

R6153, 834



**Library
of the
University of Toronto**



Digitized by the Internet Archive
in 2013

<http://archive.org/details/choircollectiono00bayn>

Prince Street Church B.N.A.

THE CHOIR:

A COLLECTION OF SACRED VOCAL MUSIC

FOR THE USE OF

THE CONGREGATIONS AND FAMILIES

OF THE

PRESBYTERIAN CHURCH OF THE LOWER PROVINCES, B.N.A.

PREPARED BY A COMMITTEE APPOINTED BY SYNOD.

New Edition, Enlarged and Improved.

HALIFAX, N.S.: PUBLISHED BY A. & W. MACKINLAY.

P R E F A C E.

THE Synod's Committee, while presenting to the Christian public the result of their labours in the preparation of a new Collection of Sacred Vocal Music, desire to have it distinctly understood, that they have taken due precaution to retain all the tunes which are now in general use throughout the Presbyterian Church of the Lower Provinces of British North America. It is confidently expected that the Leaders of Church Music will find no "old favourite" omitted, while the lovers of "new style" will be gratified with such an addition as includes not only the choicest tunes of modern origin, but a goodly number from young but gifted composers within our own Church. Authors' names will be found appended to their respective compositions.

In all previous collections, not excepting the "Harmonicon," which for many years has been extensively used in our congregations, a large amount of tunes and pieces are found which have never gained general acceptance. In the present publication, care has been taken to exclude all such, and only to insert those which are most likely to secure public favour.

It is well known that quite a number of the finest tunes originally introduced into this Continent from Great Britain, have been appropriated by American publishers, who, after slight, it may be, but vicious alterations, both in melody and harmony, have issued them under new names. In every such instance the original has been faithfully restored, and the old familiar name affixed. Great care has been taken throughout to correct the harmony when defective, and it is confidently expected that this part of the Committee's work will be duly appreciated.

Indices have been prepared with much care, not only to facilitate reference to the various metres and tunes, but to afford important aid in the selection of appropriate tunes for the Psalmody now in use in the Presbyterian Churches throughout British North America. From a little work published by T. Nelson & Sons, Edinburgh, the Committee have taken the liberty of extracting an emotional classification of the Psalms and Paraphrases, which they trust will be found of great value to leaders of choirs and others, whose duty it may be to select the tunes to be used in public worship. Psalm Books with expression type, to note the character and change of sentiment which frequently occurs in the same Psalm, and sometimes even in the same verse, should be universally used, when they can be at all obtained. The same tune may thus, by change of voice and time, be made to be the most natural exponent of the bold and triumphant, as well as the pathetic and plaintive. Good service would be rendered to the Church by the publication of a New Edition of the present Metrical Psalmody with expression type, so that copies of it, as well as of "the Choir," might be found in every pew.

The emotional classification of tunes is published with some misgiving, as the Committee have found it very difficult, in some instances, to determine with precision the distinctive character of expression embodied by each tune. In successive editions of the work above referred to,

P R E F A C E.

the proprietors have found it necessary to make frequent alterations in the classification of tunes which it contains. The Committee trust, however, that while in some few instances their estimate of tunes may not be sanctioned by general approval, it will on the whole be received as correct, and form a very valuable feature of "the Choir."

By the kind permission of the proprietors of the Bristol Tune Book, the Committee have selected a number of tunes, to which, with a few others taken from the Hymn Book of the English Presbyterian Church, they would direct attention as models of fine harmony.

In adapting, wherever practicable, the music to words from our metrical version of the Psalms, the Committee have followed a course which they hope few of the ministers and members of our Church will disapprove. As, however, at meetings for mere musical practice, there is danger that words so sacred in their character may be used irreverently, a few verses of various metres are subjoined, which may with advantage be substituted. It has been deemed advisable to include in "the Choir" a number of tunes adapted to metres not contained in the Psalms, but without which the Committee felt it would be incomplete. Though not suitable for our devotional meetings, these tunes may be practised with great advantage in the family, and their use in this way will greatly help to promote a taste for, and proficiency in Sacred Vocal Music.

A few good Hymns are given in full, and a small number of Anthems and other pieces are subjoined, to meet the wishes of those who desire something more varied and difficult than Psalm tunes.

In the restoration and improvement of defective Harmony, also in the selection of tunes and preparation of Indices, the members of Committee who have bestowed most labour are Messrs James Hepburn, Pictou, and Charles Robson of Halifax, both of whom were engaged in preparing the several editions of the "Harmonicon," and for their supervision of that work both received the special commendation of the Publishers, Messrs James Dawson & Son, Pictou. It has not been judged necessary to prefix any instruction on the principles and art of Sacred Vocal Music. These to be usefully given would require much greater space than could be devoted to them, and indeed are much more effectively taught by the living voice of the properly-qualified teacher. The great desideratum was felt to be the publication of as large and choice a collection of tunes as the limits of the present work would admit.

Elementary instruction in written form will be found to some extent in all the various tune books now in use. The Committee, however, would recommend specially the "Elements of Vocal Music," taken from the Boston Academy's collection of Church Music, as found in the "Harmonicon," or in the complete work from which these extracts have been taken, "Boston Academy's Manual of Vocal Music," by Lowell Mason.

By order of Committee,

JAMES BAYNE, D.D., *Convener.*

ALPHABETICAL INDEX.

Long Metres.		no.			no.			no.			no.
Ames,	39	Hursley,	70	Stonefield,	73	Belmont,	169	Doxology,	203		
Ashwell,	12	Imlah,	26	Sympathy,	64	Bethel,	245	Dundee,	147		
Bara,	18	Lewisburg,	59	Thomson,	58	Blackbourn,	167	Earle,	137		
Blomidon,	77	Luke, St.,	67	Timesbury,	42	Boner,	118	Elgin,	153		
Bloomfield Chant,	37	Mahanaim,	34	Tranquillity,	19	Breadalbane,	252	Emmons,	96		
Bridgewater,	80	Melanchthon,	5	Uxbridge,	10	Bridget, St.,	92	Evan,	241		
Canaan,	49	Mercy Seat,	51	Vermont,	79	Bridport,	82	Exaltation,	243		
Chebucto,	63	Meroe,	52	Vienna,	20	Brixham,	210	Fountain,	138		
China,	30	Montgomery,	65	Ward,	81	Buckingham,	184	French,	131		
Communion,	71	Nash,	53	Wareham,	25	Cambridge, New,	230	Gabriel,	164		
Complaint,	55	Neapolis,	66	Wells,	4	Canaan,	162	Gainsborough,	156		
Coucord,	43	New Sabbath,	21	Winchester,	7	Canning (O land of Rest),	172	Geneva,	98		
Confidence,	473	Old Hundred,	1	Windham,	36	Canterbury,	129	George's, St,	231		
Cowper,	62	Olive's Brow,	23	Woodworth,	35	Canterbury, New,	177	Give,	84		
Cyprus,	40	Olivet,	44	Zephon,	476	Captivity,	103	Glasgow,	127		
Dalliba,	50	Ope,	27	Zephyr,	13	Caroline,	120	Glasgow, New,	246		
Derby,	9	Orland,	47	Common Metres.				Chardon,	185	Glencairn,	89
Devenport,	60	Paris,	8	Adoration,	130	Chester,	163	Grafton,	190		
Devotion,	48	Park Street,	6	Ann's, New St,	191	China,	115	Hallowell,	155		
Duke Street,	2	Pictou,	76	Ann's, Old St,	113	Church Street,	189	Harlem,	238		
Eaton,	372	Pleyel's Hymn,	75	Antioch,	152	Clarendon,	87	Harvey's Chant,	95		
Effen,	17	Portugal,	45	Arabia,	124	Coesse,	223	Heber,	157		
Eglon,	22	Prentiss,	16	Arlington,	228	Coleshill,	148	Helena,	134		
Ernan,	69	Rest,	28	Armenia,	83	Conquest,	478	Henry,	244		
Exaltation,	74	Retreat,	38	Arnold's,	105	Consecration,	175	Hermon,	226		
Federal Street,	33	Rockingham,	46	Asaph's, St,	186	Contribution,	237	Hillside,	176		
Forest,	14	Rogers,	474	Auburn,	242	Conway,	182	Hinsbury,	137		
Galilee,	54	Roslyn,	63	Azmon,	93	Cornwallis (There is an hour),	144	Holbein,	173		
Germany,	41	Rothwell,	57	Babel's Streams,	240	Coronation,	247	Horeb,	220		
Glasgow,	31	Russia,	15	Baker,	219	Coupar,	102	Howard,	86		
Gratitude,	24	Saxony,	475	Balerna,	110	Coventry,	170	Humility,	249		
Green's Hundredth,	77	Seasons,	72	Bangor,	166	Danville,	231	Hummel,	200		
Hamburg,	11	Sessions,	32	Barby,	107	Deane,	239	Huntingtower,	101		
Happy Day,	489	Shoel,	56	Barrow,	100	Denfield,	93	Irish,	243		
Hebron,	3	Soldau,	61	Bedford,	119	Desire,	477	James', New St,	146		
Horsley,	20	St Luke,	67			Devizes,	202	Jazer,	149		

ALPHABETICAL INDEX.

	no.		no.		no.		no.				
Jerusalem,	480	Old St Ann's,	113	St Matthew's,	158	Corelli,	305	Shawmut,	264		
Jerusalem, New,	212	Oldham,	195	St Paul's,	227	Cranbrook,	311	Shirland,	274		
John's, St,	97	Olmsted,	481	St Stephen's,	183	Crosby,	267	Silchester,	275		
Kedron,	117	Ortonville,	174	Stowell,	225	Dennis,	259	Southampton,	314		
Kilmarnock,	125	Palestrina,	99	Sunbury,	160	Departure,	470	Southfield,	272		
Laight Street,	207	Paul's, St,	227	Suton (New),	121	Dikeman,	261	Stanton,	269		
Lanesborough,	171	Peace,	216	Swanwick,	132	El Kader,	265	State Street,	299		
Lawrence, St,	91	Peckham,	181	Tabernacle,	141	Evening Hymn,	273	St Mary Redcliffe,	276		
London, New,	218	Pembroke,	192	Tiverton,	165	Fairfield,	308	St Raphael,	277		
Lydia,	136	Peterborough,	138	Torwood,	215	Falcon Street,	290	Tenderness,	486		
Maitland,	112	Phillips,	179	Truro,	151	Falmouth,	312	Tice,	285		
Marlow,	235	Phuvah,	123	Turner,	111	Fenburn,	288	Tioga,	260		
Martin's, St,	156	Piety,	161	Tyrone,	135	Ferneyside,	294	Watchman,	291		
Martyrdom,	139	Pilgrim's Church,	211	Unity,	213	Franconia,	263	Weatherby,	270		
Martyrs,	140	Prescott,	229	Victory,	253	Franklin Square,	283	Wirksworth,	292		
Mason's Chant,	221	Psalm 34th,	168	Virginia,	159	Golden Hill,	483	Yarmouth,	313		
Matthew's, St,	158	Randolph,	122	Walsal,	142	Glasgow,	280				
Mear,	114	Redemption,	178	Warren,	196	Haverhill, No. 1,	300	Hymn Metres. (Ps. 148th.)			
Merton,	199	Refuge,	126	Warwick,	188	Haverhill, No. 2,	304	Adoration,	322		
Milburn Port,	214	Rhone,	128	Wayne,	154	Huddersfield,	257	Amelia,	329		
Mitchell's,	209	Riverside,	104	Werner,	233	Huntly,	287	Amherst,	326		
Montrose,	194	Ruger,	224	Westwater,	109	Judd,	309	Carmina,	319		
Mount Pleasant,	205	Scarborough,	193	Wiltshire,	168	Laura Chant,	301	Claremont,	323		
Mutation,	251	Seymour,	143	Windsor,	147	Leighton,	268	Darwell's,	327		
Naomi,	94	Sharon,	150	Winter,	145	Linwood,	289	Delight,	333		
Nativity,	204	Sheffield (<i>major</i>),	90	Wisdom,	479	Lisbon,	303	Haddam,	426		
Navarin,	197	Sheffield (<i>minor</i>),	482	Woodland,	116	Little Marlboro',	484	Handel,	325		
Nazareth,	88	Shelburne,	206	Zanesville,	180	Lonsdale,	279	Hawlet,	324		
Nehemiah,	85	Sherburne,	250	Short Metres.				Lord's Day,	271	Lennox,	321
New Cambridge,	230	Shiloh,	203	America,	306	Mary Redcliffe, St,	276	Lischer,	331		
New Caunterbury,	177	Siloam,	106	Ardor,	282	Mechal,	256	Oriad,	338		
New Glasgow,	246	Sprowston,	234	Athol,	284	Mouthport,	307	Paran,	313		
Newington,	183	Stephen's, St,	183	Badea,	297	My Father's House,	485	Purvis,	328		
New Jerusalem,	212	St Ann's, Old,	113	Barnes,	286	Olmutz,	298	Rowe Street,	330		
New London,	218	St Ann's, New,	191	Boylston,	254	Ozrem,	255				
New St Ann's,	191	St Asaph's,	186	Cambridge,	284	Parkfield,	295	Miscellaneous.			
New St James',	146	St Bridget,	92	Carlton,	451	Peckham,	293	"A Home in Heaven,"	407		
Nichols,	232	St George's,	231	Carrie,	266	Prussia,	310	Adoration,	397		
Nightingale,	201	St James', New,	146	Clifton,	262	Raphael, St,	277	Alban's, St,	378		
Northfield,	108	St John's,	97	Compassion,	278	Sarah,	296	Albert,	387		
Northumberland,	217	St Lawrence,	91	Concord,	281	Serenity,	258				
Noyes,	236	St Martin's,	156			Sharon,	302				

ALPHABETICAL INDEX.

	NO.		NO.		NO.		NO.		NO.
Aletta,	390	Endsleigh,	342	Iona,	316	Oliphant,	400	Spoehr,	380
Alps,	488	Evangelist,	459	Invocation,	448	Oswald,	500	Staffa,	355
Ascalon,	358	Eventide,	388	Italian Hymn,	494	Oswald's, St,	361	Stella,	377
Benjamin,	487	Ewing,	354	Jesus, Lover of my Soul,	466	Oswego,	453	St Alban's,	378
Bethany,	446	Expostulation,	452	Jubilate,	472	"Our bondage here shall end,"	409	St Fabian,	462
Bethsaida,	455	Faith,	469	Kir,	408	Palmyra,	501	St Oswald's,	361
Blessing,	460	Fatherland,	379	Landsberg (Luther's Hymn),	381	Penitence,	499	St Saviour's,	364
Bethlehem,	393	Forgiveness,	369	Lea,	424	Percy,	371	Submission,	222
Broadlands,	436	Formby,	344	Lebanon,	447	Portuguese Hymn,	429	Supplication,	341
Burlington,	368	"God is near thee,"	389	Lena,	404	Praise,	418	Sutton,	367
Caledon,	362	"God who madest Earth and		Lowell,	420	Princeton,	458	Syria,	352
Carmel,	356	Heaven,"	375	Lowry,	359	Psalm iii., Come, ye Discon-		Tabor,	463
Clifton,	365	Gottenburg,	374	Lubeck,	349	solate,	402	Taunton,	416
Charles Street,	370	Gratitude,	444	Lyons,	428	Refuge,	454	Trinity,	332
Chase,	425	Greenville,	437	Lyte,	415	Regent Square,	394	Turin,	495
Cherubim,	471	Halifax,	339	Maclean,	456	Resurrection,	340	Vesper,	411
Coldrey,	464	Harmony,	396	Mannheim,	382	Rink,	392	Voice of Mercy,	417
"Come, ye Disconsolate,"	498	Haven,	490	Martyn,	413	Ripley,	419	Wansted,	491
Comfort,	450	Heathlands,	343	Mauricewood,	317	Roseland,	493	Ware,	198
Coming to Christ,	422	Hemans,	492	Melita,	373	"Safely thro' another week,"	405	Watchman,	461
Consecration,	465	Hendon,	410	Melta,	366	Saviour's, St,	364	Weber,	351
Dallas,	414	Herald Angels,	346	Millennial Dawn,	431	Selena,	423	Wells,	350
Dismission Hymn,	391	Holley,	337	Missionary Hymn,	432	Seraphim,	383	Westmoreland,	353
Doane,	357	Home,	457	Mount Vernon,	421	Sherborne,	445	Wilmot,	334
Dunkirk,	336	Horton,	335	Nettleton,	348	Siciliau Mariners' Hymn,	412	Wilton,	496
Eaton,	372	Innocents,	345	Newmark,	376	Solyina,	360	Worship,	449
Eden,	399	Intercession,	347	Nicæa,	315	"Soon, and for Ever,"	443	Zion,	430
Edinburgh,	427	Invitation,	368	"O! had I wings,"	406	Spain,	320	Zurich,	497

ANTHEMS, SENTENCES, &c.

	NO.		NO.		NO.		NO.
Anthem for Dedication, &c.,	401	Dismission (<i>major</i>),	403	Funeral Anthem,	386	"The Lord is King,"	439
"Arise, O Lord!"	441	Dismission Hymn (<i>minor</i>),	385	"Glory to God,"	395	"The Star of Bethlehem,"	440
"Come unto me,"	434	Doxology,	334	"Jerusalem! My Glorious Home!"	435	Sanctus,	467
"Create in me a Clean Heart"	463	"From the Rising of the Sun,"	398	"O taste and see"	433	"Wake the Song of Jubilee," BRADBURY,	438
						"Wake the Song of Jubilee," HAYDN,	442

METRICAL INDEX OF MISCELLANEOUS TUNES.

<p>Ps. 124. Halifax,</p> <p>Ps. 136. Iona, Zurich,</p> <p>P.M. Consecration, Dismissal Hymn, Fatherland, Portuguese Hymn, "Soon, and for Ever," Watchman,</p> <p style="padding-left: 40px;">5,5,8,8,5,5.</p> <p>Staffa,</p> <p style="padding-left: 40px;">5,5,5,5,6,5,6,5.</p> <p>Faith, Oswald,</p> <p style="padding-left: 40px;">6s.</p> <p>Alps, Spain,</p> <p style="padding-left: 40px;">6s & 4s.</p> <p>Italian Hymn,</p> <p style="padding-left: 40px;">6s & 7s.</p> <p>Our Bondage here shall end, 6,6,4,6,6,6,4.</p> <p>Forgiveness, Lebanon, Maclean,</p> <p style="padding-left: 40px;">6,4,6,4,6,6,6,4.</p> <p>Bethany,</p> <p style="padding-left: 40px;">6,6,8,6,6,8.</p> <p>Ascalon,</p> <p style="padding-left: 40px;">6,7,6,7,6,6,6,6.</p> <p>Gratitude,</p> <p style="padding-left: 40px;">6,6,8,4,6,6,8,4.</p> <p>Worship,</p>	<p style="text-align: center;">6,7,7,6,7,7,6.</p> <p>Lowry,</p> <p style="text-align: center;">6s, 8 lines.</p> <p>Broadlands,</p> <p style="text-align: center;">7,6,7,6,7,6,7,6.</p> <p>Lowell,</p> <p style="text-align: center;">7,5,7,5,7,5,7,5,8,8.</p> <p>Intercession,</p> <p style="padding-left: 40px;">7s.</p> <p>Aletta, Benjamin, Dallas, Doane, Forniby, Haven, Heathlands, Hendon, Herald Angels, Holley, Horton, Innocents, Jesus, Lover of my Soul, Kir, Lubeck, Martyn, Princeton, Refuge, Resurrection Sherborne, Solyrna, Supplication, Syria, Turin, Voice of Mercy, Wansted, Weber, Wells, Westmoreland,</p>	<p style="text-align: center;">7s & 6s.</p> <p>Dunkirk, Endsleigh, Ewing, Millennial Dawn, Missionary Hymn, St Alban's,</p> <p style="text-align: center;">7,6,7,6,7,7.</p> <p>Coldrey, St Saviour's,</p> <p style="text-align: center;">7s, 6s, & 8s.</p> <p>Penitence,</p> <p style="text-align: center;">7,8,7,8.</p> <p>Carmel,</p> <p style="text-align: center;">8s.</p> <p>Tabor,</p> <p style="text-align: center;">8,7,4.</p> <p>Chase, Mannheim, Oliphant, Praise, Regent Square, Zion,</p> <p style="text-align: center;">8,4,8,4,8,8,8,4.</p> <p>"God who madest Earth and Heaven,</p> <p style="text-align: center;">8,6,8,8,6.</p> <p>Bethlehem, Eden,</p> <p style="text-align: center;">8,6,8,6,8,8.</p> <p>Hemans,</p> <p style="text-align: center;">8,7,8,7,7,7.</p> <p>Invitation, Ripley,</p> <p style="text-align: center;">8s & 6s.</p> <p>Harmony, Spohr,</p>	<p style="text-align: center;">8,7,8,8,7.</p> <p>Cherubim, Seraphim,</p> <p style="text-align: center;">8s & 7s.</p> <p>Adoration, Caledon, Dismissal Hymn, Greenville, Invocation, Home, Mount Vernon, Nettleton, Oswego, Roseland, Sicilian Mariner's Hymn, St Oswald's, Sutton, Taunton, Vesper, Wilmot,</p> <p style="text-align: center;">8,7,8,7,8,8,7.</p> <p>Albert, Landsberg,</p> <p style="text-align: center;">8,8,7,8,8,7.</p> <p>Clifton, Melta, Rink,</p> <p style="text-align: center;">8s, 6 lines.</p> <p>Burlington, Charles Street, Eaton, Gottenburg, Melita, Newmark, Percy, Selena, Stella,</p>	<p style="text-align: center;">8,8,8,8,6,6,6,8.</p> <p>Evangelist,</p> <p style="text-align: center;">8,8,8,6.</p> <p>Coming to Christ, St Fabian,</p> <p style="text-align: center;">8,6,8,6,8,8,6.</p> <p>Comfort,</p> <p style="text-align: center;">8,6,8,4.</p> <p>Ware,</p> <p style="text-align: center;">8,8,8,4.</p> <p>Submission,</p> <p style="text-align: center;">8,7,8,7,7,7,8,8.</p> <p>Lena,</p> <p style="text-align: center;">9,8,9,8.</p> <p>Bethsaida, Mauricewood,</p> <p style="text-align: center;">10s.</p> <p>Blessing, Eventide, "God is near thee," Wilton,</p> <p style="text-align: center;">10s & 11s.</p> <p>Lyons,</p> <p style="text-align: center;">11s.</p> <p>Expostulation, Lea, Lyte,</p> <p style="text-align: center;">11,10,11,10.</p> <p>Trinity,</p> <p style="text-align: center;">11,12,12,11.</p> <p>Nicæa,</p> <p style="text-align: center;">12s & 11s.</p> <p>Edinburgh, Jubilate,</p>
--	---	--	---	---

EMOTIONAL CLASSIFICATION OF LONG, COMMON, AND SHORT METRE TUNES.

CLASS I—GRAND.		no.	CLASS II.—TRIUMPHANT.		no.	CLASS III.—CHEERFUL.		no.	
Long Metres.			Common Metres.			Long Metres.			
Dalliba,	50	China,	30	Antioch,	152	Bara,	18	Green's Hundredth,	78
Efen,	17	Derby,	9	Auburn,	242	Blomidon,	77	Hebron,	3
Orland,	47	Devenport,	60	Barrow,	100	Bloamfield Chant,	37	Horsley,	29
Stonefield,	73	Devotion,	48	Bethel,	245	Canaan,	49	Hursley,	70
Timesbury,	42	Duke Street,	2	Bridport,	85	Canaan,	49	Lewisburg,	59
Common Metres.		Eaton,	372	Brixham,	210	Confidence,	473	New Sabbath,	21
Arabia,	124	Exaltation,	74	Canterbury, New,	177	Cyprus,	40	Old Hundred,	1
Baker,	219	Gratitude,	24	Chardon,	185	Eglon,	22	Ope,	27
French,	131	Montgomery,	65	Conquest,	478	Ernan,	69	Rockingham,	46
Gabriel,	164	Neapolis,	66	Conway,	182	Short Metres.		Rogers,	474
Henry,	244	Paris,	8	Coronation,	247	Ardor,	282	Roslyn,	68
Mason's Chant,	221	Park Street,	6			Barnes,	286	Seasons,	72
Montrose,	194	Portugal,	45			Cranbrook,	311	Shoel,	56
New London,	218	Rothwell,	57			El Kader,	265	St Luke,	67
Redemption,	178	Tranquillity,	19			Falcon Street,	290	Vermont,	79
St Ann's,	113	Wareham,	25			Glasgow,	280	Winchester,	7
St Martin's,	156	Wells,	4			Lisbon,	303	Zephyr,	13
Swanwick,	132	Zephon,	476			Peckham,	293	Common Metres.	
Winter,	145	Common Metres.				Shirland,	274	Adoration,	130
Short Metres.		Antioch,	152			Silchester,	275	Arlington,	228
Falmouth,	312	Auburn,	242			Yarmouth,	313	Armenia,	88
Leighton,	268	Barrow,	100			CLASS III.—CHEERFUL.		Arnold's,	105
Mechal,	256	Bethel,	245			Long Metres.		Boner,	118
Sarah,	296	Bridport,	85			Blomidon,	77	Canaan,	162
Tioga,	260	Brixham,	210			Bloamfield Chant,	37	Chester,	163
CLASS II.—TRIUMPHANT.		Canterbury, New,	177			Canaan,	49	Clarendon,	87
Long Metres.		Chardon,	185			Confidence,	473	Coesse,	223
Bridgewater,	80	Conquest,	478			Cyprus,	40	Desire,	477
		Conway,	182			Eglon,	22	Earle,	137
		Coronation,	247			Ernan,	69	Give,	84
		Coventry,	170						
		Devizes,	202						
		Doxology,	208						
		Exaltation,	248						
		Geneva,	98						
		Irish,	243						
		Lydia,	136						
		Marlow,	235						
		Mear,	114						
		Merton,	199						
		Mitchell's,	209						
		Mount Pleasant,	205						
		Nativity,	204						
		Navarin,	197						
		Nehemiah,	85						
		New Cambridge,	230						
		New Jerusalem,	212						
		Northfield,	108						
		Northumberland,	217						
		Oldham,	195						
		Olmsted,	481						
		Peckham,	181						
		Pembroke,	192						
		Peterborough,	138						
		Piety,	161						
		Psalm 34th,	168						
		Scarborough,	193						
		Sheffield (major),	90						
		Shelburne,	206						
		Sheburne,	250						
		Shiloh,	203						
		St Asaph's,	186						
		St Bridget,	92						
		St George's,	231						
		Turner,	111						
		Unity,	213						
		Victory,	253						
		Warren,	196						

EMOTIONAL CLASSIFICATION OF LONG, COMMON, AND SHORT METRE TUNES.

	NO.		NO.		NO.		NO.
Glasgow,	127	Huddersfield,	257	Emmons,	96	Linwood,	289
Helena,	134	Judd,	309	Fountain,	133	My Father's House,	485
Hinsbury,	187	Leasdale,	279	Harlem,	238	Olmutz,	298
Holbein,	173	Lord's Day,	271	Harvey's Chant,	95	Ozrem,	255
Hummel,	200	Mouthport,	307	Heber,	157	Prussia,	310
Jazer,	149	Parkfield,	295	Hillside,	176	Stanton,	269
Jerusalem,	480	Serenity,	258	Howard,	86	State Street,	299
Laight Street,	207	Sharon,	302	Humility,	249	Tenderness,	486
Maitland,	112	Southampton,	314	Huntingtower,	101	Watchman,	291
Milburn Port,	214	Southfield,	272	Kedron,	117	Weatherby,	270
Nazareth,	88	St Mary Redcliffe,	276	Lanesborough,	171	CLASS V.—PATHETIC. Long Metres.	
Newington,	183	St Raphael,	277	Mutation,	251		
New St Ann's,	191	Tice,	285	Naomi,	94	Chebucto,	63
Nightingale,	201	CLASS IV.—DIDACTIC. Long Metres.		New Glasgow,	246	Cowper,	62
Noyes,	236	Ames,	39	Nichols,	232	Federal Street,	33
Ortonville,	174	Ashwell,	12	Phillips,	179	Forest,	14
Peace,	216	Communion,	71	Phuvah,	123	Glasgow,	31
Refuge,	126	Galilee,	54	Pilgrims' Church,	211	Hamburg,	11
Seymour,	143	Germany,	41	Prescott,	229	Melanchthon,	5
St James's, New,	146	Imlah,	26	Randolph,	122	Meroe,	52
St John's,	97	Mahanaim,	34	Rhone,	128	Olive's Brow,	23
St Lawrence,	91	Mercy Seat,	51	Riverside,	104	Olivet,	44
St Matthew's,	158	Nash,	53	Ruger,	224	Pleyel's Hymn,	75
Tiverton,	165	Pictou,	76	Sharon,	150	Retreat,	38
Tyrone,	135	Prentiss,	16	Siloam,	106	Rest,	28
Warwick,	188	Uxbridge,	10	Stowell,	225	Russia,	15
Wisdom,	479	Vienna,	20	St Paul's,	227	Saxony,	475
Woodland,	116	Ward,	81	Sunbury,	160	Sessions,	32
Short Metres.		Woodworth,	35	Tabernacle,	141	Soldau,	61
America,	306	Common Metres.		Virginia,	159	Sympathy,	64
Athol,	284	Barby,	107	Werner,	233	Thomson,	58
Badea,	297	Bedford,	119	Westwater,	109	Common Metres.	
Carrie,	266	Belmont,	169	Zanesville,	180	Babel's Streams,	240
Concord,	281	Belmont,	169	Short Metres.		Balerma,	110
Crosby,	267	Canning,	172	Boylston,	254	Blackbourn,	167
Dennis,	259	Caroline,	120	Compassion,	278	Breadalbane,	252
Evening Hymn,	273	Church Street,	189	Dikeman,	261	Buckingham,	184
Fairfield,	308	Contribution,	237	Franconia,	263	Canterbury,	129
Ferneyside,	294	Cornwallis,	144	Haverhill, No. 1,	300	Captivity,	103
Franklin Square,	283	Deane,	239	Huntly,	237	China,	115
Haverhill, No. 2,	304			Laura Chant,	301	Consecration,	175
						Coupar,	102
						Denfield,	93
						Elgin,	153
						Evan,	241
						Glencairn,	89
						Hallowell,	155
						Hermion,	226
						Kilmarnock,	125
						Martyrdom,	139
						Palestrina,	99
						Sheffield (<i>minor</i>),	482
						Sprowston,	234
						Sutton (New),	121
						Torwood,	215
						Truro,	151
						Wayne,	154
						Short Metres.	
						Clifton,	262
						Fenburn,	238
						Golden Hill,	483
						Shawmut,	264
						CLASS VI.—MOURNFUL. Long Metres.	
						Complaint,	55
						Concord,	43
						Windham,	36
						Common Metres.	
						Bangor,	166
						Coleshill,	148
						Grafton,	190
						Horeb,	220
						Martyr,	140
						Walsal,	122
						Windsor,	147
						Short Metres.	
						Corelli,	305
						Little Marlboro',	484
						Wirksworth,	292

EMOTIONAL CLASSIFICATION OF PASSAGES

Column first presents the Psalms, &c., in numerical order, dividing them into portions where the emotional character changes. Column second applies to each passage a descriptive term. Column third makes reference to the class of tunes considered most suitable for each passage. For verses drawn from two passages, and thus varying in sentiment a tune may be taken from an intermediate class.

PSALMS.				Psalm.	Verse.	Character.	Class.	Psalm.	Verse.	Character.	Class.	Psalm.	Verse.	Character.	Class.
				19	7-11	Instruction	IV.	31	21-24	Praise	III.	45 s.m.	1-9	Adoration	I.
Psalm.	Verse.	Character.	Class.	19	12-14	Prayer	V.	32		Instruction	IV.	45	10-17	Joy	III.
1		Instruction	IV.	20	1-4	Entreaty	V.	33	1-5	Thanksgiving	III.	46		Confidence	II.
2		Majesty	I.	20	5-9	Confidence	III.	33	6-11	Adoration	I.	47		Triumph	I.
3		Trust	IV.	21	1-7	Praise	II.	33	12-22	Instruction	IV.	48		Triumph	I.
4		Comfort	IV.	21	8-13	Judgment	I.	34	1-16	Gratitude	III.	49		Instruction	IV.
5		Petition	V.	22	1-10	Complaint	V.	34	17-22	Comfort	IV.	50 s.m.	1-15	Majesty	I.
6 L.M.		Complaint	VI.	22	11-21	Complaint	VI.	35	1-22	Petition	V.	50	16-23	Instruction	V.
6 C.M.	1-7	Complaint	VI.	22	22-31	Confidence	II.	35	23-28	Majesty	I.	50 C.M.	1-15	Majesty	I.
6	8-10	Confidence	II.	23		Assurance	III.	36		Instruction	IV.	50	16-23	Instruction	V.
7	1-9	Entreaty	V.	24	1-6	Instruction	II.	37	1-34	Confidence	II, III.	51	1-5	Confession	VI.
7	10-17	Comfort	IV.	24	7-10	Triumph	I.	37	35-40	Assurance	I.	51	6-19	Entreaty	V.
8		Adoration	I.	25 s.m.	1-7	Prayer	IV.	38		Lamentation	VI.	52		Confidence	II.
9	1-12	Exultation	II.	25	8-15	Comfort	III.	39	1-6	Meditation	IV.	53		Instruction	IV.
9	13-20	Petition	V.	25	16-22	Entreaty	V.	39	7-13	Petition	V.	54		Comfort	IV.
10	1-15	Entreaty	V.	25 C.M.	1-7	Prayer	IV.	40	1-5	Gratitude	III.	55	1-15	Complaint	VI.
10	16-18	Confidence	II.	25	8-15	Comfort	III.	40	6-10	Appeal	IV.	55	16-23	Assurance	I.
11		Reliance	I.	25	16-22	Entreaty	V.	40	11-17	Entreaty	V.	56	1-8	Entreaty	IV.
12		Comfort	IV.	26		Appeal	V.	41	1-3	Trust	III.	56	9-13	Confidence	II.
13		Petition	V.	27	1-6	Confidence	II.	41	4-9	Complaint	VI.	57	1-6	Submission	V.
14		Instruction	IV.	27	7-14	Petition	V.	41	10-13	Comfort	IV.	57	7-11	Triumph	II.
15		Instruction	IV.	28	1-5	Petition	V.	42	1-7	Desire	V.	58		Judgment	V.
16		Confidence	II.	28	6-9	Gratitude	II.	42	8-11	Comfort	IV.	59	1-15	Entreaty	VI.
17		Petition	V.	29		Adoration	I.	43		Petition	V.	59	16, 17	Gratitude	II.
17	1-6	Thanksgiving	III.	30		Thanksgiving	III.	44	1-8	Exultation	V.	60	1-3	Complaint	V.
18	7-15	Majesty	I.	31	1-8	Trust	III.	44	9-26	Complaint	VI.	60	4-12	Triumph	II.
18	16-50	Exultation	II.	31	9-13	Grief	VI.	45 C.M.	1-9	Adoration	I.	61		Petition	V.
19	1-6	Adoration	I.	31	14-20	Petition	V.	45	10-17	Joy	III.	62	1-8	Confidence	III.

EMOTIONAL CLASSIFICATION OF PASSAGES.

Psalm.	Verse.	Character.	Class.	Psalm.	Verse.	Character.	Class.	Psalm.	Verse.	Character.	Class.	Psalm.	Verse.	Character.	Class.
62	9-12	Instruction	IV.	88		Grief	VI.	115	1-11	Meditation	IV.	137		Grief	V.
63		Comfort	IV.	89	1-4	Praise	II.	115	12-18	Comfort	III.	138		Thanksgiving	III.
64	1-6	Entreaty	V.	89	5-14	Adoration	I.	116		Thanksgiving	III.	139		Adoration	I.
64	7-10	Confidence	II.	89	15-37	Joy	II.	117		Praise	II.	140		Entreaty	V.
65	1-4	Praise	III.	89	38-52	Complaint	V.	118		Exultation	II.	141		Petition	V.
65	5-8	Adoration	I.	90	1-13	Meditation	IV.	119	1-8	Instruction	IV.	142		Entreaty	V.
65	9-13	Praise	III.	90	14-17	Entreaty	V.	119	9-16	Profession	III.	143		Entreaty	VI.
66	1-9	Adoration	I.	91		Comfort	III.	119	17-32	Entreaty	V.	144		Praise	III.
66	10-20	Thanksgiving	IV.	92	1-9	Thanksgiving	III.	119	33-43	Petition	V.	145	1-7	Praise	III.
67 s.M.		Petition	III.	92	10-15	Comfort	III.	119	44-48	Resolution	IV.	145	8-16	Adoration	II.
67 c.M.		Petition	III.	93		Adoration	I.	119	49-56	Comfort	IV.	145	17-21	Praise	III.
68		Triumph	I.	94	1-10	Complaint	VI.	119	57-64	Profession	III.	146		Praise	II.
69	1-29	Complaint	VI.	94	11-23	Comfort	IV.	119	65-72	Meditation	IV.	147		Praise	II.
69	30-36	Thanksgiving	III.	95		Praise	II.	119	73-80	Petition	V.	148		Praise	I.
70 s.M.		Entreaty	IV.	96		Triumph	II.	119	81-88	Complaint	VI.	149		Praise	II.
70 c.M.		Entreaty	IV.	97	1-9	Majesty	I.	119	89-104	Meditation	III.	150		Praise	II.
71	1-8	Comfort	III.	97	10-12	Joy	III.	119	105-112	Profession	V.				
71	9-13	Entreaty	VI.	98		Exultation	II.	119	113-120	Comfort	IV.				
71	14-24	Confidence	III.	99		Adoration	I.	119	121-136	Entreaty	V.				
72		Triumph	I.	100 L.M.		Praise	III.	119	137-152	Comfort	IV.				
73	1-22	Instruction	IV.	100 c.M.		Praise	III.	119	153-160	Entreaty	V.				
73	23-28	Confidence	III.	101		Resolution	II.	119	161-168	Profession	IV.				
74	1-11	Complaint	VI.	102 c.M.	1-11	Complaint	VI.	119	169-176	Entreaty	V.				
74	12-17	Adoration	I.	102	12-23	Confidence	II.	120		Complaint	VI.				
74	18-23	Entreaty	V.	102 L.M.	1-11	Complaint	VI.	121		Comfort	IV.				
75		Profession	IV.	102	12-23	Confidence	II.	122	1-5	Joy	III.				
76		Triumph	I.	103	1-7	Thanksgiving	III.	122	6-9	Petition	IV.				
77	1-9	Complaint	VI.	103	8-18	Comfort	IV.	123		Petition	V.				
77	10-20	Adoration	I.	103	19-22	Praise	II.	124		Exultation	II.				
78		Instruction	IV.	104		Adoration	I.	125		Confidence	III.				
79		Dejection	VI.	105	1-7	Thanksgiving	III.	126		Joy	III.				
80		Entreaty	V.	105	8-45	Instruction	IV.	127		Instruction	IV.				
81	1-7	Praise	III.	106	1-5	Thanksgiving	III.	128		Joy	III.				
81	8-16	Expostulation	IV.	106	6-48	Confession	IV.	129		Deliverance	I.				
82		Rebuke	IV.	107		Thanksgiving	IV.	130		Comfort	IV.				
83		Entreaty	V.	108		Triumph	II.	131		Profession	II.				
84		Desire	III, IV.	109		Complaint	VI.	132	1-10	Petition	IV.				
85		Joy	IV.	110		Triumph	I.	132	11-18	Comfort	III.				
86	1-7	Entreaty	V.	111		Praise	III.	133		Instruction	IV.				
86	8-13	Adoration	III.	112		Confidence	III.	134		Praise	II.				
86	14-17	Petition	IV.	113		Praise	III.	135		Praise	I.				
87		Joy	II.	114		Majesty	II.	136		Thanksgiving	III.				

PARAPHRASES.

1		Instruction	I.
2		Prayer	IV.
3		Submission	IV.
4		Meditation	V.
5		Comfort	IV.
6		Warning	V.
7		Adoration	I.
8		Meditation	V.
9		Majesty	I.
10		Expostulation	V.
11		Instruction	IV.
12		Rebuke	V.
13		Instruction	IV.
14		Reflection	IV.
15		Appeal	V.
16		Appeal	VI.
17		Expostulation	IV.
18		Triumph	II.
19		Exultation	II.
20		Triumph	II.
21		Assurance	III.
22		Comfort	I.
23	1-10	Instruction	IV.

EMOTIONAL CLASSIFICATION OF PASSAGES.

Par.	Vers.	Character.	Class.	Par.	Character.	Class.	Par.	Character.	Class.	Par.	Character.	Class.
23.....	11-15.....	Triumph.....	II.	36.....	Gratitude.....	III.	50.....	Triumph.....	I.	64.....	Adoration.....	II.
24.....		Comfort.....	III.	37.....	Joy.....	III.	51.....	Hope.....	IV.	65.....	Triumph.....	II.
25.....	1-11.....	Meditation.....	V.	38.....	Devotion.....	III.	52.....	Instruction.....	IV.	66.....	Joy.....	II.
25.....	12-16.....	Confidence.....	III.	39.....	Triumph.....	II.	53.....	Comfort.....	IV.	67.....	Majesty.....	I.
26.....		Invitation.....	III.	40.....	Instruction.....	IV.	54.....	Confidence.....	II.			
27.....		Reverence.....	I.	41.....	Instruction.....	I II.	55.....	Assurance.....	I.			
28.....		Instruction.....	IV.	42.....	Comfort.....	III.	56.....	Instruction.....	IV.			
29.....		Submission.....	IV.	43.....	Comfort.....	V.	57.....	Sympathy.....	IV.			
30.....		Comfort.....	III.	44.....	Majesty.....	J.	58.....	Sympathy.....	IV.	1.....	Gratitude.....	III.
31.....		Instruction.....	IV.	45.....	Rebuke.....	V.	59.....	Comfort.....	IV.	2.....	Majesty.....	II.
32.....		Assurance.....	II.	46.....	Instruction.....	IV.	60.....	Prayer.....	V.	3.....	Contrition.....	V.
33.....		Prayer.....	V.	47.....	Resolution.....	III.	61.....	Thanksgiving.....	III.	4.....	Triumph.....	II.
34.....		Invitation.....	III.	48.....	Assurance.....	II.	62.....	Instruction.....	IV.	5.....	Resignation.....	V.
35.....		Instruction.....	V.	49.....	Instruction.....	IV.	63.....	Exultation.....	III.			

HYMNS.

1.....	Gratitude.....	III.
2.....	Majesty.....	II.
3.....	Contrition.....	V.
4.....	Triumph.....	II.
5.....	Resignation.....	V.

Verses for Practice.

PLAINTIVE.

COMMON MEASURE.

Few are thy days, and full of woe,
O man, of woman born !
Thy doom is written, "Dust thou art,
And shalt to dust return."

Behold the emblem of thy state
In flowers that bloom and die,
Or in the shadow's fleeting form,
That mocks the gazer's eye.

LONG MEASURE.

The living know that they must die ;
But all the dead forgotten lie :
Their mem'ry and their name is gone,
Alike unknowing and unknown.

SHORT MEASURE.

Our days are as the grass,
Or like the morning flower,—
If one sharp blast sweeps o'er the field,
It withers in an hour.

GRAVE.

COMMON MEASURE.

Since all this frame of things must end,
As heaven has so decreed,
How wise our inmost thoughts to guard,
And watch o'er ev'ry deed.

Expecting calm th' appointed hour,
When, Nature's conflict o'er,
A new and better world shall rise,
Where sin is known no more.

LONG MEASURE.

As long as life its term extends,
Hope's blest dominion never ends ;
For while the lamp holds on to burn,
The greatest sinner may return.

SHORT MEASURE.

He leads me by his side,
Where heavenly pasture grows,
Where living waters gently glide,
And full salvation flows.

JOYFUL.

COMMON MEASURE.

With joy and peace shall then be led
The glad converted lands ;
The lofty mountains then shall sing,
The forests clap their hands.

Where briars grew 'midst barren wilds,
Shall firs and myrtles spring ;
And nature, through its utmost bounds,
Eternal praises sing.

LONG MEASURE.

Adoring praise, 'tis heaven's employ—
Bright angels wish no higher joy ;
Amidst the ever blissful throng,
All, all is love and sacred song.

SHORT MEASURE.

Ye glorious hosts above,
Your sweetest anthems raise,
While mortals gladly join with you
In joyful songs of praise.

ELEMENTS OF VOCAL MUSIC.

ELEMENTS OF VOCAL MUSIC.

CHAPTER I.

RHYTHM.*

NOTES AND RESTS.

1. NOTES represent musical sounds.
2. RESTS indicate silence.
3. As musical sounds differ in length, the notes which represent them differ.
4. There are six kinds of notes in general use, each of which has its corresponding rest.

The WHOLE NOTE or Semibreve	The HALF NOTE or Minim	The QUARTER NOTE or Crotchet	The EIGHTH NOTE or Quaver	The SIXTEENTH NOTE or Semiquaver	The 32ND NOTE or Demisemiquaver
is a plain white note. Its rest is a heavy dash <i>under</i> the line.	is a white note with a stem. Its rest is a heavy dash <i>above</i> the line.	is a black note with a stem. Its rest is a stem with one hook turned to the right.	is a black note with a stem and one hook. Its rest is a stem with one hook turned to the left.	is a black note with a stem and two hooks. Its rest is a stem with two hooks turned to the left.	is a black note with a stem and three hooks. Its rest is a stem with three hooks turned to the left.

5. One whole note is (of course) equal in length to 2 half notes, 4 quarter notes, 8 eighths, 16 sixteenths, or 32 thirty-seconds.

6. Besides the above notes, sixty-fourths and double notes or are sometimes used.

NOTE. The whole rest, alone, is used to fill a measure in all kinds of time. When placed *under* the staff, it represents a whole strain.

* RHYTHM relates to the *length*, MELODY to the *pitch*, DYNAMICS to the *power*, and HARMONY to the *combination* of musical sounds.

7. A DOT adds one half to the length of a note. Thus a dotted whole is equal to a is equal to .

8. A dotted note may be lengthened by a second dot, which adds half as much as the first dot. Thus a double dotted quarter is equal to or .

NOTE. Dots are applied to rests as well as to notes, and with the same effect.

9. When a figure 3 is placed over or under three notes of the same kind, they are called a TRIPLET, and are performed in the time of two without the figure.

QUESTIONS.

Of what does Chap. I. treat? To what does Rhythm relate? Melody? Dynamics? Harmony? What do notes represent? Rests? How many kinds of notes are there? Rests? Describe a whole note and its rest. Half note. Quarter. Eighth. Sixteenth. Thirty-second. What other notes are sometimes used? What rest is used to fill a measure in all kinds of time? When placed under the staff what does it represent? What is the effect of a dot? Examples? Of a second dot? Examples? Describe a TRIPLET?

CHAPTER II.

RHYTHM.

TIME.—MEASURE.

10. Music is divided into equal portions, called MEASURES.

MEASURE. MEASURE.

Ex.

BAR.

11. A BAR is used for separating measures.

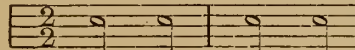

ELEMENTS OF VOCAL MUSIC.

12. In order to give each note its right time, certain motions of the hand are made, called BEATING TIME.

- REMARK 1. He who does not learn to beat time will never learn to sing.
2. After one has learned to sing, it is not necessary for him to beat time.

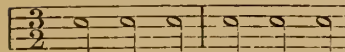
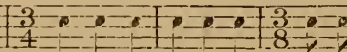
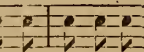
13. A measure with two parts is called DOUBLE MEASURE. It has *two beats*, viz., Down, Up—and is accented on the *first* part. It has two varieties, marked 2-2 and 2-4—the upper figure, in all cases, denoting the kind of time, and the lower, the particular note used to fill each part of the measure. Thus 2-2 signifies that it takes 2 half notes—2-4 that it takes 2 quarter notes to fill a measure.

DOUBLE MEASURE.

1ST VARIETY.	2ND VARIETY.
	

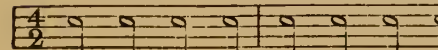
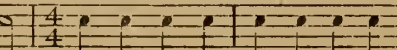
14. A measure with three parts is called TRIPLE MEASURE. It has *three beats*, viz., Down, Left, Up—and is accented on the *first* part. It has three varieties in common use.

TRIPLE MEASURE.

1ST VARIETY.	2ND VARIETY.	3RD VARIETY.
		

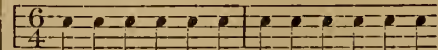

15. A measure with four parts is called QUADRUPLE MEASURE. It has *four beats*, viz., Down, Left, Right, Up—and is accented principally on the *first*, and slightly on the *third* part. It has two varieties in common use.

QUADRUPLE MEASURE.

1ST VARIETY.	2ND VARIETY.
	

16. A measure with six parts is called SEXTUPLE MEASURE. It is accented principally on the *first*, and slightly on the *fourth* part; and has either six beats, or, which is quite as well and much more convenient, *two beats*, viz., Down, Up—three parts being sung to each beat. It has two varieties in common use.

SEXTUPLE MEASURE.

1ST VARIETY.	2ND VARIETY.
	

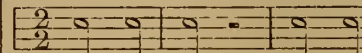
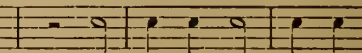
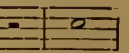
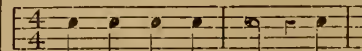
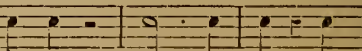
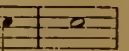

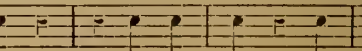
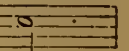
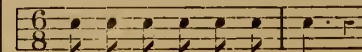
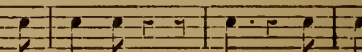
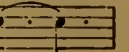
Sing all the above to the syllable La, and beat the time.

NOTE 1. Each kind of time may have as many varieties as there are different kinds of notes. The above only are in general use. Sometimes 9-4, 9-8, 12-4, 12-8 are used.

NOTE 2. As notes have only a *relative* length, 2-2 time is not necessarily slower than 2-4 time, nor is 3-8 necessarily faster than 3-2.

EXERCISES.

Sing La, or any other syllable, and beat time.

ELEMENTS OF VOCAL MUSIC.

QUESTIONS.

Of what does Chapter II. treat? How is music divided? What is used for separating measures? What is done in order to give each note its right time? What is said in remark 1? What is a measure with two parts called? How many beats has Double measure? What are they? Beat and describe—Down, Up—one, two. On which part is the accent? Beat and sing—La. How many varieties has Double measure? How marked? What does the upper figure always denote? Lower? What does 2-2 signify? 2-4? Will you describe Triple measure? How many parts? Beats? How beat? Beat and describe. How accented? Beat and sing. Varieties? How many parts has Quadruple measure? Beats? Beat and describe. How accented? Beat and sing. Varieties? Sextuple measure—Parts? How accented? Beats? How many parts to a beat? Sing and beat. Varieties? How many *kinds* of measure in general use? Have notes a positive or only a relative length? Consequence? Exercises?

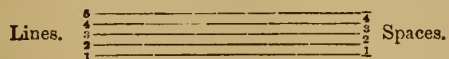
CHAPTER III.

M E L O D Y.

THE STAFF, SCALE, &c.

17. Music is written upon five parallel lines and their spaces called

THE STAFF.



18. Each line and space is called a DEGREE. Thus the staff contains nine degrees, which, like the lines and spaces, are numbered *upward*.

19. The number of degrees may be increased by ADDED LINES either below or above the staff.



THE SCALE.

20. The *pitch* of notes is represented by their situation on the staff.

21. The difference of pitch between any two notes is called an INTERVAL

22. The Diatonic Major, or Natural Scale, is a series of eight sounds, which succeed each other at different intervals, but are numbered in regular order, upward. From 1 to 2, 2 to 3, 4 to 5, 5 to 6, and 6 to 7, the interval is a whole tone. From 3 to 4 and from 7 to 8 the interval is a semitone.

23. CLEFS are characters used to distinguish the parts. The G clef is applied to the Treble, Alto, and Tenor—the F clef to the Bass.

24. The first seven letters of the Alphabet are applied to the staff as follows:—



25. The BRACE is used to connect staves and show how many parts are sung together.

NOTE.—The situation of the letters upon the staff should be thoroughly committed to memory.

26. In singing the scale the following SYLLABLES are used:—

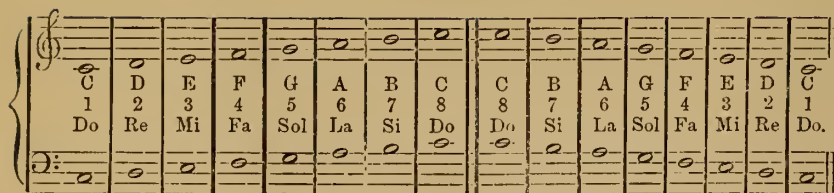
Written Do, Re, Mi, Fa, Sol, La, Si, Do.

Pronounced DOE, RAY, ME, FA (not FAR, but as in FATHER), SOL (o as in whole, told), LA (a as in FA), SEE, DOE.

NOTE.—The application of these syllables to music is called SOLMIZATION.

27. The letters, numerals, and syllables are applied to the Natural or C Scale as follows:—

ELEMENTS OF VOCAL MUSIC.

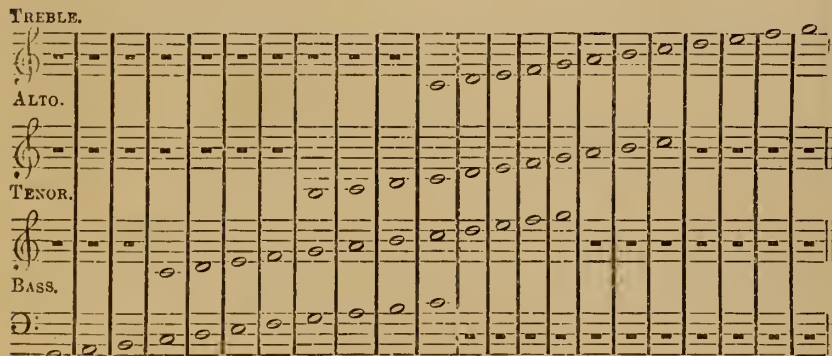


NOTE.—The letters never change their places on the staff, but the numerals and syllables change with the scale or key. Thus, though, in the Major Scale, Do is always applied to One, One is not always on C.

28. These eight sounds complete the scale. When sounds above eight are sung, eight becomes one of a higher scale, and when sounds below one are sung, one becomes eight of a lower scale.

29. The human voice may be divided into four classes, viz., the lowest male, or Bass voice; the higher male, or Tenor voice; the lower female, or Alto, and the highest female, or Treble voice.

THE USUAL COMPASS OF THE HUMAN VOICE.



30. The difference of pitch denoted by the different clefs is, practically, six degrees—i.e., music written on the Treble staff, when sung by the same voice, is six degrees higher in pitch than that written on the same degrees in the Bass staff. But as there is a natural difference of an octave in pitch between

the male and female voice, there is an actual difference of fourteen degrees, or an octave and a sixth, between a note on any degree in the Bass staff sung by a male voice, and a note on the same degree in the Treble staff sung by a female voice. Thus a note on middle C, or the first added line above in the Bass, though fourteen degrees higher with regard to its situation upon the staff, when sung by a male voice, is the same in pitch as a note on the first added line below in the Treble, sung by a female voice.

NOTE.—The difference between the male and female voice is easily seen in the following manner. Let both sound any given note—say one in the scale of C—and while the female voice prolongs the sound let the male voice run up the scale or octave, and their voices will then be in the same pitch.

QUESTIONS.

Of what does Chapter III. treat? What is the character called upon which music is written? How many lines has it? Spaces? What is each line and space called? How many degrees does the staff contain? How are they numbered? How may the number be increased? What is the space next above the staff called? Below? Next line above? Below? How is the *pitch* of notes represented? What is an Interval? The Diatonic Major scale? What is the interval from one to two? 2 to 3? &c. 3 to 4? 7 to 8? What are clefs? On what letter is the Treble clef situated? The Bass clef? To what parts is the G clef applied? What letters are applied to the staff? Repeat them in the order in which they are applied to the Treble staff. [The whole school.] How are they situated? Ans. G, third space below—A, second added line below, &c., through. Where is G? Where else? Where is A? B? &c., through. Repeat the letters in the order they are applied to the Bass staff. [Whole school.] How are they applied? Ans. C, 2d added line below, &c., through. Where is C? Where else? What is the Brace used for? Repeat the *syllables* applied to the scales. What is the application of these syllables called? Sing the scale by numerals and syllables. What is the interval from Do to Re? and so forth. Do the letters change their places? Do the numerals and syllables? What syllable is always applied to ONE in the Major Scale? Is One always on C? When sounds above Eight are sung what does Eight become? When sounds below One are sung what does One become? How many classes of voices are there? What are they? What is the difference of pitch between the Bass and Treble staff? Difference between the male and female voice? How many degrees difference in pitch between a note in the Bass sung by a male voice, and a note on the same degree in the Treble sung by a female voice? Read tunes in the key of C—by letters, numerals, and syllables.

ELEMENTS OF VOCAL MUSIC.

CHAPTER IV.

DYNAMIC TONES.

31. A tone produced by ordinary exertion is a medium tone. It is called **MEZZO**, and is marked *m*.

32. A soft tone is called **PIANO**, and is marked *p*.

33. A loud tone is called **FORTE**, and is marked *f*.

34. A very soft, yet audible tone, is called **PIANISSIMO**, marked *pp*.

35. A very loud tone, approximating to a shout, is called **FORTISSIMO**, marked *ff*.

EXERCISE.

36. A tone commenced, continued, and ended with the same degree of power, is called an **ORGAN TONE** [—].

37. A tone gradually increasing in power is called **CRESCENDO** [Cres. or <].

38. A tone gradually diminishing is called **DIMINUENDO** [dinn. or >].

39. A union of the crescendo and diminuendo forms a **SWELL** [<>].

40. A sudden crescendo or swell is called a **PRESSURE TONE** [< or >]. Like many other dynamic signs, it is an exception to the general rule of accent.

41. A tone struck suddenly with great force and instantly diminished is called an **EXPLOSIVE TONE** [*fp* or *sf* or *fz*].

EXERCISES.

Sing la, and syllables, ascending at one breath and descending at one.

QUESTIONS.

Of what does Chapter IV. treat? What is a medium tone? What is it called, and marked? What is a soft tone called? Marked? What is a loud tone called, and marked? What is a very soft tone called, and marked? What is a very loud tone called, and marked? What is an organ tone? What is a gradually increasing tone called? A gradually diminishing tone? When a tone gradually increases and then gradually decreases, what is it called? What is a sudden crescendo called? To what does it form an exception? What is a tone called which is struck suddenly and forcibly, and instantly diminished?

CHAPTER V.

M E L O D Y.

INTERVALS.

42. Two sounds of the same pitch are said to be in **UNISON**.

43. The interval from any note to that on the next degree of the staff is a **SECOND**—as from one to two, two to three.

ELEMENTS OF VOCAL MUSIC.

44. The interval from one to three, two to four, &c., or from any note to the next degree but one, is a **THIRD**.

45. The interval from any note to another on the fourth degree from it (always counting the starting point), is a **FOURTH**—to the fifth degree, a **FIFTH**, &c.

46. An interval of a whole tone is a **MAJOR SECOND**—of a semitone, a **MINOR SECOND**.

47. An interval of a tone and a half is a **Minor Third**.

48. An interval of two tones is a **Major Third**.

49. An interval of two tones and a half is a **Perfect Fourth**.

50. An interval of three tones is a **Sharp Fourth**.

51. An interval of two tones and two semitones is a **Flat Fifth**.

52. An interval of three tones and a semitone is a **Perfect Fifth**.

53. An interval of three tones and two semitones is a **Minor Sixth**.

54. An interval of four tones and one semitone is a **Major Sixth**.

55. An interval of four tones and two semitones is a **Flat Seventh**.

56. An interval of five tones and one semitone is a **Sharp Seventh**.

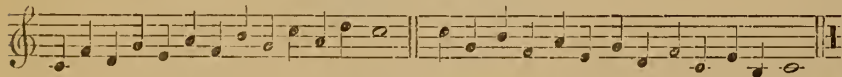
57. An interval of five tones and two semitones is an **Eighth**, or **Octave**.

EXERCISES.

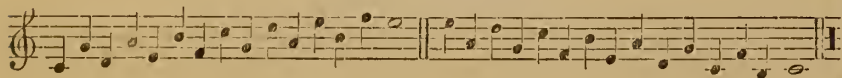
THIRDS AND SECONDS.



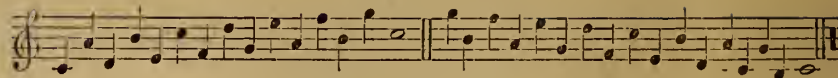
FOURTHS AND THIRDS.



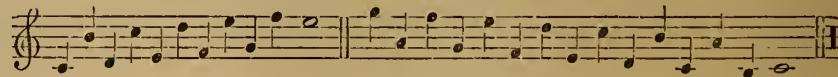
FIFTHS AND FOURTHS.



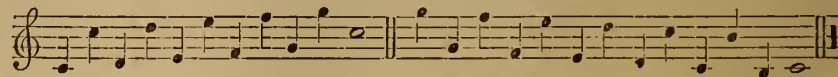
SIXTHS AND FIFTHS.



SEVENTHS AND SIXTHS.



EIGHTHS AND SEVENTHS.



58. If an interval extend beyond the octave, it does not lose its relation to the key. Thus, whether a note be two tones, or an octave and two tones, from One in the lower scale, it is reckoned, in harmony, as a *third*. And thus, also, whether sounds are in the same pitch, as at 42, or one, two, or three octaves from it, they are still reckoned to be in Unison.

59. The intervals which are agreeable to the ear, as both the Thirds, the Fourth, the Fifth, both the Sixths, and the Octave, are called **CONSONANT** intervals.

60. Both the Seconds, the Sharp Fourth, the Flat Fifth, and both the Sevenths are **DISSONANT**.

61. The Fourth, Fifth, and Octave cannot be altered without becoming dissonant, and are therefore called **PERFECT** intervals. The Thirds and Sixths are consonant, whether Major or Minor, and are therefore called **IMPERFECT** intervals.

62. The Key note or One of any scale is called the **TONIC**. It is always the last note in the Bass, and shows whether the key is Major or Minor. If it be **DO** the key is Major. If **LA**, the key is Minor.

63. The perfect fifth is called the **DOMINANT** of the key.

64. The perfect fourth is called the **SUB-DOMINANT**.

65. The sharp seventh is the **LEADING NOTE** to the Tonic, which requires to be heard after it.

ELEMENTS OF VOCAL MUSIC.

66. Thirds and Sixths are the only intervals which are allowed, by the rules of Composition, to proceed in consecutive order.

QUESTIONS.

Of what does Chapter V. treat? When are two sounds said to be in unison? What is a second? A third? A fourth? A fifth? A sixth? A seventh? An octave? What is a minor second? A major second? A minor third? A major third? A perfect fourth? A sharp fourth? A flat fifth? A perfect fifth? A minor sixth? A major sixth? A flat seventh? A sharp seventh? An octave? Suppose a note an octave and two tones from the key note or One in the lower scale, what is the interval called? An octave and *fifth*? If two notes be in the same pitch, or distant any number of *octaves*, are they still said to be in unison? What are intervals that are agreeable to the ear called? Which are the consonant intervals? Which the dissonant? Which are the perfect intervals? Why are they called perfect? Which are the imperfect intervals? Why are they called imperfect? What is *one* in every scale called? What is always the last note in the Bass? What is its name when the key is major? When the key is minor? What is the perfect fifth called? The perfect fourth? The sharp seventh? What are the only intervals allowed to succeed each other in consecutive order?

CHAPTER VI.

M E L O D Y.

THE CHROMATIC SCALE—MODULATION.

67. A SHARP \sharp raises a note half a tone.
 68. A FLAT \flat lowers a note half a tone.
 69. A NATURAL \natural cancels either a flat or sharp, and restores a note to its original sound.
 70. Flats and sharps are called **ESSENTIAL** when placed at the beginning of a tune, but when flats, sharps, or naturals occur in the course of a piece of music they are called **ACCIDENTALS**, and their effect, unless cancelled, extends to every note on the same degree throughout the measure, but never beyond.

NOTE.—Some writers extend the effect beyond when notes are continued on the same degree, uninterrupted, but it saves trouble to confine it to the measure.

71. Between the notes of the Diatonic Scale which form the interval of a major second there may be an intermediate tone. Thus, between one and two there is a tone, which can be represented by a note located on either. If it is located on *one*, it has a sharp before it, and is called **SHARP one**, or **C sharp**. If on *two*, it has a flat before it, and is called **FLAT two**, or **D flat**.

72. The interval between any letter and its sharp or flat is a *minor* or **CHROMATIC** semitone. The interval between a letter sharpened or flattened and the letter on the next degree is a *major* or **Diatonic** semitone. Thus, from C to C \sharp is a Chromatic semitone—from C \sharp to D is a Diatonic semitone—From D to D \flat is a Chromatic semitone—from D \flat to C is a Diatonic semitone.

73. In applying the syllables to the *sharped* notes the vowel sound is changed. Thus—Do becomes Di (Dee); Re, Ri (Ree); Fa, Fi (Fee); Sol, Si (See); La, Li (Lee).

74. When applied to the flattened notes Mi becomes Me (May); Sol, Se (Say); La, Le (Lay); Si, Se (Say).

75. The **CHROMATIC SCALE** consists of thirteen sounds, and has twelve intervals of a semitone each.

LETTERS, NUMERALS, AND SYLLABLES APPLIED TO THE CHROMATIC SCALE.

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

ELEMENTS OF VOCAL MUSIC.

76. Any of the notes in the above scale beside C may be made the foundation of a new scale, in which case the scale is said to be **TRANSPosed**.

77. The most common transpositions are from 1 to 5 and from 1 to 4.

78. The transposition from 1 to 5 is done by sharpening 4, which becomes 7 in the new key.

79. The transposition from 1 to 4 is done by flattening 7, which becomes 4 in the new key.

80. The flattened or sharpened note is called the **NOTE OF MODULATION**.

81. When this transposition takes place during the progress of a piece of music, it is not necessary, generally, to change the syllables, but merely their vowel sounds, as at 73, 74.

EXAMPLE.

TRANSPosition FROM 1 TO 5, OR FROM C TO G. FROM G BACK TO C.

82. In some instances, however, it may be well for learners to change the solmization according to the new key.

NOTE. The change of key should be anticipated, and the new solmization commenced, if possible, on some convenient note preceding the note of modulation.

EXAMPLE.

TRANSPosition FROM ONE TO FIVE AND BACK.

TRANSPosition FROM ONE TO FOUR AND BACK.

83. A transient modulation into another key may take place in any piece of music, but, according to the rules of Composition, the tune must return and end in the principal key.

QUESTIONS.

Of what does Chapter VI. treat? What effect has a sharp placed before a note? A flat? A natural? When are flats and sharps called essential? When are they called accidentals? How far does their effect extend? Between what tones of the Diatonic Scale may there be an intermediate tone? Where may the tone between one and two be represented? If it is represented on one, what is its letter called? What its numeral? If it is represented on two, what is its letter called? What its numeral? What is a Chromatic semitone? A Diatonic semitone? What is the interval from C to C \sharp ? From C \sharp to D? From D to D \flat ? From D \flat to C? In applying the syllables to the sharpened notes, what is done? Example? When the syllables are applied to the flattened notes, how are they pronounced? How many sounds and intervals has the Chromatic Scale? What are its intervals? When any note besides C is taken as one, what is said of the scale? What are the most common transpositions? How is the transposition from one to five effected? What does four become? How is the transposition from one to four effected? What does seven become? What is the altered note called? Is it always necessary to change the syllables? What is done? Is it *ever* convenient to change the solmization? What is solmization? (See 26 Note.) Where should the new solmization be commenced? Must the tune always end in the principal key?

CHAPTER VII.

M E L O D Y.

TRANSPosition.

84. The intervals of the Diatonic Scale are natural to the human voice;

ELEMENTS OF VOCAL MUSIC.

It is, therefore, called the Natural Scale. C is assumed as the foundation of the Natural Scale from the fact, perhaps, that, to a great majority of voices, the *pitch* is more natural, and consequently, the scale is sung more easily in C than in any other key.

NOTE. The key of a tune receives its name from the letter which is taken as *one*.

85. When it becomes convenient to adopt, permanently, any other key than C, in order that the intervals of the Natural Scale may be preserved, it is necessary to introduce flats or sharps; and, to avoid the inconvenience of writing them before every note that is to be flatted or sharped, they are placed at the beginning, and affect every note in the tune upon the degrees where they are situated. These flats or sharps indicate the key, and are therefore called the **SIGNATURE**.

NOTE. The absence of any *positive* sign is the only, and very *natural*, signature to the key of C.

86. If we change the key from C to G, *four* in the scale of C will become *seven* in the scale of G. Now between seven and eight there must be only the interval of a semitone. But assuming G as *one*, and ascending, we find F, the *seventh*, to be (according to the scale of C) only a semitone from *six*, but a whole tone from *eight*—both of which intervals are wrong. To remedy this it is necessary that F should be sharped; and this F[#] is the only difference between the key of C and the key of G. This sharp is placed immediately after the clef, and is called the signature to the key of G.

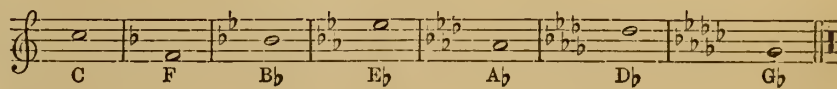
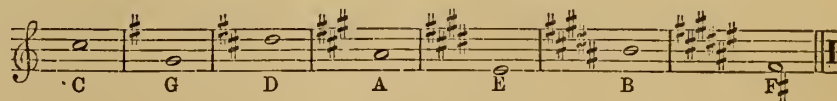
87. If we change the key from C to F, *seven* in the scale of C will become *four* in the new scale of F. From three to four there must be only the interval of a semitone. But assuming F as *one*, and ascending the scale, we find B, the *fourth*, to be (according to the scale of C) a whole tone from three, and only a semitone from five—both of which intervals are wrong. To remedy this, B must be *flatted*—and this B^b is the only difference between the key of C and the key of F.

88. Every sharp added to the signature raises the key a *fifth*, or (which is the same thing) lowers it a *fourth*; and the last sharp is on the line or space

immediately below the new key note. For example, when the key is G, the added sharp is on F; in the key of D the last sharp is on C, and so on.

89. Every additional flat raises the key a *fourth*, or lowers it a *fifth*, and the last flat is on the line or space immediately below the key note which is changed by its addition to the signature. For example, the key of C becomes the key of F by placing a flat on B, F becomes B flat by placing a flat on E, and B flat becomes E flat by placing a flat on A, and so on.

TABLE OF KEYS.



QUESTIONS.

Of what does Chapter VII. treat? Why is the Diatonic Scale called the Natural Scale? Why is C assumed to be the natural position of the scale? From what does the key of a tune derive its name? What do the flats or sharps at the beginning of a tune indicate? What are they called? What notes do they affect? What is the signature to the key of C? If the key is changed from C to G, what does four become? What must be the interval between seven and eight? In order to make the intervals right in the key of G, what must be done to F? What is the only note in the key of G that differs from the key of C? If the key is changed from C to F, what will seven become? What must be the interval between three and four? In order to make the intervals right in the key of F, what must be done to B? What is the only note in the key of F that differs from the key of C? How much does every sharp added to the signature raise or lower the key? Every flat? If the signature be one sharp, what is the key? Two? Three? Four? If the signature be one flat, what is the key? Two? Three? Four? How much lower are the keys of B^b, E^b, and A^b, than the keys of B, E, and A.

ELEMENTS OF VOCAL MUSIC.

CHAPTER VIII.

M E L O D Y.

THE MINOR SCALE.

90. Besides the Diatonic Major and the Chromatic Scale, there is another, called the MINOR SCALE, which differs from the Major with regard to its intervals and the application of its syllables.

91. In the Minor Scale, *ascending*, *six* and *seven* are sharpened, and the semitones occur between two and three and seven and eight. In *descending*, all the notes are restored to the signature, and the semitones are between six and five and three and two.

92. When a major and minor key have the same signature, they are said to be related. Thus, in the minor key of A, the scale is said to be in its natural position, because of its relation to the natural key of C major.

93. To find the key of any minor scale having the same signature with any given major scale, you will ascend a sixth, or descend a third from the key of the major.

95. The major key, relative to any minor, is based upon its third.

THE SCALE IN A MINOR.

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

NOTE. In many compositions the sixth *descending* must also be sharpened, though no sign appears. Indeed, in regard to the structure of the Minor Scale, there appears to be no little diversity of opinion, even among distinguished composers. The uncertainty of its structure, together with the comparative difficulty of its performance, has created an aversion to the study of the Minor Scale, though by far the sweetest and most effective music is found in it.

TABLE OF THE PRINCIPAL KEYS,

WITH THE SITUATION OF THE MINOR SCALE.

KEY OF A RELATIVE TO C MAJOR.

KEY OF D RELATIVE TO F MAJOR.

KEY OF E RELATIVE TO G MAJOR.

KEY OF G RELATIVE TO B^b MAJOR.

KEY OF B RELATIVE TO D MAJOR.

KEY OF C RELATIVE TO E^b MAJOR.

KEY OF F[#] RELATIVE TO A MAJOR. (Seldom used.) KEY OF F RELATIVE TO A^b MAJOR.

ELEMENTS OF VOCAL MUSIC.

KEY OF C[♯] RELATIVE TO E MAJOR. (Seldom used.) KEY OF B[♭] RELATIVE TO D[♭] MAJOR.

Musical notation showing two systems of a grand staff (treble and bass clefs). The first system is in C major, and the second system is in B-flat major. The notes are arranged in a simple harmonic exercise.

QUESTIONS.

Of what does Chapter VIII. treat? How does the Minor Scale differ from the Major? Where are the semitones, ascending? What notes are sharpened? In descending, where are the semitones? When are major and minor keys said to be related? How do we find the key of a minor scale having the same signature with any given major scale? Upon what numeral in any minor scale is its relative major based? To what major key is A minor related? D? G? C?

CHAPTER IX.

MISCELLANEOUS.

95. The principal embellishments introduced in music to heighten the effect of certain passages, are the *Passing Note* (written in small characters), the Turn, and the Shake.

96. When a passing note precedes an essential note it is called an *Appoggiature*, and occurs on an *accented* part of the measure. When it follows an essential note it is called an *After-Note*, and occurs on an *unaccented* part.

97. The time given to an appoggiature is left, generally, to the judgment of the performer. It is sometimes barely touched in order merely to soften an interval. At other times it is considered a *leaning* note. It then requires the accent, and takes half the time of the principal note if plain, and two thirds if dotted.

EXAMPLE.

Musical notation example showing three parts: 'WRITTEN.' (original notes), 'APPOGIATURES.' (notes with small characters above), and 'AFTER-NOTES.' (notes with small characters below). Below these is a 'PERFORMED.' section showing the notes with the appoggiatures and after-notes played in a more rhythmic, slurred manner.

98. The Turn [~] retains the principal sound, and requires also the tones next above and below it. It should not be hurried, but performed distinctly.

99. When a sharp, flat, or natural is placed over or under a turn, it denotes that the highest or lowest note is to be sharp, flat, or natural.

EXAMPLE.

Musical notation example showing a 'WRITTEN.' section with a note and a 'tr' symbol above it, and a 'PERFORMED.' section showing the rapid iteration of two sounds. The 'PERFORMED.' section includes the word 'OR' between two different rhythmic patterns for the shake.

100. The SHAKE [tr] denotes a rapid iteration of two sounds.

EXAMPLE.

Musical notation example showing 'WRITTEN.' with a staccato passage (notes with vertical lines above) and 'SUNG.' with a pointed passage (notes with dots above).

101. STACCATO passages, marked ' ' ' ' are to be performed in a very pointed and distinct manner.

102. POINTED passages, marked are performed gently and distinctly.

ELEMENTS OF VOCAL MUSIC.

103. A TIE is used—one, to connect notes on the same degree which are not separated in sound ; two, to connect notes on different degrees that are sung to one syllable ; three, to denote the LEGATO style of singing—a close, gliding manner.

104. A DOUBLE BAR \parallel denotes the end of a strain, or line of poetry. It does not interfere with the division of measures unless it is in the place of a single bar, in which case the last is not necessary.

105. A REPEAT $\dot{\vdots}$ requires the repetition of a strain or more. If placed *before* a double bar, repeat the preceding music, or as far as to a former repeat. If *after* a double bar, repeat the music that follows. If it occurs where there is no double bar (as in old music), repeat what follows.

106. A PAUSE \frown over a note requires that it be prolonged beyond its usual time. Over a double bar, it denotes that the next strain is not commenced so soon as usual.

107. A CLOSE $\overline{\parallel}$ denotes the end of a piece of music, but not always of its performance.

108. DA CAPO [D. C.] written over the staff denotes a return either to the first or some former strain with which the performance is to close.

109. The figures 1 and 2, placed over one or more notes at the close of a tune or movement that is to be repeated, signify that the phrase marked 1 is to be sung the first time, and that marked 2 the last time.

QUESTIONS.

What are the principal embellishments introduced in music ? When a passing note *precedes* an essential note, what is it called ? And where does it occur ? When it *follows* an essential note, what is it called, and where does it occur ? What is the time given to an appoggiature ? How is it sometimes used ? How at other times ? What does it then require ? What is said of the turn ? Effect of a flat, sharp, or natural over or under a turn ? What does the shake denote ? How are staccato passages performed ? Pointed passages ? What is the first use of a tie ? Second ? Third ? What does the double bar denote ? What does a repeat require ? Before a double bar ? After ? Effect of a pause over a note ? Over a double bar ? What does the close denote ? Da Capo ? The figures 1 and 2 ?



EXPLANATION OF MUSICAL TERMS.

A, in, by, at, &c.

Accelerando, *accel.*, accelerate the time.

Adagio, slow.

Ad Libitum, or *Ad Lib.*, at pleasure.

Affetuoso, *Affet.*, affectingly.

Agitato, agitated, impassioned.

Allegro, *All.*, quick.

Allegro Assai, very quick.

Amabile, in a tender and gentle manner.

Amoroso, or *Con Amore*, affectionately.

Andante, slow and gentle, yet distinct.

Andantino, a little quicker than *Andante*.

Animo, or *Con Animo*, animated, with spirit.

Arioso, lightly.

Assai, much, or more.

A Tempo, in time.

Baritone. between the Bass and Tenor.

Bis, twice.

Brilliante, brilliant.

Cadence, closing strain.

Cadenza, an extempore flourish.

Calando, softer and slower.

Cantabile. graceful, flowing style.

Choral, a slow psalm tune with notes of equal length.

Coda, an end or finish.

Con, with, as *Con Eleganza*, with elegance.

Con Espressione, with expression.

Con Moto, with emotion.

Con Spirito, with spirit.

Crescendo, or *Cres.*, increase the sound.

Da Capo, or *D. C.*, return to the first, or a former part.

Declamando, in the style of declamation.

Diminuendo, or *Dim.*, diminish the sound.

Devoto, devoutly.

Dolce, soft, sweet, tender, delicate.

Doloroso, mournful.

Energico, with energy.

Espressivo, expressive.

Fine, the end.

Finale, the last movement.

Forte, loud.

Fortissimo, very loud.

Fugue, a composition in which a subject proposed by one part is repeated by other parts in succession.

Giusto, in exact time. Just right.

Grazioso, gracefully.

Grave, very slow and solemn.

Gusto, with taste.

Impetuoso, with impetuosity.

Innocente, in an artless and simple style.

Largo, slow and measured.

Legato, in a close, connected, and gliding style.

Lento, slow and sustained.

Loco, as written (used after 8va., which signifies an octave higher than written).

Maestoso, majestic.

Mezzo, medium.

Moderato. moderately.

Molto, much, very.

Molto voce, with a full voice.

Motett, a piece of sacred music in several parts.

Orchestra, a company of instrumental performers.

Parlando, in a conversational style.

Pastorale, in a rural style.

Piano. soft.

Pianissimo, very soft.

Poco, a little.

Precisione, with precision.

Presto, quick.

Prestissimo, very quick.

Primo, first.

Rallentando, softer and slower by degrees.

Recitando, in a speaking manner.

Recitative, musical declamation.

Rinforzando, or *Rinf.*, suddenly increasing in power.

Ritornello, prefatory symphony.

Risoluto, with boldness.

Ritard, or *Ritenuto*, slacken the time.

Semplice, chaste, simple.

Sempre, throughout, always.

Sentimento, with feeling.

Serioso, serious, grave.

Sforzando, with sudden force; instantly diminishing.

Siciliano, smooth and graceful movement.

Slentando, slackening the time.

Solfeggio, a vocal exercise.

Solo, for a single voice or instrument.

Soli, a single voice or instrument on each part.

Sostenuto, sustained.

Sotto, under, below.

Sotto voce, with subdued voice.

Spiritoso, with spirit.

Staccato, short, detached, distinct.

Strepitoso, or *Con strepito*, boisterous.

Tasto Solo, without chords.

Tempo, time.

Tempo Primo, in the original time.

Tema, subject or theme.

Timoroso, timidly.

Tremando, or *Tremolo*, tremulously.

Tutti, the whole; full chorus.

Un, or *A*, as *Un Poco*, a little.

Un poco ritenuto, with a little restraint.

Velore, or *Con Veloce*, in rapid time.

Vigorouso, vigorously, energetic.

Vivace, quick and cheerful.

Voce di petto, the chest voice.

Voce di testa, the head voice.

Voce sola, voice alone.

Volti subito, turn over quickly.

REMARKS.

1. Singing, as a part of public worship, should, if possible, be performed by the whole congregation. But if there are any who cannot, or will not *learn* to sing, they ought not to mar the devotion by *attempting* to sing in public.

2. Every singer should have a tune book ; but he ought to commit so thoroughly to memory as not to be entirely dependent upon it in a public performance. The singer who is obliged to refer constantly to the *music* he is performing, will produce but little effect.

3. Musical instruments may be useful where singers are not thoroughly trained, but if they are, no instrument can add to the sweetness or effect of their music. If instruments are used, great care should be taken not to disturb the congregation in tuning them.

4. If there is a select choir, the members of it should receive their places with reference principally to their singing abilities, and not with reference to their wealth, station, or general talent.

5. The tune must be keyed to suit the singers. It is supposed to be written where it can generally be performed with the greatest effect. Some choirs may require it a note higher or lower.

6. If, under a dispensation of grace, sinners may come into the "congregation of the Lord," to hear and receive the benefits of the gospel. No person who is profane or vicious should be permitted to abuse the worship of God by taking a place in the choir.

It is a painful fact, that many who assume this responsible part of public worship, feel themselves at liberty to disturb the remaining exercises, by turning over their books, reading, whispering, &c. &c., as if everything of importance was done when they had gone through with their thoughtless and miserable apology for SINGING PRAISES TO GOD, and they were not at all interested in the great truths of the gospel.

Remember, then, my *young singing* friends especially, your duty. Why are you permitted to sing? *God is merciful.* Praise Him! Why are you called together on the holy Sabbath? JESUS CHRIST HATH DIED!—AND IS RISEN! Praise Him! Oh praise Him! What influence is that which moves so sweetly upon your hearts while you hear the blessed gospel? 'Tis the Holy Ghost! He would win you gently back to God! Praise Him! Sing praises! Think what the gospel offers you—

"SALVATION ON EARTH, AND A MANSION IN HEAVEN."

Sing then. There is cause for joy—

PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW!

PRAISE HIM, ALL CREATURES HERE BELOW!

PRAISE HIM ABOVE, YE HEAVENLY HOST!

PRAISE FATHER, SON, AND HOLY GHOST!

No. 1.—OLD HUNDRED.—L.M.

TENOR.

ALTO

AIR.

BASS.

All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice; Him serve with mirth, his praise forth tell, Come ye be - fore him and re - joice.

No. 2.—DUKE STREET—L.M.

J. HATTON.

Th'un-wea-ried sun, from day to day, Does his Cre - a - tor's power dis - play; And pub - lish - es to ev' - ry land, The work of an al-might-y hand.

No. 3.—HEBRON.—L.M.

L. MASON.

The Lord is just in his ways all, And ho - ly in his works each one; He's near to a'l that on him call, That call in truth on him a - lone.

No. 4.—WELLS.—L.M.

(HOLDRAE.)

They ut - ter shall a - bun - dant - ly The mem - ry of thy good - ness great; And shall sing prais - es cheer - ful - ly, Whilst they thy right - eous - ness re - late.

No. 5.—MELANCHTHON.—L.M.

Reduced from an Adaptation by LUTHER.

I come, I come, at thy com - mand, I give my spir - it to thy hand; Stretch forth thine ev - er - last - ing arms, And shield me in the last a - larms.

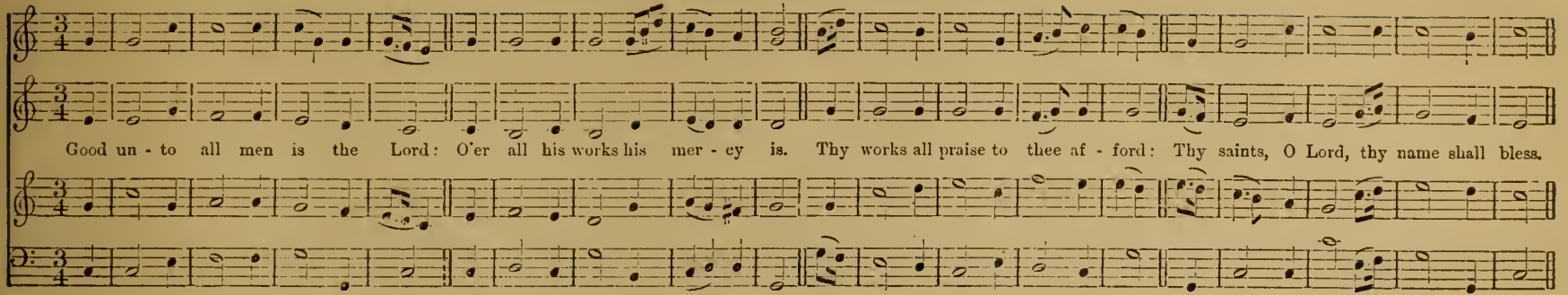
No. 6.—PARK STREET.—L.M.

VENUA.

O Lord, thou art my God and King; Thee will I mag - ni - fy and praise; I will thee bless, and glad - ly sing Un - to thy ho - ly name al - ways, Un - to thy ho - ly name al - ways.

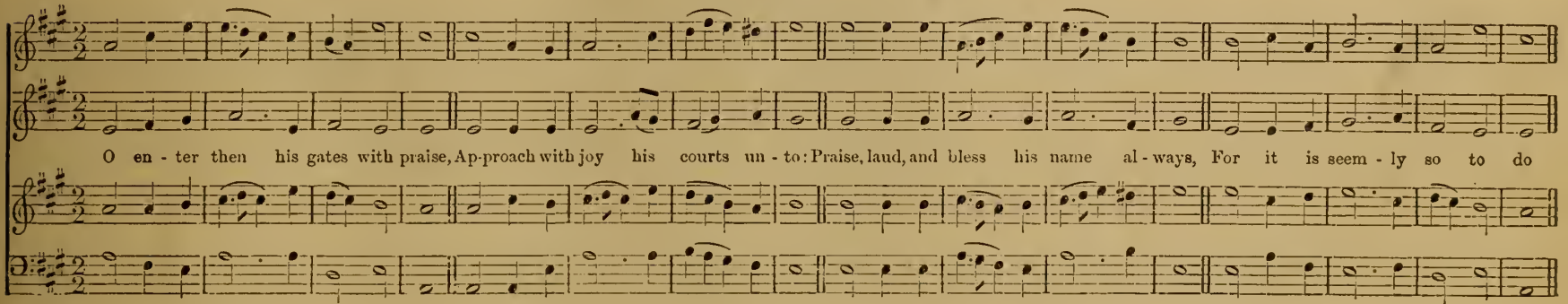
No. 7.—WINCHESTER.—L.M.

DR CROFT.



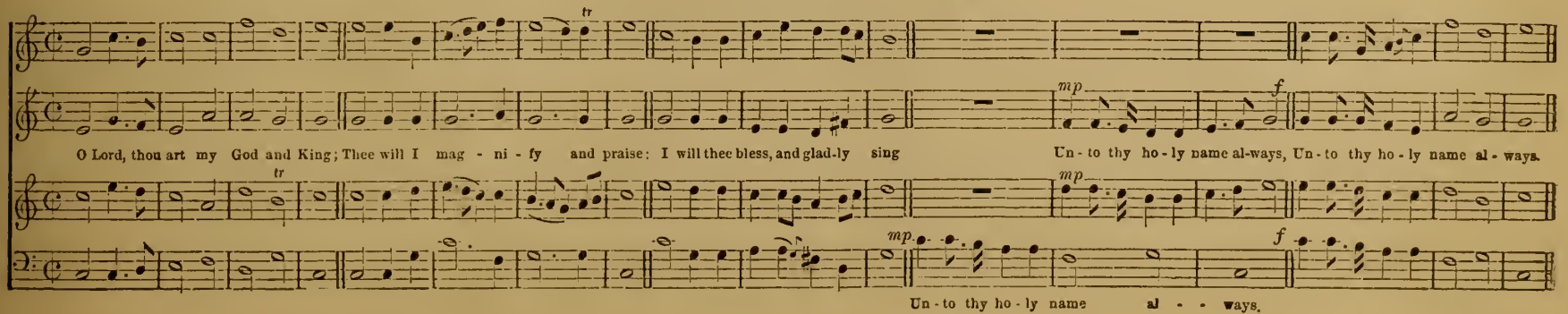
Good un - to all men is the Lord: O'er all his works his mer - cy is. Thy works all praise to thee af - ford: Thy saints, O Lord, thy name shall bless.

No. 8.—PARIS.—L.M.



O en - ter then his gates with praise, Ap - proach with joy his courts un - to: Praise, laud, and bless his name al - ways, For it is seem - ly so to do

No. 9.—DERBY.—L.M.

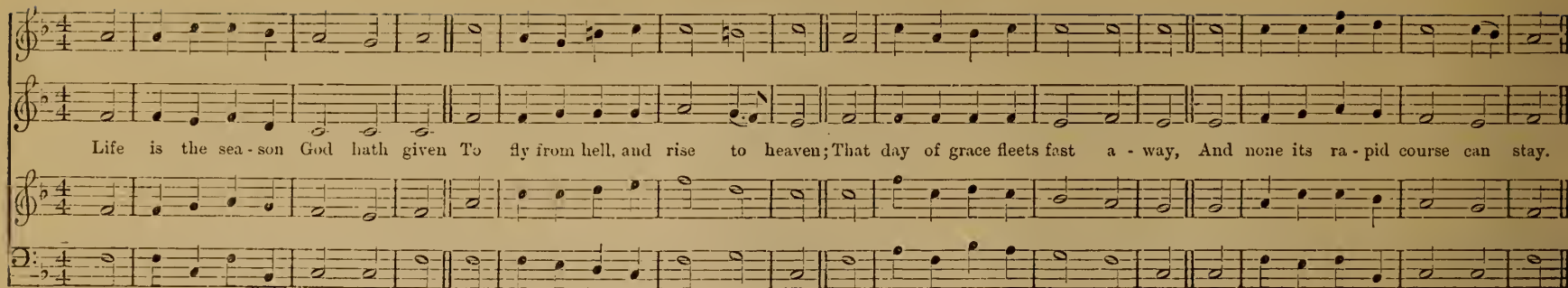


O Lord, thou art my God and King; Thee will I mag - ni - fy and praise: I will thee bless, and glad - ly sing Un - to thy ho - ly name al - ways, Un - to thy ho - ly name al - ways.

Un - to thy ho - ly name al - - ways.

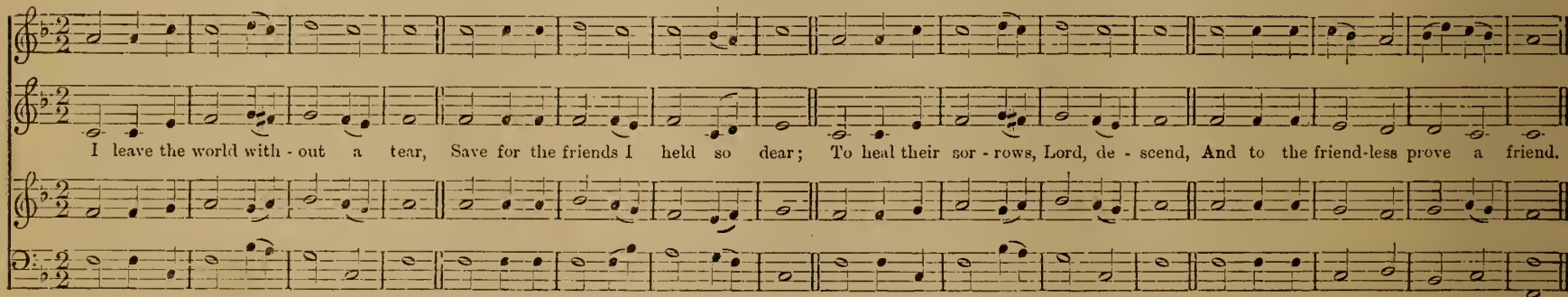
No. 10.—UXBRIDGE.—L.M.

L. MASON.



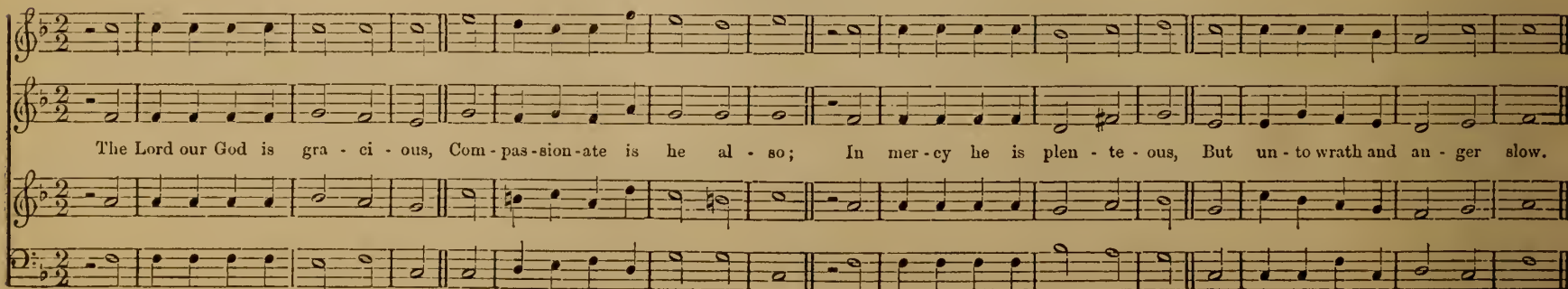
Life is the sea-son God hath given To fly from hell, and rise to heaven; That day of grace fleets fast a-way, And none its ra-pid course can stay.

No. 11.—HAMBURG.—L.M.



I leave the world with-out a tear, Save for the friends I held so dear; To heal their sor-rows, Lord, de-scend, And to the friend-less prove a friend.

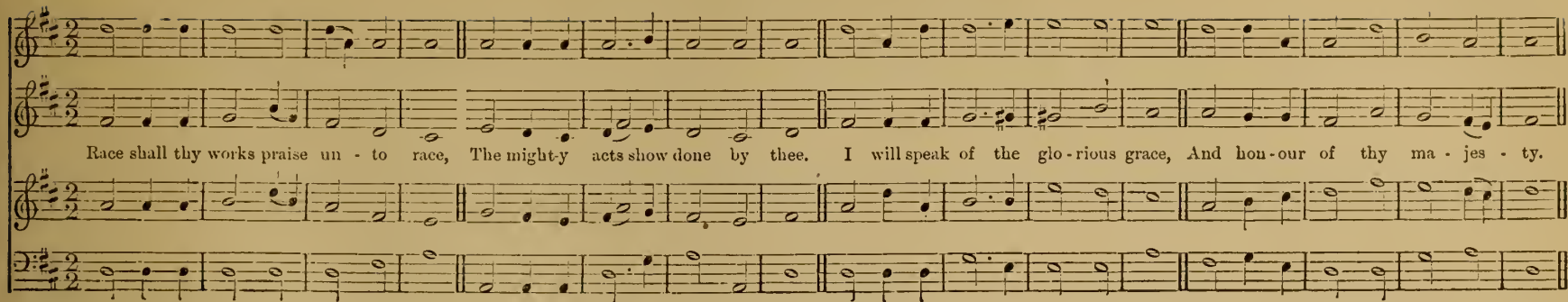
No. 12.—ASHWELL.—L.M.



The Lord our God is gra-ci-ous, Com-pas-sion-ate is he al-so; In mer-cy he is plen-te-ous, But un-to wrath and an-ger slow.

No. 13.—ZEPHYR.—L.M.

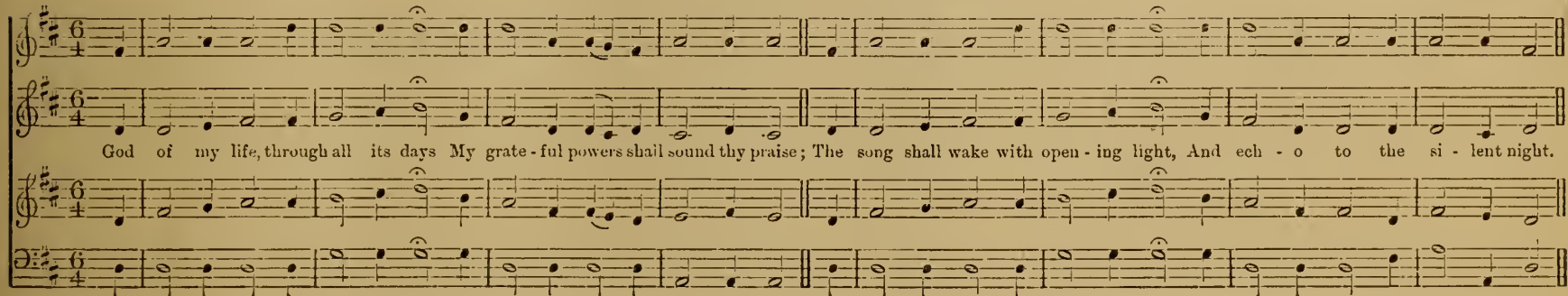
W. B. BRADBURY.



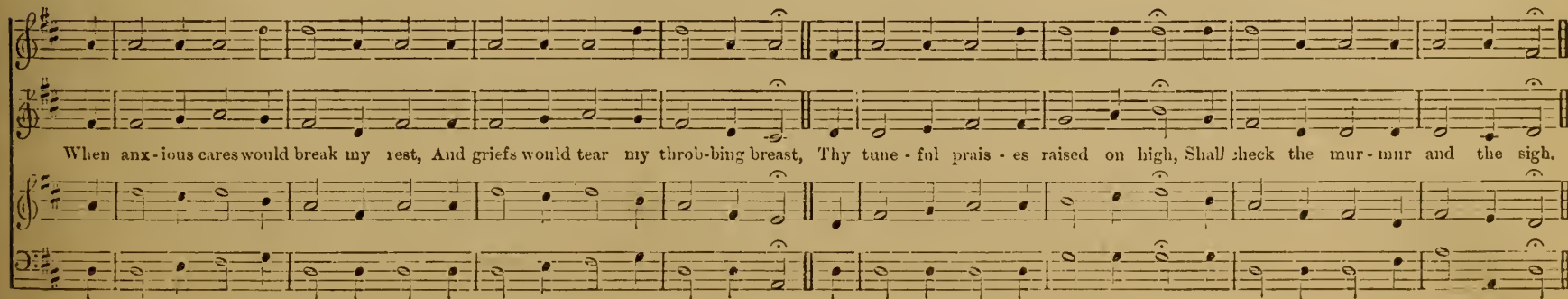
Race shall thy works praise un - to race, The might-y acts show done by thee. I will speak of the glo-rious grace, And hon-our of thy ma - jes - ty.

No. 14.—FOREST.—L.M.D.

W. B. BRADBURY.



God of my life, through all its days My grate-ful powers shall sound thy praise; The song shall wake with open-ing light, And ech-o to the si-lent night.



When anx-ious cares would break my rest, And griefs would tear my throb-bing breast, Thy tune-ful prais-es raised on high, Shall check the mur-mur and the sigh.

No. 15.—RUSSIA.—L.M.

Their mem - 'ry and their name is gone,
 The liv - ing know that they must die ; But all the dead for - got - ten lie : Their mem - 'ry and their name is gone, A - like un - know - ing and un - known.
 Their mem - 'ry and their name is gone, Their mem - 'ry and their name is gone,
 Their mem - 'ry and their name is gone, Their mem - 'ry and their name is gone,

No. 16.—PRENTISS.—L.M.

Ye in - do - lent and sloth - ful ! rise, View the ant's la - bours, and be wise ; She has no guide to point her way, No ru - ler chid - ing her de - lay.

No. 17.—EFFEN.—L.M.

Arranged by Dr L. MASON.

God in his glo - ry shall ap - pear, When Si - on he builds and re - pairs. He shall re - gard and lend his ear Un - to the need - y's hum - ble prayers.

Moderato

NO. 18.—BARA.—L.M.

Good un - to all men is the Lord: O'er all his works his mer - cy is. Thy works all praise to thee af - ford: Thy saints, O Lord, thy name shall bless.

No. 19.—TRANQUILLITY.—L.M.

Where high the heav'n - ly tem - ple stands, The house of God not made with hands, A great High Priest our na - ture wears, The guardian of man - kind ap - pears, The guardian of mankind ap - pears.

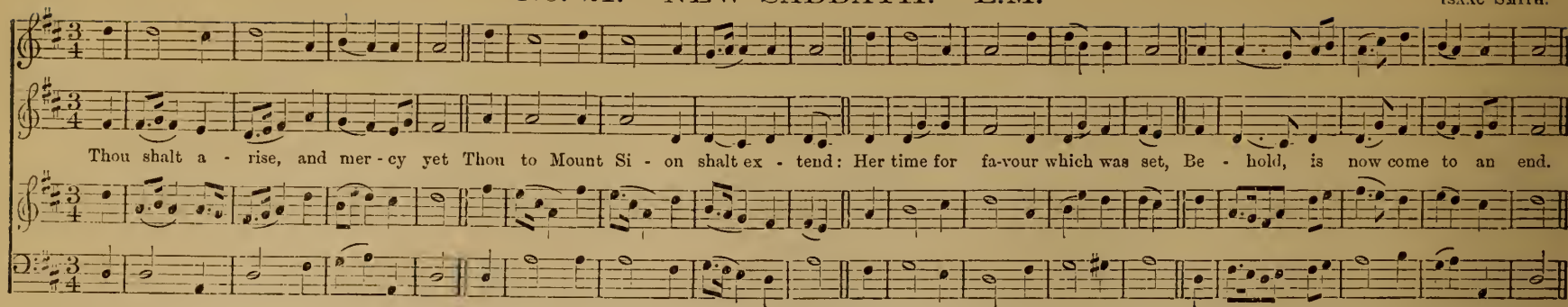
No. 20.—VIENNA.—L.M.

DR MILLER.

But when will sloth - ful man a - rise? How long shall sleep seal - up his eyes? Sloth more in - dul - gence still de - mands; Sloth shuts the eyes, and folds the hands.

No. 21.—NEW SABBATH.—L.M.

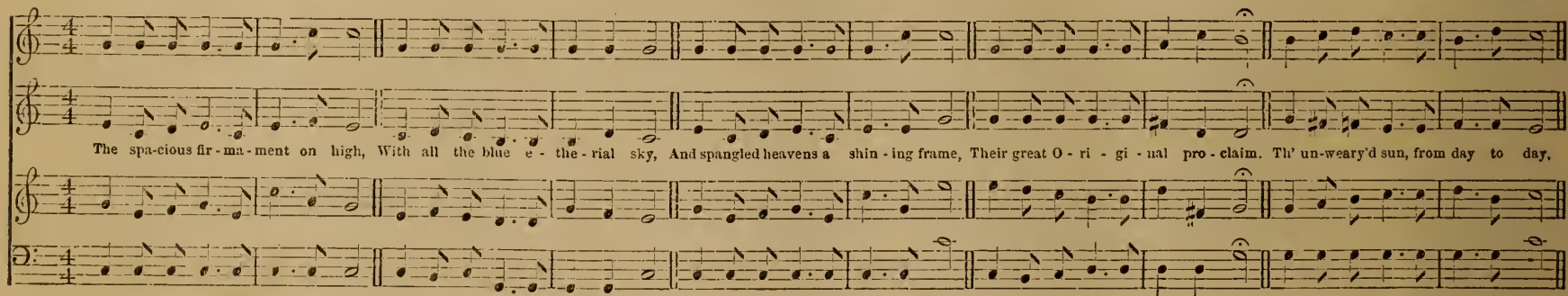
ISAAC SMITH.



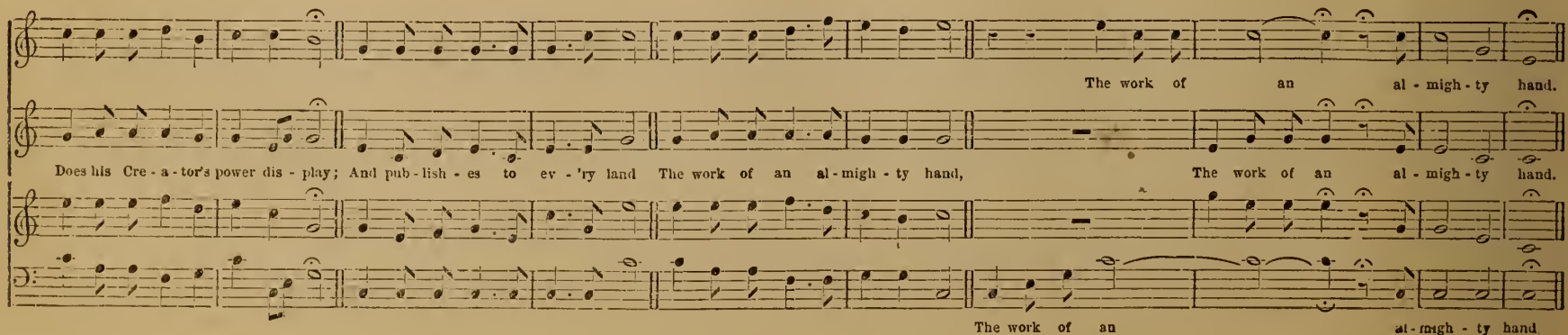
Thou shalt a - rise, and mer - cy yet Thou to Mount Si - on shalt ex - tend: Her time for fa - vour which was set, Be - hold, is now come to an end.

No. 22.—EGLON.—L.M.

G. F. KÜBLER.



The spa - cious fir - ma - ment on high, With all the blue e - the - rial sky, And spangled heavens a shin - ing frame, Their great O - ri - gi - nal pro - claim. Th' un - weary'd sun, from day to day,



The work of an al - migh - ty hand.
Does his Cre - a - tor's power dis - play; And pub - lish - es to ev - 'ry land The work of an al - migh - ty hand, The work of an al - migh - ty hand.

No. 23.—OLIVE'S BROW.—L.M.

W. B. BRADBURY.

'Twas on that night, when doom'd to know The eag - er rage of ev - 'ry foe, That night in which he was be - tray'd, The Sav - iour of the world took bread.

The musical score for No. 23 consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics. The second staff is the piano accompaniment in G major, 4/4 time. The third and fourth staves are the bass line in G major, 4/4 time.

No. 24.—GRATITUDE.—L.M.

W **

Soon as the ev'n - ing shades pre - vail, The moon takes up the won - drous tale, And, night - ly to the list'n - ing earth,

The musical score for No. 24 consists of four staves. The top staff is the vocal line in D major, 2/2 time, with lyrics. The second staff is the piano accompaniment in D major, 2/2 time. The third and fourth staves are the bass line in D major, 2/2 time.

Re - peats the sto - ry of her birth; And, night - ly to the list'n - ing earth, Re - peats the sto - ry of her birth.

This block continues the musical score for No. 24. It consists of four staves. The top staff is the vocal line in D major, 2/2 time, with lyrics. The second staff is the piano accompaniment in D major, 2/2 time. The third and fourth staves are the bass line in D major, 2/2 time.

No. 25.—WAREHAM.—L.M.

Or 12s & 11s by omitting slurs and dividing semibreves.

O en - ter then his gates with praise, Ap-proach with joy his courts un - to: Praise, laud, and bless his name al - ways, For it is seem - ly so to do.

No. 26.—IMLAH.—L.M.

Arranged from T.

Yea, thou thine hand dost o - pen wide, And ev - 'ry thing dost sat - is - fy That lives, and doth on earth a - bide, Of thy great li - ber - al - i - ty.

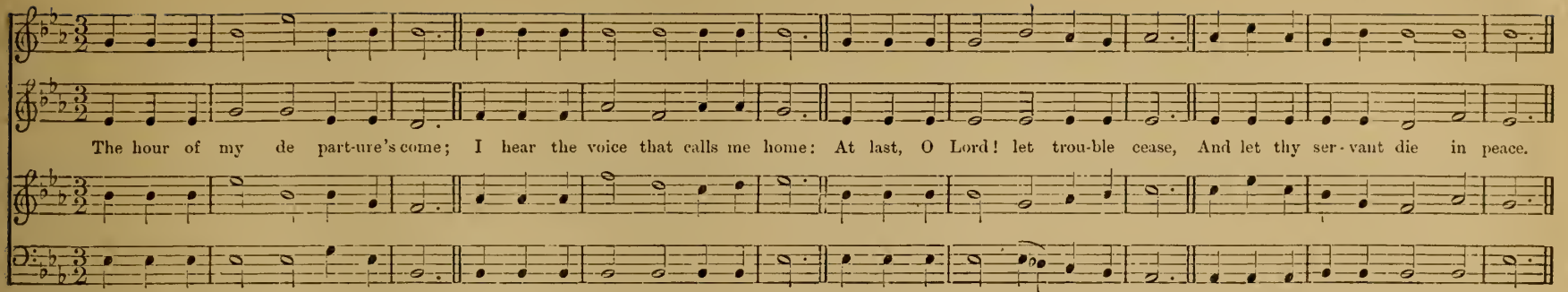
No. 27.—OPE.—L.M.

Dea. N. D. GOULD.

Thy saints take plea-sure in her stones, Her ver - y dust to them is dear. All hea-then lands and king - ly thrones On earth thy glo - rious name shall fear.

No. 28.—REST.—L.M.

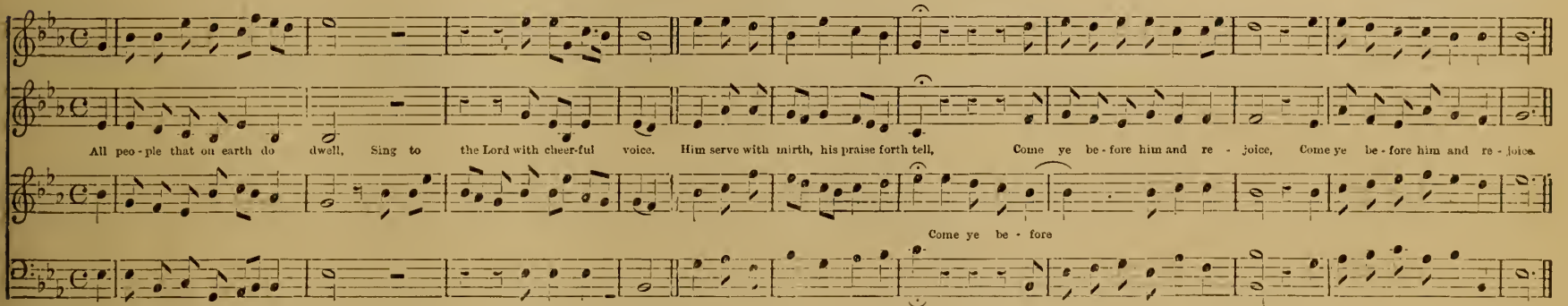
From the Shawm. W. B. BRADBURY.



The hour of my de part-ure's come; I hear the voice that calls me home: At last, O Lord! let trou-ble cease, And let thy ser-vant die in peace.

No. 29.—HORSLEY.—L.M.

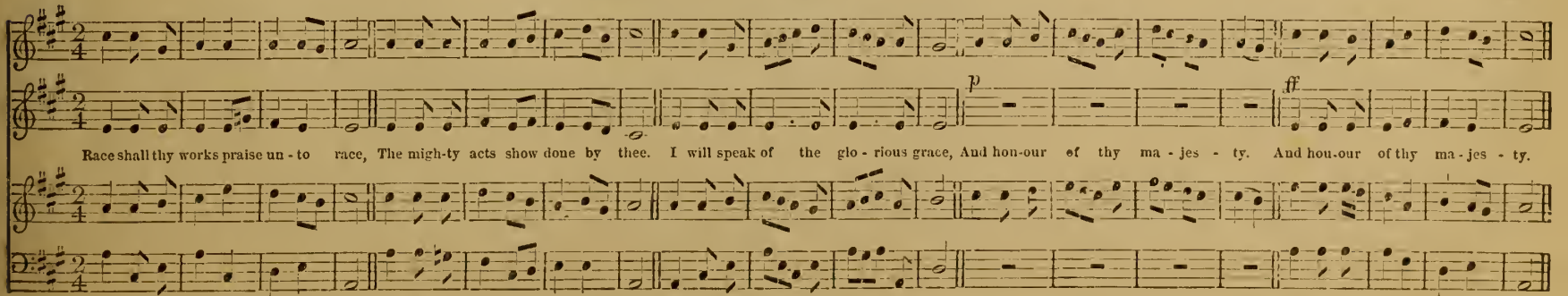
BISHOP HORSLEY.



All peo-ple that on earth do dwell, Sing to the Lord with cheer-ful voice. Him serve with mirth, his praise forth tell, Come ye be-fore him and re-joice, Come ye be-fore him and re-joice. Come ye be-fore

No. 30.—CHINA.—L.M.

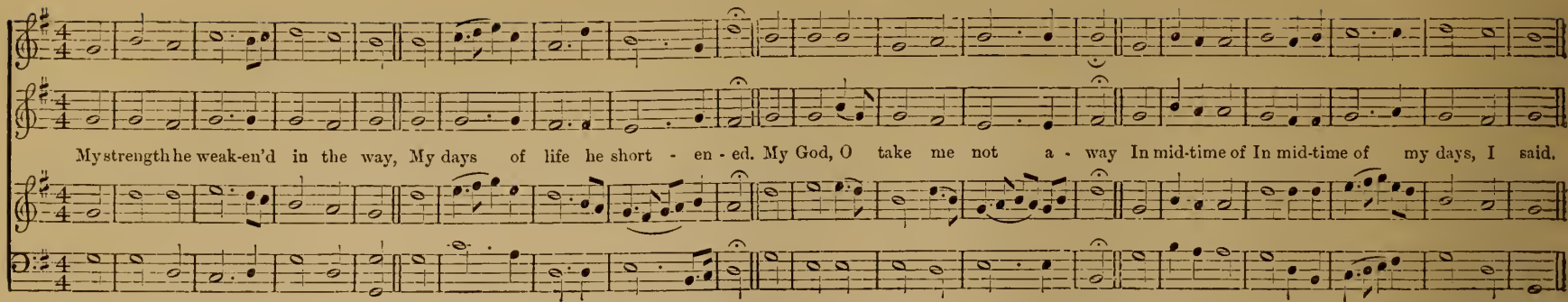
CUZENS.



Race shall thy works praise un-to race, The migh-ty acts show done by thee. I will speak of the glo-rious grace, And hon-our of thy ma-jes-ty. And hou-our of thy ma-jes-ty.

No. 31.—GLASGOW.—L.M.

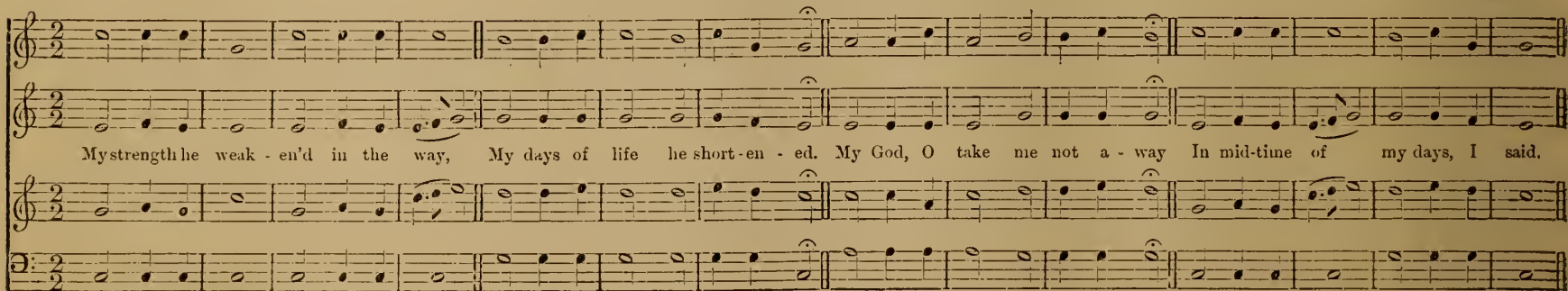
Harmony revised.



My strength he weak-en'd in the way, My days of life he short - en - ed. My God, O take me not a - way In mid-time of In mid-time of my days, I said.

No. 32.—SESSIONS.—L.M.

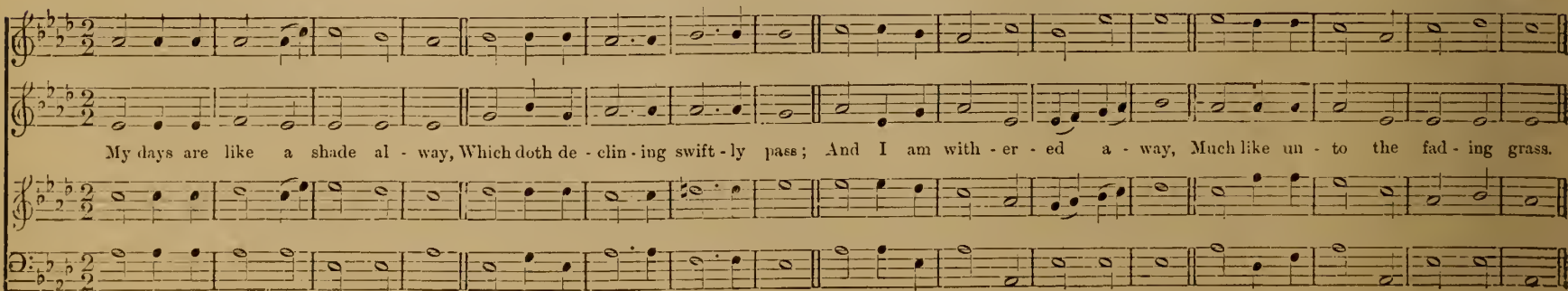
L. O. EMERSON.



My strength he weak - en'd in the way, My days of life he short - en - ed. My God, O take me not a - way In mid-time of my days, I said.

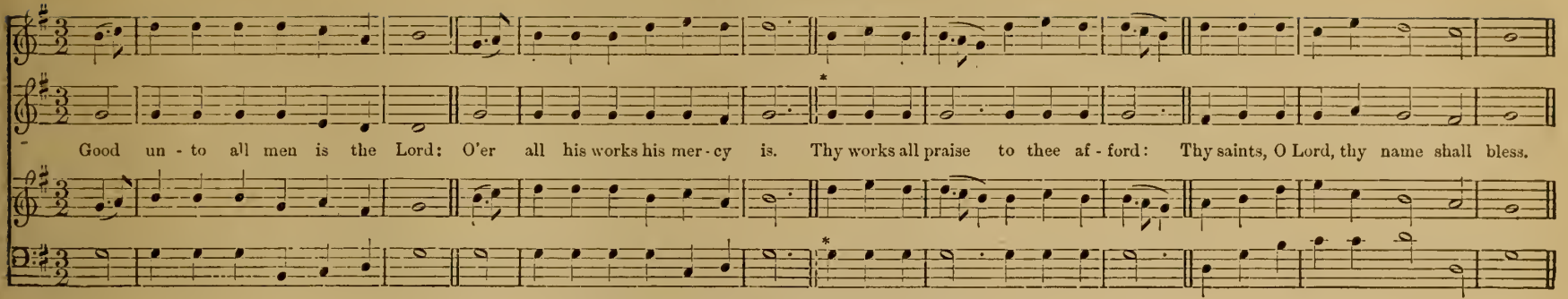
No. 33.—FEDERAL STREET.—L.M.

H. K. OLIVER,



My days are like a shade al - way, Which doth de - clin - ing swift - ly pass; And I am with - er - ed a - way, Much like un - to the fad - ing grass.

No. 34.—MAHANAIM.—L.M.

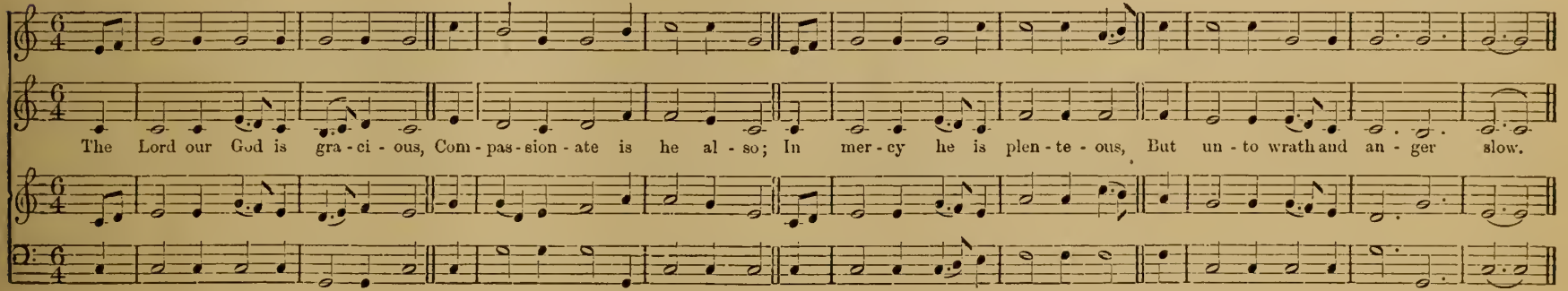


Good un - to all men is the Lord; O'er all his works his mer - cy is. Thy works all praise to thee af - ford: Thy saints, O Lord, thy name shall bless.

* The third line may be sung as a duet between Soprano and Tenor.

No. 35.—WOODWORTH.—L.M.

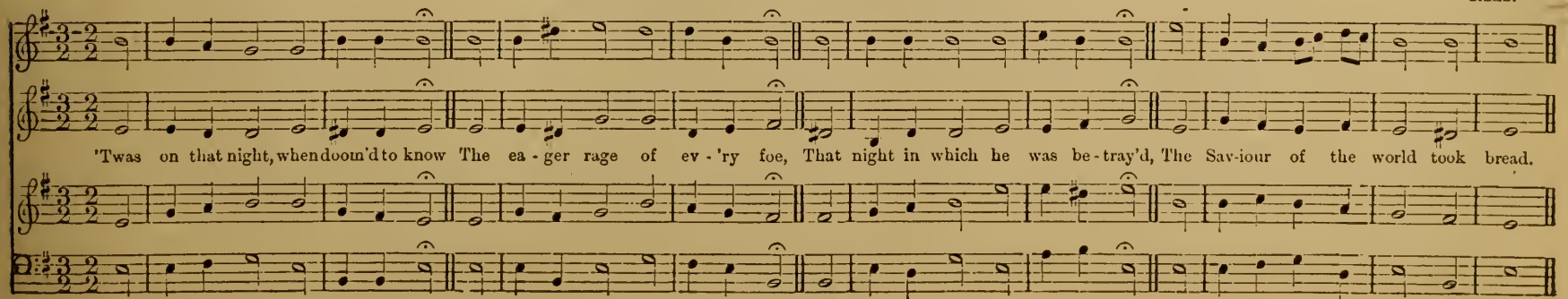
W. B. BRADBURY.



The Lord our God is gra - ci - ous, Com - pas - sion - ate is he al - so; In mer - cy he is plen - te - ous, But un - to wrath and an - ger slow.

No. 36.—WINDHAM.—L.M.

READ.



'Twas on that night, when doom'd to know The ea - ger rage of ev - 'ry foe, That night in which he was be - tray'd, The Sav - iour of the world took bread.

No. 37.—BLOOMFIELD CHANT.—L.M.

From the Shawm. W. B. BRADBURY.

He from his ho-ly place look'd down, The earth he view'd from heaven on high; To hear the pris-ner's mourning groan, And free them that are doom'd to die, And free them that are doom'd to die.

No. 38.—RETREAT.—L.M.

THOS. HASTINGS.

As long as life its term ex-tends, Hope's blest do-min-ion nev-er ends; For while the lamp holds on to burn, The great-est sin-ner may re-turn.

No. 39.—AMES.—L.M.

The spa-cious fir-ma-ment on high, With all the blue e-the-real sky, And spangled heavens, a shin-ing frame, Their great O-ri-gi-nal pro-claim.

No. 40.—CYPRUS.—L.M.

Each day I rise I will thee bless, And praise thy name time without end. Much to be praised, and great God is; His great-ness none can com - pre - hend, His great-ness none can com - pre - hend.

No. 41.—GERMANY.—L.M.

BEETHOVEN.

Then what thy thoughts de - sign to do, Still let thy hands with might pur - sue; Since no de - vice nor work is found, Nor wis - dom un - der - neath the ground.

No. 42.—TIMESBURY.—L.M.

Race shall thy works praise un - to race, The migh - ty acts show done by thee. I will speak of the glor - ious grace, And hon - our of thy ma - jes - ty.

My blood I thus pour forth, he cries, To cleanse the soul in sin that lies; In this the cov - e - nant is seal'd, And

heaven's e - ter - nal grace re - veal'd, In this the cov - e - nant is seal'd, And heaven's e - ter - nal grace re - veal'd.

When I saw the windows cross No. 44.—OLIVET.—L.M.

I. Harkness W**

But thou, O Lord, shalt still en - dure, From change and all mu - ta - tion free, And to all gen - er - a - tions sure Shall thy re - mem - brance ev - er be,

No. 45.—PORTUGAL.—L.M.

THORLEY. (Harmony revised.)

Thy saints take plea-sure in her stones, Her ve-ry dust to them is dear. All hea-then lands and king-ly thrones On earth thy glo-rious name shall fear.

No. 46.—ROCKINGHAM.—L.M.

Each day I rise I will thee bless, And praise thy name time with-out end. Much to be praised, and great God is; His great-ness none can com-pre-hend.

No. 47.—ORLAND.—L.M.

He from his ho-ly place look'd down, The earth he view'd from heaven on high; To hear the pris'ner's mourn-ing; groan; And free them that are doom'd to die.

No. 48.—DEVOTION.—L.M.

READ

Him serve with mirth, his praise forth tell, Come ye be - fore him and re - joice.

All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice.

Him serve with mirth, his praise forth tell, Come ye be - fore him and re - joice.

Him serve with mirth, his praise forth tell, Come ye be - fore him and re-joice,

Him serve with mirth, his praise forth tell, Come ye be - fore him and re - joice.

No. 49.—CANAAN.—L.M.*

Russian Air.

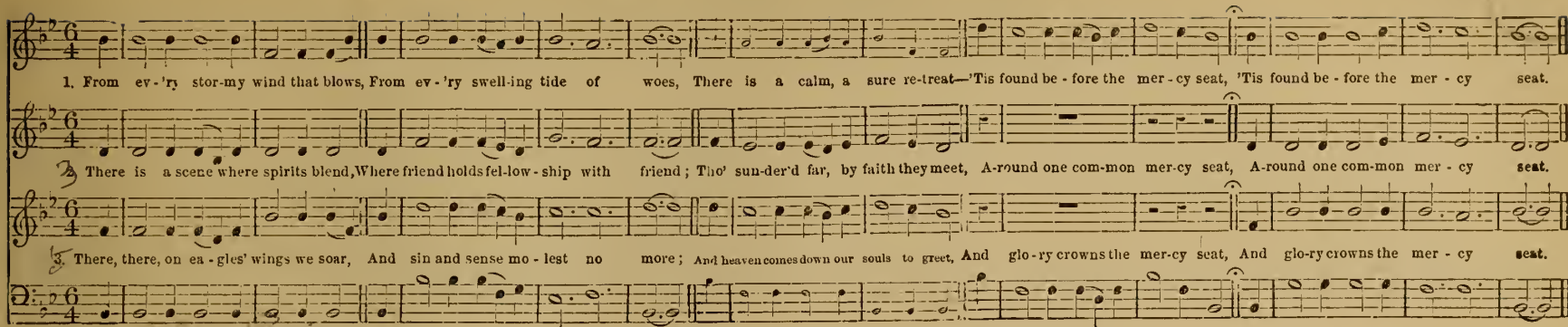
The Lord is just in his ways all, And ho - ly in his works each one. He's near to all that on him call, Who call in truth, Who call in truth on him a - lone.

No. 50.—DALLIBA.—L.M.

Thy king - dom hath none end at all, It doth through a - ges all re - main. The Lord up - hold - eth all that fall, The cast - down rais - eth up a - gain.

No. 51.—MERCY SEAT.—L.M.

W. B. BRADBURY.



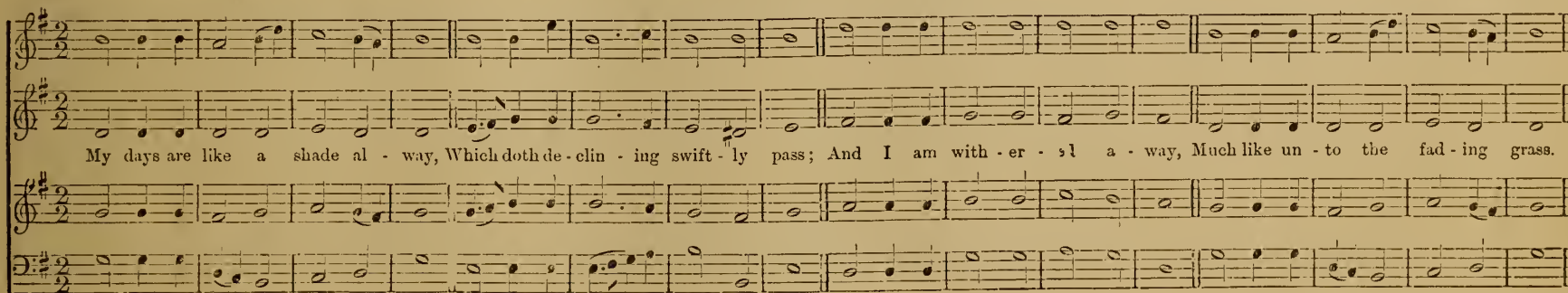
1. From ev-'ry stor-my wind that blows, From ev-'ry swell-ing tide of woes, There is a calm, a sure re-treat—'Tis found be - fore the mer - cy seat, 'Tis found be - fore the mer - cy seat.

2 There is a scene where spirits blend, Where friend holds fel-low - ship with friend; Tho' sun-der'd far, by faith they meet, A-round one com-mon mer - cy seat, A-round one com-mon mer - cy seat.

3 There, there, on ea - gles' wings we soar, And sin and sense mo - lest no more; And heaven comes down our souls to greet, And glo-ry crowns the mer - cy seat, And glo-ry crowns the mer - cy seat.

No. 52.—MEROE.—L.M.

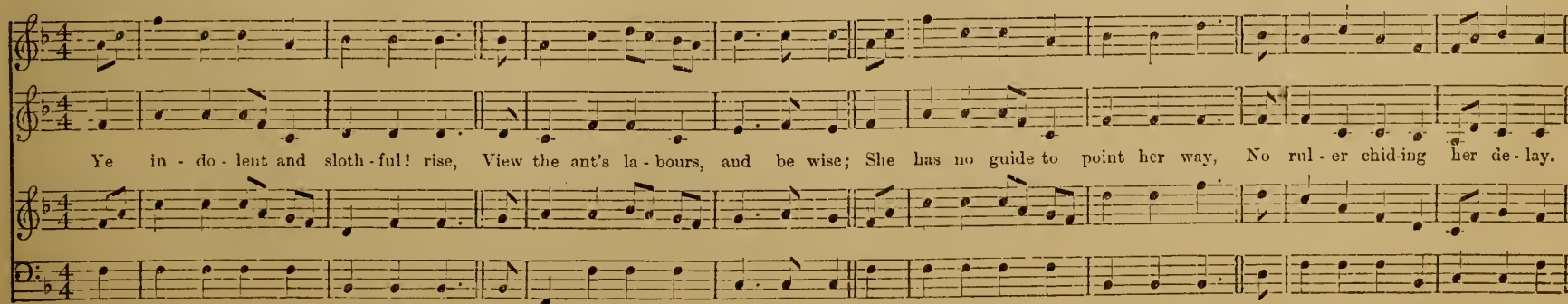
W. B. BRADBURY.



My days are like a shade al - way, Which doth de - clin - ing swift - ly pass; And I am with - er - ed a - way, Much like un - to the fad - ing grass.

No. 53.—NASH.—L.M.

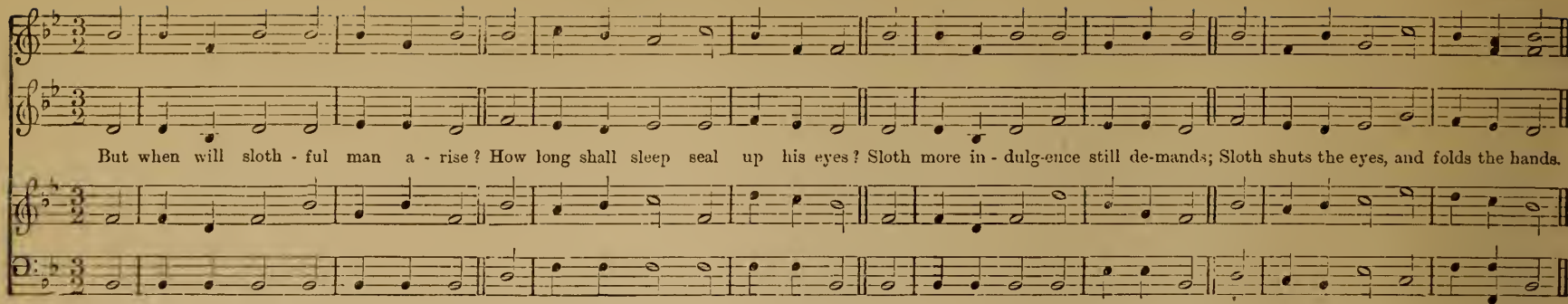
W. B. BRADBURY.



Ye in - do - lent and sloth - ful! rise, View the ant's la - bours, and be wise; She has no guide to point her way, No rul - er chid - ing her de - lay.

No. 54.—GALILEE.—L.M.

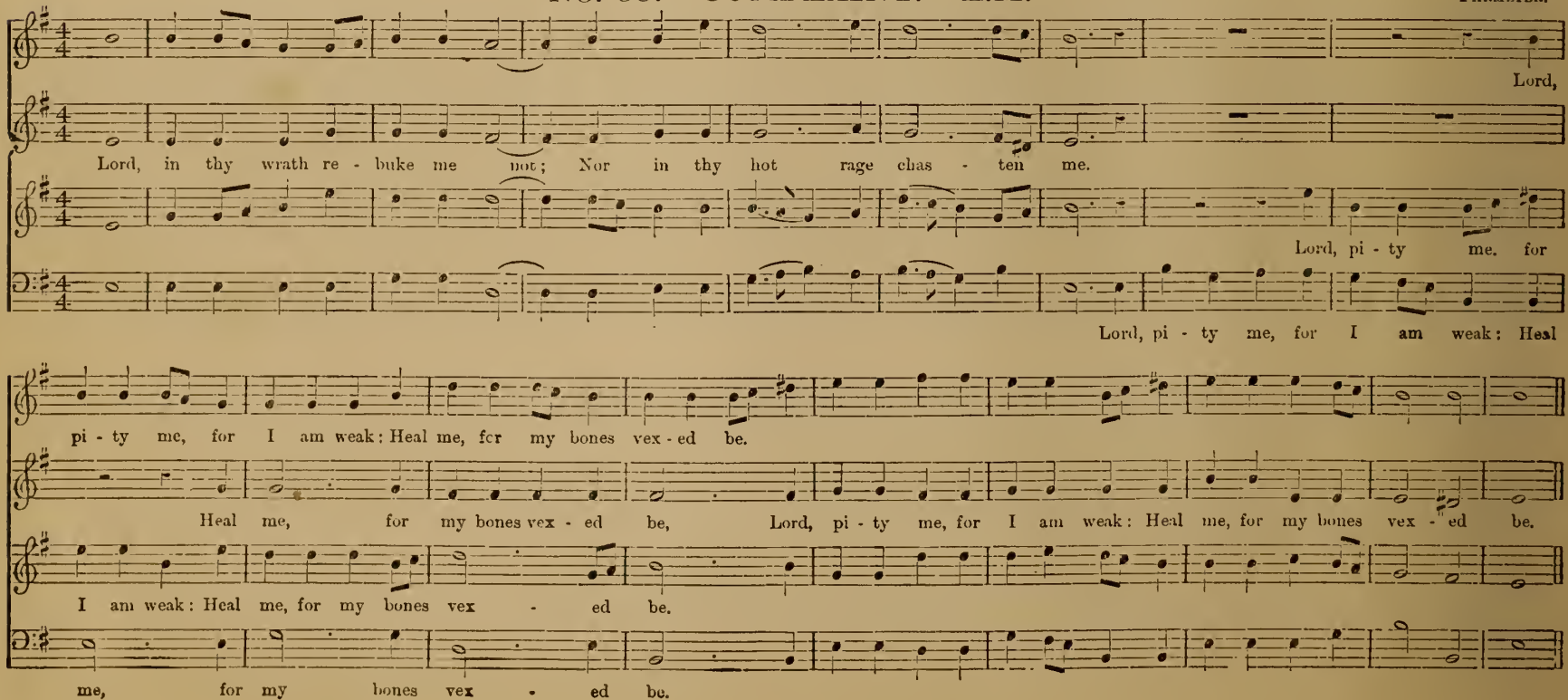
W. F. SHERWIN.



But when will sloth - ful man a - rise? How long shall sleep seal up his eyes? Sloth more in - dul-gence still de-mands; Sloth shuts the eyes, and folds the hands.

No. 55.—COMPLAINT.—L.M.

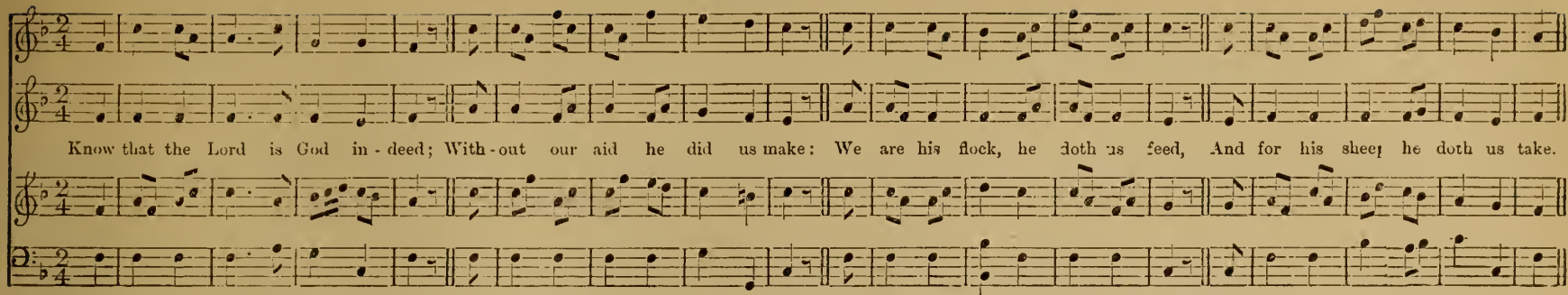
PARMETER.



Lord, in thy wrath re - buke me not; Nor in thy hot rage chas - ten me. Lord, pi - ty me, for I am weak: Heal me, for my bones vex - ed be. Heal me, for my bones vex - ed be, Lord, pi - ty me, for I am weak: Heal me, for my bones vex - ed be. I am weak: Heal me, for my bones vex - ed be. me, for my bones vex - ed be.

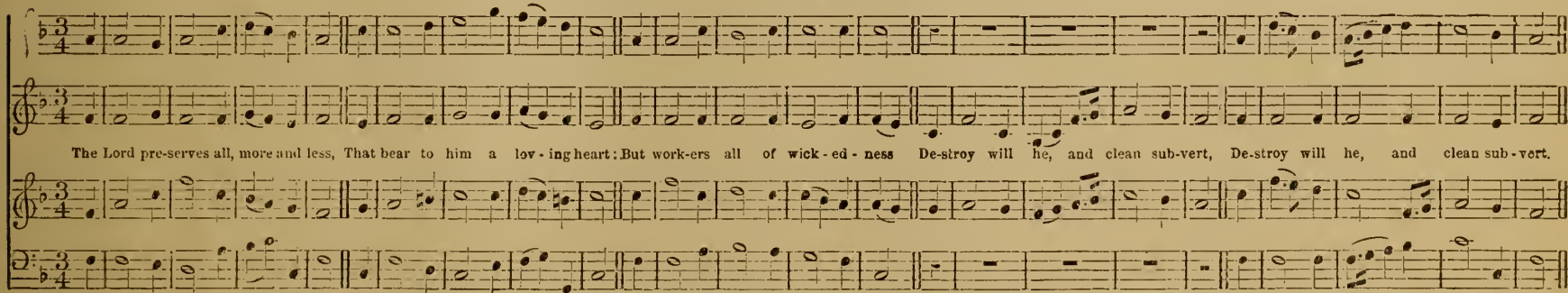
No. 56.—SHOEL.—L.M.

Altered from SHOEL.



Know that the Lord is God in-deed; With-out our aid he did us make: We are his flock, he doth us feed, And for his sheep he doth us take.

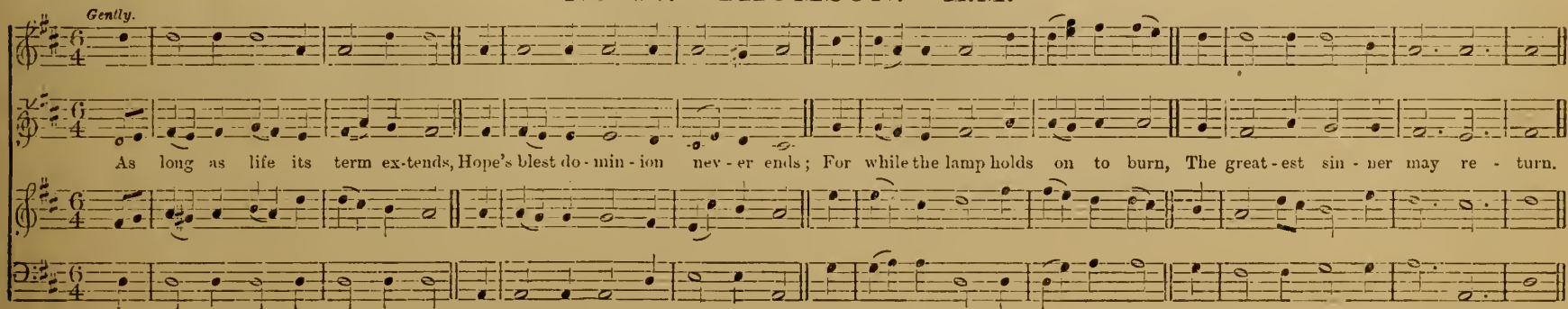
No. 57.—ROTHWELL.—L.M.



The Lord pre-serves all, more and less, That bear to him a lov-ing heart; But work-ers all of wick-ed-ness De-stroy will he, and clean sub-vert, De-stroy will he, and clean sub-vert.

No. 58.—THOMSON.—L.M.

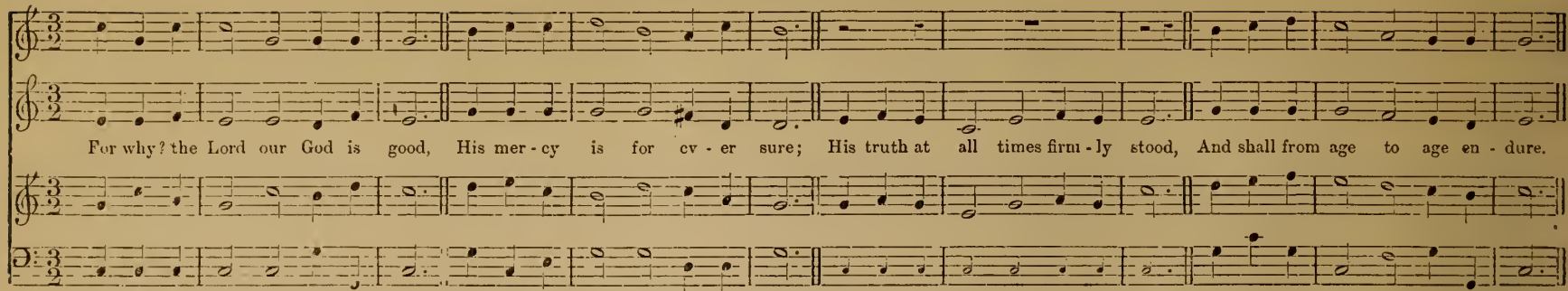
MORIN LOWDEN.



Gently.
As long as life its term ex-tends, Hope's blest do-min-ion nev-er ends; For while the lamp holds on to burn, The great-est sin-ner may re-turn.

No. 59.—LEWISBURG.—L.M.

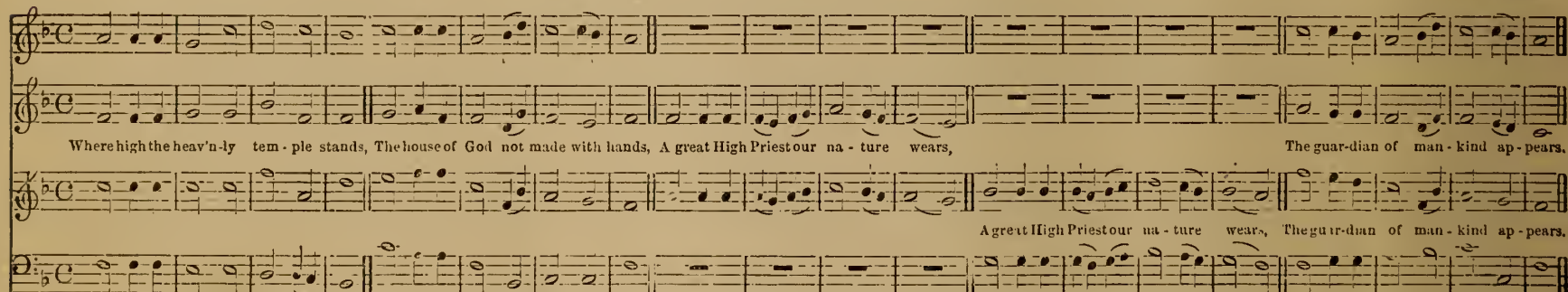
W. U. BUTCHER.



For why? the Lord our God is good, His mer-cy is for cv-er sure; His truth at all times firm-ly stood, And shall from age to age en-dure.

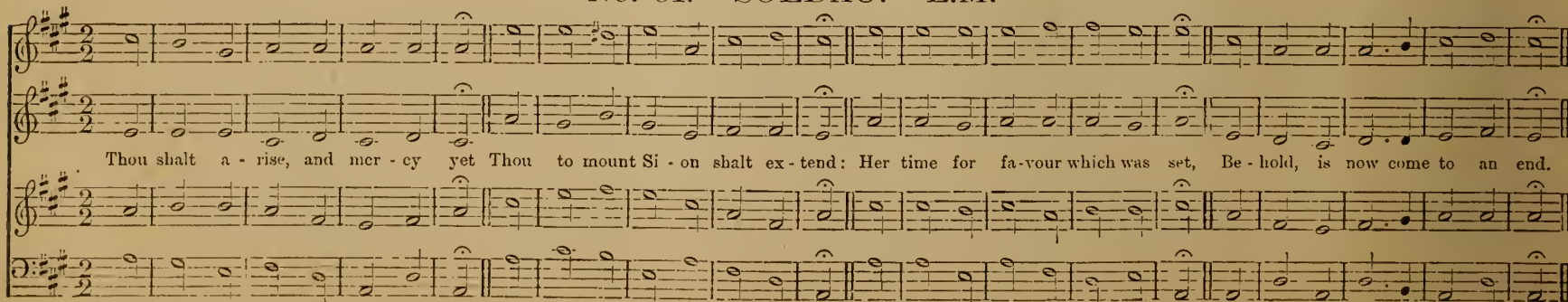
No. 60.—DEVENPORT.—L.M.

MORIN LOWDEN.



Where high the heav'n-ly tem-ple stands, The house of God not made with hands, A great High Priest our na-ture wears, The guar-dian of man-kind ap-pears.
A great High Priest our na-ture wears, The guar-dian of man-kind ap-pears.

No. 61.—SOLDAU.—L.M.



Thou shalt a-rise, and mer-cy yet Thou to mount Si-on shalt ex-tend: Her time for fa-vour which was set, Be-hold, is now come to an end.

No. 62.—COWPER.—L.M.

HOLDEN.

And through my Saviour's blood a-

Not in mine in - no - cence I trust; I bow be - fore thee in the dust; And through my Saviour's

And through my Saviour's blood a - lone I look for mer - cy

And through my Saviour's blood a - lone I look for mer - cy

lone I look for mer - cy at thy throne;

blood a - lone And through my Saviour's blood a - lone I look for mer - cy at thy throne.

at thy throne;

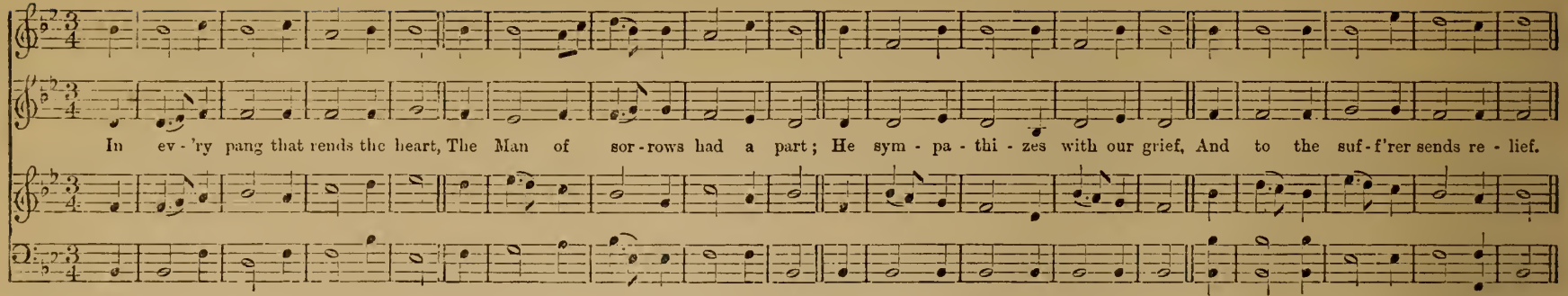
at thy throne, I look for mer - cy at thy throne;

No. 63.—CHEBUCTO.—L.M.

My brok-en bo - dy thus I give For you, for all; take, eat, and live; And oft the sa - cred rite re - new, That brings my won - drous love to view.

No. 64.—SYMPATHY.—L.M.

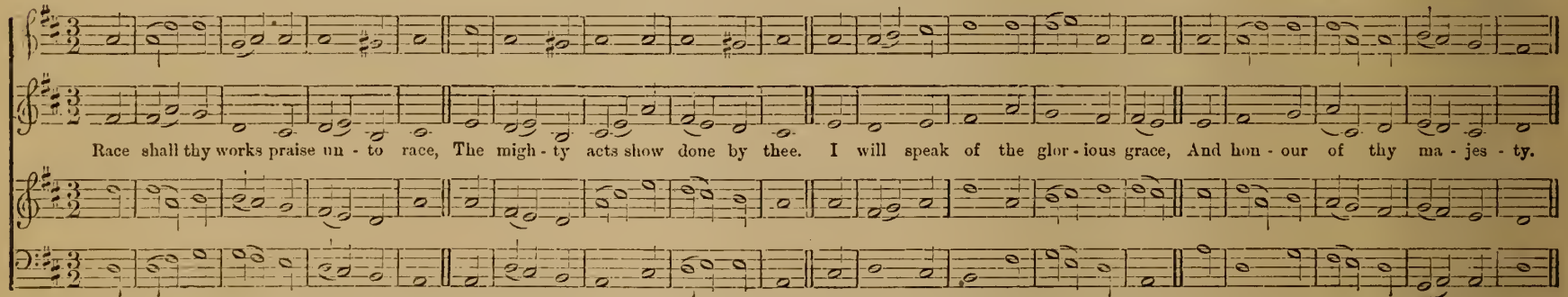
A. H. P.



In ev-'ry pang that rends the heart, The Man of sor-rows had a part; He sym-pa-thi-zes with our grief, And to the suf-f'rer sends re-lief.

No. 65.—MONTGOMERY.—L.M.

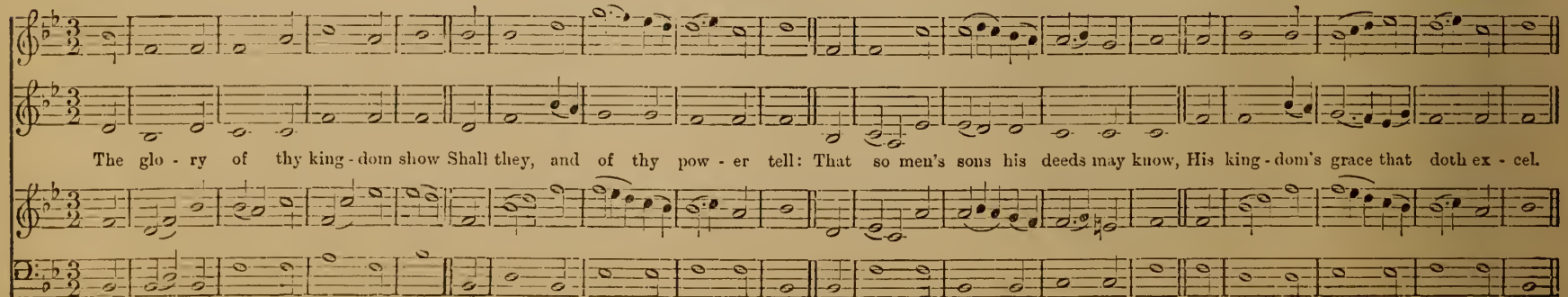
BRIST. COLL.



Race shall thy works praise un-to race, The migh-ty acts show done by thee. I will speak of the glor-ious grace, And hon-our of thy ma-jes-ty.

No. 66.—NEAPOLIS.—L.M.

BRIST. COLL.



The glo-ry of thy king-dom show Shall they, and of thy pow-er tell: That so men's sons his deeds may know, His king-dom's grace that doth ex-cel.

No. 67.—ST LUKE.—L.M.

BRIST. COLL.

Thy saints take plea-sure in her stones, Her ver - y dust to them is dear. All hea-then lands and king - ly thrones On earth thy glo - rious name shall fear.

No. 68.—ROSLYN.—L.M.

BRIST. COLL.

O en - ter then his gates with praise, Approach with joy his courts un - to: Praise, laud, and bless his name al ways, For it is seem - ly so to do.

No. 69.—ERNAN.—L.M.

BRIST. COLL.

For why? the Lord our God is good, His mer - cy is for ev - er sure; His truth at all times firm - ly stood, And shall from age to age en - dure.

No. 70.—HURSLEY.—L.M.

BRIST. COLL.

Thy wondrous works I will re - cord. By men the might shall be ex - toll'd Of all thy dread-ful acts, O Lord: And I thy great-ness will un - fold.

No. 71.—COMMUNION.—L.M.

Then in his hands the cup he raised, And God a - new he thank'd and praised; While kindness in his bo - som glow'd, And from his lips sal - va - tion flow'd.

No. 72.—SEASONS.—L.M.

PLEVEL.

Soon as the ev'n-ing shades pre - vail, The moon takes up the wondrous tale, And, night - ly to the list'n - ing earth, Re - peats the sto - ry of her birth.

No. 73.—STONEFIELD.—L.M.

STANLEY.

Thy years throughout all a - ges last. Of old thou hast e - stab - lish - ed The earth's found - a - tions firm and fast: Thy might - y hands the heav'ns have made.

No. 74.—EXALTATION.—L.M.

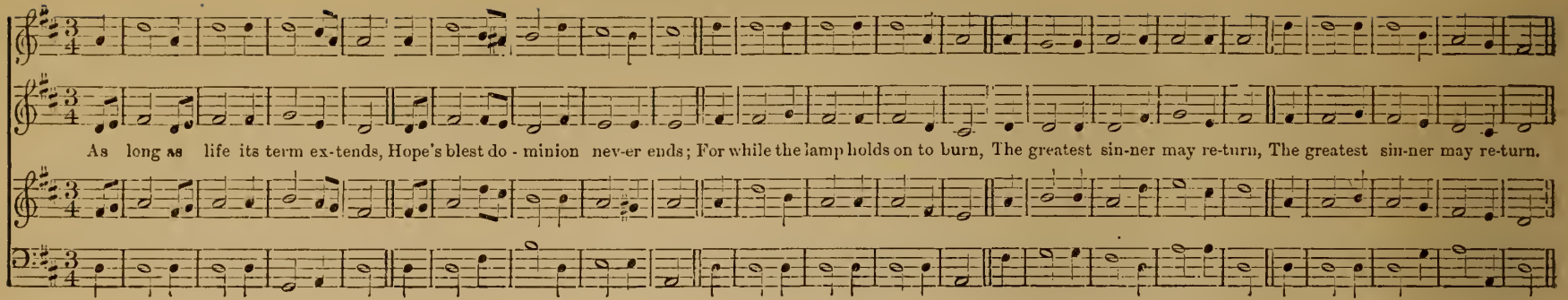
W. PURVES.

O Lord, thou art my God and King; Thee will I mag - ni - fy and praise: I will thee bless, and glad - ly sing Un - to thy ho - ly name al - ways.

No. 75.—PLEYEL'S HYMN.—L.M.

The liv - ing know that they must die; But all the dead for - got - ten lie: Their mem'ry and their name is gone, A - like un - know - ing and un - known.

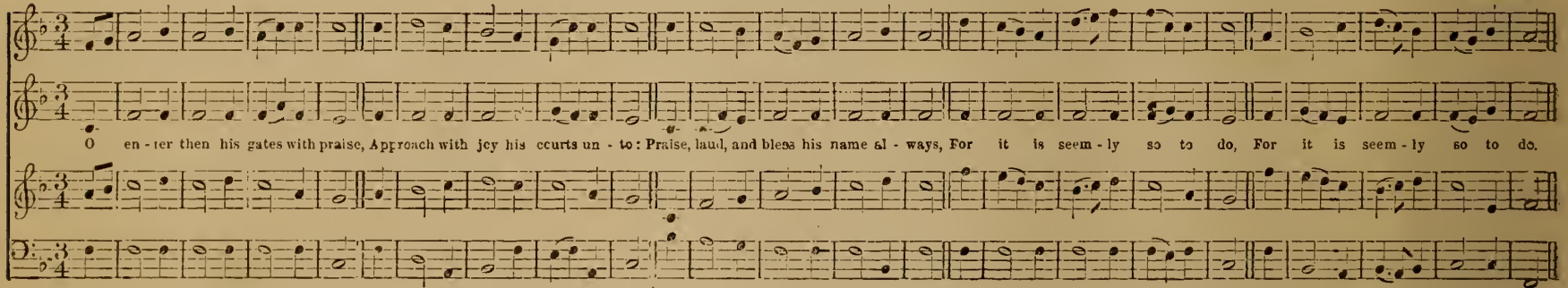
No. 76.—PICTOU.—L.M.



As long as life its term ex-tends, Hope's blest do-minion nev-er ends; For while the lamp holds on to burn, The greatest sin-ner may re-turn, The greatest sin-ner may re-turn.

No. 77.—BLOMIDON.—L.M.

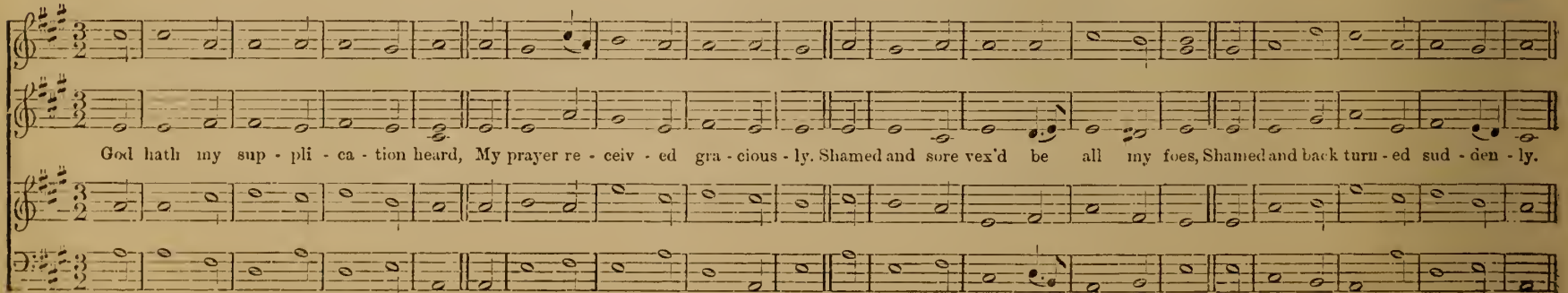
MOORE.



O-en-ter then his gates with praise, Approach with joy his courts un-to: Praise, laud, and bless his name al-ways, For it is seem-ly so to do, For it is seem-ly so to do.

No. 78.—GREEN'S HUNDREDTH.—L.M.

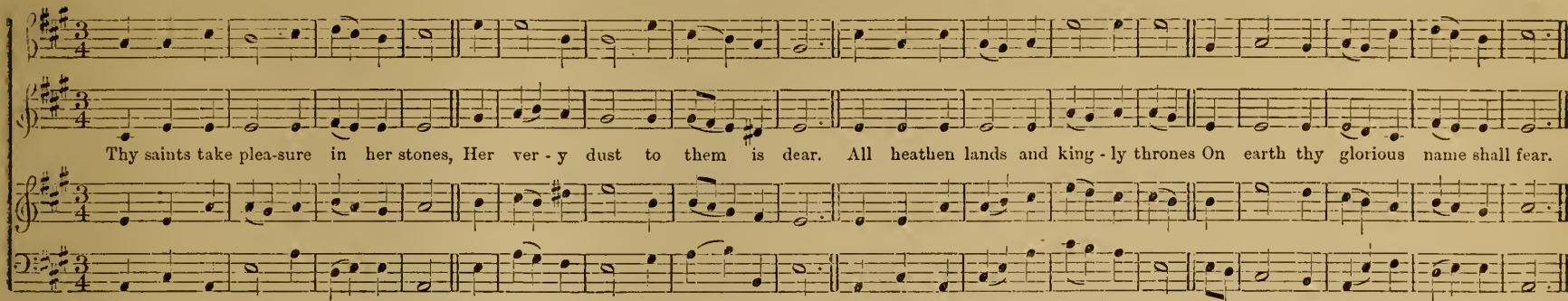
DR GREEN.



God hath my sup-pli-ca-tion heard, My prayer re-ceive-d gra-cious-ly. Shamed and sore vex'd be all my foes, Shamed and back turn-ed sud-den-ly.

No. 79.—VERMONT.—L.M.

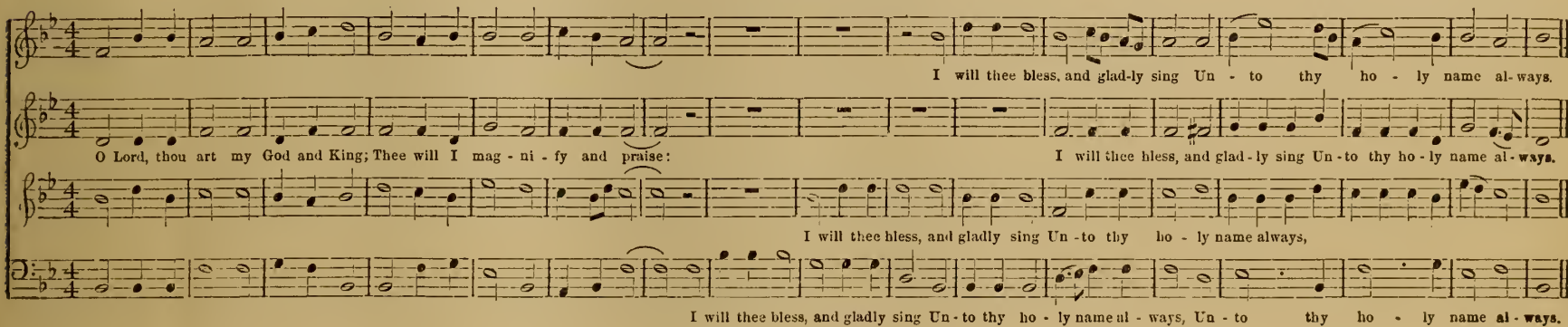
E. DUTCHER.



Thy saints take plea-sure in her stones, Her ver - y dust to them is dear. All heathen lands and king - ly thrones On earth thy glorious name shall fear.

No. 80.—BRIDGEWATER.—L.M.

EDSON. (Arranged for this Work.)



I will thee bless, and glad-ly sing Un - to thy ho - ly name al - ways.

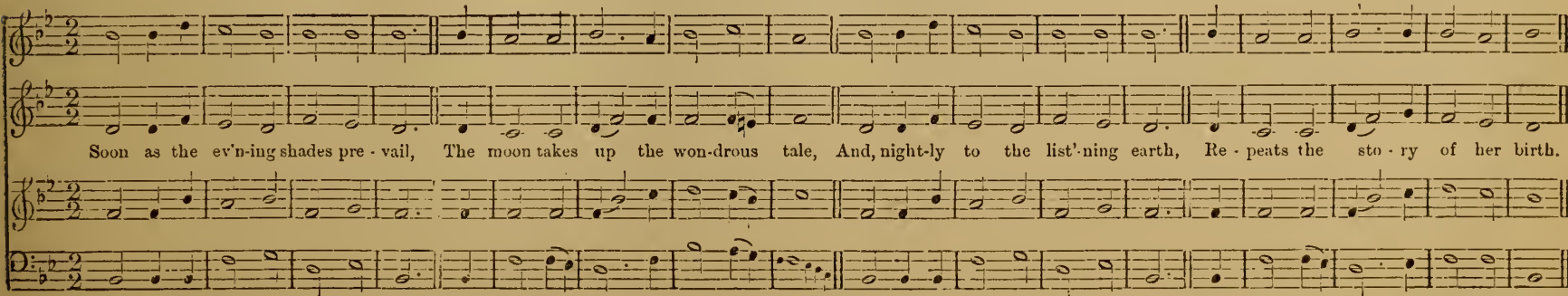
O Lord, thou art my God and King; Thee will I mag - ni - fy and praise: I will thee bless, and glad-ly sing Un - to thy ho - ly name al - ways.

I will thee bless, and gladly sing Un - to thy ho - ly name always,

I will thee bless, and gladly sing Un - to thy ho - ly name al - ways, Un - to thy ho - ly name al - ways.

No. 81.—WARD.—L.M.

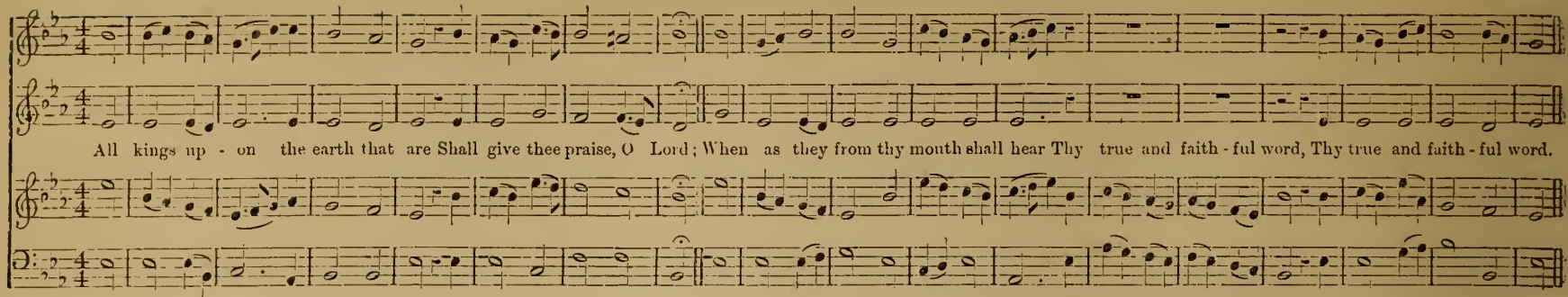
LOWELL MASON.



Soon as the ev'n-ing 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.

No. 82.—BRIDPORT.—C.M.

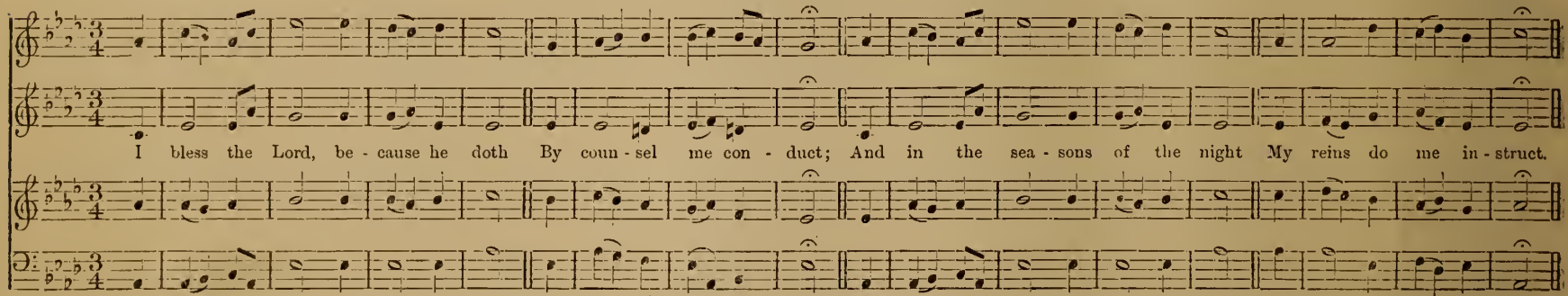
ANON.



All kings up - on the earth that are Shall give thee praise, O Lord; When as they from thy mouth shall hear Thy true and faith - ful word, Thy true and faith - ful word.

No. 83.—ARMENIA.—C.M.

S. B. POND.



I bless the Lord, be - cause he doth By coun - sel me con - duct; And in the sea - sons of the night My reins do me in - struct.

No. 84.—GIVE.—C.M.

J. GRIGGS.



O thou my soul, bless God the Lord; And all that in me is Be stir - red up his ho - ly name To mag - ni - fy and bless.

No. 85.—NEHEMIAH.—C.M.

Let all the crea - tures praise the name Of our al - might - y Lord, Of our al - might - y Lord: For he com-

- mand - ed, and they were Cre - at - ed at his word, Cre - at - ed at his word, Cre - at - ed at his word

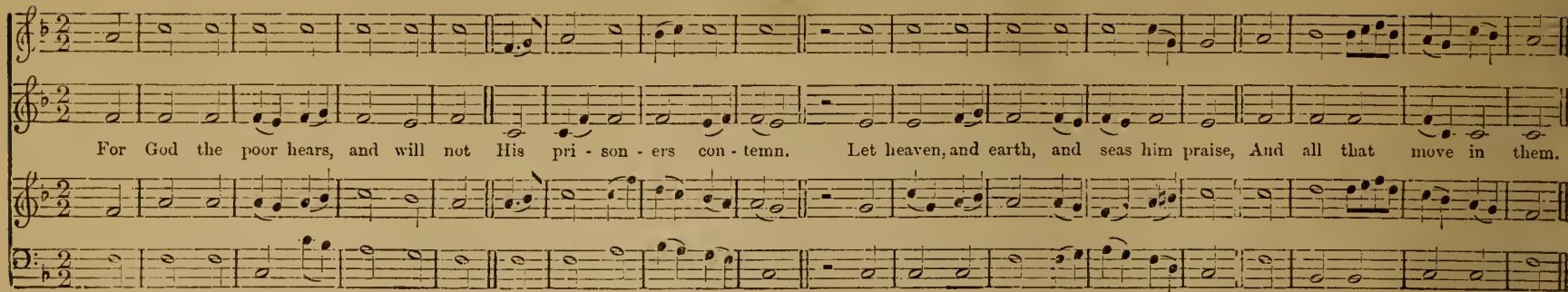
No. 86.—HOWARD.—C.M.

Mrs CUTHBERT.

Give ye the glo - ry to the Lord That to his name is due; Come ye in - to his courts, and bring An of - fer - ing with you.

No. 87.—CLARENDON.—C.M.

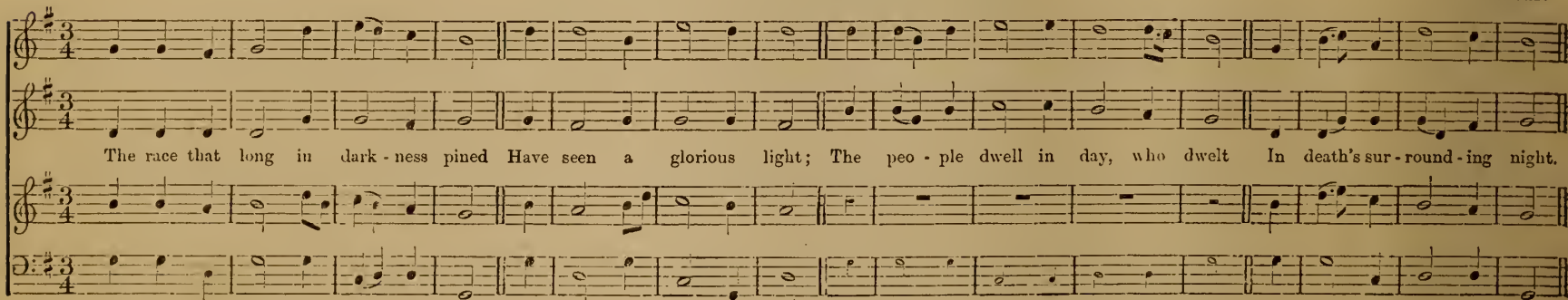
TUCKER.



For God the poor hears, and will not His pri - son - ers con - temn. Let heaven, and earth, and seas him praise, And all that move in them.

No. 88.—NAZARETH.—C.M.

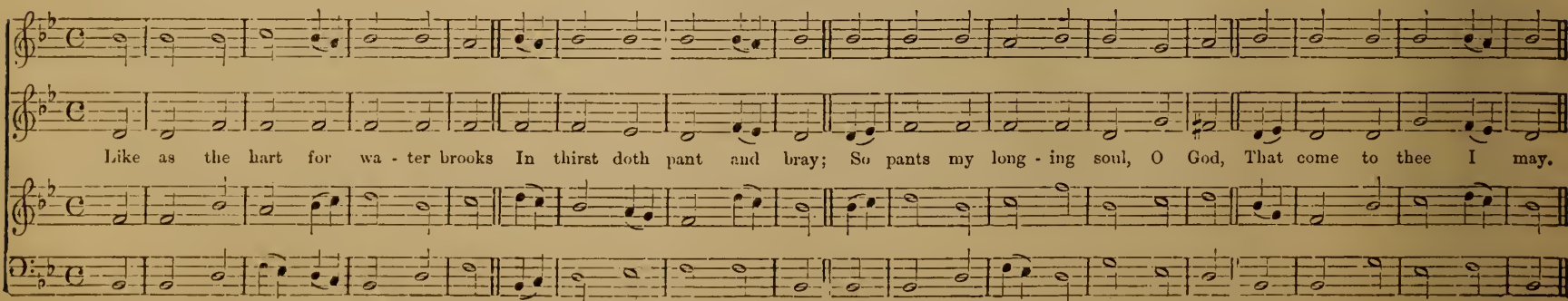
W. ARNOLD.



The race that long in dark - ness pined Have seen a glorious light; The peo - ple dwell in day, who dwelt In death's sur - round - ing night.

No. 89.—GLENCAIRN.—C.M.

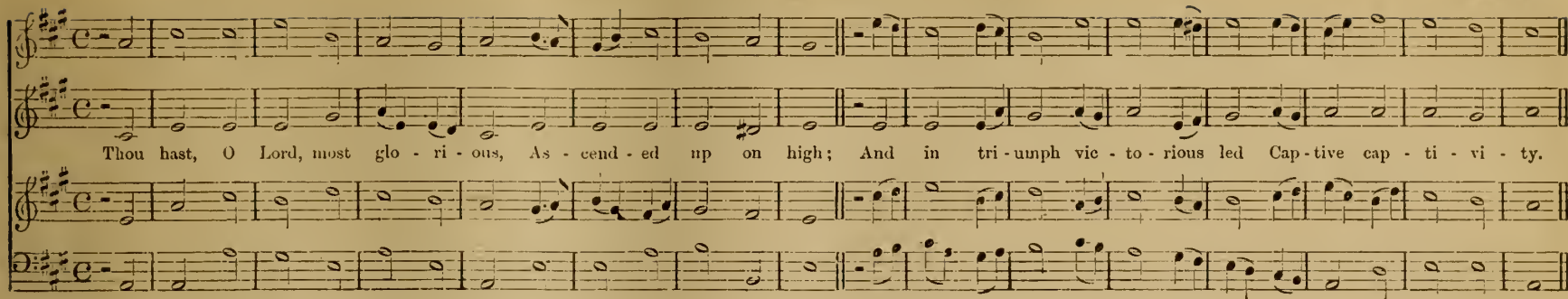
T. L. HATLEY.



Like as the hart for wa - ter brooks In thirst doth pant and bray; So pants my long - ing soul, O God, That come to thee I may.

No. 90.—SHEFFIELD.—C.M.

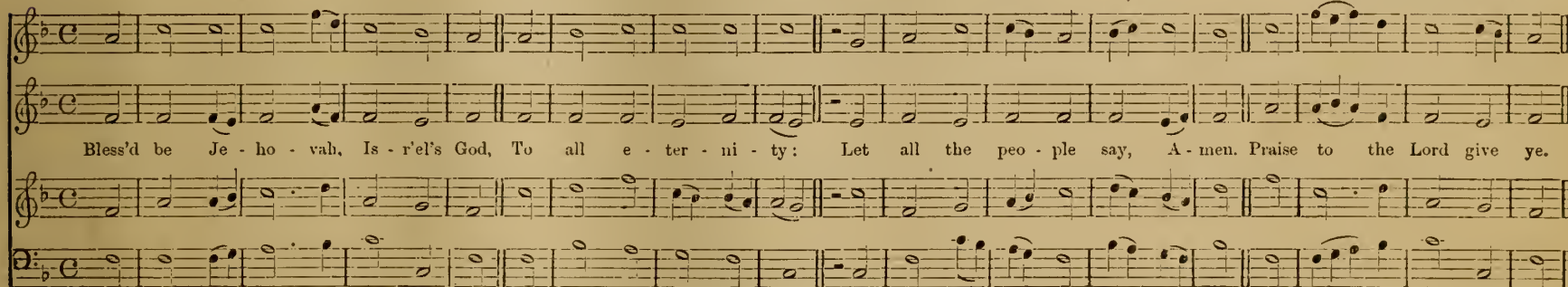
W. MATHER.



Thou hast, O Lord, most glo - ri - ous, As - cend - ed up on high; And in tri - unph vic - to - rious led Cap - tive cap - ti - vi - ty.

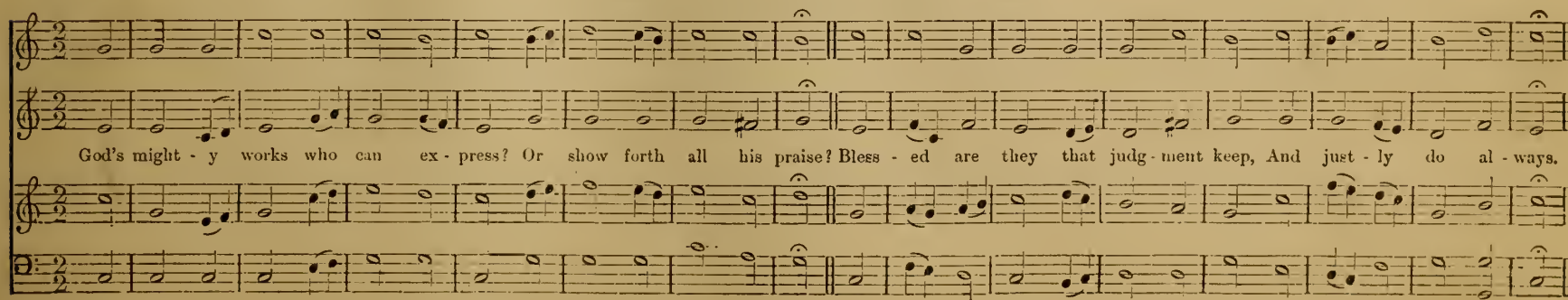
No. 91.—ST LAWRENCE.—C.M.

ROBERT ARCHIBALD SMITH.



Bless'd be Je - ho - vah, Is - r'el's God, To all e - ter - ni - ty: Let all the peo - ple say, A - men. Praise to the Lord give ye.

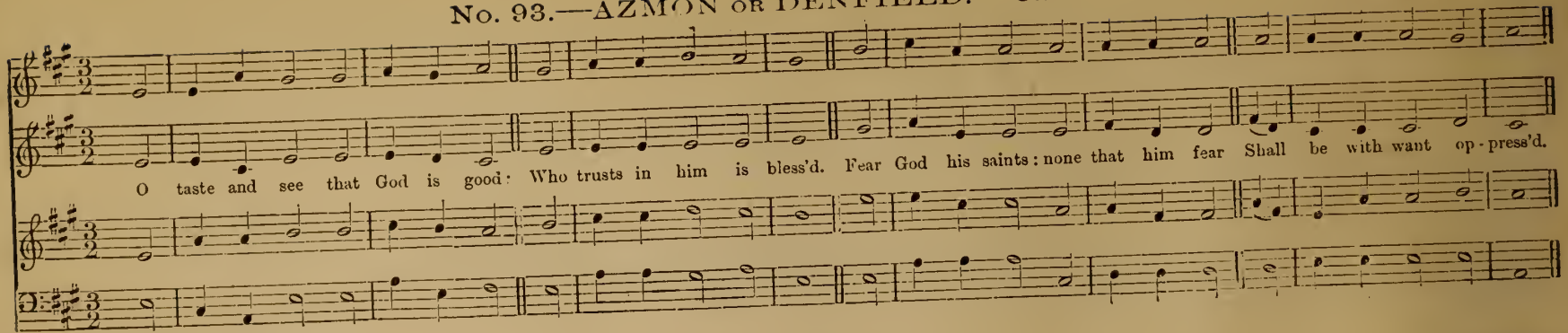
No. 92.—ST BRIDGET.—C.M.



God's might - y works who can ex - press? Or show forth all his praise? Bless - ed are they that judg - ment keep, And just - ly do al - ways.

No. 93.—AZMON OR DENFIELD.—C.M.

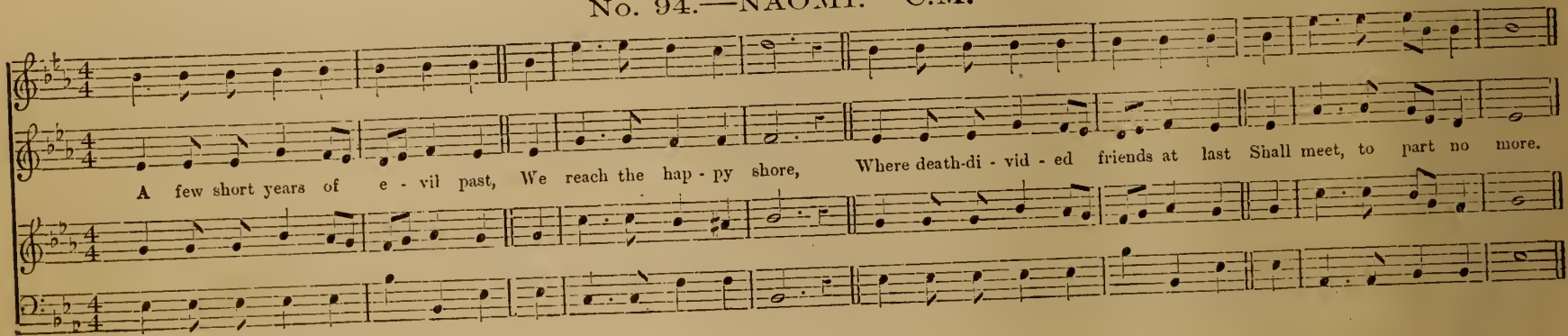
Arranged by Dr L. MASON.



O taste and see that God is good: Who trusts in him is bless'd. Fear God his saints: none that him fear Shall be with want op-press'd.

No. 94.—NAOMI.—C.M.

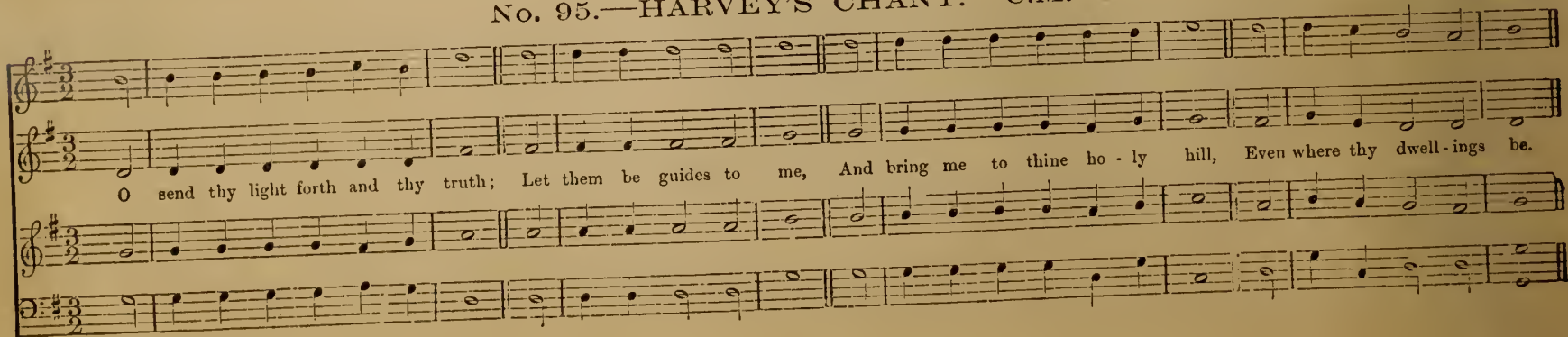
Dr L. MASON.



A few short years of e-vil past, We reach the hap-py shore, Where death-di-vid-ed friends at last Shall meet, to part no more.

No. 95.—HARVEY'S CHANT.—C.M.

W. B. BRADBURY.



O send thy light forth and thy truth; Let them be guides to me, And bring me to thine ho-ly hill, Even where thy dwell-ings be.

Take com-fort, Chris-tians, when your friends In Je - sus fall a - sleep; Their bet-ter be - ing nev - er ends; Why then de - ject - ed weep? Why then de - ject - ed weep!

No. 97.—ST JOHN'S.—C.M.

When Si - on's bond-age God turn'd back, As men that dream'd were we. Then fill'd with laugh-ter was our mouth, Our tongue with mel - o - dy.

No. 98.—GENEVA.—C.M.

Psalm XXXVII JOHN COLE

De-light thy-self in God; he'll give Thy way to God com-mit, him trust,
 De - light thy - self in God; he'll give Thine heart's de - sire to thee. Thy way to God com - mit, him trust, It bring to pass shall he.
 De - light thy - self in God; he'll give
 De-light thy-self in God; he'll give Thy way to God com-mit, him trust.

No. 99.—PALESTRINA.—C.M.

Adapted from PALESTRINA,
By T. L. HATELY.

O that thy stat - utes to ob - serve Thou would'st my ways di - rect! Then shall I not be shamed, when I Thy pre - cepts all re - spect.

No. 100.—BARROW.—C.M.

American.

Lift up the ev - er - last - ing gates, The doors wide o - pen fling; En - ter, ye na - tions, who o - bey The stat - utes of our King.

No. 101.—HUNTINGTOWER.—C.M.

T. L. HATELY.

Such pi - ty as a fa - ther hath Un - to his chil - dren dear; Like pi - ty shows the Lord to such As wor - ship him in fear.

No. 102.—COUPAR.—C.M.

From JOHN KNIGHT'S Psalms
Edinburgh, 1825

Give ear un - to my words, O Lord, My me - di - ta - tion weigh. Hear my loud cry, my King, my God; For I to thee will pray.

The musical score for 'COUPAR' consists of four staves. The top staff is the vocal line in C major, 4/4 time. The second staff contains the lyrics. The third and fourth staves are the piano accompaniment, with the third staff being the right hand and the fourth being the left hand.

No. 103.—CAPTIVITY.—C.M.

A. H. P.

By Ba - bel's streams we sat and wept, When Si - on we thought on. In midst there - of we hang'd our harps The wil - low - trees up - on.

The musical score for 'CAPTIVITY' consists of four staves. The top staff is the vocal line in D major, 3/4 time. The second staff contains the lyrics. The third and fourth staves are the piano accompaniment, with the third staff being the right hand and the fourth being the left hand.

No. 104.—RIVERSIDE.—C.M.

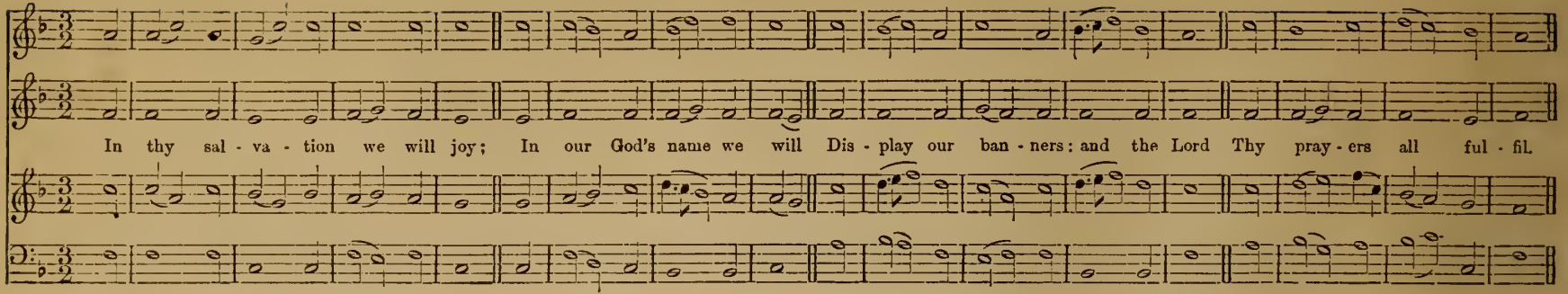
A. H. P.

Who then can e'er di - vide us more From Je - sus and his love, Or break the sa - cred chain that binds The earth to heaven a - bove?

The musical score for 'RIVERSIDE' consists of four staves. The top staff is the vocal line in D minor, 3/4 time. The second staff contains the lyrics. The third and fourth staves are the piano accompaniment, with the third staff being the right hand and the fourth being the left hand.

No. 105.—ARNOLD'S.—C.M.

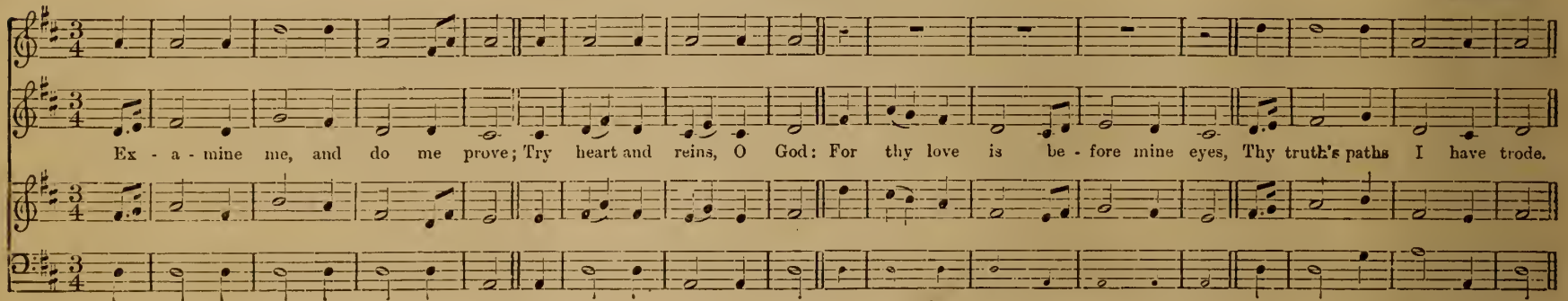
DR. ARNOLD.



In thy sal - va - tion we will joy; In our God's name we will Dis - play our ban - ners; and the Lord Thy pray - ers all ful - fil.

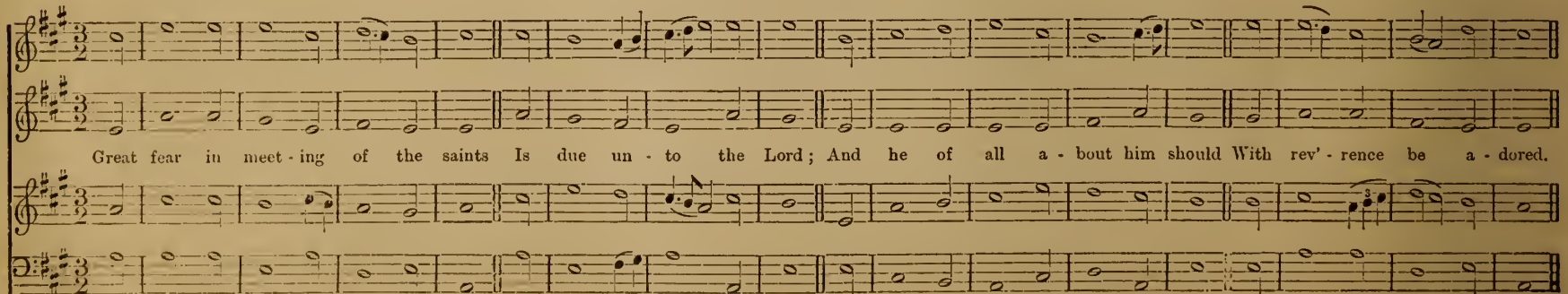
No. 106.—SILOAM.—C.M.

I. B. WOODBURY.



Ex - a - mine me, and do me prove; Try heart and reins, O God: For thy love is be - fore mine eyes, Thy truth's paths I have trode.

No. 107.—BARBY.—C.M.



Great fear in meet - ing of the saints Is due un - to the Lord; And he of all a - bout him should With rev' - rence be a - dored.

No. 108.—NORTHFIELD.—C.M.

INGALLS.

En - ter, ye na-tions, who o - bey

Lift up the ev - er - last - ing gates, The doors wide o - pen fling; En - ter, ye na-tions, who o - bey The stat - utes of our king.

En - ter, ye na-tions, who o - bey The stat-utes of our king,

En - ter, ye na-tions, who o - bey, En - ter, ye na-tions, who o - bey

No. 109.—WESTWATER.—C.M.

R. B. THOMSON.

In life's gay morn, when spright-ly youth With vi - tal ar-dour glows, And shines in all the fair - est charms Which beauty can dis-close, Which beauty can dis-close.

In life's gay morn, when spright-ly youth With vi - tal ar-dour glows, And shines in all the fair - est charms Which beauty can dis-close, Which beauty can dis-close.

In life's gay morn, when spright-ly youth With vi - tal ar-dour glows, And shines in all the fair - est charms Which beauty can dis-close, Which beauty can dis-close.

No. 110.—BALERMA.—C.M.

R. SIMPSON.

Mine end, and mea - sure of my days, O Lord, un - to me show What is the same; that I there - by My frail - ty well may know.

Mine end, and mea - sure of my days, O Lord, un - to me show What is the same; that I there - by My frail - ty well may know.

Mine end, and mea - sure of my days, O Lord, un - to me show What is the same; that I there - by My frail - ty well may know.

Psalm 135

No. 111.—TURNER.—C.M.

Rev. No. 130.—Adapted by MAXIM.

Ten thou - sand thou - sand
 Hark how th'a - dor - ing hosts a - bove With songs sur - round the throne!
 Ten thousand thousand are their tongues, Ten
 Ten thousand thousand are their tongues, Ten

are their tongues; But all their hearts are one:
 thou - sand thou - sand are their tongues; But all their hearts are one. Ten thousand thousand are their tongues; But all their hearts are one.

No. 112.—MAITLAND.—C.M.

Western Tune.

The Lord's my shep-herd, I'll not want. He makes me down to lie In pas-tures green: he lead-eth me The qui-et wa-ters by.

No. 113.—OLD ST ANN'S.—C.M.

DR CROFT.

Oh that my peo - ple had me heard, Is - r'el my ways had chose! I had their en' - mies soon sub - dued, My hand turn'd on their foes.

No. 114.—MEAR.—C.M.

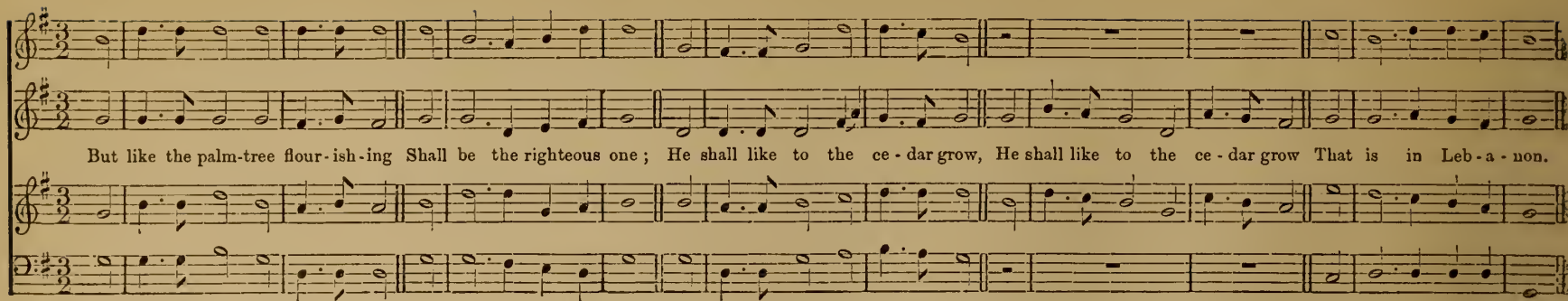
Let us be - fore his pre - sence come, With praise and thank - ful voice. Let us sing psalms to him with grace, And make a joy - ful noise.

No. 115.—CHINA.—C.M.

SWAN.

Let such as feel op - pres-sion's load Thy ten - der pi - ty share; And let the help - less, home - less poor Be thy pe - cu - liar care.

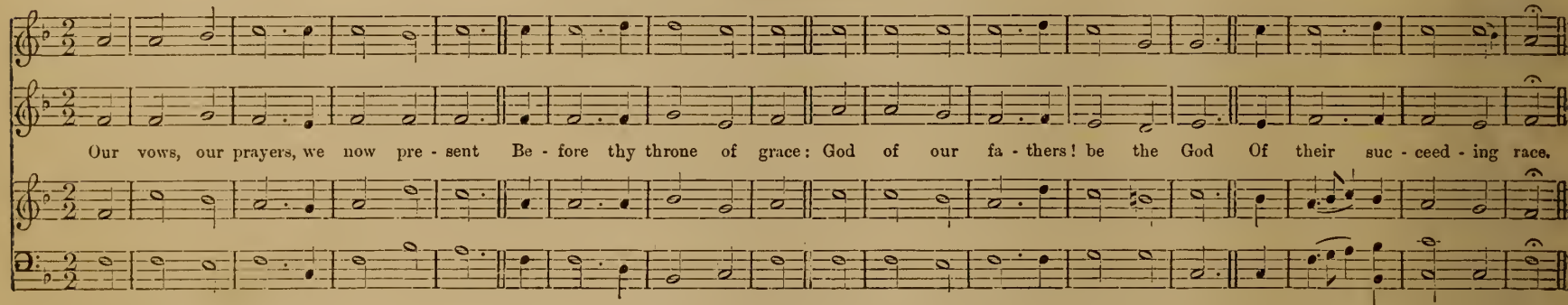
No. 116.—WOODLAND.—C.M.



But like the palm-tree flourish-ing Shall be the righteous one; He shall like to the ce-dar grow, He shall like to the ce-dar grow That is in Leb-a-non.

No. 117.—KEDRON.—C.M.

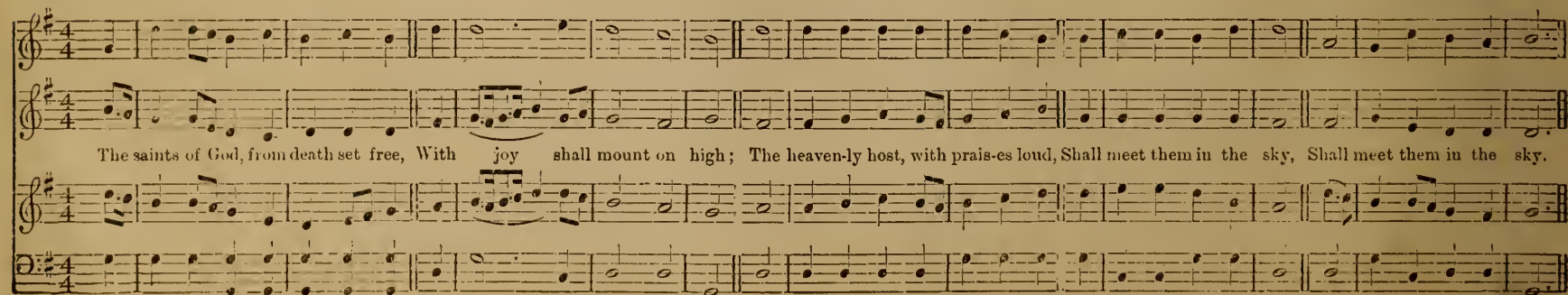
A. H. P.



Our vows, our prayers, we now pre-sent Be-fore thy throne of grace: God of our fa-ters! be the God Of their suc-ceed-ing race.

No. 118.—BONER.—C.M.

From "Harp of Judah."



The saints of God, from death set free, With joy shall mount on high; The heaven-ly host, with prais-es loud, Shall meet them in the sky, Shall meet them in the sky.

No. 119.—BEDFORD.—C.M.

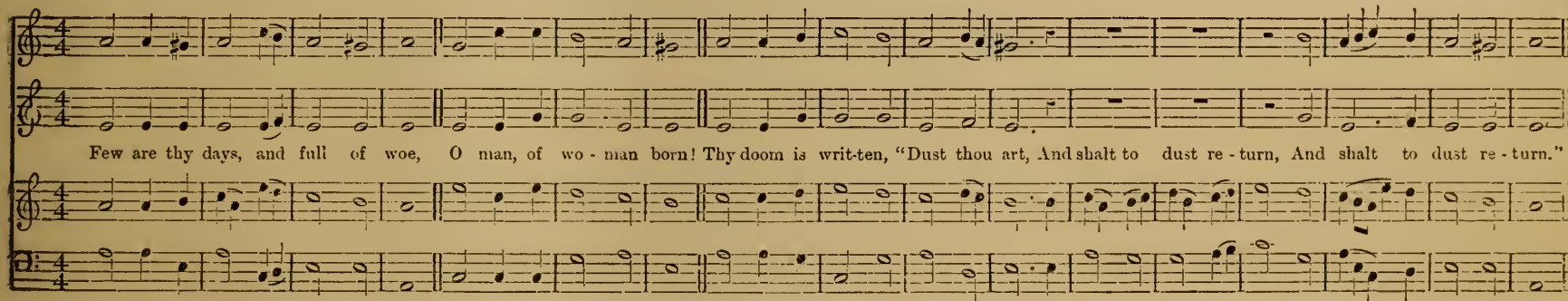
DR W. WEAL.



Let heaven a - rise, let earth ap - pear, Said the Al - migh - ty Lord: The heaven a - rose, the earth ap - pear'd, At his cre - at - ing word.

No. 120.—CAROLINE.—C.M.

HUGH WILSON.



Few are thy days, and full of woe, O man, of wo - man born! Thy doom is writ - ten, "Dust thou art, And shalt to dust re - turn, And shalt to dust re - turn."

No. 121.—SUTTON (NEW).—C.M.

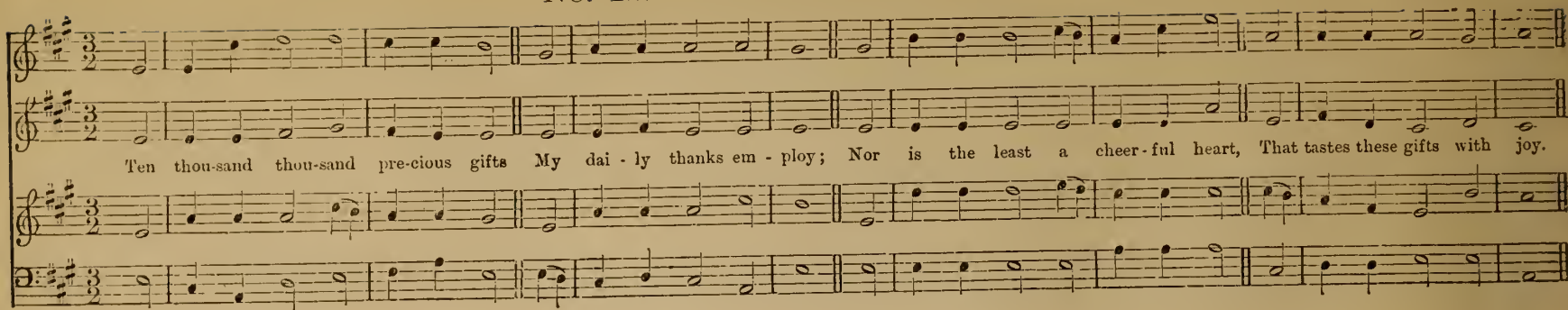
GOFF.

So pants my long - ing soul, O God, That come to thee I may, That come to thee I may,
 Like as the hart for wa - ter - brooks In thirst doth pant and bray; So pants my long - ing soul, O God, That come to thee I may, That come to thee I may.

So pants my long - ing soul, O God, That come to thee I may, That come to thee I may,

No. 122.—RANDOLPH.—C.M.

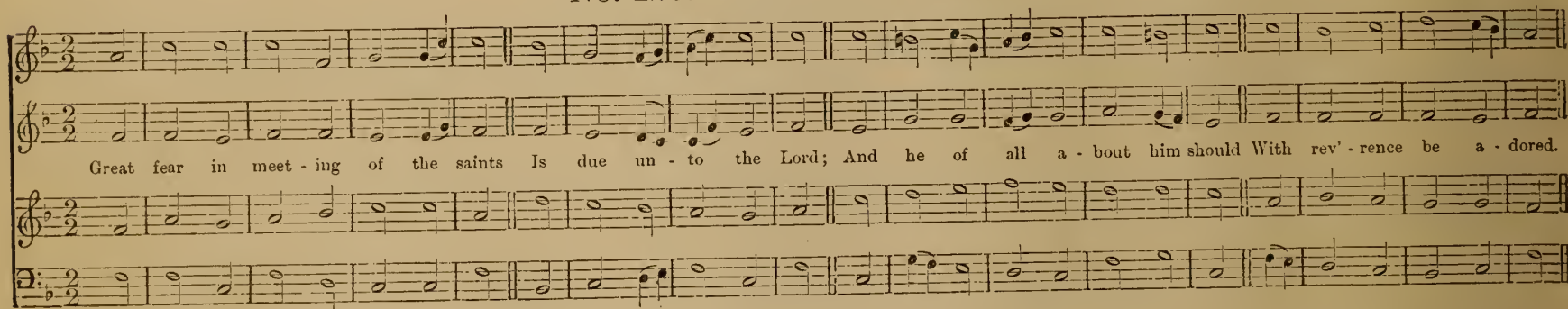
Silesian Melody.



Ten thousand thousand precious gifts My dai - ly thanks em - ploy; Nor is the least a cheer - ful heart, That tastes these gifts with joy.

No. 123.—PHUVAH.—C.M.

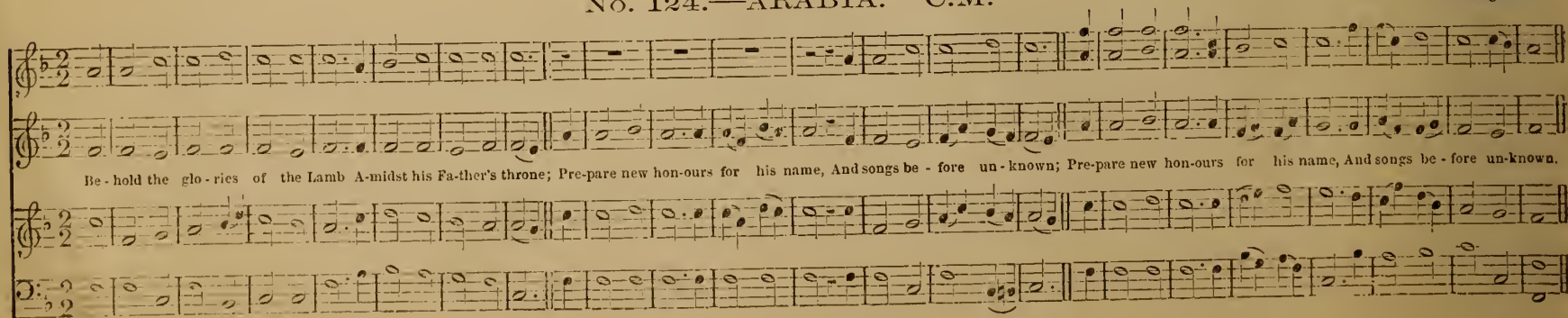
BACH.



Great fear in meet - ing of the saints Is due un - to the Lord; And he of all a - bout him should With rev' - rence be a - dored.

No. 124.—ARABIA.—C.M.

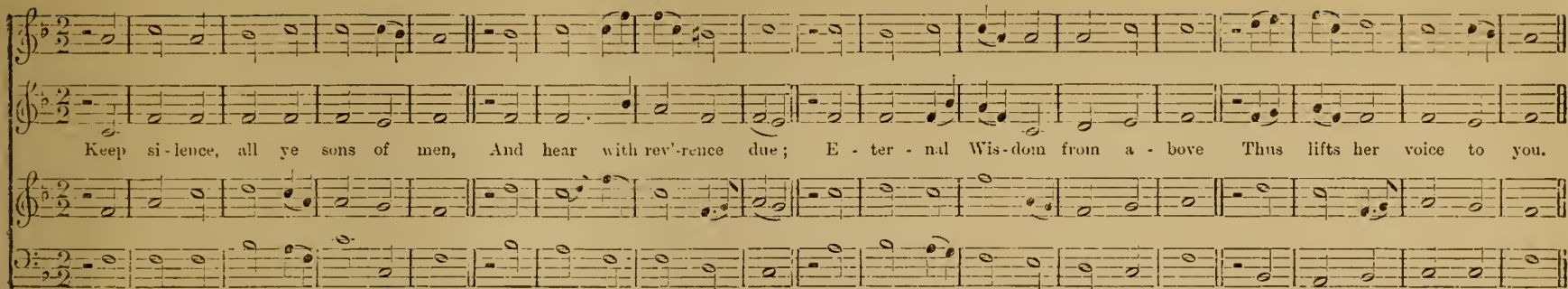
PHILLIPS. New Arrangement.



Be - hold the glo - ries of the Lamb A - midst his Fa - ther's throne; Pre - pare new hon - ours for his name, And songs be - fore un - known; Pre - pare new hon - ours for his name, And songs be - fore un - known.

No. 125.—KILMARNOCK.—C.M.

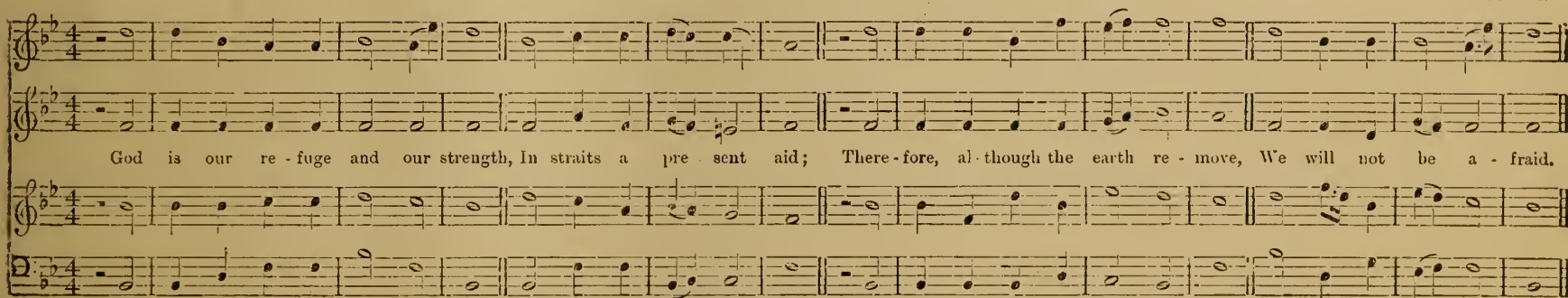
N. DOUGALL.



Keep si-lence, all ye sons of men, And hear with rev'rence due; E - ter - nal Wis-dom from a - bove Thus lifts her voice to you.

No. 126.—REFUGE.—C.M.

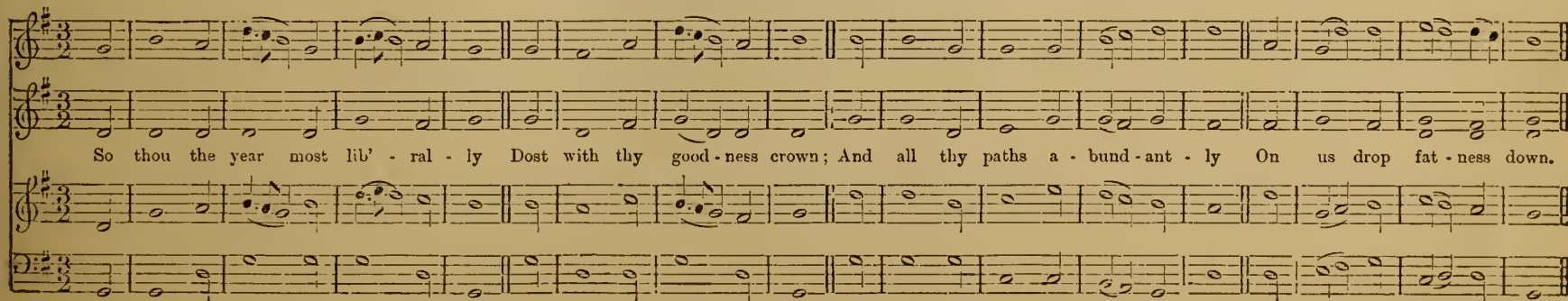
N. DOUGALL.



God is our re - fuge and our strength, In straits a pre - sent aid; There - fore, al - though the earth re - move, We will not be a - fraid.

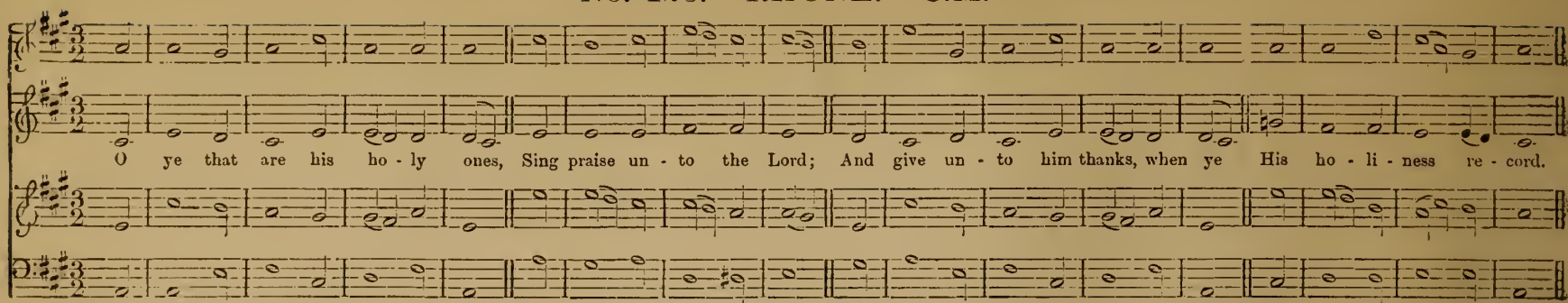
No. 127.—GLASGOW.—C.M.

HOLDEN. #



So thou the year most lib' - ral - ly Dost with thy good - ness crown; And all thy paths a - bund - ant - ly On us drop fat - ness down.

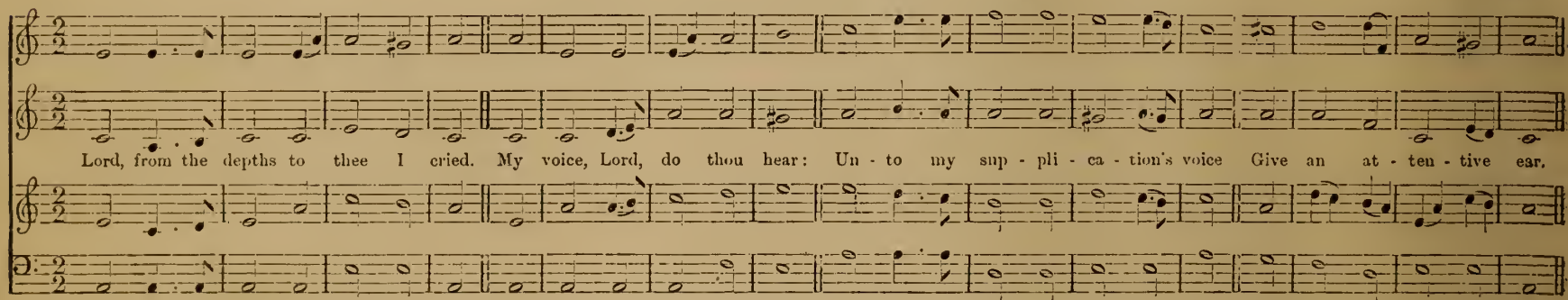
No. 128.—RHONE.—C.M.



O ye that are his ho - ly ones, Sing praise un - to the Lord; And give un - to him thanks, when ye His ho - li - ness re - cord.

No. 129.—CANTERBURY.—C.M.

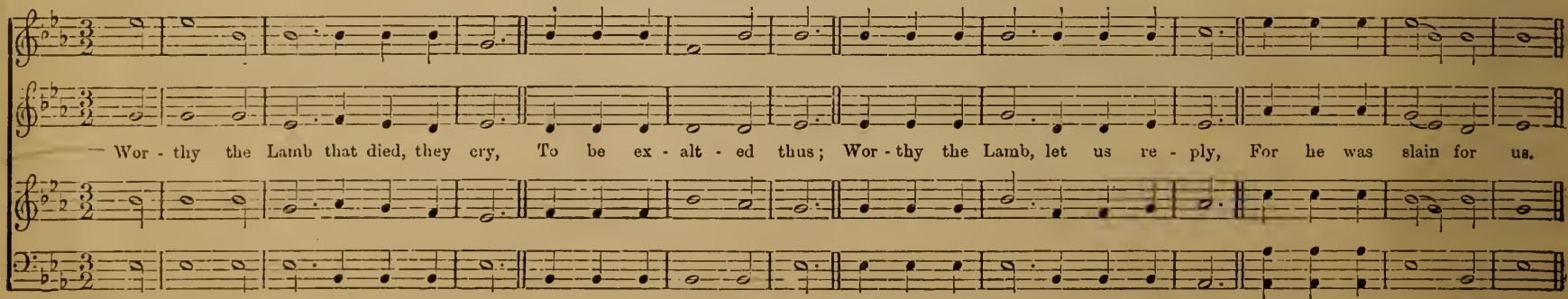
CALLCOTT.



Lord, from the depths to thee I cried. My voice, Lord, do thou hear: Un - to my sup - pli - ca - tion's voice Give an at - ten - tive ear.

No. 130.—ADORATION.—C.M.

A. H. P.



Wor - thy the Lamb that died, they cry, To be ex - alt - ed thus; Wor - thy the Lamb, let us re - ply, For he was slain for us.

No. 131.—FRENCH.—C.M.

RAVENS-CROFT.

The Lord God al so in the heavens Did thun - der in his ire; And there the High - est gave his voice, Hail - stones and coals of fire.

No. 132.—SWANWICK.—C.M.

LUCAS.

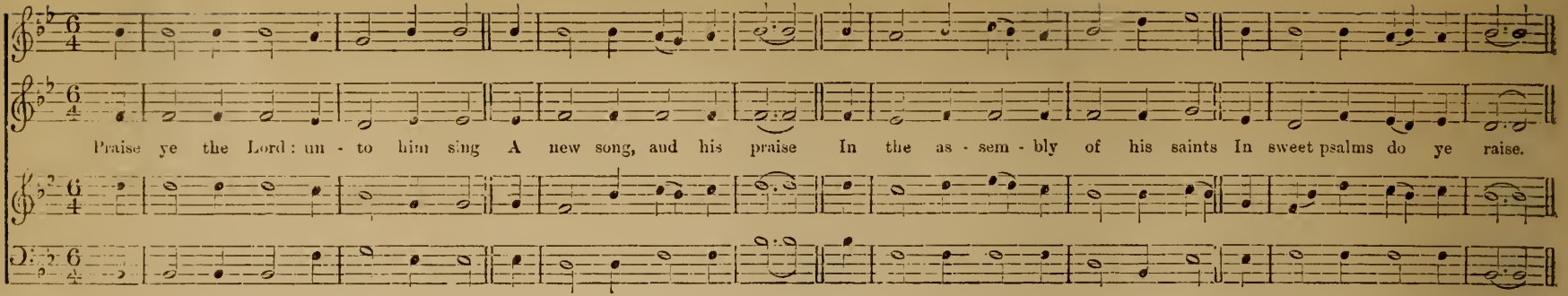
Since all this frame of things must end, As Heaven has so de - creed, How wise our in - most thoughts to guard, And watch o'er ev' - ry deed, And watch o'er ev' - ry deed.

No. 133.—FOUNTAIN.—C.M.

L. MASON.

How sweet un - to my taste, O Lord, Are all thy words of truth! Yea, I do find them sweet - er far Than hon - ey to my mouth, Than hon - ey to my mouth, Than hon - ey to my mouth.

No. 134.—HELENA.—C.M.



Praise ye the Lord: un - to him sing A new song, and his praise In the as - sem - bly of his saints In sweet psalms do ye raise.

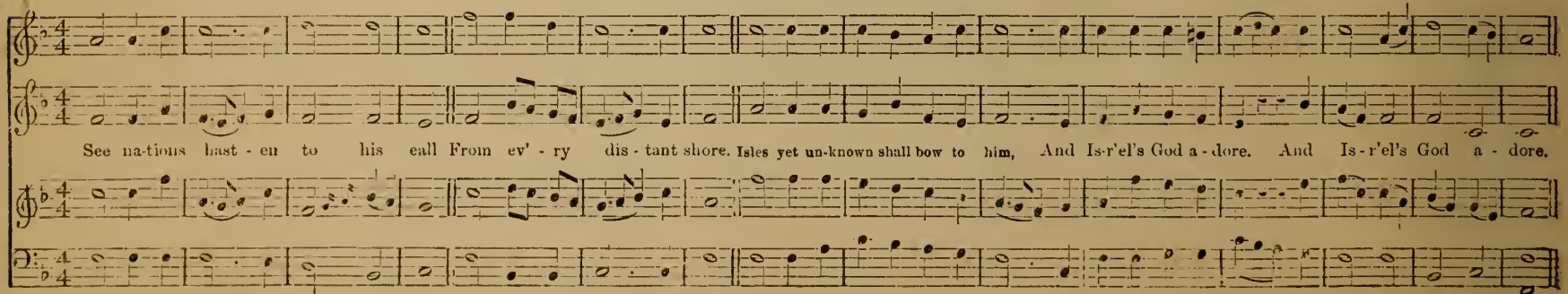
No. 135.—TYRONE.—C.M.



Thou my sure por - tion art a - lone, Which I did choose, O Lord: I have re - solved, and said, that I Would keep thy ho - ly word.

No. 136.—LYDIA.—C.M.

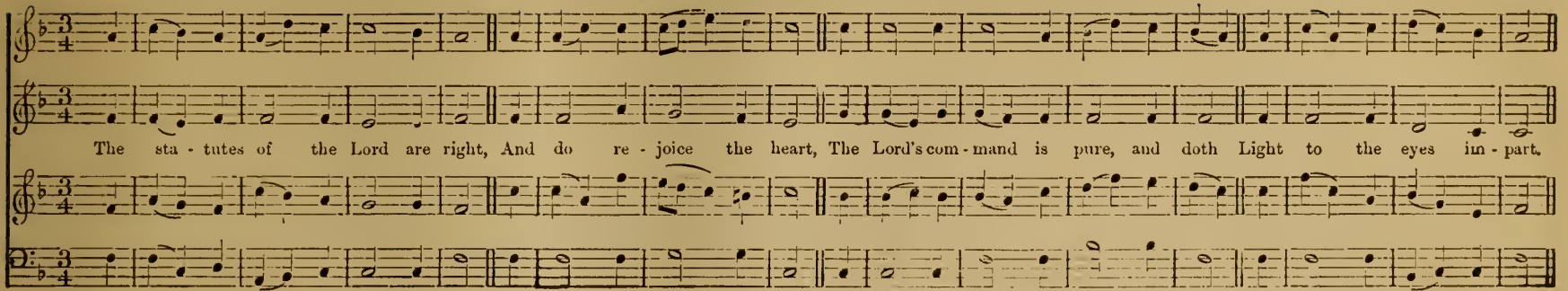
PHILLIPS.



See nations hast - en to his call From ev' - ry dis - tant shore. Isles yet un-known shall bow to him, And Is - r'el's God a - dore. And Is - r'el's God a - dore.

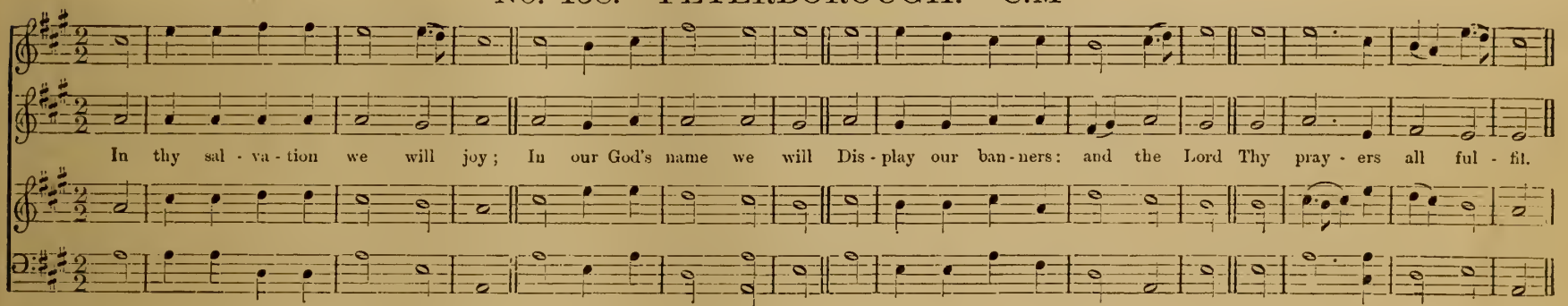
No. 137.—EARLE.—C.M.

MORIN LOWDEN.



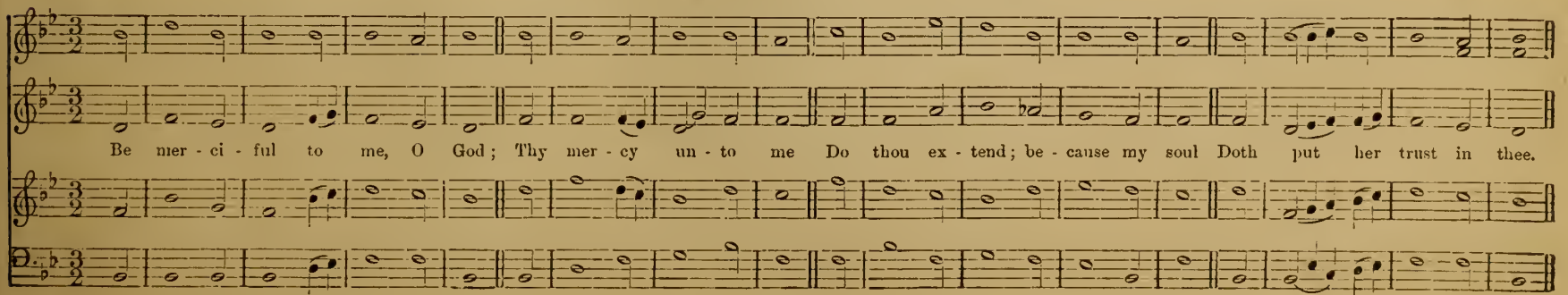
The sta - tutes of the Lord are right, And do re - joice the heart, The Lord's com - mand is pure, and doth Light to the eyes in - part.

No. 138.—PETERBOROUGH.—C.M



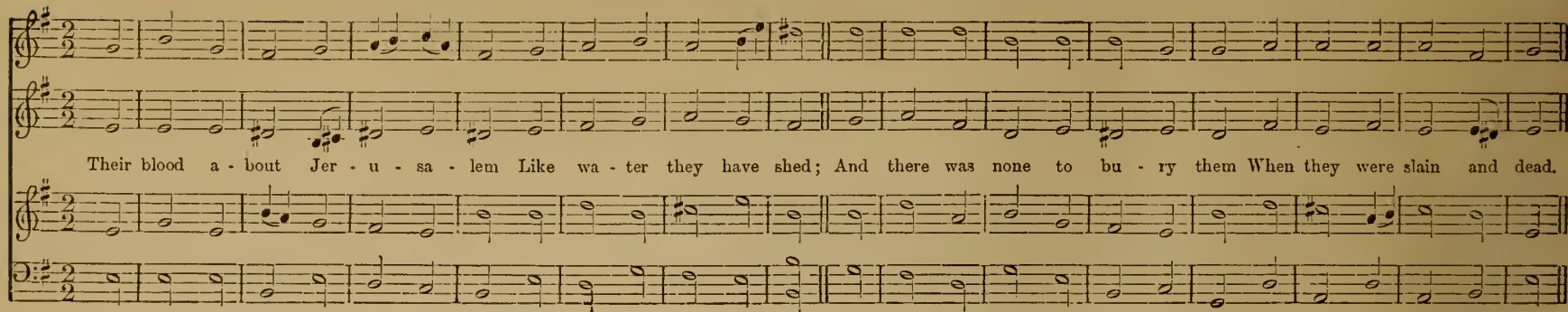
In thy sal - va - tion we will joy; In our God's name we will Dis - play our ban - ners: and the Lord Thy pray - ers all ful - fil.

No. 139.—MARTYRDOM.—C.M.



Be nier - ci - ful to me, O God; Thy mer - cy un - to me Do thou ex - tend; be - cause my soul Doth put her trust in thee.

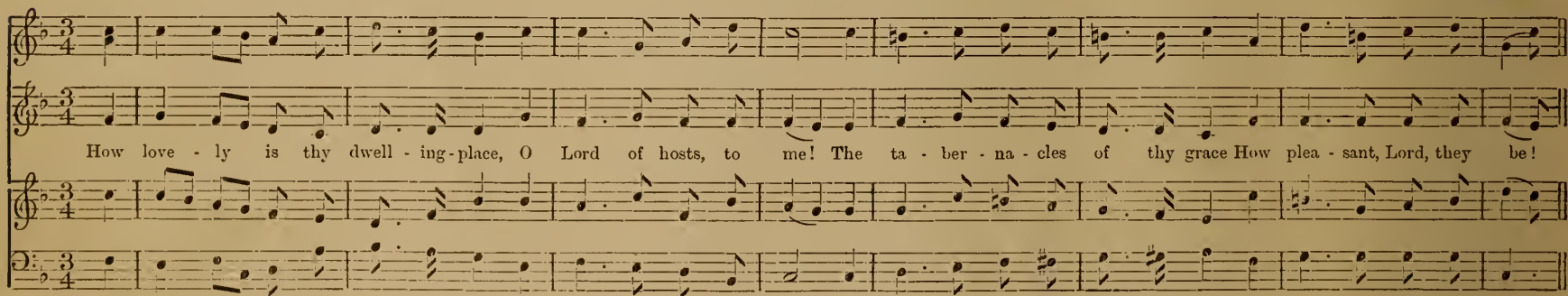
No. 140.—MARTYRS.—C.M.



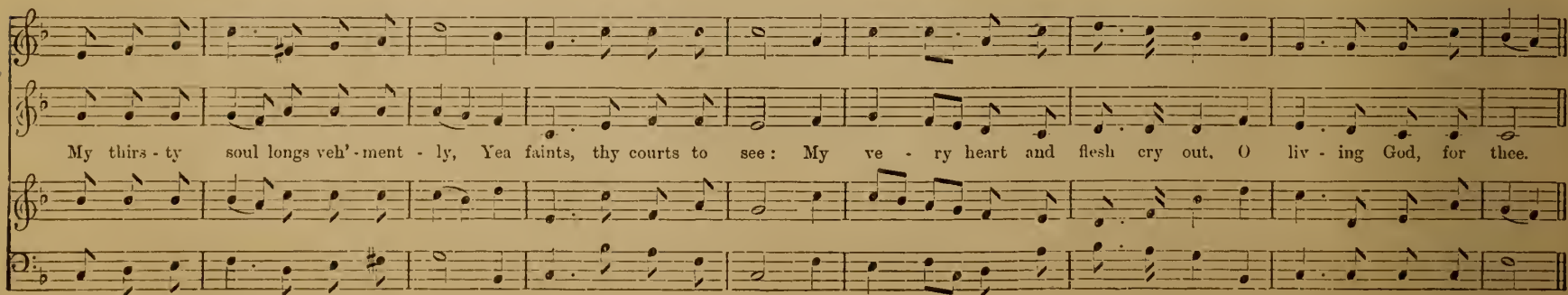
Their blood a - bout Jer - u - sa - lem Like wa - ter they have shed; And there was none to bu - ry them When they were slain and dead.

No. 141.—TABERNACLE.—C.M.

W. PURVES.



How love - ly is thy dwell - ing - place, O Lord of hosts, to me! The ta - ber - na - cles of thy grace How plea - sant, Lord, they be!



My thirs - ty soul longs veh' - ment - ly, Yea faints, thy courts to see: My ve - ry heart and flesh cry out, O liv - ing God, for thee.

No. 142.—WALSAL.—C.M.

O Lord, do thou bow down thine ear, And hear me gra-cious - ly; Be-cause I sore af-fict-ed am, And am in po-ver-ty.

No. 143.—SEYMOUR.—C.M.

In mer-cy with thy ser-vant deal, Thy laws me teach and show. I am thy ser-vant, wis-dom give, That I thy laws may know.

No. 144.—CORNWALLIS. (THERE IS AN HOUR.)—C.M.

D. H. M.

O hap-py is the man who hears In-struct-ion's warn-ing voice; And who ce-les-tial Wis-dom makes, And who ce-les-tial Wis-dom makes His ear-ly, on-ly choice.

No. 145.—WINTER.—C.M.

READ.

Hoar-frost, like ash - es, scatt'reth he; Like wool he snow doth give: Like mor - sels cast - eth forth his ice; Who in its cold can live?

No. 146.—ST JAMES' (NEW).—C.M.

W. ARNOLD.

I to the hills will lift mine eyes, From whence doth come mine aid. My safe - ty com - eth from the Lord, Who heaven and earth hath made.

No. 147.—DUNDEE,* OR WINDSOR.—C.M.

KIRBY.

My soul is vex - ed sore: but, Lord, How long stay wilt thou make? Re - turn, Lord, free my soul; and save Me, for thy mer - cies' sake.

* This is the tune celebrated by Burns in his "Cottar's Saturday Night."

No. 148.—COLESHILL.—C.M.

Now, for thine own name's sake, O Lord, I hum-bly thee en-treat To par-don mine in-i-qui-ty; For it is ve-ry great.

No. 149.—JAZER.—C.M.

W. B. BRADBURY.

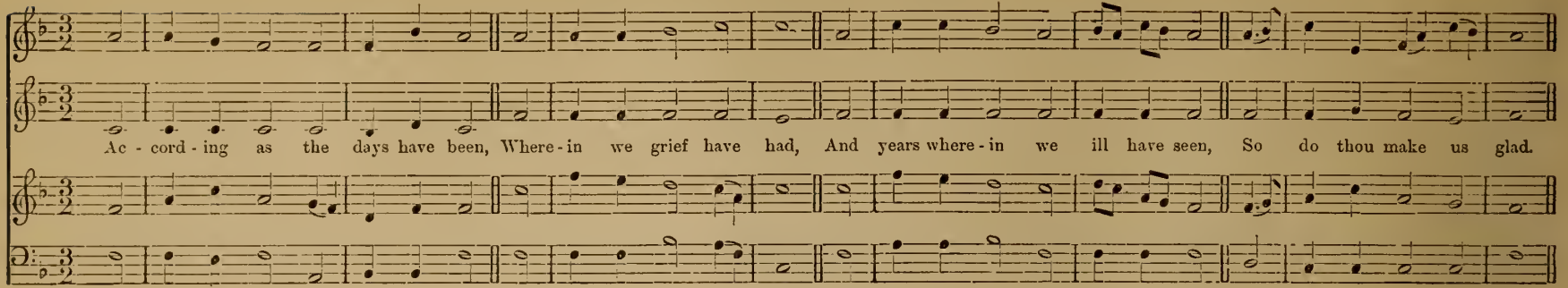
I bless the Lord, be-cause he doth By coun-sel me con-duct; And in the sea-sons of the night My reins do me in-struct.

No. 150.—SHARON.—C.M.

A. H. P.

How love-ly is thy dwell-ing-place, O Lord of hosts, to me! The ta-ber-na-cles of thy grace How plea-sant, Lord, they be!

No. 151.—TRURO.—C.M.

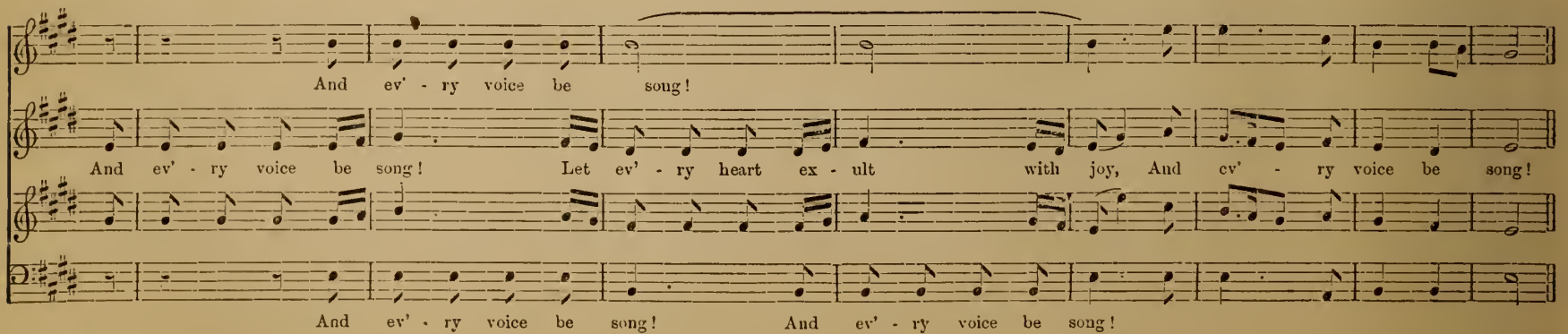


Ac - cord - ing as the days have been, Where - in we grief have had, And years where - in we ill have seen, So do thou make us glad.

No. 152.—ANTIOCH.—C.M.*



Hark, the glad sound, the Sav - iour comes! The Sav - iour pro - mised long: Let ev' - ry heart ex - ult with joy,



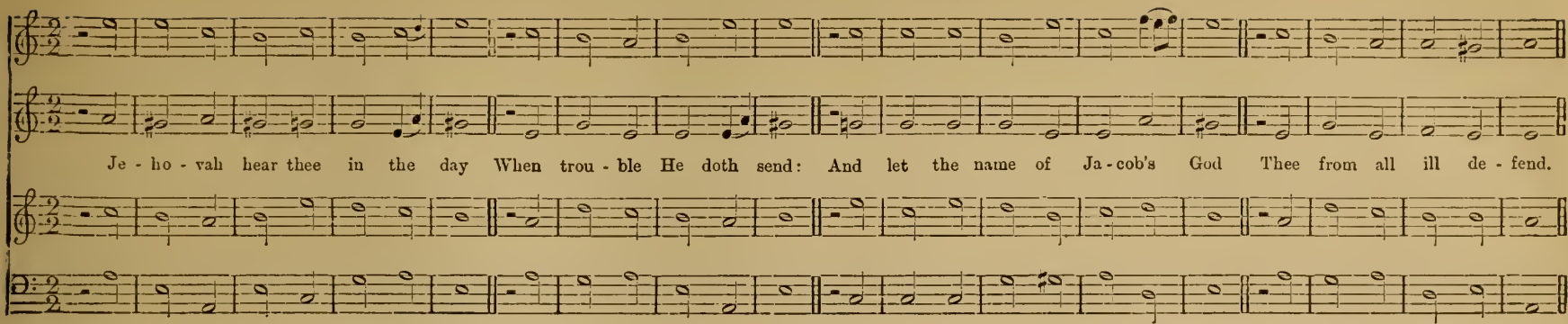
And ev' - ry voice be song!

And ev' - ry voice be song! Let ev' - ry heart ex - ult with joy, And ev' - ry voice be song!

And ev' - ry voice be song! And ev' - ry voice be song!

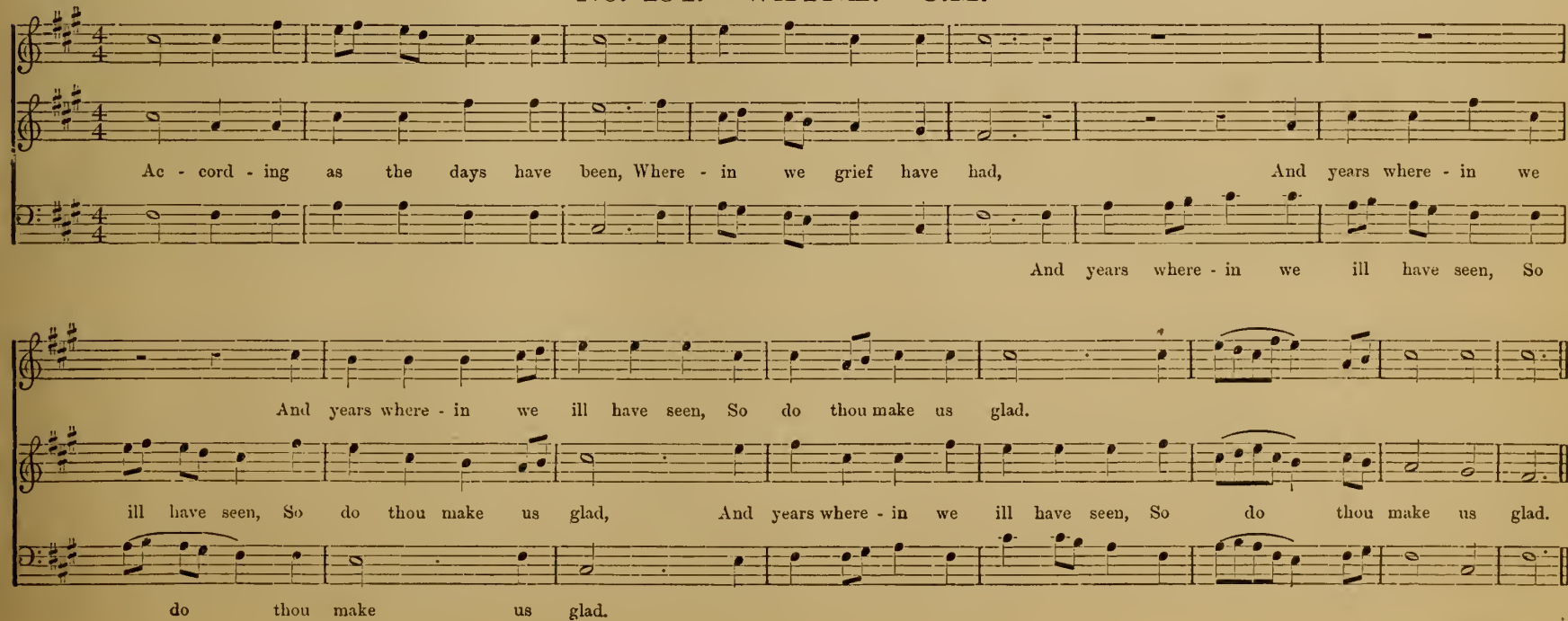
* Air the same as that of Brixham.

No. 153.—ELGIN.—C.M.



Je - ho - vah hear thee in the day When trou - ble He doth send: And let the name of Ja - cob's God Thee from all ill de - fend.

No. 154.—WAYNE.—C.M.



Ac - cord - ing as the days have been, Where - in we grief have had, And years where - in we ill have seen, So do thou make us glad.

And years where - in we ill have seen, So do thou make us glad, And years where - in we ill have seen, So do thou make us glad.

do thou make us glad.

In mer - cy, for thy
 Let not the er - rors of my youth, Nor sins, re - mem - ber'd be ;
 In mer - cy, for thy good - ness' sake, In
 In mer - cy, for thy good - ness' sake, O Lord, re -

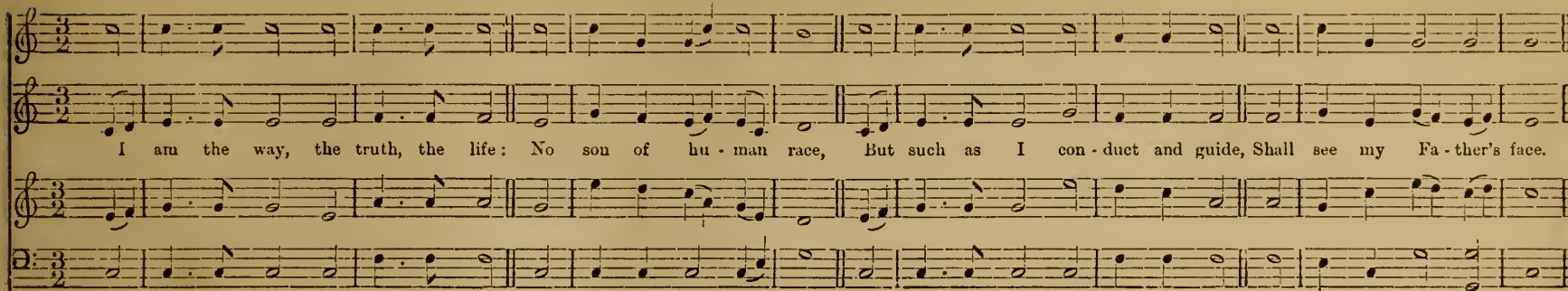
good - ness' sake, O Lord, re - mem - ber me ;
 mer - cy, for thy good - ness' sake, O Lord, re - mem - ber me ; In mer - cy, for thy good - ness' sake, O Lord, re - mem - ber me.
 mer - cy, for thy good - ness' sake, O Lord, re - mem - ber me ;
 mem - ber me, O Lord, re - mem - ber me ;

No. 156.—GAINSBOROUGH, OR ST MARTIN'S.—C.M.

For God, a great God, and great King, A - bove all gods he is. Depths of the earth are in his hand, The strength of hills is his.

No. 157.—HEBER.—C.M.

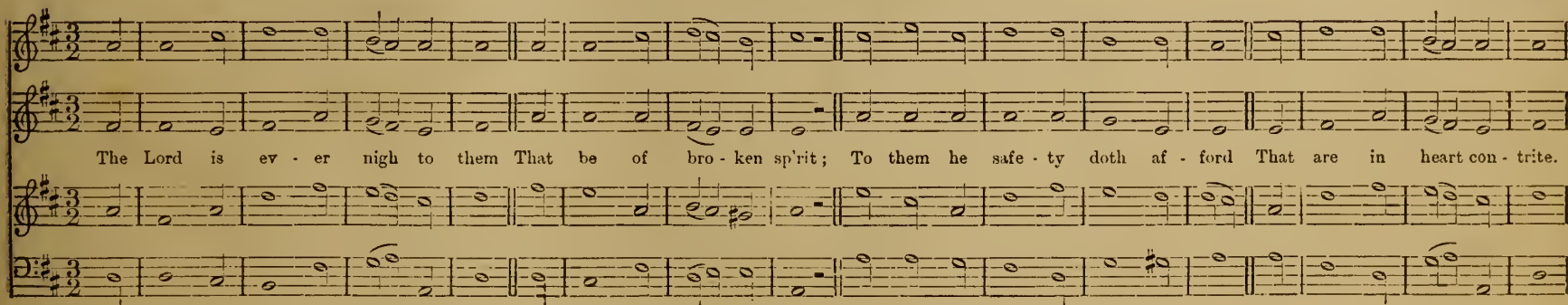
GEO. KINGSLEY.



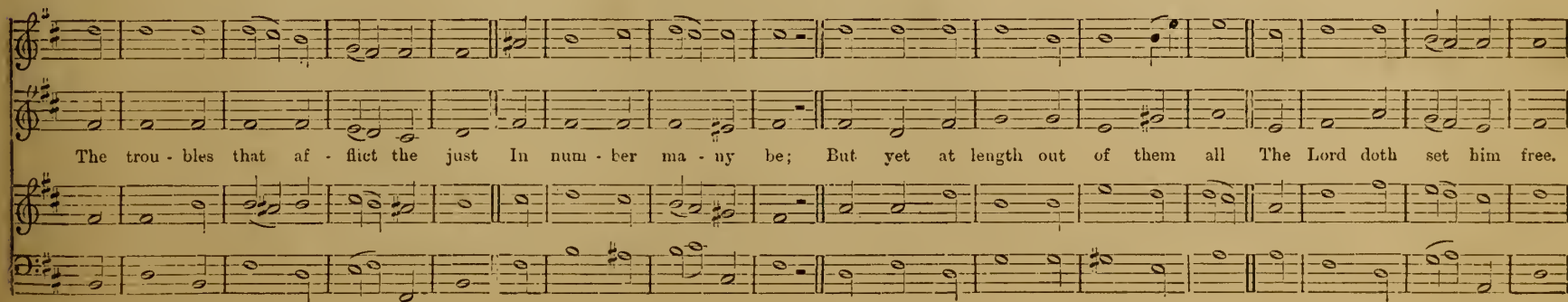
I am the way, the truth, the life: No son of hu-man race, But such as I con-duct and guide, Shall see my Fa-ther's face.

No. 158.—ST MATTHEW'S.—C.M.

Dr Croft.



The Lord is ev-er nigh to them That be of bro-ken spir-it; To them he safe-ty doth af-ford That are in heart con-trite.



The trou-bles that af-flict the just In num-ber ma-ny be; But yet at length out of them all The Lord doth set him free.

No. 159.—VIRGINIA.—C.M.

BROWNSON.

How love-ly is thy dwell-ing place, O Lord of hosts, to me! The ta-ber-na-cles of thy grace How plea-sant, Lord, they be! How plea-sant, Lord, they be!

No. 160.—SUNBURY.—C.M.

O when, in kind-ness un-to me, Wilt thou be pleased to come? I with a per-fect heart will walk with a per-fect heart will walk, I with a per-fect heart will walk With-in my house at home.

No. 161.—PIETY.—C.M.

Lord, thee I'll praise with all my heart, Thy won - ders all pro - claim, Thy won - ders all pro - claim. In

thee, most High, I'll great - ly joy, In thee, most High, I'll great - ly joy, And sing un - to thy name.

No. 162.—CANAAN.—C.M.

Sabbath-School Tune.

On us, the sin-ful sons of men,

Be-hold th' amaz-ing gift of love The Fa-ther hath be-stow'd To call us sons of God!

On us, the sin-ful sons of men, To call us sons of God!

On us, the sin-ful sons of men, On us, the sin-ful sons of men,

No. 163.—CHESTER.—C.M.

BURROWES,

Let Chris - tian faith and hope dis - pel The fears of guilt and woe; The Lord Al - might - y is our friend, And who can prove a foe!

No. 164.—GABRIEL.—C.M.

W. ARNOLD.

To him that rides on heavens of heavens, Which he of old did found, Which he of old did found; Lo, he sends

out his voice, a voice In might that doth a - bound, - - - - In might that doth a - bound, In might that doth a - bound.

In might that doth a - bound,

No. 165.—TIVERTON.—C.M.

REV. J. GRIGG.

Thou art my God, I'll thee ex - alt; My God, I will thee praise. Give thanks to God, for he is good: His mer - cy lasts al - ways.

No. 166.—BANGOR.—C.M.

TANSUB.

O Lord, un - to my prayer give ear, My cry let come to thee; And in the day of my dis - tress Hide not thy face from me.

No. 167.—BLACKBOURN.—C.M.

O may the grave be - come to me The bed of peace - ful rest, Whence I shall glad - ly rise at length, And min - gle with the blest.

My soul shall boast in God: the meek, My soul shall boast in God: the meek, My soul shall boast in God: the meek, My soul shall boast in God: the meek.

God will I bless all times; his praise My mouth shall still express. My soul shall boast in God: the meek Shall hear with joy-ful-ness, Shall hear with joy-ful-ness, Shall hear with joy-ful-ness. ness, soul shall boast in God: the meek

No. 169.—BELMONT.—C.M.

How ex-cel-lent in all the earth, Lord, our Lord, is thy name! Who hast thy glo-ry far ad-vanced A-bove the star-ry frame, A-bove the star-ry frame.

No. 170.—COVENTRY.—C.M.

Set thou thy trust up - on the Lord, And be thou do - ing good; And so thou in the land shalt dwell, And ver - i - ly have food.

No. 171.—LANESBOROUGH.—C.M.

Hear, Lord, my prayer; un - to the voice Of my re - quest at - tend: In troub - lous times I'll call on thee; In troub - lous times I'll call on thee; For thou wilt an - swer send.

No. 172.—CANNING. (O LAND OF REST.)—C.M.

She guides the young with in - no - cence, In plea - sure's paths to tread, A crown of glo - ry she be - stows Up - on the loa - ry head.

No. 173.—HOLBEIN.—C.M.

Teach me, O Lord, the per - fect way Of thy pre - cepts di - vine, And to ob - serve it to the end I shall my heart in - cline.

No. 174.—ORTONVILLE.—C.M.

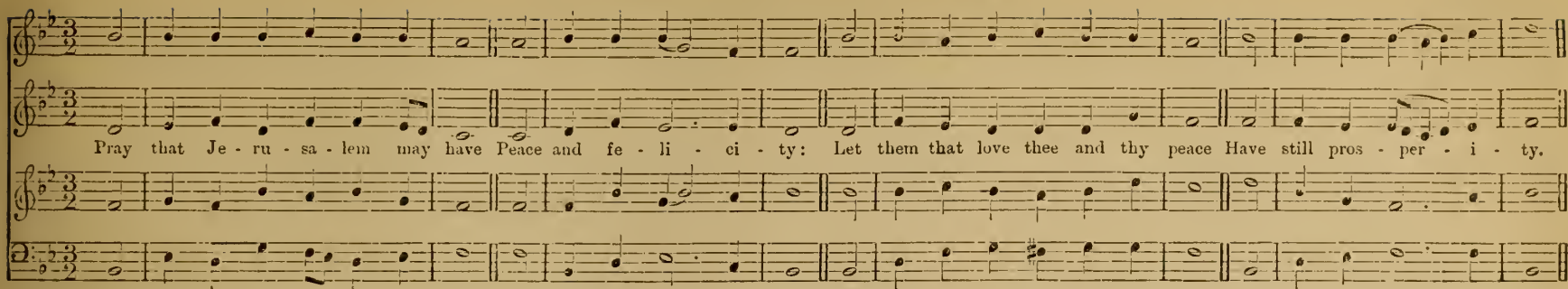
The Lord's my light and sav - ing health, Who shall make me dis - may'd? My life's strength is the Lord, of whom Then shall I be a - fraid? Then shall I be a - fraid?

No. 175.—CONSECRATION.—C.M.

Lord, who shall stand, if thou, O Lord, Should'st mark in - i - qui - ty? But yet with thee for - give - ness is, That fear'd thou may - est be.

No. 176.—HILLSIDE.—C.M.

SUMNER HILL.



Pray that Je - ru - sa - lem may have Peace and fe - li - ci - ty: Let them that love thee and thy peace Have still pros - per - i - ty.

No. 177.—CANTERBURY NEW.—C.M.



It is a come - ly thing, It is a come - ly thing,
 To ren - der thanks un - to the Lord It is a come - ly thing, It is a come - ly thing, And to thy name, O
 It is a come - ly thing, It is a come - ly thing,
 It is a come - ly thing, It is a come - ly thing,
 Due praise a - loud to sing.
 thou most High, Due praise a - loud to sing; And to thy name, O thou most High, Due praise a - loud to sing.
 Due praise a - loud to sing.
 Due praise a - loud to sing.

No. 178.—REDEMPTION.—C.M.

Dr THOMSON.

'Tis finish'd, 'tis finish'd— was his lat-est voice; These sa-cred ac-cents o'er, He bow'd his head, gave up the ghost, And suf-fer'd pain no more, And suf-fer'd pain no more.

'Tis finish'd, 'tis finish'd— The Mes-si-ah dies For sins, but not his own; The great redemption is com-plete, And Sa-tan's power o'erthrown, And Sa-tan's power o'er thrown.

No. 179.—PHILLIPS.—C.M.

F. HUNTEN.

O hap-py is the man who hears In-struction's warn-ing voice; And who ce-les-tial Wis-dom makes His ear-ly, on-ly choice.

No. 180.—ZANESVILLE.—C.M.

O hap - py is that man and blest, Whom Ja - cob's God doth aid; Whose hope up - on the Lord doth rest, And on his God is stay'd.

No. 181.—PECKHAM.—C.M.

ISAAC SMITH.

O God of Beth - el! by whose hand Thy peo - ple still are fed; Who through this wea - ry pil - grim - age Hast all our fa - thers led.

No. 182.—CONWAY.—C.M.

The Lord will light my can - dle so, That it shall shine full bright: The Lord my God will al - so make, The Lord my God will al - so make My dark - ness to be light.

No. 183.—ST STEPHEN'S OR NEWINGTON.—C.M.

Arranged by R. A. SMITH.

Be-hold th'a-maz-ing gift of love The Fa-ther hath be-stow'd On us, the sin-ful sons of men, To call us sons of God!

No. 184.—BUCKINGHAM.—C.M.

Help, Lord, be-cause the god-ly man Doth dai-ly fade a-way; And from a-mong the sons of men The faith-ful do de-cay.

No. 185.—CHARDON.—C.M.

Fawcett.

Lord, thee I'll praise with all my heart, Thy wonders all proclaim, Thy wonders all pro-claim. In thee, most High, I'll great-ly joy, And sing un-to thy name, And sing un-to thy name.

No. 186.—ST ASAPH'S.—C.M.

GIORNOVICHI.

How bright these glor - ious spir - its shine! Whence all their white ar - ray? How came they to the bliss - ful seats Of e - ver - last - ing day? Lo!

these are they from suff'r - ings great, Who came to realms of light, And in the blood of Christ have wash'd Those robes which shine so bright.

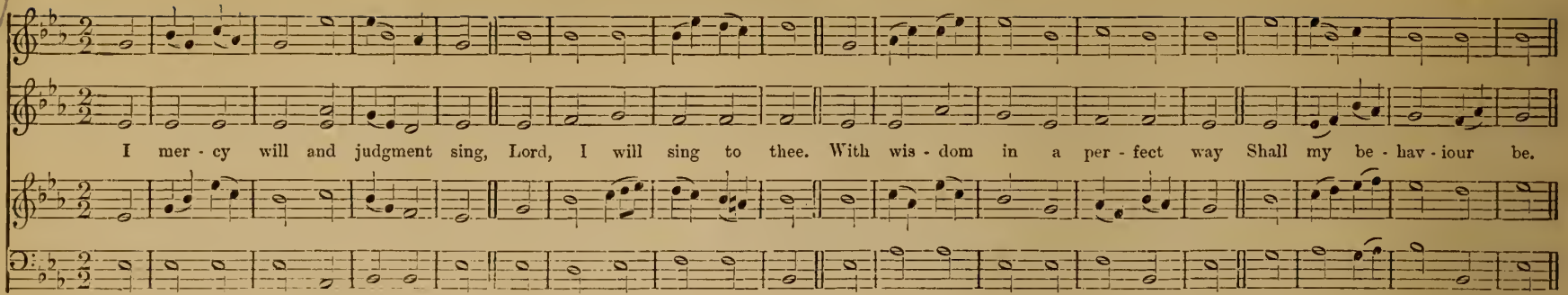
No. 187.—HINSBURY.—C.M.

BENNET.

O send thy light forth and thy truth; Let them be guides to me, And bring me to thine ho - ly hill, Even where thy dwell - ings be, Even wherethy dwell - ings be.

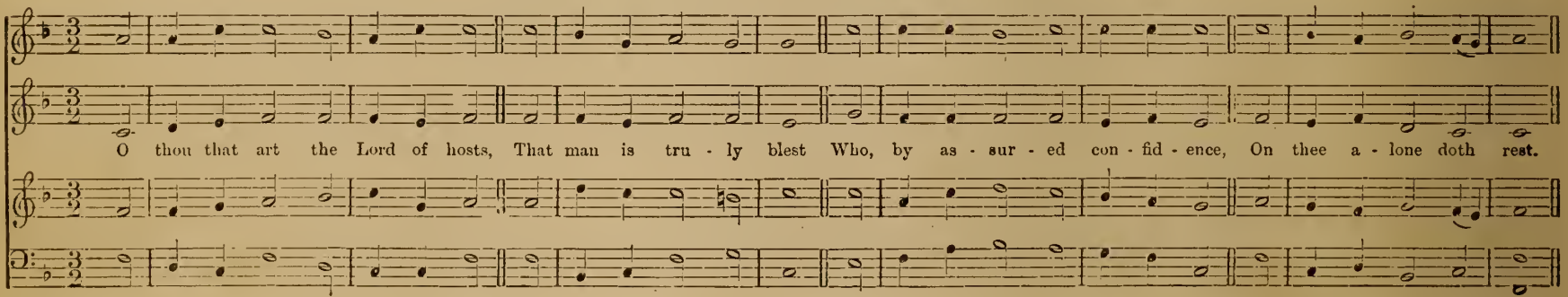
No. 188.—WARWICK—C.M.

STANLEY.



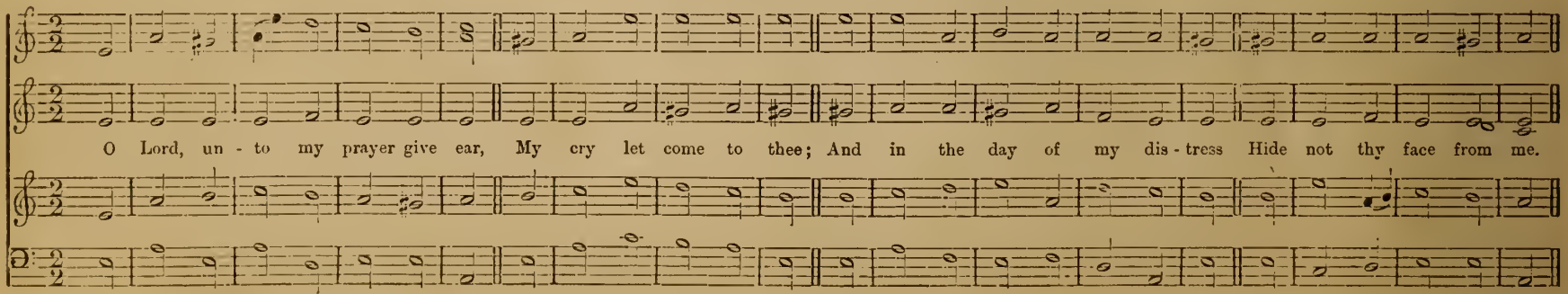
I mer - cy will and judgment sing, Lord, I will sing to thee. With wis - dom in a per - fect way Shall my be - hav - iour be.

No. 189.—CHURCH STREET.—C.M.



O thou that art the Lord of hosts, That man is tru - ly blest Who, by as - sur - ed con - fid - ence, On thee a - lone doth rest.

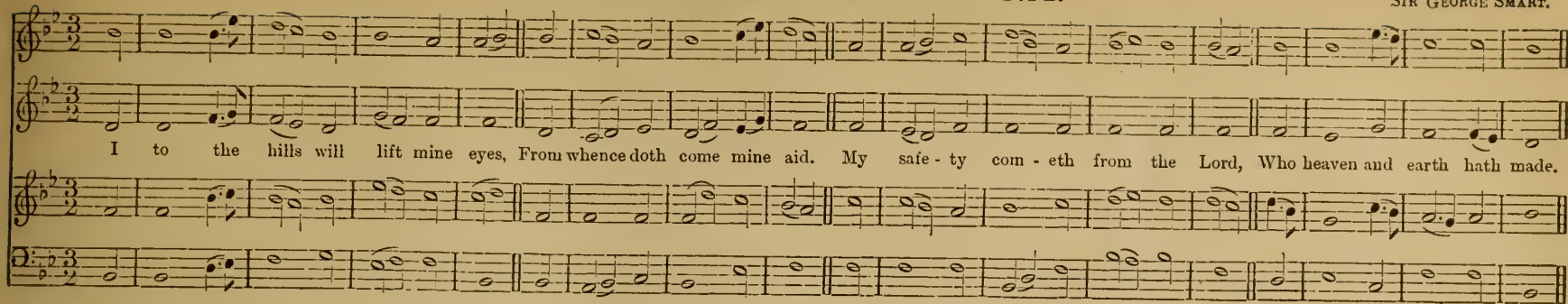
No. 190.—GRAFTON.—C.M.



O Lord, un - to my prayer give ear, My cry let come to thee; And in the day of my dis - tress Hide not thy face from me.

No. 191.—NEW ST ANN'S.—C.M.

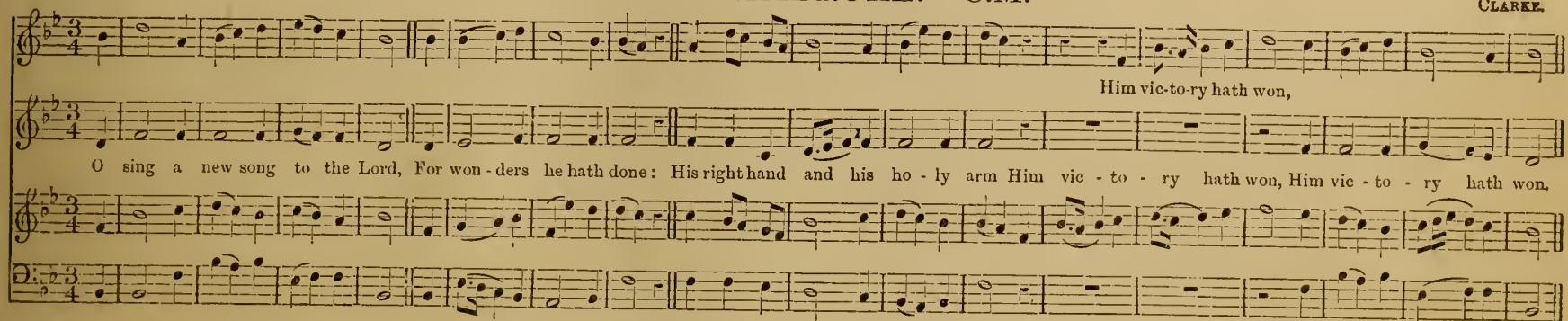
SIR GEORGE SMART.



I to the hills will lift mine eyes, From whence doth come mine aid. My safe-ty com-eth from the Lord, Who heaven and earth hath made.

No. 192.—PEMBROKE.—C.M.

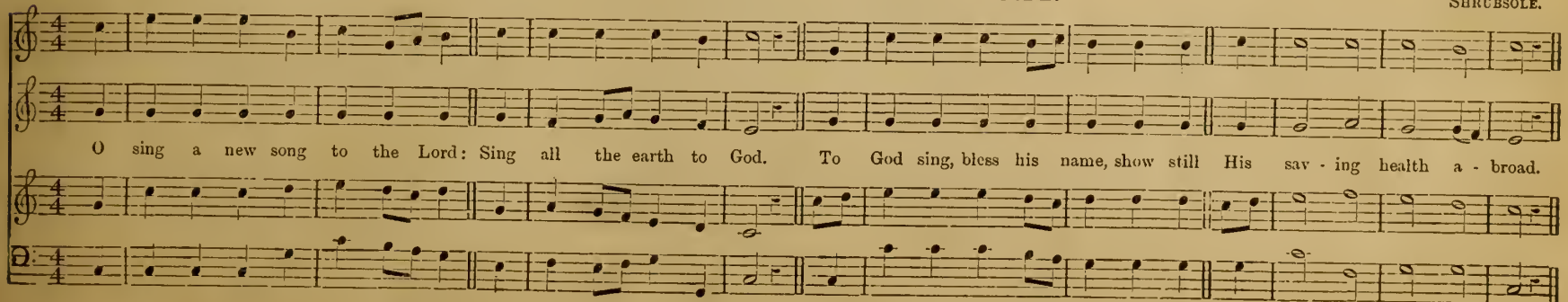
CLARKE.



Him vic-to-ry hath won,
O sing a new song to the Lord, For won-ders he hath done: His right hand and his ho-ly arm Him vic-to-ry hath won, Him vic-to-ry hath won.

No. 193.—SCARBOROUGH.—C.M.

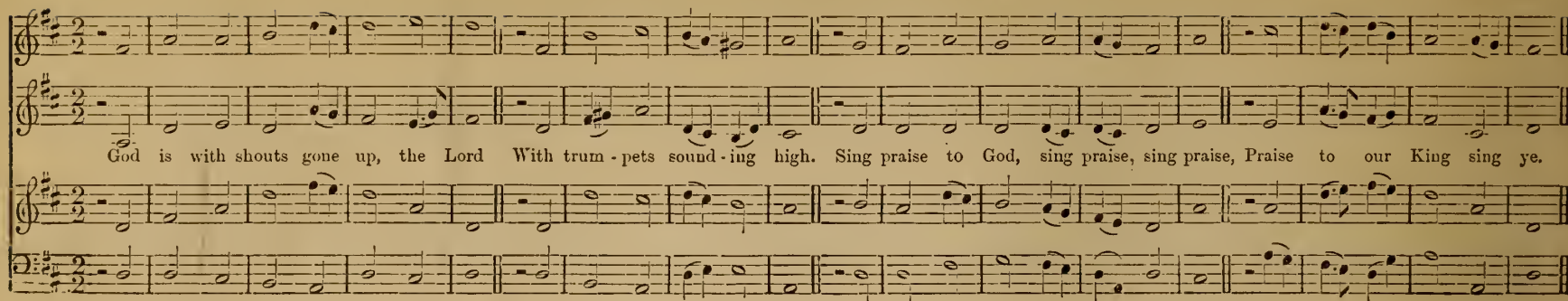
SHRUBSOLE.



O sing a new song to the Lord: Sing all the earth to God. To God sing, bless his name, show still His sav-ing health a-broad.

No. 194.—MONTROSE.—C.M.

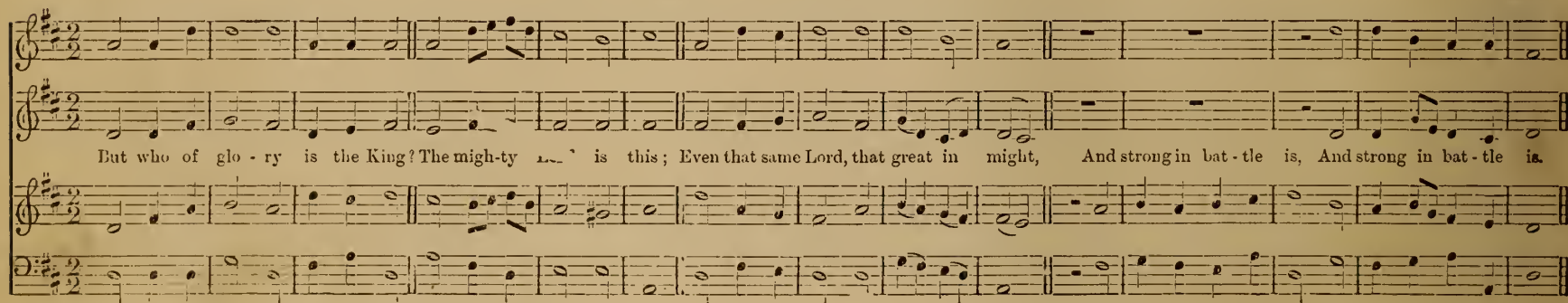
An old Scottish Melody.



God is with shouts gone up, the Lord With trum-pets sound-ing high. Sing praise to God, sing praise, sing praise, Praise to our King sing ye.

No. 195.—OLDHAM.—C.M.

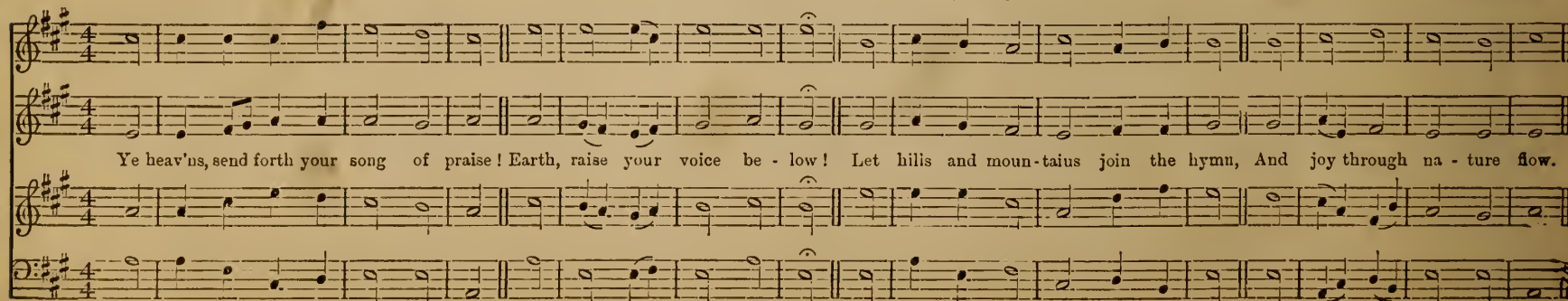
LEACH.



But who of glo-ry is the King? The migh-ty ... is this; Even that same Lord, that great in might, And strong in bat-tle is, And strong in bat-tle is.

No. 196.—WARREN.—C.M.

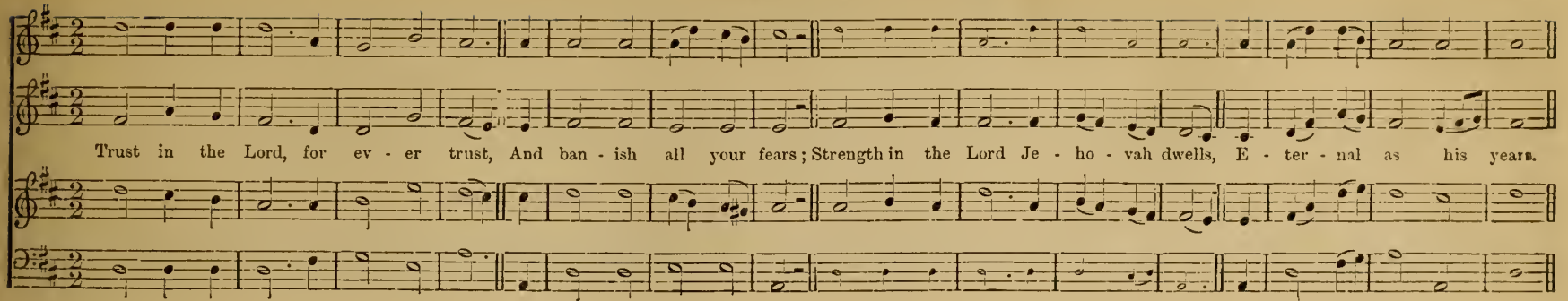
J. HEPBURN.



Ye heav'ns, send forth your song of praise! Earth, raise your voice be-low! Let hills and moun-tains join the hymn, And joy through na-ture flow.

No. 197.—NAVARIN.—C.M.

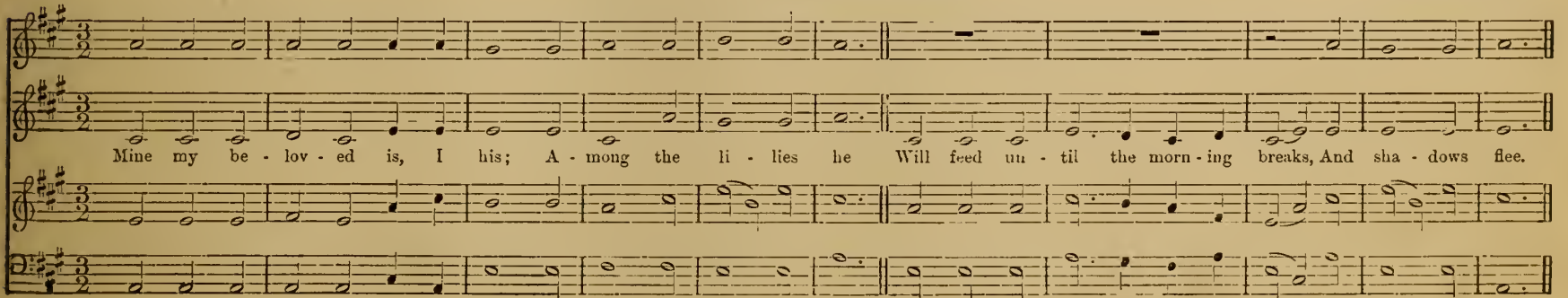
E. L. WHITE.



Trust in the Lord, for ev - er trust, And ban - ish all your fears; Strength in the Lord Je - ho - vah dwells, E - ter - nal as his years.

No. 198.—WARE.—8.6.8.4.

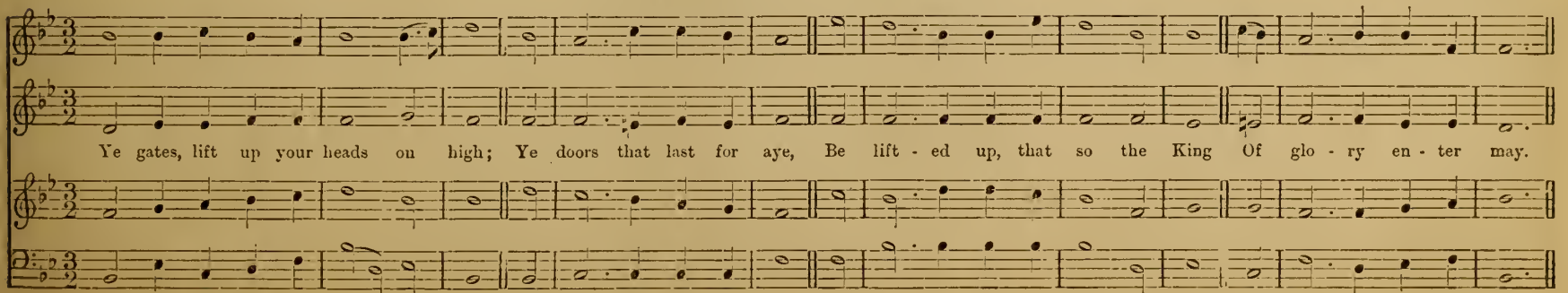
Hymns 303, 309, 310.



Mine my be - lov - ed is, I his; A - mong the li - lies he Will feed un - til the morn - ing breaks, And sha - dows flee.

No. 199.—MERTON.—C.M.

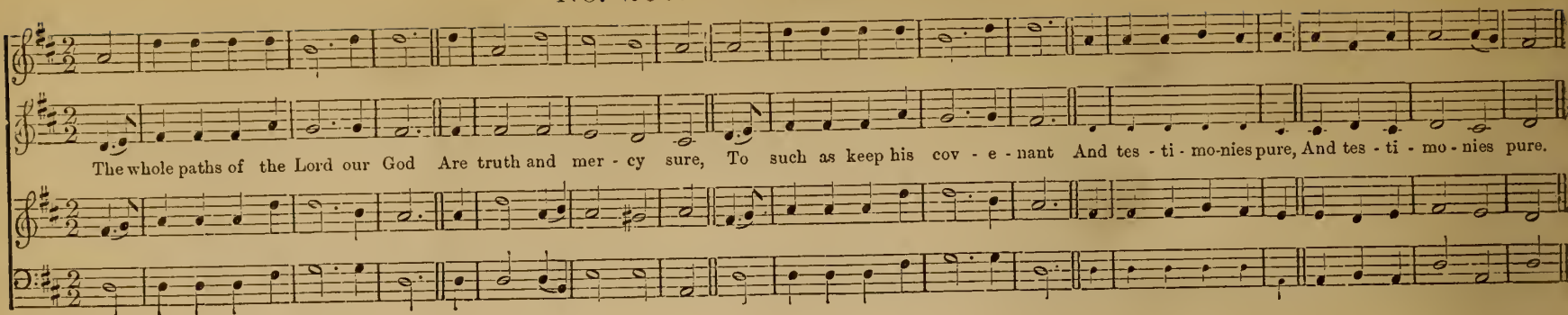
H. K. OLIVER.



Ye gates, lift up your heads on high; Ye doors that last for aye, Be lift - ed up, that so the King Of glo - ry en - ter may.

No. 200.—HUMMEL.—C.M.

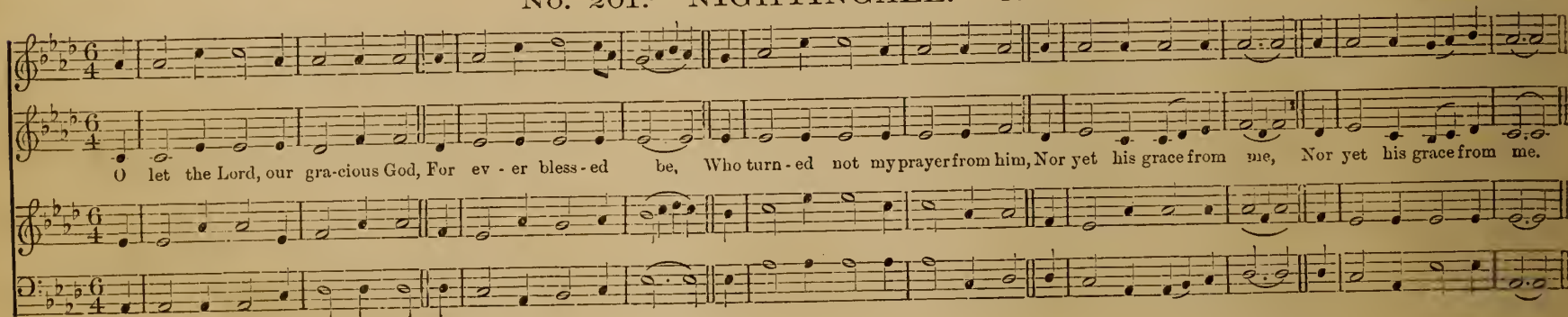
From the *Choral*.



The whole paths of the Lord our God Are truth and mer - cy sure, To such as keep his cov - e - nant And tes - ti - mo - nies pure, And tes - ti - mo - nies pure.

No. 201.—NIGHTINGALE.—C.M.

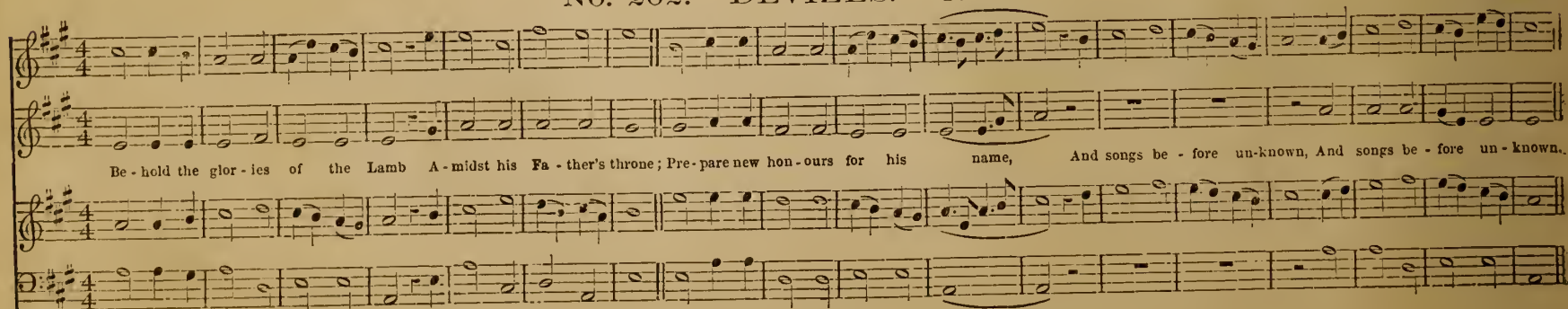
From the *Pioneer*.



O let the Lord, our gra - cious God, For ev - er bless - ed be, Who turn - ed not my prayer from him, Nor yet his grace from me, Nor yet his grace from me.

No. 202.—DEVIZES.—C.M.

TUCKER.



Be - hold the glor - ies of the Lamb A - midst his Fa - ther's throne; Pre - pare new hon - ours for his name, And songs be - fore un - known, And songs be - fore un - known.

No. 203.—SHILOH.—C.M.

From the Dulcimer

Thy mer - cy, Lord, is in the heavens; Thy truth doth reach the clouds, Thy truth doth reach the clouds: Thy jus - tice is like moun - tains great; Thy judgments deep as floods, Thy judgments deep as floods.

No. 204.—NATIVITY.—C.M.

T. JARMAN.

All lands to God, in joy - ful sounds, A - loft your voi - ces raise, A - loft your voi - ces raise; Sing forth the hon - our

And glo - rious make his praise, And glo - rious make his praise, And glo - rious make his praise.
of his name, And glo - rious make his praise, And glo - - - rious make his praise.
And glo - rious make his praise, And glo - rious make his praise, And glo - rious make his praise.
And glo - rious make his praise, And glo - rious make his praise, And glo - - - rious make his praise.

No. 205.—MOUNT PLEASANT.—C.M.

J. LEACH.



The saints of God, from death set free, With joy shall mount on high; The heavenly hosts with praises loud Shall meet them in the sky, Shall meet them in the sky.

No. 206.—SHELBURNE.—C.M.

REYNOLDS.



The Lord's my light and saving health, Who shall make me dis-may'd? My life's strength is the Lord, of whom Then shall I be a - fraid? My life's strength is the Lord, of whom Then shall I be a - fraid? My life's strength is the Lord, of whom Then shall I be a - fraid? My life's strength is the Lord, of whom Then shall I be a - fraid?

be a - fraid?

Then shall I be a - fraid?

No. 207.—LAIGHT STREET.—C.M.

T. HASTINGS.

As streams of wa - ter in the south, Our bond-age, Lord, re - call. Who sow in tears, a reap-ing time Of joy en - joy they shall, Of joy en - joy they shall.

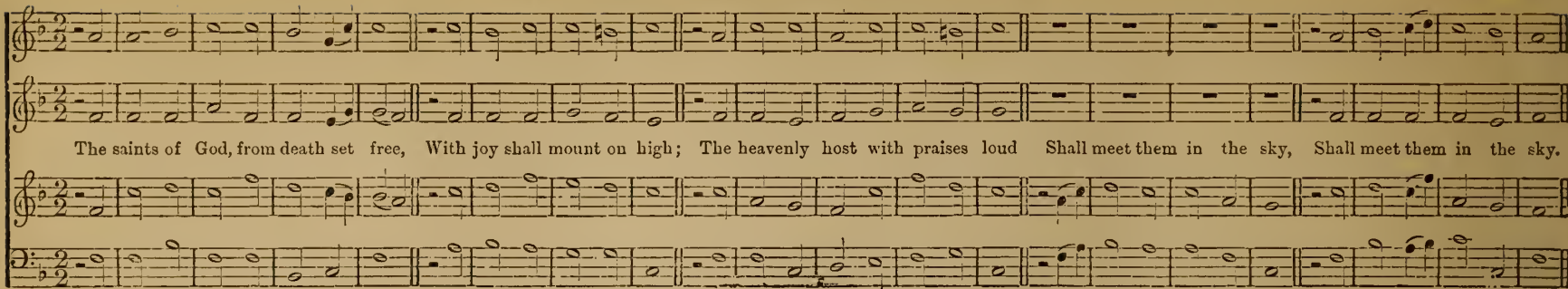
No. 208.—DOXOLOGY.—C.M.

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

Be glo - ry, as it was, and is, Be glo - ry, as it was, and is, And shall be ev - er - more.
Be glo - - - - ry now and ev - - - er - more.
Be glo - ry, as it was, and is, Be glo - ry, as it was, and is, And shall be ev - er - more.

No. 209.—MITCHELL'S.—C.M.

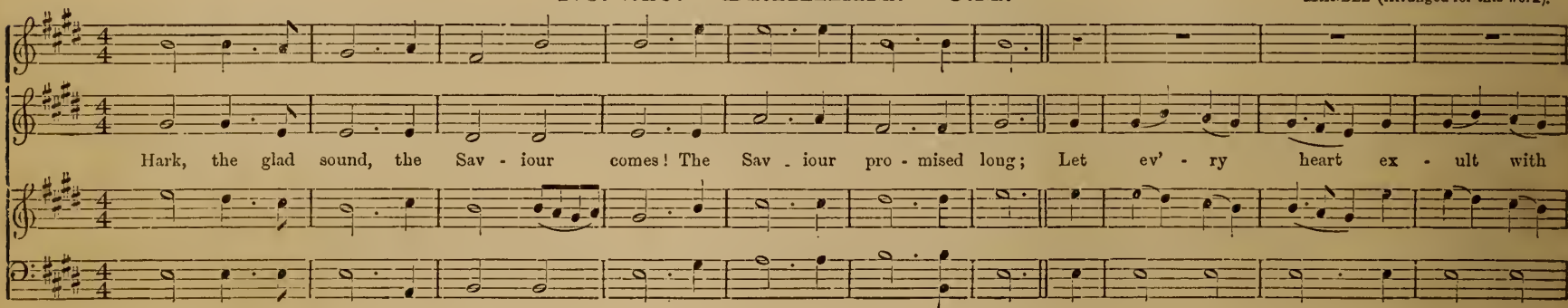
A. D. THOMSON.



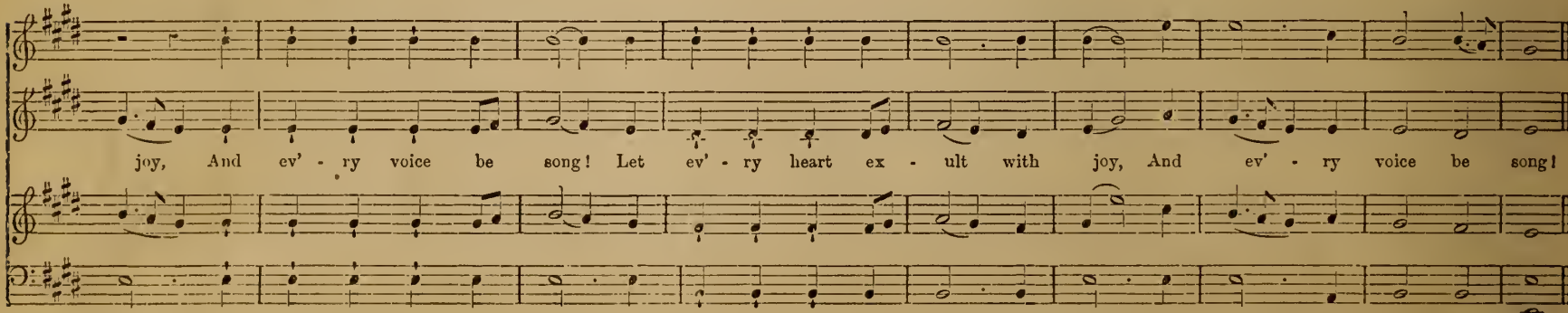
The saints of God, from death set free, With joy shall mount on high; The heavenly host with praises loud Shall meet them in the sky, Shall meet them in the sky.

No. 210.—BRIXHAM.—C.M.

HANDEL (Arranged for this work).



Hark, the glad sound, the Sav - iour comes! The Sav - iour pro - mised long; Let ev' - ry heart ex - ult with



joy, And ev' - ry voice be song! Let ev' - ry heart ex - ult with joy, And ev' - ry voice be song!

No. 211.—PILGRIMS' CHURCH.—C.M.

W.C.



O when, in kind-ness un-to me, Wilt thou be pleased to come? I with a per-fect heart will walk With-in my house at home.

No. 212.—NEW JERUSALEM.—C.M.

See all things now at last re-new'd, And
 From heaven the new Je-ru-s'lem comes, All wor-thy of its Lord; See
 See all things now at last re-new'd, And Par - - -
 See all things now at last re-new'd, And Par - - - a -
 Par - - - a - dise re-stored; See all things now at last re-new'd,
 all things now at last re-new'd, And Par - - - a - dise re - stored, And Par - a - dise re - stored, And Par - a - dise - re - stored.
 - - - a - dise re - stored; See all things now at last re - new'd,
 dise re - stored; See all things now at last re-new'd, And Par - a - dise re - stored,

No. 213.—UNITY.—C.M.D.

W. B. BRADBURY. Eng. Presb. Col., Hymn 210.



Come let us join our friends a-bove, Who have obtained the prize, }
 And on the ea-gle wings of love, To joy ce - les - tial rise. }
 Let all the saints ter-res - trial sing, With those to glor - y gone; For all the ser-vants of our King, In heav'n and earth are one.

No. 214.—MILBURN PORT.—C.M.

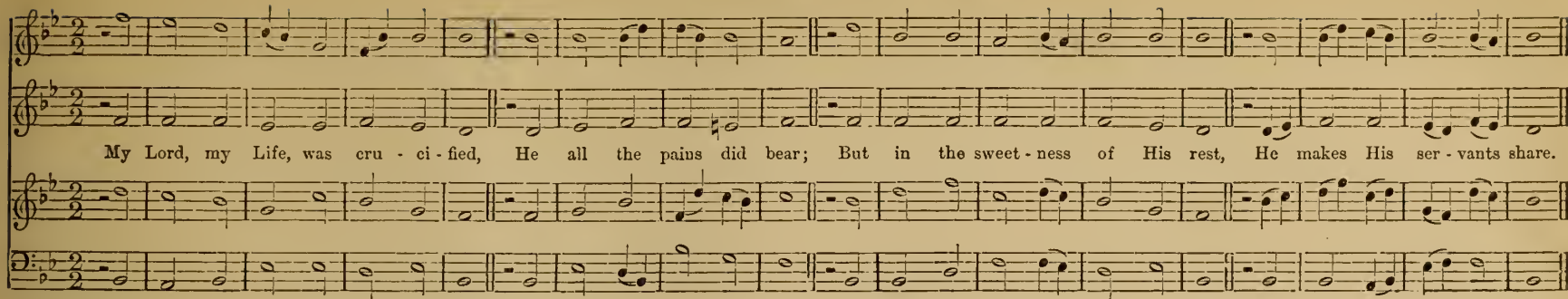
New Arrangement.



For he in his pa - vil - ion shall Me hide in e - vil days; In se - cret of his tent me hide, In
 se - cret of his tent me hide, In se - cret of his tent me hide, And on a rock me raise.

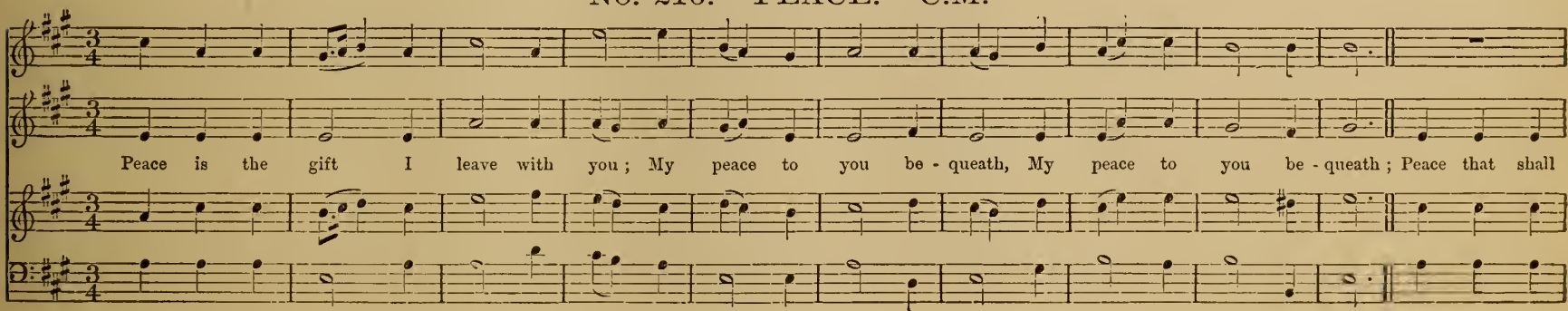
No. 215.—TORWOOD.—C.M.

J. TURNBULL. Eng. Presb. Col.

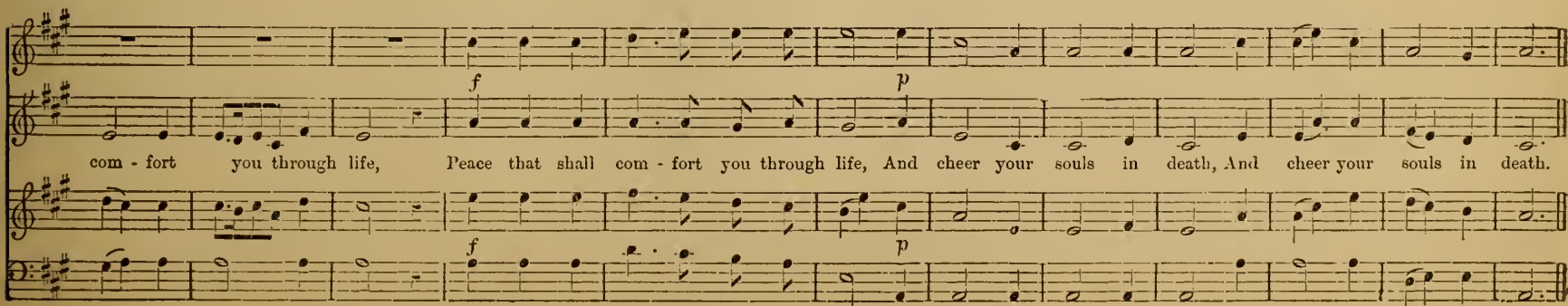


My Lord, my Life, was cru - ci - fied, He all the pains did bear; But in the sweet - ness of His rest, He makes His ser - vants share.

No. 216.—PEACE.—C.M.



Peace is the gift I leave with you; My peace to you be - queath, My peace to you be - queath; Peace that shall



com - fort you through life, Peace that shall com - fort you through life, And cheer your souls in death, And cheer your souls in death.

The Son of God goes forth to war, A king - ly crown to gain; His blood - red ban - ner streams a - far, Who fol - lows in his train!

Who best can drink his cup of woe, Tri - umph - ant ov - er pain; Who pa - tient bears his cross be - low, He fol - lows in his train.

No. 218.—NEW LONDON.—C.M.

Dr Croft.

Thy mer - cy, Lord, is in the heavens, Thy truth doth reach the clouds; Thy jus - tice is like moun - tains great, Thy judg - ments deep as floods.

No. 219.—BAKER.—C.M.

W. F. SHERWIN.

'Tis fin-ish'd—The Mes - si - ah dies For sins, but not his own; The great re - demp - tion is com - plete, And Sa - tan's power o'er - thrown.

No. 220.—HOREB.—C.M.D.

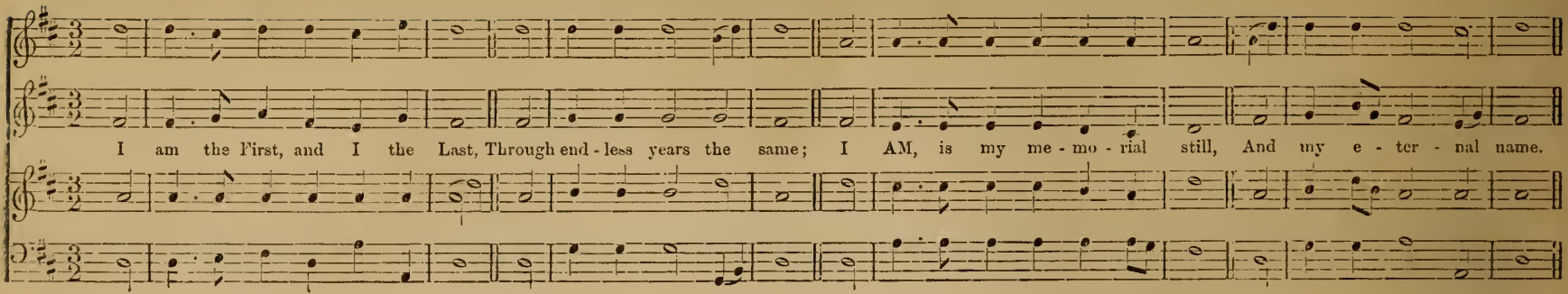
Scottish Psalter, 1665. Ps. 30.

Lord, I will thee ex - tol, for thou Hast lift - ed me on high, And ov - er me thou to re - joice Mad'st not mine en - e - my.

O thou who art the Lord my God, I in dis - tress to thee, With loud cries lift - ed up my voice, And thou hast heal - ed me.

No. 221.—MASON'S CHANT.—C.M.

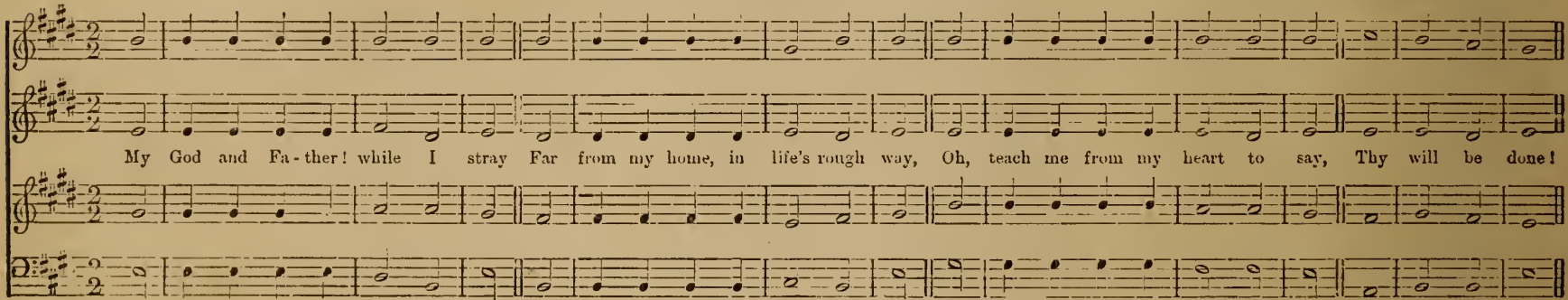
W. B. BRADBURY.



I am the First, and I the Last, Through end-less years the same; I AM, is my me-mo-rial still, And my e-ter-nal name.

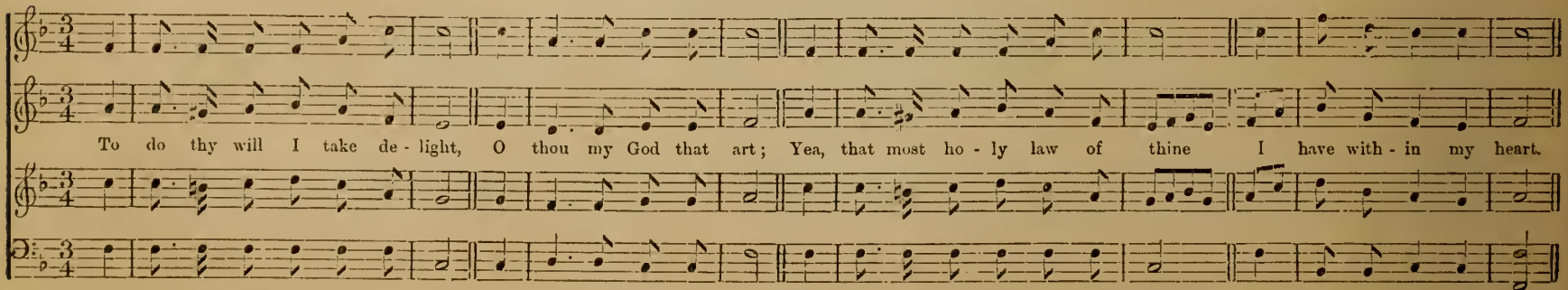
No. 222.—SUBMISSION.—8.8.8.4.

W. L. REYNOLDS. *Eng. Presb Col.*, 477.



My God and Fa-ther! while I stray Far from my home, in life's rough way, Oh, teach me from my heart to say, Thy will be done!

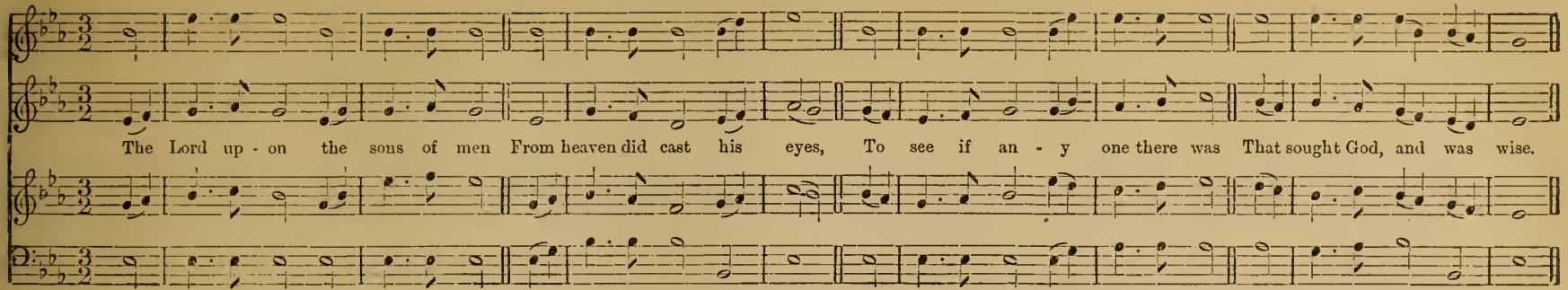
No. 223.—COESSE.—C.M.



To do thy will I take de-light, O thou my God that art; Yea, that most ho-ly law of thine I have with-in my heart.

No. 224.—RUGER.—C.M.

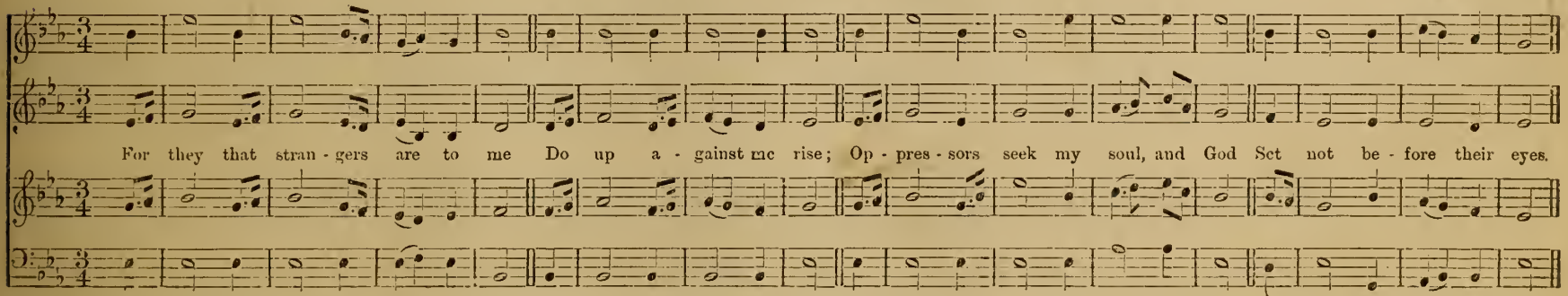
CHESTER G. ALLEN.



The Lord up - on the sons of men From heaven did cast his eyes, To see if an - y one there was That sought God, and was wise.

No. 225.—STOWELL.—C.M.

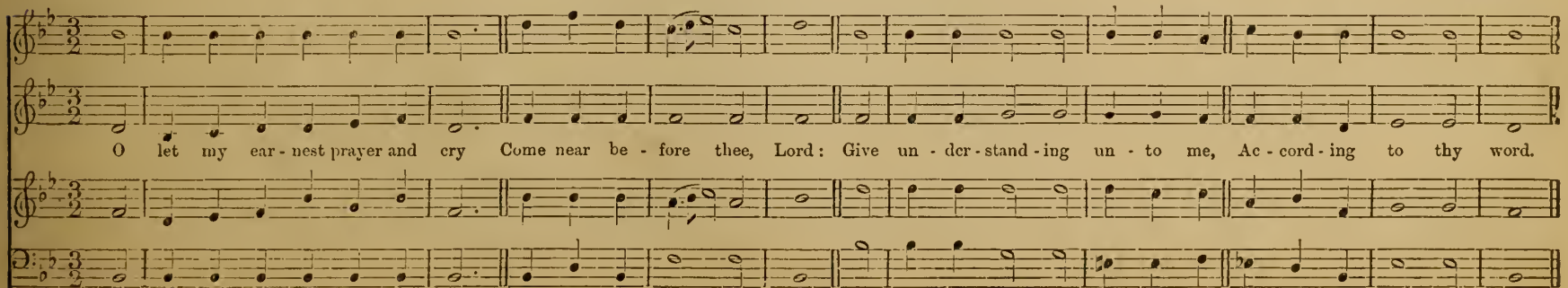
JAS. M'GRANAHAN.



For they that stran - gers are to me Do up a - gainst me rise; Op - pres - sors seek my soul, and God Set not be - fore their eyes.

No. 226.—HERMON.—C.M.

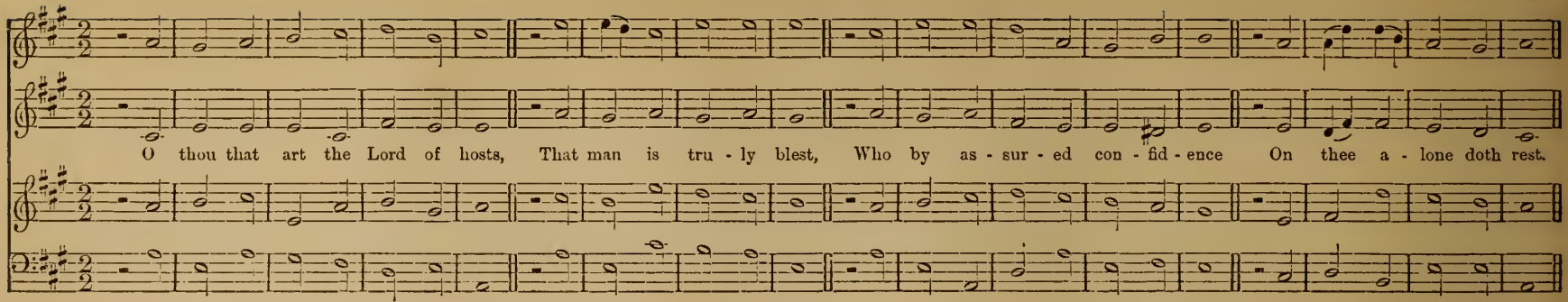
Carmina Sacra.



O let my ear - nest prayer and cry Come near be - fore thee, Lord: Give un - der - stand - ing un - to me, Ac - cord - ing to thy word.

No. 227.—ST PAUL'S.—C.M.

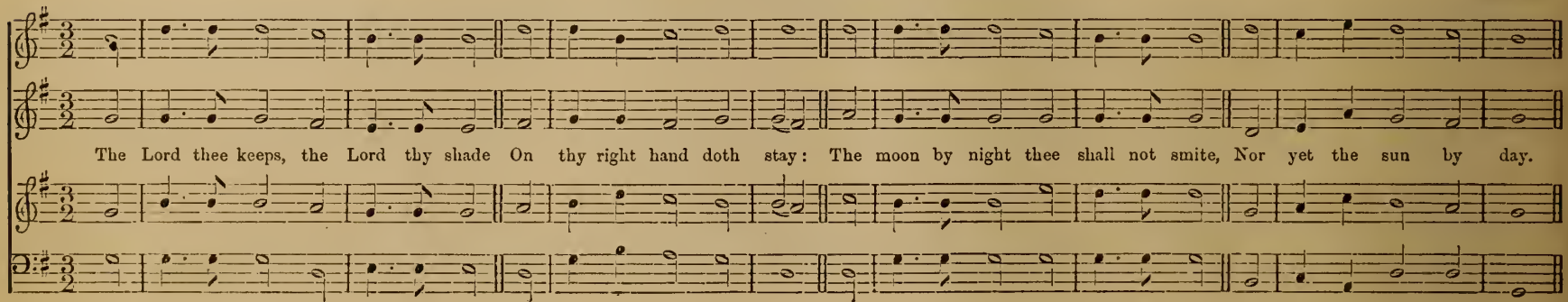
W. TATE.



O thou that art the Lord of hosts, That man is tru - ly blest, Who by as - sur - ed con - fid - ence On thee a - lone doth rest.

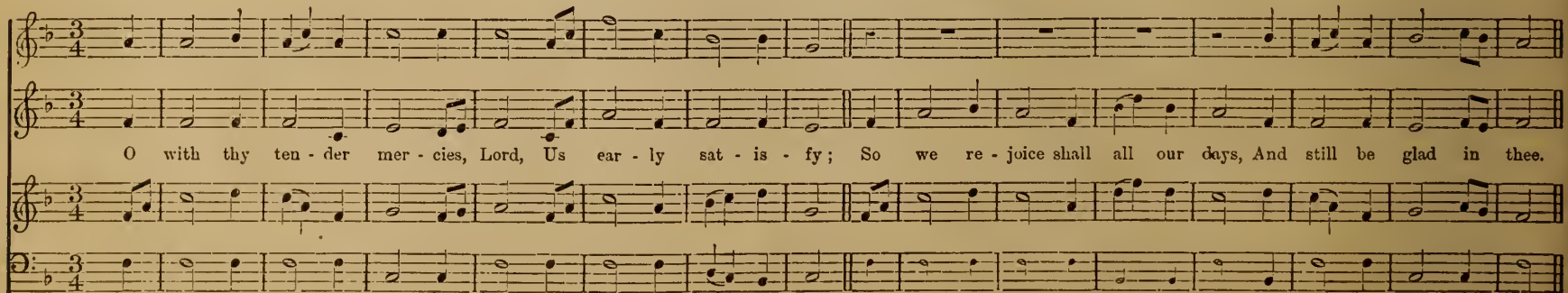
No. 228.—ARLINGTON.—C.M.

Dr ARNE.



The Lord thee keeps, the Lord thy shade On thy right hand doth stay: The moon by night thee shall not smite, Nor yet the sun by day.

No. 229.—PRESCOTT.—C.M.



O with thy ten - der mer - cies, Lord, Us ear - ly sat - is - fy; So we re - joice shall all our days, And still be glad in thee.

I'll thee ex - tol, my God, O King; I'll bless thy name al - ways. Thee will I bless each day, and will Thy name for ev - er praise, Thy name for ev - er praise.

No. 231.—ST GEORGE'S, OR DANVILLE.—C.M.

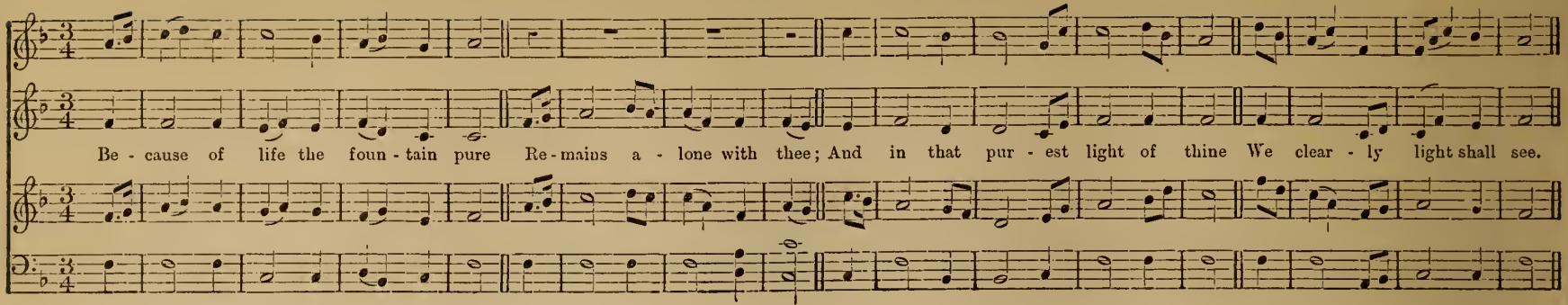
Good-ness and mer - cy all my life Shall sure - ly fol - low me: And in God's house for ev - er - more My dwell - ing - place shall be, My dwell - ing - place shall be.

No. 232.—NICHOLS.—C.M.

While o - thers crowd the house of mirth, And haunt the gaud - y show, Let such as would with Wis - dom dwell Fre - quent the house of woe, Fre - quent the house of woe.

No. 233.—WERNER.—C.M.

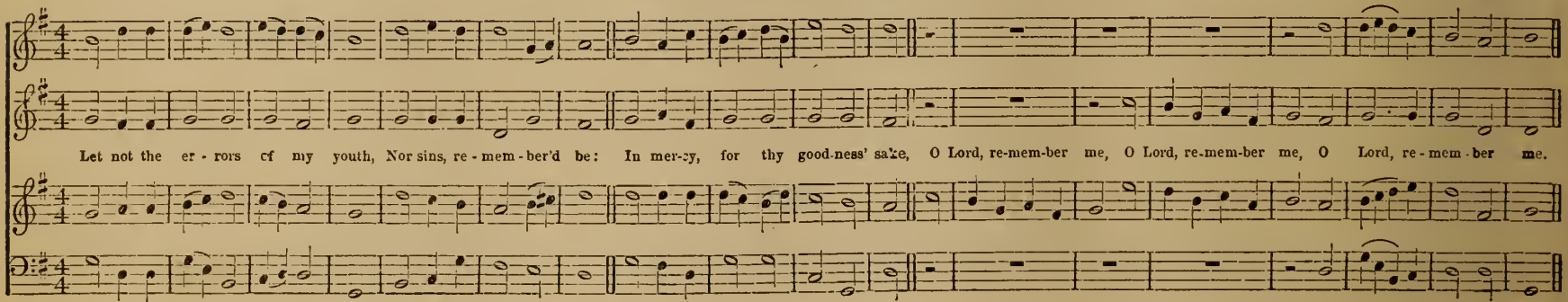
D. C. O.



Be - cause of life the foun - tain pure Re - mains a - lone with thee; And in that pur - est light of thine We clear - ly light shall see.

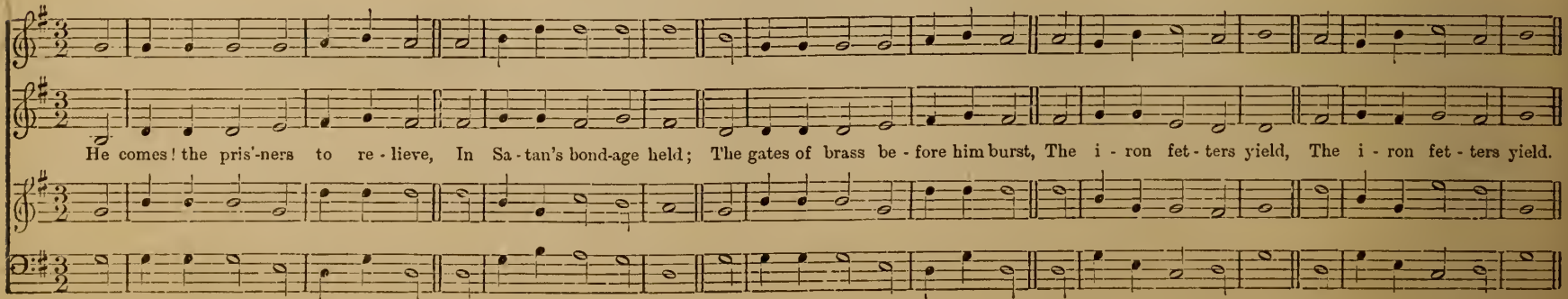
No. 234.—SPROWSTON.—C.M.

WHITE.



Let not the er - rors of my youth, Nor sins, re - mem - ber'd be: In mer - cy, for thy good - ness' sake, O Lord, re - mem - ber me, O Lord, re - mem - ber me, O Lord, re - mem - ber me.

No. 235.—MARLOW.—C.M.



He comes! the pris' - ners to re - lieve, In Sa - tan's bond - age held; The gates of brass be - fore him burst, The i - ron fet - ters yield, The i - ron fet - ters yield.

No. 236.—NOYES.—C.M.

R**.

Let Christian faith and hope dis - pel The fears of guilt and woe; The Lord Al - migh - ty is our friend, And who can prove a foe!

No. 237.—CONTRITION.—C.M.

W. PURVES.

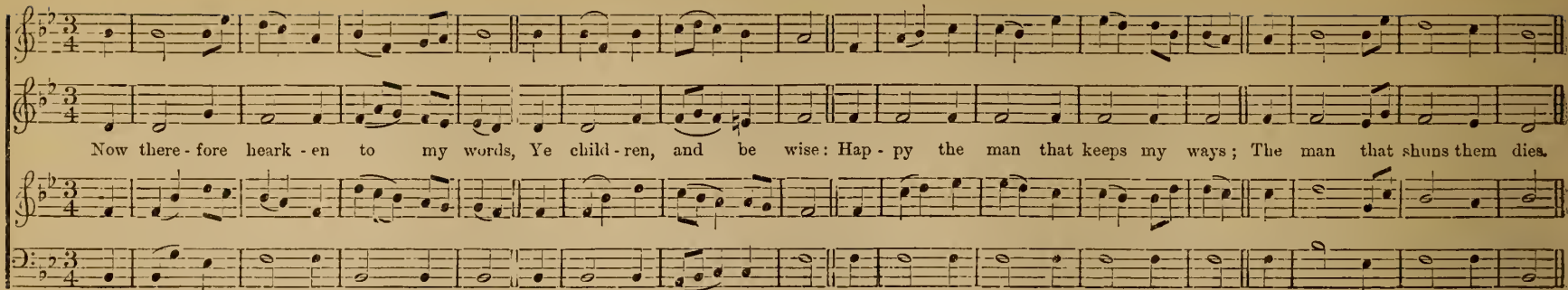
Come, let us to the Lord our God With con - trite hearts re - turn; Our God is gra - cious, nor will leave The de - so - late to mourn.

No. 238.—HARLEM.—C.M.

The Lord's my shepherd, I'll not want. He makes me down to lie In pastures green: he lead-eth me The qui-et wa-ters by, The qui-et wa-ters by.

No. 239.—DEANE.—C.M.

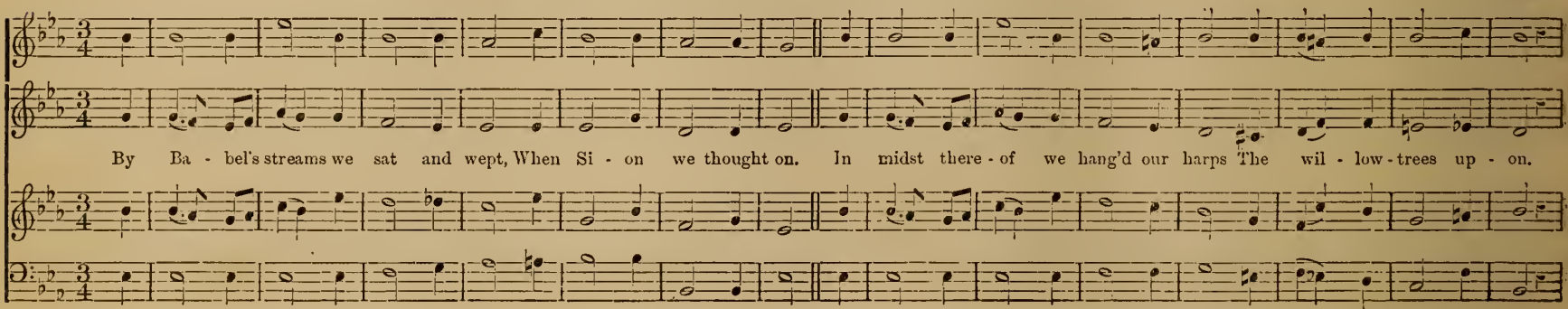
Harp of Judah.



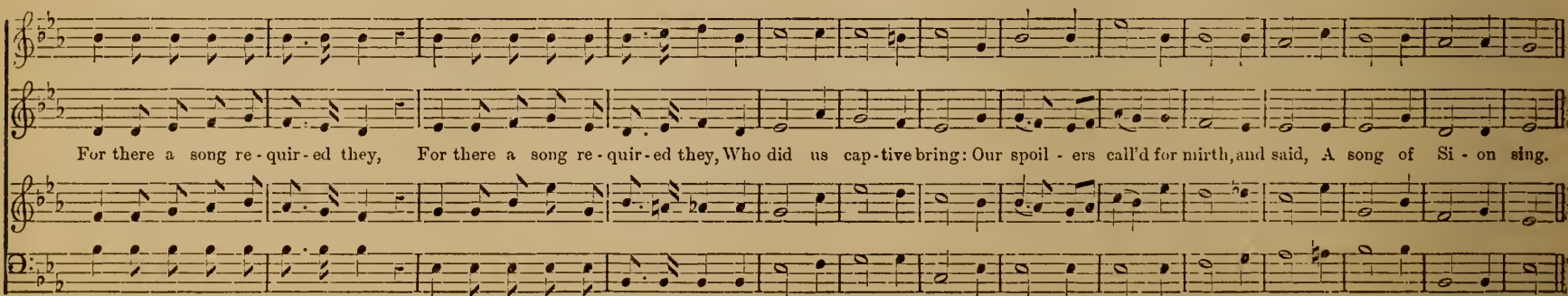
Now there-fore heark-en to my words, Ye child-ren, and be wise: Hap-py the man that keeps my ways; The man that shuns them dies.

No. 240.—BABEL'S STREAMS.—C.M.

W. PURVES.



By Ba-bel's streams we sat and wept, When Si-on we thought on. In midst there-of we hang'd our harps The wil-low-trees up-on.



For there a song re-quir-ed they, For there a song re-quir-ed they, Who did us cap-tive bring: Our spoil-ers call'd for mirth, and said, A song of Si-on sing.

No. 241.—EVAN.—C.M.

O thou who art the Lord my God, I in dis - tress to thee, With loud cries lift - ed up my voice, And thou hast heal - ed me.

This musical score is for a hymn in 3/2 time with a key signature of one flat (B-flat). It consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: "O thou who art the Lord my God, I in dis - tress to thee, With loud cries lift - ed up my voice, And thou hast heal - ed me."

No. 242.—AUBURN.—C.M.

Rev. J. LAWSON.

O ci - ty of the Lord! be - gin The un - i - ver - sal song, The un - i - ver - sal song; And let the

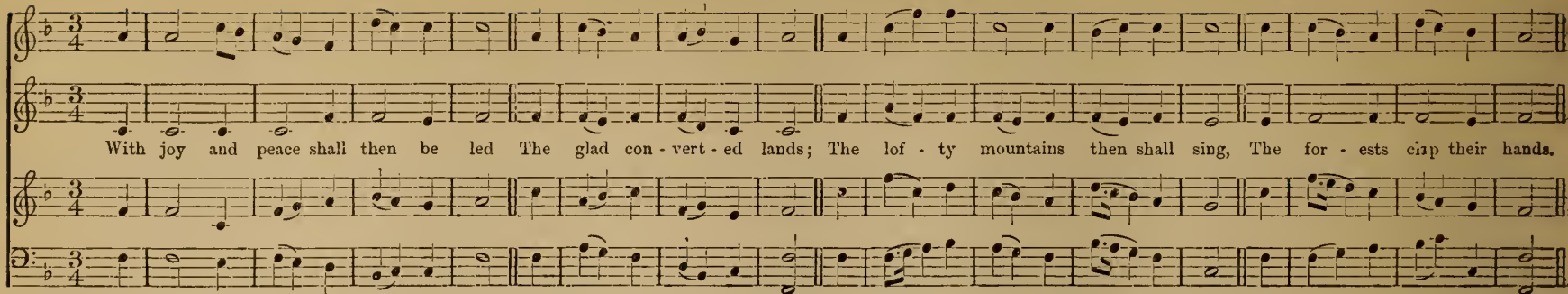
This musical score is for a hymn in 4/4 time with a key signature of one flat (B-flat). It consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: "O ci - ty of the Lord! be - gin The un - i - ver - sal song, The un - i - ver - sal song; And let the"

scat - ter'd vil - la - ges The cheer - ful notes pro - long, The cheer - ful notes pro - long, The cheer - ful notes pro - long.

This is the continuation of the musical score for No. 242. It consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: "scat - ter'd vil - la - ges The cheer - ful notes pro - long, The cheer - ful notes pro - long, The cheer - ful notes pro - long."

No. 243.—IRISH.—C.M

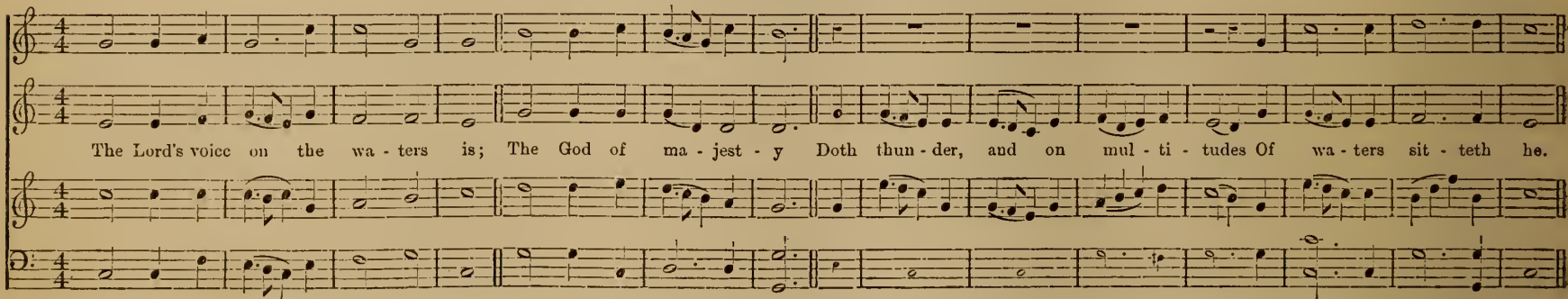
B. MILGROVE. Harmony by Hamilton.



With joy and peace shall then be led The glad con-vert-ed lands; The lof-ty mountains then shall sing, The for-ests clap their hands.

No. 244.—HENRY.—C.M.

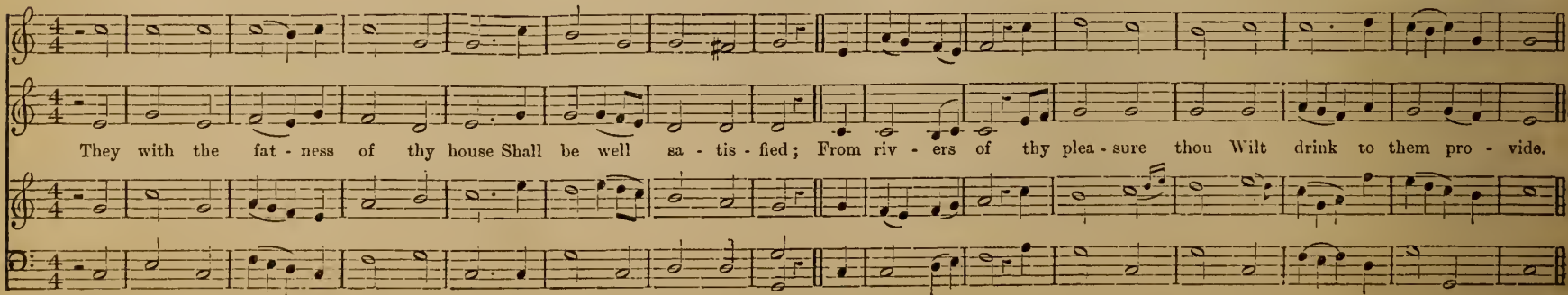
S. P. POND.



The Lord's voice on the wa-ters is; The God of ma-jest-y Doth thun-der, and on mul-ti-tudes Of wa-ters sit-teth he.

No. 245.—BETHEL.—C.M.

JAMES LEACH.



They with the fat-ness of thy house Shall be well sa-tis-fied; From riv-ers of thy plea-sure thou Wilt drink to them pro-vide.

How few re-ceive with cor-dial faith The tid-ings which we bring! How few have seen the arm re-veal'd, How few have seen the arm re-veal'd Of heaven's e-ter-nal King!

No. 247.—CORONATION.—C.M.

HOLDEN.

Wor-thy the Lamb that died, they cry, To be ex-alt-ed thus ; Wor-thy the Lamb, let us re-ply, For he was slain for us ; Wor-thy the Lamb, let us re-ply, For he was slain for us.

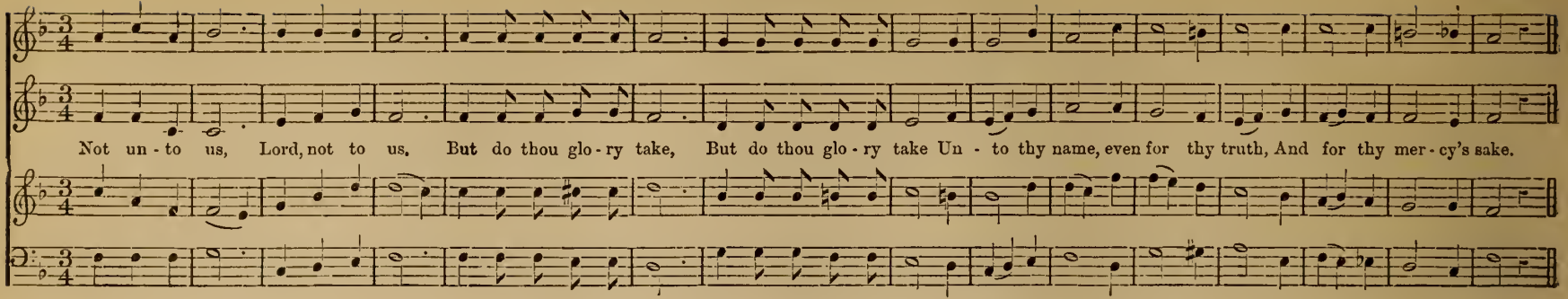
No. 248.—EXALTATION.—C.M.

W. PURVES.

Thou hast an arm that's full of power, Thy hand is great in might; And thy right hand ex-ceed-ing-ly Ex-alt-ed, ex-alt-ed is in height.

No. 249.—HUMILITY.—C.M.

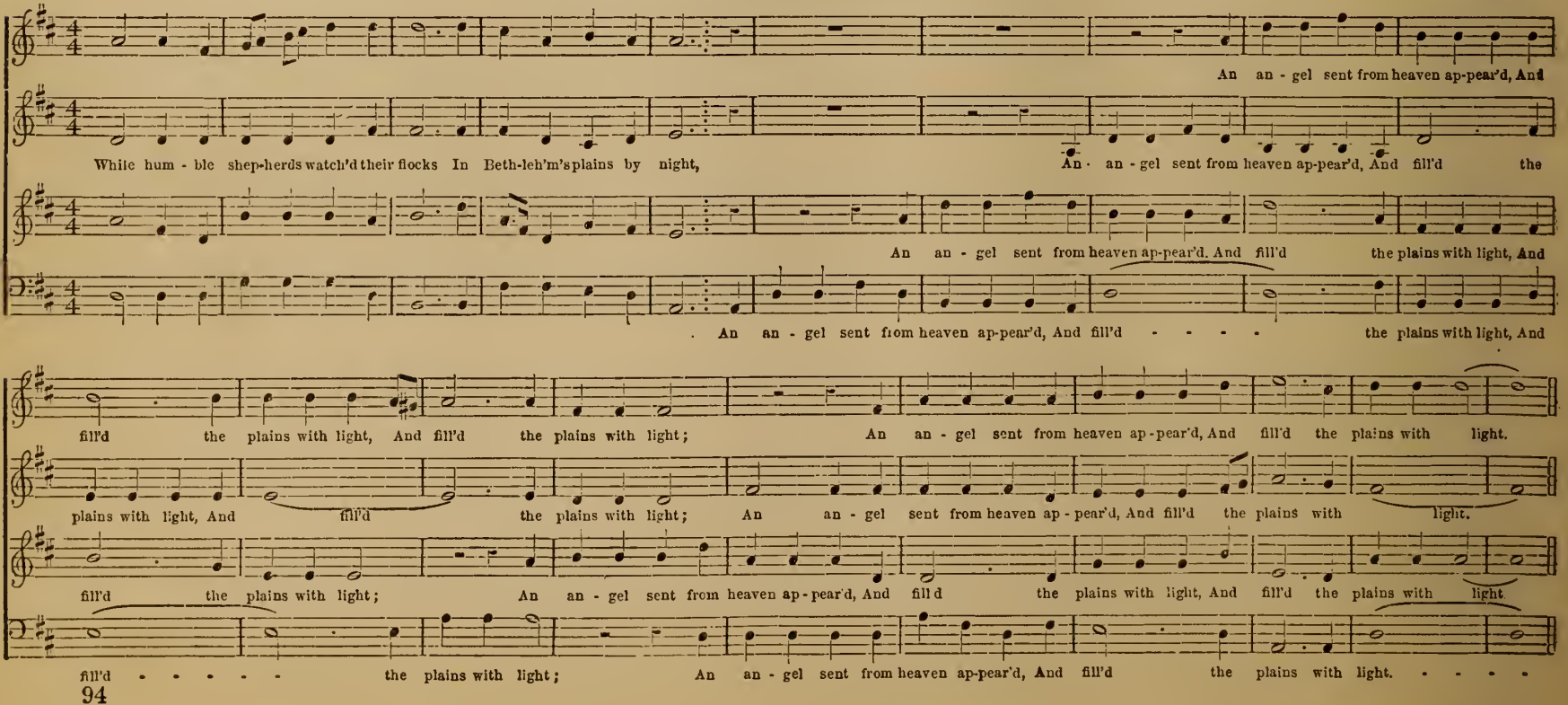
W. PURVES.



Not un-to us, Lord, not to us, But do thou glo-ry take, But do thou glo-ry take Un-to thy name, even for thy truth, And for thy mer-cy's sake.

No. 250.—SHERBURNE.—C.M.

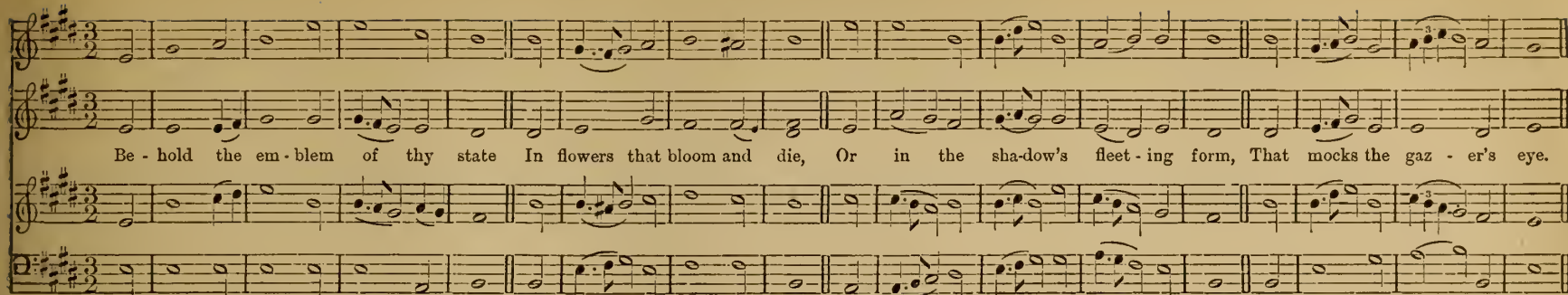
READ.



An an-gel sent from heaven ap-pear'd, And
 While hum-ble shep-herds watch'd their flocks In Beth-leh'm's plains by night, An an-gel sent from heaven ap-pear'd, And fill'd the
 An an-gel sent from heaven ap-pear'd, And fill'd the plains with light, And
 An an-gel sent from heaven ap-pear'd, And fill'd the plains with light, And
 fill'd the plains with light, And fill'd the plains with light; An an-gel sent from heaven ap-pear'd, And fill'd the plains with light.
 plains with light, And fill'd the plains with light; An an-gel sent from heaven ap-pear'd, And fill'd the plains with light.
 fill'd the plains with light; An an-gel sent from heaven ap-pear'd, And fill'd the plains with light, And fill'd the plains with light
 fill'd the plains with light; An an-gel sent from heaven ap-pear'd, And fill'd the plains with light. . . .

No. 251.—MUTATION.—C.M.

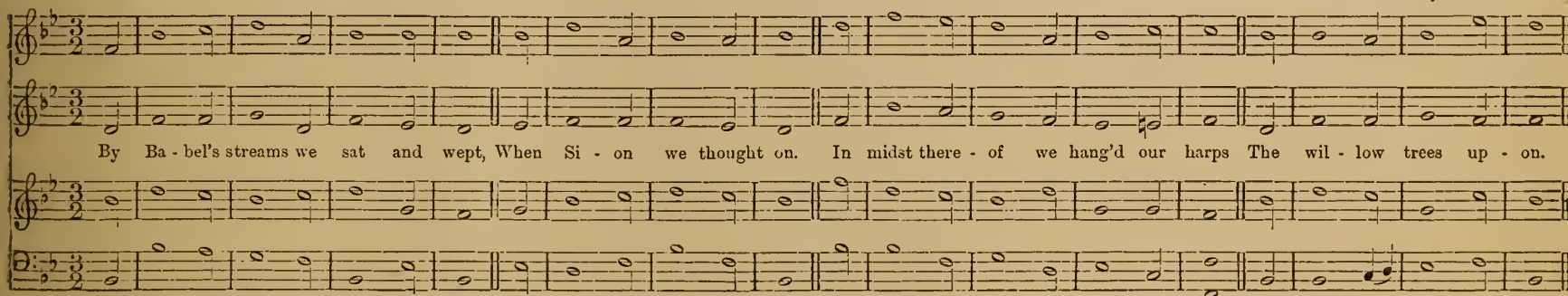
J. H.—1824.



Be - hold the em - blem of thy state In flowers that bloom and die, Or in the sha-dow's fleet - ing form, That mocks the gaz - er's eye.

No. 252.—BREADALBANE.—C.M.

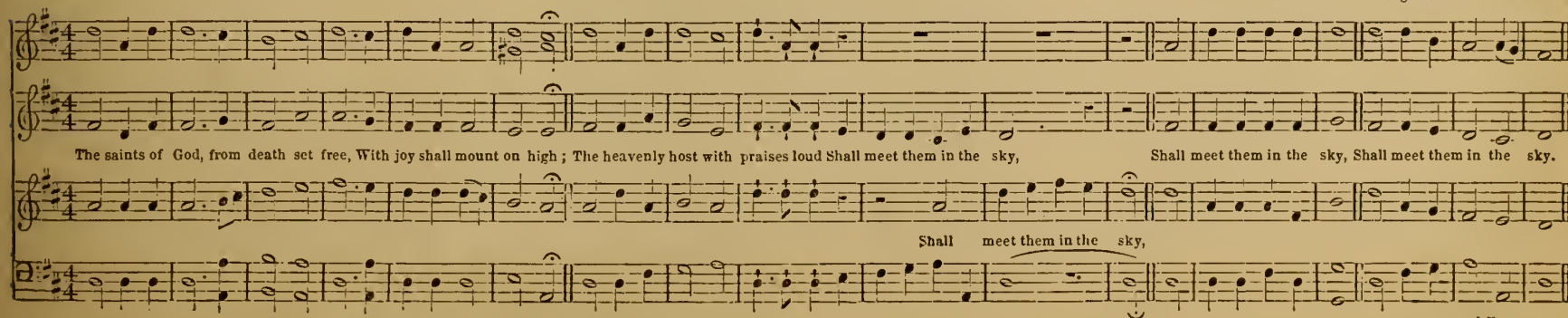
Composed at Barney's River, 7th May 1850.
Harmonised by J. H.



By Ba - bel's streams we sat and wept, When Si - on we thought on. In midst there - of we hang'd our harps The wil - low trees up - on.

No. 253.—VICTORY.—C.M.

READ. New Arrangement for this Work.



The saints of God, from death set free, With joy shall mount on high ; The heavenly host with praises loud Shall meet them in the sky, Shall meet them in the sky, Shall meet them in the sky.

No. 254.—BOYLSTON.—S.M.

L. MASON.

Lord, bless and pi - ty us, Shine on us with thy face: That th'earth thy way, and na - tions all May know thy sav - ing grace.

No. 255.—OZREM.—S.M.

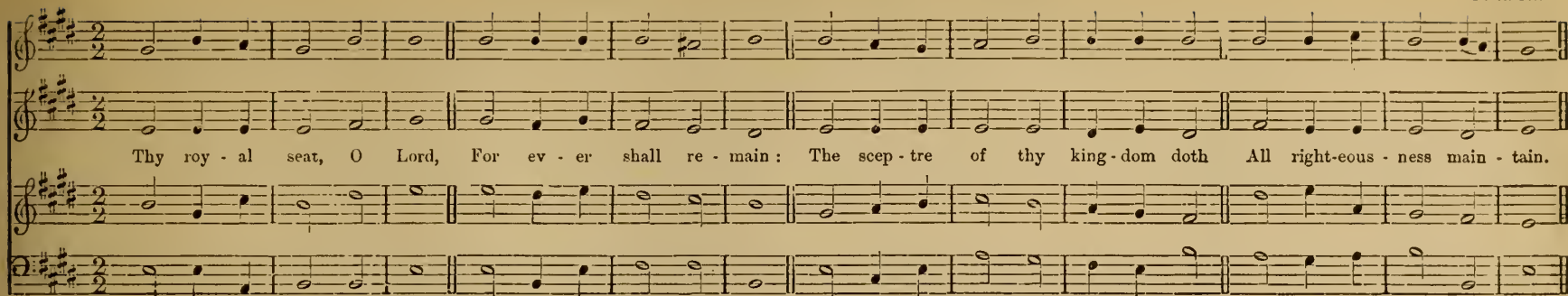
To thee I lift my soul: O Lord, I trust in thee: My God, let me not be a - shamed, Nor foes tri - umph o'er me.

No. 256.—MECHAL.—S.M.

Thy beau - ty to the King Shall then de - light - ful be; And do thou hum - bly wor - ship him, Be - cause thy Lord is he, Be - cause thy Lord is he.

No. 257.—HUDDERSFIELD.—S.M.

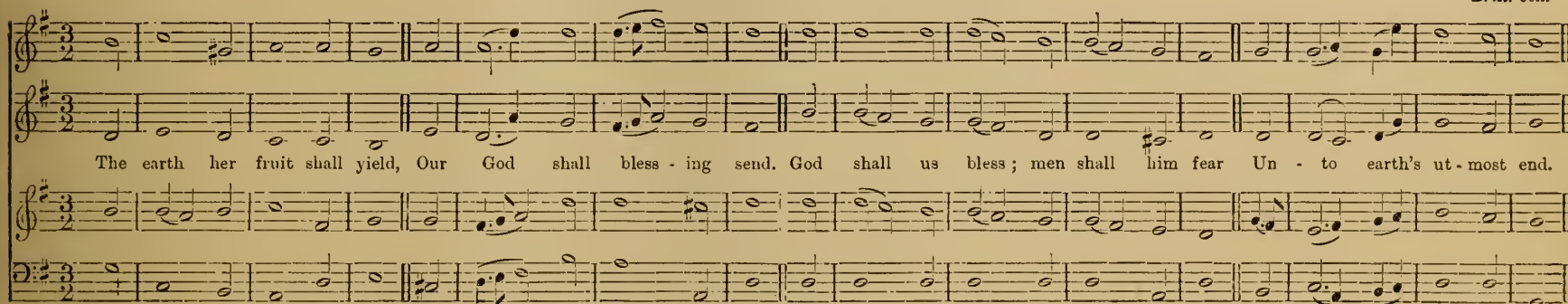
Brist. Coll.



Thy roy - al seat, O Lord, For ev - er shall re - main: The scep - tre of thy king - dom doth All right - eous - ness main - tain.

No. 258.—SERENITY.—S.M.

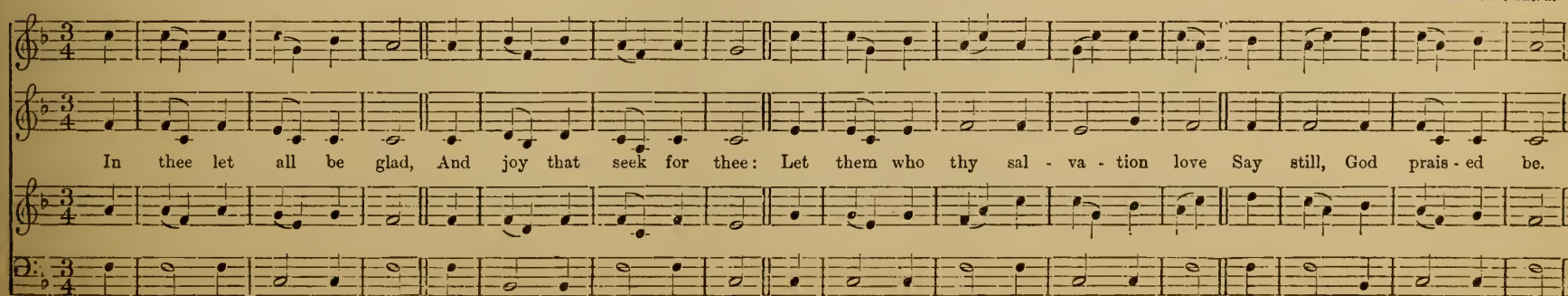
Brist. Coll.



The earth her fruit shall yield, Our God shall bless - ing send. God shall us bless; men shall him fear Un - to earth's ut - most end.

No. 259.—DENNIS.—S.M.

From Car. Secra.



In thee let all be glad, And joy that seek for thee: Let them who thy sal - va - tion love Say still, God prais - ed be.

No. 260.—TIOGA.—S.M.

T. HASTINGS.

Our God shall sure - ly come, Keep si - lence shall not he: Be - fore him fire shall waste, great storms Shall round a - bout him be.

No. 261.—DIKEMAN.—S.M.

The might - y God, the Lord, Hath spok - en, and did call The earth, from ris - ing of the sun, To where he hath his fall.

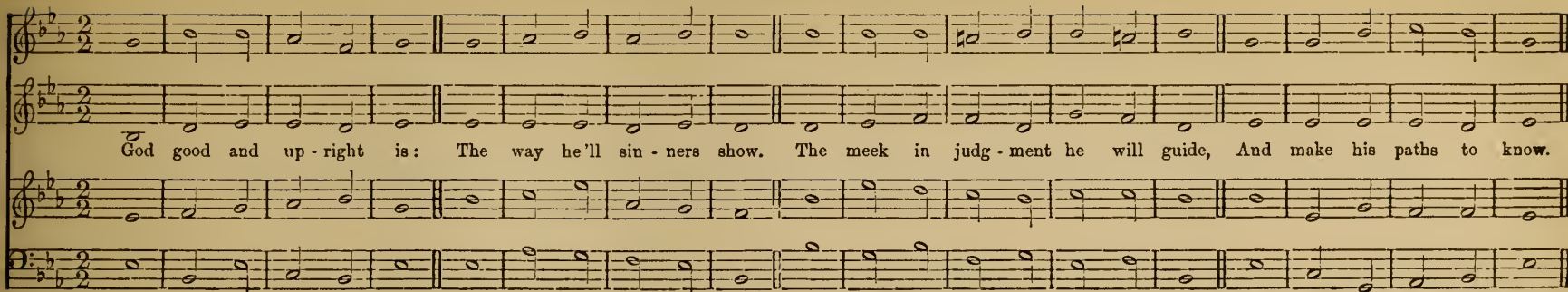
No. 262.—CLIFTON.—S.M.

J. BRABHAM. *Brist. Coll.*

My heart's griefs are in - creased: Me from dis - tress re - lieve. See mine af - flic - tion and my pain, And all my sins for - give.

No. 263.—FRANCONIA.—S.M.

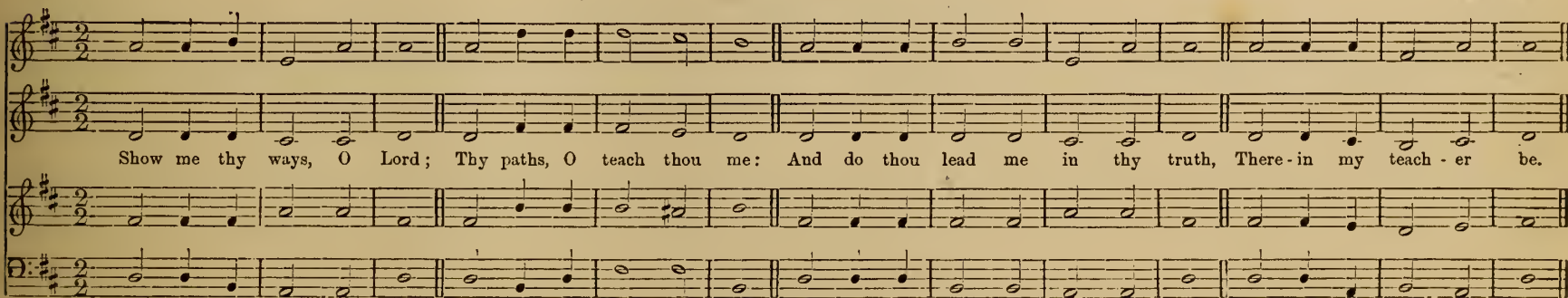
Brist. Coll.



God good and up-right is: The way he'll sin-ners show. The meek in judg-ment he will guide, And make his paths to know.

No. 264.—SHAWMUT.—S.M.

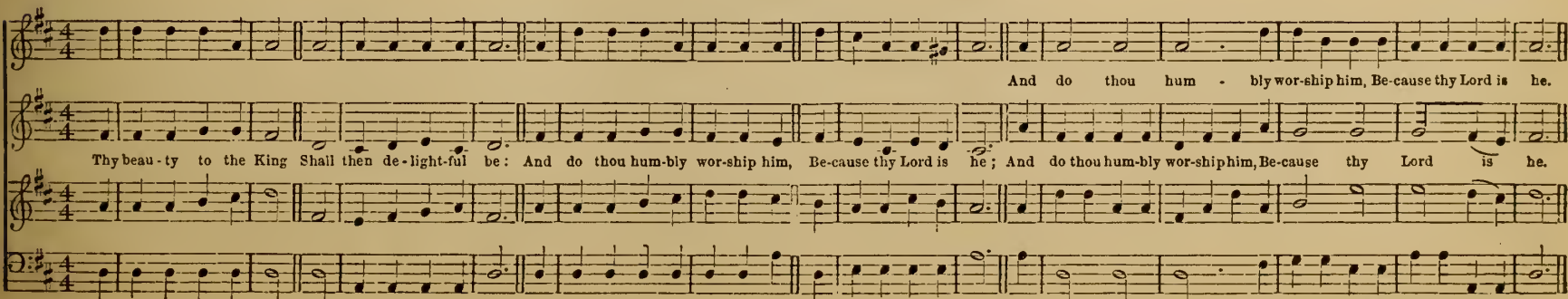
Brist Coll.



Show me thy ways, O Lord; Thy paths, O teach thou me: And do thou lead me in thy truth, There-in my teach-er be.

No. 265.—EL KADER.—S.M.

W. B. BRADBURY.



And do thou hum-bly wor-ship him, Be-cause thy Lord is he.
 Thy beau-ty to the King Shall then de-light-ful be: And do thou hum-bly wor-ship him, Be-cause thy Lord is he; And do thou hum-bly wor-ship him, Be-cause thy Lord is he.

And do thou hum-bly wor-ship him, Be-cause thy Lord is he.

No. 266.—CARRIE.—S.M.

W. B. BRADBURY.

Musical score for 'CARRIE' in 3/4 time, key of G major. The score consists of four staves: a vocal line, a piano accompaniment line, and two additional accompaniment lines. The lyrics are: "I will show forth thy name To gen-er-a-tions all: There-fore the peo-ple ev-er-more, There-fore the peo-ple ev-er-more To thee give prais-es shall."

No. 267.—CROSBY.—S.M.

W. B. BRADBURY.

Musical score for 'CROSBY' in 4/4 time, key of B-flat major. The score consists of four staves: a vocal line, a piano accompaniment line, and two additional accompaniment lines. The lyrics are: "They shall be brought with joy, And mirth on ev'-ry side, In-to the pal-ace of the King, And there they shall a-bide, And there they shall a-bide."

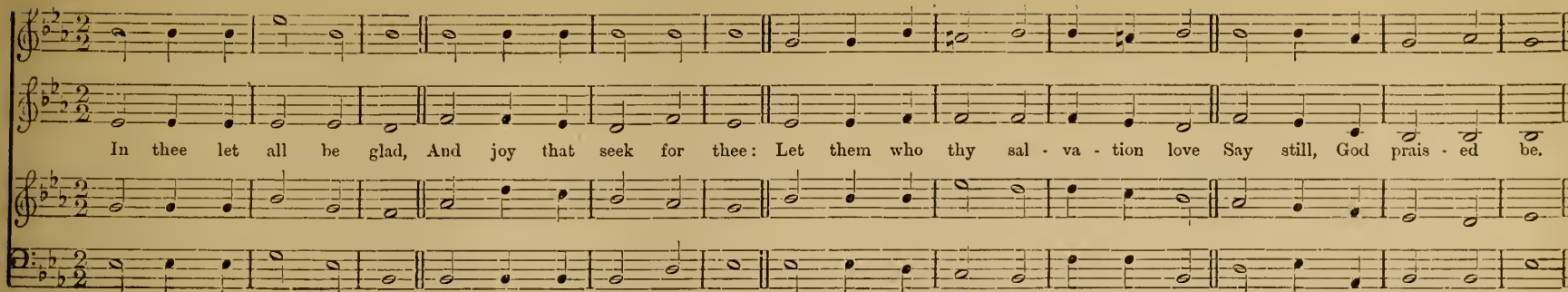
No. 268.—LEIGHTON.—S.M.

H. W. GREATOREX.

Musical score for 'LEIGHTON' in 3/2 time, key of B-flat major. The score consists of four staves: a vocal line, a piano accompaniment line, and two additional accompaniment lines. The lyrics are: "Our God shall sure-ly come, Keep si-lence shall not he: Be-fore him fire shall waste, great storms Shall round a-bout him be."

No. 269.—STANTON.—S.M.

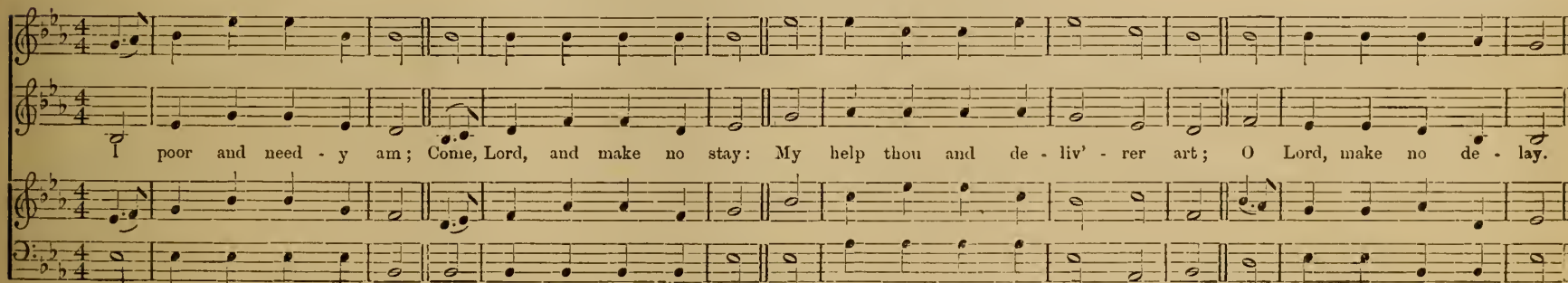
HUBERT P. MAIN.



In thee let all be glad, And joy that seek for thee: Let them who thy sal - va - tion love Say still, God prais - ed be.

No. 270.—WEATHERBY.—S.M.

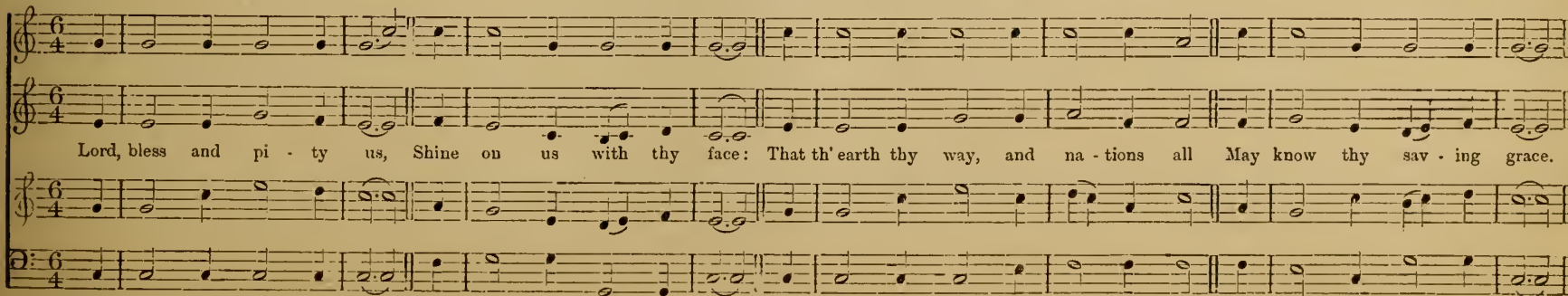
GEO. KINGSLEY.



I poor and need - y am; Come, Lord, and make no stay: My help thou and de - liv' - rer art; O Lord, make no de - lay.

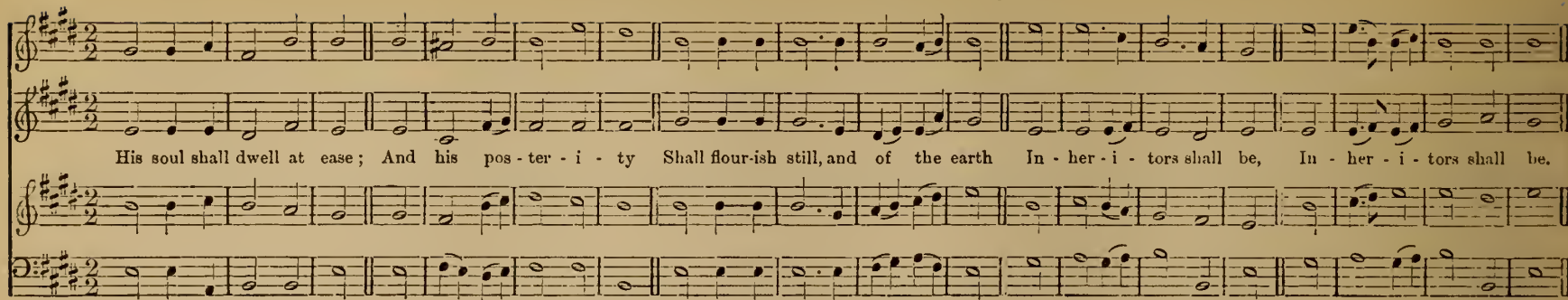
No. 271.—LORD'S DAY.—S.M.

W. B. BRADBURY.



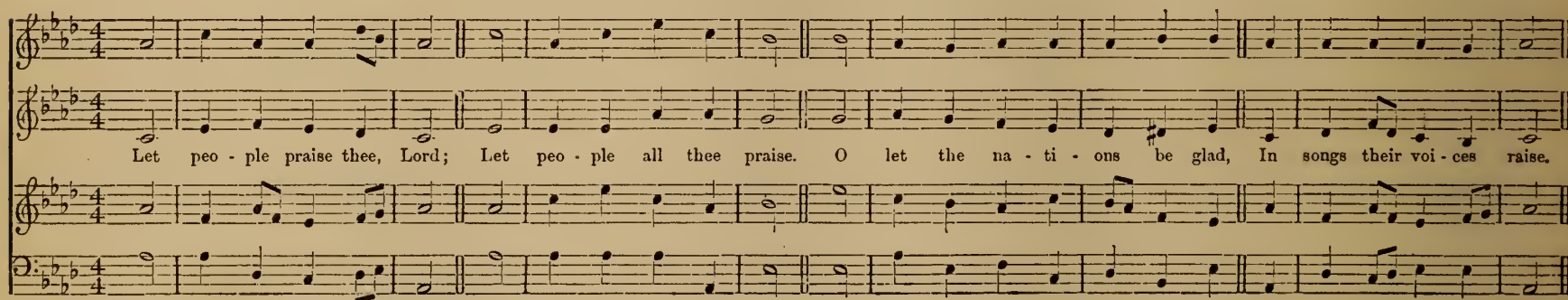
Lord, bless and pi - ty us, Shine on us with thy face: That th' earth thy way, and na - tions all May know thy sav - ing grace.

No. 272.—SOUTHFIELD.—S.M.



His soul shall dwell at ease; And his pos-ter-i-ty Shall flour-ish still, and of the earth In-her-i-tors shall be, In-her-i-tors shall be.

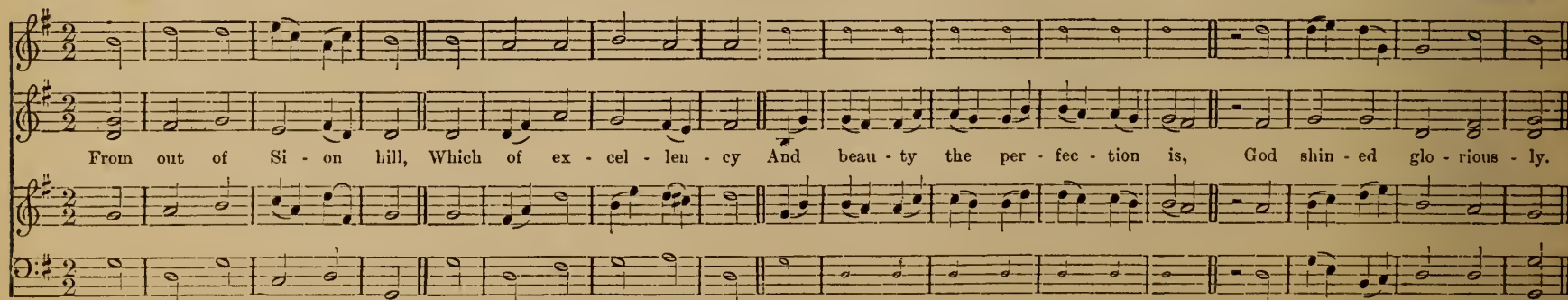
No. 273.—EVENING HYMN.—S.M.



Let peo-ple praise thee, Lord; Let peo-ple all thee praise. O let the na-ti-ons be glad, In songs their voi-ces raise.

No. 274.—SHIRLAND.—S.M.

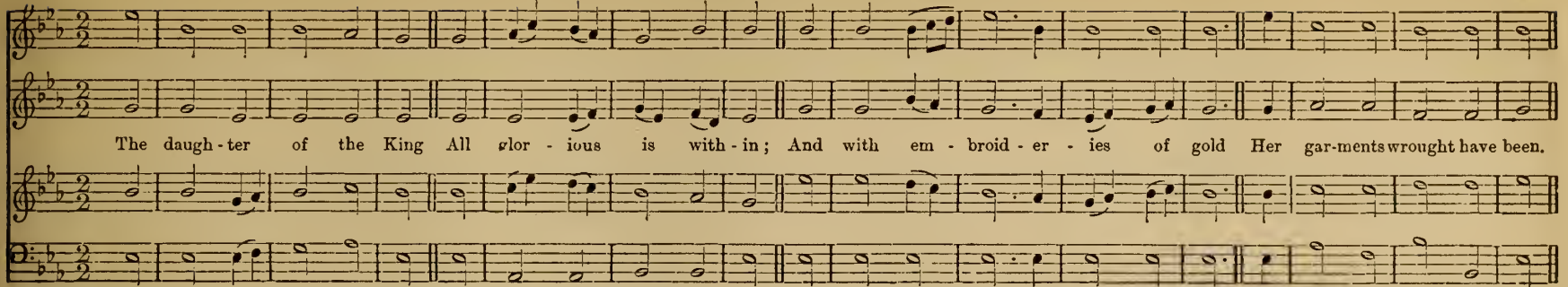
STANLEY.



From out of Si-on hill, Which of ex-cel-len-cy And beau-ty the per-fec-tion is, God shin-ed glo-ri-ous-ly.

No. 275.—SILCHESTER.—S.M.

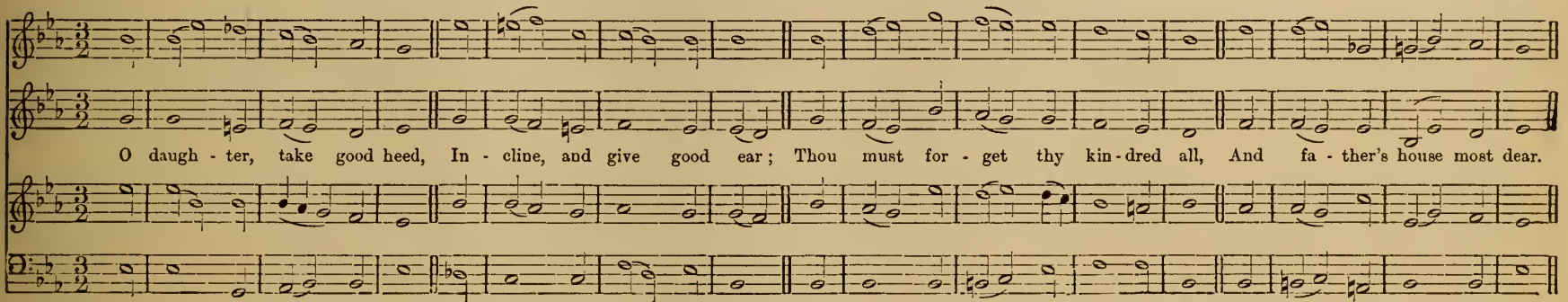
Rev. Dr MALAN. *Brist. Coll.*



The daugh-ter of the King All glor-ious is with-in; And with em-broid-er-ies of gold Her gar-ments wrought have been.

No. 276.—ST MARY REDCLIFFE.—S.M.

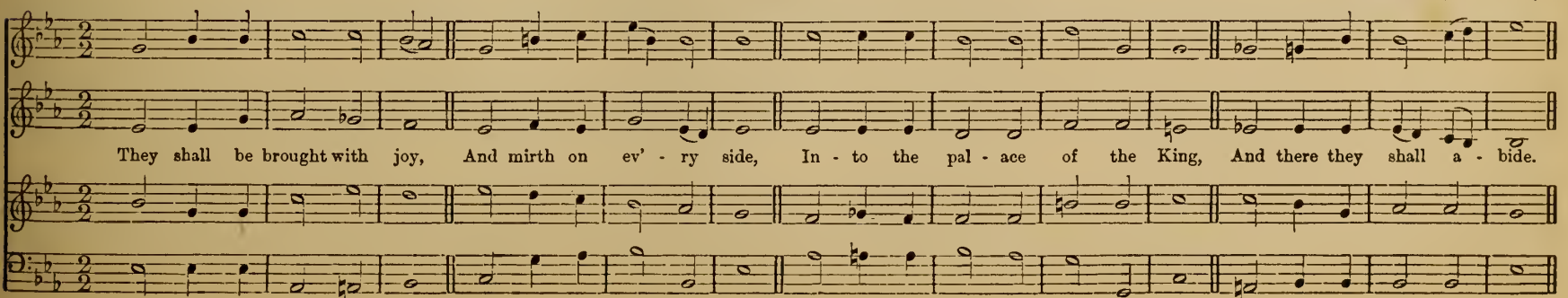
C. BRYAN. *Brist. Coll.*



O daugh-ter, take good heed, In-cline, and give good ear; Thou must for-get thy kin-dred all, And fa-ther's house most dear.

No. 277.—ST RAPHAEL.—S.M.

P. R. SLEEMAN. *Brist. Coll.*



They shall be brought with joy, And mirth on ev'-ry side, In-to the pal-ace of the King, And there they shall a-bide.

No. 278.—COMPASSION.—S.M.

RADIGER.

To - geth - er let my saints Un - to me ga - ther'd be, Those that by sa - cri - fice have made, Those that by sa - cri - fice have made A co - ve - nant with me.

No. 279.—LONSDALE.—S.M.

O daugh - ter, take good heed, In - cline, and give good ear; Thou must for - get thy kin - dred all, And fa - ther's house most dear.

Thy beau - ty to the King Shall then de - light - ful be:
Thy beau - ty to the King Shall then de - light - ful be: And do thou hum - bly wor - ship him, Be - cause thy Lord is he.

Thy beau - ty to the King Shall then de - light - ful be:

No. 280.—GLASGOW.—S.M.

They shall be brought with joy, And mirth on ev' - ry side, And mirth on ev' - ry sile, In - to the

And there they shall a - bide, And there they shall a - bide, And there they shall a - bide.
 pal - ace of the King, And there they shall a - bide, And there they shall a - bide, And there they shall a - bide.
 And there they shall a - bide, And there they shall a - bide, And there they shall a - bide.

No. 281.—CONCORD.—S.M.

HOLDEN.

The scep-tre of thy king-dom doth,
 Thy roy - al seat, O Lord, For ev - er shall re-main: The scep-tre of thy king-dom doth, The scep-tre of thy kingdom doth All righteousness maintain.
 The scep-tre of thy king-dom doth,
 The scep-tre of thy king-dom doth,

No. 282.—ARDOR.—S.M.

Thou'rt fair - est of all men; Grace in thy lips doth flow: And there-fore bless-ings ev - er - more On thee doth God be - stow, On thee doth God be - stow.

And there-fore bless-ings ev - er - more,

On thee doth God be - stow,

Detailed description: This is a four-staff musical score for the hymn 'ARDOR.—S.M.'. The music is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are printed below the second and third staves. The melody is simple and hymn-like, with a steady rhythm.

No. 283.—FRANKLIN SQUARE.—S.M.

S. R. POND.

The earth her fruit shall yield, Our God shall bless - ing send. God shall us bless; men shall him fear Un - to earth's ut - most end.

Detailed description: This is a four-staff musical score for the hymn 'FRANKLIN SQUARE.—S.M.'. The music is written in a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The lyrics are printed below the second and third staves. The melody is simple and hymn-like, with a steady rhythm.

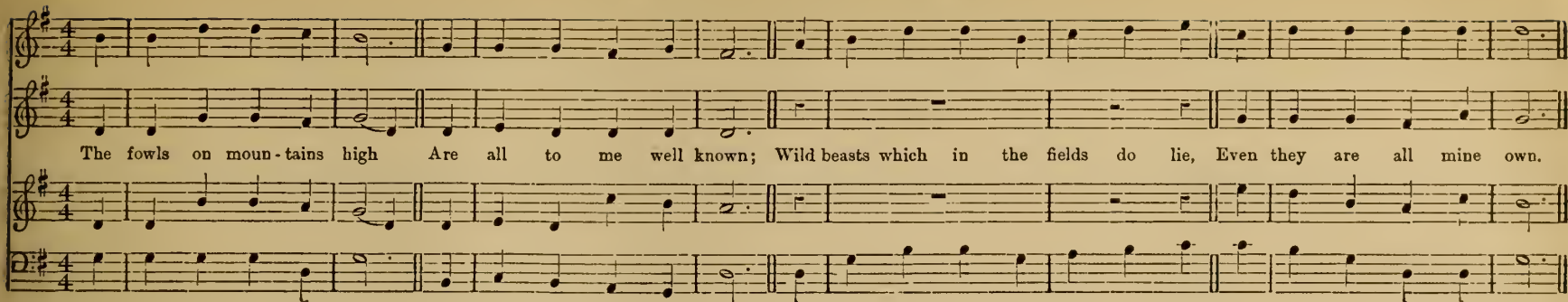
No. 284.—ATHOL, OR CAMBRIDGE.—S.M.

H. HARRISON.

My heart in - dit - ing is Good mat - ter in a song: I speak the things that I have made, Which to the King be - long.

Detailed description: This is a four-staff musical score for the hymn 'ATHOL, OR CAMBRIDGE.—S.M.'. The music is written in a treble clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. The lyrics are printed below the second and third staves. The melody is simple and hymn-like, with a steady rhythm.


No. 285.—TICE.—S.M.



The fowls on moun-tains high Are all to me well known; Wild beasts which in the fields do lie, Even they are all mine own.

No. 286.—BARNES.—S.M.

W * *



And in thy glo - rious train Kings' daugh - ters wait - ing stand; And thy fair queen, in O - phir gold, And Doth stand at thy right hand, thy fair queen, in O - phir gold, Doth stand at thy right hand, Doth stand at thy right hand, Doth stand at thy right hand, Doth stand at thy right hand.

No. 287.—HUNTLY.—S.M.

J. H., 1824.

I will show forth thy name To gen - er - a - tions all; There - fore the peo - ple ev - er - more To thee give prais - es shall.

No. 288.—FENBURN.—S.M.

H. P. M.

The whole paths of the Lord Are truth and mer - cy sure, To those that do his cov' - nant keep, And tes - ti - mo - nies pure.

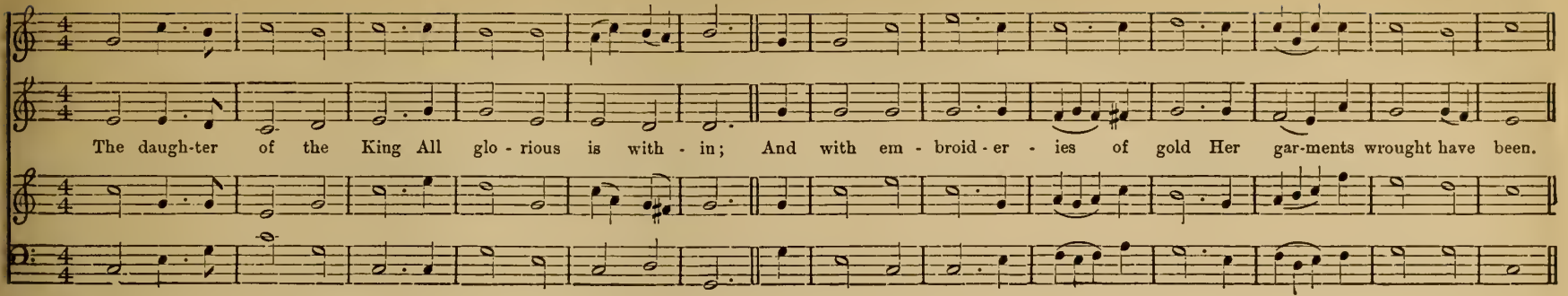
No. 289.—LINWOOD.—S.M.

CLARK.

Thou'rt fair - est of all men; Grace in thy lips doth flow: And there - fore bless - ings ev - er - more On thee doth God be - stow.

No. 290.—FALCON STREET.—S.M.

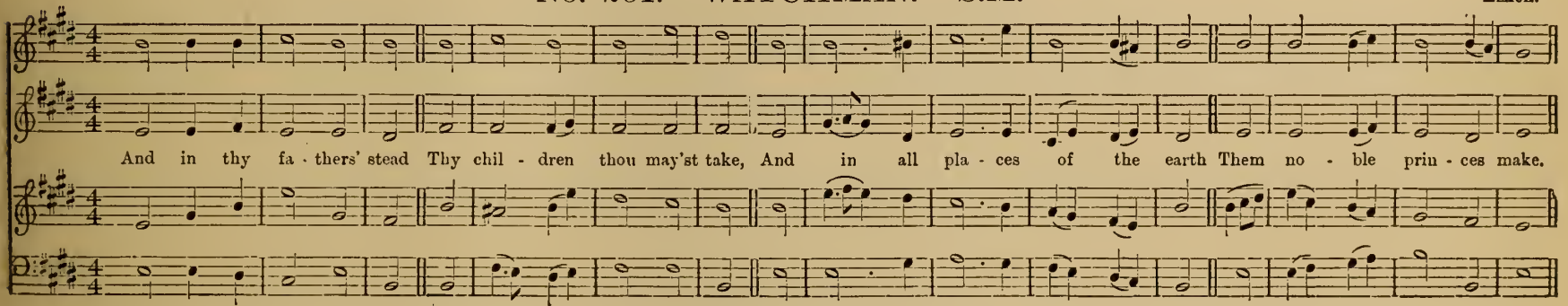
ISAAC SMITH.



The daugh-ter of the King All glo - rious is with - in; And with em - broid - er - ies of gold Her gar - ments wrought have been.

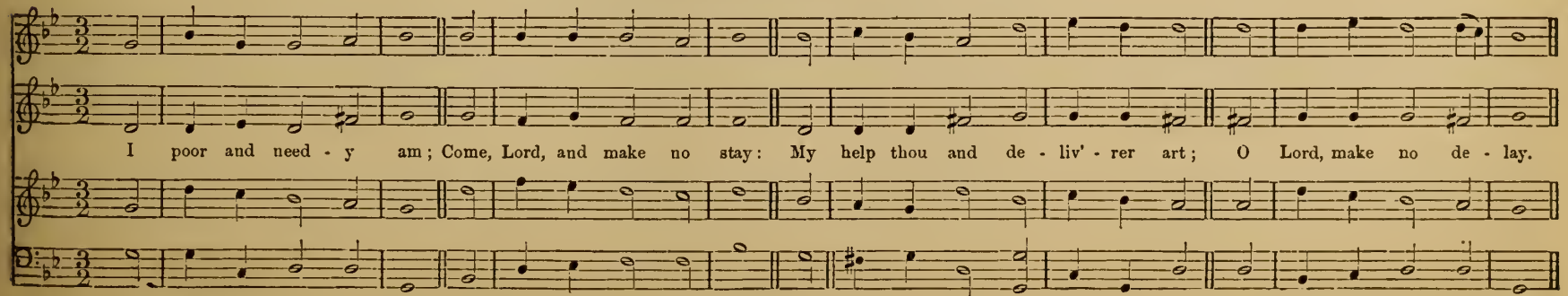
No. 291.—WATCHMAN.—S.M.

LEACH.



And in thy fa - thers' stead Thy chil - dren thou may'st take, And in all pla - ces of the earth Them no - ble prin - ces make.

No. 292.—WIRKSWORTH.—S.M.



I poor and need - y am; Come, Lord, and make no stay: My help thou and de - liv' - rer art; O Lord, make no de - lay.

No. 293.—PECKHAM.—S.M.

I. SMITH.

Thy roy - al seat, O Lord, For ev - er shall re - main: The scep - tre of thy king - dom doth All righte - ous - ness main - tain.

No. 294.—FERNEYSIDE.—S.M.

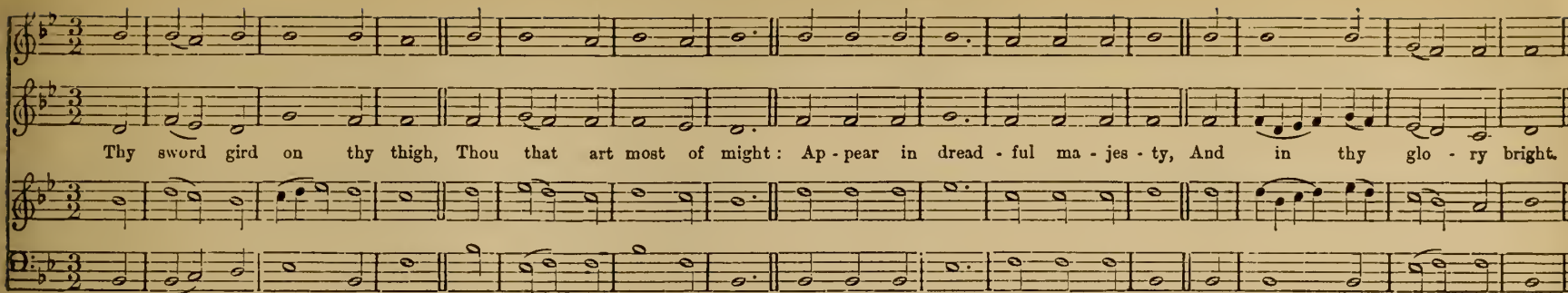
They shall be brought with joy, And mirth on ev - ry side, In - to the pal - ace of the King, And there they shall a - bide.

No. 295.—PARKFIELD.—S.M

My tongue shall be as quick, His hon - our to in - dite, As is the pen of a - ny scribe That us - eth fast to write.

No. 296.—SARAH.—S.M.

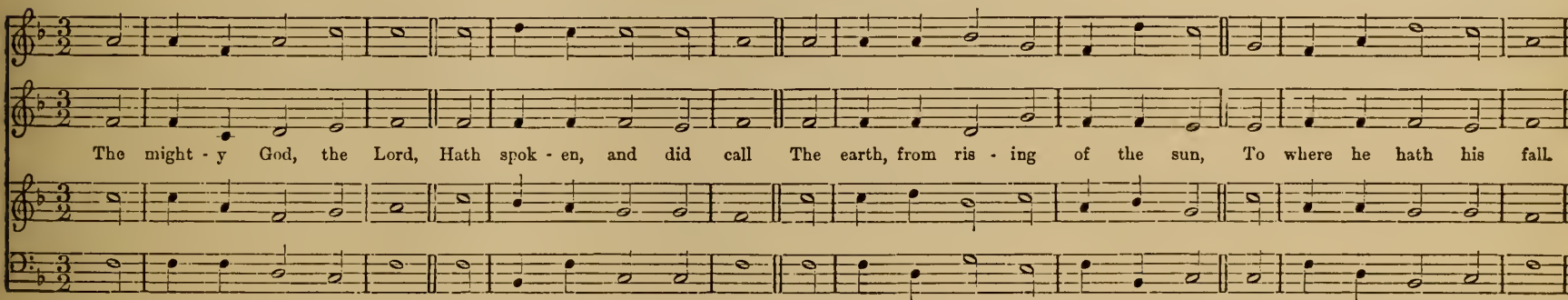
W. ARNOLD.



Thy sword gird on thy thigh, Thou that art most of might: Ap-pear in dread-ful ma-jes-ty, And in thy glo-ry bright.

No. 297.—BADEA.—S.M.

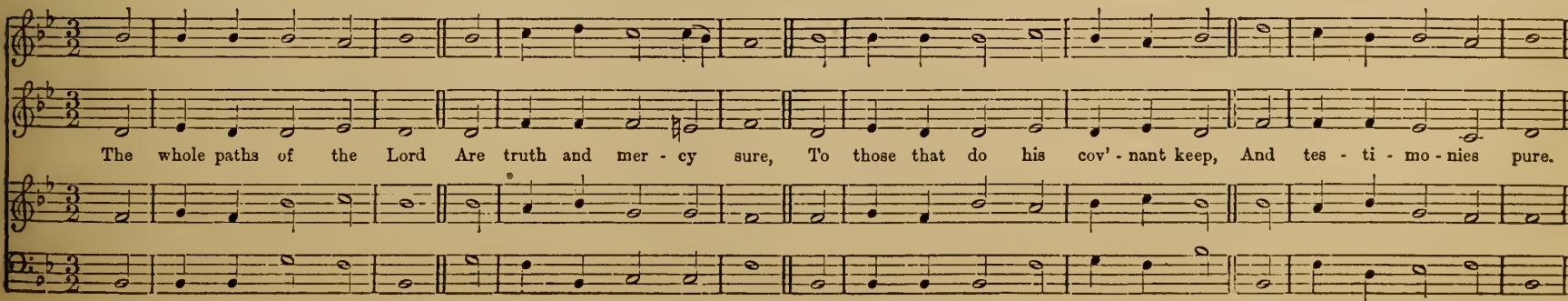
German Tune.



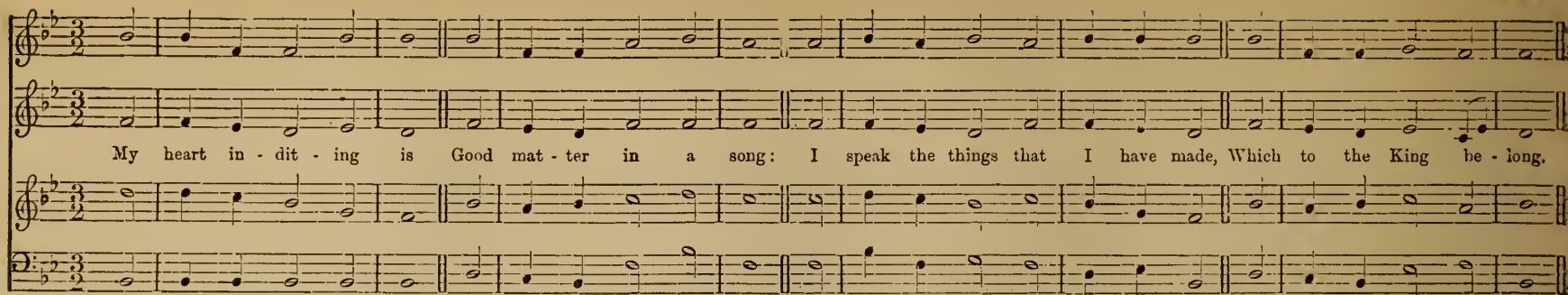
The might-y God, the Lord, Hath spok-en, and did call The earth, from ris-ing of the sun, To where he hath his fall.

No. 298.—OLMUTZ.—S.M.

Arranged by Dr L. MASON.



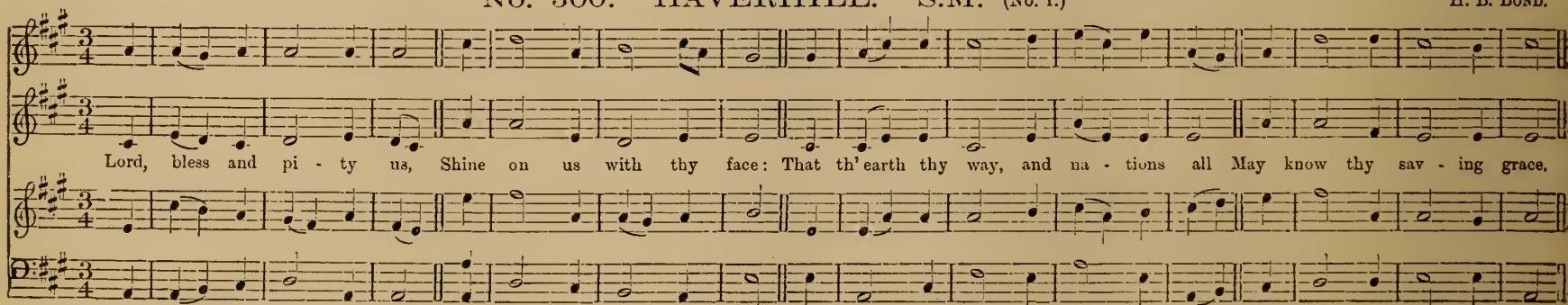
The whole paths of the Lord Are truth and mer-cy sure, To those that do his cov'-nant keep, And tes-ti-mo-nies pure.



My heart in - dit - ing is Good mat - ter in a song: I speak the things that I have made, Which to the King be - long.

No. 300.—HAVERHILL.—S.M. (No. 1.)

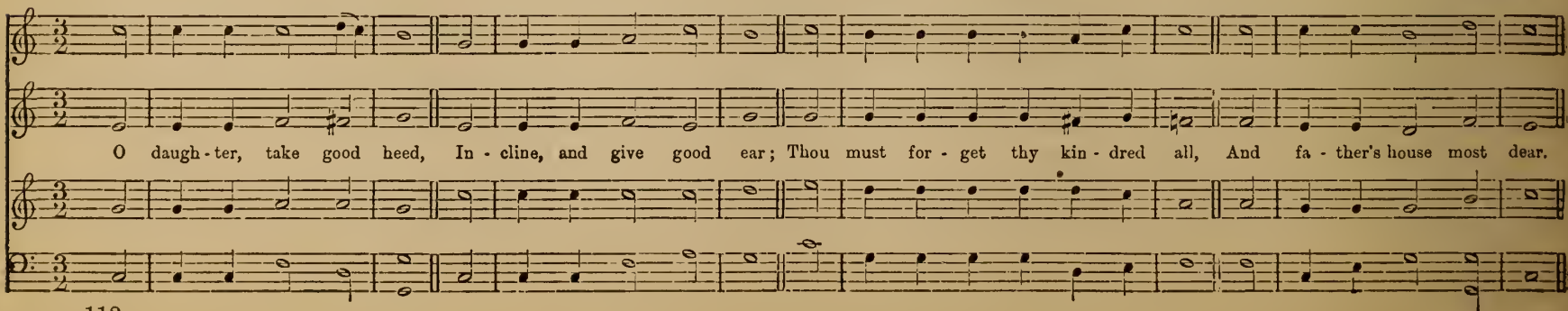
H. B. BOND.



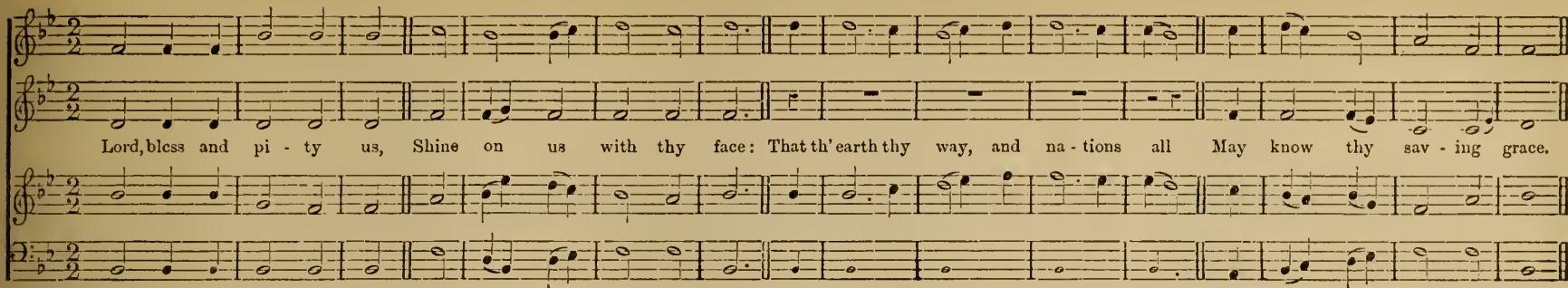
Lord, bless and pi - ty us, Shine on us with thy face: That th'earth thy way, and na - tions all May know thy sav - ing grace.

No. 301.—LAURA CHANT.—S.M.

J. HEPBURN.



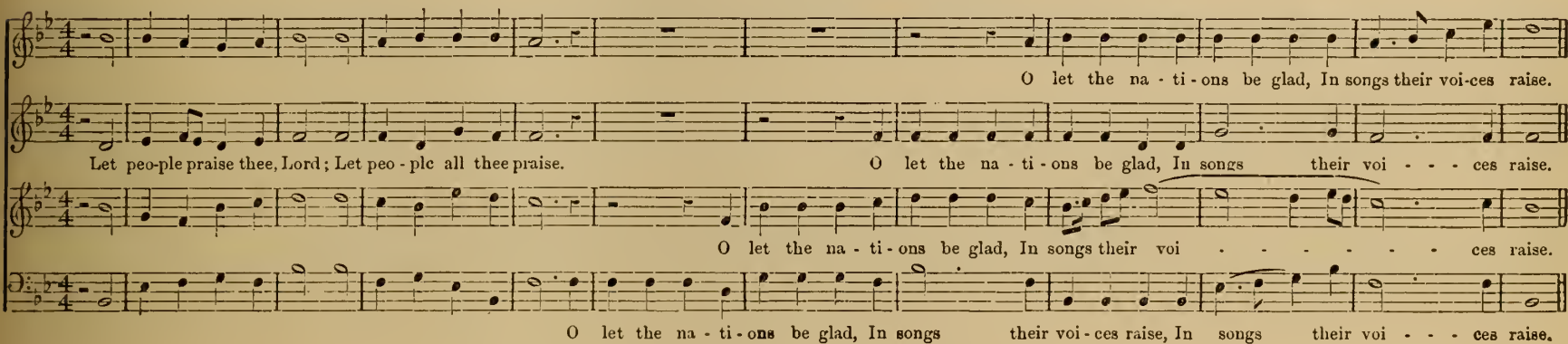
O daugh - ter, take good heed, In - cline, and give good ear; Thou must for - get thy kin - dred all, And fa - ther's house most dear.



Lord, bless and pi - ty us, Shine on us with thy face: That th'earth thy way, and na - tions all May know thy sav - ing grace.

No. 303.—LISBON.—S.M.

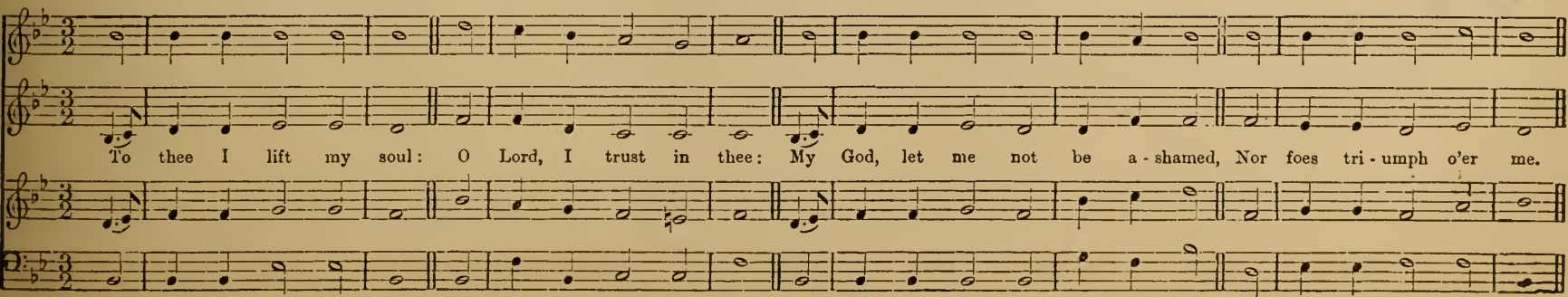
READ.



O let the na - ti - ons be glad, In songs their voi - ces raise.
 Let peo - ple praise thee, Lord; Let peo - ple all thee praise. O let the na - ti - ons be glad, In songs their voi - - - ces raise.
 O let the na - ti - ons be glad, In songs their voi - - - - - ces raise.
 O let the na - ti - ons be glad, In songs their voi - ces raise, In songs their voi - - - ces raise.

No. 304.—HAVERHILL.—S.M. (No. 2.)

Dr L. MASON.



To thee I lift my soul: O Lord, I trust in thee: My God, let me not be a - shamed, Nor foes tri - umph o'er me.

No. 305.—CORELLI.—S.M.

Eng. Presb. Col., Hymns 136-141.

A few more years shall roll, A few more sea - sons come ; And we shall be with those that rest, A - sleep with - in the tomb.

No. 306.—AMERICA.—S.M.

Thy beau - ty to the King Shall then de - light - ful be : And do thou hum - bly wor - ship him, Be - cause thy Lord is he.

And do thou hum - bly wor - ship him, Be - cause thy Lord is he, Be - cause thy Lord is he.

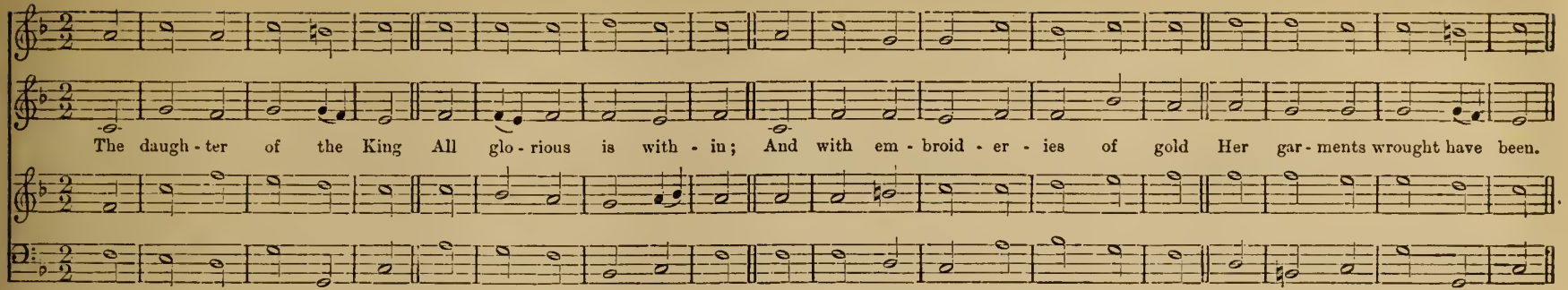
And do thou hum - bly wor - ship him, And do thou hum - bly wor - ship him, Be - cause thy Lord is he.

No. 307.—MOUTHPORT.—S.M.

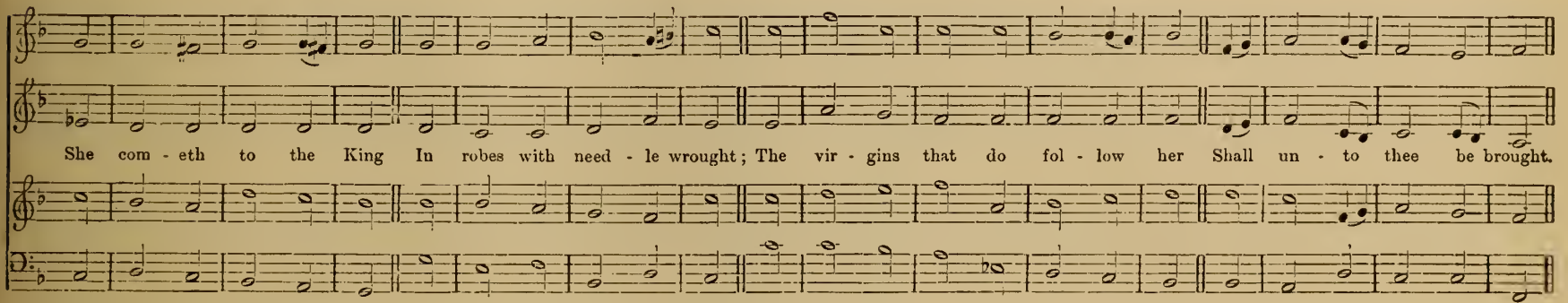
Come ye that love the Lord, And let your joys be known ; Join in a song with sweet ac - cord As ye sur - round the throne, As ye sur - round the throne.

No. 308.—FAIRFIELD.—S.M.

Rev. P. LA TROBE. *Brist. Coll.*



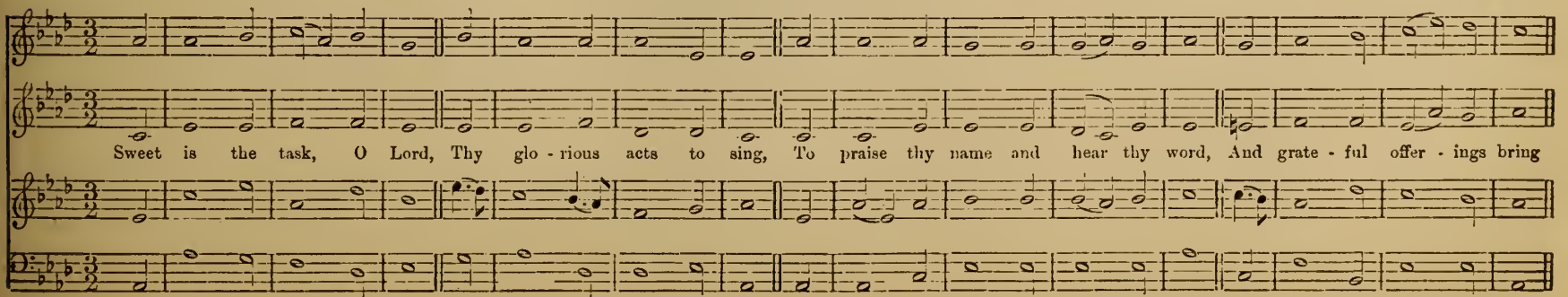
The daugh - ter of the King All glo - rious is with - in; And with em - broid - er - ies of gold Her gar - ments wrought have been.



She com - eth to the King In robes with need - le wrought; The vir - gins that do fol - low her Shall un - to thee be brought.

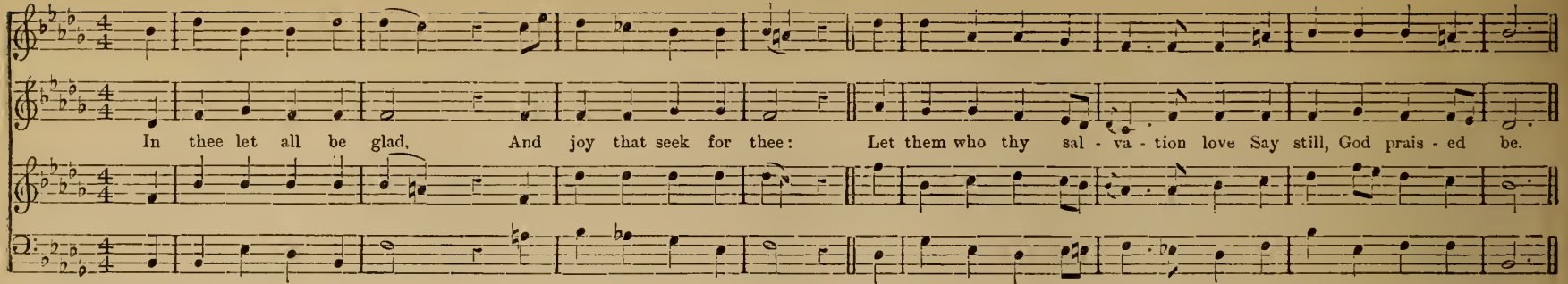
No. 309.—JUDD.—S.M.

Hymn 15.



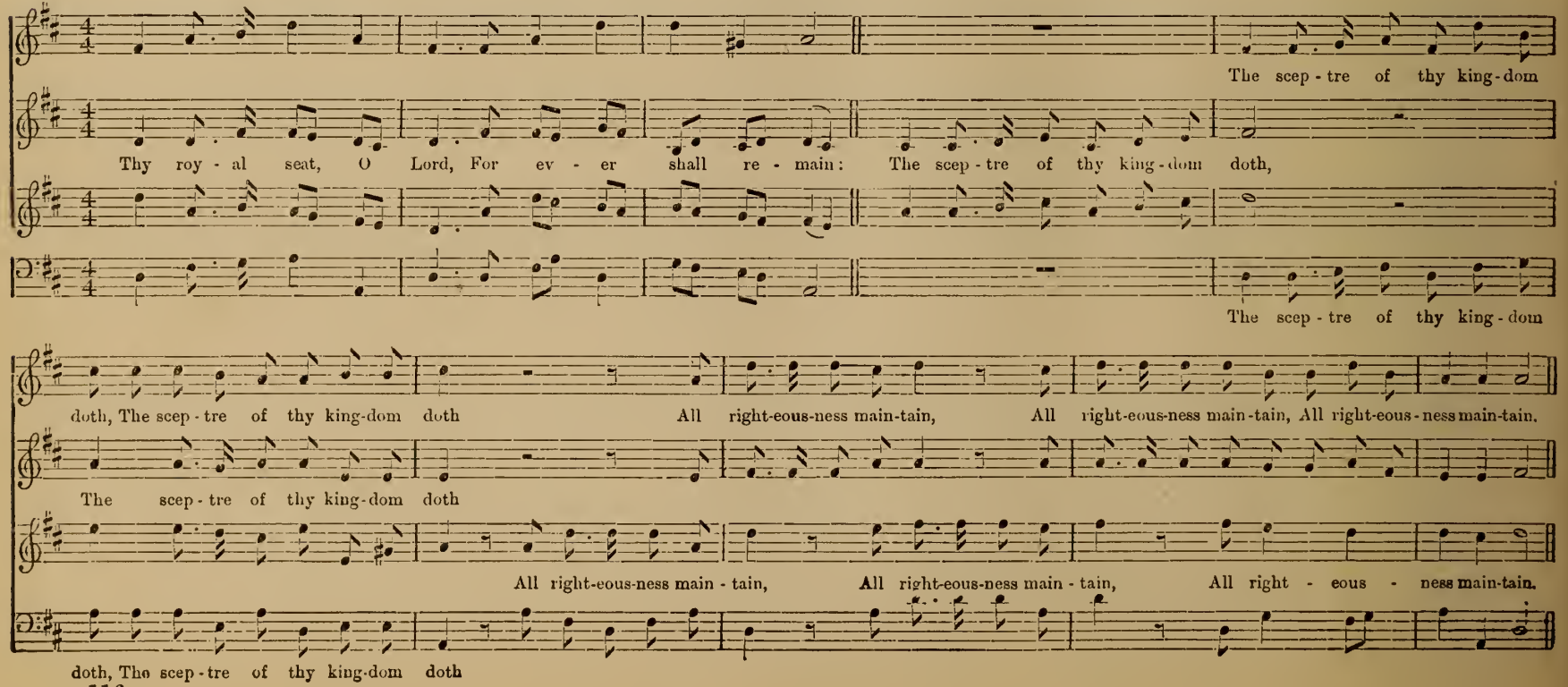
Sweet is the task, O Lord, Thy glo - rious acts to sing, To praise thy name and hear thy word, And grate - ful offer - ings bring

No. 310.—PRUSSIA.—S.M.



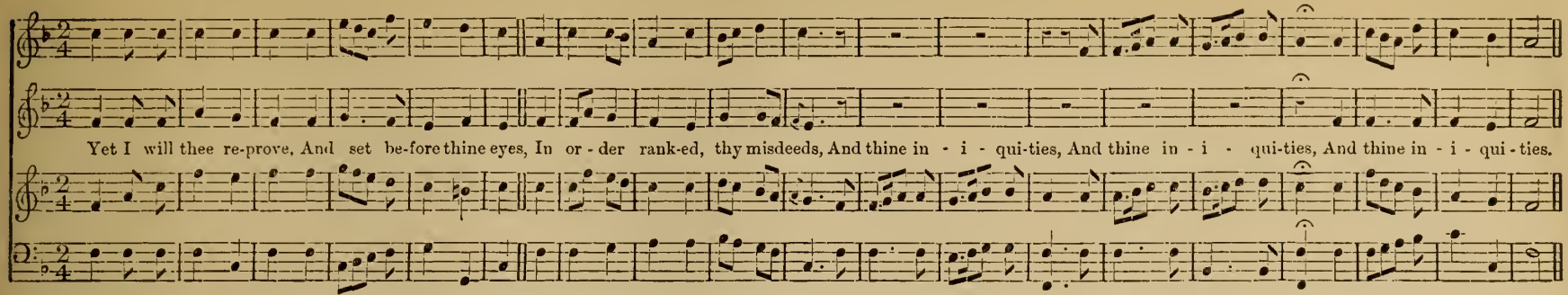
In thee let all be glad, And joy that seek for thee: Let them who thy sal - va - tion love Say still, God prais - ed be.

No. 311.—CRANBROOK.—S.M.



The scep - tre of thy king - dom
 Thy roy - al seat, O Lord, For ev - er shall re - main: The scep - tre of thy king - dom doth,
 The scep - tre of thy king - dom doth, All right - eous - ness main - tain, All right - eous - ness main - tain, All right - eous - ness main - tain,
 The scep - tre of thy king - dom doth All right - eous - ness main - tain, All right - eous - ness main - tain, All right - eous - ness main - tain,
 doth, The scep - tre of thy king - dom doth

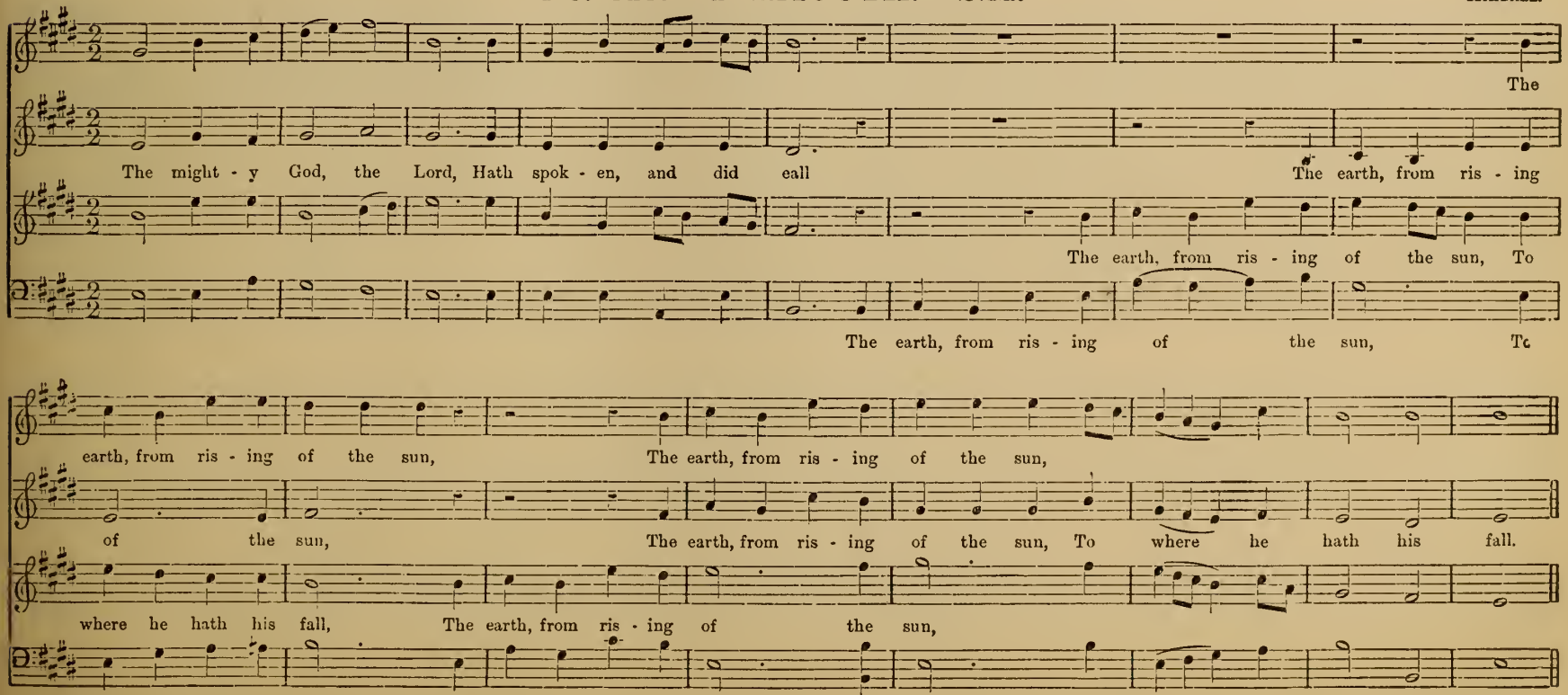
No. 312.—FALMOUTH.—S.M.



Yet I will thee re-prove, And set be-fore thine eyes, In or - der rank-ed, thy misdeeds, And thine in - i - qui-ties, And thine in - i - qui-ties, And thine in - i - qui-ties.

No. 313.—YARMOUTH.—S.M.

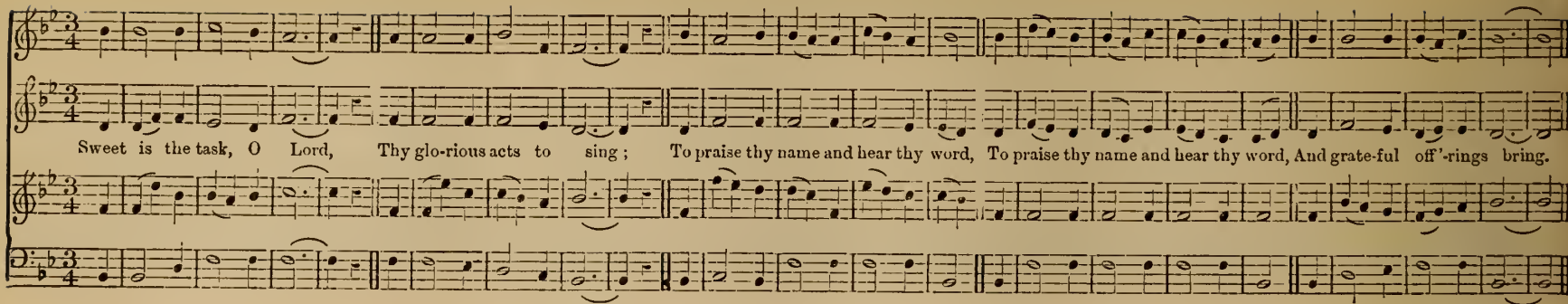
KIMBALL.



The might - y God, the Lord, Hath spok - en, and did call The earth, from ris - ing of the sun, To where he hath his fall.

No. 314.—SOUTHAMPTON.—S.M.

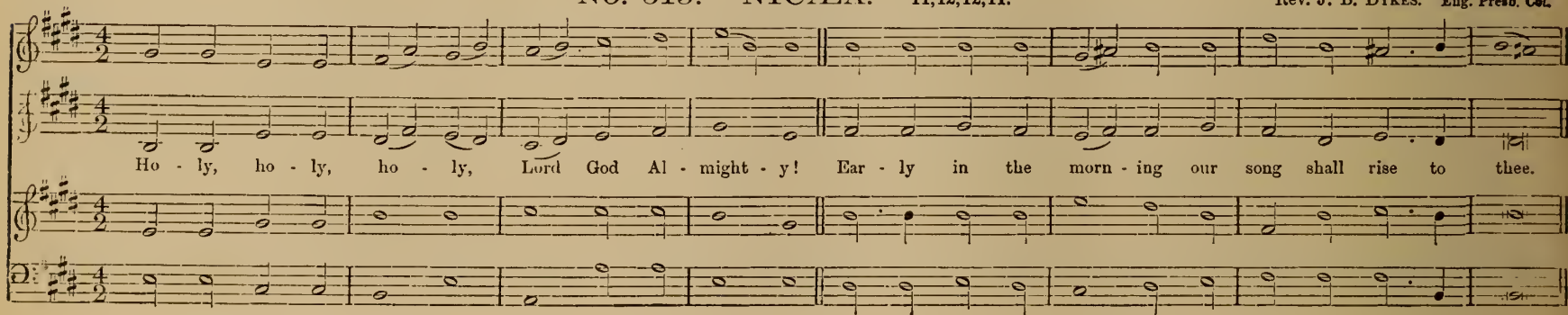
E. IVEA.



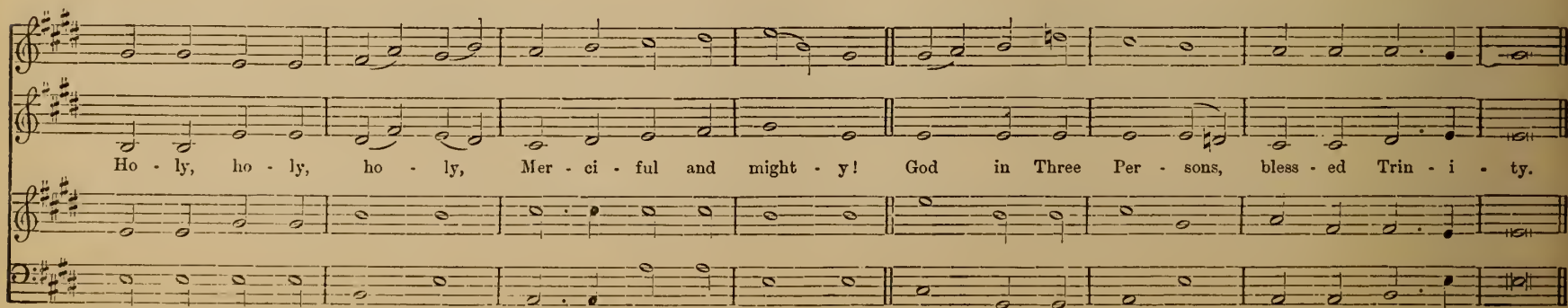
Sweet is the task, O Lord, Thy glo-rious acts to sing; To praise thy name and hear thy word, To praise thy name and hear thy word, And grate-ful off'-rings bring.

No. 315.—NICÆA.—11,12,12,11.

Rev. J. B. DYKES. Eng. Presb. Col.

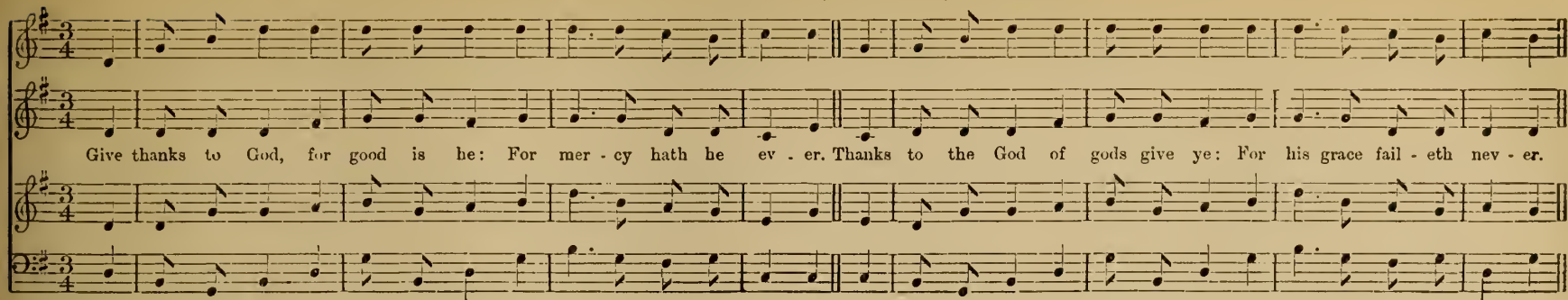


Ho - ly, ho - ly, ho - ly, Lord God Al - might - y! Ear - ly in the morn - ing our song shall rise to thee.

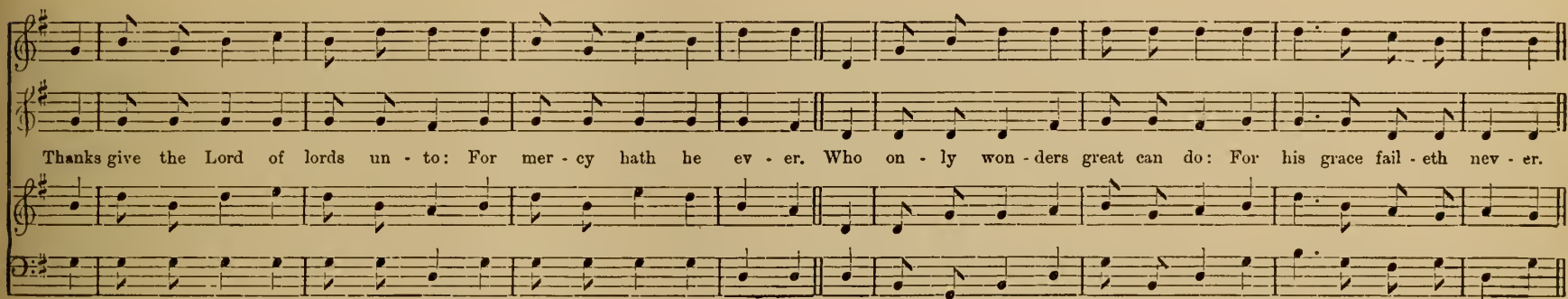


Ho - ly, ho - ly, ho - ly, Mer - ci - ful and might - y! God in Three Per - sons, bless - ed Trin - i - ty.

No. 316.—IONA.—(Ps. CXXXVI, 1st version.)



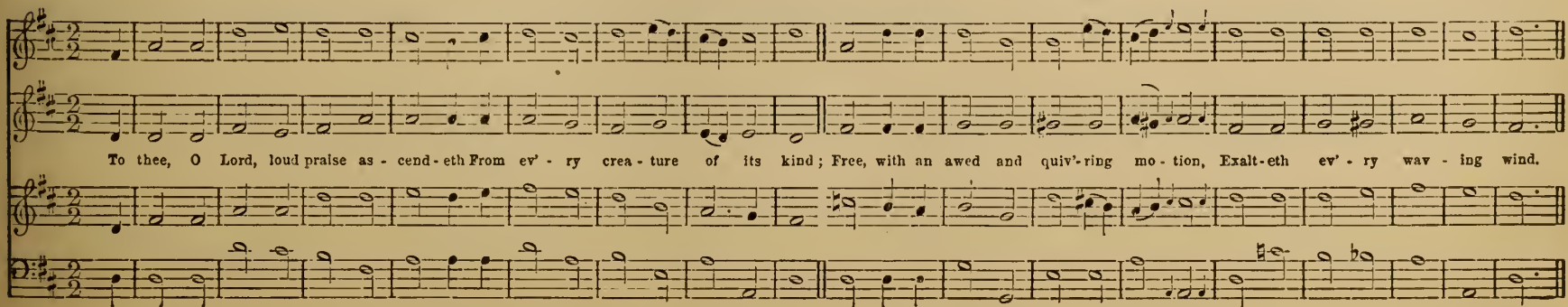
Give thanks to God, for good is he: For mer-cy hath he ev-er. Thanks to the God of gods give ye: For his grace fail-eth nev-er.



Thanks give the Lord of lords un-to: For mer-cy hath he ev-er. Who on-ly won-ders great can do: For his grace fail-eth nev-er.

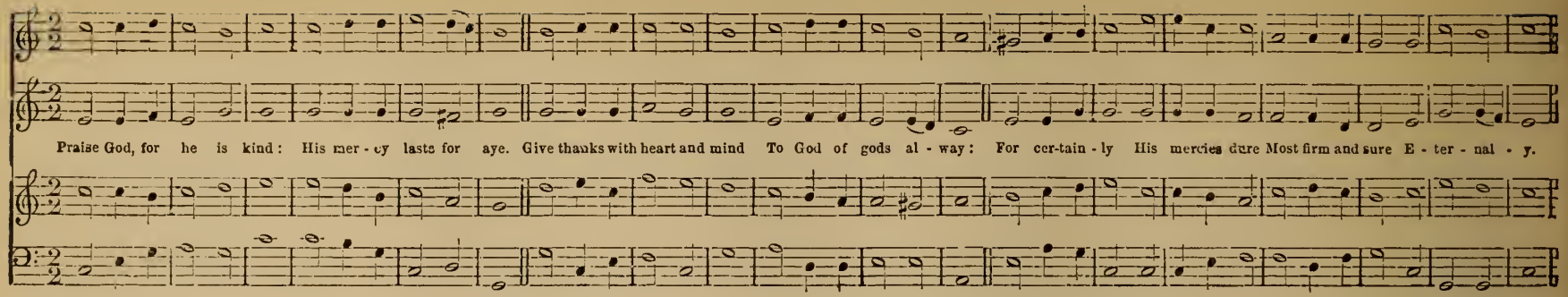
No. 317.—MAURICEWOOD.—9.8.9.8.

JAS. TURLE. Eng. Presb. Col., 376.



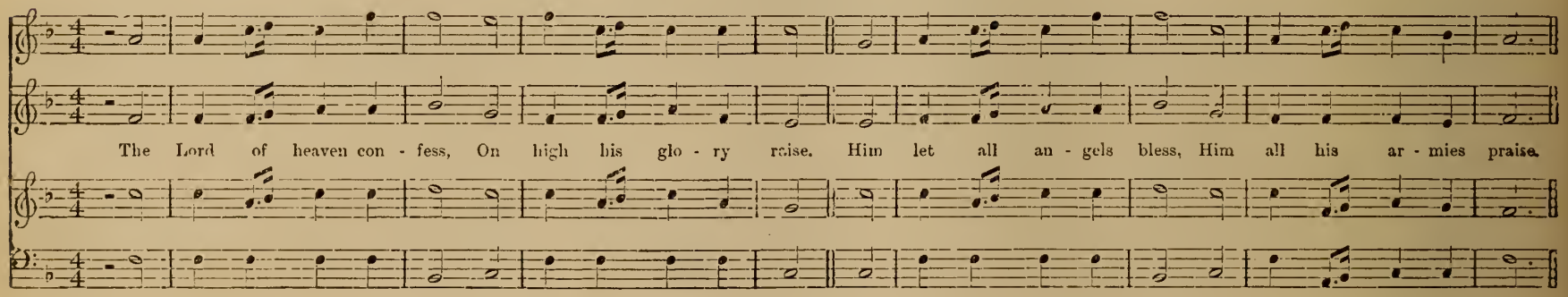
To thee, O Lord, loud praise as-cend-eth From ev-ry crea-ture of its kind; Free, with an awed and quiv'-ring mo-tion, Exalt-eth ev-ry wav-ing wind.

No. 318.—PARAN.—H.M.

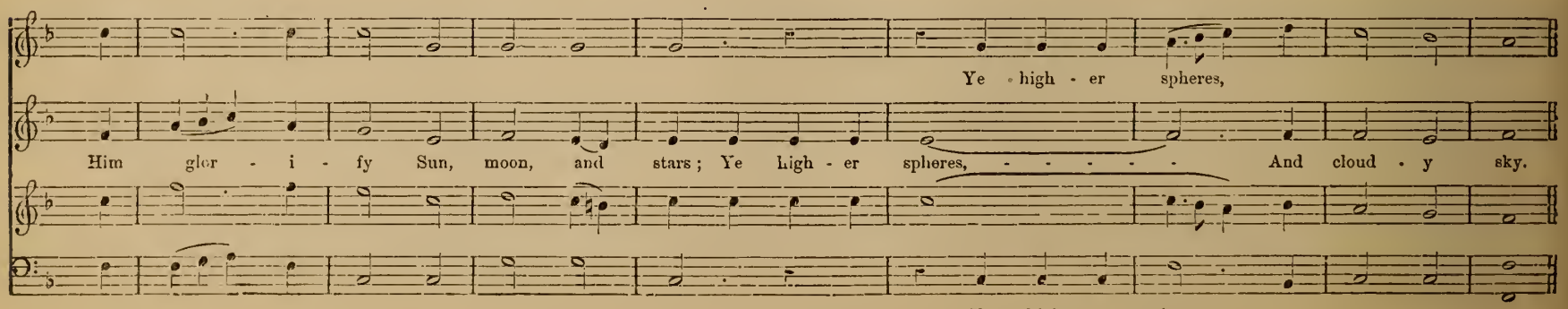


Praise God, for he is kind: His mer-cy lasts for aye. Give thanks with heart and mind To God of gods al-way: For cer-tain-ly His mercies dure Most firm and sure E-ter-nal-y.

No. 319.—CARMINA.—H.M.



The Lord of heaven con-fess, On high his glo-ry raise. Him let all an-gels bless, Him all his ar-mies praise.



Ye-high-er spheres,
Him glor-i-fy Sun, moon, and stars; Ye high-er spheres, And cloud-y sky.

Ye high-er spheres,

No. 320.—SPAIN.—(Ps. CXLIII., 2d version.)

Oh, hear my prayer, Lord, And un-to my de-sire To bow thine ear accord, I humbly thee require; {And, in thy faithfulness,} And, in thy righteousness, Up-on me pi-ty take. {Un-to me answer make,}

No. 321.—LENOX.—H.M.

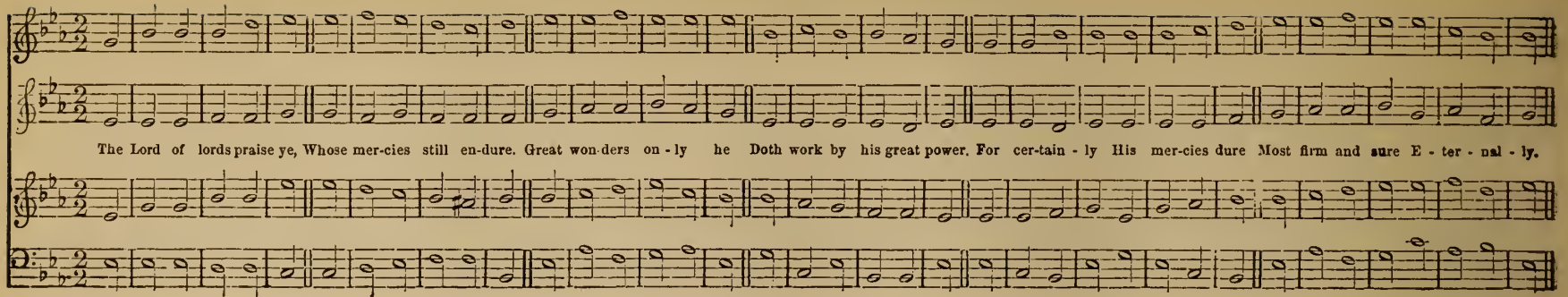
Ye tribes of A-dam, join With heaven, and earth, and seas, And of-fer notes di-vine To your Cre-a-tor's praise.

Ye

Ye ho-ly throng of an-gels bright, In worlds of light be-gin the song.
 Ye ho-ly throng of an-gels bright, Ye ho-ly throng of an-gels bright, In worlds of light be-gin the song.

ho-ly throng of an-gels bright, Ye ho-ly throng of an-gels bright, In worlds of light be-gin the song.

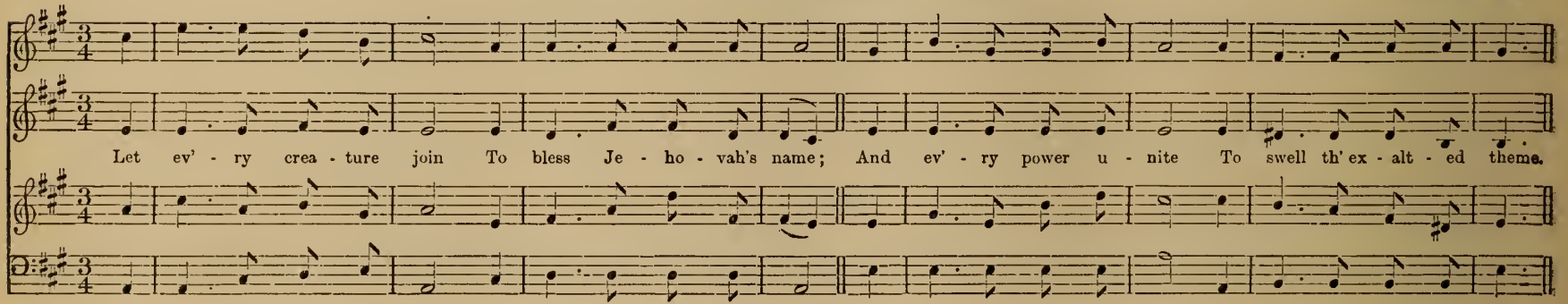
No. 322.—ADORATION.—H.M.



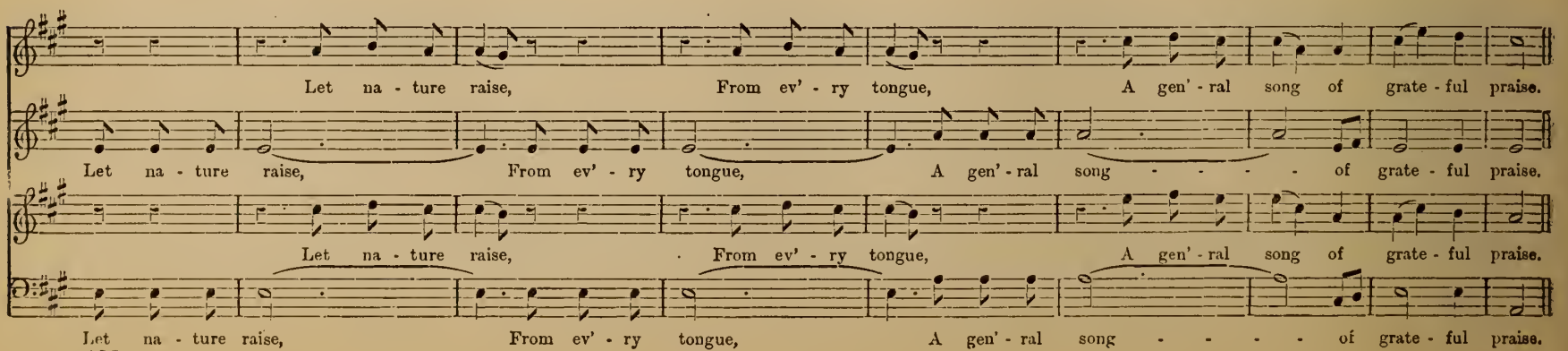
The Lord of lords praise ye, Whose mer-cies still en-dure. Great won-ders on-ly he Doth work by his great power. For cer-tain-ly His mer-cies dure Most firm and sure E-ter-nal-ly.

No. 323.—CLAREMONT.—H.M.

From Car. Sacra.



Let ev'-ry crea-ture join To bless Je-ho-vah's name; And ev'-ry power u-nite To swell th'ex-alt-ed theme.



Let na-ture raise, From ev'-ry tongue, A gen'-ral song of grate-ful praise.

Let na-ture raise, From ev'-ry tongue, A gen'-ral song of grate-ful praise.

Let na-ture raise, From ev'-ry tongue, A gen'-ral song of grate-ful praise.

Let na-ture raise, From ev'-ry tongue, A gen'-ral song of grate-ful praise.

No. 324.—HAWLET.—H.M.

The Lord of heaven con - fess, On high his glo - ry raise. } Him glo - ri - fy Sun, moon, and stars, Ye high - er spheres And cloud - y sky.
Him let all an - gels bless, Him all his ar - mies praise. } raise.

No. 325.—HANDEL.—H.M.

Arranged from HANDEL.

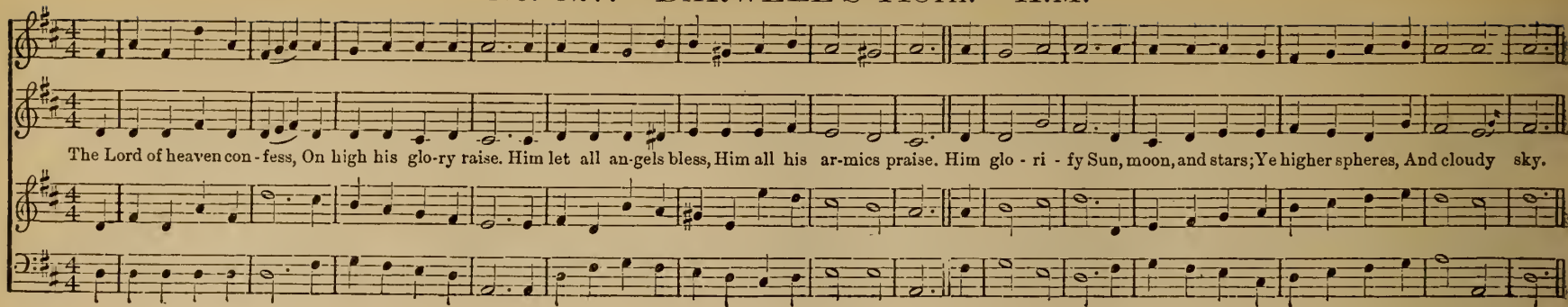
Praise God, for he is kind: His mer - cy lasts for aye. Give thanks with heart and mind To God of gods al - way: For cer - tain - ly His mer - cies dure Most firm and sure E - ter - nal - ly.

No. 326.—AMHERST.—H.M.

BILLINGS. Hamilton's Arrangement.

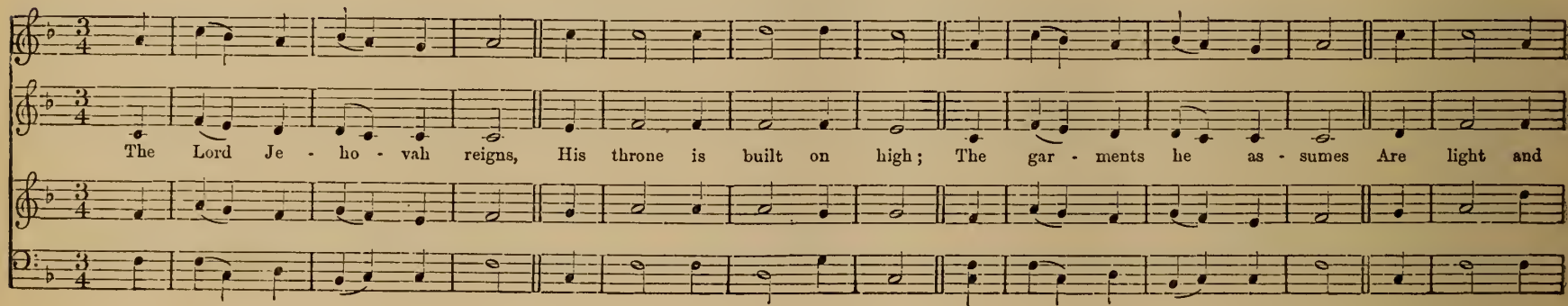
Ye boundless realms of joy, Ex - alt your Mak - er's fame; His praise your song em - ploy, A - bove the star - ry frame. Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

No. 327.—DARWELL'S 148TH.—H.M.

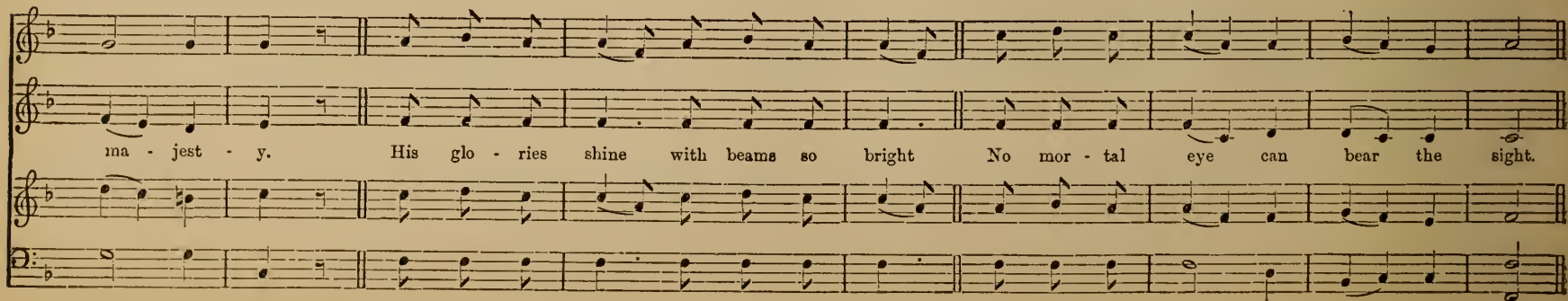


The Lord of heaven con-fess, On high his glo-ry raise. Him let all an-gels bless, Him all his ar-mies praise. Him glo-ri-fy Sun, moon, and stars; Ye higher spheres, And cloudy sky.

No. 328.—PURVIS.—H.M.



The Lord Je-ho-vah reigns, His throne is built on high; The gar-ments he as-sumes Are light and



ma-jest-y. His glo-ries shine with beams so bright No mor-tal eye can bear the sight.

No. 329.—AMELIA.—H.M.

A - rise, O Lord, and shine In all thy sav - ing might, } Let heal - ing streams of mer - cy flow, That all the earth thy truth may know.
 And pros - per each de - sigu To spread thy glor - ious light.

No. 330.—ROWE STREET.—H.M. (Ps. CXXI.)

1. Un - to th'e - ter - nal hills I will lift up mine eyes, From whence a - lone, I know, Doth all my help a - rise. My help is from Je - ho - vah given, From him who made the earth and heaven.

2 Thy foot he'll ever hold,
 It shall not moved be.
 He never slumber will,
 The God who keepeth thee.
 Lo, he that doth his Israel keep,
 He neither slumber shall, nor sleep.

3 Jehovah keepeth thee;
 And upon thy right hand
 Jehovah, as thy shade,
 Doth ever ever stand.
 The sun by day thee shall not smite,
 Nor hurt thee shall the moon by night.

4 From all of evil here
 Jehovah keepeth thee :
 He shall preserve thy soul,
 And govern still shall he
 Thy goings all, as heretofore,
 From this time forth for evermore.

No. 331.—LISCHER.—H.M.

The Lord of lords praise ye, whose mercies still endure. } For certain ly His mercies dure.
 Great wonders on ly he doth work by his great power:

Most firm and sure E - ter - nal - ly; Most firm and sure E - ter - nal - ly.

No. 332.—TRINITY.—11. 0.11.10.

A. STONE. Eng. Presb. Col., 521.

Praise ye Je - ho - vah, praise the Lord most ho - ly, Who cheers the contrite, girds with strength the weak; Praise him who will, with glo - ry crown the low - ly, And with sal - va - tion beau - ti - fy the meek.

Thou

No burn-ing heats by day, Nor blasts of even-ing air, Shall take my health a - way, If God be with me there;

Thou art my sun, And

Thou art my sun, And thou my shade, To

art my sun, And thou my shade, To guard my head, By night or noon,

Thou art my sun, And thou my shade, To guard my head, To guard my head, By night or noon, Thou art my sun, And thou my shade, To guard my head, By night or noon.

thou my shade, To guard my head, By night or noon.

guard my head, By night or noon,

No. 334.—WILMOT.—8s & 7s.

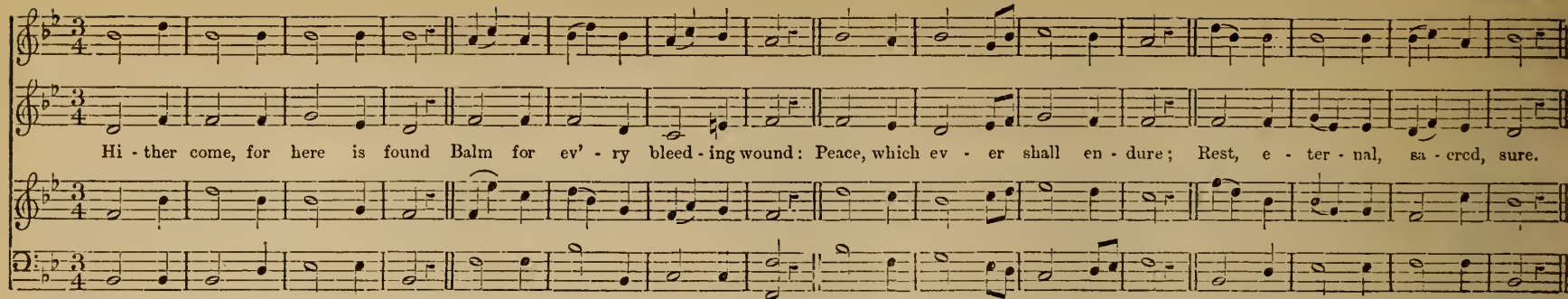
Arranged from C. M. VON WEBER.

1. Lo! the Lord Je - ho - vah liv - eth! He's my rock, I bless his name: He, my God, sal - va - tion giv - eth; All ye lands ex - alt his fame.

2. God, Mes - si - ah's cause main - tain - ing, Shall his right - eous thrones ex - tend; O'er the world the Sav - iour reign - ing, Earth shall at his foot - stool bend.

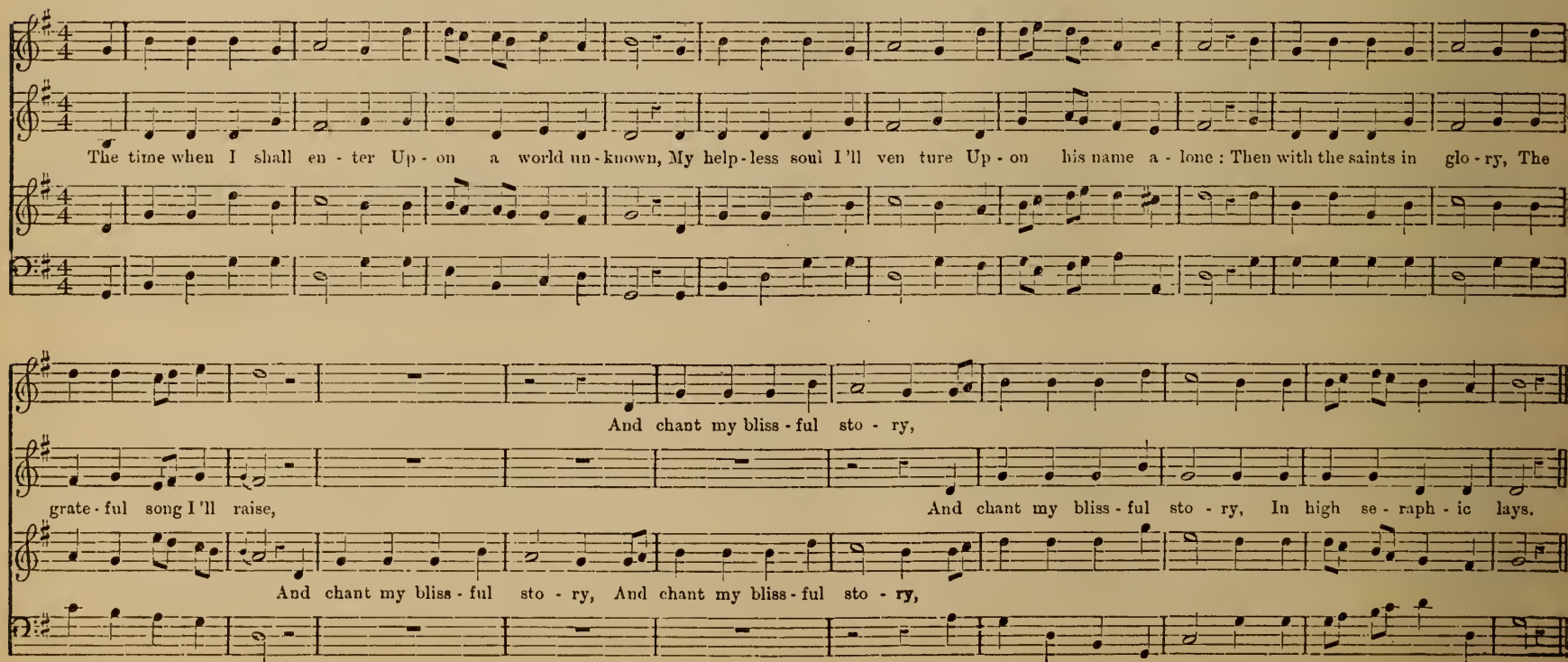
No. 335.—HORTON.—4 line 7s.

WARTENSEE.



Hi - ther come, for here is found Balm for ev' - ry bleed - ing wound: Peace, which ev - er shall en - dure; Rest, e - ter - nal, sa - cred, sure.

No. 336.—DUNKIRK.—7s & 6s.

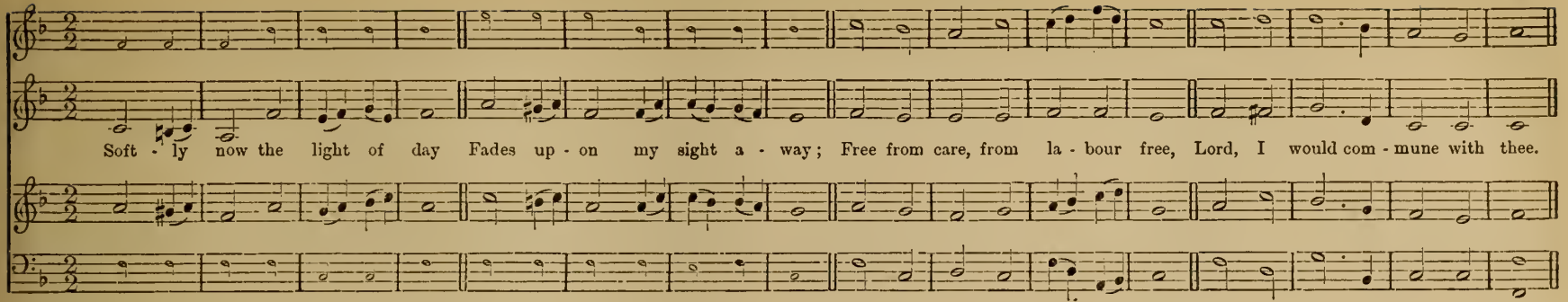


The time when I shall en - ter Up - on a world un - known, My help - less soul I'll ven - ture Up - on his name a - lone: Then with the saints in glo - ry, The

And chant my bliss - ful sto - ry,

grate - ful song I'll raise, And chant my bliss - ful sto - ry, In high se - raph - ic lays.

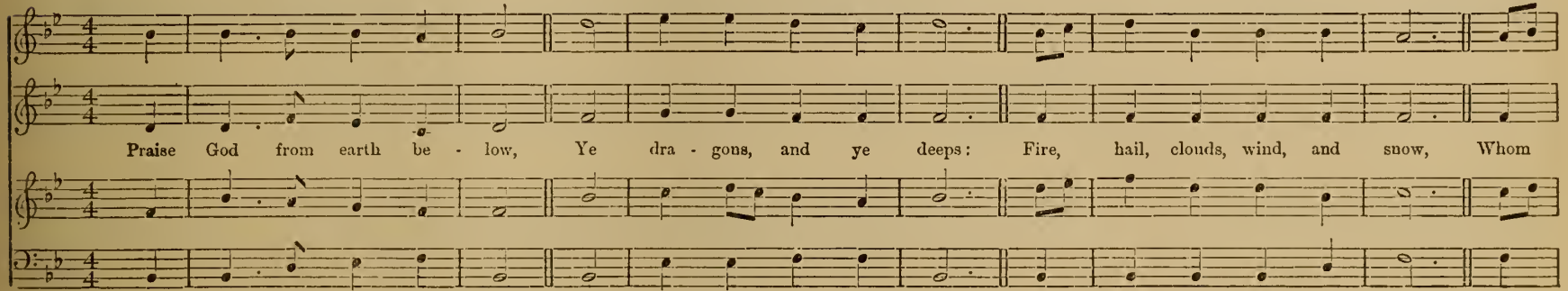
And chant my bliss - ful sto - ry, And chant my bliss - ful sto - ry,



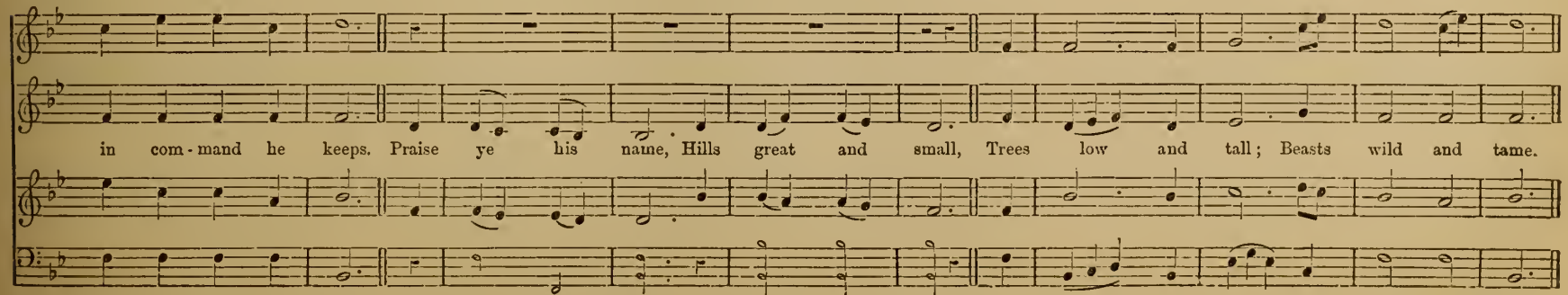
Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from la - bour free, Lord, I would com - mune with thee.

No. 338.—OROAD.—H.M.

W. H. DOANE.



Praise God from earth be - low, Ye dra - gons, and ye deeps: Fire, hail, clouds, wind, and snow, Whom



in com - mand he keeps. Praise ye his name, Hills great and small, Trees low and tall; Beasts wild and tame.

Now Is - ra - el May say, and that tru - ly, If that the Lord Had not our cause main-tain'd; If that the Lord Had

not our right sus - tain'd, When cru - el men A - gainst us fu - rious - ly Rose up in wrath, To make of us their prey.

PSALM XXIV.—NEW VERSION.

1 Earth is the Lord's,
And all its fullness his !
This world of ours
And they who therein dwell.
For he hath laid
Upon the mighty seas
The earth, and deep
Foundations of our world ;
And on the floods
Hath built it firm and well.

2 Who shall ascend
Into Jehovah's hill ?
Who stand within
His holy place on high ?
Of hands the clean,
The pure of heart and will ;
He who hath not
Lifted to vanity
His soul, nor hath
He sworn deceitfully :

3 He shall receive
The blessing of the Lord !
He shall receive
The perfect righteousness,
From him who is
To him salvation's God.
Of those who him
Do seek, such is the race
Of those who do,
O Jacob, seek thy face.

4 Lift up, O gates,
Lift up your heads on high !
Be lifted up,
Doors of eternity !
Then he, the King
Of glory, shall come in !
Who can this King—
Th'is King of glory be ?
Jehovah—strong
In battle, mighty he !

5 Lift up, O gates,
Lift up your heads on high ;
Yea, lift them up,
Doors of eternity !
Then he, the King
Of glory shall come in !
Who can this King—
This King of glory be !
The Lord of hosts,
The King of glory he !

Christ the Lord is risen a - gain; Christ hath brok - en ev' - ry chain: Hark, an - gel - ic voic - es cry, Sing - ing ev - er - more on high, Hal - le - lu - jah!

2 He who gave for us his life,
Who for us endured the strife,
Is our Paschal Lamb to-day;
We, too, sing for joy, and say—
Hallelujah!

3 He who bore all pain and loss,
Comfortless, upon the cross,
Lives in glory now on high,
Pleads for us, and hears our cry—
Hallelujah!

4 He who slumber'd in the grave,
Is exalted now to save;
Now through Christendom it rings,
That the Lamb is King of kings—
Hallelujah!

5 Now he bids us tell abroad
How the lost may be restored,
How the penitent forgiven,
How we too may enter heaven—
Hallelujah!

6 Thou, our Paschal Lamb indeed,
Christ, thy ransom'd people feed;
Take our sins and guilt away,
That we all may sing for aye—
Hallelujah! Amen.

No. 341.—SUPPLICATION.—4 line 7s.

R. REDHEAD. Brist. Col.

When our heads are bow'd with woe, When our bit - ter tears o'er - flow, When we mourn the lost, the dear, Je - sus, gra - cious Sav - iour, hear!

2 Thou our throbbing flesh hast worn,
Thou our mortal griefs hast borne,
Thou hast shed the human tear:
Jesus, blessed Saviour, hear!

3 Thou hast bow'd the dying head,
Thou the blood of life hast shed,
Thou hast fill'd a mortal bier:
Jesus, our Redeemer, hear!

4 When the heart is sad within,
With the thought of all its sin;
When the spirit shrinks with fear,
Jesus, mighty Saviour, hear!

5 Thou the shame, the grief, hast known,
Though the sins were not thine own;
Thou hast deign'd their load to bear:
Jesus, in thy mercy, hear!

No. 342.—ENDSLEIGH.—8 line 7s & 6s.

1. Jer - u - sa - lem the gol - den, With milk and hon - ey bless'd, Be - neath thy con - tem - pla - tion Sink heart and voice op - press'd.

3. O sweet and bless - ed coun - try, The home of God's e - lect: O sweet and bless - ed coun - try, That ea - ger hearts ex - pect!

2. I know not, O I know not, What so - cial joys are there; What ra - dian - cy of glo - ry, What light be - yond com - pare!

4. Je - sus, in mer - cy bring us To that dear land of rest, Who art, with God the Fa - ther, And Spir - it, ev - er bless'd.

No. 343.—HEATHLANDS.—6 line 7s.

H. SMART. Eng. Presb. Col.

God of mer - cy, God of grace, Show the bright - ness of thy face; Shine up - on us, Sav - iour, shine,

HEATHLANDS—continued.

Fill thy church with light di - vine; And thy sav - ing health ex - tend, Un - to earth's re - mot - est end.

This musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are printed below the first two staves.

No. 344.—FORMBY.—8 line 7a.

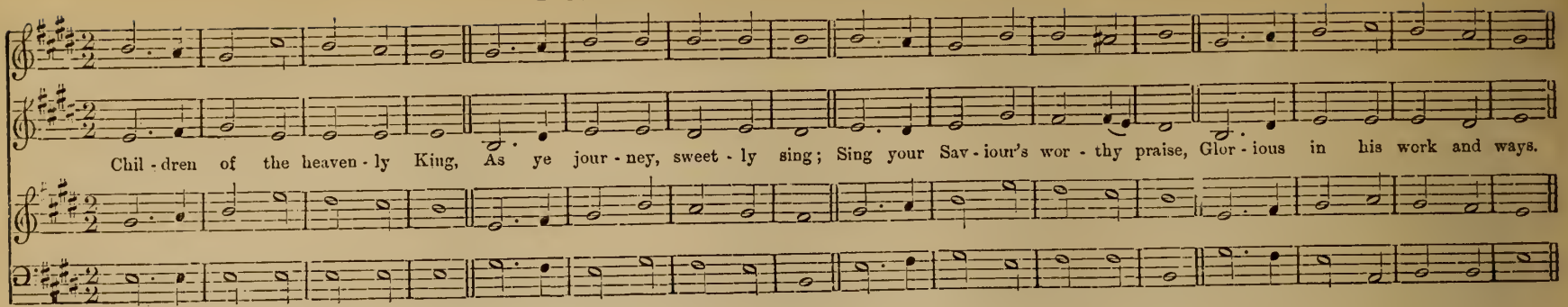
Bound up - on th'ac - curs - ed tree, Faint and bleed - ing, who is he? See his eyes, so pale and dim, Stream - ing blood, and writh - ing limb;

See the flesh with scourg - es torn; See the crown of twist - ed thorn; See the droop - ing death-dew'd brow: Son of man, 'tis thou! 'tis thou!

This musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are printed below the first two staves.

No. 345.—INNOCENTS.—4 line 7s.

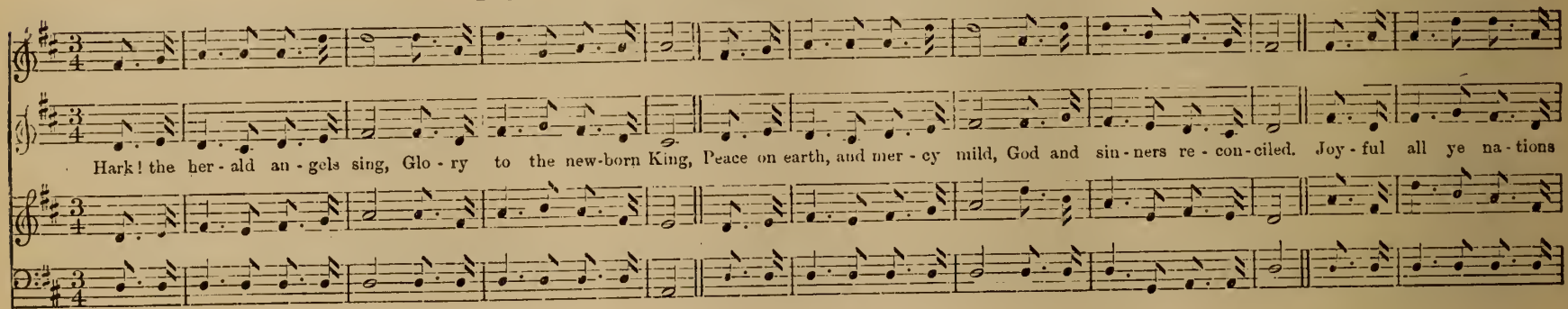
Brist. Col.



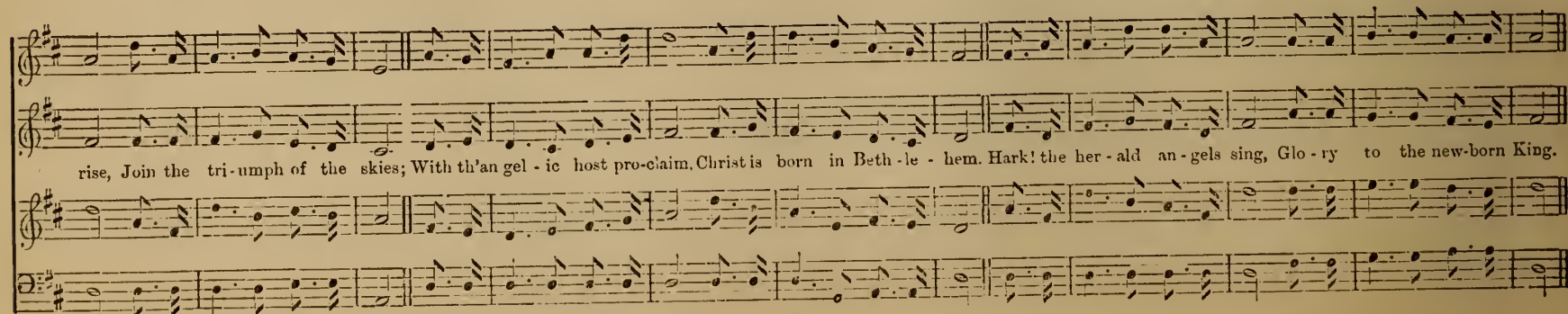
Chil-dren of the heav-en-ly King, As ye jour-ney, sweet-ly sing; Sing your Sav-iour's wor-thy praise, Glor-ious in his work and ways.

No. 346.—HERALD ANGELS.—10 line 7s.

LOWELL MASON. Eng. Presb. Col., 75.



Hark! the her-ald an-gels sing, Glo-ry to the new-born King, Peace on earth, and mer-cy mild, God and sin-ners re-con-ciled. Joy-ful all ye na-tions



rise, Join the tri-umph of the skies; With th'an-gel-ic host pro-claim, Christ is born in Beth-le-hem. Hark! the her-ald an-gels sing, Glo-ry to the new-born King.

When the wea-ry, seek-ing rest, To thy good-ness flee; When the heav-y la-den cast Au-thair load on thee. When the trou-bled, seek-ing peace, On thy

name shall call; When the sin-ner, seek-ing life, At thy feet shall fall, Hear, then, in love, O Lord, the cry, In heav'n, thy dwell-ing place on high.

No. 348.—NETTLETON.—8s & 7s.

Eng. Presb. Col., 349.

Glo-rious things of thee are spok-en, Zi-on, ci-t-y of our God, } On the Rock of A-ges found-ed, What can shake thy sure re- pose? With sal-va-tion's walls sur-rounded, Thou may'st smile at all thy foes.
He whose word can-not be brok-en, Form'd thee for his own a-bode.

No. 349.—LUBECK.—4 line 7s.

Brist. Col.

For the mer-cies of the day, For this rest up-on our way, Thanks to thee a-lone be given, Lord of earth and King of heaven.

No. 350.—WELLS.—6 line 7s.

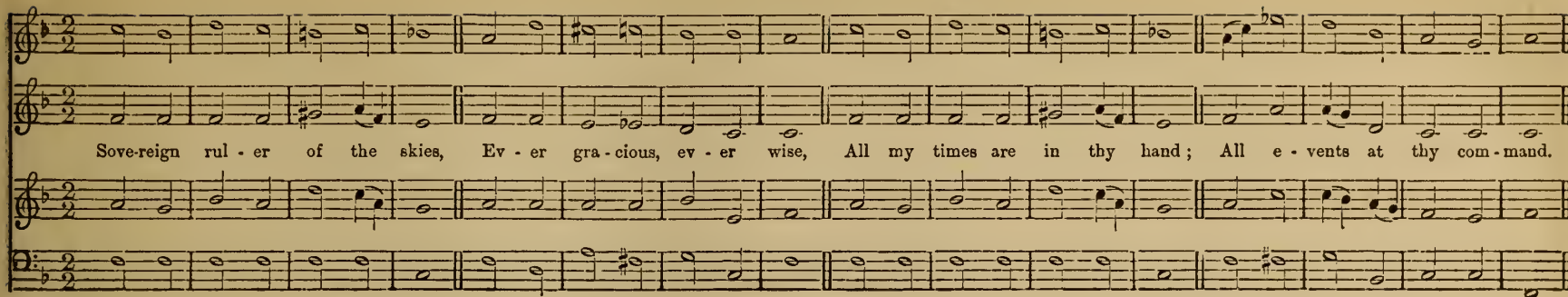
Brist. Col.

Rock of ag-es, cleft for me, Let me hide my-self in thee. Let the wa-ter and the blood,

From thy wound-ed side which flow'd, Be of sin the dou-ble cure, Save from wrath, and make me pure.

No 351.—WEBER.—4 line 7s.

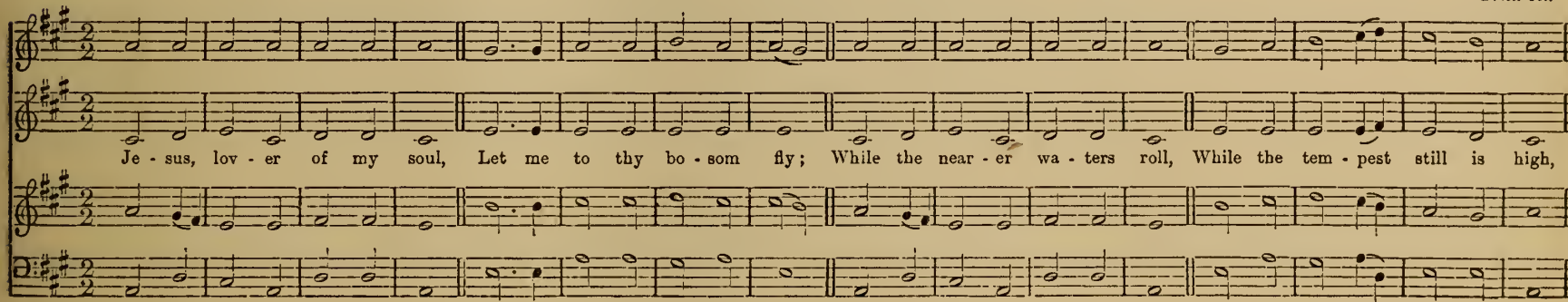
Brist. Col



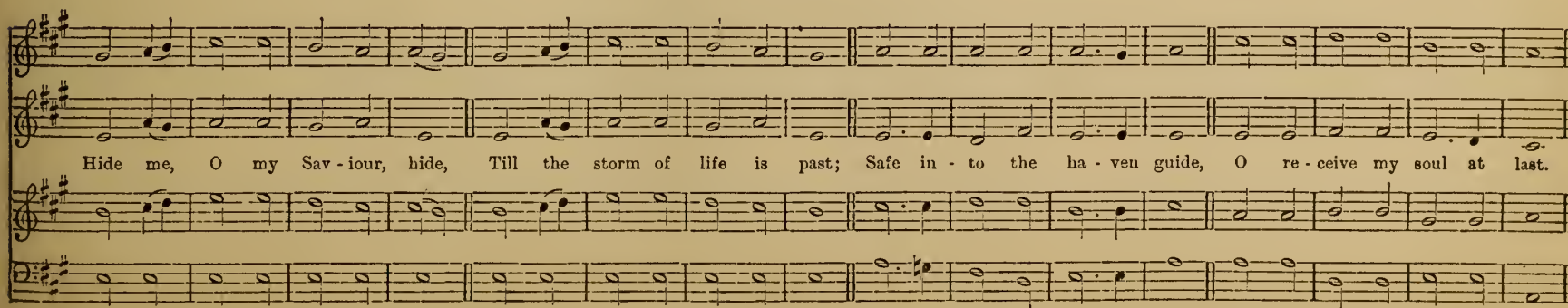
Sove-reign rul - er of the skies, Ev - er gra - cious, ev - er wise, All my times are in thy hand; All e - vents at thy com - mand.

No. 352.—SYRIA.—8 line 7s.

Brist. Col.



Je - sus, lov - er of my soul, Let me to thy bo - som fly; While the near - er wa - ters roll, While the tem - pest still is high,



Hide me, O my Sav - iour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive my soul at last.

Christ the Lord is risen to - day, Sons of men and an - gels say: Raise your joys and tri-umphs high, Sing, ye heavens! and earth re - ply, Hal - le - lu - jah!

No. 354.—EWING.—8 line 7s & 6s.

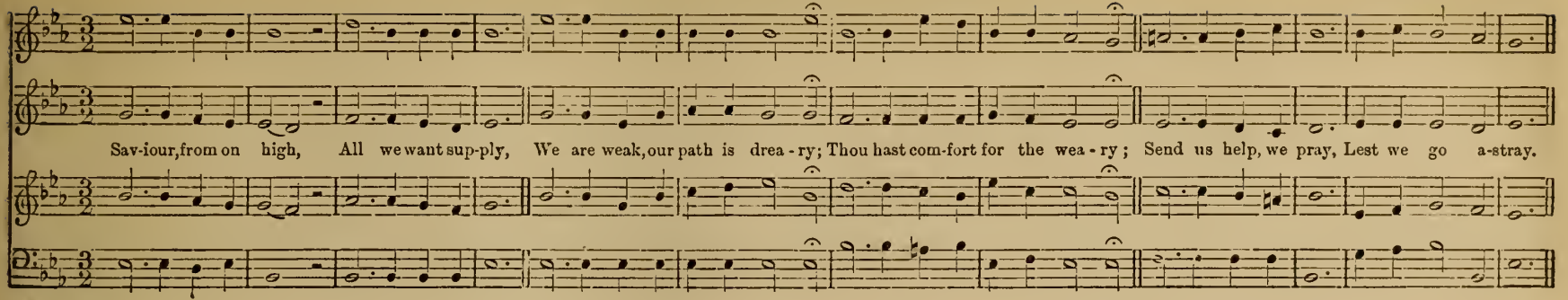
A. EWING. Eng. Presb. Col.

For thee, O dear, dear coun-try, Mine eyes their vi - gils keep; For ve - ry love, be - hold - ing Thy hap - py name, they weep.

The men - tion of thy glo - ry Is unc - tion to the breast, And me - di - cine in sick - ness, And love, and life, and rest.

No. 355.—STAFFA.—5,5,8,8,5,5.

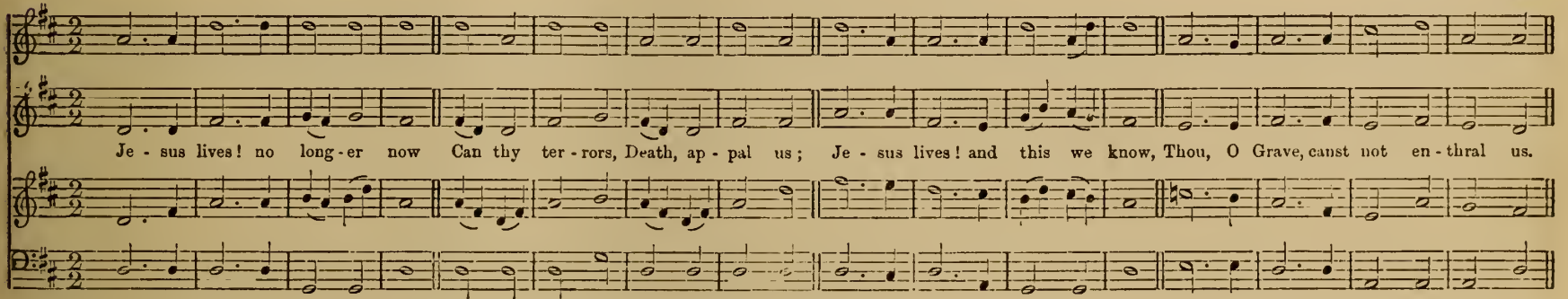
Eng. Presb. Col., 377-379.



Sav-iour, from on high, All we want sup-ply, We are weak, our path is drea-ry; Thou hast com-fort for the wea-ry; Send us help, we pray, Lest we go a-stray.

No. 356.—CARMEL.—7,8,7,8.

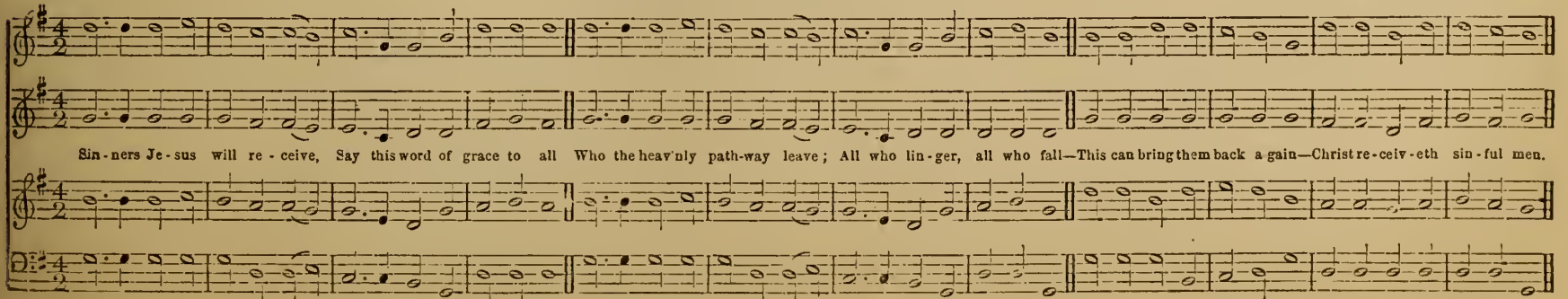
Eng. Presb. Col., 480.



Je - sus lives! no long-er now Can thy ter-rors, Death, ap - pal us; Je - sus lives! and this we know, Thou, O Grave, canst not en - thral us.

No. 357.—DOANE.—7,7,7,7,7,7.

W. H. DOANE Eng. Presb. Col., 395, 393.



Sin - ners Je - sus will re - ceive, Say this word of grace to all Who the heav'nly path-way leave; All who lin-ger, all who fall—This can bring them back a gain—Christ-re-ceive-th sin - ful men.

1. The Lord my shep - herd lives, All that I need he gives; In pas - tures green I have my rest,

Where gen - tle wa - ters roll. He doth re - store my soul, In ho - ly paths with guid - ance blest.

2 For his name's sake alone
 This grace to me is shown.
 Yea, though through death's dark vale I go,
 No evil will I fear,
 For thou, my God, art near;
 Thy rod and staff sweet peace bestow.

3 Before the face of those
 Who have been still my foes
 A table thou for me dost spread.

Thou more than fillest up
 With blessings rich my cup;
 With oil thou dost anoint my head.

4 For goodness manifold
 And mercies still untold
 Through all my days shall follow me,
 And when those days are past,
 Within God's house at last
 For ever shall my dwelling be.

1. From the depths of an - guish, Un - to thee, O Lord, I cried, Hear my voice when ills be - tide; When I call, be thou my guide;

Lord, for thee I lan - guish. If thy jus - tice should de - mand Re - com - pense from sin - ners' hand, Who of all our race could stand, Or e - scape from an - guish!

2 But with thee is mercy—
 Sternly thou dost not condemn;
 Therefore art thou fear'd by them
 Who the tide of evil stem,
 Trusting in thy mercy.
 For Jehovah I will wait—
 True his word, his goodness great;
 Pardon, in our low estate,
 He in grace will grant us.

3 More than patient watchers,
 Through the dark and silent night,
 Long for dawn of morning light,
 Longs my soul for precious sight
 Of the Lord my Saviour.
 In Jehovah's plenteous grace
 Confidence let Israel place;
 Sin and guilt he will efface,
 He alone will save us.

Lord, our dwell - ing thou hast been, Since the years their course be - gan; Ere the moun-tains first were seen, Ere thou mad'st this home for man,

From e - ter - nal a - ges gone, On through a - ges yet to run, Thou art God thy - self a - lone, Ev - er still the liv - ing One. A - men.

Last vers.

2 Life must end at thy command,
 Dust to dust, we must decay :
 Years untold before thee stand,
 Brief, when past, as yesterday ;
 Brief as watch in lonesome night,
 Brief as hours in slumber spent ;
 Borne, as if by torrents' might,
 Men by thee away are sent.

3 As the grass that clothes the fields,
 Verdant stands at break of day,

But, when morn to evening yields,
 Fallen low, it fades away :
 So from thee our troubles flow,
 And thine anger us consumes ;
 Our transgressions thou dost know,
 Secret sins thy face illumines.

4 In thy wrath our days are pass'd,
 As a tale they speed away ;
 Threescore years and ten they last,
 Or if fourscore years we stay,

Grief and toil such strength attend,
 Soon it fails, and man is gone :
 Who thy wrath can comprehend ?
 Measured by thy fear alone.

5 Life's few days so teach to know,
 That our hearts may wisdom learn ;
 Why so long our time of woe ?
 To thy servants, Lord, return.
 With thy mercy fill us soon.
 Joyful then in thee we'll live ;

Gladness, as our days of gloom,
 As our years of trouble, give.

6 Let thy work to us appear,
 To our sons thy glory show ;
 Bring thy wondrous beauty near,
 Shed on us its quick'ning glow.
 May we fellow-workers be,
 Leaning still on strength divine ;
 Prosper, Lord, our work, and we
 Humbly own the honour thine.

1. Lord, thy glo - ry fills the heav - en, Earth is with its ful - ness stored ; Un - to thee be glo - ry giv - en, Ho - ly, ho - ly, ho - ly, Lord.

2 Heaven is still with glory ringing,
Earth takes up the angels' cry,
Holy, holy, holy, singing,
Lord of hosts, the Lord most high.

3 With his seraph train before him,
With his ransom'd Church below,
Thus conspire we to adore him,
Bid we thus our anthem flow :

4 Lord, thy glory fills the heaven,
Earth is with its fulness stored ;
Unto thee be glory given,
Holy, holy, holy, Lord.

5 Thus thy glorious name confessing,
We adopt the angels' cry,
Holy, holy, holy, blessing
Thee, the Lord of hosts most high.

No. 362.—CALEDON.—8s & 7s.

Brist. Col.

1. None but Christ : his mer - it hides me ; He was fault - less—I am fair. None but Christ : his wis - dom guides me ; He was out - cast—I'm his care.

2 None but Christ : his spirit seals me,
Gives me freedom, with control ;
None but Christ : his bruising heals me,
And his sorrow soothes my soul.

3 None but Christ : his life sustains me,
Strength and song to me he is ;
None but Christ : his love constrains me,
He is mine, and I am his—

4 His while living, his when dying,
His at judgment's solemn tryst ;
Even in heaven on him relying,
I will boast of " none but Christ."

1. Come to Cal - v'ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall; Here a pure and heal - ing foun - tain,

Flows to you, to me, to all, In a full, per - pet - ual tide, O - pen'd when our Sav - iour died.

2 Come, in poverty and meanness;
 Come, defiled without, within;
 From infection and uncleanness,
 From the leprosy of sin,
 Wash your robes and make them white;
 Ye shall walk with God in light.

3 Come in sorrow and contrition,
 Wounded, impotent, and blind;
 Here the guilty, free remission,
 Here the troubled, peace may find.
 Health this fountain will restore;
 He that drinks shall thirst no more.

4 He that drinks shall live for ever;
 'Tis a soul-renewing flood.
 God is faithful; God will never
 Break his covenant in blood,
 Sign'd when our Redeemer died,
 Seal'd when he was glorified.

1. Je - sus, Sun and Shield art thou, Sun and Shield for ev - er! Nev - er canst thou cease to shine,

Cease to guard us nev - er: Cheer our steps as on we go, Come be - tween us and the foe.

2 Jesus, Bread and Wine art thou,
Wine and Bread for ever!
Never canst thou cease to feed,
Or refresh us never:
Feed we still on bread divine,
Drink we still this heavenly wine.

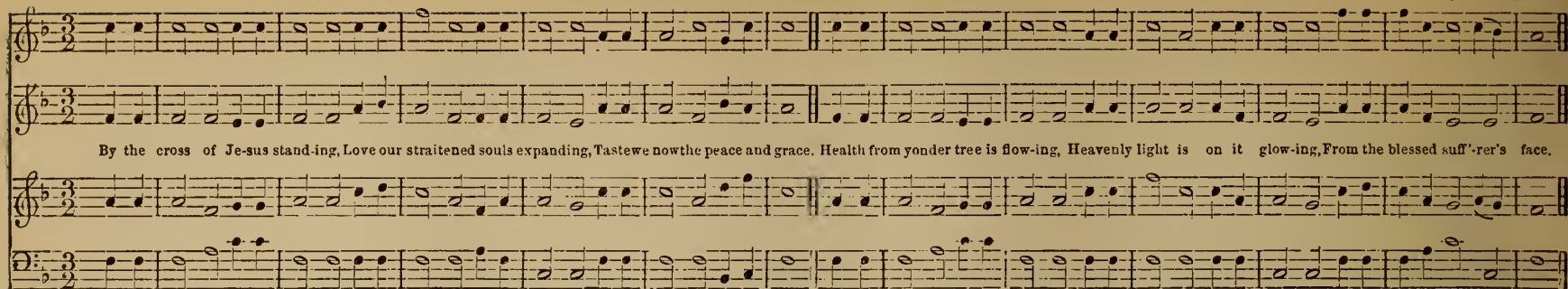
3 Jesus, Love and Life art thou,
Life and Love for ever!
Ne'er to quicken shalt thou cease,
Or to love us never:
All of life and love we need
Is in thee, in thee indeed.

4 Jesus, Peace and Joy art thou,
Joy and Peace for ever!
Joy that fades not, changes not,
Peace that leaves us never:
Joy and peace we have in thee,
Now and through eternity.

5 Jesus, Song and Strength art thou,
Strength and Song for ever!
Strength that never can decay,
Song that ceaseth never:
Still to us this strength and song
Through eternal days prolong.

No. 365.—CLIFTON.—8,8,7,8,8,7.

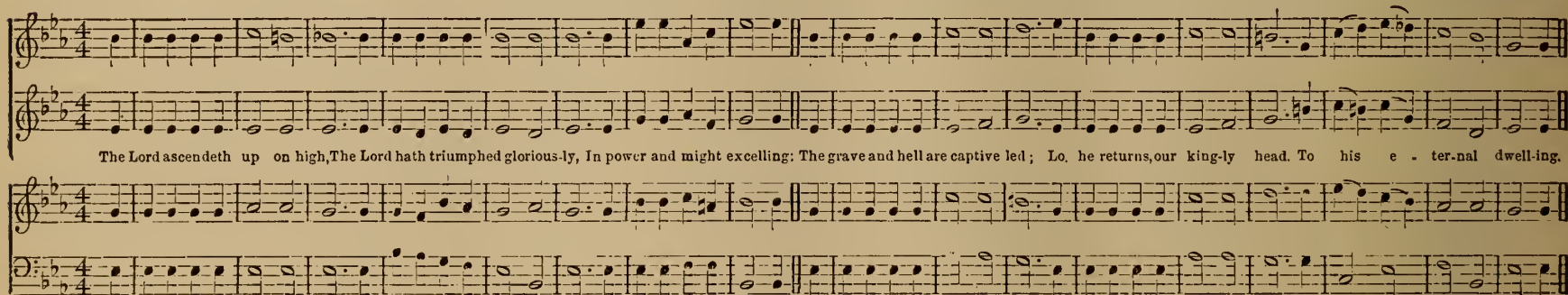
ГЛОСН. Hymns 279, 280.



By the cross of Je-sus stand-ing, Love our straitened souls expanding, Taste now the peace and grace. Health from yonder tree is flow-ing, Heavenly light is on it glow-ing, From the blessed suff'-rer's face.

No. 366.—MELTA.—8,8,7,8,8,7.

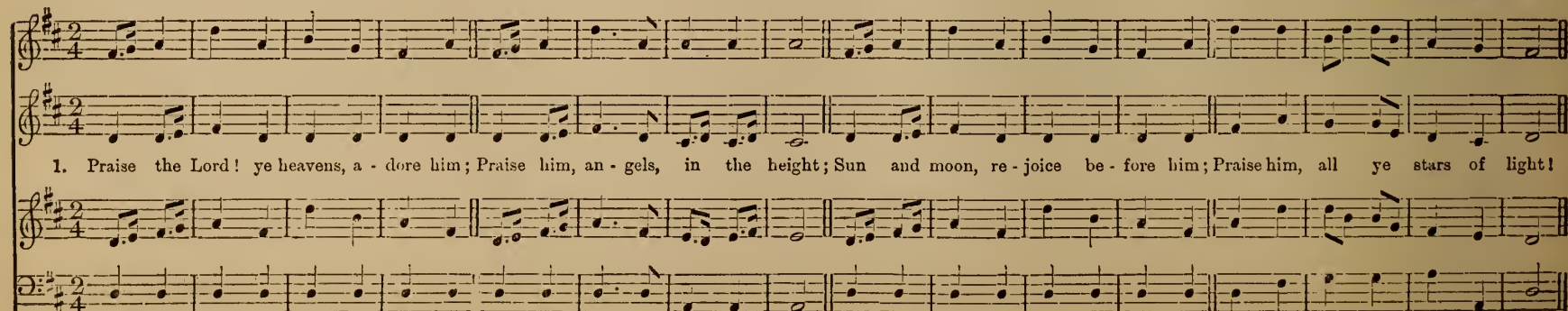
Hymns 393, 394.



The Lord ascendeth up on high, The Lord hath triumphed glorious-ly, In power and might excell-ing: The grave and hell are captive led; Lo, he returns, our king-ly head. To his e - ter-nal dwell-ing.

No. 367.—SUTTON.—8s & 7s.

From the Sabbath School Music Book



1. Praise the Lord! ye heavens, a - dore him; Praise him, an - gels, in the height; Sun and moon, re - joice be - fore him; Praise him, all ye stars of light!

Cre - a - tor Spir - it, by whose aid The world's found - a - tions first were laid, Come, vis - it ev - 'ry hum - ble mind;

Come, pour thy joys on all man - kind; From sin and sor - row set us free, And make us tem - ples wor - thy thee.

No. 369.—FORGIVENESS.—6,6,4,6,6,6,4.

Eng. Presb Col., 461-462.

My faith looks up to thee, Thou Lamb of Cal - va - ry, Sav - iour di - vine! Now hear me while I pray, Take all my guilt a - way, O let me from this day, Be whol - ly thine.

When gath - ring clouds a - round I view, And days are dark, and friends are few, On him I lean, who, not in vain,

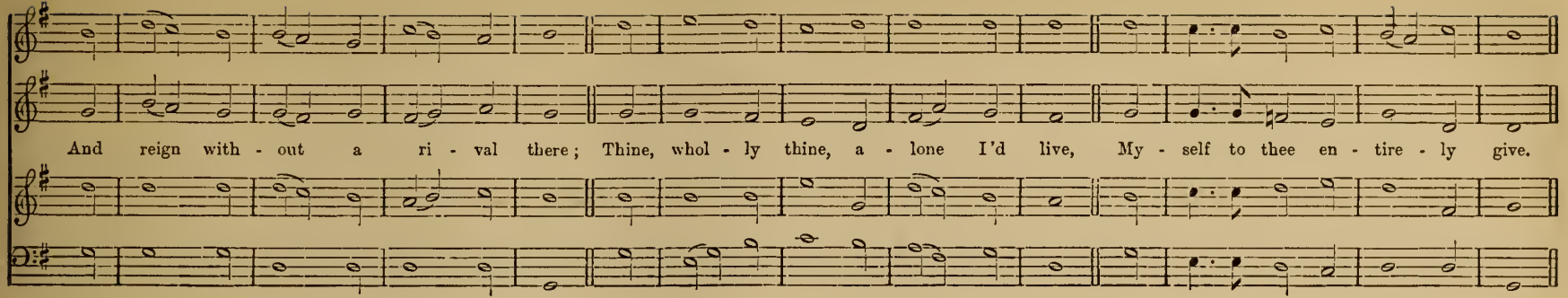
Ex - pe - rienced ev - 'ry hu - man pain. He knows my wants, al - lays my fears, And counts and trea - sures up my tears.

No. 371.—PERCY.—6 line 8s.

J. FOSTER. *Brist. Col.*

Je - sus, thy bound - less love to me No thought can reach, no tongue de - clare; O bend my way - ward heart to thee,

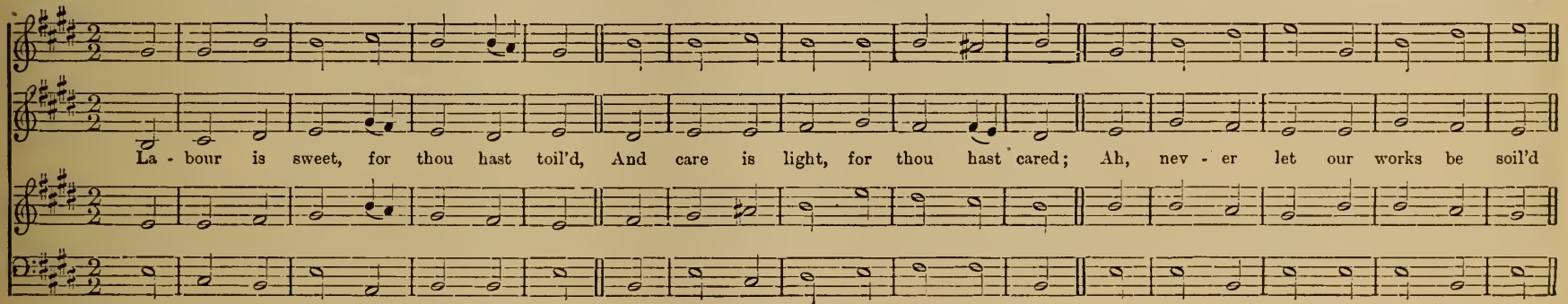
PERCY—continued.



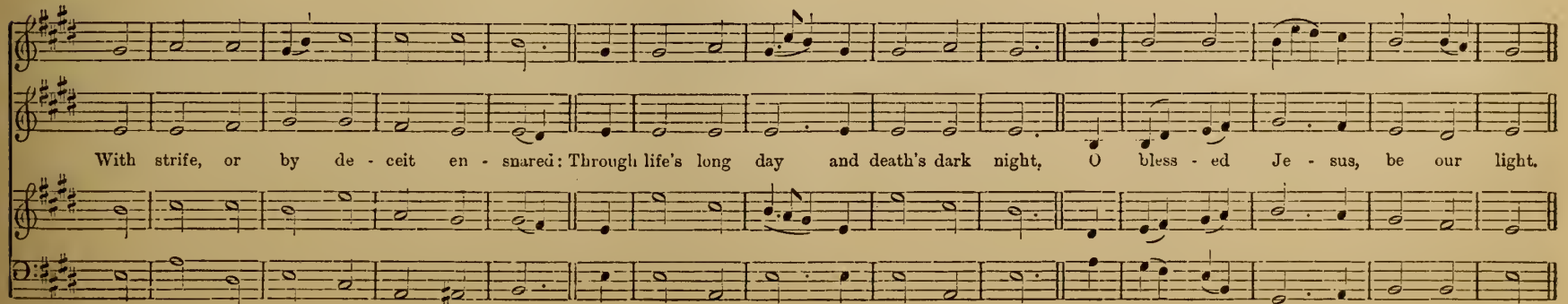
And reign with - out a ri - val there; Thine, whol - ly thine, a - lone I'd live, My - self to thee en - tire - ly give.

No. 372.—EATON.—6 line 8s.

Brist. Col.



La - bour is sweet, for thou hast toil'd, And care is light, for thou hast cared; Ah, nev - er let our works be soil'd



With strife, or by de - ceit en - snared: Through life's long day and death's dark night, O bless - ed Je - sus, be our light.

No. 373.—MELITA.—6 line 8s.

Rev. J. B. DYKES. Eng. Presb. Col.

Im - mor - tal hon - our, end - less fame, At - tend th' Al - migh - ty Fa - ther's name; Let God the Son be glo - ri - fied,

Who for lost man's re - demp - tion died; And - e - qual a - dor - a - tion be, E - ter - nal Com - for - ter, to thee.

No. 374.—GOTTENBURG.—6 line 8s.

J. CRUGER. Eng. Presb. Col.

Prince of Peace! how rich our trea - sure! Thine is love too deep to mea - sure! { On thy change - less
Ran - som'd Sav - iour,

GOTTENBURG—continued.

word re - ly - ing, } Thou on ea - gles' wings will bear us, None from thy cleft side may tear us.
by thy dy - ing;

No. 375.—“GOD WHO MADEST EARTH AND HEAVEN.”—8 4,8,4,8,8,4.

1. God who mad - est earth and heav - en, Dark - ness and light, Who the day for toil hath giv - en, For rest the night;

2. Guard us wak - ing, guard us sleep - ing; And, when we die, May we in Thy migh - ty keep - ing All peace - ful lie.

May thine an - gel guards de - fend us, Slum - ber sweet thy mer - cy send us, Ho - ly dreams and hopes at - tend us, The live - long night.

When the last dread call shall wake us, Do not thou, our God, for - sake us, But to reign in glo - ry take us With thee on high.

1. Thou hid - den love of God, whose height, Whose depth un - fa - thom'd, no man knows, I see from far thy beau - teous light,

In - ly I sigh for thy re - pose; My heart is pain'd, nor can it be At rest, till it finds rest in thee.

2 Thy secret voice invites me still
The sweetness of thy yoke to prove;
And fain I would; but though my will
Seems fix'd, yet wide my passions rove,
Yet hindrances strew all the way:
I aim at thee, yet from thee stray.

3 'Tis mercy all—that thou hast brought
My mind to seek her peace in thee;
Yet while I seek, but find thee not,
No peace my wand'ring soul shall see.
Oh, when shall all my wand'rings end,
And all my steps to thee-ward tend?

4 O Lord, thy sov'reign aid impart,
To save me from low-thoughted care;
Chase this self-will through all my heart,
Through all its latent mazes there:
Make me thy duteous child, that I
Ceaseless may "Abba, Father," cry.

O Sav - iour, bless us ere we go; Thy word in - to our minds in - stil; And make our luke-warm hearts to glow

With low - ly love and fer - vent will: Through life's long day and death's dark night, O bless - ed Je - sus, be our light.

2 Grant us, O Lord, from evil ways,
 True absolution and release;
 And bless us, more than in past days,
 With purity and inward peace:
 Through life's long day and death's dark night,
 O blessed Jesus, be our light.

3 Labour is sweet, for thou hast toil'd;
 And care is light, for thou hast cared:
 Ah! never let our works be soil'd
 With strife, or by deceit ensnared:
 Through life's long day and death's dark night,
 O blessed Jesus, be our light.

4 For all we love, the poor, the sad,
 The sinful, unto thee we call;
 O let thy mercy make us glad;
 Thou art our Saviour and our all:
 Through life's long day and death's dark night,
 O blessed Jesus, be our light.

1. O sa - cred head, once wound - ed, With grief and pain weigh'd down, }
 How scorn - ful - ly sur - round - ed With thorns, thine on - ly crown; } How pale thou art with an - guish,

With sore a - buse and scorn; How does that vis - age lan - guish, Which once was bright as morn!

2 O Lord of life and glory,
 What bliss till now was thine !
 I read the wondrous story,
 I joy to call thee mine.
 Thy grief and thy compassion
 Were all for sinners' gain ;
 Mine, mine was the transgression,
 But thine the deadly pain.

3 What language shall I borrow
 To praise thee, heavenly friend,
 For this thy dying sorrow,
 Thy pity without end ?
 Lord, make me thine for ever,
 Nor let me faithless prove ;
 Oh let me never, never
 Abuse such dying love.

4 Be near me, Lord, when dying,
 Oh show thy cross to me ;
 And for my succour flying
 Come, Lord, to set me free.
 These eyes, new faith receiving,
 From Jesus shall not move :
 For he who dies believing
 Dies safely through thy love

1. Wake, a - wake, for night is fly - ing, The watch-men on the heights are cry - ing : A - wake, Jer - u - sa - lem, at last ! }
 Mid - night hears the wel - come voices, And at the thrill-ing cry re - joi - ces ; Forth, vir - gins, haste, ere night be past. } The Bride-groom

comes, a - wake, Your lamps with glad-ness take, Hal - le - lu - iah. And for his mar-riage feast pre- pare, For ye must go to meet him there.

2 Zion hears the watchmen singing,
 And all her heart with joy is springing ;
 She wakes, she rises from her gloom,
 For her Lord comes down ali-glorious
 The strong in grace, in truth victorious,
 Her star is risen, her light is come.
 Ah ! come, thou blessed Lord,
 O Jesus, Son of God,
 Halleluiah !
 We follow till the halls we see,
 Where thou hast bid us sup with thee.

3 Now let all the heavens adore thee.
 And men and angels sing before thee
 With harp and cymbal's clearest tone :
 Of one pearl each shining portal,
 Where we are with the choir immortal,
 Of angels round thy dazzling throne ;
 Nor eye hath seen, nor ear
 Hath yet attain'd to hear
 What there is ours.
 But we rejoice, and sing to thee
 Our hymn of joy eternally.

No. 380.—SPOHR.—8s & 6s, OR C.M.

Brist. Col.

For ev - er will I bless the Lord, Nor cease his praise to speak; My song his good - ness will re - cord,

That the op - press'd and weak May trust in him who will re - ward The hum - ble and the meek.

No. 381.—LANDSBERG (LUTHER'S HYMN).—8,7,8,7,8,8,7.

Eng. Presb. Col.

Great God, what do I see and hear! The end of things cre - a - ted! } The trum - pet
The Judge of man - kind doth ap - pear, On clouds of glo - ry seat - ed! }

LANDSBERG—continued.

sounds; the graves re - store The dead which they con - tain'd be - fore; Pre - pare, my soul, to meet him!

No. 382.—MANNHEIM.—8s, 7s, & 4s.

Eng. Presb. Col.

Lo! he comes with clouds de - scend - ing, Once for fa - vour'd sin - ners slain: Thou - sand thou - sand saints at - tend ing,

Swell the tri - umph of his train; Hal - le - lu - iah! Hal - le - lu - iah! Je - sus comes, and comes to reign.

An-gels ho - ly, high and low - ly, Sing the prais - es of the Lord! Earth and sky, all liv - ing na - ture, Man, the stamp of thy Cre - a - tor, Praise ye, praise ye God the Lord!

No. 384.—DOXOLOGY.

Handel and Haydn Soc. Col.

Praise God from whom all bless - ings flow, Praise him, all crea - tures here be - low— Praise him a - bove,
 Praise God from whom all blessings flow, Praise him, all creatures here be - low—Praise him, all crea - tures here be - low; Praise him a -
 Praise God from whom all blessings flow, Praise him, all crea - tures here be - low— Praise him a - bove,
 Praise him a - bove, Praise him a - bove, ye heaven - ly host;
 Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heaven - ly host; Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heaven - ly
 Praise him a - bove, Praise him a - bove, ye heaven - ly host;
 Praise him a - bove, Praise him a - bove, ye heaven - ly host;

- bove, Praise him a - bove, Praise him a - bove, ye heaven - ly host.

DOXOLOGY—continued.

Praise Fa - ther, Son, and Ho - ly Ghost,
 host, Praise Fa-ther, Son, and Ho - ly Ghost, Praise Fa-ther, Son, and Ho - ly Ghost, Praise Fa-ther, Son, and Ho - ly Ghost,
 Praise Fa - ther, Son, and Ho - ly Ghost.
 Praise Fa-ther, Son, and Ho - ly Ghost,

Soli.
 Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, A - men, A - men, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le -

Tutti.
 lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, A - men, A - men, Hal - le - lu - iah, A - men, Hal - le - lu - iah, A - men.

No. 385.—DISMISSION HYMN.—P.M.

Lord, dis-miss us with thy bless-ing, Bid us all de-part in peace; Still on gos-pel man-na feed-ing, Pure ser-a-ptic love in-crease. Fill each breast with

con-sol-a-tion, Up to thee our voi-ces raise; When we reach that bliss-ful sta-tion, then we'll give thee no-bler praise, then we'll give thee no-bler praise. And sing hal-le-lu-lahs to

thee, our great King, for ev-er, and ev-er, for ev-er, and ev-er, Hal-le-lu-lah, hal-le-lu-lah, hal-le-lu-lah, A-men, | men.

I heard a great voice from heaven, I heard a great voice from heaven, Say-ing un - to me, say - ing un - to me, Write, from henceforth, write, from

hence-forth, write, Bless-ed are the dead, Bless-ed are the dead who die in the Lord, Ev - en so, ev - en so, saith the spir - it, For they

rest from their la-bours, they rest from their la-bours, they rest from their la-bours, And their works do fol - low them, their works do fol - low them, their works do fol - low them.

No. 387.—ALBERT.—8,7,8,7,8,8,7.

KUGELMANN. Eng. Presb. Col.

When my ap-point-ed hour is come, To pass from earth for ev-er, Lord Je-sus, guide me to my home A-cross death's gloom-y

riv-er; My soul I yield in-to thy hand, As on life's mar-gin lone I stand, Thou wilt from harm de-fend her.

No. 388.—EVENTIDE.—4 line 10s.

W. H. MONK. Eng. Presb. Col.

A-bide with me; fast falls the ev-en-tide; The dark-ness deep-ens; Lord, with me a-bide; When o-ther help-ers fail, and com-forts flee, Help of the help-less, oh, a-bide with me.

No. 389.—“GOD IS NEAR THEE.”—10s.

L. MASON.

God is near thee, there-fore cheer thee, sad soul; He'll de-fend thee when a-round thee bil-lows roll, When a-round thee bil-lows roll.

No. 390.—ALETTA.—7,7,7,7,7.

Hymns 223, 224.

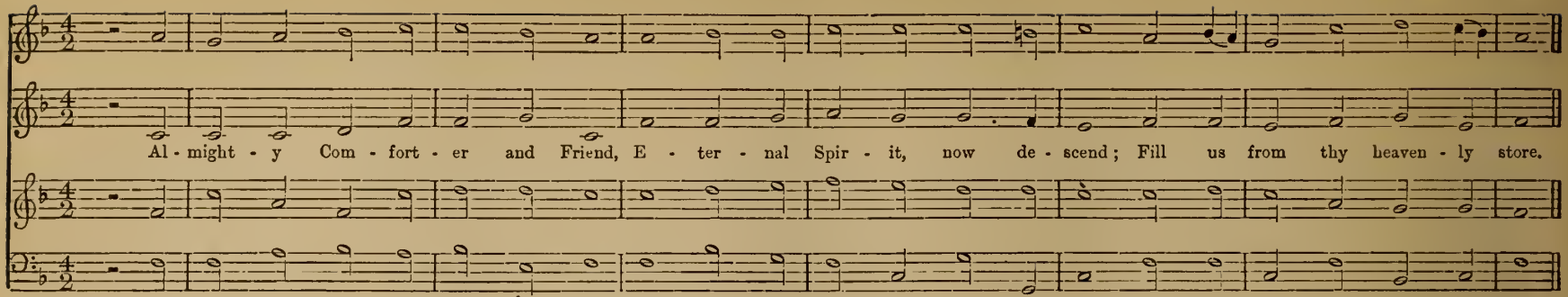
When this pass-ing world is done, When has sunk you glar-ing sun, } Then, Lord, shall I ful-ly know— Not till then—how much I owe.
When we stand with Christ in glory, Look-ing o'er life's fin-ished story; }

No. 391.—DISMISSION HYMN.—8s, 7a.

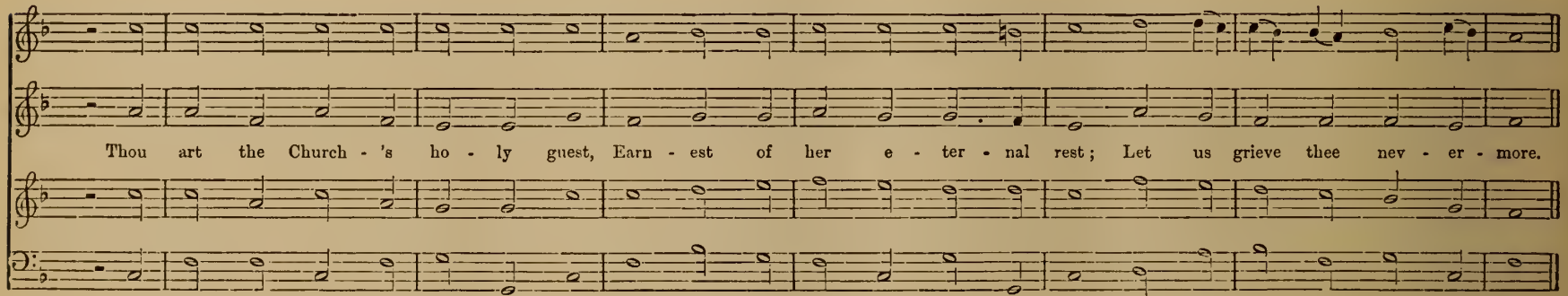
Arranged for this work.

Now dis-miss us, with thy bless-ing, Fill our hearts with joy and peace; } Let us each thy love pos-sess-ing, Tri-umph in re-deem-ing grace.
O re-fresh us, O re-fresh us, Trav-'ling through this wil-der-ness. }

Fine. *D.C.*

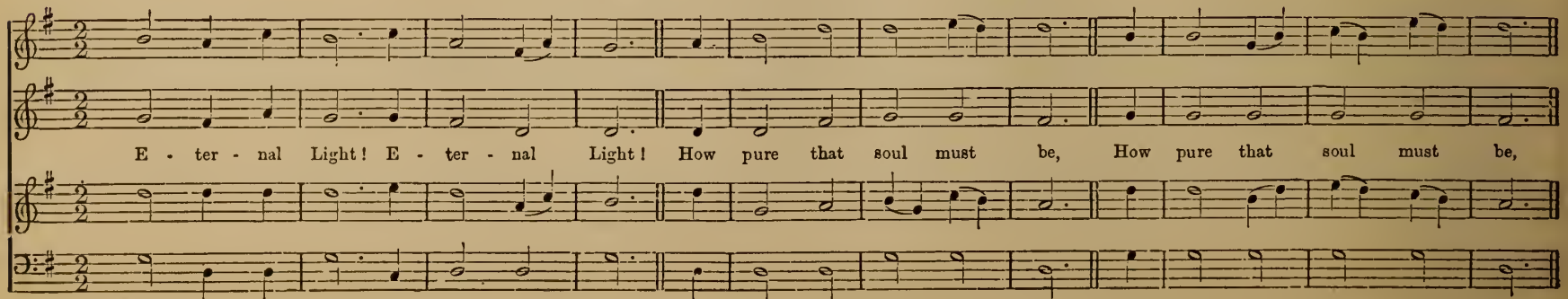


Al-might-y Com-fort-er and Friend, E-ter-nal Spir-it, now de-scend; Fill us from thy heav-en-ly store.



Thou art the Church-'s ho-ly guest, Earn-est of her e-ter-nal rest; Let us grieve thee nev-er-more.

No. 393.—BETHLEHEM.—8,6,8,8,6.



E-ter-nal Light! E-ter-nal Light! How pure that soul must be, How pure that soul must be,

BETHLEHEM—continued.

When placed with - in thy search - ing sight, It shrinks not, but with calm de - light Can live and look on thee.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

No. 394—REGENT SQUARE.—8s, 7s, 4s.

H. SMART. *Eng. Presb. Col.*

Glo - ry be to him who loved us, Washed us from each spot and stain; Glo - ry be to him who

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/2. The lyrics are written below the vocal line.

bought us, Made us kings with him to reign. Glo - ry, glo - ry, glo - ry, glo - ry to the Lamb that once was slain.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/2. The lyrics are written below the vocal line.

No. 395.—“GLORY TO GOD IN THE HIGHEST.”

LUDWIG HEILWIG.

cres. *ff* *p* *f* Good will, good will -
 Glo - ry, Glo - ry to God, Glo - ry to God in the high - est, And peace on earth, peace on earth, *f*
cres. *ff* *p* peace on earth, *f*
 And peace on earth, peace, peace on earth, Good will -

f Good will to men. *cres.*
f to men, Good will, Good will to men, Good will to men, Good will to men. Glo - ry, Glo - ry to God, Glo - ry to God in the
f *cres.*
 Good will to men,

ff *p* *f* Good will to men, Good will to men, Good will, Good will to
 high - est, *p* And peace on earth, peace on earth, Good will, Good will, Good will, Good will, Good will to
ff And peace on earth, *p* *f* Good will to men, Good will to men,
 Good will to men, Good will, Good will to men,

"GLORY TO GOD IN THE HIGHEST"—continued.

men, Glo - ry to God, Glo - ry to God in the high - est, in the high - est, *p* *pp slow.*

men, *mf* Glo - ry, *mf* Glo - ry to God, Glo - ry to God in the high - est, And peace on earth, peace on earth.

mf Glo - ry, Glo - ry to God, Glo - ry *ff* *p* *pp slow.*

Glo - ry, Glo - ry to God, Glo - ry to God in the high - est, in the high - est,

No. 396.—HARMONY.—P. M.

A. ELLIS.

To

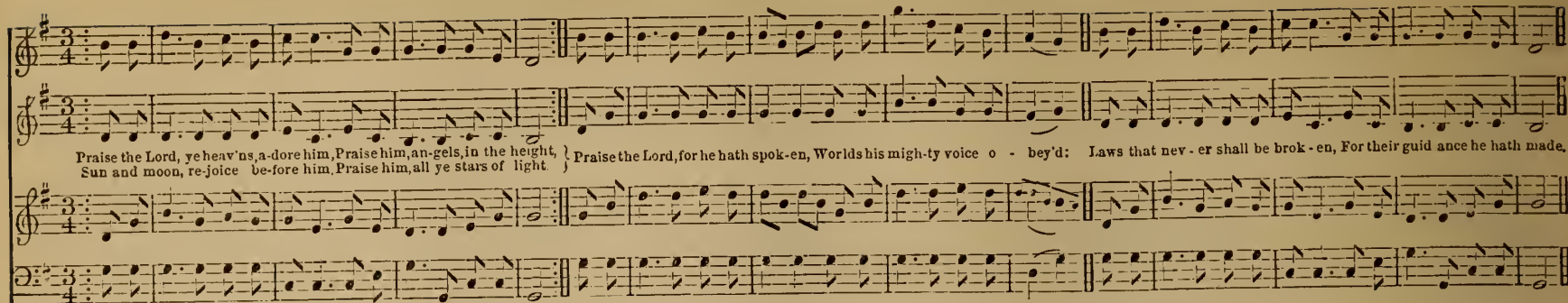
Wake, all ye soar-ing thron-g, and sing; Ye cheer-ful warb - - - lers of the spring, Har-mon-ious an-thems raise To him who shaped your

To him whoshaped your fin - er mould, Who

him who shaped your fin - er mould, Who tipt your glitt'-ring wings with gold

fin - er mould, Who tipt your glitt'-ring wings with gold, To him who shaped your fin - er mould, Who tipt your glitt' - ring wings with gold, And tuned your voice to praise. | praise.

tipt your glitt' - ring wings with gold,



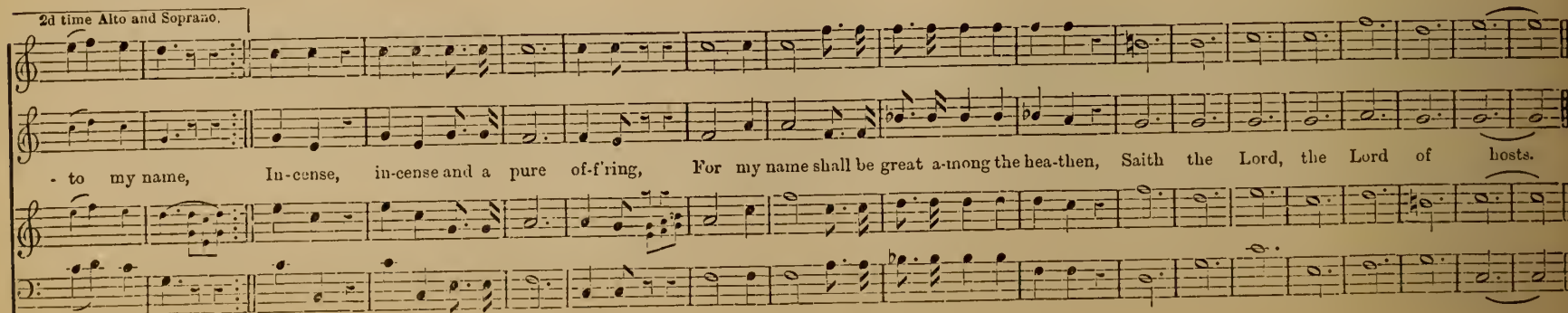
Praise the Lord, ye heav'ns, a-dore him, Praise him, an-gels, in the height,
Sun and moon, re-joyce be-fore him, Praise him, all ye stars of light } Praise the Lord, for he hath spok-en, Worlds his migh-ty voice o - bey'd:
Laws that nev - er shall be brok - en, For their guid ance he hath made.

No. 398.—"FROM THE RISING OF THE SUN."

From the ris-ing of the sun, to the go-ing down of the same, My name shall be great a - mong the Gen-tiles, And in ev - 'ry place in-cense shall be of-fer'd un-

1st time Bass and Tenor.

Unison.



- to my name, In-cense, in-cense and a pure of-f-ring, For my name shall be great a-mong the hea-then, Saith the Lord, the Lord of hosts.

2d time Alto and Soprano.

No. 399.—EDEN.—8,6,8,8,6.

O Sav-iour, where shall guilt-y man Find rest ex - cept in thee? Thine was the war - fare with his foe, The cross of pain, the cup of woe, And thine the vic - tor - y

No. 400.—OLIPHANT.—8s, 7s, & 4s

1. Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land: I am weak, but thou art might-y; Hold me with thy

power - ful hand; Bread of heav - en, Bread of heav - en, Feed me till I want no more, Feed me till I want no more.

2 Open now the crystal fountain,
Where the healing streams do flow;
Let the fiery, cloudy pillar
Lead me all my journey through:
Strong Deliverer,
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.

No. 401.—ANTHEM FOR DEDICATION, OPENING SERVICE, &c.

DUET—Soprano and Alto.

I was glad, I was glad, I was glad, I was glad, I was glad, I was glad, I was glad when they said un - to me,

DUET—Bass and Tenor.

We will go, We will go, We will go in - to the house of the Lord, in - to the house . . . of the Lord.

Peace be with-in thy walls, Peace be with-in thy walls, with-in thy pal - a - ces,
 Peace be with-in thy walls, and pros-per - i - ty, pros-per - i - ty with-in thy pal - a - ces; Peace be with-in thy
 walls, with-in thy pal - a - ces,
 Peace be with-in thy walls, Peace be with-in thy walls, Peace be with-in thy walls, thy walls, Peace be with-in thy walls, thy walls, pros-

walls, and pros-per - i - ty with-in thy pal - a - ces; Peace be with-in thy walls, thy walls, Peace be with-in thy walls, thy walls, pros-

ANTHEM FOR DEDICATION, &c.—continued

per - i - ty, pros-per - i - ty with - in thy pal - a - ces, with - in thy pal - a - ces, Pros-per - i - ty, pros-per - i - ty with - in thy pal - a - ces.

No. 402.—PSALM III.—("Come, ye Disconsolate.")

S. WEBBE.

How are my troub - lers mul - ti - plied, O Lord! Ma - ny there be a - gainst me that a - rise,

Ma - ny there be that to my soul do say— For him in God no help, nor suc - cour lies.

No. 403.—DISMISSION.

Handel and Haydn Soc. Col.

Lord, dis-miss us with thy bless-ing, Bid us all de-part in peace, Still on gos-pel man-na feed-ing, Pure ser-a-phic love in crease,

Fill each breast with con-sol-a-tion, Up to thee our voi-ces raise; When we reach that bliss-ful sta-tion, Then we'll give thee no-bler praise, Then we'll give thee no-bler praise.

And we'll sing Hal-le-lu-iah, A-men, Hal-le-lu-iah, And we'll sing Hal-le-lu-iah, A-men, Hal-le-lu-iah, to God and the Lamb.

Hal-le-lu-iah for

DISMISSION—continued.

Hal - le - lu - iah for ev - er, Hal - le - lu - iah for ev - er, for ev - er and ev - er, A - men.

Hal - le - lu - iah, A - men, A - men, A - men.

ev - er, Hal - le - lu - iah for ev - er, Hal - le - lu - iah for ev - er and ev - er, A - men.

404.—LENA.—8,7,8,7,7,8,8.

W. H. DOANE. *Eng. Presb. Col.*, 439, 440.

Sink not yet, my soul, to slum - ber; Wake, my heart, go forth and tell All the mer - cies with - out num - ber That this by - gone day be - fel:

Tell how God hath kept a - far All things that a - gainst me war, Hath up - held me and de - fen - ded, And his grace my soul be - friend - ed.

1. Safe - ly through an - o - ther week, God has brought us on our way; Let us now a bless - ing seek, Wait - ing in his courts to - day :

Day of all the week the best, Em - blem of e - ter - nal rest, Day of all the week the best, Em - blem of e - ter - nal rest.

2 While we seek supplies of grace,
Through the dear Redeemer's name;
Show thy reconciling face—
Take away our sin and shame;
From our worldly cares set free,
May we rest this day in thee.

3 Here we come thy name to praise;
Let us feel thy presence near:
May thy glory meet our eyes,
While we in thy house appear:
Here afford us, Lord, a taste
Of our everlasting feast.

4 May the gospel's joyful sound
Conquer sinners—comfort saints;
Make the fruits of grace abound,
Bring relief from all complaints,
Thus let all our Sabbaths prove,
Till we join the church above.

No. 406.—"OH HAD I WINGS LIKE A DOVE!"

1. Oh had I wings like a dove! I would fly A - way from this world of care; My soul would mount to the realms on high, And seek for a re - fuge there;

But is there no ha - ven here on earth, No hope for the wound-ed breast, No fa-vour'd spot where con-tent has birth, In which I may find a rest!

2 Oh! is it not written, "Believe, and live!"
 The heart by bright hope allured,
 Shall find the comfort these words can give,
 And be by its faith assured;
 Then why should we fear the cold world's frown,
 When truth to the heart has given
 The light of religion to guide us on
 In joy to the paths of heaven!

3 There is, there is, in thy holy Word—
 Thy Word which can ne'er depart—
 There is a promise of mercy stored
 For the lowly and meek of heart:
 "My yoke is easy, my burden light,
 Then come unto me for rest;"
 These, these are the words of promise stored
 For the wounded and wearied breast.

TRIO—Alto, Soprano, and Bass.

1. A home in heaven! what a joy - ful thought, As the poor man toils in his wea - ry lot! His heart op - press'd, and with an - guish driven

CHORUS.

From his home be - low to his home in heaven. To his home in heaven, to his home in heaven: From his home be - low to his home in heaven.

2 A home in heaven! as the sufferer lies
On his bed of pain, and uplifts his eyes
To that bright home, what a joy is given,
With the blessed thought of his home in heaven!

3 A home in heaven! when our pleasures fade,
And our wealth and fame in the dust are laid;
And strength decays, and our health is riven,
We are happy still with our home in heaven.

4 A home in heaven! when the faint heart bleeds
By the Spirit's stroke for its evil deeds;
Oh! then what bliss in that heart forgiven,
Does the hope inspire of a home in heaven!

5 A home in heaven! when our friends are fled
To the cheerless gloom of the mouldering dead,
We wait in hope on the promise given—
We will meet up there in our home in heaven.

6 Our home in heaven! oh, the glorious home,
And the Spirit join'd with the bride say, "Come!"
Come seek his face, and your sins forgiven,
And rejoice in hope of your home in heaven.

Ho - ly, ho - ly, ho - ly Lord, Live, by heaven and earth a - dored! Fill'd with thee, let all things cry, Glo - ry be to God most high.

No. 409.—“OUR BONDAGE HERE SHALL END.”—6s & 7s.

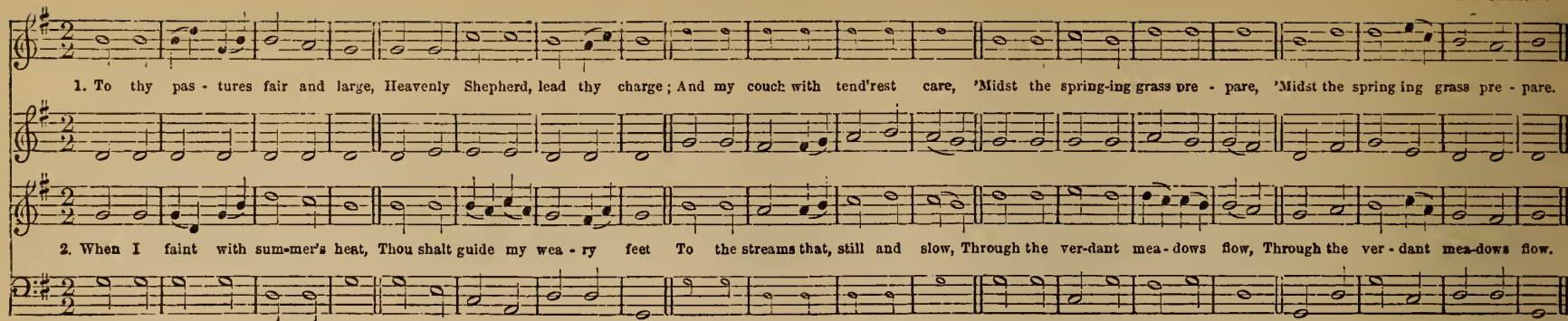
1. Our bond-age here shall end, By and by, by and by; Oar griefs shall van-ish then, With our three-score years and ten, And bright glo-ry crown the day, By and by, by and by.

2 When our Deliv'rer comes,
By and by, by and by;
From Egypt's yoke set free,
We will hail the jubilee,
And to Canaan all return
By and by, by and by.

3 And when to Jordan's flood
We are come, we are come;
Jehovah rules the tide,
And the waters will divide,
While the ransom'd host shall shout,
“We are come, we are come.”

4 There friends shall meet again,
Who have loved, who have loved;
Our embraces shall be sweet,
When we each other greet
At our great Redeemer's feet,
Who have loved, who have loved.

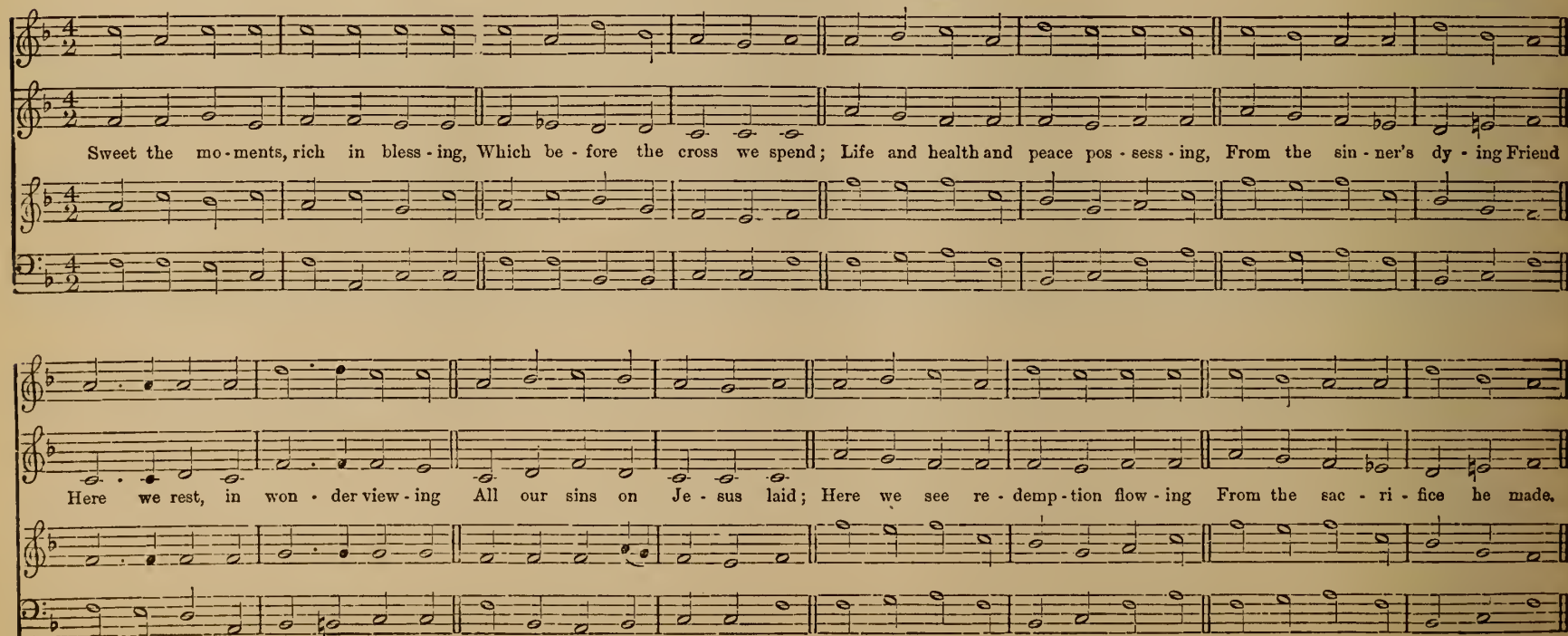
5 There with the happy throng,
We'll rejoice, we'll rejoice;
Shouting “Glory to our King,”
Till the dome of heaven shall ring,
And through all eternity
We'll rejoice, we'll rejoice.



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

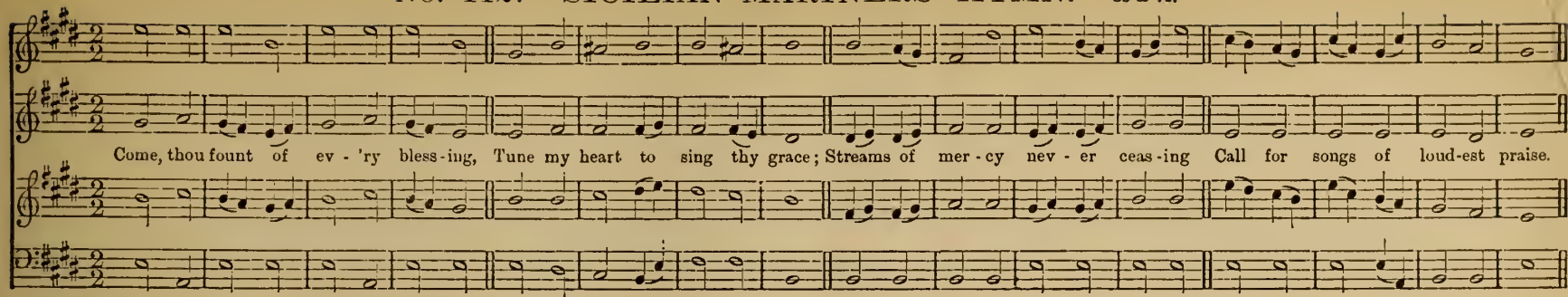
2. When I faint with sum-mer's heat, Thou shalt guide my wea-ry feet To the streams that, still and slow, Through the ver-dant mea-dows flow, Through the ver-dant mea-dows flow.

No. 411.—VESPER.—8s & 7s.



Sweet the mo-ments, rich in bless-ing, Which be-fore the cross we spend; Life and health and peace pos-sess-ing, From the sin-ner's dy-ing Friend

Here we rest, in won-der view-ing All our sins on Je-sus laid; Here we see re-demp-tion flow-ing From the sac-ri-fice he made.



Come, thou fount of ev - 'ry bless - ing, Tune my heart to sing thy grace; Streams of mer - cy nev - er ceas - ing Call for songs of loud - est praise.

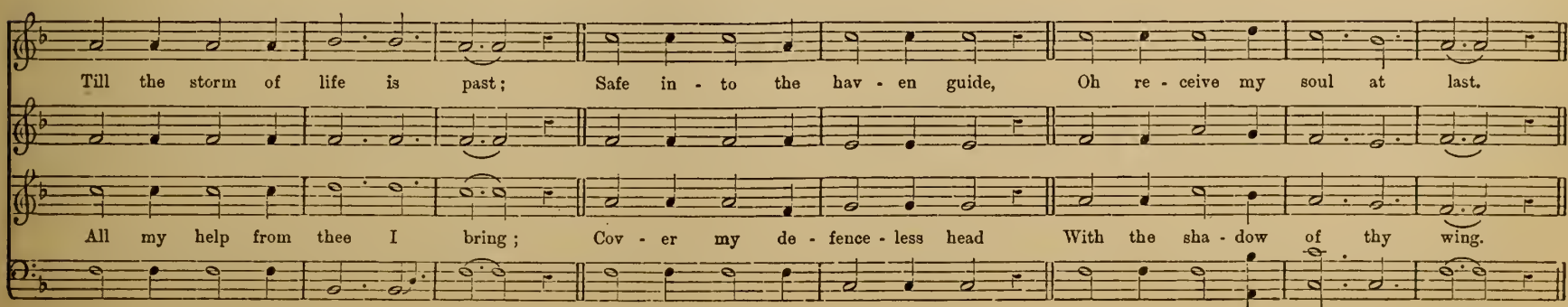
No. 413.—MARTYN.—8 line 7s.

S. B. MARSH. From *Man. Col.*



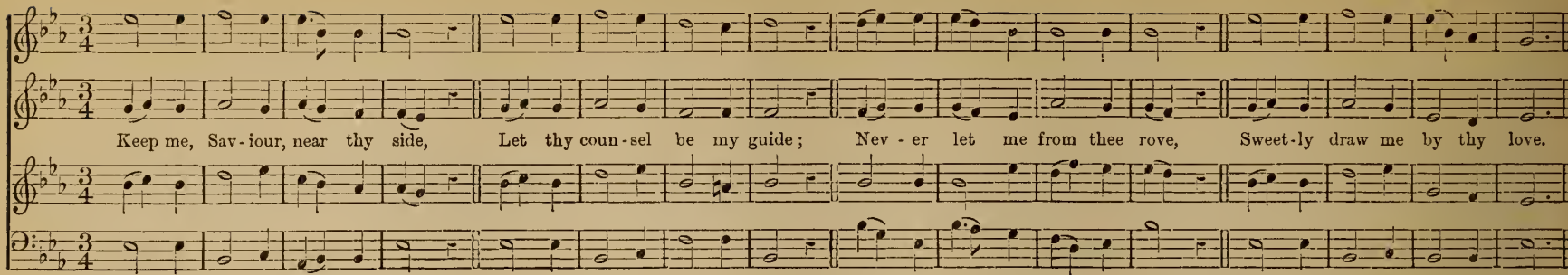
1. { Je - sus, lov - er of my soul, Let me to thy bo - som fly, } Hide me, O my Sav - iour, hide, { While the near - er wa - ters roll, While the tem - pest still is high; }

2. { O - ther re - fuge have I none; Hangs my help - less soul on thee; } All my trust on thee is stay'd, { Leave, oh leave me not a - lone, Still sup - port and com - fort me: }



Till the storm of life is past; Safe in - to the hav - en guide, Oh re - ceive my soul at last.

All my help from thee I bring; Cov - er my de - fence - less head With the sha - dow of thy wing.

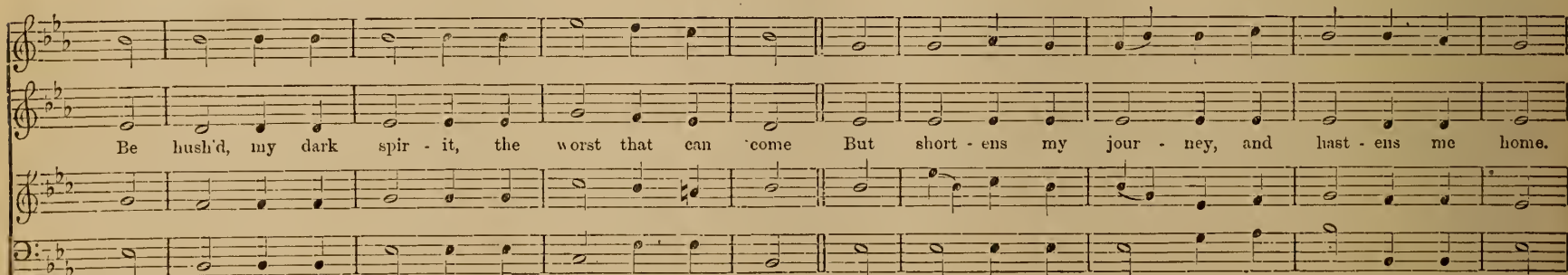


Keep me, Sav-iour, near thy side, Let thy coun-sel be my guide; Nev-er let me from thee rove, Sweet-ly draw me by thy love.

No. 415.—LYTE.—4 line 11s.

From the *Halleluiahs*, by DR MASON.

1. My rest is in hea-ven, my rest is not here, Then why should I mur-mur when tri-als are near?

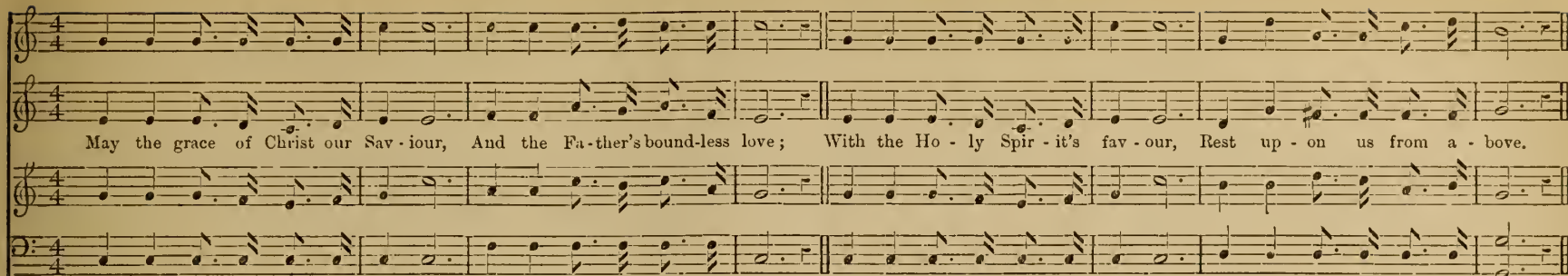


Be hush'd, my dark spir-it, the worst that can come But short-ens my jour-ney, and hast-ens me home.

2 The thorn and the thistle around me may grow,
I would not lie down upon roses below;
I ask for no portion, seek not to be blest,
Till I find in my Saviour my joy and my rest.

3 Afflictions may grieve me, but cannot destroy,
One glimpse of his love turns them all into joy;
And bitterest tears, if he smile but on them,
Like d-w in the sunshine, grow diamond and gem.

4 A scrip on my back, and a staff in my hand,
I march on in haste through an enemy's land;
The road may be rough, but it cannot be long
I'll smooth it with hope, and I'll cheer it with song.

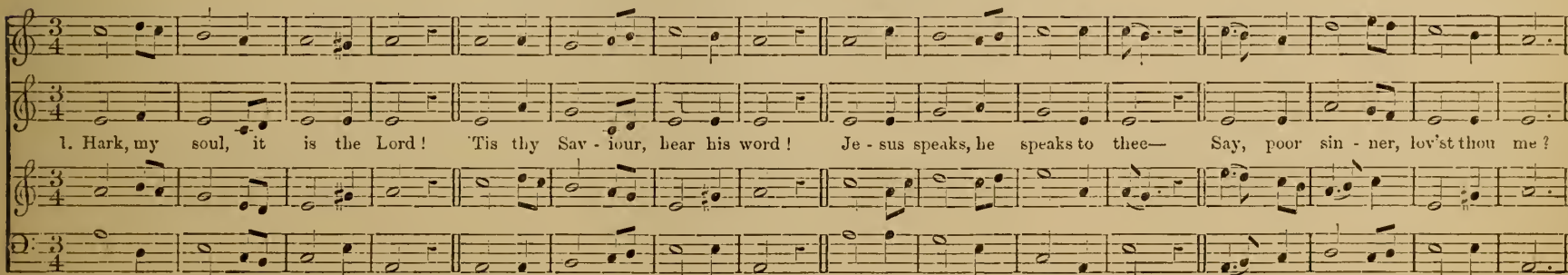


May the grace of Christ our Sav-iour, And the Fa-ther's bound-less love; With the Ho-ly Spir-it's fav-our, Rest up-on us from a-bove.



Thus may we a-bide in un-ion With each oth-er, and the Lord; And poss-ess, in sweet com-mun-ion, Joys, which earth can-not af-ford.

No. 417.—VOICE OF MERCY.—7s.



1. Hark, my soul, it is the Lord! 'Tis thy Sav-iour, hear his word! Je-sus speaks, he speaks to thee— Say, poor sin-ner, lov'st thou me?

2 I deliver'd thee when bound,
And when bleeding, heal'd thy wound,
Sought thee wand'ring, set thee right,
Turn'd thy darkness into light.

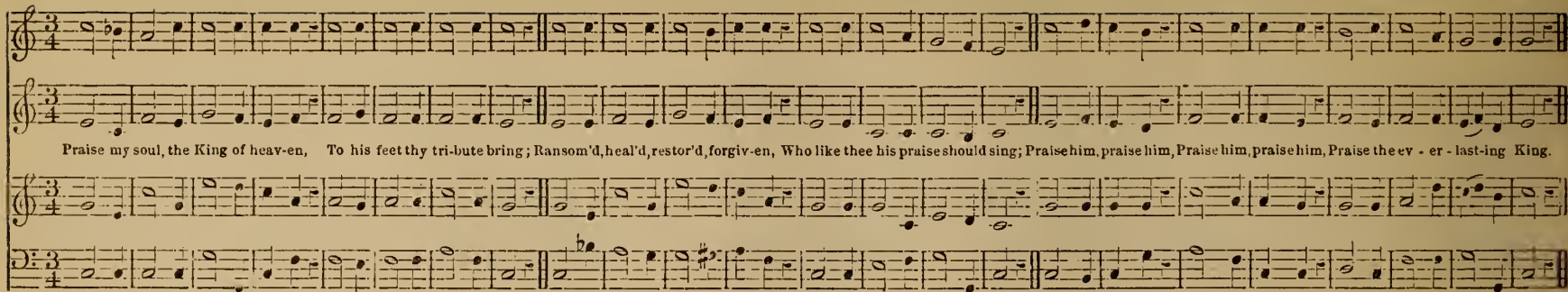
3 Mine is an unchanging love,
Higher than the heights above,
Deeper than the depths beneath,
Free and faithful, strong as death.

4 Thou shalt see my glory soon,
When the work of faith is done,
Partner of my throne shalt be—
Say, poor sinner, lov'st thou me?

5 Lord, it is my chief complaint,
That my love is still so faint;
Yet I love thee, and adore—
Oh for grace to love thee more!

No. 418.—PRAISE.—8,7,4.

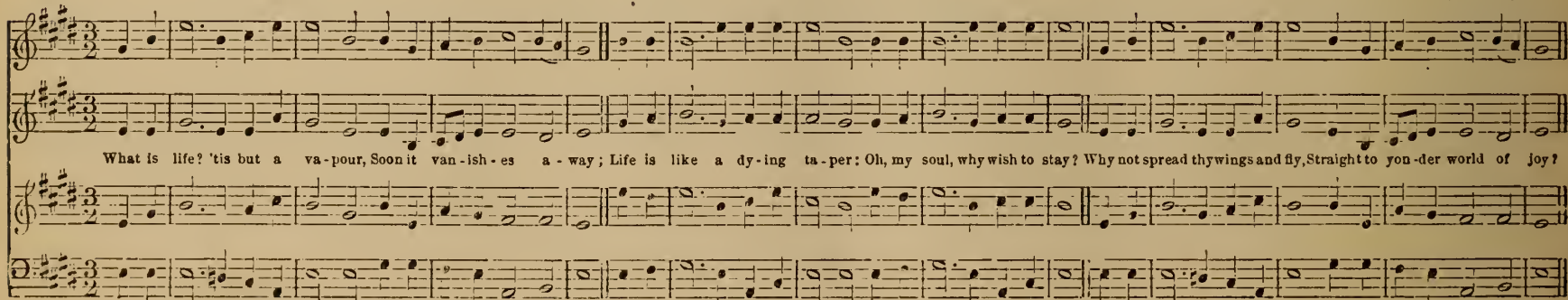
Eng. Presb. Col., 432, 433.



Praise my soul, the King of heav-en, To his feet thy tri-bute bring; Ransom'd, heal'd, restor'd, forgiv-en, Who like thee his praise should sing; Praise him, praise him, Praise him, praise him, Praise the ev - er - last-ing King.

No. 419.—RIPLEY.—8,7,8,7,7,7.

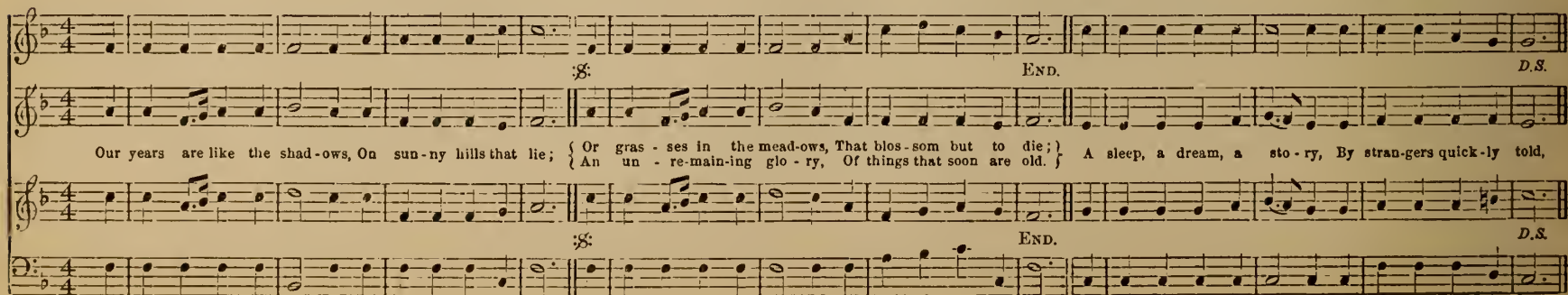
Eng. Presb. Col., 154, 155, 463, 464.



What is life? 'tis but a va-pour, Soon it van-ish-es a-way; Life is like a dy-ing ta-per: Oh, my soul, why wish to stay? Why not spread thy wings and fly, Straight to yon-der world of joy?

No. 420.—LOWELL —7,6,7,6,7,6,7,6. ("Work, for the Night is Coming!")

Eng. Presb. Col., 443, 444.



Our years are like the shad-ows, On sun-ny hills that lie; { Or gras - ses in the mead-ows, That blos-som but to die; } A sleep, a dream, a sto-ry, By stran-gers quick-ly told, { An un - re-main-ing glo - ry, Of things that soon are old. }

Musical score for 'Mount Vernon' in 2/4 time. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (bass clef), and a double bass line (bass clef). The lyrics are written below the vocal line.

1. Sis - ter, thou wast mild and love - ly, Gen - tle as the sum - mer breeze, Pleas - ant as the air of even - ing When it floats a - mong the trees.

2 Peaceful be thy silent slumber,
Peaceful, in the grave so low ;
Thou no more wilt join our number,
Thou no more our songs shalt know.

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

4 Yet again we hope to meet thee,
When the day of life is fled,
Then, in heaven, with joy to greet thee,
Where no farewell tear is shed.

No. 422.—COMING TO CHRIST.—8,8,8,6.

Musical score for 'Coming to Christ' in 4/4 time. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (bass clef), and a double bass line (bass clef). The lyrics are written below the vocal line.

1 Just as I am, with - out one plea, But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come !

2 Just as I am, and waiting not
To rid my soul of one dark blot
To thee, whose blood can cleanse each spot,
O Lamb of God, I come !

3 Just as I am, though toss'd about,
With many a conflict, many a doubt,
Fightings within, and fears without,
O Lamb of God, I come !

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 !

} Come, O my guilt-y bre-thren, come, Groan-ing be-neath your load of sin.
 { His bleed-ing heart shall make you room, His o-pen side shall take you in.

He calls you now, in-vites you home: Come, O my guilt-y bre-thren, come.

Repeat. Dim 1 + 2

No. 424.—LEA.—4 line 11s.

From the *Halleluiah*, by DR MASON.

1. I would not live al-way, I ask not to stay Where storm af-ter storm ri-ses dark o'er the way:

2. I would not live al-way, thus fet-ter'd by sin, Temp-ta-tion with-out, and cor-rup-tion with-in:

The few lu-cid morn-ings that dawn on us here, Are e-nough for life's woes, full e-nough for its cheer.

Ev'n the rap-ture of par-don is ming-led with fears, And the cup of thanks-giv-ing with pen-i-tent tears.

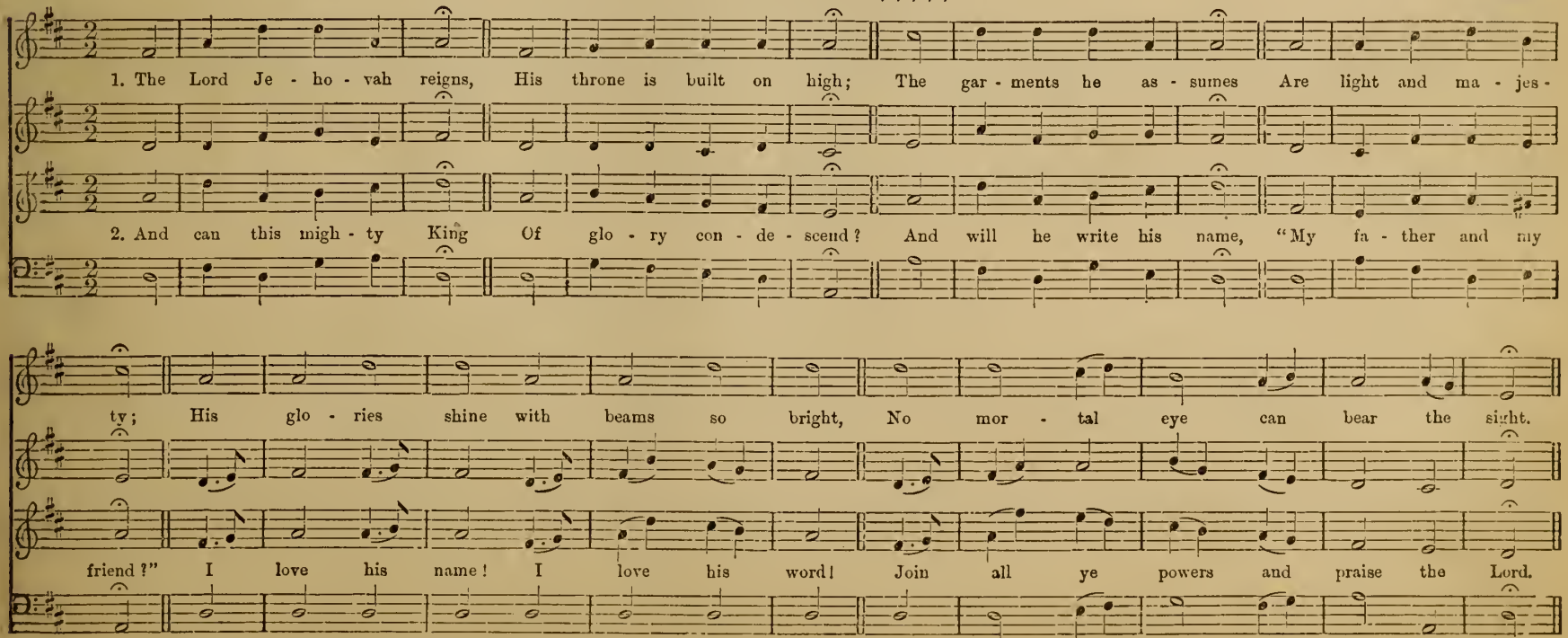


1. { Yes, my na-tive land, I love thee, All thy scenes, I love them well; }
 Friends, con-nec-tions, hap-py coun-try, Can I bid you all fare-well? } Can I leave you, Can I leave you, Far in hea-then lands to dwell?

2. { Home, thy joys are pass-ing love-ly, Joys no stranger's heart can tell; }
 Hap-py home, in-deed I love thee! Can I, can I say, "Fare-well?" } Can I leave thee, Can I leave thee, Far in hea-then lands to dwell?

No. 426.—HADDAM.—6,6,6,6,8,8.

L. MASON.



1. The Lord Je-ho-vah reigns, His throne is built on high; The gar-ments he as-sumes Are light and ma-jes-ty; His glo-ries shine with beams so bright, No mor-tal eye can bear the sight.

2. And can this migh-ty King Of glo-ry con-de-scend? And will he write his name, "My fa-ther and my friend?" I love his name! I love his word! Join all ye powers and praise the Lord.

Re-joice in Je-hov-ah, re-joice, O ye right-eous, For praise to the up-right is come-ly and fair; With harp and with psal-t'ry give thanks to Je-hov-ah,

Hal-le-lu-iah, A-men,
 Your ten string-ed lyre in his hon-our pre-pare. Hal-le-lu-iah, A-men, Hal-le-lu-iah, A-men, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, A-men.
 Hal-le-lu-iah, A-men,

No. 428.—LYONS.—10s & 11s.

HAYDN.

1. Ye ser-vants of God, your Mas-ter pro-claim, And pub-lish a-broad his won-der-ful name; The name all vic-tor-ious of Je-sus ex-tol; His king-dom is glor-ious, he rules o-ver all
 2. Come, let us a-new our jour-ney pur-sue, Roll round with the year, roll round with the year, And nev-er stand still till the Mas-ter ap-pear, And nev-er stand still till the Mas-ter ap-pear.

No. 429.—PORTUGUESE HYMN.—P.M.

Eng. Presb. Col., 185.

O come all ye faith-ful, Joy-ful-ly tri-um-phaut, To Beth-lehem has-ten now with glad ac-cord; Lo! in a man-ger

Lies the King of an-gels. O come let us a-dore him, O come let us a-dore him, O come let us a-dore him, Christ the Lord.

No. 430.—ZION.—8s, 7s, & 4s.

1. {On the moun-tain's top ap-pear-ing, Lo! the sac-red her-ald stands!} Mourn-ing cap-tive! God him-self shall loose thy bands, Mourn-ing cap-tive! God him-self shall loose thy bands.
 {Welcome news to Zi-on bear-ing, Zi-on long in hos-tile lands;} Mourn-ing cap-tive! God him-self shall loose thy bands, Mourn-ing cap-tive! God him-self shall loose thy bands.

2. {Lo thy sun is risen in glo-ry! God him-self ap-pears thy friend;} Great de-liv-'rance, Zi-on's King vouch-safes to send, Great de-liv-'rance, Zi-on's King will sure-ly send.
 {All thy foes shall flee be-fore thee, Here there boast-ed tri-umphs end:} Great de-liv-'rance, Zi-on's King vouch-safes to send, Great de-liv-'rance, Zi-on's King will sure-ly send.

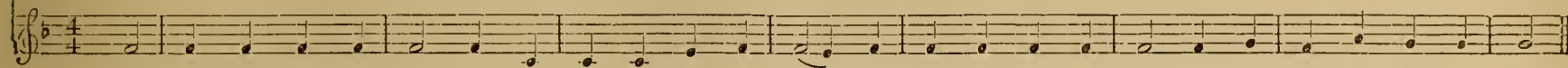
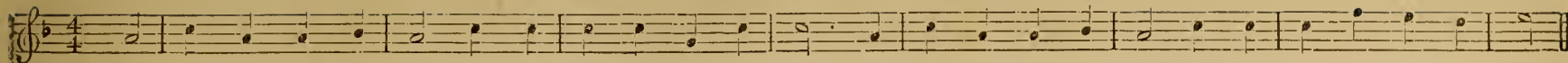
1. The morn - ing light is break - ing, The dark - ness dis - ap - pears, The sons of earth are wak - ing To pen - i - ten - tial tears;

Each breeze that sweeps the o - cean, Brings tid - ings from a - far Of na - tions in com - mo - tion, Pre - par'd for Zi - on's war.

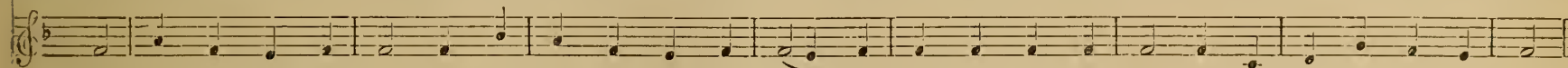
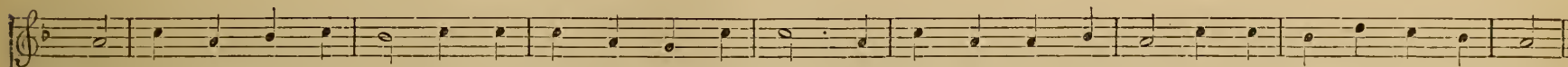
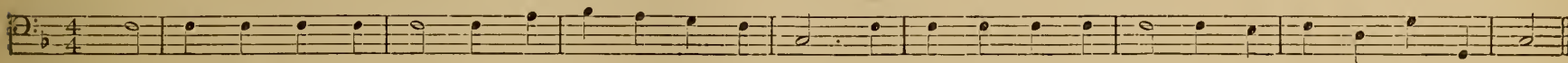
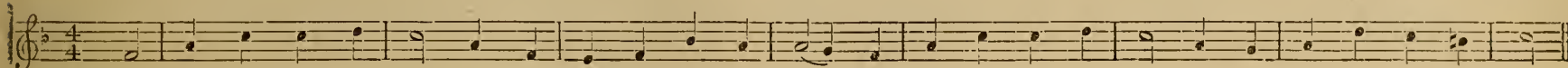
2 Rich dews of grace come o'er us
 In many a gentle shower,
 And brighter scenes before us
 Are opening ev'ry hour;
 Each cry to heaven going
 Abundant answers brings,
 And heavenly gales are blowing,
 With peace upon their wings.

3 See heathen nations bending
 Before the God we love!
 And thousand hearts ascending
 In gratitude above;
 While sinners now confessing,
 The gospel call obey,
 And seek the Saviour's blessing,
 A nation in a day.

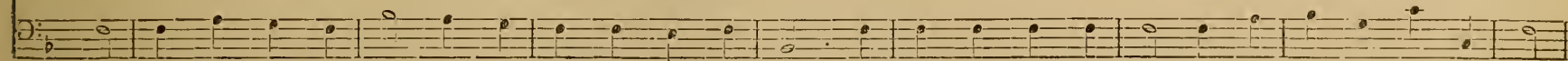
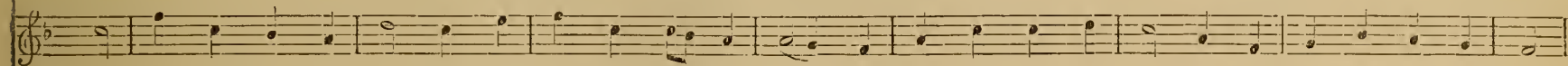
4 Blest river of salvation,
 Pursue thy onward way!
 Flow thou to ev'ry nation,
 Nor in thy richness stay.
 Stay not, till all the lowly
 Triumphant reach their home,
 Stay not, till all the holy
 Proclaim, "The Lord has come."



1. From Green-land's i - cy moun - tains, From In - dia's cor - al strand, Where A - fric's sun - ny foun - tains Roll down their gold - en sand;



From many an an - cient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.



2 What though the spicy breezes
Blow soft o'er Ceylon's isle—
Though every prospect pleases,
And only man is vile?—
In vain, with lavish kindness,
The gifts of God are strown;
The heathen in his blindness,
Bows down to wood and stone.

3 Shall we, whose souls are lighted
By wisdom from on high—
Shall we to man benighted
The lamp of life deny?
Salvation!—oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

4 Waft—waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

O taste and see that the Lord is good; Bless-ed is the man that trust-eth in thee. O taste and see, taste and see, taste and see that the

Lord is good, that the Lord is good; Bless-ed is the man that trust-eth in thee. O taste and see that the Lord is good, that the Lord is good, that the

O taste and see that the Lord is good, . .

O taste and see that the

taste and see, taste, O taste and see; O taste and see, taste and see that the Lord is good.

Lord is good, that the Lord, the Lord is good; Bless-ed is the man that trust-eth in thee. O taste and see that the Lord is good.

see, taste and see, and see; O taste and see that the Lord is good.

Lord is good, that the Lord is good; O taste and see, taste and see that the Lord is good.

Come un - to me, all ye that la - bour and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up -

- on you, and learn of me, Take my yoke up - on you, and learn of me; For I am meek and low - ly of heart: and ye shall find
me, and learn of me;
Take my yoke up - on you,

rest un - to your souls. For my yoke is eas - y, and my bur - den is light; His yoke is eas - y, and his bur - den is light.
light; His bur - den is light.
His yoke is eas - y, and his bur - den is light.

Jer - u - sa - lem! my glor - ious home! Name ev - er dear to me! When, when shall my la - bours have an end, In joy, - - In joy and peace, In joy, - - In joy and peace, In

Oh, when shall I thy courts, thy courts as - cend,
 joy - - - and peace, and thee. Oh, when, thou ci - ty of my God, Shall I thy courts as - cend, Where, con - gre - ga - tions ne'er break

Oh, when shall I thy courts, thy courts as - cend. There hap - pier bowers than E - den's bloom, nor sor - row know.
 up, And Sab - baths nev - er end. There hap - pier bowers than E - den's bloom, No sin nor sor - row know.

Oh, when shall I thy courts, thy courts as - cend, There hap - pier bowers than E - den's bloom, nor sor - row know.

"JERUSALEM! MY GLORIOUS HOME!"—continued.

I on-ward press to you, I on-ward press to you,
 Blest seats! thro' rude and stor-my scenes I on-ward press to you, I on-ward press to you, I on-ward press to you, Jer - u - sa-lem! Jer - u - sa-lem! Name ev - er
 I on-ward press to you, I on-ward press to you,

dear to me. Why should I shrink at pain and woe, Or feel at death dis - may? I've Ca naan's good - ly land in view, And realms of
 I've Ca - naan's good - ly land in view, And realms of end-less

My soul still pants for thee. Then, When I thy joys thy
 end - less day. Jer - n - sa - lem! my glo-rious home! My soul still pants, my soul still pants for thee; Then, then shall my la-bours have an end, When I - - - thy joys - - -
 day - - - -
 My soul still pants for thee, Then, When I thy joys, thy

"JERUSALEM! MY GLORIOUS HOME!"—continued.

joys shall see, When I . . . thy joys shall see, thy joys shall see.

When I . . . thy joys shall see, thy joys shall see. Jer - u - sa-lem! Jer - u - sa-lem! Name ev - er dear to me! Name ev - er dear to me!

joys shall see.

No. 436.—BROADLANDS.—8 lines 6s.

Eng. Presb. Col., 437, 438.

Thy way, not mine, O Lord, How - ev - er dark it be! Lead me by thine own hand, Choose out the path for me.

Smooth let it be, or rough, It will be still the best, Wind - ing or straight, it leads Right on - ward to thy rest.

Far from mor-tal cares re-treat-ing, Ser-did hopes and vain de-sires;
 Here, our will-ing foot-steps meet-ing, Ev-'ry heart to heaven as-pires. From the fount of glo-ry beam-ing,

Light ce-les-tial cheers our eyes; Mer-cy from a-bove pro-claim-ing, Peace and par-don from the skies.

No. 438.—“WAKE THE SONG OF JUBILEE.”

W. B. BRADBURY.

Wake the song, the song of Ju-bi-lee, Let it e-cho o'er the sea; Now hath come the pro-mised hour, Je-sus reigns with sov'reign power. Wake the song, the song of Ju-bi-lee,

"WAKE THE SONG OF JUBILEE"—continued.

Let it e - cho o'er the sea; Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea. All ye na - tions, join and sing, Christ of lords and kings is King; Let it sound from

sing,

Christ of lords and kings is King.

Je - sus reigns for ev - er - more, Je - sus reigns for ev - er - more.

shore to shore, - - - - - Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for

Je - sus reigns for ev - er - more, Je - sus reigns for ev - er - more.

shore, - - - - - Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for

Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea.

ev - er - more. Wake the song, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea; Wake the song, the song of Ju - bi - lee, Let it e - cho

Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea, - - - - - Let it

Wake the song, Wake the song, song, - - - - - Let it e - cho o'er the sea, - - - - -

"WAKE THE SONG OF JUBILEE"—continued.

o'er the sea. Now the des-ert lands re-joyce, And the is-lands join their voice, Yes, the whole cre-a-tion sings, Je-sus is the King of kings, Yes, the whole cre-a-tion sings, Je-sus is the

e-cho o'er the sea.

Je-sus is the

f 1st time. *pp* 2d time.

1st time. 2d time.

Let it e-cho o'er the sea, Let it

King of kings. Wake the song, the song of Ju-bi-lee, Let it e-cho o'er the sea, o'er the sea, Let it e-cho, Let it e-cho o'er the sea, -

Let it e-cho, Let it e-cho, e-cho o'er the sea, Let it

o'er the sea, - - - - - Let it e-cho o'er the sea, -

e-cho, Let it e-cho, Let it e-cho o'er the sea, o'er the sea,

- - Let it e-cho, Let it e-cho o'er the sea, Let it e-cho, Let it e-cho, Let it e-cho o'er the sea, Let it e-cho, Let it e-cho o'er the sea.

e-cho, Let it e-cho, Let it e-cho o'er the sea, - - - - - sea, - - - - -

- - Let it e-cho, Let it e-cho o'er the sea, - - - - - o'er the sea, - - - - -

No. 439.—“THE LORD IS KING.”

J. CHAPPLE

Maestoso.

The Lord is King, The earth may be glad,
 The earth may be glad, The earth may be glad,
 The earth may be glad, The Lord is King, The
 The Lord is King, The earth may be glad,
 The Lord is King, The earth may be glad,

earth may be glad, The earth may be glad, The earth may be glad, may be glad there-of; Yes, the mul-ti-tude of isles, the mul-ti-tude of isles, the mul-ti-tude of

isles may be glad there - of, The earth may be glad, The Lord is King, The earth may be glad, The Lord is King. The Lord is King, The Lord is King.

"THE LORD IS KING"—continued.

SOLO—Bass.

f Clouds, clouds, clouds and dark-ness, Clouds and dark-ness, are

round a - bout him. Right-ous-ness and judg-ment, Right-ous-ness and judg-ment are the ha - bi - ta - tion

of his seat; Right-ous-ness and judg-ment, Right-ous-ness and judgment are the ha - bi ta - tion of his seat.

CHORUS. *Vivace.*

The heavens have de - clared his right - ous - ness, The heavens have de - clared his right - ous - ness, and all the peo - ple have seen his glo - ry, and all the

"THE LORD IS KING"—continued.

and all the peo - ple - - have seen his glo - ry,
 have seen his glo - ry, have seen his glo - ry, and all the peo - ple, and all the peo - ple have seen his glo - ry, The heavens have de-
 peo - ple have seen his glo - ry,
 have seen his glo - ry,

- clared his right - eous - ness, and all the peo - ple have seen his glo - ry, and all the peo - ple have seen his glo - ry, all, all have seen his glo - ry.

DUET—Two Trebles.

Si - on heard of it, Si - on heard of it, Si - on heard of it, and re - joiced, The daugh - ters of Ju - dah, of Ju - dah were glad, be

"THE LORD IS KING"—continued.

- cause of thy judgments, thy judgments, O Lord. Si - on heard of it, and re - joiced. The daugh - ters of Ju - dah, of Ju - dah were glad, be

be - cause of thy judgments, be - cause of thy judgments, thy judgments, O Lord, be - cause of thy judgments, thy judgments, O Lord

- cause of thy judgments,

Re - jice, re - jice, re - jice in the Lord, Re - jice in the Lord, ye right - eous, Re - jice in the Lord, ye right - eous, Re - jice, and give thanks, Re -

"THE LORD IS KING"—continued.

- joice, and give thanks for a re - mem - brance of his ho - li - ness, for a re - mem - brance of his ho - li - ness; and give thanks,
 Re - joice, and give thanks, Re -
 and give thanks,

and give thanks for a re - mem - brance of his ho - li - ness, Re - joice, give thanks for a re - mem - brance of his ho - li - ness.
 - joice, and give thanks,
 and give thanks, and give thanks for a re - mem - brance of his ho - li - ness,

No. 440.—"THE STAR OF BETHLEHEM."

C. W. BANNISTER.

f The glit - t'ring host be - stud the sky, The glit - t'ring host be - stud the sky,
 When mar - shall'd on the night - ly plain, The glit - t'ring host, The glit - t'ring host be - stud the sky, One star a -
f The glit - t'ring host be - stud the sky, The glit - t'ring host be - stud the sky, One star a - lone of all the
 The glit - t'ring host be - stud the sky,

"THE STAR OF BETHLEHEM"—continued.

Can fix the sin - ner's wan-d'ring eye, Can fix the sin - ner's wan - d'ring
 - lone, One star a - lone of all the train Can fix the sin-ner's wan - d'ring eye, *Cres.* Can
 train Can fix the sin - ner's wan-d'ring eye, One star a - lone of all the train Can fix the sin - ner's
 Can fix the

Con anima.

eye, Can fix the sin-ner's wan-d'ring eye. Hark! hark! to God the cho - rus breaks, to God the cho - rus breaks, to God the cho - rus breaks From
 fix, Can fix the sin-ner's wan-d'ring eye. *f* Hark! hark! to God, to God the cho - rus breaks, the cho - rus breaks, From ev - 'ry host, from
 wan-d'ring eye, the sin - ner's wan-d'ring eye. to God the cho - rus breaks,
 sin - ner's wan-d'ring eye, the sin - ner's wan-d'ring eye. Hark! hark! to God, the cho - rus breaks, to God the cho - rus breaks, From

ev - 'ry host, to God the cho - rus breaks, to God the cho - rus breaks, From ev - ry
 ev - 'ry gem, to God the cho - rus breaks, to God the cho - rus
 to God the cho - rus breaks from ev - 'ry host, to God the cho - rus breaks, to God the cho - rus breaks, From ev - 'ry
 ev - 'ry host, to God the cho - rus breaks, to God the cho - rus

"THE STAR OF BETHLEHEM"—continued.

host,
breaks From ev - 'ry host, From ev - 'ry host, from ev - 'ry gem, from ev - 'ry gem, From ev - 'ry host, from ev - 'ry gem; But one a - lone, the Sav - iour, speaks. It

p Lento tempo.

host,
breaks from ev - 'ry host,

It is the star of
is the star, It is the star of Beth - le - hem, It is the star of Beth - le -
It is the star of Beth - le - hem, It is the star of Beth - le - hem, It is the
It is the star of Beth - le - hem,

Beth - le - hem, It is the star of Beth - le - hem,
hem, It is the star of Beth - le - hem, It is the star of Beth - le - hem, It is the star of Beth - le - hem.
star, It is the star of Beth - le - hem, It is the star of Beth - le - hem,
It is the star of Beth - le - hem,

"THE STAR OF BETHLEHEM"—continued.

Solo—Tenor. *Largo.*

Once on the rag-ing sea, Once on the

p *Le a.o.* *Ral.*

rag-ing seas I rode, The storm was loud, the night was dark, The storm was

ff *ppp* *ff*

loud, the night was dark, The o - cean yawn'd. And rude-ly blow'd the wind that toss'd my found-ring bark, And rude-ly blow'd the wind that toss'd my

p *Cres.....*

"THE STAR OF BETHLEHEM"—continued.

p Grave.

found - 'ring hark, Deep hor - ror then my vi - tals froze, Death struck, I ceased the tide to stem, Death struck, I ceased the tide to stem.

It was the star of Beth - le - hem,

f Allegretto animato.

It was the star of Beth - le - hem, It was the star of Beth - le - hem,

When sud - den - ly a star, a star a - rose; It was the star of Beth - le - hem, It was the star, It was the

It was the star of Beth - le - hem,

Gravioso.

It was the star of Beth - le - hem, *p*

It was the star of Beth - le - hem, It was the star of Beth - le - hem, It was the star of Beth - le - hem; It was my guide, my

star of Beth - le - hem, It was the star of Beth - le - hem, *p*

It was the star of Beth - le - hem,

"THE STAR OF BETHLEHEM"—continued.

light, my all; It bade my dark fore - bod - ings cease. And through the storm and dan - ger's thrall, It led me to the port of peace. Now safe - ly moor'd, my per - ils o'er, I'll

For ev - er - more, *f* The star of Beth - le - hem,
sing first in night's di - a - dem, For ev - er and for ev - er, ev - er - more, For ev - er and for ev - er - more, The star, The star of Beth - le - hem,
For
For ev - er and for ev - er - more, The star, The star of Beth - le - hem,

For ev - er - more I'll sing, I'll sing the star of
I'll sing the star of Beth - le - hem, I'll sing the star of
ev - er and for ev - er - more, I'll sing the star of Beth - le - hem, I'll sing the star of Beth - le - hem, I'll sing the
For ev - er - more I'll sing the star of Beth - le - hem, I'll sing the star of Beth - le - hem,

"THE STAR OF BETHLEHEM"—continued.

Adagio.

Beth - le - hem, The star, the star of Beth - le - hem,
 - hem, The star, the star of Beth - le - hem, of Beth - le - hem, The star, the star of Beth - le - hem.
 star of Beth - le - hem, of Beth - le - hem, The star, the star of Beth - le - hem,
 The star, the star of Beth - le - hem,

No. 441.—"ARISE, O LORD!"

WM. B. BRADBURY.

in - to thy rest,
 A - rise, A - rise, O Lord, in - to thy rest, in - to thy rest, Thou and the ark of thy strength; A - rise, O Lord, in - to thy rest, - - - Thou and the
m. Cres. *f* *Cres.*
 strength; - - A - rise, O Lord, in - to thy rest,
 A - rise, O Lord, - - - in - to thy rest, A - rise, O Lord, in - to thy rest, in - to thy rest,
 ark of thy strength, Thou and the ark of thy strength; A - rise, O Lord, in - to thy rest, - - in - to thy rest. Thou that dwelt'st be tween the
mp. *Dim.* *Rit.*
 A - rise, O Lord, in - to thy rest, - - in - to thy rest.
 A - rise, O Lord, in - to thy rest, - - - in - to - - thy rest.

"ARISE, O LORD!"—continued.

cher - u - bims, Shine forth, Shine forth, Thou that dwell'st be - tween the cher - u - bims, Shine forth, Shine forth, Shine forth, Shine forth!

Cres. *ff*

CHANT, QUARTETTE, OR SEMI-CHORUS.

SOLO—Alto.

{ Behold the Most High dwelleth } hands; { Heaven is my } earth is my foot-stool. { What house will ye build } Lord, Or what is the place of my rest?
not in temples made with } throne, and }

Treble.
Alto.
Bass.

SOLO—Bass.

eyes, nor slum - ber to mine eye - lids, un - til I find out a place for the Lord, a ha - bi - ta - tion for the God of Ja - cob; I will not give sleep to mine
Tenor.

A - rise, O Lord, in - to thy rest, in - to thy rest; Treble.
Alto.
Bass.

pp

"ARISE, O LORD!"—continued.

eyes, nor slum - her to mine eye - lids, un - til I find out a place for the Lord; A ha - bi - ta - tion for the God of Ja - cob.

CHORUS.

Alto.

Treble.

Chorus of Basses.

We will go in - to his ta - her - na - cle,

Sing to the first double bar, and return here "Arise, O Lord!"

D.C.

We will go in - to his ta - ber - na - cle,

wor - ship at his foot - stool, We will wor - ship at his foot - stool.

D.C.

{ God is a spirit, and they that } spirit and in truth.
worship him must worship him in }

SOLO—Soprano. *Allegro Moderato*.

SOLO OR CHORUS—Tenor.

Oh wor - ship the Lord in the beau - ty of ho - li - ness, in the beau - ty, the beau - ty of ho - li - ness. Bless - ed are they that dwell in thy house, They will still be prais - ing thee.

No. 442.—"WAKE THE SONG OF JUBILEE."

HAYDN.

Allegro.

Let it e - cho o'er the sea.

Wake, wake, wake the song of Ju - bi - lee, Wake, wake, wake the song of Ju - bi - lee, Let it e - - - - cho o'er the

Let it e - cho o'er the sea.

ff

Wake the song of Ju - bi - lee,

sea, Wake the song of Ju - bi - lee, the song of Ju - bi - lee, the song of Ju - bi - lee, Let it e - cho o'er the sea, Let it e - cho o'er the sea.

ff

sea, - - - - the song of Ju - bi - lee,

Wake the song of Ju - bi - lee, the song of Ju - bi - lee, the song of Ju - bi - lee,

m

of lords -

f ff

18

Now is come the pro-mised hour, Je - sus reigns with sov-reign power, All ye na-tions join and sing, Christ of lords and kings is King, Christ

ff

"WAKE THE SONG OF JUBILEE"—continued.

lords and kings is King, Christ of lords and kings is King! Let it sound from shore to shore, Je - sus reigns for ev - er - more, for

Unison.

ev - er - more, for ev - er - more. Now the de - sert lands re - joice, And the is - lands join their voice, the is - lands join their

And the is - lands join their voice, the is - lands join their

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee,

voice; Yea, the whole cre - a - tion sings, Je - sus is the King of kings,

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee,

kings,

“WAKE THE SONG OF JUBILEE”—continued.

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho, e - cho o'er the sea,
 Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea, Let it
 Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho, e - cho o'er the sea,

p Wake the song of Ju - bi - lee, *f* *ff* *p* *p*
 e - cho o'er the sea, e - cho, e - cho, e - cho o'er the sea, Let it e - cho, e - cho o'er the sea, Wake the song of Ju - bi -
 Wake the song of Ju - bi - lee,
 Wake the song of Ju - bi - lee,

f *Cres.* *ff* *p*
 - lee, Let it e - cho, e - cho, e - cho, Let it e - cho o'er the sea, Wake the song of Ju - bi - lee,
f *Cres.* *ff* *p*
f *Cres.* *ff* *p*

Wake the song of Ju - bi-lee— Wake the song of Ju - bi-lee, the song of Ju - bi-lee, the song of Ju - bi-lee— Wake, Wake.

No. 443.—"SOON, AND FOR EVER."—P.M.

C. R. Eng. Presb. Col., 23.

TREBLE and ALTO.

1. "Soon, and for ev - er!"—such pro - mise our trust, . . . Though ash - es to ash - es, and dust un - to dust:
 2. When the sins and the sor - rows of time shall be o'er, . . . Its pangs and its part - ings re - mem - ber'd no more— Where

TENOR and BASS.

Soon, and for ev - - er, our un - - ion shall be . . . Made per - - ect, our glor - - ious Re - deem - - er, in thee.
 life can - not fail, and where death can - not sev - - er— Chris - tians with Christ shall be soon, and for ev - er.

No. 444.—GRATITUDE.—6,7,6,7,6,6,6.

Eng. Presb. Col., 304, 305.

Now thank we all our God, With heart, and hands, and voice - es, } Who, from our moth-er's arms, Hath bless'd us on our way With count-less gifts of love, And still is ours to - day.
Who won-drous things hath done- In whom his world re - joice - es;}

No. 445.—SHERBORNE.—7,7,7,7.

Eng. Presb. Col., 113, 144.

In the dark and si - lent night, Ere has broke the lone - ly light, We a - rise, to thee to pay, Lord, the serv - ice of this day.

No. 446.—BETHANY.—6,4,6,4,6,6,6,4.

Eng. Presb. Col., 406, 407.

Near - er, my God, to thee, Near - er to thee! E'en though it be a cross That rais-eth me, . Still all my song shall be, Near - er, my God, to thee— Near - er, my God, to thee,— Near - er to thee!

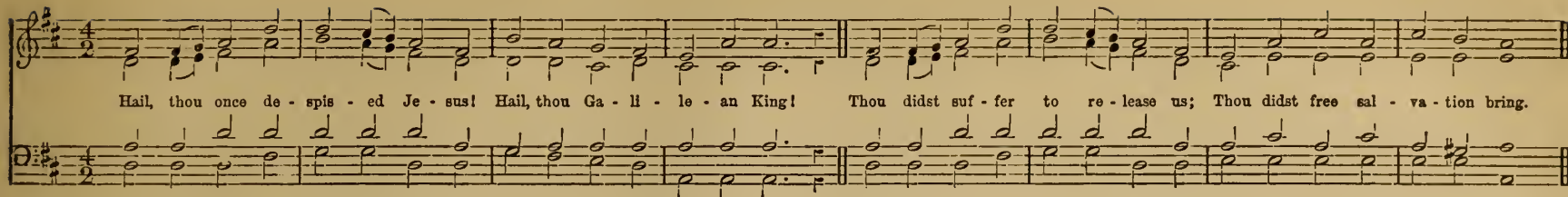
No. 447.—LEBANON.—6,6,4,6,6,6,4.

Eng. Presb. Col., 164, 165.

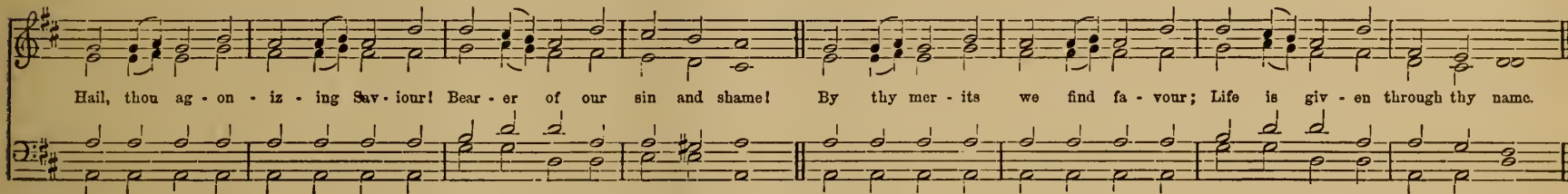
Glo - ry to God on high! Let earth to heav'n re-ply—Praise ye his name! His love and grace a-dore, Who all our sor-rows bore; And praise him ev - er-more: Wor-thy the Lamb!

No. 448.—INVOCATION.—8,7,8,7,8,7.

Eng. Presb. Col., 348.



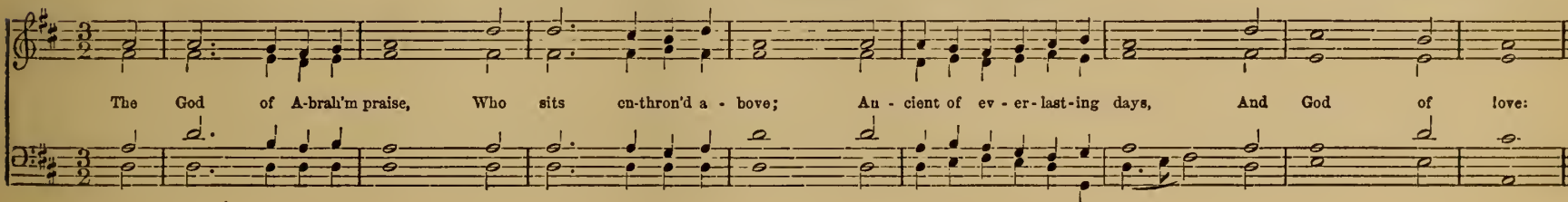
Hail, thou once de - spis - ed Je - sus! Hail, thou Ga - li - le - an King! Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring.



Hail, thou ag - on - iz - ing Sav - iour! Bear - er of our sin and shame! By thy mer - its we find fa - vour; Life is giv - en through thy name.

No. 449.—WORSHIP.—6,6,8,4,6,6,8,4.

C. R. Eng. Presb. Col., 43.



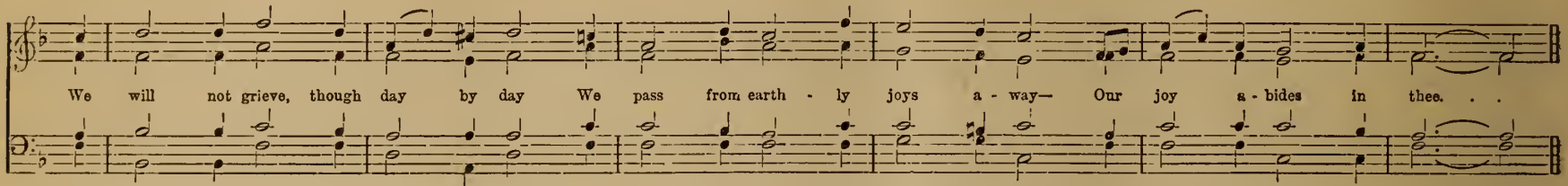
The God of A - brah'm praise, Who sits en - thron'd a - bove; An - cient of ev - er - last - ing days, And God of love:



Je - ho - vah, Great I AM! . By earth and heav'n con - fess'd; I bow and bless the sa - cred name, For ev - - - er bless'd.



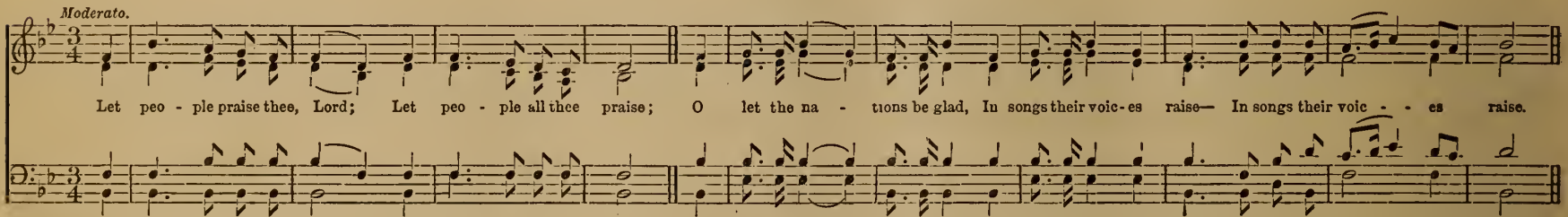
An - oth - er year hath fled! re-new, Lord, with our days thy love: . Our days are e - vil here, and few— We look to live a - bove, .



We will not grieve, though day by day We pass from earth - ly joys a - way— Our joy a - bides in thee. .

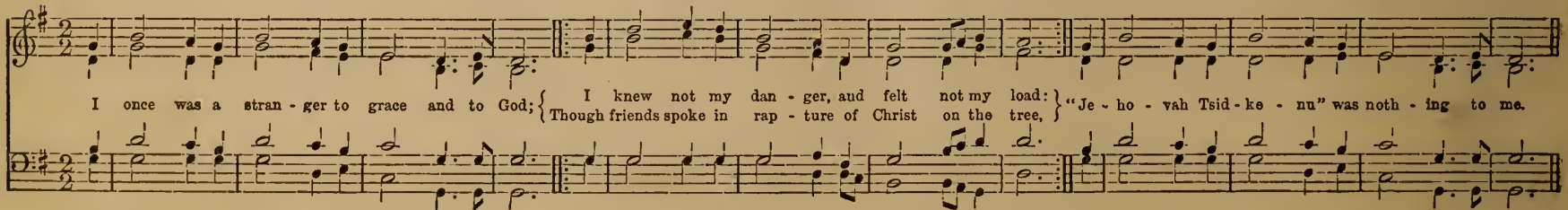
No. 451.—CARLTON.—S.M.

Moderato.



Let peo - ple praise thee, Lord; Let peo - ple all thee praise; O let the na - tions be glad, In songs their voic-es raise— In songs their voic - - es raise.

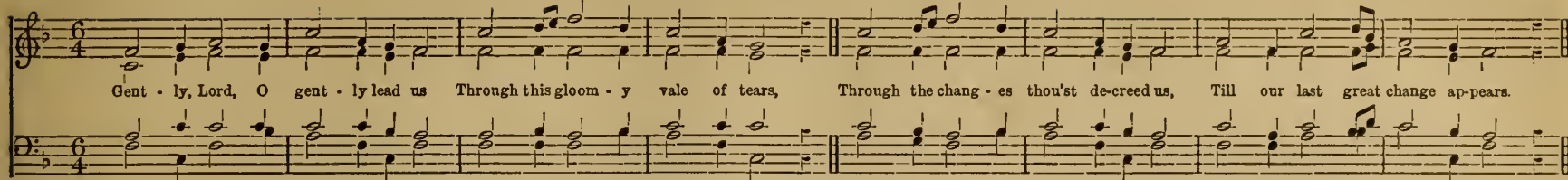
No. 452.—EXPOSTULATION.—11,11,11,11.



I once was a stran - ger to grace and to God; { I knew not my dan - ger, and felt not my load: } Though friends spoke in rap - ture of Christ on the tree, { "Je - ho - vah Tsid - ke - nu" was noth - ing to me.

No. 453.—OSWEGO.—8,7,8,7.

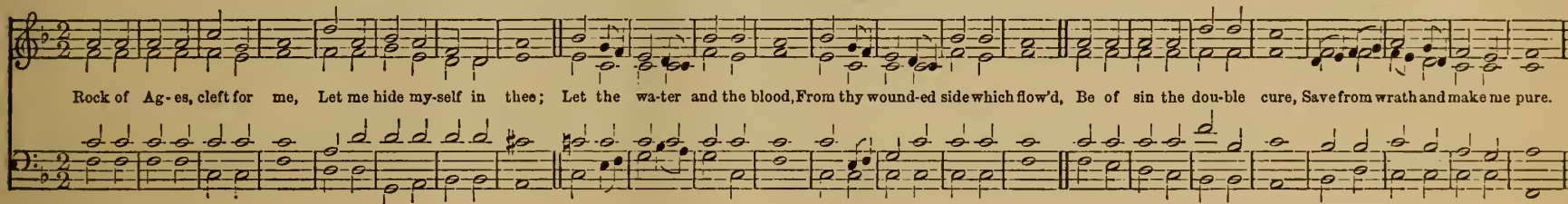
Eng. Presb. Col., 511, 512, 513.



Gent - ly, Lord, O gent - ly lead us Through this gloom - y vale of tears, Through the chang - es thou'st de-creed us, Till our last great change ap-pears.

No. 454.—REFUGE.—7,7,7,7,7.

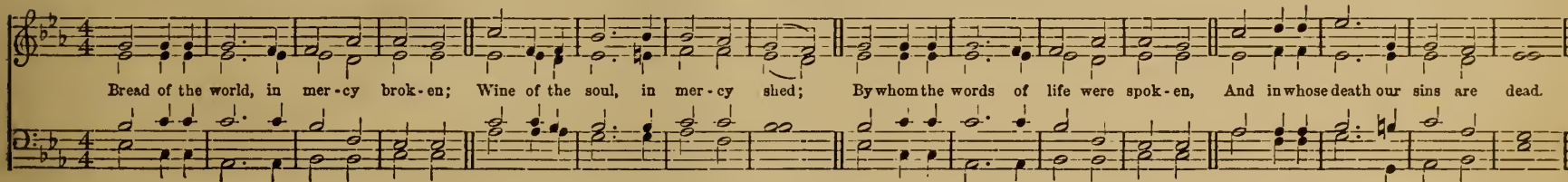
J. SUMMERS. Hymns 221, 232.



Rock of Ag-es, cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood, From thy wound-ed side which flow'd, Be of sin the dou-ble cure, Save from wrath and make me pure.

No. 455.—BETHSAIDA.—9,8,9,8.

Dr. PEARSE. Hymn 175.



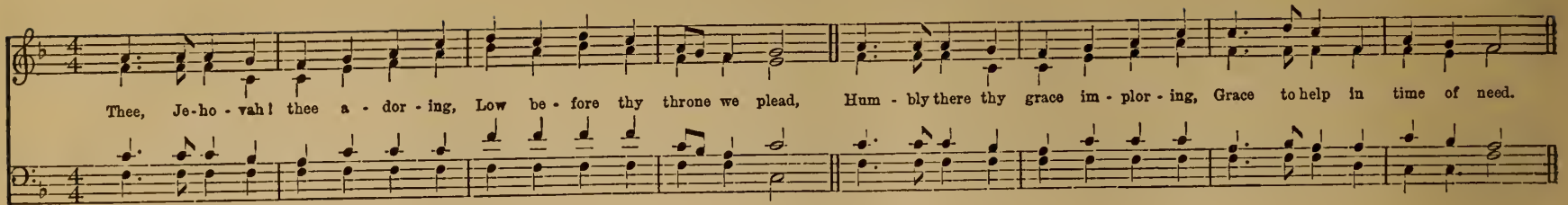
Bread of the world, in mer-cy brok-en; Wine of the soul, in mer-cy shed; By whom the words of life were spok-en, And in whose death our sins are dead.

No. 456.—MACLEAN.—6,6,4,6,6,4.

W. H. DOANE. Hymns 163, 165.



Thou whose al-migh-ty word Cha - os and dark-ness heard, And took their flight, Hear us, we hum-bly pray, And where the gos-pel day Sheds not its glor-ious ray Let there be light.

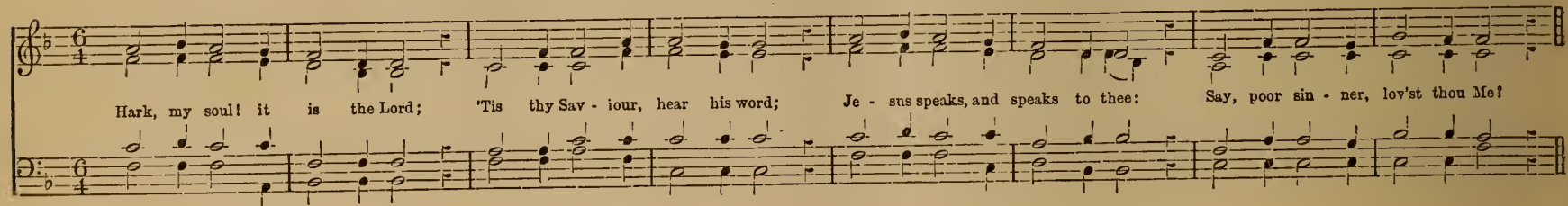


Thee, Je-ho-vah! thee a-dor-ing, Low be-fore thy throne we plead, Hum-bly there thy grace im-plor-ing, Grace to help in time of need.

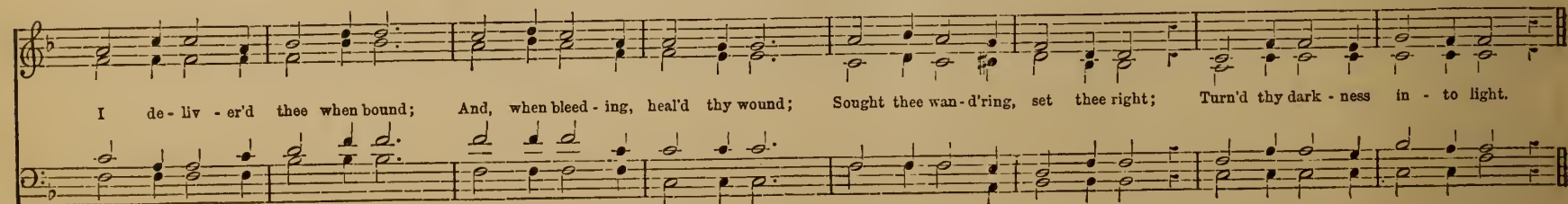


Thou art our Al-migh-ty Sav-iour, Let thine arm be still re-veal'd; Cast a-round thy spe-cial fa-vour; Spread thine ev-er-last-ing shield.

No. 458.—PRINCETON.—7,7,7,7,7,7.



Hark, my soul! it is the Lord; 'Tis thy Sav-iour, hear his word; Je-sus speaks, and speaks to thee: Say, poor sin-ner, lov'st thou Me?



I de-liv-er'd thee when bound; And, when bleed-ing, heal'd thy wound; Sought thee wan-d'ring, set thee right; Turn'd thy dark-ness in-to light.

Send out thy light and truth, O God, With sound of trum-pet from a - bove; Break not the na-tions with thy rod, But draw them with the cords of love.

Jus - tice and mer-cy meet— The work is well be - gun; Through ev'-ry clime their feet, Who bring glad tid - ings, run: Here, as in heav'n, thy will be done.

No. 460.—BLESSING.—10,10,10,10.

Bless - ing and hon - our, and glo - ry and pow'r, Wis - dom and rich - es, and strength ev - er - more, Give ye to Him who our

bat - tle hath won— Whose are the king-dom, the crown, and the throne— Whose are the king-dom, the crown, and the throne.

No. 461.—WATCHMAN.—P.M.

R. GEO. HALLS, Halifax. Hymn 71.

Wake! a - wake! the night is fly - ing, The watch-men on the heights are cry - ing— A - wake, Je - ru - sa - lem, at last! Mid - night hears the wel - come voic - ea,

And at the thrill - ing cry re - joic - es. Forth, vir - gins, haste, ere night be past! The bride-groom comes: a - wake! Your lamps with glad - ness take—

Hal - le - lu - jah! And for his mar-riage feast pre- pare, For ye must go and meet him there—For ye must go and meet him there.

For ye must go

No. 462.—ST. FABIAN.—8,8,8,6.

J. SUMMERS. Hymn 103.

O ho - ly Sav - iour, Friend un - seen! The faint, the weak, on thee may lean; Help me, through-out life's vary - ing scene, By faith to cling to thee.

We speak of the realms of the blest, Of 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!

No. 464.—COLDREY.—7,6,7,6,7,7.

HENRY SMART. Hymns 207, 208.

Je-sus! Sun and Shield art thou, Sun and Shield for ev-er: Nev-er canst thou cease to shine, Cease to guard us nev-er. Cheer our steps as on we go; Come be-tween us and the foe.

No. 465.—CONSECRATION.—P.M.

R. GEO. HALLS, Halifax. Hymn 101.

I give thee back thine own a-gain, With heart re-sign'd but ach-ing: What comes from thee I know is gain, The giv-ing or the tak-ing. What best I love, what most I prize, I

lay, a will-ing sac-ri-fice, My God, up-on thine al-tar. It came from thee, and still is thine: Thy gift I cheer-ful-ly re-sign, Nor doth my faith e'er fal-ter.

Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the near - er wa - ters roll, While the tem - pest still is high!

Hide me, O my Sav - ous, hide, Till the storm of life is past: Safe in - to the ha - ven guide; O re - ceive my soul at last!

No. 467.—SANCTUS.

Largo. Ho - ly, ho - ly, ho - ly Lord God of Sa - ba - oth: heav'n and earth are full, heav'n and earth are full of thy glo - ry— heav'n and earth are full of thy glo - ry— heav'n and

Piu allegro. full of thy glo - ry—

earth are full of thy glo - ry. Glo - ry, glo - ry, glo - ry be to thee— glo - ry, glo - ry, glo - ry be to thee, O Lord, O Lord . . . most high.

No. 468.—CREATE IN ME A CLEAN HEART.

W. B. BRADBURY.

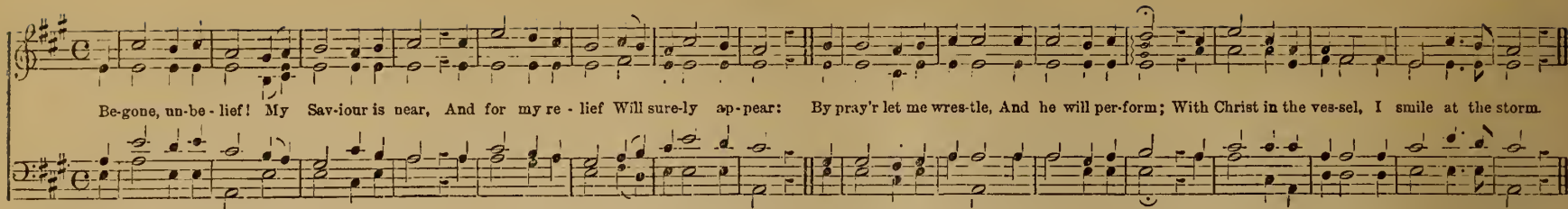
Slow.

Cre - ate in me a clean heart, O God; and re - new a right spir - it with - in me. Cast me not a - way, cast me not a - way from thy pres - ence, from thy pres - ence; and Cast me not a - way, cast me not a - way from thy pres - ence, from thy pres - ence; and

Re - store un - to me *ff* re - store un - to me re - store un - to me re - store un - to me
take not thy ho - ly spir - it, thy ho - ly spir - it from me. Re - store un - to me the joy of thy sal - va - tion— re - store un - to me the
take not Re - store un - to me *ff* re - store un - to me

Then will I teach *Allegro.* Then will I teach trans - gres - sors thy ways; and sin - ners shall be con - vert - ed to
joy of thy sal - va - tion; and up - hold me, and up - hold me with thy free spir - it. and up - hold me to

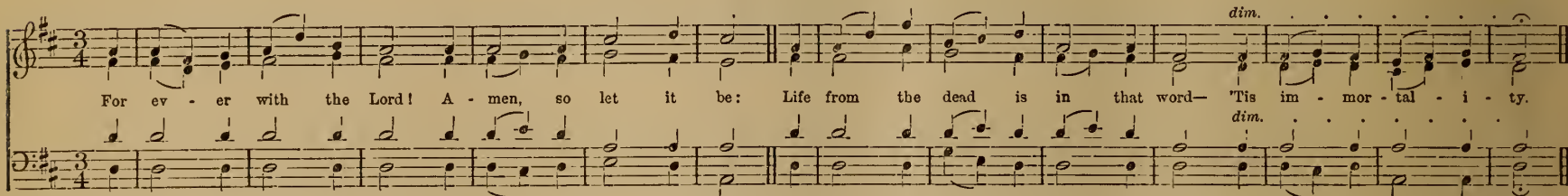
and sin - ners shall be con - vert - ed un - to thee, un - to thee— and sin - ners shall be con - vert - ed, *ritard.*
thee. Then will I teach trans - gres - sors thy ways; con - vert - ed un - to thee. con - vert - ed, con - vert - ed un - to thee.
Then will I teach trans - gres - sors thy ways; and sin - ners shall be con - vert - ed un - to thee, un - to thee,
thee. Then will I teach trans - gres - sors thy ways; con - vert - ed un - to thee— and sin - ners shall be con - vert - ed,



Be-gone, un-be-lief! My Sav-iour is near, And for my re-lief Will sure-ly ap-pear: By pray'r let me wres-tle, And he will per-form; With Christ in the ves-sel, I smile at the storm.

No. 470.—DEPARTURE.—S.M.

R. GEO. HALLS, Halifax. Hymn 191.

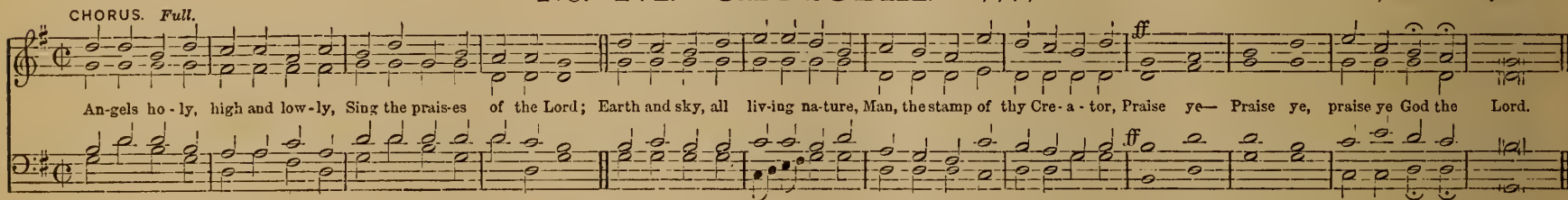


For ev-er with the Lord! A-men, so let it be: Life from the dead is in that word—'Tis im-mor-tal-i-ty.

No. 471.—CHERUBIM.—8,7,8,8,7.

R. GEO. HALLS, Halifax. Hymn 177.

CHORUS. *Full.*

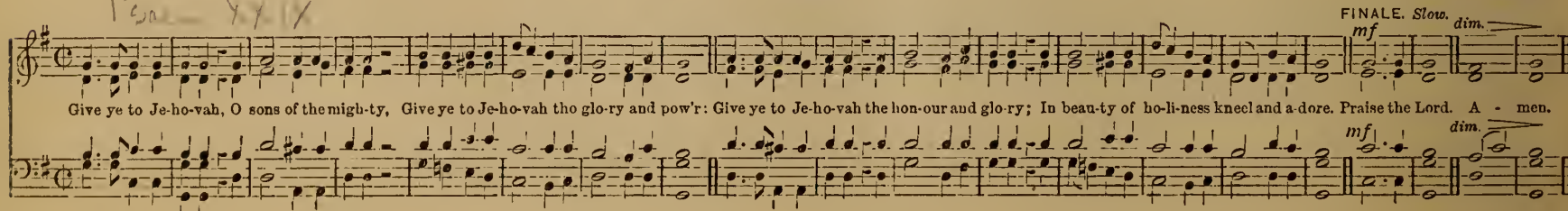


An-gels ho-ly, high and low-ly, Sing the prais-es of the Lord; Earth and sky, all liv-ing na-ture, Man, the stamp of thy Cre-a-tor, Praise ye— Praise ye, praise ye God the Lord.

No. 472.—JUBILATE.—12,11,12,11.

R. GEO. HALLS, Halifax. Hymn 194.

Psal. XXIX



Give ye to Je-ho-vah, O sons of the migh-ty, Give ye to Je-ho-vah the glo-ry and pow'r: Give ye to Je-ho-vah the hon-our and glo-ry; In beau-ty of ho-li-ness kneel and a-dore. Praise the Lord. A-men.

FINALE. *Slow.* *mf* *dim.*

No. 473.—CONFIDENCE.—L.M.

HOLDEN.

The Lord pre-serves all, more and less, That bear to him a will-ing heart: But work-ers all of wick-ed-ness De-stroy will he, and clean sub-vert. There-fore my mouth and lips I'll

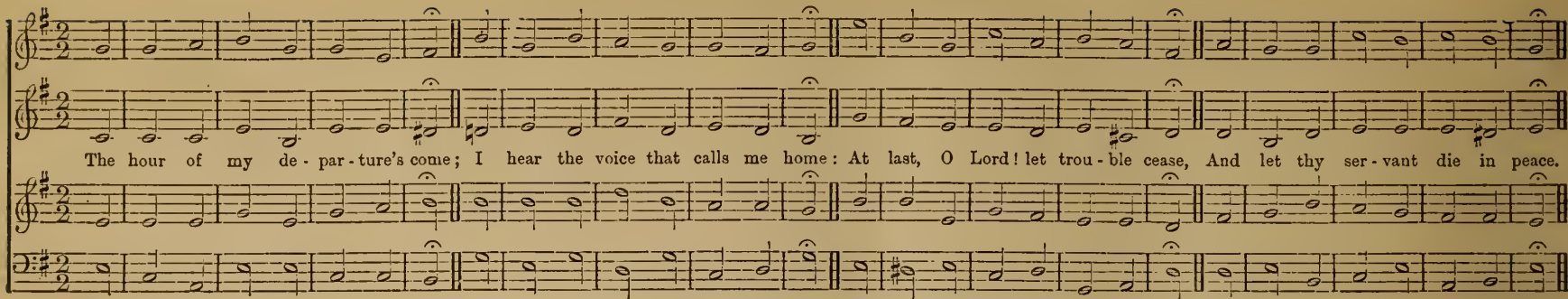
frame To speak the prais-es of the Lord: To mag-ni-fy his ho-ly name For ev-er let all flesh ac-cord; To mag-ni-fy his ho-ly name For ev-er let all flesh ac-cord.

No. 474.—ROGERS.—L.M.

WM. F. SHERWIN.

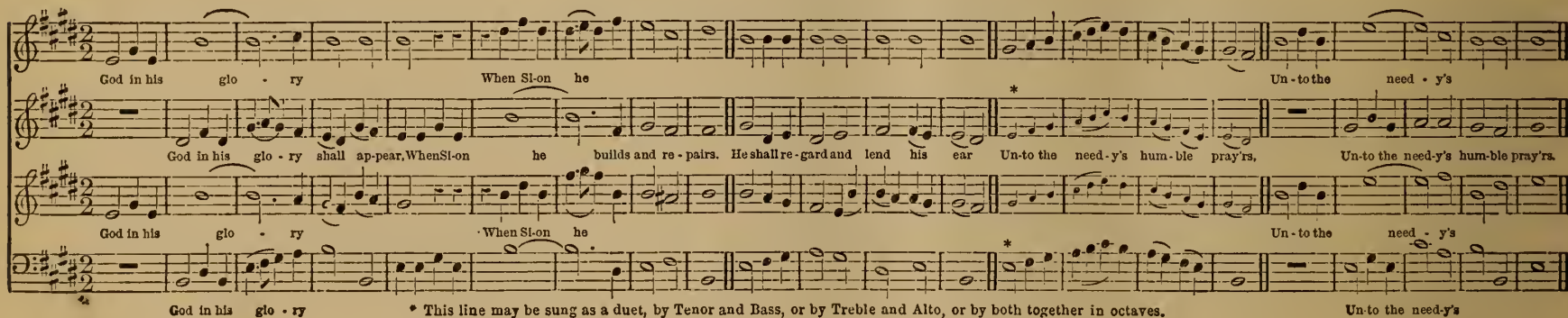
O en-ter then his gates with praise, Ap-proach with joy his courts un-to: Praise, laud, and bless his name al-ways, For it is seem-ly so to do.

No. 475.—SAXONY.—L.M.



The hour of my de-par-ture's come; I hear the voice that calls me home: At last, O Lord! let trou-ble cease, And let thy ser-vant die in peace.

No. 476.—ZEPHON.—L.M.

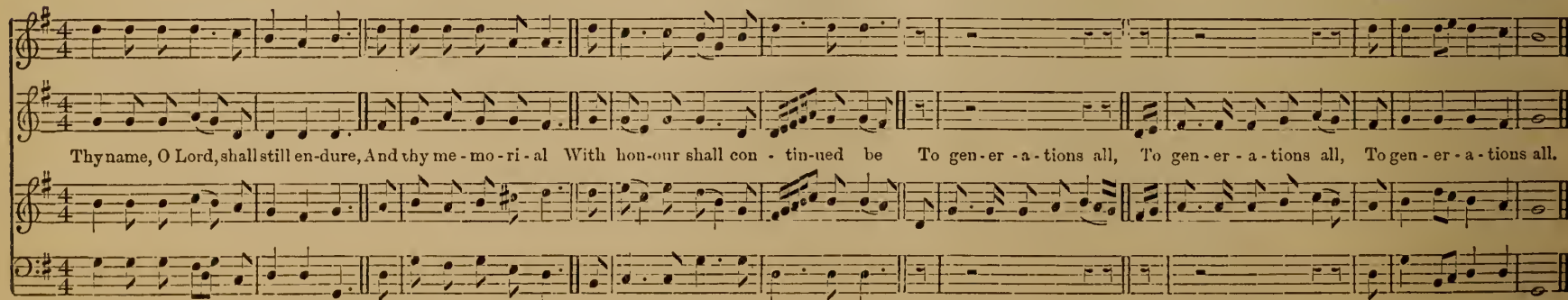


God in his glo-ry When Si-on he Un-to the need-y's
 God in his glo-ry shall ap-pear, When Si-on he builds and re-pairs. He shall re-gard and lend his ear Un-to the need-y's hum-ble pray'rs, Un-to the need-y's hum-ble pray'rs.
 God in his glo-ry When Si-on he Un-to the need-y's

* This line may be sung as a duet, by Tenor and Bass, or by Treble and Alto, or by both together in octaves.

No. 477.—DESIRE.—C.M.

Arranged from T. FOWLER.



Thy name, O Lord, shall still en-dure, And thy me-mo-ri-al With hon-our shall con-tin-ued be To gen-er-a-tions all, To gen-er-a-tions all, To gen-er-a-tions all.

No. 478.—CONQUEST.—C.M.

CHESTER G. ALLEN.

He comes! the pris' - ners to re - lieve, In Sa - tan's bond - age held; The gates of brass be - fore him burst, The

i - ron fet - ters yield, The i - ron fet - ters yield; The gates of brass be - fore him burst, The i - ron fet - ters yield.

No. 479.—WISDOM.—C.M.

W. B. BRADBURY.

Let heaven a - rise, let earth ap - pear, Said the Al - might - y Lord: } Thick dark - ness brood - ed o'er the deep: God said, "Let there be light:" }
 The heaven a - rose, the earth ap - pear'd, At his cre - at - ing word. }
 The light shone forth with smil - ing ray, And scat - ter'd an - cient night.

No. 480.—JERUSALEM.—C.M.

Air from a National Dutch Melody.

Fine. *D.C.*

Pray that Jer - u - sa - lem may have Peace and fe - li - ci - ty:
Let them that love thee and thy peace [OMIT . . .] } Have still pros - per - i - ty. There - fore I wish that peace may still With - in thy walls re - main,
And ev - er may thy pa - la - ces [OMIT . . .] Pros - per - i - ty re - tain.

No. 481.—OLMSTED.—C.M.

Paraphrase XX - Matt.

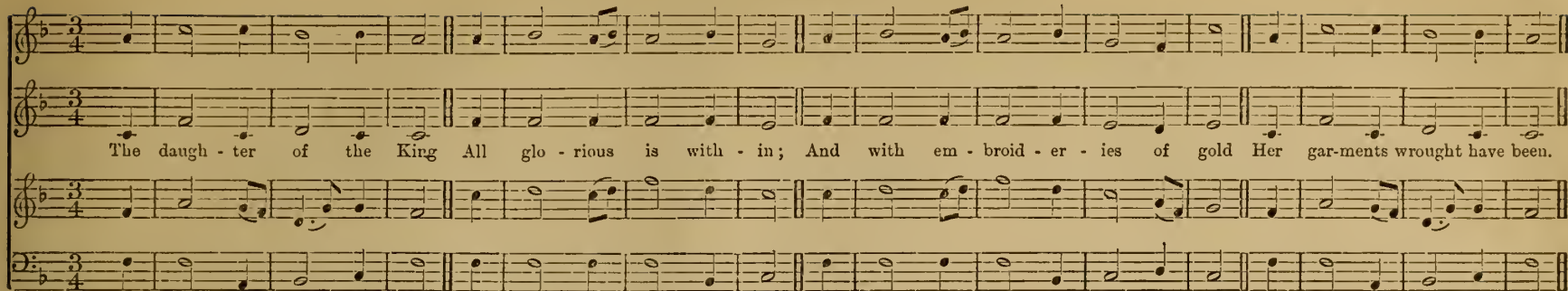
How glo - rious Si - on's Courts ap - pear, The ci - ty of our God! The ci - ty of our God! His throne he hath e - stab - lish'd here, Here fix'd his loved a - bode, Here fix'd his loved a - bode.

No. 482.—SHEFFIELD.—C.M.

Af - ter thy lov - ing kind - ness, Lord, Have mer - cy up - on me: For thy com - pas - sions great, blot out All mine in - i - qui - ty.

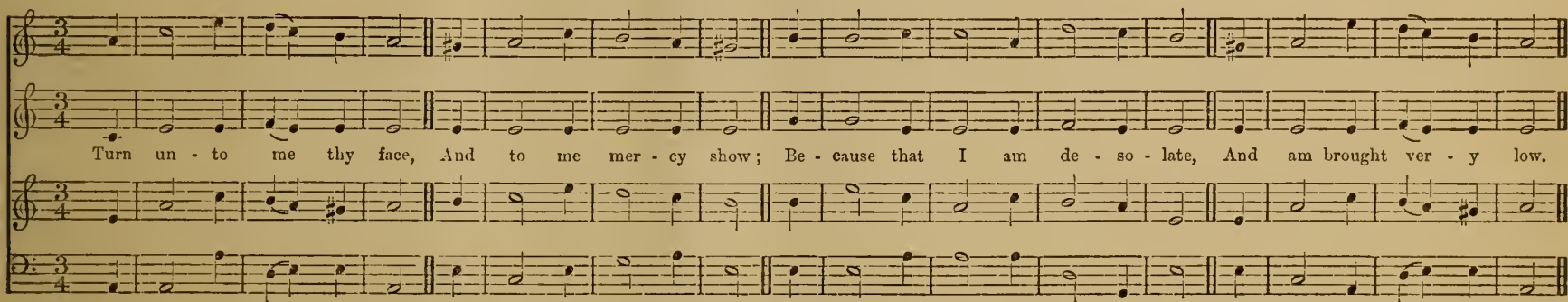
No. 483.—GOLDEN HILL.—S.M.

Western Tune



The daugh - ter of the King All glo - rious is with - in; And with em - broid - er - ies of gold Her gar - ments wrought have been.

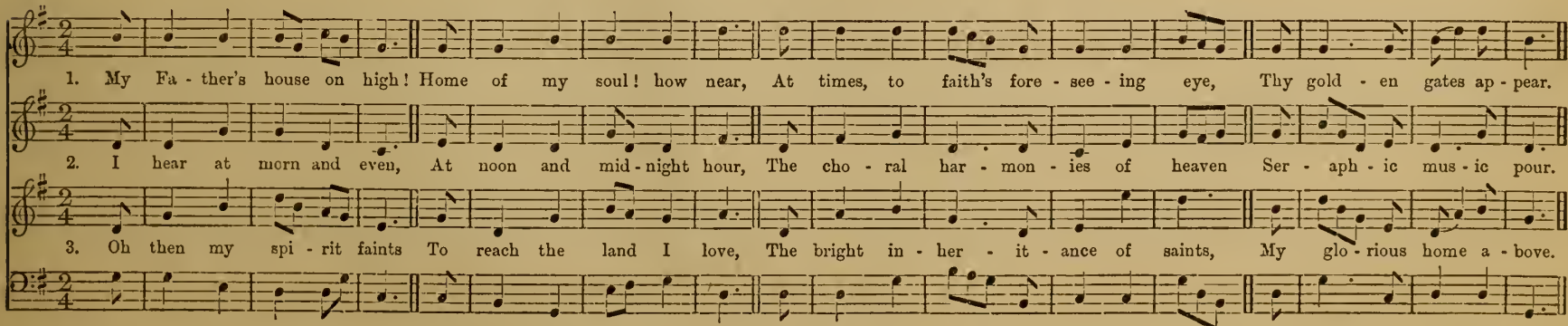
No. 484.—LITTLE MARLBORO'.—S.M.



Turn un - to me thy face, And to me mer - cy show; Be - cause that I am de - so - late, And am brought ver - y low.

No. 485.—MY FATHER'S HOUSE.—S.M.

H. H. HAWLEY.

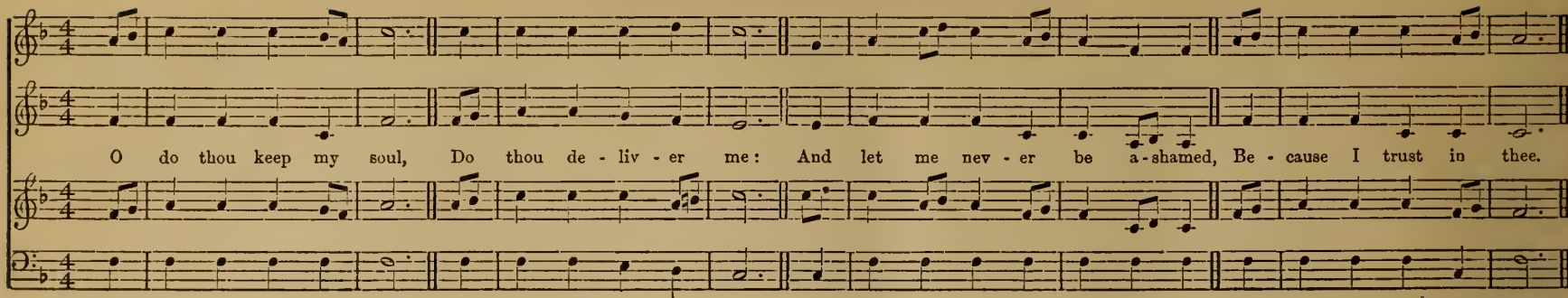


1. My Fa - ther's house on high! Home of my soul! how near, At times, to faith's fore - see - ing eye, Thy gold - en gates ap - pear.

2. I hear at morn and even, At noon and mid - night hour, The cho - ral har - mon - ies of heaven Ser - aph - ic mus - ic pour.

3. Oh then my spi - rit faints To reach the land I love, The bright in - her - it - ance of saints, My glo - rious home a - bove.

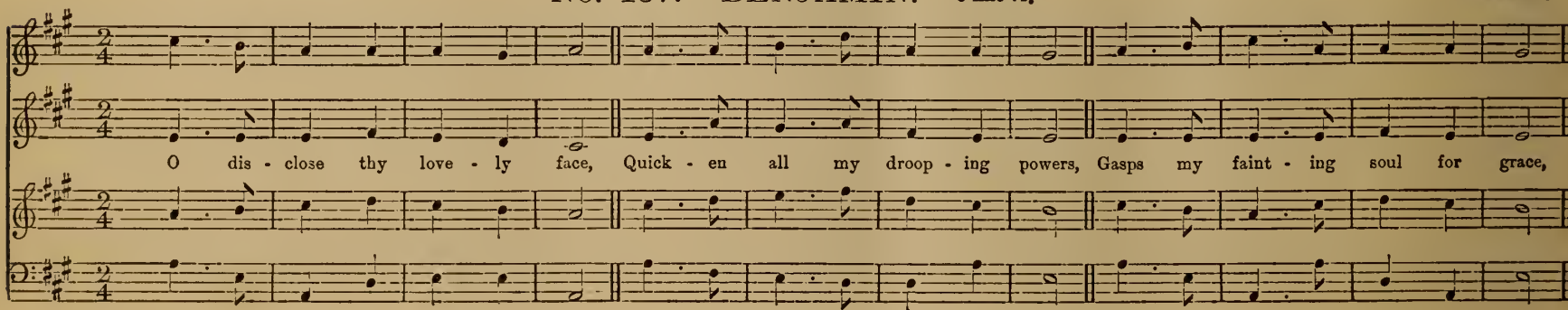
No. 486.—TENDERNESS.—S.M.



O do thou keep my soul, Do thou de - liv - er me: And let me nev - er be a - shamed, Be - cause I trust in thee.

No. 487.—BENJAMIN.—6 line 7s,

W. ARNOLD.

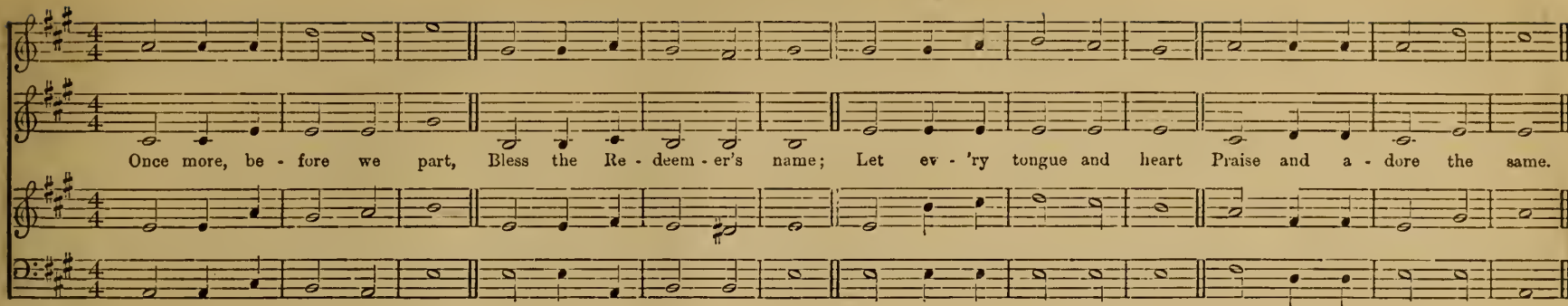


O dis - close thy love - ly face, Quick - en all my droop - ing powers, Gasps my faint - ing soul for grace,



As a thirst - y land for showers; Haste, my Lord, no more de - lay, Come, my Sav - iour, come a - way.

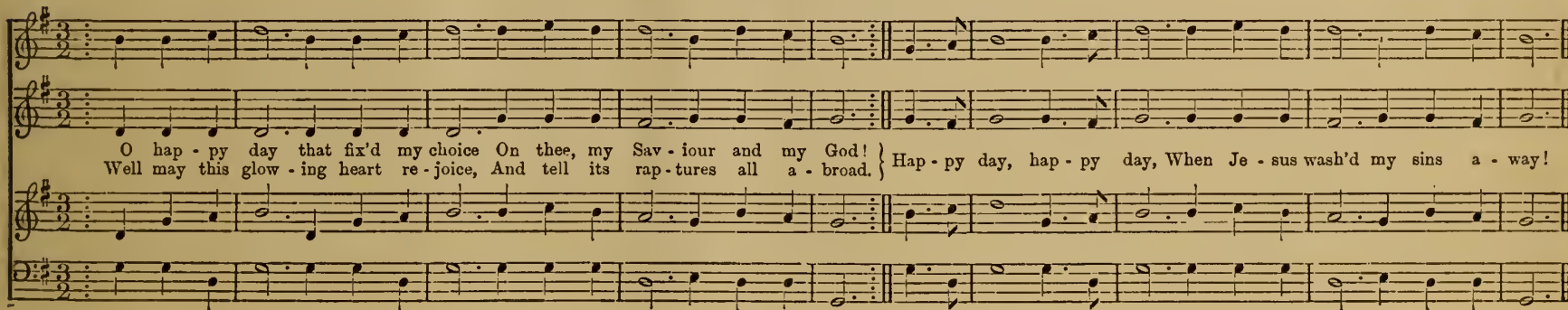
No. 488.—ALPS.—6s.



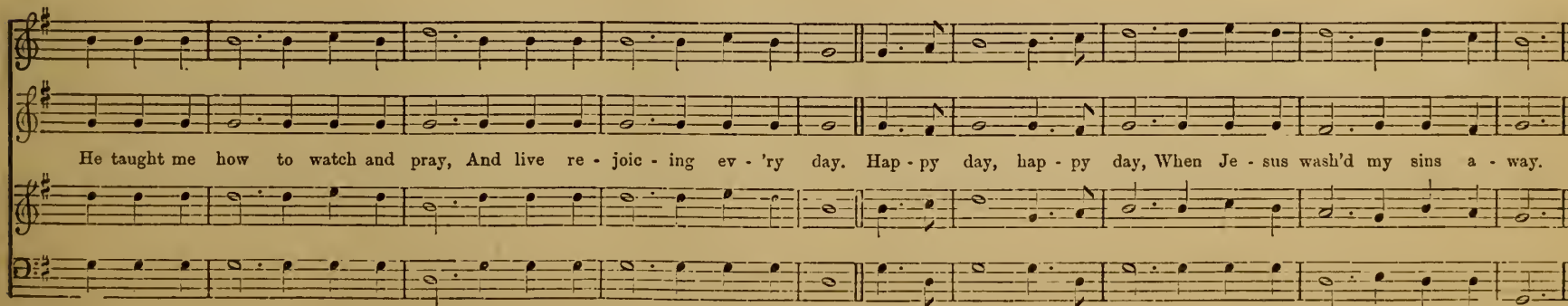
Once more, be - fore we part, Bless the Re - deem - er's name; Let ev - 'ry tongue and heart Praise and a - dore the same.

No. 489.—HAPPY DAY.—L.M.

Wesleyan Sacred Harp.



O hap - py day that fix'd my choice On thee, my Sav - iour and my God!
Well may this glow - ing heart re - joice, And tell its rap - tures all a - broad. } Hap - py day, hap - py day, When Je - sus wash'd my sins a - way!



He taught me how to watch and pray, And live re - joic - ing ev - 'ry day. Hap - py day, hap - py day, When Je - sus wash'd my sins a - way.

No. 490.—HAVEN.—8 line 7s.

Je - sus, lov - er of my soul, Let me to thy bos - om fly; While the wa - ters near me roll, While the tem - pest still is high,

Hide me, O my Sav - iour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive my soul at last.

No. 491.—WANSTED.—4 line 7s.

Carmina Sacra.

Je - sus, hear our hum - ble prayer: Ten - der shep - herd of thy sheep, Let thy mer - cy and thy care All our souls in safe - ty keep.

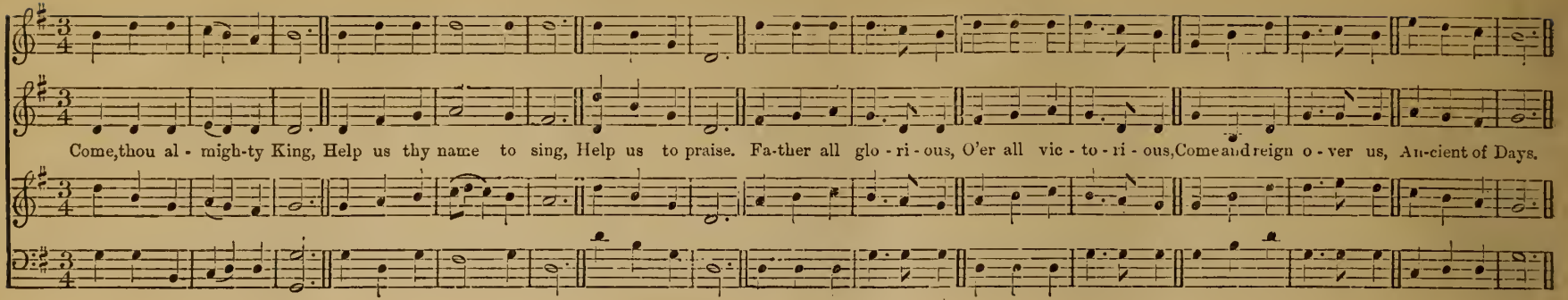
No. 492.—HEMANS.—8,6,8,6,8,8.

He knelt—the Sav-iour knelt and pray'd, When but his Fa-ther's eye } The Lord of all a-bove, be-neath, Was bow'd with sor-row un-to death.
Look'd through the lone-ly gar-den's shade On that dread a-gon-y. }

No. 493.—ROSLAND.—8s & 7s.

Je-sus, I my cross have tak-en, All to leave and fol-low thee; Nak-ed, poor, des-pised, for-sak-en, Thou from hence my all to be.

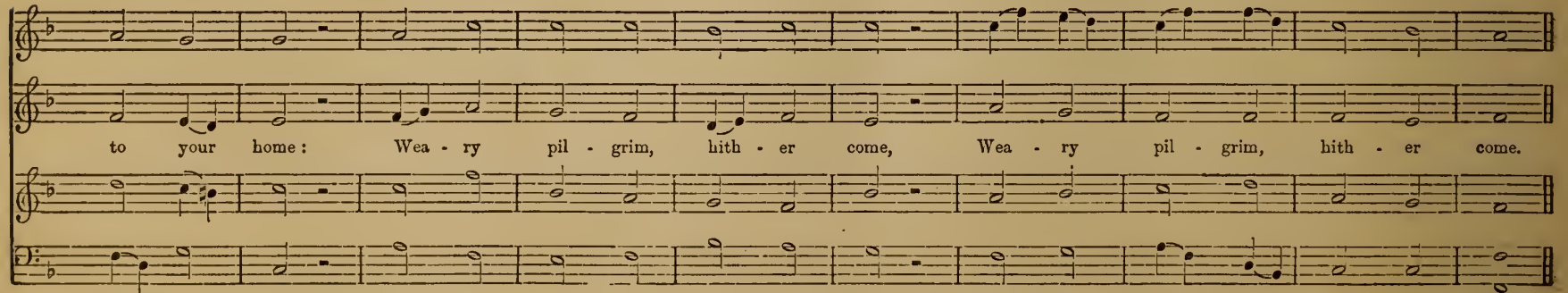
Per-ish, ev-ry fond am-bi-tion, All I've sought, or hop-ed, or known; Yet how rich is my con-di-tion, God and heaven are all my own.



Come, thou al-migh-ty King, Help us thy name to sing, Help us to praise. Fa-ther all glo-ri-ous, O'er all vic-to-ri-ous, Come and reign o-ver us, An-cient of Days.

No. 495.—IN.—4 line 7s.

Come, said Je-su's sac-red voice, Come, and make my paths your choice. I will guide you



to your home: Wea-ry pil-grim, hith-er come, Wea-ry pil-grim, hith-er come.

Not to our names, thou on - ly just and true, Not to our worth - less names is glo - ry due; Thy power and grace, thy truth and jus - tice claim,

Im - mor - tal hon - ours to thy sov' - reign name. Shine thro' the earth, from heav'n thy blest a - bode, Nor let the hea - then say, "Where is your God!"

No. 497.—ZURICH.—(Ps. CXXXVI., 1st version.)

GESANGBUCH. Zurich, 1853.

In our low state who on us thought: For he hath mer - cy ev - er. And from our foes our free - dom wrought: For his grace fail - eth nev - er.

1. Come, ye dis - con - so - late, wher - e'er you ren - guish, Come, at the shrine of God fer - vent - ly kneel ;

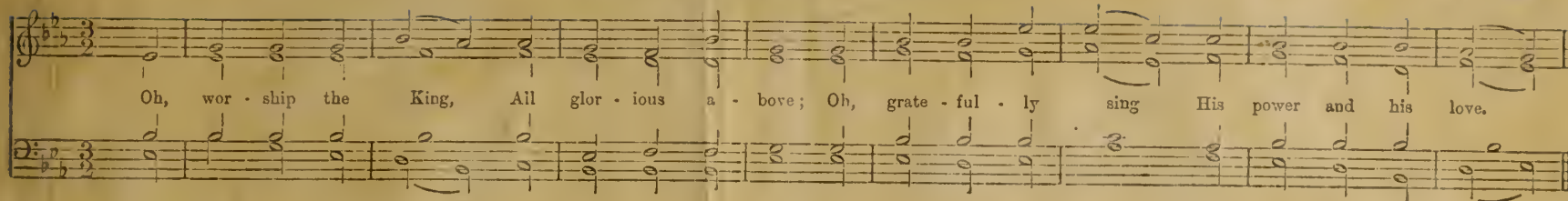
2. Joy of the des - o - late, light of the stray - ing, Hope, when all o - thers die, fie - less and pure ;

Here bring your wound - ed hearts, here tell your at - guish, Earth hath no sor - row that heaven can - not heal.

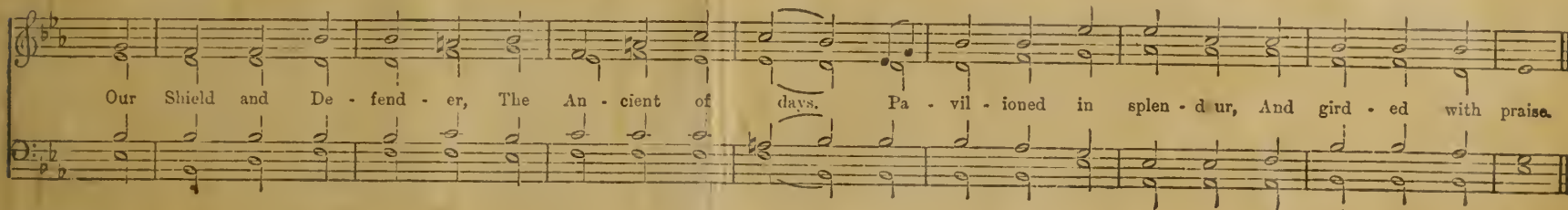
Here speaks the Com - fort - er, in mer - cy say - ing, Earth hath no sor - row that heaven can - not cure.

No. 499.—PENITENCE.—7s, 6s, & 8s,

Jesus, let thy pity-ing eye Call back a wand'ring sheep; { False to thee like Pe-ter, I Would fain like Pe-ter weep. } Let me be by grace re-stored, On me be all long suff'ring shown ;
 Turn and look up - on me, Lord, And break my heart of stone.

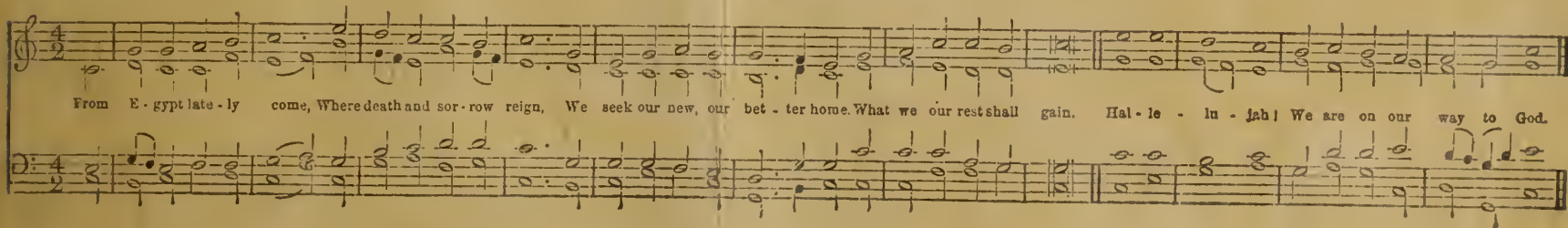


Oh, wor - ship the King, All glor - ious a - bove; Oh, grate - ful - ly sing His power and his love.



Our Shield and De - fend - er, The An - cient of days. Pa - vil - ioned in splen - d ur, And gird - ed with praise.

501.—PALMYRA.



From E - gypt late - ly come, Where death and sor - row reign, We seek our new, our bet - ter home. What we our rest shall gain. Hal - le - lu - jah! We are on our way to God.



