

# THE HARP:

## A Collection of Choice Sacred Music;

DERIVED FROM THE COMPOSITIONS OF ABOUT

ONE HUNDRED EMINENT GERMAN, SWISS, ITALIAN, FRENCH, ENGLISH, AND OTHER EUROPEAN MUSICIANS; ALSO ORIGINAL TUNES BY GERMAN, ENGLISH AND AMERICAN AUTHORS,

MANY OF THEM HAVING BEEN ARRANGED OR COMPOSED EXPRESSLY FOR THIS WORK.

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By **LOWELL MASON,**

PROFESSOR IN THE BOSTON ACADEMY OF MUSIC; EDITOR OF THE BOSTON ACADEMY'S COLLECTION; HANDEL AND HAYDN COLLECTION; BOSTON COLLECTION OF ANTHEMS; CARMINA SACRA; THE HALLELUJAH, ETC.; AND BY HIS BROTHER,

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PROFESSOR OF SACRED MUSIC AND ORGANIST.

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**MOORE, WILSTACH, & BALDWIN,**  
25 WEST FOURTH STREET.

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THE authors submit this new collection to the lovers of sacred song, with the hope that it will aid in the advancement of church music, and receive such a share of approbation as it shall be found to merit. In the successive editions of "THE HARP," no labor or expense will be spared to enrich it with new and valuable music, and render it a correct and interesting collection. The contents may be classed as follows:

*First.*—A selection of those approved old melodies which have so long animated the devotions of the Church of God, and are identified with our most hallowed emotions—also selections from the most popular, modern, English and American Psalm and Hymn tunes: or such as have been composed since about the middle of the last century.

*Second.*—New tunes composed for the editors of this work, and furnished them in manuscript by German, English, and American authors. In several cases, the names of the authors have been given with original tunes, but have often, at their own request, been withheld.

*Third.*—Arrangements from Gregorian Chants. There is a beautiful simplicity in this class of music which renders its performance peculiarly appropriate to religious purposes. Indeed, its devotional effects are seldom equalled; the Gregorian Chant is the most ancient church music extant, and can be traced back to the fourth century. It gives much additional interest to these tunes, to know that they are derived from the songs of the earliest christian worshippers.

*Fourth.*—A variety of beautiful subjects from the most eminent composers, as Haydn, Bethoven, Mozart, Rossini, Weber, Winter, Romberg, Cherubini, Pergolesi, Marcello, Himmel, Mehul, Nauman, Righini, and other celebrated masters, arranged and harmonized expressly for this work, and not to be found in any other collection. "THE HARP" contains a great variety of this class of music, which very much increases the variety of elegant psalm and hymn tunes, and which cannot fail to gratify the lovers of sacred music.

*Fifth.*—Anthems and Set Pieces. This department contains a greater variety than is usual in works of this class. It embraces much that is derived from the highest sources of musical talent, and adapted to the various occasions of public worship, Musical Societies, &c.

The Introductory Rules are on the inductive system of instruction, now so predominant in Germany, Switzerland and other parts of Europe. The Rules have been prepared with great care, and are the result of extensive observation and long experience. The advantages of this method are so great, that the principles need only to be understood to be universally adopted. The copious Musical Exercises, designed for the practice of pupils, will be found of great service to Teachers in saving the amount of time that would be necessary to write the exercises upon the Black Board. They will also be found valuable to the pupils for practice during the intervals of the School. It has been intimated by some, that the principal difference between the old, and the *inductive* system, consists in the use of the Black Board. This is a mistake—the Black Board may be used in either system, though no more necessary in one, than in the other. The true ground of distinction lies in the admirable analysis of the elementary principles of music, furnished by the *inductive* method, and in the practical mode of presenting these principles to the mind of the pupil.

# ELEMENTS OF VOCAL MUSIC.

**INTRODUCTORY REMARKS.**—The teacher should first direct his attention to the location of the pupils in the school room. They should be placed at one end of the room, arranged in two divisions, males and females, separated by a narrow *aisle*, each division as compact as possible with comfort. When they are properly seated, their minds should be called to the following **ELEMENTARY PRINCIPLES**, which may be taught either in familiar lectures, the teacher using his own language and confining himself only to the order of arrangement here laid down, or by requiring each pupil to study the various chapters successively. Whichever method the teacher may pursue, however, he must **RECAPITULATE over and over again**, until by questions, in every possible form, he is perfectly sure that the pupils not only *remember* the explanations, but that they also *understand* the subject, and the uses of all the characters in their various forms and positions. This *must be done* with every chapter, before proceeding to the next.

## CHAPTER I. GENERAL DIVISION OF THE SUBJECT.

§ 1. **MUSICAL** sounds differ from each other in three particulars, viz :

§ 2. First, they may be **LONG** or **SHORT**, i. e. occupy a greater or less portion of time in singing.

§ 3. Second, they may be **HIGH** or **LOW**.

§ 4. Third, they may be **LOUD** or **SOFT**.

§ 5. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three departments, one department being founded on each of the above distinctions.

§ 6. (1) That department which is founded on the first distinction is called **RHYTHM**, and treats of the *length* of sounds.

(2) That department which is founded on the second distinction is called **MELODY**, and treats of the *pitch* of sounds.

(3) That department which is founded on the third distinction is called **DYNAMICS**, and treats of the *power* or *force* of sounds.

§ 7. **General view.**

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects treated of.</i>
1. <b>LONG</b> or <b>SHORT.</b>	<b>RHYTHM.</b>	<b>LENGTH.</b>
2. <b>HIGH</b> or <b>LOW.</b>	<b>MELODY.</b>	<b>PITCH.</b>
3. <b>SOFT</b> or <b>LOUD.</b>	<b>DYNAMICS.</b>	<b>POWER.</b>

§ 8. "A practical knowledge of the particulars embraced under the above three departments, separate and combined, comprehends all that relates to the elementary principles of music."

**QUESTIONS.**—How many distinctions exist in musical sounds? What is the first distinction? What the second? What the third? How many departments are there in the elementary principles of music? What is the first department called? What the second? What the third? On which distinction is Rhythm founded? Which Melody? Which Dynamics? What is the subject of Rhythm? What of Melody? What of Dynamics? Which department relates to length of sound? Which to pitch? Which to power?

**Note.**—These, and other following questions, should be varied, and presented to the mind in every possible way. Let the teacher be careful that the pupils obtain a clear idea of each different distinction; of the department founded upon that distinction; and of the subject of which the department treats, or to which it relates.

The teacher will now sing two sounds of different lengths, using the syllable *la*, (*a* as in father) being very careful to make them of the same pitch and strength, and question as follows:

How many sounds did I make? What was the difference, if any? Which was long? Which short? To which department do the sounds belong? (See § 7.)

**Note.**—When these or similar questions are answered readily, the teacher may make two sounds which differ in pitch, being careful to maintain the same length and strength, and question as above, substituting in the third and fourth questions "high and low," for long and short.

These questions being answered correctly, the teacher will proceed to *power* or *force* of sounds, and go through the same exercise in this department, being careful to retain the same length and pitch, and question as above, substituting "loud and soft," for long and short.

## CHAP. II. RHYTHM: OR DIVISION OF TIME.

§ 9. From the fact that musical sounds differ in length, arises the necessity of a regular marking of the time as it passes during the performance of music. This is the first essential requisite of all good performance. A practical knowledge of this is more difficult to acquire than any thing else relating to the subject; and singers are more deficient in this, as a general thing, than in either of the other departments. Hence the school should commence with *Rhythmical* exercises.

§ 10. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

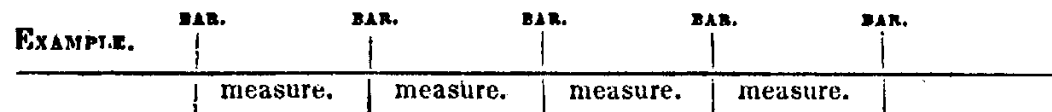
§ 11. Those portions of time into which music is divided are called **MEASURES**.

§ 12. The character used for dividing music into measures (or equal portions of time) is called a **bar**, and is made thus: |

§ 13. In this particular, every piece of music is alike; that is, every piece of music is divided by **BARS** into **MEASURES**.

§ 14. To illustrate more fully, we will suppose the following horizontal line to represent a tune. The upright lines are bars, and the spaces between the bars are **MEASURES**.

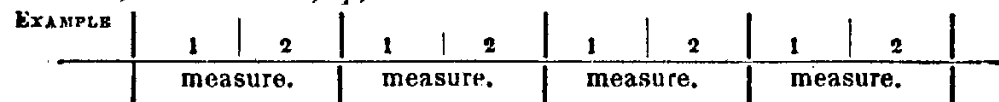




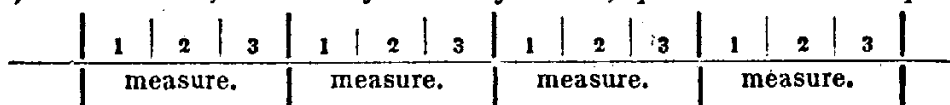
§ 15. Measures are also divided into smaller equal portions, called *parts of measures*.

§ 16. These *parts* of measures are indicated during the performance by motions of the hand, called *beats*, or *beating time*.

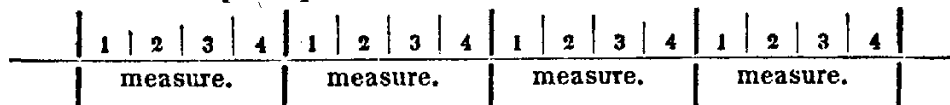
§ 17. Measures are sometimes divided into *two* parts, indicated by *two* beats; viz. first, *down*: second, *up*, which is called *double time*.



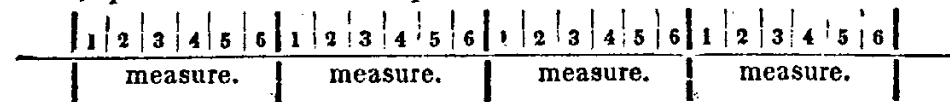
§ 18. Sometimes measures are divided into *three* parts, indicated by *three* beats; first, *down*: second, horizontally to the *left*: third, *up*. This is called *triple time*.



§ 19. Sometimes measures are divided into *four* parts, indicated by *four* beats; first, *down*: second, horizontally to the *left*: third, horizontally to the *right*: fourth, *up*. This is called *quadruple time*.



§ 20. Sometimes measures are divided into *six* parts, by *six* beats; first, *down*: second, *down*: third, horizontally to the *left*: fourth, horizontally to the *right*: fifth, *up*: sixth, *up*. This is called *sextuple time*.



§ 21. One or more parts of each measure in all the different kinds of time, should be sung *louder* than the others. The loud parts are said to be *accented*; the soft parts *unaccented*.

Double time is accented on the *first* part of the measure.

Triple time is accented on the *first* part of the measure.

Quadruple time is accented on the *first* and *third* parts of the measure.

Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.—What is that fact in the nature of musical sounds from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performance? Ans. Correct time. What is that which is more difficult to acquire than any thing else in music? Ans. Correct time. What is that in which singers are usually most deficient? Ans. Time. What is that to which those who are learning to sing are usually unwilling to attend? Ans. Time. What passes away during the performance of a piece of music? What must be done with time, as it passes? What are those portions of time called into which music is divided? What character is used to divide music into measures? How is a *bar* made? In what particular is every piece of music alike? What are measures? What are bars? What is the use of bars? Why is it necessary to divide music into measures by bars? Are there any smaller divisions than measures? What are they called? How are parts of measures indicated during singing? What are the motions of the hand called? What is the use of beating time? What kind of time is it called when we make two beats? Three beats? Four beats? Six beats? How many parts are there in double time? In triple time? In quadruple time? In sextuple time? How many beats in double time? In triple time? In quadruple time? In sextuple time? How are the beats made in double time? How in triple time? How in quadruple time? How in sextuple time? What is accent? How many parts of a measure are accented in double time? Which part? How many parts are accented in triple time? Which part? How many parts in quadruple time? Which parts? How many in sextuple time? Which parts. To which department do bars, measures, parts of measures, and beating time belong?










Note.—The teacher will now exercise the class in beating time. He cannot be too strict in this exercise. Experience proves that it lies at the *very foundation* of correct performance. If this is neglected, all subsequent instruction will be comparatively of little value. The **TEACHER** should first make the motions, and describe them as he makes them; as, *down, up*: or *down, left, up*: or *down, left, right, up*. Then require the pupils to imitate him, all beating and describing. Go through with this exercise in all the different kinds of time, until the class can make and describe the motions exactly and together; so that there shall seem to be but one voice; and at the same time give the correct accent by describing the accented parts of the measures loud, and the unaccented soft. Never tolerate, for a moment, a slow circuitous motion of the hand, but make it pass *instantly* from one point to the other.

CHAP. III. RHYTHM.—Continued.







§ 22. To represent musical sounds of different lengths, it is necessary to use characters of different shape and appearance.

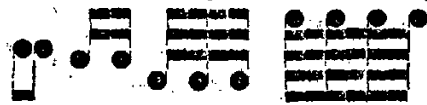
§ 23. Characters used for this purpose are called notes.

§ 24. There are in common use five different kinds of notes, viz:

The whole note made		sometimes called Semibreve.
The half note made	 or 	sometimes called Minim.
The quarter note made	 or 	sometimes called Crotchet.
The eighth note made	 or 	sometimes called Quaver.
The sixteenth note made	 or 	sometimes called Semiquaver.

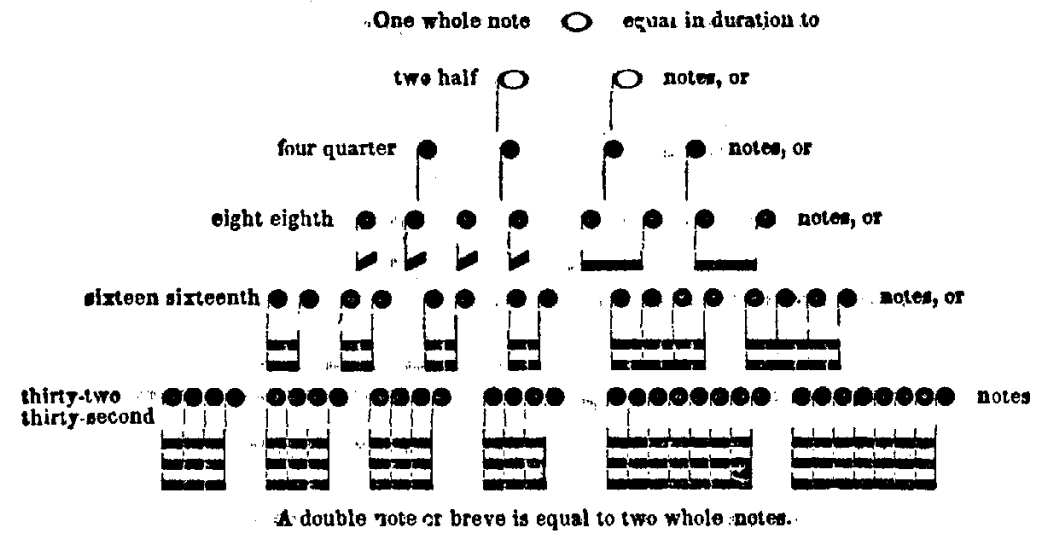
§ 25. In addition to the above three others sometimes occur: viz. the thirty-







second note, made  or  The sixty-fourth note made  or  and the double note or Breve, made  or 



§ 26. Two or more eighth, sixteenth, thirty-second or sixty-fourth notes, may be joined together at the bottom or top, thus : 


§ 27. Notes have no positive, but are of relative length ; as, whole to half, half to quarter, &c. &c.

§ 28. The following table exhibits the different kinds of notes in common use, with their relative value.




§ 29. A dot after any note, thus  or  adds one half to the original length of the note after which it is placed. A dotted half note () is therefore equal to three quarter notes, . A dotted quarter () equal to three eights, , &c.


§ 30. A figure 3 placed over or under any three notes thus,  or , reduces their length to two notes of the same description without the figure.


§ 31. Two or more notes tied together, thus , are sung as one sound.

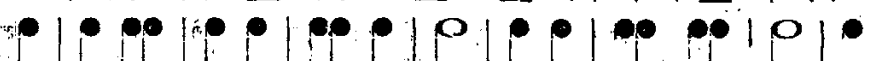
QUESTIONS.—How are sounds of different lengths represented? What are the characters used to represent sounds of different lengths called? What is a note? Why are notes made of different shape? How many kinds of notes in common use? What is the first called? Second? Third? Fourth? Fifth? How much longer is the whole note than the half note? Half than the quarter? Quarter than the eighth? &c. How many half notes are equal to one whole note? How many quarters are equal to one half? &c. &c. What other notes are there in addition to the five in common use? How many sixty-fourths are equal to one whole note? How much longer is a double note than a whole note? How many eighth, sixteenth, thirty-second notes, &c. be joined together? What is the relative proportion of notes, one with the other, as regards their length? What is the use of a dot after a note? What three notes are equal to a dotted half note? To a dotted quarter? To a dotted whole note? &c. &c. What is the effect of the figure 3, over or under any three notes? How are notes to be sung, when two or more are tied together?

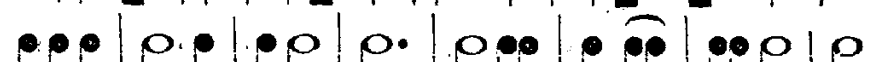
Note.—The class should now commence singing notes of different lengths. Let the teacher first give the example by requiring all the pupils to beat and describe quadruple time, while he sings one sound as long as four beats, with the syllable *La*. (pronounced *Lah*.) This should be repeated five or six times, the teacher beating time and singing, the class beating time and describing. The sound as thus given, is the sound represented by a **WHOLE NOTE**. The exercise should now be reversed; the teacher beating and describing time, while the class sing whole notes, or sounds as long as four beats. Pursue this exercise until all the pupils sing whole notes correctly: then the teacher will sing sounds as long as two beats or half notes, while the class beats quadruple time. Reverse the practice, (i. e. scholars sing, and teacher beat time,) until the class can sing half notes. Pursue the same course until they can sing quarter notes, the length of one beat: and eighth notes, two of which will occur to one beat: after which, practice the following lessons until all can sing them correctly both as regards length of sounds and accent.


1. Quadruple time 

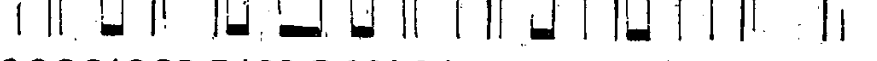
2. Quadruple time 


3. Double time 

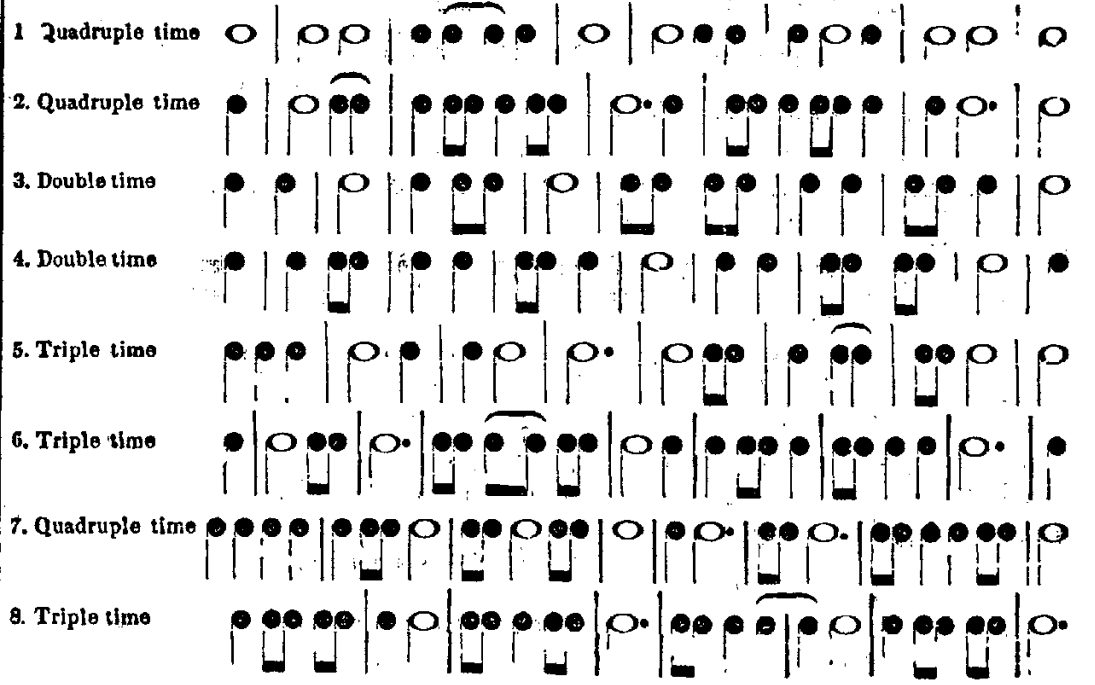
4. Double time 

5. Triple time 

6. Triple time 

7. Quadruple time 

8. Triple time 



CHAP. IV MELODY: OR THAT DISTINCTION IN MUSICAL SOUNDS WHICH CONSISTS IN THEIR PITCH; AS HIGH OR LOW

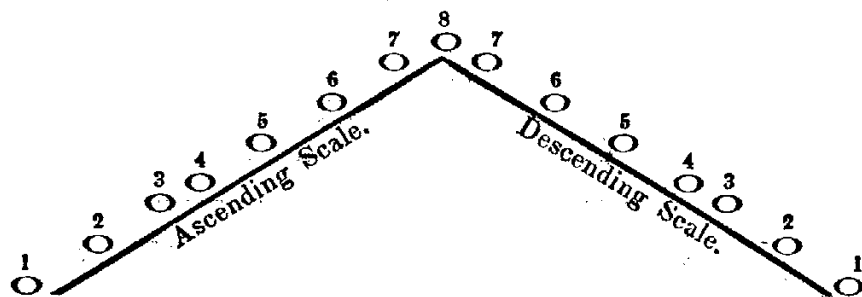
*Note.*—Having advanced so far in RHYTHM as to be able to sing the preceding exercises, that department may now be dropt for a short time, and the attention of the class directed to MELODY. Before commencing this subject, pupils should review CHAP. I. that they may have distinctly in mind the three distinctions, and particularly the one to which they are now about to be directed. The questions in that chapter should be repeated until the answers show that the class fully understand the three departments.

§ 32. At the foundation of Melody there is a series of eight sounds, called THE SCALE.

§ 33. The scale sustains the same relation to music, that the alphabet does to language, i. e. TUNES are made from the sounds of the scale, as words are made from the letters of the alphabet.

§ 34. The sounds in the scale *ascend* and *descend*; and are designated by numerals in their order, ascending: viz. ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

ILLUSTRATION.



§ 35. To assist in obtaining and preserving the exact pitch of the different sounds in the scale, the following syllables are used in singing, written Do, Re, Mi, Fa, Sol, La, Si, Do; pronounced *Doe, Ray, Mee, Fah, Sole, Lah, See, Doe.*

§ 36. The distance or step from any sound in the scale to another, is called an INTERVAL. Thus, from one to two, is an interval; two to three, an interval, &c.

§ 37. In the regular ascending and descending scales there are two kinds of intervals, larger and smaller. The former are called TONES, and the latter SEMITONES.

§ 38. From ONE to TWO, TWO to THREE, FOUR to FIVE, FIVE to SIX, and SIX to SEVEN, are TONES: from THREE to FOUR, and SEVEN to EIGHT, are SEMITONES. Thus the scale consists of *five* tones, and *two* semitones.

§ 39. The sounds of the scale are named from the following letters, viz. C, D, E, F, G, A, B, C.

§ 40. A scale composed of tones and semitones, in the above order, is called THE MAJOR DIATONIC SCALE

**QUESTIONS.**—What is the second distinction in musical sounds? What is the department called which is founded on this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of melody? How many sounds are there in the scale? What relation does the scale sustain to music? From what are tunes made? What is the use of the scale? In what way do the sounds of the scale progress? How do we designate, or speak, of the sounds of the scale? Do the numerals follow in order, ascending or descending? Why are syllables applied to the scale in singing? What syllable is applied to ONE? TWO? THREE? &c. &c. What is the distance from one sound of the scale to another called? What is an interval? How many kinds of intervals are there in the scale? What is the difference? What are the larger intervals called? What the smaller? What is the interval from ONE to TWO? TWO to THREE? THREE to FOUR? FOUR to FIVE? FIVE to SIX? SIX to SEVEN? SEVEN to EIGHT? How many tones are there in the scale? How many semitones? Between what intervals are the semitones found? Between what syllables? What is the interval from Do to Re? Re to Mi? &c. From what letters are the sounds of the scale named? What letter is one? Two? Three? &c. What is the interval from C to D? D to E? E to F? &c. What is a scale, composed of tones and semitones in the order specified, called? To which department does the scale, syllables, intervals and letters belong?

*Note.*—The scale of C major should now be sung several times, ascending and descending, by the teacher alone, in long, steady, equal sounds, while the class listens with the utmost care to the PITCH of every sound as it is given. When the pupils may be supposed to have a clear idea of the difference in the several sounds of the scale, they should be required to sing it. (A few will always be found who cannot get the sounds correctly. These should listen until they have a just conception of the *pitch* of sounds, after which they will have but little difficulty in singing correctly.) This practice must be continued until the sounds are given with perfect accuracy. To give variety to the exercise, the class may beat quadruple time, and sing the scale up and down in whole notes, half notes, and quatter notes.

CHAP. V. MELODY.—Continued.

§ 41. High and low sounds are represented by a character called a STAFF, consisting of five parallel lines with their intermediate spaces.

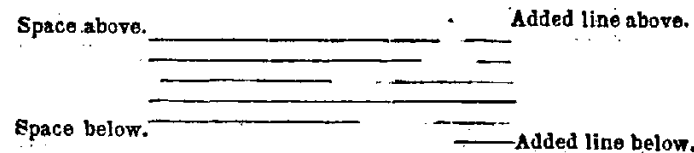
EXAMPLE.



§ 42. Each line and space of the staff is called a *degree*; thus the staff contains *nine* degrees, five lines and four spaces.

§ 43. If more than nine degrees are wanted, the spaces below or above the staff, are used; also additional lines, called ADDED LINES.

EXAMPLE.



§ 44. The letters (which are the names of the sounds in the scale,) are fixed to their places on the staff by characters called CLEFS.

# ELEMENTS OF VOCAL MUSIC.

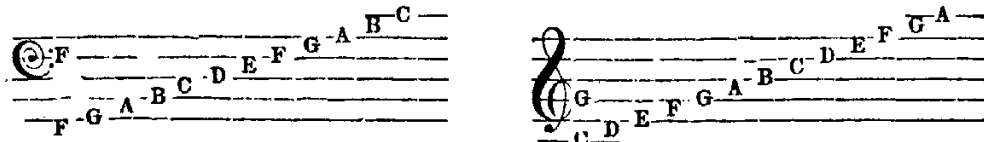
§ 45. There are two cleffs in common use, viz. the F or }  
base cleff, and the treble or G cleff.



§ 46. The F cleff is placed on the fourth line of the staff, and fixes its letter (F) on that line.

§ 47. The G cleff is placed on the second line of the staff, and fixes its letter (G) on that line.

EXAMPLE.

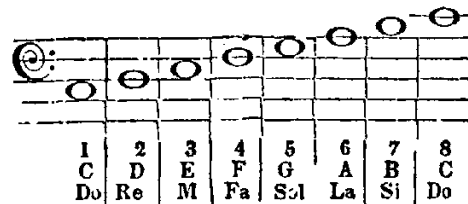


§ 48. In the F cleff, the first sound of the scale is found in the second space; the second sound on the third line; third sound in the third space; and so on, using every line and space until we come to eight, or C, on the first added line above.

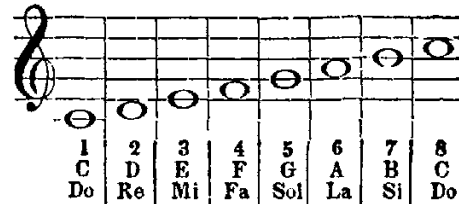
§ 49. In the G cleff, the first sound of the scale is found on the added line below; the second on the space below; the third on the first line; and so on, using every degree of the staff until we come to eight, or C, which will be found in the third space.

EXAMPLE OF THE SCALE WITH THE NUMERALS, SYLLABLES, AND LETTERS, AS APPLIED TO THE STAFF.

F or Base cleff.



G. or Treble cleff.

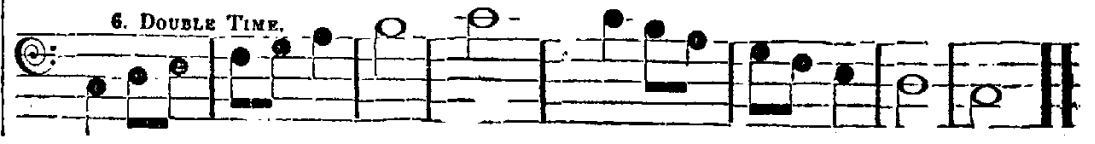
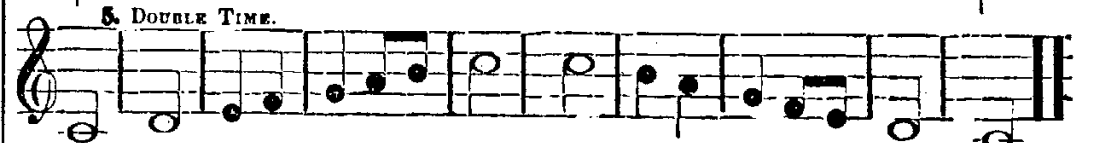
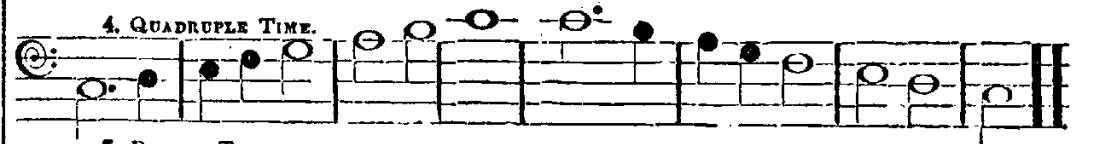
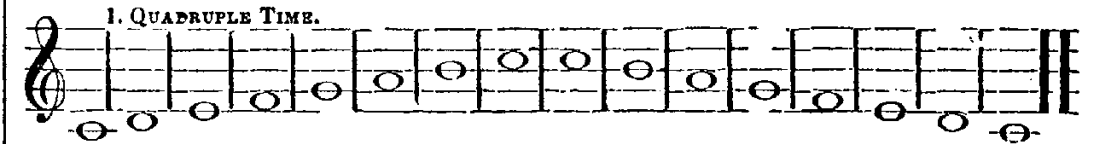


**QUESTIONS.**—What is the subject of Chap. V.? To which department does Chap. V. belong? What is the difference in Melodic sounds? How are high and low sounds represented? What is a staff? What is the use of the staff? How many lines in the staff? How many spaces? Which is the first line, the lowest or highest? Between which lines does the first space occur? What is each line and space of the staff called? How many degrees does the staff contain? What is done when more than one degree are wanted? What character determines the position of the sounds of the scale on the staff? **Ans.** 1<sup>st</sup> cleff. How are the letters fixed to the staff? What is the use of a cleff? How many cleffs are there in common use? What are they called? On what line is the base cleff written? On which

line the treble cleff? What letter is on the cleff line in the base? What letter on the cleff line in the treble? What letter is on the space below in the base cleff? What letter on the first line? In the first space? On the second line? Third line? &c. What letter is on the first added line below in the treble cleff? What letter on the space below? On the first line? In the first space? &c. What letter is the first sound of the scale? Where is it found in the base cleff? Where is it found in the treble cleff? Where is the second sound in the F cleff? Third? Fourth? &c. Where is the second sound in the treble cleff? Third? Fourth? &c. What syllable is applied to the sound in the second space, base cleff? What syllable to the sound on the third line? In the third space? Fourth line? &c. What syllable is applied to the sound on the first added line below treble cleff? What syllable to the sound on the space below? On the first line? First space? &c. Is the staff a Rhythmical, Melodic, or Dynamic character? To which department do cleffs belong? To which department does the staff belong?

*Note.*—When the contents of this chapter are well understood, sing the following exercises until they are sung correctly.

RHYTHM AND MELODY UNITED.



7. TRIPLE TIME.

8. TRIPLE TIME.

CHAP. VI. RHYTHM.—Continued.

§ 50. There are several varieties in each different kind of time. These varieties are obtained by the use of different notes, on each part of the measure.

§ 51. To designate the kind and variety of time, figures, which express the number of parts and contents of the measures, are placed at the commencement of each tune.

§ 52. The figures are used in the form of fractions : the upper figure or NUMERATOR, showing the kind of time or number of parts in the measures ; the lower figure or DENOMINATOR, denoting the particular note which will be of the same length as each part of the measure, or as one beat.

EXAMPLES OF THE VARIETIES OF MEASURE IN COMMON USE.

QUADRUPLE TIME.		TRIPLE TIME.	
4 2		3 2	
4 4		3 4	
4 8		3 8	
DOUBLE TIME.		SEXTUPLE TIME.	
2 2		6 4	
2 4		6 8	

QUESTIONS.—How many different kinds of time are there in common use? Ans. Four. What are they called? How are varieties obtained in the same kind of time? How is the kind and variety of time designated? What do the figures express? Where are they placed? How are the figures used? What does the upper figure show? What the lower figure? How many kinds of quadruple time are there? What are they called? Ans. Four two, four four, and four eight. How many kinds of triple time? What are they called? Ans. Three two, three four, and three eight. How many kinds of double time? What are they called? How many kinds of sextuple time? What are they called? How many half notes fill a measure in four two time? How many quarter notes fill a measure in three four time? What note is as long as one beat in two two time? What note is as long as one beat in six eight time? What two notes fill a measure in two four time? What one note fills a measure in three eight time? What must be the figures in quadruple time when four quarter notes fill the measure?

Note.—The teacher should never feel satisfied, until he has proposed questions in every possible form which he can invent. Sing the following exercises.

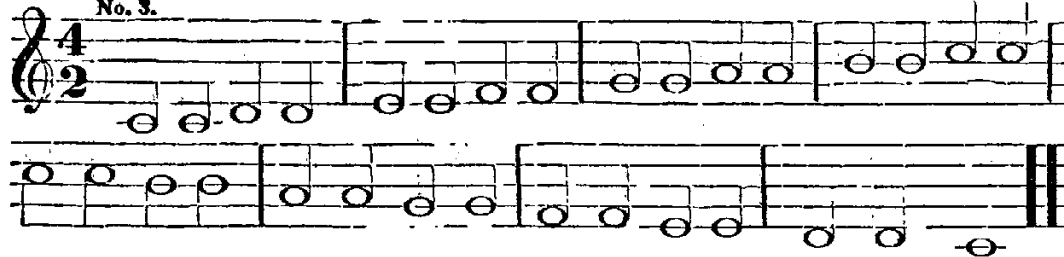
PRACTICAL EXERCISES. RHYTHM AND MELODY UNITED.

1.

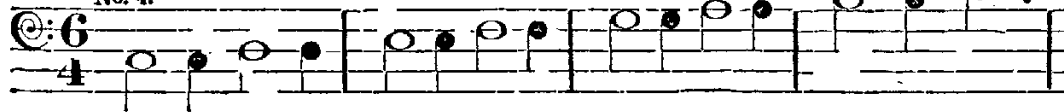
2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



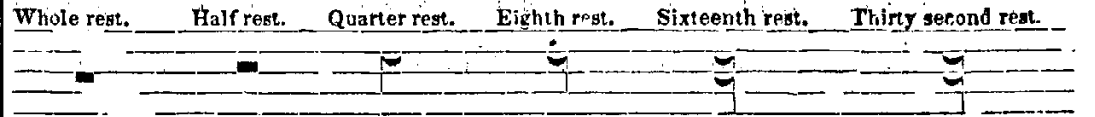
CHAPTER VII. RHYTHM.—Continued. RESTS.

§ 53. In the performance of music passages frequently occur where one or more measures, or parts of a measure, are passed in silence.

§ 54. Such measures, or parts of a measure, are occupied by characters called RESTS.

§ 55. Rests correspond in length with the several notes, and are named accordingly.

EXAMPLE.

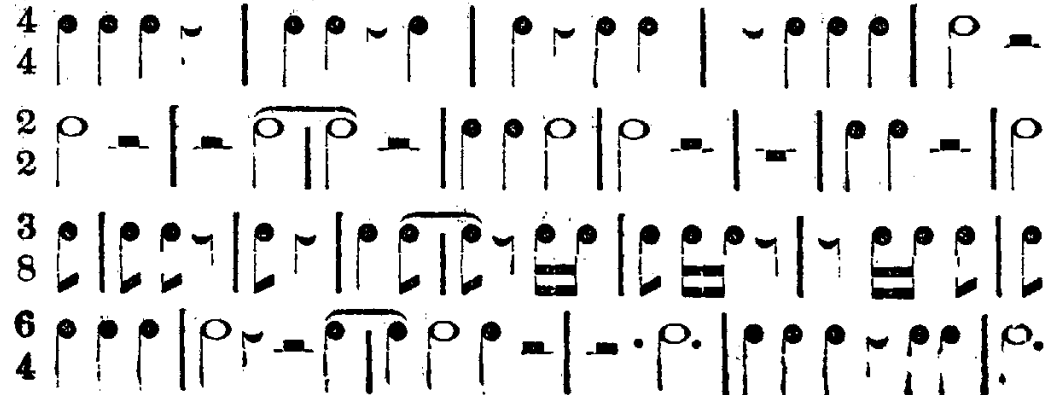


§ 56. A dot after any rest thus  $\text{—} \cdot$ , adds one half to its original length.

QUESTIONS.—How is the time in music occupied when the sounds are suspended by pauses? Ans. By rests. What is a rest? How many kinds of rests are in common use? What are they called? With what does the length of rests correspond? To which department do rests belong?

Note.—As a general rule, the same kind of notes when succeeded by rests should be sung shorter than when succeeded by other notes. The teacher must labor to impress this upon the pupils. Teach them to fear a rest, and always to be prepared to stop short whenever one occurs so as not to interfere with the time which it requires. Singers are very apt to sing over or across the rests, and give but little attention to them.

PRACTICAL EXERCISES. RHYTHM.





*In Triple Time.*

Primitive.	3	●	●	●	●	●	●
	4	○	○	○	○	○	○
1st. Derivative		○	○	○	○	○	○
2d. Derivative		○	○	○	○	○	○

*Half Relations.*

Primitive.	4	○	○	○	○	○	○	○	○
	2	○	○	○	○	○	○	○	○
1st. Derivative.		○	○	○	○	○	○	○	○
2d. Derivative		○	○	○	○	○	○	○	○
3d. Derivative.			○		○		○		○

*In Triple Time.*

Primitive.	3	○	○	○	○	○
	2	○	○	○	○	○
1st. Derivative.		○	○	○	○	○
2d. Derivative.		○	○	○	○	○

QUESTIONS.—Of what does CHAP. VIII. treat? What is the standard to determine the length of notes in a measure? What are the shortest notes in a measure considered? From what are other relations derived? How are derivative obtained from primitive relations? With which primitive do derived notes commence in the first class? (See Ex.) With which primitive does the second class commence? Which the third class? What is a syncopated note? In which class do syncopated notes occur? How is a syncopated note accented?

PRACTICAL EXERCISES. RHYTHM AND MELODY UNITED IN DIFFERENT RHYTHMICAL RELATIONS.

No 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

No. 7.





No. 4.

No. 6.

§ 64. SKIPS ON ONE, THREE, FIVE, EIGHT.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

No. 12.

§ 65. SKIPS ON ONE, THREE, FIVE, EIGHT, SEVEN.

No. 1.

No. 2.

No. 3.

No. 4.

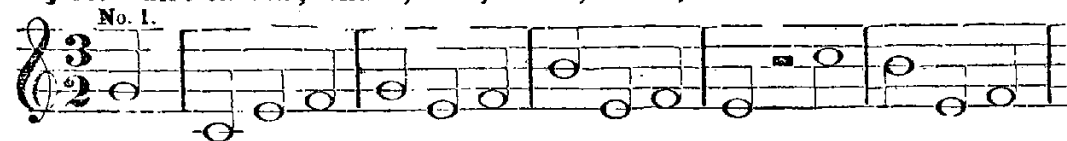
No. 5.

No. 4.

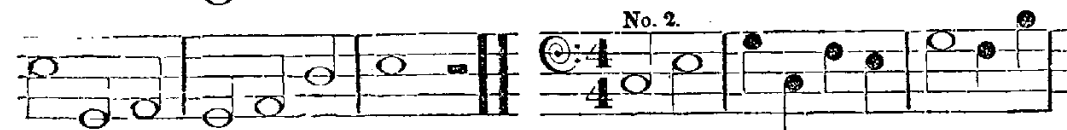


§ 66. SKIPS ON ONE, THREE, FIVE, EIGHT, SEVEN, FOUR.

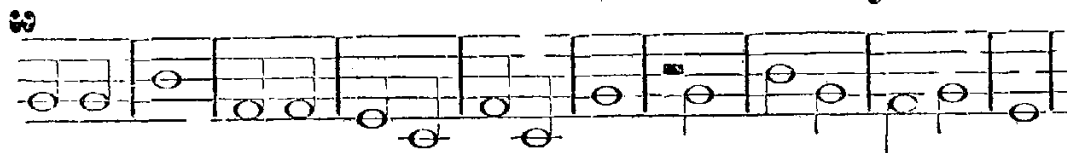
No. 1.



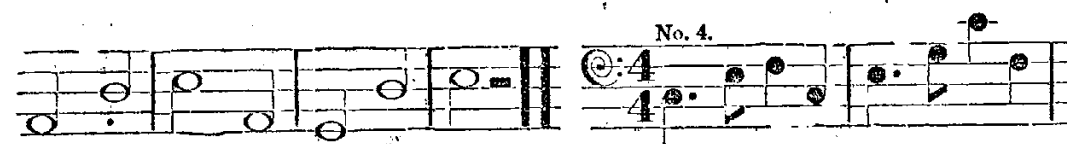
No. 2.



No. 3.

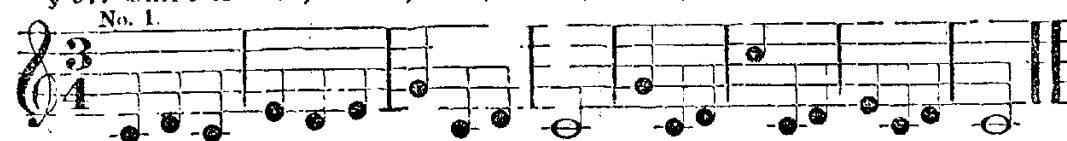


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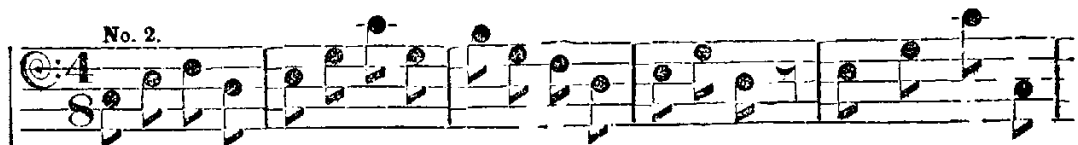


§ 67. SKIPS ON ONE, THREE, FIVE, EIGHT, SEVEN, FOUR, TWO.

No. 1.



No. 2.



No. 3.

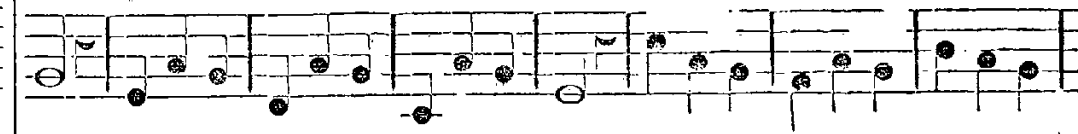
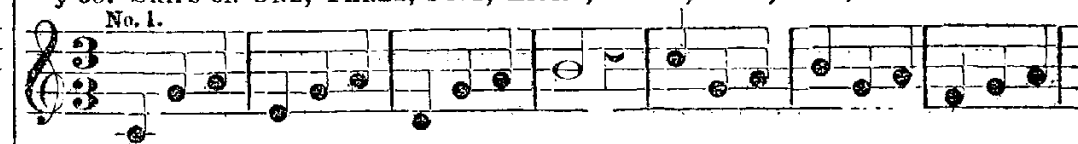


No. 4.

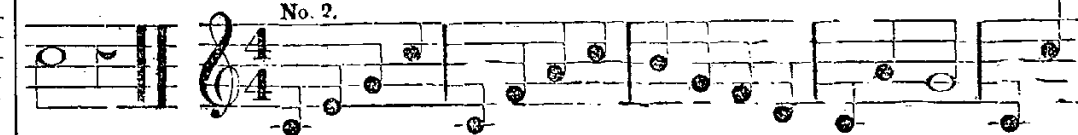


§ 68. SKIPS ON ONE, THREE, FIVE, EIGHT, SEVEN, FOUR, TWO, SIX.

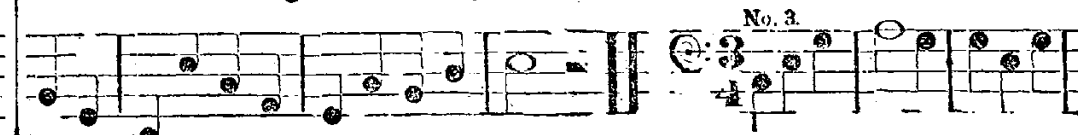
No. 1.



No. 2.



No. 3.



No. 4.

*Note.*—The foregoing exercises should be sung with the SYLLABLES, NUMERALS, and LETTERS, until they can be sung as easily with one as with the other.

CHAP. X. RHYTHM.—Continued. RHYTHMICAL CLASSIFICATION OF TWO PRIMITIVE SOUNDS TO EACH BEAT.

§ 69. ONE measure of quadruple time is equivalent to two measures of double time; and ONE measure of sextuple time is equivalent to two measures of triple time. Therefore, when two primitive sounds occur to each beat in quadruple and sextuple time, the measures are divided in two parts; and the derived notes commence on the corresponding primitive note in each half of the measures. For further explanation, see § 57, § 58, § 59, § 60, and § 61.

EXAMPLES.

EIGHTH RELATIONS. 4-4 TIME.

	First class.	Second class.	Third class.
Primitive.			
1st. Derivative.			
2d. Derivative.			

QUARTER RELATIONS. 4-2 TIME.

	First class.	Second class.	Third class.
Primitive.			
1st. Derivative.			
2d. Derivative.			

EIGHTH RELATIONS. 2-4 TIME.

	First class.	Second class.	Third class.
Primitive.			
1st. Derivative.			
2d. Derivative.			

*Note.*—Quarter relations are theoretically the same in 2-2 time, as in 4-4 time. See Chap. VIII.

EIGHTH RELATIONS. 3-4 TIME.

	First class.	Second class.	Third class.
Primitive.			
1st. Derivative.			
2d. Derivative.			

QUARTER RELATIONS. 3-2 TIME.

	First class.	Second class.	Third class.
Primitive.			
1st. Derivative.			
2d. Derivative.			

PRACTICAL EXERCISES.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

No. 7.

CHAP. XI. MELODY.—Continued. EXTENSION OF THE SCALE, HIGHER AND LOWER.

- § 70. Sounds can be produced both HIGHER than EIGHT, and LOWER than ONE.
- § 71. When sounds are made *higher* than *eight*, EIGHT becomes *one* of a scale *above*, in which the *sounds, syllables, numerals, and letters*, succeed each in the same order as heretofore. This is called the UPPER SCALE.
- § 72. When sounds are made *lower* than *one*, ONE becomes *eight* of a scale *below*, which is formed and named in the same way as the scale already learnt. This is called the LOWER SCALE.
- § 73. The scale in which we have heretofore sung, is called the MIDDLE SCALE.
- § 74. Every sound is a repetition either of the eighth above, or eighth below. Thus, C, (one,) in the middle scale, is a repetition of C, (one,) in the lower scale, and of C, (one,) in the upper scale. D, (two,) in the upper, is a repetition of D, (two,) in the middle scale, and so on with all the sounds of the scale.
- § 75. The interval of an eighth, is called an OCTAVE.

**EXAMPLE.**

**MIDDLE SCALE.**

{ Scale extended downwards }  
to five of the lower scale.

{ Scale extended upwards }  
to five of the upper scale.

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

QUESTIONS.—What is the subject of Chap. XI? To which department does it belong? Are there any sounds higher than eight, or lower than one? When sounds are higher than eight, what is eight called? What is the next sound above called? What syllable is applied to it? What letter? What is the scale above eight called? When sounds are made lower than *one*, what is *one* called? What is the next sound below called? What syllable is applied to it? What letter? What is the scale below one called? What is the scale called in which we have heretofore sung? Which sounds are repetitions of other sounds in the scale? What is an eighth called? What is an octave?

**PRACTICAL EXERCISES.**

**CHAP. XII. CLASSIFICATION OF VOICES.**

§ 76. The human voice is naturally divided into four classes, designated by the terms **BASE, TENOR, ALTO, and TREBLE.**

§ 77. All male voices are naturally one octave lower than female voices; with the exception of boys under fourteen or sixteen years of age, whose voices are on the same pitch as the females.

§ 78. The Base is the lowest male voice: the Tenor is the highest male voice. The Alto is the lowest female voice, and the Treble the highest female voice.

§ 79. At about the age specified in § 77, the voices of both males and females undergo a constitutional change, at which time the male voice lowers in pitch one

octave. Previous to this change, BOYS should sing ALTO or TREBLE; and after the change, BASE or TENOR.

§ 80. The following example exhibits the usual compass of the male and female voice, and the brackets show about the compass of each class.

§ 81. The F cleff is used for the base, and represents the first F below middle C.

§ 82. The G cleff is used for the tenor, alto, and treble. When used for the tenor, it represents the first G below middle C. When used for the alto or treble, it represents the first G above middle C.

EXAMPLE OF THE CLEFFS AS USED IN THIS WORK.

\* Called Middle C.

QUESTIONS.—Into how many classes is the human voice divided? What are they called? What is the difference between male and female voices? What male voices are of the same pitch as female? What is the pitch of base voices? What is the pitch of tenor? Of alto? Of treble? What effect does the constitutional change produce in the male voice? What is the usual compass of male and female voices together? What is the usual compass of base voices? Ans. From G first line, F cleff, to middle C. What is the compass of tenor voices? Of alto? Of treble? What cleff is used for the base? Which F, does the F cleff represent? What cleff is used for the tenor, alto, and treble? Which G is represented by the G cleff, when used for tenor? Which G is represented when used for alto and treble? What is the difference in the G cleff as used for tenor, and as used for alto and treble?

Note.—The pupils should now be classified according to their several voices? To do this accurately, the teacher should hear each one sing alone; but as this is not practicable in a large class of limited duration, he can adopt the following method.—The females will sing ONE, TWO, THREE, FOUR and FIVE of the UPPER SCALE, prolong the sound FIVE, and sing it three or four times successively, in long, steady, even sounds. Those who can do this *easily*, and keep the sound fully up to the proper pitch, should sing TREBLE. Those who cannot do it *easily*, should sing ALTO. The males go through with the same exercise; when those who can sing five (G) of the upper scale in the way specified above, should sing TENOR. Those who cannot, should sing BASE. When the above exercise has been practised until all are satisfied as to which part their voice belongs, the following disposition should be made of the parts. The females should all be placed in front, the TREBLE on one side of the AISLE, and the ALTO opposite. The BASE should be placed back of the ALTO, and the TENOR back of the TREBLE. In the following exercises, the TREBLE and ALTO may sing from the G cleff, and the TENOR and BASE from the F cleff. Or the TREBLE and TENOR may sing from the G, and the ALTO and BASE from the F cleff.

PRACTICAL EXERCISES IN TWO PARTS.

No. 2.

No. 3.

No. 4.

## CHAP. XIII. DYNAMICS.

§ 83. The direction in regard to **FORCE** of sounds in singing is given by Italian words, and other characters, placed over the notes.

§ 84. When a sound is produced without any extra exertion either to restrain or force it, it is a **MEDIUM** or **MIDDLE** sound, is called **MEZZO**, and is marked **M.** or **MEZ.** or **MEZZO**.

§ 85. When a sound is produced by some restraint upon the voice, it will be a *soft* sound, is called **PIANO**, and marked **P.** or **PIA.** or **PIANO**.

§ 86. When a sound is produced by the least possible exertion, yet sufficient to make a pure, distinct sound, it is called **PIANISSIMO**, and is marked **PP.** or **PIANISSIMO**.

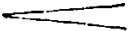


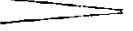
§ 87. When a sound is produced by some extra exertion of the vocal organs, it will be a *loud* sound, is called FORTE, and marked F. or FOR., or FORTE.

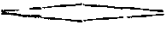
§ 88. When a sound is produced with *great energy* and exertion, it is called FORTISSIMO, and is marked FF., or FORTISSIMO.

§ 89. The foregoing are called DYNAMIC DEGREES. Thus, there are *five* Dynamic Degrees; viz. MEZZO, PIANO, PIANISSIMO, FORTE, and FORTISSIMO.

§ 90. A sound *commenced, continued* and ended with the same degree of strength, is called an ORGAN TONE.

§ 91. A sound which commences soft, and gradually increases in power, is called CRESCENDO, marked CRES., or 

§ 92. A sound commencing loud, and gradually decreasing to soft, is called DIMINUENDO, and marked DIM. or 

§ 93. A sound commenced soft, gradually increased to loud, and then gradually decreased to soft, is called a SWELLING TONE, or SWELL, and marked 

§ 94. A very sudden increase and decrease of sound, is called PRESSURE TONE, marked <math>\diamond</math> or >

§ 95. A sound produced with great force, and instantly diminished, is called an EXPLOSIVE TONE, or FORZANDO, or SFORZANDO, marked > or SF. or FZ.

§ 96. Musical expression depends principally on the proper application of Dynamics.

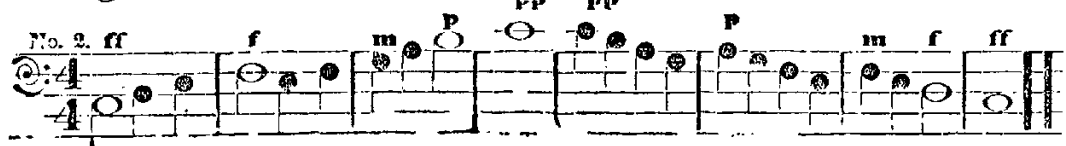
QUESTIONS.—What is the subject of Chap. XIII? How are loud and soft sounds represented? How is a medium sound produced? What is it called? How is it marked? How is a soft sound produced? What is it said to be? How is it marked? What sound is given by the least possible force of the vocal organs? How is it marked? What sound will some extra force of the vocal organs produce? How will the sound be marked? What must be done to sing a very loud sound? What is such a sound called? How is it marked? What is a Dynamic degree? How many dynamic degrees are there? What are they called? What is the meaning of *Mez*? *Pia*? &c. What is an organ tone? How is an organ tone produced? What sound is called *crescendo*? How is it made? How is it marked? How is a sound made called *diminuendo*? How is it marked? What is a *swell*? How is it produced? What is a pressure tone? What is an explosive tone? What else is it called? How is it marked? What is the use of Dynamics?

PRACTICAL EXERCISES, WITH DYNAMIC DEGREES.

No. 1. pp p m f ff ff f m p pp



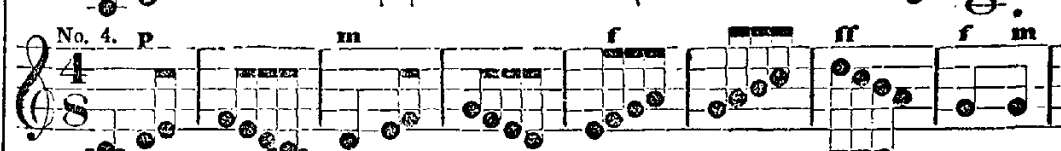
No. 2. ff f m p pp pp p m f ff



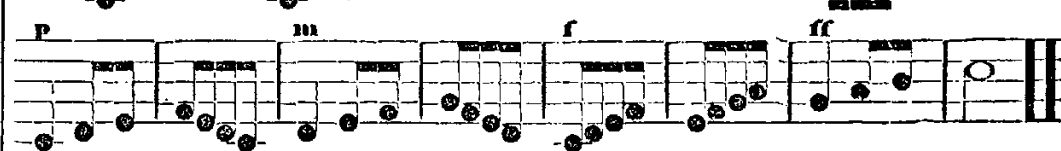
No. 3. p m f ff p m f ff



No. 4. p m f ff f m




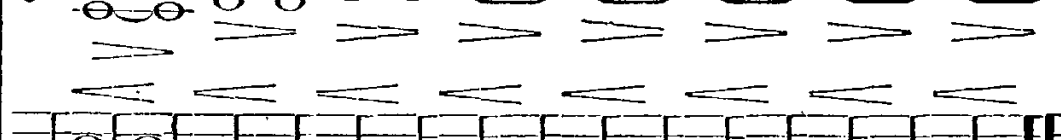
p m f ff



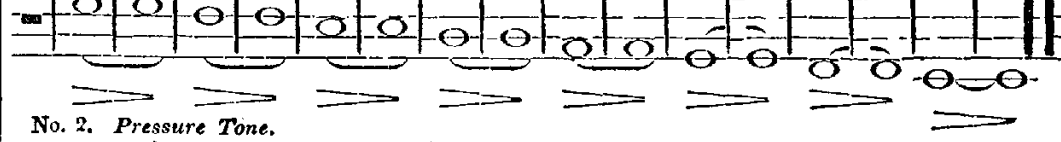
PRACTICAL EXERCISES WITH DYNAMIC TONES.

Note.—Sing the following exercise with the *crescendo*, as marked over the notes. Next with the *diminuendo*, as marked under the notes. Next with the *swell*.


No. 1.

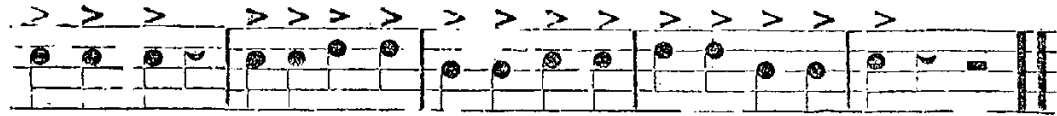
No. 2. Pressure Tone.



No. 3. Explosive Tone.



Hah! Hah! Hah! Hah! &c.

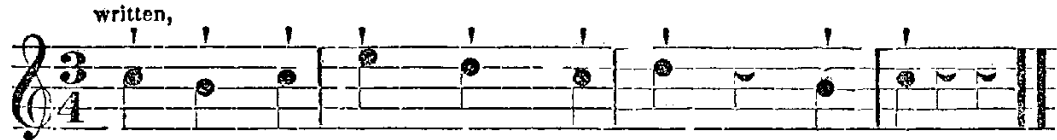


*Note.*—In practice, aspirate the *first* H in the syllable HAH! with great force. The explosive tone seldom occurs, and must be practised for a short time only, on account of the danger of straining the vocal organs, and thus injuring the voice.

CHAP. XIV. MISCELLANEOUS CHARACTERS.

§ 97. Notes to be sung in a short, distinct, and articulate manner, are said to be STACCATO; marked ( | | | | )

EXAMPLES.



§ 98. Notes to be sung in a very close, gliding, connected manner, are said to be LEGATO; marked ( — )

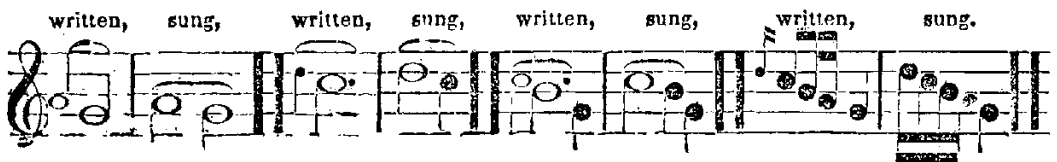
EXAMPLE.



§ 99. Ornamental notes are frequently introduced into a tune: they are commonly written in smaller characters, and called PASSING NOTES.

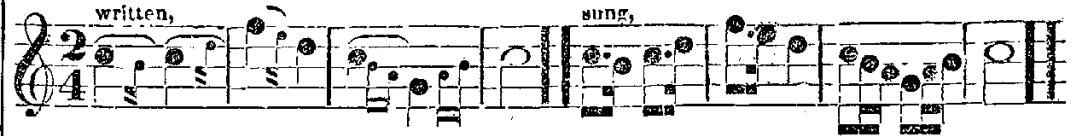
§ 100. When passing notes occur on the accented parts of a measure, they are called APPOGIATURES.

EXAMPLE.



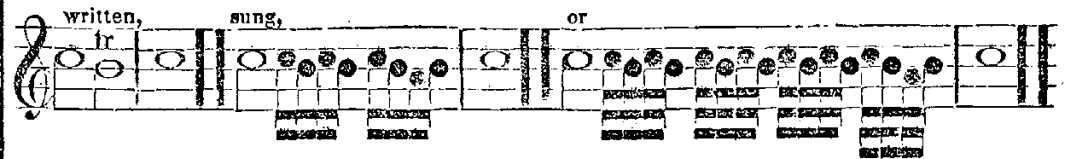
§ 101. When passing notes occur on unaccented parts of the measure, they are called AFTER NOTES.

EXAMPLE.



§ 102. The SHAKE or TRILL, (tr) consists of a rapid reiteration of two sounds, distant only a tone or semitone. It is never used in common Psalmody.

EXAMPLE.

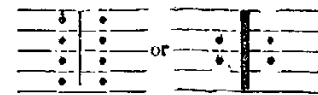


§ 103. The TURN, ( ~ ) consists of three sounds; viz. the note over which it is placed, together with the note above and below.

EXAMPLES.



§ 104. REPEAT,



directs that a part of the music is to be sung twice.


§ 105. A PAUSE, made thus, ( — ) placed over or under any note, signifies that the sound is to be prolonged beyond its usual time.

§ 106. D. C. or DA CAPO, placed at the end of a tune directs the performer to go back to the commencement, and close at the word FINE, or at the pause ( — )

§ 107. A TIE, ( — ) is used to show how many words are to be sung to one syllable. It is also used to denote the Legato style. See § 97.

§ 108. A BRACE

{ is used to connect the staves on which the different parts of the tune are written.

§ 109. A DOUBLE BAR,  shows the end of a strain of music, or a line of poetry.

QUESTIONS.—How are Staccato notes to be performed? How are they distinguished? What is meant by Legato? How are passages to be sung, marked Legato? What are Passing notes? What are they called on an accented part of the measure? What on an unaccented? What is the use of a Shake? What is the effect of a Turn? What is the use of a Repeat? What effect has a Pause? What is the meaning of D. C. or Da Capo? What is the use of a Tie? For what purpose is a Brace used? What is the use of a Double Bar?

Note.—If the instruction thus far has been thorough, the class will be able to sing, at sight and by note, the following tunes: Burlington, Wilnot, Moorfield, Henry, Berea. Before commencing a TUNE, the teacher should direct the attention to the following particulars. The number of parts included in the Brace. The cleff which is applied to each staff. The kind of time. Notice particularly which sound of the scale each part commences upon, also any place in either of the parts where the *Rhythm* or *Melody* are more difficult than the other parts of the tune. When the class commences, let the whole sing *one part first*, ALI, both males and females, (without regard to the difference of the Octave in the male and female voice,) sing Base; all sing Alto, all sing Tenor, and all sing Treble. Males sing Base, and females sing Alto, &c. &c. This course should be pursued during the *whole term*, or whenever a new tune is attempted. It gives the pupils confidence, and enables them to sing more independently.

CHAP. XV. RHYTHMICAL CLASSIFICATION OF NOTES CONTINUED FROM CHAP. X. FOUR PRIMITIVE NOTES TO EACH PART OF THE MEASURE.

Note.—For explanation see § 57, § 58, § 59, § 60, § 61, § 69.

EXAMPLE.

SIXTEENTH RELATIONS. 2-4 TIME.

	First class.	Second class.	Third class.
Primitive.			
1st. Derivative.			
2d. Derivative.			

PRACTICAL EXERCISES.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

## CHAP. XVI. MELODY CONTINUED FROM CHAP. XI.

*Note.*—Review Chap. IV. with particular reference to the situation of the tones and semitones in the scale.

§ 110. Between any two sounds which are a tone distant from each other, we can have an intermediate sound, a semitone distant from each. Thus, semitones may be found between *one* and *two*, *two* and *three*, *four* and *five*, *five* and *six*, and *six* and *seven*; but *not* between *three* and *four*, or *seven* and *eight*: because those intervals are only semitones already.

§ 111. The notes representing semitones are written on the same degree of the staff with either of the notes between which they occur, for example. The note representing the semitone between one and two, is written upon the same degree of the staff as either *one*, or *two*.

§ 112. When the intermediate sound is represented by a note on the same degree of the staff, as the LOWER note of the two between which it occurs, a character called a SHARP (#) is placed before it, and the sound is said to be SHARPED, as Sharp one, Sharp two, Sharp four, &c.; written # 1, # 2, or # 4. If the sharp-ed sounds are designated by letters, they are called C sharp, D sharp, G sharp, &c.; written C #, D #, G #. A SHARP RAISES A SOUND ONE SEMITONE.

§ 113. When a note representing an intermediate sound is placed on the same degree of the staff as the UPPER note of the two between which it occurs, a character called a FLAT, (b) is placed before it, and the sound is said to be FLATTED, as Flat six, Flat seven, &c., marked b 6, b 7. If the flatted sounds are designated by letters, they are called A flat, B flat, &c. written B b, A b. A FLAT LOWERS A SOUND ONE SEMITONE.

§ 114. In singing, the same syllable is in all cases applied to the *sharped* sounds, as is applied to the sound written on the same degree of the staff *not sharped*; changing the vowel sound in each to *ee*. Thus, sharp one, is *Di*, (pronounced *Dee*;) sharp two, is *Ri*, (pronounced *Rec*;) sharp four, *Fi*, &c.

§ 115. In singing *flatted* sounds, the same syllable is applied as is applied to sounds on the same degree of the staff *not flatted*; changing the vowel sound in each to *a*. Thus, Flat seven, is *Se*, (pronounced *Say*;) Flat six, is *Le*, (pronounced *Lay*;) Flat three is *Me*, (*May*;) &c.

§ 116. A scale composed entirely of semitones, as from *one* to *sharp one*; *sharp one* to *two*, &c.; or from *eight* to *seven*; *seven* to *flat seven*; *flat seven* to *six*, &c., is called the CHROMATIC SCALE.

§ 117. The Chromatic Scale, ascending by SHARPS, and descending by FLATS, with the Numerals, Letters and Syllables. See example on next column.

## EXAMPLE.

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

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

§ 118. A Sharp or Flat affects *all* the notes on the same letter, on which it is placed, throughout the measure in which it occurs.

## EXAMPLE.

*Note.*—In the above example, the sharp affects *both* the notes on F in the first measure, but *not* the F in the second measure.

§ 119. When a note which has been sharped, or flatted, is followed by other notes on the same degree of the staff, from one measure to another, without any intervening note, the influence of the sharp or flat is continued.

## EXAMPLE.

*Note.*—In the above example, both the notes on C, in the second full measure, are sharped: but C in the third measure is not sharped, in consequence of the intervening note on D.

§ 120. A sharp or flat is annulled, or the effect of either taken away, by a character called a NATURAL, (♮).

EXAMPLE.

§ 121. A sharped note leads to the next note above it: a flatted note leads to the next note below it. Thus, F sharp leads to G; G sharp to A; B flat leads to A; A flat leads to G, &c. It is therefore easy to sing a sharped note immediately in connection with the next note above it, and a flatted note in connection with the next note below it.

§ 122. Sharps, Flats and Naturals used as in this chapter, are called by the general name of ACCIDENTALS.

QUESTIONS.—What is the subject of Chap. XVI? Between what sounds do the semitones occur in the Diatonic Major scale? What other scale is there besides the Diatonic scale? Of what series of intervals does the Chromatic scale consist? Between what sounds of the Diatonic scale can intermediate sounds be made? How are the intermediate sounds represented? What is the use of a Sharp? What is the use of a flat? What are sharped and flatted sounds called when designated by numerals? What are they called when designated by letters? What vowel sound is used to the syllables in singing sharped sounds? What vowel is used in singing flatted sounds? How far does the influence of a flat or sharp extend? In what case does the influence of a flat or sharp extend to more than one measure? How is a flat or sharp contradicted? What is the use of a Natural? Does a natural raise or lower a note that has previously been sharped? Does a natural raise or lower a note that has previously been flatted? Which way does a sharped note lead? Which way does a flatted note lead? What is the general name for Sharps, Flats and Naturals, as used in this chapter? Are Sharps, Flats and Naturals Rhythmical, Melodic, or Dynamic characters?

PRACTICAL EXERCISES.

No. 1.

No. 2.

No. 3.

CHAP. XVII. MELODY.—Continued. DIATONIC INTERVALS.

§ 123. An interval is not only the distance from one sound of the scale to the next sound above, but is also the distance from any sound in the scale to any other sound, either above or below. Hence there are various intervals above and below any given sound, as SECONDS, THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS, and OCTAVES (or EIGHTHS.)

§ 124. Intervals reckoned in the Diatonic scale, are called DIATONIC INTERVALS.

§ 125. Intervals are always reckoned from the LOWEST SOUND, UPWARDS, unless otherwise expressed.

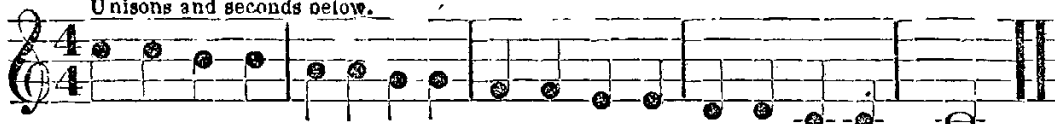
§ 126. Two sounds, of the same pitch, are called a UNISON.

§ 127. When any sound is succeeded by the sound on the first degree of the staff above it, the interval is called a SECOND. If succeeded by the sound on the first degree below it, the interval is called a SECOND BELOW.

PRACTICAL EXERCISES.

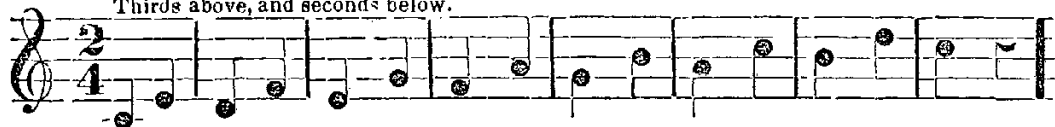
Unisons and Seconds.

Unisons and seconds below.



§ 128. When a sound is succeeded by the sound on the *second* degree of the staff above it, the interval is called a **THIRD**. If succeeded by the sound on the second degree below, it is called a **THIRD BELOW**.

Thirds above, and seconds below.



Thirds above, and seconds below.

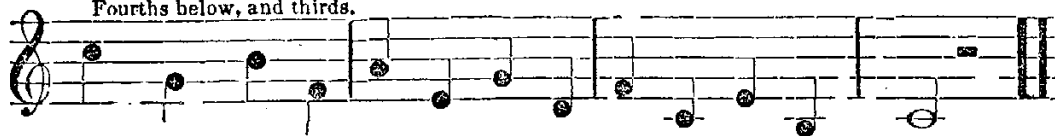


§ 129. When any sound is succeeded by the sound on the third degree of the staff above it, the interval is called a **FOURTH**. If succeeded by the sound on the third degree below, it is called a **FOURTH BELOW**.

Fourths above, and thirds below.



Fourths below, and thirds.



§ 130. When a sound is succeeded by the sound on the fourth degree of the staff above it, the interval is called a **FIFTH**. If succeeded by the sound on the fourth degree below, it is called a **FIFTH BELOW**.

Fifths above, and fourths below.

Fifths below, and fourths.



§ 131. When a sound is succeeded by the sound on the fifth degree of the staff above, the interval is called a **SIXTH**. If succeeded by the sound on the fifth degree below, it is called a **SIXTH BELOW**.

Sixths above, and fifths below.

Sixths below, and fifths.



§ 132. When a sound is succeeded by the sound on the sixth degree of the staff above, the interval is called a **SEVENTH**. If succeeded by the sound on the sixth degree below, it is called a **SEVENTH BELOW**.

Sevenths above, and sixths below.

Sevenths below, and sixths.



§ 133. When a sound is succeeded by the sound on the seventh degree of the staff above, the interval is called an **OCTAVE** or **EIGHTH**. If succeeded by the sound on the seventh degree below, it is called an **OCTAVE BELOW**.

Octaves above, and sevenths below.

Octaves below, and sevenths.



**QUESTIONS.**—To which department does Chap. XVII. belong? What is an interval? What are the intervals called in the Diatonic scale? How are intervals reckoned? When two sounds are on the same degree of the staff, what are they called? What is the interval from one degree of the staff to the next, either above or below? What is the interval called from two to three? (Ans. a second.) From three to four? (Ans. a second.) &c. &c. What is the interval called from one degree of the staff to the second above or below it? What is the distance from one to three in the scale? (Ans. a third.) What is the distance from D to F? (Ans. a third.) &c. What is the interval from one degree of the staff to the third degree above or below? What is the interval between one and four in the scale? What is the interval between two and five? What is the interval between E and A? What is the interval from one degree of the staff to the fourth degree above or below? What is the interval from one to five? From two to six? From E to B? From F to C? &c. What is the interval from one degree of the staff to the fifth degree above or below it? What is the interval from one to six? From two to seven? From D to B? &c. What is the interval from one degree of the staff to the sixth degree above or below it? What is the interval from one to seven? From D to C? &c. What is the interval from one degree of the staff to the seventh degree above or below it? What is the interval from one to eight? From D to D? &c. What is the interval from C down to B? (Ans. a second below.) What is the interval from B down to G? (Ans. a third below.) &c. &c. &c.

CHAP XVIII. MELODY.—Continued. DIMINISHED, MINOR, MAJOR, AND EXTREME SHARP INTERVALS.

§ 134. Each of the intervals is of three different kinds, or degrees of magnitude, according to the number of semitones which it contains.

§ 135. A second which contains *one semitone, only*, is called a MINOR SECOND. If it contains *two semitones*, it is called a MAJOR SECOND. If *three semitones*, it is called an EXTREME SHARP SECOND

EXAMPLES.

Minor 2d. Major 2d. Ex. Sharp 2d.

§ 136. A third which contains *two semitones, only*, is called a DIMINISHED THIRD. If it contains *three semitones*, it is a MINOR THIRD. If it contains *four semitones*, it is a MAJOR THIRD.

Diminished 3d. Minor 3d. Major 3d.

§ 137. A fourth which contains *three semitones*, is called a DIMINISHED FOURTH. If it contains *four semitones*, it is a PERFECT FOURTH. If *five semitones*, it is a SHARP FOURTH.

Diminished 4th. Perfect 4th. Sharp 4th.

§ 138. A fifth which contains *six semitones*, is a FLAT FIFTH. If it contains *seven semitones*, it is a PERFECT FIFTH. If *eight semitones*, it is a SHARP FIFTH.

Flat 5th. Perfect 5th. Ex. Sharp 5th.

§ 139. A sixth which contains *eight semitones*, is called a MINOR SIXTH. If it contains *nine semitones*, it is a MAJOR SIXTH. If *ten semitones*, it is a SHARP SIXTH.

Minor 6th. Major 6th. Sharp 6th.

§ 140. A seventh which contains *nine semitones*, is a DIMINISHED SEVENTH. If it contains *ten semitones*, it is a MINOR SEVENTH. If *eleven semitones*, it is a MAJOR SEVENTH.

Diminished 7th. Minor 7th. Major 7th.

§ 141. An Octave contains *Twelve semitones*.

§ 142. If the *lower note* of any *minor interval* is *flatted*, or the *upper one sharpened*, the interval becomes *major*.

§ 143. If the *lower note* of any *major interval* be *sharped* or the *upper one flatted*, the interval becomes *minor*.

§ 144. If the *lower note* of any *major interval* be *flatted*, or the *upper one sharpened*, the interval becomes *extreme sharp*.

§ 145. If the *lower note* of any *minor interval* be *sharped*, or the *upper one flatted*, the interval becomes *extreme flat*.

Note.—Any tunes in the book in the key of C major, may now be practised. See Winchester, Meddon Tatnall, Henry, Medford, Cranbrook, and the anthem, "Salvation! O the joyful sound," &c. &c.

CHAP. XIX. MELODY.—Continued. TRANSPOSITION OF THE SCALE.

§ 146. In all our exercises hitherto, we have taken C as one of the scale, or as the key note. When C is thus taken as One, the scale is said to be in its natural position. But C is not always the first sound of the scale or the key note. Any other letter, or any sound in the whole chromatic scale, may be taken as One, or the key. For example, we may take D as One, then E will become Two—F Three, &c., or we may take B b as One, then C will become Two—D Three, &c.

§ 147. When the scale commences on any other letter than C, it is said to be transposed. Thus: If D be taken as One, the scale is said to be transposed to D, or to be in the key of D; if E be taken as One, the scale is said to be in E, or in the key of E. If B b be taken as One, the scale is transposed to the Key of B b, &c.

§ 148. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; i. e. from three to four, and from seven to eight, must always be semitones, and all the other intervals tones.

§ 149. In the key of C, we find the semitones fall between the letters E and F, and B and C, and as the letters represent *fixed* and *definite* sounds, i. e. always represent a sound of the *same* pitch or tone of voice, it follows, that it is *always* a semitone between E F and B C. The numerals and syllables do not designate any particular sound, unless used in connection with the scale or key of which we are speaking. Thus: if we wish to designate a sound by the numeral, we should say, One in the key of C; or, Five in the key of F; or, Three in the key of G. But by the letters, we always designate a particular sound, whatever scale or key we may be in, i. e. C is the same sound whether it is in the key of C, or in the key of G or F. G is the same sound whether it is in the key of D, or in the key of F or B b. E, therefore, is always a semitone below G, and C is always a semitone above B. F is always a semitone above E, and B is always a semitone below C.

§ 150. FIRST TRANSPOSITION BY SHARPS, from C to G, in which the sounds of the scale, as designated by numerals, are carried a perfect fifth higher, or a perfect fourth lower.

Note.—We must examine the scale of G, and see if the semitones (which are fixed between E and F, and B and C) are in the right place in the key of G, i. e. between three and four, and seven and eight. In order to find out the proper interval from one sound to another in the scale, in any key, we must examine it by numerals, thus: from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half tone, &c.: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters, thus: from C to D is a whole tone, E to F a half tone, &c.

§ 151. When G is taken as the KEY NOTE, (or One,) A on the next degree of the staff will be two. From one to two must be a TONE. From G to A is a TONE; (right.) As A is two, B must be THREE. From two to three must be a TONE, and from A to B is a TONE; (right again.) As B is THREE, C must be FOUR. From three to four must be a SEMITONE, and from B to C is a SEMITONE. As C is FOUR, D must be FIVE. From four to five must be a TONE. From C to D is a TONE. D as FIVE, E must be SIX. From five to six must be a TONE. From D to E is a TONE. E as SIX, F, or the note on the next degree of the staff must be SEVEN. From six to seven must be a TONE. From E to F is only a SEMITONE. The interval is wrong, and the sound F must be superseded by F sharp, (#) in order to make the interval a tone. The sound SEVEN in the key of G, is therefore F SHARP. As F sharp is SEVEN, EIGHT will be on G, the next degree above. From seven to eight must be a SEMITONE, and from F SHARP to G, is a SEMITONE. Thus it will be observed that if the sound G is taken as the key note, or ONE of the scale, the sound seven must, wherever it occurs, in all cases, be F sharp, in order to make a tone between six and seven, and a semitone between seven and eight.

EXAMPLES.



G A B C D E F# G A B C D E F# G

§ 152. When a tune is in the key of G, in order to save writing the sharp (#) before every F which may occur in the piece, it is placed once for all, at the commencement, immediately after the cleff, on the same degree of the staff, as the letter, which must be sharped, and is called the SIGNATURE (sign) of the KEY.

EXAMPLE.—KEY OF G. ONE SHARP AS THE SIGNATURE.



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

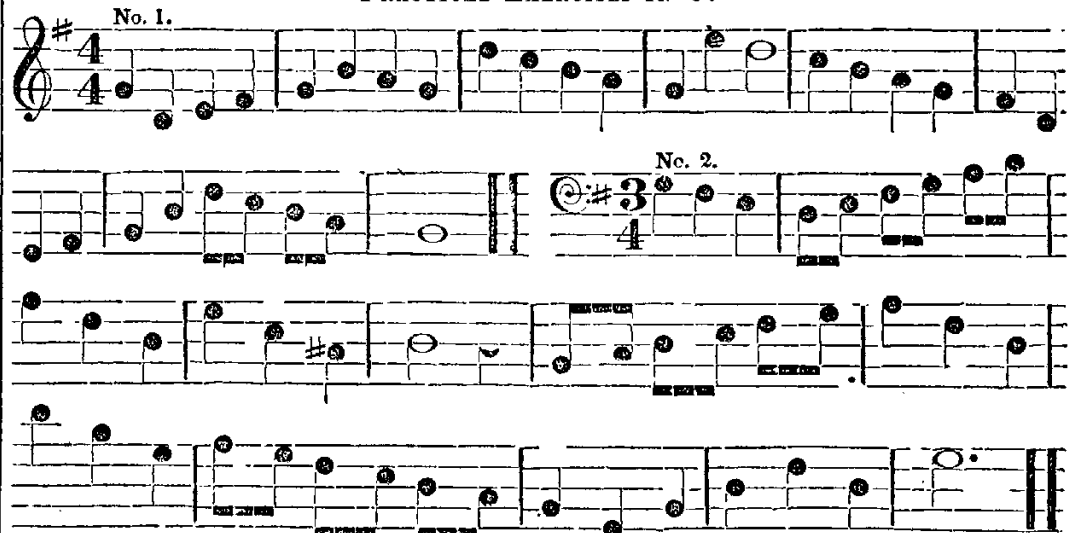
§ 153. One or more sharps or flats used as the signature of a key, affect all the notes on the letter or letters on which they are placed, throughout the tune: no only those written on the same degree of the staff, but also those written one or more octaves higher or lower.

§ 154. When there are no flats or sharps as a signature, it (the signature) is said to be NATURAL.

QUESTIONS.—What sound has heretofore been one? Ans. C. When is the scale said to be in its natural position? What other sound or sounds than C may be taken as one? When is the scale said to be transposed? What letter is one in the key of G? What letter is one in the key of D? What letter is one in the key of B flat? &c. &c. What order of intervals must be preserved in transposing the scale? Between what letters do the semitones occur? Between what numerals must they occur? What is the peculiar characteristic of the sounds represented by the letters? To what letter is the first sound of the scale carried in the first transposition by sharps? How much higher is the scale carried in the first transposition by sharps? How much lower? How must the scale be examined to ascertain if the intervals are in the right order when it is transposed? (For answer see note.) When G is one, what letter is two? What must be the interval from one to two? What is the interval from G to A? Is the interval right? What must be the interval from two to three? What letter is three? Is the interval right? What interval must occur from three to four? What letter is four in the key of G? Is the interval from three to four right?

Note.—Question as above upon all the intervals in the scale.

PRACTICAL EXERCISES IN G.



Note.—After singing the above scale and exercises until all are familiar with the new application of the syllables and numerals to the staff, tunes in the key of G may be practised. See Medway, Hingham, Darien, Shirland, Lockport, Yarmouth, Sabbath, &c. &c.

§ 155. KEY OF D. Second transposition by sharps, in which the sounds, as



expressed by numerals, are carried a FIFTH higher, or a FOURTH lower than in the key of G.

§ 156. When D is taken as the key note, (or one) the same order of intervals must be preserved as in the key of C and G. Examine the scale of D as in § 151. Two sharps will be found necessary, viz.: F sharp and C sharp.

EXAMPLE.—KEY OF D. TWO SHARPS AS THE SIGNATURE.

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

QUESTIONS.—What sound is one in the second transposition by sharps? How much higher or lower is the scale carried than in the key of G? What order of intervals must be preserved in the key of D? How must the scale be examined to ascertain if the intervals are right? When D is one, what letter will be two? What must be the interval from one to two? What is the interval from D to E? Is it right? What must be the interval from two to three? What is the interval from E to F? Is it right? Ans. No. How shall it be made right? Ans. By sharpening F.

Note.—Question in this way through the whole scale.

PRACTICAL EXERCISES IN D.

No. 1.

No. 2.

Note.—Sing the scale of D and the above exercises until all the pupils are familiar with the application of the syllables in the key of D. After which practice tunes in D. See Clyde, Brewer, Corinth, Howard, Oakham, &c.

§ 157. KEY OF A. Third transposition by sharps, in which the sounds, as expressed by numerals, are a fifth higher or a fourth lower than in the key of D. Examine the Scale of A, as at § 151. Three sharps will be found necessary, viz: F sharp, C sharp, and G sharp.

EXAMPLE.—KEY OF A. SIGNATURE THREE SHARPS.

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

Note.—Question as before. Practice the scale of A and the following exercises, then sing tunes in the key of A. See Sterling, Saugus, Park Street, Jordan, Nurembergh, &c. &c.

PRACTICAL EXERCISES IN A

No. 1.

No. 2.

§ 158. KEY OF E. Fourth transposition by sharps, in which the sounds, as expressed by numerals, are a FIFTH HIGHER OR A FOURTH LOWER than in the key of A. Examine the scale as before. Four sharps will be found necessary, viz: F sharp, C sharp, G sharp, and D sharp.

EXAMPLE.—KEY OF E. SIGNATURE FOUR SHARPS.

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

Note.—Question as before. Practice the foregoing scales and the following exercises, then sing tunes in the key of E. See Danvers, Downs, Crawford, anthem "Lord of all power and might," &c.

PRACTICAL EXERCISES IN E.

Note.—By pursuing the principle illustrated in the foregoing transpositions, the scale can be transposed still farther by the use of sharps; but as the keys beyond E are seldom used, it is not considered necessary to carry out the subject any farther here. It will be observed, that in each of the foregoing transpositions, the scale has been removed a FIFTH HIGHER, OR A FOURTH LOWER than the one next preceding, and that at each transposition, a new sharp has been found necessary on the FOURTH sound of the last scale. Hence the following rule: BY SHARPING THE FOURTH OF ANY SCALE, WE SHALL TRANSPOSE THE SCALE A FIFTH HIGHER, OR A FOURTH LOWER.

CHAP. XX. MELODY.—Continued.

§ 159. KEY OF F. First transposition by FLATS, from C to F, in which the sounds of the scale, as designated by numerals, are carried a perfect fourth higher or a perfect fifth lower.

§ 160. When F is taken as the KEY NOTE, G on the next degree of the staff will be two. From one to two must be a TONE. From F to G is a *tone*. (Right.) G as two, A will be THREE. From two to three must be a TONE. From G to A is a TONE. (Right.) A as THREE, the sound on the next degree of the staff must be FOUR. From three to four must be a SEMITONE. From A, which is three, to B as four, is a TONE. The interval is wrong, and the sound B must be superseded by the sound B flat, (B *b*) in order to reduce the interval to a SEMITONE. The sound four in the key of F, is therefore B flat. B flat as FOUR, C must be FIVE. From four to five must be a TONE. From B flat to C is a TONE. C as FIVE, D must be SIX. From FIVE to six must be a TONE. From C to D is a TONE. D as SIX, E will be SEVEN. From six to seven must be a TONE. From D to E is a TONE. E as SEVEN, F will be EIGHT. From seven to eight must be a SEMI-

**TONE.** From E to F is a SEMITONE. Thus it will be observed, that if the sound F is taken as the key note or ONE of the scale, the sound FOUR must, in all cases, wherever it occurs, be B flat, in order to make the interval a semitone between THREE and FOUR, and a tone between FOUR and FIVE.

EXAMPLE.—KEY OF F. SIGNATURE ONE FLAT.

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

**QUESTIONS.**—What sound is ONE in the first transposition by flats? What is the signature to the key of F? How much higher or lower is the scale than in the key of C? How can the order of intervals be preserved in the key of F? What letter must be flattened? Why must B be flat in the key of F? On which degree of the staff does one occur in the key of F? What letter is two? What is the interval from one to two? What is the interval from F to G? &c. &c.

**Note.**—Sing the scale of F and the following exercises; then practice tunes in the key of F. See Bernard, Blakely, Brentford, Missionary Hymn, &c. &c.

PRACTICAL EXERCISES IN F.

§ 161. KEY OF B FLAT. Second transposition by flats, in which the sounds, as expressed by numerals, are a FOURTH higher, or a FIFTH lower than in the key of F. Examine the scale as at § 160. Two flats will be found necessary, viz: B FLAT and E FLAT.

EXAMPLE.—KEY OF B FLAT. SIGNATURE TWO FLATS.

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

**Note.**—Question as heretofore. Practice the above scale and the following exercises, and sing tunes in the key of B flat. See Helam, Clifford, Woodbridge, Aijalon, China, &c. &c.

PRACTICAL EXERCISES IN B  $\flat$ .

§ 162. KEY OF E FLAT. Third transposition by flats, in which the sounds, as expressed by numerals, are a FOURTH HIGHER, or a FIFTH LOWER, than in the key of B flat. Examine the scale as at § 160. Three flats will be found necessary, viz.: B flat, E flat, and A flat.

EXAMPLE.—KEY OF E FLAT. SIGNATURE THREE FLATS.

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

Note.—Question as heretofore. Practice the above scale and the following exercises, and sing tunes in the key of E flat. See Farnsworth, Quito, Temeni, &c.

PRACTICAL EXERCISES IN E ♭.

No. 1

§ 163. KEY OF A FLAT. Fourth transposition by flats, in which the sounds as expressed by numerals, are a FOURTH HIGHER, or a FIFTH LOWER, than in the key of E flat. Examine the scale as at § 160. Four flats will be found necessary, viz.: B flat, E flat, A flat, and D flat.

EXAMPLE.—KEY OF A FLAT. SIGNATURE FOUR FLATS.

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

Note.—Question as heretofore. Practice the above scale and the following exercises, and sing tunes in A flat. See Ophni, Montgomery, &c.

PRACTICAL EXERCISES IN A ♭.

No. 1.

No. 2.

*Note.*—By pursuing the principle illustrated in the foregoing transpositions, the scale can be transposed still farther by the use of flats; but as the keys beyond A flat are seldom used, it is not considered necessary to carry out the subject any farther here. It will be observed that in each of the foregoing transpositions, the scale has been removed a **FOURTH HIGHER**, or a **FIFTH LOWER** than the one next preceding, and that at each transposition a new flat has been found necessary on the seventh sound of the last scale: hence the following rule. **By FLATTING THE SEVENTH SOUND OF ANY SCALE, WE SHALL TRANSPOSE IT (THE SCALE) A FOURTH HIGHER OR A FIFTH LOWER.**

CHAP. XXI. MELODY.—Continued.

§ 164. One other scale, (in addition to the Major Diatonic scale, as at Chap. IV and the Chromatic scale, as at Chap. XVI.) is used in modern music, which is in a degree artificial: the intervals of tones and semitones being arranged in a different order from what they are in the major scale. This is called the **MINOR SCALE**.

§ 165. In the minor scale, the tones and semitones do not occur in the same order, ascending, that they do in descending.

§ 166. In the ascending minor scale, the semitones must occur between **TWO** and **THREE**, and **SEVEN** and **EIGHT**. In the descending minor scale, the semitones occur between **SIX** and **FIVE**, and **THREE** and **TWO**.

§ 167. When the minor scale commences on A, or when A is taken as **ONE**, it is in its natural position.

§ 168. In the minor scale ascending, the **SIXTH** and **SEVENTH** sounds are altered from the signature: each sound being raised **ONE SEMITONE**; but in the minor scale descending, all the sounds remain unaltered.

EXAMPLE. SCALE OF A MINOR.

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

§ 169. Those major and minor scales which have the same signature, are said to be **RELATED**. Thus A minor is relative to C major, and C major is relative to A minor.

§ 170. The relative major to any minor key (or scale) is found a **THIRD ABOVE**, or is based on its **THIRD**; and the relative minor to any major key, (or scale) is found on its **SIXTH ABOVE**, or is based on its **SIXTH**.

§ 171. In all relative major and minor scales, the syllables and letters correspond, but the numerals do not. Thus the syllable La is applied to A, in both the natural minor and major scales. In the minor, however, it (A) is **ONE**, in the major it is **SIX**.

§ 172. The minor scale is often used in another form, in which there are, ascending, **THREE** intervals of a tone, **THREE** of a semitone, and **ONE** of three semitones: descending, it is the same as before.

EXAMPLE.

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

\* Interval of three semitones, or extreme sharp second.

PRACTICAL EXERCISES IN THE KEY OF A MINOR, RELATIVE TO C MAJOR.

Two staves of musical notation showing the scale of E minor. The first staff is the ascending scale, and the second staff is the descending scale. The key signature has one sharp (F#).

§ 173. Scale of E minor, relative to G major, signature, ONE SHARP. F #.

EXAMPLE.

Two staves of musical notation for the scale of E minor. The first staff is the ascending scale, and the second staff is the descending scale. Below the notes are solfège syllables: 1 E La, 2 F# Si, 3 G Do, 4 A Re, 5 B Mi, 6 C# Fi, 7 D# Si, 8 E La, 7 E La, 6 D Sol, 5 C Fa, 4 B Mi, 3 A Re, 2 G Do, 1 F# Si, 1 E La.

PRACTICAL EXERCISES IN E MINOR.

Three staves of musical notation for practical exercises in E minor. The first staff is labeled 'No. 1' and is in 4/4 time. The second staff is labeled 'No. 2' and is in 2/2 time. The third staff is a single-measure exercise in 2/2 time.

§ 174. Scale of B minor, relative to D major, signature, TWO SHARPS. F # and C #.

EXAMPLE.

Two staves of musical notation for the scale of B minor. The first staff is the ascending scale, and the second staff is the descending scale. Below the notes are solfège syllables: 1 B La, 2 C# Si, 3 D Do, 4 E Re, 5 F# Mi, 6 G# Fi, 7 A# Si, 8 B La, 8 B La, 7 A Sol, 6 G Fa, 5 F# Mi, 4 E Re, 3 D Do, 2 C# Si, 1 B La.

PRACTICAL EXERCISES IN B MINOR.

Three staves of musical notation for practical exercises in B minor. The first staff is labeled 'No. 1' and is in 4/4 time. The second staff is labeled 'No. 2' and is in 2/4 time. The third staff is a single-measure exercise in 2/4 time.

§ 175. Scale of D minor, relative to F major, signature, ONE FLAT. B b.

EXAMPLE.

Two staves of musical notation for the scale of D minor. The first staff is the ascending scale, and the second staff is the descending scale. Below the notes are solfège syllables: 1 D La, 2 E Si, 3 F Do, 4 G Re, 5 A Mi, 6 B Fi, 7 C# Si, 8 D La, 8 D La, 7 C Sol, 6 Bb Fe, 5 A Mi, 4 G Ra, 3 F Do, 2 E Si, 1 D La.

PRACTICAL EXERCISES IN D MINOR.

No. 1.

No. 2.

§ 176. Scale of G minor, relative to B flat major, signature, TWO FLATS. B b and E b

EXAMPLE.

1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
G	A	B <sup>b</sup>	C	D	E	F	G	G	F	E <sup>b</sup>	D	C	B <sup>b</sup>	A	G
La	Si	Do	Re	Mi	Fi	Si	La	La	Sol	Fa	Mi	Ra	Do	Si	La

PRACTICAL EXERCISES IN G MINOR

No. 1.

No. 2.

§ 177. Scale of C minor, relative to E flat major, signature, THREE FLATS. B b E b, and A b.

EXAMPLE.

1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
C	D	E <sup>b</sup>	F	G	A <sup>b</sup>	B <sup>b</sup>	C	C	B <sup>b</sup>	A <sup>b</sup>	G	F	E <sup>b</sup>	D	C
La	Si	Do	Re	Mi	Fi	Si	La	La	Sol	Fa	Mi	Re	Do	Si	La

PRACTICAL EXERCISES IN C MINOR.

No. 1.

No. 2.

1st. time.

2d. time.

No. 2.

§ 178. Scale of F minor, relative to A flat major, signature, FOUR FLATS. B b, E b, A b, and D b.

EXAMPLE.

1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
F	G	A <sup>b</sup>	B <sup>b</sup>	C	D	E	F	F	E <sup>b</sup>	D <sup>b</sup>	C	B <sup>b</sup>	A <sup>b</sup>	G	F
La	Si	Do	Re	Mi	Fi	Si	La	La	Sol	Fa	Mi	Ra	Do	Si	La

PRACTICAL EXERCISES IN F MINOR.

No. 1.

QUESTIONS.—What other scale is there in addition to the Major Diatonic scale, and the Chromatic scale? What different arrangement is made of the intervals in the minor, from the major scale? What is the difference between the ascending and descending minor scale? When is the minor scale said to be natural? What is the distance from one to two in the minor scale ascending? From two to three? Three to four? Four to five? Five to six? Six to seven? Seven to eight? What is the distance from eight to seven in the minor scale descending? From seven to six? Six to five? Five to four? &c. &c. What syllable is one in the minor scale? Two? Three? &c. When are major and minor scales said to be related? What is the relative major to A minor? What is the relative minor to C major? What is the relative minor to B flat major? What is the relative major to E minor? &c. &c. Where is the first sound of any major key found, in its relative minor? On what sound of any major key is its relative minor based? On what sound of any minor key is its relative major based? On what letter does the minor scale commence with a signature of one flat? Two flats? &c. &c.

Note.—The foregoing examples illustrate all the transpositions of the minor scale in common use. It can however be transposed to as many different positions as the major scale. If the instruction has been thorough in the illustrations and examples already given, the pupils will now be able to find the relative minor to any major key, tell what is its signature, on what letter it begins, and what notes must be sharped in the ascending scale, &c. &c.

CHAP. XXII. MELODY.—Continued. MODULATION.

§ 179. A piece of music may commence in one key, and during its progress be transposed into other keys. When music is thus transposed during its progress, the change is called MODULATION.

§ 180. Modulation is effected by accidental SHARPS, FLATS, or NATURALS.

§ 181. The most common modulations are, first, from ONE to FIVE, or from any key to that which commences upon its fifth, as from C to G; and second, from ONE to FOUR, or from any key to that which commences on its FOURTH, as from C to F.

§ 182. The first modulation, from ONE to FIVE, is produced by sharpening the FOURTH: which SHARP FOURTH becomes the SEVENTH, in the new key, and is called the NOTE OF MODULATION from any key to its FIFTH.



## PRACTICAL EXERCISES.

### MODULATION TO THE FIFTH OF THE ORIGINAL KEY.

**No. 1.** 5 1. 7 Key of G.

Sol Do Si Do Re

8 5. Key of C.

Do Sol Do Si La Sol

**No. 2.** 8 7.

{ La Do Si }  
{ or La Sol Fi }

Key of C.

Do Do }  
Sol Do }

8 5. Key of F.

Do Sol Fa Mi

§ 183. The second modulation, from ONE to FOUR, is produced by FLATTING the SEVENTH: which FLAT SEVEN becomes the FOURTH in the new key, and is called the NOTE OF MODULATION from any key to its fourth.

## PRACTICAL EXERCISES.

### MODULATION TO THE FOURTH OF THE ORIGINAL KEY.

**No. 1.** 6 4 3. Key of F.

La Fa Mi Re

1 8 7 8. Key of C.

{ Do Do Si Do, or }  
{ Do Sol Si Do }

**No. 2.** 3 6 4. Key of C.

Sol La Fa Mi Re

3 7 8. Key of G.

Mi Si Do Ra

§ 184. When the new key thus introduced by modulation continues for many measures, the syllables should also be changed to conform to it, as in the foregoing examples. But where the change of key extends to two or three measures only, it will be sufficient to change the termination of the syllable applied to the note of modulation, as at § 114, and § 115.

CHAP. XXIII. EXPRESSION OF WORDS IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 185. In addition to the dynamic designations as contained in Chap. XIII. vocal expression depends essentially on ACCENT, EMPHASIS, VOWEL SOUNDS, ARTICULATION, and PAUSES.

§ 186. ACCENT. Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it. Accent does not necessarily imply great force, but may be had when the music is very soft. In singing words, great care is necessary to prevent the habit of equal stress or force on all the musical accents, without regard to the meaning of the words. This is a very common fault, and one which destroys the beauty of both music and words.

§ 187. EMPHASIS. Emphasis is a greater force than accent, and must be given to certain words in sentences, upon which the meaning principally depends. The removal of emphasis from one word to another, will in many cases entirely change the meaning of the sentence. Emphatic words should be given with a greater or less degree of the explosive tone (*sf.*) without reference to rythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause.

§ 188. VOWEL SOUNDS. The vowel sounds only, should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue or throat; nor indeed of the head or body. The vowel sounds according to Doctor Rush are as follows:

A	as in	ALL.	I	as in	IN.
A	as in	ART.	O	as in	OLD.
A	as in	ALE.	OO	as in	OOZE.
A	as in	AND.	U	as in	URN.
E	as in	FEEL.	OU	as in	OUR.
E	as in	END.	OI	as in	OIL.
I	as in	ISLE.			

These should all be sung to the scale ascending and descending, in long, steady, even sounds, and great care and attention will be required to see that the sounds are given and prolonged precisely as they are heard in the words. Sev-

eral of the above vowel sounds are DIPHTHONGAL; the following are the principal, viz.: A as in ale, I as in isle, O, Ou, and Oi. These should be sounded chiefly on the *radical* or first part, and the *vanish* or final part should be heard just at the close.

§ 189. ARTICULATION. Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is a principal cause of indistinctness in singing. Consonants are very liable to be misplaced by being carried forward to an adjoining word, as in the following example, Watts Hymn 13th, book third: "How sweet tan daw fu lis the place," for "How sweet and awful is the place." This is a very common fault, and needs constant, careful, and persevering effort to correct it.

§ 190. Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, viz:



Joy to the world—the Lord is come! Joy to the world—the Lord is come!

§ 191. OPENING OF THE MOUTH. The mouth should in general be so far opened as to admit the end of the forefinger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

- § 192. TAKING BREATH. (1) In taking breath make as little noise as possible.
- (2) Let it be done quickly, without any change in the position of the mouth, and always take a full breath.
  - (3) Never breathe between the different syllables of the same word.
  - (4) When several notes come together to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.
  - (5) Words which are intimately connected in sense, as the article and its noun, should not be separated by taking breath.
  - (6) The practice of breathing at a particular part of the measure, or of rythmical breathing, should be avoided.
  - (7) Take breath no more frequently than is necessary.
  - (8) Exercises on the explosive tone (*sz.*) will greatly assist in acquiring the art of taking breath.

§ 193. QUALITY OF TONE. The most essential qualities of a good tone are,  *purity, fulness, firmness, and certainty.*

- (1) A tone is PURE, or clear, when no extraneous sound mixes with it: IMPURE, when something like a hissing, screaming or huskiness is heard. Impurity is usually produced by an improper position of the mouth.
- (2) A tone is FULL, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is FAINT when it is produced by a careless or negligent use of the organs.
- (3 and 4) A tone is FIRM and CERTAIN, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, viz.:
  - (1) Striking below the proper sound and sliding up to it, as from *five to eight, &c.*
  - (2) A wavering, or trembling of the voice.
  - (3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position, until the sound ceases.

§ 194. TO CORRECT FAULTS. Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupils to imitate both the bad and the good example. It is not

sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupils obtain a clear perception of it, and know both how to produce it, and how to avoid it.

§ 195. In all vocal performance attend to the spirit of the words. Enter into those emotions which are expressed by the poetry. Avoid a dull, heavy, unmeaning, unfeeling, automaton-like style of performance, and cultivate that which comes from the heart, which is energetic, which has some soul, some meaning, and which is appropriate to the circumstances and to the occasion. The composer does but furnish the mere skeleton, and it depends upon the performer to say whether that inanimate form shall live and breathe, and move so as to take deep hold of the affections and control the feelings of others, thus producing the effects for which music is designed, and for which it is so admirably adapted.

§ 196. It must not be supposed that vocal music can be taught in a few lessons, or in a short time. It is at least as difficult to acquire a practical knowledge of singing, as it is to acquire a practical knowledge of Latin or Greek, or any modern language, and indeed much more so; for, while one depends almost exclusively on intellectual application and exertion, the other depends essentially on the cultivation of taste, and of those faculties which can only be gradually improved by an industrious, patient and persevering course of practice.

## EXPLANATION OF MUSICAL TERMS

*A*, signifies in, for, by, with, &c

*Accelerando*. Accelerating.

*Adagio*. Slow.

*Adagio Assai* or *Molto*. Very slow and expressive.

*Ad libitum*. At pleasure.

*Affettuoso*. Tender and affecting.

*Agitato*. With agitation.

*Alla Breve*. A species of common time 4-2

*Alla Capella*. In church style.

*Allegro*. Very quick.

*Allegretto*. Less quick than Allegro.

*Allegro*. Quick and lively.

*Allissimo*. Applicable to the notes that are above F in alt.

*Amoroso*, or *Con Amore*. Affectionately, tenderly.

*Andante*. Gentle, distinct, and rather slow.

*Andantino*. Somewhat quicker than Andante.

*Animato*, or *Con Anima*. Animated.

*Assai*. Very, more or much, as *Allegro Assai*, or *Adagio Assai*.

*A tempo*. Return to the time previously observed.

*A tempo giusto*. In strict and exact time.

*Baritone*. Between the base and tenor.

*Ben*. Well.

*Bis*. Twice.

*Brillante*. Brilliant.

*Brio*, or *Brioso*. Fervor, warmth, ardor.

*Cadence*. Closing strain.

*Calando*. Softer and slower.

*Calcando*. Pressing on, hurrying.

*Calmato*. With tranquillity, repose.

*Cantabile*. Graceful, singing style.

*Cantante*. To be executed by the voice.

*Cantilena*. The melody or air.

*Canto Fermo*. A chant or melody.

*Canto*. The treble part in a chorus.

*Cavatina*. An air of only one movement.

*Choir*. A company or band of singers; also the part of a church where the singers are placed.

*Coral*, or *Choral*. A slow tune, mostly in notes of equal length.

*Coda*. An end or finish

*Commodo*. In an easy and unrestrained manner

*Con affetto*. With expression.

*Con Brio*. With fervor.

*Concitato*. Disturbed, agitated.

*Con Dolcezza*. With delicacy.

*Con Dolore*, or *Con Duolo*. With mournful expression.

*Con Eleganza*. With elegance.

*Con Espressione*. With expression.

*Con Fuoco*. With ardor, with fire.

*Con Grazia*. With grace and elegance.

*Con Impeto*. With force.

*Con Impeto Dolorosa*. With pathetic energy

*Con Moto*. With emotion.

*Con Spirito*. With animation, spirited.

*Con Stromenti*. With instruments.

*Contralto*. The lowest female voice.

*Concitato*. With agitation and vehemence.

*Coro*. Chorus.

*Da. For.*

*Da Capo*. Begin the strain again, or from the *signa*.

*Decrescendo.* To Diminish.  
*Del.* By.  
*Delicatamente.* Delicately.  
*Devozione.* Devotion.  
*Di Molto.* Much, or very.  
*Dolce.* Soft, sweet, gentle.  
*Dolcezza.* Sweetness, softness.  
*Dolcemente.* In a sweet and graceful style.  
*Dolente.* Sorrowfully, pathetically.  
*Doloroso.* Mournful.  
*Elegante.* With elegance.  
*Energico, or Con Energia.* With energy.  
*Espressivo.* Expressively.  
*Fermato.* With firmness and decision.  
*Fieramente.* Bold, and with vehemence.  
*Fine, or Fin.* The end.  
*Flabile.* Tenderly, Mournfully.  
*Forzando, forz. or fz.* See *Sforzando*.  
*Fugue.* A composition which repeats, or sustains in its several parts throughout the subject with which it commences, and which is always led off by some one of its parts.  
*Fughetto.* A short fugue.  
*Giusto.* In just and steady time.  
*Glissando.* In a gliding manner.  
*Grazioso.* Smoothly, gracefully.  
*Grandioso.* In a grand style.  
*Grave.* A very slow and solemn movement.  
*Gusto, Gustoso, or Con Gusto.* With taste, elegantly.  
*Impetuoso.* With impetuosity.  
*Lamentevole.* Slow and plaintive.  
*Lamentando, Lamentabile, or Lamentevole.* Mournfully.  
*Larghissimo.* Extremely slow.  
*Larghetto.* Not so slow as *Largo*.  
*Largo.* Slow and solemn.  
*Largo di molto.* Very slow.  
*Legato.* Close, gliding, connected style.  
*Legatissimo.* In the closest and most gliding manner.  
*Leggiere.* In a light, free, easy manner.  
*Lento, or Lentamente.* Slow.  
*Loco.* As written.  
*Ma.* But.  
*Madrigal.* A composition for voices in the ancient style of *madrigal*, and fugue.  
*Maestoso.* With dignity, majesty.  
*Mancando.* Growing faint and feeble.  
*Marcato.* Strong and marked style.  
*Meno.* Less.  
*Messa di voce.* Moderate swell, &c.

*Mesto, or Mestoso.* Pensive and dolorous style.  
*Moderato.* In moderate time.  
*Molto.* Much, or very.  
*Morendo.* Gradually dying away.  
*Mordente.* A beat or transient shake.  
*Motetto.* A piece of sacred music in several parts.  
*Non.* Not.  
*Obligato.* A continuous and indispensable accompaniment.  
*Orchestra.* A company or band of instrumental performers; also that part of the theatre occupied by the band.  
*Ottava.* Octave.  
*Parlando.* In a speaking or declamatory manner.  
*Pastorale.* Applied to easy and graceful movements in 6-8 or 12-8.  
*Perdendosi.* Gradually diminishing of time, and decrease of sound.  
*Piangendo.* Plaintively.  
*Piangevole.* Despondingly, dolefully.  
*Piacere.* At pleasure.  
*Pienamente.* In full harmony.  
*Pieno, or Piena.* Full.  
*Pietoso.* In a religious style.  
*Piu.* More.  
*Pizzicato.* Snapping the violin string with the finger.  
*Poco.* A little.  
*Poco a Poco.* By degrees, gradually.  
*Pomposo.* In a grand and imposing style.  
*Portamento.* The manner of sustaining and conducting the voice. Gliding from one note to another.  
*Portando la voce.* Sustaining the voice.  
*Precisione.* With precision.  
*Presto.* Quick.  
*Prestissimo.* Very quick.  
*Primo.* First.  
*Quasi.* As if.  
*Rallentando.* Slower and softer by degrees. *Lento*.  
*Ravvivando.* Reviving, animating.  
*Recitando.* An expression in vocal music, implying a speaking manner of performance.  
*Recitante.* In the style of recitative.  
*Recitative.* Musical declamation.  
*Replica.* Repeat.  
*Rinforzando, Rinf. or Rinforzo.* With strong force or emphasis.  
*Ritornello.* A short intermediate symphony.  
*Risoluto.* With resolution, boldness.  
*Ritardando.* Slackening the time.  
*Ritenuato, or Riteneute.* Decrease in the speed of the movement.  
*Scherzando.* In playful style.

*Semplice.* Chaste and simple.  
*Sempre.* Throughout, always, as *Sempre Forte*, loud throughout.  
*Senza.* Without.  
*Sforzando, or Sforzato.* With strong force or emphasis.  
*Siciliana.* A movement of a light graceful character.  
*Simile.* In like manner.  
*Slentando.* Slackening the time.  
*Smorzando.* A gradual diminution of tone, or softer and softer.  
*Smanioso.* With fury.  
*Soave.* Soft, sweet. See *Dolce*.  
*Sogetto.* The subject or theme.  
*Solfeggi.* Plural of *Solfeggio*.  
*Solfeggio.* A vocal exercise.  
*Soli.* Plural of *Solo*.  
*Solo.* For a single voice or instrument.  
*Sopra.* Above.  
*Sostenuto.* Sustained.  
*Sotto.* Under, below.  
*Sotto Voce.* With subdued voice.  
*Spiritoso.* With animation.  
*Spiccato.* Pointedly, distinctly.  
*Staccato.* Short, detached and distinct.  
*Stentato.* In a lingering manner, with delay.  
*Strepitoso.* In a noisy, boisterous manner.  
*Stromenti.* Instruments.  
*Subito.* Quick.  
*Tacet.* Be silent.  
*Tardo.* Slow.  
*Tasto Solo.* Without chords.  
*Tempo.* Time.  
*Tempo a piacere.* Time at pleasure.  
*Tempo Giusto.* In exact time.  
*Timoroso.* With timidity.  
*Tremando.* Trembling.  
*Tutti.* The whole. Full chorus.  
*Un poco Ritenuato.* Rather gentle and restrained.  
*Un.* A: as *un poco*, a little.  
*Va.* Go on: as *Va crescendo*, continue to increase in boldness.  
*Veloce.* In rapid time.  
*Vigoroso.* In a bold and energetic style.  
*Vivace.* Quick and cheerful.  
*Vivacissimo.* Very lively.  
*Vivo.* Cheerful.  
*Voce di Petto.* The chest voice.  
*Voce di Testa.* The head voice.  
*Voce Solo.* Voice alone.  
*Volata.* Rapid flight of notes.  
*Volante.* In a light and rapid manner.  
*Volti Subito.* Turn over quickly.



WHITELAND. L. M.

Larghetto Cantabile.

1. Thou great In - struc - tor, lest I stray, Oh teach my err - ing feet thy way; Thy truth, with ev - er fresh de - light, Shall guide my doubtful steps a - right.

2. Thien to my God, my heart and tongue, With all their pow'rs shall raise the song: On earth thy glories I'll de - clare, Till heav'n th' im - mor - - tal notes shall hear.

6 65- 6 76 6 43 8 76 5 3 76 5 3 6 87 76 6 7  
5 43- 6 76 4 7 43 6 54 # 8- 54 3 2 6

MONTGOMERY. L. M.

T. B. MASON.

Larghetto e Piano.

[Originally composed for Montgomery's Hymn, "There is a calm for those who weep." See Sacred Harp, volume II.]

1. Sweet is the scene when christians die; When ho - ly souls re - - tire to rest: How mild - ly beams the clos - - ing eye! How gently heaves th' ex - - piring breast.

2. So fades a summer cloud a - - way; So sinks the gale when storms are o'er; So gent ly shuts the eye of day; So dies a wave a long the shore.

4 56 5 6 5 98 4 5 5 8 2 3 5 8 5 6 7 65 6 5 4 5 65 98  
3 6 71 3 4 7 43 6 3 3- 7 3 6 3 6 8 7 b7 3 3 36 3 3 43 6 3 3 3 6 43 7 43

# LEYDEN. L. M.

Costello.

1. E ternal God, ce - lestial King, Ex alt ed be thy glo rious name; Let hosts in hea ven thy praises sing,

2. My heart is fixed on thee, my God, I rest my hope on thee a - lone; I'll spread thy sa - cred truth abroad,

And saints on earth thy love proclaim, And saints on earth thy love proclaim. *Lento.*

To all mankind thy love make known, To all mankind thy love make known. *Lento.*

*Unison.*

*2d ending.*

3  
Awake my tongue—awake, my lyre,  
With morning's earliest dawn arise  
To songs of joy my soul inspire,  
And swell your music to the skies.

4  
With those, who in thy grace abound,  
To thee I'll raise my thankful voice;  
While every land—the earth around,  
Shall hear—and in thy name rejoice.

5  
Eterna, God, celestial King,  
Exalted be thy glorious name;  
Let hosts in heaven thy praises sing,  
And saints on earth thy love proclaim.





# ELLENTHORPE. L. M.

Linley.

1. Say, how may earth and heaven unite? Say, how shall men with angels join? What link harmonious may be found, Natures discordant to combine?

2. Loud let the pealing organ swell! Breathe forth your soul in raptures high! Angels with men in music join; Music's the language of the sky.

4 3 6 6# 6 6 5 # 8 7 6 7 6 4 3 4 6 3 6 8 7 6 5

# St. PAUL's. L. M.

Dr. Green.

2d ending.

2. The Lord is God—'tis he alone Doth life, and breath and being give: We are his work, and not our own, The sheep that on his pasture live.

4 ♪ The Lord is good—the Lord is kind; Great is his grace, his mercy sure; And all the race of man shall find His truth from age to age endure.

7 6 # 6 6 4 # 7 6 6 4 6 3 6 6 3 6 6 4

# MORNING. L. M.

*Moderato.*

1. My open'ing eyes with rapture see The dawn of thy re - turning day; My thoughts, O God, as - cend to thee, While thus my ear - ly vows I pay.

3. Oh bid this trifling world re - tire, And drive each carnal thought a - way; Nor let me feel one vain de sire, One sin - ful thought through all the day.

# MAYSVILLE. L. M.

*Allegro.*

1. The praise of Zi - on waits for thee, Great God, and praise be comes thy house; There shall thy saints thy glo - - ry see, And there per - form their pub - lic vows.

2. O thou, whose mercy bends the skies, To save when hum - ble sin - ners pray, All lands to thee shall lift their eyes, And ev - ry yielding heart o - - bey.

# STONEFIELD. L. M.

Stanley. 2<sup>d</sup> ending.

1. Praise all ye people, shout and sing Hosannas to your heavenly King; Where'er the sun's bright glories shine, Ye nations, praise his name divine.

2. High on his everlasting throne, He reigns almighty and alone; Yet we, on earth, with angels share His kind regard, his tender care.

3. Rejoice ye servants of the Lord, Spread wide Jehovah's name abroad; Oh praise our God, his power adore, From age to age from, shore to shore.

7 6 6 4 3 6 6 6 5 6 4 6 6 6 7

# BLENDON. L. M.

Giardini.

1. Great is the Lord! what tongue can frame An honor equal to his name? How awful are his glorious ways! The Lord is dreadful in his praise!

2. Vast are thy works, almighty Lord! And nature rests upon thy word; And clouds, and storms, and fire obey Thy wise and all controlling sway.

3. Thy glory, fearless of decline, Thy glory, Lord, shall ever shine; Thy praise shall still our breath employ, Till we shall rise to endless joy.

4 6 8 7 6 5 6 6 4 6 8 8 8 7 6 8 7 6 6 7

**BREWER. L. M.**

1. With all my powers of heart and tongue, I'll praise my maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

4 I'll sing thy truth and mercy, Lord; I'll sing the wonders of thy word; Not all the works and names below, So much thy power and glory show.

*Unison.* 6 6  $\frac{3}{4}$  6 6  $\frac{4}{3}$  6  $\frac{4}{3}$  5 6  $\frac{4}{3}$  6  $\frac{4}{3}$  6  $\frac{4}{3}$  6  $\frac{4}{3}$  8  $\frac{3}{3}$  3  $\frac{3}{3}$  6 6 5

**ARNHEIM. L. M.**

Altered from S. Holyoke.

*2d ending.*

1 The Lord is come—the heavens proclaim His birth—the nations learn his name: An unknown star directs the road Of eastern sages to their God.

2. All ye bright armies of the skies, Go, worship where the Saviour lies: Angels and kings before him bow, Those gods on high, and gods below.

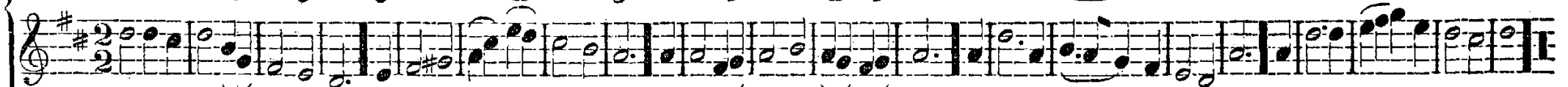
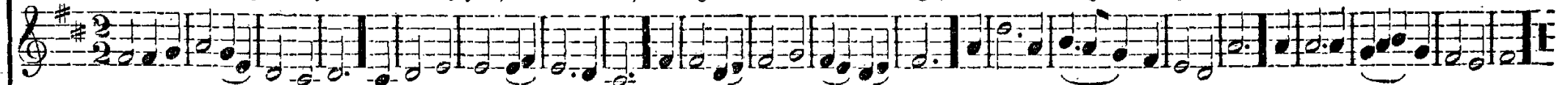
3. Let idols totter to the ground, And their own worshippers confound, Zion shall still his glories sing, And earth confess her sovereign king.

6 87 6  $\frac{4}{3}$  6 5 #  $\frac{4}{3}$  6

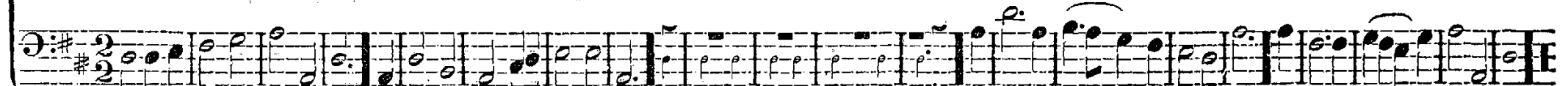
WAYNE. L. M.



2. The trumpet swells along the sky : We hear the joyful, solemn sound ; The righteous God ascends on high, And shouts of gladness echo round.



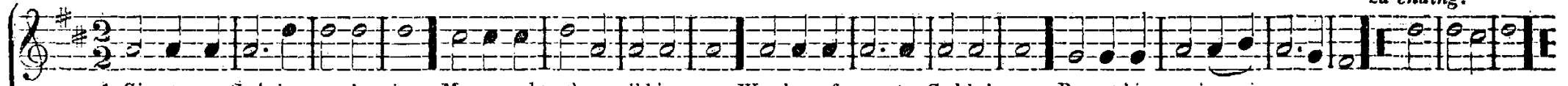
4. Loud praises to Jehovah sing, In hymns of joy his love proclaim ; Sing praises to the heavenly King, Adore and bless his sacred name.



4/3 6 5 6 4 8 7 #6 6 4 8 7 Unison. 6 - 6 6 6 4 3

CLYDE. L. M. [Chant.]

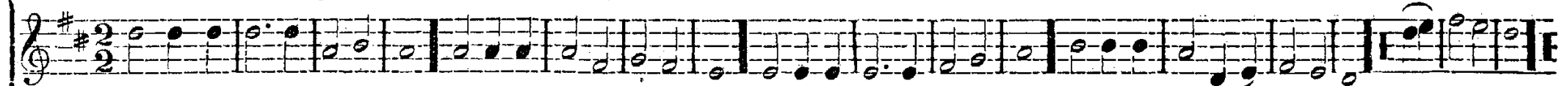
2d ending.



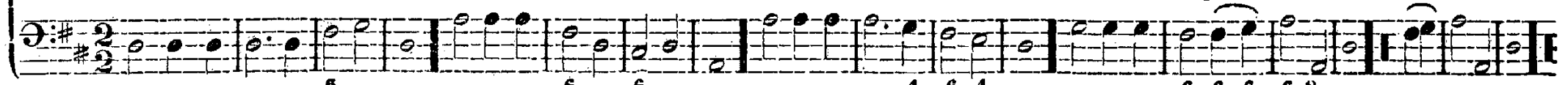
1. Give to our God immortal praise ; Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mercies in your song.



2. He built the earth—he spread the sky, He fixed the starry lights on high : His mercies ever shall endure, When suns and moons shall shine no more.



4. Give to the Lord of lords renown ; The King of kings with glory crown : His mercies ever shall endure, When lords and kings are known no more.



6 6 6 4/2 6 4/3 6 6 6 4 8



# HINGHAM. L. M.

1. *mp* Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And talk of all thy truth at night, And talk of all thy truth at night.

2. Sweet is the day of sacred rest—No mortal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

3. *m* My heart shall triumph in the Lord, And bless his works—and bless his word: Thy works of grace—how bright! they shine! How deep thy counsels—how divine! How deep thy counsels, &c.

Figured Bass: 6 5, 6 5 4 3, 3 4 5 6 5 3, 6 6 7, 6 7 7 #, 6 6 6 7

# POMFRET. L. M.

Altered from Cecil.

1. *m* Happy the church, thou sacred place, The seat of thy creator's grace; Thine holy courts are his abode, Thou earthly palace of our God, Thou earthly palace of our God.

2. Thy walls are strength—and at thy gates A guard of heavenly warriors waits; Nor shall thy deep foundation move, Fixed on his counsels and his love, Fixed on his counsels and his love.

Figured Bass: 6 4 3, 7, 6 # 6 3, 6, 6 5 4 #, 5 - 6 7 6 5, 6 6 6 6 8 7

## MEDWAY. L. M.

Arranged from a "Stabat Mater."

1. My soul inspired with sacred love, God's holy name for ever bless; Of all his favors mindful prove, And still thy grateful thanks express.

3. As far as 'tis from east to west, So far has he our sins removed, Who, with a father's ptender breast,—Has such as fear him always loved.

7 #6 6 6 7 7 6 6 5

## SEASONS. L. M.

Subject from Pleyel.

1. The flowery spring, at God's command, Perfumes the ' air, and paints the land: The summer rays with vig or shine, To raise the corn, and cheer the vine.

3. The changing seasons, months, and days Demand successive songs of praise; And be the cheerful hom age paid, With morning light, and evening shade.

4. And oh, may each harmonious tongue In worlds unknown the praise prolong, And in those brighter courts a dore, Where days and years revolve no more.

7 6 6 7 4 3 7 6 6 6 5 7 6 #6 5 7 4 3



# PILESGROVE. L. M.

N. Mitchell.

1. Oh render thanks to God above, The fountain of e - ter - nal love; Whose mercy firm, through ages past, Has stood, and shall for - ever last.

2. Who can his mighty deeds express, Not only vast but numberless? What mor - tal eloquence can raise His tribute of immortal praise.

6 6 5 7 6 5 8 7 6 6 6 7 6 6 4 6 4 5 5 5 8 5 5 6 6 7

# EFFINGHAM. L. M.

2d ending.

2. The Lord proclaims his power aloud Through every ocean, every land; His voice divides the watery cloud, And lightnings blaze at his command.

3. The Lord sits sovereign on the flood, O'er earth he reigns forever king; But makes his church his blest abode, Where we his awful glo - ries sing

5 2 4 5 6 4 5 6 6 7 6 6 4 6 4 5 5 5 8 5 5 6 6 7

## ST. PETER'S. L. M.

Barwood.

Moderato.

1. To God the great, the ev - er blest, Let songs of hon - or be ad - dress'd; His mercy firm for - ev - er stands; Give him the thanks his love de - mands.

2. Who knows the wonders of thy ways? Who shall fulfil thy boundless praise? Blest are the souls that fear thee still, And pay their du - ty to thy will.

4. Oh may I see thy tribes re - joice, And aid their tri - umphs with my voice: This is my glo - ry, Lord, to be Join'd to thy saints and near to thee.

7 6 6 5 4 3 #4 6 4 7 6 34 6 56 65 43 87 7 56 6 6 5 4 7

L. MASON.

## MIGDOL, L. M.

FROM CARMINA SACRA, BY PERMISSION.

Soon may the last glad song a-rise, Thro' all the millions of the skies, That song of triumph which re - cords That all the earth is now the Lord's.

Let thrones, and pow'rs, and kingdoms be O - bedient, mighty God, to thee! And over land, and stream and main, Now wave the scep - tre of thy reign!

Oh let that glorious anthem swell; Let host to host the tri - umph tell, That not one rebel heart remains, But over all the Sa - viour reigns!

# OLD HUNDRED. L. M.

Martin Luther.

Be thou, O God! ex -alted high; And as thy glory fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

6 6 7 6-87

# SAUGUS. L. M.

Subject from Costello.

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

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

5. Nor shall the glowing flame expire, When dimly burns frail na ture's fire: Then shall they meet in realms above, A heaven of joy, a heaven of love.

7 6 7 6# 3 3 3 3 8 7 4 4 6 7 6 4 3 3 3 7 7 6 8 87





LYNN. L. M.

L. Mason

2d ending.

1. *p* Lord, thou hast searched and seen me through Thine eye commands with piercing view, My rising and my resting hours, My heart and flesh with all their powers.

3. Within thy circling power I stand, On every side I find thy hand: *mf* Awake— asleep—at home—abroad, I am surrounded still with God.

5. *mf* Oh may these thoughts possess my breast, Where'er I rove—where'er I rest; Nor let my weaker passions dare consent to sin - - - for God is there

6 6 5 6 5 #6 87 6 5 6 4 6 6 5 6 4 7 6 7

DANVERS. L. M.

L. MASON.

A wake, my tongue, thy tribute bring To him who gave thee power to sing; Praise him, who is all praise a - bove, The source of wis - dom and of love.

Through each bright world above, be - hold Ten thousand thousand charms un - fold; Earth, air, and mighty seas combine, To speak his wisdom all divine

But in re - demption, oh what grace! Its wonders, oh what thought can trace! Here wisdom shines for - ev er bright, Praise him, my soul, with sweet delight.

7 87 65 65 43 6 # - 6 47 64 65 5# 6 6 - 43 6 6 6 4 7

# WINCHESTER. L. M.

Dr Croft.

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

2. How strange thy works! how great thy skill, While every land thy riches fill: Thy wisdom round the world we see—This spacious earth is full of thee.

# TRURO. L. M.

Dr. Burney.

1. Now to the Lord a noble song! Awake, my soul, awake, my tongue; Hosanna to th'e-ter nal name, And all his bound less love proclaim.

3 Grace! 'tis a sweet, a charming theme, My thoughts rejoice at Jesus' name! Ye angels, dwell upon the sound; Ye heavens, reflect it to the ground.

Unison.





# UXBRIDGE. L. M.

L. Mason.

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

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

6 6 5 6 5 6 6 4 6 6 6 8 7

# STERLING. L. M. [Chant.]

3. Awake the trumpet's lof - ty sound, To spread your sacred pleasure round; Awake each voice, and strike each string, And to the solzmn or - gan sing.

4. Let all, whom life and breath inspire, Attend, and join the blissful choir; but chiefly ye, who know his word, Adore and love, and praise the Lord

5 3 6 6 6 8 7 6 6 5 3

**BERNARD. L. M. [Chant.]**

1. Zion, awake! thy strength renew, Put on thy robes of beautiful hue! Church of our God, arise and shine, Bright with the beams of truth divine.

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

87 6 6 6 6 87

**DRESDEN. L. M. Six lines, or single.**

*Andante.*

Thou prince of glo - ry, slain for me, Breathing for - give - ness in thy pray'r; That lov - ing, melting look I see: That burst - ing sigh, that ten - der tear, D. C.

Let me but hear thy dy - ing voice, Pro - nounce for - give - ness in my breast; My trem - bling spi - rit shall re - - joice, And feel the calm of heav'nly rest, D. C.

Lord, thine a - ton - ing blood ap - ply, And life or death is sweet to me; In life's last hour, thy pres - ence night, From fear shall set my spi - rit free. D. C.

6 65 6 87 87 34 87 47 3- 6 4 7 FINE. 6 65 \* 65 89 6 5 D. C.

\* May be used as L. M. single, by ending, HERE

**DUKE STREET. L. M.**

Hatton.

1. Lord, when thou didst ascend on high, Ten thousand angels filed the sky; Those heavenly guards around thee wait, Like chariots, that attend thy state.

4. Raised by his Father to the throne, He sent his promised Spirit down, With gifts and grace for rebel men, That God might dwell on earth again.

4 6 4 4 6 6 4 6 6 6 4 6 6 6 4 6 4 3 3 3 3 6 4 8 7

**ALLERTON. L. M.**

W. Beasall.

1. Bless, O my soul, the living God, Call home thy thoughts that rove abroad; Let all the powers within me join, In work and worship so divine

4. Let every land his power confess, Let all the earth adore his grace: My heart and tongue with rapture join, In work and worship so divine

4 6 6 4 7 3 4 6 6 7 6 8 7 6 6 4 3 4 3 6 5 6 4 3 6 4 3 3 3 6 6 4 7

**BRENTFORD. L. M.**

*2d ending.*

1. Lord, when my thoughts delighted rove Amid the wonders of thy love. Sweet hope revives my drooping heart, And bids intruding fears depart.

*2d Treble.* *Alto.*

3. Be all my heart, and all my days Devoted to my Saviour's praise; And let my glad obedience prove How much I owe—how much I love.

7 6 4 87 6 4 3 6 6 4 3

**ROTHWELL. L. M.**

1. Praise ye the Lord—let praise employ, In his own courts, your songs of joy; The spacious firmament around Shall echo back the joyful sound, Shall echo back the joyful sound.

3. Awake the trumpet's lofty sound, To spread your sacred pleasures round; Awake each voice, and strike each string, And to the solemn organ sing, And to the solemn organ sing

4. Let all, whom life and breath inspire, Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord! Adore, and love, and praise the Lord.

6 6 6 7 4 6 6 6 7 6 4 3 6 3 8 7 6 6 7

PARK STREET. L. M.

Venua.

1. **Wake, O my soul, and hail the morn, For unto us a Saviour's born; See, how the angels wing their way, To usher in the glorious day! To usher in the glorious day!**

2. **Hark! what sweet music, what a song, > Sounds from the bright celestial throng! Sweet song, whose melting sounds impart Joy to each raptured, listening heart, Joy to each, &c.**

3. **Come, join the angels in the sky, Glory to God, who reigns on high; Let peace and love on earth abound, While time revolves and years roll round, While time revolves and years roll round.**

6 - 6 6 5 3 6 - 6 6 7 5 = 4 = 5 = 3 7 = 7 - 6 4 3 3 6 6 5

ORFORD. L. M.

2. **Oh! warm my heart with ho - ly fire, And kindle there a pure desire: Come, sacred Spirit, from above, And fill my soul with heavenly love.**

6 5 5 6 7 6 5 4 3 5 6 5 5 6 5 6 5 6 5 6 7

*Adagio Sostenuto e Piano.*

Softly the shade of evening falls Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

## HELAM. L. M.

1. My opening eyes with rapture see The dawn of thy returning day; My thoughts, O God, ascend to thee, While thus my early vows I pay.

2. Oh bid this trifling world retire, And drive each carnal thought away; Nor let me feel one vain desire— One sinful thought—through all the day.

4. Then, to thy courts when I repair, My soul shall rise on joyful wing; The wonders of thy love declare, And join the strains which angels sing.



## HANOVER. L. M.

1. Show pity, Lord—O Lord, forgive, Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee?

2. My crimes are great—but can't surpass The power and glory of thy grace: Great God, thy nature hath no bound, So let thy pardoning love be found.

4. My lips, with shame, my sins confess, Against thy law—against thy grace: Lord, should thy judgement grow severe, I am condemned—but thou art clear.

6 # 6 # 6 # 6 # 6 # 6 # 6 # 6 #

## UPTON. L. M.

1. Bless, O my soul, the living God, Call home thy thoughts that rove abroad; Let all the powers within me join, In work and worship so divine.

4. Let every land his power confess, Let all the earth adore his grace: My heart and tongue with rapture join, In work and worship so divine.

6 5 6 6 87 7 6 7 6 6 6 6 56 87



# SURREY. L. M.

Costello.

1. Thine earthly Sabbaths, Lord, we love, But there's a nobler rest above; To that our longing souls aspire, With cheerful hope—and strong desire.

6 6 87 4 6 4 3 7 6 6 87 7 6 7 5 6 4 3

*2d ending.*

*For.*

With cheerful hope and strong desire.

*For.*

3 6 - 3 6 4 7

2  
No more fatigue—no more distress,  
Nor sin, nor death shall reach the place;  
No groans shall mingle with the songs,  
Which warble from immortal tongues.

3  
No rude alarms of raging foes,  
No cares to break the long repose;  
No midnight shade—no clouded sun—  
But sacred, high, eternal noon.

4  
Thine earthly Sabbaths, Lord, we love;  
But there's a nobler rest above;  
To that our longing souls aspire  
With cheerful hope, and strong desire.

## QUITO. L. M.

Who is this stranger in distress, That travels through this wilderness? Oppressed with sorrow and with sin On her beloved Lord she leans, On her beloved Lord she leans.

4/4

3 6 4 6 65 43 65 6 65 43 4 6 4 65 6 4 3 87 65 7 4 6 6 4 3

## PUTNAM. L. M.

1. In dulgent Lord, thy goodness reigns Through all the wide, ce - les tial plains; And thence its streams redundant flow, To cheer th'abodes of men below.

3. Oh! give to eve - ry hu - man heart To taste and feel how good thou art! With grateful love and ho - ly fear, To know how blest thy children are.

3/4

65 78 6 66 5 65 7 66 5 3 34 7 64 = 7 = 48 56 98 64 3



**DOUGLASS. C. M.**

1. To thee, my righteous King and Lord, My grateful soul I'll raise; From day to day thy works record. And ever sing thy praise.

6. Throughout all ages shall endure Thine everlasting reign; Thine high dominion, firm and sure, For ever shall remain.

Fingering: 6 6 6 6 7 6 6 6 7 8 7 6 5 4

**WARWICK. C. M.**

Stanley. 2d ending.

1. Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my prayer, To thee lift up mine eye.

3. Thou art a God, before whose sight The wicked shall not stand; Sinners shall ne'er be thy delight, Nor dwell at thy right hand.

4. But to thy house will I resort, To taste thy mercies there; I will frequent thine holy court, And worship in thy fear.

Fingering: 6 4 5 8 7 6 6 6 5 4 7 6 5 4 6 5 6 3 4 6 6 6 8 7 6 3 4 6 6 6 7

# WESTFORD. C. M.

L. Mason.

1. Come let us join our cheerful songs, With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one.

3. Jesus is worthy to receive Hon or and power divine; And blessings, more than we can give, Be, Lord, forever thine, Be, Lord, forever thine.

5. The whole creation join in one To bless the sacred name Of him who sits upon the throne, And to adore the Lamb, And to adore the Lamb.

*Voice or Organ.*

6 6 5 6 6 5 6 5 6 3 7 6 6 5 6 6 4 3 6 4 3 6 8 6 8 7

# CANTON. C. M.

1. <sup>2d ending.</sup> Benold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

4. Didst thou not raise my faith, O Lord? Then let thy truth appear: <sup>2d ending.</sup> Saints shall rejoice in my reward, And trust as well as fear.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

CLIFFORD. C. M.

1. Sing to the Lord in joy ful strains, Let earth his praise re sound; — Let all the cheer ful na - tions :

2. Thou ci - ty of the Lord! be gin The u - ni - versal song, And let the scat - tered vil la - ges

3. Till midst the strains of dis - tant lands, The is - lands sound his praise; And all, combined, with one ac -

6 6 6 345 567 65

join— Let all the cheer ful na tions join To spread his glo - ry round— To spread his glo - ry round.

ges And let the scattered vil la ges The cheer - ful notes prolong;— The cheer ful notes pro - long;—

cord— And all, combined, with one ac cord, Je - ho - vah's glories raise— Je ho vah's glo ries raise.

6 6 56 65

# NEWTON. C. M.

1. I'll bless the Lord from day to day; How good are all his ways! Ye humble souls that use to pray, Come help my lips to praise.

5. O love the Lord, ye saints of his; His eye regards the just; How greatly blest their portion is, Who make the Lord their trust!

6 6 7 6 6 7 6 6 7 5 5 3 4 5 6 4 6 5 6 6 7 —

# ORTONVILLE. C. M.

*Moderato. Legatissimo.*

1. Ma - jes - tic sweetness sits enthron'd Up - on the Saviour's brow; His head with radiant glories crown'd, His lips with grace o'er - flow, His lips with grace o'er - flow.

6 — 7 6 — 4 2 7 — 7

**PATMOS. C. M.**

Derived from Gregorian Chant.

1. Shine, mighty God, on Zion shine. With beams of heavenly grace; Reveal thy power through every land, And show thy smiling face.

2. When shall thy name, from shore to shore Sound through the earth abroad, And distant nations know and love Their Saviour and their God.

3. Sing to the Lord, ye distant lands, Sing loud with solemn voice; Let every tongue ex alt his praise, And every heart rejoice.

6 7 6 6 5 7 6 6

#

**BROOMSGROVE. C. M.**

1. Oh render thanks, and bless the Lord, Invcke his sacred name; Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless deeds proclaim.

2. Sing to his praise in lofty hymns, His wondrous works rehearse; Make them the theme of your discourse, And subject of your verse, And subject of your verse.

6 3 4 6 6 5 4 3 5 6 6 8 7 6 5 6 5 6 4 3 6 6 6 5 7

4 7 6 5 4 3 4 6 5 6 5 6 4 3 6 6 5 7





## BLAKE. C. M.

1. I love to steal awhile away From every cumbering care, And spend the hours of setting day, In humble grateful prayer—And spend, &c. In humble, &c.

2. I love to think on mercies past, And future good implore : And all my cares and sorrows cast, On him whom I adore—And all my cares, &c. On him, &c.

6 6 - 56 6 5 6 6 4 5 7 4 3 6 6 3 5 4 3

## HOLYOKE. C. M.

1. *mp* Lord, thou wilt hear me when I pray ; <I am for - ev - er thine : —I fear before thee all the day, <Nor would I dare to sin.

2. *Len* And while I rest my weary head, —From care and business free, 'Tis sweet conversing on my bed With my own heart and thee.

3. *mf* I pay this evening sacri fice ; And when my work is done, Great God, my faith, my hope relies Upon thy grace a - lone.

6 5 # 6 # 6 # 6 # 6 # 6 # 6 #

# TOLLAND. C. M.

Reginald Spofforth.

I sing the mighty power of God, That made the mountains rise, That spread the flowing seas abroad, And built the lofty skies.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat) and the time signature is 2/4. The lyrics are written below the second and third staves. The bass staff contains figured bass notation: 3 3 3 3 3 3 3, 6 6 7, 7 - 7 7, 6 6 7.

I sing the wisdom that ordained The sun to rule the day, The moon shines full at his command, And all the stars obey.

The second system of the musical score also consists of four staves with the same clefs and key signature as the first system. The lyrics are written below the second and third staves. The bass staff contains figured bass notation: 8 = 7 = 4 = 5 T. S., 7 6 5, 6 7, 6 4 7.

## St. JOHN'S. C. M.

1. Now shall my solemn vows be paid To that al - mighty power, who heard the long re quest I made In my dis tressful hour.

2. My lips and cheerful heart prepare To make his mercies known; Come, ye who fear my God, and hear The wonders he has done.

7 4 6 6 4 6 5 5 6 6 6 7 4 6 6 4 7

## SAVOY. C. M. [Chant.]

1. With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word.

2. Great God, how high thy glories rise! How bright thine armies shine! Where is the power with thee that vies Or truth, compared with thine?

6. Justice and judgment are thy throne, Yet wondrous is thy grace! While truth and mercy, joined in one, Invite us near thy face.

7 - 4 8 6 4 6 6 5

# PAXTON. C. M.

2d ending.

Joy to the world—the Lord is come! Let earth receive her King; Let every heart prepare him room, And heaven and nature sing.

2. Joy to the world—the Saviour reigns, Let men their songs employ; While fields and floods—rocks hills and plains, Repeat the sounding joy.

4. Let all the earth his love proclaim, With all her different tongues, And spread the honors of his name, In melody and songs.

7 5 6 5 6 4 8 7 6 5 6 4 8 7 Unison. 6 6 4 5 6 6 4 5

# WINTER. C. M.

Read.

1. Oh that the Lord would guide my ways, To keep his statutes still; Oh! that my God would grant me grace, To know and do his will.

2. Oh send thy Spirit down to write Thy law upon my heart; Nor let my tongue indulge deceit, Nor act the liar's part.

6. Make me to walk in thy commands—'Tis a delightful road; Nor let my head, nor heart, nor hands Offend against my God.

6 6 4 6 4 6 5 7 6 4 6 6 6 4 8 7



# LITCHFIELD. C. M.

L. MASON.

1. Eternal Source of joys divine, To thee my soul aspires; Oh! could I say, "the Lord is mine?" 'Tis all my soul desires.

2. My hope, my trust, my life, my Lord, Assure me of thy love; Oh! speak the kind, transporting word, And bid my fears remove.—

3. Then shall my thankful powers rejoice, And triumph in my God: Till heavenly rapture tune my voice To spread thy praise abroad.

3 3 6 6 7 6 4 6 7 3 3 6 6 3 5 6 3 3 8 6 4 8 7

# BLAKELY. C. M.

1. *mp* Come humble souls—ye mourners come, And wipe away your tears: Adieu to all your sad complaints, Your sorrows and your fears.

2. *m* Come, shout aloud the Father's grace, And sing the Saviour's love: Soon shall you join the glorious theme In loftier strains above.

6. Transporting hope!—still on my soul With radiant glories shine, Till thou thyself art lost in joys, Immortal and divine.

7 4 3 7 4 3 4 6 4 3 5 4 3 2 6 4 5 5 5 4 3 6 5 8 7 6 4 5

## CLARENDON. C. M.

L. Tucker.

4. How happy all thy servants are! How great thy grace to me! My life, which thou hast made thy care, Lord, I de - vote to thee

6. Here, in thy courts, I leave my vow, And thy rich grace record; Witness, ye saints, who hear me now, If I for - sake he Lord.

65 68 6 4      65 43 43      67 64 64 16 4      3 4 5 3 87 6 5  
43 43      45 42 64      5 12 3 1 65 43

## BOLTON. C. M.

3. Great God, to thy almighty love What honors shall we raise! Not all the raptured songs above Can render equal praise, Can ren - der equal praise.

7 87      43 43 43      7 6 4      5 6 6 87



MEAR. C. M.

1. Oh 'twas a joyful sound to hear Our tribes devout ly say, 'Up, Israel, to the temple haste, And keep your festal day!'

The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a simple, homophonic style with quarter and eighth notes.

MERIDEN. C. M.

Th. Clark.

4. *f* O all ye lands, rejoice in God, Sing praises to his name; Let all the earth, with one accord, His wondrous acts proclaim, His wondrous acts proclaim; His, &c.

2. And let his faithful servants tell How, by redeeming love. Their souls are saved from death and hell, To share the joys above. To share the joys above. To share, &c

4. *f* Oh, then, rejoice. and shout for joy, Ye ransomed of the Lord; Be grateful praise your sweet employ, His presence your reward, His presence your reward, His presence, &c

The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The music is more complex than the first piece, featuring sixteenth and thirty-second notes.

1. When God revealed his gracious name, And changed my mournful state, My rapture seemed a pleasing dream, The grace appeared so great.

3. Great is the work! my neighbors cried, And owned thy power divine; Great is the work! my heart replied, And be the glory thine.

4/3 6 6 4 7 8 2 3 2 8 7 6 5 6 5 6 6 6 4 6 4 6 4 6 4 3 6 6 7

2. The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains. And sung surprising grace.

4. — The Lord can clear the darkest skies, Can give us day for night; Make drops of sacred sorrow rise To rivers of delight.

7 6 8 7 6 5 6 5 5 6 6 7 7 6 6 6 5 6 4 3 4 3 6 3 6 8 7

1st time. 2d time.

# WAREHAM. C. M.

Dr. Arnold.

89

1. O praise the Lord with one consent, And mag - ni - fy his name; Let all the servants of the Lord His wor thy praise proclaim.

2. For this our joy and triumph is, Glad hymns of praise to sing; And with loud songs to bless the name, Of our most glo vious King.

*Instrument.* *Voice.*

The first two verses of the hymn are set in 3/2 time with a key signature of one flat (B-flat). The first verse is written for voice, and the second verse is written for both voice and instrument. The instrument part is a simple accompaniment of the vocal line.

CHORUS. *2d ending.*

Let all the ser vants of the Lord, His wor thy praise proclaim.

And with loud songs to bless the name, Of our most glorious King.

6 3 6 6 7

The chorus is written in 3/2 time with a key signature of one flat. It consists of two lines of music. The first line is for voice, and the second line is for instrument. The instrument part is a simple accompaniment of the vocal line. The chorus ends with a double bar line and a repeat sign. Below the instrument part, there are some numbers: 6, 3, 6, 6, 7.

**EASTPORT. C. M. [Chant.]**

How long wilt thou forget me, Lord? Must I for - ever mourn? How long wilt thou withdraw from me, Oh! never to return— Oh! never to return.

**BLACKBURN. C. M.**

*2d ending.*

1. Behold thy waiting servant, Lord, De voted to thy fear; Remember and confirm thy word, For all my hopes are there.

2. Hast thou not sent salvation down, And promised quickening grace? Doth not my heart address thy throne? > And yet thy love delays.

3 —Mine eyes for thy salvation fail; Oh! bear thy servant up; Nor let the scoffing lips prevail, Who dare reproach my hope

# MEDFORD. C. M.

*2d ending.*

1. *f* Gird on thy sword, victorious Prince, Ride with majestic sway ; *p* Thy terror shall strike through thy foes, < And make the world obey.

2. *f* Thy throne, O God, for - ever stands, Thy word of grace shall prove *p* A peaceful sceptre in thy hands, < To rule thy saints by love.

6 4 5 6 6 7 8 7 6 4 7 6 5 3 4 3 6 4 6 6 5 6 4 7

# HENRY. C. M.

S. B. Pond.

1. Again the Lord of life and light Awakes the kindling ray ; Dispels the dark ness of the night, And pours in creasing day.

3. — This day be grateful homage paid, And loud hosanna sung ; Let gladness dwell in every heart, And praise on every tongue.

4. Ten thousand thousand lips shall join To hail this welcome morn, Which scatters bles - sings from its wings To nations yet unborn

6 4 6 7 8 7 6 5 7

LANESBORO'. C. M.

2d ending.

1. Early, my God, without delay, I haste to seek thy face, My thirsty spirit faints a - way—My thirs ty spirit faints a - way, Without thy cheering grace. *P Slow.*

2. So pilgrims on the scorching sand, Beneath a burning sky, Long for a cooling stream at hand—Long for a cooling stream at hand, And they must drink— or die. *P. Slow.*

6- 3 6 7 6 4 7 6 6 6 5 4# 6 3 2 6 6 6 7

BEREA. C. M.

1. We love thy ho ly tem ple, Lord, For there thou deign'st to dwell, And there the heralds of thy word, Of all thy mercies tell—Of all thy mercies tell.

*mp dol* *mf cresc* *f* *dim* *p*

3. *mf* Around thine al - tar will we kneel In penitence sincere, *mf* A Saviour's mercy deeply feel, —And words of pardon hear, And words of pardon hear.

4. *mp dol* Or, mingling with the choral throng, *mf cresc* Our joyful voices raise, *f* And pour the full, melodious song, In notes of grateful praise, In notes of grateful praise.

*p* *p* *dim* *p*

7 6 4 3 6 4 3 5 4 5 4 7 6 4 6 3 6 6 7 6 5 4 5

# CRAFTON. C.M

1. How oft, a las! this wretched heart, Has wandered from the Lord! How oft my roving thoughts depart, For getful of his word.

2. Yet sovereign mercy calls—'Return.' Dear Lord, and may I come? My vile in grat i tude I mourn: Oh, take the wanderer home.

5. —Thy pardoning love—so free—so sweet! Dear Saviour, I adore; Oh keep me at thy sacred feet And let me rove no more.

6 # 6 4 # # 6 # 6 # # 6 # # 6 5 6 4 #

# LEBANON. C.M

1. Lord, what is man—poor feeble man, Born of the earth at first? His life a shadow—light and vain, Still hastening to the dust.

2. Oh! what is feeble dy - ing man, Or all his sinful race, That God should make it his concern To vis - it him with grace.

7 # 3 4 5 6 # 5 6 # 6 # # 6 5 4 # 7

BURFORD. C. M.

1. *mp* Lord, thou hast scourged our guilty land; Behold thy people mourn; Shall vengeance ever guide thy hand, And mercy ne'er re - turn?

2. Our Zion trembles at thy stroke, And dreads thy lifted hand; *ff* Oh heal the people thou hast broke, And spare our guilt - ty land.

6 # # 6 # 6 # 8 7 6 5 # # # 6 6 4 #

CHESTERFIELD. C. M.

1. Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the sky, Which sorrow ne'er invades!

2. There, joys unseen by mortal eyes, Or reason's feeble ray, In ev er bloom - ing prospect rise, Exposed to no decay.

4. Oh then, on faith's sublimest wing, <Our ardent souls shall rise, To those bright scenes, where pleasures spring, Im mor - tal in the skies.

6 7 7 6 # 6 6 7 # 6 6 4 3 6 6 5



# WOODSTOCK. C. M.

D. Dutton, Jr.

*Slow.*

1. I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble grateful prayer

2. I love to think on mercies past, And future good im plore: And all my cares and sorrows cast, On him whom I a dore.

6 6 4 6 3 6 5 6 6 4 3

# SPENCER. C. M.

L. MASON.

*2d ending.*

1. *p* With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.

2. *mf* Great God, how high thy glories rise! How bright thine armies shine! Where is the power with thee that vies, Or truth, compared with thine?

6. *mp* Justice and judgement are thy throne, *mf* Yet wondrous is thy grace! While truth and mercy, joined in one, Invite us near thy face.

# 3 6 4 # 6 3 4 6 7

MEDFIELD. C. M.

Wm. Mather.

1. To heaven I lift my waiting eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my per - petual aid.

2. Their steadfast feet shall never fall, Whom he designs to keep; His ear attends their humble call, His eyes can never sleep.

6 7 #6 6 6 6 7 34 6 6 7  
82 4

OPHNI. C. M.

Poco Allegro.

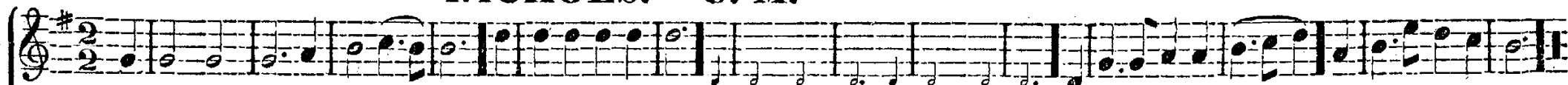
A - bove these heavens' cre - a - ted rounds, Thy mercies, Lord, ex - tend; Thy truth out - lives the nar - - row bounds, Where time and na - ture end.

Thy jus tice shall maintain its throne, Though mountains melt a - - way; Thy judgments are a world un known, A deep un fath - om'd sea.

Though all crea - - a ted light de cay, And death close up our ey, s, Thy presenco makes e - - ter nal day, Where clouds can ne ver rise.

6 65 6 3987 65 65 6  
4 65 43 6 6 4 7 4 7 5432 87 43 6 56 4 7

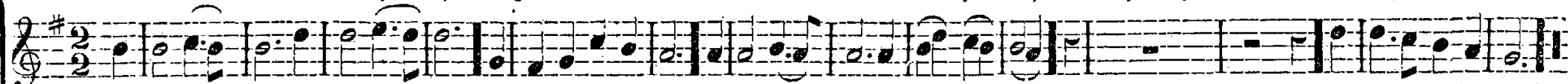
# NICHOLS. C. M.



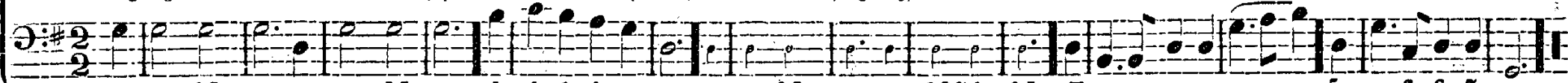
1. Sing, all ye ransomed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zion bound, Be joyful in your King— Be joyful in your King.



2. His hand divine shall lead you on, Through all the blissful road: Till to the sacred mount you rise, And see your gracious God, And see your gracious God.



3. Bright garlands of immortal joy Shall bloom on every head; While sorrow, sighing, and distress, —Like shadows, all are fled, Like shadows, all are fled.



4. *March on,* in your Redeemer's strength, Pursue his footsteps still; With joyful hopes still fix your eyes On Zion's heavenly hill, On Zion's heavenly hill

6 5  
4 3

6 5  
4 3

6 4 6 4

6 5  
4 3

6 8 7 6 6 5 4 3

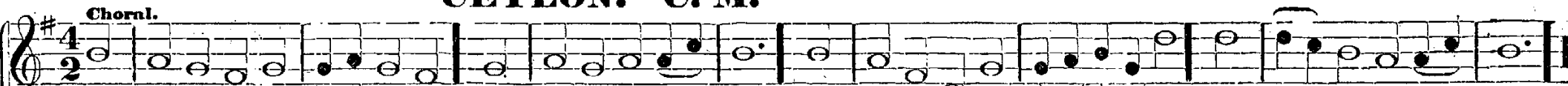
*Tasto.*

5

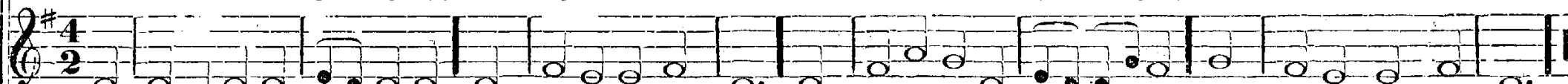
6 6 7

# CEYLON. C. M.

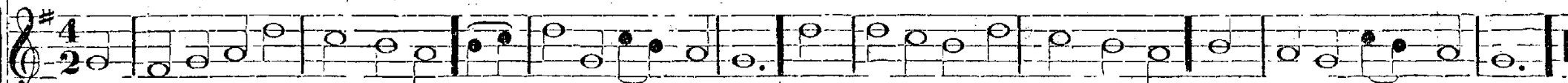
Choral.



1. Oh that the Lord would guide my ways, To keep his statutes still! Oh that my God would grant me grace, To know and do his will.



2. Order my footsteps by thy word, And make my heart sincere; Let sin have no dominion, Lord, But keep my conscience clear.



3. Make me to walk in thy commands, 'Tis a delightful road; Nor let my head, nor heart, nor hands, Offend against my God.



6 6 5

7

7

6 6 5

7

7

## DOWNS. C. M.

L. Mason. 2d ending.

1. *mf* Thou art my portion, O my God; Soon as I know thy way, My heart makes haste t' obey thy word, And suffers no delay.

2. I choose the path of heavenly truth, And glory in my choice; Not all the riches of the earth Could make me so rejoice.

4. *mp* If once I wander from thy path, I think upon my ways; — Then turn my feet to thy commands, > And trust thy pardoning grace.

Figured Bass: 4 3 6 7 6 6 6 7 8 6 7 6 3 6 4 6 4 8 7 6

## CRAWFORD. C. M.

1. There is a house not made with hands, E ternal, and on high; And here my spirit waiting stands, Till God shall bid it fly, Till God shall bid it fly.

4. We walk by faith of joys to come; Faith lives upon his word; But while the body is our home, We're absent from the Lord, We're absent from the Lord.

5. 'Tis pleasant to believe thy grace, But we had rather see; We would be absent from the flesh, And present, Lord, with thee, And present, Lord, with thee.

Figured Bass: 6 7 6 5 6 6 6 6 6 4 6 4 5 6 4 3 6 5 4 3 6 5 4 3 6 4 3 6 6 6 6 6 8 7

# MARLOW. C. M. [Major.]

2<sup>d</sup> ending.

1. Let all the land with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

4. Oh come, behold the works of God; And then with me you'll own, That he, to all the sons of men, Has wondrous judgments shown.

6 4

# MARLOW. C. M. [Minor.]

2<sup>d</sup> ending.

2. *p* And let them say—How dreadful, Lord, In all thy works art thou! To thy great power thy stubborn foes Shall all be forced to bow.

3. — Through all the earth, the nations round Shall thee their God, confess; And, with glad hymns, their awful dread Of thy great name express.



St. MARTIN's. C. M.

Tansur.

O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou, How glorious is thy name!

ARLINGTON. C. M.

Dr. Arne.

2d ending.

1. This is the day the Lord hath made, He calls the hours his own; Let heaven rejoice, let earth be glad, And praise surround his throne.

2. To-day he rose, and left the dead, And Satan's empire fell; To-day the saints his triumph spread, And all his wonders tell.

3. Ho - sanna to the anointed King. To David's holy Son; *P* Help us, O Lord, descend and bring — Salvation from thy throne.

## PETERBOROUGH. C. M.

1. Once more, my soul, the rising day Salutes thy waking eyes: Once more, my voice, thy trib - ute pay To him, who rules the skies.

2. Night unto night his name repeats; The day renews the sound, Wide as the heavens on which he sits To turn the seasons round.

5. Great God, let all my hours be thine, While I enjoy the light; Then shall my sun in smiles de cline, And bring a peace - ful night.

6 7 5 6 3 4 6 8 7 5 7

## WILMINGTON. C. M.

See! Israel's gentle Shepherd stands, With all en gaging charms; Hark; how he calls the ten - der lambs, And folds them in his arms

6 6 4 8 7 5 4 7 6 5 6 8 6 6 5 8 7



# CHINA. C. M.

Moderato.

1. Dear Saviour! when my thoughts re - call, The wonders of thy grace, Low at thy feet, a sham'd I fall, And hide this wretched face.

5. Oh while I breathe to thee, my Lord, The humble, contrite sigh, Con - firm the kind, for - giv - ing word, With pi - - ty in thine eye.

6. Then shall the mourner at thy feet, Re - joice to seek thy face, And grate - - ful own how kind, how sweet, Is thy for giv ing grace.

7 — 56 — 6 65 6 56 56 6 6  
34 — 4 43 4 34 34 74 4 6 7

# TEMENI. C. M.

S. W. L.

Moderato.

1. Thee will I bless, O Lord, my God, To thee my voice I'll raise; For ev - - er spread thy fame a - - broad, And dai - - ly sing thy praise.

2. My soul shall glo ry in the Lord, His wondrous acts pro - claim; Oh let us now his love re - - cord, And mag - - ni - fy his name.

3. Mine eyes be - held his heav'nly light, When I implor'd his grace; I saw his glo - ry with de - - light, And joy beam'd o'er my face.

6 6 7 6 65 6 6 6  
4 4 3 4 3 4 3 6 87 4 6 4 7

Moderato.

When all thy mercies, O my God, My ris - ing soul sur veys, Transported with the

When all thy mercies, O my God, My rising soul sur - veys, Trans - - port - ed with the

When all thy mer - cies, O my God, My ris ing soul sur veys, Trans port ed with the

When all thy mercies, O my God, Transported with the

7 4 3 6 5 5 7 5 6 6 5- 65 47

view, I'm lost In won der, love and praise.

view, I'm lost In won - - der, love and praise.

view, I'm lost In won der, love and praise.

view, I'm lost

6 7 65 6 4 7 3 5 43

2. Ten thousand thousand precious gifts  
My daily thanks employ;  
Nor is the least a grateful heart,  
That tastes those gifts with joy.
3. Through every period of my life,  
Thy goodness I'll pursue;  
And after death, in distant worlds,  
The glorious theme renew.
4. Through all eternity, to thee,  
A joyful song I'll raise  
But oh! eternity's too short,  
To utter all thy praise.

**ELGIN.\* C. M.**

1 That awful day will surely come, Th'ap - pointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

4. Oh! tell me that my worthless name Is graven on thy hands; Show me some promise in thy book, Where my salva tion stands.

\* "Or noble *Elgin* beats the heav'nward flame,  
The sweetest far of *Scotia's* holy lays."—BURNS.

14

**CORINTH. C. M.**

1. I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble grateful prayer.

2 I love to think on mercies past, And future good im plore: And all my cares and sorrows cast, On him whom I a - dore.

HOWARD. C. M.

1. Lord, near the voice of my complaint; Accept my secret prayer; To thee alone, my King, my God, Will I for help repair.

2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee de-vout-ly I'll look up, To thee de-vout-ly pray.

6 6 6 7 4 3 6 6 6 5 6 3 2 3 3 5 6 4 3 3 3 3 6 6 6 7

WESTMORELAND. C. M. [Double.]

Moravian Tune.

I'm not ashamed to own my Lord, Or to defend his cause,

Maintain the honor of his word, The glory of his cross. Jesus, my God! I know his name, His name is all my trust; Nor

will he put my soul to shame, Nor let my hope be lost.

6 4 3 # 7 6 6 6 4 7 # 6 6 6 5 #

# FITCHBURG. C. M.

Leach.

1. This is the day the Lord hath made, He calls the hours his own; Let heaven rejoice—let earth be glad, And praise surround his throne.

2. To-day he rose, and left the dead, And Sa-tan's empire fell; To day the saints his triumph spread, And all his wonders tell.

5 Hosanna in the highest strains, The church on earth can raise; The highest heavens, in which he reigns, Shall give him nobler praise.

6 6 3 7 6 6 5 6 4 3 4 6 6 3 6 6 4 5 7

# St. ANN'S. C. M.

Dr. Croft.

Now let Je-ho-vah be adored, On whom our hopes depend; For who except the mighty Lord, His people can defend?

6 6 4 3 6 6 # 6 # 6 3 4 6

MARTENA. C. M.

T. B. MASON.

Moderato. Legato.

Musical score for 'Martena' in G major, 3/4 time, 4/4 meter. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: 'Ma - jes - tic sweetness sits en - thron'd up on the Saviour's brow; His head with radiant glo - ries crown'd, His lips with grace o'erflow, His lips with grace o'er - flow.'

6 6 6 5 95  
4 6 4 3 43  
6 6 54 4 65  
4 7 7 6 326 3 53  
7- 6 7

NANEA. C. M.

Moderato. Legato.

Musical score for 'Nanea' in G major, 3/4 time, 4/4 meter. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: '1. E - ter - nal pow'r, al - mighty God! Who can approach thy throne? Ac - cess - less light is thine a - bode, To an - gel eyes un - known.  
2. Be - fore the radiance of thine eye, The heav'ns no longer shine; And all the glo - ries of the sky Are but the shade of thine.  
3. While golden harps and an - gel tongues Re - sound im - mortal lays, Great God, per - mit our hum - ble songs To rise and speak thy praise.'

6 6  
4 6  
6 4  
4 6  
3 4 #

# RINDGE. C. M.

1. Let every mortal ear attend, And every heart rejoice; The trumpet of the gospel sounds, With an inviting voice—The trumpet of the gospel sounds, With, &c.

4. Ho! ye that pant for living streams, —And pine away and die, —Here you may quench your raging thirst With springs that never dry, Here, &c. With, &c.

6. The happy gates of gospel grace Stand open night and day; —*mp* Lord, we are come to seek supplies, And drive our wants away, Lord, we are come to, &c. And, &c,

6 — 7 6 6 5 3 6 6 6 6 5 3 6 6 6 6 5 3 6 8 7

# STAMFORD. C. M.

**Choral.**

1. Great is the Lord! our souls a-dore! We won-der while we praise; Thy pow'r, O God, who can ex-plore, Or e-qual hon. or raise?

2. Thy praise shall be my constant theme; How won-drous is thy pow'r! I'll speak the hon-ors of thy name, And bid the world a-dore.

3. Thy name shall dwell up-on my tongue, While suns shall set and rise; And tune my ev-er last-ing song, In realms be-yond the skies.

6 8 7 7 4 2 6 3 4 2 6 3 8 7 6 5 4 2 6 3 8 7 7

DEVIZES. C. M.

Tucker

1. Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one—But all their joys are one.

3. Jesus is worthy to receive Honor and power divine; And blessings, more than we can give, Be, Lord, forever thine— Be, Lord, forever thine.

4. Let all that dwell above the sky, And air, and earth, and seas, Conspire to lift thy glories high, And speak thy endless praise—And speak thy endless praise.

EUBULUS. C. M.

T. B. MASON.

*Andante. A tempo Giusto.*

1. My God, my Father, blissful name! Oh! may I call thee mine? May I, with sweet assurance claim A portion so divine!

2. What-e'er thy holy will denies, I cheerfully resign: Lord, thou art good, and just, and wise; Oh! bend my will to thine.

3. What-e'er thy sacred will ordains, Oh! give me strength to bear; And let me know my Father reigns, And trust his tender care.



# CORONATION.\* C. M.

O. Holden.

1. All hail, the great Immanuel's name! Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all—Bring forth the royal diadem, And crown him Lord of all.

5. Let every kindred—every tribe, On this terrestrial ball, To him all majesty ascribe, And crown him Lord of all—To him all majesty ascribe, And crown him Lord of all.

6. Oh! that with yonder sacred throng, We at his feet may fall; And join the everlasting song, And crown him Lord of all—And join the everlasting song, And crown him Lord of all.

*Tasto.*

\* This tune was a great favorite with the late Dr. Dwight. It was often sung by the College Choir, while he "catching as it were the inspiration of the heavenly world would join them, and lead them" with the most ardent devotion. Incidents in the life of President Dwight, p. 26.

# EDINBURG. C. M.

1. Oh praise the Lord—for he is good, In him we rest obtain; His mercy has through ages stood, And ever shall remain.

2. Let all the people of the Lord His praises spread around; Let them his grace and love record, Who have salvation found.

## DEDHAM. C. M.

1. Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

1. Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades pre vailed, His love was all my song.

6 4/3 6 6 6 87 6#6/4 65 65/4 4/2 6 6/4 6 87

## ARUNDEL. C. M.

(O) all ye lands, rejoice in God, Sing praise, and bless his name; Let all the earth, with one accord, His wondrous works proclaim.

6 6 6 7 #6/3 6 6 7 # 86 6 7



JORDAN. C. M.

Billings.

1. There is a land of pure delight, Where saints immortal reign; Eternal day excludes the night, And pleasures banish pain.

5. Oh, could we make our doubts remove, Those gloomy doubts that rise, And see the Canaan that we love With un-beclouded eyes;—

6 6# 54 54 7 43 46 43 6 6# 54 54 7 87 65 6 7

3. \* Sweet fields, beyond the swelling flood, Stand dressed in living green: So to the Jews fair Canaan stood, While Jordan rolled between.

6. ♪ Could we but climb where Moses stood, And view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore.

6 6 67 6 5 65 43 65

\* This passage may be sung by Trebles, or Tenors, or both in octaves.

CONWAY. C. M.

1. Come, let us lift our joyful eyes Up to the courts above, And smile to see our Father there, And smile to see our Father there Upon a throne of love.

3. The peaceful gates of heavenly bliss Are opened by the Son; High let us raise our notes of praise, High let us raise our notes of praise, And reach th' almighty throne

4/2 6 65 43 656 6 78 4/3 6 6 657

OZEM. S. M.

Arranged by T. B. MASON.

1. The Lord Je - - ho - vah reigns, Let all the na tions fear; Let sin - ners trem - ble at his throne, And saints be humble there.

2. Je - sus, the Saviour, reigns, Let earth a dore its Lord; Bright cherubs his at - tend - ants stand, Swift to ful fill his word.

3. How ho ly is his name! How fearful is his praise! Justice, and truth, and judgment join, In all his works of grace.

6 4 6 4 6 4 7

GOSPORT. S. M.

I. MASON.  
Coda.

A Tempo Quisto.

The Lord Jehovah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

Je - sus the Saviour reigns, Let earth adore its Lord; Bright cherubs his attendants stand, Swift to ful - fil his word. Hal - le - lu - jah.

How holy is his name! How fearful is his praise! Justice, and truth, and judgment join In all his works of grace.

ALBION. S. M.

Moderato.

Be - hold his wond'rous grace! And bless Je - ho - vah's name; Ye servants of the Lord, his praise By day and night proclaim, By day and night proclaim.

He form'd the earth below, He form'd the heav'ns his throne; His grace from Zion he'll bestow, And pour his blessings down, And pour his blessings down.

Ye, who his courts at - tend, There lift your hands on high; And let your songs of praise ascend, In strains of sacred joy, In strains of sacred joy



PADDINGTON. S. M.

2d ending.

1. *f* Sing praises to our God, And bless his sacred name: His great sal - vation all abroad, From day to day proclaim.

2. Midst heathen nations place The glories of his throne; And let the wonders of his grace Through all the earth be known.

7 6 7 6 5 6 6 3 3 6 5 6 4 8 7 6 5 6 4 5 7

SOUTHFIELD. S. M.

2d ending.

1. Thy name, almighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word; Thy truth forever stands.

2 Far be thine honor spread, And long thy praise endure, Till morning light, and evening shade Shall be exchanged no more.

7 5 6 6 6 7 4 6 3 3 6 6 6 4 8 7 3 3 6 6 6 7



## THATCHER. S. M.

1. <sup>mf</sup>To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes rejoice.

4. <sup>mf</sup>His mercy, and his truth, The righteous Lord displays, In bringing wandering sinners home, And teaching them his ways.

7 6 5 6 7 6 5 6 7 6 6 6 7

## HAVERHILL. S. M.

1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. His bounty will provide, His saints securely dwell; That hand which bears cre-a-tion up, Shall guard his children well.

4. —His goodness stands approved, Unchanged from day to day; <sup>mf</sup>I'll drop my burden at his feet, And bear a song a way.

6 6 5 6 3 6 7

St. THOMAS'. S. M.

A. Williams.

1. The Lord, the sovereign King, Hath fixed his throne on high, O'er all the heavenly world, he rules, And all beneath the sky.

2. Ye angels, great in might, And swift to do his will, Bless ye the Lord, whose voice ye hear, Whose pleasure ye fulfil.

3. Ye heavenly hosts, who wait The orders of your King, Who guard his churches when they pray, Oh join the praise we sing.

6 6 4 6 4 4 6 6 6 5#6 6 6 4 7

SCIOTA. S. M.

T. B. MASON.

Andante.

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

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

6. The bounties of thy love, Shall crown my future days; Nor from thy house will I remove, Nor cease to speak thy praise.

6 7 6 5 43 6 6 4 7

# OLMUTZ. S. M.

Arranged from a Gregorian Chant.

2d ending.

1. Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid every string awake.

4. When we in darkness walk, Nor feel the heavenly flame; Then will we trust our gracious God, And rest upon his name.

5. Soon shall our doubts and fears Subside at his control; His loving kindness shall break through The midnight of the soul.

# LINSTEAD. S. M.

2d ending.

1. Mine eyes and my desire Are ev - er to the Lord; I love to plead his promised grace, And rest upon his word.

3. When shall the sovereign grace Of my forgiving God Re store me from those dangerous ways, My wandering feet have trod?

4. NO keep my soul from death, Nor put my hope to shame, For I have placed my on - ly trust In my Redeemer's name.

LABAN. S. M.

From "Spiritual Songs."  
2d ending

1. My soul, be on thy guard, Ten thousand foes arise; The hosts of sin are pressing hard To draw thee from the skies.

2. Oh watch, and fight, and pray; The battle ne'er give o'er; Re - new it boldly every day, And help divine implore.

3. Ne'er think the victory won, Nor lay thine armor down: Thy arduous work will not be done Till thou obtain thy crown.

4. Fight on, my soul, till death Shall bring thee to thy God; He'll take thee, at thy parting breath, Up to his blest abode.

CALMAR. S. M.

Arranged from a Gregorian Chant.  
2d ending.

Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat.

SHAWMUT. S. M. [Chant.]

2d ending.

1. Thy name, almighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word; Thy truth forever stands

2. Far be thine honor spread, And long thy praise endure, Till morning light, and evening shade Shall be exchanged no more.

EUPATOR. S. M.

Mestoso. Sotto Voce.

1. My few re-volv-ing years, How swift they glide a-way! How short the term of life ap-pears, When past, 'tis but a day!

2. A dark and cloudy day, Made up of grief and sin; A host of dang'rous foes with-out, And guilt and fear with-in.

3. Lord, through an-oth-er year, If thou permit my stay, With watch-ful care may I pur-sue The true, the liv-ing way.

## SHIRLAND. S. M.

Stanley.

2d ending.

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

2. But where the gospel comes, It spreads di - vin - er light, It calls dead sinners from their tombs, And gives the blind their sight.

4. <sup>4</sup>My gracious, God, how plain Are thy direc - tions given! Oh! may I never read in vain, <sup>m</sup>But find the path to heaven.

56 57      6 56 6 5  
4#

6 6 6 7      6 6 6 7

## HARLEM. S. M.

1. My Maker and my King! To thee my all I owe; Thy sovereign bounty is the spring, Whence all my blessings flow.

2. Thou ever good and kind! A thousand reasons move, A thousand ob li - ga - tions bind My heart to grateful love.

6. Oh let thy grace inspire My soul with strength divine; Let all my powers to thee aspire, And all my days be thine.

6 6 6 7      6 6 6 7

6 6 6 5

# LOCKPORT. S. M.

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

3. The hill of Zion yields A thousand sacred sweets, Before we reach the heavenly fields, Or walk the golden streets.

4. Then let our songs abound, And every tear be dry; We're marching thro' Immanuel's ground, To fairer worlds on high.

6 8 7                      6    6 6 6 6                      5 6 5                      6 8 7

## CODA. To be sung or omitted at pleasure.

Join in a song with sweet accord, And thus surround the throne— And thus surround the throne.

Be fore we reach the heavenly fields, Or walk the golden streets— Or walk the golden streets.

We're marching thro' Immanuel's ground, To fairer worlds on high— To fairer worlds on high.

4 3                      6                      6 5                      7 5 6                      6 8 7

**TIRZAH. S. M.**

*Con Amore. Poco Andante. Legato.*

1. My God, my pray'r at-tend! Oh bow thine ear to me, Without a hope, with-out a friend, With-out a help but thee

2. Thy mer-cy I en-treat; Let mercy hear my cries, While humbly waiting at thy seat, My dai-ly pray'rs a rise.

3. Oh bid my heart re-joice, And ev'ry fear con-trol; Since at thy throne, with sup-pliant voice, To thee I lift my soul.

6 4 3 7 6 4 6 4 6 5 6 7 9 5 6 4 7 6 4 7

**CAPHAR. S. M.**

*Choral.*

1. When ov-er-whelm'd with grief, My heart with-in me dies, Help-less and far from all re-lief, To heav'n I lift my eyes.

2. Oh! lead me to the rock, That's high a-bove my head, And make the co-vert of thy wings, My shel-ter and my shade.

6 5 # # 6 5 6 4 7 6 6 6 6 6 6 4 #



# AYLESBURY. S. M.

Dr. Green.

1. From lowest depths of wo, To God I send my cry; Lord, hear my sup- pli cat - ing voice, And gracious - ly re - ply!

2. Shouldst thou severely judge, Who can the tri - al bear? Forgive, O Lord, lest we despond, And quite renounce thy fear.

3. My soul with patience waits For thee, the living Lord; My hopes are on thy promise built, Thy never - failing word.

6 6 4 5 # 6 6 4 3 6 # - 7 6 4 # = 6 6 4 5 #

# BOYLSTON. S. M.

L. Mason.

2d ending.

1. The pi ty of the Lord To those that fear his name, Is such as tender parents feel— He knows our feeble frame.

3. Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, It withers in an hour.

4. But thy compassions Lord, To endless years endure; And children's children ev er find Thy words of promise sure.

3 2 5 7 6 7 4 6 4 3 6 7 6 6 6 7

SILVER STREET. S. M.

I. Smith.  
2d beginning.

1. Come—sound his praise abroad, And hymns of glory sin. Je-hovah is the sovereign God, The u-ni-ver-sal King.

2. *mp* Come—worship at his throne, Come—bow before the Lord;—We are his work, and not our own; He formed us by his word.

3. To-day attend his voice, Nor dare provoke his rod; Come—like the people of his choice, And own your gracious God.

*Tasto.* 6 8 6 4# 6 5 6 6 3 4 6 6 6 4 8 7

EVERSTON. S. M.

*Animato.*

My soul, re-peat his praise, Whose mercies are so great; Whose an-ger is so slow to rise, So ready to a-bate.

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

High as the heav'n's are raised A-bove the ground we tread, So far the riches of his grace, Our high est thoughts ex-ceed.

6 5 6 4 7 5 4 3 5# 6 5 6 7 6 6 6 6 6 6 7 6 4 3 4 7 4 7

# MOORFIELD. S. M.

1. Let every creature join To praise th'eter-nal God; Ye heavenly host, the song begin, And sound his name abroad—And sound his name abroad.

2. Thou sun, with golden beams, And moon, with paler rays; Ye starry lights, ye twinkling flames, Shine to your Maker's praise, Shine to your Maker's praise.

3. He built those worlds above And fixed their wondrous frame: By his command they stand or move, And ever speak his name, And ever speak his name.

4. By all his works above, His honors be expressed; But saints, who taste his saving love, Should sing his praises best, Should sing his praises best.

6 6 6 3 6 5 Unison. 5 6 7 6 5 4 6 7

# INVERNESS. S. M.

J. Mason.

1. Oh! cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home.

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

3. There, safe thou shalt abide, There, sweet shall be thy rest, And every longing sat-is-fied, With full sal-va-tion blest.

6 7 6 4 3 7 6 5 6 4 3 6 4 3 6 6 3

## OLNEY. S. M.

L. Mason.

1. The Spirit in our hearts, Is whispering, 'Sinner, come;' The bride, the church of Christ, proclaims, To all her children, 'Come!'

2. Let him that heareth say To all about him, 'Come!' Let him that thirsts for righteousness, To Christ, the fountain, come!

3. Yes, who - so ev er will, Oh let him freely come, And freely drink the stream of life; 'Tis Jesus bids him come.

4. Lo! Jesus, who invites, Declares, 'I quickly come;' Lord, even so! we wait thy hour; O blest Redeem - er, come!

## DOVER. S. M.

2d ending.

1. Great is the Lord, our God, And let his praise be great; He makes the churches his abode, His most delight - ful seat.

2. In Zi on God is known, A refuge in distress; How bright has his sal - vation shone! How fair his heavenly grace!

# BLADENBURG. S. M.

2d ending.\*

1. Exalt the Lord our God, And worship at his feet; His nature is all ho - liness, And mercy is his seat.

4. Exalt the Lord our God, Whose grace is still the same; Still he's a God of ho - li - ness, And jealous for his name.

7 6 6 6 6 6 7 6 6 6 4 6 5

\* Not to be used as a final close.

# STONINGTON. S. M.

L. Mason.

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

2. 'Tis not the trump of war, Nor Sinai's awful roar; Sal vation's news it spreads afar, And vengeance is no more.

3. For - givenness, love, and peace, Glad heaven aloud proclaims; And earth the Ju bi lee's release, With eager rapture, claims.

6 6 4 87 6 6 6 6 87

WARNER. S. M.

Your harps, ye trembling saints, Down from the willows take: Loud to the praise of love divine, Bid every string awake, Bid every string awake, Bid every string awake.

6 6 56 7 6 6 3 3 3 3 3 3 56 6 87

WENTWORTH. S. M.

The Lord in Zion reigns, Let earth his praise proclaim, And celebrate in loudest strains, His great and holy name.

6 6 6 5 6 6 4 6 - 56 6 6 7 6 7

*2d ending.*

# HOLEN. S. M. [Double.]

Andante. Grazioso.

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

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

5. A mid surround ing foes, Thou dost my ta - ble spread: My cup with blessings ov erflows, And joy ex -alts my head.

6 7 4 5 56 7 4 5 7 5 7 5 95  
4 2 3 34 5 2 3 6 6 3 3 43

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

4. While he af - fords his aid, I can not yield to fear; Tho' I should walk thro' death's dark shade, My shepherd's with me there.

6. The bounties of thy love, Shall crown my fu - ture days; Nor from thy house will I re - move, Nor cease to speak thy praise.

6 6 6 6 6 6 4 7 4 5  
2 3

ELYMAS. S. M.

Moderato.

1. If through un ruf fied seas, Tow'rd heav'n we calm ly sail, With grate ful hearts, Oh God, to thee

6 7 6 65 7 65 545 65 545 65 8 5 65  
4 4 4 43 4 43 3:23 43 3:23 43 65 6 3 43

1. We'll own the foster - ing gale, We'll own the foster ing gale.

528 76 6 45 7 6 7  
376 51 4 33 26 4 7

2.  
But should the surges rise,  
And rest delay to come,  
Blest be the sorrows, kind the storm,  
Which drives us nearer home.

3.  
Soon shall our doubts and fears.  
All yield to thy control ;  
Thy tender mercies shall illumine,  
The midnight of the soul.

4.  
Teach us in every state,  
To make thy will our own ;  
And when the joys of sense depart,  
To live by faith alone.



# HUDSON. S. M.

R. Harrison

135  
2d ending.

1. ♪ Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God, who rules the skies.

2. ♪ His mercy and his love <Are boundless as his name; ♪ And all e terni ty shall prove His truth remains the same.

6 4 3 6 6 6 4 7 6

# UTICA. S. M.

L. MASON.

2d ending.

1. ♪ Behold, the lofty sky Declares its maker God; And all the starry works on high Proclaim his power abroad.

2. The darkness and the light Still keep their course the same; While night to day, and day to night, Di - vinely teach his name.

3. In every different land Their general voice is known; They show the wonders of his hand, And orders of his throne.

6 7 6 6 7 7 4 3 8 7 4 6 4 7 4 7

BOXFORD. S. M.

2d ending.

1. Is this the kind return? Are these the thanks we owe? Thus to abuse e - ternal love, Whence all our blessings flow!

2. To what a stubborn frame Has sin reduced our mind! What strange, rebellious wretches we! And God as strangely kind!

4. Let past in - grat - i - tude Provoke our weeping eyes; And hourly, as new mercies fall, Let hourly thanks arise.

# 6 # # 6 4 5 #

DUNBAR. S. M.

Coroll. 2d ending.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. Oh! lead me to the rock That's high above my head, And make the covert of thy wings My shelter and my shade.

3. Within thy presence, Lord, For ev - er I'll a - bide; Thou art the tower of my defence, The refuge where I hide.

4# 43 4# 5 6 4 5 b-a 6 7

# WATCHMAN. S. M.

Each

1. Oh bless the Lord, my soul! His grace to thee proclaim: And all that is within me join To bless his ho ly name.

2. Oh bless the Lord, my soul; His mercies bear in mind; For get not all his ben e fits: The Lord to thee is kind.

5. Then bless his holy name, Whose grace hath made thee whole; Whose lov ing kindness crowns thy days; Oh bless the Lord, my soul!

6 6 5 6 5 4 7 6 6 4 6 6 3 5 6 6 4 8 7

8

# LAWRENCE. S. M.

2d ending.

1. With humble heart and tongue, My God, to thee I pray: Oh! bring me now, while I am young, To thee the living way.

4. Oh! b thy word of grace My warmest thoughts employ; Be this, through all my following days, My treasure and my joy.

5. To what thy laws impart Be my whole soul inclined; Come, Saviour, dwell within my heart, And sancti fy my mind

6 6 6 6 6 6 4 6 5 6 6 8 7 6 6 4



BRIGHTON. L. M. 6 lines.

1. Blest who with generous pi ty glows, Who learns to feel anoth er's woes; Bows to the poor man's wants his ear, And wipes the helpless orphan's tear :—

3 4 5 5 6 7 3 4 5 6 5 4 3 6 5 3 4 5 5 6 7 3 4 5 5 6 7 3 4 6 6 6 7 4

In every want—in every wo, Himself thy pi ty, Lord, shall know.

6 5 6 6 7

1  
 Blest who with generous pity glows,  
 Who learns to feel another's woes ;  
 Bows to the poor man's wants his ear,  
 And wipes the helpless orphan's tear :—  
 In every want—in every wo,  
 Himself thy pity, Lord, shall know.

2  
 Thy love his life shall guard—thy hand  
 Give to his lot the chosen land ;  
 Nor leave him, in the dreadful day,  
 To unrelenting foes a prey.  
 In sickness thou shalt raise his head,  
*Len.* And make with tenderest care his bed.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye:

3 6 7 5 6 6 7 6 4# 6 6 6 7

My noonday walks he shall attend, And all my midnight hours defend.

6 5 4 3 6 6 6 7

2  
When in the sultry glebe I faint,  
Or on the thirsty mountains pant,  
To fertile vales and dewy meads  
My weary, wandering steps he leads;  
Where peaceful rivers, soft and slow,  
—Amid the verdant landscape flow.

3  
Though in the paths of death I tread,  
With gloomy horrors overspread,  
My steadfast heart shall fear no ill,  
For thou, O Lord, art with me still:  
Thy friendly rod shall give me aid,  
And guide me through the dreadful shade.

4  
—Though in a bare and rugged way,  
Through devious lonely wilds I stray,  
Thy presence shall my pains beguile:  
The barren wilderness shall smile,  
With sudden greens and herbage crowned,  
And streams shall murmur all around



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

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

*Sing the small notes to the second stanza.*

Awake, and run the heavenly race, And put a cheerful courage on.

But they forget the mighty God, Who feeds the strength of every saint.

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

4  
From thee, the overflowing spring,  
Our souls shall drink a full supply;  
While those who trust their native strength  
Shall melt away—and droop—and die.

5  
*Sing the small notes to the fifth stanza.*  
Swift as an eagle cuts the air,  
We'll mount aloft to thine abode;  
On wings of love our souls shall fly,  
Nor tire amid the heavenly road.

*Sing the small notes at the beginning of the tune to the 2d and 5th stanzas.*



**SALSBURY. L. M. 6 lines.**

Subject from Haydn.

1. Great God! this sacred day of thine Demands the soul's collect ed powers; With joy we now to thee resign These solemn, consecrated hours:

7 6 6 7 6 7 6 #6 6 7 6 6 6 6 7 6 6 7

Oh may our souls ador · ing own The grace that calls us to thy throne.

7 6 4 3 5 6 7

2  
 All-seeing God! thy piercing eye  
 Can every secret thought explore;  
 May worldly cares our bosom fly,  
 And where thou art intrude no more:  
 Oh may thy grace our spirit move,  
 And fix our minds on things above!

3  
 Thy Spirit's powerful aid impart,  
 And bid thy word, with life divine,  
 Engage the ear—and warm the heart;  
 Then shall the day indeed be thine:  
 Our souls shall then adoring own  
 The grace that calls us to thy throne

*Not too fast.*

## NASHVILLE. L. P. M.

Arranged from a Gregorian Chant.

1. I love the volume of thy word; / What light and joy those leaves afford / To souls benighted and distressed! — Thy precepts guide my doubtful way,

4 6 6 6 6 # 6 4 6 6 4 6 6

Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

4 6 6 6 4 6

2  
 Thy threatenings wake my slumbering eyes  
 And warn me where my danger lies;  
 But 'tis thy blessed gospel, Lord,  
 That makes my guilty conscience clean,  
 Converts my soul, subdues my sin,  
 And gives a free, but large reward.

3  
 Who knows the errors of his thoughts?  
 My God, forgive my secret faults,  
 And from presumptuous sins restrain;  
 Accept my poor attempts of praise,  
 That I have read thy book of grace,  
 And book of nature not in vain

St. HELEN'S. L. P. M.

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Jehovah's name; His glory let the heathen know,

6 6 4 3 6 #6 6 4 5 # 6 4 7 6 4 7 6 6 6 4 6 7

6

His wonders to the nations show, And all his saving works proclaim.

6 4 6 6 7 6 6 6 7

1  
 Let all the earth their voices raise,  
 To sing a psalm of lofty praise,  
 To sing and bless Jehovah's name,  
 His glory let the heathen know,  
 His wonders to the nations show,  
 And all his saving works proclaim.

2  
 Oh! haste the day—the glorious hour,  
 When earth shall feel his saving power,  
 And barbarous nations fear his name:  
 Then shall the race of man confess  
 The beauty of his holiness.  
 And in his courts his grace proclaim.



# GAMBIA. L. F. M.

Arranged and Harmonized by T. B. MASON. 147

*Allegro Moderato.*

1. Ye saints and servants of the Lord, The triumphs of his name record; His sacred name for ever bless:  
2. God through the world extends his sway! The regions of eternal day But shadows of his glory are:

6 4 6 5 6 6 5 65 65 65 6 6 6  
3 37 3 3 37 47 47 47 3 33 4

Where'er the circling sun displays His rising beams or setting rays, Due praise to his great name address.  
To him whose majesty excels, Who made the heav'n Where in he dwells, Let no creature's pow'r compare.

54 6 6 65 6 67 67  
32 43 4 45 45

Adantino.

KENYON. L. P. M.

Arranged and Harmonized by T. B. MASON

1. O God, my gra cious God, to thee My early pray'rs shall offer'd be; For thee my thirs - - ty soul doth pant!

2. Oh! to my long - ing eyes once more, That view of glo rious pow'r re - store, Which thy ma jes - - tic house dis piays!

My faint ing flesh im plores thy grace, With in this dry and bar ren place, Where I re fresh - ing wa - ters want.

Be - cause to me thy won - drous love, Than life it - self does dear er prove, My lips shall al - ways speak thy praise.

**AZOTUS. C. P. M.**

The festal morn, my God, is come, That calls me to thy sacred dome, Thy presence to a - dore; My feet the summons

4 6 6 4 6 4 6 6 5 6 5 6 7

3 3 3 3 3 3 3 3 3 3 3 3 3

Detailed description: This block contains the first system of a musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the second and third staves. The piano accompaniment includes numerical figures (4, 6, 6, 4, 6, 4, 6, 6, 5, 6, 5, 6, 7) and rhythmic markings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3) positioned above the notes.

shall at tend, With willing steps thy court as - cend, And tread the hal lowed floor,

Detailed description: This block contains the second system of the musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the second and third staves. The piano accompaniment continues with similar rhythmic patterns as the first system.

- 2 With holy joy-I hail the day,  
That warns my thirsting soul away;  
What transports fill my breast!  
For, lo! my great Redeemer's power  
Unfolds the everlasting door,  
And leads me to his rest!
- 3 Hither, from earth's remotest end,  
Lo! the redeemed of God ascend,  
Their tribute hither bring;  
Here, crowned with everlasting joy,  
In hymns of praise their tongues employ,  
And hail th' immortal King.

1. O thou that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own,  
Slain in the guilty sinner's stead, His spotless righteousness I plead, And his availing blood: That righteousness my robe shall be,

12 34 56 5 12 34 56 5 56 7 6 7 8 3 6 34 6 56 7

But fly to what my God hath done, And suffered once for me.  
That merit shall atone for me, And bring me near to God.

3 6 3 6 0 87 4 5

3  
Then save me from eternal death,  
The spirit of adoption breathe,  
His consolations send:  
By him some word of life impart,  
And sweetly whisper to my heart,  
— Thy Maker is thy friend

4  
The king of terrors then would be  
A welcome messenger to me.  
To bid me come away:  
Unclogged by earth, or earthly things,  
I'd mount, I'd fly, with eager wings,  
To everlasting day.



# NORWAY. C. P. M.

Subject from Mozart.

1. O Thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts it self on thee?

2. Slain in the guilty sinner's stead, His spot less righteous ness I plead, And his a vail ing blood:

7 6 6 5 6 - 6 6 6 5 4 5 7

I have no refuge of my own, But fly to what my Lord hath done, And suffered once for me.

That righteous ness my robe shall be, That mer it shall a tone for me, And bring me near to God.

6 5 4 7 6 5 7 6 7 6 6 #6 4 5 3

## KENAZ. C. P. M.

With joy shall I behold the day, That calls my willing soul a way, To dwell among the blest; For lo! my great Re-

6 7 6 47 6 6 6 5 65 43 6 4 6 4 7 6 4 2 6

deemer's pow'r, Un-folds the ever last ing door, And points me to his rest.

56 34 7 6 4 3 56 34 7 7 6 4 7

- 2 Ev'n now, to my expecting eyes  
The heaven-built towers of Salem rise;  
Their glory I survey;  
I view her mansions that contain  
The angel host, a beauteous train,  
And shine with cloudless day.
- 3 Thither, from earth's remotest end  
Lo! the redeemed of God ascend,  
Borne on immortal wing;  
There, crowned with everlasting joy.  
In ceaseless hymns their tongues employ,  
Before th' Almighty King.

# AITHLONE. C. P. M.

German Tune.

1. O thou that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own,

2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his availing blood: That righteousness my robe shall be,

87      34 5 65 5676 5 67      6 5      87

12 3 43 3454 7 4

20

But fly to what my God hath done, And suffered once for me.

That merit shall atone for me, And bring me near to God.

34 5 65 5676 7 6 6 6 7

12 3 43 3454 7 4

3  
Then save me from eternal death,  
The spirit of adoption breathe,  
His consolations send:  
By him some word of life impart,  
And sweetly whisper to my heart,  
—'Thy Maker is thy friend.'

4  
The king of terrors then would be  
A welcome messenger to me,  
To bid me come away:  
Unclogged by earth, or earthly things,  
I'd mount; I'd fly, with eager wings,  
To everlasting day.

1. Begin, my soul, th' ex - alted lay, Let each enraptured thought obey, And praise th' Almighty's name: Lo! heaven and earth, and seas and skies.

2. Thou heaven of heaven's his vast abode, Ye clouds, proclaim your Maker God; *ff* Ye thunders, speak his power: —Lo! on the lightning's fiery wing

6 3/4 6 6 6/5 6/3 #6 56 6/4 7 # Unison. 3/5

In one melodious concert rise, To swell th' inspiring theme.

<In triumph walks th' eternal king:—Th' astonished worlds adore.

6 #6/3 7 6 6 7

3  
 —Ye deeps, with roaring billows rise,  
 To join the thunders of the skies,  
*f* Praise him, who bids you roll;—  
*pp* His praise in softer notes declare,  
*pp* Each whispering breeze of yielding air,  
 And breathe it to the soul.

4  
 —Wake, all ye soaring throng, and sing  
 Ye feathered warblers of the spring,  
*mp* Harmonious anthems raise  
 To him who shaped your finer mould,  
 Who tipped your glittering wings with gold,  
 — And tuned your voice to praise.

5  
 —Let man, by nobler passions swayed,  
 Let man, in God's own image made,  
 His breath in praise employ;  
 Spread wide his Maker's name around,  
 Till heaven shall echo back the sound,  
 In songs of holy joy.

**PETERS. S. P. M.**

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

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

4. May peace attend thy gate, And joy within thee wait, —To bless the soul of every guest: The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest!

*Unison.*

6 3 4 3 6 6 5 1 2 3 4 3 6 5 4 7 8 6 4 7

**DALSTON. S. P. M.**

A. Williams.

1. The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned; Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.

2. Upheld by thy commands, The world securely stands, And skies and stars obey thy word; Thy throne was fixed on high Ere stars adorned the sky: Eternal is thy kingdom, Lord.

4. Thy promises are true, Thy grace is ever new; There fixed—thy church shall ne'er remove; Thy saints with holy fear, Shall in thy courts appear, And sing thine everlasting love.

r 6 6 6 7 #6 4 5

BETHEL. S. P. M.

1. How bleas'd and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zi - on's hill.

2. Zion—thrice happy place—Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear

6 4 6 6 7 *Tasto.* 8 = 4 5 6 5 7 3 5 = 4 7 8 7 6 5

*Soli.\** *Tutti.*

And there our vows and hon - ors pay— And there our vows and honors pay.

The sacred gos - pel's joy - ful sound— The sacred gospel's joyful sound.

\* Let this passage be sung alternately by Trebles and Tenors. 6 8 7

3  
 Here David's greater Son  
 Has fixed his royal throne;  
 He sits for grace and judgment here:  
 He bids the saints be glad,  
 He makes the sinners sad,  
 And humble souls rejoice with fear.

4  
 May peace attend thy gate,  
 And joy within thee wait  
 —To bless the soul of every guest:  
 The man who seeks thy peace,  
 And wishes thine increase,  
 A thousand blessings on him rest:

5  
 My tongue repeats her vows,  
 Peace to this sacred house!  
 For here my friends and kindred dwell:  
 And since my glorious God  
 Makes thee his blest abode,  
 My soul shall ever love thee well.

**STOW. H. M.**

1. *mp* Hark, hark, the sounds draw nigh, - The joyful hosts descend; Jesus forsakes the sky, To earth his footsteps bend, He comes to bless our fallen race, He comes with messages of grace

2. Bear, bear the tidings round, Let every mortal know What love in God is found, > What pity he can show, < Ye winds that blow, ye waves that roll, Spreadwide the news from pole to pole.

6 6 6 6 #6 6 6 4 # 3 - 6

**BETHESDA. H. M.**

Dr. Green.

1. Ye tribes of Adam, join With heaven, and earth, and seas, And offer notes divine To your Creator's praise. Ye holy throng Of angels bright, In worlds of light Begin the song.

2. The shining worlds above In glorious order stand, Or in swift courses move By his supreme command. He spake the word, And all their frame From nothing came To praise the Lord.

3. Let all the nations fear The God that rules above; He brings his people near, And makes them taste his love: While earth and sky Attempt his praise, His saints shall rise His honors high.

7 4 6 4 7 87 6 4 2 3 5 5 6 4 87

HADDAM. H. M.

L. Mason

1. The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty; His glories shine With beams so bright. No mortal eye Can bear the sight

2. The thunders of his hand Still keep the world in awe; His wrath and justice stand To guard his holy law; And where his love Resolves to bless, His truth confirms And seals the grace.

3. And can this mighty King Of glory condescend? And will he write his name, ' My father, and my friend?' I love his name! I love his word! Join all my powers, And praise the Lord.

6 6 4 6 4 # 3 4 5 - 6 5 3 4 5 6 7 6 5 3 4 5 3 4 6 3 7 6 4 8 7

HARWICH. H. M.

1. Give thanks to God most high, The universal Lord; The sovereign King of kings: And be his grace adored. Thy mercy, Lord, Shall still endure; And ever sure Abides thy word.

2. How mighty is his hand! What wonders hath he done! He formed the earth and seas, And spread the heavens alone. His power and grace Are still the same; And let his name Have endless praise

3. Give thanks aloud to God, To God the heavenly King; And let the spacious earth, His works and glories sing. Thy mercy, Lord, Shall still endure; And ever sure Abides thy word.

6 6 6 7 6 6 5 6 6 6 6 6 7 6 8 7





1. Awake, our drowsy souls, And burst the slothful band; The wonders of this day Our noblest songs demand:

2. At thy approaching dawn, Reluctant death resigned The glorious Prince of life, In dark domains confined;

3. All hail, triumphant Lord! Heaven with hosannas rings; While earth, in humbler strains, Thy praise responsive sings?

Figured bass: 6 5 6 3 6 4 5 6 7

<Auspicious morn! thy blissful rays Bright seraphs hail, in songs of praise, Auspicious morn! thy blissful rays Bright seraphs hail, in songs of praise.

Th' angelic host around him bends, And midst their shouts the God ascends, Th' angelic host around him bends, And midst their shouts the God ascends.

>"Worthy art thou, who once was slain, Through endless years to live and reign." Worthy art thou, who once was slain, Through endless years to live and reign.

Figured bass: 6 5 6 3 6 4 5 6 7

1. ¶ Welcome, delight ful morn! Thou day of sa cred rest; I hail thy kind re turn; ¶ Lord, make these moments blest :

6 4 7 6 5 4 3 6 6 7 6 6 4 7

< From low delights; and mortal toys, ¶ I soar to reach im - mor tal joys.

6 4 6 5

2  
 ¶ Now may the King descend,  
 And fill his throne of grace;  
 Thy ceptre, Lord, extend,  
 { Sing small notes.  
 { While saints address thy face :  
 < Let sinners feel thy quickening word,  
 ¶ And learn to know and fear the Lord.

3  
*mp* { Sing small notes.  
 { Descend, celestial Dove,  
 With all thy quickening powers;  
 Disclose a Saviour's love,  
 { Sing small notes.  
 { And bless these sacred hours :  
 ¶ Then shall my soul new life obtain,  
 Nor Sabbaths be indulged in vain

NEWBURY. H. M

M. Havda

Slow.

1. O Zion, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast salva - tion nigh: Cheerful in God a

rise and shine, While rays di - vine Stream all a - broad.

2  
 He gilds thy mourning face  
 With beams which cannot fade:  
 His all-resplendent grace  
 He pours around thy head:  
 The nations round | With lustre new  
 Thy form shall view, | Divinely crowned.

3  
 In honor to his name,  
 Reflect that sacred light:  
 And loud that grace proclaim,  
 Which makes thy darkness bright:  
 Pursue his praise, | In worlds above,  
 Till sovereign love | The glory raise.

# ZEBULON. H. M.

1. Ye dying sons of men, Immersed in sin and wo! Now mercy calls again, Its message is to you! Ye perishing and guilty, come! In mercy's arms there yet is room.

2. No longer now delay, Nor vain excuses frame; Christ bids you come to-day, Tho' poor, and blind, and lame: All things are ready, sinners, come! For every trembling soul there's room.

3. Drawn by his dying love, Ye wandering sheep, draw near! He calls you from above, The Shepherd's voice now hear: To him whoever will may come, In Jesus' arms there still is room.

6 6 7 6 6 7 6 5 3 3 6 6 6 7 6 6

# HOPKINTON. H. M.

1. Ye boundless realms of joy, Exalt your Maker's name : His praise your songs employ Above the starry frame: Your voices raise, Ye cherubim, And seraphim, To sing his praise.

2. Let all adore the Lord, And praise his holy name, By whose almighty word They all from nothing came; And all shall last, From changes free; His firm decree Stands ever fast.

6 3 6 5 6 5 5 6 4 3 3 3 3 3 3 3 3 7 7

1. **A** wake, our drow - sy souls, And burst the slothful band; The wonders of this day Our no blest songs de - mand:

2. — At thy approach ing dawn. Re - luctant death resigned / The glorious Prince of life > In dark do mains con fined:

8 3 3    6 6 4 7    7 6 5    5 5 4 3    5    6    6    6    4-6 5    4 5

< Auspicious morn! thy blissful rays / Bright ser - aphs hail, in songs of praise.

< Th' an - gelic host a - round him bends, / And midst their shouts the God ascends.

\* The small notes in this line give the tune in the usual way.

6 7 8    5    6 7 8    6    6    6    7  
8 4 5 6    4 5 6    4 5 6

3  
All hail, triumphant Lord!  
Heaven with hosannas rings;  
> While earth in humbler strains,  
— Thy praise responsive sings:—  
< "Worthy art thou, who once wast slain,  
> Through endless years to live and reign."

4  
— Gird on, great God, thy sword,  
Ascend thy conquering car,  
While justice, truth, and love,  
Maintain the glorious war:  
> Victorious, thou thy foes shalt tread,  
> And sin and hell in triumph lead.

# INDIANA. H. M.

Moderato.

1. The Lord his blessing pours A round our fa - vor'd land; His grace, like gen - tle show'rs, De scends at his com - mand:

6 6 4 6 54 4 65 6 6 6 57 6 6 4

6 4 3 3 4 3 4 3

O'er all the plains blest fruits a rise, In rich sup plies, since Je - sus reigns.

4 6 6 4 6 6 4 7

3 3 3 3 3 3 3 3

2.  
His righteousness alone  
Prepares his wondrous way;  
He rises to his throne,  
In realms of endless day.  
His steps we trace, | And, heaven in view,  
His path pursue; | Adore his grace.

3.  
Thy mercy, O our God,  
To all thy church display;  
Proclaim thy grace abroad,  
And spread the gospel day.  
High on thy throne, | And quickly send  
Our prayer attend, | Salvation down

DARWELL. H. M.

Darwell.

3. All hail, triumphant Lord! Heaven with hosannas rings, > While earth, in humbler strains, - Thy praise responsive sings; > Worthy art thou, who once wast slain f Through endless years to live and reign.

Unison. 6 6 4 4 3 6 7 # 7 # - 7 6 7 6 4 3 Unison. 6 6 5

ACTON. H. M.

1. To spend one sacred day Where God and saints abide, Affords diviner joy Than thousand days beside; Where God resorts, I love it more To keep the door, Than shine in courts.

2. God is our sun and shield, Our light, and our defence: With gifts his hands are filled; We draw our blessings thence: He shall bestow On Jacob's race Peculiar grace And glory too.

3. The Lord his people loves; His hand no good witholds From those his heart approves, From pure and upright souls; Thrice happy he, O God of hosts! Whose spirit trusts Alone in thee

6 6 4 4 8 7 6 4 8 7 6 4 3 6 6 4 8 7 6 4 3 6 4 8 7 6 4 3 6 5 6 4 8 7



**EDGAR. 7s. [6 lines.]**

2. Safely through another week, God has brought us on our way; Let us now a blessing seek,  
 2. While we seek supplies of grace, Through the dear Redeemer's name, Show thy reconciling face,  
 4. May the gospel's joyful sound Conquer sinners, comfort saints; Make the fruits of grace a bound,

6 6 7 43 6 6 65 6 6 7 43

*2d ending.*

Waiting in his courts to day: Day of all the week the best, Emblem of eternal rest.  
 Take away our sin and shame; From our worldly cares set free, May we rest this day in thee.  
 Bring relief for all complaints: Thus let all our Sabbaths prove, Till we join the church above.

6 6 6 7 6 - 6 5 6 6 6 7

MILLO. 7's.

Arranged and Harmonized by T. B. MASON.

*Largo. Legato.*

Who, O Lord, when life is o'er Shall to heav'n's blest mansion's soar? Who, an ev - er wel come guest, In thy ho - ly place shall rest?

He, whose heart thy love has warm'd, He, whose will to thine con form'd, Bids his life un sul lied run, He, whose words and thoughts are one;

He, who trusts in Christ a lone, Not in aught himself has done; He, great God, shall be thy care, And thy choicest blessings share.

56 7 76 6 6 43 76 64 7 67 6 67 6 65 4 7 6 7  
 34 4 54 4 43 54 7 45 4 45 4 43 #2

MORLEY. 7's.

Arranged and Harmonized by T. B. MASON.

*Con Amore. Calmato.*

To thy pastures fair and large, Heav'nly shepherd, lead thy charge: And my couch with tend'rest care, 'Midst the springing grass prepare.

When I faint with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the verdant meadows flow.

Constant, to my la - test end, Thou my footsteps shall at tend: And shalt bid my hallow'd dome Yield me an e - ter - nal home

5 6 6 56 6 56 65 6 6 6  
 54 22 7 6 4 7 4 74 7 4 74 43 6 6 4 7

# EDYFIELD. 7s.

Latrobe.

1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ever welcome guest, In thy ho - ly place shall rest?

2. He, whose heart thy love has warmed; He, whose will to thine conformed, Bids his life unsull - ied run; He, whose words and thoughts are one;

4. —He, who trusts in Christ alone, Not in aught himself hath done: <He, great God, shall be thy care, And thy choicest blessings share.

65 5 6 4 65 87 6 86 7 6 6 6 4 87

# GRANT. 7s.

1. Come! said Jesus' sacred voice, Come, and make my paths your choice; I will guide you to your home, Weary pilgrims! hither come.

2. Hither come—for here is found Balm for eve - ry bleeding wound, Peace, which ever shall endure, Rest, e ter - nal, sacred, sure!

2/8 3/8 4/8 5/8 6/8 5/8 7/8 6/8 5/8 4/8 7/8 6/8 5/8 4/8 6/8 4/8 6/8 7

1. Son of God, thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy fruit my spirit feed,

48 76 5 7 6 93 4 3 6 6 45 4 = 7 4 7 4 5

Tree of life, thine influence shed, With thy fruit my spirit feed.

6 6 6 6 87

1  
 Son of God, thy blessing grant,  
 Still supply my every want;  
 Tree of life, thine influence shed,  
 With thy fruit my spirit feed.

2  
*p*Tenderest branch, alas! am I;  
 Without thee I droop and die;  
 Weaker than a bruised reed,  
 Help I every moment need.

3  
 —All my hopes on thee depend:  
 Love me, save me, to the end!  
 Give me thy supporting grace,  
 Take the everlasting praise.

# GRANBY. 7s.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me, Sweetly draw me, Sweetly draw me by thy love.

7 6 65 43 6 7 65 43 65 65 43 56 65 6 — 6 66 6 7

# ANFIELD. 7s.

Arranged from Wranisky.

1. Sweet the time, exceeding sweet! When the saints together meet, When the Saviour is the theme, When they join to sing of him.

2. Sing we then eternal love, Such as did the Father move: He beheld the world undone, Loved the world, and gave his Son.

5. Sweet the place, exceeding sweet, Where the saints in glory meet; Where the Saviour's still the theme, Where they see and sing of him.

98 56 65 6 6 6 57 98 67 4 6 4 65 6 6 4 76 65 98

## WILMOT. 7s.

Arranged from Weber.

1. Heavenly Father, sovereign Lord, Be thy glorious name adored! Lord, thy mercies never fail; Hail, celestial goodness, hail!

2. Though unworthy, Lord, thine ear, Deign our humble songs to hear; Purer praise we hope to bring, When around thy throne we sing.

4. Then with angel harps again, We will wake a nobler strain, There, in joyful songs of praise, Our triumphant voices raise.

Figured bass notation: 4 = 5 = 87 43 4 = 5 = 87 43 4 = 5 = 7

## NORWICH. 7s.

L. MASON.

1. Gently glides the stream of life, Oft along the flowery vale; Or impetuous down the cliff, Rushing roars when storms assail.

2. 'Tis an ever varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to eternity.

Figured bass notation: # 6 4 7 # 6 4 5 # 6 # 6 4 #

**ADULLUM. 7s.**

1. Children of the heavenly King As ye journey, sweetly sing ; Sing your Saviour's worthy praise, Glorious in his works and ways, Glorious in his works and ways.

2. Ye are travelling home to God, In the way the fathers trod ; They are happy now, and ye Soon their happiness shall see, Soon their happiness shall see.

6 6<sup>5</sup> 6<sup>5</sup> 6<sup>4</sup> 6<sup>4</sup> 6<sup>4</sup> 5 6 7<sup>6</sup> 5 7 # 6<sup>4</sup> 6<sup>4</sup> 5

**PLEYEL'S HYMN. 7s.**

Pleyel.

1. <sup>do!</sup>To thy pastures, fair and large, Heavenly Shepherd, lead thy charge ; And my couch, with tenderest care, Midst the springing grass prepare.

2. When I faint, with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the verdant meadows flow.

4. Constant, to my latest end, <Thou my footsteps shall attend ; <sup>m</sup>And shalt bid thy hallowed dome Yield me an e ter nal home.

6 P 2 6 6 6 87 # 6 87 6 6 87

**RUTLAND.** 7s. 6 lines.

Subject from Winter.

D. C.

1. Safely through another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day:  
 Day of all the week the best, Emblem of eternal rest

7 5 6 4 3 = 6 6 5 4 7 End. 4 = 3 6 7 6 5 7 #

**ALSEN.** 7s.

F. L. Abel.

*Slow.*

1. Come! said Jesus' sacred voice, Come, and make my paths your choice: I will guide you to your home, Weary pilgrims! hither come.  
 2. Hither come, for here is found Balm for every bleeding wound, Peace, which ever shall endure, Rest, eternal, sacred, sure.

6 5 6 5 4 3 8 7 6 6 7 7 6 5 6 6 # 6 6 6 5 7



**PILTON. 7s**

1. Praise the Lord, his glory bless, Praise him in his ho - liness; Praise him as the theme inspires, Praise him as his fame requires.

2. Let the trumpet's lof ty sound Spread its loudest notes around; Let the harp unite in praise, With the sacred minstrel's lays.

4. All who dwell beneath his light, In his praise your hearts unite; While the stream of song is poured, Praise and mag - ni fy the Lord.

6 6 6 7 6 5# 6 5 6 5 6 5 6 6 7

**NAPLES. 7s.**

Subject from Pleyel.

*Slow.*

1. Oh that men their songs would raise, All his goodness to declare! All Jehovah's wonders praise, Wonders which their children share!

2. Where his holy altars rise, Let his saints adore his name: There present his sacri fice, There with joy his works proclaim.

3 7 6 4 6 6 5 3#7 6 4 5 # 6 7 6 7 6 7 5

*Larghetto.*

1. Safely through another week, God has brought us on our way ; Let us now a blessing seek, Waiting in his courts today ! Day of all the week the best, Emblem

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

*2d ending.*

of eternal rest, Day of all the week the best Emblem of eter - nal rest.

rest this day in thee, 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 for all complaints :  
 Thus let all our Sabbath's prove,  
 Till we join the church above.

**BENSON. 7s.**

*Slow.*

1. Lord, we come before thee now; At thy feet we humbly bow; Oh do not our suit disdain! Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls depend; In compassion now descend; Fill our hearts with thy rich grace; Tune our lips to sing thy praise.

6. Grant that all may seek and find Thee a God supremely kind: Heal the sick, the captive free; Let us all rejoice in thee.

3 6 3 6 7 9 8 #4 6 5 6 4 # 4 6 — 6 5 4 3 4 6 6 5 6 8 7

23

**SOUTHAMPTON. 7s**

*2d ending.*

1. Christ, the Lord, is risen to-day, Sons of men, and angels, say! Raise your songs of triumph high; Sing, ye heavens, and earth, reply!

2. Love's redeeming work is done, Fought the fight, the battle won: Lo! our sun's eclipse is o'er, Lo! he sets in blood no more.

5. Soar we now where Christ hath led, Following our exalted head: Made like him, like him we rise, Ours the cross, the grave the skies!

6 6 8 6 6 4 6 3 4 5 6 5 5 6 6 6 3 4 6 6 7



**NUREMBURG. 7s.**

*Slow.*

1. Praise to God! im - mortal praise, For the love that crowns our days: Bounteous source of every joy, Let thy praise our tongues employ.

2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that liberal autumn pours From her rich, o'erflowing stores,

3. These, to that dear source we owe Whence our sweetest comforts flow; These, through all my happy days, Claim my cheerful songs of praise.

6 6 6 6 5 7 6 6 5 7

**WATERBURY. 7s.**

1. Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ever faithful, ever sure.

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

3. All things living he doth feed: His full hand supplies their need: For his mercies shall endure, Ever faithful, ever sure.

12 34 34 6 6 34 6 34 6 6 87 65 6 56 6 87

**NORTHWOOD.** 7s.

1. Softly now the light of day Fades upon my sight away ; Free from care, from labor free, Lord, I would commune with thee, Lord, I would commune with thee.

2d Treble. Alto.

2. Soon, for me, the light of day Shall forever pass away : Then, from sin and sorrow free, Take me, Lord, to dwell with thee ! Take me, Lord, to dwell with thee !

7 6 6 7 9 8 6 8 7 6 8 7 5 4 5 3 7

**HEREFORD.** 7s.

Dr. John Clarke Whitfield,  
Organist of Hereford Cathedral, and Prof. Mus. Camb.

1. On thy church, O Power divine, Cause thy glorious face to shine ; Till the nations from afar Hail her as their guiding star.

2. Then shall God, with lavish hand, Scatter blessings o'er the land ; And the world's remotest bound With the voice of praise resound.

6 4 6 4 5 6 5 # 6 7 6 6 5 5 4 7 6 6 4 5 3 4 5 6 4 5

# MOUNT VERNON.

8s. & 7s.\*

L. Mason.

The Tenor, or the Tenor and Base may be omitted.

1. Sister, thou wast mild and lovely, Gentle as the summer breeze, Pleasant as the air of evening When it floats among 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 has 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.

\* Originally written on the occasion of the death of a young Lady, a member of Mount Vernon School, Boston.

# WORTHING.

8s. & 7s.

Scholz.

1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

3. On the rock of a ges founded, What can shake her sure repose? With salva - tion's wall surrounded, She can smile at all her foes.

7      34   56   9 8      56   78   98   87   65   65      6 6 4 3      6 -      6 6 57   98

**GREENVILLE.** 8s & 7s. [Double.]

Rosseau.

D. C.

Far from mortal cares retreat ing, Sordid hopes and vain desires, } From the Fount of glory beaming, Light ce lestial cheers our eyes ;  
 Here, our willing footsteps meeting, Every heart to heaven aspires. }

Mercy from above proclaiming, Peace and pardon from the skies.

7 - 6 6

**SICILY.** 8s & 7s, or 8, 7s & 4.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace ; Let us, each thy love possessing, Triumph in redeeming grace.

Oh refresh us, Oh refresh us, Travellers through this wilderness.

3 4 34 34 3 4 34 1 6 5 6 7 56 56 7 - 34 34 3 - 37 65 86 66 6 87



SMYRNA. Ss & 7s.

Mozart.

1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise

3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst redeem me with thy blood.

6 5 8 7 6 4 3 6 4 5 = 3 5 4 3 6 5 8 7 6 4 3 6 9 8 6 8 7

2. Teach me some melodious measure, Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love.

4. By thy hand restored, defended, Safe through life, thus far, I'm come! Safe, O Lord, when life is ended, Bring me to my heavenly home.

6 5 8 3 4 6 6 6 4 4 3 2 6 1 6 4 8 7

CROCKETT. Ss & 7s. [Double.]

1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

3. On the rock of ages founded, What can shake her sure repose? With sal vation's wall surrounded, She can smile at all her foes

6 5 6 5 6 6 6 4 5 6 5 6 6 6 6 7 6 6 5 6 6 8 7

2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far excell ing, Beaming with the gospel's light.

4. Glorious things of thee are spoken, Zion, ci ty of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

6 6 5 6 6 7

# WESTBOROUGH. 8s & 7s

Haydn.

1. Praise the Lord! ye heavens, adore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him, all ye stars of light!

24

Hal le lu - jah, Hal le - lu - jah, Hal .e - lu jah, A - men.

2  
Praise the Lord, for he hath spoken;  
Worlds his mighty voice obeyed;  
Laws which never can be broken,  
For their guidance he hath made.

3 Hallelujah, Amen.  
Praise the Lord, for he is glorious;  
Never shall his promise fail:  
God hath made his saints victorious,  
Sin and death shall not prevail.

4 Hallelujah, Amen.  
Praise the God of our salvation,  
Hosts on high his power proclaim;  
Heaven and earth and all creation,  
Praise and magnify his name;  
Halleluiah. Amen.

WINTHROP. Ss & 7s. [Double.]

Subject from Nauman.

Light of those whose dreary dwelling, Borders on the shades of death! Rise on us, thyself reveal - ing, Rise, and chase the clouds beneath.

34 56 6 6 56 65 43 65 6 87 6 87 3 533 6 6 87

Slow

Thou, of life and light Cre - a - tor! In our deepest darkness rise; Scatter all the night of nature, Pour the day upon our eyes.

6 6 5 34 56 3 533 6 6 87

# TAMWORTH. 8s, 7s & 4.

Lockhart. 187  
2d ending.

1. Songs anew of honor framing, Sing ye to the Lord alone;  
All his wondrous works proclaiming, Jesus wondrous works hath done! Glorious victory, Glorious victory, His right hand and arm have won.

Unison. 6 6 7 6 7 6 5

Detailed description: This block contains the musical score for the hymn 'TAMWORTH'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: '1. Songs anew of honor framing, Sing ye to the Lord alone; All his wondrous works proclaiming, Jesus wondrous works hath done! Glorious victory, Glorious victory, His right hand and arm have won.' Below the piano staves, there are numerical figures: 'Unison.' followed by '6', '6 7', '6 7', and '6 5'.

Slow.

# FLEMING. 8s, 7s & 4.

Come, ye sinners, poor and wretched, Come in mercy's gracious hour! Jesus ready stands to save you, Full of pity, love and power! He is able, He is willing, doubt no more,

6 6 6 6 6 6 7 7 6 6 6

Detailed description: This block contains the musical score for the hymn 'FLEMING'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: 'Come, ye sinners, poor and wretched, Come in mercy's gracious hour! Jesus ready stands to save you, Full of pity, love and power! He is able, He is willing, doubt no more,'. Below the piano staves, there are numerical figures: '6', '6', '6', '6', '6', '6', '7', '7', '6', '6', '6'.

1. Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each thy love possess ing, Triumph in redem ing grace:

6 87 6 6 6 87 4 6 87 4 6 6 7

*2d ending.*

Oh refresh us, Oh refresh us, Travelling through this wilderness.

6 4 6 6 7 6 6 6 7 6 6 5

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

3  
Then, when'er the signal's given,  
Us from earth to call away,  
Borne on angels' wings to heaven,  
Glad the summons to obey,  
May we ever  
Reign with Christ in endless day!

KENDALL. 8s, 7s & 4.

1. Who, but thou, almighty Spirit, Can the heathen world reclaim? Men may preach, but till thou favour,

2. Thou hast promised, by the prophets, Glorious light in latter days: Come, and bless be wildered nations,

3. All our hopes, and prayers, and labors Must be vain without thine aid: But thou wilt not disappoint us,

87 6 4 5 67 43 7 3 6 43

Heathens will be still the same: Mighty Spirit! Mighty Spirit! Witness to the Saviour's name.

Change our prayers and tears to praise: Promised Spirit! Promised Spirit! Round the world diffuse thy rays.

All is true that thou hast said: Faithful Spirit! Faithful Spirit! O'er the world thine influence shed.

4 5 6 4 5 5 67 43 7 3 6 43

HELMSLEY. 8s, 7s & 4.

Altered from Dr. Madan.

1. O'er the gloomy hills of darkness, Look, my soul, be still, and gaze; } Blessed jubilee! Blessed jubilee! Let thy glorious morning dawn!  
 See the promi ses advanc - ing To a glorious day of grace!

4. Fly abroad, thou mighty gospel; Win and conquer, never cease! } Sway thy sceptre, sway thy sceptre, Saviour, all the world around!  
 May thy lasting, wide dominions Multi - ply and still increase:

Figured bass: 37 43 4 = 6 48 65 56 56 76 5 34 36 52 3 6 3 3

CARLOW. 8s, 7s & 4.

2d ending.

Yes! we trust the day is breaking, Joyful times are near at hand; }  
 God, the mighty God, is speaking, By his word in every land; } When he chooses, Darkness flies at his command.

Figured bass: 6 3 3 4 7 4 3 Unison. 5 6 6 6 6



# OLIPHANT. 8s, 7s & 4.

1. Guide me, O thou great Je - hovah, Pilgrim through this barren land : I am weak, but thou art mighty ; Hold me with thy powerful hand ;

2. Open now the crystal fountain, Where the healing streams do flow ; Let the fiery cloudy pillar Lead me all my journey through :

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 ;

5 4      5 4      6      6      4      6 5      5 4      5 4      6      6      4      5 #

*SOLO.* Bread of heaven, Bread of heaven, *TUTTI.* Feed me till I want no more, Feed me till I want no more.

*SOLO.* Strong De liverer, Strong De - liverer, *TUTTI.* Be thou still my strength and shield, Be thou still my strength and shield.

*SOLO.* Songs of praises, Songs of praises, *TUTTI.* I will ev - er give to thee, I will ev - er give to thee.

5 6      4      5

## HYMN. 'Yes, my native land, I love thee.' (CYREN. 8's, 7's, &amp; 4's.)

Arranged and Harmonized by T. B. MASON.

Slow.

Yes, my native land, I love thee; All thy scenes I love them well; Friends, connections, happy country; Can I bid you

6 4 7 7 7 4 7 6 7 #45 #23 78 25 56

all fare well? Can I leave you, Can I leave you, Far in hea then lands to dwell?

#45 #23 65 43 6 4 7

- 2 Yes! I hasten from you gladly,  
From the scenes I love so well!  
Far away, ye billows, bear me;  
Lovely native land—farewell!  
Pleased I leave thee,  
Far in heathen lands to dwell.
- 3 In the desert let me labor,  
On the mountain let me tell  
How he died—the blessed Saviour—  
To redeem a world from hell!  
Let me hasten,  
Far in heathen lands to dwell.
- 4 Bear me on, thou restless ocean;  
Let the winds my canvas swell;  
Heaves my heart with warm emotion  
While I go far hence to dwell,  
Glad I bid thee,  
Native land! Farewell, Farewell.

SIBERIA. 8s, 7s & 4.

S.B.Pond.

1. O'er the gloomy hills of darkness, Look, my soul, be still, and gaze; See the promises advancing To a glorious day of grace!

2. —Let the dark, benighted pagan, Let the rude barbarian, see That divine and glorious conquest Once obtained on Calvary:

25

*Slow.*

Blessed Jubilee, Blessed Jubilee! Let thy glorious morning dawn!

Let the gospel, Let the gospel Loud resound, from pole to pole.

3  
Kingdoms wide, that sit in darkness  
Grant them, Lord, the glorious light;  
Now, from eastern coast to western,  
May the morning chase the night:  
Let redemption  
Freely purchased, win the day!

4  
Fly abroad, thou mighty gospel,  
Win and conquer, never cease!  
May thy lasting, wide dominions  
Multiply, and still increase:  
Sway thy sceptre,  
Saviour, all the world around!

AMERICA. 6s & 4s. National Hymn.

Words by F. S. Smith.

1. My country! 'tis of thee, Sweet land of liberty, Of thee I sing; Land, where my fathers died; Land of the pilgrim's pride; From every mountain-side, Let freedom ring.

2. My native country! thee, Land of the noble free, Thy name I love: I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.

3. Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong.

4. Our father's God! to thee, Author of liberty! To thee we sing; Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God, our King!

6 3 4 5 / 6 6 7 / 6 6 / 5 = = 4 3 / 7 = = 6 4 / 3 6 5 4 3 / 4 6 5 6 4 7

DORT. 6s & 4s.

1. Praise ye Jehovah's name, Praise thro' his courts proclaim, Rise and adore: High o'er the heavens above, Sound his great acts of love, While his rich grace we prove, Vast as his power.

2. Now let the trumpet raise Sounds of triumphant praise, Wide as his fame; There let the harp be found; Organs, with solemn sound, Roll your deep notes around, Filled with his name.

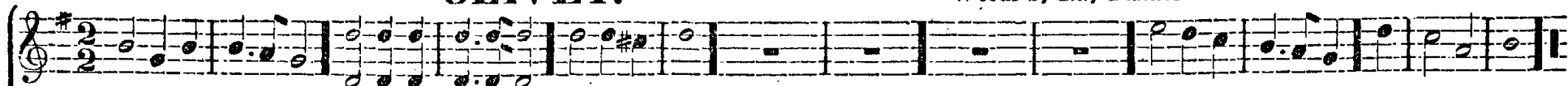
3. While his high praise ye sing, Shake every sounding string; Sweet the accord! He vital breath bestows; Let every breath that flows, His noblest fame disclose, Praise ye the Lord.

6 / 6 / 6 6 7 / 5 3 4 2 / 5 6 5 / 5 3 4 / 5 6 5 / 6 / 6 / 6 6 7

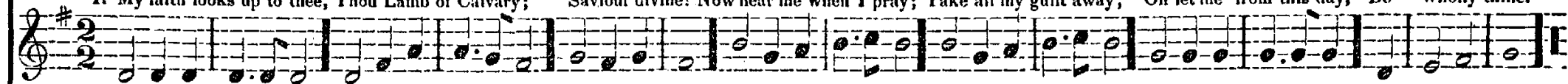
# OLIVET. 6s & 4s.

Words by Ray Palmer.

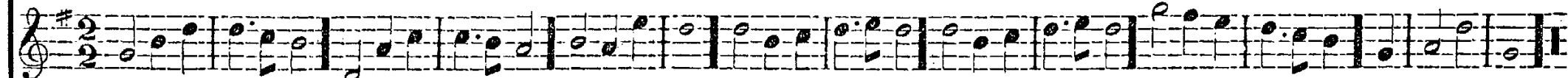
L. Mason.



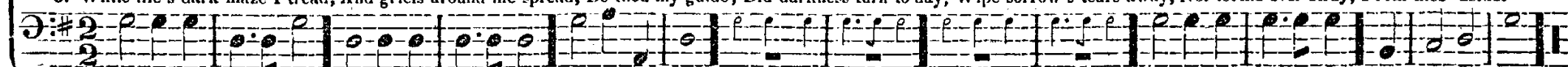
1. My faith looks up to thee, Thou Lamb of Calvary; Saviour divine! Now hear me when I pray; Take all my guilt away; Oh let me from this day, Be wholly thine.



2. May thy rich grace impart Strength to my fainting heart, My zeal inspire; As thou hast died for me, Oh may my love to thee, Pure, warm, and changeless be, A burning fire.



3. While life's dark maze I tread, And griefs around me spread, Be thou my guide; Bid darkness turn to day, Wipe sorrow's tears away, Nor let me ever stray, From thee aside.



4. When ends life's transient dream, When death's cold, sullen stream, Shall o'er me roll, Blest Saviour, then in love, Fear and distress remove; Oh! bear me safe above, A ransomed soul.

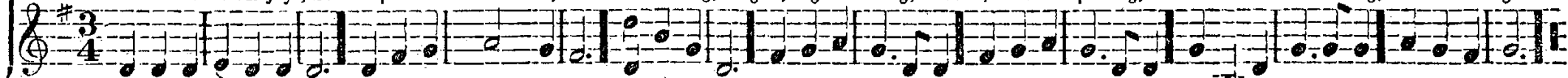
6 7                      7    7 6 5                      6 7    8 7 6 5 4 3                      6 6

# ITALIAN HYMN. 6s & 4s.

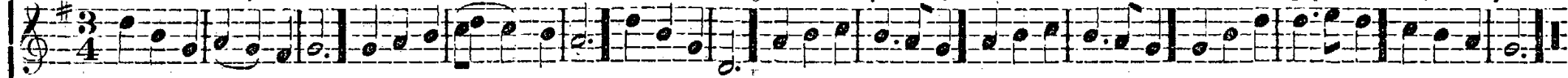
Giardini.



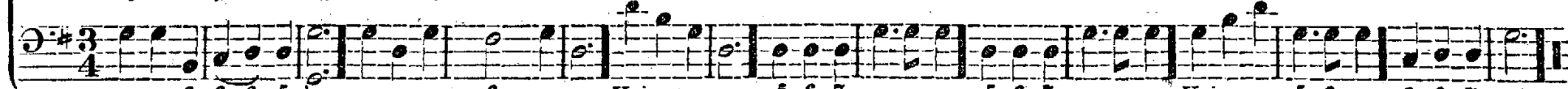
1. Let us awake our joys, Strike up with cheerful voice, Each creature sing, Angels, begin the song, Mortals, the strain prolong, In accents sweet and strong, "Jesus is King."



2. Proclaim abroad his name, Tell of his matchless fame: What wonders done! Shout through hell's dark profound; Let all the earth resound, 'Till heaven's high arch rebound, 'Victory is won.



4. All hail the glorious day, When through the heavenly way Lo, he shall come! While they who pierced him wail, — His promise shall not fail; — Saints, see your King prevail / Great Saviour, come!



6 6 6 5                      6                      Unison.                      5 6 7                      5 6 7                      Unison.                      5 6                      6 6 7

SWANTON. 6s & 4s.

L. Mason.

1. Come, all ye saints of God! Wide through the earth abroad, Spread Jesus' fame: Tell what his love hath done; Trust in his name alone: Shout to his lofty throne, "Worthy the Lamb."

2. Hence, gloomy doubts and fears! Dry up your mournful tears; Swell the glad theme: Praise ye our gracious King, Strike each melodious string, Join heart and voice to sing, "Worthy the Lamb."

3. Hark! how the choirs above, Filled with the Saviour's love, Dwell on his name! There, too, may we be found, With light and glory crowned, While all the heavens resound, "Worthy the Lamb."

Figured bass notation: 6 4 5 4 3 7 8 7 6 5 6 6 # 3 2 3 4 6 3 2 3 6 8 7 6 4 5

WAYLAND. 8s & 4s.

1. Hark, hark! the gospel trumpet sounds, Through earth and heaven the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace divine.

2. Come, sinners, hear the joyful news, No longer dare the grace refuse; Mercy and justice here combine, Goodness and truth harmonious join, T'invite you near.

3. Ye saints in glory, strike the lyre: Ye mortals, catch the sacred fire; Let both the Saviour's love proclaim, For - ever worthy is the Lamb Of endless praise.

Figured bass notation: 6 6 7 6 5 - 7 7 6 5 - 7 6

# NORTHFIELD. Ss.

L. Mason.

*Very slow.*

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

2. Shall ev - e ry creature around Their voices in concert unite, And I, the most favored, be found, In praising, to take less delight?

3. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell!

8 7 6 5 6 4 5 7 6 5 6 4 6 4 7

# SPRING. Ss.

*Slow.*

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles a - way.

3. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell;

R 2 3 4 5 4 8 4 5 4 6 4 5 4 6 5 3 4 5 6 4 3 2 5 6 8 7 6 5 4 3 2

*Affettuoso.*

Child of sin and sorrow, Fill'd with dis-may, Wait not for to-morrow, Yield thee to-day: Heav'n bids thee

come, While yet there's room; Child of sin and sorrow, Hear and o-bey.

1 Child of sin and sorrow,  
 Fill'd with dismay,  
 Wait not for to-morrow,  
 Yield thee to-day;  
 Heav'n bids thee come,  
 While yet there's room;  
 Child of sin and sorrow,  
 Hear and obey.

2 Child of sin and sorrow,  
 Why wilt thou die?  
 Come, while thou canst borrow  
 Help from on high:  
 Grieve not that love,  
 Which from above,  
 Child of sin and sorrow,  
 Would bring thee nigh.



# AUBURN.

Hail blessed delights of the ground, How lovely the charms I survey, The hills and the meadows around, Their riches and grandeur display :

6 7 6 6 4 7 # 6 7 6 6 4 5 # 6

The woods where the nightingale sing, The vale where the streams gently move, All gratefully hasten to bring Their tribute of earliest love.

6 6 6 6 6 7 6 6 6 6 4 7 5 6

Thou Shepherd of Israel and mine, The joy and desire of my heart; For closer communion I pine, I long to reside where thou art.

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal line.

The pasture I languish to find, Where all, who their Shepherd obey, Are fed, on thy bosom reclined, And screened from the heat of the day, And screened from the heat of the day.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal line.

# YARMOUTH. 7s & 6s.

1. When shall the voice of singing Flow joyful - ly along? When hill and valley, ringing With one triumphant song, Proclaim the contest ended.

2. Then from the craggy mountains The sacred shout shall fly; And shady vales and fountains Shall echo the reply. High tower and lowly dwelling

6 7 6 6 6 5 6

26

And HIM who once was slain, A gain to earth descended, Again to earth descended, Again to earth descended, In righteousness to reign?

Shall send the chorus round, All halle - lujah swelling, All halle - lujah swelling, All hallelujah swelling, In one eternal sound!

6 6 6 6 7

1. From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand; From many an ancient

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

6 4 6 4 6 5 6 4 6 4 6 4

river, From many a palmy plain, They call us to deliver Their land from error's chain.

kindness, the gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.

6 4 6 5 4 3 6 6 6 7

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.



Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si to - ry things, To heaven thy native place.

Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepar'd above.

\* By singing the small notes in this measure, the metre will be 7s, 6s & 8.

SUMNER. 7s & 6s.

1. Re member thy Cre a tor, While youth's fair spring is bright: Before thy cares are greater, Before comes age's night;

2. Re member thy Cre a tor, Before the dust returns To earth, for 'tis its nature, And life's last ember burns;

While yet the sun shines o'er thee, While stars the darkness cheer; While life is all before thee, Thy great Cre - a - t' fear.

Before, with God who gave it, The spirit shall appear, His cries, who died to save it, Thy great Cre - a - tor fear.

1. Praise the Lord, who reigns above, And keep his courts below; Praise him for his boundless love, And all his greatness show.

2. Praise him for his noble deeds; Praise him for his matchless power; Him, from whom all good proceeds, Let heaven and earth adore.

\* By singing the small notes in this measure, the metre will be 7s, 6s & 8—Same as Siloam.



# SILOAM. 7s, 6s & 8.

Words from Methodist Hymn book.

1. Lord, and is thine anger gone, And art thou pacified? After all that I have done, Dost thou no longer chide?

3. As the apple of thine eye, Thy weakest servant keep; Help me at thy feet to lie. And there for ever weep:

Let thy love my heart constrain, And all my restless passions sway: Keep me, lest I turn again, From out the narrow way.

Tears of joy mine eyes o'erflow, That I have any hope of heaven; Much of love I ought to know, For I have much forgiven.

\*By singing the minim in this measure, the metre will be 7s & 6s—Same as Suffield, Weldon, Richmond and Amsterdam.  
 †By changing the Signature to one Sharp, this tune may be sung in the Major Mode.

## MERDIN. 7s, 6s &amp; 7s.

1. Burst, ye em'rald gates, and bring, To my raptured vision, All th'ecstatic joys that spring Round the bright Elys - ian:

4. Hark! the thrilling symphonies, Seem, methinks, to seize us; Join we too the holy lays, Sing of him who saves us;:

6 6 5 6 6 4 5

Lo! we lift our long - ing eyes, Break ye in - ter - ven - ing skies, Sons of righteousness arise, Ope the gates of par - adise.

Sweetest sound in seraph's song, Sweetest sound on mortal's tongue, Sweetest carol ever sung, Let its echos flow along.

6 6 4 6 6 7 1

# PISGAH.

1. Head of the church triumphant, We joyful - ly adore thee; Till thou appear, thy members here, Shall sing like those in glory.

2. While in afflic - tion's furnace, And passing through the fire, Thy love we praise, that knows our days, And ever brings us nigher.

3. Thou dost conduct thy people Through torrents of temptation; Nor will we fear, while thou art near, The fire of trib - u la - tion.

4. Faith now beholds the glory, To which thou wilt restore us, And earth despise, for that high prize, Which thou hast set before us.

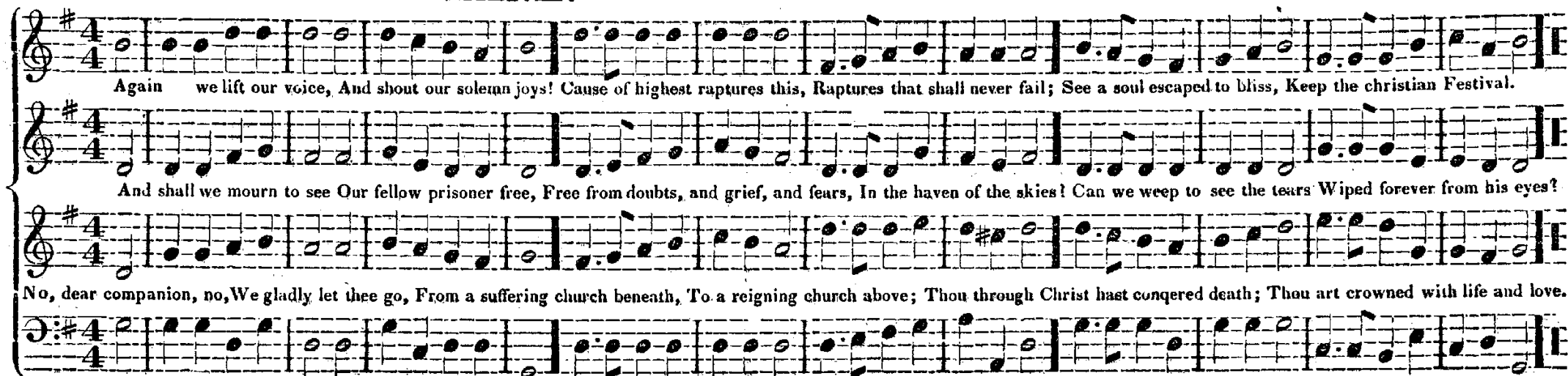
27

We lift our hearts and voices, In blest an - tic - i pation; And cry a - loud, and give to God, The praise of our sal va tion.

We lift our hands, exult ing In thine almigh - ty favor; The love divine, that made us thine, Shall keep us thine for ev - er.

The world, with sin and Satan, In vain our march opposes; By thee we will break through them all, And sing the song of Moses

And if thou count us worthy, We each, as dying Stephen, Shall see thee stand at God's right hand, To take us up to heaven.




Again we lift our voice, And shout our solemn joys! Cause of highest raptures this, Raptures that shall never fail; See a soul escaped to bliss, Keep the christian Festival.

And shall we mourn to see Our fellow prisoner free, Free from doubts, and grief, and fears, In the haven of the skies! Can we weep to see the tears Wiped forever from his eyes?

No, dear companion, no, We gladly let thee go, From a suffering church beneath, To a reigning church above; Thou through Christ hast conquered death; Thou art crowned with life and love.

## 'Ere I sleep, for every favor.' 8s, 3 &amp; 6.



1. Ere I sleep, for every favor, This day showed By my God, I do bless my Saviour.

2. Leave me not, but ever love me; Let thy peace Be my bliss, Till thou hence remove me.

3. Thou, my rock, my guard, my tower, Safely keep, While I sleep Me, with all thy power.

4. And, when'er in death I slumber, Let me rise With the wise, Counted in their number.

SYRIA.\* 5s & 10s.

First system of musical notation for 'SYRIA'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: "No war nor battle's sound Was heard, the earth a - round, No hos tile chiefs to furious combat run."

Second system of musical notation for 'SYRIA'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: "But peaceful was the night, In which the Prince of light, His reign of peace upon the earth began."

\* By omitting the ties, this tune will answer for the hymn "The God of Abraham praise." Methodist Hymn Book, Hy. 295.

1. Hark, how the gospel trumpet sounds, Through all the world the echo bounds! And Je - sus by re

2. Fight on, ye conquering souls, fight on, And when the conquest you have won, Then palms of victory

3. There we shall in full chorus join, With saints and angels all combine, To sing of his re

43

deeming blood, Is bringing sinners back to God, And guides them safely by his word, To endless day.

you shall bear, And in his kingdom have a share, And crowns of glory ever wear, In endless day.

deeming love, When rolling years shall cease to move, And this shall be our theme above, In endless day.

43 43 43

**MISSIONARY HYMN.** 'Now be the gospel banner.' (QUARTUS. 7's & 6's.) T. B. MASON. **213**

Moderato.

Now be the gospel banner, In ev'ry land un furl'd; And be the shout ho san - na, Re echoed through the world, 'Till

ev'ry isle and nation, Till ev'ry tribe and tongue, Receive the great sal - va - tion, And join the happy throng.

- 2 What though th' embattled legions  
Of earth and hell combine?  
His arm throughout their regions  
Shall soon resplendent shine;  
Ride on, O Lord, victorious!  
Immanuel, Prince of Peace!  
Thy triumph shall be glorious;  
Thy empire still increase.
- 3 Yes, thou shalt reign forever,  
Thou Lord, and King of kings  
Thy light, thy love, thy favor,  
Each ransom'd captive sings:  
The isles for thee are waiting,  
The deserts learn thy praise,  
The hills and vallies greeting,  
The song responsive raise.

SAVANNAH. 10s.

Pleyel.

Slow

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

WHITBY. 10s.

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

2. Let earth and all its vanities be gone, Move from my sight and leave my soul alone; Its flattering, fading glories I despise, And to immortal beauties turn my eyes.



# WILBRAHAM. 10s

A gain the day returns of holy rest, Which, when he made the world, Je hovah blest; When, like his own, he

3 5 4 3 5 6 3 4 3 # 6 4 5 # 7 6 4 5 # 7 6

Detailed description: This system contains the first four staves of the musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 4/4. The lyrics are written below the second staff. The bottom staff includes a series of numbers (3, 5, 4, 3, 5, 6, 3, 4, 3, #, 6, 4, 5, #, 7, 6, 4, 5, #, 7, 6) positioned below the notes, likely representing a simplified harmonic or fingering system.

bade our labors cease, And all be pi - e - ty, and all be peace, And all be pi e - ty, and all be peace.

6 4 4 5 3 4 3 6 4 3 6 6 - 6 4 5

Detailed description: This system contains the next four staves of the musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 4/4. The lyrics are written below the second staff. The bottom staff includes a series of numbers (6, 4, 4, 5, 3, 4, 3, 6, 4, 3, 6, 6, -, 6, 4, 5) positioned below the notes, likely representing a simplified harmonic or fingering system.

House of our God, with cheerful anthems ring While all our lips and hearts his glory sing; The opening year his graces shall proclaim,

6 6 - 4 5 6 6 6 #7 7 6 4 6 4

And all its days be vocal with his name: The Lord is good, his mercy never ending; His blessings in perpetual showers descending.

6 4 7 6 6 4 6 4 6 5 6 6 6 4 7

WILTON. 10s, or 10s & 11s. 6 lines.

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy power and grace, thy truth and justice, claim,

Immortal honors to thy sov'reign name; Shine thro' the earth, from heaven thy blest abode, Nor let the heathen say, "Where is your God."

## OSBORNE. 10s &amp; 11s.

O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

*Unison.* 6 7 6 6 6 6 6 5 4 # 4 6 - 6 6

## LYONS. 10s &amp; 11s.

Haydn.

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And show forth his praises in music divine

6 6 4 = 6 6 6 6 7 8 - # 2/4 b 3/4 = 6 5 - 6 7 6 6 6 7

PORTUGUESE HYMN. 11s.

The Lord is our shepherd, our guardian and guide, What ever we want, he will kindly provide; To sheep of his

pasture his mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

3. I would not live alway: I ask not to stay, Where storm after storm rises o'er the dark way: The few lurid

5 6 6 4 6 - 5 3 4 5 6 5 4 3 6 6 7 3 4 5 5 6 7 6

mornings that dawn on us here, Are enough for life's woes, full enough for its cheer.

5 3 4 3 4 6 4 2 3 3 6 4 3 4 5 4 3 6 6 7

2  
I would not live alway, no—welcome the tomb,  
Since Jesus has lain there, I dread not its gloom;  
There, sweet be my rest, till he bid me arise,  
To hail him in triumph descending the skies.

3  
Who, who would live alway, away from his God;  
Away from yon heaven, that blissful abode,  
Where the rivers of pleasure flow o'er the bright plains,  
And the noon-tide of glory eternally reigns:

4  
Where the saints of all ages in harmony meet.  
Their Saviour and brethren, transported to greet:  
While the anthems of rapture unceasingly roll,  
And the smile of the Lord is the feast of the soul.

*Episcopal Coll*

HINTON. 11s

The Lord is our shepherd, our guardian and guide, What ever we want, he will kindly provide:

7 6 5 6 6 6 6 7 6 5 6 6 6 5

To sheep of his pasture his mercies abound, His care and protection his flock will surround.

5 5 4 3 7 6 5 = 7 = 7 6 5 6 6 4 3

T 2 # =

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid, Star of the east, the ho

7 6 7 8 9 8 6 8 7 6 5 4 3 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

ri - zon a dawning, Guide where our infant Redeem er is laid.

7 6 7 8 9 8 6 8 7 6 5 4 3 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

2  
Cold on his cradle the dew-drops are shining,  
Low lies his head with the beast of the stall,  
Angels adore him in slumber reclining,  
Maker, and Monarch, and Saviour of all.

3  
Say, shall we yield him, in costly devotion,  
Odors of Edom, and offerings divine?  
Gems of the mountain, and pearls of the ocean,  
Myrrh from the forest, or gold from the mine?

4  
Vainly we offer each ample oblation;  
Vainly with gifts would his favors secure!  
Richer by far is the heart's adoration:  
Dearer to God are the prayers of the poor.

*Bishop Heber*



DUREN. 12s.

Not too fast.

1. The voice of free grace cries, 'Escape to the mountain.' For Adam's lost race Christ hath opened a fountain; For sin and pollution, for every transgression,

2. Ye souls that are wounded, to the Saviour repair, Now he calls you in mercy, and can you forbear? Though your sins are increased as high as a mountain,

3. Now Jesus our King, reigns triumphantly glo - rious! O'er sin, death, and hell, he is more than victorious; With shouting proclaim it, oh trust in his passion,

6 6 6 6 5 6 6 5

His blood flows most freely in streams of salvation. Halle - lujah, &c.

His blood can remove them, it flows from the fountain. Halle lujah to the Lamb, who has bought us a pardon, We'll praise him again, when we pass over Jordan.

He saves us most freely, oh precious salvation. Halle lujah, &c.

4 6 6 6 6 7 6 5 3 87

2d ending.

DUREN. [CONTINUED]

Halle- lujah, to the Lamb, who has bought us a pardon, We'll praise him again, When we pass over Jordan, We'll praise him again, When we pass over Jordan.

Figured bass notation: 6 4 = 7 6 4 5 6

Chant.

AZMON. S. M.

Arranged by T. B. MASON.

Stand up, and bless the Lord, Ye people of his choice: Stand up, and bless the Lord your God, With heart, and soul, and voice.

God is our strength and song, And his sal-va-tion ours; Then be his love in Christ pro-claim'd, With all our ransom'd pow'rs.

Stand up, and bless the Lord, The Lord your God a-dore; Stand up, and bless his glorious name, Hence-forth, for-ev-er more

Figured bass notation: 7 4 2 6 5 7 7 4 2 6 2 6 4 7 6 4 #

LUCAS. 5s, 6s, & 11s.

1. Come, let us anew, Our journey pursue, Roll round with the year, And never stand still, till the master appear, His adorable

2. Our life is a dream, Our time as a stream, Glides swiftly away! And the fugitive moment refuses to stay. The arrow is

3. O that each in the day Of his coming may say, 'I have fought my way through. I have finished the work thou didst give me to do.' O that each from his

will, Let us gladly fulfil, And our talents improve, By the patience of hope, and the labor of love. By the patience of hope, and the labor of love.

flown, The moment is gone; The moment is gone; The mil - len - nial year Rushes on to my view, And e - ternity's here, And eternity's here.

Lord, May receive the glad word, 'Well and faithfully done, Enter in to my joy, and sit down on my throne, Enter into my joy, and sit down on my throne.'

1. Thee, Father, we praise, In harmonious lays, For all thy rich grace; O give us the knowledge of pardon and peace.

2. On thee we rely, All our wants to supply; O keep us each hour, From snares and temptations, by might and by power.

3. O may we improve, In knowledge and love Of Jesus our king; Till to glory we're brought, his praises to sing.

O give us the knowledge of pardon and peace.

From snares and temptations, by might and by power.

Till to glory we're brought, his praises to sing.

4  
While below, if we stray,  
From the source of true joy,  
Let thy merciful hand  
Return, and incline us to obey thy command.

5  
Our friends, may they share  
Thy blessings while here,  
And crown them above,  
Where joys will increase, from the fountain of love.

6  
May we shortly there meet,  
Around thy bless'd seat;  
Thy love to adore,  
Where pleasure and praise will abound evermore

\* The ties in this and similar tunes, show that the tied notes are to be sung sometimes to one syllable and at others to two.

TAPPAN. 11s, or 5s & 6s.

1. Our Fa - ther in heaven, We hal low thy name! May thy king dom holy On earth be the same!

2. For - give our transgressions, And teach us to know That humble compassion, Which pardons each foe:

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics under the top three staves and the second line under the bottom staff.

O give to us dai ly, Our por tion of bread; It is from thy bounty, That all must be fed.

Keep us from tempta - tion, From weakness and sin, And thine be the glo ry, For ev - er. amen

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics under the top three staves and the second line under the bottom staff.

1. Come a way to the skies, My be lov ed, a - rise, And re joice in the day thou wast born: On this fes ti val day,

3. With singing we praise The o ri gi näl grace, By our heav - en - ly Father bestowed, Our being receive

7. Halle lu - jah we sing, Unto Je sus our King, In the praise of his wonder - ful love: To the Lamb that was slain,

Come ex ult ing a - way, And with singing to Zi on re turn. And with singing to Zi on re turn.

From his bounty and live, To the hon or and glory of God. To the hon - or and glo - ry of God.

Halle lu - jah, a gain, Till with an gels we praise him a - bove. Till with an gels we praise him above,

# OAKHAM. 6s & 9s, or 5s & 8s

1. A - way with our fears! The glad morning appears, When an heir of sal - va - tion is born! From Je ho vah I

2. In a rapture of joy, My life I employ, The God of my life to proclaim; 'Tis worth liv - ing for

3. My remnant of days, I spend in his praise, Who died the whole world to redeem: Be they ma - ny or

came, For his glory I am, And to him I with singing re - turn. And to him I with singing re - turn.

this, To ad - min - is - ter bliss, And sal - va - tion in Je - sus's name. And sal - va - tion in Je - sus's name.

few, My days are his due And they all are de - voted to him. And they all are de - voted to him.

SARDIS. *Gs & Ca.*

1. Sing hal- le- lu- jah; praise the Lord! Sing with a cheer- ful voice; Ex- alt our God with one accord, And in his name re- joice:

2. There we to all e- ter- ni- ty Shall join th' angel- ic lays, And sing in perfect harmo- ny To God our Saviour's praise;

Figured bass: 3, 6, 6, 4, 7#, 4, 3, 6, 6, 4, 5#

Ne'er cease to sing, thou ransomed host, To Fa- ther, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall u- nite.

He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain, Praise ye the Lord! } Amen. *Slow.*

Figured bass: 4, 5, 5, 4, Unison. 3, =, 7, 6, 6, 4, 5



**WELTON.** 11s, 4s & 7s.

1. If life's pleasures charm thee, give them not thy heart, Lest the gift ensnare thee, from thy God to part; His favor seek, His praises speak,

4. Dangers may approach thee, let them not alarm, Christ will ever watch thee, and protect from harm; He near thee stands, With mighty hands,

Fix here thy hope's foundation: Serve him and he, Will ever be, The Rock of thy salvation.

To ward off each temptation; To Jesus fly, He's ever nigh, The Rock of thy salvation.

MARCELLUS. S. M. [Double.]

Methodist Hymn Book, Hy. 439.

1. Soldiers of Christ, arise, Now put your armour on, Strong in the strength which God supplies, Through his eternal Son;

2. Stand then in his great might, With all his strength endued; Take ye, to arm you for the fight, The panoply of God:

3. Stand them against your foes, In close and firm array; Legions of wily fiends oppose, Throughout the evil day:

4. Leave no unguarded place, No weakness of the soul; Take every virtue, every grace, And fortify the whole:

6 4 3 6 6 7 8 7 6 5

Strong in the Lord of Hosts, And in his mighty power; He who in his Redeemer trusts, Is more than conqueror.

Then when your work is done, And all your conflicts past, Ye shall overcome, through Christ alone, And stand entire at last.

But meet the sons of night, Oppose their vain design; Armed in the arms of heavenly light, Of righteousness divine.

Ev er togeth er joined, To battle all proceed. Arm ye yourselves with all the mind That was in Christ your Head

6 7 7 6 7

# THANKSGIVING HYMN.

L. Mason.

1. Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Exult in his presence with music and mirth, With love and devotion draw near. 2. The Lord he is

3. Oh enter his gates with thanksgiving and song, Your vows in his temple proclaim; His praise with melodious accordance prolong, And bless his adorable name. 4. For good is the

Unison. Unison. 6 8 2 3 4 5 6 7 6 6 4 3 Unison.

God, and Je - hovah alone, Creator, and ruler o'er all; And we are his people, his sceptre we own: His sheep, and we follow his call, We follow his call, We follow his call.

Lord, inexpressibly good, And we are the work of his hand: His mercy and truth from eternity stood, And shall to eternity stand, To eternity stand, To eternity stand.

The small notes for the last stanza.

'There is a fountain filled with blood.' [HYMN.]

L. Mason.  
2d ending.

Not too fast.

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

3. Thou dying Lamb! thy precious blood Shall never lose its power, Till all the ransomed church of God Are saved, to sin no more, Are saved, to sin no more, Are, &c.

5. And when this feeble, stammering tongue Lies silent in the grave; Then, in a nobler, sweeter song, I'll sing thy power to save. [omit - ] I'll sing thy power to save.

6 4 6 5 6 5 6 4 6 4 6 6 - 6 5 6 6 - 6 5 6 6 - 6 5

'The Lord is great.' [HYMN.] Words by D. Dutton, Jr.

1. The Lord is great! ye hosts of heaven, adore him, And ye who tread this earthly ball; In holy songs rejoice aloud before him, And shout his praise who made you all.

2. The Lord is great, his majesty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigns forevermore.

3. The Lord is great, his mercy how abounding! Ye angels, strike your golden chords! Oh praise our God! with voice and harp resounding, The King of kings, and Lord of lords

Unison. 6 4 6 4 6 5 #7 #7 6 4 6 Unison. 2 6

SCOTLAND. 12s & 11s.

1. Thou art gone to the grave, but we will not deplore thee; Though sorrow and darkness encompass the tomb, The Saviour has passed through its

2. Thou art gone to the grave, we no longer deplore thee, Nor tread the rough path of the world by thy side; But the wide arms of mercy are

3. Thou art gone to the grave, and its mansions forsaking, Perhaps thy tried spirit in doubt lingered long; But the sunshine of heaven beamed

4. Thou art gone to the grave, but 'twere wrong to deplore thee, When God was thy ransom, thy guardian and guide; He gave thee, and took thee, and

portals before thee, And the lamp of his love is thy guide through the gloom, And the lamp of his love is thy guide through the gloom.

spread to enfold thee, And sinners may hope, since the Saviour hath died, And sinners may hope, since the Saviour hath died.

bright on thy waking, And the song that thou heardst, was the seraphim's song, And the song that thou heardst, was the seraphim's song.

soon will restore thee, Where death hath no sting, since the Saviour hath died, Where death hath no sting, since the Saviour hath died

'Haste, O sinner, now be wise.' [HYMN.]

"Spiritual Songs" by permission.

1. Haste, O sin - ner, now be wise, Stay not, stay not for the morrow's sun : Wisdom, if you still despise, Harder is it to be won.

3. Haste, O sinner, now return, Stay not, stay not for the morrow's sun ; Lest thy lamp should cease to burn, Ere salvation's work is done.

Figured Bass: 1 2 3 4 5 6 7 8 9 10 11 12

GETHSEMANE. 8s & 6s.

1. Beyond where Cedron's waters flow, Behold the suffering Saviour go, To sad Gethsema ne; His countenance is all divine, Yet grief appears in every line.

2. He bows beneath the sins of men, He cries to God, and cries again, In sad Gethsema ne; He lifts his mournful eyes above, 'My Father, can this cup remove?'

3. With gentle resig nation still, He yielded to his Father's will, In sad Gethsema - ne; 'Behold me here, thy only Son, And Father, let thy will be done!'

4. The Father heard, and angels there, Sustained the Son of God in prayer, In sad Gethsemane; He drank the dreadful cup of pain, Then rose to life and joy again.

5. When storms of sorrow round us sweep, And scenes of anguish make us weep; To sad Gethsemane; We'll look and see the Saviour there, And humbly bow, like him in prayer

Figured Bass: 5 6 7 8 9 10 11 12



## CRANBROOK. S. M.

Grace! 'tis a charming sound, Har mo nious to the ear; Heaven with the echo shall resound.

Heaven with the echo shall re-

Grace! 'tis a charming sound, Har mo nious to the ear; Heaven with the echo shall re sound

Heaven with the echo shall re-

Heaven with the echo shall resound; And all the earth shall hear. And all the earth shall hear.

sound, with the e cho shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

Heaven with the echo shall resound, And all the earth shall hear.

sound, And all the earth shall hear, And all the earth,



# 'How heavy is the night.

Dr. Watts.

1. How heavy is the night, That hangs upon our eyes; Till Christ with his re viv ing light, O ver our souls a rise.

2. Our guilty spirits dread To meet the wrath of heaven; But in his righteousness arrayed, We see our sins forgiven.

3. Un holy and impure, Are all our thoughts and ways; His hands in fected nature cure, With sanc ti fy - ing grace.

*Instrument.* *Vocal base.*

*Unison.* # - 7 5 6 # *Unison.* 6 4 3 4 3 6 5 6 6 5 7

4. The powers of hell agree, To hold our souls in vain: He sets the sons of bondage free, And breaks th'ac - cursed chain.

5. Lord, we adore thy ways To bring us near to God; Thy sovereign power, thy healing grace, And thine avenging blood, And thine avenging blood

*For.* *Pia.* *Tutti.* *Soli.*

*For.* *Pia.*

*Unison.* 6 6 8 7 6 6 6 6 8 7 *Unison.* 6 4 3 4 3 6 6 6 6 8 7

EVENING HYMN.

"God that madest earth and heaven." Words by Bishop Heber

God that madest earth and heaven, Darkness and light! Who the day for toil hath given For rest the night! May thine angel

6 6 5 6 7 3 4 5 6 6 # 6 6 5 6 7 # 4 3 2 3

guards defend us, Slumber sweet thy mercy send us, Holy dreams and hopes attend us, This livelong night, This livelong night.

Slow.

3 4 5 6 7 8 9 10 11 12 13 14 15 16

PARMA. C. M. [Double.]

1. Behold the glories of the Lamb, Amid his Father's throne; Prepare new honors for his name, Prepare new honors for his name, And songs before unknown.

3. Those are the prayers of all the saints, And these the hymns they raise; Jesus is kind to our complaints, Jesus is kind to our complaints, He loves to hear our praise.

5. Now to the Lamb that once was slain, Be endless blessings paid; [Omit.]

Figured bass: 5 - 4 = 3, 4 7 4 3, 6 5 6 4 5

2. Let elders worship at his feet; The church adore around, With vials full of odors sweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

4. Thou hast redeemed our souls with blood, Hast set the prisoners free, Hast made us kings and priests to God, Hast made us, &c. And we shall reign with thee, And we shall reign, &c.

Salvation, glory, joy, remain, Salvation, glory, joy, remain, Forever on his head, Forev - er on his head.

Figured bass: 5 - 4 = 3, #, 6 8 7 #, 6 9 8 6 8 7 3 4 5 6 7 8 4 3 9 8 6 7

## 'Watchman! tell us of the night.'

[MISSIONARY OR CHRISTMAS HYMN.]

L. Mason

*Andante. Treble Voice.**Tenor Voice.*

Watchman! tell us of the night, What its signs of promise are; Trav'ler! o'er yon mountain's height, See that glory beaming star!  
 Watchman! tell us of the night, Higher yet the star ascends: Trav'ler! bless-ed-ness and light, Peace and truth its course portends!  
 Watchman! tell us of the night, For the morning seems to dawn; Trav'ler! darkness takes its flight, Doubt and terror are withdrawn.

*Treble Voice.**Tenor Voice.*

Watchman! does its beautiful ray Aught of hope or joy foretell? Trav'ler! yes! it brings the day, Promised day of Israel!  
 Watchman! will its beams alone Gild the spot that gave them birth? Trav'ler! a-ges are its own, See, it bursts o'er all the earth.  
 Watchman! let thy wand'rings cease; Hie thee to thy quiet home; Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come.

*Chorus to 1st and 2d stanzas. 1st and 2d Treble and Base.**Chorus to 3d stanzas.*

Trav'ler! yes; it brings the day, Promis'd day of Israel! Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come  
 Trav'ler! a-ges are its own, See! it bursts o'er all the earth.

'When the spark of life is waning.' [HYMN.]

Welch Air.

243

2. When the spark of life is waning, Weep not for me, When the languid eye is streaming, Weep not for me.

2. When the pangs of death assail me, Weep not for me, Christ is mine, he cannot fail me, Weep not for me.

3 3 7 3 4 6 # 7 6 7 3 3 7 3 4 6 # 7 6 7

When the feeble pulse is ceasing, Start not at its swift decreasing, 'Tis the fettered soul's releasing; Weep not for me.

Yes, though sin and doubt endeavor, From his love my soul to sever, Jesus is my strength forever! Weep not for me.

6 4 6 6 4 7 # 3 4 6 6 5 4 5 3 3 7 3 4 6 # 6 7

## 'Great God! what do I see and hear.'

Martin Luther.

Great God! what do I see and hear! The end of things created! The Judge of mankind doth appear, On clouds of

6 6 6 8 7 6 6

glory seated! The trumpet sounds! the graves restore The dead which they contained before! Prepare, my soul, to meet him.

6 6 8 7 3 6- 8 7 5# 6 6 6 3 6 6 6 8 7

# BRATTLE STREET. C. M. [Double.]

Pleyel.

245

1 While thee I seek, protect ing Power! Be my vain wishes stilled; And may this conse crated hour With better hopes be filled.

3. In each event of life, how clear Thy ruling hand I see! Each blessing to my scul most dear, Because conferred by thee.

5. When gladness wings my favored hour, Thy love my thoughts shall fill; Resigned, when storms of sorrow lower, My soul shall meet thy will.

7 - 4 6 4 5 7 - 6 5 6 8 7

2. Thy love the power of thought bestowed; To thee my thoughts would soar: Thy mercy o'er my life has flowed; That mercy I a dore.

4. In every joy that crowns my days, In every pain I bear, My heart shall find de light in praise, Or seek re lief in prayer.

6. My lifted eye, without a tear, The gathering storm shall see; My steadfast heart shall know no fear; That heart will rest on thee.

3 4 6 7 V 2 4 5 6 6 5 6 7 - 6 5 6 8 7

**BETHLEHEM.** 5s, & 8s

1. Behold how the Lord Has girt on his sword; From conquest to conquest proceeds! From conquest, &c. How happy are they Who live in this day, And witness his wonderful deeds, And, &c.

2. His word he sends forth, From south to the north; From east and from west it is heard: From east, &c. The rebel is charmed; The foe is disarmed; No day like this day has appeared, No, &c.

3. To Jesus alone, Who sits on the throne, Salvation and glory belong: Salvation and glory belong All hail blessed name, Forever the same, Our joy, and the theme of our song! Our joy, &c.

7 6 6 5 6 5 6 5 6 7 # 8 7 6 5 4 3 2 1

**BURLINGTON.** 12s, 11 & 8.

Words by F. S. Smith.

1. The Prince of salvation in triumph is riding, And glory attends him along his bright way, The news of his grace on the breezes are gliding, And nations are owning his sway.

2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise; And heav'n shall re-echo the song of salvation, In rich and melodious lays.

Unison. 8 7 7 3 6 7 Unison. 3 4 5 3 3 6 7 Unison. 3 = 7



'When shall we meet again.' [HYMN.]

*Alto, or Second Treble*

When shall we meet again? Meet ne'er to sever? When will peace wreath her chain Round us for ever?

Fingerings: 1 2 3 1 2 3 7 4 3 1 2 3 1 2 3 7 = 4 3

Our hearts will ne'er repose Safe from each blast that blows In this dark vale of woes, Never, no, never!

Fingerings: 5 4 7 = 8 7 4 3 5 4 7 = 8 7 4 3 3 4 5 = 5 4 b 7 = 3

2

When shall love freely flow,  
Pure as life's river;  
When shall sweet friendship glow,  
Changeless forever?  
Where joys celestial thrill,  
Where bliss each heart shall fill,  
And fears of parting chill,  
Never, no, never!

3

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

4

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

ANTHEM. 'G sing unto the Lord.'

*Allegro.*

O sing unto the Lord a new song, a new song.

*Symphony.*

O sing unto the Lord a new song, a new song.

*Symphony.*

Detailed description: This system contains the first vocal line and its symphony accompaniment. The vocal line is on a single staff with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The lyrics are "O sing unto the Lord a new song, a new song." The symphony accompaniment consists of two staves: a treble staff and a bass staff, both with the same key signature and time signature. The word "Symphony." is written above the treble staff.

O sing unto the Lord a new song, a new song.

*Symphony.*

O sing unto the Lord a new song, a new song.

*Symphony.*

Detailed description: This system contains the second vocal line and its symphony accompaniment. The vocal line is on a single staff with a treble clef, key signature of two sharps, and a 4/4 time signature. The lyrics are "O sing unto the Lord a new song, a new song." The symphony accompaniment consists of two staves: a treble staff and a bass staff, both with the same key signature and time signature. The word "Symphony." is written above the treble staff.

'O sing unto the Lord.' [CONTINUED.]

Let the congre - gation of the saints praise him, Let the congre - gation of the saints,

Let the congre - gation of the saints praise him, Let the congre - gation of the saints,

O sing unto the Lord the Lord a new song, O sing unto the Lord a new song.

praise him. O sing, O sing

O sing unto the Lord, the Lord a new song, O sing unto the Lord a new song.

praise him. O sing unto the Lord, O sing unto the Lord, unto the Lord a new song.

*Symphony.*

*Symphony.*

## 'O sing unto the Lord.' [CONCLUDED.]

Let the congre - gation of the saints praise him, Let the congregation of the saints praise him,  
 Praise - him,  
 Let the congre - gation of the saints praise him, Let the congregation of the saints praise him,  
*Instrument* *Voice*

Let the congre - gation of the saints praise him, Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.  
 Praise him, Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.  
 him, praise him.

'Peace, troubled soul.'

Mazzinghi.

2d Treble.

1. Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,

2d Treble.

2. Come, freely come, by sin oppressed, Unburthen here thy weighty load, Here find thy refuge and thy rest,

Instrument.

Tenor.

And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.

And trust the mercy of thy God; Thy God's thy Saviour, glorious word! For ever love and praise the Lord.

7

7

87 65 67 43 7

'Salvation belongeth unto the Lord.' [CHORUS.]

Kent.

SOLO.

2d TREBLE.

SOLO.

Sal va - tion be long - eth be longeth un to the Lord, And thy blessing, and thy blessing is a

ORGAN.

TUTTI.

TUTTI.

TUTTI.

TUTTI.

and thy blessing and

mong thy peo ple, Sal va - tion be long - eth, be long - eth un to the Lord, and thy bles

and thy blessing, thy

VOICE

'Salvation belongeth unto the Lord.' [CONTINUED.]

blessing, and thy  
 ing, thy blessing is a mong thy people, And thy blessing, and thy blessing, and thy  
 blessing, And thy bless ing, thy  
 and thy

6 4 5 6 4 3 3 3 3 6 6 4 5

bless ing, and thy blessing, and thy  
 bless ing, and thy blessing is among thy peo ple, is among thy peo ple.  
 thy  
 blessing, and thy blessing, thy

W n 4 6 4 4 6 4 3 5-4 3

'Come ye disconsolate.'

Webbe. of England.

SCLO

1. Come, ye discon so late, where'er you languish, Come, at the shrine of God, fervently kneel,  
 2. Joy of the comfortless, light of the straying, Hope, when all others die, fadeless and pure,

Figured Bass: 6 4 5 6 6 4 3 4 6 5 4 #

Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.  
 Here speaks the Comforter in God's name saying, "Earth has no sorrow that Heaven cannot cure."

Figured Bass: 2 7 4 3 2 3 6 5 4 3 4 3 5 6 6 4

Trio—or Semi-Chorus.

1. Here bring your wounded hearts, here tell your anguish; Earth has no sor-row that Heaven cannot heal.  
 2. Here speaks the Comforter, in God's name, saying, "Earth has no sorrow that Heaven cannot cure."

Figured Bass: 2 6 7 4 3 2 3 6 5 4 3 6 6 4 3



**'Hark! the song of Jubilee.'** [HYMN.]

From 'Lyra Sacra' by permission.

*Allegro Spiritoso.*

*mp* *ff*

Hark! the song of Ju - bi lee, Loud, as mighty thunders roar; Or the fulness of the sea, When it breaks up - on the shore.

*mp* *f*

6 6 7 #

*Ad. Lib.* *p* *f* *Tempo Primo.*

See Je ho vah's banners furled! Sheathed his sword; he speaks, 'tis done! Now the kingdoms of this world, Are the kingdoms

*mp* *Ad. Lib.* *p* *f* *Tempo Primo.*

34 5 6 6 6 6

of his Son, Are the kingdoms of his Son. He shall reign from

pole to pole, With supreme unbounded sway: He shall reign, when like a scroll, Yonder heavens have passed away! He shall reign, when like a scroll.

'Hark, the song of Jubilee.' [CONTINUED.]

*p Len* *Tempo Primo. For.*

Yonder heavens have passed a way! have passed away, have passed a way! Halle lujah! for the Lord

*p Len* *Tempo Primo. For.*

6 7 6 6 # 6 #

33

God omnipotent shall reign; Hal-le-lu-jah! let the word Echo round the earth and main, the earth and main.

# 4 7 # # 5 7 6 #

## 'Hark, the song of Jubilee.' [CONCLUDED.]

Hal le lu jah! Hal-le lu jah!

Hal le-lu-jah! Hal-le lu-jah! Let the word E-cho, Echo, Echo round the earth and main,

Hal-le lu-jah! Hal-le lu-jah!

E-cho round the earth and main,

6 4 3

Round the earth and main, round the earth and main.

Round the earth and main, round the earth and main.

Echo, Echo, round the earth and main.

Round the earth and main, Round the earth and main.

6 3 4 3

'Praise God from whom all blessings flow.'

[DOXOLOGY.]

Praise God from whom all bless ings flow, Praise him all crea tures here be low, Praise him all crea tures here be - low;

6 6 7 6 4/3 6 6 3/4 6 6 4 7

Praise him a bove, Praise him a bove, Praise him a bove, ye heav'nly host, Praise him a bove,  
 Praise him above, Praise him a bove, Praise him above, ye heav'nly host, Praise him a - bove,  
 Praise him a bove, Praise him above, Praise him a bove, ye heav'n ly host, Praise him a bove,

3 3 3 3 3 3 3 3 6 6 5/4

' Praise God from whom all blessings flow.' [CONTINUED.]

Praise him a bove, Praise Fa ther, Son, and Ho ly Ghost, praise

Praise him a bove, Praise him a bove, ye heav'n ly host, Praise Father, Son, and Holy Ghost, praise

Praise him a bove, Praise Fa ther, Son, and Ho ly Ghost, Praise

6/4 5/4 4/4 5/4 6/4 Praise 6 and 6/4 6/4

Fa - ther, Son, and Ho ly Ghost, Praise Fa ther, Son, and Ho - ly Ghost. Hal - le lujah, Halle

5 3 3 3 3 6 6 5 3 3 3 6 6 4 3 3 3 3 6 6 87 6 6 6

'Praise God from whom all blessings flow.'

[CONCLUDED.]

Hal le - lu - jah,  
 - lu - jah, Halle - lujah, Amen, Amen, Hal le - lujah, Halle - lujah, Halle lujah, Halle lujah, Halle lujah, Halle  
 Hal le lu - jah,

lu - jah, Hal - le - lujah, Halle - lujah, A - men, Amen, Halle - lujah, Amen, Halle lujah, A men.

## 'How beautiful are their feet.' [HYMN.]

1. How beau- teous are their feet, Who stand on Zion's hill; Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How

3. How happy are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 4. How blessed are our eyes, That

6. The watchmen join their voice, And tuneful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro'

sweet the tidings are! Zion, behold thy Savior, King. He reigns and triumphs here, He reigns, He reigns and triumphs here!

see this heav'nly light! Prophets and kings desir'd it long, But [ ] died, But died without the sight.

all the earth a - broad, Let ev'ry na - tion now behold Their Savior and their God, behold Their Sa - vior and their God.

7 7 = 6 6 4 6#6 6 6 7 5 3

6 4 6 3 3 3 6 6 4 6 6 6 7

The first two lines of the 3d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the two measures between the brackets, [ \* ] so as to avoid a repetition of the line "But died without the sight;" and let this line be sung slow and soft



HYMN. 'Daughter of Zion.'

1. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more; Bright o'er thy hills, dawns the day-star of gladness,

2. Strong were thy foes, but the arm that subdued them, And scattered their legions, was mightier far; They fled like the chaff from the scourge that pursued them;

3. Daughter of Zion, the power that hath saved thee Extolled with the harp and the timbrel should be, Shout! for the foe is destroyed that enslaved thee,

Arise! for the night of thy sorrow is o'er. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more.

Vain were their steeds and their chariots of war. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more.

Th'oppressor is vanquished, and Zion is free. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more.

\*This page may be sung as a Duet by two Trebles or by Tenor and Base, or all the four parts may sing together.





THANKSGIVING. [CONTINUED.]

Chorus

*Solo.*

4. Ye angels above, his glories who've sung, In loftiest notes, now publish his praise: We mortals, delighted, would borrow your tongue, Would join in your numbers, and chant to your lays

1st and 2d Treble. *Soli.*

6 6 5 4 3 2 6 4 3 6 4 3 7 6 4 7

We mortals, delighted, would borrow your tongue; Would join in your numbers, Would join in your numbers, and chant to your lays.

7 3 7 3

# THANKSGIVING. [CONCLUDED.]

We mortals, delighted, cengated, Would join in your numbers, and chant. We mortals, delighted, would bor row your

We mortals, delighted, would borrow your tongue; Would join in your numbers, and chant to your lays. We mortals, de- lighted, de-

We mortals, delighted, would borrow your

Figured bass notation:  $\frac{4}{2}$  6  $\frac{4}{3}$   $\frac{4}{2}$  6  $\frac{4}{b}$   $\frac{\#6}{3}$  6 6  $\frac{6}{4}$  = 7 8  $\frac{4}{2}$

First time. Second time.

tongue; Would join in your numbers, and

lighted, Would join in your numbers, and chant to your lays, chant to your lays, and chant to your lays, and chant to your lays.

tongue; Would join in your numbers, and

Figured bass notation: 6  $\frac{\#6}{b5}$   $\frac{\#6}{4}$  6  $\frac{6}{5}$  8 6

'Salvation! Oh, the joyful sound.' [HYMN.]

For. Pia. For.

Salvation! Sal - vation! Oh the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.

6 6 6 6 5 4 3 5 6 6 8 7 6 6 5 6 6 5 6 6

Slow and Soft. a tempo primo. mp

Buried in sorrow and in sin At hells dark door we lay; But we arise by grace divine, To see a heavenly day,

Slow and Soft. a tempo primo. mp

Unison.

5 4 3 6 6 5 4 3 6 5

'Salvation! On, the joyful sound.' [CONCLUDED.]

*Sym.*

But we arise by grace divine, To see a heavenly day. Salvation! Salvation! Let the echo fly,

*mf* 6 3 6 3 6 5 3 2 1 6 6 8 7 6 6 6 4 3

The spacious earth around; While all the armies of the sky, Conspire to raise the sound, Conspire to raise the sound.

5 6 6 8 7 Unison. 4 3 4 8 7

## 'O give thanks unto the Lord.' [ANTHEM.]

Jno. Smith.

First system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The time signature is 3/2. The key signature has one sharp (F#). The lyrics are: "O give thanks, O give thanks un to the Lord, give thanks un to the Lord, give thanks, give". The word "TUTTI." is written above the second vocal staff, and "SOLI." is written above the third vocal staff. The bass staff contains figured bass notation: 6, 6, 4, 7, 87, 6, 4, #.

Second system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The time signature is 3/2. The key signature has one sharp (F#). The lyrics are: "thanks, give thanks un to the Lord, give thanks un to the Lord, give thanks un to the Lord,". The word "TUTTI." is written above the second vocal staff, and "SOLI." is written above the first vocal staff. The bass staff contains figured bass notation: 4, 4, 6, 4, 6, 7, 4, 3, 3, =, 6, 6, 4, 3.



Give thanks unto the Lord.' [CONCLUDED.]

SOLI. TUTTI. SOLI.

for he is good, for he is good, is good, for his mercy endureth for ever, his mercy endureth, his

4 6 6 5 4 3 2 6 7 6 4 3

mercy endureth for ever, his mercy endureth for ever, A men, A men.

4 6 7 4 7 7

## 'How lovely are thy dwellings.' [ANTHEM.]

*Largo. First Treble. Duet.*

How lovely are thy dwellings, how lovely are thy dwellings, How lovely are thy dwellings, O Lord of hosts;

How lovely are thy dwellings, how lovely are thy dwellings, How lovely are thy dwellings, O Lord of hosts;

*Instrument.*

My soul doth long, my soul doth long to enter thy courts.

My soul doth long, my soul doth long, my soul doth long to enter thy courts. Blessed are they

'How lovely are thy dwellings.' [CONTINUED.]

Blessed are they are they who dwell in thy house, for they shall always praise thee, they shall always praise thee.

Blessed are they who dwell who dwell in thy house, for they shall always praise thee, they shall always praise thee.

*As L.*

35

*Chorus. Tenor. Duct. Tutti.*

*Alto. Second Treble. Alto.*

How lovely are thy dwellings, how lovely are thy dwellings, how love ly are thy dwellings, O Lord of Hosts.

*Treble. Base.*

4 6 8 7

'How lovely are thy dwellings.' [CONCLUDED.]

Blessed are they who.  
 My soul doth long, my soul doth long, my soul doth long to enter thy courts. Blessed are they who.  
 Blessed are they, Blessed are they

7 - 6 6 4 #

Blessed are they who  
 8 2 4 6 - -  
 3 4 2

dwell who dwell in thy house. *Pia.*  
 dwell in thy house, For they shall always praise thee, they shall always praise thee. A - men, A - men.  
 are they who dwell in thy house. *Pia.*

dwell in thy house. 3 4 5 6 8 7 b7 - 7 - -  
 7 5 3 8 4 3 4 7 4 12 5 4 8 7 b7 - 7 - -

'O praise God in his holiness.' [ANTHEM.]

L. MASON.

O praise God in his holi ness, Praise him in the firmament, in the firmament of his power; Praise him in his noble acts, Praise him in his noble acts,

6 6 4 7

Praise him upon the lute and harp

Praise him according to his excellent greatness; Praise him in the sound of the trumpet, in the sound of the trumpet, Praise him upon the lute, upon the lute and harp;

*Unison.*

4 6 - 6 4 6 5 4 6

Praise him upon the lute and harp :

'O praise God in his holiness.' [CONCLUDED.]

The first two staves of the hymn are written in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some notes beamed together. The first staff ends with a double bar line.

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let every thing that hath breath, Let

The third staff continues the melody in treble clef. It features a variety of note values and rests, maintaining the same key signature and rhythmic feel as the previous staves.

Let every thing that hath breath, Let every thing that hath breath

*Unison.*

The fourth staff is marked 'Unison' and is written in bass clef. The melody is simpler, using mostly quarter and eighth notes. It concludes with a double bar line.

7 # — 7 Let

The fifth staff is in treble clef and contains a series of rests followed by a melodic phrase. It is part of a larger section of the hymn.

Let every thing that hath breath praise the Lord, that hath breath praise the Lord.

The sixth staff continues the melody in treble clef, featuring a mix of note values and rests. It includes the phrase 'every thing that hath breath'.

every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE the LORD.

The seventh staff is in treble clef and contains a melodic phrase with a double bar line at the end. It includes the phrase 'that hath breath praise the Lord'.

that hath breath praise the Lord, that hath breath praise the Lord.

The eighth staff is in bass clef and contains a melodic phrase with a double bar line at the end. It includes the phrase 'every thing that hath breath'.

every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord.

4 3 6 4 3 6 6 4 3 6 6 4 7 —

# DISMISSION.

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure seraph-ic love increase ;

6 6 3 6 6 4 6 6 6 4 87 33 33 6 4 6 4

Fill each breast with con so la tion, Up to thee our voices raise ; When we reach that blissful station, Then we'll give thee nobler praise

4 6 87 6 6 6 6 6 6 6 6 6 4 6 7 4 3

DISMISSION. [CONCLUDED]

*Pia.*

Then we'll give thee nobler praise, And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hallelujah, To God and the Lamb.

Hallelujah for

*Solo Pia*      *Tutti For*      *Solo Pia*      *Tutti For*

Hallelujah For ever, Hallelujah for ever, for ever and ever, Amen.

Halle lujah, Amen, Amen, Amen.

ev er, Hallelujah for ev er, Halle lujah, for ever and ever, Amen.



# DOXOLOGY.

And shall be ever more, And shall be evermore,  
 To Father, Son, and Holy Ghost, One God whom we adore, Be glory, as it was, is now,  
 And shall be ever more,

6 3 6 6 5 4 5 6 6 6 4 6 4 3 6 4 3 6 5 6 3-4 3 4 5 4 3

Be glory, as it was, is now, And shall be evermore, Be glory, &c. *Slow.*  
 ev - er more, Be glory, as it was, is now, And shall be ev er - more.  
 Be glory, as it was, is now, And shall be evermore, Be, &c. *Slow.*

ev er more. 6 6 4 6 4 3 6

87 65 87 65 6 6 4 6 4 3 6

'I will arise, and go to my Father.'

[SENTENCE.]

*Larghetto*

*Tutti.*

*mf*

*P Express.*

*mf*

SOLO.

I will a rise, I will arise, will a - rise, and go to my Fa - ther; and will say unto him, Father, Father, I have

SOLO.

*Sym. Pia.*

6 5 4 8 7 3 2 6 5 4 3 4 6

*Ad lib. pp Tempo. mf*

*Lento Pia.*

*pp* *mf* *Pia*

sinned, have sinned, I have sinned against heav'n and before thee, before thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

4 3 4 3 = 4 7 4 5 8 7 6 = 5 3 2 4 3 6 6 4 7 5 3 2 3 2 4 3 5 6 6 4 7 5 3 2 3 2 4 3 5 6 6 4 7 5



'The Lord is in his holy temple.'

L. Mason.

Moderato. *Pia.* *Cres.* *Fz.* *byr.* *So. Pia.*

The Lord is in his holy temple; The Lord is in his holy temple; Let all the earth, let all the earth keep silence, keep silence,

5 3 1 2 3 4 = = 3 # 4 5 6 7 5 b 3 # 6 b 6 5 4 3

*Tutti P.* *Sol.* *Tutti F.* *Pia.* *Dim.*

keep silence before him, Let all the earth, Let all the earth keep silence, keep silence, Let all the earth keep silence, keep silence before him.

Be fore him

*Tasto.* 6 6 7 4 5 6 7 4 5 6 7 4 5 6 7

'Hark! the Vesper Hymn is stealing.'

[VESPER HYMN.]

Russian Air.

SOLO.

2d Treble.

Ju bi la te, A men, A men.

SOLO.

1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts upon the ear.

SOLO.

2. Now, like moonlight waves retreating, To the shore it dies along; Now like angry surges meeting, Breaks the mingled tide of song.

SOLO.

Ju bi la te, A men. A men

TUTTI. F

SOLO. P P

Ju bi la te, A men, A men.

TUTTI.

SOLO.

Ju bi la te, Ju bi la - te, Ju bi la te, A men. Farther now, now farther stealing, Soft it fades up on the ear.

TUTTI.

SOLO.

Hush! again, like waves retreat ing, To the shore it dies along.

TUTTI.

SOLO.

Ju bi la te A men. A men



'Our Lord is risen from the dead.' [CONTINUED.]

Lift up your heads, ye heavenly gates! Ye ev - erlasting doors give way, Lift up your heads, ye heavenly gates! Ye ever lasting doors, give way

[For 6th stanza see page 287.]

Lift up your heads, ye heavenly gates! Ye ev erlasting doors; give way, Lift up your heads, ye heavenly gates! Ye ever lasting doors give way.

Unison.

6 6 3 3 33 5 76 43

Second Treble. Andante. Trio.

3. Loose all your bars of massy light, un - fold th' e the real scene; He claims these mansions as his right, Receive the King of

First Treble.

3. Loose all your bars of massy light, And wide un - fold th' e the real scene; He claims these mansions as his right; Receive the King of

Base.

3. Loose all your bars of massy light, th' e - the real scene; He claims these mansions as his right, Receive the King of

4 56 5 66 5 6 43 7 4 4 7 43 46 646





' Our Lord is risen from the dead.' [CONTINUED.]

[For 5th stanza see page 284.]

Jesus is the conqueror's name, And Jesus is the conqueror's name. [For 5th stanza see page 284.] 6. ' Who is the King of glory? who? who? Who is the King of

[For 5th stanza see page 284.]

#6 #1 6 7 4 5 # 3 3 5 6 9 8 4 7 #

glory, who?' ' The Lord, of boundless power possessed, The King of saints and angels too, God over all, forever blest, God over all for - ev - er blest, for - ev - er blest.

6 5 6 7 8 3 3 4 5 3 8 6 5 6 7 8 3 4 5 7 8 6 6 6 7 8 3 4 5 7 8 6 6 3 3 3 3 7 8 6 3

'Look up, ye saints.' [MOTETTE.]

Schwindell.

*Moderato. Tutti* *Soli.*

Look up, ye saints, direct your eyes, direct your eyes, To him who dwells above the skies: With your glad notes his praise rehearse, Who

4 9 5 6 4 6 6 5 7 7 6 8 7 6 6 5

*Tutti.* *Soli.*

formed the mighty uni - verse. Look up, ye saints, direct your eyes, To him who dwells above the skies. He spake, and from the gloom of

4 6 6 5 6 5 6 7 6 7 6 7 3 3 3 3 2 4 2 7





Before Jehovah's awful throne.' [CONTINUED]

*Con Spirito*

4. We'll crowd thy gates, with thank ful songs, High as the heaven, our voices raise; And earth, And earth, with her ten thousand, thousand tongues,

*f* *ff* *m*

6 4 65 6 4 65 Unison. 3 937 9 876 88 765 4 82

Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise.

*f*

Unison. 3 Unison. 6 6 4 6 87

'Before Jehovah's awful throne.' [CONTINUED.]

Wide, wide as the world, is thy command, Vast, as eternity, eternity, thy love; Firm, as a rock, thy truth shall stand, When rolling years shai

*f* *p* *f* *f* *p* *f*

Unison. 6/4 3/3 Unison. Unison. 3 8/7 4 5 3 333 3

cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move, shall cease to move.

*p* *m* *f* *p* *m* *f*

6 2 6 5 4 3 3 2 5 6 6 7 5 6 6 3 3 10 9 8 7 6 7 4 6 8 7 6 5 3 3 3 6 5 6 8 7



'Vital spark of heav'nly flame.' [CONTINUED.]

*Cres.* *For.* *Pia.*

'Sister spirit, come a way! 'Sister spirit, come away! What is this absorbs me quite, Steals my senses, shuts my sight,

6 6 6 4 5 7 7 4 6 5 6 6 4 3 6 5 4 3 6 5 4 3

*Mez.* *f* *Pia.* *Cres.* *f* *Dim.* *Pia.* *f* *Pia.* *Andante.* *Pia.*

Drowns my spirit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death! The world recedes, it disappears;

7 4 6 6 5 4 3 6 5 4 3 4 3 6 6 4 3 6 6 4 3



Vital spark of heav'nly flame. [CONTINUED.]

*Cres.* *f* *Dim.* *Cres.* *f* *Allo. Staccato. f*

Heav'n opens on my eyes! My ears with sounds seraph ic ring! Lend, lend your wings! I mount I fly, O grave, where is thy victory? O

6 6 4 6 6 5 4 3 6 5 4 3 2 6 5 4 3 2 1

*Pia.*

grave where is thy victory? O death, where is thy sting? O grave, &c. O death, &c. Lend, lend your wings! I mount, I fly, O

6 4 6 4 6 4 6 4 6 4 5 4 3 2 1

*Tasto.*

'Vital spark of heav'nly flame.'

[CONCLUDED.]

*Cres.* *f* *Dim.* *Pia.* *For.* *Pia.*

grave; where is thy victo ry? thy victo ry? O grave, where is thy victo ry? thy victo ry? O death, where is thy sting, O death, O death, where, &c.

9 6 6 6 6 3 6 6 4 5

*For.* *For.* *Adagio.*

Lend, lend your wings; I mount, I fly, O grave, where is thy victory? thy vic tory? O death, O death, where is thy sting?

4 5 5 6 b6 6 6 87

'Praise the Lord,' 'Sons of Zion.' [CHORUS.]  
*Alla Marcia*

Nauman.

*ff*

Sons of

Praise ye the Lord, Glorify him for ever;

Voice.

Sons of

7 #6 7 5 3 3 6 6 7

88

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated,

come before him, bring the harp, bring the cymbal, bring the harp. High in glory lo! he's seated, see the

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated,

*Sym.*

7 6 5 6 5 #

'Praise the Lord,' 'Sons of Zion.' [CONTINUED.]

ne sits in state, See the King he sits in state.

King he sits in state, see the King he sits in state. Sons of Zion come before him, sound the lute and strike the harp, sound the

See the King, he sits in state, *Sym.* *Voice.* *Tasto.*

3 3 6 4 5 #

lute, strike the harp. Sons of Zi - on come before him, Sound the

*Sym.* *Voice.* *Voice.*

'Praise the Lord,' 'Sons of Zion.' [CONCLUDED.]

lute and strike the harp, sound the lute and strike the harp, Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp, Sound the lute and harp.

7 66 6 6 87 66 6 87 6

Sound the lute and harp.

lute and strike the harp, sound the lute and strike the harp, strike the harp, strike the harp, strike the harp.

Sound the lute and harp.

Sym Voice.

333 6 87

The first system of the musical score consists of four staves. The top two staves are vocal parts, both in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part begins with a *tr.* (trill) marking. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). Fingering numbers (1-5) are present in the piano part.

The second system of the musical score consists of four staves. The top two staves are vocal parts, both in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The lyrics are written below the vocal staves: "Hal le lujah, Hal le lu jah, Hal - le lu jah, Hal le lu jah, To the God of Israel,". The piano part continues with various musical notations and dynamic markings.

'Hallelujah to the God of Israel.' [CONTINUED.]

We will praise him, we will praise him ever, ever more *p*

We will praise him ever more, will praise him ever ever more. Hallelujah, the Lord is our de-

We will praise him ever more, we will praise him evermore. *Tasto.*

fender, he will save us, he will save with his mighty arm. God is great in battle, for he is the Lord of hosts.

*Tasto.*

'Hallelujah to the God of Israel.' [CONTINUED.]

Halle - lujah, He is our refuge, We will praise him for ev - er, ever more. Hal - le lujah,

*Tasto.* *Sym.* *Voice.* *Sym.*

*b7*  $\frac{4}{2}$   $6 \flat 4 3$   $\frac{5}{4}$   $\frac{3}{3}$   $\frac{6}{4}$   $\frac{4}{b}$

for ev - er, We will praise him, will praise him ever more, will praise him, will praise him will praise him for ev - er, for - ev - er, for ev - er, for

*Foto.* *Sym.* *Voice*

*b7* *b7*  $6$   $\frac{6}{4}$   $\frac{3}{3}$   $7$   $\frac{7}{4}$   $\frac{6}{4}$   $6$





*Affettuoso.*

Lord of all pow'r and might, Lord of all pow'r and might,

43 6 7 94 5 6 98 6 7 43

83 3 76 4 98

*Soli Pio.*

Thou that art the author Thou that art the author, thou that art the giver of all good things,

5 6 3 6 5 6 8 3 43

Lord of all pow'r and might, [CONTINUED.]

**TUTTI F.** **SOLI.** **TUTTI.** **PIA.**

Graft in our hearts the love of thy name, the love of thy name. increase in us true religion.

39

**FOR.** **TUTTI.** **SOLI.**

Lord of all pow'r and might, nourish us, in all goodness, Lord of all pow'r and might,

'Lord of all pow'r and might.' [CONCLUDED.]

Musical score for the first system. It consists of four staves: a vocal line at the top, followed by two treble clef staves for vocal parts, and a bass clef staff for piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo is marked 'SOLI.' and 'TUTTI.' above the vocal line. The lyrics are: 'and of thy great mer cy, and of thy great mer cy Keep us, Keep us in the same, Keep us, 6 3 6#6'. The piano accompaniment includes chord symbols: 6, 3, 6#6.

Musical score for the second system. It consists of four staves: a vocal line at the top, followed by two treble clef staves for vocal parts, and a bass clef staff for piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo is marked 'SOLI.' and 'TUTTI.' above the vocal line. The lyrics are: 'Thro' Jesus Christ our Lord, Thro' Je sus Christ our Lord! A men! A . men.'. The piano accompaniment includes chord symbols: 6, 3, 6, 3, 6, 3, 6, 7, 7, 8.

# THANKSGIVING ANTHEM. As Israel's people in despair. STEVENSON. 307

**Allegro.**

Redeemed by their shepherd's care, Re - deemed by their shepherd's care, In gratitude re - joice, In gratitude

As Israel's people in despair,

**Tasto.**

56 54 6 3 65 7 7 7  
34 32 43 21 43 3 6 6 3 3 # 3 3

Rejoice, Rejoice,

re joice, Rejoice, Rejoice, In gratitude re joice, In gratitude rejoice, Or as on Sinai's banks reclin'd, Our ho - ly fa thers

Rejoice, Rejoice,

6 7 6 54565 6 7 6 7 27 656 8 52 65 6 7 64 8 76  
6 633 4 5 4 # 32343 4 5 4 # 6 65 4#4 6 36 4# 4 5 43 6 54



# O HOW LOVELY IS ZION: (Sentence.)

*Largo.*

O how lovely, how lovely is Zion, Zion, city of our God. O how lovely, how lovely is Zion, Zion, city of our God.

how lovely is Zion, Zion city, city of our God. Joy and peace ever dwell in thee,  
how lovely, is Zion, city of our God. Joy and peace dwell in thee, Joy and peace ever dwell in thee. Amen, Amen, Amen, Amen.

O how lovely, how lovely is Zion, Zion city, city of our God. Organ.

how lovely is Zion,

310

ANTHEM. 'O come let us sing unto the Lord.'

Chorus. Allegro Assai.

O come let us sing unto the Lord;

O come, let us sing un to the Lord; O come, let us sing unto the

O come, let us sing un to the Lord; O come, let us sing un - to the Lord; let us

O come, let us sing un - to the

Let us hearti - ly re joice in the

Lord; let us hearti - ly re joice in the

hearti ly re - joice let us hearti ly rejoice in the

Lord; let us hearti - ly re - joice, let us in the



ANTHEM [CONTINUED.]

strength of our sal va tion; let us hearti ly re joyce

let us hearti ly re

strength of our sal va tion: let us hearti ly re - joyce

let us hearti ly re - joyce

in the strength of our sal va - tion.

joyce in the strength of our sal va - tion.

let us hearti ly re joyce in the strength of our sal va tion.

## ANTHEM. [CONTINUED.]

*Verse. Treble and Base.*

Let us come be - fore his presence, let us come be fore his presence with thanksgiving, with thanksgiving; come before his

Let us tr SYM. tr  
presence, let us come be - fore his presence with thanksgiving; And shew our - selves  
And

glad, and shew our selves glad, and shew our selves glad  
shew our selves glad, and shew our selves glad, and shew our selves glad

tr SYM.  
in him with psalms.  
in

**ANTHEM.** [CONTINUED.]

*Chorus. Largo Expressivo.*

For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods

For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.

40

*Recit. Base.*

In his hands are all the corners of the earth, and the strength of the hills is his also. The Sea is his and he

made it; and his hands pre par ed the dry land. O come, let us wor - ship; O come, let us

*Duct.*

*Inst. Base.*

-6-

*Chorus.*

worship, and fall down, and kneel be fore the Lord, the Lord our Maker. O come, let us worship; O

come, let us worship; O

-6- *Voice.*

ANTHEM. [CONTINUED.]

come, let us worship, and fall down, and kneel be fore the Lord, the Lord our Maker.

come, let us worship, and fall down, and kneel be fore the Lord, the Lord our Maker.

This system contains two vocal staves and a bass staff. The top two staves are for vocal parts, and the bottom staff is for the bass line. The lyrics are: "come, let us worship, and fall down, and kneel be fore the Lord, the Lord our Maker." The music is in a key with two sharps (D major) and a common time signature.

For he is the Lord, the Lord our God; and we are the peo ple, we are the peo ple,

*Duet.*

*Inst. Base.*

This system contains three staves. The top staff is for a vocal part with the lyrics: "For he is the Lord, the Lord our God; and we are the peo ple, we are the peo ple,". The middle staff is labeled "Duet." and the bottom staff is labeled "Inst. Base.". The music continues in the same key and time signature as the first system.

## ANTHEM. [CONCLUDED.]

we are the people of his pasture, and the sheep of his hand. For he is the Lord, the Lord our God.

*Chorus.*

we are the peo - ple of his pasture, and the sheep of his hand. For he is the Lord, the Lord our God; and we are the

*Inst*

*Adagio.*

We are the people, we are the people of his pasture, and the sheep of his hand.

people, we are the people, we are the people of his pasture, and the sheep of his hand.

*Voice.*

# Hosanna, blessed is he that comes.'

Rev. C. Gregor.

SYM. ANDANTE

M. FOR.

DUO. TENOR.

TREBLE.

ACCOM. - PIA.

Hosanna, blessed is he that comes, Ho sanna, Ho sanna, Blessed is  
Ho - sar na, Blessed is he that comes, Ho - sanna, Ho sanna, Blessed is he that comes,

he that comes, he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosan - na Ho-

He that comes in the name of the Lord, Ho - sanna, blessed is he that comes, Hosanna. Ho - sanna,

## 'Hosanna.' [CONTINUED.]

sanna in the highest, Ho sanna, Hosanna in the highest, Hosan - na in the high est.

Hosanna in the high est, in the highest, Ho - sanna, Ho - sanna, Ho - sanna in the high est.

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics: 'sanna in the highest, Ho sanna, Hosanna in the highest, Hosan - na in the high est.' The middle staff is a vocal line with lyrics: 'Hosanna in the high est, in the highest, Ho - sanna, Ho - sanna, Ho - sanna in the high est.' The bottom staff is a piano accompaniment line. The music is in 4/4 time and features a key signature of one sharp (F#).

**CHORUS. For.** blessed is he that comes.

Ho sanna, blessed, blessed is he that comes, Ho - sanna, blessed, blessed is he that comes, Ho sanna, Ho sanna, Ho -

Ho sanna, bless - ed is he that comes, Ho sanna, blessed is he that comes, Ho san - na, Ho sanna, Ho -

Ho san - na, blessed, blessed is he that comes, Hosan na, Ho - sanna, Ho - sanna, Ho -

Detailed description: This system contains three staves of music for the chorus. The top staff is a vocal line with lyrics: 'Ho sanna, blessed, blessed is he that comes, Ho - sanna, blessed, blessed is he that comes, Ho sanna, Ho sanna, Ho -'. The middle staff is a vocal line with lyrics: 'Ho sanna, bless - ed is he that comes, Ho sanna, blessed is he that comes, Ho san - na, Ho sanna, Ho -'. The bottom staff is a piano accompaniment line. The music is in 4/4 time and features a key signature of one sharp (F#).



'Hosanna.' [CONTINUED.]

**ff** sanna, Ho sanna, Blessed is he that comes, in the name of the Lord, in the name of the Lord; Ho sanna, **p**  
sanna, Ho sanna, Blessed is he that comes, he that comes in the name of the Lord, in the name of the Lord; Ho san na,  
sanna, Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord.

blessed is he that comes, Ho san na, blessed is he that comes, Ho sanna, Ho sanna in the highest  
blessed is he that comes, Ho - sanna, Ho sanna, Ho - sanna in the highest  
Ho san - na, bless ed is he that comes, Ho - san - na, Ho san - na, in the highest

## 'Hosanna.' [CONCLUDED.]

Musical score for the first system of 'Hosanna.' [CONCLUDED.]. The score consists of four staves. The top staff is marked *ff* and *fia.*. The second staff contains the vocal line with lyrics: "in the highest, Ho - san - na, Ho san na, Ho san na, Ho san na. Ho san - na in the". The third staff is marked *fia.* and features a complex chordal texture. The bottom staff is the bass line.

Musical score for the second system of 'Hosanna.' [CONCLUDED.]. The score consists of four staves. The top staff is marked *f*, *p*, and *ff*. The second staff contains the vocal line with lyrics: "highest, Ho san na in the high est, Ho - sanna in the highest, Ho sanna in the high est." The third staff features a complex chordal texture. The bottom staff is marked *SYM.* and contains the bass line.

'Fallen is thy throne.' [HYMN.]

Martini.

TENOR. SLOW. AFPE. CISO.

Musical notation for Tenor part, first system.

1. Fall'n is thy throne, O Is - ra - el, Silence is o'er thy plains. Thy dwellings all lie des - o - late, Thy dwellings all lie des - o - late.

TREBLE.

Musical notation for Treble part, first system.

BASE.

Musical notation for Bass part, first system.

is o'er thy

41

Musical notation for Tenor part, second system.

Thy children weep in chains. Where are the dews that fed thee On Elim's barren shore, O

Musical notation for Treble part, second system.

Musical notation for Bass part, second system.

fed thee, On Elim's barren shore.

## 'Fallen is thy throne.' [CONCLUDED.]

E lim's barren shore, That fire from heav'n, That fire from heav'n which led thee, That fire from heav'n which led thee, Now

E -lim's bar - ren shore, heav'n which led thee,

That fire from heav'n which

Detailed description: This system contains three staves of music. The top staff is a vocal line in G major (one flat) with lyrics: "E lim's barren shore, That fire from heav'n, That fire from heav'n which led thee, That fire from heav'n which led thee, Now". The middle staff is a vocal line with lyrics: "E -lim's bar - ren shore, heav'n which led thee,". The bottom staff is a piano accompaniment with lyrics: "That fire from heav'n which".

lights thy path no more, - Now lights thy path no more, - Now lights thy path no more.

CRES. PIA. CRES. PIA.

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics: "lights thy path no more, - Now lights thy path no more, - Now lights thy path no more." The middle staff is a vocal line with a triplet of eighth notes. The bottom staff is a piano accompaniment with dynamic markings "CRES." and "PIA." repeated twice.

'Sing, O heavens.'

[CHORUS.]

Kent.

Sing, O heav'ns, and be joy ful be joy ful O earth, break forth in - to

Sing, O heav'ns, and be joy ful, be joy ful O earth, break forth in to singing, O mountains break

Sing O heav'ns, and be joy ful, be joy ful, O earth, break forth in to singing, O

Sing O heav'ns, and be joy ful, be joy ful, O earth,

sing - ing, O mountains, break forth in to sing ing, O mountains: the Lord hath com - fort - ed, hath com - fort - ed his

forth in to singing, break forth in to singing, O mountains: the Lord hath comfort ed, hath com fort - ed his

mountains, break forth in to sing - ing, O moun : tains, the Lord hath com - fort ed, hath com fort - ed his

break forth in to sing - ing, O mountains: the Lord hath com fort ed, hain cor, fort ed his

## 'Sing O heavens.' [CONCLUDED.]

people he will have mer cy, he will have mer - cy, mercy on his af - flict - ed.

people, he will have mer cy, he will have mercy on his af flict ed. A mer, A men.

people, he will have mer cy he will have mer cy, mercy on his af - flict - ed.

people, he will have mer - cy, he will have mer - cy on his af - flicted.

## 'Our Father who art in heaven.' [LORD'S PRAYER.]

Denman.

SYM. SLOW. PIA.

'Our Father who art in heaven.' [CONTINUED.]

Our Father, who art in heav'n, Hallow-ed be thy name, Thy kingdom come, thy will be done, On earth as it is in heav'n,

This musical system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two sharps (F# and C#). The lyrics are written below the third staff.

Give us this day our dai ly bread, And for give us our trespass-es as we for give them that trespass a-gainst us:

This musical system also consists of four staves with the same clefs and key signature as the first system. The lyrics are written below the second staff.

## 'Our Father who art in heaven.' [CONCLUDE.]

and lead us not in to temptation, but de liv - er us from e vil, for thine is the KINGDOM, and the POWER, and the GLORY, for

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment staff.

ev - er, and ev er, A men.

The second system of the musical score also consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment staff.



'I will praise the Lord.' [ANTHEM.]

I will praise the Lord, praise the Lord. :||: in the congre ga - tion, praise the Lord, :||: in the congre ga - tion. I will praise the Lord, I will

*Adagio.*

praise the Lord, in the congregation, praise the Lord, praise the Lord, in the congregation ; praise the Lord, praise the Lord, in the congregation ; praise the Lord. Amen.

*Andante Mezzo.*

## 'Our Father who art in heaven.' [ANTHEM.]

T. B. Mason.  
*Mezzo.**Forte.*

Our Father who art in heaven; hallowed be thy name; thy kingdom come; thy will be done on earth as it is in heaven; Give us this day our

dai ly bread; and for - - give us our trespass - es, as we forgive them that trespass against us. And lead us not into tempt-

ation, but de - liver us from evil; for thine is the Kingdom, and the power, and the glory, for - ev er, A men.

# GLORIA PATRIA.

Dr. G. K. Jackson.

Glory be to the Father, and to the Son, and to the Holy Ho ly Ghost; As it was in the be - ginning, is

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature.

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world without end - with - out end, world without end, Amen, Amen.  
now and ever shall be, world with out end, world with out end, world without end, Amen, Amen.  
world  
world without end, with out end, world without end, Amen, Amen.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature.

VENITE, EXULTEMUS DOMINO.

No. 1.

Treble.  
Alto.  
Tenor.  
Bass.

1. O come,   let us	sing unto the	Lord;	Let us heartily rejoice in the	strength   of	our sal-	vation.	2.
3. For the Lord is a	great	God;	And a great	King   a-	bove all	Gods.	4.
5. The sea is his,   and	he made	it;	And his hand pre-	par - ed	the dry	land.	6.
7. For he is the	Lord our	God;	And we are the people of his pasture,   and the	sheep - of	his	hand.	8.
10. Glory be to the Father,   and	to the	Son,	And	to the	ho ly	Ghost.	11.

2. Let us come before his presence	with thanks-	giving;	And show ourselves -	glad   in	him with	psalms.	3.
4. In his hands are all the corners	of the	earth;	And the strength of the -	hills   is	his	also.	5.
6. O come, let us worship	and fall	down;	And kneel be-	fore the	Lord our	Maker.	7.
8. O worship the Lord   in the beauty of	ho li -	ness:	Let the whole -	earth   stand in	awe of	him.	9.
11. As it was in the beginning,   is now,   and -	ever shall	be;	World without	end, a	men, a	men.	

2. For he cometh,   for he cometh   to	judge the	earth;	And with righteousness to judge the world,   and the	peo - ple,	with his	truth.	10.
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# VENITE, EXULTEMUS DOMINO.

No. 2.

A. S. 331

**Treble.**  
**Alto.**  
**Tenor.**  
**Bass.**

1. O come, | let us sing - unto the Lord,  
 3. For the Lord is a - great - God;  
 5. The sea is his, | and - he made it;  
 7. For he is the - Lord our God;  
 10. Glory be to the Father, | and to the Son,  
 let us heartily rejoice in the - strength | of  
 and a great King a -  
 and his hands pre- - - - - par - ed  
 and we are the people of his pasture | and the sheep of his  
 to the Ho - ly Ghost. 2.  
 4.  
 6.  
 8.  
 11.

2. Let us come before his presence | with thanks- giving, |  
 4. In his hand are all the corners of the earth and the strength of the  
 6. O come, let us worship, | and fall hills | is  
 8. O worship the Lord, | in the beauty of ho li- ness; fore the  
 9. For he cometh, | For he cometh, | to judge the earth, | and with righteousness to } peo ple  
 11. As it was in the beginning, | is now, | and ever - shall be, world without  
 psalms. 3. also. 5.  
 Maker. 7.  
 him. 9.  
 truth. 10.  
 end.  
**A MEN.**

# GLORIA PATRI. No. 1.

1. Glory be to the Father, | and to the Son,  
 2. As it was in the beginning, | is now, |  
 and ever to shall the Ho ly Ghost. 2.  
**A MEN.**

## GLORIA PATRIA. No. 2.

W. NASH

**Treble.**  
**Alto.**  
**Tenor.**  
**Base.**

Glory be to the Father, | and | to the Son, | and | to the Ho- ly Ghost.

As it was in the beginning, | is | now, | and ever | shall be, | world without end, | A- men.

## GLORIA IN EXCELSIS. [Chant.]

Glo ry be to God, to God on high; and on earth peace, peace, Good will to men. We praise thee, we bless thee, we worship thee; we

glo - ri - fy thee, we give thanks to thee for thy great glo ry. O Lord God, heavenly King, God, the Father Al mighty.

*Pia.* *Mes.* *f*

*Pia.* *Mes.*

# GLORIA IN EXCELSIS. [Continued.]

*Pia.* *Moz.* *f* *Moz.* *Dim.* *Pia.*

O Lord, the only begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Fa ther, that take away the sin of the world, have mercy up - on us,

*Pia.* *Moz.* *Moz.* *Dim.* *Pia.*

*Moz.* *Pia.* *pp* *Moz.*

Thou that takest away the sin of the world, have mercy up - on us. Thou that takest away the sin of the world, re ceive our prayer. Thou that sittest at the right hand of

*Moz.* *Pia.* *pp* *Moz.*

*For.*

God the Father, have mercy up on - us, *For.* thou on ly art ho - ly, Thou on ly art the Lord. Thou only, O

*pp*

Christ, with the Ho - ly Ghost; art most high in the glo ry of God the Fa - ther. A men.

GLORIA IN EXCELCIS. No.

Treble.

Alto.

Tenor.

Base.

1. Glory be to  
2. We praise thee, | we bless thee, | we  
9. For thou  
10. Thou only, O Christ, | with the

God on high, |  
wor - - ship thee,  
only art Holy,  
Ho ly Ghost,

and on earth -  
we glorify thee, we give | thanks to  
thou - - art most high in the

peace, | good  
thee for thy great  
on ly art the  
glory of God the

will - - towards  
men. 2.  
glory. 3.  
Lord. 10.  
Father.

A MEN.

3. O Lord God, |  
4. O Lord, the only begotten Son, |

heavenly  
Je - sus

King,  
Christ,

God the  
O Lord, God,

Fa ther  
Lamb of God, |

Al -  
Son of the

mighty, 4.  
Father. 5.

5. That takest away the  
6. Thou that takest away the  
7. Thou that takest away the  
8. Thou that sittest at the right hand

sins of the  
sins of the  
sins of the  
God the

world,  
world,  
world,  
Father,

have  
have  
re  
have

mercy up  
mercy un  
ceive our  
mercy up

on us.  
on us.  
prayer.  
on us.

6.  
7.  
8.  
9.



# TE DEUM LAUDAMUS.

W. NASH.

1. We praise thee, O God; We acknowledge thee to be the Lord. 2.  
 3. To thee all angels cry aloud; | the heavens and all the powers there- in. To thee cherubim and seraphim con- tin - - ual- ly do cry. 4.

2. All the earth doth wor - ship thee, the Fa - - ther ev er- lasting. 3.

ly, Ho - ly, Ho - ly Lord God of Sa - baoth, heaven and earth are full of the majesty of thy glory. 5.

TE DEUM LAUDAMUS.—Continued.

Key of A Maj.

5. The glorious company of the apostles	praise	thee,	The goodly fellowship of the	pro - phets	praise	thee. 6.
6. The noble army of martyrs	praise	thee,	The holy church throughout all the world   -	doth ac -	knowledge	thee. 7.

7. The Father of an - -	infinite	majesty,	Thine adorable, true, and only Son ;   also the	Ho - ly	Ghost the	Comforter. 8.
8. Thou art the King of	glory,   O	Christ,	Thou art the ever-	last ing	Son of the	Father. 9.

9. When thou tookest upon thee to de-	liv er	man,	Thou didst humble thy-	self to be	born of a	virgin. 12
12. We therefore pray thee,	help thy	servants	Whom thou hast re -	deemed with thy	pre - cious	blood. 13
13. Make them to be numbered	with thy	saints,	in	glo ry	ev er-	lasting. 14.

TE DEUM LAUDAMUS.—Continued.

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The notation consists of two staves with various note values and rests.

10. When thou hadst overcome the	sharpness   of	death,	Thou didst open the kingdom of	heaven to	all be-	lievers. 11.
11. Thou sittest at the right hand of God   in the	glory of the	Father;	we believe thou shalt	come to	be our	judge. 12.
14. O Lord, save thy people,   and	blesstine	heritage;	Govern them and	lift them	up for-	ever. 15.
15. Day by day we	magnify	thee,	and we worship thy name,	ev er,	world without	end. 16.
18. O Lord, in	thee have I	trusted,	let me	nev er	be con-	founded.

Musical notation for the second system, continuing the piece with the same key signature and time signature. It features two staves with musical notation.

16. Vouchsafe, O Lord, to keep us this	day without	sin,	O Lord, have mercy upon us,   have	mercy up-	on	us. 17.
17. O Lord, let thy	mercy be up-	on us,	as our	trust	is in	thee. 18.

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JUBILATE DEO. No. 1

Musical notation for the first system of 'JUBILATE DEO', featuring a treble and bass clef with a key signature of two flats (Bb, Eb) and a time signature of 2/2. The notation consists of two staves with various note values and rests.

1. O be joyful in the Lord,	all ye	lands;	Serve the Lord with gladness   and come before his	presence	with a	song. 2.
2. Be ye sure that the Lord,	he is	God;	It is he that hath made us,   and not we ourselves,	} people and the	sheep of his	pasture. 3.
3. O go your way into his gates with thanksgiving,	} courts with	praise;	Be thankful unto him,   and			
4. For the Lord is gracious,   his mercy is			ev er-	lasting;	And his truth endureth   from gene-	ration to
5. Glory be to the Father   and to the Son   and to the	Ho - ly	Ghost;	As it was in the beginning,   is now   & ever shall be, world without	end,	A-	men, A-

JUBILATE DEO. No. 2.

Treble  
Alto  
Tenor  
Base

1. O be joyful in the Lord | all ye lands, { Serve the Lord with gladness, and } pre sence with a song. 2.  
 3. O go your way into his gates with thanksgiving | and into his courts with praise; } Be thankful unto him, and speak } good of his name. 4.  
 5. Glory be to the Father, | and to the Son, } And to the Ho ly Ghost. 6.

2. Be ye sure that the Lord | he is God: { It is he that hath made us, | and not we ourselves, | } people, and the sheep of his pasture. 3.  
 4. For the Lord is gracious, | his mercy is ev er - lasting, } And his truth endureth from gene - ration to gen e - ration. 5.  
 6. As it was in the beginning, | is now, | and ev er shall be, } World without end, | A - men, A - men.

BENEDICTUS. No. 1.

1. Blessed be the Lord God of Israel, For he hath visited and re - deemed his people. 2.  
 2. And hath raised up a mighty sal - va tion for us, In the house of his ser - vant David. 3.  
 3. As he spake by the mouth of his ho ly prophets, Which have been since the world be - gan. 4.  
 4. That we should be saved from our enemies, And from the hand of all that hate us. 5.  
 5. Glory be to the Father, & to the Son, & to the Ho ly Ghost. } As it was in the beginning, | is now, | and ev er } shall be, world without end, A - men, A - men.

# BENEDICTUS. No. 2.

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**Treble.**  
**Alto.**  
**Tenor.**  
**Base.**

1. Blessed be the Lord | God of Israel; for he hath visited and re- deemed his people. 2.  
3. As he spake by the mouth of his ho - ly prophets; which have been since the world be- gan. 4.  
5. Glory be to the Father, | and to the Son, and and to the Ho - ly Ghost. 6.

2. And hath raised up a mighty sal- va tion for us | in the house of his ser - - vant David. 3.  
4. That we should be saved from our enemies, and from the and ever hand' of all that world without hate us. 5.  
6. As it was in the beginning, | is - now, and ever shall be, world without end, A - - - MEN.

## GLORIA. No. 1.

Glory be to thee, O Lord.

## GLORIA. No. 2. A. S.

Glory be to thee, O Lord.

## GLORIA. No. 3. A. S.

Glory be to thee, O Lord.

CANTATE DOMINO. No. 1

Treble.

Alto.

Tenor.

Bass.

1. O sing unto the	Lord	a new	song;	for he hath	done	marvellous	things.	2.
3. The Lord declared	his	sal-	vation;	his righteousness hath he openly	showed in the	sight of the	heathen.	4.
5. Show yourselves joyful unto the Lord,	all	ye	lands,	sing,   e	joice	and give	thanks.	6.
7. With trumpets	also	and	shawms,	O show yourselves joyful be-	fore the	Lord the	King.	8.
9. Let the floods clap their hands,   and let the hills be joyful together be-	fore the	Lord;		for he	cometh to	judge the	earth.	10.
11. Glory be to the Father; and	to the	Son,		and	to the	Ho ly	Ghost.	12.

2. With his own right hand,   and with his	ho ly	arm,	hath he	gotten him-	self the	victory.	3.
4. He hath remembered his mercy and truth   } towards the }	house of	Israel;	and all the ends of the } world have seen the sal- }	va - tion	of our	God.	5.
6. Praise the Lord up-	on the	harp,	sing to the harp with a	psalm	of thanks-	giving.	7.
8. Let the sea make a noise   and all that	there in	is;	the round world,   and	they that	dwel there-	in.	9.
10. With righteousness shall he	judge the	world;	and the	peo ple	with equi-	ty.	11.
12. As it was in the beginning,	is	now,	and ever	shall be,	world without	end.	

A- MEN.

DOUBLE CHANT.

# CANTATE DOMINO. No. 2.

**Treble.**  
**Alto.**  
**Tenor.**  
**Basc.**

<p>1. O sing unto the                  3. The Lord declared                  5. Show yourselves joyful unto the Lord,                  7. With trumpets                  9. Let the floods clap their hands,   and let                  the hills be joyful together be-                  11. Glory be to the Father   and</p>	<p>Lord   a new                  his sal-                  all ye                  also and                  fore the                  to the</p>	<p>song;                  vation;                  lands,                  shawms,                  Lord;                  Son,</p>	<p>for he hath                  his righteousness hath he openly                  sing,   re                  O show yourselves joyful be-                  for he                  and</p>	<p>done                  showed in the                  joyce                  fore the                  cometh to                  to the</p>	<p>marvellous                  sight of the                  and give                  Lord the                  judge the                  Ho ly</p>	<p>things. 2.                  heathen. 4.                  thanks. 6.                  King. 8.                  earth. 10.                  Ghost.</p>
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<p>2. With his own right hand,   and with his                  4. He hath remembered his mercy and truth   }                  towards the }                  6. Praise the Lord up-                  8. Let the sea make a noise,   and all that                  10. With righteousness shall he                  12. As it was in the beginning,  </p>	<p>ho ly                  house of                  on the                  there in                  judge the                  is</p>	<p>arm,                  Israel;                  harp;                  is;                  world;                  now,</p>	<p>hath he                  and all the ends of the }                  world have seen the sal- }                  sing to the harp with a }                  the round world,   and }                  and the }                  and ever</p>	<p>gotten him-                  va - tion                  psalm                  they that                  peo - ple                  shall be,</p>	<p>self the                  of our                  of thanks-                  dwell there-                  with equi-                  world without</p>	<p>victory. 3.                  God. 5.                  giving. 7.                  in. 9.                  ty. 11.                  end.  </p>	<p>A- MEN.</p>
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## SINGLE CHANT.

**BONUM EST CONFITERI. No. 1.**

Treble.

Alto.

Tenor.

Base.

1. It is a good thing to give thanks unto the Lord; And to sing praises unto thy name, O most Highest. 2.  
 3. Upon an instrument of ten strings, | and up- on the lute; Upon a loud instrument | and up- on the harp. 4.  
 5. Glory be to the Father, | and to the Son, And to the Ho - ly Ghost. 6.

2. To tell of thy loving kindness early in the morning; And of thy truth | in the night - - season. 3.  
 4. For thou, Lord, hast made me | glad through thy works; And I will rejoice in giving praise | for the ope- ra tions of thy hands. 5.  
 6. As it was in the beginning, | is now, and ever shall be, world without end, A MEN.

**BONUM EST CONFITERI. No. 2.**

1. It is a good thing to give thanks unto the Lord; And to sing praises unto thy name, O most Highest.  
 2. To tell of thy loving kindness early in the morning; And of thy truth in the night season.  
 3. Upon an instrument of ten strings, | and up- on the lute; Upon a loud instrument | and up- on the harp.  
 4. For thou, Lord, hast made me | glad through thy works; And I will rejoice in giving praise | for the ope- ra tions of thy hands.  
 5. Glory be to the Father, and - - to the Son, And to the Ho - ly Ghost.  
 6. As it was in the beginning | is now, and ever shall be, world without end. A MEN.



# DEUS MISEREATUR. No. 1.

II. 343

1. God be merciful unto	us   and	bless us,	And show us the light of thy countenance,   and be	merciful	un to	us.	2.
3. Let the people	praise thee! O	God,	yea,   let all the	people	praise	thee.	4.
5. Let the people	praise thee! O	God,	yea,   let all the	people	praise	thee.	6.
8. Glory be to the Father,   and	to the	Son,	and	to the	Ho - ly	Ghost.	9.

2. That thy way may be	known upon	earth,	thy saving	health   a-	mong all	nations.	3.
4. O let the nations re-	joice and be	glad;	for thou shalt judge the folk righteous-	na - tions	up on	earth.	5.
6. Then shall the earth bring	forth her	increase;	and our God,   even our own	God shall	give us his	blessing.	7. 8.
9. As it was in the beginning,	shall	bless us,	and all the ends of the	world shall	fear	him.	
	is	now,	and ever	shall	world without	end.	A- MEN.

## DOUBLE CHANT.

DEUS MISEREATUR. No. 2.

Treble. Alto. Tenor. Base.

1. God be merciful unto us, | and bless us, And show us the light of his countenance, | and be merciful un- to us. 2.  
 2. That thy way may be known upon earth, Thy saving health | a- mong all nations. 3.  
 3. Let the people praise thee, | O God; Yea, | let all the peo- ple praise thee. 4.  
 4. O let the nations re- joice and be glad, { For thou shalt judge the folk righteously | and } na- tions up- on earth. 5.  
 5. Let the people praise thee, | O God; Yea, | let all the peo- ple praise thee. 6.  
 6. Then shall the earth bring forth her increase; And God, | even our own God, shall give us his blessing. 7.  
 7. God shall bless us, And all the ends of the world shall fear him. 8.  
 8. Glory be to the Father, | and to the Son, And to the Ho- ly Ghost. 9.  
 9. As it was in the beginning | is now, - shall be world without end.

A- MEN.

SINGLE CHANT. Psalm 122.

1. { I was glad when they said unto me, | } let us go into the } house of the Lord. { Our feet shall stand within thy gates, | O Je- }  
 2. { Whither the tribes go up; | the tribes } of the Lord, unto the testimony of Is- } name of the Lord. { rusalem, Jerusalem is builded as a city, | that }  
 3. Pray for the peace of Jerusalem; | they shall prosper that love thee. Peace be within thy walls, | and pros- }  
 4. { For my brethren and companions } peace be with- in thee. { Because of the house of the Lord our God }  
 is compact to- gether.  
 thrones of the house of David.  
 perity with- in thy palaces.  
 I will seek thy good.

A- MEN

# BENEDIC, ANIMA MEA. No. 1.

Treble.  
Alto.  
Tenor.  
Bass.

1. Praise the Lord,	O my soul:	and all that is within me,	praise his ho-ly name. 2.
3. Who forgiveth	all thy sin	and	heal eth all thine in-firmities. 4.
5. O praise the Lord   ye angels of his,   ye that ex- cel in strength,	in strength,	ye that fulfil his commandments,   and hearken un- to the	voice of his word. 6.
8. Glory be to the Father,   and	to the Son,	and	to the Ho-ly Ghost. 9.

2. Praise the Lord,	O my soul,	and for-	get not all his benefits. 3.
4. Who saveth thy	life from des-truction,	and crowneth thee with	mercy and lov-ing kindness. 5.
6. O praise the Lord,   all	ye his hosts,	ye servants of	his that do his pleasure. 7. S.
5. 7. { O speak good of the Lord,   all ye } works of his   in all places of }	his do-minion,	praise thou the	Lord, O my soul. 8.
9. As it was in the beginning,	is now,	and ever	shall be, world without end.

A - - MEN.

## DOUBLE CHANT.

**BENEDIC, ANIMA MEA. No. 2.**

**Treble.**  
**Alto.**  
**Tenor.**  
**Base.**

1. Praise the Lord, | O my soul: | and all that is within me, | praise his ho-ly name. 2.  
 3. Who forgiveth | all thy sin, | and and heal eth all thine in- firmities. 4.  
 5. O praise the Lord | ye angels of his, | ye that ex- cel in strength, | and ye that fulfil his commandments, | and hearken un- to the voice of his word. 6.  
 8. Glory be to the Father, | and to the Son, | and to the Ho-ly Ghost. 9.

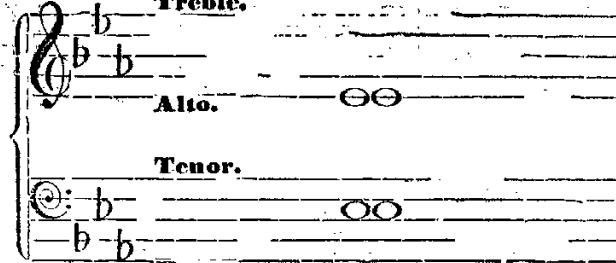

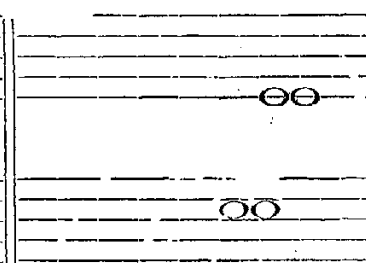

2. Praise the Lord, | O my soul, | and for- get not all his benefits. 3.  
 4. Who saveth thy | life from des- truction, | and crowneth thee with | mercy and lov- ing kindness. 5.  
 6. O praise the Lord, | all ye his hosts, | ye servants of | his Lord, | O my soul. 8.  
 7. { O speak good of the Lord, | all ye } works of his | in all places of } his do- minion; | praise thou the | Lord, | O my soul. 8.  
 9. As it was in the beginning, | is now, | and ever | shall be, | world without end. 7.S.


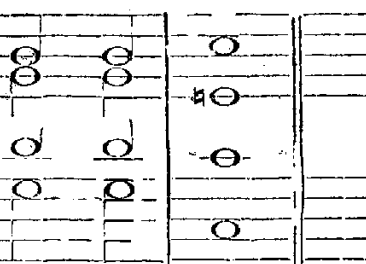

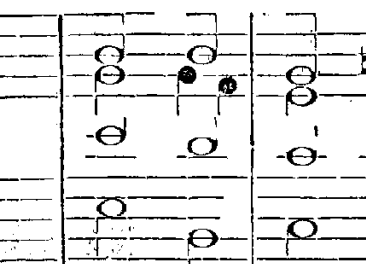
A- MEN.

**SINGLE CHANT. Rev. xiv. 13.**

1. Blessed | are the dead | who die in the | Lord, from | hence | forth.  
 2. Yea, | saith the spirit: | that they may | rest from their | labors, | and their | works | do | fol- low | them.

# CHANT FOR GOOD FRIDAY.

<p><b>Treble.</b></p> 	<p><b>Alto.</b></p> 	<p><b>Tenor.</b></p> 	<p><b>Base.</b></p> 	<p><b>1.</b> My God,   my God, look upon me;   why hast thou for-  <b>3.</b> I am a worm, -  <b>5.</b> He trusted in God,   that he would de-  <b>7.</b> They part my  <b>9.</b> Thy rebuke hath broken my heart;   I am -  <b>11.</b> Sacrifice and meat offering  <b>14.</b> Glory be to the Father,   and</p>	<p>sa- ken me ?  no man;  liv er him;  garments a- mong them  full of heaviness;  thou wouldst not;  to the Son,</p>	<p>and art so far from my health,   and from the  a reproach of men, and des-  let him deliver him  and cast  { I looked to some to have pity upon me,   but }  { there was no man;   neither found I }  but mine  and</p>	<p>words of my com-  pi- sed of the  if he will  lots up- on my  any to com- fort  ears - hast thou  to the Ho- ly</p>	<p>plaint. <b>2.</b>  people. <b>4.</b>  save him. <b>6.</b>  vesture. <b>8.</b>  me. <b>10.</b>  opened. <b>12.</b>  Ghost. <b>15.</b></p>
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				<p><b>2.</b> But  <b>4.</b> All they that see me  <b>6.</b> The counsel of the wicked layeth  <b>8.</b> Be thou not far from me  <b>10.</b> They gave me  <b>S. 12.</b> Burnt offerings   and sacrifice for sin hast thou  <b>13.</b> { In the volume of thy book it is written of }  { me,   that I should fulfil thy will,   }  <b>15.</b> As it was in the beginning,  </p>	<p>thou art holy :    laugh me to scorn :  siege a- gainst me :  O - Lord :  gall to eat :  not re- quired :  O my God :  is now,</p>	<p>O thou that in-  they shoot out their lips,   they  they pierced my  O my strength,    and when I was thirsty they gave me -  then said  I am content to do it, yea,   thy  and ever</p>	<p>habitest the  shake the  hands  haste thee to  vin- e-  I, - -  law is with-  shall be,</p>	<p>praises of  head -  and my  help -  gar to  lo! I  in my  world without</p>	<p>Israel. <b>3.</b>  saying. <b>5.</b>  feet. <b>7.</b>  me. <b>9.</b>  drink. <b>11.</b>  come. <b>13.</b> S.  heart. <b>14.</b>  end.</p>	<p>A- MEN.</p>
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# EASTER DAY CHANT.

Treble.

Alto.

Tenor.

Base.

1. Christ our passover is sacrificed for us; therefore let us keep the feast.  
 2. Christ being raised from the dead, | sacri- dieth no more; death hath no more do- min- ion o- ver him.  
 3. Likewise reckon ye also yourselves | to be dead in deed unto sin, but alive unto God through death, | by man also came the resur- Je- sus Christ our Lord.  
 4. For since by man came death, | by man also came the resur- rec- tion of the dead.

2. { Not with the old leaven, | neither with } malice and wickedness, | but with the unleavened bread of sin- cer- i- ty and truth. 3.  
 4. For in that he died, | he died unto } sin - once: but in that he liveth, | he liv- eth un- to God. 5.  
 6. Christ is risen from the dead: and become the first fruits of them that slept. 7.  
 8. For as in Adam all die: even so in Christ shall all be made a- live.

A MEN.

## SINGLE CHANT.

# SINGLE CHANT. Psalm 146.

<p>1. The Lord is gracious   and                  2. The Lord is                  3. All thy works shall                  4. They shall speak of the                  5. To make known to the sons of men his                  6. Thy kingdom is an ever-</p>	<p>full of com-                  good to                  praise thee,   O                  glory of thy                  migh- ty                  last- ing</p>	<p>passion ;                  all :                  Lord ;                  kingdom,                  acts,                  king-                  dom,</p>	<p>Slow to anger                  And his tender mercies are                  And thy                  And                  And the glorious                  And thy dominion endureth through-</p>	<p>and of                  o- ver                  talk shall                  of thy                  majes ty                  out all</p>	<p>great his                  all less                  shall thy                  of his                  gen- e-</p>	<p>mercy.                  works.                  thee.                  power.                  kingdom.                  rations.</p>	<p>2.                  3.                  4.                  5.                  6.</p>
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# DOUBLE CHANT. Psalm 27.

<p>1. The Lord is the light of my salvation ;                    3. { And now shall my head be lifted up above }                  mine enemies }                  5. When thou saidst,  </p>	<p>whom shall I                  round a-                  seek ye my</p>	<p>fear ?                  but me,                  face,</p>	<p>The Lord is the strength of my life ;   of                  { Therefore will I offer in his tabernacle sacrifi- }                  ces of joy ;   I will sing,   yea,   I will sing }                  My heart said unto thee,   thy</p>	<p>whom shall I                  prais- es                  face, Lord,</p>	<p>be a-                  unto the                  will I</p>	<p>fraid ?                  Lord.                  seek.</p>	<p>2.                  4.                  6.</p>
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<p>2. One thing have I desired of the Lord :                    4. Hear, O Lord, when I                  6. Wait on the Lord,  </p>	<p>that will I                  cry with my                  wait on the</p>	<p>seek after :                  voice.                  Lord :</p>	<p>{ That I may dwell in the house of the Lord, all the }                  days of my life,   to behold the beauty of the Lord,   }                  Have mercy also upon                  Be of good courage, and he shall strengthen thy heart ;</p>	<p>and to in-                  me and                  wait, I</p>	<p>quire in his                  an-                  say, on the</p>	<p>temple.                  me.                  Lord.</p>	<p>3.                  5.</p>
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