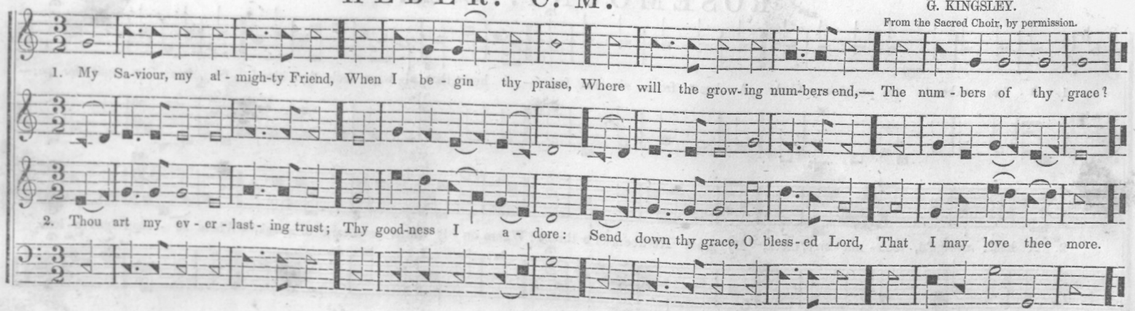
AZMON. C. M.

Arranged from GLASER.
From the Carmina Sacra, by permission.



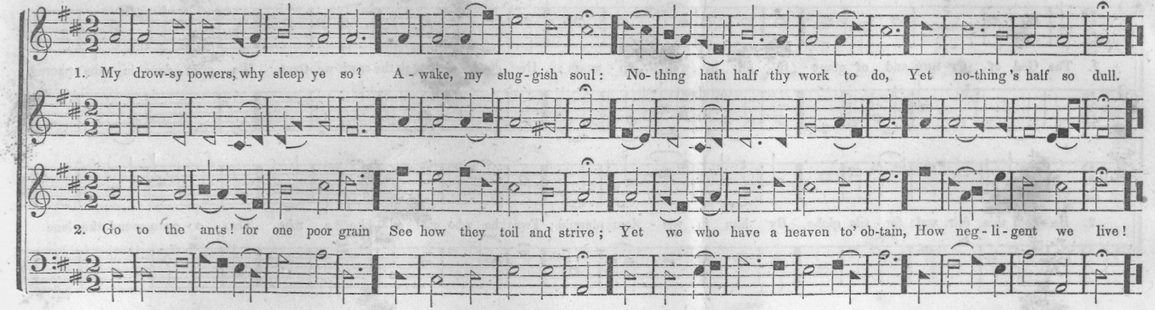
HEBER. C. M.

G. KINGSLEY.
From the Sacred Choir, by permission.



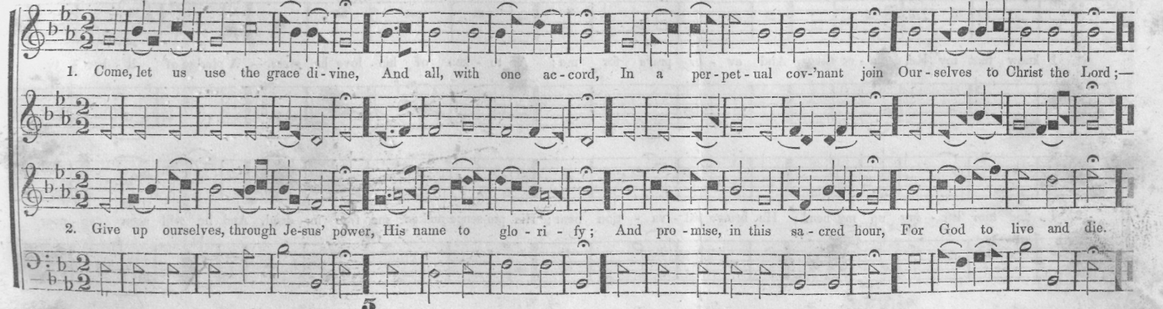
BETHEL. C. M.

LEACH.



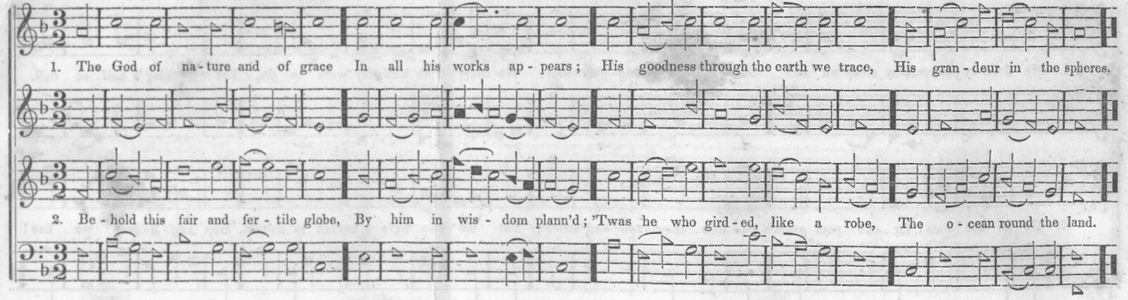
WARWICK. C. M.

S. STANLEY.



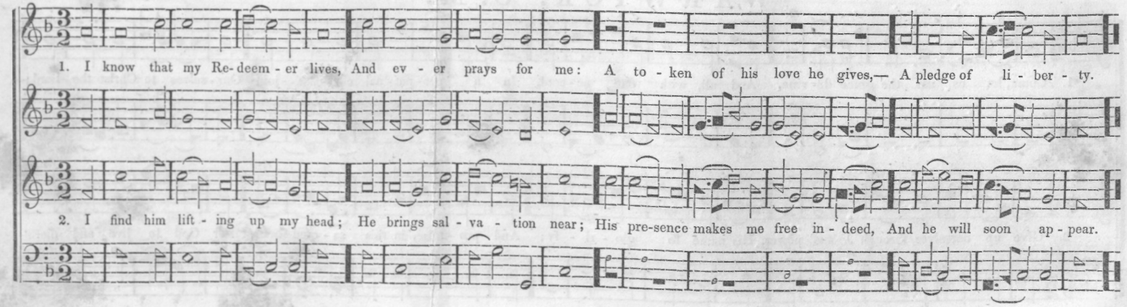
COOPER. C. M.

J. W. BEDFORD.



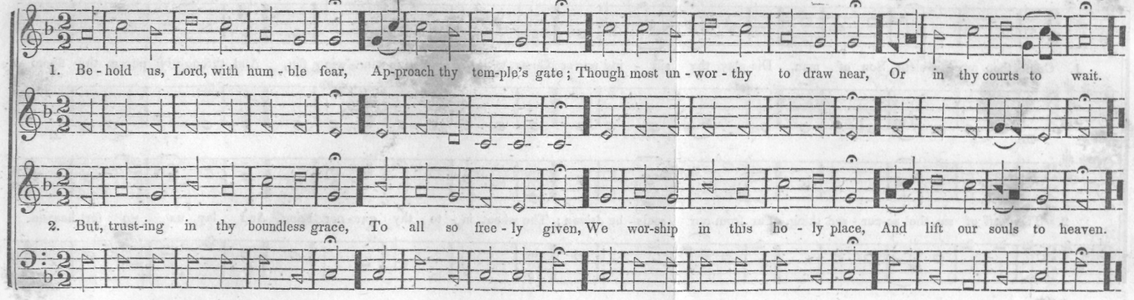
TRINITY. C. M.

Old English Tune.



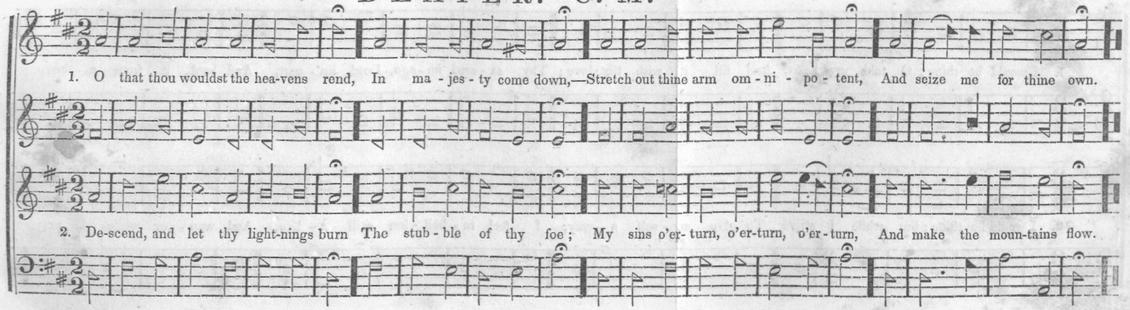
IRVING. C. M.

C. DINGLEY.



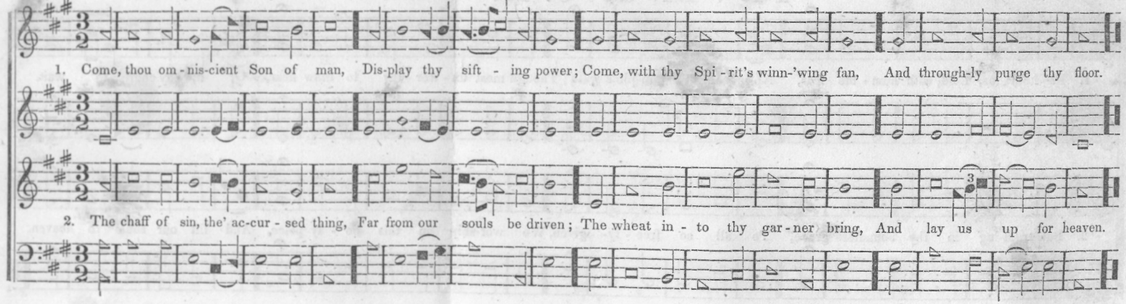
DEXTER. C. M.

J. C. ANDREWS.

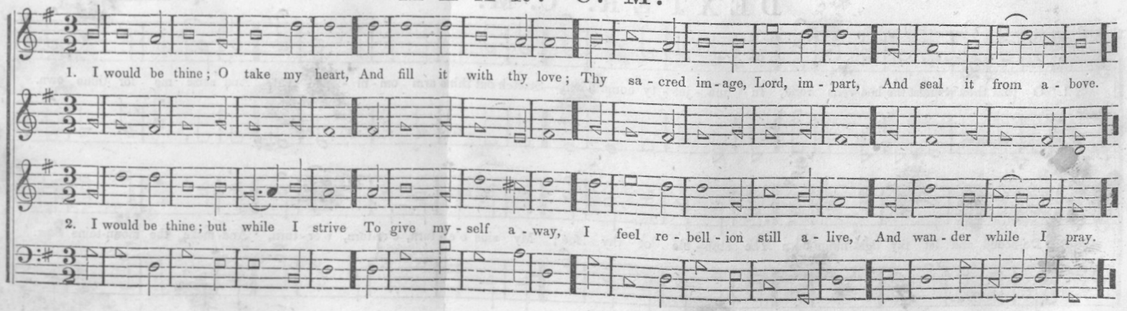


BARBY. C. M.

TANSUR.

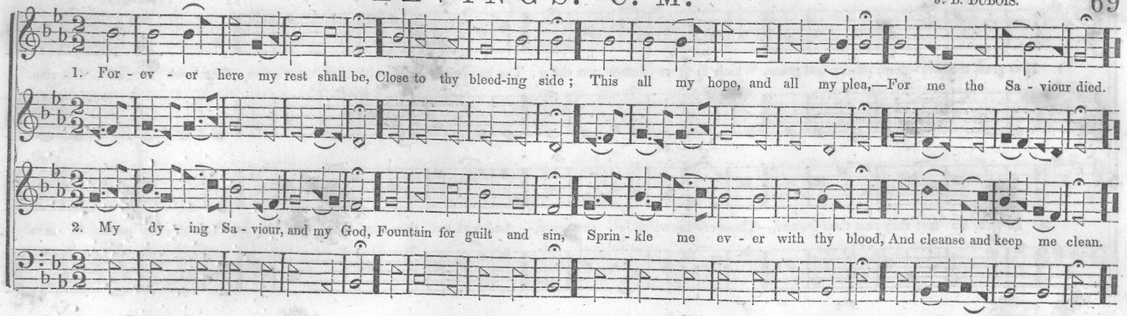


MEAR. C. M.

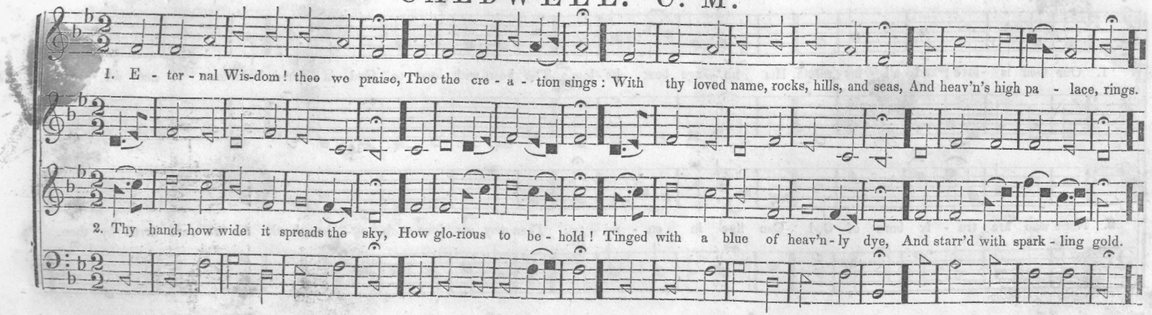


LEVINGS. C. M.

J. B. DUBOIS.

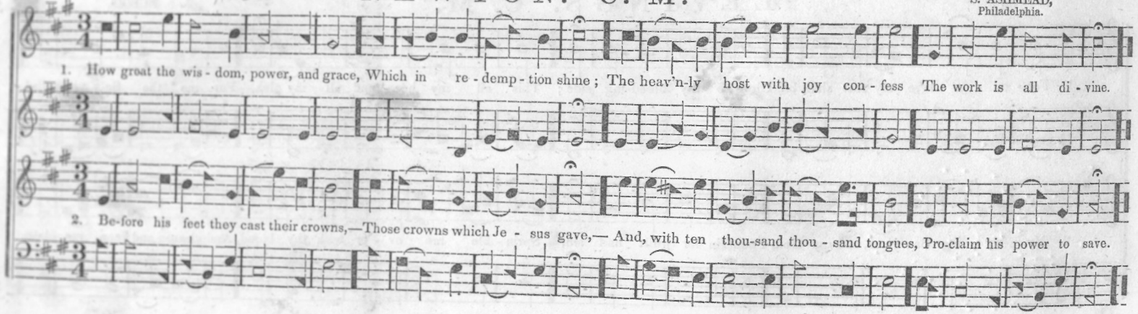


CALDWELL. C. M.

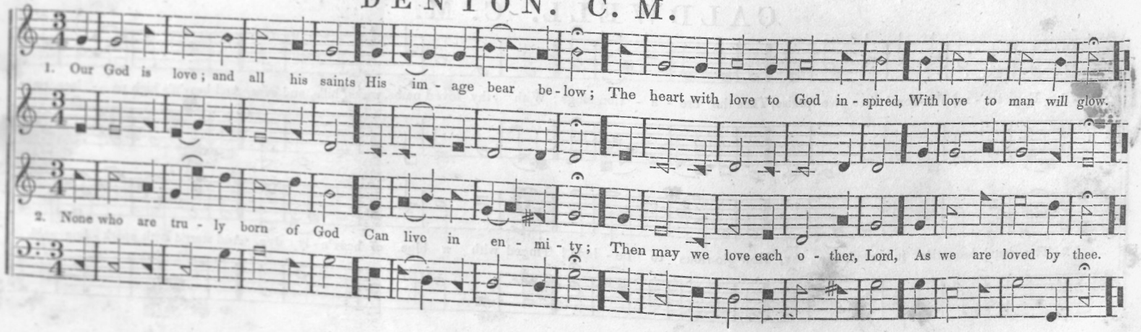


NEWTON. C. M.

S. ASHMEAD,
Philadelphia.

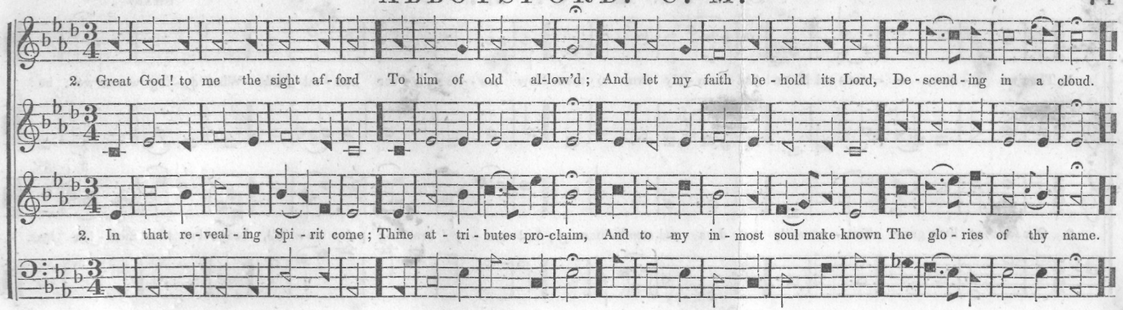


DENTON. C. M.



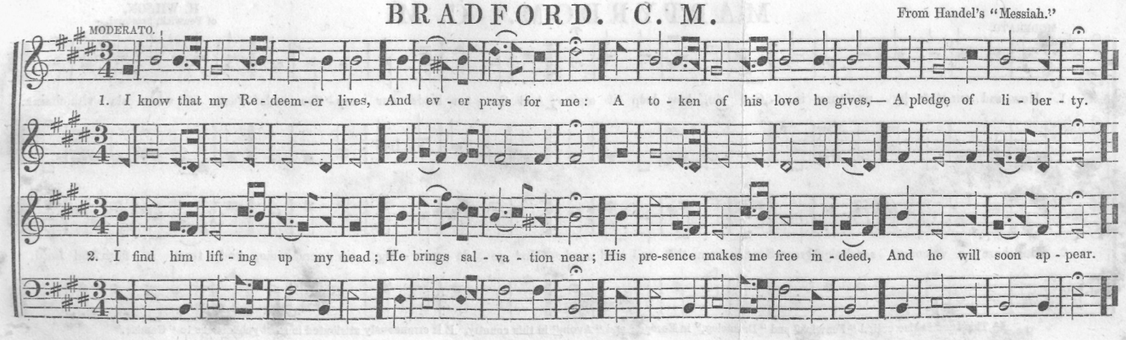
ABBOTSFORD. C. M.

Scotch Melody.



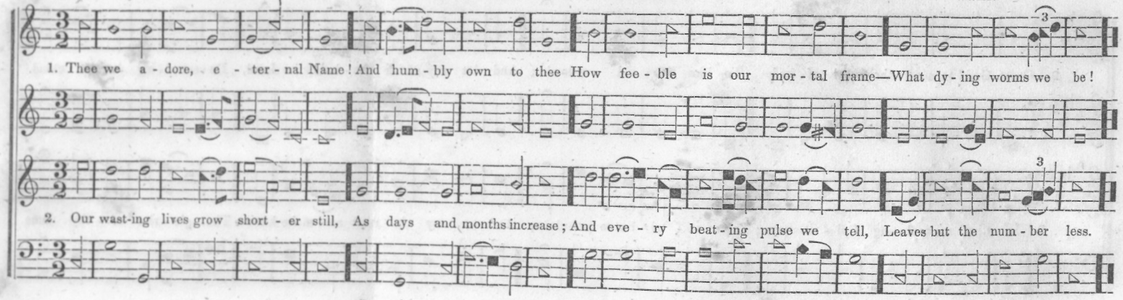
BRADFORD. C. M.

From Handel's "Messiah."



CHINA. C. M.

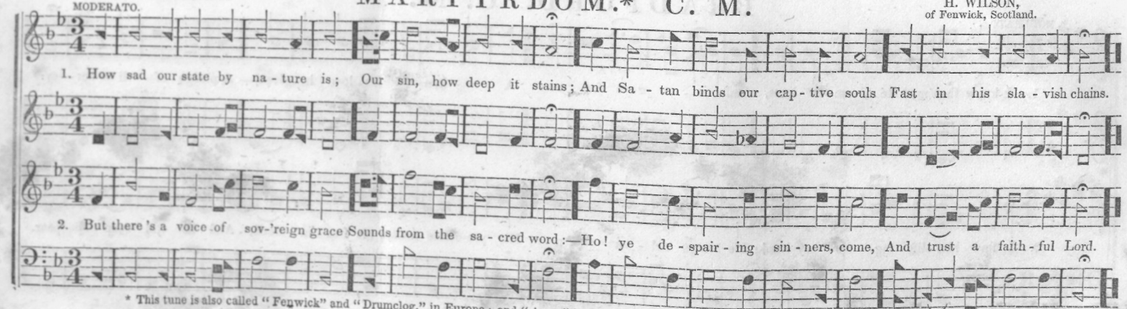
SWAN.



MARTYRDOM.* C. M.

MODERATO.

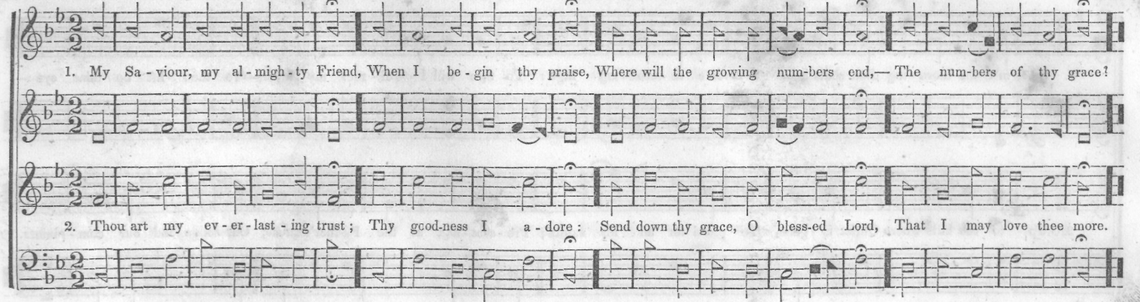
H. WILSON,
of Fenwick, Scotland.



* This tune is also called "Fenwick" and "Drumclog," in Europe; and "Avon," in this country. It is erroneously attributed in most publications to "Gamble."

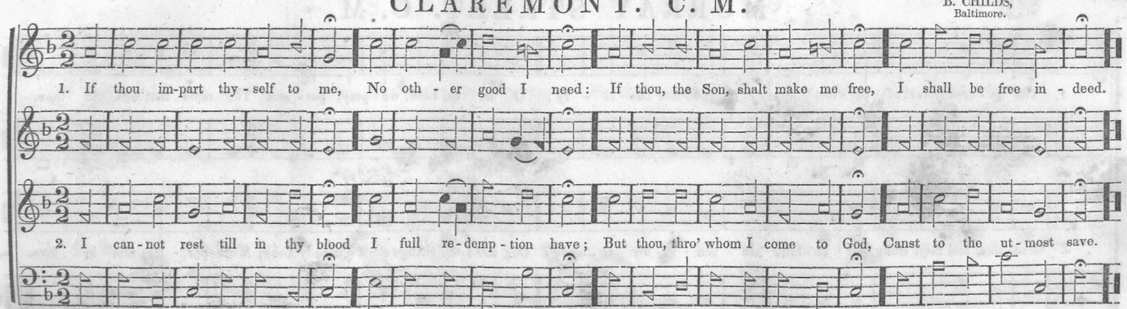
DOWNS. C. M.

J. BEECHING.

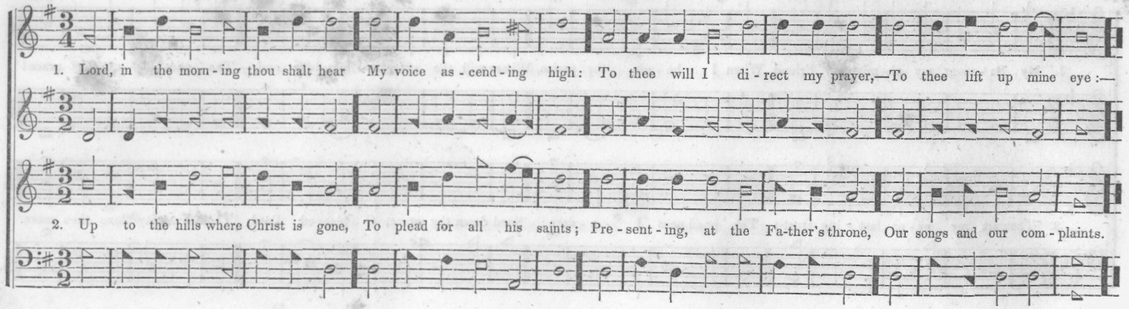


CLAREMONT. C. M.

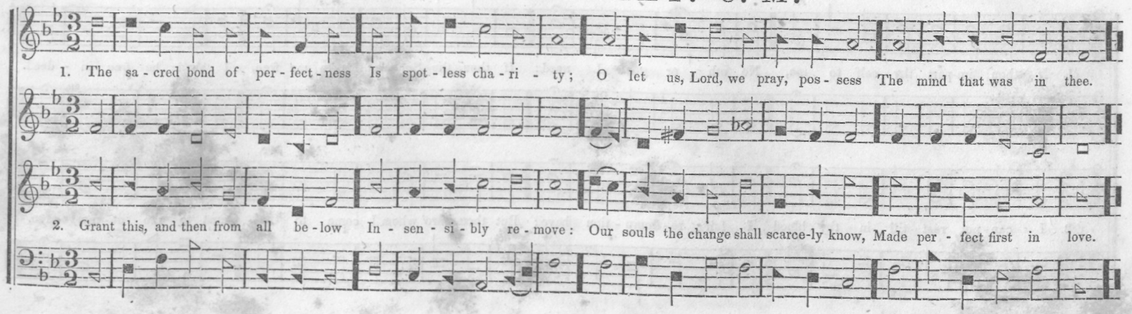
B. CHILDS,
Baltimore.



BANNARD. C. M.

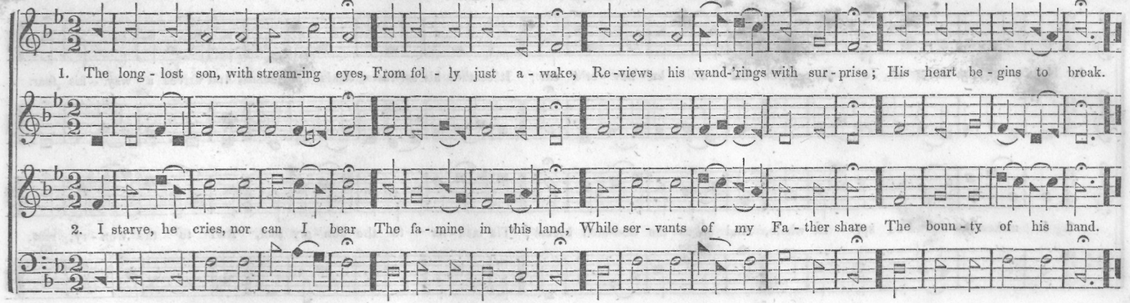


MURRAY STREET. C. M.



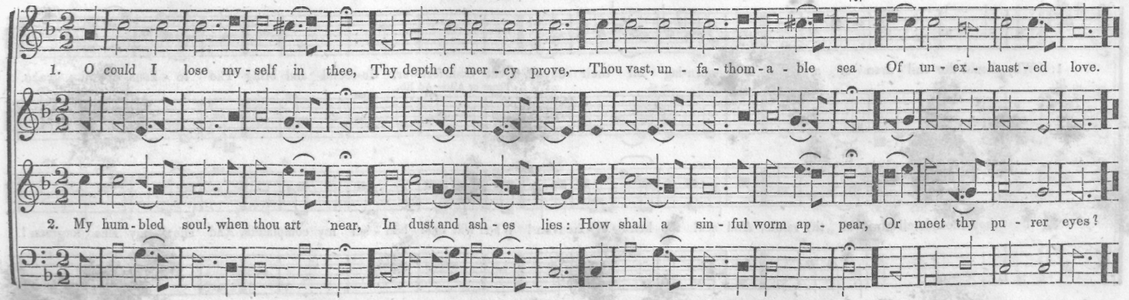
WOODING. C. M.

J. H. AIKMAN.



SERENITY. C. M.

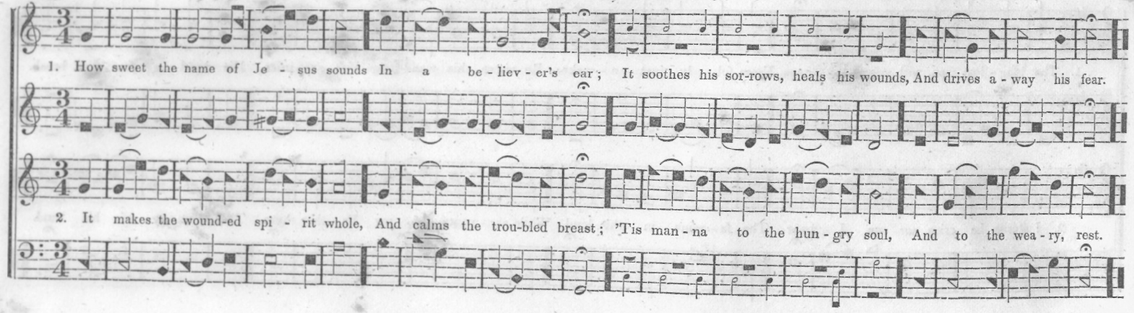
COSTELLOW.



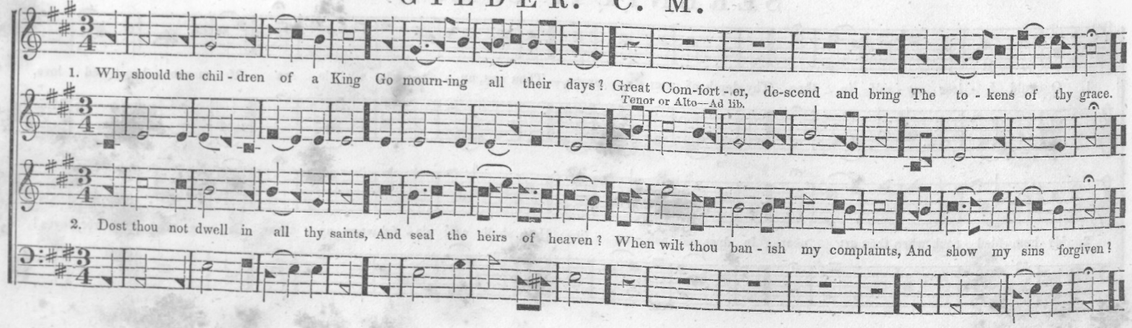
LOUISA. C. M.

Walter

WM. A. TARBUTTON.

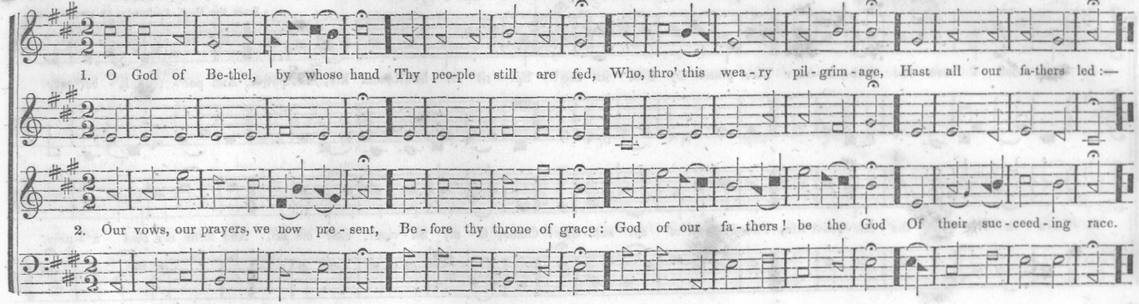


GILDER. C. M.



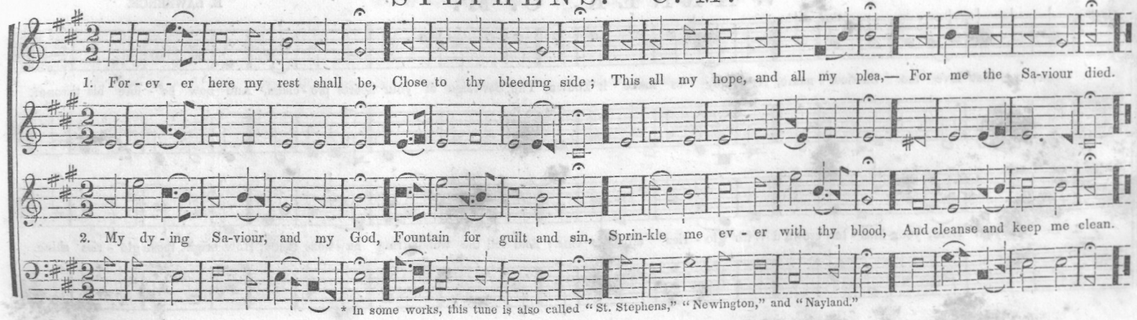
TROY. C. M.

J. C. ANDREWS.



STEPHENS.* C. M.

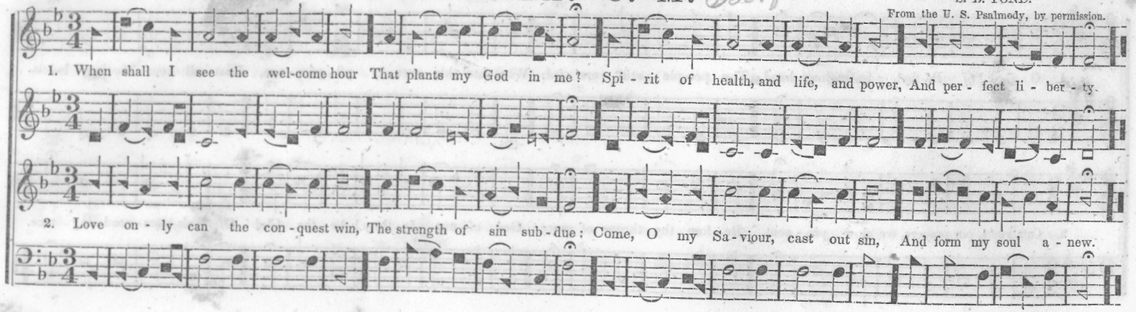
REV. WM. JONES.



* In some works, this tune is also called "St. Stephens," "Newington," and "Nayland."

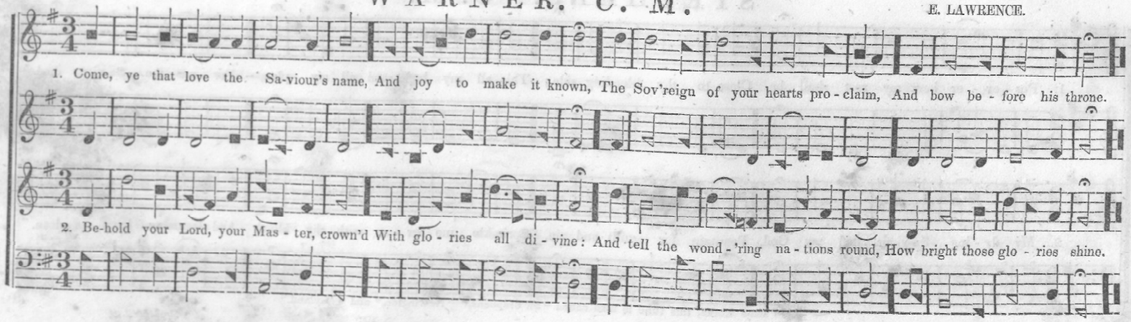
ARMENIA. C. M.

S. B. POND.
From the U. S. Psalmody, by permission.



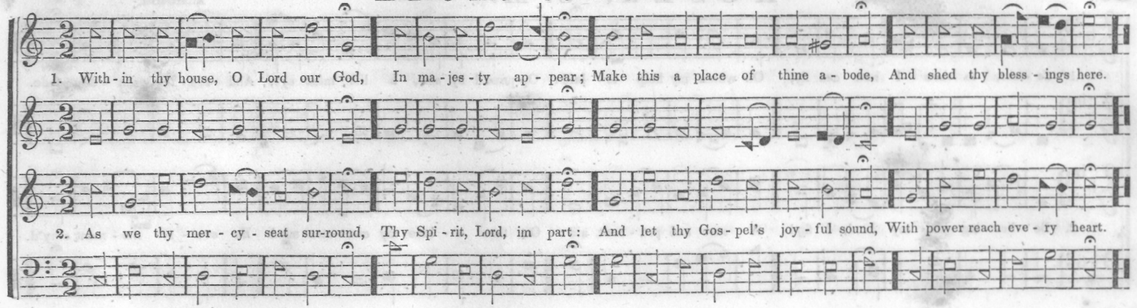
WARNER. C. M.

E. LAWRENCE.

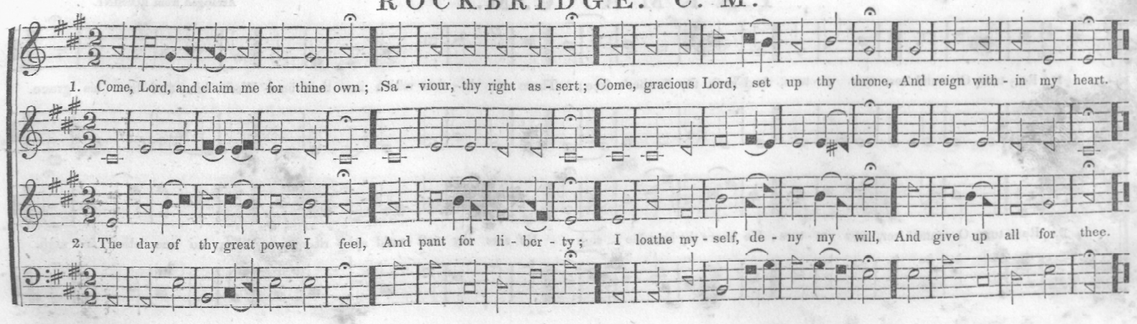


EDOM. C. M.

W. R. D.

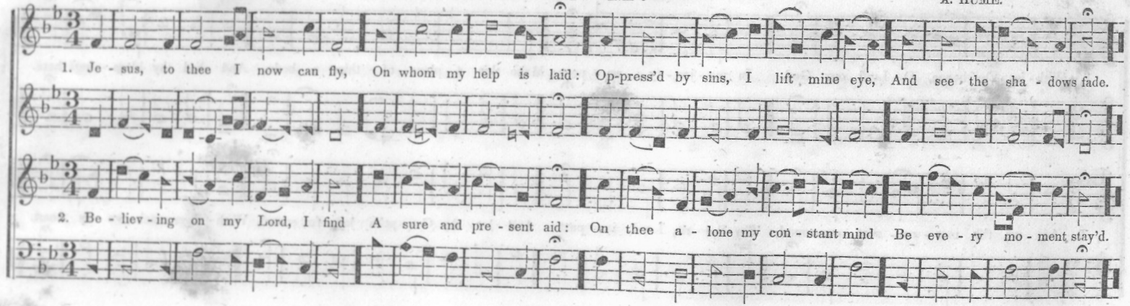


ROCKBRIDGE. C. M.



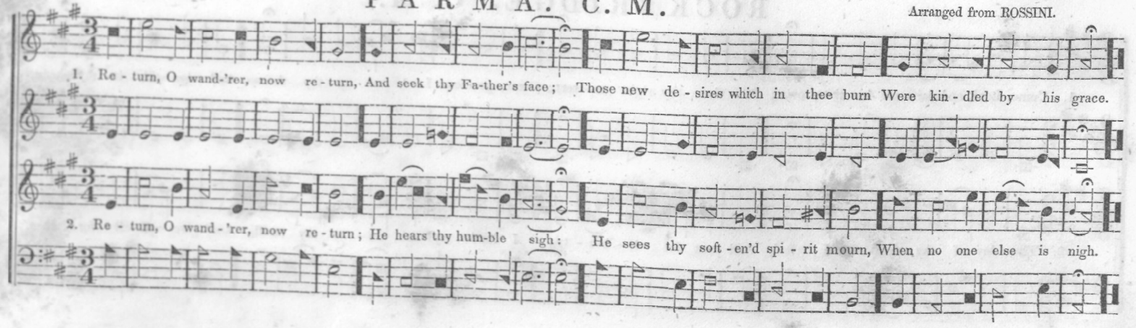
HOSEA. C. M.

A. HUME.

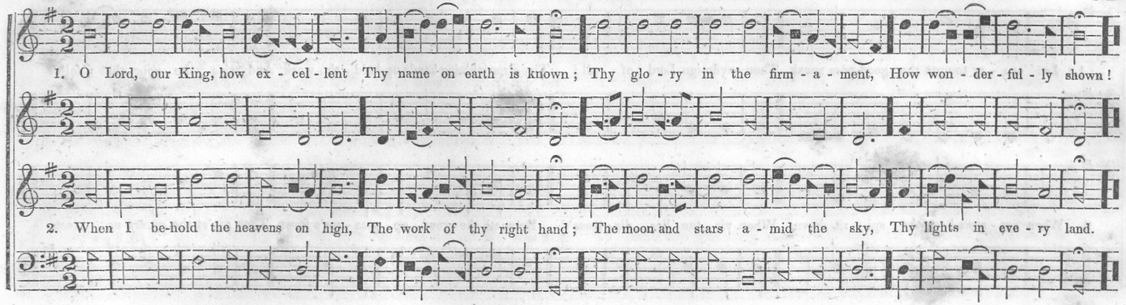


PARMA. C. M.

Arranged from ROSSINI.

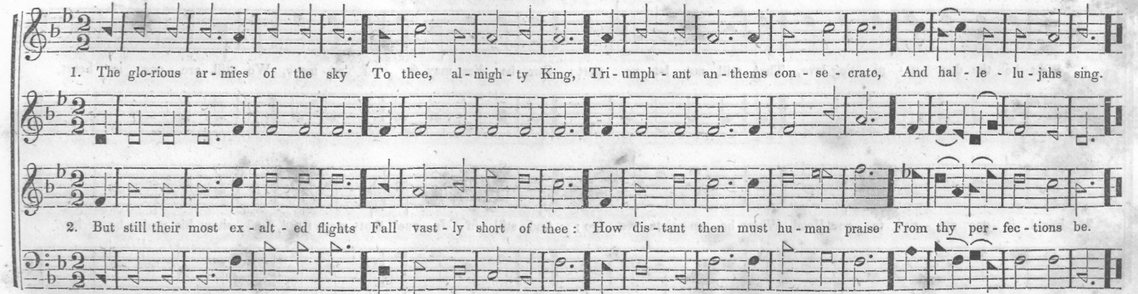


PRINCETON. C. M.



SYDENHAM. C. M.

I. SMITH.



DORCAS. C. M.

1. Let eve - ry tongue thy good-ness speak, Thou sovereign Lord of all; Thy strength'ning hands up-hold the weak And raise the poor that fall.

2. When sor - rows bow the spi - rit down, When vir - tue lies dis - tress'd Be-neath the proud op - pres - sor's frown, Thou giv'st the mourn-er rest.

MARY. C. M.

J. W. PAUL.

1. Blest be the dear u - ni - ting love, That will not let us part: Our bo - dies may far off re - move, We still are one in heart.

2. Join'd in one spi - rit to our Head, Where he ap-points we go; And still in Je - sus' foot - steps tread, And show his praise be - low.

KAME. C. M.

R. H. PAISLEY.

1. Once more we come be - fore our God; Once more his bless - ing ask: O may not du - ty seem a load, Nor wor - ship prove a task.

2. Fa - ther, thy quick'-ning Spi - rit send From heaven, in Je - sus' name, To make our wait - ing minds at - tend, And put our souls in frame.

MAGNUS. C. M.

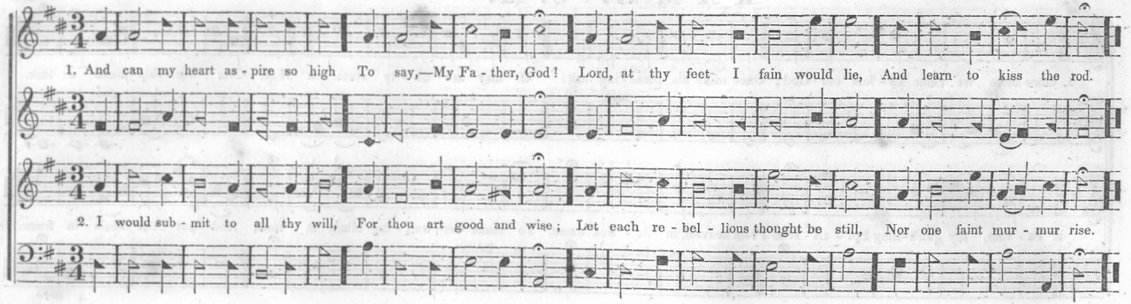
J. CLARK.

1. Come, ye that love the Saviour's name, And joy to make it known, The Sov-'reign of your hearts pro - claim, And bow be - fore his throne.

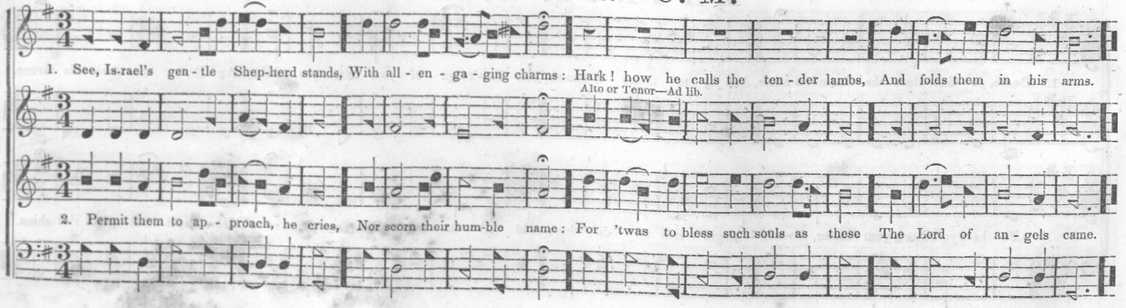
2. Be - hold your Lord, your Master, crown'd With glo - ries all di - vine: And tell the wond - 'ring na - tions round, How bright those glo - ries shine.

OLEON. C. M.

A. R. COLES.

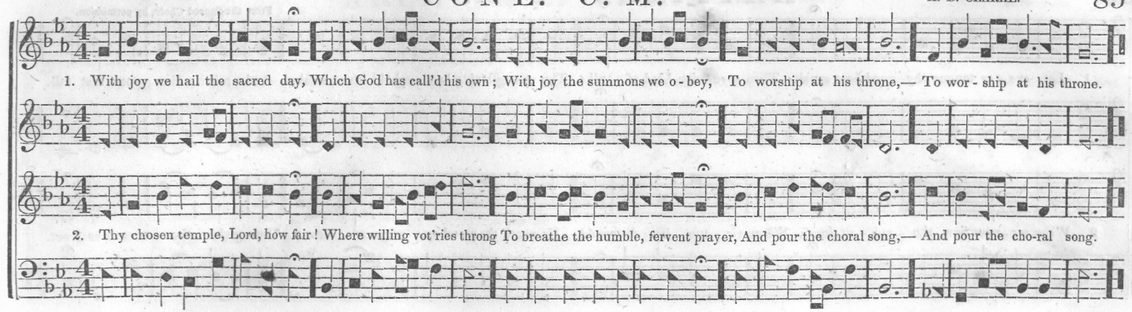


ALEXANDRIA. C. M.



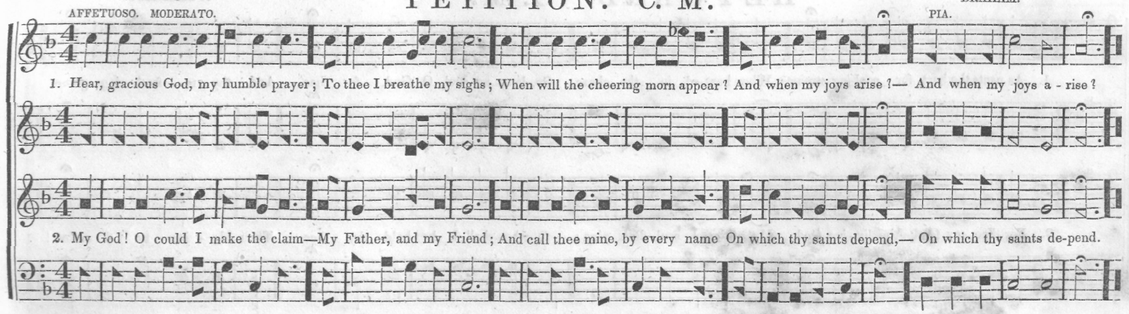
CONE. C. M.

A. B. CLARKE.



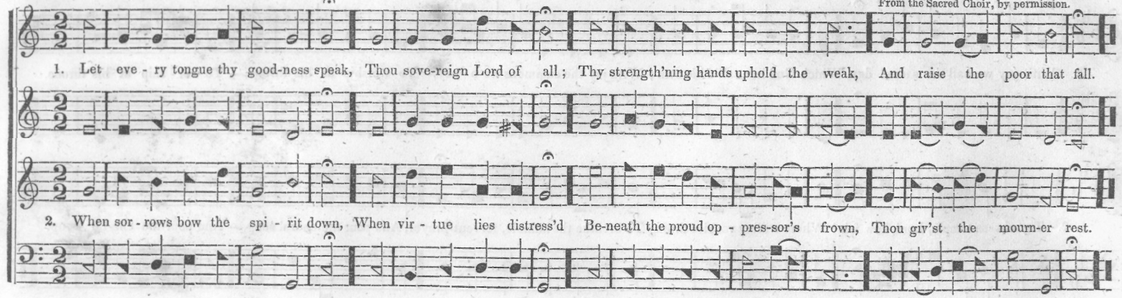
PETITION. C. M.

BRAHAM.



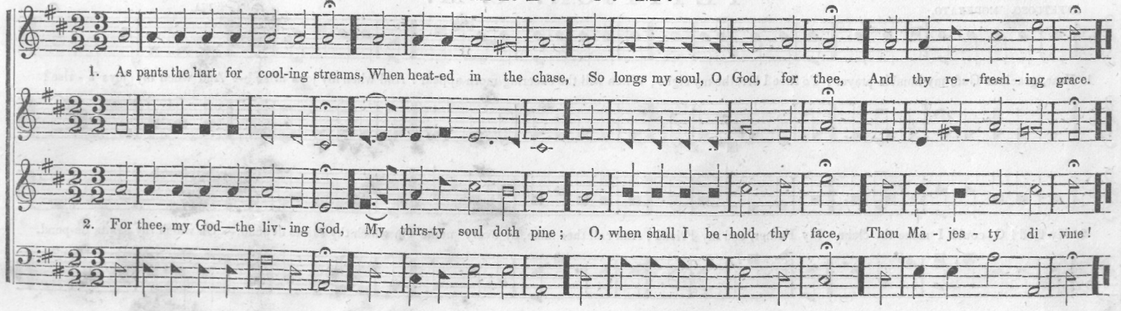
HATFIELD. C. M.

G. KINGSLEY.
From the Sacred Choir, by permission.



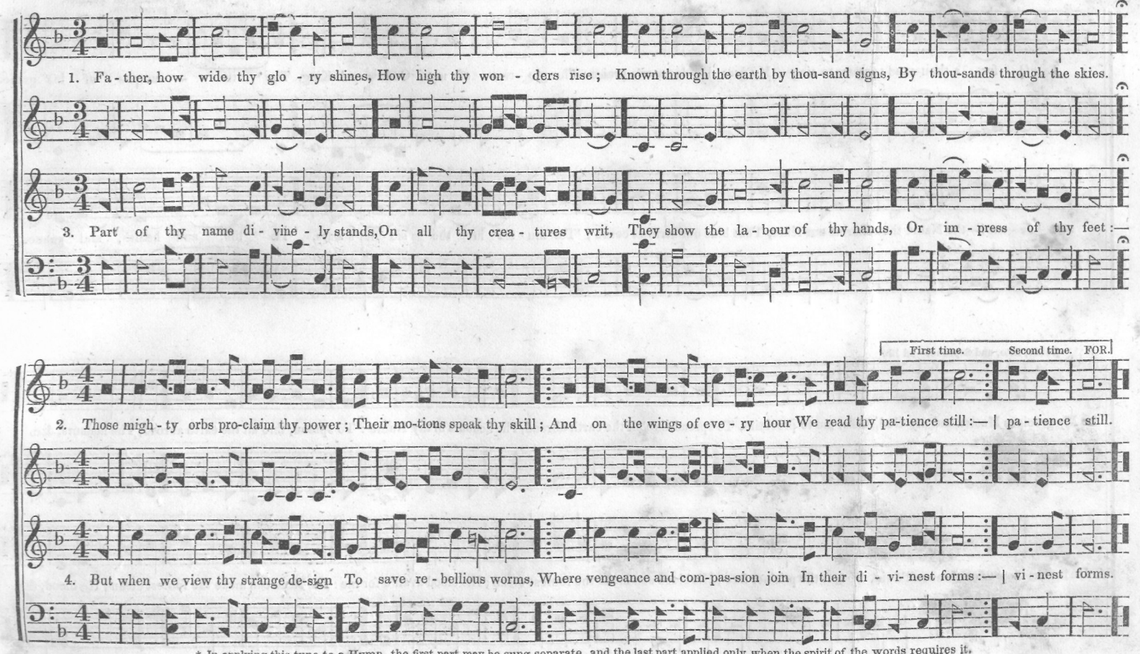
HEYWARD. C. M.

J. BEECHING.



ARCHDALE. C. M. Two Verses.*

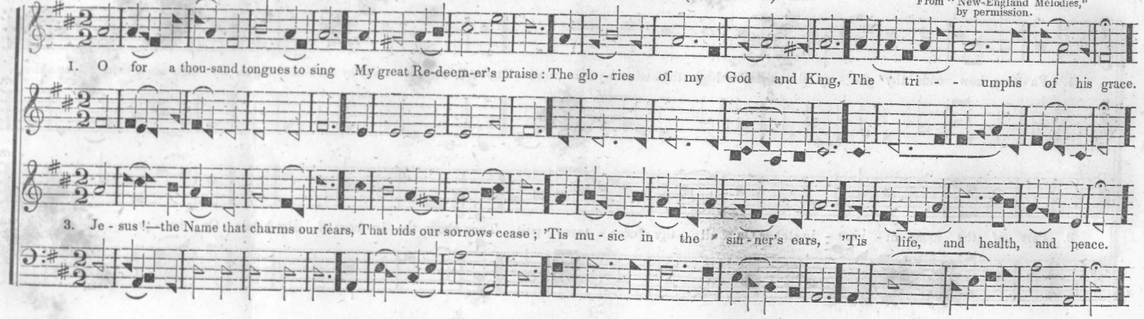
ANDREW LAW,
The Inventor of Patent Notes.

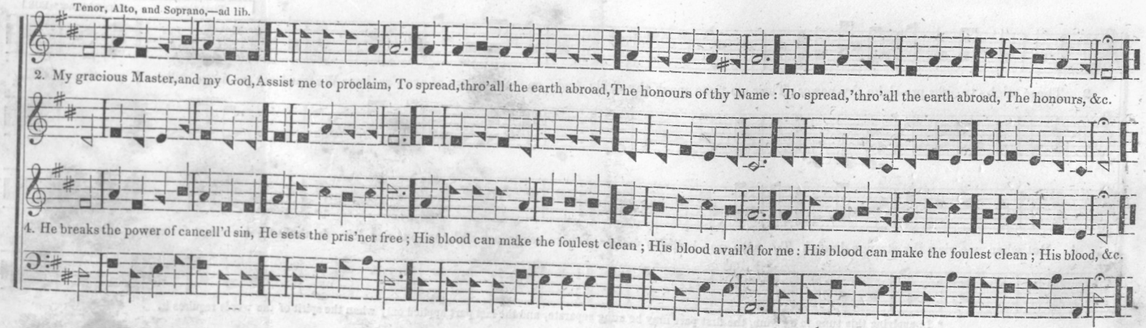


* In applying this tune to a Hymn, the first part may be sung separate, and the last part applied only when the spirit of the words requires it.

MAJESTY. C. M. (DOUBLE.)

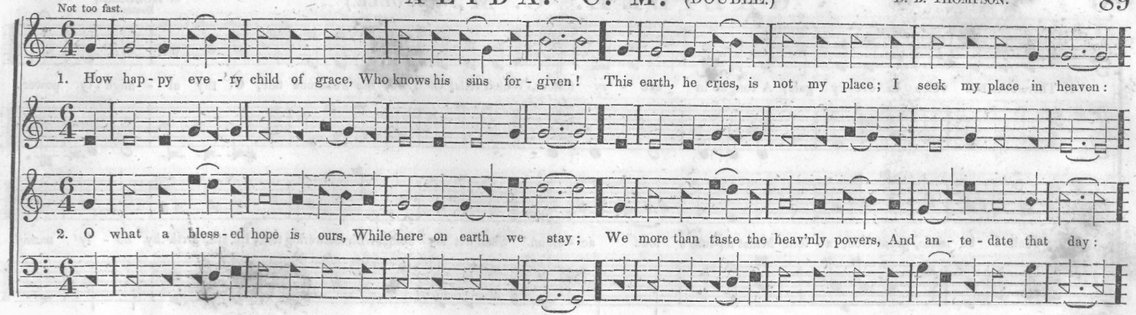
BILLINGS.
From "New-England Melodies," by permission.

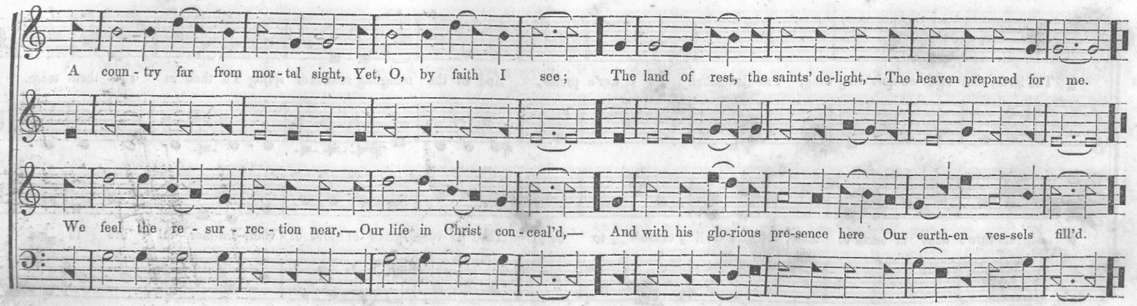




ALIDA. C. M. (DOUBLE.)

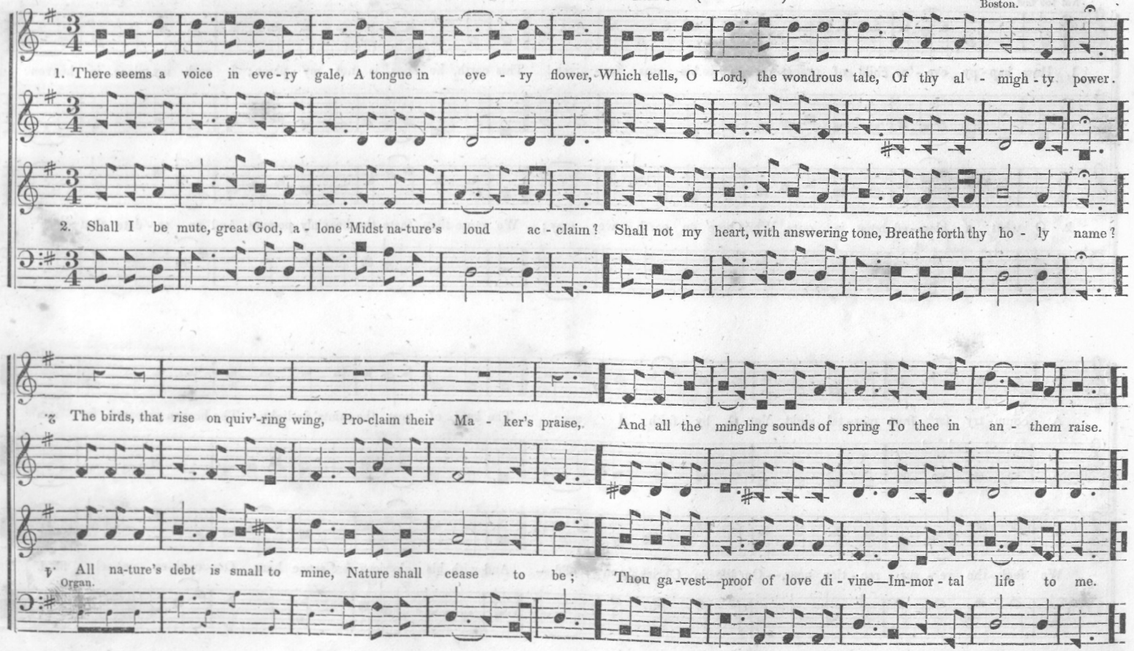
D. B. THOMPSON.





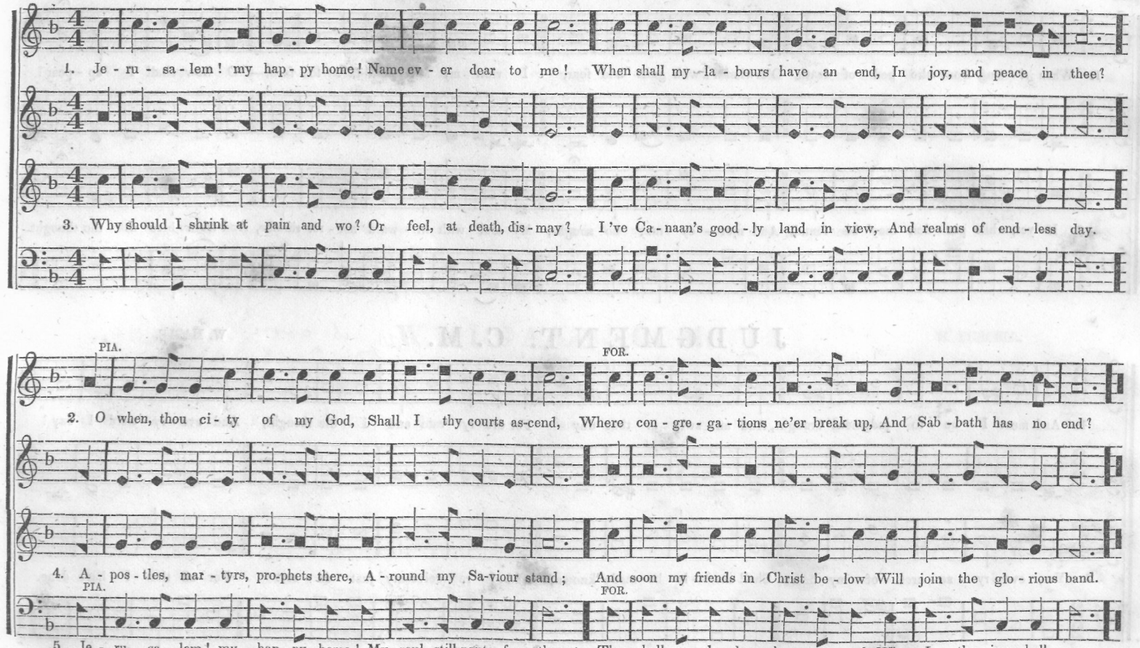
GALILEE. C. M. (DOUBLE.)

S. HUBBARD, Boston.



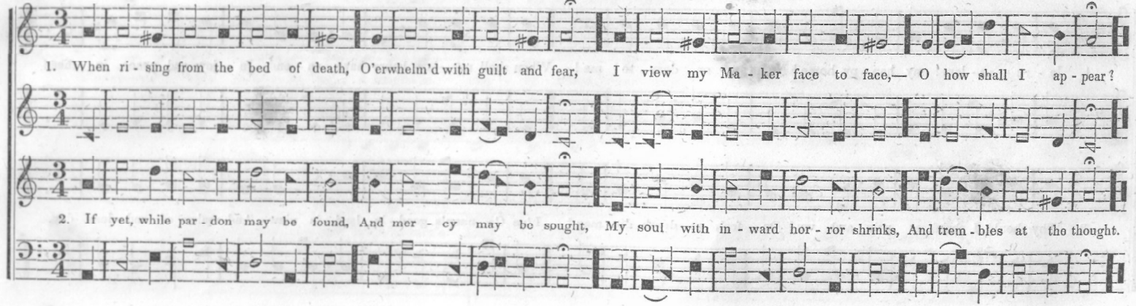
JERUSALEM. C. M. (DOUBLE.)

J. B. PACKARD.



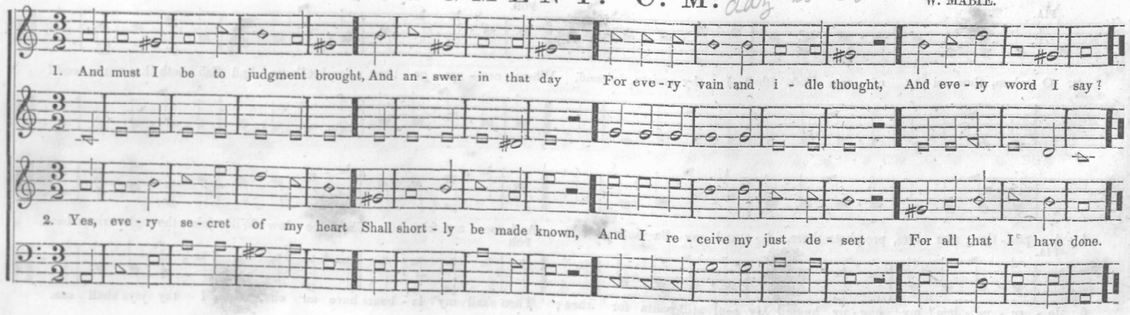
EUPHRATES. C. M.

A. R. COLES.



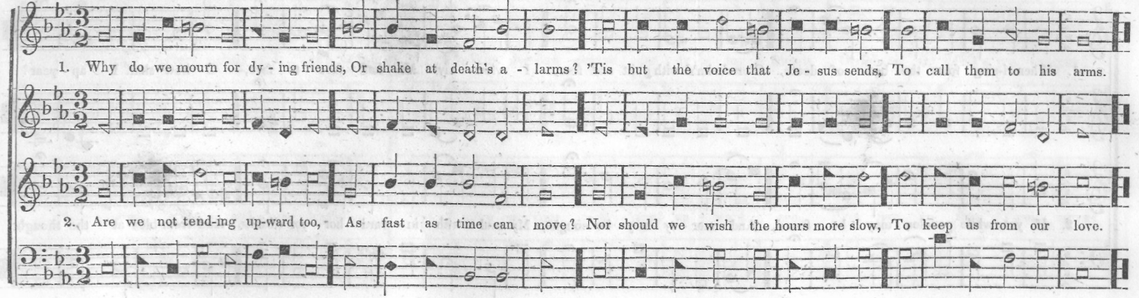
JUDGMENT. C. M.

W. MABIE.



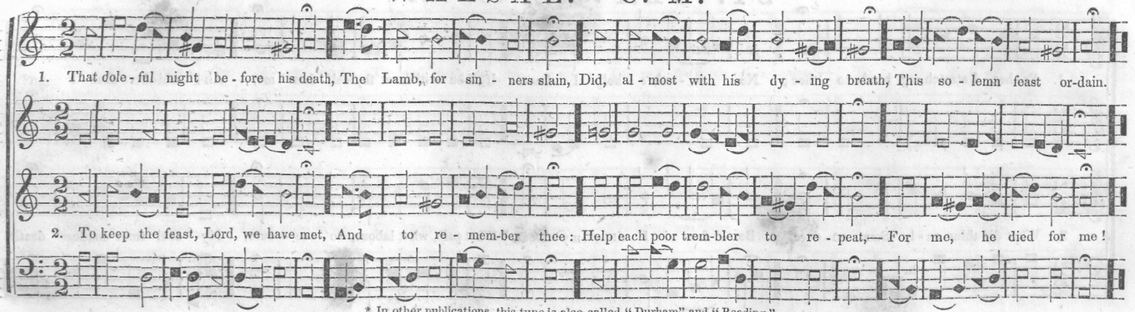
CANTON. C. M.

L. MASON.



WALSAL.* C. M.

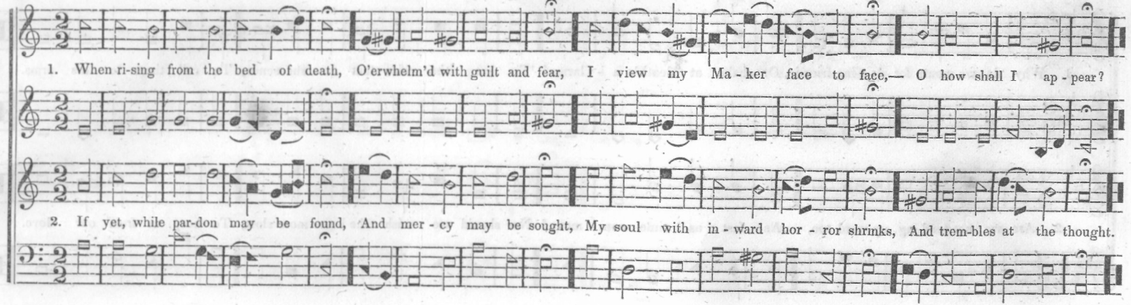
H. PURCELL.



* In other publications, this tune is also called "Durham" and "Reading."

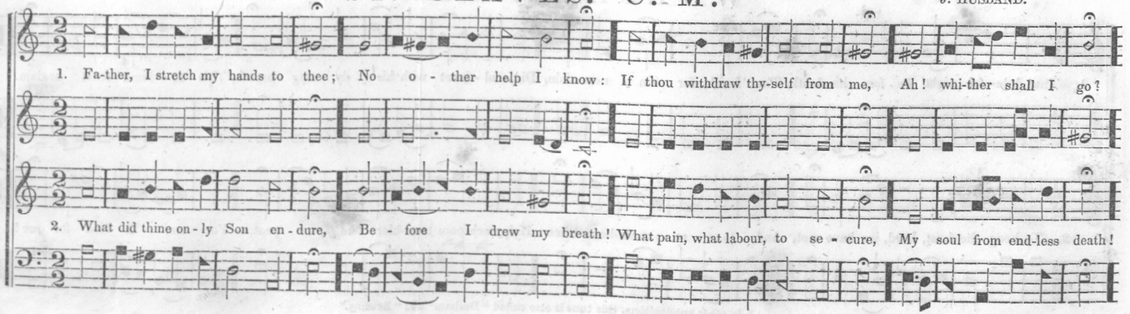
REFLECTION. C. M.

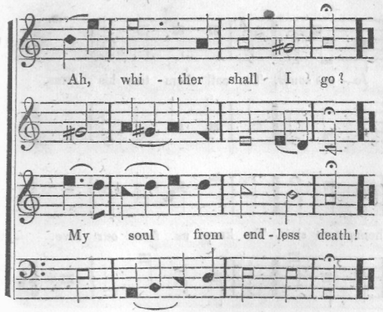
C. DINGLEY.



ST. OLAVES. C. M.

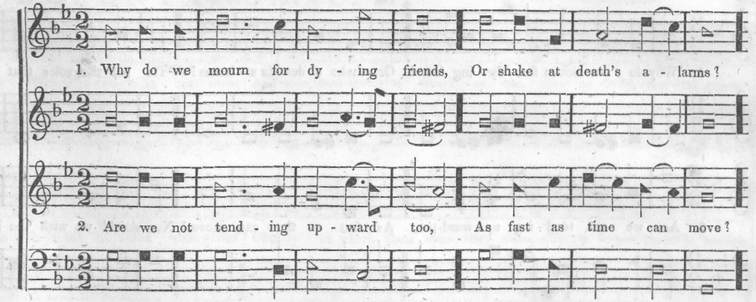
J. HUSBAND.

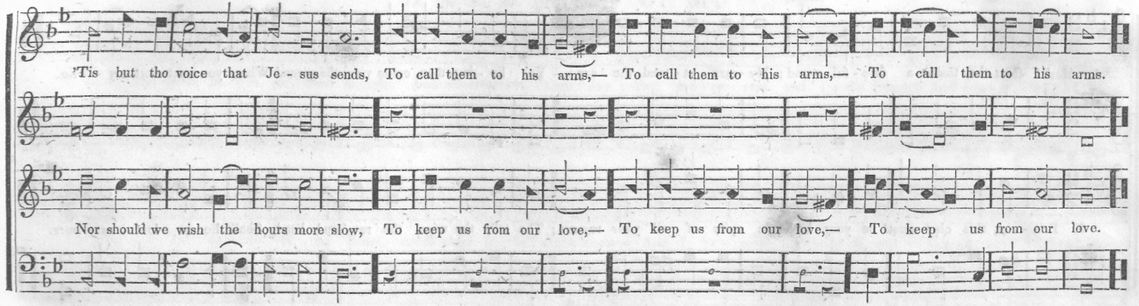




CAROLINE. C. M.

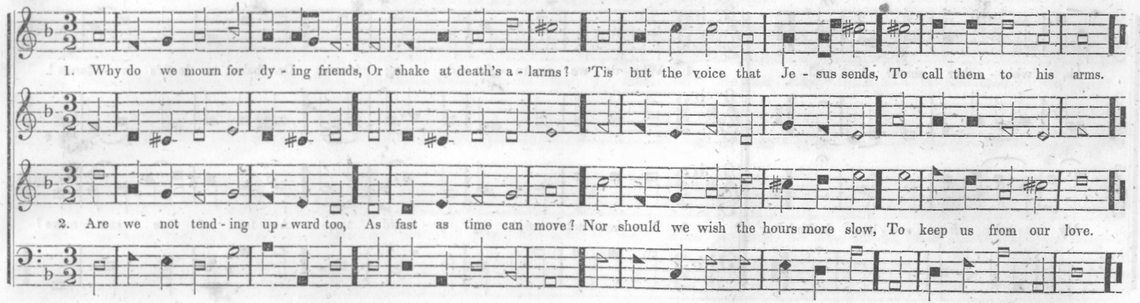
J. HALLOWELL.





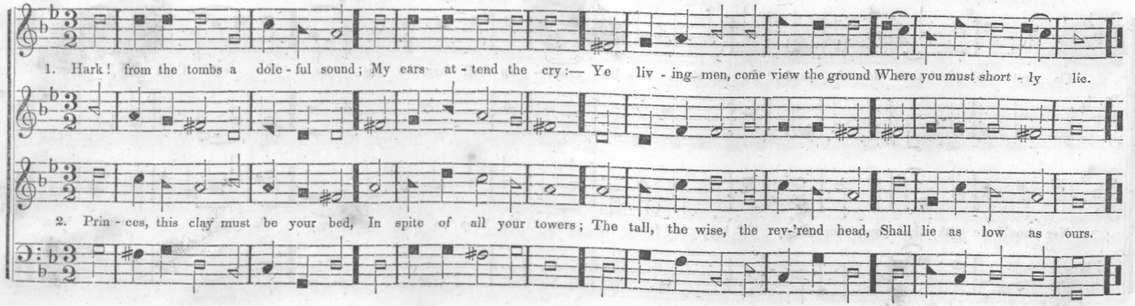
BLACKBOURN. C. M.

Scotch Melody.



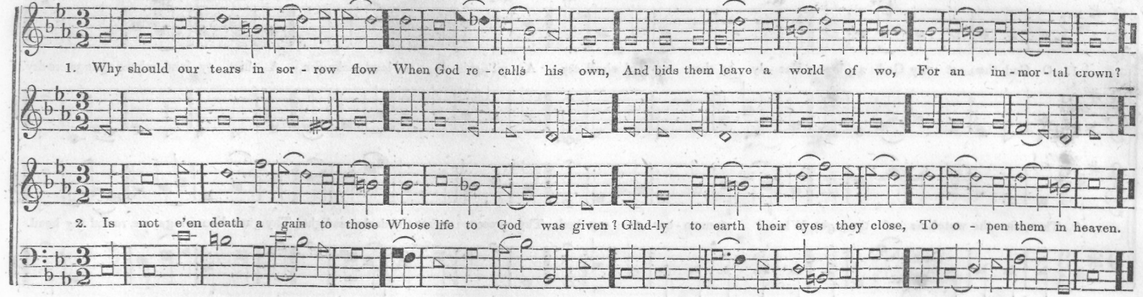
FUNERAL THOUGHT. C. M.

I. SMITH.



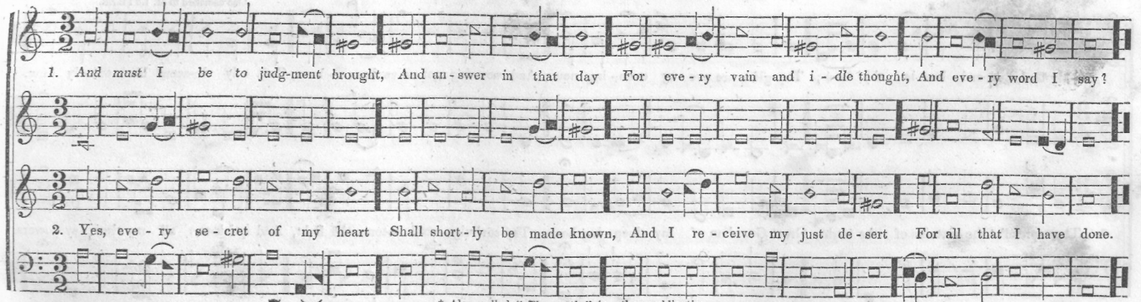
REPENTANCE. C. M.

T. JACKSON.



MALDEN.* C. M.

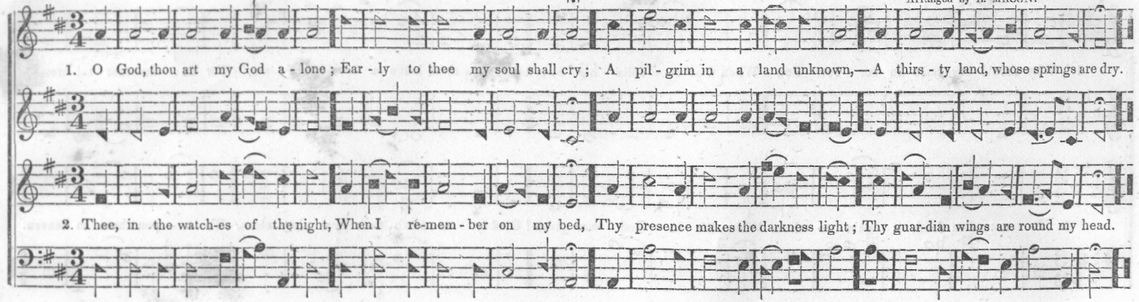
TANSUR.



* Also called "Plymouth," in other publications.

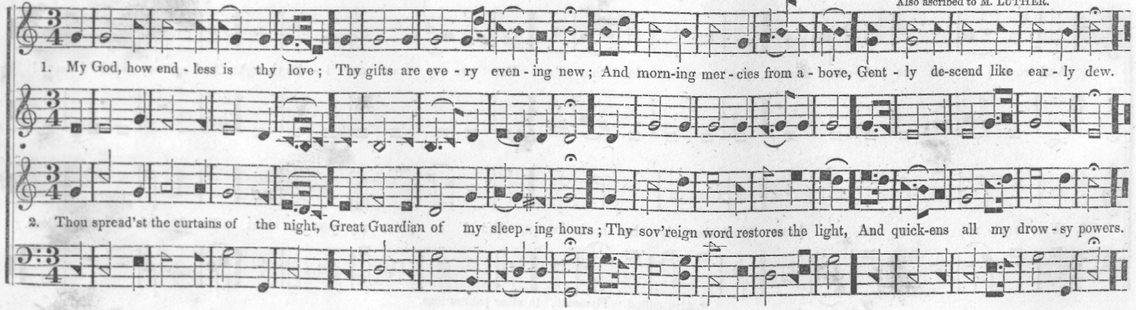
LOWELL. L. M.

Russian Melody.
Arranged by L. MASON.



WINCHESTER. L. M.

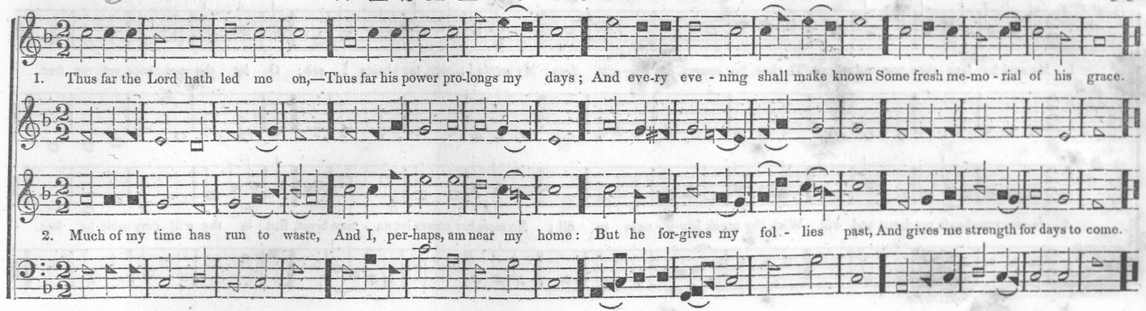
DR. CROFT.
Also ascribed to M. LUTHER.



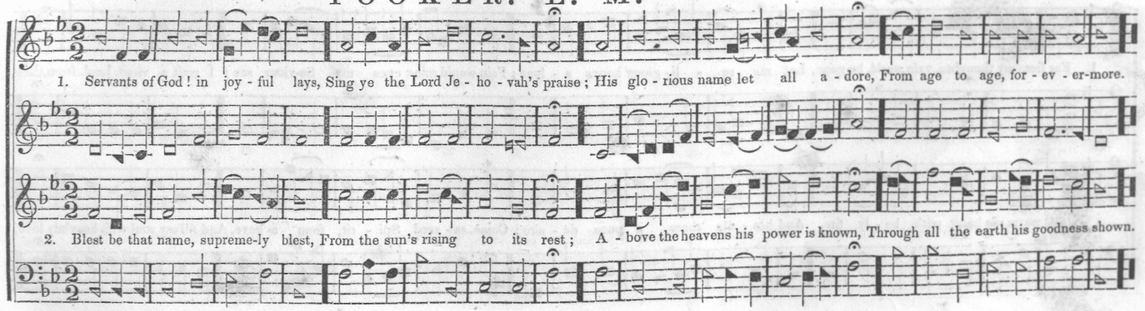
WESLEY. L. M.

John

S. WESLEY.

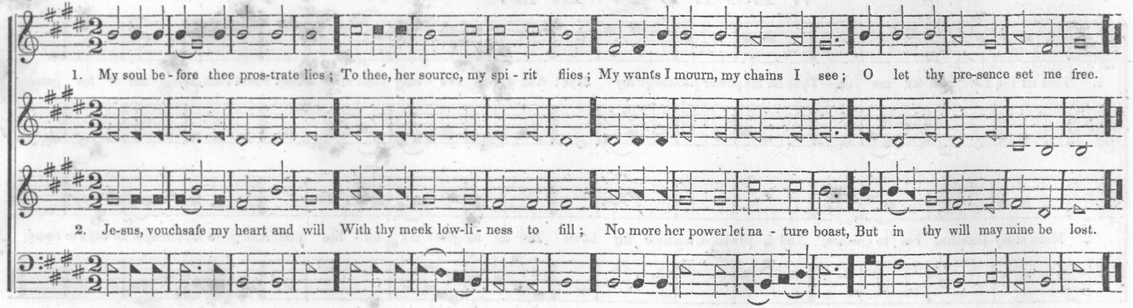


TOOKER. L. M.



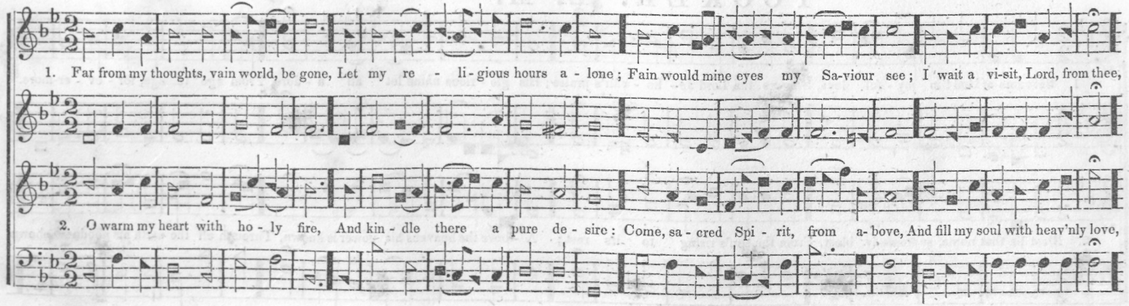
JUDEA. L. M.

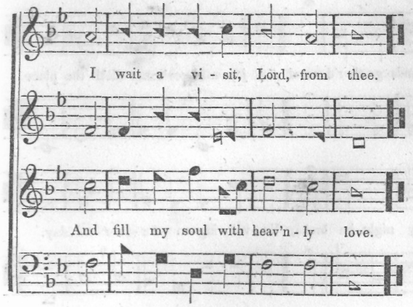
T. HASTINGS.



PERU. L. M.

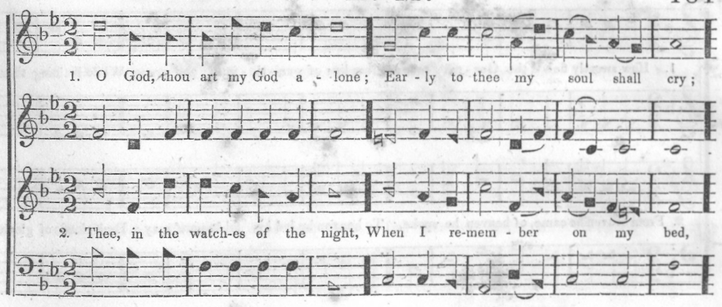
LEACH.

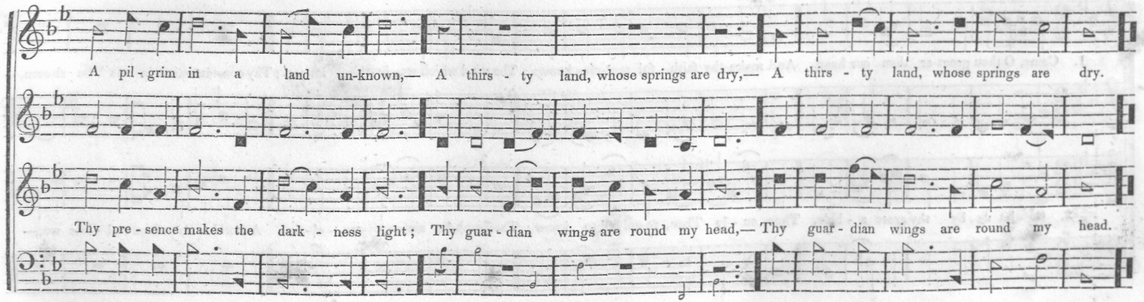




DARLEY. L. M.

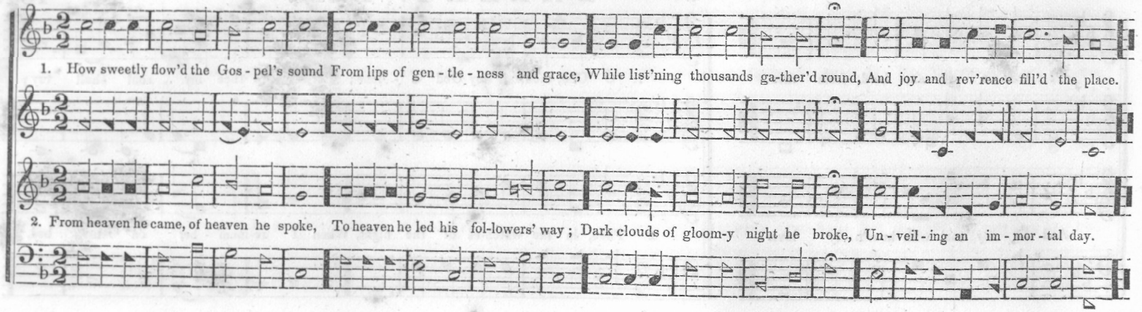
DARLEY.





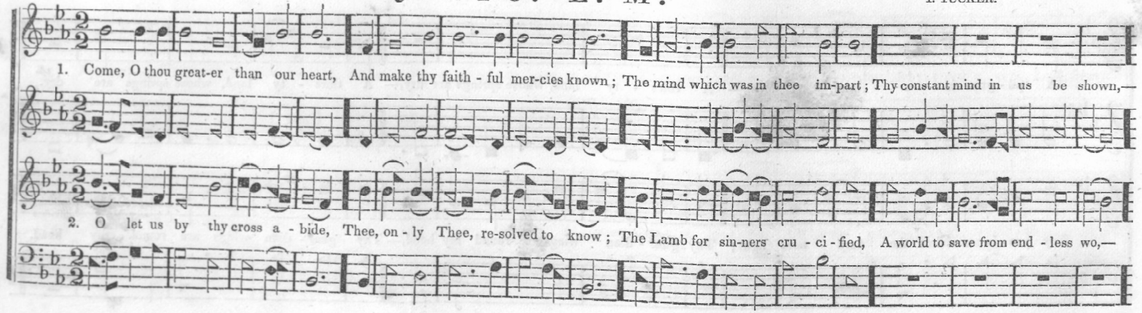
FAITH. L. M.

J. H. AIKMAN.



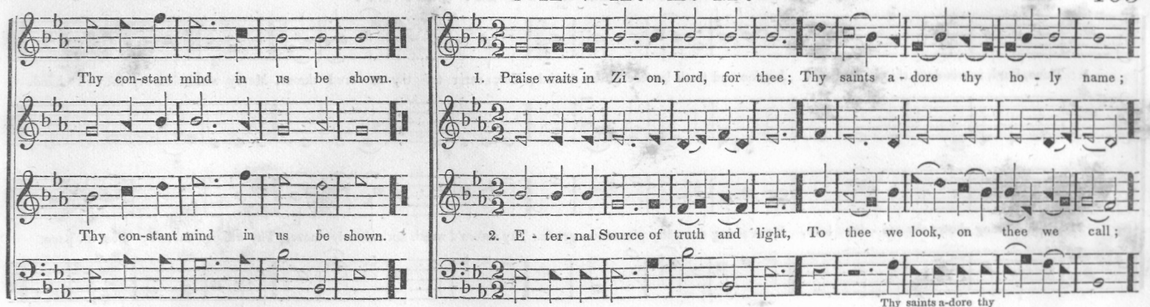
QUITO. L. M.

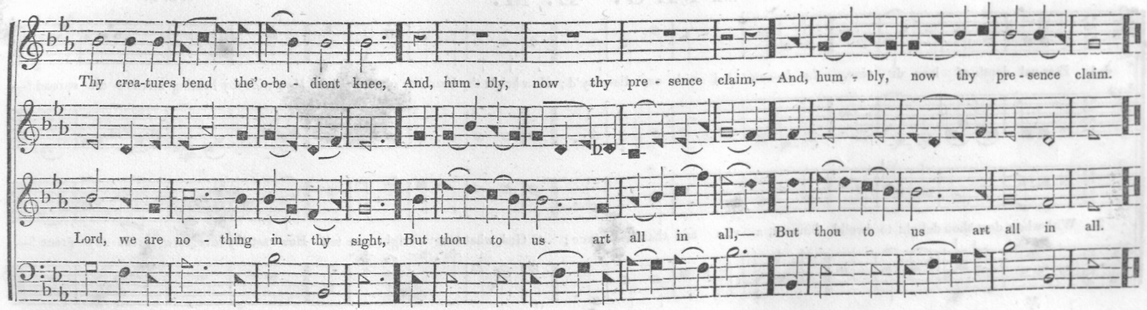
I. TUCKER.



JAVA. L. M.

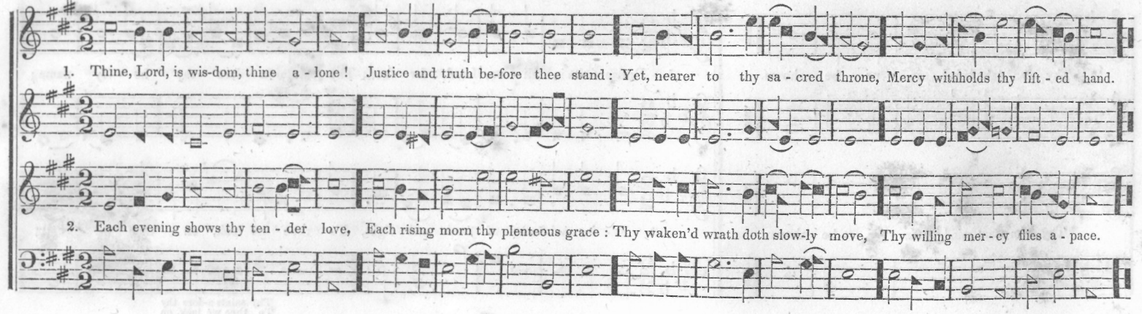
S. BALL.





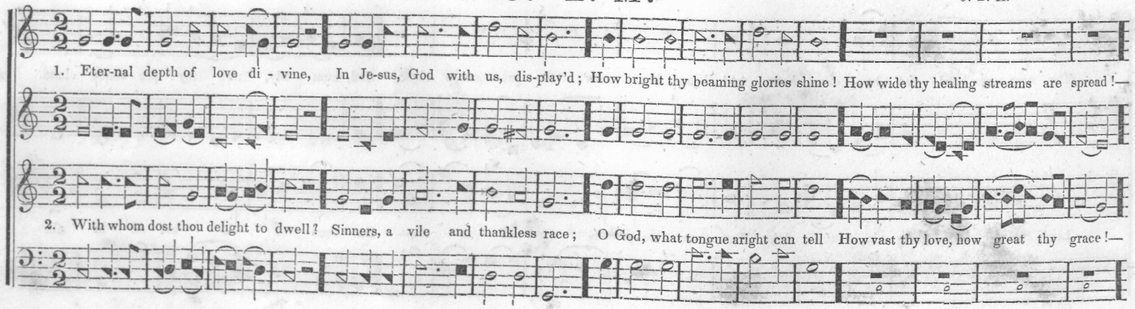
ELLENTHORPE. L. M.

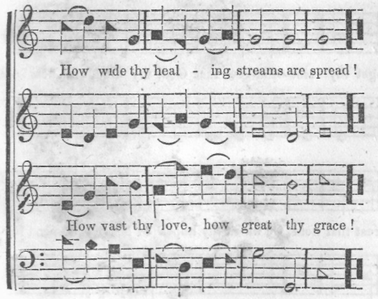
LINLEY.

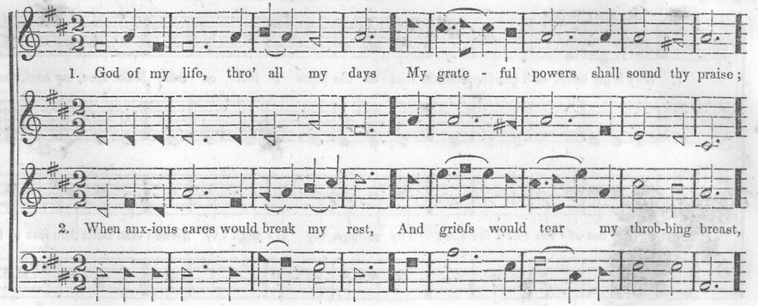


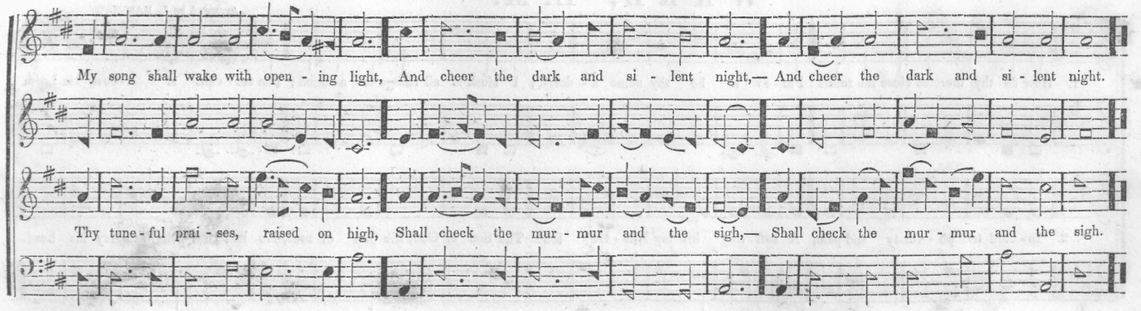
MILO. L. M.

J. B. H.



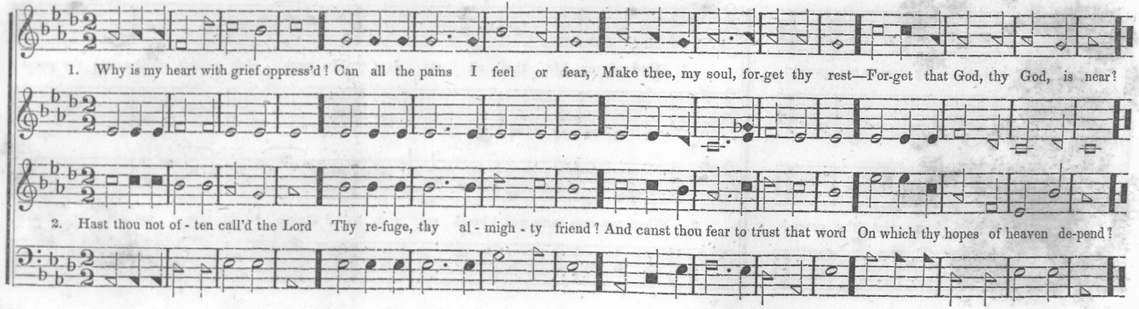






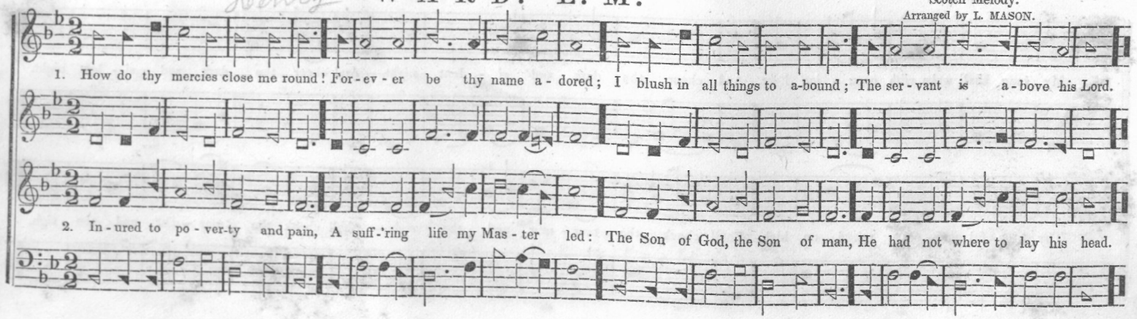
TAITE. L. M.

L. THOMPSON.



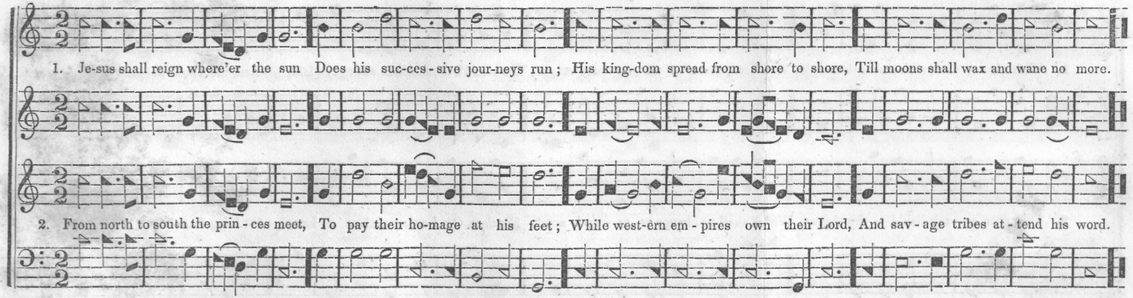
WARD. L. M.

Scotch Melody.
Arranged by L. MASON.



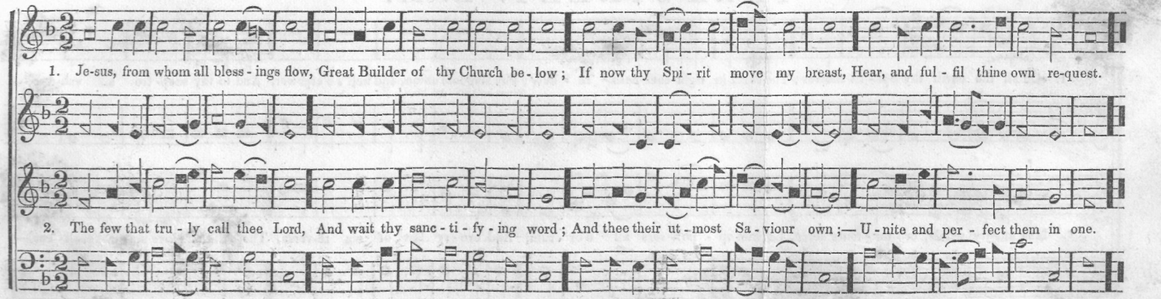
RHODA. L. M.

J. W. PAUL.



NEWRY.* L. M.

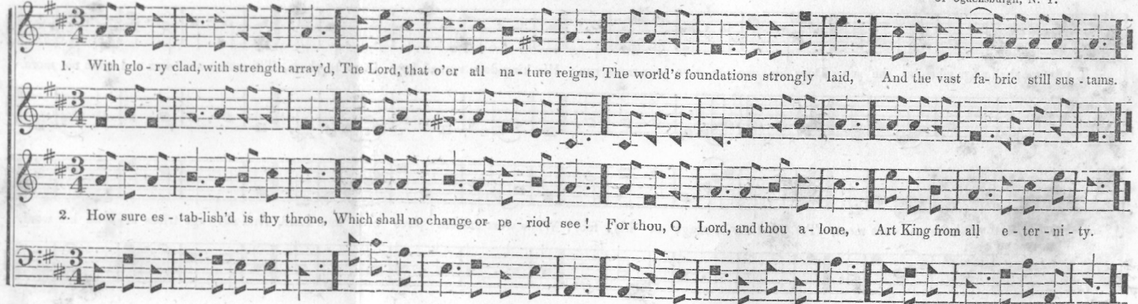
J. HATTON.



* In other publications, this tune is generally called "Duke Street."

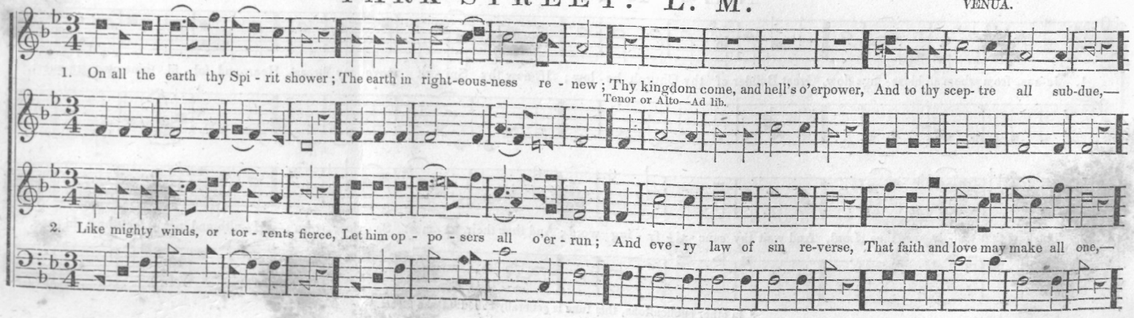
SAGE. L. M.

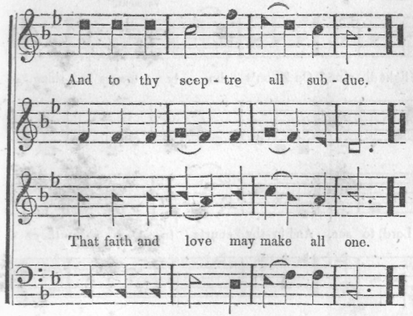
J. M. WOOLLEY,
Of Ogdensburgh, N. Y.



PARK STREET. L. M.

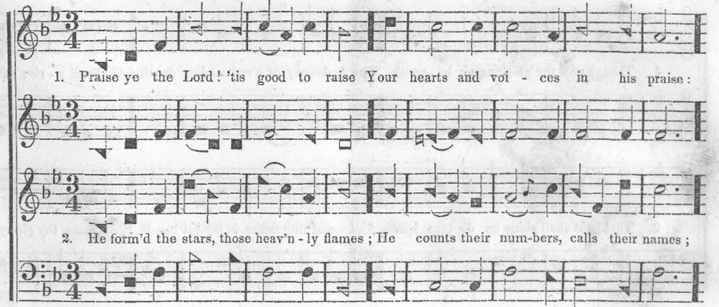
VENUA.

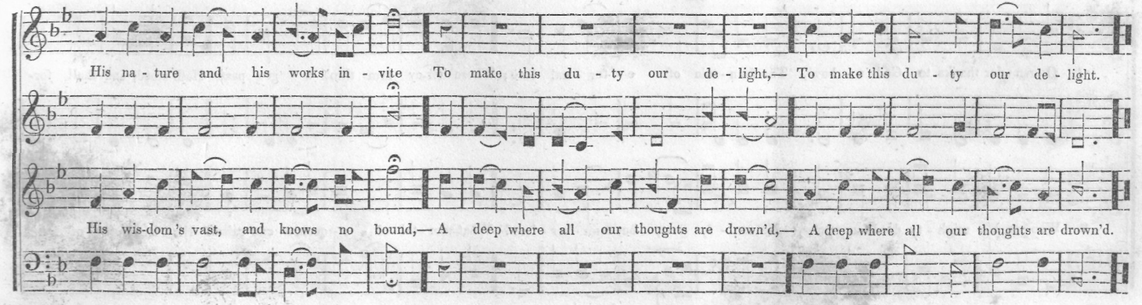




HARLEM. L. M.

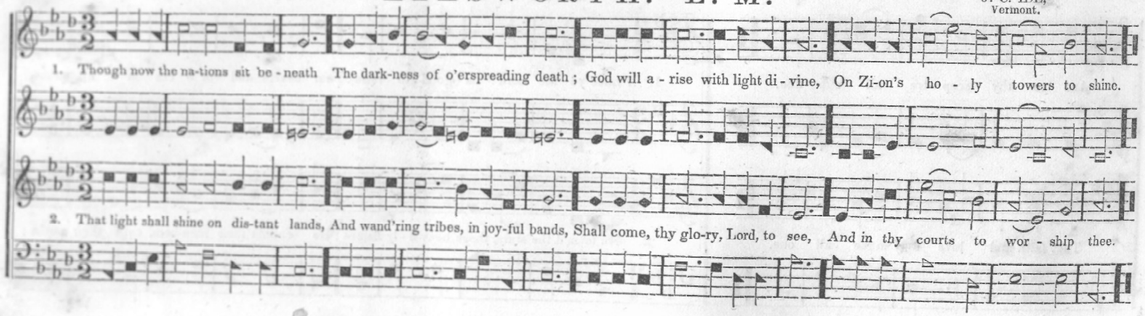
S. B. POND.



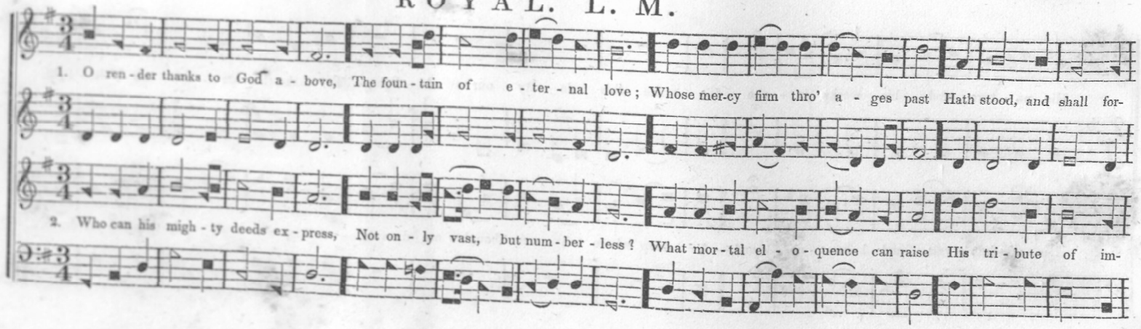


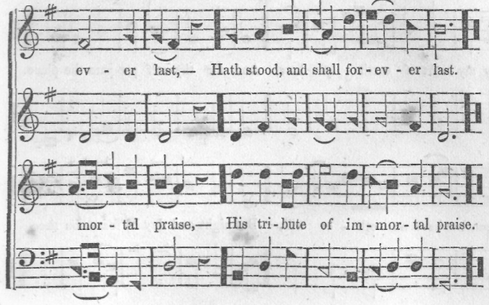
ELLSWORTH. L. M.

J. C. IDE,
Vermont.

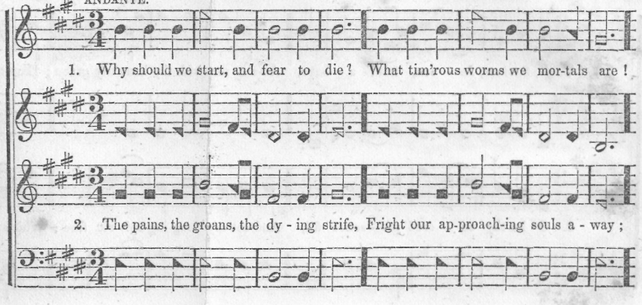


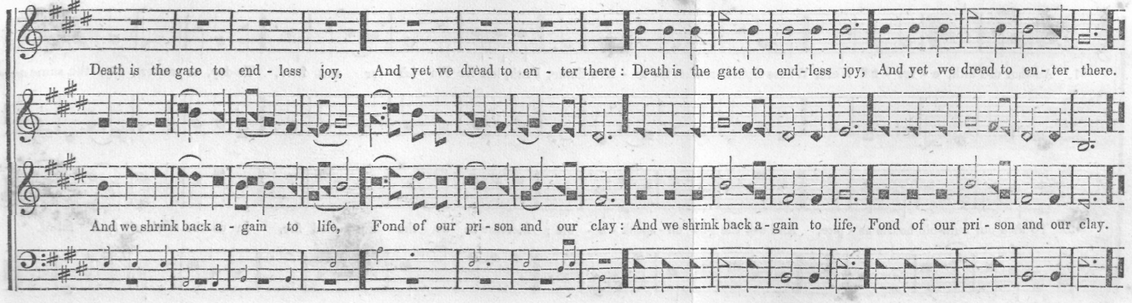
ROYAL. L. M.





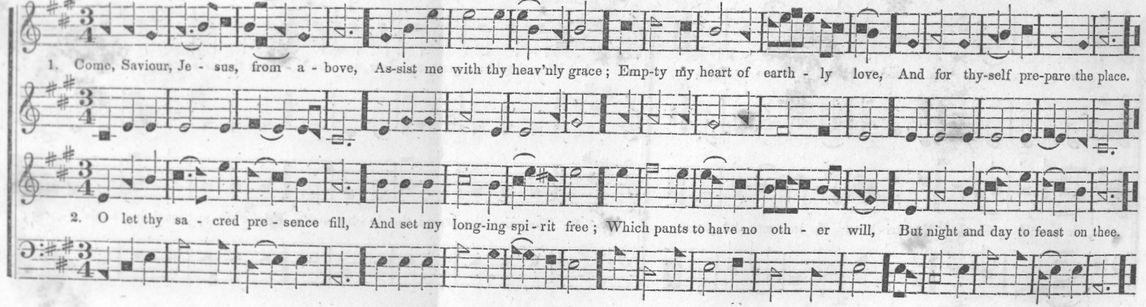
ANDANTE.





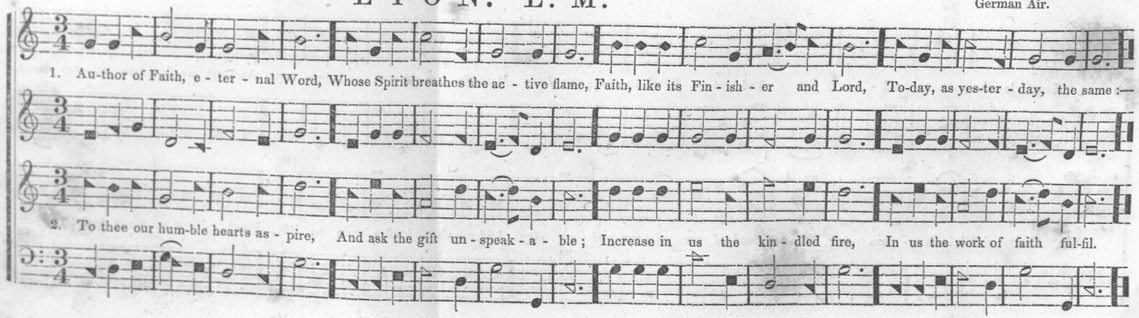
CHARLES. L. M.

Walker.



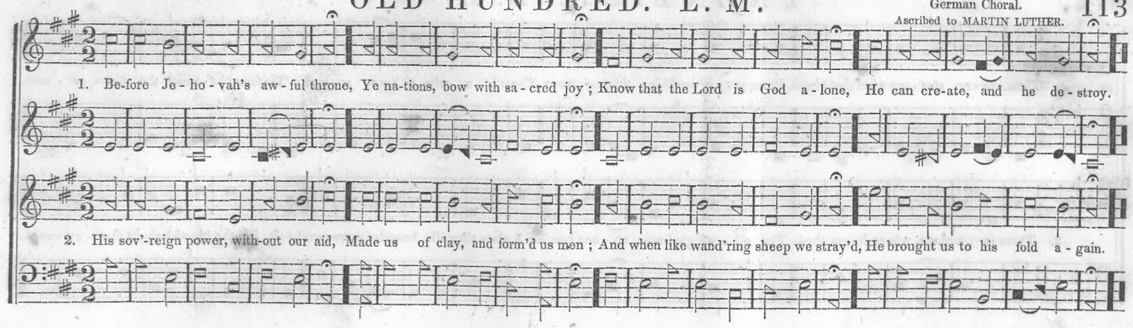
LYON. L. M.

German Air.



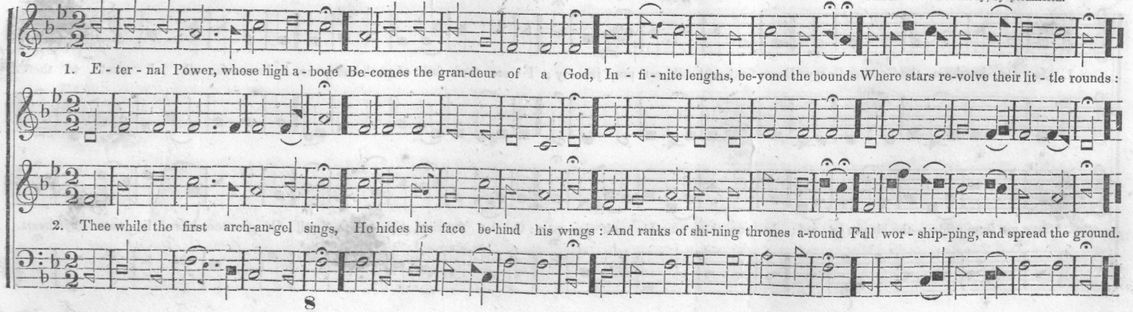
OLD HUNDRED. L. M.

German Choral.
Ascribed to MARTIN LUTHER.



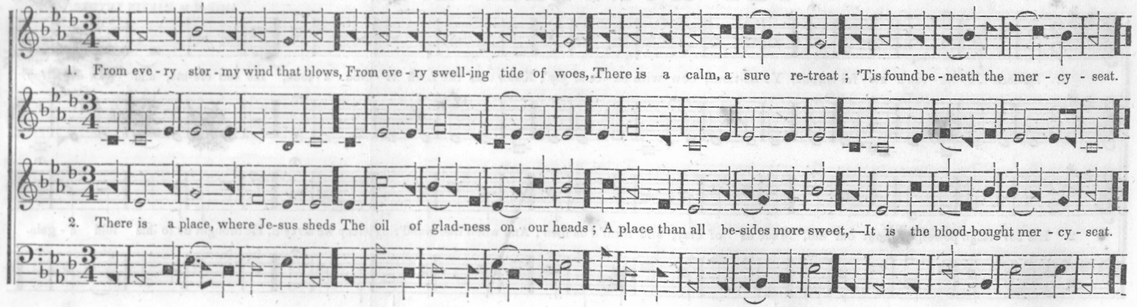
WYCKOFF. L. M.

S. PRUYN.
From the U. S. Psalmody, by permission.

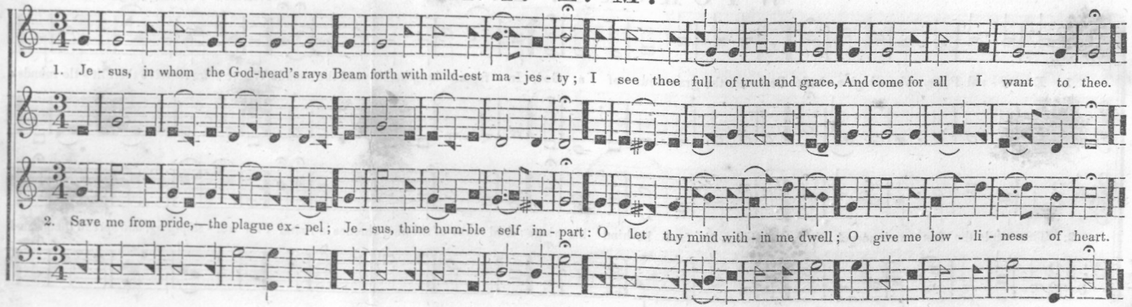


PRENTICE. L. M.

L. THOMPSON.



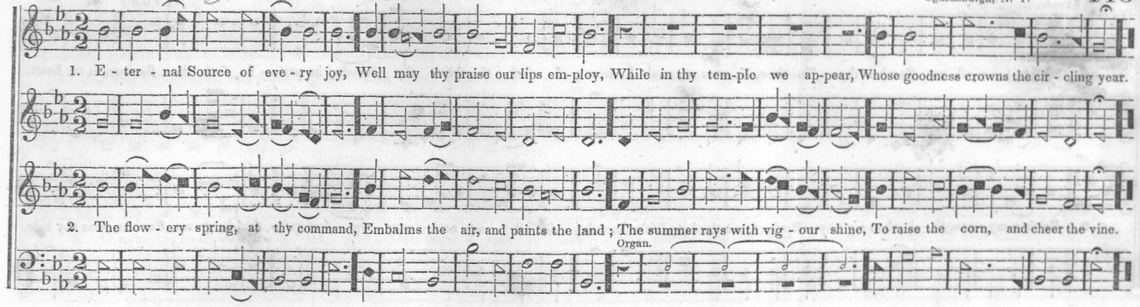
NAHANT. L. M.



BERKLEY. L. M.

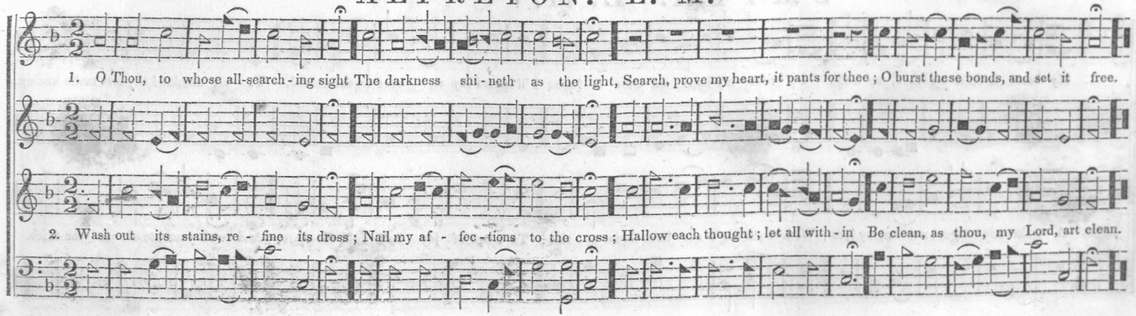
Jacob

A. BRUSH,
Ogdensburgh, N. Y.



ALFRETON. L. M.

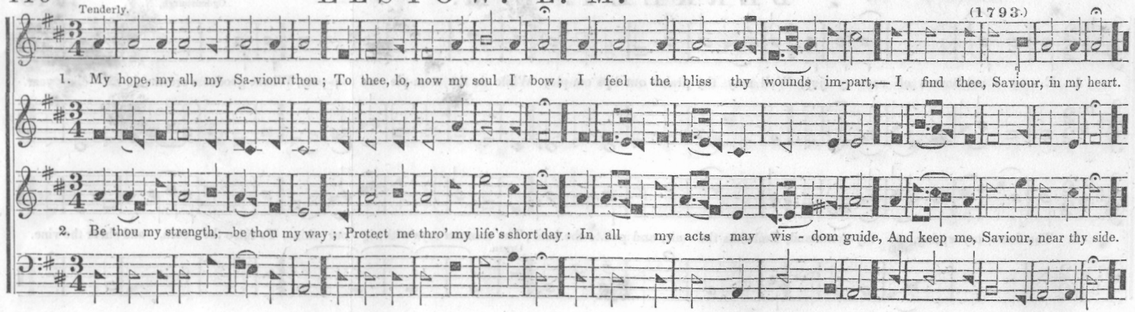
W. BEASTALL.



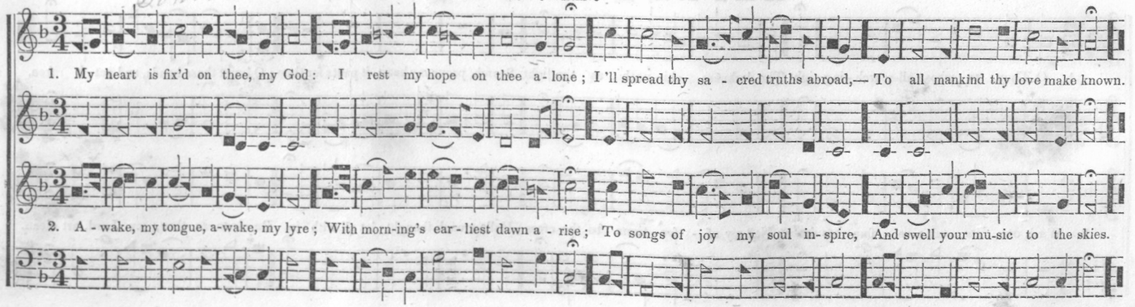
ELSTOW. L. M.

Tenderly.

S. HOLYOKE.
(1793.)

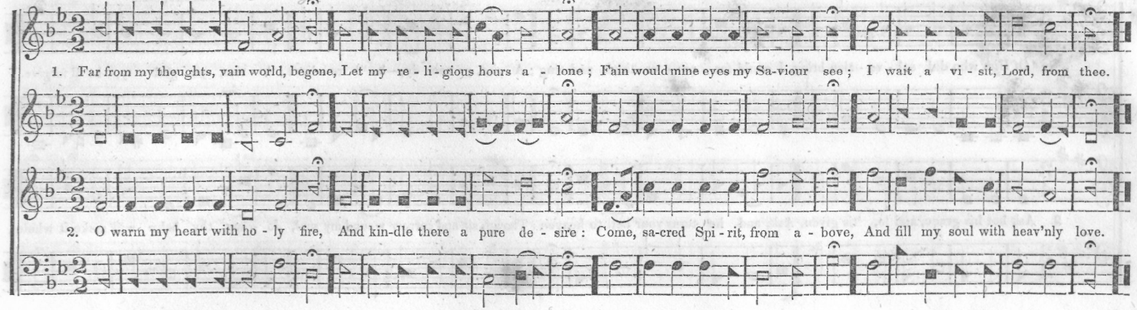


SMITH. L. M.



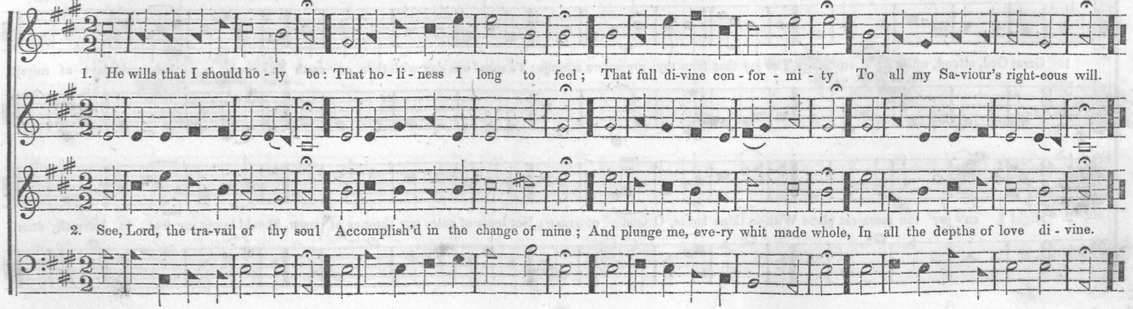
LANE. L. M.

C. DINGLEY.



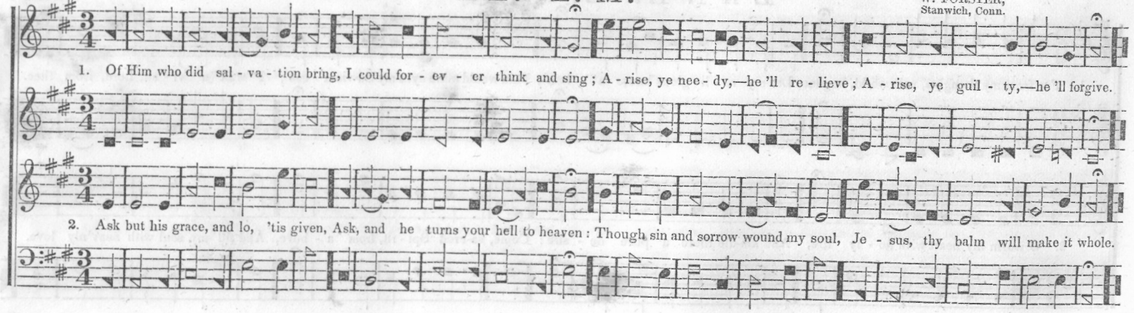
UPTON. L. M.

L. MASON.



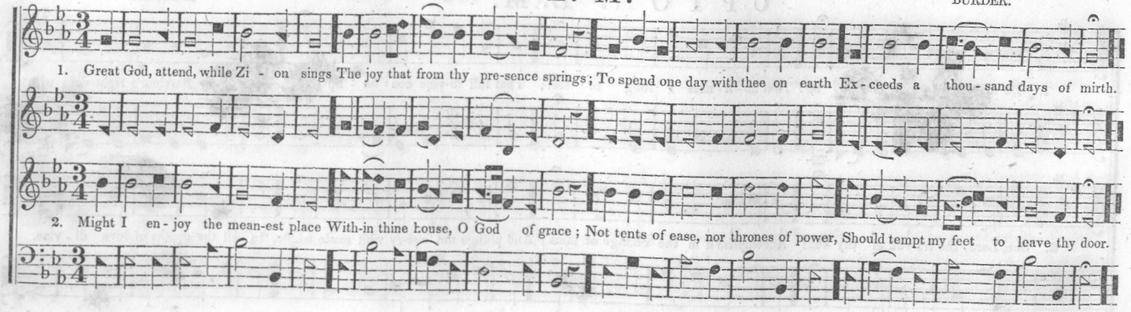
RUNDLE. L. M.

W. FORSTER,
Stanwich, Conn.



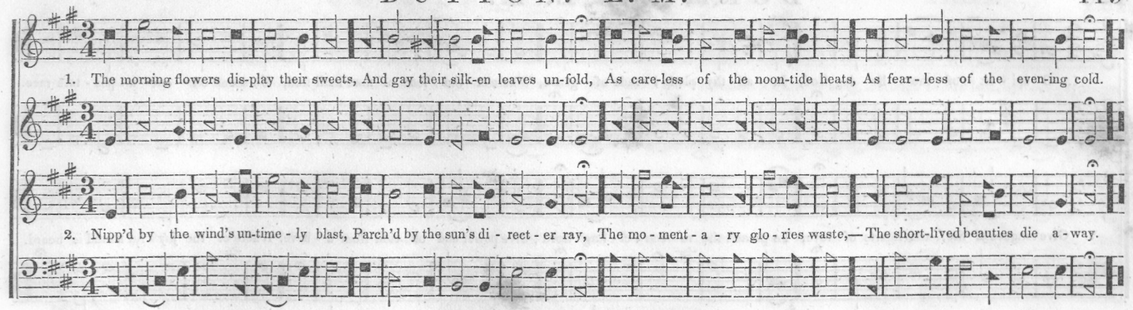
LUTON. L. M.

BURDER.



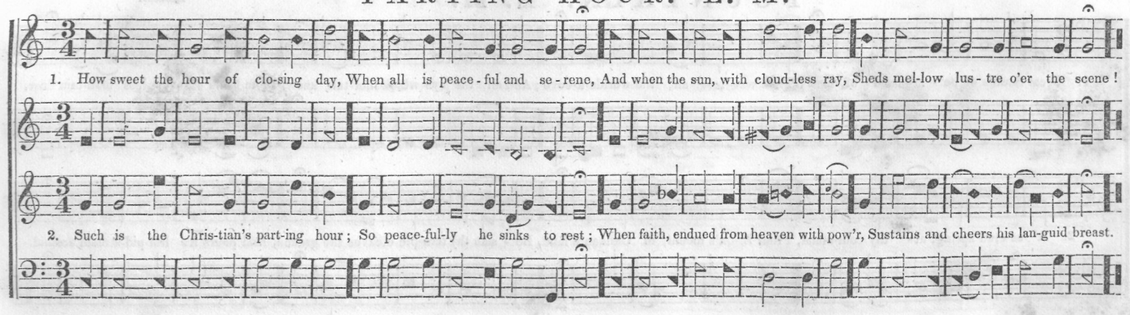
DUTTON. L. M.

HAYDN.



PARTING HOUR. L. M.

T. HASTINGS.



DORMAN. L. M.

1. O spi - rit of the liv - ing God, In all thy plen - i - tude of grace, Where'er the foot of man hath trod, De-scend on our a - pos - tate race.

2. Give tongues of fire, and hearts of love, To preach the re - con - ci - ling word; Give power and unc-tion from a - bove, Where'er the joy - ful sound is heard.

FOUNTAIN. L. M.

LEACH.

1. Great Source of be - ing and of love! Thou wat-'rest all the worlds a-bove; And all the joys which mor-tals know, From thine ex-haust-less foun-tain flow.

2. A sa-cred spring, at thy com-mand, From Zi-on's mount, in Canaan's land, Be - side thy tem-ple cleaves the ground, And pours its lim-pid stream around.

STONEFIELD.* L. M.

S. STANLEY.

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Redeemer's name be sung, Through eve-ry land, by eve - ry tongue.

2. E - ter - nal are thy mer - cies, Lord, E - ter-nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

* Also called "Doversdale," in other publications.

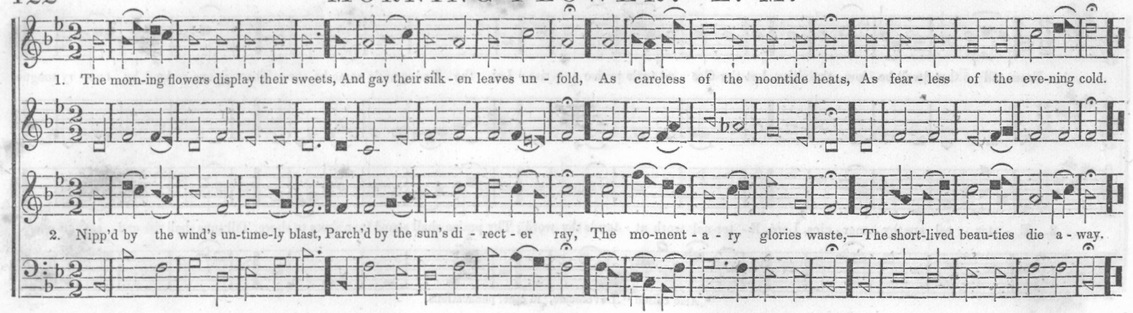
WELBORNE. L. M.

1. To Je - sus, our ex - alt - ed Lord, The name by heaven and earth adored; Fain would our hearts and voi - ces raise A cheer-ful song of sa-cred praise.

2. But all the notes which mor - tals know, Are weak, and lan-guish - ing, and low; Far, far a-bove our hum - ble songs, The theme demands im-mor-tal tongues.

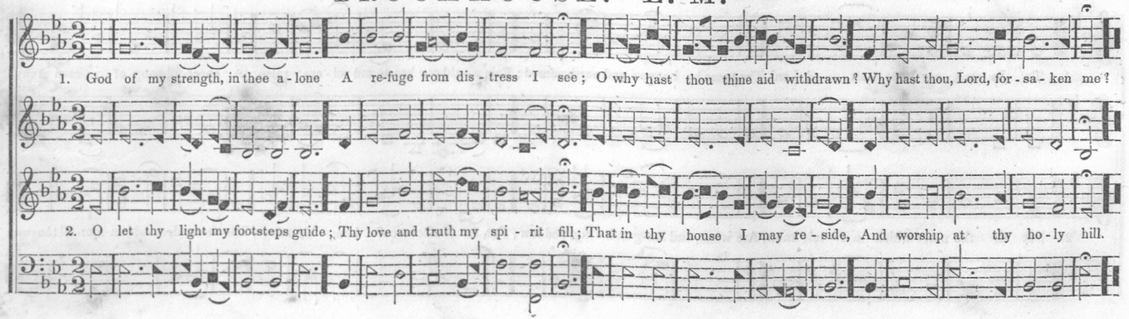
MORNING FLOWER. L. M.

C. DINGLEY.



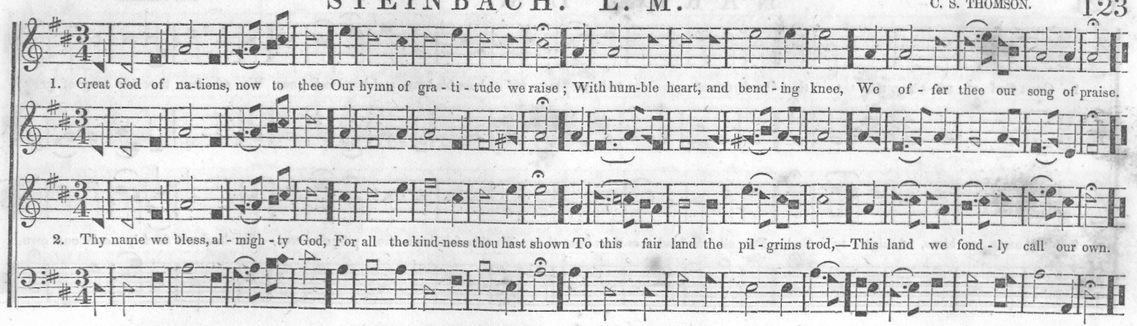
BROOKHOUSE. L. M.

FAWCETT.



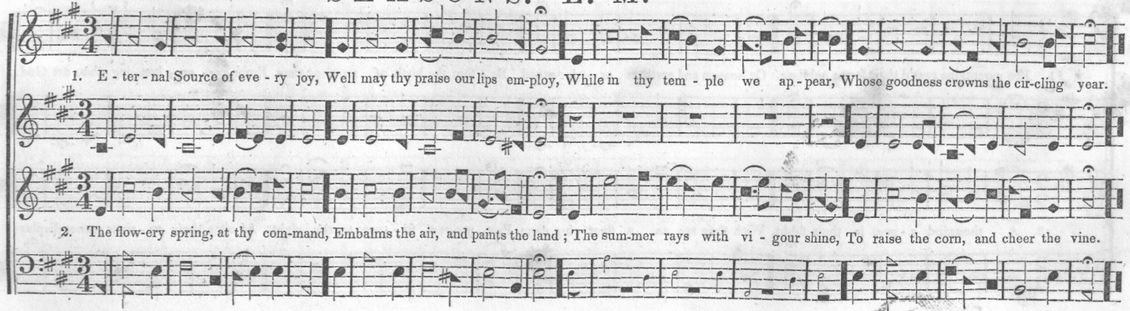
STEINBACH. L. M.

C. S. THOMSON.



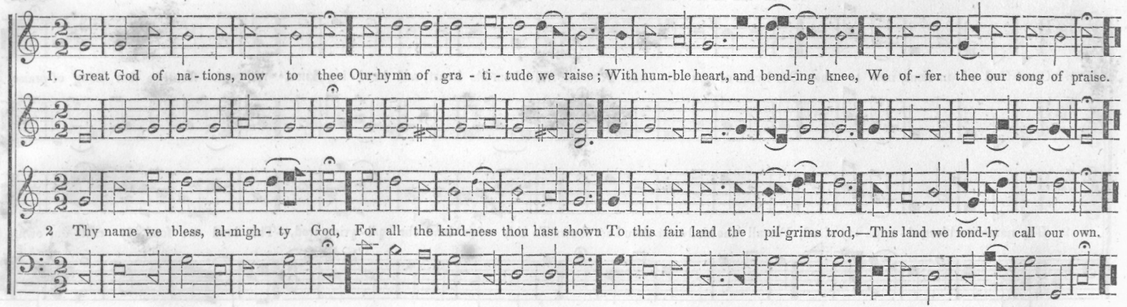
SEASONS. L. M.

PLEYEL.

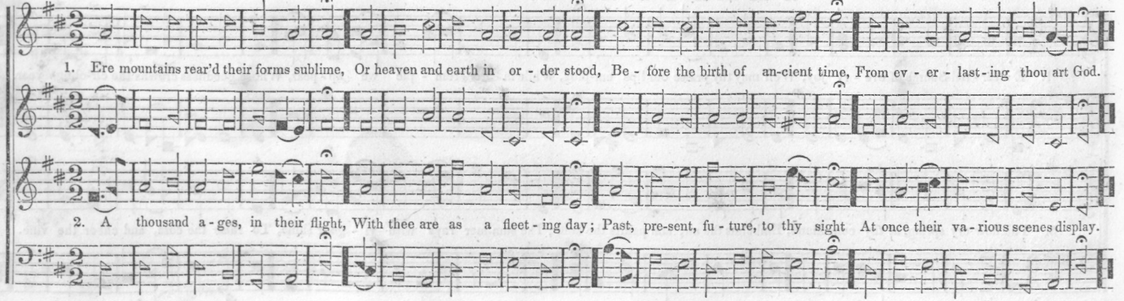


NARES. L M.

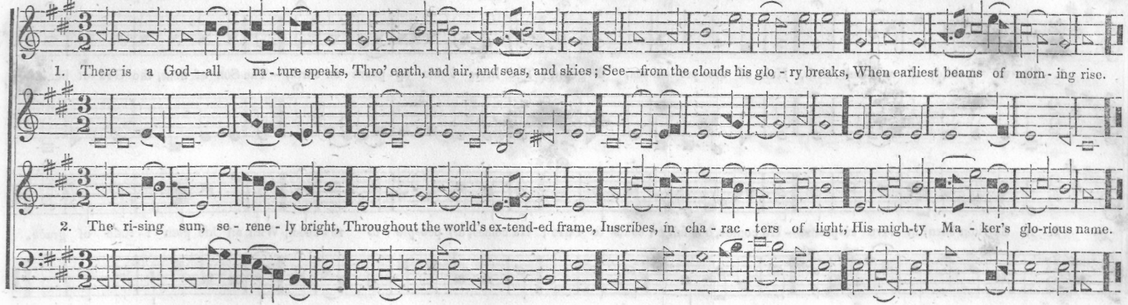
DR. NARES.



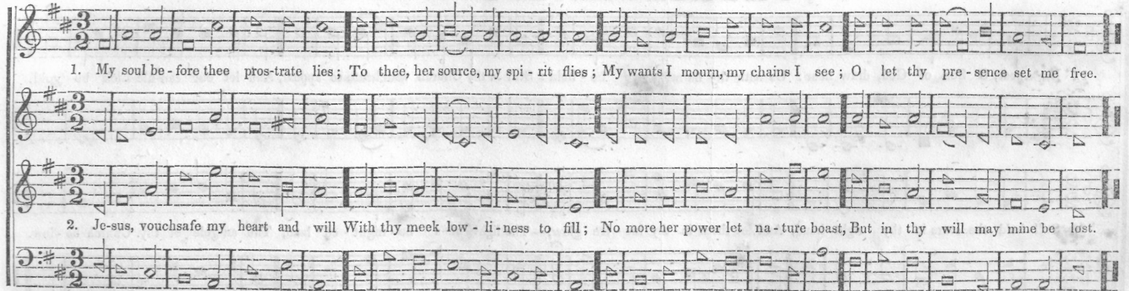
PIERMONT. L. M.



MORNING LIGHT. L. M.

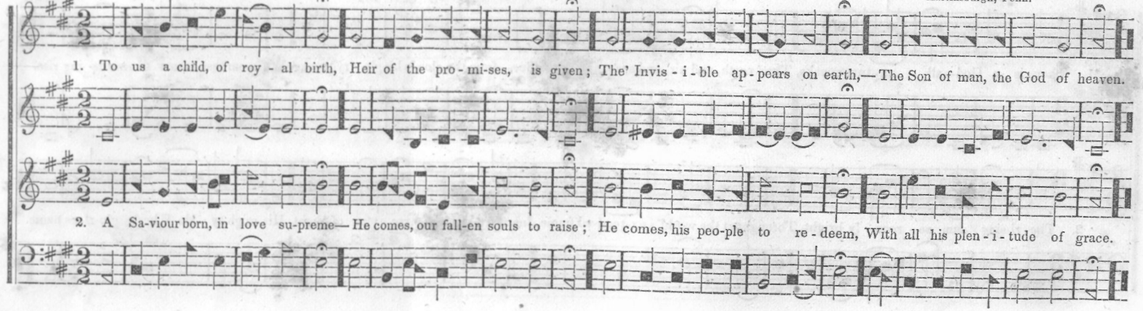


WESLEYAN CHAPEL. L. M.



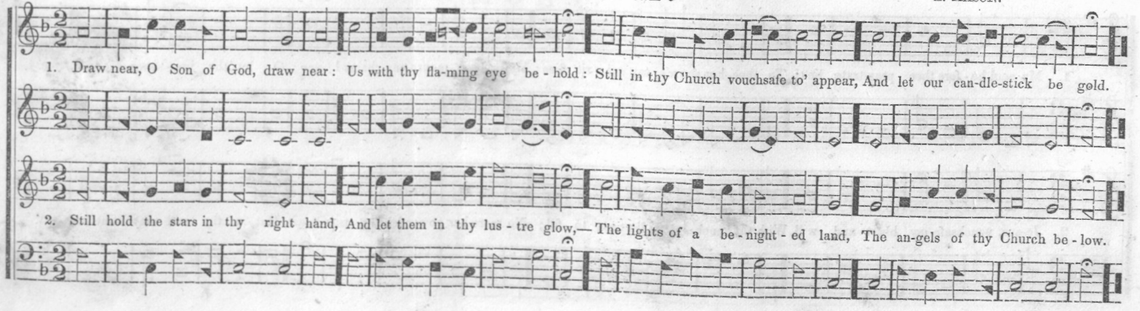
GIBSON. L. M.

A. LANE,
Martinsburgh, Penn.



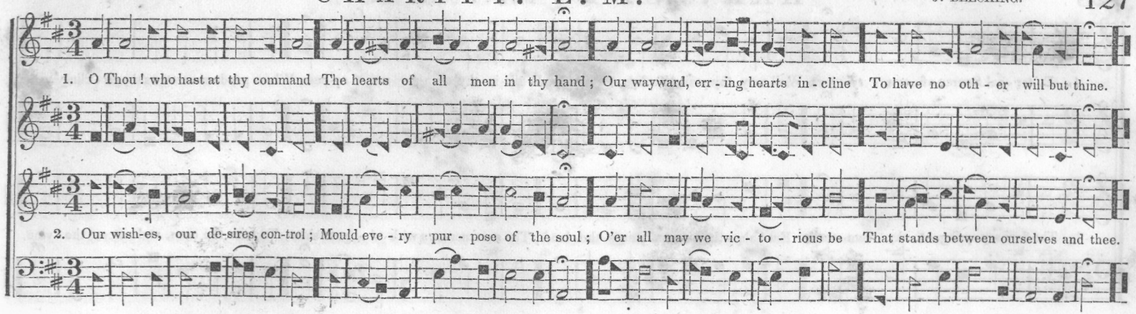
UXBRIDGE. L. M.

L. MASON.



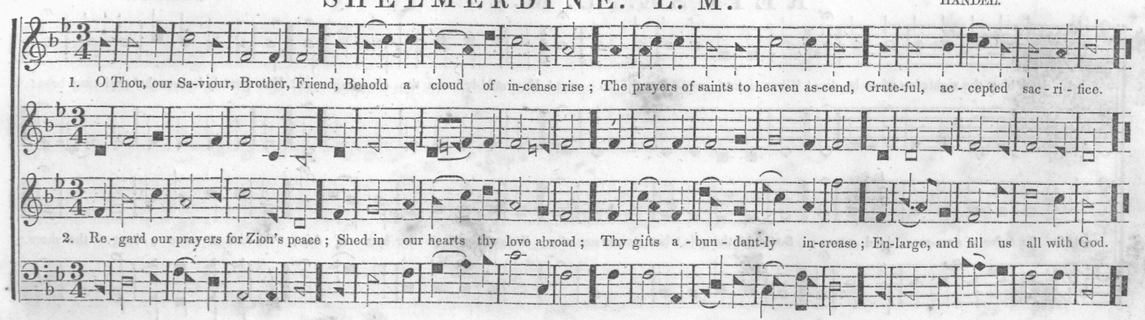
CHARITY. L. M.

J. BEECHING.



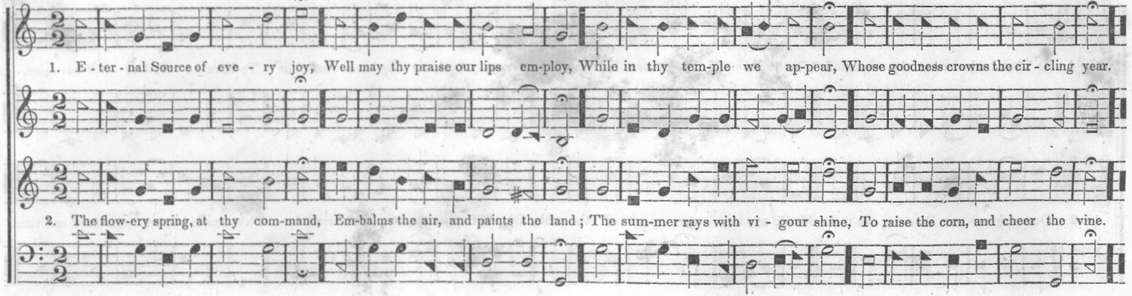
SHELMERDINE. L. M.

HANDEL.



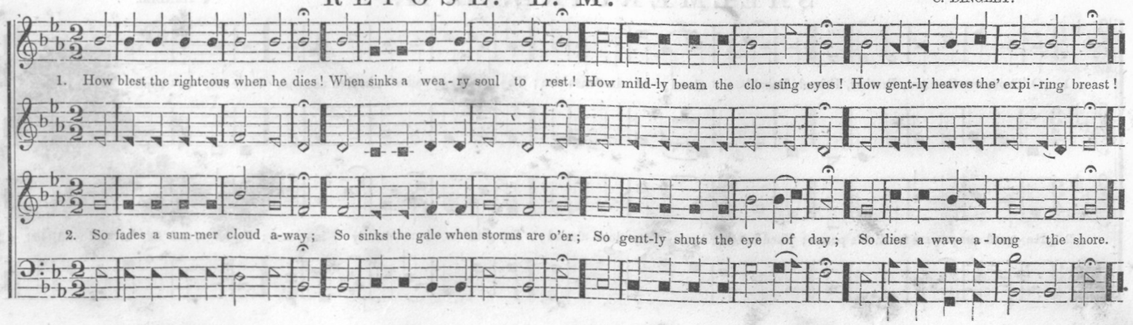
HARVEST HYMN. L. M.

S. WAKEFIELD.



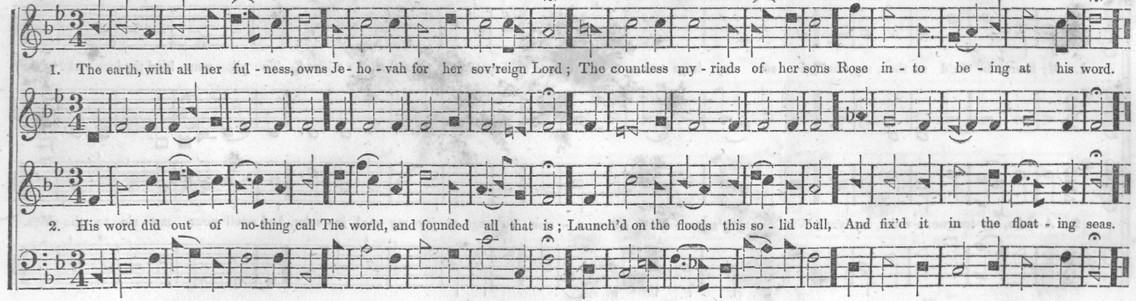
REPOSE. L. M.

C. DINGLEY.

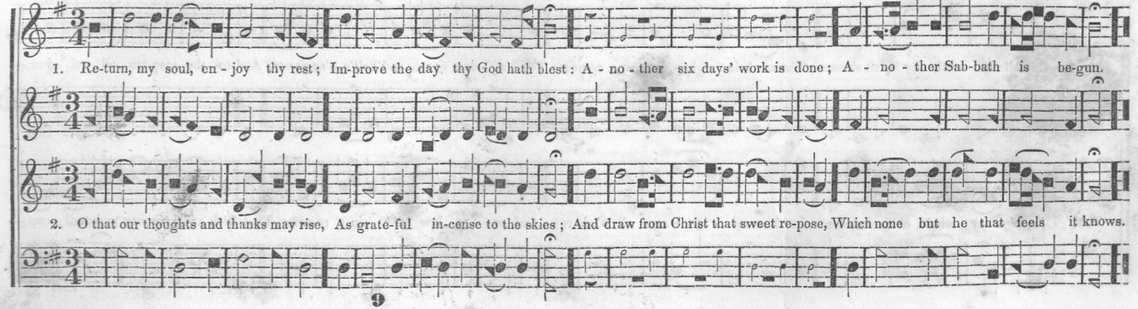


REMEMBRANCE. L. M.

MOZART.

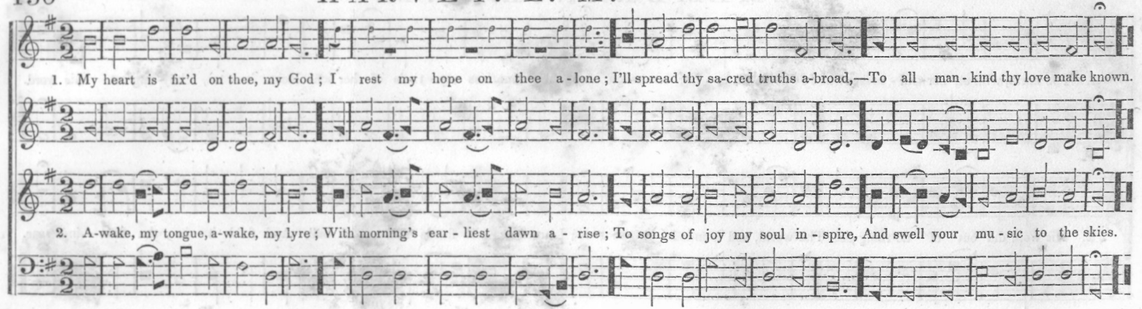


EFFINGHAM. L. M.



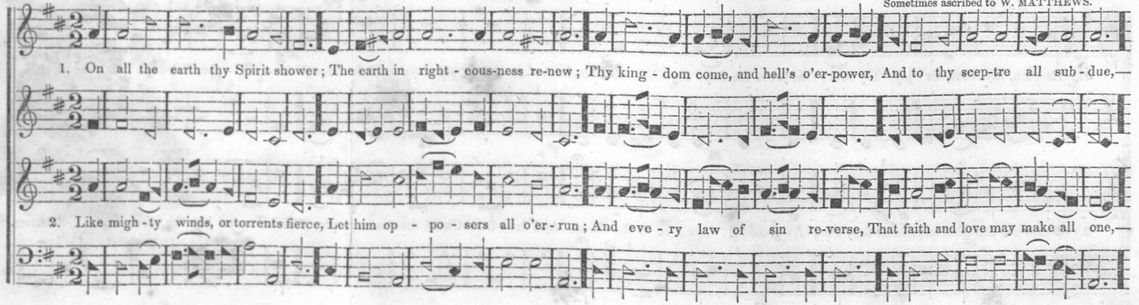
HARVEY. L. M.

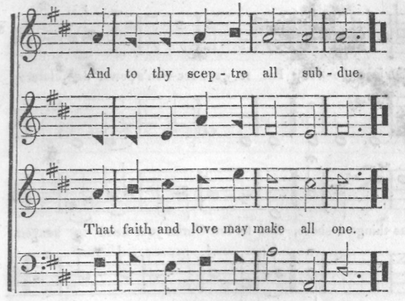
N. FITCH.



TRANQUILLITY. L. M.

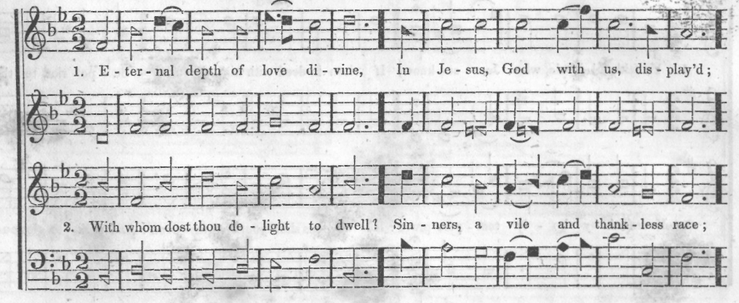
MARSON.
Sometimes ascribed to W. MATTHEWS.

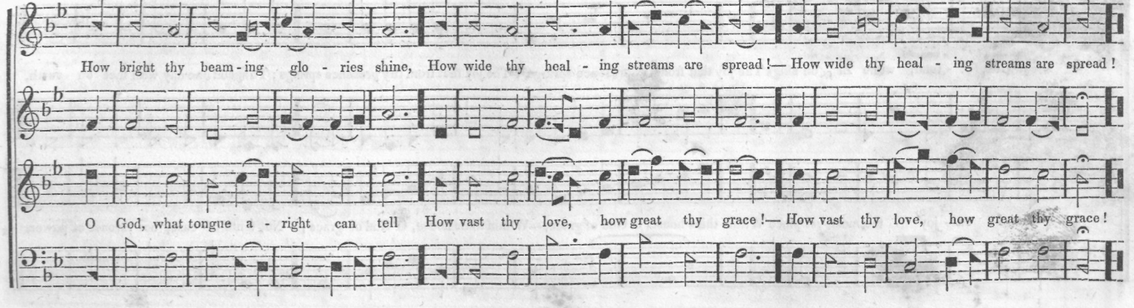




PROCTOR. L. M.

A. REED.





5TH P. M.

MERCER. 4 lines 7s.

1. Chris-tians, bre - thren, ere we part, Eve - ry voice and eve - ry heart Join, and to our Fa - ther raise One last hymn of grate-ful praise.

2. Though we here should meet no more, Yet there is a bright - er shore; There, re-leased from toil and pain, There we all may meet a - gain.

3. Now to thee, thou God of heaven, Be e - ter - nal glo - ry given: Grate-ful for thy love di - vine, May our hearts be ev - er thine.

5TH P. M.

REMSEN. 4 lines 7s.

1. Chil-dren of the heav'n-ly King, As we jour - ney let us sing; Sing our Sa-viour's wor - thy praise, Glo - rious in his works and ways.

2. We are trav - 'ling home to God, In the way our fa - thers trod; They are hap - py now, and we Soon their hap - pi - ness shall see.

5TH P. M.

CLEVELAND. 4 lines 7s.

L. THOMPSON.

1. Soft - ly now the light of day Fades up - on our sight a - way; Free from care, from la - bour free, Lord, we would com-mune with thee.

2. Soon from us the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

5TH P. M.

SUPPLICATION. 4 lines 7s.

D. B. TINKER,
Wilmington, Delaware.

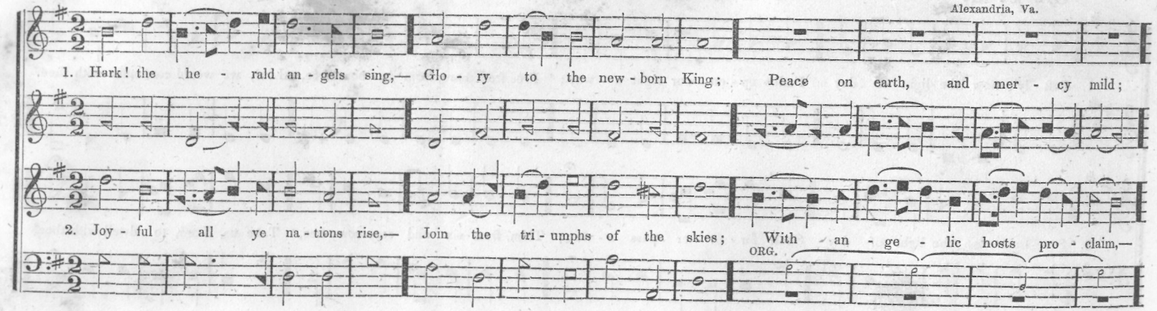
1. Lord, we come be - fore thee now, At thy feet we hum-bly bow; O, do not our suit dis-dain; Shall we seek thee, Lord, in vain?

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

224 5TH P. M.

ASHTON. 4 lines 7s.

J. GRIGG, Jun.
Alexandria, Va.



3. Christ, by highest heaven adored,—
Christ, the everlasting Lord;
Veil'd in flesh the Godhead see;
Hail, incarnate Deity!

4. Hail the heaven-born Prince of peace!
Hail the Sun of righteousness!
Light and life to all he brings,—
Risen with healing in his wings.

5. Come, Desire of nations, come!
Fix in us thy humble home;
Second Adam from above,
Reinstate us in thy love.

5TH P. M.

RELIANCE. 4 lines 7s.

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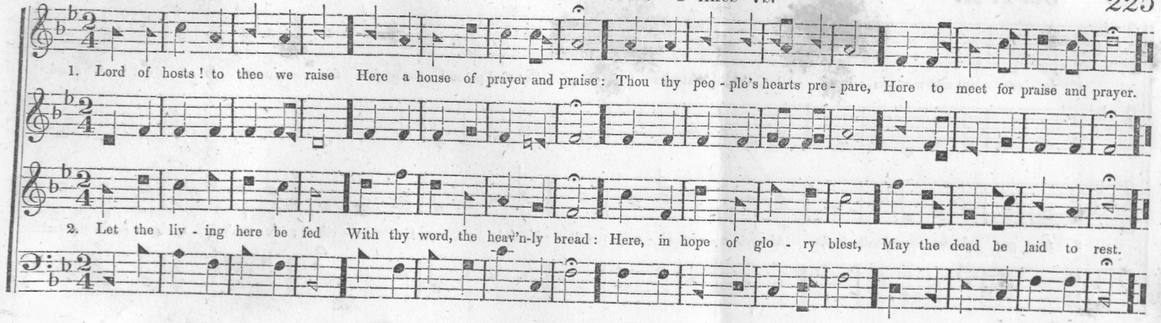
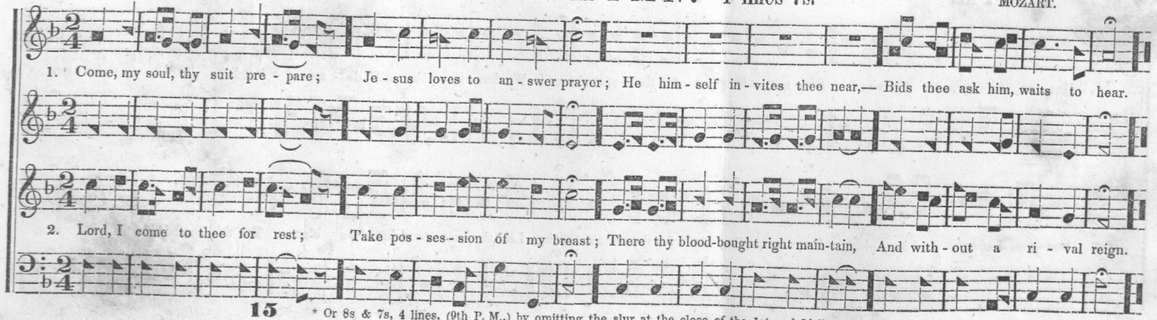


5TH P. M.

SICILIAN HYMN. 4 lines 7s.*

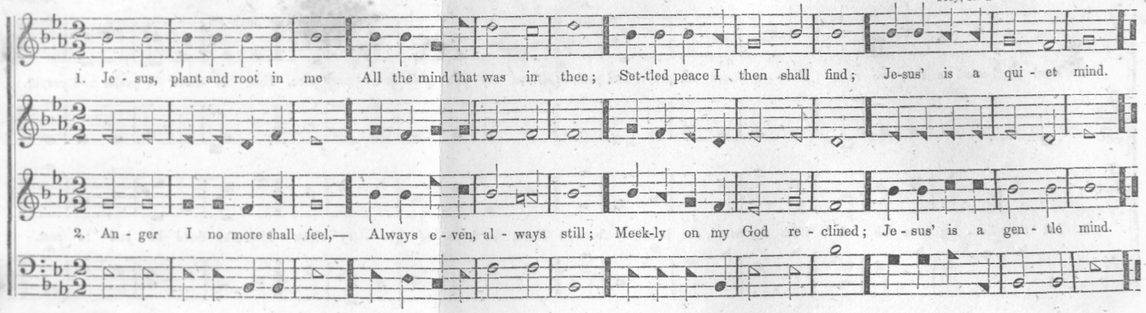
MOZART.



* Or 8s & 7s, 4 lines, (9th P. M.,) by omitting the slur at the close of the 1st and 3d lines.

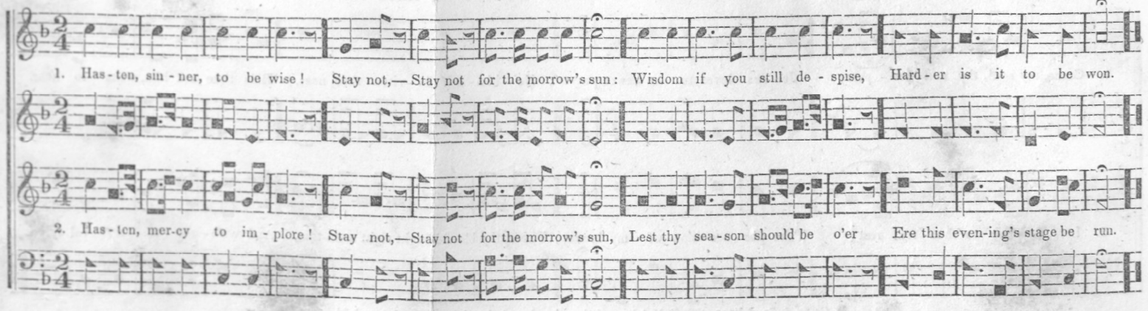
5TH P. M. STARKS. 4 lines 7s.

E. C. HOWE.
Troy, N. Y.



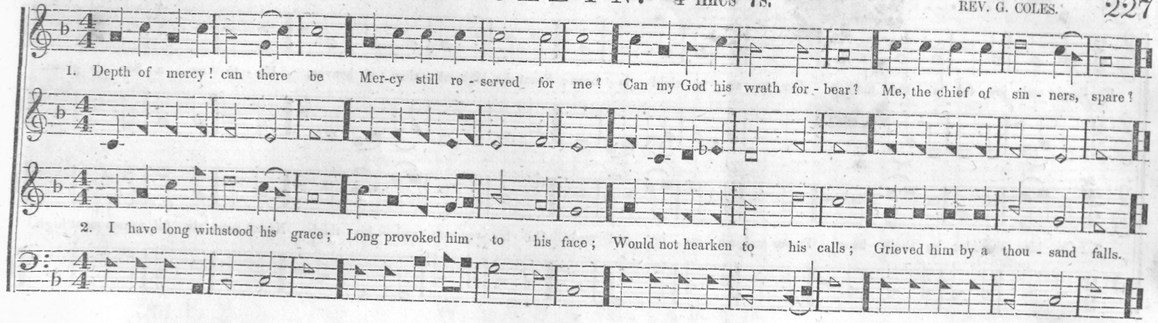
5TH P. M. WISDOM. 4 lines 7s.

From Spiritual Songs.



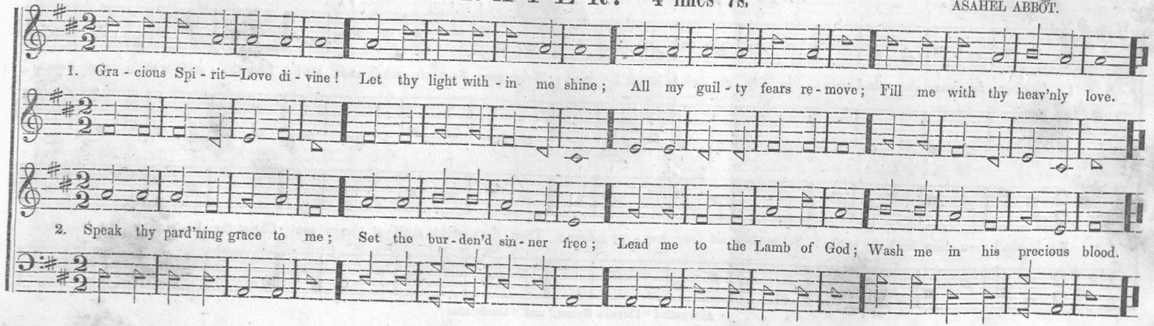
5TH P. M. BROOKLYN. 4 lines 7s.

REV. G. COLES.



5TH P. M. PRAYER. 4 lines 7s.

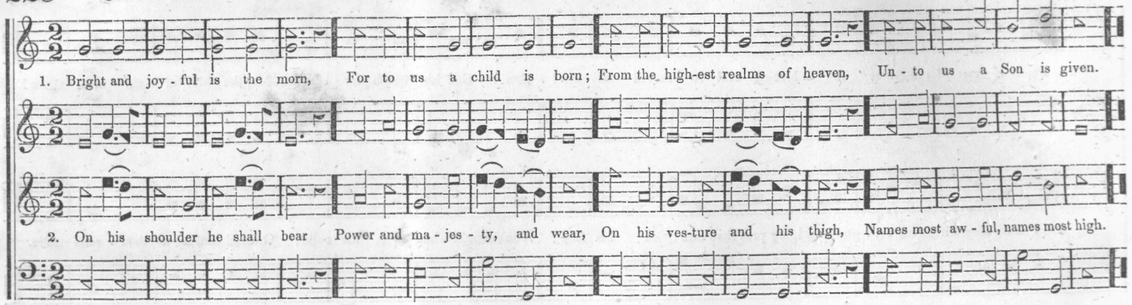
ASAHEL ABBOT.



WILMOT. 4 lines 7s.

5TH P. M.

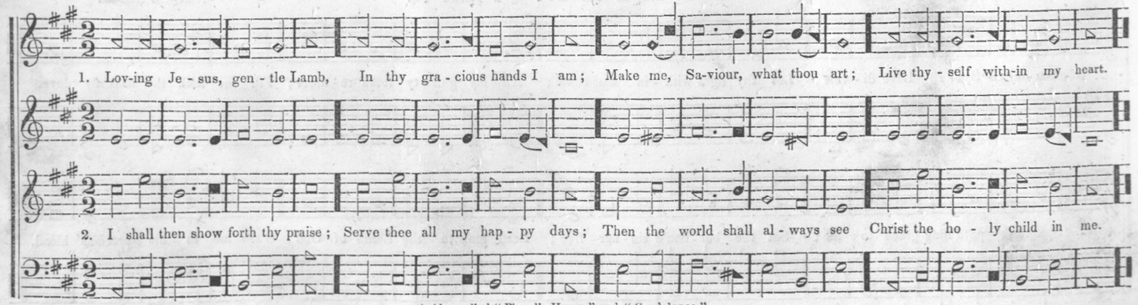
WEBER.



GERMAN HYMN.* 4 lines 7s.

5TH P. M.

PLEYEL.

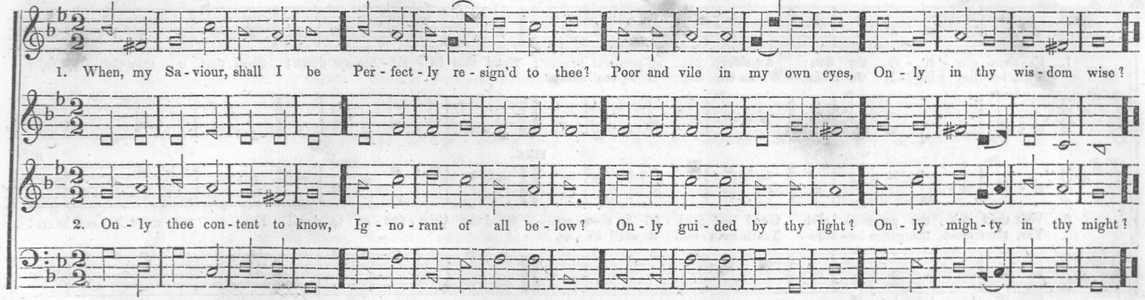


* Also called "Pleyel's Hymn," and "Condolence."

NORWICH. 4 lines 7s.

5TH P. M.

L. MASON.



WARSAW. 4 lines 7s.

5TH P. M.

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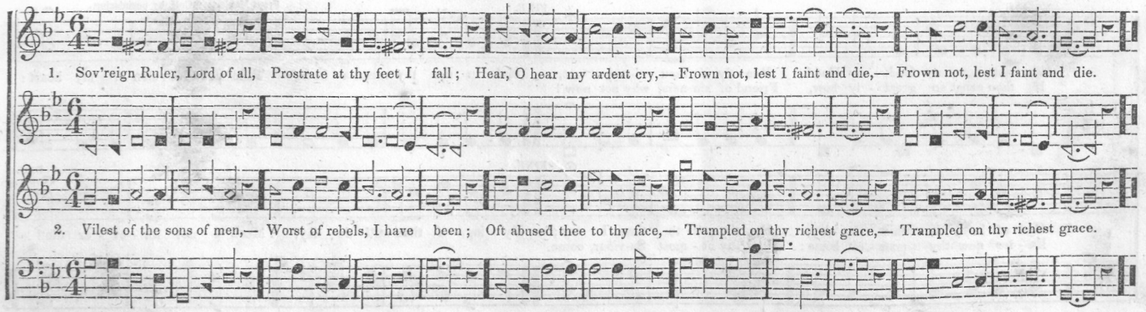

6TH P. M. BETHER. 6 lines 7s.

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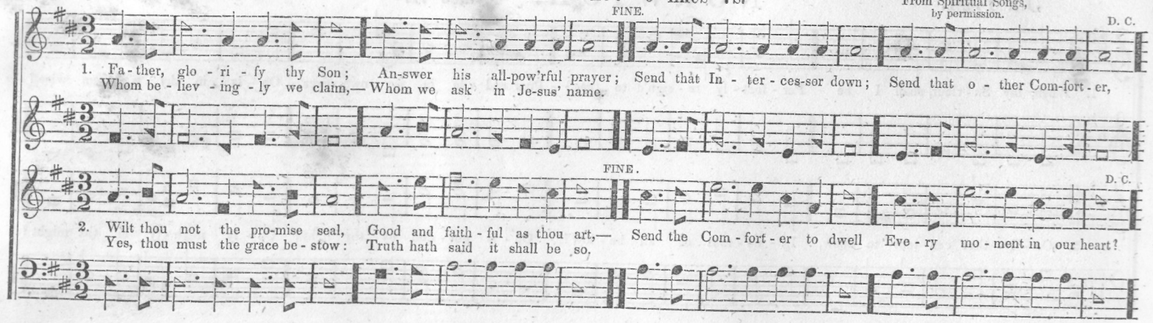
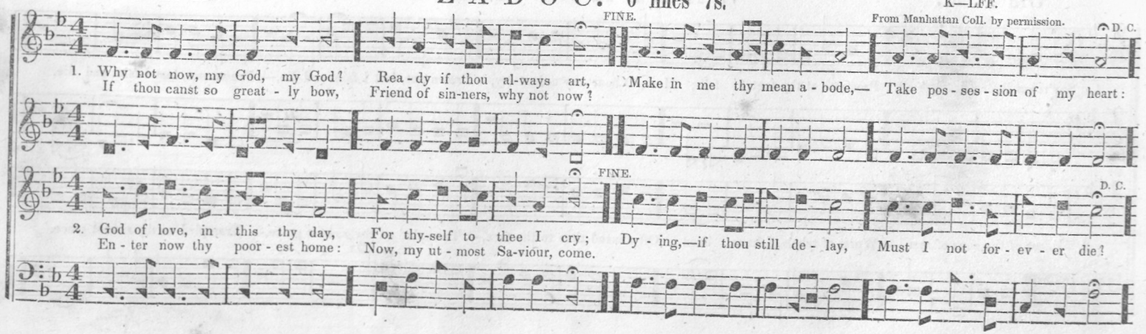
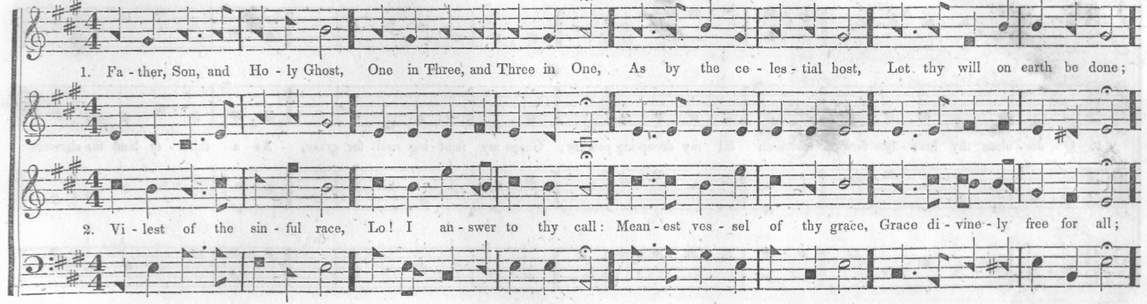


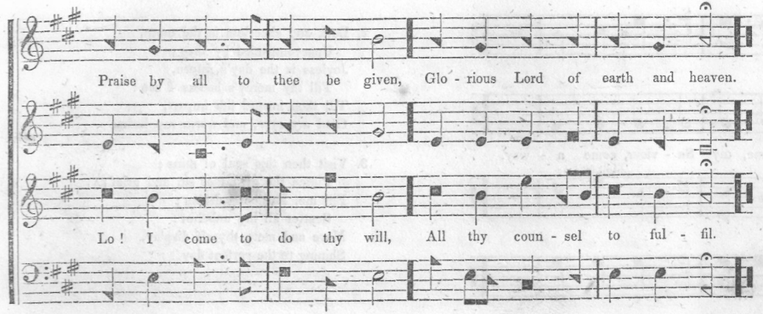
6TH P. M. ZADOC. 6 lines 7s.

K—LFF.

From Manhattan Coll. by permission.







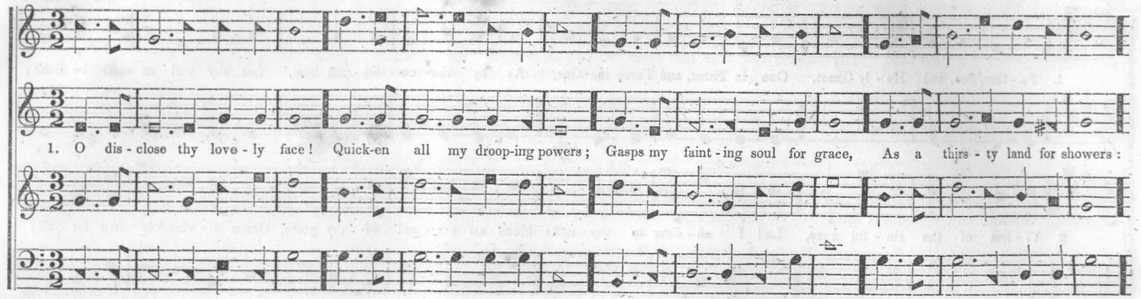
3. If so poor a worm as I
May to thy great glory live,
All my actions sanctify,
All my words and thoughts receive;
Claim me for thy service, claim
All I have, and all I am.

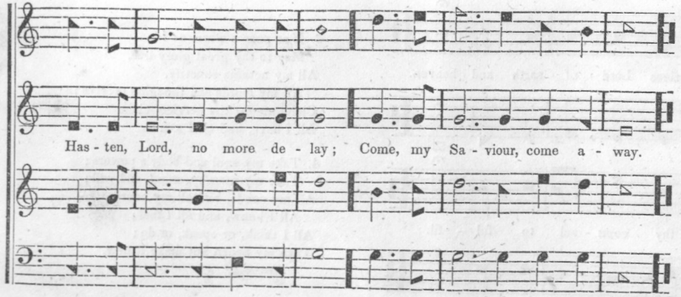
4. Take my soul and body's powers;
Take my mem'ry, mind, and will;
All my goods, and all my hours;
All I know, and all I feel;
All I think, or speak, or do;
Take my heart, but make it new.

BETHANY. 6 lines 7s.

Virginia

WM. C. BROWN.

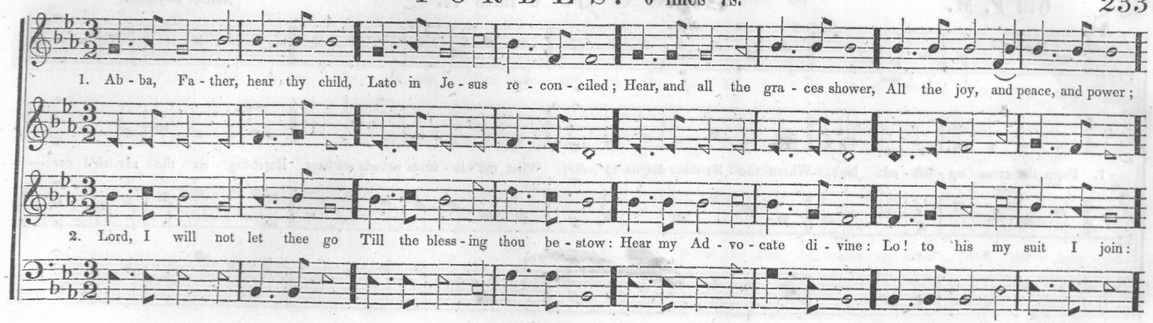


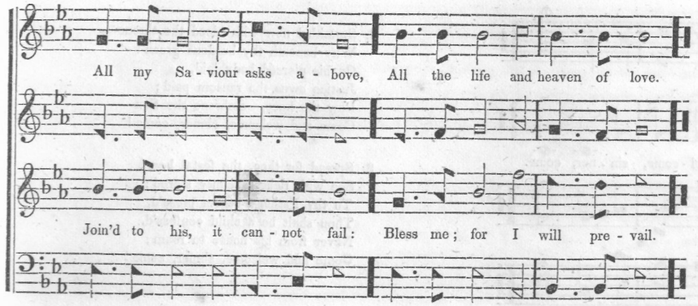


2. Dark and cheerless is the morn,
Unaccompanied by thee;
Joyless is the day's return,
Till thy mercy's beams I see:
Till thou inward life impart,
Glad my eyes, and warm my heart.

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

FORBES. 6 lines 7s.



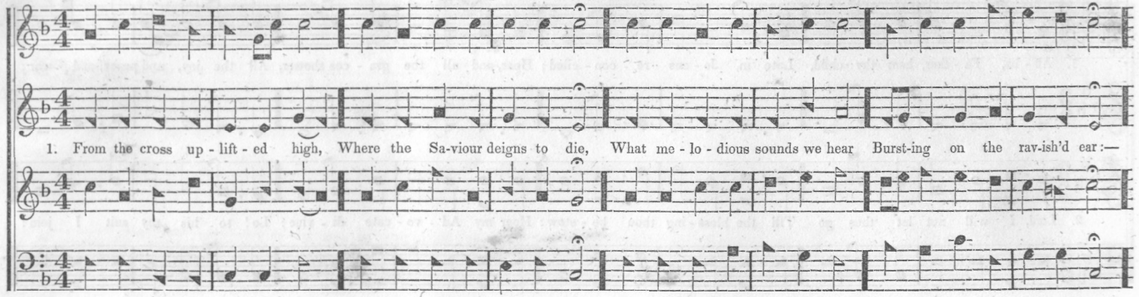


3. Heav'nly Father, life divine,
Change my nature into thine;
Move, and spread throughout my soul,
Actuate, and fill the whole:
Be it I no longer now
Living in the flesh, but thou.

4. Holy Ghost, no more delay;
Come, and in thy temple stay:
Now thine inward witness bear,
Strong, and permanent, and clear:
Spring of life, thyself impart;
Rise eternal in my heart

WOOD. 6 lines 7s.

WM. C. HOLMES.

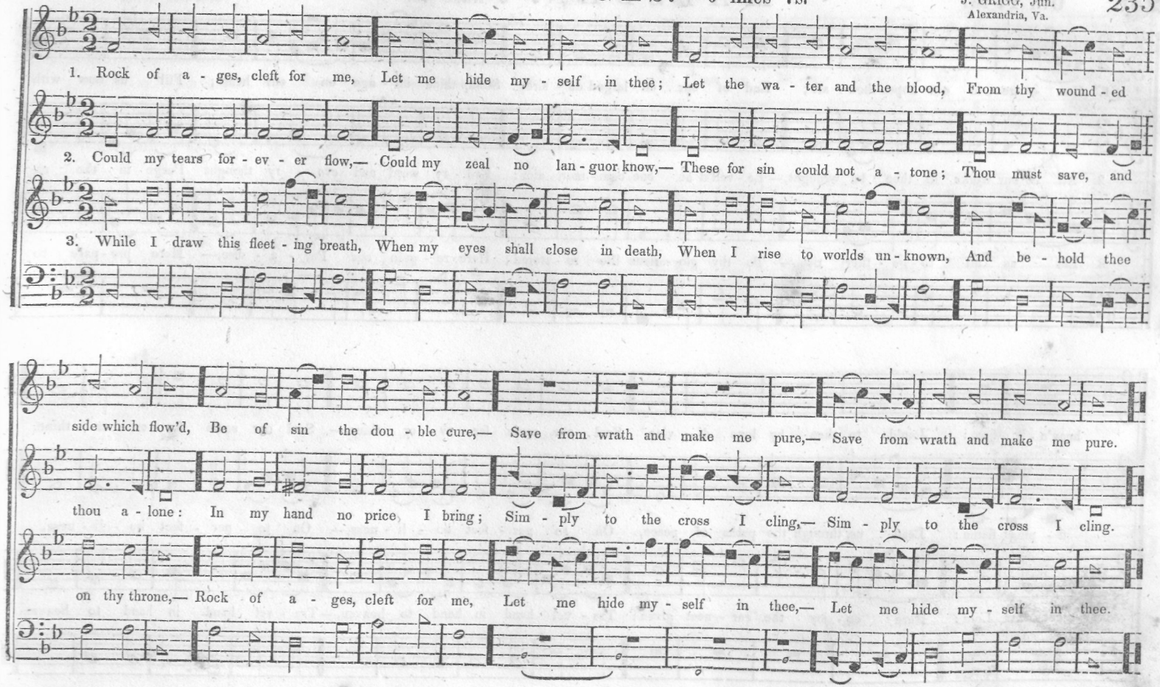


2. Sprinkled now with blood the throne—
Why beneath thy burdens groan?
On his piercéd body laid,
Justice owns the ransom paid;
Bow the knee,—embrace the Son—
Come and welcome, sinner, come!

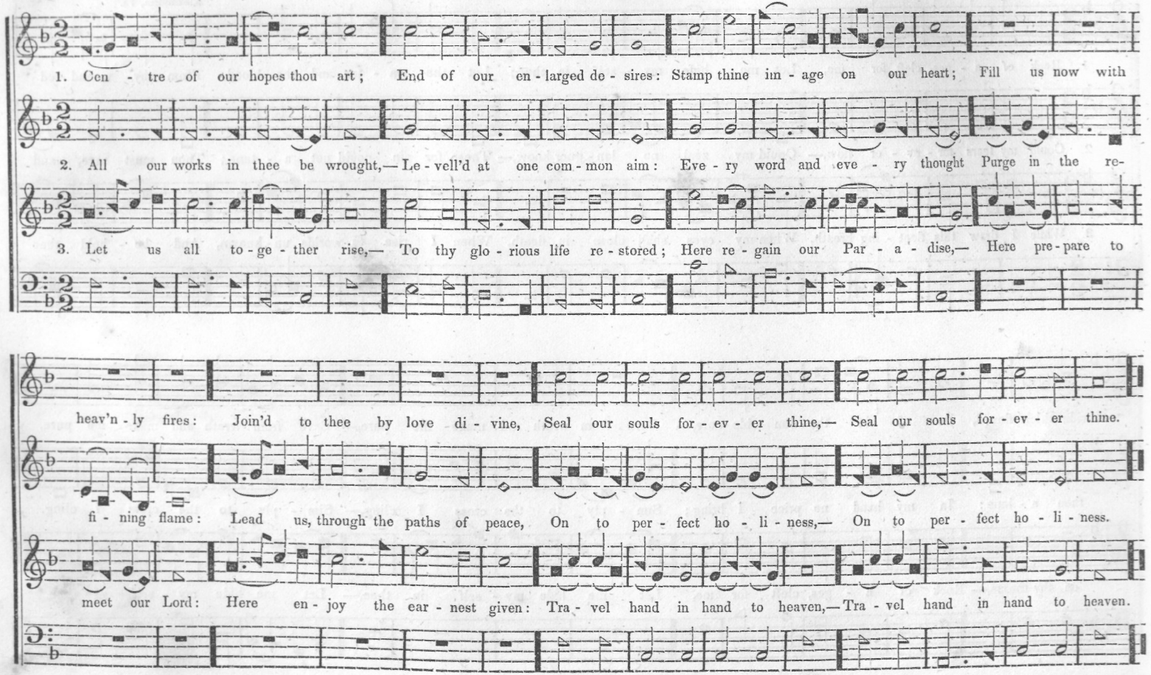
3. Spread for thee, the festal board
See with richest bounty stored;
To thy Father's bosom press'd,
Thou shalt be a child confess'd,
Never from his house to roam;
Come and welcome, sinner, come!

ROCK OF AGES. 6 lines 7s.

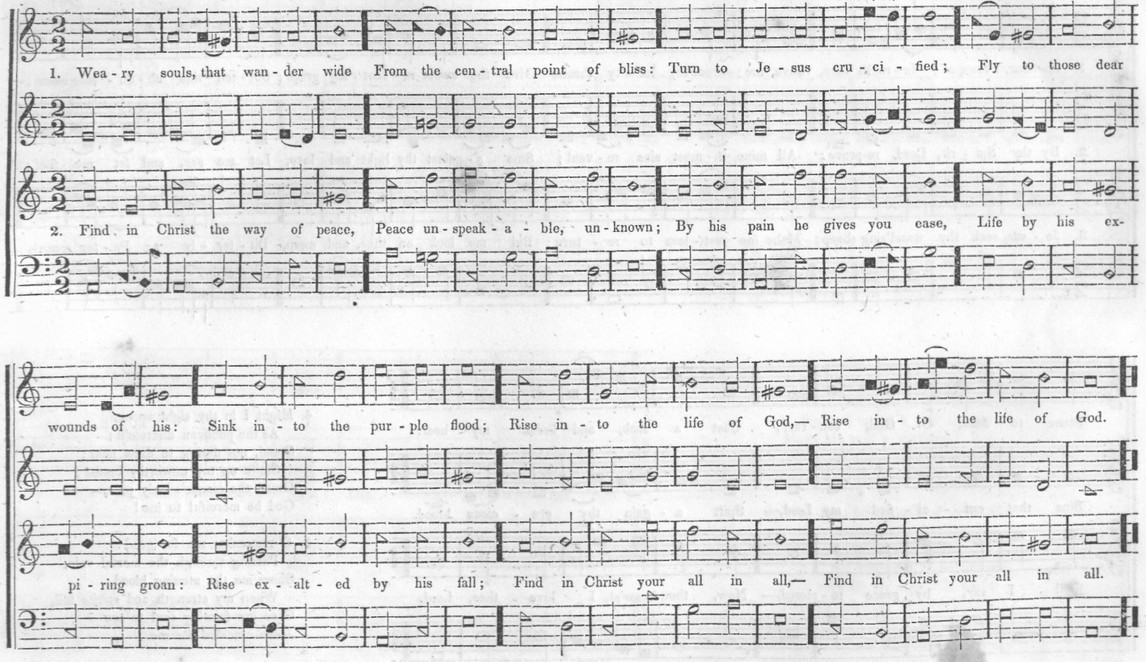
J. GRIGG, Jun.
Alexandria, Va.



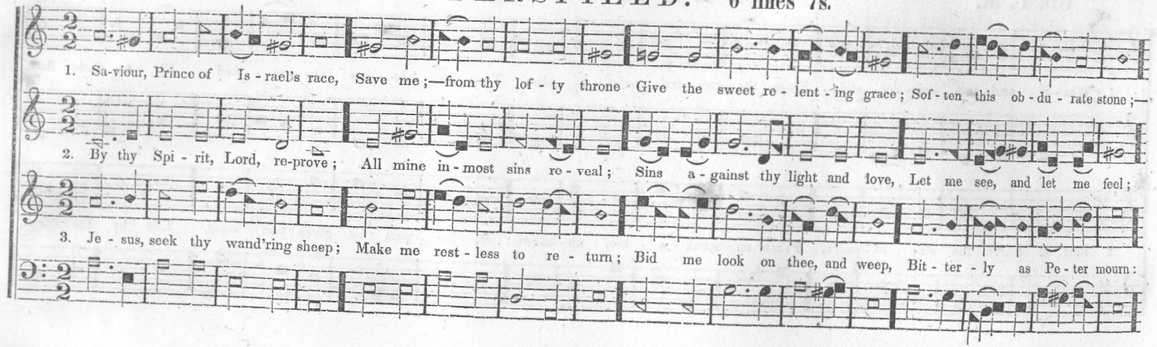
MARSDEN. 6 lines 7s.

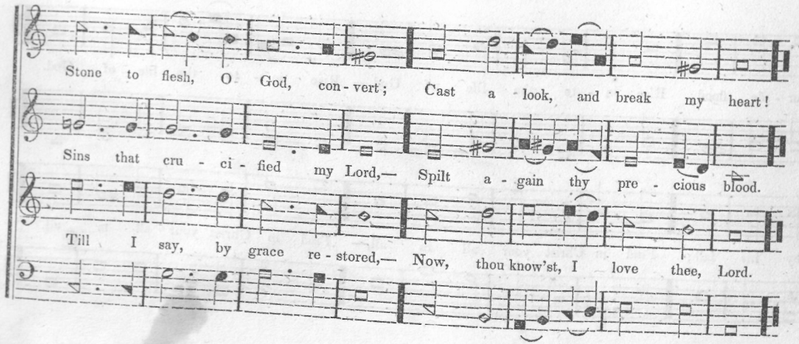


SILOAM. 6 lines 7s.



PETERSFIELD. 6 lines 7s.

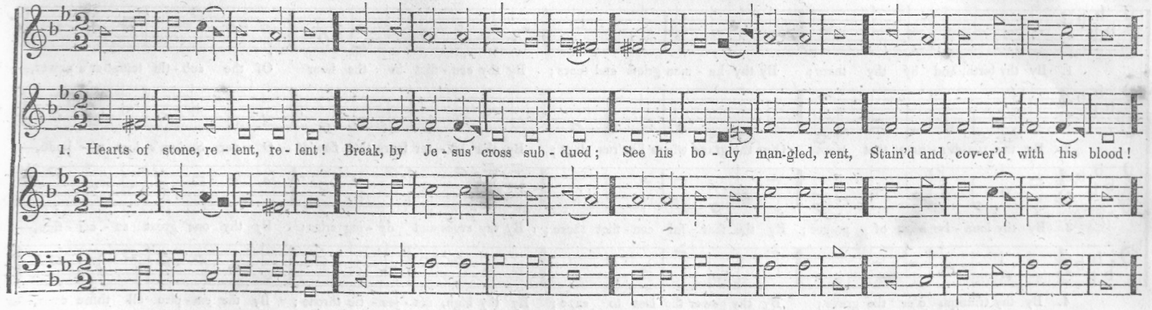


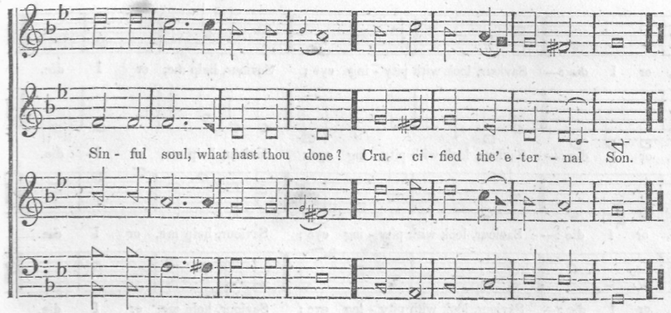


4. Might I in thy sight appear
As the publican distress'd;
Stand, not daring to draw near;
Smite on my unworthy breast;
Groan the sinner's only plea,—
God be merciful to me!

5. O remember me for good:
Passing through the mortal vale,
Show me the atoning blood;
When my strength and spirits fail,
Give my fainting soul to see
Jesus crucified for me.

MOUNT CALVARY. 6 lines 7s.

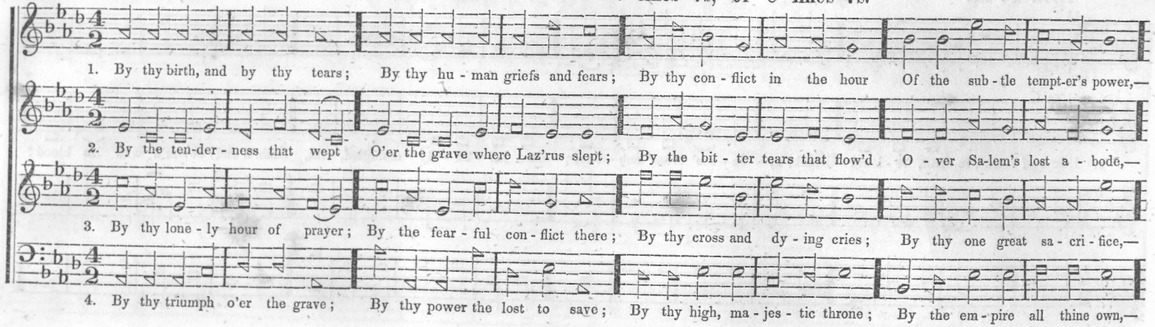


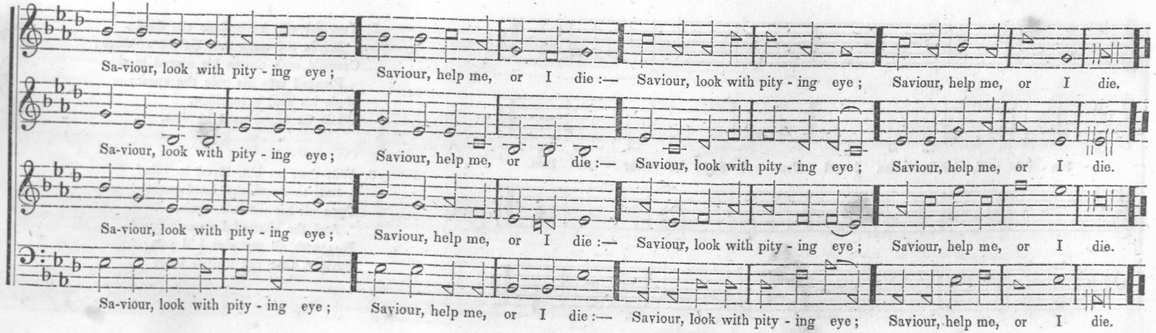


2. Yes, thy sins have done the deed;
Driven the nails that fix'd him there;
Crown'd with thorns his sacred head;
Plunged into his side the spear;
Made his soul a sacrifice,
While for sinful man he dies.

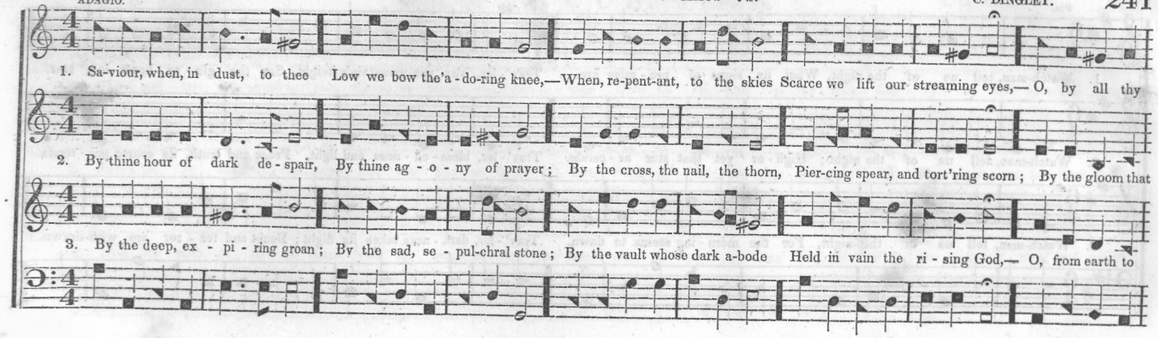
3. Wilt thou let him bleed in vain?
Still to death thy Lord pursue?
Open all his wounds again,
And the shameful cross renew?
No; with all my sins I 'll part;
Saviour, take my broken heart

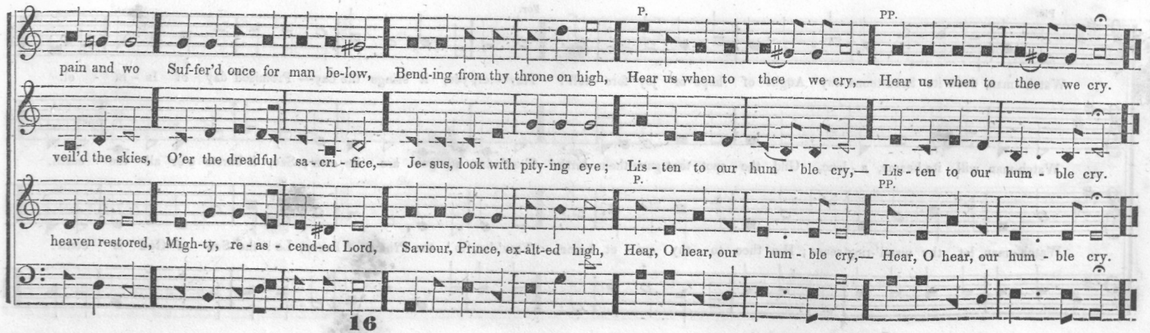
COMPASSION. 6 lines 7s, or 8 lines 7s.





LITANY. 8 lines 7s.





242 7TH P. M. George PARKER. 8 lines 7s. Arranged from L. MASON.

Pia. For.

1. Watch-man, tell us of the night, What its signs of pro - mise are. Trav' - ler, o'er yon mountain's height, See the glo - ry - beam - ing star.

2. Watch-man, tell us of the night; High - er yet that star as - cends. Trav' - ler, bless - ed - ness and light, Peace and truth, its course por - tends.

3. Watch-man, tell us of the night, For the morn - ing seems to dawn. Trav' - ler, dark - ness takes its flight; Doubt and ter - ror are with-drawn.

Pia. For.

Watch - man, does its beau-teous ray Aught of hope or joy fore - tell? Trav' - ler, yes, it brings the day— Promised day of Is - ra - el.

Watch-man, will its beams, a - lone, Gild the spot that gave them birth? Trav' - ler, a - ges are its own; See, it bursts o'er all the earth.

Watch - man, let thy wand'-ring cease; Hie thee to thy qui - et home. Trav'-ler, lo! the Prince of Peace, Lo! the Son of God is come.

7TH P. M. DAMASCUS. 8 lines 7s. N. D. GOULD. From National Church Harmony, by permission. 243

1. Come, and let us sweet-ly join, Christ to praise in hymns di - vine: Give we all, with one ac - cord, Glo - ry to our com-mon Lord:

2. Strive we, in af - fec - tion strive; Let the pu - rer flame re - vive; Such as in the mar - tyrs glow'd, Dy - ing cham-pions for their God:

3. Sing we then in Je - sus' name, Now as yes - ter - day the same; One in eve - ry time and place, Full for all of truth and grace:

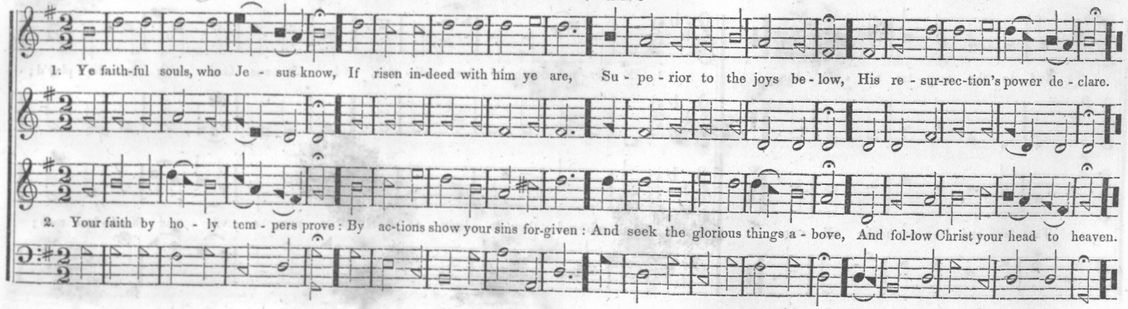
Hands, and hearts, and voi - ces raise; Sing as in the an - cient days; An - te - date the joys a - bove,— Cel - e - brate the feast of love.

We like them may live and love; Call'd we are their joys to prove; Saved with them from fu - ture wrath; Part - ners of like pre - cious faith.

We for Christ, our Mas - ter, stand, Lights in a be - night-ed land: We our dy - ing Lord con - fess; We are Je - sus' wit - ness - es.

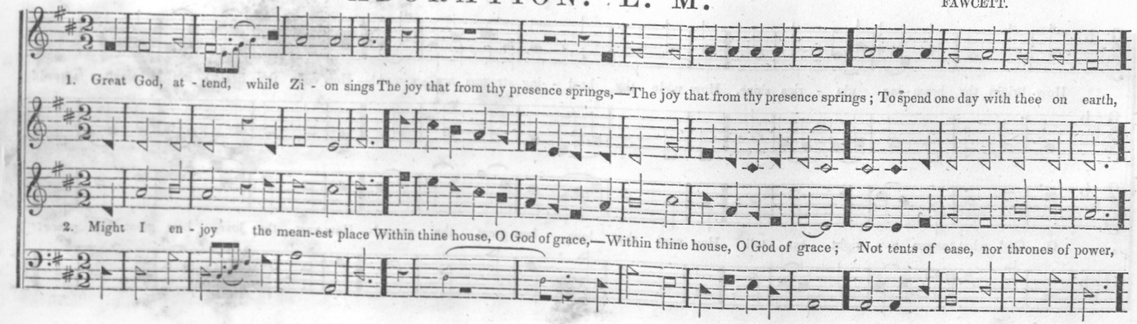
MARTIN. L. M.

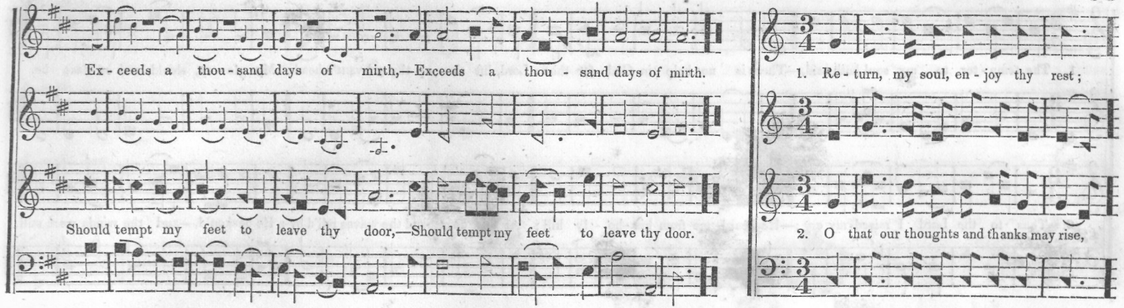
T. MARTIN.

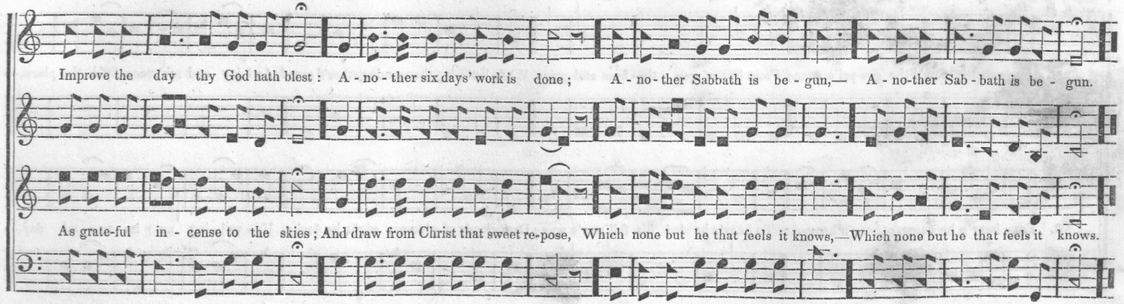


ADORATION. L. M.

FAWCETT.

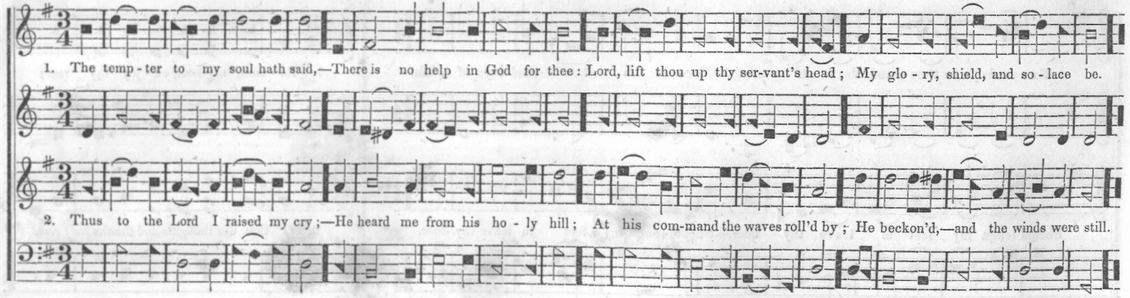






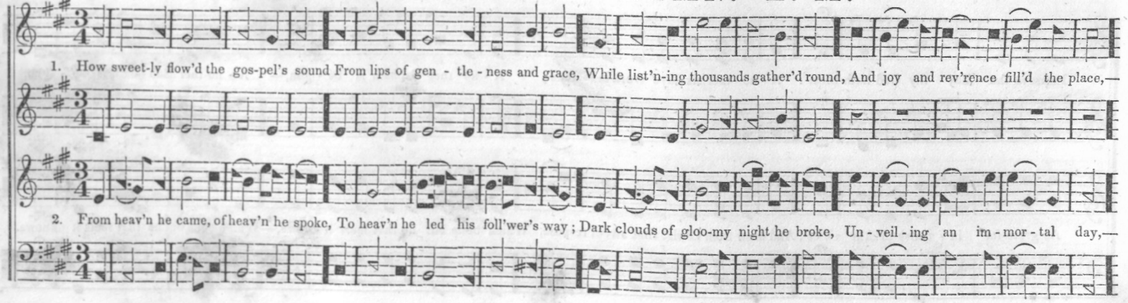
HAVERSTRAW NEW. L. M.

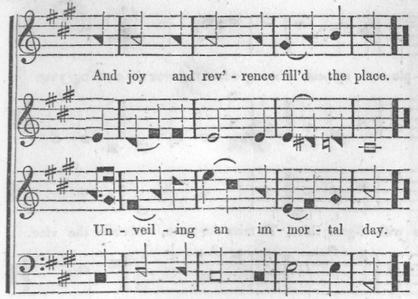
J. HALLOWELL.

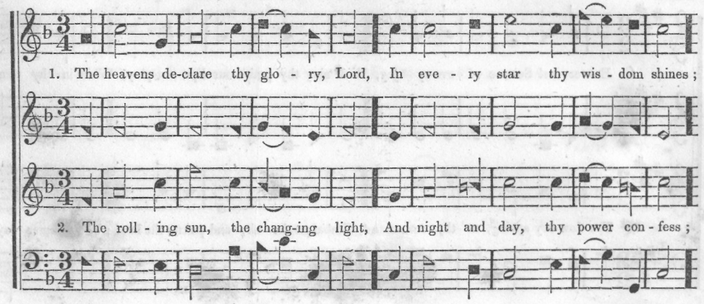


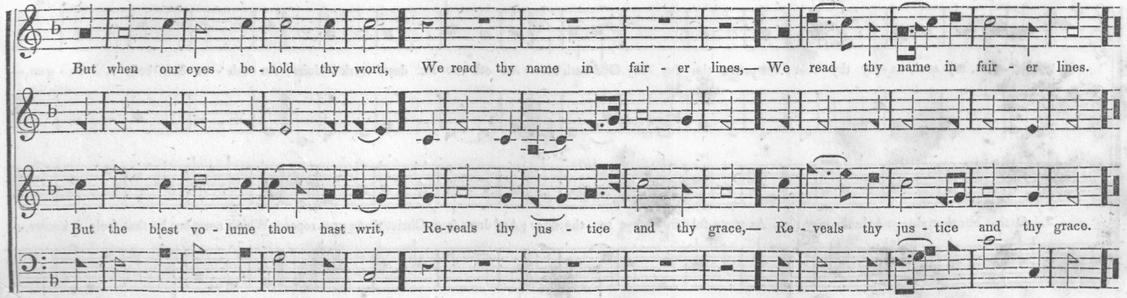
HAYDN'S MORNING HYMN. L. M.

HAYDN.

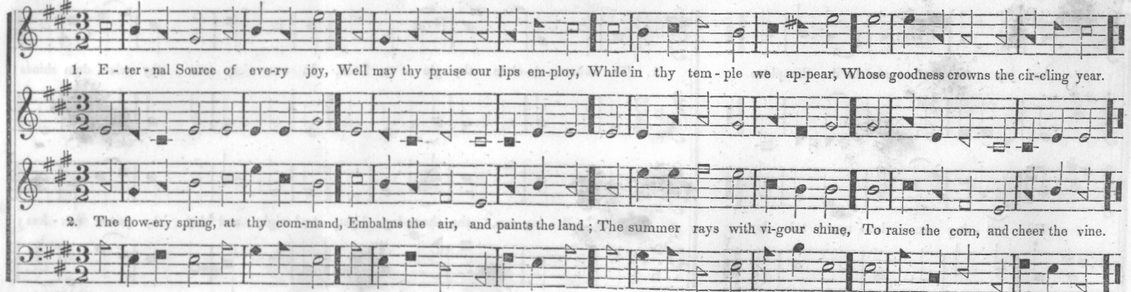






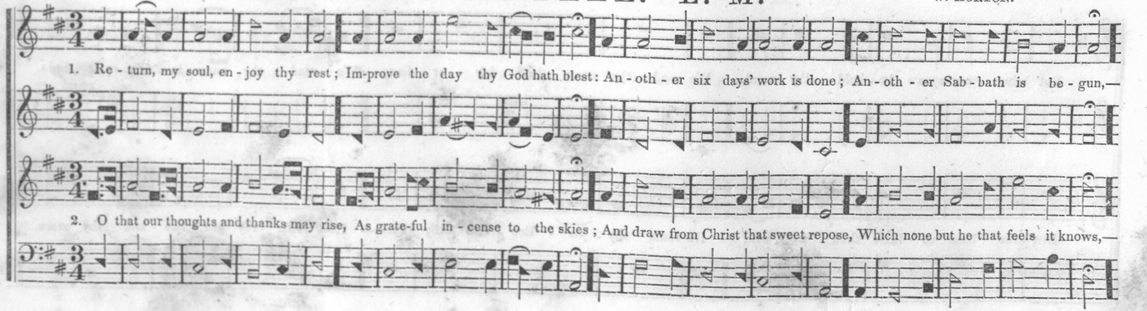


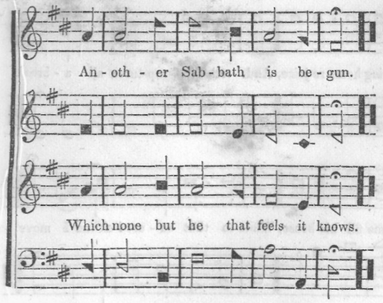
ROCKINGHAM. L. M.



EVENING BELL. L. M.

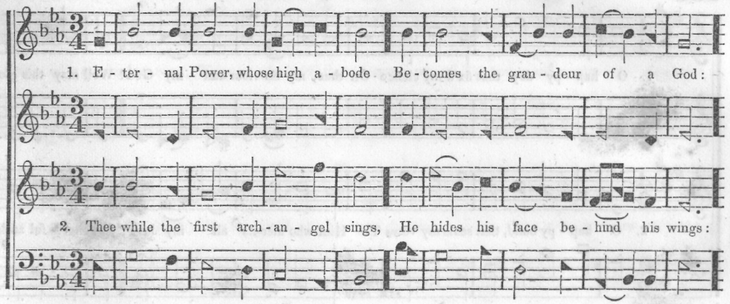
W. HORTON.

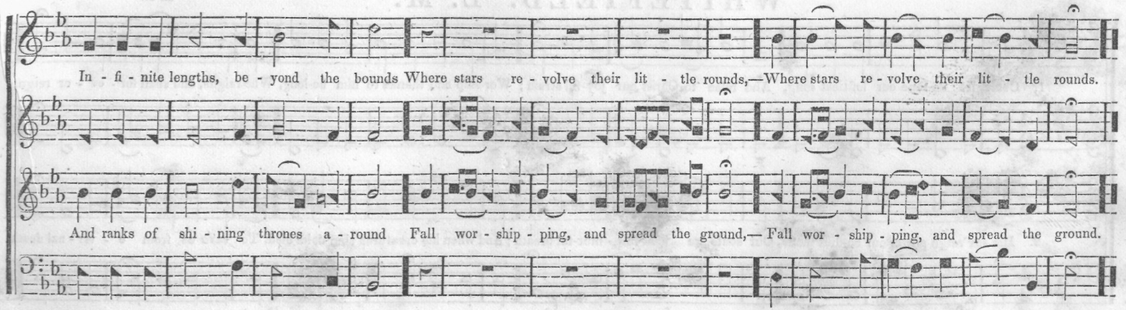




CANADA. L. M.

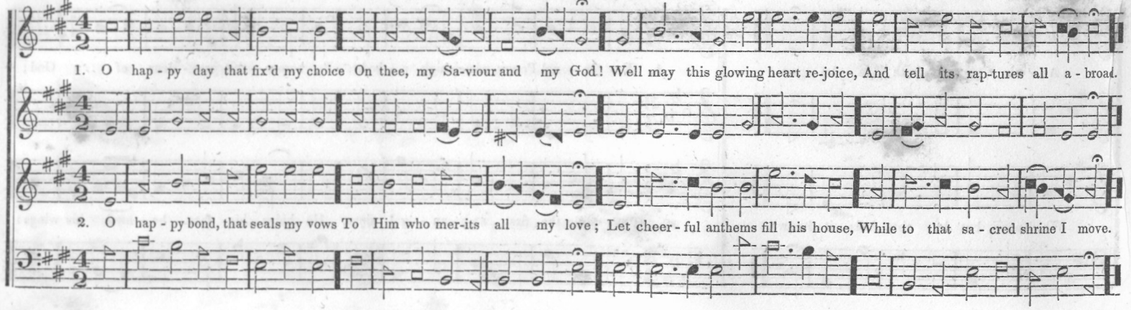
T. CLARK.





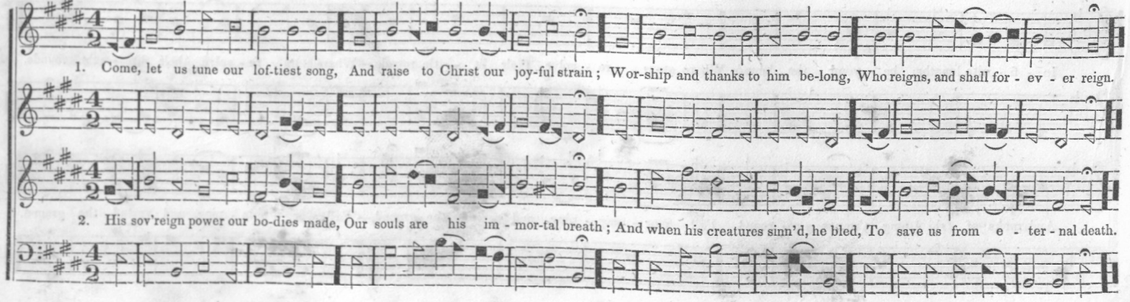
HIGHFIELD. L. M.

R. JACOB.



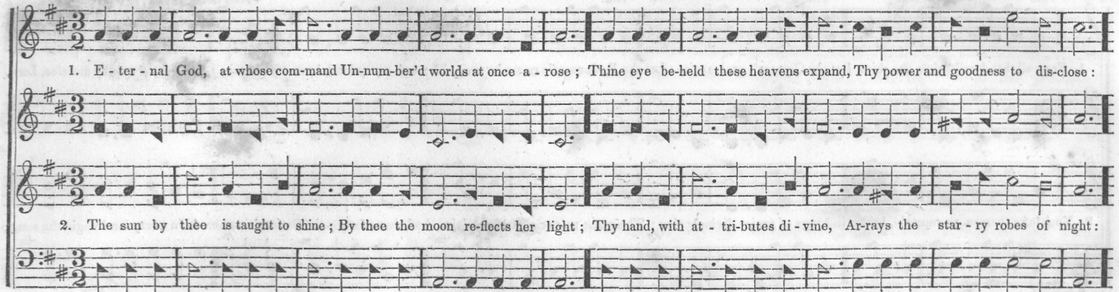
WHITEFIELD. L. M.

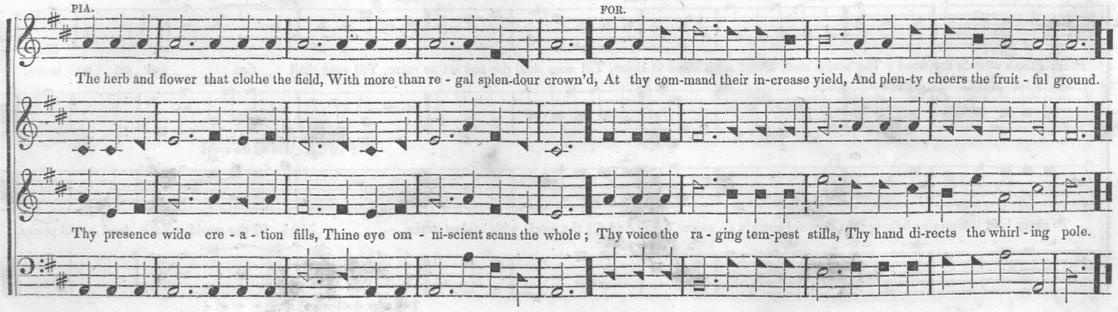
R. N.



NEUGENT. L. M. (DOUBLE.)

D. B. THOMPSON.





EGLON. L. M. (DOUBLE.)

G. F. KÜHLER.

From the B. A. Coll., by permission.

FOR. PIA. FOR.

1. From all that dwell below the skies, Let the Creator's praise arise ; Let the Redeemer's name be sung, Through every land, by every tongue. 2. Eternal are thy mercies, Lord,

3. Your lofty themes, ye mortals, bring, In songs of praise divinely sing ; The great salvation loud proclaim, And shout for joy the Saviour's name. 4. In every land begin the song ;

MEZZO. FOR. CODA. *ff* PIA.

Eternal truth attends thy word ; Thy praise shall sound from shore to shore, Till suns shall rise and set no more, Till suns shall rise and set no more.

Till suns shall, Till suns shall rise
And fill the, And fill the world

To every land the strains belong ; In cheerful sounds all voices raise, And fill the world with loudest praise,— And fill the world with loud - est praise.

Till suns shall rise,
And fill the world - - - - - -

CLAYTON. L. M. (DOUBLE.)

L. THOMPSON.

1. The spa-cious firm - a - ment on high, With all the blue e - the-real sky, And spangled heavens, (a shi-ning frame,) Their great O - ri - gi - nal pro-claim :

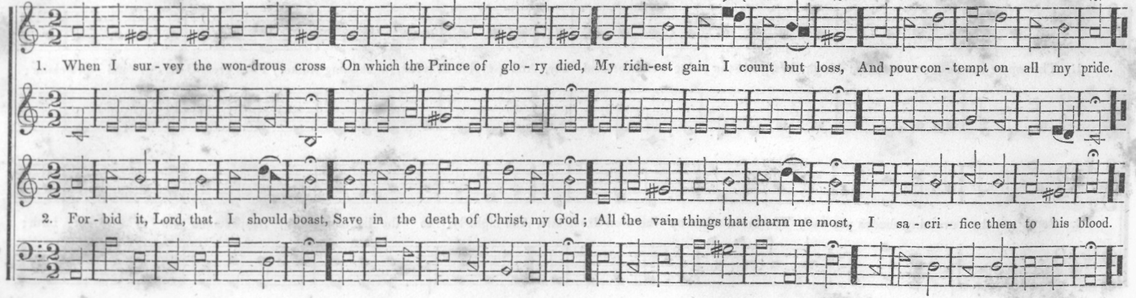
2. Soon as the eve-ning shades pre-vail, The moon takes up the won-drous tale, And night-ly, to the list'-ning earth, Re-peats the sto - ry of her birth ;

The 'un-wearied sun, from day to day, Doth his Cre - a - tor's power dis-play, And pub-lish - es to eve - ry land The work of an Al - migh-ty hand.

While all the stars that round her burn, And all the pla - nets in their turn, Con-firm the ti - dings as they roll, And spread the truth from pole to pole.

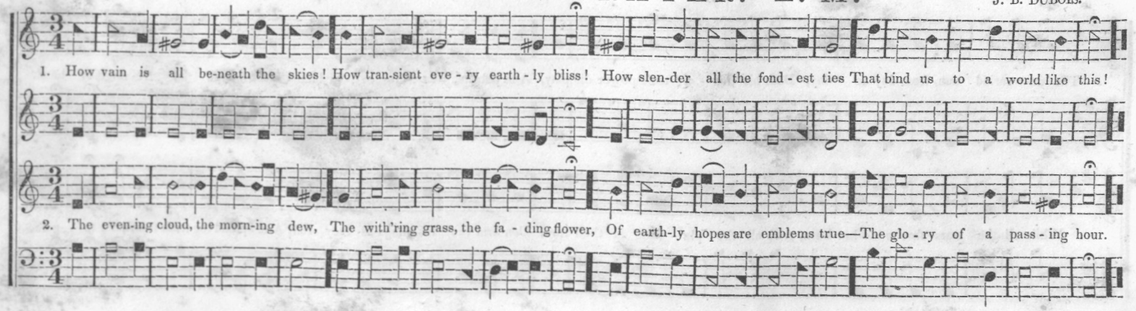
GETHSEMANE. L. M.

GEO. HIGGINS.

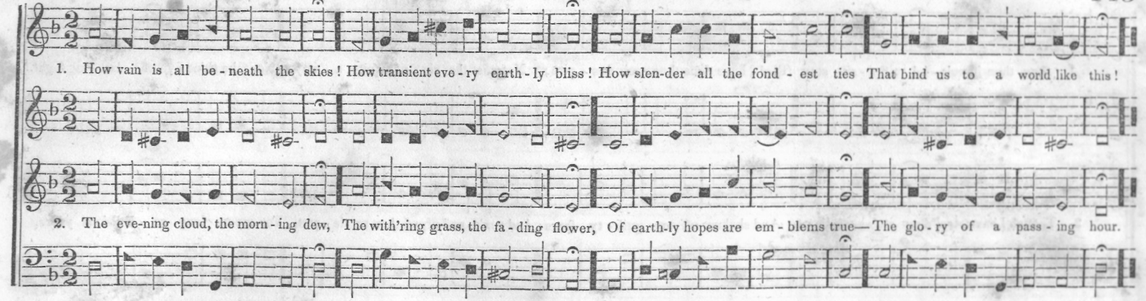


MOURNER'S PRAYER. L. M.

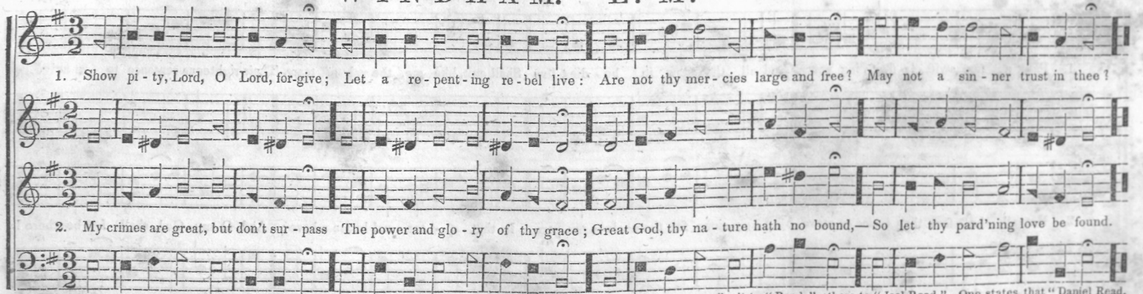
J. B. DUBOIS.



PAYSON. L. M.



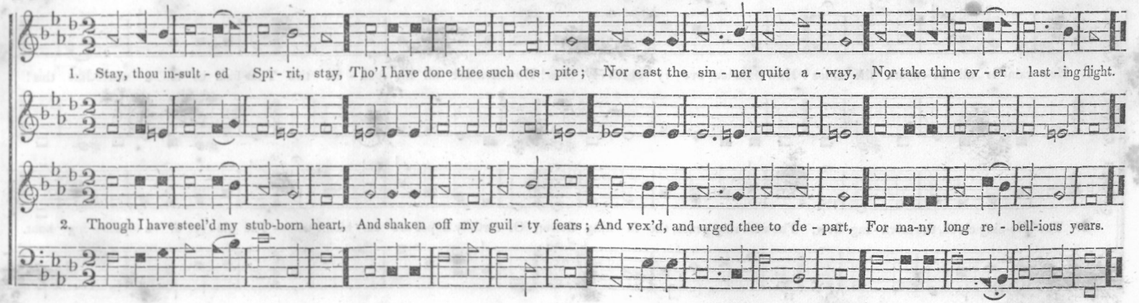
WINDHAM.* L. M.



* Among compilers there exists a difference of opinion in regard to the real author of this old favourite choral. Many ascribe it to "Read;" others to "Joel Read." One states that "Daniel Read, late of New Haven, Ct.," wrote it; and another introduces it thus:—"Sub: A German Choral, by M. Luther—arranged by Read."

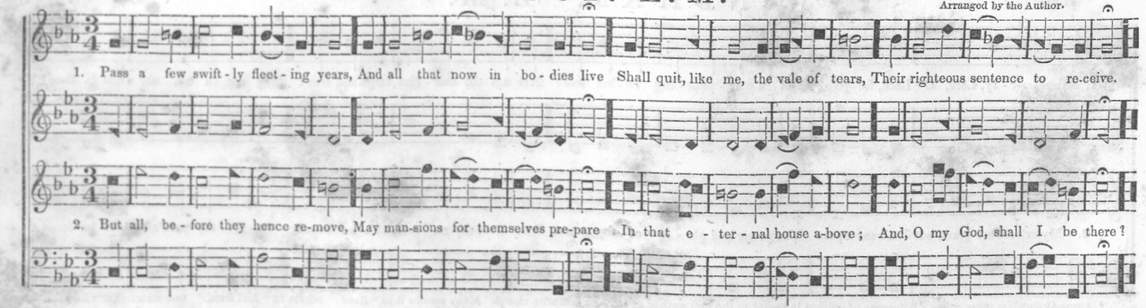
FIELD. L. M.

L. THOMPSON.



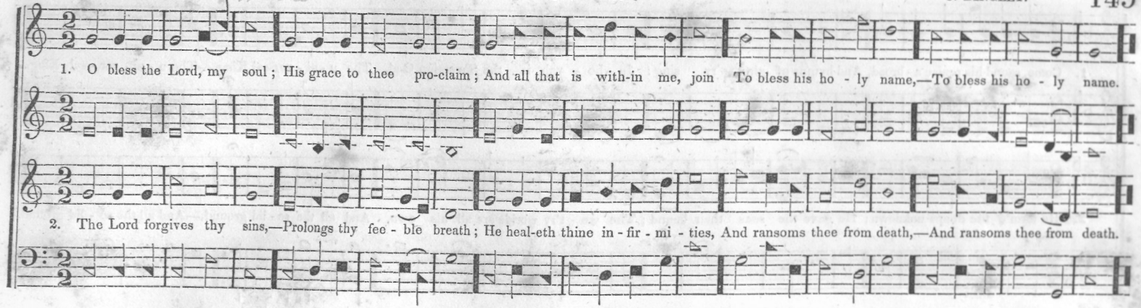
NORWOOD. L. M.

W. J. WETMORE, M.D.
Arranged by the Author.



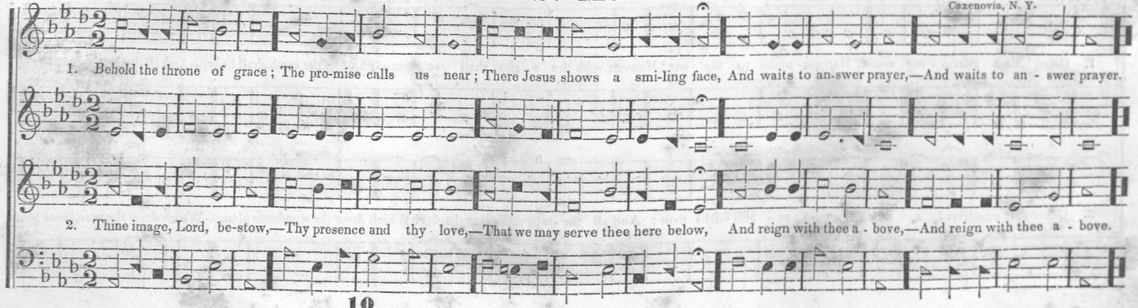
SCOTT. S. M.

C. DINGLEY.



FISKE. S. M.

S. D. REDFIELD.
Cazenovia, N. Y.



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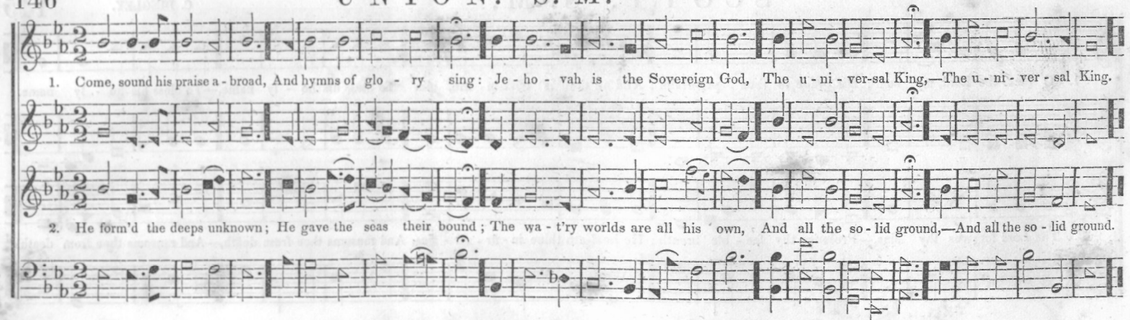
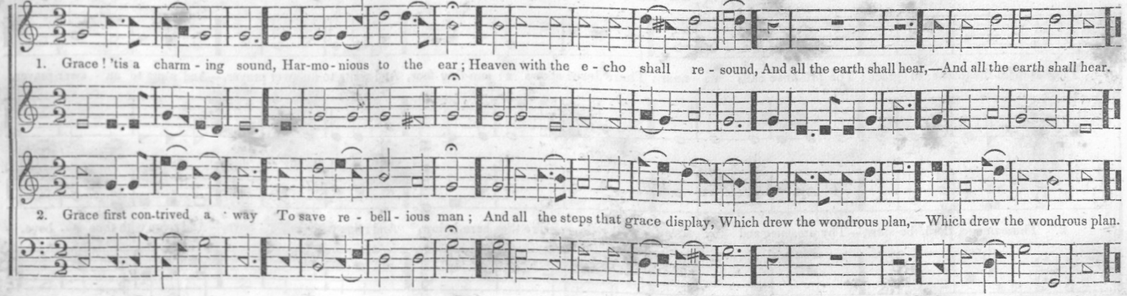
B. JACOB.



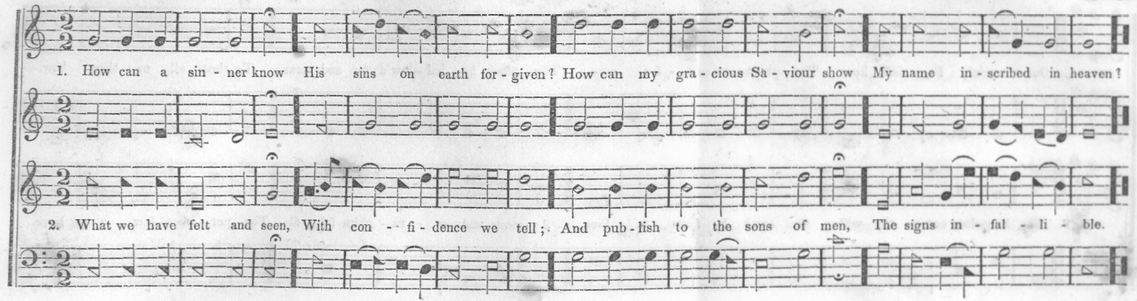
BLOOMFIELD. S. M.

C. DINGLEY.



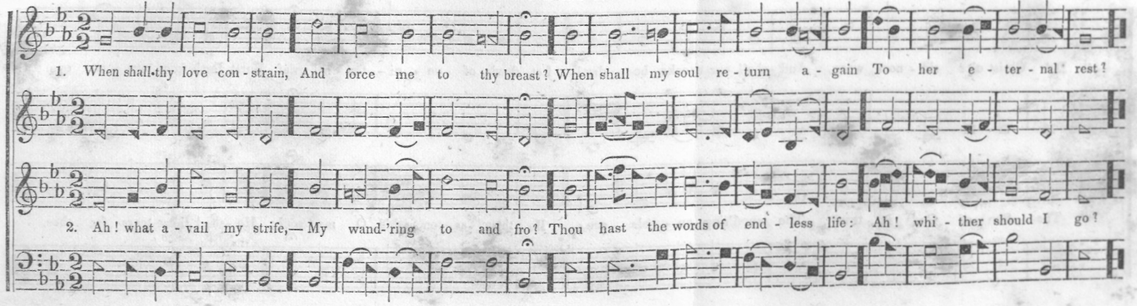
EBDON. S. M.

LORD EBDON.



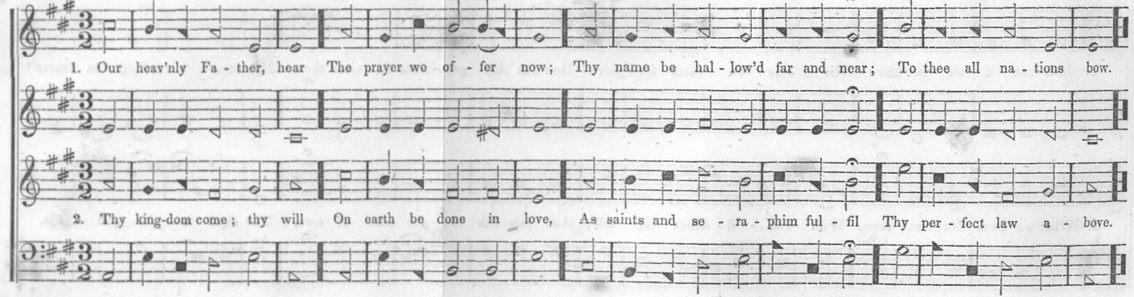
WATCHMAN. S. M.

LEACH.



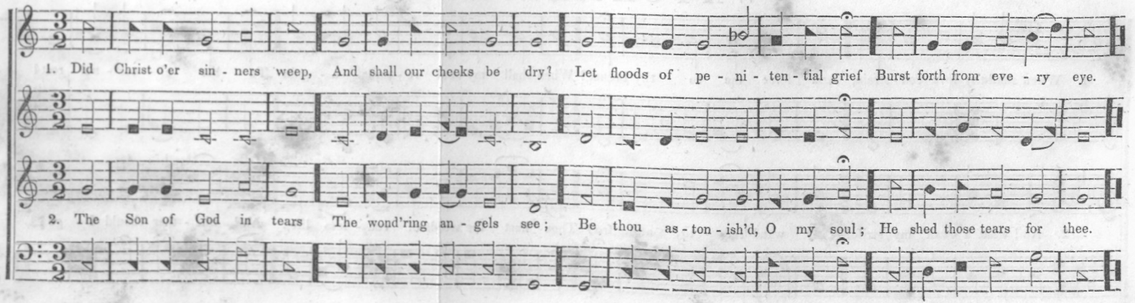
BERTINE. S. M.

ASAHEL ABBOT.



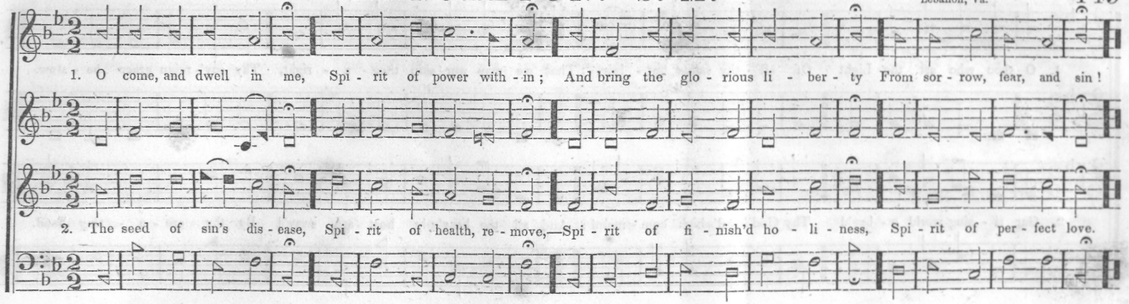
WETMORE. S. M.

L. THOMPSON.



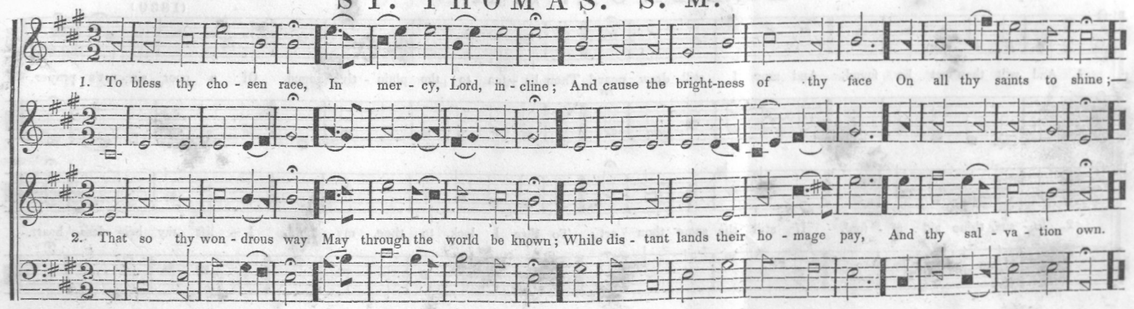
CARROLLTON. S. M.

J. P. CARROLL.
Lebanon, Va.



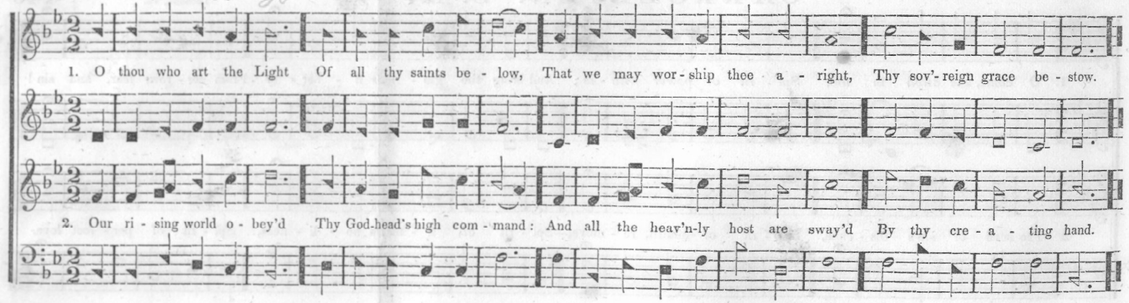
ST. THOMAS. S. M.

A. WILLIAMS.



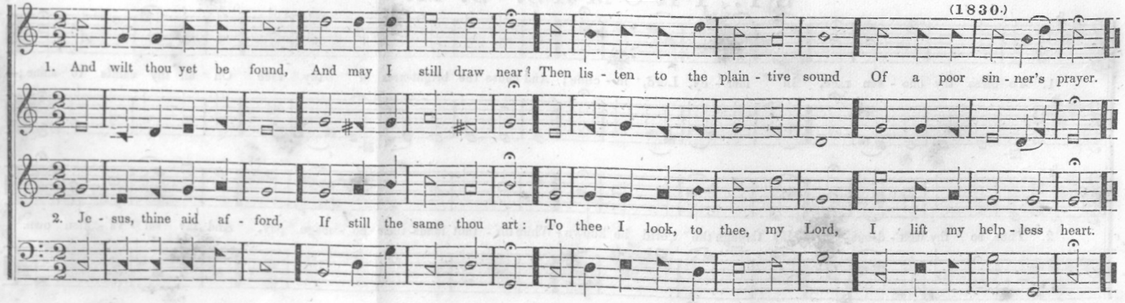
LIGHT. S. M.

T. HASTINGS.



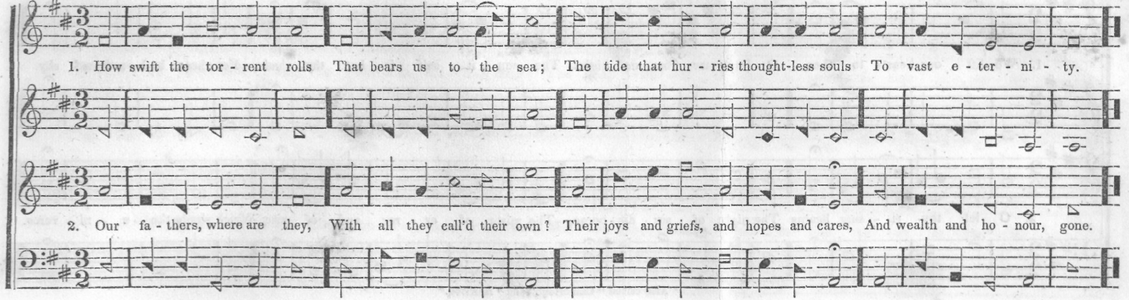
LEBANON. S. M.

D. DUTTON.
(1830.)



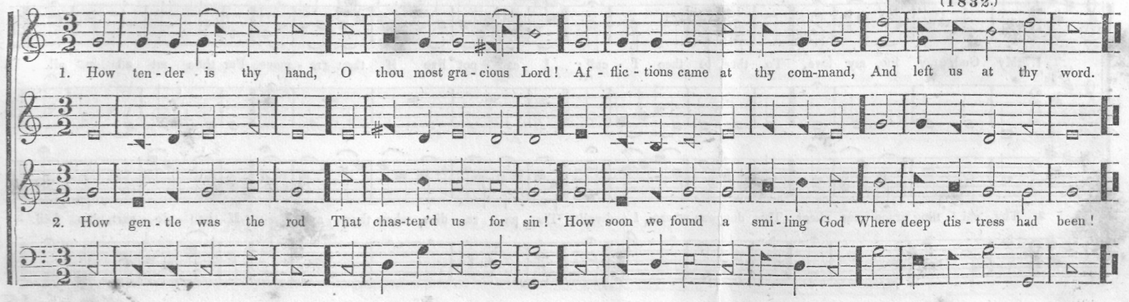
PIERSON. S. M.

D. E. JONES.



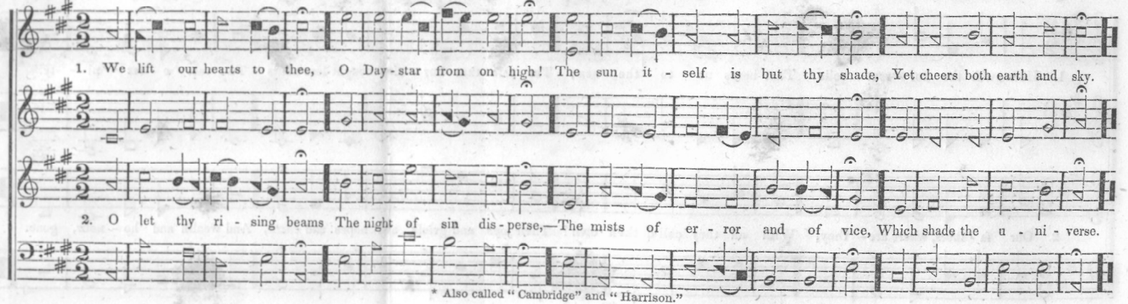
BOYLSTON. S. M.

L. MASON.
(1832.)



ATHOL.* S. M.

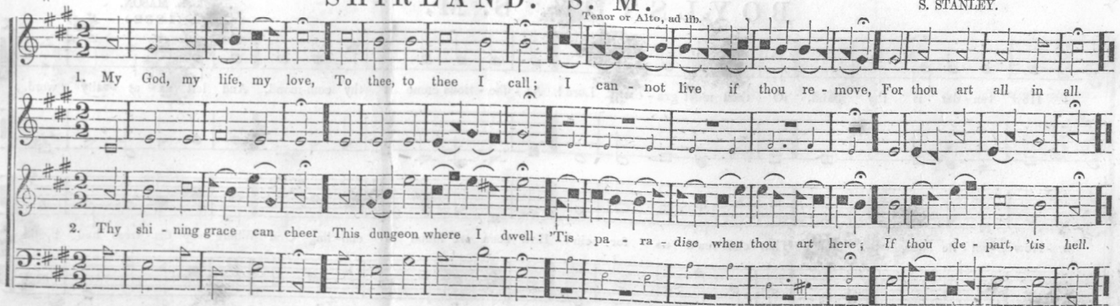
REV. R. HARRISON.



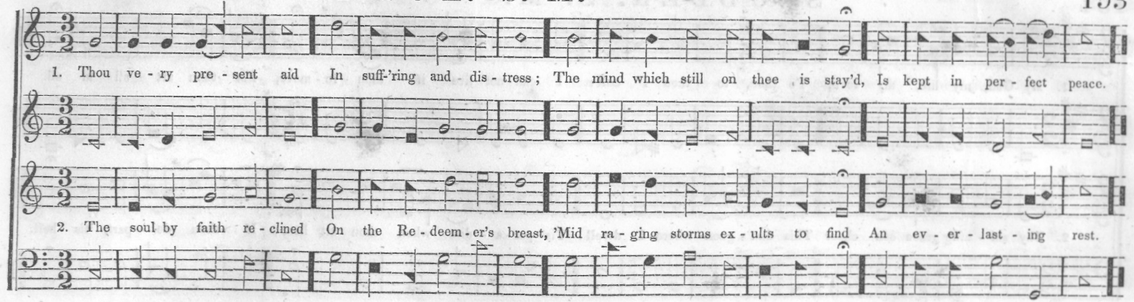
* Also called "Cambridge" and "Harrison."

SHIRLAND. S. M.

S. STANLEY.

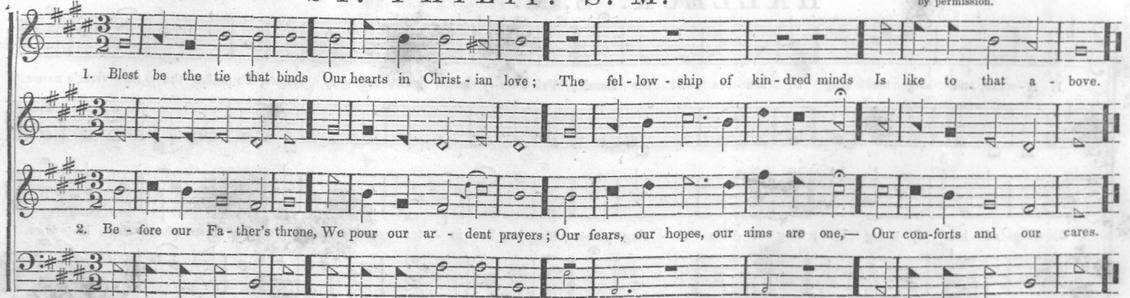


PEACE. S. M.



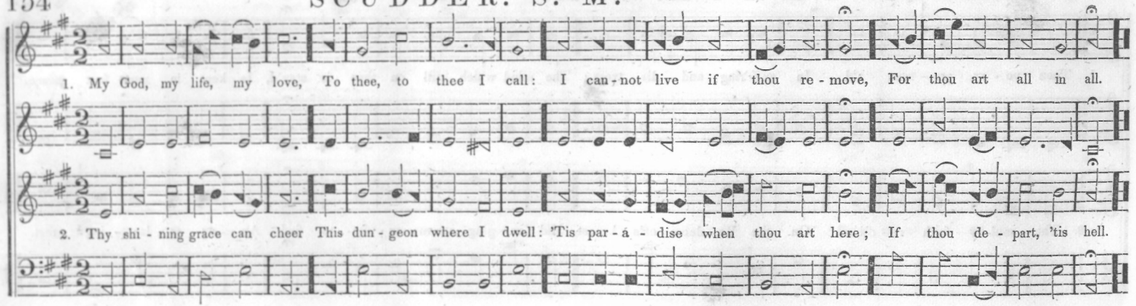
ST. PHILIP. S. M.

From the Sacred Choir, by permission.



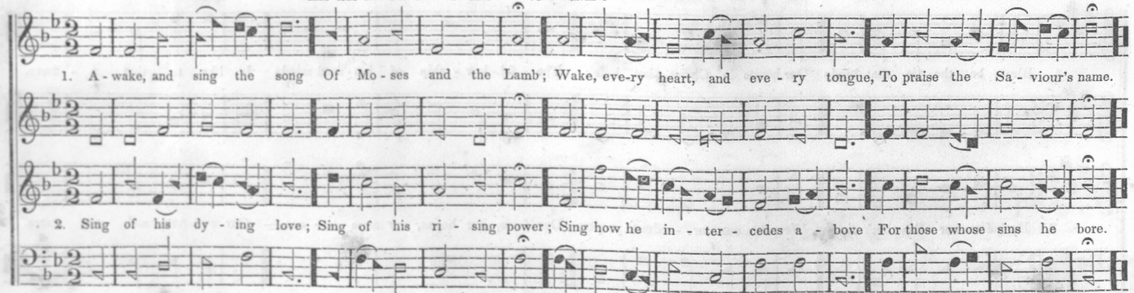
SCUDDER. S. M.

R. N.



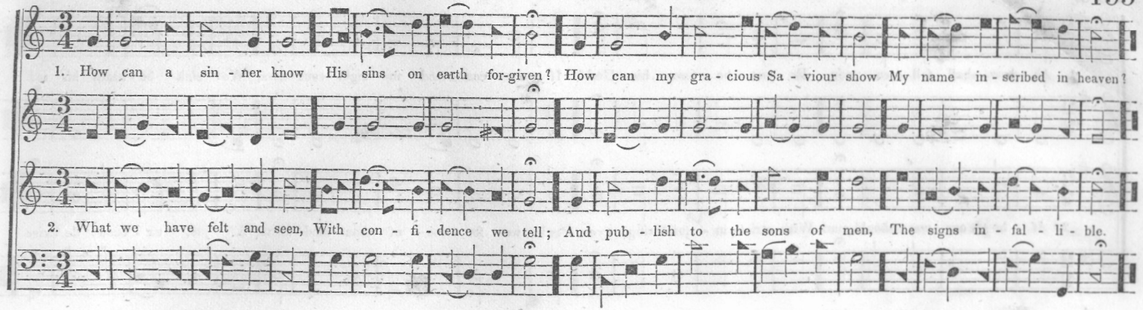
HALLECK. S. M.

A. B. CLARKE.



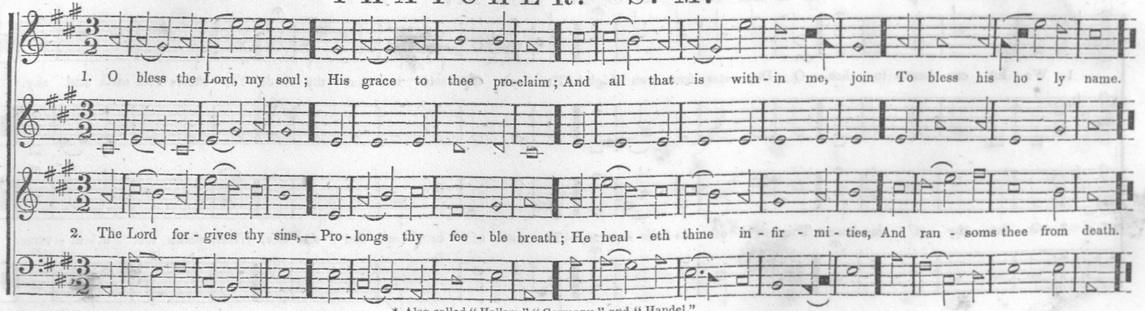
OXFORD. S. M.

DR. NARES.



THATCHER.* S. M.

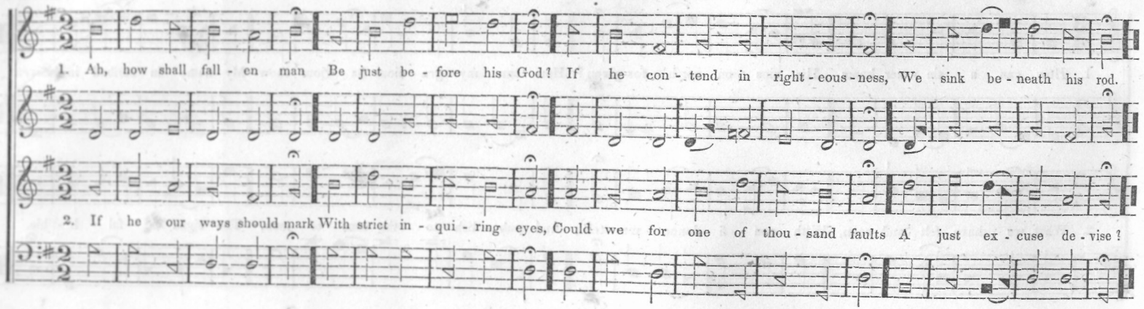
HANDEL.



* Also called "Hallam," "Germany," and "Handel."

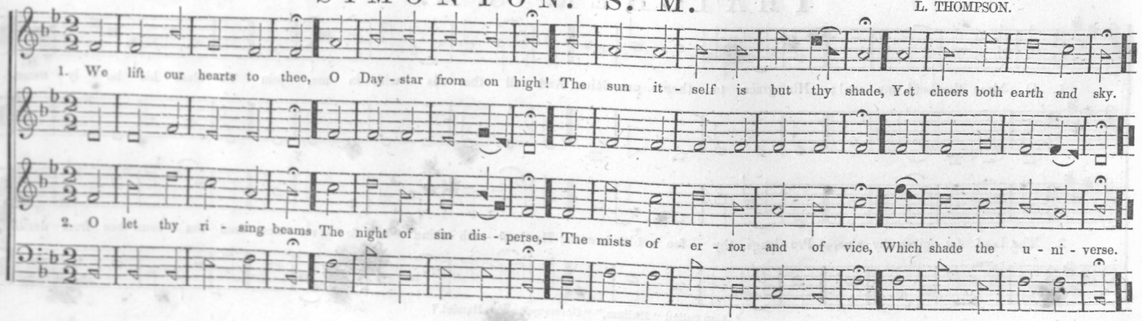
LOWNDES. S. M.

T. S. WETMORE, M. D.



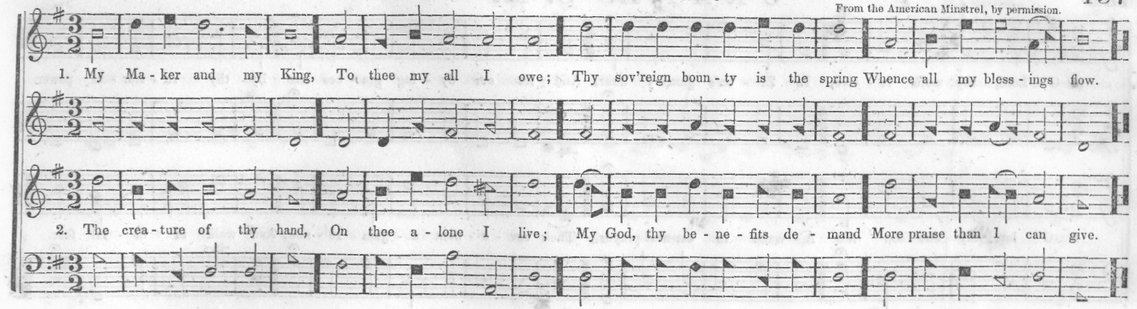
SIMONTON. S. M.

L. THOMPSON.



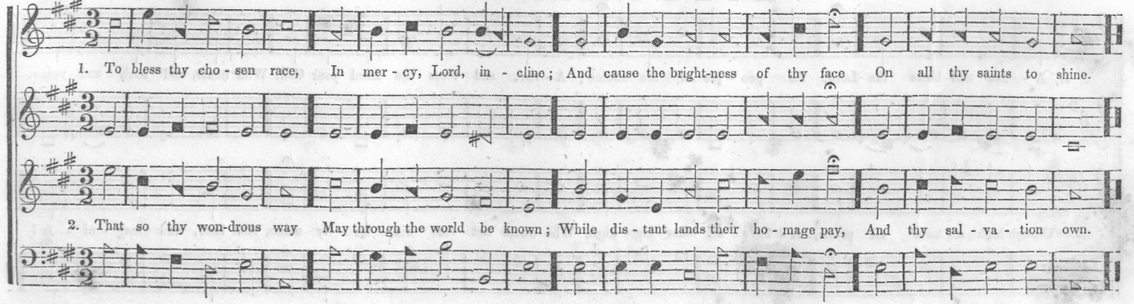
PREPARATION. S. M.

GEORGE ANDREWS.
From the American Minstrel, by permission.



PENTONVILLE. S. M.

LINLEY.



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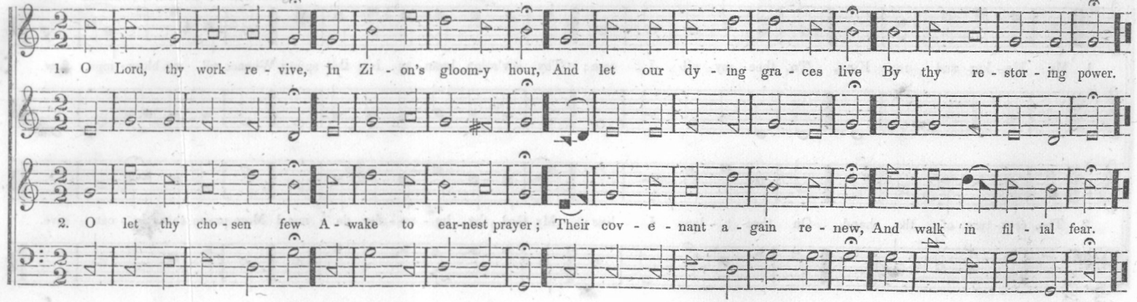

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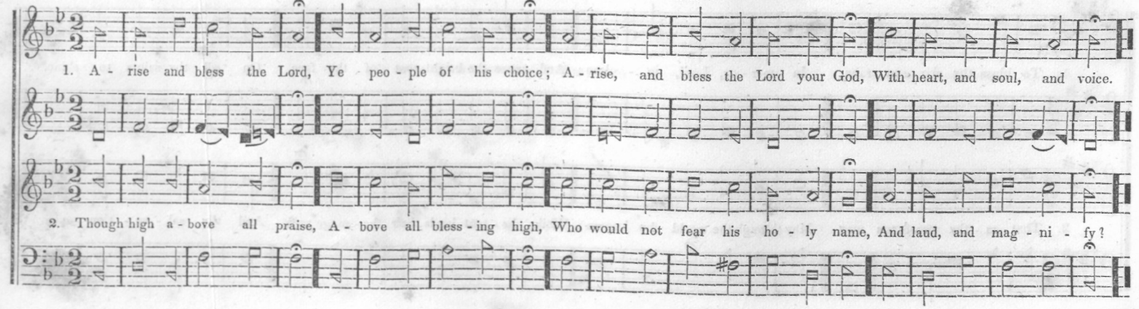
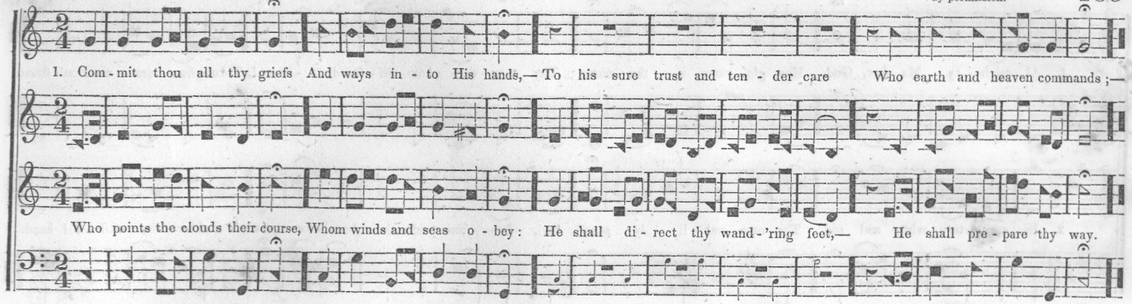


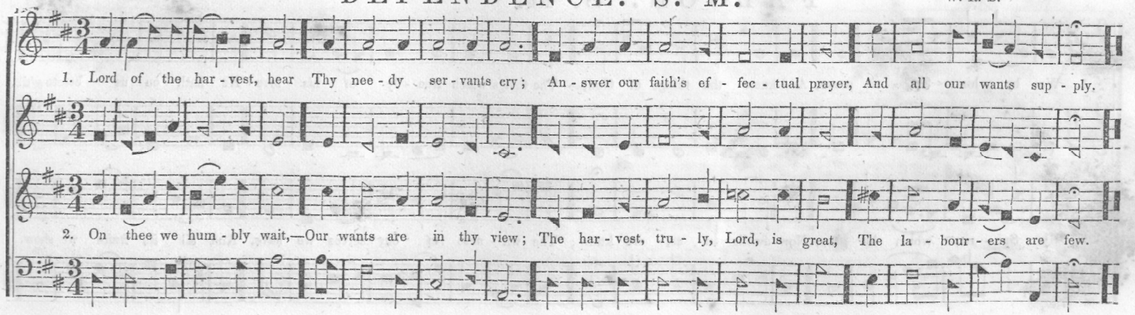
TROAS. S. M.

From the B. A. Coll., by permission.



DEPENDENCE. S. M.

W. R. D.



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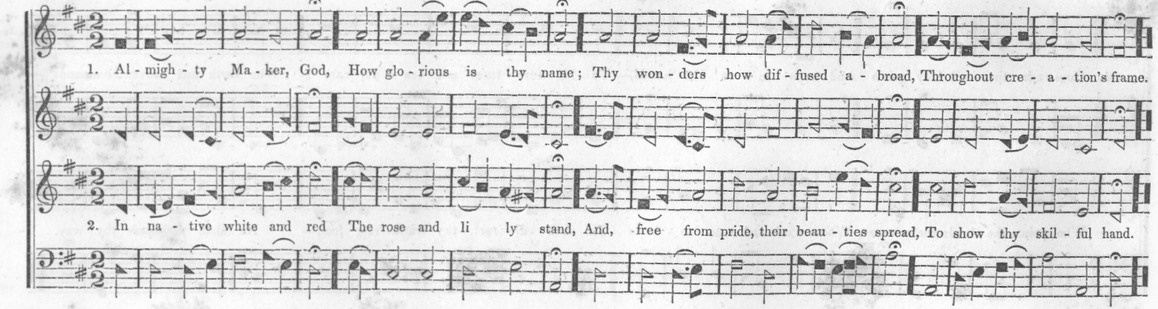
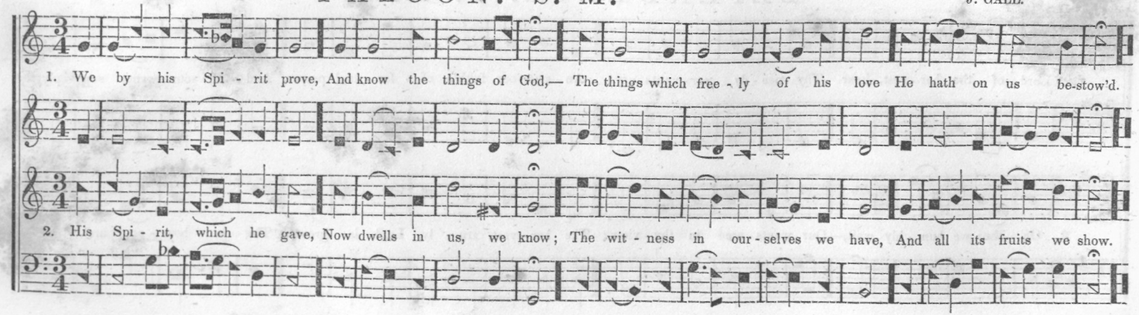
HARWOOD.



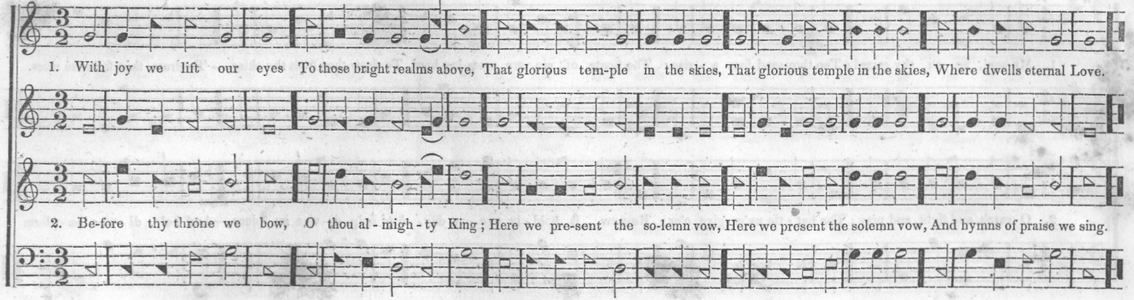
FALOON. S. M.

J. GALL.



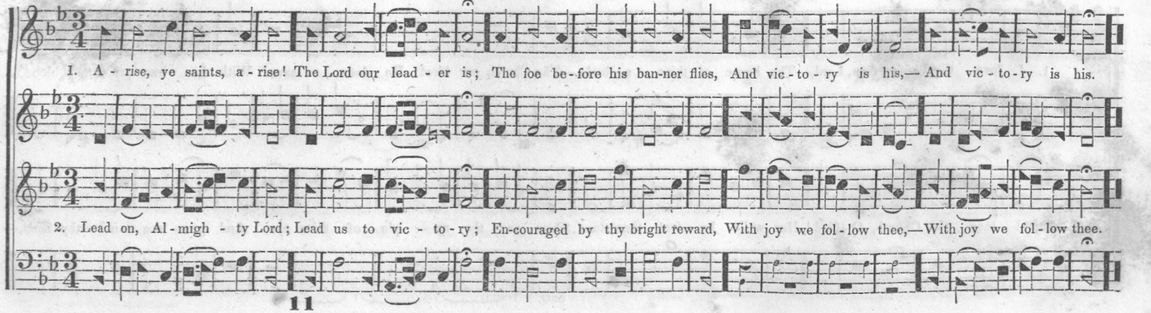
LEAVITT. S. M.

D. B. THOMPSON.



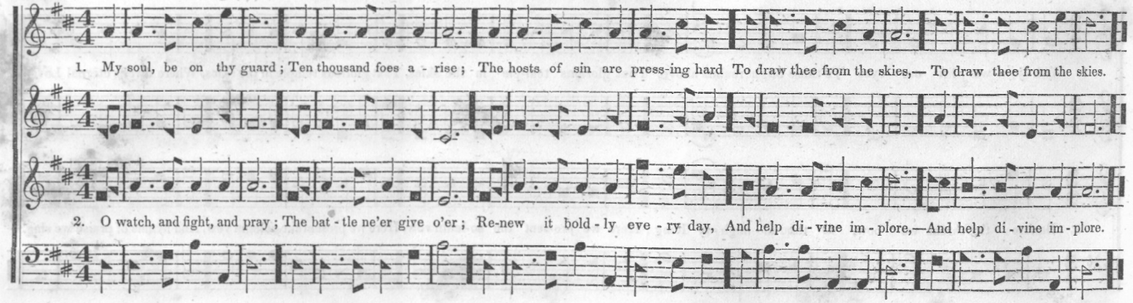
FROOME. S. M.

J. HUSBAND.



BERRY. S. M.

L. THOMPSON.



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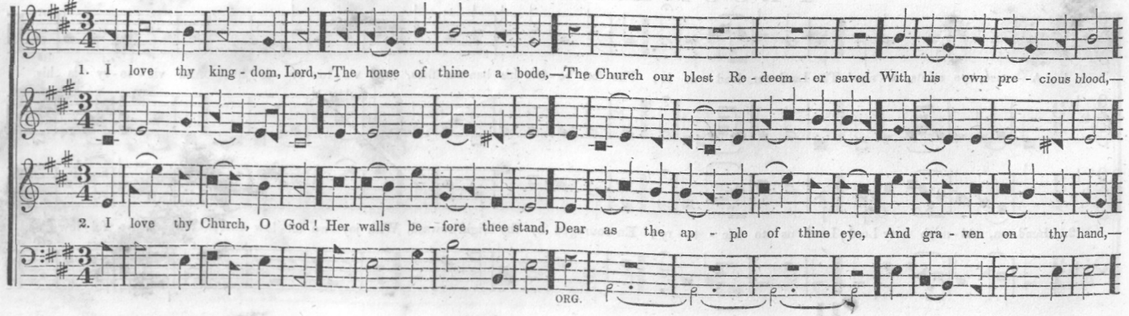

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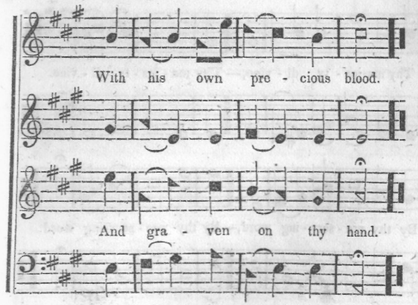
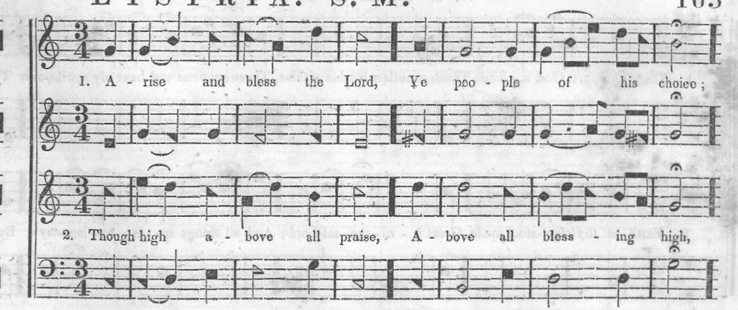
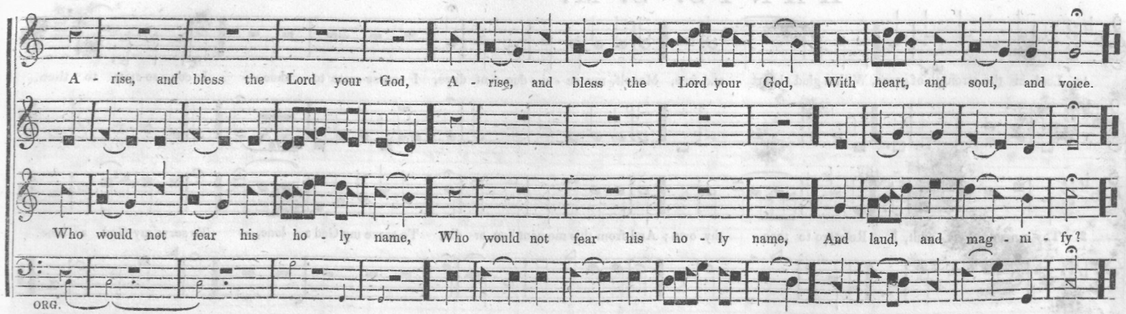
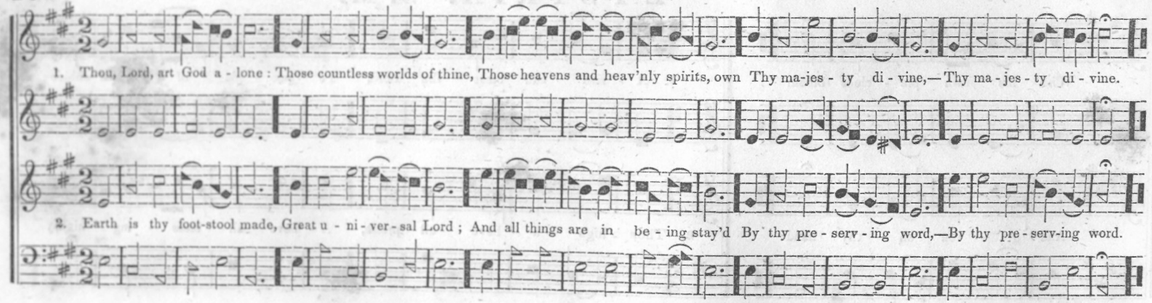


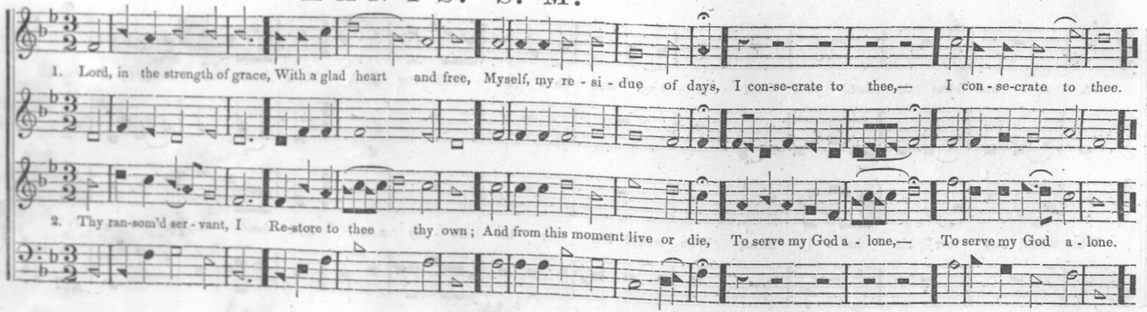




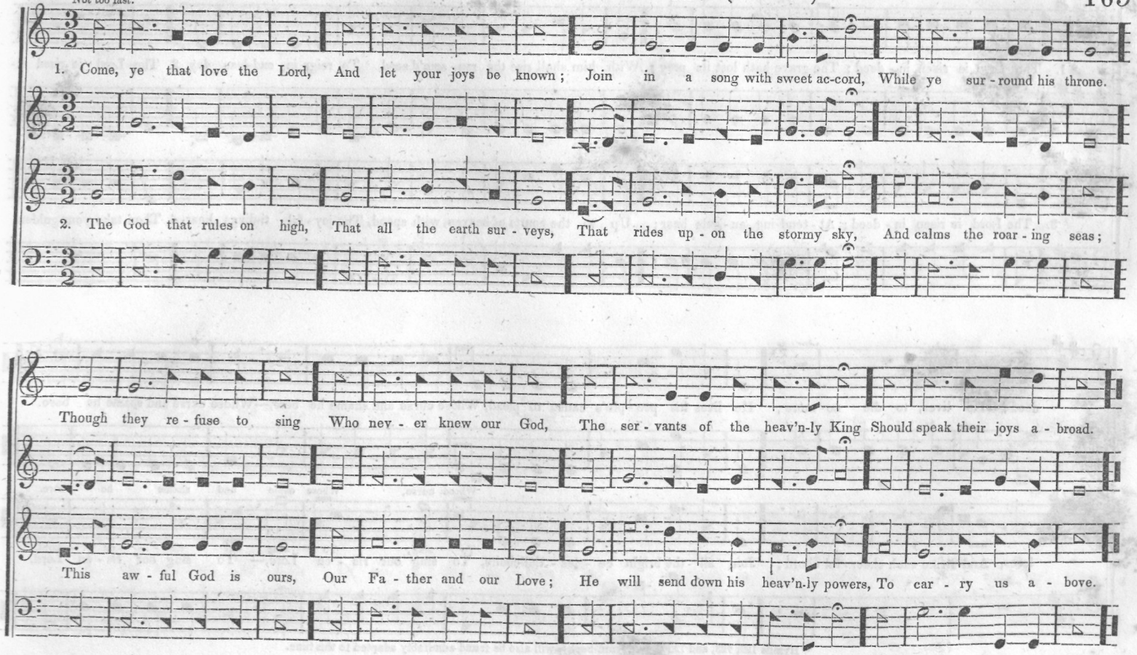
PRESCOTT. S. M.



HANTS. S. M.

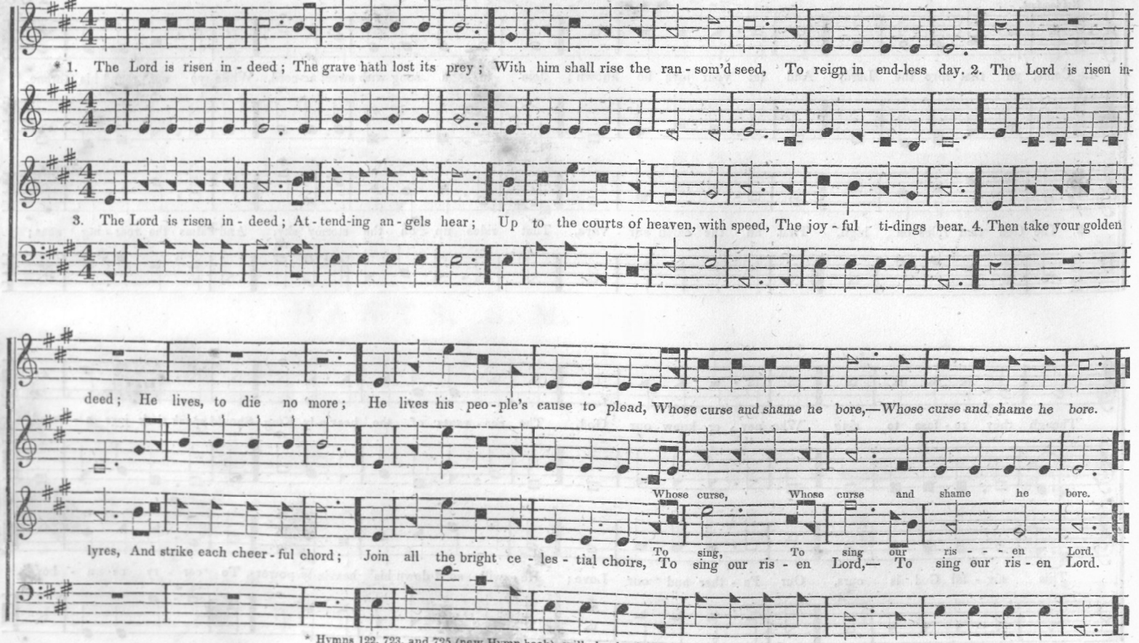


LIBANEAU. S. M. (DOUBLE.)



RESURRECTION. S. M. (DOUBLE.)

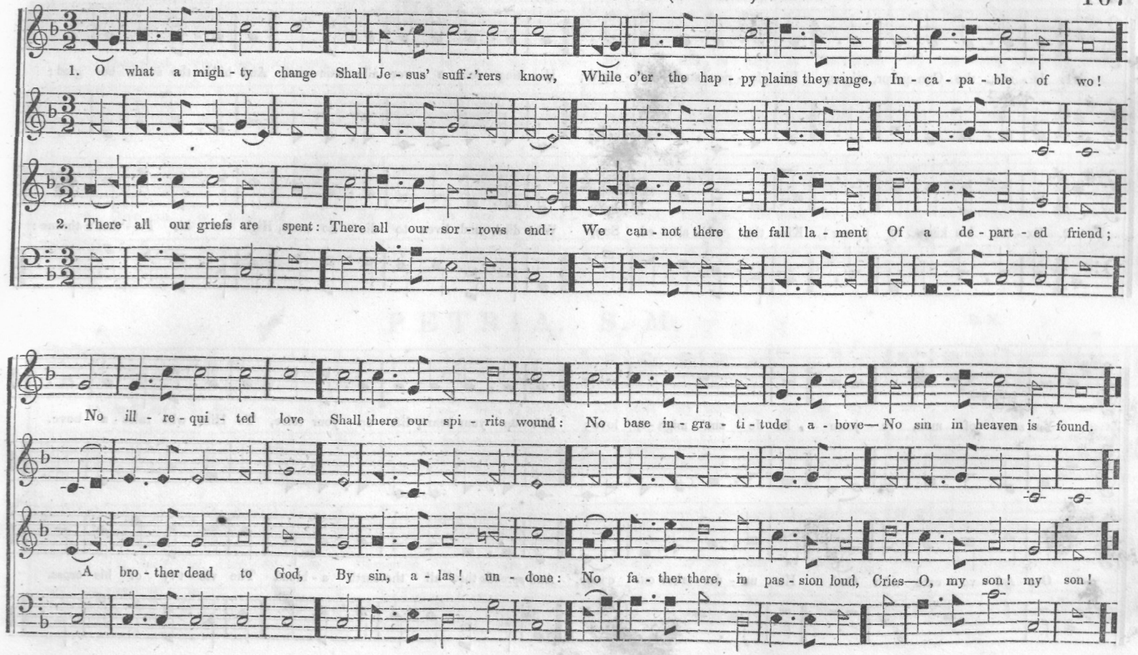
HAYDN.



* Hymns 122, 723, and 725 (new Hymn-book), will also be found admirably adapted to this tune.

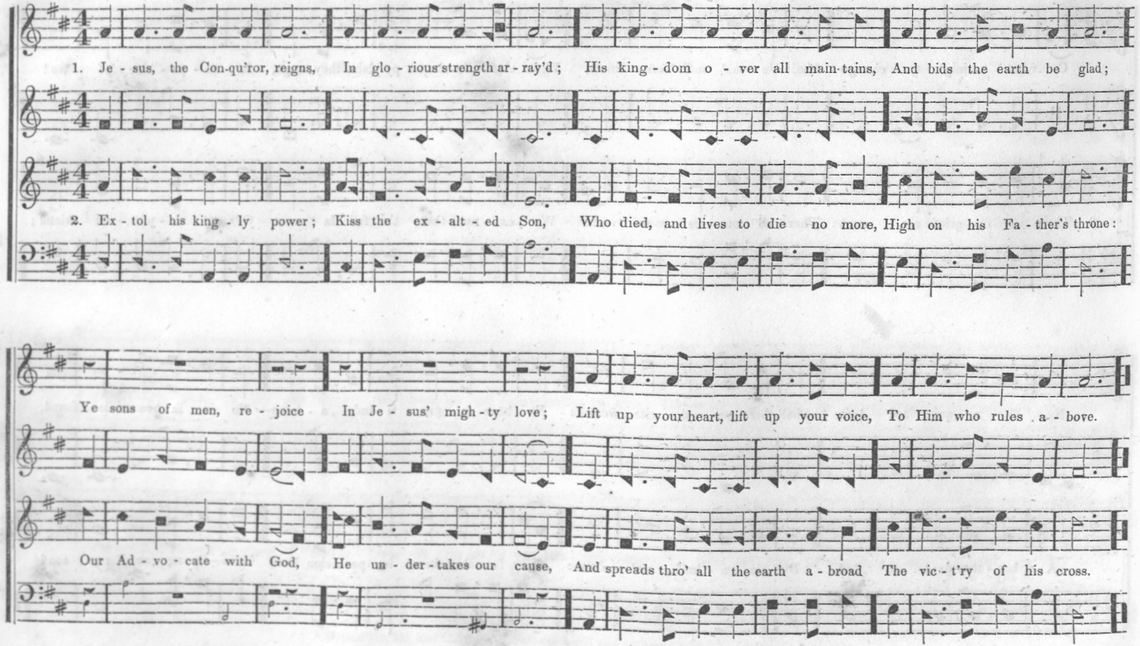
PEARSALL. S. M. (DOUBLE.)

R. N.



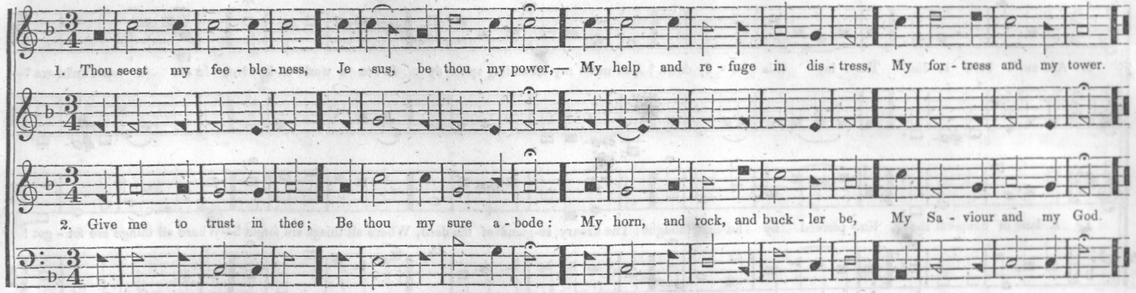
BROWNE. S. M. (DOUBLE.)

From the Modern Harp, by permission.



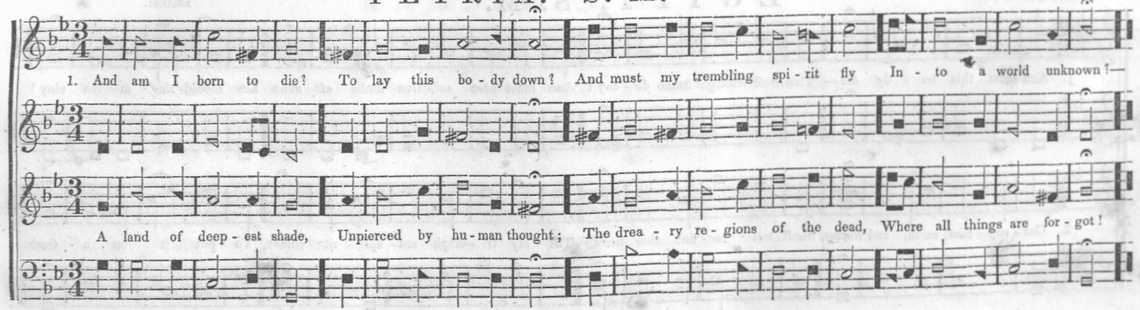
MUSA. S. M.

R. W. THOMAS. Charlestown, Md.



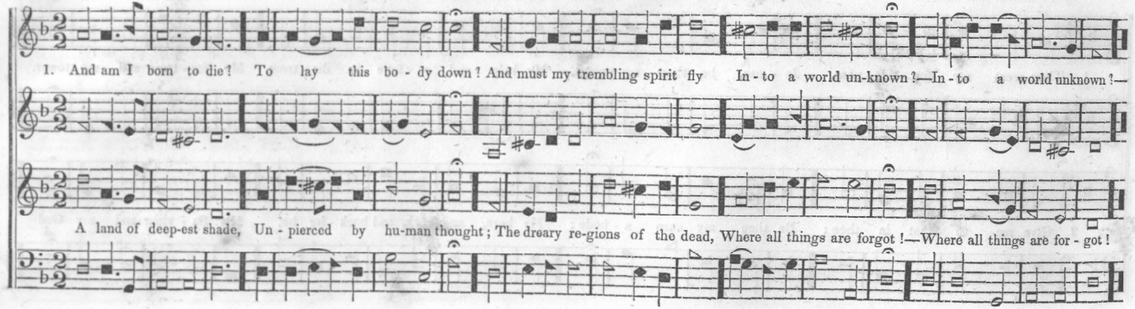
PETRIA. S. M.

R. N.



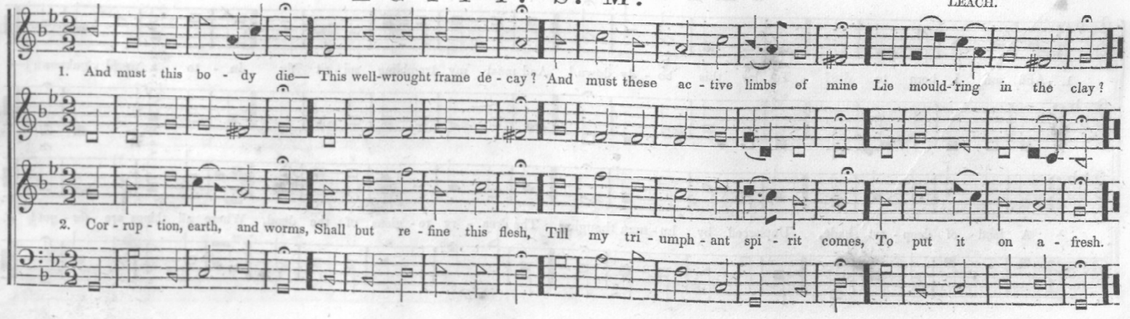
PRISCILLA. S. M.

REV. G. COLES.



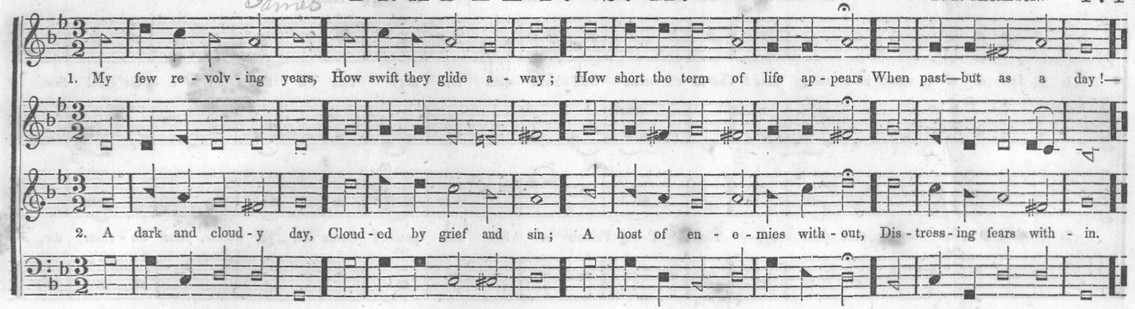
EGYPT. S. M.

LEACH.



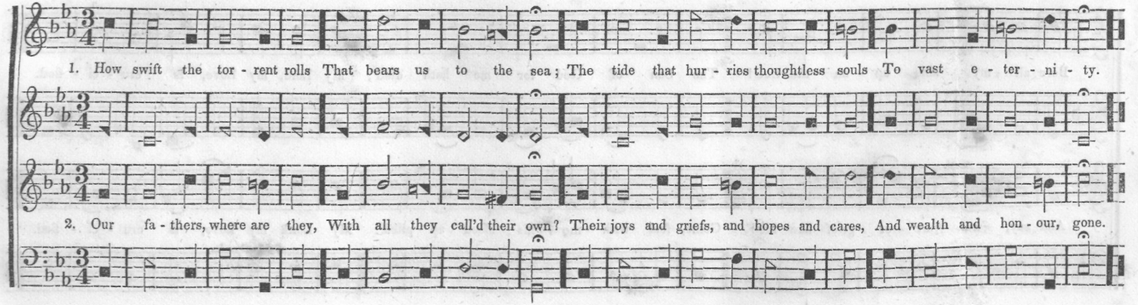
BRADLEY. S. M.

D. B. THOMPSON.

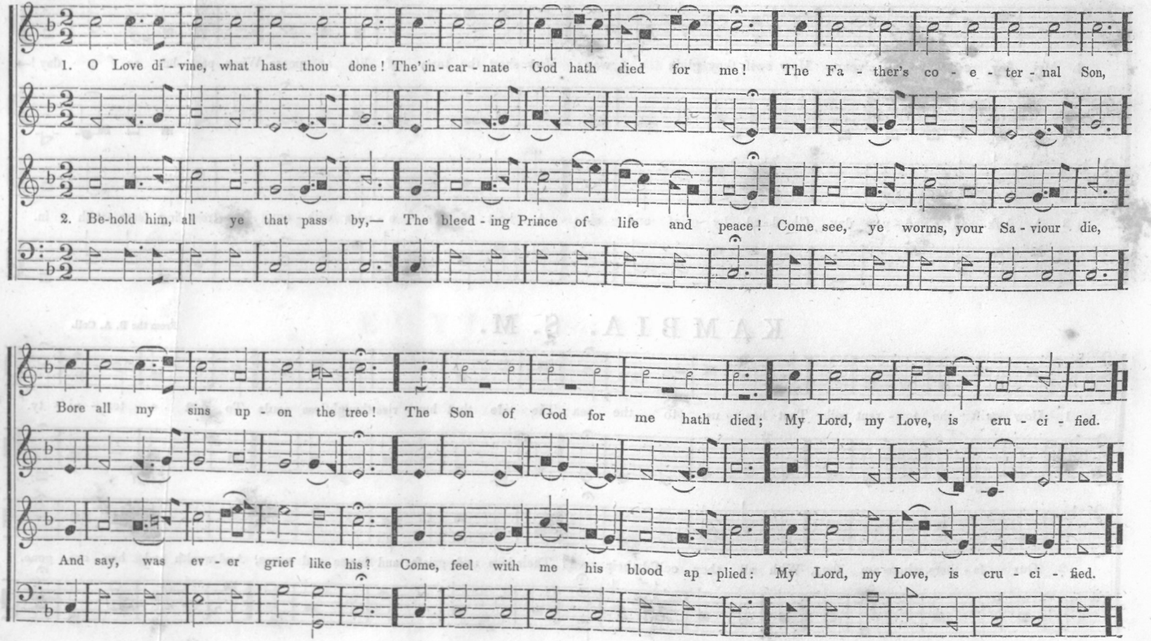


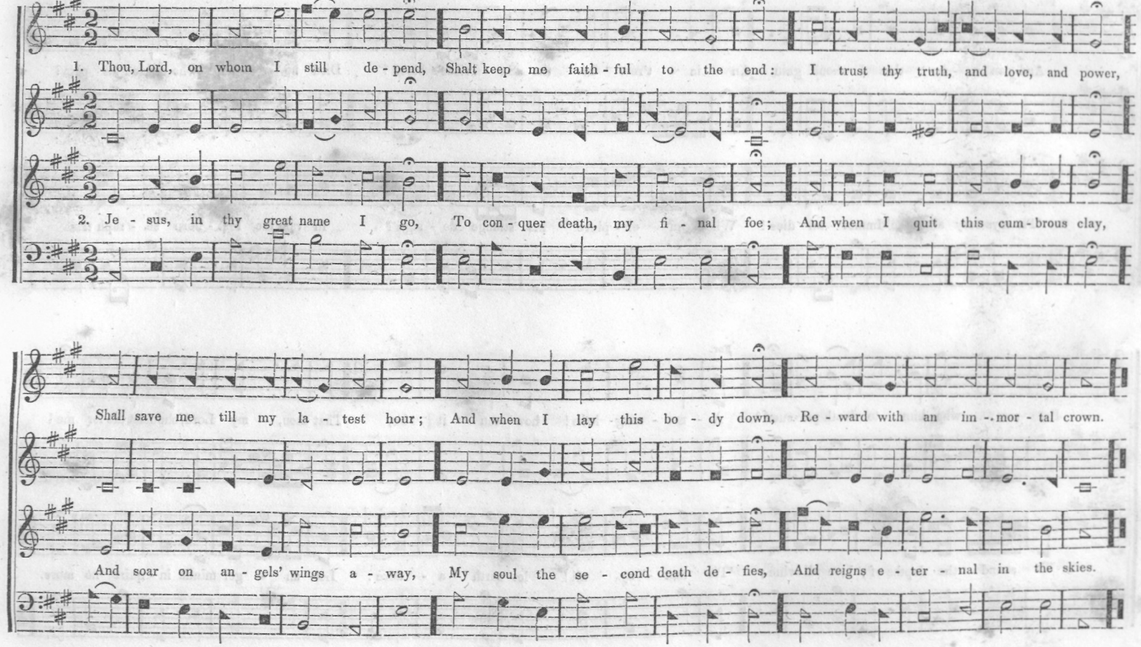
KAMBIA. S. M.

From the B. A. Coll.



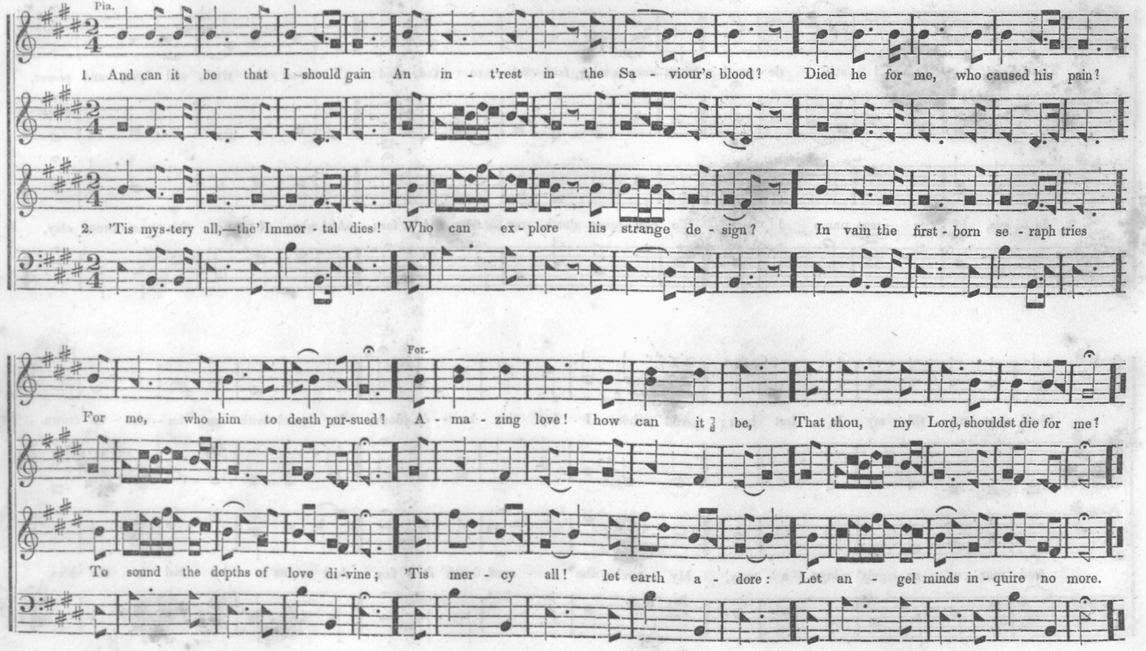
1st P. M. New. BRIGHTON. 6 lines 8s, or L. M. 6 lines.



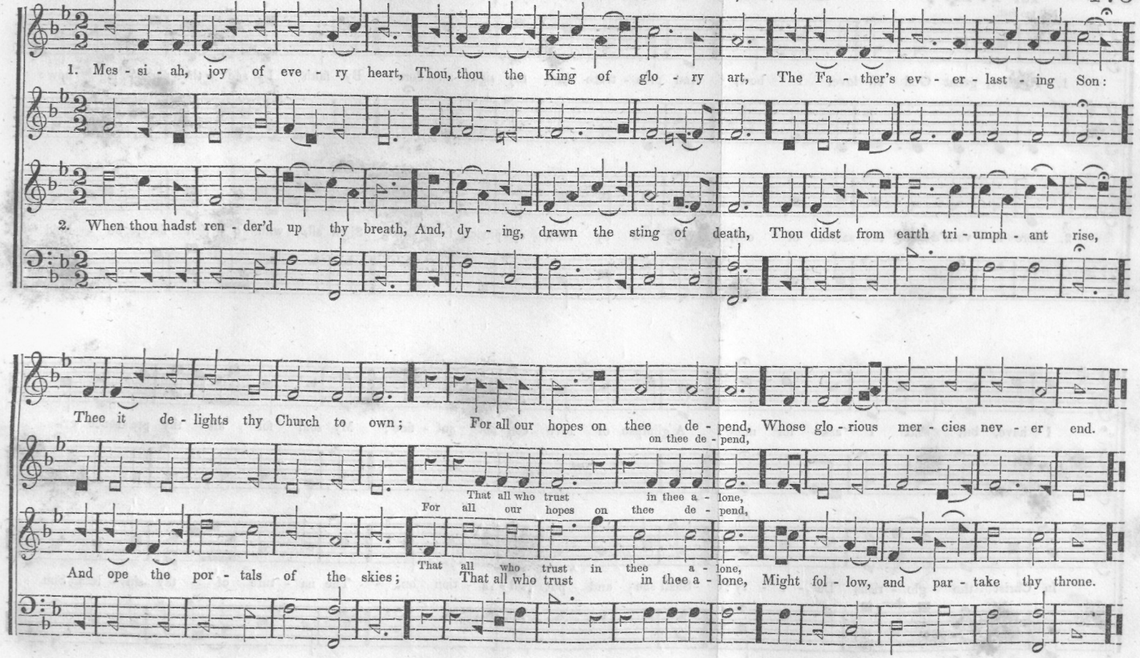


1ST P. M. PALESTINE. 6 lines 8s, or L. M. 6 lines.

MAZZINGHI.

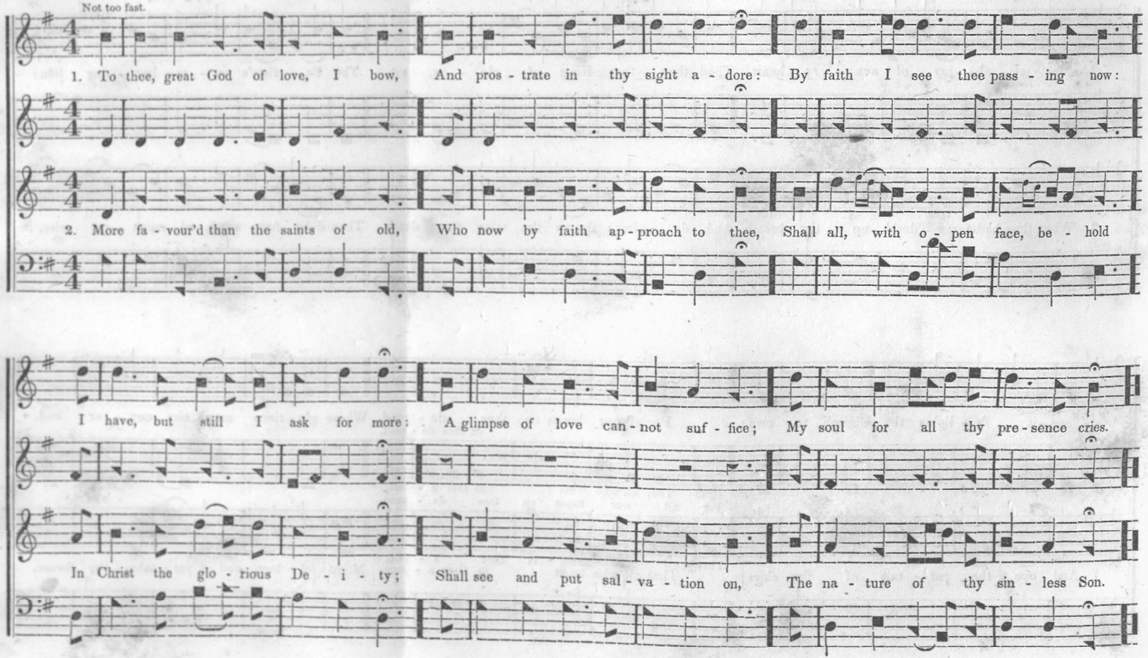


1ST P. M. SIMEON'S JOY. 6 lines 8s, or L. M. 6 lines.

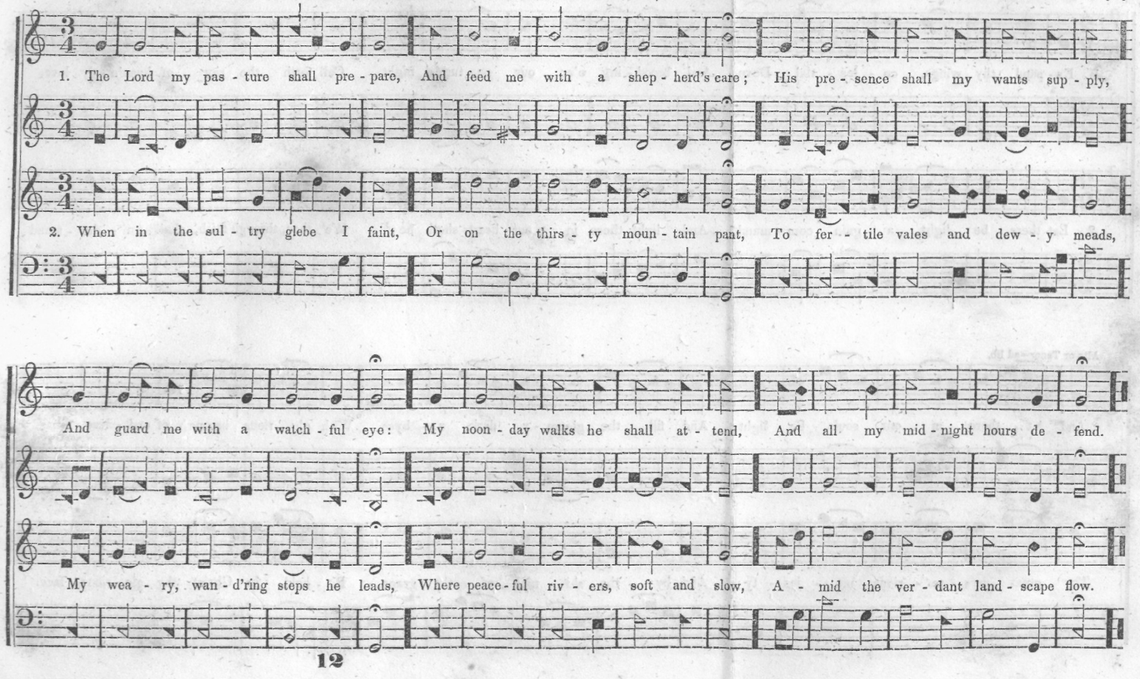


BERWICK. 6 lines 8s, or L. M. 6 lines.

R. RUSSELL.

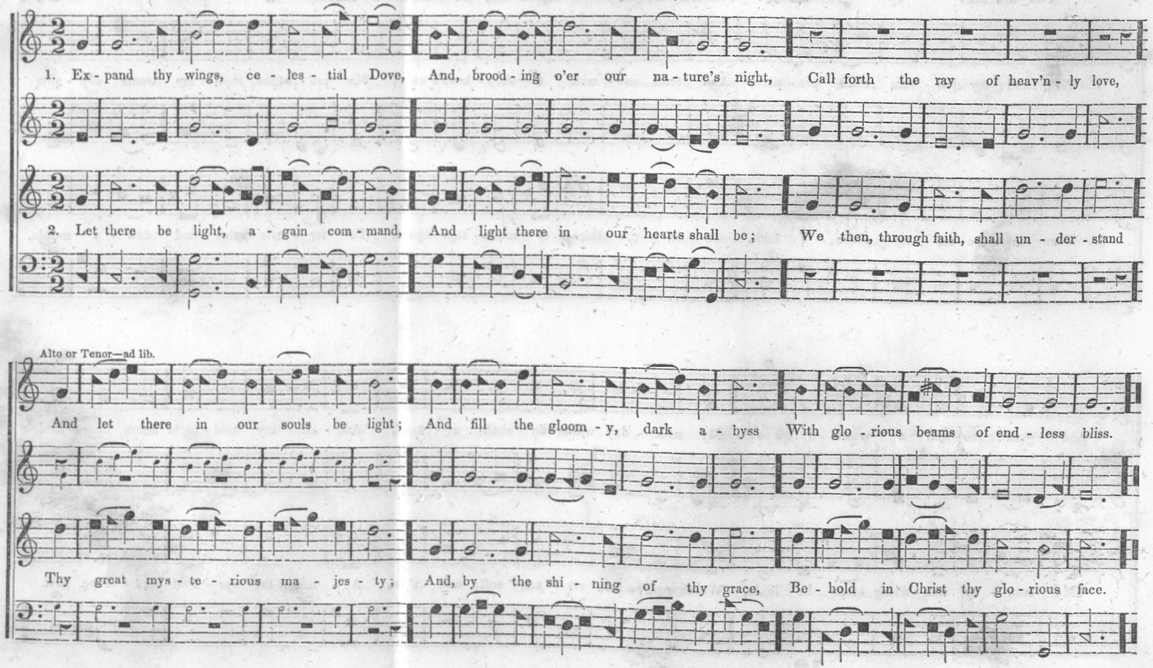


KENWARD. 6 lines 8s, or L. M. 6 lines.



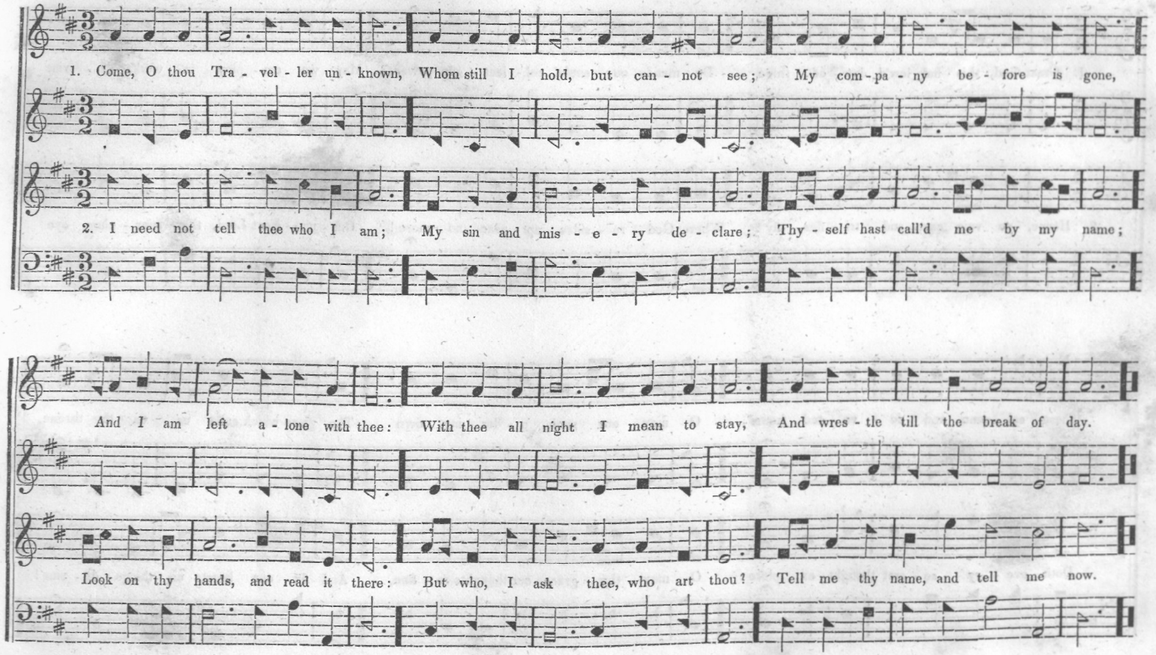
CREATION. 6 lines 8s, or L. M. 6 lines.

HAYDN.



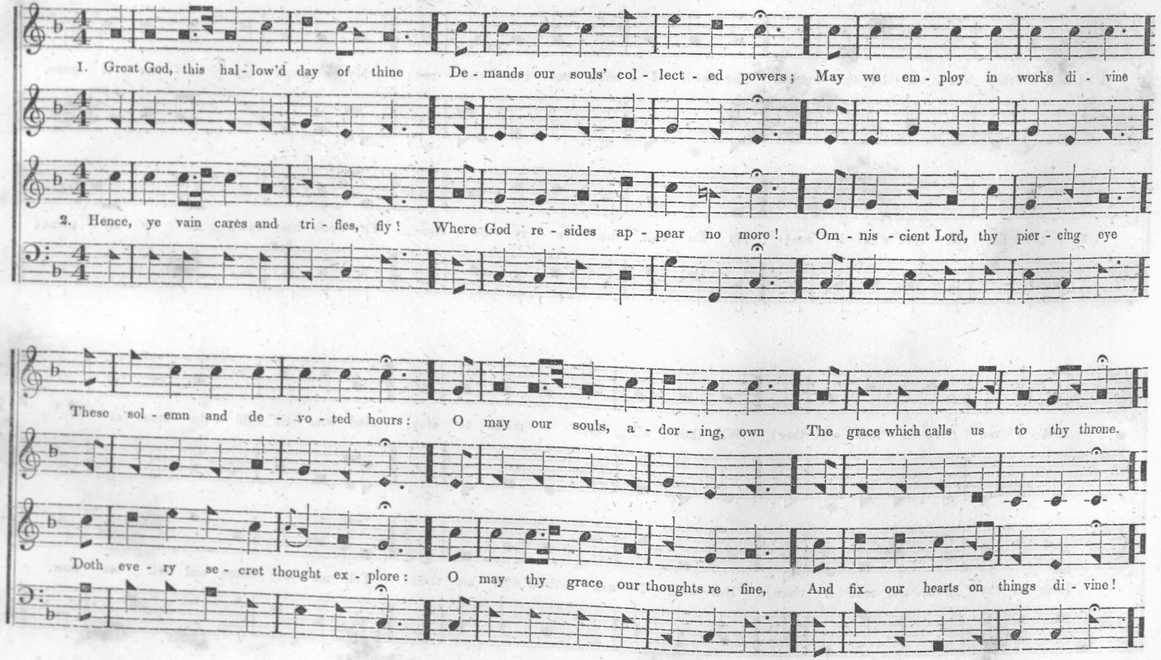
BEDFORD STREET. 6 lines 8s, or L. M. 6 lines.

WM. H. JACKSON.



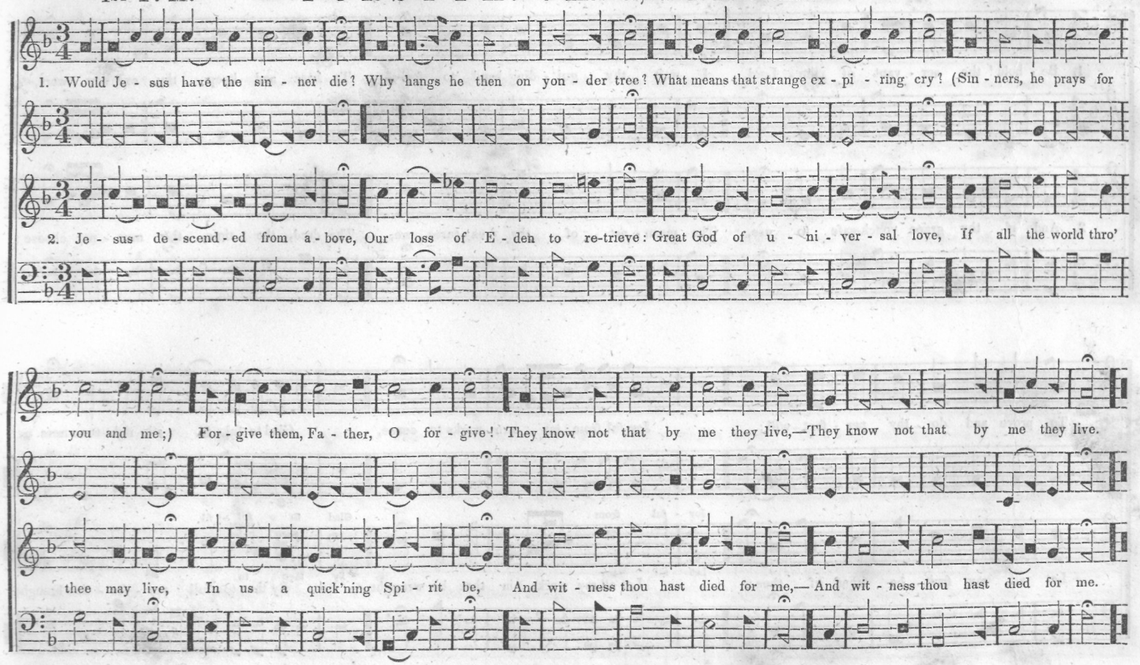
1ST P. M. PLEYEL'S ZION. 6 lines 8s, or L. M. 6 lines.

PLEYEL.



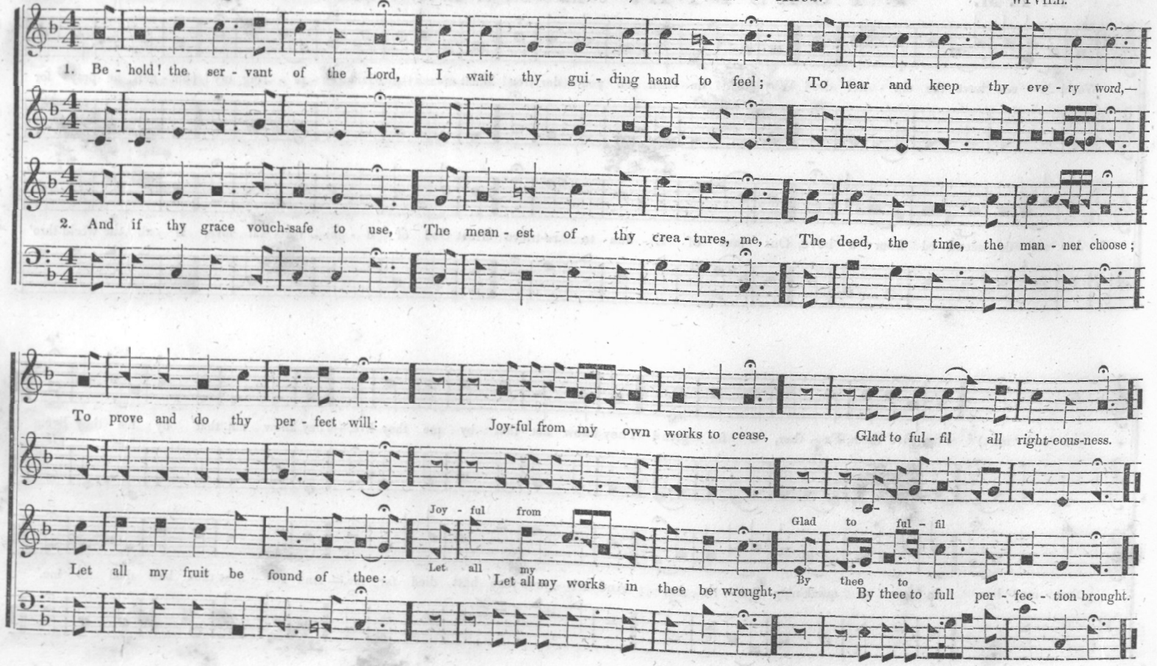
1ST P. M. FORSYTH. 6 lines 8s, or L. M. 6 lines.

WM. C. HOLMES.



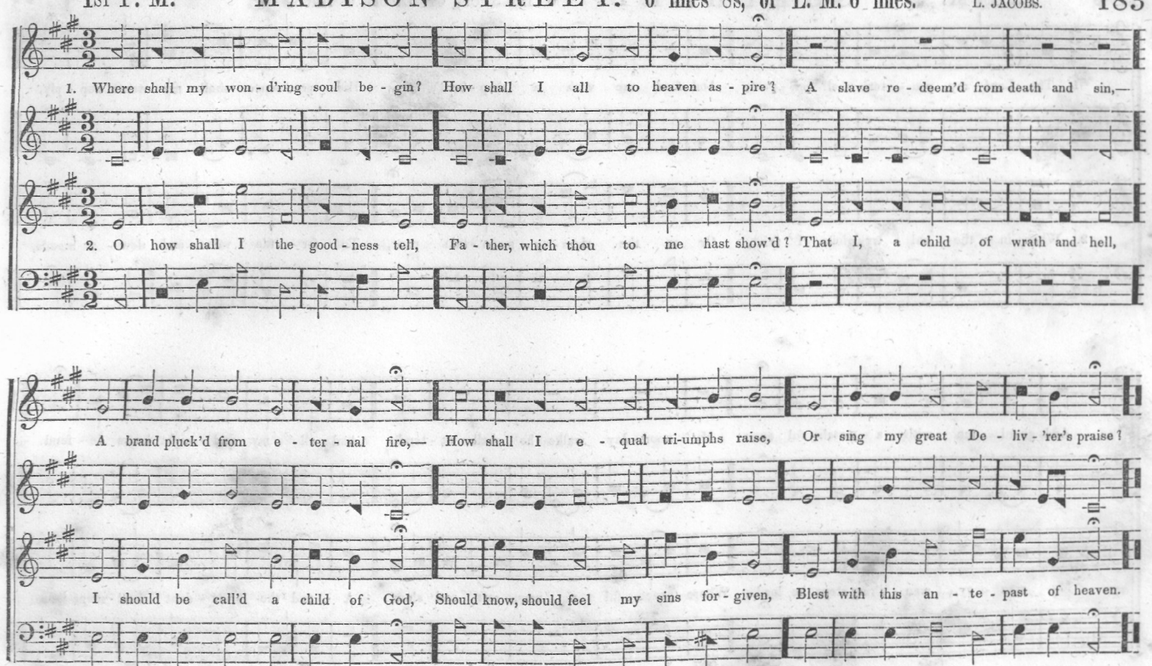
1ST P. M. Isaac EATON. 6 lines 8s, or L. M. 6 lines.

WYVILL.



1ST P. M. MADISON STREET. 6 lines 8s, or L. M. 6 lines.

L. JACOBS.



1ST P. M. SHEPHERD. 6 lines 8s, or L. M. 6 lines.

1. The Lord my pas - ture shall pre - pare, And feed me with a shep - herd's care; His pre - sence shall my wants sup - ply,

2. When in the sul - try glebe I faint, Or on the thirs - ty moun - tain pant, To fer - tile vales and dew - y meads,

And guard me with a watch - ful eye: My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

My wea - ry, wan - d'ring steps he leads, Where peace - ful ri - vers, soft and slow, A - mid the ver - dant land - scape flow.

ORG.

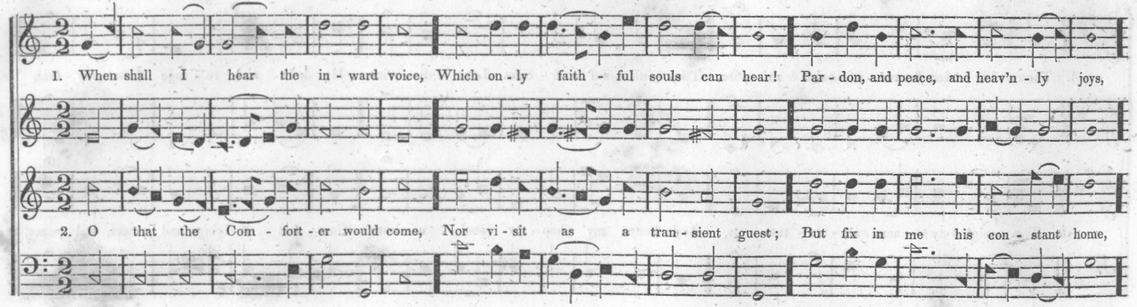
1. Thou hid - den Source of calm re - pose, Thou all - suf - fi - cient Love di - vine, My help and re - fuge from my foes,

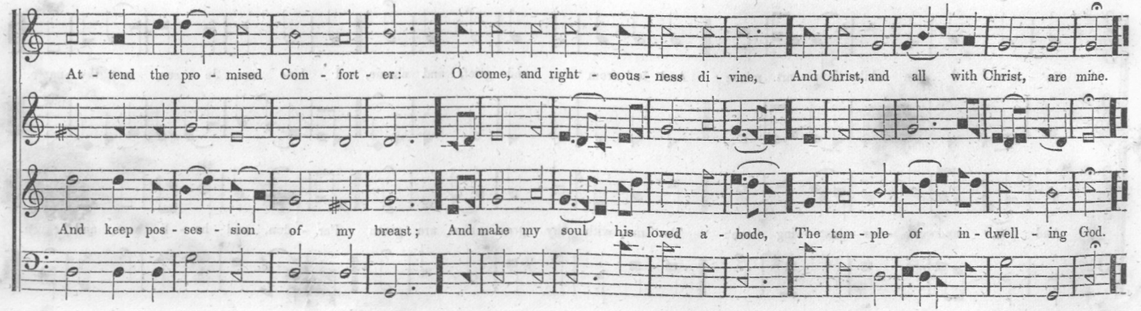
2. Thy migh - ty name sal - va - tion is, And keeps my hap - py soul a - bove: Com - fort it brings, and power, and peace,

Se - cure I am while thou art mine: And lo! from sin, and grief, and shame, I hide me, Je - sus, in thy name.

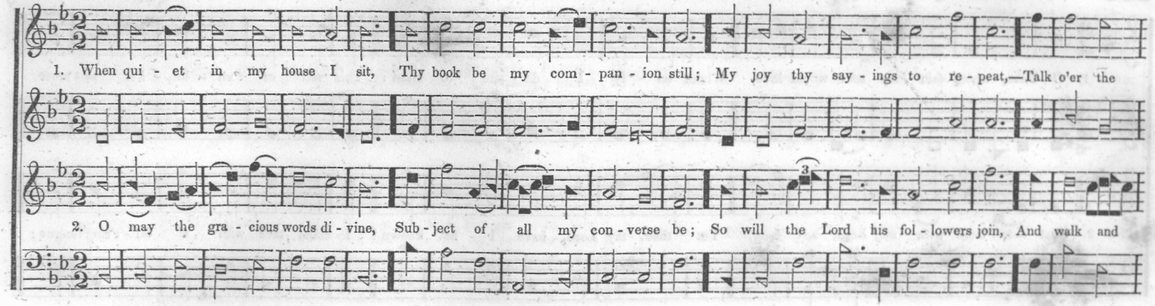
And joy, and ev - er - last - ing love: To me, with thy great name, are given Par - don, and ho - li - ness, and heaven.

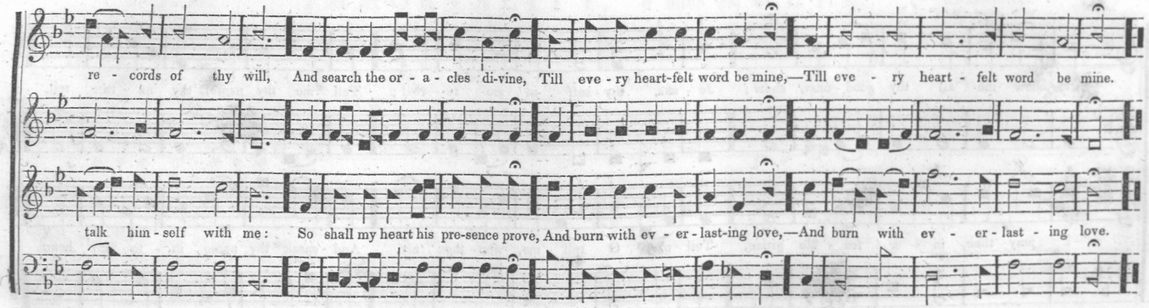
MADRID. 6 lines 8s, or L. M. 6 lines.





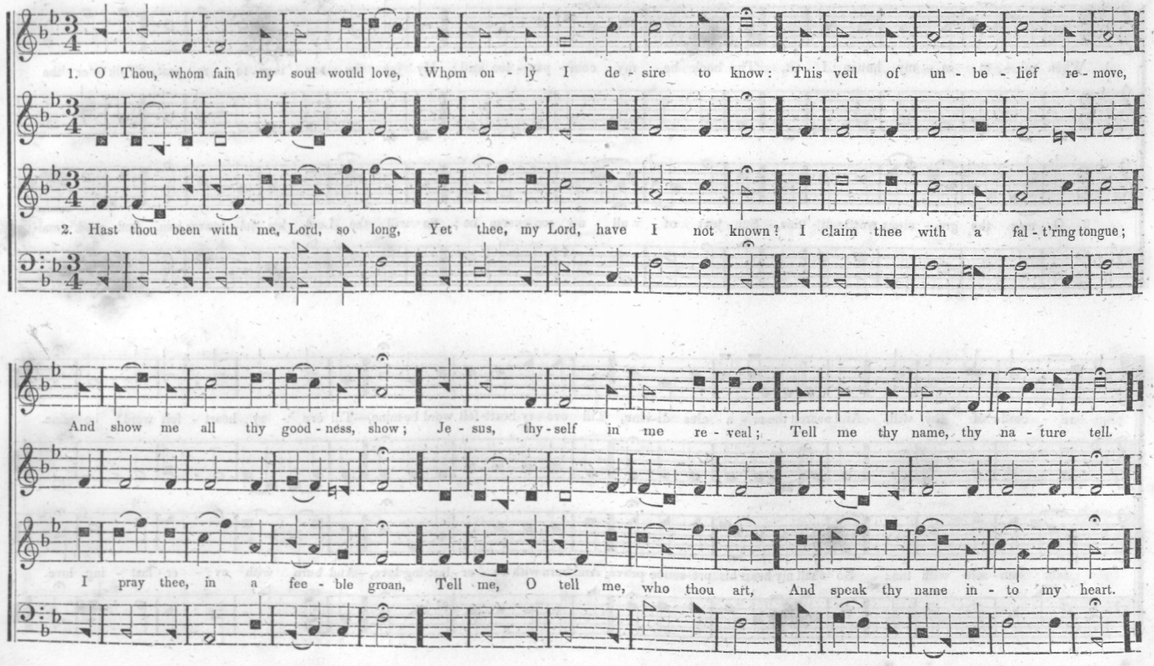
HUDSON. 6 lines 8s, or L. M. 6 lines.





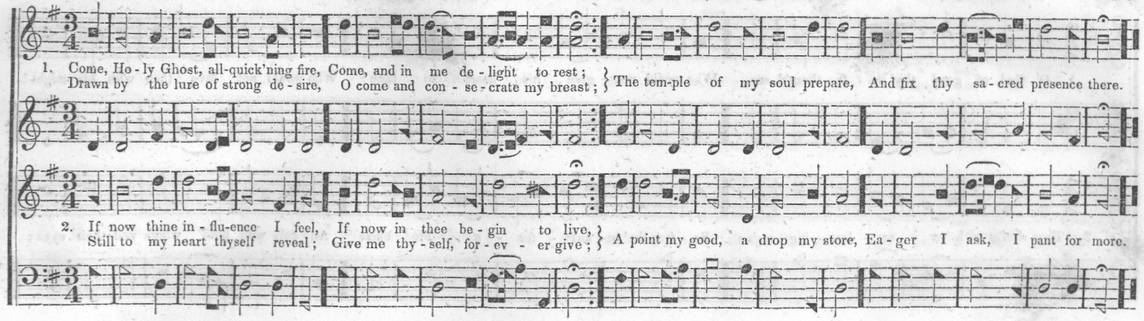
1st P. M. ITALY. 6 lines 8s, or L. M. 6 lines.

ZACCHINI.



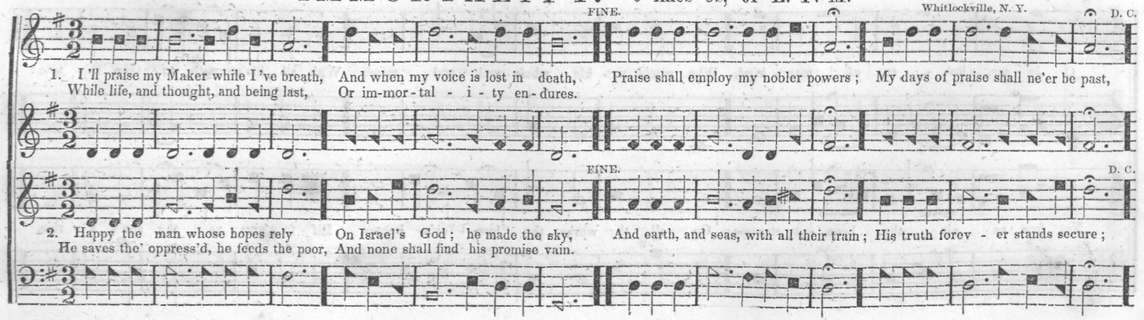
1st P. M. PILESGROVE. 6 lines 8s, or L. M. 6 lines.

N. MITCHELL.



2d P. M. IMMORTALITY. 6 lines 8s, or L. P. M.

WM. HORTON.
Whitlockville, N. Y.



NEWCOURT. 6 lines 8s, or L. P. M.

H. BOND.

1. O God, of good the' un - fa - thom'd sea, Who would not give his heart to thee! Who would not love thee with his might!

2. Thou shin'st with ev - er - last - ing rays; Be - fore the' in- suf - fer - a - ble blaze An - gels with both wings veil their eyes;

O Je - sus, lov - er of man - kind, Who would not his whole soul and mind, With all his strength, to thee u - nite!

Yet free as air thy boun - ty streams; On all thy works thy mer - cy's beams, Dif - fu - sive as thy sun's, a - rise.

JABEZ. 6 lines 8s, or L. P. M.

J. B. DUBOIS.

1. Lord o - ver all, sent to ful - fil Thy gra - cious Fa - ther's sov - 'reign will, To thy dread scep - tre will I bow;

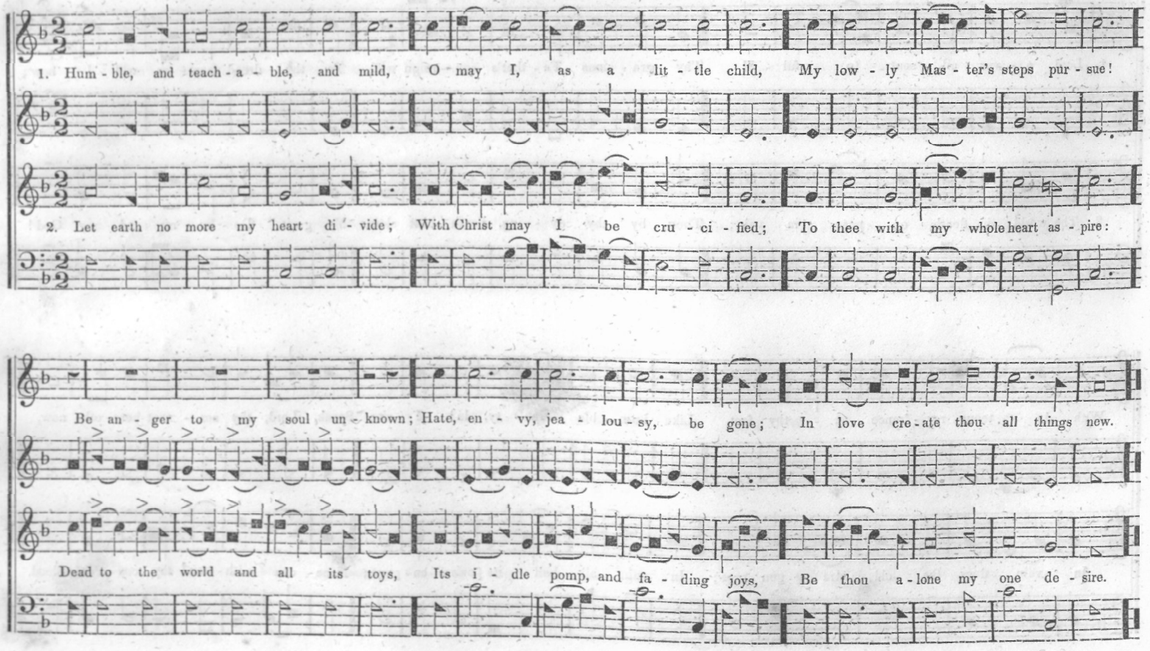
2. The world, sin, death, op - pose in vain; Thou, by thy dy - ing, death hast slain, My great De - liv - 'rer and my God!

With du - teous rev - 'rence at thy feet, Like hum - ble Ma - ry, lo! I sit; Speak, Lord, thy ser - vant hear - eth now.

In vain does the old dra - gon rage; In vain all hell its powers en - gage; None can with - stand thy con-qu'ring blood.

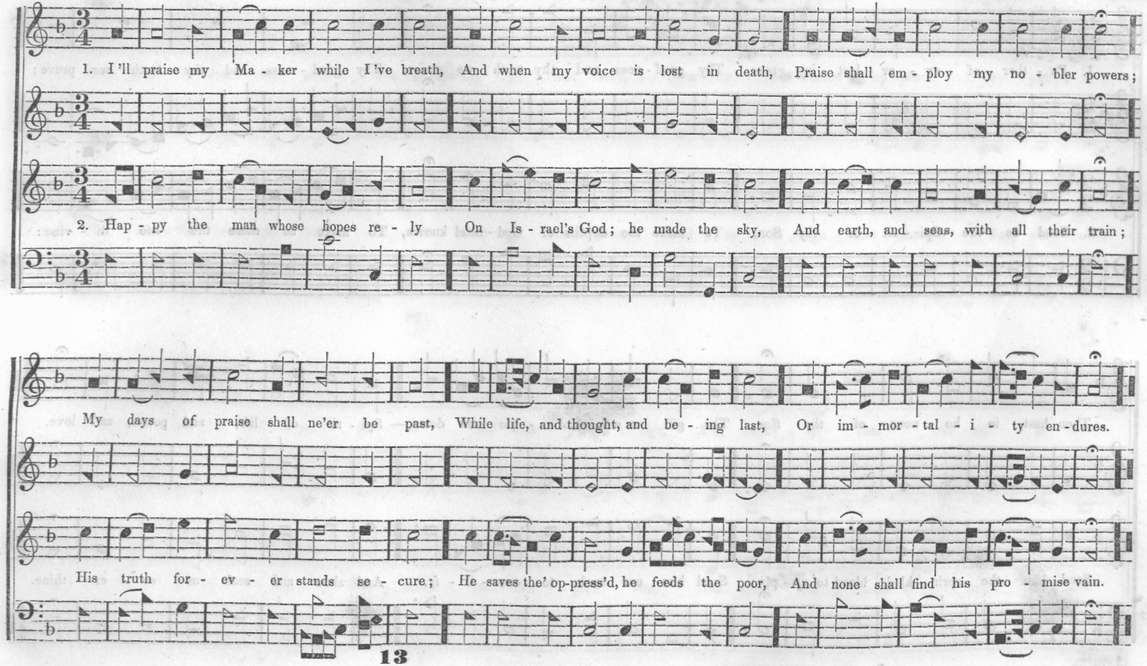
MONMOUTH. 6 lines 8s, or L. P. M.

DAVIS.



SWINBURN. 6 lines 8s, or L. P. M.

L. THOMPSON.



2D P. M. King **DAVID.** 6 lines 8s, or L. P. M. WM. C. HOLMES.

1. Fa - ther of ev - er - last - ing grace, Thy good - ness and thy truth we praise, Thy good - ness and thy truth we prove;

2. Send us the Spi - rit of thy Son, To make the depths of God - head known, To make us share the life di - vine:

Thou hast, in ho - nour of thy Son, The gift un - speak - a - ble sent down,— Spi - rit of life, and power, and love.

Send him the sprin - kled blood to' ap - ply; Send him our souls to sanc - ti - fy, And show and seal us ev - er thine.

3D P. M. **OLIN.** 4 6s & 2 8s, or H. M. CÆSAR MALAN.

1. Thou God of truth and love, We seek thy per - fect way, Rea - dy thy choice to' ap - prove, Thy pro - vi -

2. Why hast thou cast our lot In the same age and place? And why to - ge - ther brought To see each

dence to' o - bey; En - ter in - to thy wise de - sign, And sweet - ly lose our will in thine.

o - ther's face;— To join with soft - est sym - pa - thy, And mix our friend - ly souls in thee!

196 3D P. M. **GILBOA.** 4 6s & 2 8s, or H. M. REV. G. COLES.

1. Lord of the worlds a - bove, How plea - sant and how fair The dwell - ings of thy love, Thine earth - ly

2. O hap - py souls that pray Where God ap - points to hear! O hap - py men that pay Their con - stant

tem - ples, are; To thine a - bode my heart as - pires, With warm de - sires to see my God.

ser - vice there! They praise thee still; and hap - py they That love the way to Zi - on's hill.

ORG.

3D P. M. **PARK PLACE.** 4 6s & 2 8s, or H. M. S. B. POND. 197

From the U. S. Psalmody, by permission.

1. Sin - ners, lift up your hearts, The pro - mise to re - ceive; Je - sus him - self im - parts,— He

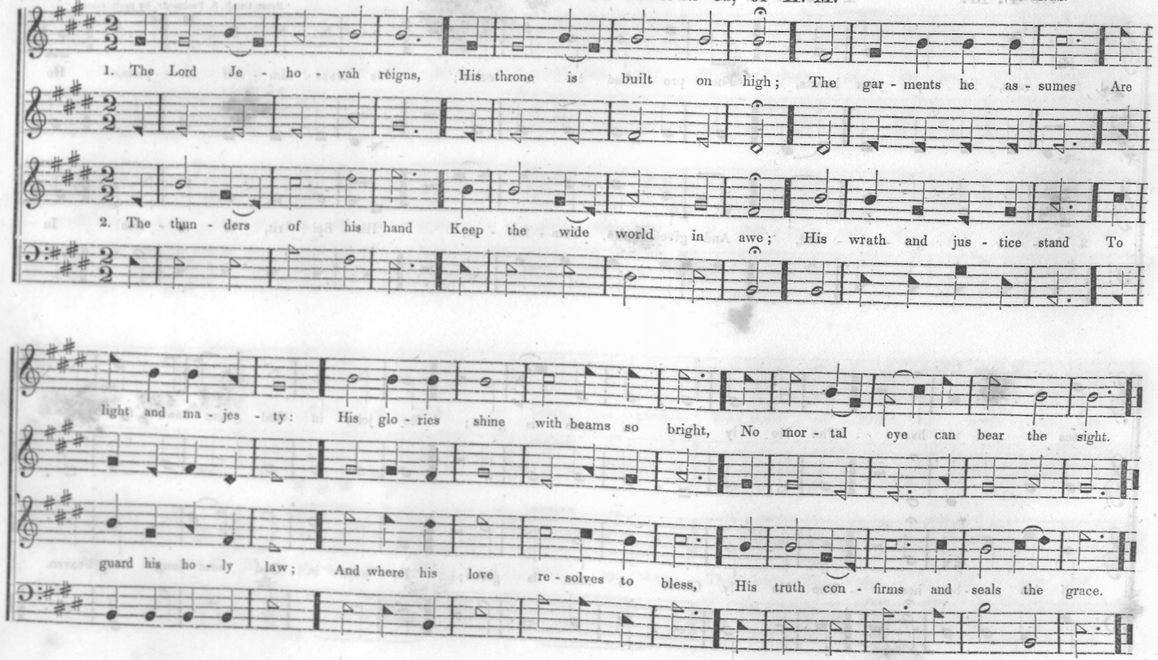
2. Je - sus is glo - ri - fied, And gives the Com - fort - er, His Spi - rit, to re - side In

comes in man to live: The Ho - ly Ghost to man is given; Re - joice in God sent down from heaven.

all his mem - bers here: The Ho - ly Ghost to man is given; Re - joice in God sent down from heaven.

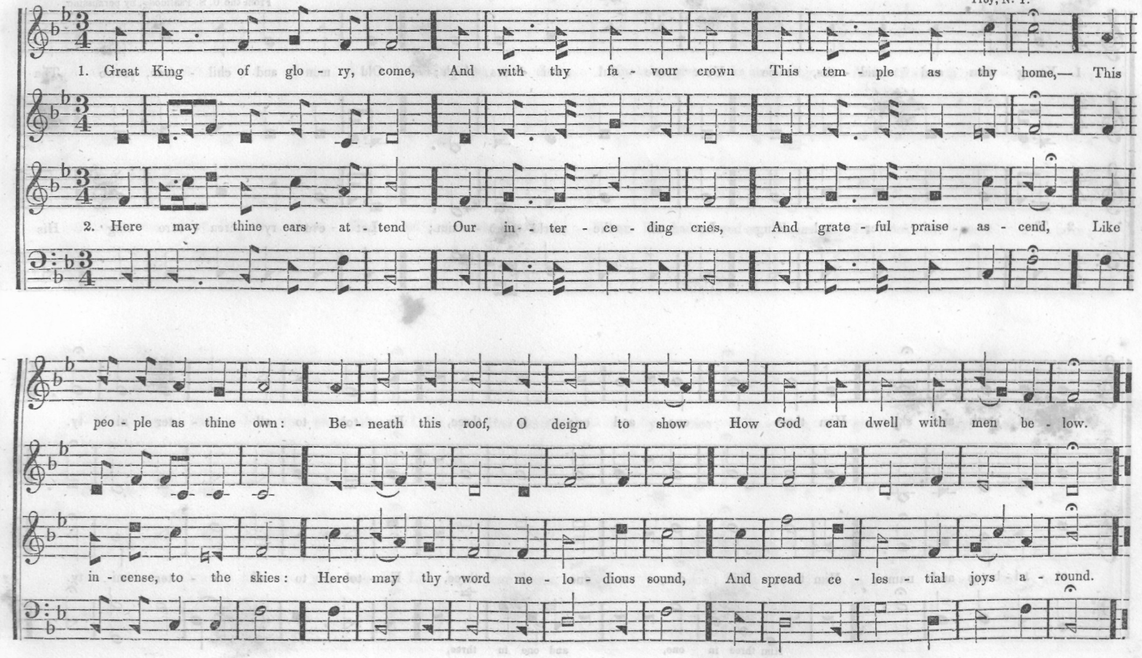
COLUMBIA. 4 6s & 2 8s, or H. M.

BILLINGS.

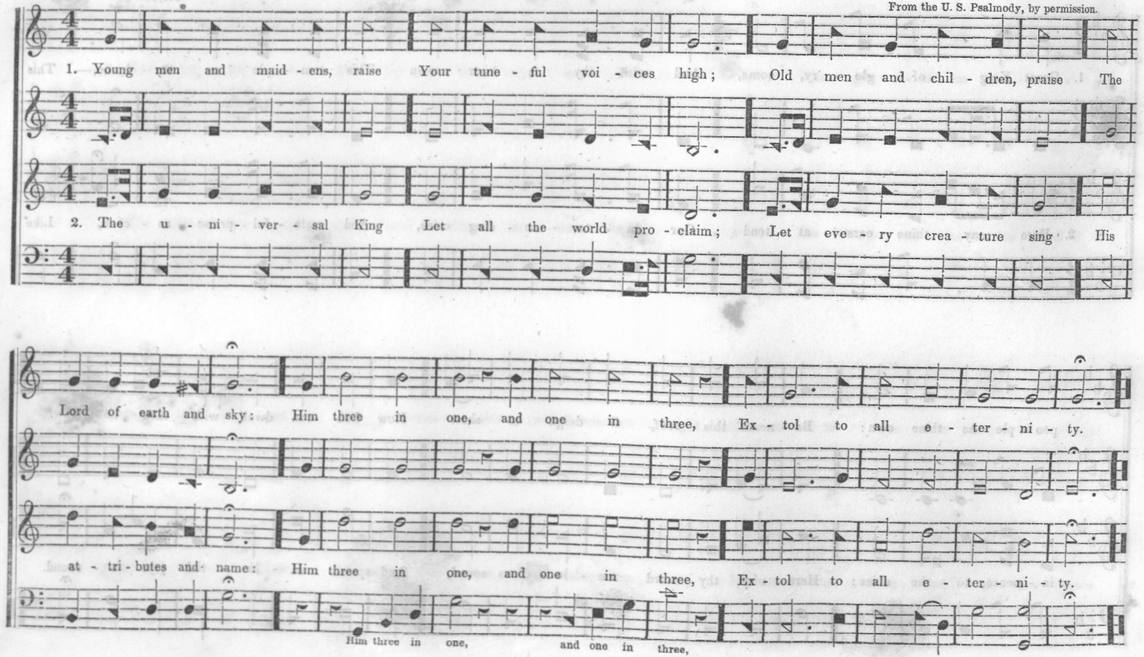


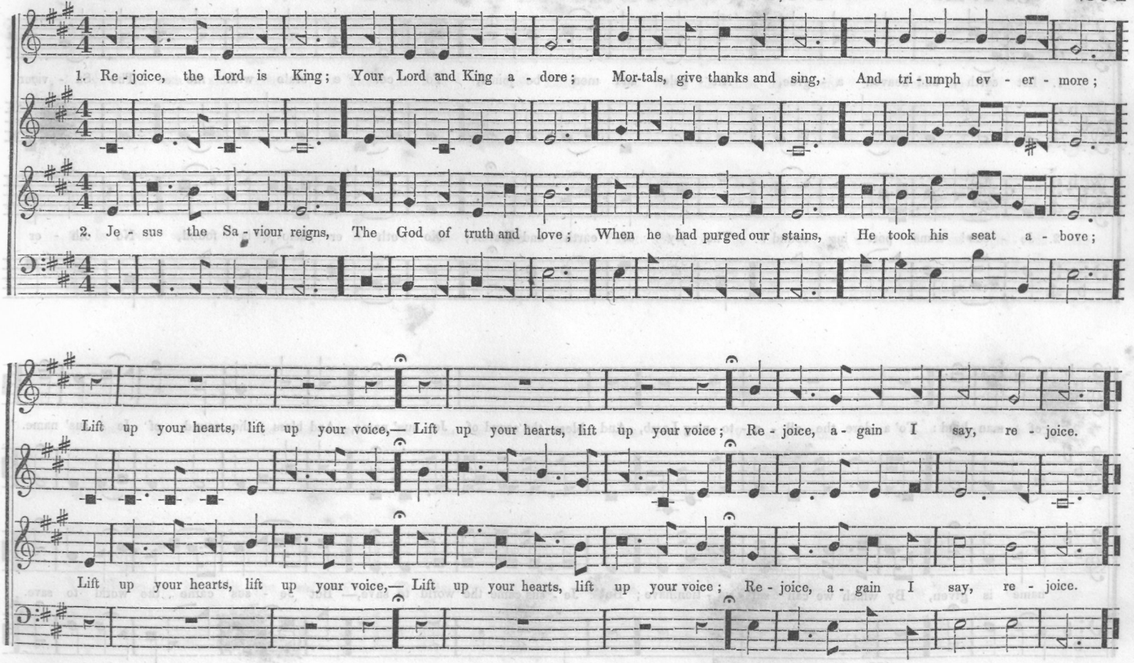
CLEMINSHAW. 4 6s & 2 8s, or H. M.

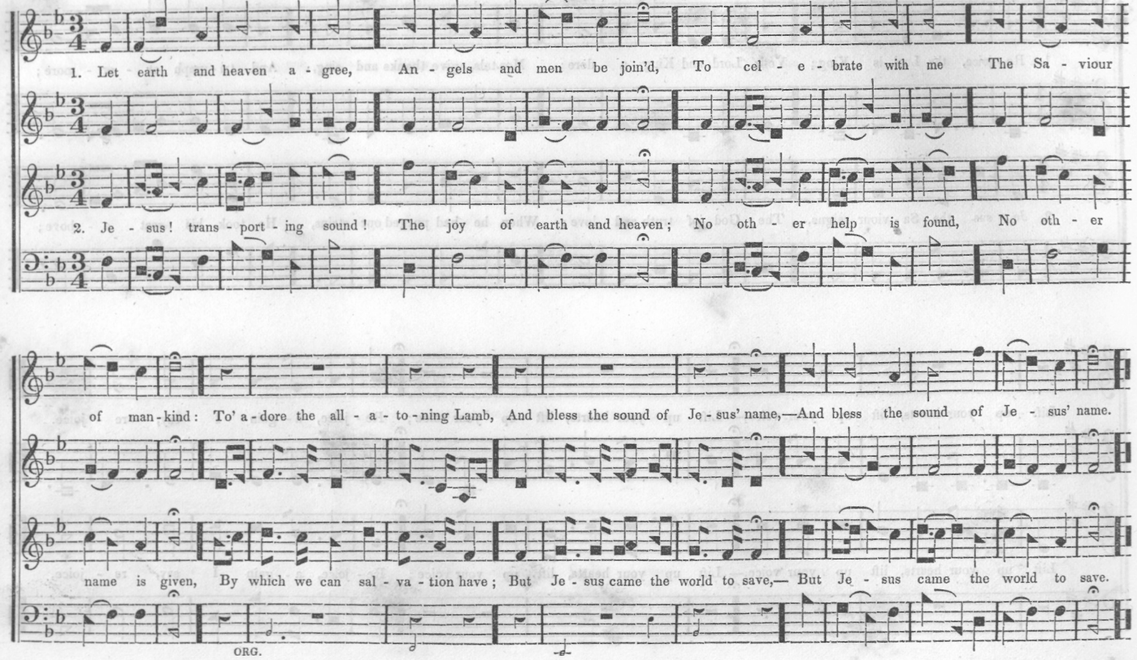
E. C. HOWE, Troy, N. Y.

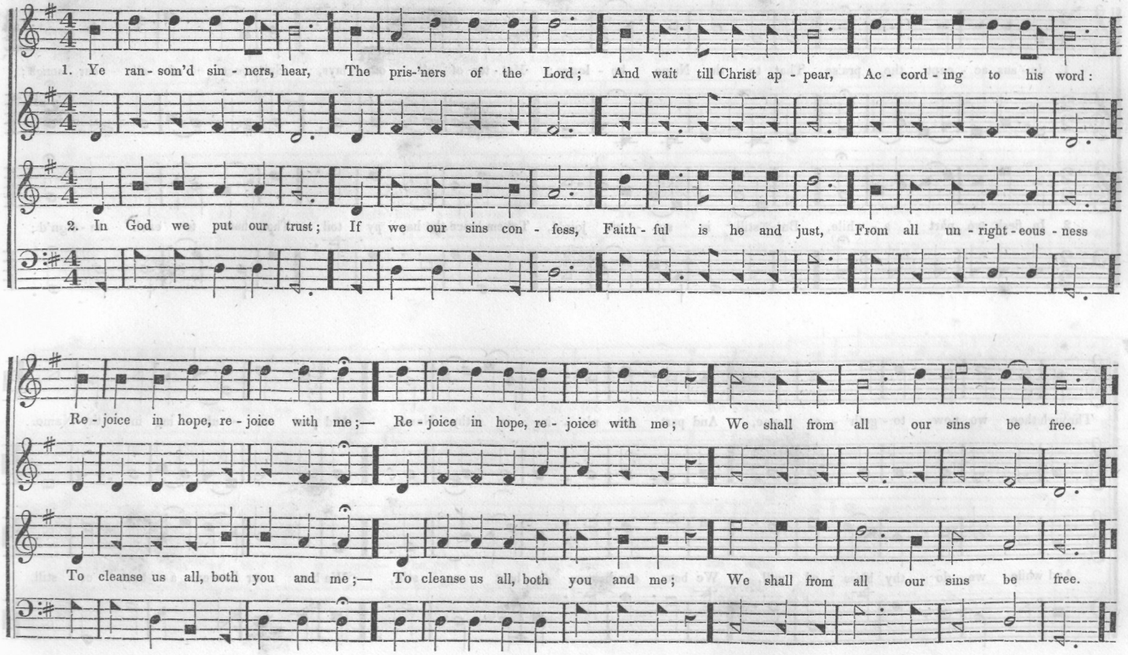


From the U. S. Psalmody, by permission.





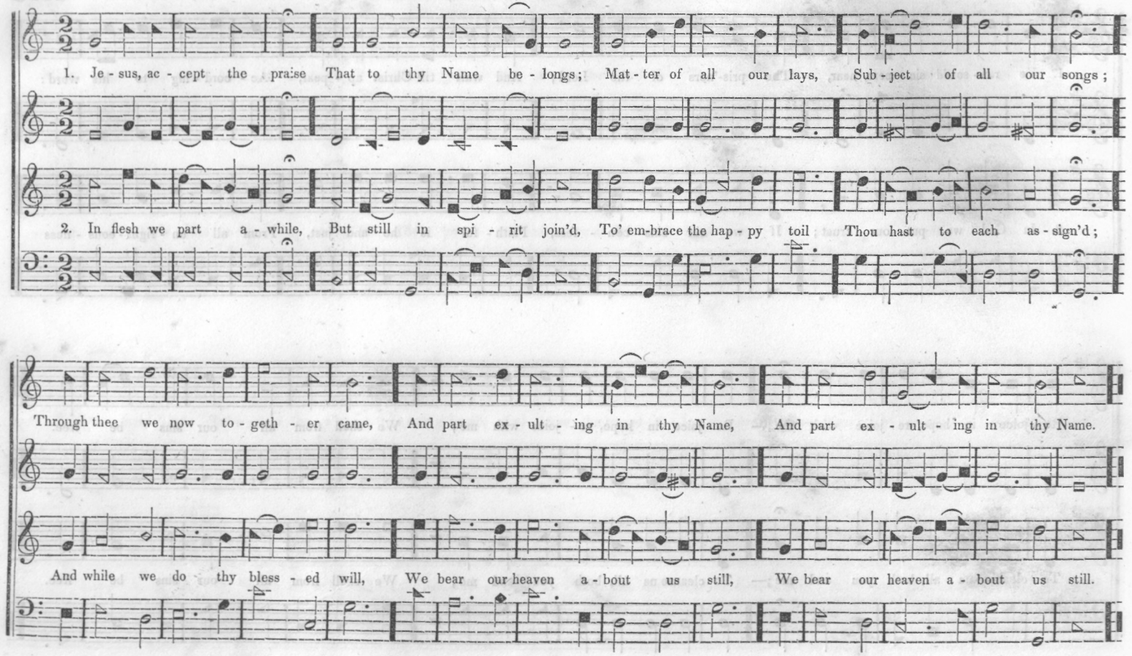

1. Let earth and heaven a - gree, An - gels and men be join'd, To cel - e - brate with me The Sa - viour
2. Je - sus! trans - port - ing sound! The joy of earth and heaven; No oth - er help is found, No oth - er
of man-kind: To' a-dore the all - a - to-ning Lamb, And bless the sound of Je - sus' name,—And bless the sound of Je - sus' name.
name is given, By which we can sal - va - tion have; But Je - sus came the world to save,— But Je - sus came the world to save.
ORG.


1. Ye ran - som'd sin - ners, hear, The pris-'ners of the Lord; And wait till Christ ap - pear, Ac - cord - ing to his word:
2. In God we put our trust; If we our sins con - fess, Faith - ful is he and just, From all un - right - eous - ness
Re - joice in hope, re - joice with me;— Re - joice in hope, re - joice with me; We shall from all our sins be free.
To cleanse us all, both you and me;— To cleanse us all, both you and me; We shall from all our sins be free.

3D P. M.

FLIXTON. 4 6s & 2 8s, or H. M.

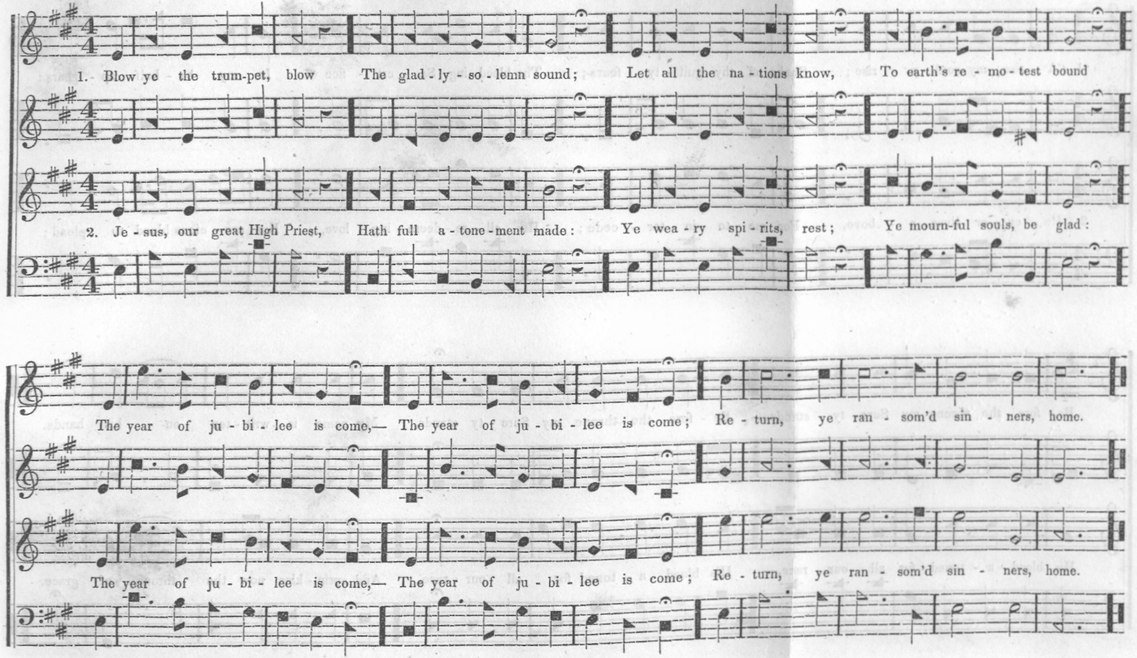
WILCOCK.



3D P. M.

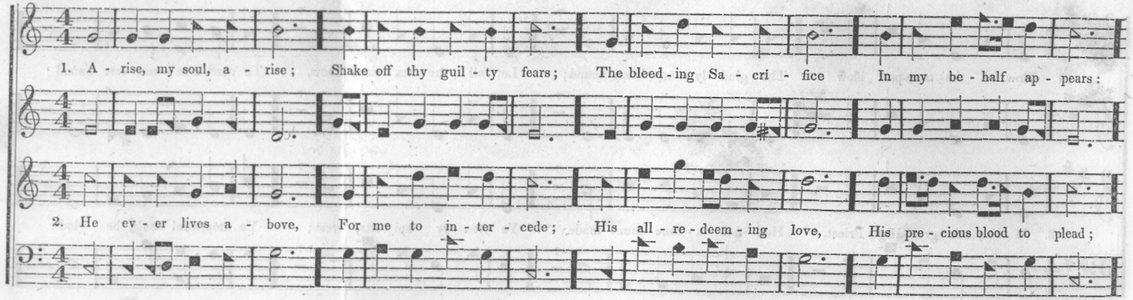
JUBILEE. 4 6s & 2 8s, or H. M.

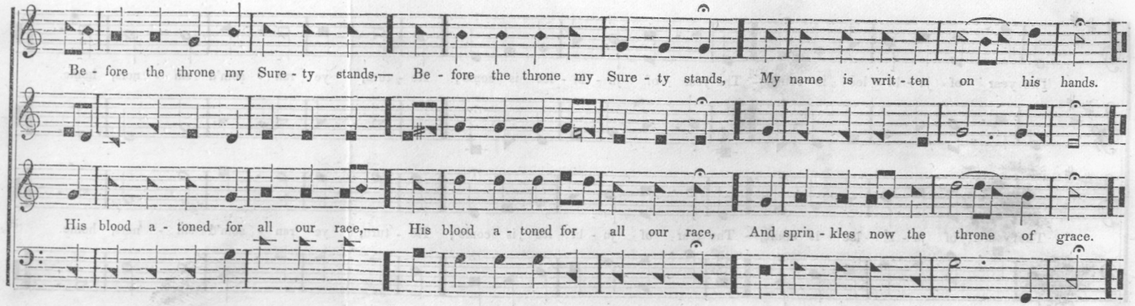
From Jones's Evening Melodies.



LENOX. 4 6s & 2 8s, or H. M.

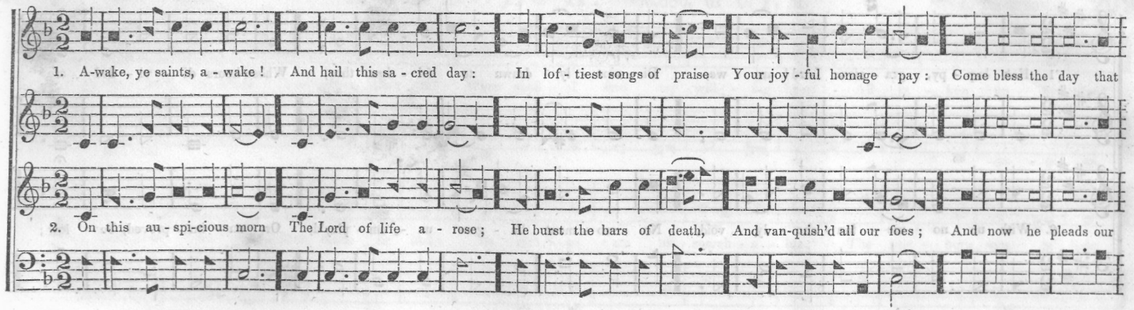
EDSON.

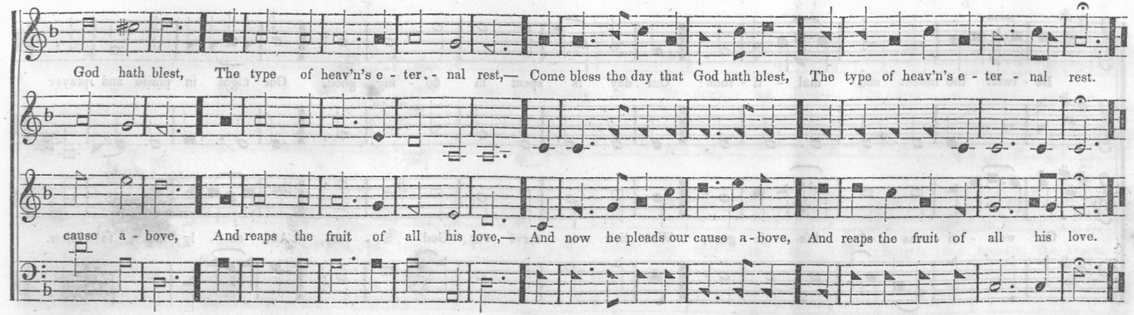




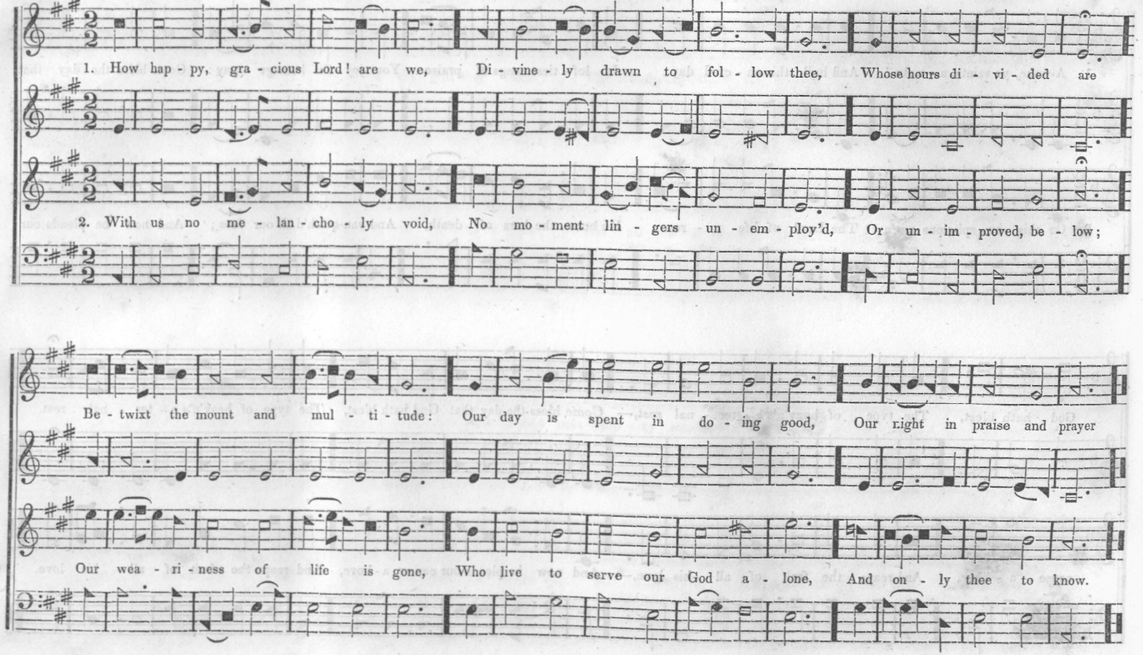
AUSPICIOUS MORN. 4 6s & 2 8s, or H. M.

CRAMER.

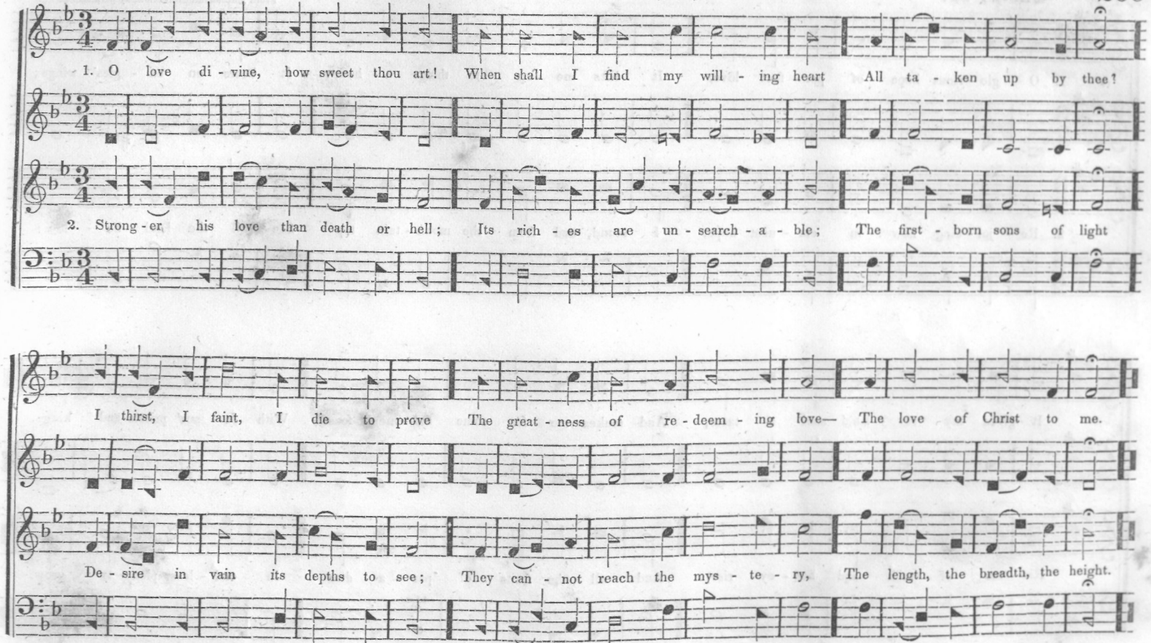




208 4TH P. M. **RAPTURE.** 886,886, or C. P. M. HARWOOD.

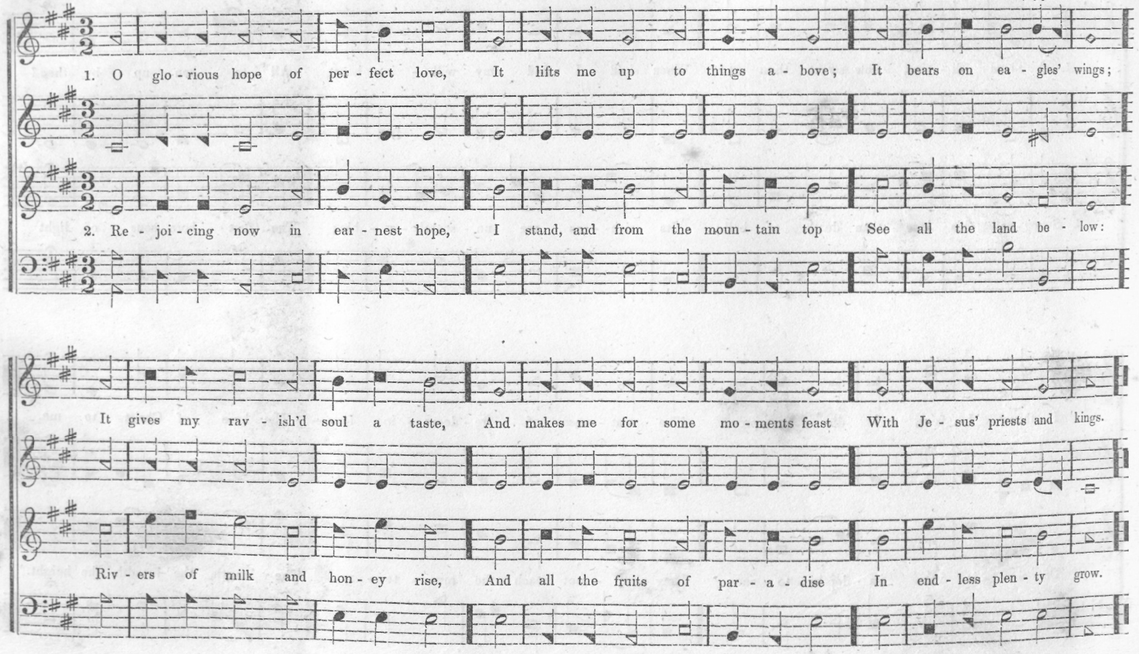


4TH P. M. **RANDOLPH.** 886,886, or C. P. M. L. THOMPSON. 209

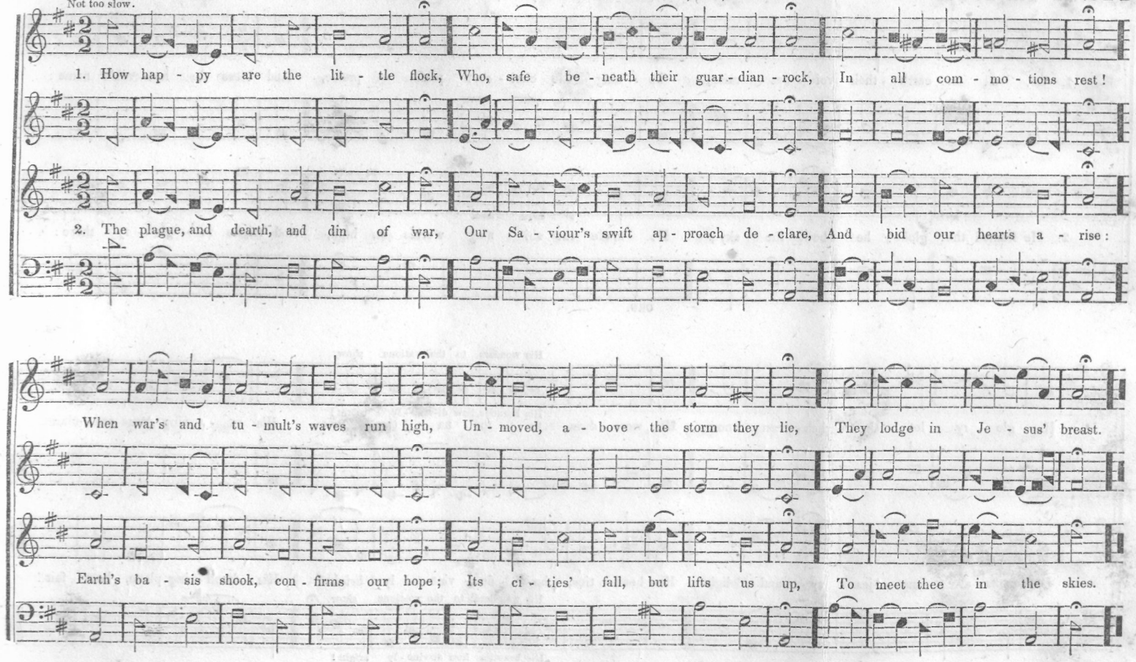


4TH P. M. PROBATION. 886,886, or C. P. M.

T. HASTINGS.
From Manhattan Collection, by permission.



4TH P. M. LILY FOUNTAIN. 886,886, or C. P. M.



4TH P. M. PIETY. 886,886, or C. P. M.

T. CLARK.

1. Let all on earth their voi - ces raise, To sing the choi - cest psalm of praise, And bless Je ho - vah's name:

2. He framed the globe; he built the sky; He made the shi - ning worlds on high, And reigns in glo - ry there:

ORG.

His wonders to the nations show,

His glo - ry let the hea - then know, His won - ders His beauties, how di-vine - ly bright! to the na - tions show, His sa - ving grace pro - claim.

His beams are ma - jes - ty and light; His beau - ties, how di - vine ly bright! His dwell - ing place, how fair!

His won-ders to the na-tions show.

His beauties how di-vine - ly bright!

4TH P. M. BOULARD. 886,886, or C. P. M.

WM. H. OAKLEY.

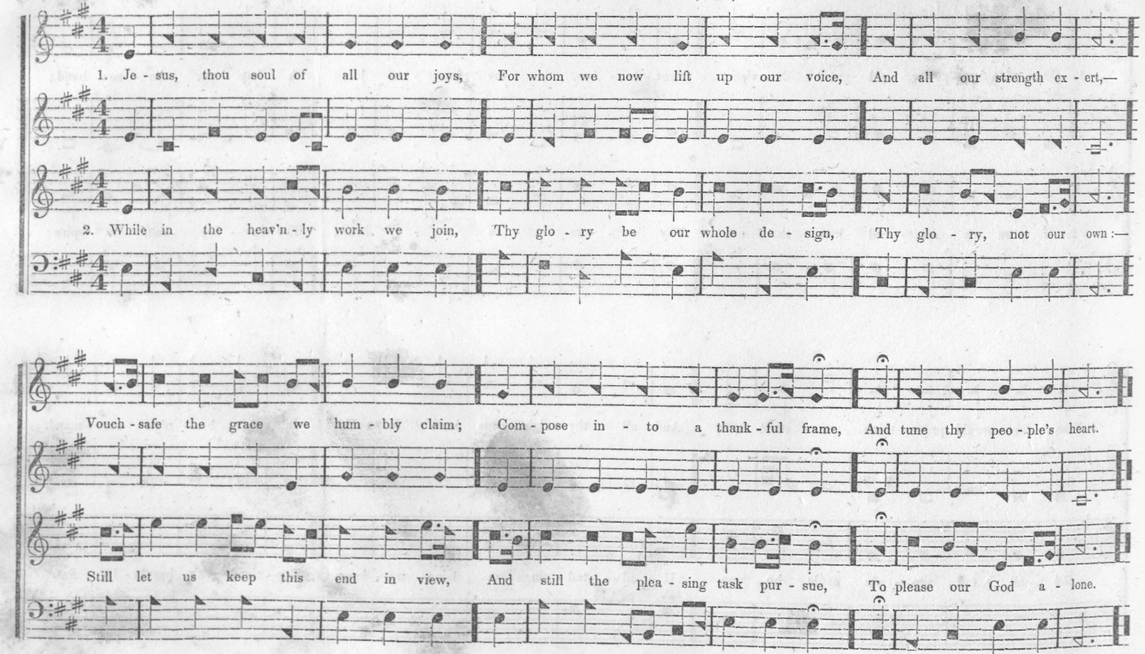
1. Come, wis - dom, power, and grace di - vine; Come, Je - sus, in thy name to join A hap - py, cho - sen band;

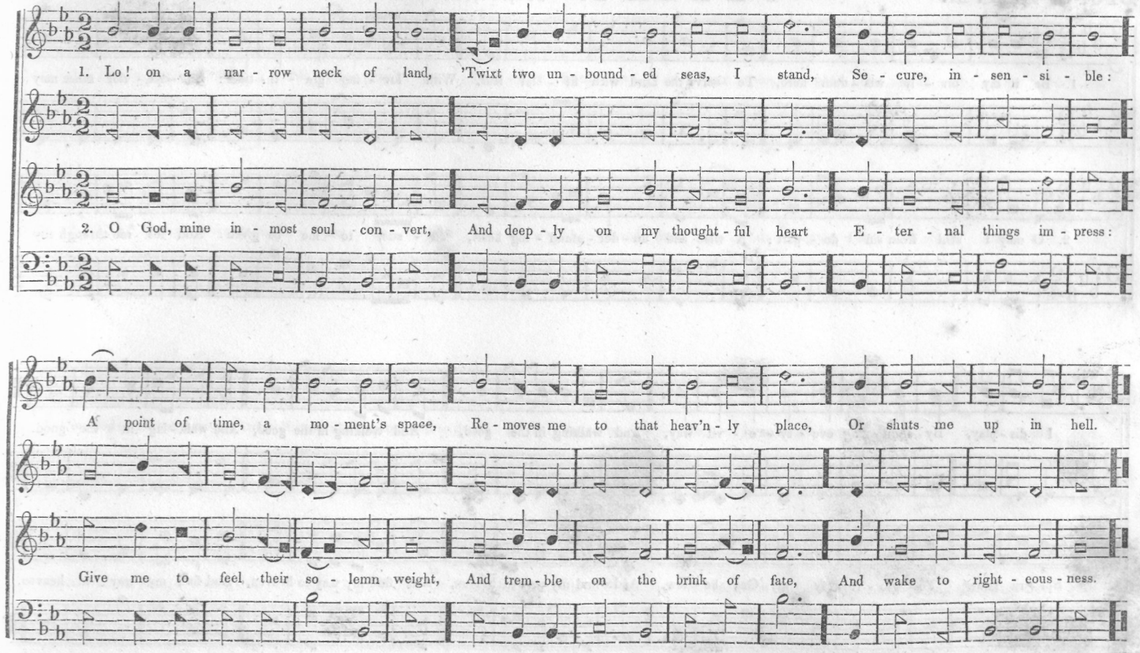
2. If pure es - sen - tial love thou art, Thy na - ture in - to eve - ry heart, Thy lov - ing self, in - spire:

Who fain would prove thine ut - most will, And all thy right - eous laws ful - fil, In love's be - nign com - mand.

Bid all our sim - ple souls be one, U - ni - ted in a bond un - known, Bap - tized with heav'n - ly fire.

4TH P. M. WILLOUGHBY. 886,886, or C. P. M.

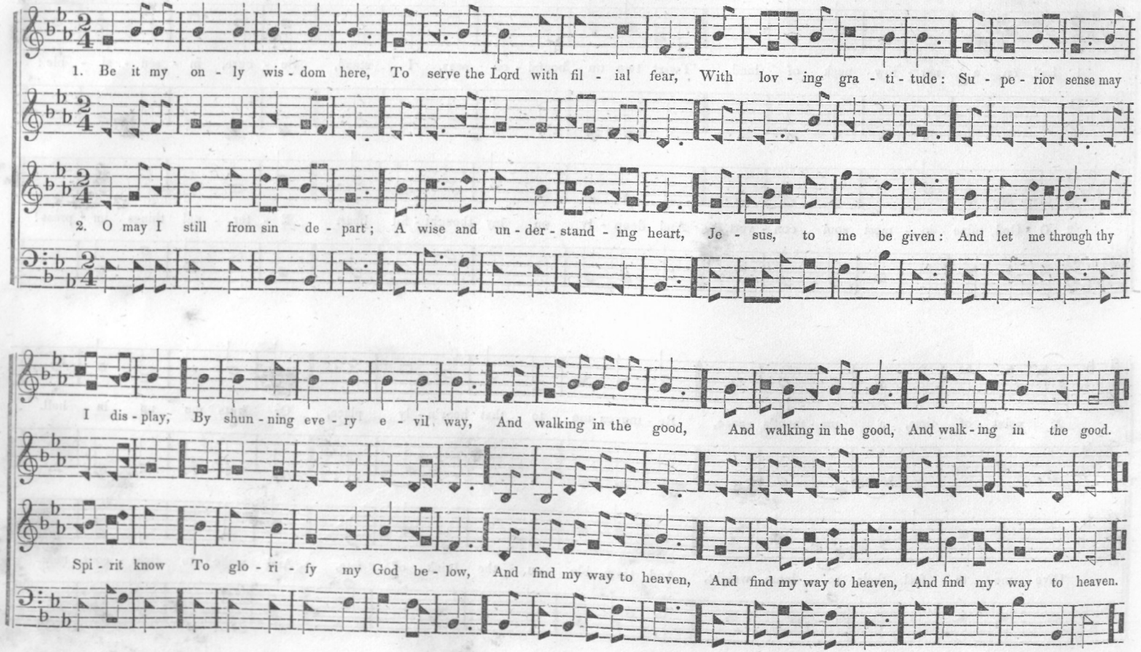




4TH P. M.

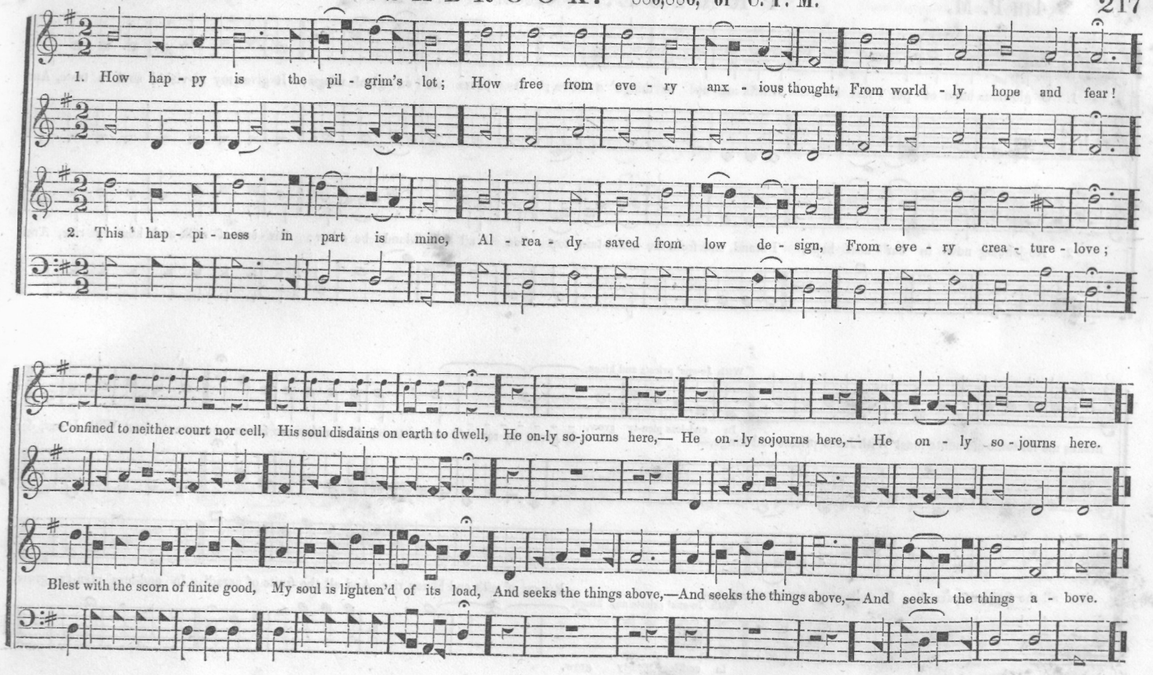
JERSEY. 886,886, or C. P. M.

WM. C. HOLMES.



4TH P. M.

ASHBROOK. 886,886, or C. P. M.



4TH P. M. PRAISE. 886, 886. or C. P. M.

A. RADIGER.

1. O glo-rious hope of per - fect love, It lifts me up to things a - bove; It bears on ea - gles' wings; It gives my ra-vish'd soul a taste, And

2. Re-joi-cing now in ear - nest hope, I stand, and from the moun-tain top See all the land be - low: Riv - ers of milk and hon - ey rise, And

With Je-sus' priests and kings,
In end-less plen-ty grow,

makes me for some moments feast With Jesus' priests and kings,— It gives my ravish'd soul a taste, And makes me for some moments feast With Jesus, &c.

all the fruits of para-dise In endless plenty grow,— Rivers of milk and honey rise, And all the fruits of paradise In end-less plen-ty grow.

With Je-sus' priests and kings,
In end-less plen-ty grow,

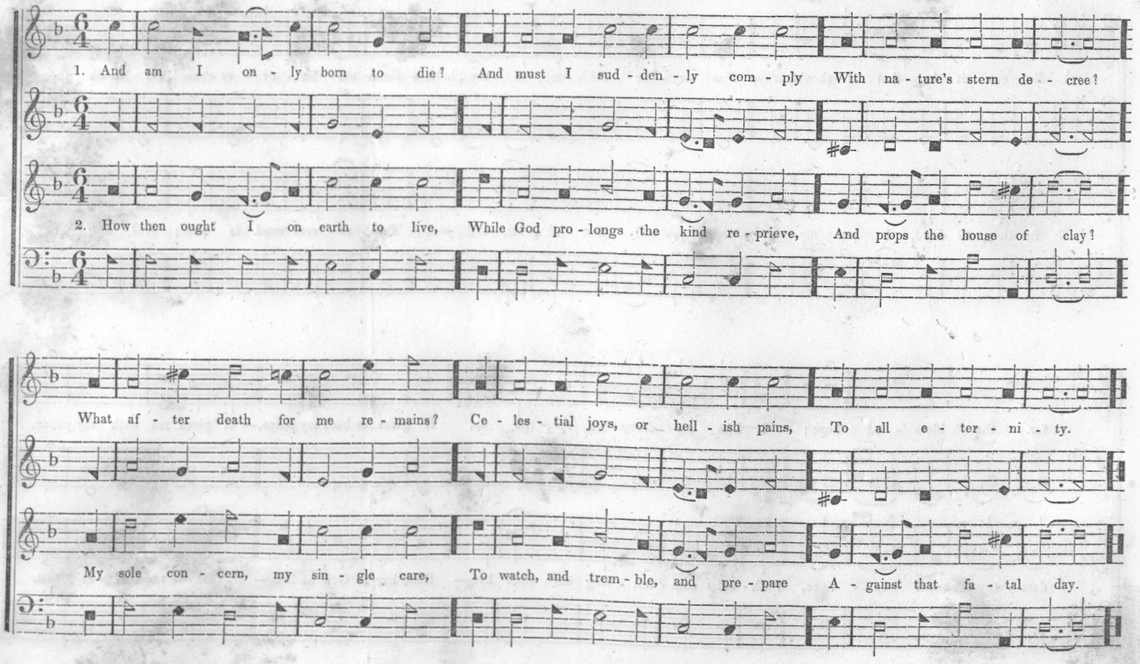
1. But can it be that I should prove For ev - er faith - ful to thy love,— From sin for - ev - er cease! I thank thee

2. In thee, O Lord, I put my trust; Migh - ty, and mer - ci - ful, and just, Thy sa - cred word is past; And I, who

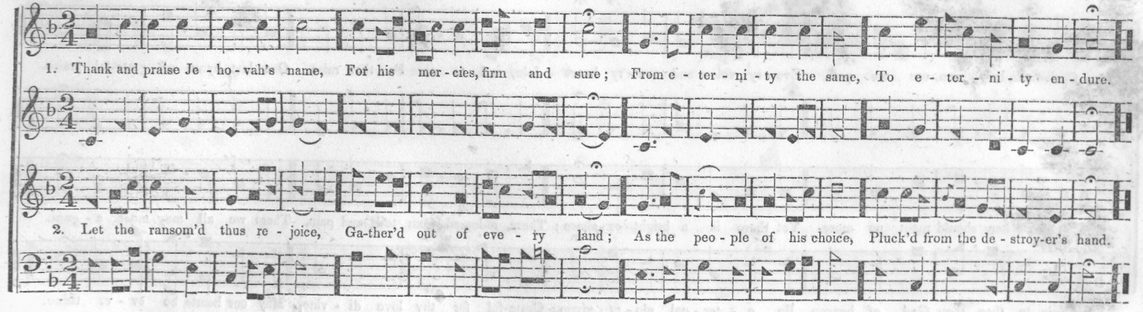
for the bless - ed hope; It lifts my droop - ing spi - rits up, It gives me back my peace,— It gives me back my peace.

dare thy word be - lieve, With - out com - mit - ting sin shall live,— Shall live to God at last,— Shall live to God at last.

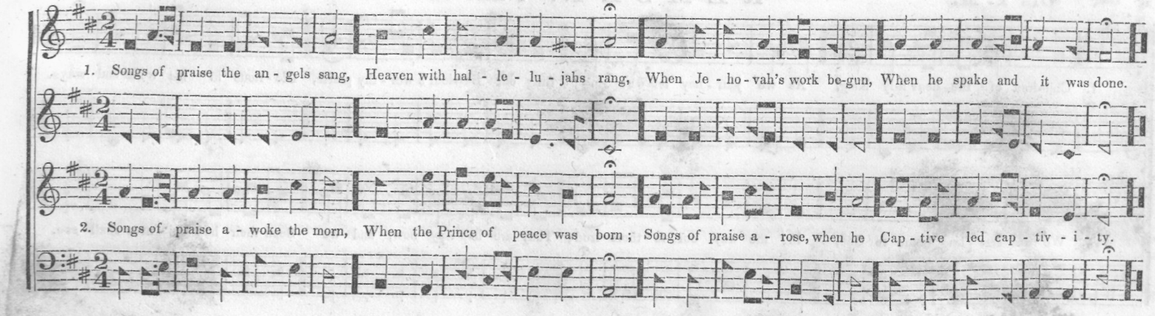
220 4TH P. M. **HEDDING.** 886,886, or C. P. M.



5TH P. M. **ALMENDA.** 4 lines 7s. 221



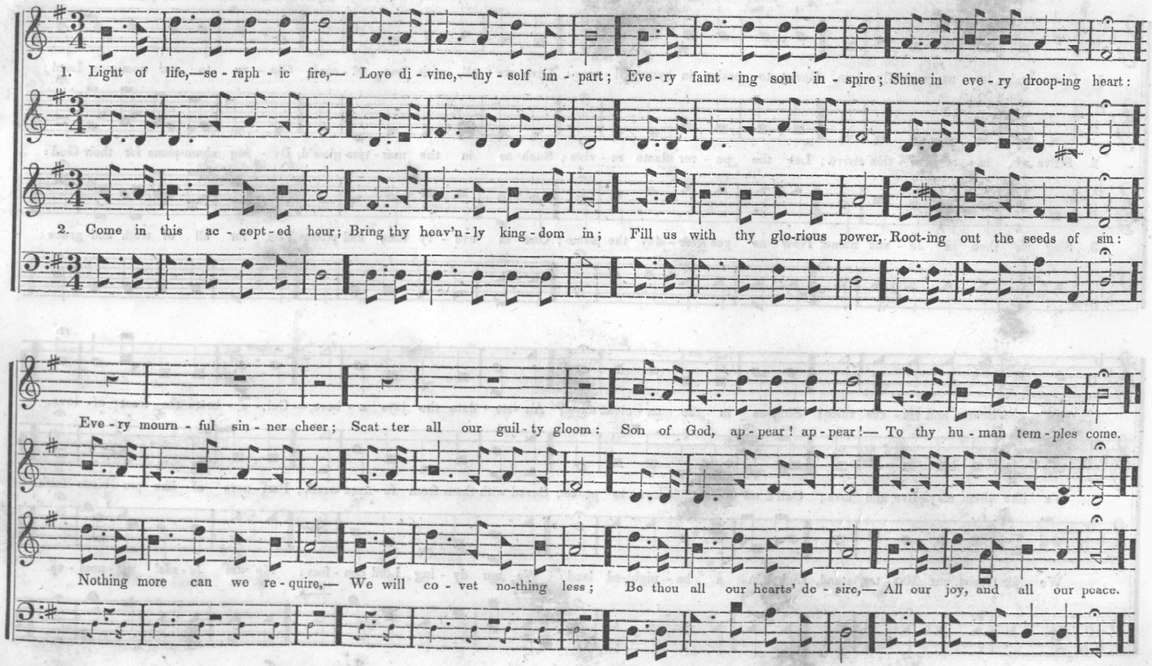
5TH P. M. **CORNELIA.** 4 lines 7s. C. DINGLEY.



7TH P. M.

SABBATH. 8 lines 7s.

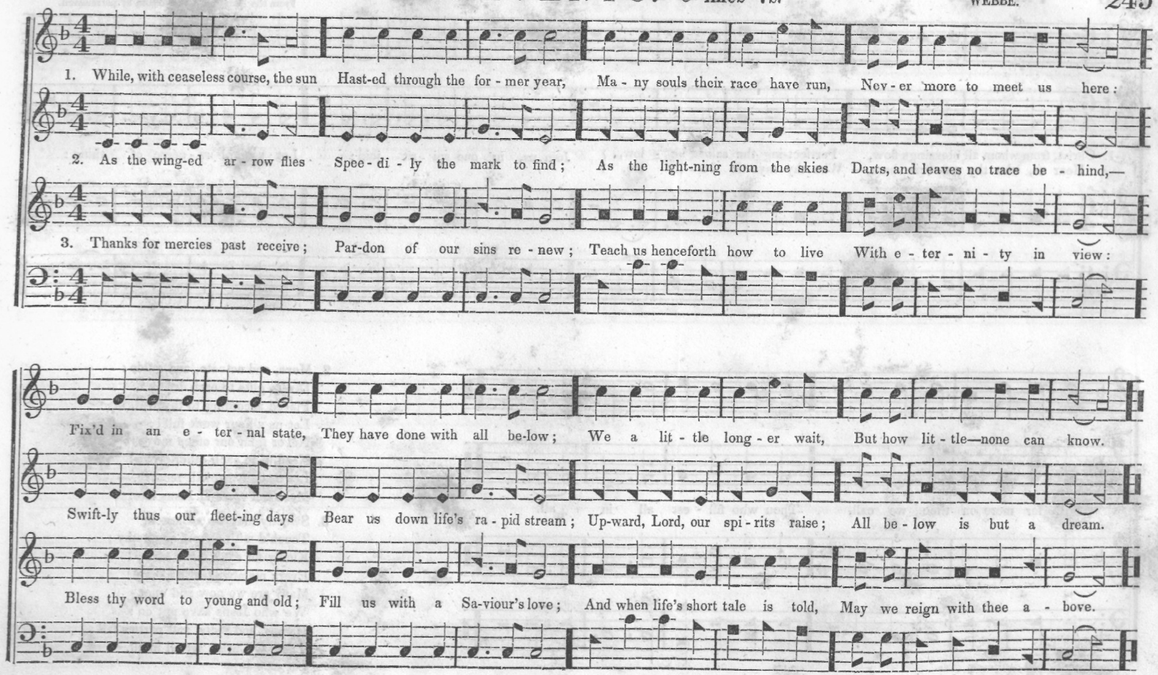
L. MASON.



7TH P. M.

BENEVENTO. 8 lines 7s.

WEBBE.



7TH P. M. MARTYN. 8 lines 7s.

Luther

S. B. MARSH.

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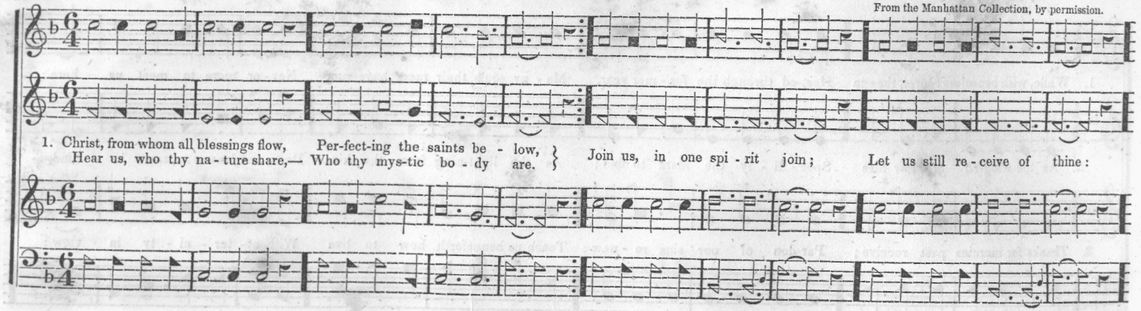
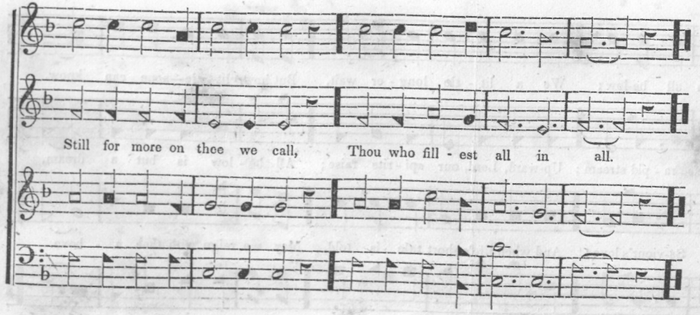
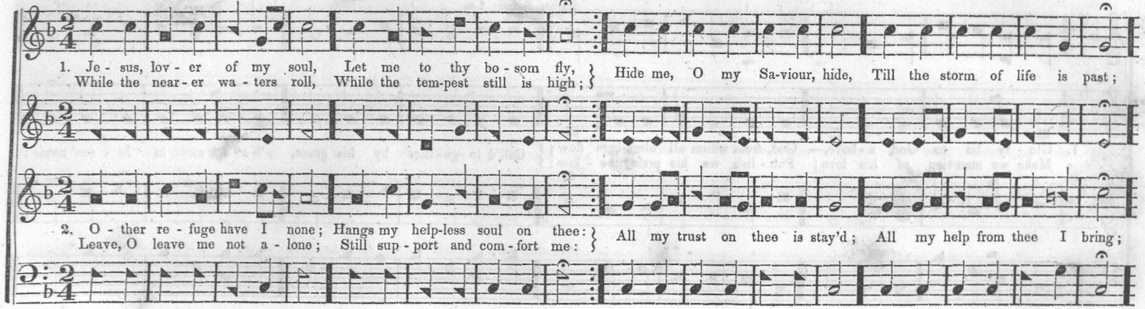


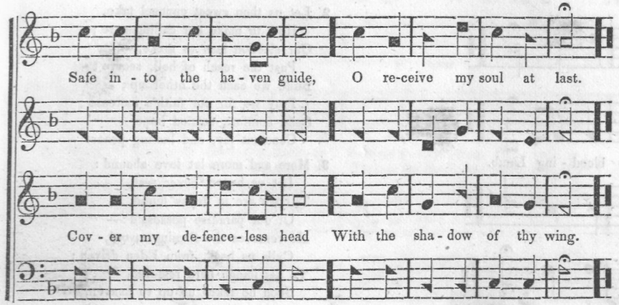


2. Move, and actuate, and guide:
Divers gifts to each divide:
Placed according to thy will,
Let us all our work fulfil:
Never from our office move:
Needful to each other prove:
Let us daily growth receive,—
More and more in Jesus live.

3. Sweetly may we all agree,
Touch'd with softest sympathy;
Kindly for each other care;
Every member feel its share.
Many are we now and one,
We who Jesus have put on:
Names, and sects, and parties fall:
Thou, O Christ, art all in all.

7TH P. M. STOPFORD. 8 lines 7s.



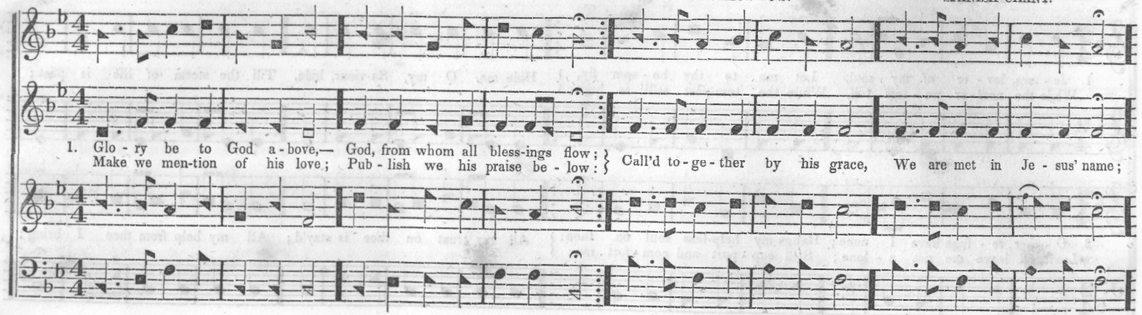


3. Thou, O Christ, art all I want:
More than all in thee I find:
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is thy name;
I am all unrighteousness:
False, and full of sin I am;
Thou art full of truth and grace.

4. Plenteous grace with thee is found,—
Grace to cover all my sin:
Let the healing streams abound;
Make and keep me pure within.
Thou of life the fountain art;
Freely let me take of thee:
Spring thou up within my heart;
Rise to all eternity.

7TH P. M. ASCRIPTION. 8 lines 7s.

SPANISH CHANT.

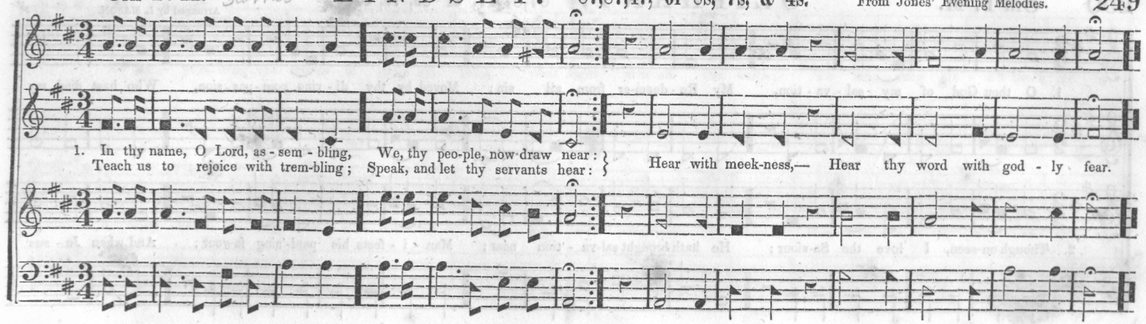


2. Let us then sweet counsel take,
How to make our calling sure;
Our election how to make,
Past the reach of hell, secure:
Build we each the other up;
Pray we for our faith's increase;
Solid comfort, settled hope,
Constant joy, and lasting peace.

3. More and more let love abound:
Let us never, never rest,
Till we are in Jesus found,
Of our paradise possess'd:—
He removes the flaming sword,
Calls us back, from Eden driven;
To his image here restored,
Soon he takes us up to heaven.

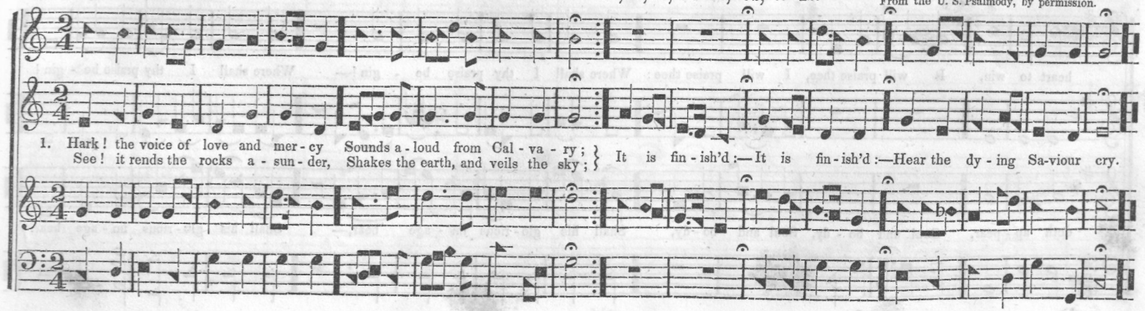
8TH P. M. LINDSEY. 87,87,47, or 8s, 7s, & 4s.

From Jones' Evening Melodies.



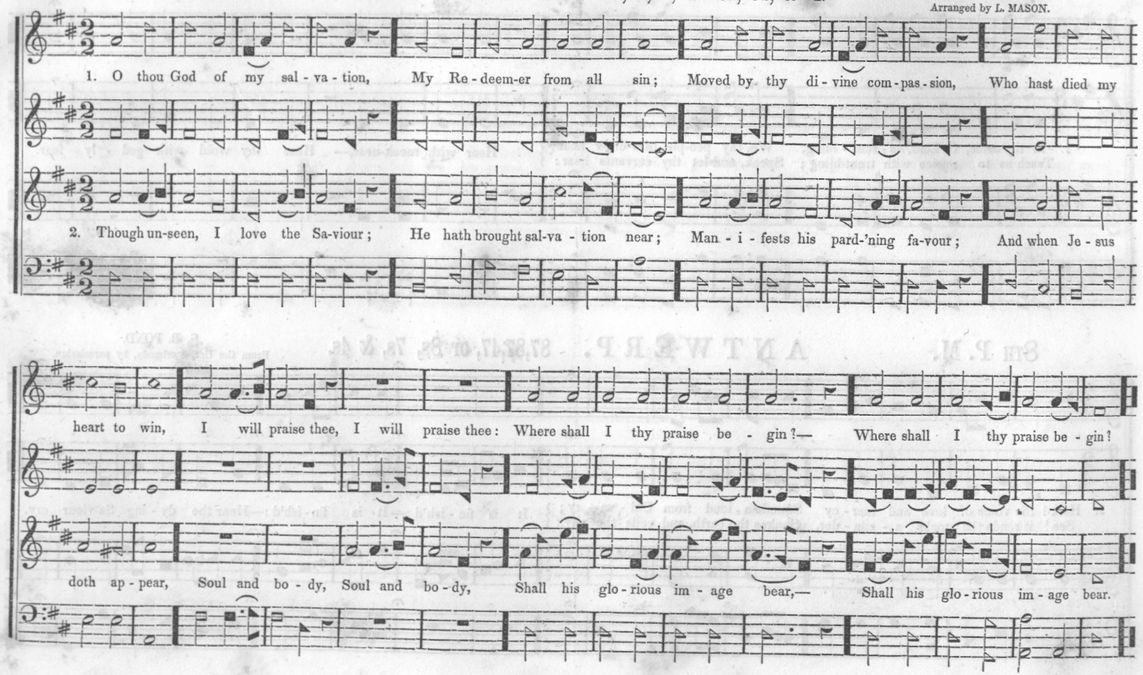
8TH P. M. ANTWERP. 87,87,47, or 8s, 7s, & 4s.

S. B. POND.
From the U. S. Psalmody, by permission.



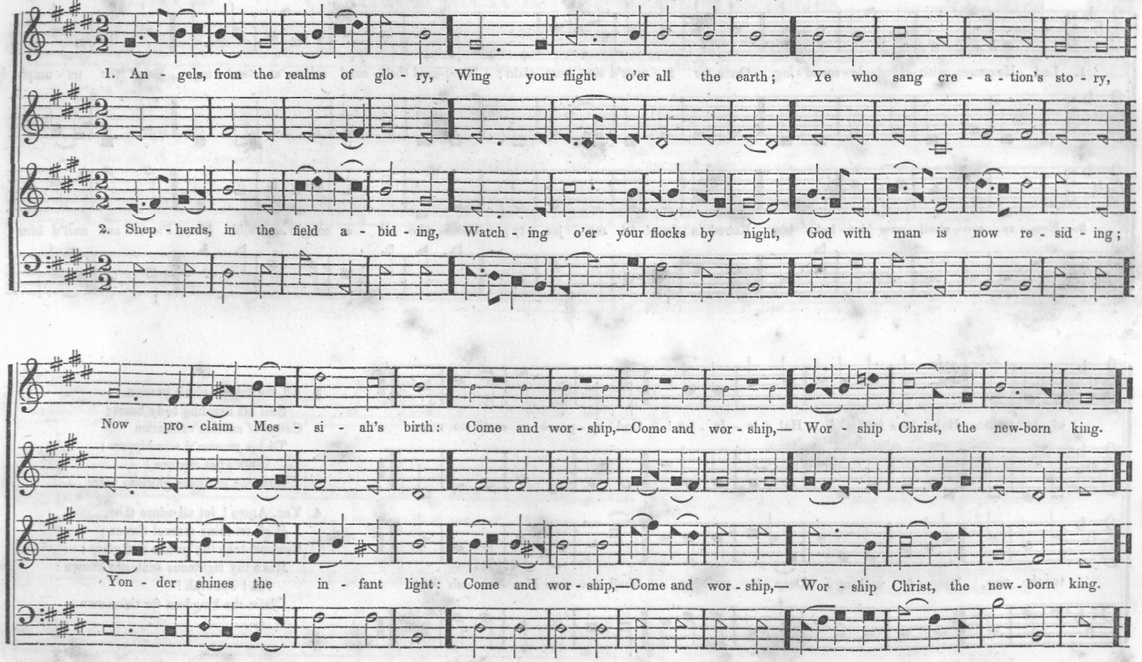
250 8TH P. M. **OLIPHANT.** 87,87,47, or 8s, 7s, & 4.

Subject from BAILOT.
Arranged by L. MASON.



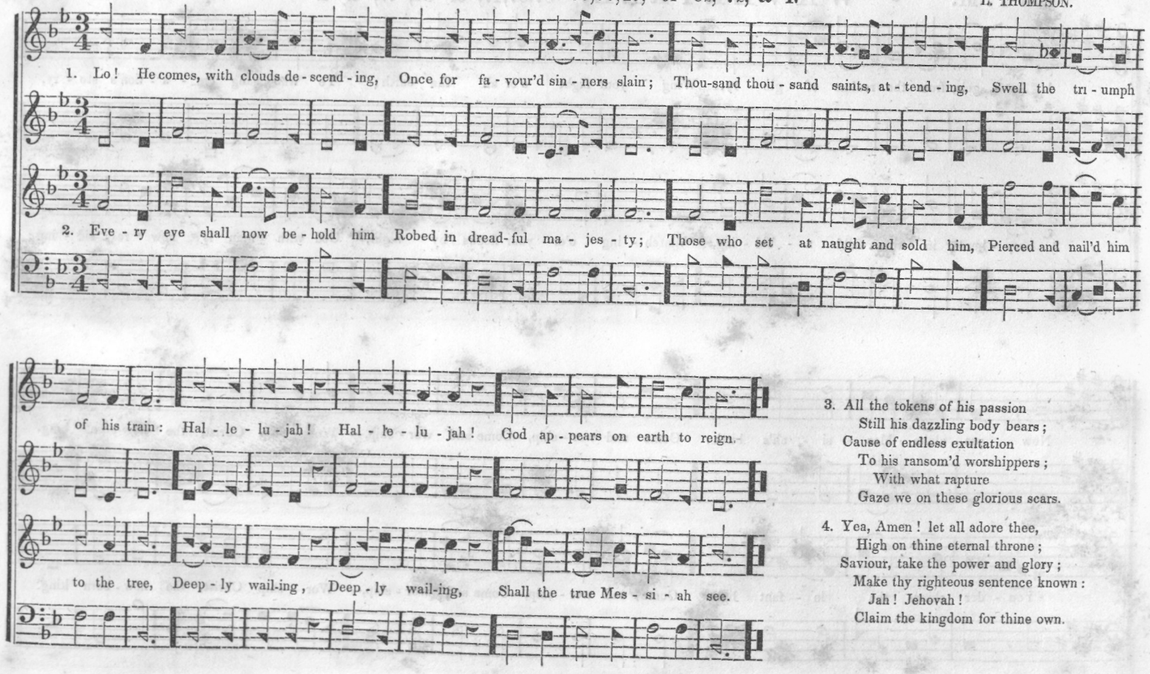
8TH P. M. **WAVERTREE.** 87,87,47, or 8s, 7s, & 4.

I. CRETNEY. 251



8TH P. M. LYBIAN. 87,87,47, or 8s, 7s, & 4.

L. THOMPSON.

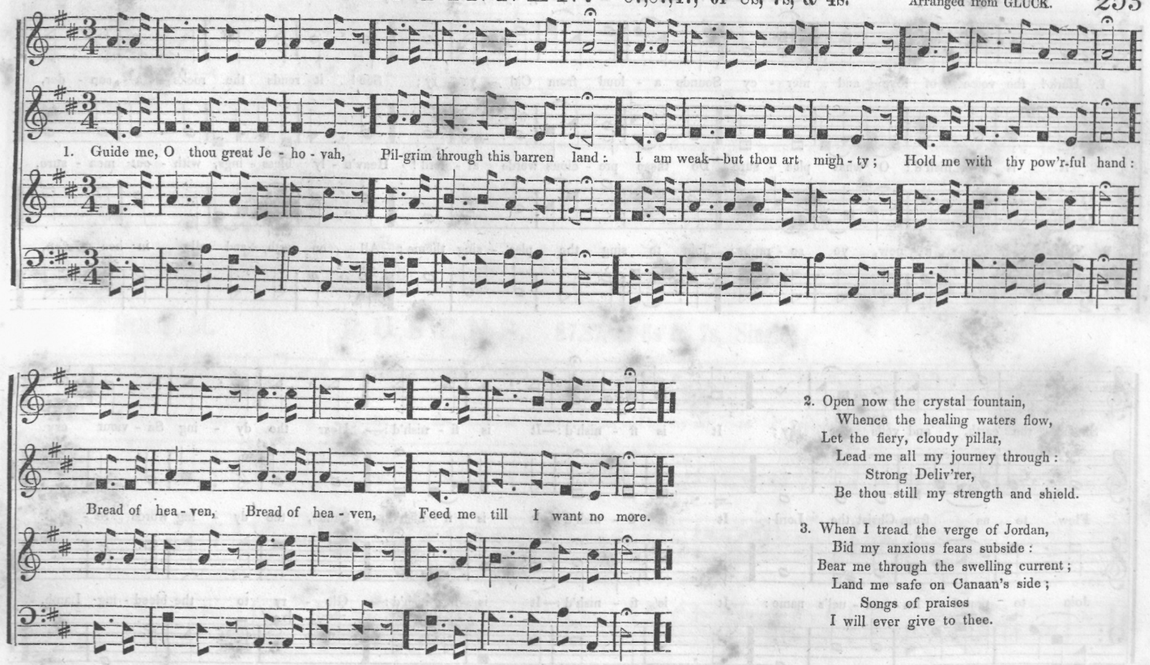


3. All the tokens of his passion
Still his dazzling body bears;
Cause of endless exultation
To his ransom'd worshippers;
With what rapture
Gaze we on these glorious scars.

4. Yea, Amen! let all adore thee,
High on thine eternal throne;
Saviour, take the power and glory;
Make thy righteous sentence known:
Jah! Jehovah!
Claim the kingdom for thine own.

8TH P. M. CLENDINNEN. 87,87,47, or 8s, 7s, & 4s.

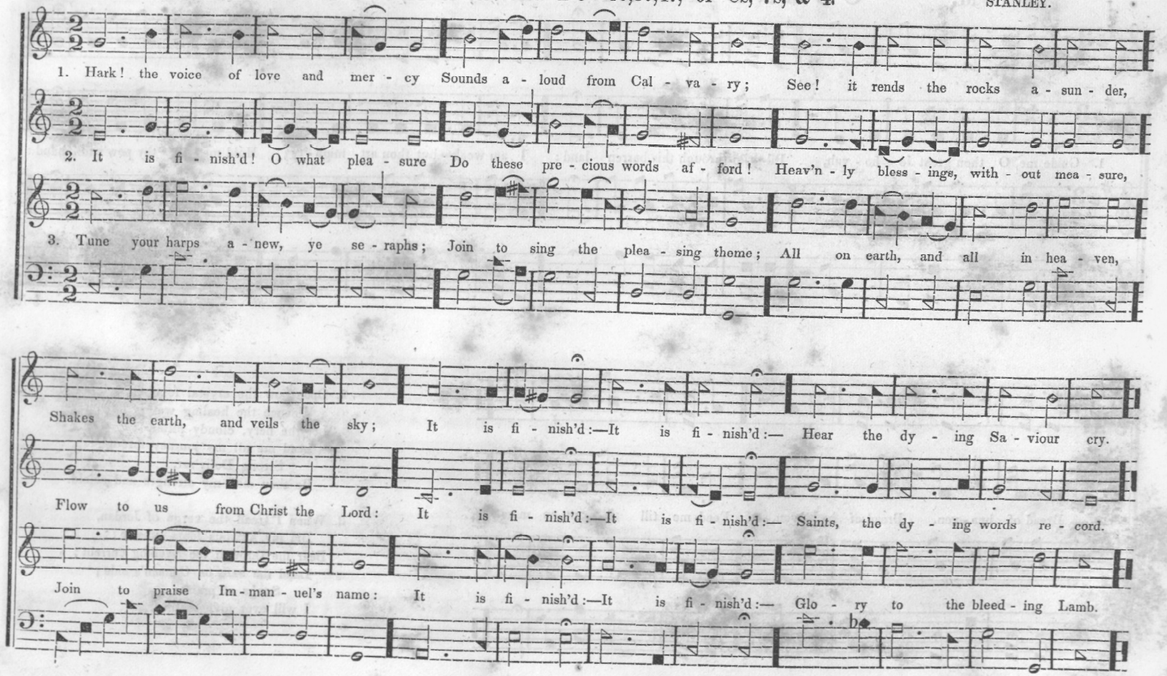
Arranged from GLUCK.



2. Open now the crystal fountain,
Whence the healing waters flow,
Let the fiery, cloudy pillar,
Lead me all my journey through:
Strong Deliv'rer,
Be thou still my strength and shield.

3. When I tread the verge of Jordan,
Bid my anxious fears subside:
Bear me through the swelling current;
Land me safe on Canaan's side;
Songs of praises
I will ever give to thee.

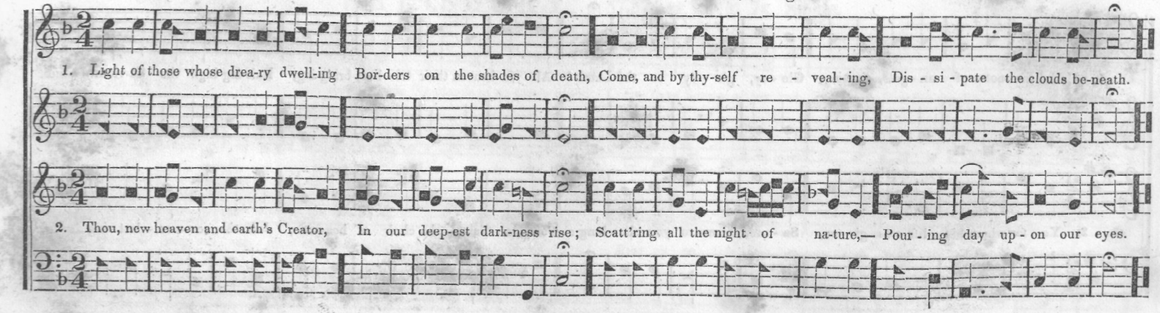
254 8TH P. M. **CALVARY.** 87,87,47, or 8s, 7s, & 4. STANLEY.



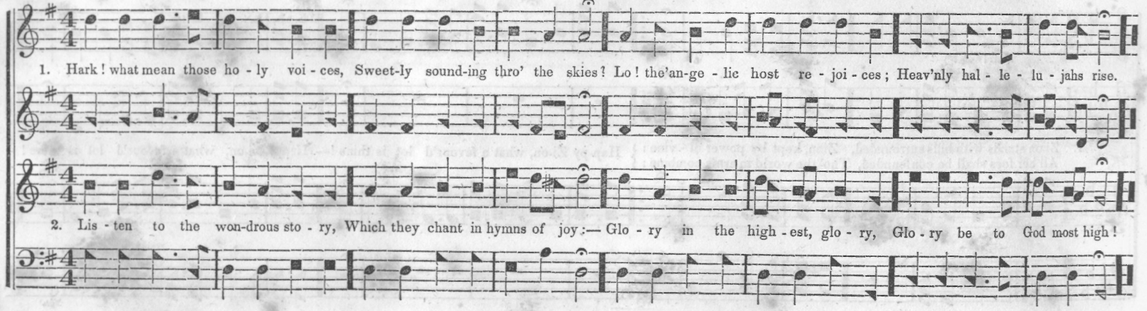
8TH P. M. **ZION.** 87,87,47, or 8s, 7s, & 4. T. HASTINGS. 255



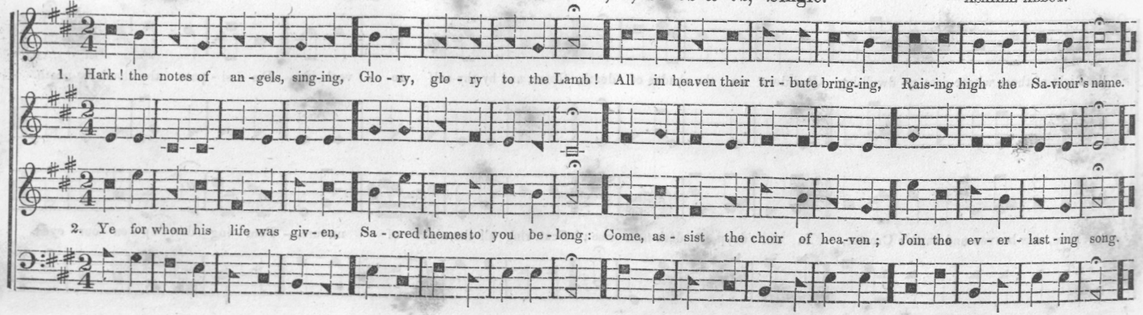
9TH P. M. **RUBENS.** 87,87, or 8s & 7s, Single. PAESIELLO.



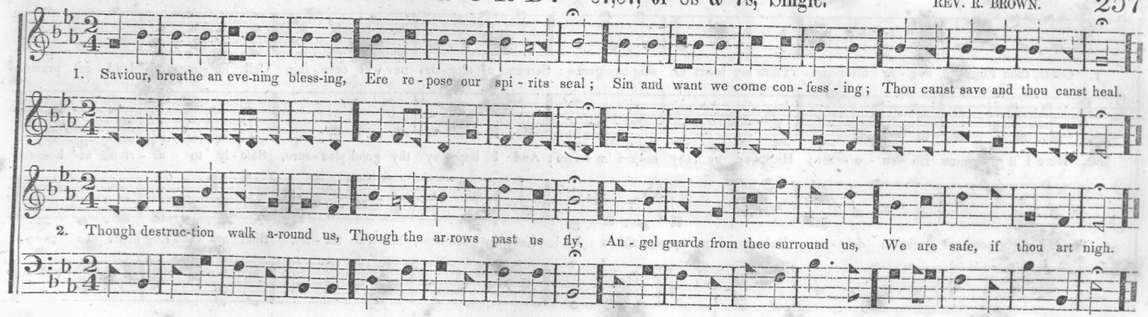
256 9TH P. M. **CHRISTMAS.** 87,87, or 8s & 7s, Single. F. SCHNEIDER.



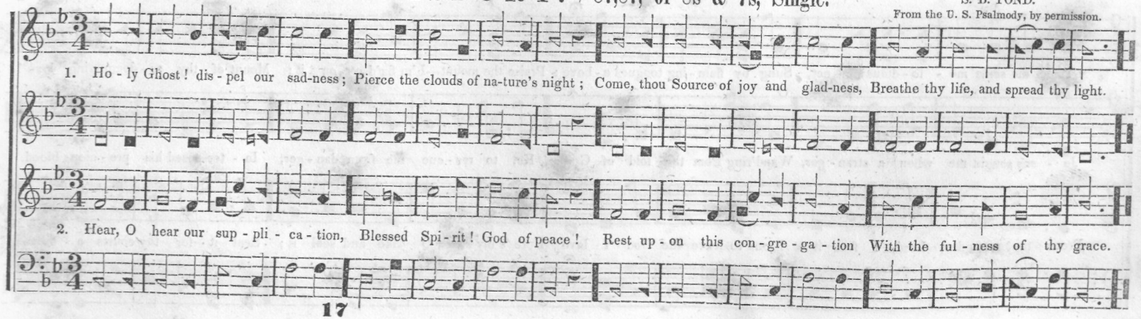
9TH P. M. **COLOSSE.** 87,87, or 8s & 7s, Single. ASAHEL ABBOT.



9TH P. M. **HATFORD.** 87,87, or 8s & 7s, Single. REV. R. BROWN. 257



9TH P. M. **SALISBURY.** 87,87, or 8s & 7s, Single. S. B. POND.
From the U. S. Psalmody, by permission.



9TH P. M.

WAKEMAN. 87,87,87,87, or 8s & 7s, Double.

L. THOMPSON.

1. Come, thou Fount of eve - ry bless-ing, Tune my heart to sing thy grace: Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est praise.

2. Here I 'll raise mine Eb - en - e - zer; Hith - er by thy help I 'm come; And I hope, by thy good plea - sure, Safe - ly to ar - rive at home.

3. O! to grace how great a debt - or - Dai - ly I 'm constrain'd to be! Let thy good-ness, like a fet - ter, Bind my wand'ring heart to thee:

Teach me some me - lo - dious son - net, Sung by flam - ing tongues a - bove: Praise the mount—I 'm fix'd up - on it; Mount of thy re - deem - ing love!

Je - sus sought me when a stran - ger, Wand'ring from the fold of God; He, to res - cue me from dan - ger, In - ter-posed his pre - cious blood.

Prone to wan - der, Lord, I feel it— Prone to leave the God I love; Here 's my heart, O take and seal it; Seal it for thy courts a - bove.

9TH P. M.

LOVE DIVINE. 87,87,87,87, or 8s & 7s, Double.

From Spiritual Songs, by permission.

1. Love di - vine, all love ex - cel - ling, Joy of heaven, to earth come down, Fix in us thy hum-ble dwell-ing; All thy faith - ful mercies crown.

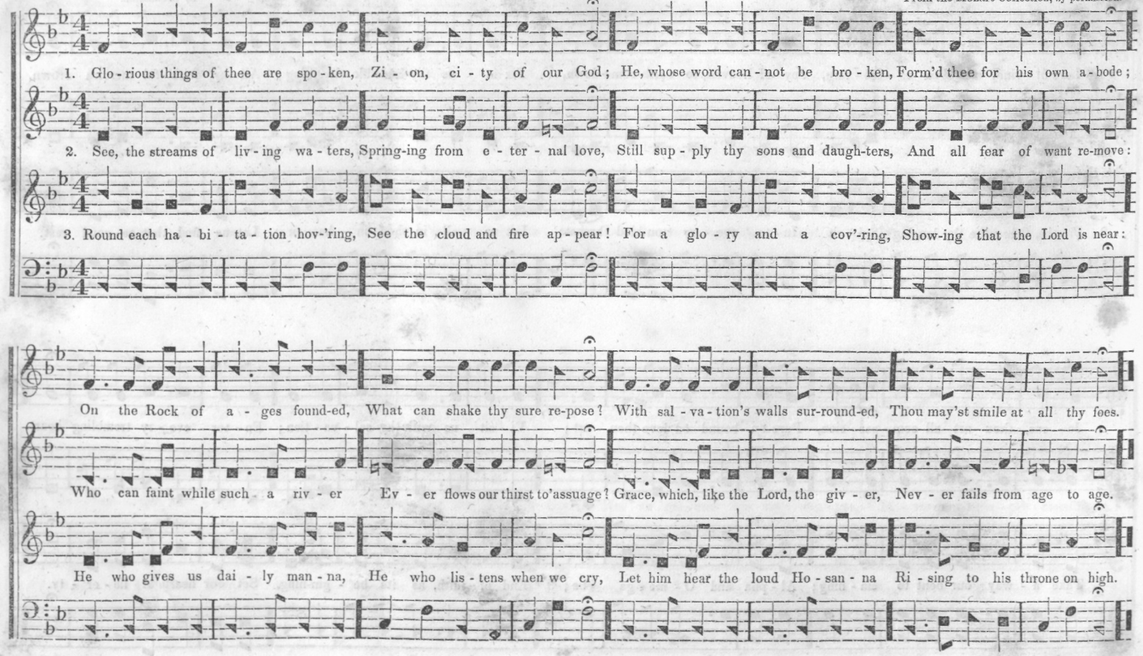
2. Breathe, O breathe thy lov-ing Spi - rit In - to eve - ry trou-bled breast; Let us all in thee in - he - rit; Let us find that se - cond rest.

Je - sus, thou art all com - pas - sion,—Pure un - bound - ed love thou art; Vi - sit us with thy sal - va - tion; En - ter eve - ry trembling heart.

Take a - way our bent to sin - ning; Al - pha and O - me - ga be; End of faith, as its be - gin-ning, Set our hearts at lib - er - ty.

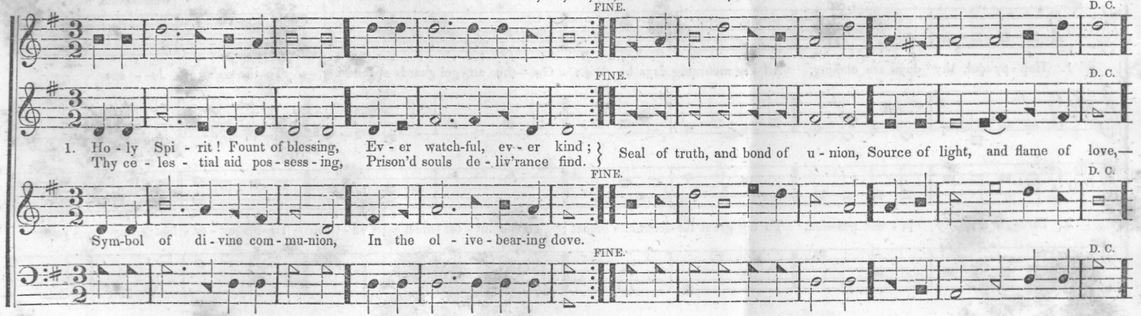
9TH P. M. ORVILLE. 87,87,87,87, or 8s & 7s, Double.

E. IVES, JUN.
From the Mozart Collection, by permission.



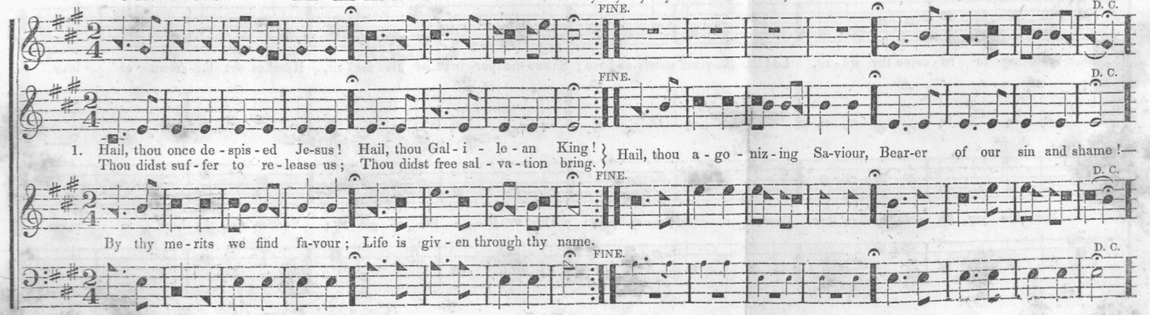
9TH P. M. MAPPS. 87,87,87,87, or 8s & 7s, Double.

L. THOMPSON.



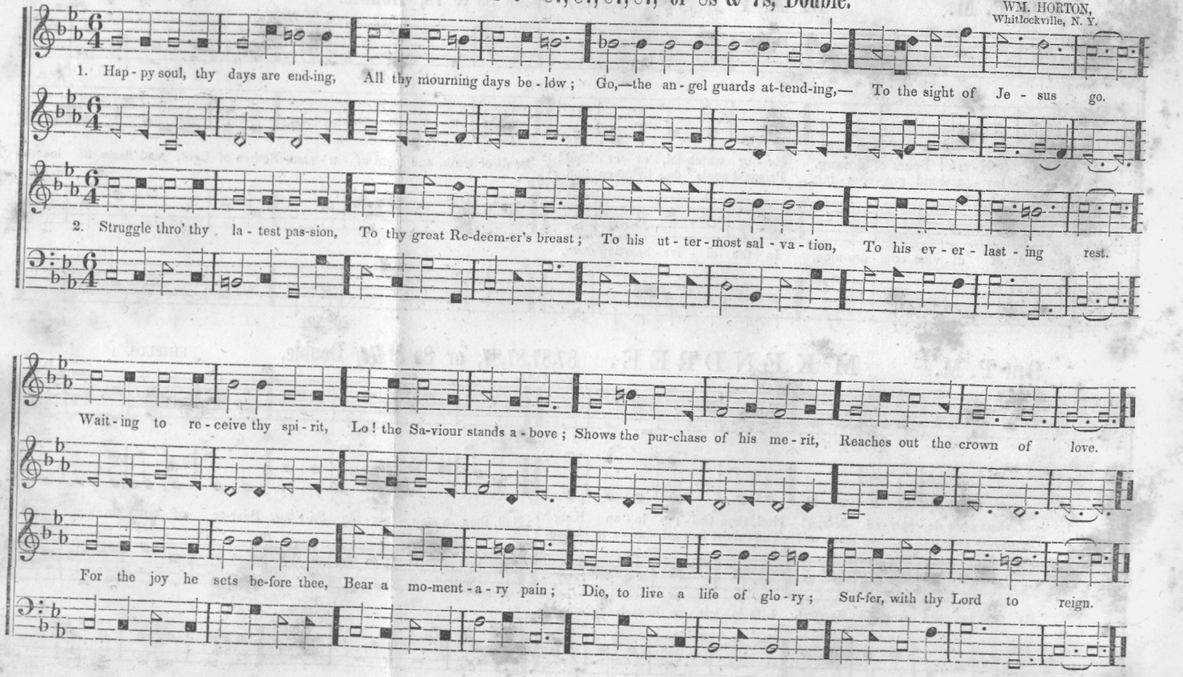
9TH P. M. M'KENDREE. 87,87,87,87, or 8s & 7s, Double.

SHIELDS.



262 9TH P. M. **HALAPU.** 87, 87, 87, 87, or 8s & 7s, Double.

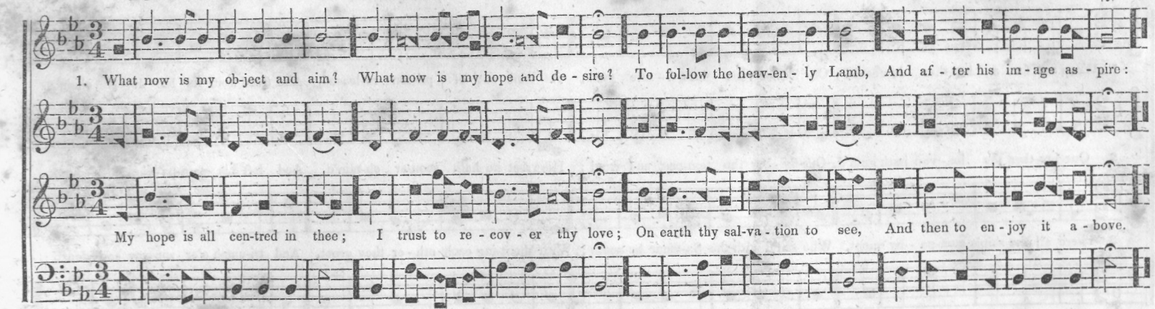
WM. HORTON,
Whitlockville, N. Y.



10TH P. M. **SPRING.** 4 lines 8s, or 8s, Single.

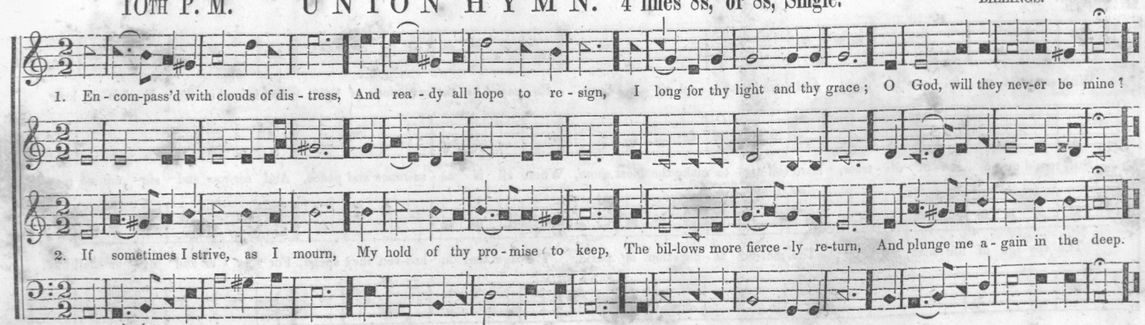
T. CLARK.

263



10TH P. M. **UNION HYMN.** 4 lines 8s, or 8s, Single.

BILLINGS.



10TH P. M. DESIRE. 8 lines 8s, or 8s, Double.

J——B.

1. Weep not for a bro-ther de-ceased; Our loss is his in-fi-nite gain; A soul out of pri-son re-leased, And freed from its bo-di-ly chain;

2. Our bro-ther the ha-ven hath gain'd, Out-fly-ing the tem-pest and wind; His rest he hath soon-er ob-tain'd, And left his com-pa-nions be-hind,

3. There all the ship's com-pa-ny meet, Who sail'd with the Sa-viour be-neath; With shout-ing each oth-er they greet, And tri-umph o'er sor-row and death:

With songs let us fol-low his flight, And mount with his spi-rit a-bove, Es-caped to the man-sions of light, And lodged in the E-den of love.

Still toss'd on a sea of dis-tress, Hard toil-ing to make the blest shore, Where all is as-su-rance and peace, And sor-row and sin are no more.

The voy-age of life's at an end; The mor-tal af-flic-tion is past: The age that in hea-ven they spend, For-ev-er and ev-er shall last.

10TH P. M. VANDERVOORT. 8 lines 8s, or 8s, Double.

R. N.

1. All glo-ry to God in the sky, And peace up-on earth be re-stored; O Je-sus, ex-alt-ed on high, Ap-pear, our om-ni-po-tent Lord;

2. O wouldst thou again be made known,— A-gain in thy Spi-rit de-scend; And set up, in each of thine own, A king-dom that nev-er shall end!

3. O, come to thy ser-vants a-gain, Who long thine ap-pear-ing to know; Thy qui-et and peace-a-ble reign In mer-cy es-ta-blish be-low:

Who, mean-ly in Beth-le-hem born, Didst stoop to re-deem a lost race: Once more to thy crea-tures re-turn, And reign in thy king-dom of grace.

Thou on-ly art a-ble to bless, And make the glad na-tions o-bey, And bid the dire en-mi-ty cease, And bow the whole world to thy sway.

All sor-row be-fore thee shall fly, And an-ger and ha-tred be o'er; And en-vy and mal-ice shall die, And dis-cord af-flict us no more.

10TH P. M. PORTLAND. 8 lines 8s, or 8s, Double.

WM. H. OAKLEY.

1. A - way with our sor-row and fear, We soon shall re - cov-er our home; The ci - ty of saints shall appear,— The day of e - ter - ni - ty come
2. Our mourn-ing is all at an end, When, raised by the life-giv-ing Word, We see the new ci - ty de - scend, A - dorn'd as a bride for her Lord:
3. By faith we al - rea - dy be - hold That love-ly Je - ru - sa-lem here: Her walls are of jas-per and gold; As crys-tal her build-ings are clear;

PIA. FOR.

From earth we shall quick-ly re-move, And mount to our na - tive a - bode; The house of our Fa-ther a - bove,— The pa - lace of an-gels and God.
The ci - ty so ho - ly and clean, No sor-row can breathe in the air: No gloom of af - flic - tion or sin; No sha-dow of e - vil is there.
Im - mov - a - bly found-ed in grace, She stands as she ev - er hath stood, And bright-ly her Build-er dis - plays, And flames with the glory of God.

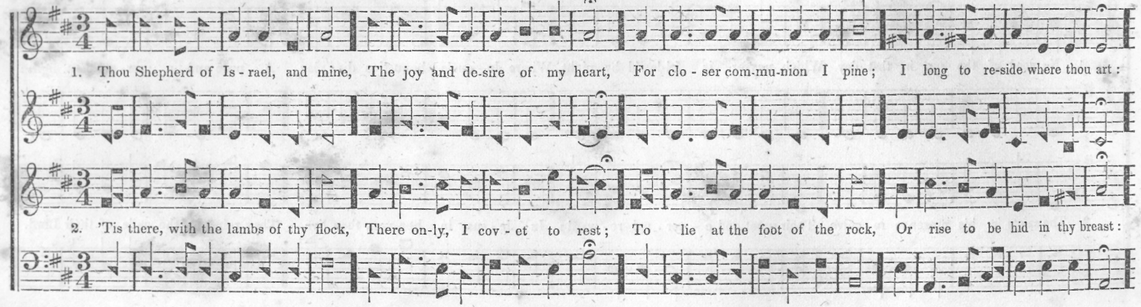
10TH P. M. MADISON. 8 lines 8s, or 8s, Double.

S. B. POND.
From the U. S. Psalmody, by permission.

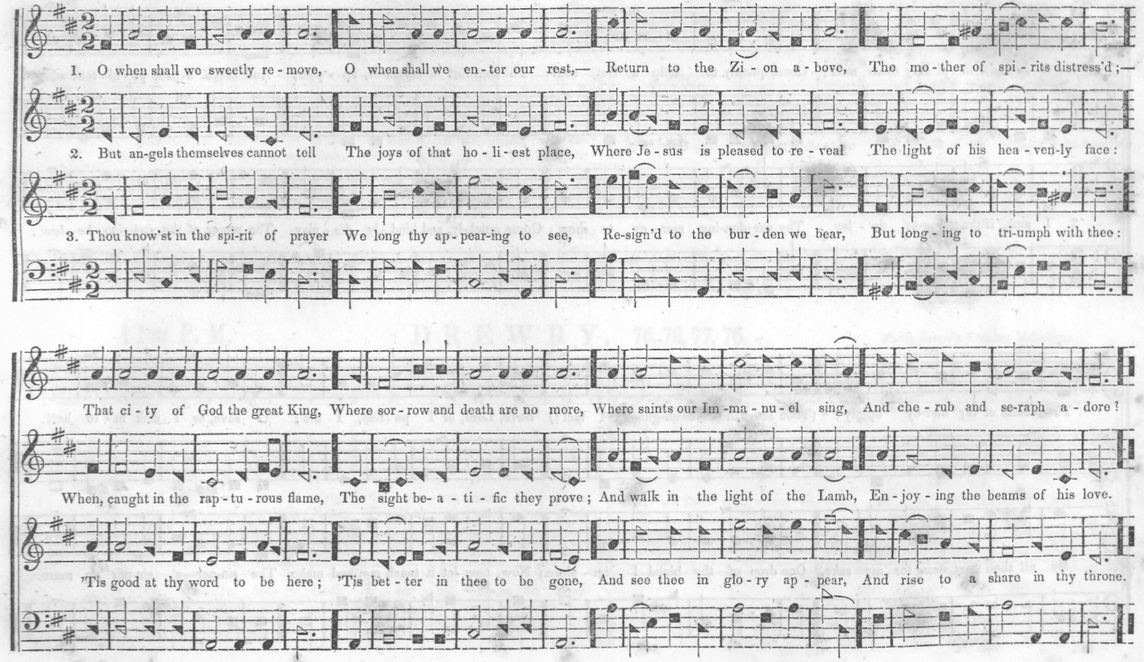
1. No need of the sun in that day Which nev-er is fol-low'd by night, Where Je - sus's beau-ties dis - play A pure and a per - ma-nent light:
2. The saints in his presence re - ceive Their great and e - ter - nal re - ward; In Je - sus, in hea-ven, they live,— They reign in the smile of their Lord.

The Lamb is their Light and their Sun, And, lo! by re - flec-tion they shine; With Je-sus in - ef - fa - bly one, And bright in ef - ful-gence di-vine.
The flame of an - gel - i - cal love Is kin-dled at Je - sus's face; And all the en - joy - ment a - bove, Con-sists in the rap-tu - rous gaze.

ISRAEL. 8 lines 8s, or 8s, Double.



ARABIA. 8 lines 8s, or 8s, Double.



10TH P. M. COLLORD. 8 lines 8s, or 8s, Double.

1. O Je - sus, in pi - ty draw near; Come quickly to help a lost soul: To com-fort a mourn-er, ap - pear, And make a poor pe - ni - tent whole:

2. I sink, if thou long-er de - lay Thy par-don-ing mer - cy to show: Come quick-ly, and kind - ly dis - play The power of thy pas-sion be - low:

The balm of thy mer-cy ap-ply; (Thou seest the sore an-guish I feel;) Save, Lord, or I pe - rish, I die; O save, or I sink in - to hell.

By all thou hast done for my sake, One drop of thy blood I im - plore; Now, now let it touch me, and make The sin-ner—a sin-ner no more.

10TH P. M. AUGUSTA. 8 lines 8s, or 8s, Double.

L. THOMPSON.

FINE. D. C.

1. A foun-tain of life and of grace In Christ, our Redeemer, we see: } Je - ho - vah, him-self, doth in - vite To drink of his pleasures un-known:
For us, who his of - fers em-brace, For all, it is o - pen and free: }

The streams of im - mor - tal de - light, That flow from his heaven-ly throne.

11TH P. M. DREWRY. 76, 76, 77, 76.

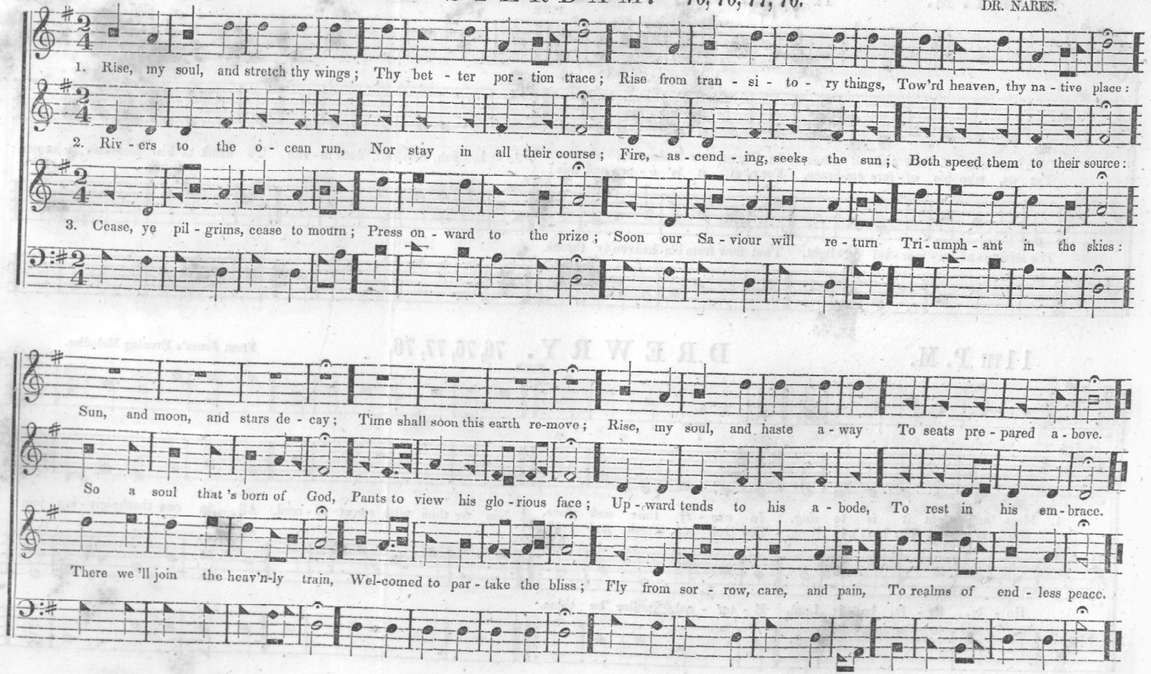
From Jones's Evening Melodies.

FINE. D. C.

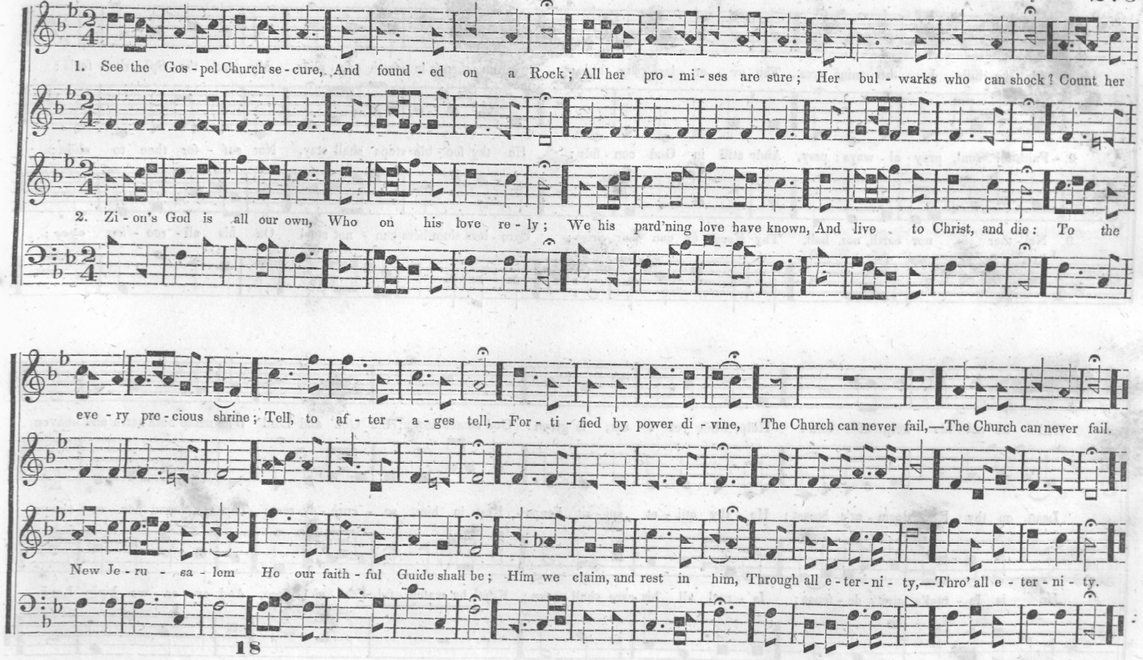
1. Meet and right it is to sing, In eve - ry time and place, } Join we then with sweet ac - cord, All in one thanks-giv - ing join;
Glo - ry to our heav'n-ly King, The God of truth and grace: }

Ho - ly, ho - ly, ho - ly Lord, E - ter - nal praise be thine.

272 11TH P. M. **AMSTERDAM.** 76, 76, 77, 76. DR. NARES.

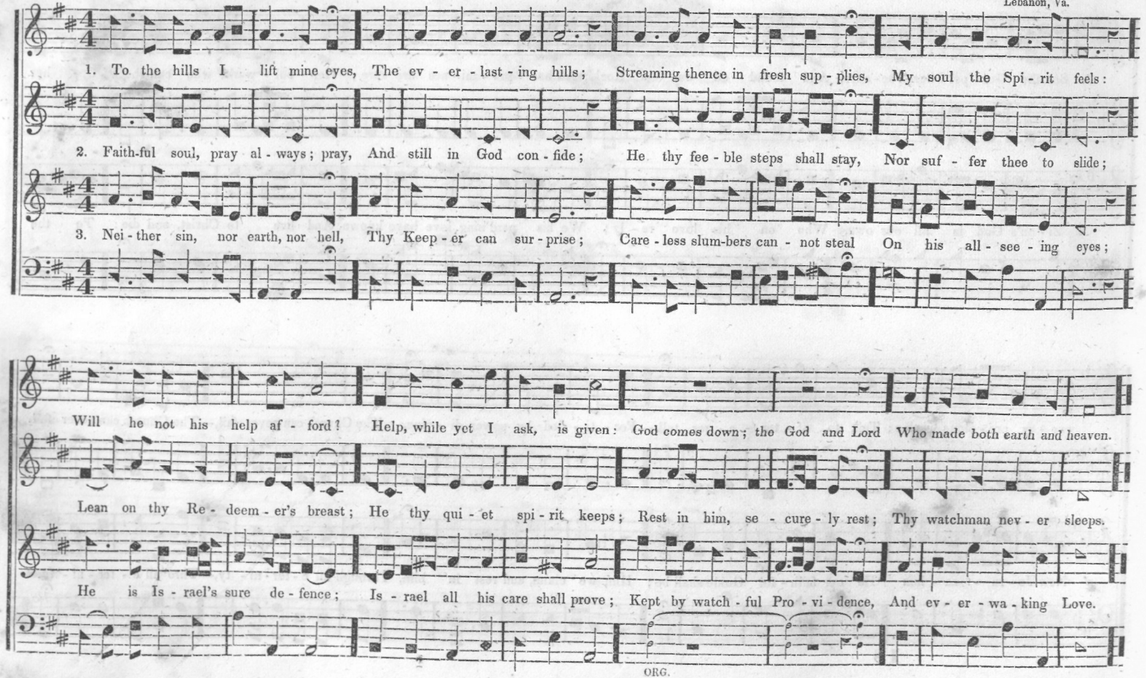


11TH P. M. **CHAPLIN.** 76, 76, 77, 76. From the National Church Harmony. 273



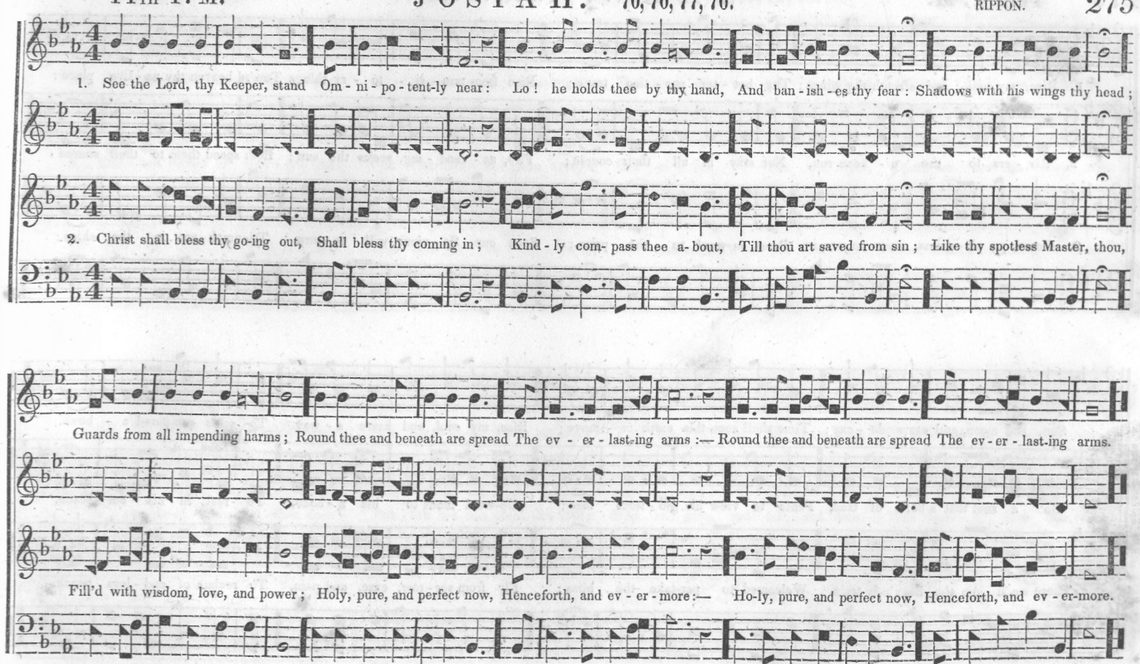
11TH P. M. PILGRIM. 76, 76, 77, 76.

JAS. P. CARROLL.
Lebanon, Va.



11TH P. M. JOSIAH. 76, 76, 77, 76.

RIPPON.



11TH P. M. SHAW. 76, 76, 77, 76.

Arranged from O. SHAW.

1. Rise, my soul, and stretch thy wings; Thy bet - ter por - tion trace; Rise from tran - si - to - ry things Tow'rd heaven thy na - tive place:

2. Riv - ers to the o - cean run, Nor stay in all their course; Fire, as - cend - ing, seeks the sun; Both speed them to their source:

3. Cease, ye pil - grims, cease to mourn; Press on-ward to the prize; Soon our Sa - viour will re - turn Tri-umph - ant in the skies:

Sun, and moon, and stars de - cay; Time shall soon this earth re - move; Rise, my soul, and haste a - way To seats pre-pared a - bove.

So a soul that's born of God, Pants to view his glo - rious face; Up-ward tends to his a - bode, To rest in his em - brace.

There we'll join the heav'n-ly train, Welcomed to par-take the bliss; Fly from sor - row, care, and pain, To realms of end - less peace.

11TH P. M. WATERFORD. 76, 76, 77, 76.

WM. H. OAKLEY.

1. God of un - ex - am - pled grace, Re - deem - er of man-kind, Mat - ter of e - ter - nal praise We in thy pas - sion find:

2. End - less scenes of won - der rise, With that mys - te - rious tree,— Cru - ci - fied be - fore our eyes, Where we the Sa - viour see:

3. Nev - er love nor sor - row was Like that my Je - sus show'd; See him stretch'd on yon - der cross, And crush'd be - neath our load!

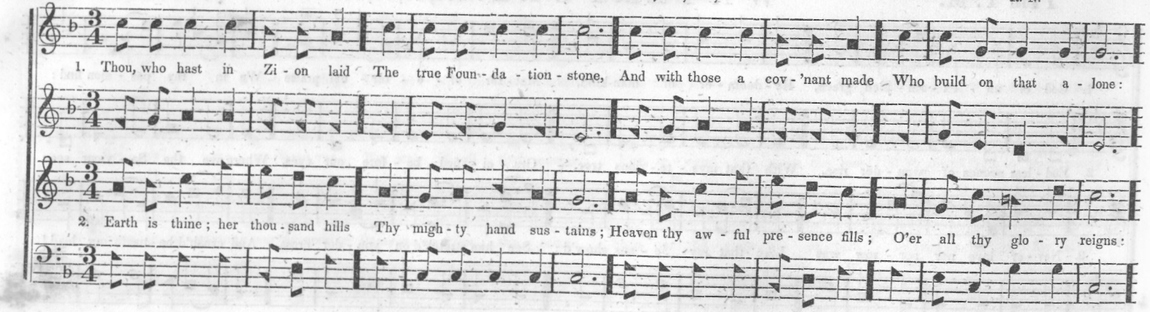
Still our choi - cest strains we bring; Still the joy-ful theme pur-sue; Thee the Friend of sin - ners sing, Whose love is ev - er new.

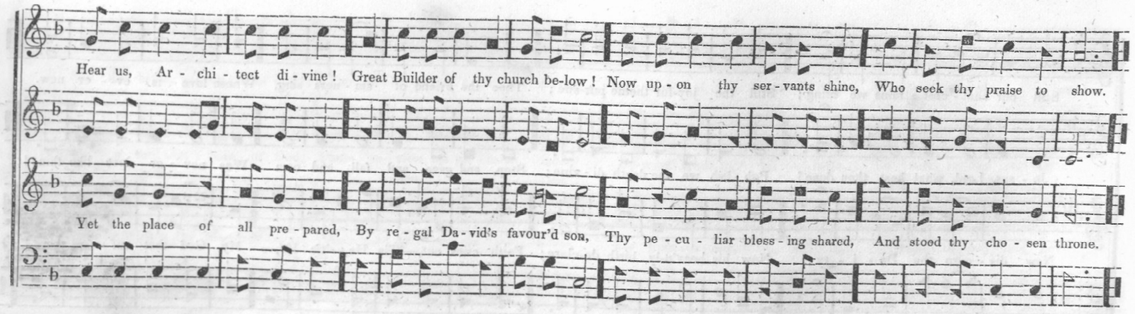
Je - sus, Lord, what hast thou done! Pub - lish we the death di - vine; Stop, and gaze, and fall, and own Was nev - er love like thine!

Now dis - cern the De - i - ty; Now his heav'n-ly birth de-clare; Faith cries out,—'Tis He,—'tis He,— My God that suf - fers there!

PARISH. 76, 76, 78, 76.

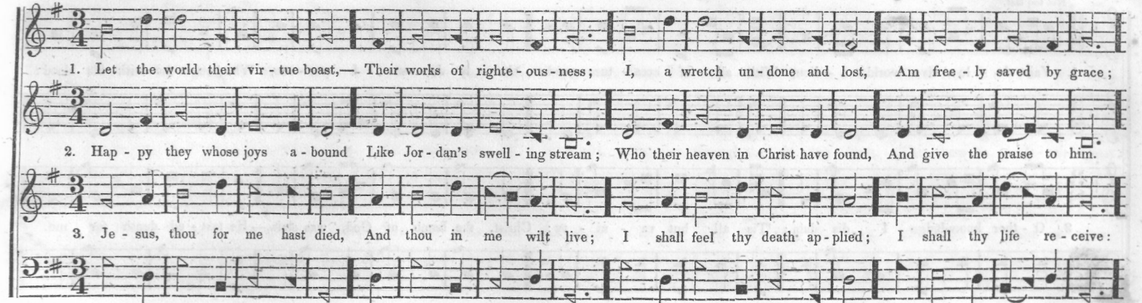
R. N.

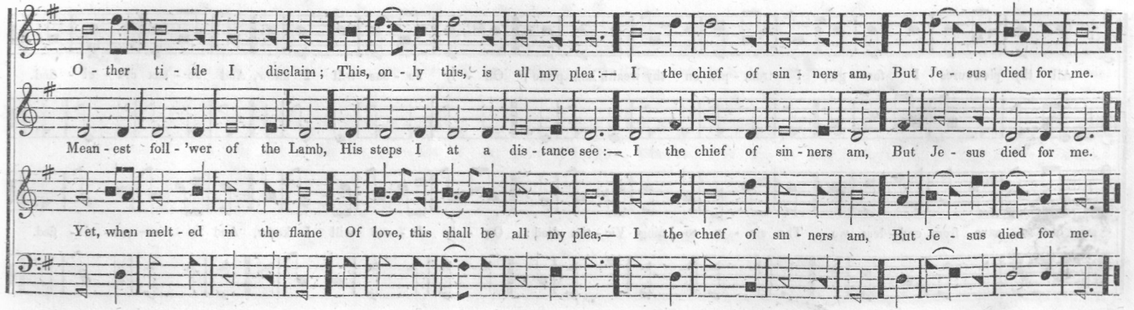




ROSE HILL. 76, 76, 78, 76.

WESLEY MABIE.

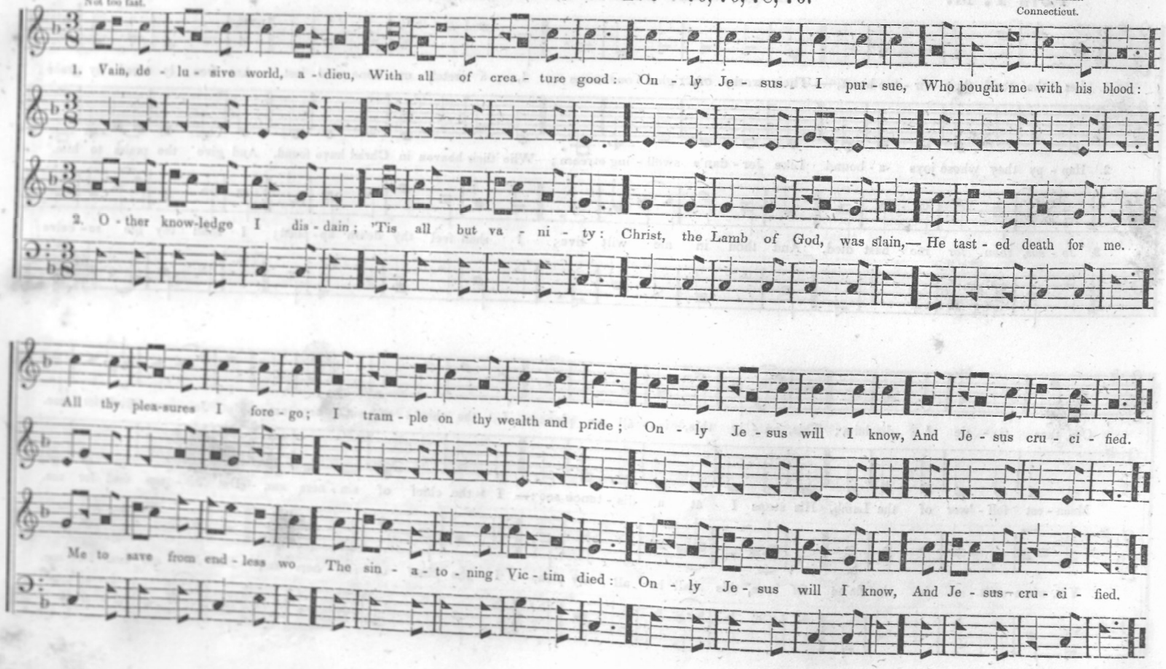




12TH P. M. WATERTOWN. 76, 76, 78, 76.

H. FYLER.
Connecticut.

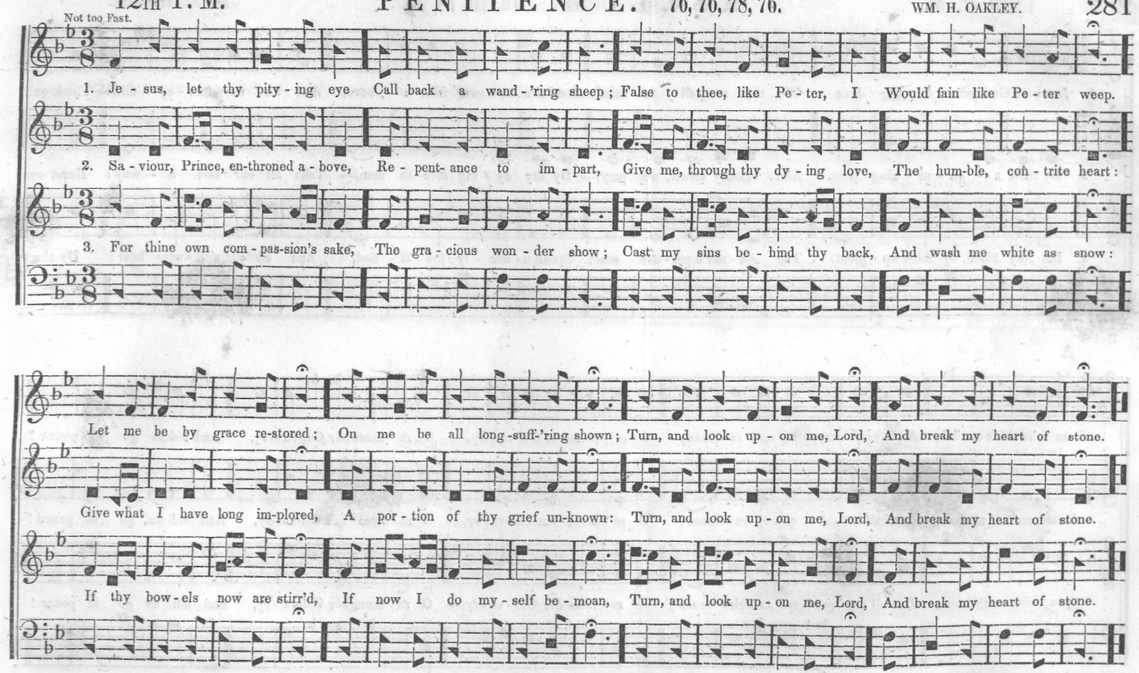
Not too fast.



12TH P. M. PENITENCE. 76, 76, 78, 76.

WM. H. OAKLEY.

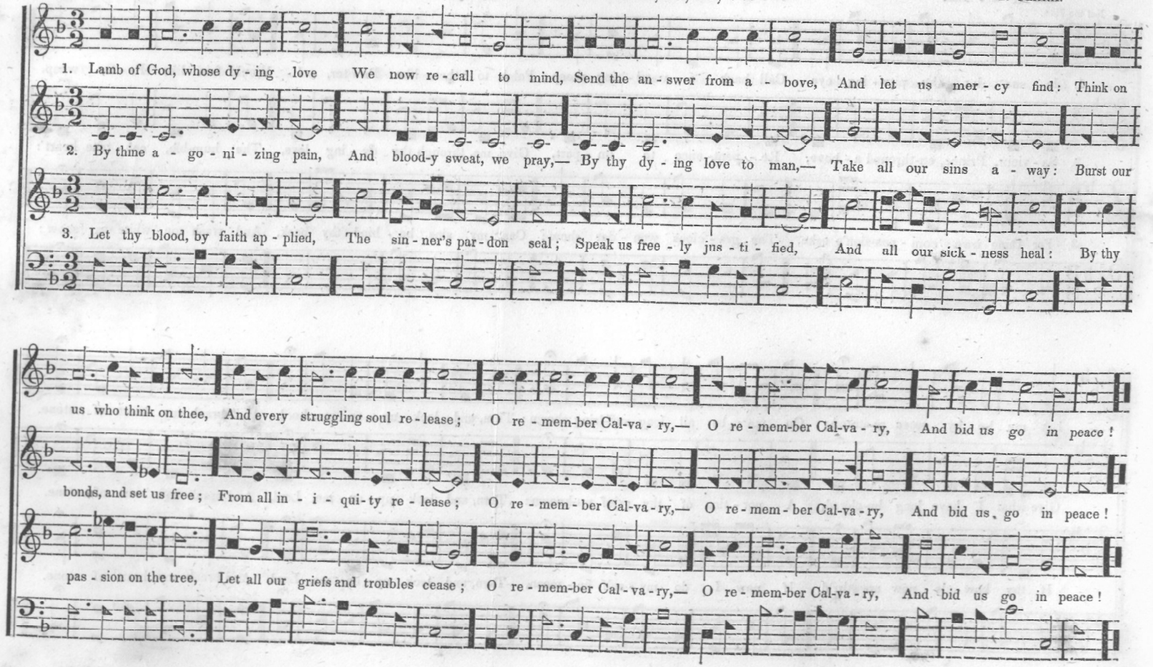
Not too Fast.



12TH P. M.

ASYLUM. 76, 76, 78, 76.

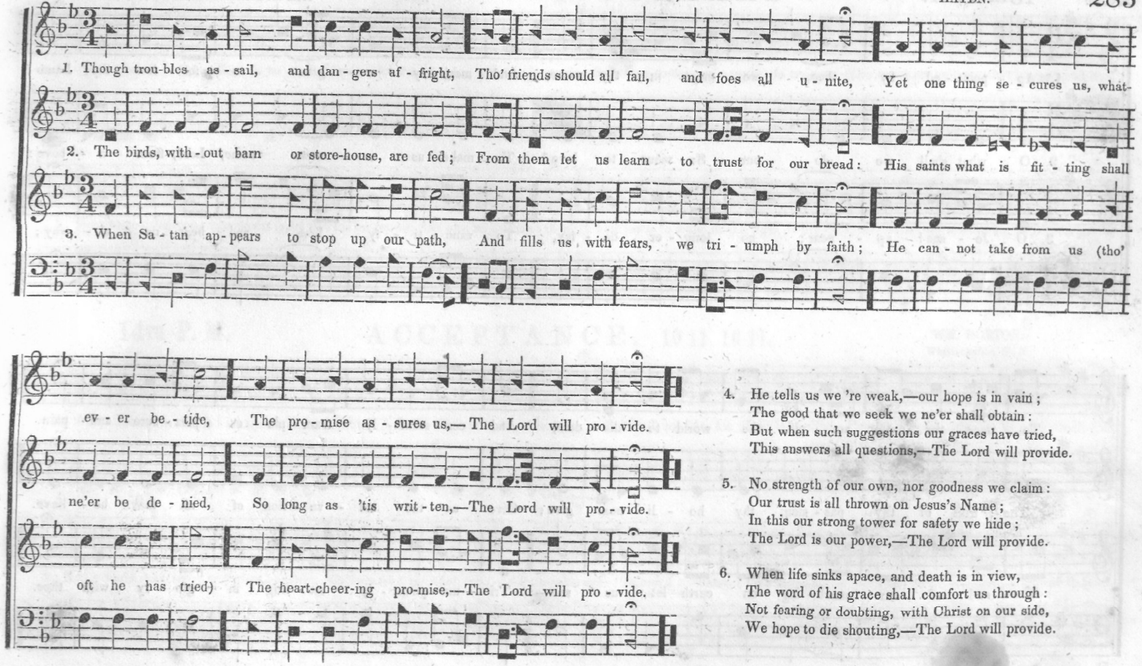
T. CLARK.



13TH P. M.

LYONS. 10 10, 11 11.

HAYDN.



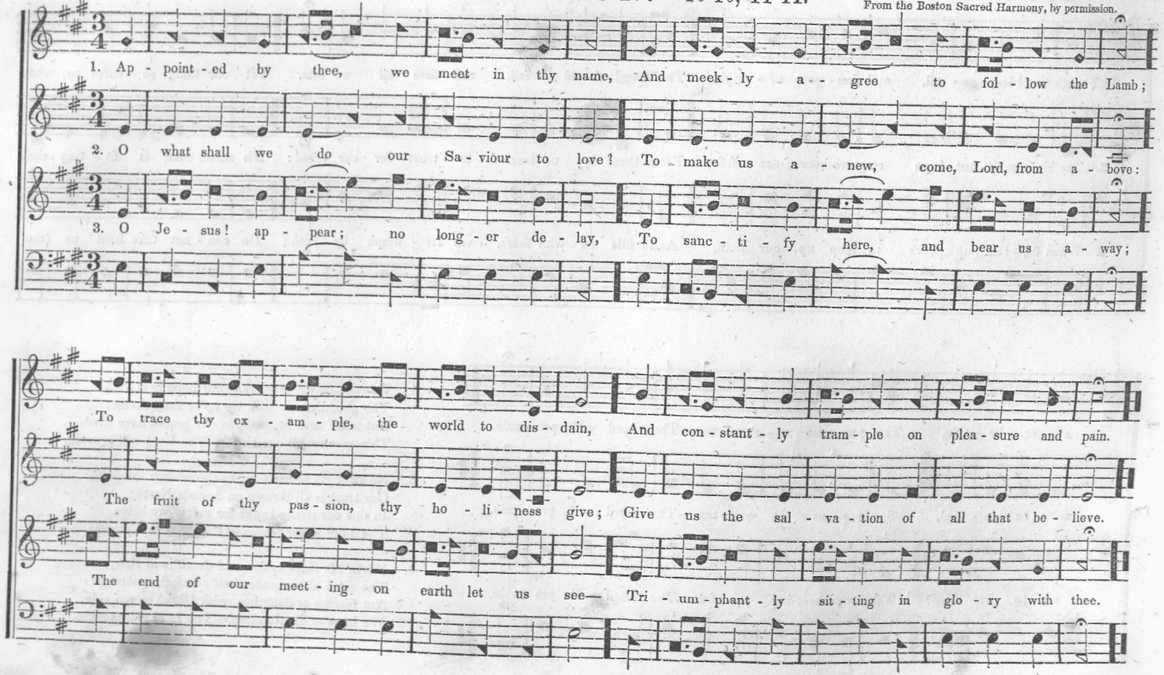
4. He tells us we 're weak,—our hope is in vain;
The good that we seek we ne'er shall obtain:
But when such suggestions our graces have tried,
This answers all questions,—The Lord will provide.

5. No strength of our own, nor goodness we claim:
Our trust is all thrown on Jesus's Name;
In this our strong tower for safety we hide;
The Lord is our power,—The Lord will provide.

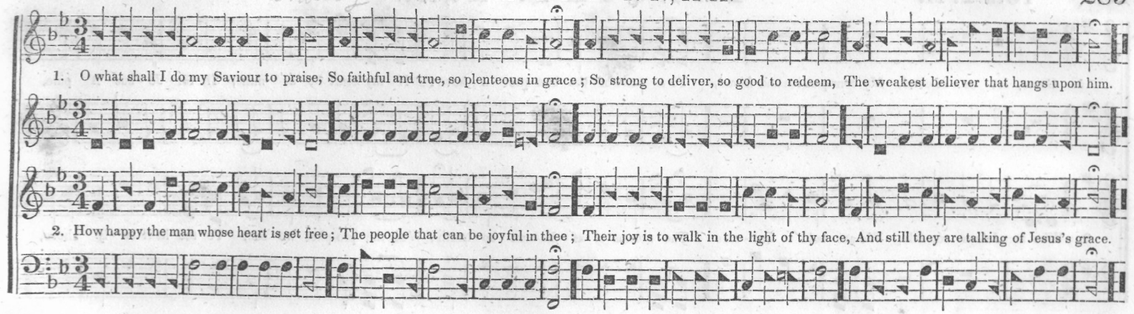
6. When life sinks apace, and death is in view,
The word of his grace shall comfort us through:
Not fearing or doubting, with Christ on our side,
We hope to die shouting,—The Lord will provide.

284 13TH P. M. **GARRETTSON.** 10 10, 11 11.

T. FOWNES.
From the Boston Sacred Harmony, by permission.

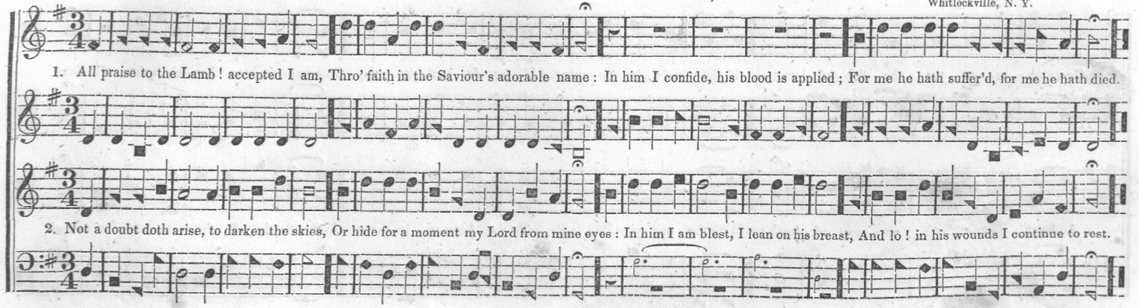


13TH P. M. **WILSON.** 10 10, 11 11. 285

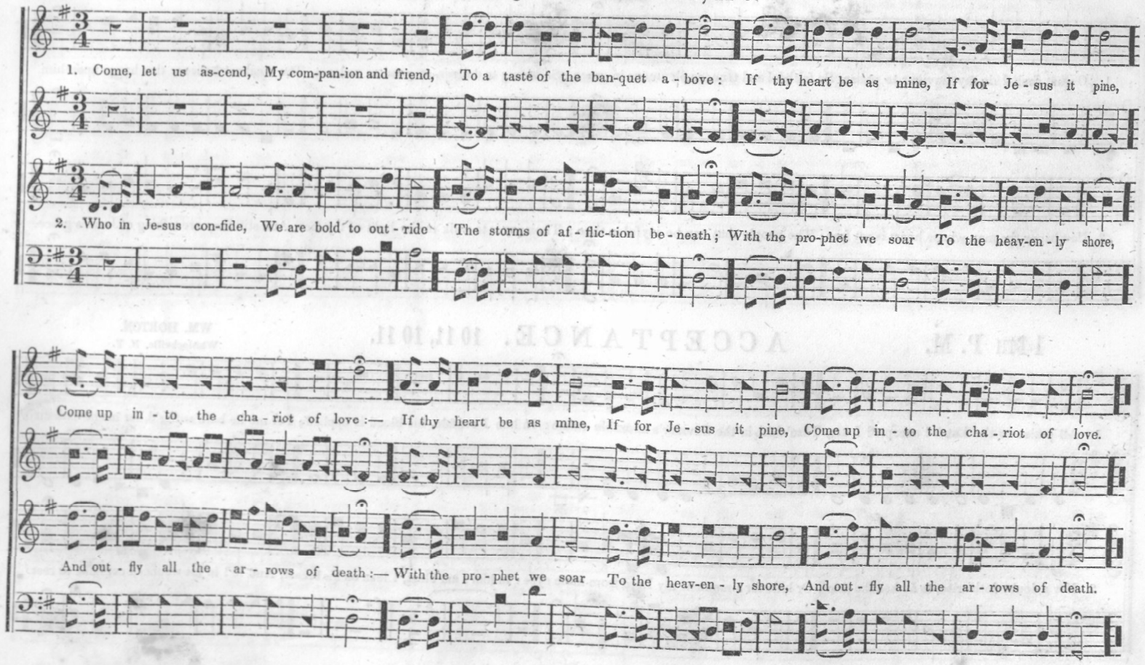


14TH P. M. **ACCEPTANCE.** 10 11, 10 11.

WM. HORTON.
Whitlockville, N. Y.

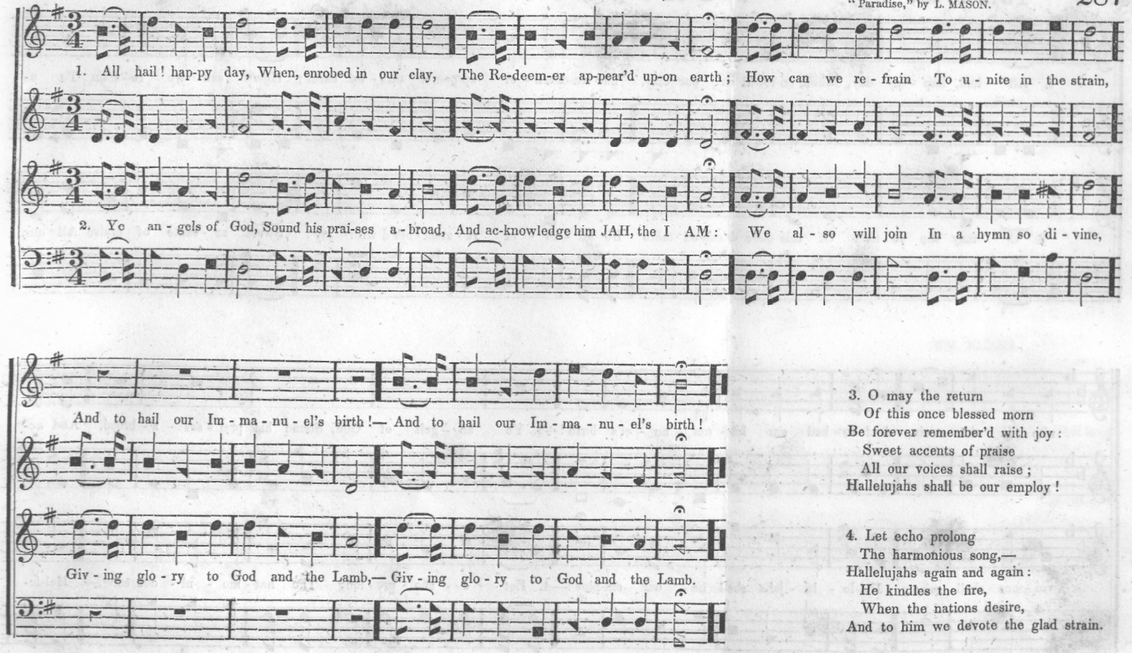


BANQUET. 11 9, 11 9.



ROWLEY. 11 9, 11 9.

Arranged from an English tune called "Paradise," by L. MASON.

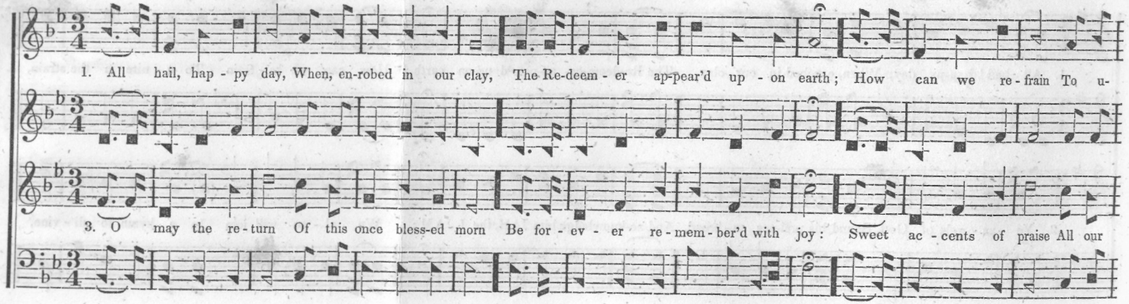


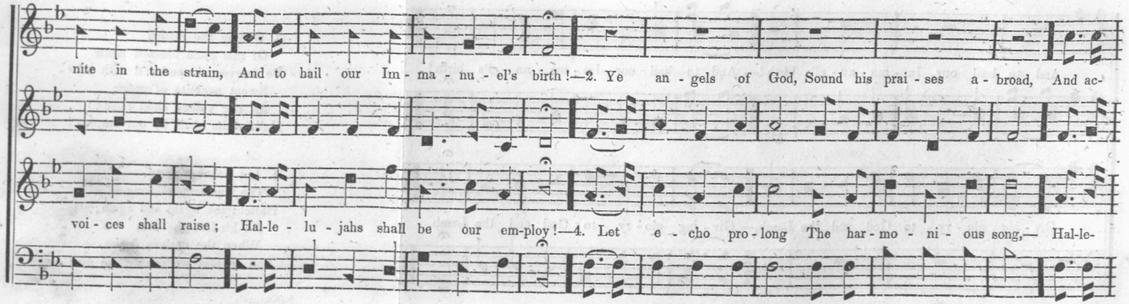
3. O may the return
Of this once blessed morn
Be forever remember'd with joy:
Sweet accents of praise
All our voices shall raise;
Hallelujahs shall be our employ!

4. Let echo prolong
The harmonious song,—
Hallelujahs again and again:
He kindles the fire,
When the nations desire,
And to him we devote the glad strain.

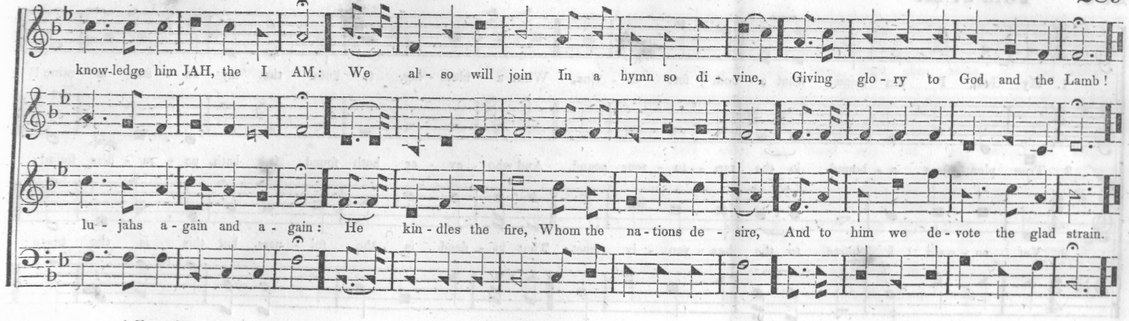
15TH P. M.

TAPPAN. 11 9, 11 9.





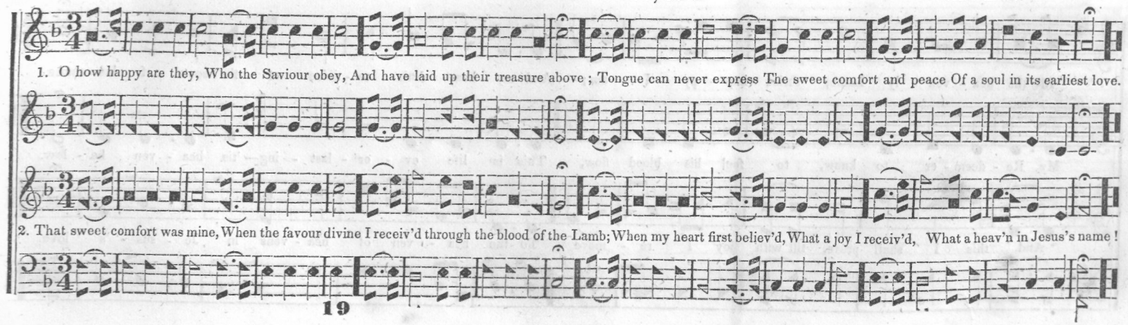
TAPPAN — CONTINUED.



15TH P. M.

CANA. 11 9, 11 9.

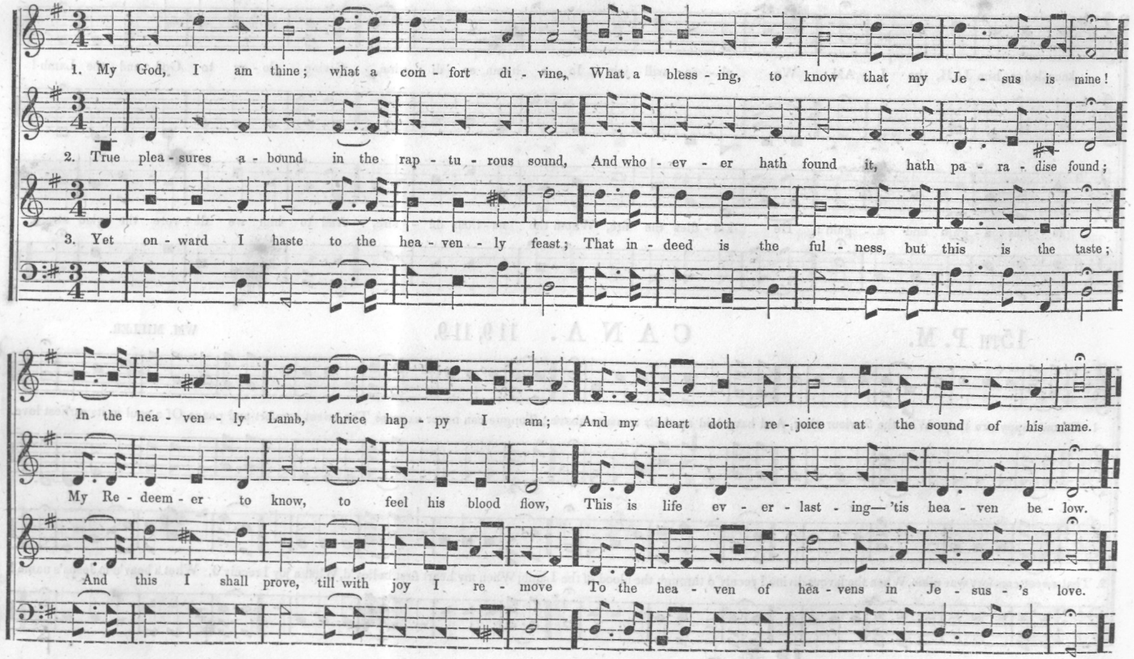
WM. MILLER.



16TH P. M.

WATERMAN. 11 12, 11 12.

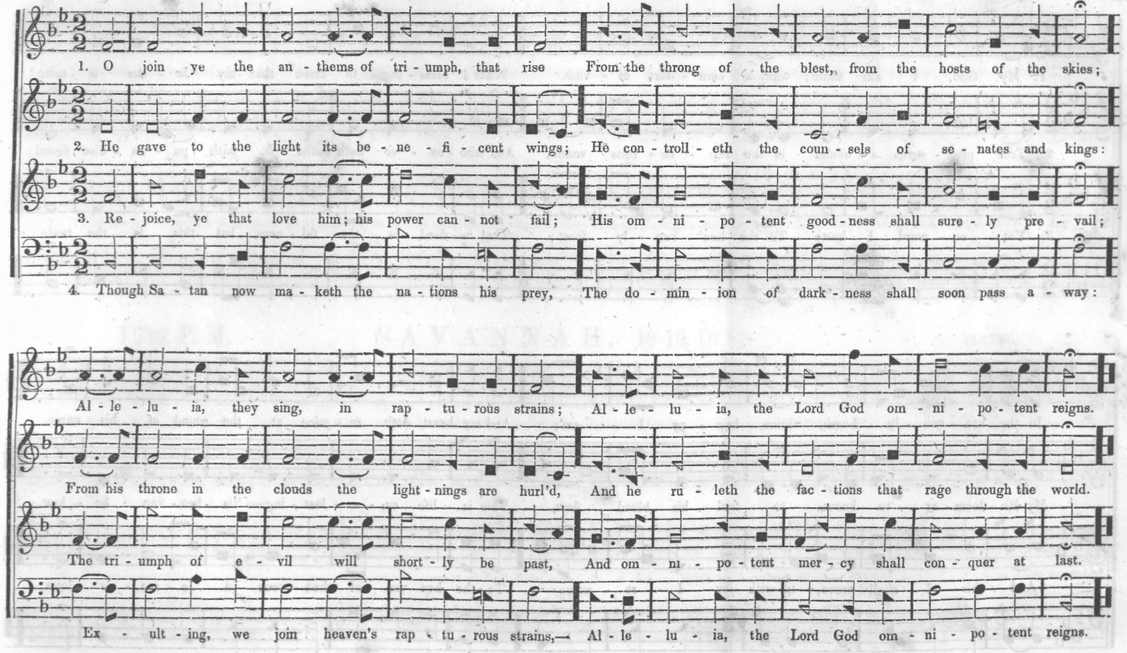
C. A. CADY.



16TH P. M.

HORATIA. 11 12, 11 12.

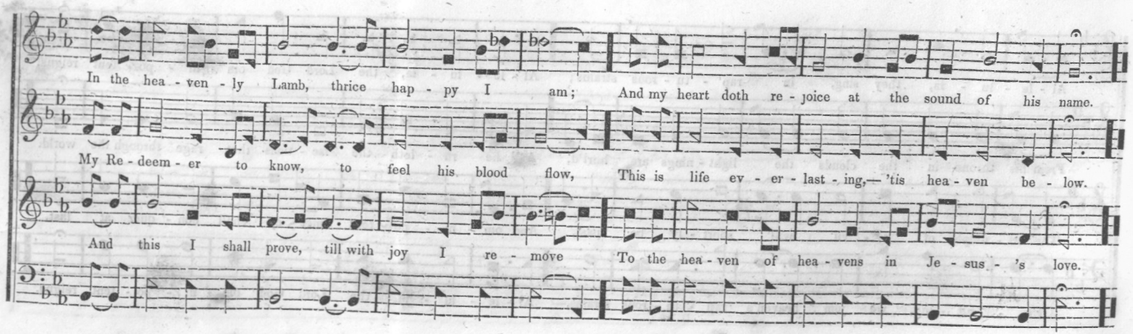
R. N.



16TH P. M. WEBER. 11 12, 11 12.

Subject from WEBER.

1. My God, I am thine; what a com - fort di - vine, What a bless - ing, to know that my Je - sus is mine!
2. True plea - sures a - bound in the rap - tu - rous sound, And who - ev - er hath found it, hath pa - ra - dise found;
3. Yet on - ward I haste To the hea - ven - ly feast; That in - deed is the ful - ness, but this is the taste;



17TH P. M. ENGLISH. 10 10, 10 10.

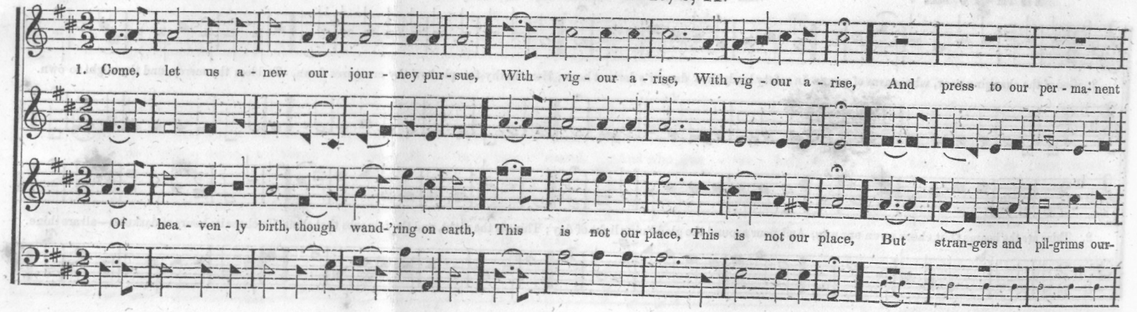
2. God of the changing year, whose arm of power In safety leads thro' danger's darkest hour; Here in thy tem-ple bow thy creatures down, To bless thy mercy, and thy might to own.
2. Thine are the beams that cheer us on our way, And pour around the gladd'ning light of day; Thine is the night, and the fair orbs that shine To cheer its hours of darkness—all are thine.

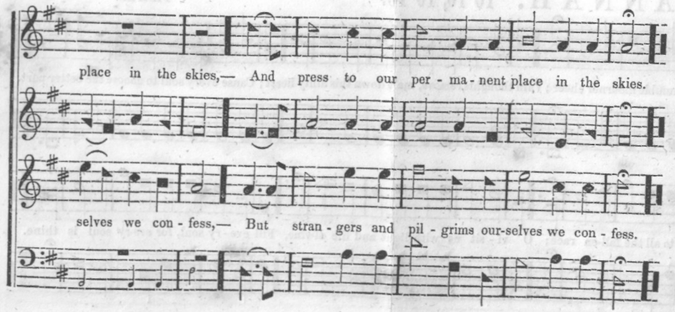
17TH P. M. SAVANNAH. 10 10, 10 10.

PLEYEL.

1. In boundless mercy, gracious Lord, appear, Darkness dispel, the humble mourner cheer; Vain thoughts remove, melt down this flinty heart; Cause every soul to choose the better part.
2. Thy presence fills the u - ni - ver - sal space; Thy grace appears to all the fall-en race; O vi - sit us with light and life di-vine, Fill eve - ry soul, for eve-ry soul is thine.

MONROE. 10, 5, 11.



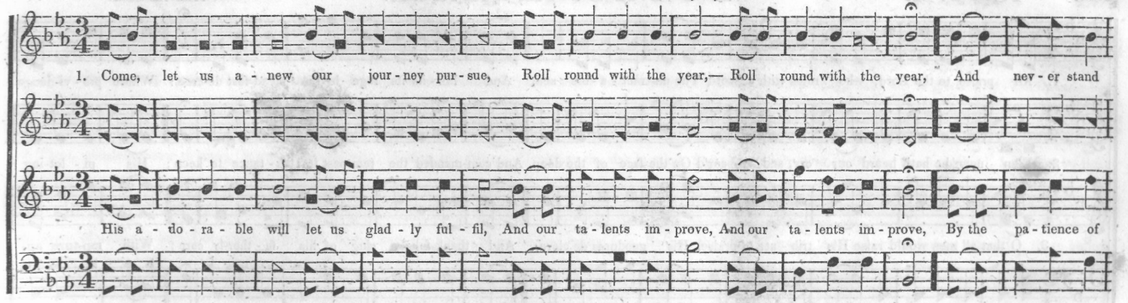


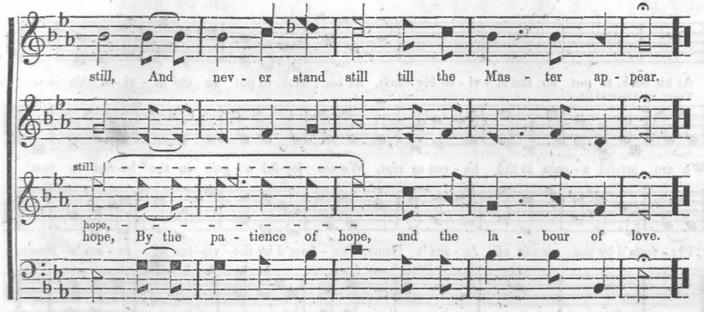
2. At Jesus's call, we gave up our all;
And still we forego,
For Jesus's sake, our enjoyments below.
No longing we find for the country behind;
But onward we move,
And still we are seeking a country above:—

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

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

RESOLUTION. 10, 5, 11.



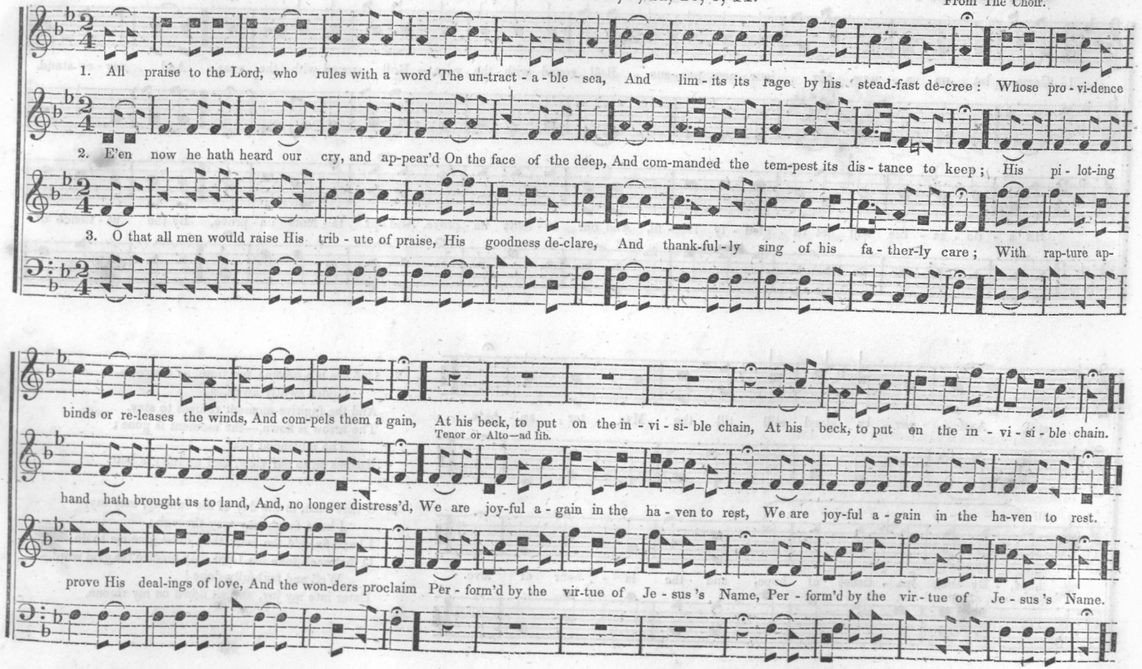


2. Our life is a dream; our time, as a stream,
Glides swiftly away,
And the fugitive moment refuses to stay.
The arrow is flown,—the moment is gone;
The millennial year
Rushes on to our view, and eternity 's here.

3. O that each, in the day of his coming, may say,—
I have fought my way through;
I have finish'd the work thou didst give me to do.
O that each from his Lord may receive the glad word,—
Well and faithfully done!
Enter into my joy, and sit down on my throne.

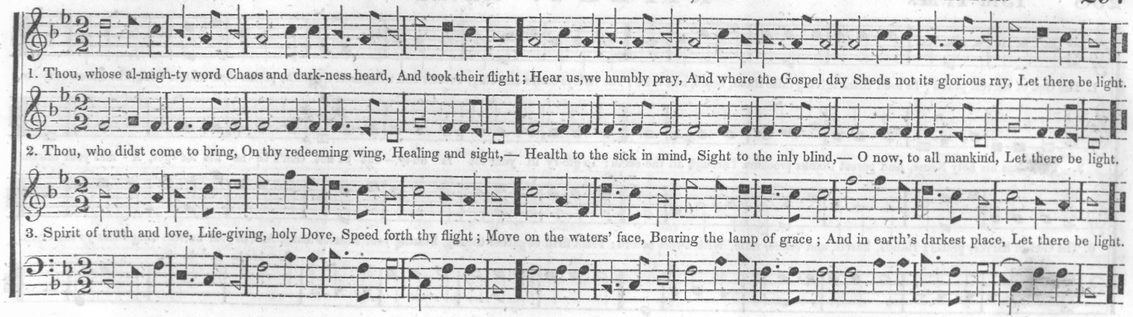
18TH P. M. LUCAS. 10, 5, 11, 10, 5, 11.

From The Choir.



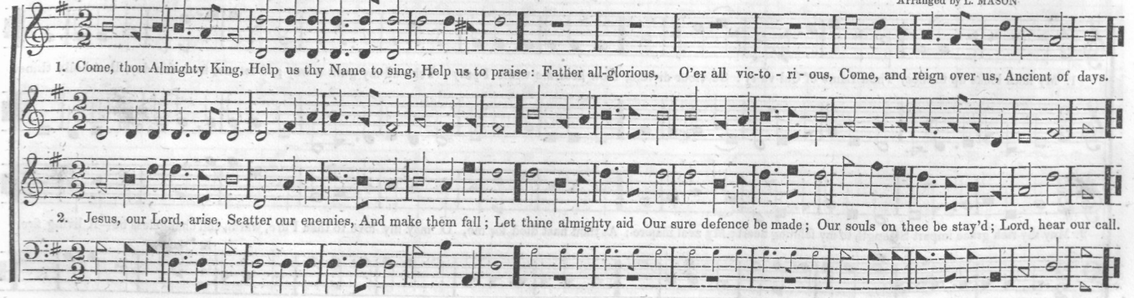
19TH P. M. CORDELIA. 664, 6664.

L. THOMPSON.



19TH P. M. OLIVET. 664, 6664.

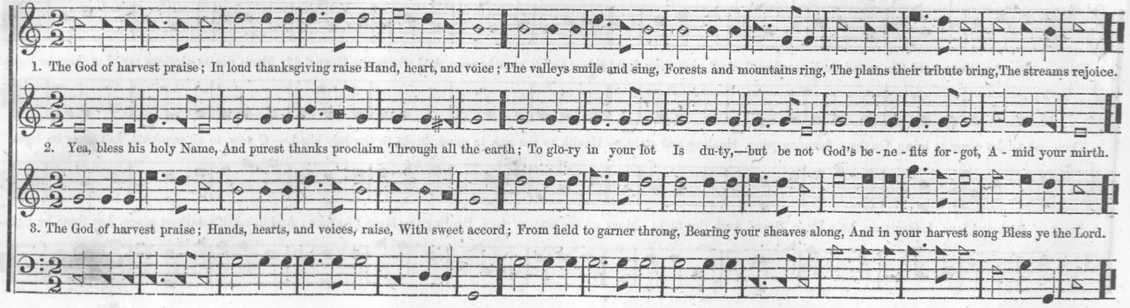
From Spiritual Songs.
Arranged by L. MASON



19TH P. M.

RIPLEY. 664, 6664.

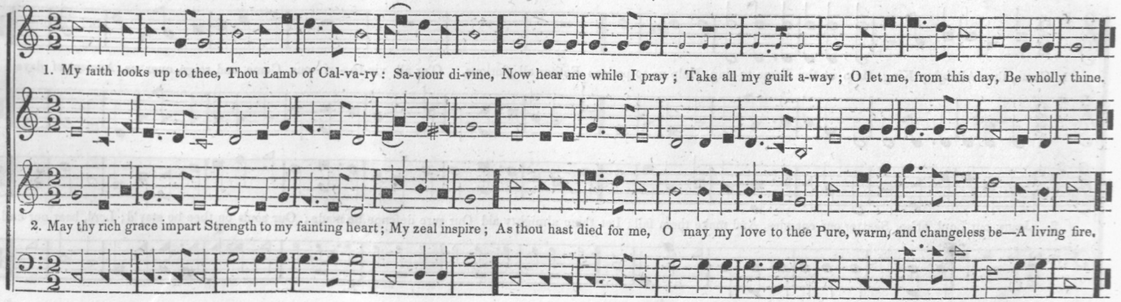
From Jones's Evening Melodies.



19TH P. M.

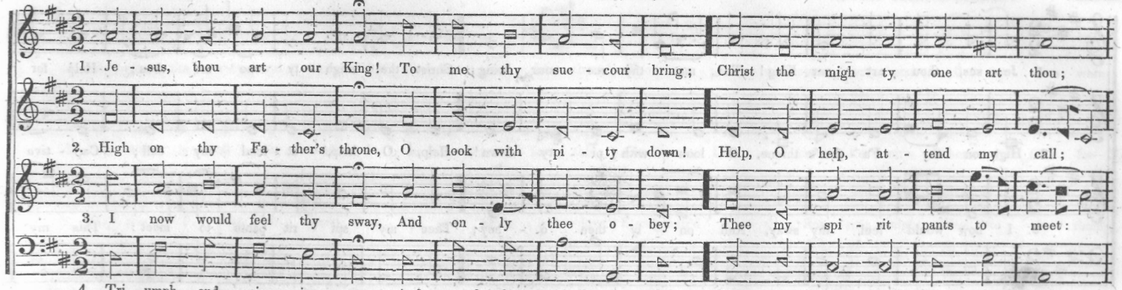
CANAAN. 664, 6664.

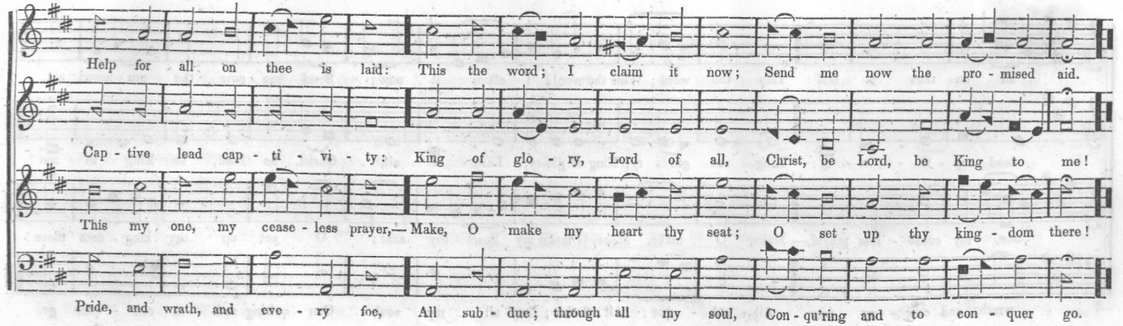
Subject from MOZART.



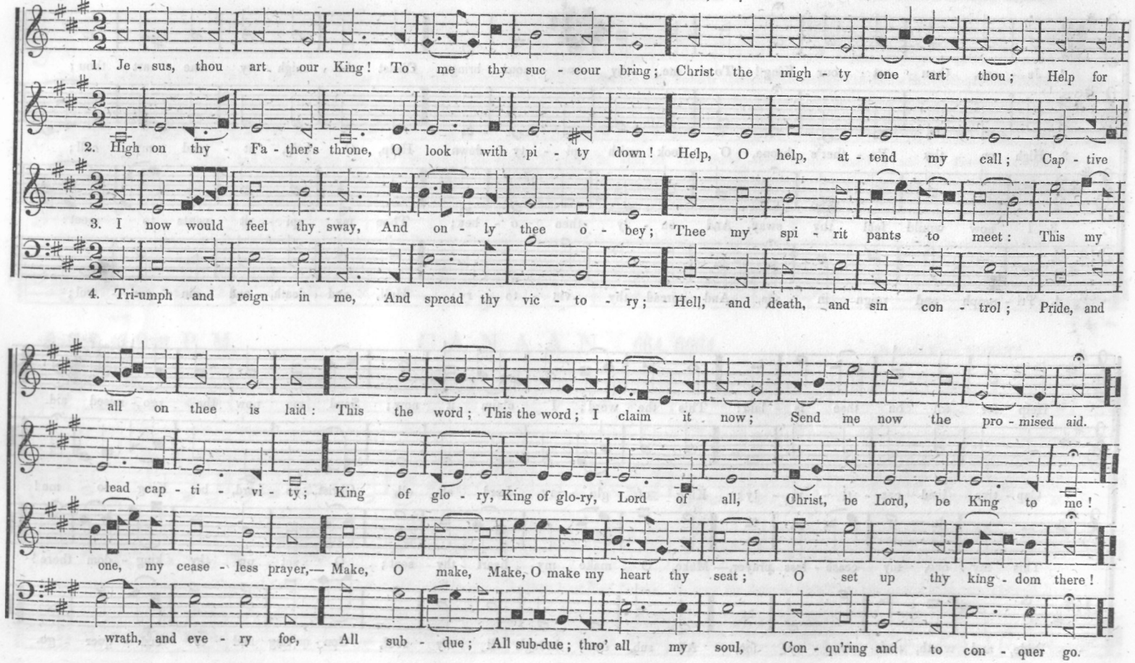
20TH P. M.

IRENE. 66, 77, 77.



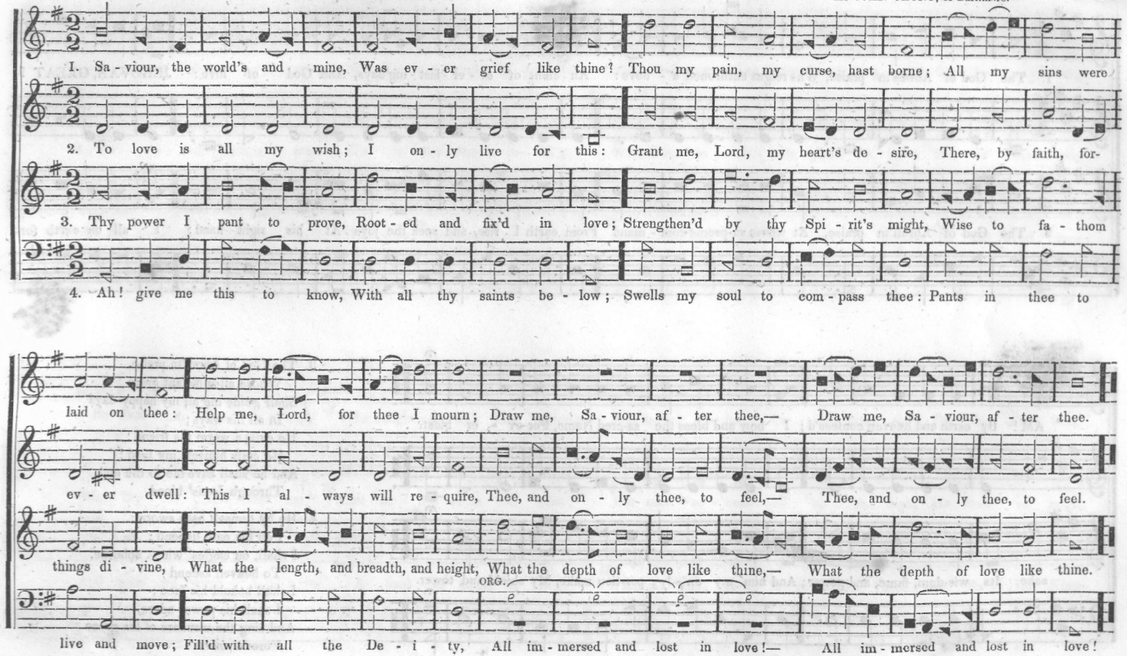


DEDICATION. 66, 77, 77.



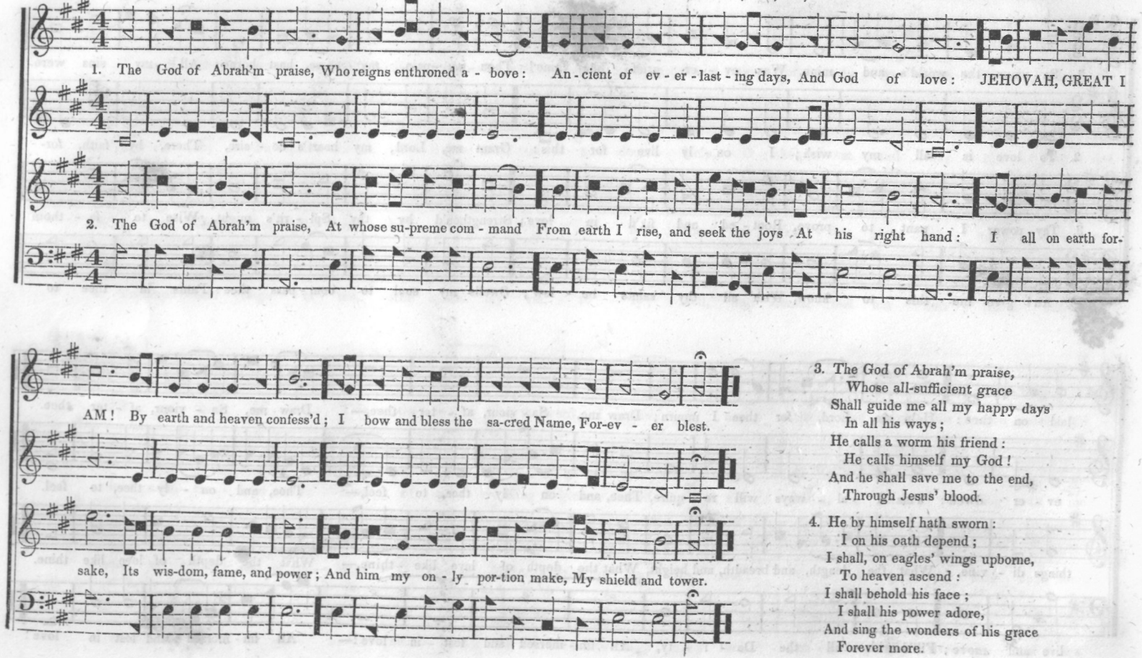
LOWLER. 66, 77, 77.

Arranged from a Melody furnished by Mr. JOHN GAUNT, of Baltimore.



GOD OF ABRAHAM. 66, 84, 66, 84.

BEAUMONT.

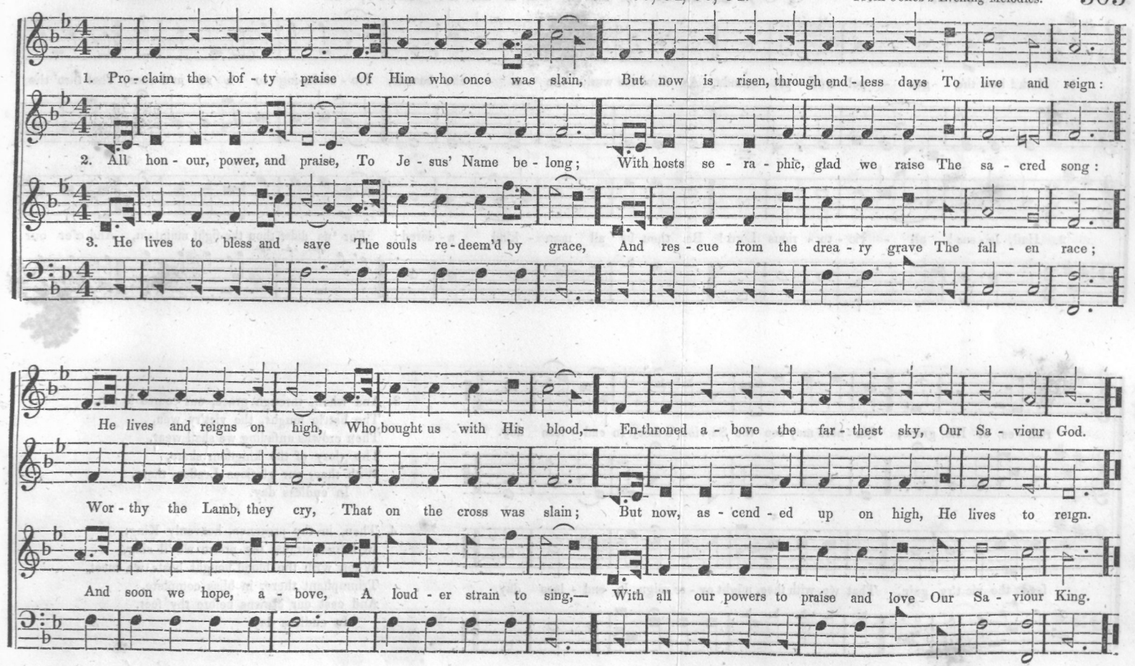


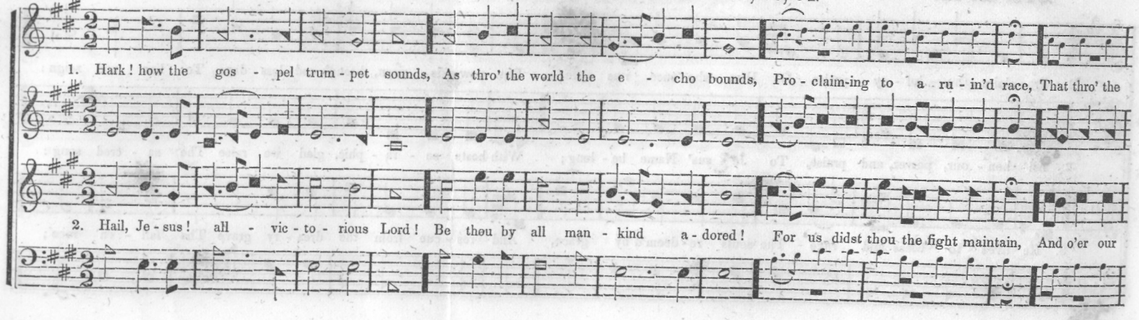
3. The God of Abrah'm praise,
Whose all-sufficient grace
Shall guide me all my happy days
In all his ways;
He calls a worm his friend:
He calls himself my God!
And he shall save me to the end,
Through Jesus' blood.

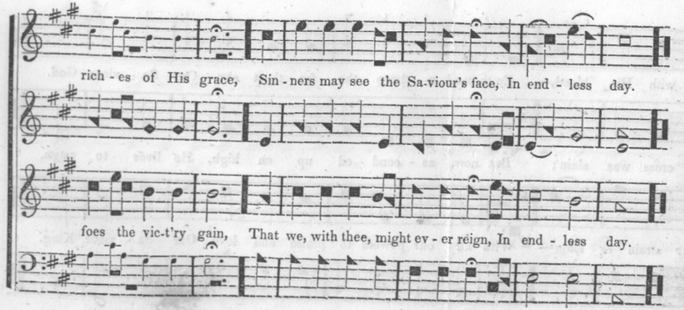
4. He by himself hath sworn:
I on his oath depend;
I shall, on eagles' wings upborne,
To heaven ascend:
I shall behold his face;
I shall his power adore,
And sing the wonders of his grace
Forever more.

RENWICK. 66, 84, 66, 84.

From Jones's Evening Melodies.

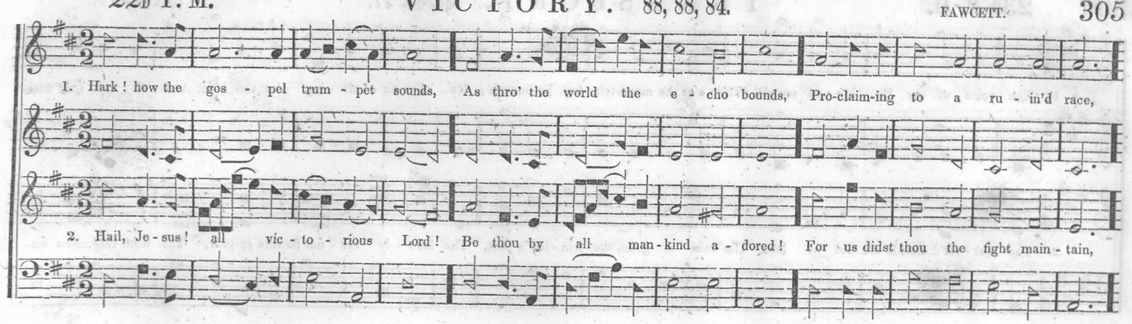


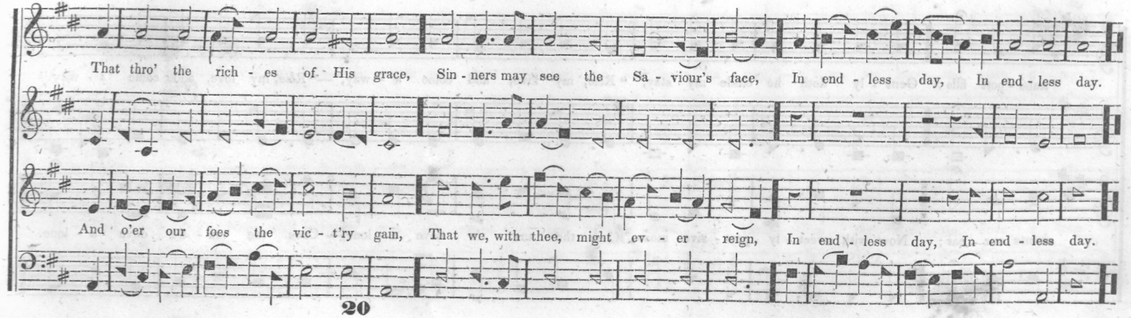




3. And when, through grace, our course is run,
The battle fought, the vict'ry won,
Then crowns unfading we shall wear,
The glory of thy kingdom share,
With thee, our glorious Leader, there,
In endless day.

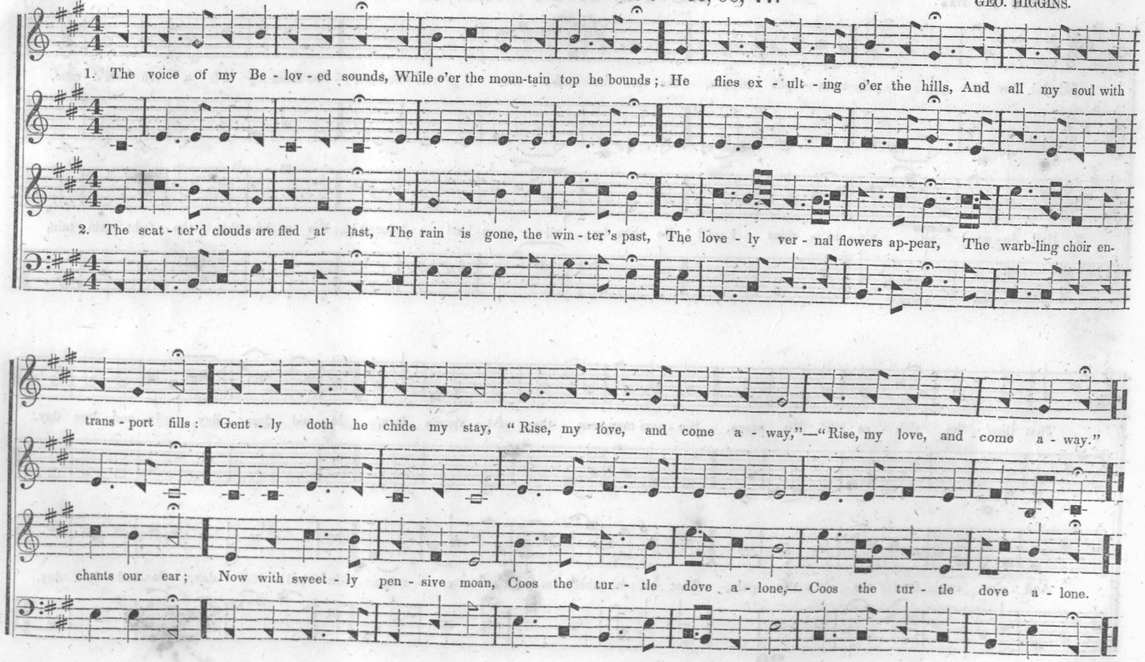
4. Then, in thy presence, heavenly King,
In loftier strains thy praise we 'll sing,
When with the blood-bought hosts we meet,
Triumphant there, in bliss complete,
And cast our crowns before thy feet,
In endless day.





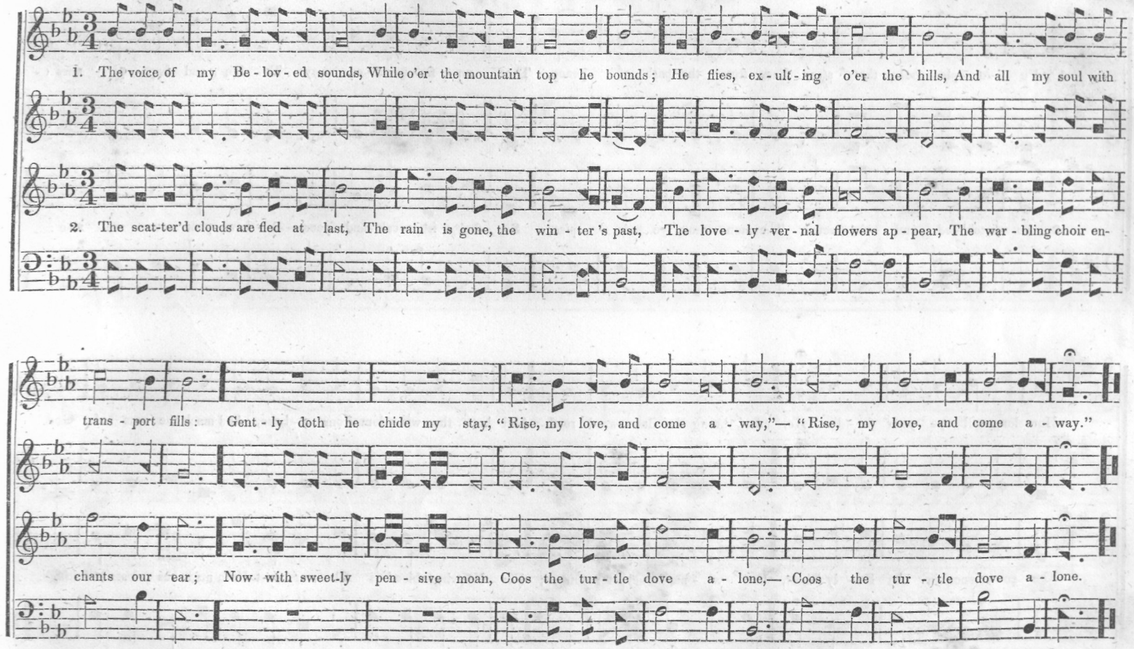
23D P. M. TRANSPORT. 88, 88, 77.

GEO. HIGGINS.



23D P. M. LAWTON. 88, 88, 77.

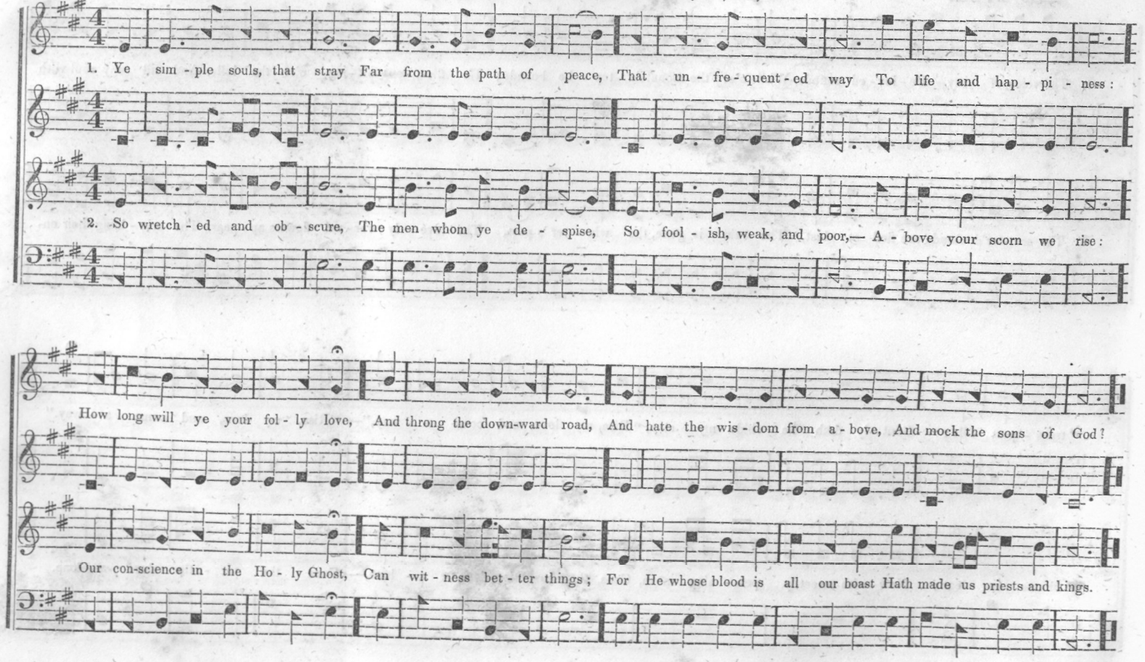
C. A. CADY.



24TH P. M.

SIMPLICITY. 66, 66, 86, 86.

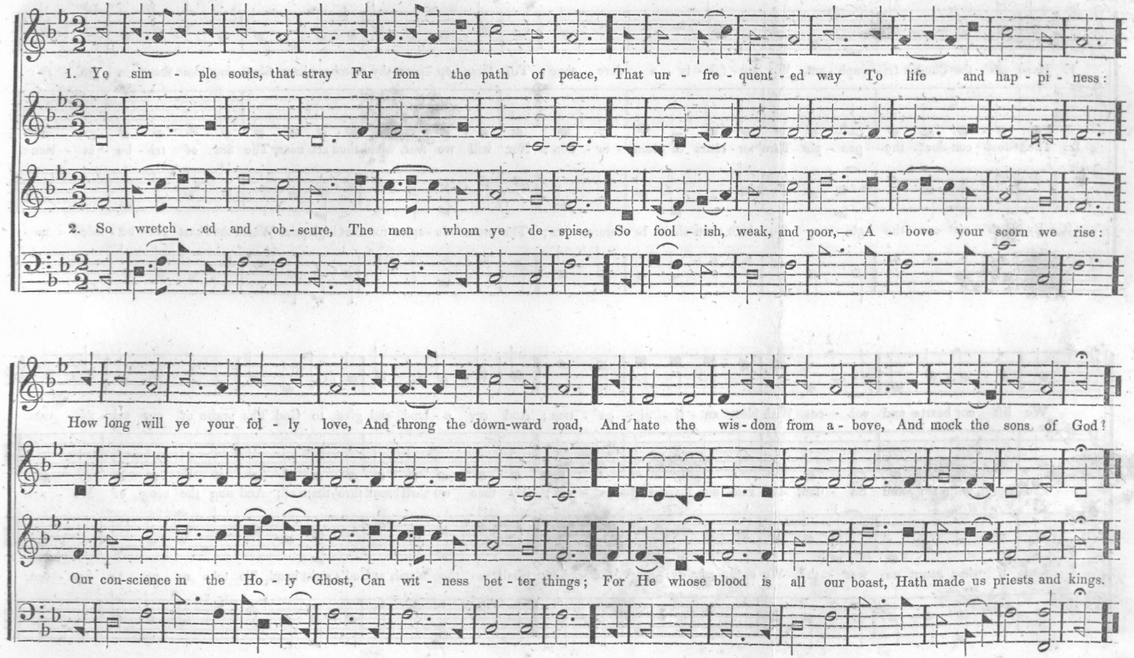
GEO. HIGGINS.



24TH P. M.

DURBIN. 66, 66, 86, 86.

WM. C. HOLMES.



HINTON. 77, 87, 77, 87.

GERMAN.

1. Head of the Church tri-umph-ant, We joy-ful-ly a-dore thee; Till thou ap-pear, thy members here Shall sing like those in glo-ry:

2. Thou dost con-duct thy peo-ple Thro' tor-rents of temp-ta-tion; Nor will we fear, while thou art near, The fire of tri-bu-la-tion:

3. By faith we see the glo-ry To which thou shalt re-store us; The cross de-spise for that high prize Which thou hast set be-fore us:

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-po-ses; By thee we shall break thro' them all, And sing the song of Mo-ses.

And if thou count us wor-thy, We each, as dy-ing Ste-phen, Shall see thee stand, at God's right hand, To take us up to hea-ven.

SALVATION. 77, 87, 77, 87.

1. Wor-ship, and thanks, and blessing, And strength ascribe to Je-sus;— Je-sus a-lone de-fends his own, When earth and hell op-press us.

2. Om-ni-po-tent Re-deem-er, Our ransom'd souls a-dore thee; Our Sa-viour thou, we find it now, And give thee all the glo-ry.

3. The world's and Satan's ma-lice, Thou, Je-sus, hast con-found-ed; And by thy grace, with songs of praise, Our hap-py souls re-sound-ed.

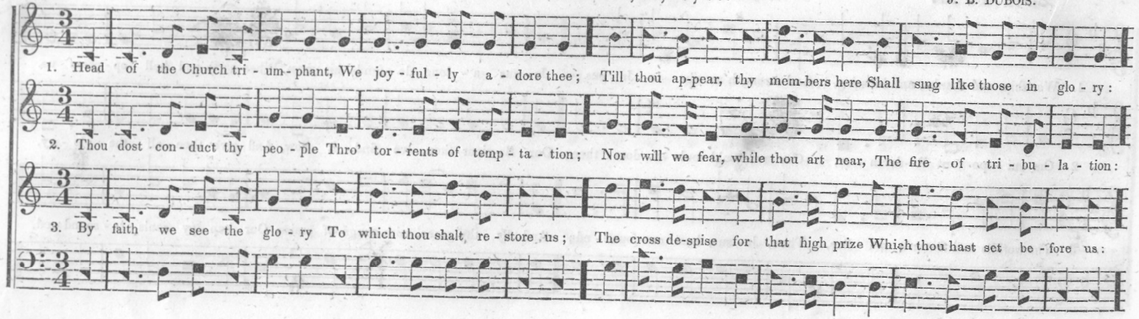
Je-sus with joy we wit-ness, Al-migh-ty to de-liv-er; Our seals set to, that God is true, And reigns a King for-ev-er.

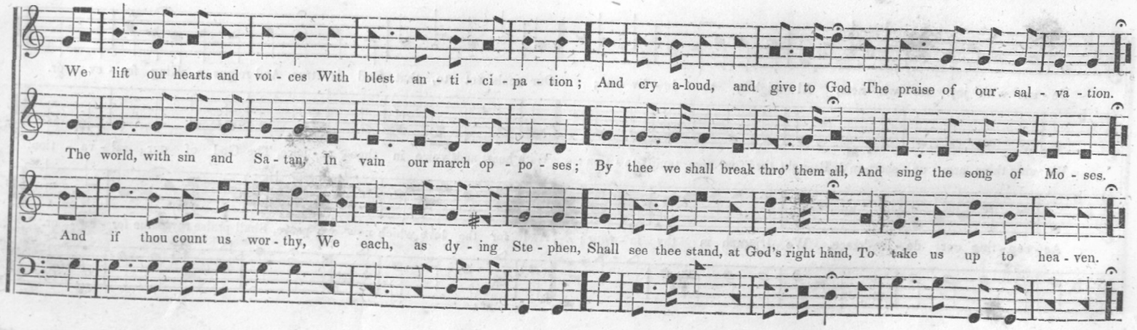
We sing thine arm un-short-en'd, Brought thro' our sore temp-ta-tion: With heart and voice in thee re-joice, The God of our sal-va-tion.

Ac-cep-ting our de-liv-'rance, We triumph in thy fa-vour; And for the love which now we prove, Shall praise thy name for-ev-er.

SHILOH. 77, 87, 77, 87.

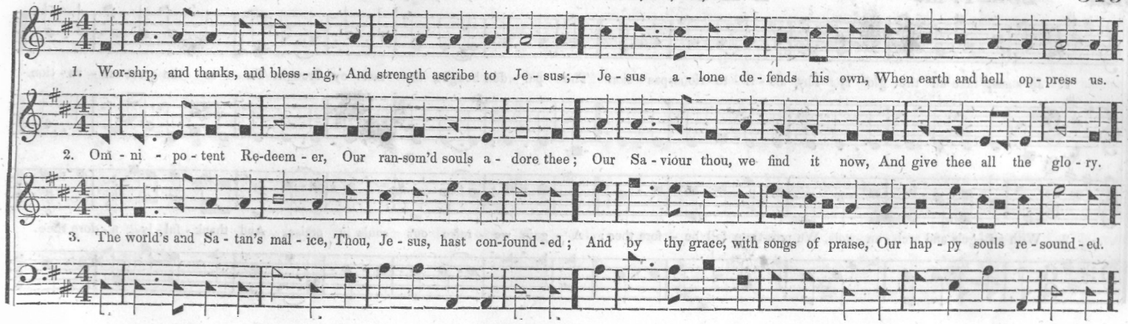
J. B. DUBOIS.

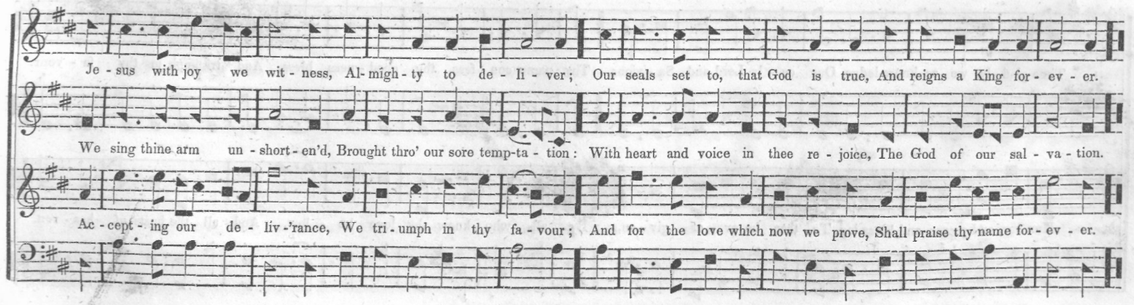




COLLINS. 77, 87, 77, 87.

WM. C. HOLMES.



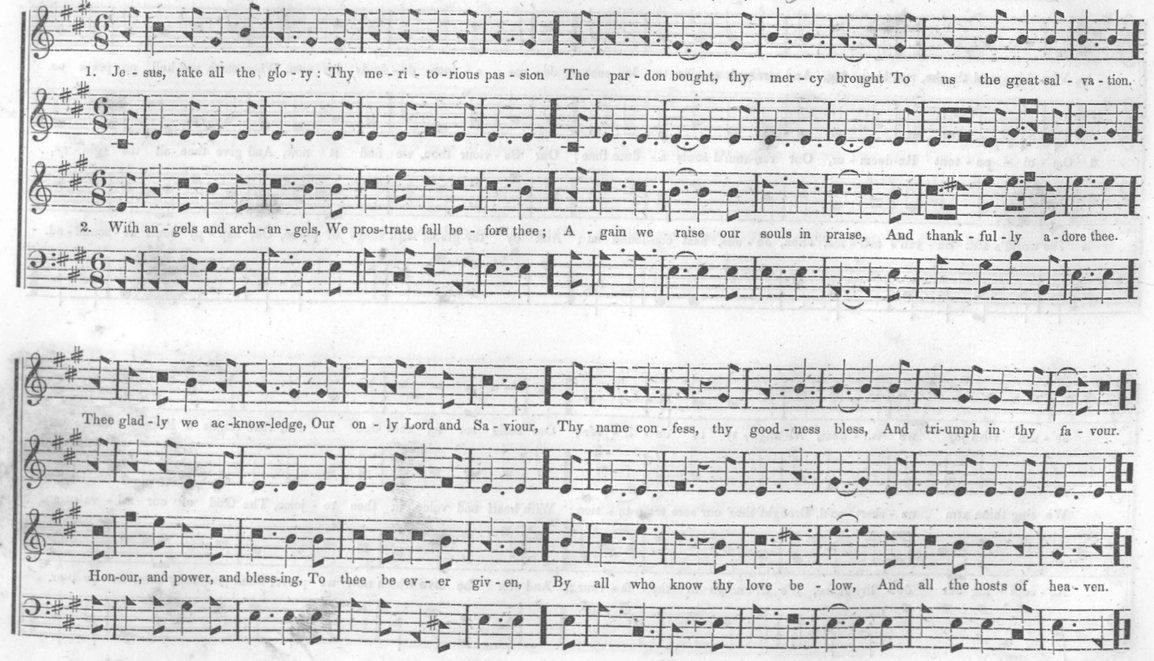


25TH P. M.

BENJAMIN. 77, 87, 77, 87.

Franklin

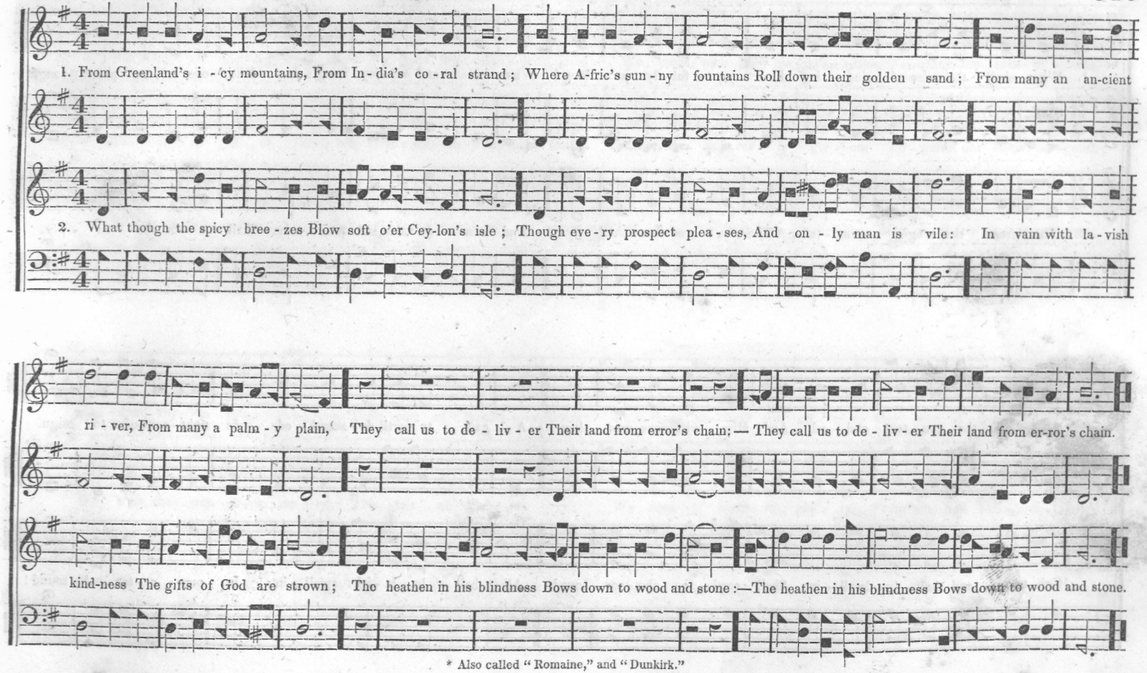
C. A. CADY.



26TH P. M.

BANNISTER.* 76, 76, 76, 76.

C. W. BANNISTER.



* Also called "Romaine," and "Dunkirk."

BURDITT. 76, 76, 76, 76.

L. THOMPSON.

1. When shall the voice of sing - ing Flow joy - ful - ly a - long? When hill and val - ley, ring - ing With one tri - um - phant song,

2. Then from the crag-gy moun - tains The sa - cred shout shall fly; And sha - dy vales and foun - tains Shall e - cho the re - ply.

Pro - claim the con - test end - ed, And Him who once was slain, A - gain to earth de - scend - ed, In right - eous-néss to reign.

High tower and low - ly dwell - ing Shall send the cho - rus round, All hal - le - lu - jahs swell - ing In one e - ter - nal sound!

FRASER. 76, 76, 76, 76.

B. A. RUSSELL.

1. We bring no glitt'ring trea - sures, No gems from earth's deep mine; We come, with sim - ple mea - sures, To chant thy love di - vine.

2. The dear - est gift of Hea - ven, Love's writ-ten word of truth, To us is ear - ly giv - en, To guide our steps in youth;

3. Re - deem - er! grant thy bless - ing! O! teach us how to pray, That each, thy fear pos - sess - ing, May tread life's on - ward way;

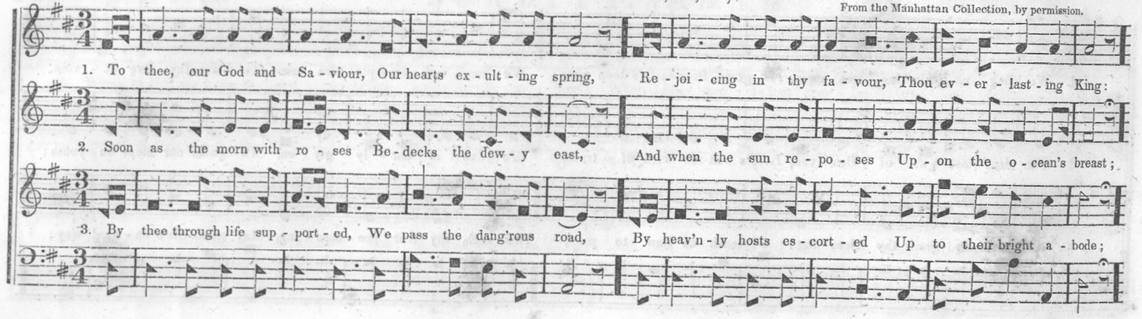
Chil - dren, thy fa - vours sha - ring, Their voice of thanks would raise; Fa - ther, ac - cept our off - 'ring, Our song of grate - ful praise.

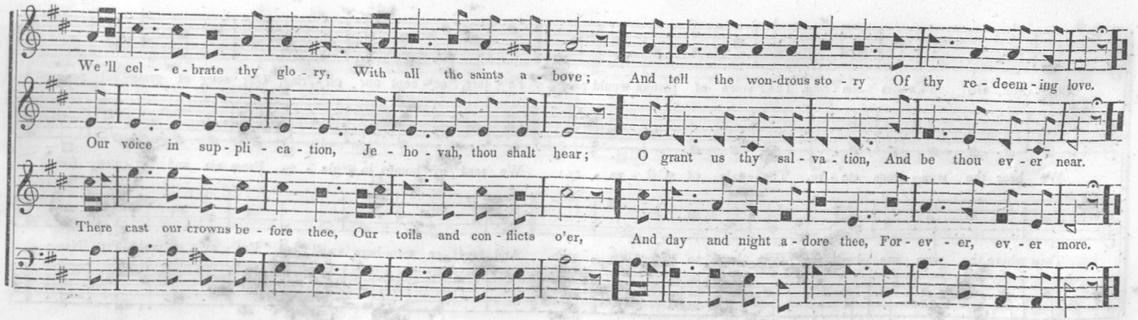
We hear the won - drous sto - ry, The tale of Cal - va - ry; We read of homes in glo - ry, From sin and sor - row free.

Then where the pure are dwell - ing We hope to meet a - gain, And sweet - er num-bers swell - ing, For - ev - er praise thy Name.

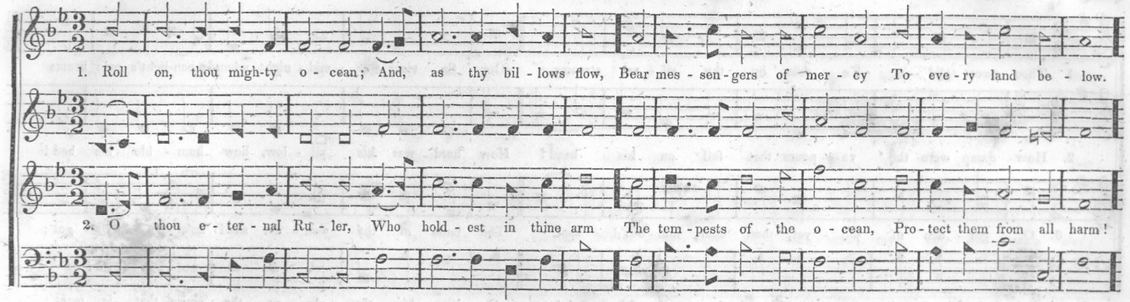
YORKVILLE. 76, 76, 76, 76.

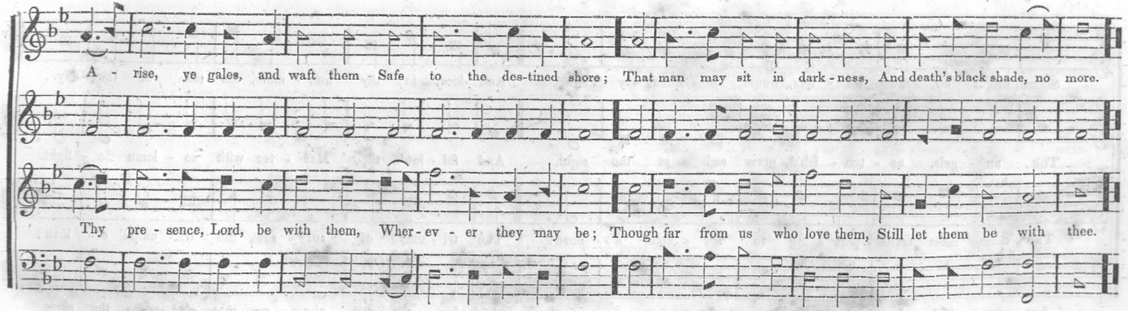
T. HASTINGS.
From the Manhattan Collection, by permission.





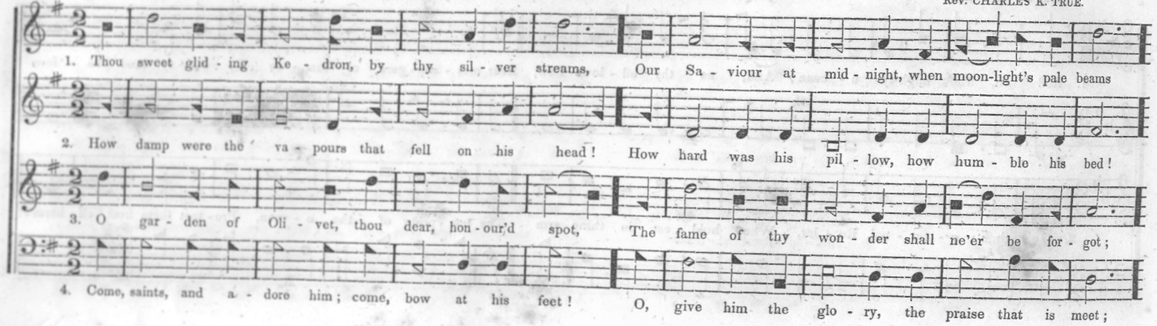
MALTA. 76, 76, 76, 76.

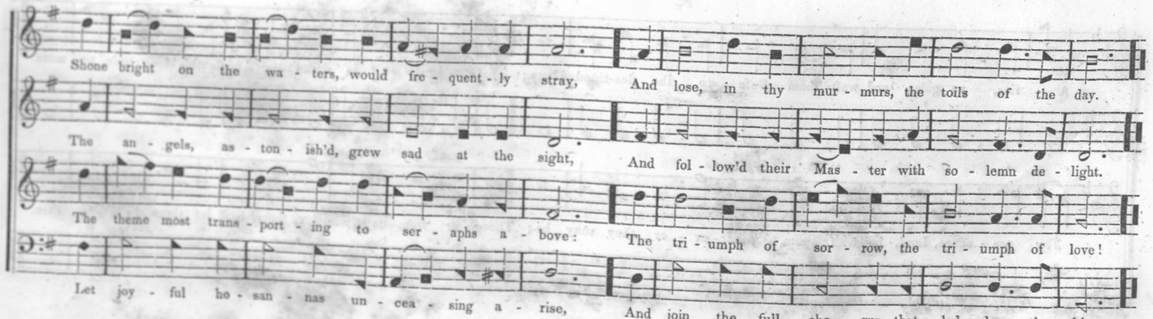




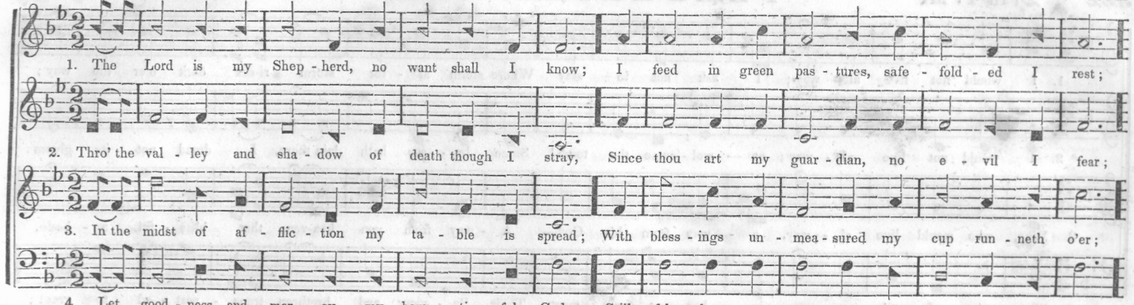
320 27TH P. M. **KEDRON.** 4 lines 11s.

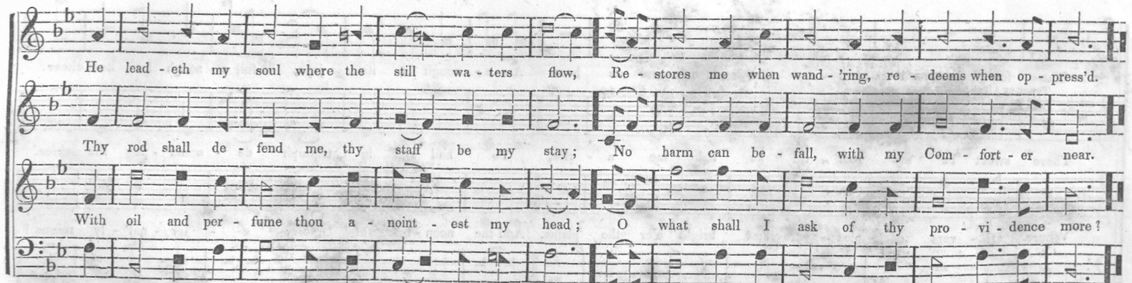
Arranged from a MS. furnished by Rev. CHARLES K. TRUE.



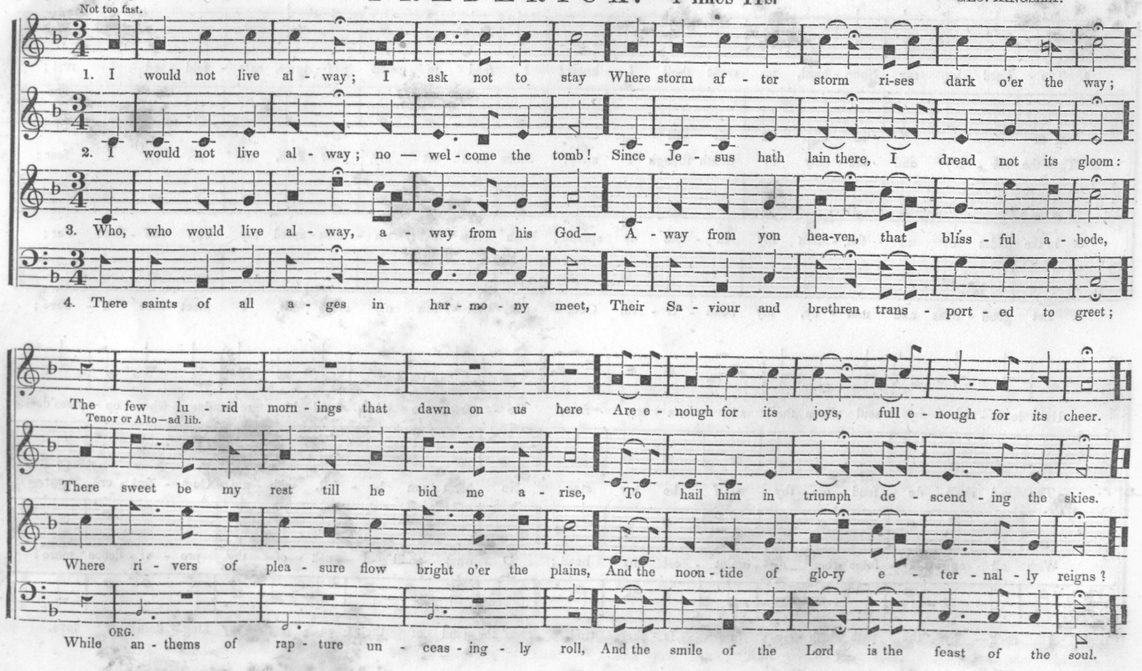


27TH P. M. **RAYMOND.** 4 lines 11s. L. THOMPSON. 321

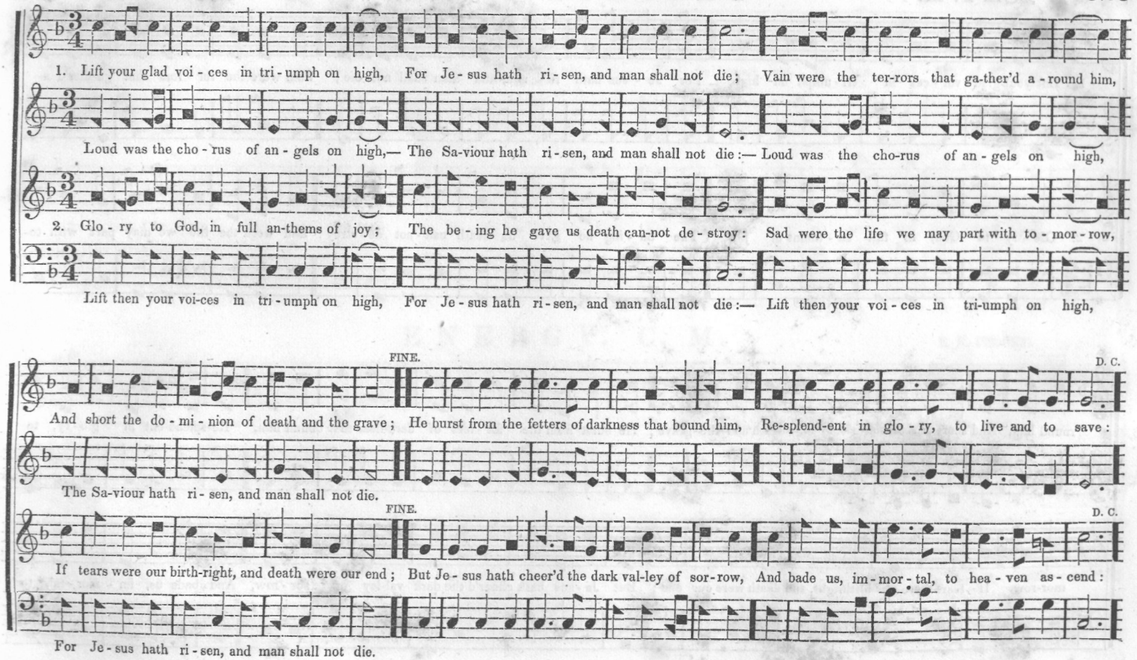




322 27TH P. M. **FREDERICK.** 4 lines 11s. GEO. KINGSLEY.



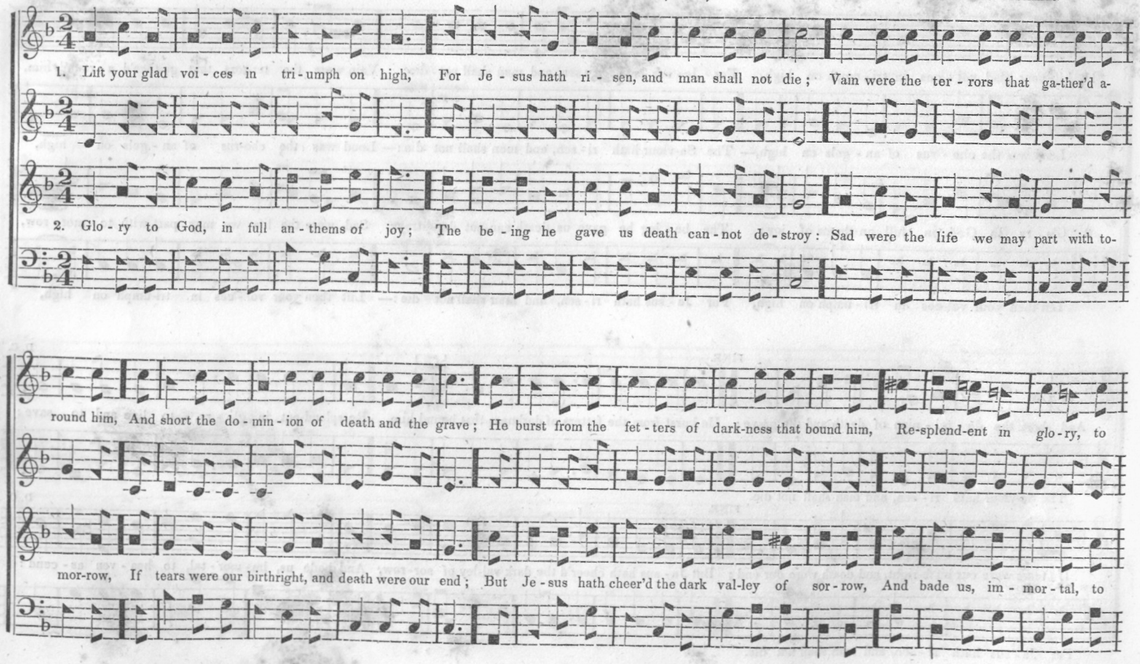
28TH P. M. **BENTLEY.** 10s, 11s, & 12. R. N. 323



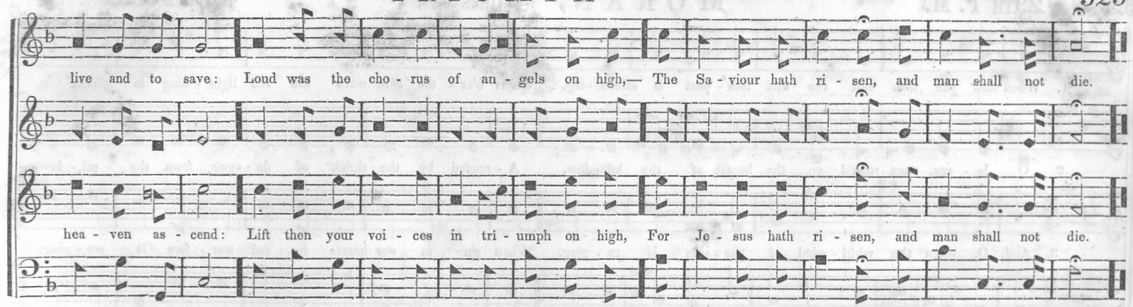
28TH P. M.

TRIUMPH. 10s, 11s, & 12.

WM. C. HOLMES.

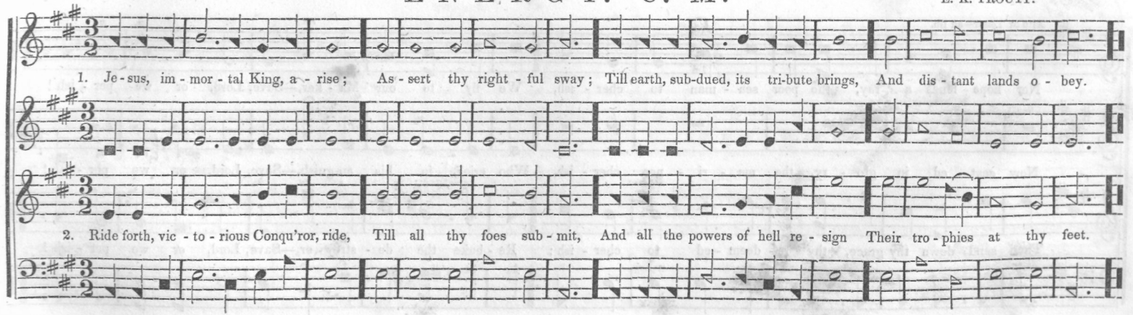


TRIUMPH — CONTINUED.



ENERGY. C. M.

E. K. PROUTY.



MORAN. 4 lines 12s.

P. K. MORAN.

1. When thro' the torn sail the wild tem - pest is stream - ing, When o'er the dark wave the red light - ning is gleam - ing,

2. O Je - sus, once rock'd on the breast of the bil - low, A - roused by the shriek of de - spair from thy pil - low,—

3. And, O, when the whirl - wind of pas - sion is ra - ging, When sin in our hearts its sad war - fare is wa - ging,

Alto or Tenor—ad lib.

Nor hope lends a ray, the poor sea - man to cher - ish, We fly to our Ma - ker,—Save, Lord, or we per - ish!

Now seat - ed in glo - ry, the ma - ri - ner cher - ish, Who cries, in his an-guish,—Save, Lord, or we per - ish!

Then send down thy grace, thy re - deem - ed to cher - ish; Re - buke the de - stroy - er,—Save, Lord, or we per - ish!

REDEMPTION. 4 lines 12s.

L. THOMPSON.

1. The voice of free grace cries,—Escape to the mountain; For Adam's lost race Christ hath open'd a fountain: For sin and un-clean-ness, and eve - ry transgression,

2. Now glo - ry to God in the high-est is giv - en; Now glo-ry to God is re - e-chood in hea-ven; A-round the whole earth let us tell the glad sto-ry,

3. O Je - sus, ride on,—thy king-dom is glo-rious; O'er sin, death, and hell, thou wilt make us victorious: Thy name shall be praised in the great con-gre-ga-tion,

4. When on Zi-on we stand, hav-ing gain'd the blest shore, With our harps in our hands, we will praise evermore: We 'll range the blest fields on the banks of the river,

CHO RUS.

His blood flows most free-ly in streams of sal - va - tion. Hallelujah to the Lamb, who has purchased our pardon: We will praise him a-gain when we pass over Jor-dan.

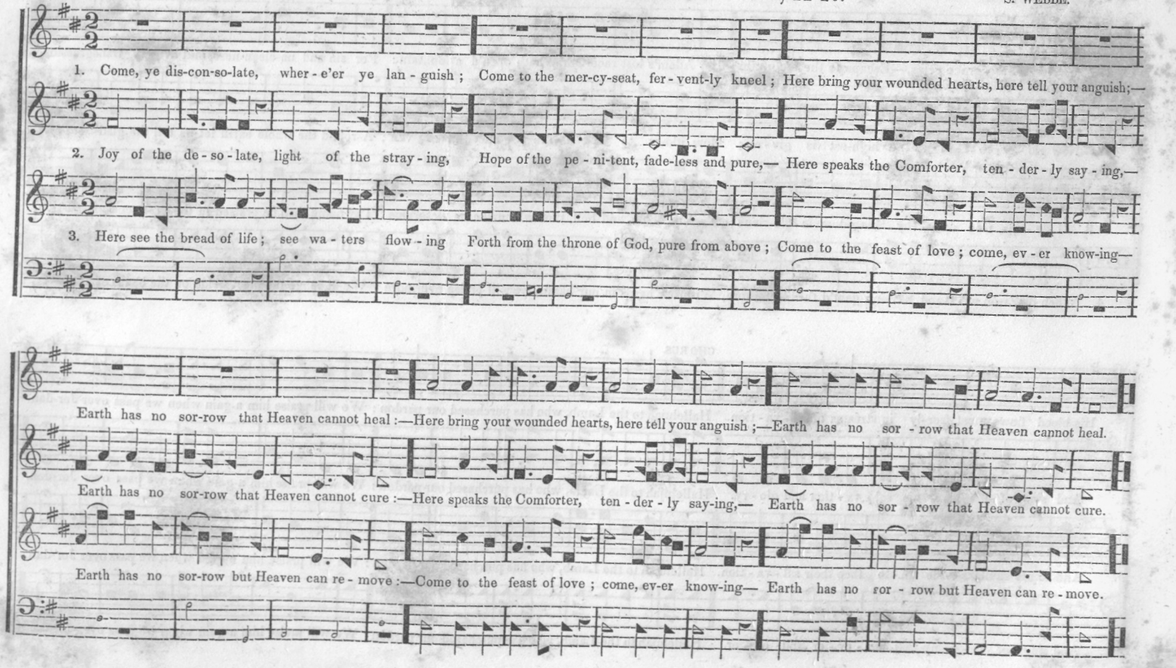
And sing of his love, his sal - va - tion and glo - ry. Hallelujah to the Lamb, who has purchased our pardon: We will praise him a-gain when we pass over Jor-dan.

And saints shall as-cribe un - to thee their sal - va - tion. Hallelujah to the Lamb, who has purchased our pardon: We will praise him a-gain when we pass over Jor-dan.

And sing of re - demp-tion for - ev - er and ev - er. Hallelujah to the Lamb, who has purchased our pardon: We will praise him a-gain when we pass over Jor-dan.

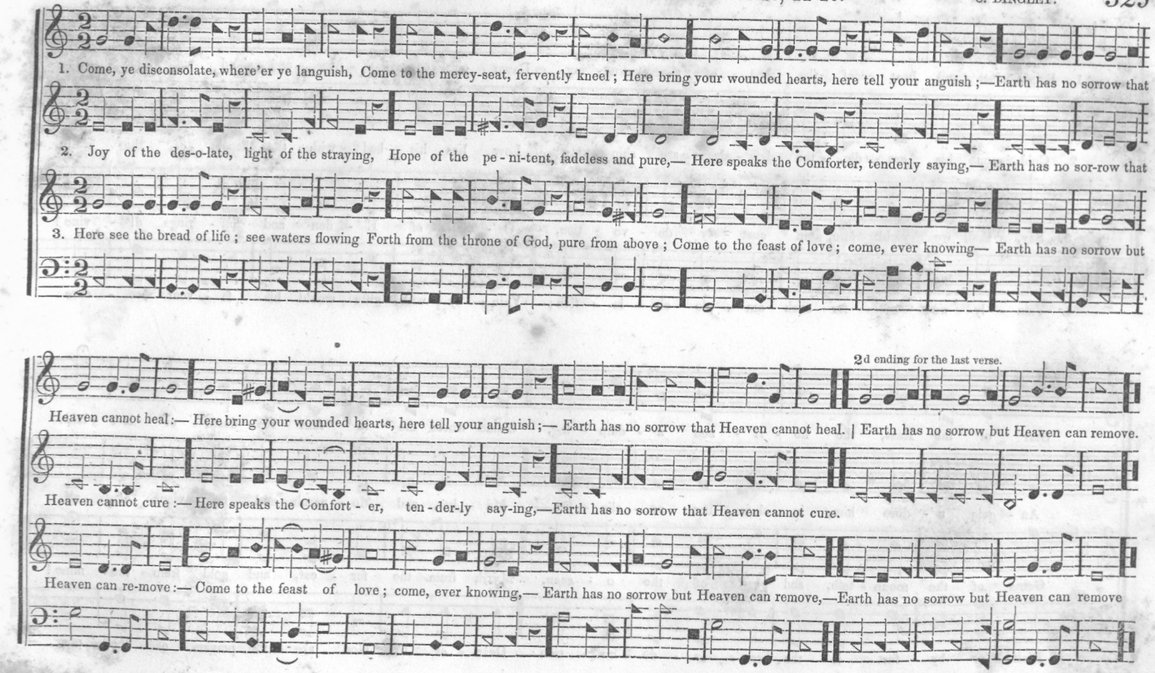
30TH P. M. THE MERCY-SEAT. 11 10, 11 10.

S. WEBBE.

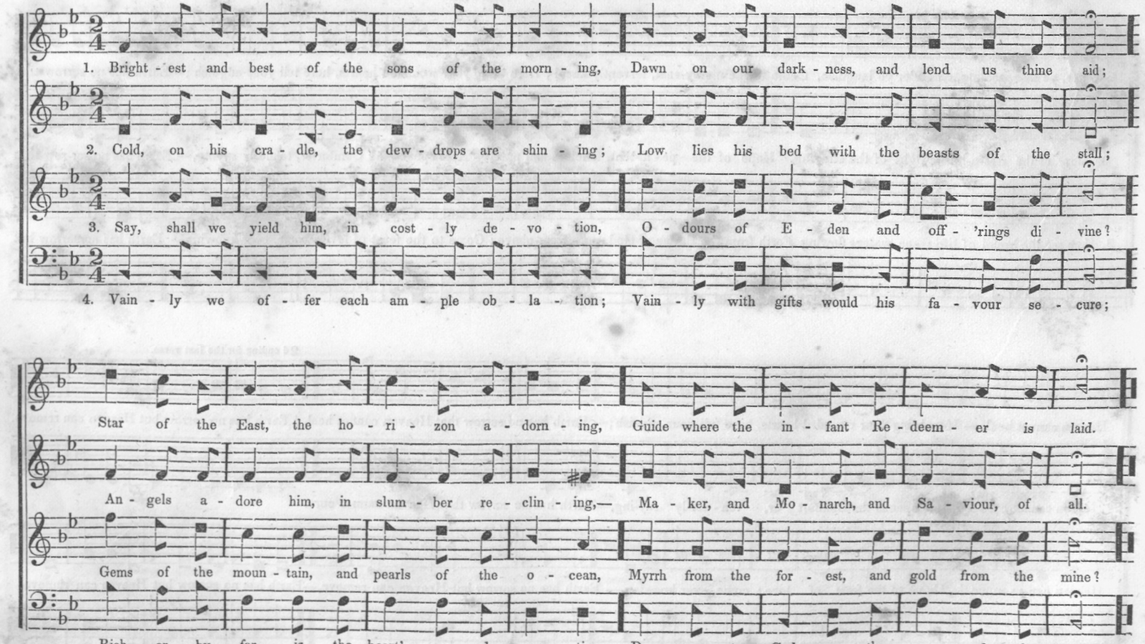


30TH P. M. THE COMFORTER. 11 10, 11 10.

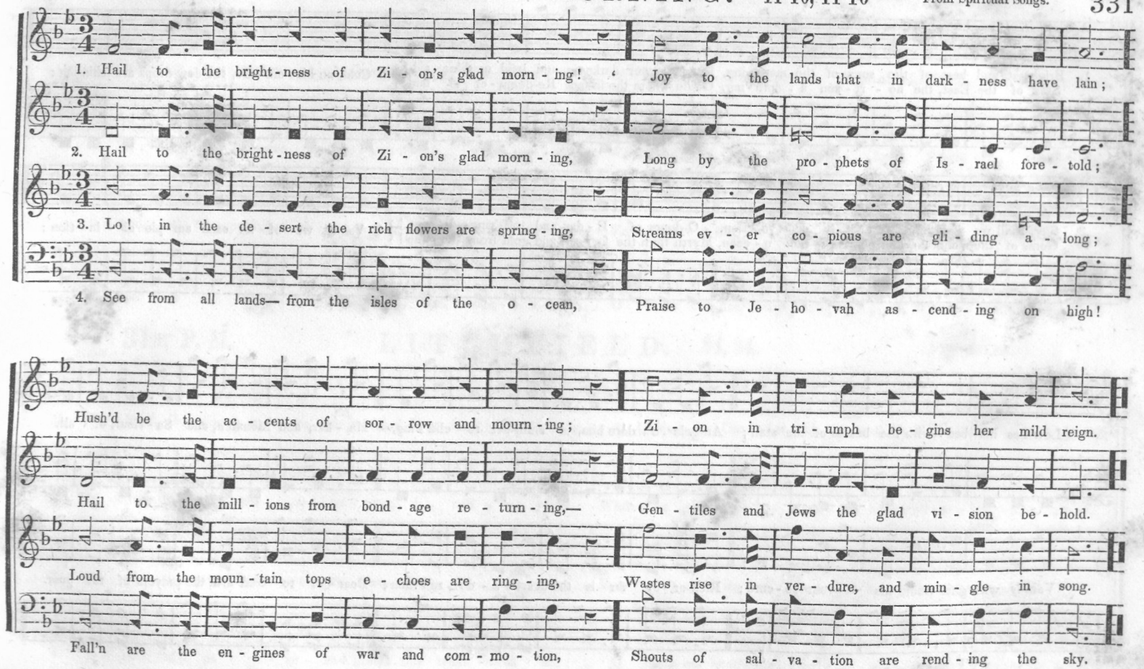
C. DINGLEY.



330 30TH P. M. **CRAWFORD.** 11 10, 11 10. L. THOMPSON.

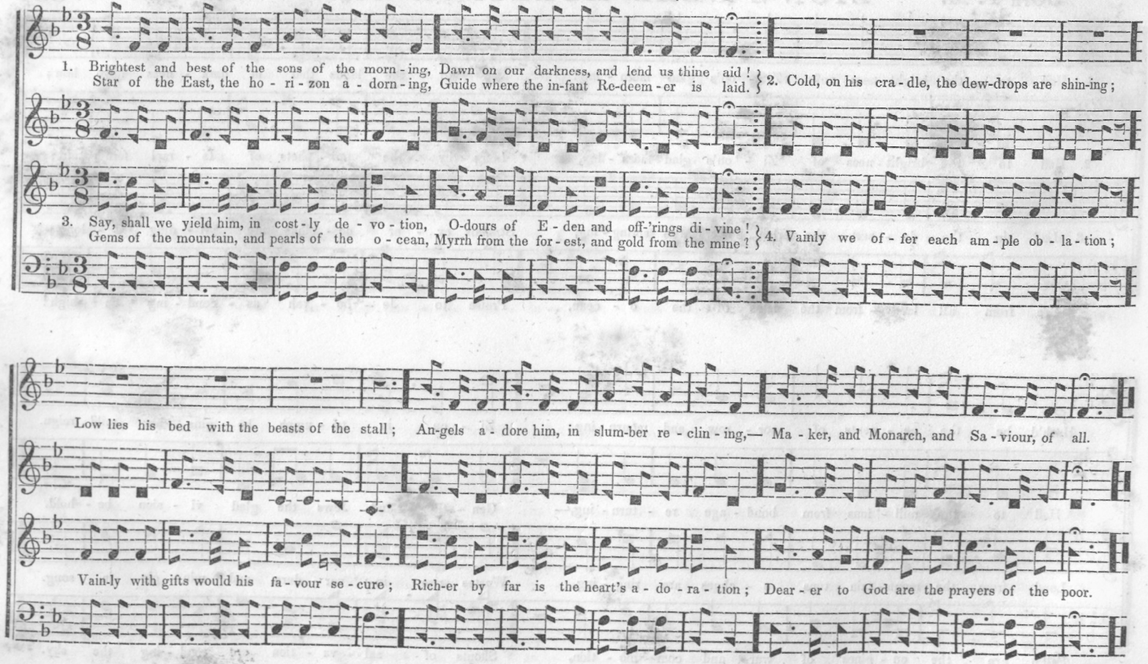


30TH P. M. **ZION'S GLAD MORNING.** 11 10, 11 10 From Spiritual Songs. 331



30TH P. M.

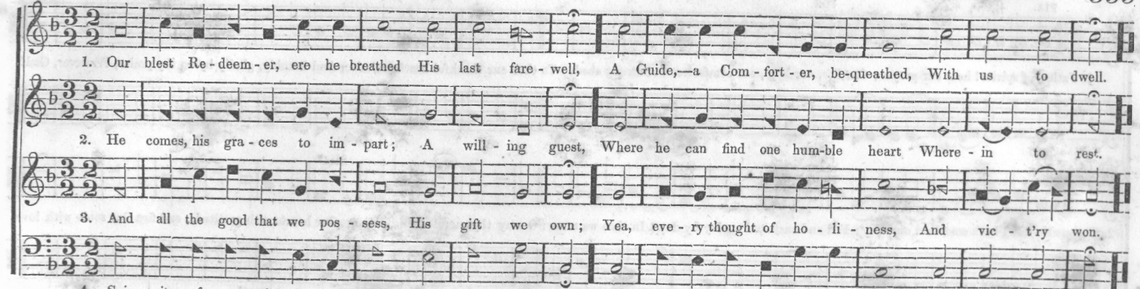
AURORA. 11 10, 11 10.



31ST P. M.

SAMUEL. 84, 84.

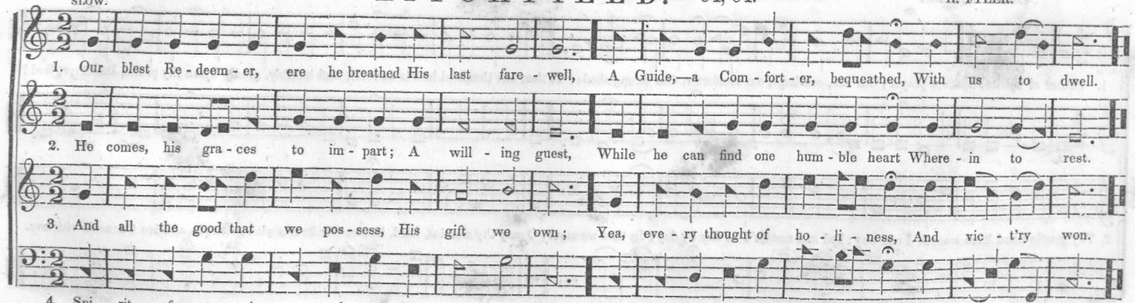
C. DINGLEY.



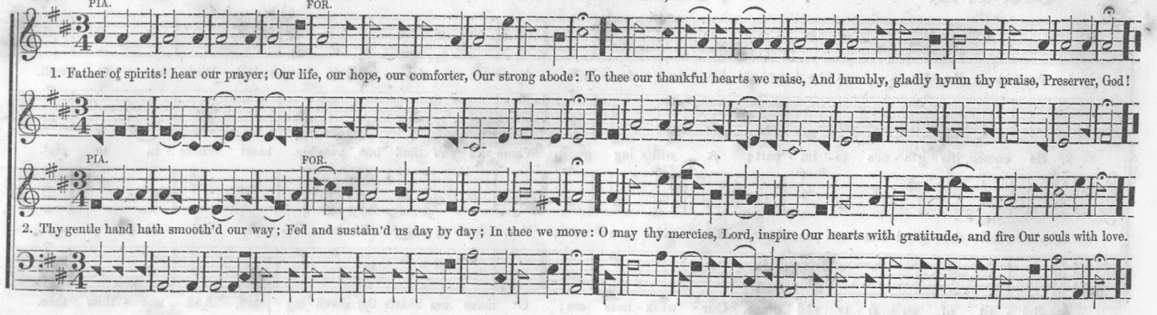
31ST P. M.

LITCHFIELD. 84, 84.

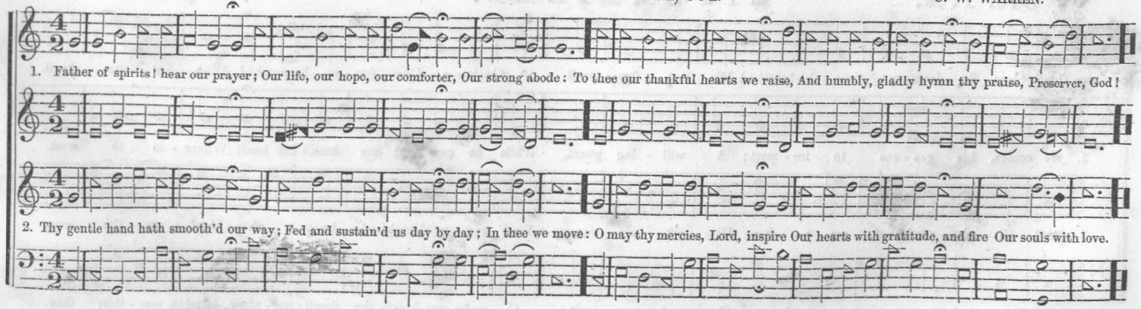
H. FYLER.



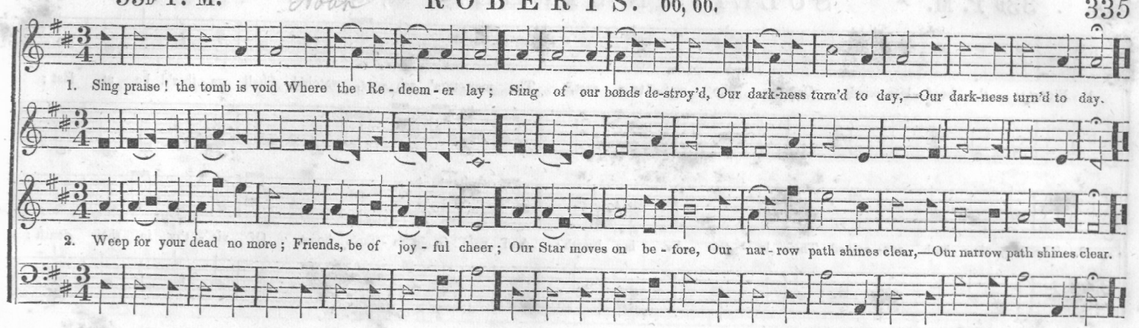
334 32D P. M. **ODELL.** 884, 884. L. THOMPSON.



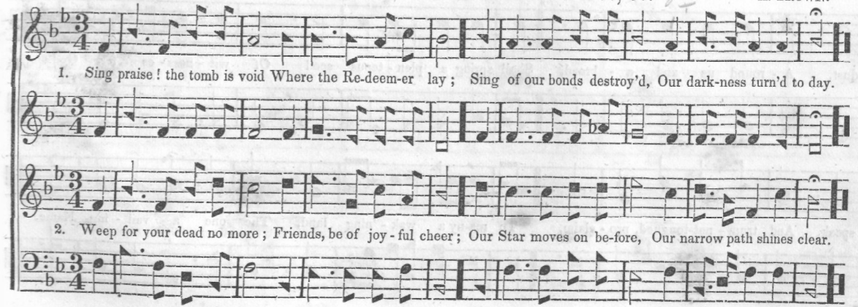
32D P. M. **PALMER.** 884, 884. C. W. WARREN.



33D P. M. **ROBERTS.** 66, 66. 335



33D P. M. **WHEELING.** 66, 66. A. BROWN.



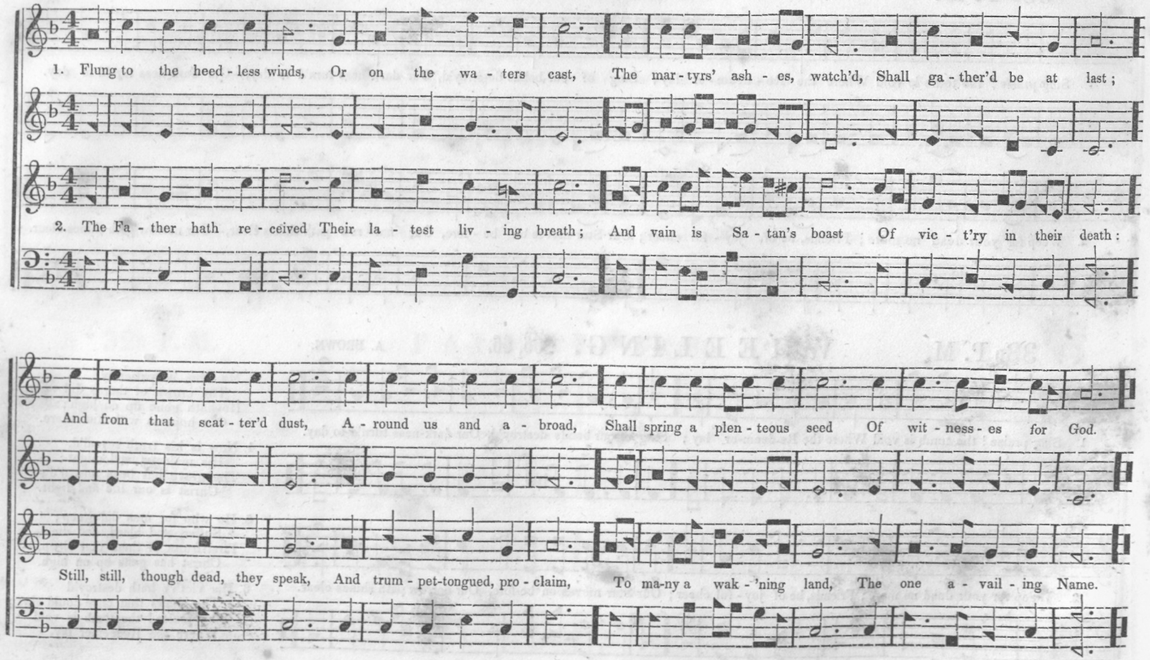
3. He who, so patiently,
The crown of thorns did wear,—
He hath gone up on high;
Our hope is with him there.

4. Now is his truth reveal'd,
His majesty, and might;
The grave has been unseal'd;
Christ is our life and light.

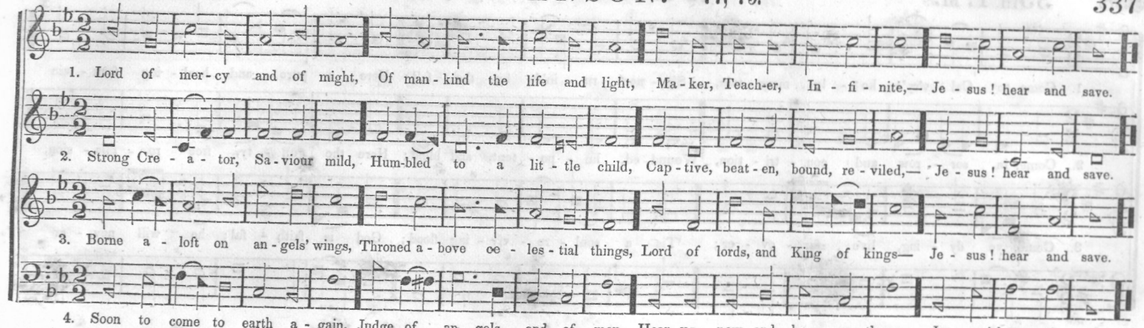
5. He who for men did weep;
Suffer, and bleed, and die,—
First-fruits of them that sleep,—
Christ has gone up on high.

6. His vict'ry hath destroy'd
The shafts that once could slay:
Sing praise! the tomb is void
Where the Redeemer lay.

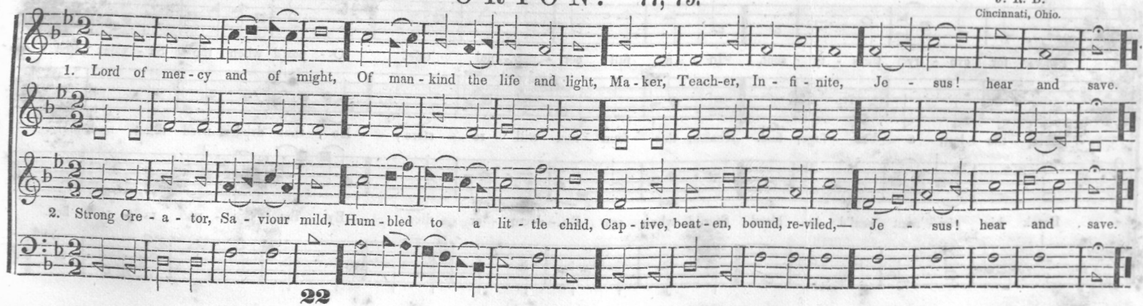
336 33D P. M. **SULLIVAN STREET.** 66, 66, 66, 66. JAS. H. AIKMAN.



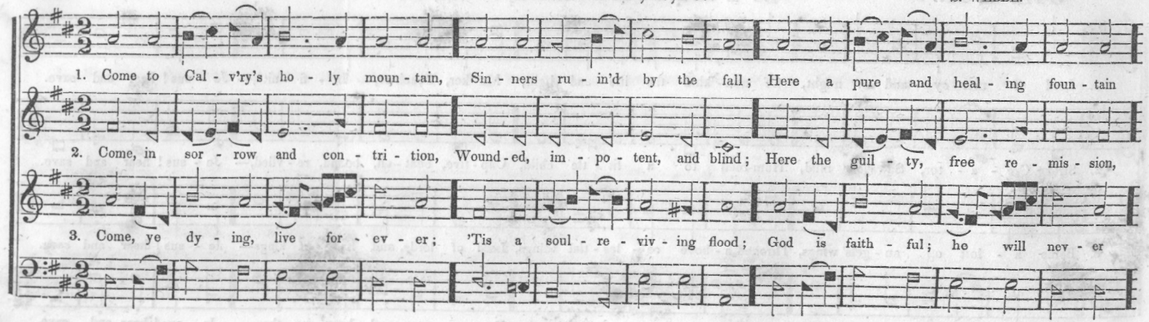
34TH P. M. **STEPHENSON.** 77, 75. 337

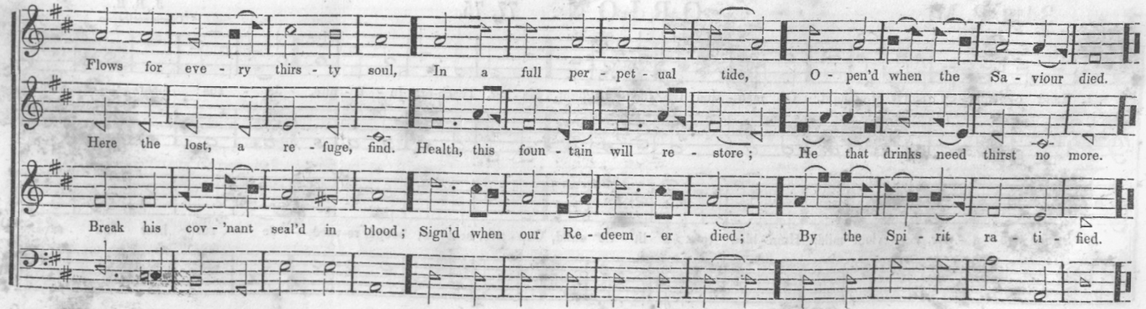


34TH P. M. **ORION.** 77, 75. J. R. B. Cincinnati, Ohio.

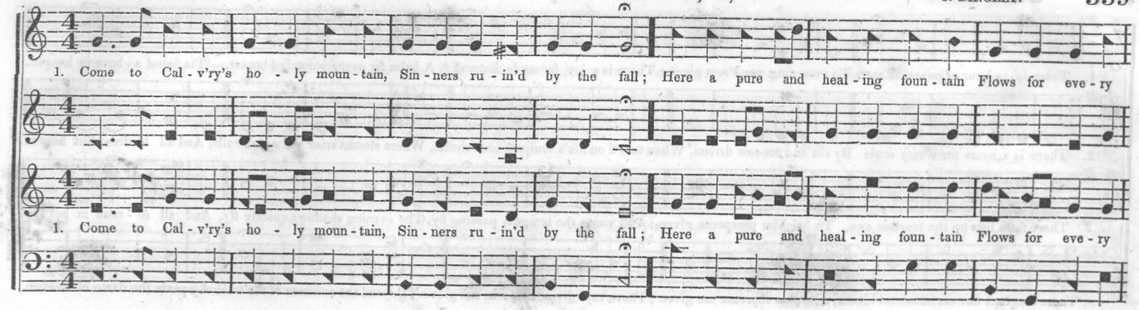


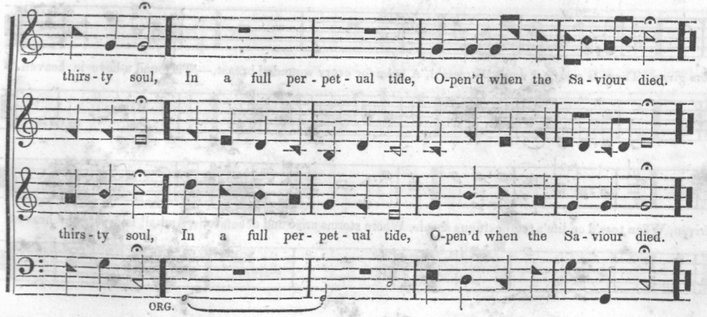
338 35TH P. M. **ALMA.** 87, 87, 77. S. WEBBE.





35TH P. M. **INVITATION.** 87, 87, 77. C. DINGLEY. 339



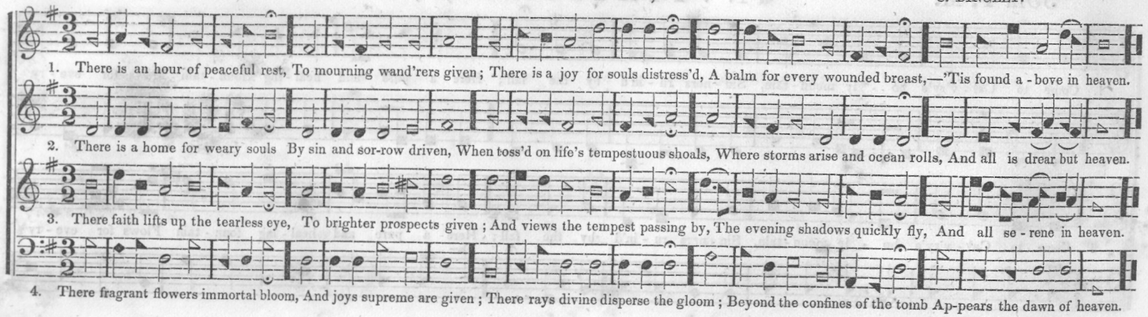


2. Come, in sorrow and contrition,
Wounded, impotent, and blind;
Here the guilty, free remission,
Here the lost, a refuge, find.
Health, this fountain will restore;
He that drinks need thirst no more.

3. Come, ye dying, live forever;
'Tis a soul-reviving flood;
God is faithful; he will never
Break his cov'nant seal'd in blood;
Sign'd when our Redeemer died;
By the Spirit ratified.

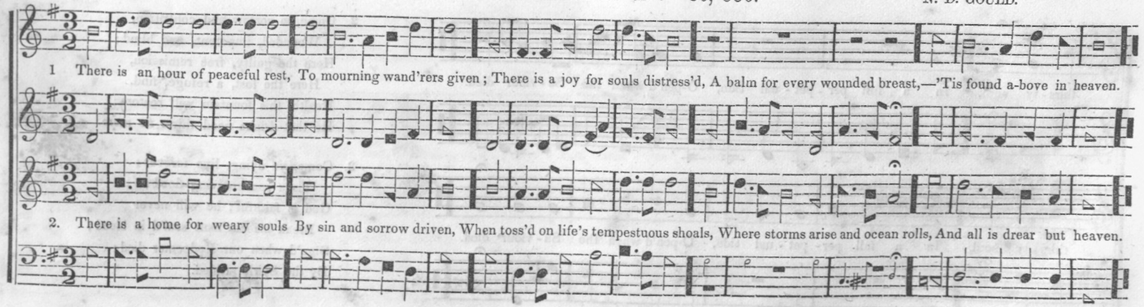
36TH P. M. MYRA. 86, 886.

C. DINGLEY.



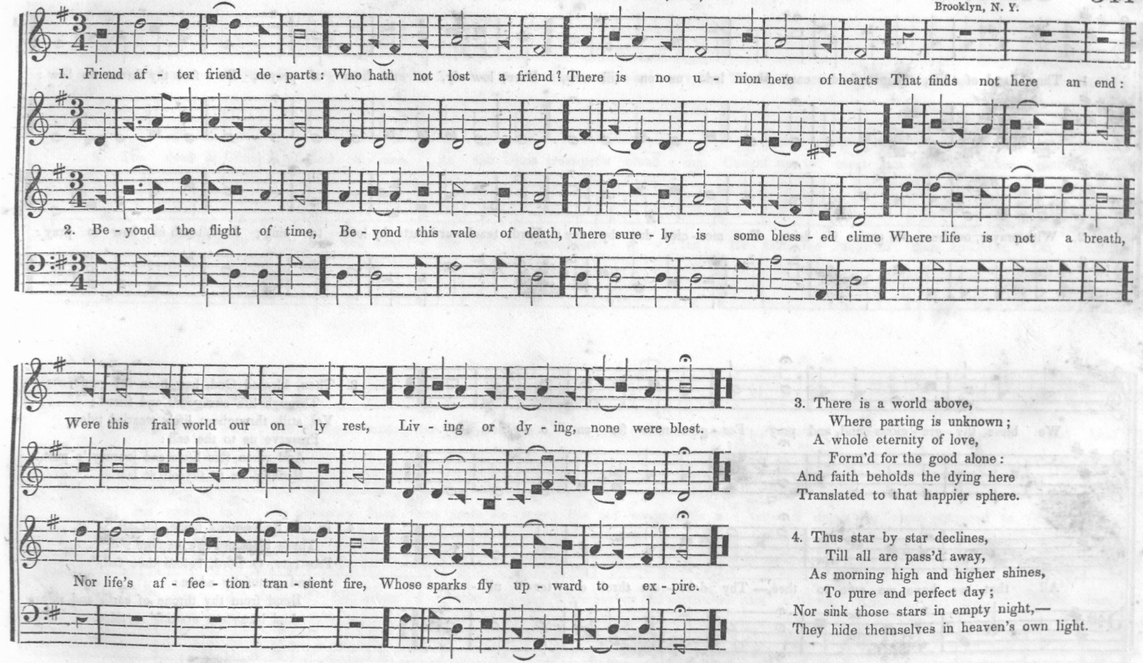
36TH P. M. WOODLAND. 86, 886.

N. D. GOULD.



37TH P. M. SANDFORD. 66, 86, 88.

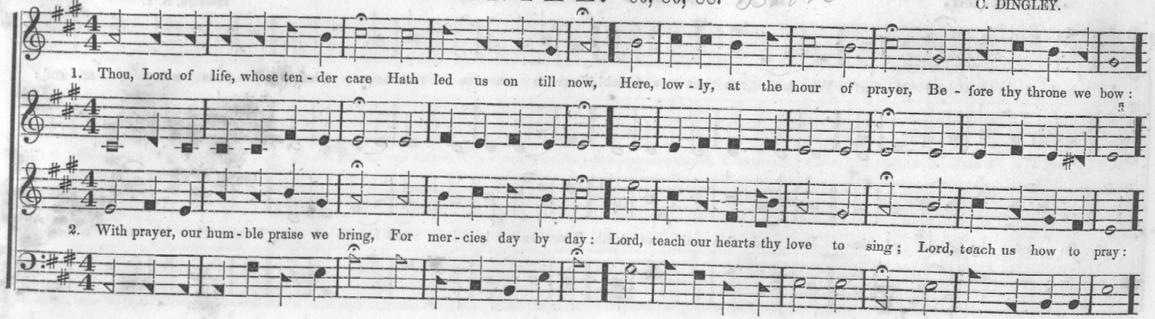
W. R. D.
Brooklyn, N. Y.

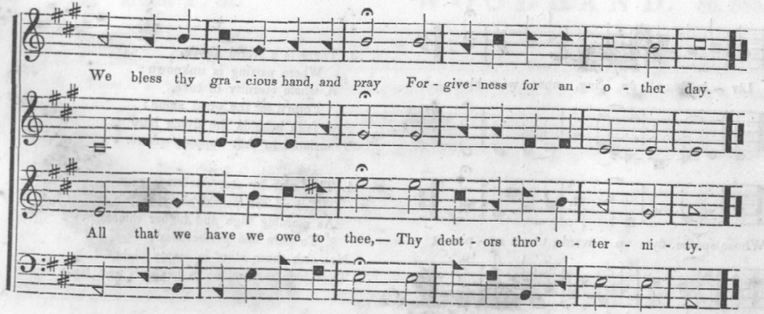


3. There is a world above,
Where parting is unknown;
A whole eternity of love,
Form'd for the good alone:
And faith beholds the dying here
Translated to that happier sphere.

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

342 38TH P. M. **DANIEL.** 86, 86, 88. C. DINGLEY.

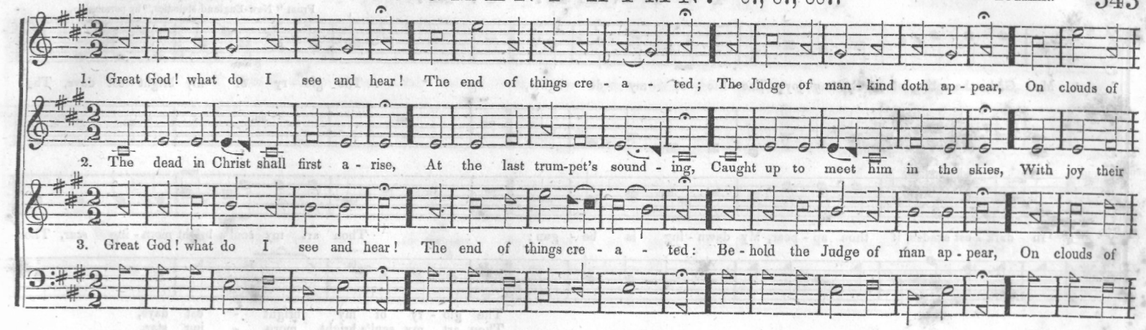


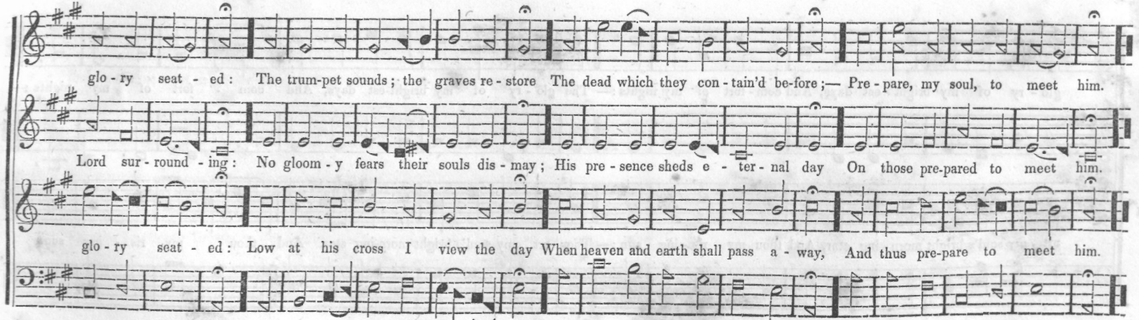


3. Thou, blessed God, hast been our guide,
Through life our guard and friend;
Yet still, throughout life's wearied tide,
Preserve us to the end:
And when this life's sad journey 's past,
Receive us to thyself at last.

4. In our Redeemer's name, for all
These blessings we implore;
Prostrate, O Lord, before thee fall,
And gratefully adore:
Bend from thy throne of earth and skies,
And bless our evening sacrifice.

39TH P. M. **JUDGMENT HYMN.** 87, 87, 887. M. LUTHER. 343





TURNER. C. M.

G. MAXIM.
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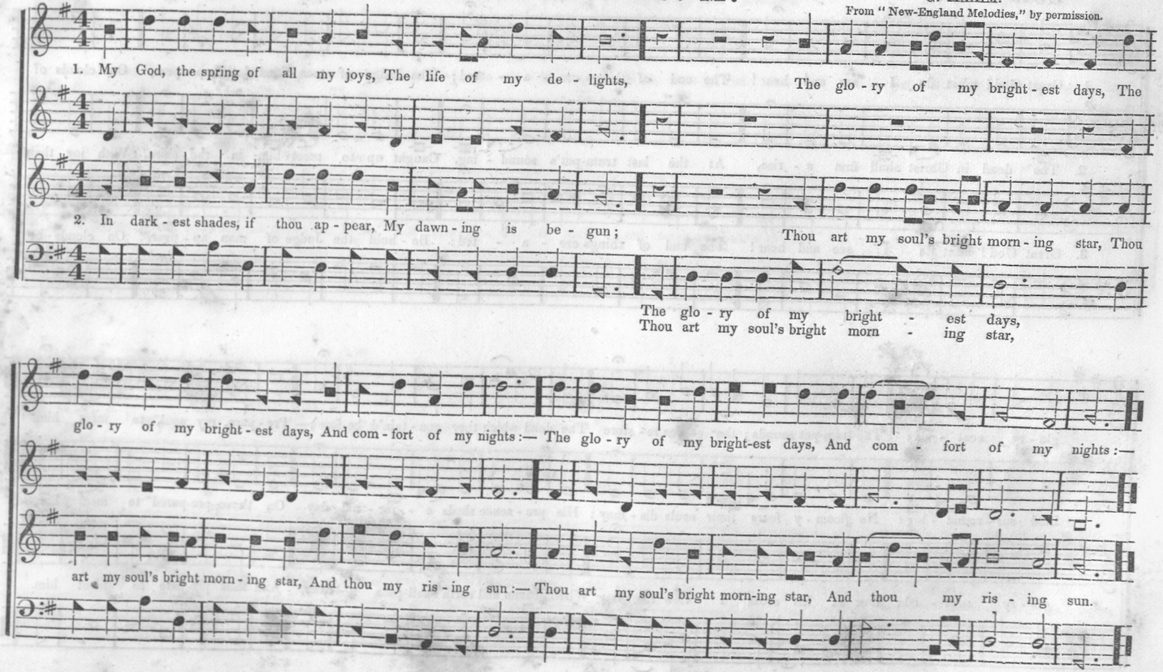
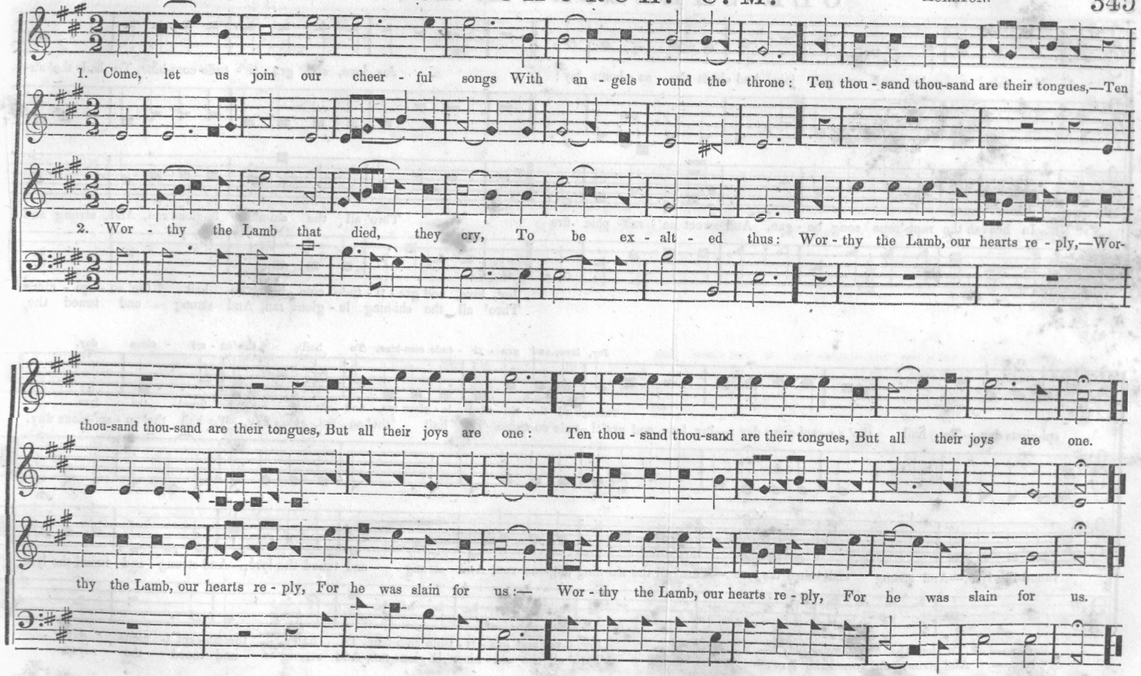


ZION CHURCH. C. M.

MORETON.



OLD SHERBURNE. C. M.

D. READ.
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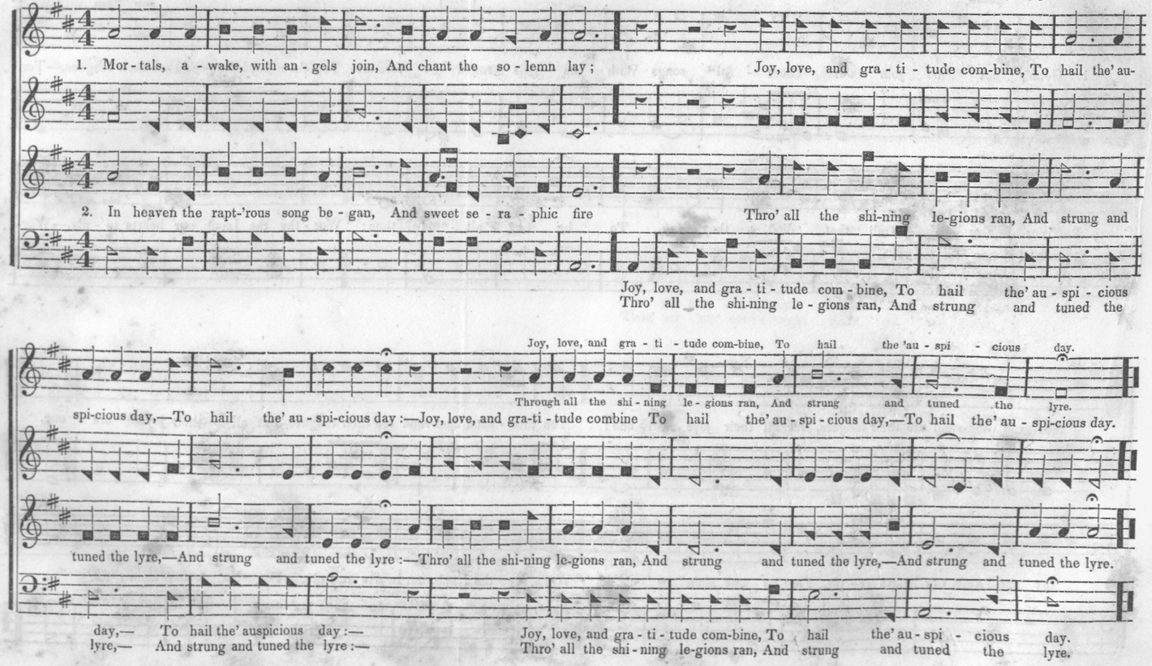
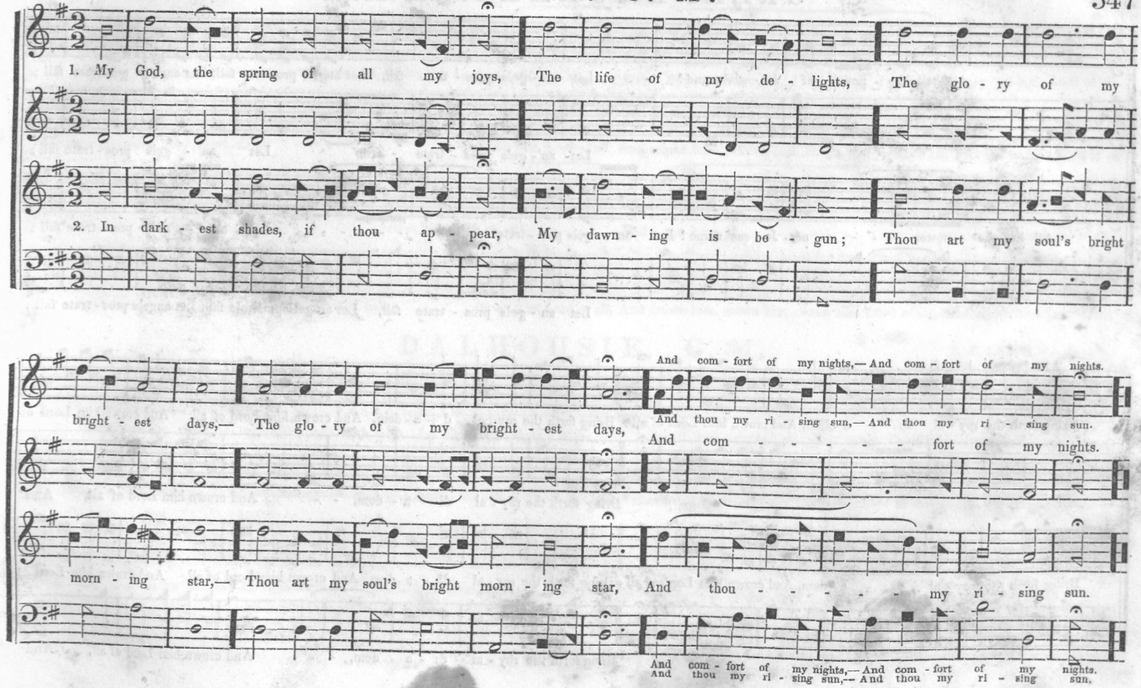


SOLWAY. C. M.



GREENE STREET. C. M.

REV. G. COLES.

All hail the power of Je - sus' name! Let an - gels pros - trate fall, Let angels prostrate fall, Let angels pros-trate fall;
Let an - gels pros - trate fall, Let an - gels pros-trate fall;
All hail the power - - - of Je - sus' name! Let an - gels pros-trate fall, - - - - - - - - Let an - gels pros-trate fall;
Let an - gels pros - trate fall, Let an-gels prostrate fall, Let angels pros - trate fall;

Bring forth the roy - al di - a - dem, And crown him Lord of all: Bring forth the roy - al d i- a - dem, And crown him Lord of all, And crown him Lord of
Bring forth the roy - al di - a - dem, - - And crown him Lord of all, And
Bring forth the roy - al di - a - dem, And crown him Lord of all: Bring forth the roy - al di - a - dem, And crown him Lord of all, And crown him Lord of
Bring forth the roy - al di - a - dem, - - And crown him Lord of all, And

all, And crown him, crown him, crown him, crown him Lord of all, - - - And cro - - - - - - - - wn him, crown him, Lord of all.
crown him, crown him, crown him, crown him Lord of all, And crown him, crown him, crown him Lord of all, And crown him Lord of all.
all, And crown him, crown him Lord of all, - - - And cro - - - - - - - - wn him, crown him Lord of all.
crown him, crown him, crown him Lord of all, And crown him, crown him, crown him Lord of all, And crown him Lord of all.

DALHOUSIE. C. M.

L. F. LEACH.
Dunham, Canada East.

1. How blest the chil-dren of the Lord, Who, walk - ing in his sight, Make all the pre - cepts of his word Their stu - dy and de-light.
2. That precious wealth shall be their dower, Which can-not know de - cay,—Which moth or rust shall ne'er de-vour, Or spoil - er take a - way.

KELIAH. C. M.

R. STOUT.

1. Come, let us who in Christ be - lieve, Our com - mon Sa - viour praise,—Our com - mon Sa - viour praise : To him, with joy - ful

Our com - mon Sa - viour praise :
Of eve - ry sin - ner's heart :

2. He now stands knock - ing at the door Of eve - ry sin - ner's heart,—Of eve - ry sin - ner's heart : The worst need keep him

Our com - mon Sa - viour praise :
Of eve - ry sin - ner's heart :

ORG.

voi - ces, give The glo - ry of his grace,—The glo-ry of his grace :— To him, with joy - ful voi - ces, give The glo - ry of his grace.

The glo - ry of his grace,
Or force him to de - part,

out no more, Or force him to de - part,—Or force him to de - part :— The worst need keep him out no more, Or force him to de - part.

The glo - ry of his grace,
Or force him to de - part.

HEMPSTEAD C. M. (DOUBLE.)

MOZART.

1. There is a land of pure de-light, Where saints im-mor-tal reign ; In - fi - nite day ex-cludes the night, And pleasures ba - nish pain. There ev - er - last - ing

3. Sweet fields beyond the swell - ing flood Stand dress'd in liv-ing green ; So to the Jews old Ca-naan stood, While Jor-dan roll'd between. Could we but climb where

spring abides, And never-with'ring flowers : Death, like a narrow sea, divides This heav'nly land from ours,— This heav'nly land from ours,— This heav'nly land from ours.

Moses stood, And view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore, Should fright us from the shore, Should fright us from the shore.

REVELATION. C. M.

STANLEY.

PIA.

1. Hear what the voice from heaven pro-claims For all the pi - ous dead, For all the pi - ous dead; Sweet is the sa - vour of their names, And

PIA.

soft their sleep - ing bed, And soft, And soft, And soft their sleep-ing bed.

And soft their sleeping bed, And soft their sleep - ing bed.

2. They die in Jesus, and are bless'd;
How kind their slumbers are!
From suff'rings and from sin released,
And freed from every care.

3. Far from this world of toil and strife,
They 're present with the Lord;
The labours of their mortal life
End in a large reward.

BOUDINOT. L. M.

L. THOMPSON.

1. O for that flame of liv - ing fire, Which shone so bright in saints of old; Which bade their souls to heaven aspire,—Calm in dis-tress, in dan-ger bold.

2. Where is that Spi - r't, Lord, which dwelt In Abrah'm's breast, and seal'd him thine? Which made Paul's heart with sorrow melt, And glow with energy di - vine?

SARAH. L. M.

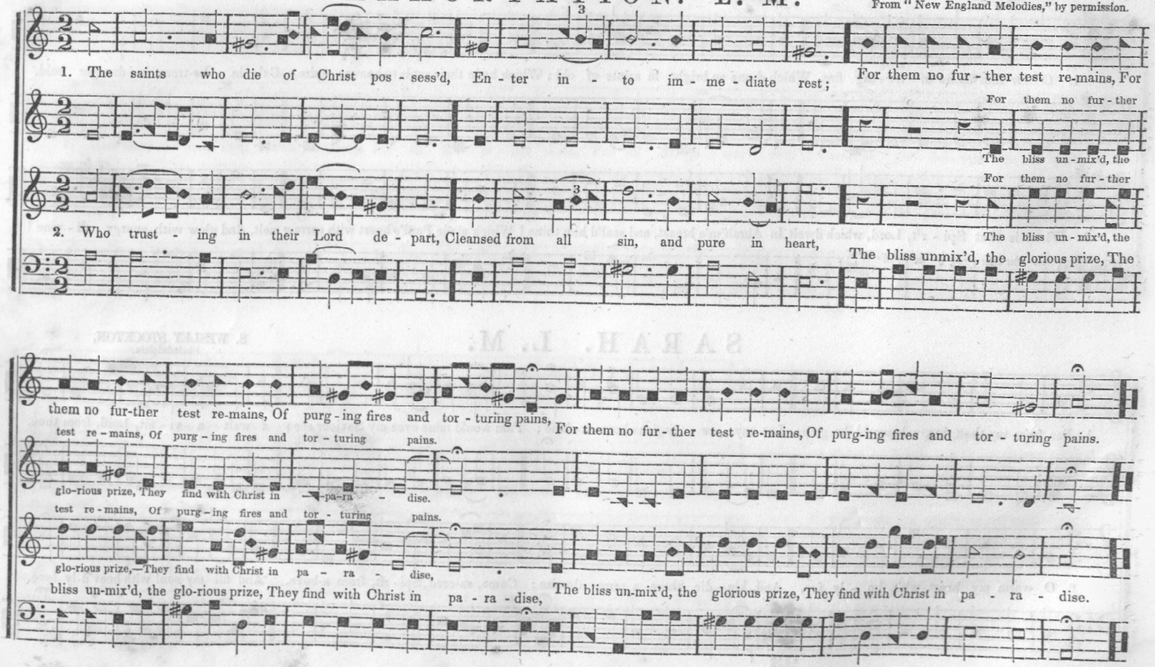
S. WESLEY STOCKTON,
Philadelphia.

1. Far from my thoughts, vain world, be gone, Let my re - li-gious hours a - lone; Fain would mine eyes my Saviour see; I wait a vi - sit, Lord, from thee.

2. O warm my heart with ho - ly fire, And kin - dle there a pure de-sire: Come, sa-cred Spi - rit, from a-bove, And fill my soul with heav'n-ly love.

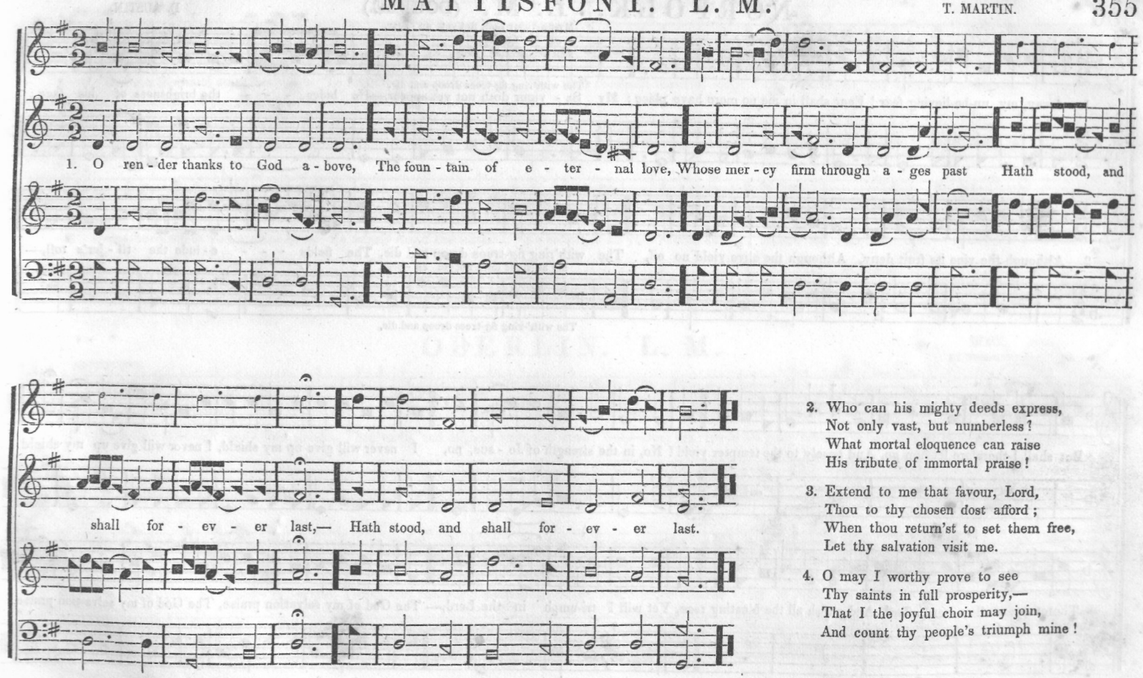
EXHORTATION. L. M.

D. READ.
From "New England Melodies," by permission.



MATTISFONT. L. M.

T. MARTIN.



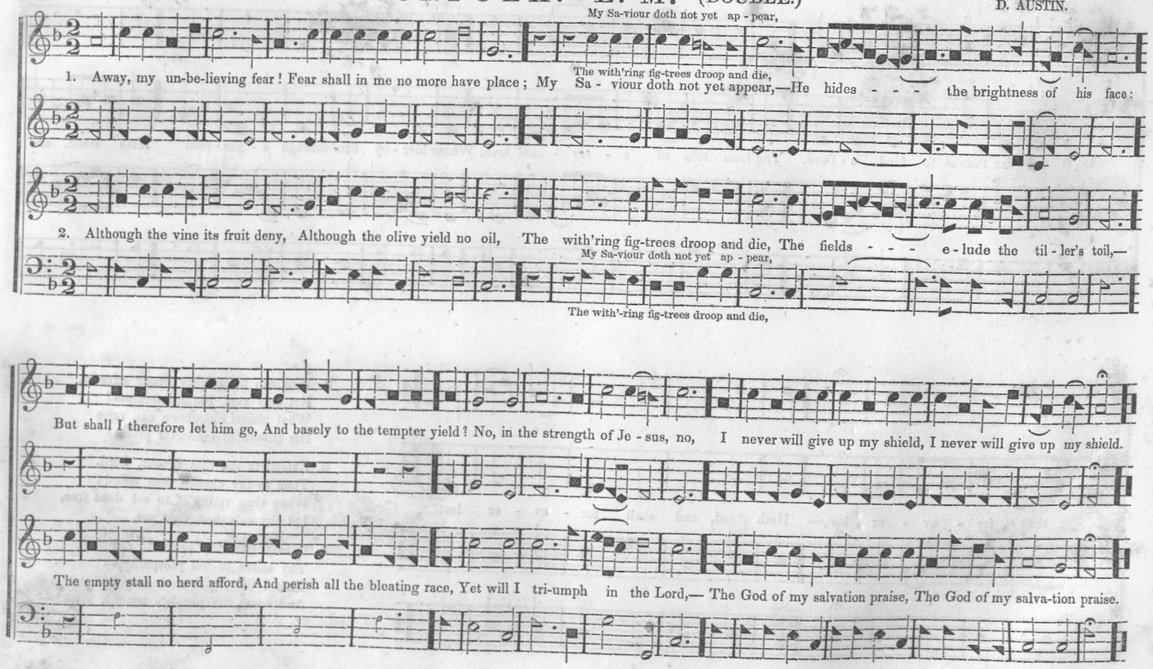
2. Who can his mighty deeds express,
Not only vast, but numberless!
What mortal eloquence can raise
His tribute of immortal praise!

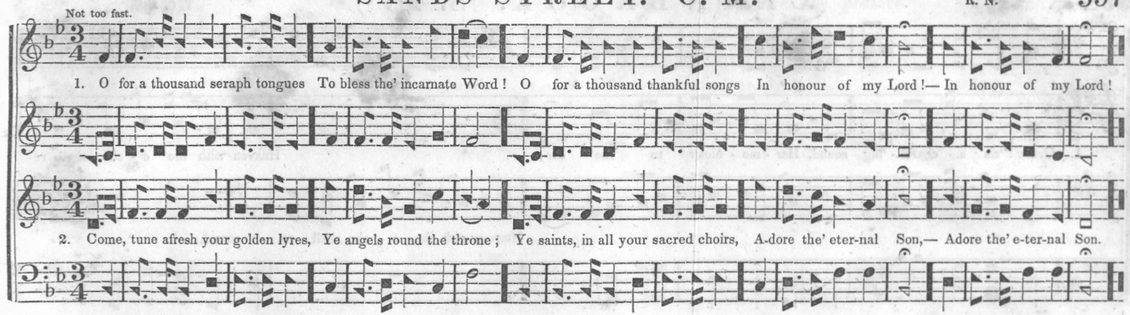
3. Extend to me that favour, Lord,
Thou to thy chosen dost afford;
When thou return'st to set them free,
Let thy salvation visit me.

4. O may I worthy prove to see
Thy saints in full prosperity,—
That I the joyful choir may join,
And count thy people's triumph mine!

NORFOLK. L. M. (DOUBLE.)

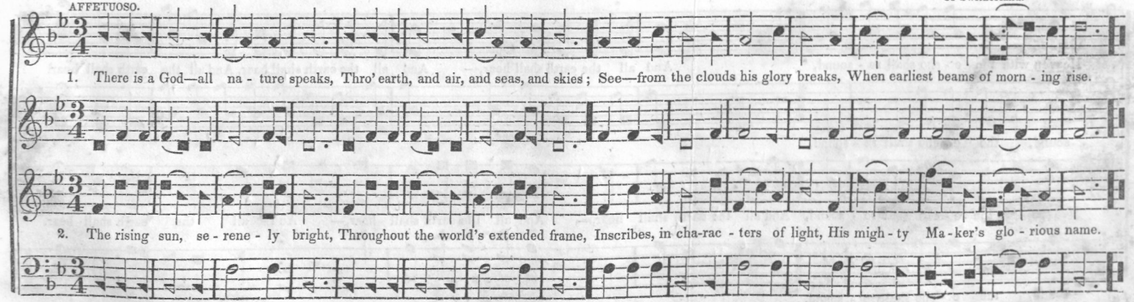
D. AUSTIN.





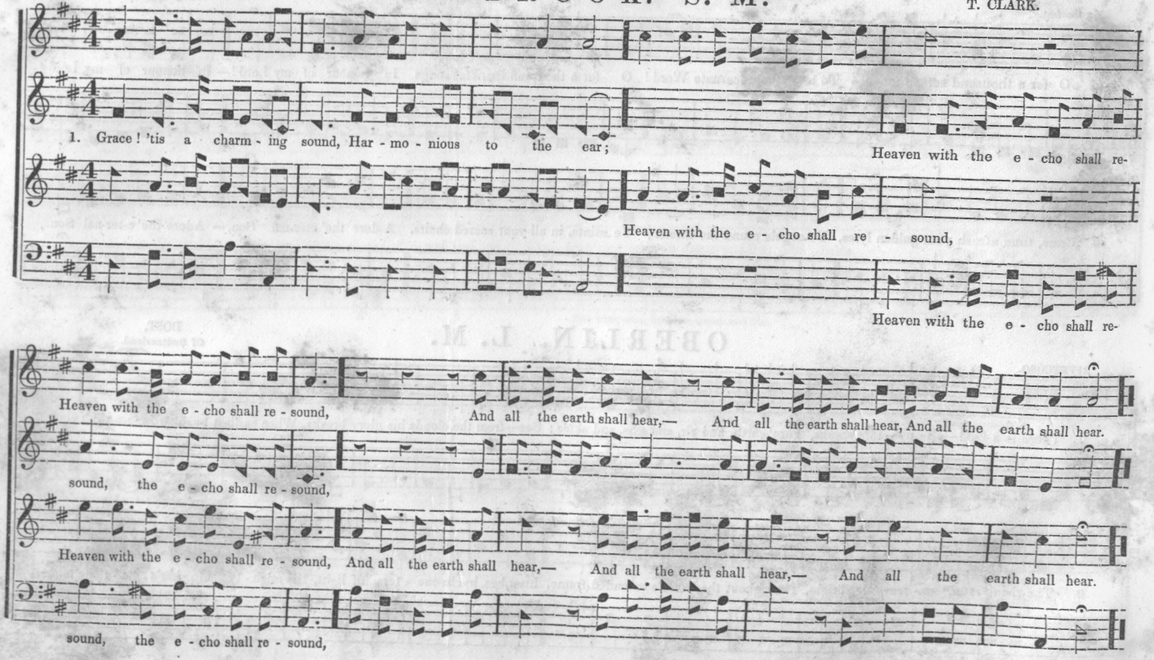
OBERLIN. L. M.

BOST, Of Switzerland.



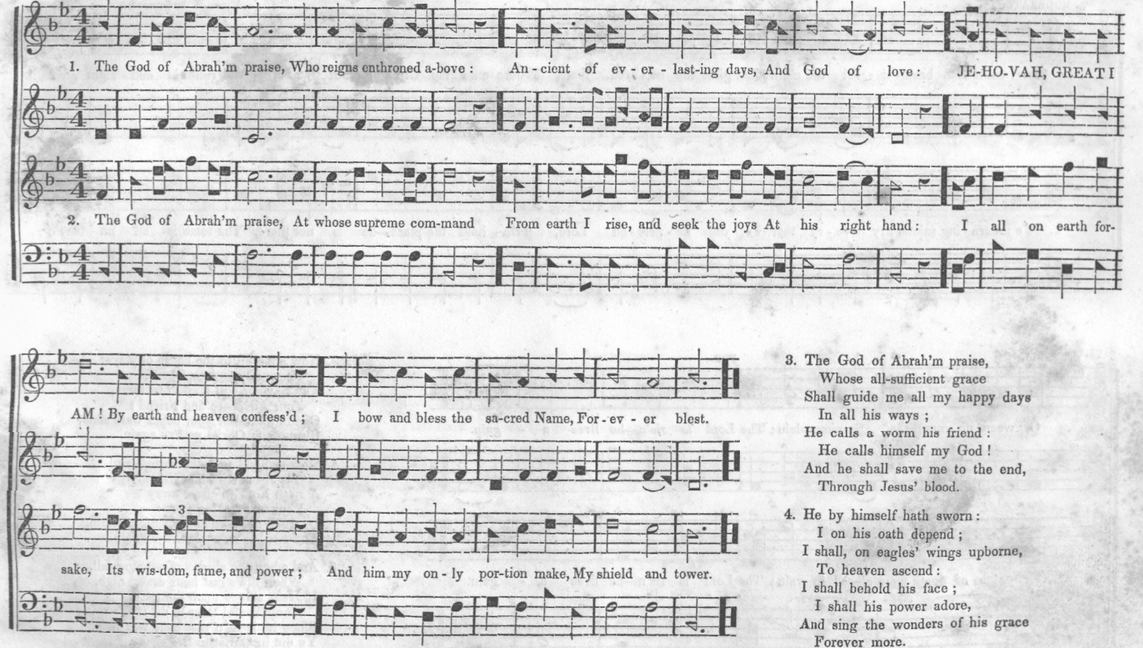
CRANBROOK. S. M.

T. CLARK.



JANE-STREET. "The God of Abraham praise."

D. DEMAREST.



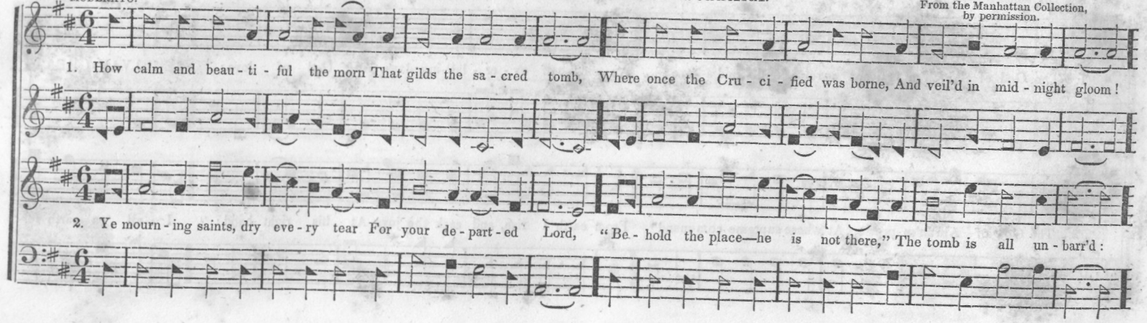
3. The God of Abrah'm praise,
Whose all-sufficient grace
Shall guide me all my happy days
In all his ways;
He calls a worm his friend:
He calls himself my God!
And he shall save me to the end,
Through Jesus' blood.

4. He by himself hath sworn:
I on his oath depend;
I shall, on eagles' wings upborne,
To heaven ascend:
I shall behold his face;
I shall his power adore,
And sing the wonders of his grace
Forever more.

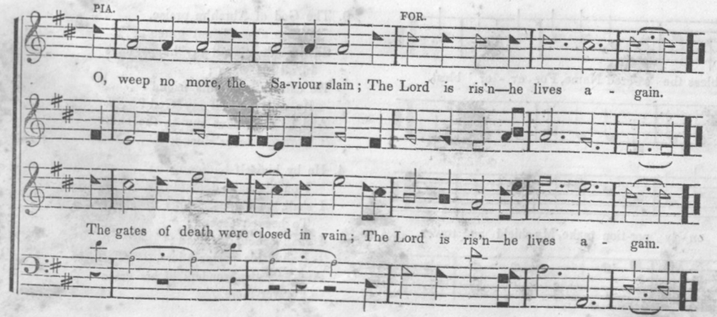
HYMN. "How calm and beautiful."

T. HASTINGS.
From the Manhattan Collection, by permission.

MODERATO.



PIA. FOR.



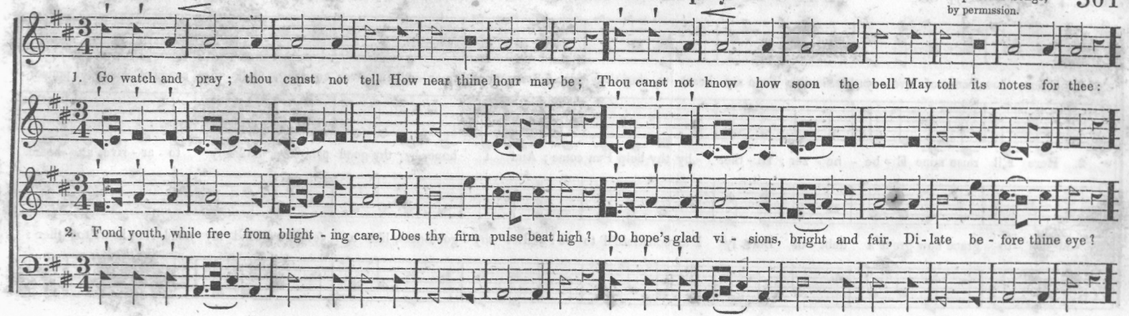
3. Now cheerful to the house of prayer
Your early footsteps bend,
The Saviour will himself be there,
Your Advocate and Friend:
Once by the law your hopes were slain,
But now in Christ ye live again.

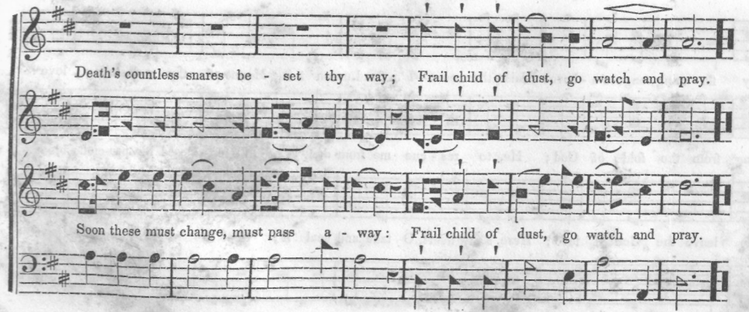
4. How tranquil now the rising day!
'Tis Jesus still appears,
A risen Lord to chase away
Your unbelieving fears:
O, weep no more your comforts slain,
The Lord is ris'n—he lives again.

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

HYMN. "Go watch and pray."

From Spiritual Songs, by permission.





3. Ambition, stop thy panting breath;
Pride, sink thy lifted eye;
Behold, the caverns dark with death
Before you open lie!
The heavenly warning now obey,
Ye sons of pride, go watch and pray.

4. Thou aged man! life's wintry storm
Hath sear'd thy vernal bloom:
With trembling limbs and wasting form,
Thou 'rt bending o'er the tomb:
And can vain hope lead THEE astray!
Go! weary pilgrim, watch and pray.

KEOKUCK. "Come, thou Fount of every blessing."

From "Indian Melodies."

1. Come, thou Fount of eve - ry bless - ing, Tune my heart to sing thy grace: Streams of mer - cy, ne - ver ceas-ing, Call for songs of loud - est praise.

2. Here I'll raise mine E - be - ne - zer; Hi - ther by thy help I'm come; And I hope, by thy good plea-sure, Safe - ly to ar - rive at home.

3. O! to grace how great a debt - or Dai - ly I'm constrain'd to be! Let thy good-ness, like a fet - ter, Bind my wand-'ring heart to thee:

Teach me some me - lo - dious son - net, Sung by fla - ming tongues a - bove: Praise the mount—I'm fixed up-on it; Mount of thy re-deem-ing love!

Je - sus sought me when a stranger, wand'ring from the fold of God; He, to res - cue me from dan - ger, In - ter - posed his pre-cious blood.

Prone to wan - der, Lord, I feel it;—Prone to leave the God I love; Here 's my heart, O take and seal it; Seal it for thy courts a - bove.

ORESTES. "Vain are all terrestrial pleasures."

L. THOMPSON.

1. Vain are all ter - res - trial plea-sures; Mix'd with dross the pur - est gold; Seek we then for heav'n-ly trea-sures,— Treasures nev - er wax - ing old.

2. Earth - ly joys no long - er please us; Here would we re-nounce them all; Seek our on - ly rest in Je-sus,— Him our Lord and Mas - ter call.

3. May our light be al - ways burn-ing, And our loins be gird - ed round, Wait - ing for our Lord's re-turn-ing,— Long-ing for the wel-come sound.

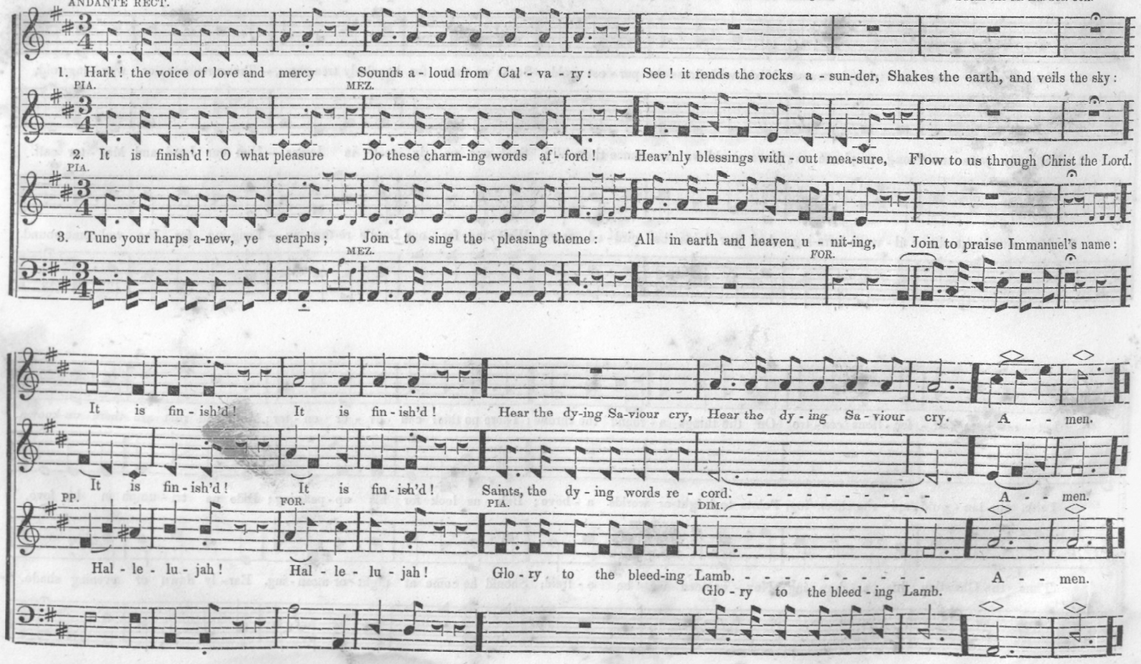
Let our best af - fec - tions cen - tre On the things a - round the throne: There no thief can ev - er en - ter; Moth and rust are there un-known.

Faith, our lan - guid spi - rits cheer - ing, Points to bright-er worlds a - bove; Bids us look for his ap - pear-ing; Bids us tri - umph in his love.

Thus the Christian life a - dorn - ing, Nev - er need we be a - fraid, Should he come at night or morn - ing, Ear - ly dawn or evening shade.

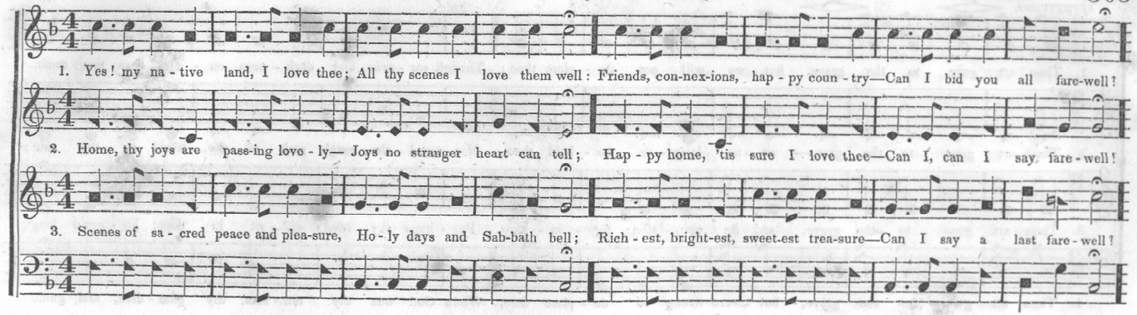
LOVE. "Hark! the voice of love and mercy."

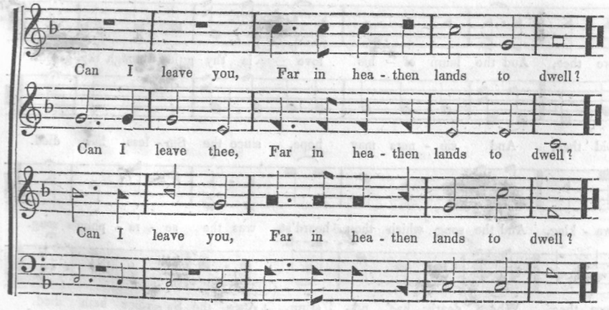
J. B. WOODBURY.
From the M. Ed. Soc. Coll.



ANGOLA. "Yes! my native land, I love thee."

From Jones's Evening Melodies.





4. Yes, I hasten from you gladly,
From the scenes I loved so well!
Far away, ye billows, bear me;
Lovely native land, farewell!
Pleased I leave thee,
Far in heathen lands to dwell.

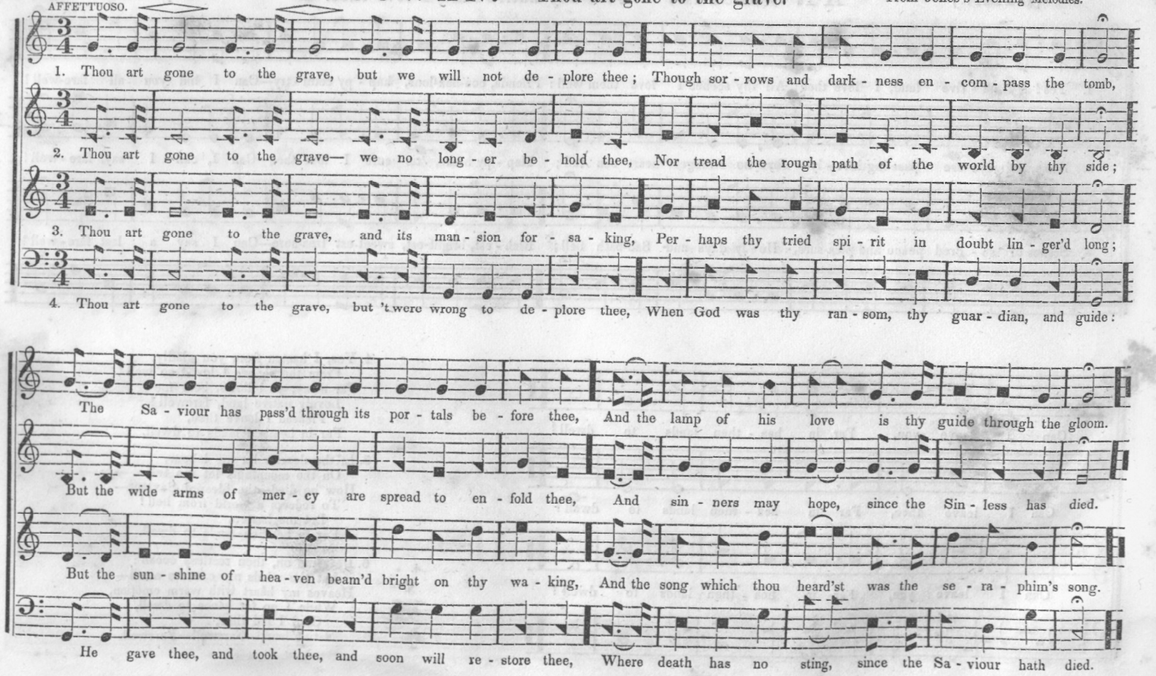
5. In the deserts let me labour,
On the mountains let me tell
How he died—the blessed Saviour—
To redeem a world from hell!
Let me hasten,
Far in heathen lands to dwell.

6. Bear me on, thou restless ocean;
Let the winds my canvass swell—
Heaves my heart with warm emotion,
While I go far hence to dwell,
Glad I bid thee,
Native land,—Farewell—Farewell.

COWAN. "Thou art gone to the grave."

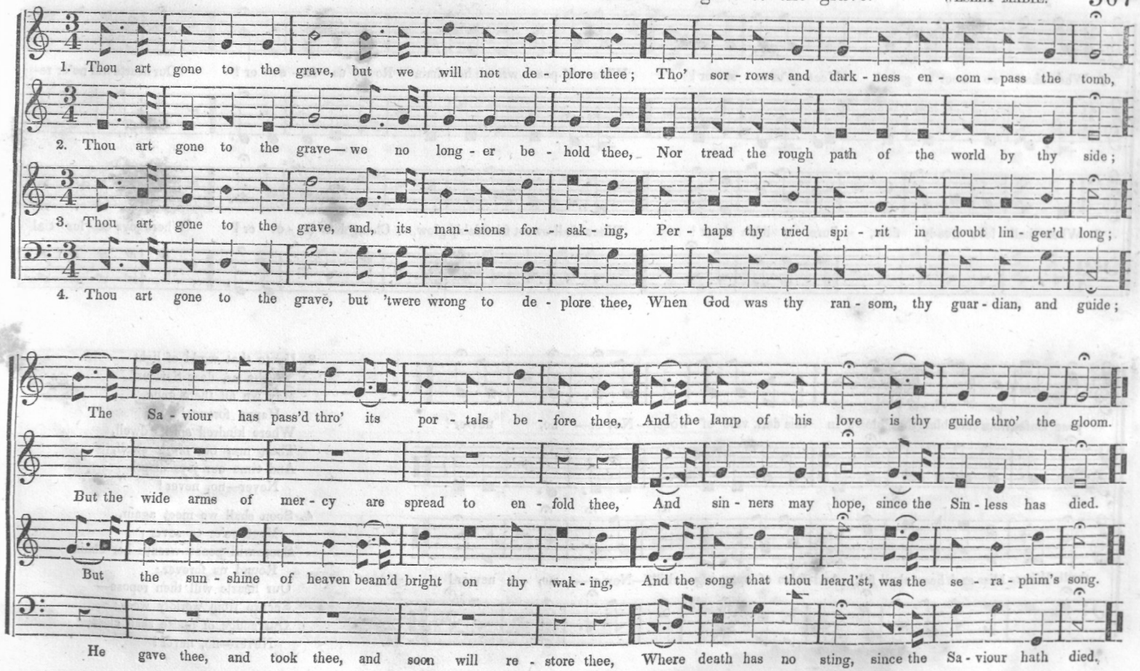
From Jones's Evening Melodies.

AFFETTUOSO.



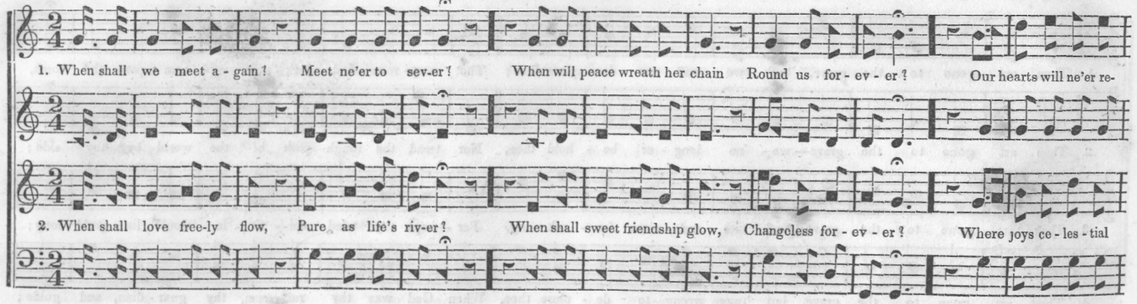
SUMMERFIELD. "Thou art gone to the grave."

WESLEY MARIE.



HYMN. "When shall we meet again?"

WESLEY MABIE.

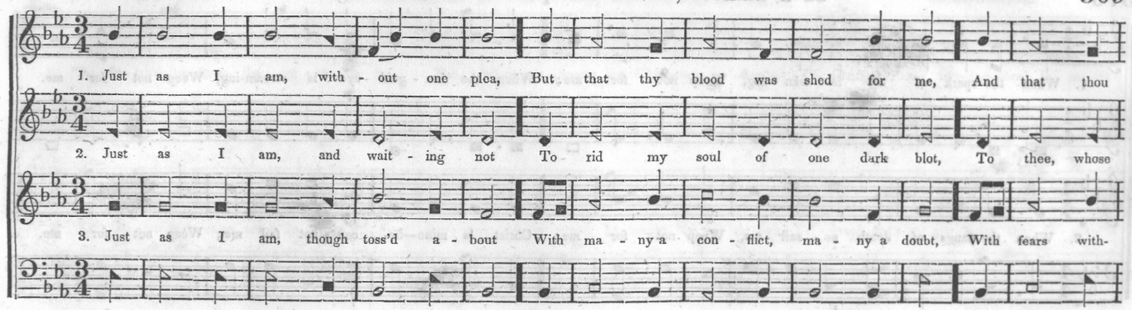


3. Up to that world of light
Take us, dear Saviour!
May we all there unite,
Happy forever!
Where kindred spirits dwell,
There may our music swell,
And time our joys dispel—
Never—no, never!

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

HYMN. "O! Lamb of God, I come."

JAS. H. AIKMAN.



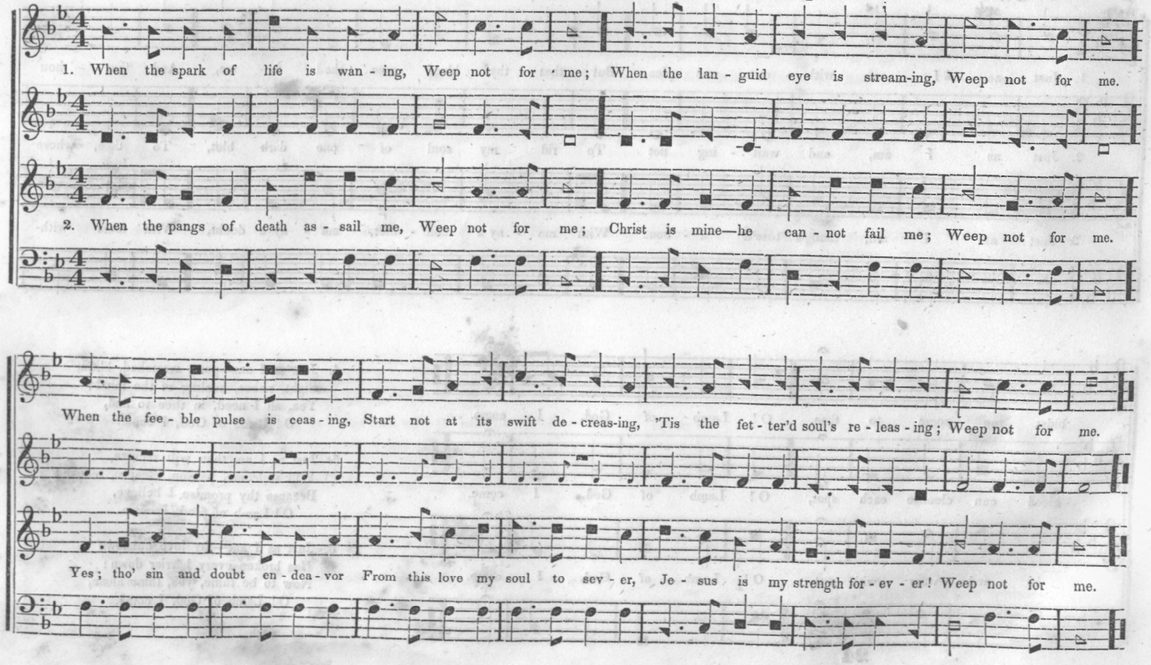
4. Just as I am—poor, wretched, blind,
Sight, riches, healing of the mind;
Yea, all I need, in thee to find,
O! Lamb of God, I come.

5. Just as I am thou wilt receive,
Wilt welcome, pardon, cleanse, relieve;
Because thy promise I believe,
O! Lamb of God, I come.

6. Just as I am—thy love unknown
Has broken every barrier down:
Now to be thine, yea, thine alone,
O! Lamb of God, I come.

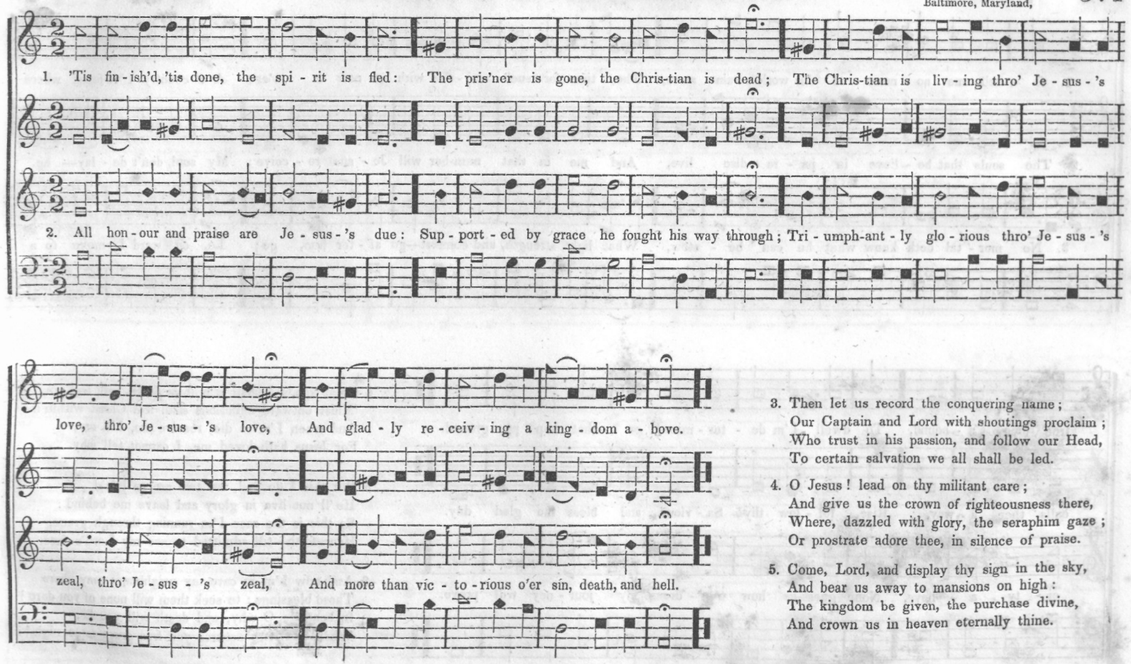
HYMN. "When the spark of life is waning."

WESLEY MABIE.



GEORGE. "'Tis finish'd! 'tis done!"

GEO. WALL.
Baltimore, Maryland,

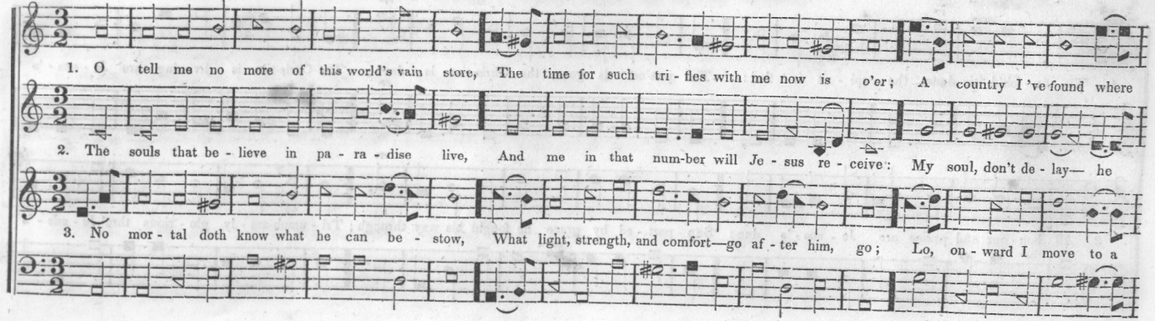


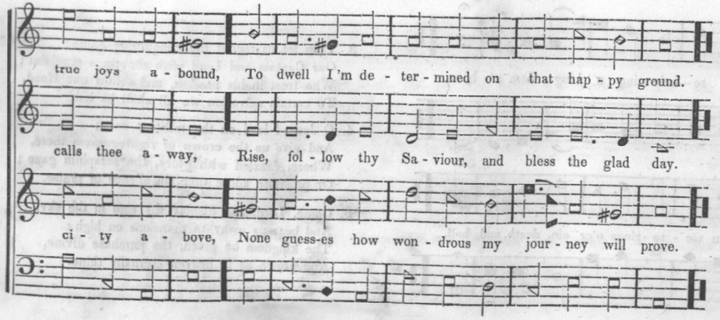
3. Then let us record the conquering name;
Our Captain and Lord with shoutings proclaim;
Who trust in his passion, and follow our Head,
To certain salvation we all shall be led.

4. O Jesus! lead on thy militant care;
And give us the crown of righteousness there,
Where, dazzled with glory, the seraphim gaze;
Or prostrate adore thee, in silence of praise.

5. Come, Lord, and display thy sign in the sky,
And bear us away to mansions on high:
The kingdom be given, the purchase divine,
And crown us in heaven eternally thine.

ADVOCATE. "O tell me no more."





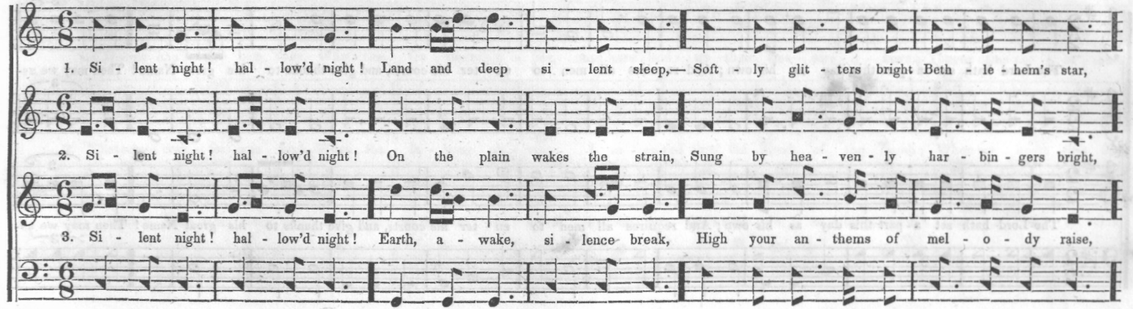
4. Great spoils I shall win from death, hell, and sin,
'Midst outward afflictions shall feel Christ within:
And when I'm to die, receive me, I'll cry,
For Jesus hath loved me, I cannot tell why.

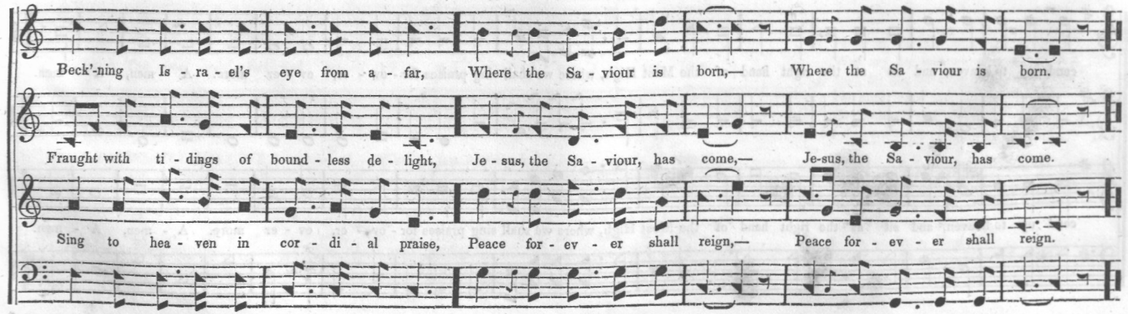
5. But this I do find, we two are so join'd,
He'll not live in glory and leave me behind:
So this is the race I'm running through grace,
Henceforth—till admitted to see my Lord's face.

6. And now I'm in care my neighbours may share
These blessings: to seek them will none of you dare?
In bondage, O why, and death will you lie,
When one here assures you free grace is so nigh?

Words by J. F. WARNER.

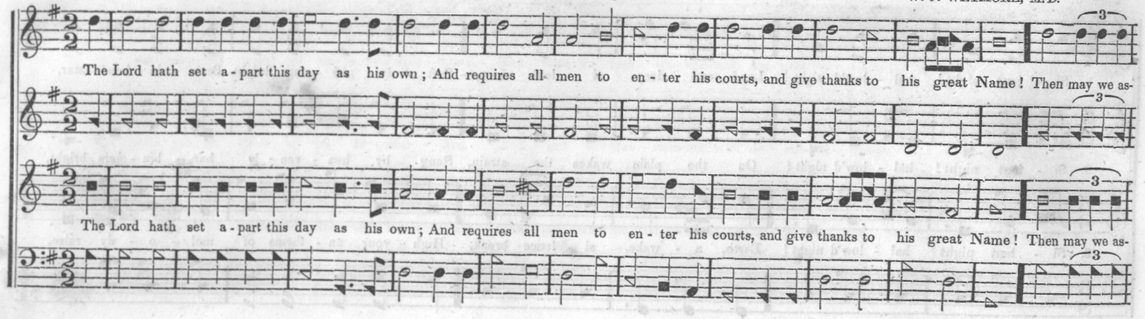
HYMN. "Silent Night!"

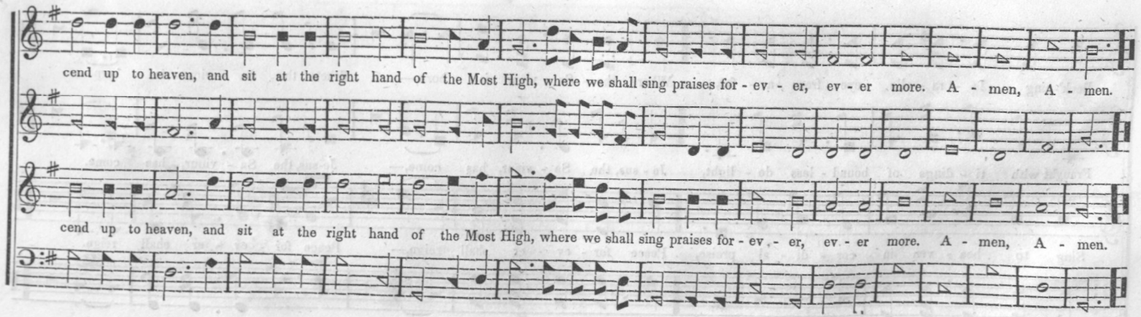




SABBATH—A SENTENCE.

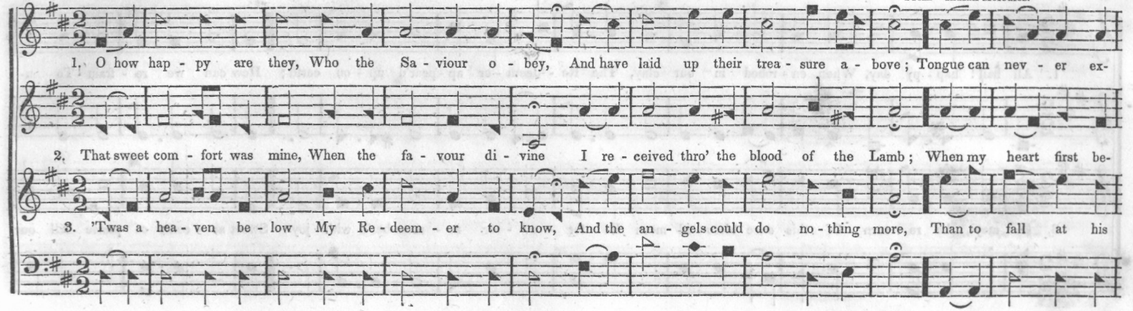
W. J. WETMORE, M.D.

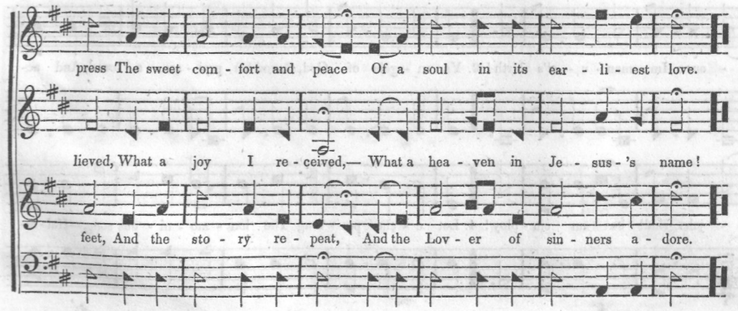




MISSIONARY. "O how happy are they."

THS. COMMUCK.
From "Indian Melodies."



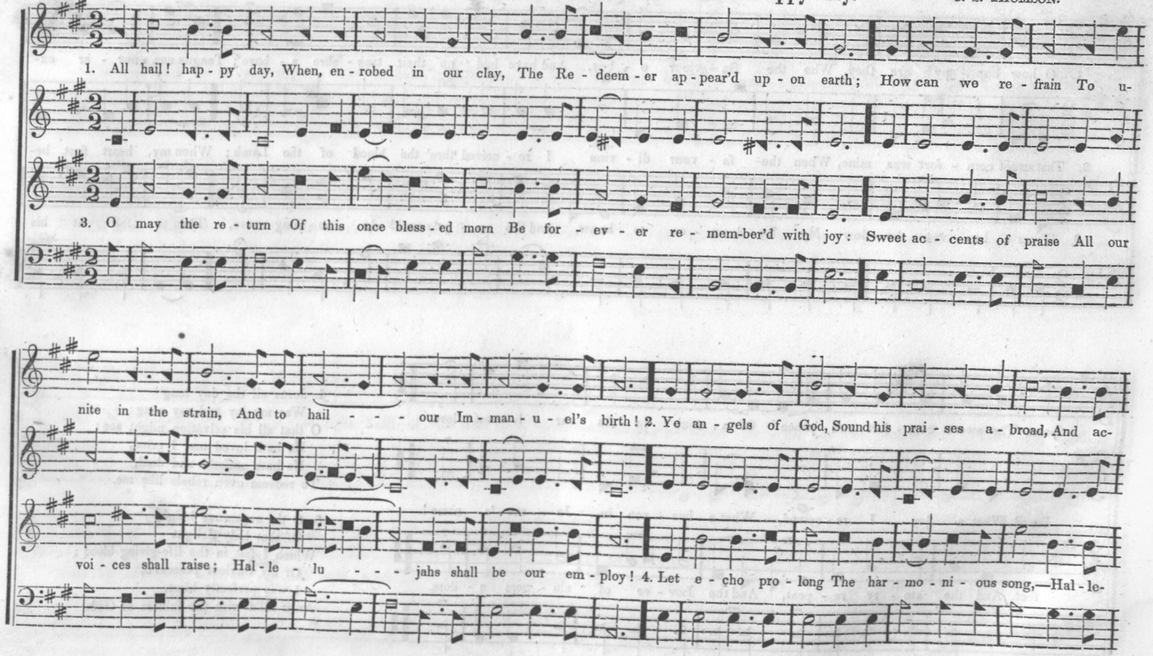


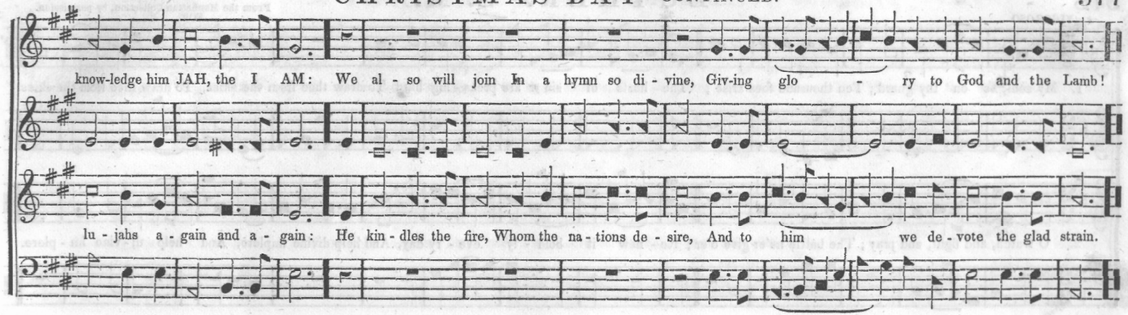
4. Jesus all the day long
Was my joy and my song:
O that all his salvation might see;
He hath loved me, I cried,
He hath suffer'd and died,
To redeem even rebels like me.

5. O the rapturous height
Of that holy delight
Which I felt in the life-giving blood;
Of my Saviour possess'd,
I was perfectly blest,
As if fill'd with the fulness of God.

CHRISTMAS DAY. "All hail! happy day."

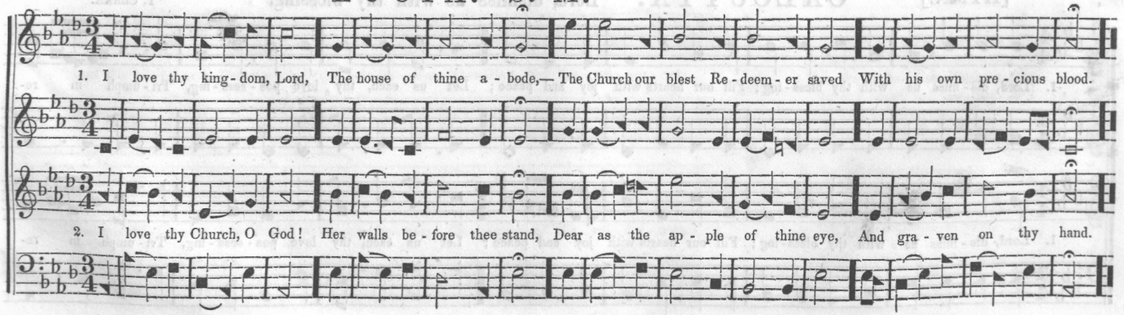
C. S. THOMSON.





LUCIA. S. M.

C. A. CADY.

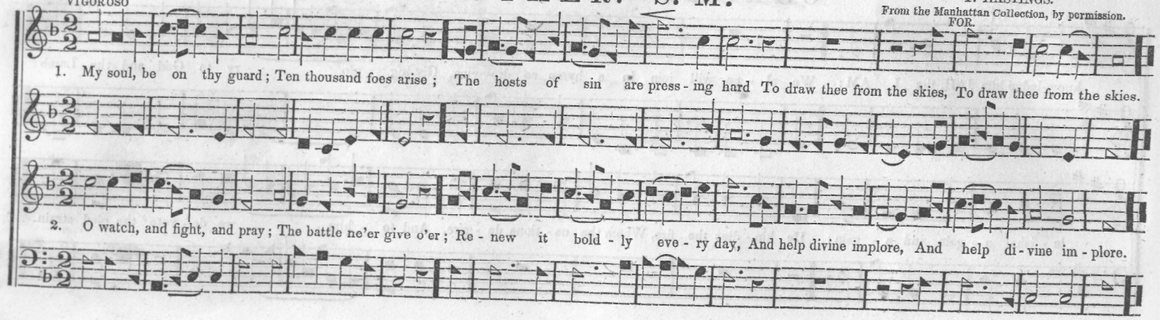


LUTHER. S. M.

VIGOROSO

T. HASTINGS.

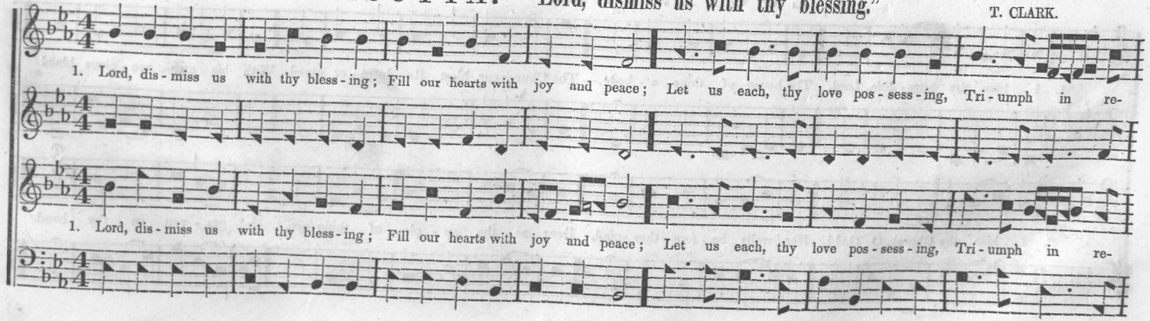
From the Manhattan Collection, by permission.

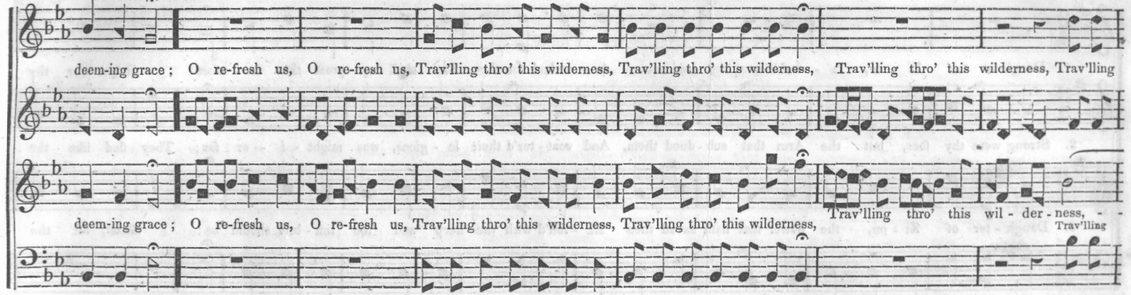


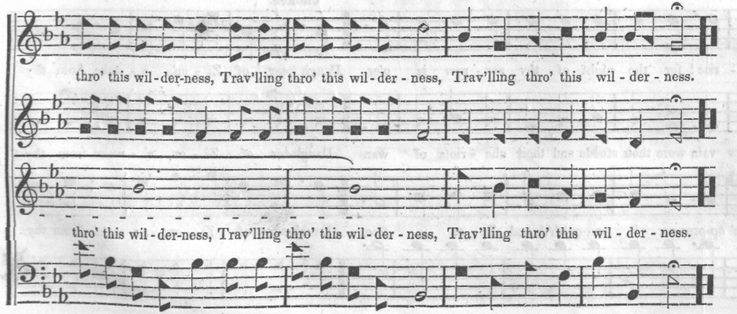
[HYMN.]

CALCUTTA. "Lord, dismiss us with thy blessing."

T. CLARK.







2. Thanks we give, and adoration,
For thy Gospel's joyful sound;
May the fruits of thy salvation
In our hearts and lives abound;
May thy presence
With us evermore be found.

3. So, whene'er the signal's given
Us from earth to call away,
Borne on angel's wings to heaven,
Glad the summons to obey,
May we ever
Reign with Christ in endless day.

HYMN — "Daughter of Zion."

1. Daugh-ter of Zi - on, a - wake from thy sad-ness; A - wake! for thy foes shall op - press thee no more: Bright o'er thy

2. Strong were thy foes, but the Arm that sub - dued them, And scat - ter'd their le - gions, was might - i - er far; They fled like the

3. Daugh - ter of Zi - on, the power that hath saved thee Ex - toll'd with the harp and the tim - brel should be: Shout, for the

CHORUS.

hills dawns the Day-star of glad-ness: A - rise! for the night of thy sor - row is o'er. Daugh - ter of Zi - on, a - wake from thy

chaff, from the scourge that pur - sued them; How vain were their steeds and their cha - riots of war. Daugh-ter of Zi - on, a - wake from thy

foe is de-stroy'd that en - slaved thee, The' op-pres-sor is van-quish'd, and Zi - on is free. Daugh-ter of Zi - on, a - wake from thy

HYMN — CONTINUED.

CODA FOR LAST VERSE.

sad - ness, A - wake! for thy foes shall op - press thee no more,— Shall op - press thee no more,— no more,— no more.

sad - ness, A - wake! for thy foes shall op - press thee no more,— Shall op - press thee no more,— no more,— no more.

sad - ness, A - wake! for thy foes shall op - press thee no more,— Shall op - press thee no more,— no more,— no more.

ANTHEM — "Time is winging us away."

C. H. ZEUNER.

ALLEGRETTO.

DUETTO.

1. Time is wing - ing us a - way, To our e - ter - nal home; Life is but a win - ter's day, A jour - ney to the tomb.

CHORUS.

Youth and vi - gor soon will flee, Bloom - ing beau - ty lose its charms; All that 's mor - tal soon shall be En - closed in death's cold arms.

Youth and vi - gor soon will flee, Bloom - ing beau - ty lose its charms; All that 's mor - tal soon shall be En - closed in death's cold arms.

DUETTO.

Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day, A jour - ney to the tomb.

Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day, A jour - ney to the tomb.

CHORUS.

But the Chris - tian shall en - joy Health and beau - ty soon a - bove, Far be - yond the world's al - loy,

But the Chris - tian shall en - joy Health and beau - ty soon a - bove, Far be - yond the world's al - loy,—

Far be - yond the world's al - loy, Se - cure in Je - sus's love,— Se - cure in Je - sus's love. - -

Far be - yond the world's al - loy, Se - cure in Je - sus's love,— Se - cure in Je - sus's love. - -

THE DYING CHRISTIAN.

HARWOOD.

MINORE. LARGO.

MEZZ. PIA.

Vi - tal spark of heav'n-ly flame, Quit, O quit this mor - tal frame. Trembling, hoping, ling'ring, fly - ing, O the pain, the bliss of dy - ing!

Vi - tal spark of heav'n-ly flame, Quit, O quit this mor - tal frame. Trembling, hoping, ling'ring, fly - ing, O the pain, the bliss of dy - ing!

they whisper:

Cease, fond na-ture, cease thy strife, And let me lan - guish in - to life. Hark! Hark! they whisper: an - gels say,—

PIA. DIM. PIA.

Cease, fond na-ture, cease thy strife, And let me lan - guish in - to life. Hark! they whisper: angels say,—they whisper: an - gels say,—they whisper:

Hark! they whisper:

an - gels say,—Hark!

FOR. PIA. FOR. PIA.

Hark! they whisper: an - gels say,— Sis-ter spi - rit, come a - way!—Sis - ter spi - rit, come a - way! What is this ab-sorbs me quite,—

FOR. PIA.

Hark! hark! they whisper: an - gels say,— Sis-ter spi - rit, come a - way!—Sis - ter spi - rit, come a - way! What is this ab-sorbs me quite,—

an - gels say.

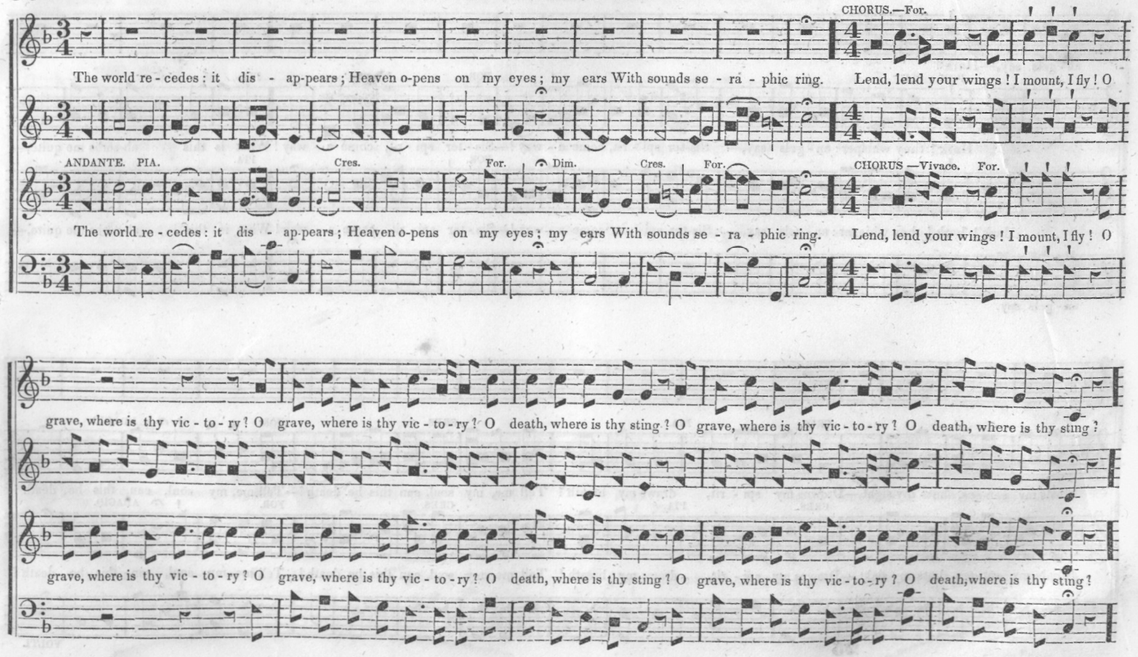
CRES. PIA. CRES. FOR. ADAGIO.

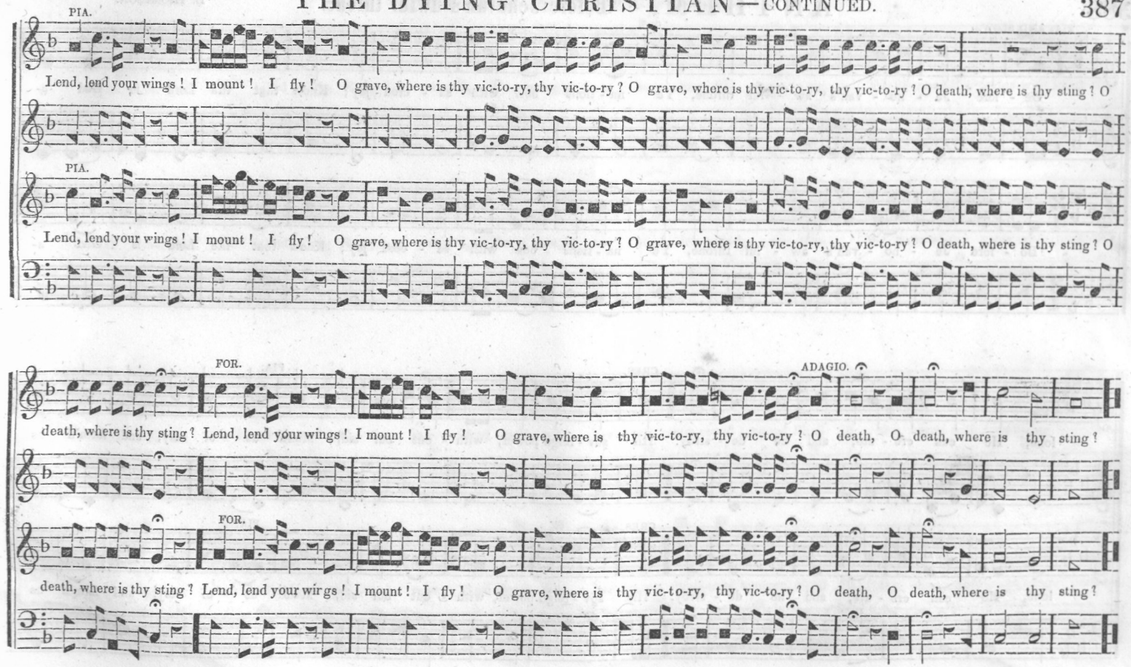
Steals my sen-ses, shuts my sight,—Drowns my spi - rit, draws my breath? Tell me, my soul, can this be death?—Tell me, my soul, can this be death!

CRES. PIA. CRES. FOR. ADAGIO.

Steals my sen-ses, shuts my sight,—Drowns my spi - rit, draws my breath? Tell me, my soul, can this be death?—Tell me, my soul, can this be death!

VOLTL

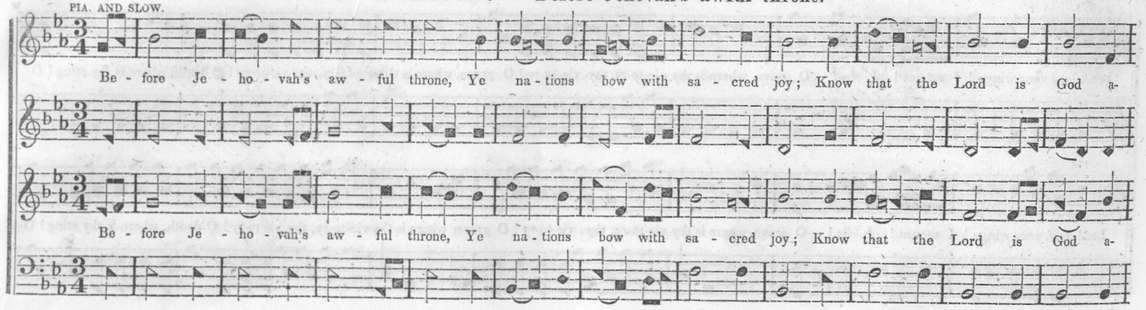

CHORUS.—For.
The world re - cedes : it dis - ap-pears ; Heaven o-pens on my eyes ; my ears With sounds se - ra - phic ring. Lend, lend your wings ! I mount, I fly ! O
ANDANTE. PIA.
Cres.
For.
Dim.
Cres.
For.
CHORUS.—Vivace. For.
The world re - cedes : it dis - ap-pears ; Heaven o-pens on my eyes ; my ears With sounds se - ra - phic ring. Lend, lend your wings ! I mount, I fly ! O
grave, where is thy vic - to - ry ! O grave, where is thy vic - to - ry ! O death, where is thy sting ! O grave, where is thy vic - to - ry ! O death, where is thy sting ?
grave, where is thy vic - to - ry ! O grave, where is thy vic - to - ry ! O death, where is thy sting ! O grave, where is thy vic - to - ry ! O death, where is thy sting !

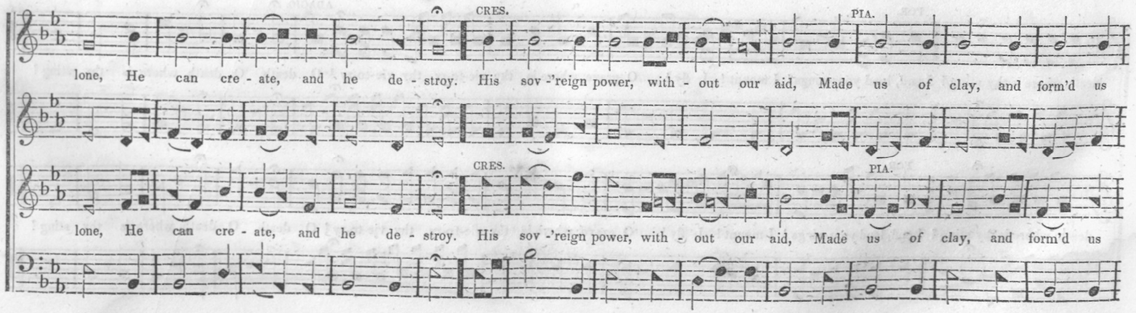

PIA.
Lend, lend your wings ! I mount ! I fly ! O grave, where is thy vic-to-ry, thy vic-to-ry ? O grave, where is thy vic-to-ry, thy vic-to-ry ! O death, where is thy sting ! O
PIA.
Lend, lend your wings ! I mount ! I fly ! O grave, where is thy vic-to-ry, thy vic-to-ry ? O grave, where is thy vic-to-ry, thy vic-to-ry ! O death, where is thy sting ! O
FOR.
ADAGIO.
death, where is thy sting ? Lend, lend your wings ! I mount ! I fly ! O grave, where is thy vic-to-ry, thy vic-to-ry ! O death, O death, where is thy sting !
FOR.
death, where is thy sting ? Lend, lend your wings ! I mount ! I fly ! O grave, where is thy vic-to-ry, thy vic-to-ry ! O death, O death, where is thy sting !

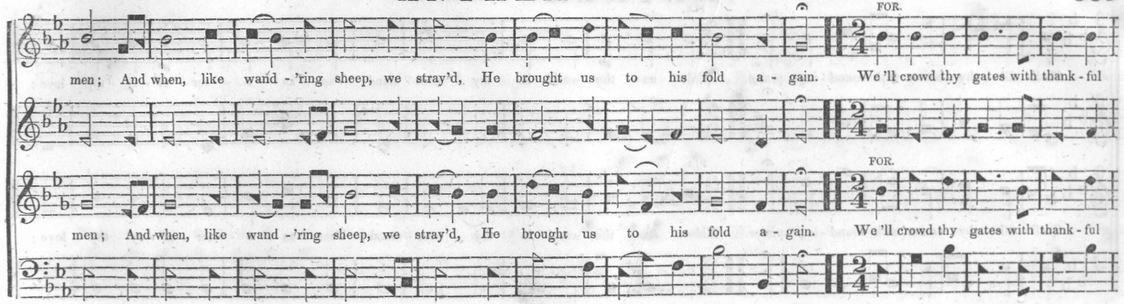
ANTHEM. "Before Jehovah's awful throne."

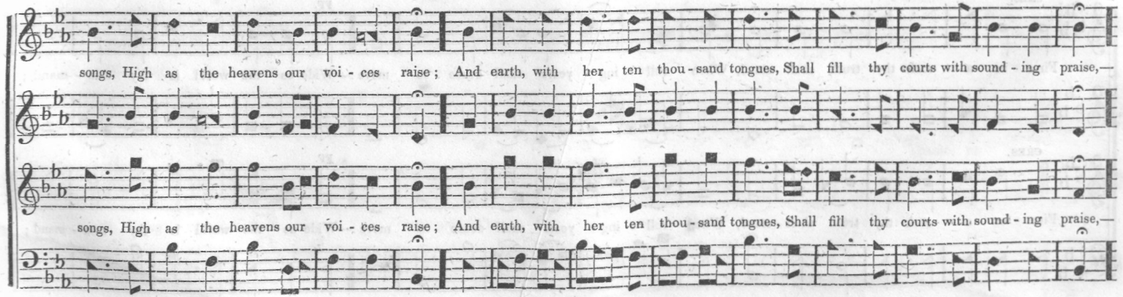
L. THOMPSON.

PIA. AND SLOW.

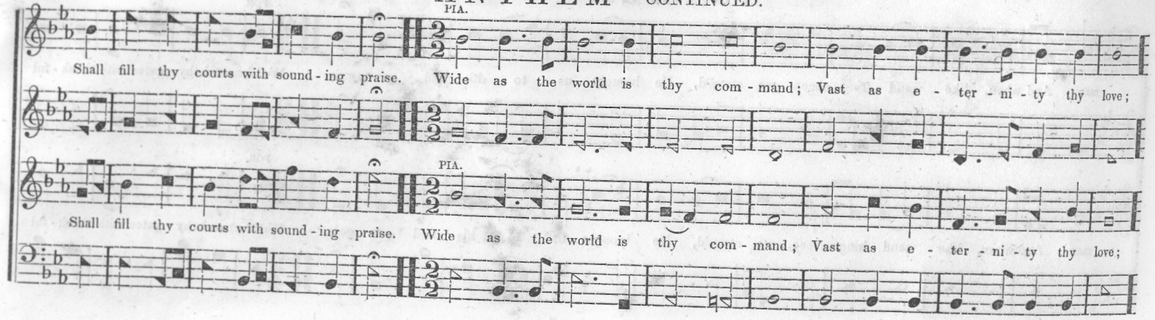


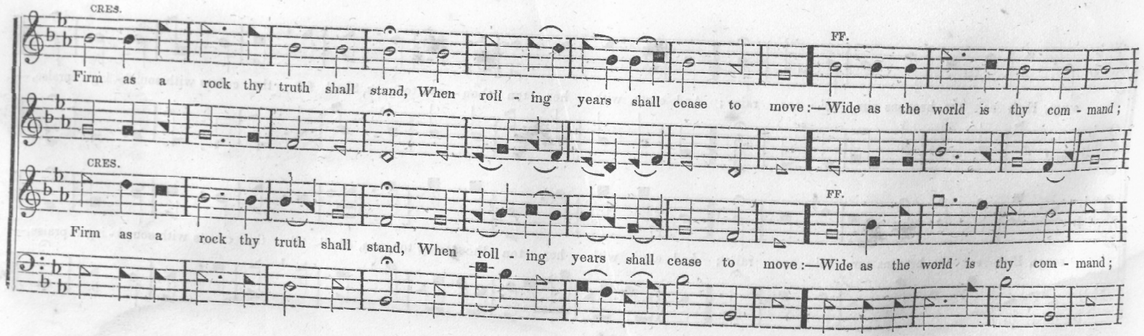






ANTHEM — CONTINUED.





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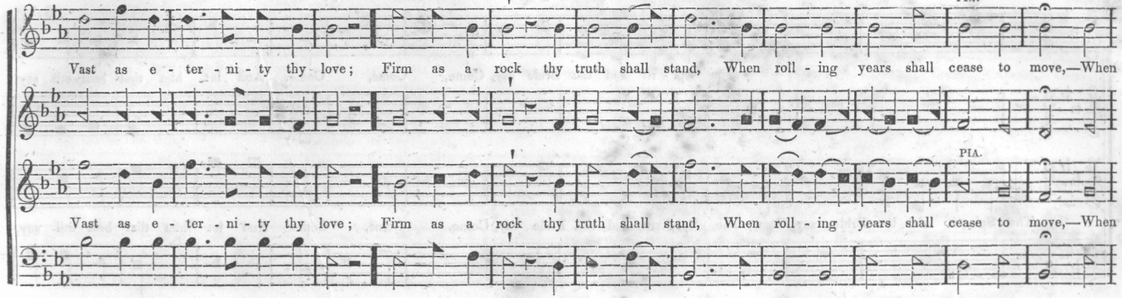
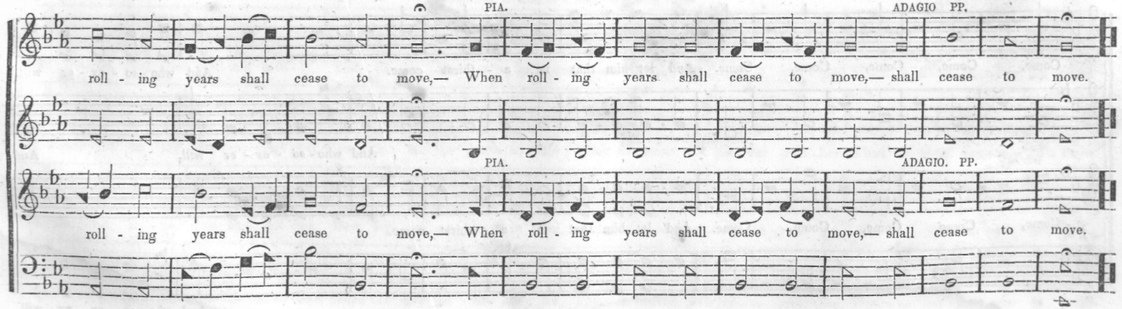
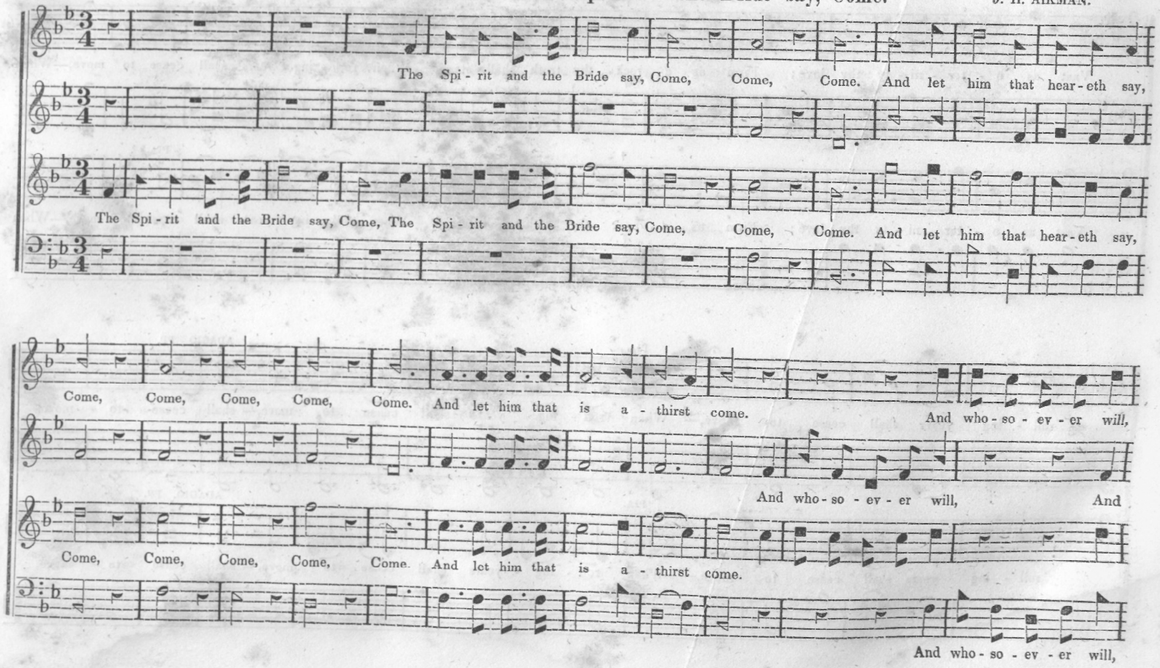




SENTENCE. "The Spirit and the Bride say, Come."

J. H. AIKMAN.



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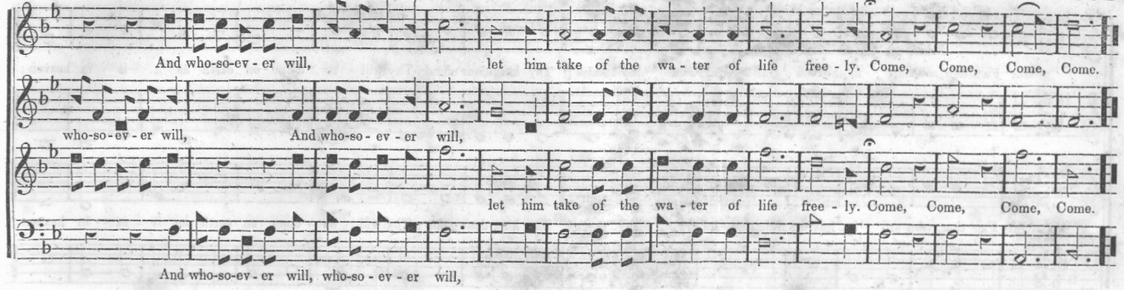
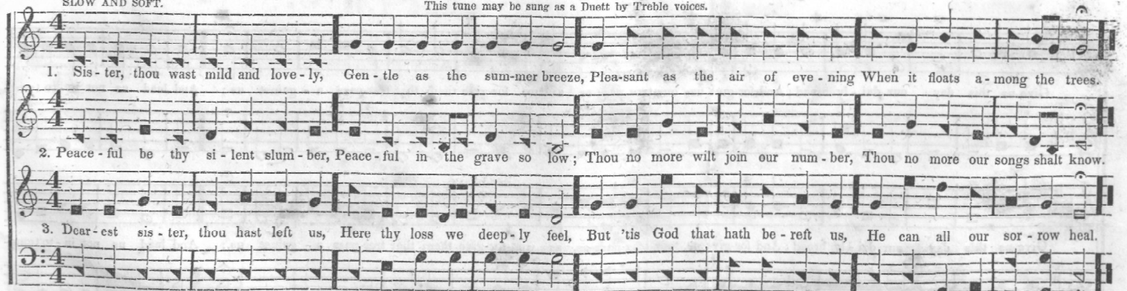


MOUNT VERNON.* 87. 87.

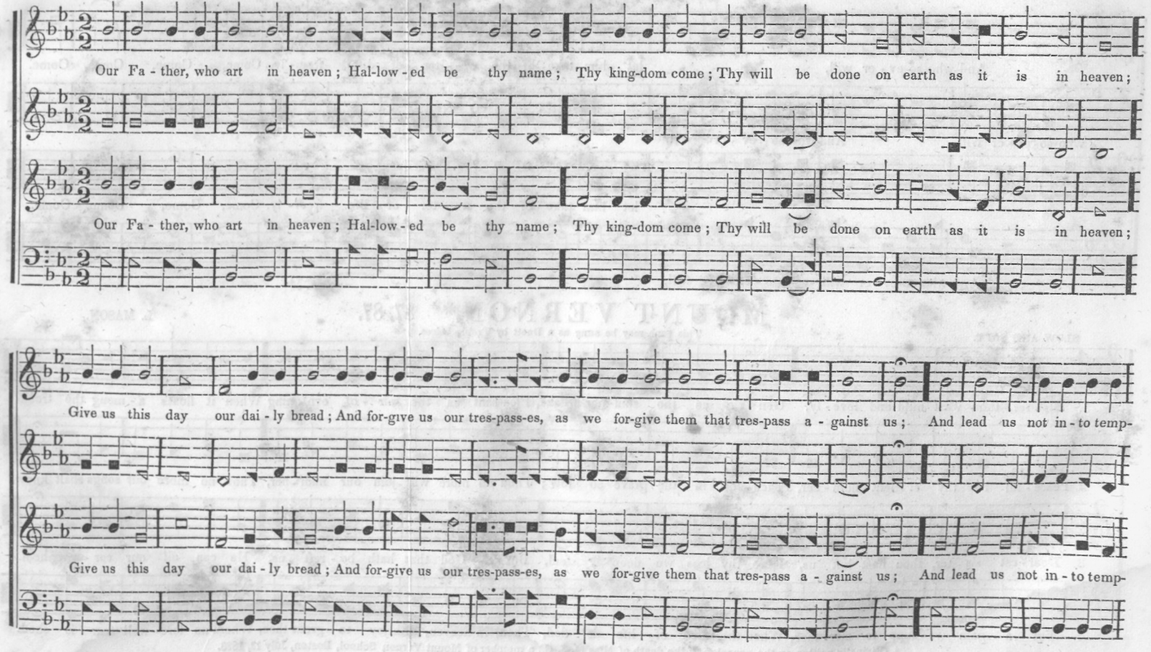
L. MASON.

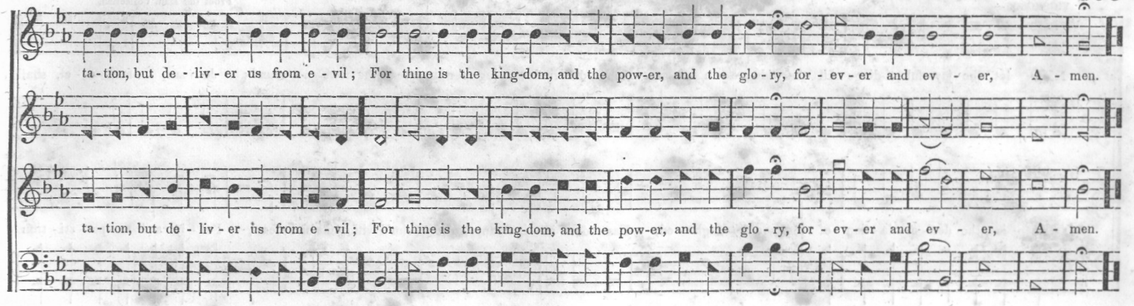
SLOW AND SOFT.

This tune may be sung as a Duett by Treble voices.



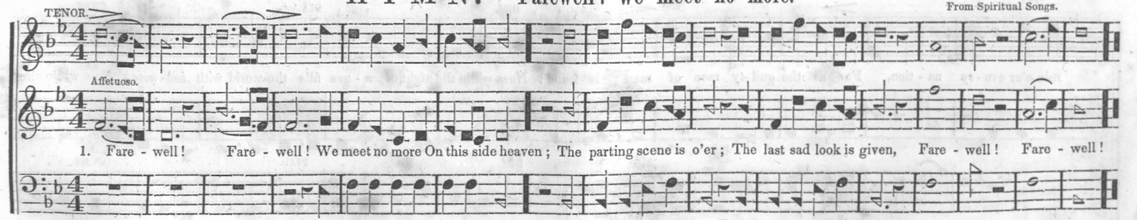
* Originally written on the occasion of the death of Miss M. J. C., a member of Mount Vernon School, Boston, July 13, 1833.





HYMN. "Farewell! we meet no more."

T. HASTINGS.
From Spiritual Songs.



2. Farewell! My soul will weep
While mem'ry lives;
From wounds that sink so deep,
No earthly hand relieves.

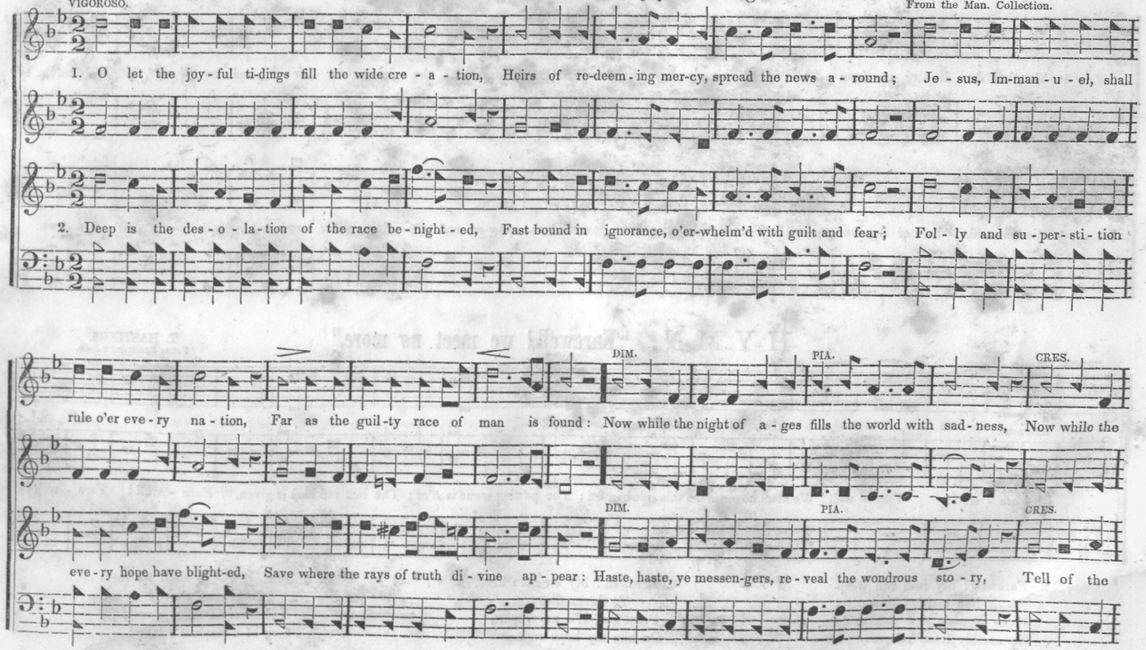
3. Farewell! My stricken heart
To Jesus flies;
From him I'll never part,
On him my hope relies.

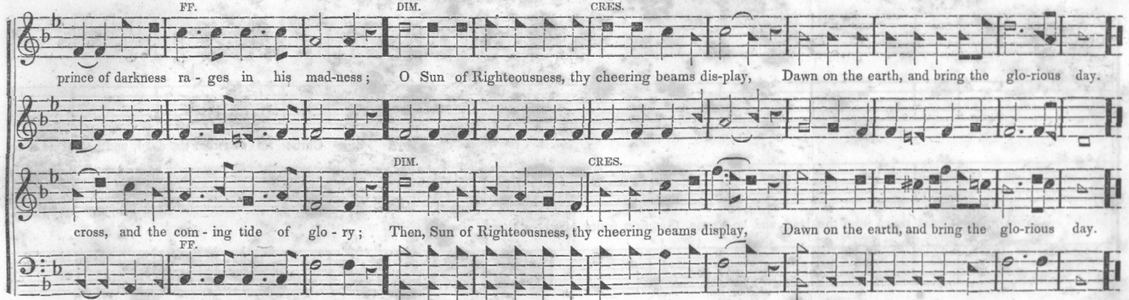
4. Farewell! And shall we meet
In heaven above?
And there in union sweet,
Sing of a Saviour's love!

Words by T. HASTINGS.

HYMN. "O let the joyful tidings."

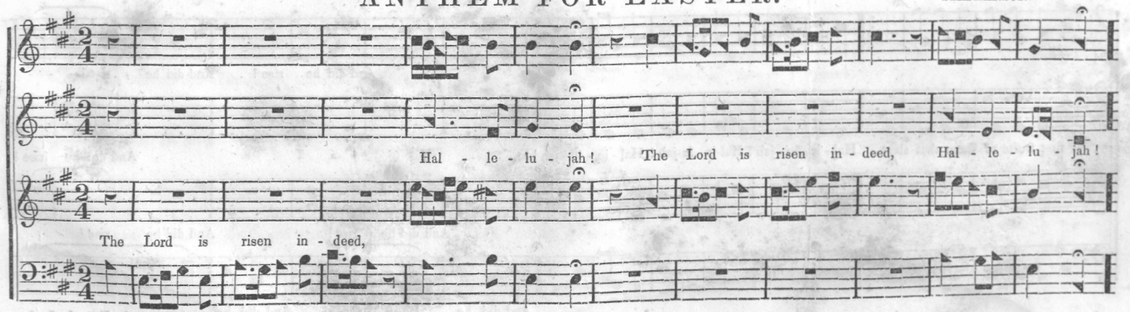
Arranged from LADURNER.
From the Man. Collection.

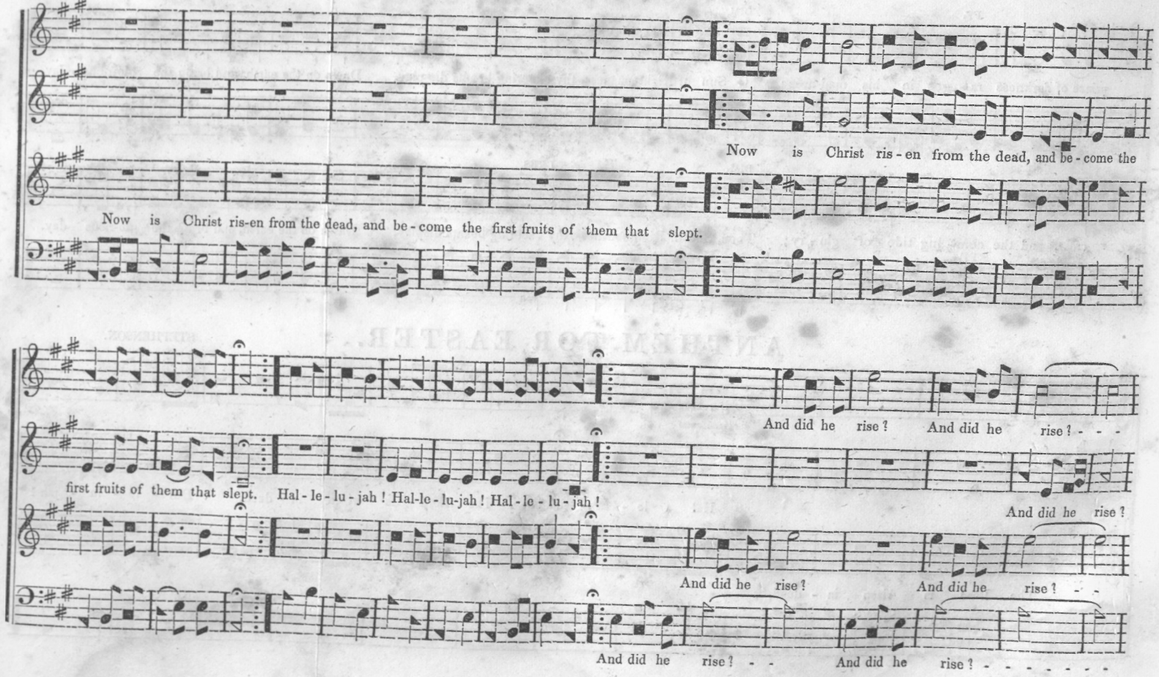


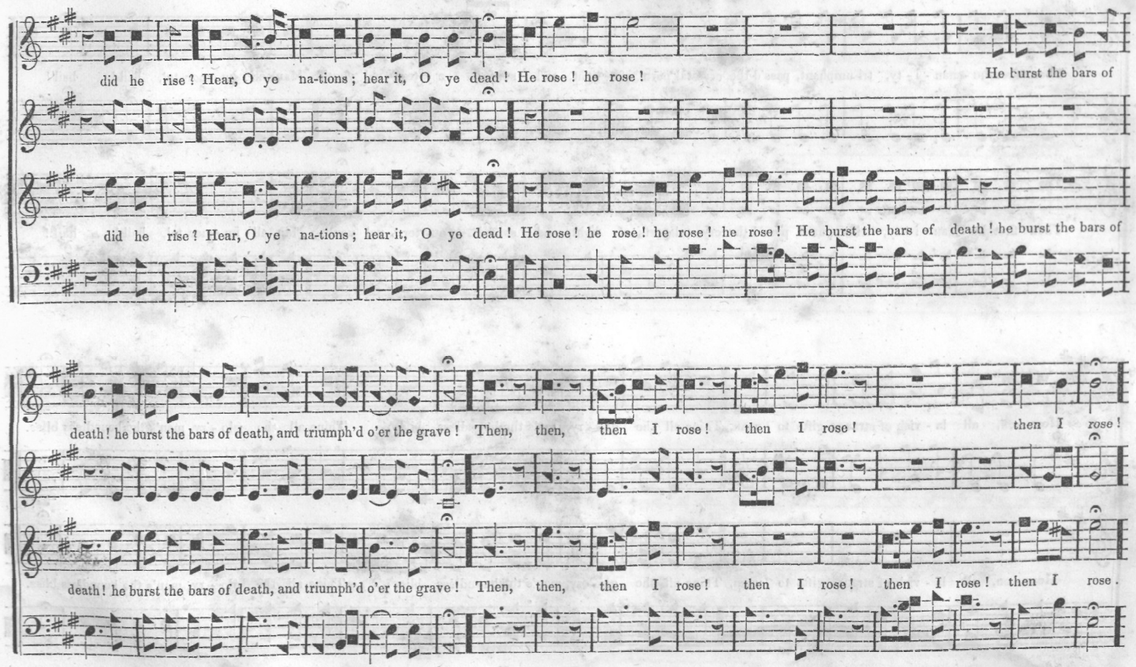


ANTHEM FOR EASTER.

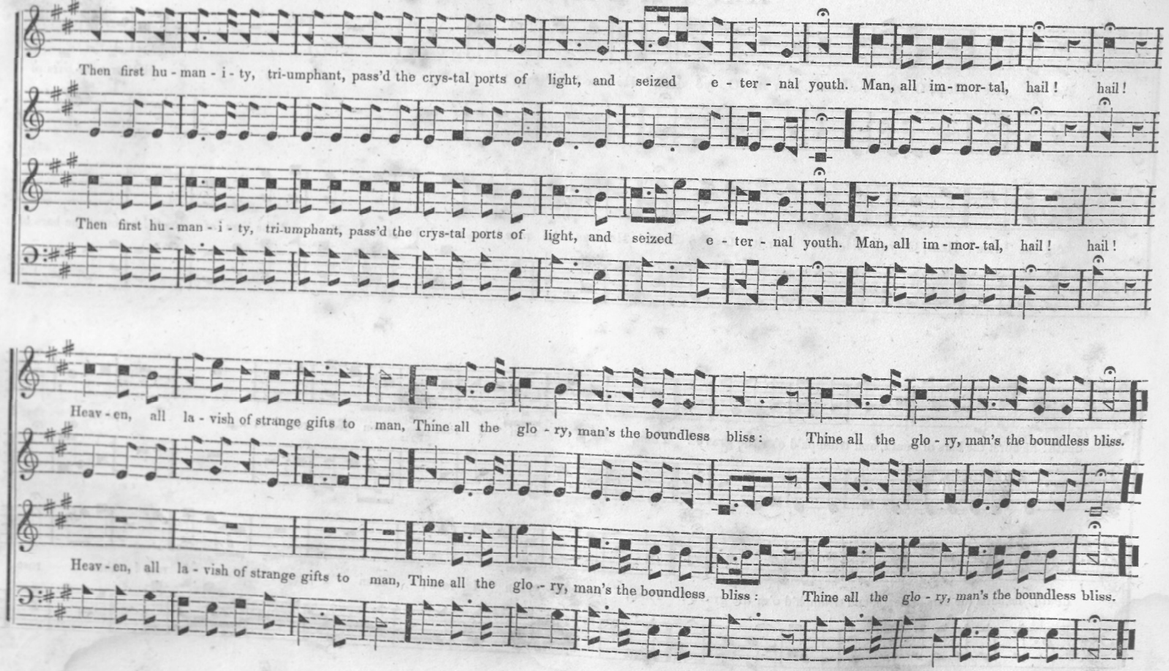
STEPHENSON.

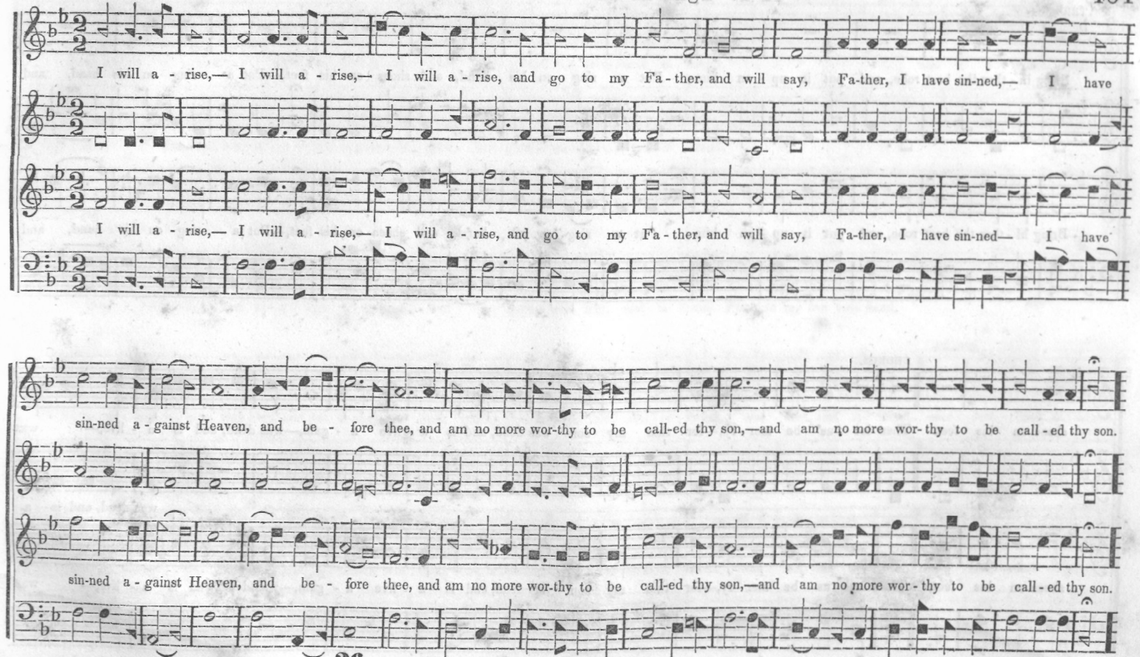



Now is Christ ris-en from the dead, and be-come the
Now is Christ ris-en from the dead, and be-come the first fruits of them that slept.
And did he rise? And did he rise? - - -
first fruits of them that slept. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
And did he rise?
And did he rise! And did he rise! - -
And did he rise? - - And did he rise? - - - - - - -


did he rise? Hear, O ye na-tions; hear it, O ye dead! He rose! he rose! He burst the bars of
did he rise? Hear, O ye na-tions; hear it, O ye dead! He rose! he rose! he rose! he rose! He burst the bars of death! he burst the bars of
death! he burst the bars of death, and triumph'd o'er the grave! Then, then, then I rose! then I rose! then I rose!
death! he burst the bars of death, and triumph'd o'er the grave! Then, then, then I rose! then I rose! then I rose! then I rose.

ANTHEM — CONTINUED.





TRIO.

Bring hi - ther the best robe, and put it up - on him; Put a ring on his hand, and shoes on his feet,—Put a ring on his hand, and

Bring hi - ther the best robe, and put it up - on him; Put a ring on his hand, and shoes on his feet,—Put a ring on his hand, and

CHORUS.

shoes on his feet. Then let us be mer - ry,—for this my son was dead, and is a - live a - gain,—was dead, and is a - live,— was

was dead, and is a-

shoes on his feet. Then let us be mer - ry,—for this my son was dead, and is a - live a - gain,—was dead, and is a - live,— was

was dead, and is a-

dead, and is a - live, was dead, and is a - live a - gain, was lost, and is found, and is a - live a - gain, and

live, was dead, and is a - live a-gain,— a - live a - gain— was lost, and is found,

dead, and is a - live, was dead, and is a - live a - gain,— was lost, and is found, and is a - live a - gain, and

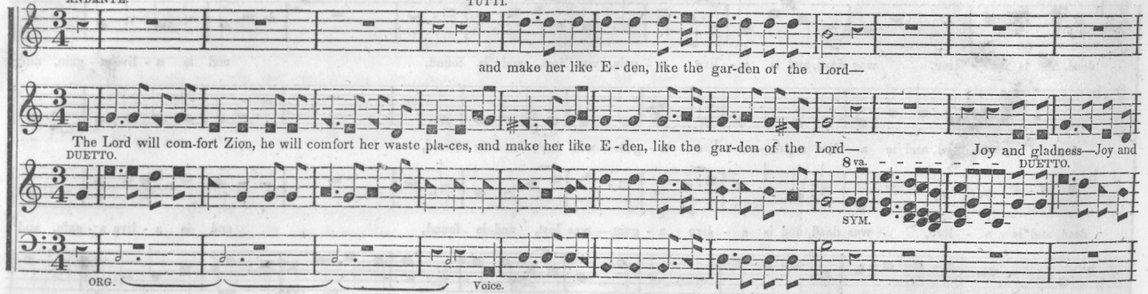
live, was dead, and is a - live a - gain, a - live a - gain,—was lost, and is found: For this my son was dead,

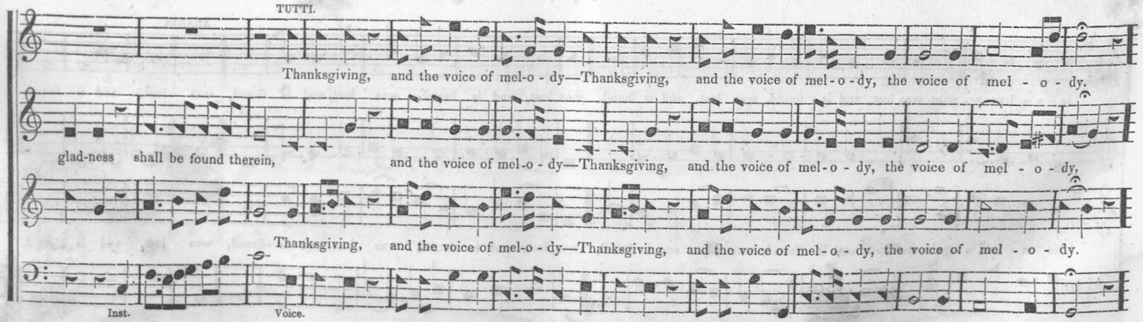
ADAGIO.

is a - live a - gain, was lost, and is found, was lost, and is found, was lost, and is found, was lost, and is found, was lost, and is found.

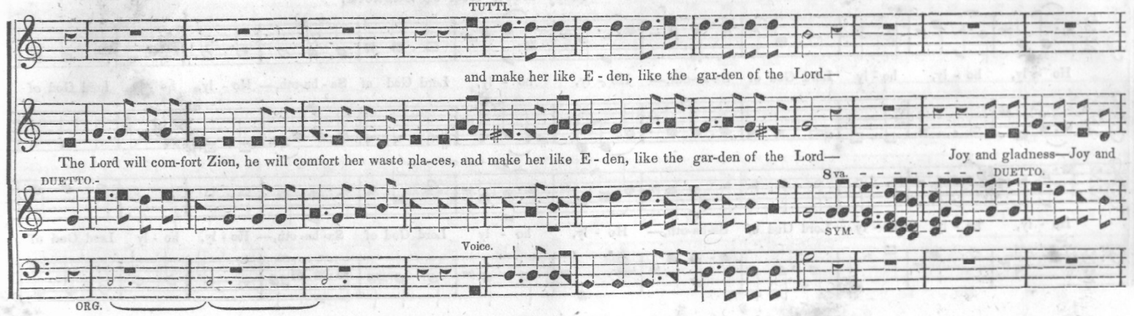
is a - live a - gain, was lost, and is found, was lost, and is found, was lost, and is found, was lost, and is found, was lost, and is found.

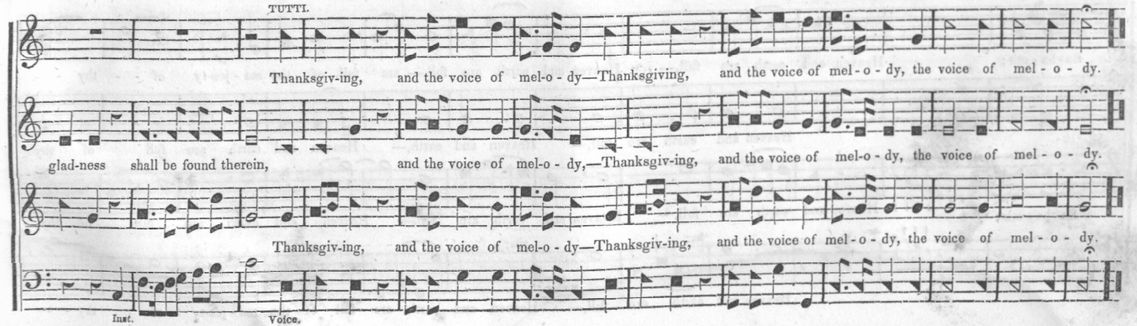
SENTENCE. "The Lord will comfort Zion." *





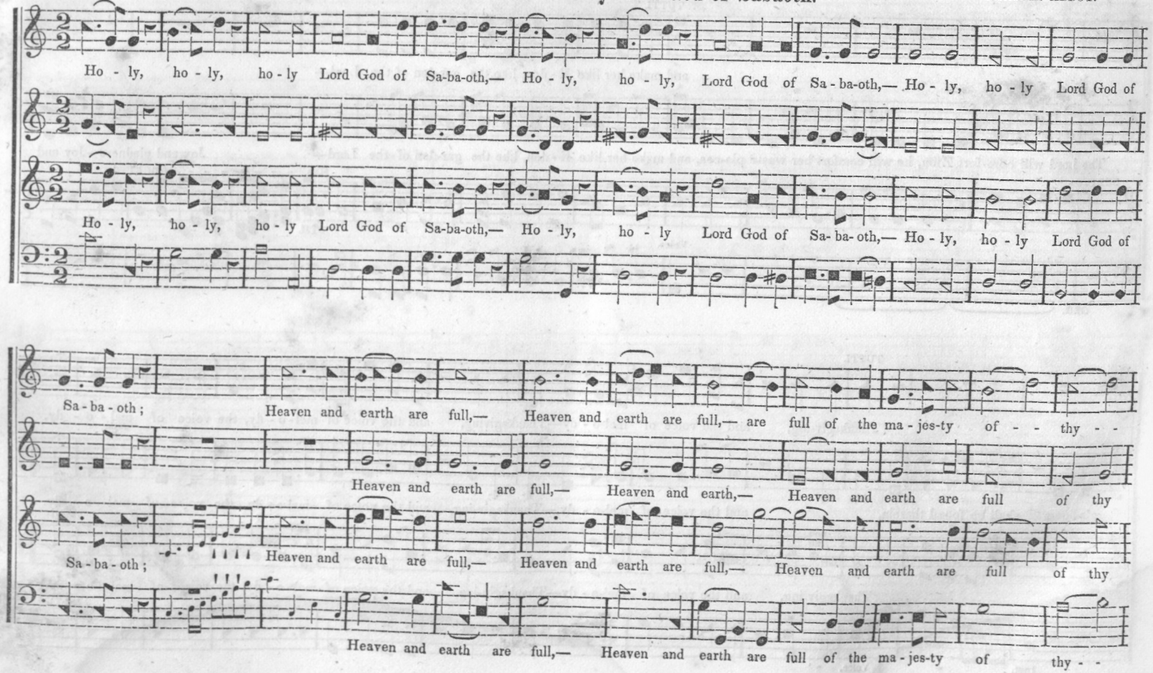
* Play the first four measures for an Introductory Symphony.

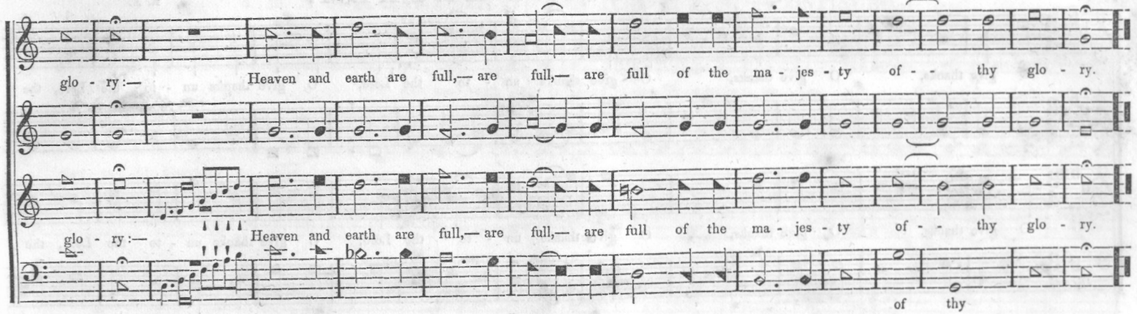




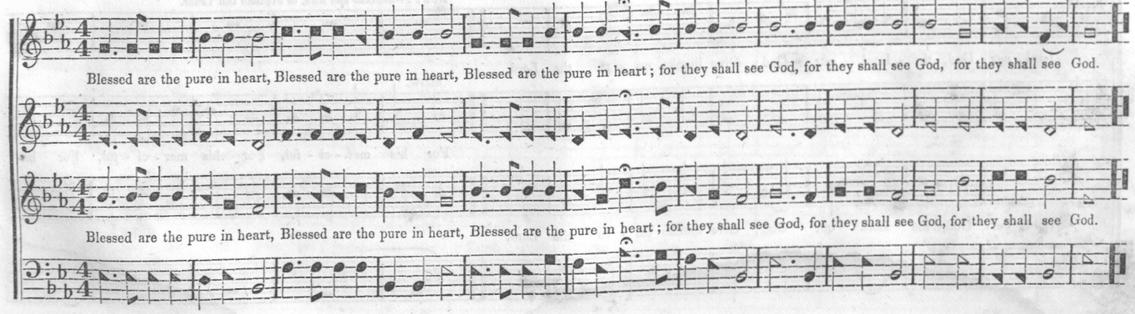
SANCTUS. "Holy Lord God of Sabaoth."

ASAHEL ABBOT.



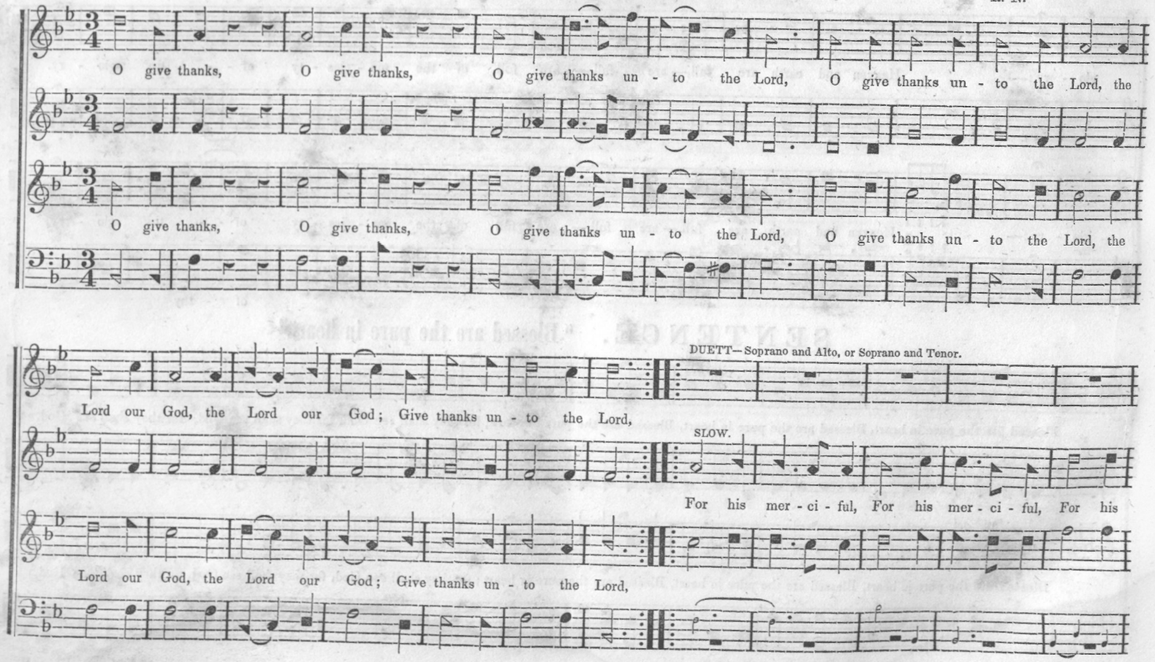


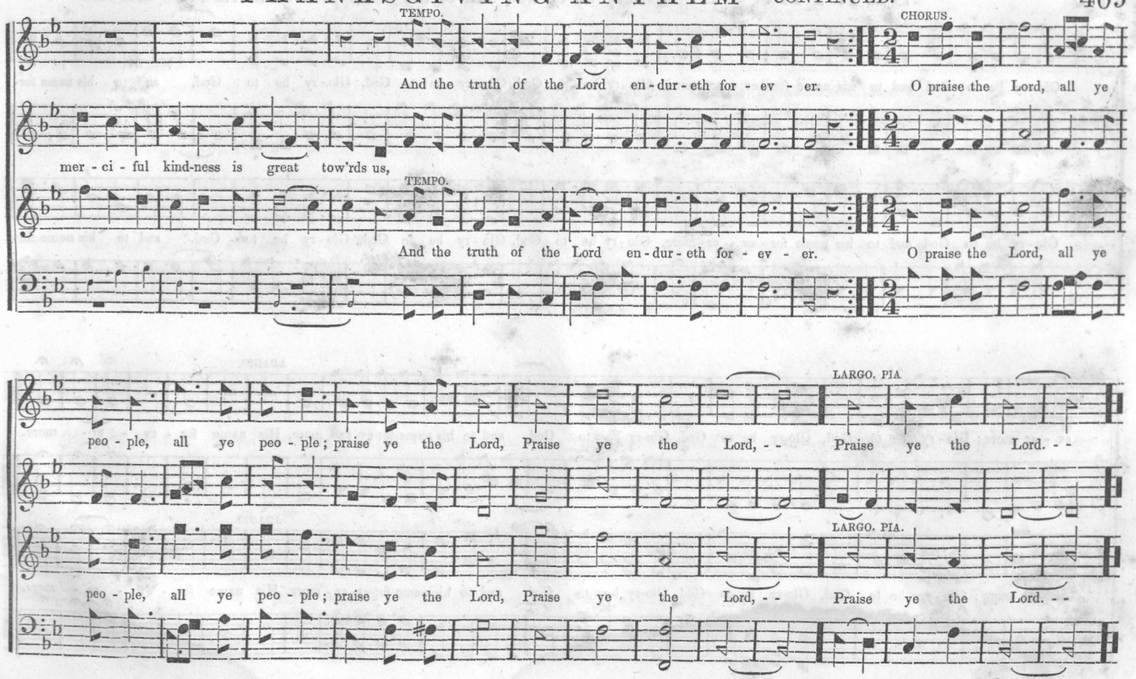
SENTENCE. "Blessed are the pure in heart."



THANKSGIVING ANTHEM.

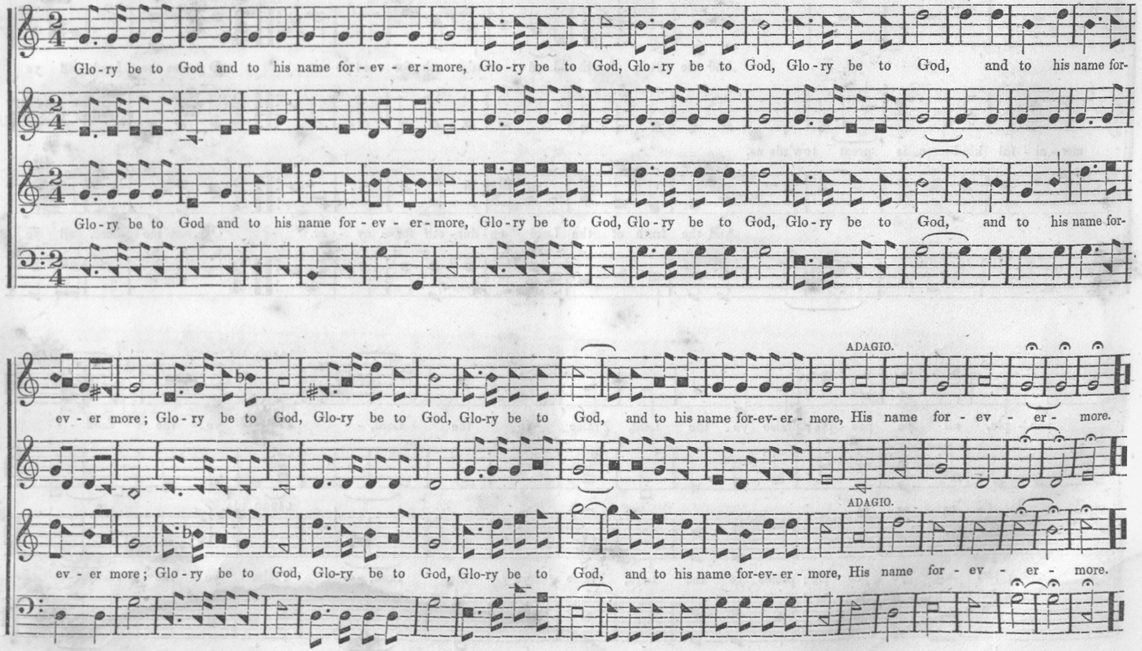
R. N.





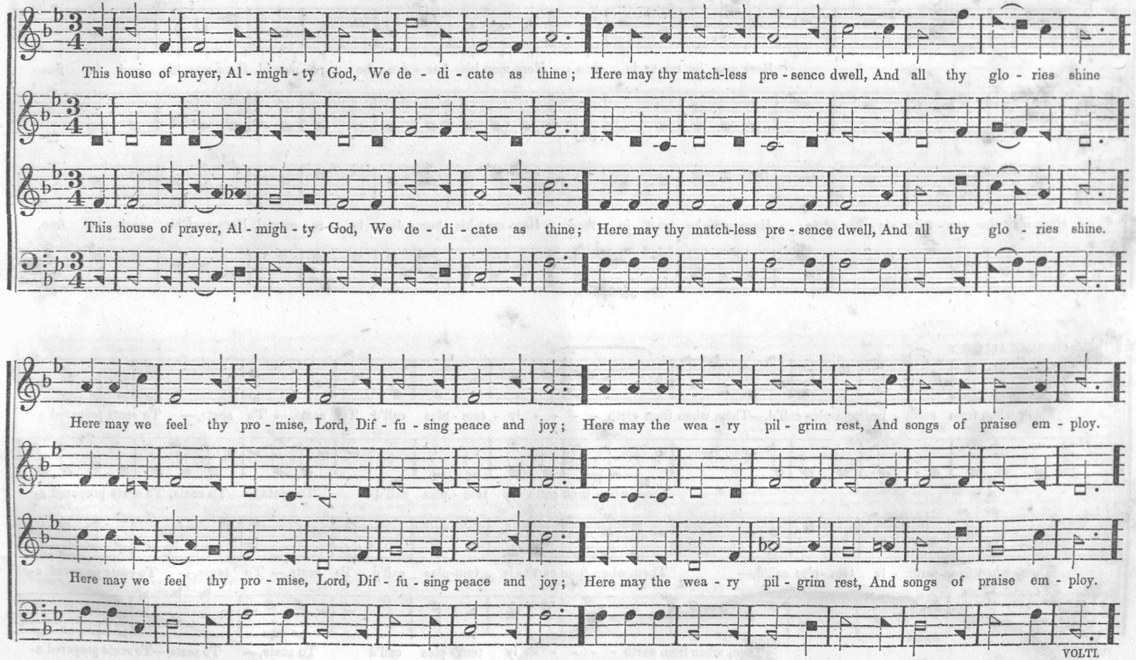
SENTENCE. "Glory be to God and to his name forever more."

A. R. COLES.

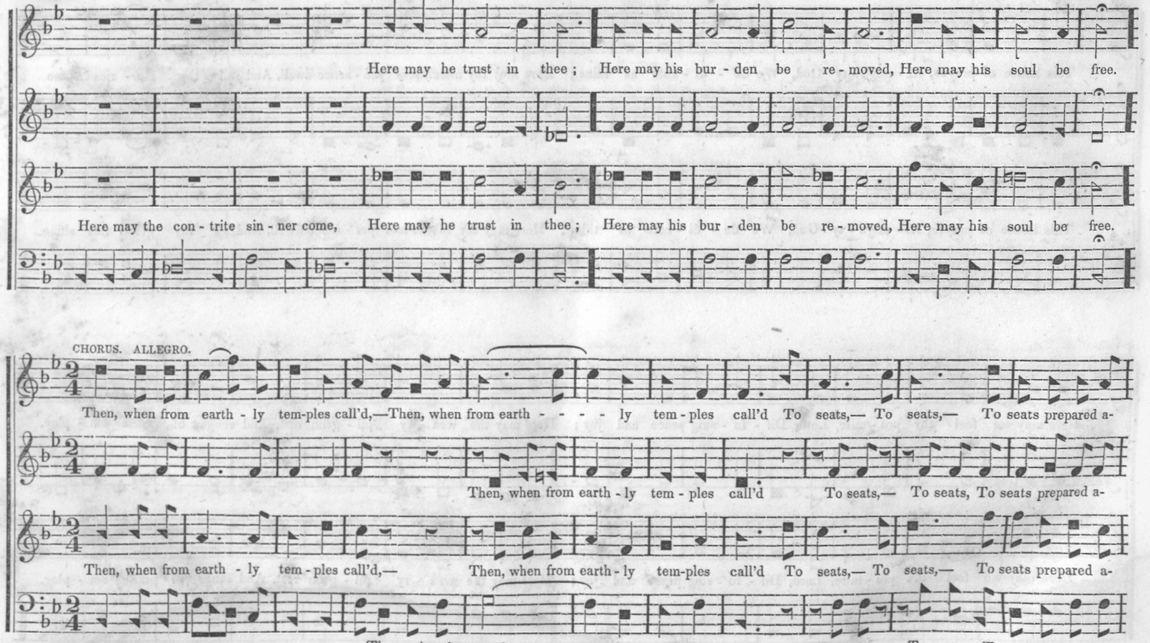


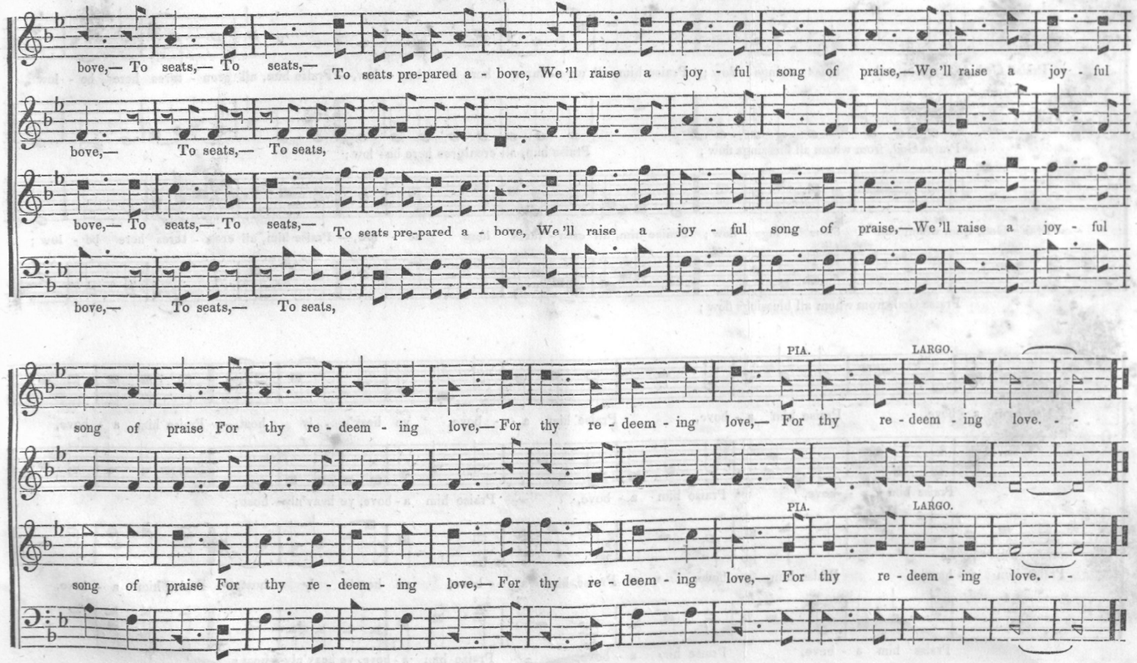
Words by L. THOMPSON.

DEDICATION ANTHEM.

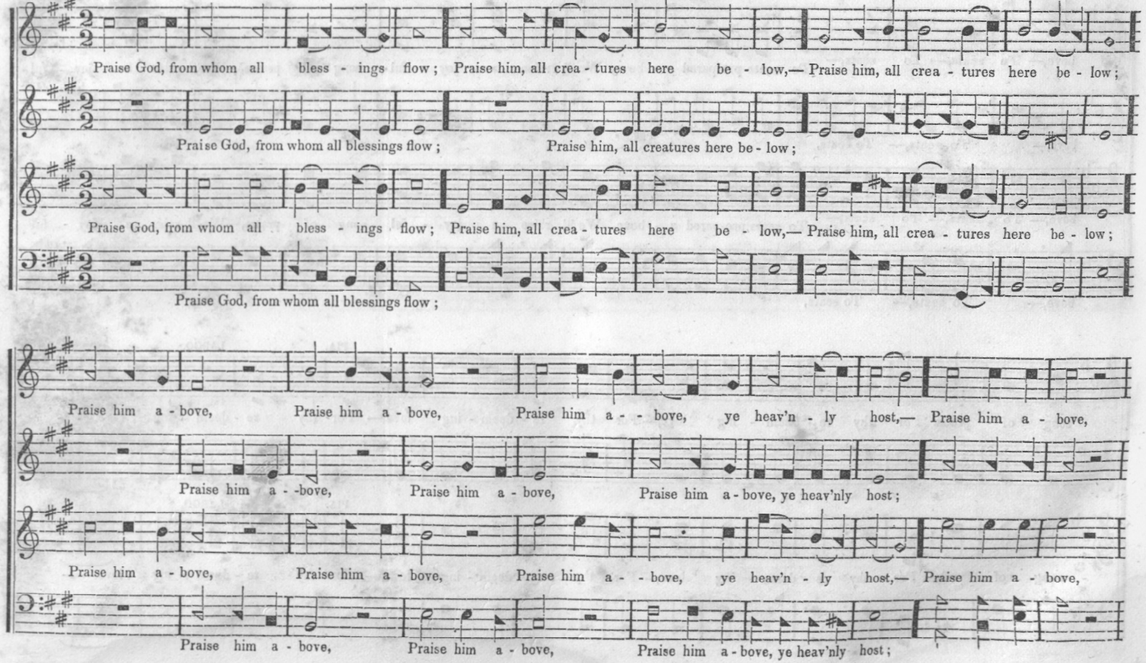


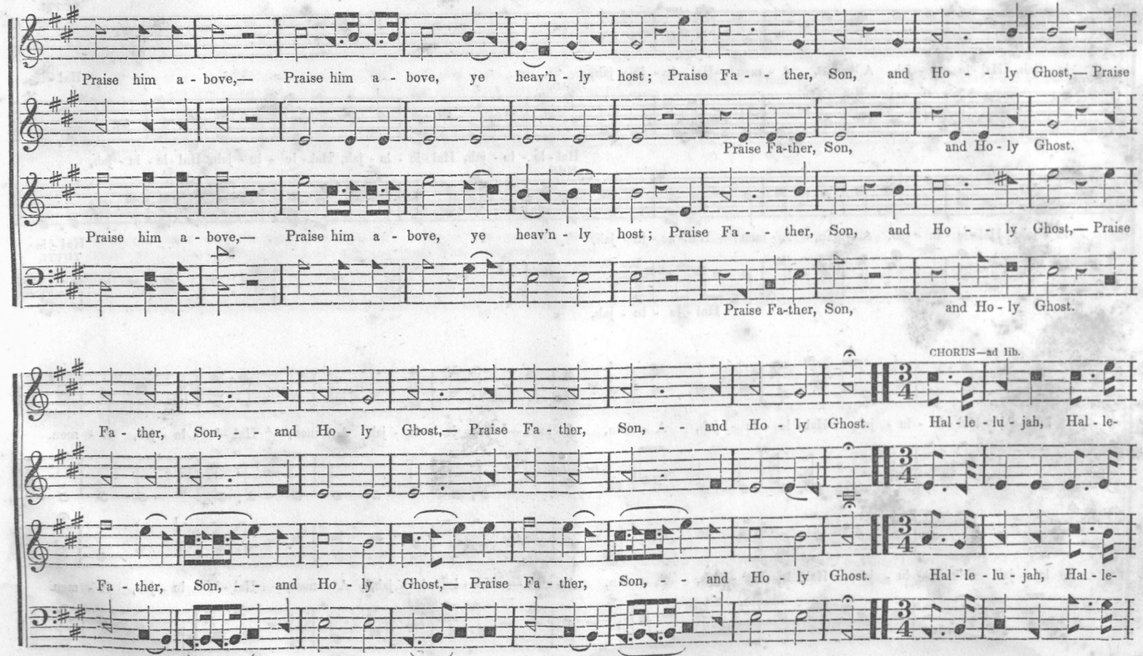
VOLTL

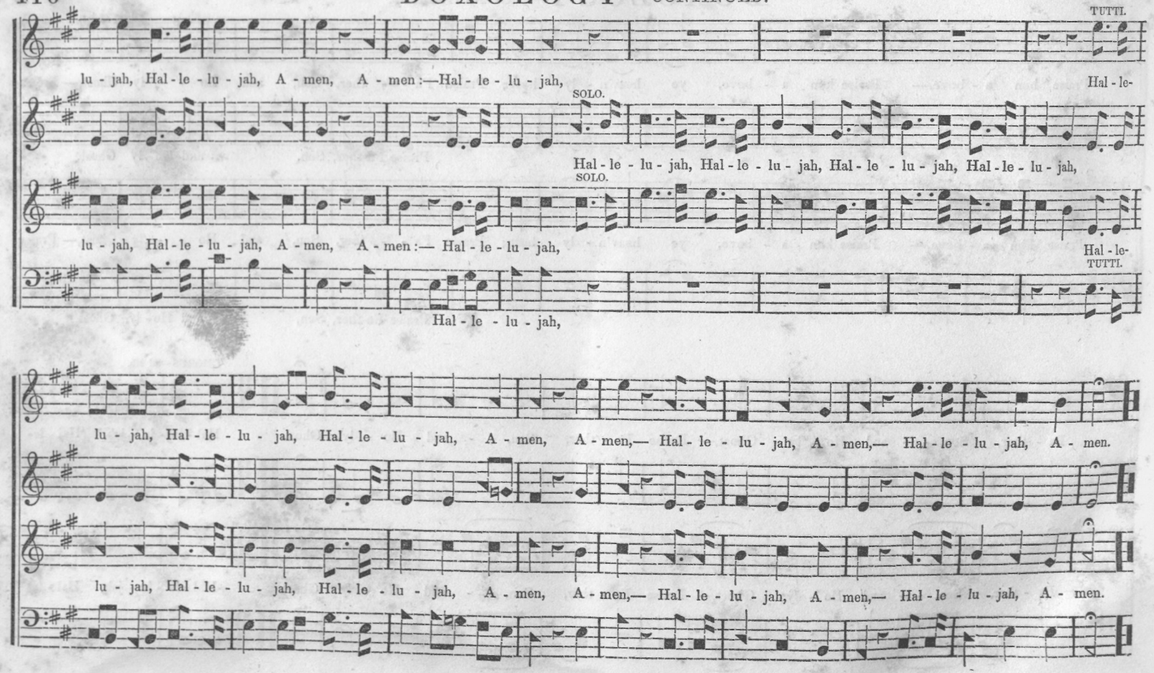

Here may he trust in thee ; Here may his bur - den be re - moved, Here may his soul be free.
Here may the con - trite sin - ner come, Here may he trust in thee ; Here may his bur - den be re - moved, Here may his soul be free.
CHORUS. ALLEGRO.
Then, when from earth - ly tem-ples call'd,—Then, when from earth - - - - ly tem - ples call'd To seats,— To seats,— To seats prepared a-
Then, when from earth - ly tem - ples call'd To seats, To seats, To seats prepared a-
Then, when from earth - ly tem - ples call'd,— Then, when from earth - ly tem-ples call'd To seats,— To seats,— To seats prepared a-
Then, when from earth - - - - - ly tem - ples call'd To seats,— To seats,—To seats prepared a-

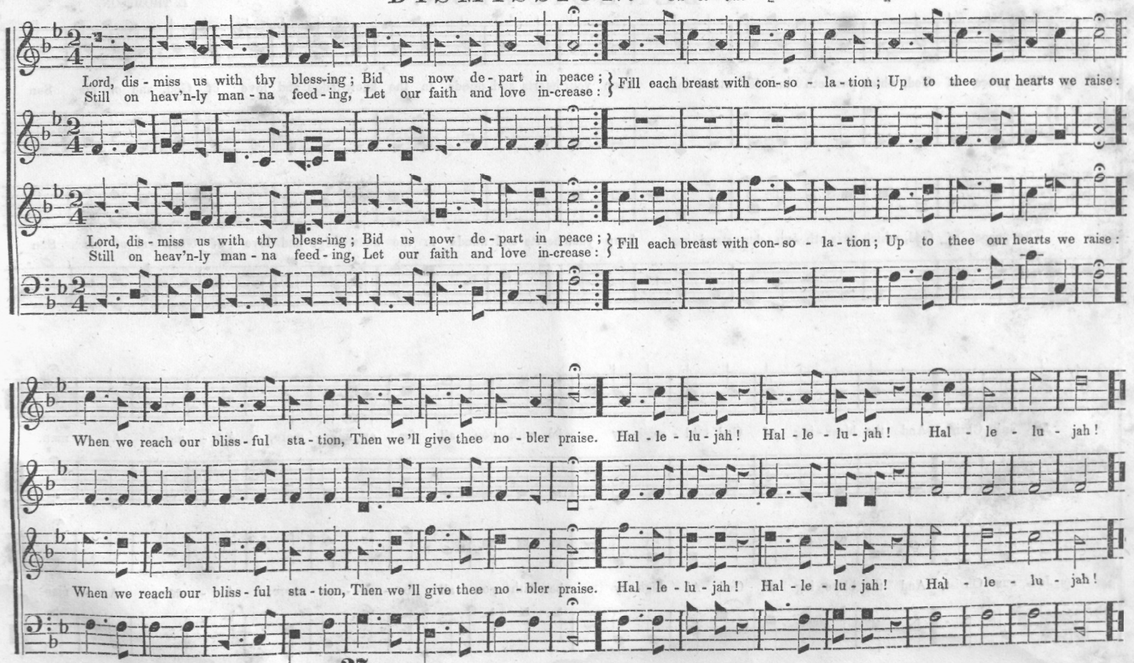

bove,— To seats,— To seats,— To seats pre-pared a - bove, We 'll raise a joy - ful song of praise,—We 'll raise a joy - ful
bove,— To seats,— To seats,
bove,— To seats,— To seats,— To seats pre-pared a - bove, We 'll raise a joy - ful song of praise,—We 'll raise a joy - ful
bove,— To seats,— To seats,
PIA. LARGO.
song of praise For thy re - deem - ing love,— For thy re - deem - ing love,— For thy re - deem - ing love. - -
PIA. LARGO.
song of praise For thy re - deem - ing love,— For thy re - deem - ing love,— For thy re - deem - ing love. - -

DOXOLOGY. "Praise God from whom all blessings flow."



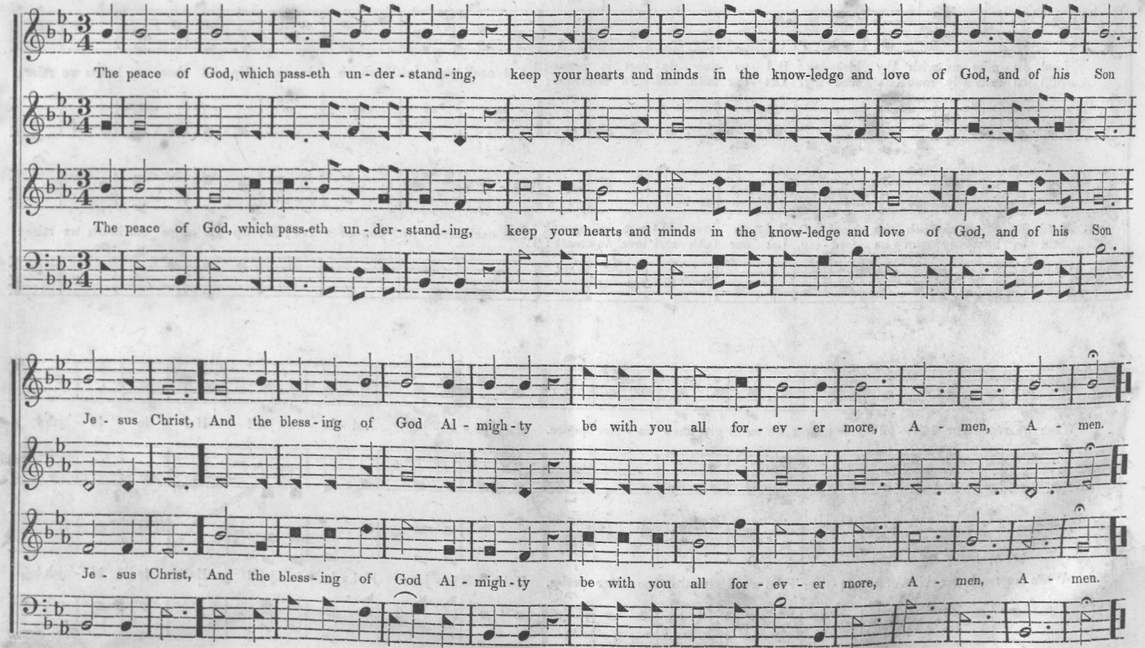



TUTTI.
lu - jah, Hal - le - lu - jah, A - men, A - men:—Hal - le - lu - jah,
Hal - le-
SOLO.
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
SOLO.
lu - jah, Hal - le - lu - jah, A - men, A - men:— Hal - le - lu - jah,
Hal - le-
TUTTI.
Hal - le - lu - jah,
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men,— Hal - le - lu - jah, A - men,— Hal - le - lu - jah, A - men.
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men,— Hal - le - lu - jah, A - men,— Hal - le - lu - jah, A - men.


Lord, dis - miss us with thy bless-ing; Bid us now de - part in peace;
Still on heav'n-ly man - na feed - ing, Let our faith and love in-crease:
Fill each breast with con- so - la - tion; Up to thee our hearts we raise:
Lord, dis - miss us with thy bless-ing; Bid us now de - part in peace;
Still on heav'n-ly man - na feed - ing, Let our faith and love in-crease:
Fill each breast with con- so - la - tion; Up to thee our hearts we raise:
When we reach our bliss - ful sta - tion, Then we 'll give thee no - bler praise. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
When we reach our bliss - ful sta - tion, Then we 'll give thee no - bler praise. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

BENEDICTION.

L. THOMPSON.



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